

## ABSTRACT

Title of Document: CANTEMOS A CORO: AN ANTHOLOGY OF CHORAL MUSIC FROM LATIN AMERICA

Diana V. Sáez, Doctor of Musical Arts, 2011

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This project presents an anthology of Latin American choral music, with examples from periods from the colonial time to the present. It includes notes about each composer's life and the historical context in which the works were created, and explains some of the most striking features of the music.

The anthology is organized in three main sections. The first one covers music--mostly sacred music--composed during the colonial era, from the 17<sup>th</sup> to 19<sup>th</sup> centuries. The second group includes choral music composed after most countries regained their independence from Spain; most of this music is secular. The third group features contemporary compositions written after the 1980s, as well as works inspired by Latin American folklore. The anthology includes scores for music that is in the public domain and songs for which permission to reproduce has been granted, as well as a list of contacts and publishing houses that carry the music. Concert program samples are provided.

CANTEMOS A CORO: AN ANTHOLOGY OF CHORAL MUSIC  
FROM LATIN AMERICA

By

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Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2011

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## ACKNOWLEDGEMENTS

I will be eternally grateful to all the people who helped me during the process of writing this dissertation.

To all my friends from Latin America who provided guidance and advice: Mary Dager, Miguel Astor and Mariela Valladares (Venezuela), Maria Felicia Pérez and Beatriz Corona (Cuba), Oscar Escalada and Guillermo Almada (Argentina), Alejandro Hernández Valdez and Jorge Córdoba (Mexico), Armando Sánchez Málaga (Peru), and Luis Olivieri (Puerto Rico).

To Craig H. Russell and Juan Pedro Gaffney from California: for sharing their knowledge about Renaissance and Baroque music of Mexico.

To my friends and editors Mariana Sobral, Allison White and Patricia Rogers: I never would have been able to do this without you.

To my teacher and advisor Dr. Maclary: for challenging my intellect to the limit.

To my parents Marta and Samuel: for their encouragement and support.

To my dear husband Ernesto Cuadra for his unconditional love, support and encouragement; to my daughters Natalia and Tanya for believing in ‘mami.’

And finally to the singers of Cantigas, *Washington’s Premier Latino Chorus*: your friendship, talent and passion for the music of Latin America were my inspiration to finish this project.

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## INTRODUCTION

### *On a Personal Note*

When I first moved to the United States from Puerto Rico to pursue studies in choral conducting, I was surprised to learn that no Latin American choral music was included in the curriculum. I could probably have dealt with the fact that no Latin American repertoire was available then, but what really caught my attention was the fact that choral musicians here seemed to have no interest in such music—or perhaps they just were not aware that any such music even existed. I submerged myself in the study of the “standard” choral repertoire, always wishing to find music that would better represent me.

During my college years I met students from different parts of Latin America. Even though we all spoke the same language, I immediately realized how different we were. Through informal gatherings I became acquainted with their music, their rhythms, and their musical instruments. We also shared musical scores that I jealously saved and collected with the idea of performing them someday; most were old photocopied scores or out-of-print publications. I was familiar only with Puerto Rican and Venezuelan choral music, but gradually I learned to recognize names of composers such as Antonio Lauro and Inocente Carreño from Venezuela, Blas Galindo and Francisco Ibarra from Mexico, and Roberto Valera and Beatriz Corona from Cuba.

When I moved to the Washington, D.C., area in 1990, I wanted to start my own choir, but I soon realized that the area had more than its fair share of choirs. I decided it was the

right time to start a choir dedicated exclusively to the performance of choral music from Latin America—and that is how Coral Cantigas was born. Now we could learn and perform the dozens of musical scores that I had been collecting for years. Founding and directing the choir opened more doors to the Latin American choral world for me, and for the choir: we have traveled to Argentina, Venezuela, and Puerto Rico; we have been invited to perform at local and regional choral music conventions; and we have collaborated with other Latin American choral directors and ensembles such as Opus 4 from Argentina and Dessandan from Cuba. Personally I have had the satisfaction of meeting and sharing with choral musicians and musicologists from Latin America—Maria Felicia Pérez from Cuba, Oscar Escalada from Argentina, Egberto Bermúdez from Colombia, Armando Sánchez Málaga from Perú, Waldo Aranguiz from Chile, and Luis Olivieri from Puerto Rico, among many others. These contacts and experiences have encouraged me to do more to advance Latin American choral music in the United States.

Fortunately, Latin American choral music is now making its way into the United States, with frequent choral exchanges between Latin American and American choirs and international festivals. Thanks to that growing interest, more Latin American choral music is being published and therefore becoming available to practicing musicians and music students—for example, Latin American musicians such as Oscar Escalada from Argentina and Maria Guinand from Venezuela have edited and published choral music in the United States. I am happy to be able to contribute to this exciting trend.

### ***The Purpose of this Anthology***

*“...music in the Americas turns out not to be peripheral to the history of Western music but an integral part of the story...”<sup>1</sup>*

—J. Peter Burkholder

Never before have choirs had so much access to choral music. For the first time in history we are able to purchase music from all over the world through the Internet with relative ease, and hundreds of scores are published every year. Still, it is very hard to find challenging and reliable published editions of Latin American choral music in the United States, and choirs here are missing a vast treasure of music that could add immeasurably to their repertoires and give great pleasure to their audiences. The purpose of this project is to present an anthology of choral music from Latin America that represents the diversity and significance of this music in a broad historical context.

Of course, it would be impossible to summarize the history of choral music in Latin America in an anthology of little more than 20 compositions. But it is my hope that those who encounter this collection will gain a better understanding of the development of choral music in Spanish-speaking Latin America by sampling the work of some of the most well-known and recognized composers of the last four centuries. For each choral composition in the anthology, I provide notes about the author’s life and the historical context in which the works were created and point out some of the most striking features

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<sup>1</sup> J. Peter Burkholder, “Music of the Americas and Historical Narrative,” *American Music* 27, No. 4, (Winter 2009): 406.

of the music.

Latin America is a very diverse region, so it would be impossible to represent every single country. Therefore, I have organized the anthology in three main groups.

The first chapter covers music composed during the colonial era, from the 17<sup>th</sup> to the 19<sup>th</sup> centuries. After the Spanish conquerors and colonizers arrived in the Americas, they governed the new territories through a political system of viceroalties in which the Catholic Church had great power. Music was an important part of the conquerors' plan to convert and acculturate the native peoples, setting the stage for a cultural phenomenon that allowed the creation of new music.

The second chapter includes choral music composed after most countries gained their independence—when the production of choral music declined, sacred music gave way to secular music, and a new-found sense of national pride shaped the creative process of many composers. By the early part of the 20<sup>th</sup> century, however, many composers were again writing for the choral medium—for example, in Venezuela, “madrigals” that combined 20<sup>th</sup> century harmonies with 16<sup>th</sup> century compositional techniques; and in Chile, Mexico, and Argentina, many a cappella works that are now considered classics.

The third chapter features contemporary compositions written after the 1980s by a newer generation of composers, responding to Latin American choral ensembles' demand for newer repertoire. These musicians are active composers and conductors, and their works are performed often by choirs all over Latin America and the United States. Finally, the third chapter also includes a group of contemporary works inspired by Latin America's

rich and diverse folklore—works based on traditional rhythms and forms such as the Cuban *son*, the Argentinean *gato*, and the Peruvian *festejo*.

It is my hope that this anthology will serve as an introduction to the study, performance, and dissemination of the vast and rich choral repertoire of Latin America.

## CHAPTER I. CHORAL MUSIC DURING THE COLONIAL ERA

The Spaniards reached Central Mexico in 1519 and conquered Tenochtitlán, the capital city of the Aztec empire, two years later, in 1521. Cortés and his men were awed by this city built over a lake, with its magnificent buildings and temples, wide streets, and canals. They had never expected to encounter a highly civilized society at the height of its power, where the intellectual life—music, dance, and writing—was highly valued and, indeed, had a sacred dimension.<sup>2</sup>

Singing was very important in pre-Hispanic society, and musicians enjoyed social prestige. For the Aztec nobility, musical activity was as important as military activity: if young nobles were not sent to military school, they were sent to singing school to learn their religious rituals and ceremonies.<sup>3</sup> The musical training of the native cultures was strict: mistakes during religious ceremonies could incur the death penalty<sup>4</sup>.

Once the Spaniards conquered the land, they recruited many Aztecs of noble descent to learn and assimilate the rules and the codes of the new society and its Christian religion. It may be that the natives' musical background helped them assimilate the Christian liturgy relatively quickly. In addition, the Spaniards' custom of building churches and

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<sup>2</sup> Mark A. Burkholder and Lyman L. Johnson, *Colonial Latin America* (New York: Oxford University Press, 2001), 19.

<sup>3</sup> *Diccionario de la música española e hispanoamericana* (2002), "Mexico: Música Precolombina," by Irene Vázquez Valle, vol. 7: 498.

<sup>4</sup> *Diccionario de la música española*, "Coros: Mexico," by Gloria Carmona, vol. 4: 56.

placing crosses on preexisting religious sites “reaffirmed the sacredness of the location and promoted syncretism, the fusion of Christian and indigenous beliefs.”<sup>5</sup>

Two of the most popular song forms the Spaniards brought with them to the Americas were *chansonetas a lo divino* and *villancicos*, which both had religious texts in the vernacular language (rather than the Latin of the church).

***Chansonetas a lo divino.*** The *chansoneta* is a light and festive religious song written in the vernacular. During the Corpus Christi festivities *chansonetas* were sung during the procession.

***Villancicos.*** The *villancico* is a Spanish poetic and musical form that consists of several *coplas* (stanzas) framed by an *estribillo* (refrain) at the beginning and at the end. The number of *coplas* varies, and the *estribillo* can be repeated several times between *coplas*. The *villancicos* often used characters from popular culture—peasants, the town mayor, an altar boy, a priest, or representatives of minority groups like the gypsies. The vernacular texts used by the composers reflected the diversity of ethnic groups in the culture. People in Spain and Portugal had already categorized some of their *villancicos* as *negros*, referring to Black characters; *gallegos*, referring to the people from Galicia; and *gitanos*, referring to the gypsies. Such *villancicos* might imitate a specific way of speaking, with a characteristic accent and jargon. This popular aspect made the *villancico* a favorite musical form among composers, singers, and audiences.

The Spaniards who were in charge of teaching and converting quickly realized that music was an effective tool for imposing their culture on the natives. Missionaries and priests, who learned the native languages to facilitate conversion, set up schools that played a big role in the music education of the Indian population. For example, Pedro de Gante

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<sup>5</sup> Burkholder and Johnson, *Colonial Latin America*, 94.

(ca.1480-1572), a Flemish Franciscan who arrived in Mexico with other missionaries in 1523, founded the Texcoco School, where the Indians learned reading, writing, and music and were taught to play and build musical instruments. Pedro de Gante even wrote *villancicos* for the natives to sing.<sup>6</sup> With time, the students of this school and others like it became the chapel masters, singers, players, and composers in chapels and cathedrals throughout the Americas.

Both secular and religious musicians brought the Iberian tradition of popular religious music to the Americas. Songs with religious texts written in the vernacular language—for example, *villancicos* and *chansonetas a lo divino*—became as popular in Ibero-America during the 17<sup>th</sup> century as they had been in Spain during the 16<sup>th</sup> century. Since these compositions were not as restricted as Latin religious musical forms, they allowed the composers to be creative with text, compositional technique, and performance practice. It is important to realize, though, that regardless of the ethnic origin of the composer or the language of the text, Europe (specifically, Spain) still provided the model for musical compositions.

#### *Don Hernando Franco*

There were relatively few opportunities for people of native or African origin to be educated and to succeed in society, but some lucky ones enjoyed the protection of their masters and are recognized in the historical records. One such person was Don Hernando Franco. According to Robert Stevenson, Franco was an Indian youth educated at the

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<sup>6</sup> Daniel Mendoza De Arce, *Music in Ibero-America to 1850* (Maryland: Scarecrow Press, 2001), 69.



school of Santa Cruz in Santiago de Tlatelolco, a school built by the Franciscans in 1536 to educate the children of the Aztec nobility. Franco probably chose his Spanish name at the time of his baptism, taking the name of the well-respected composer of Spanish origin, Hernando Franco, who also worked in Mexico. The first song in the anthology is *Dios itlaconantzine*, a chanzoneta by Don Hernando Franco written in Nahuatl, the language of the Aztecs, around 1599. The fact that music composition was not taught at the Santiago de Tlatelolco School might explain “certain weaknesses in the composer’s use of counterpoint.”<sup>7</sup> However, a few harmonic errors in the form of parallel fifths and octaves do not make this original work less poignant in its simplicity.

**Dios itlaconantzine (c. 1599), by Don Hernando Franco**

Original text	English translation <sup>8</sup>
Dios itlaconantzine cemicac Ichpochtle cenca Timitztotla tlah tiliya ma topan Ximotlatolti yn ilhuicac ixpantzinco In motlaco conetzin Jesu Christo Ca onpa timoyeztica Yn inahuactzinco Yn motlaco conetzin Jesu Christo.	Oh precious Mother of God, Oh eternal Virgin, we earnestly Implore of Thee, intercede for us. In heaven thou art in the presence Of thy dearest Son, Jesus Christ, For thou art there beside Him. In heaven thou art in the presence Of thy dearest Son, Jesus Christ.

***First Printed Music in the Americas***

Beginning with the first voyages to the Americas, conquerors and explorers brought books among their belongings. Lay people carried their favorite books, including a few prohibited by the Inquisition, while religious people brought printed material for use in

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<sup>7</sup> Ibid., 88.

<sup>8</sup> Robert Stevenson, *Music in Aztec and Inca Territory* (Los Angeles: University of California Press, 1968), 206.

church. Once European composers started migrating to the Americas, they brought European works, either in print or in manuscripts.

During the 16<sup>th</sup> century around 200 books were published in Mexico City, most of a religious nature. The oldest extant book from Mexico is a catechism in Spanish and Nahuatl that dates from 1539. Of those first 200 books, 13 contained music: plainchant portions of the Mass, plainchant sung during canonical hours, antiphons, and other musical forms.

*Juan Pérez Bocanegra*

It was not until 1631 that the Americas saw the first printed publication of a polyphonic piece—in Peru. This four-part chanzoneta, *Hanacpachap*, is attributed to Juan Pérez Bocanegra, a Franciscan priest from Cuzco. Written in Quechua, it compares the praise of Mother Earth to the praise of the Virgin Mary, and it was meant to be sung during processions. It is a beautiful musical example of the cultural syncretism that had been going on in the Americas for over 100 years.

**Hanacpachap cussicuinin (c. 1631), attributed to Juan Pérez Bocanegra**

Original text	English translation <sup>9</sup>
Hanacpachap cussicuinin Huarancacta muchascaiqui Yupayruru pucomallqui Runacuna suyacuinin	Heaven's joy! a thousand times shall we praise you. O tree bearing thrice-blessed fruit, O hope of humankind,

<sup>9</sup> English translation public domain  
[http://www2.cpd.org/wiki/index.php/Hanacpachap\\_cussicuinin\\_\(Anonymous\)](http://www2.cpd.org/wiki/index.php/Hanacpachap_cussicuinin_(Anonymous)); Internet, accessed 4/13/2011.

Callpannapa quemicuinin Huayias caita.  Uyarihuay muchascaita Dios parampam Dios pamaman Yuratoto pamancaiman Yupascalla collpascaita Huahuarquiman suyascaita Ricuchillai.	helper of the weak. hear our prayer!  Attend to our pleas, O column of ivory, Mother of God! Beautiful iris, yellow and white, receive this song we offer you; come to our assistance, show us the Fruit of your womb!
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The fact that both *Hanacpachap* and *Dios itlaconantzine* are among the first works of music ever written in the Americas would justify their performance as part of a program dedicated to music of the Americas. They would also complement a program as part of a set dedicated to sacred choral music in Latin or in any other language. As a Marian song, *Dios itlaconantzine* could be part of a set dedicated to the Virgin, and *Hanacpachap* could be the perfect processional piece to open any program.

### **The Viceroyalties: Governance by Church and State**

The colonies were governed from Spain by a system of virreinos (viceroyalties). The Viceroyalty of New Spain was the first, established in 1535 after the conquest of the Aztec Empire. Its capital was Mexico City (formerly Tenochtitlán), and it eventually comprised all the Spanish territories of North America, the Caribbean, and Central America (except Panama).<sup>10</sup> The second most important was the Viceroyalty of Peru, created in 1542 after the conquest of the Inca Empire, with its capital at Lima. It

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<sup>10</sup> The Philippine Islands were also incorporated in this viceroyalty in 1565. The administrative units of the New Spain Viceroyalty included Las Californias, Nueva Extremadura, Santa Fe de Nuevo Mexico, Santo Domingo, Guatemala, Guadalajara, and Manila.

originally comprised most of South America (except Venezuela) as well as Panama.<sup>11</sup>

The church in the Americas was nurtured financially and legislatively by the Spanish crown, and it had more cultural and political influence than in Spain itself.<sup>12</sup> Every *virreinato* had a bishop or archbishop who governed the church with the assistance of a *cabildo* (council of clergymen). The bishop recommended the chapel masters to be hired and was also in charge of writing the rules for the music chapel. The *cabildo*, which had jurisdiction over the city and surrounding areas within the diocese, voted on appointments, contracts, salaries, promotions, demotions, and dismissals of music employees.

In Spain and Spanish America, during most of the 16<sup>th</sup> century the *chantre* was the person in charge of music in the cathedral. He was the liaison between the chapter and the musicians. In addition to singing, the *chantre* had to teach singing and rehearse the choir. Eventually the *maestro de capilla* (chapel master) inherited the responsibilities of the *chantre*. He was expected to direct the choir and the instrumentalists, choose or compose the music for the liturgy, and teach music to the choirboys (the *seises* or *mozos de coro*). He was the master music teacher of the church and, therefore, of the community. Since he was expected to compose and perform music of the highest caliber, he needed to be extremely knowledgeable about counterpoint and figural harmony.

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<sup>11</sup> The Viceroyalty of Peru comprised the administrative units of Panama (1535), Lima (1542), Santa Fe de Bogotá (1549), Charcas (1559), Quito (1563), Chile (1609), and Buenos Aires (1661). With the establishment of the Viceroyalty of New Granada in 1739 and the Viceroyalty of Rio de La Plata in 1776, Peru lost authority first over Colombia, Ecuador, and Panama, and then over Argentina, Uruguay, Paraguay, and Chile.

<sup>12</sup> Burkholder and Johnson, *Colonial Latin America*, 92-93.

Following the European tradition, Spanish American cathedrals had two types of choruses: the *coro bajo*, made up of clergy (*canónigos* and *capellanes de coro*) who specialized in the interpretation of plainchant and prayers; and the *coro alto*, made up of professional singers who could be either clergy or laymen.<sup>13</sup> The professional musicians who played the instruments were called *ministriles*.

In the cathedrals the most important instrument was the organ, but other continuo instruments, such as the harp and bass viol, were also used. Other instruments that would double or substitute for the voices were the recorders, shawms, sackbuts, cornets, and the soprano, tenor, and bass *bajones* (bassoons).

### ***Music in the Cathedrals***

The best-known intellectuals, artists, and musicians of the 16<sup>th</sup> and 17<sup>th</sup> centuries were related to the church: under the auspices of the church these persons were allowed to create and also received financial support and stability. The music performed in American churches was the same as that performed in the cathedrals of Spain: plainchant, cantatas and oratorios, and polyphonic and concerted motets in the form of anthems, hymns, psalms, and sacred songs. Compositions by the best composers of Spain and Europe—for example, Cristóbal de Morales, Palestrina, Lassus, and Victoria—were found in the cathedral libraries of the New World. During the second half of the 16<sup>th</sup> century, a period of prosperity in Spain, the development and expansion of urban

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<sup>13</sup>Egberto Bermudez, *La música en el arte colonial de Colombia* (Colombia: Fundación de Música, 1994), 46-48.

ecclesiastical musical activities were encouraged in both Spain and the New World. According to musicologist Egberto Bermúdez, the clergy became more influential in the establishment of social and cultural institutions in America. “A thriving church offered musicians improved professional, social and economic opportunities.”<sup>14</sup> Thus it is no surprise that vast amounts of cathedral music<sup>15</sup> were produced in Mexico and Peru.

*Gutierre Fernández Hidalgo (ca.1533-1620)*

The careers of Spanish composers like Gutierre Fernández Hidalgo (ca. 1553-1620) “exemplify the mobility, dynamism, and opportunities available in Spanish musical spheres.”<sup>16</sup> Born in Talavera de la Reina, Spain, Fernández Hildago is considered an outstanding composer of polyphony. By the time he arrived in Bogotá, Colombia, he was already an accomplished musician. The bishop named him chapel master of the Bogotá Cathedral and rector of the San Luis seminary. The Bogotá Cathedral’s *libro de coro*, a choir book dated 1584, contained some of Fernández Hildago’s best compositions—ten psalms, three Salves, and nine settings of the Magnificat on the ecclesiastic tones—along with music by Francisco Guerrero, Rodrigo de Ceballos, and Tomás Luis de Victoria.

After a brief stay in Colombia, Gutierre Fernández Hidalgo became chapel master for several years at Quito Cathedral in what is now Ecuador. Then he moved to the city of Cuzco (Peru) until 1597, when he became chapel master at the cathedral of La Plata in

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<sup>14</sup> Egberto Bermúdez, “Urban musical life in the European colonies: Examples from Spanish America in 1560-1650,” in *Music and Musicians in Renaissance Cities and Towns*, ed. Fiona Kisby (Cambridge: Cambridge University Press, 2001), 42

<sup>15</sup> *Cathedral music* refers not only to the music practiced in the cathedrals, but also to music performed by other religious organizations such as monasteries, convents, and religious schools.

<sup>16</sup> *Ibid.*

modern-day Bolivia, where he stayed until his death. The music chapels at these cathedrals benefited greatly from his high level of musicianship as teacher and composer.

In his music, Fernández Hidalgo “experiments with different textures, he varies the placement of the plainchant formula among the voices and makes good use of canonical imitation.”<sup>17</sup> These traits can be appreciated in his beautiful setting of the psalm *Laetatus Sum in His*. The motet is introduced by a reciting tone, continues with two subdivided sections, and ends with the *Gloria Patri*. The first two subdivisions start with a solid homophonic measure followed by several polyphonic measures; the first superior voice is almost a literal quote from the chant. The third section shows some canonic writing between the tenor and the second superior voice. According to Gerard Béhague, Gutierre Fernández Hidalgo’s music shows a superior mastery of technique that places him among the best composers of the late Renaissance period.<sup>18</sup>

### **Laetatus Sum in His, motet by Gutierre Fernández Hidalgo**

<b>Original text</b>	<b>English translation<sup>19</sup></b>
Laetatus sum in his, quae dicta sunt mihi: In domum Domini íbimus. Stantes erant pedes nostri in atriis tuis, Jerusalem; Illuc enim ascenderunt tribus, tribus Domini, testimonium Israel,	I rejoiced at the words that were spoken unto me: “We shall go into the house of the Lord” Our feet were standing in your courts, O Jerusalem, For whither the tribes ascended, the tribes of the Lord. Israel’s covenant is to profess

<sup>17</sup> Mendoza De Arce, *Music in Ibero-America*, 135.

<sup>18</sup> Gerard Béhague, *Music in Latin America: an introduction*, 29-30.

<sup>19</sup> Ron Jeffers, comp., *Translations and Annotations of Choral Repertoire*, Vol. I (Corvallis: earthsongs, 1988) 136.

ad confitendum nomini Domini.	the name of the Lord.
Rogate quae ad pacem sunt Jerusalem et abundantia diligentibus te.	Pray for the peace of Jerusalem, Ask abundance for those that love you.
Propter fratres meos et proximos meos loquebar pacem de te.	For the sake of my brothers and neighbors, I have spoken peace into you;
Gloria Patri, et Filio, et Spiritui Sancto.	Glory be to the Father, and to the Son, and to the Holy Spirit.

*Juan Gutiérrez de Padilla (ca. 1590-1664)*

Juan Gutiérrez de Padilla is one of the most performed and researched composers of colonial Mexico. He was born around 1590 in the southern Spanish city of Málaga, where he studied with Francisco Vázquez, the chapel master of Málaga Cathedral. By the time he left Spain he had been chapel master of the cathedrals at Jerez de la Frontera and Cádiz. In 1622 he arrived in the prosperous Mexican city of Puebla, whose cathedral choir and music school were well known throughout New Spain and Spain.

Located between Mexico City and the port of Veracruz, the city of Puebla was one of the richest and most important cities of Mexico. The city's wealthy Bishop Juan de Palafox y Mendoza, an art lover, had donated a library, and under his leadership money was invested in the cathedral's music: the choir, the instrumentalists, and a music library that included works by such major European composers as Victoria, De Morales, and the Franco-Flemish Phillippe Rogier. This was the fertile musical environment that Gutiérrez de Padilla found on arriving in Puebla. He became singer and assistant to chapel master Gaspar Fernandes, and he succeeded to the chapel master position on Fernandes's death in 1629.



Gutiérrez de Padilla’s sacred music, modeled after the Renaissance polyphonic style of the Spanish cathedrals, included Latin masses (of which his *Misa Ego Flos Campi* is the best known), motets, vespers, psalms, hymns, responsories, passions, lamentations, and litanies. Equally comfortable with the vernacular form as with formal Latin music, he also composed several villancicos, including negrillos. Juan Gutiérrez’s music was greatly esteemed during his lifetime. In 1663 the Cathedral Chapter had all of his music collected and bound in a large choir book that is still preserved at the Puebla Cathedral.<sup>20</sup>

Most of Gutierrez de Padilla’s works were written for double chorus; a brilliant example is his setting of Psalm 32, *Exsultate Iusti in Domino*. He “conceives each choir as a four-part unit, using both choirs together as often as he alternates them, in both polyphonic and homophonic sections.”<sup>21</sup> He uses both imitative counterpoint and antiphonal singing to create a magnificent effect.

**Psalm 32, Exsultate Iusti in Domino, by Juan Gutiérrez de Padilla**

Original text	English translation <sup>22</sup>
Exsultate iusti in Domino: rectos decet collaudatio. Confitemini Domino in cithara. In psalterio decem chordarum psallite illi.  Cantate ei canticum novum. Bene psallite ei in vociferacione quia rectum est verbum Domini	Rejoice, o righteous, in the Lord: praise is fitting for the upright. Give thanks to God with harp: sing praises to him with the psaltery of ten strings. Sing to him a new song, Play well with loud voices. For the word of the Lord is right,

<sup>20</sup> Martyn Imrie, CD cover notes, *Streams of tears*, The Sixteen, COR 16059.

<sup>21</sup> Béhague, *Music in Latin America*, 20.

<sup>22</sup> Jeffers, *Translations and Annotation*, 125.

et omnia opera ejus in fide.	And all his works are done in faithfulness.
Diligit misericordiam et iudicium Misericordia Domini plena est terra Verbo Domini caeli firmati sunt	He loves righteousness and judgment: The earth is full of His kindness. By the word of the Lord the heavens were made
Et spiritu oris ejus omnis virtus eorum.	And the spirit of them by the breath of his mouth.

There is nothing in the compositional style of Gutierre Fernández Hidalgo and Juan Gutiérrez de Padilla that makes their compositions distinctively Latin American. Although they were composed in the Americas, these works adhered to the norms and standards of the European composers of the time. Therefore, when considering repertoire for a choir program, *Laetatus Sum in His* could complete a set of psalms composed by others or could be paired with another European Renaissance motet suitable for chamber choir. Since *Exultate Iusti in Domino* was conceived for double choir it would be appropriate for an experienced larger ensemble. Gutiérrez de Padilla’s music is reminiscent of the music the Italian composer Gabrieli created for the cathedral of Venice, and it would be the perfect piece to imitate those acoustics by having the choirs sing from different sides.

### ***Villancicos in the Americas: Music in the Vernacular***

Villancicos were as popular in the colonies as in Spain, and were performed as part of the liturgy during the many religious festivities of the Catholic Church—Christmas and Epiphany, Holy Week, Corpus Christi, and all the feasts related to patron saints and to the Virgin. As in Spain, villancicos in the Americas often featured representatives of minority groups—the Blacks and Indians who populated the conquered continent. The

American *negros*, *negrillos*, or *guineas* imitated the Africans' accents and jargon, often using real words from African-native languages and dialects.

However, we must be careful not to think of this phenomenon as the colonial counterpart of the multiculturalism that is so valued in the 21<sup>st</sup> century. When studying this repertoire we should not forget the brutal conditions in which Blacks then lived: even when they outnumbered the European population, most were slaves and lived mainly segregated from the rest of society. "Spanish professional musicians were not interested in creating fusions of European and indigenous music—they wanted to sound like Spaniards, even in the occasional piece in which they parodied Africans (hardly the same as cultural exchange)."<sup>23</sup>

To better understand the creation of the *negrillos*, we need to be aware of the important contributions of the people of African descent in Spain and the Americas. Even before the time of the conquest, southern Spain was a culturally diverse place. The Portuguese had been trading slaves from Africa to the Iberian Peninsula since 1441. By the time Columbus arrived in the Americas, more than 35,000 black slaves had reached Portugal, and by the late 15<sup>th</sup> century the Spanish cities of Seville and Valencia had large populations of slaves who worked as domestic servants and unskilled laborers.<sup>24</sup> They were organized by a system of *cofradías* (brotherhoods) associated with the church. According to Robert Stevenson, as early as 1403 there was a black *cofradía* at Seville

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<sup>23</sup> Geoff Baker, "Latin American Baroque: performance as a post-colonial act?," *Early Music* 36, No. 3 (August 2008): 441-448.

<sup>24</sup> Burkholder and Johnson, *Colonial Latin America*, 29.

with its own chapel.<sup>25</sup> These brotherhoods contributed to the already diverse cultural atmosphere of Andalusía with their festivities, which included floats, dances, and music. In Latin America the *cofradías* became “a refuge and a ‘melting pot’ of traditions, allowing people from different regions and conditions to gather and perpetuate some of their rituals and customs under the guise of Christian religious ceremonies while also assimilating important aspects of the European heritage.”<sup>26</sup>

Two villancicos included in this anthology, *Eso rigor e repente* and *Los cofrades de la estleya*, show the great influence that the communities of African descent had on the music of Latin America.

*Gaspar Fernandes (ca. 1570-1629)*

Gaspar Fernandes, a Portuguese-born composer, worked as chapel master in Antigua, Guatemala, before coming to Puebla, Mexico. Even though Fernandes composed some sacred liturgical music such as Masses and Magnificats, he was most prolific in writing secular music. He left manuscripts of more than 300 polyphonic compositions written between 1609 and 1616—the most outstanding collection of chanzonetas and villancicos from the Ibero-American world in the first years of the 17<sup>th</sup> century. Fernandes used different languages and dialects for his villancicos. Some of his songs have become very popular among early music ensembles—for example, *Xicochi conetzintle* and *Tleycantimo choquiliya*, two beautiful Christmas lullabies written in Nahuatl, the

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<sup>25</sup> Robert Stevenson, “The Afro-American Musical Legacy,” *The Musical Quarterly* 54, No. 4 (October 1968): 484.

<sup>26</sup> Mendoza De Arce, *Music in Ibero-America*, 83

language of the Aztecs.

*Eso rigor e repente* is one of these pieces. A guineo for five voices, it was written in 6/8 time with frequent *hemiola* shifts in 3/4, a common characteristic of the African villancicos. The texture of the refrain is that of a soloist answered by the chorus: a “call and response” style.

### **Eso rigor e repente, guineo by Gaspar Fernandes**

<b>Original text</b>	<b>English translation<sup>27</sup></b>
<p>Ese rigor e repente            Juro a qui se niyo siquito            Aunque nace poco branquito turu            Somo nosso parente.            No tememo branco grande            Tenle plimo, tenle calje            Husie husie paracie            Toca negriyo tamboritiyo            Canta Parente.</p> <p>REFRAIN:            Sarabanda, tenge que tenge            Sumbaca su cucumbe”            Ese noche branco seremo            O Jesu que risa tenemo            O que risa Santo Tomé.</p> <p>VERSES:            Vamo negro de Guinea            A lo pesebrito sola.            No vamo negro de Angola            Que sa turu negla fea            Queremo que niño vea            Negro pulizo y galano</p>	<p>This I say firmly:            I swear that that little child,            Although he was born white,            Is our relative.            We are not afraid of the Big White Guy.            Let’s go cousins, let’s dance!            Husihe husihe paraçia,            Play little dark boy, play the little drum.            Relative, sing. Relative, play.</p> <p>REFRAIN:            Sarabanda tenge que tenge            Sumbacasu cucumbe            This night we will become white.            Oh, Jesus, how we laugh;            Oh, how we laugh, Saint Thomas.</p> <p>VERSES:            Black guy from Guinea,            Let’s go to the manger by ourselves.            The ones from Angola, don’t go,            Because you are ugly.            We want the child to see the Blacks neat and elegant;</p>

<sup>27</sup> Translation by Christopher Moroney © 2000, WLP. Taken from <http://www.savae.org/noche.html>; Internet; accessed 4/22/2011.

