

MIGUEL MATEO DALLO Y LANA,
MEXICAN BAROQUE COMPOSER:
A FORGOTTEN TREASURE OF PUEBLA

A DISSERTATION IN
Music

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
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DOCTOR OF MUSICAL ARTS

by
JEREMY WAYNE MIMS

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M.M., Hardin-Simmons University, 2007

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MIGUEL MATEO DALLO Y LANA,
MEXICAN BAROQUE COMPOSER:
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Jeremy Wayne Mims, Candidate for Doctor of Musical Arts Degree
University of Missouri-Kansas City, 2011

ABSTRACT

As research into the Mexican Baroque continues to expand, forgotten composers and their works are garnering deserved attention. Miguel Mateo Dallo y Lana (c. 1650-1705), who served as *maestro de capilla* [chapel master] at the Puebla Cathedral from 1686 to 1705, belongs to the tradition of polychoral composition inherited from musicians of the Spanish Renaissance. His liturgical settings, specifically *Domine ad adjuvandum me festina/Dixit Dominus* and *Beatus Vir*, contain traits indicative of the Baroque period as well. These works reveal the Dallo y Lana's compositional techniques, which include homophonic declamation of text intermingled with polyphonic episodic material, layered above *basso continuo*. He worked in a time just before Mexican composers fully embraced Italian models, placing him at the end of the mostly autonomous Mexican tradition.

The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a dissertation titled “Miguel Mateo Dallo y Lana, Mexican Baroque Composer: A Forgotten Treasure of Puebla” presented by Jeremy Wayne Mims, candidate for the Doctor of Musical Arts degree, and certify in their opinion it is worthy of acceptance.

Supervisory Committee

Robert Bode, DMA, Committee Chair
Raymond R. Neevel Professor of Choral Music and Director of Choral Activities
Conservatory of Music and Dance

Olga Dolskaya Ackerly, Ph.D.
Associate Professor of Musicology
Conservatory of Music and Dance

Ryan Board, DMA
Director of Choral Activities
Pepperdine University

Andrew Granade, Ph.D.
Chair of Composition, Music and Theory, and Musicology Division
Associate Professor of Musicology
Conservatory of Music and Dance

Charles Robinson, Ph.D.
Professor of Choral Music Education
Conservatory of Music and Dance

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CHAPTER 1

INTRODUCTION

An undeterminable number of musical works remain in obscurity in archives, libraries, churches, and undisclosed locations around the world. To be involved in resurrecting a small portion of these is a high honor for performers and musicologists alike. Dormant since the eighteenth century, the music of Miguel Mateo Dallo y Lana (c.1650-1705) has remained in manuscript form, housed at the Cathedral of Puebla, Mexico. Creating performance editions of his compositions aids the present day musical community in gaining insight into the trends and traits of Mexican Baroque composers. The rich musical heritage of cathedrals throughout Mexico has become increasingly evident through research such as this project, which includes transcriptions of two of Dallo y Lana's polychoral works. As of this year, this music has been performed for the first time in a modern context. The existence of the performance editions enables others to sing them as well, introducing audiences and ensembles to a forgotten composer.

In the last fifty years, research into Mexican Baroque composition has expanded and captured the attention of many musicians. Numerous proficient composers were employed in the cathedrals of Mexico City and Puebla, as well as in other cities around Mexico and Latin America. Many have remained relatively anonymous, largely because their compositions await transference to modern notation. Their contributions to the advancement of musical composition are significant and deserve scholarly study.

Music composed by Mexican composers during the seventeenth and eighteenth centuries is beginning to receive more scholarly attention. The relatively small amount of research in the realm of Spanish, Portuguese, and Mexican music compared to the information available about Europe adds to the difficulty in studying the existing documents and manuscripts. Assigning dates to what is now known as the Mexican Baroque is difficult, as the development of musical trends followed a different path from Italian and German counterparts. Instead, there existed an exchange of ideas between Spain and its colonies. Though Mexican musicians were directly influenced by Spanish composers, there are certain differences in the musical output of both countries. In fact, researchers suggest that Colonial music is not a transplanted system, but instead a “syncretism of Spanish and Indian cultures.”¹ Therefore, Mexican music must be studied as its own entity.

Latin American art and music has been characterized by the “incorporation and assimilation of European, indigenous, and African-related cultures.”² Even from the beginning of American conquest, there existed in Latin American art a certain ‘magical realism’ that is often associated with the Baroque. Latin American high art exhibits Baroque elements from the end of the seventeenth century through the end of the

¹ Mark Brill, “Style and Evolution in the Oaxaca Cathedral: 1600-1800” (Ph.D. diss., University of California, Davis, 1998), 41.

² Gerard Behague, “Latin American Music: An Annotated Bibliography of Recent Publications,” *Anuario* (1975), 253.

eighteenth century. The eighteenth century, then, has been labeled the Baroque period in Latin America.

Spain was responsible for the settlement of Mexico, thus resulting in a direct influence upon the culture of the area. Composers in Mexico usually adhered to the traditions prevalent in Spain, with the addition of indigenous elements as well. For instance, Native American dances and music became part of religious life of missions in the New World and were incorporated into the compositional styles of church musicians.

Mexican and Spanish music share traits and a similar development in the Baroque era. Absent from seventeenth-century music of Spanish and Mexican descent are certain Italianate features, such as concerted elements. Instead, composers in these countries wrote in a style that was unique and autonomous from European counterparts, specifically Italy. Asserting that this music was not Baroque, however, would be inaccurate. By definition, the idea of Baroque indicates contrast, which abounds in compositions from Mexico and Spain. In addition, Baroque traits of rhetorical devices, large performing forces, and the inclusion of *basso continuo* are all present.

From the time of the earliest missionaries, music was a vital part of the culture of Mexico. Colonial church musicians, normally imported from Spain, were often more conservative in their compositional output than those from other European countries, including Spain. Clergy in the New World valued a traditional approach to musical styles, which has led some to assert that Mexico remained in an extended Renaissance period. Michael Dean states that “from c. 1530 – c. 1690 Renaissance ideas ruled sacred

music in Mexico.”³ Though *stile antico* ideals were certainly most prevalent, Baroque elements can be observed in Mexican composition prior to 1690. During the seventeenth century, some composers began to incorporate elements found in Spanish Baroque pieces. Though not at the same rate as musicians in Europe, Mexican composers including Dallo y Lana experimented with Baroque techniques.

The music programs in Mexico, including Dallo y Lana’s in Puebla, were led by imported chapelmasters. *Criollos* [Spaniards born in the New World], Native Americans, and *mestizos* [Spanish/Native American descent] were allowed to serve as singers and players, but only those born in Spain were permitted to serve in leadership roles. The *cabildo* [a local council of clergymen] oversaw the daily musical activities of each cathedral. By the beginning of the seventeenth century, chapels in Mexico employed boy sopranos and professional adult singers as well as wind players, harpists, and organists.⁴

As music programs flourished, choirs and orchestras in Mexico City and Puebla grew in size during the seventeenth century. Records indicate that string, woodwind, and brass players were all employed by the cathedrals. Organs and harps formed the necessary keyboard portion of the *basso continuo*. It was not until the eighteenth century that composers began writing idiomatic parts for instruments; before this,

³ Michael Dean, “Renaissance and Baroque Characteristics in four choral villancicos of Manuel de Sumaya: analysis and performance editions” (Ph. D. diss., Texas Tech University, 2002), 47.

⁴ Rui Vieira Nery, “Spain, Portugal, and Latin America,” in *A History of Baroque Music*, ed. George J. Buelow (Bloomington and Indianapolis: Indiana University Press, 2004), 397.

voices were normally doubled or replaced by instrumental forces. Often, the polychoral works of Mexican composers included more than one *continuo* part. Each choir sometimes had its own *continuo* instrument, usually harp, guitar, or organ, that doubled the vocal parts.

The *maestros de capilla* were involved in creating works for the churches in Mexico, where European genres and styles were applied by these New World composers. *Prima prattica* reigned supreme in the majority of music composed in the seventeenth century. Polyphonic practices continued into the early eighteenth century, though evidence of Baroque styles was also surfacing. Works were composed that often included more than one *basso continuo* and instrumental parts. In addition, polychoral works became the norm in Mexico, with Puebla leading the innovations. For instance, Francisco López Capillas (c. 1615-1673) composed a mass for four choirs, each placed in different areas of the Cathedral in Mexico City. The work was written in honor of the consecration of four bishops.⁵ Polychoral music was already extremely common in Spain, dating back to Renaissance masters such as Victoria.

The Cathedral in Puebla de Los Angeles, Mexico, has a long tradition of choral music, dating back to the sixteenth century. Other cities, including Mexico City, Guadalajara, Oaxaca, and Morelia also had fine music programs in their churches. The local parishes encouraged and offered opportunities, evidenced in the quality of teaching that was afforded parishioners by the religious leaders.

⁵ Behague, 259.

Puebla, founded in 1531, had a stable economic and social context that allowed the arts to thrive. The advanced culture in this city flourished at a level that rivaled Mexico City. Puebla produced accomplished musicians, artists, architects, and authors much earlier than its North American counterparts. By the beginning of the seventeenth century, over thirty churches, numerous schools, and a public library all contributed to the advancement of the city. At the Cathedral and in other locations, numerous architectural and musical artifacts have been preserved.⁶ Reflecting Spanish ideas, musicians in Puebla explored polychoral ideas earlier than did those in Mexico City. The Cathedrals in both cities had extremely high standards of choral performance, although the musicians in Puebla experimented with Baroque ideas before composers in Mexico City, where *prima prattica* prevailed to a later time period.

Construction started in 1552 for an elaborate cathedral and continued until completion in 1649. The elegant Cathedral in Puebla is considered one of the most magnificent in Mexico. The structure of the Cathedral itself, patterned after the Cathedral in Seville, supports polychoral settings through the construction of three walls in the choir stalls. The choir bisects the central nave and is enclosed by walls on three sides. Thus singers faced each other on either side, with an organ installed on either wall.

⁶ Paul Armin Reitz, *The Holy Week Motets of Juan Gutiérrez and Franciso Vidales: Single, Choir Motets from Choirbook XV and Legajo XXX, Puebla Cathedral Archive* (Ph.D. diss., University of Washington, 1987),

Many composers, including Juan Gutierrez de Padilla (c.1590-1664) and Dallo y Lana, took advantage of the architecture, writing polychoral music. It was common that each choir be accompanied by its own *basso continuo*, resulting in more than one keyboard player performing simultaneously. In addition, the singers were often joined by organ, harp, viols, shawms, cornett, and trombones.⁷ Organs and harps were combined with the voices to create antiphonal effects. The installation of the organs can be traced to 1536, 1648, and 1700, the last installed during the tenure of Dallo y Lana. Early Mexican composers created motets, masses, and elaborate *villancicos*. The latter were often composed in honor of St. Joseph, the patron saint of the city.

Often called the ‘templo de plata,’ Puebla’s Cathedral was completed before the Cathedral in Mexico City. Consecrated on April 18, 1649, the dedication ceremonies lasted an entire week, welcoming over 1200 clergy from the New World at the festivities. The music program at the new cathedral employed many singers and players from its inception. Puebla’s Cathedral was able to hire the largest ensemble of singers and instrumentalists in the area due to a generous endowment by Bishop Juan de Palafox de Mendoza. Many regarded the overall quality of the music in the Cathedral as higher than the program in Mexico City.⁸ The level of musicianship was aided by the

⁷ Robert Stevenson, “The ‘Distinguished Maestro’ of New Spain: Juan Gutierrez de Padilla,” *The Hispanic American Historical Review* 35, no.3 (August 1955), 371.

⁸ Nery, 399.

teaching obligation of the current *maestro de capilla*, who oversaw the music lessons given to young singers and instrumentalists.⁹

Archive at the Puebla Cathedral

The tradition of choral performance in Puebla was strengthened by the focus on preserving written manuscripts at the church. Arriving in 1639, Bishop Juan Palafox de Mendoza endowed his own Cathedral with the financial resources to begin an extensive archive of music from within the church as well as from other locations. Later this priest, who became the Archbishop of Mexico, also founded the first public library in the Western Hemisphere in 1646, only a few blocks from the Cathedral. The library initially contained over five thousand volumes, donated by Palafox himself, and was available to the public free of charge. The city also acquired a printing press in 1640 and soon became a center of printed material.

Begun during Juan Gutierrez de Padilla's tenure as *maestro de capilla*, the collection includes music composed from the sixteenth through eighteenth centuries. Gutierrez de Padilla served the church from 1629 to 1664, during which time he continued to amass manuscripts in the archive. Maestros after Gutierrez de Padilla have continued the upkeep of the archive to this day. Though the quality of performance declined in the early eighteenth century, later maestros preserved what was begun by Gutierrez de Padilla and Bishop Palafox de Mendoza. Indeed, for a time, composers

⁹ Stevenson, 370.

were required by the Cathedral to surrender copies of their music to the archive following performances of their works.

The present-day archive represents the largest collection of choral music in the western hemisphere and includes more music “by colonial composers working in Mexico than has been found to date in all the other Mexican archives combined.”¹⁰ In addition, early editions of works by Palestrina, Mozart, Victoria, and Rossini have been found here. Much of the music contained within the collection remains yet unpublished, as it was only rediscovered in the last sixty years. Because there are few modern editions of the works, the value of the collection is not yet known. Many historians, including Virgil Thompson and Paul Henry Lang, have affirmed the idea that undiscovered gems indeed are present. Juan de Lienas, Hernando Franco, and Juan Gutierrez de Padilla are three of the very few composers whose compositions have been researched.¹¹ There are hosts of other composers, both named and anonymous, who have left behind music that has lain dormant for three centuries. Fortunately, these manuscripts are in excellent condition, unlike music in other locations in Mexico that has been destroyed during battles for independence. The foresight of sixteenth-century clergy in creating this collection has proved to be invaluable to music historians.

Since the discovery of the archive, the music has been catalogued and transferred to microfilm at the National Museum of Anthropology in Mexico City. In

¹⁰ Alice Ray Catalyne, “Music of the Sixteenth to Eighteenth Centuries in the Cathedral of Puebla, Mexico,” University of Texas Press, *Anuario 2* (1966), 77.

¹¹ Stevenson, 354.

1965, Dr. E. Thomas Stanford began the task of microfilming the entire archive in Puebla and Mexico City, which was only completed in 2002. Dr. Robert Stevenson also created a catalogue of works in the archive: "Sixteenth and Seventeenth Century Resources in Mexico," *Fontes artis musicae*, 1954/2. The original collection in Puebla includes masses, cantatas, *villancicos*, *arias*, *magnificats*, *nocturnos*, *laudas*, and *responsorios*. The Puebla archive houses the music of Miguel Mateo Dallo y Lana. The manuscripts have been microfilmed and are preserved in Siglo XIX, which also includes motets of Jose Lazo y Valero, *laudas* and *salmos* of Joseph de La Vega, and portions of *magnificats* by Diego Joseph de Salazar.

The author of this document became aware of the archive's existence after developing an interest in Mexican Baroque music. Dr. Craig Russell, musicologist, was instrumental in providing guidance and instruction as to how to gain access to the manuscripts. After a series of phone calls and letters, the writer traveled to Mexico with the express purpose of viewing Dallo y Lana's manuscripts. Upon arrival in Puebla, a representative of the diocese gave the necessary permission to the author and to Craig Allen to handle the music held at the Cathedral (Figure 1). Mr. Allen, who was a graduate student of music at the University of Missouri-Kansas City at this time, traveled to Mexico to assist the author with his research on Dallo y Lana.

Arzobispado de Puebla



Secretaria

ASUNTO: CONSULTA DE ARCHIVO

M. I. Sr. Cango.
CARLOS ORDAZ HERNÁNDEZ,
Ciudad.

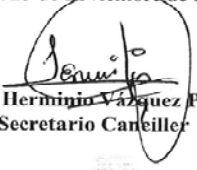
El Vicario General, Sr. Cura Lic. Rafael Amador Tapia Zúñiga, en acuerdo de este día, ha tenido a bien conceder al Sr. **Jeremy Wayne Mims**, Estudiante del Doctorado en el Conservatorio de Música y Danza de la Universidad de Missouri Kansas City, permiso para ingresar al Archivo del Cabildo Eclesiástico de Catedral, a su muy digno cargo, para poder realizar trabajos de investigación "sobre Música Coral y Dirección Coral, y al Compositor Miguel Mateo Dallo y Lana".

El Sr. **Jeremy Wayne Mims**, está de acuerdo en cumplir con todas las normas, condiciones y la inmediata vigilancia de usted.

La presente se extiende para su conocimiento y fines convenientes.

Que Dios nuestro Señor le guarde por muchos años.

Puebla de los Ángeles, a 25 de noviembre de 2009.


Mons. **Herminio Vázquez Pérez**
Secretario Cateíster



Reg. No. 1659-09-G

Figure 1. Copy of permission letter from the Diocese of Puebla, Mexico.

The archive itself is kept in a back room in the Cathedral and is under close supervision. After finding the music of Miguel Mateo Dallo y Lana, the author and Craig Allen examined each one, photographing the manuscripts. Though the National Museum released a microfilm that contained the same material, digital photographs of the actual manuscripts have also been extremely helpful in the process of transcription as these photos are more readable and clear (Figure 2).



Figure 2. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina/Dixit Dominus*. Photograph of manuscript in Puebla Cathedral taken by Craig Allen.

The music of Dallo y Lana that is preserved includes examples of his Latin-texted choral pieces. Unfortunately, the manuscripts of his *villancicos* were not added to

his collection. Of the pieces in the archive, the author chose to transcribe two of Dallo y Lana's works: *Domine ad adjuvandum me festina/Dixit Dominus* and *Beatus Vir*. The transference of his works to modern edition is not only possible, but, in the case of these two works, accomplished. Examination of Dallo y Lana's works reveals his incorporation of Renaissance ideals and Baroque elements. Miguel Mateo Dallo y Lana is an important figure in the history of the Puebla Cathedral and in the Mexican Baroque.

