

JAMES (SANTA FE) GALLOWAY'S *ALABADO* AND THE  
MUSICAL TRADITIONS OF THE PENITENTES

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Dissertation Prepared for the Degree of  
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

December 2011

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Weidman-Winter, Rebecca. James (Santa Fe) Galloway's *Alabado* and the Musical Traditions of the Penitentes. Doctor of Musical Arts (Performance), December 2011, 55 pp., 1 table, 37 musical examples, references, 39 titles.

This dissertation explores the musical traditions of the Penitentes of New Mexico and how these traditions influenced James (Santa Fe) Galloway's *Alabado* for soprano, alto flute, and piano. Due to geographical isolation and religious seclusion the music of the Penitential Brotherhood is not well known outside of these New Mexican communities. The focus of this study, as pertaining to the music of the Penitentes, is the alabado "Por el rastro de la cruz," and the *pito*, a handmade wooden flute. Included in this paper are transcriptions of pito melodies performed by Vicente Padilla, Cleofes Vigil, Emilio Ortiz, and Reginald Fisher, which have been transcribed by John Donald Robb, William R. Fisher, Reginald Fisher, and Rebecca Weidman-Winter. Few resources are available on Galloway or *Alabado*, an unpublished work, yet the popularity of this piece is apparent from the regular performances at the National Flute Association Conventions and by flutists throughout the United States. This paper represents a significant contribution to the study of *Alabado*, the composer, and how this composition reflects the music, history, and people of New Mexico.

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## ACKNOWLEDGEMENTS

I am grateful to Terri Sundberg, Dr. Bernardo Illari, and Kathleen Reynolds for their guidance, encouragement, and motivation throughout my years at the University of North Texas. To Chelsea Harnish, thank you for your support and inspiration in this research as well as permission to reproduce all musical examples from Alabado contained in this dissertation. For making available the manuscript copies of Alabado, thank you to Gwen Powell, Julie McCoy, and Dr. Christine Potter. I would also like to thank Donna McRae for providing the Trio de Santa Fe recording of Alabado. A special thank you to the University of New Mexico's Center for Southwest Research and the John Donald Robb Musical Trust for providing access to and use of the John Donald Robb Archive of Southwestern Music. Finally, thank you to Dr. Martha Violet for her editorial comments and advice.

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## CHAPTER 1

### INTRODUCTION

In the Southwestern United States, primarily northern New Mexico and southern Colorado, *alabados* act as an integral part of the worship and in some cases the daily activities of the Penitential Brotherhood, a lay religious society.<sup>1</sup> The word *alabado* comes from *alabar* and means “to praise,” yet New Mexican *alabados* are always sung in a sorrowful style.<sup>2</sup> *Alabados* are almost always unaccompanied, the only exception being the *pito*, a wooden flute, which is used as an introduction and between stanzas, of *alabados* sung in Good Friday Processions.<sup>3</sup> Symbolizing the anguish of Mary, the *pito* holds significant religious importance in the music of the Penitentes. Both the Penitential Brotherhood and *alabados* are found in Spain as well as New Mexico; however, the Penitentes and *alabados* of these two locations are no longer directly linked. The New Mexican version of the *alabado* developed separately from the *alabados* in Spain,<sup>4</sup> with most New Mexican *alabados* composed in Mexico or later, in New Mexico.<sup>5</sup>

The Penitential Brotherhood is a branch of the Third Order of St. Francis, originating from the Roman Catholic Church, and is dedicated to community charity and aid.<sup>6</sup> The

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<sup>1</sup> Juan B. Rael, *The New Mexican Alabado: with Transcription of Music by Eleanor Hague*, Stanford: Stanford University Press, 1951, p. 185.

<sup>2</sup> Richard B. Stark, “Dark and Light in Spanish New Mexico,” Liner notes, *Dark and Light in Spanish New Mexico*. New World Records compact disc, 80292, 1995, p 4.

<sup>3</sup> *Dark and Light in Spanish New Mexico*, New World Records CD, 80292, 1995, tracks 1 and 4 demonstrate this traditional use of the *pito*.

<sup>4</sup> Stark, “Dark and Light in Spanish New Mexico,” p 3.

<sup>5</sup> Thomas J. Steele, *The Alabados of New Mexico*, Albuquerque: University of New Mexico Press, 2005, p. 5-6.

<sup>6</sup> Ray John de Aragón, “An Introductory Interpretation of the Penitente Brotherhood, Their Art, and Alabados with a Major Transcription of a Copybook of Alabado Texts,” M.A. Thesis, New Mexico Highlands University, 1986, p. 13. The Penitential Brotherhood is comprised exclusively of men; the women, who are also devoted to community charity, are called *Verónicas*, *Carmelitas*, or *Terceras*, p. 19. Penitentes also provided religious services for the community when priests were not available. Today, the Penitentes are members of the

Penitentes are primarily Hispanic and efforts are made by these members to ensure that their culture retains traditional elements of Spain and their Spanish ancestors, while rejecting the assimilation of anything related to the Indian culture, even though some may be of Indian descent.<sup>7</sup> The preservation of the Spanish heritage is considered to be a direct result of the historical, geographical, and economic isolation experienced by the people of New Mexico.<sup>8</sup> In general, the Penitential Brotherhood is a reclusive society permitting outsiders to observe them only rarely, and even then on a limited basis, which limits the knowledge and exposure of this music outside their communities.

Fairly comprehensive research on the history and music of the Penitentes has been completed from the early 1900s up to the present day.<sup>9</sup> Many *alabado* texts and melodies have been transcribed, recorded, and studied in an effort to preserve what has been considered by many to be a vanishing oral tradition. However, very little research exists on the music of the *pito*. Although the music of the Penitentes exists today, many of the traditions, *alabados*, and practices of the nineteenth and early twentieth centuries have changed and no longer exist in the same form studied in this paper.

This paper focuses on the ways in which James (Santa Fe) Galloway's *Alabado* further preserved the early music and practices of the Penitentes, not by documenting what used to exist, but by allowing the music to exist today through performances for varied audiences. The very specific historical, religious, and musical connotations of the *alabados* and the *pito* are discussed

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Catholic Church but are an independent organization. Ralph C. Taylor, *South of the Border*, Denver: Sage Books, 1963, p. 138-139.

<sup>7</sup> Rael, *The New Mexican Alabado* p. 11.

<sup>8</sup> Marta Weigle in Stark, "Dark and Light in Spanish New Mexico," p 2.

<sup>9</sup> This research includes: Aragón, "An Introductory Interpretation of the Penitente Brotherhood," and Ray John de Aragón, *Hermanos de la Luz-Brothers of the Light*. Santa Fe: Heartfire, 1998; Rael, *The New Mexican Alabado*; and Steele, *The Alabados of New Mexico*.

in this paper. Also explored are the ways Galloway maintained authentic features of the music of the Penitentes and by contrast, the ways he intentionally changed others. The deviations from Penitente musical traditions make this work accessible to an extensive audience, while preserving a tradition of music that has been rapidly diminishing.

## CHAPTER 2

### MUSIC OF NEW MEXICO

#### History and Traditions of the Penitentes

It is difficult to determine when the Penitentes first arrived in New Mexico, but documentation of this society is found as early as 1775.<sup>10</sup> By the early 1800s their numbers had grown considerably, enough for Mexican Bishop Zubiría, on a visit to New Mexico in 1833, to issue a decree condemning the Penitentes, whose largest numbers were found in Santa Cruz, NM. Rather than decreasing in number the Penitentes continued to grow and in 1845, on a return visit, Bishop Zubiría mandated another reading of his earlier decree.<sup>11</sup> Despite the orders of Bishop Zubiría and, later, Bishop Lamy<sup>12</sup> the Penitentes continued to grow and reached their greatest numbers in the later part of the nineteenth century.<sup>13</sup>

As the communities of New Mexico evolved from primarily an Indian/ Hispanic background to one that included more Anglo settlers, the traditions of the Penitentes also changed. Initially, the Penitentes allowed their processions and rituals to be witnessed by anyone in the community.<sup>14</sup> When the common Penitente practice of self-flagellation came under

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<sup>10</sup>Ray John de Aragón, "An Introductory Interpretation of the Penitente Brotherhood, Their Art, and Alabados with a Major Transcription of a Copybook of Alabado Texts," M.A. Thesis, New Mexico Highlands University, 1986, p. 13. From 1775-1776 Fray Francisco Atanasio Domínguez submitted several reports to the Catholic Church on the activities of the Penitentes (referred to as the "flagellant brotherhoods to the penitential Third Order found in New Mexico"). Lorayne Ann Horka-Follick, *Los Hermanos Penitentes*, Los Angeles: Westernlore Press, 1969, pp. 87-88. The author refers to the *Ritch Collection*, by William Gillet Ritch who notes in several local interviews that the Penitentes certainly existed in New Mexico in 1800 and possibly a little earlier.

<sup>11</sup> Aragón, "An Introductory Interpretation of the Penitente Brotherhood," p. 18.

<sup>12</sup> Aragón, "An Introductory Interpretation of the Penitente Brotherhood," p. 18-19.

<sup>13</sup> Marta Weigle, *Brothers of Light, Brothers of Blood*, Albuquerque: University of New Mexico Press, 1976, p. xix.

<sup>14</sup> Juan B. Rael, "New Mexican Spanish Feasts," *California Folklore Quarterly* 1, no. 1 (1942): p. 86. Even in the early 1900s, Rael noted hundreds of observers came during the Penitente procession, some of whom traveled

scrutiny by Bishop Zubiría and, by extension, the Catholic Church and Anglo-Americans started intruding into their practices, the Penitentes gradually withdrew from the public and began their history of seclusion and isolation.<sup>15</sup> The Penitential practice of public processions, including self-flagellation, stems from their belief in public, but anonymous, penance.<sup>16</sup> As more Americans began to closely observe the practices of the Penitentes, their rituals became misunderstood, anonymity was almost impossible, and the safety of the members was compromised. This forced the Penitentes to continue their practices in even more remote locations.<sup>17</sup> The sole exception to their seclusion has been Holy Week, in particular the Good Friday processions, but even then they are wary of observers and outsiders are not permitted to get too close.<sup>18</sup> In recent years, after more than 100 years of declining membership, the number of Penitentes in New Mexico and Southern Colorado is once again growing.<sup>19</sup>

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for days to get there. In contrast, by 1940 “it had almost completely disappeared. Instead of hundreds of persons ...there were fewer than thirty.”

<sup>15</sup> Ralph C. Taylor, *South of the Border*, Denver: Sage Books, 1963, p. 140.

<sup>16</sup> Weigle, *Brothers of Light*, p. 91.

<sup>17</sup> Weigle, *Brothers of Light*, p. 91. “The custom of covering the penitent’s head with a black hood to conceal his identity was often interpreted by outside observers as hiding from the Church and civil officials, or even from employers.” Even further, this was viewed as proof that Penitentes were “criminals and political subversives.” Also, p. 115 details two instances of gunshots being fired in the direction of the Penitentes during their worship, by outsiders.