<p>Que como sa noso hermano  Tenemo ya fantasia  Toca villano y follia  Bailaremo alegremente</p> <p>Gargantiya de granate  Yegamo a lo sequitivo  Manteyya rebosico  Confite curubacate  Y le cura a te faxue  La guante camisa  Capisayta de frisa  Canutiyo de tabaco  Toca preso pero beyaco  Guitarrea alegremente  Canta parente:</p>	<p>Since He is our brother,  we have a desire.  Play a “villano” and a “folia,” we will  dance happily.</p> <p>We bring a garnet necklace;  We bring to the child  An adorned lace scarf,  Candies from Curubacate.</p> <p>Gloves and shirt,  A cape,  and a rolled cigar.  Play quickly, but with skill;  Play the guitar joyfully;  Sing, my relatives.</p>
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*Juan de Araujo (1646-1714)*

As a young man, Juan de Araujo arrived in Lima, Peru, with his father, who was a civil official from Spain. He attended the University of San Marcos and became maestro de capilla of Lima’s Cathedral from 1672 to 1676 before accepting a chapel mastership at Panama Cathedral. In 1680 he took charge of music at the Chuquisaca Cathedral in what is now Bolivia. Araujo is considered one of the most remarkable musicians of this period in Latin America. He wrote sacred music for two or more choirs including a Passion, a Salve Regina, and a Dixit Dominus for 11 parts. Of around 158 compositions that survive, 142 are villancicos. His negro villancicos “show his ability and creativity in handling vernacular texts by endowing his settings with a secular music flavor through the use of syncopation in ternary meter.”<sup>28</sup> Like Gaspar Fernandes, Araujo often used syncopation within the 6/8 meter in his villancicos adding interest to the work by constantly moving from duple to triple meter.

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<sup>28</sup> Mendoza de Arce, *Music in Iberoamerica*, 149.

*Los coflades de la estleya* was the first negro villancico printed in South America. This villancico is about a group of Blacks from the cofradía on their way to Bethlehem to visit their “little Lord” singing the refrain “Gulumbé, gulumbé, gulumbá.” The text refers to the Blacks from Guinea and Angola and mentions the ancient African city of Safala in Mozambique. The coplas are sung antiphonally.

**Los coflades de la estleya, by Juan de Araujo**

Original text	English translation
<p>Los coflades de la estleya</p> <p>vamo turus a Beleya y velemo a ziola beya con Siolo en la poltal. ¡Vamo, vamo curendo aya! Oylemo un viyansico que lo compondla Flastico siendo gayta su fosico y luego lo cantala Blasico, Pellico, Zuanico y Tomás y lo estliviyo dila:</p>	<p>Brothers and sisters of the League of the Star let’s all go now to Bethlehem, where we’ll see our lovely Lady with our little Lord in the stable. Let’s go, let’s go running there! We’ll hear a carol that Francisco will compose with a gourd to keep the beat; then Blas, Pedro, Juan and Tomás will sing it, and the refrain will go:</p>
<p>Gulumbé, gulumbé, gulumbá guache, guache molenio de Safala.</p>	<p>Gulumbé, gulumbé, gulumbá. Guaché, guaché! O blacks from Safala!</p>
<p>Bamo a bel que traen de Angola a ziolo y a ziola Baltasale con Melchola y mi plimo Gasipar ¡Vamo, vamo curendo aya!</p>	<p>Let’s see what Baltasar, Melchor and my cousin Gaspar are bringing from Angola to Our Lady and our little Lord. Let’s go, let’s go running there!</p>
<p>Gulumbé, gulumbé, gulumbá guache, guache molenio de Safala.</p>	<p>Gulumbé, gulumbé, gulumbá. Guaché, guaché! O blacks from Safala!</p>
<p>Vamo siguiendo la estleya—<i>¡Eya!</i> lo negliyo coltezano—<i>¡Vamo!</i></p>	<p>let’s go, and follow the star,— <i>O yeah!</i> So all you blacks who work at court,—<i>Lets go!</i></p>

<p>pus lo Rey cun tesuro—<i>turo</i> de calmino los tlesban—<i>jaya!</i> Blasico, Pelico, Zuanico y Tomás, ¡aya! vamo tura aya!</p> <p>Gulumbé, gulumbé, gulumbá guache, guache molenio de Safala.</p> <p>Vamo turuz loz Neglios—<i>plimos</i> pues nos yeba nostla estleya—<i>beya</i> que sin tantuz neglos folmen—<i>noche</i></p> <p>mucha luz en lo potal—<i>ablá</i> Blasico, Pelico, Zuanico y Tomás, plimos, ¡beya noche ablá!</p> <p>Gulumbé, gulumbé, gulumbá guache, guache molenio de Safala.</p> <p>Vaya nuestra cofladia—<i>linda</i> Pues que nos yeba la eztleia—<i>nuestla</i> tlas lo Rey pulque haya—<i>danza</i> que pala al niño aleglan—<i>íra</i> Blasico, Pelico, Zuanico y Tomás, ¡linda nuestla danza íra!</p> <p>Gulumbé, gulumbé, gulumbá guache, guache molenio de Safala.</p> <p>Vamo alegle al poltario—<i>plimo</i> velemo junto al peseble—<i>bueye</i> que sin tantuz neglos folmen—<i>noche</i> mucha luz en lo potal—<i>ablá</i> Blasico, Pelico, Zuanico y Tomás, plimos neglos bueye ezá!</p> <p>Gulumbé, gulumbé, gulumbá guache, guache molenio de Safala.</p>	<p>behind the kings with the treasure—<i>All of us!</i> they carry across the desert—<i>To the stable!</i> And you, Blas, Pedro, Juan and Tomás, let's all get going now,</p> <p>Gulumbé, gulumbé, gulumbá. Guaché, guaché! O blacks from Safala!</p> <p>Let's go then, all you blacks—<i>Cousins!</i> for it guides us there, our star—<i>Lovely!</i> from it, like lightning dazzling bright— <i>Tonight!</i> Lots of light upon the stable—<i>Will shine!</i> And you, Blas, Pedro, Juan and Tomás, cousins, what a lovely night there'll be!</p> <p>Gulumbé, gulumbé, gulumbá. Guaché, guaché! O blacks from Safala!</p> <p>Move out, you members of the League—<i>Lovely!</i> for our star is guiding us—<i>Our own star</i> behind the kings, for there—<i>Dancing!</i> to make the Child happy—<i>They go!</i> O yes, Blas, Pedro, Juan and Tomás our dance will go nicely,</p> <p>Gulumbé, gulumbé, gulumbá. Guaché, guaché! O blacks from Safala!</p> <p>Let's go with joy to the little stable— <i>Cousins!</i> Together around the crib we'll see—<i>Oxen,</i> the shepherds and the king—<i>Who's black!</i> singing to the little Lord—<i>Who lies there!</i> Blas, Pedro, Juan and Tomás black cousins, come see the oxen there.</p> <p>Gulumbé, gulumbé, gulumbá. Guaché, guaché! O blacks from Safala!</p>
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The villancico is the quintessential musical form of the Spanish and Latin American Baroque. The villancicos' rhythmic complexity makes them a challenge for any good



college choir or early music ensemble; and, since most were written for the Christmas season, they would be a good addition to any holiday program. The villancicos of Fernandes and Araujo present an opportunity to be creative with instrumentation; for example, the conductor may wish to add percussion instruments from the Native American and Afro-American cultures. Fortunately there are many recordings and articles about this music that can provide ideas and guidance.

## **The Eighteenth Century**

### ***Music from the Jesuit Missions***

The “conversion of the Indians, the theoretical justification for the Iberian presence in the Indies, was the church’s initial priority.”<sup>29</sup> Therefore, once music was understood to be one of the most powerful and effective tools of conversion, the religious orders began establishing missions as places for establishing values and ways of life.

The first missions in the Americas were organized by the Franciscans, Augustinians, Dominicans, and Mercedarios, who had begun arriving from the beginning of the conquest. The relatively newly founded order of the Jesuits came into the picture a bit later. Founded in Spain by Saint Ignatius of Loyola in 1540, the Society of Jesus was granted the right to colonize and Christianize the “Guarani Indians” in Paraguay by King Phillip III of Spain, to protect them from the slave raiders. The Jesuits agreed to work with the populations closer to the fringe areas of the Spanish colonies, on the border between the two most powerful colonial territories of Spain and Portugal.

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<sup>29</sup> Burkholder and Johnson, *Colonial Latin America*, 92.

To settle the mostly nomadic native groups from this region, the Jesuits founded several towns. These settlements were highly structured communities: everyone, Indians and missionaries alike, worked the land that belonged to the whole community. The crops were shared among all inhabitants, and public services were provided to the poor and needy. There were hospitals and schools, and the members of the community elected and appointed their own town officials. The Jesuits were more flexible than other mission groups, and they allowed the natives to retain and use their language and to practice many of their cultural customs and traditions. The artisans from the missions were organized in associations by their trade—for example, shoemakers, painters, sculptors, blacksmiths, weavers, and musical instrument makers.<sup>30</sup> By the end of the 18<sup>th</sup> century, when the Society of Jesus was expelled from South America, about 250,000 natives were living in about 100 of the towns the Jesuits had founded.

In a scene from the 1986 movie “The Mission,” Jeremy Irons, playing the character of a Jesuit priest, begins to play his oboe, in the hope that the beautiful melody will attract the Guarani natives who live in the area. Fascinated by the sounds of the oboe, the natives gather around him to listen, and eventually invite him to go with them. That movie scene may have not been that far removed from reality, since the natives of the Americas were in many ways enthralled by the music of the conquerors.

Music education was emphasized in the Jesuit missions (also called “reductions”). The

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<sup>30</sup> Geoffrey A.P. Groesbeck, “The Jesuit Missions in Bolivia”; <http://www.boliviabella.com/jesuit-missions-in-bolivia.html>; Internet; accessed 1/22/2011.

priests taught singing, composing, and instrumental playing. They also taught the natives how to make musical instruments, including violins and harps. Thus the Jesuit order in particular—“a source of capable musicians from varied European national and cultural backgrounds”<sup>31</sup>—was responsible for the high level of musical attainment among the natives. The Jesuits were mostly Spaniards, but there were also Italians, Germans, French, Dutch, and others among them. One of the most talented Jesuit priests was a Swiss musician and architect, the Reverend Martin Schmidt (1694-1772). In a letter to his brother in 1744 he wrote, “Today, all our towns have an organ and sets of violins, cellos, and basses, all made of cedarwood; they have harpsichords, spinets, harps, trumpets and shawms, etc. all by my making, and I have taught the Indians how to play them.”<sup>32</sup> As an architect he was also responsible for the design of many of the mission churches.

*Domenico Zipoli (1688-1726)*

In the 1970s, while restoring some of the churches in the Missions of Chiquitos in the northeastern part of what is now Bolivia, the Swiss architect Hans Roth found and recovered a group of manuscripts that had somehow survived for 250 years in the humid climate of this region. Among the most important compositions in the collection are those by Domenico Zipoli, a musician of Italian origin<sup>33</sup> who was an organist and composer. A contemporary of Casini, Caldara, and Alessandro Scarlatti, Zipoli is best known for his published keyboard collection *Sonate d'intavolatura per organo e cimbalo*. In 1716 he

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<sup>31</sup> Mendoza De Arce, *Music in Ibero-America*, 31.

<sup>32</sup> T. Frank Kennedy, “Colonial Music from the Episcopal Archive of Concepción, Bolivia,” *Latin American Music Review* 9, No. 1 (Spring-Summer, 1988), 3.

<sup>33</sup> Zipoli was born in the city of Pratos, few miles from Florence.

joined the Society of Jesus in Seville, and the following year he embarked for South America with a group of missionaries, settling in Córdoba, Argentina. Even though he finished all the required courses to become a priest, he was never ordained because Córdoba had no bishop.

There is little sign of grandeur in any of the works from this collection of Zipoli's music. The melodic and harmonic simplicity, the limited use of the orchestra (one or two obbligato instruments and basso continuo), and a very modest harmonic and contrapuntal structure may be explained by the fact that music composed in the "reductions" was functional, meant to be played exclusively during the liturgical services. In contrast with the music composed for the imposing cathedrals of the great American cities where longer polychoral works were being performed, the simple music from the "reductions" of Chiquitos serves as testament to one of the most practical and important musical experiences of colonial times.

*Domine ad adjuvandum me* is an example of the works produced during this period. It was written by Domenico Zipoli in C major, using a simple melodic and harmonic language. The choral texture is entirely homophonic and the orchestra accompaniment includes two violins and continuo. The fact that it was written for soprano, alto and tenor makes it suitable for young voices. The conductor should add dynamics to provide contrast. To better appreciate and enjoy the music from this period it is critical to provide the historical context to both the performers and the audience.

### **Domine ad adjuvandum me, by Domenico Zipoli**

<b>Original text</b>	<b>English translation<sup>34</sup></b>
Domine in adjuvandum me festina Deus, in adjutorium meum intende Domine, ad adjuvandum me festina. Gloria Patri, et Filio, et Spiritu Sancto.	Lord, make haste to help me God, come to my assistance. Lord make haste to help me. Glory be to the Father, and to the Son, and to the Holy Spirit.
Sicut erat in principio, et nunc, et semper.	As it was in the beginning is now, and will be forever.
Amen. Alleluia	Amen. Alleluia.

### ***Two American Composers***

#### *Manuel de Sumaya (1680-1740)*

Manuel de Sumaya was born in Mexico City in about 1680. By this time the music of Spain and Ibero-America had undergone a transformation. Although the church, with its musical institutions, still had great financial resources at its disposal, the influence of Italian music in Spain and the rest of Europe had reached the New World, and many Italian composers and musicians could be found working in some of the Ibero-American cathedrals.

Manuel de Sumaya is considered to be one of the most important *Novohispano* composers from the colonial period. According to musicologist Robert Stevenson, Manuel de Sumaya “occupies a place in Mexican music equal to that of José de Orejón y Aparicio in Peruvian music. These two organist-composers outdistance all musicians

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<sup>34</sup> Translation taken from [http://en.wikipedia.org/wiki/Deus\\_in\\_adjutorium\\_meum\\_intende](http://en.wikipedia.org/wiki/Deus_in_adjutorium_meum_intende); Internet; accessed 4/22/2011.

known to have been born on American soil before 1800.”<sup>35</sup>

Sumaya was a child prodigy who was trained as choirboy and organist in Mexico City’s cathedral. He was a prolific composer in both the Latin and the vernacular genres. In 1711, after a challenging competition, he succeeded his composition teacher, Antonio de Salazar, as maestro de capilla of Mexico City’s cathedral. In 1739 he moved to Oaxaca, where in 1742 he became chapel master. While in Oaxaca he taught and mentored many talented musicians, and he expanded the resources of the new capilla as he had done in Mexico City. Under his leadership copies of major choral collections and choir books were commissioned for both cathedrals.

Sumaya’s skills as composer and organist and his command of the Italian language were recognized even by the viceroy, Duke de Linares, who in 1711 commissioned an opera from him. Sumaya’s *Partenope* was the first opera written by a composer born in the Americas.

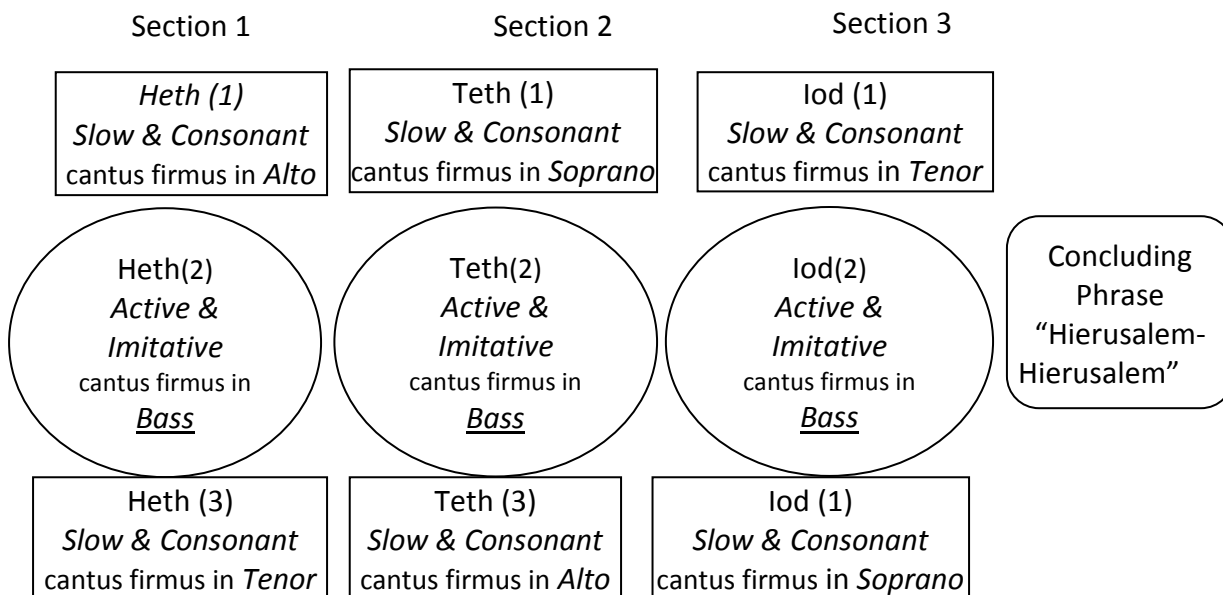
Steven Barwick, in his book *Two Mexico City Choirbooks of 1717*, describes Sumaya as a “sensitive composer with a highly developed contrapuntal technique”<sup>36</sup> *De Lamantatione Jeremiae, Sabbato Sancto* was written for the first nocturne of Holy Saturday matins. While Sumaya wrote the piece in the *stile antico* of the Renaissance period, his use of harmony is closer to that of Baroque technique.

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<sup>35</sup> Robert Stevenson, “Mexico City Cathedral Music: 1600-1750,” *The Americas* 21, No.2 (October 1964): 124.

<sup>36</sup> Steven Barwick, *Two Mexico City Choirbooks of 1717: An anthology of sacred polyphony from the Cathedral of Mexico* (Carbondale: Southern Illinois University Press, 1982), xi.

### Example 1: Symetry in Sumaya’s Lamentations



Source: Craig H. Russell’s article “Manuel de Sumaya: Reexamining the a *Capella Choral Music of a Mexican Master*”

Sumaya was a master of balance and symmetry. As we can observe in his Lamentations, he “carefully planned architectural formal structures.”<sup>37</sup> Each poetic line is introduced by a Hebrew letter (Heth, Teth, Iod), and each letter is used three times in sequence to introduce three different poetic lines. In the Lamentations, Sumaya follows the first use of each Hebrew letter with slow and consonant music, the second with active and imitative music, and the third with slow and consonant music.

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<sup>37</sup> Craig H. Russell, “Manuel de Sumaya: Reexamining the a *Cappella Choral Music of a Mexican Master.*” In *Encomium Musicae: Essays in Honor of Robert J. Snow*, ed. David Crawford and George Grayson Wagstaff, 91- 106. Hillsdale: Pendragon Press, 2002.

To reinforce the symmetrical structure, Sumaya quotes the Spanish Lamentation tone every time a Hebrew letter is sung. He distributes “this privilege of quotations equally among the voices: the soprano, the alto and tenor each quote the tune on two separate occasions.” Since there are nine occurrences of the Lamentation tone, Sumaya assigns the bass to sing it one extra time.

In several places Sumaya uses word painting to show the emotions in the text. For example, on the phrase “Bonum est praestolari cum silencio (It is good to wait in silence),” Sumaya illustrates the word silence by adding a quarter note rest right after the word “silencio.”

De Lamentationes Jeremiae has been recorded by the acclaimed American male choral ensemble Chanticleer.<sup>38</sup>

**De Lamentatione Jeremiae, Sabbato Sancto, by Manuel de Sumaya**

Original text	English translation <sup>39</sup>
Heth. Misericordiae Domini quia non sumus consumpti: quian non defecerunt miseraciones ejus	Heth. The favors of the Lord are not exhausted, his mercies are not spent.
Heth. Novi diluculo, multa est fides tua.	Heth. They are renewed each morning, so great is his faithfulness.
Heth. Pars mea Dominus, dixit anima mea:	Heth. My portion is the Lord, says my soul;

<sup>38</sup> Chanticleer. *Mexican Baroque*, Teldec LC 6019, 1994, CD.

<sup>39</sup> *Ibid.*, xxxiv.



propterea exspectabo eum.	therefore will I hope in him.
Teth. Bonus est Dominus sperantibus in eum, animae quaerenti illum.	Teth. Good is the Lord to one who waits for him, to the soul that seeks him.
Teth. Bonum est praestorali cum silentio salutare Dei.	Teth. It is good to hope in silence for the saving help of the Lord.
Teth. Bonum est viro, cum portaverit jugum ab adolescentia sua.	Teth. It is good for a man to bear the yoke from his youth.
Jod. Sedebit solitarius, et tacebit: quia levavit super se.	Jod. Let him sit alone and in silence, when it is laid upon him.
Jod. Ponet in pulvere os suum, si forte sit spes.	Jod. Let him put his mouth to the dust; there may yet be hope.
Jod. Dabit percutienti se maxillam, saturabitur opprobriis.	Jod. Let him offer his cheek to be struck, let him be filled with disgrace.
Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.	Jerusalem, Jerusalem, return to the Lord your God.

*José de Orejón y Aparicio (1705-1765)*

Born in Huacho, Peru, José de Orejón de Aparicio probably studied under chapel master Rocco Ceruti (ca. 1685-1760), a violinist and composer born in Italy whose Neapolitan style had “brought a secular spirit to the cathedral’s music.”<sup>40</sup> This contact with Ceruti’s music may explain the strong Italian style de Orejón y Aparicio showed in his compositions. His music has been compared to that of Pergolesi, for “the sentimental and lyrical tone of much sacred Italian music of the time.”<sup>41</sup>

De Orejón y Aparicio succeeded Ceruti as Lima’s chapel master, becoming the first

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<sup>40</sup> Mendoza De Arce, *Music in Ibero-America*, 311.

<sup>41</sup> Béhague, *Music in Latin America*, 43.

Peruvian-born composer to hold that position. He is considered to be one of the greatest composers of 18th century Peru.<sup>42</sup> Like other musicians from this period, he was well-rounded in the areas of literature, art, and philosophy; and like his Mexican counterpart Manuel de Sumaya, he was also a virtuoso organ player. His *Passion del Viernes Santo* (St. John Passion), written in 1750 for three choirs, is considered his most imposing work.

The cantata *En el Día Festivo* is one of de Orejón y Aparicio's Baroque-style cantatas, written in vernacular Spanish for SSAT choir; soprano 1, soprano 2, and alto soli; and two violins and continuo. The composition "is an exaltation to festivity and to happiness."<sup>43</sup> The text exalts the Virgin through celebration and happiness in nature. For example, with the Spanish word *trino*, which literally means a bird's chirping, the composer is also referring to the human voice joyfully singing. De Orejón y Aparicio shows a preference for a higher tessitura, a common practice in choral music from this period in the colonies. The chorus parts alternate between contrapuntal and homophonic passages, providing textural diversity, and the recitatives are in different keys from the principal key of the work. In this case, even though the work is in C major, the alto aria is in the neighboring key of D minor.

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<sup>42</sup> Ibid., 43.

<sup>43</sup> Diana Fernández Calvo, *Jose de Orejón y Aparicio: La música y su contexto* (Lima: Universidad Católica Sedes Sapientiae, 2009) 63.

**En el Día Festivo, by José de Orejón y Aparicio**

Original Text	English Translation <sup>44</sup>
<p><b>Coro</b>            En el día festivo voy dichoso            Que ilustra el afecto la aurora mejor            Celebren y aplaudan su fulgido triunfo            Celebren y aplaudan su fulgido triunfo            Con votos la dicha, con trinos, con trinos,            Con luces, la voz.            Y elebando sus inclitas glorias            La vaga region del heroyco,            Brillante misterio, brillante misterio,            Se canten las luces con mucho primor,            Se canten, las luces con mucho, con mucho            primor.</p> <p><b>Soprano Recitative</b>            Disponed el anhelo en digno aplauso,            A tan sacro buelo,            Pues con alas, lucientes            De espíritu ardiente,            A la morada eterna de victoria            Oy coronada fue de nueva gloria.</p> <p><b>Soprano Aria</b>            Mas como piadosa o madre de amor (bis),            Te vas luminosa al centro mayor,            Mas como piadosa, o madre de amor            Te vas luminosa al centro, al centro, al            centro mayor.            Atiende al ferbor de aquellos que amados            Se ven desterrados, sin tu alto favor,            Atiende al ferbor de aquellos que amados            Se ven desterrados sin tu alto favor, sin tu            alto favor.</p> <p><b>Coro</b>            Y al claro splendor de luz tan sagrada,            Componga el acento del vuelo las alas.</p>	<p><b>Chorus</b>            Blessed I go on this holy day            As dawn illuminates true love            Celebrate its brilliant victory,            Celebrate its brilliant victory,            Its felicity with vows, with singing, with            singing,            With lights, the voice.            And praising its highest glories            The uncertain territory of the heroic            Brilliant mystery, brilliant mystery,            Sing of its light with care,            Sing of its light with care, with care</p> <p><b>Recitative</b>            Set aside sorrow in praise            Of the most holy flight,            Flown on wings glowing            With burning spirit,            To the eternal house of triumph,            Crowned today anew with glory.</p> <p><b>Aria</b>            As a saint, or compassionate mother (bis),            You go, shining, to the city center,            As a saint, or compassionate mother,            You go, shining, to the city center.            Tend to the fervor of those who love You            So much that they feel outcasted without            Your grace,            Tend to the fervor of those who love You            So much that they feel outcasted without            Your grace, without Your grace.</p> <p><b>Chorus</b>            And in the bright splendor of such holy            light            Let ring the flight of Her wings.</p>

<sup>44</sup> English translation © 2011 Allison White.

**Alto Recitative**

O, bella aurora, o deidad, vuelve amorosa.  
 Beulva ya tu piedad, pues oy te elevas amante,  
 Dilate la Gloria que feliz fiel te retraza.

**Alto Aria**

Así divina Diana podrás enriquecer  
 De luz brillante la noche errante  
 Que sin luz tu aurora la tierra llora  
 De no verte amanecer,  
 De luz brillante la noche errante  
 Que sin tu aurora la tierra llora  
 De no verte, de no verte amanecer.

**Coro**

Al empeño bolvamos, si, si, no, no  
 Del asumpto sagrado y luciente  
 La vos pues tenemos, luz mas eminente.

**Soprano II Recitative**

Mas ay que a tantos rayos  
 Siente el orbe desmayos,  
 Pues con puros esplendores  
 El cielo solo goza sus candors

**Soprano II Aria**

No, no, si, si, si, si, no, no, si, si, si, si  
 Que allá a de habitar  
 Y aquí a de asistir  
 Su benign influir  
 Pues sube a reinar,  
 Su luz singular  
 Si alla se condujo  
 Hara de su Influxo  
 El don de ilustrar.

**Coro (da capo)**

En el día festivo voy dichoso  
 Que ilustra el afecto la aurora mejor  
 Celebren y aplaudan su fulgido triunfo  
 Celebren y aplaudan su fulgido triunfo  
 Con votos la dicha, con trinos, con trinos,

**Recitative**

Oh beautiful sunrise, oh Goddess, love us.  
 Pity us, since today You rise as a lover,  
 Tell Glory She's made you happily faithful.

**Aria**

This is how, divine Diana, You will  
 Light up the wandering night,  
 Since without Your sunrise the earth cries  
 From not seeing You awaken,  
 Light up the wandering night,  
 Since without Your sunrise the earth cries  
 From not seeing You awaken, You  
 awaken.

**Chorus**

Let us go back to our task, yes yes, no no,  
 Of the holy and shining duty:  
 The voice that we have, the most eminent  
 light.

**Recitative**

With more fainting that the globe can feel  
 After countless lightning bolts,  
 Heaven purely takes pleasure in Her candor  
 With all the bright splendors.

**Aria**

No no, yes yes yes yes, no no, yes yes yes  
 yes,  
 There we must live in--  
 And here we must seek out--  
 Her benign influence  
 As She ascends to reign,  
 Her singular light,  
 Which above does shine,  
 Will make of Her influence  
 The gift of illumination.

**Chorus**

Blessed I go on this holy day  
 As dawn illuminates true love  
 Celebrate its brilliant victory,  
 Celebrate its brilliant victory,  
 Its felicity with vows, with singing, with

<p>Con luces, la voz.  Y elebando sus inclitas glorias  La vaga region del heroyco,  Brillante misterio, brillante misterio,  Se canten las luces con mucho primor,  Se canten, las luces con mucho, con mucho  primor.</p>	<p>singing,  With lights, the voice.  And praising its highest glories  The uncertain territory of the heroic  Brilliant mystery, brilliant mystery,  Sing of its light with care,  Sing of its light with care, with care</p>
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### **The Nineteenth Century**

During the 16<sup>th</sup>, 17<sup>th</sup>, and 18<sup>th</sup> centuries, church music in the Americas benefited from the church’s financial and political sponsorship: grandiose cathedrals were built, organs were installed, and well-trained European musicians were sent to train new musicians and to carry on the European musical traditions. But by the end of the 18<sup>th</sup> century the privileged position of the church had become weakened thanks to several factors that begun to transform the American societies— the American and French Revolutions, and the flow of ideas that resulted from the Enlightenment, both served as inspiration to Latin Americans who were promoting the ideals of independence.

#### ***The School of Chacao***

Venezuela had not enjoyed the “early flowering of colonial sacred music found in other Latin American regions that had special attractiveness for peninsular monarchs.”<sup>45</sup> It did not have the minerals and wealth of the Peruvian and Mexican viceroyalties, where the Spanish monarchs had invested in developing music and art to high levels. But in Caracas, the poor conditions that had prevented musical development during the 16<sup>th</sup> and 17<sup>th</sup> centuries started to change when a young priest, Father Pedro Palacios Sojo (1739-

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<sup>45</sup> Marie Elizabeth Labonville, *Juan Bautista Plaza and musical nationalism in Venezuela* (Bloomington: Indiana University, 2007), 4.

1799), founded the Congregation of the Oratorio de San Felipe Neri, modeled after the Italian order.<sup>46</sup> After a trip to Madrid and Rome, Father Sojo brought back musical instruments and scores “of sacred works by famous composers of the time, among which were probably some by Pergolesi.”<sup>47</sup> The congregation successfully administered a music school under the direction of a mulatto musician named Juan Manuel Olivares (1760-1797).

Father Sojo, who came from a wealthy family, became a patron and supporter of the arts. He was the owner of a hacienda named La Floresta, where musicians associated with the Oratorio spent endless hours sharing, performing, and discussing music. Music by Haydn, Mozart, and Pleyel circulated among those who participated in the *veladas musicales* (evening gatherings) at the Floresta. This group of musicians, “the first generation of Venezuelan composers from whom music still exists,”<sup>48</sup> became better known as the Escuela de Chacao. Most of the music from this period are sacred works for choir, soloists, and orchestra.

This cultural growth continued during the early years of the 19<sup>th</sup> century. A second generation of composers from the Chacao School was influenced by the music of Gluck, Haydn, and Mozart.<sup>49</sup> Venezuelan musician Juan Bautista Plaza asserts that this second generation of composers “not only assimilated the delicate and simple quality of the

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<sup>46</sup> Congregation of the Oratorio de San Felipe de Neri is a congregation of secular priests and lay persons initiated by San Felipe Neri (1515-1595) in Rome.

<sup>47</sup> Juan Bautista Plaza and Conchita Rexach, “Music in Caracas during the colonial period,” *The musical quarterly* 29, No. 3 (April 1943): 200.

<sup>48</sup> Mendoza De Arce, *Music in Ibero-America*, 306.

<sup>49</sup> Plaza and Rexach, “Music in Caracas”: 203.

masterworks they adopted as models, but, being original, they succeeded in creating a personal style, so that their music is the expression of the most exquisite nuances of the Venezuelan colonial soul, or, at least, of its mystical essence.”

*Cayetano Carreño (1774-1836)*

Among this second generation of Chacao School composers was Cayetano Carreño, a music teacher, organist, and composer who was “the most respected musician of his generation.”<sup>50</sup> The fact that Carreño had been abandoned at a church at birth may explain his choice of poignant biblical texts for his compositions. Among his best-known works are a Requiem Mass and two sacred motets written in 18<sup>th</sup> century European style: *Tristis est anima mea* and *In monte Oliveti*.

*In monte Oliveti* is a motet in F minor for four-part choir, tenor, and orchestra: oboe, clarinet in C, two French horns, and strings. According to Walter Guido, Carreño’s orchestration, like that of other colonial composers, is much like the orchestration Haydn used in many of the symphonies he wrote between 1759 and 1774.<sup>51</sup>

The text of *In monte Oliveti* comes from Matthew 26: 39-41. This relatively short piece is written in the homophonic style characteristic of the Viennese classical period.<sup>52</sup> It opens with a poignant instrumental introduction, followed by the chorus stating in simple chords, “On Mount Olivet, he prayed to his father.” A second section, sung by a solo

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<sup>50</sup> Ibid., 204.

<sup>51</sup> Walter Guido, *José Angel Lamas y su época* (Caracas: Biblioteca Ayacucho, 1981), 8.

