



The Jacaltenango Miscellany: A Revised Catalogue

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Among the Guatemalan sixteenth-century manuscript music sources catalogued by David Pujol in his 1965 *Anuario Musical* article¹ perhaps the most puzzling is the so-called Jacaltenango Miscellany. Robert Stevenson, who made further mention of this manuscript in his *Renaissance and Baroque Musical Sources in the Americas*, loaned me his film of this manuscript as an aid to research on other music manuscripts from the same province in Guatemala. The corrected catalogue provided here is the result of a collation of the information from Pujol's article and from a careful study of the film.

As Pujol indicates, this volume actually comprises two manuscripts clumsily bound together in the eighteenth or nineteenth century by the priest Francisco Hisate—who placed the two face to face, one manuscript (Collection A) backwards, the other (Collection B) upside down. The present catalogue facilitates identification of the compositions by including more detail than appears in the Pujol article.

Thus, the following information is included:

- 1) The number Pujol assigned each composition. Multiple works which he groups together (i.e., the Vesper Psalms and Magnificats) all receive the same number. Blank pages and verbal matter remain unnumbered.
- 2) The incipit of the text. Verses of Psalms or Hymns are separated by a slash (/). Movements of the Mass Ordinary are listed separately under a common heading. Clarifying information is bracketed ([]).
- 3) The composer.
- 4a) The page numbers of the manuscript as assigned by Pujol.
- 4b) The frame number from the microfilm (numbered consecutively from the beginning of the film and including any duplications).
- 4c) The names of the voices which appear (SATB).
- 5) The concordances.

All pages omitted from my catalogue below are unphotographed blanks. Unless attributed in my catalogue, each entry is anonymous.

Appended to the catalogue are musical incipits for each voice of each composition. Due to the deterioration of the manuscript, some incipits are incomplete. However, only when catalogues begin including musical incipits as well as textual ones will a true picture of the range and duplication of this repertory emerge.