<sup>18</sup> Virtually all accounts document the necessity for onlookers to keep their distance. Some examples: Rael, *The New Mexican Alabado*, p. 15. The hurling of stones is used to keep others from getting too close. Taylor, *South of the Border*, p. 141. In some areas the number of curious onlookers are so great the local sheriff is called on to help turn them away. Alice Corbin Henderson, *Brothers of Light: The Penitentes of the Southwest*. New York: Harcourt, Brace and Company, 1937, p. 81. Here, the practice of “sleuthing Penitentes” is noted, where Americans follow the Penitentes in a car and turn the headlights on to the procession or door of the *morada*. Courteous visitors are still not welcomed, merely “tolerated” within the limits of what they “may or may not be permitted to see.” Horka-Follick, *Los Hermanos Penitentes*, p.16-17. Charles Lummis was granted permission to witness and photograph the 1888 Good Friday Procession, yet upon leaving was “greeted with a volley of bullets from Penitente rifles.”

<sup>19</sup> Aurelio Sanchez, “Keeping the Faith,” *New Mexico Magazine*, July 2011, p. 47. Young men ages 20-40 are returning to the Brotherhood because they are looking for a more spiritual, and less materialistic, life. Larry Torres, associate professor at the University of New Mexico-Taos states “The Brotherhood is alive and well, and growing.” The younger generation is looking for “a sense of involvement and belonging, and they are able to get that from the *morada*.”

## Traditional Use of the *Pito*

Inherent to any transcriptions of orally transmitted music are the difficulties in determining with absolute accuracy the final representation of the performance.<sup>20</sup> For this reason, transcriptions of the *pito* melodies are useful in determining a general style, range, key, and relative duration of notes but not a definitive version. *Pito* melodies are intended to serve as the basis for what a Western musician may consider to be improvisation, so the purpose of the transcriptions is to compare common features from the recorded performances with written accounts of these performances. The *pito* melodies demonstrate how Galloway was able to capture the style of this instrument in *Alabado*.

Music for the Penitentes is limited to the singing of *alabados* and the playing of a handmade, wooden flute called the *pito*. Certain *alabados* are allowed to be sung by women,<sup>21</sup> although as a general rule, only men sing these hymns.<sup>22</sup> The *pito* is the only instrument<sup>23</sup> played in conjunction with the *alabados* and it is used to frame the verses of the *alabado* as an introduction, or between verses, rather than accompanying all the way through. The Penitentes view the *pito* as a way to symbolize Mary's weeping<sup>24</sup> and it is meant to be shrill and at times

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<sup>20</sup> Problems of transcriptions are addressed by George List, "The Reliability of Transcription," *Ethnomusicology* 18, No. 3 (1974): 352-377 and Ian Woodfield, "Collecting Indian Songs in Late 18<sup>th</sup>-Century Lucknow: Problems of Transcription," *British Forum for Ethnomusicology*. 3 (1994): 73-88.

<sup>21</sup> Aragón, "An Introductory Interpretation of the Penitente Brotherhood," p. 21.

<sup>22</sup> Juan B. Rael, *The New Mexican Alabado: with Transcription of Music by Eleanor Hague*, Stanford: Stanford University Press, 1951, p. 19.

<sup>23</sup> Taylor, *South of the Border*, pp. 141-142 and J. D. Robb, *Hispanic Folk Music of New Mexico and the Southwest: A Self-portrait of a People*, Norman, [Okla.]: University of Oklahoma Press, 1980, p. 612. Robb mentions a second instrument, the *matracas* or rattle, as also occasionally being used Thomas J. Steele, *The Alabados of New Mexico*, Albuquerque: University of New Mexico Press, 2005, p. 29, states the complete list of accompaniments to the *alabados* as: *pito*, *matraca*, *palma*, and *tiroteo* with gunpowder. The "latter three simply make sacred noise." The *pito* is the only instrument.

<sup>24</sup> Lorenzo de Córdova, *Echoes of the Flute*. Santa Fe: Ancient City Press, 1972, p. 60.

almost painful to hear.<sup>25</sup> The pain and anguish of Mary is traditionally best understood in the reenactment of Jesus' walk to Calvary and therefore the playing of the *pito* is heard as the Penitentes symbolically walk from the *morada* (the meetinghouse) to the church on Good Friday.<sup>26</sup> During these processions the *pitero* (player of the *pito*) has the freedom to compose individual melodies for the *pito* and is not limited to only accompanying the *alabados*.<sup>27</sup> However, the *pito* is only to be played as a part of the Penitente worship and never outside of these practices or for pleasure.<sup>28</sup>

During Holy Week there are four processions that begin at noon the Wednesday before Easter with La Procession de los Dolores, the procession of sorrows. During this procession Penitentes walk back and forth to the point that represents Calvary, dragging chains and crosses, flagellating, and singing *alabados*, accompanied by the *pito*. At midnight on Good Friday another procession begins with the Penitente chosen to represent Christ dragging one large cross, other Penitentes flagellating, and the *pitero* playing unaccompanied tunes or accompanying the *alabados*. Early in the day on Good Friday another procession is held to observe the Stations of the Cross and this is accompanied by the *pito*. Later in the day is the fourth procession, La Procession de la Sangre de Cristo, the procession of the blood of Christ, with the cross bearers,

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<sup>25</sup> Bill Tate, *The Penitentes*, Truchas: The Tate Gallery, 1967, p.82. The author observes that the *pito* is not meant to musically enhance the *alabados* through consonance; instead it is the dissonance that connects the listener to the music. Henderson, *Brothers of Light*, p. 73. The notes of the *pito* have "no harmonic relation to the pitch of the voices" leading to "a curious harmonic dissonance."

<sup>26</sup> Only Henderson, *Brothers of Light*, p. 20 observes the procession from the lower *morada*, through Calvary, to the upper *morada*. The upper *morada* functioned in the same way as the Church in other Penitential communities.

<sup>27</sup> Horca-Follick, *Los Hermanos Penitentes*, p.101.

<sup>28</sup> Weigle, *Brothers of Light*, p. 147. "*Pitero*: plays the *pito*...as musical accompaniment for various services, never for pleasure." Also, Córdova, *Echoes of the Flute*, p. 60, the *pito* "is only played to accompany Penitente services, never for pleasure."

flagellants, other Penitentes bound with cactus or rope, the Penitente representing Christ, and *alabados* accompanied by the *pito*.<sup>29</sup>

The sound of the *pito* carries well beyond the processions. Since it is rare for outsiders to be permitted inside the *moradas*<sup>30</sup> and the Penitentes themselves value their privacy and the sanctity of their practices, it is difficult to know exactly what occurs during the services inside the *morada*.<sup>31</sup> However, the *pito* is only observed to play during the Holy Week processions and until the final Good Friday procession arrives at the *morada*,<sup>32</sup> after which the *alabados* are sung unaccompanied during the remainder of the service.

The second, and lesser documented, use of the *pito* occurs in the early morning hours of the Saturday following Good Friday for the observance of *Tinieblas* (darkness). This takes place inside the *morada* and represents the time when Christ died alone, followed by darkness and an earthquake.<sup>33</sup> During this observance the *pitero* plays as the Penitentes walk up to and enter the *morada*. The *alabados* that follow are sung without the accompaniment of the *pito* and the lights are gradually extinguished. Once it is completely dark in the *morada*, the Penitentes rattle chains to symbolize the liberation of the soul of Christ and pound on the floor to represent the earthquake while the *pitero* plays to depict the agony of Christ and the souls in Purgatory.<sup>34</sup>

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<sup>29</sup> Horca-Follick, *Los Hermanos Penitentes*, pp. 102-105.

<sup>30</sup> Weigle, *Brothers of Light*, p. 117. Weigle cites a 1970 article from *The Santa Fe New Mexican*, where the Governor of New Mexico and movie star Burl Ives attended the Good Friday ceremonies and “were allowed to enter the *morada*” in a time when it was rare to “allow a nonmember or an Anglo into a *morada*.”

<sup>31</sup> Tate, *The Penitentes*, p.3. “Little testimony is available- even less that can be verified.” As a result, study of the Penitentes relies upon observations and participation (as allowed).

<sup>32</sup> Henderson, *Brothers of Light*, p.21. The author observes the *pito* accompanying the processions and ending at the *morada*. In another instance, pp. 28-29, a procession to pray over a sick man is led by the *pitero*. Upon arrival at the home, only a few remained, while the rest of the procession, including the *pitero* continued on.

<sup>33</sup> Horca-Follick, *Los Hermanos Penitentes*, p. 110. The correct translation of “*tinieblas*” is darkness, from “*tenebrae*.” Due to what was likely an incorrect translation earlier from Charles Lummis, the ideas of both earthquakes and darkness are incorporated.

<sup>34</sup> Tate, *The Penitentes*, pp. 39-40 “The pipes shrieked, echoing His agonies” and Henderson, *Brothers of Light*, p. 53-54 “the *pito* wailing.” Although, Horca-Follick, *Los Hermanos Penitentes*, pp. 111-112 and Córdova,



## Existing *Pitos* and Transcriptions of Traditional *Pito* Melodies

*Pitos* are handmade wooden flutes, typically made from oak, with six holes relatively evenly spaced. Although evenly spaced, the distance between the holes varies from one instrument to the next, yielding an inconsistent collection of pitches. In a 1952 honors paper, William R. Fisher studied two *pitos*, recorded performances of *pito* melodies, and transcribed these same melodies.<sup>35</sup> To date, this is the only available detailed research of these instruments and their music.<sup>36</sup> Of the two *pitos* Fisher studied, one was played transversely, while the other was end-blown. It is unknown whether one version was more common than the other or if they were both equally prevalent. In the case of these two *pitos*, the end-blown *pito* produced approximately a whole-tone scale and had a greater range because all notes could be overblown to the octave.<sup>37</sup> The pitches on the transverse flute were closer to half steps and only the lowest notes could be overblown to create a true octave. The remainder of the pitches on this *pito* were noticeably flat when overblown.<sup>38</sup>

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*Echoes of the Flute*, p. 19 both document many occurrences of the *pito* throughout their observances of the Penitentes they do not mention the use of the *pito* during any part of the Tinieblas services.

<sup>35</sup> William R. Fisher, "A Study of the Historical Background of New Mexican Alabados," Honors paper, University of New Mexico, 1952. This paper was completed under the direction J.D. Robb, who at that time was the Dean of the Fine Arts Department.

<sup>36</sup> Additional transcriptions of the same *pito* recordings were completed by J.D. Robb and Reginald Fisher, both found in J. D. Robb, *Collection of Folk Music Recordings: Song Texts*, Volumes 1 and 2, John Donald Robb Archive of Southwestern Music, Center for Southwest Research, University Libraries, University of New Mexico, 1979.

