

Oy Hasemos Fiesta

Music from 16th-century Guatemala for voices and winds
Ensemble Lipzodes with The Pro Arte Singers

Oy Hasemos Fiesta - Music from 16th-century Guatemala for voices and winds

[01]	Pabanilla – Anonymous – Santa Eulalia M. Md. 2, 7v	20:57
[02]	Cuentas a Santa Maria – Anonymous – Santa Eulalia M. Md. 12, 37v	1:36
[03]	Maria de solo un buelo – Anonymous – Santa Eulalia M. Md. 8, 65r (Soloists: Angelique Zuluaga, soprano, and Tim Chenette, tenor)	1:13
[04]	Christe redemptor omnium	3:28
[05]	Kyrie – Anonymous – Santa Eulalia M. Md. 5, 12v	1:21
[06]	Gloria – Anonymous – Santa Eulalia M. Md. 5, 29v	3:35
[07]	Archangele Michael	2:51
[08]	Istadorum – Anonymous – Santa Eulalia M. Md. 8, 20v	1:46
[09]	Psalm 147 – Anonymous – Santa Eulalia M. Md. 3, 11v	3:46
[10]	Credo – Anonymous – Santa Eulalia M. Md. 5, 13v	5:03
[11]	Angelus Domini – Anonymous – Lilly Guat. Mus. MSS 8, 23v	1:33
[12]	Sanctus – Anonymous – Santa Eulalia M. Md. 5, 19v	1:00
[13]	Y tech nepa – Anonymous – Santa Eulalia M. Md. 7, 8v	2:27
[14]	Romance – Anonymous – Santa Eulalia M. Md. 2, 1v	0:39
[15]	Pange lingua – Anonymous – Santa Eulalia M. Md. 3, 13r	3:55
[16]	Pange lingua (instrumental) – Anonymous – Santa Eulalia M. Md. 9, 24v	0:53
[17]	Agnus dei – Anonymous – Santa Eulalia M. Md. 5, 20v	1:11
[18]	Salamanca – Anonymous – Santa Eulalia M. Md. 8, 30v	0:51
[19]	Fahuana – Anonymous – Santa Eulalia M. Md. 7, 23v	1:20
[20]	Dominus regnavit – Anonymous – Santa Eulalia M. Md. 8, 42v	1:09
[21]	Primeros tonos – Anonymous – Santa Eulalia M. Md. 8, 31v	1:08
[22]	Ave maris stella – Anonymous – Santa Eulalia M. Md. 3, 12r	2:03
[23]	Gaude mater ecclesia	2:24
[24]	Mulier quit prolas – Anonymous – Santa Eulalia M. Md. 8, 19v	1:55
[25]	Untitled – Matéo Fernandes – Santa Eulalia M. Md. 8, 54v	1:40
[26]	Aparejad ballesteros – Anonymous – Santa Eulalia M. Md. 3, 20v (Soloists: Thomas Heuser and Jaime Barton, alto; Sean McCarther and Alan Dunbar, bass)	1:27
[27]	Hic solus – Anonymous – Santa Eulalia M. Md. 8, 21v	0:36
[28]	Audi benigne conditor	2:38
[29]	Quantelcta – Anonymous – Santa Eulalia M. Md. 2, 3v	0:51
[30]	Oy hasemos fiesta todas – Anonymous – Santa Eulalia M. Md. 1, 29v (Soloist: Angelique Zuluaga, soprano)	1:38

Total playing time:

56:54

Ensemble Lipzodes

Juan Carlos Arango: shawm
C. Keith Collins: shawm, dulcian, recorder
Anna Marsh: shawm, dulcian
Kathryn Montoya: shawm, recorder
Wolodymyr Smishkewych: voice, percussion

Guests

Lucia Alves Melo: recorder
Nurit Blum: recorder
Adam Bregman: sackbut
Jonathan Oddie: organ
William Hudson: voice

The Pro Arte Singers

John Poole, director; Carolina Gamboa Hoyos, guest conductor

Soprano

Elizabeth Ashantiva
Arwen Myers
Addie Peyronnin*
Sara Radke
Mary Roosma
Valerie Vinzant*
Angelique Zuluaga*

Alto

Jamie Barton
Angela Broker*
Chris Cole*
Yasuhiko Harada
Thomas Heuser*
Kateri Inskoop
Meghann Vaughn

Tenor

Tim Chenette*
Craig Lemming
Nathan Proctor
Joey Purify*
Daniel Spaw
Matthew Wells*

Bass

Alan Dunbar*
Steven Hrycelak
Gabriel Lubell
Sean McCarther*
David Sims
Jeong-Hoon Song

* Denotes Chamber Choir

Jonathan Oddie, rehearsal accompanist

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Sponsored by the Lilly Library and the Early Music Institute at Indiana University.

This project was made possible with the generous assistance of a Mendel Fellowship from the Lilly Library at Indiana University.

Cover photograph: Angel with dulcian (detail from painting in Cocucho, Mexico, c. 1680).

Photo © Robert Starner. Used by permission.

Ensemble photograph by Sung Lee/Wolodymyr Smishkewych.

Back cover photograph: Courtesy, the Lilly Library, Indiana University, Bloomington, Ind.

Artistic direction: Ensemble Lipzodes.

Executive producers: Anna Marsh, Michael McCraw, Paul Elliott. Assistant producers: Juan Carlos Arango, Nurit Blum, Adam Bregman, Paul Elliot, Bernard Gordillo, Anna Marsh, Angelique Zuluaga.

CD design: Priscilla Borges, Jacobs School of Music Office of Marketing and Publicity.

Recorded in Auer Concert Hall, Bloomington, Ind., 2007-2008.

Recorded, edited, and mastered by students and faculty of the Jacobs School of Music Department of Recording Arts: Wayne Jackson, Alex Loew, and Konrad Strauss.

Notes and Translations

Ensemble Lipzodes and Focus Recordings/IU Music care about the environment as well as about offering you, the listener, an enjoyable and informative listening experience. In order to conserve the use of paper, the complete program notes, texts, translations, and performer biographies can be found on the Ensemble Lipzodes Web site (lipzodes.org) as well as on the IU Music Marketplace Web site (indiana.edu/~mrktp/).

The Lilly Library Guatemalan Manuscripts

By remarkably good fortune, the western central corner of Guatemala is the origin of a collection of manuscripts that bears witness to the amazing importation of European choral music into the "New World." The Spanish colonists brought a variety of tools to the New World to convert the native peoples they encountered to Christianity. Music proved a strong selling point in an indigenous culture that held its own musicians in very high esteem.

In the 1960s, several manuscripts from the sixteenth century were found in a remote section of Guatemala. The music preserved in them offers a glimpse of what must have been common in small villages far-removed from the power centers of the Spanish colonists.

