

Juan Gutiérrez de Padilla

The baroque composer in Mexico who has been thus far most transcribed, studied, and performed is Juan Gutiérrez de Padilla. In his 1949 Harvard University Ph.D. dissertation, Steven Barwick first called attention to the extant repertory of the Puebla Cathedral maestro—at pages 93–94 of Part I, noting the survival in the cathedral archive of four double-choir Masses (*a 8*) and a ferial *Missa a 4* in the first 110 folios of Choirbook XV; of approximately thirty miscellaneous liturgical compositions, ranging from four to eight voices, in the second 144 [= 149] folios of the same *libro de facistol*; and the presence of four sets of loose-sheet Christmas villancicos dated 1651, 1652, 1653, and 1655 in the same archive. At pages 234–244 of his Part II, Barwick transcribed Padilla's Palm Sunday Passion (which consists of 20 short settings *a 4* of the crowd utterances in the Matthew narrative), using for his source the copy of this Passion found at the close of Puebla Cathedral Choirbook I. *Music in Mexico: A Historical Survey* (New York: Thomas Y. Crowell, 1952; Apollo Editions, 1970, pp. 127–130) compared three excerpts with corresponding sections from Heinrich Schütz's *Matthäus-Passion* of 1666.

Availing herself of microfilms taken in 1949 at Puebla Cathedral by George Smisor (who acted on Steven Barwick's suggestion), Alice Ray [Catalyne] transcribed the four Masses *a 8* in Puebla Choirbook XV for Volume 2 of her 1953 University of Southern California Ph.D. dissertation, "The Double-Choir Music of Juan de Padilla."⁸⁷ *Hispanic American Historical Review*, xxxv/3 (August, 1955), 363–373, included a biographical article exclusively devoted to him, "The 'Distinguished Maestro' of New Spain: Juan Gutiérrez de Padilla." *Die Musik in Geschichte und Gegenwart*, x (1962), columns 564, 564–565,⁸⁸ included Padilla articles unraveling the confusion hitherto existing, because the maestro who died at Puebla in 1664 had been confounded with the homonymous maestro Juan de Padilla (born at Gibraltar in 1605; died at Toledo December 16, 1673). At Schoenberg Hall, University of California, Los Angeles, Roger Wagner on April 20, 1961, conducted the premières of Juan Gutiérrez de Padilla's *Missa Ave Regina coelorum*, *Salve Regina*, and *Exultate iusti*, all *a 8*. The next year he edited the *Exultate iusti* (Psalm 32:1–6) for Lawson-Gould Music Publishers, New York City, and in 1966 recorded the same work for Angel (S 36008).

Although by March of 1966 no further proof was needed, still the present author's discovery of Juan Gutiérrez de Padilla's will at the Puebla notarial archive in that month neatly confirmed the fact that the Toledo maestro Juan de Padilla, who was the son of Gregorio de Padilla, a native of Ronda, and of Juana Espinosa, a native of Gibraltar,⁸⁹ should never have been confused with the Puebla maestro. Juan Gutiérrez de Padilla's last will and testament, sworn to before Nicolás Álvarez, *Notario Real y Público*, on March 18, 1664, can now be consulted at the Archivo General de Notarías del Estado de Puebla, in *Testamentos 1664*, at folio 48

⁸⁷Summary in *Abstracts of Dissertations for the Degree of Doctor of Philosophy and the Degree of Doctor of Education 1953* (Los Angeles: University of Southern California Press, 1953), pp. 3–5. The information in the last five lines of page 3 and the first three of page 4 applies to the homonym who died at Toledo, not to Juan Gutiérrez de Padilla.

⁸⁸In the same volume of *Die Musik in Geschichte und Gegenwart*, see plate 14 (between cols. 608 and 609). This is Gutiérrez de Padilla's *Adiuva nos*, *a 5*, photographed from the opening, fols. 6^v–7, in the second part of Choirbook XV at Puebla Cathedral.

⁸⁹Further data in *Hispanic American Historical Review*, xxxv/3, 365–366 n. 4.

(both sides). The Puebla Cathedral capitular acts, Volume xv (1663–1668), folio 115, witness to his death before April 22 of the same year.⁹⁰ He therefore waited until at death's door before executing his will.

The will begins with the usual invocation of Deity, then identifies the testator as *el liz^{do} Juan Gutierrez de padilla clerigo presvitero maestro de capilla de la ssancta yglesia cathedral desta Ciu^d de los angeles donde soy vezino hijo lexitimo de Juan gutierrez de padilla y de doña catalina de los rios vezinos de la ciudad de malaga en los reynos de Castilla de donde soy natural*. Next, the will states that, although mortally sick abed, the testator is in his right mind and appoints *el doctor don Joseph de carmona tamaris*⁹¹ *rasionero de la dha ssanta yglesia persona de quien tengo entera satisfasion* as his executor.

No more fitting executor could have been named than another scion of the distinguished family already known to students of Gutiérrez de Padilla's biography, because it was the executor's brother Antonio Tamariz de Carmona whose *Relacion y descripcion del Templo Real de la Ciudad de la Puebla de los Angeles*, a book of 110 leaves published in 1650, had been the first imprint to laud him as an "insigne Maestro" at folio 20, and again as the "insigne Maestro licenciado Iuan de Padilla" at folio 31. "Joseph de Carmona Tamaris," as the will spells the name of Antonio's brother who was a Puebla prebendary, is instructed in the final paragraph of the March 18, 1664, will to distribute alms and do such other charitable acts as Padilla's estate makes possible on his decease.⁹² His body is to be interred in the cathedral, accompanied to the grave by the Brothers of St. Peter's Congregation and also the Brothers of St. Philip Neri—in both of which brotherhoods Padilla himself claims membership. *Bachiller* Joseph Coronado, *el contador* Juan de la Mesa, and Francisco de Araujo, all residents of Puebla, witnessed the will.⁹³

Now that Gutiérrez de Padilla's birth at Málaga and early training under Francisco Vásquez (maestro de capilla there from 1586 to 1613) are assured, several other facts gleaned from the capitular acts of both Málaga and Cádiz Cathedrals fall into their proper places. On February 16, 1613, the canons of Málaga Cathedral

⁹⁰"Que se pongan edictos en esta ciudad y la de Mex.^{co} con termino de treinta Dias, para la Provision de la plaza de Maestro de capilla desta S.^{ta} Yglesia, que esta Vaca por Muerte del Liz^{do} Joan Gutierrez de Padilla su ultimo Possehedor y que dello se de quenta a su ss^a Ill^{ma} el S.^{or} Obispo."

⁹¹The Carmona Tamaris = Tamariz Carmona clan bulked large in the civic and ecclesiastical affairs of colonial Puebla. Diego de Carmona Tamaris, already *juez diputado*, became *regidor* September 3, 1606 (*Actas Capitulares* xiv, 1606–1612 [secular cabildo], fol. 20). He is also mentioned in Puebla Cathedral capitular acts as having been "mayordomo y administrador del conbento y cassa delas Recogidas desta ciudad." He died in October, 1618. Juan de Carmona Tamaris, father of Padilla's executor, became *depositario general* of the city July 16, 1610 (secular cabildo, capitular acts, 1606–1612, fol. 147), and later *regidor*.

⁹²At fol. 48^v of *Testamentos 1664* (Nicolás Álvarez, notary), Padilla assigns all his "vienes derechos y acciones Para que dho doctor don Joseph de Carmona tamaris lo distribuya en haser bien por ella en limosna y sufragios y lo demas que le Paresiere sin que se le pida quenta de su distribucion Por que esta es mi voluntad."

⁹³*Ibid.*, fol. 48: "Y quando su diuina magestad ffuere servido llebarme desta presente vida se de a mi cuerpo sepultura en la dha ssanta ygla cathedral desta dha ciudad y le aconpañen los Hermanos de la Congregasion del bien abenturado San Pedro de que soy congregante, y los hermanos de la concordia del glorioso San Phelipe neri de quien soy hermano y en lo demas a la dispusion de mi alvasea. = Y Nombro por tal mi alvasea testamentario al dho doctor don Joseph de Carmona tamaris a quien doy Poder Para el vssio y exersisio del dho cargo con general administracion en cuya virtud proseda a la venta y recaudasion de mis vienes judicial o estrajudicialmente aunque se a pass^{do} el termino de la ley = ".

met to decide the winner of a five-man contest for the then vacant chapelmaster-ship.⁹⁴ After scrutinizing his background, the Málaga chapter gave the post to Estêvão de Brito, a native of Évora, Portugal. Brito was already highly experienced, whereas Padilla cannot have been much over 23. As early as February 8, 1597, Brito had been elected maestro of Badajoz Cathedral,⁹⁵ and on June 1, 1597, his salary had there been fixed at the respectable annual sum of 40,000 maravedis. Moreover, Brito had been ordained in 1608.⁹⁶ All this—his age, ordination, and his previous musical successes—gave Brito the edge over the young, as yet unordained, Juan Gutiérrez de Padilla, then still a green maestro at the collegiate church in Jerez de la Frontera.⁹⁷ Nonetheless, Padilla won the judges' overwhelming (15–2) vote as their second choice. The three other candidates were all respectable musicians: Francisco de Ávila y Páez, maestro of Descalzas Convent at Madrid, Francisco Martínez de Ávalos from Úbeda, and Fulgencio Méndez Avendaño from Murcia.

Encouraged by this near success, Padilla next presented himself at Cádiz Cathedral, where on March 17, 1616—now *Ju^o gutierrez de padilla presbytero*—he succeeded Bartolomé Méndez in the chapelmastership.⁹⁸ On that same day the Cádiz canons ordered every singer to appear for daily practice under the new maestro's watchful direction. Up-to-date music, as well as established classics, formed the musical diet at Cádiz during Padilla's régime. On September 2, 1616, he recommended buying Philippe Rogier's *Missae sex* published at Madrid in 1598, as a book *muy provechoso p^a esta ygl^{ia}* (very worthwhile for this cathedral).⁹⁹ Four months later, January 10, 1617, he succeeded in getting the canons to order that the cathedral instrumentalists attend evening as well as daytime fiestas, on pain of dismissal.¹⁰⁰ Also, at the same chapter meeting, he was granted leave and expense money to bring all his possessions from Jerez de la Frontera, where they had continued in storage after his departure the preceding spring. Apparently Bartolomé Méndez and Padilla had merely exchanged posts, because on September 15, 1615, an exchange scheme had already been broached at a Cádiz Cathedral chapter meeting.¹⁰¹

⁹⁴Málaga Cathedral, *Actas Capitulares, 1609–1615*, fol. 246^v. Brito took possession May 8, 1613 (fol. 247^v). Badajoz Cathedral, *Actas Capitulares, 1596–1600*, fol. 16^v (November 22, 1596), identify him as "esteuam de Brito portugues vezino de la Ciudad de Euora del Reino de portugal."

⁹⁵Badajoz called Brito without *edictos*, convinced by his reputation alone that he was the maestro to succeed the deposed Cristóbal de Medrano.

⁹⁶Badajoz, *A.C., 1606–1610 (Pleno / Libro q.^e comenzo en 2 de Agosto de 1606 y finaliza en 1 de Marzo de 1610)*, fol. 120^v (January 30, 1608): "dieron licencia a Estevan de Brito maestro de Capilla para se yr a ordenar por los dias que tuviere necesidad."

⁹⁷Málaga, *A.C., 1609–1615*, fol. 234, lists him as "Ju^o Gutierrez m^o de Capilla de Xerez."

⁹⁸Cádiz Cathedral, *Acuerdos Capitulares, 1610–1617*, fol. 335^v: "Estos SS.^{os} vnanimes y conformes Recibieron por maestro de capilla de la yg^a a Ju^o gutierrez de padilla presbytero con el salario q̄ tenia b^{re} m^{er} mendez su antecessor y se le encarga q̄ tenga cuydado de hazer q̄ los cantores hagan exercicio todos los dias y que el q̄ no quisia venir p^a aprender lo q̄ le hordenare q̄ fuere necess^o de quenta al cab^o. . . ."

⁹⁹*Ibid.*, fol. 350: "Luego se pres^{te} vna pet^{on} del maestro de cap^a dize q̄ ha venido vn hombre q̄ trae vn libro de canto de organo de missas de Felipe Rogier muy provechoso p^a esta yglia." Puebla Cathedral owns this same 1598 edition, and in addition incomplete partbooks (Legajo 36, Cantus I and Tenor) with two Rogier Masses (*Inclita stirps Jesse* and *Ego sum qui sum*) and two psalms *a 8, Laudate Dominum* and *Super flumina Babilonis*. Choirbook XIX contains at folios 93, 97, 99, 102, and 106 five textless and untitled canciones or cancinas *a 5* by Rogier.

¹⁰⁰*Ibid.*, fol. 363.

¹⁰¹*Ibid.*, fol. 309: "tratose assimismo como se dezia q̄ el m^o de capilla dela igla se queria yr a xerez y el de alli dezian q̄ venia aqui y que tratauan de hazer este truoco."

To jack up lagging discipline, the chapter on April 7, 1617, enjoined the chapelmaster and all his musical subordinates to arrive henceforth at canonical hours and Mass promptly, and to remain the full designated time.¹⁰² On August 31, 1618, Padilla's petition for a month's leave to visit Málaga was granted on condition that before the trip he leave behind in Cádiz the already composed chanzonetas for Blessed Teresa of Ávila's feast, and that he return in time to conduct them on her special day.¹⁰³ In recognition of his excellent service during the next year and a half, the chapter on February 3, 1620, raised his pay by ten ducats annually.¹⁰⁴

A sizable gap between Books III (1618-1620) and IV (1630-1642) of the Cádiz Cathedral acts prevents our now fixing the precise moment that he finally decided to cast his lot henceforth in the New World. But by October 11, 1622, he had already arrived in Puebla—for on that day he officially became *coadjutor maestro*.¹⁰⁵ Back of him at that time stretched at least a decade of highly successful service in the southern Spanish milieu. Before him there beckoned a 42-year career of as brilliant musical adventure and achievement as was anywhere to reveal itself in Baroque America.

Not the least of his achievements during his first seven years was his successful cooperation with the titular chapelmaster, Gaspar Fernandes. Fortunately for their relations, Fernandes shone as much on the organ bench as at the conductor's stand. What friction does surface in the capitular acts came about always because the singers resented Padilla's getting such a lion's share of the lush tips regularly paid for funerals and other special events. On December 6, 1622, less than two months after Padilla's initial appointment, the chapter confirmed his right to double and triple what the other singers took from *obenciones*, because although titled a "singer" he had in advance been promised a maestro's salary and cut from the tips.¹⁰⁶ Later that same month, the chapter warned Fernandes not to steer from the

¹⁰²*Ibid.*, fol. 369^v. At the same meeting the chapter authorized buying a new *baxón* = bassoon for Melchor de Loaysa. Mateo Gonçalves was playing *sacabuche* = sackbut for a yearly 70 ducats according to the act of July 6, 1615 (fol. 298).

¹⁰³A.C., 1618-1620, fol. 32.

¹⁰⁴*Ibid.*, fol. 103^v. The Cádiz organist 1619-1632 was Pedro Deça Maçuela. Diego de Palacios, formerly of San Salvador Collegiate Church at Seville, became Cádiz maestro de capilla November 17, 1644 (A.C., vi [1643-1653], fol. 94).

