

An Eighteenth-Century Polychoral Vespers Service of

José Gil Pérez:

Edition and Historical Context

by

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## ABSTRACT

Compared to sacred choral music of the great Spanish composers of the Renaissance, church music of later Spanish composers is relatively ignored, despite the fact that many left behind a significant body of works worthy of scholarly investigation and performance. In fact, there is a paucity of information on eighteenth-century church music in Spain – music history books generally treat the subject in the briefest way. To correct this situation, scholars must delve into the large caches of unpublished works from this period, which lie dormant in the archives of religious institutions. Even contextualizing these works is difficult, because so much remains to be unearthed. To help fill the lacuna of knowledge about this repertoire, I will shed light on the music of *maestro de capilla* José Gil Pérez (1715–1762), who was active at the cathedral of Segorbe, Spain from 1745 until his death in 1762, by presenting an edition of one of his vespers services. This service is comprised of a magnificat and three psalms (nos. 116, 122, and 147). These works, transcribed from the composer’s autograph housed in the Segorbe cathedral, and written for SAT/SATB chorus and organ, will serve as a valuable contribution to the body of knowledge concerning choral music of the Spanish late Baroque.

It will be seen that despite Gil Pérez’s innovative use of “theatrical” instruments in the Segorbe cathedral and “Italianisms” in his villancicos, his compositional style in Latin works was largely conservative, in keeping with the practice of most maestros in Spain at this time. In fact his oeuvre demonstrates varying influences, largely dependent upon the genre. To contextualize this composer and his works, I will provide background

information regarding music in the Segorbe cathedral during the century in question, including trends and influences, as well as information on Gil Pérez himself.

## DEDICATION

To my wife, Deidra Palmour Gorton, who has inspired me to reach my potential, and whose willingness to support me in this endeavor has been of inestimable value

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Thanks to Dr. Christopher Mehrens in the music library at ASU for his help researching this topic at the beginning of my process. Much thanks are also due the archive staff at the Segorbe cathedral for their aid in working with the source material, namely Sr. Magín Arroyas, and Director Pedro Saborit Badenes who together, besides guiding me through the process of selecting this manuscript, facilitated the photographic reproduction of it and patiently answered innumerable questions via email. Fundamental thanks are owed the staff at the cathedral for authorizing the transcription of this music. Thanks also to the honorable José Climent for permission to reproduce the portion of his catalog regarding Gil Pérez, which appears in the Appendix.

Lastly, I wish to thank my long-time friend, mentor, and colleague, Francisco (Paco) Domenech, who suggested the Segorbe cathedral archive as a resource, whose family served me and my wife as gracious host during the research, and who acted as liaison in the fiduciary transaction with the cathedral.

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## CHAPTER 1

### INTRODUCTION

Spanish sacred music from the Golden Age, the age of Morales, Guerrero, and Victoria, is justly familiar to most choral scholars and directors; the elegance of its Renaissance counterpoint matches in quality the best of that from other European countries of the time. The composers mentioned worked in the large centers of musical and religious life in major cities such as Seville and Madrid, and their works have received copious attention. But less lauded is church music of later Spanish composers who worked in more provincial communities and left behind a significant body of works, many of which are worthy of scholarly investigation and performance. In fact, there is a paucity of information on eighteenth-century church music of Spain – music history books generally treat the subject in the briefest way. The limelight enjoyed by instrumental genres of the Baroque, and the rise of secular forms such as opera may have contributed to the neglect of church music in this period: history seems almost to have bypassed the genre. Perhaps historians have considered sacred compositions of eighteenth-century Spain rather backward-looking or tradition-bound compared with the more popular forms of the period. To shed more light on this musical realm, scholars must delve into the large caches of unpublished works from this period, which lie dormant in the archives of religious institutions like the Segorbe cathedral. Even contextualizing these works is difficult, because so much remains to be unearthed.

While spending a year teaching in Spain, I developed an interest in championing Spanish music. The possibility of bringing to light fallow choral works of this culturally

rich country led me recently to the cathedral archive in Segorbe, a city of over 9,000 located some thirty-five miles northeast of Valencia. Segorbe is at a crossroads between the local cultures of Valencia and Aragon, and so has been subject to diverse influences. Many *maestros de capilla* who worked at the Segorbe cathedral studied first with the maestros at the cathedral of Valencia, and composed music regularly for services during their terms in Segorbe. Spending some time with archivists and José Climent's catalog at the cathedral there led me to focus on maestro José Gil Pérez (1715–1762).<sup>1</sup> My primary reason for choosing this composer was because he was relatively prolific compared to many other Segorbian *maestros de capilla*. After working at the cathedral as a choirboy Gil Pérez<sup>2</sup> proceeded to Valencia to perfect his musical studies before returning to work in Segorbe, where he served as maestro from 1745 until his death in 1762, producing a substantial amount of sacred music, including many villancicos, lamentations, misereres, and magnificats, among other genres. José Perpiñan, who compiled a history of Segorbian maestros over 100 years ago, testifies to Gil Pérez's assiduousness in his work, producing over 300 musical compositions in his career.<sup>3</sup> His corpus of work is exemplary of the kind of creativity expected of Spanish *maestros de capilla* at the time.

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<sup>1</sup> José Climent, *Fondos Musicales de la Región Valenciana III: Catedral de Segorbe* (Valencia: Instituto de Musicología/Institución Alfonso el Magnánimo, 1984).

<sup>2</sup> Throughout this paper, I will refer to the composer by both surnames, to distinguish him from the later eighteenth-century Segorbian chapel master, José Gil.

<sup>3</sup> José Perpiñan, "Cronología de los Maestros de Capilla de la Santa Iglesia Catedral de Segorbe," *La Música Religiosa en España*, year 2, number 15, March 1897, 236-238. It should be noted that Climent's catalog enumerates only 189 works by Gil Pérez.

## Literature Review

Three sources have provided the bulk of information on the cathedral archives and Gil Pérez: one is by José Climent, a musicologist who organized and catalogued the archive of the Segorbe cathedral in his *Fondos Musicales de la Región Valenciana: III Catedral de Segorbe*, published in 1984. A second is an article under the title “Cronología de los Maestros de Capilla de la Santa Iglesia Catedral de Segorbe,” by José Perpiñan, *maestro de capilla* of Segorbe cathedral from 1886–1928, which appeared in the March 1897 journal, *La Música Religiosa en España*. Climent’s catalog, a book whose preface describes the convoluted history of the Segorbe cathedral archive, lists the works by composers in alphabetical order. Perpiñan’s article is a brief biographical history of the maestros of the cathedral up to the time of writing. Both of these works are currently under review by cathedral archivists, who are sifting through the archive and other historical sources to correct misinformation.<sup>4</sup>

A third, very valuable source that speaks specifically to the Segorbe cathedral in the eighteenth century is *La Música en la Catedral De Segorbe (Siglo VXIII)*.<sup>5</sup> This book is a study by a team of four scholars: Paulino Capdepón Verdú, José María García Laborda, Thomas Schmitt, and Rosa María Pérez Laguna. It discusses the local historical

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<sup>4</sup> Climent’s catalog, for example, strangely makes no distinction between the works of maestros José Gil Pérez and the later José Gil, who was maestro in Segorbe from 1783–1803. According to cathedral archivists, Perpiñan attributed some thirty works to the later Gil. Work is ongoing to sort these correctly.

<sup>5</sup> Paulino Capdepón Verdú, José María García Laborda, Thomas Schmitt, and Rosa María Pérez Laguna, *La Música en la Catedral De Segorbe (Siglo VXIII)* (Castellón, Spain: Fundación Davalos-Fletcher, 1994).

and cultural context of the time, important music theorists of the Valencia region, and Segorbe cathedral organization and administrative structure. It also, pertinently, gives biographical information on the eighteenth-century maestros of the cathedral, including Gil Pérez. A categorical listing of the number of each genre in every maestro's oeuvre, as well as editions of several works by each, are included. Three works of Gil Pérez are incorporated: a *Credidi a 2 y 3 Coros* (a three-choir piece, with basso continuo), a *Magnificat a 7* (a two-choir piece with bassoon or harp continuo and two violins, composed in 1752), and a *Miserere a 5* (a work for soprano solo and four-part choir, with bassoon or harp continuo and oboe obbligato, written in 1748).

Andrés Araiz's *Historia de la Música Religiosa en España* is a very accessible synopsis of the subject of religious music in Spain, discussing its historical developments, including important stylistic influences and trends. Numerous representative composers, with their stylistic tendencies, are treated. The focus is limited to those in the larger centers and of greater influence – Gil Pérez is not mentioned. Several representative, mostly contrapuntal, works are transcribed in the back of the book.<sup>6</sup>

Ann Livermore's *A Short History of Spanish Music* is a case of minimal treatment of sacred music of eighteenth-century Spain – coverage is limited to a few brief statements regarding the influence of Italian theatre music in the church, which was decried by conservatives.<sup>7</sup> The book is organized around specific composers and their

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<sup>6</sup> Andrés Araiz, *Historia de la Música Religiosa en España* (Barcelona: Editorial Labor, 1942).

<sup>7</sup> Ann Livermore, *A Short History of Spanish Music* (New York: Vienna House, 1972), 103–4.

historical and cultural context, and is overwhelmingly weighted toward popular musical forms of the time.

A valuable reference on the history of eighteenth-century Spanish music is Mary Neal Hamilton's *Music in Eighteenth-Century Spain*, which, although it doesn't include much musical analysis, does give a good picture of the various influences at work in Spanish churches.<sup>8</sup> She describes the efforts of numerous chapel masters on both musically progressive and conservative sides through the century.

A catalog of representative Spanish music from the Middle Ages to the mid-twentieth century, with brief historical notes, is Higinio Anglés's *La Música Española desde la Edad Media hasta Nuestros Dias*.<sup>9</sup> This work is a compendium produced for a historical exposition held in 1941 Barcelona in honor of the hundred-year anniversary of the birth of noted Spanish composer Felipe Pedrell. Although it scans Spanish music history, listing representative works performed and studied at the conference, no actual scores are included in the catalog. A paragraph on eighteenth-century sacred music of Spain recapitulates what several of the aforementioned works discuss in more detail.

Significant works in English treating the subject of eighteenth-century Spanish church music in depth remain a desideratum. Mention is made of this genre in several Baroque music history books, but these largely consist of brief generalizations.

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<sup>8</sup> Mary Neal Hamilton, *Music in Eighteenth Century Spain* (New York: Da Capo Press, 1971).

<sup>9</sup> Higinio Anglés, *La Música Española desde la Edad Media hasta Nuestros Dias: Catálogo de la Exposición Histórica Celebrada en Conmemoración del Primer Centenario del Nacimiento del Maestro Felipe Pedrell* (Barcelona: Biblioteca Central, 1941).

Theoretical discussions are, however, not the most practical: it is difficult if not impossible to really understand the styles, musical values, and trends of the time without analyzing, and perhaps performing, the works themselves; hence the need for studies of this kind with accompanying engraved scores.

## Methodology

In this thesis, I will transcribe a set of Gil Pérez's works that comprise a vespers service: a magnificat and three psalms (nos. 116, 122, and 147). This service, written for SAT/SATB choir and organ, exemplifies Baroque music for double chorus common at the time, but with the composer's unique signature. I have sought to reproduce the score in exactly the form that Gil Pérez wrote it, with three exceptions: I have modernized the clefs for ease of reading (all clefs in the manuscript except the soprano line are C clefs), and I have conventionalized the Latin text spelling of "ae," which the composer usually simplified to "e;" thus, "que" in the manuscript becomes "quae," "seculorum" becomes "saeculorum," etc. It was also necessary to complete the text underlay, as the composer usually only wrote one line under several parts at a time. Regarding articulation nothing is noted on the manuscript, with the exception of a few slurs, which I have kept. I have also added slurs where necessary to make the text underlay fit the notes. Dynamics and tempo are not offered on the manuscript, so I have not added them here. I have chosen to leave the figured bass as Gil Pérez noted it, although some of the figures are rather unconventional (e.g. 6/5 is denoted by 5-flat). No key signature appears in the manuscript, so none has been selected for the current edition. Changes or corrections specific to a given work will be addressed in the emendations portion of the Appendix.

As a study aid, I have also included a melodic outline of each psalm tone on which a given work is based in an ossia staff at the first measure of each piece; its outline may be traced where the tone statement appears in the score (Gil usually presents this in long note values in a single voice at least once per work).

Besides the engravings proper, I will also situate the work in its cultural and historical context, as well as discuss Gil Pérez's stylistic traits by way of familiarizing readers with him as a composer. It should be noted that all translations from the Spanish in this paper are mine.

### Layout of the Thesis

In the following chapter, I will provide context for Gil Pérez's creativity by discussing eighteenth-century Spanish church music, treating its trends and citing examples of composers' progressive or conservative styles. This chapter will also include information on the expectations placed upon *maestros de capilla* of that time and place, as well as Valencian maestros' influence in Segorbe. Chapter 3 will discuss the history of the Segorbe cathedral archive and the work of cataloging it, both past and present. Chapter 4 will consist of a biographical sketch of Gil Pérez. Chapter 5 will describe the manuscript of the works transcribed, and the process of choosing and handling it. Chapter 6 will enumerate the stylistic traits of the composer arrived at through study of the works at hand. Chapter 7 will be the transcribed works. An appendix will include translations of the texts, emendation notes, and a translated list of the composer's works in the Segorbe cathedral archive as cataloged by José Climent.



## Significance of the Study

It is hoped that this study and edition will contribute to general knowledge about the history of church music, and specifically the compositional practices of eighteenth-century Spain. It can also assist conductors in their assessment of this work's relative merit, as well as provide a template by which to revive this forgotten repertoire for performance.<sup>10</sup>

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<sup>10</sup> A worthy subsequent project would be a performing edition, which might include suggested dynamics, articulation, a realized accompaniment, tempo indications, etc. and possibly be transposed down slightly, as the tessitura is very high for the sopranos. I attempted to establish the pitch frequency of that time in Segorbe, but as in most cases of this period, this has been impossible to do with certainty. The current organ at the cathedral is not the one used in the eighteenth century, so we cannot surmise the frequency based on the organ tuning, unfortunately.

CHAPTER 2  
EIGHTEENTH-CENTURY SACRED MUSIC IN SPAIN: PROGRESSIVES VS.  
CONSERVATIVES

Compositional Expectations of *Maestros de Capilla*

The church was the great field of pedagogical and creative activity for most Spanish composers throughout history. The loss of regency in Valencia in 1707, with its court chapel, made this all the more the case in that region.<sup>11</sup> This predominance of the church in musical creativity lasted into the twentieth century: according to Climent, secular conservatories did not appear in Valencia until the late 1800s, and the first of these was not officially recognized until 1917.<sup>12</sup> Even then, its first professors were church musicians. This illustrates the vast importance of sacred genres in the country's culture and, by extension, the power of the church in their stylistic evolution. Even though church chapters were not designed to create music, they had enormous influence on the programming and output of church musicians through the centuries, including the very genres that these maestros focused on. Many of these genres required fresh compositions from season to season and year to year, because of cyclical liturgical demands. In a 1751 log created by Francisco Courcelle [Corselli] of genres needed to replace those lost in a 1734 fire in the archive of the Royal Chapel of Madrid, the following were listed: masses; vespers of the Virgin and common vespers of the Saints;

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<sup>11</sup> José Climent, "La Música en la Sede Episcopal de Segorbe," in *La Luz de las Imágenes* (Valencia, Spain: Generalitat Valenciana, 2001), 223.

<sup>12</sup> *Ibid.*, 209–10.

hymns to the Virgin, Saints, and other annual feasts; Marian litanies; salves; te deums; sequences for Easter, Pentecost, Corpus Christi, and the Sorrows of Mary; settings of the lamentations; settings of the miserere; offices for the dead; and requiems, with their sequence and necessary motets.<sup>13</sup>

As compositional activity was required of *maestros de capilla*, it is not surprising that this skill was a significant factor in their hiring. To achieve his post the aspiring Spanish maestro underwent an examination. This exercise, beginning in the seventeenth century, took the form of a competition with other candidates, and required the submission of certain kinds of compositions. One such competition for the position of maestro at the cathedral of Zamora in 1789 required the following:

1. An Antiphony, written according to strict rules and conditions.
2. A *Canto Llano* [plainsong] with counterpoint for bass and for treble.
3. Counterpoint on a *Canto de Organo*, with bass and treble.
4. A Villancico.
5. A *Canto Llano* for a *Gradación a Cuatro*; another for a Fugue in second.
6. A *Motet de Facistol* [lectern] with *claves altas*, etc.<sup>14</sup>

So a variety of fresh material was required in cathedrals like the one in Segorbe, where the chapter adjured Gil Pérez's predecessor, José Conejos Ortells (1673–1745), to avoid frequent repetition of the same musical works.<sup>15</sup> This kind of demand created a notable production of compositions by maestros through the centuries, maestros with different personalities and stylistic preferences, some innovators and some traditionalists.

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<sup>13</sup> Paul R. Laird, "Catholic Church Music in Italy, and the Spanish and Portuguese Empires," in *The Cambridge History of Eighteenth-Century Music*, ed. Simon P. Keefe (New York: Cambridge University Press, 2009), 51.

<sup>14</sup> Mary Neal Hamilton, *Music in Eighteenth Century Spain* (New York: Da Capo Press, 1971), 200–1.

<sup>15</sup> Capdepón, et al, 63.

## Tradition and “Corruptive” Italian Influences

In every time and place composers have exhibited proclivities to modernize or to reflect tradition (or both) in their compositional styles. The Spanish maestros were no exception. But what constituted these contrasting paradigms in eighteenth-century Spain? Both compositional style and forces reflected the mindset of a given composer or the community where he worked. According to Mary Neal Hamilton in *Music in Eighteenth-Century Spain*, different regions of Spain exhibited various states of progression or tradition in sacred musical composition in the eighteenth century.<sup>16</sup> The Catalan school and the cathedrals of Saragossa, Palma de Mallorca, Pamplona and Urgel are regarded as more progressive. But at the end of the century conservatism still held sway in Seville, Valencia, and the Escolania of Montserrat. Although these generalizations may be somewhat accurate, a variety of approaches often existed even within the oeuvre of a single composer. Anonio Soler (1729–1783) composed works that ranged from one- and two-choir works with basso continuo (like Gil Pérez’s “Vespers”) to others that included a small orchestra.<sup>17</sup>

The dialectical tension referred to between tradition and innovation in eighteenth-century Spanish sacred music played itself out among these regions and their composers, all of whom sought to meet what they felt were the needs of the congregation for effective worship. According to José V. González, the democratic concepts of the Enlightenment resulted in liturgical and musical exercises that were more accessible to

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<sup>16</sup> Mary Neal Hamilton, *Music in Eighteenth-Century Spain* (New York: Da Capo press, 1971), 198.

<sup>17</sup> Laird, 54.

the common person, through the inclusion of more vernacular language and simpler forms.<sup>18</sup> Works that used native texts, such as villancicos, had been popular before the eighteenth century, but enjoyed unprecedented support during it. Without doubt, the leanings toward a more popular taste in music, in keeping with new, people-friendly attitudes, led to the adoption of many theatrical forms, along with the use of orchestral instruments; these “profane” elements were condemned by critics as devolutions.

