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UNIVERSITY OF CALIFORNIA
SANTA CRUZ

**EL COLEGIO DE SAN MIGUEL DE BELEM:
MEXICO'S FIRST FEMALE MUSIC CONSERVATORY**

A dissertation submitted in partial satisfaction
of the requirements for the degree of

DOCTOR OF PHILOSOPHY

in

MUSIC

by

Faith S. Lanam

March 2018

The Dissertation of Faith S. Lanam is approved:

Professor Leta Miller, chair

Professor Nina Treadwell

Professor Craig Russell

Tyrus Miller
Vice Provost and Dean of Graduate Studies

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ABSTRACT

EL COLEGIO DE SAN MIGUEL DE BELEM: MEXICO'S FIRST FEMALE MUSIC CONSERVATORY

Faith S. Lanam

The Colegio de San Miguel de Belem was the home of the first female music conservatory in Mexico. Founded in 1683 as a *recogimiento* (a place where women withdrew from society), the school accepted *criollas* (girls of European heritage who had been born in the Americas). The girls were trained in skills deemed appropriate for their sex, social class, and ethnic group. Belem's *escoleta de música* (school of music) employed an Italianate pedagogy with the primary purpose of enabling its alumnae to profess as nuns who offered their skills as musicians in lieu of a dowry paid to a convent.

This study discusses women's education and social positions in colonial Mexico and considers the social impact and importance of Belem's school of music. Archival documents and musical scores collected from the Archivo Histórico del Colegio de San Ignacio de Loyola, Vizcaínas, in Mexico City provide examples of women who trained at Belem and the music that they studied and performed. Interwoven with the story of Belem's *escoleta de música* is the musically influential Jerusalem family. A biography of María Micaela Jerusalem illustrates one Belem alumna's career path and enduring legacy.

Volume II presents music studied and performed at Belem. Complete editions of two pedagogical manuscripts—the student-copied “Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem” and “Vezerro de Lecciones” by Francesco Feo, Leonardo Leo, and Ignacio Jerusalem—illustrate the Italian pedagogy employed in Belem’s escoleta de música and are presented in treble and bass clefs for use by today’s scholars, educators, and students. Editions of music intended for performance in Belem’s religious services include Ignacio Jerusalem’s “Non fecit taliter à dos voces y Bajo,” Guadalupe Ortuño’s “Gradual á la Santísima Virgen de Guadalupe á Duo, con acompañamiento de Órgano,” and Marcos Vega’s “Versos para el organo para tocarlos en visperas o maytines.”

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In memory of my grandparents, whose hard work in the fields, factories, railroads, mechanical shop, and homes enabled me to be where I am today:

Helen Jean and Charles Philip White

Forest and Mary Jane Felger

Agnes and Walter Becher

And in memory of my great-aunts, trouser-wearing professional trailblazers of their day:

Mary E. Felger

Viola Virginia Felger

INTRODUCTION

Through the generous advice of Professor Craig Russell, I was first introduced to the Colegio de San Ignacio de Loyola, Vizcaínas, a school whose building, music, and people (both alive and long-deceased) I would grow to love over the coming years. I came to learn that Vizcaínas, now a co-educational school, held the music not only from its own history, but also from that of the Colegio de San Miguel de Belem and Colegio de Niñas de Nuestra Señora de la Caridad. I first began researching Vizcaínas, but later my focus shifted to the earlier girls' school of Belem. In the initial stages of investigating these institutions, I had a multitude of questions.

- Why were girls trained in music? Was it to make them more marriageable?
- From what backgrounds did the students come? Were they Native American, criolla, and/or European? Was this an integrated school? Were they tuition-paying girls from rich families or students like the orphans of Vivaldi's *Ospedale*?
- How much training did the girls receive? Were they only taught skills that were deemed appropriate for women? How did their general and musical education compare to that of boys?
- Where did the young women go after studying at Belem? Did they have jobs? Was Belem a "finishing school"?
- What music was taught? Was it European, Mexican, or both?

- Were the girls taught by men or women?
- What skills were the girls taught? Did they sing, play instruments, or compose?

I came to learn that the Colegio de San Miguel de Belem (the College of Saint Michael of Bethlehem) was originally founded as the “Recogimiento de Belem” in 1683. As a *recogimiento* (a place where women withdrew from society), it served as the home for women from a large variety of social backgrounds and cultural groups—women escaping domestic violence or prostitution, women without financial support, and women sent there as punishment for crime, to name a few. Although Belem housed adult women throughout its existence, its eighteenth-century patrons shifted its focus away from the “protection” of adult women and toward the education of girls of European lineage. In 1740, it became the home of the first female music conservatory in Mexico and in 1751, was renamed the “Colegio de San Miguel de Belem.”

Predominantly employing male music teachers from Mexico City’s Metropolitan Cathedral, Belem’s *escoleta de música* (school of music), trained girls to perform as singers and instrumentalists for church services, primarily so that they could become *monjas del coro* (nuns of the choir). Becoming a nun in the eighteenth century was more than a religious calling: it was the opportunity for upper-class women to lead a professional life with a greater degree of independence. Belem was quite remarkable in the fact that it endowed girls with skills that would allow their services as church musicians to take the place of a prohibitively large dowry given to

the convent, enabling at-risk young women to enter the highest stratum of society and profess as nuns on their merit alone.

Although most alumnae of the *escoleta* either married or professed as nuns, two graduates, María Micaela Jerusalem and María Joaquina Jerusalem (whose father, Igancio Jerusalem, served as *maestro de capilla* [composer and director of music] of the Metropolitan Cathedral) became music teachers at the Colegio de San Ignacio de Loyola, Vizcaínas. María Micaela Jerusalem (1750–1824) enjoyed a long career at Vizcaínas, being elected thrice as the *rectora* (headmistress) of the school.

The Colegio de San Miguel de Belem was not an isolated island, but rather a female institution with strong ties to the world outside its walls and a vital contributor to the musical life of the capital of Mexico. Its students performed music both composed in Mexico and imported from Europe, trained with teachers from the nearby cathedral, professed as nuns in several of the city's convents, and became active members of Mexico City's society.

Belem employed a sophisticated curriculum that empowered eighteenth- and nineteenth-century women. Many of the graduates became wives and mothers, but others became nuns and teachers who, through the musical skills they learned at the *escoleta de música*, increased their level of independence and autonomy in a patriarchal culture.

Drawing on my editions of musical manuscripts, performance scores, part books, and archival documents that I collected from the Archivo Histórico del Colegio de San Ignacio de Loyola, Vizcaínas, in Mexico City and secondary sources

in historical musicology, music education, and studies in colonialism and gender, my research increases our understanding of historically underrepresented foci in musicology, specifically eighteenth-century music pedagogy and the professional training of female musicians, situated within the greater context of the musical and social life of colonial Mexico City.

The Archivo Histórico del Colegio de las Vizcaínas (AHCV)

The Archivo Histórico del Colegio de San Ignacio de Loyola, Vizcaínas, is the historic archive housed at the present-day co-educational private school, the Colegio de San Ignacio de Loyola, Vizcaínas, in Mexico City. The AHCV contains archival documents and music from three colonial-era Mexico City girls' schools that provided instruction in music: Vizcaínas, Belem, and the Colegio de Niñas.

The earliest of these three schools, the Colegio de Niñas de Nuestra Señora de la Caridad (commonly referred to as the Colegio de Niñas) (1548–1862), was founded in the sixteenth century by the *Cofradía del Santísimo Sacramento y Caridad* (the Confraternity of the Blessed Sacrament and Charity), a society formed by *conquistadors* and early Spanish settlers.¹ The school was first established for the benefit of *mestiza* girls (girls of mixed European and Native American heritage, in

¹ Josefina Muriel and Luis Lledías, *La música en las instituciones femeninas novohispanas* (México: Universidad Nacional Autónoma de México, 2009), 42.

this case, daughters of conquistadors and Native American women). The Colegio de Niñas taught both instrumental and vocal music for daily prayers and services.²

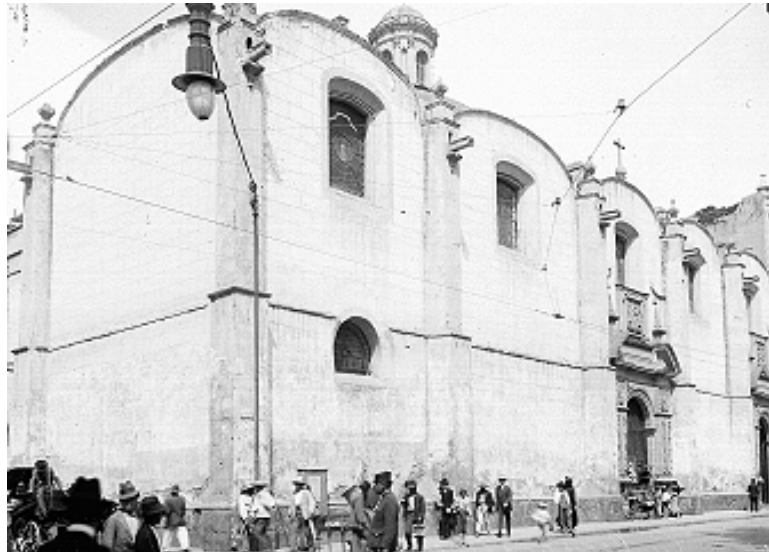


FIGURE 1. The building of the former Colegio de Niñas.³
Courtesy of the Instituto Nacional de Antropología (INAH).

The focus of this dissertation, the Colegio de San Miguel de Belem⁴ (1683–1862) was originally established as a recogimiento (a place of refuge [or imprisonment] for at-risk women and their children) in the seventeenth century and was later converted into a school. In the eighteenth century, the *colegio* (school)

² Muriel and Lledías, 42.

³ “Colegio de Niñas Bolívar,” Núm. Inv. 175197, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁴ Also spelled “Belém,” “Belen,” “Belén,” and “Bethlen”

established a dedicated *escoleta de música*—the first female conservatory of music in Mexico.⁵



FIGURE 2. The building of the former Colegio de San Miguel de Belem.⁶
Courtesy of the INAH.

Since its founding in 1732 and official opening in 1767, the Colegio de San Ignacio de Loyola, Vizcaínas, has been continuously operating to the present day under a variety of names:

- El Real Colegio de San Ignacio de Loyola (1732–c.1821)⁷

⁵ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 76.

⁶ “Hombres descargan camión en la entrada de la Carcel General,” Núm. Inv. 3306, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁷ Saint Ignatius of Loyola is the patron saint of the Basque region of Spain.

- El Colegio Nacional de San Ignacio de Loyola (c.1821–c.1863)⁸
- El Colegio de la Paz (c. 1863–1997)⁹
- El Colegio de San Ignacio de Loyola, Vizcaínas (April 1997–present).¹⁰

Vizcaínas was founded as a school and home for widows and orphans by three members of the Basque Cofradia de Nuestra Señora de Aránzazu (the Confraternity of Our Lady of Aránzazu). (“Vizcaínas” refers to the women of Basque origin [“vasco” meaning “Basque”], for whom the school was established.) The three founders—Francisco de Echeveste, Manuel de Aldaco, and Ambrosio de Meave—fought with the authorities to establish the school as a secular institution, a struggle that proved vital to its continued existence throughout the nineteenth century.

⁸ “Nacional” replaced “Real” (Royal) around Mexican independence (c. 1821).

⁹ The patron saint’s name was removed from the title during the Reform Era, when many church institutions (including schools) were being closed by the government.

¹⁰ Saint Ignatius’s name was reinstated and “Vizcaínas” added referring to the Basque girls the school was originally founded to serve.



FIGURE 3. The Colegio de San Ignacio de Loyola, Vizcaínas.
Photo by the author.

Belem and Vizcaínas maintained several close links. Belem served as the academic model for Vizcaínas, and approximately seventy girls were taught music at Belem while waiting for Vizcaínas to open.¹¹ Two students of Belem—María Micaela Jerusalem and María Joaquina Jerusalem—went on to teach at Vizcaínas.¹² Both institutions held close ties to the musicians of the Metropolitan Cathedral in Mexico City. Today, the most apparent link is that the AHCV preserves the music and documents formerly belonging to Belem.

¹¹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 329.

¹² Josefina Muriel, “El Real Colegio de San Ignacio de Loyola, 1734–1863,” in *Los Vascos en México y su Colegio de las Vizcaínas*, ed. Graciela Romandía de Cantú and Josefina Muriel, 2nd ed. (México: Instituto de Investigaciones Históricas, UNAM; Instituto de Investigaciones Estéticas, UNAM, 2006), 59.

During the Liberal Reform Era (1855–1876), Mexico’s government led by Benito Juarez (1806–1872) sought to limit the power of the church by closing institutions under ecclesiastical authority, including many schools and convents.¹³ Vizcaínas was safe from these changes due to its founders’ dogged insistence that it be established as a secular institution (though still very Catholic in practice), governed by a board of directors rather than the church. When Belem and the Colegio de Niñas were forced to close in 1862, the government sent their staff, students, music, and archival documents to Vizcaínas.



FIGURE 4. The Archivo Histórico del Colegio de San Ignacio de Loyola, Vizcaínas (AHCV). Photo by Joshua Lanam. Used by permission of the AHCV.

¹³ Muriel, 61.

The AHCV now holds not only the music and archival documents from Vizcaínas, Belem, and the Colegio de Niñas, but also documentation related to female education from other institutions, including confraternities and convents. It is through the dedicated work of Doctora Ana Rita Valero de García Lascuráin—who succeeded Josefina Muriel as director and curator of the AHCV upon her retirement—and her excellent staff that The United Nations Educational, Scientific and Cultural Organization (UNESCO) has recognized the AHCV by listing it in three categories of its Memory of the World program: “Memoria del Mundo de México” (2007), “Memoria de América Latina” (2010), and “Memoria del Mundo Universal” (2013).

The creation of the AHCV catalogue represents a major undertaking by Muriel and Valero and is available as a PDF document online.¹⁴ It is very detailed for some items and considerably less so for others. The catalogue does not identify some items regarding their school of origin; however, in some cases, the name of the school is indicated on the documents themselves. Where the catalogue lacks specificity, the archive staff make up for it in excellent and generous assistance, both on-site and by remote communication.

One of the most recent AHCV projects is the digitization of the entirety of the archive, made possible by a €30,000 grant by the Provincial Council of Bizkaia (Basque Country in northern Spain). The archive staff is currently digitizing various sections of documents. On my first trip to Vizcaínas in 2014, I spent a week digitizing

¹⁴ “Catálogo Del Archivo Histórico Del Colegio de San Ignacio de Loyola, Vizcaínas. Archivo José María Basagoiti,” accessed June 23, 2016, <http://www.Colegiovizcainas.edu.mx/conocenos/consulta/>.

a comparatively small number of music manuscripts for my own research. Returning two years later, I was delighted and extremely honored to be the first musicologist to consult the complete and newly digitized music section of the archive.

Most of the archive is housed in the former dormitories of the colegio. Catalogue numbers describe the physical location of the archival document, narrowing from largest unit of organization to the smallest. Bound books (both printed and manuscript) are arranged by *estante* (large shelving unit), *tabla* (shelf), and *volumen* (book), and thus, are represented by a series of three numbers. For example, the “AHCV 26-I-18” citation for “Vezerro de Lecciones” means that it is found in the following location:

- Estante (shelving unit) no. 26
- Tabla (shelf) no. I
- Volumen (book) no. 18

Unbound materials are arranged by *estante* (large shelving unit)-*tabla* (shelf)-*caja* (plastic case or tub)-*legajo* (file), and thus are represented by a series of four numbers. A *legajo* may include only one document or a large stack of documents, typically unbound or smaller number of pages bound together. For example, an anonymous collection of organ versos cited as “AHCV 26-I-2-52” are located thus:

- Estante (shelving unit) no. 26
- Tabla (shelf) no. I
- Caja (case) no. 2
- Legajo (file) no. 52

Paquetes (parcels) are not indicated in the catalogue, but may be used to group several legajos (files) together inside a caja (case).

The main section of the archive comprises Estantes 1–25 and 27–31. The music section (containing parts, scores, and method books from Vizcaínas, Belem, and the Colegio de Niñas) is found in Estantes 26–27. Estante 32 holds a collection of photography, and Estantes 57–59 is the Basagoiti section, donated by the Vizcaínas board president and archive benefactor José María Basagoiti Noriega.

When Vizcaínas accepted the music collections of Belem and the Colegio de Niñas upon their closures in 1862, the music was not simply archived for safekeeping, but rather absorbed by the Vizcaínas library for use in its own music classes. A small number of pieces and books have notes written in them, such as “De la Escoleta de Belem,” “Del Colegio de Belen,” “De la comunidad de Belem,” or “Comunidad” (community). Unfortunately, relatively little of the music is marked regarding its school of origin. Many are stamped as “Colegio de la Paz” (i.e. Vizcaínas), but may have actually come to Vizcaínas from Belem or the Colegio de Niñas. In some instances, deductions can be made using the process of elimination if one considers the date (if it is provided or if it can be deduced by examining the musical style) and instrumentation. For example, music composed after 1863 would have to belong to Vizcaínas because both Belem and the Colegio de Niñas had closed. Likewise, music calling for a chamber orchestra probably belonged to Belem, because neither Vizcaínas nor the Colegio de Niñas taught the full complement of

orchestral instruments. For much of the music in the AHCV, however, the original owner cannot be identified.

The composers of many pieces in the AHCV are unidentified. Of the approximately two hundred composers who have music held in the archive and for whom we have full or partial names, I have tentatively identified and categorized 113 according to their time period and nationality.

In order to form an idea of the variety of music used by the Colegio de Niñas, Belem, and Vizcaínas, the identified composers whose music is held in the AHCV can be divided in the following categories:

Century in which the composer predominantly lived and worked	Number of composers represented in the AHCV
1500s	5
1600s	4
1700s	16
1800s	68
1900s (Vizcaínas only)	14

TABLE 1. Composers whose music is held in the AHCV, categorized by time period.

Nationality	Number of composers represented in the AHCV
Mexico	27
Italy	26 (2 of them active in Mexico)
France	11
Austria and Germany	9
Spain	4 (2 of them active in Mexico)

TABLE 2. Composers whose music is held in the AHCV, categorized by country.

Scope of the Dissertation

This dissertation covers the history of Belem as an institution, focusing on its *escoleta de música*; discussion of specific women who studied at Belem; and the examination of pedagogical and performance music played at Belem. Although I will address male composers and teachers and place Belem in its male-dominated historical, social, and musical context, the emphasis here is the **women** of Belem and their **music**. As Belem only admitted girls of European ancestry, focus on the elite, European population of a colonial territory is inherent in this topic. It is not my aim to dismiss or further marginalize the Nahua and other Native American peoples of Mexico; Africans brought to the colonies as slaves; or *castas* of mixed racial parentage, but to acknowledge the limits of the topic and to treat the women of Belem as Asunción Lavrin advocates: “as members of their specific social class, ethnic group, [and] station in life.”¹⁵

Statement of Purpose

The purpose of this dissertation is two-fold: 1) to fill one small gap in the history of women—the corner where music history, pedagogy, and a colonial society intersect—and to do so by focusing on one institution, its music, and its women, and 2) to provide editions of presently lesser-known music formatted in a manner that is useful to performers, scholars, and educators.

¹⁵ Asunción Lavrin, ed., *Latin American Women: Historical Perspectives*, Contributions in Women’s Studies, no. 3 (Westport, CN: Greenwood Press, 1978), 6.

The AHCV holds three unique didactic manuscripts (one of which has already been edited and published) and dozens of pieces intended for performance in Belem's *escoleta de música*. It is my intent that the editions of "Vezerro de Lecciones" and "Manuscrito J.M.J del College de Belem" will add to our understanding of musical pedagogy and the skills expected of young musicians in eighteenth- and nineteenth-century Mexico and make these exercises available to today's teachers and students. Similarly, I hope that my editions of pieces for voices and organ will offer a glimpse of the types of music performed by the girls of Belem and provide today's performers with "new" material for church services, classrooms, and the concert stages. Creating editions that contain the necessary information for scholars and are equally usable for performers necessitates a challenging series of compromises. For example, to present the material in a performer-friendly fashion, all editions are provided in treble and bass clefs with solutions to copying mistakes and inconsistencies. For scholars, prefatory staves are given at the beginning of any piece that has been transcribed to a different clef, and any editorial solutions that depart from the text of the original manuscript are specified in the critical commentary. In addition, I have included a catalogue of incipits for the manuscripts containing collections of pieces: "Vezerro de Lecciones," the student-copied "Manuscrito de Lecciones 'J.M.J.' del Colegio de Belem," and "Versos para el organo para tocarlos en visperas o maytines" by Marcos Vega. More information regarding the creation of the editions is available in Volume II under the heading "Statement of Editorial Practice."

The primary goal of this dissertation is to contribute to our understanding of women's experiences in seventeenth-, eighteenth-, and nineteenth-century Mexico by focusing on the *escoleta de música* of the Colegio de San Miguel de Belem. I briefly discuss the social, political, and religious landscape of Mexico in order to place Belem within its cultural and historical context. I examine the pedagogy by which the girls of Belem's *escoleta de música* were taught and the music that they performed. I look at how their musical education and experiences at Belem shaped them as professional musicians and for what kind of careers this training prepared them. Most importantly to me, I attempt to piece together the biographies of individual women who made their livelihoods as musicians. These were women who were less defined by their relationship to men—in other words, in their roles as wives, mothers, or daughters—but by their own skills and accomplishments.

A Note Regarding Terminology

The term “New Spain” is geographically, temporally, and culturally specific. I use it to signify the Spanish-controlled territory in North America north of the Isthmus of Panama during the years 1521–1821 and to consciously reference the imposition of European colonial rule. Herein, I use “Mexico” to mean the geographical area that is currently the Estados Unidos Mexicanos (the United Mexican States), regardless of time period. I consciously avoid the phrases “New World” and “Old World,” terms coined from a singularly European vantage point.

CHAPTER 1:
MEXICO CITY UNDER AZTEC, SPANISH, AND HOME RULE

We have already said that the Colegio de San Miguel de Belem's *escoleta de música* trained criollas to become nuns and teachers. It is significant that the colegio limited student enrollment to criollas, who fit into a specific stratum of New Spanish society. Criolla women had few socially acceptable career options, two of which were in religion and education. Numerous societal pressures influenced their decisions. Belem supported a similar curriculum to other female institutions of the time, and its colegio represented one of several types of institutions that served women. Religious and political shifts in New Spain and independent Mexico shaped Belem's founding, funding, governance, and—ultimately—closing. To examine each of these aspects of the Colegio de Belem, we must first establish a general timeline and understanding of the political, social, religious, and cultural powers in play. Acknowledging that an exhaustive study of Mexico City society over multiple centuries is not possible in these pages, the goal here is to give relevant and reasonably concise context, which will allow us to situate the girls and women of the Colegio de San Miguel de Belem in the time, place, and culture in which they lived.

Aztecs of Tenochtitlán

Aztecs (also known as *Mexicas*) founded Tenochtitlán (present-day Mexico City) in 1325 on an island in Lake Texcoco.¹⁶ They were one of many groups that made up the Nahuatl peoples whose commonality was the Nahuatl language (which encompassed many different dialects). Aztecs were governed by an individual ruler, a *tlatoani*, as early as the 1370s, and a single, hereditary dynasty that incorporated the concept of the divine right to rule was established in 1426. Aztecs had both a strong oral tradition and a glyphic writing system.

Aztecs built three causeways in the early 1400s to connect Tenochtitlán (an island in the middle of a lake) to the mainland in the north, west, and south. Transportation was by foot or canoe. By the late 1400s, Tenochtitlán's population was over 150,000. The Valley of Mexico was highly urbanized and supported by a sophisticated agricultural system that included the use of irrigation and terraced farming on mountains, *chinampas* (floating gardens in a lake), dikes, aqueducts, and canals.

The city-states of Tenochtitlán, Texcoco, and Tlacopan formed the Triple Alliance (commonly referred to as the Aztec Empire) in 1409 with the aim of

¹⁶ "Aztec" in Nahuatl means "the people who came from Aztlan." A group of Aztecs who followed Huitzilopochtli (also known as Mexi) divided from the rest of the Aztecs, renamed themselves "Mexica," and eventually founded Tenochtitlán (also known as Mexico, "the home of the Mexica").

overthrowing their competing neighbors, the Tepanecs. The Triple Alliance remained in power from 1409 to the Spanish conquest and Moctezuma II's death in 1520.¹⁷

The members of the Triple Alliance controlled a large part of the Valley of Mexico and collected tribute from subordinate city-states to which they introduced their gods. Aztec *pochtecas* (merchants) traded both within and outside of the Aztec Empire, but the Triple Alliance prohibited subordinated states from trading outside Aztec-controlled territory. The Triple Alliance preferred a military strategy that involved terrorization, coercion, and small-scale fighting, which rendered large-scale war unnecessary. Beginning in the mid-1400s, Aztecs sacrificed large numbers of warriors from rebelling subordinate territories and neighboring hegemonic states—Tarascans and Tlaxcalans—in Tenochtitlán to pacify the gods, encourage a bountiful agricultural season, and (presumably) quell anti-Aztec resistance.¹⁸ John Gibler relates Aztec human sacrifice to European punitive executions for political or religious rebellion (e.g. drawing and quartering) in that both demonstrate imperial power and brutally discourage resistance.¹⁹

The European Incursion

In 1519, Hernán Cortés and five hundred Spanish *conquistadores*, motivated by the promise of social prestige and gold, arrived on the coast of the Aztec Empire.

¹⁷ John Gibler, *Mexico Unconquered: Chronicles of Power and Revolt* (San Francisco: City Lights, 2009), 23–24.

¹⁸ Tarascans and Tlaxcalans also engaged in human sacrifice. Gibler, 24–25.

¹⁹ Gibler, 25.

When the Aztec *tlatoani* Moctezuma II sent gifts of gold to Cortés, the offering had the undesired effect of attracting Spanish mercenaries to Tenochtitlán with the intent to conquer the prosperous capital. Several Native American groups opposed to Aztec rule—including the Tlaxcalans (another predominantly Nahuatl-speaking group)—sought to capitalize on the arrival of the Spanish, making alliances with Cortés in the hope of defeating their Aztec rivals.

Cortés and his conquistadors seized Tenochtitlán in 1520 after several weeks of fighting coupled with the decimation of the Native American population from the first wave of smallpox introduced to the continent by Europeans. Many scholars (such as Brian Hamnett) posit that from the perspective of the subjugated states within the Aztec Empire, Native Americans merely exchanged one ruling power (the Aztecs) for another (the Spanish). By contrast Gibler cautions against the marginalization and scholarly erasure of diverse Native American groups still represented in Mexico today and against “Aztec-reductionism,” which draws a seemingly logical narrative from Aztec to Spanish exploitation, making imperialism appear “natural” or justifiable. He explains that there were many cultural and linguistic groups throughout the region that is present-day Mexico. Moreover, Aztecs represent one of many hegemonic societies in the Valley of Mexico: the inhabitants of the city of Teotihuacan (0–500 AD), Toltecs (capital of Tollan, 500–1179 AD), and Tepanecs (contemporary to the Aztecs), to name a few.²⁰

²⁰ Gibler, 23.

The Native American population collapse from “slaughter, forced labor, and disease” throughout the fifteenth to seventeenth centuries was staggering. In 1491, Native Americans numbered eighty million; by 1550, only an eighth survived. The decimation of the peoples in the area of present-day Mexico was even more drastic: from twenty-five million in the pre-conquest era to one million by 1550.²¹ The population of the Valley of Mexico dropped from an estimated 1.5 million to seventy thousand between 1520 and 1650, with a gradual rebound to two hundred thousand in 1800.²² Demonstrating great resilience through a mixture of adaptation and resistance, numerous Native American communities survived both Aztec and Spanish colonial rule.

After the initial military conquest, there quickly followed the “spiritual conquest” of Mexico. The Church and State (i.e. the Crown) were closely linked. Franciscan friars began missionary work in the mid-1520s, followed by Dominicans and Augustinians, and finally Jesuits (founded by Saint Ignatius of Loyola) in 1572. Native Americans adjusted to the colonial reality of a compulsory religion by adopting the parts of Christianity that were compatible with their understanding of the universe. The idea of Jesus’s death as expiation recalled the practice of blood sacrifice performed by Aztecs as well as Tarascans and Tlaxcalans. American deities took on new identities as Christian saints as Hamnett explains:

The process of evangelisation did not result in a full-scale onslaught on indigenous belief but in an attempt to shift this into Christian directions. The Hispanic cults of the saints and the many and varied forms of the Virgin

²¹ Gibler, 26.

²² Gibler, 27.

Mary, the product of an even earlier grafting-on of 'pagan' cults in Europe and a conscious reaction to the exclusive monotheism of Islam, lent themselves to early adaption to existing indigenous devotions. This, however, meant more than just a changing of the names, since by incorporation into the world of Roman Catholicism, indigenous America became gradually subsumed into a universal, religious power, the focus of which lay far away from the American world and had emerged from a completely different historical tradition.²³

The sixteenth century in Mexico is characterized by evangelization. Friars sought to convert Native Americans to Catholicism and yet protect them from the abuses of the secular colonizers. Spanish priests did not oppose the compulsory acceptance of Christianity and forced labor; they merely objected to physical violence perpetrated on Native Americans by Spaniards.²⁴

Small groups of Native Americans converted to Christianity and supported Spanish authority, but many resisted up to the late 1500s, sometimes violently. Europeans forcibly replaced the Aztec concept of cyclical time with the idea of a linear history and destroyed many Nahuatl glyphic texts. Churches became formidable, visible symbols of the power of the Spanish Empire and the Roman Catholic Church.

The circumstances of the destruction of Tenochtitlán and founding of Mexico City in its place set the scene for the founding of the *Recogimiento de Belem* in 1683. Although Aztecs laid the foundation of the city that would become the location of Belem, the Spanish subjugation and erasure of the complex political, economic, and

²³ Brian R. Hamnett, *A Concise History of Mexico* (Cambridge: Cambridge University Press, 2006), 65.

²⁴ Gibler, *Mexico Unconquered*, 27.

social systems of American cultures created space for Hispanic systems, under which Belem operated. The great force of religious zeal that motivated the spiritual conquest of Mexico also prompted the founding of the *Recogimiento de Belem*. The power and wealth of the church and Spaniards who profited from the colonial endeavor funded Belem.

The Establishment of Spanish Institutions in New Spain

Crucial to an understanding of life in New Spain during the colonial period is an awareness of the Hispanic systems established to control land and labor (the *encomiendas* and *haciendas*) and the groups or individuals charged with governance (the *Audiencia*, the viceroyalty, and the Inquisition). *Encomiendas* (from the Spanish *encomendar*, meaning “to entrust”) were areas of land granted to Spaniards (often conquistadors or soldiers) by the Spanish Crown. *Encomenderos* (owners of *encomiendas*) did not own the land itself, but rather the right to collect tributes from the people who lived on the land. Typically, tributes took the form of labor, often in silver mines. Although *encomenderos* were meant to protect and convert the Native Americans “entrusted” to them in exchange for their labor, the *encomienda* system was a form of colonial control and enslavement. Despite the fact that *encomenderos* did not legally own the land, in practice they gained control of it, effectively stealing it from the population. Against the wishes of the Crown, *encomenderos* ultimately passed *encomiendas* down within a family. Thus, a sort of inherited nobility, which challenged the power of the Crown, began to form.

Over time and along with the population collapse (largely due to European-introduced disease, forced labor, and food shortage), *encomiendas* gave way to *haciendas* (privately owned estates). In an *hacienda*, the owner (*hacendado*) possessed the land, not the people on it. Employees of the *hacienda* included permanent workers and those recruited from local villages during the agrarian cycle. *Haciendas* produced a large variety of goods and materials, including silver, crops, and especially livestock. In the beginning of the colonial period, most foodstuffs came from semi-rural villages. By the mid-1600s, *hacienda* workers produced most of the food in the viceroyalty.²⁵

In the first half of the sixteenth century, two state governing institutions were established in New Spain to oversee the general administration of the colony: the viceroyalty and the *Audiencia*. The term “viceroy” comes from the Latin *vice* (“in the place of”) and French *roi* (“king”). The king appointed the viceroy of New Spain, who acted in his stead in governing the colony. As such, the viceroyalty depended on the authority of the Spanish Crown for its own legitimacy. The viceroy held court, gave patronage, and acted as a substitute for the king. The tenure of each viceroy was very brief, thereby preventing the accumulation of too much power by any one noble. The *Audiencia* was the highest court of law in the Spanish Americas. It served to limit the power of the viceroy and hold him accountable to the king.

The Holy Office of the Inquisition, originally established in twelfth-century France to counter heresy, took a different form in Spain and its colonies. Medieval

²⁵ Hamnett, *A Concise History of Mexico*, 84.

Iberia was a multicultural region, home to Christians, Jews, and Muslims. With the mandatory conversion or expulsion of Jews and Muslims from Castile and Aragon, the Spanish Inquisition—formed in 1478 by Isabella I of Castile and Ferdinand II of Aragon to maintain the unification of their two countries after their deaths—targeted forced converts suspected of the continued practice of Judaism or Islam. Although it employed clergy, the Spanish Inquisition acted on authority from the Spanish Crown, not on papal authority. Established in New Spain in the second half of the sixteenth century, it demonstrated the unity of the church and state, punishing crimes in both spheres. It served to keep the elite class in power and discourage the lower classes from questioning authority and the established moral order.

Hispanic systems governing land and labor (encomiendas and haciendas) amassed Spanish wealth that would directly and indirectly support the *Recogimiento* and *Colegio de Belem*. The founder and patrons of *Belem* repeatedly navigated the Hispanic political system, soliciting approval of foundation from the king and viceroy and intervening to have patronage pass to the archbishop. Shifting food production from villages to haciendas continued to take away income from Native Americans and funnel it to Spainards. Moreover, the cultivation of livestock eclipsing that of cereals created subsistence crises in the late 1700s and early 1800s that would force rural families to migrate to the city, prompt the opening of free day schools, and ultimately fueling the insurrections that would eventually lead to Mexican independence.

Race and Class

The societal status and roles of the population of colonial New Spain—and later independent Mexico—were predominantly determined by factors outside of their control: class, lineage (or race), legitimacy of birth, and sex. Mexico’s social and political system followed a complicated and interwoven hierarchy of lineage, socio-economic status, religion, and culture. It was a diverse society comprising *españoles* (literally meaning “Spanish,” although the term was applied to all Europeans), *indios* (Native Americans), *negros* (people of African descent), and *castas* (people of mixed racial descent). Españoles were further divided into two groups: *peninsulares* (Europeans who immigrated to the Americas) and *criollos* (people of European descent who were born in the Americas).

In a seminal study of the elements that contributed to the social framework of New Spain—*limpieza de sangre* (“purity of blood”), *sistema de castas* (the classification of people of mixed-race), purity, gender, sexuality, religion, race, and patriotism—María Elena Martínez describes *limpieza de sangre* not as a purely racial concept, but rather as a nuanced idea linked with lineage, culture, and religion.²⁶ The idea of *limpieza de sangre* originated in fifteenth-century Castile as a mechanism by which authorities excluded Jewish converts to Christianity from certain social and religious positions. By the sixteenth century, the concept had widened both

²⁶ María Elena Martínez, *Genealogical Fictions: Limpieza de Sangre, Religion, and Gender in Colonial Mexico* (Stanford, CA: Stanford University Press, 2008).

geographically (being observed also in Aragon) and conceptually (including the discrimination of anyone with Muslim heritage).²⁷ Martínez elaborates:

By the middle of the sixteenth century, the ideology of purity of blood had produced a Spanish society obsessed with genealogy and in particular with the idea that having only Christian ancestors, and thus a “pure lineage,” was the critical sign of a person’s loyalty to the faith. Descent and religion—“blood” and faith—were the two foundations of that ideology, and the same would be true in Spanish America.²⁸

The conquistadors encountered in the Americas a sophisticated and urbanized society with its own social hierarchy. Natividad Gutiérrez describes how the conquistadors acknowledged the titles and status of *caciques* (Native American nobility) in a tactic to coerce their cooperation in the colonial project, all the while stealing their lands.²⁹ The Aztec *altepetl* (a city-state or small area governed by a cacique) was converted into the Spanish *pueblo* (described by Hamnett as a grouping “designed for the congregation of dispersed indigenous settlements into a political unit for the purpose of evangelisation, government, and taxation”).³⁰ Caciques who had converted to Christianity were granted royal protection in 1557, and with their positions preserved by the Crown, they became effectively fettered to the colonial scheme.³¹ The recognition of Native American communities and their social

²⁷ Martínez, 1–6.

²⁸ Martínez, 1.

²⁹ Natividad Gutiérrez, “Miscegenation as Nation-Building: Indian and Immigrant Women in Mexico,” in *Unsettling Settler Societies: Articulations of Gender, Race, Ethnicity and Class*, ed. Daiva K. Stasiulis and Nira Yuval-Davis (Thousand Oaks, CA: Sage, 1995), 165.

³⁰ Hamnett, *A Concise History of Mexico*, 74.

³¹ Hamnett, 69, 74.

hierarchy led to the establishment of dual “commonwealths” within the colony: the Spanish state and a separate *república de indios* (“Indian Republic”), which governed Native Americans. Hamnett writes that “indigenous frameworks of reference survived for more than a century after the initial conquest, while at the same time the Nahuatl peoples adopted from the Spanish what they saw as useful for their own survival.”³² The cacique class remained in existence until the end of the colonial period by continuing to marry within their own communities and class.³³

Cacique women, however, did not marry exclusively within their own communities. The late 1400s and 1500s saw many Spanish men entering the Americas, but not Spanish women. The absence of European women resulted in many conquistadors marrying, cohabiting with, and/or exploiting Native American women.³⁴

Asunción Lavrin writes that in the first century of colonialization, a person’s lifestyle was determined more by their class than by their race. For example, a member of the cacique class could have enjoyed a more privileged way of life than a Spaniard of low economic status. During this period (prior to the immigration of Spanish women), importance was placed on marriage between individuals of comparable social status rather than between individuals of the same race.³⁵ Native

³² Hamnett, 75.

³³ Gutiérrez, “Miscegenation as Nation-Building,” 165.

³⁴ Gutiérrez, 165.

³⁵ Asunción Lavrin, “Women in Colonial Mexico,” in *The Oxford History of Mexico*, ed. Michael C. Meyer and William H. Beezley (Oxford: Oxford University Press, 2000), 251.

American women who married Spanish men were typically uprooted from their communities, and their children were integrated into Spanish society and were expected to continue to marry within their social class.³⁶ A minority of mestizos (people with one Native American parent and one Spanish parent) were the result of these high-ranking marriages. Most mestizos were born of what Gutiérrez aptly describes as the “widespread rape and coercion of indigenous women.”³⁷

As huge numbers of Native American men died from European-introduced disease and labor exploitation, the importation of (mostly male) African slaves further diversified New Spain’s society.³⁸ Whereas American peoples were conscripted to forced labor, Africans were explicitly denominated as “slaves.”³⁹ The perception of African women—who frequently were forced into domestic service—was much more negative than that of Native American women, the former being stereotyped as “mistresses and providers of sexual services.”⁴⁰

From the late 1500s through the 1700s, European women began immigrating to New Spain, ushering its transformation into a settler society.⁴¹ Daiva Stasiulis and Nira Yuval-Davis delineate “settler societies” from “colonies of exploitation.” In the latter, Europeans (predominantly men) expropriate a locale's resources, including land and labor, but do not typically take up permanent residence. In a settler society, on the

³⁶ Lavrin, 255; Gutiérrez, “Miscegenation as Nation-Building,” 166.

³⁷ Gutiérrez, “Miscegenation as Nation-Building,” 165.

³⁸ Gutiérrez, 166.

³⁹ Gibler, *Mexico Unconquered*, 30.

⁴⁰ Gutiérrez, “Miscegenation as Nation-Building,” 167.

⁴¹ Gutiérrez, 163.

other hand, both men and women establish permanent homes in the colony.⁴² Stasiulis and Yuval-Davis emphasize that settler societies still shut out and abuse colonized populations and thus they present a paradox of colonized peoples both opposing and adapting to European rule.⁴³

Once the Spanish colony in Mexico was deemed secure, the state promoted the immigration of women to New Spain. Although Native American women still married and cohabited with European and African men, the arrival of Spanish women drew to a close the practice of Spanish men forming unions with cacique women who had been trained and groomed to marry into Hispanic society.⁴⁴ As is common in settler societies, European women proved the most efficacious colonial instruments through whom European values and institutions were planted and took root in New Spain. Women brought with them and firmly established in Mexico a Christian domestic morality within the European concept of the monogamous, patriarchal family.⁴⁵ It was in these Spanish homes that African and Native American women often worked as servants or slaves and became familiar with European culture and practices.⁴⁶

⁴² Daiva K. Stasiulis and Nira Yuval-Davis, "Introduction: Beyond Dichotomies—Gender, Race Ethnicity and Class in Settler Societies," in *Unsettling Settler Societies: Articulations of Gender, Race, Ethnicity and Class* (Thousand Oaks, CA: Sage, 1995), 3.

⁴³ Stasiulis and Yuval-Davis, 4.

⁴⁴ Gutiérrez, "Miscegenation as Nation-Building," 167.

⁴⁵ Gutiérrez, 163, 167.

⁴⁶ Gutiérrez, 168.

With the increased heterogeneity and miscegenation in the Spanish colonies of the Americas, the Iberian concept of *limpieza de sangre* expanded to accommodate the diversity of New Spain. The early-modern Spanish idea of purity of blood originally held a religious implication: it was linked to Christian heritage (specifically excluding Jewish and Muslim lineage). It was absent of gradation: either one had purity of blood, or did not.⁴⁷ Christianized Native Americans, according to that belief, possessed *limpieza de sangre* by virtue of their “voluntary” conversion to Catholicism and by not being “tainted” by Jewish or Muslim heritage.⁴⁸

By the 1700s in the Spanish colonies, ideas of lineage were shifting away from religious identification toward what we today define as “race.” This concept in its reinvented form did not revolve around Christian, Jewish, or Muslim lineage, but rather focused on European, Native American, and African heritage. Martínez writes that by the eighteenth century, “notions of race were starting to become secularized.”⁴⁹ In the later colonial period, purity of blood became closely linked with “Spanishness.”⁵⁰

Eventually the Hispanic preoccupation with lineage and *limpieza de sangre* produced in New Spain a *sistema de castas*, which is depicted in a visual art in a genre known as *casta paintings*.⁵¹ Martínez writes that the “secularization of the concept [of purity of blood]—made visual in *casta paintings*—gradually came to link

⁴⁷ Martínez, *Genealogical Fictions*, 2.

⁴⁸ Martínez, 5–6.

⁴⁹ Martínez, 2.

⁵⁰ Martínez, 21.

⁵¹ Martínez, 1.

limpieza to white skin color and thus mapped it onto the body.”⁵² Until the eighteenth century, paintings in New Spain were sacred in nature, the two exceptions being portraits and casta paintings.⁵³ María Concepción García Saiz, in her excellent bilingual catalogue and discussion of casta paintings, defines the genre:

The specific subject is the representation of couples comprising individuals coming from three specific ethnic groups: whites (identified as Spaniards), Indians, and Blacks, along with a child or children resulting from the marriage.⁵⁴

García Saiz includes a chart showing, for each casta, its origin, meaning, and possible parentages.⁵⁵ There are discrepancies in the definitions of specific groups among various casta paintings.⁵⁶ The castas—which were even indicated on baptismal records⁵⁷ and many of which are blatantly derogatory—include *Criollo*, *Mestizo*, *Mulatto*, *Zambo*, *Castizo*, *Morisco*, *Albino*, *Ahí te estás*, *Albarazado*, *Barcino*, *Calpamulo* (or *Calpamulato*), *Cambujo*, *Coyote*, *Chamizo*, *Chino*, *Cholo*, *Grifo*, *Jenízaro*, *Jíbaro*, *Lobo*, *No te entiendo*, *Salta-atrás*, *Tente en el aire*, *Torna-atrás*, and *Sambaigo*.⁵⁸ (See Table 3.)

⁵² Martínez, 21.

⁵³ Diego Angulo Iñiguez, “Forward,” in *Las Castas Mexicanas: Un Género Pictórico Americano*, by María Concepción García Saiz (Olivetti, 1989), 12.

⁵⁴ María Concepción García Saiz, *Las Castas Mexicanas: Un Género Pictórico Americano* (Olivetti, 1989), 38.

⁵⁵ García Saiz, 24–29.

⁵⁶ García Saiz, 32.

⁵⁷ Miguel Angel Fernández, “The Human Landscape,” in *Las Castas Mexicanas: Un Género Pictórico Americano*, by María Concepción García Saiz (Olivetti, 1989), 20.

⁵⁸ For the origin and meaning of each casta name and its possible parentages, see García Saiz, *Las Castas Mexicanas*, 24–29.

Mexican painter Luis de Mena created the casta painting in Figure 5, dated c.1750. On either side of Our Lady of Guadalupe, the artist depicts daily life in New Spain: “Matachines’ dancing to Our Lady of Guadalupe” on the left and “Promenade of Jamaica” on the right. The lowest section of the painting shows various types of produce native to the Americas, including bananas, avocados, pineapples, sweet potatoes, and peanuts. The middle of the work portrays children representing eight different castas and their parents (Table 3).⁵⁹

⁵⁹ García Saiz, 66–67.



FIGURE 5. Luis de Mena, *Castas*.⁶⁰
 c.1750
 Courtesy of the Museo de América, Madrid.

⁶⁰ Luis de Mena, *Castas*, c. 1750, Oil on canvas, 119 x 103 cm, c 1750, inventory number 00026, Museo de América, Madrid, <http://ceres.mcu.es/pages/Viewer?accion=4&AMuseo=MAM&Ninv=00026>.

Casta Title	Position in Painting	Description in Painting	Lineage of Casta	Description of Casta Title ⁶¹
Mestizo	Row 1 No. 1	“From Spanish woman and Indian man, Mestizo.”	1/2 European 1/2 Native American	“Mestizo” means “mixed-blood.”
Castizo	Row 1 No. 2	“From Spanish woman and Mestizo, Castiza”	3/4 European 1/4 Native American	“Castizo” is a derivative of “caste” and in 1513 meant “class, condition, social position.”
Español	Row 1 No. 3	“From Castiza and Spanish man, Española”	7/8 European 1/8 Native American	Someone with seven Spanish great-grandparents and one Native American great-grandparent was considered “Spanish.”
Mulatto	Row 1 No. 4	“From Black woman and Spanish man, Mulatto”	1/2 European 1/2 African	“Mulatto” comes from the Latin <i>mulus</i> (“mule”) and aligned the miscegenation between Africans and Europeans with the interbreeding of donkeys and horses that results in mules.
Morisco	Row 2 No. 1	“From Spanish woman and Mulatto, Morisca”	3/4 European 1/4 African	“Morisco” comes from the Spanish <i>moro</i> , referencing “Moors” of North-West Africa.

⁶¹ Information in this column is taken from García Saiz, *Las Castas Mexicanas*, 24, 28.

Albino Torna-atras	Row 2 No. 2	“From Morisca and Spanish man, Albino Torna-atras”	7/8 European 1/8 African	“Albino” comes from the Latin <i>albus</i> meaning “white.” “Torna-atras” comes from Spanish <i>tornar</i> , meaning “to turn” and <i>atrás</i> , “back,” and is possibly a reference to his/her 1/8 African heritage.
Lobo	Row 2 No. 3	“From Mestiza and Indian man, Lobo”	3/4 Native American 1/4 European	“Lobo” comes from the Latin <i>lupus</i> , meaning wolf.
Indio	Row 2 No. 4	“From Indian woman and Lobo, Indian”	7/8 Native American 1/8 Spanish	Someone with seven Native American great-grandparents and one Spanish great-grandparent was considered “Indian.”

TABLE 3. The eight castas shown in Luis de Mena’s casta painting.

Whether casta paintings were intended as souvenirs for Spaniards returning to Iberia or for some other purpose is not entirely clear, but scholars tend to agree that they were a genre intended for Europeans (living on one or either side of the Atlantic).⁶²

Casta paintings were not just an illustrated taxonomy; they also provide us a picture of society and life in New Spain.⁶³ They show us period perceptions of gender, race, and class, albeit through the eyes of individual artists.⁶⁴ García Saiz

⁶² Iñiguez, “Forward,” 12; Fernández, “The Human Landscape,” 20.

⁶³ Iñiguez, “Forward,” 12.

⁶⁴ Martínez, *Genealogical Fictions*, 5.

generalizes the depiction of several groups. Spanish men are typically of high social status, military or scholarly, or “at leisure.” Spanish women are much less frequently shown, but when they appear they are in proper European attire (sometimes in great contrast to their partners in the painting). Native American men are rarely shown, are never of high social status, and are often street vendors. Native American women are frequently depicted, with their social status and clothing dependent on their husbands’ occupation.⁶⁵

The Spanish colonies in the Americas comprised a diverse society of Europeans, Native Americans, Africans, Filipinos, and numerous castas resulting from miscegenation among groups. The early-modern Spanish concept of *limpieza de sangre* with its religious undertone thus morphed in New Spain into a secularized notion associated with “Spanishness” and identifiable in part by physical characteristics. Purity of blood (i.e. being entirely of European descent) was a requirement for employment in judiciary, royal bureaucracy, and the church.⁶⁶

People of Spanish origin were at the top of the power structure of New Spain. A small number of peninsulares—who were appointed to the most influential positions in the government and church by the Crown in Madrid—held most of the power, followed by criollos born in the Americas.⁶⁷ Hostility over this distribution of power, along with a new nationalism that focused on an idealized concept of

⁶⁵ García Saiz, *Las Castas Mexicanas*, 38.

⁶⁶ Lavrin, “Women in Colonial Mexico,” 252.

⁶⁷ Gutiérrez, “Miscegenation as Nation-Building,” 168.

mestizaje (the “process of racial and cultural miscegenation”) was a motivating force in the fight for Mexican independence in the 1810s.⁶⁸

Limpieza de sangre was a requirement for some educational institutions and limited who could profess as a nun. As the Colegio de Belem’s escoleta de música’s primary purpose was to enable girls to profess as nuns without a dowry, the requirement of limpieza de sangre also limited who would be accepted to a formal music education. Belem’s founder and patrons were españoles who established and perpetuated Spanish elitism within the institution.

Mexico City was not representative of the entirety of Mexico, standing in contrast to much of the rest of the viceroyalty. As the capital of the Viceroyalty of New Spain, it was the center point of the Spanish government, Roman Catholic Church, and international trade for North and Central Americas and Caribbean. Whereas most of present-day Mexico was rural, Mexico City was extremely urban with very distinct and disparate social classes and a higher percentage of the population from Spanish descent.⁶⁹

Finance and Political Power in Spain and New Spain

Gradually throughout the colonial period, Spain’s control over its American colonies waned, in part due to its attitude toward its colonies and its own declining

⁶⁸ Gutiérrez, 168–69.

⁶⁹ Silvia Marina Arrom, *The Women of Mexico City, 1790–1857* (Stanford, CA: Stanford University Press, 1985), 5–10.

position in the fight for European dominance. Spain's American colonies were large producers of silver, which was in high demand and short supply in Europe.⁷⁰ Spain attempted to monopolize trade with its colonies, desiring them to only trade directly with Spain and prohibiting them from trading with other countries or colonies (even those also within the Spanish Empire). Even though Spain attempted to direct all Mexican silver into the European market, New Spain also traded its silver for Cantonese goods coming through the port of Manila in the sixteenth through early nineteenth centuries. New Spain differed from both Peru and the Portuguese colony of Brazil in that it traded over both the Atlantic and Pacific.⁷¹

In the first half of the seventeenth century, Spain maintained its power over its American colonies. The populace did not challenge royal authority, which was supported by the Church. Moreover, the colonies still needed peninsular military support for defense (for example, against the Dutch).⁷²

From the mid-1600s through 1700s, however, Spain's power in Europe diminished, and as a result its American colonies were mostly, as Brian Hamnett writes, "left to their own devices."⁷³ By the late eighteenth century, Mexico City had become the new power-center in the Spanish Empire, eclipsing Madrid and boasting the largest mint anywhere on the globe.⁷⁴ Although landowners were at the top of the social pyramid, merchant-financiers, whose large amounts of capital had been

⁷⁰ Hamnett, *A Concise History of Mexico*, 80.

⁷¹ Hamnett, 82.

⁷² Hamnett, 110.

⁷³ Hamnett, 80.

⁷⁴ Hamnett, 115.

accumulated through monopolies in Atlantic trade, were the real wielders of power. The *Consulado* of Mexico (established in 1591) was made up of mainly Basque and Santander merchants and held close ties with the Audiencia and viceregal government, repeatedly loaning capital to the Spanish Crown to strengthen its European position throughout the 1600s.⁷⁵ With these changes, people with ties to the Americas (rather than solely to Spain) began to be appointed to important positions. Hamnett describes the dynamic shift:

The *audiencia*, originally the bastion of Castilian absolutism, gradually became an organism which expressed the views of the resident interest-groups, whether of Spanish or American provenance. The viceregal court in Mexico City similarly reflected such interests.⁷⁶

Spain prioritized the interests of the Spanish Empire rather than those of its individual colonies. By the late 1700s, Spain was at war with other European powers and could not support all its colonies. It relied on New Spain to bolster its finances.⁷⁷ During these several centuries of Spain's weakness, the institutions that Hamnett dubs the "pillars of colonialism"—the Church, Audiencia, and Consulado—held New Spain together.⁷⁸

Exploitation of Mexico's natural resources directly benefitted the españoles and criollos who financially supported the Colegio de Belem. The eventual collapse of Spain's financial system was one catalyst for Mexican independence, which would throw Belem into a period of financial instability and ultimately lead to its closure.

⁷⁵ Hamnett, 81–82.

⁷⁶ Hamnett, 110.

⁷⁷ Hamnett, 112.

⁷⁸ Hamnett, 82.

Three Spanish merchants who amassed great wealth used their privileged position to found the Colegio de San Ignacio de Loyola, Vizcaínas, a school with close ties to Belem.

Insurrection in Mexico: Enlightenment, Food Shortage, and Power Imbalance

Many factors led to the insurrection of 1812 and Mexican independence in 1822, not least of which were frustrations over divisions in class, distribution of power, the weakening of Spain's hold on its American colonies, and the spread of Enlightenment ideals throughout New Spain.

According to Fernando Navarro y Noriega, the population of Mexico in 1810 comprised 60% Native Americans, 21.7% mestizos, 17.9% criollos, 0.2% Europeans, and 0.1% Africans.⁷⁹ (See Figure 6.) Yet the Spanish Crown granted the most powerful positions in the Church and State to a group that constituted less than one percent of the population—the European-born peninsulares.

⁷⁹ Fernando Navarro y Noriega, *Catálogo de Los Curatos y Misiones de La Nueva España, Seguido de La Memoria Sobre La Población Del Reino de La Nueva España* (Mexico: Instituto de Investigaciones Histórico-jurídicas, 1943), 65, as cited in Victoria Lerner, "Consideraciones Sobre La Población de La Nueva España (1793-1810): Según Humboldt y Navarro y Noriega," *Historia Mexicana* 17, no. 3 (1968): 338, <http://www.jstor.org/stable/25134694>.

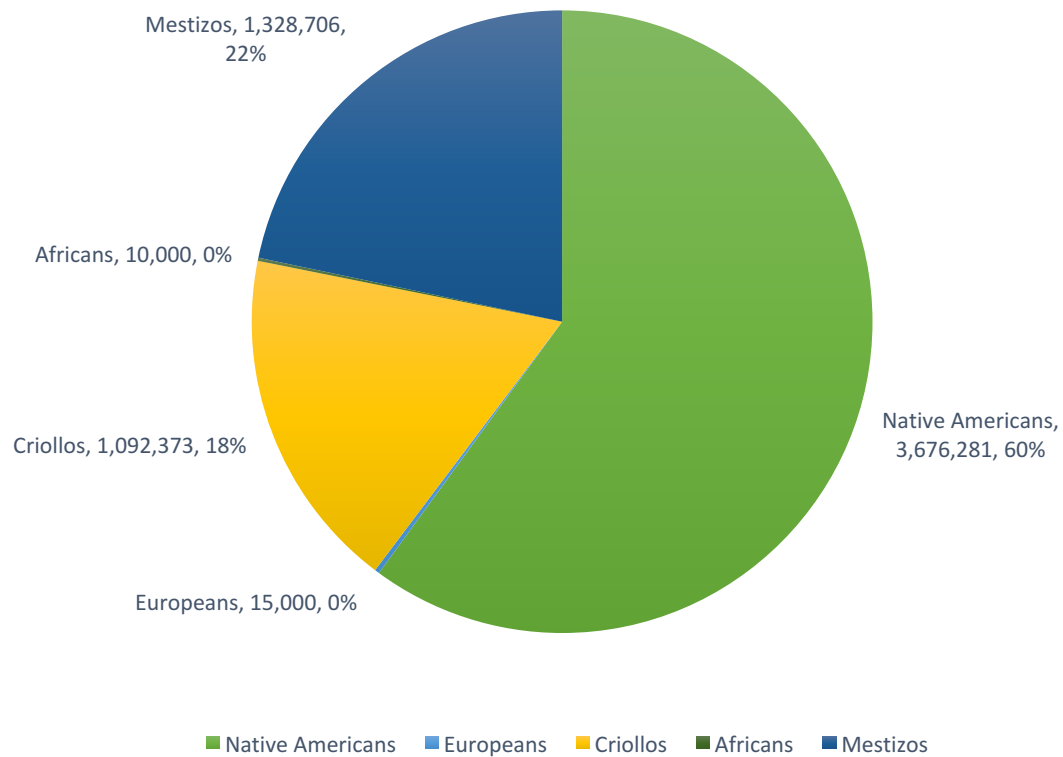


FIGURE 6. The Population of Mexico in 1810.⁸⁰

The pre-Columbian agricultural system that primarily produced cereals (e.g. maize) had supported a very dense urban population under the Aztecs. The Spanish colonial regime overhauled the system of land management to focus on livestock production (replicating the agricultural priorities of the Iberian Peninsula), which was to have devastating effects on food security once the Native American population began to rebound after being decimated. The government and financiers poured money into mining rather than agriculture, including grains that would support the

⁸⁰ Navarro y Noriega, *Catálogo de Los Curatos y Misiones de La Nueva España*, 65, as cited in Lerner, “Consideraciones Sobre La Población de La Nueva España (1793-1810),” 338.

growing lower classes.⁸¹ Left vulnerable, agriculture affected all other parts of the economy.⁸² These conditions led to the subsistence crises of 1785–1786 and 1808–1809, which had an impact on the educational institutions of Mexico City and, in part, prompted the aforementioned insurrection of 1810.⁸³

During the eighteenth century, the authority of the Church and Crown were under threat from various sides: European revolutions, Enlightenment philosophies, and the beginnings of Liberalism. Conflict between the pope and the Spanish monarchy resulted in the Crown challenging the ecclesiastical authority and church finances. Meanwhile, the Enlightenment laid siege to the Church and its restrictions on education and the sciences. The expulsion of the Jesuits (The Society of Jesus)—who were accused of amassing wealth through commerce and speculation and neglecting to tithe—from all Spanish-held territories by Carlos III in 1767 drove another wedge between Mexican criollos and the Spanish colonial regime. In Mexico, the Society of Jesus, which encouraged Mexican devotion to Our Lady of Guadalupe (observed primarily by criollos), was instrumental in the education of the children of the criollo elite, and served as confessors to convents, which were home to high-society criollas.⁸⁴ The criollo population of Mexico resented the forcible exile of vital contributors to their society and culture from their home by a far-away colonial authority. The years from 1700 to 1767 had constituted, according to Gerard

⁸¹ Hamnett, 116.

⁸² Hamnett, 118.

⁸³ Hamnett, 119.

⁸⁴ Hamnett, 129.

Decorme, “the golden age of the Jesuits in Mexico.”⁸⁵ The Jesuits promoted the formation of criollo culture, illustrated by Our Lady of Guadalupe, the celebration of whom is well-represented in Belem’s music.

In the latter half of the 1700s, members of the clergy began to dissent from the Spanish government. Many members of the secular clergy resented the colonial regime, which appointed only peninsulares to the most prominent positions, leaving criollo and mestizo clergy living in poverty.⁸⁶ Members of the secular clergy—who lived integrated in their communities—held great influence with the populace.⁸⁷ As the European Enlightenment—which challenged accepted education and the authority of the Church—spread throughout New Spain, the clergy diverged into two groups: “modernisers” and “traditionalists.”⁸⁸

The decades on either side of the turn of the nineteenth century saw the collapse of the system of colonial finance and the military conflicts of 1810s, both of which heralded Spain’s loss of Mexico.⁸⁹ The redirection of agricultural production away from the Native American cultivation of maize and toward the Hispanic

⁸⁵ Gerard Decorme, *La obra de los Jesuitas mexicanos durante la época colonial, 1572-1767 (compendio histórico)*, vol. I (México: Antigua Librería Robredo de J. Porrúa e Hijos, 1941), 103, as cited in Pilar Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820: (María Ignacia de Azlor y Echeverz y los Colegios de la enseñanza)*, vol. 1 (Madrid: Instituto “Gonzalo Fernández de Oviedo (C.S.I.C.),” 1981), 261.

⁸⁶ Regular clergy took vows to a monastic order and lived according to the rule of an institute (e.g. monks) and differed from secular clergy, who did not belong to an order and lived in the secular world (e.g. parish priests).

⁸⁷ Hamnett, *A Concise History of Mexico*, 131–32.

⁸⁸ Hamnett, 129.

⁸⁹ Hamnett, 122.

husbandry of cattle resulted in food insecurity in the lower classes and contributed to the insurrection of 1810. Hamnett writes that “the breakdown of a once viable system of government finance well before the impact of the insurrection of 1810 ensured that Independent Mexico would inherit an exhausted treasury and a mountain of internal debt.”⁹⁰ The failing finances of independent Mexico were one reason for the nationalization of ecclesiastical properties, which appropriated the Colegio de Belem’s building and heralded its closure in 1862.

Independence to the Reform Era (1821–1855)

The Spanish House of Bourbon fell in 1808 with Napoleon's defeat of King Fernando VII, precipitating the collapse of Spain’s hold in the Americas in 1820.⁹¹ With the Spanish Bourbon house removed from power by the French, the viceroy (“vice-king”) no longer held authority as a representative or proxy of the king. Viceroy José de Iturrigaray (ruled 1803–1808) attempted to ally with Mexican groups promoting home rule, but was overthrown by a royalist coup.⁹² With royalists in power in the capital, the demand for autonomy was taken up and furthered by provincial civil servants and members of the secular clergy, such as Miguel Hidalgo (1753–1811) and his student José María Morelos (1765–1815), both of whom led

⁹⁰ Hamnett, 123.

⁹¹ Hamnett, 112.

⁹² Hamnett, 133.

significant peasant rebellions.⁹³ The two primary motivations for the latter was independence and the end of the sistema de castas.⁹⁴

The failure of Spain's Constitution of 1812 to compromise on the issue of New Spain's home rule pushed many to take up the banner of independence.⁹⁵ The elite classes in Mexico City—backed by the military—wanted limited representation, but not an end to Spanish rule, which by 1813 was again under Fernando VII and the House of Bourbon.⁹⁶ The commander of the army, Agustín de Iturbide (1783–1824), consolidated with rebel forces under the Plan of Iguala and led the “Army of Three Guarantees” (Independence, Union, and Religion) into Mexico City in 1821 to suppress the rural lower classes, restore power to the Mexico City elites, and establish limited constitutionalism. That same year, the Treaty of Córdoba established the Mexican Empire, which would have autonomy within the Spanish Empire and shift the power center from Madrid to Mexico City.⁹⁷ Iturbide was proclaimed Emperor Agustín I and was overthrown in a revolt by Antonio López de Santa Anna, which resulted in the fall of the First Mexican Empire in 1823.⁹⁸ Santa Anna ruled Mexico intermittently for a turbulent three decades. After attempting and failing to turn back the tide of United States citizens settling in Mexican territory (Texas), Santa Anna

⁹³ Hamnett, 134.

⁹⁴ Hamnett, 137.

⁹⁵ Hamnett, 108.

⁹⁶ Hamnett, 141.

⁹⁷ Hamnett, 143.

⁹⁸ Hamnett, 144.

recognized Texas's secession from Mexico and independence in exchange for his own life in 1836.

North American power continued to shift away from Mexico and to the United States of America as Mexico's northern neighbor expanded south and west with the Louisiana Purchase (1803) and addition of Florida (1819). Exploiting a border dispute with Mexico and the U.S.-annexed state of Texas, President James K. Polk goaded Mexico to war in 1846 to enable westward expansion and the realization of Manifest Destiny. Lasting seventeen months, the Mexican-American War ultimately resulted in General Winfield Scott's army marching into Mexico City and Mexico surrendering nearly half of its territory (all of present-day California; most of Nevada, Arizona, and Utah; and portions of New Mexico, Colorado, and Wyoming) in the Treaty of Guadalupe Hidalgo. Santa Anna returned to claim power in 1853, sold the southern-most portions of Arizona and New Mexico to the United States in the Gadsden Purchase (*Venta de La Mesilla*) for \$10 million in 1853, and was again driven out of office.

The Reform Era (1855–1862)

In 1857, Mexico established a new constitution, which (in part) sought an end to feudalism, increased rights for Native American peoples, and decreased the Church's power. The Liberal Reform Era consisted of two primary periods of law-

making: 1855–1857 (including the federal Constitution of 1857) and 1858–1860.⁹⁹ The second wave of laws included the Law for the Nationalization of Ecclesiastical Properties, passed on July 12, 1859.¹⁰⁰ The purpose of the law was two-fold: to diminish the Church's power and to increase the federal revenue. The government had hoped that the sale of ecclesiastical properties would net 150 million pesos, but the actual income totaled a little more than 10 million pesos by 1863 (when Mexico City fell to the French Intervention) and 23 million pesos by 1910.¹⁰¹ Prior to the Reform Laws, the Church had owned half of Mexico's land and was exempt from paying taxes on it. The new laws prohibited the Church from owning property other than its own buildings, which disallowed it from charging rent on its properties, the money from which supported various institutions, including convents and schools. Under the 1859 Law for the Nationalization of Ecclesiastical Properties, the government claimed all properties administered by the church.¹⁰² Because it was under the patronage of the archbishop, the government claimed the building of the Colegio de Belem and closed the school.

⁹⁹ Hamnett, 160.

¹⁰⁰ Hamnett, 163.

¹⁰¹ Hamnett, 163.

¹⁰² Josefina Muriel, *Los recogimientos de mujeres: respuesta a una problemática social novohispana* (México: Universidad Nacional Autónoma de México, Instituto de Investigaciones Históricas, 1974), 108.

CHAPTER 2:
**WOMEN'S EDUCATION IN NEW SPAIN
AND NINETEENTH-CENTURY MEXICO**

Secular Women

In colonial settler societies, European women were often the agents through which imperial ideals—both racial and moral—were transferred and solidified in their new homes. Spanish women proved the most efficacious colonial instruments through whom European values and institutions were planted and took root in New Spain. Women brought with them and firmly established in Mexico an ingrained Christian domestic morality within the monogamous, patriarchal family.¹⁰³

In early modern Spain and throughout its empire, as elsewhere in the Western world, the socially elite feminine ideal was a gentle, passive woman, chaste before marriage and faithfully devoted to her husband and children after marriage. Asunción Lavrin describes the different markers of “appropriate” feminine and masculine behavior:

Sharp definitions of femininity and masculinity and a consequent polarization in education, socialization, and division of labor between men and women are themes inherent to the Iberian and indigenous worlds. The definitions of what was properly masculine and feminine and the specific forms of behavior that they generated seem to have had a lasting influence on Latin American culture. Both European and Indian sources establish very clear models of proper behavior from childhood through adulthood. Separation of the sexes after a certain age, preservation of female honor by the individual herself or through the family, fidelity of the wife to the husband and the dedication of the woman to the task of motherhood mark the boundaries of acceptable femininity in these societies. Femininity was closely identified with good,

¹⁰³ Gutiérrez, “Miscegenation as Nation-Building,” 163, 167.

chaste, loving, and demure behavior, physical and emotional weakness, and the need of man's strength and attention. Those values were inculcated through education and preserved by a set of normative restrictions—personal and social—that women were expected to observe. Protective devices such as physical guardianship or legal and institutional safeguards prevented the loss of those desirable traits of femininity and buttressed the normative restrictions.¹⁰⁴

In the Americas, society expected españolas—both peninsulares and criollas—to advance their families' position by marrying a man with a higher social status at a young age. Single women (including widows and women separated from their husbands) were met with suspicion and censure because of their lack of male guidance—i.e. oversight.¹⁰⁵ In his study of Mexican crowned-nun portraits, James M. Córdova discusses the dichotomy of women's positions—the rift between the commonly held view of women as “morally weak, intellectually frail, and dangerously vulnerable to sin, like the first woman, Eve” and the ideal of the Virgin Mary:¹⁰⁶

[Women were] subject to a pervasive Euro-Christian construct that held women to be sinful, irrational, and in constant need of male supervision. Considered naturally corrupt, women were to model themselves after the Virgin Mary, who was intrinsically pious, humble, and obedient. Women in New Spain navigated between these gendered markers throughout their lives.¹⁰⁷

¹⁰⁴ Asunción Lavrin, “Introduction,” in *Latin American Women: Historical Perspectives*, ed. Asunción Lavrin, Contributions in Women's Studies 3 (Westport, CN: Greenwood Press, 1978), 16.

¹⁰⁵ Lisa Vollendorf, *The Lives of Women: A New History of Inquisitional Spain* (Nashville: Vanderbilt University Press, 2005), 147.

¹⁰⁶ James M. Córdova, *The Art of Professing in Bourbon Mexico: Crowned-Nun Portraits and Reform in the Convent* (Austin: University of Texas Press, 2014), 6.

¹⁰⁷ Córdova, 1–2.

Peninsular and criolla women had few options that society deemed respectable. Women were not legally permitted to work in the public sphere until 1799.¹⁰⁸ Women who did not marry made that choice at the jeopardy of their own reputation and risked familial dishonor. Córdova writes that they “were subject to the harsh realities of navigating through a patriarchal world that condemned them for straying from the social model.”¹⁰⁹

Nuns

One alternative to marriage that was highly respected in New Spanish society—available only to women in the most elite strata of society—was profession as a nun. Asunción Lavrin explains that profession was also only available to women whose families had considerable financial means. In the seventeenth and eighteenth centuries, the dowry paid to a convent ranged from two thousand to four thousand pesos.¹¹⁰ For a small number of aspirants who could not afford a convent’s dowry, there were two choices: a girl could be sponsored by wealthy benefactors who

¹⁰⁸ By order of Viceroy Miguel José Azanza on April 22, 1799, so that women could “provide for their subsistence and to contribute to that of their families.” “Bando Sobre Que Las Mujeres Puedan Libremente Ejercer Todas Las Labores Propias de Su Sexo. México,” 1799, Cédulas Reales, vol. 2979, no. 213, Archivo del Antiguo Ayuntamiento de la Ciudad de México, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:270; Arrom, *The Women of Mexico City, 1790–1857*, 27.

¹⁰⁹ Córdova, *The Art of Professing in Bourbon Mexico*, 17.

¹¹⁰ Asunción Lavrin, *Brides of Christ: Conventual Life in Colonial Mexico* (Stanford, CA: Stanford University Press, 2008), 24; Lavrin, “Women in Colonial Mexico,” 253.

considered the support of a nun's profession to be a pious work (as was the situation with the famous seventeenth-century writer and feminist Sor Juana Inés de la Cruz); or a woman's skills could, in special cases, be accepted in lieu of a dowry.¹¹¹

Although they operated under the sometimes-invasive male ecclesiastical authority, convents were female institutions operated by the women living in them. Lavrin observes that “there is no better example of upper-class women's ability to fill spaces of self-rule and authority than that offered by the administration of nunneries.”¹¹² Nuns directed and executed all aspects of the operation of the convent, including managing accounts and properties. Convents needed not only women who possessed the skills necessary for the administration of the convent, but also women who had acquired the musical skills integral to the observance of the Eucharist and Divine Office. A small number of convents occasionally waived the requirement of a dowry for a postulant who could fill such a need. It was primarily for this purpose that the Colegio de San Miguel Belem trained students in music.

In addition to being cost-prohibitive, the option to profess as a nun was also only available to young women of European heritage, legitimate birth, and high social standing.¹¹³ As profession was accessible only to women of European lineage, training to become a nun—as was Belem's *escoleta de música*'s primary purpose—

¹¹¹ Women born out of wedlock (*hijas naturales*) could be legitimized if the girl had been accepted and raised by the family and had financial backing and social standing (e.g. Sor Juana Inez de la Cruz, whose patrons forged documents testifying to her legitimate birth).

¹¹² Lavrin, “Women in Colonial Mexico,” 267.

¹¹³ Postulants were typically between age fifteen and thirty-five, although exceptions were made. Lavrin, *Brides of Christ*, 23.

would also have been restricted to girls of European provenance. Prior to the founding of the first convent for Native American women in 1724, only women of European origin were eligible to become nuns. (The sixteenth-century granddaughters of Moctezuma II—Doña Isabel Cano Moctezuma and Doña Catalina Cano Moctezuma— were of Nahua and European heritage and were extremely rare exceptions). Even in convents for Native American women, high social status and *limpieza de sangre* were imperative. Castas were excluded from the religious life. They often worked at convents, but as servants or slaves, a stark illustration of the great hierarchical divide between them and the nuns of “pure blood.”¹¹⁴

Women’s Education

Throughout the sixteenth to the nineteenth centuries, the philosophies that governed women’s education, like assumptions regarding their social roles, underwent significant shifts. These changes influenced what skills were taught to which socio-economic and racial groups and how various educational institutions developed. The following survey of women’s education throughout Mexico’s colonial and early independence periods provides the context in which we will situate the Colegio de San Miguel de Belem.

Early modern Spanish thinking, represented by moralists such as Fray Martín de Córdoba (*Jardín de nobles doncellas* [*Garden of Noble Maidens*], c. 1460) and

¹¹⁴ Lavrin, “Women in Colonial Mexico,” 269.

Juan Luis Vives (*Instrucción de la mujer cristiana* [*Instruction of the Christian Woman*], 1523), prioritized female chastity and viewed women as intellectually frail, lacking reason, susceptible to evil, and requiring men's guidance. Women were discouraged from—among many things—teaching. The eighteenth-century Spanish Enlightenment, reflected in *La educación de las mujeres* (“The Education of Women”) by Joaquín Fernández de Lizardi (1776–1827), shifted focus from the collective to the individual and recognized women's intellectual abilities.¹¹⁵ Female education and social inclusion was encouraged, but only to the extent that it did not conflict with women's “higher destiny” as mothers and wives.¹¹⁶

Social, political, and ecclesiastical authorities often censured and suppressed intellectual and skilled women.¹¹⁷ In her research of female education and literacy on both sides of the Iberian Atlantic, Lisa Vollendorf describes the fine line that female writers tread:

Constrained by dominant ideologies that exhorted women to contain their pride, vanquish their vanity, and limit their interaction with the public sphere, women developed strategies to simultaneously assert authority while also embodying chaste, obedient, self-controlled Catholic femininity.¹¹⁸

¹¹⁵ Córdova, *The Art of Professing in Bourbon Mexico*, 17–18.

¹¹⁶ Lavrin, “Introduction,” 10.

¹¹⁷ Arrom, *The Women of Mexico City*, 24.

¹¹⁸ Lisa Vollendorf, “Navigating the Atlantic Divide: Women, Education, and Literacy in Iberia and the Americas,” in *Women of the Iberian Atlantic*, ed. Sarah E. Owens and Jane E. Mangan (Baton Rouge: Louisiana State University Press, 2012), 28, ProQuest Ebook Central, <http://ebookcentral.proquest.com.oca.ucsc.edu/lib/ucsc/detail.action?docID=1047627>.

Sor Juana Inés de la Cruz (1651–1695) is well documented as one of the greatest thinkers and poets of the colonial period. Nearly any study of women in New Spain is likely to mention her. Fluent in Spanish, Nahuatl, and Latin, she was celebrated in her day on both sides of the Atlantic as “The Tenth Muse.” She professed in the Jeronymite Order so that she, in her own words, could engage in, “la estudiosa tarea (que para mí era descanso en todos los ratos que sobraban a mi obligación) de leer y más leer, de estudiar y más estudiar, sin más maestro que los mismos libros” (“the studious task [that for me filled every moment outside of my obligation] of reading and reading more, of studying and studying more, with no other teacher than books”).¹¹⁹ Her criticism of a sermon by Antonio Vieira, a Jesuit from Portugal, sparked conflict with church authorities. Sor Juana’s response, *La respuesta* (The Answer), defends women’s right to education. Ultimately, the Catholic church to which she professed confiscated her library and silenced her pen.

The type of education that children received in colonial Mexico depended on three factors: their sex, socio-economic status, and race. Asunción Lavrin expands upon the profound role that gender played in children’s education and socialization:

The Spanish concept of appropriate and expected behaviour in public and private, broadly called honor, had its counterpart in well-known pre-Conquest indigenous formulations that demanded restraint and composure from men and women. Gender relations began with the informal education imparted at home in childhood. It was based on the assumption that men and women should be educated differently for their different roles and kept separate while that process was taking place.... Such gendered education inculcated passivity, obedience, religiosity, and submissive behaviour among girls. Reading and writing were deemed superfluous for poor women, whether Indian, white, or

¹¹⁹ Juana Inés de la Cruz, *Antología de Sor Juana Inés de la Cruz*, ed. María Luisa Pérez Walker (Santiago de Chile: Editorial Universitaria, 1993), 304.

casta. When a formal primary education was available, it was provided by self-taught women or by nuns in convents, and it benefitted mostly white girls. Womanly occupations, such as sewing and embroidering, or cooking for the poor, were sufficient for the formation of most women.

Boys were expected to lead, guide, and dominate.... Forming a man to lead was an implicit recognition of their right to be the wielders of power undisputed by either females or lower-class males.... Women were expected to follow feminine rules of comportment, and men assumed that masculinity was, in part, the exercise of authority over women.¹²⁰

The education of most girls consisted of training in skills deemed appropriate for women, such as sewing, embroidery, and (for women of lower socio-economic status) cooking. Like elsewhere in the Americas and Europe, literacy was regarded as unnecessary for lower class women of all races.¹²¹

The First Hispanic Institutions for Female Education (1500–1700)

The church established the first post-conquest female educational institutions less for the purpose of education, per se, than for Christianization—of both the girls and their families.¹²² Emerging as humanist endeavors, numerous institutions for female education were established in New Spain beginning in the early 1500s, mere decades after the Spanish military conquest. Europeans deemed it their Christian responsibility to provide shelter, physical and spiritual care, and education for disadvantaged women and girls, especially those of high social rank. These

¹²⁰ Lavrin, “Women in Colonial Mexico,” 258–59.

¹²¹ Lavrin, 258–259.

¹²² Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:199, 206.

institutions' most significant effect—which was seen as a positive and intended result by the colonizers but which we recognize today as immeasurably injurious—was the enforcement of European Christian norms in the colonial territory, imposition of Hispanic hierarchy, and control of women's sexuality and social position.¹²³ Early institutions involved in female education fall into five categories: *beaterios*, *recogimientos*, convent schools, *miga* schools, and *colegios*.

Beaterios

María Luisa Cárdenas de Vega begins her study of the development of female education with the founding of the first *beaterios*.¹²⁴ *Beatas* were laywomen who chose to live and work collectively. They were not nuns: they were free to marry, were not cloistered, and did not take vows of obedience. Catalina de Bustamante (1490–1546)—who traveled in 1514 from Spain to Mexico with her husband, two daughters, and two nieces—was active in organizing various women's institutions and groups and established the first notable Mexican *beaterio*.¹²⁵ Bustamante's *beaterio* in the city of Texcoco was sponsored by the Franciscan missionary Fray Pedro de Gante (c. 1480–1572) and received financial support from Hernán Cortés (1485–1547). Its purpose was to evangelize and protect Native American women and

¹²³ Córdova, *The Art of Professing in Bourbon Mexico*, 11.