¹⁰⁵Puebla Cathedral, *Actas Capitulares*, vii (1613-1622), fol. 327^v: "En el dicho dia y Cauildo con parecer y boto de su s.^a Ylluss^a del señor obispo [Gutierre Bernardo de Quiroz, eighth bishop of Puebla, ruled the diocese 1627-1638] q̄ le embio con los dhos canonigos d^{or} don Ju^o de uega y dotor gaspar moreno se Reciuio el mro Juan guti^r de padilla Por cantor desta santa /fol. 328/ Yglessia con salario de quinientos Pessos en fabrica en cada un año con obligacion de cantar en la capilla y fuera della Todolo q̄ se ofreciere Y de lleuar el compas cada y quando q̄ se la mandare Por el presidente y estubiere ausente o ocupado El mro de capilla desta yglessia [Gaspar Fernandes] y hacer y poner las chançonetas quando sele encargare sin mas salario del que le esta señalado y traerlas pasadas con los demas cantores y asimismo con obligacion de enseñar canto de organo y hacer exercicio a los cantores y moços de choro q̄ son o fueren desta Yglessia que se Ynclinaren a ella Y los quisieren sauer dandoles licion Pu^{ta}mente Todos los dias de Trauaxo vna ora entera desde las diez a las once. Y que le corra el salario desde primero deste mes de otu^e."

¹⁰⁶*Ibid.*, fol. 337 (December 6, 1622): "Mando que en las obenciones q̄ tubieron que distribuir el maestro y cantores de la capilla desta cathedral le den y rrepartan su parte a juan gutierrez de Padilla Presuitero cantor desta dha cathedral a Raçon de quinientos Pessos que son los q̄ tiene de salario segun y como se le dan en las dhas obenciones a gaspar fernandez Maestro de Capilla lo qual se guarde y cumpla por agora y en lo tocante a los demas cantores se guarde y cumpla a la letra el auto que en Raçon desta esta Proueido Por Su S^a III^{ma} obispo y dean y Cauildo en catorce dias del mes de septiembre De mill y

course charted for distributing tips, no matter how restive the veteran singers and instrumentalists became.¹⁰⁷ Much to the annoyance of the true *cantores* who saw themselves thereby defrauded, their "pot" continued so late as three months before Fernandes's death being still skimmed for Padilla's benefit.¹⁰⁸

Not only did Fernandes play, but also he fixed organs. For this, he was paid extra—as, for instance, on January 10, 1623, when the chapter voted him 100 pesos for repairing and overhauling the cathedral grand organ (he received another 100 for expenses).¹⁰⁹ Like every other principal cathedral in Spanish dominions, Puebla in Padilla's epoch hired a substantial corps of instrumentalists to shore up singers, provide instrumental verses in psalms and other alternating music, play in processions and at all festive events. On August 22, 1623, a new *ministril sacabuche* named Benito de Padilla was engaged for 200 pesos annually.¹¹⁰ Juan Gutiérrez de Padilla meanwhile drew an annual 500 until granted the next year an extra 100 pesos for teaching polyphonic music to the choirboys and any other potential trebles.¹¹¹ On October 2, 1625, Puebla lured temporarily from Mexico City Cathedral the 50-year-old former slave Luis Barreto (now an ordained priest), who in the period 1609–1615 ranked as the best soprano in the capital.¹¹² The *Maestrò de los moços de coro* at Puebla throughout Padilla's first seven years was Melchor Álvarez, who, however, preferred to beef up his income by correcting and caring for the cathedral choirbooks to his assigned duties as choirboy disciplinarian.¹¹³

seis ci¹⁰⁵ y doce años Y asimismo se mando se les notifique a todos los dhos cantores dela dha capilla acudan cada y quando que fueren llamados Por qualquiera Delos dhos maestros gaspar fernandez o Juan gutierrez de padilla a passar prouar y poner las chançonetas y las demas cosas Necessarias Y tocantes al seruicio del choro sopena de que la primera vez que faltare auendolos llamado se les pondran doce Pessos y ala segunda vez seran despedidos del seruicio desta santa Yglessia /fol. 337v/ Notifique luego en sus personas a cada uno delos dhos maestros y cantores."

¹⁰⁷*Ibid.*, fol. 339^v (December 20, 1622): "que se diga al mro de capilla gaspar fernandez que hasta que pasen estas pascuas y se ordena y mande por El cauid¹⁰ otra cossa no ynoue de la costumbre que asta aqui a auido en rrepartir las obenciones a los cantores y ministriles y para las que a de llevar El mro Ju^o gutierrez padilla guarde El auto que en Raçon della le esta notificado."

¹⁰⁸A.C., ix (1627–1633), fol. 105^v (June 12, 1629): "que dhos señores canonigo Licenciado don Luis de Gongora y Rac^o Ju^o de ocampo bean y determinen lo que an de llevar los maestros de capilla de esta Yg^a en las obenciones que ganan en ella y fuera della Por quanto todos los Cantores dela Capilla se sienten muy agrauiaidos en las partes que hasta aqui an lleuado. . . ."

¹⁰⁹A.C., viii (1623–1627), fol. 1.

¹¹⁰*Ibid.*, fol. 28. On this same page is mentioned a former collector of cathedral tithes named Francisco de Padilla. Several other ministriles were hired during Padilla's first seven years.

¹¹¹*Ibid.*, fol. 72 (July 16, 1624): "con parezer y boto de su s^a Ill^{ma} el señor obispo se acordo y mando que al maestro Juan gutierrez de Padilla se le den Por vn año solamente cien ps de salario por cuenta de fabrica Por el trauijo y ocupacion que a de tener en enseñar canto de organo a los moços de choro y otros muchachos y personas que a ofrecido /fol. 72v/ enseñar que tienen voz de tiples P^a la Capilla desta santa Yglessia de que ai gran nezesidad dellos con declaracion q̄ visto el fruto y prouecho que se saca delos dhos muchachos y que ai discipulos que yr enseñando porque cada dia van mudando las Vozes delos dhos tiples y es necesario enseñar de nueuo otros se continuara el dho salario adelante el tiempo que fuere la voluntad de su s^a Ill^{ma} delos señores obispo dean y cauido y que los dhos cien ps corran desde Primero deste mes de jullio = ."

¹¹²Puebla started him at 450 pesos annually (*ibid.*, fol. 134). In 1615 Mexico City Cathedral was paying him only 300 (*Revista Musical Chilena*, xix/92 [April–June, 1965], 13, n. 18).

¹¹³A.C., viii, fol. 110 (January 7, 1625). On August 11, 1626, the chapter voted "Al P^e melchor alvarez 100 pesos de salario Por la correccion delos libros de Canto . . . y porque cuide de uerlos enmendarlos y aderesarlos con todo cuidado. . . ." The previous choirbook custodian, Bartolomé de Salas, had departed for richer realms—"los rreynos del piru." On September 18, 1629, the chapter rebuked Álvarez for his sloth.

In 1627 the Confraternity of the Blessed Sacrament proposed that Ascension be celebrated henceforth with expensive illuminations and elaborate polyphonic music "to augment the devotion of the faithful."¹¹⁴ The next year still another four days were added to the polyphonic music calendar, December 8 and the following *jubileo triduum*.¹¹⁵ Among the more important appointments in 1629 was the one made February 23 of Pedro Simón *presbítero* to be *cantor contralto* (200 pesos) and *capellán* (100 pesos).¹¹⁶ Gaspar Fernandes died shortly before September 18 of the same year.¹¹⁷ A week later the chapter unanimously confirmed Padilla's succession to the post, simultaneously guaranteeing him all its emoluments and fringe benefits.¹¹⁸ His 500-peso yearly salary was to continue, but was to be augmented by another forty each year for composing the *chanzonetas*, having them copied, and delivering them to the cathedral archive. There they were to be safely stored against the day of any possible future reuse. On the same September 25, 1629, Luis Eslava—specially recommended by the bishop—was hired as singer at 100 pesos a year, and Padilla enjoined to teach him with care because of his exceptional voice. Lastly, the chapter appointed on September 25 a special commission to review the *Constituciones y ordenanças tocantes al officio de sochantre maestro de capilla y cantores* adopted in 1585 during Bishop Diego Ossorio Romano's episcopate. This review was undertaken in order that the succentor, chapelmaster, and singers might be more exactly apprised of their traditional rights and duties.¹¹⁹

For playing the organ, the deceased chapelmaster Gaspar Fernandes had been paid an extra 300 pesos annually since September 26, 1606.¹²⁰ Funds for this had come from the organ prebend, title to which was held for more than a quarter century by the nonperforming Puebla Cathedral *Racionero* Juan de Ocampo.¹²¹ On June 18, 1630, Pedro Simón inherited the same post of *sostituto del órgano* at the same 300-peso annual salary, payable against the organ prebend still titularly held

¹¹⁴*Ibid.*, fol. 276 (May 7, 1627): "Musica para el aumento dela deuocion de los fieles."

¹¹⁵*A.C.*, ix (1627-1633), fol. 76 (November 7, 1628).

¹¹⁶*Ibid.*, fol. 92.

¹¹⁷*Ibid.*, fol. 117: "Que para el martes q̄ viene, q̄ se contaron viente y cinco deste mes se cite a cabildo Para nombrar maestro de capilla desta Yg^a por hauer muerto El P^e Gaspar frz q̄ lo fue."

¹¹⁸*Ibid.*, fol. 119: "En el dho dia y cauildo con boto y parecer de su señoria Ylustrisima del s.^o obispo que le ynbió con el ynfrascrito secret^o fue elixido y nombrado Por todos los dhos señores nemine discrepante al maestro Joan gutierrez Padilla Presuitero por maestro de capilla desta dha catedral en lugar del P^e Gaspar fernandes difunto que lo fue hasta que murio el qual se nombro segun y dela manera que el dho difunto Y los demas maestros sus antesoiores al qual mandaron se le guarden todas y qualesquier honrras Y preheminiencias que son y fueren anejas a su officio con salario de los quinientos pesos que hasta oy a tenido el dho maestro Ju^o Guttrz padilla por Cantor Pagados Por q^{ta} dela fabrica Y assi mismo se le señalaron quarenta p^{os} en cada vn año por puntar /fol. 119^v/ las chansonetas que se cantaron en esta Catedral poniendo a su costa El papel tinta y los demas ness^o con calidad que todas las a de ir entregando Para que se pongan en el archiuo desta Ygl.^a y se guarden en el Para que en las ocaciones que fuere Nesesario aprouecharse dellas se haga. y en quanto a las honrras preheminiencias que se le an de guardar Y las obligaciones Con que a de exercer el dho officio de maestro de capilla dauan y dieron comision cunplida al S^o canonigo Doctor don Antonio de seruantes Caruajal Para que su mrd vista las que tubo y deuio tener el dho Gaspar frz Y sus antesoiores Y las que conbiniere añadirles se aciente Con el susodho yendolas al Cauildo."

¹¹⁹*Ibid.*, fol. 120.

¹²⁰*A.C.*, vi (1606-1612), fol. 24^v.

¹²¹ Philip III's cedula confirming Ocampo as Cristóbal de Águilar's successor in the Puebla Cathedral organ prebend (won in open competition May 18, 1604) was dated at Lerma June 28, 1605. See Puebla *A.C.*, vi, fol. 19^v. During the next three decades Ocampo's prebend paid him 350 pesos annually, but from 1606 onward his substitutes Fernandes and then Simón took 300 of this.

by the sexagenarian Ocampo.¹²² Simón also agreed that day to keep the organs in tune for the same yearly 60 pesos that Fernandes had been paid for their tuning and repair.

To offset in a measure the plural salaries Fernandes had received, the Puebla chapter decided August 21, 1630, to raise Padilla's take for chapelmastering to 600 pesos annually—without, however, setting a precedent for future holders of the office.¹²³ By a curious coincidence, the chapter voted at the same meeting to place on an annual 50-peso salary the choirboy Juan García who was 34 years later to succeed Padilla as chapelmaster. Not only this choirboy but others in Padilla's tutelage were around 1630 making such fast strides that the chapter had good reason to be pleased. Only Padilla's slackness in providing copies of all his chanzonetas for special feasts annoyed the cabildo in 1630 to such a degree that the canons ordered withheld Padilla's annual salary supplement for paper and copying assistance until he complied.¹²⁴

During the next triennium the chapter continued to raise musicians' salaries—that of Simón Martínez *bajón* from 200 to 250 pesos annually and of Juan García (see below, page 111) from 80 to 150 on March 9, 1632, for instance.¹²⁵ On January 11, 1633, the chapter voted a special gift to Padilla for his exceptional services December 8 and 25 of 1632.¹²⁶ The canons decided October 31, 1631, to entrust the current master of the choirboys, Pedro Simón, with general overhaul of the grand organ and the building of a new organ case. Simón spent 1632 at the job and on January 25, 1633, was voted another 500 pesos to continue.¹²⁷ At last, the longtime titular organ prebendary Juan de Ocampo (1568–1633) died (shortly before June 21, 1633¹²⁸), leaving the cathedral his universal legatee and bequeathing a substantial sum to promote polyphonic singing.¹²⁹

However, this many-barreled good fortune suddenly threatened to go sour the next summer. On Tuesday, August 1, 1634, the Puebla chapter all at once fired both

¹²²A.C., ix (1627–1633), fol. 174^v.

¹²³*Ibid.*, fol. 181^v: "cien p^{os} mas por tal maestro sobre los quinientos p^{os} que asta aqui a tenido con los quales Gose de seiscientos p^{os} desde prim^o de Jullio deste año Por quenta de fabrica atento a sus buenos seruicios y mereserlo no obstante q̄ el salario ordin^o que esta catedral a pagado a sus anteseores no a subido de quinientos p^{os}."

¹²⁴*Ibid.*, fol. 177^v: "que los contadores desta Yglesia no entreguen al maestro de capilla Ju^o Guttrz de padilla /fol. 177^v/ los libramientos que se cedan Por el papel, Y apuntar las chansonetas hasta tanto que entregue las que huuiere fecho en cada seis meses. . . ."

¹²⁵*Ibid.*, fol. 271. Simón Martínez not only played *bajón* but also composed. His Tone VIII *Solo al SS^{mo} Sacramento* in the Jesús Sánchez Garza Collection (from Santísima Trinidad Convent, Puebla) beginning "Oygan escuchen," is a rather conventional *da capo* piece in fast ternary meter. But the fact that it was later refitted with two alternate texts proves that it was well liked.

¹²⁶*Ibid.*, fol. 320.

¹²⁷*Ibid.*, fol. 323^v. Simón earned an extra 100 pesos annually for teaching the choirboys plainchant and psalmody until replaced as *maestro de los moços de coro* October 27, 1634, by the *presbítero* Toribio Baquero (A.C., x [1634–1639], fol. 32).

¹²⁸A.C., ix, fol. 344. He was senior *racionero* when he died (fol. 340), and extremely rich. Throughout his long cathedral career he had made a habit of endowing anniversaries with *capilla y música*. He began fittingly with Gregory the Great, endowed September 13, 1619, and July 10, 1620 (principal yielding 175 pesos annually [A.C., vii, 1613–1622, fols. 203^v and 241]).

¹²⁹A.C., ix, fol. 368^v (November 8, 1633). Although some few anniversaries paid 2,000 pesos, the March 12 anniversary endowed by the "venerable rracionero Lic^{do} Juan de Ocampo" paid double that, according to Diego Antonio Bermúdez de Castro's *Theatro Angelopolitano ó Historia de la Ciudad de la Puebla* [1746] (Nicolás León edition, p. 131).