Indeed, it was the “theatrical” influence that was at issue with many critics throughout the century, and this was blamed on the Italians, who were the vanguard in the development of opera, with its virtuosic solos in arias and recitatives. The invasion of the church by these “theatrical entertainments” was decried in a 1726 essay by Benito Feijóo (1676–1764), a Benedictine monk and scholar.<sup>19</sup> Feijóo blames Sebastian Durón (1660–1716), organist of the Spanish Royal Chapel from 1691, for introducing vain secularisms into church services, such as a histrionic use of the violin, lively, syncopated rhythms, and allusions to popular tunes, as well as indulgent variation effects in his singing of sacred texts (an operatic convention). Feijóo’s diatribe was sufficient to effect a reformatory papal bull by Pope Benedict XIV in 1745.

Argument over musical issues was not limited to forms, however, but included discussion over what dissonances were acceptable. At issue, in the end, was a challenge to familiar styles and harmonies by the unfamiliar. Conservative traits in eighteenth-

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<sup>18</sup> José V. González Valle, “Liturgical Music with Orchestra, 1750–1800,” in *Music in Spain During the Eighteenth Century*, eds. Malcolm Boyd and Juan José Carreras (Cambridge: Cambridge University Press, 1998), 55.

<sup>19</sup> Livermore, 103–4, 109–10.

century Spanish sacred music, most of which appeared earlier in the century (but not without notable exceptions) included, according to Hamilton, sixteenth-century style polyphony with basso continuo, similar works *a capella*, and plainchant-based compositions, which suggest a holdover from the old cantus firmus paradigm.<sup>20</sup> More radical composers used instruments, foreign modes (Hamilton does not define these), dramatic effects, and dissonant intervals such as seconds and ninths, approached without preparation. The intervals mentioned appeared scandalously in a 1702 mass for five-part chorus by Francisco Valls (1665–1743), the *Missa Scala Aretina*, based on Guido d’Arezzo’s scale *ut, re, mi, fa, sol, la*. The unprepared occurrence of these intervals in the sonority stimulated a storm of fervent condemnation, one example of which was a pamphlet by Joaquin Martinez, organist and chapel master of the cathedral of Palencia. Valls, in his defense of progress, responded

If, in the pursuit of beauty a rule of the ancients is temporarily discarded, what evil is there in that? The art of music cannot stand still; variety is an absolute necessity; melody was the aim of music, after all ... why not allow more change, even if one makes use of something the predecessors had not thought of?

How history repeats itself! The situation is a perfect analog of the controversy over *prima pratica* versus *seconda pratica* that occurred between Artusi and Monteverdi in the early seventeenth century. In the later Spanish tiff a five-year veritable war of pamphlets ensued, twenty-six out of seventy-eight of them siding with Valls. In his writings on the subject of harmony Valls emphasized the importance of expressing the meaning of the text – exactly Monteverdi’s argument of a hundred years prior.

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<sup>20</sup> Hamilton, 215–21.

There was no small number of forward-thinking composers of church music like Valls in eighteenth-century Spain. One such example is Valls' contemporaneous advocate and fellow chapel master Don Gregorio Santisso Bermudez, who protested the dullness of traditionally rigid counterpoint. He considered it a tiresome element in a similarly uninspiring liturgical context. Valls, who was a product of the Catalan school, was perforce under Italian influences, but despite his progressive ideas, he could and did write in "excellent polyphonic style according to the form generally in use in Spain at that period, of choral parts with figured bass."<sup>21</sup> Another chapel master, Don Joaquín Martínez de la Roca of Saragossa, advocated a lighter style of composition, publishing a pamphlet in the early eighteenth century in support of *arietas*, *recitados*, and *cantilenas* in church music, as well as the use of violins and clarinets. This pamphlet was in response to someone writing on the other side protesting the introduction of secular elements.<sup>22</sup>

Although both conservatives and progressives existed simultaneously at any given point in the century, there was still a trend toward the new as time progressed. According to Hamilton, at the beginning of the century most polyphonic compositions were written for choruses of four to six parts with figured bass accompaniment on the organ. Unaccompanied masses and motets for eight parts were also in use early in the century, and of course plainsong was unaccompanied. Chant was used for ordinary services during the entire century. Antiphonal choruses (probably polychoral works), motets in up

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<sup>21</sup> Hamilton, 222.

<sup>22</sup> Ibid., 222–3.

to six parts, sometimes with continuo accompaniment, and four-part choruses with string quartet accompaniment all appear at some point in eighteenth-century Spanish churches.

Some composers like Valls, who could be considered progressives, still wrote with care for quality; others went for effect. What we might call progressives toward the end of the eighteenth century wrote in forward-looking styles, but with consideration for good taste, beauty, and dignity, seeking to suit the music to the occasion. Another group, known as Italianists, were much less concerned with these aspects than with creating a dramatic effect, often producing superficial or theatrical works. These latter became more dominant as time progressed, such that the rules of counterpoint, fugal part writing and plainsong melodies became passé. “Light, superficial melodies were sought after, and easy organ accompaniment; solos were very popular, often written in imitation of the Italian operatic style; the harmonic structure of chords took the place of counterpoint.”<sup>23</sup>

Presumably these Italianists would argue that their new music was more accessible and relevant to their congregations, but they did not always produce works of quality. Don Francisco Xavier Garcia Fajer (1731–1809), “also known as *Lo Spagnoletto*,”<sup>24</sup> (*El Españolito* in Spain) was chapel master in Saragossa for over fifty years. Born in Spain, he trained in Rome, and brought the essence of Italian style to his work in Saragossa. Hamilton, speaking of Garcia, points out that

He was a composer of very popular church music, showing all the characteristic bad taste of the time; abandoning the fugue, he insisted on melody only, also on the suitability of the music to the words ... this reasonable idea resulted

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<sup>23</sup> Hamilton, 239.

<sup>24</sup> *Ibid.*, 244–5.



practically in banal, vulgar, sentimental music, without depth, calculated to attract the crowd and easy of execution.<sup>25</sup>

Garcia's works seem more like modern choral pieces, except for the figured bass. His long tenure at Saragossa, combined with his influence over his pupils, may be considered "one of the greatest factors"<sup>26</sup> in breaking down the polyphonic tradition in Spain.

In eighteenth-century Valencia, the major works of the great Spanish polyphonists of the Renaissance, Victoria, Guerrero, Morales, and Vivanco, still formed a major portion of the religious services. So composers trained there had to master both *prima pratica* and *seconda pratica* styles, utilizing one or the other according to the text and occasion. *Prima pratica* counterpoint tended to be used in setting Latin texts to "solemnize" the service, while the harmonically-oriented *seconda pratica* was used to set texts in the vernacular. It was required for maestros of the time to demonstrate skill in both idioms.<sup>27</sup> This influence can be seen in Gil Pérez's tendency to write works such as this vespers service in a largely contrapuntal style, while his villancicos exhibited a novel ternary form, with arias and recitatives.<sup>28</sup>

Predictably conservative reactions occurred in response to some of the novel indulgences. This was especially notable in the case of the villancico. The composition of this genre, which by the sixteenth century had become a religious genre with vernacular texts performed as a substitute for Latin responsories at Christmas and Epiphany, and for

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<sup>25</sup> Hamilton, 244–5.

<sup>26</sup> Ibid.

<sup>27</sup> Capdepón, et al, 21.

<sup>28</sup> Climent, "La Música," 225.

Corpus Christi services, celebration of saints' days, etc., was an expected duty of *maestros de capilla* for a significant period of time.<sup>29</sup> These works, enjoyed great popularity, and were prevalent into the eighteenth century. Gil Pérez was quite productive in the genre, composing around a hundred over his career. The popularity of the form was based to some degree on the irreverence of the lyrics, which occasionally went to the extreme in banality. It was during the time of José Conejos that the chapter of Segorbe began to appoint certain of its members to censor the texts of villancicos, which in some cases had become unacceptably irreverent. The first officials for this task in Segorbe were appointed 14 October 1732.<sup>30</sup> Nor were reformatory efforts to this genre local: the aforementioned Francisco Javier García Fajer of Saragossa was influential in the wholesale replacement of the villancico by Latin responsories (which the infamous genre had been created to supplant), such that by the early nineteenth century the villancico was no longer a compositional expectation of Spanish maestros.<sup>31</sup>

To further contextualize the work under discussion, it is worth noting that the appearance of scores also changed over the century. Earlier scores are simpler, using old clefs and long note values with figured bass. Later they became more elaborate, with sixteenth notes, pizzicati, grace notes, tempo directions, organ registrations, more activity

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<sup>29</sup> Laird, 42.

<sup>30</sup> Capdepón, et al, 54.

<sup>31</sup> Laird, 50.

in the parts, greater style contrast, string quartet accompaniment, greater vocal demands in range, and finally a written-out bass accompaniment.<sup>32</sup>

### Use of Instruments

Not only was the style of composition a matter of controversy in eighteenth-century Spanish churches, but also the instruments used to play in church. The “profane” associations carried by strings, among other instruments, made them a subject of disagreement. Again it was the Italian influence on Spanish chapel masters, evident in the use of instruments in works such as the *Missa Scala Aretina* of Valls, which was to blame. Besides the aforementioned daring dissonances, Valls’ mass included eleven voices in three choirs, with a fourth choir of instruments including violins, oboes, trumpets, cello, and a continuo part for each choir (Italianate features such as melismatic passages also appear).<sup>33</sup> This instrumental ensemble created a rather modern sound; according to Laird, an instrument choir in a polychoral work a decade earlier would likely have been comprised of shawms and sackbuts.<sup>34</sup> Violins appeared at the Madrid Royal Chapel in the seventeenth century, but were criticized by Father Feijóo as late as 1726.<sup>35</sup> Feijóo disliked violins in church, and also attacked the use of chromatic passages as “too sweetly effeminate and viciously lewd,” decrying also “very rapid successions of

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<sup>32</sup> Hamilton, 207.

<sup>33</sup> *Ibid.*, 51–2.

<sup>34</sup> Laird, 52.

<sup>35</sup> Hamilton, 207.

notes as adding to the general confusion and interfering with the clarity of the words.”<sup>36</sup> But in vain were his protests, “until a small orchestra of flutes, bassoons, horns, violins, and bass-viol was organized to augment the glory of voices and organ, in churches from the Royal Chapel in Madrid to cathedrals in Seville, Saragossa, Salamanca, and many others.”<sup>37</sup>

Protests were to lose out to “progress” over time. Instruments such as strings and horns were to establish themselves as part of the church services during the eighteenth century. For example, the orchestra of the Metropolitan cathedral of Valencia from 1768–93 consisted of two violins, two flutes, two oboes, two trumpets, two horns, and organ.<sup>38</sup> Segorbe cathedral itself sought to acquire two horns in 1745. This acquisition represented a stylistic change, because these instruments would assume a basso continuo role.<sup>39</sup>

#### Valencian Influences and Music in the Segorbe Cathedral

Most aspirants to the post of maestro in Spanish provinces would perfect their studies at the larger cathedral centers of their region. For those from Segorbe the definitive institution was the Metropolitan cathedral of Valencia. The first two Segorbian

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<sup>36</sup> Hamilton, 223–4. An interesting side note is the same sentiment echoed by Stravinsky upon writing his mass, choosing a woodwind ensemble for accompaniment to avoid the sentimental quality of strings. He also protested the “theatrical” quality of masses like those of Mozart, which contained many of the elements decried by the critics mentioned here.

<sup>37</sup> *Ibid.*, 207.

<sup>38</sup> González, 70.

<sup>39</sup> Capdepón, et al, 65.

maestros of the seventeenth century trained in Valencia even though they were not born there. These two, Marcello Settimio (?–1655) and Francisco Navarro (1613?–1650), displayed Baroque polychorality, with its amorphous modality, dominant sevenths, textural contrasts, and dialogue between choirs.

Navarro was the first to introduce polychoral works to Segorbe. His psalms for twelve voices and his motet “Veni de Libano” are examples. These works for large forces were likely written for special occasions – the everyday works are often in four voices. Navarro’s reign in Segorbe, from 1630–1634, thus rather gently introduces this polychoral “modernism.”<sup>40</sup>

Full Baroque vitality will come to life most dramatically in the protégé of renowned Valencian maestro Juan Bautista Comes (1582–1643), the aforementioned Marcello Settimio, who reigned as maestro in Segorbe for nearly twenty years, from 1636 until his death in 1655.<sup>41</sup> This long sway allowed him to exercise well the polychoral penchant inherited from his teacher. His more than 160 works (today many fewer remain) present a clear picture of the teachings of Comes. He also left an interesting work for accompanied solo and duet, undoubtedly motivated by the small forces he had available on an everyday basis. This latter point may explain his many works for few voices, in an era where compositions for eight, twelve, fourteen, or sixteen are predominant, at least in Valencia. Often the works of the master teacher from the central cathedral could be found

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<sup>40</sup> Climent, “La Música,” 219–20.

<sup>41</sup> Ibid.

in the satellite institution. Many works of Comes, for example, exist only in the Segorbe archive, testament to the esteem in which Comes held his student, Settimio.

The Valencian influence continued to be significant at the turn of the eighteenth century. Not all Segorbian maestros studied in Valencia proper, however. Gil Pérez's predecessor and mentor in Segorbe was José Conejos Ortells. Trained by his uncle in the chapel of the Colegiata de Rubielos de Mora, Conejos worked in Segorbe from 1716 until his death in 1745. According to Climent, Conejos was on the conservative side of musical progress, not writing arias or recitatives.<sup>42</sup> He did, however, write for chamber groups, as did Settimio: this likely reflects the influence of continued fiduciary limitations at the cathedral. His vernacular works for more than four voices are called villancicos; if for fewer, they are called simply tonos. Little is known about Conejos' history before he began at Segorbe, but given that by 1745 he was called "very old and infirm" by the chapter, he must have had a significant musical career before he began his twenty-seven-year period in office there. Conejos "maintained the status quo" of the seventeenth century with its double choirs, using traditional winds as accompaniment.<sup>43</sup> The chapter gave him permission to use trumpets in the year of the maestro's death, but Conejos never used them, and he employed strings only rarely, such as the case of a violon in a "Credidi" psalm and a mass with three winds and violin. A miserere also used two violins. Notably, the violin parts are written in vocal styles, rather than idiomatically. He also repeated portions of text frequently, which he did with skill: but he thus started a

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<sup>42</sup> Climent, "La Música," 223–4.

<sup>43</sup> *Ibid.*, 224.

trend that later maestros, Climent suggests, did not handle as well. It would remain for Conejos' successor, Gil Pérez, to effect sweeping changes to musical composition in Segorbe, especially in the use of instruments.

According to Climent, the first Valencian maestro to introduce “radical” elements into his church music was Pedro Rabassa (1683–1767), who held the post at the Metropolitan Cathedral from 1714 to 1724, writing many works containing arias, recitatives, string accompaniments, oboes, and even clarinets.<sup>44</sup> Some philosophical conflict is reflected in different sources regarding Rabassa. Although the thrust of his influence according to Climent is to the innovative, Hamilton states that he was an important eighteenth-century Valencian example of the conservative school, because he adhered to strict rules of counterpoint, writing in a “very dignified, austere style.”<sup>45</sup> He wrote in four, eight, and twelve parts. Eslava printed his motet, *Audite populi universii*, which is in twelve parts for three choirs, with antiphonal effects; this work also contains accompanied solos. The accompaniment is figured bass. Rabassa wrote a treatise on counterpoint and composition, and must be considered an influence on Pérez by extension. As previously mentioned, Valencia was one of the holdouts to tradition, compared with some other major centers: in fact, the maestros of the Valencian school preserved the old contrapuntal style until nearly the nineteenth century.<sup>46</sup> Perhaps the “radical” elements Climent refers to as a product of Rabassa’s creative output connote

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<sup>44</sup> Climent, “La Música,” 223.

<sup>45</sup> Hamilton, 226.

<sup>46</sup> Andrés Araiz Martínez, *Historia de la Música Religiosa en España* (Barcelona: Editorial Labor, 1942), 162.

arias, recitatives, and the use of instruments, more than harmonic daring or *seconda pratica* style.

Rabassa's successor in Valencia was José Pradas (1689–1757). Pradas was Gil Pérez's teacher, and was the first to call some of his works cantatas. He used the aforementioned instruments, adding trumpets and flutes, as well as the novel Italianate recitatives and arias in his villancicos, even going so far as to include dance movements, such as minuets. His work in this genre was revolutionary, and must be considered an influence on Gil Pérez.

#### *Influence of Gil Pérez in Segorbe*

Climent suggests that Gil Pérez must be considered the major influence of the eighteenth century at Segorbe cathedral, introducing customs operative in Valencia that he picked up from Pradas.<sup>47</sup> He wrote novel, ternary-form villancicos with arias and recitatives, and used strings in liturgical acts, along with trumpets, oboes, etc.<sup>48</sup> Notably,

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<sup>47</sup> Climent, "La Música," 225.

<sup>48</sup> Gil's use of these "theatrical" devices was the subject of a significant diatribe on the part of José Perpiñan Artíguez (1861–1928), who was maestro at Segorbe from 1886 to 1928, and the first to concern himself with the history of his predecessors, writing a chronology of Segorbian maestros in a series of articles published from 1896 to 1898 in the journal *La Música Religiosa en España*. In one of these articles he laments Gil Pérez's profanation of the sacred liturgy through the introduction of instruments:

In this time, and under the direction of Gil, began the decadence of sacred music in this cathedral; although in the last productions of his antecessor we find vestiges such as the addition of certain profane instruments, their existence in fact really corresponds to Gil. Would God he never left Segorbe, a school up to that time respected in all Spain, to import from Valencia the depraved and punishable taste, that could just as well be called the profanation of the divided art! Maestro Gil let himself be pulled down by the current of bad taste, and was the first to



Gil Pérez's string parts are written in an idiomatic style rather than a vocal style such as his predecessor, Conejos, used on the scarce occasion he wrote for them. This was the case even in liturgical works, not just the paraliturgical villancicos. An example of this can be seen in his "Magnificat a 7 Con Violines," written in 1752 (see figure 1).<sup>49</sup> Note that the violin parts are completely independent of the voice parts.

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introduce in his works violins and instruments of theater and who wasted his fecundity bequeathing us works that wound. Nonetheless, maestro Gil may be excused. It was difficult to fight that impetuous current; decided and heroic vocation he would have needed to follow the good path of his antecessors, exposing himself to derision and even contempt of his compositions. Hardly could one have found any instructional school free from these evils; all called this depravation perfection and progress. Thankfully in our day the healing reaction has begun!

José Perpiñan, "Cronología de los Maestros de Capilla de la Santa Iglesia Catedral de Segorbe," *La Música Religiosa en España* 2, no. 15 (March 1897), 238. Perpiñan reflects here the attitudes of his day proceeding from the Cecilian movement, which called for a return to Palestrinian counterpoint and chant as the models for church music.

<sup>49</sup> Capdepón, et al, 238.