CHAPTER 2

BIOGRAPHICAL INFORMATION OF MIGUEL MATEO DALLO Y LANA

One of Puebla's most prolific composers was Miguel Mateo Dallo y Lana, who, except for a brief article in Oxford Dictionary of Music and a few mentions in various texts, has remained unknown to the modern musical community. Other composers who served in Puebla prior to and after him have garnered academic attention; a portion of this document is devoted to providing a bridge between those who preceded and followed Dallo y Lana. Juan Gutierrez de Padilla (c. 1590-1664) preceded Dallo y Lana at the Puebla Cathedral and directly influenced his compositional style. Antonio Salazar (c. 1650-1715) and Dallo y Lana were contemporaries, working at cathedrals of highest prominence in Mexico. Both Dallo y Lana and Salazar directly affected the compositional style of Manuel de Sumaya (c. 1678-1755), who inherited the music program at the Mexico City Cathedral from Salazar. The aforementioned composers, including Dallo y Lana, all composed in the context of the Mexican Baroque.

Miguel Mateo Dallo y Lana was born around 1650 and migrated from Sevilla, Spain, to Mexico in 1688, to assume the duties of *maestro de capilla* at the Puebla Cathedral. Prior to his arrival in the New World, he served as the *maestro de capilla* at

the Iglesia Colegial de San Salvador from 1680 to 1686. He was also employed at the Imperial Palace Church in Logrono, where he likely began his career.¹

Information about Dallo y Lana is sparse as there are few related records in Puebla or Sevilla. The Cathedral's written history does indicate that Dallo y Lana held the degree of *licenciado*, an academic permission to teach. This diploma was just lower than the *doctorado* and was considered extremely honorable, similar to a modern Master's degree.²

Dallo y Lana inherited a strong music program, as the Cathedral employed a string of prominent composers. Before Dallo y Lana's appointment, the Puebla Cathedral enjoyed the talents of *maestro de capilla* Juan Gutierrez de Padilla, who had a long legacy of prolific choral composition and performance. Following Gutierrez de Padilla's death in 1664, there was a period of unrest in the music program of the Cathedral as a series of interim directors served in the church. Juan Garcia de Céspedes briefly filled the role of *maestro de capilla* before celebrated composer Antonio Salazar led the music from 1679 to 1688. Salazar resigned to accept the position of *maestro de capilla* at the Cathedral in Mexico City.

In order to secure the future of the music program and to continue the high level of performance to which the church had grown accustomed, the clergy searched for a composer who would be comparable in talent level to Padilla. Father Carlos Valero began an extensive search, resulting in the eventual hiring of Miguel Mateo Dallo y

¹ Stevenson, 371.

² Catalyne, 81.

Lana. As was the practice of Colonial churches, the clergy would have insisted that Dallo y Lana undergo exams in Sevilla in order to be considered for employment in the New World.

During the examination process for the Cathedral's position, applicants were required to compose *villancicos* for the celebration of the Immaculate Conception. After competing with Manuel de Pereira and José Gutierrez for the job, Dallo y Lana was named the *maestro de capilla* on December 17, 1688, earning 600 pesos annually. His salary was later increased to 760 pesos in 1689 when the duties of teaching music to children and composing *chansonetas* ('little vernacular songs') were added to his job description. He continued in this role until his death on August 10, 1705. Dallo y Lana's arrival at the Cathedral and his death are clearly documented in the Cathedral's yearly historical accounts.³

Dallo y Lana undoubtedly had a reputation throughout Mexico, evidenced by the number of copies of his manuscripts that have been found in Mexican churches, including cathedrals in Mexico City, Durango, Guatemala, Bogota and Sucre. In fact, his music is more dispersed than any other *maestro de capilla* in Puebla's history. Consequently, performances of Dallo y Lana's compositions must have occurred in various locations throughout Mexico.

Dallo y Lana's *villancicos*, of which he composed four cycles in 1689 and 1690, were performed frequently and contain texts by celebrated poet Sr. Juana Ines de La

³ Archivo del Venerable Cabildo Catedral de Puebla, LAC 18, f. 386v, 17 de diciembre de 1688.

Cruz, who was also from Puebla. These Spanish-texted works were written for the festivals of St. John and St. Peter, but, unfortunately, only the texts are extant. The music of Dallo y Lana that is available contains Latin texts.⁴

Villancicos such as Dallo y Lana's were an essential part of most Mexican composers' output and held a prominent place in this culture. The leaders of the church encouraged the composition of *villancicos*, as they were used as tools to convert the Native Americans. Often the *villancico*-cycles of the seventeenth century "were elaborate and brilliant *juegos* [games] of the most sophisticated literary quality."⁵ Composers incorporated folk elements, such as gypsy dance-songs, into this choral idiom. The works were dramatic in nature, but would not have been performed with actual dramatization. Traditionally, *villancicos* contained more adventurous musical material, whereas composers were more reserved when crafting liturgical pieces. Each of Dallo y Lana's cycles has nine sets of *villancicos*, intended for use in the context of Matins. He composed others later, as he was given an endowment in 1693 specifically for the composition of *villancicos*.⁶

In addition to composing *villancicos*, Dallo y Lana's regular duties included providing music for the weekly masses, and he was also responsible for other administrative duties at the Cathedral. Records indicate that he was in charge of hiring

⁴ Aurelio Tello, "Dallo y Lana, Miguel Matheo de," unpublished article.

⁵ Catalyne, 81.

⁶ Archivo del Venerable Cabildo Catedral de Puebla, LAC 19, f. 223, 3 de febrero de 1693.

Francisco Carabantes as the organist's assistant in 1698 and as the principle organist in 1703. He was also instrumental in the installation of a new Spanish organ in 1700, given by benefactors Tibuico Sans and Juan de Rojas.⁷ Though Dallo y Lana involved himself with larger administrative tasks, the composer avoided weekly organizational duties, as Dallo y Lana refused to handle the administration of salaries of other musicians. Consequently, the Cathedral appointed another individual, Gregorio Rodriguez, to distribute payments to the various musicians on staff.

After the composer's death, the church appointed Riva Pastor to organize and archive the music of Dallo y Lana.⁸ An inventory was taken of his music in 1718, which concluded that 642 of his works were in Spanish, though only the texts are extant. Ten of his liturgical compositions set to Latin texts survive in the archive of the Cathedral at Puebla. The manuscripts of Dallo y Lana at the Puebla Cathedral include the following:

Beatus Vir (12 voices and an unfigured continuo, in three choirs, textless bass in second and third choirs)

Credidi propter quod locutus (5 voices)

Dixit Dominus (6 voices and 2 continuo parts, one figured and one unfigured)

Dixit Dominus (15 voices and unfigured continuo for organ. 4 choirs, one of chirimias and sacabuche)

Lauda Jerusalem (8 voices, dated 1684)

Laudate Dominum (12 voices with unfigured continuo)

Laudate Dominum (4 voices in two choirs with Violins 1 and 2 and figured continuo)⁹

⁷ Behague, 266.

⁸ Archivo del Venerable Cabildo Catedral de Puebla, LAC 21, f. 118v, 1 de septiembre de 1705.

⁹Catalyne, 81.

In the archive, there are also pages from a *Mass* for multiple choirs, though the work is not intact (Figure 3). Also included are *continuo* parts for the 15-voice *Dixit Dominus*, which were transcribed in October of 1844 (Figure 4). This set of parts indicates that the composer's works continued to be performed at the Cathedral well into the nineteenth century. This work also contains specific instrumental guidelines, as Choir II should be doubled by *chirimias* [oboes] (Figure 5).



Figure 3. Miguel Mateo Dallo y Lana, *Mass*, manuscript in the Puebla Cathedral, Siglo XIX.

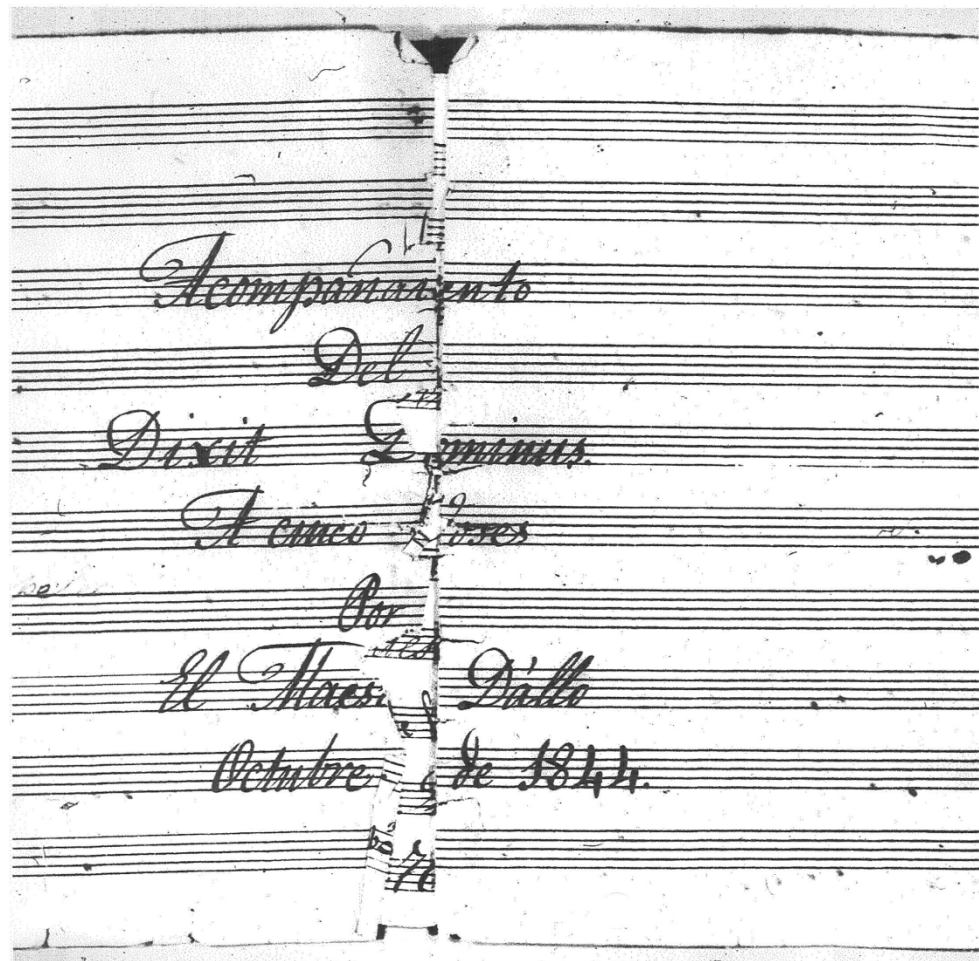


Figure 4. Title page, *Dixit Dominus* for five voices, Miguel Mateo Dallo y Lana, Siglo XIX.

V. Choro Con Chirimia. A quince Voces. No. Dallo.

Soplo 1.º

Dixit Dominus Nomino me o sedea dextri mei sedea dextri me-
ii sedea dextri mei Virgam Vir tui tue equiter Domi nus Ex si on Domi
nare in me dno in me dno ini mi corum tuo rum tpeum princi pium in die Vir-
tuti tue in splendori bus sancto rum genui te hui sa cerdos inq ternum
secundum ordi nem Domi nu adextri tuis confregit in di e i re luc Re ges
ludi ca bit. Con quassa bit ca pi ta in terra multorum, Detruente in Si a bi bet,
propterea ex al ta bit ca put,

Figure 5. Miguel Mateo Dallo y Lana, *Dixit Dominus a quince voces*, Soprano 1, Choir II, Siglo XIX.

According to his contract, Dallo y Lana was obligated to release his manuscripts to the church. On July 22, 1695, the church council requested that he deliver all of his music to the archive. Clearly, he did not obey the mandate, as two years later, the council again directed him to do the same thing, this time stating he had four months in which to comply. It is unclear whether Dallo y Lana obeyed the decree, though the fact that the *villancicos* are not in the archive reinforces the assumption that the composer never released his full output.

Stevenson states that of all of Gutierrez de Padilla's successors, Dallo y Lana "was the only one who came close [to Padilla] in creative ability."¹⁰ His compositional skills, especially in applying polychoral techniques, mark him as a musician who deserves recognition. Reviving the liturgical music of this forgotten composer is a worthy pursuit and is part of the purpose of this document. Composing in the Mexican Colonial context, Miguel Mateo Dallo y Lana's output is similar to Juan Gutierrez de Padilla, Antonio Salazar, and Manuel de Sumaya. He was influenced by Gutierrez de Padilla, worked concurrently with Salazar, and paved the way for the changes to the Mexican musical culture that were implemented by Sumaya. Miguel Mateo Dallo y Lana is a composer who should be remembered for his choral works and for the way in which he enriched Mexican composers who came after him.

¹⁰ Stevenson, 372.

CHAPTER 3

DALLO Y LANA AND HIS CONTEMPORARIES

Miguel Mateo Dallo y Lana's compositional style reflects the trends established by earlier Spanish and Mexican composers. Consequently, he belongs to lineage of polychoral composers that dates back to the age of Tomas Luis de Victoria, Cristobal de Morales, and Francisco Guerrero. These Renaissance musicians were influenced by the innovations of Adrian Willaert and the Venetian school of the sixteenth century. Like the Venetian composers, Dallo y Lana and other Mexican musicians crafted pieces for multiple choirs, each with its own organ or other keyboard instrument.¹ In addition, he incorporated ideals of the Mexican Baroque into his music. His compositional techniques in turn had a profound effect upon the composers who came after him in Mexico.

Though some research suggests that Baroque elements were not incorporated into Mexican music until the middle of the eighteenth century, examination of the compositions of Dallo y Lana and his contemporaries reveals application of *stile moderno* techniques at a much earlier time. Dallo y Lana certainly was not the first Mexican composer to utilize Baroque elements in his music. Juan Gutierrez de Padilla, who served as chapel master at the Puebla Cathedral from 1626 to 1664, had explored Baroque trends. Many researchers consider Padilla to be the most prolific composer to have served in Puebla. Composing in much the same vein, Dallo y Lana was one of the

¹ Brill, 46.

most acclaimed successors of Gutierrez de Padilla, evidenced by the fact that his manuscripts are widespread in Mexico and in Spain.

Miguel Mateo Dallo y Lana was directly affected by Juan Gutierrez de Padilla. Dallo y Lana's music resembles the works of Gutierrez de Padilla in several ways, though Dallo y Lana advanced the incorporation of Baroque innovations further than Padilla. Gutierrez de Padilla composed music that was more Renaissance in style than that of Dallo y Lana, yet influences upon the latter composer are evident.

Padilla, who possibly came from Valladolid, was an innovator, exhibiting contemporary tendencies in his compositions.² He was renowned for his double choir works in which he alternated imitative sections with antiphonal portions, marking him a transitional figure in the development of the Mexican Baroque style.³ Similar to the Italian composer Benevoli, Padilla treated each choir as a unit. The elaborate architecture of the Cathedral in Puebla most likely inspired this treatment. Consequently, Behague regards Padilla as the composer "who took best advantage of the acoustical properties of the Puebla Cathedral."⁴

Padilla's creative activities in the area of double choir composition placed Puebla ahead of Mexico City in terms of innovation and development, as the latter remained firmly planted in Renaissance ideals for a longer period of time. Music

² Alice Ray, "The Double Choir Music of Juan de Padilla, Seventeenth-Century Composer in Mexico" (Ph.D. diss., University of Southern California, 1953), 153.

³ Ibid, 195.

⁴ Ibid, 269.

composed in Mexico City during Padilla's lifespan includes fewer examples of polychoral works. Dallo y Lana continued in the tradition of fashioning works for one than one choir; he also followed Gutierrez de Padilla's example in alternating antiphonal portions with imitative sections.

Like Dallo y Lana, Padilla composed numerous works for more than one choir. Both composers helped solidify Puebla's reputation for being more adventurous than Mexico City neighbors. Comparing the output between composers from Puebla and Mexico City reveals that polychoral music was more common in Puebla than Mexico City. The influence of Padilla's style upon Dallo y Lana is best revealed through study of the former's output of double choir music. Specifically, Padilla's double choir pieces contain antiphonal dialogue, effects such as sudden harmonic shifts, and large homophonic portions reminiscent of works by Giovanni Gabrieli and Claudio Merulo.⁵

In Alice Ray's dissertation on Juan Gutierrez de Padilla, she specifically discusses Padilla's use of double choirs. Her findings reveal that the composer had four ways of composing music for two choirs. In the first, Padilla assigned polyphonic lines to each voice part, interweaving them in imitative motifs. In other instances, his compositions contain homophonic sections of vertical harmonies stated homorhythmically in all eight parts. The third technique involved allowing one choir to sing alone for an entire section or line of text, often in a manner resembling Renaissance motets. In the last, Padilla composed music for antiphonal choirs, for which he is especially remembered. The drama of the text was accentuated by the alternating of

⁵ Behague, 271.

choirs, emphasized by punctuating rhythms and repetition.⁶ Here, his style is marked by choral entrances after the beat, adding a strong rhythmic element. In his music, as in other compositions of the time period, strong syllables received a longer duration and were often more elaborately set. Dallo y Lana followed in this tradition, evidenced in his works included later in this document.

Padilla and Dallo y Lana utilized multiple choral ensembles in similar ways, following in the tradition of Spanish composers. Ray connects Padilla's music to composers Guerrero and Victoria, as it exhibits late Renaissance characteristics. The manner in which Padilla utilized the two choirs places him in a different category than most Renaissance composers. For instance, there is sparing use of all eight parts together in Padilla's output. Instead, he treats each choir as a unit, with quick alternation and overlapping rhythms, similarly, as Ray asserts, to the music of composer Benevoli.⁷ As the motives are passed between the two ensembles, the harmony is interlocked through the choral parts. Likewise, Dallo y Lana composed music in which motivic material transcends the bounds of a particular ensemble to the whole of the polychoral setting.

Though the majority of his music is homophonic, Padilla did include polyphony in his compositions. These contrasting sections in his compositions exhibit ideas of the conservative Spanish school, which held Palestrina's counterpoint in high regard. Hence, application of Palestrina's rules is still evident in Latin music of the Baroque

⁶ Ray, 198.

⁷ Ibid, 195.

era. Padilla's music, however, is much more Baroque than the output of predecessors Guerrero or Victoria, as contrapuntal ideas succumbed to the reign of the *basso continuo* and clearer textures.⁸

Padilla's polyphonic sections are related to the *stile antico*, paying homage to earlier composers. He crafted lines that include imitation often at a fifth and incorporated melodic ideas on a single theme and its inversion. Padilla departed from Renaissance ideas in that he did not normally introduce a new point of imitation with each line of text. His polyphony was not as extensive in length or scope as that of High Renaissance composers. Similarly, Dallo y Lana included brief episodic sections that included imitative statements. Like Padilla, Dallo y Lana composed polyphonic portions that are reminiscent of the High Renaissance, though the counterpoint involved in Mexican music is simpler than that of European Renaissance composition.