The collection of choral music and plainsong in the Lilly Library Collection of Guatemalan Music Manuscripts adds substantially to the evidence that gives Guatemala a place beside other large urban centers such as Mexico City, Cusco, Oaxaca, and Bogotá in the history of Renaissance music in the Spanish colonies.

Choral Music and Chant

This preservation of the European Renaissance choral music canon can be seen foreshadowed by the devotion of the indigenous population as described in early seventeenth-century geographies, such as the one by Antonio Vázquez de Espinosa:

In all Indian villages throughout the Indies, both in New Spain, Honduras, Nicaragua, the Kingdom of Grenada, and Peru, no matter how small the villages may be, they have distinguished cantors and choirmasters, who officiate with great seriousness and piety at the Mass; they sing vespers to polyphony, and celebrate saints' days much better than Spaniards do. Every day, they repair with as much exactitude as if they were monks or canons, to their choir in the church to repeat the office of Our Lady, and they never fail to do this every day with great solicitude and devotion.

Antonio Vázquez de Espinosa, *Compendium and Description of the West Indies*, trans. by Charles U. Clark, Smithsonian Miscellaneous Collections, Vol. 102 (Washington, D.C.: Smithsonian Institution, 1942), p. 223.

Interestingly, for the three centuries after the copying of these manuscripts, it was pure-blooded Indians in Guatemala rather than *ladinos* and descendants of *conquistadores* who most carefully respected the legacy of European Renaissance music brought over by the missionaries. Doubtless, in the sixteenth century, they must have marveled at the music of masters such as Mouton and Morales, as demonstrated by the copying of choirbooks from the Mexican and Guatemalan cathedrals and the eager sharing of the same with *maestros* throughout the region. This repertory fused with the musicians' native language in *coplas* and *villancicos*, and its use continued until the end of the colony. As the practice of singing the

choirbooks' music declined, the manuscripts became, in and of themselves, objects of devotion, attesting to their high status amongst the indigenous population.

The music contained in the Lilly Library's manuscripts forms a miscellaneous collection. Chant and polyphony appear on adjacent pages; lengthy masses and short *fabordones* turn up in a single manuscript fascicle; and Latin motets, vernacular *villancicos*, and textless fragments showcase the range of material found throughout the manuscripts. Many are anonymous works, some of which are surely written by native Guatemalans. They exemplify the diversity and flexibility of musical form and style characteristic of motets written around the turn of the sixteenth century.

A number of languages appear among the texts in the Lilly Library manuscripts. Spanish is, of course, encountered most frequently. Within the other manuscripts, Spanish texts occasionally turn up interspersed with the more predominant Latin texts. French makes an appearance among those compositions but only as text incipits; most of the Spanish texts are *villancicos*. Although musicologist Sheila Raney Baird states that Nahuatl is the language of the three non-European language works in MS 7, only five other compositions in the entire manuscript group have non-European language texts;¹ none of these others is Nahuatl (they may, however, be in Jacalteco-Chuj, another indigenous language from the area). On this recording, Ensemble Lipzodes and Pro Arte perform the Nahuatl communion responsory *Y tech nepa* (7/9).

The question of what chant was used for celebration of the office can be discerned without much difficulty. The choirbook inventory at Guatemala cathedral taken May 9, 1542, while Martín Vejarano was *chantre*, listed—amongst other items—five Sevillian missals on paper and one on vellum; two more Sevillian missals were added on April 2, 1549. These examples illustrate that, as elsewhere in Spanish New World cathedrals until late in the century, Sevillian use dictated the

liturgy, the repertory, and even the instruments brought to Guatemala. The *caxa de flautas grandes* purchased for cathedral use on April 2, 1549, calls to mind similar sets of *flautas* bought at Seville during Francisco Guerrero's regime. As such, we can expect that not only were the polyphonic pieces an inheritance of the Sevillian *capilla*, but also that the chant, singing style, and language employed by the *chantres* demonstrated that city's musical legacy as the mouthpiece from which musical influence upon performers and repertory flowed to the New World colony.

The Instruments

"The majority [of Indians] are good singers and expert in all sorts of musical instruments, shawms, flutes, sackbuts, curtals, and organs which they make out of numerous reeds very cleverly and ingeniously joined together; they use these to celebrate the divine service with great solemnity ..."

Antonio Vásquez de Espinosa. *Compendio y descripción de las indias occidentales*. (An early seventeenth-century description of the music in the Diocese of Guatemala.)

In our interpretation of this music, we use many of the instruments mentioned by Antonio Vásquez in the quote above. Certainly, there is ample evidence for the use of instruments in Spanish cathedrals: an important document dated 1548 from the León cathedral describes very specifically when the instruments should play; a similar account from 1580s Seville, dictating when and where a given shawm of the consort is permitted to ornament, is particularly enlightening.² That these practices were carried to the colonies is also supported by Vásquez's account.

Other instruments used in this recording that were also mentioned by Vásquez as having been in use in Guatemala during the period the manuscripts were compiled include organ, recorders, and sackbut.

The Instrumental Music

Most of the music in the manuscripts is texted or at least marked with a title or *incipit*. A few pieces are completely textless, while others are quite clearly dances: the titles *Pabanilla* and *Fahuana* are found and are probably Mayan attempts at spelling *pavanilla* and *pavana*. (Orthography in the manuscripts is always problematic as the native languages of the region often lack phonemes common in Spanish.) The apparently non-European title of one untexted pavane-like piece, *Quantelcta*, remains untranslated. Contrafacta of early sixteenth-century Parisian chansons, including the famous song *Tant que vivray* by Claudin de Sermisy, are also instrumentally viable. Finally, the Spanish tradition of *falsobordón*—while normally used to sing a Psalm in a very simple homorhythmic, multi-voice texture—is sometimes employed in compositions for instruments. Of the various polyphonic pieces without underlain text—and which the ensemble has chosen to perform as instrumental pieces—*Mulier quit prolas*, *Istadiorum*, *Hic solus*, *Super Flumine*, and *Angelus Domini* are all lengthy motets, each with a series of varied sections constructed on differing points of imitation that alternate with portions in chordal homophony. These pieces exemplify some of the finest music from the Old World, which the Guatemalan scribes chose to include in their collections.

End Notes

1 Sheila Raney Baird, "Santa Eulalia M. MD. 7: A Critical Edition and Study of Sacred Part Music from Colonial Northwestern Guatemala." Denton, Texas: North Texas State University, 1961. (M.M. Thesis)

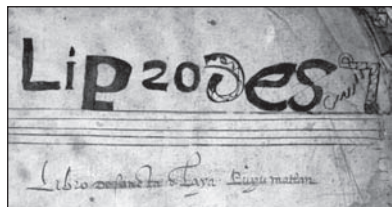
2 Kenneth Kreitner, "The Repertory of the Spanish Cathedral Bands." *Early Music* 37 No. 2 (2009): p. 267.