<sup>52</sup> Ibid., 8.

tenor, reproduces the words of Christ in ornate Italianate style, accompanied by the strings: “Father, if it is possible, let this cup pass from me. The spirit indeed is ready but the flesh is weak. Thy will be done.” In a third section the chorus serves as narrator, singing, “And he came to his disciples and found them asleep, and he said to Peter.” The last section starts with another tenor solo, accompanied by the strings, singing the words of Jesus: “Could you not watch one hour with me? Watch and pray, that you do not enter into temptation.” Finally the chorus answers: “The spirit is ready, but the flesh is weak. Thy will be done.”

The choral parts are always accompanied by the full orchestra, and they are written in simple chordal homophony. By contrast, the tenor solos are written in bel canto style, showing the influence of the Italian opera during this era. *In monte Oliveti* is a fine example of Carreño’s work: simple harmonies, beautiful melodies, and a profound sense of religiosity.

### **In monte Oliveti, by Cayetano Carreño**

<b>Original text</b>	<b>English translation<sup>53</sup></b>
In monte Oliveti oravit ad Patrem:  <b>Tenor solo</b> Pater mi, si possibile est, Transeat a me calyx iste. Spiritus quidem promptus est, Caro autem infirma: Fiat voluntas tua.	On mount Olivet he prayed to his father:  <b>Tenor solo</b> Father, if it is possible, let this cup pass from me. The spirit indeed is ready, But the flesh is weak. Thy will be done.

<sup>53</sup> English translation edited by Diana Sáez.



<p><b>Chorus</b> Et venit ad discipulos suos, Et invenit eos dormientes, Et dicit Petro:</p> <p><b>Tenor solo</b> Sic non potuistis una hora vigilare mecum? Vigilate, et orate, ut non intretis in tentationem.</p> <p><b>Chorus</b> Spiritus quidem promptus est, Caro autem, infirma. Fiat voluntas tua,</p>	<p><b>Chorus</b> And he came to his disciples, And found them asleep. And he said to Peter:</p> <p><b>Tenor solo</b> Could you not watch one hour with me? Watch and pray, That you do not enter into temptation.</p> <p><b>Chorus</b> The spirit is indeed is ready, But the flesh is weak. Thy will be done.</p>
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The performance of this piece would be appropriate for a good high school or college choir. It would be a good way to introduce young singers to the classical style before moving on to more challenging works by Haydn or Mozart.

During Carreño’s 40-year tenure as chapel master at the Caracas cathedral, Venezuela was struggling for independence. Influenced by this atmosphere, he wrote several patriotic songs—as did other composers from his generation—and even offered his cathedral musicians to play during the proclamation of independence in 1811.<sup>54</sup> Thus his life marks a time of transition in Latin American music—from nearly three centuries of Spanish-dominated music to the more distinctively American voice that began to evolve in the late 19<sup>th</sup> century and continues to grow and develop today.

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<sup>54</sup> Alberto Calzavara, *Historia de la música en Venezuela* (Venezuela: Fundación Pampero, 1987), 89- 92.

## CHAPTER II. CHORAL MUSIC AFTER INDEPENDENCE

By 1825 most American colonies had gained their independence from Spain. As the church's financial resources dwindled, sacred music gave way to secular music. After independence, music making was mainly for the new urban bourgeois class, who could afford the private music lessons for their children that were considered essential in their social milieu. Affluent families organized *tertulias* (*soirées*) where intellectuals and artists gathered not only to talk about the new political trends, but to listen to performances of vocal and instrumental music. As in many places in Europe, these middle-class citizens of Latin America were attracted to virtuoso instrumental playing. They tended to look to France as their new cultural model, although they still shared a love for Italian opera. Opera and zarzuela<sup>55</sup> companies visited from Europe, and philharmonic societies and opera companies were founded in various cities of Latin America.

Attracted to cosmopolitan cities like Buenos Aires and Mexico City, professional and amateur musicians from all over Europe started migrating to the Americas. These musicians played an important role in the development of music during the later part of the 19<sup>th</sup> century. Both immigrants and native musicians established schools to teach vocal and instrumental music, and the foundation of the philharmonic societies opened the doors for the establishment of music conservatories to prepare and promote native talent.

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<sup>55</sup> Zarzuela is the national music theater of Spain.

After centuries of Spanish political and cultural domination, the newly formed state governments passed legislation to provide some support for music and art. National conservatories, national orchestras, and national choruses were founded with support from the state<sup>56</sup> to prepare a musically educated citizenry. Unfortunately, even with the new policies to support the arts, in most countries the large economic disparities between rich and poor “made uniformity and equality in education extremely difficult.”<sup>57</sup> In addition, the wide gap between the rural and urban populations further restricted access to a good musical education. Nevertheless, 20<sup>th</sup> century Latin America saw the creation of some of the most beautiful choral works in the history of the continent.

### **Nationalism vs. Neoclassicism**

By the end of the 19<sup>th</sup> century, “a definable national musical style appeared” in Latin American countries,<sup>58</sup> as it had appeared not long before in countries like Russia, Finland, Czechoslovakia, and Spain as a reaction against the musical “supremacy” of European countries like Germany and Italy. Throughout Latin America musicians went in search of their roots, seeking inspiration in the folklore of their countries—in their rich traditions of folk melodies and dance rhythms. In Mexico, for example, many musicians and intellectuals belonged of the “Indianist” movement, which synthesized elements from native music with the basic principles of Western music (similar to the movement in the United States between the 1880s and the 1920s) to forge a national cultural identity.<sup>59</sup> In

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<sup>56</sup> Suzanne Spicer Tiemstra, *The Choral Music of Latin America: A guide to compositions and research* (New York: Greenwood Press, 1992), 17.

<sup>57</sup> *Ibid.*

<sup>58</sup> Gerard Béhague, *Music in Latin America: An introduction* (New Jersey: Prentice Hall, 1979), 96.

<sup>59</sup> Gerard Behague, “Music, c. 1920-c. 1980,” in *A general history of Latin America: Literature, Music and*

Argentina a number of composers continued the nationalist trend initiated by Alberto Williams (1862-1952) at the end of the 19<sup>th</sup> century. Latin American musicians were finally ready to create, promote, and gain ownership of their art.

Although musical nationalism dominated the Latin American scene during the first half of the 20<sup>th</sup> century, other trends started to develop around the same time. Several composers, concerned that the nationalist musical movement was “resorting to a facile exotic regionalism,”<sup>60</sup> adhered to other compositional styles and techniques, such as neo-Classicism.<sup>61</sup> Even composers who had started writing in the nationalist style turned to neoclassicism later in their career. In Chile, for example, “Indianism and nationalism had few adherents,”<sup>62</sup> and the music in that country kept a link to the European forms from the post-Romantic, Impressionist, Expressionist, and neo-Classical styles; and in Venezuela and Puerto Rico some early 20<sup>th</sup> century musicians composed contrapuntal madrigals and motets reviving the idioms of the 16<sup>th</sup> century. This section of the anthology refers only to choral compositions written in the nationalist or neoclassical styles.

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*the Visual Arts in the 19<sup>th</sup> and 20<sup>th</sup> centuries*, ed. Leslie Bethell (Cambridge: Cambridge University Press, 1998): 311.

<sup>60</sup> *Ibid.*, 224.

<sup>61</sup> Neo-classicism – a movement of the 20<sup>th</sup> century music that is characterized by the inclusion of features derived from music of the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries into contemporary styles.

<sup>62</sup> *Ibid.*, 319.

## Mexico

### *Blas Galindo (1920-1993)*

Blas Galindo started his music education at the relatively late age of 19.<sup>63</sup> A full-blooded Huichol, in 1930 he left the small town of San Gabriel in the state of Jalisco to move to Mexico City. With a strong commitment to social justice, he planned to become a lawyer; but after hearing a concert conducted by the renowned Mexican composer and conductor Silvestre Revueltas, he had a change of heart and decided to become a musician. Helped by a good sense of self-discipline he started his musical studies from the basics. While at the conservatory he studied under the direction of Carlos Chávez (1899-1978), one of the first exponents of Mexican nationalism. Thanks to the mentorship and support of Chávez, he spent two summers at the Berkshire Festival, where he studied with Aaron Copland. After 12 years of study he graduated in 1944 with a degree of *maestro de composición*. In 1947 he was appointed director of the Mexico City Conservatory, a position he held until 1961.

With three other former students of Chávez, Galindo formed “Grupo de los Cuatro,” after the French “Les Six” and the “Russian Five,” to bring attention to Mexican nationalistic music. His most famous orchestral composition was *Sones de Mariachi*, a piece based on several popular songs from the Mexican tradition that has become a staple of the modern Mexican symphonic repertoire.

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<sup>63</sup> Robert Stevenson, *Music in Mexico: A historical survey* (New York: Thomas Y. Crowell Company, 1952), 255.

Blas Galindo’s catalog of works includes many solo and choral vocal works. He once noted that no one was interested in playing his brass quartet or quintet compositions, but “if I write a song, there’s immediately someone interested in singing it.”<sup>64</sup> Not everything Galindo wrote was in the nationalist style. His 1948 choral piece *Me gustas cuando callas* belongs to the neo-Classical style he used during the 1940s and ’50s. For this short a cappella piece, Galindo chose several verses from Poem #15 of Pablo Neruda’s collection *Twenty Love Poems and a Song of Despair*. (Neruda [1904-1973], a Chilean Nobel Laureate who wrote these poems when he was only 19, has inspired many Latin America and U.S. composers.) *Me gustas cuando callas* shows some of Blas Galindo’s most famous compositional traits, such as the use of pandiatonic<sup>65</sup> scale and the frequent use of parallel fourths and fifths, especially between tenors and basses.<sup>66</sup>

### **Me gustas cuando callas, by Blas Galindo**

<b>Original text</b>	<b>English translation<sup>67</sup></b>
Me gustas cuando callas porque estás como ausente,  Y me oyes desde lejos, y mi voz no te toca.  Parece que los ojos se te hubieran volado	It pleases me when you grow silent, as though you were absent,  and you hear me from afar, and my voice does not touch you.  It seems that your eyes have flown from you

<sup>64</sup> Roberto García Bonilla, *Visiones Sonoras: Entrevistas con compositores, solistas y directores* (Mexico DF: Siglo XXI editores, 2001), 45.

<sup>65</sup> Pandiatonic – refers to the technique of using the diatonic scale instead of the chromatic scale without the limitation of functional harmony. Pandiatonic music typically uses the notes of the diatonic scale freely in dissonant combinations without conventional resolutions and/or without standard chord progressions, sometimes to the extent that no single pitch is felt as a tonic.

<sup>66</sup> Béhague, *Music in Latin America*, 255.

<sup>67</sup> English translation © 2011 Coral Cantigas, edited by Diana Sáez.

<p>y parece que un beso te cerrara la boca.</p> <p>Como todas las cosas están llenas de mi alma</p> <p>emerges de las cosas, llena del alma mía.</p> <p>Mariposa de sueño, te pareces a mi alma,</p> <p>y te pareces a la palabra melancolía;</p> <p>Me gustas cuando callas y estás como distante.</p>	<p>and it seems that a kiss has closed your mouth.</p> <p>As everything is filled with my soul,</p> <p>you emerge from everything, filled with that soul.</p> <p>Dream butterfly, you resemble my soul</p> <p>and you resemble the word melancholy.</p> <p>It pleases me when you grow silent and are as if far away.</p>
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*Rodolfo Halffter (1900-1987)*

Rodolfo Halffter was born in Madrid to a Catalanian mother and a German father. A self-taught composer, in Spain Halffter took part in the intellectual atmosphere that permeated Madrid during the 1920s as part of the composers' society "Grupo de los Ocho." In contrast to Blas Galindo's Mexican "Grupo de los Cuatro," which wanted to create a Mexican classical idiom, the "Spanish Ocho" composers sought to promote and explore the new music by composers such as Debussy, Ravel, Schönberg, and Bartok. Unfortunately, after the Spanish civil war of 1936-1939, Halffter was forced to go into exile in Mexico because of his views against the dictator Francisco Franco.

In Mexico Halffter became a friend of Carlos Chávez and Blas Galindo and taught musical analysis at the National Conservatory. For many years he was the editor of the Mexican publishing company Ediciones Mexicanas, which published the music of Mexican composers, including Galindo. Among the many honors that Rodolfo Halffter

received was a life membership in the Mexican Academy of Fine Arts, conferred in 1969, and the Encomienda con Placa de la Orden Civil de Alfonso X el Sabio, presented by the Spanish Government in 1973.

Most of Halffter's music belongs to the neo-classical style of the early 20<sup>th</sup> century, but by 1953 he started using 12-note serialism. He has been credited with introducing the serial composition technique to Mexico.

*Tres epitafios* are three pieces for a cappella chorus, composed between 1947 and 1953 in a "reserved neo-Classical style."<sup>68</sup> For this work Halffter used three epitaphs dedicated to Don Quijote, Dulcinea, and Sancho Panza from the classic *Don Quijote de la Mancha* by Miguel de Cervantes. *Tres epitafios* combines both modal and tonal harmonies. The use of modality and frequent moves from duple to triple meters produces a medieval sound in certain sections. In the piece dedicated to Dulcinea, Halffter adds elements from Spanish folkloric music, such as ornamental triplets and Phrygian cadences in the sopranos.

### **Tres Epitafios, by Rodolfo Halffter**

Original text	English translation <sup>69</sup>
<p><b>(para don Quixote)</b>            Yace aquí el Hidalgo fuerte            que a tanto extremo llegó            de valiente, que se advierte            que la muerte no triunfó            de su vida con su muerte.</p>	<p><b>(for Don Quixote)</b>            A doughty gentleman lies here;              A stranger all his life to fear;            Nor in his death could Death prevail,            In that last hour, to make him quail.</p>

<sup>68</sup> Béhague, *Music in Latin America*, 255.

<sup>69</sup> English translation from <http://www.literaturecollection.com/a/cervantes/don-quixote/54/>. Internet accessed on 4/11/2011.



<p>Tuvo a todo el mundo en poco; fue el espantajo y el coco del mundo, en tal coyuntura, que acreditó su ventura morir cuerdo y vivir loco.</p>	<p>He for the world but little cared; And at his feats the world was scared; A crazy man his life he passed, But in his senses died at last.</p>
<p><b>(para Dulcinea)</b> Reposa aquí Dulcinea; y, aunque de carnes rolliza, la volvió en polvo y ceniza la muerte espantable y fea. Fue de castiza ralea, y tuvo asomos de dama; del gran Quijote fue llama, y fue gloria de su aldea.</p>	<p><b>(for Dulcinea)</b> Here Dulcinea lies. Plump was she and robust: Now she is ashes and dust: The end of all flesh that dies. A lady of high degree, With the port of a lofty dame, And the great Don Quixote's flame, And the pride of her village was she.</p>
<p><b>(para Sancho Panza)</b> Sancho Panza es aqueste, en cuerpo chico, pero grande en valor, ¡milagro extraño! Escudero el más simple y sin engaño que tuvo el mundo, os juro y certifico. De ser conde, no estuvo en un tantico, si no se conjuraran en su daño insolencias y agravios del tacaño siglo, que aun no perdonan a un borrico. Sobre él anduvo (con perdón se miente) este manso escudero, tras el manso caballo Rocinante y tras su dueño. ¡Oh vanas esperanzas de la gente! ¡Cómo pasáis con prometer descanso y al fin paráis en sombra, en humo, en sueño!</p>	<p><b>(for Sancho Panza)</b> The worthy Sancho Panza here you see; A great soul once was in that body small, Nor was there squire upon this earthly ball So plain and simple, or of guile so free. Within an ace of being Count was he, And would have been but for the spite and gall Of this vile age, mean and illiberal, That cannot even let a donkey be. For mounted on an ass (excuse the word), By Rocinante's side this gentle squire Was wont his wandering master to attend. Delusive hopes that lure the common herd With promises of ease, the heart's desire, In shadows, dreams, and smoke ye always end.</p>

### Argentina

*“Compongo música porque lo amo, amo melodía, amo cantar. Y he averiguado con placer que hay un público fuera allí muy interesado en mi música siempre que la publique. ¡Eso es fantástico! Me niego a solo componer música pensada*

*para ser descubierta y entendida por generaciones futuras.”*

—Carlos Guastavino

*Carlos Guastavino (1912-2000)*

When we think of Argentina’s 20<sup>th</sup> century music, the composer Alberto Ginastera is the first that comes to mind. However, among Latin American choral musicians, Carlos Guastavino’s name is most recognized. And even though both composers are strongly associated with musical nationalism in Argentina, they represent two different musical styles and philosophies.

Carlos Guastavino never felt comfortable with the new 20<sup>th</sup> century compositional trends. He publicly expressed disdain for dodecaphony and atonal music in general, seeing tonality “as the only legitimate basis for writing music.”<sup>70</sup> Guastavino was often criticized by his contemporaries and the press for being traditional and conservative in his writing. In contrast to other Latin American composers of the time, he did not attempt to compose in the neoclassical style of Stravinsky and Bartok. His music was always within the limits of tonality; but in the words of Jonathan Kulp, who has studied Guastavino’s music, “He was capable of far greater harmonic sophistication than that for which he is generally credited.”<sup>71</sup>

Carlos Guastavino was born in the province of Santa Fe, Argentina. In 1938 he moved to

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<sup>70</sup> Jonathan Kulp, “Carlos Guastavino: A Re-evaluation of his harmonic language,” *Latin American Music Review* 27, No. 2 (Autumn/Winter, 2006) 198.

<sup>71</sup> *Ibid.*

Buenos Aires, where he studied composition and piano privately. Guastavino was a prolific composer, writing for piano, guitar, choir, chamber ensemble, and solo voice. He originally composed *Se equivocó la paloma* in 1941 as an art song. It might be his most well-known melody, and it was probably the most “reworked piece in all of Guastavino’s output”<sup>72</sup>: there are arrangements for women’s a cappella choir, for women’s choir and orchestra, for soprano and orchestra, and even for two pianos. In 1952 Guastavino made an arrangement for a cappella mixed choir, which has become a staple among Latin American choirs.

The poem, originally named “La Paloma,” was written by Spanish poet Rafael Alberti (1902-1999) in France in 1939 as he fled Spain as a consequence of the Spanish Civil War. This beautiful poem reflects Alberti’s feeling of loss and of nostalgia for Spain. It is part of his collection of poems *Entre el clavel y la espada* (*Between the carnation and the sword*), written during his first two years in exile, a period when he expressed his political views through his poems. Once Alberti arrived in Argentina, he became a friend of Carlos Guastavino, who set several of his poems to music.

The setting of this composition is syllabic. The phrase *se equivocaba* (“she was wrong”) becomes both a melodic and a textual motive that repeats throughout the piece, stressing the feeling of uncertainty. Even though Carlos Guastavino is considered a romantic-nationalist composer, *Se equivocó la paloma* does not show clear nationalistic musical characteristics. Its melody and harmony are distinctively romantic and expressive.

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<sup>72</sup> Francisco Javier Calvo, “Argentine Nationalism in the Choral Arrangements of Selected Art Songs of Carlos Guastavino” (MA diss., California State University, 2007), 49.

### Se equivocó la paloma, by Carlos Guastavino

Original text	English translation <sup>73</sup>
Se equivocó la paloma. Se equivocaba.	The dove was wrong She was wrong.
Por ir al Norte, fue al Sur. Creyó que el trigo era agua. Se equivocaba.	Instead of North, she went to the South. She thought that the wheat was water. She was wrong.
Creyó que el mar era el cielo; que la noche la mañana. Se equivocaba.	She thought the sea was the sky; that the night was the day. She was wrong.
Que las estrellas, rocío; que la calor, la nevada. Se equivocaba.	That the stars were the dew; That the heat was the snow. She was wrong.
Que tu falda era tu blusa; que tu corazón su casa. Se equivocaba.	That your skirt was your blouse, that your heart was her house. She was wrong.
(Ella se durmió en la orilla. Tú, en la cumbre de una rama.)	(She, asleep on the shore, And you, in the top of a branch.)

#### *Alberto Ginastera (1916-1983)*

Alberto Ginastera is recognized as a leading Latin American composer. His name has been mostly associated with the nationalist movement that permeated Argentina during the 1930s and '40s. However, Ginastera's most recognized a cappella choral piece does not belong to the nationalist period that he is mostly known for, nor to any of his other compositional periods. *Lamentaciones de Jeremias Profeta* (Lamentations of the Prophet Jeremiah), three motets for mixed choir, were written in 1946, when he was only 30 years

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<sup>73</sup> Translation © 1999 Neil A. Kjos Music Company, Edited by Diana V. Sáez.

old, during a stay in the United States. Ginastera's *Lamentations* is already a canonic work within the choral repertoire, therefore a deeper analysis of the piece would be redundant in this context.

### Chile

“In Chile Indianism and nationalism in general had few adherents; the cultivated tradition in Chilean music was strongly Europeanized.”<sup>74</sup> This statement by Béhague illustrates the attitude of most Chilean musicians toward the nationalist movement that permeated the rest of Latin America. Music in Chile at the beginning of the 20<sup>th</sup> century was oriented toward the European styles that were closely related to the classical and romantic tradition, like post-Romanticism, Impressionism, and neo-Classicism.

During the early decades of the 20<sup>th</sup> century, Chilean musicians promoted and encouraged the performance of music by European composers from the Renaissance period, the Baroque period (especially the music of Bach), the Romantic period, and the French Impressionist period from the beginning of the century. In 1936 a law was passed to found a National Symphony Orchestra and to stimulate the creation of music by Chilean composers. Among those composers was Alfonso Letelier, who was “classified as ‘formalist’ because of [his] adherence to the stylistic aims of neo-classicism.”<sup>75</sup>

#### *Alfonso Letelier (1912-1994)*

Alfonso Letelier was born in Santiago, Chile. While in high school he took private music

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<sup>74</sup> Béhague, “Music, c. 1920-c. 1980,” in *A general history of Latin America*, ed. Leslie Bethell, 323.

<sup>75</sup> *Ibid.*, 334.

lessons and became an accomplished pianist. After graduation Letelier entered the National Conservatory of Music, where he studied harmony, counterpoint, and composition under the direction of Pedro Humberto Allende (1885-1959), the first Chilean composer “to cultivate a national style in a context of French Impressionist techniques.”<sup>76</sup> At the same time as he received his degree in music, he also received a degree in agricultural engineering from the Catholic University of Santiago.

Alfonso Letelier played an important role in the development of the musical culture in Chile. He was instrumental in the founding of the National Association of Composers, which he served as president between 1950 and 1956, promoting the music of Chilean composers in Chile and abroad. In 1957 he became director of the *Revista Musical Chilena*, the only musicological journal in Latin America that has been published with no interruptions since its founding in 1945. Besides his career as composer, he taught harmony, counterpoint, and analysis at the University of Chile and was Dean of the Faculty of Arts and Sciences from 1952 to 1962.

Letelier directed the Letelier-Valdés quartet, a vocal ensemble of his own relatives who enjoyed performing Renaissance and contemporary a cappella music. He also founded and conducted the chorus from the Escuela de Música Moderna in Santiago with the purpose of familiarizing the general public with the choral music of all periods.<sup>77</sup> These experiences certainly explain why Alfonso Letelier felt so at ease writing for chorus.

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<sup>76</sup> Ibid., 323.

<sup>77</sup> *Composers of the Americas: biographical data and catalogs of their works*, vol. 2 (Washington, D.C.: Organization of American States, 1979): 102.

Chilean composers, like their counterparts in other countries of Latin America during the same period, established a close relationship between music and literature. Composers set to music not only the poetry of their national poets, but also that of Spanish poets, other Latin American poets, and even folk poetry. Letelier was no exception: many of his compositions were inspired by the poetry of some of the best Chilean poets, including Nobel Laureate Gabriela Mistral. However, he chose anonymous Spanish texts for the three Christmas villancicos included in this anthology.

The first villancico is a beautiful Christmas lullaby with a simple traditional harmonization; its only contemporary element is the final F Major chord with an added seventh. *En los brazos de la luna* has become so popular in Chile that it is often thought to be part of Chilean folklore. The second villancico is extremely chromatic, moving from chord to chord on almost every syllable; taking us on an interesting harmonic spree from E Major to A flat Major and several neighboring tones in between. In the third villancico the sopranos sing a pastoral melody against the chromatic harmonies that are sung by the rest of the choir. These poems were set syllabically. Even though the songs belong to Letelier's earlier period, the use of polytonality and chromaticism in the second and third villancicos illustrate his distinctive harmonic idiom.

**Villancicos, by Alfonso Letelier**

<b>Villancico I</b>	<b>Carol I<sup>78</sup></b>
<p>En los brazos de la luna Está metidito el sol Que dichosa es la Virgen Que así tiene al niño Dios.</p> <p>Esta noche es Noche Buena, Esta noche no se duerme. ¿Acaso duermen las aves Cuando el sol sus rayos vierte?</p>	<p>In the moon's arms. The moon is sleeping Blessed be Mary, Likewise cradling the Son of God.</p> <p>Tonight is Christmas Eve, Tonight no one sleeps. Do birds sleep While the sunbeams shine?</p>
<b>Villancico II</b>	<b>Carol II</b>
<p>Qué noche tan clara, Que clara que está Un sol de los cielos Brilla en un portal.</p> <p>Sonríe, sonríe Benigno Jesús Mirad esos ojos Que son nuestra luz.</p> <p>Se duerme, se duerme Y empieza a soñar Sueña que nos ama Y nos va a salvar.</p>	<p>Such a clear night, It is so clear A sky-born sun Shines in a barn.</p> <p>Smile, smile Kind Jesus. Look into those eyes, Our guiding light.</p> <p>He sleeps, He sleeps And dreams He dreams that He loves us, That He will save us.</p>
<b>Villancico III</b>	<b>Carol III</b>
<p>Llegaos pastorcitos Llegaos hasta el portal Sobre unas pajuelas Al niño vas a encontrar. Cantando van los pastores De sus rabeles al son Saltando de alegría Que van a ver a su Dios.</p>	<p>Shepherds come Come to the barn Lying on poor straw You will find Him. Shepherds are singing, To their music Jumping with joy To see their God.</p>

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<sup>78</sup> English translation © 1999 Coral Cantigas, edited by Diana Sáez.



## Puerto Rico

### *Hector Campos Parsi (1922-1998)*

Born in Ponce, Puerto Rico, Hector Campos Parsi showed musical aptitude at an early age, but his family did not consider music to be an acceptable career for such a bright and talented young man. During a short visit in Mexico City, where he went to study medicine, he was exposed to the music of Carlos Chávez. The experience made a profound impression on the young student and persuaded him to pursue his musical path. In 1947 he moved to Boston to study at the New England Conservatory. He met Aaron Copland, who encouraged him to study with Nadia Boulanger in France. While in France he met Igor Stravinsky, Francis Poulenc, and the Scottish composer Thea Musgrave, among others.<sup>79</sup>

Once Campos Parsi moved back to Puerto Rico, he played an important role in the island's musical life: he developed and supervised the implementation of a music curriculum for the Escuelas Libre de Música,<sup>80</sup> taught music at both the Conservatory of Puerto Rico and the University of Puerto Rico, contributed to research on the music of Puerto Rico, served for many years as director of music for the Puerto Rican Institute of Culture. As a composer, he began as a nationalist but turned to neo-Classicism in the 1950s and to atonality and serialism in the 1960s. *Ave Maria*, which he composed in 1949 while studying composition in Boston, was clearly written in the neoclassic style.

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<sup>79</sup> Hector Campos Parsi, Puerto Rican Music in the XX century <http://www.josemontalvo.net/diss/cp.html> Internet, accessed on 4/13/2011.

<sup>80</sup> The *Escuelas Libres de Música* are part of Puerto Rico's public school system; they offer a full academic and musical curriculum for grades 7-12.

## Ave Maria, by Hector Campos Parsi

Original text	English translation <sup>81</sup>
Ave Maria, gratia plena: Dominus tecum, Benedicta tu in mulieribus, Et benedictus fructus ventris tui, Jesus.	Hail Mary, full of grace: The Lord is with thee, Blessed art thou among women, And blessed is the fruit of thy womb, Jesus.

### Venezuela: A Choral Country

The beginning of the 20<sup>th</sup> century was not an easy period for artists, intellectuals, and musicians in Venezuela, which for 27 long years was under the leadership of the ruthless dictator Juan Vicente Gomez. But even though the country lacked the conditions for the development of culture and the arts, an interesting phenomenon took place in Caracas that influenced the country's musical development for several decades.

In 1928 a male singing group from Ukraine performed in Caracas while touring Latin America. The performance made a big impression on a group of young Venezuelan musicians, who decided to form an ensemble modeled after the Ukrainian choir. Dressed up as "Russians," wearing fake beards and fancy costumes, these Venezuelan musicians debuted during carnival season performing their own original compositions. By 1930 the informal group of singers became a formal choral group named Orfeón<sup>82</sup> Lamas, after the renowned Venezuelan colonial composer José Angel Lamas. At first all the compositions were written for male chorus, until women were invited to join (three months after the group was founded). Under the leadership of composer, musicologist, and educator

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<sup>81</sup> Ron Jeffers, *Translations and Annotations*, 99.

<sup>82</sup> Orfeón – singing group.

Vicente Emilio Sojo (1887-1974), composer Juan Bautista Plaza (1898-1965), and musicologist and composer José Antonio Calcaño (1900-1980), the first choral group of Caracas had been formed, and a choral movement had been born.

More than a choir, the Orfeón was a choral association whose mission was to encourage the composition of new works by contemporary Venezuelan composers; to collect, promote, and arrange Venezuela's folkloric music (especially the rich and diverse repertoire from the Christmas tradition); and to study and transcribe music from the colonial period. The Orfeón musicians took upon themselves the task of educating the public about the aesthetics of European classical music.

Sojo became a mentor and teacher to a new generation of composers: Antonio Lauro (1917-1986), Inocente Carreño (1919-), Antonio Estévez (1916-1988), and Modesta Bor (1926-1998), among them. "Sojo's concept of music composition was very strict and demanding, requiring his students to follow his procedures. For example, he emphasized the strict use of polyphony with the application of techniques such as point of imitation, canon, fugues, inventions or *stretti* ... Sojo preached that the rhythm of music should be faithfully adapted to the rhythm of the words. In addition, Sojo looked for equilibrium and proportion of the structures and clear harmonies. The preferred structures were the bipartite AB form (with repetitions of both or one of the sections) and the ABA form for choral works."<sup>83</sup> Lauro, Carreño, and Estévez are considered nationalists since many of their compositions took, and then transformed and developed the rhythmic, melodic, and

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<sup>83</sup> Cira Guadalupe Parra, "A conductor's guide to selected choral Works of Modesta Bor" (DMA diss., University of Cincinnati, College Conservatory of Music, 2006), 24-25.

harmonic elements of Venezuelan folklore. These composers also set poetry by Venezuelan poets that alluded to their many rich traditions, especially those from the Venezuelan *llanos* (plains).

*Antonio Lauro (1917-1986)*

Antonio Lauro began his musical studies with piano and composition at the Caracas Academia de Música y Declamación (later renamed Escuela José Angel Lamas). After attending a concert performed by Paraguay's guitar virtuoso Agustín Barrios, Lauro abandoned the violin and piano for the guitar. In addition to his guitar compositions, which are considered standards of the repertoire, Lauro also composed works for orchestra, piano, voice, and choir; his choral pieces have become classics among Latin American choruses. Lauro sang in several ensembles (he sang bass in Orfeón Lamas while at school), taught guitar, and founded and directed choirs at several leading schools in Caracas. He also served as president of the Venezuelan Symphony Orchestra.

Like many other composers of his generation, Lauro was considered a nationalist. *Allá va un encobijado* uses words by Alberto Arvelo Torrealba (1905-1971), a Venezuelan poet who drew elements from the popular *coplas* and *décimas*,<sup>84</sup> with themes related to the traditions and legends of the Venezuelan plains. Lauro gives it a polyphonic treatment, like a Renaissance madrigal, combining harmonic blocks with imitative counterpoint.

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<sup>84</sup> *Coplas*- a poetic form of four verses found in many Spanish popular songs as well as in Spanish language literature; *décimas*- a 10-line stanza of poetry in Spanish literature.

### Allá va un encobijado, by Antonio Lauro

Original text	English translation <sup>85</sup>
Allá va un encobijado por el peladal pampero, Así se va mi esperanza sin tí, por el alma adentro.	There goes an encobijado <sup>86</sup> Through the extensive treeless plains, the same way my hope vanishes without you within my soul
Llanos y llanos crucé por ir a tu olvido, Y tras tanto caminar llegué a te quiero lo mismo.	Plains and plains I crossed to forget you, and in the end it all came back that I love you just the same.
Sin tí por el alma adentro, me acordé de cuando iba por los caminos lloviendo.	Without you within my soul, Remembering when I left Through rainy paths.

Although *Allá va un encobijado* is one of the most performed choral works in Latin America, it has not been published. Lauro's family sold the rights to his music to a British person, and no information about it could be found. Still, this should not be an obstacle to learning about and appreciating Lauro's beautiful music. Fortunately some of his choral compositions can be accessed via the internet and Venezuelan choruses are always happy to share their scores.

#### *Inocente Carreño (b. 1919)*

Inocente Carreño was also one of the nationalist composers who studied under the guidance of Vicente Emilio Sojo at the Academia de Música y Declamación, graduating in 1946 with the title of Maestro de Composición. In addition to composing, Carreño taught music theory at the former Academia de Música, now known as Escuela José

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<sup>85</sup> English translation © 1999 Coral Cantigas.