Figure 1. Excerpt from “Magnificat a 7 Con Violines, Año 1752”

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be - a - tam me di - cent, me di - cent o - mnes ge - ne - ra - ti -

a - tam me di - cent, be - a - tam me di - cent o - mnes ge - ne - ra - ti - o - nes, o - mnes

a - tam me di - cent o - mnes ge - ne - ra -

be - a - tam me di - cent o - mnes

be - a - tam me di - cent o - mnes

be - a - tam me di - cent o - mnes

be - a - tam me di - cent o - mnes

6 6 5 6 5 43  
4 #3 4 #3

### *Forces in Segorbe*

As can be implied from the above-mentioned compositions of Settimio and Conejos, resources at Segorbe were often quite limited. So it was not for want of creativity that maestros often wrote for smaller forces, but sometimes perform. The Royal Chapel in 1756 Madrid could boast of seventy-one persons in its musical ensemble, thirty-four of them in the orchestra and a choir of eighteen for a dedicated plainsong ensemble.<sup>50</sup> But Climent points out that Segorbe was not historically a significant cathedral insofar as its musical resources were concerned.<sup>51</sup> Many works for four voices exist, which was not common in 1600. In the fifteenth century, there were only two liturgists listed on the books, and these had nothing to do with the performance of music, whereas in Valencia at the same time, there were four, and these had to pass musical exams to achieve their posts: so Segorbe had notably fewer singers. The compositions of Gil Pérez suggest that things had improved somewhat by his time, since there are many polychoral works. By 1778, bishop Fray Alonso Cano, upon reorganizing his forces at the cathedral, listed the following posts for musicians: *maestro de capilla*, organist, a deputy for each of these, four subcantors, two liturgists, two contraltos, two tenors, two basses, oboe, violin, tenor and contralto *evangelistici*, two psalmists and one copyist. So with these forces the cathedral had a choir of sixteen singers, plus boys, to interpret all current repertoire.

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<sup>50</sup> Hamilton, 203.

<sup>51</sup> Climent, “La Música,” 213–14.

## CHAPTER 3

### THE SEGORBE CATHEDRAL ARCHIVE: HISTORY AND CURRENT WORK

Segorbe cathedral's archive contains more than three thousand works from all periods, although the catalogued number is 2,653: many of the numbers represent a group of works, such as the fifty-two motets of Zorita, catalogued as number 2,652.<sup>52</sup> Given that the *maestros de capilla* were the "directed" (by church officials) rather than the directors, little attention was paid to them, and little record kept. Thus, the earliest scores archived in the Segorbe cathedral come from the late sixteenth century, and the works extend to the end of the nineteenth. So only the music of this period in Segorbe can be studied in depth. However, we may suppose that the extant books of Gregorian chant predate the scores mentioned, even though most examples of these are newer copies from the eighteenth century.<sup>53</sup>

The archive at Segorbe cathedral consists primarily of works of its maestros, and these are largely liturgical: masses, psalms, and motets. It also contains, as do many Spanish cathedrals, paraliturgical works such as villancicos and cantatas. An abundant quantity of villancicos by Gil Pérez can be found in the archive, numbering around one hundred. Among examples of this genre exist those written for celebrations of the installation of different bishops, such as one written for the installation of Francisco Cuartero in 1749, which was later sung also for the installation of Fray Blas Roldán.<sup>54</sup>

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<sup>52</sup> Climent, "La Música," 215.

<sup>53</sup> *Ibid.*, 211–13.

<sup>54</sup> *Ibid.*, 215.

Some works of non-Segorbian composers, many of them Valencian maestros, are also housed there, which is logical given the connection to the larger cathedral.

Climent notes that there are very few works for organ in the archive at Segorbe. This is typical of Spanish cathedrals, and is traditionally explained by the fact that organists' compositions tend to remain in their own hands, leaving their posts with their creators. These few pieces consist of a "Pange Lingua" in late eighteenth-century "classical" style, and a booklet of fugues from the mid-nineteenth century on various hymn tunes.<sup>55</sup> In order to find secular works, one must look to the nineteenth century, under Valeriano Lacruz, who wrote a quartet for local musicians in 1858.

The work that Climent did to catalog the archive was arduous because of its history. This archive, among all those in the Valencia region, suffered the greatest calamities during the Spanish civil war of 1936 – in order to protect its contents they were moved to the College of Corpus Christi or Patriarca, of Valencia.<sup>56</sup> For all the care that was taken in the transportation of the papers to and from the new venue, the result was a deplorable mess, with a considerable loss of parts as well as complete disorganization, requiring the careful re-construction of each work by comparing individual pages, noting tonality, text, handwriting, etc. Many partial works and anonymous works resulted from this situation.

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<sup>55</sup> Climent, "La Música," 215.

<sup>56</sup> Climent, *Fondos*, preface.

Perpiñan attributes some thirty works to the later José Gil, who was maestro in Segorbe from 1783–1803,<sup>57</sup> but the difficulty of separating this composer’s pieces from those of Gil Pérez led Climent, strangely, to catalog their works together. This seems to nullify the utility of the catalog regarding these two composers. It is hoped that the current work of the archivists in Segorbe will serve to distinguish each composer’s work from the other’s.

At present work is ongoing to update the archive. An online article of June 2011 describes recent discovery of documents by sixteenth- and seventeenth-century polyphonists like Victoria and Settimio.<sup>58</sup> Many works previously (in Climent’s catalog) labeled anonymous have since been identified. Some of the works contained in the archive are unique, existing nowhere else.

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<sup>57</sup> Climent, “La Música,” 228.

<sup>58</sup> “La Catalogación del Archivo de la Catedral de Segorbe Saca a la Luz Documentos Polifónicos del XVI,” in *Levante-emv.com*, 30 June 2011, <http://www.levante-emv.com/cultura/2011/06/30/catalogacion-archivo-catedral-segorbe-saca-luz-documentos-polifonicos-xvi/820403.html> (Accessed 17 February 2013).

## CHAPTER 4

### JOSÉ GIL PÉREZ: BIOGRAPHICAL SKETCH<sup>59</sup>

Manuel José Diego Chrisanto, son of Diego and Magdalena, was born in Segorbe 19 June of 1715. He was admitted to the cathedral there as a boy in May of 1726. He carried out this post until 20 February 1732, when he was released over losing his treble voice, having received his musical education from the acting maestro, José Conejos. On March 15 of the same year, the chapter allowed him to enter the choir again to exercise his voice sitting on the bench with the boys until 4 August of the following year when, the place of college student of the choir vacated by the death of José Sancho, he was given the same office, acting as assistant to the school of music and copyist until 15 December 1742, when he left for Valencia to perfect his musical instruction, awarded by the chapter with five pounds for travel expenses.

He was named Regent of the Church, on account of the disability of maestro Conejos, on 9 August 1745, carrying out his ministry in the role of substitute for ten years after the death of Conejos. At last the chapter, as a prize for his good services and given his adequacy for carrying out the vacated post, conferred on him the chaplaincy of *maestro de capilla* on 24 May 1754, waiving the competitive exams. His acceptance was upon the testimony of two of the most intelligent musicians of the church, per the following laudatory certificate:

Given that maestro D. José Gil ruled the church for nearly ten years, having been named by the Chapter substitute for the departed maestro Mosén José Conejos, who while still alive himself gave opinion of his ability ... keeping in mind that he has continued until today carrying out the obligations, and given the good

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<sup>59</sup> Perpiñan, 236-8.

reports from Valencia concerning his ability, and as in all times they have given more than enough, having on the other hand the Chapter's desire to accommodate him, given that from a child he has served this church, having been in her a choir boy and later youth of the choir, without having left it for more than two years, which he employed in Valencia instructing himself in ancient composition and advancing himself to modern: *Nemine discrepante* (no one disagreeing) the Chapter agreed that, on account of all the preceding reasons, for the most formality, Mosén Lorenzo Juan, contralto, and Mosén Joaquin Gómez, lead tenor, that they enter in the Chapter to the end of certifying that in the time that he was regent, said Gil, they declared him capable in composition and meritorious to occupy the vacant place; and having manifested these various reasons from Valencia which assured the Chapter ... naming him maestro de Capilla, admitting him to the payroll, etc. and with 30 pounds of salaries; they conferred on him graduation robes or insignias with the pacts and conditions contained in the writings of the establishment of the chaplaincy, was received by notary D. José Torrens Español ... noting that he (Gil) has the voice of contralto, and will sing the gospel.

Besides the obligation of composing annually the four *villancicos de Navidad* (villancicos of Christmas) and others for the Festival of Corpus, there were years that, besides the lamentations, he wrote up to three misereres with violins, oboes, and trumpets.

Such activity in carrying out his duty led to a premature and lamentable death [this according to Perpiñan, but rather unlikely] on 21 March 1762, at 47 years of age, having spent 36 in the Segorbe cathedral, and of these 17 as Magistrate. He was given ecclesiastical burial by D. Juan Pinazo, Regent of the Parish of the Savior of the same cathedral, in the sepulcher of the Brotherhood the day after he died.



## CHAPTER 5

### THE MANUSCRIPT OF THE VESPERS SERVICE

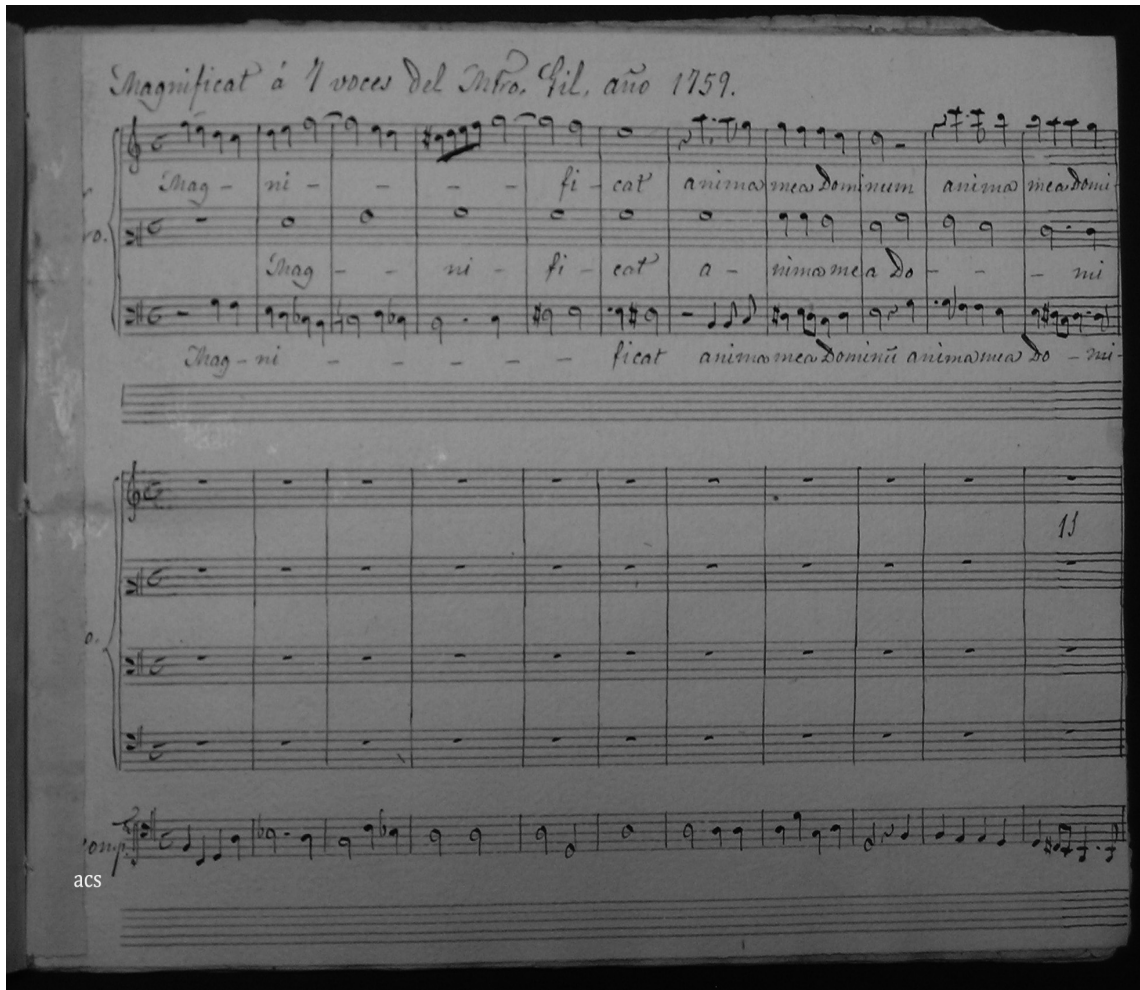
The manuscript of the vespers service used in this edition is in the form of a small booklet called a “cuadernillo,” [a booklet of pages stitched together] or more commonly referred to as a “borrador” [rough draft]. This item was submitted by the composer to the cathedral chapter for approval before the work was performed. It is in full score format. Parts were made from this manuscript for the various voices, most of which are contained in the Segorbe cathedral archives, but I was unable to obtain facsimiles of these. The reason given was that the borrador would be sufficient for the edition. This booklet is comprised of 25 leaves, including the covers: 48 unnumbered pages of musical notation, counting each face as a page. One of the photographic plates has been reproduced such that the numeration is off by one (i.e. plate number PM-7-33-47 is identical to PM-7-33-48). The front cover contains titular information. The dimensions are 154 x 220 mm. (6.1 x 8.66 inches). The first two pages of notation, part of the “Magnificat,” are replacements of the original lost pages. According to cathedral archivists, the paper and hand indicate that the writer was chapel master Valeriano Lacruz Argente, who served the cathedral from 1838–1882 (see figure 2 for a comparison of his hand to Gil Pérez’s).<sup>60</sup> Presumably, Lacruz reconstructed the pages from the extant parts. This should be taken into consideration regarding authenticity, but under the circumstances the present edition is the best that we can do, and must be considered a reasonable reproduction of the

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<sup>60</sup> Digital photograph of a page from the manuscript #7/33, housed in the Segorbe cathedral, reproduced here with kind permission of the archivists. Archive website: <http://www.catedraldesegorbe.es/archivo.php>.

composer's intention. There is no figured bass supplied on these two newer pages. The fact that the work was considered valuable enough to preserve it for performance as late as the mid-nineteenth century is worth noting.

Figure 2. A Comparison of Lacruz's Hand (top) to Gil Pérez's (bottom)





The title page contains valuable information (see figure 3).<sup>61</sup> The catalog number of the manuscript, 7/33, has been written on this page by Climent, who undertook the cataloging of the archive in the 1960s. The letters “J.J.Y.A.,” which appear in the upper left corner of the page are, according to cathedral archivists, a convention standing for Jesús, Joaquín, and Ana, the sacred family, Joaquín and Ana being the maternal grandparents of Jesus. This convention appears again in the “Credidi,” with more letters, namely “J.M.J.J. Y A.” (Jesús, Maria, José, Joaquín and Ana). Such an honorific calls to

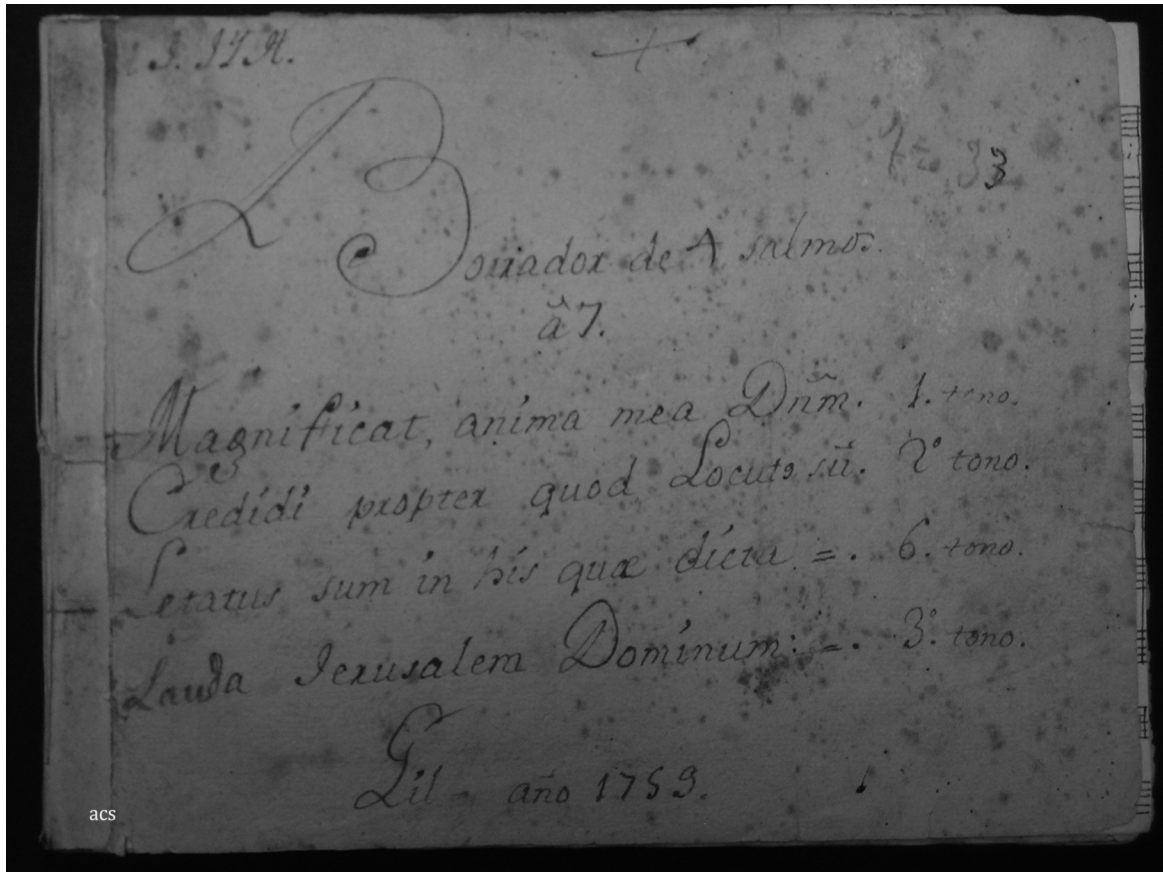
<sup>61</sup> Reproduced with kind permission of the archivists of the Segorbe cathedral. From manuscript #7/33.

mind the practice of J.S. Bach and some other composers appending “solí Deo gloria” to their scores. The title noted on the page is “Borrador de 4 salmos â 7” [draft of four psalms in seven voices]. The individual works are listed as:

- “Magnificat, anima mea Dominum. 1° tono” (the Canticle of Mary from Luke 1:46–55, after tone 1).
- “Credidi propter quod Locutus sum. 2° tono” (specifically Psalm 116:10–12, 16–19 [Psalm 115 in the Vulgate], after tone 2).
- “Letatus sum in his quae dicta. 6° tono” (Psalm 122 [121 Vulgate], after tone 6).
- “Lauda Jerusalem Dominum. 3° tono” (Psalm 147, after tone 3).

At the bottom of the title page is the signature “Gil año 1759.”

Figure 3. Title Page of the Borrador



From this information we can deduce that the work was composed in 1759, that it comprises a vespers service (which typically included the magnificat and several psalms), that the musical motives should resemble the psalm tones referred to (or that the tone should appear in some recognizable form at some point in the work), that the work has been catalogued in an archive, that the manuscript represents (for the most part) the intention of the composer, José Gil Pérez, who was active at Segorbe cathedral at this time, that the work is written for forces of seven separate voices, that the manuscript is the source of subsequent parts written out for the performers, and that an attitude of respect or reverence was held by the composer for the sacred family. We may also infer from the structure of church hierarchy and practice of the time that this work fulfilled an expectation typical of chapel masters of the time to compose music for sacred services, and that this music had to pass muster before it was permitted to be performed. Also implied in the seven-voice setting is the presence at the cathedral of forces capable of realizing the work.

