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SAN JUAN IXCOI MASS:  
A STUDY OF LITURGICAL MUSIC IN  
NORTHWESTERN GUATEMALA

THESIS

Presented to the Graduate Council of the  
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Fulfillment of the Requirements

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By

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The San Juan Ixcoi Mass is part of the San Miguel Acatán Repertory which was found in the northwestern highlands of Guatemala before being purchased by the Lilly Library at Indiana University. Even though the authorship and date of the mass cannot be established, the mass is similar to works from the Josquin generation. Not discounting the few transcription difficulties as well as isolated compositional weaknesses, the San Juan Ixcoi Mass demonstrates the reasonably high quality of music that was performed and even possibly composed in northwestern Guatemala three centuries ago.

A modern performance edition of the mass complete with critical notes and commentary on the transcription is included within the thesis.

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## CHAPTER I

### INTRODUCTION: THE SAN MIGUEL ACATÁN REPERTORY

During the sixteenth century, European music played a key role in the evangelization of remote indigenous areas of Guatemala. The closely neighboring pueblos of San Juan Ixcoi, San Mateo Ixtatán, and Santa Eulalia in northwestern Guatemala, known as the Huehuetenango region, became centers for the teaching of Christianity (Figure 1). Church activities had more influence on the Indian communities than those of municipal government, for even though the Indians accepted passively the forms of Spanish municipal government, these did little to change their life and customs. The Spanish Crown consistently endeavored to promote the teaching of principles of the Christian faith in even the most distant districts, and the work of the Church stands out in Guatemala as in other colonial areas as one of the greatest accomplishments of Spain.<sup>1</sup>

When the missionaries left the Huehuetenango at the end of the colonization, the choirbooks from their pueblos

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<sup>1</sup>Chester L. Jones, Guatemala: Past and Present (Minneapolis: University of Minnesota Press, 1940), 20, 236.

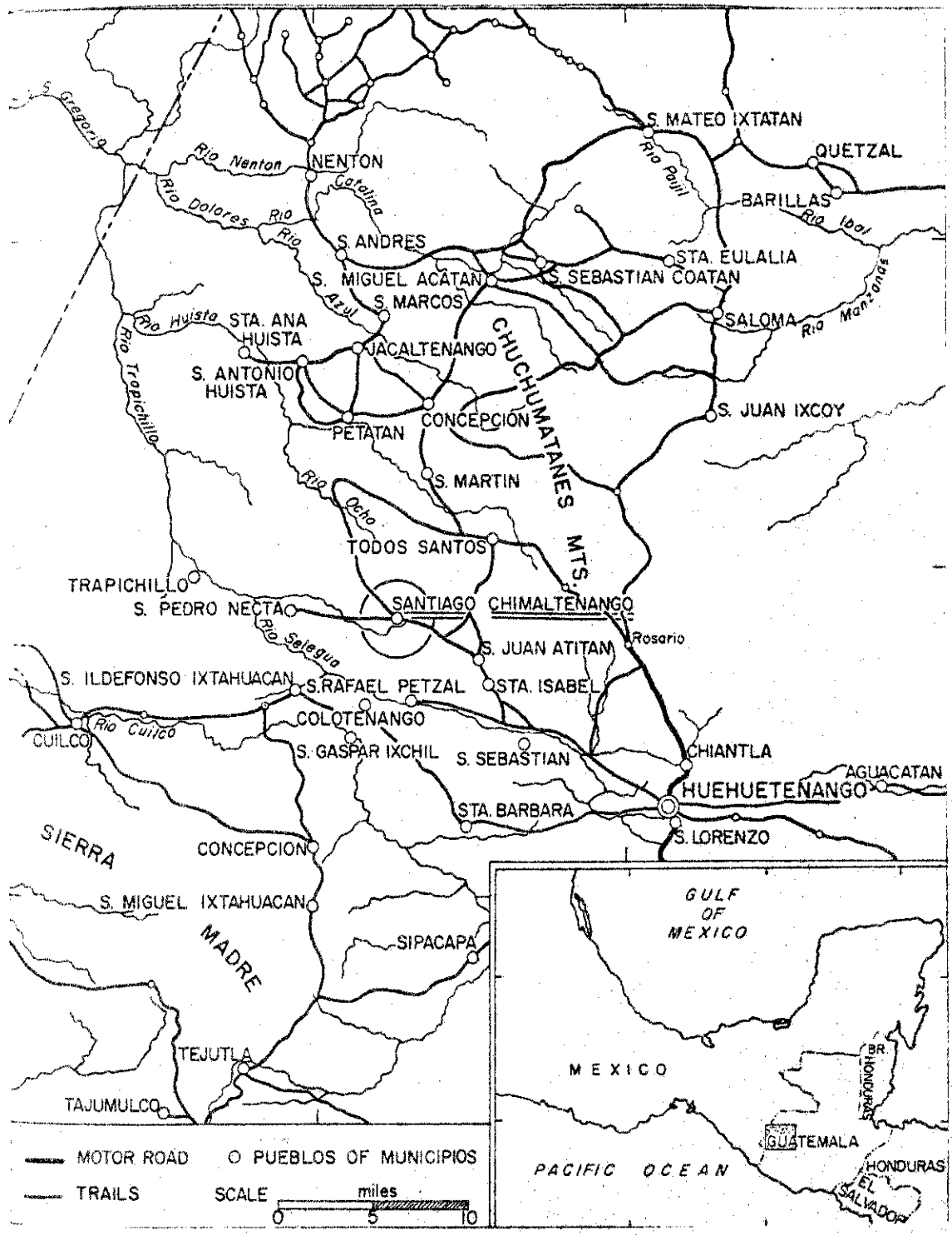


Fig. 1--Map of the northwestern highlands of Guatemala. From Robert Wauchope, ed., Handbook of Middle American Indians, 16 vols. (Austin: University of Texas Press, 1965-76), VII, 41.

were taken into possession by the chamanes, specialists in performance of tribal rituals, who kept them under guard. They displayed them only on important festivals, handling them as if they were holier than the containers for the Eucharist.<sup>2</sup>

In 1963, nine sixteenth- and early seventeenth-century manuscripts were brought together from the Huehuetenango pueblos to San Miguel Acatan by two Maryknoll fathers, Edward F. Moore and Daniel P. Jensen. The codices were then micro-filmed at the National Archive in Guatemala City later that same year. In 1968, Indiana University purchased four of the choirbooks including the manuscripts containing the San Juan Ixcoi Mass.<sup>3</sup>

The San Miguel Acatan Repertory appears in the Guatemalan music microfilm collection of Lilly Library at Indiana University in the following order described in Robert Stevenson's Renaissance and Baroque Musical Sources in the Americas:<sup>4</sup>

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<sup>2</sup>Robert M. Stevenson, "European Music in the Sixteenth Century Guatemala," Musical Quarterly L/3 (July, 1964), 351.

<sup>3</sup>Robert M. Stevenson, Renaissance and Baroque Musical Sources in the Americas (Washington: Organization of American States, 1970), 55-61.

<sup>4</sup>Ibid.



Lilly Ms. 1	-	<u>Santa Eulalia</u> M.Md. 1
Lilly Ms. 2	-	<u>Santa Eulalia</u> M.Md. 2
Lilly Ms. 3	-	<u>Santa Eulalia</u> M.Md. 3
Lilly Ms. 4	-	<u>Santa Eulalia</u> M.Md. 4
Lilly Ms. 5	-	<u>Santa Eulalia</u> M.Md. 5
Lilly Ms. 6	-	<u>Santa Eulalia</u> M.Md. 6
Lilly Ms. 7	-	<u>Santa Eulalia</u> M.Md. 7
Lilly Ms. 8	-	<u>San Juan Ixcoi</u>
Lilly Ms. 9	-	<u>San Mateo Ixtatan</u>

Stevenson indicates that the Santa Eulalia codices M.Md. 1 and M.Md. 2 are the earliest dated polyphonic manuscripts in the repertory. In the flyleaf of the thirty-six page codex M.Md. 1, the following is stated:

En el año De mill y quinientos y ochenta  
y Dos anos hize este libro de canto de organo.  
Yo fran<sup>co</sup> De leon Maestro/ Franco De leon.<sup>5</sup>

Similarly, the fly leaf on the fifty-two page M.Md. 2 was reproduced in the same year--1582--and by the identical maestro de capilla at Santa Eulalia, Señor Francisco de Leon.