<sup>86</sup> encobijado - person covered with a blanket as shelter

Angel Lamas, and for many years played the French horn in the Venezuelan Symphony Orchestra.

*Pregúntale a ese mar*, set to a poem by Juan Beroes (1914-1975), is an example of the 20<sup>th</sup> century Venezuelan madrigals composed by members of the Orfeón Lamas to be performed by the ensemble. These works were called “madrigals” for their use of poetic texts, mostly by Venezuelan poets, and for the use of imitative counterpoint as a compositional practice.<sup>87</sup> This musical movement, inspired by another literary movement known as *costumbrismo*,<sup>88</sup> was created in the context of the nationalist movement in Latin America.

### **Pregúntale a ese mar, by Inocente Carreño**

Original text	English translation <sup>89</sup>
<p>Pregúntale a ese mar donde solía llorar mi corazón, si por su arena, con dulce silbo de veloz sirena, cruzó la virgen que me viera un día</p> <p>contar los granos de la arena mía. Y a esa virgen nocturna de serena vestidura lunar, túrgida y llena, pregúntale si el mar que la veía</p> <p>despedirse llorando en mi memoria, escribió por la arena aquella historia con su pulso de espuma, triste y suave</p>	<p>Ask the sea where my heart cried, if on its sand, with the sweet whistle of the quick mermaid, the virgin crossed who saw me one day</p> <p>counting the grains of my sand. And to the nocturnal virgin dressed In serene full moon clothing, Ask her if the sea who saw her</p> <p>Leave crying in my memory, Wrote that story on the sand With its pulse and sad soft foam</p>

<sup>87</sup> Rafael Salazar, *Memorial del canto* (Caracas: Banco Industrial de Venezuela, 1994), 109.

<sup>88</sup> *Costumbrismo* refers to a trend in Spanish literature that stressed detailed descriptions of typical regional characters and social conduct, often with a satirical or philosophical intent.

<sup>89</sup> Translation Luis Cortes © Santa Barbara Music Publishing, 1999.

<p>¡Tú también, corazón, ve a la ribera, y con voz de esa brisa que te oyera, pregúntaselo al mar, que el mar lo sabe!</p>	<p>And you too, go to the shore, And with the voice of that breeze that would hear, Ask the sea, because the sea knows!</p>
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*Antonio Estévez (1916-1988)*

Antonio Estévez, born in the city of Calabozo in the heart of the Venezuelan high plains, was very much influenced by the landscapes of his childhood. In 1931 he entered the José Angel Lamas School in Caracas, where he studied oboe and composition with Vicente Emilio Sojo. In 1937 he became part of the Orfeón directed by Sojo, which led him to compose for the choral medium. In addition to composing, he played oboe for the Venezuelan National Symphony and founded and directed several choirs, including the Orfeón de la Universidad Central de Venezuela.

In 1945 he was awarded a scholarship to study composition in the United States. At the Tanglewood Festival he studied orchestration with Koussevitzky and Bernstein, and composition with Aaron Copland. On July 25, 1954, Estévez conducted the premiere of his *Cantata Criolla: Florentino, el que canto con el Diablo* (“The one who sang with the Devil”) for tenor, baritone, choir, and orchestra. The cantata, which was inspired by a poem of Alberto Arvelo Torrealba, draws on a legend from the Venezuelan plains about a singing contest between Florentino, the *llanero*, or man of the plains, and the Devil. In this work, Estévez combines elements from modern compositional techniques, two different Gregorian chants to represent Florentino and the Devil, and folkloric music traditions. With this cantata, Antonio Estévez took elements from the Venezuelan folklore and transformed them into one of Latin America’s most important choral-

symphonic works.

*Mata del ánima sola* (Tree of the lonely soul), also inspired by a poem of Alberto Arvelo Torrealba, is a beautiful illustration of a nationalistic composition for a cappella choir. The piece has two distinctive sections, one fast and one slow. After a short improvisatory introduction by the tenor, the chorus joins in providing an “instrumental” accompaniment in the rhythm of a *zoropo*—a typical dance from the llanos of Venezuela and Colombia performed in a fast 3/4 meter. Using onomatopoeic effects to imitate the sound of musical instruments, the chorus accompanies the tenor, who represents the voice of the llanero. The sopranos imitate the plucking of the harps; the altos and tenors imitate the rhythm of the *cuatro*, a four-string guitar from the region; and the basses imitate the deeper sound of the *bandolas*, a pear-shaped guitar from the plains. The *zoropo* is followed by a slow section that depicts the loneliness felt by the llanero;<sup>90</sup> and finally the first section is repeated to end the song.

Thanks to the new collection of choral pieces from Latin America edited by the renowned Venezuelan conductor María Guinand and published by the American publishing company earthsongs, *Mata del ánima sola* has become a standard among choirs in the United States. It is to be hoped that more publications of Estévez’s music will allow us to learn and appreciate his full opus.

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<sup>90</sup> Antonio Estévez, *Mata del ánima sola*, ed. María Guinand (Corvallis: earthsongs, 1993).



### Mata del ánima sola, by Antonio Estévez

Original text	English translation <sup>91</sup>
Mata del ánima sola, boquerón de banco largo ya podrás decir ahora: Aquí durmió Cantaclaro.	Tree of the lonely soul Wide opening of the riverside Now you will be able to say: Here slept Cantaclaro.
Con el silbo y la picada de la brisa coledora la tarde catira y mora entró al corazón callada.	With the whistle and the sting Of the twisting wind, The dappled and violet dusk Quietly entered the corral.
La noche, yegua cansada, sobre los bancos tremola La crin y la negra cola Y en su silencio se pasma Tu corazón de fantasma.	The night, tired mare, Shakes her mane and black tail Above the riverside; And in its silence, Your ghostly heart is filled with awe.

#### *Modesta Bor (1926-1998)*

Modesta Bor, a prolific composer, conductor, music educator, and musicologist, belonged to the second generation of composers from the José Angel Lamas Music School. She studied composition with Vicente Emilio Sojo as well as harmony and orchestration with Antonio Estévez.

From 1960 to 1962 Bor was in Moscow, pursuing her studies in composition at the Tchaikovsky Conservatory. After moving back to Caracas, she was blacklisted by the government for being a communist. With the help of her former teacher Sojo, who was a senator at the time, Modesta was able to secure a job as choral teacher in 1965.

Gradually, with the support of her colleagues and her formidable talents, Modesta Bor

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<sup>91</sup> English translation © earthsongs, 1993.

got the recognition she deserved.

Bor wrote for orchestra, chamber music, solo piano, and voice. She is well known in Latin America, not only as a composer of choral music, but also as a prolific arranger of Venezuelan traditional music for choirs. She mentored many aspiring composers and, as music educator, showed a special interest in the music education of children. She directed several children's choirs and also produced an enormous amount of original music and choral arrangements for equal voices. Through her performances and arrangements she popularized many traditional Venezuelan children's songs. She took a practical approach to composing, "taking into account the quality of the musicians, singers, orchestras or choirs available to her at the moment."<sup>92</sup> As musicologist, Modesta Bor worked for the National Service for Folklore Research in Venezuela, collecting and researching Venezuelan folk music. During her lifetime she received many honors and awards.

*Pescador de anclas* (Fisherman of anchors) is a Venezuelan madrigal, inspired by a poem by Venezuelan poet Andrés Eloy Blanco (1897-1955). Composed during 1962, it is one of Bor's first choral pieces to show the influence of Aram Khachaturian (1903-1978), who had been Bor's composition teacher in Moscow and who favored the use of extended triadic harmonies with added 6ths, 9ths, 11ths and 13ths. The piece also shows the strong influence of her previous teacher Vicente Emilio Sojo in Bor's choice of polyphonic writing with frequent points of imitation and the formal ABA structure of the piece. Also from Sojo, Bor inherited a sense of faithfulness to the text by adapting the

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<sup>92</sup> Guadalupe Parra, "A conductor's guide to selected Works," 24-25.

music to the rhythm of the words.<sup>93</sup> She alternates a rhythmic ostinato accompaniment between the altos and tenors in the middle section to create the illusion of the fisherman's boat rocking in the waves.

Even though Modesta Bor's music is highly esteemed in her country, it is not performed as often by choirs outside Venezuela. Her music is copyrighted and registered with SACVEN (Society of Authors and Composers of Venezuela); therefore, with a little interest by North American choirs it could be brought to and published in the United States for the benefit of all.

**Pescador de anclas, by Modesta Bor**

Original text	English translation <sup>94</sup>
Yo te quiero desde un día en que ví junto a la playa un barco de un pescador que andaba pescando anclas.	I have loved you since the day I saw by the sea A boat of a fisherman who was fishing anchors.
Era un pescador que había navegado tantos mares, que tenía ya redonda el alma de tantos viajes.	He was a fisherman who had Sailed through so many seas That his soul had become round From so many voyages.

All the Venezuelan madrigals in this section are appropriate for good high school and college-level choirs. They don't necessarily need to be paired with other music from the Americas; they belong in any program among other secular a cappella works, such as the secular choral songs of Samuel Barber or Edward Elgar.

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<sup>93</sup> Ibid., 24.

<sup>94</sup> English translation by Diana Sáez.

### CHAPTER III. HISTORY GOES ON: CONTEMPORARY COMPOSERS

Latin American choral composers have not yet written their final chapter. Since Hernando Franco's first chanzoneta, written in Nahuatl in 1599, choral musicians have been building the foundation for those who came after them through the centuries. Today newly formed choral ensembles all over Latin America are demanding new repertoire—and a new generation of composers is responding. Improved communications and access to the Internet facilitates the exchange between composers and choral groups. The composers profiled in this section are some of those whose works are now being performed by choirs all over Latin America and the United States.

#### *Federico Ibarra Groth (b. 1946)*

Federico Ibarra, a renowned Mexican composer and teacher, belongs to a generation of composers that rejected the musical nationalist movement of composers like Revueltas, Chavez, and Blas Galindo, from the early 20th century<sup>95</sup> Ibarra studied composition at the Escuela Nacional de Música de la UNAM in Mexico and was awarded a scholarship to continue his studies in Paris and Spain. As a piano performer, he is responsible for premiering in Mexico important contemporary works written for that instrument, including works by American composers Cowell, Cage, and Crumb. Ibarra's catalogue of compositions includes works for choir, chamber ensemble, and full orchestra, several ballets, five piano sonatas, three symphonies, and six operas. His opera *Alicia* was awarded Spain's *Premio Accésit 'Jacinto e Inocencia Guerrero'* for best lyrical

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<sup>95</sup> Roberto García Bonilla, *Visiones Sonoras* (Mexico DF: Siglo XX editores, 2001) 112.

composition.

Ibarra has expressed a special affinity for the visual arts and literature, and he has often used these art forms as a source of inspiration for his work. *A una dama que iba cubierta* pays homage to the poetry of Gomez Manrique, a 15th century Spanish poet. This short piece has the light character of a Renaissance madrigal: the la-la-la-la section reminds us of the nonsense syllables fa la la la used in the English madrigals. *A una dama que iba cubierta* is very popular among Mexican choirs.

#### **A una dama que iba cubierta, by Federico Ibarra Groth**

<b>Original text</b>	<b>English translation<sup>96</sup></b>
El corazón se me fue donde vuestro vulto ví e luego vos conocí al punto que vos mire.	My heart left me, in the place Where I first saw your hidden form, And later I knew you, The moment I gazed upon you.
Que no pudo fazer tanto por mucho que vos cubriese aquel vuestro negro manto que vos no reconociese.	Nothing could be done, Although you tried to hide yourself away Beneath your black cloak, So that I would not recognize you.
Que debajo se mostraba vuestra gracia y gentil ayre y el cubrir con buen donaire todo lo manifestava.	Underneath, your grace And gentle airs were displayed, And all that you revealed Was veiled in charm
Asy que con mis enojos e muy grande turbación allá se fueron mis ojos do tenía el corazón.	So it was that in my agitated state And in great confusion My eyes also followed to that place Where I put my heart.

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<sup>96</sup> English translation © 2008 Coral Cantigas.

*César Alejandro Carrillo (b.1957)*

César Alejandro Carrillo is a Venezuelan composer, arranger, and choral director who, like many of his predecessors, attended the acclaimed Escuela Superior de Música José Angel Lamas. But perhaps the most important influence he received was from composer Modesta Bor who was his composition teacher while he studied at the Escuela José Lorenzo Llamozas. Carrillo is a versatile and creative musician who feels equally comfortable composing sacred music and arranging Venezuelan folk music for choirs; he has received more than 20 awards for both his compositions and arrangements. Carrillo's music has been published in Venezuela and by several American publishing houses.

In 1991 Carrillo founded *Cantarte* with the purpose of promoting and performing sacred choral music from the Renaissance period to the present. Some of his best compositions—Latin motets like the *Salve Regina* included in this anthology—are not particularly Latin American in style, even though they have a sound that is particularly Carrillo's. Besides the *Salve Regina* he also has an *O Magnum Mysterium* and a *Regina Coeli* that are published in the United States and that could be beautifully paired with motets by the Spanish Renaissance composer Tomás Luis de Victoria.

In this entirely original composition, Carrillo pays conscious tribute to two great composers of choral music, Anton Bruckner and Francis Poulenc.<sup>97</sup> The descending suspensions on measures 11 to 15 are almost a literal quote from a Bruckner motet

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<sup>97</sup> César Alejandro Carrillo, *Salve Regina* (Corvallis: earthsongs, 1988).

*Christus factus est*, and the close dissonant harmonies from measures 15 to 18 are reminiscent of the opening measures of Poulenc's *O Magnum Mysterium*.

### Salve Regina, by César Alejandro Carrillo

Original text	English translation <sup>98</sup>
<p>Salve Regina, mater misericordiae:            Vita, dulcedo et spes nostra, salve.            Ad te clamamus, exsules filii Euae.            Ad te suspiramos, gementes et flentes,            In hac lacrimarum valle.</p> <p>Eja ergo, Advocata nostra,            illos tuos misericordes oculos            Ad nos converte.</p> <p>Et Jesum, benedictum fructum            Ventris tui,            Nobis post hoc exilium ostende.            O clemens: o pia            O dulcis Virgo Maria.</p>	<p>Hail, O Queen, Mother of mercy;            Our life, our sweetness, and our hope: hail!            To thee we cry, poor banished children of            Eve.            To thee we send up our sighs,            groaning and weeping in this valley of            tears.</p> <p>Hasten therefore, our Advocate,            your merciful eyes            turn toward us.</p> <p>And show us Jesus,            the blessed fruit of your womb,            after this exile.            O merciful, O pious            O sweet Virgin Mary.</p>

Carrillo's motets are becoming very popular among choirs in the United States. They have been recorded by the acclaimed Cuban choir *Exaudi*.<sup>99</sup>

### *Beatriz Corona (b. 1962)*

Of all the music by contemporary choral composers, Beatriz Corona's is probably the most performed in Latin America. Corona is a Cuban composer and choral director who

<sup>98</sup> Jeffers, *Translations and Annotations*, 197.

<sup>99</sup> *America Sacra: Ramillete de Motetes para coro a capella de Argentina y otros países de Hispanoamérica en el siglo XX*, Coro Exaudi de la Habana directed by Maria Felicia Pérez, Jade 198 479-2, 2001.

has established herself as one of today's best Latin American composers of choral music.

Corona studied at the Amadeo Roldán Conservatory of Havana and at the Escuela Nacional de Arte de la Habana. She started composing as a young woman and has produced an impressive number of choral pieces—more than 200, including eight masses. Corona has also composed for chamber and full orchestra and has received numerous awards for her compositions.

Beatriz Corona is mostly recognized for her mastery in setting to music the poems of the most beloved Latin American writers—among them Mario Benedetti of Uruguay, Pablo Neruda of Chile, José Martí and Nicolás Guillén of Cuba, and César Vallejo of Perú. Her composition *Corazón Coraza*, a setting of a love poem by Mario Benedetti, has become a classic among Latin American and Spanish choirs. Many of Corona's compositions are characterized by the use of 6/8 against 3/4, which creates a sense of movement and dance. She also uses suspended 4ths and 9ths in her harmonies, and she favors the use of homophony over contrapuntal writing in order to give clarity to the text.

Roberto Valera, a Cuban contemporary composer, asked to comment about Corona's work, described it this way:

*“They were Mario Benedetti's verses that came to us in a music that would shorten our breath, electric song, verse and music as glove in hand, as body and shadow, as soil and life. What a profound way to translate word into music. What a way to hold us from the first to the last sound. Corazón Coraza.”*<sup>100</sup>

—Roberto Valera

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<sup>100</sup> From a speech given by Roberto Valera for the presentation of Beatriz Corona's music CD in Havana, Cuba. Copy of the speech was kindly provided by Ms. Corona.



**Corazón Coraza, by Beatriz Corona**

Original text	English translation <sup>101</sup>
<p>Porque te tengo y no  porque te pienso  porque la noche está de ojos abiertos  porque la noche pasa y sigo amor</p> <p>porque has venido a recoger tu imagen.</p> <p>y eres mejor que todas tus imágenes  porque eres lindo, desde el pie hasta el alma</p> <p>porque eres bueno desde el alma a mí.  porque te escondes dulce en el orgullo  pequeño y dulce Corazón Coraza.</p> <p>Porque eres mío  porque no eres mío  aunque te miro y muero y peor que muero</p> <p>si no te miro amor, si no te miro</p> <p>porque tu siempre existes donde quiera  pero existes mejor donde te quiero</p> <p>porque tu boca es sangre y tienes frío  tengo que amarte amor  tengo que amarte  aunque esta herida duela como dos  aunque te busque y no te encuentre  y aunque la noche pase  y yo te tenga  y no.</p>	<p>Because I have you and I don't  Because I think about you  Because the night is wide awake  Because the night goes by and I'm still  here, love  Because you have come to retrieve your  image.</p> <p>And you are better than all your images  Because you're beautiful from your feet to  your soul  Because you're good from your soul to me  Because you hide sweetly in your pride  Tiny and sweet armor heart!</p> <p>Because you're mine  Because you're not mine  Because I look at you and die, and worse  than die  If I don't look at you, my love, if I don't  see you,  Because you always exist everywhere  But you exist better where I love you.</p> <p>Because your mouth is blood and you're  cold  I have to love you, love  I have to love you  Even if this wound hurts as if it were two  Even if I look for you and can't find you  Even if the night goes by and I  Have you,  and don't.</p>

Unfortunately, the adverse relationship between Cuba and the United States has deprived

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<sup>101</sup> Translation © 2001 Coral Cantigas

American choral musicians and audiences of Beatriz Corona's music.

*Jorge Córdoba (b. 1953)*

Jorge Córdoba is a prolific Mexican composer and conductor who has written for mixed, women's, men's, and children's choirs. He studied at the Conservatorio Nacional de Musica in Mexico and continued his composition and conducting studies in Brazil, United States, Spain, and Hungary. A sought-after conductor and composer in Mexico, Europe, and the United States, Córdoba is at present the music director of the *Coro de madrigalistas* at Mexico's National Institute for the Arts.

He was commissioned to write *The Divine Image*, a choral piece premiered at the Sixth World Symposium of Choral Music held in Minneapolis, Minnesota, in 2002. In 2008 Córdoba was invited to collaborate with Phillip Brunelle, music director of Vocal Essence in Minneapolis, as part of the project Cantaré, a community outreach program that brings Mexican composers to work with students from the Minnesota schools. In 2011 Córdoba will premiere his cantata *Aquí ha nacido* for four mixed choirs and four Mexican marimbas to be performed with Vocal Essence at the Saint Paul Cathedral of Minneapolis.

Córdoba wrote his *Siete Haikus* in 1992 and that year the composition won an honorable mention in the Luis Sandi musical composition contest in Mexico City. The texts are translations of poems by different Japanese poets. When translated to Spanish the haikus lost their strict metrical form, but retained "the brevity and richness of [their] imagery.

Córdoba used a very refined harmonic vocabulary that has impressionistic echoes, and a number of subtle effects (glissandi with the mouth closed, whispering, etc.) that create atmospheres of a highly evocative character.<sup>102</sup>

### Siete Haikus, by Jorge Córdoba

Original text	English translation
I - Voy a caballo mi sombra va temblando allá en el fondo.	I - I'm riding on horseback and my shadow trembles in the background.
II - Sobre el arrozal caen flores del cerezo cielo estrellado.	II - The cherry blossom petals fall over the rice fields under the starlit sky
III - Pongo a la luna entre ramas de pinos según me mueva.	III - The pine branches move under the moon as I move.
IV - Un murciélago que vuela entre la noche es ruido oscuro.	IV - A bat that flies in the night is like a dark sound.
V - Veloz la rana al viejo estanque cae chasquido de agua.	V - The frog jumps into the pool of water and splashes water.
VI - Niebla del alba, como un sueño borroso, la gente pasa.	VI - The fog in the early dawn, like a foggy dream, people pass by.
VII - ¿Vuelan hermosas las flores derribadas? ¡Son mariposas!	VII - Do flowers that fall fly beautifully? They are butterflies!

This cycle of short works captures the imagery of the poems through word painting—aural illustrations of the text. For example, the first one, *Voy a caballo*, is written in 6/8 meter, with a moving rhythm that sounds like a horse galloping. The fifth song, with

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<sup>102</sup> CD liner notes by Sergio Ortiz in *La noche: Modern Mexican Choral Masterpieces* performed by The Gregg Smigh Singers (Newport Classic NCD 85639), 2001.

rapid rhythms interrupted by eighth note rests, illustrates the movements of a frog in a pond. The piece was premiered in 1993 by his *Coro de madrigalistas* and was recorded by The Gregg Smith Singers in 2001.

### **Latin American Folklore: Source of Inspiration**

The final compositions in the anthology represent a group of works inspired by folkloric rhythms and styles from Latin America. They are not compositions from the nationalist movement of the early 20<sup>th</sup> century; rather, they are works by renowned contemporary composers whose musical styles range from romantic *lieder* to symphonic works to avant-garde, and who chose folkloric forms as the base for some compositions. These works illustrate the diversity of folk musical styles and genres present to this day in Latin America.

For nearly three centuries, Latin American folklore has been a source of inspiration for artists, musicians, and writers around the world. Latin America's unique blend of Native American, European, and African cultures gave birth to some of the most beautiful musical forms in the world. Every Latin American country has developed its own dances and musical styles by transforming the different elements received from the different cultures into original musical styles and genres, each with its own characteristics and peculiarities. Latin American music folklore, with its infinite richness and diversity, continues to provide material for creation and innovation.

### *The Mountains of Argentina*

Antonio Russo is a composer, choral and orchestra conductor, and music professor. Born in Italy in 1934, he became a citizen of Argentina in 1960. Russo has conducted some of the best choirs in Argentina: the Wagner Association Chorus (1966-1990), the Bach Choir of Buenos Aires (1965-1985), and the Coro Estable del Teatro Colón de Buenos Aires (1989-1992). Among his compositions are works for voice and piano, chamber ensemble, orchestra, and chorus, including a secular cantata, *Eros-Selene-Eros*, and a Mass for orchestra, chorus, and four soloists, *Missa Corpus Christi*. He has received several awards for his orchestral conducting and in 1999 was recognized by Argentina's Secretary of Culture as "Personalidad emérita de la Cultura Argentina."

*El gato de mi casa* is one of Russo's many choral compositions for a cappella chorus. The text is a traditional Argentinean text about a cat, and Russo used the rhythmic patterns of the gato, a traditional dance for couples from the mountainous area of central-west Argentina, very similar to the well known dance chacarera. This dance can be either sung or instrumental, but it is always accompanied by the bombo<sup>103</sup> and the guitar, the most important instrument in the music of this region. The rhythmic pattern is in 6/8 alternating with 3/4 meter—a very common pattern in some South American folk dances that originated from the fandango, a Spanish dance introduced to the Americas during the 18<sup>th</sup> century.<sup>104</sup>

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<sup>103</sup> Bombo – a drum used mostly in the Andes region made from the trunk of a tree with goat or llama skin. The origin could be the Spanish military drum.

<sup>104</sup> Ana María Job de Brusa. "Ambitos Central y Cuyo," in *Música Tradicional Argentina* (Buenos Aires: Magisterio del Río De La Plata, 2000), 68-74.

**El gato de mi casa, by Antonio Russo**

Original text	English translation <sup>105</sup>
<p>El gato de mi casa Es muy ligero, Corriendo a los conejos Cazó unos teros.</p>	<p>My family's cat Is very fast, Running after the rabbits He hunted some teros.<sup>106</sup></p>
<p>El gato de mi casa Es muy ligero, Corriendo a los ratones Cazó agujeros.</p>	<p>My family's cat Is very fast, Running after mice He hunted holes.</p>
<p>El gato de mi casa Es diferente, Se esconde en la cocina Si viene gente.</p>	<p>My family's cat Is different He hides in the kitchen When visitors arrive.</p>
<p>Es éste el gato hermoso Que a todos gusta, Pues los maullidos suyos A nadie asustan.</p>	<p>This is the beautiful cat That everyone likes, Who doesn't scare anyone With his meows.</p>

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<sup>105</sup> English translation by Diana V. Sáez

<sup>106</sup> Tero – a bird from Argentina that derives its onomatopoeic name from its song: *teru, teru, teru*.

**Example 2: Russo's *El gato de mi casa*, ms. 33-45.**

una sola (1)

*f*

-te-o pa-te-o ga-to

-te-o pa-te-o

*ff*

-te-o pa-te-o El ga-to de mi ca-sa es muy li-ge-ro, co-rien-do a los ra-

*ff*

ga-to de mi ca-sa es muy li-ge-ro, co-rien-do a los ra-

(1): Glissando hacia la zona más aguda, al estilo del gaucho

40

*f*

*ff*

y li-ge-ro, li-ge-ro, li-ge-ro, co-rien-do a los ra-

*f*

*ff*

y li-ge-ro, li-ge-ro, li-ge-ro, co-rien-do a los ra-

-to-nes ca-zó a-gu-je-ros,

-to-nes ca-zó a-gu-je-ros,

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***Contrasting Rhythms from Peru***

Peru has one of the most diverse and richest folk music traditions in Latin America. The music from the Andean region, with its Inca culture, has a strong Native American imprint, whereas the music that originated in the Pacific coast areas—which had a larger Black population—has a stronger African influence.

Some Native American musical forms survived colonization and were incorporated into the new society: *yaraví* or *triste* is one of them. The *yaraví* is a sad and melancholic song from the pre-Colombian period. During the 19<sup>th</sup> century it became known as *triste*, which in Spanish means sad. Accompanied by the *quena*—the bamboo flute played by the Incas—tristes were originally songs of elegy or funeral songs. After colonization, the natives incorporated the guitar. During the 19<sup>th</sup> century the tristes became love songs about unrequited love and nostalgia.

Roberto Carpio composed *Triste* with his own text about the sadness the author feels when he has to leave his beloved behind. The piece establishes the rhythmic pattern of the *triste* in the first four measures of the introduction.

### Triste by Roberto Carpio

Original text	English translation <sup>107</sup>
Ya me voy a una tierra lejana A un país donde nadie me espera Donde nadie sepa que yo muera Donde nadie por mí llorará.  Ay que lejos me lleva el destino Como a hoja que el viento arrebató Ay de mí tú no sabes ingrata Lo que sufre este fiel corazón.	I'm leaving to faraway lands To a country where no one is waiting for me Where no one will know if I'm dying Where no one will cry for me.  Oh, how far is destiny taking me Like a leaf snatched by the wind Oh, ungrateful one, you don't know How much this faithful heart suffers.

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<sup>107</sup> English translation Diana V. Sáez.



**Example 3: Opening measures of Carpio's *Triste*.**

The image displays a musical score for the piece "TRISTE" by R. Carpio. The score is written for four vocal parts: Soprano, C. Alto, Tenor, and Bajo. The tempo is marked "Andantino" with a metronome marking of 55. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The Soprano part begins with a piano (*p*) dynamic and a marking "(boca cerrada)" (closed mouth), followed by a fortissimo (*f*) dynamic. The C. Alto part also starts with a piano (*p*) dynamic and "(boca cerrada)", then moves to fortissimo (*f*). The Tenor part is mostly silent in the first two measures, then enters in the third measure with a fortissimo (*f*) dynamic and "(boca cerrada)". The Bajo part is also silent in the first two measures, then enters in the third measure with a fortissimo (*f*) dynamic. The score is divided into two systems, with a double bar line and repeat sign at the end of each system.

Just as the *triste* is the result of the mixture of Native American and Spanish elements, the *festejo* illustrates a musical outcome from the mixture of African and Spanish ones. *Festejo* is an Afro-Peruvian dance developed during colonial times around the port cities of Peru where there were larger population of Blacks. *Festejo de Navidad* is a Christmas song composed by Herbert Bittrich, a Peruvian cardiologist and musician. The author of the text, Alfredo Ostojá, was a lawyer from Lima. The poem is rich in regional vocabulary and describes the Christmas traditions of Peruvians of African descent. This choral composition won a contest for Peruvian Christmas music in the 1960s in the category of music from the coast.

Even though *Festejo de Navidad* is not written in *festejo* rhythm, both the poet and

composer wanted to celebrate the African heritage in Peru. The onomatopoeic effects in the chorus are in imitation of the sounds of the Afro-Peruvian musical instruments used to accompany the *festejo*: the *cajón* and the *quijada*. The *cajón* is a rectangular wooden box on which the player sits to strike the front and sides. The *quijada* is a donkey jaw that is played by striking the wide part of the jaw with the fist to obtain a rattling sound. Every time the choir exclaims *Ha!*, it resembles the sound of the *quijada*.

Bittrich uses notes from the pentatonic scale for the middle section, where the text talks about the three Wise Men—Caspar, Melchior, and Balthazar. Even though he does not reproduce the rhythmic pattern of the *festejo*, he consistently uses a syncopated rhythmic pattern that is found in Afro-Latin American music throughout the Americas.

### **Festejo de Navidad, by Herbert Bittrich**

Original text	English translation <sup>108</sup>
<p>Señor Don José, Señora María            Ha nacido en Lima, el niño Manuel.            Los negros del Rimac traen para El            Tondero y festejo, buñuelos con miel.</p> <p>La comadre Juana será mi madrina            Y p'hacerle caldo, mató a su gallina.            Será su padrino el compai' Quiñones            Pa' su ahijao' divino, ricos picarones.</p>	<p>Mr. Joseph, Mrs. Mary,            The baby Emmanuel was born in Lima.            The Black people from Rimac<sup>109</sup>            Bring tondero and festejo,<sup>110</sup> and buns with            honey.</p> <p>Juana will be His godmother,            She killed her chicken to prepare broth for            Him.            Friend Quiñones will be His godfather            And will bring delicious picarones.<sup>111</sup></p>

<sup>108</sup> English Translation, © 1998 Coral Cantigas.

<sup>109</sup> Rimac – a district in Lima, Peru.

<sup>110</sup> Tondero and festejo – Afro-Peruvian dances.

<sup>111</sup> Picarones – sweet, ring-shaped fritters made with squash and honey.

<p>El negro Gaspar desde Casa Grande Trae pa'l niñito caña pa' chupar.</p> <p>Un fino alfajor, su tío Melchor Que pa' si zambito quiere lo major.</p> <p>El buen Baltazar, agüita de aza'r Pa' que Manuelito, no vuelva a llorar.</p> <p>Jesucito 'e mi alma, no llores así, Que todos los negros se mueren por ti. Del Paseo de Aguas vienen hasta aquí Con arroz con leche, flor de capulí.</p> <p>Los de Malambito traen para ti Humitas don dulce, pan de ajonjolí. Jesucito 'e mi alma, no llores así Que todos los negros ya estamos aquí.</p>	<p>Caspar comes from Casa Grande<sup>112</sup> And brings the baby sugar cane to suck on.</p> <p>Uncle Melchior, who wants the best for his little sambo, brings a delicious alfajor.<sup>113</sup></p> <p>The good Balthasar brings orange blossom water, So little Emmanuel will not cry.</p> <p>Jesus of my soul, don't cry like that Because all Black people would die for you. From Paseo de Aguas they come all the way here Bringing rice pudding and gooseberry flower.</p> <p>Those from Malambito bring Sweet tamales and sesame bread. Jesus of my soul, don't cry like that Because all of us Blacks are now here.</p>
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**Example 4: Syncopated rhythmic pattern on bass line on Bittrich's *Festejo de Navidad***

***The Cuban Son***

*Iré a Santiago* is a choral composition by Roberto Valera (b. 1938), a contemporary Cuban composer and conductor who set a beautiful poem by Federico García Lorca to one of the most influential and widespread Cuban musical forms: the *son*. The son was

<sup>112</sup> Casa Grande – Peruvian town.