¹²⁴ María Luisa Cárdenas de Vega, *The Education of Women in New Spain: Colonial Mexico, 1521-1821* (Phoenix, AZ: Biblioteca Hispano-Americana de Divulgación, 1986).

¹²⁵ Archivo General de Indias, Pasajeros a Indias (Sevilla, España), vol. 1, núm. 1747, as cited in Cárdenas de Vega, 3.

mestizas from Spanish abuses and train them to help in missionary work in hospitals, schools, orphanages, etc.¹²⁶ It housed six hundred students and, in the words of the first Archbishop of Mexico Juan de Zumárraga (1468–1548, served 1530–1548), educated “daughters of Indian lords of the province in the Christian doctrine and in all virtue and good manners.”¹²⁷

Throughout the second quarter of the sixteenth century, Zumárraga repeatedly requested women to be sent from Spain to the Americas for the purposes of female education. In 1528, Cortés asked Carlos V of the Holy Roman Empire (King Carlos I of Spain; 1500–1558) for support for beaterios. Empress Isabella of Portugal (1503–1539)—who administered the Spanish colonies in the Americas in the absence of her husband and who was a staunch advocate of women’s education—sponsored the journey for ten women.¹²⁸ Four years later, in 1532, Bishop Zumárraga persuaded Isabella to send eight more female teachers back to New Spain with him.¹²⁹ In 1532, Bustamante petitioned Isabella in person (in Spain) to send more women;¹³⁰ at that point, Bustamante had at least fifteen Spanish women under her supervision. By 1537, Bustamante had many women (not just Spaniards) working with her. The

¹²⁶ Cárdenas de Vega, 3–4, 6.

¹²⁷ Joaquín García Icazbalceta, *Colección de Documentos para la Historia de Mexico*. (México: Francisco Díaz de Leon, 1892), 1:501, and García Icazbalceta, *Zumárraga*, pp. 17–18, as cited in Cárdenas de Vega, 6.

¹²⁸ Archivo General de Indias (AGI), Papeles de Simancas (Sevilla, España), est. 58, caj. 3, as cited in Cárdenas de Vega, 2, 6.

¹²⁹ Archivo General de Indias (AGI), Contratación, leg. 4675b, fol. 116–117v, as cited in Cárdenas de Vega, 7.

¹³⁰ Archivo General de Indias (AGI), Reales Cédulas, est. 4122, leg. 62, as cited in Cárdenas de Vega, 7.

imported Spanish women were not the only teachers: older Native American and mestiza girls trained at the beaterios taught the younger girls. Soon beaterios spread to other towns and numbered more than fifteen.¹³¹ In a letter to Zumárraga, Carlos V gives us an idea of the size of these beaterios: “I have been greatly pleased with what you tell me, that there are large institutions of girls and young ladies, daughters of the Indian lords with eight or ten houses of three hundred and four hundred girls each.”¹³²

It was not long before male authorities in the church and state attempted—and failed—to exert control over the activities of the beatas. Córdova writes that a negative conception of beatas grew, cultivated by comparing them to nuns: “many people considered these women [beatas] to be wayward, living immoral lives and perpetuating social ills, especially since they did not take a vow of enclosure as nuns did. In addition, they were not under the same kind of close religious and patriarchal supervision that regulated nuns.”¹³³

The first conflict between beatas and male authority involved the state government. The women had resorted to begging for alms to maintain their properties and petitioned the Audiencia for medical care for their charges.¹³⁴ When the Audiencia appealed to Isabella in 1532, she firmly responded that it was the

¹³¹ Cárdenas de Vega, 8.

¹³² Colección de documentos inéditos relativos al descubrimiento, conquista y colonización de las antiguas posesiones españolas de Ultramar (CDU), capit. 10, num. 38, pp. 125–126, as cited in Cárdenas de Vega, 9.

¹³³ Córdova, *The Art of Professing in Bourbon Mexico*, 19.

¹³⁴ Genaro García, *Documentos inéditos o muy raros para la Historia de México*, 36 vols. (Mexico: Porrúa, 1974), 15:19, as cited in Cárdenas de Vega, *The Education of Women in New Spain*, 9.

responsibility of the government of New Spain to provide buildings and healthcare for beatas.¹³⁵ The second—and greater—conflict was between beatas and Franciscans, headed by Zumárraga. Beata Juana Velásquez reported directly to Isabella that the rift stemmed from overreach on the part of Franciscan friars who visited beaterios, seeking to control the women’s activities.¹³⁶ In a 1537 letter to the Council of the Indies, Zumárraga eludes to his frustration with beatas, who have not taken vows of enclosure or obedience, and over whom he would seek control:

It seems to us, by the past experience, that [these beatas] should rather be religious nuns.... Because the ones who have come up to now don’t show any interest nor are humble enough to teach the girls and treat them as they need; they try to measure their minds and capacity; they don’t observe the seclusion proper of nuns; and some of them—the ones that I brought—worry more for their own children, the ones who came with them, and the ones who came later; and some have come out from their houses, although I have forbidden them to do so and threatened them with excommunication. They have said that they are not slaves, that they don’t want to work for nothing, and that they need money—one hundred ducats—for doctor and medicines; that they have to go from house to house begging; that they are starving, even though I have provided them with as much as I can and is necessary. For this and other reasons we are here of the opinion that it is better to have nuns here or *beatas who have taken vows*... [italics added].¹³⁷

Zumárraga, still angry with beatas, continues in another letter:

The woman teachers who have come from Spain have refused to take vows and so they cannot be forced into enclosure and obedience; they come out from their houses and walk and make decisions without admitting to be

¹³⁵ Genaro García, *Documentos inéditos o muy raros para la Historia de México*, 36 vols. (Mexico: Porrúa, 1974), 15:19, as cited in Cárdenas de Vega, 9–10.

¹³⁶ Cárdenas de Vega, 10.

¹³⁷ Archivo General de Indias (AGI) Patronato, leg. 185; Alberto María Carreño, ed. *Un desconocido Cedulaario del Siglo XVI: Pedro Ocharte MCLXIII* (México: Victoria, 1944), p. 106, as cited in Cárdenas de Vega, 11.

compelled to stay inside their home, or even not to leave us, as many of them have left already, because they find better pay being secular teachers.¹³⁸

The church revoked its assistance, and beaterios were forced to raise their own finances, which they did through various means, including by charging tuition. These developments represented the beginnings of secular education in New Spain.¹³⁹

Recogimientos

Nancy E. Van Deusen explores the numerous meanings and practices of *recogimiento* in Iberia and the Americas in her seminal monograph that focuses on *recogimiento* in colonial Lima. She writes that the connotations of *recogimiento* changed over several centuries and that its meanings fall into three categories: “a theological concept, a virtue, and an institutional practice.”¹⁴⁰ Luis de Granada (1504–1588) first used “*recogimiento*” to refer to a theological concept in *Libro de la oración* (1554), in which it signified “separation or interior abstraction of all that is earthly in order to meditate or contemplate.”¹⁴¹ As a virtue, *recogimiento* represented “modest, controlled behavior, enclosure in an institution or the home, and a retiring or quiescent nature,” and was a gendered concept applied more to women (on the

¹³⁸ Archivo General de Indias (AGI), leg. 185, as cited in Cárdenas de Vega, 27.

¹³⁹ Cárdenas de Vega, 13.

¹⁴⁰ Nancy E. Van Deusen, *Between the Sacred and the Worldly: The Institutional and Cultural Practice of Recogimiento in Colonial Lima* (Stanford, CA: Stanford University Press, 2001), xi, <http://ebookcentral.proquest.com.oca.ucsc.edu/lib/ucsc/reader.action?docID=3037439#>.

¹⁴¹ Diccionario de la lengua, 520-21; Corominas y Pascual, Diccionario crítico, 121, as cited in Van Deusen, xi.

assumption that “women’s bodies, sexuality, and social freedoms should be controlled”) than to men.¹⁴² The third designation of *recogimiento* is the one that most concerns us here and is described in detail by Van Deusen:

As an institutional practice, *recogimiento* involved substantial numbers of women and girls called *recogidas* living voluntarily or involuntarily in convents, in pious houses called *beaterios*, in hospitals, or schools. Founded throughout Spain and Latin America, *recogimientos* served a myriad of functions as schools, asylums, or centers of legal deposit (*depósito*) supported by the Spanish state but often under the guardianship of a religious order. They housed women and girls of different social conditions, from orphans to creole schoolgirls, from prostitutes to mestiza daughters of the conquerors, from destitute to reformed women. They operated as depositories for women called *divorciadas* seeking an annulment or divorce (a permanent separation, with neither party able to remarry). They also served as a temporary residence during a husband’s absence, or as prisons or correctional houses. Some functioned as schools. Between 1525 and 1550, *recogimientos* housed and educated the daughters of the Nahuatl nobility in Mexico; one hundred years later, they operated as centers of learning exclusively for Spanish and creole elite girls in Lima and Mexico. Finally, *recogimientos* served as rudimentary religious houses aspiring to become *beaterios* or convents following receipt of the necessary license.¹⁴³

Pilar Foz y Foz writes that when a young woman entered a *recogimiento* or monastery she was to remain living a semi-monastic life until she married or entered a convent as an adult. Many women remained in *recogimiento* until their death, without returning to the outside world, and were counted with the “*niñas*” regardless of their age.¹⁴⁴ In her pioneering research on feminine institutions of New Spain,

¹⁴² Van Deusen, xii.

¹⁴³ Van Deusen, xii.

¹⁴⁴ Gonzalo Obregón, *El Real Colegio de San Ignacio de México (Las Vizcainas)* (México: Colegio de México, Fondo de Cultura Económica, 1949), 33; Josefina Muriel de la Torre, *Conventos de monjas en la Nueva España* (México: Santiago, 1946), 41.

Josefina Muriel divides recogimientos into two groups: those that protected/helped women and those that imprisoned them. Van Deusen argues that the situation was not so clearly delineated: each recogimiento generally served both purposes.¹⁴⁵ These are the circumstances of the founding of the Recogimiento de San Miguel de Belem in 1683, which would become the Colegio de San Miguel de Belem.

Convent-Schools

In 1540, as a reaction to the lack of ecclesiastical control over the activities in beaterios, Bishop Juan de Zumárraga sought and was granted permission to establish the first convent in New Spain: the Convento de Nuestra Señora de la Purísima Concepción (The Convent of Our Lady of the Pure Conception) in Mexico City.¹⁴⁶ This institution was the first of numerous convents of the Conceptionist Order, which had originated in fifteenth-century Portugal with the primary purpose of teaching girls. These convent schools were markedly different than beaterios: not only were the nuns cloistered, but also the students were as well.¹⁴⁷ Convents were feminine cities within a city. They housed professed nuns, potential nuns, female relatives and companions, students, servants, and slaves.¹⁴⁸ Girls aged fifteen and younger could enter a convent in order to study with a particular nun.

¹⁴⁵ Muriel, *Los recogimientos de mujeres*, 45.

¹⁴⁶ Córdova, *The Art of Professing in Bourbon Mexico*, 14.

¹⁴⁷ Cárdenas de Vega, *The Education of Women in New Spain*, 28.

¹⁴⁸ Mariano Cuevas, *Documentos inéditos del siglo XVI para la historia de México*, vol. IV (México: Editorial Porrúa, 1975), 176–79, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:202.

Conceptionist convents were purpose-built for family-style living. Each nun could have several girls live with her in her cell, which included a kitchen, dining room, and sleeping space. Although the convent capacity records are no longer extant, the size of the convent would typically support several hundred women and girls. Once their tuition was paid, the girls (called *niñas*, regardless of their age) became the nuns' responsibility; when it came time for a girl's marriage, however, it was the duty of the parents to arrange for a husband.¹⁴⁹

The first nuns of the Convento de Nuestra Señora de la Purísima were Spanish elites and Native American caciques, including Ana de San Buenaventura and Isabel de los Angeles (daughters of conquistadors) and Isabel de la Encarnación and Catalina de San Miguel (mestiza daughters of Juan Cano and Isabel Moctezuma and granddaughters of Moctezuma II).¹⁵⁰

Córdova writes that the first convent schools served “native and mestizo girls, groups that because of their distinct ethnic and cultural background and circumstances were thought to be at risk of falling outside Hispanic social norms.”¹⁵¹ By the mid-1500s, Conceptionist convents also accepted and taught españolas. Several other nunnery schools built in Mexico City during the sixteenth and seventeenth centuries include Regina Coeli (1570), Jesús María (1580), San Jerónimo (1585), La Encarnación (1594), and San Lorenzo (1650). Most monastic schools became very wealthy through donations, the tuition of students, and the dowries of

¹⁴⁹ Cárdenas de Vega, *The Education of Women in New Spain*, 28–29.

¹⁵⁰ Cárdenas de Vega, 29–30.

¹⁵¹ Córdova, *The Art of Professing in Bourbon Mexico*, 15.

women who professed there.¹⁵² Subjects taught at the convent schools included Spanish and Latin (for the observance of the Daily Office), literacy, arithmetic, food preparation, sewing, embroidery, and singing.¹⁵³ The Dominican friar Thomas Gage (c. 1597–1656) reported on musical activities at several convents during his travels in 1648:

Gentlemen and citizens give their daughters to be brought up in these nunneries, where they are taught to make all sorts of conserves and preserves, all sorts of needlework, all sorts of music, which is so exquisite in that city that I dare be bold to say that the people are drawn to their churches more for the delight of the music than for any delight in the service of God. More, they teach these young children to act like players; and to entice the people to their churches, they make these children act short dialogues in their choirs, richly attiring them with men's and women's apparel, especially upon Mid-summer Day, and the eight days before their Christmas. These are so gallantly performed that there have been many factious strifes and single combats—some were in my time—for defending which of these nunneries most excelled in music and in the training up of children.¹⁵⁴

By 1700, there were sixteen monasteries in Mexico, fourteen of which received and educated girls.¹⁵⁵

¹⁵² “This source of income did not seem to amount [to] very much; indeed, some of these institutions did not charge anything to the poor parents, and some others, like Jesus Maria in Mexico City and Santa Maria de Gracia in Guadalajara, were established expressly for indigents.” Cárdenas de Vega, *The Education of Women in New Spain*, 30–31.

¹⁵³ Cárdenas de Vega, 29; Muriel de la Torre, *Conventos de monjas en la Nueva España*, 487–490.

¹⁵⁴ Referring to the performances in “the eight days before their Christmas,” Thompson notes, “The reference is to the posadas, the old Mexican custom of acting the vain search of Joseph and Mary for accommodation at an inn. Note how Gage uses the expression ‘eight days,’ which is a direct translation of the Spanish term for a week.” Thomas Gage and J. Eric S. Thompson, *Travels in the New World*. (Norman: University of Oklahoma Press, 1958), 72.

¹⁵⁵ Francisco de la Maza, *La Ciudad de México En El Siglo XVII* (México: Fondo de la Cultura Económica, 1968), 48–58, and Elisa Luque Alcaide, *La Educación en Nueva España en el siglo XVIII*. (Sevilla: Consejo Superior de Investigaciones



FIGURE 7. The Convento de Regina Coeli.
Photo by Joshua Lanam.

científicas, 1970), 180–81, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:202.

Miga Schools

By the turn of the seventeenth century, the viceregal government in Mexico City required male teachers to obtain a teaching certificate, for which literacy, basic mathematical skills, and more advanced knowledge of a specific teaching area were required. (The proposed ordinance also limited the issuance of teaching certificates to those with *limpieza de sangre*, a stipulation that the viceroy removed before approval.) The ordinance also limited teachers from educating students of the opposite sex.¹⁵⁶

By contrast, female teachers were not required to obtain licensure, and female secular schools largely outnumbered male ones.¹⁵⁷ Small *amiga* schools (“schools of the friendly lady”)—colloquially called *miga* schools—proliferated in the seventeenth century, each serving a small number of female students.¹⁵⁸ The requirements for opening a *miga* school were minimal: an application to the judge who oversaw male teacher licensure, proof of baptism, and certification from the parish priest that the prospective teacher had been instructed in Christian doctrine and observed social etiquette (“buena vida y costumbres”).¹⁵⁹

¹⁵⁶ “Ordenanzas Para El Buen Uso Del Nobilísimo Arte de Leer, Escribir y Contar. Dados En La Ciudad de Méjico a Nuebe Del Mes de Octubre de Mil y Seiscientos Años,” October 9, 1600, *Historia*, vol. 197, f. 21, Archivo General de la Nación, México, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:203.

¹⁵⁷ Cárdenas de Vega, *The Education of Women in New Spain*, 16.

¹⁵⁸ *Miga* schools were similar in administration and curriculum to English “Dame” schools. Cárdenas de Vega, 16.

¹⁵⁹ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:203.

These schools varied widely in the competence of the teachers and the quality of education. Some were run by disenfranchised women (widows or elderly women) for whom teaching was their only financial support; however, some were run by excellent teachers who charged minimal or even no tuition. The curriculum was generally rudimentary: Christian doctrine, household management, and limited training in reading, writing, and arithmetic.¹⁶⁰ Sor Juana Inés de la Cruz, like many criollas of the seventeenth century, began her education in a miga school, which gives evidence to the high quality of some miga schools.¹⁶¹ Miga schools were much less expensive than most convent schools, for which students also had to pay room and board.¹⁶²

Colegios

Colegios de niñas (primary/secondary girls' schools) were established for Native American and mestiza girls in the early sixteenth century, the first appearing in Texcoco in 1528.¹⁶³ Córdova writes that colegios reflected a humanist perspective and purpose: "to Hispanicize native girls so that they might adapt better to viceregal

¹⁶⁰ Cárdenas de Vega, *The Education of Women in New Spain*, 17.

¹⁶¹ A. Curtis Wilgus, *Readings in Latin American Civilization* (New York: Barnes & Noble, Inc., 1946), 128–29; Salvador de Madariaga, *El auge y el ocaso del imperio español en América* (Madrid: Espasa-Calpe, 1977), 192, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:204.

¹⁶² Cárdenas de Vega, *The Education of Women in New Spain*, 16.

¹⁶³ Córdova, *The Art of Professing in Bourbon Mexico*, 20.

society and teach their families what they had learned, thereby spreading the faith and mainstream cultural values.”¹⁶⁴

By the mid-1500s, colegios for peninsulares and criollas also appeared.¹⁶⁵ In Mexico City, the Cofradía del Santísimo Sacramento (Confraternity of the Blessed Sacrament) founded the Colegio de Niñas de Nuestra Señora de la Caridad—whose music and archival documents are held in the AHCV—on June 19, 1548.¹⁶⁶ The colegio’s original purpose was to educate at-risk (impoverished or orphaned) criollas and mestizas in Christian doctrine and Hispanic customs.¹⁶⁷ In charge of the Colegio de Niñas, the cofradía placed “one or two virtuous Spanish women, to teach the girls in all necessary things of virtue” (“una o dos mujeres españolas virtuosas, para que les enseñasen en todas las cosas de virtud necesarias”).¹⁶⁸ The daily schedule at the colegio included religious observance (daily mass and morning and evening devotions), academic work, and handcrafts. The last of these were to provide training pertinent to managing a household, and the products were sold. The school

¹⁶⁴ Córdova, 20.

¹⁶⁵ Córdova, 20.

¹⁶⁶ Ana Rita Valero de García Lascuráin, “Memory of the World International Register. Old Fonds of the Historical Archive at Colegio de Vizcaínas: Women’s Education and Support in the History of the Word,” UNESCO, 4, http://www.unesco.org/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/nomination_forms/mexico_historical_archive_Colegio_vizcainas.pdf.

¹⁶⁷ Córdova, *The Art of Professing in Bourbon Mexico*, 20.

¹⁶⁸ “Origen y Fundación Del Colegio de Doncellas, Real Cédula Fechada En Monzón de Aragón,” December 18, 1552, *Cofradías*, vol. 10, ff. 4-5, Archivo General de la Nación. México, and Luque Alcaide, *La Educación en Nueva España en el siglo XVIII.*, 167, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:200.

administrators applied the income from the crafts to that student's expenses, with any remaining funds allocated to the girl's dowry.¹⁶⁹



FIGURE 8. The Colegio de Niñas.¹⁷⁰
Courtesy of the INAH.

¹⁶⁹ Cárdenas de Vega, *The Education of Women in New Spain*, 21.

¹⁷⁰ "Colegio de Niñas Bolivar."



FIGURE 9. The Colegio de Niñas.¹⁷¹
Courtesy of the INAH.

A girl from the Colegio de Niñas had several options for adult life: go to a convent, remain at the school, marry, or go into domestic service. An alumna who went to one of the eighteen convents present in Mexico City by the end of the 1600s likely did not profess as a nun, but—as a Native American or mestiza

¹⁷¹ “Iglesia de Nuestra Señora de Lourdes, Interior,” Núm. Inv. 121167, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

woman—served as a companion or servant.¹⁷² If she chose to stay at the Colegio de Niñas, she would remain semi-cloistered to “live in perpetual chastity.”¹⁷³ If a girl chose to marry, only the male administrators of the school (the rector, school deputies, and the majordomo) were to be involved in arranging the match. The girl must receive permission from all the specified administrators, after they had investigated the potential husband’s socio-economic status, comportment, and profession/trade, and unanimously agreed to the marriage. The colegio would then contribute fifty pesos to the dowry, which would be returned to the colegio if the alumna died without children. If the alumna chose to enter domestic service, the same male officers who were charged with arranging students’ marriages would scrutinize the social and financial status of the family. The Colegio de Niñas was required to protect and advise its former students who entered the workforce, and to ensure that her employers paid her what she was owed if she later chose to leave their service in order to marry.¹⁷⁴

¹⁷² Of the thirty-four convents in New Spain at the turn of the eighteenth century, eighteen of them were in Mexico City. Cárdenas de Vega, *The Education of Women in New Spain*, 21.

¹⁷³ Steck, “La Cofradía...” p.372, as cited in Cárdenas de Vega, 21.

¹⁷⁴ Steck, “La Cofradía...” p.374, as cited in Cárdenas de Vega, 21.

Female Education in the Eighteenth Century: Convents and Colegios

El Colegio de San Miguel de Belem

Domingo Pérez de Barcia originally founded the Colegio de San Miguel de Belem as the Recogimiento de San Miguel de Belem in 1683. During the mid-1700s, the institution became refashioned as an educational institution.¹⁷⁵ In 1740, Don Juan Antonio de Vizarrón y Eguiarreta (c. 1685–1747), Archbishop of Mexico and Viceroy of New Spain, founded Belem's *escoleta de música*. In 1751, the future archbishop and viceroy Alonso Núñez de Haro y Peralta (1723–1800) renamed it the “Colegio de San Miguel de Belem,” placing the focus on its educational role.¹⁷⁶ These transitions will be discussed in much more detail in Chapter 3.

La Compañía de María

La Compañía de María Nuestra Señora (La Compagnie de Marie-Notre-Dame, The Company of Mary Our Lady), a religious order formed in France by Jeanne de Lestonnac (1556–1640), brought to New Spain a new type of monastic education. Historian and Compañía de María archivist Pilar Foz y Foz compiled a survey of female education in Mexico, including an exhaustive study of primary source documents relating to La Compañía de María.¹⁷⁷ She writes that, unlike other

¹⁷⁵ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:206.

¹⁷⁶ Valero de García Lascuráin, “Memory of the World International Register,” 8; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 76.

¹⁷⁷ Pilar Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820: (María Ignacia de Azlor y Echeverez y los Colegios de la enseñanza)*, 2 vols. (Madrid: Instituto “Gonzalo Fernández de Oviedo (C.S.I.C.),” 1981); a chapter of which—the one dealing with the order’s founding in France—is translated into English and

orders, La Compañía de María fostered the “fusion of the active and contemplative life.”¹⁷⁸ Nuns took a fifth vow “to devote themselves for life to education.”¹⁷⁹

According to the order’s founding documents, “The union of these two lives is the particular characteristic, the proper essence of the Company of Mary.”¹⁸⁰ The focus on apostolic work required that other aspects of the religious life be moderated, including the following:

- the choir: ‘this Congregation cannot and ought not be obliged to it, for it is incompatible with the daily, ordinary teaching of youth which it professes, according to their Institute.’ The religious will be content to recite privately the Little Office¹⁸¹
- enclosure: also adapted to their apostolate, but taking care that the practice of the educative function ‘does not prejudice, in any way, regular enclosure.’ Special arrangements regarding the structure of school

published as Pilar Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820* (Madrid: Instituto “Gonzalo Fernández de Oviedo” y Orden de la Compañía de María Nuestra Señora, 1981).

¹⁷⁸ Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820*, 15.

¹⁷⁹ Cárdenas de Vega, *The Education of Women in New Spain*, 38.

¹⁸⁰ Foundational Documents..., 35v; and Ordre De La Compagnie De Marie Notre Dame, Monastère de Poitiers, *Historia de la Orden de la Compañía de María Nuestra Señora*, trans. Maria Cerero Blanco (San Sebastián: Ediciones Lestonnac, 1964), 257, 261, as cited in Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820*, 15.

¹⁸¹ Foundational Documents..., 37, 142, n. 1, and Ordre De La Compagnie De Marie Notre Dame, Monastère de Poitiers, *Historia de la Orden de la Compañía de María Nuestra Señora*, 259–61, as cited in Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820*, 16.

buildings will regulate the interdependence between enclosure and the apostolate¹⁸²

- penances: adapted to each person's constitution, 'so as to avoid affecting the health and strength needed for the functions of the Institute'¹⁸³

The boarding school situation designed by Jeanne de Lestonnac was very different than the existing convent-schools. In other convents that provided education, each individual nun was responsible for a small number of girls who lived with her in her cell. In La Compañía de María, the boarding students never entered the nuns' cloister; they lived in a separate part of the convent under the supervision of laywomen. The girls were grouped into classes and taught by nuns, in another part of the campus.¹⁸⁴

María Ignacia Azlor y Echevers (1715–1767) journeyed from Mexico to Spain to profess in La Compañía de María and returned to Mexico to found the first convent

¹⁸² Foundational Documents..., 142 ns. 2, 3, 4, 5, 150-161, and *Ordre De La Compagnie De Marie Notre Dame, Monastère de Poitiers, Historia de la Orden de la Compañía de María Nuestra Señora*, 265, as cited in Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820*, 16.

¹⁸³ Foundational Documents..., 36 n. 3, 96 n. 31; and *Ordre De La Compagnie De Marie Notre Dame, Monastère de Poitiers, Historia de la Orden de la Compañía de María Nuestra Señora*, 255, as cited in Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820*, 16.

¹⁸⁴ Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820*, 38. For Diagrams of La Compañía de María convent/school layouts, see Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:129–36, or Foz y Foz, *Genesis and Historical Evolution of the Pedagogical System of the Company of Mary Our Lady, 1607-1820*, 51–58.

of the order in New Spain.¹⁸⁵ Colegio de la Enseñanza (The School of the Teaching) opened on January 11, 1755, in Mexico City and accepted two types of students: day students who lived with their families and *pensionistas* (paying students) who lived within the convent grounds.¹⁸⁶ There were separate wings for the nuns' living quarters and the girls' living/educational spaces. La Enseñanza accepted girls as young as age seven.¹⁸⁷ The curriculum was to include reading, writing, home economics, arithmetic, and sciences;¹⁸⁸ however the Vatican disallowed the study of sciences.¹⁸⁹ Pilar Foz y Foz notes how innovational the Colegio de La Enseñanza was:

The novelty of this foundation lay in the fact that, for the first time, feminine education was imparted by an institution solely devoted to this task, and by personnel trained for that purpose. Previously, the instruction of girls had been a haphazard occupation, undertaken by amigas, self-trained older women, or by nuns who had some avocation for the task, and who took one or two pupils at a time under their care in those convents that allowed them to do this.¹⁹⁰

Moreover, the fact that La Enseñanza was open to girls of all socio-economic statuses free of charge was groundbreaking.

¹⁸⁵ Asunción Lavrin, "Book Review: La Revolución Pedagógica En Nueva España (1754-1820): María Ignacia de Azlor y Echevers y Los Colegios de La Enseñanza," *The Hispanic American Historical Review* 63, no. 2 (1983): 388.

¹⁸⁶ Cárdenas de Vega, *The Education of Women in New Spain*, 38.

¹⁸⁷ Arrom, *The Women of Mexico City*, 17.

¹⁸⁸ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:286.

¹⁸⁹ Foz y Foz, 1:416.

¹⁹⁰ Lavrin, "Book Review," 388.

El Colegio de San Ignacio de Loyola, Vizcaínas

The opening of the secular Colegio de San Ignacio de Loyola, Vizcaínas, heralded another institutional shift. Three members of the Basque *Cofradia de Nuestra Señora de Aránzazu* (founded in 1671)¹⁹¹— Francisco de Echeveste (1683–1753), Manuel de Aldaco (1696–1770), and Ambrosio de Meave (1710–1781)—founded Vizcaínas as a school and home for Basque widows and orphans. (*Vizcaínas* refers to women of Basque origin.)

The founders fought with the authorities over several decades to establish the school as a secular institution, a struggle that proved vital to its continued existence throughout the nineteenth century. Initially, they had secured the support of Archbishop of Mexico Juan Antonio Vizarrón y Eguiarreta (served 1730–1747), and construction commenced in 1734, two years after its official founding.¹⁹²

¹⁹¹ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:203.

¹⁹² Foz y Foz, 1:203; Valero de García Lascuráin, “Memory of the World International Register,” 9.



FIGURE 10. Stone recording the year of Vizcaínas's founding. Located inside the Colegio de San Ignacio de Loyola, Vizcaínas. Photo by the author. Used by permission of the Museo Vizcaínas.

The death of Vizarrón in 1747 and the installation of Manuel Rubio y Salinas (served 1748–1765) as archbishop threw the project into turmoil. Rubio insisted that the colegio be governed, not by the *cofradía*, but by the church. The building was completed in 1753 but remained closed rather than acquiesce control to the archbishop. Meanwhile, María Ignacia de Azlor attempted unsuccessfully to obtain the unoccupied building for the founding of the Colegio de La Enseñanza.¹⁹³

¹⁹³ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:203–4.

Although Fernando VI approved the *Constituciones del Colegio* on September 1, 1753, he did not intercede in the conflict with the archbishop, leaving the situation unresolved.¹⁹⁴ Only well after Carlos III's 1759 ascension to the throne did Vizcaínas receive all the necessary approvals to open as a secular institution.¹⁹⁵ The colegio finally opened its doors to students on September 9, 1767.¹⁹⁶



FIGURE 11. The Colegio de San Ignacio de Loyola, Vizcaínas.
Photo by the author.

¹⁹⁴ Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*, 46–61, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:203–4.

¹⁹⁵ Valero de García Lascuráin, “Memory of the World International Register,” 9.

¹⁹⁶ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:203.



FIGURE 12. Inside the entrance to the Colegio de San Ignacio de Loyola, Vizcaínas. Photo by the author. Used by permission of the Museo Vizcaínas.

At its opening, Vizcaínas served 147 girls, the youngest of whom were seven years old.¹⁹⁷ The building was designed to support family-style living with a maximum adult woman to student ratio of nine to one. Each group had a communal bedroom, living room, kitchen, and roof area for washing. The colegio housed and educated girls whose financial support was the responsibility of the *cofradía* and pensionistas whose room, board, and tuition cost their families ten pesos per month. The curriculum focused on the girls' futures in running a household, but included

¹⁹⁷ Cárdenas de Vega, *The Education of Women in New Spain*, 37; Arrom, *The Women of Mexico City, 1790–1857*, 17.

literacy, Catholic doctrine, needlework, music, and limited amounts of Latin, math, science, and history.¹⁹⁸



FIGURE 13. Model of Vizcaínas, held in the Museo Vizcaínas. Photo by the author. Used by permission of the Museo Vizcaínas.

The Closing of Convent Schools

Throughout the seventeenth and eighteenth centuries, male ecclesiastical authorities and nuns of Mexico waged many battles over secular influences (such as extravagant furnishings and entertainments) in convents. In her study of convent reform in the eighteenth century, Margaret Chowning discusses the origins of the conflict:

Even before the Council of Trent (1545–63), critics both inside and outside the church had condemned convents as places where the nuns’ solemn vows of poverty, obedience, and even chastity were regularly violated. At Trent, the

¹⁹⁸ Valero de García Lascuráin, “Memory of the World International Register,” 9; Arrom, *The Women of Mexico City, 1790–1857*, 17.

harsh light of Protestant critiques of celibacy—and thus of the very idea of the convent—ratcheted up the pressure to reform.¹⁹⁹

Though the conflict simmered for the two centuries following the Council of Trent, little reform actually took place. Convents in New Spain in the mid-1700s were small-scale, all-female versions of the cities in which they were located. Nun's cells could be more like apartments, each supporting an entire household of students, companions, and servants.²⁰⁰ Chowning describes the architectural and social scene inside some convents:

These households were connected to each other, as in a “miniature city,” by a system of interior streets that led from the cloisters and the nuns’ houses to plazas, gardens, chapels, hermitages, and cemeteries.²⁰¹ ...Some nuns’ “cells” were extremely opulent, even designed by famous architects: for example, the elegant “palace-cell” created by Manuel Tolsá for the Marquesa de Selva Nevada in the convent of Regina Coeli in Mexico City.²⁰² Many consisted of two or even three rooms, with a sunroof and a patio. It was not unusual for nuns to be allowed to keep birds and animals in the cloister, use jewels or other adornments to their habits (which might be sewn of fine fabrics), and

¹⁹⁹ Margaret Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain: The View from the Nunnery,” *Hispanic American Historical Review* 85, no. 1 (February 2005): 4–5, <http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=15675344&site=ehost-live>.

²⁰⁰ Sister Ann Miriam Gallagher, “The Family Background of the Nuns of Two Monasterios in Colonial Mexico: Santa Clara, Querétaro, and Corpus Christi, Mexico City (1724-1822)” (1986), 83, and Francisco de la Maza, *Arquitectura de los coros de monjas en Puebla* (Puebla: Gobierno del Estado de Puebla, 1990), 12, as cited in Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain,” 5–6.

²⁰¹ Gallagher, “The Family Background of the Nuns of Two Monasterios in Colonial Mexico,” 83 and; Maza, *Arquitectura de los coros de monjas en Puebla*, 12, as cited in Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain,” 5–6.

²⁰² Maza, *Arquitectura de los coros de monjas en Puebla*, 12, as cited in Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain,” 6.

play, sing, and dance to profane songs. Friends and family were received in the parlors of the convents and served refreshments from the nuns' excellent private kitchens.²⁰³

The convent reforms in Mexico began in the late 1760s in the city of Puebla through the imposition of the *vida común* (communal life).²⁰⁴ (These changes took place during the same period as Carlos III's other reforms, such as the expulsion of the Jesuits in 1767.) Chowning summarizes the form of *vida común* intended by the Bishop of Tlaxcala (with jurisdiction over the city of Puebla) Francisco Fabián y Fuero (served 1765–1773):

Nuns would cook and eat meals communally and sleep in dormitories. Clothing would be laundered and distributed centrally, and all personal items were to be removed from those cells that remained. All donations or gifts given to individual nuns were to be incorporated into the convent's treasury. Visits were to be restricted, and while visitors might be offered modest refreshments, the music and theatrical performances were definitely banned. Furthermore, only those servants necessary for the functioning of the convent would remain.²⁰⁵

²⁰³ Manuel Ramos Medina, *Místicas y descalzas: Fundaciones femeninas carmelitas en la Nueva España* (México: Centro de Estudios de Historia de México Condumex, 1997), 116, and Luisa Zahino Peñafort, *Iglesia y sociedad en México, 1765-1800: Tradición, reforma y reacciones* (México: Universidad Nacional Autónoma de México, 1996), 155, as cited in Chowning, "Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain"; Margaret Chowning, "Convents and Nuns: New Approaches to the Study of Female Religious Institutions in Colonial Mexico," *History Compass* 6, no. 5 (2008): 6.

²⁰⁴ Lavrin, *Brides of Christ*, 277–81.

²⁰⁵ Francisco Fabian y Fuero, *Colección de providencias dadas a fin de establecer la santa vida común, a que se dio principio en el día tres de Diciembre Domingo primero de adviento del año próximo pasado de mil setecientos sesenta y nueve, en los cinco numerosos conventos ... religiosas calzadas de esta ciudad de la Puebla de los Angeles* (Biblioteca Virtual del Patrimonio Bibliográfico, 1769), 2–3, http://bvpb.mcu.es/i18n/catalogo_imagenes/imagen_id.cmd?idImagen=101055547, and Asunción Lavrin, "Ecclesiastical Reform of Nunnaries in New Spain in the Eighteenth Century," *The Americas* 22, no. 2 (1965): 186, as cited in Chowning,

At the request of Archbishop of Mexico Francisco Antonio de Lorenzana y Butrón (served 1766–1771), the Fourth Provincial Council convened in Mexico City in 1771 to further curb the “extravagances” in the convents throughout all of New Spain. Given the resistance of the nuns of Puebla in accepting *vida común*, the king’s representative proposed allowing existing nuns to continue in the life to which they had professed and imposing *vida común* only on new nuns entering the profession, thereby gradually transforming convents. Lavrin summarizes the five rules instated by the Fourth Provincial Council:

1. prohibition of the construction of cells for the private use of the nuns by any of their relatives or patrons;
2. removal of seculars and girls from convents;
3. substitution of servants by lay sisters;
4. prohibition of the reelection of abbesses; and
5. abandonment of singing in the rituals.²⁰⁶

The nuns of New Spain resisted the imposition through a variety of means ranging from passive resistance to registering cases in legal courts to outright revolt.²⁰⁷ They argued that their current lifestyle followed the

“Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain,” 8; quote from Chowning, 8.

²⁰⁶ Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain,” 8.

²⁰⁷ For more information about Mexican nuns’ resistance to imposition of *vida común*, see Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain,” 9–14; Lavrin, “Ecclesiastical Reform of Nunnaries in New Spain in the Eighteenth Century”; Lavrin, *Brides of Christ*, 275–358.

approved rules and constitutions of their institutions; *vida común* (practiced by discalced and Capuchin nuns) was not the life to which they had professed and should not be imposed on their orders *ex post facto*.²⁰⁸ Chowning describes the nuns' perspective and agency in resisting *vida común*:

First, the literature usually presents the reforms as an attempt by male, peninsular-born ecclesiastical reformers (in cahoots with the reform-minded royal government) to impose unwelcome changes from above. There are three roles in this story for the nuns themselves: rebellion, delay (via use of the petition), or acquiescence. These are not insignificant roles, and a combination of the first two did result in successful modification of the decree. But all three roles are reactions to the actions of male authorities.²⁰⁹

The nuns' persuasion delayed Carlos III's enforcement of the ecclesiastical canons until the Royal Decree of May 22, 1774,²¹⁰ which required *vida común* to be observed by new novices and commanded that all laywomen (including servants, companions, and—most importantly to our topic—students) to be evicted from convents.²¹¹ Royal and ecclesiastical authorities allowed only convents for which teaching was one of the principle purposes of their foundation—such as the Colegio de La Enseñanza and the Convento de Jesús María—to retain their pupils.²¹²

²⁰⁸ Lavrin, *Brides of Christ*, 287.

²⁰⁹ Chowning, "Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain," 11.

²¹⁰ "Reales Cédulas," n.d., vol. 104, exp. 119, ff. 214-218v, Archivo General de la Nación, México, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:264.

²¹¹ Chowning, "Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain," 10.

²¹² Nuria Salazar Simarro and Sarah E. Owens, "Cloistered Women in Health Care: The Convent of Jesús María, Mexico City," in *Women of the Iberian Atlantic*, ed. Sarah E. Owens and Jane E. Mangan (Baton Rouge: Louisiana State University Press,

The conflict over the imposition of *vida común* concluded in the mid-1780s with both lifestyles co-existing.²¹³ A second wave of Catholic reformism in the 1790s instituted *vida particular* in convents in Michoacán—a complete reversal of the *vida común*.²¹⁴ Chowning describes the commonly-held misconception regarding the end of *vida común*:

Most scholars seem to accept that this compromise more or less ended the controversy and assume that the *vida común* reforms remained in effect to the end of the colonial period, even if enforcement eventually relaxed. The decree was officially overturned in the diocese of Michoacán, however, and accompanying documentation refers to at least one convent in Mexico City, La Encarnación, that by 1781 had also gone to a system of weekly allowances for the *religiosas*.²¹⁵ Thus, although the historiography has not recognized the fact, the *vida común* reforms seem to have come to either a *de facto* or *de jure* end in much of the viceroyalty by the early 1790s, and in some places as early as 1780.²¹⁶

In 1796, Carlos IV reversed the disallowance of students in convents, but by that time, much of the damage had already been done.²¹⁷ Foz y Foz argues, however, that as controversial as the Royal Decree of 1774 was, it was a catalyst for positive

2012), 114, ProQuest Ebook Central, <http://ebookcentral.proquest.com.oca.ucsc.edu/lib/ucsc/detail.action?docID=1047627>.

²¹³ Lavrin, *Brides of Christ*, 276.

²¹⁴ Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain,” 36.

²¹⁵ “Nuevo arreglo para el gobierno de sus rentas y fondos,” report of Vicente Antonio de los Ríos and Miguel José de Moche, 1781, AHAM, Diocesano, Gobierno, Religiosos, Catarinas, caja 242, exp. 335, as cited in Chowning, 10–11.

²¹⁶ Chowning, 10–11.

²¹⁷ Cárdenas de Vega, *The Education of Women in New Spain*, 40–41; Córdova, *The Art of Professing in Bourbon Mexico*, 132–35; Lavrin, “Ecclesiastical Reform of Nunnaries in New Spain in the Eighteenth Century,” 182–203; Chowning, “Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain.”

change in feminine education in that it forced new institutions to open and old ones to modernize.²¹⁸

Convent reform affected the girls and women of Belem in several ways. Most broadly, the closure of many convent schools created an educational vacuum that other institutions—such as the colegios of Belem and Vizcaínas—would fill. (It also increased the importance of the remaining convent schools, such as La Enseñanza, whose nuns devoted themselves primarily to teaching.) More specifically, laywomen from Belem who served as teachers to girls living in convents would have been removed from those convents along with the students under the imposition of *vida común*. Moreover, the reforms inside the convents dictated the lifestyle of girls from Belem who went on to profess as nuns.

Female Education from the end of the Colonial Period to the Reform Era

From 1775 to 1800, educational efforts in New Spain—on the part of the church, secular institutions, and municipalities—focused on the establishment of public day schools.²¹⁹ Starting in the mid-1780s, city governments began opening free schools to occupy the large number of children from itinerant families migrating to the city to escape famine in the country.²²⁰ Individual schools still only served male or female students.

²¹⁸ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:262.

²¹⁹ Foz y Foz, 1:270.

²²⁰ Arrom, *The Women of Mexico City*, 18.

The first “municipal amiga school” opened in 1786.²²¹ The numbers of students listed in various sources conflict with each other, but from them we get the sense that the number of girls educated in Mexico City schools around the end of the eighteenth century was on the rise. Vega cites that by 1797, Mexico City had eighty amiga schools evenly distributed throughout the city, serving more than 5,000 students.²²² Arrom writes that roughly 3,000 girls were registered at seventy church, city, and private schools by 1802.²²³

In the 1780s, a number of private female boarding schools in Mexico City opened free day schools. Both Vizcaínas and La Enseñanza opened *escuelas pías* (“pious schools,” or free day schools).²²⁴

Vizcaínas opened its public day school on June 21, 1793 on the ground floor of its building.²²⁵ It accepted girls younger than thirteen years old of any race.²²⁶ In 1794 records show that the day school enrolled 147 girls, resulting in a financial

²²¹ “Instrucción Pública En General,” n.d., Vol. 2475, Exp. 28, Archivo del Ayuntamiento de México, as cited in Cárdenas de Vega, *The Education of Women in New Spain*, 41.

²²² Josefina Zoraida Vázquez et al., *Ensayos sobre historia de la educación en México* (México: El Colegio de México, 1985), 176, as cited in Cárdenas de Vega, *The Education of Women in New Spain*, 41.

²²³ Dorothy Tanck Estrada, *La educación ilustrada, 1786-1836: educación primaria en la Ciudad de México* (México: Colegio de México, 1977), 197, as cited in Arrom, *The Women of Mexico City, 1790–1857*, 18.

²²⁴ Arrom, *The Women of Mexico City, 1790–1857*, 18.

²²⁵ Luque Alcaide, *La Educación en Nueva España en el siglo XVIII.*, 182, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268.

²²⁶ Enrique Olavarría y Ferrari, *El Real Colegio de San Ignacio de Loyola, vulgarmente Colegio de las Vizcainas, en la actualidad Colegio de la Paz, reseña histórica escrita por Enrique de Olavarría y Ferrari ...* (México: F. Diaz de Leon, 1889), 103, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268.

deficit that the board consented to pay.²²⁷ The escuela pía grew, serving up to 500 students, who Arrom identifies as predominantly daughters of artisans and craftspeople.²²⁸ The same teachers taught both the boarding and day students, and vocational training augmented the usual curriculum of literacy, Christian doctrine, needlework, and domestic skills.²²⁹



FIGURE 14. Patio of the Colegio de San Ignacio de Loyola, Vizcaínas.
Photo by the author. Used by permission of the Museo Vizcaínas.

²²⁷ Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*, 97, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268.

²²⁸ Arrom, *The Women of Mexico City*, 18.

²²⁹ Olavarría y Ferrari, *El Real Colegio de San Ignacio de Loyola, vulgarmente Colegio de las Vizcaínas, en la actualidad Colegio de la Paz, reseña histórica escrita por Enrique de Olavarría y Ferrari ...*, 103, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268; Arrom, *The Women of Mexico City, 1790-1857*, 27; Valero de García Lascuráin, "Memory of the World International Register," 10.

Another day school, the Real Colegio de Indias de Nuestra Señora de Guadalupe (a recogimiento-colegio) served Native American boarding students, but also supported a day school that was open to all races.²³⁰ In 1811, La Compañía de María converted the school to its order. From that time, the original Colegio de La Enseñanza (founded in 1755) was known as La Enseñanza Antigua, and the newly acquired as La Enseñanza Nueva.

Foz y Foz observes that both La Enseñanza Antigua and Nueva were established in a racially exclusive manner, each serving a different group, but that both day schools accepted girls “of every condition and race.”²³¹ Arrom notes that La Enseñanza Nueva had a curriculum limited to elementary literacy and domestic skills and argues that the difference in the two schools’ curricula signifies that the institutions were not intended to facilitate social mobility.²³²

Conclusion

The push for women’s education began in the early sixteenth century more for the purposes of evangelization than for the empowerment of women. As this chapter

²³⁰ The Royal Decree of 1759 that approved the foundation of the colegio stipulated the opening of the day school as well. “Real Cédula Aprobando La Fundación y Constituciones de Una Casa-Recogimiento Para Indias Doncellas. Villaviciosa,” May 13, 1739, Audiencia de México, registro de oficios, vol. 1115, Archivo General de Indias, Sevilla, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:263–64.

²³¹ Cfr. cap. 11, pp. 417-438: Colegio de Indias de Guadalupe, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:264.

²³² Arrom, *The Women of Mexico City*, 17.

has detailed, we see a major shift in thinking about women's education from the beginning of the early modern period to the nineteenth century. Moving away from the perception of women as mentally and morally feeble beings, proponents of women's education argued that enlightened women made better mothers, contributors to society, and—in the nineteenth century—to the workforce. Women were still held at a huge social and economic disadvantage, but for the first time, an institutional education was free to any girl living in a major urban center. The type and extent of girls' educations largely depended on their race and socio-economic class. Asunción Lavrin summarizes the impetus for, trends in, and failings of women's education:

In the second half of the 18th century and the Bourbon dynasty, inspired in part by the philosophical influence of the Enlightenment, advisors to the Crown began to popularize the concept that women could and should be part of the economic development of Spain and its colonies. By the 1760s, the state had begun to advocate the adoption of primary education for women and their training in any skill that would permit them, especially those of the lower strata, to serve in state-promoted industries such as tobacco factories, or to earn an independent income if widowed or single. Several important schools were founded in the city of Mexico: Las Vizcaínas, for girls of Basque descent, and La Enseñanza, of the Order of Mary. The latter took boarders from the best families but, moved by social concerns, opened a public schools [sic] for girls of all ethnic and economic backgrounds. Other schools founded in provincial cities adopted similar patterns of service to the public as well as to the rich. In the last years of the 18th century there were more urban schools for girls than ever before, and attendance was high. And yet, they were insufficient to meet the needs of most of the female population and remained institutions of little use to the large number of rural women of New Spain. Illiteracy among women remained high for the next century.²³³

The story of Belem illustrates many changes in female education throughout the colonial and early independent eras. Domingo Pérez de Barcia established the

²³³ Lavrin, "Women in Colonial Mexico," 266.

Recogimiento de Belem in 1683, and it served the purposes Van Deusen describes: both to shelter women voluntarily withdrawing from the secular world and to imprison women whose families or tribunals had deemed their behavior unacceptable in the home or society.

Although educational institutions for girls grew in number in Mexico City during the second half of the eighteenth century, the popular concern for female education in urban centers was—to an extent—quashed by the Wars of Independence during the first half of the nineteenth century.²³⁴ After Mexican Independence in 1822, the new nation's economy was devastated, reducing the financial support for schools.²³⁵

During the Liberal Reform Era (1855–1876), Mexico's government sought to limit the power of the church by closing institutions under ecclesiastical authority, including convents and colegios like Belem.²³⁶ Secular schools, including miga schools survived; municipal miga schools underwent profound changes, ultimately forming the basis of what is Mexico's current public education system.²³⁷ The Colegio de San Ignacio de Loyola, Vizcaínas, was safe from closure under the Reform Laws due to its founders' dogged insistence that it be established as a secular institution (although still very Catholic in practice), governed by a board of directors

²³⁴ Lavrin, "Book Review," 388.

²³⁵ Valero de García Lascuráin, "Memory of the World International Register," 10.

²³⁶ Muriel, "El Real Colegio de San Ignacio de Loyola, 1734–1863," 61.

²³⁷ Rafael Carrasco Puente, *Datos históricos e iconografía de la educación en México*. (México: Secretaría de Educación Pública, 1960), 225 as cited in ; Cárdenas de Vega, *The Education of Women in New Spain*, 52.

rather than the church.²³⁸ Vizcaínas was, at its inception, organized based on Belem as an educational model. Vizcaínas accepted Belem's students at the older colegio's closing in 1862 and continues to house Belem's music and archival documents. The numerous links between Vizcaínas and Belem will be revisited in more detail in the next chapter.

²³⁸ Manuel de Aldaco, one of the founders of Vizcaínas, during the decade of dealing with bureaucracy that it took to open the school outside of the governance of the church, threatened to burn the school to the ground if it was forced to be governed by the church. Muriel, "El Real Colegio de San Ignacio de Loyola, 1734–1863," 39.

CHAPTER 3: THE RECOGIMIENTO AND COLEGIO DE BELEM

The institution that would later become the girls' school Colegio de San Miguel de Belem was founded by the priest Don Domingo Pérez de Barcia (1649–1713) in 1683 as a recogimiento. Córdova writes that *recogidas* (women living at a recogimiento) “sought shelter and religious guidance and strived to recover from marital strife, divorce, prostitution, crime, or poverty.”²³⁹ Recogimientos not only functioned as places of refuge for women choosing to withdraw from the secular world, but also served “as houses of penitence receiving women sent by different tribunals.”²⁴⁰ Recogidas were cloistered, leaving the recogimiento either to marry or enter a convent.²⁴¹ (Please see Chapter 2 for generalized discussion of recogimientos.)

As there are relatively few Spanish-language sources and no scholarly English-language sources regarding Belem, the current study relies heavily on the work of Josefina Muriel, supplemented with research by Pilar Foz y Foz.²⁴² Both

²³⁹ Córdova, *The Art of Professing in Bourbon Mexico*, 19.

²⁴⁰ Quote from Valero de García Lascuráin, “Memory of the World International Register,” 7; Van Deusen, *Between the Sacred and the Worldly*, 9.

²⁴¹ Valero de García Lascuráin, “Memory of the World International Register,” 7.

²⁴² Muriel and Lledías, *La música en las instituciones femeninas novohispanas*; Josefina Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII* (México: Universidad Nacional Autónoma de México, 2004); Josefina Muriel, “San Miguel de Belem. Recogimiento de Mujeres Pobres de Cualquier Calidad (1683),” in *Los Recogimientos de Mujeres: Respuesta a Una Problemática Social Novohispana* (México: Universidad Nacional Autónoma de México, Instituto de Investigaciones Históricas, 1974), 81–109; Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981.

researchers compiled significant primary source documentation along with earlier secondary sources by Julián Gutiérrez Dávila, José María Marroqui, Luis González Obregón, Manuel Rivera Cambas, and Gonzalo Obregón, among others.²⁴³ As is common in early scholarship dealing with Mexico, some of the authors write from a distinctly Euro-centric and patriarchal vantage point. For example, Asunción Lavrin's critique of Muriel's 1974 study of Mexican recogimientos takes Muriel to task for eschewing enough analysis:

Recogimientos are regarded as being of positive social value because their aim was to protect the home and because they put women in a category apart from men, in their crimes as well as in their capacity for correction and conversion. This is indeed a curious interpretation of double standards of morality and punishment. In her conclusion Muriel states: "What greater understanding of women than helping them to find a husband and endowing them for a good marriage!" (p. 220). Does empathetic understanding of a period require the surrender of critical analysis?²⁴⁴

The output of Muriel's long and distinguished scholarly career—beginning with *Conventos de monjas en la Nueva España* (1946) and ending with *La música en las*

²⁴³ Julián Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia, presbítero secular, fundador de la casa, y voluntario recogimiento de mugeres, nombrado San Miguèl de Bethlèn, en la ciudad de Mexico* (Nicolás Rodríguez Francos, Biblioteca Virtual del Patrimonio Bibliográfico, 1720), http://bvpb.mcu.es/i18n/catalogo_imagenes/imagen_id.cmd?idImagen=54924; José María Marroqui and Luis González Obregón, *La ciudad de México; contiene: el origen de los nombres de muchas de sus calles y plazas, del de varios establecimientos públicos y privados, y no pocas noticias curiosas y entretenidas.*, 3 vols. (México: Tip. y Lit. "La Europea," de J. Aguilar Vera y Ca., 1900); Manuel Rivera Cambas, *Mexico pintoresco, artístico y monumental ... Las descripciones contienen datos científicos, históricos y estadísticos.*, vol. II, 3 vols. (México: Impr. de la Reforma, 1880); Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*.

²⁴⁴ Asunción Lavrin, "Review of Los Recogimientos de Mujeres: Respuesta a Una Problemática Social Novohispana by Josefina Muriel," *Hispanic American Historical Review* 57, no. 2 (1977): 338–39; Muriel, *Los recogimientos de mujeres*.

instituciones femeninas novohispanas (2009)—evinces multiple shifts in feminist and colonial scholarship. All of her publications demonstrate meticulous archival research, but her later works (those following Lavrin's critique) display more attention to non-European segments of New Spain's society and some criticism of the misogyny that shaped women's lives and institutions. In relying heavily on secondary sources ranging from 1720, to around the turn of the nineteenth century, to the 1980s (as the scarcity of sources necessitates), it is imperative that we read critically, remaining conscious of earlier authors' positivism, tone, and value judgments.

The Founding of the Recogimiento de Belem

Much of what we know about Belem's founder, Domingo Pérez de Barcia (1649–1713), comes from his hagiographic biography written by Padre Julián Gutiérrez Dávila, published in Madrid in 1720.²⁴⁵ Hailing from Asturias in north-west Spain, Pérez de Barcia left home in 1660 “buscarse la vida” (“to search for a life,” probably meaning to secure an apprenticeship) at age eleven. Settling in Cádiz for a short time, he completed an elementary education with the aid of an extended relative.²⁴⁶ After serving a short time in the military, he sailed to America at age seventeen. Arriving in Puebla, Pérez de Barcia was under the protection of his uncle, Alonso Nuño, who enrolled him in the Colegio de San Juan.²⁴⁷ He completed the

²⁴⁵ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*.

²⁴⁶ Muriel, *Los recogimientos de mujeres*, 81.

²⁴⁷ Muriel, 81.

courses required for a Bachelor of Arts and received minor orders. (Minor orders [acolytes, lectors, porters, and exorcists] are ranked lower than holy orders [ordained ministers such as priests, deacons, and subdeacons]).

Pérez de Barcia then travelled to Mexico City to sit examinations to obtain his Bachelor of Arts at the *Real y Pontificia Universidad* (Royal and Pontifical University).²⁴⁸ While in the capital, he stayed with his uncle's friend, Don Luis Gómez de Escobar, attorney (*procurador*) of the Real Audiencia.²⁴⁹ On April 16, 1674, he successfully completed his examinations, being deemed "Skilled and Sufficient for the Bachelor's Degree in the Faculty of Arts, by Sufficiency" ("Hábil y Suficiente para el Grado de Bachiller en la Facultad de Artes, por Suficiencia"),²⁵⁰ and immediately enrolled to pursue a degree in the law. He earned a Bachelor in the Faculty of Law focusing on regulations regarding inheritance and went on to begin a doctorate in law.²⁵¹ In order to continue pursuing his career in elite society, he requested that his parents send him proof of his lineage ("la calificación de su filiación y nobleza" ["the qualification of his sonship and nobility"]).²⁵²

²⁴⁸ De la Plaza y Jaen. *Crónica de la Real y Pontificia Universidad de México*, as cited in Muriel, 81.

²⁴⁹ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. 1, 1-13, as cited in Muriel, *Los recogimientos de mujeres*, 81.

²⁵⁰ Archivo General de la Nación de México (AGNM), Ramo Universidad, t. 112, núm. 212, fols. 491.493, as cited in Muriel, *Los recogimientos de mujeres*, 81-82.

²⁵¹ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. VI, 14, and Archivo General de la Nación de México (AGNM), Ramo Universidad, t. 139, fol. 258 V13, as cited in Muriel, *Los recogimientos de mujeres*, 82-83.

²⁵² Muriel, *Los recogimientos de mujeres*, 83.

A near-fatal accident changed the course of Pérez de Barcia's life. One day while he was handling a gun ("cuando al jugar con una escopeta"), the firearm discharged, striking his friend. Although his friend recovered, Pérez de Barcia's newfound awareness of the fleeting nature of life prompted him to seek holy orders as a priest. He abandoned his doctoral work—a decision remonstrated by his uncle who thought it foolish—and moved into the house of his friend, Captain Juan Pérez Gallardo. The Archbishop of Mexico, Payo Enríquez de Rivera (served 1668–1681) authorized him to be ordained as a priest, and he received orders from the Bishop of Puebla in 1679 and from the Bishop of Michoacán in 1680. On June 15, 1680, he was ordained as a priest by Manuel Fernández de Santa Cruz, Bishop of Tlaxcala (served 1677–1699) in the church of Santa Clara de la Angelópolis in Puebla. He became an almoner (an official distributor of alms) of the archbishop and other wealthy citizens of Mexico, a job that placed him in a position to witness poverty in various parts of the city.²⁵³ From this experience, he became increasingly aware of the vulnerable position of women and formed a primary school in the neighborhood of Belem, called the Escuela de la Caridad ("School of Charity").²⁵⁴

Founding of the Recogimiento

Because of Pérez de Barcia's contact with disenfranchized segments of Mexico City's society, Archbishop Francisco Aguiar y Seijas (served 1682–1698)

²⁵³ Muriel, 84–85.

²⁵⁴ Muriel, 91.

suggested to Pérez de Barcia that he should found a recogimiento, a proposal he originally refused. He eventually offered shelter to several women in an unfinished construction on the property that the deceased Captain Pérez Gallardo had bequeathed to his wife, Doña Leonor Robles de Gallardo, in 1681²⁵⁵ and that Pérez de Barcia purchased from her on March 10, 1683.²⁵⁶ The property was in the neighborhood of La Cruz Vidriada, had earthen floors and unpainted adobe walls, and housed two women beginning on April 25, 1683.²⁵⁷ Pérez de Barcia completed the building, subdividing the rooms to increase the capacity.²⁵⁸

In the earliest days of the recogimiento, the women living there observed a lifestyle similar to what they might have in a secular home.²⁵⁹ The number of women housed there increased as word spread that Pérez de Barcia provided free rooms and distributed alms.²⁶⁰ Initially, the only requirement was that the women attend daily

²⁵⁵ Marroqui writes that Pérez de Barcia's patrons Don Juan Chavarna y Valero (d. 1682) and Captain Pérez Gallardo (d. 1681) collaborated with him in the founding of the recogimiento, but both were deceased by 1683, when women first sought shelter there. José María Marroqui and Luis González Obregón, *La ciudad de México: contiene: el origen de los nombres de muchas de sus calles y plazas, del de varios establecimientos públicos y privados, y no pocas noticias curiosas y entretenidas.*, vol. I (México: Tip. y Lit. "La Europea," de J. Aguilar Vera y Ca., 1900), 501–10, as cited in Muriel, *Los recogimientos de mujeres*, 91–92, 104.

²⁵⁶ Cosío, José Lorenzo. El gran despejo nacional, p. 70, as cited in Muriel, *Los recogimientos de mujeres*, 92; AHCV, 13-IV-1, Escrituras de Compra, f. 663-ss, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 117.

²⁵⁷ Muriel, *Los recogimientos de mujeres*, 92.

²⁵⁸ Muriel, 104.

²⁵⁹ Muriel, 92.

²⁶⁰ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. 11, 34, as cited in Muriel, *Los recogimientos de mujeres*, 92.

mass at the churches of San Juan de la Penitencia, San Felipe Neri, or Nuestra Señora de Belem, accompanied by Pérez de Barcia.²⁶¹

As the number of women grew, Pérez de Barcia sought to formally establish the recogimiento as an institution with a system of governance and education. He dedicated a space as an inner chapel and initiated strict enclosure, having closed and covered the windows to the street. He required the women to either accept *clausura* (enclosure) or to leave and never return. Pérez de Barcia named the institution the Recogimiento de San Miguel y San Francisco Xavier, then later added Belem, owing to its proximity of the Convento de Belem of the Mercederian Order (the Order of the Blessed Virgin Mary of Mercy).²⁶²

The maintenance and expansion of Belem prompted construction periodically throughout its institutional life, not all of which will be discussed here. There were two major periods of construction and renovation, the first of which took place from 1683 to 1690 and the second, discussed below, during the eighteenth century.²⁶³ In order to build a larger structure and create space for gardens, Pérez de Barcia bought the adjacent plots.²⁶⁴ The construction project commenced on September 30, 1683,²⁶⁵

²⁶¹ Muriel, *Los recogimientos de mujeres*, 92.

²⁶² Muriel, 92–93.

²⁶³ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 117.

²⁶⁴ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. V, 40–44, as cited in Muriel, *Los recogimientos de mujeres*, 105.

²⁶⁵ Marroqui cites the date as 1685, but Muriel argues that this date is impossible considering when the construction was concluded. Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, as cited in Muriel, *Los recogimientos de mujeres*, 105.

and was initially financed through alms collected daily by Pérez de Barcia and his assistant, Padre Lázaro Fernández.²⁶⁶ Later, it was supported through larger donations from Captain Don Antonio Juvera (who paid for most of the project), Captain Francisco de Ita, and Archbishop Aguiar y Seijas, along with other smaller one-time donations.²⁶⁷ This stage of building allowed the women to transition from the adobe houses to one- and two-story brick buildings with stone floors.²⁶⁸ By 1684, the recogimiento housed fifty women.²⁶⁹

Aguiar y Seijas (Archbishop of Mexico), Tomás Antonio Manuel Lorenzo de la Cerda y Aragón (Viceroy of New Spain and Marquis de La Laguna de Camero Viejo), and José María de la Cerda y Manrique de Lara (Count of Paredes) approved the official establishment of the Recogimiento de Belem on September 23, 1686.²⁷⁰ The viceroy and archbishop commended it to King Carlos II (reigned 1665–1700) for approval that same year.²⁷¹ (A royal order—which was not signed at that time—

²⁶⁶ Muriel, *Los recogimientos de mujeres*, 105.

²⁶⁷ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, I:522–25, as cited in Muriel, *Los recogimientos de mujeres*, 105.

²⁶⁸ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 117–18.

²⁶⁹ Muriel, *Los recogimientos de mujeres*, 92.

²⁷⁰ José María Marroqui and Luis González Obregón, *La ciudad de México; contiene: el origen de los nombres de muchas de sus calles y plazas, del de varios establecimientos públicos y privados, y no pocas noticias curiosas y entretenidas*, vol. II (México: Tip. y Lit. “La Europea,” de J. Aguilar Vera y Ca., 1900), 534–46, as cited in Muriel, *Los recogimientos de mujeres*, 93.

²⁷¹ “Sobre El Permiso de Fundación de Recogimiento de San Miguel de Belén. Pareceres Del Virrey, Arzobispo y Fiscal,” 1686, Audiencia de México, vol. 699, Archivo General de Indias, Sevilla, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:201.

would have ensured that Belem never turned into a beatero, convent, or colegio.)²⁷²

The oratory was dedicated (“inauguraba”) on November 18, 1686,²⁷³ and Archbishop Aguiar y Seijas placed the Blessed Sacrament in it on November 24, 1686.²⁷⁴

The second building was oriented from east to west, with a chapel (“coro”) that would hold three hundred women.²⁷⁵ Padre Lázaro Fernández (Pérez de Barcia’s principal assistant) added a small section to the building to house the chaplain, allowing Pérez de Barcia to move out of the original adobe house. Muriel believes that the original building was subsequently demolished, because it is never mentioned again. We do not know the architectural layout of the recogimiento, but we do know that it was a two-story building with several courtyards. The rooms were large, designed to house “families”: a mother or adult woman (“nana” or “señora mayor”) and the girls in her care. Muriel notes that there must have also been small rooms for women who lived alone. There were also work rooms, a large refectory, and communal kitchen.²⁷⁶

Starting around 1686 or 1687, Pérez de Barcia’s health declined. His epileptic seizures increased in frequency and severity, beginning a period of twelve years in

²⁷² Muriel, *Los recogimientos de mujeres*, 93.

²⁷³ Muriel, 105–6.

²⁷⁴ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. V, 43, as cited in Muriel, *Los recogimientos de mujeres*, 106.

²⁷⁵ Rivera Cambas, *México pintoresco, artístico y monumental ... Las descripciones contienen datos científicos, históricos y estadísticos*, II:258, as cited in Muriel, *Los recogimientos de mujeres*, 106.

²⁷⁶ Muriel, *Los recogimientos de mujeres*, 97, 106.

which he withdrew from society. In his absence Padre Lázaro Fernández administered the recogimiento.²⁷⁷

In 1690, the *Consejo de Indias* (Council of the Indies) gave their consent and recommendation to Carlos II that he give license and royal protection to the Recogimiento de Belem.²⁷⁸ In the same year (four years after beginning their construction), two chapels—one dedicated to Nuestra Señora de los Remedios (Our Lady of Remedies) and the other to Nuestra Señora de Guadalupe (Our Lady of Guadalupe)—were inaugurated and blessed by the Jesuit priest Joseph Vidal.²⁷⁹ By 1698, Pérez de Barcia’s health had improved enough to once again be involved in the recogimiento: giving talks, saying mass, and hearing confessions.²⁸⁰

Pérez de Barcia sent a report to the Consejo de Indias in which he stated that he provided the recogidas with a house, that alms from the archbishop paid for their food, and that payment for the work done by the recogidas would pay for their clothing.²⁸¹ This plan did not take into account medical care, medication, education, or any other expenses.²⁸² Pérez de Barcia secured patrons who regularly donated meat, produce, and clothing. Soon, Belem became a place where people could come

²⁷⁷ Muriel, 88, 93.

²⁷⁸ Archivo General de Indias Sevilla (AGIS), Audiencia de México 699. “Informe del Consejo ... al rey ... 1690,” as cited in Muriel, 93.

²⁷⁹ Muriel, 106.

²⁸⁰ Muriel, 93.

²⁸¹ Archivo General de Indias Sevilla (AGIS), Audiencia de México, t. 699. Informe del Consejo de Indias al Rey. 1960, as cited in Muriel, 102.

²⁸² Muriel, 102.

to claim the excess food.²⁸³ Among the largest donors were Archbishop Aguiar y Seijas (who increased his 100-peso monthly contribution to whatever amount was specified in the weekly account),²⁸⁴ Captain Antonio Juvera, and Antonio de Ita.²⁸⁵

After Pérez de Barcia—who had opposed the *recogimiento* owning properties that would serve as endowments—was no longer in charge of the *recogimiento*, the chaplain accepted the legacy of an hacienda donated by Juan Bautista de Anzaldo, worth 60,000 pesos.²⁸⁶

Assessing Domingo Pérez de Barcia's Legacy

Domingo Pérez de Barcia died on November 3, 1713, surrounded by the *recogidas* who attended him. He was buried under the main altar of the church of San Felipe Neri.²⁸⁷ In his hagiography of Pérez de Barcia, Gutierrez Dávila describes a man who, from our modern perspective, became extreme in his religious convictions to the extent that he imposed them on others who were in socially vulnerable positions. As an *español* in New Spain, he had access to elite society, where he was well-liked and very well-esteemed for his intellectual abilities. Gutiérrez Dávila writes of a young Pérez de Barcia's confession to a Puebla classmate (placing him in

²⁸³ Vetancourt, fray Agustín de, *Teatro mexicano, Tratado de la Ciudad de México*, p. 44, as cited in Muriel, 103.

²⁸⁴ Muriel, 103.

²⁸⁵ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. V, 43, as cited in Muriel, *Los recogimientos de mujeres*, 103.

²⁸⁶ Muriel, *Los recogimientos de mujeres*, 103.

²⁸⁷ Muriel, 90.

his late teens or early twenties) that he viewed women as existing to serve him, in various capacities (some more ethical than others).²⁸⁸ After his friend's near fatal wounding, he forsook his rapidly advancing career in law and everything he perceived as vain or worldly in favor of an ascetic life. This deep religiosity and self-denial would become not only one of the markers of his own life, but also the standard that he would institute among the women living at the Recogimiento of Belem. Further strengthening his severe religious views were his increasing "torments of the devil"—what we recognize today as epilepsy. Gutiérrez Dávila describes attacks involving convulsions, foam and blood coming out of his mouth, prolonged periods of inhibited speech from biting his tongue during seizures. He paints a picture of a man who is mentally ill, attacking others, and being restrained through physical violence.²⁸⁹ One can only imagine how the perception of being under demonic assault might further radicalize a person's already intense religious views.

Gutiérrez Dávila describes a great man who overcame evils to follow God's calling and serve those who were less fortunate. His esteem is evident in the book's title, which is typical of the hagiographies of prominent religious figures: *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia, presbítero secular, fundador de la casa, y voluntario recogimiento de mugeres,*

²⁸⁸ "Cuando vine a México pensaba ser yo el que fuera de las mujeres mirado y asistido, Juzgando tener una que me peinara, otra que me regalara, otra que me cuidara y otra en quien yo tuviera mi gusto." Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. IV, 29, as cited in Muriel, *Los recogimientos de mujeres*, 83.

²⁸⁹ Muriel, *Los recogimientos de mujeres*, 85–86.

nombrado San Miguèl de Bethlèn, en la ciudad de Mexico (“Life and virtues of the servant of God, the venerable Father D. Domingo Pérez de Barcia, secular priest, founder of the house, and voluntary recogimiento of women, named San Miguel de Belem, in Mexico City”). Moreover, Muriel speaks glowingly of his charitable work to give women a better life during an era in which women were viewed as inherently susceptible to evil. Van Deusen writes, “Above all, early modern women were more likely than men to be targeted as socially deviant, because the dominant discourses of the time considered females as aberrant or defective by nature.”²⁹⁰ It seems that, to some extent, Pérez de Barcia projected and imposed his personal “battle with evil” on the women he intended to help.

Pérez de Barcia’s attitude toward women is illustrated by his encounter toward Sor Juana Inés de la Cruz in the Convento de San Jeronimo. He had gone to the convent to administer last rights to a dying nun. When Sor Juana, one of the greatest thinkers and writers of the day, indicated that she wished to speak with him, Pérez de Barcia—leery of her as “one who listens to the sirens’ song inciting him to an act, not bad, but only less perfect”—ignored her.²⁹¹

Muriel describes Archbishop Aguiar y Seijas (who encouraged Pérez de Barcia to found a recogimiento) as being unaware of his contradictory misogyny. Although he was interested in the well-being of women, he barred them from entering

²⁹⁰ Van Deusen, *Between the Sacred and the Worldly*, 6.

²⁹¹ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. XI, 170; “como quien escucha el canto de las sirenas incitándolo a un acto no malo, sino sólo menos perfecto.” Information from Gutiérrez Dávila, cap. X, 67; quote from Muriel, *Los recogimientos de mujeres*, 89.

his palace, under penalty of excommunication. He felt that women should be either subject to husbands or locked away in an institution (convents, recogimientos, etc.) where they would not present “danger to society.”²⁹² Archbishop Aguiar y Seijas was the prelate responsible for the silencing of Sor Juana Inés de la Cruz and the confiscation of her library and musical instruments.²⁹³

Pérez de Barcia had established the Recogimiento de Belem under the provisional approval of the viceroy and the archbishop, but Belem had not yet been granted a royal permit of foundation.²⁹⁴ This situation threw the future of the recogimiento into question. A Padre Sosa inherited the patronage from Pérez de Barcia, but died shortly after him. Sosa’s heir, Padre Santiago de la Sierra, claimed patronage in 1719. The *Real Sala de Crimen* (part of the Real Audiencia) intervened on the grounds that Pérez de Barcia had agreed that recogidas living there punitively would transfer to the Sala de Crimen upon his death.²⁹⁵ Archbishop José Pérez de Lanciego y Eguilaz (served 1714–1728) appealed to the king, claiming that his predecessor, Archbishop Aguiar y Seijas, had financially supported the recogimiento for many years and that Pérez de Barcia did not want the recogimiento to turn into a

²⁹² Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 82.

²⁹³ Elias Trabulse. *Los años finales de sor Juana Inés de la Cruz. una interpretación*, 2a. ed., México. Centro de Estudios de Historia de México CONDUMEX, 1997, p. 23-33, as cited in Muriel, 83.

²⁹⁴ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, II:527, 535, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:201.

²⁹⁵ Muriel, *Los recogimientos de mujeres*, 93–94.

prison under the governance of the Sala de Crimen.²⁹⁶ On September 28, 1726, King Felipe V (reigned 1724–1746) granted patronage to the archbishopric in perpetuity by royal order (*real cedula*).²⁹⁷ Attached to the bishop's patronage were several sources of fixed income, including the *pasito de maíz* (a tax on loads of maize entering Mexico City) and 2,000 pesos in exchange for the recogidas sewing and washing the clothes of the Colegio de Infantes (the cathedral choir school).²⁹⁸

Life inside the Recogimiento de Belem

There were two types of recogidas: ones who withdrew from the secular world voluntarily and ones who were placed in recogimiento punitively. Asunción Lavrin writes of the latter:

In the seventeenth century, women could be sent to *recogimiento* by a suspicious husband; in cases of adultery, women, more often than not, bore the burden of proof; the correction of “sins” and crimes was undertaken via Christian repentance and hard work in institutions in which the treatment of the inmates was sometimes questionable and always reflected the social class of the punished women.²⁹⁹

²⁹⁶ Archivo General de la Nación de México (AGNM), Ramo Reales Cédulas. originales. t. 45, exp. 157, fol. 3, as cited in Muriel, 94.

²⁹⁷ Archivo Municipal de México (AMN), Recogidas, t. 1, exp. 19, fols. 176-200, as cited in Muriel, 94.

²⁹⁸ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, I:546–49, as cited in Muriel, *Los recogimientos de mujeres*, 103–4.

²⁹⁹ Lavrin, “Review of Los Recogimientos de Mujeres,” 338–39.

In the eighteenth century, there were women staying at Belem who had been convicted of crimes and were imprisoned there for life.³⁰⁰ Muriel writes that the recogimiento admitted a few women on a temporary basis, “for example, when their behavior was dangerous to the stability of a home.” She continues, “In this case they went to Belem to reflect in peace, about their problems, sometimes female infidelity and if possible return with her husband.”³⁰¹ We must question how “voluntary” such a woman’s acceptance of recogimiento might have been and who, precisely, deemed her “dangerous to the stability of a home” or unfaithful. It is telling that Muriel specifies *female* infidelity as a reason for withdraw to recogimiento. That statement highlights contemporary society’s double standard concerning the control of male and female sexuality.

Muriel reproduces Gutiérrez Dávila’s categorization of the voluntary recogidas, which is based purely on their marital status and sexual experience: “In the recogimientos were married women or widows, their daughters, ‘innocent maidens,’ ‘single women with experiences,’ and ‘prostitutes.’”³⁰² Women might choose to enter a recogimiento for diverse reasons: escape from poverty, prostitution, and

³⁰⁰ Muriel, *Los recogimientos de mujeres*, 94.

³⁰¹ “En este caso iban a Belem para reflexionar en paz, sobre sus problemas, algunas veces de infidelidad femenina y de ser posible regresar con su marido.” Information from Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. III, 58, as cited in Muriel, *Los recogimientos de mujeres*, 98.

³⁰² “En el recogimiento eran admitidas mujeres casadas o viudas, las hijas de éstas, ‘doncellas inocentes’, ‘solteras con experiencias’, y ‘prostitutas’.” Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. X, 158, as cited in Muriel, *Los recogimientos de mujeres*, 97.

abuse, among others.³⁰³ A woman joined the regiment after applying through the chaplain, who would explain the customs enforced at the institution³⁰⁴ and advise her to consider carefully whether she wished to adhere to that lifestyle.³⁰⁵ Once the woman consented and the chaplain approved her application, she could enter the institution immediately.³⁰⁶ Pérez de Barcia did not separate voluntary and involuntary recogidas in the hope that the “good behavior” of the “honest women” would positively influence that of the “sinners.”³⁰⁷ In order to insulate “innocent” girls and young women, Pérez de Barcia placed them in larger rooms under the supervision of “virtuous women of middle age,” who were meant to function as the mother of the ad hoc family.³⁰⁸

In less than a century, the number of women living in the Recogimiento de Belem had multiplied exponentially. The first several women who lived in the original adobe house entered in 1683, and a year later, Belem held fifty recogidas.³⁰⁹

³⁰³ Muriel, *Los recogimientos de mujeres*, 100.

³⁰⁴ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap x, 330, as cited in Muriel, *Los recogimientos de mujeres*, 98.

³⁰⁵ Muriel, *Los recogimientos de mujeres*, 94.

³⁰⁶ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap x, 330, as cited in Muriel, *Los recogimientos de mujeres*, 98.

³⁰⁷ “Todas vivían juntas, pues el padre Barcia consideró que separar a las mujeres honradas de las pecadoras, era poner sobre éstas una ‘infame divisa’. En cambio la convivencia con las de buena conducta, las obligaba a ser como ellas.” Muriel, *Los recogimientos de mujeres*, 97.

³⁰⁸ “Para evitar posibles daños a niñas y jóvenes inocentes, colocaba a éstas en aposentos al cuidado de mujeres virtuosas de edad madura, la ‘nana’ o ‘señora mayor’, de modo que cada grupo viniese a ser la familia de las niñas y cada ‘señora mayor’ la madre.” Muriel, 97.

³⁰⁹ Muriel, 98.

In 1720, there were nearly two hundred women and girls living at Belem.³¹⁰ By 1751, Archbishop Rubio y Salinas (served 1748–1765) reported to King Fernando VI (reigned 1746–1759) that the recogimiento housed two hundred and fifty women.³¹¹

Women at the Recogimiento de Belem were strictly cloistered within the institution; to prevent the recogidas from escaping, contact with the outside world was conducted through “rejas” (bars) and “tornos” (lathes—small revolving doors used in cloistered communities to pass objects to and from the outside world).³¹² Recogidas’ contact with their families took place in the visitor’s room, which was divided by a grate to prevent escape or abduction. (Gutiérrez Dávila describes a situation in which men had gained access to the recogimiento to try to persuade women formerly working as prostitutes to leave with them.)³¹³

The severe lifestyle observed in the Recogimiento de Belem led to its nickname, “the lay capuchins,” referencing the Franciscan order of monks and nuns marked by their austerity.³¹⁴ The chaplains prohibited intimate friendships between recogidas and enforced communal friendship among all the members of the community.³¹⁵ Muriel describes the austere lifestyle enforced by the recogimiento’s founder:

³¹⁰ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 84.