Padilla crafted forward motion in his music through placement of choral entrances after the *tactus*. In the same manner, Dallo y Lana crafts entrances after the beat, following in the tradition of Padilla. At numerous points in the *Beatus Vir* Dallo y Lana passes melodic material from ensemble to ensemble, each entering after the strong beat. Choirs II and III echo the phrase iterated by choir I, delivering melodic material that propels the momentum forward (Figure 6).

⁸ Ray, 196.

122

Soprano bit, et i - ra - sce - tur,

Soprano bit, et i - ra - sce - tur,

Alto bit, et i - ra - sce - tur,

Tenor bit, et i - ra - sce - tur,

Soprano et i - ra - sce - tur

Alto et i - ra - sce - tur

Tenor et i - ra - sce - tur

Bass et i - ra - sce - tur

Soprano et i - ra - sce - tur

Alto et i - ra - sce - tur

Tenor et i - ra - sce - tur

Bass et i - ra - sce - tur

et i - ra - sce - tur

Figure 6. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm 122-125, Mims, trans.

Elements of speech were important to Padilla, who emphasized strong syllables through duration of note length and rhythmic placement. Dallo y Lana also tended to set the music so that the stressed syllables are evident to the listener. In his *Beatus Vir*, the first syllable of *eius* is accentuated in the various voices through duration and placement

on the *tactus*. The same melodic and rhythmic material is passed from ensemble to ensemble (Figure 7).

35

Soprano et jus - ti - ti - a e - - ius

Soprano et jus - ti - ti - a e - ius

Alto et jus - ti - ti - a e - ius

Tenor et jus - ti - ti - a e - ius, e - ius

Soprano et jus - ti - ti - a e - ius

Alto et jus - ti - ti - a e - ius

Tenor et jus - ti - ti - a e - ius, e - ius, e - ius

Bass et jus - ti - ti - a e - ius, e - ius

Soprano Et jus - ti - ti - a e - ius

Alto Et jus - ti - ti - a e - ius

Tenor et jus - ti - ti - a e - ius, e - ius, e - ius

Bass et jus - ti - ti - a e - ius, e - ius

Figure 7. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm. 35-40, Mims, trans.

Padilla's harmonic language, as well as that of other Spanish and Mexican composers, seems conservative when compared to contemporaries in Italy and Germany. Tonal development in the Mexican Baroque is certainly evident, as modal

ideas were evolving into pre-tonal and tonal concepts. Padilla and those after him raised leading tones in many of their pieces, creating dominant/tonic relationships.

Padilla's setting of *Salve Regina* lies outside his standard use of chromaticism, as this work contains a large amount of emotional content. In most of his compositions, Padilla used non-chordal tones only as part of suspensions, thus remaining in a consonant framework. Occasional dissonances for emphasis of the text are also found in his music.⁹ In the music of Padilla, and later Dallo y Lana, there is sparse application of affective devices and experimentation with dissonance. In his few polyphonic sections, Padilla was generally less concerned with melodic lines and more focused upon harmonic movement.¹⁰ In this way, he was already firmly planted in Baroque ideals.

Though in many ways his music can be seen as Baroque, Padilla did not include *basso continuo* parts in his manuscripts. At least two of his pieces, however, contain a textless bass, pointing to a possible continuo-like doubling. Later vocal works in the archive by other composers, including Dallo y Lana, contain separate parts for organ and harp.

Padilla's bass lines lend themselves well to doubling by a harp or organ, as bass root movement is common in his compositions. The bass lines of both choirs in Padilla's pieces often fill out the harmonic movement of the music. Furthermore, instrumentalists are on record as having been employed by the Cathedral in Puebla during Padilla's tenure. It is quite possible that doubling by instruments, including

⁹ Ray, 224-226.

¹⁰ *Ibid*, 212.

organ, would have occurred during his time. In contrast, Dallo y Lana clearly indicated the use of a *basso continuo* through the inclusion of specific figured bass parts for keyboard instruments. In this manner, Dallo y Lana helped to solidify the role of the *basso continuo* further in Mexican sacred music.

Though *basso continuo* parts are absent from Padilla's music, Ray maintains that the composer incorporated other Baroque elements into his music. He effectively dramatized the text, clarifying the textures so that the words were intelligible. His punctuating and short phrases are indicative of early Baroque music and are similar in contour and length to those in the music of Dallo y Lana.

Both Dallo y Lana and Padilla were more concerned with harmony than melody, evidenced in the step-wise and simple melodic movement in the music. Notable especially in the homorhythmic portions of their music, harmony was paramount, providing momentum and cohesion to their compositions.¹¹ Word painting and affective description of the text is also evident in the output of both composers.¹²

Dallo y Lana's liturgical output includes multiple examples of polychoral pieces. His music is similar in style and scope to that of Padilla, though Dallo y Lana incorporates Baroque elements more often than his predecessor. He experiments with larger forces, instrumental ideas, and a more daring sense of tonality.

¹¹ Ray, 206.

¹² Ibid., 209.

In addition to following Gutierrez de Padilla, Dallo y Lana also followed in the traditions of other composers. Like Dallo y Lana, Juan Bautista Comes composed polychoral music for liturgical use in Mexico. He chose to give most of the imitative moments to one choir alone. Homorhythmic ideas were reserved for the antiphonal portions of the music. This pattern can be observed in the music of Dallo y Lana, as he placed polyphony, though brief and often simple, in the portions in which one choir was featured.¹³ In this way, both Comes and Dallo y Lana included concerted elements into the fabric of their choral compositions.

Dallo y Lana was also creating music that was paralleling at least one of his contemporaries. The music of Antonio Salazar (1650-1715) is currently more well-known than that of Dallo y Lana. Dallo y Lana and Salazar served concurrently in Puebla and Mexico City, respectively. Both were among the last composing in the earlier style, as it has been asserted that their compositions are free of Italian models that would later be introduced by Manuel de Sumaya (c. 1678-1755). There are elements that resemble Italian traits in the music of Dallo y Lana, however, specifically his *Domine ad adjubandum me festina/Dixit Dominus*.

For the most part, the music of Dallo y Lana and Salazar is strictly Spanish and Mexican in its style. The utilization of conservative harmonies abounds in their output, as well as that of other Spanish composers' music. A move to diatonic and functional harmony from modality exists in Dallo y Lana and Salazar's compositions.

¹³ Paul Robert Laird, *The Villancico Repertory at San Lorenzo El Real del Escorial, 1630-1715* (Ph.D. diss., University of North Carolina at Chapel Hill, 1986), 94.

Comparable to Dallo y Lana in compositional style, Salazar (1650-1715) served in Mexico City from 1688 until his death. Prior to his appointment, he worked for a short time at the Puebla Cathedral as *maestro de capilla*. Like the music of Dallo y Lana, Salazar's pieces have antiphonal effects and also employ polychoral techniques. Also similar to Dallo y Lana is Salazar's utilization of two continuos, one for soloists and one for tutti groups.

Salazar added instrumental forces to his works, as did Dallo y Lana. In 1691, he assembled a fifteen-instrument ensemble consisting of a bugle, trumpet, sackbut, cornett, portative organ, bassoon, violin, shawn, marine trumpet, bass viol, cittern, vihuela, small rebec, bandore, and harp.¹⁴ He did not specify which instruments to use in his music. Performances of pieces by Dallo y Lana could also incorporate various forms of doubling.

Early Baroque innovations are evident in the music of Salazar, as they are in compositions of Dallo y Lana. While Salazar was advancing compositional styles in Mexico City, Dallo y Lana was involved in doing the same in Puebla. Both influenced Manuel de Sumaya, a composer of great talent who would follow Salazar in Mexico City.

Sumaya, who first served as Salazar's assistant in Mexico City, eventually replaced the elder composer as the *maestro de capilla*. As Salazar was his teacher, Sumaya's early compositions reflected the style and influence of his mentor. Over time,

¹⁴ Stevenson, 28.

however, Sumaya began to incorporate Italianate elements into his music. Brill asserts that modernization of Colonial music was instituted by Manuel de Sumaya.¹⁵ In addition, Behague states that Sumaya's compositions reflect a "clear Italian Baroque influence in the use of concertato style and cantata form (with opening choruses, numerous recitatives and arias, and choral finales)."¹⁶ He incorporated concerted elements into the liturgical setting. Though he is credited with introducing Mexico to Italian models, which includes opera, Sumaya was still involved in creating compositions that reflect the influence of his predecessors, including Dallo y Lana. In addition, it has been asserted that it was Sumaya who solidified diatonic relationships, as he was consistent in adding chromatic alterations to create keys. Prior to Sumaya, however, Dallo y Lana was already putting this into practice in his compositions in Puebla.

Italian models of instrumental writing were introduced to the area by Manuel de Sumaya, who began serving as chapelmaster in Mexico City in 1710. He was responsible for introducing opera to the New World, through his production of *La Parténope* on May 1, 1711. Parts were included in his sacred works for a large string section as well as oboes, trumpets, and other instruments. He implemented changes that resembled those occurring in the courts in Madrid.

Though Sumaya was the one who formally introduced Italian writing to Mexico, Dallo y Lana was composing music that contains traits indicative of Italy as well. In his

¹⁵ Brill, 213.

¹⁶ Behague, 261.

Domine ad adjubandum me festina/Dixit Dominus, for instance, Dallo y Lana set lengthy sections for an alto and a tenor alone accompanied by the *basso continuo*. These episodes resemble concerted music that was composed in Italy.

The early music of Sumaya resembles the work of Dallo y Lana, who was composing well before Sumaya began his career. In this regard, Dallo y Lana was a predecessor to Sumaya. Included in Michael Dean's dissertation on the music of Sumaya is *De las flores y estrellas*, which was composed by Sumaya in 1729, 24 years after Dallo y Lana's death. The Spanish-texted piece is set for three choirs and is similar in texture to the music of Dallo y Lana. A portion of the piece is included to further illustrate the similarities between the two composers' usage of polychoral techniques (Figure 8). Sumaya used a choir as homorhythmically, answered by the other choirs, in much the same manner as Dallo y Lana.

De las flores y estrellas

Manuel de Sumaya, 1729
trans. Michael Dean

1 Refrain

Choir I
Alto 1
Tenor 1
Bass 1

Choir II
Soprano 2
Alto 2
Tenor 2
Bass 2

Choir III
Soprano 3
Alto 3
Tenor 3
Bass 3
Continuo

De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
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De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
De las flo-res y es-tre-llas
De las flo-res y es-tre-llas

Figure 8. Manuel de Sumaya, *De las flores y estrellas*, from Michael Dean, “Renaissance and Baroque characteristics in four choral villancicos of Manuel de Sumaya: analysis and performance editions,” Ph.D. dissertation, Texas Tech University, 2002.

The music of Dallo y Lana was some of the last of its kind, as Mexican composers began incorporating Italian ideas into their music soon after the turn of the eighteenth century. After Antonio Salazar left Puebla to begin his position in Mexico City, he began incorporating idiomatic parts for strings and other instruments, specifying scoring in his manuscripts. Though it is Salazar and Sumaya who are credited as having started composing instrumental parts, Dallo y Lana included violin parts with at least one of his pieces. He has been overlooked in his role in the evolutionary process in Mexico.

Salazar composed several pieces with instrumental forces, as did Dallo y Lana. With them, Mexican music took a large turn away from *colla parte* doubling and turned towards concerted elements. Later, Manuel de Sumaya introduced other Italianate aspects into Mexican music. Padilla, Salazar, and Sumaya have been studied and performed in modern contexts, while Dallo y Lana's music has been neglected, though it resembles the compositions of Salazar, Padilla, and early Sumaya.

In the context of the great Mexican composers of the seventeenth and early eighteenth centuries, Miguel Mateo Dallo y Lana is among the most prolific and successful. He incorporated polychoral traits into most of his music, as did Gutierrez de Padilla. In addition, he added instruments and *continuo* parts to his manuscripts, as did Antonio Salazar. Salazar and Dallo y Lana were two of the last composing in a purely Mexican style, for it was Sumaya who strongly delved into Italian models. Dallo y Lana influenced Sumaya, as the former was already incorporating concerted elements into his compositions. Miguel Mateo Dallo y Lana helped to close the end of an era and bring in

the beginning of another during his tenure at Puebla Cathedral, marking him a transitional figure in the Mexican Baroque.

CHAPTER 4

DALLO Y LANA'S COMPOSITIONAL TECHNIQUES

The compositional techniques of Miguel Mateo Dallo y Lana are particularly evident in two of his works: *Beatus Vir* and *Domine ad adjubandum me festina/Dixit Dominus*. The settings included here are both liturgical texts, scored for more than one choir and include *basso continuo*, thereby utilizing the structure of the cathedral. The works contain a variety of Baroque elements, which will be discussed at length.

The process of creating modern editions of these works proved to be a challenging task. Deciphering the notation, understanding Dallo y Lana's system of rests, and making decisions about chromatics added to the difficulty. There is no score of the music, as each voice part is included separately. Combining the voice parts and *continuo* was the primary task in which the author of this document was engaged. The manuscripts of *Domine ad adjubandum me festina/Dixit Dominus* and *Beatus Vir* are penned by different people, leading one to assert that at least one was recorded by a scribe (Figure 9 and 10).

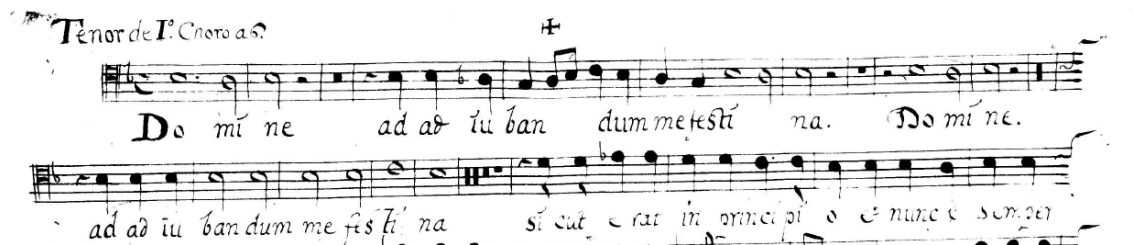


Figure 9. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina*, Siglo XIX.



Figure 10. Miguel Mateo Dallo y Lana, *Beatus Vir*, Siglo XIX.

Creating the scores for both works involved inputting the voice parts into Sibelius. The author began with the continuo part, as there are no rests in this part. The manuscript includes only a bass line with very few figures above. This served as a framework that made it easier to add the other voices above.

In his *Domine ad adjuvandum me festina/Dixit Dominus*, Dallo y Lana only placed one flat in the key signature, but E-flats are used consistently throughout the piece. Because the music centers on B-flat, the author of this document decided to add the E-flat to the key signature. The composer most certainly fashioned the work in a tonal framework, as the relationship between tonic and dominant is solidified through cadential material.

In some instances, it was necessary to make decisions about certain chromatics. For example, in the alto of choir I, it is logical to assume that an E-flat was left out of the manuscript (Figure 11). The harmonies in the tenor and the continuo parts support adding an E-flat to the alto part on the word ‘et,’ in the phrase ‘et semper **et** in secula.’ This would be consistent with the key relationship of the piece as well. The phrase in

the context of the tenor and continuo parts supports the addition of the E-flat (Figure 12). The scribe who completed the manuscript could be subject to error in this case.

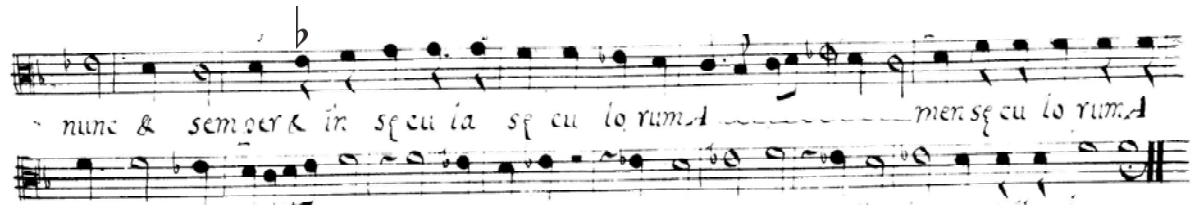


Figure 11. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina*, excerpt from Alto I manuscript.

Figure 12. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina*, mm. 38-41, Mims, trans.

The composer sometimes did not reissue an accidental over a bar line, yet the harmony without the altered tone would create a sonority that would be completely out of context. In the tenor I part, Dallo y Lana probably assumed that the A-flat would extend beyond the measure on the text, *in terra multorum* (Figure 13). If an A-natural were sung instead, the resulting interval with the continuo part would be a tritone. In

addition, the progression would no longer fit into traditional harmonic rules. With the A-flat extended, a temporary modulation to E-flat is achieved for several measures.

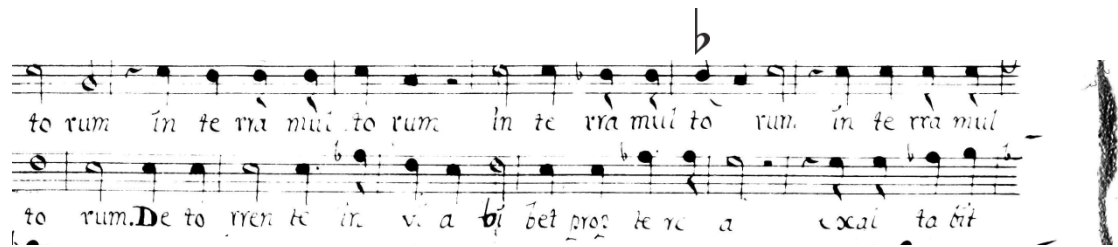


Figure 13. Miguel Mateo Dallo y Lana, *Domine ad adjuvandum me festina/Dixit Dominus*, manuscript.

Developing an understanding of the composer’s symbols was particularly helpful in transcribing Dallo y Lana’s *Beatus Vir*. The addition of more voices creates greater difficulty in placing each ensemble in the appropriate place in time. The repetitive bass line and imitation between ensembles did not assist in creating the correct temporal fabric. Application of the knowledge gained from transcribing Dallo y Lana’s *Domine ad adjuvandum me festina/Dixit Dominus* made it possible to solve the placement issues in the *Beatus Vir*.