<sup>37</sup> Fisher, "A Study of the Historical Background of New Mexican Alabados," unnumbered insert titled "Penitente *Pito*, Endblown." This *pito*, of unknown origins, belonged to J.D. Robb and was ringed with 5 brass pieces taken from gun cartridges. Córdova. *Echoes of the Flute*, p. 28. The author and his friends at one point attempted to duplicate the Penitential processions that they had observed. Of great interest was in duplicating the *pitos* they had seen and heard. Their *pito* was fashioned "from a gun barrel, cut to the right length, and with the right number of stops bored into it." From what they had understood from their observations spacing, size of holes, and specific notes were not critical to the instrument.

<sup>38</sup> Fisher, "A Study of the Historical Background of New Mexican Alabados," unnumbered insert titled "Penitente *Pito*, Cross-blown." This *pito*, from Taos, belonged to the Museum of New Mexico. It was more simply made, consisting only of wood with a piece of cork to seal the upper end of the instrument.

Transcriptions of *pito* melodies yield yet another collection of pitches, these somewhat closer to a diatonic scale.<sup>39</sup> The greatest number of existing recordings and transcriptions of *pito* melodies were performed by Vicente Padilla and recorded by William R. Fisher.<sup>40</sup> Figure 2.1 is a transcription of one melody as performed by Padilla.

Fig. 2.1. *Pito* melody from “Al Pie de Este Santo Altar.” Performed by Vicente Padilla.<sup>41</sup>



Fisher recorded performances of another *pito* melody by Padilla. In this melody Padilla used two different fingering formulas, which had the effect of transposing the melody to another key.<sup>42</sup>

<sup>39</sup> Although Fisher discovered that the full range of the two *pitos* he studied were best categorized as whole or half tone scales, all existing transcriptions of *pito* melodies point to the intentional ornamentation of a partial diatonic scale. It may be that the spacing of the tone holes and the construction of the *pito* is meant to focus only on the limited set of pitches most often used in performance without a particular concern for the pitches of the remainder of the scale, as it is rarely or never used. Córdova, *Echoes of the Flute*, p. 17. “*Pitos* keyed in varied pitches” suggests more than one *pito* was played at the same time and it was obvious to the author that they were certainly not in tune with each other, and that they also represented different scales (whole/half step patterns) or keys.

<sup>40</sup> Richard B. Stark, “Dark and Light in Spanish New Mexico,” Liner notes, *Dark and Light in Spanish New Mexico*. New World Records compact disc, 80292, 1995, pp. 4-5. Luis Montoya performed the vocal portion of this track, which was recorded by Juan B. Rael in Cerro, New Mexico in 1952. The *pito* recording was made by William R. Fisher and cited by the same in a 1952 honor’s paper.

<sup>41</sup> *Dark and Light in Spanish New Mexico*. CD, track 1 “Al Pie de Este Santo Altar” and track 4 “Dividido el Corazon,” transcribed by Rebecca Weidman-Winter.

<sup>42</sup> Fisher, “A Study of the Historical Background of New Mexican Alabados,” p. 42. Fisher discussed two recordings of Padilla. In the first, he began the melody with all the tone holes of the *pito* uncovered and then added one finger at a time. This transcription is notated in G major with a range of F#4-B4. In the second recording,

Fig. 2.2a. *Pito* melody with fingering formula number one. Performed by Vicente Padilla.<sup>43</sup>

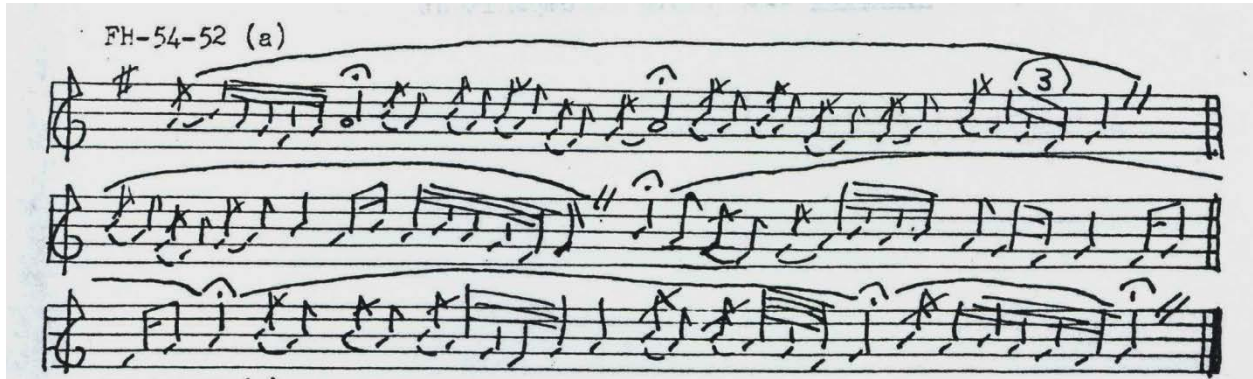
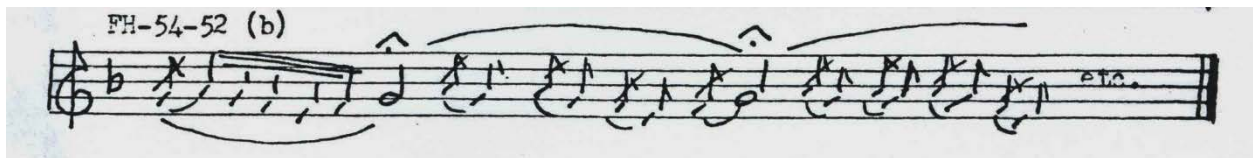


Fig. 2.2b. *Pito* melody with fingering formula number two. Performed by Vicente Padilla.<sup>44</sup>



Two additional *pito* melodies of Padilla are in Appendix A, figures A.1 and A.2. Both demonstrate that these melodies, although recorded as additional melodies of Padilla, are variations of the same melody shown in figures 2.2a and 2.2b. This suggests that although *pito* melodies are improvisatory in style, in performance practice they are consistently similar. Cleofes Vigil has also recorded *pito* melodies and his version (fig. 2.3) shares many similarities to Vicente Padilla's melody. In William R. Fisher's studies of the *pito*, he discovered that most

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Padilla began with one tone hole in the left hand and two in the right covered, but then continued with the same pattern of adding one finger at a time. This second transcription is notated one whole step lower in F major.

<sup>43</sup> Fisher, "A Study of the Historical Background of New Mexican Alabados," p. 51. Melody in G major, transcribed by William R. Fisher.

<sup>44</sup> Fisher, "A Study of the Historical Background of New Mexican Alabados," p. 51. Melody in F major, transcribed by William R. Fisher.

*pitos* are able to play a range of two octaves;<sup>45</sup> however the recordings of Vicente Padilla demonstrate a preference for the lower octave. By contrast, Cleofes Vigil’s melodies are performed in the second octave of the *pito*.

Fig. 2.3. *Pito* melody performed by Cleofes Vigil.<sup>46</sup>



Reginald Fisher performed and transcribed a *pito* melody (fig. 2.4), which appears in J. D. Robb’s *Collection of Folk Music Melodies: Song Texts*. This short melody is also performed in the second octave of the *pito*.

<sup>45</sup> Fisher, “A Study of the Historical Background of New Mexican Alabados,” unnumbered inserts titled “Penitente Pito, Cross-blown” and “Penitente Pito, Endblown.”

<sup>46</sup> *Music of New Mexico: Hispanic Traditions*. Smithsonian Folkways CD, B0000030FT, 1992, track 3. Transcribed by Becky Weidman-Winter.

Fig. 2.4. *Pito* melody performed by Reginald Fisher.<sup>47</sup>



While these recordings do not demonstrate the full possible range of the three *pitos*, they are able to show the range most often used in performance. The transcriptions of *pito* melodies of Padilla and Vigil are both pitched in A major and have a range of a perfect fourth from “ti-mi.” Both melodies are composed firmly around the tonal center of A with a descending melody of “mi-re-do” where “do” is emphasized by “ti” through the ornamental figures. The transcription by Reginald Fisher is of a simpler melody, has the same range and can also be reduced to “mi-re-do” with “ti” ornamenting the cadential “do.” Each melody is then ornamented with repetitive grace notes, trills, and turns.

A transcription of a melody performed by Emilio Ortiz (fig. 2.5a) shows the greatest performance range, which is a minor seventh. Unique to this transcription is the fingering chart, which shows that the easiest portion of the range is descending from B down to G, since only one finger is added at a time. Pitches above and below these notes involves more complicated fingerings. The complexity of selected fingerings explains why some of the pitches in the transcription are unclear. The “x” followed by a slur, found below most G’s, indicates a G that

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<sup>47</sup> Robb, *Collection of Folk Music Melodies: Song Texts*, Volume 1, #947. Reginald Fisher was most likely recording his own demonstration of the *pito* while completing other field research. This recording was made in Santa Fe, NM 1952 and is part of the J. D. Robb Archive of Southwestern Music, Field Recording (CD 33, Track 15).

bends in pitch to G quarter-tone flat and then F sharp. This sequence involving quarter-tones is then repeated in reverse. Also notable in this transcription is the omission of E4 from the scale and a glissando in the uppermost portion of the melody, which connects the B to and from C5.<sup>48</sup>

Fig. 2.5a. *Pito* Melody performed by Emilio Ortiz.<sup>49</sup>

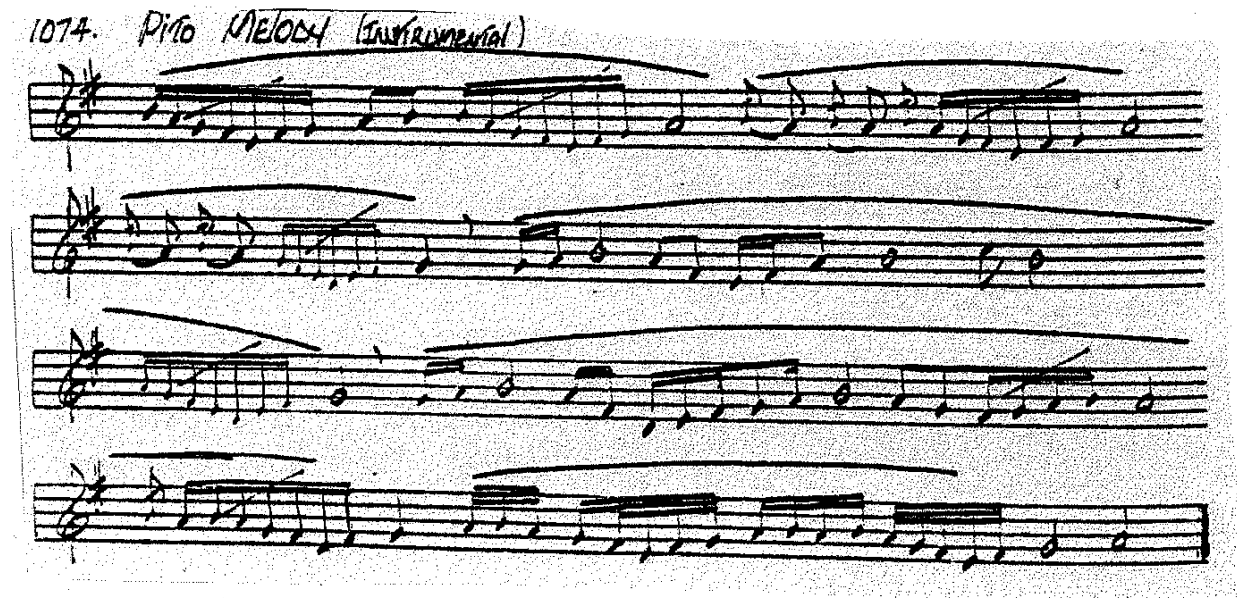


A second transcription of Ortiz’s performance, completed by J.D. Robb, shows several different interpretations of the same performance. Most notably, the quarter tone between G and F sharp is omitted in favor of notating the closest half step and the entire scale is shown, which includes the E4 missing from the previous transcription (fig. 2.5b). Of the nine D4’s shown in figure 2.5a, six have been interpreted as E4’s in Fig. 2.5b. However, both transcriptions agree on the extended range of this *pito* melody and, as in the other *pito* melodies, the underlying “mi-re-do” melody and emphasis on the descending scale figures.