Padilla and the cathedral bass player, Simón Martínez, for some misdeed of theirs the preceding Sunday.¹³⁰ As interim chapelmaster until a new maestro could be found, the canons appointed the veteran priest-musician Francisco de Olivera, whom by a secret vote the chapter had elected cathedral succentor as long ago as January 11, 1619.¹³¹ At the same August 1, 1634, meeting the canons decreed that Padilla must immediately turn over "all the polyphonic and plainchant books and folders of music" in his possession to competent cathedral authority.¹³² Only because the bishop not present at the meeting was a great music lover were the culprits able to creep back into their wonted posts six weeks later.

On September 9 the canons agreed to reconsider their dismissal at the next chapter meeting. Three days later Canon Juan Rodríguez brought with him Bishop Quiroz's suggestion that both be rehired at their former rates.¹³³ In the margin of the September 12 minutes appears the proviso: "The chapelmaster and choir (shall) assist at conventual Blessed Sacrament feasts and at nuns' burials."¹³⁴ But this does not clarify the reasons for the chapter's sudden dismissal of Padilla and Martínez August 1. Meanwhile the pair had lost six weeks' pay.

At last, on January 12, 1635, even this loss was made good when the chapter voted to restore them everything deducted the preceding summer "in appreciation of their great services at the feasts of December 8 and 25." Again it was Bishop Quiroz who sparked the generosity.¹³⁵ Another musician whose services December 8

¹³⁰A.C., x (1634-1639), fol. 21 (August 1, 1634): "En el dicho dia y cauildo los dichos señores vnanimemente y conformes y de comun acuerdo por Caussas justas que les mobieron dixeron que despedian y despidieron a Juan Gutierrez de padilla maestro de capilla que a sido desta sancta yglesia y desde el domingo Passado que se contaron treinta de Jullio sese su salario y no se le Pague assi el de maestro como los demas que le estan señalados y que en el ynter que se Probee El dicho off.º lleue el Compas el Padre francisco de oliuera Para este Trauajo se le de el Tercio mas en las obenciones de lo que lleba el Cantor que mas gana, y assimismo dieron Por despedido a Simon Martinez Vajon para que desde el dicho dia no le corra su salario Por hauer concurrido las mismas caussas para hecharle de la capilla desta sancta Yglesia y que esto lo trate y comunique con el señor Obispo el señor Canonigo licen^{do} Gongora Para que con su acuerdo y Parezer se ponga en execussion."

¹³¹A.C., vii (1613-1622), fol. 186. Cristóbal de Salas, the runner-up, was temporarily allowed to serve alternate weeks as *sochantre*, but Olivera was guaranteed 200 pesos against Salas's annual 150. Unlike most succentors, Olivera also shone as a composer. His soulful Tone IV motet *O vos omnes* in the Sánchez Garza collection cannot match the conciseness and overall unity of Victoria's like-named motet, but everywhere reveals respectable workmanship.

¹³²A.C., x, fol. 21: "pida ante el s^r prouissor recaudo bastante paraque el dicho Juan Gutierrez de padilla m^o de capilla exsua y entregue Todos los libros que estan en su poder tocantes a esta ygla assi de canto de horgano como canto llano y los quadernos de toda la musica que tiene apuntada Para ella."

¹³³*Ibid.*, fol. 25^v: "En el dicho dia y Cauildo con boto y Parezer de su ss^a Ill^{ma} del señor obispo que le trujo el dicho señor canonigo D^{or} Juan Rodrigues de leon se rreciuio de nueuo Juan Gutierrez de Padilla Por maestro de capilla de esta yglesia y simon martinez bajon segun y como fueron admitidos Al tiempo y quando entraron a seruir en esta yglesia y con los mismos salarios y obligaciones no embargante que estauan despedidos Por los dichos señores Obispo dean y Cauildo Por hauerlo Pedido y suplicado el dicho Canonigo."

¹³⁴*Ibid.*: "El m^o y Capilla acudan a las fiestas del ss^{mo} sacram^{to} delos conuentos de monjas y a los entierros de Religiosas."

¹³⁵*Ibid.*, fol. 44^v: "Que a Juan Gutierrez Padilla maestro de capilla desta dicha yglesia y a simon Martinez bajon della se les de en aguinaldo [= aguilando] Todo lo que montaren los Puntos que caussaron en el Tiempo que estubieron despedidos del seruicio desta dicha Cathredal [= Cathedral] en gratificassion de lo mucho que an traujado en la fiesta de la concepcion y en estas Pascuas y en los libramientos que se les dieren ganen el dicho Tiempo como si hubieran estado Pressentes el qual dicho Aguinaldo se le manda dar con voto y Parecer de su ss^a Ill^{ma} del dicho señor Obispo que le Trujo el dicho secretario."

and 25 of 1634 inspired the special recognition of a 20-peso gift was Hernando López Calderón "harpist and resident of this city."¹³⁶ This same harpist crops up again in the Puebla Cathedral records of 1643 on December 11 of which year the chapter rewarded him for playing December 8.¹³⁷ The importance of harp accompaniments in the Padilla repertory comes even more clearly to light in 1643 when the chapter placed on the regular cathedral payroll Nicolás Grinón, a recognized harp virtuoso.¹³⁸

Pedro Simón—to whom overhaul and rebuilding of the grand organ had been entrusted October 31, 1631—still continued at work in 1634. On August 25 of the latter year the chapter therefore voted to call from the capital the cathedral organist Fabián Ximeno to assess the value of Simón's improvements.¹³⁹ After this visit Ximeno agreed January 30, 1635, to send from Mexico City someone competent to help Simón hasten toward a conclusion.¹⁴⁰ The following March 15 the chapter felt confident enough of Simón's prowess to pay him another 500 pesos for finishing the job.¹⁴¹

But the efforts of a local bell maker who was an Indian ended less happily. The large bell cast under his supervision having cracked when hoisted into place, the cabildo voted May 4, 1635, to reexamine the agreement with the *yndio campanero* in the hope of recovering advance payments.¹⁴² Since the only bell maker in New Spain then able to guarantee results was the outsider Juan Montero, the chapter felt obliged later that year to sign with him a new contract for the tower's bourdon bell.¹⁴³

Padilla himself successfully operated an instrument-making shop during these years. According to one source, he was selling as far afield as Guatemala the instruments made in this shop with the aid of Negro helpers during the early 1640's.¹⁴⁴ Backed with the reputation of having successfully refurbished the Puebla Cathedral grand organ, Pedro Simón was on August 1, 1642, granted a long leave to do organ repair work in the Oaxaca vicinity.¹⁴⁵ In the meantime new instrumentalists continued being hired regularly in Puebla Cathedral: for instance, Domingo de Pereira *sacabuche* (sackbut) and Manuel de Correa *bajón* on October 25, 1641. Both of these probably Portuguese players, who "came from Veracruz," were hired at a

¹³⁶*Ibid.*, fol. 52^v (March 6, 1635): "Musico de harpa Vecino desta Ciudad."

¹³⁷A.C., xi (1640-1647), fol. 209^v.

¹³⁸*Ibid.*, fol. 193 (August 14, 1643). Grinón was received "con cargo de tocar harpa y violon todas las veces que se ofrecieren y lo mandaron."

¹³⁹A.C., x (1634-1639), fol. 22^v: "que al Padre Pedro simon Cantor y sustituto del horgano 400 Pesos para el adereso y adouio del. y estando gastados y acauados se llame a fauian ximeno horganista dela sancta yglesia Cathedral de mexico Para que lo bea y tassee y se ajuste la cuenta de lo que se a librado."

¹⁴⁰*Ibid.*, fol. 47. Ximeno received a gratuity of 200 pesos for his inspection trip.

¹⁴¹*Ibid.*, fol. 54^v.

¹⁴²*Ibid.*, fol. 55.

¹⁴³*Ibid.*, fol. 86: "Juan Montero estante en esta Ciudad maestro de fundisiones haga y funda la Campana grande de esta Cathredal que esta quebrada y en la Torre della por pareser Persona que lo entiende y que al presente no ay otra en este rreyno que lo pueda hazer. . . ."

¹⁴⁴Alice Ray Catalyne, "Music of the Sixteenth to Eighteenth Centuries in the Cathedral of Puebla, Mexico," *Yearbook of the Inter-American Institute for Musical Research*, II (1966), 84. Although citing no source, she probably got this information orally from Dr. Efraín Castro Morales, Puebla. Both Indians and Negroes held cathedral posts during Padilla's time. See A.C., xi (1640-1647), fol 151^v (September 2, 1642).

¹⁴⁵A.C., xi, fol. 146^v.

yearly 200 pesos for playing their instruments and another 100 for singing at times when instruments were not used or allowed.

Simón could the more easily take off on long trips after December 17, 1641, because as organist and *bajón* player the chapter hired on that date a musician destined for glory, the *bachiller* Francisco López [Capillas].¹⁴⁷ Hired "at the pleasure of the chapelmaster," for a yearly 400 pesos, López Capillas substituted for Simón during such long periods as September 1, 1643, to January 15, 1644; several more months before July 15, 1644; and May 11, 1646, to January 11, 1647.¹⁴⁸ Already by September 13, 1645, López had become so indispensable an organist (and singer when not presiding at the organ) that the chapter dispensed him from henceforth playing the *bajón*, except during Advent and Lent, when organs were prohibited.¹⁴⁹ Still earning 400 pesos annually in 1645 (200 for playing the organ, the other 200 for singing), he was paid an extra 200 for taking Simón's place at the organ bench during the eight months before January 11, 1647.¹⁵⁰ Four days later on January 15, 1647, the chapter regularized his status by naming the now *licenciado* Francisco López organist at a yearly 600 pesos.¹⁵¹ Of the 600, half was to come from an account budgeted for a singer. All expenses connected with organ repairs were to be the responsibility of the cathedral, not López. Simón—whom the chapter had already dismissed once (July 15, 1644)—could not personally protest his second dismissal January 15, 1647, because he was again out of town fixing organs elsewhere. When he did return, the chapter would at first do nothing for him except rehire him July 24, 1647, as organ tuner.¹⁵²

This was not enough to please Simón, who managed to get back all his former jobs January 17, 1648.¹⁵³ The chapter yielded because he had made himself too val-

¹⁴⁶*Ibid.*, fol. 133^v: "Ministriles que binieron de veracruz."

¹⁴⁷*Ibid.*, fol. 118^v: "Que se recieue al B^r fran^{co} lopes por organista y que este a la voluntad del maestro de capilla con cargo que a de tocar bajon con salario de quatro cientos pessos."

¹⁴⁸*Ibid.*, fol. 194^v (September 1, 1643): "Que fr^{co} Lopez organista toque hasta que venga Pedro Simon Y venido se prouehera lo que conuenga"; fol. 214 (January 15, 1644): "Que fr^{co} Lopez organista Por q^{to} a seruido el tiempo q̄ auia de asistir el Licenciado Pedro Simon se le paguen los quattro meses q̄ ha faltado susodicho a razon Y conforme gana el salario el dicho L^{do} Pedro Simon y que de este auto se de q^{ta} a su Ex.^a"; fol. 231 (July 15, 1644): "Que a fr^{co} Lopez organista se le den ducientos p^{os} Por lo que a seruido Y se le de en adelante salario con quien se concierte Para lo qual se cite a cauildo = Y que a Pedro Simon se despida Y que desde q̄ se fue no le corra salario Y lo que se le deuiere se Rentenga"; fol. 346 (January 11, 1647): "Que al B^r fran^{co} Lopes organista se le den ducientos p^{os} Por los ocho meses q̄ a seruido Por el P^e Pedro Simon Y para el aumento q̄ pide de salario a respecto de aner quedado solo se traiga p^a el primer Cauildo."

¹⁴⁹*Ibid.*, fol. 279: "Que se le den a fr^{co} Lopez organista las obenciones de cantor Por quanto tiene ducientos p^{os} de salario de tal Cantor Y los otros ducientos de organista con cargo de asistir a dhas obenciones no tomando bajon sino fuere en la yglesia, quando le llame el maestro Y si estubiere ocupado en dha iglesia, si hubiere alg^a obencion se le den como si estubiere presente a ganarla = "

¹⁵⁰*Ibid.*, fol. 346. This act still calls him *bachiller*, but the next makes him a *licenciado*.

¹⁵¹*Ibid.*, fol. 347: "Que al l^{do} fran^{co} Lopez organista se le den Cada año de salario seiscientos p^{os} los trecientos de cantor y trecientos de organista y que si fuere necess^o aderesar el organo sea a costa dela yglesia."

¹⁵²*Ibid.*, fol. 384^v.

¹⁵³A.C., xn (1648-1652), fol. 6^v: "Que se buelua a receuir a p.^o Simon por Organista y Cantor = Y por quanto el liz^{do} fran^{co} lopez lleuaua seiscientos p^{os} de salario y para que se reparta el trauxo y ocupaz^{on} tocando por Semanas cada vno el dho organo con Salario de trescientos p^{os} a cada vno con calidad que el dho P^e Simon aya de templar el Organo, y los gastos que ttuieren en adereçarlos sea por quenta dela fabrica = "

uable for Puebla Cathedral to exist a length of time without him. Not only had he become the indispensable cathedral organ tuner, repairman, and builder, but also he had been constructing the *violones*¹⁵⁴ (bass viols) and other instruments constantly needed by the Puebla musicians as their old wore out. Reinstating Simón meant also subtracting something from López—in this instance the 100 pesos extra being paid López for playing *bajón* in Advent and Lent when organs were prohibited.¹⁵⁵ Now thoroughly disillusioned with his on-again, off-again status, López decided that he must look elsewhere for a post that would not fluctuate. On May 2, 1648, the famous Mexico City Cathedral organist-choirmaster Fabián Ximeno received a 200-peso gratuity for inspecting the new big organ in Puebla Cathedral and discussing construction of its twin.¹⁵⁶ On July 29, *bachiller* Ygnacio Ximeno succeeded López (who had already left May 15¹⁵⁷), but at only 400 pesos annually. On the same July 29, this pliant relative of the great Fabián Ximeno agreed to Simón's henceforth siphoning off not only the tip money (*obenciones*) due for cathedral funerals and the like, but also to Simón's earning a pro rata share of the regular organist's salary any time that Simón felt inclined to mount the organ loft and play.¹⁵⁸

López, of course, bettered himself by leaving. From 1654 to his death January 18, 1674, he served as organist-choirmaster of Mexico City Cathedral, meantime filling the cathedral archive there with an array of Masses, Magnificats, and other liturgical works not exceeded in quality or quantity by any other Mexico City maestro between Franco and Salazar. For his early rise, he had Padilla to thank—because it was Padilla who engineered his entry at Puebla without a formal competition, who protected him during his seven years there, and then helped him find better employment elsewhere. If to (1) López are added (2) the succentor Francisco de Olivera, (3) the *bajón* Simón Martínez, (4) Padilla's successor, García, (5) Juan de Vaeza, and (6) García's successor, Antonio de Salazar (born 1649 or early 1650, resident of Puebla)—Padilla emerges as the head of an important school of composers, and not merely as a solitary light.

On April 18, 1649, Puebla Cathedral was finally consecrated, the prime mover in its completion being the great bishop and viceroy Juan de Palafox y Mendoza. At the ceremonies, which extended throughout the entire week, ecclesiastical dignitaries, representing even Manila in the Philippines were present, the total number of attending clergy reaching some 1,200. The present Puebla Cathedral, which was actually completed before the Mexico Cathedral, was so luxuriously appointed that it

¹⁵⁴A.C., xi, fol. 194 (August 20, 1643).