Thus, it states:

Libro de Sancto olaya(=Eulalia) Puyumatlan.  
Este libro de canto hize yo fran<sup>co</sup> de Leon Maestro  
deste pueblo de sancta olaya. hize lo En el año De  
mill y quinientos y ochenta y dos años. fran<sup>co</sup> De  
leon.<sup>6</sup>

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<sup>5</sup>Translated: In 1582, this choirbook for organ was made. I, Franco De Leon Master/Franco De Leon.

<sup>6</sup>Translated: Book of Sancto Eulalia Puyumatlan. This choirbook was made by me, Franco De Leon, Master, given to the pueblo of Santa Eulalia made in 1582, Franco De Leon.

If Pascual's signature with rubric and "San Juan Ixcoi" after it on the last unnumbered page of the codices can be used as evidence, then there is reasonable belief that Tomás Pascual, very likely a student of Franco de Leon and also a maestro de capilla, inherited at least M.Md. 2.<sup>7</sup>

Tomás Pascual and Francisco de Leon are composers of several native-language songs which can be precisely identified. In the Santa Eulalia M.Md. 7 (fol. 11), Pascual included a paragraph in Nahuatl (the common language of northern Guatemala during the colonial period) identifying the codex as a group of original coplas and villancicos completed January 20, 1600, for use at San Juan Ixcoi, where he was maestro de capilla. Individual items in the codex, such as a villancico for St. Michael's day, are given earlier dates (1595, 1597, 1599).<sup>8</sup>

Pascual's work is represented by villancicos used on feast days and some secular music--titled "sorsayal" and "acorrnananternum" in Santa Eulalia M.Md. 1 fols. 7<sup>v</sup>-8--which appears to be dance music. At least these are important as being the only purely secular music found thus far in any sixteenth-century Guatemalan manuscripts.<sup>9</sup>

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<sup>7</sup>Stevenson, "European Music," 351.

<sup>8</sup>Ibid., 346-347.

<sup>9</sup>Ibid., 349.

Spanish composers who appear in the codices include Alonso de Avila (d. 1547), Pedro de Escobar (d. 1535), Juan García de Basurto (d. 1547), Diego Fernández (d. 1551), Johannes Urrede (late 1500's), Francisco de Peñalosa (1470-1528), Matheo Fernández (?), Pedro de Pastrana (d. 1560), as well as the celebrated Cristóbal de Morales (c. 1500-1553). Flemish pieces encompass works by Heinrich Isaac (c. 1450-1517), Jean Mouton (c. 1470-1522), Loyset Compère (c. 1455-1518), and omnipresent pieces by "Xosquin" (c. 1440-1521). (See Appendix A).

The recurrence in many of the codices of such pieces as Escobar's Clamabat autem mulier Chananea and Mouton's Quaeramus cum pastoribus stems from the copying of these works for use at adjacent pueblos. Such duplication gives some indication of the relative popularity of the various works.

The use of the Indian copyists for both the European music and the native language songs can be clearly seen. There is constant confusion between "d" and "t" throughout the manuscript's text. This can be expected when one understands that the languages used by the Indians in Huehuetenango region (Chuj, Kanjoba, and Jacalteco) made no distinction between these dental consonants. Therefore, in Santa Eulalia M. Md. 6, fol. 7<sup>v</sup>-8, the term contra-alto becomes "condaraldo," triple "diple," and tenor "denor."<sup>10</sup>

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<sup>10</sup>Stevenson, "European Music," 351.

Thomas Gage (1603-1656), an English explorer of the period, mentions the Indians' curiosity about the European music in his writings.<sup>11</sup> Gage also speaks of the maestro de capilla and other musicians being obligated to sing and officiate at Mass when the bell was rung in early morning. In some villages, organs and other musical instruments, including native instruments, were used in church. Also, at five o'clock in the evening the bell would ring again to summon the maestro and musicians to sing prayers. These they called completas (complines) which included the Marian antiphon, Salve Regina.<sup>12</sup>

In his classic history of Dominican missions, Antonio de Remesal contends that the Indians desired to learn everything they could about European music.<sup>13</sup> The complexities of the music contained in the codices, such as the use of combined mensurations in Isaac's O praeclara mass, intrigued them. These works by Compère and Morales, along with native-language coplas and villancicos, proved to be one of the Indians' most prized possessions. This is evidenced by the

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<sup>11</sup>Thomas Gage, Travels in the New World, ed. J. Eric S. Thompson (Norman: University of Oklahoma Press, 1958), 131-133, 230.

<sup>12</sup>Ibid.

<sup>13</sup>Antonio de Remesal, Historia De la Provincia de San Vincente De Chyapa y Guatemala De la Orden de nro Glorioso Padre Sancto Domingo (Madrid; 1619), new ed. (Guatemala: Tipografia nacional, 1932), 201, 429.

frequent petitions of the cofradías (confraternities) until the termination of the colony that the choirs continue to serve and that even the canonic hours continue to be polyphonically performed with as much vigor as possible.<sup>14</sup>

Although there has been no formal chronology of colonial Guatemalan musical events, much information is now available to give northwestern Guatemala a respectable place in the period of Renaissance music. Rather than the mestizo or Spaniards, the full-blooded Indians were the ones to revere and admire the European Renaissance music introduced by the Dominicans. The fact that the Indians continued to honor the codices for some three hundred years after the native chapel masters compiled them suggests that these manuscripts in such an obscure pueblo as San Miguel Acatan might be worth examining as well as preserving.

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<sup>14</sup>Ibid.

## CHAPTER II

### THE SAN JUAN IXCOI MASS: GENERAL CONSIDERATIONS

In his book, Renaissance and Baroque Musical Sources in the Americas, Robert Stevenson was able to identify neither the subject nor the composer of the mass opening the San Juan Ixcoi Choirbook.<sup>1</sup> No name or date can be associated with the mass, although other works found in the same choirbook bear such names as Compère, Escobar, and Morales.

In addition to being located in the San Juan Ixcoi Choirbook, this mass also appears complete in the Santa Eulalia M.Md.1 (3v-4, 11v-16), which is fortunate because the San Juan Ixcoi Choirbook lacks voice parts in the first portions of the mass. Leaves were obviously lost or separated from the book, leaving the mass incomplete. Those parts which appear in the San Juan Ixcoi source include

Kyrie	-	Cantus, Tenor
Et in terra	-	Altus, Bassus
Qui tollis	-	Cantus, Tenor
Patrem	-	Altus, Bassus
Et incarnatus	-	Cantus, Altus, Tenor, Bassus

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<sup>1</sup>Robert M. Stevenson, Renaissance and Baroque Musical Sources in the Americas (Washington: Organization of American States, 1970), 55.

Crucifixus	-	Cantus, Altus, Tenor, Bassus
Sanctus	-	Cantus, Altus, Tenor, Bassus
Pleni sunt	-	Cantus, Altus, Tenor, Bassus
Agnus Dei	-	Cantus, Altus, Tenor, Bassus

Stevenson refers to the work as the "San Juan Ixcoi Mass," which could imply that the mass originated in San Juan Ixcoi.<sup>2</sup> The condition of the San Juan Ixcoi Choirbook copy would support this, for it shows more age and wear than the Santa Eulalia version.

For the most part, the unidentified masses from the San Juan Ixcoi Choirbook and the Santa Eulalia M.Md. 1 Choirbook are identical. The main difference appears in the "Et incarnatus," which is set two completely different ways. The music and text setting of the Santa Eulalia rendition are more in keeping with the polyphonic style of the rest of the mass, while the San Juan Ixcoi version is stylistically dissimilar. It is written in a chordal manner with four phrases, each ending with fermatas, and is a less masterful setting in comparison with the majority of the mass. For this reason, the Santa Eulalia rendition is included in the main part of this edition while the San Juan Ixcoi setting is located at the end.