Ensemble Lipzodes

Ensemble Lipzodes is a unique group of performers that came together in 2004 in Bloomington, Ind., whose members were students completing degrees in the Early Music Institute and the Jacobs School of Music at Indiana University. The ensemble combines voice, shawms, dulcians, recorders, and percussion to bring to life the rarely performed music of sixteenth-century Guatemala. In addition to this singular repertoire, the ensemble also explores new directions in Early Music utilizing voices and winds. In 2004, Lipzodes was a finalist in Early Music America's Renaissance and Medieval Performance Competition. In 2006, the ensemble was selected as a winner in the IU Latin American Music Center's Competition in Performance of Music from Spain and Latin America. The ensemble has performed throughout the United States and in Latin America, featured at festivals and series such as the Bloomington Early Music Festival, the Chicago Latino Music Festival, the

Festival Juiz de Fora, and the National Gallery of Art Concert Series. In 2007, it was featured on a CD recording by the University of North Texas, *Christmas Vespers in Cusco: Music from an Incan Baroque City*, with the University of North Texas Collegium Singers and Instrumentalists. *Oy hasemos fiesta* is Lipzodes' first CD release as an ensemble with Focus Records.



The ensemble's name comes from a creative misinterpretation of the writing on the flyleaf of MS 1, Santa Eulalia, from the Guatemalan Music Manuscripts (printed on the CD label of this recording). What at first glance seems to say "Lipzodes," actually is the first part of a passage which continues:

"**LibRode**Sancta olaya Puyumatlan. Este libro de canto hize yo franc° de Leon maestro deste pueblo de sancta olaya. hizelo En el año De mill y quinientos y ochenta y dos annos. Franc° De Leon." In an orthographic transformation typical of the region, the letters "b" and "p" became exchanged, and the "R" lost its vertical bar, to become what appeared to be a Z.

Program notes compiled by C. Keith Collins, Anna Marsh, and Wolodymyr Smishkewych from the following works, except as noted:

Sheila Raney Baird, "Santa Eulalia M. MD. 7: A Critical Edition and Study of Sacred Part Music from Colonial Northwestern Guatemala." Denton, Texas: North Texas State University, 1961. (M.M. Thesis)

Robert Stevenson, "European Music in 16th-Century Guatemala." *The Musical Quarterly* 50 No. 3 (July 1964): p. 341-52.

Paul William Borg, "The Polyphonic Music in the Guatemalan Music Manuscripts of the Lilly Library." (Volumes I and II). Bloomington, Ind.: Indiana University, 1985. (Ph.D. Thesis)

Ensemble Lipzodes wishes to thank:

- Breon Mitchell and the Bernardo Mendel Fellowship Committee for the award of a Mendel Fellowship, which underwrote the preparation and recording of this CD.
- The Lilly Library at Indiana University for access to the manuscript, with special thanks to Zach Downey for assistance in digitizing the manuscript images.
- Dr. Paul Borg for his assistance and for his 1985 thesis, which contains editions of much of the music that Ensemble Lipzodes used for this recording.
- Sheila Raney Baird for editions of music from these manuscripts and Carolina Gamboa Hoyos for her revised editions of much of the choral music.
- Michael McCraw, Paul Elliott, and the Early Music Institute at Indiana University for their support in the production and postproduction of this recording.
- The Jacobs School of Music for the use of facilities and instruments for the recording.
- Wayne Jackson, Konrad Strauss, and students of the Recording Arts Department at the Jacobs School for their assistance and perseverance.
- Priscilla Borges, Linda Cajigas, and Alain Barker at the Jacobs School's Office of Marketing and Publicity for assistance with design and postproduction.
- Linda Shortridge for her constant support and encouragement and for the loan of her tenor dulcian.
- John Poole, Ricardo Lorenz, and Bernardo Illari for their support.
- Jake Belser from Farm Fresh Studios.
- Juan Carlos Conde, Pablo García, and Diane Fruchtman for assistance with paleography and translations.
- Erick Carballo and Wolodymyr Smishkewych for final editing and proofreading of program notes.
- Robert Starner for generously permitting the use of his angel with dulcian photograph.

All images of the Guatemala Music MSS are courtesy of the Lilly Library, Indiana University, Bloomington, Ind.

Instruments

Soprano and alto shawms by Joel Robinson (New York, USA)

Tenor dulcian by Guntram Wolf (Kronach, Germany)

Bass dulcian by Bernhard Junghänel (Gütersloh, Germany)

Positiv organ by Gerhard Brunzema (Ottawa, Canada)

Tenor sackbut after S. Hainlein (1632) by Rainer Egger (Basel, Switzerland)

Tamboril (side drum) and conchas (shells) by Wolodymyr Smishkewych (Bloomington, USA)

Pandereta (tambourine) by Anxo Varela (Galicia, Spain)

Soprano, alto, tenor, and bass recorders by Ture Bergstrom (Copenhagen, Denmark)

Oy Hasemos Fiesta

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Lipzodes



Ensemble Lipzodes with The Pro Arte Singers

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[08]	Istadium	1:46	[25]	Untitled (Matéo Fernandes, fl. 1570)	1:40
[09]	Psalm 147	3:46	[26]	Aparejad ballesteros	1:27
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[12]	Sanctus	1:00	[29]	Quantelcta	0:51
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[14]	Romance	0:39			
[15]	Pange lingua	3:55		Total playing time:	56:54
[16]	Pange lingua (instrumental)	0:53			
[17]	Agnus dei	1:11			

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Interestingly, for the three centuries after the copying of these manuscripts it was pure-blooded Indians in Guatemala rather than *ladinos* and descendants of *conquistadores* who most carefully respected the legacy of European Renaissance music brought over by the missionaries. Doubtless, in the sixteenth century they must have marveled at the music of masters

such as Mouton and Morales, as demonstrated by the copying of choir books from the Mexico and Guatemala cathedrals and the eager sharing of the same with *maestros* throughout the region. This repertory fused with the musicians' native language in *coplas* and *villancicos* and its use continued until the end of the colony. As the practice of singing the choirbooks' music declined, the manuscripts became in and of themselves objects of devotion, attesting to their high status amongst the indigenous population.

The music contained in the Lilly Library's manuscripts forms a miscellaneous collection. Chant and polyphony appear on adjacent pages, lengthy masses and short *fabordones* turn up in a single manuscript fascicle, and Latin motets, vernacular *villancicos*, and textless fragments showcase the range of material found throughout the manuscripts. One item in particular, titled *Cuentas a Santa Maria* (Litany in Praise of the Virgin Mary), is simply a half-page of text, but there appear to be notational indications in the empty staves behind the text for several notes—possibly recitation tones?—from which the singers have reconstructed a possible interpretation.