<sup>113</sup> Alfajor – an almond pastry filled with a sweet filling (usually with ‘dulce de leche’)

born in the Eastern provinces of Cuba where it adopted the “clave rhythm” from the Cuban rumba<sup>114</sup>. Basically a song accompanied with percussion, the son combines Spanish song elements with African rhythms, and it has become one of the most popular and influential musical forms in Latin America. During the 1920s it became popular in the dance clubs of Havana, Cuba’s capital city. Until then the Afro-Cuban percussion instruments had not been well accepted in the dance orchestras of Havana because they were considered to be from the lower social classes. According to the Cuban musicologist and author Alejandro Carpentier, the son allowed the Cuban percussion, which had been confined to the poorest neighborhoods and slums of Cuba, to “reveal its marvelous expressive resources, achieving universal status.”<sup>115</sup> The son is accompanied by the tres,<sup>116</sup> maracas, the güiro,<sup>117</sup> and the bongos.<sup>118</sup>

The basic rhythmic pattern of the son is similar to that of the tango and habanera. As Carpentier describes it, the rhythm of the son is “a simple dilation of the eternal tango rhythm, altering the notes displacing the beats. The anticipated bass line suppresses the initial string beat, but, as in the tango, the second note of each bar is inevitably the briefest, in contrast with the note before, which is always the longest.”

Federico García Lorca (1898-1936), one of the most beloved Spanish poets of all times, was also an accomplished musician who found inspiration in the rich and diverse folklore

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<sup>114</sup> Rumba is an Afro-Cuban dance.

<sup>115</sup> Alejandro Carpentier, *Music in Cuba* (Minneapolis: University of Minnesota Press, 2001), 228.

<sup>116</sup> Tres - a Cuban stringed instrument derived from the Spanish guitar, consisting of three double strings played with a pick. The tres is the signature instrument of the Cuban son.

<sup>117</sup> Güiro- a serrated gourd or calabash, scraped with a stick.

<sup>118</sup> Bongos -- two small drums attached by a thick piece of wood, played while held between the knees.

of Andalucía. In March 1930, a group of Cuban intellectuals invited Lorca to present several conferences, and he arrived in Cuba for a three-month stay. There he was introduced to Cuba's "mulato" culture, the best manifestation of the mix of Spanish and African cultures. At that time Cuban composers like Amadeo Roldán and poets like Nicolás Guillén were exploring the rich African heritage in their works, and the *son* was in its heyday all over Cuba. Lorca immersed himself in the experience.<sup>119</sup> While in Cuba Lorca wrote his poem *Son de negros en Cuba* as a homage to the city of Santiago, on the eastern side of the island where the *son* had been created.

### **Iré a Santiago, by Roberto Valera**

<b>Original text</b>	<b>English translation<sup>120</sup></b>
<p>Quando llegue la luna llena  iré a Santiago de Cuba,  iré a Santiago,  en un coche de agua negra.  Iré a Santiago.  Cantarán los techos de palmera.  Iré a Santiago.  Quando la palma quiere ser cigüeña,  iré a Santiago.  Y cuando quiere ser medusa el plátano,  Iré a Santiago  con la rubia cabeza de Fonseca.  Iré a Santiago.  Y con la rosa de Romeo y Julieta  iré a Santiago.  Mar de papel y plata de monedas  Iré a Santiago.</p>	<p>When the moon has risen full  I'm off to Santiago, Cuba,  off to Santiago  in a wagon of black water.  Off to Santiago.  Singing palms above the roof-tops.  Off to Santiago.  When the palm-tree wants to be a stork,  off to Santiago.  And the banana-tree a jellyfish,  I'm off to Santiago.  with the blond head of Fonseca.  Off to Santiago.  With the rose, Juliet's and Romeo's,  off to Santiago.  Sea of paper, coins of silver,  off to Santiago.</p>

<sup>119</sup> Vilches, Luis Morillo. "García Lorca y Cuba: Historia de una Pasión." *Sociedad Filatélica y Numismática Granadina*. Web. 26 Mar. 2011. <<http://www.sfng.es/Articulos/lorcaycuba/lorcaycuba.html>>.

<sup>120</sup> Translated by A. S. Kline © 2007 All Rights Reserved  
([http://www.poetryintranslation.com/PITBR/Spanish/FiveintheafternoonLorca.htm#\\_Toc527959415](http://www.poetryintranslation.com/PITBR/Spanish/FiveintheafternoonLorca.htm#_Toc527959415)),  
Internet, accessed on 3/25/2011.

<p>¡Oh Cuba! ¡Oh ritmo de semillas secas! Iré a Santiago. ¡Oh cintura caliente y gota de madera! Iré a Santiago. ¡Arpa de troncos vivos, caimán, flor de tabaco! Iré a Santiago. Siempre dije que yo iría a Santiago en un coche de agua negra.</p> <p>Iré a Santiago. Brisa y alcohol en las ruedas, iré a Santiago. Mi coral en la tiniebla, iré a Santiago. El mar ahogado en la arena, iré a Santiago, calor blanco, fruta muerta, iré a Santiago. ¡Oh bovino frescor de cañavera! ¡Oh Cuba! ¡Oh curva de suspiro y barro! Iré a Santiago.</p>	<p>Oh, Cuba! Oh, rhythm of dried seeds! Off to Santiago. Oh, belt of fire, drop of wood! Off to Santiago. Harp of living tree-trunks, caiman, tobacco flower! Off to Santiago. I always said I'd be off, off to Santiago, in a wagon of black water.</p> <p>Off to Santiago. Air and alcohol on the wheels, I'm going to Santiago. My coral in the twilight, off to Santiago. The ocean drowned in the sand, off to Santiago. Heat whitening, fruit rotting, off to Santiago. Oh, the sugar-cane's dumb coolness! Oh, Cuba, curve of sigh and clay! I'm off to Santiago.</p>
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This is the poem that Valera chose for his composition *Iré a Santiago*. Roberto Valera studied at the Amadeo Roldán Conservatory of Cuba with such internationally recognized composers as José Ardévol and Leo Brouwer. He continued his studies at the Frederic Chopin School in Warsaw, where he earned the degree of Doctor in Pedagogy. Valera is a member of the Cuban Writers and Artists Association and has received numerous awards from Cuban, Polish, and Mexican institutions. His catalogue includes pieces for soprano and orchestra, mixed choir, chamber ensemble, and orchestra; electro-acoustic music; and music for ballet, dance, and film.

In *Iré a Santiago* Valera uses onomatopoeic sounds in the voices to imitate the harmonic accompaniment patterns played in the tres—for example, the lines sung by the altos and

sopranos right at the opening of the piece. Throughout the piece we can also hear the rhythmic pattern of the bass in the son sung by the basses:

**Example 5: Excerpt from Valera's *Iré a Santiago***

The musical score consists of two systems. The first system features three vocal staves and a piano accompaniment staff. The soprano part has the lyrics "gon din de go bón gon din din bón gon din de go bón". The alto part has "Gon din den go den gon den din den go gon din den go". The bass part has "bon bon bon bon". The piano accompaniment is marked *div. mp*. The second system continues with the soprano part: "gon din din bin cuan do lle gue". The alto part: "den gon den din den bin cuan do lle gue la". The bass part: "bon bon cuan do lle gue". The piano accompaniment is marked *mf*. Dynamic markings include *sfz mp*, *sfz p*, *sfz*, and *unls.* throughout the piece.

## CONCLUSION

*“I believe that all the music of Europe and the Americas that partakes of the Western tradition should be integrated into a single narrative, both in books and in courses”.*<sup>121</sup>

—J. Peter Burkholder

J. Peter Burkholder, author of the recent edition of *A History of Western Music* and of *Norton Anthology of Western Music* tells us that the music of the American continents should be an integral part of the curriculum of Western music. I intend that this anthology will contribute to and facilitate the inclusion of Latin American choral music in music history curriculums. Choral educators and conductors in the United States should begin a further exploration of Latin American music—its history, its composers, its repertoire—in order to enrich and diversify their own choral repertoires.

Knowledge about Latin American music has never been more relevant than today, when Latinos have become the largest minority population in the United States.<sup>122</sup> It is our responsibility as music educators to provide our students and singers a well-rounded education that includes music from places other than those that represent only the Western European tradition. It is our duty to expose them to a diverse repertoire that will

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<sup>121</sup> J. Peter Burkholder, “Music of the Americas,” *American Music* 27, No. 4 (Winter 2009): 403.

<sup>122</sup> Louise Fenner, “Hispanics, the Largest U.S. Minority, Enrich the American Mosaic.” *America - Engaging the World - America.gov*. 15 Sept. 2010. Web. 10 Apr. 2011. <<http://www.america.gov/st/peopleplace-english/2009/September/20090921163442xlrennef0.8085836.html>>.



expand their musical knowledge and skills—rhythmic patterns that are new and challenging, and poetry of the best writers in many languages and countries.

Exposure to the works in this anthology should help choral musicians understand several important lessons:

- In spite of the harsh conditions of colonial times, composers found a safe space in the church to learn, compose, and perform some of the most striking music written in Latin America.
- After the American republics were established, a sense of national pride served as inspiration for the creation of numerous a cappella works that are considered standards in the Latin American choral repertoire to this day.
- There is a promising future for the creation and performance of choral music in Latin America thanks to the popularity of choral ensembles in countries such as Argentina, Venezuela, and Cuba, and thanks to a new generation of composers who are committed to the development and dissemination of choral music.
- Latin American folk music, with its rich diversity and significance, is likely to be a source of inspiration to composers for many years to come.
- Music is an excellent way to discover and explore connections: cultural, historical, and even emotional. In a world where differences are constantly used to divide us from one another, music can help us as we celebrate those differences.

# **APPENDICES**

## **APPENDIX A – MUSIC SCORES**

# Hanacpachap cussicuinin

Anónimo

ed. Paco Marmol & Manolo Casaus

Sopranos  
Ha - nac - pa - chap cu - ssi - cui - nin  
U - ya - ri - huai mu - chas - cai - ta

Contraltos  
Ha - nac - pa - chap cu - ssi - cui - nin  
U - ya - ri - huai mu - chas - cai - ta

Tenores  
Ha - nac - pa - chap cu - ssi - cui - nin  
U - ya - ri - huai mu - chas - cai - ta

Bajos  
Ha - nac - pa - chap cu - ssi - cui - nin  
U - ya - ri - huai mu - chas - cai - ta

4  
hua - ran ca - cta mu - chas cai - qui  
Dios - pa ram - pan Dios - pa ma - man

7  
Yu pai ru - ru - pu - coc mall - qui  
Yu-rac- toc - to ha - man - cai - man

Yu pai ru - ru - pu - coc mall - qui  
Yu-rac- toc - to ha - man - cai - man

Yu pai ru - ru - pu - coc mall - qui  
Yu-rac- toc - to ha - man - cai - man

11

ru - na cu - nap su - ya - cui - nin  
Yu pas ca - lla, coll - pas - cai - ta

ru - na cu - nap su - ya - cui - nin  
Yu pas ca - lla, coll - pas - cai - ta

ru - na cu - nap su - ya - cui - nin  
Yu pas ca - lla, coll - pas - cai - ta

14

call pan nac - pa que - mi cui - nin,  
Hua huar qui - man su - yus - cai - ta

call pan nac - pa que - mi cui - nin,  
Hua huar qui - man su - yus - cai - ta

call pan nac - pa que - mi cui - nin,  
Hua huar qui - man su - yus - cai - ta

call pan nac - pa que - mi cui - nin,  
Hua huar qui - man su - yus - cai - ta

17

Huac ias - cai - ta,  
Ri - cu - chi - llai.

Huac ias cu cai - ta,  
Ri - cu chi - llai.

Huac ias cu cai - ta,  
Ri - cu chi - llai.

Huac ias cai - ta,  
Ri - cu - chi - llai.

# Dios itlaçonantzine

Compositor anónimo  
(Hernando Franco?)

Tiple (Solo)

Dios i - tla - ço - nan-tzi - ne ce - mi-cac ich - poch - tle cen-ca ti-mitz-to -

6

tla-tlah-ti - li - ya cen-ca ti-mitz-to-tla - tlah-ti - li - ya ma to-pan xi-mo-tla -

10 Tiple

Altus

Tenor

Baxo

tol - ti yn il-hui-cac, yn il-hui-cac ix - pan-tzin -  
 yn il-hui-cac, yn il-hui-cac ix - pan-tzin-co, ix -  
 yn il-hui-cac, yn il-hui-cac ix - pan-tzin-co,  
 yn il-hui-cac, yn il-hui-cac ix - pan -

14

co, ix - pan-tzin - co in mo-tla-ço-co - ne - tzin Je - su Chri -  
 - pan-tzin - co in mo-tla-ço - co - ne - tzin Je - su Chri -  
 ix - pan - tzin-co in mo-tla-ço-co - ne - tzin Je - su Chri -  
 tzin - co, ix - pan-tzin - co in mo-tla-ço-co - ne - tzin Je - su Chri -

18

sto. Dios i - tla - ço - nan - tzi - ne ce - mi-cac  
 sto. Dios i-tla-ço-nan - tzi - ne ce-mi-cac ich - poch-tle, ce-mi -  
 8 sto. Dios i-tla - ço nan - tzi - ne ce-mi-cac ich-poch - tle, ce-mi -  
 sto. Dios i-tla - ço - nan - tzi - ne ce-mi-cac ich - poch - tle, ce - mi -

22

ich - poch - tle cen-ca ti-mitz-to tla-tlah-ti-li-ya, cen-ca ti-mitz-to-tla -  
 - cac ich-poch - tle cen-ca ti-mitz-to tla-tlah-ti-li-ya, cen ca ti-mitz-to-tla - tlah -  
 8 cac ich-poch - tle cen - ca ti-mitz-to tla-tlah-ti-li-ya, cen ca ti-mitz-to-tla - tlah -  
 cac ich-poch - tle cen - ca ti - cen - ca ti -

26

tlah-ti - li-ya ma to-pan xi-mo-tla - tol - ti yn il-hui-cac, yn  
 ti - li-ya ma to-pan xi-mo-tla-tol - ti yn il hui-cac, yn il-hui-cac,  
 8 ti - li-ya... ma to-pan xi-mo-tla - tol-ti yn il-hui-cac, yn il-hui-cac,  
 mitz-to-tla-tlah-ti-li - ya ma to-pan xi-mo-tla - tol - ti yn il-hui-cac, yn

30

il-hui-cac ix-pan-tzin - co, ix-pan-tzin - co in mo-tla-ço-co -  
 yn il-hui-cac ix - pan-tzin-co, ix - pan-tzin-co in mo-tla-ço - co -  
 8 yn il-hui-cac ix - pan-tzin-co, ix - pan-tzin-co in mo-tla-ço-co -  
 il-hui-cac ix - pan-tzin - co, ix-pan-tzin - co in mo-tla-ço-co -

34

ne - tzin Je - su Chri - sto. 1. sto. 2. sto.  
 ne - tzin Je - su Chri - sto. sto.  
 8 ne - tzin Je - su Chri - sto. Dios i - tla - ço - sto.  
 ne - tzin Je - su Chri - sto. Dios i - tla - sto. (Fine.)

38 Tiple (Solo)

Ca on-pa ti - mo-yez - ti - ca yn in - a - huac - tzin - co

43

Yn mo-tla-ço - co - ne - tzin Je - su Chri - sto. Dal Segno %



# Exsultate Iusti In Domino

Psalm 32:1-6

Juan Gutierrez de Padilla (ca. 1595-1664)  
Edited by Charles Giffen

Soprano 1: Ex - sul - ta - te, iu - sti, in Do - mi - no, in Do - mi - no, ex - sul - ta - te, iu - sti, in  
Alto 1: Ex - sul - ta - te, iu - sti, in Do - mi -  
Tenor 1: in Do - mi - no, in Do - mi - no, ex - sul - ta - te, iu -  
Bass 1: Ex - sul - ta - te, iu - sti, in Do - mi - no, in Do - mi - no,

Soprano 2: Do - mi - no, in Do - mi - no, ex - sul - ta - te, iu - sti, in Do - mi - no,  
Alto 2: no, in Do - mi - no, ex - sul - ta - te, iu - sti, ex - sul - ta - te, in Do - mi -  
Tenor 2: sti, in Do - mi - no, in Do - mi - no, ex - sul - ta - te, iu - - - - sti, in Do - mi - no, in  
Bass 2: in Do - mi - no, in Do - mi - no, in Do - mi - no, ex - sul - ta - te  
Soprano 2: in Do - mi - no, in Do - mi -  
Alto 2: ex - sul - ta - te, iu - sti, in Do - mi - no, ex -  
Tenor 2: in Do - mi - no, ex - sul - ta - te,  
Bass 2: ex - sul - ta - te, iu - sti, in Do - mi - no, in

Exultate Iusti in Domino

2

ex - sal - ta - te, iu - sti, in Do - mi - no, in Do - mi -  
 no, ex - sal - ta - te, iu - sti, in Do - mi - no, in Do - mi - no, in Do - mi -  
 Do - mi - no, ex - sal - ta - te, in Do - mi - no, in Do - mi - no, in Do - mi -  
 in Do - mi - no, ex - sal - ta - te, in Do - mi - no, in Do - mi -  
 no, ex - sal - ta - te, iu - sti, in Do - mi - no, in Do - mi - no, ex - sal - ta - te,  
 - - sal - ta - te, iu - sti, in Do - mi - no, ex - sal - ta - te in Do - mi - no, ex - sal - ta - te,  
 iu - sti, in Do - mi - no, in Do - mi - no, in Do - mi - no, in Do - mi - no, ex - sal -  
 Do - mi - no, in Do - mi - no, in Do - mi - no, ex - sal - ta - te in Do - mi - no, ex - sal - ta - te,

no, in Do - mi - no. Con - fi - te - mi - ni Do - mi - no in ci - tha - ra,  
 no, in Do - mi - no. Con - fi - te - mi - ni Do - mi - no in ci - tha - ra,  
 no, in Do - mi - no. Con - fi - te - mi - ni Do - mi - no in ci - tha - ra,  
 no, in Do - mi - no. Con - fi - te - mi - ni Do - mi - no in ci - tha - ra,  
 iu - sti, in Do - mi - no re - ctae - det col - lau - da - ti - o con - fi -  
 iu - sti, in Do - mi - no re - ctae - det col - lau - da - ti - o con - fi -  
 ta - te in Do - mi - no re - ctae - det col - lau - da - ti - o con - fi -  
 iu - sti, in Do - mi - no re - ctae - det col - lau - da - ti - o con - fi -

The musical score consists of four systems, each with four staves (Soprano, Alto, Tenor, Bass). The lyrics are as follows:

System 1:  
 con - fi - te - mi - ni Do - mi - no  
 con - fi - te - mi - ni Do - mi - no  
 con - fi - te - mi - ni Do - mi - no  
 con - fi - te - mi - ni Do - mi - no

System 2:  
 te - mi - ni Do - mi - no in ci - tha - ra, con - fi -  
 te - mi - ni Do - mi - no in ci - tha - ra, con - fi -  
 te - mi - ni Do - mi - no in ci - tha - ra, con - fi -  
 te - mi - ni Do - mi - no in ci - tha - ra, con - fi -

System 3:  
 in ci - tha - ra, in ci - tha - ra, in ci - tha - ra;  
 in ci - tha - ra, in ci - tha - ra, in ci - tha - ra;  
 in ci - tha - ra, in ci - tha - ra, in ci - tha - ra;  
 in ci - tha - ra, in ci - tha - ra, in ci - tha - ra;

System 4:  
 te - mi - ni Do - mi - no, con - fi - te - mi - ni Do - mi - no in ci - tha - ra;  
 te - mi - ni Do - mi - no, con - fi - te - mi - ni Do - mi - no in ci - tha - ra;  
 te - mi - ni Do - mi - no, con - fi - te - mi - ni Do - mi - no in ci - tha - ra;  
 te - mi - ni Do - mi - no, con - fi - te - mi - ni Do - mi - no in ci - tha - ra;

Exultate Iusti in Domino

4

in psal - te - ri - o de - o - om - ni - bus chor - da - rum

in psal - te - ri - o de - o - om - ni - bus chor - da - rum

in psal - te - ri - o de - o - om - ni - bus chor - da - rum

in psal - te - ri - o de - o - om - ni - bus chor - da - rum

in psal - te - ri - o de - o - om - ni - bus chor - da - rum

in psal - te - ri - o de - o - om - ni - bus chor - da - rum

psal - li - te il - li, psal - li - te il - li, psal - li - te il - li.

psal - li - te il - li, psal - li - te il - li, psal - li - te il - li.

psal - li - te il - li, psal - li - te il - li, psal - li - te il - li.

psal - li - te il - li, psal - li - te il - li, psal - li - te il - li.

rum psal - li - te il - li, psal - li - te il - li.

rum psal - li - te il - li, psal - li - te il - li, psal - li - te il - li.

rum psal - li - te il - li, psal - li - te il - li, psal - li - te il - li.

rum psal - li - te il - li, psal - li - te il - li, psal - li - te il - li.

Can - ta - te e - - - i con - ti - cum

Can - ta - te e - - - i con - ti - cum

Can - ta - te e - - - i con - ti - cum

Can - ta - te e - - - i con - ti - cum

Can - ta - te e - - - i

Can - ta - te e - - - i

Can - ta - te e - - - i

Can - ta - te e - - - i

no - vum, con - ti - cum no - vum be - ne psal - li - te o -

no - vum, con - ti - cum no - vum be - ne psal - li - te o -

no - vum, con - ti - cum no - vum be - ne psal - li - te o -

no - vum, con - ti - cum no - vum be - ne psal - li - te o -

con - ti - cum no - vum

con - ti - cum no - vum

con - ti - cum no - vum

con - ti - cum no - vum

Excitate Iusti In Domino

6

i in vo - ci - fe - ra - ti - o - ne, vo - ci -  
 i in vo - ci - fe - ra - ti - o - ne, in vo -  
 i in vo - ci - fe - ra - ti - o - ne, in vo -  
 i in vo - ci - fe - ra - ti - o - ne, . . .

be - ne post - li - te e - i,  
 be - ne post - li - te e - i,  
 be - ne post - li - te e - i,  
 be - ne post - li - te e - i,

. . . fe - ra - ti - o - ne, be - ne post - li - te e -  
 ci - fe - ra - ti - o - ne, be - ne post - li - te e -  
 ci - fe - ra - ti - o - ne, be - ne post - li - te e -  
 . . . . . ne, be - ne post - li - te e -

be - ne post - li - te e - i, be - ne post - li - te e -  
 be - ne post - li - te e - i, post - li - te e -  
 be - ne post - li - te e - i, be - ne post - li - te e -  
 be - ne post - li - te e - i, be - ne post - li - te e -

i in vo - ci - fe - ra - ti - o - ne, be - ne - poal - li - te e -  
 i in vo - ci - fe - ra - ti - o - ne, be - ne - poal - li - te e -  
 i ta vo - ci - fe - ra - ti - o - ne, be - ne - poal - li - te e -  
 i in vo - ci - fe - ra - ti - o - ne, be - ne - poal - li - te e -  
 i in vo - ci - fe - ra - ti - o - ne, poal - li - te, poal - li - te, poal - li - te e -  
 i in vo - ci - fe - ra - ti - o - ne, be - ne - poal - li - te, poal - li - te e -  
 i in vo - ci - fe - ra - ti - o - ne, poal - li - te, be - ne - poal - li - te e -  
 i poal - li - te in vo - ci - fe - ra - ti - o - - - - - rum, poal - li - te e -

i Qui - a - re - ctus est ver - bum Do - mi - ni,  
 i Qui - a - re - ctus est ver - bum Do - mi - ni,  
 i Qui - a - re - ctus est ver - bum Do - mi - ni,  
 i Qui - a - re - ctus est ver - bum Do - mi - ni,  
 i in vo - ci - fe - ra - ti - o - ne et  
 i in vo - ci - fe - ra - ti - o - ne et  
 i in vo - ci - fe - ra - ti - o - ne et  
 i in vo - ci - fe - ra - ti - o - ne et

Exsultate In Domino

8

vi

Di - li - get mi - se - ri - a  
 Di - li - get mi - se - ri - a  
 Di - li - get mi - se - ri - a  
 Di - li - get mi - se - ri - a

o - mni - a o - pe - ra e - i - us in fi - de  
 o - mni - a o - pe - ra e - i - us in fi - de  
 o - mni - a o - pe - ra e - i - us in fi - de  
 o - mni - a o - pe - ra e - i - us in fi - de

vii

cor - di - am, mi - se - ri - cor - di - am, mi - se - ri - cor - di - a  
 cor - di - am, mi - se - ri - cor - di - am, mi - se - ri - cor - di - a  
 cor - di - am, mi - se - ri - cor - di - am, mi - se - ri - cor - di - a  
 cor - di - am, mi - se - ri - cor - di - am, mi - se - ri - cor - di - a

di - li - get mi - se - ri - cor - di - am et iu - di - ci - um mi - se - ri - a  
 di - li - get mi - se - ri - cor - di - am et iu - di - ci - um mi - se - ri - a  
 di - li - get mi - se - ri - cor - di - am et iu - di - ci - um mi - se - ri - a  
 di - li - get mi - se - ri - cor - di - am et iu - di - ci - um mi - se - ri - a



Do - mi - ni ple - na est ter - ra, ple - na est  
 Do - mi - ni ple - na est ter - ra, ple - na est  
 Do - mi - ni ple - na est ter - ra, ple - na est  
 Do - mi - ni ple - na est ter - ra, ple - na est  
 cor - di - a Do - mi - ni ple - na est ter - ra, ple - na est  
 cor - di - a Do - mi - ni ple - na est ter - ra, ple - na est  
 cor - di - a Do - mi - ni ple - na est ter - ra, ple - na est  
 cor - di - a Do - mi - ni ple - na est ter - ra, ple - na est

- - - - - na est ter - ra, ple - na est  
 - - - - - ple - na est ter - ra, ple - na est  
 ter - ra, ple - na est, ple - na est  
 na est ter - ra, ple - na est, ple - na est  
 - - - - - na est ter - ra, ple - na est  
 ple - na est ter - ra, ple - na est ter - ra, ple - na est  
 - - - - - ra, ple - na est ter - ra, ple - na est  
 na est ter - ra, ple - na est

Exultate iusti in Domino

10

est ter - ra. Ver - bo Do - mi - ni cae - li fir - ma - ti sunt,  
 cae - li fir - ma - ti sunt, Ver - bo Do - mi - ni  
 na est ter - ra. Ver - bo Do - mi - ni cae - li fir - ma - ti sunt,  
 ple - na est ter - ra. ver - bo  
 ter - ra.  
 - - na est ter - ra.  
 na, ter - ra.  
 est ter - ra.

cae - li fir - ma - ti sunt, cae - li fir - ma - ti sunt,  
 cae - li fir - ma - ti sunt, cae - li fir - ma - ti sunt, fir - ma - ti sunt, - - cae - li fir -  
 ver - bo Do - mi - ni, Do - mi - ni, Ver - bo Do - mi - ni cae - li fir - ma - ti -  
 Do - mi - ni, ver - bo Do - mi - ni cae - li fir - ma - ti sunt, cae -  
 Ver - bo Do - mi - ni cae - li fir - ma - ti sunt, fir - ma -  
 cae - li - fir - ma - ti sunt, fir - ma - ti sunt, ver - bo Do - mi - ni  
 Ver - bo Do - mi - ni cae - li fir - ma - ti sunt, fir - ma - ti sunt, cae -  
 Ver - bo Do - mi - ni cae - li - fir - ma - ti sunt, cae - li fir - ma - ti

14

cuc - li fir - ma - ti sunt et spi - ri - tu o - ris e - ius  
 ma - ti sunt et spi - ri - tu o - ris e - ius o -  
 sunt, fir - ma - ti sunt et spi - ri - tu o - ris e - ius  
 li fir - ma - ti sunt et spi - ri - tu o - ris e - ius o -  
 - - ti sunt, fir - ma - ti sunt et spi - ri - tus o - ris e - ius o - mnis vir - tus e -  
 cuc - li fir - ma - ti sunt et spi - ri - tus o - ris e - ius o - mnis vir - tus e -  
 li fir - ma - ti sunt et spi - ri - tus o - ris e - ius o - mnis vir - tus e -  
 sunt, fir - ma - ti sunt et spi - ri - tus o - ris e - ius o - mnis vir - tus e -

15

o - mnis vir - tus e - o - rum, vir - tus e - o - rum, et spi - ri - tu o - ris e - ius  
 omnis vir - tus e - o - rum, omnis vir - tus e - o - rum, et spi - ri - tu o - ris e - ius o -  
 o - mnis vir - tus e - o - rum, et spi - ri - tu o - ris e - ius o -  
 omnis vir - tus e - o - rum, vir - tus e - o - rum, e - o - rum, et spi - ri - tu o - ris e - ius  
 o - rum, o - mnis vir - tus e - o - rum,  
 o - rum, o - mnis vir - tus e - o - rum,  
 o - rum, o - mnis vir - tus e - o - rum,  
 o - rum, o - mnis vir - tus e - o - rum,

Exultate Iusti In Domino

12

o - mnis vir - tus e - o - rum, o - mnis vir - tus e - o - rum, o - mnis  
 -- mnis vir - tus e - o - rum, o - mnis vir - tus e - o - rum, o - mnis  
 -- mnis vir - tus e - o - rum, o - mnis vir - tus e - o - rum, o - mnis  
 o - mnis vir - tus e - o - rum, o - mnis vir - tus e - o - rum, o -  
 o - mnis vir - tus e - o - rum, o - mnis  
 o - mnis vir - tus e - o - rum, o - mnis vir -  
 o - mnis vir - tus e - o - rum, o - mnis vir - tus  
 o - mnis vir - tus e - o - rum, o -

vir - tus, o - mnis vir - tus e - o - rum.  
 vir - tus e - o - rum, o - mnis vir - tus e - o - rum.  
 vir - tus, o - mnis vir - tus e - o - rum.  
 mnis vir - tus e - o - rum, o - o - rum.  
 vir - tus e - o - rum, o - o - rum.  
 tus, o - mnis vir - tus e - o - rum.  
 e - o - rum, o - mnis vir - tus e - o - rum.  
 mnis vir - tus e - o - rum, o - o - rum.

Eso Rigor e Repente  
Guineo a 5 voces

Gaspar Fernandez  
Catedral de Oxaca

Time signature is 6/8 and 3/4

SOPRANO

ALTO I

ALTO II

TENOR

BASS

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

5

qui - to que un - que na - ce po - co bran - qui - to tu - ru so - mo no - so pa -

Edited by Coral Cantigas, 1999.

Musical score for page 10, featuring five staves. The top two staves are empty. The third staff contains the vocal line with the lyrics "Ten - le pri - mo". The fourth staff contains the vocal line with the lyrics "ren - te no\_ te - me - mo bran - co gran - de". The bottom staff is empty.

Musical score for page 15, featuring five staves. The top two staves are empty. The third staff contains the vocal line with the lyrics "ten - le cal - je" and "to - ca ne - gri - yo to". The fourth staff contains the vocal line with the lyrics "hu - si - he hu - si - he pa - ra - çia". The bottom staff is empty.

can - ta pa - ren - te  
To - ca pa - ren - te  
- ca ne - gri - yo tam - bor i - ti - yo  
Sa - ra - ban - da

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

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

ten - ge que ten - ge ten - ge que ten - ge  
 ten - ge que ten - ge ten - ge que ten - ge  
 ten - ge que ten - ge ten - ge que ten - ge sum - ba - ca - su cu  
 ten - ge que ten - ge ten - ge que ten - ge  
 ten - ge que ten - ge ten - ge que ten - ge



30

sum - ba - ca - su cu - cum - be cu - cum - be.

sum - ba - ca su cu - cum - be cu - cum - be E - se no - che bran - co se -

- cum - be cu - cum - be cum - be cu - cum - be

sum - ba - ca - su cu - cum - be cu - cum - be

sum - ba - ca - su cu - cum - be cu - cum - be.

35

e - se no - che bran - co se - re - mo

re - mo e - se no - che bran - co se - re - mo

e - se no - che bran - co se - re - mo

e - se no - che bran - co se - re - mo O Je - su que ri - sa te -

e - se no - che bran - co se - re - mo

O Je - su que ri - sa te - ne - mo.

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

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

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

O Je - su que ri - sa te - ne - mo

O que ri - sa O que ri - sa O que ri - sa San - to To -

me O que ri - sa O que ri - sa San - to To - meSan - to To -

me O que ri - sa O que ri - sa San - to To - meSan - to To -

me O que ri - sa O que ri - sa San - to To - meSan - to To -

O que ri - sa O que ri - sa San - to To - meSan - to To -

FINE

me. —

Copla a 3

FINE

me. — Va - mo ne - gro de Gui - ne - a a lo pe - se - bri  
que - re - mo que ni - ño ve - a ne - gro pu - li - zo y

FINE

me. — Va - mo ne - gro de Gui - ne - a a lo pe - se - bri  
que - re - mo que ni - ño ve - a ne - gro pu - li - zo y

FINE

me. — Va - mo ne - gro de Gui - ne - a a lo pe - se - bri  
que - re - mo que ni - ño ve - a ne - gro pu - li - zo y

FINE

me. —

- to so - la no va - mo ne - gro de An - go - la que sa  
- ga - la - no que co - mo sa no - so her - ma - no te - ne -

- to so - la no va - mo ne - gro de An - go - la que sa  
- ga - la - no que co - mo sa no - so her - ma - no te - ne -

- to so - la no va - mo ne - gro de An - go - la que sa  
- ga - la - no que co - mo sa no - so her - ma - no te - ne -

To - ca Vi - ya - no y fo - lha bay - la - re -

tu - ru ne - gla fe - a.  
mo ya fan - ta - sí - a.

tu - ru ne - gla fe - - a.  
mo ya fan - ta - sí - - a.

tu - ru ne - gla fe - a.  
mo ya fan - ta - sí - a.