¹⁵⁵A.C., xii, fol. 7^v: "Que el Liz^{do} Fran^{co} lopez sirua solo el ofi^o de organista con el Sal^o de trescientos p^os confirmando el auto que se hizo en el Cauildo de diez y siete deste mes = Y por quanto lleuaua Cien p^os de Salario por tocar el Vaxon en el Choro quando faltaua del Organo y lo tocua el liz^{do} Pedro Simon sele releua deste trauaxo para que no toque el dicho Vaxon y solo sirua el ofi^o de Organista con el Salario delos trescientos p^os como esta mandado."

¹⁵⁶*Ibid.*, fol. 29: "Al Liz^{do} Gimeno Organista de Mex^{co} duscientos p^os por la Benida q̄ hizo a esta ciudad a ber el Organo que se a comprado y otro grande que se a de hazer para la Yglessia nueua."

¹⁵⁷The cabildo of October 6, 1648, voted: "q̄ a Pedro Simon Organista se le libre En la Conttaduria lo que monta la ocupacion que tuuo desde quinze de mayo deste dho año hasta fin de julio en tañer el Organo en lug^r de Fran^{co} Lopez Organista y sea respetiue de lo que tenia de salario el susso dho."

¹⁵⁸*Ibid.*, fol. 49^v: "Que se Reciuu por Organista desta Yglessia en lug^r del Liz^{do} Fran^{co} Lopez que lo hera a quien se despidio al B^r Ygnacio Ximeno con quatrocientos p^os de Salario con cargo que P^o Simon lleue las Obenciones dela Capilla y si fuere a tocar el Organo alguna parte le pague quien lo lleue."

was immediately named the *templo de plata* ("cathedral of silver") and was aptly called *el mayor, y mas sumptuoso Templo que se conpce en estos Reynos de la America; y que sin encarecimiento compite con los mas insignes, y memorables templos de Europa* ("the biggest and most sumptuous known in the Americas, and without exaggeration comparable with the noblest and most memorable European church structures").¹⁵⁹

After the orgy of money-spending, and more particularly after Palafox y Mendoza was translated to the Peninsular see of Osma, a reaction in the direction of economy set in. On August 18, 1651, Padilla's salary was slashed from 740 pesos annually to 640, with, however, a concession relieving him from the duty of teaching polyphonic music.¹⁶⁰ At the same time, many of his adult subordinates were reduced corresponding amounts. Among his thirteen adult aides listed on that date, only these three emerged scatheless: the *licenciados* José de la Peña, *cantor*, and Pedro Simón, *organista y cantor*, whose salaries stayed at 400 and 300 pesos annually; and Nicolás Grinón, *arpista*, whose pay remained at 200. The rest of the adult capilla included two classed as singers, pure and simple, *licenciado* Andrés Xuárez (reduced from 150 to 130) and Alfonso García (150-120). Five members of the capilla doubled as *cantor y ministril*—singing or playing their instruments alternately as occasion demanded: Manuel Correa (400-300 [first hired as *bajón* upon arrival from Veracruz October 25, 1641¹⁶¹]), Alfredo Marcelo (300-230), Simón Martínez (400-300 [fired August 1, 1634, but reinstated six weeks later]), Antonio de Mora (400-350),¹⁶² and Blas de Mora (300-200). The recently hired Ygnacio Ximeno del Águila took a 100-peso cut (500-400). Rather than face a like reduction, two of the other musicians, Domingo Pereira (hired as *sacabuche* October 25, 1641) and Juan Muñoz (*corneta*, rewarded with an extra 50 pesos January 17, 1648), had scurried off to Mexico City.¹⁶³ These thirteen adults did not begin to comprehend the entire capilla—which included a roughly equal number of choirboys throughout Padilla's epoch.¹⁶⁴ The large proportion of adult instrumentalists and of singers who could double on instruments deserves underlining.

¹⁵⁹Antonio Tamariz de Carmona, *Relacion y descripcion* (see above, p. 61), fol. 1.

¹⁶⁰A.C., xii, fol. 354: "reuaxa de Salarios // Al Licenciado Ju^o Gutierrez de padilla mro de Capilla Se le quitan cien p^{os} por la oblig^{on} de dar lesion de Canto de Organo y queda Su Sal^o en seis cientos Y quarenta p^{os}. Y el S^r Can^o Domingo de los rios protesto que el dicho Mro de Capilla Deuia bolber todo lo que a lleudo por esta racion atento a q no ha enseñado Y ser en perjuicio de la fabrica Y estar muy pobre. Y no hauerlos." The protesting Canon Domingo de los Rios began as a cathedral *racionero* = prebendary no later than April 17, 1640 (A.C., xi, fol. 23). On November 23, 1640, and at various times thereafter, he is listed in the acts as *doctor* (*ibid.*, fols. 67, 116). He took possession of his canonry ("Possession de vna canongia al Domingo de los rios") January 30, 1646 (*ibid.*, fol. 296^v). Contrary to *Hispanic American Historical Review*, xxxv/3 (August, 1955), 368, n. 13, he never made any pretense of being "another" (*es otro* should rightly read *el dicho*) chapelmaster. The rest of the canons concurred with his protest against Padilla's having been paid for teaching never done, especially with the treasury so low.

¹⁶¹A.C., xi, fol. 113^v. Correa was also a first-class music scribe to whom the chapter entrusted the job of recopying several books of motets and seeing them properly bound February 8, 1656 (A.C., xiii, fol. 306^v).

¹⁶²Evidently from Spain, Antonio de Mora was given permission at the cabildo of July 4, 1648, to fetch his wife from Veracruz (A.C., xii, fol. 46^v). Blas was perhaps his son.

¹⁶³A.C., xi, fol. 355: "Quedaron Despedidos Ju^o Muñoz y Domingo Pereira ministriles por hauerse ydo a seruir a la s^{ta} Yglesia Cathedral de Mexico."

¹⁶⁴Alice Ray [Catalyne], "The Double Choir Music," I, 181. During the years 1651-1656, fourteen choirboys were enrolled at the Colegio de San Pedro.

On June 19, 1654, Juan García (who was to succeed Padilla a decade later) agreed to teach the choirboys plainsong and polyphonic music, and to give lessons in bass-viol playing to all those in the choir—adults as well as youths—who showed aptitude.¹⁶⁵ With money so tight, the scramble for tips (*obenciones*) kept growing worse. Therefore the chapter allowed Padilla a ten-day leave beginning August 31, 1655, to look for the original decrees in the cathedral archive declaring how tips should be distributed.¹⁶⁶ On February 8, 1656, the chapter asked Padilla to provide the warden in charge of cathedral property with his 1655 sets of villancicos, any sets missing from previous years, and an inventory of all the cathedral polyphonic treasure entrusted to his care.¹⁶⁷ Having in the interim restored his salary to its pre-1651 level, the chapter on August 9, 1658, asked him to resume teaching the choirboys polyphonic music.¹⁶⁸ Again two years later, on May 21, 1660, his teaching obligation was reviewed by the *cabildo*, which now asked him to hold daily classes in plainsong and polyphony as had been his custom many years previously—not only for the benefit of the choirboys but also for the adult cathedral singers.¹⁶⁹ On May 21, 1660, the chapter asked him to search more actively for new boys with fine voices.¹⁷⁰

Already in 1663, the year before he died, the *cabildo* recognized that his oeuvre was now substantially complete and that the time had come for a *Gesamtausgabe*. Therefore, on October 2, 1663, the canons ordered recopying where necessary, binding of the Latin works in stoutest form possible, and organization of the villancicos in convenient folders.¹⁷¹ On January 11, 1664, he was sick, and an extra 50 pesos were appropriated to meet the costs of his illness.¹⁷² Meanwhile discipline among the choir members had so deteriorated that the *cabildo* fined the entire

¹⁶⁵A.C., xii (1653-1656), fol. 132^v.

¹⁶⁶*Ibid.*, fol. 257^v: "Que al liz^{do} Joan Gutierrez de Padilla maestro de capilla se le conceden diez dias de Termino para buscar en el archivo el auto y decreto fecho en tiempo del s^r obispo don Alonso de la Mota acerca de las obenciones y en este tiempo no le pase por juicio lo proueydo en esta razon."

¹⁶⁷*Ibid.*, fol. 306^v (February 8, 1656): "Que al liz^{do} Juan Gutierrez de Padilla mro de Capilla se le notifique asims^o entregue luego en la contaduria /fol. 307/ Todos los Villancicos que hizo el año pasado de 1655 que han cantado en esta yglesia como tiene obligazion y asims^o los que faltaren delos demas años antezedentes y aga mem^a y ymbent^o delos libros de canto de organo motetes y lo demas del seruijio desta cathedral que paran en su Poder y vno y otro entregue al contador Antonio Lopez de Otamendi Y al s^r raⁿ mayor^{mo} se le encarga disponga Vno o dos cajones de los que se ban poniendo en las capillas desta Yglesia para poner todos los dhos libros de uajo de llau e toda seguridad y para que no se saquen della se saque censura y aga not^{on} al dho mro ="

¹⁶⁸A.C., xiv (1657-1662), fol. 129: "que al liz^{do} Joan Gutierrez de Padilla mro de capilla se le notifique cumpla con la obliga^{on} que tiene de enseñar el canto de organo a los monazillos pues tiene salario para esto con aperceim^{to} que de no hazerlo se procedera a lo que conuenga."

¹⁶⁹*Ibid.*, fol. 277: "que se trate en este cauildo y se comfiera la forma que a de tener el mro de capilla en enseñar la musica de canto llano y de organo todos los dias a los cantores y mozos de choro segun la obliga^{on} que tubiere y se de asiento a esta materia."

¹⁷⁰*Ibid.*: "Asimismo que el dho Mro de Capilla tenga cuydado de buscar los muchachos que tubieron buenas voces para que Vistos y examinados por el S^r Chantre a quien toca nombrar los monazillos lo haga en aquellos que fueren mas vtiles a seruijio de la ygl^a."

¹⁷¹A.C., xv (1663-1668), fol. 70^v: "Y que se trasladen todas las obras dl Mro Ju^o padilla y los demas papeles de musica que lo necesitaren y le aderecen los libros matratados y que el trasladar sea por tasacion y la dispocizion della y de enquadernar lo que fuere conueniente. . . ."

¹⁷²*Ibid.*, fol. 92^v: "que al liz^{do} Jhoan Gutierrez de padilla Maestro de capilla de esta S^{ta} Yglesia se le den y paguen por El may^{mo} de fabrica cinquenta p^o que se le dan de aiuda de Costa. y assi mismo le supla otros Cinquenta p^o p^r cuenta de su salario atento a las Necesidades que tiene. Y enfermedades que padece."

group, singers and instrumentalists, to bring them to their senses. Only Padilla himself escaped the universal fine levied against musicians February 1, 1664.¹⁷³

The single most important surviving *Gutiérrez de Padilla* source still remains Choirbook XV at Puebla Cathedral, first inventoried by Steven Barwick. Consisting of two separately foliated halves, this *libro de coro* contains Masses, motets, psalms, Marian antiphons, lamentations, responsories, hymns, a litany, and a Matthew passion—but strangely enough no Magnificats. The Puebla archive does still include an abundance of Magnificats by Morales, Navarro, Vivanco, and other Peninsular giants. Until a new Padilla source turns up, we may assume that he chose not to cross swords with such already acknowledged masters on their own best ground. Even his Masses do not challenge Morales, Guerrero, and Palestrina—who rarely or never wrote Masses for double choir. In the alphabetical list of Padilla's Latin works to follow, arabic numerals in parentheses after a title refer to the folio number in the upper righthand corner of the first opening, and *a* or *b* refers to first or second foliation in Choirbook XV.

Adiuua nos, *a* 5 (7b); Arbor decora, *a* 4 (57b); Ave regina coelorum, *a* 8 (140b); Ave Rex noster, *a* 4 (48b); Christus factus est, *a* 4 (30b); Circumdederunt me, *a* 6 (148b) [= *Libro de coro* III (31)]; Dies irae, *a* 8 (*Libro de coro* III, 54) [also in loose sheets]; Dixit Dominus, *a* 8 (96b); Domine ad adiuuandum, *a* 8 (92b); Domine Dominus noster, *a* 8 (104b); Exultate iusti in Domino, *a* 8 (78b); Felix namque es sacra virgo, *a* 8 (117b); Joseph fili David, *a* 8 (61b); Kyrie eleison, Letania de Loreto, *a* 2 and *a* 8 [loose sheets]; Lamentatio, Feria VI, *a* 6 (18b); Lamentatio, Feria VI tenebrarum, *a* 4 (26b); Mirabilia testimonia, *a* 8 (66b); Miserere mei Deus, *a* 8 (134b); Missa Ave regina coelorum, *a* 8 (2a); Missa Ego flos campi, *a* 8 (22a); Missa ferialis, *a* 4 (108a); Missa Joseph fili David, *a* 8 (74a); Missa sine nomine, *a* 8 (49a); O Redemptor sume carnem, *a* 4 (52b); Passio secundum Mattaeum, *a* 4 (8b) [= *Libro de coro* I, 8 unnumbered folios at close]; Pater de coelis, *a* 10, letania (119b) [duplicated in mss partbooks]; Pater peccavi, *a* 8 (38b); Psalm Tones, *a* 4 [Tones I–VI] (70a); Quo vulneratus, *a* 4 (54b); Responde mihi, lectio pro defunctis, *a* 4 (46b); Salve Regina, *a* 8 (85b) [duplicated in mss partbooks]; Sancta et immaculata, *a* 8 (115b); Sicut cervus, *a* 4, ad benedictionem aquae (53b); Stabat Mater, *a* 4 (36b); Tantum ergo, *a* 4 (33b); Transfigi dulcissime Domine, *a* 4 (44b); Tristis est anima mea, *a* 4 (59b); Velum templi scissum, *a* 4 (31b); Veni Sancte Spiritus, alternating choirs, *a* 4 [loose sheets]; Versa est in luctum cithara, *a* 5 (146b) [*Libro de coro* III, 29]; Victimae paschali, *a* 8 [loose sheets]; Vidi turbam magnam (50b).

The Choirbook XV facsimiles overleaf through page 79 show Padilla's setting of a strophe of Venantius Fortunatus's hymn *Vexilla regis*. In addition to Choirbooks I, III, and XV, Puebla Cathedral retains the following Padilla works distributed among Legajos (= folders) I, II, III, XVII, XXVII, XXVIII, XXX, XXXIV, XXXVI, and LVI.

- II Alto zagales de todo el egido al sol, *a* 3 y *a* 6 Navidad de 1653. Eight Christmas villancicos followed by a ninth for Epiphany of 1654: Albricias pastores escuchad las nuevas. Ti A Te B, Ti A B. Villancico II is a jácara, A la xacara xacarilla *a* 4; VI is a gallego con instrumentos, Si al naçer o menino se yela; VII is a calenda, De carambanos; VIII is a negrilla, A siolo Flasiquiyo. Villancicos II, VI, VII, and VIII are published in *Christmas Music from Baroque Mexico*, pp. 113–128, 141–145.
- XXX Ave Rex noster-Ipse autem vulneratus est. *A* 4. Also CB XVb.

¹⁷³*Ibid.*, fol 97^v: "menos el Maestro de Capilla por hallarse enfermo. . ." The cabildo especially resented the musicians' failure to attend Saturday Lady Masses.



Super. y

uo vul ne ratus in su per .y.

y

y.

y.