At least three or four different scribes copied the majority of the polyphonic works into the manuscripts. Inconsistencies of scribal hand are quite common, and these and various other errors or irregularities suggest the manuscripts' use as reference volumes, repositories constantly added to whenever music became available at these out-of-the-way villages. Presumably, it would seem that these manuscripts archived music for the *maestro de capilla* to teach to his choir.

Seven different mass cycles are preserved in varying states of completeness. In addition, there are two individual mass movements, a *Missa Yzac* (MS 2 No. 35, MS 4 No. 18), and an anonymous *Sanctus* (MS 3 No. 10). Several of the masses appear more than once in the manuscripts. For example, the *Sanctus* and *Agnus Dei* of Ceballos' *Missa tertii toni*, which opens MS 5, returns in incomplete fashion in MS 15. Each of the other masses—Morales' *Misa Caça* and two anonymous, untitled "Masses"—are found only once.

Included in the Bloomington repertory are some of the most popular motets from sixteenth-century Spain. These include the renowned composers Loyset Compère and Jean Mouton, represented by works that appear in other Spanish sources. The remaining composers, all of the generation of musicians whose lives bridged the fifteenth and sixteenth centuries, were all most popular within the Iberian Peninsula. The remaining are anonymous works, some of which are surely written by native Guatemalans. They exemplify the diversity and flexibility of musical form and style characteristic of motets written around the turn of the sixteenth century.

Even though some curious details stand out regarding the masses collected in the Bloomington repertory (for example, none of the masses, as copied in these sources, have a full complement of three sections for the *Agnus Dei*), nothing surfaces as strikingly different from common sixteenth century polyphony. The musical style and compositional techniques used in the masses are consistent with that of the period upon which they are modeled. It is notable that considerable variety of texture

occurs despite the consistent four-voice scoring, and the various types of textures are the common property of sixteenth-century composers.

Amongst the hymn texts that find eight settings in the manuscripts, the *Pange Lingua*, associated with its *More hispani* melody, has no fewer than five settings. The widely disseminated Johannes Urreda version is joined by four anonymous settings: two on the *Pange Lingua* text, one to the fifth verse of the hymn, *Tantum ergo*, and another with an unclear text incipit, *Aleonor*, but based on the melody of the initial phrase of the hymn. Half of the settings include more than one strophe; identical music is written out for every other verse of text, perhaps implying some manner of antiphonal performance.

Psalm settings appear in several musical guises. The simplest are the *fabordón* formulas, as exemplified by Psalm 147. Such groups of *fabordones* are common in Spanish sources of the sixteenth century, and can be found disseminated in other New World sources. For example, Psalm 147 found on ff. 106v-108r, MS 6, of the Puebla Cathedral in Mexico is concordant with Psalm 147 (MS 3 No. 4) of the Bloomington manuscripts.

A number of languages appear among the texts in the Lilly Library manuscripts. Spanish is, of course, encountered most frequently. Within the other manuscripts, Spanish texts occasionally turn up interspersed with the more predominant Latin texts. The only other European language to make an appearance among those compositions appears only as text incipits: *Tanqui mi pres* (2/28) and *Tan q vivrei* (9/12) are the corrupt French incipits for the two appearances of the same piece. Most of the Spanish texts are *villancicos*. In about half of the cases the term *coplas* is appropriately indicated in the manuscripts, although the *estribillo* is never called by name. Included are some of the best-known Spanish composers of the sixteenth century: Morales and Peñalosa. Others, less renowned, are nonetheless represented in the great *cancioneros* and choirbooks that preserve Spanish music: Basurto, Pastrana and Diego Fernández.

Frequent variations in orthography offer interesting complications in the manuscripts, since the scribes were less than consistent in spelling any of the languages that appear in the manuscripts. For example, *Tantum ergo* appearing on ff. 32v-33r in MS 8 has four different spellings, one for each of the four voice parts: "*tantunergo*," "*Dantunergo cu sanctames*," "*dantuergo sacramnentun*," and "*tatuergo sacramtum*." Sheila Raney Baird states that Nahuatl is the language of the three non-European language works in MS 7, however, only five other compositions in the entire manuscript group have non-European language texts¹; none of these others is Nahuatl (they may, however, be in Jacalteco-Chuj, another indigenous language from the area). Two of these works are preserved in a fairly complete fashion: *Vachon loh* (3/24) and *Jesu Christo to esi caol* (8/7). The music

¹ Sheila Raney Baird, "Santa Eulalia M. MD. 7: A Critical Edition and Study of Sacred Part Music from Colonial Northwestern Guatemala." Denton, Texas: North Texas State University, 1961. (M. M. Thesis)

for *Vachon loh* appears three other times in the manuscript group, associated with two different Spanish texts: *Oy hasemos fiesta* (1/10 and 5/19) and *Abrase el reyno* (7/43).

At least two of the local, Guatemalan *maestros de capilla* who sign their names to the codices containing native-language songs can be precisely identified: Tomás Pascual and Francisco de León. On folio 11 of Santa Eulalia M. Md. 7, Pascual inserts a paragraph in Nahuatl describing the manuscript as a collection of original *coplas* and *villancicos* completed January 20, 1600, for use at San Juan Ixcoi, where he was *maestro de capilla*. What seems to be the earliest date in any of the hand-copied plain song books in the San Miguel Acatán collection comes at the end of a 200-leaf mutilated gradual: “*Mateo hernandez hizo este libro y lo acabo primero de enero Anyo de 1570.*”

The earliest dated polyphonic manuscripts are the Santa Eulalia Codices M. Md. 1 and 2. The flyleaf of the 36-page Codex M. Md. 1 bears this legend: “*En el anyo De mill y quinientos y ochenta y Dos annos hize este libro de canto de organo. Yo francº De leon Maestro / Francº De leon.*” The flyleaf of the 52-page M. Md. 2 confirms its having been copied in the same year as M. Md. 1—1582—and by the same chapelmaster at Santa Eulalia (Olaya), Francisco de León: “*Libro de Sancta olaya Puyumatlan. Este libro de canto hize yo francº de Leon maestro deste pueblo de sancta olaya. hizelo En el año De mill y quinientos y ochenta y dos annos. Francº De Leon.*”

The question of what chant was used for celebration of the office can be discerned without much difficulty. Pope Paul III's bull of January 15, 1534, erecting the Guatemala Cathedral, provided for an organist “who should play every feast day” and a *chantre* “who must always be expert enough to sing and conduct chant at the choirbook stand.” The choirbook inventory taken May 9, 1542, while Martín Vejarano was *chantre*, listed—amongst other items—five Sevillian missals on paper and one on vellum, four processional, two manuals, two antiphonaries, a Roman *psalterium*, *passionarium*, and Andrea Antico's *Liber quindecim missarum* (Rome, 1516). Two more Sevillian missals were added on April 2, 1549; and on November 26, 1561, a complete library of eleven large-size vellum plainchant books. These examples illustrate that, as elsewhere in Spanish New World cathedrals until late in the century, Sevillian use dictated the liturgy, the repertory, and even the instruments brought to Guatemala: the *caxa de flautas grandes* purchased for cathedral use on April 2, 1549, calls to mind similar sets of *flautas* bought at Seville during Francisco Guerrero's regime. As such, we can expect that not only were the polyphonic pieces an inheritance of the Sevillian *capilla* but also that the chant, singing style, and language employed by the *chantres* demonstrated that city's musical legacy as the mouthpiece from which musical influence in performers and repertory flowed to the New World colony.