It could be argued that the San Juan Ixcoi setting of the "Et incarnatus" was added at a later date because it is

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<sup>2</sup>Ibid., 57.

less difficult to perform and contains no imitation. This simpler, chordal version might have been composed as a reaction to the problems encountered in the tenor in the Santa Eulalia rendition.<sup>3</sup> However, evidence which could point to the San Juan Ixcoi being the original version, or at least the older version, can be seen in the Josquin motet "Tu solus qui facis mirabilia." The chordal texture and frequent use of fermatas in the Josquin motet are to be found in the San Juan Ixcoi rendition. The location of this version in the older-looking San Juan Ixcoi Choirbook allows the conjecture that the San Juan Ixcoi rendition of the "Et incarnatus" might be the original setting.

Perhaps the most unusual fact about the mass is the obvious lack of the "Benedictus" and the final "Hosanna" which usually occur after the first "Hosanna." It is clear that an Agnus Dei I is also missing. Nevertheless, there is no evidence within the manuscripts suggesting that these missing sections ever existed within the San Juan Ixcoi Mass. The most likely explanation of these omissions is that these sections were probably performed in plainchant from the Gradual.

It should be noted that other New World masses found in Mexico likewise do not contain polyphonic settings of

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<sup>3</sup>The Santa Eulalia version of the "Et incarnatus" is discussed in Chapter V, Special Problems.



certain sections of the Ordinary. Of the eight masses by Francisco López Capillas (c. 1612-1673) three examples are found which do not contain polyphonic settings of the "Benedictus" or "Hosanna": Missa Super Scalam Aretinam, Missa de Batalla, and Missa Quam Pulchri sunt. In the masses of Juan Gutiérrez de Padilla (c. 1590-64), the "Benedictus" is written in polyphony only once, in Missa Ego flos campi, while his third mass omits the "Hosanna" as well.<sup>4</sup> Padilla likewise excluded the Agnus Dei in all of his masses except the Ego flos campi.<sup>5</sup> This leads to speculation that there was a tendency to shorten the ending movements of the masses in the New World by employing plainchant. Whether for diversion from polyphony or even conservation of time, the absence of these sections in the San Juan Ixcoi Mass might give reason to believe that the mass could have been composed in the New World, whether by a native or an emigrant.

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<sup>4</sup>Alice E. Ray [Catalyne], "The Double-Choir Music of Juan Gutiérrez de Padilla: Seventeenth-Century Composer in Mexico," 2 vols. (unpublished Ph.D. dissertation, University of Southern California, 1953), 238.

<sup>5</sup>Ibid.

## CHAPTER III

### THE SAN JUAN IXCOI MASS:

#### AN ANALYSIS

The San Juan Ixcoi Mass tends to resemble works by the Netherlands composers of the early sixteenth century in its use of harmony, imitation, cadence structure, and rhythmic features. Employment of ostinato patterns as well as changing mensurations can likewise be found in this mass.

Four voices are most frequently used in the mass; the cantus is silent in the "Qui propter" of the Credo and the altus is absent in the "Pleni sunt" of the Sanctus. Alternating the pairs of voices within the mass, particularly alternating the upper voices (cantus and altus) with the lower voices (tenor and bassus), occurs in approximately half of the textual phrases of the mass. This characteristic can be seen in the early sixteenth century, especially in the motets of Josquin.

The concentus of the mass, or the sonority of all tones sounding simultaneously at a given moment, tends to show a great influence of consonance in the work.<sup>1</sup>

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<sup>1</sup>Terminology borrowed from Putnam Aldrich, "An Approach to the Analysis of Renaissance Music," The Music Review XXX/1 (February, 1964), 7.

The rules of sixteenth-century part writing are followed throughout most of the mass. Rules of prepared dissonance are violated in some isolated instances, as shown in measure seventeen of the Kyrie and measure fifty-nine of the Credo. The idea that these dissonances are the result of faulty scribal transmission cannot be ruled out. Other rules governing leaps and diatonic motion in the voice lines, as well as the placement of eighth notes on the weak portion of the beat, follow the common practice of the time.<sup>2</sup>

Imitation plays an important role in the San Juan Ixcoi Mass inasmuch as it is employed in over half of the total measures of the work. As exemplified in Appendix C, the movements which show the highest percentage of imitation include the Kyrie and the Sanctus. The Credo contains some small canonic elements; however, the remaining movements tend to rely either on ostinato or freely composed material.

The imitation is seen primarily at the interval of a fifth or an octave. The "Sanctus" is an excellent example of imitation which comprises a strict canon at the fifth between the tenor and bassus. Although the cantus and altus tend to be filler parts, they retain fragments of the canon, using imitative points to unify the section. Canon can also be seen in the following "Pleni" section even though it

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<sup>2</sup>Samuel Scott, The Sacred Vocal Counterpoint of the Sixteenth Century (Denton, Texas: n.p., 1971), 75-84.

occurs less strictly. The bassus and altus are in canon at the interval of a fifth until measure thirty-four, at which point the altus hints at imitation. The cantus (mm. 38-51) answers the bassus (mm. 25-38) at the octave, after which the imitation becomes freer.

Ostinato technique can be observed in several sections of the mass. The opening point of imitation in the "Christe" appears as a continuous figure which is repeated in the upper voices twice (see Appendix D for tenor part) while the bassus, solely comprised of the figure, continues this imitation through the whole section with repetitions. Ostinato is also found in the "Cum Sancto" of the Gloria; the altus repeats a rising figure three times while the remaining parts employ free imitation. The "Et incarnatus" (Santa Eulalia) of the Credo contains a repeated pattern which is heard four times, each on a different pitch. The six-note pattern appears first on "c", then moves to "d", "g", and "a" with the final cadence resting on "g".

The Agnus concludes in an unusual manner with a series of musical phrases, each one immediately repeated with only minor alterations (mm. 41-45=46-50 and 51-54=55-59). The resultant inner musical unity is achieved in the first instance (mm. 41-50) despite different texts (mm. 41-45, "Agnus Dei"; mm. 46-51, "qui tollis peccata mundi"). The final series of phrases correspond to textual repetition

("dona nobis pacem"). Although this technique appears uniquely here in the San Juan Ixcoi Mass and is not regarded as an often-used procedure, it has been discovered in Palestrina's Missa Papa Marcellus, Agnus I.<sup>3</sup>

As seen in Table I, almost every important cadence in the mass is on "c" with the three exceptions being on "g". Both authentic and plagal cadences (denoting bassus movement) are employed in the work, with the authentic being used to close each movement and the plagal appearing in the inner sections of the Gloria and Credo. A detailed chart of the cadences, found in Appendix B, points out the leading voices (diatonic descending) and the ornamental voice (ascending) of each cadence and identifies the cadences as perfect (no third), imperfect (with third), deceptive (V-VI), plagal, or interrupted (one voice rests). This terminology is that of Putnam Aldrich.<sup>4</sup>

With most of the cadences in the mass on "c" and the others on "g", the mass gives the overall impression of "c" major and the Ionian mode. Supporting this idea is the fact that there are no flats or sharps in the manuscripts.

The composer of the San Juan Ixcoi Mass used mensuration changes as a device for variety. With eleven of the fifteen

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<sup>3</sup>Donald J. Grout, A History of Western Music (New York: W. W. Norton, 1973), 270.

<sup>4</sup>Aldrich, op. cit., 2-21.

TABLE I

## SAN JUAN IXCOI MASS LAYOUT

Movement	Section	Measures	Voices	Meter	Cadence
Kyrie	Kyrie I	10	Full	3/2	C w/3rd Authentic
	Christe	20	Full	2/2	G w/3rd ii-I
	Kyrie II	10	Full	3/2	C w/o 3rd Authentic
Gloria	Et in terra	41	Full	2/2	C w/3rd Plagal
	Qui tollis	31	Full	2/2	C w/3rd vii <sub>6</sub> -I
	Cum Sancto	7	Full	3/2	C w/o 3rd Authentic
Credo	Patrem	40	Full	2/2	G w/3rd Plagal
	Qui propter	12	A,T,B	2/2	C w/o 3rd vii <sub>6</sub> -I
	Et incarnatus (SE)	24	Full	2/2	G w/3rd untranscribed
	Et incarnatus (SJI)	29	Full	2/2	G w/3rd Authentic
	Crucifixus	42	Full	2/2	C w/3rd Authentic
	Qui cum Patre	37	Full	2/2	C w/3rd Authentic
Sanctus	Sanctus	24	Full	2/2	C w/o 3rd Authentic
	Pleni sunt	40	C,A,B	2/2	C w/o 3rd Authentic
	Osanna	9	Full	3/2	C w/o 3rd Authentic
Agnus Dei	Agnus	60	Full	2/2	C w/o 3rd Authentic

sections of the mass appearing in tempus imperfectum, duple meter appears to be predominant. Only thirty-six measures of the mass are in tempus perfectum. However, the fact that the "Christe" in tempus imperfectum is surrounded by Kyries I and II in tempus perfectum would not give that impression initially. The practice of composing the Kyries I and II and the closing sections of the inner movements in tempus perfectum can be observed in two masses of Josquin where the Kyries I and II, "Patrem", and "Sanctus" of the Missa Hercules Dux Ferrariae are in triple meter. Also, his Missa Fortuna desperata shows the Kyries I and II, "Et in terra", and "Et in spiritum" in tempus perfectum.