List of Sources

- Ávila 1 Ávila, Catedral, Archivo Capitular, Ms. 1
 Ávila 2 Ávila, Catedral, Archivo Capitular, Ms. 2
 Barcelona 454 Barcelona, Biblioteca Central, Ms. 454
 Barcelona 5 Barcelona, Biblioteca Orfeón Catalán, Ms. 5
 Bloomington 2 Bloomington, Indiana, Lilly Library, Latin American MSS., Guatemala, Music Ms. 2
 Bloomington 3 Same, Ms. 3
 Bloomington 4 Same, Ms. 4
 Bloomington 5 Same, Ms. 5
 Bloomington 6 Same, Ms. 6
 Bloomington 8 Same, Ms. 8
 Bloomington 9 Same, Ms. 9
 Bloomington 14 Same, Ms. 14
 Coimbra 12 Coimbra, Universidade, Biblioteca Geral, Ms. de música No. 12
 Guatemala City 1 Guatemala City, Catedral, Archivo Capitular, Ms. 1
 Huesca 52 Huesca, Catedral, Archivo Capitular, Ms. 52
 Madrid 2-1-5 Madrid, Biblioteca Real, sign. 2-1-5
 Pamplona Pamplona, Catedral, Archivo Capitular. Unspecified manuscript reported to contain Ceballos's *Missa tertii toni*
 Puebla 6 Puebla, Mexico, Catedral, Archivo musical, Libro de Coro, No. 6
 Santiago 3 Santiago de Compostela, Catedral, Archivo Capitular, Ms. 3
 Saragossa 8 Saragossa, Iglesia Metropolitana de la Virgen del Pilar, Archivo musical, Ms. 8
 Segovia, s.s. Segovia, Catedral, Archivo musical, Ms. without signature
 Tarazona 2 Tarazona, Catedral, Archivo musical, Ms. No. 2
 Toledo 1696 Manuscript copied in Toledo in 1696 and now in undisclosed German hands
 Toledo 7 Toledo, Catedral, Biblioteca Capitular, Ms. mus. 7
 RISM 1519-2 *Motetti de la corona III.* Fossombrone: O. Petrucci, 1519
 Compère *Oo* *Loyset Compère: Opera Omnia.* Edited by Ludwig Finscher. Vols. 1-. American Institute of Musicology, 1958-
 Fellerer *Anthology* Fellerer, Karl, ed. *Anthology of Music.* Vol. 28: *Preclassical Polyphony.* Cologne: Arno Volk Verlag, Hans Gerig, 1965
 Smijers *Van Ockeghem* Smijers, Albert, ed. *Van Ockeghem tot Sweelinck.* 7 vols. Amsterdam: G. Alsbach & Co., 1952-56
- | | | |
|----|---|-------------------------------|
| 1 | Ave sanctissima Maria | p. 1 (frame 87) AB |
| | Jacaltenango, pp. 90-91; Bloomington 5, f. 11 ^r (AB) | |
| 2 | de nuestra señora asumciô—Virgen | pp. 4-5 (frames 86-85) SATB |
| | subid norabuena | |
| 3 | []ancisco para la []—Virgen escogida | pp. 6-7 (frames 84-83) SATB |
| 4 | Oy virgen al templo bâis | pp. 8-9 (frames 82-81) SATB |
| 5 | Pange lingua/In supremam/Tantum ergo [vs. 1,3,5] | pp. 10-13 (frames 80-77) SATB |
| | Bloomington 3, ff. 13 ^r -14 ^r (with Bloomington 1S, f. 1 ^v); Bloomington 3, f. 50 ^v (ST); [Bloomington 3, ff. 34 ^v -35 ^r —in doubled note values]; Jacaltenango, pp. 129-132 | |
| 6a | Primero [tono] | pp. 14-15 (frames 76-75) SATB |
| | Bloomington, 2, ff. 5 ^v -6 ^r ; Bloomington 8, ff. 62 ^v -63 ^r ; Bloomington 9, ff. 8 ^v -9 ^r | |



- 6b Secundo [tono] pp. 14-15 (frames 76-75) SATB
Bloomington 8, ff. 62^v-63^r; Bloomington 9, ff. 7^v-8^r
- 6c Tercero [tono] pp. 14-15 (frames 76-75) SATB
Bloomington 8, ff. 62^v-63^r; Bloomington 9, ff. 8^v-9^r
- 6d Quarto [tono] pp. 14-15 (frames 76-75) SATB
Bloomington 2, ff. 5^v-6^r; Bloomington 8, ff. 62^v-63^r; Bloomington 9, ff. 8^v-9^r
- 6e Quinto [tono] pp. 16-17 (frames 74-73) SATB
Bloomington 2, ff. 5^v-6^r; Bloomington 8, ff. 63^v-64^r
- 6f Sexto [tono] pp. 16-17 (frames 74-73) SATB
Bloomington 8, ff. 63^v-64^r; Bloomington 9, ff. 7^v-8^r; Madrid 2-1-5, f. 274
- 6g Septimo [tono] pp. 16-17 (frames 74-73) SATB
Bloomington 8, ff. 63^v-64^r
- 6h Octavo [tono] pp. 16-17 (frames 74-73) SATB
Bloomington 2, f. 6^v (ST); Bloomington 8, ff. 63^v-64^r; Bloomington 9, ff. 7^v-8^r
- 7 La virgen bien gozosa p. 18 (frame 72) ST
Jacaltenango, pp. 94-95
- 8 [...]teneis Francisco p. 19 (frame 71) AB
[folio fragment is visible between pp. 19-20]
- 9 Miserere mei/Amplius lava/Tibi soli [Psalm 50, vs. 1,3,5] p. 20 (frame 70) ST
Jacaltenango, pp. 58-65
- 10 [Mass]
Kyrie—p. 21 (frame 69) AB
Jacaltenango, p. 50 (T only); Jacaltenango, pp. 72-73
Gloria—pp. 22-25 (frames 68-65) SATB
Jacaltenango, pp. 74-75 (incomplete); Jacaltenango, pp. 76-79
Credo—pp. 26-30 (frames 64-60) SATB (ending is incomplete)
Jacaltenango p. 80 (ST); Jacaltenango, pp. 82-85 (incomplete)
Sanctus—p. 31 (frame 59) AB
Jacaltenango, pp. 86-87
Agnus—p. 32 (frame 58) ST—belongs with p. 69?
Jacaltenango, p. 69 (AB); Jacaltenango, pp. 88-89
- 11a Misa Saballos
[Rodrigo Ceballos]
Kyrie—pp. 34-35 (frames 57-56) SATB
Gloria—pp. 36-39 (frames 55-52) SATB
Avila 1, pp. 33-62;* Avila 2, pp. 182-213;* Bloomington 3, ff. 1^v-8^r;
Guatemala City 1, ff. 54^v-71^r; Huesca 52, ff. 29^v-40^r;* Pamplona;* Santiago
3, ff. 45^v-62^r;* Saragossa 8, ff. 25^v-33^r;* Toledo 1696;* Toledo 7, ff. 292^v-
313^r
- 11b Alleluia pp. 40-41 (frames 51-50) SATB
Bloomington 4, ff. 16^v-17^r; Bloomington 5, ff. 15^v-16^r
- 11c [Mass—Credo] pp. 42-45 (frames 49-46) SATB (incomplete)
pp. 46-47 (frames 45-44) SATB (incomplete)
Bloomington 5, ff. 16^v-19^r