To - ca Vi - ya - no y fo - lha bay - la - re -

mo a - le - gre - men - te.

gar - gan - ti - ya re - gra - na - te ye  
(y) de cu - ri - a - te fa - xu - e

gar - gan - ti - ya re - gra - na - te ye  
(y) de cu - ri - a - te fa - xu - e

gar - gan - ti - ya re - gra - na - te ye  
(y) de cu - ri - a - te fa - xu - e

mo a - le - gre - men - te.

ga - mo a lo si - qui - ti yo man - tey - ya re - bo -  
 la guan - te ca - mi - ti sa ca - pi - say - ta de

ga - mo a lo si - qui - ti - yo man - tey - ya re - bo -  
 la guan - te ca - mi - ti - sa ca - pi - say - ta de

ga - mo a lo si - qui - ti - yo man - tey - ya re - bo -  
 la guan - te ca - mi - ti - sa ca - pi - say - ta de

To - ca pre - so pe - ro

ci - co con - fi - te cu - ru - ba - ça - te.  
 fri - sa ca - nu - ti - yo de ta - ba - co.

çi - co con - fi - te cu - ru - ba - ça - te.  
 fri - sa ca - nu - ti - yo de ta - ba - co.

çi - co con - fi - te cu - ru - ba - ça - te.  
 fri - sa ca - nu - ti - yo de ta - ba - co.

To - ca pre - so pe - ro

be - ya - cogui - ta - rri a - le - gre - men - te. Dal segno al Fine

To - ca pa - ren - te Dal segno al Fine

be - ya - cogui - ta - rri a - le - gre - men - te. Dal segno al Fine

Detailed description: This is a musical score for five staves. The first staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics 'be - ya - cogui - ta - rri a - le - gre - men - te.' and is marked 'Dal segno al Fine'. The second staff is a vocal line in treble clef with the lyrics 'To - ca pa - ren - te' and is also marked 'Dal segno al Fine'. The third and fourth staves are empty musical staves in treble clef, both marked 'Dal segno al Fine'. The fifth staff is a vocal line in bass clef with the lyrics 'be - ya - cogui - ta - rri a - le - gre - men - te.' and is marked 'Dal segno al Fine'. The music consists of simple melodic lines with some rests and a final cadence on each staff.

# Domenico Zipoli

(1688 - 1726)

*Deus in adjutorium. Domine ad adjuvandum.*

*Versiculus et Responsorium*

Partitura

ARCHIVO MUSICAL CHIQUITOS, CONCEPCION. BOLIVIA.

AMCh 141

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Deus in adjutorium.

D. Zupoli (1688-1726)

De - us in ad - ju - to - ri - um me - um in - ten - de.

Violino 1  
Violino 2  
Soprano  
Alto  
Tenore  
Continuo

Do-mi-ne, Do-mi-ne, Do-mi-ne ad ad-ju-van-dum me, ad  
Do-mi-ne, Do-mi-ne, Do-mi-ne ad ad-ju-van-dum me, ad  
Do-mi-ne, Do-mi-ne, Do-mi-ne ad ad-ju-van-dum me, ad  
Do-mi-ne, Do-mi-ne, Do-mi-ne ad ad-ju-van-dum me, ad

1)  
2)

[6] [6] [6]

7

ad-ju-van-dum me, ad ad-ju-van-dum me fes-ti-na, fes-ti-na, ad  
ad-ju-van-dum me, ad ad-ju-van-dum me fes-ti-na, fes-ti-na, ad  
ad-ju-van-dum me, ad ad-ju-van-dum me fes-ti-na, fes-ti-na, ad

6 7



13

ad-ju-van dum-me fes-ti-na.

ad-ju-van dum-me fes-ti-na.

ad-ju-van dum-me fes-ti-na.

[6]

19

Do-mi-ne, Do-mi-ne, Do-mi-ne ad ad-ju-van-dum me, ad ad-ju-van-dum

Do-mi-ne, Do-mi-ne, Do-mi-ne ad ad-ju-van-dum me, ad ad-ju-van-dum

Do-mi-ne, Do-mi-ne, Do-mi-ne ad ad-ju-van-dum me, ad ad-ju-van-dum

[6] [6] [6] 7 7

25

me fes-ti-na, fes-ti-na, ad ad-ju-van-dum me fes-ti-na,  
 me fes-ti-na, fes-ti-na, ad ad-ju-van-dum me fes-ti-na,  
 me fes-ti-na, fes-ti-na, ad ad-ju-van-dum me fes-ti-na,

31

fes-ti-na. Glo-ri-a, glo-ri-a, glo-ri-a,  
 fes-ti-na. Glo-ri-a, glo-ri-a, glo-ri-a,  
 fes-ti-na. Glo-ri-a, glo-ri-a, glo-ri-a,

4 3

37

glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i

6 7 # # #

43

3) Sanc - - to, et Spi - ri - tu - i Sanc - - - to,

Sanc - - to, et Spi - ri - tu - i Sanc - - - to,

Sanc - - to, et Spi - ri - tu - i 4) Sanc - - - to,

# [6] [6] [6]

49

et Spi-ri - tu - i Sanc - to,  
et Spi-ri - tu - i Sanc - to,  
et Spi-ri - tu - i Sanc - to,

[6] 6 # 4 6 # 4

55

et Spi - ri - tu - i Sanc - - to.  
et Spi - ri - tu - i Sanc - - to.  
et Spi - ri - tu - i Sanc - - to.

6 4 # 4

61

6 4 # 4 4 #

67

Si - cut, si - cut e - rat in prin - ci - pi - o, si - cut

Si - cut, si - cut e - rat in prin - ci - pi - o, si - cut

Si - cut, si - cut e - rat in prin - ci - pi - o, si - cut

6 6 4



73

e - rat in prin-ci - pi-o, et nunc, et sem - -

e - rat in prin-ci - pi-o, et nunc, et sem - -

e - rat in prin-ci - pi-o, et nunc, et sem - -

6

79

- per, et in sae - cu-la sae-cu - lo-rum. A - men. A - - -men. Et in

- per, et in sae - cu-la sae-cu - lo-rum. A - men. A - - -men. Et in

- per, et in sae - cu-la sae-cu - lo-rum. A - men. A - - -men. Et in

7 7 6 [6] [6]

sae-cu-la sae-cu-lo-rum. A-men A-men. Al-le-lu-ia, al-le-lu-

sae-cu-la sae-cu-lo-rum. A-men A-men. Al-le-lu-ia, al-le-lu-

sae-cu-la sae-cu-lo-rum. A-men A-men. Al-le-lu-ia, al-le-lu-

4 3

- ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, a-

- ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, a-

- ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, a-

- le - lu - a, al - le - lu - ia.  
 - le - - - lu - ia.  
 - le - - - lu - ia.

[6] [6] [5]  
[4] [3]

- 1) "Sol" en el MS; comparar con los compases 19 y 67.
- 2) "Do" en el MS.
- 3) "Si", "Do", "La", "Si" en el MS.
- 4) Silencio de corchea en el MS.
- 5) "Do" y "Re" en el MS.
- 6) Cuatro corcheas de "Do" en el MS.



## En el día festivo

Transcripción: Dra. Diana Fernández Calvo  
Revisión de manuscritos: Julián Mosca

José de Orejón y Aparicio

1) §

2) §

3) §

4) §

5) §

Ti 1 En el dí - a fes - ti - vo, y di - cho - so que i -

Ti 2 En el dí - a fes - ti - vo, y di - cho - so que i -

A En el dí - a fes - ti - vo, y di - cho - so que i -

Te En el dí - a fes - ti - vo, y di - cho - so que i -

- 1) N.T.: En el Ms clave de do en primera.  
2) N.T.: En el Ms clave de do en tercera.  
3) N.T.: En el Ms clave de do en cuarta.  
4) N.T.: Figura el texto "en el día".  
5) N.T.: Corcheteado original omitido.

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7

Ti 1  
lus - tra, el a - fec - to la, au - ro - ra me - jor

Ti 2  
lus - tra, el a - fec - to la, au - ro - ra me - jor

A  
lus - tra, el a - fec - to la, au - ro - ra me - jor      ce - le - bren ya -

Te  
lus - tra, el a - fec - to la, au - ro - ra me - jor

Vnes. I

Vnes. II

B.

11

Ti 1  
ce - le - bren ya - plau - dan su ful - gi - do triun - fo      ce - le - bren

Ti 2  
ce - le - bren ya -

A  
plau - dan su ful - gi - do triun - fo      ce - le - bren ya - plau - dan su

Te  
ce - le - bren ya - plau - dan su ful - gi - do

B.

6      #6      b3  
[4]

14

Ti 1  
ya - plau - dan ful - gi - do triun - fo con vo - tos la di - cha con tri - nos

Ti 2  
plau - dan su ful - gi - do triun - fo con vo - tos la di - cha con tri - nos con

A  
ful - gi - do tri - un - fo con vo - tos la di - cha con tri - nos

Te  
triun - fo su ful - gi - do triun - fo con vo - tos la di - cha con tri - nos con.

Vnes. I

Vnes. II

B.

6) N.T.: Corcheteado original omitido.

17

Ti 1 con tri - nos la voz y\_e - le - van - do sus

Ti 2 tri - nos con tri - nos la voz y\_e - le - van - do sus

A con tri - nos la voz y\_e - le - van - do sus

Te tri - nos con tri - nos la voz y\_e - le - van - do sus

Vnes. I

Vnes. II

B.

20

Ti 1 in - cli-tas glo - rias la va - ga re - gión del he - roi - co bri -

Ti 2 in - cli-tas glo - rias la va - ga - re

A in - cli-tas glo - rias la va - ga re - gión del he - roi - co bri - llan - te mis -

Te in - cli-tas glo - rias la va - ga re - gión

Vnes. I

Vnes. II

B.

21

Ti 1 llan - te mis - te - rio bri - llan - te mis - te - - - rio

Ti 2 del he - roi - co bri - llan - te mis - te - rio bri -

A te - rio bri - llan - te mis - te - - - rio

Te del he - roi - co mis - te - rio bri -

B.

3

7) N.T.: Corcheteado original omitido.

27

Ti 1 se can - ten las luces con

Ti 2 llan - te mis - to - - - - - rio se can - tan las lu - ces con

A se can - tan las lu - ces con

Te llan - te mis - to - - - - - rio se can - tan las lu - ces con

Vnes. I

Vnes. II

B.

30

Ti 1 nue - vo pri - mor se can - ten las lu - ces con nue - vo con nue - vo pri - mor.

Ti 2 nue - vo pri - mor se can - tan las lu - ces con nue - vo con nue - vo pri - mor.

A nue - vo pri - mor se can - tan las lu - ces con nue - vo con nue - vo pri - mor.

Te nue - vo pri - mor se can - tan las lu - ces con nue - vo con nue - vo pri - mor.

Vnes. I

Vnes. II

B.

34

Vnes. I [FINE]

Vnes. II [FINE]

B. [FINE]

8) N.T.: Corchetado original omitido.

9) N.T.: Pasaje reconstruido por los transcripores por estar la copia del manuscrito dañada.

10 *Recitado*  
[SOLO]

Ti I  
Dis-po-ned el an-he-lo en dig-no, aplau-so a tan sa-cro vue-lo pues con a-las lu-cien-tes de-es-

B.

42

Ti I  
pi-ri-tu ar-dien-te a la mo-ra-da e-ter-na de vic-to-ria hoy co-ro-na-da fue de nue-va glo-ria

B.

46 *Aria*

Vnes. I

Vnes. II

B.

49 [SOLO]

Ti I  
Mas co-mo pi-a-do sa-oh

Vnes. I

Vnes. II

B.

52

Ti I  
ma-dre de a-mor 1)----- 1)----- más

Vnes. I

Vnes. II

B.

1) N.T.: En el Ms esta indicación sólo la tiene Tiple I, Violín 1 y 2, y el Bajo.

10) N.T.: Indicación que figura en: Tiple I y Bajo. En el Violín 1 y en el 2 se indica "Recit. tacet", mientras que Tiple I, Alto, y Tenor figura "Recit y Aria tacet".

11) N.T.: Copia del manuscrito dañada, Reconstrucción de los transcripores.

En el día festivo 6-14

55

Ti I

55 <sup>12)</sup> - mo - pi-a-do-sa oh ma - dre de amor te vas lu-mi-no-sa al cen - tro ma-yor

Vnes. I

Vnes. II

B.

13)

59

Ti I

59 mas co - mo pi-a-do-sa oh ma - dre de amor te

Vnes. I

Vnes. II

B.

63

Ti I

63 vas lu - mi - no - sa al cen - tro al cen - tro al cen - tro al cen - tro ma - yor.

Vnes. I

Vnes. II

B.

14)

14)

67 15) -----

Vnes. I

Vnes. II

B.

12) N.T.: Copia del manuscrito dañada. Reconstrucción de los transcripores.

13) N.T.: Cochetado original omitido.

14) N.T.: Corcheteado original omitido.

15) N.T.: Copia del manuscrito dañada. Reconstrucción de los transcripores.

70

Ti I

Vnes. I

Vnes. II

B.

a tien - de, al fer - vor de, a - que - llos que, a - ma - dos se ven des - te -

16)

#6

#4

74

Ti I

B.

ra - dos sin tu, al - to fa - vor a tien - de, al fer - vor de, a - que - llos que, a - ma - dos se ven des - te -

6

6

5

6

6

78

Ti I

B.

ra - dos sin tu, al - to fa - vor sin tu, al - to fa - vor.

5

6

17)

#

82

Ti I

Ti 2

A.

Tc.

Vnes. I

Vnes. II

B.

[TUTTI]

[TUTTI]

[TUTTI]

[TUTTI]

[TUTTI]

Y al cla - ro, esplen - dor de luz tan sa - gra - da com - pon - ga, el a - cen - to del vue - lo las

Y al cla - ro, esplen - dor de luz tan sa - gra - da com - pon - ga, el a - cen - to del vue - lo las

Y al cla - ro, esplen - dor de luz tan sa - gra - da com - pon - ga, el a - cen - to del vue - lo las

Y a - cla - ro esplen - dor de luz tan sa - gra - da com - pon - ga, el a - cen - to del vue - lo las

[#]

16) N.T.: Corcheteado original omitido.

17) N.T.: En el Ms dos semicorcheas en lugar de dos corcheas.

86

T1 I  
a - las com-pon-ga el a-cen-to del vue-lo las a - las.

T2  
a - las com-pon-ga el a-cen-to del vue-lo las a - las.

A  
a - las com-pon-ga el a-cen-to del vue-lo las a - las

Tc  
a - las com-pon-ga el a-cen-to del vue-lo las a - las

Vnes. I

Vnes. II

B.  
7#6 5,3

91 *Recitado* [SOLO]

A  
O be - lla, auro - ra o dei - dad vuelve, a mo - ro - sa vuel - ve ya tu pie - dad y

B.  
[6] [6]

94

A  
pues hoy te e - le - vas a - man - te di - la - ta la glo - ria que fe - liz - fel te re - tra - ta.

B.  
[6]

98

Vnes. I

Vnes. II  
18)

B.

18) N.T.: Violín II: Estos compases no figuran en el Ms. El material utilizado para la reconstrucción proviene de los compases 114 a 128.



104

Vnes. I

Vnes. II

B.

109 [SOLO]

A

Vnes. I

Vnes. II

B.

A - si di - vi - na Dia - na po - drás en - ri - que -

114

A

Vnes. I

Vnes. II

B.

cer A -

119

A

Vnes. I

Vnes. II

B.

si di - vi - na Dia - na po - drás en - ri - que - cer de luz bri -

19) N.T.:Reconstrucción de los transcritores.

104

Vnes. I

Vnes. II

B.

109 [SOLO]

A

Vnes. I

Vnes. II

B.

A - si di - vi - na Dia - na po - drás en - ri - que -

114

A

Vnes. I

Vnes. II

B.

cer A -

119

A

Vnes. I

Vnes. II

B.

si di - vi - na Dia - na po - drás en - ri - que - cer de luz bri -

19) N.T.:Reconstrucción de los transcritores.

En el día festivo 10-24

124

A  
lan - te la no - che, e - rran - te que sin tu au - ra

Vnes. I

Vnes. II

B.

129

A  
la - tic - rra - llo - ra de no ver - te a - ma - nc - cer de luz bri -

Vnes. I

Vnes. II

B.

134

A  
lan - te la no - che, e - rran - te que sin tu au - ro - ra la - tic - rra

Vnes. I

Vnes. II

B.

20) N.T.: Copia del manuscrito dañada. Reconstrucción de los transcritores.

140

A  
llo - ra de no ver - te de no ver - te a - ma - 21) nc - cer.

Vnes. I

Vnes. II

B.

145

Vnes. I

Vnes. II

B.

#6

150

Vnes. I

Vnes. II

B.

#6

156

Ti 1

Ti 2

A

Te

[TUTTI]

Al em-pe - ño vol - va - mos si sí. no no del a-sun - to sa-

[TUTTI]

Si sí no dis - cor - des can-te - mos no no del a-sun - to sa-

[TUTTI]

Si sí no no del a-sun - to sa-

[TUTTI]

Si sí no no del a-sun - to sa-

156

Vnes. I

Vnes. II

B.

21) N.T.: Este regreso a la introducción instrumental en función del cierre del aria, no se encuentra indicado en las partes instrumentales del Ms, pero sí sugerido en la parte del Alto en donde se indican 11 compases de espera en este punto. La transcritora lo incluye pero podría ser suprimido en la ejecución.

160

Ti 1  
gra - do, y lu - cien - te la voz pues te - ne - mos luz más e - mi - nen - te.

Ti 2  
gra - do, y lu - cien - te la voz pues te - ne - mos luz más e - mi - nen - te.

A  
gra - do, y lu - cien - te la voz pues te - ne - mos luz más e - mi - nen - te.

Te  
gra - do, y lu - cien - te la voz pues te - ne - mos luz más e - mi - nen - te.

Vnes. I

Vnes. II

B.

166

*Recitado*  
[SOLO]  
Ti 2  
Mas ay que, a tan - tos ra - yos siente, el or - be des - ma - yos pues con pu - ros es - plen -

B.

167

Ti 2  
do - res el cic - lo so - lo go - za sus can - do - res. *Aria*

Vnes. I

Vnes. II

B.

171

Ti 2  
[SOLO]  
No no sí

Vnes. I

Vnes. II

B.

174

Ti 2

176 sí sí sí no no sí

Vnes. I

Vnes. II

B.

182

Ti 2

182 sí sí sí que allí ha de ha-bi - tar y aquí ha de a-sis - tir su be-nigno in - fluir... pues su-be-a-rei -

Vnes. I

Vnes. II

B.

187

Ti 2

187 nar no no sí sí que allí ha de ha-bi -

Vnes. I

Vnes. II

B.

193

Ti 2

193 En el día de gloria el Nuncio de torcida

tar y a-quí ha de a-sis - tir su be-nigno in - fluir pues su-be-a rei - nar pucs su - be,a rei -

B.

198

TI 2

Vnes. I

Vnes. II

B.

201

TI 2

Vnes. I

Vnes. II

B.

su luz sin-gu-lar si-a-llá se con-du-jo ha-rá del in-flu-jo el

209

TI 2

B.

don-de-i-lus-trar ha-rá del in-flu-jo el don-de-i-lus-trar.

[Dal  $\text{D}$  al Fine]

# IN MONTE OLIVETI

Cayetano Carreño

*Andante moderato*

Oboe

Clarinete en Do

Trompa I

Trompa II

Tiple

Alto

Tenor

Bajo

Violín I

Violín II

Viola

Bajo

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The image displays a handwritten musical score for a piano piece, organized into two systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first system consists of four staves: the top two are in treble clef, and the bottom two are in bass clef. The first two staves of the first system contain melodic lines with various note values and rests. The second system also consists of four staves, with the top two in treble clef and the bottom two in bass clef. This system features more complex rhythmic patterns, including sixteenth-note runs and dynamic markings such as *mf* and *f*. The notation is clear and legible, showing the composer's original handwriting.

This musical score consists of two systems of four staves each. The first system includes a piano part (top two staves) and a string quartet part (bottom two staves). The piano part features a melodic line in the right hand and a supporting line in the left hand, with dynamic markings of *sf* (sforzando) in the second and fourth measures. The string quartet part shows a rhythmic accompaniment in the first and second staves, with dynamic markings of *sf* in the second and fourth measures. The second system continues the piano and string parts, with a *S* (Sforzando) marking above the piano staff in the second measure. The score is written in a key signature of three flats and a 4/4 time signature.

This musical score is written for piano and consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and three additional staves. The second system includes a grand staff and two additional staves. The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first system features a melody in the upper staves with dynamic markings of *p* (piano) and rests in the lower staves. The second system features a more complex texture with rapid sixteenth-note passages in the upper staves, marked with *f* (forte) and *p* (piano), and a steady accompaniment in the lower staves, also marked with *p*.

The image shows a handwritten musical score on a page numbered 148. The score is organized into two systems, each enclosed in a vertical bracket on the left side. The first system consists of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains three measures of music: the first measure has a quarter note followed by two rests; the second measure has a half note with a slur over it and a quarter rest; the third measure has a quarter rest followed by two eighth notes. The bottom staff of the first system has a similar structure, with a quarter note, a half note with a slur, and a quarter note in the third measure. The second system consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The top staff of the second system has a treble clef, two flats, and 3/4 time. It contains three measures of music with slurs over groups of notes. The second staff of the second system has a treble clef, two flats, and 3/4 time, with notes corresponding to the first staff. The third staff of the second system has a bass clef, two flats, and 3/4 time, with notes corresponding to the first staff. The fourth staff of the second system has a bass clef, two flats, and 3/4 time, with notes corresponding to the first staff. The word "piano" is written above the final measure of the top staff in the second system.

*p*  
In mon.te O - li -

*p*  
In mon.te O - li -

*p*  
In mon.te O - li -

*p*  
In mon.te O - li -

*p*

*p*

*p*

*p*

Detailed description: This musical score is for a piece titled "In monte Oli." It consists of two systems of music. The first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "In mon.te O - li -" in a soft (*p*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines. The second system continues the vocal and piano parts, with the piano accompaniment becoming more active, including some sixteenth-note passages. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature.

- ve - ti o - ra - vit ad Pa - trem:  
- ve - ti o - ra - vit ad Pa - trem:  
- ve - ti o - ra - vit ad Pa - trem:  
- ve - ti o - ra - vit ad Pa - trem:

In mon.te O - li - ve - - - ti o -

In mon.te O - li - ve - - - ti o -

In mon.te O - li - ve - - - ti o -

In mon.te O - li - ve - - - ti o -

The musical score consists of two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The vocal parts enter with the lyrics 'In mon.te O - li - ve - - - ti o -'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system continues the vocal and piano parts, with the piano accompaniment becoming more intricate, including sixteenth-note runs and arpeggiated figures.

The musical score is arranged in two systems. The first system contains vocal parts and piano accompaniment. The vocal parts include a Soprano line, an Alto line, a Tenor line, and a Bass line, all with the lyrics: *- ra - vit ad Pa - trem:*. The piano accompaniment consists of two staves, with a *p* (piano) dynamic marking. The second system continues the vocal parts and piano accompaniment, with the piano part featuring more complex rhythmic patterns and a *p* dynamic marking.



The image displays two systems of musical notation. The first system consists of two staves with treble clefs and two staves with bass clefs. The top two staves contain melodic lines with slurs and accents, while the bottom two staves contain a bass line with rests and notes. A dynamic marking of *f* (forte) is present in the third measure of the top two staves. The second system also consists of two staves with treble clefs and two staves with bass clefs. The top two staves feature more complex melodic passages with slurs and accents, and a dynamic marking of *f* is placed below the first staff in the third measure. The bottom two staves continue the bass line with notes and rests, also marked with *f* in the third measure.

The image displays a musical score for a piece in B-flat major, consisting of two systems of staves. The first system includes a vocal line (soprano and alto) and a piano accompaniment (piano and bass). The second system includes a vocal line (soprano and alto) and a piano accompaniment (piano and bass). The score is written in a key signature of two flats (B-flat major) and a common time signature. The vocal lines feature melodic phrases with slurs and accents, while the piano accompaniment provides harmonic support with chords and moving lines. The notation includes various note values, rests, and dynamic markings.

*Solo Tenor*

*p* Pa - ter, Pa - ter mi, si pos - si - bile est, tran - se at,

*p*

*p*

*p*

*p*

Detailed description: This system contains five staves of music. The top staff is the vocal line for a solo tenor, starting with a piano (*p*) dynamic. The lyrics are "Pa - ter, Pa - ter mi, si pos - si - bile est, tran - se at,". The accompaniment consists of four staves: a right-hand piano part, a left-hand piano part, and a bass line. The music is in a minor key and 4/4 time.

tran - suat a me ca - lix i - - ste: Spi - ri - tuş

*f*

*f*

*f*

*f*

*f*

*f*

Detailed description: This system contains five staves of music. The top staff is the vocal line for a solo tenor, starting with a forte (*f*) dynamic. The lyrics are "tran - suat a me ca - lix i - - ste: Spi - ri - tuş". The accompaniment consists of four staves: a right-hand piano part, a left-hand piano part, and a bass line. The music is in a minor key and 4/4 time.

qui-dem-prom ptus est, ca-ro au-tem, ca-ro au-tem in-fir-

This system contains five staves. The top staff is the vocal line, with lyrics underneath. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The bottom staff is the bass line. The music is in a minor key and 4/4 time.

ma: fi- - at, fi- - at vo-luntas tu - -

This system contains five staves. The top staff is the vocal line, with lyrics underneath. The second staff is the right-hand piano accompaniment. The third and fourth staves are the left-hand piano accompaniment. The bottom staff is the bass line. The music continues in the same key and time signature.

Et ve-nit ad di-  
Et ve-nit ad di-  
Et ve-nit ad di-  
Et ve-nit ad di-  
Et ve-nit ad di-  
Et ve-nit ad di-

sci-pulos su - os, et in-ve - nit e - os dor-mi - en - -

sci-pulos su - os, et in-ve - nit e - os dor-mi - en - -

sci-pulos su - os, et in-ve - nit e - os dor-mi - en - -

sci-pulos su - os, et in-ve - nit e - os dor-mi - en - -

The musical score consists of two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sci-pulos su - os, et in-ve - nit e - os dor-mi - en - -". The second system contains the piano accompaniment for the same section, featuring a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

- tes, et di - cit Pe - - - - tro:  
- tes, et di - cit Pe - - - - tro:  
- tes, et di - cit Pe - - - - tro:  
- tes, et di - cit Pe - - - - tro:

*Solo Tenor*

*p* Sic non po.tu.i - stis u.na ho.ra vi.gi - la.re.me - cum?

*p*

*p*

*p*

*p*

Detailed description: This system contains five staves. The top staff is the vocal line for a solo tenor, starting with a piano (*p*) dynamic. The lyrics are "Sic non po.tu.i - stis u.na ho.ra vi.gi - la.re.me - cum?". The accompaniment consists of four staves: two grand staves (treble and alto clefs) and two bass staves (bass and tenor clefs). The piano accompaniment is marked with a piano (*p*) dynamic throughout the system.

*f* Vi.gi.la - te, et o.ra.te, ut non intre.tis in ten.ta.ti.o.nem.

*p* *f*

*p* *f*

*p* *f*

*p* *f*

Detailed description: This system contains five staves. The top staff is the vocal line for a solo tenor, starting with a forte (*f*) dynamic. The lyrics are "Vi.gi.la - te, et o.ra.te, ut non intre.tis in ten.ta.ti.o.nem.". The accompaniment consists of four staves: two grand staves (treble and alto clefs) and two bass staves (bass and tenor clefs). The piano accompaniment is marked with piano (*p*) and forte (*f*) dynamics, alternating between the two staves of the grand staff.



Spi - ri - tus qui - dem promptus est, ca - ro au - tem,

Spi - ri - tus qui - dem promptus est, ca - ro au - tem,

Spi - ri - tus qui - dem promptus est, ca - ro au - tem,

Spi - ri - tus qui - dem promptus est, ca - ro au - tem,

*p*

ca - ro au - tem in - fir - ma.

ca - ro au - tem in - fir - ma.

ca - ro au - tem in - fir - ma.

ca - ro au - tem in - fir - ma.

The image shows a musical score for a piece in B-flat major. It consists of several systems of staves. The first system has two staves. The second system has two staves. The third system has four staves, with the lyrics "Fi - at, fi - at" written below the vocal lines. The fourth system has four staves, with the lyrics "Fi - at, fi - at" written below the vocal lines. The score includes various musical notations such as notes, rests, and dynamic markings like "f".

fi - at vo - lun - tas tu - a, fi - at vo - lun - tas, vo - lun - tas

fi - at vo - lun - tas tu - a, fi - at vo - lun - tas, vo - lun - tas

fi - at vo - lun - tas tu - a, fi - at vo - lun - tas, vo - lun - tas

fi - at vo - lun - tas tu - a, fi - at vo - lun - tas, vo - lun - tas

The image displays a musical score for a vocal and instrumental piece. The score is organized into two systems of staves. The first system consists of four staves: two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass clef). The second system also consists of four staves: two vocal staves and two piano accompaniment staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal lines feature the lyrics "tu - a." written below the notes. The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style with a vertical bar line separating the two systems.

Fi - at vo - lun - tas, fi - at vo -

Fi - at vo - lun - tas, fi - at vo -

Fi - at vo - lun - tas, fi - at vo -

Fi - at vo - lun - tas, fi - at vo -

- lun - tas tu - a .

- lun - tas tu - a .

- lun - tas tu - a .

- lun - tas tu - a .

*pp*

*pp*

*pp*

*pp*



A Margarita, Blanca y Gabriel Valdés

### VILLANCICO I

(Para voces mixtas)

Texto anónimo

ALFONSO LETELIER LLONA

Op. 9

ALEGRETO

SOPRANO

ALTO

TENOR

BAJO

\* PIANO

En los bra - zos de la lu - na es - tá dor - mi -  
Es - ta no - che es No - che Bue - na es - ta no - che

En los bra - zos de la lu - na es - tá dor - mi -  
Es - ta no - che es No - che Bue - na es - ta no - che

En los bra - zos de la lu - na es - tá dor - mi -  
Es - ta no - che es No - che Bue - na es - ta no - che

En los bra - zos de la lu - na es - tá dor - mi -  
Es - ta no - che es No - che Bue - na es - ta no - che

- di - to el sol - se duer - me ¡Que di - cho - sa es la Vir -  
no - se duer - me ¿A - ca - so duer - men las a -

- di - to el sol - se duer - me ¡Que di - cho - sa es la Vir -  
no - se duer - me ¿A - ca - so duer - men las a -

- di - to el sol - se duer - me ¡Que di - cho - sa es la Vir -  
no - se duer - me ¿A - ca - so duer - men las a -

- di - to el sol - se duer - me ¡Que di - cho - sa es la Vir -  
no - se duer - me ¿A - ca - so duer - men las a -

\* solo para ensayo



- gen que a - si tie - ne al Ni - ño Dios! —  
- ves cuan - do el sol sus ra - yos vier - te? *f* ¿Que di - cho - saes la  
¿A - ca - so duer - men las

- gen que a - si tie - ne al Ni - ño Dios! —  
- ves cuan - do el sol sus ra - yos vier - te? *f* ¿Que di - cho - saes la  
¿A - ca - so duer - men las

- gen que a - si tie - ne al Ni - ño Dios! —  
- ves cuan - do el sol sus ra - yos vier - te? *f* ¿Que di - cho - saes la  
¿A - ca - so duer - men las

- gen que a - si tie - ne al Ni - ño Dios! —  
- ves cuan - do el sol sus ra - yos vier - te? *f* ¿Que di - cho - saes la  
¿A - ca - so duer - men las

Vir - gen que a - si tie - ne al Ni - ño Dios!  
a - ves cuan - do el sol sus ra - yos vier - te?

Vir - gen que a - si tie - ne al Ni - ño Dios!  
a - ves cuan - do el sol sus ra - yos vier - te?

Vir - gen que a - si tie - ne al Ni - ño Dios!  
a - ves cuan - do el sol sus ra - yos vier - te?

Vir - gen que a - si tie - ne al Ni - ño Dios!  
a - ves cuan - do el sol sus ra - yos vier - te?