³¹¹ Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*, 41, as cited in Muriel, *Los recogimientos de mujeres*, 98.

³¹² Muriel, *Los recogimientos de mujeres*, 94–95, 105.

³¹³ Muriel, 106.

³¹⁴ Muriel, 95.

³¹⁵ Muriel, 97–98.

[Domingo Pérez de Barcia] will spend the rest of his life beside [women], with the firm intention of making them live according to his ideas, which are those of a severe religious asceticism, which seems to have been torn from the writings of Tertullian, Cyprian, or Jerome, the church fathers who were most concerned with establishing austerity in the life of Christian women, from the second, third, and fourth centuries of our era, rather than from rules made for a century in which nuns had their private departments (cells) in the convents, where they were served by their numerous maids.³¹⁶

Some women thrived at the recogimiento; presumably it was a safe space that allowed them to escape the violence or poverty of their secular lives. Some lived at Belem until their deaths. Some left to get married or, like María del Sacramento (who stayed at Belem for ten months), to enter a convent.³¹⁷

On the other hand, some women struggled with or against the ascetic life forced upon them. In gendered verbiage typical of the eighteenth century, Gutiérrez Dávila writes that the austere lifestyle provoked in some women “serious attacks of hysteria” (“graves ataques de histeria”).³¹⁸ Muriel cites one woman who committed suicide by throwing herself from a corridor to the patio and another who, in an attempt to be allowed to leave, undressed in the oratory.³¹⁹

³¹⁶ “va a pasar el resto de su vida, a lado de ellas, con el firme propósito de hacerlas vivir conforme a sus ideas, que son las de una tan severa ascética religiosa, que más parece arrancada de los escritos de Tertuliano, Cipriano o Jerónimo, los padres de la iglesia que más se ocuparon de establecer la austeridad en la vida de las mujeres cristianas, desde los siglos II, III y IV de nuestra era, que de reglas hechas para un siglo en que las monjas tenían sus departamentos privados (celdas) en los conventos, en donde las servían sus numerosas criadas.” Muriel, 88.

³¹⁷ María del Sacramento went to the Convent of San Jerónimo. Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. X, 58, 341-342, as cited in Muriel, *Los recogimientos de mujeres*, 100.

³¹⁸ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. XV, 78, as cited in Muriel, *Los recogimientos de mujeres*, 88.

³¹⁹ Muriel, *Los recogimientos de mujeres*, 99.

Of the women who were there voluntarily, some ultimately chose to stay at Belem, and some chose to leave. Yet others “were dismissed for incorrigible moral faults” (“fueron despedidas por incorregibles faltas a la moral “).³²⁰ Women without male guardianship or financial support (widows, former prostitutes, unmarried women, etc.) often remained in recogimiento for life.³²¹ One recogida’s poem contrasts a woman’s agency in joining the recogimiento and her powerlessness to leave, possibly implying she would only leave upon her death:

La que en esta casa entrare
ponga remedio en su vida
que en su mano está la entrada
y en la de Dios la salida.³²²

She who will enter this house
Puts a remedy in her life
That in her hand is the entrance
And in God’s departure.

Options for women leaving recogimiento “with dignity” were either to enter a convent or to get married. Alms collected on Belem’s behalf were sometimes used to pay dowries to allow recogidas to profess as nuns. If a voluntary recogida desired to leave and did not intend to marry or go to a convent, the chaplain tried to dissuade her by arguing that she would be helpless in the secular world without male guardianship. If she succeeded in leaving, she was obliged to do so out of the view of the other

³²⁰ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. X, 341-342, as cited in Muriel, *Los recogimientos de mujeres*, 99.

³²¹ Muriel, *Los recogimientos de mujeres*, 101.

³²² Muriel, 99.

recogidas.³²³ One woman who seemingly had a positive experience with her fellow recogidas blames her departure on her own shortcomings:

La casa es buena
la gente mejor
sólo yo soy mala
por eso me voy.³²⁴

The house is good
The people better
I alone am bad
That is why I am leaving.

The Recogimiento de Belem observed a strict daily schedule that revolved around prayer, religious reading, communal meals, and work. The recogidas attended the oratory four times each day; punishment for failing to attend was the withholding of bread at dinner.³²⁵ Belem's daily schedule was as follows:³²⁶

- 5:00 a.m.—Ringing of the morning bell, signaling the recogidas to awake and dress
- Attendance at oratory: prayers, readings, thanksgiving for “being removed from the dangers of the world” (“*lejos de los peligros del mundo*”), Holy Mass (during which women took communion), and confessions (as requested)
- Breakfast in the common refectory

³²³ Muriel, 94.

³²⁴ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, II:523–26, as cited in Muriel, *Los recogimientos de mujeres*, 100.

³²⁵ Muriel, *Los recogimientos de mujeres*, 94–95.

³²⁶ Information in the list is taken from Muriel, 95, except where noted otherwise.

- Cleaning of room and preparation for work
- 9:00 a.m.—Working at the chores that were assigned weekly. These jobs included cleaning, food preparation,³²⁷ and other tasks that produced income, such as washing of clothes of the Colegio de Infantes and tablecloths of the cathedral, sewing, and embroidery.³²⁸
- 12:00 p.m.—Lunch in the common refectory
- Attendance at oratory: praying the Rosary of the Holy Wounds and listening to a reading
- Optional nap
- 2.30 p.m.—Attendance at oratory: recitation of the Rosary of Alleluias in honor of Our Lady (composed in verse by Pérez de Barcia)³²⁹
- (Presumably) Dinner and more work³³⁰
- Evening—Attendance at oratory: thirty minutes of readings and praying the Crown of the Blessed Virgin (“la Corona de la Santísima Virgen”)

³²⁷ Valero de García Lascuráin, “Memory of the World International Register,” 7.

³²⁸ Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*, 42, as cited in Muriel, *Los recogimientos de mujeres*, 95–96.

³²⁹ “rezaban el Rosario de las aleluyas en honor de Nuestra Señora que había compuesto en verso el fundador.” Muriel, *Los recogimientos de mujeres*, 95.

³³⁰ No source specifies the placement of dinner, but Muriel references bread being withheld from dinner as a punishment. Muriel, 95.

Sunday afternoons included additional study of church doctrine.³³¹ Pérez de Barcia and all the chaplains who followed him made a consistent practice of visiting and inspecting the recogimiento daily.³³²

Each year, the archbishop donated clothes to the recogimiento. These garments were not uniform, but were meant to cover the body without promoting vanity.³³³ An eighteenth-century painter depicted two women from Belem in “Traje de las religiosas de los conventos de Mexico, de los colegios y recogimientos” (“Clothing of the devout women of the convents of Mexico, of the colegios and recogimientos”) (Figure 15).



FIGURE 15. “Bellen de las Moch^s”
(Courtesy of the INAH, Museo Nacional del Virreinato)³³⁴

³³¹ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. VII, 48-52, as cited in Muriel, *Los recogimientos de mujeres*, 95.

³³² Muriel, *Los recogimientos de mujeres*, 98.

³³³ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, II:523–26, as cited in Muriel, *Los recogimientos de mujeres*, 96.

³³⁴ *Traje de las religiosas de los conventos de Mexico, de los colegios y recogimientos*, eighteenth century, Oil on canvas, 134.5 cm by 104 cm, eighteenth century, permanent exhibition, Museo Nacional del Virreinato, http://lugares.inah.gob.mx/museos-inah/museo/museo-piezas/8279-827...10-95192-indumentaria-de-las-monjas-novohispanas.html?lugar_id=475.

The Colegio de San Miguel de Belem

Because the women living at the Recogimiento de Belem brought their children with them, a school was created within the institution. Like the organization of convent schools in which a single nun was responsible for the instruction of a small number of girls in her care, Belem's girls were grouped into households with an adult woman as the mother figure.³³⁵ These *nanas* or *señoras mayores* taught Christian doctrine, reading, writing, elementary math, household skills, and other “feminine work” such as needlework to prepare them for marriage or profession as a nun.³³⁶ These family groups prepared and consumed their meals separately and were responsible for cleaning and maintaining their home. The girls intermingled with the older recogidas in communal areas: the chapel, work room, patios, orchard, and corridors.³³⁷ Men came to Belem to find a wife, knowing that the girls were prepared to manage a household. Patrons of the recogimiento could give money (*mandas testamentarias*) to endow a girl with a dowry for either marriage or profession.³³⁸

³³⁵ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 80.

³³⁶ Gutiérrez Dávila, *Vida y virtudes de el siervo de Dios, el venerable Padre D. Domingo Pérez de Barcia*, cap. x, 57, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 80; Valero de García Lascuráin, “Memory of the World International Register,” 8; Muriel, *Los recogimientos de mujeres*, 101.

³³⁷ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 80; Muriel, *Los recogimientos de mujeres*, 94–102.

³³⁸ Muriel, *Los recogimientos de mujeres*, 101.

When Archbishop Lanciego y Eguilaz founded a Capuchin convent in Querétaro in 1721, its first novice was Doña Manuela de Lara, a girl from Belem.³³⁹

The first record of the appointment of a “Maestra de Niñas” at Belem is from 1693. This position was held by one of the recogidas, who was assigned an assistant. It appears that the maestra was not a position held in high esteem by the record keepers, as it is generally listed near the end, close to the cleaners.³⁴⁰ The long process of transitioning the institution from a recogimiento (that also taught girls) to a colegio (whose primary purpose was education) began under the leadership of the Archbishop José Pérez de Lanciego y Eguilaz (served 1714–1728), the first archbishop granted patronage of Belem by royal decree (in 1726). The archbishop wrote to the Consejo de Indias on December 10, 1725, to obtain economic governance of Belem. In his letter, he placed emphasis on the education of girls rather than on the recogimiento of women. The prosecutor of the council replied from Madrid on September 15, 1726, concluding that Belem seemed like an entirely different institution from the recogimiento established by Domingo Pérez de Barcia.³⁴¹

³³⁹ AHCV, 13-IV-3, Declaración de testigos, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 85.

³⁴⁰ “Libro Primero de Visitas y Elecciones de Prepósita, Ministra, Consiliarias y Demás Oficios Del Colegio de San Miguel de Belén de La Capital de México,” n.d., vol. 41, ff. 1-25, Archivo de la Corona de Aragón, Barcelona, Fondo Ducado de Aragón, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:202.

³⁴¹ “Letters between the Archbishop and Prosecutor,” 1726 1725, Cartas y exps. del arz. vol. 806, Archivo General de Indias, Sevilla, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:201.

During the tenure of Archbishop Lanciego y Eguilaz, Belem housed and taught 180 girls whose families had sent them to the recogimiento for their education.³⁴² The improved facilities, increased funding, and respectability conferred by royal approval and patronage of the archbishopric prompted parents to pay tuition for their daughters to be housed and educated at Belem.³⁴³ Although the position of maestra was listed in records as early as 1693 and later in the mid to late eighteenth century, no maestra is listed in the records for 1716 and 1730.³⁴⁴ In addition, the archbishop fails to mention any classes or classrooms when describing the recogimiento. (He does list the oratory, choir, infirmary and “other dwellings and offices.”)³⁴⁵ Pilar Foz y Foz characterizes the early- to mid-eighteenth century as a period of “educational passivity” (“pasividad educativa”), citing the lack of a maestra.³⁴⁶ This assessment perhaps does not take into account the organization of Belem. The absence of maestras and classrooms does not necessarily indicate that

³⁴² Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, I:550–54, and Archivo General de Indias Sevilla (AGIS), Ramo Audiencia de México, t. 711. “Carta del arzobispo de México, fray José Lanciego y Eguilaz,” as cited in Muriel, *Los recogimientos de mujeres*, 102.

³⁴³ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 85–86.

³⁴⁴ “Libro Primero de Visitas y Elecciones de Prepósita, Ministra, Consiliarias y Demás Oficios Del Colegio de San Miguel de Belén de La Capital de México”, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:202.

³⁴⁵ “Libro Primero de Visitas y Elecciones de Prepósita, Ministra, Consiliarias y Demás Oficios Del Colegio de San Miguel de Belén de La Capital de México,” note 36, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:202.

³⁴⁶ “Libro Primero de Visitas y Elecciones Del Colegio de Belén,” n.d., ff. 1-25, Archivo de la Curia Azrobispal de México, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:265–66.

teaching was not occurring. Señoras mayores were responsible for teaching the girls in their care, which took place not in classrooms, but in their living areas.

In 1740, José Antonio de Vizarrón y Eguiarreta (Archbishop of Mexico 1730–1747; Viceroy of New Spain 1734–1740) founded Belem’s *escoleta de música*.³⁴⁷ Six years later, Vizarrón endowed the *escoleta de música* with two properties that he had purchased from the Convent of San José de Gracia; the rent from the houses on these properties intended to fund the school of music in perpetuity.³⁴⁸ Belem’s *escoleta de música* was officially established on October 12, 1746, and was the first female music school in what is present-day Mexico.³⁴⁹ This topic is covered in more detail in the next chapter.

In the sixteenth and seventeenth centuries convents and regiments “reflected the philosophy that women without families of their own were vulnerable and of little value to society,” writes Silvia Marina Arrom. “As these ideas waned in the eighteenth and early nineteenth centuries, so too did these institutions.”³⁵⁰ This trend is illustrated in Belem’s transition from a *recogimiento* to a *colegio*. Archbishop Manuel Rubio y Salinas (served 1749–1765) encouraged the admittance of girls to the

³⁴⁷ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 91; Luis Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” in *Mujeres, Negros y Niños En La Música y Sociedad Colonial Iberoamericana: IV Reunión Científica*, ed. Víctor Rondón (Santa Cruz, Bolivia: Asociación Pro Arte y Cultura, 2002), 40.

³⁴⁸ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 77; Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 40.

³⁴⁹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 76–77.

³⁵⁰ Arrom, *The Women of Mexico City*, 47.

extent that the number of adult recogidas at Belem dwindled.³⁵¹ In his letter to the king on October 7, 1751, he does not refer to Belem as a recogimiento, but rather calls it “el Colegio de San Miguel de Belem.”³⁵² In the report to the king, Archbishop Rubio y Salinas said that Belem housed two hundred and fifty women and girls.³⁵³

Around this time, Belem struggled financially, even with the support of the archbishops and viceroys. The council provided funds for the maintenance of thirty-three girls,³⁵⁴ a contribution that in 1752 was extended for five years on the stipulation that the allocation would not be renewed.³⁵⁵ The royal decree of May 26, 1762, ordered that Belem be given monthly alms of one hundred pesos and recorded the number of students at Belem as 204.³⁵⁶

As fewer adult women applied for admittance, the occupancy of the school increased with the support of donations for scholarships.³⁵⁷ Patrons such as Padre

³⁵¹ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 95.

³⁵² Archivo General de Indias (AGI), México 711. Carta del arzobispo de México a su Majestad, 7-oct.-1751, as cited in Muriel, 95.

³⁵³ Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*, 41, as cited in Muriel, *Los recogimientos de mujeres*, 98.

³⁵⁴ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, II:545–46, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:265.

³⁵⁵ “Actas Originales de Cabildo,” n.d., vol. 77, ff. 24-25, Archivo del Antiguo Ayuntamiento de la Ciudad de México, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:265.

³⁵⁶ “Actas Originales de Cabildo,” n.d., vol. 440, ff. 308v-316v, Archivo del Antiguo Ayuntamiento de la Ciudad de México; “Reales Cédula to the Viceroy from the Marqués de Cruillas,” May 26, 1762, Reales Cédulas, vol 82, exp. 11, Archivo General de la Nación, México., as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:265.

³⁵⁷ Muriel, *Los recogimientos de mujeres*, 101–2.

Bolea, Don Manuel Sánchez de Tagle, Don Joaquín Aldama, and Don Esteban Molinillo stipulated that their donations go toward Belem's school, for the support of orphaned girls, or for dowries.³⁵⁸ As the mission of Belem shifted, its identification as a "colegio" gradually eclipsed that of "recogimiento."³⁵⁹

Archbishop Vizarrón y Eguiarreta (served 1730–1747) was a prominent proponent of women's education. Not only did he found Belem's *escoleta de música*, but he was also one of the largest donors for the Colegio de San Ignacio de Loyola, Vizcaínas. During the construction of Vizcaínas in the 1730s, the Basque Cofradía de Aránzazu sponsored twenty-four girls destined for the new colegio to live at Belem while they waited for it to open.³⁶⁰ To alleviate the overcrowding at Belem, the founders of Vizcaínas built four rooms and common spaces at Belem in 1739. They stipulated that these lodgings were to be used exclusively by the Vizcaínas girls, but that when the Colegio de Vizcaínas opened, the buildings would belong to Belem.³⁶¹

Although they intended the girls to stay at Belem for a brief period of time, the opening of Vizcaínas was delayed due to Vizarrón's death in 1747 and the loss of

³⁵⁸ Muriel, 104.

³⁵⁹ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, II:450–451, note 28; Regarding Belem's rents, see "Colegios," n.d., vol. 517, leg. 9, ff. 50–60, Archivo del Antiguo Ayuntamiento de la Ciudad de México; "Cedulario," n.d., vol. 440, ff. 308v–316v, Archivo del Antiguo Ayuntamiento de la Ciudad de México, and Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*, 34–42, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754–1820*, 1981, 1:202.

³⁶⁰ Muriel, "El Real Colegio de San Ignacio de Loyola, 1734–1863," 29.

³⁶¹ AHCV 15-V-8, Carta de Ambrosio Meave al gobernador y vicario general del arzobispado doctor Alonso Francisco Moreno, 21 octubre 1739, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 96.

his support. The objections of Vizarrón's successor, Archbishop Rubio y Salinas, to Vizcaínas's secular governance stalled Vizcaínas's opening until 1767. When Vizcaínas finally accepted its first students, girls sponsored by scholarships from the Cofradía de Aránzazu (not necessarily the same ones who went to Belem in the 1730s) transferred to Vizcaínas. The maestras and other staff at Belem were also women who had trained at Belem and transferred the housing and educational system to Vizcaínas.³⁶²

Reform and Second Building Phase

Belem's transition from *recogimiento* to *colegio*, which began under Archbishop José Pérez de Lanciego y Eguilaz (served 1714–1728), would culminate under Archbishop Alonso Núñez de Haro y Peralta (served 1772–1800), who officially changed its name from the “*Recogimiento de Belem*” to the “*Colegio de Belem*.”³⁶³ The institution still served as a *recogimiento*, but did so as its secondary purpose.³⁶⁴

Belem's second major stage of construction occurred in the eighteenth-century and included not only the rooms built by the Cofradía de Aránzazu, but also an expansion prompted by Archbishop Haro y Peralta. The Royal Decree of May 22,

³⁶² Muriel, 96–97.

³⁶³ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, I:550–54, as cited in Muriel, *Los recogimientos de mujeres*, 102; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 76; Valero de García Lascuráin, “Memory of the World International Register,” 8.

³⁶⁴ Muriel, *Los recogimientos de mujeres*, 102.

1774, not only enforced the *vida común* in Mexican convents, but it also expelled the girls living in them (except for the orders whose primary purpose was teaching).³⁶⁵ To alleviate Belem's overcrowding caused by the influx of schoolgirls leaving convents, Haro y Peralta built two large halls to the existing building in 1775.³⁶⁶

Haro y Peralta reorganized the colegio and drafted a new constitution.³⁶⁷ By his direction, students' admittance was contingent on documentation of their *limpieza de sangre* and that of their parents, social etiquette ("buenas costumbres"), and proof of baptism. Students were allowed a leave of absence for two months each year. They withdrew from Belem by permission of their parents or guardians, or of their own accord if they were of age and leaving in order to marry or enter a convent. Haro y Peralta ordered that the most advanced *colegialas* be given the responsibility of teaching younger girls, thereby increasing the number of teachers at the institution.³⁶⁸

Haro y Peralta deemed the state of Belem's old building "ruinous and not very suitable for the educational purpose he wanted to give it" ("ruinoso y no muy adecuado a los fines escolares que él quería darle"). In 1797 and 1798 he spent more than 100,000 pesos rebuilding much of the existing edifice—interior and exterior—in

³⁶⁵ "Reales Cédulas", as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:264.

³⁶⁶ AHCV 13-IV-I, f. 202 Y ss., approbation que da el arzobispo Núñez de Haro a la o que hace el capellán José Briseño, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 100.

³⁶⁷ AHCV 13-IV-1. f. 366 y ss. Decretos y Constituciones, as cited in Muriel, 101.

³⁶⁸ Muriel, 101–2.

the popular neoclassical style.³⁶⁹ The restored building provided thirty-two large homes that preserved Belem's family-style housing.³⁷⁰ During Haro y Peralta's tenure, Belem was home to more than two hundred women, more than eighty of them colegialas. With the renovation, Haro y Peralta designated one room to hold archival materials—many of which are now held at the archive at Vizcaínas.³⁷¹

Haro y Peralta reformed the colegio, intending “that [the students] be given the appropriate political and civil Christian instruction so that they may acquire the necessary knowledge for their salvation and for industry, trades, manufactures and labors compatible with their talents, sexes and strengths.”³⁷² In May of 1799, he established the Fundación Núñez de Haro y Peralta, which allocated 100,000 to be loaned to the Tribunal of the Mexican Consulate (Tribunal del Consulado de México). This loan provided Belem 5,000 pesos (five percent) annually. He allocated 3,000 pesos for scholarships and 2,000 for building maintenance.³⁷³ In order to receive a scholarship, girls must be “legitimate or legitimized daughters, honest, of good behavior, poor, Spanish without a mixture of other races or quality. Between age seven and fifteen, in no case younger or older, and baptized in this city or

³⁶⁹ AHCV 13-IV-3, Escritura de Fundación del Ilustrísimo Alonso Núñez de Haro y Peralta, 24-V-1799, f. 324-334, as cited in Muriel, 103; Muriel, *Los recogimientos de mujeres*, 107.

³⁷⁰ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 103.

³⁷¹ Muriel, 103–4.

³⁷² “que se les dé la instrucción cristiana política y civil convenientes de modo que adquieran los conocimientos oportunos a su salvación y a la industria, oficios, manufacturas y labores compatibles con sus talentos, sexos y fuerzas.” AHCV 13-IV-3, Escritura de Fundación, f. 224v, as cited in Muriel, 104.

³⁷³ Muriel, 104.

archbishopric” (“hijas legítimas o legitimadas, honradas, de buena conducta, pobres, españolas sin mezcla de otras razas o calidad. De siete a quince años y por ningún caso menores ni mayores, y bautizadas en esta ciudad o arzobispado”). He specifies that he does not forbid españolas, but that he prefers criollas (“no prohibo que sean hijas de europeos pero prefiero a las nacidas aquí”).³⁷⁴

Pilar Foz y Foz has compiled a table showing the numbers of girls/women admitted to Belem in five non-consecutive years (Table 4). (n.b. These numbers reflect the girls *entering* Belem, not the ones already there.) Using various clues in the application records, she lists the total number of girls admitted (“Niñas”) and categorizes them by age: students (“Escolar”), women older than twenty (“Mayor de 20”), and those of unknown age (“No se deduce”). She also records the reasons why each person was admitted to Belem: for her education (“Educativa,” when specifically indicated), for enclosure or recogimiento (“Clausura,” when specifically indicated), or for reasons unrecorded (“No se expresa”) or unclear (“Dudosa”). Reasons expressed ambiguously that fall into the “unclear” category include asylum (“asilo”), maintenance (“manutención”), entrance (“entrar,” “asociarse”), and escape of dangers (“quitarle peligros”), among others.³⁷⁵ From this evidence, Foz y Foz concludes that in this period, the Colegio de Belem—regardless of its name—

³⁷⁴ AHCV 13-IV-3, f. 227v-228, as cited in Muriel, 105.

³⁷⁵ “Bienes Nacionales,” n.d., vol. 345, 575, 584, 533, and 474, Archivo General de la Nación, México, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:267–68.

continued to have a character of recogimiento rather than school, “in the modern sense of the word” (“en el sentido moderno de la palabra”).³⁷⁶

YEAR	NIÑAS	AGE			REASON			
		Total	Student	Older than 20	Unknown	Educational	Cloistered	Not recorded
1784	43	8	24	11	5	19	5	10
1789	25	6	11	6	2	14		9
1794	16	3	9	4	3	6	1	6
1802	29	11	15	4	6	15	4	4
1810	3	1	2	—	—	1	—	1

TABLE 4. Numbers of girls/women entering Belem³⁷⁷

Muriel writes that the Revillagigedo Census of 1793³⁷⁸ records no women specified as recogidas, eight secular teachers (i.e. not nuns), and 235 colegialas.³⁷⁹

³⁷⁶ “Bienes Nacionales”, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:267–68.

³⁷⁷ “Bienes Nacionales”, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:267–68.

³⁷⁸ The Revillagigedo Census is presumably named for the Second Count of Revillagigedo, who served as viceroy (1789–1794).

³⁷⁹ Muriel, *Los recogimientos de mujeres*, 102; Foz y Foz confirms these numbers citing Alexander von Humboldt, *Ensayo político sobre el reino de la Nueva España* (México: Editorial Porrúa, 1966), and Diego Garcia Conde, *Plano General de la Ciudad de Mexico, levantado por ... Don Diego Garcia-Conde en el año de 1793, y grabado en el de 1807* (Mexico, 1807); Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:273.

Insurrection, Uncertainty, and Closure

The nineteenth century marked a period of uncertainty and instability for the Colegio de San Miguel de Belem. The Wars of Independence compounded the economic problems already frequently experienced at the colegio.³⁸⁰

For several months in 1813, Belem housed María Leona Vicario Fernández (1789–1842). Prior to coming to Belem, she had been a member of the insurgent group Los Guadalupes, for whom she had served as a conduit for messages, recruited members, and sent aid to the rebel forces.³⁸¹ When she was discovered by the Junta de Seguridad y Buen Orden, she fled. Her uncle Don Agustín Pomposo Fernández de San Salvador found her and arranged for her to be placed in Belem rather than in a public jail.³⁸² She resided in the first room of the main patio next to the porter's lodge, in the custody of Doña Manuela and Doña Ignacia Salvatierra, two adult Belem residents who had orders not to leave her alone or allow her to talk to the colegialas.³⁸³ Given the option to name her accomplices in order to have the death

³⁸⁰ Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:271.

³⁸¹ Virginia Guedea, "Vicario Fernández, [María] Leona (1789–1842)," ed. Jay Kinsbruner and Erick D. Langer, *Encyclopedia of Latin American History and Culture* (Detroit: Charles Scribner's Sons, 2008), 360, http://go.galegroup.com/ps/retrieve.do?resultListType=RELATED_DOCUMENT&userGroupName=ucsantacruz&inPS=true&contentSegment=9780684315904&prodId=GVRL&isETOC=true&docId=GALE|CX3078905721.

³⁸² Archivo General de la Nación, México (AGN), Belem, 1933, Noviembre-Diciembre, t IV, n, 6, p. 890-891, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 109–10.

³⁸³ Genaro García, *Leona Vicario, Heroína Insurgente* (México: Innovación, 1979), 93, 94, 95, 110, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 110.

sentence commuted for life imprisonment, she refused and later escaped.³⁸⁴ Even though she was only at Belem for about four months, Muriel describes the heroism that Vicario Fernandez displayed in confronting the established authorities as “a seed that would germinate in the soul of the students” (“semilla que germinaría en el alma de las colegialas”).³⁸⁵

Belem survived the Wars of Independence and the 1847 invasion of Mexico City by the army of the United States of America, but the number of students decreased because fewer parents wished to send their daughters to the colegio given the political unrest.³⁸⁶ It then faced its demise in the Reform Era of the 1850s and 60s.

During the Reform Era, the independent Republic of Mexico’s liberal government, seeking to limit the power of the church, closed many institutions under ecclesiastical governance, including convents, monasteries, and schools.³⁸⁷ Belem was still supported by donations of foods and goods, endowments, and properties.³⁸⁸ In 1846, the school owned thirteen properties throughout the city, the rents from which were allocated according to the specifications of the donors, namely to the colegio, escoleta de música, sacristy, dowries, scholarships, masses, chaplaincy, nurses, doctors, and medicines.³⁸⁹ The Lerdo Law of June 25, 1856 prohibited any

³⁸⁴ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 111; Muriel, *Los recogimientos de mujeres*, 108.

³⁸⁵ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 112.

³⁸⁶ Muriel, 113.

³⁸⁷ Valero de García Lascaráin, “Memory of the World International Register,” 8.

³⁸⁸ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 114–17.

³⁸⁹ AHCV I3-IV-1; 2-V-16, and AHCV I3-IV-5 y I3-IV-3, as cited in Muriel, 117.

civil or ecclesiastical corporation from owning real property, leaving Belem without dependable income.³⁹⁰

Three years later, the archbishop's patronage of Belem made it subject to the Law for the Nationalization of Ecclesiastical Properties (July 12, 1859),³⁹¹ in which the government claimed all properties administered by the church.³⁹² The 1859 law came into force in Mexico City on December 28, 1860 (when President Benito Juárez entered the capital).³⁹³ It also effected the nuns of the Divine Savior, who—having been expelled from the Convento de Santa Brígida—sought shelter at Belem.³⁹⁴

The general director of Funds for Public Instruction (Fondos de Instrucción Publica) declared the Colegio de Belem defunct and ordered that the girls and women of Belem transfer to the Colegio of San Ignacio de Loyola, Vizcaínas,³⁹⁵ which had been spared from the Reform closures because of its secular governance.³⁹⁶ (It was around this time that Vizcaínas changed its name from “El Colegio Nacional de San Ignacio de Loyola” [“The National School of Saint Ignatius of Loyola”] to “El Colegio de la Paz” [“The School of Peace”].) When Belem closed its doors on July 5, 1862, the women and girls carried their personal belongings and saved what archival documents and communal property had not already been confiscated and was

³⁹⁰ Muriel, 123.

³⁹¹ Hamnett, *A Concise History of Mexico*, 163.

³⁹² Muriel, *Los recogimientos de mujeres*, 108.

³⁹³ Muriel, 108; Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 123.

³⁹⁴ Valero de García Lascuráin, “Memory of the World International Register,” 8.

³⁹⁵ Muriel, *Los recogimientos de mujeres*, 109.

³⁹⁶ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 91.

portable. Muriel describes paintings being torn from altarpieces, cut from frames, and rolled up in order to transport them.³⁹⁷

At its closing, Belem had 106 students.³⁹⁸ Some of the girls returned to their families.³⁹⁹ Various reports cite conflicting numbers,⁴⁰⁰ but documentary evidence suggests that about seventy-nine women and girls transferred to Vizcaínas.⁴⁰¹ The board of Vizcaínas agreed to support nine orphan girls from Belem who had no dowry.⁴⁰² The students of Belem were not integrated into Vizcaínas; the two schools functioned independently within the same building. Both colegios operated separately in the hope that—if the Conservatives defeated the Liberals—the Colegio de Belem would be restored.⁴⁰³

The Fondos de Instrucción Publica sent Belem's other school supplies to the Lancasterian Company (Compañía Lancasteriana) to be used in their public schools.⁴⁰⁴ Belem's harps, violins, harpsichords, and organs were lost amidst

³⁹⁷ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 124.

³⁹⁸ Jan Berdes, *Los bienes de la Iglesia en México (1856-1875): aspectos económicos y sociales de la revolución liberal* (México: El Colegio de México, 1971), 232, as cited in Muriel, *Los recogimientos de mujeres*, 109.

³⁹⁹ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 124.

⁴⁰⁰ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, I:561–64, as cited in Muriel, *Los recogimientos de mujeres*, 109.

⁴⁰¹ AHCV 2-IV-6, Niñas que pasan de Belem a Vizcaínas, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 125.

⁴⁰² AHCV 5-IV-6, Documento Ingreso de pensionistas, 5-V-8, as cited in Muriel, 125.

⁴⁰³ Muriel, 125.

⁴⁰⁴ Marroqui and González Obregón, *La ciudad de México; contiene*, 1900, I:562, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 125; Muriel, *Los recogimientos de mujeres*, 109.

looting.⁴⁰⁵ Vizcaínas accepted a harpsichord, a clavichord, and several flutes from the *escoleta de música*, along with Belem's archival documents.⁴⁰⁶ Vizcaínas is still open and operating today as a co-educational private school. It houses the Archivo Histórico del Colegio de San Ignacio de Loyola, Vizcaínas, which continues to preserve the documents and music collection of the Colegio de San Miguel de Belem.

The Cárcel de Belem

As repayment of debt the federal government owed to the city government of Mexico City, President Juárez gave the building of Colegio de Belem—valued at approximately 60,000 pesos—to the city.⁴⁰⁷ It became the prison known as *Cárcel de Belem* or the municipal *cárcel*, which incarcerated huge numbers of people, many of them political prisoners. The building was rapidly deteriorating and was entirely inadequate for the number of inmates. It became a place of overcrowding, filth, inhumane treatment, and misery.⁴⁰⁸

⁴⁰⁵ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 124–25.

⁴⁰⁶ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 91.

⁴⁰⁷ Jacobo Dalevuelta, “San Miguel de Belem,” in *Gobernar a La Ciudad Es Servirla*, vol. 12 (México: Departamento del Distrito Federal, Narraciones Históricas, 1948), 188–93, as cited in Muriel, *Los recogimientos de mujeres*, 109.

⁴⁰⁸ Muriel, *Los recogimientos de mujeres*, 110.



FIGURE 16. The building of the Colegio de San Miguel de Belem after it was converted into a municipal prison, known as Cárcel de Belem.⁴⁰⁹
Courtesy of the INAH.

⁴⁰⁹ “Hombres descargan camión en la entrada de la Carcel General.”



FIGURE 17. Interior of the Cárcel de Belén.⁴¹⁰
Courtesy of the INAH.

⁴¹⁰ “Gente en el patio de las oficinas administrativas de la Cárcel de Belén,” Núm. Inv. 1983, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.



FIGURE 18. Interior of the Cárcel de Belem.⁴¹¹
Courtesy of the INAH.



FIGURE 19. Facade of the Cárcel de Belem.⁴¹²
Courtesy of the INAH.

⁴¹¹ "Pasillos del primer patio de la cárcel de Belén," Núm. Inv. 93318, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁴¹² "Cárcel General, fachada de edificio," Núm. Inv. 4738, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.



FIGURE 20. “People standing near the railings of the offices of the Cárcel de Belem.”⁴¹³
Courtesy of the INAH.



FIGURE 21. “Cárcel de Belem—Cell 37, open, where Jesús Arriaga Chucho El Roto was.”⁴¹⁴
Courtesy of the INAH.

⁴¹³ “Gente recargada en los barandales de las oficinas de la carcel de Belén,” Núm. Inv. 1681, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁴¹⁴ “Carcel de Belem - La Celda 37, abierta, fue donde estuvo Jesús Arriaga Chucho el roto,” Núm. Inv. 2002, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.



FIGURE 22. “Female prisoners in the dormitory of the Cárcel de Belem, Group Portrait.”⁴¹⁵
Courtesy of the INAH.



FIGURE 23. “Prisoners who achieved good behavior, in the Cárcel de Belem.”⁴¹⁶
Courtesy of the INAH.

⁴¹⁵ “Mujer presas en el dormitorio de la Cárcel de Belén, retrato grupo,” Núm. Inv. 2257, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁴¹⁶ “Presas que obtuvieron un buen comportamiento, en la cárcel de belén,” Núm. Inv. 86653, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.



FIGURE 24. “Belem Prison—Mexico.”⁴¹⁷
February 1913 (showing cannon fire damage during the Mexican Revolution).
Courtesy of the Library of Congress.

In 1935, the government under President Lázaro Cárdenas demolished the building. A new institution was erected in the same place: the Centro Escolar Revolución, which now houses numerous schools.⁴¹⁸

⁴¹⁷ “Belem Prison -- Mexico” (Bain News Service, February 1913), LC-B2- 3034-11, Library of Congress Prints and Photographs Online Catalog, <http://www.loc.gov/pictures/item/ggb2005015862/>.

⁴¹⁸ Muriel, *Los recogimientos de mujeres*, 110.



FIGURE 25. “Workers during the demolition of the Cárcel de Belem.”⁴¹⁹
Courtesy of the INAH.



FIGURE 26. “Workers demolishing the Cárcel de Belem.”⁴²⁰
Courtesy of the INAH.

⁴¹⁹ “Trabajadores durante la demolición de la cárcel de Belén,” Núm. Inv. 93285, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁴²⁰ “Trabajadores demoliendo la cárcel de Belén,” Núm. Inv. 93287, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

Conclusion

Many of Belem's archival materials were saved by the women who transported them to Vizcaínas in 1863, but we will never know how many were lost. Extant primary sources give us a patchy idea of life at Belem, and secondary sources often present conflicting or confusing information.

The *Recogimiento de Belem*'s founder, Domingo Pérez de Barcia, and the archbishop who supported its creation, Francisco Aguiar and Seijas, were concerned with the physical and spiritual well-being of women but were products of their time. Their solution to address the problem of women at risk from poverty or prostitution was to cloister them. The *recogimiento* housed women who were there voluntarily and who were imprisoned both by tribunals and by their own family members.

Throughout the eighteenth century, the focus of Belem shifted from that of a *recogimiento* to that of a *colegio*, but it always maintained elements of both. In the beginning, it provided a modest education for the girls whose mothers lived in the *recogimiento*. In the end, it taught not only orphans and daughters of *recogidas*, but also *pensionistas* (paying students) whose families sent them to Belem and paid for their education. Girls lived in family-groups under the care and instruction of a mother-figure. Belem's continued purpose—although not in name—as a *recogimiento* is evidenced by the large number of adult women living there and its use as a means of confinement for Leona Vicario in 1813. At its founding in the seventeenth century, its direction was influenced primarily by religious and social

pressures of the time. Toward its end in the nineteenth-century, political upheaval and reform were the catalysts for change within the institution.

The Colegio de San Miguel de Belem focused on helping girls support themselves—either through marriage or profession as a nun. Its purpose was to help girls create a life within the class into which they were born, not to allow social mobility. At most, Belem offered an elementary education with one exception: its *escoleta de música*. As we will see in the next chapter, Belem's *escoleta de música* offered advanced training in music, which allowed its students to pursue careers as professional musicians, both as teachers and performers.

CHAPTER 4:
THE ESCOLETA DE MÚSICA OF BELEM

The Colegio de San Miguel de Belem’s escoleta de música undertook the training of female musicians with two objectives: to meet the needs of religious services within the school and to give the girls “a decent and honest way of life,” in other words, to enable them to profess as nuns of the choir without a dowry.⁴²¹ Young musicians who were accepted at convents free of charge included organists, harpists, bowed string players, singers, and teachers. Although enabling religious profession was the escoleta de música’s primary purpose (as stated repeatedly in multiple primary and secondary sources), some women secured their livelihood as music teachers both in convents (like San José de Garcia and Nuestra Señora del Balvanera) and in colegios. For example, María Micaela Jerusalem and María Joaquina Jerusalem—both flutists and bassoonists—trained at Belem and taught at the Colegio de San Ignacio de Loyola, Vizcaínas.⁴²²

Foundation and Teachers

Still a recogimiento by name, Belem had already begun the transition to functioning as a colegio by 1740, when Juan Antonio de Vizarrón y Eguiarreta

⁴²¹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 325; Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 40.

⁴²² Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85.

(Archbishop of Mexico 1730–1747; Viceroy of New Spain 1734–1740) founded the *escoleta de música* (also called the *escuela de música* in some sources). He placed the *escoleta* under the patronage of the archbishopric and specified that the music teachers would be selected from the (male) musicians of the cathedral choir (which included singers and instrumentalists).⁴²³

In 1746, Vizarrón granted the *escoleta de música* an endowment in the form of two properties (valued at 1,500 pesos) that he purchased from the Convento de San José de Gracia.⁴²⁴ The rents collected from the two houses—one on San Felipe Street and the other on San Cayetano Street—were intended to fund the *escoleta* in perpetuity.⁴²⁵ One thousand pesos were allotted annually for all the costs of the *escoleta*, ensuring that the *escoleta*'s teachers were well-compensated and paid in a timely manner.⁴²⁶ The edicts posted on church doors proclaimed that the Archbishop of Mexico had founded the *escoleta de música* and funded it with his own finances.⁴²⁷ A transcription of the *escoleta*'s founding document is published by Muriel and Lledías.⁴²⁸

⁴²³ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 40.

⁴²⁴ AHCV 13-IV-I, *Compra de dos casas hecha por el arzobispo Vizarrón y Eguiarreta y sucesivas compra-venta hasta el siglo XIX*, f. 2-12, documents donated to the AHCV by Josefina Muriel, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 89–90; Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 40.

⁴²⁵ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 77.

⁴²⁶ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 42; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 77.

⁴²⁷ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 77.

⁴²⁸ Muriel and Lledías, 79–82.

Muriel and Lledías compiled archival documents from 1773 to 1779 that provide a glimpse of the organization of Belem's *escoleta de música*, as set out by Vizarrón. Teachers' payment records show that the *escoleta* was staffed by a *maestro mayor* (head teacher, who probably gave classes in plainchant and polyphony) and instrumental teachers of violin, cello, and contrabass. Drawing conclusions from the instrumentation of music studied and performed at Belem, Muriel and Lledías conclude that teachers also taught viola,⁴²⁹ organ, and harpsichord.⁴³⁰ In addition to male music teachers recruited from the cathedral, there were also female teachers titled *asistentes de escoleta* ("assistants of the *escoleta*"), later called *vicarias de coro* ("vicars of the choir"), who served as a sort of second in command, presumably after the head teacher. The first women in these positions were Doña Teresa Cuenca and Doña Fulgencia Ana Cruz.⁴³¹

The payment records of 1773–1779 show the following teachers:⁴³² Br. Josef Chirlin (voice and *maestro mayor*), Juan Antonio Argueyo, (unknown), Josef Fernández de Sta. Cruz (bass), Joseph Argüello (contrabass), Ignacio Pedroza

⁴²⁹ Based on the presence of viola parts in Belem's extant music, such as AHCV 26-I-3.

⁴³⁰ In 1777, Belem paid two pesos to the organist Manuel de Castro for maintenance ("composición") of Belem's organ and another three pesos for four clavichords (AHCV 13-IV-2). Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 94-95.

⁴³¹ "Ministers and Officials of the Present Election," 1749, AHCV 13-IV-1, f. 558-559, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 82, 95.

⁴³² AHCV 13-IV-2, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 93; Lledías, "El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano," 42–43.

(violin), Joseph María Ximénez (cello), José Agapito del Portillo (cello), and Ygnacio Cardilo (unknown).⁴³³

Br. Josef Chirlin served as the maestro mayor of Belem's escoleta de música beginning in 1773⁴³⁴ and appears in records until May 2, 1775 (the year in which Archbishop Nuñez de Haro y Peralta eliminated the position of maestro mayor).⁴³⁵ He taught voice and was classified as a singer of polyphony at the Metropolitan Cathedral.⁴³⁶ He received forty-two pesos on May 28, 1773, for two months (“mitad del tercio” [del año]).⁴³⁷ (Muriel and Lledías write that he received ninety-two pesos, but do not specify the pay period.)⁴³⁸ The fact that he had earned a university degree is evidenced by the title “Br.” (*bachiller*) preceding his name.⁴³⁹

Lledías writes that Juan Antonio Argueyo received twenty-seven pesos and five tomines for his services for the two months ending on May 25, 1773.⁴⁴⁰ It is

⁴³³ Joseph María Ximénez and José Agapito del Portillo are listed as teachers. Given the fact that both performed as cellists at the Metropolitan Cathedral, we can assume that they taught cello at Belem.

⁴³⁴ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 93.

⁴³⁵ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 42.

⁴³⁶ Archivo del Cabildo de la Catedral Metropolitana de México (ACMM), AC 51, f. 36v, 26 March 1771, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 93.

⁴³⁷ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 42.

⁴³⁸ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85.

⁴³⁹ Jesús A. Ramos-Kittrell, *Playing in the Cathedral: Music, Race, and Status in New Spain*, Currents in Latin American and Iberian Music (New York, NY: Oxford University Press, 2016), 183.

⁴⁴⁰ “Como uno de los maestros de música de la Escoleta del Colegio de Señor San Miguel de Bethlen, recibe 27 pesos y 5 tomines por las asignaciones hechas para este efecto de los productos de las casas destinadas para ello, y son por un tercio que se

unknown what instrument or musical subject he taught. He is active in Belem's records until September 9, 1778. His son, Joseph Argüello, taught at Belem beginning in 1776.⁴⁴¹ (See below.)

Josef Fernández de Sta. Cruz taught bass at Belem from no later than 1773 until his death in 1776, when he was probably in his early- to mid-thirties. He trained as a member the Colegio de Infantes of the cathedral for twelve years and eight months, beginning on February 1, 1751. As a boy chorister, he took the place of Hermenegildo Vala who left because his voice changed (“salió por habersele acabado la voz”).⁴⁴² He taught bass (bajo) at Belem, and received twenty-one pesos on May 28, 1773, for two months (“mitad del tercio”).⁴⁴³ He recommended Joseph Argüello (see below) to replace him at the escoleta, reporting on October 28, 1776, that he suffered from “some bad fever” (“Algo malo de calentura”) and in November 1776 that he was “sick and dying” (“enferma y muere”). He died on November 7, 1776, while employed as a bass player in the cathedral choir.⁴⁴⁴

complió en mayo 25 de 1773.” Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 43.

⁴⁴¹ Lledías, 43.

⁴⁴² Archivo del Cabildo de la Catedral Metropolitana de México (ACMM), Serie Obras Pías, no. 3, Libro de la erección y fundación de el collegio de la asumpcion de Nuestra Señora y Patriaca S.S Joseph, para los ynfantes de el choro de esta sancta iglesia metropolitana de México, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 93–94.

⁴⁴³ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 42.

⁴⁴⁴ Lledías, 42; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 94.

Joseph Argüello—whose father, Juan Antonio Argueyo, taught at Belem—received seven pesos and six reales on June 14, 1776, for repairs he made to a contrabass (*contrabajo*) belonging to Belem. He succeeded Josef Fernández de Sta. Cruz as Belem's bass instructor in 1776. He earned twenty-three pesos for September–December of 1776, during which time he gave six lessons per month. He is active in Belem's records until September 9, 1778.⁴⁴⁵

Ygnacio Pedrosa (Ignacio Pedroza), a multi-instrumentalist, served as Belem's violin teacher.⁴⁴⁶ Jesús A. Ramos-Kittrell identifies him as a trumpet player who joined the cathedral choir in 1736.⁴⁴⁷ Giving us a glimpse into the attitudes and prejudices regarding race and class in the cathedral, Pedrosa's (undated) letter to the cathedral chapter refers to the competition for paying performing jobs in the cathedral around 1768–1769:

With the permission of your lordship and of the entire music chapel, as its most senior member, I would like to address two points:

The first one is that the administrator of the chapel should not contract more than two events [for the chapel to perform in them], which can be covered without a problem. However, wishing to contract three or four, the administrator calls musicians from outside [to fill in] who are not our equals. They might be very good men, but not *decent* to so many white men and cleric gentlemen in the chapel.⁴⁴⁸

⁴⁴⁵ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 43.

⁴⁴⁶ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 94.

⁴⁴⁷ Jesús A. Ramos-Kittrell, “Ignacio Jerusalem and Changes in Music Thought,” in *Playing in the Cathedral: Music, Race, and Status in New Spain*, Currents in Latin American and Iberian Music (New York, NY: Oxford University Press, 2016), 1.

⁴⁴⁸ Ignacio Pedroza, “Letter from Ignacio Pedroza to the Cathedral Chapter,” c. 1768, Acuerdos de Cabildo, folder 4, Archivo del Cabildo, Catedral Metropolitana de México, Mexico City, as cited and translated in Ramos-Kittrell, *Playing in the Cathedral*, 1–2, 173.

Ramos-Kittrell explains, “In eighteenth-century Mexico City ‘decency’ was an attribute of *gente decente* (decent people), a group characterized by the Spanish lineage and social privileges of its members.” Muriel and Lledías write that around 1771, he was still serving in the cathedral choir, playing *trompa* (horn), *clarín* (trumpet), oboe, violin, and *bajoncillo* (a small bassoon).⁴⁴⁹

Pedroza appears to be active at Belem both teaching and also purchasing music for the *escoleta*. On May 28, 1773, Belem paid Pedroza twenty-seven pesos and five *tomines* (silver coins used in certain parts of the Americas) for two months (“mitad del tercio”) of teaching. On December 20, 1777, he received twenty-eight pesos reimbursement for music purchases for the *escoleta*. On January 10, 1778, Belem reimbursed him twenty-eight pesos for several “psalmos de vísperas doblados” that were necessary in of Belem’s festivities.⁴⁵⁰ On June 4, 1778, he received twelve pesos and two *reales* (Peninsular Spanish gold coins) for the book of plainchant by

⁴⁴⁹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 94.

⁴⁵⁰ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 42. “Psalmos de vísperas doblados” may refer to psalms that were intended for feast days for which vespers were sung both the night before the feast day and the evening of the feast day (i.e. “vísperas dobladas” or “double vespers”).

Montanos edited by Torres,⁴⁵¹ two *Calendas*⁴⁵² (one for Christmas and another for Our Lady), one Salve, and the repair (compostura) of the violin bows. Pedroza appears in Belem's records until August 27, 1778.⁴⁵³

Joseph María Ximénez trained as a boy chorister in the Colegio de Infantes and performed as a cellist in the cathedral around 1771.⁴⁵⁴ Belem paid him one peso for the repair of a cello (violón) on February 17, 1777, and he received twenty-three pesos on May 5, 1777, for teaching the third of the year that concluded in April. He taught six lessons per month from January to July of 1777 and was active until August 9, 1777.⁴⁵⁵

⁴⁵¹ "Purchase Record of 'Libro de Canto Llano de Montanos Añacido Por Torres,'" 1778, AHCV 13-IV-2; Francisco de Montanos and Joseph de Torres y Martínez Bravo, *Arte de Canto Llano, Con Entonaciones de Coro y Altar, y Otras Cosas. Compuesto Por Francisco Montanos, y Ahora Nuevamente Corregido, y Aumentado El Arte Practico de Canto de Organo, Con Motetes, o Lecciones Diversas, Por Todos Los Tiempos, y Claves Por Don Joseph de Torres, Organista Principal de La Capilla de Su Magestad* (Madrid, 1705), [http://bdh.bne.es/bnearch/biblioteca/Arte%20de%20canto%20llano%20%20%20%20con%20entonaciones%20de%20coro%20y%20altar,%20y%20otras%20cosas%20/qls/Montanos,%20Francisco%20de%20\(ca.%201528%20ca.%201592\)/qls/bdh000084540;jsessionid=F7394EAEC81896D33DD26ABBF3263E0F](http://bdh.bne.es/bnearch/biblioteca/Arte%20de%20canto%20llano%20%20%20%20con%20entonaciones%20de%20coro%20y%20altar,%20y%20otras%20cosas%20/qls/Montanos,%20Francisco%20de%20(ca.%201528%20ca.%201592)/qls/bdh000084540;jsessionid=F7394EAEC81896D33DD26ABBF3263E0F).

⁴⁵² A calenda is defined as a "Lesson of the Roman martyrology, with the names and deeds of the saints, and the celebrations pertaining to each day" ("Lección del martirologio romano, con los nombres y hechos de los santos, y las fiestas pertenecientes a cada día"). Real Academia Española, "Diccionario de La Lengua Española," accessed October 27, 2017, <http://dle.rae.es/?w=diccionario>.

⁴⁵³ Lledías, "El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano," 42–43.

⁴⁵⁴ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 94.

⁴⁵⁵ Lledías, "El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano," 43.

José Agapito del Portillo served as the substitute cellist for Joseph María Ximénez at the Metropolitan Cathedral.⁴⁵⁶ Belem paid him eight pesos on September 2, 1777, for teaching the previous month. He appears in Belem's records until August 29, 1778.⁴⁵⁷

Little is known about Ygnacio Cardilo, who gave six lessons per month at Belem from May to July of 1777, and eight lessons per month from August 1777 to August 1778.⁴⁵⁸ Two Belem teachers from the early nineteenth century are José Mariano Cataño (organ and harpsichord) and Agustín Mendoza y Moctezuma (unknown).⁴⁵⁹

Although unsupported by definitive documentation, Muriel and Lledías write that Ignacio Jerusalem (1707–1769) was the first great teacher at the Colegio de San Miguel de Belem.⁴⁶⁰ Two of his daughters, María Micaela and María Joaquina Jerusalem, trained in the *escoleta de música*, which owned a significant number of his compositions. He clearly had connections to Belem, but records indicating his employment there have yet to be found (or at least cited). Ignacio Jerusalem will be discussed in detail at the end of this chapter and in chapters 5 and 6.

⁴⁵⁶ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 94.

⁴⁵⁷ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 43.

⁴⁵⁸ Lledías, 43.

⁴⁵⁹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85.

⁴⁶⁰ Muriel and Lledías, 82, 324.

Curriculum

The escoleta admitted approximately twenty students, each judged on her musical aptitude.⁴⁶¹ Teachers evaluated students in the singing of plainchant and performance on organ and other instruments. Students, such as the sisters Juana and Manuela de las Casas, received payment for performing in chapel services and participation in the colegio's fiestas.⁴⁶² As adults, they could (as teachers qualified in music) teach in their own homes, colegios, or convents; perform in an orchestra; or profess as a nun of the choir in a convent.⁴⁶³



FIGURE 27. Cárcel de Belem, a room that appears to be the colegio's chapel.⁴⁶⁴
Courtesy of the INAH.

⁴⁶¹ Muriel and Lledías, 77.

⁴⁶² AHCV 13-IV-9, f. 180, empleo que da la prepósita al dinero que recibe, 1851, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 95, 125–28; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85–86.

⁴⁶³ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 86.

⁴⁶⁴ “Hombre en los juzgados populares de la cárcel de Belén,” Núm. Inv. 86615, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

In the second half of the eighteenth century, the migration of Italian musicians had a large influence on the musical life of New Spain.⁴⁶⁵ Belem's *escoleta de música* was organized as an Italian conservatory, employing the pedagogy popular in the schools of Naples and Venice.⁴⁶⁶ According to Jane L. Baldauf-Berdes, the daily schedule of conservatories included an hour each of vocal training, technical development, sight reading, and vocal exercises.⁴⁶⁷

We can tell what instruments were owned by Belem not only by what teachers were contracted, but also by the jobs the women of Belem took after their education and by maintenance records. Muriel and Lledías list Belem students who professed as nuns and/or became teachers at other colegios with descriptions as musician, singer, organist, bassoonist, flutist, violinist, violist, and contrabassist.⁴⁶⁸ Belem paid Juan de la Campa two pesos for organ maintenance (*composision*) on May 6, 1777.⁴⁶⁹ Five months later, on September 27, 1777, Belem paid the organ builder Manuel de Castro for maintenance to the organ and four clavichords.⁴⁷⁰ Clavichords were

⁴⁶⁵ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 96.

⁴⁶⁶ Muriel and Lledías, 91.

⁴⁶⁷ Jane L. Baldauf-Berdes, *Women Musicians of Venice, Musical Foundations, 1525-1855*, Oxford Monographs on Music (Oxford: Clarendon Press, 1993), (no page cited), as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 91.

⁴⁶⁸ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 538. "Organista" can refer to an organist or harpist. "Flautista" may signify a flutist or oboist. "Violinista" can mean a player of any bowed string instrument of the violin family.

⁴⁶⁹ Lledías, "El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano," 44.

⁴⁷⁰ AHCV 13-IV-2, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 95; Lledías, "El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano," 44.

particularly effective for small and communal spaces (like convents and colegios) due to their small size and very soft dynamic.

From 1773 to 1802, all students took classes in solmization, counterpoint, harmony, and composition. First, the girls started with the study of plainchant; then they progressed to polyphony. Each girl chose between a string instrument and a keyboard instrument.⁴⁷¹

Upon its inception, the *escoleta de música* occupied a designated space within Belem.⁴⁷² After the building was expanded in 1791 by Manuel Tolsá, the *escoleta* moved to a larger room, and the girls of the *escoleta* also moved to new dormitories separate from the other *colegialas* and *recogidas*.⁴⁷³

Archbishop Haro y Peralta died in 1800, and the next archbishop—Francisco Lizana y Beaumont (served 1802–1815)—arrived in Mexico in December of 1802.⁴⁷⁴ He directed José Mariano Cataño, Belem’s organ teacher, to reform the *escoleta*.⁴⁷⁵ From the changes he proposed, it appears that problems he most wanted to solve were the dual purpose of the music room as a dormitory, tardiness and truancy of the *colegialas*, and too few clavichords for practice. He reorganized the *escoleta* into three classes of increasing skill levels: training in *canto llano* (plainchant), *canto de*

⁴⁷¹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 95.

⁴⁷² Muriel and Lledías, 77.

⁴⁷³ Muriel and Lledías, 82.

⁴⁷⁴ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 103–6; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 86.

⁴⁷⁵ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 86.

órgano (metered music or polyphony), and *clavecin* (harpsichord).⁴⁷⁶ Examinations determined advancement from one class to another.⁴⁷⁷ Cataño implemented the following changes, laid out on February 17, 1802, to improve the efficiency and effectiveness of the *escoleta*:⁴⁷⁸

- Sixteen girls were divided into the three classes: six girls studying plainchant, six studying polyphony, and four studying harpsichord. Each class had one (male) teacher who received an annual salary of two hundred pesos for teaching theory and practice for two hours daily.
- The teachers had three assistants; two came in the morning and one in the afternoon.
- Belem only had one music room, which was divided in half so that two classes could take place simultaneously. (How they handled noise from two simultaneous classes in one room is unclear.) In order to use the single classroom effectively, Cataño specified that it must not also serve as a dormitory.
- The girls of the *escoleta de música* lived together with one woman who was responsible for seeing that they arrived at their classes on time.
- The *escoleta* needed at least three clavichords.

⁴⁷⁶ Muriel and Lledías, 91–92.

⁴⁷⁷ Muriel and Lledías, 77.

⁴⁷⁸ Muriel and Lledías, 86–87.

Young women who were concluding musical studies had the opportunity to take a professional exam given by their teachers. In these exams, they had to demonstrate specialty in at least two instruments, one of which might be voice. Owing to the difficulty of the instrument and the limited number of teachers, however, organists needed to attain proficiency on the organ alone.⁴⁷⁹

From Escoleta to Convent

Young women who entered convents as nuns joined an elite stratum of society. Only women with proof of *limpieza de sangre* were able to enter the profession. Moreover, conventual dowries were prohibitively expensive: as much as four thousand pesos by the end of the 1700s.⁴⁸⁰ Sometimes convents accepted women who possessed skills required for the administration and daily operation of the convent (e.g. accountants and musicians) with only a “*velo de gracia*” (“veil of grace”), in other words, without a dowry.⁴⁸¹ Only select convents—ones in which music played an integral part of services—allowed the profession of nuns of the choir without a dowry.⁴⁸² Asunción Lavrin writes about the eighteenth-century convent reforms (some of which were discussed in Chapter 2) and their influence on the free profession of nuns of the choir:

⁴⁷⁹ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 39.

⁴⁸⁰ Lavrin, *Brides of Christ*, 24.

⁴⁸¹ Muriel, *Los recogimientos de mujeres*, 101.

⁴⁸² Lavrin, *Brides of Christ*, 25.

Under the reform drive that seems to have enveloped their Order in the late seventeenth century, some Franciscan prelates adopted a negative attitude about conventual music. In 1702, two members of the Order refused to grant that venue to a dowerless applicant in Santa Isabel who was hoping to enter as a musician. That year, the nuns of the convent wrote a letter to their prelate informing him that the convent had few singers and those available were sick and unable to help in the conventual divine offices. They had a promising aspirant: Gregoria de Alarcón, daughter of a Pueblan couple, who had been examined by the chapel master of the cathedral and their own vicar. They found her able to play the harp and the treble and the community asked permission to receive her as a novice.⁴⁸³ It was denied, with citations of a papal bull of Innocent XI (1679), and the Franciscan Constitutions of 1639. The bull forbade the Provincial of the Order to meddle with dowries or to advise on receiving nuns without them for any reason whatsoever. The Constitution established that Franciscan nuns should use plain singing in their divine offices, without organ or counterpoint.⁴⁸⁴ Observing this Rule, the prelates recommended that all the nuns should sing, obviating the need for special performers. The aesthetic impoverishment of ceremonial rituals in Franciscan convents was not necessarily followed in other convents of more means.⁴⁸⁵

James Córdova writes that convents “housed women from similar backgrounds who for varied reasons had chosen to enter the religious life.”⁴⁸⁶ This statement is true for most nuns; however, entering a convent with a *velo de gracia* represented significant upward social mobility. Women whose status depended, not on money, but rather on their skills were suddenly social equals to, and living beside women who had paid thousands of pesos to become nuns.

Convents were feminine institutions with strict social hierarchies. At the top were nuns of the black veil (who had taken permanent vows and were eligible to vote

⁴⁸³ Lavrin's translation is not clear whether “treble” refers to “treble violin” (as opposed to *violín tenor*, meaning “viola”) or perhaps soprano (*tiple*).

⁴⁸⁴ Archivo General de la Nación, México (AGN), BN, Leg. 140, fol. 106, as cited and translated in Lavrin, 160.

⁴⁸⁵ Lavrin, 160.

⁴⁸⁶ Córdova, *The Art of Professing in Bourbon Mexico*, 21.

in convent elections and to hold office), followed by nuns of the white veil (novices who had taken temporary vows), candidates (postulants who had yet to take vows), servants, and slaves.⁴⁸⁷

A woman's decision to profess as a nun was influenced by many things, not just a religious calling; it was an occupation like any other. A convent was one of the only places where women could lead professional, nearly independent lives.⁴⁸⁸ Even though they had more agency and liberty in some respects, nuns had less in others. They were still under the governance of their male confessors and ecclesiastical authorities.⁴⁸⁹ The male and female religious life presented an immense double-standard: both sexes took vows of chastity, poverty, and obedience, but the church required women to take a vow of enclosure, remaining cloistered within their convents for the rest of their lives, never to see—or be seen by—the outside world again.⁴⁹⁰ In *Brides of Christ*, Lavrin describes the effect of nuns being cloistered in convents attached to public churches: “The physical but hidden proximity of the women living in the adjacent cloisters infused nunneries with an aura of respect and mystery that was lacking in male convents, inasmuch as monks were part of the world, and their own visibility in the streets made them familiar and accessible.”⁴⁹¹ In “Disembodied Voices: Music in the Nunneries of Bologna in the Midst of the

⁴⁸⁷ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 41.

⁴⁸⁸ Lavrin, *Brides of Christ*, 1.

⁴⁸⁹ Vollendorf, *The Lives of Women*, 148.

⁴⁹⁰ Lavrin, “Women in Colonial Mexico,” 268.

⁴⁹¹ Lavrin, *Brides of Christ*, 2.

Counter-Reformation,” Craig A. Monson describes how cloistering gave nun’s music (specifically their singing) an otherworldly and uncanny quality due to the source of the sound being invisible and unapproachable by the listener.⁴⁹²

In the first six years of the *escoleta de música*, twenty former students had already professed as nuns of the choir and black veil and another five were novices. In 1751, Belem was training twenty-six music students destined for religious profession.⁴⁹³ By way of example, Luis Lledías describes four Belem music students who went on to profess in Mexico City convents:⁴⁹⁴

- Doña Úrsula Alcívar took the religious habit in 1778 and a year later made her solemn profession as a nun of the choir and black veil. She served as the organist at the Jeronymite (Augustinian) Convento de San Lorenzo.⁴⁹⁵
- Doña María Lugarda Fernandes Cordova professed as a nun of the choir and black veil in the Franciscan Conceptionist Convento de La Encarnación in 1778. Although she originally entered as a musician, she professed by way of a dowry that was given to her by a benefactor.
- Doña María Gertrudis García, a former pensionista at Belem, took the religious habit as a nun of the choir and the black veil in the Franciscan

⁴⁹² Craig Monson, “Disembodied Voices: Music in the Nunneries of Bologna in the Midst of the Counter-Reformation,” in *The Crannied Wall: Women, Religion, and the Arts in Early Modern Europe*, ed. Craig Monson (Ann Arbor: University of Michigan Press, 1992), 191–210.

⁴⁹³ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 42.

⁴⁹⁴ Information in the list is taken from Lledías, 45–46 except where indicated otherwise.

⁴⁹⁵ AHCV 13-4-2.

Conceptionist Convento de Regina Coeli in 1778. She was a singer and contrabass player.

- Doña Anna María Guertas, another pensionista, singer, and contrabass player, went on to profess as a nun of the choir and black veil in the Franciscan Conceptionist Convento de San José de Gracia in 1779.

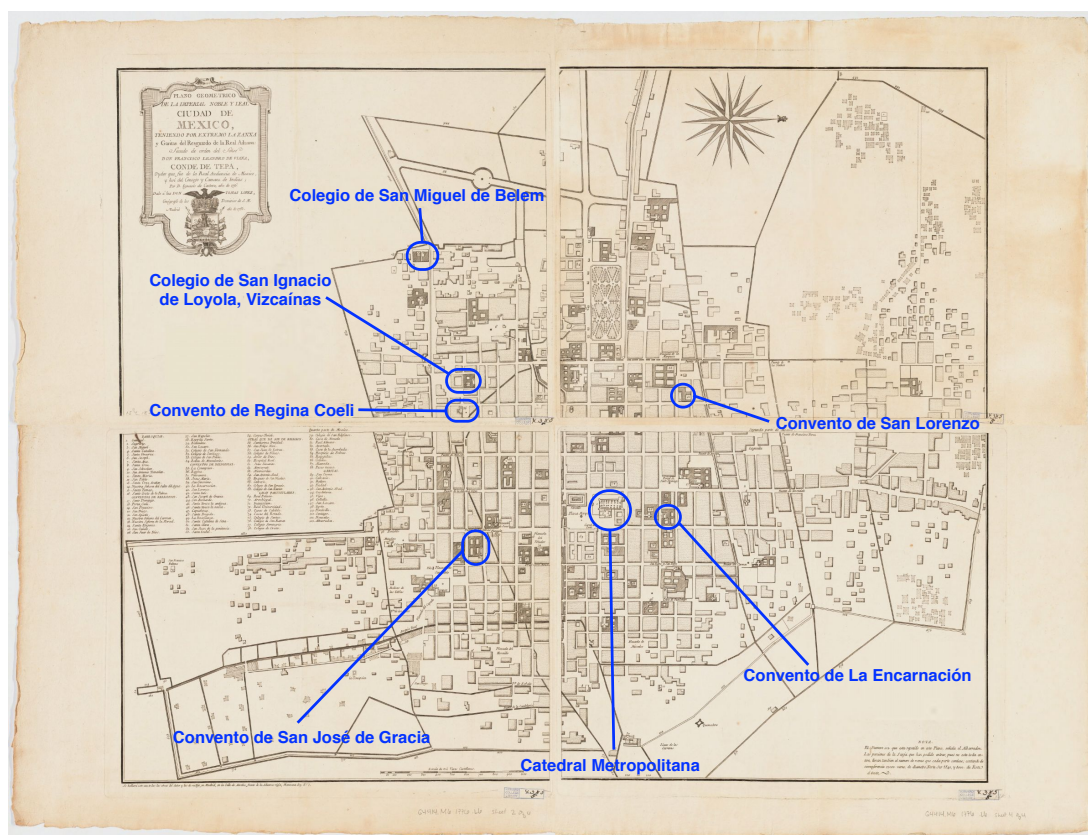


FIGURE 28. Map of Mexico City, 1785.⁴⁹⁶ (Annotations are the author's.)
Courtesy of the Harvard Map Collection, Harvard Library.

⁴⁹⁶ Tomás López de Vargas Machuca, *Plano Geométrico de La Imperial Noble y Leal Ciudad de Mexico: Teniendo Por Extremo La Zanja y Garitas Del Resguardo de La Real Aduana* (Madrid, 1785), <http://www.oldmapsonline.org/map/harvard/11486450>.

The Franciscan Conceptionist convents of La Encarnación, Regina Coeli, and San José de Gracia cited by Lledías and shown on the map in Figure 28, admitted peninsular and criolla women aged eighteen to twenty-five who had attained an elementary education in reading, writing, and mathematics and would pay a dowry of four thousand pesos. The Jeronymite (Augustinian) Convent of San Lorenzo was very similar and required a dowry of three thousand pesos. This sum was prohibitively large for most women, but the musical skills of the four graduates of Belem substituted for their dowry. The prerequisite of an elementary education was important because, in addition to prayer and contemplation, one of the most important occupations of Conceptionist and Jeronymite nuns was the education of girls.⁴⁹⁷ As discussed earlier, Regina Coeli, La Encarnación, and San Lorenzo each housed and educated girls who were cloistered along with their nun-teachers until the time of their marriage or profession.

The Jerusalem Sisters

Although many alumnae of Belem's *escoleta de música* either married or professed as nuns, two graduates, María Micaela Jerusalem⁴⁹⁸ (1750–1824) and María Joaquina Jerusalem (b. after 1742), became music teachers at the Colegio de San Ignacio de Loyola, Vizcaínas. We know relatively little about María Joaquina

⁴⁹⁷ Lledías, “El colegio de San Miguel de Bethlen, un conservatorio femenino novohispano,” 46.

⁴⁹⁸ Also spelled as María Michaela Yersualem and Maria Micahela Jerarda Jerusalen Sisto.

Jerusalem, but more documentation is extant regarding María Micaela Jerusalem, who served a long career as an educator and administrator at Vizcainas, being elected three times as the *rectora* (headmistress) of the school.

María Micaela and María Joaquina Jerusalem came from a prominent musical family. The Jerusalem sisters were the daughters of Antonia Sixto (dates unknown) and Ignacio Jerusalem⁴⁹⁹ (1707–1769), an Italian composer, violinist, and teacher originally from Lecce. Relatively little is known about Ignacio Jerusalem’s early life in Italy. He was the seventh of nine children born to Matteo Martino Gerusalemme (b. 1666) and Anna Curzio Stella (dates unknown), both of whom were from Naples. Ignacio’s father, also a violinist, worked as a teacher and court/church musician.⁵⁰⁰ In 1732, Ignacio moved to the Spanish port of Cádiz to work as a theatre musician. He obtained his license to immigrate in 1742, after Josef Cárdenas recruited him to work for the *Coliseo* (the theatre in Mexico City).⁵⁰¹ Jerusalem departed for Mexico with seventeen other people, including Antonia Sixto, their son Salvador and daughter Isabel, and other musicians, actors, and theatre workers from France, Italy, and

⁴⁹⁹ Ignacio is often spelled as Ygnacio, and Jerusalem as Gerusalemme in Italy and Hierusalem, Hyerusalem, Jerusalen, and Jeruzalem in Mexico.

⁵⁰⁰ Robert Murrell Stevenson, “Ignacio Jerusalem, 1707-1769: Italian Parvenu in Eighteenth-Century Mexico (Part One),” *Inter-American Music Review* 16, no. 1 (1997): 57–58.

⁵⁰¹ Craig H. Russell, “Jerusalem, Ignacio,” *Grove Music Online*, accessed April 6, 2012, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14280>; María Gembero Ustárruz, “Documentación de interés musical en el Archivo General de Indias de Sevilla,” *Revista de musicología* 24, no. 1–2 (2001): 22; Stevenson, “Ignacio Jerusalem, 1707-1769,” 57.

Spain.⁵⁰² He became the director of the Coliseo and in June of 1746, began working at the Mexico City Cathedral, composing *villancicos* and teaching at the cathedral's Colegio de Infantes (school for boys) under its interim *maestro de capilla* (director of music), Domingo Dutra y Andrade.⁵⁰³ Jerusalem became the *maestro de capilla* in 1750, the same year in which his daughter María Micaela was born and baptized at the Asunción Sagrario Metropolitano (the Tabernacle) of the Mexico City Cathedral on February 26.⁵⁰⁴

⁵⁰² AGI, Contratación, 5486, n.3, R.15 1/2, December 4, 1742, as cited in Gembero Ustárroz, "Documentación de interés musical en el Archivo General de Indias de Sevilla," 22; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 96.

⁵⁰³ Russell, "Jerusalem, Ignacio."

⁵⁰⁴ "Baptism Record for Maria Micahela Jerarda Jerusalem Sisto (February 26, 1750)" (FamilySearch, January 2, 2015), México bautismos, 1560-1950, Asuncion, Distrito Federal, Mexico, <https://familysearch.org/ark:/61903/1:1:NKJH-N61>. The current Sagrario Metropolitano was built adjoining the cathedral between 1749 and 1760. Before that, the tabernacle was kept in the present-day Chapels of San Isidro and Our Lady of Agony of Granada inside the cathedral.



FIGURE 29. Metropolitan Cathedral in Mexico City.
Photo by the author.



FIGURE 30. Nave of the Metropolitan Cathedral in Mexico City.
Photo by the author.

Maria Micaela Jerusalem had two sisters and three brothers. Her oldest brother, Salvador, was born in Catalonia (Cataluña) and immigrated to New Spain with his parents in 1742.⁵⁰⁵ Muriel writes that once settled in Mexico City, Salvador “was part” of the Colegio de Infantes at the Cathedral, presumably meaning he trained there as a boy chorister.⁵⁰⁶ Isabel Jerusalem y Sixto, born in Ceuta (in Spanish-held Northern Africa), also traveled with her parents and brother to Mexico.⁵⁰⁷ Juan Manuel Joseph Ygnacio Jeruzalem Xisto is registered as being baptized on May 7, 1745, in the Asunción Sagrario Metropolitano.⁵⁰⁸ Pedro Joseph (José) Jerusalem is listed as playing violin, cello,⁵⁰⁹ bassoon, and a small bassoon (*bajoncillo*)⁵¹⁰ at the Mexico City Cathedral (1760–after 1763), where Ignacio Jerusalem was the maestro de capilla. Regarding María Joaquina, we know what information also applies to her sister, María Micaela: that they both trained as flutists

⁵⁰⁵ Gembero Ustárroz, “Documentación de interés musical en el Archivo General de Indias de Sevilla,” 22.

⁵⁰⁶ “El hijo, Salvador, formó parte del Colegio de Infantes de la catedral metropolitana....” Muriel, “El Real Colegio de San Ignacio de Loyola, 1734–1863,” 60.

⁵⁰⁷ Gembero Ustárroz, “Documentación de interés musical en el Archivo General de Indias de Sevilla,” 22.

⁵⁰⁸ “Baptism Record for Juan Manuel Joseph Ygnacio Jeruzalem Xisto (May 7, 1745)” (FamilySearch, May 20, 2014), México, Distrito Federal, registros parroquiales y diocesanos, 1514-1970. Bautismos de españoles 1741-1745 > image 872 of 938; parroquias Católicas, Distrito Federal (Catholic Church parishes, Distrito Federal), Asunción Sagrario Metropolitano (Centro), <https://familysearch.org/pal:/MM9.3.1/TH-1-9747-3470-27?cc=1615259>.

⁵⁰⁹ Javier Marín López, “Música y músicos entre dos mundos la catedral de México y sus libros de polifonía (siglos XVI-XVIII)” (Universidad de Granada, 2007), I:201.

⁵¹⁰ Marín López, I:214.

and bassoonists at Belem,⁵¹¹ and that they served as *celadoras de escoleta de música* (monitors of the school of music) at Vizcaínas.⁵¹² María Joaquína's absence on the 1742 immigration records indicate that she was born after her parents settled in Mexico City.

Ignacio Jerusalem's early years as the maestro de capilla were marked by financial instability and scandal. He was the second man of non-Spanish descent to hold the position. (Domingo Dutra Andrade [served 1740–1750] who directly preceded him was Portuguese.) Jerusalem was the first Italian in a long line of españoles (1536–1654) and criollos (1654–1739).⁵¹³ At the cathedral, where musicians' professional statuses were based on formal training, or "knowledge of music" (specifically of the older Spanish style established in ecclesiastical practice), Jerusalem's Italian *estilo moderno* and background not in the church, but rather in the theater, prompted political conflict and threw into question his ability to lead as the maestro de capilla.⁵¹⁴ Moreover, finances appear to be a continual point of contention. The maestro de capilla had traditionally earned wages for certain special services, and Jerusalem protested the cathedral contracting other musicians for these services.⁵¹⁵ In addition, cathedral officials were angry that, even after they appointed him as the

⁵¹¹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 324; Muriel, "El Real Colegio de San Ignacio de Loyola, 1734–1863," 60.

⁵¹² Muriel, "El Real Colegio de San Ignacio de Loyola, 1734–1863," 59.

⁵¹³ Marín López, "Música y músicos entre dos mundos la catedral de México y sus libros de polifonía (siglos XVI-XVIII)," 123.

⁵¹⁴ Ramos-Kittrell, "Ignacio Jerusalem and Changes in Music Thought."

⁵¹⁵ Russell, "Jerusalem, Ignacio."

maestro de capilla, he continued to conduct and compose for the Coliseo.⁵¹⁶ Over the next few years, his commitment to the Coliseo dwindled until he stepped down from his position, leaving his accounts unsettled and, as a result, being charged with embezzlement. Ignacio Jerusalem and Antonia Sixto separated, and Antonia went to live with her brother. She petitioned the cathedral chapter directly, asking the cathedral to give her a portion of Ignacio's salary.⁵¹⁷

It is under these circumstances—public scandal and an unstable domestic life—that María Micaela and María Joaquina Jerusalem went to live and study at the Colegio de San Miguel de Belem. Belem not only gave them a secure place to live while their parents were separated, but its escoleta de música also gave them a means to support themselves.

The exact date of the Jerusalem sisters' arrival at Belem is presently unknown. Judging by Archbishop Hero y Peralta's 1799 specification that Belem's scholarship recipients could be as young as seven and as old as fifteen,⁵¹⁸ we can estimate that they entered Belem between 1758 and 1766 (when María Micaela was seven to fifteen years old). María Micaela and María Joaquina Jerusalem both studied music at Belem, and we can assume that the original intent was for them to eventually profess as nuns.⁵¹⁹ A record for María Micaela lists her among eleven "religiosas profesas

⁵¹⁶ Stevenson, "Ignacio Jerusalem, 1707-1769," 57.

⁵¹⁷ Russell, "Jerusalem, Ignacio."

⁵¹⁸ AHCV 13-IV-3, 24-V-1799, f. 227v-228, as cited in Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 105.

⁵¹⁹ María Micaela Jerusalem is listed as one of eleven "religiosas profesas que hicieron estudios" at Belem. "List of Students Studying to Become Nuns," n.d.,

que hicieron estudios” (girls destined for religious profession who study) at Belem.⁵²⁰ Among the Jerusalem sisters’ fellow colegialas were the students who were supported by the Cofradía de Aránzazu and who were awaiting the opening of the Colegio de San Ignacio de Loyola, Vizcaínas.

Muriel and Lledías write that Ignacio Jerusalem was the first great teacher at the Colegio de San Miguel de Belem and organized the escoleta de música in the manner of the conservatories of Naples, Rome, and Venice.⁵²¹ They assert that he brought and reinforced the Italian style not only at the cathedral, but also at Belem.⁵²² The assumption that Jerusalem taught at Belem at all, however, is not backed by any documentation and seems to be based solely on the presence of Ignacio's compositions at Belem.⁵²³ Given that some of Belem’s archival documents never arrived at Vizcaínas when Belem closed, it is possible that records tying Ignacio

AHCV 13-IV-2, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85.

⁵²⁰ “List of Students Studying to Become Nuns”, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85.

⁵²¹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 82, 324.

⁵²² Muriel and Lledías, 97; For more information on Ignacio Jerusalem, please see the following sources Russell, “Jerusalem, Ignacio”; Ramos-Kittrell, “Ignacio Jerusalem and Changes in Music Thought”; Gembero Ustárroz, “Documentación de interés musical en el Archivo General de Indias de Sevilla”; Stevenson, “Ignacio Jerusalem, 1707-1769.”