## CHAPTER IV

### CRITICAL NOTES

The reduction of time values in the transcription of the San Juan Ixcoi Mass is in the ratio of two to one. Modern clefs are employed within the mass with the original clefs always indicated at the beginning of each movement. Just as modern notes and clefs are present to facilitate the practical use of this edition, so for the same reason dotted bar lines have been applied. Even though there are many good reasons for reproducing the original voice in its natural flow without bar lines, it is felt that the musicologist can more easily do without bar lines than can the practical musician and amateur.

Ligatures of the original manuscripts are embraced in the transcription by horizontal brackets from above. There are no accidentals in the mass, but *musica ficta* has been added.

The text is the same as that used in the Liber Usualis except for the absence of the "Benedictus qui venit in nomine Domine," the final "Hosanna," and a repetition of "Agnus Dei, qui tollis peccata mundi: miserere nobis." Generally throughout the mass, each syllable is sung on one note, but very often the last stressed syllable is sung on



on a group of notes. Thus, the structure of the sections is fundamentally syllabic with a melismatic conclusion. Since the original arrangement of the text is sometimes doubtful, an attempt was made to adhere to the most natural text setting possible. This is particularly problematic in the case of the Kyrie as the San Juan Ixcoi version contains minimal text while the Santa Eulalia rendition includes no text. All supplied texts are indicated with brackets.

Notes of the mass that are unclear, or that have been torn off, have been recomposed in a manner that attempts to reflect the style of the original. These are indicated by brackets in the score. Sections in parentheses which contain blank space indicate sections which could not be transcribed to fit the other three parts. The omitted portions are, however, included in Appendix D.

In Table II, the four columns refer to:

1. Measure numbers and notes within measures. Normally placed numerals denote measure numbers while superscripts show beats on which notes or rests occur within the measure. Thus, 18<sup>2</sup>-24<sup>4</sup> indicates the second note of measure eighteen through the fourth note of measure twenty-four.
2. The voice affected. The following abbreviations are used:  
C=Cantus, A=Altus, T=Tenor, B=Bassus.
3. Nature of variant within the source. Pitches are designated by their letter names. Durations are represented by figures following a hyphen using the following code:  
1=Whole note, 2=Half note, 4=Quarter note, 8=Eighth note.

Therefore, d-4 denotes a quarter note on "d". For a dotted note, the duration code is followed by a period. Rests are indicated by a duration code in parentheses.

Manuscripts:

- SJI San Juan Ixcoi Choirbook, M. Ms. 8 in the Guatemalan Music Collection, Lilly Library, Indiana University, folios 1<sup>v</sup>-10.
- SE Santa Eulalia M. Md. 1, M. Ms. 1 in the Guatemalan Music Collection, Lilly Library, Indiana University, folios 3<sup>v</sup>-4, 11<sup>v</sup>-16.

Remarks:

Both manuscripts were used in transcribing. However, because the San Juan Ixcoi Choirbook lacked some voice parts and was not as clear, the Santa Eulalia M. Md. 1 was the primary source for transcription.

TABLE II  
VARIANCES FROM MODERN EDITION

Movement	Measure	Voice	Source	Variance
Kyrie	6 <sup>5-6</sup>	T	SJI, SE	(2) omitted
	7 <sup>5</sup>	A	SJI, SE	e-2 added
	8 <sup>4</sup>	T	SE	a-4 omitted
	34 <sup>2</sup>	A	SE	(4) added
Gloria	13 <sup>3</sup>	B	SJI	g-4.
	14 <sup>2</sup>	B	SE	f-2
	16 <sup>3</sup>	B	SE	f-4
	17 <sup>2</sup>	A	SJI	g-2.
	22 <sup>3</sup> -23 <sup>2</sup>	T	SE	measure repeated
	25	A,B	SJI, SE	(1) added
	30 <sup>3</sup>	A	SJI	(2) omitted
	56 <sup>4</sup>	C	SJI	(4) added
	60 <sup>1</sup>	T,B	SJI	(4) omitted
	64 <sup>3-4</sup>	C	SE	two c-4's
75 <sup>2</sup>	C	SE	d-4	
Credo	19 <sup>1-2</sup>	B	SE	(2) omitted
	25 <sup>2</sup>	B	SJI	e-4
	25 <sup>4</sup>	C,A	SJI, SE	(4) omitted
	27 <sup>4</sup>	C,A	SJI, SE	(4) omitted

TABLE II --Continued

## VARIANCES FROM MODERN EDITION

Movement	Measure	Voice	Source	Variance
Sanctus	28 <sup>1</sup>	T	SJI, SE	(4) omitted
	55 <sup>1</sup> -56 <sup>2</sup>	C	SJI, SE	g-1 plus (2)
	62 <sup>1</sup>	C	SJI, SE	d-2 extra
	62 <sup>1</sup>	T	SJI, SE	c-2
	67 <sup>1-4</sup>	C	SJI, SE	(1) omitted
	83 <sup>1</sup>	T	SE	e-4
	84 <sup>3-4</sup>	C	SE	b-2
	90 <sup>1-2</sup>	C	SE	c-2 omitted
	91 <sup>4</sup> -92 <sup>2</sup>	C	SE	c-2.
	116 <sup>1</sup>	A	SE	g-4
	127 <sup>1</sup>	T,B	SJI, SE	(4) omitted
	128 <sup>2</sup>	T	SE	b-2
	1 <sup>1-2</sup>	T	SJI, SE	(2)
	1 <sup>3</sup>	A	SJI	f-4
	2 <sup>1-2</sup>	B	SJI, SE	(2) omitted
6 <sup>4</sup> -7 <sup>1</sup>	C	SJI	a-2	
10 <sup>1-2</sup>	A	SE	two e-8's	
31 <sup>3-4</sup>	A	SJI	f-4, e-4	
39 <sup>1-4</sup>	B	SE	e-1	
39 <sup>2</sup>	A	SE	f-4	
47 <sup>3</sup>	A	SJI	g-4 omitted	

TABLE II --Continued

## VARIANCES FROM MODERN EDITION

Movement	Measure	Voice	Source	Variance
Agnus Dei	52 <sup>3</sup>	B	SE	c-4
	53 <sup>3-4</sup>	C	SE	(2) added
	58 <sup>2-3</sup>	C	SJI, SE	(2) omitted
	60 <sup>4</sup> -61 <sup>1</sup>	A	SJI	e-4, d-4
	69 <sup>4</sup>	A	SE	c-4
	72 <sup>1</sup>	E	SJI	c-4
	14 <sup>1</sup>	C	SJI	b-4
	14 <sup>3-4</sup>	T, B	SJI, SE	(2) omitted
	24 <sup>3-4</sup>	T	SJI	b-4, a-4
	28 <sup>3-4</sup>	C, A	SJI, SE	(2) omitted
	30 <sup>3</sup>	A	SE	f-4
	35 <sup>1-2</sup>	B	SJI	c-2
	40 <sup>3-4</sup>	T	SJI	(2) omitted
	51 <sup>1-2</sup>	B	SE	(4) added
	51 <sup>4</sup>	C	SE	(4) omitted
	52 <sup>1-2</sup>	C	SE	e-2
	53 <sup>4</sup> -54 <sup>1</sup>	A	SE	(2) added
	55 <sup>1-2</sup>	B	SE	c-2
	56 <sup>1-2</sup>	A	SJI, SE	(4) added
	57 <sup>1-3</sup>	T	SJI, SE	f-2.