<sup>48</sup> The fingering chart shows that the most problematic portion of the scale is from C down to B, which is achieved by covering only half of the first hole in the left hand followed by covering all of the same hole for the next note. In this instance it would be difficult to determine from the performance if the passage in the second line, from B-C-B, was intended as a glissando or not.

<sup>49</sup> Fisher, “A Study of the Historical Background of New Mexican Alabados,” p. 51. Recorded and transcribed in 1952 by William R. Fisher.

Fig. 2.5b. Alternate transcription of melody performed by Emilio Ortiz.<sup>50</sup>



The *Alabados* of the Penitentes and “Por el Rastro de la Cruz”

The *alabados* of the Penitentes are transmitted through a combination of oral and handwritten sources in which only the texts, but rarely the melodies, are written down.<sup>51</sup> These handwritten texts are limited in number and written in pocket-sized notebooks designed for ease of use rather than durability. Consequently, they wear quickly and necessitate frequent

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<sup>50</sup> J. D. Robb, *Collection of Folk Music Melodies: Song Texts*, Volume II, #1074. Transcribed by J. D. Robb from the J. D. Robb Field Recording, Santa Fe, NM 1952. (CD 37, Track 17) This performance has been attributed in the J.D. Robb collections to Vicente Padilla, however the transcription appears to be from the Fisher recording of Emilio Ortiz. The style of performance in this recording varies significantly from the other recordings by Vicente Padilla. Here the finger technic is less precise, the performer uses vibrato, and the melody is constructed from a greater range of notes.

<sup>51</sup> Steele, *The Alabados of New Mexico*, p. 6. Hymn texts sung in *alabados* traveled from Mexico to New Mexico. These may have initially been “memorized, handwritten, or even printed... [but] then New Mexicans copied the texts” creating a tradition of handwritten texts. J.D. Robb, review of record *Buenos dias, paloma Blanca*, 1970, *Ethnomusicology*, 16, no. 1, 1972, p. 163. In researching *alabados* the author never encountered a notebook where the melody had been written down and even if it been, the performer would not have been able to read the melody. Also, Aurelio Sanchez, “Keeping the Faith,” *New Mexico Magazine*, July 2011, p. 46 shows a picture of a hymnbook currently in use, which only includes the text of the hymns.



replacement.<sup>52</sup> Typically, time is not an available luxury when recopying the texts and the text to be copied may be in such poor condition that it is impossible to create an exact duplication.<sup>53</sup> Furthermore, the handwriting of the notebooks often is illegible or very faint, which further complicates the availability of reliable copies of the *alabados*.<sup>54</sup> One result of the handwritten tradition of New Mexico is that many versions of the same *alabado* text exist,<sup>55</sup> however, it is relatively easy to find an accurate version of the text. By contrast, even within one performance, the melodies vary extensively making it more difficult to find an accurate version of the melody. Despite this melodic inconsistency, it is still possible to identify an individual melodic variant as belonging to a specific village or community.<sup>56</sup>

The *alabado* “Por el rastro de la cruz,” is the *alabado* text used in Galloway’s *Alabado*. There are many variants to this *alabado*, although only two titles, the version used by Galloway and “Por el rastro de la sangre.” In the latter, the words *cruz* and *llevaba* are substituted for

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<sup>52</sup> Rael, *The New Mexican Alabado*, p. 18. Rael estimates the average notebook lasts only 30-40 years and then must be recopied.

<sup>53</sup> Rael, *The New Mexican Alabado*, p. 18. “Owners find themselves forced to make new copies and subsequently destroy the old ones.” Since the old copies cannot be preserved, it is also impossible to refer back to them at a later date and check the accuracy of the new copy.

<sup>54</sup> Córdova, *Echoes of the Flute*, p. 27. Author describes the condition of the notebooks or *cuadernos* as “battered, dog-eared” and “faintly and illegibly written.” Tate, *The Penitentes*, p.82. Here, the author suggests intentional changes from one version to the next may be made at the discretion of the individual copying the text: “The novitiate...copies the songs from the book of the village rezador...with the modifications made in the copying.” Robb, review *Buenos Dias, Paloma Blanca*, p. 163. Often the singer will copy texts from a close family member or other singer “refreshing the singer’s memory and avoiding truncated or even garbled versions.” It is not always in an effort to carefully preserve what has already been written.

<sup>55</sup> Rael, *The New Mexican Alabado*, p. 18. Within 21 notebooks studied by the author, the same hymn is found from one to the next, always with “a few modifications” and “in some cases as many as ten [versions].” Aurelio M. Espinosa, “Spanish Ballads in New Mexico,” *Hispania* 15, no. 2 (1932): p. 92. Espinosa was one of the earliest scholars to study the music of New Mexico and by the early 1930’s had documented “eighty-eight versions of eighteen different ballads” where “Por el rastro de la cruz” was one of the eighteen studied. Steele, *The Alabados of New Mexico*, p. 85. Steele has documented fifty-one versions of “Por el Rastro de la Sangre.”

<sup>56</sup> Robb, review of *Buenos Dias, Paloma Blanca*, p. 163. Upon singing the melody of “Por el rastro de la cruz” for Thomas Archuleta a folk musician from Tierra Azul, New Mexico, Archuleta immediately recognized the melody as one from Chimayó, New Mexico.



*sangre* and *redama*.<sup>57</sup> This poem is a well-known text, which is used in *alabados* in New Mexico,<sup>58</sup> Mexico, Chile, and Spain. The Spanish version appeared in a hymn book from 1582.<sup>59</sup> There exist versions of the text with minor variants in the number and order of the stanzas, the repetition of certain lines, and differences in phrasing within the stanzas. “Por el rastro de la cruz” is one of the most popular Penitente *alabados*. Previously, this *alabado* was sung from memory as all Penitentes were required to learn this *alabado* and some were illiterate. This *alabado* continues to be sung in the Good Friday Processions and also during Las Tinieblas.<sup>60</sup>

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<sup>57</sup> Rael, *The New Mexican Alabado*, p 26. E. Boyd, *Popular Arts of Spanish New Mexico*, Santa Fe: Museum of New Mexico Press, 1974., p. 473. This *alabado* also appears in a songbook from Chama, New Mexico as “Por el rastro de la Sangre” where *rezar* and *enseñar* are both replaced with *cantar*, to sing, which indicates the importance of this *alabado* in the daily activities of the Penitentes, and not just reserved for prayer.

<sup>58</sup> Rael, *The New Mexican Alabado*, p 26. Rael identifies “Por el rastro de la cruz” as the version found in Santa Cruz.

<sup>59</sup> Aragón, *Hermanos de la Luz*, p 93. The book in question is *Vergel de flores divinas* by Juan López de Úbeda printed in Alcalá de Henares in 1582.

<sup>60</sup> Aragón, *Hermanos de la Luz*, p.137.

## CHAPTER 3

### JAMES (SANTA FE) GALLOWAY'S *ALABADO*

Composer James (Santa Fe) Galloway (1938-2003) was raised in Albuquerque, New Mexico and attended the Music Conservatory in Mexico City, the National University of Mexico, and the University of New Mexico.<sup>61</sup> Following his graduation from the University of New Mexico, Galloway was awarded a Fulbright Scholarship to study music in Latin America. He then spent two years touring Brazil as a solo pianist and served as a Musical Ambassador for the U. S. State Department. When he returned to the United States, Galloway hoped to focus on his career as a performer and composer. Instead, it was necessary for him to return to Albuquerque to take care of his mother and grandmother, and he remained there until his death in 2003.<sup>62</sup>

As a composer Galloway regularly received recognition for his works. Through the Peninsula Music Festival he was identified as “a master of orchestration”: *Lembranças da Bahia*, *Rain*, and *Songs of the Peyote Woman* were performed by the Trio de Santa Fe at Carnegie Hall, and his musical, *Santa Fe Spirit* won an award from the National Cowboy Hall of Fame.<sup>63</sup> During the last ten years of his life James Galloway began calling himself Santa Fe Galloway, in an effort to be recognized as the composer and pianist, and not the flutist, James Galway.<sup>64</sup>

In 1985 Galloway composed *Alabado*, a work based on the *alabado* tradition and scored for soprano, alto flute, and piano. Galloway lived in New Mexico for most of his life, read

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<sup>61</sup>Christine Potter, Program notes from the August 21, 1992 National Flute Association Convention performance of *Alabado*.

<sup>62</sup> [www.santafegalloway.com/bio.html](http://www.santafegalloway.com/bio.html)

<sup>63</sup> [www.santafegalloway.com/bio.html](http://www.santafegalloway.com/bio.html)

<sup>64</sup> Gwen Powell, email to the author, October 1, 2010.

extensively about the history of New Mexico, and was a spiritual person who was also fascinated with religion. Galloway's mother held a lifelong interest in the Catholic religion and the two of them would regularly travel from Albuquerque to Chimayó where they would observe the Penitente's Good Friday processions. Galloway was certainly familiar with the local music and culture of the Penitentes and *Alabado* was directly inspired by the pilgrimages to Chimayó.<sup>65</sup> It is therefore no surprise that many elements of the music and culture of the Penitentes appear in *Alabado*.

Three copies of the score of *Alabado* exist. The first is a manuscript of the score with all parts in concert pitch and is in the composer's handwriting (composer's copy). The second is a manuscript of the score with all parts in concert pitch and was reproduced from a holograph. In this copy, from the National Flute Association Library at the University of Arizona Fine Arts Library, the handwriting is unknown (NFA copy).<sup>66</sup> This is the only copy with rehearsal letters and seems to more directly correspond to the recorded performance of the Trio de Santa Fe, whom this work was written for.<sup>67</sup> Flutist Frank Bowen was the first to perform *Alabado* and transposed the alto flute part at sight from the original score. The third copy of the score was created by the composer at the request of flutist Gwen Powell, who later recorded *Alabado* with the composer, in order to have available a transposed version of the alto flute part (transposed copy).<sup>68</sup> In many cases where there is a discrepancy between the Composer's copy and the NFA

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<sup>65</sup> Chelsea Harnish, Galloway's niece, emails to the author, January 30-31, 2011. During the Good Friday processions many *alabados* would be sung, some accompanied by the *pito*.