1.- 2.-

Villancico 1

A Margarita, Blanca y Gabriel Valdés

### VILLANCICO II

(Para voces mixtas)

Texto anónimo

*Con ternura*  
MOVIDO

ALFONSO LETELIER LLONA  
Op. 9

SOPRANO

ALTO

TENOR

BAJO

\* PIANO

Qué no - che tan cla - ra, qué cla - ra quees -

Qué no - che tan cla - ra, qué cla - ra quees -

Qué no - che tan cla - ra, qué cla - ra quees -

Qué no - che tan cla - ra, qué cla - ra quees -

Qué no - che tan cla - ra, qué cla - ra quees -

*mf*

*Reteniendo*

- tá Un sol de los cie - los bri - lla en un por -

- tá Un sol de los cie - los bri - lla en un por -

- tá Un sol de los cie - los bri - lla en un por -

- tá Un sol de los cie - los bri - lla en un por -

*p* *tiempo*

- tal. Son - ri - e, son - ri - e be - nig - no Je - sús. Mi -

- tal. Son - ri - e, son - ri - e be - nig - no Je - sús. Mi -

- tal. Son - ri - e, son - ri - e be - nig - no Je - sús. Mi -

- tal. Son - ri - e, son - ri - e be - nig - no Je - sús. Mi -

*retener*

- rad e - sos o - jos que son nues - tra luz. Se

- rad e - sos o - jos que son nues - tra luz. Se

- rad e - sos o - jos que son nues - tra luz. Se

- rad e - sos o - jos que son nues - tra luz. Se

COMO AL PRINCIPIO

*pp* duer-me, se duer-me yem-pie-zaa so-nar. Sue -  
duer-me, se duer-me yem-pie-zaa so-nar. Sue -  
duer-me, se duer-me yem-pie-zaa so-nar. Sue -  
duer-me, se duer-me yem-pie-zaa so-nar. Sue -

*mf*

RETENIENDO

-ña que nos ama y nos va a sal-var.  
-ña que nos ama y nos va a sal-var.  
-ña que nos ama y nos va a sal-var.  
-ña que nos ama y nos va a sal-var.

*p*

A Margarita, Blanca y Gabriel Valdés

### VILLANCICO III

(Para voces mixtas)

Texto anónimo

ALFONSO LETELIER LLONA  
Op. 9

**ALEGRETO MODERADO**

SOPRANO  
Lle - ga - os pas - tor ci - - tos; lle -  
*alegremente*

ALTO  
Lle - ga - os pas - tor ci - - tos; lle -

TENOR  
Lle - ga - os pas - tor ci - - tos; lle -  
*marcado*

BAJO  
Lle - ga - os pas - tor ci - - tos; lle -

\*PIANO

**POCO RETENIDO** **TIEMPO**

-ga - os has - tael por - tal; so - bre u - nas

-ga - os has - tael por - tal; so - bre u - nas

-ga - os has - tael por - tal; so - bre u - nas

-ga - os has - tael por - tal; so - bre u - nas

*CRESC.* *f* *RETENER* *f*

po\_bres pa\_jue\_las al ni\_ño vais aen\_con\_trar.

po\_bres pa\_jue\_las al ni\_ño vais aen\_con\_trar.

po\_bres pa\_jue\_las al ni\_ño vais aen\_con\_trar.

po\_bres pa\_jue\_las al ni\_ño vais aen\_con\_trar.

*marcato*

po\_bres pa\_jue\_las al ni\_ño vais aen\_con\_trar.

FIN

*LISTESSO TEMPO*

Can\_tan\_do van los pas\_to\_

Can\_tan\_do van los pas\_to\_

Can\_tan\_do van los pas\_to\_

Can\_tan\_do van los pas\_to\_

Can\_tan\_do van los pas\_to\_

2

Villancico III



res de sus ra be

res de sus ra be

res de sus ra be

res de sus ra be

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics 'res de sus ra be' are written below the vocal staves. The music is in a minor key and features a mix of half and quarter notes with some rests.

les al son.

les al son.

les al son.

les al son.

The second system of the musical score also consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics 'les al son.' are written below the vocal staves. The music continues with similar notation to the first system, including a fermata over the final note of the vocal line.

Villancico III

Sal - tan - do van de a - le - gri -  
Sal - tan - do van de a - le - gri -  
Sal - tan - do van de a - le - gri -  
Sal - tan - do van de a - le - gri -

POCO RETENIDO - - - - - D.C. al FIN.

- a que van a ver a su Dios.  
- a que van a ver a su Dios.  
- a que van a ver a su Dios.  
- a que van a *mf* ver a su Dios.



Moderato **Ave Maria** Héctor Campos Parsi (1922-1998)

First system of the musical score for 'Ave Maria'. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Moderato' and the key signature has three flats. The lyrics for the Soprano part are 'A - ve Ma - ri - a, a - ve.' The piano part begins with a *p* dynamic. The Tenor part has a *mp* dynamic marking.

Second system of the musical score. It continues the vocal and piano parts. The lyrics for the Soprano part are 'A - ve Ma - ri - a, gra - ti - a ple - ve.' and 'A - ve Ma - ri - a, gra - ti - a ple -'. The piano part features *mf* and *p* dynamics, with triplet markings over the final notes of the vocal lines. The lyrics for the piano part are 'A - ve Ma - ri - a, a - ve Ma - ri - a, gra - ti - a ple -'.

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-na. Do-mi-nus te-cum, be-ne-dic-ta tu in mu-lie-ri-  
 -na. Do-mi-nus te-cum, be-ne-dic-ta tu in mu-lie-ri-  
 8 -na. Do-mi-nus te-cum, be-ne-dic-ta tu in mu-lie-ri-  
 -na. Do-mi-nus te-cum, be-ne-dic-ta tu in mu-lie-ri-

-bus, et be-ne-dic-tus fruc-tus ven-tris tu-i, Je-su.  
 -bus, et be-ne-dic-tus fruc-tus ven-tris tu-i, Je-su.  
 8 -bus, et be-ne-dic-tus Je-su.  
 -bus, et be-ne-dic-tus Je-su.

*p* *mf*  
 A - ve Ma - ri - a,  
*mf*  
 Ma - ri - a,  
*mf (deciso)*  
 A - ve Ma - ri - a, Ma - ri - a,  
*mf (deciso)*  
 A - ve Ma - ri - a, a - ve Ma - ri - a,

*p* *p* *pp*  
 A - ve, gra - ti - a ple - na, do - mi - nus te - cum,  
*p* *p* *pp* *f*  
 A - ve, gra - ti - a ple - na, do - mi - nus te - cum, be - ne - dic - ta  
*p* *p* *pp*  
 A - ve, gra - ti - a ple - na, do - mi - nus te - cum,



Be - ne - dic - ta tu in - mu - lie - ri - bus, be - ne -  
 tu in - mu - lie - ri - bus, be - ne - dic - ta, be - ne - dic -  
 Be - ne - dic - ta tu, be - ne - dic -  
 Be - ne - dic - ta

- dic - tus fruc - tus ven - tris tu - i, Je - su. Sanc - ta Ma - ri - a,  
 - tus fruc - tus ven - tris tu - i, Je - su. Sanc - ta Ma - ri - a,  
 - tus, Je - su. Sanc - ta Ma - ri - a,  
 tu, Je - su. Sanc - ta Ma - ri - a,

*poco*  $\rightarrow$  *mf*

Ma-ter De-i, o-ra pro no-bis pe-ca-to-ri-bus nunc et

*poco*  $\rightarrow$  *mf*

Ma-ter De-i o-ra pro no-bis pe-ca-to-ri-bus nunc et

8 Ma-ter De-i o-ra pro no-bis pe-ca-to-ri-bus nunc et

*poco*  $\rightarrow$  *poco f* *mf*

Ma-ter De-i o-ra pro no-bis pe-ca-to-ri-bus nunc et

*poco*  $\rightarrow$  *poco f* *mf*

Ma-ter De-i o-ra pro no-bis pe-ca-to-ri-bus nunc et

*pp* *pp*

In ho-ra mor-tis nos-trae. A men, a-men.

*pp*

In ho-ra mor-tis nos-trae. A men.

8 In ho-ra... nos-trae. A men. *p*  $\rightarrow$  *pp*

In ho-ra... nos-trae. A men.

*pp* *pp*

# «Mata del Anima Sola»

Tonada llanera

Poesía: Alberto Arvelo Torrealba

Música: Antonio Estévez

*Un poco ad libitum*  
*poco affrett.*

Tenor solista  
Ma — ta del A-ni-ma So — la Bo-que-rón . . de Banco Lar-go

*poco affrett.*  
Ya po-drás de — cir a — ho — ra a — quí dur — mió . . . . Can-ta — cla — ro.

§ Movido ♩ = 112

Sopranos  
Pi-lin plin-pin, pi-lin, pi-lin plin-pin, pi-lin, pi-lin plin-pin, pi-lin,

Contraltos  
*pp stacc.* La-ran, lan, lan, la-ran lan, *simile* la-ran, lan, lan, la-ran lan, la-ran, lan, lan, la-ran lan,

Tenores  
*Div pp stacc.* La-ran, lan, lan, la-ran lan, *simile* la-ran, lan, lan, la-ran lan, la-ran, lan, lan, la-ran lan,

Bajos

Sop.  
plin, pi-lin, pin, pin, pi-li-pi, pi-lin - plin pin, pi-lin, pi-lin - plin - pin, pi-lin,

Contr.  
la-ran, lan, lan, la-ran lan, la-ran, lan, lan, la-ran lan, la-ran, lan, lan, la-ran lan,

Ten.  
la-ran, lan, lan, la-ran lan, la-ran, lan, lan, la-ran, lan, la-ran, lan, lan, la-ran lan,

Bajos  
*mp* pon, pon, pon, pon, pon, pon, pon, pon, po pon, po pon,

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Sop. pi-lín plín, pin, pi-lín plín

Contr. *sempre pp*  
la-rán, lan, lan, la-rán, lan, chacurru-cu - chá, cu-rru-cu, cha-cu-rrucu - chá, cu-rru-cu

Ten. Solo Ten. solista *mf*  
Con el sil - boy la pi -

Ten. *sempre pp*  
la-rán, lan, lan, la-rán, lan, chacurru-cu - chá, cu-rru-cu-chá, cha-cu-rrucu - chá, cu-rru-cu-chá,

Bajos *simile pp*  
pon, pon pon, pon, pon, po pon, pon po ón pon, po pon, pon, po ón, pon, po pon,

Sop.

Contr. chacu-rru cu - chá, cu rru cu chacu-rrucu - chá cu rru cu, cha-cu-rrucu - chá, cu-rru-cu

Ten. Solo ca - da . . . . . de la bri - sa co - lea - do - ra . . . . .

Ten. cha-cu-rru cu - chá, cu-rru-cu-chá, cha-cu-rru cu - chá, cu rru cu chá chacurru-cu - chá, cu rru cu chá

Bajos

Sop. 

Contr.  cha-currucu - cha, cu-rru-cu, chacu-rrucu - cha, curru-cu, chacurrucu - cha, cu-rru-cu

Ten. Solo  . . . con el sil - boyla pi - ca - da . . . . . de la bri - sa co-lega -

Ten.  chacurrucu - chá, cu-rrucu-chá, chacu-rrucu - chá, cu-rrucu-chá,

Bajos  pon, po ón, pon, po pón, pon, po ón, pon, po pón, pon, po ón, pon, po pón,

Sop.  Pi-lin plin - pin, pi-lin, pi-lin plin-pin, pi-lin,

Contr.  chacu-rrucu - cha, cu-rru-cu, chacu-rrucu, - cha, cu-rru-cu, chacu-rru-cu, - cha, cu-rru-cu,

Ten. Solo  - do - ra . . . . . la tar - de ca - ti - ra y mo-ra la tarde ca - ti - ra y

Ten.  chacu-rru-cu - cha, cu-rrucu-cha, chacu-rru-cu - cha, cu-rrucu-cha cu - chacu-rru-cu - cha, cu-rru-cu-cha cu

Bajos  pon, po ón, pon, po pón, pon, pon, pon, pon, pon, pon,



Sop. pi-lin plin - pin, pi-lin. plin, pi-lin, pin, pin, pi-ti-pi, pi-lin plin, - pin, pi-lin.

Contr. cha-cu-rru-cu, - cha,-cu-rru-cu - chacu-rru-cu cha, cu-rru-cu chacu-rru-cu, cha, cu-rru-cu,

Ten. Solo mo-ra, en-tróal-co - rra - lón, ca - lla-da . . . . la-tar - de ca - ti - ray

Ten. chacu-rru-cu cha, cu-rru-cu-chacu, chacu-rru-cu cha, cha-rru-cu-chá, chacu-rru-cu chá, cu-rru-cu-chacu-

Bajos pon, poón, pon, po-pón, pon, poón pon, po pón, pon, pon, pon, pon,

Sop. pi-lin plin - pin, pi-lin. pi-lin plin, pin, pi-lin plin La

Contr. chacu-rru-cu, cha, cu-rru-cu, chacu-rru-cu, cha, cu-rru-cu, plin La

Ten. Solo mo-ra, la tarde ca - ti - ray mo-ra, en-tróal-co - rra - lón ca - lla-da . . .

Ten. chacu-rru-cu cha, cu-rru-cu-chacu chacu-rru-cu cha, cu-rru-cu-chacu plin La

Bajos pon, poón, pon, po-pón, pon, poón pon, po pón, pon, pon, pon, pon, plin

*Súbito meno* *Muy lento*  $\text{♩} = 48$  *f* *pp* *Fine*

Sop. *ppp* *p* *p*  
no - che, ye - gua can - sa - da, so - bre los ban - cos tre - mo - la la

Contr. *ppp* *p*  
no - che, ye - gua can - sa - da so - bre los ban - cos tre - mo - la la

Ten. *ppp* *p* *p* *mp*  
no - che ye - gua can - sa - da so - bre los ban - cos tre - mo - la

Bajos *ppp* *p*  
La no - che, ye - gua can - sa - da so - bre los ban - cos tre -

Sop. *mp* *pp* *sub. mp*  
crin y la ne - gra co - la y en su si - len - cio se pas - ma . . .

Contr. *pp* *sub. mp*  
crin y la ne - gra co - la y en su si - len - cio se pas - ma . . .

Ten. *pp* *p*  
la crin y la ne - gra co - la.....; pas - ma . .

Bajos *pp* *p*  
- mo - la, tre - mo - la y en su si - len - cio se pas - ma . .

Sop. *pp* *mp* B.C.  
tu co - ra - zón de fan - tas - ma . . . .

Contr. *pp* *mp*  
tu co - ra - zón de fan - tas - ma . . . . Juí - o . . . . TENOR SOLISTA

Ten. *pp* *mp* *poco affrett*  
tu co - ra - zón de fan - tas - ma . . . . Juí - o . . . . Ma - ta del A - ni - ma

Bajos *pp* *mp* B.C. *pp*  
tu co - ra - zón de fan - tas - ma . . . .

Sop.

Contr.

Ten. Solo

Ten.

Bajos

*p*

B.C.

Div.

*pochiss. affrett. . . . .*

So - la Bo-que-ron . . . de Ban-co Lar-go Ya po-dras de-cir a -

Sop.

Contr.

Ten. Solo

Ten.

Bajos

Dal  $\text{X}$  al Fine

Dal  $\text{X}$  al Fine

Dal  $\text{X}$  al Fine

Dal  $\text{X}$  al Fine

Dal  $\text{X}$  al Fine

- ho - ra: a-quí dur-mio . . . Can-ta - cla - ro

# PESCADOR DE ANCLAS

Al Maestro Vicente Emilio Sojo

Poesía : Andrés Eloy Blanco

Música : Modesta Bor

Andante calmo  
*mp*

Sopranos  
Yo te quie - ro des - de un dí - - a

Contraltos  
*mp*  
Des - - - de un dí - - a

Tenores  
*mp*  
Des - - - de un dí - - a des - de un

Bajos  
*mp*  
B.C. Yo te quie - ro des - de un

Detailed description: This block contains the first system of a musical score for four vocal parts: Soprano, Contralto, Tenor, and Bass. The tempo is 'Andante calmo' and the dynamic is 'mp'. The Soprano part begins with the lyrics 'Yo te quie - ro des - de un dí - - a'. The Contralto part has 'Des - - - de un dí - - a'. The Tenor part has 'Des - - - de un dí - - a des - de un'. The Bass part has 'B.C. Yo te quie - ro des - de un'. The music is written in 3/4 time with a key signature of one flat.

en que ví - jun - to a la pla - ya

jun - - - to a la pla - ya en que ví jun - to a la

dí - a jun - to a la pla - ya

*Divisi* en que ví jun - to a la

dí - a, des - de un dí - a jun - to a la pla - ya, en que

Detailed description: This block contains the continuation of the musical score for the four vocal parts. The Soprano part continues with 'en que ví - jun - to a la pla - ya'. The Contralto part has 'jun - - - to a la pla - ya en que ví jun - to a la'. The Tenor part has 'dí - a jun - to a la pla - ya'. The Bass part has '*Divisi* en que ví jun - to a la dí - a, des - de un dí - a jun - to a la pla - ya, en que'. The music continues in 3/4 time with a key signature of one flat.

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un bar-co de un pes-ca-dor que an-da-ba pes-can-do  
 pla-ya de un pes-ca-dor que an-da-ba pes-can-do  
 jun-to a la pla-ya, el bar-co que an-da-ba pes-can-do  
 jun-to a la pla-ya, que an-da-ba pes-can-do

*mp* *p* **Animato** *f*

an-clas. Na-ve-ga-do tan-tos  
 an-clas. E-ra un pes-ca-dor que ha-bí-a na-ve-  
 an-clas. B.C. B.C.  
 an-clas. B.C.

*Divisi*

ma-res, tan-tos ma-res, tan-tos que te-ní-a ya re-  
 ga-do tan-tos ma-res, tan-tos la la la la la la  
 E-ra un pes-ca-dor que ha-bí-a na-ve-

don - da que te - ní - a ya re don - da el al - ma, de  
 la la la que te - ní - a ya re don - da, re - don - da, el  
 que te - ní - a ya re - don - da, la la la la la la la la la  
 ga - do, na - ve - gan - do tan - tos ma - res, de tan - tos, de

tan - tos via - jes. E - ra un pes - ca - dor que ha -  
 al - ma. E - ra un pes - ca - dor que ha bí - a  
 la la la la la la la la la la la la la la la la  
 tan - tos ma - res, de tan - tos

*Divisi* bí - a. *mp* Yo te quie - ro des - de un  
 E - ra un pes - ca - dor. *p* Des - de un  
 E - ra un pes - ca - dor que ha bí - a. *mp* Des - de un  
*Divisi* la la la la la la *p* la  
 ma - res. *mp* B.C.

dí - a en que ví jun - to a la pla - ya  
 dí - a jun - to a la pla - ya  
 dí - a, des - de un dí - a jun - to a la pla - ya en que ví jun - to a la  
 Yo te quie - ro des - de un dí - a, des - de un dí - a jun - to a la

un bar - co de un pes - ca - dor que an -  
 en que ví jun - to a la pla - ya de un pes - ca - dor que an -  
 jun - to a la pla - ya, el bar - co que an -  
 pla - ya, en que ví jun - to a la pla - ya que an -

*f* da - ba pes - can - do *mp* an - clas. *pp*  
*f* da - ba pes - can - do *mp* an - clas. *pp*  
*f* da - ba pes - ca - ndo *mp* an - clas. *pp*  
*f* da - ba pes - can - do *mp* an - clas. *pp*



Mario Benedetti

# Corazón, coraza

Beatriz Corona

*andante tranquilo*

SOPRANO  
ALTO  
TENOR  
BASS

Por que te ten go y no — por que te pien - so — por que la no-che es - tá — de o-3jos a-

Por que teten to y no — porque te pien - so — por que la no-che es - tá — de o-3jos a-

Por que teten go y no — por que te pien - so — por que la no-che es - tá — de o-3jos a-

Por que teten go y no — por que te pien - so — por que la no-che es - tá — de o-3jos a-

*p (dolce)*

S.  
A.  
T.  
B.

bier-tos por que la no-che pa-sa y di-go a-mor — por q has ve - ni-do a re-co-ger tu j - ma- gen\_ y e-res me-jor que

bier-tos por que la no-che pa-sa y di-go a-mor — por q has ve - ni-do a re-co-ger tu j - ma- gen\_ y e-res me-jor que

bier-tos por que la no-che pa-sa y di-go a-mor — por q has ve - ni-do a re-co-ger tu j - ma- gen\_ y e-res me-jor que

bier-tos por que la no-che pa-sa y di-go a-mor — por q has ve - ni-do a re-co-ger tu j - ma- gen\_ y e-res me-jor que

*poco rit.*

S.  
A.  
T.  
B.

to - das\_ tus i - má - ge - nes — por que e-res lin - do — des-del pie has - ta el al - ma por que e-res

to - das\_ tus i - ma - ge - nes — por - que e-res lin - do — des-del pie has - ta el al - ma por que e-res

to - das\_ tus i - má - ge - nes — por que e-res lin - do — des-del pie has - ta el al - ma por que e-res

to - das\_ tus i - má - ge - nes — por que e-res lin - do — des-del pie has - ta el al - ma por que e-res

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♪ = ♪

18

S. *bue-no des-del al - ma mi por que te es - con des dul-ce en el or - gu - llo pe - que ño y dul - ce*

A. *bue-no des-del al - ma a mi por que te es - con des dul-ce en el or - gu - llo pe - que ño y dul - ce*

T. *bue-no des-del al - ma a mi por que te es - con des dul-ce en el or - gu - llo pe - que ño y dul - ce*

B. *bue-no des-del al - ma a mi por que te es - con des dul-ce en el or - gu - llo, pe - que ño y dul - ce*

22

S. *co - ra - zón co - ra - za por que e - res mí - o por que no e - res mí - o.*

A. *co - ra - zón co - ra - za por que e - res mí - o por que no e - res mí - o.*

T. *co - ra - zón co - ra - za por que e - res mí - o por que no e - res mí - o.*

B. *co - ra - zón co - ra - za por que e - res mí - o por que no e - res mí - o.*

28

S. *Por - que te mi ro y mue - ro y pe - or que mue - ro si no te mi - ro a - mor... si no te mi - ro por que tu*

A. *Por - que te mi ro y mue - ro y pe - or que mue - ro si no te mi - ro a - mor... si no te mi - ro por que tu*

T. *Por que te mi ro y mue - ro y pe - or que mue - ro si no te mi - ro a - mor... si no te mi - ro por que tu*

B. *Por que te mi ro y mue - ro y pe - or que mue - ro si no te mi - ro a - mor... si no te mi - ro por que tu*

33 *cresc.* *f*

S. siem-pre e-xis-tes don-de quie-ra pe-ro e-xis-tes me-jor don-de te quie-ro por que tu

A. siem-pre e-xis-tes don-de quie-ra pe-ro e-xis-tes me-jor don-de te quie-ro por que tu

T. siem-pre e-xis-tes don-de quie-ra pe-ro e-xis-tes me-jor don-de te quie-ro por que tu

B. siem-pre e-xis-tes don-de quie-ra pe-ro e-xis-tes me-jor don-de te quie-ro por que tu

38 *Grande*

S. bo-ca es san-gre y tie nes fri-o ten go que a-mar-te a-mor ten-go que a-mar-te aun-que es-ta he

A. bo-ca es san-gre y tie nes fri-o ten go que a-mar-te a-mor ten-go que a-mar-te aun-que es-ta he

T. bo-ca es san-gre y tie nes fri-o ten go que a-mar-te a-mor ten-go que a-mar-te aun-que es-ta he

B. bo-ca es san-gre y tie nes fri-o ten go que a-mar-te a-mor ten-go que a-mar-te aun-que es-ta he

42 *Poco rall.* *Tempo*

S. ri-da due-la co-mo dos Aun-que te bus-que y no te en-

A. ri-da due-la co-mo dos Aun-que te bus-que y no te en-

T. ri-da due-la co-mo dos Aun-que te bus-que y no te en-

B. ri-da due-la co-mo dos Aun-que te bus-que y no te en-

45

S.  
cuen - tre y aun-que la no - che pa - se y yo te ten - ga y no.

A.  
cuen - tre y aun-que la no - che pa - se y yo te ten - ga y no.

T.  
cuen - tre y aun-que la no - che pa - se y yo te ten - ga y no.

B.  
cuen - tre y aun-que la no - che pa - se y yo te ten - ga y no.

# SALVE REGINA

1991

César Alejandro Carrillo

*♩ = 52*  
*mp* *mf*

Soprano  
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae: Vi - ta, dul -

Alto  
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae: Vi - ta, dul -

Tenor  
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae: Vi - ta, dul -

Bajo  
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - ae: Vi - ta, dul -

5 *mp* *f doloroso*

ce - do, Vi - ta, dul - ce - do, et spes no - stra, sal - ve. Ad te cla -

ce - do, Vi - ta, dul - ce - do, et spes no - stra, sal - ve.

ce - do, Vi - ta, dul - ce - do, et spes no - stra, sal - ve.

ce - do, Vi - ta, dul - ce - do, et spes no - stra, sal - ve.

9 *brillante espressivo*

ma - mus, Ad te cla - ma - mus, ex - su - les, fi - li - i, ex - su -

Ad te cla - ma - mus, Ad te cla - ma - mus, ex - su - les, fi - li -

ex - su - les, fi - li - i, ex - su -

ex - su - les, fi - li -

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2 - SALVE REGINA

13 *cedendo* *mp* *pp cresc.* *dim.*

les, fi - li - i He - vae. Ad te su - spi - ra - mus, su - spi - ra - mus, ge - men - tes et  
 i, He - vae. Ad te su - spi - ra - mus, su - spi - ra - mus, ge - men - tes et  
 les, fi - li - i He - vae. Ad te su - spi - ra - mus, su - spi - ra - mus, ge - men - tes et  
 i He - vae. Ad te su - spi - ra - mus, su - spi - ra - mus, ge - men - tes et

18 *crescendo* *f* *senza diminuire*

flen - tes in hac la - cri - ma - rum val -  
 flen - tes in hac la - cri - ma - rum val -  
 flen - tes in hac la - cri - ma - rum val -  
 flen - tes in hac la - cri - ma - rum val -

22 *mp*  $\text{♩} = 60$  *crescendo* *mf* *f*

le. E - ia er - go, Ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o -  
 le. E - ia er - go, Ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o -  
 le. E - ia er - go, Ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o -  
 le. E - ia er - go, Ad - vo - ca - ta no - stra, il - los tu - os mi - se - ri - cor - des o -

27 *ritardando* *mp* *Tempo Primo*

cu - los ad nos con - ver - te. Et Ie - sum, be - ne - di - ctum fru - ctum ven - tris

cu - los ad nos con - ver - te. Et Ie - sum, be - ne - di - ctum fru - ctum ven - tris

cu - los ad nos con - ver - te. Et Ie - sum, be - ne - di - ctum fru - ctum ven - tris

cu - los ad nos con - ver - te. Et Ie - sum, be - ne - di - ctum fru - ctum ven - tris

31 *ritardando molto* *p*  $\text{♩} = 46$

tu - i, no - bis post hoc ex - si - li - um os - ten - de. O cle - mens: O pi - a: O dul - cis

tu - i, no - bis post hoc ex - si - li - um os - ten - de. O cle - mens: O pi - a: O dul - cis

tu - i, no - bis post hoc ex - si - li - um os - ten - de. O cle - mens: O pi - a: O

tu - i, no - bis post hoc ex - si - li - um os - ten - de. O cle - mens: O pi - a: O

36 *calando sino al fine* *pp*

Vir - go Ma - ri - a, Ma - ri - a, Ma - ri - a, Ma - ri - a.

Vir - go Ma - ri - a, O dul - cis Vir - go, O dul - cis Vir - go, O dul - cis Vir - go.

dul - cis Vir - go Ma - ri - a, O dul - cis Vir - go, O dul - cis Vir - go, O dul - cis Vir - go.

dul - cis Vir - go Ma - ri - a, O dul - cis Vir - go, O dul - cis Vir - go, O dul - cis Vir - go.

# 7 Haiku

*para coro mixto a capella*

Texto: Bashoo

Jorge Córdoba

## I

$\text{♩} = 104$

Soprano  
Voy a ca\_ba\_llo voy a ca\_ba\_llo

Alto  
Voy a ca\_ba\_llo voy a ca\_ba\_llo

Tenor  
Voy a ca\_ba\_llo voy a ca\_ba\_llo

Baritono  
Voy a ca\_ba\_llo voy a ca\_ba\_llo

Voy a ca\_ba\_llo mi som\_bra va tem\_

Voy a ca\_ba\_llo mi som\_bra va tem\_

Voy a ca\_ba\_llo mi som\_bra va tem\_

Voy a ca\_ba\_llo mi som\_bra va tem\_

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blan do a llá en el fon do

blan do a llá en el fon do

blan do a llá en el fon do

blan do a llá en el fon do

blan do a llá en el fon do

fon do Voy a ca ba llo

fon do Voy a ca ba llo

fon do Voy a ca ba llo

fon do Voy a ca ba llo

fon do Voy a ca ba llo



Texto: Buson

## II

*♩ = 56*

Soprano  
So-bre el a\_rro\_zal sobre el a\_rro\_zal caen flores

Alto  
bre el a\_rro\_zal bre el a\_rro\_zal caen flo-res

Tenor  
a\_rro\_zal a\_rro\_zal caen flo-res

Baritono  
zal zal caen

*gliss.* *b.c.* ah *rit.* *tpo. 1* so-bre el a\_rro\_zal

*gliss.* *b.c.* ah *rit.* *tpo. 1* bre el a\_rro\_zal

*gliss.* *b.c.* ah *rit.* *tpo. 1* a\_rro\_zal

flo-res del ce\_re\_zo ah ah ah *rit.* *tpo. 1* zal

cie.lo es\_tre\_lla\_do

# III

Texto: Hokushi

$\bullet = 128$

Soprano

Alto

Tenor

Baño

Pon\_ go a la lu\_ na en\_ tre ra\_ mas de pi\_ nos

Pon\_ go a la lu\_ na en\_ tre ra\_ mas de

Pon\_ go a la lu\_ na en\_ tre ra\_ mas de pi\_ nos

Pon\_ go a la lu\_ na en\_ tre ra\_ mas de pi\_ nos

pi\_ nos

se\_ gún me mue\_ va se\_ gún me mue\_ va se\_

se\_ gún me mue\_ va se\_ gún me mue\_ va se\_

se\_ gún me mue\_ va se\_ gún me mue\_ va se\_

se\_ gún me mue\_ va se\_ gún me mue\_ va se\_

*breve* **Lento**

gún me mue\_ va la lu\_ na

gún me mue\_ va go a la lu\_ na

gún me mue\_ va pon. go a la lu\_ na

gún me mue\_ va na

# IV

Texto: Shiki

$\text{♩} = 72$

Soprano: Un mur— cié-la-go que vue-la en-tre la no— che  
 Alto: Un mur— cié-la-go que vue-la en-tre la no— che  
 Tenor: Un mur— cié-la-go que vue-la en-tre la no— che  
 Contrabajo: Un mur— cié-la-go que vue-la en-tre la no— che

Soprano: Un mur— cié-la-go que vue-la en-tre la no— che  
 Alto: Un mur— cié-la-go que vuela entre la no— che  
 Tenor: Un mur— cié-la-go que vuela entre la no— che  
 Contrabajo: Un mur— cié-la-go que vuela entre la no— che

es rui do os

es rui do os

es rui do os

es rui

cu ro un mur cié la go

cu ro un mur cié la go

cu ro un mur cié la go

do un mur cié la go

# V

Texto: Bashoo

a) ♩ = 120

b) ♩ = 126

c) ♩ = 132

Soprano  
Alto  
Tenor  
Baritono

Ve\_ loz la ra\_ na ve\_ loz ve\_ loz la  
Ve\_ loz la ra\_ na ve\_ loz ve\_ loz la  
Ve\_ loz la ra\_ na ve\_ loz ve\_ loz la  
Ve\_ loz la ra\_ na ve\_ loz ve\_ loz la

ra\_ na al vie\_ jo es\_ tan\_ que cae ve\_ loz la  
ra\_ na al vie\_ jo es\_ tan\_ que cae ve\_ loz  
ra\_ na al vie\_ jo es\_ tan\_ que cae ve\_ loz  
ra\_ na al vie\_ jo es\_ tan\_ que cae ve\_ loz la

ra\_ na al vie\_ jo es\_ tan\_ que cae chas  
 la ra\_ na al vie\_ jo es\_ tan\_ que cae chas  
 la ra\_ na al vie\_ jo es\_ tan\_ que cae chas  
 ra\_ na al al vie\_ jo es\_ tan\_ que cae chas\_

qui\_ do de a\_ gua ve\_ loz la ra\_ na  
 qui\_ do de a\_ gua la ra\_ na  
 qui\_ do de a\_ gua ve\_ loz la ra\_ na  
 qui\_ do de a\_ gua la ra\_ na

# VI

Texto: Buson

♩ = 42

Soprano  
Nie\_ bla

Alto  
del al\_ ba

Tenor  
Nie\_ bla del al\_ ba

Baritono

Nie.bladel al\_ba

Nie\_bla del al\_ba

Nie.bladel al\_ba

Nie\_bla del al\_ba em

Nie\_bla del al\_ba

Nie\_bla del al\_ba am



um  
 Nie\_bla del al\_ba am  
 Nie\_bla del al\_ba om  
 Nie\_bla del al\_ba em  
 co\_ mo un sue\_ fio bo\_

Nie\_bla del al\_ba la gen\_ te  
 Nie\_bla del al\_ba la gen\_ te  
 Nie\_bla del al\_ba la gen\_ te  
 rro\_ so

pa sa

Nie\_bla del al\_ba

pa sa

Nie\_bla del al\_ba

pa sa

Nie\_bla del al\_ba

The first system of the score consists of four staves. The top three staves are vocal lines, and the bottom staff is the piano accompaniment. The vocal lines begin with the lyrics 'pa sa' and then transition to 'Nie\_bla del al\_ba'. The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. A five-measure phrase is marked with a '5' above it in each vocal line.