## CHAPTER 6

### GIL PÉREZ'S COMPOSITIONAL STYLE TRAITS AS DEMONSTRATED IN THIS OPUS

The four works transcribed in this paper are quite consistent in style, and several generalizations may be made about this style. First, there is no apparent form-driven structure in any canticle – the pieces are through-composed. This factor is logical, since the pieces are text driven, and the texts are prosaic in nature. However, each canticle is followed by the doxology, which is understood to be an attempt to “Christianize” the Hebrew Psalms – a convention which apparently bled over, in this case, to the Magnificat, even though it is from the gospel of Luke. The doxology is separated by a double bar line/caesura from the preceding material in each case, clearly delineated thereby as an addendum to the main text. It almost appears that this portion could be performed separately, given the major formal articulation, but it seems unlikely to have been done, since each is harmonically related to the preceding material and clearly a part of the work as a whole. Micro-forms may be recognized in the antiphonal exchange exhibited between choir I and choir II, with frequent repetitions of short phrases of text for dramatic emphasis.

The overall melodic style of the works is lyrical, with mostly conjunct lines, often in counterpoint. This contrasts with homophonic textures usually set antiphonally between the two choirs; indeed, the fundamental approach to the composition seems, as is often the case in polychoral works of the Baroque, a series of harmonic progressions with the parts spelling out vertically-conceived chords. As in much non-strict imitation,

several contrapuntal lines often come together to a homophonic texture at the ends of phrases, fortifying the text by thus building to a climatic point.

A notable characteristic of these works is that they are each based on a psalm tone. Motives derived from this tone are not apparent in most of the lines, but the main tone (or a reasonable facsimile of it) is stated in long note values in a single voice (or in different voices at given times) at least once in each canticle. Because the statement is so clearly set off, rhythmically, it is easy to hear in the general texture. This device, although not a true structural element through the piece, seems to derive from the old cantus firmus practice. When the tone appears it does, of course, drive the harmonies.

Harmonically, the works are tonal, but modulate almost constantly to closely related keys through secondary dominant relationships and circle-of-fifth progressions. No key signatures are given in the score, so accidentals appear frequently. Sometimes the composer ends in a key that differs from the starting key. For example, the “Magnificat” starts in F major, but ends in D minor. The “Credidi” starts in A minor but ends in A major, etc. Gil Pérez is also fond of ending a phrase on the dominant in whichever key is active, or of shifting away from the key modulated to quite rapidly; this tends to suspend the feeling of tonicization of the key (for example, at bars 18 and 19 in the “Laetatus” the cadence tonicizes G major, but an F natural immediately appears at the end of bar 19, taking us back to C major). These frequent modulations and brief tonicizations of related keys appear to be the major mechanism for creating harmonic variety.

Voice leading occasionally creates very piquant sonorities, which resolve quickly. An example would be the downbeat of bar 105 in the “Laetatus,” where E, G, B, and A sound simultaneously. Occasional sequences also appear in the works.

Rhythmically these works are extremely simple, each in 4/4 time, with nothing shorter than eighth notes. There is a penchant for beginning phrases on a weak beat, usually beat two, which creates a rhythmic liveliness to the pieces. Dancing eighth-note figures occasionally occur in groups of two over single syllables. Dotted rhythms appear frequently. Long-note values in a single voice will appear, often to state the psalm tone, as mentioned. Sometimes these take the form of a pedal tone with a series of whole notes on the same pitch for several bars, an augmentation of a pattern that is characteristic of psalm chants.

Regarding articulation, practically no markings exist in the score, except for some slurs over melismatic sections. The text is set quite syllabically for the most part; no long melismas occur, but short, ornamental ones appear occasionally at the ends of phrases.

As has been mentioned, no dynamic or tempo indications appear in the manuscript. This leaves these elements subject to interpretation. The moderate rhythmic nature of the works may suggest a moderate tempo. The primary rhythmic division in the *Glorias* seems to be the half note; although no meter change is indicated, it might work to conduct these in two. Dynamics will be affected by texture, perforce.

Texturally, there is not a great deal of variance in the works. The organ continuo will need to be realized, based on the figured bass or the operative harmonies in the choirs above. Contrast of texture will naturally come from the *coro favorito* paradigm, with soloists taking the three parts of choir I and a larger choir singing the SATB texture of choir II. This paradigm was prevalent in most Mass Ordinary double-choir settings in



Spain at that time, according to González.<sup>62</sup> There is no reason to think that it might not apply in these settings.

Suspensions appear frequently, and there are just a few grace notes at certain points (for example, in bar 64 of the “Credidi”). A natural leaning into the suspensions would be indicated in the performance of these works. Regarding the grace notes mentioned, I would put them before the beat, since they are effectively a suspension of the notes immediately preceding them; this would then reinforce the harmony of the main notes on the downbeat. Each case should be decided based on context, rhythmic value of the notes ornamented, etc.

Each work ends on an “amen,” typically with elongated rhythms at the cadence, often with some ornamental notes filling in on a given voice. A slight ritardando at this point would serve to reinforce the sense of finality created by this elongation.

In realizing these works there will be a few challenges, none of a rhythmic or harmonic nature. The greatest challenge I see here is the tessitura of the soprano parts, which is extremely high. Of course, Gil Pérez would have had boys singing these parts. As pitch frequency for Segorbe cathedral in the eighteenth century is impossible to determine, it is hard to know if he meant it to be as high as it appears. Certainly the bass part does not go very low: in fact, several times they have F4. I think it might be worth considering a transposition down for a performance edition; experimentation may reveal the best option. Another hurdle will be the organ realization of the figured bass. One may look to the resources of a skilled Baroque accompanist for an answer here. It may be worthwhile to write out the part in a performing edition.

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<sup>62</sup> González, 65.

## CHAPTER 7

### THE ENGRAVED SCORES

The scores will appear in the following order, per their location in the borrador: “Magnificat,” “Credidi,” Laetatus,” and “Lauda.” Copyright, as noted at the bottom of each page, belongs to the Segorbe cathedral. Permission for doing the edition was generously granted by the cathedral archive.

# Magnificat â 7 Voces

On Tone I

*Obra Compuesta para la Catedral de Segorbe*  
*Archivo de la Catedral de Segorbe, Música, PM 7/33*

Luke 1: 46-55

Composer: José Gil Pérez, 1759  
Transcription from the Manuscript:  
William P. Gorton, 2012

Melodic Outline of Tone I, Termination D  
1 (many termination formulae possible)

Soprano  
Ma - - - - - ni - - - - -

Alto  
Ma - - - - - ni -

Tenor  
Ma - - - - - ni - - - - -

Soprano

Alto

Tenor

Bass

Organ

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5

- fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a Do - mi -

fi - cat a - ni - ma me - a Do - mi -

- fi - cat a - ni - ma me - a Do - mi - num, a - ni - ma me - a Do - mi -

12

num. et ex-al - ta-vit spi - ri-tus me-us: in De-o

num. et ex-al - ta-vit spi - ri-tus me-us: in De-o

num. et ex-al - ta-vit spi - ri-tus me-us: in De-o

et ex-ul - ta-vit spr - ri-tus me-us in De-o sa-lu - ta - ri me-o.

et ex-ul - ta-vit spr - ri-tus me-us in De-o sa-lu - ta - ri me -

et ex-ul - ta-vit spr - ri-tus me-us in De-o sa-lu - ta - ri me-o.

et ex-ul - ta-vit spr - ri-tus me-us in De-o sa-lu - ta - ri me-o.

sa-lu-ta-ri me-o. hu-mi-li -

sa-lu-ta-ri me-o. hu-mi-li - ta - tem, qui-a re - spe -

sa-lu-ta-ri me-o. Qui-a re - spe - xit hu-mi-li - ta - tem, hu-mi-li -

sa-lu-ta-ri me-o.

o.

sa-lu-ta-ri me-o.

sa-lu-ta-ri me-o.

7 3<sup>b</sup> 3<sup>b</sup> 3<sup>b</sup> 3<sup>#</sup>

-ta - tem an - cil - le su - ae: be - a - tam me di - cent om - nes ge - ne - ra - ti -

- xit an - cil - le su - ae: be - a - tam me di - cent om - nes ge - ne - ra - ti -

ta - tem an - cil - lae su - ae: be - a - tam me di - cent om - nes ge - ne - ra - ti -

ec - ce e - nim ex hoc om - nes ge - ne - ra - ti -

ec - ce e - nim ex hoc om - nes ge - ne - ra - ti -

ec - ce e - nim ex hoc om - nes ge - ne - ra - ti -

ec - ce e - nim ex hoc om - nes ge - ne - ra - ti -

3<sup>b</sup> 3<sup>#</sup> 7<sup>b</sup>

o-nes. om-nes ge-e-ra-ti-o-nes, qui-a fe-cit mi-hi ma-gna, qui

o-nes. om-nes ge-e-ra-ti-o-nes,

o-nes. om-nes ge-e-ra-ti-o-nes, qui-a fe-cit mi-hi ma-gna, qui

o-nes. be-a-tam me-di-cent om-nes ge-ne-ra-ti-o-nes.

o-nes. be-a-tam me-di-cent om-nes ge-ne-ra-ti-o-nes.

o-nes. be-a-tam me-di-cent om-nes ge-ne-ra-ti-o-nes.

o-nes. be-a-tam me-di-cent om-nes ge-ne-ra-ti-o-nes.

3# 7 3# 3b 3# 7 3b 6 5



po - tens est: et sanc-tum no - men e - ius. a pro -

et sanc-tum no - men e - ius. et mi-se - ri - a - cor - di - a e - ius, a pro -

po - tens est: et sanc-tum no - men e - ius. et mi-se - ri - a - cor - di - a e - ius, a pro -

et sanc-tum no - men e - ius. a pro -

et sanc-tum no - men e - ius. a pro -

et sanc-tum no - men e - ius. a pro -

et sanc-tum no - men e - ius. a pro -

et sanc-tum no - men e - ius. a pro -

3b 7 6# 3# 6 6 5

ge-ni-e et pro-ge-ni-es: ti-men-ti-bus e-um. Fe-cit po-ten-ti-am in

-ge-ni-e et pro-ge-ni-es: ti-men-ti-bus e-um. Fe-cit po-ten-ti-am in

-ge-ni-e et pro-ge-ni-es: ti-men-ti-bus e-um. Fe-cit po-ten-ti-am in

ge-ni-e et pro-ge-ni-es: ti-men-ti-bus e-um.

ge-ni-e et pro-ge-ni-es: ti-men-ti-bus e-um.

ge-ni-e et pro-ge-ni-es: ti-men-ti-bus e-um.

ge-ni-e et pro-ge-ni-es: ti-men-ti-bus e-um.

3<sup>b</sup> 5<sup>b</sup> 6 3<sup>#</sup>

bra - chi - o su - o: dis - per - sit su-per-bos men - te cor-dis, men - te cor-dis su - i,

bra - chi - o su - o: dis - per - sit su - per - bos men - te cor - dis

bra - chi - o su - o: dis - per - sit su-per-bos men - te cor-dis su - i,

3<sup>b</sup> 6<sup>#</sup> 3<sup>b</sup> 3<sup>#</sup> 3<sup>b</sup> 3<sup>b</sup> 7 7 6

men-te cor-dis su - i, men-te cor-dis su - i.

su - i.

men-te cor-dis su - i, men-te cor-dis su - i.

De - po - su - it po - ten - tes de

De - po - su - it po - ten - tes de se -

3# 7 3<sup>b</sup> 7 6 3# 3# 7<sup>b</sup> 3#

et ex - al - ta - vit hu - mi - les.

et ex - al - ta - vit hu - mi - les.

et ex - al - ta - vit hu - mi - les.

De - po - su - it po - ten - tes de se - de: E - su - ri -

De - po - su - it po - ten - tes de se - de: E - su - ri -

se - de, po - ten - tes de se - de: E - su - ri -

de, po - ten - tes de se - de: E - su - ri

7<sup>b</sup> 6 6 5 3<sup>#</sup>

et di - vi - tes di - mi - sit in - a - nes.

et di - vi - tes di - mi - sit in - a - nes.

et di - vi - tes di - mi - sit in - a - nes.

en - tes im - ple - vit bo - nis: et di - vi - tes di - mi -

en - tes im - ple - vit bo - nis: et di - vi - tes di - mi -

en - tes im - ple - vit bo - nis: et di - vi - tes di - mi -

en - tes im - ple - vit bo - nis: et di - vi - tes di - mi -

6 5b 6

Sus-ce-pit Is-ra-el pu-e-rum su-um, pu-e-rum

Sus-ce-pit Is-ra-el pu-e-rum su-um, pu-e-rum

Sus-ce-pit Is-ra-el pu-e-rum su-um, pu-e-rum

sit in-a-nes. Sus-ce-pit Is-ra-el pu-e-rum su-

sit in-a-nes. Sus-ce-pit Is-ra-el pu-e-rum su-um pu-e-rum su-

sit in-a-nes. Sus-ce-pit Is-ra-el pu-e-rum su-um pu-e-rum su-

sit in-a-nes. Sus-ce-pit Is-ra-el pu-e-rum su-um pu-e-rum su-

su - um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su-ae,

su - um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su-ae,

su - um re-cor-da-tus re-cor-da-tus mi-se-ri-cor-di-ae su-ae,

um: re-cor-da-tus mi-se-ri-cor-di-ae

um re-cor-da-tus mi-se-ri-cor-di-ae su-ae, re-cor-da-tus re-cor

um re-cor-da-tus mi-se-ri-cor-di-ae su-ae, re-cor-da-tus re-cor

um re-cor-da-tus mi-se-ri-cor-di-ae su-ae, re-cor-da-tus re-cor

6 6<sub>3b</sub> 6 3<sub>b</sub> 6<sub>3b</sub>





mi - se - ri - cor - di - ae su - ae. Si - cut lo -



mi - se - ri - cor - di - ae su - ae. Si - cut lo - cu - tus est,



mi - se - ri - cor - di - ae su - ae. Si - cut lo - cu - tus - est, lo -



su - - - - - ae.



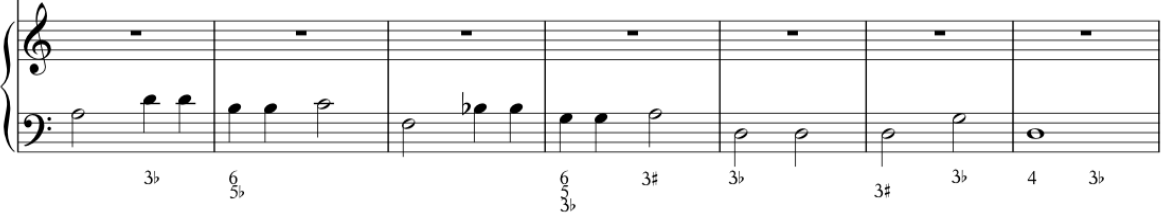
da - tus mi - se - ri - cor - di - ae su - ae. Si -



da - tus mi - se - ri - cor - di - ae su - ae.



da - tus mi - se - ri - cor - di - ae su - ae.



3<sup>b</sup> 6/5<sup>b</sup> 6/3<sup>b</sup> 3<sup>#</sup> 3<sup>b</sup> 3<sup>#</sup> 3<sup>b</sup> 4 3<sup>b</sup>

cu - tus est, lo - cu - tus est.

si - cut lo - cu - tus est, lo - cu - tus est.

cu - tus est, lo - cu - tus est.

Si - cut lo - cu - tus est, si - cut si - cut lo - cu - tus

cut lo - cu - tus est lo - cu - tus est, si - cut lo - cu - tus

Si - cut lo - cu - tus est, si - cut lo - cu - tus

Si - cut lo - cu - tus est, lo - cu - tus

3# 3b 4 3b 3# 3# 4 3b 5 7 7 3b

ad pa-tres nos-tros, A - bra - ham et se -

ad pa-tres nos-tros, A - bra - ham et se-mi-ni e - ius

ad pa-tres nos-tros, A - bra - ham et se-mi-ni e - ius

est. ad pa-tres nos-tros, A - bra - ham, et se-mi-ni

est. ad pa-tres nos-tros, A - bra - ham, et se-mi-ni

est. ad pa-tres nos-tros, A - bra - ham, et se-mi-ni

est. ad pa-tres nos-tros, A - bra - ham, et se-mi-ni

3<sub>b</sub> 6 3<sub>#</sub> 6 3<sub>#</sub>

mi - ni e - - ius in sae - - -

in sae - cu - la et se - mi - ni e - ius et se - mi - ni e - ius

in sae - cu - la et se - mi - ni e - ius et se - mi - ni e - ius

e - ius in sae - cu - la et se - mi - ni e - ius et se - mi - ni

e - ius in sae - cu - la et se - mi - ni e - ius et se - mi - ni

e - ius in sae - cu - la et se - mi - ni e - ius et se - mi - ni

e - ius in sae - cu - la et se - mi - ni e - ius et se - mi - ni

6 3# 3#



- - - - cu - la. in sae - - cu - la.



in\_ sae - cu - la in\_ sae - cu - la, et se-mi-ni e - ius in sae - cu - la.



in\_ sae - cu - la in\_ sae - cu - la, et se-mi-ni e - ius in sae - cu - la.



e - ius in\_ sae - cu - la et se-mi-ni e - ius in sae - cu - la.



e - ius in sae - cu - la et se-mi-ni e - ius in sae - cu - la.



e - ius in sae - cu - la et se-mi-ni e - ius in sae - cu - la.



e - ius in sae - cu - la et se-mi-ni e - ius in sae - cu - la.



6 6 3<sup>b</sup> 3<sup>b</sup> 4 3<sup>#</sup> 7



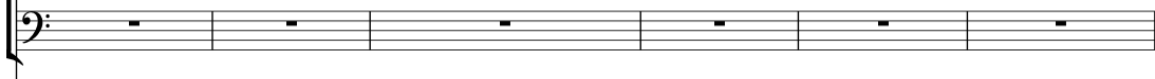

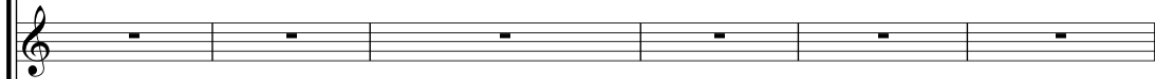
Glo - ri - a Pa - tri et Fi - - li - o, et spr - ri - tu - i sanc -



Glo - ri - a Pa - tri et Fi - - li - o, et spr - ri - tu - i sanc -



Glo - ri - a Pa - tri et Fi - - li - o, et spr - ri - tu - i sanc -



3<sup>b</sup> 6 5 4 3 6 6 6<sup>#</sup> 7

- to. et in sae - cu - la sae-cu

- to. et in sae - cu - la sae-cu

- to. et in sae - cu - la sae-cu

Si-cut e - rat in prin - ci - pi-o et nunc et sem - per et in sae - cu-la

Si-cut e - rat in prin - ci - pi-o et nunc et sem - per et in sae - cu-la

Si-cut e - rat in prin - ci - pi-o et nunc et sem - per et in sae - cu-la

Si-cut e - rat in prin - ci - pi-o et nunc et sem - per et in sae - cu-la

5 7 7 3#

lo - rum a - men. et in sae - cu - la sae - cu - lo - rum a -

lo - rum a - men. et in sae - cu - la sae - cu - lo - rum a -

lo - rum a - men. et in sae - cu - la sae - cu - lo - rum a -

sae - cu - lo - rum a - men et in sae - cu - la

sae - cu - lo - rum a - men et in sae - cu - la

sae - cu - lo - rum a - - - -

sae - cu - lo - rum a - men et in sae - cu - la

3♭ 3♭ 6 6 6♯  
3♭



men, sae-cu - lo - rum a - men, a - men, a - men.

men, sae-cu - lo - rum a - men, a - men, a - men.

men, sae-cu - lo - rum a - men, a - men, a - men.

sae-cu - lo - rum a - men sae-cu - lo - rum a men, a - men.

sae-cu - lo - rum a - men sae-cu - lo - rum a - men, a - men.

men, a - - - men.

sae-cu - lo - rum a - men sae-cu - lo - rum a - men, a - men.