## CHAPTER V

### SPECIAL PROBLEMS

In the San Juan Ixcoi Mass, problems in transcription occurred rather frequently. Possessing two different copies of the same mass, San Juan Ixcoi Choirbook and Santa Eulalia M.Md. 1, proved to be invaluable in solving a number of these problems. Several techniques were also used to make the four voices compatible when the manuscripts did not solve the difficulties. Many times intuition played an important part in determining the juxtaposition of the parts within a section of the mass. The simple method of placing the parts together by trial and error was utilized. By concentrating on the vertical nature of the parts in a harmonic fashion, the voices were able to be fitted together. Other methods used involved working forward and backward from obvious cadence points and also concentrating on points of imitation for a reference.

Rests in the mass appeared to be the biggest problem in the transcription. Some of these problems were resolved by consultation with the other copy of the mass; however, many instances had to be left to intuitive judgement.

The scribal errors of the copyist are also illustrated by the recopying of notes and even repetition of a full

measure as seen in the tenor in the Gloria (21<sup>3</sup>-22<sup>2</sup>) which had to be omitted in order to correspond to the other voice parts.

A section of the mass which presented problems but was eventually transcribed was the beginning of the Gloria. The first problem was the faded ink, necessitating the recomposition of the tenor part. The rests given at the beginning and the missing notes from the harmony at that particular place determined the tenor entrance and starting note. Imitation at the fifth based on the bassus entrance provided the rhythm. This recomposed tenor can be confirmed by the following entrance of the tenor and bassus in measures nine and ten, where the notes and intervals are clearly the same; only the rhythm has changed. At measure twenty-five, the bassus and altus had to have a measure subtracted in order to enter properly with the other voices. Recomposed notes had to be employed in measure thirty-nine for the cantus as this area was blank in the manuscripts. The pitches were selected because of their harmonic necessity.

The three most troublesome sections of the mass are the "Christe," the "Et incarnatus" (Santa Eulalia), and the "Sanctus." In this edition, the voice parts which could not be adapted to the other three voices are included in Appendix D.

The opening of the "Christe" presents problems due to the close intervals of the point of imitation contained in the ligature. Therefore, if the tenor entrance were placed according to the manuscripts, parallel fifths would occur in measure sixteen between the tenor "d" to "c" and altus "a" to "g". That same "d" in the tenor would be a dissonance to the "a" in the altus and "c" in the cantus. An other strange development is the bassus entrance in measure sixteen, which produces a six-four chord with a missing six. Nevertheless, by observing the ligatures and working from the end backward, the remainder of this section was transcribed.

An aid that was useful in transcribing the "Et incarnatus" (Santa Eulalia) was the pattern in the bassus which is repeated on four different pitch levels throughout the section. The bassus and tenor were compatible as well as the altus and bassus, but extension of the whole note "g" in the cantus into measure fifty-six was necessary for that voice to fit with the other voices. From measure sixty-nine, the tenor part became incompatible with the remaining three voices through the end of the section.

Among the difficulties resolved in transcribing the beginning of the "Sanctus" was the omission of the half rest in the tenor while adding a half rest in the in the bassus. The altus presented a unique problem from measure seventeen



to the end which could not be resolved. From this point, the wide range in the altus part ("c" below middle "c" up to "a" above middle "c") cannot be equaled in any other section of the mass. The given transcription resulted from establishing the cantus and then adding the altus through measure sixteen. Juxtaposition of the tenor and bassus parts with the cantus and altus was produced by experimentation with a rest at the beginning.

## CHAPTER VI

### CONCLUSIONS

Even though it has no name or date, the San Juan Ixcoi Mass shares a prominent place in the choirbook with other fine Renaissance compositions and shows many similarities to this music. Mouton's Christmas motet, Quaeramus cum pastoribus, was a work which influenced other composers such as Willaert, Cabezón, and Morales.<sup>1</sup> It shows a highly imitative style, even more so than the San Juan Ixcoi Mass. The paired imitation and equality of voices in the Mouton motet are similar to that in the San Juan Ixcoi Mass. Compère's O bone Jesu is noted for its block chords in root position with the bassus being occasionally embellished by non-essential tones.<sup>2</sup> The beginning of O bone Jesu is similar to the San Juan Ixcoi Mass in that imitation and equality of voices are evident. However, the last chordal section is unlike the San Juan Ixcoi Mass, except for the "Et incarnatus" found in the San Juan Ixcoi Choirbook, which is also chordal in texture. Morales's Magnificat Octavi toni is likewise stylistically similar to the San Juan Ixcoi

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<sup>1</sup>Gustave Reese, Music in the Renaissance (New York: W. W. Norton, 1954), 282.

<sup>2</sup>Ibid., 225.

Mass although paired imitation is not employed in the Magnificat as much of the time. A contrast is marked in Isaac's O praeclara which used mensuration canons not appearing in the San Juan Ixcoi Mass.

The compiler of the San Juan Ixcoi and Santa Eulalia codices evidently believed that the San Juan Ixcoi Mass was worthy of being included with the works listed above. Perhaps its prime location in the San Juan Ixcoi Choirbook demonstrates the value that the maestros placed on it. The skillful use of canon, particularly in the "Sanctus," and the employment of ostinato technique point to a clear understanding of these devices and show an ability to employ them with a fixed liturgical text.

In contrast, awkward sections such as the "Christe" and the "Et incarnatus" (Santa Eulalia) give reason to believe that the mass was composed by a less skilled Spanish or native composer. Unprepared dissonances on strong beats, such as in measure fifty-nine of the Credo, measure twenty-one of the Kyrie, and the obvious six-four chord on the first beat of measure 154 in the Credo, point this out.

The absence of a polyphonic setting of the "Benedictus," "Hosanna," and Agnus Dei I could suggest that the mass was written by a composer working in the New World as this was a trait which was common to some New World masses. It seems probable that either Tomás Pascual or Francisco de Leon,

local maestros de capilla, could be the composer of the mass. Nevertheless, since these local composers themselves claim authorship of their own music, it would seem inconsistently modest for them not to claim the most extensive item in the codex.

The case for parody within the San Juan Ixcoi Mass appears to be very limited, considering that no single melodic line or idea is incorporated within each of the movements of the mass. A reasonable search through chansonniers as well as other likely sources was also conducted and no model was found that resembled any of the movements of the mass (see Appendix F). There are, however, syncopated figures like that of the Kyrie, measures five through ten, that show a lilting, chanson quality.

The San Juan Ixcoi Mass tends to exhibit a consistent harmonic and rhythmic style throughout its movements which gives the work enough sense of unity to suggest single authorship.

Although there are no significant melodic ties between the movements, certain aspects are worth considering. An obvious cadential figure ♮ ♮ ♮ ° in the cantus concludes every movement except the Agnus Dei. Even though this is a standard rhythm in Renaissance music, more particularly it is a commonly employed figure by composers of the masses of the Josquin generation. Vague similarities can be observed

which show a sense of unity between certain points of imitation. For instance, the imitative point opening the "Christe" and the "Qui tollis" are comparable, for one is the inversion of the other (see Appendix E). The "Et in terra" and the "Qui cum Patre" likewise exhibit similarities. Attention can also be drawn to the ascending diatonic patterns and the perfect-fourth leap patterns throughout the mass.

In considering the liturgical music of colonial northwestern Guatemala and in particular the San Juan Ixcoi Mass, it can be observed that the Spanish explorers brought with them a respectable collection of European music. The frequent petitions of the cofradías (confraternities) during the colonial period that sacred polyphony continue to be sung show evidence that the Indians of the Huehuetenango admired and perhaps even imitated the works of the Renaissance composers. The San Juan Ixcoi Mass could very well be further proof of this. Not discounting the few transcription difficulties as well as isolated compositional weaknesses, the San Juan Ixcoi Mass demonstrates the reasonably high quality of music that was performed and even possibly composed in the remote sections of northwestern Guatemala three centuries ago.