*Concordances courtesy of Robert Snow from his forthcoming study of Ceballos. Professor Snow's catalogue does not include foliation for the individual Mass movements.



- 12a Que es lo que pp. 50-53 (frames 43-40) SATB
 12b [Mass]—Kyrie p. 50 (frame 43) T
 Jacaltenango, p. 21 (AB); Jacaltenango, pp. 72-73
- 13 Miserere mei/Amplius lava/Tibi soli/Ecce enim/ pp. 58-65 (frames 39-32) SATB
 Auditui meo/Cor mundum/Redde mihi/Libera me/Quoniam si/
 Benigne fac [Psalm 50, vs. 1,3,5,7,9,11,13,15,17,19]
 Jacaltenango, p. 20 (ST—incomplete)
- 14 O bone Jesu pp. 66-67 (frames 31-30) SATB
 [Loiset Compère]
 Barcelona 454, ff. 135v-136v; Barcelona 5, f. 69v; Bloomington 8, ff. 26v-
 27v; Bloomington 8, ff. 58v-59v; Coimbra 12, ff. 190v-191v; Segovia s.s., ff.
 100v-101v; Tarazona 2, ff. 273v-274v (96v-97v)
 RISM 1519-2, No. 14
 Compère *Oo*, vol. 4, pp. 27-28; Fellerer *Anthology*, pp. 25-27; Smijers *Van
Ockeghem*, vol. 4, pp. 116-118
- 15 [Mass]—Agnus p. 69 (frame 29) AB—belongs with p. 32?
 Jacaltenango, p. 32 (ST); Jacaltenango, pp. 88-89
- 16 [Mass]
 Kyrie—pp. 72-73 (frames 28-27) SATB
 Jacaltenango, p. 21 (AB); Jacaltenango, p. 50 (T)
 Gloria—pp. 74-75 (frames 26-27) SATB
 pp. 76-79 (frames 24-21) SATB
 Jacaltenango, pp. 22-25
 Credo—p. 80 (frame 20) ST
 pp. 82-85 (frames 19-16) SATB (incomplete)
 Jacaltenango, pp. 26-30
 Sanctus—pp. 86-87 (frames 15-13) SATB
 Jacaltenango, p. 31 (AB)
 Agnus—pp. 88-89 (frames 12-11) SATB
 Jacaltenango, p. 32 (ST); Jacaltenango, p. 69 (AB)
- 17 Ave sanctissima Maria pp. 90-91 (frames 10-9) SATB
 Bloomington 5, f. 11v (AB); Jacaltenango, p. 1 (AB)
- 18 Mientras que pp. 92-93 (frames 8-7) SAB
- 19a La virgen biene gozosa pp. 94-95 (frames 6-5) SATB
 Jacaltenango, p. 18 (ST)
- 19b Aunque al templo ofrescais p. 96 (frames 4-1) SAT
- 20 Eli eli lama sabatani p. 97 (frame 88) AB
- 21a Visperas delos s.tos Apostolus martires doctores pp. 98-103 (frames 89-94) SATB
 duples semiduples—Donec ponam/ Tecum principium/
 Dominus a/De torrente/Gloria Patri [Psalm 109, vs. 2,4,6,8]
 Bloomington 3, ff. 23v-24v and 39v; Bloomington 3, ff. 25v-27v; Bloomington
 5, ff. 1v-3v; Jacaltenango, pp. 134-139; Bloomington 3, f. 9v (Gloria only);
 Bloomington 3, ff. 27v-28v (Gloria only)
- 21b Octavo tono—In consilio/Confessio et/Memor pp. 104-111 (frames 95-102) SATB
 erit/Fidelia omnia/Sanctum et/Gloria Patri [Psalm 110, vs. 1b, 3,5,7,9]
 Bloomington 3, ff. 28v-31v; Bloomington 5, ff. 3v-5v
- 21c Potens in/Exortum est/In memoria/Dispersit pp. 112-115 (frames 103-106) SATB
 dedit/Gloria Patri [Psalm 111, vs. 2,4,6,8]
- 21d Laudate pueri/Sit nomen/Excelsus super/ pp. 116-119 (frames 107-110) SATB
 Suscitans a/Qui habitare [Psalm 112, vs. 2,4,6,8]
 Bloomington 3, ff. 10v, 10v-11v; Bloomington 5, ff. 7v-8v; Bloomington 6, ff.
 8v-9v