Even though Dallo y Lana did not use bar lines consistently, creating a modern edition required applying a time signature to the piece. Both compositions contain common time symbols at their openings, though the beat is essentially the half note. In the manuscripts *Domine ad adjuvandum me festina/Dixit Dominus*, barlines are included, though in an uneven manner. His *Beatus Vir* does not have any demarcations

of measures and contains a different handwriting than the aforementioned *Domine ad adjubandum me festina/Dixit Dominus*. However, the values of notes and rests do lend themselves to a certain rhythmic framework. The author applied a 2/2 time signature to both works. To aid the performers, ties were added to notes that extended beyond the modern bar line. The author came to this conclusion in order to keep the time signature consistent.

The bass parts of the *Beatus Vir* or *Domine ad adjubandum me festina/Dixit Dominus* do not have texts included on the manuscripts. This could further support the utilization of instruments to realize these parts. The author of this document chose to add words to the bass lines to match the upper choral parts. The performances given by the Whitman College Chamber Singers in the fall of 2010 and the spring of 2011 included basses singing these pitches. Therefore, the text placement of the bass lines in the performance edition is editorial. Because there are figures on the bass parts, a separate continuo could be utilized as well. In the *Beatus Vir*, a total of three *continuos*, one for each choir, would be appropriate and within performance practice of Mexican Baroque music.

Because the *continuo* is unrealized, the author chose to complete the right hand for ease of modern performance. In both editions, the treble portions are basically a simplified reduction of the choral parts. The keyboardist, of course, is free to improvise, depending on the ensemble and ability.

Domine ad adjubandum me festina/Dixit Dominus

Located in the archive in Puebla Cathedral, the manuscript of *Domine ad adjubandum me festina/Dixit Dominus* includes parts for the two choirs of unequal numbers and *basso continuo* (Figure 14). The first choir consists of an alto and a tenor, the second including a full complement of soprano, alto, tenor, and bass. Current research suggests that the upper choir parts were sung by two soloists, one per part.¹ A full ensemble realized the second choral parts. This led the author to use only two singers in choir I for the first performance of the work on October 22, 2010, given by the Whitman College Chamber Singers.

The second ensemble is scored for SATB choir. Upon examining the manuscripts, it becomes evident that the ranges of all voice parts are quite accessible. In addition, the music is not overly complicated or virtuosic. Consequently, the text is quite intelligible to the listener.

¹ Craig Russell, *From Serra to Sancho: Music and Pageantry in the California Missions* (Oxford University Press, 2009), 47.

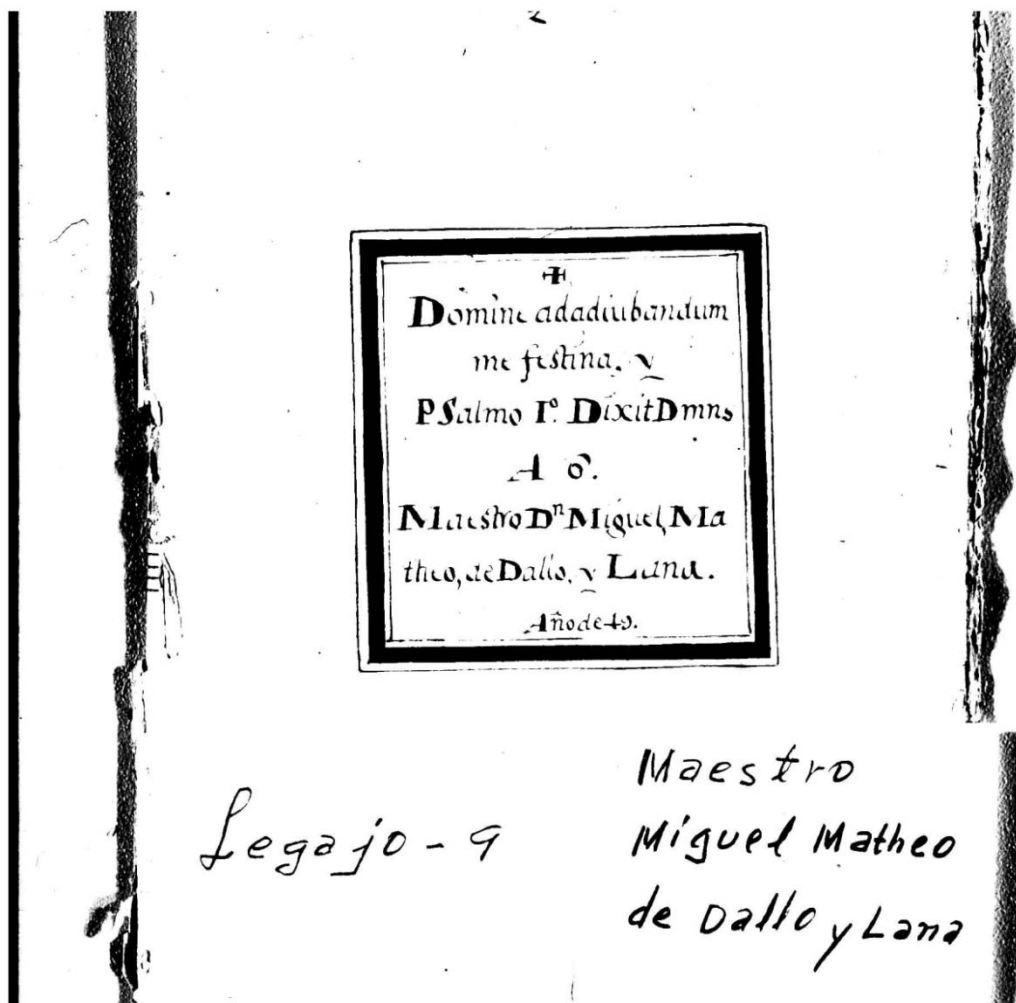


Figure 14. Miguel Mateo Dallo y Lana, *Domine ad adjuvandum me festina/Dixit Dominus*, manuscript.

Dallo y Lana's *Domine ad adjuvandum me festina/Dixit Dominus* is a setting of the opening verse of the Divine Office. The composer only used one verse of Psalm 70: *Domine, ad adjuvandum me festina* (O Lord, make haste to help me). Immediately following is the *Gloria Patri*, which traditionally closes psalm settings. The manuscript

indicates that the work continues with *Dixit Dominus*, Psalm 110, included in its entirety. Again, the *Gloria Patri* follows, but with different music than the first iteration. The full translation of the setting is as follows:

O Lord, make haste to help me.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
World without end. Amen.
The Lord said unto my Lord, Sit thou at my right hand, until I make thine
enemies thy footstool.
The LORD shall send the rod of thy strength out of Zion: rule thou in the midst
of thine enemies.
Thy people shall be willing in the day of thy power, in the beauties of holiness
from the womb of the morning: thou hast the dew of thy youth.
The LORD hath sworn, and will not repent, Thou art a priest for ever after the
order of Melchizedek.
The Lord at thy right hand shall strike through kings in the day of his wrath.
He shall judge among the heathen, he shall fill the places with the dead bodies;
he shall wound the heads over many countries.
He shall drink of the brook in the way: therefore shall he lift up the head.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
World without end. Amen.²

Domine ad adjuvandum me festina/Dixit Dominus includes a variety of textures and polychoral compositional techniques. Throughout the piece, the choirs are often utilized in antiphonal fashion. In the opening bars of the work, the second choir responds to the soloists with harmonic and melodic echoes (Figure 15). The larger role of development and advancement of the text here, and in many instances in the composition, is reserved for the upper choir.

² Ps. 70:1; Ps. 110.

The image shows a musical score for a choir, consisting of six staves. The top staff is for Alto, the second for Tenor, the third for Soprano, the fourth for Alto, the fifth for Tenor, and the sixth for Bass. The music is in 2/2 time and B-flat major. The lyrics are 'Do mi ne'. The first staff (Alto) has the lyrics 'Do mi ne' with a slur over 'mi'. The second staff (Tenor) has the lyrics 'Do - - mi - - ne'. The third staff (Soprano) has the lyrics 'Do - mi - ne'. The fourth staff (Alto) has the lyrics 'Do - mi - ne'. The fifth staff (Tenor) has the lyrics 'Do - mi - ne'. The sixth staff (Bass) has the lyrics 'Do - mi - ne'. The score is marked with a first ending bracket (1) at the beginning.

Figure 15. Miguel Mateo Dallo y Lana, *Domine ad adjuvandum me festina/Dixit Dominus*, mm 1-5, Mims, trans.

On occasion, Dallo y Lana chose to have the second choir sing a portion of the text alone. These sections are homophonic and rhythmically straightforward. The melodic ideas in the following phrase are not adventurous; instead, the music contains a harmonic progression that is chiefly designed to serve the delivery of the text. Suspensions are apparent in the alto part and add harmonic interest to the fabric of the work (Figure 16).

24

SOPRANO

Glo - ri - a Pa - - tri et fi - - li - o et

ALTO

Glo - ri - a Pa - - tri et fi - li - o et Spi - ri -

TENOR

8

Glo - ri - a Pa - - - tri et fi - li - o et Spi - ri -

BASS

Glo - ri - a Pa - - tri et fi - li - o et Spi - ri -

2

30

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

tu - i Sanc - - - - - - - - - to.

tu - i Sanc - - - - - - - - - to.

tu - i Sanc - - - - - - - - - to.

Figure 16. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina/Dixit Dominus*, mm 24-35, Mims, trans.

Singing alone more often than the second choir, choir I delivers multiple examples, though brief, of polyphony and imitation. In the following phrase, the alto follows the tenor at exact pitch for a time (Figure 17). As the phrase progresses, the alto line departs from literal imitation and continues with a line that is altered to fit the harmony of the *continuo* accompaniment. The alto and tenor conclude this section in

duet fashion, before the support of the choir reenters. This instance is an example of Dallo y Lana’s application of polyphonic devices, which is conservative in nature and few in number. The imitative moments, sung by the soloists of choir I, add to the idea that Dallo y Lana’s work included concerted elements.

Figure 17. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina/Dixit Dominus*, mm. 35-44, Mims, trans.

Several times in the composition, Dallo y Lana fashioned antiphonal ideas that are linked between voice parts of differing choirs. In the *alleluia* section of the work, the alto of the second choir echoes the alto of the first (Figure 18). Similarly, the tenor parts complement one another, though they are not exact duplicates, as the alternation between A and A-flat creates contrast between the two ensembles. The bass and soprano parts of choir I complete the harmonies of the *basso continuo*.

45

Alto Al - le - lu - ya Al - le - lu - ya Al - le -

Tenor Al - le - lu - ya. Al - le - lu - ya A - le -

Soprano Al - le - lu - ya Al - le - lu - ya

Alto Al - le - lu - ya Al - le - lu - ya

Tenor Al - le - lu - ya Al - le - lu - ya

Bass Al - le - lu - ya Al - le - lu - ya

2 50

A. lu - ya Al - le lu - ya Al - le lu - - ya.

T. lu - ya Al - le - lu - ya Al - le - lu - - ya.

S. Al - le - lu - ya Al - le - lu - - ya.

A. Al - le - lu - ya Al - le - lu - - ya.

T. Al - le - lu - ya Al - le - lu - - ya.

B. Al - le - lu - ya Al - le - lu - - ya.

Figure 18. Miguel Mateo Dallo y Lana, *Domine ad adjuvandum me festina/Dixit Dominus*, mm. 45-54, Mims, trans.

As in the previous figure, the composer sometimes vacillates between accidentals in an extremely brief duration. In mm 49 to mm 52 of the work, Dallo y

Lana alternates between A-natural and A-flat in the two tenor lines (Figure 18 above). In examining the manuscript, it becomes clear that the composer is meticulous in indicating the difference between these two pitches in this section. The descending A-flat and the ascending A-natural add a modal flavor to the antiphonal *alleluia*. The excerpt from the manuscript illustrates the specific nature of Dallo y Lana's demarcation of the altered pitches in this section (Figure 19).



Figure 19. Miguel Mateo Dallo y Lana, *Domine ad adjuvandum me festina/Dixit Dominus*, manuscript, Tenor II.

The harmonic language in the composition is basically functional and diatonic. In keeping with Baroque tradition, the bass pitches outline root movement within a progression. The resulting harmonies are based on the outline of the *basso continuo*. For contrast within the harmonic structure, the composer added accidentals in strategic places. The usage of these altered tones, however, is conservative when placed in the context of other European Baroque composers. The consistency of tonic and dominant relationships supports the assertion that Dallo y Lana, as well as other Mexican Baroque composers, was crafting harmony that is functional theoretically.

The composer introduces into new musical ideas as the text shifts to the additional psalm text: *Dixit Dominus*. In the beginning of this section, the tenor solo

follows the lead of the alto solo. Instead of creating exact unison imitation as was utilized earlier in the work, the composer placed the two parts at a fifth relationship. In this way, Dallo y Lana was following in the pattern of Renaissance musicians. Dallo y Lana was more creative in passing the imitation between the two parts in this portion. The contour of both lines is similar, though they are not exact transpositions of one another (Figure 20).

55

Alto

Di - xit Do - mi - nus Do - mi - no me -

Tenor

Di - xit Do - mi - nus Do - mi - no

59

A.

o,

T.

me - o

Figure 20. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina/Dixit Dominus*, mm 55-62, Mims, trans.

A modulatory duet was fashioned by Dallo y Lana, progressing the tonality to E-flat as the second choir reenters. The music in this section descends through the circle of fifths: G, C, F, and B-flat on the way to an E-flat tonality (Figure 21). Dallo y Lana cadenced shortly in each of these tonal centers, propelling the motion forward with each passing modulation. After a lengthy duet by the first choir, the second choir answers in homophonic fashion, pushing the rhythm forward by entering after the beat. This kind

of entrance against the *tactus* was indicative of the music of his predecessor, Gutierrez de Padilla. The consistency of A-flat in the antiphonal delivery solidifies the episode in the subdominant.

73

Alto
Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex - Si - on:

Tenor
Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex - Si - on:

Organ
G C F B \flat E \flat F B \flat E \flat

Figure 21. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina/Dixit Dominus*, mm. 73-79, Mims, trans.

In the E-flat section, the two ensembles engage in rapid interplay, passing the text, *Dominare in medio*, to one another. The harmony is static, as the choirs deliver the same chords in different voicings. The section climaxes in a full *tutti* declamation of *tecum principium*. These phrases reflect the meaning of “in the day of Thy power shall the people offer free-will offerings” through the strength of the entire ensemble singing in a homophonic fashion with thick closed-position chords. The episode in E-flat ends as the composer chose to return to B-flat with a strong dominant cadence close.

A brief musical idea reminiscent of Renaissance motet style is sung by the second choir set to the text, *juravit Dominus et non paenitebit eum* (Figure 22). The long phrases in this section create contrast to the antiphonal interruptions of the

previous verse. The chain suspensions in the alto are also indicative of seventeenth-century music, including the output of Gutierrez de Padilla. Dallo y Lana includes a three bar sequential pattern in mm 99, echoed in mm 103. The harmonic progression in the phrase resembles music earlier in the composition (Figure 16), reflecting Dallo y Lana's sense of development. The bass lines in both excerpts are similar, though the scale in mm 101 includes an E-natural, whereas an E-flat was written in mm 26.

99

SOPRANO
Ju - ra - vit Do - mi - nus et non pac -

ALTO
Ju - ra - vit Do - mi - nus et non

TENOR
Ju - ra - vit Do - mi - nus et non pac -

BASS
Ju - ra - vit Do - mi - nus et non

2 104

- ni - te - bit e - um:

pae - ni - te - bit e - um:

- ni - te - bit e - um:

pae - ni - te - bit e - um:

Figure 22. Miguel Mateo Dallo y Lana, *Domine ad adjubandum me festina/Dixit Dominus*, mm 99-109, Mims, trans.

Immediately following this respite is another imitative portion, sung by the first choir. The alto and tenor of choir I deliver the next verse utilizing harmonic and melodic figures from earlier in the composition. The contour of the lines and the imitative material is similar the music during the first *Gloria Patri*, on the text *sicut erat*. In both sections, the alto and tenor begin their respective lines with the same pitches, though they move away from one another as the phrase progresses. In the end of the verse, the parts sing in parallel sixths, creating a three-part texture with the *basso continuo*. The section resembles a trio sonata and is evidence of the composer including concerted elements in his music. The melodic movement and harmonic progression complement the music earlier in the composition as well (Figure 23).

The image displays two systems of musical notation for vocal parts. The first system, starting at measure 170, features an Alto part and a Tenor part. The Alto part begins with a treble clef and a key signature of two flats (B-flat and E-flat). The Tenor part begins with a bass clef and the same key signature. Both parts start with a whole rest in the first measure. The lyrics for the Alto part are: "Si - cut e - rat in prin - ci - pi - o, si - cut e - rat in prin - ci - pi". The lyrics for the Tenor part are: "Si - cut - e - rat in prin - ci - pi - o, in prin - ci - pi -". The second system, starting at measure 174, features an Alto part (labeled 'A.') and a Tenor part (labeled 'T.'). Both parts begin with a treble clef and the same key signature. The lyrics for both parts are: "o, et nunc et sem - - - - - per.". The Alto part has a fermata over the final note of the phrase. The Tenor part has a fermata over the final note of the phrase. The basso continuo part is shown in a bass clef with a key signature of two flats and a 2/2 time signature.

Figure 23. Miguel Mateo Dallo y Lana, *Domine ad adjuvandum me festina/Dixit Dominus*, mm 170-177, Mims, trans.

The composer emphasized the text, *conquassabit capita in terra multorum*, through mere repetition. The translation of the verse, ‘and smite in sunder the heads over divers countries,’ is depicted in the thick chords and low tessitura of both ensembles, forming a heavy texture. Dallo y Lana again employed the use of the lowered fourth degree of the scale, A-flat.

As the work progresses, Dallo y Lana repeated the text, *exaltabit caput*, numerous times. In each iteration, the second choir echoes the first ensemble. All voices come together at the cadence, strengthening the gravity of the final cadence of the psalm.

In the final section, Dallo y Lana continued to use antiphonal effects to propel the music forward. The opening lies in direct contrast to the earlier *Gloria Patri*, as the composer utilized both choirs in this iteration. As the setting develops it yields to material that is reminiscent of the opening chorus. On the text, *sicut erat*, Dallo y Lana reuses musical ideas from the earlier portion on the same text. Though the melody is different, the imitative gestures are certainly similar in both sections.

At the final line of text, alternation of E-flat and E-natural between the two choirs is profound in the context of the rest of the work. E-natural is sung on the ascension to F, corrected to E-flat immediately following on the descent. Although Dallo y Lana followed basic rules of functional harmony for most of the composition,

the inclusion of some interesting chromaticism reflects his harmonic creativity. A full tutti plagal cadence concludes the lengthy motet.