<sup>66</sup> Flutist Chris Potter copied the transposed alto flute line from the score into a separate flute part. This was in order to eliminate most of the page turns that made the performance of this work especially difficult when reading from the score. It is the handwriting in the score that is unknown.

<sup>67</sup> The Trio de Santa Fe was comprised of Donna McRae, soprano; Frank Bowen, flute; and Rita Angel, piano. A recording of their performance of *Alabado* can be found on *Souvenirs From New Mexico: Songs of Santa Fe Galloway*, Trio de Santa Fe, March 1989, <http://www.youtube.com/watch?v=GFy9H03SHdE>.

<sup>68</sup> This performance was recorded with the composer on piano; Donna McRae, soprano; and Gwen Powell, flute. *Gwen Powell, Alabado*, Gwen Powell, 1997.

copy, the NFA copy has been handwritten into the third copy of the score. This is the only copy of the score where the alto flute has been transposed; however much of the piano part has been removed to facilitate page turns as only the flutist and soprano performed from this copy. For these reasons, the focus of this paper will be on the two complete copies of the score, the Composer’s copy and the NFA copy.

### Traditional Use of Voice and the *Alabado* “Por el Rastro de la Cruz”

In *Alabado*, Galloway immediately references the music of the Penitentes by using the text and melody of the New Mexican *alabado*, “Por el rastro de la cruz,” one of the best documented *alabados* in New Mexico. The text and melody used by Galloway in *Alabado* is identical to the one documented by J. D. Robb from Tierra Azul, New Mexico (fig. 3.1a).

Fig. 3.1a. “Por el rastro de la cruz” p. 614 O1., Tierra Azul, New Mexico. J. D. Robb, *Hispanic Folk Music of New Mexico and the Southwest*.<sup>69</sup>



<sup>69</sup> J. D. Robb, *Hispanic Folk Music of New Mexico and the Southwest: A Self-portrait of a People*, Norman, [Okla.]: University of Oklahoma Press, 1980, p. 613. Recorded by Robb in 1949 and performed by Tomás Archuleta. This transcription is also available in J. D. Robb, *Collection of Folk Music Melodies: Song Texts*, Vol I, No. 154. John Donald Robb Archive of Southwestern Music, Center for Southwest Research, University Libraries, University of New Mexico, 1979.

Robb also documented melodies to this text from Santa Fe, Pecos, Córdoba, and Chimayó, New Mexico.<sup>70</sup> Although the melody of an *alabado* may vary from one community to the next, it is important that it remain easy to sing and identifiable to those in the community. The opening soprano line in Galloway's *Alabado* is virtually melodically and rhythmically identical to the melody from Tierra Azul, New Mexico. The melody has been transposed and metered (fig. 3.1b), and rhythms have been augmented by doubling note values along with the corresponding meters (fig. 3.1c).

Fig. 3.1b. Original melody and text demonstrating Galloway's interpretation of changing meter using original notes values and pitches.

A musical score for a soprano line, labeled 'A' in a box. The score consists of two staves of music. The first staff begins in 6/4 time and changes to 4/4, then 2/4, and finally 2/2. The second staff begins in 2/2 time and changes to 4/4, then 2/4, and finally 2/2. The lyrics are: "Por\_ el ras-tro de la cruz\_ que\_ Je-su\_ cris to\_ lle va-  
- ba\_ ca-mi-na la Vir-gen Pur\_ ra en\_ un-na fres - ca ma - ña-na".

Fig. 3.1c. Melody, text, and rhythm as they appear in *Alabado*. Soprano entrance, mm. 4-13.

A musical score for a soprano line, labeled 'A' in a box. The score consists of three staves of music. The first staff is in 6/2 time. The second staff begins in 4/2 time and changes to 2/2, then 4/2, and finally 2/2. The third staff begins in 2/2 time and changes to 4/2, then 2/2, and finally 2/2. The lyrics are: "Por - el ras-tro de la cruz - que -  
- Je-su - cris-to - lle-va - ba ca - mi-na la Vir-gen  
Pur - ra en - un-na fres - ca ma - ña - na."

<sup>70</sup> Robb, *Hispanic Folk Music of New Mexico*, pp. 613-616.

The changing meter is appropriate as *alabados* are unmetered and rhythmically do not follow a regularly recurring pattern of strong/weak beats.<sup>71</sup> The inclusion of the alto flute and piano necessitates a more structured visual representation in the soprano, which is provided by the changing meters. Typically, the first few verses of an *alabado* are sung slowly, simply, freely, and without ornamentation. As the song progresses, rhythm, pitch, and ornamentation become more established and elaborate.<sup>72</sup> This is also true in *Alabado*, as the soprano melody begins simply (fig. 3.2a) with the ornamentation added later (fig. 3.2b). As more ornamentation is added, the rhythm and meter change in order to maintain the improvisatory style.

Fig. 3.2a. Unornamented melody in the soprano, verse one. *Alabado*, mm. 9-13.

ca - mi - na la Vir - gen Pur - -

-ra en - un - na fres - - ca ma - ña - na.

Fig. 3.2b. Ornamented melody in the soprano, verse two. Melody is transposed  $\frac{1}{2}$  step lower with altered rhythm and meter. *Alabado*, mm. 25-28.

las cam - pa - nas de be - len - - -

que - - tar - de - to - ca - ban - el - al ba

<sup>71</sup> Thomas J. Steele, *The Alabados of New Mexico*, Albuquerque: University of New Mexico Press, 2005, p. 29.

<sup>72</sup> Juan B. Rael, *The New Mexican Alabado: with Transcription of Music by Eleanor Hague*, Stanford: Stanford University Press, 1951, p. 138. "In the question of accuracy and pitch...his first try is uncertain both as to the pitch and rhythm. How much of this is due to the habit of singing most of the time without accompaniment that would set both the key and the beat we cannot tell."

Common to all *alabados* is that they never have a range of more than one octave.<sup>73</sup> Over the course of the piece the range of the voice is well more than an octave; however as Galloway uses a traditional *alabado* melody, the range of any one verse in *Alabado* is never more than an octave.

### Alto Flute and Piano

Music in the Penitente tradition is provided exclusively by the voice and *pito* so the choice of instrumentation in Galloway's *Alabado* immediately references this tradition. The addition of the piano is significant as it introduces an instrument not found in Penitente music, unifies the independent soprano and flute ideas to make this work a chamber piece, and heightens the dramatic impact of the overall work. The element of drama is important because the Penitentes, in spite of staying away from outside communities and the public in general, celebrate the traditional Roman Catholic procession of Good Friday. This procession is intended to dramatically reenact the suffering of Christ in a public way, in contrast to the other Penitential forms of worship which are private. Even though many *alabados* are sung in private settings, they were always intended to be congregational. It was through outside circumstances, such as Bishop Zubiría's decree in 1833, that most Penitente *alabados* became part of a private devotion.<sup>74</sup> *Alabado* strives to bring this style of music, if not to a congregational style, at least to a public venue.

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<sup>73</sup> Stark, "Dark and Light in Spanish New Mexico," p.8.

<sup>74</sup> Steele, *The Alabados of New Mexico*, p. 6. Steele quotes from an interview with Monsignor Jerome J. Martínez y Alire who reflected on the original congregational intention of the *alabados* and how that had, unfortunately, changed over time.

Traditionally, the *pito* melody introduces the *alabado*, returns with the same or a similar melody in between verses of the *alabado*, and closes the *alabado* after the final verse.<sup>75</sup> The *pitero* may play a previously developed melody or improvise a new melody during the *alabado*. Galloway draws upon this traditional use of *pito* melodies in *Alabado* by having the flute begin the piece (fig. 3.3a), and then return with a similar melody between verses and after the end of the last verse.<sup>76</sup> At the introduction and, again, at the end of the piece the composer gives an indication for the alto flute to play *ad libitum*, which draws from the improvisatory style of *pito* music.

Fig. 3.3a. Alto flute introduction. *Alabado*,<sup>77</sup> mm. 1-2. Note: Unless otherwise noted all alto flute examples are in concert pitch.



In traditional *pito* melodies, a fingering formula is used, so that a pattern of notes is employed. For example, the *pitero* may begin with all tone holes open and then add one finger at a time until all three holes are covered in only the left hand. To vary the melody, the *pitero* may begin with the first hole covered in the left hand and then cover each hole in the right hand until all three holes are covered. It is this pattern that is important in *pito* melodies, rather than a specific melodic idea, or the desire to conform to a particular scale or key. Ornamental figures

<sup>75</sup> *Dark and Light in Spanish New Mexico*, New World Records compact disc, 80292, 1995, tracks 1 and 4 demonstrates this practice.

<sup>76</sup> Introduction: mm 1-3, in between verses at rehearsal B (8mm), rehearsal D (3mm), pick-up to rehearsal F (3 ½ mm), rehearsal I (4mm), rehearsal J (10 mm), rehearsal L (8mm), and after the final verse at rehearsal R (unmetered, approximately 3 mm).

<sup>77</sup> NFA copy of score is shown. Composer's copy is missing: m. 1, slur on grace notes to beat 5; m. 2, all of beat 2, and slur beat 4. Also, m. 2, beat 9 is written as Db instead of D pitch bend down to ¼ tone flat. The transposed copy confirms the NFA version of m. 2.



then elaborate these patterns, in a way similar to a singer's ornamentation of the *alabado*'s melody (fig. 3.3b).<sup>78</sup>

Fig. 3.3b. Alto flute melody transposed and more elaborately ornamented. *Alabado*, m. 29.<sup>79</sup>



In *Alabado*, the melodic material of each entrance of the flute is repetitive, centering around a limited number of pitches which are then ornamented. Through the course of the piece, the full range of the flute is used; however, in each of these sections the range of the flute is limited to less than an octave and centers around three to five pitches as would be expected with a *pito* melody. In contrast to the *alabados*, *pito* melodies are ornamented from the beginning and the alto flute is likewise ornamented in *Alabado*. Although the *pito* accompanies certain *alabados* in the music of the Penitentes, the *pito* melodies are not based on the melody, key, or even style of the *alabado*. In this same way, the voice and flute of Galloway's *Alabado* are independent of each other.

Another feature of traditional *pito* music is for a melody to be repeated using a new fingering pattern. This has the aural effect of transposing the melody, usually by the interval of a second. Throughout *Alabado*, Galloway transposes the alto flute by minor and major seconds. The repeated passages in the alto flute do not occur in order from lowest to highest tonal center.

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<sup>78</sup> William R. Fisher, "A Study of the Historical Background of New Mexican Alabados," Honors paper, University of New Mexico, 1952, pp. 42-43.