3# 6 6 3# 7 3b

# Credidi â 7

On Tone II

*Obra Compuesta para la Catedral de Segorbe*  
*Archivo de la Catedral de Segorbe, Música, PM 7/33*

Psalm 116:10-12, 16-19 (115 - Vulgate)

Composer: José Gil Pérez, 19 February 1759  
Transcription: William P. Gorton, 2012

1 Melodic Outline of Tone II

Soprano  
Alto  
Tenor  
Soprano  
Alto  
Tenor  
Bass  
Organ

Cre - di - di, prop-ter quod lo - cu - tus sum; prop-ter quod lo -  
Cre - di - di prop-ter quod lo - cu - tus sum, lo -  
Cre - di - di prop-ter quod lo - cu - tus  
3# 3b 3b 6

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5

cu - tus sum e - go au - tem hu - mi - li - ta - tus sum ni - mis. hu - mi - li -

cu - tus sum e - go au - tem hu - mi - li - ta - tus sum ni - mis. hu - mi - li -

sum e - go au - tem hu - mi - li - ta - tus sum ni - mis. hu - mi - li -

E - go au - tem hu - mi - li - a - tus sum ni - mis. hu - mi - li - a - tus sum

E - go au - tem hu - mi - li - a - tus sum ni -

E - go au - tem hu - mi - li - a - tus sum ni - mis, hu - mi - li - a - tus sum

E - go au - tem hu - mi - li - a - tus sum ni - mis, hu - mi - li - a - tus sum

4 5# 6 5b 5b 6# 3b

ta - tus sum ni-mis E - go di - xi in ex - ces - su me - o: Om-nis ho - mo - men -

ta - tus sum ni-mis E - go di - xi in ex - ces - su me - o: Om-nis ho - mo men -

ta - tus sum ni-mis om-nis ho - mo men -

ni - mis.

mis.

ni - mis.

ni - mis.

4 3<sub>b</sub> 3<sub>#</sub> 3<sub>#</sub> 7<sub>b</sub> 3<sub>#</sub> 6<sub>b</sub> 3<sub>#</sub>

17

dax. pro om - ni-bus O

dax. pro om - ni-bus O

dax. pro om - ni-bus O

Quid re - tri-bu-am Do - mi - no pro om - ni-bus quae re - tri - bu - it mi - hi?

Quid re - tri-bu-am Do - mi - no pro om - ni-bus quae re - tri - bu - it mi - hi?

Quid re - tri-bu-am Do - mi - no pro om - ni-bus quae re - tri - bu - it mi - hi?

Quid re - tri-bu-am Do - mi - no pro om - ni-bus quae re - tri - bu - it mi - hi?

3# 5b 3b 3 6 3#

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Do - mi - ne, qui - a e - go ser - vus tu - us. e - go ser - vus\_



Do - mi - ne, qui - a e - go ser - vus tu - us.



Do - mi - ne, qui - a e - go ser - vus tu - us. e - go ser - vus\_



qui - a e - go ser - vus tu - us.



qui - a e - go ser - vus tu - us.



qui - a e - go ser - vus tu - us.



qui - a e - go ser - vus tu - us.



7 7 3# 3# 6 4 3 7

31

tu - us. Di - ru-

et fi - li-us, et fi - li-us an - cil-lae tu - ae. Di - ru-

tu - us. et fi - li-us an - cil-lae tu - ae. Di - ru-

Di - ru - pi-sti vin-cu-la me- a.

Di - ru - pi-sti vin-cu-la me- a.

Di - ru - pi-sti vin-cu-la me- a.

Di - ru - pi-sti vin-cu-la me- a.

3<sup>b</sup> 6 5<sup>b</sup> 3<sup>#</sup>

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pi - sti vin - cu - la me - a. ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis,  
 pi - sti vin - cu - la me - a. ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis,  
 pi - sti vin - cu - la me - a. ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis,  
 ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis, et no - men  
 ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis, et no - men  
 ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis, et no - men  
 ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis, et no - men

5<sup>b</sup>

3<sup>#</sup>



et no-men Do-mi-ni in-vo-ca-bo. Vo-ta

et no-men Do-mi-ni in-vo-ca-bo.

et no-men Do-mi-ni in-vo-ca-bo.

Do-mi-ni in-vo-ca-bo, in-vo-ca-bo.

Do-mi-ni in-vo-ca-bo, in-vo-ca-bo.

Do-mi-ni in-vo-ca-bo, in-vo-ca-bo. Vo-

Do-mi-ni in-vo-ca-bo, in-vo-ca-bo.

6 6 5<sup>b</sup> 6 3<sup>b</sup> 7 6 6 5<sup>b</sup> 3<sup>b</sup>

me - a Do-mi-no red - dam, Do - mmi-no red - dam, vo - ta me - a Do - mi - no red -

Vo - ta me - a Do-mi-no red - - dum, vo - ta me - a Do - mi - no red -

Vo - ta me - a Do-mi-no red - dam Do - mi - no

Vo - ta

Vo - ta me - a Do-mi-no red -

ta me - a Do - mi - no

7

6

7<sup>b</sup>

6

dam

dam in con-spec-tu om - nis

red - dam in con-spec-tu om - nis po - pu-li e - jus,

me - a Do-mi-no, red - dam, red - dam

dam, Do - mi - no red - dam

red - - - - dam in - con - spec - tu om - nis

Vo - ta me - a Do-mi-no red - dam

6 6 6 7b

po - pu - li e - jus; in a - tri - is do - mus Do - mi - ni,  
 po - pu - li e - jus, po - pu - li e - jus; in a - tri - is do - mus Do - mi - ni,  
 po - pu - li e - jus, po - pu - li e - jus; in a - tri - is do - mus do - mi - ni,  
 po - pu - li e - jus; in  
 po - pu - li e - jus; in  
 po - pu - li e - jus in a - tri - is  
 po - pu - li e - jus; in

7<sup>b</sup>

4

3

6

5<sup>b</sup>

69

in me-di-o tu - i, Je - ru - sa - lem.

in me-di-o tu - i, Je - ru - sa - lem.

in me-di-o tu - i, Je - ru - sa - lem.

a - tri-is do-mus Do - mi-ni, in me-di-o tu - i, Je - ru - sa-

a - tri-is do-mus Do - mi-ni, in me-di-o tu - i, Je - ru - sa-

do - mus Do - mi - ne in me - - di - o tu -

a - tri-is do-mus Do - mi - ni in me-di-o tu - i, Je - ru - sa-

6 5<sup>b</sup> 4 6 4 6

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in me-di-o tu - i, Je - ru - sa-lem. Je - ru - sa lem.

in me-di-o tu - i, Je - ru - sa-lem. Je - ru - sa - lem.

in me-di-o tu - i, Je - ru - sa-lem. Je - ru - sa - lem.

lem. Je - ru - sa - lem, in me - di - o tu - i, Je - ru - sa - lem, Je - ru - sa - lem.

lem. Je - ru - sa - lem, in me - di - o tu - i, Je - ru - sa - lem, Je - ru - sa - lem.

i, Je - ru - sa - lem, Je - ru - sa - lem.

lem, Je - ru - sa - lem, in me - di - o tu - i, Je - ru - sa - lem, Je - ru - sa - lem.

6# 3b 7# 3# 4# 6 3b 4 3# 3b

Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li - o, et Spi - ri -

Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li - o, et Spi - ti -

Glo - ri - a Pa - tri, et Fi - li - o, et Fi - li - o, et Spi - ri

Glo - ri - a Pa - tri, et Fi - li - o,

Glo - ri - a Pa - tri, et Fi - li - o,

Glo - ri - a Pa - tri, et Fi - li - o,

Glo - ri - a Pa - tri, et Fi - li - o,

7 6 3# 7 3# 7 6 3#

tu - i Sanc - to. si-cut e - rat

tu - i Sanc - to. si-cut e - rat

tu - i Sanc - to. si-cut e - rat

et Spi - ri - tu - i Sanc - to.

et Spi - ri - tu - i Sanc - to. Si - cut

et Spi - ri - tu - i Sanc - to.

et Spi - ri - tu - i Sanc - to.

6 6 7 6 3<sup>b</sup> 6 7 6<sup>#</sup> 3<sup>b</sup>

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96

in prin - ci - pi - o, et nunc et sem - per et nunc et sem - per et in

in prin - ci - pi - o, et nunc et sem - per et nunc et sem - per

in prin - ci - pi - o, et nunc et sem - per et nunc et sem - per

si-cut e - rat in prin - ci - pi - o, et nunc et sem - per, et sem - per

e - rat in prin - ci - pi - o, et nunc et sem - per

si-cut e - rat in prin - ci - pi - o, et nunc et sem - per, et sem - per

si-cut e - rat in prin - ci - pi - o et nunc et sem - per, et sem - per

$\frac{5}{4}$  3

sae - cu - la, in sae - cu - la sae - cu - lo - rum a - men et in sae - cu - la sae - cu - lo - rum,  
 et in sae - cu - la sae - cu - lo - rum a - men et in sae - cu - la sae - cu - lo - rum,  
 sae - cu - lo - rum a - men. et in sae - cu - la sae - cu - lo - rum,  
 sae - cu - lo - rum a - men. et in sae - cu - la  
 et in sae - cu - la se - cu - lo - rum,  
 sae - cu - lo - rum a - men. et in sae - cu - la  
 sae - cu - lo - rum a - men. et in sae - cu - la

5 $\flat$  5 $\flat$  6 $\flat$

a-men et in sae - cu - la sae-cu-lo-rum a-men, a - men. \_\_\_\_\_

a-men et in sae - cu - la sae-cu-lo-rum a-men, a - - - men.

a-men et in sae - cu - la sae-cu-lo-rum a-men, a - - - men.

sae-cu-lo-rum, a-men. sae-cu - lo-rum a-men. a - - - men.

a - - - men a - - - - - men. \_\_\_\_\_

sae-cu-lo-rum, a-men. sae-cu - lo-rum a-men, a - men. \_\_\_\_\_

sae-cu-lo-rum, a-men. sae-cu - lo-rum a-men, a - men. \_\_\_\_\_

3# 7 5b 5b 5/4 3#

# Laetatus â 7

On Tone VI

*Obra Compuesta para la Catedral de Segorbe*  
*Archivo de la Catedral de Segorbe, Música, PM 7/33*

Psalm 122 (121 - Vulgate)

Composer: José Gil Pérez, 1759  
Transcription: William P. Gorton, 2012

*f* Melodic Outline of Tone VI

The musical score is set in 4/4 time. It begins with a melodic outline of Tone VI in the treble clef, marked with a forte *f* dynamic. The vocal parts (Soprano, Alto, Tenor) and Organ enter in the second measure. The lyrics are: "Lae - ta - tus sum in his quae dic - ta sunt mi - hi, quae". The Soprano part has a whole rest in the first measure. The Alto and Tenor parts have whole notes in the first measure. The Organ part has a whole note in the first measure. The score continues with vocal lines and organ accompaniment.

6

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5

dic - ta sunt mi - hi in do-mum Do-mi-ni i - bi - mus,

mi - hi, sunt mi - hi in do-mum Do-mi-ni i - bi - mus,

dic - ta sunt mi - hi in do-mum Do-mi-ni i - bi - mus,

in do - mum Do -

in do-mum Do - mi-ni i - bi - mus, in do-mum

in do-mum Do - mi-ni i - bi - mus, in do-mum

in do-mum Do - mi-ni i - bi - mus, in do-mum

5<sub>b</sub> 3<sub>#</sub>

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11

in do-mum Do-mi-ni i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

in do-mum Do-mi-ni i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

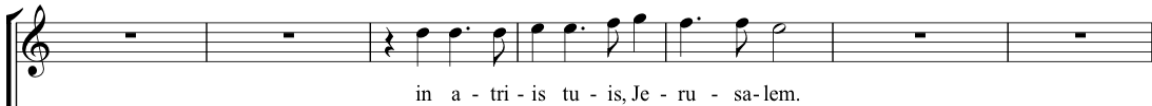
in do-mum Do-mi-ni i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

mi - - ni i - bi - mus.

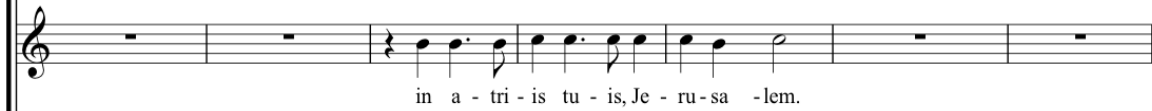
Do-mi-ni i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

Do-mi-ni i - bi - mus, in do - mum Do - mi - ni i - bi - mus.

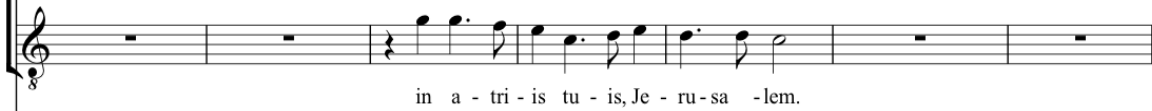
Do-mi-ni i - bi - mus, in do - mum Do - mi - ni i - bi - mus.



in a - tri - is tu - is, Je - ru - sa - lem.



in a - tri - is tu - is, Je - ru - sa - lem.



in a - tri - is tu - is, Je - ru - sa - lem.



Stan-tes e-rant pe-des nos - tri. Je - ru - sa - lem quae aed-i - fi-



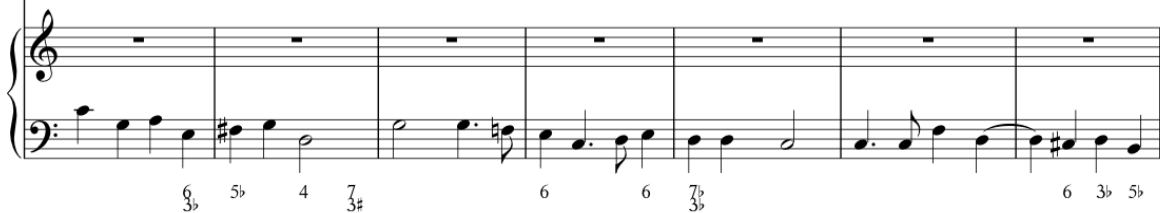
Stan-tes e-rant pe-des nos - tri. Je - ru - sa - lem quae aed-i - fi-



Stan-tes e-rant pe-des nos - tri. Je - ru - sa - lem quae aed-i - fi-



Stan-tes e-rant pe-des nos - tri. Je - ru - sa - lem quae aed-i - fi-



6<sub>3</sub> 5<sup>b</sup> 4 7<sub>3</sub><sup>#</sup> 6 6 7<sub>3</sub><sup>b</sup> 6 3<sup>b</sup> 5<sup>b</sup>





- sum, par-ti-ci - pa - ti-o e - jus in i - dip - sum, in i - dip - sum.

- sum, par-ti-ci - pa - ti-o e - jus in i - dip - sum.

i - - dip - - sum.

il-luc e - nim as - cen -

il-luc e - nim as - cen

il-luc e - nim as - cen -

il-luc e - nim as - cen -

3# 6 7<sup>b</sup>  $\frac{6}{5}$   $\frac{6}{4}$   $\frac{5}{4}$  9

tri - bus Do - mi-ni ad con-fi - ten - dum no-mi-ni

tri - bus Do - mi-ni ad con-fi - ten - dum no-mi-ni

tri - bus Do - mi-ni ad con-fi - ten - dum no-mi-ni

de-runt tri - bus, tes-ti - mo-ni-um Is - ra - el, ad con-fi - ten - dum

-de-runt tri - bus, tes-ti - mo-ni-um Is - ra - el, ad con-fi - ten - dum

de-runt tri - bus, tes-ti - mo-ni-um Is - ra - el, ad con-fi - ten - dum

de-runt tri - bus, tes-ti - mo-ni-um Is - ra - el, ad con-fi - ten - dum

4 3# 6 3# 6 3# 3# 3#

Do - mi-ni se - de - runt in ju - di - ti - o se -

Do - mi-ni se - de - runt in ju - di - ti - o se -

Do - mi-ni qui-a il - lic se - des se -

no - mi-ni Do - mi-ni.

no - mi-ni Do - mi-ni.

no - mi-ni Do - mi-ni.

no - mi-ni Do - mi-ni.

7 3# 7 6 5 6 5

des su-per do - mum Da - vid. et a - bun - dan - ti - a,

des su-per do-mum Da - vid. et a - bun - dan - ti - a,

- des su-per do - mum Da - vid. et a - bun - dan - ti - a,

Ro-ga - te quae ad pa-cem sunt Je - ru - sa - lem, et a - bun - dan - ti - a,

Ro-ga - te quae ad pa-cem sunt Je - ru - sa - lem, et a - bun - dan - ti - a,

Ro-ga - te quae ad pa-cem sunt Je - ru - sa - lem, et a - bun - dan - ti - a,

Ro-ga - te quae ad pa-cem sunt Je - ru - sa - lem, et a - bun - dan - ti - a,

6 6 3# 3#

et a-bun-dan-ti-a di-li-gen-ti-bus te.

et a-bun-dan-ti-a di-li-gen-ti-bus te.

et a-bun-dan-ti-a di-li-gen-ti-bus te.

et a-bun-dan-ti-a

et a-bun-dan-ti-a Fi-at pax in vir-

et a-bun-dan-ti-a Fi-at pax in vir-tu-te

et a-bun-dan-ti-a

5 6 7 6 7 6#



- is. Lo - que - bar pa -

- is. Lo - que bar- pa-cem de te, lo -

- is. Lo - que bar- pa-cem de te, lo -

Prop - ter fra-tres me - os et pro - xi - mos me - os,

Prop - ter fra-tres me - os et pro - xi - mos me - os,

Prop - ter fra-tres me - os et pro - xi - mos me - os,

Prop - ter fra-tres me - os et pro - xi - mos me - os,

6 5 3#

- - - cem de te.

que-bar, lo - que-bar pa-cem de te, lo - que-bar pa-cem de te.

que-bar, lo - que-bar pa-cem de te, lo - que-bar pa-cem de te.