Nie\_bla del al\_ba

Nie\_bla

Nie\_bla del al\_ba

Nie\_bla del al\_ba

del al\_ba

The second system of the score continues the vocal and piano parts. It is divided into two measures. The vocal lines continue with 'Nie\_bla del al\_ba' and 'Nie\_bla'. The piano accompaniment includes a five-measure phrase marked with a '5' and a three-measure phrase marked with a '3'. The lyrics 'del al\_ba' are positioned below the piano staff in the second measure.

Texto: Moritake

# VII

♩ = 160

Musical score for Soprano, Alto, Tenor, and Baritone. The score is in 3/4 time and consists of four measures. The tempo is marked as ♩ = 160. The Soprano part has lyrics: ¿Vue\_ lan her\_ mo\_ sas las. The Alto part has lyrics: ¿Vue\_ lan her\_ mo\_ sas las. The Tenor and Baritone parts are silent.

Musical score for Soprano, Alto, Tenor, and Baritone. The score is in 3/4 time and consists of four measures. The Soprano part has lyrics: flo\_ res\_ ¿Vue\_ lan her\_ mo\_ sas las. The Alto part has lyrics: flo\_ res\_ ¿Vue\_ lan her\_ mo\_ sas las. The Tenor and Baritone parts are silent.

flo-res de-ri-ba-das? ¿Vue-lan her-  
 flo-res de-ri-ba-das? ¿Vue-  
 flo-res de-ri-ba-das? ¿Vue-lan her-mo-sas  
 de-ri-ba-das?

mo-sas ¿Vue-lan her-mo-sas las flo-res ¿Vue-  
 lan her-mo-sas ¿Vue-lan her-mo-sas las flo-  
 ¿Vue-lan her-mo-sas las flo-res ¿Vue-lan her-  
 ¿Vue-lan her-mo-sas ¿Vue-lan her-mo-sas

lan her mo sas las flo res de rri ba das?

res ¿Vue lan her mo sas las flo res de rri ba das?

mo sas las flo res de rri ba das?

las flo res ¿Vue lan her mo sas las flo res

¿Vue lan

¿Vue lan her mo sas las

¿Vue lan her mo sas las

flo-res —————      ¿Vue-lan her-mo-sas las flo-res de rri-  
 flo-res —————      ¿Vue-lan her-mo-sas las flo-res de rri-  
 —————      ¿Vue-lan her-mo-sas las flo-res de rri-

de rri-

ba-das? —————      ¡Son ma-ri-po-sas! (2a volta)  
 ba-das? —————      ¡Son ma-ri-po-sas! (2a volta)  
 ba-das? —————      ¡Son ma-ri-po-sas! (2a volta)

ba-das? —————      ¡Son ma-ri-po-sas!

# TRISTE

Andantino ♩ = 66

R. Carpio

Musical score for Soprano, C. Alto, Tenor, and Bajo. The score is in 4/4 time with a key signature of two flats. The tempo is Andantino (♩ = 66). The Soprano part starts with a dynamic of *mp* (boca cerrada) and *f*. The C. Alto part starts with a dynamic of *mp* and *f*. The Tenor part starts with a dynamic of *f* (boca cerrada). The Bajo part starts with a dynamic of *f*.

Musical score with lyrics for Soprano and C. Alto. The lyrics are: Ya me voy a u - na tie - rra le - ja - le - jos me lle - va el des - ti -

Musical score with lyrics for Tenor and Bajo. The lyrics are: - na a un pa - ís don - de na - die me es - pe - - ra don - de - no co - mo a ho - ja que el vien - to a - rre - ba - - ta Ay de

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na - die se - pa que yo mue - ra don - de na - die por mí llo - ra -  
 mí tu no sa - bes in - gra - ta lo que su - freés - te fiel co - ra -

na - die se - pa que yo mue - ra den - de na - die por mí llo - ra -  
 mí - tu no sa - bes in - gra - ta lo que su - freés - te fiel co - ra -

- rá don - de na - die se - pa que yo mue - ra don - de  
 - zón Ay de mí tu no sa - bes in - gra - ta lo que

- rá don - de na - die se - pa que yo mue - ra don - de  
 - zón Ay de mí tu no sa - bes in - gra - ta lo que

*poco rit.* na - die por mí llo - ra - rá Ay que - rá  
 su - freés - te fiel co - ra - zón - zón *boca cerrada*

*poco rit.* na - die por mí llo - ra - rá Ay que - rá  
 su - freés - te fiel co - ra - zón - zón



# FESTEJO DE NAVIDAD

HERBERT BITTRICH  
 texto: Alfredo Ostojca

(♩ = 120)

Sop. —  
 Alt. —  
 Ten. —  
 Bjo. *Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha!*

*Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha!*

*Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha!*

*Se-ñor Don Jo- sé Se-ñora Mari- a Ha na- cida en Li- ma*

*Se-ñor- don Jo- sé, Se-ñor- ra María, ha na- ci-*

*el ni- ño Ma- nuel, los negros del Rí- mac traen para*

*- do en Lima el ni- ño Ma- nuel. Los ne- gros del Rímac*

*Él ton- de- roy fes- te- jo, buñuelos con miel.*

*tra- en- pa- ra El ton- de- roy feste- jo, buñuelos con*

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La co-ma-dre Juana se-rá su ma-drina y p'ha-cer-

La co-madre Jua-na se-rá su ma-dri-na y p'ha-cerle

La comadre Juana, ¡caramba! se-rá su ma-drina, ¡caramba!

miel. La co-ma-dre Juana se-rá su madrina

-le caldo mató a sugallina.- Se-rá su pa-drino el "com-pai"

cal-do mató a sugallina.- Se-rá su pa-dri-no el "compai" Qui-

y, ¡caramba! ¡jah! mató a sugalli-na.- Será su pa-drino, caramba,

y p'ha-cer-le caldo mató a sugallina.- Se-rá su padrino

Quiñones pa'su "ahijau" di-vi-no, ricos pica-ro-nés.

-ñones, pa'su "ahijau" divino, ricos pica-ro-nés.

el "compai" Quiñones, caramba, y caramba, ¡jah! ricos pica-ronés.

el "com-pai" Quiñones pa'su "ahijau" di-vino, ricos pica-ro-nés.

Bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha!

Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum

Burum, burum, bumbum, ¡Ha! Burum, burum, bumbum, ¡Ha! Burum, burum, bum, ¡Ha!

bum, ¡Ha! Burum, burum, bumbum, ¡Ha! Burum, burum, bumbum, ¡Ha! Burum, burum, bum

Burum, burum, bumbum, ¡Ha! Burum, burum, bumbum, ¡Ha! bum, ¡Ha!

bum, ¡Ha! Burum, burum, bumbum, ¡Ha! Burum, burum, bum, bum, ¡Ha!

*poco rit.*

El negro Gaspar desde Casagrande trae pa'l Niñito caña pa' chupar.

*a tpo.*

B.C.

B.C.

Un fino al fajor su tío Melchor que pa' su xambito quiere lo me jor.

B.C.

*poco rit.*



a tpo. rit.

*el buen Baltasar, agüita de'azar', pa' que Manuelito no vuelva llorar*

*el buen Baltasar, agüita de'azar' pa' que Manuelito no vuelva a llorar.*

ATTACA

(♩ = 120)

*Rum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum,*

*Bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha!*

*Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum,*

*¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, bu-*

*Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum,*

*Bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha!*

Alt.  
- rum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha, ha!

Ten.  
bum, ¡Ha! Burum, burum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Bum, ¡Ha!

Bjo.  
Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha!

Alt.  
Je-su-si-to'e mi alma, no llores a-sí, que todos los negros

Bjo.  
Je-su-si-to'e mi alma no llo-res a-sí— que todo-

Alt.  
se mueren por tí. Del Pa-se-o de Aguas vienen hasta

Bjo.  
los negros se mueren por tí. Del Pa-se-o de Aguas

Alt.  
qui— con arroz con le-che— flor de capu-lí.

Bjo.  
vie-nen has-ta qui con a-rrox con leche flor de capu-

S.

A. Los de Ma- lam-bi-to tra-en pa- ra tí hu-mi-tas

T. Los de Ma-lam-bi-to traen para tí, hu-mi-tas de

B. Los de Malambito, caramba, traen para tí, caramba,

tí. Los de Ma- lam-bi-to tra-en- pa- ra tí

de dulce, pan de ajonjolí. Je- su- si- to'e mi alma

dul- ce pan de ajonjo- lí. Je- su- si- to'e mi alma-

y ca- ramba, ¡ah! pan de ajonjo- lí. Je- su- si- to'e

hu- mi- tas de dulce, pan de ajonjolí. Je- su- si-

no llo- res a- sí— que to- dos los negros ya es- ta- mos a-

no llo- res a- sí, que to- dos los ne- gros ya es- ta- mos a-

mi alma, caramba, no llores a- sí, caramba, y ca- ramba, ¡ah!

-to'e mi alma no llo- res a- sí— que to- dos los negros



-qui. *¡Ha! Burum, burum, bum, bum, ¡Ha! (simile)*

-qui. *Rum, bum, bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! (simile)*

ya estamos aquí. *Bum, ¡Ha! Burum, burum, bum, bum, ¡Ha! (simile)*

ya estamos aquí. *Burum, burum, bum, bum, ¡Ha! (simile)*

(simile)...

(simile)...

(simile)...

(simile)...

(simile)...

(simile)...

...burum, burum, ¡Ha!

... ¡Ha, ¡Ha!

... } bum, ¡Ha!

# IRÉ A SANTIAGO

(Son)

Para Coro Mixto

Música: Roberto Varela

Texto: García Lorca

A Electo Silva y al Orfeón Santiago

Soprano *mp*  
gon din de go bón gon din din bón gon din de go bón

Alto *mp*  
Gon din den go den gon den din den go gon din den go

Tenor

Bajo *div. mp*  
bon bon bon bon

S *sfz mp sfzp sfzp sfzp sfzp*  
gon din din bin cuan - - - do lle - - - gue

A *sfz mp sfzp sfzp*  
den gon den dinden bin cuan - - - do lle - - - gue la

T *mf*  
Cuando lle-gue la lu-na lle - na i réa San-tia - go de Cu - ba

B *sfz mp unis. sfzp sfzp sfzp*  
bon bon cuan - - - do lle - - - gue

S  
i - ré i - ré a San - tia - go

A  
lu - na lle-na i - ré i - ré a San - tia - go

T  
i - ré i - ré a San - tia - go din gon din gon

B  
i - ré i - ré a Sa ia - go gon bon gon



13

S en un co - che de a - guas ne - gras i - ré i - ré a San -

A i - ré i - ré a San -

T din gon din gon din din gon din gon din gon din gon i - ré i - ré a San -

B ban gan ban gan ban i - ré i - ré a San -

17

S tia - go gan gan can - ta -

A tia - go din de go bon gon din din bon gon din de go bon gon din de can - ta -

T tia - go ban gan

B tia - go gan ban gan ban gan ban gan

21

S rán los te - chos de pal - me - ra I - ré I - ré a San - tia - go

A rán los te - chos de pal - me - ra i - ré i - ré a San tia - go din de go bon

T din gon din gon din gon di gon i - ré i - ré a San - tia - go

B ban gan ban i - ré i - ré a San tia - go gan

25

S gan gan cuan-do quie-re ser ci-güe-

A gon din bon gon din de go bon gon din i - réa San -

T gan gan cuan - do la pal - ma

B ban gan ban gan ban gan ban gan

29

S ña la pal - ma I - réa San - tia - go y cuan - do quie - re

A tia - go i - ré i - ré - y cuan - do quie - - - -

T quie - re ser ci - güe - ña gan cuan - do quie - re ser ci - güe -

B ban gan ban gan ban gan ban gan

33

S ser me du za el plá - ta - no I - réa San - tia - go

A re ser i - ré a San - tia - go

T ña la pal - ma quie - re e - lla ser i - ré a San - tia - go en un co - che de

B ban gan ban gan ban gan ban gan

37

S i - ré\_a San - tia - go i - ré\_a San - tia - go de Cu - ba

A oh a San - tia - - -

T a - guas ne - gras quie-re ser ci - güe - ña i - ré\_a San tia - go de Cu - ba

B ban ban gan ban gan ban gan ban i -

41

S i - ré\_a San - tia - go gan don din de go bon gon din din bon

A go i - ré\_a San - tia - go gan gon din den go den gon den din den go

T i - ré\_a San - tia - go gan

B ré i - ré\_a San - tia - go gan bon bon

43

S gon din den go bon gun din din bin cuan - - - do

A gon din den go gon din den din den bin cuan - - - do

T cuando lle-gue la lu-na lle-

B bon bon bon cuan - - - do

*sfzp* *sfzp* *sfzp* *sfzp*

49

S lle - - - - - gue I - ré i - ré a San -

A lle - - - - - gue la lu - na lle-na i - ré i - ré a San -

T na i - ré a San - tia - go de Cu - ba i - ré i - ré a San -

B lle - - - - - gue i ré i - ré a San -

*sfzp* *sfzp* *sfzp* *sfzp*

53

S tia - go con la ru - bia ca - be - za de Fon -

A tia - go

T tia - go din gon din gon din gon din gon din gon din gon

B tia - go gan bon gan ban gan ban gan

57

S se - ca I - ré i - ré a San - tia - go gan

A i - ré i - ré a San - tia - go din de go bon gon din din bon

T din gon din gon i - ré i - ré a San - tia - go gan

B ban i - ré i - ré a San - tia - go gan ban gan

61

S gan y con el ro - sal de Ro - me - o - y Ju - lié - ta i -

A gon din do go bon gon din el ro - sal de Ro - me - o - y Ju - lie - ta i -

T gan din gon din gon dingon i -

B ban gan ban con el ro - - - sal i -

65

S ré i - ré a San - tia - go gan gan

A ré i - ré a San - tia - go din de go bon gon din din bon gon din de go bon

T ré i - ré a San - tia - go gan gan

B ré i - ré a San - tia - go gan ban gan ban gan

69

S de pa - pel el mar y el - rit - mo de se - mi - llas se - cas

A gon din din ah

T mar de pa - pel y plá - tá de mo - ne - da

B ban gan ban gan ban gan ban gan

73

S es oh Cu - ba oh rit - mo de se - mi - llas se - cas

A oh Cu - ba oh rit - mo oh rit

T can - ta - rán los te - chos cuan - do la pal - ma ci - güe - ña

B ban gan ban gan ban gan ban gan

77

S I - ré a San - tia - go i - ré a San - tia - go

A mo i - ré a San - tia - go i - ré

T es quie - ro ir a San - tia - go de Cu - ba pues i - ré a San - tia -

B ban gan ban gan ban gan ban gan

81

S I - ré a San - tia - go de Cu - ba I - ré a San - tia - go bon *sfzp*

A a San - tia - go de Cu - ba bien i - ré a San - tia - go bon *sfzp*

T go de Cu - ba sí bien i - ré a San - tia - go bon *sfzp*

B ban gan ban gan i - ré a San - tia - go bon *sfzp*

85 *Lento* *Soprano Solo* <sup>3</sup>

oh cin - tu - ra ca - lien - te go - ta de ma - de - ra

S *sfzp*  
oh cin

A *sfzp*  
oh cin

T  
oh cin

B *sfzp*  
oh cin

89 <sup>3</sup>

ar - pa de tron - cos vi - vos cai - mán flor de ta - ba - co

S.S.  
Tú ra

S  
Tú ra

A  
Tú ra

T  
Tú ra

B  
Tú ra

93

S.S. *f* *3* *3* *sempre f*  
 sie-pre di - je que yo\_i-ri - a\_a San - tia-go a San -

S *f* *3* *3*  
 oh que yo\_i-ri - a\_a San - tia-go a

A *f* *3* *3*  
 oh siem-pre di - je que yo\_i-ri - a\_a San - tia-go a

T *f* *3* *3*  
 oh siem-pre di - je que yo\_i-ri - a\_a San - tia-go a

B *p*  
 oh siem-pre di - je siem - - - pre a

97

S.S. *f* *p* *p*  
 tia-go a San - tia-go a San - tia-go a San - tia - - -

S *f* *p* *p*  
 a San - tia-go a a San - tia - - -

A *f* *p* *p*  
 a San-tia-go a San - tia-go a a San - tia

T *p* *p*  
 a San - tia-go a a San - tia - - -

B *p*  
 a ban gan ban gan ban gan



101

S.S. go

S. go *p* > *Come prima* *p* > lle - - - - gue

A. go *p* > *p* lle - - - - gue

T. go cuan-do lle-gue la lu-na lle-na i re-a San-tia-go de Cu-ba

B. - - - - - ban cuan - - - - - do - - - - - lle - - - - - gue

105

S. I - ré i - ré.a San - tia - go

A. lu - na lle-na i - ré i - ré.a San - tia - go

T. I - ré i - ré.a San - tia - go que te cu te que cum be

B. i - ré i - ré.a San - tia - go gan - - - - - ban - - - - - gan

109 *Tenor solo*

en un ca - rro de a - gua - muer - ta

S Cumbe té que te cu té quecum be té que te cu té cum be té i - ré a San -

A Cumbe te te te que be te que cu te quecum be té i - ré a San -

T té que te cu té quecum be té i - ré a San -

B ban en un ca - - rro i - ré i - ré a San -

113

T.S. brisa y al - coholen las rue - das

S tia - go té que te cu té quecum be té que te cu té cum be té i - ré a San -

A tia - go te te te que be té que cu te quecum be te i - ré a San -

T tia - go i - ré a San -

B tia - go bri - - - sa y al - - - cohool i ré i - ré a San -

117

T.S. mi co - ral en la ti - nie - bla

S. *p* tia - go té que te cu te quecum be té que te cu té cum be té i - ré a San -

A. *p* tia - go té te te que be té que cu té quecum be té i - ré a San -

T. tia - go i - ré a San -

B. tia - go mi co - ra - - - zón i - ré i - ré a San -

121

T.S. el mar aho - ga-do en la a - re - na

S. *p* tia - go té que te cu te quecum be té que te cu té cum be té i - ré a San -

A. *p* tia - go té te te que be té que cu té quecum be té i - ré a San -

T. tia - go i - ré a San -

B. tia - go mar y a - re - - - na i - ré i - ré a San -

125

T.S. ca-lor blan - co fru - ta muer - ta

S. tia - go te que te cu té quecum be té que te cu té cum be té I - ré\_a San -

A. tia - go té té te que be té que cu té quecum be te i - ré\_a San -

T. tia - go i - ré\_a San -

B. tia - go ca - - - lor blan co i - re I - ré\_a San -

129

S. tia - go oh be - vi - no fres - cor de ca - ña - ve - ra I - ré\_a San - tia - go bien

A. tia - go oh be - vi - no fres - cor de ca - ña - ve - ra i - ré\_a San - tia - go bien

T. tia - go oh be - vi - no fres - cor - de ca - ña - ve - ra i - ré\_a San - tia - go bien

B. tia - go oh bon bien

**APPENDIX B – SAMPLES OF CORAL CANTIGAS**

**CONCERT PROGRAMS**

## PROGRAM

- ESA NOCHE YO BAILÁ .....Anonymous (17th century Bolivia)  
Marvin Quintero - bass
- ELEGIT EUM DOMINUS .....Gaspar Fernandes (Portugal, 1578-Spain, 1644)
- MARISÁPALOS.....Anonymous (17th century Mexico)  
Tina Chancey - viola da gamba
- MAÑANITAS A LA VIRGEN DE GUADALUPE.....traditional Mexico; arr. by Christopher Moroney  
Fernando Delgado and Marlon Grande - tenors
- TLEYCANTIMO CHOQUILIYA.....Gaspar Fernández  
Chris Herman - alto; Guillermo Almada - tenor
- DIOS ES YA NACIDO.....Tomás Pascual (Guatemala, c. 1595-1635)  
Cecilia Esquivel – alto
- SI TANTA GLORIA.....Tomás Pascual  
OY ES DÍA .....Tomás Pascual  
Victor López - bass
- AY ANDAR, ANDAR.....Juan de Araujo (Extremadura, 1646 – Mexico 1712)  
Mariana Sobral de Elía - soprano; Chris Herman - alto  
Aref Dajani - tenor; Guillermo Almada - tenor

### Intermission

- LA BELLA Y GRACIOSA MOZA .....Les Luthiers (Argentina)  
Based on a madrigal by Johann Sebastian Mastropiero  
Cecilia Esquivel and Laura Godfrey - altos  
Guillermo Almada and Fernando Delgado - tenors  
Aref Dajani and Víctor López - barítones
- SERENÍSIMA UNA NOCHE.....Gerónimo González (Spain c. 1633)
- LOS COFLADES DE LA ESTLEYA .....Juan de Araujo  
Martha Tomich and Natasha Baruk, sopranos
- HANACPACHAP CUSSICUININ .....Juan Pérez Bocanegra (fl.1590-1631)
- CHUNCHU MUSIC.....traditional Peru  
Scott Reiss - recorder
- VASIJA DE BARRO.....Oscar Vargas (Ecuador); arr. Luis Craff
- SAUCECITO PALO VERDE .....traditional Peru; arr. Christian Mantille Mayer
- ESE RIGOR DE REPENTE.....Gaspar Fernández  
Chris Herman – alto; Aref Dajani –tenor
- CONVIDANDO ESTA LA NOCHE.....Juan García de Zéspedes (Mexico, c. 1570-1629)  
Wendy Butler – soprano; Fernando Delgado - tenor

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Photographs and recordings must have permit from Coral Cantigas

# Program

*Coral Cantigas* with  
award-winning early music group, *Hesperus*

## WELCOMING REMARKS

Beatriz Haspo, Board President

- O Magnum Mysterium**.....Tomás Luis de Victoria (Spain: 1548-1611)  
**O Magnum Mysterium**.....César Alejandro Carrillo (Venezuela: b.1957)  
**Folia** .....17<sup>th</sup> century Spain  
**Prado verde y florido** .....Poem: Juan Boscán (Spain: c.1490-1542);  
Music: Francisco Guerrero (Spain: c. 1528-1599)  
**A una dama que iba cubierta** .....Poem: Gómez Manrique (Spain: c.1412-1490);  
Music: Federico Ibarra Groth (Mexico: b. 1948)  
**Dance Suite**.....Alonso Mudarra (Spain: c. 1510-1580)  
**Hanacpachap cussicuinin**.....Juan Perez Bocanegra (Spain: c.1590-Peru: 1631)  
**Salve Regina**.....Anonymous (The Chiquitos Missions of Bolivia: 1691-1767)  
**Vamos a Belén** .....Anonymous (Bolivia: XVIII century)  
Priscilla Soto – soprano; Robbie Kirkendall, soprano

## INTERMISSION

- Xicochi, xicochi conetzintle**....Gaspar Fernandes (Portugal: 1566 – Mexico: 1629)  
**Marisapolos**.....17th century Spain  
**Tleycantimo choquillya** .....Gaspar Fernandes  
Adrienne Beaudoin – alto; David Travis - tenor  
**¡Oh Señora!** .....Hernando Franco (Mexico: c.1522-1580)  
Magalie Salas - soprano  
**Caballeros** .....17th century Spain  
**Mañanitas a la Virgen de Guadalupe**.....traditional Mexican;  
Arr. Christopher Moroney  
**Variations over the Passamezzo Moderno** .....17th century Spain  
**Así andando** .....Tomás Pascual (Guatemala: c.1595-1635)  
Flory Correa-Dock - soprano  
**Ay andar, andar**.....Juan de Araujo (Spain: 1646-Bolivia: 1712)  
Christine Taylor-Castillo – soprano; Magalie Salas – soprano  
Chris Herman – alto; Aref Dajani – baritone; Guillermo Almada - tenor

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# Program

## *Coral Cantigas*

- Tleycantimo Choquiliya ..... Gaspar Fernandes  
*Lourdes Berthin, alto*  
*Aref Dajani, tenor*
- Allá Vá un Encobijado ..... Antonio Lauro  
Arroz con Leche ..... Trad., arr. Carlos Guastavino  
La Flor de la Canela ..... Chabuca Granda, arr. Luis Craff  
Guedé Nibó ..... Trad. Haiti, arr. Miguel Garcia  
El Guapo ..... Angel Guanipa  
*Ramón González, Venezuelan cuatro*

## *Coral Cantigas and VOCE*

- Sing Me to Heaven ..... Daniel E. Gawthrop  
Sure On this Shining Night ..... Samuel Barber  
Chester ..... William Billings  
Alleluia ..... Randall Thompson  
Ezequiel Saw de Wheel ..... Trad. Spiritual, arr. William L. Dawson  
*Aref Dajani, tenor*

## Intermission

### *VOCE*

- Amazing Grace ..... Trad. American, arr. Jackson Berkey (b. 1942)  
Shenandoah ..... American folksong, arr. James Erb  
Two Willan Motets ..... Healey Willan (1880-1968)  
    Rise Up, My Love, My Fair One  
    I Beheld Her, Beautiful as a Dove  
Two Hawley Motets ..... William Hawley  
    Mosella  
    Te Vigilans Oculis  
La Zamba de los Besos ..... Gilardo Gilardi (1889-1963)  
I Got a Robe ..... Trad. Spiritual, arr. Moses Hogan

### *Coral Cantigas and VOCE*

- Hanacpachap ..... Juan Perez Bocanegra (1590-1631)  
Ave Maria ..... Heitor Villa-Lobos (1887-1959)  
Salmo 150 ..... Ernani Aguiar  
Cantilena ..... Ernani Aguiar  
Ojos Azules ..... Rubén Uquillas  
Pasaje ..... Trad. Venezuelan, arr. Vinicio Adames  
*Ramón González, Venezuelan cuatro*



## Program

### from spain to the colonies

Christmas Concerto, Op. 6 No. 8.....Archangelo Corelli (1653-1713)

Congregante y festero .....Padre Antonio Soler (1729-1783)

Emilia Acón, *soprano*  
Pablo Heinrich, *tenor*

Trio in C Minor, Op. 14 No. 2.....Luigi Boccherini (1743-1805)

Toquen presto a fuego.....Esteban Salas (1725-1803)

Julianna Chitwood, *violin*  
Chiara Kingsley-Dieguez, *violin and viola*  
Douglas Wolters, *cello*  
Vera Kochanowsky, *harpsichord*

### intermission

(15 minutes)

Ríu, ríu, chíu.....Anonymous

Ave María.....Tomás Luis de Victoria (ca. 1548-1611)

Xicochi xicochi conetzintle.....Gaspar Fernandes (1470-1629)

En un portalejo pobre.....Gaspar Fernandes (1470-1629)

Jaquetta Bustion, *soprano*  
Karen Longacher, *soprano*  
Julee Allen, *alto*  
Jeannette Warren, *alto*  
Philip Kafalas, *tenor*  
Jack Rasmussen, *tenor*

### villancicos y parrandas

Llévame a ver a Jesús.....Noel Estrada (Puerto Rico); Arr. Angel Mattos

Hacia Belén va una burra.....Traditional (Spain); Arr. Abel Di Marco

Pastores a Belén.....Traditional (Spain); Arr. Gregg Smith

Magdalena Saavedra, *soprano*

Con esta parrandita..... Modesta Bor (Venezuela)

Canto de salida.....Vicente Bianchi (Chile)

Alegría, Alegría (sing-along).....Traditional (Spain)

Cecilia Esquivel, *guitar*  
Ana Astrid Molina, *Venezuelan cuatro*  
Magdalena Saavedra, *tambourine*

# PROGRAM

## Coral Cantigas

with guests *Conjunto Mérida & Emily Riggs*

### WELCOMING REMARKS

Beatriz Haspo, Board President

En primavera ..... Edmundo Disdier (Puerto Rico: b.1927); arr. Ruben Colón Tarrats  
Dos corazones ..... Blas Galindo (Mexico: 1920-1993)  
Me gustas cuando callas ..... Blas Galindo; poem: Pablo Neruda (Chile: 1904-1973)  
Se equivocó la paloma ..... Carlos Guastavino (Argentina: 1912-2000);  
poem: Rafael Alberti (Spain: 1902-1999)  
Sonata para viola ..... Modesta Bor (Venezuela: 1926-1998)

### Second movement - Madrigal

Cassie Stephenson, viola; David Ballena, piano

En tanto que de rosa ..... Francisco Guerrero (Spain: ca. 1528-1599);  
poem: Garcilaso de la Vega (Spain: ca. 1501-1536)  
El limonar florido ..... Paul Carey; poem: Antonio Machado (Spain: 1875-1939)

- I. Tal vez la mano, en sueño
- II. Tarde tranquila
- III. Desgarrada la nube; el arcoíris
- IV. Luz del alma

Dana Weiderhold, violin; Jorge Espinoza, cello

### INTERMISSION

La Marinera ..... Rosa Mercedes Ayarza de Morales (Peru: 1881-1969)  
Amor, mi buen amor ..... Inocente Carreño (Venezuela: b.1919)  
Pampamapa ..... Carlos Guastavino

Emily Riggs, soprano; David Ballena, piano

Quien fuera como el jardín ..... Carlos Guastavino  
Soneto de la noche ..... Morten Lauridsen (USA: b.1943); poem: Pablo Neruda  
Pregúntale a ese mar ..... Inocente Carreño;  
poem: Juan Beroes (Venezuela: 1914-1975)  
Solo de guitarra ..... Beatriz Corona (Cuba: b.1962);  
poem: Nicolás Guillén (Cuba: 1902-1989)

Libertango - Astor Piazzolla (Argentina: 1921-1992)

Dana Weiderhold, violin; Cassie Stephenson, viola; Jorge Espinoza, cello

Primavera Porteña ..... Astor Piazzolla

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## **APPENDIX C – CONTACTS AND RESOURCES**

## LIST OF CONTACTS AND RESOURCES

- 1) Hanacpachap cussicuinin – Choral public domain library <[www.cpdll.org](http://www.cpdll.org)>
- 2) Dios Imlaconantzine - Choral public domain library <[www.cpdll.org](http://www.cpdll.org)>
- 3) Laetatus sum in his - *Inter-American Music Review* VII, no. 1 (Fall-Winter 1985). Stevenson, Robert, ed. (The entire volume includes music from the Renaissance and Baroque periods from Latin America edited by Dr. Robert Stevenson)
- 4) Exsultate Iusti in Domino - Choral public domain library <[www.cpdll.org](http://www.cpdll.org)>
- 5) Eso rigor e repente - *Inter-American Music Review* VII, no. 1 (Fall-Winter 1985). Also available through Choral public domain library <[www.cpdll.org](http://www.cpdll.org)>
- 6) Los coflades de la estleya - *Inter-American Music Review* 6, no. 2 (Spring-Summer 1985).
- 7) Domine ad adjuvandum me – In Música de vísperas en las reducciones de Chiquitos-Bolivia (1691-1767): Obras de Domenico Zipoli y maestros jesuitas e indígenas anónimos, Nawrot, Piotr, editor. You may also find some music by Zipoli at Ediciones GCC in Argentina. Tel. (5411) 4542-5018 <[www.gcc.org.ar](http://www.gcc.org.ar)>
- 8) De Lamentatione Jeremiae – Available from Russell Editions. 541 Lilac Drive, Los Osos, CA 93402. (805)528-8734 (Astrid\_@me.com).
- 9) En el día festivo – In José de Orejón y Aparicio: La música y su contexto. Lima: Universidad Católica Sedes Sapientiae, 2009. Diana Fernández Calvo, editor.
- 10) In monti Oliveti – In *Musicos Venezolanos de la Colonia*, vol. 1. Published in Venezuela by The Fundación Vicente Emilio Sojo <<http://www.funves.gob.ve/>>
- 11) Me gusta cuando callas – published by Ediciones Mexicanas de Música, A.C.(Av. Juárez # 18, Despacho 206 Col. Centro, C.P. 06050 México, D.F. Tel. 5521 5855)
- 12) Tres epitafios – published by Peer International Corporation
- 13) Para la sepultura de Don Quijote – (Peer Music 1684733)
- 14) Para la sepultura de Dulcinea – (Peer Music 0020319)
- 15) Para la sepultura de Sancho Panza – (Peer Music 0020325)
- 16) Se equivocó la paloma – published by Editorial Melos (formerly Ricordi) - <http://www.ricordimusica.com.ar/> Published in the United States by Neil J. Kjos (ED 8788)

- 17) Villancicos by Alfonso Letelier – published by the Instituto de extensión musical de la Universidad de Chile.
- 18) Ave Maria - Ediciones Schola Cantorum de Puerto Rico; Prof. Luis Olivieri, editor. (P.O. Box 21663, San Juan, Puerto Rico 00931)
- 19) Pregúntale a ese mar – published in the United States by Santa Barbara Music Publishing (SBMP 301)
- 20) Mata del anima sola - published in Venezuela by The Fundación Vicente Emilio Sojo <<http://www.funves.gob.ve/>>
- 21) Pescador de anclas – Modesta Bor’ music is copyrighted by SACVEN: Sociedad de autores y compositores de Venezuela <<http://www.sacven.org/>>
- 22) Salve Regina – published in the United States by earthsongs <[www.earthsongschoralmusic.com](http://www.earthsongschoralmusic.com)>
- 23) El gato de mi casa – published by Ediciones GCC in Argentina. Tel. (5411) 4542-5018 <[www.gcc.org.ar](http://www.gcc.org.ar)>
- 24) Triste and Festejo de Navidad – published by Centro de Estudios, Investigación y Difusión de la Música Latinoamericana Pontificia Universidad Católica del Perú <<http://cemdlat.pucp.edu.pe/>>

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