The Instruments

“The majority [of Indians] are good singers and expert in all sorts of musical instruments, shawms, flutes, sackbuts, curtals, and organs which they make out of numerous reeds very cleverly and ingeniously joined together; they use these to celebrate the divine service with great solemnity...”

Antonio Vásquez de Espinosa. *Compendio y descripción de las indias occidentales*. (An early 17th century description of the music in the Diocese of Guatemala.)

In our interpretation of this music we use many of the instruments mentioned by Antonio Vásquez in the quote above. Certainly, there is ample evidence for the use of instruments in Spanish cathedrals: an important document dated 1548 from the León cathedral describes very specifically when the instruments should play; a similar account from 1580s Seville, dictating when and where a given shawm of the consort is permitted to ornament, is particularly enlightening². That these practices were carried to the colonies is also supported by Vasquez’s account.

Shawms are direct ancestors of the modern oboe and were very common throughout Europe into the eighteenth century. Spanish music, even in a sacred context, often calls for shawms, or *chirimías*. And while shawms might not be, at least to twenty-first-century ears, an obvious choice for sacred music, their penetrating timbre lends an austerity and solemnity to church music of the sixteenth century. Spanish practice used the soprano, alto and tenor sizes of shawms, the soprano being especially favored. Perhaps the earliest account of their sojourn in America comes from the expedition of Hernando Cortés to Honduras of 1524-26. He brought with him five instrumentalists playing shawms, sackbuts, and *dulçaynas* (a treble shawm or *bombarde*, not a dulcian). All but one of these *ministriles* died of starvation and disease and was cannibalized by the remaining soldiers and musicians³. (So much for the debut of the shawm in the New World!) Today in highland Guatemala a folk *chirimía* is still played by Mayan instrumentalists in dances and rituals⁴.

The curtal, or dulcian (*bajón* or *baxón* in Spanish) is the forerunner of the bassoon, and was used in Spanish churches at least into the early twentieth century⁵. It appeared in the sixteenth century in Europe and was soon included in the items thought necessary to have in any colonization attempt in Spanish America⁶. One of the earliest accounts of its use in Spanish

² Kenneth Kreitner. “The Repertory of the Spanish Cathedral Bands” *Early Music* 37 no. 2 (2009): 267.

³ Robert Stevenson, *Music in Aztec and Inca Territory* (1968) 223.

⁴ Charles McNett, “The *Chirimía*: A Latin American Shawm” *Galpin Society Journal*. 1960.

⁵ Beryl Kenyon de Pascual, “El bajón español y los tres ejemplares de la Catedral de Jaca,” *Nasarre: Revista Aragonesa de Musicología*, II, 2, 1986. pp. 21-34.

⁶ Maggie Kilbey. *Curtal, Dulcian, Bajón: A History of the Precursor to the Bassoon*. 2002. p. 47.

America comes from Mexico City where it was described in use in 1588⁷. A number of *bajones* survive in South and Central America, some from Spain but several apparently of local manufacture⁸. Like many instruments of the sixteenth century, *bajones* were made in several sizes. The bass size is the immediate precursor to the modern bassoon, but soprano, alto and tenor were also used in Spain and its colonies. While the Guatemalan manuscripts do not call for any specific instruments, when the smaller bassoons are called for in other sources they are termed *bajoncillo* in Spanish. In this recording we use the tenor-sized *bajoncillo* and the bass *bajón*. Usual practice in colonial Latin America seems to be that the *bajón* played the bass line of choral settings alone, without a bass voice⁹.

Other instruments used in this recording that were also mentioned by Vásquez as having been in use in Guatemala during the period the manuscripts were compiled include organ, recorders, and sackbut.

Who were the instrumentalists?

To the degree discernable, the historical musical practice in Latin American churches was likely that of European singers but non-white instrumentalists¹⁰. The latter might have included indigenous converts (as mentioned by Vásquez, above), people of African descent (both slave¹¹ and free), or people of mixed-race ancestry.

For instance, in large urban areas the *maestro de capilla* was European, but in remote areas such as Huehuetanango state in Guatemala the maestro was often Native American. The Mayan Juan de Pascual was *maestro* from 1595-1635 in San Juan Ixcoi¹², one of the cities in which the Lilly manuscripts were compiled. He even wrote some of the inscriptions in Nahuatl, an Aztec language used as a *lingua franca* even in the Mayan highlands. Several of the texted pieces are in the Mayan Q'anjobal or Chuj languages.

The Instrumental music

Most of the music in the manuscripts is texted, or at least marked with a title or *incipit*. A few pieces are completely textless, while others are quite clearly dances: the titles *Pabanilla* and *Fahuana* are found, and are probably Mayan attempts at spelling *pavanilla* and *pavana*. (Orthography in the manuscripts is always problematic as the native languages of the region

⁷ Stevenson, *Christmas Music from Baroque Mexico*. 1974. p. 6.

⁸ Kilbey, *ibid.* p. 45.

⁹ Bernardo Illari, personal communication, 2003.

¹⁰ *Ibid.*

¹¹ Eduardo Bermúdez, "The *Ministriles* Tradition in Latin America: Part One: South America," *Historical Brass Society Journal* 11 (1999) pp. 149-162.

¹² Stevenson, *Music in Aztec and Inca Territory* (1968) p. 206.

often lack phonemes common in Spanish.) The apparently non-European title of one untexted pavane-like piece, *Quantelcta*, remains untranslated. Contrafacta of early sixteenth-century Parisian chansons, including the famous song *Tant que vivray* by Claudin de Sermisy, are also instrumentally viable. Finally, the Spanish tradition of *falsobordón*—while normally used to sing a Psalm in a very simple homorhythmic, multi-voice texture—is sometimes employed in compositions for instruments. Of the various polyphonic pieces without underlain text—and which the ensemble has chosen to perform as instrumental pieces—*Mulier quit prolas*, *Istadiorum*, *Hic solus*, *Super Flumine* and *Angelus Domini* are all lengthy motets, each with a series of varied sections constructed on differing points of imitation that alternate with portions in chordal homophony. These pieces exemplify some of the finest music from the Old World which the Guatemalan scribes chose to include in their collections.