APPENDIX A--Continued

EUROPEAN MUSIC FOUND  
IN THE SAN MIGUEL ACATAN REPERTORY

- Francisco de Peñalosa (1470-1528):  
textless piece San Juan Ixcoi, fols. 52<sup>V</sup>-53
- Pérez (Juan Gines?):  
untitled short textless pieces a<sup>4</sup> San Juan Ixcoi, fols. 34<sup>V</sup>-35  
and 48<sup>V</sup>-49
- Johannes Urrede (late 1400's):  
Pange lingua gloriosi San Juan Ixcoi, fols. 46<sup>V</sup>-47  
San Mateo Ixtatán, fols. 13<sup>V</sup>-14
- Flemish
- Loyset Compère (c. 1455-1522):  
O bone Jesu San Juan Ixcoi, fols. 27<sup>V</sup>-28  
San Juan Ixcoi, fols. 58<sup>V</sup>-59
- Henrich Isaac (c. 1450-1517):  
O praeclara (Kyrie) Santa Eulalia M.Md. 2, fols.  
12<sup>V</sup>-13  
Santa Eulalia M.Md. 4, fols.  
7<sup>V</sup>-8
- Jean Mouton (c. 1470-1522):  
Queramus cum Pastoribus San Juan Ixcoi, fols. 44<sup>V</sup>-45  
San Mateo Ixtatán, fols. 9<sup>V</sup>-10  
Santa Eulalia M.Md. 4 fol.s 8<sup>V</sup>-9

French

- Claudin de Sermisy (1490-1562):  
Tan que vibres Santa Eulalia M.Md. 2, fols.  
8<sup>V</sup>-9  
San Mateo Ixtatán, fols. 2<sup>V</sup>-3
- Si jay pour vous mon avoir San Mateo Ixtatán, fols. 3<sup>V</sup>-4

APPENDIX B

SAN JUAN IXCOI MASS: TABLE OF CADENCES\*

Tactus		Cadence tone	Cadence voices	Type and comment
Movement	Measure			
Kyrie	3	c'	A-C	Imperfect(e in B)
	5	c	B-T	Imperfect(e in C)
	10	c	B-C	Imperfect(e in T)
	22	g	B-T	Imperfect(b in C)
	26	g	B-T	Imperfect(b in C)
	29	g	B-T	Imperfect(b in C)
	32	g'	C-A	Perfect interrupted (B rests)
	34	g	B-A	Imperfect(b in C) interrupted(T rests)
	37	g	B-A	Imperfect(b in C)
	40	c	T-C	Perfect
Gloria	6	g'	C-A	Imperfect(b in T)
	12	g'	A-C	Perfect
	15	c	B-C	Imperfect(e in A)
	19	c	. .	Plagal Imperfect interrupted(T rests)
	24	c'	C-T	Perfect
	26	c		Plagal Imperfect(e in A)
	33	g	B-A	Imperfect(b in C)
	41	c	. .	Plagal Imperfect(e in A)
	46	g'	C-A	Perfect
	49	c	B-T	Perfect
	52	g'	C-A	Perfect
	56	c	B-T	Perfect
	60	g	C-A	Perfect
	62	c	B-T	Perfect
	67	c	B-T	Perfect
	69	c'	A-C	Perfect
73	c	B-T	Imperfect(e in A)	
79	c'	T-C	Perfect	
Credo	3	c'	A-C	Perfect, no suspension
	7	c'	A-C	Deceptive(a in B)
	12	c	B-T	Imperfect(e in A)
	19	c'	(C)-A	Imperfect(e in A) interrupted(C rests)
	24	c'	A-C	Perfect



APPENDIX B--Continued

SAN JUAN IXCOI MASS: TABLE OF CADENCES

Tactus		Cadence tone	Cadence voices	Type and comment
Movement	Measure			
Sanctus	31	c	B-T	Perfect
	39	g	.	Plagal Imperfect(b in C)
	52	c	B-A	Perfect
	66	g	T-C	Imperfect(b in T) interrupted(B rests)
	83	c'	T-C	Perfect
	87	c'	A-B	Deceptive(a in T)
	97	c'	A-B	Imperfect(e in C)
	105	g	T-C	Deceptive(e in C and a in B)
	106	g	B-A	Perfect
	109	c	B-A	Perfect
	114	g'	C-A	Deceptive(e in B)
	119	c'	T-C	Imperfect(e in A)
	127	c'	C-A	Perfect
	131	c	B-T	Perfect
	140	e	A-C	Phrygian Deceptive
	147	g'	C-A	Deceptive(e in T)
	151	c	B-T	Imperfect(e in A)
	153	c'	T-C	Deceptive(a in A)
	156	c'	T-C	Imperfect(e in A)
	Sanctus	9	c'	A-C
23		c'	T-C	Perfect
38		c	T-A	Perfect
51		c'	C-A	Deceptive(a in B)
64		c'	A-C	Perfect
67		c	B-T	Imperfect(e in A and C)
70		c'	T-C	Perfect interrupted (A rests)
Agnus Dei		8	g'	C-A
	15	c'	A-C	Perfect
	22	g	T-B	Perfect
	28	c	B-T	Perfect
	34	g'	C-T	Perfect interrupted (A rests)
	37	c	B-A	Imperfect(e in T)
	40	c'	C-A	Perfect interrupted (T rests)
	45	g	T-C	Deceptive(e in B) interrupted(A rests)

APPENDIX B--Continued

SAN JUAN IXCOI MASS: TABLE OF CADENCES

Tactus		Cadence tone	Cadence voices	Type and comment
Movement	Measure			
	50	c	B-T	Imperfect(e in B) interrupted(A rests)
	54	c'	T-B	Imperfect(e in C)
	58	c'	T-C	Perfect

\*Leading voice of each cadence is mentioned first.  
Cadence is prepared by suspension dissonance unless  
otherwise noted.

APPENDIX C

SAN JUAN IXCOI MASS: TABLE OF IMITATION

Movement	Section	Measures Using Imitation	Total Number of Measures	Percent
Kyrie	Kyrie I	7	10	70
	Christe	18	20	90
	Kyrie II	8	10	80
Gloria	Et in terra	11	42	26
	Qui tollis	16	30	53
	Cum Sancto	2	7	29
Credo	Patrem	20	40	50
	Qui propter	6	12	50
	Et incarnatus (SE)*	..	24	..
	Et incarnatus (SJI)**	..	29	..
	Crucifixus	20	41	49
	Qui cum Patre	7	36	19
Sanctus	Sanctus	23	24	96
	Pleni sunt	26	39	72
	Osanna	5	8	10
Agnus Dei	Agnus Dei	6	59	10
		Total 175	Total 402	54 Percent Average

\* "Et incarnatus" (SE) is composed on an ostinato on four different pitch levels.

\*\* "Et incarnatus" (SJI) is chordal and non-imitative in nature.

APPENDIX D

UNINCORPORATED PARTS

Kyrie 11

TENOR

[Chri-ste e-le-ison,]

Credo 70

TENOR

Et ho-mo fa-ctus est. Et ho-mo fa-

75

ctus est.

Sanctus 17

ALTUS

us Sa-ba - - -

24

oth, Do-mi-nus De-us Sa - - - ba - - - oth.

# APPENDIX E

## POINTS OF IMITATION

**KYRIE I**  
C:T A:B

**KYRIE II**  
(p) C:A,B,T,B A:c,T,B C:T B:T,C

**GLORIA**  
Et interra T:C Qui tollis A:C cum Sancto c:B,T

**CREDO**  
Factorem caeli A:C visibilium B:T

Filium Dei C:A Deum Verum B:T genitum non factum A:C

qui propter T:A,B Et incarnatus A:B Crucifixus T:A Et resurrexit T:C

et iterum C:T non erit finis A:B

qui ex Patris B:T,C,A Qui cum Patre C:B

**SANCTUS**  
Sanctus T:B in canon Sanctus C

Domine Deus c:B Pleni B:A,C

Gloria (p) B:A,C Gloria A:B,C Osanna B:A,C,T

**AGNUS DEI**  
Agnus Dei (d d) A:B

Agnus Dei C:T miserere nobis B:C

APPENDIX F

SOURCES CHECKED FOR PARODY

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APPENDIX G

SAN JUAN IXCOI MASS:

A PERFORMING EDITION

# SAN JUAN IXCOI MASS

CANTUS Ky - ri - e e - - - le - - i - son,

ALTUS [Ky - ri - - e e - le - - i - son,

TENOR Ky - - ri - e

BASSUS [Ky - ri - - e

5 Ky - ri - e e - le - - i - son, Ky - ri - e e - le - - i - son, Ky - ri - e e -

Ky - ri - e e - le - i - son, Ky - ri - e e -

e - - - le - i - son, Ky - - ri - e e - le - i - son,

e - le - - i - son, Ky - - ri - e e - le - - i - son, Ky - ri -

10 *mf* -le - - - i - son

-le - - - i - son

e - le - i - - son

- e e - - le - i - son

*f* 0 = 0 Chri - ste e - le -

[Chri - ste e - le - i - son,



15

-ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison

20

Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison

25

e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison, Chri - ste e - le - ison

35

Ky - ri - e e - le - ison, Ky - ri - e e - le - ison, Ky - ri - e e - le - ison, Ky - ri - e e - le - ison, Ky - ri - e e - le - ison, Ky - ri - e e - le - ison

Handwritten musical score for four voices. The score is written on four staves. The lyrics are: -rie e-le-ison, Ky-ri-e e--le-ison, Ky-ri-e e--le-ison, Ky-ri-e e--le-ison. The music is in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are written below the notes, with some words split across lines. The score ends with a double bar line and repeat dots.