⁵²³ “The presence of the great musician Ignacio Jerusalem is evident in the works that he had at the School of Music.” (“La presencia del gran músico Ignacio Jerusalem se pone de manifiesto en las obras que de él tuvo la Escuela de Música.”) Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 93; Muriel also claims without citation that Ignacio Jerusalem taught at the Colegio de San Ignacio de Loyola, Vizcaínas. Muriel, “El Real Colegio de San Ignacio de Loyola, 1734–1863,” 60.

Jerusalem to Belem once existed but are now lost. Establishing his employment on the presence of his music at the institution seems speculative at best. It is entirely plausible that Ignacio Jerusalem's compositions arrived at Belem through his daughters. It seems that María Micaela and María Joaquina Jerusalem either had contact with their father as a teacher at Belem or he had enough of a relationship with them to give them his music. We do not have records of the men who taught in Belem's *escoleta de música* during the Jerusalem sisters' education, but it is certain that they were musicians who worked under the leadership of Ignacio Jerusalem at the cathedral.

The instruments the sisters played (flute and bassoon)⁵²⁴ were generally not played by European women during the Baroque period because they "distorted the mouth." String and keyboard instruments were much more common. For women living in all-female institutions, such as *colegios* and convents, being removed from the male gaze freed them to play "unfeminine" instruments. For instance, Asunción Lavrin mentions Sor María Rosa de San José from the Convento de La Concepción requesting leave in 1747 to switch to viola because "playing the oboe was causing her an excruciating wound in her tongue."⁵²⁵ The Venetian *ospedali* (orphanages famous for female music education) held numerous similarities to Belem's *escoleta de*

⁵²⁴ "Assessment of the Belongings of María Micaela Jerusalem," n.d., AHCV 4-V-1, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 324; Muriel, "El Real Colegio de San Ignacio de Loyola, 1734–1863," 60.

⁵²⁵ Archivo General de la Nación, Mexico (AGN), Biblioteca Nacional de Mexico (BN), Leg. 85, exp. 5, as cited in Lavrin, *Brides of Christ*, 160.

música. Baldauf-Berdes writes that girls at the four *ospedali* learned a full complement of wind instruments:

In addition to the organ, instruments for which instruction was offered included: strings—violin, viola, violoncello, *viola d'amore*, *viola da braccia*, *viola da gamba*, violone, contrabass, lute, theorbo, *tromba marina*, mandolin, dulcimer (*salterio*), and *chitarra*; winds—clarinet, *corno da caccia*, oboe, flute, and bassoon; brass—trumpet, cornett, and trombone; and percussion—timpani, spinet, harp, and harpsichord.⁵²⁶

On June 6, 1768, María Micaela and María Joaquina Jerusalem's brother, Pedro Joseph Jerusalem, married Anna Ximenez Olondres at Santa Veracruz in Mexico City.⁵²⁷ Their daughter Maria Josepha Antonia Cleofas was born on September 25, 1768. On October 1, 1768, she was baptized at the Asunción Sagrario Metropolitano, which had moved to the newly-completed annex to the cathedral. The baptismal record lists María Micaela Jerusalem as her niece's godmother.⁵²⁸

In 1767 the Colegio de San Ignacio de Loyola, Vizcaínas, opened and the girls living at Belem supported by scholarships from the Basque Cofradía de Aránzazu in anticipation of Vizcaínas's opening finally transferred to their new home. These girls and the staff who had trained at Belem replicated the older colegio's housing and

⁵²⁶ Baldauf-Berdes, *Women Musicians of Venice*, 141.

⁵²⁷ "Marriage Record for Pedro Joseph Jerusalem and Anna Ximenez Olondres (June 6, 1768)" (FamilySearch, July 14, 2015), México matrimonios, 1570-1950, Santa Veracruz, Distrito Federal, Mexico, <https://familysearch.org/ark:/61903/1:1:JHG7-LZZ>.

⁵²⁸ "Baptism Record for Antonia Cleofas Jerusalem Jimenez (October 1, 1768)" (FamilySearch, January 2, 2015), México bautismos, 1560-1950, Asuncion, Distrito Federal, Mexico, <https://familysearch.org/ark:/61903/1:1:N11G-M2W>.

educational system.⁵²⁹ An adult woman and up to nine girls occupied a communal bedroom, living room, kitchen, and roof area for washing. Students were supported by their families (who paid ten pesos per month) or by the Cofradía de Aránzazu. Vizcaínas's curriculum included household skills, reading and writing, Christian doctrine, sewing and embroidery, music, and some Latin, math, science, and history. In its first year, Vizcaínas served 147 girls as young as seven years of age.⁵³⁰ Vizcaínas's first music teacher was Manuel Andreu who taught organ, clavichord, flute, bassoon, and possibly other instruments from 1768 to 1769.⁵³¹

Two years after Vizcaínas's opening, at age nineteen, Mariá Micaela moved to the new colegio. It is unclear if she did so as a student or as an adult woman in need of a place to live and work. Girls who studied in a colegio often continued to live there as adults (unless they married or professed as nuns). Considering that older students often helped teach younger ones, older girls gradually transitioned to adult roles. María Micaela Jerusalem entered Vizcaínas in February of 1769 with a scholarship from a Señor Echeveste.⁵³² Juan José de Echeveste, from Guipúzcoa,

⁵²⁹ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 96–97.

⁵³⁰ Cárdenas de Vega, *The Education of Women in New Spain*, 37; Arrom, *The Women of Mexico City, 1790–1857*, 17.

⁵³¹ AHCV 15-I-5, Recibo que el maestro Manuel Andreu da a don Ambrosio Meave, 10 de enero de 1769, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 324.

⁵³² Manuel Carrera Stampa, "El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano," *Memorias de La Academia Mexicana de La Historia* 26, no. 4 (December 1967): 439, https://www.acadmexhistoria.org.mx/pdfs/publicaciones/MemoriasParaLectura/TomoXXVI_4_1967Prote.pdf; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 324.

served as *rector* of the Mesa de Nuestra Señora de Aránzazu that governed Vizcaínas from 1774 to 1775.⁵³³



FIGURE 31. The Colegio de San Ignacio de Loyola, Vizcaínas.
Photo by the author.

⁵³³ Carrera Stampa, “El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano,” 427.



FIGURE 32. View of the Vizcaínas chapel altar from the choir and organ loft.
Photo by the author. Used by permission of the Museo Vizcaínas.



FIGURE 33. Wall behind the organ in the Vizcaínas choir loft.
Photo by the author. Used by permission of the Museo Vizcaínas.



FIGURE 34. Original wall decoration preserved in the Museo Vizcaínas.
Photo by the author. Used by permission of the Museo Vizcaínas.

Ten months after María Micaela Jerusalem went to Vizcaínas, Ignacio Jerusalem died while still serving as the maestro de capilla of the cathedral. Pedro Joseph Jerusalem, who worked at the cathedral, petitioned the cathedral for fifty pesos following his father's death.⁵³⁴ It is unclear if and how María Micaela's move to Vizcaínas and receipt of a scholarship—which was often granted girls who were orphaned or who had little or no financial support—were prompted by her father's ill health and death.

Both María Joaquina and María Micaela Jerusalem held the position of celadora de escoleta de música at Vizcaínas.⁵³⁵ Apart from this information, we know little more of María Joaquina Jerusalem. Muriel and Lledías do not list her as professing in a convent,⁵³⁶ and we have no evidence of her getting married. One possible clue is found in a July 16, 1786, document granting María Micaela Jerusalem a leave of absence from Vizcaínas. In it, the board grants her permission to leave for three or four days to communicate with “su hermana Religiosa” in the Convento de la Concepción.⁵³⁷ “Una hermana religiosa” literally translates as “a religious sister” and would generally be understood to mean “a nun.” On the other hand, the use of the possessive pronoun “su” (“her”) rather than the indefinite article “una” (“a”) makes the phrase “su hermana Religiosa” (“her religious sister”). The phrase could be used

⁵³⁴ Marín López, “Música y músicos entre dos mundos la catedral de México y sus libros de polifonía (siglos XVI-XVIII),” III:111.

⁵³⁵ Muriel, “El Real Colegio de San Ignacio de Loyola, 1734–1863,” 59.

⁵³⁶ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 538–41.

⁵³⁷ AHCV 14-I-8, f. 15.

to relate two nuns of the same order; however, María Micaela Jerusalem was not a nun, and Vizcaínas was a secular institution without affiliation to an order. One could interpret “su hermana Religiosa” as indicating that the nun María Micaela Jerusalem visited was, indeed, her biological sister (either Isabel or María Joaquina). Although María Joaquina disappears from record, we know that Maestra María Micaela Jerusalem went on to lead a long and well-documented career in education.

In 1772, after three years at Vizcaínas, María Micaela Jerusalem went to the Convento de La Encarnación. Already an accomplished instrumental musician, she went to the convent to learn more about liturgical music.⁵³⁸



FIGURE 35. Corridor of the Convento de La Encarnación.⁵³⁹
Courtesy of the INAH.

⁵³⁸ “Pasó a la Encarnación. En noviembre de 1772 fue solicitada en ese convento 'a título de instrumento músico, para instruirse en el 'estilo religioso,' regresando después al Colegio. Siguió en 20 de noviembre.” Carrera Stampa, “El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano,” 442.

⁵³⁹ “Convento de la Encarnación, corredor,” Núm. Inv. 427243, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.



FIGURE 36. Garden inside the Convento de La Encarnación.⁵⁴⁰
Courtesy of the INAH.

The Royal Decree of May 22, 1774,⁵⁴¹ which required *vida común* to be observed by new novices, evicted all laywomen (including students) from convents.⁵⁴² It is unclear if María Micaela Jerusalem left the convent in connection to the reforms, but she is found in Vizcaínas's record next in 1776.⁵⁴³

⁵⁴⁰ "Convento de la Encarnación, jardín," Núm. Inv. 428145, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁵⁴¹ "Reales Cédulas," as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:264.

⁵⁴² Chowning, "Convent Reform, Catholic Reform, and Bourbon Reform in Eighteenth-Century New Spain," 10.

⁵⁴³ Carrera Stampa, "El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano," 441.



FIGURE 37. “Patio in the Convento de La Encarnación.”⁵⁴⁴
Courtesy of the INAH.

Maestra Jerusalem returned to Vizcaínas and served as the *vice-rectora* (vice headmistress) from 1776 to 1797, from age twenty-six to forty-seven.⁵⁴⁵ At age thirty, she was recommended to be endowed as an orphan.⁵⁴⁶ As vice-rectora, María Micaela Jerusalem served under five rectoras: Ana Catarina de la Peña y Carragal (1773–1780), Rosalía de Echinique (1781–1784), Ana María Díaz de Aguilar (1764–1786), María Josefa Velázquez (1786–1792), María Concepción Aguilar (1793–1794), Ana María Díaz de Aguilar (1795–1808). María Micaela Jerusalem served as vice-rectora until 1797, after which time there is no vice-rectora listed until 1815.⁵⁴⁷

⁵⁴⁴ “Patio del Convento la Encarnación,” Núm. Inv. 427123, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

⁵⁴⁵ Carrera Stampa, “El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano,” 441.

⁵⁴⁶ El 20 de noviembre de 1780 fue propuesta con Josefa Navamuel y Arellano para “dotes de huérfana.”” Carrera Stampa, 439.

⁵⁴⁷ Carrera Stampa, 441.

While Maestra Jerusalem served as vice-rectora, Mexico suffered the subsistence crises of 1785–1786, and Vizcaínas opened a public day school (escuela pía) on its ground floor on June 21, 1793.⁵⁴⁸ In 1794, the escuela pía served 147 girls of all races up to age thirteen.⁵⁴⁹ The same teachers who taught the boarding students taught the day students, including much of the same curriculum and adding vocational skills.⁵⁵⁰ The board of Vizcaínas granted María Micaela Jerusalem permission to leave the colegio twice during her tenure as vice-rectora. On July 16, 1786, the board granted her leave for three or four days to communicate with a nun (“su hermana Religiosa”) in the Convento de la Concepción.⁵⁵¹ On October 9, 1790, she wrote to the board:

D[oñ]a María Micahela Yerusalem, vice Rectora actual de este R[ea]l Colegio, en la mejor forma q[u]e [h]alla lugar digo, q[u]e allandome con barios asuntos q[u]e me son de mucha importancia, y no pudiendo confiarlos a otra persona p[a]r[a] sesme presiso practicarlos personalmente....

Doña María Micaela Jerusalem, acting vice-rectora of this royal colegio, in the best possible way I request, finding myself with several very important

⁵⁴⁸ Luque Alcaide, *La Educación en Nueva España en el siglo XVIII.*, 182, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268.

⁵⁴⁹ Obregón, *El Real Colegio de San Ignacio de México (Las Vizcaínas)*, 97, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268; Olavarría y Ferrari, *El Real Colegio de San Ignacio de Loyola, vulgarmente colegio de las Vizcainas, en la actualidad colegio de la Paz, reseña histórica escrita por Enrique de Olavarría y Ferrari ...*, 103, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268.

⁵⁵⁰ Olavarría y Ferrari, *El Real Colegio de San Ignacio de Loyola, vulgarmente colegio de las Vizcainas, en la actualidad colegio de la Paz, reseña histórica escrita por Enrique de Olavarría y Ferrari ...*, 103, as cited in Foz y Foz, *La revolución pedagógica en Nueva España, 1754-1820*, 1981, 1:268; Arrom, *The Women of Mexico City, 1790–1857*, 27; Valero de García Lascuráin, “Memory of the World International Register,” 10.

⁵⁵¹ License for María Micael Jerusalem to leave Vizcaínas. July 16, 1786. AHCV 14-I-8, f. 15.

matters, and not being able to trust them to another person precisely because they must be attended to personally....

Given the various signatures on the letter, it appears that the board approved her petitioned for one or two months of leave (Figure 38).

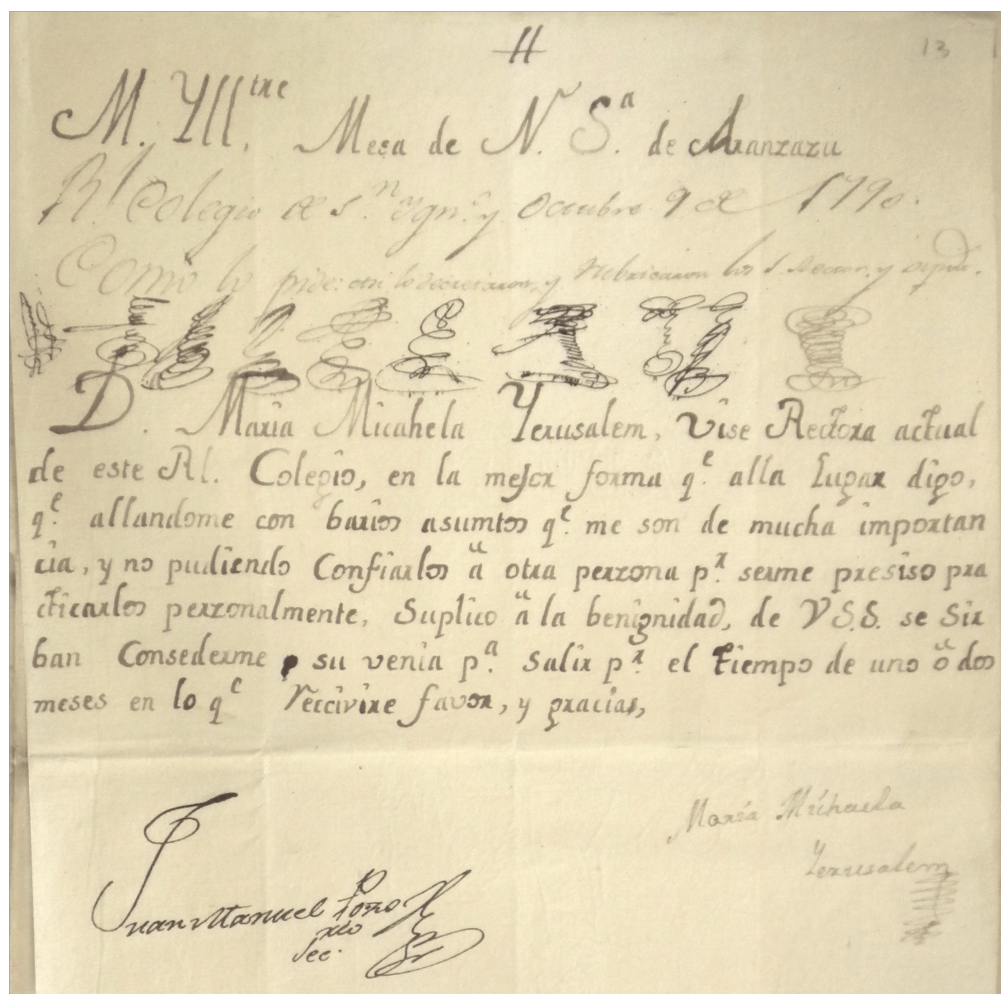


FIGURE 38. Letter from María Micaela Jerusalem to the Board of the Colegio de Vizcaínas.⁵⁵²
October 9, 1790.

Photo by the author. Used by permission of the AHCV.

⁵⁵² License for María Micael Jerusalem to leave Vizcaínas. October 9, 1790. AHCV 14-1-8, f. 13.

Vizcaínas's board of directors elected María Micaela Jerusalem as the rectora of the colegio three times: 1808–1811, 1814–1820, and 1822–1824.⁵⁵³ Rectora Ana María Díaz de Aguilar died in office on June 11, 1808.⁵⁵⁴ Rectora Jerusalem assumed the position; her first tenure (1808–1811) spanned Mexico's second subsistence crisis (1808–1809) and subsequent insurrection of 1810.⁵⁵⁵ The next rectora, María Josefa Olivares y Navamuel, served from August 1811 to 1814. (She had been nominated for the same endowment as María Micaela in 1780.)⁵⁵⁶ She died on February 25, 1815, six months after María Micaela Jerusalem had assumed the position of rectora for a second time (August 1814–August 19, 1820).⁵⁵⁷ María Micaela Maldonado served as her vice-rectora from October 20, 1815 to July 18, 1824; she was the first to occupy the position since Maestra Jerusalem had left it in 1797.⁵⁵⁸

Josefa Arguinao y Hernández Carragal took over the position of rectora in 1820, amidst political turbulence.⁵⁵⁹ The “Army of Three Guarantees” led by Agustín de Iturbide marched into Mexico City in 1821 to restore power to the Mexico City elites and to establish limited constitutionalism. The Treaty of Córdoba established

⁵⁵³ María Micaela Jerusalem y Estella is listed as the ninth, eleventh, and thirteenth rectora of Vizcaínas. “List of Rectoras of the Colegio de San Igancio de Loyola, Vizcaínas,” n.d., AHCV 22-V-3.

⁵⁵⁴ Carrera Stampa, “El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano,” 439.

⁵⁵⁵ Hamnett, *A Concise History of Mexico*, 119.

⁵⁵⁶ “El 20 de noviembre de 1780 fue propuesta con Josefa Navamuel y Arellano para ‘dotes de huérfana.’” Carrera Stampa, “El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano,” 439.

⁵⁵⁷ Carrera Stampa, 439.

⁵⁵⁸ Carrera Stampa, 441.

⁵⁵⁹ Carrera Stampa, 439.

Mexican autonomy within the Spanish Empire.⁵⁶⁰ At Mexico's independence, Vizcaínas changed its name from "El Real Colegio de San Ignacio de Loyola" ("The Royal School of Saint Ignatius of Loyola") to "El Colegio Nacional de San Ignacio de Loyola," exchanging "The Royal School" for "The National School."

Josefa Arguinao y Hernández Carragal resigned as rectora on August 9, 1822. That same month, Maestra Jerusalem began her third term as rectora at age seventy-two.⁵⁶¹ The Wars of Independence had ravaged Mexico's economy, and the financial support for schools—including Vizcaínas—decreased.⁵⁶² Music education was suspended at Vizcaínas from 1822 to 1845.⁵⁶³ Meanwhile, Iturbide claimed the title Emperor Agustín I. Antonio López de Santa Anna overthrew him, heralding the end of the First Mexican Empire in 1823.⁵⁶⁴

Rectora Jerusalem signed an inventory on April 10, 1824.⁵⁶⁵ On April 20, 1824, María Micaela Jerusalem died at age seventy-four while serving as rectora.⁵⁶⁶ Among her belongings were a flute and bassoon.⁵⁶⁷ The next rectora, María Micaela Maldonado, assumed the title of rectora on February 24, 1825 (nearly ten months

⁵⁶⁰ Hamnett, *A Concise History of Mexico*, 143.

⁵⁶¹ Carrera Stampa, "El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano," 439.

⁵⁶² Valero de García Lascaráin, "Memory of the World International Register," 10.

⁵⁶³ Muriel, "El Real Colegio de San Ignacio de Loyola, 1734–1863," 59.

⁵⁶⁴ Hamnett, *A Concise History of Mexico*, 144.

⁵⁶⁵ Carrera Stampa, "El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano," 439.

⁵⁶⁶ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 324.

⁵⁶⁷ "Assessment of the Belongings of María Micaela Jerusalem." AHCV 4-V-1.

after Maestra Jerusalem's death).⁵⁶⁸ Maldonado's vice-rectora term ended on July 18, 1824, but a new vice-rectora, María de la Luz Cabanillas, had already taken over on April 16, 1824, four days before Jerusalem's death.⁵⁶⁹ It seems that Maldonado may have unofficially assumed the duties of rectora before María Micaela Jerusalem's death, prompting the immediate appointment of a new vice-rectora.



FIGURE 39. Teachers of the Colegio de San Ignacio de Loyola, Vizcaínas.⁵⁷⁰
Courtesy of the INAH.

⁵⁶⁸ Carrera Stampa, "El Colegio de Las Vizcaínas: Primera Escuela Laica En El Continente Americano," 439.

⁵⁶⁹ Carrera Stampa, 441.

⁵⁷⁰ "Maestras del Colegio de las Vizcaínas, retrato de grupo," Núm. Inv. 91184, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.



FIGURE 40. A patio inside the Colegio de San Ignacio de Loyola Vizcaínas.
Photo by the author. Used by permission of the Museo Vizcaínas.

Four decades later, María Micaela Jerusalem's alma mater, the Colegio de San Miguel de Belem closed its doors and sent its students, music, and archival documents to the school where she had spent most of her career.

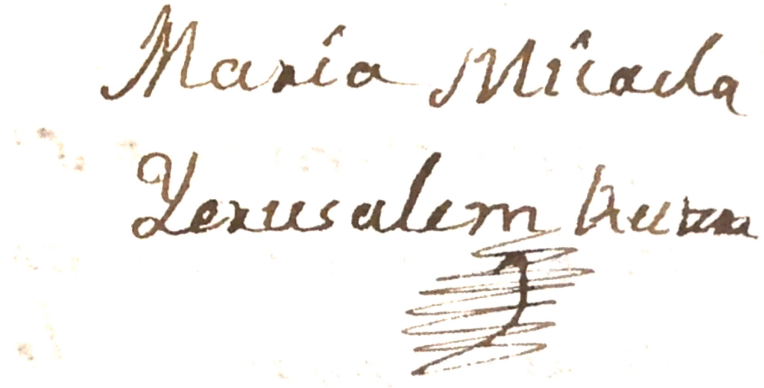
A photograph of a handwritten signature in brown ink on aged paper. The signature is written in a cursive script and consists of two lines: "María Micaela" on the top line and "Yerusalem Rectora" on the bottom line. Below the second line, there are several horizontal, scribbled lines that appear to be a flourish or a correction.

FIGURE 41. Signature of “María Micaela Yerusalem, Rectora.”⁵⁷¹
1820.

Photo by the author. Used by permission of the AHCV.

⁵⁷¹ “Letter from María Micaela Jerusalem,” 1820, AHCV 5-I-12. The letter is tucked into “Libro de Elecciones de Rectora y demas empleos del Colegio,” (a book recording rectoras and other employees of Vizcaínas, 1817–1823).

CHAPTER 5: BELEM'S PEDAGOGICAL MUSIC

The Archivo Histórico del Colegio de las Vizcaínas (AHCV) contains documents and music from three colonial-era Mexico City girls' schools that provided instruction in music: the Colegio de San Ignacio de Loyola, Vizcaínas; the Colegio de San Miguel de Belem; and the Colegio de Niñas de Nuestra Señora de la Caridad (commonly referred to as the Colegio de Niñas). A study of the documents in the archive identified as belonging to Belem enlightens us about the institution's pedagogical program and the music performed by the students.

By studying receipts and music annotated as belonging to Belem that is still extant in the AHCV, we can form a general understanding of the music studied and performed by students of the escoleta.⁵⁷² For example, a purchase record from 1778 specifies that Ignacio Pedroza, the violin teacher at Belem and trumpet player at the cathedral, purchased a “libro de Canto llano de Montanos añacido por Torres” (“book

⁵⁷² There is undoubtedly a large amount of music preserved in the AHCV that belonged to Belem, but not being labeled as such, has become mixed with the music of the other schools during its use in music classes at Vizcaínas in the latter half of the nineteenth and twentieth centuries. Pieces herein identified as belonging to Belem are marked in a variety of manners, including “De la Escoleta de Belem,” “Del Colegio de Belen,” “De la comunidad de Belem,” or “Comunidad.” In the cases where Muriel and Lledías have identified a piece as belonging to Belem but primary source evidence was not cited or has not been found to confirm the identification, the page number in *La música en las instituciones femeninas novohispana* is listed in the footnote.

of Plainchant of Montanos, edited by Torres”).⁵⁷³ The Spanish theorist Francisco de Montanos’s (c.1528–c.1595) *Arte de Canto Llano con Entonaciones de Coro y Altar, y otras cosas* (*Art of Plainchant with Intonations of the Choir and Altar, and other things*) was extremely influential in its day, appearing in more than ten editions between 1592 and 1734.⁵⁷⁴ The 1705 edition, presumably the one Pedroza bought, combined Montanos’s *Arte de Canto Llano* with *El Arte Practico de Canto de Organo* by Don Joseph de Torres [y Martínez Bravo] (c.1670–1738), principal organist of His Majesty’s Royal Chapel.⁵⁷⁵ Another book used at Belem is *Arte o*

⁵⁷³ “Purchase Record of ‘Libro de Canto Llano de Montanos Añacido Por Torres,’” AHCV 13-IV-2; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 92; Ramos-Kittrell, “Ignacio Jerusalem and Changes in Music Thought,” 1.

⁵⁷⁴ Francisco de Montanos, *Arte de Canto Llano con Entonaciones de Coro y Altar, y otras cosas* (*Art of Plainchant with Intonations of the Choir and Altar, and other things*). Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 92. *Arte de Canto Llano con Entonaciones de Coro y Altar, y otras cosas* was also published as part of a larger collection entitled *Arte de musica theorica y practica* (Valladolid, 1592), which also included polyphony, counterpoint, composition, and typical progressions. Robert Stevenson, “Montanos, Francisco De,” *Grove Music Online*, Oxford Music Online, accessed July 16, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18998>.

⁵⁷⁵ Joseph de Torres y Martínez Bravo, *El Arte Practico de Canto de Organo Con Motetes, o Lecciones Diversas, Por Todos Los Tiempos, y Claves, Por Don Joseph de Torres, Organista Principal de La Capilla Real de La Magestad* (*The Practical Art of Measured Music [Polyphony] with Motets or Various Lessons, for All Times and Keys, by Don Joseph de Torres [y Martínez Bravo] (c.1670–1738)*), *Principal Organist of His Majesty’s Royal Chapel.*, n.d.; Montanos and Torres y Martínez Bravo, *Arte de Canto Llano, Con Entonaciones de Coro y Altar, y Otras Cosas. Compuesto Por Francisco Montanos, y Ahora Nuevamente Corregido, y Aumentado El Arte Practico de Canto de Organo, Con Motetes, o Lecciones Diversas, Por Todos Los Tiempos, y Claves Por Don Joseph de Torres, Organista Principal de La Capilla de Su Magestad*; Begoña Lolo, “Torres y Martínez Bravo, Joseph De,” *Grove Music Online*, Oxford Music Online, accessed July 16, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40012>.

compendio general del Canto Llano, Figurado y órgano by Francisco Marcos Navas (fl. 1775–1785), published in Madrid in 1777, and still extant in the AHCV.⁵⁷⁶

Along with printed books for music education, the AHCV holds three unique didactic manuscripts from Belem: “Livro de Lecciones A Solo Violin” by Nicolas Olivari, the student-copied “Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem,” and “Vezerro de Lecciones...” with exercises by the Italian composer-teachers Francesco Feo, Leonardo Leo, and Ignacio Jersalem.

“Livro de Lecciones A Solo Violin del Señ. Don Nicolas Olivari”⁵⁷⁷

“Livro de Lecciones A Solo Violin del Señ[or] Don Nicolas Olivari” illustrates violin technique taught in eighteenth-century Italy and—as its presence at Belem witnesses—in New Spain. It facilitates the study of the style of playing famously employed by Corelli in his violin sonatas, a print of which was among Belem’s collection.⁵⁷⁸ A comparable violin method is Francesco Geminiani’s *The Art*

⁵⁷⁶Francisco Marcos Navas, “Arte o Compendio General Del Canto Llano, Figurado y Órgano” (Madrid, 1777), AHCV 26-IV-14, leather-bound print; attributed to Belem in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 92.

⁵⁷⁷Nicolas Olivari, “Livro de Lecciones A Solo Violin Del Señ[or] Don Nicolas Olivari,” mid 1700s, AHCV 26-1-2, leather-bound manuscript, “De la escoleta de Sn Miguel de Belen.” The title appears in the manuscript as “Livro de Lecciones...” and is transcribed as such in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 101–107. The copyist likely intended the second “l” in “Lecciones” to be read as a “c” and ornamented it as the beginning of a double consonant.

⁵⁷⁸Arcangelo Corelli, “Sonate à Violino e Violone o Cimbalò (Op.5)” n.d., AHCV 26-I-17, printed score; Muriel and Lledías mention that Belem owned original prints of sonatas by Corelli; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 99. Op. 5 is the only Corelli in the AHCV catalogue.

of *Playing on the Violin*, published in London in 1751.⁵⁷⁹ Although the tuning of the eighteenth-century violin was the same as that of the present-day instrument, the necks of the violin family were shorter and the bow was straight rather than concave and considerably shorter. The shorter fingerboard, resulted in less tension on the strings and therefore a softer sound; the shape of the bow precluded exerting strong pressure with the right hand and its shorter length led to a predominantly detached articulation.⁵⁸⁰

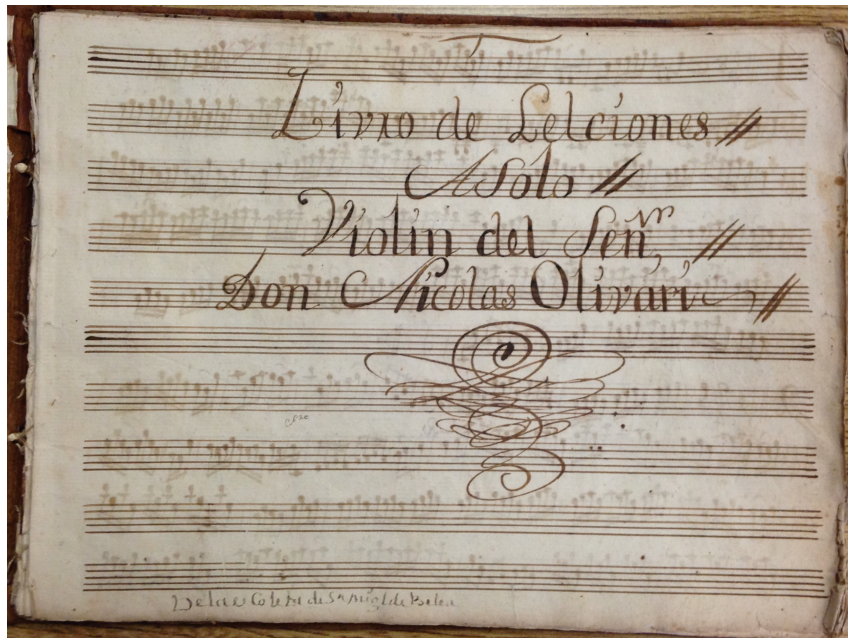


FIGURE 42. Title Page of “Livro de Lecciones A Solo Violin del Señ. Don Nicolas Olivari,” labeled “De la escoleta de Sn. Miguel de Belen.”⁵⁸¹
Photo by the author. Used by permission of the AHCV.

⁵⁷⁹ Francesco Geminani, *The Art of Playing on the Violin* (London, 1751), http://ks.imslp.net/files/imglnks/usimg/4/42/IMSLP05501-Geminiani_art-of-playing.pdf.

⁵⁸⁰ David D. Boyden, *The History of Violin Playing from Its Origins to 1761 and Its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965).

⁵⁸¹ Olivari, “Livro de Lecciones A Solo Violin Del Señ[or] Don Nicolas Olivari,” 1r.

Although we know very little about Olivari—including whether he ever went to New Spain—Muriel and Lledías argue that the mere existence of his manuscript signifies that he was a distinguished performer, teacher, or both.⁵⁸² Eugenia Roubina writes that an 1801 inventory of the bookstore owned by J. Fernández de Jáuregui lists an anonymous manuscript containing a collection of pieces, including *Olivari Duos*.⁵⁸³

“Livro de Lecciones” illustrates Italian violin technique practiced in mid-eighteenth century New Spain. Its twenty-three leather-bound folios contain fifty-eight lessons for solo violin. (The lessons are numbered 1–68, but the copyist mistakenly skipped from 45 to 56.) Following the lessons are an exercise showing a two-and-a-half octave chromatic scale, a set of exercises titled the “Medio manico” (“Half-manic,”), and a “Seguidilla de la Abana.” Unknown copyists produced the manuscript, the numbered lessons being completed by the same hand. The collection is sewn together with no apparent missing pages.

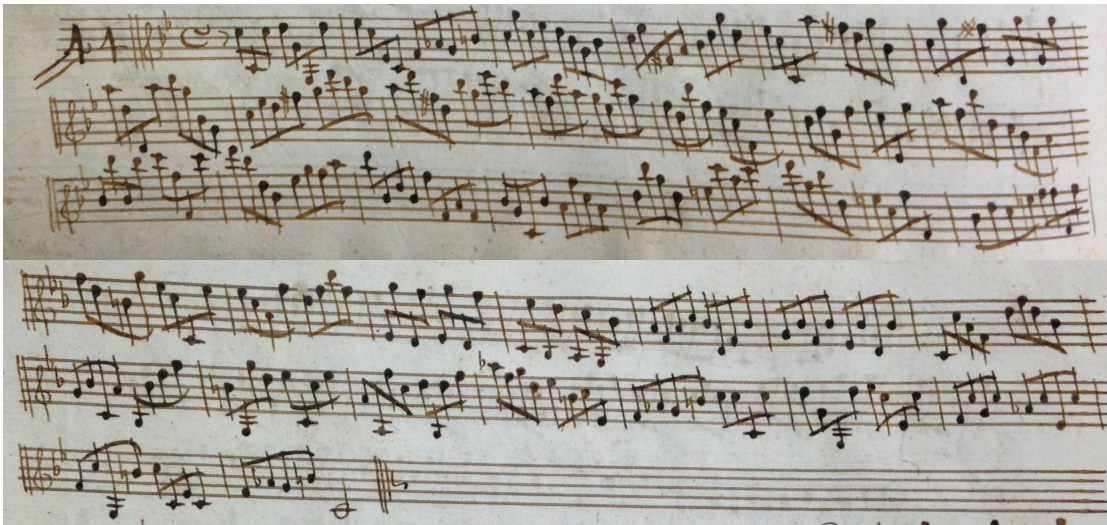
The lessons give the student practice reading in a variety of meters and keys, but in a single clef: treble clef (that is, G clef on line 2). Time signatures include $\frac{2}{4}$, $\frac{3}{4}$,

⁵⁸² In 2004, Muriel identified Nicolas de Olivari as the maestro who reorganized Belem’s escoleta de música in 1802. In 2009, she and Lledías identified José Mariano Cataño as the reorganizer and said that it is unclear if Olivari was ever present in New Spain. Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 94; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 86, 104.

⁵⁸³ Eugenia Roubina, *El Responsorio “Omnes Moriemini...” de Ignacio Jerusalem. La Primera Obra Novohispana Con Obligado de Violonchelo y Su Entorno Histórico* (México: UNAM, Escuela Nacional de Música, 2004), 155, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 103.

$C, \frac{6}{4}, C, \frac{3}{2}, \frac{3}{8}, \frac{6}{8},$ and $\frac{12}{8}$. Minor keys represented are A minor, E minor, B minor, D minor, and C minor. Minor keys with flats—D minor and C minor—are written with one fewer flats than is standard in present-day key signatures, reflecting the transition from modality to tonality in which the minor scale (arising from the conflation of Aeolian and Dorian) never settled into a single form. For example, pieces functioning tonally in C minor are written with two flats, as in transposed C Dorian. This remnant of transposed modes is common to eighteenth-century composers, such as J.S. Bach and Antonio Scarlatti.

In pieces functioning tonally in a minor key, the last flat of a minor key signature affects scale degree 6. Scale degree 6s belonging to the ascending melodic scale or secondary key areas are as represented in the written key signature; flatted scale degree 6s as belonging to the natural and harmonic minor scales are marked with accidentals. (See Example 1.)



EXAMPLE 1. Olivari Leccion No. 44 (written in C minor with two flats in the key signature and A♭s supplied as accidentals).⁵⁸⁴

Photo by the author. Used by permission of the AHCV.

⁵⁸⁴ Olivari, “Livro de Lecciones A Solo Violin Del Señ[or] Don Nicolas Olivari,” 15v–16r.

The major keys represented are C Major, D Major, A Major, E Major, F Major, B \flat Major, and E \flat Major. Like that of its relative minor, the key signature of E \flat Major consistently contains two flats, as is common in the Baroque period. The resultant A \sharp s function as the leading tone to the dominant (B \flat); A \flat s normally belonging to the major key are marked as accidentals. (See Example 2.)

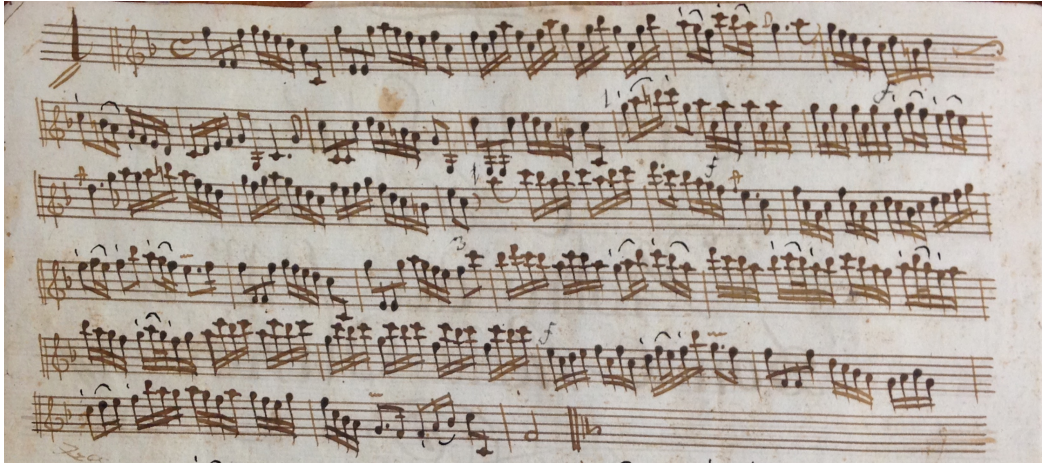


EXAMPLE 2. Olivari Leccion No. 28 (written in E \flat Major with two flats in the key signature and A \sharp s supplied as accidentals).⁵⁸⁵

Photo by the author. Used by permission of the AHCv.

⁵⁸⁵ Olivari, 10v.

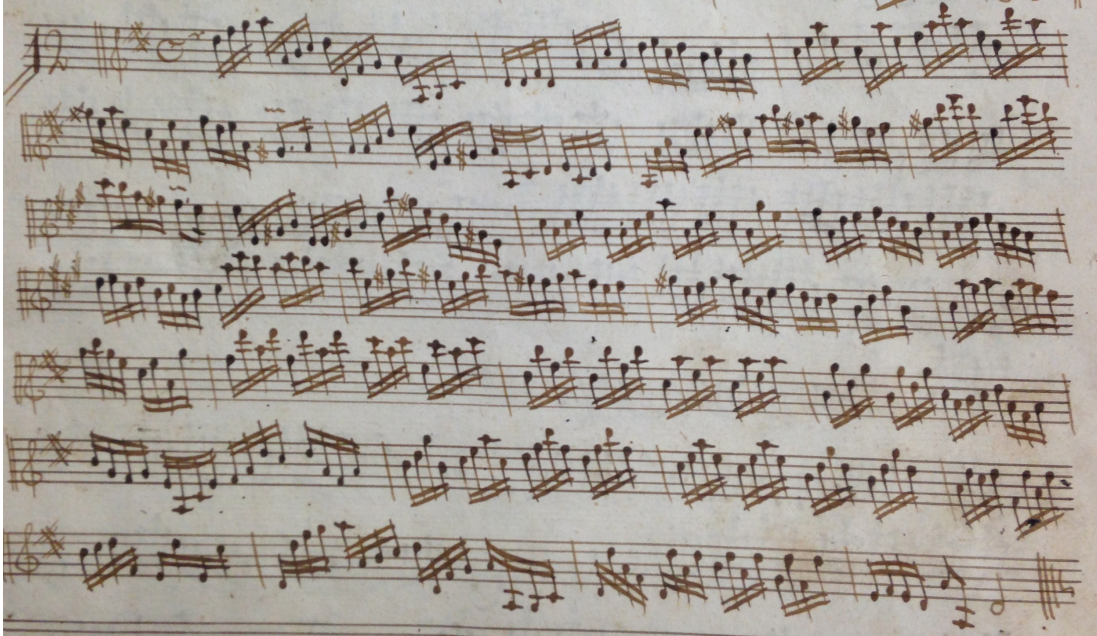
Leccion No. 1 (Example 3) is representative of the style of the manuscript. We see the student practicing ornaments (appoggiaturas and trills), various articulations, and leaps greater than an octave (mm. 8–9). Dynamics appear to have been added later in a different ink.



EXAMPLE 3. Olivari Leccion No. 1.⁵⁸⁶
Photo by the author. Used by permission of the AHCV.

⁵⁸⁶ Olivari, 1v.

As is typical of the period, Olivari exploits sequences, arpeggiation, and scalar passages. (See Example 4, mm. 1–3.)



EXAMPLE 4. Olivari Leccion No. 12.⁵⁸⁷
Photo by the author. Used by permission of the AHCV.

⁵⁸⁷ Olivari, 5r.

The primary focus of Leccion No. 3 (Example 5) is the contrast of various rhythmic patterns. Composed in $\frac{2}{4}$, this exercise requires the student to switch among dotted-eighth/sixteenth, dotted-quarter/eighth patterns, and triplet patterns. The exercise concludes with a triple-stop. Stylistic of Italian violin repertoire, such chords were often performed as brisk arpeggiations.



EXAMPLE 5. Olivari Leccion No. 3.⁵⁸⁸
Photo by the author. Used by permission of the AHCV.

⁵⁸⁸ Olivari, 2r.

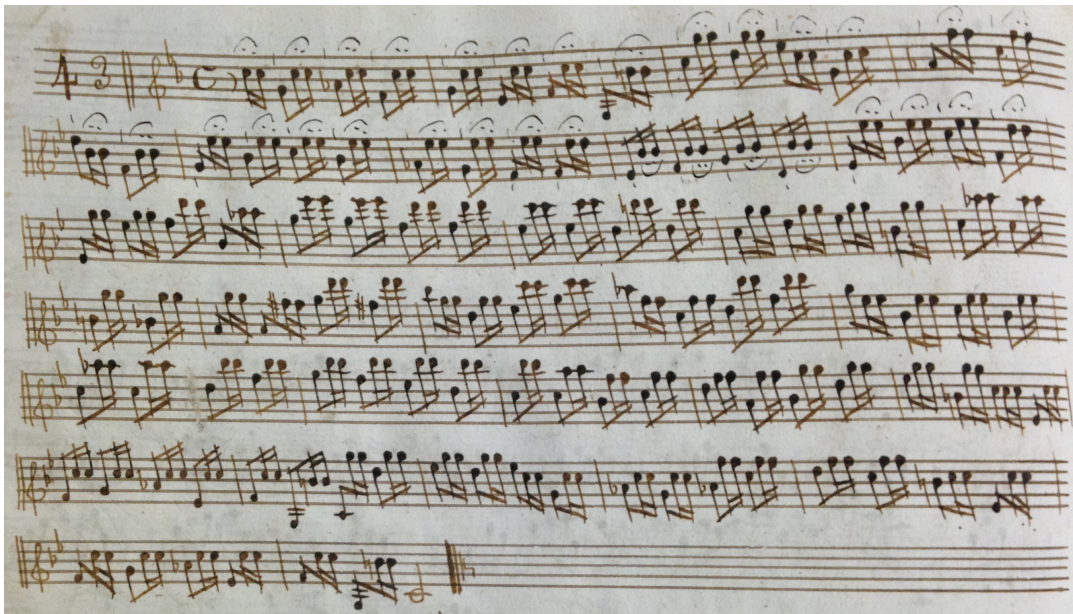
Olivari's Leccion No. 8 (Example 6) displays two colors of ink, as occurs repeatedly throughout the manuscript. Some articulations and ornaments appear to be original, but some appear to have been added later in a darker ink. In the last measure of the first line, a trill on a double stop seems to have been included by the copyist. Trilling on the top pitch of a perfect fifth is particular to violin repertoire because of the tuning of the strings in fifths. The player would bar across the second and third strings with the first finger to create the E and B and trill on the higher string with another finger. Trills on fifths were very common in violin literature, but trills on other intervals—as was familiar in keyboard music—was significantly more difficult and unusual on violin. The articulations in Leccion No. 8 are in a darker ink. The portato markings in mm. 1, 3, 12, 15, 16, and 18 indicate articulated legato or slurred staccato. The player executes two notes joined by portato in the same bow stroke but rearticulates them. Portato, in particular, was more common to the nineteenth century than the eighteenth. From the hand of the writers, the color of the ink, and time period appropriate to the annotations, it appears that a teacher in a later period added articulations (and finger numbers) to the eighteenth-century manuscript.



EXAMPLE 6. Olivari Leccion No. 8.⁵⁸⁹
Photo by the author. Used by permission of the AHCV.

⁵⁸⁹ Olivari, 3v–4r.

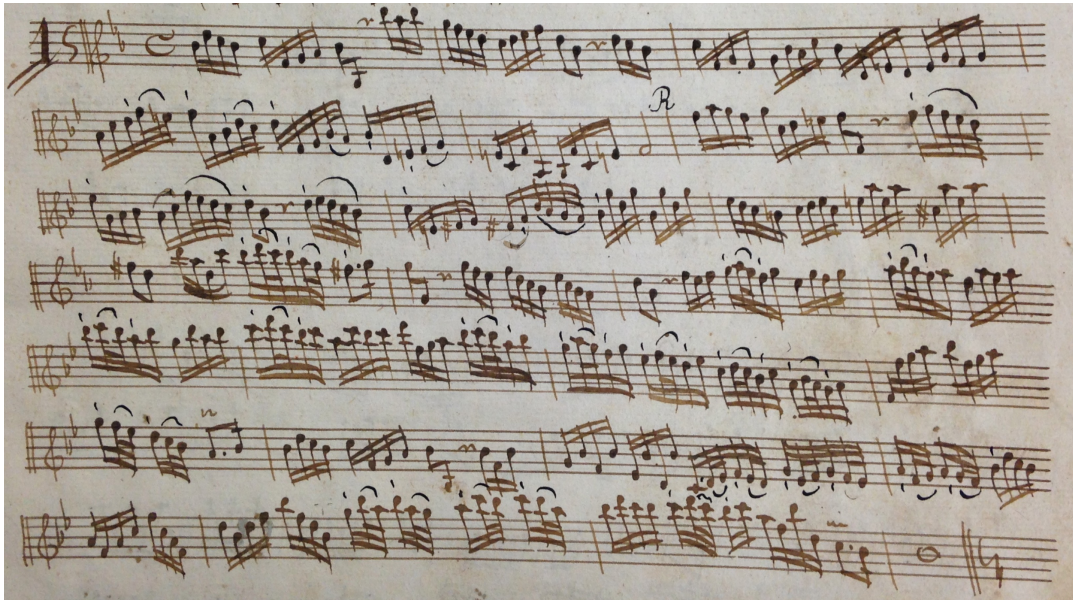
Leccion No. 43 again shows added portato markings (Example 7). The intension of the portato here is not the slurred staccato articulation, but rather the bow direction. The Baroque bow was weighted toward the frog, making it practically impossible to accent an up-bow stroke. In order to emphasize the melodic line of the eighth notes on the beats, the student would have to play all of them down-bow. She would bow the beginning of the exercise “up up down,” repeating that pattern to separate the sixteenth notes as a secondary melodic line and stress the eighth notes on each down beat as the primary melodic line (as is the present-day practice).



EXAMPLE 7. Olivari Leccion No. 43.⁵⁹⁰
Photo by the author. Used by permission of the AHCV.

⁵⁹⁰ Olivari, 15v.

This book is obviously not intended for beginners (Example 8), and its difficulty probably explains a student’s note that she started the book “again” (“bolbi a enpesar este libro”) (Figure 43).⁵⁹¹



EXAMPLE 8. Olivari Leccion No. 15.⁵⁹²
Photo by the author. Used by permission of the AHCV.

⁵⁹¹ For Muriel and Lledías’s discussion of “Livro de Lecciones,” see Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 101–7; For a complete transcription of the manuscript, see Muriel and Lledías, 130–92.

⁵⁹² Olivari, “Livro de Lecciones A Solo Violin Del Señ[or] Don Nicolas Olivari,” 6r.

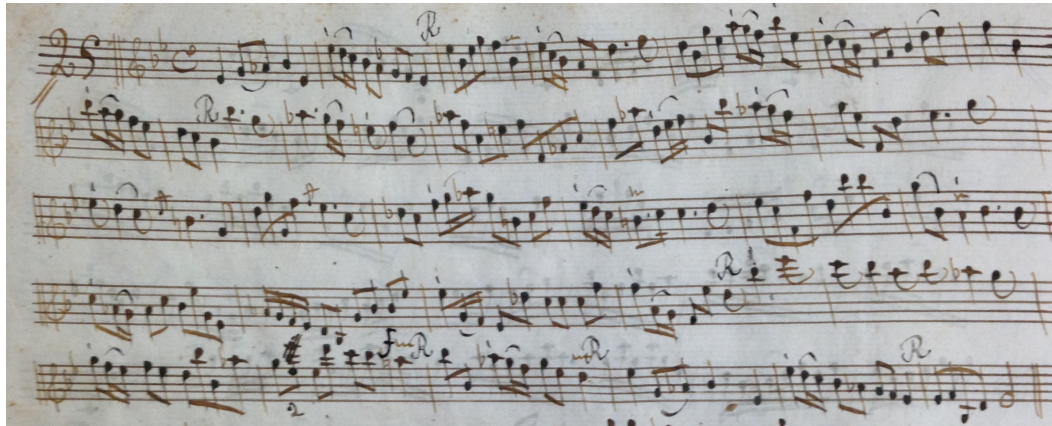
The primary learning outcome of Leccion No. 17 is the execution of string crossing (Example 9). It begins by going back and forth between the D and E strings, skipping over the A (line 1, m. 2). In line 2, mm. 1 and 4, the player skips back and forth between the D and E strings. Two measures later (line 2, m. 6), she crosses between the highest and lowest strings (G and E), skipping over both the middle strings (D and A). The sequence of melodic sixths in lines 3 and 4 require her to alternate between neighboring and non-neighboring strings. She plays between neighboring A and E strings (the penultimate measure of line 3 through the second measure of line 4), non-neighboring D and E (line 4, m. 3), neighboring D and A (line 4, mm. 4–6), and non-neighboring G and A (line 4, m. 7). Mm. 8–9 of line 4 require the student to bow all four strings in short succession, going from G to A to E to D.



EXAMPLE 9. Olivari Leccion No. 17.⁵⁹³
Photo by the author. Used by permission of the AHCV.

⁵⁹³ Olivari, 6v–7r.

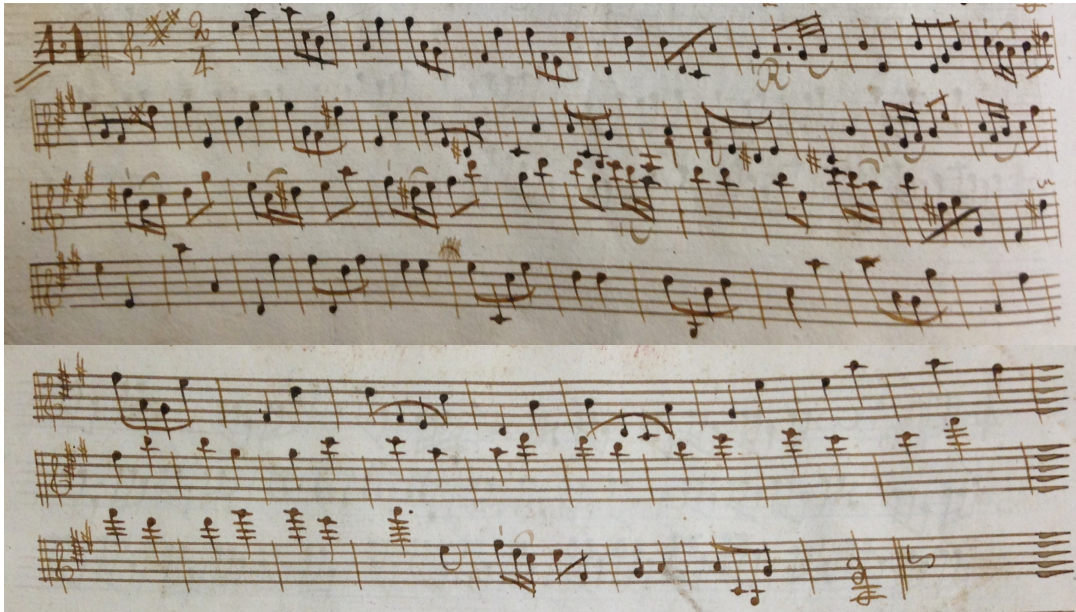
In the third line of Leccion No. 25, we see identical rhythmic sequences written in two ways: as a syncopated eighth–quarter pattern and as an appoggiatura on a dotted-quarter note (Example 10).



EXAMPLE 10. Olivari Leccion No. 25.⁵⁹⁴
Photo by the author. Used by permission of the AHCV.

⁵⁹⁴ Olivari, 9v.

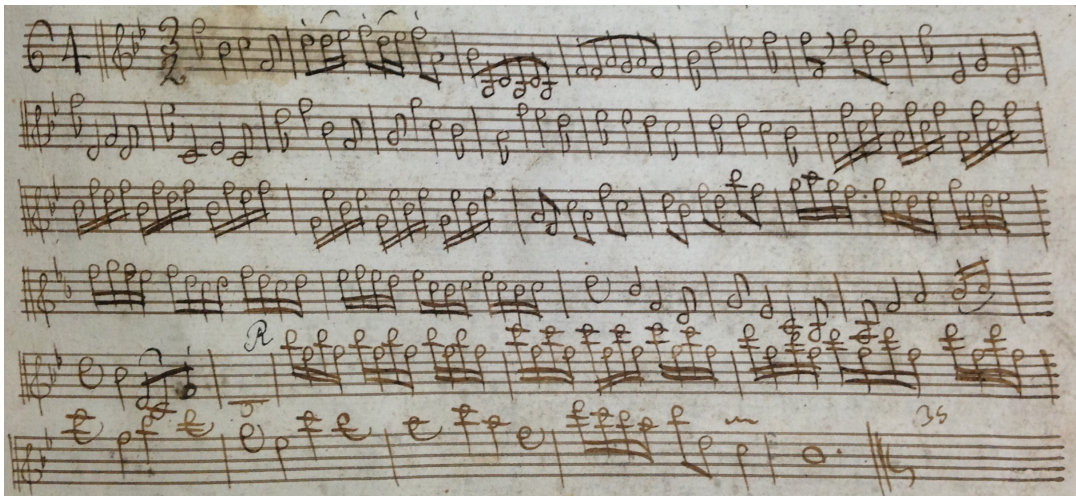
The penultimate and last lines of Leccion No. 41 (Example 11) show the student pushing the limits in terms of the higher range of the instrument. The Baroque violin has a shorter fingerboard than the modern violin, which was extended to allow more positions, the expansion in range, and (through increased tension) a louder sound. The tessitura of most Baroque violin repertoire remains at or below D6, played by the fourth finger in third position. In the high Baroque, composers such as J.S. Bach and Bieber pressed the range higher. In Leccion No. 41, the highest note is A6, requiring the violinist to employ the fourth finger in seventh position.



EXAMPLE 11. Olivari Leccion No. 41.⁵⁹⁵
Photo by the author. Used by permission of the AHCV.

⁵⁹⁵ Olivari, 14v–15r.

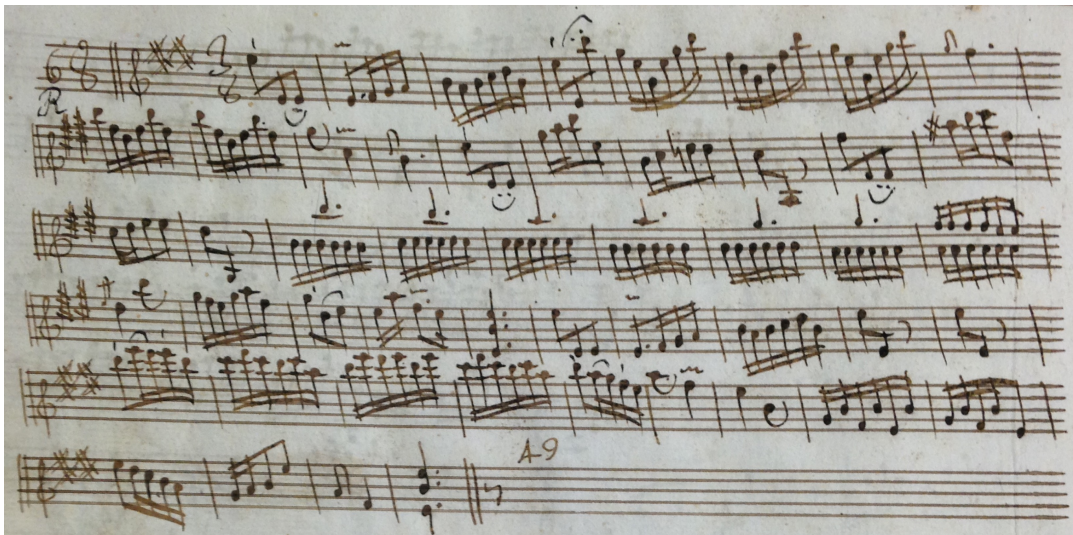
All the lessons in $\frac{3}{2}$ use half notes, whole notes, and dotted half notes as they would be used in present-day rhythmic notations. Any notes receiving a fraction of a beat are written with a flag or beam and an unfilled note head. In place of quarter notes, the copyist uses unfilled note heads with one flag or beam. In the same manner, unfilled notes with two flags or beams replace eighth notes (Example 12).



EXAMPLE 12. Olivari Leccion No. 64.⁵⁹⁶
Photo by the author. Used by permission of the AHCV.

⁵⁹⁶ Olivari, 19r.

Line 3 of Leccion No. 68 (Example 13) displays harmonic intervals in which the longer, higher pitches are accompanied by lower, repeated pitches. Olivari's musical intent is that the dotted quarter notes would form a smooth, melodic line. As a violinist, he would have known that this phrasing is physically impossible on the instrument. The student would play the downbeat of each of these measures as a double stop, allowing the top pitch to ring as long as possible and rearticulating the bottom pitch.



EXAMPLE 13. Olivari Leccion No. 68.⁵⁹⁷
Photo by the author. Used by permission of the AHCV.

⁵⁹⁷ Olivari, 20v.

Leccion No. 68 is the final numbered exercise in the manuscript and is followed by the word “Fine,” marking the end of the manuscript. At the bottom of the same page, someone (presumably either a teacher or student) added a chromatic scale beginning on G3 and extending to D6. The last four measures of line 2 present alternative fingerings for the four following pitches:

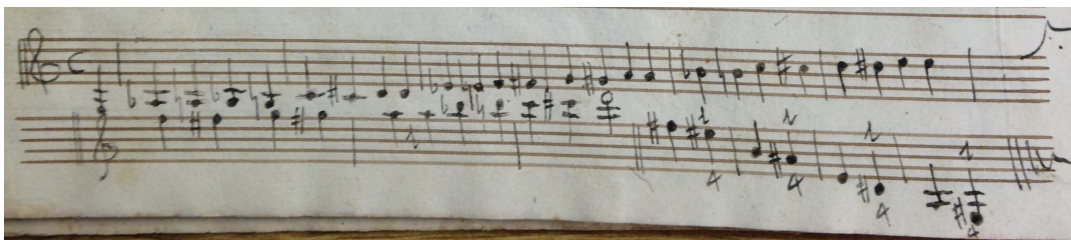
E#5—first finger on the E string or fourth finger on the A string

A#4—first finger on the A string or fourth finger on the D string

D#4—first finger on the D string or fourth finger on the G string

G#3—first finger on the G string or fourth finger on a non-existent string

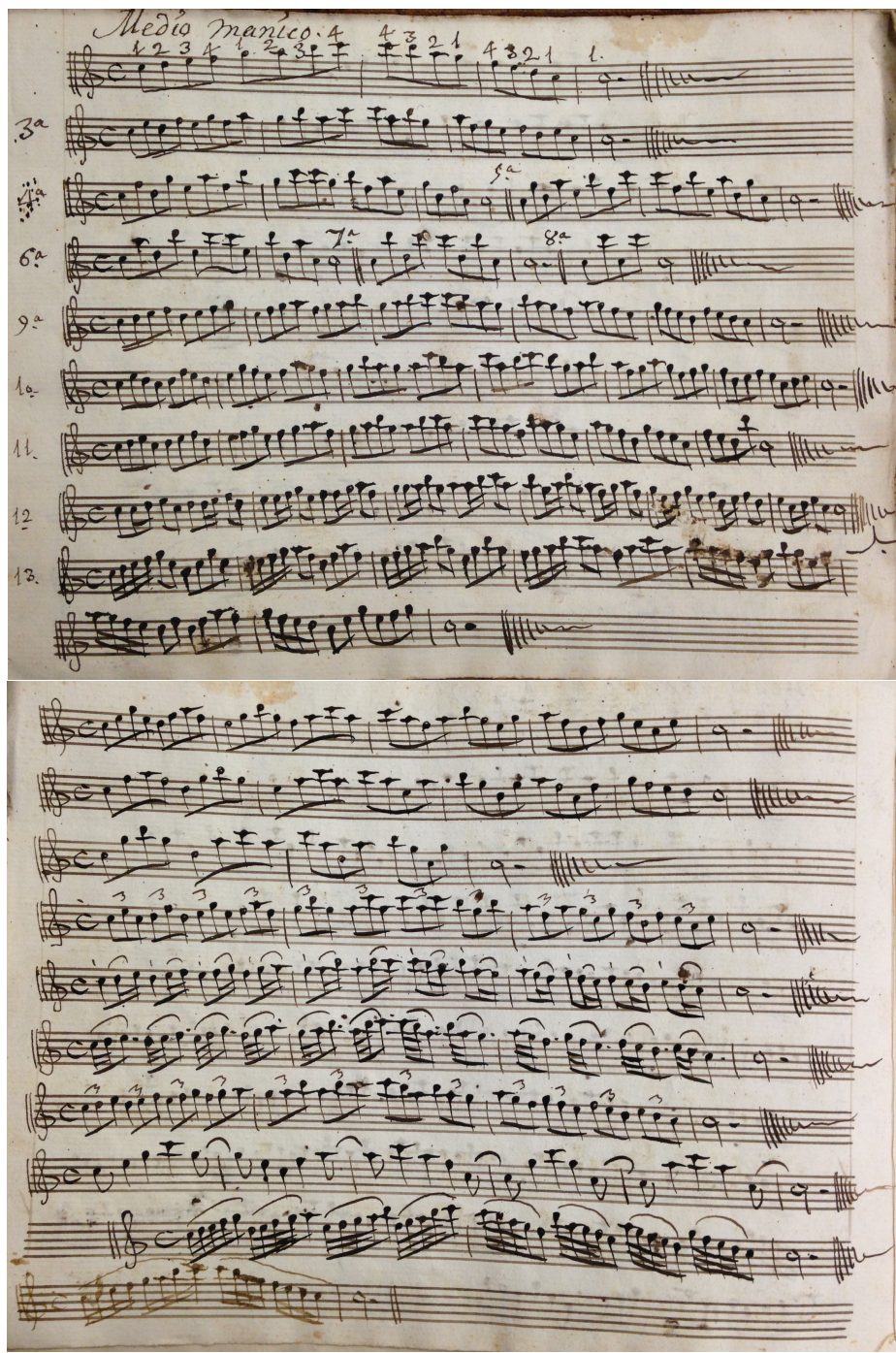
The last of these alternative fingerings is a mystery (or—more likely—a mistake). G#3 can, indeed, be played with the first finger on the G string (the lowest string). The “4” underneath the G# follows the pattern of the other three alternative fingerings, but implies a string tuned a fifth lower than G3, which does not exist on violin.



EXAMPLE 14. Chromatic scale and alternative fingerings.⁵⁹⁸
Photo by the author. Used by permission of the AHCV.

⁵⁹⁸ Olivari, 20v.

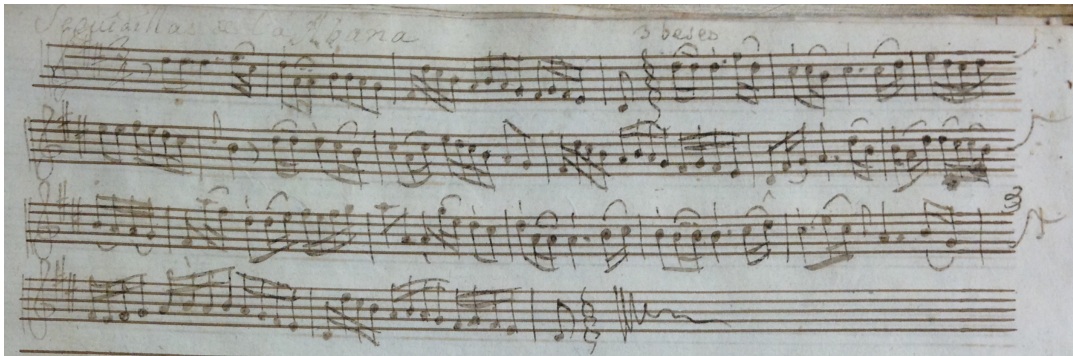
Next is an additional set of exercises labeled “Medio manico” (“Half-manic”) (Example 15), probably named for the difficulty of playing the entire set in second position, as indicated by the fingering provided. Unlike other higher positions in which the violinist’s palm comes into contact with the body of the instrument in certain places, second position is particularly difficult because the player has no physical point of reference. In 3a, melodic thirds ascend and then descend diatonically, covering an octave in range. 4a repeats the same pattern using fourths, and so on through octaves in 8a. Exercises 9a–13a and all but the penultimate unnumbered exercise on the second page of “Medio manico” introduce one- or two-beat melodic sequences and repeat them ascending then descending diatonically. The copyist then transposes the two-page “Medio manico” (nearly identically) up a whole tone to the key of D Major (not shown here), requiring the student to execute the set in third position.



EXAMPLE 15. "Medio manico" in second position (two pages).⁵⁹⁹
Photo by the author. Used by permission of the AHCV.

⁵⁹⁹ Olivari, 21r-21v.

Following the transposed “Medio manico” is a four-line piece labeled as “Seguidilla de la Abana” (Example 16). A *seguidilla* is a Spanish folksong and dance in a brisk triple meter with sung *coplas* (verses) in short lines of alternating 5 and 7 syllables, which contrast with instrumental sections typically performed by guitar and castanets.⁶⁰⁰ “Abana” probably refers to Havana, Cuba.



EXAMPLE 16. Seguidilla de la Abana.⁶⁰¹
 Photo by the author. Used by permission of the AHCV.

Whereas many late eighteenth-century pedagogical books loaded with explanations illustrate the trend away from the close teacher-student apprenticeship and toward self-taught musicians, “Livro de Lecciones” does not contain explanations

⁶⁰⁰ Michael Kennedy, ed., “Seguidilla,” *The Oxford Dictionary of Music*, accessed September 21, 2017, http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9243?q=seguidilla&search=quick&pos=2&_start=1#firsthit; Janet Halfyard, “Seguidilla,” ed. Alison Latham, *The Oxford Companion to Music*, accessed September 21, 2017, http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e6064?q=seguidilla&search=quick&pos=3&_start=1#firsthit; Jack Sage and Susana Friedmann, “Seguidilla,” *Grove Music Online*, Oxford Music Online, accessed September 21, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25331>.
⁶⁰¹ Olivari, “Livro de Lecciones A Solo Violin Del Señ[or] Don Nicolas Olivari,” 23v.

of solfege or other theoretical concepts. This absence of explanations indicates that its users were consistently studying with a knowledgeable teacher.⁶⁰²

Annotations tell us when “Livro de Lecciones” was used at Belem, not when it arrived. One annotation refers to Wednesday, June 5 (Figure 43). By identifying the years in which June 5 fell on a Wednesday, starting in 1750 (the first appearance of pedagogical prints in Europe), Muriel and Lledías tentatively dated that use of “Livro de Lecciones” as either 1754 or 1765. Above that annotation is another that says, “A 06 enero del año de [se]senta y siete bolbi a enpesar este libro” (“On January 6, ‘67, I started this book again.”) Considering that Belem was closed by 1867, Muriel and Lledías posit that this (at least) second use was in 1767.⁶⁰³ This set of annotations concludes with the phrase “no no se olvide” (“do not forget”).

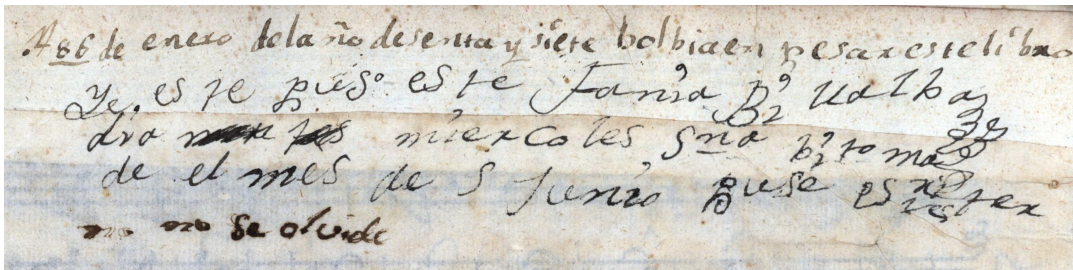


FIGURE 43. Annotations used to date “Livro de Lecciones.”⁶⁰⁴
Courtesy of the AHCV.

⁶⁰² Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 103.

⁶⁰³ Muriel and Lledías, 104.

⁶⁰⁴ Olivari, “Livro de Lecciones A Solo Violin Del Señ[or] Don Nicolas Olivari,” 24v.

For a complete transcription of Olivari's "Livro de Lecciones," I refer the reader to *La música en las instituciones femeninas novohispanas*.⁶⁰⁵

"Manuscrito de Lecciones 'J.M.J.' del Colegio de Belem"⁶⁰⁶

Another leather-bound collection of exercises—"Manuscrito de Lecciones 'J.M.J.' del Colegio de Belem"—lacks identifying information except the initials "J.M.J.," a reference to Jesus, Mary, and Joseph that was typical of many documents in colonial Mexico. Muriel and Lledías place the manuscript's provenance as Belem because it resided in a case of other music owned by Belem. "Manuscrito 'J.M.J.' del Colegio de Belem" was copied by a single copyist, except for the last two exercises.⁶⁰⁷ Mistakes (e.g. the number of beats in a measure not matching the time signature), annotations, and theoretical explanations suggest that the copyists were students in Belem's *escoleta de música*.

Forty-three dated lessons—it is unclear whether these are the dates on which the exercises were assigned or due—span approximately 26 weeks from August 21, 1807 to February 20, 1808.⁶⁰⁸ These dates evince the student's regular attendance at lessons, with exercises assigned or due on average every 4.3 days. Some assignments are dated on two consecutive days. By far the largest gap between assignments was

⁶⁰⁵ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 101–7, 129–92.

⁶⁰⁶ "Manuscrito de Lecciones 'J.M.J.' Del Colegio de Belem" 1807, AHCV 26-I-2-27.

⁶⁰⁷ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 107.

⁶⁰⁸ The manuscript contains an additional twenty-four undated lessons.

from December 2, 1807, to February 15, 1808. Perhaps the student took the two months leave of absence allowed each year, as provisioned by Archbishop Nuñez Haro y Peralta.⁶⁰⁹ The first entry of the manuscript shows the initial date (“Día 21 de Agosto de 1807 a[ño]s”) and the “J.M.J.” inscription (Example 17).



EXAMPLE 17. Solo Leccion No. 1 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹⁰
August 25, 1807.
Courtesy of the AHCV.

The manuscript contains forty-six solos, six duets, and thirteen explanations of theory. None of the exercises specifies instrumentation; they could be sung or played on a variety of instruments, transposed when necessary, and used in many ways as the teacher saw fit.⁶¹¹ Theoretical lessons show the student learning about hexachordal solmization; key signatures; C, F, and G clefs; musical symbols; intervals; and meter and rhythmic values.

⁶⁰⁹ Muriel, *La sociedad novohispana y sus colegios de niñas, Tomo II: Fundaciones del siglos XVII y XVIII*, 101.

⁶¹⁰ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 1r.

⁶¹¹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 109.

The first theoretical notes (Example 18) contain the orders of sharps and flats written in treble and bass clefs (on the left). On the right, pairs of clefs give examples of how the student can transpose to the key of C by simply reading in a different clef. (This concept will be explored in more detail in the discussion of Section VII of “Vezerro de Lecciones.”)



EXAMPLE 18. Theory Leccion No. 1 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹²
c. September 2–3, 1807.
Courtesy of the AHCV.

The student describes note values in compound duple (Figure 44):

En 6 p[or] 8	In $\frac{6}{8}$
una minima con puntillo al compás	1 dotted half note per measure
3 seminimas al compás	3 quarter notes per measure
6 corcheas al compás	6 eighth notes per measure
12 semicorcheas al compás	12 sixteenth notes per measure
24 fusas al compás	24 thirty-second notes per measure
y 48 semifusas al compás	and 48 sixty-fourth notes per measure

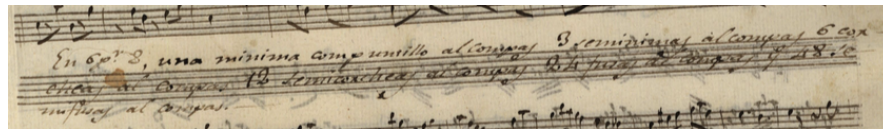


FIGURE 44. Theory Leccion No. 11 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹³
Undated, after February 20, 1808.
Courtesy of the AHCV.

⁶¹² “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 3r.

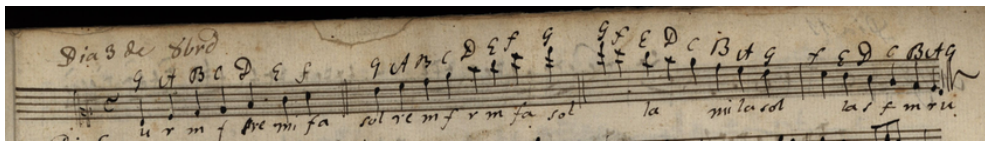
⁶¹³ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 14r.

The two pedagogical manuscripts from Belem that discuss theory both illustrate the application of sol-fa syllables using the hexachord system. The lack of the modern syllable *ti* for the leading tone requires the musician to mutate (change) among the natural hexachord (syllables *ut-la* starting on C), soft hexachord (*ut-la* starting on F and encompassing B \flat), and hard hexachord (*ut-la* starting on G and encompassing B \sharp). This system, which dates back to the eleventh century, places the minor second represented by *mi-fa* on E-F (natural), A-B \flat (soft), and B-C (hard). Any other stepwise interval (within a hexachord or when mutating between hexachords) is a Major second. (See Example 19.)

The image shows a musical staff with three hexachords. Above the staff, three brackets are labeled "Natural Hexachord", "Soft Hexachord", and "Hard Hexachord". Under each bracket, the syllables "ut re mi fa sol la" are written. The notes on the staff are: C, D, E, F (Natural Hexachord); F, G, A, B \flat , C, D (Soft Hexachord); G, A, B \sharp , C, D, E (Hard Hexachord). Brackets under the "mi" and "fa" notes of each hexachord are labeled "minor 2nd".

EXAMPLE 19. Solmization using the hexachord system.

Theory Leccion No. 2 (Example 20) contains two octaves of the C major (or G Mixolydian) scale ascending and descending in what we recognize today as mezzo-soprano clef. The student labeled pitch names above and sol-fa syllables below the staff. The hard hexachord covers pitches G–C (*ut-fa*), mutates to the natural hexachord for D–G (*re-sol*), alternating in this manner to complete the second octave, and then descends (Example 20).



EXAMPLE 20. Theory Leccion No. 2 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹⁴
 October 3, 1807.
 Courtesy of the AHCV.



EXAMPLE 21. Hexachords shown in Theory Leccion No. 2 (transcribed to treble clef)

⁶¹⁴ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 6r.

Theory Leccion No. 3 shows the same concept applied to two-and-a-half octaves of C Major (C–F) in alto clef (Example 22).



EXAMPLE 22. Theory Leccion No. 3 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹⁵
November 8, 1807.
Courtesy of the AHCV.

Theory Lecciones Nos. 4–6 (Example 23) illustrate sol-fa application of one-and-a-half octaves of C Major (G–C) in soprano clef (line 1) and the natural (“Natura”) and hard (“B quadrado”) hexachords (line 2).



EXAMPLE 23. Theory Lecciones Nos. 4–6 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹⁶
Undated, after February 20, 1808.
Courtesy of the AHCV.

⁶¹⁵ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 10v.

⁶¹⁶ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 13r.

We see the student learning about intervals in Theory Lecciones Nos. 7–9 (Example 24). Leccion No. 7 explores a pattern of melodic thirds starting on ascending scale degrees, then descending; Nos. 8 and 9 repeat the pattern with fourths and fifths, respectively.



EXAMPLE 24. Theory Lecciones Nos. 7–9 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹⁷
Undated, after February 20, 1808.
Courtesy of the AHCV.

Throughout the manuscript, we see evidence of the student applying her theoretical knowledge in practical exercises. These exercises represent a limited number of key signatures. There are two with three sharps and one each with two sharps and two flats. The rest have zero to one flat or sharp. The time signatures, listed from most to least common, are **C** (eighteen lessons), $\frac{6}{8}$ (eleven), $\frac{3}{4}$ (nine), \mathbb{C} (five), $\frac{3}{8}$ (five), and $\frac{2}{4}$ (four). These lessons also facilitate the study of ornaments (appoggiaturas, trills, and mordents), scalar passages, and various tempos, among other things. Again, these exercises could be sung or played on any instrument.

⁶¹⁷ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 13r.

The student put reminders in Solo Leccion No. 8: indications of B[♮] in lines 2 and 4, B[♭] in line 4, and solfege in line 4 (Example 25).



EXAMPLE 25. Solo Leccion No. 8 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹⁸
September 19, 1807.
Courtesy of the AHCV.

⁶¹⁸ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 4v.