Program notes compiled by C. Keith Collins, Anna Marsh, and Wolodymyr Smishkewych from the following works except as noted:

Sheila Raney Baird, “Santa Eulalia M. MD. 7: A Critical Edition and Study of Sacred Part Music from Colonial Northwestern Guatemala.” Denton, Texas: North Texas State University, 1961. (M. M. Thesis)

Robert Stevenson, “European Music in 16th-Century Guatemala.” *The Musical Quarterly* 50 No. 3 (July 1964): 341-52.

Paul William Borg, “The Polyphonic Music in the Guatemalan Music Manuscripts of the Lilly Library.” (Volumes I and II). Bloomington, Indiana: Indiana University, 1985. (Ph. D. Thesis)

TRANSLATIONS

Cuentas a Santa María

Con humildad te ofrecemos virgen generosa y pía
estas cuentas dedicadas a tu concepción divina

Haz que el paso enderezemos con prospero curso en vida
Y en muerte nos ampara O dulcissima María

Salve del mundo señora
Salve de los cielos reyna
Virgen de vírgenes pura
Salve matutina estrella
Salve la llena de gracia
Luz divina clara y bella
El socorro de los hombres
Ven señora, ven apriesa
Dios te escogió para ser madre
De aquella palabra eterna
En quien y por quien produjo
Ayre, cielo, mar y tierra
Y así liberal te adorna
Como esposa suya tierna
En quien del hombre primero
No cayó la culpa fea

Gloria sea dada al padre y gloria al eterno hijo
Gloria al espíritu santo por los siglos de los siglos. Amen.

Litany in praise of The Virgin Mary

Humbly we offer you, generous and pious virgin
This recounting of your divine conception.

Make it so that we walk rightly and upon a prosperous course in this life

And in death shelter us, *O dulcissima Maria.*

Hail, ruler of the world!
Hail, queen of the skies!
Purest virgin of virgins,
Hail, morning star!
Hail, full of grace,
Divine light, clear and beautiful!
Help of all men,
Come lady, come quickly.
God chose you to be mother
Of that eternal word
In whom and for whom He created
Air, skies, seas and land.
And thus you are so liberally adorned
As his tender bride,
Upon whom did not fall
The first man's ugly sin.

Glory be given unto the Father, and glory to the eternal Son,
Glory to the Holy Spirit from age unto age. Amen.

Translation: Wolodymyr Smishkewych

Maria de solo un buelo

Maria de solo un buelo
Oy tarte se a lebantado
Que muy atras a dejado

Los serafines del cielo

Como del cielo es allado:
Dal salto a los ci[e]los a dado
Que sustentar te a fijado:
En la mas suprema altura
Y [e]n la diestra direçelo:
De Hijo asentado.

Mary, in a single leap...

In a single leap
Mary has risen today,
She surpassed even
The Seraphim of heaven.

Since she is from heaven come,
With that leap she reached
That prize [sustenance] which she has placed for you
In the most supreme heights,
And it is—I tell you—to be seated
At the right hand of her Son.

Translation and textual reconstruction: Juan Carlos Conde, Juan Carlos Arango, Kathryn Montoya, Wolodymyr Smishkewych

Christe Redemptor Omnium

Christe redemptor omnium
conserva tuos famulos,

beatae semper Virginis
placatus sanctis precibus.

Beata quoque agmina
caelestium spirituum,
praeterita, praesentia,
futura mala pellite.

Vates aeterni iudicis
apostolique Domini,
suppliciter exposcimus
salvari vestris precibus.

Martyres Dei incliti
confessoresque lucidi,
vestris orationibus
nos ferte in caelestibus.

Chori sanctarum virginum
monachorumque omnium,
simul cum sanctis omnibus
consortes Christi facite.

Gentem auferte perfidam
credentium de finibus,
ut Christo laudes debitas
persolvamus alacriter.

Gloria Patri ingenito
Eiusque ingenito

Una cum sancto spiritu
In sempiterna saecula.
Amen.

Christe Redemptor Omnium (Office hymn)

O Christ, redeemer of all,
Save your servants;
Be satisfied with the holy prayers
Of the ever-blessed Virgin.

O, too, blessed hosts
Of heavenly spirits,
Drive away evils past,
Present, and future.

Prophets of the eternal judge,
And apostles of the Lord,
We humbly ask
To be saved by your prayers.

Illustrious martyrs of God,
And gleaming confessors,
By your prayers
Carry us into the heavens.

Choirs of holy virgins
And of all monks,
At once, with all the saints,
Make [us] kindred of Christ.

Sweep away the treacherous race
From the lands of the believers,
So that we may speedily repay
The glory owed to Christ.

Glory to the Father,
And to His son,
Engendered together with the Holy Spirit,
For ever and ever.
Amen.

Translation: Diane Fruchtman

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

KYRIE

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi
propter magnam gloriam tuam.
Domine Deus, Rex caelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi,
miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus Sanctus. Tu solus Dominus.
Tu solus Altissimus, Iesu Christe.
Cum Sancto Spiritu, in gloria Dei Patris.
Amen.

GLORIA

Glory be to God on high,
and on earth peace to those of good will.
We praise you, we bless you,
we worship you, we glorify you,
we give thanks to you

for your great glory,
O Lord God, heavenly King,
God the Father Almighty.
Lord, the only-begotten Son, Jesus Christ;
Lord God, Lamb of God, Son of the Father,
you take away the sins of the world,
have mercy upon us.
You that take away the sins of the world,
receive our prayer.
You that sit at the right hand of the Father, have mercy upon us.
For you alone are holy; you alone are the Lord;
you alone are most high, Jesus Christ,
with the Holy Ghost, in the glory of God the Father.
Amen.

Archangele Michael

*Archangele Michael, constitui te principem
Super omnes animas suscipiendas.*

Beatus vir qui timet Dominum,
In mandatis ejus volet nimis.
Potens in terra erit semen ejus,
Generatio rectorum benedicetur.
Gloria et divitiae in domo ejus,
Et justitia ejus manet
In saeculum saeculi.
Exortum est in tenebris lumen rectis,
Misericors et miserator et justus.

Jucundus homo,
Qui miseretur et commodat,
Disponet sermones suos in iudicio.
Quia in aeternum non commovebitur.
In memoria aeterna erit justus,
Ab auditione mala non timebit.
Paratum cor ejus sperare in Domino.
Confirmatum est cor ejus;
Non commovebitur
Donec despiciat inimicos suos.
Dispersit, dedit pauperibus,
Justitia ejus manet in saeculum saeculi.
Cornu ejus exaltabitur in gloria.
Peccator videbit et irascetur,
Dentibus suis fremet et tabescet;
Desiderium peccatorum peribit.