<sup>79</sup> This measure is in 10/2, the first seven beats are shown. The Composer's copy does not include any dynamics and indicates a metric modulation of quarter note = half note. The NFA copy indicates a dynamic of *mp* and a metric modulation of half note = quarter note, which is correct. The transposed copy confirms the metric modulation in the NFA version.

Over the course of the piece, the tonal center of the improvisatory melodies cover the following pattern of major and minor seconds: C (fig. 3.3b), C# (fig. 3.3c), D (fig. 3.3a), E (fig. 3.3d), F (fig. 3.3e), F# (fig. 3.3f), and G (fig. 3.3g). Although each subsequent improvisatory figure is different from the introduction they are similar in style and in the limited number of pitches, which are then ornamented.

Fig. 3.3c. Alto flute with C# as tonal center. *Alabado*,<sup>80</sup> mm. 14-15.



Fig. 3.3d. Alto flute with E as tonal center. *Alabado*, m. 145.<sup>81</sup>



Fig. 3.3e. Alto flute with F as tonal center. *Alabado*, m. 91.<sup>82</sup>



<sup>80</sup> The meter is 2/2 followed by 6/2 and only the first four beats of m. 15 are shown. Composer's copy does not include the tempo change or dynamic marking.

<sup>81</sup> Composer's copy has a time signature of 12/4.

<sup>82</sup> NFA copy has tempo indication: dotted half note = 60.

Fig. 3.3f. Alto flute with F# as tonal center. *Alabado*, m. 151.<sup>83</sup>



Fig. 3.3g. Alto flute with G as tonal center. *Alabado*, mm. 114-115.<sup>84</sup>



Many observers of the Penitentes describe the sound of the *pito* as penetrating and shrill. The use of the alto flute, rather than the C-flute, replicates this element of the *pito* in *Alabado*. Although the alto flute has the same printed range as the C-flute, the lower range of the alto flute is stronger while the upper range is weaker. These tendencies of the alto flute are the reverse of the tendencies of the C-flute. Three alto flute passages (fig. 3.4a, 3.4b, and 3.4c) within *Alabado* are written in the top range of the alto flute in order to accentuate the high harmonic partials necessary to execute these notes and to create the piercing sound of the *pito*.

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<sup>83</sup> NFA copy has a dynamic marking of *f*. Both copies have the  $\frac{1}{4}$  tone flat symbol before the whole note. It should be after the whole note as in figure 3.3.a.

<sup>84</sup> The NFA copy has a tempo indication: quarter note = 76 and the dynamic marking *mp*. The slur in m. 61 on beat 1 is missing in the Composer's copy. The transposed copy confirms the slur in m. 61, but is the only version to have changed the F sharp in m. 62 to a D sharp. (concert C sharp to A sharp)

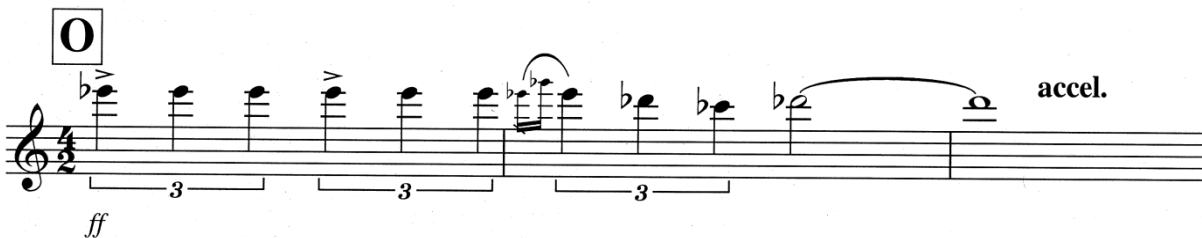
Fig. 3.4a. First passage in upper register of alto flute. *Alabado*, mm. 61-63. Note: Figures 3.4a-3.4c are transposed and as they appear in the alto flute part.



Fig. 3.4b. Second passage in upper register of alto flute. *Alabado*, mm. 94-96.



Fig. 3.4c. Third passage in upper register of alto flute. *Alabado*, mm. 137-139.<sup>85</sup>



Finally, the pitches of the *pito* are, at times, ambiguous because of the intonation. To an audience of traditional Western music, the melody sounds out of tune as some pitches fall in between two half steps. At other times all fingers do not move together from one note to the next, making it hard to tell if a glissando is intended or instead, if it is an imprecise style of ornamentation. A similar melody may be played on two different *pitos*, but depending on the spacing of the finger holes, the three or four pitches in the melody may sound closer on one to a major, and on the other a minor scale. Galloway represents these aspects of *pito* music at the

<sup>85</sup> In all three copies of the score the meter is 4/2 however the measures are grouped in 2/2.

beginning and end of *Alabado*. (See Fig. 3.5a and Fig. 3.5b) The pitch bends on sustained notes represent the ambiguous intonation or even long glissandos leading to the next note. The tonic of the opening and closing flute melody is D, but the mode remains unclear with the equally prominent F sharps<sup>86</sup> and F naturals.

Fig. 3.5a. Tonal and Modal Ambiguity of the alto flute, *Alabado*, mm.1-4.<sup>87</sup>

**Ad lib.**

<sup>86</sup> In many instances, the F sharp is spelled enharmonically as G flat.

<sup>87</sup> In the NFA copy, the tied half notes before the 6/2 bar are written as a whole note.

Fig. 3.5b. Tonal and Modal Ambiguity of the alto flute, *Alabado*, mm.151-153.<sup>88</sup>

#### Deviations within *Alabado* from the Musical Practices of the Penitentes

Even though Galloway's *Alabado* is a work based upon an authentic New Mexican *alabado* and he strove to preserve many of the traditional aspects of this genre of music, creating a true replication of an *alabado* was likely not his goal. Instead, his purpose seems to have been to bring an understanding of a folk genre to an audience of traditional Western art music. In order to achieve this objective, it was necessary to recreate many historical, religious, and musical aspects of New Mexican *alabados*. At the same time, Galloway also made specific changes to the traditional *alabado*, which enabled it to be understood by a larger and more diverse population of performers and audience, who, in this way, also gained access to the music of the Penitentes. Within Galloway's *Alabado* there are musical elements that do not conform to traditional *alabados*, or to the musical practices of the Penitentes.

<sup>88</sup> In the Composer and NFA copies, the F quarter-tone flat found in the second measure of R is indicated before the fermata whole note. The original version of the transposed copy is the same; however the flat before the concert F (B in the transposed alto flute) has been crossed out. In all other instances within *Alabado* the quarter-tone flat follows the printed pitch. Performances by Frank Bowen and Gwen Powell suggest the flat before the F is incorrect and should be executed as in the first measure of R, a quarter-tone flat from the printed note. *Souvenirs From New Mexico: Songs of Santa Fe Galloway*, March 1989 and *Gwen Powell*, 1997.

An important deviation by Galloway from the traditional musical practices of the Penitentes was to compose this piece for female instead of male voice. This is a significant change because most *alabados* performed during the Holy Week Processions, including “Por el rastro de la cruz,” are sung by men. By setting this *alabado* for soprano, it allows women to perform an *alabado* that has previously been reserved for men, thereby breaking the social restrictions associated with this *alabado*. However, the setting of the *alabado* for soprano voice may have been more of a musical decision. “Por el rastro de la cruz” is a conversation between Saint John the Baptist and Mary. Central to their conversation is Mary’s pain over losing her son, Jesus. By setting this *alabado* for female voice the representation of Mary’s anguish is not limited to the flute, but is shared between both the voice and flute, as this pain is also shared between Mary and Saint John the Baptist. (The text for “Por el rastro de la cruz” is included in Spanish and English in Appendix B)

Another musical consideration is that in traditional Penitente music the voice and *pito* perform within the same *alabado*, but not simultaneously. Therefore, the higher tessitura of the *pito*, does not affect the performance or detract from the voice. In Galloway’s *Alabado* the voice and flute perform together, and in order to give emphasis to both the text and melody of “Por el rastro de la cruz,” it is necessary for the tessitura of the voice to be higher than that of the flute.

The most straightforward concert translation of the high *pito* sound would be that of the regular C-flute; however Galloway scores *Alabado* for alto flute. Of the *pito* melodies studied some are overblown to the higher octave (fig. 2.3 and fig. 2.4), but most fall into the lower range of the C-flute. In this range the C-flute does not project as strongly as it would in the upper register, especially within a chamber ensemble. By contrast the alto flute is stronger in this range, making it more balanced with the voice and piano. Also, the melodies Galloway composes for

the flute, while reflective of the style of the *pito*, are lower in pitch than those of the *pito*. This allows the flute to have a prominent and balanced role in *Alabado*, but at the same time it does not compete with the range of the voice, and allows the melody and text of the *alabado* to have the greater emphasis.

Most accounts of *pito* music note the timbre of the instrument,<sup>89</sup> which carries for great distances and is remembered for its distinctive sound. By composing the flute part in *Alabado* for alto flute, Galloway is able to reference the distinctive timbre of the *pito*. Even though the alto flute has a lower range than the *pito*, it is one of the less familiar instruments of the flute family. Where the timbre of the C-flute and piccolo are readily familiar to audiences of Western art music, the timbre of the alto flute is more distinctive, allowing audiences to remember the timbre more than the instrument.

Another break from the traditions of the Penitentes is for the voice and flute to perform simultaneously. This presents a compositional challenge (fig. 3.6) because Galloway maintained the traditional independent use of both the flute and voice in the opening section of this piece.

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<sup>89</sup> Ralph C. Taylor, *South of the Border*, Denver: Sage Books, 1963, p. 141 “shrill, spine-tingling music of the *pitero*.” Lorenzo de Córdoba, *Echoes of the Flute*, Santa Fe: Ancient City Press, 1972, p. 44. “doleful plaint of the *pitero* is heard all night long.” Lorayne Ann Horoka-Follick, *Los Hermanos Penitentes*, Los Angeles: Westernlore Press, 1969, p. 101. “the sound of the *pito*...which offer[s] an eerie tone on a dark night.” Alice Corbin Henderson, *Brothers of Light: The Penitentes of the Southwest*, New York: Harcourt, Brace and Company, 1937, p. 4. “Yet suddenly the silence is broken by a thin pin-point of sound—a shrill, unearthly piping, which comes as it were from the air itself.” Bill Tate, *The Penitentes*, Truchas: The Tate Gallery, 1967, p.32. “If one has ever heard the wailing of the flute of the Penitentes, it will haunt his psyche always, and cause him to yearn, wherever he may be to hear it over and over again.”



Fig. 3.6. Independence of alto flute and soprano. *Alabado*, mm. 1-5.<sup>90</sup>

The musical score is divided into two systems. The first system (mm. 1-5) features a Soprano part with a whole rest, an Alto Flute part with a triplet and 'Ad lib.' marking, and a Piano part with dynamic markings 'p', 'f', and 'v'. The second system (mm. 54-56) is marked with a box 'A' and a tempo change to half note = 54-56. It includes a vocal line with the lyrics 'Por el ras-tro de la cruz que', an Alto Flute part with triplets, and a Piano part with dynamic markings 'v'.