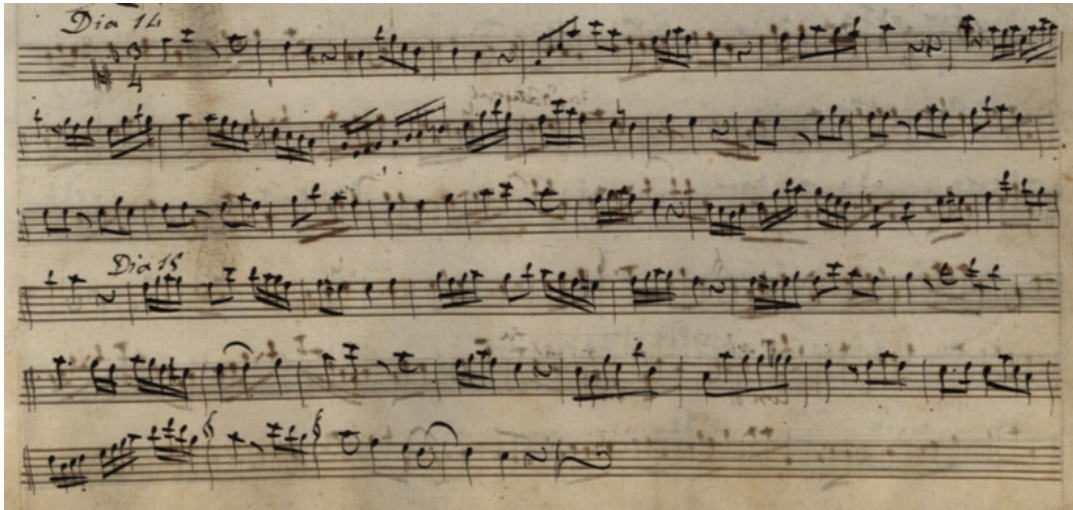
In Solo Leccion No. 9, we see the student both annotating select sol-fa syllables sprinkled throughout the exercise and a sharp not only on line 4 of the bass clef in the key signature, but also a reminder sharp an octave lower at the very beginning of the lesson (Example 26).



EXAMPLE 26. Solo Leccion No. 9 from “Manuscrito de Lecciones ‘J.M.J.’”⁶¹⁹
September 21, 1807.
Courtesy of the AHCV.

⁶¹⁹ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 5r.

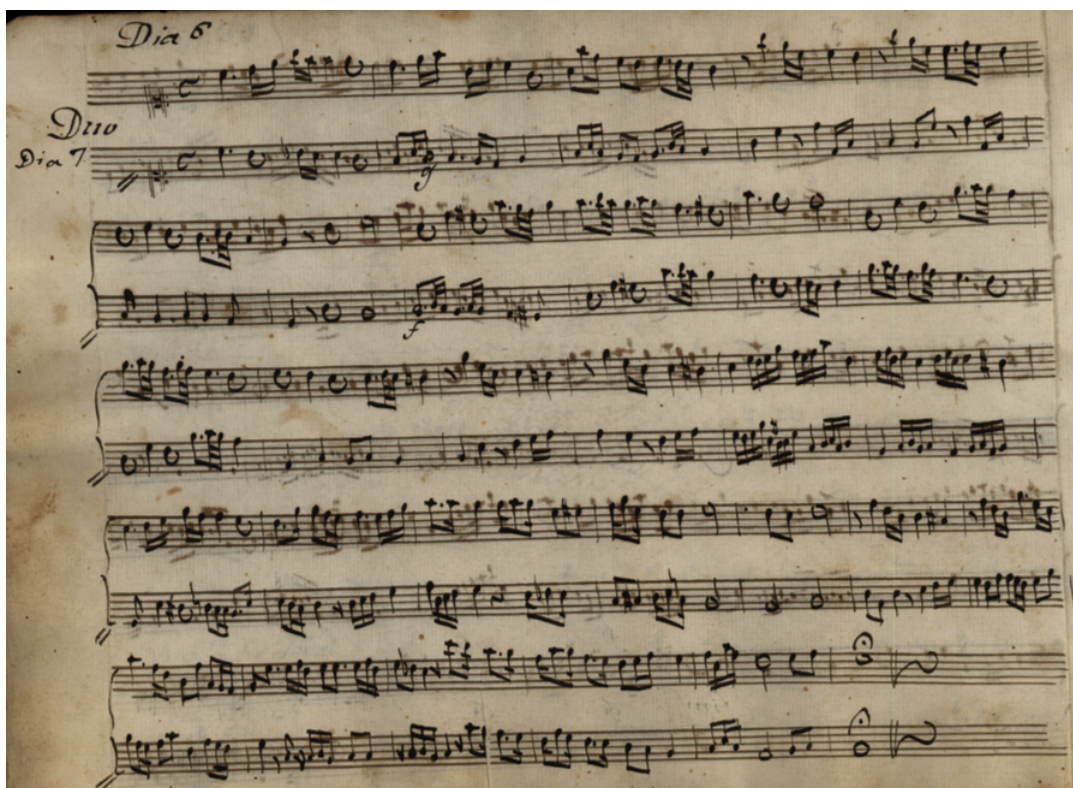
Some longer exercises have one date written at the beginning and another mid-way through, showing that the teacher broke up the exercise into two assignments or reassigned the second half (Example 27).



EXAMPLE 27. Solo Leccion No. 6 from “Manuscrito de Lecciones ‘J.M.J.’”⁶²⁰
September 14 and 15, 1807.
Courtesy of the AHCV.

⁶²⁰ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 4r.

Presumably, the student would have played the six duets with her teacher. The duets have a different date for each part. It seems that she learned one part at a time, allowing her and her teacher to switch parts. Duet Leccion No. 2 shows both parts in soprano clef and several copying mistakes. The student corrects notes written on the wrong line or space by writing the pitch name above or below the note head (part 2, mm. 2 and 8) and squeezes several accidentals either between pitches or places them above the note head to which they are meant to apply (part 2, m. 16) (Example 28).



EXAMPLE 28. Duet Leccion No. 2 from “Manuscrito de Lecciones ‘J.M.J.’”⁶²¹
September 6 and 7, 1807.
Courtesy of the AHCV.

⁶²¹ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 3v.

The practical exercises require the student to read in F clef on line 4, G clef on line 2, and C clefs on line 1, 2, 3, and 4. The clefs listed from the most to least frequently used are soprano (twenty-six lessons), mezzo-soprano (ten), alto (eight), treble (three), and bass (two). In addition, Solo Leccions Nos. 30–32 (February 18–20, 1808) all contain multiple clef changes, requiring the student to not only fluently read in treble, mezzo-soprano, soprano, alto, tenor, and bass clefs, but also to switch back and forth rapidly within a melodic line (Example 29).



EXAMPLE 29. Solo Leccion No. 31 from “Manuscrito de Lecciones ‘J.M.J.’”⁶²²
February 19, 1808.
Courtesy of the AHCV.

⁶²² “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 12v.

The manuscript concludes in the second copyist's hand with two short exercises, in the same clef and key as the previous scale. The second exercise appears unfinished, ending on *re* (Example 32).



EXAMPLE 32. Solo Lecciones Nos. 47 and 48 from “Manuscrito de Lecciones ‘J.M.J.’”⁶²⁵

Undated, after February 20, 1808.
Courtesy of the AHCV.

⁶²⁵ “Manuscrito de Lecciones ‘J.M.J.’ Del Colegio de Belem,” 15r.

“Vezerro de Lecciones”⁶²⁶

The largest unique didactic manuscript from Belem is “Vezerro de Lecciones Solas y con Basso, varios Duos, Canones à tres à quatro y à cinco voces, con Ligados y semicopados. Barias partidas en todas Claves, de los S.^s Maestros q.^e son el S.^r Feo, el S.^r Leo y el S.^r Jerusalem, con todas sus explicaciones para Solfejar en todas Claves” (“Calfskin-bound collection of solo lessons with bass; several duets; canons for three, four, and five voices; with ligatures and syncopations. Several partitas in all clefs; from the teachers Señor Feo, Señor Leo, and Señor Jerusalem, with all their explanations to apply sol-fa syllables in all clefs.”⁶²⁷



FIGURE 45. Calf-skin cover (“Becerro”) that gives “Vezerro de Lecciones” its name.⁶²⁸

Photo by the author. Used by permission of the AHCV.

⁶²⁶ Ignacio Jerusalem, Francesco Feo, and Leonardo Leo, “Vezerro de Lecciones Solas y Con Basso; Varios Dúos, Cánones a Tres, a Quatro y a Cinco Vozes, Con Ligados y Semicopiados, Barias Partidas En Todas Claves, de Los Señores Maestros Que Son El Señor Francisco, El Señor Leo y El Señor Jerusalén, Con Todas Sus Explicaciones Para Solfejar En Todas Claves” mid to late 1700s, AHCV 26-I-18.

⁶²⁷ Jerusalem, Feo, and Leo, “Vezerro de Lecciones,” AHCV 26-I-18, leather-bound manuscript, “Soi de la escoleta”; discussed in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 98–101; select transcription in Muriel and Lledías, 119–28.

⁶²⁸ Jerusalem, Feo, and Leo, “Vezerro de Lecciones.”

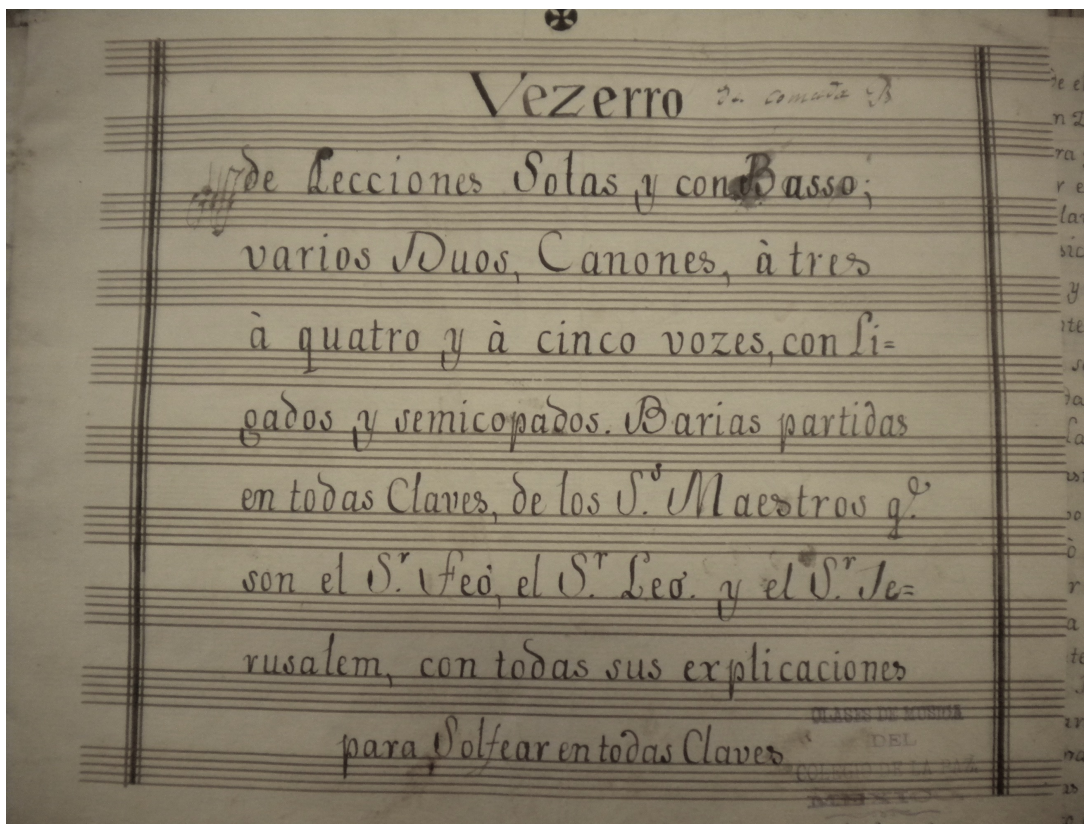


FIGURE 46. Title page of “Vezerro de Lecciones”⁶²⁹
Photo by the author. Used by permission of the AHCV.

The three contributors specified on the title page are the Italian composers and teachers Francisco Feo (1691–1761), Leonardo Leo (1694–1744), and Ignacio Jerusalem y Stella (1707–1769). The stamp in the lower right corner of the title page reads, “Classes de Música del Colegio de la Paz. Mexico” (Figure 46, above), referring to the music classes at Vizcaínas between the 1860s and 1997.

⁶²⁹ Jerusalem, Feo, and Leo, 1r.

Handwritten on the inside cover is the note “Soi de la Escol[eta]” (Figure 47, below), and in the upper right corner of the title page is written “de comuda B” (Figure 46, above), evidence that the book first belonged to the escoleta de música of the “community of Belem.”

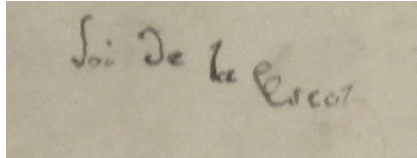


FIGURE 47. “Soi de la Escol[eta]” (“I belong to the school” [of music]).⁶³⁰
Photo by the author. Used by permission of the AHCV.

“Vezerro de Lecciones” contains the following sections:

- I. Introductory Material
 - a. Three pages of detailed descriptions of mutating between solmization hexachords; G, C, and F clefs; musical symbols including flats, sharps, naturals, repeat signs, canon entrance signs, fermatas, bar lines, time signatures, dotted note values; syncopation; note and rest values; meter; and key signatures.
 - b. Two pages of exercises for the student to practice rewriting key signatures in various G, C, and F clefs.
 - c. One page describing “La Mano Musical” (that is, the Guidonian hand): natural, hard, and soft hexachords.

⁶³⁰ Jerusalem, Feo, and Leo, inside the cover.

d. Eleven pages showing major scales with 0–5 sharps and 1–5 flats (one page per key). Each scale is shown ascending in various clefs (treble, French violin, soprano, mezzo-soprano, alto, tenor, bass-baritone, and bass) and with about two octaves of solfege syllables labelled in treble clef.

- II. Lecciones by Francesco Feo (61 exercises)
- III. Partitas by Francesco Feo (11)
- IV. Lecciones by Ignacio Jerusalem (25)
- V. Canons for three, four, and five voices (12)
- VI. Partitas by Ignacio Jerusalem (54)
- VII. Lecciones by Leonardo Leo. Duets and partitas (259)

The contents of “Vezzerro de Lecciones” raise questions about how the exercises of Francesco Feo and Leonardo Leo (who never went to Mexico) came to be copied and bound together with those of Ignacio Jerusalem in Mexico City. Although there is no definitive answer to date, we can hypothesize and tentatively draw conclusions. Francesco Feo and Leonardo Leo were both active composers and teachers at several conservatories in Naples, where it seems Jerusalem studied. The English musician and writer Charles Burney (1726–1814) lists both Feo and Leo among “the best composers of that age,” along with Vinci, Pergolesi, and Handel (but

notably, not J.S. Bach).⁶³¹ Robert O. Gjerdingen has researched the Neapolitan conservatories, focusing on the didactic genres of solfeggi and partimenti, which were central to the apprenticeship-style training of court and church musicians and feature prominently in “Vezerro de Lecciones.”⁶³² European conservatories were originally founded not as a place to study music (as we know them today), but rather as orphanages: places that protected (or “conserved”) at-risk children.⁶³³ These conservatory-orphanages taught children various crafts that would provide their livelihoods. Three Neapolitan conservatories that trained boys specifically in the craft of music were Sant’Onofrio a Porta Capuana, I Poveri di Gesù Cristo, and La Pietà dei Turchini (named for the turquoise [*turchina*] uniforms worn by the boys).

Francesco Feo studied at the Neapolitan Conservatorio della Pietà dei Turchini from 1704 to c.1712. He composed a large amount of sacred music (oratorios, cantatas, etc.), but is primarily known for his operas, which he began

⁶³¹ Charles Burney, *An Eighteenth-Century Musical Tour in Central Europe and the Netherlands; Being Dr. Charles Burney’s Account of His Musical Experiences* (Oxford University Press, 1959), 207.

⁶³² Robert O. Gjerdingen, “Monuments of Solfeggi: Second in a Series Presenting the Great Collections of Instructional Music Intended for the Training of European Court Musicians,” accessed April 8, 2016, <http://faculty-web.at.northwestern.edu/music/gjerdingen/solfeggi/index.htm>; Robert O. Gjerdingen, “Monuments of Partimenti: First in a Series Presenting the Great Collections of Instructional Music Intended for the Training of European Court Musicians,” accessed April 8, 2016, <http://faculty-web.at.northwestern.edu/music/gjerdingen/partimenti/index.htm>; Robert O. Gjerdingen, “The Perfection of Craft Training in the Neapolitan Conservatories,” *Rivista Di Analisi e Teoria Musicale* 15 (2009): 26–49, <http://faculty-web.at.northwestern.edu/music/gjerdingen/Papers/PubPapers/Perfection.pdf>.

⁶³³ Gjerdingen, “Monuments of Solfeggi.”

writing in Naples in 1713.⁶³⁴ He served as the first master of both Sant’Onofrio a Porta Capuana (1723–1739) and I Poveri di Gesù Cristo (1738–1743).⁶³⁵

Leonardo Leo (1694–1744) also trained at the Conservatorio della Pietà dei Turchini around 1709–1712.⁶³⁶ Like Feo, he composed operas and sacred works and taught in the conservatories of Naples. Leo served as the second master at La Pietà dei Turchini (1734–1737) then as the first master simultaneously at La Pietà dei Turchini (1740–1744) and Sant’Onofrio a Porta Capuana (1739–1744).⁶³⁷

The connections between Feo and Leo are well-documented: both trained at the Conservatorio della Pietà dei Turchini around the same time, were well-known opera composers, and served consecutively as first masters of Sant’Onofrio a Porta Capuana (Feo 1723–1739; Leo 1739–1744).

The career of Ignacio Jerusalem y Stella (1707–1769)—father of María Micaela and María Joaquina Jerusalem—has many parallels to those of Feo and Leo. All three served as church maestros de capilla and were active as directors and/or composers for the stage. They all were active teachers, Jerusalem serving as an instructor at the Mexico City Cathedral Colegio de Infantes and possibly at the Colegio de San Miguel de Belem. As illustrated in “Vezerro de Lecciones,” all three

⁶³⁴ Hanns-Bertold Dietz, “Feo, Francesco,” *Grove Music Online*, Oxford Music Online, accessed April 14, 2014,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/09467>.

⁶³⁵ Gjerdingen, “Monuments of Solfeggi.”

⁶³⁶ Dietz, “Feo, Francesco”; Helmut Hucke and Rosa Cafiero, “Leo, Leonardo,” *Grove Music Online*, Oxford Music Online, accessed April 14, 2014,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/16416>.

⁶³⁷ Gjerdingen, “Monuments of Solfeggi.”

composed pedagogical exercises such as solfeggi that solidified in eighteenth-century music students the Italian *galant* style, which Jerusalem established and cultivated at the Mexico City Cathedral.

Relatively little is known about Jerusalem's early life in Italy. His father, originally from Naples, was also a musician.⁶³⁸ A document from the Mexico City Cathedral alludes to his work in the Colegio de Infantes as influenced by his experience in the Neapolitan conservatories.⁶³⁹ Although we do not know for certain if Jerusalem trained directly with Feo or Leo, it appears that he trained in the city where they taught and would likely have had access to their pedagogical exercises. It seems probable that Jerusalem created "Vezerro de Lecciones" by copying the exercises of Feo and Leo and adding his own (or having someone else copy it). Two exercises in "Vezerro" attributed to Leo match exercises present in the published *Solfeos de Leo para los principiantes de mvsica*. Solfeggi numbers 3 and 5 are identical to "Vezerro" exercises VII.51 and VII.38, respectively.⁶⁴⁰ (Interestingly, a copy of Leo's manuscript "Solfeggi a Voce Sola di Soprano con Basso del Signore

⁶³⁸ Russell, "Jerusalem, Ignacio."

⁶³⁹ Roubina, *El Responsorio "Omnes Moriemini..." de Ignacio Jerusalem. La Primera Obra Novohispana Con Obligado de Violonchelo y Su Entorno Histórico*, 149, as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 100.

⁶⁴⁰ Leonardo Leo, *Solfeos de Leo Para Los Principiantes de Mvsica. Por Direccion de Dn. Fernando Blumenstein* (J. F. Palomino, 1760), http://conquest.imslp.info/files/imglnks/usimg/9/9a/IMSLP239476-PMLP209579-leo_solfeggi.pdf.

Leonardo Leo” was present in New Spain;⁶⁴¹ however, none of the exercises matches those found in “Vezerro.”) “Vezerro” probably arrived at the Colegio de San Miguel de Belem through Ignacio Jerusalem (if he did indeed teach there) or via his daughters, María Micaela and María Joaquina Jerusalem, who received their musical training in Belem’s escoleta de música. How and when the manuscript left Belem and arrived at the Colegio de San Ignacio de Loyola, Vizcaínas, is unclear. At the latest, it was transferred to Vizcaínas with the rest of Belem’s music and archive when Belem closed in 1862; however, it is possible that María Micaela and María Joaquina Jerusalem could have taken it with them when they moved from Belem to Vizcaínas in 1769.

“Vezerro de Lecciones” begins with an entire section of theoretical explanations. Page 2r describes in prose the application of hexachordal sol-fa, the three clefs (“Gsolreu[t],” “Cesolfaut,” and “Fefaut”), and accidentals. It then presents symbols signifying repetition, canon entrance, fermata, and bar lines. The page concludes by naming the following time signatures (“los tiempos”):

“Compasillo” \mathbf{C}

“Compas mayor” \mathbf{C}

“Proporsionsilla” $\mathbf{C}^3 \mathbf{i}$

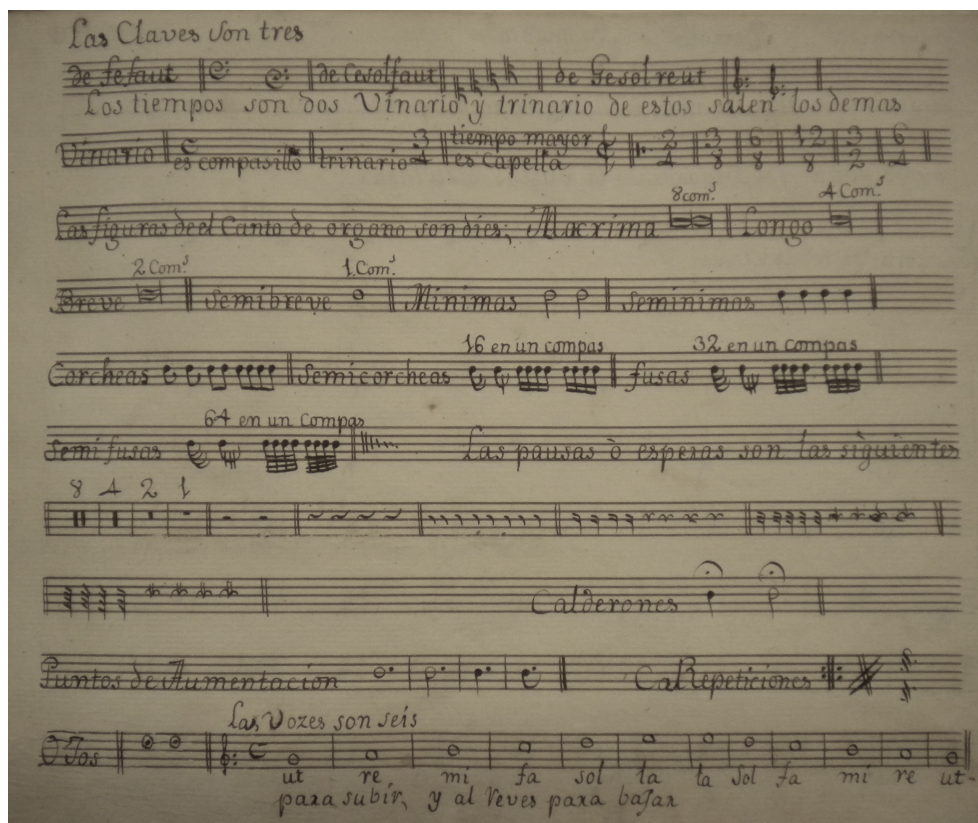
“Nota negra” $\frac{3}{4} \frac{6}{8} \frac{3}{8}$

⁶⁴¹ Leonardo Leo, “Solfeggi a Voce Sola Di Soprano Con Basso Del Signore Leonardo Leo,” n.d., MS 2369, Santini Collection, as cited in Gjerdingen, “Monuments of Solfeggi.”

“Proporción mayor” $\text{C} \frac{3}{2}$

“Sexquialtera” $\frac{6}{4} \frac{8}{3} \frac{12}{8}$

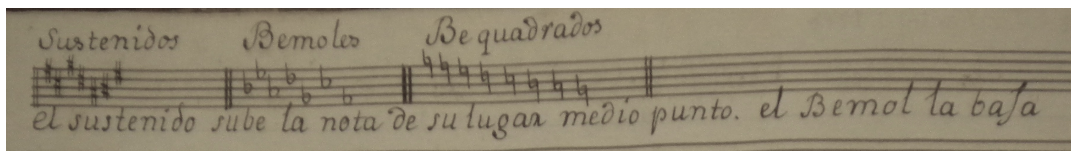
Page 2v contains prose explanations of syncopation, time signatures, and note values. Page 3r (Example 33) lists and names the clefs (line 1); time signatures (line 2); note values (lines 3–6); rest values (lines 7–8); fermatas (line 8); dotted notes, repeat signs, and canon entrances (line 9); *ojos* (eyes, the meaning of which is unclear) and the six sol-fa syllables (*ut-la*).



EXAMPLE 33. Explanation of musical symbols.⁶⁴²
Photo by the author. Used by permission of the AHCV.

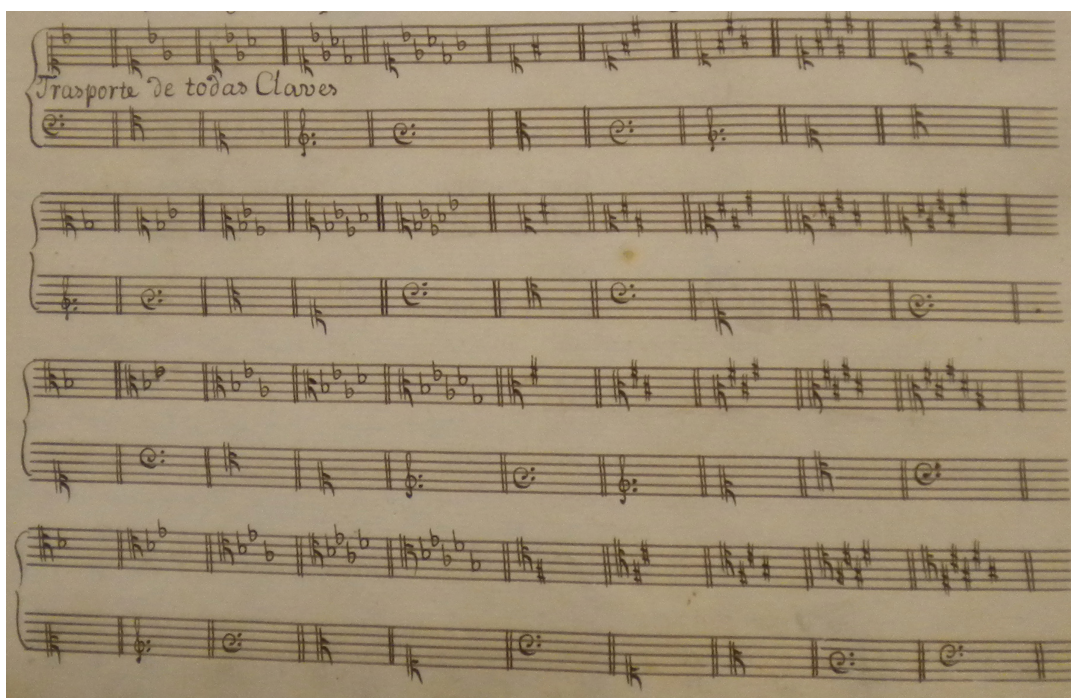
⁶⁴² Jerusalem, Feo, and Leo, “Vezerro de Lecciones,” 3r.

Next, “Vezzerro” lists the order of sharps and flats and a string of naturals (Example 34).



EXAMPLE 34. Presentation of sharps, flats, and naturals.⁶⁴³
Photo by the author. Used by permission of the AHCV.

Two pages of exercises provide students with practice rewriting key signatures in various G, C, and F clefs (Example 35).

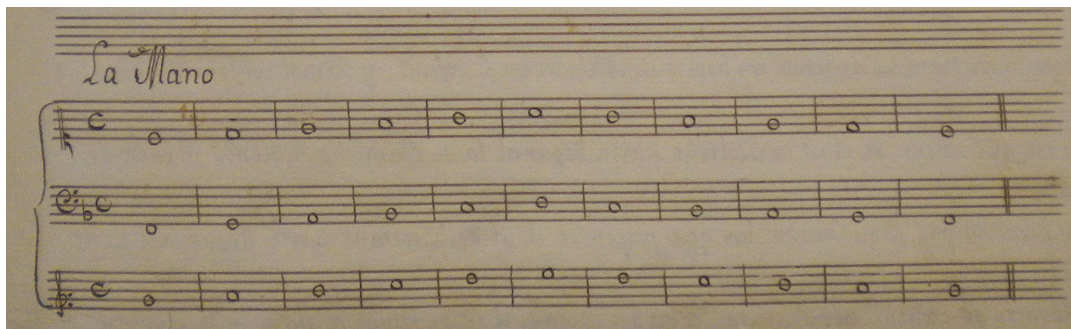


EXAMPLE 35. Exercises practicing writing key signatures in various clefs.⁶⁴⁴
Photo by the author. Used by permission of the AHCV.

⁶⁴³ Jerusalem, Feo, and Leo, 3v.

⁶⁴⁴ Jerusalem, Feo, and Leo, 3v.

Next, the compiler of “Vezerro” presents “La Mano Musical” (The Guidonian Hand) in staff notation (Example 36) and provides an additional page explaining it in prose. Each line notates a different hexachord: natural hexachord in soprano clef (line 1), soft hexachord in bass clef (line 2), and hard hexachord in treble clef (line 3).



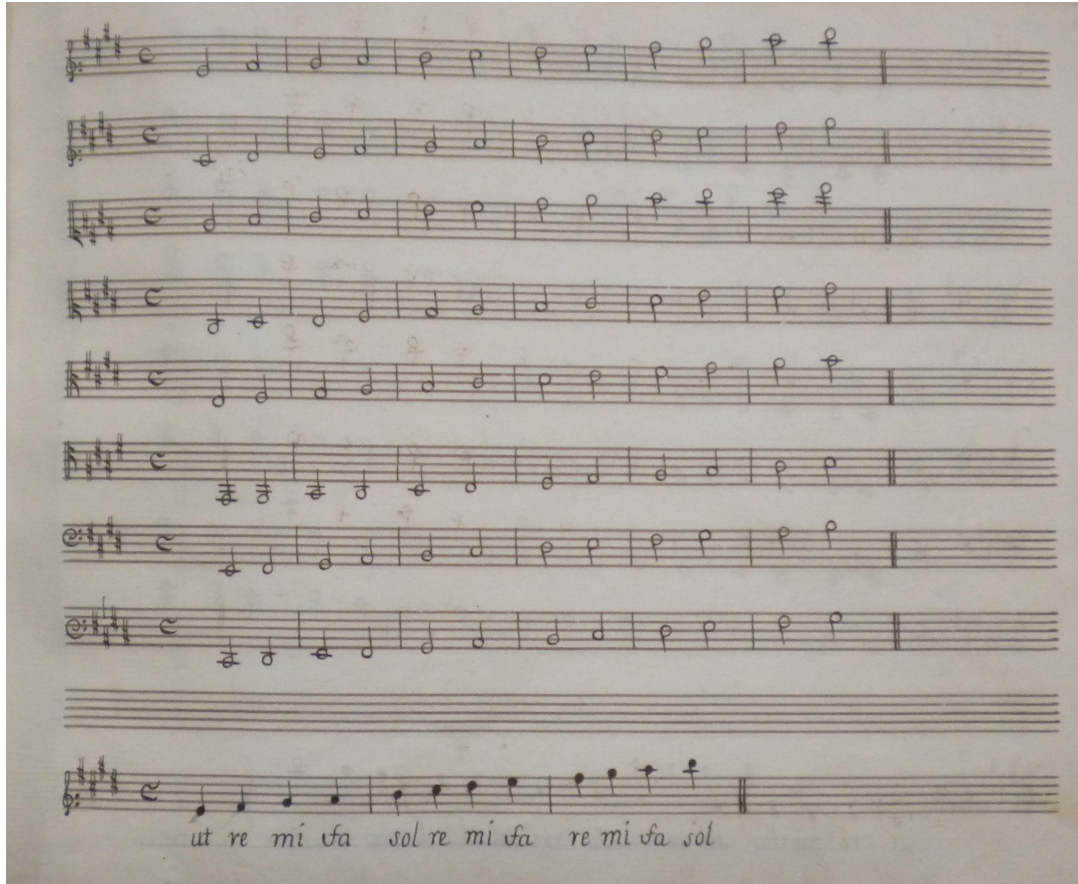
EXAMPLE 36. “La Mano Musical.”⁶⁴⁵
 Photo by the author. Used by permission of the AHCV.

In the next section, each page shows the solfege syllables and scale for a single key in treble clef (at the bottom of the page) and transcribes the scale to eight different clefs (treble, French violin, soprano, mezzo-soprano, alto, tenor, bass, and bass-baritone). (See Example 37.) There are eleven pages, each showing a different key signature, covering major keys with 0–5 sharps and 0–5 flats. Gjerdingen writes that the nineteenth-century concept of a “tonic sol-fa” (i.e. movable *do*) that assigned sol-fa syllables to specific scale degrees was a theoretical notion foreign to the world of Bach and Mozart.⁶⁴⁶ In “Vezerro,” the solmization of every key employs the same pattern of syllables, expanding from the idea of three hexachords starting on the fixed

⁶⁴⁵ Jerusalem, Feo, and Leo, 4r.

⁶⁴⁶ Gjerdingen, “Monuments of Solfeggi.”

itches C, F, and G. We see the transition toward tonal solmization, but without the syllable *ti* or *si* for the leading tone, scale degrees 6–8 reuse the syllables *re-fa*.



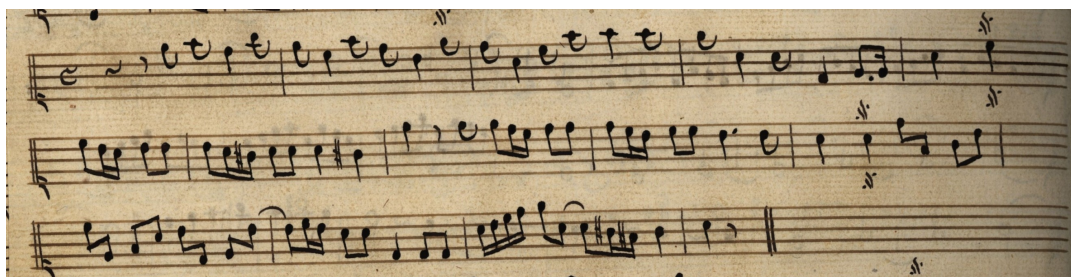
EXAMPLE 37. E Major scale in eight clefs.⁶⁴⁷
Photo by the author. Used by permission of the AHCV.

The bulk of “Vezzerro de Lecciones” comprises 422 educational compositions by the three Italian teacher-composers Francesco Feo, Leonardo Leo, and Ignacio Jerusalem, all written by a single copyist, in various C, F, and G clefs. Like “Manuscrito ‘J.M.J.’ del Colegio de Belem,” “Vezzerro” does not specify

⁶⁴⁷ Jerusalem, Feo, and Leo, “Vezzerro de Lecciones,” 7r.

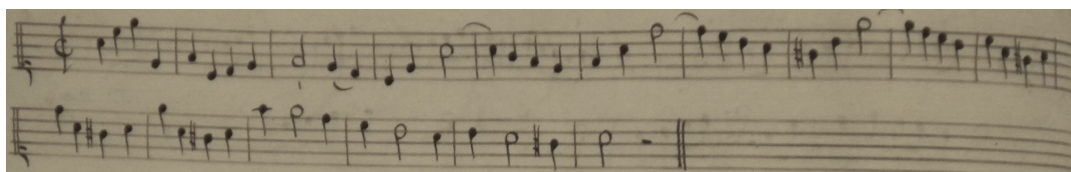
instrumentation. It is a very versatile resource. Presumably, it could be used to teach singing, instrumental performance, theory, improvisation, and composition.

“Vezerro” contains canons such as the one in Example 38, whose composer is unidentified in the manuscript and that Aurelio Tello has attributed to Antonio Caldara (1670–1736).⁶⁴⁸ The symbols above and below the staff in mm. 5 and 9 mark the places in which successive voices enter the canon. It was originally intended to be sung, but in “Vezerro” the text is omitted.



EXAMPLE 38. Antonio Caldara’s Canon “Che gusto è mai questo” in “Vezerro de Lecciones” (V.2).⁶⁴⁹
Courtesy of the AHCV.

There are exercises with a single melodic line that could be sung in solfege, sung on another syllable, or played by an instrument.



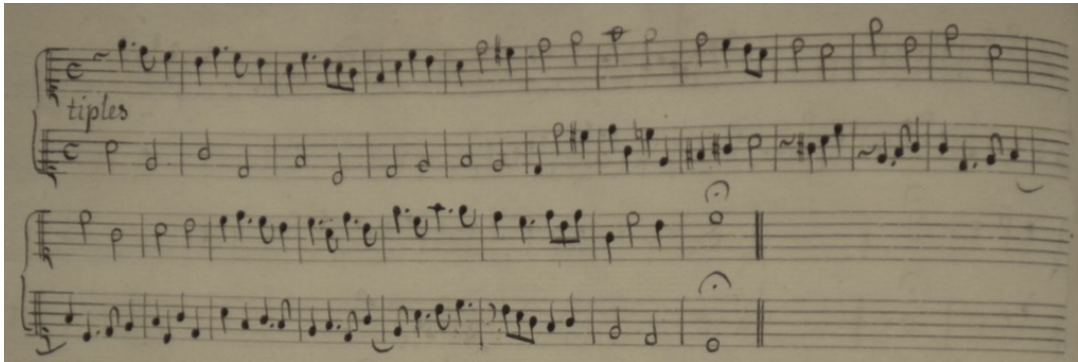
EXAMPLE 39. Partida No. 4 by Jerusalem for solo in soprano clef (VI.4).⁶⁵⁰
Photo by the author. Used by permission of the AHCV.

⁶⁴⁸ Aurelio Tello, September 2014.

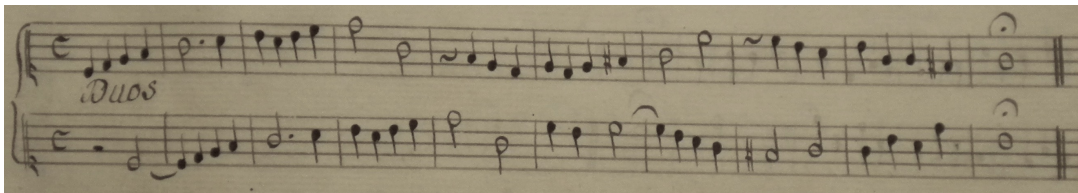
⁶⁴⁹ Jerusalem, Feo, and Leo, “Vezerro de Lecciones,” 31v.

⁶⁵⁰ Jerusalem, Feo, and Leo, 35v.

Many exercises have two melodic lines. Some are duets with two equal parts often in the same range or clef, such as Examples 40 and 41, which could be sung or played.



EXAMPLE 40. Leccion No. 18 by Jerusalem (IV.18).⁶⁵¹
Photo by the author. Used by permission of the AHCV.

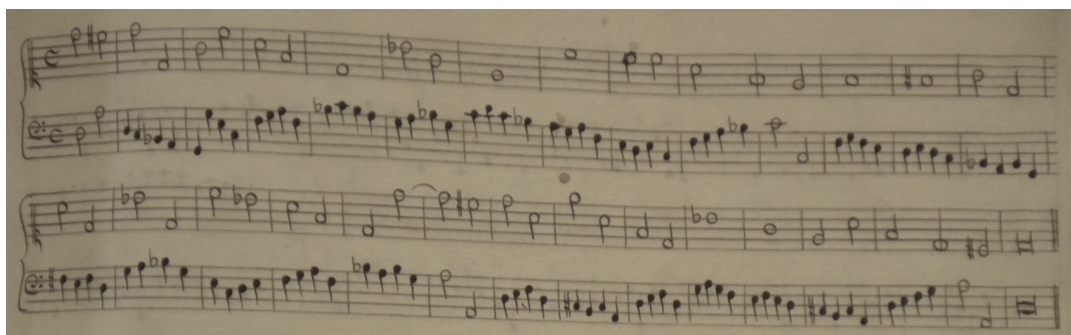


EXAMPLE 41. Leccion No. 2 by Jerusalem for duet in soprano clefs (IV.2).⁶⁵²
Photo by the author. Used by permission of the AHCV.

⁶⁵¹ Jerusalem, Feo, and Leo, 29v.

⁶⁵² Jerusalem, Feo, and Leo, 27r.

Many of the two-part exercises consist of melody and bass, like the one in Example 42, which also illustrates syncopations expressed both as tied-notes and as long notes written bisected by a bar line (“ligados y semicopados”).



EXAMPLE 42. Leccion No. 19 by Feo (II.19).⁶⁵³
Photo by the author. Used by permission of the AHCV.

These melody and bass exercises, known as solfeggi, were very versatile. Robert Gjerdingen writes that solfeggi were “studies in melody” and formed a central component of the pedagogy of court music throughout the Baroque and Classical periods. Despite our present-day assumptions regarding their name, solfeggi were not just intended for sight-singing. The melody did not stand alone; it was always related at least to a bass line, if not also a harmony. Solfeggi formed a sort of stock vocabulary of melodies on which a student could draw when improvising or composing.⁶⁵⁴ Gjerdingen analyzes how solfeggi and partimenti were “musical models for phrases and groups of phrases,” demonstrating ways “this can connect to this, and then to that.”⁶⁵⁵ He posits that in establishing structural patterns among

⁶⁵³ Jerusalem, Feo, and Leo, 14r.

⁶⁵⁴ Gjerdingen, “Monuments of Solfeggi.”

⁶⁵⁵ Gjerdingen, “The Perfection of Craft Training in the Neapolitan Conservatories.”

phrases, cadences, and sequences in young musicians' minds, instruction in solfeggi was "practical, not theoretical." These exercises featured prominently in Italian music education, most especially in Naples. Famous composers and vocalists composed solfeggi as a way to strengthen their reputation as teachers.⁶⁵⁶

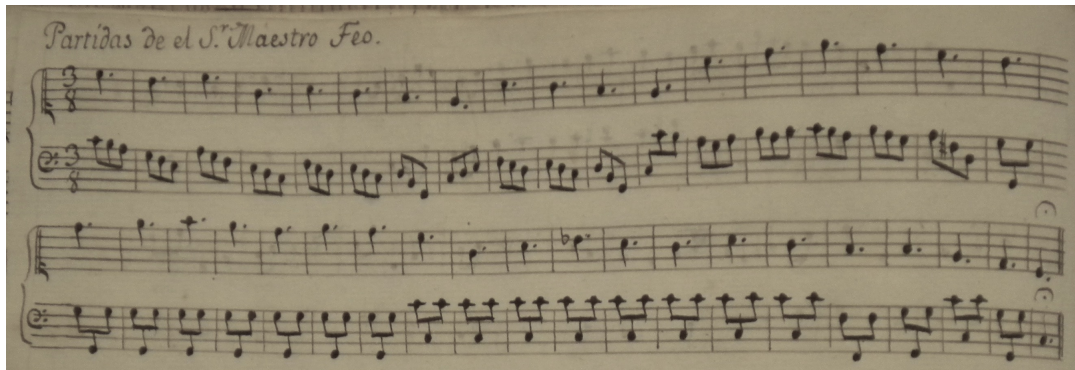
The Neapolitan conservatory curriculum included solfeggi work six days each week, supervised by the second maestro of the school. Feo and Leo served as first and second masters at several conservatories in Naples: Sant'Onofrio a Porta Capuana, I Poveri di Gesù Cristo, and La Pietà dei Turchini. Gjerdingen writes regarding the ambiguity of solfeggio performance:

Many questions also surround the performance practice of the Neapolitan solfeggio. In particular, it is presently unknown whether or not the bass of a solfeggio was realized as a partimento. That is, the nonverbal nature of the solfeggio treatises leaves us without any guidance as to who—teacher, student, or a third party—played the solfeggio's bass and whether that person played the bass as a single line or as a partimento to be enriched with other voices and chords. If the student played the bass, perhaps he played only what was written. This might have been a necessity for the youngest boys who would not yet have become proficient at the keyboard. If, on the other hand, the maestro played the bass, it is difficult to imagine an experienced keyboard improviser [sic] limiting himself to a single note in the left hand when the singing student would benefit from the richer context of a realized partimento.⁶⁵⁷

Certainly, "Vezerro" contains exercises whose top line we can imagine a student singing while someone else accompanied her on the bass line (Example 43.)

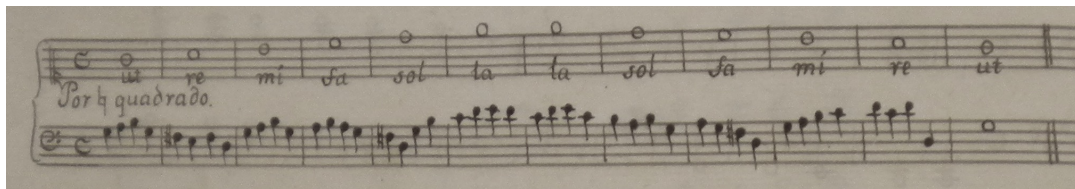
⁶⁵⁶ Gjerdingen, "Monuments of Solfeggi."

⁶⁵⁷ Robert O. Gjerdingen, "Images of Galant Music in Neapolitan Partimenti and Solfeggi," ed. Regula Rapp and Thomas Drescher, *Improvisatorische Praxis Vom Mittelalter Bis Zum 18. Jahrhundert*, 2009, 137, <http://faculty-web.at.northwestern.edu/music/gjerdingen/Papers/PubPapers/index.htm>.



EXAMPLE 43. Partida No. 1 by Feo for soprano clef and bass clef (III.1).⁶⁵⁸
 Photo by the author. Used by permission of the AHCV.

Gjerdingen also describes elementary solfeggi with “simple intervals in long note values” called *Scale e Salti* (Scales and Leaps), as can be seen in Example 44.⁶⁵⁹



EXAMPLE 44. Leccion No. 2 by Feo (II.2).⁶⁶⁰
 Photo by the author. Used by permission of the AHCV.

For solfeggi with florid or rapid passages (as in Example 45), singers would have likely dispensed with sol-fa syllables for individual pitches. Gjerdingen critiques the present-day practice of solmization in such melodies:

Yet even with the facility that early training permits, many Neapolitan solfeggi are florid to a degree that would make syllabification more humorous than impressive. We are thus left with the irony that today we ask adult learners to perform feats of sight singing (singing with syllables tied to scale degrees and chromatic inflections, free of any harmonic and contextual support from a keyboard instrument) that seem not to have been imagined in

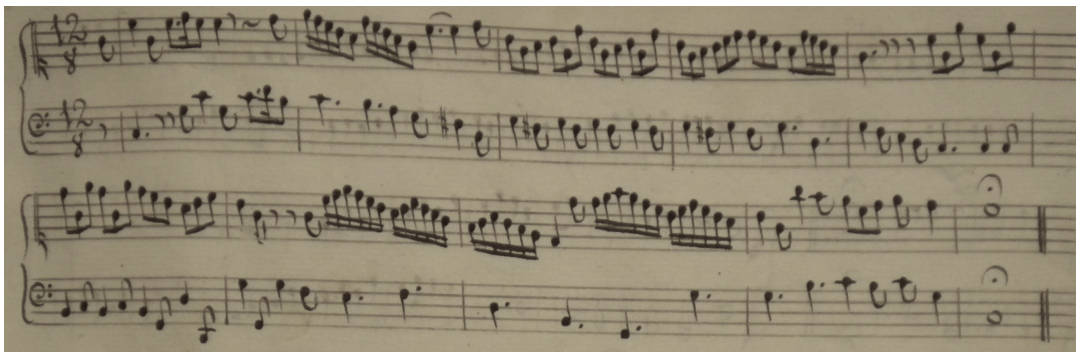
⁶⁵⁸ Jerusalem, Feo, and Leo, “Vezerro de Lecciones,” 24v.

⁶⁵⁹ Gjerdingen, “Monuments of Solfeggi.”

⁶⁶⁰ Jerusalem, Feo, and Leo, “Vezerro de Lecciones,” 10v.

the eighteenth century. Perhaps, with the evidence of actual eighteenth-century pedagogy before us, we can envision the emergence of a “historically informed” style of instruction, one that focuses on the accumulation of stylistic knowledge rather than on a gymnastics of syllables.⁶⁶¹

When thinking about the execution of solfeggi, it is important to bear in mind that solemnization is (and was) a tool to facilitate audiating and singing correct pitches. Like any tool, it would have been applied only when necessary. Applying sol-fa syllables was not the goal; it was a means to an end. A student may have used solmization to learn a melody, such as that in Example 45, but by the time she was executing it at tempo, she likely would have dispensed with the syllables.

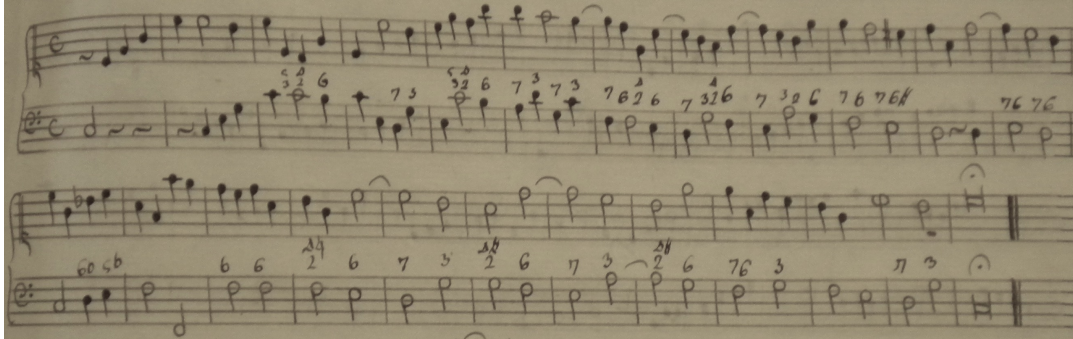


EXAMPLE 45. Leccion No. 1 by Jerusalem (IV.1).⁶⁶²
Photo by the author. Used by permission of the AHCV.

⁶⁶¹ Gjerdingen, “Monuments of Solfeggi.”

⁶⁶² Jerusalem, Feo, and Leo, “Vezerro de Lecciones,” 27r.

Although solfeggi characteristically contained unfigured bass, a small number of exercises in “Vezzerro” have figures for the bass part (Example 46).



EXAMPLE 46. Leccion No. 33 by Feo (II.33).⁶⁶³
Photo by the author. Used by permission of the AHCV.

⁶⁶³ Jerusalem, Feo, and Leo, 17r.

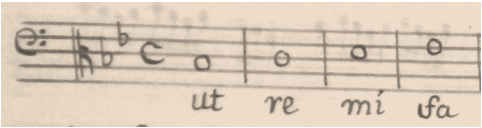
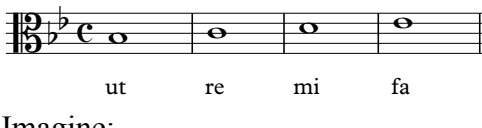
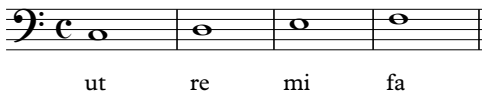
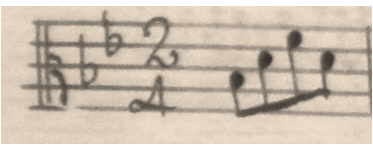
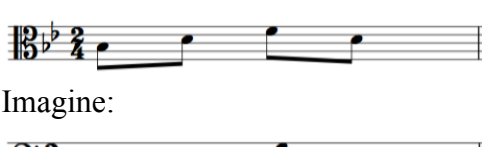

The last section of *Vezerro* provides a solution for vocalists who want to use solfege syllables but are not comfortable reading in various key signatures. The solution does assume that the singer is literate in numerous clef placements. It suggests that when a singer encounters a difficult key signature, she can imagine a different clef, wipe away the accidentals, and read it in the key of C. Example 47 is written in bass clef in the key of E. If the student imagines a treble clef, she can read it and apply solfege syllables as if it were in the key of C.

	<p>Written:</p>  <p>Imagine:</p> 
	<p>Written:</p>  <p>Imagine:</p> 

EXAMPLE 47. Incipits of *Lecciones* 216 and 217 by Feo (VII.216 and VII.217).⁶⁶⁴
 Photos by the author. Used by permission of the AHCv.

⁶⁶⁴ Jerusalem, Feo, and Leo, 90v.

In Example 48, the alto clef places the tonic (B \flat) on space 2. However, if the student imagines the exercise to be in bass clef, space 2 becomes C, and the student can solfege in the key of C.

	<p>Written:</p>  <p>Imagine:</p> 
	<p>Written:</p>  <p>Imagine:</p> 

EXAMPLE 48. Incipits of Lecciones 152 and 153 by Leo (VII.152 and VII.153).⁶⁶⁵
Photos by the author. Used by permission of the AHCV.

Conclusion

From the pedagogical methods described above, we see numerous concepts and skills having been taught at Belem: plainchant and polyphony, music notation in moveable clefs, hexachordal solmization, instrumental technique, style and interpretation, ornamentation, transposition, ensemble playing, figured bass realization, ear training, and improvisation and composition. The books of Montanos, Torres, and Navas facilitate the study of the performance practices of plainchant and

⁶⁶⁵ Jerusalem, Feo, and Leo, 82v.

polyphony, both of which were used in religious services at Belem and other institutions where women trained at Belem would have played.

The three manuscripts—”Livro de Lecciones A Solo Violin del Señ. Don Nicolas Olivari,” “Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem,” and “Vezerro de Lecciones”—all exemplify the Italian pedagogy employed in Belem’s *escoleta de música*. In them, the students learn about and/or practice executing a variety of keys, time signatures, and ornaments.

Olivari’s collection of lessons is the only one of the three manuscripts to specify instrumentation. It is a resource specifically for violinists. Unlike the other two manuscripts, it does not provide explanations of theory. It prepares students for the literature of the period: techniques used by Corelli and extended range used by J.S. Bach. Techniques such as string-crossing, alternative fingerings, articulations (e.g. *portato*), and higher positions on the fingerboard are particular to bowed string instruments.

“Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem” is unique because it was copied by a student and serves as a chronicle of her lessons. It is the latest of the three manuscripts and the only one from the nineteenth century. It is the only one to require the student to quickly switch among various C, F, and G clefs within a melodic line and the only one with no composer attributions. The last couple of pages contain exercises added by a different student. The first student (who wrote the bulk of the manuscript) studied hexachordal solmization, whereas the second student annotated a scale using tonic sol-fa.

“Vezerro de Lecciones” is unique in that it is a well-conceived curriculum with detailed explanations of theory and hundreds of practical exercises. Its methodical layout and comprehensive nature evince the influence of an experienced teacher. Unlike the other two manuscripts, its exercises include canons and solfeggi.

Olivari’s “Livro de Lecciones” is similar to “Vezerro de Lecciones” by Feo, Leo, and Jerusalem in that their exercises are attributed to specific composers. Because the Olivari manuscript is specifically for violin and does not teach theory, “Vezerro de Lecciones” and “Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem” have much more in common. Both present explanations of theory, specifically dealing with meter, note values, musical symbols, key signatures, and hexachordal solmization. They provide solos and duets among their practical exercises, and both place emphasis on reading movable C, F, and G clefs. “Vezerro de Lecciones” goes as far as to suggest that students can change the clef of an exercise in order to change the key to C, thus simplifying the application of sol-fa.

CHAPTER 6: BELEM'S PERFORMANCE MUSIC

As with the pedagogical music, purchase receipts and pieces held in the AHCV give us an idea of the types of music Belem students performed. The repertoire is largely Italian in style and liturgical—mostly Masses, services of the Daily Office, and some feast days.

In December of 1777, Ignacio Pedroza purchased twenty-one pieces (most no longer extant or identified), including a Mass by Mendoza (first name[s] unknown); pieces for St. Michael, “Dolores” (Our Lady of Sorrows), Lent, and general festivities; seven pieces for Christmas Eve; an overture; and two villancicos (one each for Christmas Eve and the Incarnation). Many of the pieces are for two (*duo*) or four (*quatro*) voices:⁶⁶⁶

- La Misa de Mendoza
- Un quatro de Sr. Sn. Miguel
- Un quatro de Noche buena
- Un quatro para la quaresma
- Un villancico a quatro para noche buena
- Un quatro para todas festividades

⁶⁶⁶ Cited as “AHCV 13-IV-1, f. 144” in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 83. As of September 2014, f.144 is missing from the cited volume.

- Un quatro de Noche buena
- Duo de Pastorela pa. Noche buena
- Duo de las Tabletillas pa. Noche buena
- Duo la Cartilla del Niño Jesús
- Otro duo de Noche buena
- Otro duo del Ssmo
- Un villancico á tres pa. la Encarnación
- Otro duo para todas festividades
- Otro duo en latin
- Aria para Dolores
- Aria para todas festividades
- Aria para el Ssmo
- Un laudate dominum omnes gentes â solo
- Aria de Noche buena
- Una obertura del Sr. Maza

The next year in January 1778, Belem acquired eight pieces by Ignacio Jerusalem (who died on January 15, 1769). This collection includes two Magnificats, two settings of *Ave Maris Stella*, a duet for Our Lady of Sorrows, and a setting each of *Pange lingua*, *Stabat mater*, and *Laudate dominum omnes gentes*.⁶⁶⁷

⁶⁶⁷ “Music Purchase Records,” 1777–1778, AHCV 13-IV-1, f.144; cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 83. As of September 2014, f.144 is missing from the cited volume.

- Magnificat a cuatro trompas
- Otro Magnificat por otro tono
- Laudate dominum omnes gentes
- Staba[t] mater dolorosa
- Pange lingua
- Ave Maris Stella a dúo
- Otra Ave María Stela
- Dúo de Dolores

Extant Prints and Manuscripts

Using the catalog of the Vizcaínas archive and information provided by Muriel and Lledías, and sifting through archival scores and part books, I have compiled a list of pieces that were intended for performance and are designated as belonging to Belem and still held in the AHCV. Many of the pieces are unattributed; the biographical information for many listed composers is not available to present-day scholars.

Keyboard works include two collections of organ versos⁶⁶⁸ and Six Variations for the Fortepiano by Manuel Izquierdo (late 1700s and early 1800s).⁶⁶⁹ Izquierdo was a student of the organist Matheo Tollis de la Rocca (c. 1710–1780), who succeeded Ignacio Jerusalem in the position of maestro de capilla of the Metropolitan Cathedral.⁶⁷⁰ Izquierdo later taught composition, and his most notable student was José Antonio Gómez y Olgúin (1805–1876).⁶⁷¹ Gómez was the maestro de capilla at the Metropolitan Cathedral and an important composer during the early years of Mexico’s independence. He enjoyed a long and successful career, four decades of it spent at the cathedral where he also served as the primary organist. Gómez also made significant contributions to music education, including the foundation of a music conservatory and publication of several method books.⁶⁷² (The Colegio de San

⁶⁶⁸ Marcos Vega, “Versos Para Órgano. Para Tocarlos En Visperas o Maytines” n.d., AHCV 26-II-2-2, manuscript; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85, 227–36; “Versos de La Escoleta Del Colegio de San Miguel de Bethlem” n.d., AHCV catalogue number unknown; discussed in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 110; transcription available in Muriel and Lledías, 217–26, 269–70.

⁶⁶⁹ Manuscript, “Comunidad”: Manuel Izquierdo, “Seis Variaciones Para El Forte Piano” n.d., AHCV 26-III-2-9.

⁶⁷⁰ Dianne Lehmann, “A Diamond Among Jewels: Matheo Tollis de La Rocca and His Place in Mexican Vice-Regal Music” (University of California, Santa Cruz, 2005).

⁶⁷¹ John G. Lazos, “Dice José Antonio Gómez, Célebre Profesor de Forte-Piano: ‘¿Y Es Esto Todo Lo Que Hay Que Tocar de Más Difícil?’” *Anuario Musical* 67 (2012): 189, https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&cad=rja&uact=8&ved=0ahUKEwiJ-_jLgLzVAhUI42MKHUt-DjIQFghCMAQ&url=http%3A%2F%2Fanuariomusical.revistas.csic.es%2Findex.php%2Fanuariomusical%2Farticle%2Fdownload%2F141%2F142&usg=AFQjCNEftaJMB_nq6ZK14R-DKql6717kYA.

⁶⁷² John G. Lazos, “A Young Bishop, Eleven Music Manuscripts, and a Remote Cathedral Archive: A Mexican Musical Legacy Comes to Light,” *Latin American*

Ignacio de Loyola, Vizcaínas, owned various compositions by Gómez, including a setting of “Non fecit taliter” and a set of organ versos, which are held in the AHCV.)⁶⁷³

Among the instrumental ensemble pieces, we find prints of Arcangelo Corelli’s (1653–1713) Sonata for violin and continuo (Op.5)⁶⁷⁴ and the Spanish composer Giacomo Facco’s (1676–1753) twelve concertos entitled *Pensieri Adriarmonici*, for three violins, viola, cello, and organ.⁶⁷⁵ The instrumentation of mass ordinaries ranges from as few as two soprano voices and continuo⁶⁷⁶ to as many

Music Review / Revista de Música Latinoamericana 32, no. 2 (2011): 240–68, <http://www.jstor.org/stable/41348254>; Lazos, “Dice José Antonio Gómez, Célebre Profesor de Forte-Piano: ‘¿Y Es Esto Todo Lo Que Hay Que Tocar de Más Difícil?’”

⁶⁷³ José Antonio Gómez y Olguín, “Non Fecit Táliter,” n.d., AHCV 26-III-1-18, manuscript; José Antonio Gómez y Olguín, “Juego de Versos Para Organo Sobre Los 8 Favordones,” 1843, AHCV 26-I-16, manuscript. Editions available by the author.

⁶⁷⁴ Corelli, “Sonate à Violino e Violone o Cimbalò” (Op. 5), AHCV 26-I-17, printed score; Muriel and Lledías mention that Belem owned original prints of sonatas by Corelli; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 99. Op. 5 is the only Corelli in the AHCV catalogue.

⁶⁷⁵ Giacomo Facco, “Pensieri Adriarmonici, Concertos 1–12,” n.d., AHCV 26-1-6 to 15, printed part books, incomplete (Violin 2 and Cello for concertos 1–6 missing); Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84; Complete printed part books available at Giacomo Facco, *Pensieri Adriarmonici* (Amsterdam: Jeanne Roger), accessed January 22, 2016, http://petrucci.mus.auth.gr/imglnks/usimg/d/d8/IMSLP114737-PMLP234040-Facco_12_Concerti_a_5_op.1.pdf.

⁶⁷⁶ Gregorio Mariano de Soberanis, “Misa a Dúo y Bájó” n.d., AHCV 26-II-1-14, manuscript part books, incomplete (Soprano 2 and Accompaniment only), “De La Escoleta de Bethlém”; Soprano 1 is found in another caja in the AHCV, caja unspecified in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 111; transcription of mass available in Muriel and Lledías, 239–50, 256–65, 267–68, 271–72.

as five *a cappella* voices (SSATB).⁶⁷⁷ Requiem masses range from unison voice (plainchant)⁶⁷⁸ to multiple voices with trumpets, viola, and bass.⁶⁷⁹ In honor of Our Lady of Guadalupe, there are two settings of “Non fecit taliter” by Ignacio Jerusalem,⁶⁸⁰ an anonymous setting of “Non fecit taliter,”⁶⁸¹ and a gradual dated 1846 by Guadalupe Ortuño.⁶⁸² There are two villancicos⁶⁸³—the only Spanish-language pieces to be performed in services—and numerous other sacred pieces, largely by unnamed composers. Below is a list of sample pieces, organized by category.

⁶⁷⁷ Garrido, “Misa a 5 Vozes” n.d., AHCV 26-III-1-9, manuscript part books, incomplete (Soprano 1 missing), archive folder labeled “Colegio San Miguel de Belem.”

⁶⁷⁸ “Oficium Defunctorum; Ad Vesperas Absolute Incipitur Ab Antiphona” n.d., AHCV 26-I-1, manuscript, “este libro pertenesce Al Colegio de San Miguel de belen.”

⁶⁷⁹ Bassni (possibly Giovanni Battista Bassani), “Missa de Requiem Con V Trompas Viola y Bajo” n.d., AHCV 26-I-2-3, Manuscript part books, incomplete (Tenor and melodic instrument only), “Dedico al Colegio de Sn Miguel de Bhelem....”

⁶⁸⁰ Ignacio Jerusalem, “Non Fecit Taliter” n.d., AHCV 26-I-2-1 (Soprano 1 and accompaniment) and AHCV 26-II-2-13 (Soprano 2); Ignacio Jerusalem, “Non Fecit Taliter a 8 Con Violines, Clarines, y Bajo” n.d., AHCV 26-II-2-13, manuscript part books, incomplete (Choir 1 [SSAT] and figured bass only), “Comunidad”; Composer unnamed; attributed to Iganacio Jerusalem by F. Lanam using Ileri Elizabeth Chávez Bárcenas, “Non fecit taliter omni nationi: Muestras de la Felicidad mexicana en la iconografía y música guadalupana del siglo XVIII.” (Universidad de las Américas Puebla, 2006), http://catarina.udlap.mx/u_dl_a/tales/documentos/lmu/chavez_b_ie/; Also found at Ignacio Jerusalem, “Non Fecit Taliter a 8 Con Violines, Clarines, y Bajo” n.d., 58.2/C1/LEG Eb13/AM0543 (Rollo 42 E b 13), Archivo de Música de la Catedral Metropolitana de México.

⁶⁸¹ “Non Fecit Taliter,” n.d., AHCV 26-II-1A-26, manuscript score, “de la comunidad de Belen.”

⁶⁸² Guadalupe Ortuño, “Gradual a La Virgen de Guadalupe” 1846, AHCV 26-II-2-41, manuscript part books; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84.

⁶⁸³ Pedro Rebas, “Oye Niño Mio” n.d., AHCV 26-I-2-4, manuscript part books, incomplete (Soprano 2 and figured bass only), “Comunidad”; Not as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85; “Grande Nepomucceno” n.d., AHCV 26-I-2-22, manuscript part books.

Keyboard Solos

- Anonymous, “Versos de la Escoleta del Colegio de San Miguel de Bethlem” (organ)⁶⁸⁴
- Manuel Izquierdo (late 1700s and early 1800s), “Seis Variaciones para el Forte Piano”⁶⁸⁵
- Marcos Vega (1797–1848), “Versos para órgano. Para tocarlos en Visperas o Maytines”⁶⁸⁶

Instrumental Ensemble Pieces

- Arcangelo Corelli (1653–1713), *Sonate à Violino e Violone o Cimbalo* (Op.5)⁶⁸⁷
- Giacomo Facco (1676–1753), *Pensieri Adriarmonici*, concerti 1–12 (three violins, viola, cello, and organ)⁶⁸⁸

⁶⁸⁴ “Versos de La Escoleta Del Colegio de San Miguel de Bethlem”; Discussed in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 110; Transcription available in Muriel and Lledías, 217–26, 269–70.

⁶⁸⁵ “Catálogo Del Archivo Histórico Del Colegio de San Ignacio de Loyola, Vizcaínas. Archivo José María Basagoiti.”

⁶⁸⁶ Vega, “Versos Para Órgano. Para Tocarlos En Visperas o Maytines,” AHCV 26-II-2-2, manuscript; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85, 227–36.

⁶⁸⁷ Corelli, “Sonate à Violino e Violone o Cimbalo” (Op. 5), AHCV 26-I-17, printed score; Muriel and Lledías mention that Belem owned original prints of sonatas by Corelli; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 99. Op. 5 is the only Corelli in the AHCV catalogue.

⁶⁸⁸ Facco, “Pensieri Adriarmonici, Concertos 1–12,” AHCV 26-I-6 to 15, printed part books, incomplete (Violin 2 and Cello for concertos 1–6 missing); Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84; Complete printed part books available at Facco, *Pensieri Adriarmonici*.

- Franz Josef Haydn (1732–1809), “Grand Sonata” (violin and keyboard)⁶⁸⁹

Mass Ordinaries

- Gregorio Mariano de Soberanis (fl. 1735–1750), “Misa a Dúo y Bájó” (two sopranos and continuo)⁶⁹⁰
- Magín Ginesta (late 1700s and early 1800s), “Misa a quatro voces y organo obligado” (SATB and organ)⁶⁹¹
- Garrido, “Misa a 5 voces” (SSATB)⁶⁹²

Requiem Masses

- Anonymous: “Misa de Requiem” (SS and unfigured bass)⁶⁹³

⁶⁸⁹ Franz Josef Haydn, “Grande Sonata; Por El Sor. Dn. Josef Hhiden Con Àcompañam[e]to de Violin p[Ar]a El Uso de D[Oñ]a Lucecita Barrientos” 1832, AHCV 26-1-1-1, manuscript score, incomplete (keyboard part only); Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84.

⁶⁹⁰ Soberanis, “Misa a Dúo y Bájó,” AHCV 26-II-1-14, manuscript part books, incomplete (Soprano 2 and Accompaniment only), “De La Escoleta de Bethlém,” Soprano 1 is found in another caja in the AHCV, caja unspecified in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 111; Transcription of mass available in Muriel and Lledías, 239–50, 256–65, 267–68, 271–72.

⁶⁹¹ Magín Ginesta, “Misa a Quatro Voces y Organo Obligado” n.d., AHCV 26-1-1B-47, manuscript partbooks; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84.

⁶⁹² Garrido, “Misa a 5 Vozes,” AHCV 26-III-1-9, manuscript part books, incomplete (Soprano 1 missing), archive folder labeled “Colegio San Miguel de Belem.”

⁶⁹³ “Misa de Requiem” n.d., AHCV catalogue number unknown; Transcription available in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 289–302.

- Anonymous, “Oficium defunctorum; Ad vespervas absolute incipitur ab Antiphona” (plainchant)⁶⁹⁴
- Bassni (possibly Giovanni Battista Bassani), “Missa de Requiem Con V Trompas Viola y Bajo”⁶⁹⁵

Sacred Music in honor of the Our Lady of Guadalupe

- Ignacio Jerusalem (1707–1769), “Non fecit taliter” (SS and keyboard accompaniment)⁶⁹⁶
- Ignacio Jerusalem, “Non fecit taliter a 8 con violines, clarines, y bajo” (*clarín y trompa 1* [trumpet and horn 1], *clarín y trompa 2* [trumpet and horn 2], two oboes, two violins, SSAT, SATB, two organs, unfigured bass, and timpani)⁶⁹⁷

⁶⁹⁴ “Oficium Defunctorum; Ad Vespervas Absolute Incipitur Ab Antiphona,” AHCV 26-I-1, manuscript, “este libro pertenesce Al Colegio de San Miguel de belen.”

⁶⁹⁵ Bassni (possibly Giovanni Battista Bassani), “Missa de Requiem Con V Trompas Viola y Bajo,” AHCV 26-I-2-3, manuscript part books, incomplete (Tenor and melodic instrument only), “Dedico al Colegio de Sn Miguel de Bhelem....”

⁶⁹⁶ Ignacio Jerusalem, “Non Fecit Taliter” n.d., AHCV 26-1-2-1 (Soprano 1 and accompaniment) and AHCV 26-II-2-13 (Soprano 2), manuscript part books, “Comunidad.”

⁶⁹⁷ Jerusalem, “Non Fecit Taliter a 8 Con Violines, Clarines, y Bajo,” n.d., AHCV 26-II-2-13, manuscript part books, incomplete (Choir 1 [SSAT] and figured bass only), “Comunidad”; Composer unnamed; attributed to Ignacio Jerusalem by F. Lanam using Chávez Bárcenas, “Non fecit taliter omni nationi”; Also found at Jerusalem, “Non Fecit Taliter a 8 Con Violines, Clarines, y Bajo,” n.d.

- Guadalupe Ortuño, “Gradual a la Virgen de Guadalupe” (SS and organ) (1846)⁶⁹⁸
- Anonymous, “Non fecit taliter” (SS and organ)⁶⁹⁹

Villancicos

- Anonymous, “Grande Nepomucceno” (SATB and keyboard with figured bass)⁷⁰⁰
- Pedro Rebas, “Oye Niño mio” (soprano and figured bass)⁷⁰¹

Other Sacred Music

- Lara, “Antífona del Santísimo y Sagrado Corazón de Jesús” (dedicated to Colegio de Belem) (SSS and organ)⁷⁰²
- Gerónimo Gutiérrez, “Mi Jesús aplaca tu ira” (SATB, two violins, two flutes, two horns, bass, and organ)⁷⁰³

⁶⁹⁸ Ortuño, “Gradual a La Virgen de Guadalupe,” AHCV 26-II-2-41, manuscript part books; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84.

⁶⁹⁹ “Non Fecit Taliter,” AHCV 26-II-1A-26, manuscript score, “de la comunidad de Belen.”

⁷⁰⁰ “Grande Nepomucceno,” AHCV 26-I-2-22, manuscript partbooks, “comunidad.”

⁷⁰¹ Rebas, “Oye Niño Mio,” AHCV 26-I-2-4, manuscript part books, incomplete (Soprano 2 and figured bass only), “Comunidad”; Not as cited in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85.

⁷⁰² Lara, “Antífona Del S[Antísi]Mo y Sagrado Corazón de Jesús” n.d., AHCV 26-II-1A-37, manuscript part books; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85.

⁷⁰³ Gerónimo Gutiérrez, “Mi Jesús Aplaca Tu Ira” n.d., AHCV 26-II-1B-71, n.12, manuscript part books, incomplete (bass voice, two violins, two flutes, and two horns missing), “Comunidad.”

- Anonymous, “Lauda sion salvatorem” (SS and figured bass)⁷⁰⁴
- Anonymous, “Aplaca se non” (SS and organ)⁷⁰⁵
- Anonymous, Responsorio “Que est ista que processit...” (SS and keyboard with figured bass)⁷⁰⁶
- Anonymous, “Ave María de Violines a cuatro voces para Nra. Señora de los Dolores” (SSA, 2 violins, viola, bass [mostly unfigured])⁷⁰⁷
- Anonymous, “Antífona Lumen ad Revelationem” (SS and figured bass)⁷⁰⁸
- Anonymous, “Alabado y Ensalzado” (SS and bass [both figured and unfigured])⁷⁰⁹
- Anonymous, “Subtum presidium á dos voces” (SS and organ)⁷¹⁰
- Anonymous, “Bendita sea tu pureza” (SS and organ)⁷¹¹

⁷⁰⁴ “Lauda Sion Salvatorem” n.d., AHCV 26-I-2-5, Manuscript part books, “Comunidad.”

⁷⁰⁵ “Aplaca Se Non” n.d., AHCV 26-I-2-15, manuscript part books, “Comunidad.”

⁷⁰⁶ “Responsorio ‘Que Est Ista Que Processit...’” n.d., AHCV 26-I-2-19, manuscript part books, “de la comunidad de Belen.”

⁷⁰⁷ “Ave María de Violines a Cuatro Voces Para N[Uest]Ra Señora de Los Dolores” n.d., AHCV 26-1-2-29, manuscript part books; Discussed in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 116; Transcription available in Muriel and Lledías, 275–83.

⁷⁰⁸ “Antífona Lumen Ad Revelationem” n.d., AHCV catalogue number unknown; Transcription available in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 285–86.

⁷⁰⁹ “Alabado y Ensalzado” n.d., AHCV catalogue number unknown; Transcription available in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 287–88.

⁷¹⁰ “Subtum presidium á dos voces,” n.d., AHCV 26-II-1a-31, manuscript part books.

⁷¹¹ “Bendita Sea Tu Pureza” n.d., AHCV 26-III-1-64, manuscript part books, “Comunidad.”

- Anonymous, “Himno Del Sagrado Corazon de Jesus á dos voces con acomp[añamien]to de Organo” (SS and organ)⁷¹²
- Anonymous, “In Festo S. Michaelis Archangeli ad Vesperas Aña” (two vespers and terce)⁷¹³

With the exception of Izquierdo's variations for fortepiano and a few instrumental ensemble pieces such as Facco's concerti, the music preserved from the Colegio de Belem is appropriate for the religious services of Mass and the Daily Office. Belem's sacred vocal music includes motets, arias, graduals, and antiphons, among others. Most are for voices and organ, but many have additional instruments, including violins, violas, flutes, horns, and bass. The most common instrumentation, as is appropriate for a girls' school, calls for two sopranos and organ or continuo. There are several pieces that call for tenor and/or bass voices, for example Ginesta's mass for four voices (SATB) and organ and Garrido's mass for five voices (SSATB). The question of who performed non-treble voice parts at a female institution will be addressed later.

Next, we will examine a selection of representative pieces: two settings of “Non fecit taliter” by Ignacio Jerusalem, Guadalupe Ortuño's 1846 “Gradual a la

⁷¹² “Himno Del Sagrado Corazon de Jesus á Dos Voces Con Acomp[Añamien]to de Organo” n.d., AHCV 26-III-2-25, manuscript part books, “Comunidad.”

⁷¹³ “In Festo S. Michaelis Archangeli Ad Vesperas Aña,” AHCV 26-I-20, “Este librete pertenece al Colegio de S. Miguel de Belem, y se acabo en 25 de septiembre de 1797”; Discussed in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 110; Transcription available in Muriel and Lledías, 197–216.

Virgen de Guadalupe,” and “Versos para órgano. Para tocarlos en Vísperas o Maytines” by Marcos Vega (editions of all of which are included in volume II). All of the vocal selections relate to Our Lady of Guadalupe, a Marian devotion primarily observed by criollos. As Our Lady of Guadalupe represents both the primary feminine aspect of Christianity (in the form of Mary) and the creation of a blended European-American identity, it seems particularly appropriate to the discussion of female colegio that predominantly served criollas. The two settings of “Non fecit taliter” by Ignacio Jerusalem are especially relevant to Belem because of the connection of the Jerusalem family to the colegio. In addition, the selected pieces present valuable performance opportunities for today's performers, teachers, and students. Marcos Vega's collection of organ versos are short pieces organized by key (a very useful resource for liturgical organists), and the two-voice and organ settings by Jerusalem and Ortuño are beautiful pieces that are accessible to youth choirs.

Our Lady of Guadalupe

The devotion to Our Lady of Guadalupe (also known as the Virgin of Guadalupe) originated when Mary, the mother of Jesus, ostensibly appeared several times to Cuauhtlactóatzin (commonly known by his Spanish name Juan Diego),⁷¹⁴ a Native American peasant, on the Hill of Tepeyac in 1531. In very short summary, in this legend Mary asked Diego (in his native Nahuatl) to go to the archbishop of

⁷¹⁴ Stafford Poole, *The Guadalupean Controversies in Mexico* (Stanford, CA: Stanford University Press, 2006), 132.

Mexico City, Fray Juan de Zumárraga, and ask that a church be built in her honor. The archbishop sent him back to ask for a miracle to prove her identity. Mary first healed Diego's uncle, then sent Diego to collect Castilian roses (not native to Mexico) from the top of the hill. When he returned to the archbishop and opened his cloak, which he had used to carry the roses, the flowers fell to the floor, revealing the image of Mary. Psalm 147:20, "Non fecit taliter," then became closely associated with Our Lady of Guadalupe when, over 200 years later in 1754, a Jesuit priest brought a painted reproduction of the cloak from Mexico to Pope Benedict XIV, who reportedly fell to his knees and recited the verse:

Non fecit taliter omni nationi:
et judicia sua non manifestavit eis. Alleluia.