Prop-ter do-mum Do - mi

Prop-ter do-mum Do - mi

Prop - ter

Prop-ter do-mum Do - mi

3<sup>b</sup> 3<sup>#</sup> 7 3<sup>#</sup> 3/4 3 6



Prop-ter do-mum Do-mi-ni De-i nos-tri, De-i nos-tri, bo-na ti-bi,

Prop-ter do-mum Do-mi-ni De-i nos-tri, De-i nos-tri, bo-na ti-bi,

Prop-ter do-mum Do-mi-ni De-i nos-tri, De-i nos-tri, bo-na ti-bi,

ni De-i nos-tri, De-i nos-tri, quae-si-vi, quae

ni De-i nos-tri, De-i nos-tri, quae-si-vi, quae

do-mum Do-mi-ni De-i nos-tri, quae-

ni De-i nos-tri, De-i nos-tri, quae-si-vi, quae

7 6 5  
3#

bo-na ti - bi, bo-na ti - bi, quae-si - vi, quae-si - vi, quae-si - vi, bo-na ti - bi,  
 bo-na ti - bi, bo-na ti - bi, quae-si - vi, quae-si - vi, quae-si - vi, bo-na ti - bi,  
 bo-na ti - bi, bo-na ti - bi, quae-si - vi, quae-si - vi, quae-si - vi, bo-na ti - bi,  
 si - vi, quae - si - vi bo-na ti - bi, bo-na ti - bi, bo-na ti - bi, bo-na ti - bi, quae  
 si - vi, quae - si - vi bo-na ti - bi, bo-na ti - bi, bo-na ti - bi, bo-na ti - bi, quae  
 si - - - vi bo - na ti - bi.....  
 si - vi, quae - si - vi bo-na ti - bi, bo-na ti - bi, bo-na ti - bi, bo-na ti - bi, quae

3# 3# 6

97

quae - si - vi, bo - na ti - bi. Glo - ri - a Pa - tri et Fi - li - o, et Fi - li - o. Glo - ri - a

quae - si - vi, bo - na ti - bi. Glo - ri - a Pa - tri et Fi - li - o. Glo - ri - a

quae - si - vi, bo - na ti - bi. Glo - ri - a Pa - tri et Fi - li - o, et Fi - li - o. Glo - ri - a

si - vi bo - na ti - bi. Glo - ri - a Pa - tri et Fi - li - o,

si - vi bo - na ti - bi. Glo - ri - a

Glo - ri - a

si - vi bo - na ti - bi. Glo - ri - a Pa - tri et

65 6

Pa - tri et Fi - li - o et Spi-ri - tu - i Sanc - to,

Pa - tri et fi - li - o et spi-ri - tu - i san - - to,

Pa - tri et Fi - li - o et Spi - ri - tu - i Sanc - to.

Glo - ri - a Pa-tri et Fi - li - o Si-cut e - rat

Pa - tri et Fi - li - o Si-cut e - rat

Pa-tri et Fi - li - o, et Fi - li - o Si-cut e - rat

Fi - li-o, et Fi - li - o Si-cut e - rat

6 5 4 3# 3b 3b 4b 6 5b

et nunc et sem - per et nunc et sem - per sae-cu-lo-rum, a-

et nunc et sem - per et nunc et sem - per sae-cu-lo-rum, a-

in prin-ci - pi - o, et in sae - cu - la

in prin-ci - pi - o, et in sae - cu - la

in prin-ci - pi - o, et in sae - cu - la

in prin-ci - pi - o, et in sae - cu - la

6

6

5b

6

men. et in sae - cu - la sae-cu-lo-rum, a - men.

men. et in sae - cu - la sae-cu-lo-rum, a - men.

men. et in sae - cu - la sae-cu-lo-rum, a - men.

sae-cu-lo-rum a - men. Sae - - cu - - lo -

sae-cu-lo-rum a - men. sae-cu-lo-rum a - men. et in sae - cu -

sae-cu-lo-rum a - men. sae-cu-lo-rum a - men. et in sae - cu -

sae-cu-lo-rum a - men. sae-cu-lo-rum a - men. et in sae - cu -

6

6



sae - cu - lo - rum, a - men, a - men, a - men.

sae - cu - lo - rum, a - men, a - men, a - men.

sae - cu - lo - rum, a - men, a - men, a - men.

a - - - men.

la sae - cu - lo - rum a - men, a - men.

la sae - cu - lo - rum a - men, a - men.

la sae - cu - lo - rum a - men, a - men.



# Lauda à 7

On Tone III

*Obra Compuesta para la Catedral de Segorbe*  
*Archivo de la Catedral de Segorbe, Música, PM 7/33*

Psalm 147

Composer: José Gil Pérez, 4 March 1759

Transcription: William P. Gorton, 2012

Melodic Outline of Tone III  
1 (various termination formulae possible)

The musical score is written in 4/4 time. It features a melodic outline at the top, followed by vocal parts for Soprano, Alto, Tenor, and Bass, and an Organ part. The lyrics are: "Lau - da Je - ru - sa - lem Do - mi - num, lau - Lau - Lau - Lau - Lau -".

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5

da Lau-da De-um tu-um tu-um Si-on, lau-da De-um

da Lau-da De-um tu-um tu-um Si-on, lau-da De-um

da Lau-da De-um tu-um tu-um Si-on, lau-da De-um

da. Lau-da De-um tu-um tu-um Si-on, tu-um Si-on

da. Lau - - da De - um tu - um

da. Lau-da De-um tu-um tu-um Si-on, tu-um Si-on

da. Lau-da De-um tu-um tu-um Si-on, tu-um Si-on

6 6 6  
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11

tu - um lau-da De-um tu - um lau-da De-um tu - um Si - on. Quo-ni-am

tu - um lau-da De-um tu - um lau-da De-um tu - um Si - on.

tu - um lau-da De-um tu - um lau-da De-um tu - um Si - on. Quo-ni-am

Lau-da De-um tu - um Lau-da De-um tu - um tu - um Si - on.

Si - - - on, Si - - - on.

Lau-da De-um tu - um Lau-da De-um tu - um tu - um Si - on.

Lau-da De-um tu - um Lau-da De-um tu - um tu - um Si - on.

6 6 7 6 6

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17

con-for-ta - vit se-ras por-ta - rum tu - a - rum

con-for-ta - vit se-ras por - ta - rum tu - a - rum

Be-ne-di-xit fi - li - is tu - is in

Be-ne-di-xit fi - li - is tu - is in

Be-ne-di-xit fi - li - is tu - is in

Be-ne-di-xit fi - li - is tu - is in

6 6 3<sup>b</sup> 7 6 7 7  $\frac{5}{4}$  3

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Qui po - su - it qui po - su - it fi - nes tu - os pa - cem

Qui po - su - it qui po - su - it qui po - su - it fi - nes tu - os pa - cem

Qui po - su - it qui po - su - it qui po - su - it fi - nes tu - os pa - cem

te. et a - di-

te. et a - di-

te. et a - di-

te. et a - di-

et a - di - pe fru - men - ti sa - ti - at te fru - men - ti sa - ti - at te

et a - di - pe fru - men - ti sa - ti - at

et a - di - pe fru - men - ti sa - ti - at te fru - men - ti sa - ti - at te

pe fru - men - ti sa - ti - at te fru - men - ti sa - ti - at te fru - men - ti

pe fru - men - ti sa - ti - at te fru - men - ti sa - ti - at te fru - men - ti

pe fru - men - ti sa - ti - at te fru - men - ti sa - ti - at te fru - men - ti

pe fru - men - ti sa - ti - at te fru - men - ti sa - ti - at te fru - men - ti

6 6

fru - men - ti sa - ti - at te

te.....

fru - men - ti sa - ti - at te

sa - ti - at te Qui em - it - tit e - lo - qui - um su - um ter - rae, e - lo -

sa - ti - at te Qui em - it - tit e - lo - qui - um su - um

sa - ti - at te Qui em - it - tit e - lo - qui - um su - um, e - lo -

sa - ti - at te Qui em - it - tit e -

3# 3# 7/3b 6# 6

ve - lo - ci - ter cur-rit ser - mo e - ius

ve - lo - ci - ter cur-rit ser - mo e - ius

ve - lo - ci - ter cur-rit ser - mo e - ius Qui dat

qui-um su-um ter-rae ve-lo - ci - ter cur-rit ser - mo e - ius

ter - rae ve-lo - ci - ter cur-rit ser - mo e - ius

qui-um su-um ter-rae ve-lo - ci - ter cur-rit ser - mo e - ius

lo-qui-um su-um ter-rae ve-lo - ci - ter cur-rit ser - mo e - ius

6 3



Qui dat ni - vem si - cut\_ la - nam si - cut la - nam si - cut ci - ne - rem spar -

Qui dat ni - vem si - cut la - nam si - cut ci - ne - rem spar -

ni - vem si - cunt la - nam, si - cut la - nam si - cut ci - ne - rem spar -

ne - bu - lam.

ne - bu - lam.

ne - bu - lam.

ne - bu - lam.

5 3    5 3    3<sup>b</sup>    7    6    6

Three guitar staves, each labeled 'git.', containing rests for the first seven measures.

Mit - tit cris - tal-lum su - um sic - ut buc- cel - las, sic - ut buc-cel -

Mit - tit cris - tal-lum su - um si - cut buc- cel - las.

Mit - tit cris - tal-lum su - um sic - ut buc - cel - las, sic - ut buc-cel -

Mit - tit cris - tal-lum su - um sic - ut buc - cel - las, buc-cel -

3# 6 3b 6 6 6

62

an-te fa - ci - em fri-go-ris e - ius, fri-go-ris e - ius, fri-go-ris e - ius quis sus - ti -

an - te fa - ci - em fri-go-ris e - ius, fri-go-ris e - ius quis sus - ti - ne -

an - te fa - ci - em fri - go - ris e - ius quis

las

las

las

las

5<sup>b</sup> 7<sup>b</sup> 7<sup>b</sup> 6

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ne - bit an - te fa - ci - em fri - go - ris e - ius quis sus - ti - ne - bit?

bit an - te fa - ci - em fri - go - ris e - ius quis sus - ti - ne - bit?

sus - ti - ne bit?

Em - mit - tet ver - bum su - um et li - que -

Em - mit - tet ver - bum su - um et li - que -

Em - mit - tet ver - bum su - um et li - que -

Em - mit - tet ver - bum su - um et li - que -

5 3 5 6 7 6# 6 6 3#

fla - vit spi - ri-tus e - ius et flu - ent a -

fla - vit spi - ri-tus e - ius et flu - ent a -

fla - vit spi - ri-tus e - ius et flu - ent a -

fa - ci - et e - a fla - vit spi - ri - tis e - ius

fa - ci - et e - a fla - vit spi - ri - tis e - ius

fa - ci - et e - a fla - vit spi - ri - tis e - ius

fa - ci - et e - a fla - vit spi - ri - tis e - ius

7 6 6 6 7 6#

que Qui a - nun - ti - at ver - bum su - um Ja - cob, ver - bum

que Qui a - nun - ti - at ver - bum su - um Ja - cob, ver - bum

que Qui a - nun - ti - at ver - bum su - um Ja - cob, ver - bum

Qui ad - nun - ti - at ver - bum su - um Ja - cob ver - bum su - um

Qui ad - nun - ti - at ver - bum su - um Ja - cob ver - bum su - um

Qui ad - nun - ti - at ver - bum su - um Ja - cob ver - bum su - um

Qui ad - nun - ti - at ver - bum su - um Ja - cob ver - bum su - um

3# 3# 6 6 6

su - um Ja - cob

su - um Ja - cob ju - st - ti - as et ju - di - ci - a su - a Is - ra - el, et ju di - ci - a

su - um Ja - cob ju - sti - ti - as, et ju - di - ci - a su - a Is - ra - el, Is - ra - el, et ju di - ci - a

Ja - cob.

Ja - cob.

Ja - cob.

Ja - cob.

5/4 3 6 3b 7

non fe - cit ta - li-ter om-ni na - ti - o - ni

su - a Is - ra - el. non fe - cit ta - li-ter om-ni na - ti - o - ni

su-a Is - ra - el. non fe - cit ta - li-ter om-ni na - ti - o - ni

Non fe - cit ta - li-ter om-ni na - ti - o - ni om-ni na - ti -

Non fe - cit ta - li-ter om-ni na - ti - o - ni om-ni na - ti -

Non fe - cit ta - li - ter om - ni

Non fe - cit ta - li-ter om-ni na - ti - o - ni om-ni na - ti -

5 3 6 6 6 6 4 6



om-ni na-ti-o - ni et ju-di-ci-a su-a non ma-ni-fe-sta-vit e - is.

om-ni na-ti-o - ni non ma-ni-fe-sta-vit e - is.

om-ni na-ti-o - ni et ju-di-ci-a su-a non ma-ni-fe-sta-vit e - is.

o - ni et ju-di-ci-a su-a non ma

o - ni et ju-di-ci-a su-a non ma

na - ti - o - ni et ju - di - di - a

o - ni et ju-di-ci-a su-a non ma

7

7

7



e - is. Go - ri - a

e - is. Go - ri - a Pa - tri et

e - is. Glo - ri - a Pa - tri et Fi - li - o,

ta - vit e - is, e - is.

ta - vit e - is, e - is.

e - - - is.

ta - vit e - is, e - is.

7 6 3<sub>b</sub>

Pa - tri et Fi - li - o si-cut

Fi - li - o, et Fi - li - o

Glo - ri - a Pa - tri et Fi - li - o si-cut

et sp - ri - tu - i san - - - - cto

et sp - ri - tu - i san - - - - cto.

et sp - ri - tu - i san - - - - cto.

et sp - ri - tu - i san - - - - cto.

6 5 6 7 6# 4 3#

e - rat in\_\_ prin - ci - pi-o\_\_ et\_\_ nunc et sem - per, si-cut e - rat in\_\_ prin - ci - pi-o\_\_ et\_\_

e - rat in\_\_ prin - ci - pi-o\_\_ et\_\_ nunc et sem - per, si-cut e - rat in\_\_ prin - ci - pi-o\_\_ et\_\_

nunc et sem - per, et in sae - cu - la sae - cu - lo - rum a - men et in sae - cu

et in sae - cu - la sae - cu - lo - rum

nunc et sem - per, et in sae - cu - la sae - cu - lo - rum a - men et in sae - cu

et in sae - cu - la sae - cu - lo - rum a - men et in

et in sae - cu - la sae - cu - lo - rum a - men et in

et in sae - cu - la sae - cu - lo - rum a - men et in

et in sae - cu - la sae - cu - lo - rum a - men et in

6  
4

6

6

la sae - cu - lo - rum a - men sae - cu - lo - rum a -  
a - - - - - men,  
la sae - cu - lo - rum a - men sae - cu - lo - rum a -  
sae - cu - la sae - cu - lo - rum a - men  
sae - cu - la sae - cu - lo - rum a - men  
sae - cu - la sae - cu - lo - rum a - men  
sae - cu - la sae - cu - lo - rum a - men

6 5 3b

men sae - cu - lo - rum a - men, a - men.

a - men, a - men.

men sae - cu - lo - rum a - men, a - men, a - men.

sae - cu - lo - rum a - men a - men, a - men.

sae - cu - lo - rum a - men a - men, a - men.

sae - cu - lo - rum a - men a - men, a - men.

sae - cu - lo - rum a - men a - men, a - men.

3# 6 6 6 3b 5 3# 3b



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APPENDIX A  
TRANSLATIONS

Magnificat (Luke 1:46–55)

*Magnificat anima mea Dominum.  
Et exultavit spiritus meus: in Deo salutari meo.  
Quia respexit humilitatem ancillae suae:  
ecce enim ex hoc beatam me dicent omnes generationes.  
Quia fecit mihi magna, qui potens est:  
et sanctum nomen eius.  
Et misericordia eius, a progenie et progenies:  
timentibus eum.  
Fecit potentiam in brachio suo:  
dispersit superbos mente cordis sui.  
Deposuit potentes de sede:  
et exaltavit humiles.  
Esurientes implevit bonis:  
et divites dimisit inanes.  
Suscepit Israel puerum suum:  
recordatus misericordiae suae.  
Sicut locutus est ad patres nostros:  
Abraham, et semini eius in saecula.*

My soul doth magnify the Lord,  
And my spirit hath rejoiced in God my Savior.  
For he hath regarded the low estate of his handmaiden:  
For behold, from henceforth all generations shall call me blessed.  
For he that is mighty hath done to me great things;  
And holy is his name.  
And his mercy is on them that fear him from generation to generation.  
He hath showed strength with his arm;  
He hath scattered the proud in the imagination of their hearts.  
He hath put down the mighty from their seats,  
And exalted them of low degree.  
He hath filled the hungry with good things;  
And the rich he hath sent empty away.  
He hath helped his servant Israel,  
In remembrance of his mercy;  
As he spake to our fathers,  
To Abraham, and to his seed forever.

Credidi (Psalm 116: 10–12, 16–19) [Psalm 115 in the Vulgate]

*Credidi, propter quod locutus sum;  
Ego autem humiliatus sum nimis.  
Ego dixi in excessu meo: Omnis homo mendax.  
Quid retribuam Domino pro omnibus quae retribuit mihi?  
O Domine, quia ego servus tuus; ego servus tuus,  
Et filius ancillae tuae.  
Dirupisti vincula mea:  
Tibi sacrificabo hostiam laudis, et nomen Domini invocabo.  
Vota mea Domino reddam in conspectu omnis populi ejus;  
In atriis domus Domini, in medio tui, Jerusalem.*

I believed, therefore have I spoken:  
I was greatly afflicted.  
I said in my haste, all men are liars.  
What shall I render unto the Lord for all his benefits toward me?  
O Lord, truly I am thy servant, I am thy servant  
And the son of thine handmaid:  
Thou hast loosened my bonds.  
I will offer to thee the sacrifice of thanksgiving, and will call upon the name of the Lord.  
I will pay my vows unto the Lord now in the presence of all his people.  
In the courts of the Lord's house, in the midst of thee, O Jerusalem.

Laetatus (Psalm 122) [121 Vulgate]

*Laetatus sum in his quae dicta sunt mihi:  
In domum Domini ibimus.  
Stantes erant pedes nostri, in atriis tuis, Jerusalem.  
Jerusalem, quae aedificatur ut civitas,  
Cujus participatio ejus in idipsum.  
Illuc enim ascenderunt tribus, tribus Domini:  
Testimonium Israel, ad confitendum nomini Domini.  
Quia illic sederunt sedes in iudicio,  
Sedes super domum David.  
Rogate quae ad pacem sunt Jerusalem,  
Et abundantia diligentibus te.  
Fiat pax in virtute tua,  
Et abundantia in turribus tuis.  
Propter fratres meos et proximos meos,  
Loquebar pacem de te.  
Propter domum Domini Dei nostri,  
Quaesivi bona tibi.*

I was glad When they said unto me  
Let us go into the house of the Lord.  
Our feet shall stand within thy gates, O Jerusalem.  
Jerusalem is builded as a city  
That is compact together:  
Whither the tribes go up, the tribes of the Lord  
Unto the testimony of Israel, to give thanks unto the name of the Lord.  
For there are set thrones of judgment,  
The thrones of the house of David.  
Pray for the peace of Jerusalem:  
They shall prosper that love thee.  
Peace be within thy walls,  
And prosperity within thy palaces.  
For my brethren and companions' sakes,  
I will now say, Peace be within thee.  
Because of the house of the Lord our God  
I will seek thy good.