Tenor.

uo vul ne ratus in su per in

super in super .y.

quo vul ne ratus in su per quo

vul ne ratus in super.

uo vul ne ratus in su per .y.

y.

The text set by Padilla conforms exactly with Fortunatus's original text. See his *Opera poetica*, ed. Friedrich Leo (Berlin: Weidmann, 1881), p. 34 (strophe 3 of *Vexilla regis*). The 1632 Roman Breviary revisers radically altered this strophe.



Superius

54

uo vul ne ra tus
in su per

 This block contains the musical notation for the Superius part. It begins with a large, ornate initial letter 'Q' that spans across the first two staves. The lyrics "uo vul ne ra tus" are written below the first staff, and "in su per" are written below the second staff. There are three additional empty staves below the second staff.

Altus

uo vul ne ra tus in su per
quo vul ne ra tus in su
per.
quo vul ne ra tus
in su per.

 This block contains the musical notation for the Altus part. It starts with a large, ornate initial letter 'Q' spanning the first two staves. The lyrics "uo vul ne ra tus in su per" are written below the first staff. The second staff has "per." below it. The third staff has "quo vul ne ra tus in su" below it. The fourth staff has "per." below it. The fifth staff has "quo vul ne ra tus" below it. The sixth staff has "in su per." below it.



Residuum

mucrone di ro mucrone di ro lance lan
 ce lance y.
 rinos la ua ret cri mine. rinos la
 ua ret cri mi ne ma na ui

Residuum

mucrone di ro lance a mucrone di
 ro lance a mucrone di ro lance rinos la
 ua ret cri mine cr mine cri
 mine sus

Residuum

mucrone di ro lance z y.
 rinos la ua ret.



Flute

mucrone diro lan ça. vnos laua

cri mine

Violin

mucrone diro lan ça mucrone diro

lan ça mucro ne di ro mucrone diro lan

ça. vnos la uaret crimi ne vnos la

ua ret vnos la tia ret cri mine na

cri mine vnos la ua ret crimi

ne cri i mine manuat



Residui

vnda et sanguine .y.

et sanguine manuit

vnda et sanguine .y.



Residui

manuit vnda & sanguine .y.

manuit vnda et sanguine .y.

manuit vnda & sanguine manuit vnda et

sanguine.

Residuum

vnda & sanguine manuit vnda manuit

vnda & sanguine .y.

manuit



66

Recit.

ma na uit vi da et san gui

ne.

Recitativo

naui vi da & sanguine ma nauit vnda et sangui

ne manauit vi da & sanguine .y.

manauit vi da & san guine.

vnda et sanguine .y.

- III Ay que chacota q̄ hace la noche, *a* 6. Navidad de 1657. The negrilla *a* 6 in this set begins: Tambala gumba que ya noso naciro sa. Tambala gumbe turu en procisione. The calenda *a* 6 begins: ¿Quién llama? Campanillas del alva. Like all Padilla's other sets, this set ends with an Epiphany villancico (La muda verdad sagrada).
- XXX, XXXIV Christus factus est pro nobis obediens usque ad mortem. *A* 4. Double whole-notes in ♯ Tone IV transposed CB XVb.
- III Despertad esposo mio. Navidad de 1656. 8 partbooks. Ti A Te B (untexted), Ti A Te B. The ninth villancico in the set, Una rueda de un astro los cielos sacan, is for Epiphany, 1657. Villancico III is a calenda *a* 7, Plaça plaça que viene a la tierra la luz de la graçia.
- XXVII Dic nobis Maria quid vidistis in via. *A* 8.
[Dies irae.] Mors stupebit-Quantus tremor est. *A* 8. Also in CB III.
- XXXVI Dixit Dominus, *a* 8. Also CB XVb.
- XXX Dominus Jesus postquam cenabit cum discipulis suis lavit pedes eorum et ait. *A* 4.
- I En la gloria de un portalillo. Navidad de 1652. Eight Christmas villancicos followed by a ninth for Epiphany of 1653: Los tres Reyes es justo que a Dios. Eight partbooks: Ti A Te B (untexted), Ti A Te B. Villancico IV is an ensaladilla, Al estable mas dichoso, solo y *a* 4; V is a negrilla, Diga plimo donde sa la niño de nacimiento pluq̄ samo su palenta y la venimo a busca, *a* 6; VII is a jácara of 15 strophes (strophe 3 starts: "Afuera todo samarro que viene la guruilada de los brabos macarenos a ocupar esta cabaña"); VIII is a calenda, A prevençiones del cielo, *a* 4.
- XXVIII, XXXVI Exultate iusti in Domino, *a* 8. At page 36v of the contralto in xxxvi, Padilla's name is followed by *ynsigne M^o de la puebla de los angeles*. Also in CB XVb. Source motet for a Vidales parody Mass.
- XXX Filię, Ierusalem nolite flere super me sed super vos. *A* 4.
- XXVII, XXVIII Joseph fili David. *A* 8. Tone VIII. The model for his own likenamed double-choir parody Mass. CB XVb.
- II La luna ante quien ninguna tuvo mas claro arrebol, *a* 3 y *a* 5. Navidad de 1659. 7 partbooks. The ninth villancico, Zagalejos, is for Epiphany, 1660. Villancico III is a xácara, O que bueno; V is a kalenda, Quien nos da buenos dias a media noche; VI is a juguete, Por ser escura la noche. Villancico IV, Ventecillo que altiuo bates las ramas, starts *a* 3; the responsión, Veras para mas desayre, expands *a* 4.
- I La noche de mas buen gusto, *a* 3, Navidad de 1651. Eight Christmas villancicos, 3 to 6 voices, followed by a ninth for Epiphany of 1652: En un alcaçar de pajas *a* 3—Reyes sois tambien venturosos *a* 6. Six partbooks: Ti A, Ti A Te B. Villancico IV is a jácara, VI is a romance subtitled "el sordo," VII is an ensaladilla that includes a negrilla, VIII is a calenda. "El sordo" contains a laughable duet between Chamorro and a deaf man who mistakes most of what Chamorro sings. In the negrilla the phrase "tutulutu, pue Dios naçe holguemono" is sung as a refrain to each copla:



- XXXIV Miraba el sol el aguila bella. *A* duo y *a* 4, de concepçion [December 8]. Responsión *a* 4: Ave mira sol. Coplas *A* duo: *A* el çielo su canto.
- XXVIII Mirabilia testimonia tua ideo, *a* 8. CB XVb.
- XXXIV Miren con los disfraces. Villancico de Nabidad *a* 4.
- XXVIII Missa Ego flos campi *a* 8. Ti A Te B, Ti A Te B. Also in CB XVa.

- xxx O cruz [cruz] aue spes vnica. *A 4*. (Facsimiles of the parts below at pp. 82-83. Padilla's setting of this added strophe to Fortunatus's *Vexilla regis* accords with the pre-1632 text. See John Julian, *Dictionary of Hymnology*, p. 1220.)
 O Domine Iesu Christe adoro te in cruce vulneratum. *A 2* (outer voices). Lenten motet. Francisco Vidales's added tenor to Padilla's duo (same set of PB) begins imitatively.
 O vos omnes, *a 4*.

- i Pange lingua gloriosi corporis misterium, *a 5*. Nine villancicos for Corpus Christi, 1628. 8 partbooks. "Buenos Son" at bottom of Tiple 1° cover. After the first, the rest of the villancicos are in Spanish: Quedaos a comer *a 5*, Porque todos comamos naçe Dios *a 3 & a 4*, Vale para el pecador *a 6*, Bello anda el agosto "Sencillo *a 4*," Bello anda el agosto y el septiembre *a 6*, Este es Pan *a 3*, Destas roscas *a 8*, De mil varios modos *a 6*.

- iii Pastores tropas se oyen. Nauidad de 1658. This set of nine villancicos includes a kalenda *a 6*, Mande graçias; a xácara *a 5*, Hala valientes; a gitanilla, De Belen viene sarquero; and a negrilla duo y *a 6*, Flasiquiyo que mandome lo plimiya. The responsión *a 6* to the negrilla begins: Vaya de chacona y la sulivanda. The chaconne and sarabande, here paired as typically Negro dances, are both in vigorous ternary-meter thus transcribable:



The ninth villancico in the set (for Epiphany 1659), Un correo del cielo, is marked "Duo de los Reyes y *a 4*." The singers of the duo were Juan Garcia and Nicolás Grinón (whose names are on the parts).

- xxx Postquam surrexit Dominus. *A 4*.
- ii Que se busca las penas dulce bien mio. Nauidad de 1655. Eight Christmas villancicos followed by a ninth for Epiphany of 1656. Villancico III is a jácara, En la noche mas buena; IV is a juego de cañas *a 6*, Las estreyas se rien; V is a calenda *a 3 y a 6*, Serafines se despeñan de montañas; VI is a gitanilla *a 3*, Oye niño hermoso; VII is a negrilla *a 4*, Niño rendiosa pol Jesu. The juego de cañas, transcribed from a duplicate in the Sánchez Garza collection, was published in *Christmas Music from Baroque Mexico* and recorded by Ancient Consort Singers (John Alexander, director) in *Blanco y Negro: Hispanic Songs of the Renaissance from the Old and New World* (Klavier Records, 1975). The seven-strophe gitanilla types the gypsies as fortune-tellers and palm readers. Strophe 2 reads: La buena ventura para mi se canta, q̄ pues yo te he visto, no la tendré mala; 3 reads: La iruz no pretendo haçer en tu palma q̄ pues por mis pecados se pondra en su espaiða. Each strophe is followed by a refrain: Anda niño anda, q̄ Dios te lo manda. The Epiphany villancico ends (as do those of the 1658 and 1659 sets) with: Christus natus est nobis Venite adoremus, *a 4*.

- xvii, xxvii, xxviii Salve Regina. *A 8*. Ti A Te B (untexted), Ti A Te [B]. Sectionalized: Salve-Eia-Et Jesum-O clemens. Also in CB XVb.

- xxx Stabat mater dolorosa. *A 4*. CB XVb. (Facsimiles of the parts below at pp. 84-85.)

- xxviii Veni pater pauperum. *A 8*.

- xvii, xxvii, xxviii, lvi Vexilla regis *a 5*. Ti Ti A Te B. Polyphony begins with 2nd strophe: Quo vulneratus. In Legajo xvii, the bass is marked Acompañamiento. Arborna decora (strophe 4) marked "Sencillo *a 4*" (four soloists) in Legajo xxvii. The score for this Passion Sunday hymn in Legajo lvi is dated 1850.

Tiple, 17, A4

cruz a ues pes Vni ca ij

O cruz a ues pes Vni ca

hoc passioni stem pore tempo

re hoc passioni stem pore, auge pius ius

ti tiam, iusti tiam Re is que do na

Re is ij Veniam Re is que do

na ve niam, ij

ve ni am,

Altus, A4

Padilla, 17

cruz a ues pes Vni ca ij

spe V nica O cruz a ues pes V ni

ca hoc passioni stem pore, hoc ij

hoc passioni stem pore, auge pi

is iusti tiam iusticiam, Re is que do na

Veniam Re is ij Veniam

is que dona Veniam ve ni am

re is que dona Veniam,



Tiple, 2º A4 Padilla, 19

Handwritten musical score for Tiple, 2º A4, Padilla, 19. The score consists of several staves with lyrics written below the notes. The lyrics are: "cruz a ues, pesv ni cal", "hocpassio nis tempore, tempore, auge", "pi is ius ti am, Re is que do na", "ve ni am ye niam", "blades".

Bassus A4

Handwritten musical score for Bassus A4. The score consists of several staves with lyrics written below the notes. The lyrics are: "cruz a ues, pesv ni ca".

Tiple, A4.

Padilla, 12, Altus, A4

Stabat mater dolorosa, doli
 stabat mater dolorosa, stabat
 mater dolorosa dolorosa iusta cruce lacrimo
 sacrificiosa lacrimosa dependebat filii
 ius cuius animam gementem contristat eerd
 lenitem pertransiuit gladius pertransiuit
 gladius, per i
 siuit gladius, per i

Padilla

stabat mater dolorosa, dolorosa
 Stabat mater dolorosa, stabat
 dolorosa iusta cruce lacrimo
 sacrificiosa iustitia dū pendebat ius
 ius cuius animam gementem contristat eerd
 lenitem dolentem pertransiuit gladius
 pertransiuit gladius per i
 pertransiuit, per i, gladius gla

Menor, A4.

Padilla.

16 Basses A4.

Padilla.

Stabat mater dolorosa, dolorosa
 sa dolorosa, doij Stabat mater dolo
 ro sa iustacruce lacrimo
 sa lacrimo sa dependebat in
 sius cuius animam e mentem in contris
 tantem dolentem, pertransiuit gladius gla
 dius in pertransiuit gladi
 us in pertransiuit gla dius,

Stabat mater dolorosa, dolorosa sa.

Sets of villancicos from at least the following seven years survive in Puebla Cathedral (loose sheets): 1651, 1652, 1653, 1655, 1656 (a 8), 1657 (a 8), 1658 (a 7).¹⁷⁴ The Colección Jesús Sánchez Garza purchased by the Mexican Secretaría de Educación Pública March 17, 1967, and presently housed by the Centro Nacional de Investigación, Documentación e Información Musical (Mexico City, Liverpool 16) boasts thirteen items by Padilla, all except one in the vernacular. To date, no search has been undertaken for his works in Guadalajara or Morelia Cathedrals, but Guatemala Cathedral in 1966 still held at least two of Gutiérrez de Padilla's Christmas villancicos: (1) *En vn portal mal cubierto llora dios, A 4, Ti A Te B* (Dorian mode, an exquisitely sensitive setting); (2) *Que tiene esta noche que admira y suspende, Ti A Te B* ("Pregunta" heads each part; at top left of Bajo: "los dedos dela primera mano," at bottom: "abierto el bajon esta").

It goes without saying that none of his Latin, much less vernacular music, reached print during his lifetime. However, in conformity with prevalent custom throughout Spanish domains where any local press existed, the texts of the villancicos composed by him were published annually. At Indiana University in Bloomington, Lilly Library counts among its rarities the booklets in which were printed the Christmas villancicos sung at Puebla Cathedral in 1649, 1652, and 1659, and in addition three booklets with the texts of the villancicos sung December 8, 1654, 1656, and 1659.¹⁷⁵

¹⁷⁴Alice Ray Catalyne, "Music of the Sixteenth to Eighteenth Centuries in the Cathedral of Puebla, Mexico," *Yearbook*, II (1966), 84.

¹⁷⁵José Toribio Medina, *La Imprenta en la Puebla de los Angeles (1640-1821)* (Santiago: Imprenta Cervantes, 1908), knew personally no villancico booklet published before 1690 (pp. 84-85). Nor did he know of anything printed earlier than 1654 by Juan de Borja Infante (p. 24; but see his curious error on p. xviii, crediting Juan de Borja Infante with nothing earlier than a 1685 booklet). All the more worthwhile is it, therefore, to list below the titles of the following heretofore unregistered villancico booklets, usually of eight pages each, in the Lilly Library.

W 173d Villancicos que se cantaron la noche de Navidad en la Cathedral de la Puebla de los Angeles este año de mil y seiscientos y quarenta y nueve. [Woodcut of Mary, Joseph, and the Child.] . . . Con Licencia del ordinario en la Puebla, Por el Bachiller Iuan de Alcacer.

W 173 Villancicos que se cantaron en la Cathedral de la Puebla de los Angeles en los maytines, y fiesta de la limpia concepcion este año de 1652. . . . En la Pvebla: En la Imprenta de Iuan de Borja, Infante.