<sup>90</sup> The NFA and transposed copies are missing the tempo indication: half note = 42. Also in the NFA copy, the whole note in measure one has a dynamic marking of *mf* instead of *f*. At letter A, the Composer's copy does not indicate a tempo change to half note = 54-56. At letter A the NFA copy has a dynamic change in the voice and piano to *mp*.

The opening flute melody has a tonal center of D in an ambiguous mode, given both the raised and lowered third scale degree. The melody of the soprano is that of a traditional *alabado* and is in A major. The rhythm and style of the soprano and flute melodies are unrelated to each other, as is true in the traditional music of the Penitentes. The soprano and flute do not perform simultaneously until the sixth measure of verse one (fig. 3.7), where gradually the flute merges to A major.

Fig. 3.7. Alto Flute merges with soprano to A Major. *Alabado*, mm.6-9.

The image displays a musical score for the piece 'Alabado', measures 6 through 9. It features three systems of staves. The first system includes a vocal line (soprano) and a piano accompaniment. The vocal line begins with the lyrics 'Je - su cris - to lle - va' and contains a triplet of eighth notes. The piano accompaniment consists of a bass line with a steady eighth-note pattern and a treble line with sustained chords. The second system continues the vocal line with the lyrics 'ba - ca - mi na la Vir - gen' and another triplet. The piano accompaniment continues with similar rhythmic patterns. The score shows the gradual convergence of the flute and soprano melodies into a unified A major tonality.

Perhaps the most significant break from tradition is the addition of the piano. The transition from the key of D/d, established by the alto flute, to the key of A in the soprano, is accomplished by the strong half step dissonances in the piano. (Fig. 3.6 at letter A) The solo alto flute passages between verses alternating with the passages for voice and flute strengthens the dramatic impact of the work, and accents the essential chamber ensemble nature of the piece. Although the voice and flute together represent a deviation from traditional Penitente music, it unifies this work musically and the resulting dramatic effect is representative of the music of the Penitentes.

The most dramatic moment in *Alabado* is at the beginning of verse 9 (fig. 3.8), the final verse. Here the soprano and alto flute are in unison, when throughout the preceding eight verses they have been independent of each other. The soprano and alto flute have sustained notes, or repeated notes with ornamentation, which accentuate the unity of these two parts and the high tessitura. Both the soprano and alto flute are in the top of their range, and the Bb5 in the soprano is the highest single soprano note in the piece.

Fig. 3.8. Verse nine soprano, alto flute, and piano. *Alabado* mm. 137-140.<sup>91</sup>

The musical score for Verse nine (measures 137-140) is presented in three systems. The first system (measures 137-140) features a soprano line with a *ff* dynamic and a half note, an alto flute line with a *ff* dynamic and a half note, and a piano accompaniment with a *ff* dynamic and a half note. The second system (measures 141-142) features a soprano line with a *ff* dynamic and a half note, an alto flute line with a *ff* dynamic and a half note, and a piano accompaniment with a *ff* dynamic and a half note. The third system (measures 143-144) features a soprano line with a *ff* dynamic and a half note, an alto flute line with a *ff* dynamic and a half note, and a piano accompaniment with a *ff* dynamic and a half note. The score includes various musical notations such as slurs, accents, and dynamic markings.

In order to achieve the extended range of both the soprano and alto flute, when each verse or improvisatory figure is within one octave, modulations to many different keys occur over the course of the piece. Table 1 demonstrates the key area of each major section as defined by either the improvisatory figures in the flute or the verses established by the soprano. In some cases the tonal center of the alto flute as identified in figures 3.3a-3.3g is not the same as the overall key

<sup>91</sup> The Composer's copy does not include the *ff* in any instrument. The time signature is 4/2 but the first two measures are barred in 2/2. In the third measure of O the soprano and alto flute should have two whole notes tied together instead of one.

identified in table 1. Each occurrence of the improvisatory figures in the alto flute is harmonized differently by the piano so that the tonal center of the improvisatory figure becomes scale degree one, three, or five of the overall key.

Table 1. Outline of major key areas and modulations throughout *Alabado*.

<b>Major Sections within <i>Alabado</i></b>	<b>Overall Key of Each Section (→ indicates modulation to new key)</b>	<b>Location in Score</b>
Introduction	D Major/d minor	
Verse 1	A Major	Rehearsal A/m. 4
Interlude	F# (mode unclear, no third)	Rehearsal B/m. 14
Verse 2	Ab Major (Spelled enharmonically as G# at the beginning of verse 2)	Rehearsal C/m. 21
Interlude	f minor	Rehearsal D/m.29
Verse 3	Bb Major	Rehearsal E/m.32
Interlude	Eb Major	Rehearsal F/m.40
Verse 4	G Major	Rehearsal G/m.44
Interlude	E (mode unclear, no third)	Rehearsal H/m. 51
Verse 5	E Major→B Major	1 after H/m. 52
Interlude	G# (mode unclear, no third)	Rehearsal I/m. 65
Verse 6	Ab Major	5 after I/m. 69
Interlude	f minor	Rehearsal J/m. 91
Verse 7	C Major	Rehearsal K/ m. 101
Interlude	c minor	Rehearsal L/ m. 115
Verse 8	Db Major	Rehearsal M/m. 123
Verse 9	(Db)→D Major	Rehearsal O/m. 137
Closing	D Major/d minor	Rehearsal R/ m. 151

As demonstrated by table 1, Galloway does not modulate from one key up to the next key in order to prepare the high range of the soprano and alto flute in verse nine. Instead, the modulations alternate moving to higher and to lower keys. As a result, the arrival at Db major in verse eight, and continuing into nine, represents a significant shift in both the key and the range. This makes the modulation even more effective in conveying the dramatic impact of the text and the music. Also, at the beginning of verse nine all three instruments are marked *ff*, which is the only point in the piece that this occurs. The high range and sustained notes of the soprano and

alto flute are offset by the piano, which has syncopated and accented chords followed by a short cadenza style section. *Accelerando* is all that is indicated in the score, but these two measures are typically performed with additional liberty. (fig. 3.8) The passage illustrated in figure 3.8 is then repeated. Each of these elements adds to the dramatic culmination of *Alabado*. Drama is an integral feature of the musical practices of the Penitentes, and although represented by Galloway in a nontraditional way, verse nine references this traditional practice.

Certainly, the piano does not represent any of the instruments found in the music of the Penitentes. However, there are two important elements of the music of the Penitentes that are especially difficult to reproduce in Western art music. First is the sound of the *pito* and the voice carrying across the canyons and echoing back from the mountains. The second is the act of processing from the *morada* to the Church with the *pintero* playing and singing of *alabados*. Throughout this procession, the Penitentes are reenacting the crucifixion of Christ; it is one of the most dramatic moments of the year.

The piano, in addition to unifying the disparate musical ideas of the flute and voice, also recalls the elements of nature so crucial to the music of the Penitentes. The repetitive ascending run followed by the sustained dissonance, (Fig. 3.6 mm. 1-3) is perhaps meant to evoke the wind rushing across the desolate landscape of the Southwest. Observers of the Penitentes recall not just the sound of the *pito*, but also the sound of the *pito* as it is carried across the vast landscape.

In traditional Western art music religion has a history of acceptance, but in only moderation. To recreate the intense religious fervor of the Penitential processions, when those processions have historically met with much opposition from anyone outside their community, would be counterproductive to bringing this music to a wider audience. However, recreating elements of the procession, without referencing the religious implications is effectively

accomplished in *Alabado*. From the beginning through verse one the piano continues the motive recalling the wind. At letter B (fig. 3.9) the style and rhythm abruptly change to steady octaves and fifths in half and quarter notes, suggesting movement and the steady, but slow, processions of the Penitentes.

Fig. 3.9. Steady rhythmic motive in piano. *Alabado*, m. 14.



Another motive in the piano recalls the processions of the Penitentes, in the indication to play the left hand “drum-like.” (fig. 3.10a and fig. 3.10b) Although the Penitentes do not use drums as part of their procession, drums are readily accepted as integral to many other types of processions. In this way the repetitive, rhythmic style of the left hand is meant to portray not just a procession, but one that is ceremonial.

Fig. 3.10a. Drum-like motive in piano. *Alabado*, m. 33.<sup>92</sup>



<sup>92</sup> This measure is problematic as the Composer’s copy does not indicate the dynamic or “drum-like,” these both appear in the NFA copy. Also, the meter is 5/2 and rests are not included to supply the remaining beats for either the right or left hand. However by incorporating both the right and left hand together, with the visual placement of the chords, the measure works out to the correct number of beats.

Fig. 3.10b. Second occurrence of drum-like motive in piano. *Alabado*, m. 125.<sup>93</sup>



The piano is also important in reinforcing the aspects of the alto flute that conform to the musical style of the Penitentes. This style of ornamentation, where grace notes ornament a simple melody, is one of the ways the alto flute references the melodies of the *pito*. At first, this ornamentation, found in verse one in the alto flute, (3.11a) is later imitated in the piano, in verse two. (fig. 3.11b)

Fig. 3.11a. Double grace note ornamentation in alto flute. *Alabado*, m. 9.



Fig. 3.11b. Imitation of alto flute in piano. *Alabado*, second half of m.22-m.23.



<sup>93</sup> The time signature in the Composer's copy is 8/4, while the NFA copy has 4/2. This appears to have been erased or removed with whiteout and represents a change from the original score. As in the previous example, the dynamic and indication to play "drum-like" exists only in the NFA score.



By verse five, (fig. 3.11c) the piano directly reinforces the alto flute as it doubles in the same octave.

Fig. 3.11c. Piano doubles alto flute. *Alabado*, mm. 55-57.<sup>94</sup>



Throughout the middle section of this piece the piano provides harmonic structure and direction. It is interesting to note that at letter F, (Fig. 3.12) the piano provides complete chords while the alto flute doubles the third of chord, the scale degree that had previously been uncertain.

Fig. 3.12. Piano provides harmonic structure and direction. *Alabado*, mm. 40-41.<sup>95</sup>



<sup>94</sup> Several inconsistencies exist in the section. In the downbeat of second measure the NFA copy has the R.H. as a whole note and on beat four the Composer's copy has the R.H. as a whole note. On beat three of the same measure the sharp before D6 is missing from both copies of the manuscript.

<sup>95</sup> In the first measure of the NFA copy, the alto flute also has *ff* and half note=84. In the second measure of the alto flute is a half note followed by a breath and then a whole note.

Throughout the course of the piece, the tonal center and mode of the alto flute become more certain as the piano imitates, then doubles, the melody and provides a more structured harmonic framework. At the end of the piece both the alto flute and piano return to the opening material, with the simple, ornamented melodies in the alto flute and the grace note runs leading to the dissonant whole notes in the piano. (fig. 3.6 and fig. 3.13) These references to the sounds of nature and the lone *pito* after the final verse of the *alabado*, remind the performers and audience of the musical influences of the Penitentes.