Lauda (Psalm 147)

*Lauda Jerusalem Dominum cane Deum tuum Sion  
Quia confortavit vectes portarum tuarum benedixit filiis tuis in medio tui  
Qui posuit terminum tuum pacem adipe frumenti saturavit te  
Qui emittit eloquium suum terrae velociter curret verbum eius  
Qui dat nivem quasi lanam pruinas quasi cinerem spargit  
Proicit glaciem suam quasi buccellas ante faciem frigoris eius quis stabit  
Mittet verbum suum et solvet illa spirabit spiritu suo  
et fluent aquae  
Qui adnuntiat verbum suum Jacob praecepta sua et judicia sua Israel  
Non fecit similiter omni genti et judicia eius non cognoscent alleluia.*

Praise the Lord, O Jerusalem; praise thy God, O Zion.  
For he hath strengthened the bars of thy gates; he hath blessed thy children within thee.  
He maketh peace in thy borders, and filleth thee with the finest of the wheat.  
He sendeth forth his commandment upon earth: his word runneth very swiftly.  
He giveth snow like wool: he scattereth the hoarfrost like ashes.  
He casteth forth his ice like morsels: who can stand before his cold?  
He sendeth out his word, and melteth them: he causeth his wind to blow,  
and the waters flow.  
He sheweth his word unto Jacob, his statutes and his judgments unto Israel.  
He hath not dealt so with any nation: and as for his judgments, they have not known  
them. Praise ye the Lord.

APPENDIX B  
EMENDATIONS

Regarding emendations, very few have been necessary. In the cases where a note was in question, it was usually arguable as to its location on a given line or space, and the harmonic context settled the question. Changes in the score have been enclosed in parentheses.

### Magnificat

1. Bar 27, beat 1, choir I, alto: F changed to an F# (maintains harmony from previous bar)
2. Bar 123, beat 4, choir I, alto: B changed to a C# (maintains harmony – all other notes of the chord do not change; chord appears to be repeated)

### Credidi

1. Bar 23, beats 1 and 2, choir II, all parts: This chord (the chord of resolution) was entirely omitted, including the last half of the word “mihi.” I have supplied the missing syllable and a logical chord to complete the cadence.
2. Bar 89, beats 1 and 2, choir I, alto: C changed to a C# to match harmony indicated by figured bass

### Laetatus

1. Bar 121, beat 4, organ: F# changed to an F natural, to accord with the tenor of choir I, which has a clear flat (flatted from the previous F# in the bar) in the manuscript.

### Lauda

1. Bar 131, beat 1, choir I, tenor: C changed to C# (the music in this bar is otherwise identical to the previous bar, which has C#)

APPENDIX C

GIL PÉREZ'S COMPOSITIONS AT SEGORBE AS CATALOGUED BY JOSÉ

CLIMENT

I reproduce here Climent's catalog of Gil Pérez's oeuvre as presented in *Fondos*, in my English translation except for the titles. Caveat emptor: the works of the later José Gil, which ostensibly number some thirty, are mixed in with those of Gil Pérez, and are thus impossible to distinguish from those of the earlier composer (the later dates of some of the parts suggest the likelihood of Gil as the composer). Of course works dated within the tenure of Gil Pérez are clearly his. The works are listed with Climent's entry numbers, and in alphabetical order, with some separation of genres: masses are grouped together at the beginning, followed by general works, followed in turn by villancicos. The archive file number appears at the end of each entry. This portion of the catalog is reproduced by kind permission of the author.

888. "Mass for ten voices and duet," A major, AT-SATB-SATB. Ten parts from 1742. 11/5

889. "Mass for nine voices on Pange Lingua." Only two soprano parts from choir III. Year 1738. 11/4

890. "Mass in B flat for three voices and figured bass." Score in autograph collection. 10/1

891. "Mass in D major for six voices," AT-SATB, figured bass for organ and two other instruments. Nine parts from 1760. Missing Soprano of choir II. 11/2

892. "Mass in D major for five voices," two violins, two flutes, two horns in D, two oboes and figured bass accompaniment for organ. Eighteen parts; for voices only the Bass of choir II exists. Flutes and violins are in C. 11/1

893. "Mass in F major for four voices," SATB, two violins, two horns and accompaniment. Score and nine parts from 1750. Does not include Benedictus. 11/1B

894. "Requiem Mass for eight voices." Extant parts are only the bass part, first horn, and first violin. 11/3

895. "Aleph. Ego vir videns." Lamentation for Good Friday for soprano solo, oboe, and figured bass accompaniment. Three parts. 7/32

896. "Aleph. Quomodo obscuratum est aurum." Second Lamentation for Friday, for soprano duo and figured bass accompaniment. Three parts. 7/18. (Score in collection 7/19)
897. "Aleph. Quomodo obscuratum est aurum." Second Lamentation for Saturday, for tenor and soprano duet, two violins, two oboes, and accompaniment. Two parts for soprano and score from 1748. 7/31
898. "Aleph. Quomodo obscuratum est aurum." Second Lamentation for Saturday for alto and tenor duet, with figured bass accompaniment. Score and three parts from 1760. 11/12
899. "Angelus Domini." "Motet to the Patriarch Saint Joseph." For eight voices SSAT-SATB. Ten parts from 1746 and score much more recent. 11/28B
900. "Aspice Domine." "Motet for Miserere." For seven voices, oboe and figured bass accompaniment. Four parts from 1749. Only parts for SAT. 11/28
901. "Beatus Rochus." "Motet to San Roque" for seven voices SAT-SATB and figured bass accompaniment for organ. Nine parts from 1759. One part reads, "by agreement of the chapter 17 August of 1773, it is demanded to remove this motet from the active repertoire; it is no longer to be sung." 11/18
902. "Beatus Vir." Psalm "segundillo" for six voices ST-SATB and two equal figured bass accompaniments. Nine parts from 1739. 7/11
903. "Beatus Vir." Psalm in G minor for twelve voices SSAT-SATB-SATB and figured bass accompaniment for organ. Thirteen parts from 1791. 10/25
904. "Beatus Vir." Psalm in G minor for seven voices SAT-SATB, two violins, and two equal accompaniments, one for bassoon and the other figured bass. Eleven parts from 1752. 14/2
905. "Credidi." Psalm on tone 6 for eight voices SSAT-SATB and accompaniment. Eight parts from 1737. Missing the bass part of choir I. Complete score (borrador) in the collection. 10/11 and 10
906. "Credidi." Psalm on tone 3 for seven voices SAT-SATB, two violins, bassoon and figured bass accompaniment. Eleven parts from 1752. 7/14
907. "Credidi." Psalm in A minor for seven voices and accompaniment. Only a fragment of the accompaniment extant, from 1759. 10/29

908. "Credidi." Psalm in D major for six voices plus duet SA-SATB, and organ accompaniment. Score in collection. Eleven parts. 10/1
909. "Credidi." Psalm for soprano solo, two violins, two horns, and figured bass accompaniment for harp and bassoon, the two equal. Eight parts from 1747. 14/3
910. "Cum invocarem." Psalm in D major for five voices S-SATB and figured bass accompaniment. Score and six parts. 11/6.
911. "Cum invocarem, D major; Qui habitat, G minor; Nunc dimitis, Tone 3." All for eight voices SSAT-SATB and figured bass accompaniment. Eight parts from 1736. Missing tenor part from choir II. 14/4
912. "De lamentatione ... Cogitavit Dominus." First Lamentation for festival VI in Parasceve for seven voices SAT-SATB, two violins and figured bass accompaniment. Twelve parts fom 1753. Missing part for second violin. 7/25
913. "Dixit Dominus." Psalm on tone 1, "punto alto," for six voices ST-SATB and accompaniment. Five parts from 1739. Incomplete. 11/31
914. "Dixit Dominus." Psalm on tone 8 for seven voices SAT-SATB, two violins and three accompaniment parts: bassoon, organ, and another. Twelve parts from 1751. 10/7
915. "Dixit Dominus." Psalm in D major for eight voices SSAT-SATB and figured bass accompaniment. Ten parts. 11/8
916. "Dixit Dominus, Tone 7; Beatus vir, Tone 8; Laudate; Tone 5." Three vespers psalms for seven voices SAT-SATB ad figured bass accompaniment. Nine parts from 1758. Score in collection from 1757. 7/13
917. "Domine ad adjuvandum." Verse for six voices ST-SATB and two equal figured bass accompaniments, one for organ. Twelve parts from 1740. Score in collection 10/1. 7/38
918. "Hodie sacra et animata." "Motet for the Assumption of Mary" for seven voices SAT-SATB, two violins and figured bass accompaniment for organ and another instrument. Score and twelve parts from 1751. 7/16
919. "Hodie sacra et animata." "Motet for the Assumption of the Virgin" for twelve voices SSAT-SATB-SATB and figured bass accompaniment. Score from 1746 and thirteen parts. 7/40
920. "Incipit lamentatio ... Quomodo sedet." First Lamentation for Festival V, for eight voices SSAT-SATB, two violins, horn, and figured bass accompaniment. Score and two parts of the accompaniment from 1751. 7/12

921. "Incipit lamentatio ... Recordare Domine." Third Lamentation of Holy Saturday, for soprano solo, two violins and figured bass accompaniment. Four parts. 11/9
922. "Incipit lamentatio ... Recordare Domine." Third Lamentation of Holy Saturday for soprano solo and accompaniment. Two parts. 10/5
923. "Incipit lamentatio ... Recordare Domine." Third Lamentation of Holy Saturday for soprano solo and accompaniment. Score only, in collection. 7/19
924. "Incipit lamentatio ... Recordare Domine." Third Lamentation of Holy Saturday for soprano solo and accompaniment. Autograph score in collection. 10/1
925. "Incipit lamentatio ... Recordare Domine." Third Lamentation of Holy Saturday for tenor solo and accompaniment. Score in collection. Year 1739. 10/10
926. "Jod. Manum suam." Third Lamentation of Feast V for tenor solo, two violins and figured bass accompaniment. Score and four parts from 1753. 7/21
927. "Jod. Manum suam." Third Lamentation of Feast V for soprano and tenor duet, oboe, and accompaniment. Score and seven parts from 1757. 7/26
928. "Laetatus sum." Psalm in D major for seven voices and accompaniment. Only two parts of the accompaniment exist, plus the alto part of choir I. Year 1759. 10/23
929. "Laetatus sum." Psalm in E minor for seven voices SAT-SATB, two violins and figured bass accompaniment, plus another equal instrument. Eleven parts from 1751. 14/1
930. "Laetatus sum." Psalm on tone 7 for six voices and duet SA-SATB and figured bass accompaniment. Seven parts. The score is in collection 10/1; it is an autograph with the composer's signature. 10/1B
931. "Laetatus sum." Psalm in D minor for eight voices SSAT-SATB and figured bass accompaniment. Score in collection. 10/10
932. "Laetatus sum." Psalm on tone 4 for seven voices SAT-SATB and accompaniment for organ and another instrument. Thirteen parts from 1745. 7/39
933. "Lamed. Matribus suis." Second Lamentation of Feast VI in Parasceve for tenor solo, two horns, and figured bass. Score in autograph collection, signed by the composer. 10/1
934. "Lamed. Matribus suis." Second Lamentation of Feast VI in Parasceve for tenor solo, two violins, and figured bass. Four parts, missing the accompaniment. 11/10



935. "Lamed. Matribus suis." Second Lamentation of Feast VI in Parasceve for tenor solo, two violins, and figured bass. Score only. 10/26
936. "Lamed. Matribus suis." Second Lamentation of Feast VI in Parasceve for tenor solo, and figured bass. Score in collection. Year 1745. 7/22
937. "Lauda." Psalm in B flat for six voices SA-SATB and figured bass for organ and another instrument. Eleven parts from 1745. 11/32
938. "Lauda." Psalm in A minor for seven voices SAT-SATB and figured bass accompaniment. Nine parts from 1759. 11/30
939. "Lauda." Psalm on tone 6 for six voices ST-SATB and organ accompaniment with trumpet. Seven parts from 1740. 7/10
940. "Lauda." Psalm in D major for six voices ST-SATB, two trumpets and figured bass accompaniment. Autograph score in collection. 10/1
941. "Lauda." Psalm in C major for eight voices SSAT-SATB and accompaniment. Score in collection. 10/10
942. "Laudate." Psalm in D major for ten voices SST-SAT-SATB, two violins, trumpets and accompaniment. Score from 1734. 10/9
943. "Laudate." Psalm on tone 3 for eight voices SSAT-SATB and accompaniment. Eleven parts. 10/24
944. "Laudate." Psalm in A minor for seven voices SAT-SATB and figured bass accompaniment in triplicate. Ten parts from 1758. 7/34
945. "Laudate." Psalm on tone 8 for six voices AT-SATB and organ accompaniment with trumpets. Score and eight parts from 1745. 7/36, 7/37
946. "Laudate." Psalm for five voices T-SATB and figured bass accompaniment. Composed for the exams of Doma in 1752. 7/28
947. [the subject of this research paper] "Magnificat on tone 1; Credidi on tone 2; Laetatus sum on tone 6; Lauda on tone 3." Canticle and psalms for seven voices SAT-SATB and figured bass accompaniment. Score from 1759. 7/33
948. "Magnificat." Canticle on tone 8 for eight voices SSAT-SATB and figured bass for organ and other instrument. Score and thirteen parts from 1745. 7/35
949. "Magnificat." Canticle on tone 5 for eight voices SSAT-SATB, two violins and two accompanying instruments. Twelve parts from 1749. 10/21

950. "Magnificat." Canticle on tone 5 for six voices and accompaniment. Seven incomplete parts from 1739. 10/22
951. "Magnificat." Canticle on tone 8 for ten voices SS-SATB-SATB, two violins and accompaniment for organ and another instrument. Fourteen parts from 1734. 11/27
952. "Magnificat." Canticle on tone 1 for seven voices SAT-SATB, two violins, bassoon, and figured bass accompaniment. Eleven parts from 1752. 10/6
953. "Magnificat." Canticle on tone 1 for seven voices and accompaniment. Only the accompaniment part from 1759. 11/29
954. "Miserere." Psalm in F major for twelve voices SSAT-SATB-SATB and figured bass accompaniment. Score from 1742, incomplete. 7/30
955. "Miserere." Psalm in D major for eight voices SSAT-SATB, two violins, two horns and figured bass accompaniment. Score and ten parts from 1749. Verses not equal. 7/17
956. "Miserere." Psalm in F major for ten voices SAT-SAT-SATB, bassoon, and figured bass accompaniment. Score and twelve parts from 1746 in the collection. Verses not equal. 7/19
957. "Miserere." Psalm in C major for eight voices SSAT-SATB, two violins, two horns and figured bass accompaniment for keyboard. Score and ten parts from 1749. Verses non equal. 7/24
958. "Miserere." Psalm in D major for five voices S-SATB, oboe, harp, and bassoon. Eight parts from 1748. Verses not equal. 10/8
959. "Nunc dimitis." Canticle on tone 3 for six voices SS-SATB and figured bass accompaniment. Missing alto and tenor parts; five extant parts. 10/27
960. "O nimis felix." "Motet to the Patriarch San Joaquín" for eight voices SSAT-SATB and figured bass accompaniment. Nine parts from 1755, and score. 7/9
961. "O vere Deus." Motet and Litany "for the procession of prayers outside the church regarding the drought" for four voices SATB. Four parts from 1749. 7/29
962. "Qui habitat." Psalm in B flat minor for five voices A-SATB and accompaniment. Six parts from 1748, and score from a later date. 11/7
963. "Sacerdos et pontifex." Motet for the consecration of bishop Ferrer in eight voices SSAT-SATB, two violins, bass and figured bass accompaniment. Score and twelve parts. 7/27

964. "Salve, Regina." Marian antiphon for eight voices SSAT-SATB and accompaniment. Autographed scored, signed by the author, in collection. 10/10
965. "Summi Regis cor." "Hymn to the Heart of Jesus" for four voices SATB, two violins, two horns, and figured bass accompaniment. Score only from 1750. 7/7
966. "Usquequo lugebit terra." "Motet for Five Voices on Miserere." S-SATB, oboe, and figured bass accompaniment for harp and bassoon. Eight parts from 1748. 7/8
967. "Vau. Et egressus est." Second Lamentation of Feast V for alto duet AA, two violins and figured bass accompaniment. Score only from 1753. 7/20
968. "Vau. Et egressus est." Second Lamentation of Feast V for tenor and alto duet and accompaniment. Score from 1745 in collection. 7/22
969. "Vau. Et egressus est." Second Lamentation of Feast V for tenor solo, two violins, and accompaniment. Score only. 7/41
970. "Vau. Et egressus est." Lamentation for Feast V for tenor and alto duet, two violins or oboes, and accompaniment. Autograph score and five parts written in Valencia in March of 1744. 7/23
971. "Veni Sancte Spiritus." "Sequence for Pentecost" for eight voices SSAT-SATB and figured bass accompaniment. Score and six parts from 1760. 7/15
972. "Victimae Paschali laudes." Sequence for eight voices SSAT-SATB and figured bass accompaniment. Nine parts from 1749 and later score. 10/31
973. "A buscar la prenda." "Villancico al Santísimo Sacramento" for eight voices SSAT-SATB and accompaniment. Recitative and aria for tenor solo. Score and eleven parts from 1757. 9/9
974. "A buscar va la esposa." "Villancico que se ha de cantar en la entrada del Ilmo. Y Rvdmo. Sr. Obispo D. Pedro Fernández de Velarde" for six voices AT-SATB, two violins, two horns and figured bass accompaniment. Recitative and aria for alto and tenor. Score only from 1751. 6/19
975. "Admírense los cielos." "Villancico a Santo Tomás de Aquino" for eight voices SSAT-SATB, two oboes, and figured bass accompaniment. Recitative and aria for alto; introduction for four voices. Eleven parts from 1744. 10/3

976. "A gobernar la nave de nuestra iglesia." "Villancico para la entrada del Ilmo. Y Rvdmo. Sr. Don Pedro Fernández" for seven voices SAT-SATB, two violins, two horns, and figured bass accompaniment. Recitative and aria for soprano. Score and thirteen parts from 1751. 9/23

977. "¡Ah! De esa bárbara estancia." "Villancico a la beatificación de Fray José Leonisa" for eight voices SSAT-SATB and accompaniment. Score in collection from 1737. 10/10

978. "¡Ah! De esa bárbara estancia." "Villancico para la canonización de San José de Leonisa" for five voices, S-SATB, two violins, horns, and accompaniment. Score and seven parts from 1744. Recitative and aria for alto. 9/20

979. "¡Ah! de la escuadra celeste." "Villancico al Stmo. Sacramento" for six voices AT-SATB and accompaniment. Score from 1759, in collection. 10/13

980. "¡Ah! de la suprema cumbre de Siòn." "Villancico para la Kalenda al Nacimiento de Ntro. Señor Jesucristo" for eight voices SATB-SATB, two violins, bassoon, and organ accompaniment, with trumpets. Introduction for solo tenor and duet. Score and thirteen parts from 1753. 6/1

981. "¡Ah! del cielo." "Villancico al Nacimiento" for eight voices. Only accompaniment part extant, from 1735. 11/20B

982. "¡Ah! del humano ser." "Villancico at Stmo. Sacramento del Altar" for six voices ST-SATB, two violins, two horns, bassoon, and figured bass accompaniment. Score and nine parts from 1747. 7/5

983. "¡Ah! del Olimpio." "Villancico al Corazón de Jesús" for eight voices SSAT-SATB, two violins, and accompaniment. Recitative and aria for tenor and alto. Score only from 1745. 9/16