He hath not dealt so with any nation:
and as for his judgments, they have not known them. Praise ye the LORD.⁷¹⁵

Our Lady of Guadalupe is a vivid illustration of the blended European-American identity in colonial Mexico. A Marian devotion originally observed primarily by the criollo population of New Spain, it appealed to the educated and helped create a criollo identity by blending Spanish music and religion with a Mexican story. There are many parallels between Our Lady of Guadalupe and the Aztec fertility goddess Tonantzin, including their station as mother figures. Hamnett describes Tonantzín as "a post-Conquest adaption of the Aztec cult of Tonantzín, the moon goddess, who on occasions doubled with Coatlicue, the mother goddess who

⁷¹⁵ Psalm 147:20, Vulgate and King James Version.

had given birth to Huitzilopochtli, conceived without prior intercourse.”⁷¹⁶ Tepeyac Hill—on the northern mainland, connected to the island of Tenochtitlán (present-day Mexico City) by a causeway⁷¹⁷—was both the site of a temple to Tonantzin and the location where Mary in the legendary tale appeared to the Native American Juan Diego. In the Catholic church’s tradition of adopting and altering numerous pagan holidays and gods throughout the world, Our Lady of Guadalupe appears, in the view of many scholars, to be an appropriation of Tonantzin. In the story of Our Lady of Guadalupe, a Catholic saint appearing to a Nahua man and speaking to him in his own language places and legitimizes the European religion in America.

Psalm 147:20 is the Communion Proper of the Mass for Our Lady of Guadalupe, held yearly on December 12. It also serves as the versicle of the response and versicle following the third lesson of the second nocturn of the matins and as the antiphon preceding the final prayer of Lauds of the same feast day.⁷¹⁸

Ignacio Jerusalem, “Non fecit taliter à dos voces y Bajo”⁷¹⁹

The AHCV holds a unique setting of Psalm 147:20 by Ignacio Jerusalem: “Non fecit taliter à dos voces y Bajo” (“Non fecit taliter for two [soprano]voices and basso continuo”). For many years, this manuscript was thought to be incomplete,

⁷¹⁶ Hamnett, *A Concise History of Mexico*, 68.

⁷¹⁷ Hamnett, 50.

⁷¹⁸ Chávez Bárcenas, “Non fecit taliter omni nationi,” 28.

⁷¹⁹ Ignacio Jerusalem, “Non Fecit Taliter” n.d., AHCV 26-I-2-1 (Soprano 1 and accompaniment) and AHCV 26-II-2-13 (Soprano 2), manuscript part books, “Comunidad.”

containing only the Tiple 1.o (First Soprano) part and keyboard accompaniment. I recently discovered the Tiple 2.o (Second Soprano) part in another archive file, tucked in with an unattributed setting of “Non fecit taliter” in the same key. Given the appropriateness of the instrumentation for a girls' school, the fact that María Micaela and María Joaquina Jerusalem were at Belem, and the circumstance that the only known copy was owned by Belem, it seems likely that Jerusalem composed this setting of “Non fecit taliter” specifically for the *escoleta de música* where his daughters studied. I have tentatively dated the manuscript between 1758 (the earliest date María Jerusalem and María Joaquina Jerusalem might have gone to Belem) and 1769 (Ignacio Jerusalem's death).

The harmonic language and melodic lines of “Non fecit taliter à dos voces y Bajo” reflect the theatrical *galant* style for which Jerusalem is well known. The change between triple and duple subdivision and climax with all parts in unison are also hallmarks of Jerusalem's compositional style.

The organ part is fully composed when voices are not present; however, only figured bass is provided when one or more voices are present. When the organ is playing alone (in the introduction, interlude, and coda), it is functioning as a solo instrument; thus, the part includes a composed melody written out in the right hand, presumably by the composer. When the voices are present, the organist provides accompaniment, improvising using the figured bass. Improvising an accompaniment allows the organist to cater to the vocalists' abilities. She has the flexibility to explicitly double the vocal parts (if the vocalists need help) or to realize more

modestly-voiced continuo (if the singers are more confident and only require harmonic support).

This type of keyboard part that alternates between figured bass and composed right-hand can be seen in other pieces performed in Mexico City colegios. From Belem, five such pieces have separate part books for the voices and instruments,⁷²⁰ and one is in score form.⁷²¹ This style of writing an accompaniment was used as late as the nineteenth century. From Vizcaínas, we have a setting of “Non fecit taliter” composed for two sopranos and organ by José Antonio Gómez y Olgúin (1805–1876).⁷²² In the first part of the score, the organ right hand is written out to double the voices; in the second part, Gómez provides figured bass. Keyboard parts alternating

⁷²⁰ “Grande Nepomucceno” n.d., AHCV 26-I-2-22. “Subtum Presidium á Dos Voces,” n.d., AHCV 26-II-1A-31. Lara, “Antífona Del S[antí]mo y Sagrado Corazón de Jesús,” n.d., AHCV 26-II-1A-37. “Bendita Sea Tu Pureza,” n.d., AHCV 26-III-1-64. “Himno Del Sagrado Corazon de Jesus á Dos Voces Con Acomp[Añamien]to de Organo,” n.d., AHCV 26-III-2-25.

⁷²¹ “Non Fecit Taliter,” n.d., AHCV 26-II-1A-26.

⁷²² José Antonio Gómez y Olgúin, “Non fecit táliter,” n.d., AHCV 26-III-1-18.

between composed obbligato lines and figured bass accompaniment are also found in the instrumental works of composers such as CPE Bach⁷²³ and Josef Haydn.⁷²⁴

⁷²³ Carl Philipp Emanuel Bach, “Sonata in D Major for Keyboard and Flute, Wq. 83, Largo,” in *Keyboard Trios II*, ed. Steven Zohn, vol. 3.2, The Complete Works, II (Los Altos, CA: Packard Humanities Institute, 2010), 7–10. Carl Philipp Emanuel Bach, “Concerto in E Minor, Wq. 24, Largo,” in *Keyboard Concertos from Manuscript Sources VIII*, ed. Elias N. Kulukundis and David Schulenberg, vol. 9.8, The Complete Works, III (Los Altos, CA: Packard Humanities Institute, 2010), 22–28. Carl Philipp Emanuel Bach, “Sonatina No. 5 in F Major for Keyboard, Two Horns, Two Flutes, Two Violins, Viola, and Bass, H. 452, Largo,” in *Carl Philipp Emanuel Bach Edition*, ed. Claudia Widgery, vol. 23, II (Oxford: Oxford University Press, Music Department, 1989), 26–70.

⁷²⁴ Joseph Haydn, “Konzert in D, H. XVIII:11,” in *Konzerte für Klavier (Cembalo) und Orchester*, ed. Georg Feder, vol. 2, Werke, XV (München-Duisburg: G. Henle, 1968).

Non fecit taliter à dos voces y Bajo

AHCV 26-I-2-1
AHCV 26-II-2-13

Composicion de Don Ygnacio Jerusalem

Musical score for the first system, measures 1-3. It includes staves for Tiple 1.o, Tiple 2.o, Organ, Soprano 1, and Soprano 2. The key signature is one sharp (F#) and the time signature is 3/4. The organ part features a triplet in the right hand and a steady bass line. The vocal parts are currently silent.

Musical score for the second system, measures 4-6. It includes staves for Soprano 1 (S.), Soprano 2 (S.), and Organ. The organ part has figured bass notation: 6/4, 5/3, and 6/5 7/5. The vocal parts enter with the lyrics "Non fe - cit ta - li - ter Non fe - cit".

Musical score for the third system, measures 9-11. It includes staves for Soprano 1 (S.), Soprano 2 (S.), and Organ. The organ part has figured bass notation: 9/4, 5/3, 6/5 6/5, 8/3, 6/5, and 5/3. The vocal parts continue with the lyrics "ta - li - ter om - ni na - ti - o - ni om - ni na - tio - ni".

14

S.

S.

Org.

20

S.

S.

Org.

26

S.

S.

Org.

33

S. non ma-ni-fes-ta - vit

S. ta - vit non ma-ni - fes-ta - vi e - is non ma-ni-fes-ta - vit

Org. 9/4 5/3 6#/4 5/3# 6/3 7/3# 9/4 5/3 Un[i]s[on]

38

S. non ma-ni-fes-ta - vit e - - - is.

S. non ma-ni-fes-ta - vit e - - - is

Org. 7/3 5/3

Example 49. Ignacio Jerusalem, “Non fecit taliter à dos voces y Bajo”⁷²⁵

The organ introduces the initial two-measure theme with elaboration, then concludes with a I-IV-Cadential 6/4-V-I cadence before the Soprano 1 entrance. Soprano 1 repeats the first two-measure theme with the text “Non fecit taliter” (“He

⁷²⁵ Ignacio Jerusalem, “Non Fecit Taliter” n.d., AHCV 26-I-2-1 (Soprano 1 and accompaniment) and AHCV 26-II-2-13 (Soprano 2), manuscript part books, “Comunidad.”

hath not dealt so”). She then repeats it, modifying the end of the sequence up one tone. Jerusalem presents the phrase “Omni nationi” in a descending then ascending arc and repeats in a more ornamented manner. Soprano 2 enters at a third below the Soprano 1 line, then the voices expand to a harmonic interval of a sixth for a repetition of the text “Non, non fecit taliter.” The pattern is repeated sequentially up a tone, modulating from the tonic (D) to the dominant (A). The voices return to parallel thirds by the end of “omni nationi” (“with any nation”), at which point the voices cadence on the dominant (A), and the organ repeats the introduction in A. Soprano 1 enters with the text “Et iudicia sua” (“and as for his judgments”) in an ascending diatonic line, joined by Soprano 2 for a melismatic bubbling of repeated text in parallel sixths. Soprano 2 sings her only solo portion in a chromatic rendering of the text “non manifestavis eis” (“they have not known them”), cadencing with a 4–3, 2–1 suspension to the dominant (A). The double-repetition of the text “non manifestavit eis” occurs in unison in all parts (including the accompaniment), descending diatonically until the voices split in contrary motion in the last two pitches, ending in a V7–I cadence.

Ignacio Jerusalem, “Non fecit taliter a 8 con violines, clarines, y bajo”⁷²⁶

The setting of “Non fecit taliter” in which the missing second soprano part of Jerusalem’s two-voice “Non fecit taliter” was hidden is identified in the AHCV

⁷²⁶ “Catálogo Del Archivo Histórico Del Colegio de San Ignacio de Loyola, Vizcainas. Archivo José María Basagoiti.” 341.

catalogue as “Motete a 4 voces y bajo. Anónimo (Belem).” In fact, I identified it as an incomplete collection of parts for Jerusalem’s double-choir “Non fecit taliter a 8 con violines, clarines, y bajo,” which is held in the archive of Mexico City’s Metropolitan Cathedral and has been edited by Ileri Elizabeth Chávez Bárcenas.⁷²⁷ This setting of Psalm 147:20 is much grander in scale than the previous one discussed. The orchestra calls for *Clarín y trompa* 1 (Trumpet and horn 1), *Clarín y trompa* 2 (Trumpet and horn 1), Oboe 1, Oboe 2, Violin 1, Violin 2, *Baxo* (Bass), and *Timbales* (Timpani) (in A and D). There are two choirs—SSAT and SATB—and two figured bass parts (which are identical) for organs. The instrumental parts contain much more complicated and florid melodic lines, especially the violin parts, which is characteristic of Jerusalem’s style.

The presence of select parts of this piece at Belem raises several questions: Was this ever performed at Belem? If so, how? The cathedral’s setting calls for a minimum of twenty musicians (assuming they were one-on-a-part), which was roughly the size of Belem’s entire *escoleta de música*. We have no record of Belem training girls in brass instruments or timpani. Although there are a few records of nuns singing tenor and bass parts at written pitch, it seems unlikely that the girls or women of Belem would have been able to sing in that octave. Although Belem brought in select male music teachers from the cathedral, it seems unlikely—given

⁷²⁷ Jerusalem, “Non Fecit Taliter a 8 Con Violines, Clarines, y Bajo,” n.d., AHCV 26-I-2-13, manuscript part books, incomplete (Choir 1 [SSAT] and figured bass only), “Comunidad”; Composer unnamed; attributed to Iganacio Jerusalem by F. Lanam using Chávez Bárcenas, “Non fecit taliter omni nationi”; Also found at Jerusalem, “Non Fecit Taliter a 8 Con Violines, Clarines, y Bajo,” n.d.

Belem's cloistered nature—that they would have introduced a large number of male musicians into the colegio. Viable possibilities for women performing pieces containing tenor and bass parts include singing tenor and bass parts up the octave while doubling them at written pitch with a melodic instrument, playing the part solely with a melodic instrument, or (if the range of the soprano part allows) transposing the entire piece higher (which seems less likely in this case).⁷²⁸ The practice of playing the tenor and bass vocal lines on a melodic instrument could explain why a large percentage (two out of four) of the Belem-trained nuns discussed in Chapter 4 were bass players.

Could Belem have performed this setting with reduced forces? Belem's collection of parts for this setting of "Non fecit taliter" contains only the voices of Choir 1 (SSAT) and a bass line with figures (instrument unspecified). The full score from the cathedral opens with an elaborate instrumental introduction. Choir 1 presents each segment of text, which is echoed by Choir 2. Once the verse is completed in this alternating fashion, both choirs repeat the entire verse in homorhythm. If Belem had performed it with only Choir 1, it would not have had the echo effect, but the entire text of Psalm 147:20 would have been represented.

Let us now turn to the instrumental bass part included with the vocal parts at Belem. It is not, as one might expect, the figured bass part slated for organs in the cathedral's version, which have sections of rests that meant they could not stand alone

⁷²⁸ Candace Smith and Bruce Dickey, "Introduction," in *Vespers Music by Chiara Margarita Cozolani: Confitebor Tibi Domine à 8 from the Salmi a Otto Voci Concertati... (Venice, 1650)* (Bologna: Artemisia Editions, 1998), ii, iv.

as the only instrumental accompaniment. Rather, it is melodically identical to the cathedral's "Baxo" part, which is present continuously throughout the entire piece. The cathedral's Baxo part would have been performed by a melodic bass instrument. (The part does not contain figures, and the harmonic structure was covered by the assortment of other wind instruments, organs, and voices.) By contrast Belem's sole bass part does contain the entire melodic bass line and figures, many of them unique to this part book (i.e. not found anywhere in the cathedral's parts, including the organ parts). The continuous presence and inclusion of figures means that Belem's bass part could have been realized on organ and functioned as the only instrumental accompaniment.

It is not entirely clear if or how this setting of "Non fecit taliter" was ever performed at Belem. Although it would have been much sparser than the cathedral's version, it is possible that the students of Belem could have performed it with just SSAT and organ.



FIGURE 48. Mexico City Metropolitan Cathedral.
Photo by the author.

Guadalupe Ortuño, “Gradual á la Santísima Virgen de Guadalupe á Duo, con acompañamiento de Órgano”⁷²⁹

The title page of the “Gradual á la Santísima Virgen de Guadalupe á Duo, con acompañamiento de Órgano” identifies the date 1846 and the name Guad[alupe] Ortuño. Annotations of “de la comunidad de Belen” and “Comunidad” place it as belonging to Belen’s escoleta de música (Figure 49).

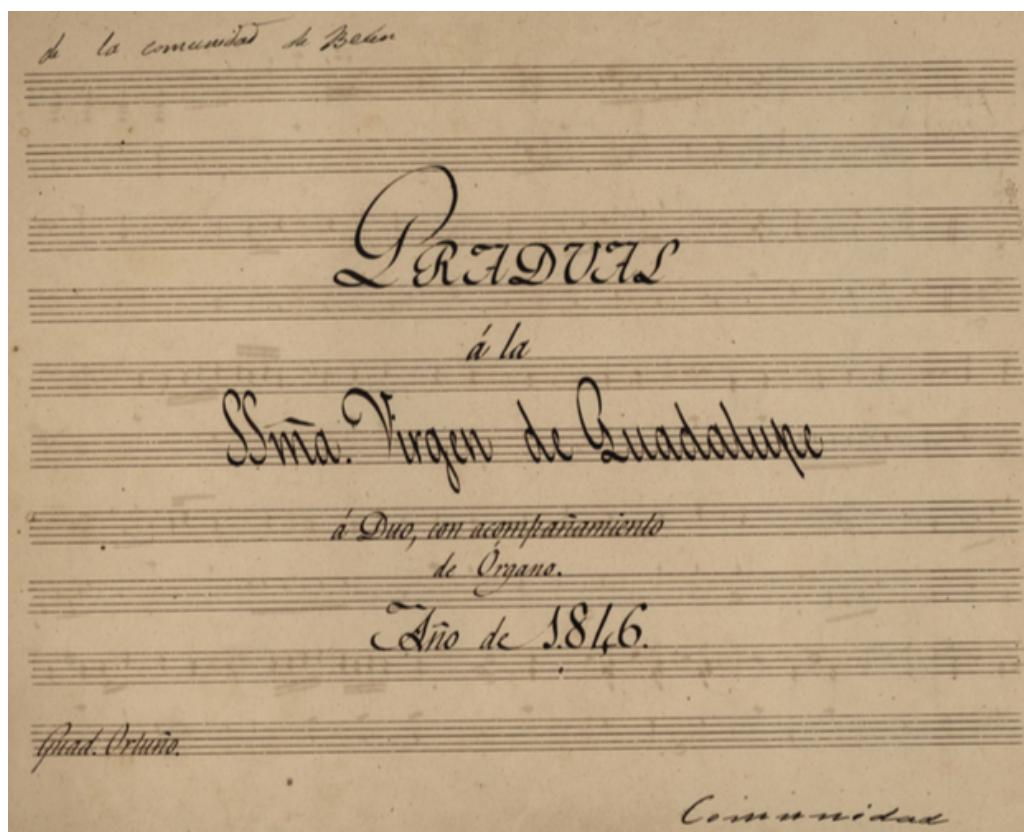


FIGURE 49. Title page of Ortuño’s “Gradual á la Santísima Virgen de Guadalupe.”⁷³⁰
Courtesy of the AHCV.

⁷²⁹ Ortuño, “Gradual a La Virgen de Guadalupe,” AHCV 26-II-2-41, manuscript part books; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84.

⁷³⁰ Ortuño, “Gradual a La Virgen de Guadalupe.”

Muriel and Lledías write that this gradual is unusual because it was composed by Guadalupe Ortuño, a woman (“algo excepcional la obra de una mujer: Guadalupe Ortuño”), and they include her in a list of women who studied at Belem.⁷³¹ They provide no other information about her, and we are left wondering if they based the claims that she was a woman and that she studied at Belem solely on her name—Guadalupe is most often a female name, but can be male as well—and the presence of her gradual in Belem’s *escoleta de música*. Until other primary source evidence emerges, we proceed tentatively with the assumption that these claims are true.

Separate parts exist for organ and two sopranos (Tiple 1o and Tiple 2o). Both voice parts are written in soprano clef. There is a single copy extant for each part, indicating that it was either sung one-on-a-part or with few enough girls that they shared manuscripts. The voices are in homorhythm, moving in thirds or sixths. Soprano 1 has a few florid runs introducing the beginning of phrases. The organ part is composed throughout and expressed in treble and bass clefs. The left hand provides a simple bass line, and the right hand double the voices, occasionally adding a third note to fill out the chord. With respect to the difficulty of the organ and voice parts and the fact that the voices are explicitly doubled by the organ, this gradual appears to be appropriate for student performance.

⁷³¹ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84, 538–39.

Gradual á la Santísima Virgen de Guadalupe

á Duo con acompañamiento de Órgano. Año de 1846

AHCV 26-II-2-41

Guad[alupe] Ortuño

Largo **Largo**

Tiple 1o Soprano 1
Tiple 2o Soprano 2
Organ

4

S. Qüe e[s]t is - ta
S. Qüe e[s]t is - ta
Org.

10

S. que e[s]t is - ta que pro - gre - di - tur qua - si qua - si
S. que pro - gre - di - tur qua - si qua - si
Org.

16

S. A - u - ro - ra con - sur - gens pul - cra

S. A - u - ro - ra con - sur - gens pul - cra

Org.

21

S. ut lu - na e - le - cta ut sol

S. ut lu - na le - cta ut sol

Org.

27

S. ut sol sol Al - le - lu - ia

S. ut sol sol Al - le - lu - ia

Org.

33

S. Al - le - lu - ia Al - le - lu - a Al - le - lu -

S. Al - le - lu - ia Al - le - lu - a Al - le - lu -

Org.

38

S. -ia

S. -ia

Org. Fin[e]

Example 50. Guadalupe Ortuño, “Gradual á la Santísima Virgen de Guadalupe á Duo, con acompañamiento de Órgano”⁷³²

⁷³² Ortuño, “Gradual a La Virgen de Guadalupe”; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 84.

The text of Guadalupe Ortuño's "Gradual á la Santísima Virgen de Guadalupe" serves—as the title implies—as the gradual in the Proper of the Mass to Our Lady of Guadalupe.⁷³³

Quæ est ista quæ progreditur quasi aurora consurgens,
pulchra ut luna, electa ut sol,
terribilis ut castrorum acies ordinate?⁷³⁴

Who is she that looketh forth as the morning,
fair as the moon, clear as the sun,
and terrible as an army with banners?⁷³⁵

Ortuño's gradual presents the first part of the verse ("Quæ et ista que progreditur quasi Aurora consurgens pulchra ut luna electa ut sol") but omits the last phrase ("terribilis ut acies ordinate"). In the Propers of the Holy Eucharist, the gradual directly precedes the alleluia. Ortuño combines the two items into one setting. Following the phrase "ut sol," the style changes from legato to punctuated eighth notes separated by eighth rests for two repetitions of the word "Alleluia." The style then returns to a florid legato for a final two repetitions of "Alleluia."

Marcos Vega, "Versos para el organo para tocarlos en visperas o maytines"

After studying as a boy chorister in the Colegio de Infantes at the Metropolitan Cathedral in Mexico City, Marcos Vega (1797–1848) rose through the

⁷³³ Song of Solomon 6:9 is also the the Gradual for the Purification of the Blessed Virgin Mary (October 16) and the Communion Proper for the Vigil of the Immaculate Conception of the Virgin Mary (December 7).

⁷³⁴ Song of Solomon 6:9, Vulgate.

⁷³⁵ Song of Solomon 6:10, King James Version.

ranks, ultimately serving as the organist. He taught singing, piano, and organ. His most notable student was the famous mezzo-soprano, pianist, teacher, and composer Paulina Viardot (1821–1910), whose three daughters were also professional musicians.⁷³⁶

There are two surviving manuscripts of organ versos from Belem: an anonymous collection called “Versos de la Escoleta del Colegio de San Miguel de Bethlem”⁷³⁷ and a book by Vega entitled “Versos para órgano. Para tocarlos en Visperas o Maytines” (“Versos for organ to be played in vespers or matins”).⁷³⁸

Versos (also known as versets) were short organ improvisations or compositions (approximately one hand-written page in length) that were performed in the place of sung psalm verses. For example, the choir might opt to sing the odd-numbered verses, and the organ could play while the even-numbered verses were quietly spoken.⁷³⁹ This alternation between the choir and organ is one form of *alternatim*, a performance practice in which “alternate sections of certain liturgical items were performed by distinct and normally dissimilar forces.”⁷⁴⁰ These

⁷³⁶ Gabriel Pareyón, *Diccionario enciclopédico de música en México* (Zapopan, Jalisco, México: Universidad Panamericana, 2007), 1079.

⁷³⁷ “Versos de La Escoleta Del Colegio de San Miguel de Bethlem”; Discussed in Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 110; Transcription available in Muriel and Lledías, 217–26, 269–70.

⁷³⁸ Vega, “Versos Para Órgano. Para Tocarlos En Visperas o Maytines,” AHCV 26-II-2-2, manuscript; Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 85, 227–36.

⁷³⁹ Michael Kennedy, ed., “Verset,” *The Oxford Dictionary of Music*, n.d.; quote from Alex Lingas, “Verset,” ed. Alison Latham, *The Oxford Companion to Music*, n.d.

⁷⁴⁰ Edward Higginbottom, “Alternatim,” *Grove Music Online*, Oxford Music Online, accessed October 27, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/00683>.

contrasting forces also took the form of plainchant and polyphony, a choir and soloist in responsorial chants, and (similar to organ versos) organ and choir in organ hymns (in which the choir and organ alternated verses in a plainchant hymn.⁷⁴¹

Psalm tones are melodies specific to the recitation of psalms and directly relate to medieval church modes and to the plainchant antiphon that precedes and follows it. There are generally considered to be eight different psalm tones matching the medieval modes. The tenor, or dominant of the medieval mode, often becomes the reciting tone of the psalm tone. Each tone has many unique final cadences, which assist in the smooth transition back to the antiphon and, in effect, create many different psalm tone variations. (See *Saint Dunstan's Plainsong Psalter* for further explanation and illustration.)⁷⁴²

Versos coordinated with the mode of the psalm tone of the verses sung in plainchant by the choir. Thus, nineteenth-century collections of versos are arranged by keys, which relate to the modes (or tone). Vega provides six versos each in D minor and E minor, five in D Major, and three each in A minor and G Major. Vega organizes his versos in the following manner:

- Versos of the First Tone—6 versos in D minor
- Versos of the Second and Third Tones—6 versos in E minor

⁷⁴¹ John Caldwell, "Organ Hymn," *Grove Music Online*, Oxford Music Online, accessed October 27, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20435>.

⁷⁴² *Saint Dunstan's Plainsong Psalter: The Psalms of David and the Canticles Pointed and Set to the Ancient Gregorian and British Tones Together with the Order for Matins and Evensong* (Glendale, CO: Lancelot Andrewes Press, 2002), xv–xx, 499–508.

- Versos of the Fourth and Seventh Tones—3 versos in A minor
- Versos of the Fifth and Sixth Tones—5 versos in D Major
- Versos of the Eighth Tone—3 versos in G Major

Each tone corresponds with a medieval church mode as described by eighteenth-century theorists such as Pablo Nassarre (c.1654–c.1730) and Antonio Eximeno (1729–1808).⁷⁴³ In Vega's nineteenth-century versos, these tones correspond to tonal keys.

⁷⁴³ Pablo Nassarre, *Escuela mvsica: segvn la practica moderna dividida en primera, y segvnda parte: esta primera contiene quatro libros, el primero trata del sonido armonico, de sus divisiones, y de sus efectos; El segvndo, del canto llano, de su uso en la iglesia, y del provecho espiritual que produce; El tercero, del canto de organo, y del fin, porqve se introduxo en la iglesia, con otras advertencias necessarias. El quarto, de las proporciones qve se contraen de sonido à sonido, de las que ha de llevar cada instrumento musico, y las observancias, que han de tener los artifices de ellos* (Zaragoza: Diego de Larvmbnre, 1723); Antonio Eximeno, *Dell'origine et delle regole della musica colla storia del suo progresso, decadenza, e rinnovazione* (Roma, 1774); Ladson Jonathan Saylor, “Antonio Eximeno’s Del Origen y Reglas de La Musica Con La Historia de Su Progreso, Decadencia y Restauracion (1796, Spanish Edition): Introduction, Commentary, and Translation” (Boston University, 1992).

Tones 2 & 3 No. 5

Con la Corneta Magna
[With the Great Trumpet]

Moderato

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The upper staff (treble clef) features a melody of eighth notes, while the lower staff (bass clef) provides a rhythmic accompaniment of eighth notes.

Measures 4-6. Measure 4 is marked with a '4' above the staff. The upper staff contains block chords, and the lower staff continues with eighth-note accompaniment.

Measures 7-9. Measure 7 is marked with a '7' above the staff. The upper staff has block chords, and the lower staff features eighth-note accompaniment with some sixteenth-note runs.

Measures 10-12. Measure 10 is marked with a '10' above the staff. The upper staff contains sixteenth-note runs with '6' (sixteenth) markings above them, and the lower staff has eighth-note accompaniment.

EXAMPLE 51. Verso No. 5 of the Second and Third Tones in “Versos para el Organo Para tocarlos en Visperas ó Maytines por Marcos Vega”⁷⁴⁴

⁷⁴⁴ Vega, “Versos Para Órgano. Para Tocarlos En Visperas o Maytines,” 6v.

The only information available about Belem’s organ is that it existed. Beyond that fact, we are left to generalize about other organs found in Mexico during the colonial period. Organs grew in size and proliferated throughout Mexico during the sixteenth through nineteenth centuries. At first, churches and monasteries imported small organs, but by the early to mid-1700s, nearly all new organs were constructed in Mexico.⁷⁴⁵ During the high Baroque, Iberian and Mexican organs were similar to Spanish organs from the Renaissance. They typically had one manual and no pedals. A system known as *medio registro* divided the keyboard into treble and bass halves—generally divided between middle C and C#. Some (or all) stops could apply to only the upper or lower half of the manual, meaning that the player could have different registrations sounding in the right hand than in the left hand. It was common practice to register the left hand with higher-sounding stops (e.g. 4’) and the right hand in lower-sounding stops (e.g. 16’). Although executed pitch (i.e. the key that was pressed) reflected in the score is—as we would expect—lower for the left hand and higher for the right hand, the registration often resulted in both hands *sounding* in approximately the same range.⁷⁴⁶

Little is known about the organ at Belem, but we have a surviving organ from roughly the same period that belonged to an institution very similar to Belem: the

⁷⁴⁵ Barbara Owen, Peter Williams, and Stephen Bicknell, “Organ,” *Grove Music Online*, Oxford Music Online, accessed June 21, 2017, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44010pg5>.

⁷⁴⁶ Barbara Owen, *The Registration of Baroque Organ Music* (Bloomington, IN: Indiana University Press, 1997), 130–32, 232.

Colegio de San Ignacio de Loyola, Vizcaínas. Vizcaínas owned an organ at its opening in the mid-1700s; however, it appears that the organ extant now appeared sometime later. Muriel and Lledías describe a note found in a “secret” location on the present organ:

Hizo éste el Sôr Maestro Don Francisco Perez de Lara, concluyéndolo a 27 de Junio del año de 1834 siendo tesorero el Sôr Ygnacio Oxirena.⁷⁴⁷

Señor Maestro Don Francisco Pérez de Lara made the body of this organ, finishing it on 27 June 1834, Señor Ygnacio Oxirena being the treasurer.

The Pérez de Laras were a family of organ builders. In his study of the organs of the Mexico City Metropolitan Cathedral, Dirk Andries Flentrop notes that José Perez de Lara restored the Gospel Organ of the cathedral in 1817.⁷⁴⁸ Muriel and Lledías mention a restored organ in the iglesia (church) de Tecamac in the State of México. Its 1862 inscription states that Francisco Pérez de Lara—the builder of the Vizcaínas organ—began building it, and at his death, Manuel Pérez de Lara finished it.

⁷⁴⁷ Muriel and Lledías, *La música en las instituciones femeninas novohispanas*, 324.

⁷⁴⁸ Dirk Andries Flentrop, *The Organs of Mexico City Cathedral*, trans. John Fesperman, *Smithsonian Studies in History and Technology* 47 (Washington, D.C.: Smithsonian Institution Press, 1986), 4, <https://permanent.access.gpo.gov/gpo20715/SSHT-0047.pdf>.

Stop Name	Translation	Type of Pipes	Description
<i>Stops listed to the right of the manual:</i>			
Lleno	"Full"	Principal Mixture	Compound stop (more than one pitch sounding per key pressed)
Docena Clara	"Clear 12th"	Principal	2 2/3' (sounds an octave + a 5th above the executed pitch)
Octava Clara	"Clear 8th"	Principal	4' (sounds an octave above the executed pitch)
Violon	"Bass"	Chimey Flute	Open-ended flute, probably 8' (at pitch)
Corneta Magna	"Great Cornet"	Reed or compound flue stops	Imitation of renaissance/baroque <i>cornetto</i> (not to be confused with the modern brass instrument)
Flautado Mayor	"Main Principal Flute"	Principal-Flute hybrid	8' main foundation stop
Trompeta Magna	"Great Trumpet"	Reed	8'
Clarín Claro	"Clear Trumpet"	Reed	4'
<i>Stops listed to the left of the manual:</i>			
Lleno	"Full"	Principal Mixture	Compound stop (more than one pitch sounding per key pressed)
Veinte y Docena	"32th"	Principal	1' (sounds 3 octaves above executed pitch)
Diez y Novena	"19th"	Principal	1 1/3' (sounds 2 octaves + a 5th above executed pitch)
Quin[ce]na Clara	"Clear 15th"	Principal	2' (sounds 2 octaves above executed pitch)
Violon	"Bass"	Chimey Flute	Open-ended flute, probably 8' (at pitch)
Flautado Mayor	"Main Principal Flute"	Principal-Flute hybrid	8' main foundation stop
Bajoncillo	"Small Bassoon"	Reed	4' (sounds an octave above the executed pitch)
Clarín en Quincena	"Trumpet in 15th"	Reed	2' (sounds 2 octaves above executed pitch)
<i>Accessory Stops:</i>			
Tambores	"Drums"		A military drum used in <i>batallas</i> (battle pieces)
Pajaritos	"Little Birds"		Imitated bird sounds with 3–4 small pipes whose tops were immersed in a cup of water
Campanas	"Bells"		Chimes or bells

TABLE 5. Registration stops on the Vizcaínas organ.⁷⁴⁹

⁷⁴⁹ Description of each stop is based on the stop name listed on the organ (not on physical examination of the instrument's pipes).



FIGURE 50. The author at the organ at the Colegio de San Ignacio de Loyola, Vizcaínas.

Photo by Joshua Lanam. Used by permission of the Museo Vizcaínas.



FIGURE 51. “Organo in the chapel of the Colegio de Las Vizcaínas.”⁷⁵⁰
Courtesy of the INAH.

⁷⁵⁰ “Organo en la capilla del colegio de las Vizcaínas,” Núm. Inv. 153507, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.



FIGURE 52. “Organ keyboard in the chapel of the Colegio de Las Vizcaínas.”⁷⁵¹
Courtesy of the INAH.



FIGURE 53. The author at the organ console with bellows at the Colegio de San Ignacio de Loyola, Vizcaínas.
Photo by Joshua Lanam. Used by permission of the Museo Vizcaínas.

⁷⁵¹ “Teclado del órgano en la capilla del colegio de las Vizcaínas,” Núm. Inv. 153508, Fototeca Nacional de INAH, accessed August 27, 2016, <http://fototeca.inah.gob.mx/fototeca/>.

CHAPTER 7:

CONCLUSION

Recogimientos, colegios, and convents were feminine institutions that could serve as a woman's home for nearly her entire life. Each of these institutions was engaged in the education of girls and continued to house them as they matured into adult women. If girls did not leave to marry, many remained in one of these organizations as adults, either in the same one or transferring to another. Adult women could continue to live in recogimientos and colegios, completing daily tasks necessary for the functioning of the institution, making a profit (e.g. creating works of embroidery for sale), or serving as a teacher. Women who professed as nuns went to live in convents, the most elite of all feminine institutions, where they could serve as teachers or musicians.

An anonymous eighteenth-century oil painting showing the clothing worn in twenty-seven Mexico City institutions of women—including convents, colegios, and recogimientos—visually connects and categorizes these organizations (Figure 54).



FIGURE 54. *Traje de las religiosas de los conventos de Mexico, de los colegios y recogimientos* (Clothing of the devout women of the convents of Mexico, of the colegios and recogimientos).⁷⁵²

Courtesy of the INAH, Museo Nacional del Virreinato

⁷⁵² *Traje de las religiosas de los conventos de Mexico, de los colegios y recogimientos*, eighteenth century, Oil on canvas, 134.5 cm by 104 cm, eighteenth century, permanent exhibition, Museo Nacional del Virreinato, http://lugares.inah.gob.mx/museos-inah/museo/museo-piezas/8279-827...10-95192-indumentaria-de-las-monjas-novohispanas.html?lugar_id=475.

In this painting, we see representations of the female institutions that have been central to our story:

Recogimiento de Belem (Row 1, No. 5)

Capuchin nuns (Row 1, No. 1), whose austerity lent the Recogimiento de Belem the nickname “the lay capuchins”

Recogidas (Row 4, No. 5), women from unspecified recogimientos throughout Mexico City

Colegio de la Enseñanza (Row 4, No. 2), which revolutionized the system of convent education and whose founder tried to acquire the building of the Colegio de las Vizcaínas while its founders fought with the archbishop to begin operation

Colegio de las Vizcaínas (Row 5, No. 6), where María Micaela Jerusalem held the positions of celadora de la escoleta de música, vice-rectora, and rectora, and where the Archivo Histórico del Colegio de Vizcaínas preserves the music and documents of Belem

Convento de San José de Gracia (Row 2, No. 2), Conceptionist convent whose nuns sold Archbishop Vizarrón two properties that he used to fund Belem’s escoleta de música, where the former Belem pensionista Doña Anna María Guertas (a singer and contrabassist) professed as a nun of the choir in 1779, and where other former Belem students made their livings as music teachers

Convento de la Encarnación (Row 2, No. 3), Conceptionist convent where María Micaela Jerusalem studied for a short time, and where former Belem student Doña María Lugarda Fernandes Cordova professed as a nun of the choir in 1778. La Encarnación's eighteenth-century, three-story building, originally located on forty acres of land, now is home to The National Office of the Ministry of Education.⁷⁵³

Convento de San Jerónimo (Row 3, No. 2), Jeronymite convent and the home of Sor Juana Inés de la Cruz

Convento de la Concepción (Row 3, No. 3), the first convent founded in New Spain (in 1540), and whose primary purpose was the education of girls. La Concepción was the home of Sor María Rosa de San José (who requested in 1747 to switch from oboe to viola because of a mouth wound), and where María Micaela Jerusalem went to visit "su hermana Religiosa" in 1786

Convento de San Lorenzo (Row 3, No. 4), Jeronymite (Augustinian) convent where former Belem student Doña Úrsula Alcívar professed as a nun of the choir in 1779 and served as the organist

Convento de Santa Brígida (Row 4, No.1), whose nuns sought shelter at the Colegio de Belem when they were evicted from their convent under the Reform Laws of the 1850s

⁷⁵³ Manuel Ramírez Aparicio, *Los conventos suprimidos en México: estudios biográficos, históricos y arqueológicos* (México: Editorial Innovación, 1979), 71–86, as cited in Cárdenas de Vega, *The Education of Women in New Spain*, 30.

Convento de Jesús María (Row 4, No. 3), Conceptionist convent which was allowed to keep its students when other convent-schools were closed under the Royal Decree of May 22, 1774, which enforced *vida común*

Convento de Regina Coeli (Row 4, No. 4), Conceptionist convent which was known for its nun's opulent cells, and where former Belem pensionista and singer and contrabassist Doña María Gertrudis García professed as a nun of the choir in 1778

Convento de Balbanera (Row 5, No. 3), which employed some former Belem students as music teachers

The nuns are depicted wearing the habits uniform to their order. For example, the artist shows the nuns of the Convento de La Encarnación in their Conceptionist white tunics and scapulars, blue mantle, black veil, and *escudo de monja* (nun's badge, painted or embroidered with a "religious scene," and worn over the chest.)⁷⁵⁴ Laywomen (such as those at Belem and Vizcaínas) are shown in non-uniform clothing with no head-covering. The nuns of the *Compañía de María* (La Enseñanza) are shown in their black and white habits with two young students representing their primary purpose: education. The lack of children in the depiction of Belem is consistent with its identification primarily as a *recogimiento* (rather than an *colegio*) in the early eighteenth century.

⁷⁵⁴ Córdova, *The Art of Professing in Bourbon Mexico*, 216.

Row	Institution and position in row (left to right)
1	(1) Capuchin [nuns], (2) [Convento de] San Juan, (3) [Convento de] Santa Clara, (4) [Convento de] Santa Isabel, (5) Betlen de las Moch ^s [Recogimiento de Belem]
2	(1) [Convento de] Santa Teresa la Antigua, (2) [Convento de] San José de la Gracia, (3) [Convento de] la Encarnación, (4) [Convento de] Santa Isabel, (5) Colegio de Niñas [de Nuestra Señora de la Caridad]
3	(1) [Convento de] Corpus Christi, (2) [Convento de] San Jerónimo, (3) [Convento de] la Concepción, (4) [Convento de] San Lorenzo, (5) [Colegio de la] Misericordia
4	(1) <i>Brígidas</i> [nuns], (2) [El Colegio de] la Enseñanza, (3) [Convento de] Jesús María, (4) [Convento de] Regina Coeli, (5) Recogidas [unspecified]
5	(1) Carmelite [nuns], (2) [Convento de] San Bernardo, (3) [Convento de] Balbanera, (4) [Convento de] Santo Calvario, (5) Colegio de Niñas (6) [Colegio de] Vizcaínas, (7) [Colgio de] Locas

TABLE 6. Institutions depicted in *Traje de las religiosas de los conventos de Mexico, de los colegios y recogimientos*⁷⁵⁵

Also tying together many of the places and concepts presented in this study is the Jerusalem family. The first Italian maestro de capilla of the Mexico City Metropolitan Cathedral, Ignacio Jerusalem promoted the *galant* style taking hold in the cathedral. A teacher-composer, he (or his daughter[s]) compiled and brought to Belem the pedagogical manuscript “Vezerro de Lecciones,” which, as we have seen, includes exercises by Jerusalem and the Neopolitan teacher-composers Francesco Feo and Leonardo Leo. Facilitating the study of solfeggi, clefs, theory, and hexachordal

⁷⁵⁵ *Traje de las religiosas de los conventos de Mexico, de los colegios y recogimientos*, “Indumentaria de Las Monjas Novohispanas. ca. 1700-1799. Museo Nacional Del Virreinato,” accessed June 20, 2017, http://lugares.inah.gob.mx/museos-inah/museo/museo-piezas/8279-827...10-95192-indumentaria-de-las-monjas-novohispanas.html?lugar_id=475.

sol-fa transitioning to tonal sol-fa, it illustrates the influence of Italian pedagogy in Belem's *escoleta de música* (discussed in Chapter 4).

Through the one pedagogical print and three manuscripts extant from the Colegio de San Miguel de Belem's *escoleta de música* (discussed in Chapter 5), we see young women learning about musical theory and performance practice. "Vezerro de Lecciones" and the "Manuscrito J.M.J. del Colegio de Belem" illustrate the transition from the theoretical understanding of hexachordal solmization to the notion of tonic sol-fa. In these two manuscripts, we see students learning about time signatures, note values, key signatures, clefs (movable C, F, and G clefs), ornamentation, and playing/singing as part of an ensemble. Olivari's manuscript of lessons is very different in two aspects: it does not contain explanations of theory and it does specify instrumentation. In it, we see the student practicing technique specific to the violin: string crossing, bow technique, articulation like *portato*, alternative fingerings, and higher positions on the finger board. The two printed pedagogical books that we know Belem owned (one of which is still extant in the AHCV) evidence the girls learning about plainchant and polyphony, both of which were necessary in the performance of liturgical music. Performance of sacred music ran throughout many of the young women's educational and professional lives—singing and playing in Belem's religious services; teaching the same skills as adult teachers; and/or performing in mass, the daily office, and feast days as a nun of the choir.

The music intended for either sacred and secular performance at Belem (described in Chapter 6) covers a wide gamut. Secular instrumental music includes

Arcangelo Corelli's violin sonatas, Giacomo Facco's concertos, and Manuel Izquierdo's variations for forte piano. Belem's students performed masses by Gregorio Mariano de Soberanis, Magín Ginesta, and an unidentified composer by the name of Garrido, among others. The girls performed in requiem masses for their fellow colegialas, adult recogidas, and others who had died. These funeral masses range from plainchant to voices and instruments. The students performed in masses and services of the daily office, such as matins and vespers, for Marian feast days such as that of Our Lady of Guadalupe and Our Lady of Sorrows (Nuestra Señora de los Dolores), as well as that of their patron saint, Michael the Archangel. We also have two villancicos—the only genre performed in the vernacular in services—from Belem. Performance music from Belem ranges in instrumentation from voices in monophony to that of a full, early Classic orchestra. All of these pieces not only served the needs of the colegio (both in religious services and in entertainments), but they also gave the girls performance experience, preparing them to become professional musicians.

As was discussed Chapter 6, Ignacio Jerusalem's settings of Psalm 147:20 at Belem link the colegio to the cathedral, demonstrate the vocal and instrumental forces available at Belem, and evidence the role of Our Lady of Guadalupe in New Spanish criollo culture. Along with Belem's escoleta de música teachers, who were chosen from the performers of the capilla of the cathedral, "Non fecit taliter a 8 con violines, clarines, y bajo" presents another direct link to the Metropolitan Cathedral. Assuming that it was, indeed, performed at Belem with only the parts currently extant, it

represents adjustments made to a composition in order to accommodate the available performing forces at the colegio. (A single SSAT choir is possibly accompanied, not by an orchestra of instrumentalists, but rather by an organist realizing a bass line with figures unique to Belem's copy.) Ignacio Jerusalem's "Non fecit taliter à dos voces y Bajo" also exemplifies the resources and training function of Belem's *escoleta de música*. The two soprano voices move predominantly in homorhythm in thirds and sixths. The organ part is composed to accompany the solo parts and written as figured bass when it accompanies the voices. Both of these settings of "Non fecit taliter" were performed on the feast day of Our Lady of Guadalupe, who illustrated the criollo identity (both European and American) and later served as the banner for the fight for an independent Mexico in the 1810s.

María Micaela and María Joaquina Jerusalem (daughters of Ignacio Jerusalem and Antonia Sixto) both trained as flutists and bassoonists at Belem's *escoleta de música*. The separation of their parents and the scandalous financial circumstances of their father probably prompted the two sisters to live at a boarding school where they learned the musical trade that would give them the means to support themselves. María Micaela Jerusalem was connected to the cathedral through her baptism, her father (who was the *maestro de capilla*), her teachers (who were *capilla* musicians), her brother (Pedro Joseph Jerusalem, who was also a musician in the *capilla*), and her goddaughter (Maria Josepha Antonia Cleofas [Pedro Joseph Jerusalem's daughter], who was baptized at the cathedral). María Micaela Jerusalem went for a short time to study at the Convento de La Encarnación, which ties into the discussion of convent

education and the imposition of *vida común*; this obligatory change in convent governance and lifestyle influenced female education (ending most convent education and necessitating other institutions to fill the vacuum) and changed the convents where Belem alumnae professed and lived as nuns.

The Jerusalem sisters also provide another link between the colegios of Belem and Vizcaínas. The Cofradía de Aránzazu (which founded Vizcaínas) supported students who lived and studied at Belem while they waited for Vizcaínas to open. When María Joaquina and María Micaela Jerusalem transferred from Belem to Vizcaínas, they would have been surrounded by familiar faces, both of the colegialas and the teachers who had lived with them at Belem. Vizcaínas's educational and family-style living would also have been familiar to the sisters, considering it was modeled on that of the colegio they had just left. Their roles as *celadora de música* and María Micaela's as vice-rectora and rectora of Vizcaínas cover a period of political instability and allow us to imagine the scene in Mexico City through their eyes. The governmental changes and uncertainty of the early- and mid-1800s took its toll on colegios through the reduction of financial support and the unwillingness of parents to send their girls to institutions close to the insurrections in the capital. The subsistence crisis of 1785–1786 and the migration of rural families to Mexico City prompted Vizcaínas to open a public day school on its ground floor in 1793. After Iturbide's army marched into Mexico City in 1821 and the Treaty of Córdoba established Mexican independence, Vizcaínas changed its name from "El Real Colegio de San Ignacio de Loyola" to "El Colegio Nacional de San Ignacio de

Loyola.” The connection between Belem and Vizcaínas would continue after María Micaela Jerusalem's death in 1824 and into the Reform Era of 1850s and 60s. When Belem closed, the women and girls who called Belem home were sent to Vizcaínas. They took with them as much of Belem’s archive and music as they could, and Vizcaínas's archive and museum continue to preserve these artifacts today.

Over the course of the eighteenth and nineteenth centuries, Belem developed a sophisticated curriculum that empowered women to become not just wives and mothers, but also accomplished nuns and teachers who, through their musical skills, increased their autonomy. Becoming a nun in the eighteenth century was more than a religious calling: it was the opportunity for upper-class women to lead professional lives and practice their art. Being part of an all-female community, many nuns enjoyed more personal freedom in their daily lives than they might have experienced in the secular world. However, we ought not forget that they were permanently cloistered in their monastery, a microcosm of New Spain with rigid social hierarchy—including servants and slaves—all under the authority of the patriarchal church. The Colegio de San Miguel de Belem was remarkable in the regard that it endowed underprivileged girls with skills that would allow their services as convent musicians to take the place of a prohibitively large dowry, enabling at-risk young women to enter the highest classes of society and profess as nuns on their merits alone.

Some women who trained at Belem also became teachers, either as nuns in convents that focused on the education of girls or at other colegios. The sisters María

Joaquina and María Micaela Jerusalem, are examples of the latter. She may have come from a well-known musical family, but it was through her training and skills that María Micaela Jerusalem became a well-respected educator and administrator in her own right. She served a long and illustrious career at the Colegio de San Ignacio de Loyola, Vizcaínas, an institution still shaping the lives of children today.

Pedagogical manuscripts such as “Livro de Lecciones A Solo Violin,” “Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem,” and “Vezerro de Lecciones” facilitated the girls’ theoretical and practical musical development, giving them the skills they would need as professional musicians. Through the act of performing pieces like Marcos Vega’s “Versos para órgano” and Ignacio Jerusalem’s setting of “Non fecit taliter” in services of the Eucharist and Daily Office, girls not only provided a service to the colegio, but also honed their performance skills, preparing them for life as nuns of the choir and teachers. Moreover, these unique manuscript sources are significant to us today: they augment our appreciation of how music was understood and taught in the eighteenth and nineteenth centuries, illustrate one of the cultures at play in a colonial territory, and increase our awareness of women’s experiences in New Spain. For performers and music educators, they represent a significant source of well-crafted music excluded from the western canon for far too long and offer the opportunity to add diversity to our curricula and encourage open and critical discussions regarding the roles race, culture, and gender have played in our histories.

GLOSSARY

altepetl—a city-state or small area governed by a cacique

amiga school—small girls' school run by an individual laywoman

Archivo Histórico del Colegio de San Ignacio de Loyola, Vizcaínas—Historic Archive of the School of Saint Ignatius of Loyola, [originally for] Basque Women (AHCV)

Audiencia—Real Audiencia, highest court of law in the Spanish Americas

Aztec—“the people who came from Aztlan” (Nahuatl); group of Aztecs who followed Huitzilopochtli (also known as Mexi) divided from the rest, renamed themselves “Mexica,” and eventually founded Tenochtitlán

bajón—bassoon

bajoncillo—a small bassoon

beata—laywoman who chose to live and work collectively with other beatas in a beaterio

beaterio—institution that housed beatas and served the purposes of evangelization and education

Belem—Bethlehem; abbreviation for the Recogimiento de San Miguel de Belem and the Colegio de San Miguel de Belem (named for its proximity to the Convento de Belem); also seen as Belen, Belén, and Bethlen

cacique -Native American nobility

caja—case

canto de órgano—metered music or polyphony

canto llano—plainchant

cárcel—jail

casta— racial caste; person of mixed racial descent

cedula—decree

celadora—monitor

chinampas—floating gardens in a lake

clarín—trumpet

clausura—enclosure

clave—clef; key

clavecin—harpsichord

cofradía—confraternity

Cofradía de Nuestra Señora de Aránzazu—the Basque Confraternity of Our Lady of Aránzazu, which founded the Colegio de San Ignacio de Loyola, Vizcaínas

Cofradía del Santísimo Sacramento y Caridad—Confraternity of the Blessed Sacrament and Charity, which founded the Colegio de Niñas de Nuestra Señora de la Caridad

colegio—school

Colegio de Belem—Colegio de San Miguel de Belem, previously the Recogimiento (de San Miguel) de Belem

Colegio de Infantes—school for boys at the Metropolitan Cathedral in Mexico City

Colegio de La Enseñanza—”School of the Teaching,” monastic schools in which girls lived separately from nuns and were taught in classes; run by the order of Compañía de María

colegio de niñas—girls' school

Colegio de Niñas de Nuestra Señora de la Caridad—The School of Girls of Our Lady of Charity, colloquially called the Colegio de Niñas

Colegio de San Ignacio de Loyola, Vizcaínas—School of Saint Ignatius of Loyola, [originally for] Basque Women

Colegio de San Miguel de Belem—School of Saint Michael in the Mexico City neighborhood of Belem

Convento de La Encarnación—Convent of the Incarnation

Convento de Nuestra Señora de la Purísima Concepción—The Convent of Our Lady of the Purest Conception

Coliseo—the theatre in Mexico City

comunidad—community

Comunidad de Belem/Belen—the Recogimiento/Colegio de San Miguel de Belem

Compañía de María Nuestra Señora—Company of Mary Our Lady, a religious order of nuns whose primary purpose was female education; founded the Colegios de la Enseñanza

conquistador—conquerer

criollo(a)—person of European descent who was born in the Americas

consulado—consulate

encomendero—owner of an encomienda

encomienda—area of land in New Spain granted to a Spaniard; the encomendero owned the rights to the labor of the Native American people who lived on the land

escoleta—school; “a little room” (Catalan)

escoleta de música—school of music (interchangeable with escuela de música in other sources)

escuela—school

escuela de música—school of music (interchangeable with escoleta de música in other sources)

escuela pía—free day school

español(a)—Spanish; Spanish person

estante—large shelving unit

flautista—flutist or oboist

hacendado—owner of an hacienda

hacienda—privately owned estate

indio—Native American

La Enseñanza—Colegio de La Enseñanza, monastic schools in which girls lived separately from nuns and were taught in classes, run by the order of Compañía de María

leccion—lesson

legajo—file

limpieza de sangre—”purity of blood”

maestro(a)—master, teacher

maestro(a) mayor—head teacher

maestro de capilla—composer and director of music

manuscrito—manuscript

medio registro—organ keyboard divided into treble and bass halves with separate registrations available to each

mestizaje—the “process of racial and cultural miscegenation”⁷⁵⁶

mestizo(a)—person of mixed European and Native American heritage

Mexica—group of Aztecs (“the people who came from Aztlan”) who followed Huitzilopochtli (also known as Mexi) and divided from the rest of the Aztecs, renamed themselves “Mexica,” and eventually founded Tenochtitlán (also known as Mexico, “the home of the Mexica”)

miga school—colloquialization of amiga school

monja—nun

monja del coro—nun of the choir

monocordio—clavichord

Nahua—group of First Peoples of Central America (including Aztecs and Tlaxcalans, among others)

Nahuatl—the language (of which there are many dialects) of the Nahua peoples

negro—black; a person of African ancestry

⁷⁵⁶ Gutiérrez, “Miscegenation as Nation-Building,” 168–169.

niña—girl; laywoman living in a convent (regardless of age)

organista—organist or harpist

órgano—organ

paquete—parcel

peninsular—Spaniard born on the Iberian Peninsula

pensionista—student who pays tuition

pochteca—merchant

pueblo—Native American village

real—royal

Real Audiencia—highest court of law in the Spanish Americas

real cedula—royal decree

reales—Peninsular Spanish gold coins

recogimiento—institution where women withdrew from society (both voluntarily and punitively); a state of withdrawal or seclusion

Recogimiento de Belem—Recogimiento de San Miguel de Belem, later the Colegio de San Miguel de Belem

rectora—headmistress

república de indios—”Indian Republic,” Spanish system of government applied to Native Americans in New Spain

sistema de castas—the classification of castes (people of mixed-race)

tabla—shelf

tlatoani—Aztec ruler

tono—psalm tone

trompa—horn

vezerro—eighteenth-century spelling of “becerro” (“calf”), referring to the leather binding of “Vezerro de Lecciones”

vice-rectora—vice headmistress

viceroi—ruler as representative of the king

vida común—”communal life” practiced in some convents

vida particular—”private life” practiced in some convents

villancico—genre of song popular in the Iberian Peninsula and the Americas; comprised *coplas* (verses) and an *estribillo* (chorus), often used characters from familiar stories, and was one of few vernacular genres allowed in Roman Catholic services

violín—violin

violín tenor—viola

violines—instruments of the of the violin family; may refer to violins, violas, cellos, or contrabasses

violinista—player of any instrument of the violin family; may refer to a violinist, violist, cellist, or contrabassist

violon or **violoncello**—cello

Vizcaínas—Basque women; abbreviation for the Colegio de San Ignacio de Loyola, Vizcaínas (The School of Saint Ignatius of Loyola, [originally for] Basque Women)

volumen—book

UNIVERSITY OF CALIFORNIA
SANTA CRUZ

**EL COLEGIO DE SAN MIGUEL DE BELEM:
MEXICO'S FIRST FEMALE MUSIC CONSERVATORY**

Volume II: Editions of Music

by

Faith S. Lanam

March 2018

Volume II

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STATEMENT OF EDITORIAL PRACTICE

Two goals governed the manner in which I edited the two pedagogical and three performance manuscripts: 1) to provide scores that are easily legible for use by today's performers, and 2) to illustrate how Belem students learned, understood, and performed music. As such, I have chosen to adhere to modern notational practices while retaining as much of the original markings, spelling, beaming, and other features as possible.

For the ease of present-day performers, I have standardized certain aspects of the editions. I transcribed pieces that were originally written in clefs other than treble and bass to treble and bass clefs. Prefatory staves at the beginning of each section show the original clefs, what instruments and voices are represented, any initial text as it appears in the manuscript, and the first measure(s) of the piece. I have inserted dotted bar lines where barlines were omitted in the manuscript. In most cases, I maintained the original beaming and note values; however, I standardized the expression of syncopations and beaming when I deemed the original difficult to read. Ligatures (whole notes, breves, and dotted notes) spanning over bar lines are transcribed as tied notes. I have standardized the notation of rests and modified the value of rests at the end of a piece to fill the measure, taking into account antecedents at the beginning of the piece. Stem directions are also standardized. The original copyists included many courtesy accidentals, which I have entered in parenthesis. I have standardized the eighteenth- and nineteenth-century accidentals—e.g. sharps

intended to cancel out flats—according to modern practice. When less than a full measure is indicated to be repeated, I have written out the repeated pitches. When words are missing letters, I have supplied them in brackets. None of the manuscripts contain any English; any English supplied here (generally in parenthesis or brackets) is editorially translated from Spanish, Latin, or Italian. In the event that the edition shows content that is different from the original source—e.g. I corrected a mistake, such as missing accidentals or incorrect rhythmic values— the critical commentary details what was shown in the original source.

Individual manuscript sources, at times, required specific approaches. No prefatory staves are needed in Marcos Vega's verso collection because all the pieces were originally written in treble and bass clefs. In “Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem,” there are three lecciones whose numerous clef changes are integral to the exercise. I have provided two versions of each leccion: one in the original clefs, and one transcribed to bass or treble clef.

I have numbered the folios and lecciones of “Vezerro de Lecciones” in the order in which they are bound. (All organizational numbers are editorial.) There are several folios which appear to be mistakenly bound out of order. II.50 begins at the top of folio 22r without a time signature (implied $\frac{3}{8}$) and appears to be missing its first half. II.59 (in $\frac{6}{8}$) ends without a cadence at the end of folio 23v and appears to be missing its second half. III.3 begins in ($\frac{3}{8}$) on folio 24v and changes to $\frac{6}{8}$ (unmarked) with the page break to folio 25r. The first half of III.3 (24r) appears to be the first half of II.50 (22r) II.59 (23v) appears to be the first half of the second half of III.3 (25r).

Each exercise is included in the edition where it is located in the manuscript as it is bound. I have copied and pasted the missing beginning or end of each in smaller notes.

Several canons in “Vezerro de Lecciones” are presented in the manuscript as a single line with symbols denoting the entrance of each voice. I have transcribed these canons in two ways: as single lines as they are written in the manuscript and as scores in which all parts continue repeating until the last part completes the canon. Some lecciones contain small vertical lines marking individual pitches, which (given the musical context and other articulation) I have transcribed as down-bows. The slurs imply up-bows (e.g. VI. 6).

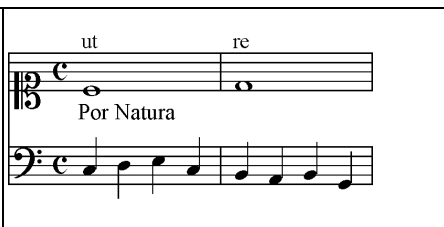




In the selections by Jerusalem and Ortuño in which there is sung text, I made punctuation, capitalization, and spelling consistent between the vocal parts and hyphenated words spread among multiple pitches. Other than when the Soprano 1 and 2 parts presented different spellings for the same word or when a misspelling created a change in meaning (e.g. I corrected the Latin conjunction “et” to the appropriate verb “e[s]t” in Ortuño's setting of Song of Solomon 6:9), I maintained the original copyists' spelling. I provided the spelling as it appears in the Vulgate and the King James Version translation of the text at the end of each edition.


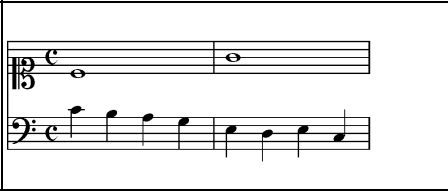
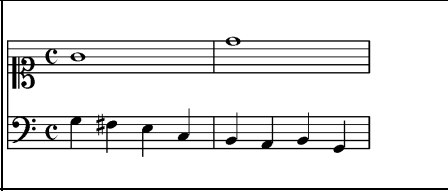

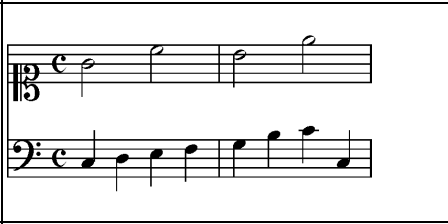


CATALOGUES OF INCIPITS

Francesco Feo, Leonardo Leo, and Ignacio Jerusalem

“Vezerro de Lecciones”

II. Lecciones de el Sr. Mtro. Feo

II.1	 <p>ut re Por Natura</p>
II.2	 <p>ut re Por quadrado</p>
II.3	 <p>Por Natura</p>
II.4	 <p>Por quadrado</p>
II.5	

II.6	
II.7	
II.8	
II.9	
II.10	
II.11	
II.12	 <p data-bbox="451 1558 636 1583">Ligado o sincopados</p>

II.13	
II.14	
II.15	
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II.21	
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II.53	
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II.55	
II.56	
II.57	

II.58	
II.59	
II.60	
II.61	

III. Partidas de el Sr. Maestro Feo

III.1	
III.2	
III.3	
III.4	
III.5	
III.6	
III.7	
III.8	

III.9	
III.10	
III.11	

IV. Lecciones Segudas del Sr. Mtro. Jerusalem

IV.1	
IV.2	
IV.3	
IV.4	
IV.5	
IV.6	
IV.7	
IV.8	

IV.9	
IV.10	
IV.11	
IV.12	
IV.13	
IV.14	<p>Alto</p>
IV.15	
IV.16	

IV.17	
IV.18	
IV.19	
IV.20	
IV.21	
IV.22	
IV.23	
IV.24	
IV.25	

VI. Partidas de el Sr. Jerusalem

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VI.7	
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VI.18	
VI.19	
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VI.22	
VI.23	
VI.24	
VI.25	
VI.26	

VI.27	<p>ut re mi fa</p>
VI.28	
VI.29	
VI.30	
VI.31	
VI.32	
VI.33	
VI.34	
VI.35	
VI.36	
VI.37	
VI.38	
VI.39	

VI.40	 <p>Canone à tres</p>
VI.41	 <p>Canone à quatre</p>
VI.42	
VI.43	
VI.44	
VI.45	 <p>ut re mi fa</p>
VI.46	
VI.47	
VI.48	
VI.49	
VI.50	
VI.51	

VI.52	
VI.53	
VI.54	

VII. Lecciones terceras del Sr. Mtro Leo. Duos y partidas

VII.1	
VII.2	
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VII.4	
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VII.71	
VII.72	
VII.73	

VII.74	<p>Duo</p>
VII.75	
VII.76	
VII.77	
VII.78	<p>Partidas</p>
VII.79	
VII.80	
VII.81	<p>ut re mi fa sol</p>
VII.82	
VII.83	
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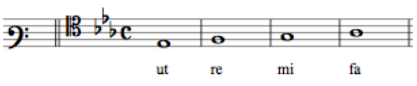


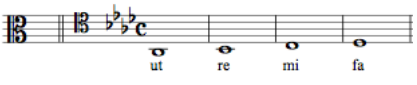

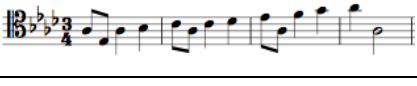
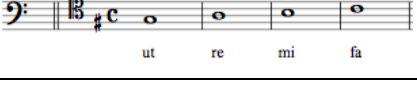


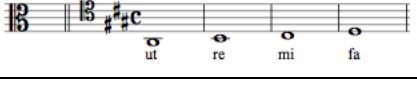
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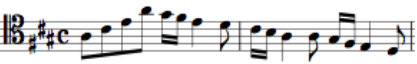


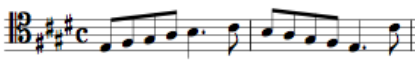
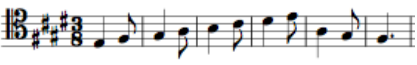
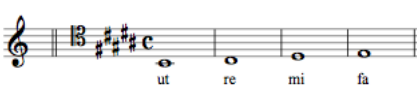



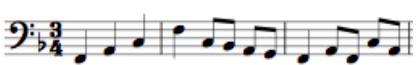
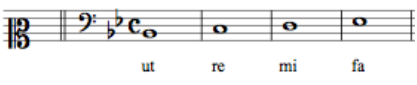

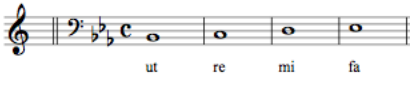

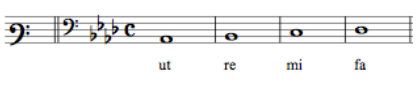
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VII.192	
VII.193	
VII.194	 ut re mi fa
VII.195	
VII.196	
VII.197	 ut re mi fa
VII.198	
VII.199	
VII.200	 ut re mi fa
VII.201	
VII.202	 ut re mi fa
VII.203	
VII.204	 ut re mi fa
VII.205	
VII.206	 ut re mi fa

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⁷⁵⁷ The initial clef in VII.248 should be a tenor clef (rather than the mezzo soprano clef as shown in the manuscript).




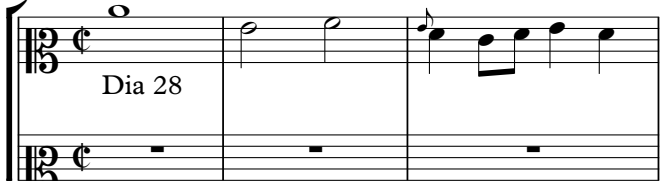
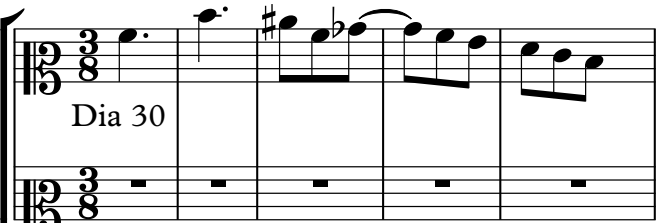

VII.250	 <p>ut re mi fa</p>
VII.251	
VII.252	 <p>ut re mi fa</p>
VII.253	
VII.254	 <p>ut re mi fa</p>
VII.255	
VII.256	 <p>ut re mi fa</p>
VII.257	
VII.258	 <p>ut re mi fa</p>
VII.259	


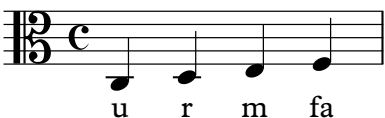






“Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem”





<p>Solo 1 (1r) Aug. 21, 1807</p>	<p>Dia 21 de Agosto de 1807 a[ño]s</p> 
<p>Solo 2 (1r) Aug. 27, 1807</p>	<p>Dia 27</p> 
<p>Solo 3 (2v) Aug. 29, 1807</p>	<p>Dia 29</p> 
<p>Solo 4 (2v) Aug. 31, 1807</p>	<p>Dia 31</p> 
<p>Duet 1 (2v-3r) Sept. 2 & 3, 1807</p>	<p>Lecceon a duo</p>  <p>Dia 2 de [sep]t[iem]bre</p> <p>Dia 3 de [sep]t[iem]bre</p>
<p>Theory 1 (3r)</p>	 <p>B</p> <p>F</p>


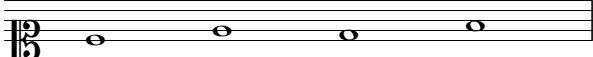
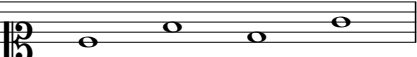

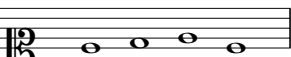







<p>Duet 2 (3v) Sept. 6 & 7, 1807</p>	<p>Duo</p> 
<p>Solo 5 (4r) Sept. 10, 1807</p>	<p>Dia 10</p> 
<p>Solo 6 (4r) Sept. 14 & 15, 1807</p>	<p>Dia 14 (4r)</p> 
<p>Solo 7 (4v) Sept. 17, 1807</p>	<p>Dia 17</p> 
<p>Solo 8 (4v) Sept. 19, 1807</p>	<p>Dia 19</p> 
<p>Solo 9 (5r) Sept. 21, 1807</p>	<p>Dia 21</p> 
<p>Duet 3 (5r) Sept. 22, 1807</p>	<p>Dia 22 Duo</p> <p>All[egr]o y mo[dera]to</p> 






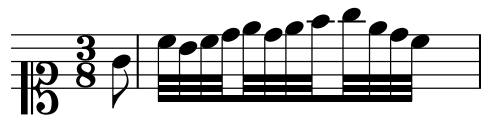




<p>Solo 10 (5v) Sept. 25, 1807</p>	<p>Dia 25</p> 
<p>Solo 11 (5v) Sept. 28, 1807</p>	<p>Dia 28 de d[ic]ho</p> 
<p>Theory 2 (6r) Oct. 3, 1807</p>	<p>Dia 3 de 8bre</p> <p style="text-align: center;">G A B C D E F</p>  <p style="text-align: center;">u r m f re mi fa</p>
<p>Solo 12 (6r) Oct. 5, 1807</p>	<p>Dia 5 de d[ic]ho</p> 
<p>Solo 13 (6r) Oct. 6, 1807</p>	<p>Dia 6</p> 
<p>Solo 14 (6r) Oct. 9, 1807</p>	<p>Dia 9</p> 
<p>Solo 15 (6v) Oct. 11, 1807</p>	<p>Dia 11</p> <p style="text-align: center;">All[e]g[r]o</p> 
<p>Solo 16 (6v) Oct. 13, 1807</p>	<p>Dia 13</p> 

<p>Solo 17 (6v-7r) Oct. 16, 1807</p>	<p>Dia 16</p> 
<p>Solo 18 (7r) Oct. 17, 1807</p>	<p>Dia 17</p> 
<p>Duet 4 (8r) Oct. 22 & 25, 1807</p>	<p>Duo</p>  <p>Dia 22</p> <p>Dia 25</p>
<p>Duet 5 (8v) Oct. 28 & 29, 1807</p>	<p>Duo</p>  <p>Dia 28</p> <p>Dia 29</p>
<p>Duet 6 (9r) Oct. 30 & 31, 1807</p>	<p>Duo</p>  <p>Dia 30</p> <p>Dia 31</p>
<p>Solo 19 (9v) Nov. 3, 1807</p>	<p>Dia 3 de 9bre D menor 1o tono</p> <p>And[an]te</p> 

<p>Solo 20 (9v) Nov. 5, 1807</p>	<p>Dia 5 de d[ic]ho All[e]g[r]o</p> 
<p>Theory 3 (10v) Nov. 8, 1807</p>	<p>Dia 8 de 9bre (10v)</p> <p>Graves C D E F</p>  <p>u r m fa</p>
<p>Solo 21 (10v)</p>	<p>Solo 21 (10v)</p> 
<p>Solo 22 (10v)</p>	
<p>Solo 23 (11r) Nov. 18, 1807</p>	<p>Dia 18</p> <p>All[e]g[r]o</p> 
<p>Solo 24 (11r) Nov. 22, 1807</p>	<p>Dia 22</p> 
<p>Solo 25 (11v) Nov. 25, 1807</p>	<p>Dia 25</p> 
<p>Solo 26 (11v)</p>	

<p>Solo 27 (11v) Dec. 2, 1807</p>	<p>Dia 2 de Disiembre</p> 
<p>Solo 28 (12r) Feb. 15, 1808</p>	<p>Dia 15 de Fevrero</p> 
<p>Solo 29 (12r) Feb. 16, 1808</p>	<p>Dia 16 de d[ic]ho</p> 
<p>Solo 30 (12r) Feb. 18, 1808</p>	<p>Dia 18 de d[ic]ho</p> 
<p>Solo 31(12v) Feb. 19, 1808</p>	<p>Dia 19</p> 
<p>Solo 32 (12v-13r) Feb. 20, 1808</p>	<p>Dia 20 de d[ic]ho</p> 
<p>Theory 4 (13r)</p>	<p>G A B C</p>  <p>ut re mi fa</p>
<p>Theory 5 (13r)</p>	<p>Natura</p>  <p>ut re mi fa</p>

Theory 6 (13r)	<p style="text-align: center;">Beq[ua]dra]do</p> 
Theory 7 (13r)	<p style="text-align: center;">3s</p> 
Theory 8 (13r)	<p style="text-align: center;">4</p> 
Theory 9 (13r)	<p style="text-align: center;">5s</p> 
Theory 10 (13r)	
Solo 33 (13r)	<p style="text-align: center;">re mi</p> 
Solo 34 (13r)	
Solo 35 (13r)	
Solo 36 (13v)	
Solo 37 (13v)	
Solo 38 (13v)	
Solo 39 (13v)	

Solo 40 (14r)	
Solo 41 (14r)	
Theory 11 (14r)	<p>“en 6 por 8, una minima con puntillo al compás, 3 seminimas al compás, 6 corcheas al compás, 12 semicorcheas al compás, 24 fusas al compás y 48 semifusas al compás.”</p>
Solo 42 (14r)	
Solo 43 (14v)	
Solo 44 (14v)	
Solo 45 (14v)	
Solo 46 (14v)	
Theory 12 (15r)	<p>G A B C</p>  <p>ut re mi fa</p>
Theory 13 (15r)	<p>C D E F</p>  <p>ut re mi fa</p>
Solo 47 (15r)	<p>Alegro</p> 

Solo 48 (15r)	
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Marcos Vega

“Versos para el organo para tocarlos en visperas o maytines”

Versos of the First Tone

No. 1	<p>Andantino</p> 
No. 2	<p>Andante</p> 
No. 3	<p>Brillante Allegro</p> 
No. 4	<p>Andante Magestuoso</p> 
No. 5	<p>Allegro</p> 
No. 6	<p>Andante</p> 


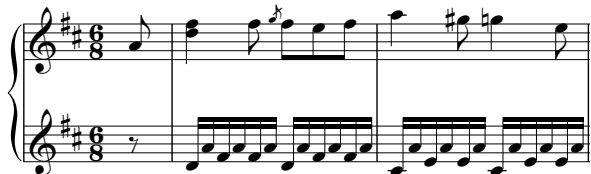
Versos of the Second and Third Tones

No. 1	<p style="text-align: center;">Allegreto</p> 
No. 2	<p style="text-align: center;">Andantino</p> 
No. 3	<p style="text-align: center;">Allegreto</p> 
No. 4	<p style="text-align: center;">Vivase</p> 
No. 5	<p style="text-align: center;">Moderato</p> 
No. 6	<p style="text-align: center;">Allegro</p> 

Versos of the Fourth and Seventh Tones




No. 1	<p style="text-align: center;">Andante</p> 
No. 2	<p style="text-align: center;">Moderato</p> 
No. 3	<p style="text-align: center;">Andantino</p> 

Versos of the Fifth and Sixth Tones

No. 1	<p style="text-align: center;">Allegro</p> 
No. 2	<p style="text-align: center;">Moderato</p> 

No. 3	<p style="text-align: center;">Allegro</p> 
No. 4	<p style="text-align: center;">Magestuoso</p> 
No. 5	<p style="text-align: center;">Tiempo de Marcha</p> 

Versos of the Eighth Tone

No. 1	<p style="text-align: center;">Moderato</p> 
No. 2	<p style="text-align: center;">Allegro</p> 
No. 3	<p style="text-align: center;">Moderato</p> 

**Vezerro de Lecciones
Solas y con Basso, varios Duos,
Canones à tres à quatro y à cinco voces,
con Ligados y semicopados.
Barias partidas en todas Claves,
de los S.^s Maestros q.^e son el S.^r Feo, el S.^r Leo y el S.^r Jerusalem,
con todas sus explicaciones para Solfear en todas Claves**

Francesco Feo
Leonardo Leo
Ignacio Jerusalem

AHCV 26-I-18

I. Introductory Material

I.1 (5r)

Musical score for I.1 (5r) in common time (C). The score consists of eight staves. The first staff is in treble clef, and the remaining seven staves are in bass clef. The music is a simple, melodic line with a steady rhythm of quarter notes. The melody starts on a middle C and moves stepwise up to a G, then down to a C, and finally up to a G. The bass line provides a simple accompaniment with a similar stepwise motion.



Vocal line for I.1 (5r) in common time (C). The melody is written in treble clef and is accompanied by the lyrics: ut re mi fa sol re mi fa re mi fa sol re mi fa sol.

I.2 (5v)

Musical score for I.2 (5v) consisting of eight staves. The first two staves are in treble clef, and the remaining six are in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a simple, diatonic style with quarter and eighth notes.



Vocal line with lyrics: ut re mi fa sol re mi fa re mi fa sol

I.4 (6v)

Musical score for I.4 (6v) in G major (three sharps) and common time (C). The score consists of eight staves. The first two staves are treble clefs, the next four are alto clefs, and the last two are bass clefs. The melody is written in the first treble staff, and the accompaniment is spread across the other staves. The piece concludes with a double bar line.



Vocal line in G major (three sharps) and common time (C). The melody is written in a treble clef. The lyrics are: ut re mi fa sol re mi fa re mi fa sol.

I.5 (7r)

A musical score for I.5 (7r) consisting of eight staves. The first two staves are in treble clef, and the remaining six are in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music is written in a simple, melodic style with quarter and eighth notes.



A single staff of music in treble clef, key signature of three sharps, and common time. The melody is simple and corresponds to the lyrics below. The lyrics are: ut re mi fa sol re mi fa re mi fa sol.

I.6 (7v)

A musical score for I.6 (7v) consisting of eight staves. The first two staves are treble clefs, and the remaining six are bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is primarily in the upper staves, with the lower staves providing harmonic support. The piece concludes with a double bar line.



A single treble clef staff with a common time signature (C) and a key signature of three sharps (F#, C#, G#). The melody is simple and corresponds to the lyrics below. The lyrics are: ut re mi fa sol re mi fa re mi fa sol re mi fa.

I.7 (8r)

Musical score for I.7 (8r). The score consists of eight staves. The first two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The remaining six staves are in bass clef with the same key signature and time signature. The music is written in a simple, diatonic style, primarily using quarter and eighth notes. The piece concludes with a double bar line.



Vocal line with lyrics. The melody is written in treble clef with a key signature of one flat and a common time signature. The lyrics are: ut re mi fa sol re mi fa re mi fa sol.

1.8 (8v)

Musical score for 8 voices, arranged in four systems of two staves each. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes treble and bass clefs, and various note values such as quarter, eighth, and sixteenth notes, along with rests and bar lines.



Vocal line with Latin lyrics: ut re mi fa sol re mi fa re mi fa sol re mi fa sol

I.9 (9r)

Musical score for I.9 (9r) consisting of eight staves. The first seven staves are arranged in a grand staff with two treble clefs and three bass clefs. The eighth staff is a separate bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The melody is primarily composed of quarter and eighth notes, with some rests.