With the final statement of the alto flute and piano, (fig. 3.13) the tonal and modal ambiguity of the alto flute is accentuated as the texture and function of the piano gradually recedes, ending with octave D's marked *piano*. As the piano no longer doubles or imitates the alto flute and the harmonic function and direction is replaced with the simplicity of the ascending runs, the alto flute shifts between F-sharp, F-natural, and F quarter-tone flat, leaving the mode and tonal center unclear. The octave D's between the two instruments provides finality to the piece but not to the question of mode or tonic.

Fig. 3.13. Final statement of alto flute with piano. *Alabado*, m. 153.<sup>96</sup>

The image displays a musical score for the final statement of the alto flute with piano in the piece *Alabado*, measure 153. The score is presented in two systems. The first system features a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains two triplet markings over eighth notes, followed by a quarter note and a half note. The piano accompaniment is shown in grand staff notation (treble and bass clefs) with a key signature of one sharp. The second system continues the flute line with a half note, a quarter note, and a half note, all marked with a piano (*p*) dynamic. The piano accompaniment includes a series of chords in the bass clef, also marked with a piano (*p*) dynamic, and a melodic line in the treble clef. The score concludes with a double bar line.

Galloway also deviated from oral traditions when he wrote down the music (and not just the text), so that the piece would be played in consistently similar ways, with the expectation that it would be performed before a public concert audience rather than for a select group of individuals in a private setting. Although the printed score alone represents a deviation from traditional practices, in this instance it is a very effective way of preserving the authentic musical features of the Penitentes. The indication *ad libitum* throughout the alto flute part and, occasionally, the piano ensure the improvisatory nature of the *pito* is incorporated into the performance style of *Alabado*.

Although the melodies to *alabado* texts are rarely notated, performances of these melodies are an integral part of the oral traditions of the Penitentes. A single melody will recall not only the music of the Penitentes, but also a specific regional or geographic location. Likewise,

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<sup>96</sup> NFA copy has a pitch bend on the first quarter note D in the alto flute.

no documented transcriptions of the *pito* melodies exist within the musical heritage of the Penitentes, and yet the style of improvisation is apparent even to those who only hear the *pito* during the Holy Week observances. However, improvisation is an indication of the general style only and not a description of the actual practice. Transcriptions of performances by several different *piteros*, of multiple *pito* melodies, show the consistency each performer has in the choice of melody, style of ornamentation, length and form of the melody. These are melodies that are meant to be identifiable in a way similar to the *alabado* melodies. By having the specific improvisatory alto flute figures already notated, with the indication of *ad libitum*, the performer is allowed some freedom of interpretation, but not so much as to render the figure stylistically incorrect.

Finally, the printed score suggests the desire of the composer for *Alabado* be performed on many occasions, by different performers, and before a live audience. The observances of the Penitentes are strongly tied to the *alabados*, and where ritual is a key factor. It is not expected that the same person will lead the singing of the *alabados*, or the playing of the *pito*, year after year. What is important is that the singing and playing occur year after year and, to the extent that is possible, in the same way each time. *Alabado* offers this same repetition and consistency.

The *alabado* has always been one of the greatest instruments for keeping the faith and musical practices of the Penitentes alive,<sup>97</sup> so it is appropriate that Galloway based this work on a traditional *alabado*. More importantly, the singing of *alabados* was never meant to be the private devotional it has become in the present day. To incorporate “Por el rastro de la cruz” into *Alabado* and allow it to be experienced by many, offers a return to the original intention of these sacred hymns as well as a preservation and continuation of the musical practices of the Penitentes.

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<sup>97</sup> “The *Alabado* certainly was a very powerful instrument in keeping the faith alive.” Steele, *The Alabados of New Mexico*, p. 26. As quoted from Jerome J. Martínez y Alire.

## CHAPTER 4

### CONCLUSION

This study of Galloway's *Alabado* is only one part of the research that is necessary in order to more fully understand *Alabado*, James (Santa Fe) Galloway, and even his other compositions. A critical edition, or performer's edition, of *Alabado* is needed to reconcile the inconsistencies among the available scores. The NFA copy represents most accurately the performance practices of this piece, in particular that of the original performers, the Trio de Santa Fe.

In the Composer's copy only the initial dynamics in the piano and alto flute exist in the score, while many more have been added throughout the NFA copy. Also in the NFA copy, the metric modulation in m. 29 has been corrected to read half note=quarter note and other metric modulations have been added to clarify the tempo relationship between the changing meters. However, there are significant discrepancies between the two scores in regards to the time signatures. Some make more sense as they are written in the NFA copy, but others appear to have been correct in the original Composer's copy. In addition to the inconsistencies between the scores, reading from the handwritten score makes this piece especially difficult to perform. Separate parts with added cues, generated from a music notation software program, would greatly facilitate the performance of this piece.

A more in-depth theoretical analysis, including a complete harmonic analysis, of *Alabado* is needed to explore the compositional devices used in this piece. This would include an exploration of the iconic representations of the text in all parts, especially within the voice, and also the representation of other instruments such as drums, bells, and trumpets.

Finally, a comprehensive study of James (Santa Fe) Galloway and his compositions, including a catalogue of all of his works, has yet to be completed. Galloway was greatly influenced by the history, culture, and people of the places he lived, primarily New Mexico and Brazil. Some of his solo instrumental and chamber ensemble compositions inspired by New Mexico include *Alabado*, *Etude*, *New Mexican Elegies*, *Night Prayer*, *Rain*, *Songs of the Peyote Woman*, and *2 Horses Near Abiquiu*. Each of these works represents a different element of New Mexico and, of the three compositions for flute, distinctive styles of flute playing. *Alabado* is based on the Penitentes and the *pito*, while *New Mexican Elegies*, scored for alto flute and piano, was written in memory of New Mexican flutist, Frank Bowen. The third, *Night Prayer* is for Native American flute.

The remaining New Mexican compositions are for piano. *Etude* is a technical study inspired by the Carrizozo-Roswell area of New Mexico and *Rain* is an ostinato etude written as a reaction to the hot, dry summer of 1977. *Songs of the Peyote Woman* is a sonata inspired by many secular and religious ceremonies of New Mexico. *2 Horses Near Abiquiu* was composed after a 1976 trip through Native American land near Rio Arriba and features elements of Native American music as well as cowboy songs of the West.

*Lembranças da Bahia*, *Macumba*, and *Maracatu*, are three of Galloway's chamber and instrumental works inspired by Brazil. *Lembranças da Bahia* is a song cycle based on folk songs from the Northeastern region of Brazil with six songs in Portuguese and one in the African dialect of Bantu. *Macumba*, for voice and piano, is based on Afro-Brazilian voodoo and *Maracatu*, for solo piano and orchestra, is based on Galloway's experiences in Brazil.

Galloway also composed the music, and in some cases the lyrics, to musicals inspired by New Mexico including *Travelin' Show*, *Santa Fe Spirit*, and *Tierra Sagrada*. A greater understanding of Galloway, his music, and how the extramusical influences in his life were reflected in his compositions will only add to the appreciation and continued performance of works such as *Alabado*.

APPENDIX A

ADDITIONAL VICENTE PADILLA *PITO* MELODIES



Fig. A.1. Additional *pito* melody performed by Vicente Padilla.



J. D. Robb, *Collection of Folk Music Melodies: Song Texts*, Vol. II, No. 1075. John Donald Robb Archive of Southwestern Music. Center for Southwest Research, University Libraries, University of New Mexico, 1979.

Transcribed by J. D. Robb from: Vicente Padilla, *Pito Melody*, John Donald Robb Archive of Southwestern Music, Field Recordings (MU 7, CD 37, Track 18), Center for Southwest Research, University Libraries, University of New Mexico. Recorded in Santa Fe, NM, 1952.

Fig. A.2. Variation of *pito* melody performed by Vicente Padilla.



J. D. Robb, *Collection of Folk Music Melodies: Song Texts*, Vol. II, No. 1075a. John Donald Robb Archive of Southwestern Music. Center for Southwest Research, University Libraries, University of New Mexico, 1979.

Transcribed by J. D. Robb from: Vicente Padilla, *Pito Melody*, John Donald Robb Archive of Southwestern Music, Field Recordings (MU 7, CD 37, Track 19), Center for Southwest Research, University Libraries, University of New Mexico. Recorded in Santa Fe, NM, 1952.

APPENDIX B

“POR EL RASTRO DE LA CRUZ”

“Por el rastro de la cruz”  
Translation by J. D. Robb

J.D. Robb, *Hispanic Folk Music of New Mexico and the Southwest: A Self-portrait of a People*, Norman [Okla.]: University of Oklahoma Press, 1980, pp. 613-614. Used with permission from the UNM John Donald Robb Musical Trust.

1  
Por el rastro de la cruz  
que Jesucristo llevaba  
camina la Virgen Pura  
en una fresca mañana.

2  
De tan de mañana que era  
que la Virgen caminaba  
las campanas de Belén  
que tarde tocaban el alba.

3  
Encontró a San Juan Bautista  
y de esta manera le hablaba:  
¿Ha pasado por aquí  
Un hijo de mis entrañas?

4  
Por aquí pasó señora  
antes que el gallo cantara;  
llevaba Cristo un garrote  
en sus sagradas espaldas.

5  
Cuando la Virgen oyó esto  
cayó en tierra desmayada.  
San Juan, como buen sobrino,  
procuraba levantarla.

6  
Levántese, tía mía,  
que no es tiempo de tardanza;  
allá en el monte calvario  
tristes trompetas sonaban.

1  
Following the trail of the cross  
Which Jesus Christ carried  
The Pure Virgin goes forth  
One cool morning.

2  
It was so early in the morning  
That as the Virgin went along  
The bells of Bethlehem  
At last rang the dawn.

3  
She met Saint John the Baptist  
And in this manner spoke to him:  
Has a son of my womb  
Passed through here?

4  
He passed through here, my lady  
Before the rooster crowed;  
Christ carried a scaffold  
Upon his sacred shoulders.

5  
When the Virgin heard this  
She fell to the ground in a faint.  
Saint John, like a good nephew,  
Attempted to help her up.

6  
Get up, my aunt,  
There is no time to lose;  
Over on Mount Calvary  
Trumpets are sadly sounding.

7

Llevaba una cruz en sus hombros  
de madera muy pesada;  
tres clavos lleva en sus manos  
con que ha de ser clavado.

8

Una soga en su garganta  
con lo que ha de ser atado;  
corona de espinas lleva  
con que ha de ser coronado.

9

¡Ay, Jesús, mi padre amado!  
Que por mí estás de esta suerte;

ya te llevan a la muerte  
a remediar los pecados.

7

He carried a cross upon his shoulders  
Of a very heavy wood;  
In his hands he had three nails  
With which he was to be nailed.

8

A cord with which he was to be tied  
Was around his throat;  
He carried a crown of thorns  
With which he was to be crowned.

9

Ah, Jesus, my beloved father!  
Alas! That for me you are undergoing this  
fate;

They are taking you to die  
To redeem our sins.

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