984. "¡Ah! del Oreb glorioso." "Villancico at Stmo. Sacramento" for ten voices SA-SATB-SATB and figured bass accompaniment. Recitative for tenor and aria for nine voices. Also contains another aria for soprano and tenor duet. Score and eleven parts. 6/32

985. "¡Ah! moradores de Belén." "Villancico de Kalenda" with violins and horns. Only a fragment of second soprano part from choir I, and accompaniment. Year 1747. 11/23

986. "A la batalla mayor." "Villancico al Santísimo Sacramento" for eight voices SSAT-SATB and accompaniment. Nine parts. 11/26

987. "A la conquista del mundo." "Villancico" for a 8 voices SSAT-SATB, two violins, trumpet, and accompaniment. Twelve parts. 10/17

988. "Albricias cautivos." "Villancico a la Virgen de la Merced" for eight voices SSAT-SATB and figured bass accompaniment. Score and nine parts from 1756. 9/2
989. "Al convite del rey de la gloria." "Villancico al Santísimo Santo" for six voices SS-SATB, two violins, two horns, and accompaniment. Ten parts from 1797. Missing trumpet 2 part. 6/18
990. "Alienta corazón." "Aria sola y a 8 al Santísimo Sacramento" SSAT-SATB, two violins and figured bass accompaniment. Score only from 1753. 6/12
991. "Al prodigio de orbes." "Villancico a San Joaquín" for eight voices SSAT-SATB and figured bass accompaniment. Score and ten parts from 1756. 7/4
992. "Al son de los instrumentos." "Villancico al Nacimiento de Ntro. Señor" for eight voices SSAT-SATB, oboe, and accompaniment. Score and eleven parts from 1757. 9/7
993. "Alta señora, reina del cielo." "Villancico al Nacimiento" for six voices SS-SATB, two violins, oboe, two horns, and organ and bass accompaniment. Recitative and aria for soprano. Fourteen parts from 1798. 6/3
994. "Amado Dios." "Villancico al Santísimo Sacramento" for 5 (?) voices SSATB, with violins and horns. It must be incomplete, because the papers say "coplas." Nine parts. 11/25
995. "Angélicas escuadras." "Villancico a San Martín" for eight voices SSAT-SATB and figured bass accompaniment. Recitative and aria in duet for soprano and tenor. Score and five parts from 1754. 9/12
996. "Anunciados los pastores." "Villancico Segundo y Primero de la Noche, al Nacimiento" for nine voices SSATB-SATB, two violins, two horns, organ accompaniment fully realized, plus another instrument. Fourteen parts from 1797. 6/5
997. "Aquella hermosa hechura." "Villancico de Kalenda al nacimiento de Ntro. St. Jesu Cristo" for eight voices SSAT-SATB, two violins, bassoon and figured bass accompaniment. Recitative and aria for soprano. Score and fourteen parts from 1760. 6/31
998. "Arma contra el mundo." "Villancico a San Ignacio de Loyola" for eight voices SSAT-SATB and figured bass accompaniment. Score from 1746. 11/24
999. "Astros brillantes." "Villancico al Santísimo" for eight voices SSAT-SATB, two violins, two horns, and figured bass accompaniment. Recitative and aria for soprano. Score and fifteen parts from 1750. 11/13

1000. “A un nuevo sol del mundo.” “Villancico a la entrada del obispo Cuartero” for five voices S-SATB and harp accompaniment. Recitative and aria for soprano. Seven parts from 1749. 9/5

1001. “A ver al Dios Niño vienen.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for nine voices ST-SAT-SATB, oboe, and accompaniment. Score and eleven parts from 1758. 10/16

1002. “¡Ay! Dios, qué dulce banquete.” “Villancico al Santísimo Sacramento” for six voices SS-SATB, two violins, two horns, and accompaniment. Recitative and aria for soprano. Eleven parts from 1798. 11/26

1003. “¡Ay! Jesús, dulce dueño.” Recitative and aria for tenor with violins, “al Santísimo Sacramento,” and figured bass accompaniment. Five parts. 11/18B

1004. “Cándidas aves que el viento cruzáis.” “Villancico al Santísimo Sacramento” for five voices S-SATB, two violins, two horns, bassoon, and figured bass for harp. Score and fourteen parts. 9/15

1005. “Celebren las glorias.” “Villancico a Santa Teresa de Jesús” for seven voices SAT-SATB and figured bass accompaniment. Recitative and aria for tenor. Score and nine parts from 1755. 9/19

1006. “Celestes paraninfos.” “Villancico para el recibimiento de D. Francisco Cuartero” for eight voices SSAT-SATB, two violins, two horns, oboe, and figured bass accompaniment. Recitative and aria for alto. Score and fifteen parts from 1749. Also used for the entrance of Fray Blas Roldán. 10/18

1007. “Ciudad santa de Sión.” “Villancico al Santísimo Sacramento” for eight voices SSAT-SATB, two violins, horn, and figured bass accompaniment. Recitative and aria for alto. Introduction for four voices. Contains interlaced fragments of the “Lauda Sion.” Score and thirteen parts. 10/12

1008. “Con apariencias de paz.” “Villancico al Santísimo Sacramento” for four and eight voices SSAT-SATB, two violins, and figured bass accompaniment. Introduction for four voices. Score and eight parts from 1753. 6/20

1009. “Con júbilos alegres.” “Duo de alto y tenor a San Joaquín” [duet for alto and tenor], and figured bass accompaniment. Three parts from 1742. 10/30

1010. “Consagremos nuestro campo.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for eight voices SSAT-SATB, two violins, two horns, oboe, organ obbligato accompaniment, and other instrument. Seventeen parts from 1796. 9/8

1011. “Corred, mortales.” “Villancico a la canonización de San Juan Francisco Regis” for eight voices SSAT-SATB, and accompaniment. Nine parts from 1738. 6/2

1012. “Cuatro poetas podridos.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for eight voices SSAT-SATB, oboe, trumpets, and figured bass accompaniment. Coplas [stanzas] for solo tenor. Score and eight parts from 1755. 7/3

1013. “De Belén en las montañas.” “Villancico al Nacimiento” for nine voices SSATB-SATB, two violins, two horns – accompaniment must be missing. Recitative and aria for alto. Thirteen parts. 6/13

1014. “Deja el llanto, Niño mio.” “Villancico al Nacimiento de Jesús” for seven voices SAT-SATB, two violins, two horns, bassoon, and figured bass accompaniment for harp. Score and fourteen parts from 1751. 9/18

1015. “Del centro de la tierra.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for eight voices SSAT-SATB, oboe, and figured bass accompaniment. Introduction for four voices. Twelve parts from 1754. 10/2

1016. “De los amores más finos.” “Aria al Santísimo Sacramento” duet for two sopranos with accompaniment. Three parts from 1757. Also includes recitative, although this is not indicated in the title. 6/24

1017. “De Palestina el espacio es el centro.” “Villancico a San Joaquín” for four voices SSAT, and accompaniment. Aria for alto. Score and seven parts from 1745. 6/8

1018. “De pan los accidentes.” “Villancico al Santísimo Sacramento” for six voices AT-SATB, two violins, two horns, and accompaniment. Ten parts from 1801. Besides the verses, contains a rondo. Violin I part is missing. 7/2

1019. “Desde el seno de los justos.” “Villancico de Kalenda al Nacimiento de Ntro. Sr. Jesucristo” for eight voices, two oboes, and accompaniment. Only two parts, soprano and accompaniment, from 1758. Aria for soprano. 11/25bis

1020. “Despierten ya los mortales.” “Villancico al Nacimiento” for six voices ST-SATB, oboe, trumpets, and figured bass accompaniment. Score and three parts from 1755. 6/26

1021. “Divino, eterno piloto.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for eight voices SATB-SATB, two violins, two horns, oboe, and accompaniment. Eleven parts from 1794. Missing soprano, alto, and tenor parts from choir I. 10/15

1022. “Dónde estás, dueño querido.” “Aria al Stmo. Sacramento” duet for soprano and alto, with two violins, and figured bass accompaniment. Score only, in collection from 1744. 10/14

1023. “Dos preciados de latinos.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for six voices TT-SATB, two violins, and organ accompaniment, with trumpets, written in all their voices. Introduction for three voices. Score and nine parts. 6/15

1024. “Dos vejece.” “Villancico al Nacimiento de Jesús” for eight voices SSAT-SATB, two violins, bassoon, and figured bass accompaniment. Thirteen parts from 1750. 11/22

1025. “Duro cuchillo de Inés.” “Villancico para la profesión de la M. Inés de San José” for six voices ST-SATB, two violins, and figured bass accompaniment. Introduction for soprano and tenor duet. Score from 1752. 6/10

1026. “¡Ea!, vaya de fiesta.” “Villancico a la Preciosísima Sangre de Cristo” for seven voices SAT-SATB, two violins, two horns, and figured bass accompaniment. Recitative and aria for alto and tenor. Score and twelve parts from 1751. 11/15

1027. “El gran Dios de cielo y tierra.” “Villancico al Santísimo Sacramento” for five voices S-SATB, two violins, two horns, and accompaniment. Recitative and aria for tenor. Ten parts from 1798. 6/25

1028. “El mayor prodigio.” “Cuatro al Santísimo Sacramento” SSAT, two violins, two horns, bassoon, and figured bass accompaniment. Recitative and aria. Score and nine parts from 1751. 6/23

1029. “En el teatro del mundo.” “Villancico a San Vicente Ferrer” for four voices SSAT, two violins, two horns, and figured bass accompaniment. Recitative and aria for alto. Score and seven parts from 1750. 9/22

1030. “El la capaña del cielo.” “Villancico para la canonización de San Fidel, Mr.” for five voices S-SATB, two violins, two horns, and accompaniment. Score and ten parts from 1747. 9/26

1031. “Escuchad, pastorcillos.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for eight voices SSAT-SATB, violins, and trumpets. Only four parts from 1749. 11/19

1032. “Estrellas celestes.” “Villancico a San Ignacio de Loyola” for seven voices SAT-SATB, and figured bass accompaniment. Nine parts from 1761. 9/17

1033. “Felices mortales, venid.” “Villancico a Kalenda” for eight voices SSAT-SATB, oboe, trumpets, and figured bass accompaniment for organ. Score and seven parts from 1755. 6/28

1034. “Fino amante apasionado.” “Aria al Santísimo Sacramento” for alto and tenor duet, with figured bass accompaniment. Three parts from 1758. 9/10



1035. “Flores y frutos de abril.” “Villancico al Nacimiento de Ntro. Señor” for seven voices SAT-SATB, two violins, and accompaniment. Recitative and aria for tenor. Score and eleven parts from 1759. 9/3
1036. “Halló en la triste escuela de la muerte.” “Cantata al P. San Bruno” for solo tenor, two violins, and accompaniment. Score and three parts from 1751. 6/7
1037. “Hola, pastorcillos.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for nine voices SSATB-SATB, oboe, and accompaniment. Score and thirteen parts from 1758. 9/11
1038. “Hoy del cielo la grandeza.” “Villancico al Nacimiento de Jesús” for eight voices SSAT-SATB, two violins, and figured bass accompaniment. Recitative and aria for soprano. Score and eight parts from 1756. 11/17
1039. “Hoy la más blanca paloma.” “Villancico para la vuelta de la Virgen de la Cueva Santa” for six voices SS-SATB, two violins, two horns, and accompaniment. Nine parts from 1798. Missing soprano of choir II. 7/1
1040. “Inteligencias sublimes.” “Villancico al Santísimo Sacramento” for eight voices SSAT-SATB, and accompaniment. Ten parts. Score in collection. 10/13
1041. “Los pastores que ilustrados.” “Villancico al Nacimiento de Ntro. Redentor Jesús” for eight voices SSAT-SATB, two oboes, and accompaniment. Recitative and aria for duet of two sopranos. Score and ten parts from 1757. 6/6
1042. “Llegó pueblo feliz.” “Recitado y aria para la translación de iglesia del lugar de Navajas” for soprano duet, two violins, two horns, and accompaniment. Seven parts from 1794. 6/16
1043. “Llora mi amante Dios.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for six voices SA-SATB, two violins, two oboes, and accompaniment. Begins with a recitative. Score only from 1747. 11/14
1044. “Matutinas aves, despertad al sol.” “Villancico al Santísimo Sacramento” for eight voices SSAT-SATB, two violins, and accompaniment. Introduction for tenor solo. Score only from 1761. 6/9
1045. “Mundo infeliz que tienes en ti mismo.” “Villancico de Kalenda al Nacimiento de Jesucristo Ntro. Señor” for eight voices SSAT-SATB, oboe, and figured bass accompaniment. Recitative and aria for tenor. Score and twelve parts from 1757. 6/29
1046. “No preguntes alma mía.” “Villancico al Nacimiento de Cristo” for six voices SA-SATB, two violins, two horns, and figured bass for harp. Recitative and aria for duet of sopranos. Score and twelve parts. 6/33

1047. “¡Oh!, admirable sacramento.” “Tercio para reservar.” SAT and figured bass accompaniment. Four parts from 1751. 6/22
1048. “¡Oh!, amor.” Villancico for eight voices SSAT-SATB and accompaniment, Score only from 1755, in collection. 10/13
1049. “¡Oh!, Dios enamorado.” “Villancico al Santísimo Sacramento” for eight voices SSAT-SATB and figured bass accompaniment. Recitative and aria for soprano. Introduction for duet of sopranos. Eleven parts from 1756. 11/20
1050. “Oid, atended.” “Villancico al Santísimo Sacramento” for eight voices SSAT-SATB, and figured bass accompaniment. Score and ten parts from 1755. 6/11
1051. “Oigan, atiendan.” “Villancico a Sto. Tomás de Aquino” for eight voices SSAT-SATB, two oboes, and figured bass accompaniment. Score only from 1744. 11/23B
1052. “Pajarillo alegre.” “Aria de fagoto obligado [aria for bassoon obbligato], para la fiesta que consagra a María Santísima de la Cueva Santa la juventud de esta ciudad en el Colegio del gran P. S. Ignacio” for alto and tenor duet, and accompaniment. Four parts from 1745. 6/17
1053. “Pan digno arcano del amor.” “Cantata al Stmo. Sacramento” for tenor solo, two violins, and accompaniment. Score only, in collection, from 1744. 10/14
1054. “Para conceder favores.” “Villancico al Santísimo Sacramento” for eight voices SSAT-SATB, two violins, two horns, and figured bass accompaniment. Introduction, recitative, and aria for soprano. Score and ten parts from 1747. 7/6
1055. “Para dar luz inmortal.” “Gozos a la Concepción Purísima de la Virgen” for four voices SSAT, and figured bass accompaniment. Eight parts from 1740. 10/28
1056. “Para divertir al Niño.” “Villancico al Nacimiento de Jesús” for nine voices A-SSAT-SATB, oboe, trumpets, and accompaniment. Score and ten parts from 1755. 10/19
1057. “Para festejar al Niño.” “Villancico al Nacimiento de Jesús” for five voices T-SSAT, two violins, oboe, bassoon, and accompaniment. Ten parts from 1749. 9/1
1058. “Para festejar la noche.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for six voices TT-SATB, two violins, and accompaniment. Score only from 1747. 11/13
1059. “Para libertar al hombre.” “Villancico al Santísimo Sacramento” for five voices S-SATB, two violins, trumpets, and figured bass accompaniment. Score and twelve parts from 1754. 11/16

1060. “Pastores, ya vino Antón.” “Villancico al Nacimiento de Jesús” for seven voices T-SAT-SAB, two violins, and figured bass accompaniment. Score and seven parts from 1751. 9/21

1061. “Por la cristalina pira.” “Villancico a la Concepción sin mancha de la Virgen María” for eight voices SSAT-SATB and accompaniment. Recitative and aria for soprano. Score only from 1745. 9/14

1062. “Por una deuda en prisiones.” “Villancico de Kalenda al Nacimiento de Jesús” for eight voices SSAT-SATB, oboe, and figured bass accompaniment. Recitative and aria for soprano. Score and ten parts from 1756. 11/19B

1063. “Qué admiración.” “Villancico al Nacimiento de Ntro. Señor. Kalenda” for eight voices SSAT-SATB, two violins, oboe, and figured bass accompaniment. Recitative and aria for alto. Score and thirteen parts from 1759. 9/4

1064. “Qué alegre se muestra.” “Villancico a Santo Tomás de Aquino” for four voices SATB, two violins, and figured bass accompaniment. Introduction for alto and tenor duet. Recitative and aria for alto. Seven parts from 1742. 10/4

1065. “Qué duplicada armonía.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for eight voices SSAT-SATB, two violins, two oboes, two horns, and accompaniment for organ and another instrument. Recitative and aria for tenor. Seventeen parts from 1793. 9/6

1066. “Qué suspension, qué asombro.” “Villancico de Kalenda para la del Nacimiento.” Only the figured bass accompaniment part extant, from 1750. 11/22B

1067. “Rebelde principado.” “Villancico para la Kalenda” for eight voices SSAT-SATB, two violins, two horns, and figured bass accompaniment. Introduction and solo aria for soprano and alto. Score and fifteen parts from 1746. 6/14

1068. “Un astrólogo, un músico, y un poeta.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for seven voices SAT-SATB, two violins, and figured bass accompaniment. Aria for tenor. Score and twelve parts from 1759. 9/25

1069. “Un convite hace el Amor.” “Villancico al Santísimo Sacramento” for eight voices SSAT-SATB, and figured bass accompaniment. Introduction for four voices, recitative and aria for soprano duet. Score and eleven parts from 1756. 6/21

1070. “¡Vaya Pastor hermoso!” “Villancico al Nacimiento de Cristo” for eight voices SSAT-SATB, two violins, two horns, and organ obbligato accompaniment, plus another instrument. Fourteen parts from 1797. 9/24

1071. “Venid, mortales.” “Villancico al Santísimo Sacramento” for six voices SAT, violins, horns, and figured bass for harp. Fifteen parts from 1751. There is a reduction for three voices, but both versions are incomplete. 11/21

1072. “Venid, zagalejos.” “Villancico al Nacimiento de Ntro. Sr. Jesucristo” for eight voices SSAT-SATB, two violins, accompaniment for organ and contrabass. Score from 1747. 6/4

1073. “Ya felice llegó el día.” “Villancico para la entrada del Ilmo. y Rvdmo. Sr. Obispo Fray Blas Roldán, hecha en Segorbe el día 16 de Julio del año 1758, natural de Arganda” for seven voices SAT-SATB, oboe and figured bass accompaniment. Hand of Joaquín Aznar. Score signed by the author and ten parts from 1758. 6/30

1074. “Ya los volantes.” “Aria a solo de tiple [aria for soprano solo] a San Gil Abad” and accompaniment. Three parts from 1747. 11/11

1075. “Zagalejos, pues, todos vamos.” “Villancico al Nacimiento de Ntro. Redentor” for nine voices T-SSAT-SATB, oboe, and accompaniment. Aria for tenor solo. Score and eleven parts from 1757. 9/13

1076. “Zagales, ¡qué maravillas!” “Villancico al Nacimiento” for seven voices SAT-SATB and figured bass accompaniment. Recitative and aria for alto. Score and seven parts from 1758. 6/27

1077. “Villancico de Kalenda” with trumpets and violins. Only two parts, without text, from 1797. 10/20