Dallo y Lana's bass parts, like those of Salazar of Mexico City, do not include texts. The question arises whether it was meant for choral forces or instruments alone. The author of this document chose to add words to the bass parts, partly because the composer included this voice in the number on the cover sheet (see Figure 14). Because the manuscript has figures, the probability that the voices were doubled by a second continuo player is strong (Figure 24).

The image shows a page of handwritten musical notation for a bass part. It consists of eight staves of music. The first staff is labeled 'Basso de 2º Coro. Ad.' and has a treble clef. The second staff is labeled 'Domine ad adjuvandum' and has a bass clef. The third staff is labeled 'Lion: aspi' and has a bass clef. The fourth staff is labeled 'Dixit Dominus' and has a bass clef. The notation includes various note values, rests, and figured bass (figures) written below the notes. The figures are numbers and symbols (like #, b, ~) that indicate the intervals and accidentals for the bass line. The manuscript is written in black ink on aged paper.

Figure 24. Miguel Mateo Dallo y Lana, *Domine ad adjuvandum me festina/Dixit Dominus*, manuscript, bass part, choir II.

Beatus Vir

Dallo y Lana's setting of *Beatus Vir* is composed for three choirs (SSAT SATB SATB) and *basso continuo*. It was common during the Mexican Baroque for composers to omit a bass part from the chorus and add a second soprano to the fabric when creating polychoral music.³ Similar to his *Domine ad adjuvandum me festina/Dixit Dominus*, Dallo y Lana again adhered to a tonal framework, with limited use of altered tones. In his *Beatus Vir*, the *continuo* part is the constant in an antiphonal and imitative fabric. Throughout the work, the text is normally advanced by one ensemble, leading the other two groups through the lines of the psalm. *Beatus Vir* includes less examples of imitative polyphony than *Domine ad adjuvandum me festina/Dixit Dominus*; instead, Dallo y Lana chose to utilize the three choirs in an antiphonal manner frequently.

The source of the text is Psalm 112, displayed below from the King James version:

Praise ye the Lord. Blessed is the man that feareth the LORD, that delighteth greatly in his commandments.
His seed shall be mighty upon earth: the generation of the upright shall be blessed.
Wealth and riches shall be in his house: and his righteousness endureth forever
Unto the upright there ariseth light in the darkness: he is gracious, and full of compassion, and righteous.
A good man sheweth favor, and lendeth: he will guide his affairs with discretion.
Surely he shall not be moved forever; the righteous shall be in everlasting remembrance.
He shall not be afraid of evil tidings: his heart is fixed, trusting in the LORD.
His heart is established, he shall not be afraid, until he see his desire upon his enemies.

³ Laird, 95.

He hath dispersed, he hath given to the poor; his righteousness endureth forever;
his horn shall be exalted with honor.
The wicked shall see it, and be grieved; he shall gnash with his teeth, and melt
away: the desire of the wicked shall perish.
Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be:
World without end. Amen.⁴

In Dallo y Lana’s setting, a melodic thread pervades much of the composition, sung first by the second soprano of the first choir. In the context of the antiphonal choirs and shorter note values, this voice part contains a line of longer durations and is based on a chant fragment. Dallo y Lana quoted directly from one of the *Beatus Vir* chants from the *Liber Usualis* in his *cantus firmus*. The melodic material of Dallo y Lana’s work was extracted from the second soprano of choir I for the purpose of comparing it with the original chant. (Figure 25 and Figure 26).

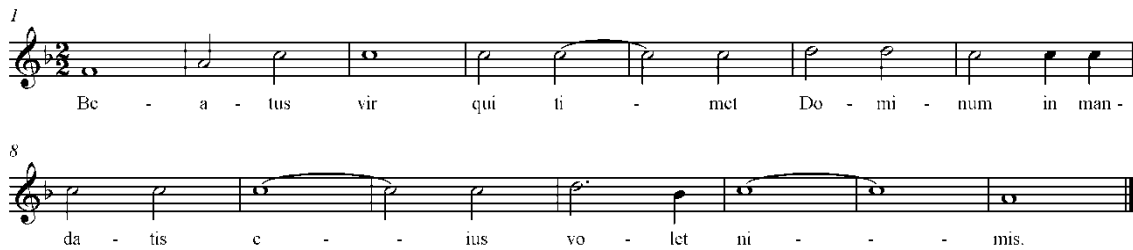


Figure 25. Miguel Mateo Dallo y Lana, *Beatus Vir* , Soprano II of Choir I, mm. 1-14, Mims, trans.

⁴ Ps. 112

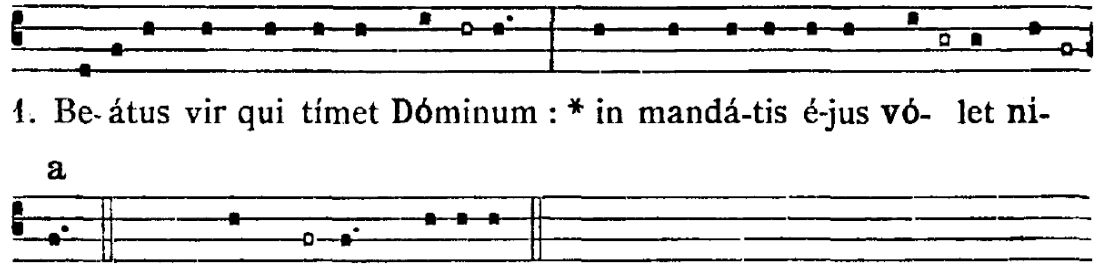


Figure 26. *Liber Usualis*.

Following a cadence in mm 14, the *cantus firmus* is given to the soprano of choir III, which continues in this capacity until mm 31. In this iteration, however, the entire chant fragment is not utilized. Instead, Dallo y Lana only included the latter half of the chant, remaining on repeated pitch for a longer duration (Figure 27).

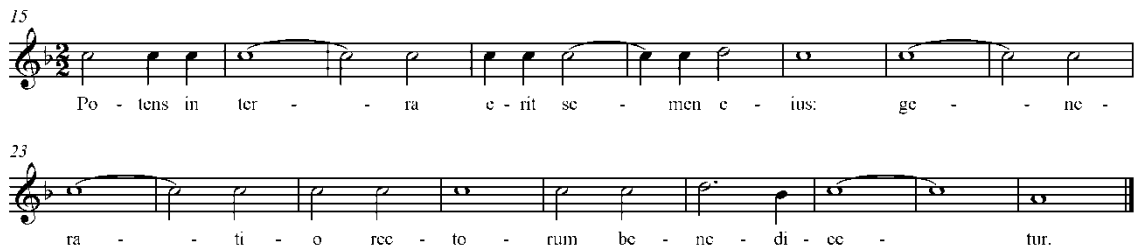


Figure 27. Miguel Mateo Dallo y Lana, *Beatus Vir*, Soprano of Choir III, mm.15-31, Mims, trans.

The *cantus firmus* does not appear again until mm 129, when the tenor of the second choir recalls the earlier melodic ideas. As before, Dallo y Lana quoted only the latter half of the chant. The utilization of this type of longer line ties the composition to an earlier style period and helps solidify the composer's place in Mexican music. The

interpolation of longer melodies and shorter fragments marks the work and Dallo y Lana's compositional style in general.

Throughout the course of the music, one ensemble is the lead choir in each section. In the opening bars of the work, the second and third choirs punctuate the statement of choir I. The first ensemble alone then continues the advancement of the text. The four parts of choir I and the *basso continuo* form a five-part ensemble for the duration of the section, until the cadence in mm 12 and following. The counterpoint is couched in the tonal foundation of the *basso continuo*. Singing the *cantus firmus*, the second soprano of the choir I creates the pedal around which the other parts move. The cadence in mm 13 and 14 is strengthened by the entrance of all the voices.

After the cadence in mm 14, choir III becomes the lead ensemble, with the soprano part bearing the same responsibility of the second soprano from the previous section. In contrast to the music of the opening, this portion contains examples of interruption by other choirs. One choir at a time delivers shorter note values, as the other voices sustain the harmony around the moving parts. The entire ensemble leads to the cadence in mm 31 on the word *benedicetur*, which is a strong conclusion to the melodic ideas that were established from the beginning of the work.

In the two strong cadences thus far, Dallo y Lana applied the same harmonic progression and melodic ideas. In addition, Dallo y Lana repeated material in the tenor parts (mm 13 and mm 30). In both instances, an altered E-flat in one tenor part resolves to an E-natural two beats later in another tenor part, creating a cross relationship. In this way, the composer only passed through the altered tone on the way to the eventual

cadence in the tonic (Figure 28). Later, Dallo y Lana repeated this relationship between the tenor parts (mm 30).

The image shows a musical score for two tenor parts, labeled 'Tenor' and 'Tenor'. The music is in 2/2 time and features a key signature of one flat (B-flat). The lyrics are 'Vo - - - let ni - - - - - mis.' The top tenor part has a melodic line with a cadence in the tonic at the end. The bottom tenor part has a similar melodic line, also ending with a cadence in the tonic. The lyrics are written below the notes, with hyphens indicating syllable placement.

Figure 28. Miguel Mateo Dallo y Lana, *Beatus Vir*, Tenor II and III, mm. 13-15, Mims, trans.

A new section is created with the next line of text, *Gloria et divitiae in domo eius.* Similar to the music that was previously discussed, the choirs continue to function as either a lead or supporting character. Choir I begins with a homophonic declamation; ‘et justitia eius’ is then echoed through the three ensembles, delivering the text with the same rhythmic pattern.

An interrupting effect is utilized in the following phrase by the composer, in which one choir sings as a unit and passes the phrase to another group before it has completed its line (Figure 29). This dovetails into *lumen rectis*, which is set in an imitative manner (Figure 30). The harmony is more wandering in nature, passing through several key relationships in a relatively short time span. Choir II sings this section in a style that echoes Renaissance polyphony, with the addition of the *continuo*. A cadence in C major sets up the antiphonal *Jucundus homo*.

42

The musical score consists of 12 staves, grouped into three systems of four staves each. The first system (measures 42-45) includes Soprano, Alto, Tenor, and Bass parts. The lyrics for these parts are: "Ex - or - tum est in te - ne - bris". The second system (measures 46-49) includes Soprano, Alto, Tenor, and Bass parts. The lyrics for these parts are: "ex - or - tum est in te - ne - bris". The third system (measures 50-53) includes Soprano, Alto, Tenor, and Bass parts. The lyrics for these parts are: "ex - or - tum est in te - ne - bris". The score is written in 2/2 time and B-flat major.

Soprano Ex - or - tum est in te - ne - bris

Soprano Ex - or - tum est in te - ne - bris

Alto Ex - or - tum est in te - ne - bris

Tenor Ex - or - tum est in te - ne - bris

Soprano ex - or - tum est in te - ne - bris

Alto ex - or - tum est in te - ne - bris

Tenor ex - or - tum est in te - ne - bris

Bass ex - or - tum est in te - ne - bris

Soprano ex - or - tum est in te - ne - bris

Alto ex - or - tum est in te - ne - bris

Tenor ex - or - tum est in te - ne - bris

Bass ex - or - tum est in te - ne - bris

Figure 29. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm 42-45, Mims, trans.

45

Soprano
lu - men rec - - tis: mi - se - ri - cors, et mi - se -

Alto
lu - men rec - - tis: mi - se - ri - cors, et mi - se -

Tenor
lu - men rec - - tis: mi - se - ri -

Bass
lu - men rec - - tis: mi - se - ri - cors, et mi - se -

2 49

S.
ra - tor, et jus - tus, et jus - tus.

A.
ra - - - tor, et jus - - - tus.

T.
cors et mi - se - ra - tor et jus - - - tus, jus - - - tus.

B.
ra - - - tor, et jus - - - tus.

Figure 30. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm 45-53, Mims, trans.

The entrances of the voice parts are stacked quickly atop one another, creating a sense of drive to the full tutti in mm 64. Dallo y Lana emphasizes the importance of the

fifth relationship, as the parts of the various choirs enter on a series of G's and C's. A solid C major cadence puts a close to the large section.

Following the cadence, the setting is even more reflective of Renaissance counterpoint in mm 73. The lowered seventh degree and raised fourth degree support an earlier modal style. The voice parts are fashioned in imitative polyphony. The consistent staggered entrances at a fifth relationship assist in creating a direct contrast to other portions of the piece. Dallo y Lana developed the musical material over a longer duration, allowing the first choir to sing alone for over twenty measures. The four vocal parts and the continuo line form a fabric that is reminiscent of motet style of the Renaissance (Figure 31). The idea of contrast established by the inclusion of various types of textures provides more evidence that Dallo y Lana was composing in a vein that should be considered Baroque in nature.

73

Soprano In me - mo - ri - a ae - ter - na

Soprano In me mo - ri - a ae - ter - na e -

Alto In me mo - ri - a, in me - mo - ri - a e - ter - na e - rit

Tenor In me - mo - ri - a, in me - mo - ri - a e - ter - na e - rit

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (top), Soprano (second), Alto (third), and Tenor (fourth). The bottom staff is the continuo line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are: Soprano 1: In me - mo - ri - a ae - ter - na; Soprano 2: In me mo - ri - a ae - ter - na e -; Alto: In me mo - ri - a, in me - mo - ri - a e - ter - na e - rit; Tenor: In me - mo - ri - a, in me - mo - ri - a e - ter - na e - rit. The music shows staggered entrances of the vocal parts, characteristic of imitative polyphony.

2 81

S. e - rit ju - tus, e - rit jus - tus:_____

S. - rit ju - - - tus, e - rit jus - - -

A. jus - tus, e - rit jus - - tus, e - rit jus -

T. jus - - - tus e - rit jus - tus, e - rit jus -

B. _____

89

S. ab a - u - di - ti - o - ne ma - la non ti - me - bit. 3

S. tus: ab a - u - di - ti - o - ne ma - la non ti - me - bit.

A. - tus: ab au - di - ti - o - ne ma - la non ti - me - bit.

T. - tus: ab au - di - ti - o - ne ma - la non ti - me - bit.

B. _____

Figure 31. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm 73-96, Mims, trans.

A strong turn to *secunda prattica* occurs as polyphony gives way to immediate antiphonal texture (mm 96). The phrases are brief and imitated by each ensemble. Instead of reiterating text, the composer chose to move through new words with each passing phrase. Other Baroque elements incorporated here include dotted rhythms and entrances off the strong beat. The pulse is further attenuated through the stacking of choirs on successive beats. The block chords and homorhythmic declamation are

indicative of Spanish and Mexican polychoral music. Thick textures are abundant, as the choirs enter half a bar apart from one another, repeating the same text (mm 99). The strong beats are masked by the variety of text stress placement within each ensemble (Figure 32).

Soprano non com-mo - ve - bi - tur do - nec des - pi - ci - at

Soprano non com-mo - ve - bit-tur do - nec des - pi - ci - at

Alto non com-mo - ve - bit-tur do - nec des - pi - ci - at

Tenor non com-mo - ve - bit-tur do - nec des - pi - ci - at

Soprano non com-mo - ve - bit - tur do - nec des - pi - ci - at

Alto non com-mo - ve - bit - tur do - nec des - pi - ei - at

Tenor non com-mo - ve - bit - tur do - nec des - pi - ei - at

Bass non com-mo - ve - bi - tur do - nec des - pi - ci - at

Soprano Non com-mo - ve - bi - tur do - nec des - pi - ci - at

Alto Non com-mo - ve - bi - tur do - nec des - pi - ei - at

Tenor Non com-mo - ve - bi - tur do - nec des - pi - ei - at

Bass Non com-mo - ve - bi - tur do - nec des - pi - ei - at

Figure 32. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm 99-104, Mims, trans.

The antiphonal portion gives way to eight-part homophony, setting this section apart as especially strong and declamatory (Figure 33). The thick chorale exemplifies the translation: “He hath dispersed abroad, and given to the poor: and his righteousness remaineth forever; his horn shall be exalted with honor.” The composer utilized closed position structures to signify the honor of God, who is lifted high by the words.

108

Soprano
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Alto
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Tenor
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Bass
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Soprano
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Alto
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Tenor
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Bass
Dis - per - sit, de - dit pau - pe - ri - bus: jus - ti - ti - a e - ius ma - net in se - cu - lum se - cu - li.

Figure 33. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm 108-113, Mims, trans.

Immediately following the chorale is a portion in which choir I sings alone: *peccator videbit, et irascetur* [the ungodly shall see it and it shall grieve him]. Dallo y Lana emphasizes the last phrase through echoes by the second and third choirs. The lower ensembles provide support and punctuation to the solo choir above.

The final section of the work is the ‘Gloria Patri.’ Reminiscent of the opening, the second soprano of choir I returns to the opening *cantus firmus*. Surrounding this melody are moving lines that resemble each other in contour and rhythmic ideas. The voices enter on either the pitch ‘F’ or ‘C,’ creating a sense of strength (Figure 34). The music continues as *Sicut erat in principio* is reiterated by the choirs, each delivering the line in antiphonal homophonic fashion. This type of repetition continues until the final cadence, when all voices unite on the word, *amen*.

143

Soprano
Glo - ri - a Pa - -

Soprano
Glo - ri - a Pa - - - - - tri, et

Alto
Glo - - - - - ri - - - - - a - - - - -

Tenor
8
Glo - ri - a Pa - - - - - tri et

Detailed description: This is a musical score for a Gloria Patri section. It consists of four staves: two Soprano parts, one Alto part, and one Tenor part. The music is in 2/2 time with a key signature of one flat (B-flat). The Soprano parts enter with the lyrics 'Glo - ri - a Pa - -'. The Alto part enters with 'Glo - - - - - ri - - - - - a - - - - -'. The Tenor part enters with '8 Glo - ri - a Pa - - - - - tri et'. The lyrics are spread across the staves, with some words appearing on multiple lines. The music features long, sustained notes and some melodic movement, particularly in the Soprano and Tenor parts.

2 147
S. - tri, et Fi - li - o.
S. Fi - li - o., et Fi - li - o
A. Pa - - - - - tri
T. li - li - o., et li - li - o

Figure 34. Miguel Mateo Dallo y Lana, *Beatus Vir*, mm 143-152, Choir I, Mims, trans.

A feature that sets apart the setting is the extreme tessitura of the vocal parts, specifically the first soprano of choir one. The soprano is required to sing above the staff for a large portion of the piece. The range of this singer must extend to C6, as Dallo y Lana included multiple instances of this pitch (Figure 35). The virtuosic nature of this voice part leads to speculation about the quality of singers with which Dallo y Lana worked at the Puebla Cathedral.