Vocal line with lyrics: ut re mi fa sol re mi fa re mi fa sol

I.10 (9v)

Musical score for I.10 (9v), consisting of eight staves. The first two staves are in treble clef, and the remaining six are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a melodic line in the upper staves and a supporting bass line in the lower staves, with various chordal textures.



Vocal line with Latin lyrics:
ut re mi fa sol re mi fa re mi fa sol re mi fa

I.11 (10r)

Musical score for I.11 (10r). The score consists of eight staves. The first two staves are in treble clef, and the remaining six staves are in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is a single melodic line with a steady rhythm of quarter notes, ending with a final cadence on a whole note.



Vocal line with lyrics: ut re mi fa sol re mi fa re mi fa sol re mi fa

II. Lecciones de el Sr. Mtro. Feo

II.1 (10v)

ut re

Por Natura

1 ut re mi fa

Using the natural hexachord

5 sol la la sol

5 sol la la sol

9 fa mi re ut

9 fa mi re ut

II.2 (10v)

ut re

Por quadrado

1 ut re mi fa

Using the hard hexachord

5 sol la la sol

5 sol la la sol

9 fa mi re ut

9 fa mi re ut

II.3 (10v)

Por Natura

1
Using the natural hexachord

5

11

II.4 (10v)

Por quadrado

1
Using the hard hexachord

5

11

II.5 (11r)

Musical notation for II.5 (11r) measures 1-4. The piece is in common time (C). The first system shows two staves: a bass clef staff on the left and a treble clef staff on the right. The treble staff begins with a first ending bracket (1) over the first two measures. The bass staff has a steady eighth-note accompaniment.

Musical notation for II.5 (11r) measures 5-8. The treble staff contains whole notes, and the bass staff continues with eighth notes.

Musical notation for II.5 (11r) measures 9-12. The treble staff contains whole notes, and the bass staff continues with eighth notes, ending with a fermata on the final note.

II.6 (11r)

Musical notation for II.6 (11r) measures 1-4. The piece is in common time (C). The first system shows two staves: a bass clef staff on the left and a treble clef staff on the right. The treble staff begins with a first ending bracket (1) over the first two measures. The bass staff has a steady eighth-note accompaniment.

Musical notation for II.6 (11r) measures 5-8. The treble staff contains whole notes, and the bass staff continues with eighth notes.

Musical notation for II.6 (11r) measures 9-12. The treble staff contains whole notes, and the bass staff continues with eighth notes, ending with a fermata on the final note.

II.7 (11r)

Left system of musical notation for II.7 (11r). The upper staff is in bass clef with a common time signature (c) and contains two whole notes. The lower staff is in bass clef with a common time signature (c) and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Right system of musical notation for II.7 (11r). The upper staff is in treble clef with a common time signature (c) and contains three whole notes, with a first ending bracket above the first note. The lower staff is in bass clef with a common time signature (c) and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Continuation of musical notation for II.7 (11r). The upper staff is in treble clef with a common time signature (c) and contains five whole notes. The lower staff is in bass clef with a common time signature (c) and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

II.8 (11r)

Left system of musical notation for II.8 (11r). The upper staff is in bass clef with a common time signature (c) and contains two whole notes. The lower staff is in bass clef with a common time signature (c) and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Right system of musical notation for II.8 (11r). The upper staff is in treble clef with a common time signature (c) and contains three whole notes, with a first ending bracket above the first note. The lower staff is in bass clef with a common time signature (c) and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Continuation of musical notation for II.8 (11r). The upper staff is in treble clef with a common time signature (c) and contains five whole notes. The lower staff is in bass clef with a common time signature (c) and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

II.9 (11r)

Left system of musical notation for II.9 (11r). It consists of two staves: an upper staff with a C-clef and a lower staff with an F-clef. The time signature is common time (C). The upper staff contains four measures of music with notes G4, A4, B4, and C5. The lower staff contains four measures of music with notes G3, A3, B3, and C4.

Right system of musical notation for II.9 (11r). It consists of two staves: an upper staff with a G-clef and a lower staff with an F-clef. The time signature is common time (C). The upper staff begins with a first ending bracket labeled '1' and contains four measures of music with notes C4, D4, E4, and F4. The lower staff contains four measures of music with notes G3, A3, B3, and C4.

Continuation of the musical notation for II.9 (11r). It consists of two staves: an upper staff with a G-clef and a lower staff with an F-clef. The time signature is common time (C). The upper staff begins with a measure rest labeled '5' and contains five measures of music with notes G4, A4, B4, C5, and B4. The lower staff contains five measures of music with notes G3, A3, B3, C4, and B3.

II.10 (11v)

Left system of musical notation for II.10 (11v). It consists of two staves: an upper staff with a C-clef and a lower staff with an F-clef. The time signature is common time (C). The upper staff contains four measures of music with notes G4, A4, B4, and C5. The lower staff contains four measures of music with notes G3, A3, B3, and C4.

Right system of musical notation for II.10 (11v). It consists of two staves: an upper staff with a G-clef and a lower staff with an F-clef. The time signature is common time (C). The upper staff begins with a first ending bracket labeled '1' and contains four measures of music with notes C4, D4, E4, and F4. The lower staff contains four measures of music with notes G3, A3, B3, and C4.

Continuation of the musical notation for II.10 (11v). It consists of two staves: an upper staff with a G-clef and a lower staff with an F-clef. The time signature is common time (C). The upper staff begins with a measure rest labeled '5' and contains five measures of music with notes G4, A4, B4, C5, and B4. The lower staff contains five measures of music with notes G3, A3, B3, C4, and B3.

Continuation of the musical notation for II.10 (11v). It consists of two staves: an upper staff with a G-clef and a lower staff with an F-clef. The time signature is common time (C). The upper staff begins with a measure rest labeled '9' and contains four measures of music with notes G4, A4, B4, and C5. The lower staff contains four measures of music with notes G3, A3, B3, and C4.

II.11 (11v)

1

5

12

19

24

II.12 (11v)

Musical notation for measures 1-4, left system. The upper staff is in bass clef with a common time signature (C). It contains four measures of music with notes beamed together. The lower staff is in bass clef with a common time signature (C) and contains a continuous eighth-note accompaniment.

Ligado o síncopados

Musical notation for measures 1-4, right system. The upper staff is in treble clef with a common time signature (C) and a first ending bracket (1) above the first measure. It contains four measures of music with notes beamed together. The lower staff is in bass clef with a common time signature (C) and contains a continuous eighth-note accompaniment.

Ligitured or syncopated

Musical notation for measures 5-8. The upper staff is in treble clef and contains four measures of music with notes beamed together. The lower staff is in bass clef and contains a continuous eighth-note accompaniment.

Musical notation for measures 12-15. The upper staff is in treble clef and contains four measures of music with notes beamed together. The lower staff is in bass clef and contains a continuous eighth-note accompaniment.

Musical notation for measures 19-22. The upper staff is in treble clef and contains four measures of music with notes beamed together. The lower staff is in bass clef and contains a continuous eighth-note accompaniment.

Musical notation for measures 25-28. The upper staff is in treble clef and contains four measures of music with notes beamed together. The lower staff is in bass clef and contains a continuous eighth-note accompaniment.

II.13 (12r)

1

5

12

19

26

II.14 (12v)

1

5

12

19

24

II.15 (12v)

Musical notation for measures 1-4. The system consists of two staves. The left staff is in bass clef with a common time signature. The right staff is in treble clef with a common time signature and a first ending bracket above the first measure.

Musical notation for measures 5-8. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature.

Musical notation for measures 9-11. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature.

Musical notation for measures 12-18. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature.

Musical notation for measures 19-25. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature.

II.16 (13r)

1

5

12

19

25

II.18 (13v)

Musical notation for measures 1-3. The system consists of two staves. The left staff is in bass clef with a common time signature. The right staff is in treble clef with a common time signature and a first fingering '1' above the first measure. The music is in C major.

Musical notation for measures 4-7. The system consists of two staves. The left staff is in treble clef. The right staff is in bass clef. The music is in C major.

Musical notation for measures 8-10. The system consists of two staves. The left staff is in treble clef. The right staff is in bass clef. The music is in C major.

Musical notation for measures 11-15. The system consists of two staves. The left staff is in treble clef. The right staff is in bass clef. The music is in C major.

Musical notation for measures 16-20. The system consists of two staves. The left staff is in treble clef with a key signature change to one flat (B-flat major). The right staff is in bass clef. The music is in B-flat major.

II.19 (14r)

1

5

12

19

25

II.20 (14r)

1

5

12

19

24

II.21 (14v)

Musical notation for measures 1-3. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C) and a first fingering '1' above the first note. The music begins with a whole note chord in both staves, followed by a half note in the treble and a quarter note in the bass.

Musical notation for measures 4-7. The system consists of two staves. The left staff is in treble clef with a common time signature (C). The right staff is in bass clef with a common time signature (C). The music continues with a series of half notes in the treble and eighth notes in the bass.

Musical notation for measures 8-11. The system consists of two staves. The left staff is in treble clef with a common time signature (C). The right staff is in bass clef with a common time signature (C). The music features a mix of quarter and eighth notes with some accidentals in both staves.

Musical notation for measures 12-15. The system consists of two staves. The left staff is in treble clef with a common time signature (C). The right staff is in bass clef with a common time signature (C). The music includes a half note with a slur in the treble and eighth notes in the bass.

Musical notation for measures 16-19. The system consists of two staves. The left staff is in treble clef with a common time signature (C). The right staff is in bass clef with a common time signature (C). The music concludes with a half note with a slur in the treble and eighth notes in the bass.

II.22 (14v)

Musical notation for measures 1-3. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C) and a first fingering (1) above the first measure. Both staves contain eighth-note patterns.

Musical notation for measures 4-7. The system consists of two staves. The left staff is in treble clef with a common time signature (C) and a fermata over the first measure. The right staff is in bass clef with a common time signature (C) and a fermata over the first measure. Both staves contain eighth-note patterns.

Musical notation for measures 10-15. The system consists of two staves. The left staff is in treble clef with a common time signature (C) and a fermata over the first measure. The right staff is in bass clef with a common time signature (C) and a fermata over the first measure. Both staves contain eighth-note patterns.

Musical notation for measures 16-19. The system consists of two staves. The left staff is in treble clef with a common time signature (C). The right staff is in bass clef with a common time signature (C). Both staves contain eighth-note patterns.

Musical notation for measures 20-23. The system consists of two staves. The left staff is in treble clef with a common time signature (C). The right staff is in bass clef with a common time signature (C). Both staves contain eighth-note patterns, with a fermata over the final measure of each staff.

II.23 (14v)

Musical notation for measures 1-2. The left system shows a bass clef with a common time signature. The right system shows a treble clef with a common time signature and a first fingering '1' above the first note. Both systems contain two staves.

Musical notation for measures 3-4. The system contains two staves. Measure 4 begins with a measure rest in the bass staff.

Musical notation for measures 5-8. The system contains two staves. Measure 8 begins with a measure rest in the bass staff.

Musical notation for measures 9-13. The system contains two staves.

Musical notation for measures 14-18. The system contains two staves. Measures 17 and 18 feature long notes with fermatas in both staves.

II.24 (15r) (in original clefs)

Measures 1-5 of the piece. The upper staff is in alto clef (C4) and the lower staff is in bass clef (C2). The time signature is common time (C). The music begins with a whole rest in the upper staff and a quarter rest in the lower staff. The upper staff contains a melodic line with a slur over measures 3 and 4. The lower staff contains a bass line with a slur over measures 3 and 4.

6

Measures 6-10. The upper staff continues the melodic line with a slur over measures 7 and 8. The lower staff continues the bass line with a slur over measures 7 and 8.

11

Measures 11-14. The upper staff continues the melodic line with a slur over measures 12 and 13. The lower staff continues the bass line with a slur over measures 12 and 13.

15

Measures 15-18. The upper staff continues the melodic line with a slur over measures 16 and 17. The lower staff continues the bass line with a slur over measures 16 and 17.

19

Measures 19-22. The upper staff continues the melodic line with a slur over measures 20 and 21. The lower staff continues the bass line with a slur over measures 20 and 21. The piece concludes with a double bar line in both staves.

II.24 (15r) (in treble and bass clefs)

Measures 1-5 of the piece. The treble clef staff begins with a quarter rest, followed by quarter notes C4, D4, E4, F4, G4, A4, B4, and C5. The bass clef staff begins with a whole rest, followed by quarter notes C3, D3, E3, F3, G3, A3, B3, and C4. A slur covers the final two notes of each staff.

6

Measures 6-10. The treble clef staff contains quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains quarter notes C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the final two notes of each staff.

11

Measures 11-14. The treble clef staff contains quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains quarter notes C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the final two notes of each staff.

15

Measures 15-18. The treble clef staff contains quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains quarter notes C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the final two notes of each staff.

19

Measures 19-22. The treble clef staff contains quarter notes G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass clef staff contains quarter notes C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. A slur covers the final two notes of each staff.

II.25 (15r)

Musical notation for measures 1-3. The first system shows two staves: a bass staff on the left and a treble staff on the right. The treble staff begins with a first finger (1) fingering. The bass staff has a 5 4 3 2 fingering for the final notes.

Musical notation for measures 4-8. The bass staff includes a 6b 6 5b fingering for measures 6 and 7.

Musical notation for measures 9-13. This system contains two staves with no specific fingering annotations.

Musical notation for measures 14-18. The bass staff includes a 5 4 3# 6# 6 5 6 5b fingering for measures 14 through 18.

Musical notation for measures 19-23. The bass staff includes a 5 4 3 fingering for measures 21 and 22.

II.26 (15v)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C) and a first fingering '1' above the first note. The music features a simple harmonic progression with quarter and eighth notes.

Musical notation for measures 3-6. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). The music continues with a steady rhythmic pattern of quarter and eighth notes.

Musical notation for measures 7-10. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). The music includes a sharp sign (#) on the fifth line of the treble staff in measure 8, indicating a key signature change.

Musical notation for measures 11-13. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). The music continues with a steady rhythmic pattern of quarter and eighth notes.

Musical notation for measures 14-17. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). The music concludes with a final cadence, featuring a fermata over the final notes in both staves.

II.27 (15v)

7 6#

1

7 6#

4

9

7 6 7 6 7 6 7 3 7 3

14

5 4# 6 3# 4# 6 7 3 4 6 7 6 3#
3 2

19

6 3#
4

II.28 (16r)

1

4

10

16

22

II.29 (16r)

1

5

11

7 6 7 6 7 3# 6 7 6 7 3# 5 4 6

3 3 2 6

17

7 6 4 6 7 3 4# 2 6 7 3#

23

6 6 3# 6 5 3#

5 4 4 3#

II.30 (16v)

Musical notation for measures 1-3. The system consists of two staves: a bass staff on the left and a treble staff on the right. The time signature is common time (C). The key signature has one sharp (F#). The treble staff begins with a first fingering '1' above the first note. The bass staff has a consistent eighth-note accompaniment.

Musical notation for measures 4-6. The system consists of two staves: a treble staff on top and a bass staff on the bottom. The treble staff features a melodic line with a slur over measures 5 and 6. The bass staff continues the accompaniment.

Musical notation for measures 7-9. The system consists of two staves: a treble staff on top and a bass staff on the bottom. The treble staff has a melodic line with a slur over measures 8 and 9. The bass staff continues the accompaniment.

Musical notation for measures 10-15. The system consists of two staves: a treble staff on top and a bass staff on the bottom. The treble staff has a melodic line with various accidentals. The bass staff continues the accompaniment.

Musical notation for measures 16-21. The system consists of two staves: a treble staff on top and a bass staff on the bottom. The treble staff has a melodic line with a slur over measures 19 and 20. The bass staff continues the accompaniment.

II.31 (16v)

1

4

9

14

20

II.32 (16v)

Musical notation for measures 1-3. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The treble staff begins with a first finger fingering (1) above the first measure. The music consists of quarter and eighth notes.

Musical notation for measures 4-9. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music continues with quarter and eighth notes, including a sharp sign (#) in the treble staff.

Musical notation for measures 10-15. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff features a slur over measures 10-11 and another slur over measures 12-13. The music includes quarter and eighth notes.

Musical notation for measures 16-20. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff has a slur over measures 17-18. The music includes quarter and eighth notes.

Musical notation for measures 21-24. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff has a slur over measures 22-23 and a fermata over the final note of measure 23. The music includes quarter and eighth notes.

II.33 (17r)

II.34 (17r)

Musical notation for measures 1-2. The piece is in common time (C) and 12/8 time signature. The first system shows the beginning of the piece. The right hand starts with a treble clef and a first finger fingering (1) above the first measure. The left hand starts with a bass clef. The melody in the right hand consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The bass line in the left hand consists of quarter notes: C3, G2, F2, E2, D2, C2.

Musical notation for measures 3-4. The right hand continues the melody with quarter notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A slur covers measures 3 and 4. The left hand continues with quarter notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

Musical notation for measures 5-8. The right hand continues the melody with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand continues with quarter notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

Musical notation for measures 9-13. The right hand continues the melody with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand continues with quarter notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1.

Musical notation for measures 14-17. The right hand continues the melody with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The left hand continues with quarter notes: C3, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1. The piece ends with a double bar line and repeat dots.

II.35 (17v)

Musical notation for measures 1-3. The system consists of two staves. The left staff is in bass clef with a common time signature. The right staff is in treble clef with a common time signature and a first fingering '1' above the first note. The music features a sequence of eighth and quarter notes in both staves.

Musical notation for measures 4-6. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature. The music continues with eighth and quarter notes, including some beamed eighth notes.

Musical notation for measures 7-9. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature. The music features a mix of eighth and quarter notes with some rests.

Musical notation for measures 10-15. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature. The music includes a long melodic line in the treble staff with a slur and a sharp sign, and a bass line with eighth and quarter notes.

Musical notation for measures 16-21. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature. The music concludes with a final melodic phrase in the treble staff and a bass line with a long note.

II.36 (17v)

Musical notation for measures 1-3. The system consists of two staves: a left staff in bass clef and a right staff in treble clef. Both staves are in common time (C). The right staff begins with a first finger fingering (*1*) above the first note. The music consists of quarter and eighth notes.

Musical notation for measures 4-7. The system consists of two staves: a left staff in bass clef and a right staff in treble clef. Both staves are in common time (C). The music consists of quarter and eighth notes.

Musical notation for measures 8-15. The system consists of two staves: a left staff in bass clef and a right staff in treble clef. Both staves are in common time (C). The music consists of quarter and eighth notes, with some notes beamed together.

Musical notation for measures 16-21. The system consists of two staves: a left staff in bass clef and a right staff in treble clef. Both staves are in common time (C). The music consists of quarter and eighth notes, with some notes beamed together.

Musical notation for measures 22-25. The system consists of two staves: a left staff in bass clef and a right staff in treble clef. Both staves are in common time (C). The music consists of quarter and eighth notes, with some notes beamed together and a fermata over the final note of each staff.

II.37 (17v)

Musical notation for measures 1-3. The left system shows a treble clef with a whole note chord and a bass clef with a rhythmic pattern. The right system shows a treble clef with a melodic line starting with a first finger fingering and a bass clef with a rhythmic pattern.

Musical notation for measures 4-8. The treble clef contains a continuous eighth-note melody. The bass clef contains a line of whole notes with a slur over the first three notes.

Musical notation for measures 9-13. The treble clef contains a melodic line with various intervals and accidentals. The bass clef contains a line of eighth notes with a slur over the last two notes.

Musical notation for measures 14-18. The treble clef contains a melodic line with a key signature change to one sharp. The bass clef contains a line of eighth notes with a slur over the last two notes.

Musical notation for measures 19-23. The treble clef contains a melodic line with a slur over the first four notes. The bass clef contains a line of eighth notes with a slur over the last two notes.

II.38 (18r)

II.39 (18r)

1

5

11

17

23

II.40 (18v)

1

5

12

19

26

II.41 (18v)

1

5

12

19

26

II.42 (19v)

Musical notation for measures 1-4. The system consists of two staves. The left staff is in bass clef with a common time signature. The right staff is in treble clef with a common time signature and a first fingering '1' above the first measure. The music features a sequence of eighth and quarter notes in both staves.

Musical notation for measures 5-8. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature. The music continues with eighth and quarter notes, including some beamed eighth notes and a quarter rest.

Musical notation for measures 9-11. The system consists of two staves. The left staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The right staff is in bass clef with a common time signature. The music features a half rest in the first measure of the treble staff, followed by eighth and quarter notes.

Musical notation for measures 12-18. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature. The music continues with eighth and quarter notes, including a half rest in the first measure of the treble staff.

Musical notation for measures 19-25. The system consists of two staves. The left staff is in treble clef with a common time signature. The right staff is in bass clef with a common time signature. The music continues with eighth and quarter notes, including a half rest in the first measure of the treble staff.

33

Musical score for measures 33-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble staff begins with a dotted quarter note, followed by eighth notes, and includes a slur over measures 34-35. The bass staff provides a steady accompaniment with quarter and eighth notes.

41

Musical score for measures 41-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble staff continues with eighth and quarter notes. The bass staff continues with quarter and eighth notes.

47

Musical score for measures 47-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble staff features a slur over measures 48-50 and a fermata over the final note. The bass staff continues with quarter and eighth notes.

II.43 (20r)

Musical score for II.43 (20r). The system is divided into two parts. The left part shows a bass clef staff with a treble clef staff above it, both in common time (C). The right part shows a treble clef staff with a bass clef staff below it, both in 4/2 time. A first ending bracket labeled '1' is placed above the treble staff of the right part.

3

Musical score for measure 3. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The treble staff contains a whole note chord. The bass staff contains a sequence of quarter notes.

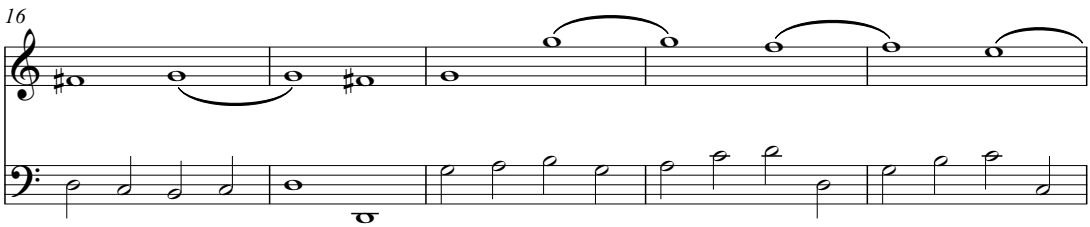
7



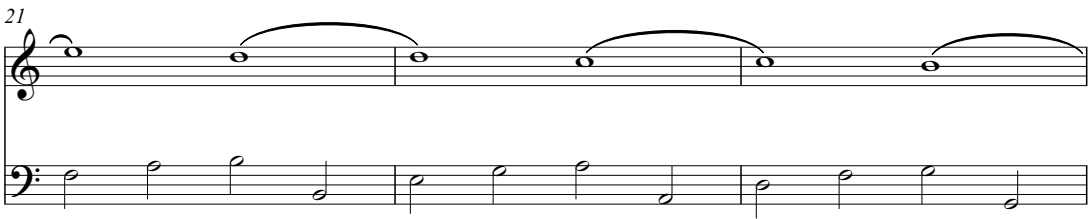
11



16



21



24



II.44 (20r)

Musical notation for measures 1-2. The left system consists of two staves: an alto clef (C4) and a bass clef, both in common time (C). The right system consists of two staves: a treble clef and a bass clef, both in 4/2 time. A first ending bracket labeled '1' spans the first two measures of the right system.

Musical notation for measures 3-4. The left system consists of two staves: a treble clef and a bass clef, both in common time (C). A third ending bracket labeled '3' spans the first two measures of the left system.

Musical notation for measures 5-6. The left system consists of two staves: a treble clef and a bass clef, both in common time (C). A seventh ending bracket labeled '7' spans the first two measures of the left system.

Musical notation for measures 7-10. The left system consists of two staves: a treble clef and a bass clef, both in common time (C). An eleventh ending bracket labeled '11' spans the first two measures of the left system.

Musical notation for measures 11-14. The left system consists of two staves: a treble clef and a bass clef, both in common time (C). A fifteenth ending bracket labeled '15' spans the first two measures of the left system.

II.45 (20v)

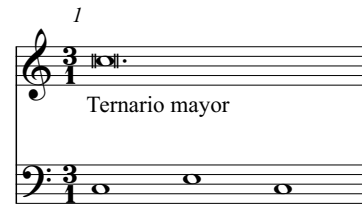
1

Ternario mayor



1


Ternario mayor



2



6



10



14



18

Musical notation for measures 18-21. The top staff (treble clef) contains four measures of whole notes, each with a repeat sign. The bottom staff (bass clef) contains four measures of whole notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

22

Musical notation for measures 22-25. The top staff (treble clef) contains four measures of whole notes, each with a repeat sign. The bottom staff (bass clef) contains four measures of whole notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

26

Musical notation for measures 26-29. The top staff (treble clef) contains four measures of whole notes, each with a repeat sign. The bottom staff (bass clef) contains four measures of whole notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

II.46 (20v)

1

Ternario menor

1

Ternario menor

3

8

13

18

23

II.47 (21r)

1

5

11

17

23

II.48 (21v)

1

5

11

17

23

II.49 (21v)

1

5

11

17

23

II.50 (22r)

Musical notation for II.50 (22r). It consists of two systems. The first system has two staves: the left staff is in bass clef with a 3/8 time signature, and the right staff is in treble clef with a 3/8 time signature. The second system also has two staves: the left staff is in bass clef with a 3/8 time signature, and the right staff is in treble clef with a 3/8 time signature. A first ending bracket is placed above the first measure of the right staff in the second system.

Musical notation for II.50 (22r). It consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. A measure rest '4' is placed above the first measure of the top staff. The music continues with eighth and quarter notes in both staves.

[First half of III.3 from 24v]

Musical notation for [First half of III.3 from 24v]. It consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. A first ending bracket is placed above the first measure of the top staff. The music continues with eighth and quarter notes in both staves.

Musical notation for [First half of III.3 from 24v]. It consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. A measure rest '13' is placed above the first measure of the top staff. The music continues with eighth and quarter notes in both staves.

[II.50 from 22r]

Musical notation for [II.50 from 22r]. It consists of two staves: the top staff is in treble clef and the bottom staff is in bass clef. A measure rest '24' is placed above the first measure of the top staff. The music continues with eighth and quarter notes in both staves.

II.51 (22r)

Musical notation for measures 1-4. The treble clef part begins with a first fingering '1' above the first measure. The bass clef part has a key signature of one sharp (F#). The time signature is 3/8.

Musical notation for measures 5-6. The treble clef part begins with a fingering '5' above the first measure. The bass clef part has a key signature of one sharp (F#). The time signature is 3/8.

Musical notation for measures 7-10. The treble clef part begins with a fingering '11' above the first measure. The bass clef part has a key signature of one sharp (F#). The time signature is 3/8.

Musical notation for measures 11-16. The treble clef part begins with a fingering '17' above the first measure. The bass clef part has a key signature of one sharp (F#). The time signature is 3/8.

Musical notation for measures 17-22. The treble clef part begins with a fingering '22' above the first measure. The bass clef part has a key signature of one sharp (F#). The time signature is 3/8.

II.52 (22r)

Musical notation for measures 1-3. The system consists of two staves. The left staff is in bass clef with a 3/8 time signature. The right staff is in treble clef with a 3/8 time signature. A first ending bracket labeled '1' spans measures 2 and 3 in the treble staff. The bass staff has a whole note in measure 1, a half note in measure 2, and a quarter note in measure 3.

Musical notation for measures 4-7. The system consists of two staves. The left staff is in treble clef. The right staff is in bass clef. Measure 4 is marked with a '4'. The bass staff has a whole note in measure 4, a half note in measure 5, and quarter notes in measures 6 and 7.

Musical notation for measures 8-10. The system consists of two staves. The left staff is in treble clef. The right staff is in bass clef. Measure 11 is marked with an '11'. The bass staff has a whole note in measure 8, a half note in measure 9, and quarter notes in measure 10.

Musical notation for measures 11-17. The system consists of two staves. The left staff is in treble clef. The right staff is in bass clef. Measure 18 is marked with an '18'. The bass staff has a whole note in measure 11, a half note in measure 12, and quarter notes in measures 13-17.

Musical notation for measures 18-24. The system consists of two staves. The left staff is in treble clef. The right staff is in bass clef. Measure 25 is marked with a '25'. The bass staff has a whole note in measure 18, a half note in measure 19, and quarter notes in measures 20-24.

II.53 (22v)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in bass clef with a 6/4 time signature. The right staff is in treble clef with a 6/4 time signature. A first ending bracket labeled '1' spans the first two measures of the right staff. The music features dotted half notes in the upper voice and eighth-note patterns in the lower voice.

Musical notation for measures 3-7. The system consists of two staves. The left staff is in treble clef and the right staff is in bass clef. The music continues with dotted half notes in the upper voice and eighth-note patterns in the lower voice.

Musical notation for measures 8-12. The system consists of two staves. The left staff is in treble clef and the right staff is in bass clef. The music continues with dotted half notes in the upper voice and eighth-note patterns in the lower voice.

Musical notation for measures 13-15. The system consists of two staves. The left staff is in treble clef and the right staff is in bass clef. The music continues with dotted half notes in the upper voice and eighth-note patterns in the lower voice.

Musical notation for measures 16-18. The system consists of two staves. The left staff is in treble clef and the right staff is in bass clef. The music concludes with dotted half notes in the upper voice and eighth-note patterns in the lower voice, ending with a double bar line.

II.54 (22v)

1

3

7

10

14

II.55 (22v)

Musical notation for measures 1-2. The piece is in 6/4 time. The first system shows the beginning of the piece. The right hand starts with a treble clef and a first finger fingering (*1*). The left hand starts with a bass clef. The key signature has one flat (B-flat).

Musical notation for measures 3-4. The right hand continues with a treble clef. The left hand continues with a bass clef. The key signature has one flat (B-flat).

Musical notation for measures 5-6. The right hand continues with a treble clef. The left hand continues with a bass clef. The key signature has one flat (B-flat).

Musical notation for measures 7-8. The right hand continues with a treble clef. The left hand continues with a bass clef. The key signature has one flat (B-flat).

Musical notation for measures 9-10. The right hand continues with a treble clef. The left hand continues with a bass clef. The key signature has one flat (B-flat). The piece concludes with a double bar line and repeat dots.

II.56 (23r)

Musical notation for measures 1-2. The system consists of two staves: a left staff with a bass clef and a right staff with a treble clef. Both staves are in 6/4 time. Measure 1 contains whole notes in both staves. Measure 2 contains quarter notes in both staves. A first ending bracket labeled '1' spans the final two notes of measure 2.

Musical notation for measures 3-4. The system consists of two staves. Measure 3 features a complex rhythmic pattern with eighth and sixteenth notes in both staves. Measure 4 features a simpler pattern with quarter notes in both staves.

Musical notation for measures 5-6. The system consists of two staves. Measure 5 features a complex rhythmic pattern with eighth and sixteenth notes in both staves. Measure 6 features a simpler pattern with quarter notes in both staves.

Musical notation for measures 7-9. The system consists of two staves. Measures 7 and 8 feature a complex rhythmic pattern with eighth and sixteenth notes in both staves. Measure 9 features a simpler pattern with quarter notes in both staves.

Musical notation for measures 10-12. The system consists of two staves. Measures 10 and 11 feature a complex rhythmic pattern with eighth and sixteenth notes in both staves. Measure 12 features a simpler pattern with quarter notes in both staves, ending with a fermata over the final note in both staves.

II.57 (23r)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A first ending bracket labeled '1' spans the right staff for measures 1 and 2. The music features dotted rhythms in the upper voice and eighth-note patterns in the lower voice.

Musical notation for measures 3-4. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A measure rest is present in the right staff at the beginning of measure 4. The music continues with dotted rhythms and eighth-note patterns.

Musical notation for measures 5-8. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A measure rest is present in the right staff at the beginning of measure 8. The music continues with dotted rhythms and eighth-note patterns.

Musical notation for measures 9-13. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. The music continues with dotted rhythms and eighth-note patterns.

Musical notation for measures 14-18. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. The music concludes with a final cadence in both staves, marked with a double bar line.

II.58 (23v)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A first ending bracket labeled '1' is placed above the first measure of the right staff.

Musical notation for measures 3-4. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A measure rest '4' is placed above the first measure of the right staff.

Musical notation for measures 5-8. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A measure rest '9' is placed above the first measure of the right staff.

Musical notation for measures 9-13. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A measure rest '14' is placed above the first measure of the right staff.

Musical notation for measures 14-17. The system consists of two staves. The left staff is in bass clef with a 6/8 time signature. The right staff is in treble clef with a 6/8 time signature. A measure rest '18' is placed above the first measure of the right staff.

II.59 (23v)

[Second half of III.3 from 25r]

II.60 (24r)

Musical notation for measures 1-3. The treble clef part begins with a first fingering '1' above the first note. The bass clef part provides accompaniment.

Musical notation for measures 4-7. The treble clef part begins with a measure rest '4' above the first measure. The bass clef part provides accompaniment.

Musical notation for measures 10-15. The treble clef part begins with a measure rest '10' above the first measure. The bass clef part provides accompaniment.

Musical notation for measures 16-21. The treble clef part begins with a measure rest '16' above the first measure. The bass clef part provides accompaniment.

Musical notation for measures 22-24. The treble clef part begins with a measure rest '22' above the first measure. The bass clef part provides accompaniment.

II.61 (24r)

Musical notation for measures 1-2. The left system (measures 1-2) is in bass clef with a 3/4 time signature. The right system (measures 1-2) is in treble clef with a 3/4 time signature. A first fingering '1' is indicated above the first note of the treble staff in measure 1.

Musical notation for measures 3-4. The left system (measures 3-4) is in bass clef with a 3/4 time signature. The right system (measures 3-4) is in treble clef with a 3/4 time signature. A third fingering '3' is indicated above the first note of the treble staff in measure 3.

Musical notation for measures 5-6. The left system (measures 5-6) is in bass clef with a 3/4 time signature. The right system (measures 5-6) is in treble clef with a 3/4 time signature.

Musical notation for measures 7-8. The left system (measures 7-8) is in bass clef with a 3/4 time signature. The right system (measures 7-8) is in treble clef with a 3/4 time signature. A thirteenth fingering '13' is indicated above the first note of the treble staff in measure 7.

Musical notation for measures 9-10. The left system (measures 9-10) is in bass clef with a 3/4 time signature. The right system (measures 9-10) is in treble clef with a 3/4 time signature. An eighteenth fingering '18' is indicated above the first note of the treble staff in measure 9.

III. Partidas de el Sr. Maestro Feo

III.1 (24v)

Musical notation for measures 1-6. The piece is in 3/8 time. The right hand (treble clef) plays a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a sequence of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. A first fingering (1) is indicated above the first note of the right hand.

Musical notation for measures 7-14. The right hand continues with quarter notes: F4, E4, D4, C4, B3, A3, G3, F3. The left hand continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 15-22. The right hand continues with quarter notes: F3, E3, D3, C3, B2, A2, G2, F2. The left hand continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 23-30. The right hand continues with quarter notes: F2, E2, D2, C2, B1, A1, G1, F1. The left hand continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4.

Musical notation for measures 31-38. The right hand continues with quarter notes: F1, E1, D1, C1, B0, A0, G0, F0. The left hand continues with eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The piece concludes with a final cadence in both hands.

III.2 (24v)

Musical notation for measures 1-4. The piece is in 3/8 time. The first system shows the beginning of the piece with a first ending bracket over the final measure of the first system. The notation includes a treble clef and a bass clef.

Musical notation for measures 5-11. The notation includes a treble clef and a bass clef. The melody in the treble clef features a series of eighth notes and quarter notes, with some notes beamed together.

Musical notation for measures 12-17. The notation includes a treble clef and a bass clef. The melody in the treble clef features a series of eighth notes and quarter notes, with some notes beamed together.

Musical notation for measures 18-24. The notation includes a treble clef and a bass clef. The melody in the treble clef features a series of eighth notes and quarter notes, with some notes beamed together.

Musical notation for measures 25-28. The notation includes a treble clef and a bass clef. The melody in the treble clef features a series of eighth notes and quarter notes, with some notes beamed together. The piece concludes with a double bar line.

III.3 (24v)

1

5

11

17

24 (25v)

[First half of III.3 from 24v]

Musical notation for the first system, measures 1-8. The piece is in 3/8 time. The treble clef staff contains a melody starting with a quarter rest, followed by eighth notes G4, A4, B4, and a dotted quarter note C5. The bass clef staff contains a bass line starting with a quarter rest, followed by eighth notes G3, A3, B3, and a dotted quarter note C4.

Musical notation for the second system, measures 9-16. The treble clef staff continues the melody with eighth notes D5, E5, F5, and a dotted quarter note G5. The bass clef staff continues the bass line with eighth notes D3, E3, F3, and a dotted quarter note G3.

Musical notation for the third system, measures 17-24. The treble clef staff features a melodic phrase with a dotted quarter note G5, followed by eighth notes F5, E5, D5, and a quarter note C5. The bass clef staff continues with eighth notes G3, F3, E3, and a quarter note D3.

[II.50 from 22r]

Musical notation for the fourth system, measures 25-29. The treble clef staff contains a melody of eighth notes G4, A4, B4, C5, B4, A4, G4, and a dotted quarter note F4. The bass clef staff contains a bass line of eighth notes G3, A3, B3, C4, B3, A3, G3, and a dotted quarter note F3.

Musical notation for the fifth system, measures 30-34. The treble clef staff contains a melody of eighth notes G4, A4, B4, C5, B4, A4, G4, and a dotted quarter note F4. The bass clef staff contains a bass line of eighth notes G3, A3, B3, C4, B3, A3, G3, and a dotted quarter note F3.

[II.59 from 23v]

1

Musical notation for measures 1-4 of [II.59 from 23v]. The piece is in 8/8 time. The treble clef staff contains a melody starting on a dotted quarter note, followed by eighth notes and quarter notes. The bass clef staff provides a harmonic accompaniment with dotted quarter notes and eighth notes.

5

Musical notation for measures 5-8 of [II.59 from 23v]. The melody continues with eighth notes and quarter notes. The bass line features dotted quarter notes and eighth notes, with some rests.

9

Musical notation for measures 9-12 of [II.59 from 23v]. The melody consists of quarter notes and eighth notes. The bass line continues with dotted quarter notes and eighth notes.

13

Musical notation for measures 13-16 of [II.59 from 23v]. The melody includes quarter notes, eighth notes, and a quarter rest. The bass line continues with dotted quarter notes and eighth notes.

[Second half of III.3 from 25r]

17

Musical notation for measures 17-20 of [Second half of III.3 from 25r]. The melody features eighth notes and quarter notes. The bass line continues with dotted quarter notes and eighth notes.

III.4 (25r)

Musical notation for measures 1-2. The system consists of two staves: a bass staff on the left and a treble staff on the right. Both staves are in 6/8 time. The bass staff begins with two rests, followed by a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The treble staff is mostly empty, with a first finger fingering (*1*) indicated above the first measure.

Musical notation for measures 3-4. The system consists of two staves: a treble staff on the left and a bass staff on the right. Both staves are in 6/8 time. The treble staff begins with two rests, followed by notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff begins with a sharp sign (#) and contains notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical notation for measures 5-6. The system consists of two staves: a treble staff on the left and a bass staff on the right. Both staves are in 6/8 time. The treble staff begins with two rests, followed by notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff begins with a sharp sign (#) and contains notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical notation for measures 7-8. The system consists of two staves: a treble staff on the left and a bass staff on the right. Both staves are in 6/8 time. The treble staff begins with notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff begins with a sharp sign (#) and contains notes: G2, A2, B2, C3, D3, E3, F3, G3.

Musical notation for measures 9-10. The system consists of two staves: a treble staff on the left and a bass staff on the right. Both staves are in 6/8 time. The treble staff begins with notes: G4, A4, B4, C5, D5, E5, F5, G5. The bass staff begins with notes: G2, A2, B2, C3, D3, E3, F3, G3.

III.5 (25r)

Musical notation for measures 1-3. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C) and a first ending bracket (1) above the first measure.

Musical notation for measures 4-5. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C).

Musical notation for measures 6-8. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C).

Musical notation for measures 9-12. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C).

Musical notation for measures 13-16. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C).

III.6 (25v)

Musical notation for measures 1-2. The left system shows a grand staff with a treble clef and a bass clef, both in common time. The right system shows a grand staff with a treble clef and a bass clef, both in common time. A first fingering '1' is indicated above the first note of the treble staff in the right system.

Musical notation for measures 3-7. The left system shows a grand staff with a treble clef and a bass clef, both in common time. A third fingering '3' is indicated above the first note of the treble staff in the first measure.

Musical notation for measures 8-12. The left system shows a grand staff with a treble clef and a bass clef, both in common time.

Musical notation for measures 13-16. The left system shows a grand staff with a treble clef and a bass clef, both in common time.

Musical notation for measures 17-20. The left system shows a grand staff with a treble clef and a bass clef, both in common time. The piece concludes with a double bar line.

III.7 (25v)

Musical notation for measures 1-3. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C) and a first ending bracket (1) above the first measure. The music features a sequence of eighth and quarter notes.

Musical notation for measures 4-8. The system consists of two staves. The left staff is in treble clef, and the right staff is in bass clef. The music continues with eighth and quarter notes, including some accidentals.

Musical notation for measures 9-13. The system consists of two staves. The left staff is in treble clef, and the right staff is in bass clef. The music continues with eighth and quarter notes, including some accidentals.

Musical notation for measures 14-18. The system consists of two staves. The left staff is in treble clef, and the right staff is in bass clef. The music continues with eighth and quarter notes, including some accidentals.

Musical notation for measures 19-25. The system consists of two staves. The left staff is in treble clef, and the right staff is in bass clef. The music continues with eighth and quarter notes, including some accidentals and a final cadence.

III.8 (26r)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Measure 1: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest. Measure 2: Treble clef has a quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, quarter rest. Bass clef has a quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note B3, quarter note A3, quarter note G3.

Musical notation for measures 3-4. The system consists of two staves. Measure 3: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest. Measure 4: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest.

Musical notation for measures 5-6. The system consists of two staves. Measure 5: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest. Measure 6: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest.

Musical notation for measures 7-8. The system consists of two staves. Measure 7: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest. Measure 8: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest.

Musical notation for measures 9-10. The system consists of two staves. Measure 9: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest. Measure 10: Treble clef has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Bass clef has a whole rest.

III.9 (26r)

Musical notation for measures 1-2 of III.9 (26r). The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A first fingering '1' is indicated above the first note of the treble staff.

Musical notation for measures 3-4 of III.9 (26r). The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A third fingering '3' is indicated above the first note of the treble staff.

Musical notation for measures 5-8 of III.9 (26r). The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A measure rest is present in the treble staff at the beginning of measure 6.

Musical notation for measures 9-11 of III.9 (26r). The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A measure rest is present in the treble staff at the beginning of measure 10.

Musical notation for measures 12-15 of III.9 (26r). The system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A measure rest is present in the treble staff at the beginning of measure 13.

III.10 (26v)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in bass clef with a C-clef on the third line, and the right staff is in treble clef with a C-clef on the first line. Both are in common time (C). Measure 1: Treble clef has a quarter rest followed by a quarter note G4, then an eighth rest followed by an eighth note G4, and a quarter note G4. Bass clef has a quarter note F3, a quarter rest, and a quarter note F3. Measure 2: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4.

Musical notation for measures 3-4. The system consists of two staves. Measure 3: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4. Measure 4: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4.

Musical notation for measures 5-6. The system consists of two staves. Measure 5: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4. Measure 6: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4.

Musical notation for measures 7-8. The system consists of two staves. Measure 7: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4. Measure 8: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4.

Musical notation for measures 9-10. The system consists of two staves. Measure 9: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4. Measure 10: Treble clef has an eighth rest followed by an eighth note G4, a quarter note G4, and a quarter note G4. Bass clef has an eighth note G4, an eighth note G4, and a quarter note G4.

III.11 (26v)

Measures 1-2 of the piece. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A first fingering '1' is indicated above the first note of the right staff.

Measures 3-4 of the piece. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A third fingering '3' is indicated above the first note of the right staff.

Measures 5-6 of the piece. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). An eighth fingering '8' is indicated above the first note of the right staff.

Measures 7-8 of the piece. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). A thirteenth fingering '13' is indicated above the first note of the right staff.

Measures 9-10 of the piece. The first system consists of two staves. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). An eighteenth fingering '18' is indicated above the first note of the right staff.

IV. Lecciones Segudas del Sr. Mtro. Jerusalem

IV.1 (27r)

Measures 1-2 of IV.1 (27r). The piece is in 12/8 time. The first system shows two staves: a bass clef staff on the left and a treble clef staff on the right. A first ending bracket labeled '1' spans the first measure of both staves. The bass clef staff contains a whole note G2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The treble clef staff contains a whole note G4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

Measures 3-4 of IV.1 (27r). The bass clef staff contains a whole note G2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The treble clef staff contains a whole note G4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

Measures 5-6 of IV.1 (27r). The bass clef staff contains a whole note G2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The treble clef staff contains a whole note G4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

Measures 7-8 of IV.1 (27r). The bass clef staff contains a whole note G2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The treble clef staff contains a whole note G4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

IV.2 (27r)

Measures 1-2 of IV.2 (27r). The piece is in common time (C). The first system shows two staves: a bass clef staff on the left and a treble clef staff on the right. A first ending bracket labeled '1' spans the first measure of both staves. The bass clef staff contains a whole note G2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The treble clef staff contains a whole note G4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

Measures 3-4 of IV.2 (27r). The bass clef staff contains a whole note G2, a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. The treble clef staff contains a whole note G4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F5.

IV.3 (27r)

IV.4 (27r)

IV.5 (27v)

IV.6 (27v)

IV.7 (27v)

Musical notation for measures 1-2. The left system consists of two staves in bass clef with a common time signature (C). The right system consists of two staves in treble clef with a common time signature (C). A first ending bracket labeled '1' spans the first two measures of the right system.

Musical notation for measures 3-4. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 5-6. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 7-10. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 11-14. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef. The notation ends with a double bar line and repeat dots.

IV.8 (28r)

Measures 1-4 of IV.8 (28r). The piece is in common time (C). The first system shows two staves: the left staff is in bass clef and the right staff is in treble clef. Both staves begin with a first-measure rest. The right staff starts with a first-measure rest, followed by a melodic line starting on G4. The left staff has a bass line starting on G3. A first-measure rest is indicated above the first measure of the right staff.

Measures 5-6 of IV.8 (28r). The right staff continues the melodic line from measure 4. The left staff continues the bass line. Measure 5 is marked with a '5' above the staff.

Measures 7-8 of IV.8 (28r). The right staff continues the melodic line. The left staff continues the bass line. Measure 7 is marked with an '11' above the staff. The piece concludes with a double bar line.

IV.9 (28R)

Measures 1-4 of IV.9 (28R). The piece is in common time (C). The first system shows two staves: the left staff is in bass clef and the right staff is in treble clef. The left staff begins with a first-measure rest, followed by a melodic line starting on G3. The right staff has a bass line starting on G4. A first-measure rest is indicated above the first measure of the right staff.

Measures 5-6 of IV.9 (28R). The right staff continues the melodic line from measure 4. The left staff continues the bass line. Measure 5 is marked with a '5' above the staff.

Measures 7-8 of IV.9 (28R). The right staff continues the melodic line. The left staff continues the bass line. Measure 7 is marked with an '11' above the staff. The piece concludes with a double bar line.

IV.10 (28r)

IV.11 (28r)

IV.12 (28v)

Musical notation for measures 1-3. The left system consists of two staves in bass clef with a common time signature (C). The right system consists of two staves in treble clef with a common time signature (C). A first ending bracket (1) is placed above the first measure of the right system.

Musical notation for measures 4-8. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef. A first ending bracket (1) is placed above the fifth measure of the right system.

Musical notation for measures 9-13. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef. A first ending bracket (1) is placed above the tenth measure of the right system.

Musical notation for measures 14-18. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 19-23. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

IV.13 (28v)

Musical notation for measures 1-3. The left system consists of two bass staves. The right system consists of two treble staves. A first fingering '1' is indicated above the first note of the right-hand treble staff.

Musical notation for measures 4-5. The left system consists of two treble staves. A measure rest is present at the beginning of the first staff.

Musical notation for measures 6-7. The left system consists of two treble staves. The first staff contains a whole rest.

Musical notation for measures 8-9. The left system consists of two treble staves.

Musical notation for measures 10-11. The left system consists of two treble staves. The first staff ends with a fermata.

IV.14 (28v)

Alto

Musical notation for the Alto part of IV.14 (28v), measures 1-4. The staff is in 3/4 time with a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

1
[Soprano]
Alto

Musical notation for the Soprano and Alto parts of IV.14 (28v), measures 1-4. The Soprano part starts with a first ending bracket. The notes are: Soprano: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; Alto: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

5

Musical notation for the Soprano and Alto parts of IV.14 (28v), measures 5-8. The Soprano part continues with a first ending bracket. The notes are: Soprano: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4; Alto: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4.

IV.15 (29r)

Alto

Musical notation for the Alto part of IV.15 (29r), measures 1-4. The staff is in 3/4 time with a common time signature. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

1

Musical notation for the Soprano and Alto parts of IV.15 (29r), measures 1-4. The Soprano part starts with a first ending bracket. The notes are: Soprano: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4; Alto: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

5

Musical notation for the Soprano and Alto parts of IV.15 (29r), measures 5-8. The Soprano part continues with a first ending bracket. The notes are: Soprano: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4; Alto: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4.

11

Musical notation for the Soprano and Alto parts of IV.15 (29r), measures 11-14. The Soprano part continues with a first ending bracket. The notes are: Soprano: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4; Alto: B4, A4, G4, F4, E4, D4, C4, B4, A4, G4, F4, E4, D4, C4.

IV.16 (29r)

Musical notation for measures 1-4 of IV.16 (29r). The left system shows two staves in bass clef with a common time signature. The right system shows two staves in treble clef with a common time signature. A first ending bracket labeled '1' spans the first two measures of the right system.

Musical notation for measures 5-8 of IV.16 (29r). The system consists of two staves in treble clef with a common time signature. A measure rest is present at the beginning of the second staff.

Musical notation for measures 9-12 of IV.16 (29r). The system consists of two staves in treble clef with a common time signature. A measure rest is present at the beginning of the second staff.

IV.17 (29r)

Musical notation for measures 1-2. The left system consists of two staves in C-clef (soprano and alto clefs) with a common time signature 'c'. The right system consists of two staves in G-clef (treble and bass clefs) with a common time signature 'c'. A first ending bracket '1' is placed above the first measure of the right system.

Musical notation for measures 3-4. The left system consists of two staves in G-clef (treble and bass clefs). The right system consists of two staves in G-clef (treble and bass clefs).

Musical notation for measures 5-6. The left system consists of two staves in G-clef (treble and bass clefs). The right system consists of two staves in G-clef (treble and bass clefs).

Musical notation for measures 7-8. The left system consists of two staves in G-clef (treble and bass clefs). The right system consists of two staves in G-clef (treble and bass clefs).

Musical notation for measures 9-10. The left system consists of two staves in G-clef (treble and bass clefs). The right system consists of two staves in G-clef (treble and bass clefs).

IV.18 (29v)

Musical notation for Tipples in 3/8 time, measures 1-3. The notation is in bass clef with a common time signature (C). The melody consists of quarter and eighth notes.

Musical notation for Sopranos in 3/8 time, measures 1-3. The notation is in treble clef with a common time signature (C). It begins with a first ending bracket (1) over the first measure.

Musical notation for Sopranos, measures 4-5. The notation is in treble clef with a common time signature (C).

Musical notation for Sopranos, measures 6-8. The notation is in treble clef with a common time signature (C).

Musical notation for Sopranos, measures 9-11. The notation is in treble clef with a common time signature (C).

IV.19 (29v)

Musical notation for Tipples in 3/8 time, measures 1-3. The notation is in bass clef with a common time signature (C).

Musical notation for Sopranos in 3/8 time, measures 1-3. The notation is in treble clef with a common time signature (C). It begins with a first ending bracket (1) over the first measure.

Musical notation for Sopranos, measures 4-5. The notation is in treble clef with a common time signature (C).

IV.20 (29v)

Musical notation for measures 1-2. The left system consists of two staves in bass clef with a common time signature. The right system consists of two staves in treble clef with a common time signature. A first ending bracket labeled '1' spans the first two measures of the right system.

Musical notation for measures 3-6. The left system consists of two staves in treble clef with a common time signature. A first ending bracket labeled '3' spans the first two measures of the left system.

Musical notation for measures 7-10. The left system consists of two staves in treble clef with a common time signature. A first ending bracket labeled '8' spans the first two measures of the left system.

IV.21 (30r)

Musical notation for measures 1-2. The left system consists of two staves in bass clef with a common time signature (C). The right system consists of two staves in treble clef with a common time signature (C). A first fingering (1) is indicated above the first note of the right-hand treble staff.

Musical notation for measures 3-4. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 5-6. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 7-8. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 9-10. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

IV.22 (30r)

IV.23 (30r)

IV.24 (30v)

Andante

Musical notation for the first system, left hand. It consists of two staves in 3/4 time. The upper staff contains a quarter note G, a quarter note A, a quarter note B, and a half note C. The lower staff contains a quarter note G, a quarter note A, a quarter note B, and a half note C. Both staves feature a triplet of eighth notes (G, A, B) starting on the second measure.

Andante

Musical notation for the first system, right hand. It consists of two staves in 3/4 time. The upper staff contains a quarter note G, a quarter note A, a quarter note B, and a half note C. The lower staff contains a quarter note G, a quarter note A, a quarter note B, and a half note C. Both staves feature a triplet of eighth notes (G, A, B) starting on the second measure.

Musical notation for the second system, consisting of two staves. The upper staff begins with a triplet of eighth notes (G, A, B) and continues with a sequence of eighth and quarter notes. The lower staff follows a similar rhythmic pattern, including a sharp sign on the eighth note in the fifth measure.

Musical notation for the third system, consisting of two staves. The upper staff features a fermata over the first measure, followed by eighth and quarter notes. The lower staff continues with eighth and quarter notes, including a sharp sign on the eighth note in the fifth measure.

Musical notation for the fourth system, consisting of two staves. The upper staff begins with a fermata over the first measure, followed by eighth and quarter notes. The lower staff continues with eighth and quarter notes, including a sharp sign on the eighth note in the fifth measure.

Musical notation for the fifth system, consisting of two staves. The upper staff features a fermata over the first measure, followed by eighth and quarter notes. The lower staff continues with eighth and quarter notes, including a sharp sign on the eighth note in the fifth measure.

24

Musical notation for measures 24-27. The top staff contains a melody with eighth and quarter notes, including two triplet markings. The bottom staff contains a bass line with eighth and quarter notes, also including a triplet marking.

28

Musical notation for measures 28-31. The top staff contains a melody with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes.

32

Musical notation for measures 32-35. The top staff contains a melody with eighth and quarter notes. The bottom staff contains a bass line with eighth and quarter notes.

36

Musical notation for measures 36-39. The top staff contains a melody with eighth and quarter notes, including a flat sign. The bottom staff contains a bass line with eighth and quarter notes, including a flat sign.

40

Musical notation for measures 40-43. The top staff contains a melody with eighth and quarter notes, ending with a whole note. The bottom staff contains a bass line with eighth and quarter notes, ending with a whole note.

IV.25 (31r)

Measures 1-2. The left system consists of two bass staves. The right system consists of two treble staves. The first measure of the right system has a first fingering '1' above the first note.

Measures 3-4. The left system consists of two treble staves. The right system consists of two treble staves. Both systems feature slurs over the notes in measures 3 and 4.

Measures 5-6. The left system consists of two treble staves. The right system consists of two treble staves. The right system has a whole rest in measure 5.

Measures 7-8. The left system consists of two treble staves. The right system consists of two treble staves. The right system has a whole rest in measure 7.

Measures 9-10. The left system consists of two treble staves. The right system consists of two treble staves. The right system has a whole rest in measure 9.

14

Musical notation for measures 14-16. The top staff features a melody with a slur over measures 14 and 15, and a fermata over measure 16. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

17

Musical notation for measures 17-19. The top staff has a melody with rests in measures 17 and 18, and a half note in measure 19. The bottom staff features a triplet of eighth notes in measures 17 and 18, and a half note in measure 19.

20

Musical notation for measures 20-23. The top staff contains a melody with a sharp sign on the second measure and a flat sign on the third measure. The bottom staff has a bass line with a slur over measures 21 and 22.

24

Musical notation for measures 24-28. The top staff shows a melody with a slur over measures 24 and 25, and another slur over measures 26 and 27. The bottom staff has a bass line with a slur over measures 24 and 25.

29

Musical notation for measures 29-33. The top staff features a melody with a half rest in measure 29. The bottom staff has a bass line with a slur over measures 29 and 30.

34

Musical notation for measures 34-36. The top staff has a melody with a slur over measures 35 and 36. The bottom staff has a bass line with a slur over measures 35 and 36.

V. Canones à tres à quatro y à sínco

V.1 (31v)

Handwritten musical score for V.1 (31v) in 3/8 time. The score consists of three staves. The first staff is in bass clef and contains the first two measures. The second and third staves are in treble clef and contain measures 3 through 16. Measure numbers 1, 6, and 16 are indicated above the staves. The score includes various musical notations such as notes, rests, slurs, and repeat signs.

V.1 (31v) (transcribed in score form)

Transcribed musical score for V.1 (31v) in 3/8 time, presented in score form. The score is organized into three systems, each with three staves. The first system (measures 1-11) has the first staff in treble clef and the second and third staves in bass clef. The second system (measures 12-22) has all three staves in treble clef. The third system (measures 23-31) also has all three staves in treble clef. Measure numbers 1, 12, and 23 are indicated above the first staff of each system. The score includes various musical notations such as notes, rests, slurs, and repeat signs.

34

Musical score for three staves, measures 34-41. The top staff has a fermata over the final measure. The middle and bottom staves have a fermata over the final measure.

V.2 (31v) [Antonio Caldara, "Che Gusto e mai questo"]

Musical score for V.2 (31v) in C major, measures 1-11. It consists of a single melodic line on a treble clef staff. Measure 1 has a first ending bracket. Measures 3, 8, and 11 have fermatas.

V.2 (31v) (transcribed in score form)

Musical score for V.2 (31v) transcribed in score form, measures 1-5. The top staff has a first ending bracket and a fermata over the final measure. The middle and bottom staves are empty.

6

Musical notation for measures 6-9. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, ending with a repeat sign. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a treble clef and contains a bass line with eighth and sixteenth notes. A repeat sign is placed above the final measure of the top staff.

10

Musical notation for measures 10-13. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, ending with a repeat sign. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a treble clef and contains a bass line with eighth and sixteenth notes. A repeat sign is placed above the final measure of the top staff.

14

Musical notation for measures 14-17. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, ending with a repeat sign. The middle staff has a treble clef and contains a similar melodic line. The bottom staff has a treble clef and contains a bass line with eighth and sixteenth notes. A repeat sign is placed above the final measure of the top staff.

18

Musical notation for measures 18-21. The system consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, ending with a double bar line. The middle staff has a treble clef and contains a similar melodic line, ending with a double bar line. The bottom staff has a treble clef and contains a bass line with eighth and sixteenth notes, ending with a double bar line.

V.3 (31v)

Musical score for V.3 (31v) in common time. The score consists of four staves. The first staff is a bass clef with a common time signature. The second, third, and fourth staves are treble clefs. The music begins with a first ending bracket (1) over the first two measures. A repeat sign (double bar line with dots) appears at the end of the first staff and the beginning of the second staff. Another repeat sign appears at the end of the second staff and the beginning of the third staff. The piece concludes with a final measure on the fourth staff.

V.3 (31v) (transcribed in score form)

Musical score for V.3 (31v) (transcribed in score form) in common time. The score consists of two systems, each with three staves. The first staff of each system is a treble clef, and the second and third staves are also treble clefs. The music begins with a first ending bracket (1) over the first two measures of the first staff. A repeat sign (double bar line with dots) appears at the end of the first staff and the beginning of the second staff. Another repeat sign appears at the end of the second staff and the beginning of the third staff. The piece concludes with a final measure on the third staff of the second system.

10

§

This system contains measures 10 through 13. It features three staves of music. The top staff has a treble clef and contains a melody with eighth and quarter notes. The middle staff has a treble clef and contains a melody with eighth and quarter notes. The bottom staff has a treble clef and contains a melody with eighth and quarter notes. A repeat sign is located at the end of measure 13.

14

§

This system contains measures 14 through 17. It features three staves of music. The top staff has a treble clef and contains a melody with eighth and quarter notes. The middle staff has a treble clef and contains a melody with eighth and quarter notes. The bottom staff has a treble clef and contains a melody with eighth and quarter notes. A repeat sign is located at the end of measure 17.

18

This system contains measures 18 through 21. It features three staves of music. The top staff has a treble clef and contains a melody with eighth and quarter notes. The middle staff has a treble clef and contains a melody with eighth and quarter notes. The bottom staff has a treble clef and contains a melody with eighth and quarter notes. The system ends with a double bar line.

V.4 (31v)

Musical score for V.4 (31v) in common time. The score consists of four staves. The first staff is in bass clef, and the remaining three are in treble clef. The key signature has one sharp (F#). The first staff contains two measures. The second staff contains measures 3 through 7, with a repeat sign at the end. The third staff contains measures 8 through 10, with a repeat sign at the end. The fourth staff contains measures 11 through 13, ending with a double bar line.

V.4 (31v) (transcribed in score form)

Musical score for V.4 (31v) transcribed in score form. The score consists of two systems, each with three staves. The first staff of each system is in treble clef, and the other two are in bass clef. The key signature has one sharp (F#). The first system contains measures 1 through 4. The second system contains measures 5 through 8, with a repeat sign at the end of the first measure of the system.

8

Musical notation for measures 8-10. Measure 8 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody in the upper voice begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a whole rest, followed by quarter notes G2, A2, and B2. Measure 9 features a fermata over the first half. Measure 10 continues the melodic and bass line patterns.

11

Musical notation for measures 11-13. Measure 11 has a treble clef and a key signature of one sharp. The melody in the upper voice consists of quarter notes G4, A4, B4, and C5. The bass line has quarter notes G2, A2, B2, and C3. Measure 12 continues with similar rhythmic patterns. Measure 13 ends with a fermata over the final note.

14

Musical notation for measures 14-17. Measure 14 has a treble clef and a key signature of one sharp. The melody in the upper voice starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line has quarter notes G2, A2, B2, and C3. Measure 15 continues the melodic and bass line patterns. Measure 16 features a fermata over the first half. Measure 17 ends with a fermata over the final note.

18

Musical notation for measures 18-21. Measure 18 has a treble clef and a key signature of one sharp. The melody in the upper voice starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line has quarter notes G2, A2, B2, and C3. Measure 19 continues the melodic and bass line patterns. Measure 20 features a fermata over the first half. Measure 21 ends with a fermata over the final note.

V.5 (32r)

canone à tres

1

canon for three

5

13

Detailed description: This block contains the musical score for V.5 (32r). It features two staves. The left staff is in bass clef with a 2/4 time signature and is labeled 'canone à tres'. The right staff is in treble clef with a 2/4 time signature and is labeled '1' and 'canon for three'. Below the first staff, there are two more staves in treble clef. The first of these is marked with a '5' and a repeat sign. The second is marked with a '13' and a repeat sign. The music consists of eighth and sixteenth notes, with some rests and accidentals.

V.5 (32r) (transcribed in score form)

canon for three

6

11

Detailed description: This block shows the same musical score as above, but transcribed in score form. It consists of three staves in treble clef. The top staff is labeled 'canon for three'. The second and third staves are initially empty. The score is divided into three systems. The first system has six measures. The second system starts at measure 6 and has five measures. The third system starts at measure 11 and has five measures. Repeat signs are placed at the end of the first and second systems.

16

Musical score for measures 16-20. The system consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. Measure 16 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features eighth and quarter notes with rests.

21

Musical score for measures 21-25. The system consists of three staves. Measure 21 is marked with a repeat sign (double bar line with dots). The music continues with eighth and quarter notes across the three staves.

26

Musical score for measures 26-30. The system consists of three staves. Measure 26 is marked with a repeat sign. The music continues with eighth and quarter notes across the three staves.

31

Musical score for measures 31-35. The system consists of three staves. The music continues with eighth and quarter notes across the three staves, ending with a double bar line.

V.6 (32r)

Two systems of musical notation for measures 1-4. The first system shows two staves in bass clef (C-clef) with a common time signature (C). The second system shows two staves in treble clef (G-clef) with a common time signature (C). A first ending bracket labeled '1' spans measures 3 and 4 in both systems.

Two systems of musical notation for measures 5-8. The first system shows two staves in treble clef (G-clef). The second system shows two staves in treble clef (G-clef). Both systems end with a double bar line and repeat signs.

V.7 (32r)

Two systems of musical notation for measures 1-4. The first system shows two staves in bass clef (C-clef) with a common time signature (C). The second system shows two staves in treble clef (G-clef) with a common time signature (C). A first ending bracket labeled '1' spans measures 3 and 4 in both systems.

Two systems of musical notation for measures 5-8. The first system shows two staves in treble clef (G-clef). The second system shows two staves in treble clef (G-clef). Both systems end with a double bar line and repeat signs.

V.8 (32r)

Two systems of musical notation for measures 1-4. The first system shows two staves in bass clef (C-clef) with a common time signature (C). The second system shows two staves in treble clef (G-clef) with a common time signature (C). A first ending bracket labeled '1' spans measures 3 and 4 in both systems.

Two systems of musical notation for measures 5-8. The first system shows two staves in treble clef (G-clef). The second system shows two staves in treble clef (G-clef). Both systems end with a double bar line and repeat signs.

V.9 (32v)

Measures 1-2 of the score. The left hand is in bass clef with a common time signature. The right hand is in treble clef with a common time signature. A first ending bracket is placed above the right hand's notes in measure 2.

Measures 3-4 of the score. Both hands continue with their respective melodic and rhythmic patterns.

Measures 5-6 of the score. The right hand features a melodic line with a fermata over the final note of measure 5.

Measures 7-8 of the score. The right hand has a fermata over the final note of measure 7. The left hand continues with a steady eighth-note accompaniment.

Measures 9-10 of the score. The right hand has a fermata over the final note of measure 9. The left hand continues with a steady eighth-note accompaniment.

Measures 11-12 of the score. The right hand has a fermata over the final note of measure 11. The left hand continues with a steady eighth-note accompaniment.

27

Musical notation for measures 27-33. The system consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests. The bottom staff continues the melodic line with similar rhythmic values and rests.

34

Musical notation for measures 34-39. The system consists of two staves. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment with eighth and sixteenth notes.

40

Musical notation for measures 40-45. The system consists of two staves. The top staff features a melodic line with some chromatic movement and rests. The bottom staff continues with a rhythmic accompaniment.

46

Musical notation for measures 46-49. The system consists of two staves. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment.

50

Musical notation for measures 50-53. The system consists of two staves. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment.

V.10 (33r)

Musical score for V.10 (33r) in common time (C). The score consists of three staves. The first staff is a bass clef with a common time signature and contains four measures of music. The second staff is a treble clef with a common time signature and contains eight measures of music, starting with a first finger fingering (1) above the first measure. The third staff is a treble clef with a common time signature and contains eight measures of music, starting with a measure number 6 above the first measure. The piece concludes with a double bar line.

V.11 (33r)

Musical score for V.11 (33r) in common time (C). The score consists of three staves. The first staff is a bass clef with a common time signature and contains four measures of music. The second staff is a treble clef with a common time signature and contains eight measures of music, starting with a first finger fingering (1) above the first measure. The third staff is a treble clef with a common time signature and contains eight measures of music, starting with a measure number 5 above the first measure. The piece concludes with a double bar line.

V.12 (33r)

Musical score for V.12 (33r) in common time (C). The score consists of three staves. The first staff is a bass clef with a common time signature and contains four measures of music. The second staff is a treble clef with a common time signature and contains eight measures of music, starting with a first finger fingering (1) above the first measure. The third staff is a treble clef with a common time signature and contains eight measures of music, starting with a measure number 5 above the first measure. The piece concludes with a double bar line.

VI. Partidas de el Sr. Jerusalem

VI.1 (33v)

1

Musical notation for measures 1-4. Treble clef with a first ending bracket over measures 3 and 4. Bass clef accompaniment.

5

Musical notation for measures 5-10. Treble clef with a first ending bracket over measures 6 and 7. Bass clef accompaniment.

11

Musical notation for measures 11-16. Treble clef with a first ending bracket over measures 12 and 13. Bass clef accompaniment.

17

Musical notation for measures 17-22. Treble clef with a first ending bracket over measures 18 and 19. Bass clef accompaniment.

23

Musical notation for measures 23-28. Treble clef with a first ending bracket over measures 24 and 25. Bass clef accompaniment.

29

Musical notation for measures 29-33. Treble clef with a first ending bracket over measures 30 and 31. Bass clef accompaniment.

35

Musical notation for measures 35-41. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The melody in the treble clef features eighth and sixteenth notes, with some rests. The bass line provides a rhythmic accompaniment with eighth and sixteenth notes.

42

Musical notation for measures 42-48. The system consists of a treble clef staff and a bass clef staff. The melody in the treble clef continues with eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment.

49

Musical notation for measures 49-55. The system consists of a treble clef staff and a bass clef staff. The melody in the treble clef includes some slurs and eighth notes. The bass line continues with eighth notes, some of which are beamed together.

56

Musical notation for measures 56-62. The system consists of a treble clef staff and a bass clef staff. The melody in the treble clef features slurs and eighth notes. The bass line continues with eighth notes, including some beamed pairs.

63

Musical notation for measures 63-69. The system consists of a treble clef staff and a bass clef staff. The melody in the treble clef includes some rests and eighth notes. The bass line continues with eighth notes, some of which are beamed together.

70

Musical notation for measures 70-76. The system consists of a treble clef staff and a bass clef staff. The melody in the treble clef features slurs and eighth notes. The bass line continues with eighth notes, some of which are beamed together.

76

Musical notation for measures 76-82. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, some beamed together, and some notes with slurs.

83

Musical notation for measures 83-89. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, some beamed together, and some notes with slurs. A double bar line is present at the end of measure 89.

90

Musical notation for measures 90-95. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, some beamed together, and some notes with slurs.

96

Musical notation for measures 96-102. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, some beamed together, and some notes with slurs.

103

Musical notation for measures 103-108. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, some beamed together, and some notes with slurs.

109

Musical notation for measures 109-114. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and some notes with slurs. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes, some beamed together, and some notes with slurs.

VI.2 (34v)

Musical notation for measures 1-2. The left system consists of two bass staves. The right system consists of two treble staves. Measure 1 features a trill (tr) on the second staff of the right system. Measure 2 features a first fingering (1) on the first staff of the right system.

Musical notation for measures 3-4. The left system consists of two bass staves. The right system consists of two treble staves. Measure 3 features a trill (tr) on the second staff of the right system. Measure 4 features a trill (tr) on the second staff of the right system.

Musical notation for measures 5-6. The left system consists of two bass staves. The right system consists of two treble staves. Measure 5 features a trill (tr) on the second staff of the right system. Measure 6 features a trill (tr) on the second staff of the right system.

Musical notation for measures 7-8. The left system consists of two bass staves. The right system consists of two treble staves. Measure 7 features a trill (tr) on the second staff of the right system. Measure 8 features a trill (tr) on the second staff of the right system.

Musical notation for measures 9-10. The left system consists of two bass staves. The right system consists of two treble staves. Measure 9 features a trill (tr) on the second staff of the right system. Measure 10 features a trill (tr) on the second staff of the right system.

Musical notation for measures 11-12. The left system consists of two bass staves. The right system consists of two treble staves. Measure 11 features a trill (tr) on the second staff of the right system. Measure 12 features a trill (tr) on the second staff of the right system.

14

Musical notation for measures 14-16. The system consists of two staves. The upper staff begins with a fermata over a whole note, followed by quarter notes and eighth notes. The lower staff provides a harmonic accompaniment with quarter and eighth notes.

17

Musical notation for measures 17-19. The system consists of two staves. The upper staff features a melodic line with eighth and quarter notes. The lower staff continues the accompaniment with quarter notes.

21

Musical notation for measures 21-23. The system consists of two staves. The upper staff has a melodic line with quarter notes and eighth notes. The lower staff provides accompaniment with quarter notes.

25

Musical notation for measures 25-27. The system consists of two staves. The upper staff includes a trill (tr) over a note. The lower staff features a rhythmic accompaniment with eighth notes.

28

Musical notation for measures 28-30. The system consists of two staves. The upper staff has a melodic line with quarter notes and eighth notes. The lower staff provides accompaniment with quarter notes.

31

Musical notation for measures 31-33. The system consists of two staves. The upper staff begins with a fermata over a whole note. The lower staff provides accompaniment with quarter notes.

VI.3 (35v)

VI.3 (35v) consists of two systems of music. The first system has two staves: the left staff is in bass clef with a 3/8 time signature, and the right staff is in treble clef with a common time signature. The right staff begins with a first finger fingering (*1*) and a breath mark. The second system is a single staff in treble clef with a common time signature, starting with a fourth finger fingering (*4*) and ending with a double bar line.

VI.4 (35v)

VI.4 (35v) consists of three systems of music. The first system has two staves: the left staff is in bass clef with a common time signature, and the right staff is in treble clef with a common time signature. The right staff begins with a first finger fingering (*1*) and a breath mark. The second system is a single staff in treble clef with a common time signature, starting with a fourth finger fingering (*4*). The third system is a single staff in treble clef with a common time signature, starting with an 11th finger fingering (*11*) and a breath mark, and ending with a double bar line.

VI.5 (35v)

VI.5 (35v) consists of three systems of music. The first system has two staves: the left staff is in bass clef with a common time signature, and the right staff is in treble clef with a common time signature. The right staff begins with a first finger fingering (*1*). The second system is a single staff in treble clef with a common time signature, starting with a fourth finger fingering (*4*). The third system is a single staff in treble clef with a common time signature, starting with an 8th finger fingering (*8*) and ending with a double bar line.

VI.6 (35v)

VI.6 (35v) consists of three staves of music. The first staff is a grand staff with a bass clef on the left and a treble clef on the right, both in common time (C). The first measure of the bass staff contains a whole note chord (G2, B1, D2). The first measure of the treble staff contains a whole note chord (C4, E4, G4) with an *l* (accidentals) above it. The second staff begins at measure 5 and the third staff begins at measure 11. The music is primarily composed of quarter and eighth notes with some rests.

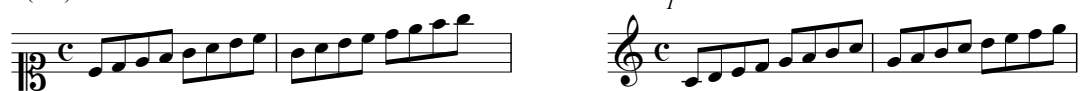
VI.7 (35v)

VI.7 (35v) consists of three staves of music. The first staff is a grand staff with a bass clef on the left and a treble clef on the right, both in common time (C). The first measure of the bass staff contains a whole note chord (C4, E4, G4). The first measure of the treble staff contains a whole note chord (C4, E4, G4) with an *l* (accidentals) above it. The second staff begins at measure 4 and the third staff begins at measure 8. The music is primarily composed of quarter and eighth notes with some rests.

VI.8 (35v)

VI.8 (35v) consists of three staves of music. The first staff is a grand staff with a bass clef on the left and a treble clef on the right, both in common time (C). The first measure of the bass staff contains a whole note chord (C4, E4, G4). The first measure of the treble staff contains a whole note chord (C4, E4, G4) with an *l* (accidentals) above it. The second staff begins at measure 4 and the third staff begins at measure 8. The music is primarily composed of quarter and eighth notes with some rests. Trills (*tr*) are indicated above the notes in the third staff.

VI.9 (36r)



VI.10 (36r)



VI.11 (36r)



VI.12 (36r)

VI.12 (36r) is a piece in common time (C) for a lute. It consists of five staves of music. The first staff shows the beginning in the bass clef, followed by the treble clef. The key signature has one sharp (F#). The piece includes several musical features: a first fingering (*1*) on the first staff, a triplet of eighth notes on the third staff, and two more triplets of eighth notes on the fourth staff. The piece concludes with a double bar line on the fifth staff.

VI.13 (36v)

VI.13 (36v) is a piece in 3/4 time for a lute. It consists of three staves of music. The first staff shows the beginning in the bass clef, followed by the treble clef. The key signature has one sharp (F#). The piece includes a first fingering (*1*) on the first staff and concludes with a double bar line on the third staff.

VI.14 (36v)

Musical score for VI.14 (36v). The score is written in common time (C) and consists of two systems. The first system includes a bass clef staff on the left and a treble clef staff on the right, both starting with a first finger (*1*) marking. The second system consists of a single treble clef staff with measure numbers 4, 10, 15, 20, and 22 indicated at the beginning of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

VI.15 (36v)

Musical score for VI.15 (36v). The score is written in common time (C) and consists of two systems. The first system includes a bass clef staff on the left and a treble clef staff on the right, both starting with a first finger (*1*) marking. The second system consists of a single treble clef staff with a measure number 7 indicated at the beginning. The music is primarily composed of whole notes.

VI.16 (37r)

Two staves of music. The left staff is in bass clef, 3/4 time, with three triplet eighth notes in each measure. The right staff is in treble clef, 3/4 time, with a first finger fingering (1) and three triplet eighth notes in each measure.

Single staff in treble clef, 3/4 time. Measure 4 starts with a 4-measure rest. Measures 5 and 6 contain eighth notes and triplets.

Single staff in treble clef, 3/4 time. Measure 7 starts with a 4-measure rest. Measures 8 and 9 contain eighth notes and triplets.

Single staff in treble clef, 3/4 time. Measures 10-15 contain eighth notes and triplets.

Single staff in treble clef, 3/4 time. Measures 16-21 contain eighth notes and triplets.

Single staff in treble clef, 3/4 time. Measures 22-28 contain eighth notes and triplets.

Single staff in treble clef, 3/4 time. Measures 29-34 contain eighth notes and triplets.

Single staff in treble clef, 3/4 time. Measures 35-40 contain eighth notes and triplets.

46

52

57

VI.17 (37v)

4

10

14

VI.18 (37v)

Musical notation for measures 1-2. The first staff is in bass clef with a common time signature. It features a quarter note G, followed by a triplet of eighth notes (A, B, C), a quarter rest, a triplet of eighth notes (D, E, F), and a quarter note G. The second staff is in treble clef with a common time signature. It features a quarter note G, a first finger fingering '1' above the staff, a triplet of eighth notes (A, B, C), a quarter rest, a triplet of eighth notes (D, E, F), and a quarter note G.

Musical notation for measures 3-4. The staff is in treble clef with a common time signature. Measure 3 contains a triplet of eighth notes (G, A, B), a quarter note C, a triplet of eighth notes (D, E, F), and a quarter note G. Measure 4 contains a quarter note C, a quarter rest, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. A trill 'tr' is marked above the quarter note C in measure 4.

Musical notation for measures 5-6. The staff is in treble clef with a common time signature. Measure 5 contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F. Measure 6 contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The final part of measure 6 features a sixteenth-note triplet (D, E, F) followed by a quarter note G.

Musical notation for measures 7-8. The staff is in treble clef with a common time signature. Measure 7 contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F. Measure 8 contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The final part of measure 8 features a sixteenth-note triplet (D, E, F) followed by a quarter note G.

Musical notation for measures 9-10. The staff is in treble clef with a common time signature. Measure 9 contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F. Measure 10 contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. Trills 'tr' are marked above the quarter notes A and B in measure 10.