Gloria Patri et Filio et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper.
Et in saecula saeculorum. Amen.

Archangele Michael...

Archangel Michael (Responsory psalm)

*Archangel Michael, establish your dominion
Over all those souls you maintain.*

Blessed is the man who fears God,
Who greatly delights in His commandments.

His seed will be potent on the earth,
The generation of the righteous will be blessed.
Glory and wealth will be in his house,
And his righteousness will endure
From generation to generation.
A light has arisen in the dark for the upright;
Merciful, compassionate, and just.
Happy is the man
Who is compassionate and generous,
Who chooses his words with discretion;
For he will never be disturbed.
The just will be eternally remembered,
And will not fear evil tidings.
His heart is ready to trust in God.
His heart is strengthened;
He will not be troubled
until he looks down upon his enemies.
He disperses and gives to the poor,
His righteousness will endure from generation to generation.
His horn will be exalted in glory.
The sinner will see and be angered,
Will gnash his teeth and sulk;
The desires of sinners will perish.

Glory to the Father and to the Son and to the Holy Spirit,
as it was in the beginning, is now, and forever,
and for generations of generations. Amen.

Archangel Michael,...

PSALM 147

Lauda, Jerusalem, Dominum; lauda Deum tuum, Sion.
Quoniam confortavit seras portarum tuarum; benedixit filiis tuis in te.
Qui posuit fines tuos pacem, et adipe frumenti satiat te.
Qui emittit eloquium suum terræ; velociter currit sermo ejus.
Qui dat nivem sicut lanam; nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas; ante faciem frigoris ejus quis sustinebit?
Emittet verbum suum, et liquefaciet ea; flabit spiritus ejus, et fluent aquæ.
Qui annuntiat verbum suum Jacob, justitias et judicia sua Israël.
Non fecit taliter omni nationi, et judicia sua non manifestavit eis.
Gloria Patri et Filio, et Spiritui Sancto. Alleluja.

PSALM 147

Praise the Lord, O Jerusalem: praise your God, O Zion.
For he has made fast the bars of your gates: and has blessed your children within you.
He makes peace in your borders: and fills you with the flour of wheat.
He sends forth his commandment upon the earth: and his word runs very swiftly.
He gives snow like wool: and scatters the hoar-frost like ashes.
He casts forth his ice like morsels: who is able to abide his frost?
He sends out his word, and melts them: he blows with his wind, and the waters flow.
He shows his word unto Jacob: his statutes and ordinances unto Israel.
He has not dealt so with any nation: neither have the heathen knowledge of his laws.
Glory to the Father, and to the Son, and to the Holy Ghost. Alleluia.

CREDO

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filius Dei unigenitum,
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine:
Et homo factus est.

Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.

Et resurrexit tertia die,
secundum scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.

Et iterum venturus est
cum gloria iudicare vivos et mortuos:
Cujus regni non erit finis.

Et in Spiritum sanctum Dominum
et vivificantem:
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
Qui locutus est per Prophetas.

Et unam sanctam catholicam
et apostolicam Ecclesiam.

Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi saeculi.
Amen.

CREDO

I believe in one God,
the Father almighty,
Maker of heaven and earth,
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
Only-begotten Son of God,
Begotten of the Father before all ages.

God from God, light from light,
True God from true God.
Begotten, not made,
being of one substance with the Father:
by whom all things were made.
Who for us
and for our salvation
came down from heaven.

And was incarnate by the Holy Ghost
of the Virgin Mary:
And was made man.

And was crucified for us under Pontius Pilate:
suffered, and was buried.

And on the third day He rose again
according to the scriptures.
And ascended into heaven,
and sits at the right hand of the Father
And He shall come again
in glory to judge the living and the dead:
His kingdom shall have no end.

And in the Holy Ghost, Lord
and giver of life:
Who proceeds from the Father and the Son.
Who with the Father and Son
together is worshipped and glorified:
Who was spoken of by the Prophets.

And in one holy catholic
and apostolic church.

I acknowledge one baptism
for the remission of sins.
And I look forward to the resurrection of the dead
And the life in the world to come.
Amen.

SANCTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

SANCTUS

Holy, holy, holy
Lord God of Hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Blessed is he who comes

in the name of the Lord.
Hosanna in the highest.

Y tech nepa sacramento

Y tech nepa sacramento dios oncan ca ma
uel tictlatlauhtican

ceca y teuel y techyolchicaua *uel...*
tonacayo quichipaua *uel...*
nechnemilizmelauc *uel...*
y tlascali nepaca *uel...*
hostica ytech monequi *uel...*
y nicquixtiznequi *uel...*

Y tech nepa sacramento dios oncan ca ma
uel tictlatlauhtican

Y tech nepa sacramento

In that sacrament God is there,
let us pray fervently to Him

Great is His power, it strengthens our hearts; *Let us pray...*
He cleanses our flesh; *Let us pray...*
He has straightened my life; *Let us pray...*
The bread, there it is; *Let us pray...*
It serves as His host; *Let us pray...*

I want to share it; *Let us pray...*

In that sacrament God is there,
let us pray fervently to Him

Translation: Pablo García

PANGE LINGUA GLORIOSI

Pange, lingua, gloriosi
Corporis mysterium,
Sanguinisque pretiosi,
quem in mundi pretium
fructus ventris generosi
Rex effudit Gentium.

Nobis datus, nobis natus
ex intacta Virgine,
et in mundo conversatus,
sparso verbi semine,
sui moras incolatus
miro clausit ordine.

In supremæ nocte cenæ
recumbens cum fratribus
observata lege plene
cibis in legalibus,
cibum turbae duodenæ
se dat suis manibus.

Verbum caro, panem verum
verbo carnem efficit:
fitque sanguis Christi merum,
et si sensus deficit,
ad firmandum cor sincerum
sola fides sufficit.

Tantum ergo Sacramentum
veneremur cernui:
et antiquum documentum
novo cedat ritui:
praestet fides supplementum
sensuum defectui.

Genitori, Genitoque
laus et jubilatio,
salus, honor, virtus quoque
sit et benedictio:
Procedenti ab utroque
compar sit laudatio.

Amen. Alleluja.

PANGE LINGUA GLORIOSI

Sing, my tongue, the mystery
Of the glorious body,
Of His precious blood,
Which the King of the nations,

Fruit of a noble womb,
Shed for the price of the world.

Given to us, born to us
Of a pure and spotless Virgin,
And dwelling in the world,
Once the seed of the word had been sown;
The Exile drew to a close
His earthly stay in a wondrous way.

On the night of that last supper
Seated with His brothers,
With the law's command observed in full
With licit foods, he gives himself
As food to the twelvefold mob
With His own hands.