145
Soprano
Glo - ri - a Pa - - tri, et Fi - li - o.,

153
S.
et Fi - li - o., et Spi - ri - tu - i San - cto:

166
S.
Si - cut e - rat in prin - ci - pi - o., et in sae - cu - la sae - cu - lo - rum. sae - cu

173
S.
lo - rum. A - men. Sae - cu - lo - rum. A - men. A - - men.

Figure 35. Miguel Mateo Dallo y Lana, *Beatus Vir*, Soprano I, choir I, mm. 145-184, Mims, trans.

The tessitura of the work, specifically the soprano of choir I, bears the discussion of transposition. Dr. Craig Russell, leading researcher in the area of Mexican Baroque music, included a discourse on this topic in his recent book, *From Serra to Sancho*. He has concluded that some works from this time period should be transposed down a fourth. Most of the music that fits into this category is Spanish-texted, but there are exceptions of Latin works as well. The majority of the manuscripts from Mexico include an F clef or C clef. Occasionally, a G clef is utilized and possibly indicates a transposition down by a fourth.⁵

The soprano parts of the *Beatus Vir* contain G clefs, whereas the soprano part in the *Domine ad adjuvandum me festina/Dixit Dominus* does not. This fact alone might

⁵ Russell, 91.

lead one to inquire whether the composer intended for the music to be lowered.

Transposing Dallo y Lana's *Beatus Vir* down a fourth would certainly solve the issues of range. Because boy sopranos were hired by the Cathedral during this time period, it would seem that the lower register would aid the singers in performing the work.

Conversely, the range of the bass parts would be rather low in this context. Due to the fact the manuscript does not include text on the bass parts, instrumentalists only may have realized the low register completely. Included then in the appendices of this document are two options for performance. The first is the work at the original pitch, the second transposed down a fourth. The latter edition is more approachable for most performance situations.

The alternation of Renaissance and Baroque compositional ideas further solidify Dallo y Lana's place in the Mexican Baroque tradition. Contrast of textures is evident in the *Beatus Vir*, as the composer incorporated *stile antico* and *stile moderno* ideals within the framework of the composition. The addition of continuo parts to a contrapuntal fabric add to the transitional quality of this composer's output. In addition, the clear declamation of text through homophonic textures emphasizes the composer's place in the Baroque era.

CONCLUSION

Miguel Mateo Dallo y Lana composed during a musically productive era at the Cathedral of Puebla. His choral works were widely performed at his parish and in other locations throughout Mexico and Spain. The creation of modern editions of *Domine ad adjuvandum me festina/Dixit Dominus* and *Beatus Vir* provides insight into the compositional techniques of this forgotten musician. In his works, he incorporated more than one choir simultaneously in his music and utilized instruments and *basso continuo* to enhance the music. Alternation of antiphonal sections with imitative portions abounds in his music. He followed in the footsteps of Gutierrez de Padilla, worked concurrently with Antonio Salazar, and preceded Manuel de Sumaya. Through the study of his music, a clearer understanding of his role in the Mexican Baroque era becomes evident. Further editions of his works would continue to add music of worth to the performable choral repertoire from the Puebla Cathedral.

Appendix A

Domine ad adjubandum me festina

Miguel Mateo Dallo y Lana (1650-1705)
edited by Jeremy Mims

The musical score is written in 3/2 time with a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system includes parts for Alto, Tenor, Soprano, Alto, Tenor, Bass, and Organ. The lyrics for the first system are: "Do mi - ne ad ad - ju - ban - dum me -". The second system, starting at measure 8, includes parts for Alto (A.), Tenor (T.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The lyrics for the second system are: "fe - sti - na. Do - mi - ne me fe - sti - - na. Do - mi - ne ad ad - ju - Do - mi - ne ad ad - ju - Do - mi - ne ad ad - ju - ban - dum Do - mi - ne ad ad - ju - ban -".

16

A. 

T. 

S. 

A. 

T. 

B. 

Org. 

25

A. 

T. 

S. 

A. 

T. 

B. 

Org. 

33

A. Si-cut e-rat in prin-ci - pi - o et nunc et sem -

T. Si-cut e-rat in prin - ci - pi - o et nunc et sem-per et in se-cu-

S. Sanc - to.

A. - to.

T. - to.

B. - to.

Org.

40

A. per et in se-cu-la sae-cu-lo-rum A - - - - - men sae-cu-lo-rum A - men Al - le -

T. la et in se-cu-la sae-cu-lo-rum A - - - - - men sae-cu-lo-rum A - men Al - le -

S. sae-cu-lo-rum A - men

A. sae-cu-lo-rum A - men

T. sae-cu-lo-rum A - men

B. sae-cu-lo-rum A - men

Org.

46

A. lu - ya Al - le - lu - ya Al - le - lu - ya Al - le

T. lu - ya, Al - le - lu - ya A - le - lu - ya Al - le -

S. Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya

A. Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya

T. Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya

B. Al - le - lu - ya Al - le - lu - ya Al - le - lu - ya

Org.

52

A. lu - ya Al - le lu - ya. Di - xit Do - mi - nus Do - mi - no___ me -

T. lu - ya Al - le - lu - ya. Di - xit Do - mi - nus Do - mi - no___

S. Al - le - lu - ya.

A. Al - le - lu - ya.

T. Al - le - lu - ya.

B. Al - le - lu - ya.

Org.

A. 

T. 

S. 

A. 

T. 

B. 

Org. 

A. 

T. 

S. 

A. 

T. 

B. 

Org. 

74

A. tu - tis tu - ae e - mit - tet Do - mi - nus ex - Si - on: Do - mi

T. Vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex - Si - on: Do - mi

S. Do - mi - na - re in me - di - o

A. Do - mi - na - re in me - di - o

T. Do - mi - na - re in me - di - o

B. Do - mi - na - re in me - di - o

Org.

80

A. na - re in me - di - o Do - mi - na - re in me - di - o i - ni - mi - co -

T. na - re in me - di - o Do - mi - na - re in me - di - o i -

S. Do - mi - na - re in me - di - o Do - mi - na - re in me - di - o.

A. Do - mi - na - re in me - di - o Do - mi - na - re in me - di - o.

T. Do - mi - na - re in me - di - o Do - mi - na - re in me - di - o.

B. Do - mi - na - re in me - di - o Do - mi - na - re in me - di - o.

Org.

85

A. rum tu - o - rum. Te - cum prin-ci - pi - um in di - e vir-tu-tis tu - ae: in splen
 T. ni-mi-co - rum tu - o - rum. Te - cum prin-ci - pi - um in di - e vir-tu-tis tu - ae: in splen
 S. Te - cum prin-ci - pi - um in di - e vir-tu-tis tu - ae: in splen
 A. Te - cum prin-ci - pi - um in di - e vir-tu-tis tu - ae: in splen
 T. Te - cum prin-ci - pi - um in di - e vir-tu-tis tu - ae: in splen
 B. Te - cum prin-ci - pi - um in di - e vir-tu-tis tu - ae: in splen

Org.

92

A. dor - i-bus san - cto - rum ex u - te-ro ex u - te-ro an-te lu - ci-fe-rum ge-nu-i
 T. dor - i-bus san - cto - rum ex u - te-ro ex u - te-ro an-te lu - ci-fe-rum ge-nu-i
 S. dor - i-bus san - cto - rum ex u - te-ro an-te lu - ci-fe-rum ge-nu-i
 A. dor - i-bus san - cto - rum ex u - te-ro an-te lu - ci-fe-rum ge-nu-i
 T. dor - i-bus san - cto - rum ex u - te-ro an-te lu - ci-fe-rum ge-nu-i
 B. dor - i-bus san - cto - rum ex u - te-ro an-te lu - ci-fe-rum ge-nu-i

Org.

98

A. te.

T. te.

S. te. Ju - ra - vit Do - mi - nus et non pae - ni - te - bit e - -

A. te. Ju - ra - vit Do - mi - nus et non pae - ni - te - bit e - -

T. te. Ju - ra - vit Do - mi - nus et non pae - ni - te - bit e - -

B. te. Ju - ra - vit Do - mi - nus et non pae - ni - te - bit e - -

Org.

107

A. Tu es sa - cer - dos in ae - ter - num, tu es sa - cer - dos in ae - ter -

T. Tu es sa - cer - dos in ae - ter - num, tu es sa -

S. um:

A. um:

T. um:

B. um:

Org.

113

A. num, in ae-ter - num se-cun-dum or - di-nem Mel - chi - - se- dech.

T. cer-dos in ae-ter- num se-cun dum or - di-nem Mel - chi - - se- dech.

S. Do - mi - nus a dex-tris

A. Do - mi - nus a dex-tris

T. Do - mi - nus a dex-tris

B. Do - mi - nus a dex-tris

Org.

120

A. Ju-di-ca-bit in

T. Ju-di-

S. tu - is: con - fre - git in di - e i - rae su - ae re - ges

A. tu - is: con - fre - git in di - e i - rae su - ae re - ges

T. tu - is: con - fre - git in di - e i - rae su - ae re - ges

B. tu - is: con - fre - git in di - e i - rae su - ae re - ges

Org.

126

A. *na-ti - o - ni - bus, im - ple - bit ru-i - nas: con-quas-sa-bit ca - pi - ta in ter-ra mul*

T. *ca-bit in na - ti - o - ni bus, im - ple-bit ru-i - nas: con-quas-sa-bit ca - pi - ta in ter-ra-mul*

S. *im - ple-bit ru-i - nas: con-quas-sa-bit ca - pi-ta*

A. *im - ple-bit ru-i - nas: con-quas-sa-bit ca - pi - ta*

T. *im - ple-bit ru-i - nas: con-quas-sa-bit ca - pi-ta*

B. *im - ple-bit ru-i - nas: con-quas-sa-bit ca - pi-ta*

Org.

132

A. *to - rum, in ter-ra mul - to rum, in - ter-ra mul - to - rum, in ter - ra mul*

T. *to - rum, in ter-ra-mul - to rum, in - ter-ra mul - to - rum, in ter - ra mul*

S. *in ter-ra mul - to - rum in ter-ra mul - to - rum, in ter-ra mul - to rum, mul -*

A. *in ter-ra mul - to - rum, in ter-ra mul - to - rum, in ter-ra mul - to - rum, mul -*

T. *in ter-ra mul - to - rum, in ter-ra mul - to - rum, in ter-ra mul - to-rum, mul - to -*

B. *in ter-ra-mul - to - rum, in-ter-ra-mul - to - rum, in ter-ra mul - to - rum, mul -*

Org.

A. to - rum. De tor - ren - te in vi - a bi - bet: prop-te - re - a ex-al-ta-bit

T. to - rum. De tor - ren - te in vi - a bi - bet prop-te - re - a ex-al-ta-bit

S. to - rum. De tor - ren - te in vi - a bi - bet: prop-te - re - a

A. -to - rum. De tor - ren - te in vi - a bi - bet: prop-te - re - a

T. - rum. De tor - ren - te in vi - a bi - bet: prop-te - re - a

B. to - rum. De tor - ren - te in vi - a bi - bet: prop-te - re - a

Org.

145

A. ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit

T. ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit

S. ex al-ta-bit ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put,

A. ex-al-ta-bit ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put,

T. ex-al-ta-bit ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put,

B. ex-al-ta-bit ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put,

Org.

151

A. ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put. Glo-ri-a Pa-tri,

T. ca-put, ex-al-ta-bit ca-put, ex-al-ta-bit ca-put. Glo-ri-a Pa-tri,

S. ex-al-ta-bit ca-put, ex-al-ta-bit ca-put. Glo-ri-a

A. ex-al-ta-bit ca-put, ex-al-ta-bit ca-put. Glo-ri-a

T. ex-al-ta-bit ca-put, ex-al-ta-bit ca-put. Glo-ri-a

B. ex-al-ta-bit ca-put, ex-al-ta-bit ca-put. Glo-ri-a

Org.

159

A. Glo-ri-a Pa-tri, et fi-li-o, et Spi-ri-tu-i Sanc-

T. Glo-ri-a Pa-tri, et fi-li-o, et Spi-ri-tu-i Sanc-

S. Pa-tri, et fi-li-o, et Spi-ri-tu-i Sanc-to,

A. Pa-tri, et fi-li-o, et Spi-ri-tu-i Sanc-to,

T. Pa-tri, et fi-li-o, et Spi-ri-tu-i Sanc-to,

B. Pa-tri, et fi-li-o, et Spi-ri-tu-i Sanc-to,

Org.

166

A. -to, et Spi-ri - tu - i Sanc - to: Si-cut e - rat in prin-ci - pi - o, si-cut e -

T. to, et Spi-ri - tu - i Sanc - to: Si-cut - e - rat in prin-ci - pi -

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

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

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

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

Org.

173

A. -rat in prin-ci - pi o, et nunc et sem - - - per, sae-cu-lo-rum,

T. o, in prin-ci - pi - o, et nunc et sem - - - per, sae-cu-lo-rum,

S. et in sae-cu - la

A. et in sae-cu - la

T. et in sae-cu - la

B. et in sae-cu - la

Org.

179

A. a - men, sae - cu - lo - rum, a - men, sae - cu -

T. a - men, sae - cu - lo - rum, a - men, sae - cu -

S. sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men, sae - cu -

A. sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men, sae - cu -

T. sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men, sae - cu -

B. sae - cu - lo - rum, a - men, sae - cu - lo - rum, a - men, sae - cu -

Org.

183

A. lo - rum, a - men, a - men.

T. lo - rum, a - men, a - men.

S. lo - rum, a - men, a - men.

A. lo - rum, a - men, a - men.

T. lo - rum, a - men, a - men.

B. lo - rum, a - men, a - - - men.

Org.

Appendix B

Beatus Vir

MIGUEL MATEO DALLO Y LANA (1650-1705)
Jeremy Mims, ed.

The musical score is written for a choir and organ. It consists of 12 staves. The first four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The next four staves are for Soprano, Alto, Tenor, and Bass, with some parts being rests. The final staff is for the Organ. The music is in a 2/2 time signature with a key signature of one flat (B-flat). The lyrics are: "Be - a - tus vir qui ti - met Do - mi -".

Soprano
Be - a - tus vir qui ti - met Do - mi -

Soprano
Be - a - tus vir qui ti - met Do - mi -

Alto
Be - a - tus vir qui ti - met Do - mi -

Tenor
Be - a - tus vir qui ti - met Do - mi -

Soprano
Be - a - tus vir qui ti - met Do - mi -

Alto
Be - a - tus vir

Tenor
Be - a - tus vir

Bass
Be - a - tus vir

Soprano
Be - a - tus vir

Alto
Be - a - tus vir

Tenor
Be - a - tus vir

Bass
Be - a - tus vir

Organ

7

S. num in man - da - tis e - - ius vo - let ni -

S. num in man - da - tis e - - ius vo - let ni -

A. num in man - da - tis e - ius vo - - let

T. num in man - da - tis e - - ius vo - let ni -

S. Vo - let

A. Vo - let

T. Vo - let

B. Vo - let

S. Vo - let

A. Vo - let

T. Vo - let

B. Vo - let

Org.

13

S. - mis. Po - tens in ter - ra

S. - mis. Po - tens in ter - ra

A. ni - mis. Po - tens in ter - ra

T. - mis. Po - tens in ter - ra

S. ni - mis. Po - tens in ter - ra

A. ni - mis. Po - tens in ter - ra

T. ni - mis. Po - tens in ter - ra

B. ni - mis. Po - tens in ter - ra

S. ni - mis. Po - tens in ter - ra e - rit se -

A. ni - mis. Po - tens in ter - ra e - rit

T. ni - mis. Po - tens in ter - ra e - rit

B. ni - mis. Po - tens in ter - ra e - rit

Org.

S.
 S.
 A.
 T.
 S.
 A.
 T.
 B.
 S.
 A.
 T.
 B.
 Org.

ge - ne -
 ge - ne - ra - ti - o rec -
 ge - ne - ra - ti - o rec -
 ge - ne - ra - ti - o rec -
 Ge - ne - ra - ti - o rec -
 - men e - ius: ge - ne - ra - ti -
 se - men e - ius: ge - ne - ra - ti - o rec - to - rum
 se - men e - ius: ge - ne - ra - ti - o rec - to - rum
 se - men e - ius: ge - ne - ra - ti - o rec - to - rum

25

S. ge - ne - ra - ti - o rec - to - rum Be - ne - di - ce -
S. ra - ti - o rec - to - rum Be - ne - di - ce -
A. ge - ne - ra - ti - o rec - to - rum Be - ne - di - ce -
T. ge - ne - ra - ti - o rec - to - rum Be - ne - di - ce -
S. - to - rum Be - ne - di - ce -
A. to - - rum Be - ne - di - ce -
T. to - - rum Be - ne - di - ce -
B. to - - rum Be - ne - di - ce -
S. o rec - to - rum be - ne - di - ce -
A. be - ne - di - ce - - -
T. be - ne - di - ce - - -
B. be - ne - di - ce - -
Org.

Detailed description: This is a page of a musical score, page 5, starting at measure 25. It features a choir with four parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with an Organ (Org.). The lyrics are in Latin: "ge - ne - ra - ti - o rec - to - rum Be - ne - di - ce -". The Soprano and Alto parts have a melodic line with a slur over the first two measures. The Tenor and Bass parts have a more rhythmic line. The Organ part provides harmonic support with chords and a melodic line in the right hand. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics are placed below the corresponding vocal staves.

31

S. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius:

S. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius:

A. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius: et jus

T. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius: et jus

S. tur.

A. tur.

T. tur.

B. tur.

S. tur.

A. tur.

T. tur.

B. tur.

Org.

36

S. et jus - ti - ti - a e - - ius ma-net in sae -
S. et jus - ti - ti - a e - ius ma - net in
A. ti - ti - a e - ius ma - net in
T. ti - ti - a e - ius, e - ius ma - net in
S. et jus - ti - ti - a e - ius
A. et jus - ti - ti - a e - ius
T. et jus - ti - ti - a e - ius, e - ius, e - ius
B. et jus - ti - ti - a e - ius, e - ius
S. Et jus - ti - ti - a e - ius
A. Et jus - ti - ti - a e - ius
T. et jus - ti - ti - a e - ius, e - ius, e - ius
B. et jus - ti - ti - a e - ius, e - ius
Org.