W 173a Villancicos que se cantaron en la Cathedral de la Pvebla de Los Angeles en los Maytines, y fiesta, dela limpia Concepcion de Nuestra Señora, este año de mil, y seiscientos y sinquenta, y quatro. [Woodcut of Virgin in oval.] . . . Iuan de Borja, Infante.

W 173b Villancicos [same title as preceding], 1656. . . .Viuda de Iuan de Borja, y Gandia.

W 173c Villancicos que se cantaron en los maytines, y fiesta de la Limpia Concepcion . . . 1659. [Virgin of half-moon, with nopal and palmetto.] . . . Viuda de Iuan de Borja, y Gandia.

W 173e Villancicos que se cantaron la noche buena en la Cathedral de los Angeles, este Año de 1659. [Woodcut showing angel singing Gloria.] . . . Con licencia En la Puebla de los Angeles, Por la Viuda de Iuan de Borja, y Gandia.

The following additional sets of villancicos are catalogued under *W 153f*, *W 153g*, and *W 173h* at the Lilly Library:

[1681] Villancicos, que se cantaron en la santa Iglesia Cathedral de la Puebla de los Angeles, en los Maytines de la Natividad de Nuestro Señor Jesu Christo, este año de 1681. Compuestos en metro musico por Antonio de Salazar Maestro de Capilla de dicha Santa Iglesia. [Woodcut of the manger scene, Joseph near an ox.] . . . Viuda de Iuan Borja.

[1730] Letras de los Villancicos, que se cantaron en la Sancta Iglesia Cathedral de la Puebla de los Angeles, en los Maytines Solemnes de la Purificacion y Gozos de N^{ra} S^{ta}. Este Año de 1730. [Statement that these February 2 villancicos were endowed by the dean, Ignacio de Asenxo y Crespo.] Puestos en metro musico, por el Licenciado D. Nicolas Ximenes de Zisneros, Presbytero, Maestro de Capilla de la



Catalogued W. 173, 173a-e, all six villancico sets follow the usual pattern: with three villancicos assigned to the first nocturn, three to the second, and two villancicos and a concluding Te Deum to the third nocturn. The 1649 set includes such local color delights as an Aztec *tocotín*, a *guasteco*, and a *negrilla*. Also, the 1652, 1654, and 1656 sets contain *negrillas*. Among other types, these six booklets include *kalendas* (1649 and 1659 [December 25]), *ensaladillas* (1649 and 1652), a *batalla* (1652), *jácaras* (1652 and 1659 [December 25]), and *juguetes* (1659 [December 8 and 25]).

In the *negrillas* of 1649 and 1654, the blacks (singing in dialect) promise to dance a *porto rrico* = puerto rico. In the *negrillas* of 1654 and 1656, natives of the Congo, of Guinea, of Angola, and of São Tomé are pictured as vying with one another in the dancing and in the other festivities. The *negrilla* text of 1649 (pp. 5-6 of the booklet) divides the blacks into a leader and a chorus who answer each other in a dialogue the sense of which can be thus conjectured: "Greetings, kinsmen." "What does your black lordship want?" "That we go to the little door to give the Child a present." "Yes, let's all go at once before the shepherds arrive." "And when we find the Child, what if he cries for fright?" "To lull him asleep we shall dance, and the dance will be the puerto rico, lay, lay, lay, lay, lay, lay." *Copla*. "We black folk celebrate the Birth playing instruments, and to court the Child we repeat this refrain, lay, lay, lay, lay, lay, lay."

Negrilla

- 1 A palente a palente
- 2 Que que le señol neglico
- 1 que bamo a lo portalico
á yeva a niño plesente,
- 2 vamo turu de repente
ante que vaya pastora
- 1 ¿y si à lo niño que yora
le pantamo que halemo?
- 2 vno bayle baylemo,
y sera la puelto rico
le, le, le, le, le, le.
que la niño duerme

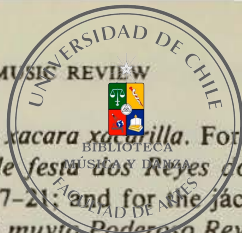
Copla

- Lo neglo venimo
- le, le, le, le, le, le
- à la nacimiento,
- le, le, le, le, le, le
- tocando trumenta
- le, le, le, le, le, le
- y à niño seluimo,
- le, le, le, le, le, le,
- copriya decimo
- le, le, le, le, le, le.

How quickly villancico texts sung at Puebla Cathedral blew across the Atlantic can be proved from surviving printed texts of the villancicos sung in the Portuguese Royal Chapel that concord with the following *negrilla*, *jácara*, and gallego texts set by Padilla. During Epiphany and Christmas matins of 1654 were sung at Lisbon the negro = *negrilla* *A siolo Flasiquiyo*, mentioning a black who had been in Puerto

referida Santa Iglesia. [Crowned Virgin with flowers, arms crossed.] . . . Por la Viuda de Miguel de Ortega, en el Portal de las Flores.

[1767] Letras de los Villancicos, que se cantaron en la Santa Iglesia Cathedral de la Puebla de los Angeles, en los Maytines Solemnes de Nuestra Señora la Santissima Virgen Maria en el Rosario, Este Año de mil setecientos sesenta y siete. [Endowed by Captain Domingo de la Hedeza Verastegui, Regidor, who died a professed Dominican; woodcut of crowned Virgin; statement that these were set by Maestro Licenciado D. Joseph Joaquín Lazo Valero, cathedral chapelmaster.] . . . Imprenta de Christoval Thadeo Ortega.



Rico, and the jácara *A la jácara x Negrilla*. For the negrilla, see *Villancicos Da Capella Real nas matinas de festa dos Reyes do anno de 1654* (Lisbon: Domingo Lopes Rosa, 1654), pp. 17-21; and for the jácara, *Villancicos que se cantarão na Capella do muyto Alto, & muyto Poderoso Rey Dom Ioao o IV. N. S. Nas Matinas da noite do Natal da era de 1654* (Lisbon: Na Officina Craesbeeckiana, 1654), pp. 17-21. Seven years later was sung in the Portuguese Royal Chapel the gallego *Si al nascer o Minino se yela*, the text of which was printed in *Villancicos que se cantarão na Capella do muito Alto, & Poderoso Rey D. Affonso VI. N.S. Nas Matinas da noute dos Reys do anno de 1661* (Lisbon: Antonio Craesbeeck, 1661), pp. 11-13. Padilla's music for these three texts was first printed in *Christmas Music from Baroque Mexico* (Berkeley, Los Angeles, London: University of California Press, 1974), pp. 118-123, 113-117, and 141-145.

Also printed below as examples of the poetry set by Padilla are a calenda, the music of which was published in *Christmas Music from Baroque Mexico*, pp. 124-128, and a juego de cañas, Padilla's music for which was published at pp. 129-140. John Alexander conducted singers from California State University, Northridge, in the Klavier album, *Blanco y Negro*, which contained the first recording of Padilla's juego de cañas.

The English-language paraphrases provided with all texts herewith shown are intended solely as intimations, not literal renderings in any instance. So far as the "quality" of the original villancico poetry set by Padilla goes, none of the verse printed below flashes the sparkle and genius of Sor Juana Inés de la Cruz's verse. Why should it, when, as Isabel Pope Conant reminds us (*Annales Musicologiques*, II, 191), so great an authority as Juan Díaz Rengifo in his *Arte Poética Española*—first published at Salamanca in 1592—"preface his discussion of the villancico by saying categorically: 'Villancico es un género de Copla, que solamente se compone para ser cantado'" ["the villancico is a species of couplet written for the sole purpose of being sung"].

Negrilla

A siolo flasiquiyo
¿que manda siol Thome?
¿tenemo tura trumenta
templarita cum cunsielta?

Si siolo ven pote
auisa bosa mise
que sa lo moleno ya
cayendo de pularrisa
y muliendo pol bayla

llamalo llamalo aplisa
que a veniro lo branco ya
y lo niño apelandosa
y se aleglala ha ha ha ha
con lo zambamba ha ha ha ha
con lo guacambe con lo cascave
Si siñolo Thome
repicamo lo rrabe

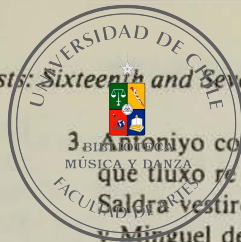
ya la panderetiyo Anton
baylalemo lo neglo al son.

Responcion

Tumbucutu cutu cutu
y toquemo pasito querito
tumbucutu cutu cutu
no pantemo a lo niño sesu

Coplas

1. Turu neglo de Guinea
que venimo combirara
A detla e su criara
Munglave con su liblea
y pluque lo branco vea
quere branco nos selvimo
con vyal de un tamo plimo
y haleme a lo niño bu.



2. De merico y silujano
se vista Minguel aplisa
pues nos culase su clisa
las helilas con su mano
bayle el canario y viyano
mas no pase pol detlas
de mula que da lasas
de toro que dira mu.

3. Antoniyo con su sayo
que lluxo re pueltorrico
Saldra vestiro re mico
y Minguel de papangayo
Y quando yegue adarayo
al niño le dira asi
si tu yo lamo pol mi
yo me aleglamo pol tu.

Negrilla

“Ho, there, Sir Francisco!” “What’s up, Sir Thomas?”
“Are all the instruments tuned in concert?” “If the master wants it, tell him
the dark folk are assembled, bursting with laughter, and dying to dance!”

“By all means, call them quickly, for the white folk have already gathered and the
Child is waiting to be entertained with the zambamba (ha ha ha ha), the gua-
cambé (ha ha ha ha) and the jingle bell.

If Sir Thomas will reply with the rebeck, Anton will shake the tambourine,
while black folk dance to the music.”

Response

Toomboocootoo cootoo cootoo,
gently, softly let us play,
toomboocootoo cootoo cootoo
so as not to affright the Child Jesus.

Strophes

All the blacks from Guinea will gather back of the crib, among them Munglave in
his uniform,
And so that the white folk may witness our loyalty we will dance to the master drum
while the ox breathes on the Child.
Miguel dressed as a physician and surgeon will quickly cure us our wounds with his
touch.
The dances will be the canario and villano; but not behind the mule who kicks or
the lowing bull.
Anton in his smock from Puerto Rico will appear dressed as a marmoset and
Miguel will attend in parrot feathers.
When I reach the manger I shall adore the Child and will say, “If you call me,
I shall do my best to amuse you!”

Jácara

A la xacara xacarilla
de buen garbo y lindo porte
traygo por plato de corte
siendo pasto de la villa.

Vaya vaya de xacarilla
que el altissimo se humilla
vaya vaya de xacara vaya
que la amor pasa de rraya

A la xacara xacarilla
de novedad de novedades
Aunque a mas de mil navidades
que alegra la navidad

Coplas

1. Agora que con la noche
se suspenden nuestras penas
y a pagar culpas ajenas

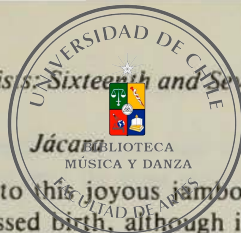


nace un bello Benjami
 si el Rey me escuchara a mi
 o que bien cantara yo
 como ninguno canto
 del niño mas prodigioso

2. Con licencia de lo hermoso
 Rayos desembayna ardientes
 escuchenme los valientes
 esta verdadera historia
 que al fin se canta la gloria
 y a el la cantan al naçer
 general se vio el plaçer
 que velo a la tierra embia.
3. Que en los ojos de Maria
 madrugaba un claro sol
 Con celestial arrebol
 mostro la aurora mas pura
 muchos siglos de hermosura
 en pocos años de hedad
 sino sol era deidad
 y el sol es quien la a vestido.
4. Quien como ella le a tenido
 o quien como ella le tendra
 virgen y madre sera
 del ques, sin principio y fin
 Serrana y mas serafin
 que serrana y que muger
 porque Dios quiere naçer
 Apercive su jornada.
5. la bella bien maridada
 de las mas lindas que vi
 bien es que se diga aqui
 de su esposo lo galante
 El mas verdadero Amante
 y el mas venturoso joben
 Sin que los yelos la estorven
 dentro de una ave Maria.
6. Muerta de amores venia
 la diosa de las amores
 saludanla rruyseñores
 y por madre de la vida
 la daban la bienvenida
 perla a perla y flor a flor,
 A un por tal los llevo amor,
 y en la noche mas elada.
7. Miran de çierra nevada,
 Altos y encumbrados rriscos

En los grandes obeliscos
 ya no ay piedra sobre piedra
 escollo armado de yedra
 Yo te conoci edificio

- Ya se miran por rresquisio
 las glorias a manos llenas
8. en un rretrere que apenas
 se divisan las paredes
 esta para haser mercedes
 que en su primer arrebol
 dividido se vio el sol
 en breve espaçio de çielo
 Su gloria puso en suelo
 Con la voluntad mas viva.
9. Quien liverta descautiva
 Quien rroba la voluntad
 La noche de navidad
 la tierra vio su alegria
 Al pie de una peña fria
 ques madre de perlas ya
 tierno sol mostrando esta
 opuesto al yelo y al ayre
10. Valentia en el donayre
 y donayre en el mirar
 para empear a pagar
 de un criado obligaciones
 Bañando esta las prisiones
 con lagrimas que derrama
 Tiene de campo la cama
 del yelo puesto al rrigor.
11. Ay verdad es que en amor
 siempre fuistis desgraçiadadas
 las promesas confirmadas
 El mas tosco mas se afila
 Y a la gayta baylo Gila
 que tocaba Anton Pascual
 dejemosle en el portal
 con principios de Romançes.
12. Y pues no a de ver mas lançes
 y mi xacarilla buela
 Acabose y acabela
 que era de vidrio y quebrele
 Acabela y acabose
 que estava al yelo y quebrose
 Acabose y acabela
 questava al yelo y quebrele.



The village victuals that I carry to this joyous jâmboree are a plate worthy of court. New as tomorrow is the blessed birth, although it has already gladdened a thousand yesterdays. Rejoice, rejoice, for the Highest has consented to become lowest and love exceeds all bounds.

Strophes

This night our sorrows cease
for a beautiful Benjamin is born to bear the brunt of sin.
If the newborn king will listen to my song
like no other song will mine be of the prodigious child.
By leave of that Beautiful Child who shoots burning rays
let me tell the valiant-hearted the true tale
Of His glorious birth and sing
the glad news to all men.
Mary's eyes behold the dawn
and the first red streaks of a new day.
Many beautiful centuries were presaged in her at tender age,
the sun exalted and clothed her.
Who is like her or can match her,
Virgin and mother of the Timeless?
Maiden who comes nearer being an angel
because God wishes to begin his journey by being born of her.
Beauty of beauties, she was well mated,
her husband reverently guarded her,
Truest of lovers was he; and most fortunate,
impeded only by the biting chill.
Herself the epitome of love, the love in her cost her dear.
Nightingales sang her praises,
Welcoming her as the loveliest flower and costliest jewel,
on that iciest of nights.
Steep crags fronted the snowy ridge,
now no stone rose above another.
I knew the building twined with ivy,
through a chink could be seen the glory in her full hands.
In a tiny room tightly enclosed
her first birth is about to shower us with blessings.
The sun will break forth
and glory will lighten the earth.
The captive's bonds will be broken,
earth will dance at this birth.
At the foot of a cold rock the ineffable mother
will give birth to a sun who will break the ice.
Valor and grace are the attributes
of Him who comes to redeem us.
His tears bathe our bonds.
His bed is on the cold ground and He shudders in the chill.