O precious word; by His word
He turns true bread into flesh;
And wine becomes the blood of Christ;
And if the senses discern no change,
Faith proves to be enough
To strengthen the sincere heart.

Down before the sacred host
In adoration let us fall:
And let the old lesson
Yield to the new rite;
Faith supplies reinforcement
To the failure of the senses.

To the Father and the Son
Be given praise and exultation,
Salvation, honor and virtue
Along with blessing;
To the one springing forth from Each eternally
Let there be unmatched praise.

Amen. Alleluia.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
miserere nobis.
Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

AGNUS DEI

Lamb of God, who takes away the sins of the world,
Have mercy on us.
Lamb of God, who takes away the sins of the world,
Have mercy on us.
Lamb of God, who takes away the sins of the world,
Grant us peace.

AVE MARIS STELLA

Ave maris stella,
Dei Mater alma,
atque semper Virgo,
felix caeli porta.

Sumens illud Ave
Gabrielis ore,
funda nos in pace,
mutans Hevae nomen.

Solve vincula reis,
profer lumen caecis
mala nostra pelle,
bona cuncta posce.

Monstra te esse matrem:
sumat per te preces,
qui pro nobis natus,
tulit esse tuus.

Virgo singularis,
inter omnes mites,
nos culpis solutos,
mites fac et castos.

Vitam praesta puram,
iter para tutum:
ut videntes Iesum

semper collaetemur.

Sit laus Deo Patri,
summo Christo decus,
Spiritus Sancto,
tribus honor unus. Amen.

AVE MARIS STELLA

Hail, O Star of the ocean,
God's own blessed Mother,
Ever sinless Virgin,
O happy gate of heaven!

With that sweet Ave,
Which came from Gabriel's mouth,
Make peace within us,
Transforming Eve's name.

Break the chains of sin,
Give light to the blind,
Chase all evils from us,
And blessings on us bestow.

Show yourself a Mother,
May the divine Word
Born for us as your Infant
Through your prayers hear ours.

Virgin all excelling,

Mildest of the mild,
Free us from all from guilt
Make us humble and chaste.

Keep our lives free of sin,
Help us on our way
Until we at last see Jesus
And rejoice forever.

Praise to God the Father,
Honor to the Son,
And in the Holy Spirit
May the glory be united. Amen.

Gaude mater ecclesia

Gaude mater ecclesia,
letam agens memoriam
que nove prolis gaudia
mittis ad celi curiam

Predicatorum ordinis
Duxet pater dominicus,
mundi iam fulget terminus
civis effectus celicus.

Carnis liberer gastulo
celi potitur Gloria
pro paupertatis cingulo

stola dotatur regia;

Fra gratias, ador de tumulo
cum virtutum frequentia
clamat pro Christi famulo
summi regis magnalia

Trino Deorum simplici
laus, honor, virtus, gloria,
quem nos parce dignici
ducat ad celi gaudia

Gaude mater ecclesia (*hymnus ad vesperam*)

Rejoice, sweet Mother Church,
Bearing a happy memory
Because you send the joys
Of new offspring to the court of heaven.

The leader and father
Of the host of preachers, Dominic,
Already shines at the end of the earth,
Having been made a heavenly citizen.

Emancipator of worldly bonds,
He acquired Heaven's Glory;
Instead of his belt of poverty
He was granted the robe of royalty.

Giving thanks and praise even unto the grave,

With an abundance of virtues,
He proclaims on behalf of the servant of Christ
The mighty works of the highest king.

To God, the Three and One, be praise
And honor, strength and glory given;
By which he might lead us, though merit is lacking,
To the joys of heaven.

Aparejad ballesteros

Aparejad ballesteros
Tiros y ballestas presto
Que buen blanco teneis puesto

De esperanza y afición
Tiraremos sendos tiros
Con muy profundos suspiros
Salidos del corazón:
No tire aqui la razón
Pues no sabe mas que un tiros.

Archers be ready

Archers be ready
To put together crossbows and arrows,
A fine target is set for you!

We will shoot arrows of
Both hope and fondness

With very deep sighs
Coming forth from the heart.
Let reason not guide our shots,
For it knows only one path.

Translation: Juan Carlos Conde, Juan Carlos Arango, Kathryn Montoya, Wolodymyr Smishkewych

AUDI, BENIGNE CONDITOR

Audi, benigne Conditor,
nostras preces cum fletibus,
in hoc sacro ieiunio
fusas quadragenaria.

Scrutator alme cordium,
infirmi tu scis virium;
ad te reversis exhibe
remissionis gratiam.

Multum quidem peccavimus,
sed parce confitentibus,
ad nominis laudem tui
confer medelam languidis

Sic corpus extra conteri
dona per abstinentiam,
ieiunet ut mens sobria
a labe prorsus criminum.

Praesta, beata Trinitas,

concede, simplex Unitas,
ut fructuosa sint tuis
ieiuniorum munera. Amen.

AUDI, BENIGNE CONDITOR (*hymnus ad vesperam*)

Hear, O Merciful Creator,
Our mournful prayer,
Accept the pious cries we raise
In our fast of forty days.

Reviewer of our hearts and souls:
Our frailty is known to you;
Unto those that turn to you
Give abundantly of your pardoning grace.

Our sins are great;
Yet spare us in your mercy
And for the honor of Your name
Bring our fainting souls back to life.

Grant us the self-control
To discipline the outward things,
That in fasting, with a clear mind
We may repudiate sin.

Give us, Holy Trinity
Concede to us, O unchanging Unity,
That the abstinence we commend to you
May be fruitful. Amen.

Oy hasemos fiesta todas

(H)oy hasemos fiesta todas
A la virgen Santa Eulalia
Virgen en quien (h)oy se halla
Lo que el evangelio testa

Abrase el reyno del cielo
a la reyna de la gloria
pues malecio aca en el suelo
tal corona de victoria.

Esta fue una de las cinco
Que el evangelio nos cuenta
Que aguardaban al esposo
Y a la esposa soberana.

(H)oy los angeles la llevan
Junto (a)l cor(aç)on el alma¹³
Lleva Victoria de palma
Y su hijo la presentan.

Today we will all celebrate

Today we will all celebrate
The virgin Saint Eulalia,

¹³ The MS appears to read “*Junto el core con el alma.*”

Today we honor the virgin
In whom is found the gospel's testimony.

Let the kingdom of heaven open
To the queen of glory,
Here on earth her crown of victory
Was left to sprout like a weed.

She was one of the five
That the Gospel tells us
Was waiting for the groom
And the sovereign bride.

Today the angels carry her,
Heart and soul together,
She brings the Palm of victory
And she is presented to the Son.

Translation and textual reconstruction: Juan Carlos Conde, Juan Carlos Arango, Kathryn Montoya, Wolodymyr Smishkewych

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