41

S. cu-lum sae - cu - li. Ex - or - tum est in te - ne - bris

S. sae - cu - lum sae - cu - li. Ex - or - tum est in te - ne - bris

A. sae - cu - lum sae - cu - li. Ex - or - tum est in te - ne - bris

T. sae - cu - lum sae - cu - li. Ex - or - tum est in te - ne - bris

S. ex - or - tum est in te - ne - bris lu - men rec -

A. ex - or - tum est in te - ne - bris lu - men rec -

T. ex - or - tum est in te - ne - bris lu - men rec -

B. ex - or - tum est in te - ne - bris lu - men rec -

S. ex - or - tum est in te - ne - bris

A. ex - or - tum est in te - ne - bris

T. ex - or - tum est in te - ne - bris

B. ex - or - tum est in te - ne - bris

Org.

46

S. - - - - -
S. - - - - -
A. - - - - -
T. - - - - -
S. - tis: mi - se - ri - cors, et mi - se - ra - tor, et jus - tus, et
A. - tis: mi - se - ri - cors, et mi - se - ra - tor, et
T. - tis: mi - se - ri - cors et mi - se - ra - tor et jus -
B. - tis: mi - se - ri - cors, et mi - se - ra - tor, et
S. - - - - -
A. - - - - -
T. - - - - -
B. - - - - -
Org. - - - - -

52

S. Ju - cun-dus ho - mo

S. Ju - cun-dus ho - mo

A. Ju - cun-dus ho - mo qui mi-se-

T. Ju - cun-dus ho - mo

S. — jus - tus. Ju - cun-dus ho - mo

A. jus - tus. Ju - cun-dus ho - mo

T. tus, jus - tus. Ju - cun-dus ho - mo

B. jus - tus. Ju - cun-dus ho - mo

S. Ju - cun-dus ho - mo

A. Ju - cun-dus ho - mo

T. Ju - cun-dus ho - mo

B. Ju - cun-dus ho - mo

Org.

57

S. qui mi-se-re-tur et com-mo-dat dis -

S. qui mi-se-re-re et com - mo-dat

A. re-tur et com - mo-dat

T. qui mi-se-re-tur et com - mo-dat

S. dis - po-net ser-mo-nes su - os, ser - mo-nes

A. dis - po-net ser - mo - nes su -

T. dis - po-net ser-mo-nes su -

B. dis - po-net ser-mo-nes

S.

A. dis -

T.

B.

Org.

S. po - net ser - mo - nes su - os in ju - di - ci -
 S. in ju - di - ci -
 A. in ju - di - ci -
 T. in ju - di - ci -
 S. su - os in ju - di - ci -
 A. os in ju - di - ci -
 T. os in ju - di -
 B. su - os in ju - di - ci -
 S. dis - po - net ser - mo - nes su - os in ju - di -
 A. po - net ser - mo - nes su - os in ju - di - ci -
 T. dis - po - net ser - mo - nes su - os in ju - di - ci -
 B. Dis - po - net ser - mo - nes su - os in ju - di - ci -
 Org.

66

o. Qui-a in e - ter - num non com - mov - ve - - bi -

o. Qui-a in e - ter - num non com - mov - ve - - bi -

o. Qui-a in e - ter - num non com - mo - be - bi -

o. Qui-a in e - ter - num non com - mo - ve - - bi -

- o. Qui-a in e - ter - num non com-mo - ve - bit -

- o. Qui-a in e - ter - num non com-mo - ve -

- ci - o. Qui-a in e - ter - num non com-mo - ve - bi -

o. Qui-a in e - ter - num non com-mo - ve - bi -

- ci - o. Qui-a in e - ter - num non com-mo - ve - bi -

o. Qui-a in e - ter - num non com-mo - ve - bi -

- o. Qui-a in e - ter - num non com-mo - ve - bi -

o. Qui-a in e - ter - num non com-mo - ve - bi -

Org.

72

S.
tur. In me - mo - ri - a ae -

S.
tur. In me mo - ri - a ae -

A.
tur. In me mo - ri - a, in me - mo - ri -

T.
tur. In me - mo - ri - a, in me - mo - ri - a e -

S.
tur.

A.
- bi-tur.

T.
tur.

B.
tur.

S.
tur.

A.
tur.

T.
tur.

B.
tur.

Org.

78

S. ter - na e - rit ju -

S. ter - na e - rit ju - - -

A. a e - ter - na e - rit jus - tus, e -

T. ter - na e - rit jus - - - tus e -

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

Org. - - - - -

S.

S.
tus, e - rit jus - - - tus:

A.

T.

S.

A.

T.

B.

S.

A.

T.

B.

Org.

90

S. ab a - u - di - ti - o - ne ma - la non ti - me -

S. ab a - u - di - ti - o - ne ma - la non ti - me -

A. tus: ab au - di - ti - o - ne ma - la non ti - me -

T. tus: ab au - di - ti - o - ne ma - la non ti - me -

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

Org. - - - - -

96

S. -bit. Con-fir-ma-tum est cor e - ius:

S. bit. Con-fir-ma-tum est cor e - ius:

A. bit. Con-fir-ma-tum est cor e - ius:

T. bit. Con-fir-ma-tum est cor e - ius:

S. Pa - ra - tum cor e - ius

A. Pa - ra - tum cor e - ius

T. Pa - ra - tum cor e - ius

B. Pa - ra - tum cor e - ius

S. spe - ra - re in Do-mi-no. Non

A. spe - ra - re in Do-mi-no. Non

T. spe - ra - re in Do-mi-no. Non

B. spe - ra - re in Do-mi-no. Non

Org.

100

S. non com-mo - ve - bi - tur do - nec des - pi - ci - at

S. non com-mo - ve - bit - tur do - nec des - pi - ci - at

A. non com-mo - ve - bit - tur do - nec des - pi - ci - at

T. non com-mo - ve - bit - tur do - nec des - pi - ci - at

S. non com-mo - ve - bit - tur do - nec des - pi - ci - at

A. non com-mo - ve - bit - tur do - nec des - pi - ci - at

T. non com-mo - ve - bit - tur do - nec des - pi - ci - at

B. non com-mo - ve - bi - tur do - nec des - pi - ci - at

S. com-mo - ve - bi - tur do - nec des - pi - ci - at

A. com-mo - ve - bi - tur do - nec des - pi - ci - at

T. com-mo - ve - bi - tur do - nec des - pi - ci - at

B. com-mo - ve - bi - tur do - nec des - pi - ci - at

Org.

105

S. i - ni - mi - cos su - os.

S. i - ni - mi - cos su - os.

A. i - ni - mi - cos su - os.

T. i - ni - mi - cos su - os.

S. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

A. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

T. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

B. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

S. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

A. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

T. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

B. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

Org.

110

S.

S.

A.

T.

S. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - nu e - ius ex - al -

A. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - nu e - ius ex - al -

T. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - nu e - ius ex - al -

B. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - no e - ius ex - al -

S. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - no e - ius ex - al -

A. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - no e - ius ex - al -

T. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - no e - ius ex - al -

B. bus:jus-ti-ti-a e - ius ma-net in se-cu-lum se - cu - li, cor - no e - ius ex - al -

Org.

S. Pec - ca - tor vi - de -
S. Pec - ca - tor vi - de -
A. Pec - cat - tor vi - de -
T. Pec - ca - tor vi - de -
S. ta - bi - tur in glo - ri - a.
A. ta - bi - tur in glo - ri - a.
T. ta - bi - tur in glo - ri - a.
B. ta - bi - tur in glo - ri - a.
S. ta - bi - tur in glo - ri - a.
A. ta - bi - tur in glo - ri - a.
T. ta - bi - tur in glo - ri - a.
B. ta - bi - tur in glo - ri - a.
Org.

121

S. - bit, et i - ra - sce - tur, den - ti - bus
S. - bit, et i - ra - sce - tur, den - ti - bus su - is
A. - bit, et i - ra - sce - tur, den - ti - bus
T. - bit, et i - ra - sce - tur, den - ti - bus su - is
S. et i - ra - sce - tur
A. et i - ra - sce - tur
T. et i - ra sce - tur
B. et i - ra - sce - tur
S. et i - ra - sce - tur
A. et i - ra - sce - tur
T. et i - ra - sce - tur
B. et i - ra - sce - tur
Org.

su - is fre - met et ta - be - cet:
fre-met et ta - be - - - cet:
su - is fre-met et ta - be - cet:
fre - met et ta - be - cet:
de - si - de - ri -
de - si - de - ri -
de - - si -
de - si - de - ri -
de - si -
de - si -
de - si -
de - si -
de - si -

Org.

Detailed description: This is a page of a musical score for a choir and organ. It features ten vocal staves (Soprano, Alto, Tenor, Bass) and one organ staff. The lyrics are in Latin and are distributed across the vocal parts. The organ part provides harmonic support. The score is written in a common time signature and includes various musical notations such as notes, rests, and slurs.

131

S. de - si - de - ri - um
S. de - si - de - ri - um
A. de - si - de - ri - um
T. de - si - de - ri - um
S. um pec - ca - to - -
A. um pec - ca - to - -
T. de - ri - um pec - ca - to - -
B. um pec - ca - to - -
S. de - - ri - um pec - ca -
A. de - ri - um, de - si - de - ri - um pec - ca -
T. de - ri - um pec - ca -
B. de - ri - um pec - ca -
Org.

135

S. pec - ca - to - rum pe - ri - bit,

S. pec - ca - to - rum pe - ri - bit,

A. pec - ca - to - rum pe - ri - bit,

T. pec - ca - to - rum pe - ri - bit,

S. rum pe - ri - bit pe - ri - bit

A. rum pe - ri - bit pe - ri - bit

T. - - rum pe - ri - - -

B. rum pe - ri - bit pe - ri - bit

S. to - - rum pe - ri - bit

A. to - rum, pec - ca - to - rum pe - ri - bit

T. to - - rum pe - ri - bit

B. to - - rum pe - ri - bit

Org.

140

S. pe - ri - bit. Glo - ri - a

S. pe - ri - bit. Glo - ri - a Pa -

A. pe - ri - bit. Glo - ri - a

T. pe - ri - bit. Glo - ri - a Pa -

S. pe - ri - bit.

A. pe - ri - bit.

T. bit.

B. pe - ri - bit.

S. pe - ri - bit.

A. pe - ri - bit.

T. pe - ri - bit.

B. pe - ri - bit.

Org.

146

S. Pa - - tri, et Fi - li - o,
S. - tri, et Fi - li - o, et Fi - li-o
A. a Pa - - - - -
T. - tri et fi - li - o, et fi - li-o
S. Glo - ri - a Pa - - tri et Fi - li - o
A. Glo - ri - a Pa - - tri
T. Glo - ri - a Pa - - tri et Fi - li - o
B. Glo - ri - a Pa - - tri et Fi - li - o
S. Glo - ri - a
A. Glo - ri - a
T. Glo - ri - a
B. Glo - ri - a Pa - -
Org.

152

S. et Fi - li - o,

S. et Fi - li - o,

A. tri et Fi - li - o,

T. et fi - li - o,

S. et fi - li - o,

A. et Fi - li - o,

T. et Fi - li - o,

B. et Fi - li - o,

S. Glo - ri - a Pa - tri et Fi - li - o,

A. Pa - tri et Fi - li - o, et Fi - li - o,

T. Glo - ri - a Pa - tri et Fi - li - o, et Fi - li - o,

B. - tri et Fi - li - o, et Fi - li - o,

Org.

Detailed description: This is a page of a musical score for a choir and organ. It features ten vocal staves (Soprano, Alto, Tenor, Bass) and one organ staff. The music is in a minor key, indicated by the key signature of one flat. The lyrics are in Latin, including 'et Fili-o', 'Gloria Patri et Fili-o', and 'et Fili-o'. The organ part provides harmonic support with chords and melodic lines. The page number '152' is at the top left, and '29' is at the top right.

30

158

et Spi - ri - tu - i San - cto:
et Spi - ri - tu - i San - cto:
et Spi - ri - tu - i San - cto:
et Spi - ri - tu - i San - cto:
Si-cut e - rat in prin
Si-cut e - rat in prin
Si-cut e - rat in prin
Si-cut e - rat in prin

Org.

164

S. Si-cut e - rat in prin - ci - pi - o,
S. Si-cut e - rat in prin - ci - pi - o,
A. Si-cut e - rat in prin - ci - pi - o,
T. Si-cut e - rat in prin - ci - pi - o,
S. ci - pi - o, et
A. ci - pi - o, et
T. ci - pi - o, et
B. ci - pi - o, et
S. Si-cut e - rat in prin - ci - pi - o
A. Si-cut e - rat in prin - ci - pi - o
T. Si-cut e - rat in prin - ci - pi - o
B. Si-cut e - rat in prin - ci - pi - o
Org.

S. et in sae-cu-la sae-cu - lo - rum.

S. et in sae-cu-la sae-cu - lo - rum.

A. et in sae-cu-la sae-cu - lo - rum.

T. et in sae-cu-la sae-cu - lo - rum.

S. nunc et sem - per se-cuj

A. nunc et sem - per se-cu-

T. nunc et sem - per se-cu-

B. nunc et sem - per se-cu-

S. et nunc et sem - per

A. et nunc et sem - per

T. et nunc et sem - per

B. et nunc et sem - per

Org.

173

S. sae-cu - lo - rum. A - men. Sae - cu -
S. sae-cu - lo - rum. A - men. Sae - cu -
A. sae-cu - lo - rum. A - men. Sae - cu -
T. sae-cu - lo - rum. A - men. Sae - cu -
S. lo - rum, A - men. Se - cu -
A. lo - rum, A - men. Se - cu -
T. lo - rum, A - men. Se - cu -
B. lo - rum, A - men. Se - cu -
S. se - cu - lo - rum, A - men. Se - cu -
A. se - cu - lo - rum, A - men. Se - cu -
T. se - cu - lo - rum, A - men. Se - cu -
B. se - cu - lo - rum, A - men. Se - cu -
Org.

177

S. lo - rum, A - - men.

S. lo - rum, A - - men.

A. lo - rum, A - - men.

T. lo - rum, A - - men.

S. lo - rum, A - - men.

A. lo - rum, A - - men.

T. lo - rum, A - - men.

B. lo - rum, A - - men.

S. lo - rum, A - - men.

A. lo - rum, A - - men.

T. lo - rum, A - - men.

B. lo - rum, A - - men.

Org.

181

S.
S.
A.
T.
S.
A.
T.
B.
S.
A.
T.
B.
Org.

A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men.
A - - - - - men,
A - - - - - men.
A - - - - - men,
A - - - - - men.
A - - - - - men.
A - - - - - men.

Beatus Vir

MIGUEL MATEO DALLO Y LANA (1650-1705)
Jeremy Mims, ed.

The musical score is written in 2/2 time and consists of 12 measures. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the first measure with the lyrics "Be - a - tus vir". In the second measure, they continue with "a - tus vir". In the third measure, they sing "qui ti - met Do - mi -". In the fourth measure, they sing "a - tus vir". In the fifth measure, they sing "qui ti - met Do - mi -". In the sixth measure, they sing "a - tus vir". In the seventh measure, they sing "qui ti - met Do - mi -". In the eighth measure, they sing "a - tus vir". In the ninth measure, they sing "qui ti - met Do - mi -". In the tenth measure, they sing "a - tus vir". In the eleventh measure, they sing "qui ti - met Do - mi -". In the twelfth measure, they sing "a - tus vir". The Organ part provides accompaniment throughout the piece, starting with a chord in the first measure and continuing with a rhythmic pattern of chords and single notes.

7

S. num in man - da - tis e - - ius vo - let ni -

S. num in man - da - tis e - - ius vo - let ni -

A. num in man - da - tis e - ius vo - - let

T. num in man - da - tis e - - ius vo - let ni -

S. Vo - let

A. Vo - let

T. Vo - let

B. Vo - let

S. Vo - let

A. Vo - let

T. Vo - let

B. Vo - let

Org.

13

S. - mis. Po - tens in ter - ra

S. - mis. Po - tens in ter - ra

A. ni - mis. Po - tens in ter - ra

T. - mis. Po - tens in ter - ra

S. ni - mis. Po - tens in ter - ra

A. ni - mis. Po - tens in ter - ra

T. ni - mis. Po - tens in ter - ra

B. ni - mis. Po - tens in ter - ra

S. ni - mis. Po - tens in ter - - - ra e - rit se -

A. ni - mis. Po - tens in ter - ra e - rit

T. ni - - mis. Po - tens in ter - ra e - rit

B. ni - mis. Po - tens in ter - ra e - rit

Org.

19

S. - - - - -

S. - - - - - ge - ne -

A. - - - - -

T. - - - - -

S. - - - - - ge - ne - ra - ti - o rec -

A. - - - - - ge - ne - ra - ti - o rec -

T. - - - - - ge - ne - ra - ti - o rec -

B. - - - - - Ge - ne - ra - ti - o rec -

S. - men e - ius: ge - - ne - ra - - ti -

A. se - men e - ius: ge - ne - ra - ti - o rec - to - rum

T. se - men e - ius: ge - ne - ra - ti - o rec - to - - - rum

B. se - men e - ius: ge - ne - ra - ti - o rec - to - - - rum

Org.

25

S. ge - ne - ra - ti - o rec - to - rum Be - ne - di - ce -

S. ra - ti - o rec - to - rum Be - ne - di - ce -

A. ge - ne - ra - ti - o rec - to - rum Be - ne - di - ce -

T. ge - ne - ra - ti - o rec - to - rum Be - ne - di - ce -

S. -to - rum Be - ne - di - ce -

A. to - - rum Be - ne - di ce -

T. to - - rum Be - ne - di ce -

B. to - - rum Be - ne - di - ce -

S. o rec - to - - rum be - ne - di - ce -

A. be - ne - di - ce - - -

T. be - ne - di - ce - - -

B. be - ne - di - ce -

Org.

31

S. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius:

S. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius:

A. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius: et jus

T. tur. Glo - ri - a et di - vi - ti - ae in do - mo e - ius: et jus

S. tur.

A. tur.

T. - tur.

B. tur.

S. tur.

A. tur.

T. tur.

B. tur.

Org.

36

S. et jus - ti - ti - a e - - ius ma-net in sae -

S. et jus - ti - ti - a e - ius ma - net in

A. ti - ti - a e - - ius ma - net in

T. ti - ti - a e - ius, e - ius ma - net in

S. et jus - ti - ti - a e - ius

A. et jus - ti - ti - a e - ius

T. et jus - ti - ti - a e - ius, e - ius, e - ius

B. et jus - ti - ti - a e - ius, e - ius

S. Et jus - ti - ti - a e - ius

A. Et jus - ti - ti - a e - ius

T. et jus - ti - ti - a e - ius, e - ius, e - ius

B. et jus - ti - ti - a e - ius, e - ius

Org.