- 21e Quoniam confirmata/Sicut erat [Psalm 11, vs. 2] pp. 118-121 (frames 109-112) SATB
Bloomington 3, ff. 11v-42r; Bloomington 5, ff. 8v-9r
- 21f Magnificat [even verses]
Jacaltenango, pp. 160-163 pp. 122-125 (frames 113-116) SATB
- 22 Pange lingua/In supremam/
Tantum ergo [1,3,5] pp. 129-132 (frames 117-120) SATB incomplete
Bloomington 3, ff. 13v-14r (with Bloomington 15, f. 1v); Bloomington 3, f. 50v (ST); [Bloomington 3, ff. 34v-35r—in doubled note values]; Jacaltenango, pp. 10-13
- 23a Donec ponam/Tecum principium/
Dominus a/De torrente [Psalm 109, vs. 2,4,6,8] pp. 135-139 (frames 121-125) SATB
Bloomington 3, ff. 23v-24v and 39r; Bloomington 3, ff. 25v-27r; Bloomington 5, ff. 1v-3r; Jacaltenango, pp. 98-103; Bloomington 3, f. 9v (Gloria only); Bloomington 3, ff. 27v-28r (Gloria only)
- 23b Sit nomen/Excelsus super/Suscitans a/
Qui habitare [Psalm 112, vs. 2,4,6,8] pp. 140-141 (frames 126-127) SATB
Bloomington 3, f. 12v (ST, vs. 2,4,6)
- 23c Stantes erant/Illuc enim/Rogate quae/Propter
fratres/Gloria Patri [Psalm 121, vs. 2,4,6,8.] pp. 142-147 (frames 128-133) SATB
- 23d Quoniam confortavit/Qui emittet/Mittit
crystallum/Qui annunciat/Gloria Patri [Psalm 147, vs. 2,4,6,8] pp. 148-153 (frames 134-139) SATB
Bloomington 3, f. 11v (ST, vs. 2,4); Bloomington 5, ff. 29v-31r; Puebla 6, ff. 106v-108r
- 23e [Ave maris stella] Dei Mater [vs. 1,3] p. 154 (frame 140) S and beginning of T
Bloomington 3, f. 12r (AB, vs. 5,7); Bloomington 4, ff. 22v-23r; Bloomington 14, ff. 1v-3r; Jacaltenango, pp. 156-159
- 23f Ave maris stella/Solve vincla/Virgo singularis/
Sit laus [vs. 1,3,5,7] pp. 156-159 (frames 141-145) SATB
Bloomington 3, f. 12r (AB, vs. 5,7); Bloomington 4, ff. 22v-23r; Bloomington 14, ff. 1v-3r; Jacaltenango, p. 154
- 23g [Magnificat—even verses]
Jacaltenango, pp. 122-125 pp. 160-163 (frames 146-150) SATB
- 24 Lumen ad revelationem pp. 164-165 (frames 151-152) SATB
- 25 Ad Matutinū ynvitatoriū y Nativitate pp. 166-170 (frames 153-157) monophonic
ad Hiesu christe [chant]
- [inscription] "Parroquial Archivo de Xacaltenango/música antigua/algunos fragmentos de/música antigua que se hallaban/en estado de disolución/y que carecen de año en que estubieron/en uso/Los encuadré para que se/conserban como testimonio de/su uso antiguo/Pbro. Francisco Hisate." p. 172? (frames 158-159). This inscription is only partly legible on the film; the transcription presented here is taken from Pujol's article (p. 10).