Ah, true it is that your love was always rejected,
 even though your promises were all kept and you spent most time on
 the outcast.

Already Gila has danced to the hurdy-gurdy played by Anton and Pascual.
 Away we go then, while they swag the door with tags of ballads.

And since this jamboree includes no more jousts
 we end here, and the crystal breaks.

We end here.

What was of ice, breaks.

Gallego a 3 y a 4 con instrumentos

Si al anaçer o minino se yela
 por miña fe que lo prova la terra

Si o fogo tiritita
 mas si a neve queima
 si o solsiño chora
 e sua may le enjeita
 por miña fe que lo prova la terra.

Si en la neve o menino se abrasa
 por miña fe que jas fogo na palla

Si o fogo tiritita
 mas si a neve queima
 si o solsiño chora
 e sua may le enjeita
 por miña fe que lo prova la terra.

7. Si los Angeles bajian tan cedo
 yo apostare ques en bayjo lo celo
 Ay yo apostare ques en bayjo lo celo.

8. Si de noite o solçiño rrelumbra
 yo apostare que a naçido da luna
 Ay yo apostare que a naçido da luna.

9. Si no medio da noite amançeç
 yo apostare que jamais anoçese
 Ay yo apostare que jamais anoçese.

10. Si o solçino se mostra garrido
 querole ven pois me quita lo frio
 Ay querole ven pois me quita lo frio.

11. Si o pastor corderiño suspira
 querole ven pois velando nos silva
 Ay querole ven pois velando nos silva.

12. Si o cordeiro a naçido na terra
 querole ven por la paz que nos deixa
 Ay querole ven por la paz que nos deixa.

Coplas

1. Si en a palla tiritita o minino
 presta le pouco naçer solesiño
 Ay prestale pouco naçer solesiño.
2. Si la rrisa del alva sollousa
 prestale pouco que nasca da aurora
 Ay prestale pouco que nasca da aurora.
3. Si su mesmo calor no le vale
 prestale pouco que un boy me le abahe
 Ay prestale pouco que un boy me le abahe
4. Si me chora el amor peroliñas
 valeme mais que venir de las indias
 Ay valeme mais que venir de las indias.
5. Si a la terra se abayja la gloria
 valeme mais que a rriqueza da frota
 Ay valeme mais que a rriqueza da frota.
6. Si en a palla o minino se deyta
 valeme mais que lo trigo das eras
 Ay valeme mais que lo trigo das eras.

Responcion a 4

Si al naçer o minino se yela
 Ay por miña fe que lo prova la terra.



If at the Babe's birth the earth was frozen, doubtless this happened to test the earth.

If amidst fire he shivered, laid in snow he burnt, he the newborn sun wept, and his mother laid him by, doubtless these paradoxes were meant to test the earth.

If the Child burned in the snow, doubtless the fire residing in the straw was also meant as a test.

If amidst fire he shivered, laid in snow he burnt, he the newborn sun wept, and his mother laid him by, doubtless these paradoxes were meant to test the earth.

Strophes

If the Babe shivered in the straw, little was the aid given him at birth.

If Mary who is smiling down sobbed, he did not escape sorrow because born of her who is the sunrise.

If love did not sufficiently warm him, little did it avail for an ox to breathe on him.

If love weeps pearls, of more value are those teardrops than American treasure.

If glory descends to earth, of more value is it than a fleet's wealth.

If the Babe is put to bed in straw, that straw becomes more valuable than the wheat of centuries.

If angels so soon descend, I wager that Heaven has come to earth.

If the sun in a manger turns night to day, I wager he was moon-born.

If midnight turns to dawn, I wager that night will never fall again.

If the sun in a manger sufficiently glows, I hope to be rid of the cold.

If the shepherd pines for the little lambs, let them come because brambles are now enclosed.

If the Lamb has been born on earth, I hope that everyone will enjoy his peace.

Response

If at the Babe's birth the earth was frozen, doubtless this happened to test the earth.

Calenda

Romance

De carambanos el dia
viste y compone los campos
desflorando la esmeralda
porque salga lo escarchado,

El cristal que se divide
recoxe a fuerça de embargos
para que brille en sus ondas
uno y otro passamano.

No es por lisonja la gala
diuiça del color blanco
sino por lo azul de un çielo
que lo va menos preçiando.

Esta es la niña graçiosa
cuyo vientre soberano
nos a de dar esta noche
a un Dios que va de encarnado.

Caminad Virgen y Madre
le diçe el esposo casto
que la carga es peregrina,
y vuestro mayor descanso.

El Oriente de Belen
No podra llamarse oçaso
que es el fin deste camino
y prinçipio a un bien tan alto



Moved el passo a una dicha
no por goçar del rregalo
que llevais con vos señora
camineis tan paso a paso.

Obligada con el rruego
da nueva embidia a los prados
y derretida la nieve
la rrinden sus alabastos.

Estrivillo
Y los cielos al verla
vencvolos con tiernos canticos
la çelebran formando
sus disticos perlas al talamo
que Belen le dedica
honorifico a un Dios magnanimo.

Calenda

Ice destroys the green on the ground, frost covers the fields. When the water freezes, the waves become sparklers. White is the color that greets God come down from the blue heaven of the gracious virgin's sovereign womb, out of which is to issue this night Incarnate Deity. Travel on, her chaste husband tells her, with your precious burden that is to be man's most priceless blessing. No one can call the close of the journey at Bethlehem "nightfall" when the event there will be the beginning of man's best "daybreak." Continue on your way, Lady, painful though carrying this blessing may be. Your tread will make the meadows blossom anew and will make the white snow melt.

Refrain

The smiling skies in sweet songs will applaud the crib at Bethlehem where she gives birth to a magnanimous God.

Juego de cañas*

Las estreyas se rien
los luseros se alegran
la luna mas hermosa
su Resplandor ostenta

Arrasimos floresen
los prados y las seluas
los corderiyos saltan
los paxaros gorgean

Sobre Belen se escuchan
dulsisimas cadensias
de boses que sonoras
disen de esta manera.

Estrivillo

Afuera afuera
que bienen cabayeros
a selebrar la fiesta

Aparta aparta
que el cielo se a venido
al aire a jugar cañas.

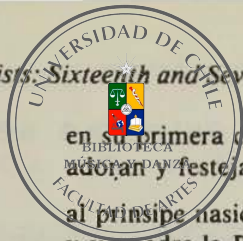
Coplas

Que galas tan lusidas
que vistosas libreas
que plumas tan bolantes
que garsotas tan beyas

que grabes se apersiben
que atentos se carean
que diestros se prouocan
que cortesese se encuentran

que bien que bien se alargan
que bien las cañas fechan
que bien en fin se juntan
que bien corren parejas

*Alonso, *Enciclopedia*, 1, 907, "cañas" = *fiesta de a caballo en que diferentes cuadrillas hacían varias escaramuzas, arrojándose recíprocamente las cañas, de que se resguardaban con las adargas* = game on horseback in which various troupes skirmish, leather shields serving as their protection against the canes that they throw at each other.



Que bien se juegan
que bien se tiran
que bien se emplean
vivas exalaciones
aladas primaveras
esta si esta si
ques en todo la noche buena

Coplas

Al mejor mayorasgo
del cielo y de la tierra

en su primera cuna
adoran y festejan
al príncipe nacido
y su madre la Reina
las dan presiosas joyas
de aljofares y perlas

los de Belen los miran
y con alegres señas
airosos les aplauden
bisarros los selean.

The Cane Game

The stars laugh, the planets rejoice, the loveliest moon puts on her best face. The leveled meadows and woods blossom, the lambs leap and birds warble. Harmonious voices are heard in sweetest cadences over Bethlehem singing this song.

Refrain

Make room, for horsemen come to celebrate the festival,
Make way, for heaven now entertains Him with the cane game in the air above.
Behold the bright array, the dashing uniforms, the fluttering feathers, all fine plumage!

Look how well prepared they are for battle; gallantly they now salute each other,
skilfully they challenge one another, what a courtly way they have of now opposing one another!

How well they they march against each other, look how well they ply the canes,
how well they join at last, how well the teams race on,

How well they move at one another, how well they pitch, how well they exercise themselves, swiftly running, springing, winging; thus they go at one another, all on Christmas Eve.

Strophes

They adore and celebrate the best First-Born of heaven and earth in His first cradle.
To the Prince of Peace and the Queen His Mother they give precious jewels and fine pearls.

At Bethlehem they behold them, and with joyful abandon they applaud Mother and Child, generous in their adoration.

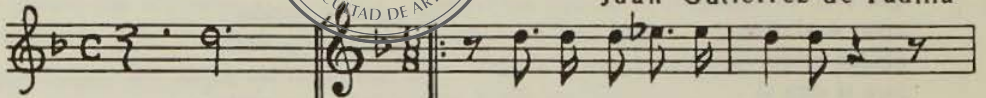


Las estrellas se rien

Juego de Cañas a 3 y a 6

Juan Gutiérrez de Padilla

Tiple



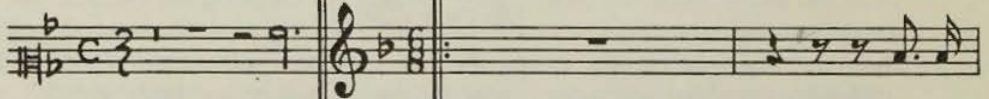
Las

Las es tre-yas se ri-en

A - rra-si-mos flo - re - sen

So-bre Be-len se es-cu-chan

Contra Alto



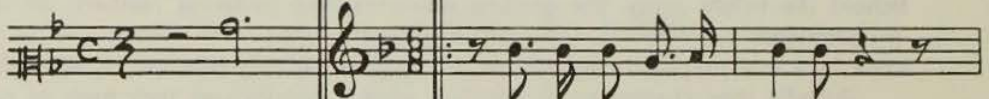
Los

los lu -

los pra -

dul-si -

Contra Alto



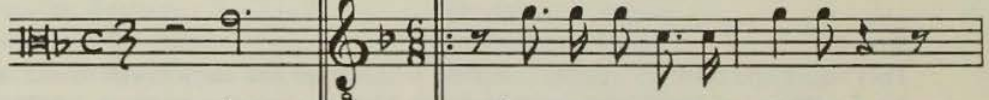
Las

Las es-tre-yas se ri-en

A - rra-si-mos flo - re - sen

So-bre Be-len se es-cu-chan

Tenor



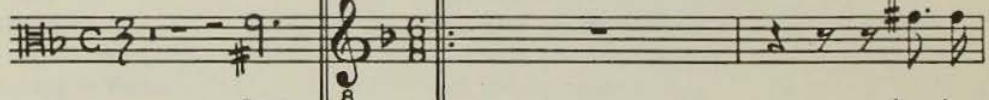
Las

Las es-tre-yas se ri-en

A - rra-si-mos flo - re - sen

So-bre Be-len se es-cu-chan

Tenor



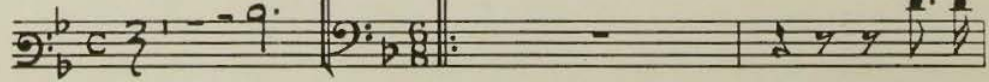
Los

los lu -

los pra -

dul-si -

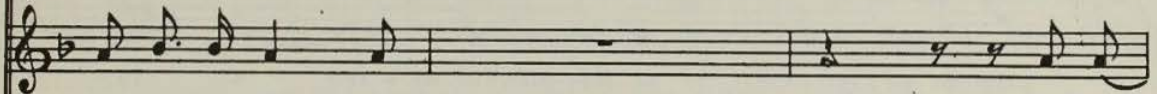
Bajo



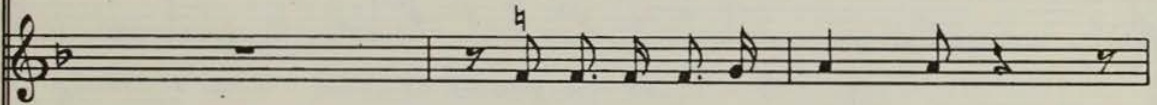
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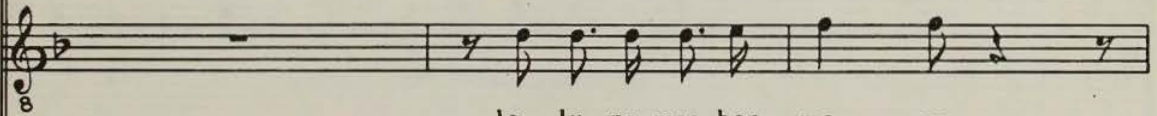
la lu - na mas her - mo - sa
 los cor - de - ri - yos sal - tan
 de bo - ses que so - no - ras



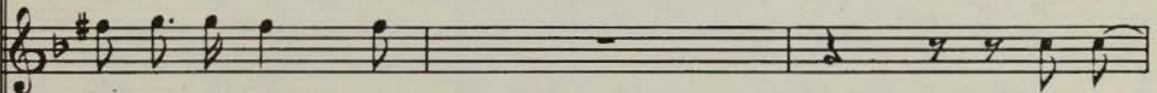
se - ros se a - le - gran su Res -
 dos y las se - luas los pa -
 si - mas ca - den - sias di - sen



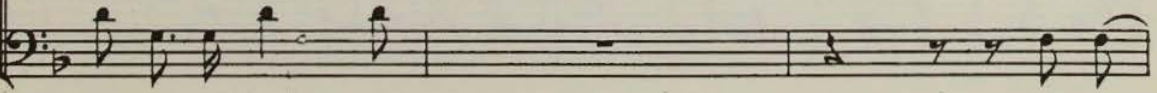
la lu - na mas her - mo - sa
 los cor - de - ri - yos sal - tan
 de bo - ses que so - no - ras



la lu - na mas her - mo - sa
 los cor - de - ri - yos sal - tan
 de bo - ses que so - no - ras

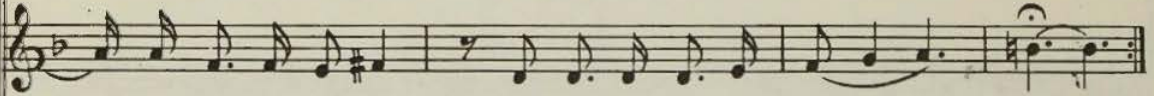


se - ros se a - le - gran su Res -
 dos y las se - luas los pa -
 si - mas ca - den - sias di - sen

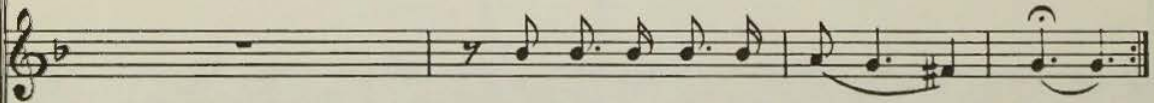




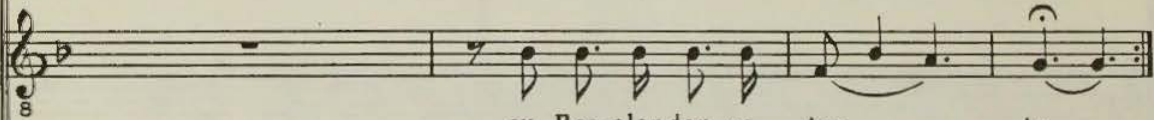
su Res-plandor os - ten - ta.
 los pa-xa-ros gor - ge - an.
 di-sen de es-ta ma - ne - ra.