41

S. cu-lum sae - cu - li. Ex - or - tum est in te - ne - bris

S. sae-cu-lum sae - cu - li. Ex - or - tum est in te - ne - bris

A. sae-cu-lum sae - cu - li. Ex - or - tum est in te - ne - bris

T. sae-cu-lum sae - cu - li. Ex - or - tum est in te - ne - bris

S. ex - or - tum est in te - ne - bris lu-men rec -

A. ex - or - tum est in te - ne - bris lu-men rec -

T. ex - or - tum est in te - ne - bris lu-men rec -

B. ex - or - tum est in te - ne - bris lu-men rec -

S. ex - or - tum est in te - ne - bris

A. ex - or - tum est in te - ne - bris

T. ex - or - tum est in te - ne - bris

B. ex - or - tum est in te - ne - bris

Org.

46

S. - - - - -

S. - - - - -

A. - - - - -

T. - - - - -

S. *(b)* - tis: mi - se - ri - cors, et mi - se - ra - tor, et jus - tus, et

A. - tis: mi - se - ri - cors, et mi - se - ra - tor, et

T. - tis: mi - se - ri - cors et mi - se - ra - tor et jus -

B. - tis: mi - se - ri - cors, et mi - se - ra - tor, et

S. - - - - -

A. - - - - -

T. - - - - -

B. - - - - -

Org.

S. Ju - cun-dus ho - mo

S. Ju - cun-dus ho - - mo

A. Ju - cun-dus ho - - mo qui mi-se-

T. Ju - cun-dus ho - mo

S. — jus - tus. Ju - cun-dus ho - mo

A. jus - tus. Ju - cun-dus ho - mo

T. tus, jus - tus. Ju - cun-dus ho - mo

B. jus - - tus. Ju - cun-dus ho - mo

S. Ju - cun-dus ho - mo

A. Ju - cun-dus ho - mo

T. Ju - cun-dus ho - mo

B. Ju - cun-dus ho - mo

Org.

57

S. qui mi-se - re - tur et com - mo - dat dis -

S. qui mi-se - re - re et com - mo - dat

A. re - tur et com - mo - dat

T. qui mi-se-re - tur et com - mo - dat

S. dis - po - net ser - mo - nes su - os, ser - mo - nes

A. dis - po - net ser - mo - nes su -

T. dis - po - net ser - mo - nes su -

B. dis - po - net ser - mo - nes

S.

A. dis -

T.

B.

Org.

61

S. po - net ser - mo - nes su - os in ju - di - ci -

S. in ju - di - ci -

A. in ju - di - ci -

T. in ju - di - ci -

S. su - os in ju - di - ci -

A. os in ju - di - ci -

T. os in ju - di -

B. su - os in ju - di - ci -

S. dis - po - net ser - mo - nes su - os in ju - di -

A. po - net ser - mo - nes su - os in ju - di - ci -

T. dis - po - net ser - mo - nes su - os in ju - di - ci -

B. Dis - po - net ser - mo - nes su - os in ju - di - ci -

Org.

66

S. o. Qui-a in e - ter - num non com - mov - ve - - bi -

S. o. Qui-a in e - ter - num non com - mov - ve - - bi -

A. o. Qui-a in e - ter - num non com - mo - be - bi -

T. o. Qui-a in e - ter - num non com - mo - ve - - bi -

S. - o. Qui-a in e - ter - num non com-mo - ve - bit -

A. - o. Qui-a in e - ter - num non com-mo - ve -

T. - ci - o. Qui-a in e - ter - num non com-mo - ve - bi -

B. o. Qui-a in e - ter - num non com-mo - ve - bi -

S. - ci - o. Qui-a in e - ter - num non com-mo - ve - bi -

A. o. Qui-a in e - ter - num non com-mo - ve - bi -

T. - o. Qui-a in e - ter - num non com-mo - ve - bi -

B. o. Qui-a in e - ter - num non com-mo - ve - bi -

Org.

72

S. tur. In me - mo - ri - a ae -

S. tur. In me mo - ri - a ae -

A. tur. In me mo - ri - a, in me - mo - ri -

T. tur. In me - mo - ri - a, in me - mo - ri - a e -

S. tur.

A. - bi-tur.

T. tur.

B. tur.

S. tur.

A. tur.

T. tur.

B. tur.

Org.

78

S. ter - na e - rit ju -
S. ter - na e - rit ju - - -
A. a e - ter - na e - rit jus - tus, e -
T. ter - na e - rit jus - - - tus e -
S. - - -
A. - - -
T. - - -
B. - - -
S. - - -
A. - - -
T. - - -
B. - - -
Org.

84

S. tus, e - rit jus - tus: _____

S. tus, _____ e - rit jus - - - tus:

A. rit jus tus, e - rit jus

T. - rit jus - tus, e - rit jus - - -

S. _____

A. _____

T. _____

B. _____

S. _____

A. _____

T. _____

B. _____

Org.

90

S. ab a - u - di - ti - o - ne ma - la non ti - me -

S. ab a - u - di - ti - o - ne ma - la non ti - me -

A. tus: ab au - di - ti - o - ne ma - la non ti - me -

T. tus: ab au - di - ti - o - ne ma - la non ti - me -

S.

A.

T.

B.

S.

A.

T.

B.

Org.

96

S. *-bit.* Con-fir-ma-tum est cor e - ius:

S. *bit.* Con-fir-ma-tum est cor e - ius:

A. *bit.* Con-fir-ma-tum est cor e - ius:

T. *bit.* Con-fir-ma-tum est cor e - ius:

S. Pa - ra - tum cor e - ius

A. Pa - ra - tum cor e - ius

T. Pa - ra - tum cor e - ius

B. Pa - ra - tum cor e - ius

S. spe - ra - re in Do-mi-no. Non

A. spe - ra - re in Do-mi-no. Non

T. spe - ra - re in Do-mi-no. Non

B. spe - ra - re in Do-mi-no. Non

Org.

100

S. non com-mo - ve - bi - tur do - nec des - pi - ci - at

S. non com-mo - ve - bit - tur do - nec des - pi - ci - at

A. non com-mo - ve - bit - tur do - nec des - pi - ci - at

T. non com-mo - ve - bit - tur do - nec des - pi - ci - at

S. non com-mo - ve - bit - tur do - nec des - pi - ci - at

A. non com-mo - ve - bit - tur do - nec des - pi - ci - at

T. non com-mo - ve - bit - tur do - nec des - pi - ci - at

B. non com-mo - ve - bi - tur do - nec des - pi - ci - at

S. com-mo - ve - bi - tur do - nec des - pi - ci - at

A. com-mo - ve - bi - tur do - nec des - pi - ci - at

T. com-mo - ve - bi - tur do - nec des - pi - ci - at

B. com-mo - ve - bi - tur do - nec des - pi - ci - at

Org.

Detailed description: This is a page of a musical score, page 19, starting at measure 100. It features a choral setting with four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and an Organ (Org.) part. The lyrics are in Latin: "non com-mo - ve - bi - tur do - nec des - pi - ci - at". The vocal parts are arranged in a choir setting, with the Soprano and Alto parts starting with a rest in the first measure. The Organ part provides harmonic support with chords and a melodic line in the bass. The score is written in a standard musical notation with a treble clef for the voices and a grand staff for the organ.

105

S. i - ni - mi - cos su - os.

S. i - ni - mi - cos su - os.

A. i - ni - mi - cos su - os.

T. i - ni - mi - cos su - os.

S. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

A. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

T. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

B. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

S. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

A. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

T. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

B. i - ni - mi - cos su - os. Dis - per - sit, de - dit pau - pe - ri -

Org.

S. Pec - ca - tor vi - de -
 S. Pec - ca - tor vi - de -
 A. Pec - cat - tor vi - de -
 T. Pec - ca - tor vi - de -
 S. ta - bi - tur in glo - ri - a.
 A. ta - bi - tur in glo - ri - a.
 T. ta - bi - tur in glo - ri - a.
 B. ta - bi - tur in glo - ri - a.
 S. ta - bi - tur in glo - ri - a.
 A. ta - bi - tur in glo - ri - a.
 T. ta - bi - tur in glo - ri - a.
 B. ta - bi - tur in glo - ri - a.
 Org.

121

S. - bit, et i - ra - sce - tur, den-ti-bus

S. - bit, et i - ra - sce - tur, den-ti-bus su - is

A. - bit, et i - ra - sce - tur, den-ti-bus

T. - bit, et i - ra - sce - tur, den-ti-bus su - is

S. et i - ra - sce - tur

A. et i - ra - sce - tur

T. et i - ra sce - tur

B. et i - ra - sce - tur

S. et i - ra - sce - tur

A. et i - ra - sce - tur

T. et i - ra - sce - tur

B. et i - ra - sce - tur

Org. et i - ra - sce - tur

S. su - is fre - met et ta - be - cet:

S. fre-met et ta - be - - - cet:

A. su - is fre- met. et ta - be - cet:

T. fre - met et ta - be - cet:

S. de - si - de - ri -

A. de - si - de - ri -

T. de - si -

B. de - si - de - ri -

S. de - si -

A. de - si -

T. de - si -

B. de - si -

Org.

Detailed description: This is a musical score for a choir and organ. It consists of 12 staves. The first four staves are for Soprano (S.), Soprano (S.), Alto (A.), and Tenor (T.). The next four staves are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The final staff is for the Organ (Org.). The lyrics are in Latin and are written below the vocal staves. The organ part is written in a grand staff (treble and bass clefs). The music is in a common time signature and features various rhythmic patterns, including quarter notes, eighth notes, and rests.

131

S. de - si - de - ri - um

S. de - si - de - ri - um

A. de - si - de - ri - um

T. de - si - de - ri - um

S. um pec - ca - to - -

A. um pec - ca - to - -

T. de - ri - um pec - ca - to - -

B. um pec - ca - to - -

S. de - - ri - um pec - ca -

A. de - ri - um, de - si - de - ri - um pec - ca -

T. de - ri - um pec - ca -

B. de - ri - um pec - ca -

Org.

135

S. pec - ca - to - rum pe - ri - bit,
S. pec - ca - to - rum pe - ri - bit,
A. pec - ca - to - rum pe - ri - bit,
T. pec - ca - to - rum pe - ri - bit,
S. rum pe - ri - bit pe - ri - bit
A. rum pe - ri - bit pe - ri - bit
T. - - - rum pe - ri - - -
B. rum pe - ri - bit pe - ri - bit
S. to - - rum pe - ri - bit
A. to - rum, pec - ca - to - rum pe - ri - bit
T. to - - rum pe - ri - bit
B. to - - rum pe - ri - bit
Org.

140

S. pe - ri - bit. Glo - ri - a

S. pe - ri - bit. Glo - ri - a Pa -

A. pe - ri - bit. Glo - ri - a

T. pe - ri - bit. Glo - ri - a Pa -

S. pe - ri - bit.

A. pe - ri - bit.

T. - bit.

B. pe - ri - bit.

S. pe - ri - bit.

A. pe - ri - bit.

T. pe - ri - bit.

B. pe - ri - bit.

Org.

146

S. Pa - - tri, et Fi - li - o,

S. - tri, et Fi - li - o, et Fi - li - o

A. a Pa - - - - -

T. -tri et fi - li - o, et fi - li - o

S. Glo - ri - a Pa - - - tri et

A. Glo - ri - a Pa -

T. Glo - ri - a Pa - - tri et Fi - li - o

B. Glo - ri - a Pa - - - tri et Fi -

S.

A.

T.

B. Glo - ri - a

Org.

Detailed description: This is a page of a musical score for a SATB choir and organ. The page is numbered 28 at the top left and 146 at the top of the first staff. The score is arranged in a grand staff format. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The organ part is labeled 'Org.' and is written in a grand staff (treble and bass clefs). The lyrics are in Latin: 'Pa - - tri, et Fi - li - o, - tri, et Fi - li - o, et Fi - li - o a Pa - - - - - -tri et Glo - ri - a Pa - Glo - ri - a Pa - - tri et Fi - li - o Glo - ri - a Pa - - - tri et Fi - Glo - ri - a'. The organ part provides harmonic support with chords and moving lines in both hands.

151

S. et Fi - li -
S. et Fi - li -
A. tri et Fi - li -
T. et fi - li -
S. Fi - li - o et fi - li -
A. - tri et Fi - li -
T. et Fi -
B. li - o et Fi - li -
S. Glo - ri - a Pa - tri et Fi - li -
A. Glo - ri - a Pa - tri et Fi - li - o, et Fi - li -
T. Glo - ri - a Pa - tri et Fi - li - o, et Fi - li -
B. Pa - tri et Fi - li - o, et Fi - li -
Org.

157

S. - o, et Spi - ri - tu - i San - cto:

S. - o, et Spi - ri - tu - i San - cto:

A. o, et Spi - ri - tu - i San - cto:

T. o, et Spi - ri - tu - i San - cto:

S. o, Si-cut

A. o, Si-cut

T. - li - o, Si-cut

B. o, Si-cut

S. o,

A. o,

T. o,

B. o,

Org.

163

S. Si - cut e - rat in prin -
S. Si - cut e - rat in prin -
A. Si - cut e - rat in prin -
T. Si - cut e - rat in prin -
S. e - rat in prin - ci - pi - o,
A. e - rat in prin - ci - pi - o,
T. e - rat in prin - ci - pi - o,
B. e - rat in prin - ci - pi - o,
S. Si - cut e - rat in prin - ci - pi - o
A. Si - cut e - rat in prin - ci - pi - o
T. Si - cut e - rat in prin - ci - pi - o
B. Si - cut e - rat in prin - ci - pi - o
Org.

S. ci - pi - o, et in sae - cu - la sae - cu -

S. ci - pi - o, et in sae - cu - la sae - cu -

A. ci - pi - o, et in sae - cu - la sae - cu -

T. ci - pi - o, et in sae - cu - la sae - cu -

S. et nunc et sem - per

A. et nunc et sem - per

T. et nunc et sem - per

B. et nunc et sem - per

S. et nunc et sem - per

A. et nunc et sem - per

T. et nunc et sem - per

B. et nunc et sem - per

Org.

172

S. lo - rum. sae-cu - lo-rum. A -

S. -lo - rum. sae-cu - lo - rum. A -

A. lo - rum. sae-cu - lo - rum. A -

T. lo - rum. sae-cu - lo - rum. A -

S. se-cuj - lo - rum, A - men.

A. se-cu - lo - rum, A - men.

T. se-cu - lo-rum, A - men.

B. se-cu - lo - rum, A - men.

S. se-cu - lo - rum, A - men.

A. se-cu - lo - rum, A - men.

T. se-cu - lo-rum A - men.

B. se-cu - lo - rum, A - men.

Org.

176

S. men. Sae - cu - lo - rum, A - - men.

S. men. Sae - cu - lo - rum, A - - men.

A. men. Sae - cu - lo - rum, A - - men.

T. men. Sae - cu - lo - rum, A - - men.

S. Se - cu - lo - rum, A - - men.

A. Se - cu - lo - rum, A - - men.

T. Se - cu - lo - rum, A - - men.

B. Se - cu - lo - rum, A - - men.

S. Se - cu - lo - rum, A - - men.

A. Se - cu - lo - rum, A - - men.

T. Se - cu - lo - rum, A - - men.

B. Se - cu - lo - rum, A - - men.

Org.

A musical score for voices and organ. The score consists of 13 staves. The first 12 staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The 13th staff is for the Organ (Org.). The lyrics are "A - - - - - men." repeated across the staves. The organ part features a melodic line in the right hand and a bass line in the left hand.

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Vitae

A diverse musician, Jeremy Mims is a conductor, pianist, violinist, and vocalist. Currently, he is on faculty at Whitman College, where he conducts the Chamber Singers, Chorale, and the Orchestra, as well as teaches conducting. Prior to coming to Walla Walla, Mr. Mims served as conductor of Canticum Novum, an undergraduate chamber choir at the University of Missouri-Kansas City Conservatory of Music and Dance. At the same institution, he taught undergraduate conducting and played for two of the choirs on campus.

Before moving to Kansas City, Mr. Mims headed a successful choral department at Eastwood High School in El Paso. Mims collaborated with the theatre and dance teachers in implementing a music theater class, consisting of students from all three disciplines. Prior to teaching choir and piano, he taught orchestra to 150 children, grades 1 to 6, also in El Paso. Here he was able to combine elements of his Suzuki background with traditional orchestral instruction. Mims is a strong advocate of church music, evidenced in his service in churches in El Paso, Kansas City, and Abilene.

Mr. Mims enjoys his involvements in the theatre as well, having served as musical director of shows for the Civic Opera Theatre of Kansas City and UMKC and assisted with others with Hardin-Simmons University and Abilene Opera Association. In the past few years, he has conducted performances of *Don Pasquale*, *I Pagliacci*, *The Mystery of Edwin Drood*, *Quilters*, *Les Miserables*, and *Working*. He has also prepared choruses for *Peter Pan*, *Die Fledermaus*, and *La Boheme*. He was involved with

productions of *Anything Goes*, *Don Giovanni*, *All-American*, *Tosca*, and *Most Happy Fella*.

An active performer, Jeremy Mims has served as accompanist for high school all-region choirs, UMKC choirs, Hardin-Simmons University Concert Choir, Louisiana and Texas Baptist All-State Youth Choirs, Master's Singers, and Texas Music Educators Association All-State Men's Choir. He has also served as clinician for honor and church choirs in Texas. Mr. Mims has sung with several choirs and choruses, including the Simon Carrington Chamber Singers, the Kansas City Collegium Vocale, El Paso Chamber Choir and the Bruce Nehring Consort. As a violinist, Mr. Mims has been a member of the El Paso Symphony, the Abilene Philharmonic, and the Abilene Collegiate Orchestra.

Mr. Mims received the Bachelor of Music degree and Master of Music degree in Choral Conducting from Hardin-Simmons University. His primary conducting professors have been Dr. Loyd Hawthorne and Dr. Ryan Board, though he also has had master classes with Simon Carrington, Charles Robinson, Steve Davis, Robert Olsen, John Dickson, David Hill, and Gary Lewis. Mims has completed the course work for the Doctorate of Musical Arts in Conducting at the University of Missouri-Kansas City Conservatory of Music and Dance.