



# The Jacaltenango Miscellany: A Revised Catalogue

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Among the Guatemalan sixteenth-century manuscript music sources catalogued by David Pujol in his 1965 *Anuario Musical* article<sup>1</sup> perhaps the most puzzling is the so-called Jacaltenango Miscellany. Robert Stevenson, who made further mention of this manuscript in his *Renaissance and Baroque Musical Sources in the Americas*, loaned me his film of this manuscript as an aid to research on other music manuscripts from the same province in Guatemala. The corrected catalogue provided here is the result of a collation of the information from Pujol's article and from a careful study of the film.

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

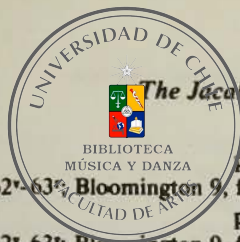
Thus, the following information is included:

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

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

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



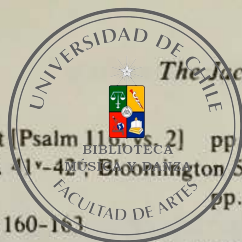


- 6b Secunto [tono] pp. 14-15 (frames 76-75) SATB  
 Bloomington 8, ff. 62<sup>v</sup>-63<sup>r</sup>; Bloomington 9, ff. 7<sup>v</sup>-8<sup>r</sup>
- 6c Tercero [tono] pp. 14-15 (frames 76-75) SATB  
 Bloomington 8, ff. 62<sup>v</sup>-63<sup>r</sup>; Bloomington 9, ff. 8<sup>v</sup>-9<sup>r</sup>
-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

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



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



- 21e Quoniam confirmata/Sicut erat [Psalm 111, vs. 2] pp. 118-121 (frames 109-112) SATB  
Bloomington 3, ff. 41<sup>v</sup>-42<sup>r</sup>; Bloomington 5, ff. 8<sup>v</sup>-9<sup>r</sup>
- 21f Magnificat [even verses] pp. 122-125 (frames 113-116) SATB  
Jacaltenago, pp. 160-163
- 22 Pange lingua/In supremam/  
Tantum ergo [1,3,5] pp. 129-132 (frames 117-120) SATB incomplete  
Bloomington 3, ff. 13<sup>r</sup>-14<sup>r</sup> (with Bloomington 15, f. 1<sup>v</sup>); Bloomington 3, f. 50<sup>v</sup> (ST); [Bloomington 3, ff. 34<sup>v</sup>-35<sup>r</sup>—in doubled note values]; Jacaltenago, pp. 10-13
- 23a Donec ponam/Tecum principium/  
Dominus a/De torrente [Psalm 109, vs. 2,4,6,8] pp. 135-139 (frames 121-125) SATB  
Bloomington 3, ff. 23<sup>v</sup>-24<sup>v</sup> and 39<sup>r</sup>; Bloomington 3, ff. 25<sup>v</sup>-27<sup>r</sup>; Bloomington 5, ff. 1<sup>v</sup>-3<sup>r</sup>; Jacaltenago, pp. 98-103; Bloomington 3, f. 9<sup>v</sup> (Gloria only); Bloomington 3, ff. 27<sup>v</sup>-28<sup>r</sup> (Gloria only)
- 23b Sit nomen/Excelsus super/Suscitans a/  
Qui habitare [Psalm 112, vs. 2,4,6,8] pp. 140-141 (frames 126-127) SATB  
Bloomington 3, f. 12<sup>v</sup> (ST, vs. 2,4,6)
- 23c Stantes erant/Illuc enim/Rogate quae/Propter  
fratres/Gloria Patri [Psalm 121, vs. 2,4,6,8,] pp. 142-147 (frames 128-133) SATB
- 23d Quoniam confortavit/Qui emittet/Mittit  
crystallum/Qui annunciat/Gloria Patri [Psalm 147, vs. 2,4,6,8] pp. 148-153 (frames 134-139) SATB  
Bloomington 3, f. 11<sup>v</sup> (ST, vs. 2,4); Bloomington 5, ff. 29<sup>v</sup>-31<sup>r</sup>; Puebla 6, ff. 106<sup>v</sup>-108<sup>r</sup>
- 23e [Ave maris stella] Dei Mater [vs. 1,3] p. 154 (frame 140) S and beginning of T  
Bloomington 3, f. 12<sup>r</sup> (AB, vs. 5,7); Bloomington 4, ff. 22<sup>v</sup>-23<sup>r</sup>; Bloomington 14, ff. 1<sup>v</sup>-3<sup>r</sup>; Jacaltenago, pp. 156-159
- 23f Ave maris stella/Solve vincla/Virgo singularis/  
Sit laus [vs. 1,3,5,7] pp. 156-159 (frames 141-145) SATB  
Bloomington 3, f. 12<sup>r</sup> (AB, vs. 5,7); Bloomington 4, ff. 22<sup>v</sup>-23<sup>r</sup>; Bloomington 14, ff. 1<sup>v</sup>-3<sup>r</sup>; Jacaltenago, p. 154
- 23g [Magnificat—even verses] pp. 160-163 (frames 146-150) SATB  
Jacaltenago, pp. 122-125
- 24 Lumen ad revelationem pp. 164-165 (frames 151-152) SATB
- 25 Ad Matutinū ynvitoriū y Nativitate  
ad Hiesu christe [chant] pp. 166-170 (frames 153-157) monophonic
- [inscription] "Parroquial Archivo de Xacaltenago/música antigua/algunos fragmentos de/música antigua que se hallaban/en estado de disolucion/y que carecen de año en que estubieron/en uso/Los encuaderné para que se/conserban como testimonio de/su uso antiguo/Pbro. Francisco Hisate." p. 172? (frames 158-159). This inscription is only partly legible on the film; the transcription presented here is taken from Pujol's article (p. 10).