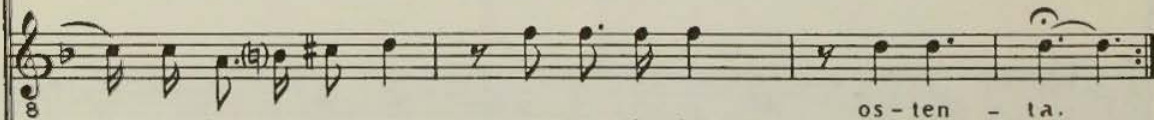
plan-dor os - ten - ta su Res-plandor os - ten - ta.
 xa-ros gor-ge - an los pa-xa-ros gor - ge - an.
 de es-ta ma - ne - ra di - sen de es-ta ma - ne - ra.



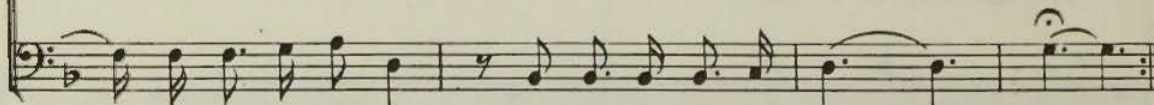
su Res-plandor os - ten - ta.
 los pa - xa-ros gor - ge - an.
 di-sen de es-ta ma - ne - ra.



su Res-plandor os - ten - ta.
 los pa - xa-ros gor - ge - an.
 di - sen de es-ta ma - ne - ra.



plan-dor os - ten - ta su Res-plandor os - ten - ta.
 xa-ros gor-ge - an los pa - xa-ros gor - ge - an.
 de es-ta ma - ne - ra di - sen de es-ta ma - ne - ra.





$\text{♩} = \text{♩}$ (Estrivillo)

10

Musical notation for the first system, measures 10-14. It consists of five staves. The top staff has a treble clef and a common time signature. The lyrics are: "a-fue-ra a-fuera a-fue - ra a-fue-ra a-fue - ra a fue - ra que bien en ca-ba -". The second and fourth staves are empty. The third and fifth staves have lyrics: "a-fue-ra a-fue-ra a-fue - ra a fue-ra a-fue - ra a - fue - ra que bien en ca-ba -" and "a - fue-ra a-fue-ra a-fue - ra a - fue - ra que bien en ca-ba -" respectively.

15

Musical notation for the second system, measures 15-19. It consists of five staves. The top staff has a treble clef and a common time signature. The lyrics are: "ye - ros a se-le-brar la fies - ta a se-le - brar la fies - ta". The second and fourth staves are empty. The third and fifth staves have lyrics: "ye - ros a se-le-brar la fies - ta la fies - ta" and "ye - ros a se-le-brar la fies - ta a se-le - brar la fies - ta" respectively. There is a "A - par - ta a - par - ta" instruction between the second and third staves.



par - ta a - par - ta a - partâapartâapar - tâa - par - ta que el cie - lo se â ve -

partâapartâapar - ta a - partâapartâapar - ta que el cie - lo se â ve - ni - do al

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth and fifth staves are piano accompaniment lines in bass clef, with an '8' indicating an octave shift. The lyrics are written below the vocal line.

20

ni - do al ai - re â lai - re a ju - gar ca - ñas a ju - gar

ai - re â lai - re al ai - re a ju - gar ca - ñas a ju - gar

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef with a key signature of one flat. The second staff is a piano accompaniment line in treble clef. The third staff is a piano accompaniment line in bass clef. The fourth and fifth staves are piano accompaniment lines in bass clef, with an '8' indicating an octave shift. The lyrics are written below the vocal line. The fourth staff includes some performance markings: (b) above the first measure, (h) above the second measure, and (b) above the third measure.



a-partãapar - ta a - par - ta a-partãa-par - ta a-par - ta quêel
 ca - ñas a-par-tãa-partãa-par - ta a-par-tãa-par - ta a-par - ta a -
 a-partãa-partãa-par - ta a-par - ta a - par - ta a-par - ta
 a-partãaparta a-par - ta a-par - ta a-partãa-partãa-par-tãa quêel
 ca - ñas a-par-tãa-partãa-par - ta a-par - ta a -
 ca - ñas a - par-tãaparta a - par-tãa-par-tãa a-par - ta a -

25

cie-lo seãve-ni - do quêelcie-lo seãve-ni - do al ai-realai - re a
 par - ta queelcie-lo sea ve - ni - do al ai-réalai -
 quêelcie-lo sea ve - ni - do al ai-realai - re al ai - re a
 cie-lo sea ve-ni - do que cie-lo sea ve-ni - do al ai-realai - re a
 par - ta a-par-tãa quêelcie-lo sea ve-ni - do al ai-réalai - re al ai-réal
 al ai-réalai - re al



ju-gar ca - ñas a ju-gar ca - ñas a ju-gar a ju-

re a ju-gar ca - ñas ca - ñas a

ju-gar ca - ñas a ju-gar ca - ñas

8 ju-gar ca - ñas a ju-gar ca -

8 ai - re a ju-gar ca - ñas ca - ñas a

 The first system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom staff is a bass line. The lyrics are written below the vocal staves. The music is in a minor key with a common time signature. There are some performance markings like '(b)' and '(h)' above notes in the fifth staff.

gar ca - ñas ca - ñas.

ju-gar ca - ñas ca - ñas.

a ju-gar ca - ñas.

8 ñas a ju-gar ca - ñas.

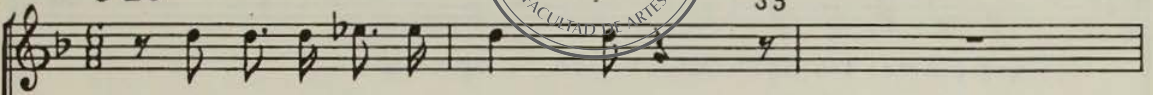
8 ju-gar ca - ñas ca - ñas.

 The second system of the musical score consists of six staves. The top five staves are vocal lines, and the bottom staff is a bass line. The lyrics are written below the vocal staves. The music continues from the first system. There are some performance markings like '(#)' above notes in the third staff.

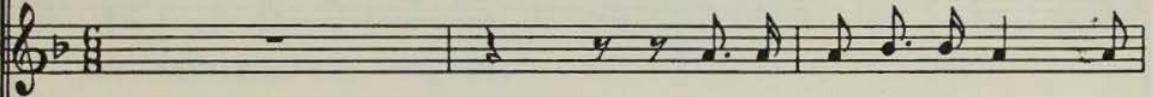


[Coplas]
♪ = ♩

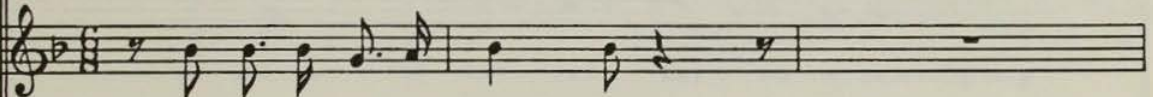
35



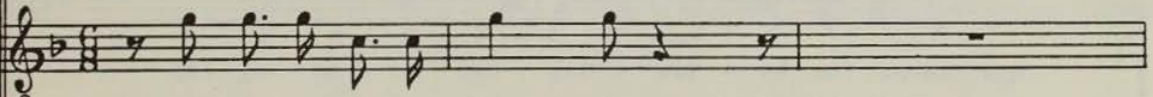
que ga-las tan lu - si - das
 que gra-bes se a-per - si - ben
 que bien que bien se a-lar - gan



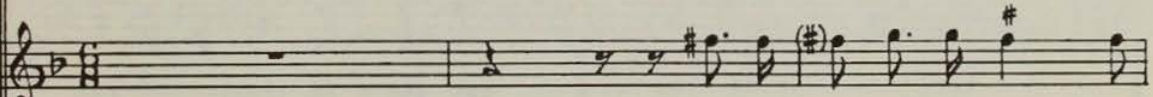
que vis - to - sas li - bre - as
 que a-ten-tos se ca-re - an
 que bien las ca-ñas fe - chan



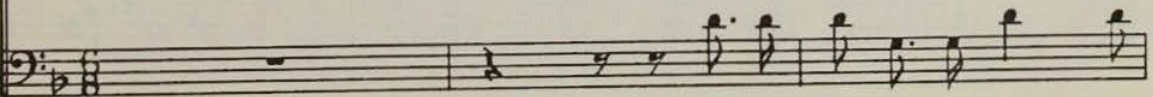
que ga-las tan lu - si - das
 que gra-bes se a-per - si - ben
 que bien que bien se a-lar - gan



que ga-las tan lu - si - das
 que gra-bes se a-per - si - ben
 que bien que bien se a-lar - gan



que vis - to - sas li - bre - as
 que a-ten-tos se ca-re - an
 que bien las ca-ñas fe - chan

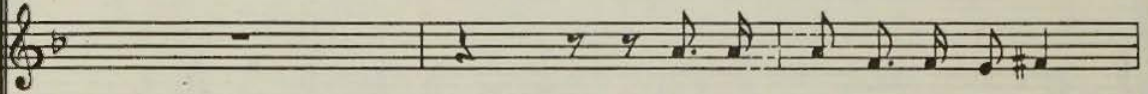




que plu-mas tan bo - lan - tes

que dies-tros se pro - uo - can

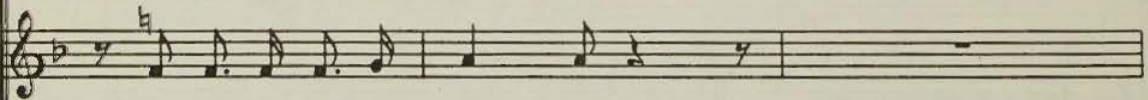
que bien en fin se - jun - tan



que gar - so - las tan be - yas

que cor - te - ses se encuentran

que bien co - rren pa - re - jas



que plu-mas tan bo - lan tes

que dies-tros se pro - uo - can

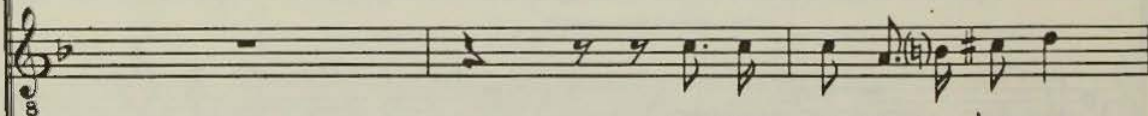
que bien en fin se jun - tan



que plu-mas tan bo - lan - tes

que dies-tros se pro - uo - can

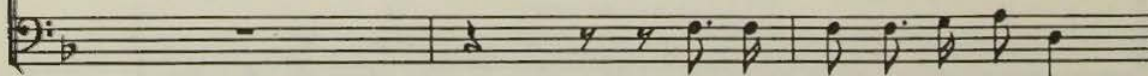
que bien en fin se jun - tan



que gar - so - tas tan be - yas

que cor - te - ses se encuentran

que bien co - rren pa - re - jas

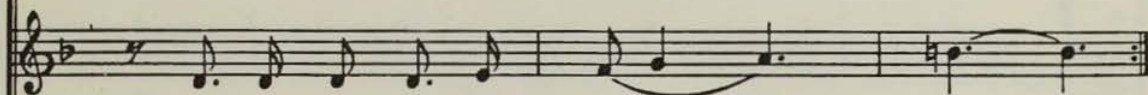


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BIBLIOTECA
MÚSICA Y DANZA



que gar - so - tas tan be - yas.
que cor - te - ses se en cuen - tran.
que bien co - rren pa - re - jas.



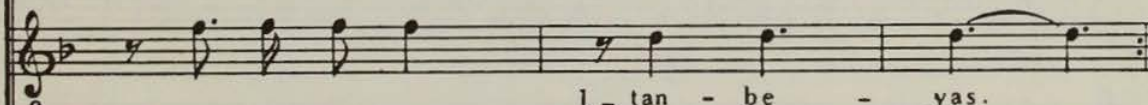
que gar - so - tas tan be - yas.
que cor - te - ses se en cuen - tran.
que bien co - rren pa - re - jas.



que gar - so - tas tan be - yas.
que cor - te - ses se en - cuen - tran.
que bien co - rren pa - re - jas.



que gar - so - tas tan be - yas.
que cor - te - ses se en cuen - tran.
que bien co - rren pa - re - jas.

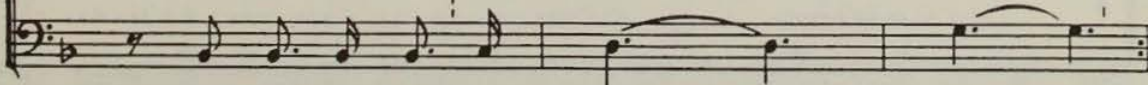


1. que gar - so - tas 1. tan - be - yas.
2. se en - cuen - tran.
3. pa - re - jas.

2. que cor - te - ses

3. que bien co - rren

tan be - yas.
se en - cuen - tran.
pa - re - jas.





que bien se jue - gan que bien se empie -

que bien se ti - ran

que bien se jue - gan que bien se emple -

que bien se jue - gan que bien se emple

que bien se ti - ran

an

que bien se emple - an vi - vas e - xa - la - sio - nes a - la - das pri -

an

an

que bien se emple - an vi - vas e - xa - la - sio - nes a - la - das pri -



50

es - ta si es - ta si q̄es en to - do la no - che

ma - ve - ras

es - ta si que es en to - do la no - che bue -

es - ta si es - ta si q̄es en to - do la no - che

ma - ve - ras

bue - na es - ta si q̄es en to - do la no - che bue -

es - ta si es - ta si q̄es en to - do la no - che

na es - ta si q̄es en to - do la no - che

bue - na q̄es en to - do la

es - ta si q̄es en to - do la no - che bue -



na es - ta si ñes en to - do la no - che

bue - na. en to - do es - la

bue - na es - ta si ñes es to - do la no - che

no - che ñes en to - do la no - che es - ta

na es - ta si ñes en to - do la no - che bue -

na ñes en to - do la no - che la no - che bue - na

bue - na es - ta si ñes en to - do la no - che bue - na. 60

si ñes en to - do la no - che bue - na la no - che bue - na.

bue - na en to - do la no - che bue - na.

si es ta si ñes en to - do la no - che la no - che bue - na.

na ñes en to - do la no - che bue - na.
es ta si ñes en to - do la no - che bue - na.

[Fine]



Coplas

1.. al me-jor ma-yor - as - go del cie-lo y de la tie - rra en
 3.. los de Be - len los mi - ran y con a - legres se - ñas ai -

1.. al me-jor ma-yor - as - go del cie-lo y de la tie - rra en
 3.. los de Be - len los mi - ran y con a - legres se - ñas ai -

1.. al me-jor ma-yor - as - go del cie-lo y de la tie - rra en
 3.. los de Be - len los mi - ran y con a - legres se - ñas ai -

1.. su pri-me-ra cu - na a - do-ran y fes-te - jan
 3.. ro-sos les a-plau-den bi - sa-rros los se-le - bran

2.. al

1.. su pri-me-ra cu - na a - do-ran y fes-te - jan
 3.. ro-sos los a-plau-den bi - sa-rros los se-le - bran

2.. al



prin - si - pe na - si - do y su ma - dre la Rei - na

8 prin - si - pe na - si - do y su ma - dre la Rei - na

70

les dan presiosas jo - yas de al - jo - fa - res y per - las

8 les dan pre - sio - sas jo - yas de al - jo - fa - res y per - las