Ten empty musical staves, each consisting of five lines, arranged vertically. These staves are provided for additional musical notation or performance.

GLORIA

CANTUS Et in terra pax ho-mi-ni-bus bo-nae vol-un-

ALTUS Et in terra pax ho-mi-ni-bus bo-nae vol-un-ta-

TENOR

BASSUS

-ta-tis. Ben-ne-di-ci-mus te. Glo-ri-fi-ca-mus te gra-ti-as a-gi

-tis Ben-ne-di-ci-mus te. Glo-ri-fi-ca-mus te gra-ti-as a-

Lau-da-mus te. Ad-o-ra-mus te. Gra-ti-as a-

Lau-da-mus te. Ad-o-ra-mus te. Gra-ti-as a-

-mus ti-bi prop-ter mag-nam glo-ri-am tu-am. Do-mi-ne De-us Rex cae-les-

-gi-mus prop-ter mag-nam glo-ri-am tu-am.

-gi-mus ti-bi prop-ter mag-nam glo-ri-am tu-am. Do-mi-ne De-us Rex cae-les-tis, De-

-gi-mus ti-bi prop-ter mag-nam glo-ri-am tu-am.

25

-tis De - us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Do - mi - ne

Do - mi - ne Fi - li u - ni - ge - ni - te

-us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su

Do - mi - ne fi - li. u - ni ge - ni - te, Je - su

30

De - us Je - su Chri - ste, Do - mi - ne De - us, Ag - nus

te, Je - su Chri - ste, Do - mi - ne De - us, Ag - nus dei fi -

Do - mi - ne Ag - nus dei

Do - mi - ne De - us, Ag - nus dei fi -

40

dei fi - li - us Pa - tris

li - us Pa - tris

fi - li - us Pa - tris

us Pa - tris

45

Qui tol - lis pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta mun - di,

Qui tol - lis pec - ca - ta

Mi - se - re - re no - bis,

Mi - se - re - re no - bis,

55

ca-ta mun- di, Qui se-des ad dex-te-ran Pa-

mun- di, Qui se-des ad dex-te-ran Pa-

Su-sci-pe de-pre-ca-ti-o-nem no-stram.

Su-sci-pe de-pre-ca-ti-o-nem no-stram.

60

tris, Quo-ni-am tu so-lus sanc-tus,

tris, Quo-ni-am tu so-lus sanc-tus,

mi-se-re-re no-bis. Quo-ni-am tu so-lus sanc-tus tu so-lus Sanc-

mi-se-re-re no-bis, Quo-ni-am tu so-lus Sanc-tus tu so-lus Sanc-

70

Tu so-lus Al-tis-si-mus, Je-su Chri-ste,

Tu so-lus Al-tis-si-mus, Je-su Chri-ste,

-tus, Je-su Chri-ste,

-tus, Je-su Chri-ste,

76

Cum Sancto spi-ri-tu in glo-ri-a Dei Pa-tris, A-men,

Cum Sancto Spi-ri-tu in glo-ri-a Pa-tris, A-men,

Cum Sancto Spi-ri-tu in glo-ri-a Dei Pa-tris A-men,

Cum Sancto Spi-ri-tu in glo-ri-a De-i, Pa-tris, A-men.

— CREDO —

CANTUS Pa - trem o - mni - po - ten - tem fa - cto - rem

ALTUS Pa - trem o - mni - po - ten - tem fa - cto - rem cae - li

TENOR

BASSUS

5 cae - li et ter - raes, Et in

10 et ter - raes, Et in u - num

Vi - si - bi - lium om - ni - um et in - vi - si - bi - li - um,

Vi - si - bi - lium om - ni - um et in - vi - si - bi - li - um,

15 u - num do - mi - ni Je - sum Chri - stum Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre

20 do - mi - ni Je - sum Chri - stum Fi - li - um De - i u - ni - ge - ni - tum, Et ex

Et ex Pa - tre na - tum

Et ex Pa - tre na - tum

na-tum ante om-ni-a sae-cu-la. Lu-men de lu-mi-ne,  
 Pa-tre na-tum ante om-ni-a sae-cu-la. Lu-men de lu-mi-ne,  
 om-ni-a sae-cu-la. De-um de De-o, De-um Ver-  
 ante om-ni-a sae-cu-la. De-um de De-o, De-um Ver-um de

ge-ni-tum non fac-tum con-sub-stan-cia-lem Pa-tre per que ori-  
 ge-ni-tum non fac-tum con-sub-stan-cia-lem Pa-tre Per que om-  
 -um de De-o ve-ro. Per que om-  
 De-o ve-ro. Per que om-

ni-a fac-ta, fac-ta sunt. Qui prop-ter nos ho-mi-nes, et prop-ter nos-  
 ni-a fac-ta sunt. Qui prop-ter nos ho-mi-nes, et prop-ter nos-  
 ni-a fac-ta sunt. Qui prop-ter nos ho-mi-nes, et prop-ter nos-  
 ni-a fac-ta sunt. Qui prop-ter nos ho-mi-nes, et

tram Sa-lu-tem de-scen-dit de cae-lis. prop-ter nos-  
 -tram sa-lu-tem de-scen-dit de cae-lis, de cae-lis.  
 prop-ter nos-tram Sa-lu-tem de-scen-dit de cae-lis.

55 60

Et in - car - na - - - - tus est de spi - - - - ri - - tu san -

Et in - car - na - tus est de spi - - - - ri - - tu san -

Et in - car - na - - - - tus est de spi - ri - - tu

Et in - car - na - - - - tus est

65 #

to ex Ma - ri - a Vir - - - gi - ne,

to ex Ma - ri - - - a Vir - - - gi - ne, Et ho -

san - - - to ex Ma - - - ri - a Vir - gi - - ne, ex Ma - ri - a Vir - gi ne

de spi - ri - tu San - - - to ex Ma - ri - -

70 75

Et ho - mo fac - tus est. Et ho - - mo fac - tus est

- - mo fac - tus est, Et ho - - mo fac - tus est

- a Virgi - - ne, Et ho - - mo fac - - - tus est

80 85

Cru - ci - fix - - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - - - to.

Pas - - sus et se -

Cru - ci - - fix - us e - ti - am pro no - bis, sub Pon - ti - o Pi - la - - - - - to.

Pas - sus et se - pul - tis



90

Et re-sur-rex - it ter-ti-a die, se-cun-dum scrip-tu - - - ras .

- pul-tus est. Et a - scen - dit in cae -

Et re-sur-rex - it ter-ti-a die, se - cun-dum scrip-tu - - - ras .

- - - - est, Et a - scen - dit in

96

Et i - te - rum Ven-tu-rus est . cum Glo - ri - a ju - di - ca -

- lum: se - det ad-dex-te ram Pa - - - tris .

Et i - te - rum Ven-tu-rus est, cum glo - ri -

cae - lum: se - det ad-dex-te ram Pa - - - tris .