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<sup>100</sup>Polifonía española desconocida conservada en el Archivo Capítular de la Catedral de Guatemala y de la Iglesia Parroquial de Santa Eulalia de Jacaltenago." *Anuario Musical*. XX (1965), 3-10.



Soprano

Tenor

Alto

Bass

1.

2.

3.

4.

5.

6a.

6b.

6c.

6d.

6e.



Soprano

Tenor

Bass

65. [Musical notation for Soprano, Tenor, Bass]

66. [Musical notation for Soprano, Tenor, Bass]

67. [Musical notation for Soprano, Tenor, Bass]

7. [Musical notation for Soprano, Tenor, Bass]

8. [Musical notation for Soprano, Tenor, Bass]

9. [Musical notation for Soprano, Tenor, Bass]

10. [Musical notation for Soprano, Tenor, Bass] *Kyrie*

10. [Musical notation for Soprano, Tenor, Bass] *Gloria*

10. [Musical notation for Soprano, Tenor, Bass] *Credo*

10. [Musical notation for Soprano, Tenor, Bass] *Sauctus*

10. [Musical notation for Soprano, Tenor, Bass] *Agnus*

11a. [Musical notation for Soprano, Tenor, Bass] *Kyrie*



Soprano

Tenor

Alto

Bass

11a. *Gloria*

11b.

11c.

12a.

12b.

13.

14.

15. *Agnus*

16. *Kyrie*

16. *Gloria*

The musical score consists of ten systems of staves. Each system is labeled with a number in the left margin. Systems 11a, 11b, 11c, 12a, 12b, 13, 14, 15, and 16 are all five-staff systems. System 11a is marked with the word "Gloria". System 15 is marked with "Agnus". System 16 is marked with "Kyrie". The final system, also labeled "16", is marked with "Gloria". The notation includes various rhythmic values, accidentals, and dynamic markings.





Soprano

Tenor

Alto

Bass

16

Credo

Musical staff 16: Soprano part, measures 16-17. Includes the word "Credo".

16

Sanctus

Musical staff 16: Tenor part, measures 16-17. Includes the word "Sanctus".

16

Agnus

Musical staff 16: Alto part, measures 16-17. Includes the word "Agnus".

17

Musical staff 17: Soprano part, measures 17-18.

18

Musical staff 18: Tenor part, measures 18-19.

19a

Musical staff 19a: Alto part, measures 19-20.

19b

Musical staff 19b: Bass part, measures 19-20.

20

Musical staff 20: Soprano part, measures 20-21.

21a

Musical staff 21a: Tenor part, measures 21-22.

21b

Musical staff 21b: Alto part, measures 21-22.

21c

Musical staff 21c: Bass part, measures 21-22.

21d

Musical staff 21d: Soprano part, measures 22-23.



Soprano

Tenor

Alto

Bass

21e

21f

22

23a

23b

23c

23d

23e

23f

23g

24

 This block contains the musical score for measures 21e through 24. Each measure is represented by a single staff with a treble clef and a common time signature (C). The notes are primarily quarter and eighth notes, often beamed together. Measure 21e includes a double bar line and a key signature change to one sharp (F#). Measure 23e contains a double bar line and a key signature change to one flat (Bb). Measure 24 ends with a double bar line.