¹"Polifonía española desconocida conservada en el Archivo Capitular de la Catedral de Guatemala y de la Iglesia Parroquial de Santa Eulalia de Jacaltenango." *Anuario Musical*. XX (1965), 3-10.



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Soprano Tenor Bass

65

70

75

80

85

90

95 Kyrie

100 Gloria

105 Credo

110 Sanctus

115 Agnus

120 Kyrie

Musical score for three voices (Soprano, Tenor, Bass) in common time. The score consists of 12 staves of music. The vocal parts are labeled at the top left. Measure numbers are on the left side. The music includes various note heads and stems, some with vertical lines through them. The lyrics "Kyrie", "Gloria", "Credo", "Sanctus", and "Agnus" are written below their respective staves.



Soprano

Tenor

Alto

Bass

11a

11b

11c

12a

12b

13

14

15

16

Kyrie

Agnes

16

Gloria

gloria

Sheet music for four voices (Soprano, Tenor, Alto, Bass) across ten staves. The music consists primarily of eighth-note patterns. Staff 11a has a 'gloria' label. Staff 15 has an 'Agnes' label. Staff 16 has both 'Kyrie' and 'Gloria' labels. Measure numbers 11a through 16 are present above the staves.



Soprano Tenor Alto Bass

16 Credo

16 Sanctus

16 Agnus

17

18

19a

19b

20

21a

21b

21c

21d

Musical score for four voices (Soprano, Tenor, Alto, Bass) across 12 numbered staves. The vocal parts are positioned above the staves. The score consists of various musical patterns, mostly consisting of eighth-note chords or eighth-note pairs. The vocal parts are labeled Soprano, Tenor, Alto, and Bass. The score is numbered from 16 to 21d.



Soprano

Tenor

Alto

Bass

21e

21f

22

23a

23b

23c

23d

23e

23f

23g

24

Musical score for four voices (Soprano, Tenor, Alto, Bass) across eleven staves. The score consists of two systems of six measures each. The vocal parts are written in common time with various key signatures (G major, A major, D major, E major, F# major, G major, A major, D major, E major, F# major, G major). The notation includes quarter notes, eighth notes, sixteenth notes, and rests. Measure numbers 21e through 24 are visible above the staves.