100

105

re vi - - vos et mor-tu - os : Et

cus - jus Reg-ni non e-rit fi - - - nis et in spi-ri

- a ju - di - ca - re vi - - vos et mor-tu - os : Et

cus - jus Reg - - - ni non e - rit fi - - - nis et in

110

in spi-ri-tum San-ctum do-mi-num et vi - - vi-fi-can - - tem : Qui ex Pa - tris fi - li-o que pro-co-

- tus sanctu do - - mi - - num et vi - vi - fi - can - - - tem : Qui ex Pa - tris fi - li-o que

in spi - ri - tum sanctu do - mi - num et vi - vi - fi - can - tem : Qui ex Pa - tris fi - li-o que proce - - -

spi - ri - tum sanctu do - mi - num, Qui ex Pa - - tris fi - li-o que proce - - -

115

120 125

--- dit. Qui cum Pa-tre et fi-li-o sim-ml ad-o-ra-tur et con-glo-ri-fi-

pro--ce--dit. Qui cum Pa-tre et fi-li-o sim-ml ad-o-ra-tur et con-glo-vi-fi-ca--

--- dit.

--- dit.

130

ca--tur: Et u-nam san-tam Ca-tho-li-cam,

--- tur: Et u-nam san-tam Ca-tho-li-cam,

Qui lo-cu-tus est per pro-phe--tas. Et u-nam san-tam Car-tho-li-

Qui lo-cu-tus est per pro-phe--tas, Et u-nam san-tam Ca-tho-li-

135 140

Et A-pos-to-li-cam Ec-cle-si-am. con-fi-te-or u-nam Bap-tis-ma

Et A-pos-to-li-cam Ec-cle-si-am. con--fi-te-or u-nam Bap-tis--ma

-cam. Et A-pos-to-li-cam Ec-cle-si-am. in re-mis-si-o-nem Pec-

-cam. Et A-pos-to-li-cam Ec-cle-si-am. in re-mis-si-o-nem

145

Et ex-spec-to res-ur-rec-tio-nem mor-tu-o-rum, Et vi-tam ven-tu-

Et ex-spec-to res-ur-rec-tio-nem mor-tu-o-rum. Et vi-tam

-ca-to-rum Et ex-spec-to res-ur-rec-tio-nem mor-tu-o-rum, Et vi-tam ven-tu-ri sae-

pec-ca-to-rum Et ex-spec-to res-ur-rec-tio-nem mor-tu-o-rum, Et vi-tam ven-tu-ri sae-

160 155

vi, sae-cu-li. A men.

ven-tu-ri, sae-cu-li. A men.

-cu-li. A men.

cu-li, sae-cu-li, A men.

# SANCTUS

CANTUS     ALTUS     TENOR     BASSUS

San-ctus, san-ctus, san-ctus, san-ctus, san-ctus, san-ctus, san-ctus, san-ctus.

-ctus, san-ctus, san-ctus, san-ctus, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, -ctus, Do-mi-nus De-us, Do-mi-nus De-us, -ctus, san-ctus, san-ctus, san-ctus Do-mi-nus, Do-mi-nus, Do-mi-nus

-us, Do-mi-nus De-us Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, Do-mi-nus De-us Sa-ba-oth, De-us Do-mi-nus De-us De-us Sa-ba-oth

25

Ba-oh sal-da oth, Ple-ni sunt Ple- oth, san-da oth, Ple-ni sunt Ple-ni sunt cae-li

TACET

30 35

ni sunt cae-li et-ter-ra Ple-ni sunt et-ter et ter-ra et-terra caeli et-ter

40 45

Ple-ni sunt, Ple-ni sunt cae-li et-ter-ra Glo-ri-a tu-a, Glo-ri-a tu-a, Glo-ri-a

50

et-ter-ra caeli et-ter-ra, Glo-tu-a, Glo-ri-a tu-a, Glo-ri-a tu-a, Glo-ri-a

Glo-ri-a tu-a, Glo-ri-a

55 60

riva tu - - - a, Glo-ri-a Glo-ri-a tu - a, Glo-ri-a tu

Glo-ri-a Glo-ri-a tu - - - a, Glo-ri-a

TACET

tu - a, Glo-ri-a tu - - - a, Glo-ri-a Glo-

65

- tu - - - a a . O - san - na in ex - cel -

- tu - - - a a . O - san - na in ex - cel -

O - san - na in ex -

- ri-a tu - a O - san - na in ex - - - cel - - sis ,

70

sis , O - san - na in ex - cel - - - - sis , O - san - na in ex - cel - - -

sis , O - san - na in ex - cel - - - - sis , O - san - na in ex - cel - sis

cel - sis , O - san - na in ex - cel - - - - sis , O - san - na in ex - -

O - san - na in ex - cel - - - - - sis , O - san - na in ex - cel - - - - -

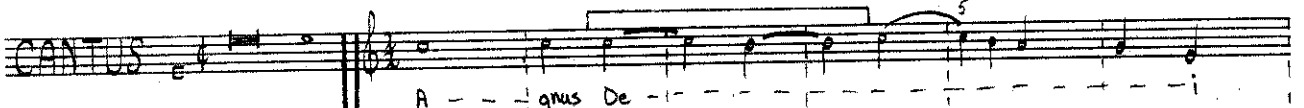
- - sis .

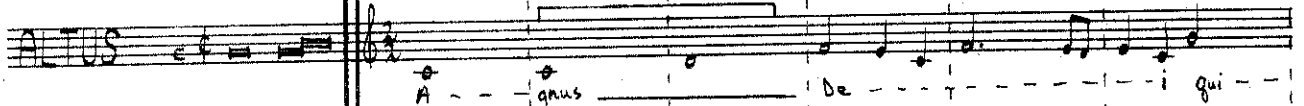
- - sis .

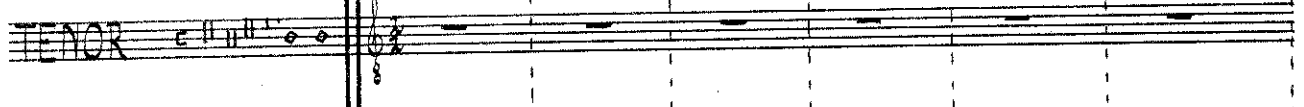
- cel - sis .


- - sis .

# AGNUS DEI

CANTUS 

ALTUS 

TENOR 

BASSUS 

qui tol - lis pec - ca - ta pec - ca - ta mun -

tol - lis pec - ca - ta mun - di pec - ca - ta mun -

15 di .

di .

A - gnus De - i , A - gnus De - i qui tol - lis qui

A - gnus De - i , A - gnus De - i qui tol - lis pec -

20

25 30

Mi - se - re - re  
 Mi - se - re - re  
 tol - lis pec - ca - ta mun - di  
 ca - ta mun - di pec - ca - ta mun - di , Mi - se - re - re

35

no - bis , Mi - se - re - re  
 no - bis , Mi - se - re - re no - bis , Mi - se - re - re  
 Mi - se - re - re no - bis , Mi - se - re - re  
 no - bis , Mi - se - re - re no - bis ,

40 45

no - bis , A - gnus De - i , qui tol - lis , qui tol -  
 no - bis , A - gnus De - i , qui tol -  
 no - bis , A - gnus De - i , qui  
 A - gnus De - i , qui

50

lis pec - ca - ta mun - di do - na no - bis pa - cem  
 lis pec - ca - ta mun - di do - na no - bis pa - cem , do - na no - bis  
 tol - lis pec - ca - ta mun - di do - na no - bis pa - cem  
 tol - lis pec - ca - ta mun - di do - na no - bis pa - cem ,



55

A musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics. The lyrics are: do - - - na no - bis pa - - - cem. The notes are written on four staves, each with its corresponding voice part and lyrics below it.

Eight sets of empty musical staves, each consisting of two lines, arranged vertically down the page.

Et in car - na - - - tus est

Et in car - na - - - tus est

Et in car - na - - - tus est

Et in car - na - - - tus est

de spi - - - ri - tu - - - san - - - cto

de spi - - - ri - tu - - - san - - - cto

de spi - - - ri - tu - - - san - - - cto

de spi - - - ri - tu - - - san - - - cto

Ex Ma - ri - - - a Vir - - - gi - - - ne , Et

Ex Ma - ri - - - a Vir - - - gi - - - ne , Et

Ex Ma - ri - - - a Vir - - - gi - - - ne , Et

Ex Ma - ri - - - a Vir - - - gi - - - ne , Et

ho - - - mo - - - fa - - - ctus est

ho - - - mo - - - fa - - - ctus est

ho - - - mo - - - fa - - - ctus est

ho - - - mo - - - fa - - - ctus est

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