Musical notation for measures 11-12. The staff is in treble clef with a common time signature. Measure 11 contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F. Measure 12 contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. Trills 'tr' are marked above the quarter notes A and B in measure 12.

Musical notation for measures 13-14. The staff is in treble clef with a common time signature. Measure 13 contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F. Measure 14 contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The final part of measure 14 features a sixteenth-note triplet (D, E, F) followed by a quarter note G.

Musical notation for measures 15-16. The staff is in treble clef with a common time signature. Measure 15 contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F. Measure 16 contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The final part of measure 16 features a sixteenth-note triplet (D, E, F) followed by a quarter note G.

VI.19 (37v)

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C) and a first fingering (1) above the first note. Both staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Both staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Both staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Both staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Both staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Both staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Both staves contain a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

VI.20 (38r)

Musical notation for measures 1-3. Measure 1 is in bass clef with a common time signature. Measure 2 is in treble clef with a common time signature and a first fingering '1' above the first note. The notes are: C4, E4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6.

Musical notation for measures 4-6. Measure 4 starts with a measure rest. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

Musical notation for measures 7-9. Measure 7 starts with a measure rest. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

Musical notation for measures 10-12. Measure 10 starts with a measure rest. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

Musical notation for measures 13-15. Measure 13 starts with a measure rest. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4.

Musical notation for measures 16-18. Measure 16 starts with a measure rest. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Triplet markings '3' are placed under the first three notes of measures 16, 17, and 18.

Musical notation for measures 19-21. Measure 19 starts with a measure rest. The notes are: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5, B4, A4, G4. Triplet markings '3' are placed under the first three notes of measures 19 and 20.

VI.22 (38v)

Musical notation for measures 1-2. The first staff is in bass clef with a 3/4 time signature, starting with a whole rest followed by a quarter-note scale: G2, A2, B2, C3, D3, E3, F3. The second staff is in treble clef with a 3/4 time signature, starting with a whole rest followed by a quarter-note scale: G4, A4, B4, C5, D5, E5, F5. A first fingering '1' is indicated above the first note of the second staff.

Musical notation for measure 3 in treble clef, 3/4 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and a whole note G5.

Musical notation for measure 4 in treble clef, 3/4 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and a whole note G5. The final eighth note of the measure is part of a triplet of eighth notes: G5, A5, B5.

Musical notation for measure 5 in treble clef, 3/4 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and a whole note G5. The final eighth note of the measure is part of a triplet of eighth notes: G5, A5, B5.

Musical notation for measure 6 in treble clef, 3/4 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and a whole note G5. The final eighth note of the measure is part of a triplet of eighth notes: G5, A5, B5.

Musical notation for measure 7 in treble clef, 3/4 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and a whole note G5. The final eighth note of the measure is part of a triplet of eighth notes: G5, A5, B5.

Musical notation for measure 8 in treble clef, 3/4 time. It begins with a dotted quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, and a whole note G5. The final eighth note of the measure is part of a triplet of eighth notes: G5, A5, B5.



VI.23 (39r)

Musical notation for VI.23 (39r), measures 1-6. Bass clef, 3/4 time. Treble clef, 3/4 time, starting with a first finger (1) marking.

Musical notation for VI.23 (39r), measures 7-16. Treble clef, 3/4 time.

Musical notation for VI.23 (39r), measures 17-22. Treble clef, 3/4 time, featuring triplets.

Musical notation for VI.23 (39r), measures 23-27. Treble clef, 3/4 time, featuring triplets.

Musical notation for VI.23 (39r), measures 28-39. Treble clef, 3/4 time, ending with a fermata.

VI.24 (39r)

Musical notation for VI.24 (39r), measures 1-3. Bass clef, common time. Treble clef, common time, starting with a first finger (1) marking.

Musical notation for VI.24 (39r), measures 4-7. Treble clef, common time.

Musical notation for VI.24 (39r), measures 8-15. Treble clef, common time.

VI.25 (39r)

Measures 1-4. The first staff is in bass clef with a common time signature. The second staff is in treble clef with a common time signature. A first fingering '1' is indicated above the first note of the second staff.

Measures 5-7. Treble clef, common time.

Measures 8-10. Treble clef, common time.

Measures 11-13. Treble clef, common time.

Measures 14-16. Treble clef, common time.

Measures 17-19. Treble clef, common time.

Measures 20-23. Treble clef, common time.

Measures 24-27. Treble clef, common time.

VI.26 (39v)

Measures 1-2 of the piece. The first system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). Measure 1 starts with a treble clef change from C to G. Measure 2 begins with a first fingering '1' above the treble staff.

Measures 3-4. The system continues with two staves. Measure 3 starts with a third fingering '3' above the treble staff. Measure 4 continues the melodic and harmonic development.

Measures 5-6. The system continues with two staves. Measure 5 features a treble clef change from G to C. Measure 6 continues the piece.

Measures 7-10. The system continues with two staves. Measure 7 starts with an 11-measure rest in the treble staff. Measure 10 ends with a double bar line and repeat sign.

Measures 11-14. The system continues with two staves. Measure 11 begins after the repeat sign. Measure 14 ends with a double bar line and repeat sign.

19

Musical notation for measures 19-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 19: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2, C3. Measure 20: Treble has quarter notes D5, E5, F#5, G5; Bass has quarter notes D2, E2, F#2, G2. Measure 21: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2. Measure 22: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2.

23

Musical notation for measures 23-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 23: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2, C3. Measure 24: Treble has quarter notes D5, E5, F#5, G5; Bass has quarter notes D2, E2, F#2, G2. Measure 25: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2. Measure 26: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2.

27

Musical notation for measures 27-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 27: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2, C3. Measure 28: Treble has quarter notes D5, E5, F#5, G5; Bass has quarter notes D2, E2, F#2, G2. Measure 29: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2. Measure 30: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2.

31

Musical notation for measures 31-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 31: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2, C3. Measure 32: Treble has quarter notes D5, E5, F#5, G5; Bass has quarter notes D2, E2, F#2, G2. Measure 33: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2. Measure 34: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2.

35

Musical notation for measures 35-38. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 35: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G2, A2, B2, C3. Measure 36: Treble has quarter notes D5, E5, F#5, G5; Bass has quarter notes D2, E2, F#2, G2. Measure 37: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2. Measure 38: Treble has quarter notes A5, B5, C6, B5; Bass has quarter notes A2, B2, C3, B2.

VI.27 (40r)

VI.27 (40r) is a vocal exercise in G major, 4/4 time. It consists of three staves of music. The first staff shows the beginning with a bass clef and a treble clef, both with a one-line staff. The lyrics are: ut re mi fa (under the bass staff) and ut re mi fa sol re (under the treble staff). A first ending bracket is placed above the treble staff. The second staff continues the melody with lyrics: mi fa re mi fa sol fa la sol fa. The third staff concludes the piece with lyrics: mi la sol fa la sol fa mi re ut.

VI.28 (40r)

VI.28 (40r) is a vocal exercise in G major, 2/4 time. It consists of two staves of music. The first staff shows the beginning with a bass clef and a treble clef, both with a one-line staff. A first ending bracket is placed above the treble staff. The second staff continues the melody.

VI.29 (40v)

VI.29 (40v) is a vocal exercise in G major, 4/4 time. It consists of five staves of music. The first staff shows the beginning with a bass clef and a treble clef, both with a one-line staff. A first ending bracket is placed above the treble staff. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff concludes the piece.

VI.30 (40v)

VI.30 (40v) is a piece in 2/4 time, key of B-flat major. It consists of three staves of music. The first staff shows the beginning with a bass clef and a treble clef. The melody starts with a quarter note G4, followed by eighth notes A4-B4, and a quarter note C5. The second staff begins at measure 8, featuring a quarter rest followed by eighth notes G4-A4, and a quarter note B4. The third staff begins at measure 15, starting with a quarter note G4 and eighth notes A4-B4, ending with a quarter note C5.

VI.31 (40v)

VI.31 (40v) is a piece in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff shows the beginning with a bass clef and a treble clef. The melody starts with a quarter note G4, followed by quarter notes A4-B4, and a quarter note C5. The second staff begins at measure 6, featuring a quarter note G4, followed by quarter notes A4-B4, and a quarter note C5. The third staff begins at measure 12, starting with a quarter note G4, followed by quarter notes A4-B4, and a quarter note C5.

VI.32 (40v)

VI.32 (40v) is a piece in 3/4 time, key of B-flat major. It consists of three staves of music. The first staff shows the beginning with a bass clef and a treble clef. The melody starts with a quarter note G4, followed by quarter notes A4-B4, and a quarter note C5. The second staff begins at measure 4, featuring a quarter note G4, followed by quarter notes A4-B4, and a quarter note C5. The third staff begins at measure 12, starting with a quarter note G4, followed by quarter notes A4-B4, and a quarter note C5.

VI.33 (41r)

Musical score for VI.33 (41r) in 2/4 time, featuring a bass clef and a treble clef. The piece begins with a first measure in the bass clef and a first measure in the treble clef marked with a '1'. The score consists of four staves of music, with measure numbers 7, 15, and 23 indicated at the start of their respective lines. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

VI.34 (41r)

Musical score for VI.34 (41r) in 3/4 time, featuring a bass clef and a treble clef. The piece begins with a first measure in the bass clef and a first measure in the treble clef marked with a '1'. The score consists of four staves of music, with measure numbers 4, 11, and 16 indicated at the start of their respective lines. The music includes various rhythmic patterns such as eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' at the end of the fourth staff.

VI.35 (41v)

Measures 1-2 of the piece. The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a double bar line and a repeat sign. The first measure contains a whole note chord (F4, Bb4, D5) with a slur over it. The second measure contains a quarter note (F4), an eighth note (Bb4), a sixteenth note (D5), and a quarter rest. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a double bar line and a repeat sign. The first measure contains a quarter rest, followed by eighth notes (F3, Bb3, D4), and a quarter note (F4). The second measure contains eighth notes (Bb3, D4), a quarter note (F4), and a quarter rest.

Measures 3-4 of the piece. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measure 3 contains a quarter note (F4), an eighth note (Bb4), a sixteenth note (D5), and a quarter rest. Measure 4 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). Measure 3 contains eighth notes (F3, Bb3, D4), a quarter note (F4), and a quarter rest. Measure 4 contains eighth notes (Bb3, D4), a quarter note (F4), and a quarter rest.

Measures 5-6 of the piece. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measure 5 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). Measure 6 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). Measure 5 contains eighth notes (F3, Bb3, D4), a quarter note (F4), and a quarter rest. Measure 6 contains eighth notes (Bb3, D4), a quarter note (F4), and a quarter rest.

Measures 7-8 of the piece. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measure 7 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). Measure 8 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). Measure 7 contains eighth notes (F3, Bb3, D4), a quarter note (F4), and a quarter rest. Measure 8 contains eighth notes (Bb3, D4), a quarter note (F4), and a quarter rest.

Measures 9-11 of the piece. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). Measure 9 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). Measure 10 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). Measure 11 contains a quarter note (Bb4), an eighth note (D5), a sixteenth note (F5), and a quarter note (Bb4). The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). Measure 9 contains eighth notes (F3, Bb3, D4), a quarter note (F4), and a quarter rest. Measure 10 contains eighth notes (Bb3, D4), a quarter note (F4), and a quarter rest. Measure 11 contains eighth notes (F3, Bb3, D4), a quarter note (F4), and a quarter rest.

26

Musical notation for measures 26-28. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 26 features a half note G4 in the treble and a half note F3 in the bass. Measure 27 has a half note A4 in the treble and a half note G3 in the bass. Measure 28 has a half note B4 in the treble and a half note A3 in the bass. The treble staff contains melodic lines with slurs and ties, while the bass staff provides a simple harmonic accompaniment.

29

Musical notation for measures 29-30. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 29 features a half note G4 in the treble and a half note F3 in the bass. Measure 30 has a half note A4 in the treble and a half note G3 in the bass. The treble staff contains melodic lines with slurs and ties, while the bass staff provides a simple harmonic accompaniment.

31

Musical notation for measures 31-33. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 31 features a half note G4 in the treble and a half note F3 in the bass. Measure 32 has a half note A4 in the treble and a half note G3 in the bass. Measure 33 has a half note B4 in the treble and a half note A3 in the bass. The treble staff contains melodic lines with slurs and ties, while the bass staff provides a simple harmonic accompaniment.

34

Musical notation for measures 34-36. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 34 features a half note G4 in the treble and a half note F3 in the bass. Measure 35 has a half note A4 in the treble and a half note G3 in the bass. Measure 36 has a half note B4 in the treble and a half note A3 in the bass. The treble staff contains melodic lines with slurs and ties, while the bass staff provides a simple harmonic accompaniment.

37

Musical notation for measures 37-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 37 features a half note G4 in the treble and a half note F3 in the bass. Measure 38 has a half note A4 in the treble and a half note G3 in the bass. Measure 39 has a half note B4 in the treble and a half note A3 in the bass. The treble staff contains melodic lines with slurs and ties, while the bass staff provides a simple harmonic accompaniment.

VI.36 (42r)

Musical notation for measures 1-4. The first staff is in bass clef with a 2/4 time signature. The second staff is in treble clef with a 2/4 time signature and a first finger (*1*) marking above the first measure.

Musical notation for measures 5-8. Measure 5 is marked with a '5' above the staff. The notation includes eighth notes, quarter notes, and a half note with a slur.

Musical notation for measures 9-12. Measure 11 is marked with an '11' above the staff. The notation includes eighth notes, quarter notes, and a half note with a slur.

Musical notation for measures 13-15. Measure 16 is marked with a '16' above the staff. The notation includes quarter notes, eighth notes, and a half note with a slur.

Musical notation for measures 16-19. Measure 21 is marked with a '21' above the staff. The notation includes quarter notes, eighth notes, and a half note with a slur.

VI.37 (42v)

Measures 1 and 2 of the piece. The first system consists of two staves. The left staff is in bass clef with a key signature of one flat and a common time signature. It features a melodic line with two sixteenth-note sextuplets (labeled '6') and a steady eighth-note accompaniment. The right staff is in treble clef with the same key signature and time signature. It features a melodic line starting with a first finger (labeled '1') and containing three triplet eighth notes (labeled '3'), and a steady eighth-note accompaniment.

Measures 3 and 4. The left staff continues the melodic line with eighth-note triplets (labeled '3') and sixteenth-note sextuplets (labeled '6'). The right staff continues the eighth-note accompaniment.

Measures 5 and 6. The left staff features a melodic line with eighth-note triplets (labeled '3') and sixteenth-note sextuplets (labeled '6'). The right staff continues the eighth-note accompaniment.

Measures 7 and 8. The left staff continues the melodic line with eighth-note triplets (labeled '3') and sixteenth-note sextuplets (labeled '6'). The right staff continues the eighth-note accompaniment.

Measures 9 and 10. The left staff continues the melodic line with eighth-note triplets (labeled '3') and sixteenth-note sextuplets (labeled '6'). The right staff continues the eighth-note accompaniment.

Measures 11 and 12. The left staff continues the melodic line with eighth-note triplets (labeled '3') and sixteenth-note sextuplets (labeled '6'). The right staff continues the eighth-note accompaniment.

10

Musical notation for measures 10-11. Measure 10 features a treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth-note triplets. The bass clef accompaniment consists of quarter notes. Measure 11 continues the triplet pattern in the treble, with some notes marked with a flat in parentheses.

11

Musical notation for measures 11-12. Measure 11 continues the triplet pattern in the treble. Measure 12 features a treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth-note triplets. The bass clef accompaniment consists of quarter notes.

12

Musical notation for measures 12-13. Measure 12 features a treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth-note triplets. The bass clef accompaniment consists of quarter notes. Measure 13 continues the triplet pattern in the treble.

13

Musical notation for measures 13-14. Measure 13 features a treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth-note triplets. The bass clef accompaniment consists of quarter notes. Measure 14 continues the triplet pattern in the treble.

14

Musical notation for measures 14-15. Measure 14 features a treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth-note sextuplets. The bass clef accompaniment consists of quarter notes. Measure 15 continues the sextuplet pattern in the treble.

15

Musical notation for measures 15-16. Measure 15 features a treble clef with a key signature of one flat and a 3/4 time signature. The melody consists of eighth-note sextuplets. The bass clef accompaniment consists of quarter notes. Measure 16 continues the sextuplet pattern in the treble.

16

Musical notation for measures 16-17. Measure 16: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes with triplets of eighth notes. Bass clef: quarter notes. Measure 17: Treble clef, key signature of one flat, 4/4 time. The melody continues with triplets and sixteenth notes. Bass clef: quarter notes.

17

Musical notation for measures 18-19. Measure 18: Treble clef, key signature of one flat, 4/4 time. The melody features triplets and sixteenth notes. Bass clef: quarter notes. Measure 19: Treble clef, key signature of one flat, 4/4 time. The melody continues with triplets and sixteenth notes. Bass clef: quarter notes.

18

Musical notation for measures 20-21. Measure 20: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes with triplets. Bass clef: quarter notes. Measure 21: Treble clef, key signature of one flat, 4/4 time. The melody continues with triplets and eighth notes. Bass clef: quarter notes.

19

Musical notation for measures 22-23. Measure 22: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes with triplets. Bass clef: quarter notes. Measure 23: Treble clef, key signature of one flat, 4/4 time. The melody continues with triplets and eighth notes. Bass clef: quarter notes.

20

Musical notation for measures 24-25. Measure 24: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes with triplets. Bass clef: quarter notes. Measure 25: Treble clef, key signature of one flat, 4/4 time. The melody continues with triplets and eighth notes. Bass clef: quarter notes.

21

Musical notation for measures 26-27. Measure 26: Treble clef, key signature of one flat, 4/4 time. The melody consists of eighth notes with triplets. Bass clef: quarter notes. Measure 27: Treble clef, key signature of one flat, 4/4 time. The melody ends with a whole note. Bass clef: quarter notes.

VI.38 (43v)

4

9

13

18

24

Musical notation for measures 24-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 24 features a half note G4 in the treble and a half note G2 in the bass. Measure 25 has a half note A4 in the treble and a half note A2 in the bass. Measure 26 has a half note B4 in the treble and a half note B2 in the bass. Measure 27 has a half note C5 in the treble and a half note C3 in the bass. Measure 28 has a half note D5 in the treble and a half note D3 in the bass. Measure 29 has a half note E5 in the treble and a half note E3 in the bass.

30

Musical notation for measures 30-35. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 30 has a half note F5 in the treble and a half note F3 in the bass. Measure 31 has a half note G5 in the treble and a half note G3 in the bass. Measure 32 has a half note A5 in the treble and a half note A3 in the bass. Measure 33 has a half note B5 in the treble and a half note B3 in the bass. Measure 34 has a half note C6 in the treble and a half note C4 in the bass. Measure 35 has a half note D6 in the treble and a half note D4 in the bass.

36

Musical notation for measures 36-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 36 has a half note E5 in the treble and a half note E3 in the bass. Measure 37 has a half note F5 in the treble and a half note F3 in the bass. Measure 38 has a half note G5 in the treble and a half note G3 in the bass. Measure 39 has a half note A5 in the treble and a half note A3 in the bass. Measure 40 has a half note B5 in the treble and a half note B3 in the bass.

41

Musical notation for measures 41-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 41 has a half note C6 in the treble and a half note C4 in the bass. Measure 42 has a half note D6 in the treble and a half note D4 in the bass. Measure 43 has a half note E6 in the treble and a half note E4 in the bass. Measure 44 has a half note F6 in the treble and a half note F4 in the bass. Measure 45 has a half note G6 in the treble and a half note G4 in the bass. Measure 46 has a half note A6 in the treble and a half note A4 in the bass.

47

Musical notation for measures 47-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 47 has a half note B6 in the treble and a half note B4 in the bass. Measure 48 has a half note C7 in the treble and a half note C5 in the bass. Measure 49 has a half note D7 in the treble and a half note D5 in the bass. Measure 50 has a half note E7 in the treble and a half note E5 in the bass. Measure 51 has a half note F7 in the treble and a half note F5 in the bass. Measure 52 has a half note G7 in the treble and a half note G5 in the bass.

VI.39 (44v)

Musical score for VI.39 (44v), featuring a single melodic line in G minor, 3/4 time. The score is divided into measures, with measure numbers 5, 11, 17, 23, 29, 35, 42, 49, 55, 60, and 66 indicated. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a first finger fingering (1) above the first measure. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. Trills are marked with a '3' above the notes in measures 60 and 66. The score concludes with a double bar line.

VI.40 (44v)

VI.40 (44v) consists of two parts. The first part, 'Canone à tres', is written in bass clef with a 2/4 time signature and contains two measures of music. The second part, 'Canon for three', is written in treble clef with a 2/4 time signature and contains two measures of music. Below these are three staves of music, with the first staff starting at measure 3 and containing a repeat sign. The key signature has one flat (B-flat).

VI.40 (44v) (transcribed in score form)

VI.40 (44v) (transcribed in score form) is a three-part setting. The first part, 'Canon for three', is written in treble clef with a 2/4 time signature and contains six measures of music. The second and third parts are written in bass clef and contain six measures of music each. The key signature has one flat (B-flat).

VI.41 (45r)

VI.41 (45r) consists of two parts. The first part, 'Canone à quatro', is written in bass clef with a 2/4 time signature and contains two measures of music. The second part, 'Canon for four', is written in treble clef with a 2/4 time signature and contains two measures of music. Below these are three staves of music, with the first staff starting at measure 8 and containing a repeat sign. The key signature has one flat (B-flat).

VI.41 (45r) (transcribed in score form)

Canon for four

1

13

13

24

24

34

34

44

Musical score for measures 44-53. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. A repeat sign is placed above the first measure. The melody features eighth and quarter notes with various accidentals. The second staff continues the melody with similar note values and accidentals. The third staff provides a harmonic accompaniment with eighth and quarter notes. The fourth staff continues the accompaniment with eighth and quarter notes. The system concludes with a double bar line.

54

Musical score for measures 54-59. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. A repeat sign is placed above the first measure. The melody continues with eighth and quarter notes. The second staff continues the melody. The third staff provides a harmonic accompaniment. The fourth staff continues the accompaniment. The system concludes with a double bar line.

60

Musical score for measures 60-64. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody continues with quarter and eighth notes. The second staff continues the melody. The third staff provides a harmonic accompaniment. The fourth staff continues the accompaniment. The system concludes with a double bar line.

VI.42 (45r)

VI.43 (45v)

1 3

5

11

17

24

VI.44 (45v)

Musical notation for measures 1-2. The left system consists of two staves in bass clef with a common time signature. The right system consists of two staves in treble clef with a common time signature. A first fingering '1' is indicated above the first note of the right-hand staff in measure 1.

Musical notation for measures 3-4. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef. A third fingering '3' is indicated above the first note of the left-hand staff in measure 3.

Musical notation for measures 5-6. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

Musical notation for measures 7-8. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef. An 11th fingering '11' is indicated above the first note of the left-hand staff in measure 7.

Musical notation for measures 9-10. The left system consists of two staves in treble clef. The right system consists of two staves in treble clef.

19

Musical notation for measures 19-22. The system consists of two staves. The top staff begins with a treble clef and a key signature of one flat. Measure 19 contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4. Measure 20 contains a quarter note G4, an eighth note F4, a quarter note E4, and an eighth note D4. Measure 21 contains a quarter note D4, a quarter rest, and a quarter note G4. Measure 22 contains a quarter rest, an eighth note G4, a quarter note A4, and an eighth note G4. The bottom staff continues the accompaniment with similar rhythmic patterns and accidentals.

23

Musical notation for measures 23-25. The system consists of two staves. Measure 23 contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4. Measure 24 contains a quarter note G4, an eighth note F4, a quarter note E4, and an eighth note D4. Measure 25 contains a quarter note D4, a quarter rest, and a quarter note G4. The bottom staff continues the accompaniment.

26

Musical notation for measures 26-28. The system consists of two staves. Measure 26 contains a quarter note G4, a quarter rest, and a quarter note A4. Measure 27 contains a quarter note G4, a quarter rest, and a quarter note B4. Measure 28 contains a quarter note G4, a quarter rest, and a quarter note A4. The bottom staff continues the accompaniment.

29

Musical notation for measures 29-32. The system consists of two staves. Measure 29 contains a quarter note G4, a quarter rest, and a quarter note A4. Measure 30 contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4. Measure 31 contains a quarter note G4, an eighth note F4, a quarter note E4, and an eighth note D4. Measure 32 contains a quarter note D4, a quarter rest, and a quarter note G4. The bottom staff continues the accompaniment.

33

Musical notation for measures 33-36. The system consists of two staves. Measure 33 contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4. Measure 34 contains a quarter note G4, a quarter rest, and a quarter note A4. Measure 35 contains a quarter note G4, an eighth note A4, a quarter note B4, and an eighth note A4. Measure 36 contains a quarter note G4, a quarter rest, and a quarter note A4. The bottom staff continues the accompaniment.

VI.45 (46v)

ut re mi fa ut re mi

4

fa sol re mi fa re mi fa sol

13

re mi fa sol fa mi la sol fa

22

la sol fa mi la sol fa mi re ut

VI.46 (46v)

ut re mi fa sol la

5

ut re mi fa sol la

13

ut re mi fa sol la

19

ut re mi fa sol la

VI.47 (46v)

VI.47 (46v) is a piece in 3/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a bass clef and contains the first four measures, featuring a triplet of eighth notes in the second measure. The second staff begins with a treble clef and contains measures 5 through 19. Measure 5 starts with a first finger fingering (1) above the first note. The piece concludes with a double bar line at the end of measure 19.

VI.48 (46v)

VI.48 (46v) is a piece in 2/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a bass clef and contains the first four measures, featuring a triplet of eighth notes in the second measure. The second staff begins with a treble clef and contains measures 5 through 30. Measure 5 starts with a first finger fingering (1) above the first note. The piece concludes with a double bar line at the end of measure 30.

39

45

51

58

VI.49 (47r)

1

6

15

VI.50 (47v)



VI.51 (48r)

1

3

20

Musical notation for measures 20-24. The system consists of two staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains measures 20, 21, 22, 23, and 24. Measure 20 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 21 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 22 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 23 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 24 has a quarter note A3, a quarter note G3, and a quarter note F3. The bottom staff begins with a bass clef and contains measures 20-24. Measure 20 has a half note G3, a half note F3, and a half note E3. Measure 21 has a quarter note D3, a quarter note C3, and a quarter note B2. Measure 22 has a quarter note A2, a quarter note G2, and a quarter note F2. Measure 23 has a quarter note E2, a quarter note D2, and a quarter note C2. Measure 24 has a quarter note B1, a quarter note A1, and a quarter note G1. There are triplets in measures 21, 22, and 24.

25

Musical notation for measures 25-28. The system consists of two staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains measures 25, 26, 27, and 28. Measure 25 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 26 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 27 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 28 has a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff begins with a bass clef and contains measures 25-28. Measure 25 has a half note G3, a half note F3, and a half note E3. Measure 26 has a quarter note D3, a quarter note C3, and a quarter note B2. Measure 27 has a quarter note A2, a quarter note G2, and a quarter note F2. Measure 28 has a quarter note E2, a quarter note D2, and a quarter note C2. There are triplets in measures 25, 26, and 28.

29

Musical notation for measures 29-32. The system consists of two staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains measures 29, 30, 31, and 32. Measure 29 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 30 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 31 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 32 has a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff begins with a bass clef and contains measures 29-32. Measure 29 has a quarter note D3, a quarter note C3, and a quarter note B2. Measure 30 has a quarter note A2, a quarter note G2, and a quarter note F2. Measure 31 has a quarter note E2, a quarter note D2, and a quarter note C2. Measure 32 has a quarter note B1, a quarter note A1, and a quarter note G1.

33

Musical notation for measures 33-36. The system consists of two staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains measures 33, 34, 35, and 36. Measure 33 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 34 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 35 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 36 has a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff begins with a bass clef and contains measures 33-36. Measure 33 has a quarter note D3, a quarter note C3, and a quarter note B2. Measure 34 has a quarter note A2, a quarter note G2, and a quarter note F2. Measure 35 has a quarter note E2, a quarter note D2, and a quarter note C2. Measure 36 has a quarter note B1, a quarter note A1, and a quarter note G1.

37

Musical notation for measures 37-40. The system consists of two staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains measures 37, 38, 39, and 40. Measure 37 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 38 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 39 has a quarter note G4, a quarter note F4, and a quarter note E4. Measure 40 has a quarter note D4, a quarter note C4, and a quarter note B3. The bottom staff begins with a bass clef and contains measures 37-40. Measure 37 has a quarter note D3, a quarter note C3, and a quarter note B2. Measure 38 has a quarter note A2, a quarter note G2, and a quarter note F2. Measure 39 has a quarter note E2, a quarter note D2, and a quarter note C2. Measure 40 has a quarter note B1, a quarter note A1, and a quarter note G1.

VI.52 (48v)

Musical notation for measures 1-2. The piece is in 3/8 time with a key signature of one flat (B-flat). The first system consists of two staves: a treble clef staff and a bass clef staff. Measure 1 features a treble staff with a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a dotted quarter note G4. The bass staff has a quarter rest followed by a quarter note G3. Measure 2 features a treble staff with a quarter note A4, an eighth note Bb4, and a quarter note C5, followed by a dotted quarter note Bb4. The bass staff has a quarter note G3.

Musical notation for measures 3-4. Measure 3 features a treble staff with a triplet of eighth notes G4, A4, Bb4, followed by a quarter note C5, an eighth note Bb4, and a quarter note A4. The bass staff has a quarter note G3. Measure 4 features a treble staff with a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a dotted quarter note G4. The bass staff has a quarter note G3.

Musical notation for measures 5-6. Measure 5 features a treble staff with a triplet of eighth notes G4, A4, Bb4, followed by a quarter note C5, an eighth note Bb4, and a quarter note A4. The bass staff has a quarter note G3. Measure 6 features a treble staff with a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a dotted quarter note G4. The bass staff has a quarter note G3.

Musical notation for measures 7-8. Measure 7 features a treble staff with a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a dotted quarter note G4. The bass staff has a quarter note G3. Measure 8 features a treble staff with a quarter note A4, an eighth note Bb4, and a quarter note C5, followed by a dotted quarter note Bb4. The bass staff has a quarter note G3.

Musical notation for measures 9-12. Measure 9 features a treble staff with a quarter note G4, an eighth note A4, and a quarter note Bb4, followed by a dotted quarter note G4. The bass staff has a quarter note G3. Measure 10 features a treble staff with a quarter note A4, an eighth note Bb4, and a quarter note C5, followed by a dotted quarter note Bb4. The bass staff has a quarter note G3. Measure 11 features a treble staff with a quarter note Bb4, an eighth note C5, and a quarter note Bb4, followed by a dotted quarter note A4. The bass staff has a quarter note G3. Measure 12 features a treble staff with a quarter note C5, an eighth note Bb4, and a quarter note A4, followed by a dotted quarter note G4. The bass staff has a quarter note G3.

16

Musical notation for measures 16-19. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, including a triplet of sixteenth notes in measure 18. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with eighth and sixteenth notes.

20

Musical notation for measures 20-22. The system consists of two staves. The upper staff continues the melodic line with a triplet of sixteenth notes in measure 21 and another triplet in measure 22. The lower staff has rests in measures 21 and 22, indicated by a 'z' symbol.

23

Musical notation for measures 23-25. The system consists of two staves. The upper staff features a triplet of sixteenth notes in measure 23, followed by a melodic line with eighth notes. The lower staff has a rest in measure 23, indicated by a 'z' symbol, and then continues with a bass line of eighth notes.

26

Musical notation for measures 26-30. The system consists of two staves. The upper staff begins with a trill (tr) on a quarter note in measure 26, followed by a rest (z) in measure 27, and then a melodic line with eighth notes and a triplet of sixteenth notes in measure 29. The lower staff provides a bass line with eighth notes and rests (z) in measures 27 and 30.

31

Musical notation for measures 31-33. The system consists of two staves. The upper staff features a melodic line with eighth notes and triplets of sixteenth notes. The lower staff provides a bass line with eighth notes.

34

Musical notation for measures 34-36. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern with a dotted quarter note at the end of each measure. The bass staff contains a simple accompaniment with quarter notes and eighth notes.

37

Musical notation for measures 37-39. The treble staff features a more complex eighth-note pattern with some beamed sixteenth notes. The bass staff continues with a steady accompaniment.

40

Musical notation for measures 40-42. The treble staff has a pattern of eighth notes with some rests. The bass staff has a simple accompaniment.

43

Musical notation for measures 43-46. Measures 43 and 44 feature a sixteenth-note triplet in the treble staff, indicated by a '6' above the notes. The bass staff has a simple accompaniment.

47

Musical notation for measures 47-51. The treble staff has a pattern of eighth notes with some rests. The bass staff has a simple accompaniment.

52

Musical notation for measures 52-54. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 52 features a treble staff with a sixteenth-note triplet and a bass staff with a similar triplet. Measure 53 continues the triplet pattern. Measure 54 shows the end of the triplet in the treble staff and a quarter note in the bass staff.

55

Musical notation for measures 55-57. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 55 has a treble staff with a sixteenth-note triplet and a bass staff with a quarter note. Measure 56 continues the triplet in the treble staff. Measure 57 features a treble staff with a sixteenth-note triplet and a bass staff with a quarter note.

58

Musical notation for measures 58-60. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 58 has a treble staff with a sixteenth-note triplet and a bass staff with a quarter note. Measure 59 continues the triplet in the treble staff. Measure 60 features a treble staff with a sixteenth-note triplet and a bass staff with a quarter note.

61

Musical notation for measures 61-63. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 61 has a treble staff with a sixteenth-note triplet and a bass staff with a quarter note. Measure 62 features a treble staff with a sixteenth-note triplet and a bass staff with a quarter note. Measure 63 has a treble staff with a sixteenth-note triplet and a bass staff with a quarter note.

64

Musical notation for measures 64-66. The system consists of two staves: a treble clef staff and a bass clef staff. Measure 64 has a treble staff with a sixteenth-note triplet and a bass staff with a quarter note. Measure 65 features a treble staff with a sixteenth-note triplet and a bass staff with a quarter note. Measure 66 has a treble staff with a sixteenth-note triplet and a bass staff with a quarter note.

VI.53 (49v)

Musical notation for measures 1-2. The system consists of two staves: a grand staff (treble and bass clefs) on the left and a single treble clef staff on the right. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). Measure 1 shows a half note G4 in the treble and a half note G3 in the bass. Measure 2 shows a half note A4 in the treble and a half note A3 in the bass. The right-hand staff begins with a first finger fingering (1) on a half note G4.

Musical notation for measures 3-4. The system consists of two staves: a grand staff (treble and bass clefs) on the left and a single treble clef staff on the right. Measure 3 shows a half note B4 in the treble and a half note B3 in the bass. Measure 4 shows a half note C5 in the treble and a half note C4 in the bass. The right-hand staff begins with a second finger fingering (2) on a half note B4.

Musical notation for measures 5-6. The system consists of two staves: a grand staff (treble and bass clefs) on the left and a single treble clef staff on the right. Measure 5 shows a half note D5 in the treble and a half note D4 in the bass. Measure 6 shows a half note E5 in the treble and a half note E4 in the bass. The right-hand staff begins with a fifth finger fingering (5) on a half note D5.

Musical notation for measures 7-8. The system consists of two staves: a grand staff (treble and bass clefs) on the left and a single treble clef staff on the right. Measure 7 shows a half note F5 in the treble and a half note F4 in the bass. Measure 8 shows a half note G5 in the treble and a half note G4 in the bass. The right-hand staff begins with an eighth finger fingering (8) on a half note F5.

Musical notation for measures 9-10. The system consists of two staves: a grand staff (treble and bass clefs) on the left and a single treble clef staff on the right. Measure 9 shows a half note A5 in the treble and a half note A4 in the bass. Measure 10 shows a half note B5 in the treble and a half note B4 in the bass. The right-hand staff begins with an eleventh finger fingering (11) on a half note A5.

Musical notation for measures 11-12. The system consists of two staves: a grand staff (treble and bass clefs) on the left and a single treble clef staff on the right. Measure 11 shows a half note C6 in the treble and a half note C5 in the bass. Measure 12 shows a half note D6 in the treble and a half note D5 in the bass. The right-hand staff begins with a fourteenth finger fingering (14) on a half note C6.

Musical notation for measures 13-14. The system consists of two staves: a grand staff (treble and bass clefs) on the left and a single treble clef staff on the right. Measure 13 shows a half note E6 in the treble and a half note E5 in the bass. Measure 14 shows a half note F6 in the treble and a half note F5 in the bass. The right-hand staff begins with a seventeenth finger fingering (17) on a half note E6.

21

Musical notation for measures 21-24. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 21: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 22: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, C4, B3, A3. Measure 23: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G3, F3, E3, D3. Measure 24: Treble has quarter notes C4, B3, A3, G3; Bass has quarter notes C3, B2, A2, G2.

25

Musical notation for measures 25-27. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 25: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 26: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, C4, B3, A3. Measure 27: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G3, F3, E3, D3.

28

Musical notation for measures 28-31. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 28: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 29: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, C4, B3, A3. Measure 30: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G3, F3, E3, D3. Measure 31: Treble has quarter notes C4, B3, A3, G3; Bass has quarter notes C3, B2, A2, G2.

32

Musical notation for measures 32-34. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 32: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 33: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, C4, B3, A3. Measure 34: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G3, F3, E3, D3.

35

Musical notation for measures 35-37. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 35: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 36: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, C4, B3, A3. Measure 37: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G3, F3, E3, D3.

38

Musical notation for measures 38-40. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 38: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 39: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, C4, B3, A3. Measure 40: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G3, F3, E3, D3.

41

Musical notation for measures 41-43. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 41: Treble has quarter notes G4, A4, B4, C5; Bass has quarter notes G3, A3, B3, C4. Measure 42: Treble has quarter notes D5, C5, B4, A4; Bass has quarter notes D4, C4, B3, A3. Measure 43: Treble has quarter notes G4, F4, E4, D4; Bass has quarter notes G3, F3, E3, D3.

44

Musical notation for measures 44-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). Measure 44 features a melodic line in the treble staff with eighth notes and a bass line with a whole note. Measure 45 continues the melodic line with eighth notes and a bass line with a whole note. Measure 46 features a melodic line with eighth notes and a bass line with a whole note.

47

Musical notation for measures 47-49. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 47 features a melodic line with eighth notes and a bass line with a whole note. Measure 48 features a melodic line with eighth notes and a bass line with a whole note. Measure 49 features a melodic line with eighth notes and a bass line with a whole note.

50

Musical notation for measures 50-52. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 50 features a melodic line with eighth notes and a bass line with a whole note. Measure 51 features a melodic line with eighth notes and a bass line with a whole note. Measure 52 features a melodic line with eighth notes and a bass line with a whole note.

53

Musical notation for measures 53-55. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 53 features a melodic line with eighth notes and a bass line with a whole note. Measure 54 features a melodic line with eighth notes and a bass line with a whole note. Measure 55 features a melodic line with eighth notes and a bass line with a whole note.

56

Musical notation for measures 56-59. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 56 features a melodic line with a long slur over two notes and a bass line with a whole note. Measure 57 features a melodic line with a long slur over two notes and a bass line with a whole note. Measure 58 features a melodic line with a long slur over two notes and a bass line with a whole note. Measure 59 features a melodic line with eighth notes and a bass line with a whole note.

60

Musical notation for measures 60-62. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 60 features a melodic line with eighth notes and a bass line with a whole note. Measure 61 features a melodic line with eighth notes and a bass line with a whole note. Measure 62 features a melodic line with eighth notes and a bass line with a whole note.

63

Musical notation for measures 63-65. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats. Measure 63 features a melodic line with eighth notes and a bass line with a whole note. Measure 64 features a melodic line with eighth notes and a bass line with a whole note. Measure 65 features a melodic line with eighth notes and a bass line with a whole note.

VI.54 (50v)

Musical notation for measures 1-2. The first system shows two staves: a double bass staff on the left and a treble staff on the right. The key signature is one flat (B-flat) and the time signature is common time (C). The bass staff contains a simple accompaniment of quarter notes. The treble staff features a melodic line with slurs and sixteenth-note passages. A first fingering '1' is indicated above the first note of the treble staff.

Musical notation for measures 3-4. The first system shows two staves: a treble staff on the left and a bass staff on the right. The key signature is one flat and the time signature is common time. The treble staff contains a melodic line with slurs and sixteenth-note passages, with a '6' (sixth finger) marking below the first measure. The bass staff contains a simple accompaniment of quarter notes.

Musical notation for measures 5-6. The first system shows two staves: a treble staff on the left and a bass staff on the right. The key signature is one flat and the time signature is common time. The treble staff contains a melodic line with slurs and sixteenth-note passages, with '6' markings below the fifth and sixth measures. The bass staff contains a simple accompaniment of quarter notes.

Musical notation for measures 7-8. The first system shows two staves: a treble staff on the left and a bass staff on the right. The key signature is one flat and the time signature is common time. The treble staff contains a melodic line with slurs and sixteenth-note passages, with '6' markings below the seventh and eighth measures. The bass staff contains a simple accompaniment of quarter notes.

Musical notation for measures 9-10. The first system shows two staves: a treble staff on the left and a bass staff on the right. The key signature is one flat and the time signature is common time. The treble staff contains a melodic line with slurs, sixteenth-note passages, and trills (tr) in the ninth and tenth measures, with a '6' marking below the ninth measure. The bass staff contains a simple accompaniment of quarter notes.

10

Musical notation for measures 10-11. The system consists of a treble clef staff and a bass clef staff. Measure 10 features a sixteenth-note triplet in the treble staff, followed by a sixteenth-note sixteenth-note triplet, and a trill (tr) on a quarter note. Measure 11 continues with a sixteenth-note sixteenth-note triplet and a quarter note. The bass staff provides a steady accompaniment with eighth and quarter notes.

12

Musical notation for measures 12-13. The system consists of a treble clef staff and a bass clef staff. Measure 12 features a sixteenth-note sixteenth-note triplet in the treble staff, followed by a sixteenth-note sixteenth-note triplet, and a sixteenth-note sixteenth-note triplet. Measure 13 continues with a sixteenth-note sixteenth-note triplet and a sixteenth-note sixteenth-note triplet. The bass staff provides a steady accompaniment with eighth and quarter notes.

14

Musical notation for measures 14-15. The system consists of a treble clef staff and a bass clef staff. Measure 14 features a trill (tr) on a quarter note, followed by a trill (tr) on a quarter note, and a trill (tr) on a quarter note. Measure 15 continues with a sixteenth-note sixteenth-note triplet and a sixteenth-note sixteenth-note triplet. The bass staff provides a steady accompaniment with eighth and quarter notes.

16

Musical notation for measures 16-17. The system consists of a treble clef staff and a bass clef staff. Measure 16 features a sixteenth-note sixteenth-note triplet in the treble staff, followed by a sixteenth-note sixteenth-note triplet, and a sixteenth-note sixteenth-note triplet. Measure 17 continues with a sixteenth-note sixteenth-note triplet and a sixteenth-note sixteenth-note triplet. The bass staff provides a steady accompaniment with eighth and quarter notes.

18

Musical notation for measures 18-19. The system consists of a treble clef staff and a bass clef staff. Measure 18 features a sixteenth-note sixteenth-note triplet in the treble staff, followed by a sixteenth-note sixteenth-note triplet, and a sixteenth-note sixteenth-note triplet. Measure 19 continues with a sixteenth-note sixteenth-note triplet and a sixteenth-note sixteenth-note triplet. The bass staff provides a steady accompaniment with eighth and quarter notes.

VII.2 (51r)

Canones à tres

Musical notation for 'Canones à tres' in G minor, 3/4 time. The staff shows a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Canon for three

Musical notation for 'Canon for three' in G minor, 3/4 time. The staff shows a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical notation for measure 4, starting with a measure rest. The staff shows notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

Musical notation for measure 10, starting with a measure rest. The staff shows notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.

VII,2 (51r) (transcribed in score form)

Transcribed score form for measures 1-5. The first staff contains the melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second and third staves are empty.

Transcribed score form for measures 6-10. The first staff contains the melody: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The second and third staves are empty.

11 



Musical notation for measures 11-15. The system consists of three staves. The top staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It contains a melodic line with a repeat sign at the beginning. The middle and bottom staves provide accompaniment with various rhythmic patterns and rests.

16 



Musical notation for measures 16-20. The system consists of three staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a melodic line with a repeat sign at the beginning. The middle and bottom staves provide accompaniment.

21 



Musical notation for measures 21-25. The system consists of three staves. The top staff begins with a treble clef, a key signature of two flats, and a common time signature. It contains a melodic line with a repeat sign at the beginning. The middle and bottom staves provide accompaniment.

VII.3 (51r)

Musical score for VII.3 (51r). The score consists of two systems. The first system has two staves: the left staff is in bass clef and the right staff is in treble clef. Both are in a key signature of two flats (B-flat and E-flat) and common time (C). The first staff begins with a double bar line and a key signature change to two flats. The second system has one staff in treble clef, starting with a measure rest, followed by a series of eighth and sixteenth notes, and ending with a double bar line and a repeat sign.

VII.3 (51r) (transcribed in score form)

Musical score for VII.3 (51r) transcribed in score form. The score is presented in three systems, each with three staves (treble, bass, and tenor clefs). The key signature is two flats (B-flat and E-flat) and the time signature is common time (C). The first system starts with a measure rest in the top staff, followed by a series of eighth and sixteenth notes. The second system continues the melodic line in the top staff, with the bass and tenor staves providing harmonic support. The third system concludes the piece with a final measure rest in the top staff and a double bar line.

VII.4 (51r)

VII.4 (51r) (transcribed in score form)

9

Musical score for measures 9-12. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats (B-flat and E-flat). Measure 9 begins with a repeat sign. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and naturals).

13

Musical score for measures 13-16. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats. Measure 13 begins with a repeat sign. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and naturals).

17

Musical score for measures 17-20. The score is written in three staves (treble, alto, and bass clefs) in a key signature of two flats. Measure 17 begins with a repeat sign. The notation includes eighth and sixteenth notes, rests, and accidentals (sharps and naturals).

VII.5 (51r)

Musical score for VII.5 (51r) in 3/4 time, key of B-flat major. The score consists of four staves. The first staff is a double bass line starting with a whole note chord (B-flat, D-flat, F, A-flat) and continuing with a rhythmic pattern. The second staff is a treble clef line starting with a whole note chord (B-flat, D-flat, F, A-flat) and continuing with a melodic line. The third staff is a treble clef line starting with a whole note chord (B-flat, D-flat, F, A-flat) and continuing with a melodic line. The fourth staff is a treble clef line starting with a whole note chord (B-flat, D-flat, F, A-flat) and continuing with a melodic line. The score includes a first ending bracket (1) and a repeat sign.

VII.5 (51r) (transcribed in score form)

Transcribed musical score for VII.5 (51r) in 3/4 time, key of B-flat major. The score consists of three systems, each with three staves. The first system starts with a first ending bracket (1) and a repeat sign. The second system starts with a first ending bracket (10) and a repeat sign. The third system starts with a first ending bracket (16) and a repeat sign. The score includes a first ending bracket (1) and a repeat sign.

21

21

30

30

39

39

48

48

VII.6 (51v)

ut re mi fa ut re mi

4
fa sol re mi fa re mi fa

12
sol fa la sol fa mi la sol

20
fa mi la sol fa mi re ut

VII.7 (51v)

3

6

9

VII.8 (51v)

Musical notation for measures 1-3. The score is in 3/2 time with a key signature of two flats. The first system shows the beginning of the piece with a first-measure repeat sign and a first-measure repeat number '1' above the treble staff. The bass staff contains a simple accompaniment of whole notes.

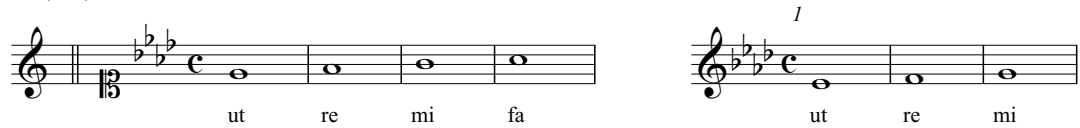
Musical notation for measures 4-8. The treble staff features a melodic line with eighth and quarter notes, including a slur over measures 6 and 7. The bass staff continues with a simple accompaniment.

Musical notation for measures 9-13. The treble staff has a melodic line with a slur over measures 10 and 11. The bass staff consists of whole notes, some of which are rests.

Musical notation for measures 14-17. The treble staff shows a melodic line with a slur over measures 14 and 15. The bass staff continues with a simple accompaniment.

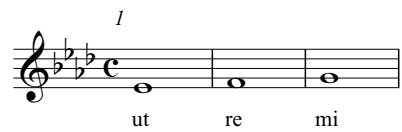
Musical notation for measures 18-21. The treble staff features a melodic line with a slur over measures 18 and 19, ending with a fermata. The bass staff continues with a simple accompaniment, also ending with a fermata.

VII.9 (51v)



Musical notation for measures 1-3. The first measure is a whole rest. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a half note C5. The sixth measure contains a half note B4. The seventh measure contains a half note A4. The eighth measure contains a half note G4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are "ut re mi fa".

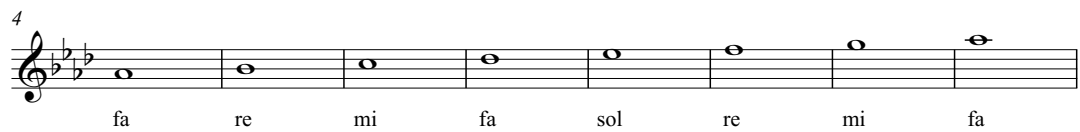
ut re mi fa



Musical notation for measures 4-6. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note B4. The sixth measure contains a half note A4. The seventh measure contains a half note G4. The eighth measure contains a half note F4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are "ut re mi".

ut re mi

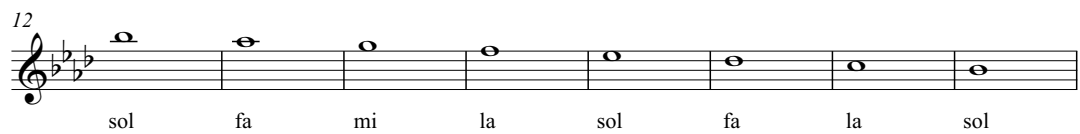
4



Musical notation for measures 7-11. The first measure contains a half note F4. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a half note C5. The sixth measure contains a half note B4. The seventh measure contains a half note A4. The eighth measure contains a half note G4. The ninth measure contains a half note F4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are "fa re mi fa sol re mi fa".

fa re mi fa sol re mi fa

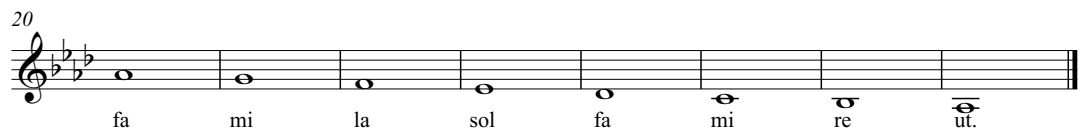
12



Musical notation for measures 12-19. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note B4. The sixth measure contains a half note A4. The seventh measure contains a half note G4. The eighth measure contains a half note F4. The ninth measure contains a half note E4. The tenth measure contains a half note D4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are "sol fa mi la sol fa la sol".

sol fa mi la sol fa la sol

20



Musical notation for measures 20-27. The first measure contains a half note F4. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a half note C5. The sixth measure contains a half note B4. The seventh measure contains a half note A4. The eighth measure contains a half note G4. The ninth measure contains a half note F4. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The lyrics are "fa mi la sol fa mi re ut.".

fa mi la sol fa mi re ut.

VII.10 (52r)

Musical notation for measures 1-2. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Measure 1: Treble staff has a quarter note G4, a quarter note A4, and a quarter note B4. Bass staff has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 2: Treble staff has a quarter note C5, a quarter note B4, and a quarter note A4. Bass staff has a quarter note C4, a quarter note B3, and a quarter note A3. A first ending bracket labeled '1' spans the second measure.

Musical notation for measures 3-4. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three flats and the time signature is 3/4. Measure 3: Treble staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. Bass staff has a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4. Measure 4: Treble staff has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Bass staff has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3.

Musical notation for measures 5-6. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three flats and the time signature is 3/4. Measure 5: Treble staff has a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Bass staff has a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2. Measure 6: Treble staff has a quarter note A4, a quarter note G4, a quarter note F4, and a quarter note E4. Bass staff has a quarter note A3, a quarter note G3, a quarter note F3, and a quarter note E3.

Musical notation for measures 7-8. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three flats and the time signature is 3/4. Measure 7: Treble staff has a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. Bass staff has a quarter note D3, a quarter note C3, a quarter note B2, and a quarter note A2. Measure 8: Treble staff has a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. Bass staff has a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3.

Musical notation for measures 9-10. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three flats and the time signature is 3/4. Measure 9: Treble staff has a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. Bass staff has a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. Measure 10: Treble staff has a quarter note F4, a quarter note E4, a quarter note D4, and a quarter note C4. Bass staff has a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3.

Musical notation for measures 11-12. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has three flats and the time signature is 3/4. Measure 11: Treble staff has a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. Bass staff has a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. Measure 12: Treble staff has a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. Bass staff has a quarter note E3, a quarter note D3, a quarter note C3, and a quarter note B2.

VII.11 (52r)

ut re mi fa

5
sol re mi fa re mi fa sol

13
re mi fa mi la sol fa la

21
sol fa mi la sol fa mi re ut.

VII.12 (52v)

1

8

17

VII.13 (52v)

1

ut re mi fa

5

sol re mi fa re mi fa sol re

14

mi fa sol fa mi la sol fa la

23

sol fa mi la sol fa mi re ut.

VII.14 (52v)

Canones à tres

Canon for three

4

9

Detailed description: This block contains the first system of a musical score. It features two staves. The left staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with a fermata over the first measure and a repeat sign at the end. The right staff is in treble clef with the same key signature and time signature. It contains a melodic line starting with a first-measure rest, followed by a series of notes, and ending with a fermata. Measure numbers 4 and 9 are indicated at the beginning of the second and third staves respectively.

VII.14 (52v) (transcribed in score form)

Canon for three

7

12

Detailed description: This block contains the second system of the musical score, transcribed in score form. It consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a first-measure rest and contains a melodic line with several fermatas. The second and third staves provide accompaniment. Measure numbers 7 and 12 are indicated at the beginning of the second and third staves respectively.

VII.15 (52v)

Measures 1-4 of VII.15 (52v). The first staff is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains two measures of eighth-note pairs: (F#, G) and (A, B). The second staff is in treble clef with the same key signature and time signature. It contains four measures of eighth-note pairs: (C, D), (E, F#), (G, A), and (B, C). A first ending bracket (1) spans the last two measures.

Measures 5-13 of VII.15 (52v). The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains eight measures of eighth-note pairs: (D, E), (F#, G), (A, B), (C, D), (E, F#), (G, A), (B, C), and (D, E). A first ending bracket (1) spans the last two measures.

Measures 14-22 of VII.15 (52v). The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains eight measures of eighth-note pairs: (E, F#), (G, A), (B, C), (D, E), (F#, G), (A, B), (C, D), and (E, F#). A first ending bracket (1) spans the last two measures.

VII.15 (52v) (transcribed in score form)

Measures 1-7 of VII.15 (52v) in score form. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains seven measures of eighth-note pairs: (F#, G), (A, B), (C, D), (E, F#), (G, A), (B, C), and (D, E). A first ending bracket (1) spans the last two measures. The second and third staves are empty.

Measures 8-14 of VII.15 (52v) in score form. The first staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains seven measures of eighth-note pairs: (E, F#), (G, A), (B, C), (D, E), (F#, G), (A, B), and (C, D). A first ending bracket (1) spans the last two measures. The second and third staves are empty.

15

Musical score for measures 15-19. It consists of three staves in G major. Measure 15 has a repeat sign. The music features eighth and sixteenth note patterns in the upper staves and a bass line with eighth notes and chords.

20

Musical score for measures 20-24. It consists of three staves in G major. Measure 20 has a repeat sign. The music continues with similar rhythmic patterns in the upper staves and a bass line.

25

Musical score for measures 25-30. It consists of three staves in G major. Measure 25 has a repeat sign. The music continues with similar rhythmic patterns in the upper staves and a bass line.

31

Musical score for measures 31-35. It consists of three staves in G major. Measure 31 has a repeat sign. The music concludes with a final measure in measure 35.

15 *f*

Musical score for measures 15-19. Three staves in G major. Measure 15 starts with a forte dynamic. The music features eighth and sixteenth notes with rests.

20 *f*

Musical score for measures 20-24. Three staves in G major. Measure 20 starts with a forte dynamic. The music continues with eighth and sixteenth notes.

25 *f*

Musical score for measures 25-30. Three staves in G major. Measure 25 starts with a forte dynamic. The music continues with eighth and sixteenth notes.

31 *f*

Musical score for measures 31-35. Three staves in G major. Measure 31 starts with a forte dynamic. The music concludes with a double bar line.

VII.17 (53r)

Musical notation for measures 1-2. The first system consists of two staves: a bass staff on the left and a treble staff on the right. Both staves are in the key of D major (one sharp) and common time (C). The treble staff begins with a first fingering (*1*) above the first note. The music features a melodic line in the treble and a supporting bass line.

Musical notation for measures 3-4. The system continues with two staves. The treble staff shows a more active melodic line with eighth notes, while the bass staff provides a steady accompaniment.

Musical notation for measures 5-6. The system continues with two staves. The treble staff has a melodic line with a sharp sign above the second measure, indicating a change in the key signature to E major (two sharps). The bass staff continues with its accompaniment.

Musical notation for measures 7-8. The system continues with two staves. The treble staff features a melodic line with eighth notes, and the bass staff provides a steady accompaniment.

Musical notation for measures 9-10. The system continues with two staves. The treble staff has a melodic line with eighth notes, and the bass staff provides a steady accompaniment. The piece concludes with a double bar line.

VII.18 (53v)

Musical notation for measures 1-4. The piece is in G major (one sharp) and common time (C). The first system consists of two staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff shows a complex melodic line in the treble clef with many sixteenth notes and a steady bass line in the bass clef. The single bass clef staff shows a simple bass line. A first ending bracket labeled '1' spans measures 3 and 4.

Musical notation for measures 5-8. The first system consists of two staves: a grand staff and a single bass clef staff. The grand staff shows a complex melodic line in the treble clef with many sixteenth notes and a steady bass line in the bass clef. The single bass clef staff shows a simple bass line. A first ending bracket labeled '2' spans measures 7 and 8.

Musical notation for measures 9-12. The first system consists of two staves: a grand staff and a single bass clef staff. The grand staff shows a complex melodic line in the treble clef with many sixteenth notes and a steady bass line in the bass clef. The single bass clef staff shows a simple bass line. A first ending bracket labeled '3' spans measures 11 and 12.

Musical notation for measures 13-16. The first system consists of two staves: a grand staff and a single bass clef staff. The grand staff shows a complex melodic line in the treble clef with many sixteenth notes and a steady bass line in the bass clef. The single bass clef staff shows a simple bass line.

Musical notation for measures 17-20. The first system consists of two staves: a grand staff and a single bass clef staff. The grand staff shows a complex melodic line in the treble clef with many sixteenth notes and a steady bass line in the bass clef. The single bass clef staff shows a simple bass line.

Musical notation for measures 21-24. The first system consists of two staves: a grand staff and a single bass clef staff. The grand staff shows a complex melodic line in the treble clef with many sixteenth notes and a steady bass line in the bass clef. The single bass clef staff shows a simple bass line.

VII.19 (53v)

First system of musical notation, measures 1-2. The left staff is in alto clef (C4) and the right staff is in bass clef (C3). Both are in G major and common time. Measure 1: Alto clef has a dotted quarter note G4, eighth note A4, quarter note B4, eighth note A4, quarter note G4. Bass clef has a dotted quarter note G3, eighth note A3, quarter note B3, eighth note A3, quarter note G3. Measure 2: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3.

Second system of musical notation, measures 3-4. Measure 3: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3. Measure 4: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3.

Third system of musical notation, measures 5-6. Measure 5: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3. Measure 6: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3.

Fourth system of musical notation, measures 7-8. Measure 7: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3. Measure 8: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3.

Fifth system of musical notation, measures 9-11. Measure 9: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3. Measure 10: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3. Measure 11: Alto clef has eighth notes G4, A4, B4, A4, G4. Bass clef has eighth notes G3, A3, B3, A3, G3.

VII.20 (54r)

Musical notation for measures 1-3. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 features a triplet of eighth notes in the treble staff and a quarter note in the bass staff. Measure 2 continues the triplet in the treble and has a quarter note in the bass. Measure 3 has a quarter note in the treble and a quarter note in the bass. A first ending bracket labeled '1' spans measures 1-3.

Musical notation for measures 4-6. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 4 has a quarter note in the treble and a quarter note in the bass. Measure 5 has a quarter note in the treble and a quarter note in the bass. Measure 6 has a quarter note in the treble and a quarter note in the bass.

Musical notation for measures 7-9. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 7 has a quarter note in the treble and a quarter note in the bass. Measure 8 has a quarter note in the treble and a quarter note in the bass. Measure 9 has a quarter note in the treble and a quarter note in the bass.

Musical notation for measures 10-13. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 10 has a quarter note in the treble and a quarter note in the bass. Measure 11 has a quarter note in the treble and a quarter note in the bass. Measure 12 has a quarter note in the treble and a quarter note in the bass. Measure 13 has a quarter note in the treble and a quarter note in the bass.

Musical notation for measures 14-18. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 14 has a quarter note in the treble and a quarter note in the bass. Measure 15 has a quarter note in the treble and a quarter note in the bass. Measure 16 has a quarter note in the treble and a quarter note in the bass. Measure 17 has a quarter note in the treble and a quarter note in the bass. Measure 18 has a quarter note in the treble and a quarter note in the bass.

Musical notation for measures 19-22. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. Measure 19 has a quarter note in the treble and a quarter note in the bass. Measure 20 has a quarter note in the treble and a quarter note in the bass. Measure 21 has a quarter note in the treble and a quarter note in the bass. Measure 22 has a quarter note in the treble and a quarter note in the bass.

VII.21 (54v)

Musical notation for measures 1-8. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a first-measure rest, followed by a melodic line starting on G4. A first-measure rest is also present in the lower staff. A dynamic marking of *1* is placed above the first note of the upper staff.

Musical notation for measures 9-16. The system consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The upper staff contains a melodic line with eighth-note patterns and dotted rhythms. The lower staff provides a rhythmic accompaniment with eighth-note patterns.

Musical notation for measures 17-25. The system consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The upper staff features a melodic line with eighth-note patterns and dotted rhythms. The lower staff provides a rhythmic accompaniment with eighth-note patterns.

Musical notation for measures 26-35. The system consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The upper staff contains a melodic line with eighth-note patterns and dotted rhythms. The lower staff provides a rhythmic accompaniment with eighth-note patterns.

Musical notation for measures 36-42. The system consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The upper staff contains a melodic line with eighth-note patterns and dotted rhythms. The lower staff provides a rhythmic accompaniment with eighth-note patterns.

Musical notation for measures 43-54. The system consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The upper staff contains a melodic line with eighth-note patterns and dotted rhythms. The lower staff provides a rhythmic accompaniment with eighth-note patterns.

50

58

68

78

87

94

VII.22 (55v)

Musical notation for measures 1-4. The left system shows a double bass clef with a treble clef on top and a bass clef on the bottom. The right system shows a treble clef on top and a bass clef on the bottom. A first ending bracket labeled '1' spans the right system.

Musical notation for measures 5-8. The left system shows a treble clef on top and a bass clef on the bottom. The right system shows a treble clef on top and a bass clef on the bottom.

Musical notation for measures 9-12. The left system shows a treble clef on top and a bass clef on the bottom. The right system shows a treble clef on top and a bass clef on the bottom.

Musical notation for measures 13-16. The left system shows a treble clef on top and a bass clef on the bottom. The right system shows a treble clef on top and a bass clef on the bottom.

Musical notation for measures 17-20. The left system shows a treble clef on top and a bass clef on the bottom. The right system shows a treble clef on top and a bass clef on the bottom.

Musical notation for measures 21-24. The left system shows a treble clef on top and a bass clef on the bottom. The right system shows a treble clef on top and a bass clef on the bottom.

15

Musical notation for measures 15-17. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 15 features a complex melodic line in the treble with many sixteenth notes and a bass line with eighth notes. Measure 16 continues the melodic complexity in the treble and has a bass line with some rests. Measure 17 ends with a double bar line and repeat dots.

18

Musical notation for measures 18-20. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 18 starts with a repeat sign and a double bar line. The treble staff has a melodic line with eighth and sixteenth notes. The bass staff has a steady eighth-note accompaniment.

21

Musical notation for measures 21-23. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 21 features a treble staff with a melodic line containing several triplet markings (indicated by a '3' above the notes) and a bass line with eighth notes.

24

Musical notation for measures 24-26. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 24 features a treble staff with a melodic line containing a triplet marking and a bass line with eighth notes.

27

Musical notation for measures 27-29. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 27 features a treble staff with a melodic line containing many sixteenth notes and a bass line with eighth notes.

30

Musical notation for measures 30-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 30 features a treble staff with a melodic line containing many sixteenth notes and a bass line with eighth notes.

VII.23 (56r)

Musical score for VII.23 (56r). The score consists of three staves. The first staff is a bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains four measures of music with the lyrics "ut re mi fa". The second staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains three measures of music with the lyrics "ut re mi". The third staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains ten measures of music with the lyrics "fa sol re mi fa re mi fa sol fa", "la sol fa mi la sol fa mi re ut".

ut re mi fa

ut re mi

fa sol re mi fa re mi fa sol fa

la sol fa mi la sol fa mi re ut

VII.24 (56r)

Musical score for VII.24 (56r). The score consists of five staves. The first staff is a bass clef with a common time signature (C) and a key signature of one sharp (F#). It contains four measures of music. The second staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains eight measures of music. The third staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains eight measures of music. The fourth staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains six measures of music. The fifth staff is a treble clef with a common time signature (C) and a key signature of one sharp (F#). It contains four measures of music.

VII.25 (56v)

Musical score for VII.25 (56v). The score consists of four staves. The first staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes a first ending bracket labeled '1' above the second staff.

VII.26 (56v)

Musical score for VII.26 (56v). The score consists of three staves. The first staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The score includes a first ending bracket labeled '1' above the second staff.

VII.27 (56v)

Musical score for VII.27 (56v). The score consists of two staves. The first staff is a bass clef with a key signature of one sharp (F#) and a 3/8 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The score includes a first ending bracket labeled '1' above the second staff.

VII.28 (56v)

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of one sharp (F#). The first measure is in the bass clef, and the rest are in the treble clef. A first fingering (1) is indicated above the first measure of the treble staff.

Musical notation for measures 9-18, continuing in the treble clef.

Musical notation for measures 19-28, continuing in the treble clef.

Musical notation for measures 29-39, continuing in the treble clef.

Musical notation for measures 40-49, continuing in the treble clef.

Musical notation for measures 50-59, continuing in the treble clef.

Musical notation for measures 60-69, continuing in the treble clef.

Musical notation for measures 70-78, continuing in the treble clef and ending with a double bar line.

VII.29 (57r)

The musical score for VII.29 (57r) is written in G major (one sharp) and 3/4 time. It consists of two staves: a double bass line on the left and a treble line on the right. The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff shows the initial notes of both parts. The second staff is marked with a '2' and contains a first ending. The third staff is marked with a '6' and contains a second ending. The fourth staff is marked with a '10' and continues the melody. The fifth staff is marked with a '14' and concludes the piece with a double bar line. The treble line includes first and second endings, while the bass line provides a steady accompaniment.

VII.30 (57r)

VII.31 (57r)

VII.32 (57v)

1

7

17

26

33

40

46

53

59

66

VII.33 (57v)

Musical score for VII.33 (57v). The piece is in G major and 3/8 time. It begins with a bass clef and a treble clef. The first staff shows the initial notes in both clefs. The second staff starts at measure 9. The third staff starts at measure 19. The fourth staff starts at measure 27 and includes triplet markings. The fifth staff starts at measure 36 and includes triplet markings. The sixth staff starts at measure 45 and includes triplet markings. A first ending bracket is indicated above the first staff.

VII.34 (58r)

Musical score for VII.34 (58r). The piece is in G major and 12/8 time. It begins with a bass clef and a treble clef. The first staff shows the initial notes in both clefs. The second staff starts at measure 2. The third staff starts at measure 6. The fourth staff starts at measure 9. The fifth staff starts at measure 12 and ends with a fermata. A first ending bracket is indicated above the first staff.

VII.35 (58r)

Musical score for VII.35 (58r). The piece is in G major and 12/8 time. It features a bass line and a treble line. The first measure of the treble line is marked with a first fingering (*1*). The score consists of four staves of music, with measure numbers 2, 5, and 8 indicated at the beginning of their respective staves.

VII.36 (58r)

Musical score for VII.36 (58r). The piece is in G major and common time (C). It features a bass line and a treble line. The first measure of the treble line is marked with a first fingering (*1*). The score consists of three staves of music, with measure numbers 2 and 4 indicated at the beginning of their respective staves.

VII.37 (58v)

Musical score for VII.37 (58v). The piece is in G major and 6/8 time. It features a bass line and a treble line. The first measure of the treble line is marked with a first fingering (*1*). The score consists of two staves of music, with a measure number 5 indicated at the beginning of the second staff.

VII.38 (58v)

1

Musical notation for measures 1-5. Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line consists of a dotted half note G3. A first ending bracket is placed over the final two notes of the melody.

6

Musical notation for measures 6-13. Treble clef, key signature of two sharps, 3/8 time signature. The melody continues with eighth notes G4, A4, B4, C5, B4, A4, G4, followed by a dotted half note G4. The bass line has eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a dotted half note G3. A first ending bracket is placed over the final two notes of the melody.

14

Musical notation for measures 14-21. Treble clef, key signature of two sharps, 3/8 time signature. The melody features a sixteenth-note triplet (G4, A4, B4) followed by eighth notes C5, B4, A4, G4, and a dotted half note G4. The bass line has eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a dotted half note G3. A first ending bracket is placed over the final two notes of the melody.

22

Musical notation for measures 22-29. Treble clef, key signature of two sharps, 3/8 time signature. The melody starts with a dotted half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted half note G4. The bass line has eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a dotted half note G3. A first ending bracket is placed over the final two notes of the melody, which includes a triplet of eighth notes (G4, A4, B4).

30

Musical notation for measures 30-37. Treble clef, key signature of two sharps, 3/8 time signature. The melody starts with a dotted half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted half note G4. The bass line has eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a dotted half note G3. A first ending bracket is placed over the final two notes of the melody.

38

Musical notation for measures 38-45. Treble clef, key signature of two sharps, 3/8 time signature. The melody starts with a dotted half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a dotted half note G4. The bass line has eighth notes G3, A3, B3, C4, B3, A3, G3, followed by a dotted half note G3. A first ending bracket is placed over the final two notes of the melody.

46

Musical notation for measures 46-53. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff features eighth and quarter notes, with a half note in measure 50. The bass staff provides a rhythmic accompaniment with eighth and quarter notes.

54

Musical notation for measures 54-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The treble staff contains a sequence of eighth notes and quarter notes, ending with a half note. The bass staff features a bass line with eighth notes and quarter notes, including a measure with a whole rest.

61

Musical notation for measures 61-67. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The treble staff has a complex melody with many sixteenth notes and eighth notes, and some measures with slurs. The bass staff has a bass line with eighth notes and quarter notes, including several measures with slurs.

68

Musical notation for measures 68-75. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The treble staff features a melody with eighth and quarter notes, including a measure with a slur. The bass staff has a bass line with eighth notes and quarter notes, including several measures with slurs.

76

Musical notation for measures 76-84. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The treble staff has a melody with eighth and quarter notes, including a measure with a slur. The bass staff has a bass line with eighth notes and quarter notes, including a measure with a slur.

85

Musical notation for measures 85-92. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps. The treble staff features a melody with eighth and quarter notes, including a measure with a slur. The bass staff has a bass line with eighth notes and quarter notes, including a measure with a slur.

VII.39 (59v)

Musical score for VII.39 (59v) measures 1-8. The score is in G major (one sharp) and 2/4 time. It consists of two systems. The first system has a bass clef on the left and a treble clef on the right. The right-hand part starts with a first finger (1) marking. The bass line is mostly whole notes.

Musical score for VII.39 (59v) measures 9-18. The right-hand part features eighth-note patterns with triplets (3) and sixteenth-note runs. The bass line continues with eighth-note accompaniment.

Musical score for VII.39 (59v) measures 19-24. The right-hand part has a triplet (3) in the final measure. The bass line continues with eighth-note accompaniment.

Musical score for VII.39 (59v) measures 25-32. The right-hand part features two triplet (3) markings. The bass line continues with eighth-note accompaniment.

VII.40 (59v)

Musical score for VII.40 (59v) measures 1-2. The left system is in bass clef and labeled "Canone à tres". The right system is in treble clef and labeled "Canon for three". Both are in G major and common time (C).

Musical score for VII.40 (59v) measures 3-6. The right-hand part continues the canon with eighth-note patterns and a repeat sign (double bar line with dots).

Musical score for VII.40 (59v) measures 7-10. The right-hand part continues the canon with eighth-note patterns and a repeat sign (double bar line with dots).

VII.40 (59v) (transcribed in score form)

1

Canon for three

Musical notation for measures 1-4 of 'Canon for three'. The score is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff begins with a fermata over the first measure. The second and third staves are mostly empty, with some notes appearing in the fourth measure.

5

Musical notation for measures 5-7. The first staff has a fermata over measure 5. The second and third staves continue the musical lines from the previous system.

8

Musical notation for measures 8-9. The first staff has a fermata over measure 8. The second and third staves continue the musical lines.

10

Musical notation for measures 10-12. The first staff has a fermata over measure 10. The second and third staves continue the musical lines.

13

Musical notation for measures 13-15. The first staff has a fermata over measure 13. The second and third staves continue the musical lines, ending with a double bar line.

VII.41 (59v)

Musical score for VII.41 (59v). The score is written in two systems. The first system consists of two staves: a lute tablature staff on the left and a treble clef staff on the right. The key signature is one sharp (F#) and the time signature is 3/4. A first ending bracket labeled '1' spans the first two measures of the treble staff. The second system contains five staves of treble clef notation, with measure numbers 5, 9, 13, 18, and 23 indicated at the beginning of each staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

VII.42 (60r)

Musical score for VII.42 (60r). The score is written in two systems. The first system consists of two staves: a lute tablature staff on the left and a treble clef staff on the right. The key signature is one sharp (F#) and the time signature is 3/8. A first ending bracket labeled '1' spans the first two measures of the treble staff. The second system contains three staves of treble clef notation, with measure numbers 9, 21, and 32 indicated at the beginning of each staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

VII.43 (60r)

ut re mi fa

ut re mi fa

5

sol re mi fa re mi fa sol

13

re mi fa mi la sol fa la

21

sol fa mi la sol fa mi re ut

VII.44 (60r)

2

5

8

VII.45 (60v)

Musical score for VII.45 (60v). The score is written in C major, common time (C), and consists of two staves. The first staff is in bass clef and the second is in treble clef. The key signature has three sharps (F#, C#, G#). The piece begins with a first finger (1) fingering. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and a fermata at the end.

VII.46 (60v)

Musical score for VII.46 (60v). The score is written in C major, common time (C), and consists of two staves. The first staff is in bass clef and the second is in treble clef. The key signature has three sharps (F#, C#, G#). The piece begins with a first finger (1) fingering. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and a fermata at the end.

VII.47 (60v)

Musical score for VII.47 (60v) in G major, 2/4 time. The score consists of four staves. The first staff shows the beginning of the piece with a first finger fingering (1) indicated above the treble clef. The second staff starts at measure 4. The third staff starts at measure 10 and features several triplet markings (3) under groups of notes. The fourth staff starts at measure 16 and concludes the piece with a final note.

VII.48 (60v)

Musical score for VII.48 (60v) in G major, 3/8 time. The score consists of two staves. The first staff shows the beginning of the piece with a first finger fingering (1) indicated above the treble clef. The second staff starts at measure 6 and continues the melodic line.

VII.49 (61r)

Musical score for VII.49 (61r) in G major, 6/8 time. The score consists of four staves. The first staff shows the beginning of the piece with a first finger fingering (1) indicated above the treble clef. The second staff starts at measure 5. The third staff starts at measure 12 and includes a sequence of eighth notes. The fourth staff starts at measure 17 and concludes the piece with a final note.

VII.50 (61r)

5

13

20

27

35

44

51

59

VII.51 (61v)

Measures 1-2 of VII.51 (61v). The piece is in C major and common time. The first system consists of two staves: a grand staff (treble and bass clefs) and a bass staff. The melody in the grand staff begins with a half note G4, followed by eighth notes A4-B4, C5, and a half note B4. The bass staff provides a simple accompaniment with quarter notes G2, A2, B2, and C3.

Measures 3-4 of VII.51 (61v). The first system continues with measures 3 and 4. The melody in the grand staff features eighth-note patterns: G4-A4-B4, C5-B4-A4, and G4. The bass staff continues with quarter notes D3, E3, F3, and G3.

Measures 5-6 of VII.51 (61v). The second system begins with measure 5. The melody in the grand staff has eighth notes G4-A4-B4, C5, and a half note B4. The bass staff continues with quarter notes A2, B2, C3, and D3.

Measures 7-8 of VII.51 (61v). The second system continues with measures 7 and 8. The melody in the grand staff features eighth notes G4-A4-B4, C5, and a half note B4. The bass staff continues with quarter notes E3, F3, G3, and A3.

Measures 9-10 of VII.51 (61v). The second system continues with measures 9 and 10. The melody in the grand staff has eighth notes G4-A4-B4, C5, and a half note B4. The bass staff continues with quarter notes B2, C3, D3, and E3.

Measures 11-12 of VII.51 (61v). The second system continues with measures 11 and 12. The melody in the grand staff has eighth notes G4-A4-B4, C5, and a half note B4. The bass staff continues with quarter notes F3, G3, A3, and B3.

14

Musical notation for measures 14-17. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). Measure 14 features a complex melodic line in the treble with sixteenth-note runs and a whole note rest. The bass line provides a steady accompaniment with eighth notes and quarter notes.

18

Musical notation for measures 18-20. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). Measure 18 continues the melodic development in the treble with eighth-note patterns. The bass line remains active with eighth-note accompaniment.

21

Musical notation for measures 21-23. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). Measure 21 shows a melodic phrase in the treble with a slur over the first two measures. The bass line continues with eighth-note accompaniment.

24

Musical notation for measures 24-25. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). Measure 24 features a melodic line in the treble with a slur over the first two measures. The bass line continues with eighth-note accompaniment.

26

Musical notation for measures 26-28. The system consists of a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#). Measure 26 features a melodic line in the treble with a slur over the first two measures. The bass line continues with eighth-note accompaniment.

29

Musical notation for measures 29-32. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff features eighth and sixteenth notes with some slurs. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes.

33

Musical notation for measures 33-35. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff includes a triplet of eighth notes in measure 34. The bass staff continues the accompaniment.

36

Musical notation for measures 36-39. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff is more active with sixteenth notes and slurs. The bass staff has a simpler accompaniment.

40

Musical notation for measures 40-41. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff is a continuous stream of sixteenth notes. The bass staff has a steady accompaniment.

42

Musical notation for measures 42-45. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is three sharps (F#, C#, G#). The melody in the treble staff features a half note followed by eighth notes. The bass staff has a melodic line with slurs.

VII.52 (62v)

3

1

3

3

3

10

(h)

15

20

3

26

31

(h)

36

41

45

3

tr

VII.53 (62v)

First system of musical notation, measures 1-2. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The upper staff (treble clef) contains a melodic line with a half note G4, quarter note A4, quarter note B4, half note C5, quarter rest, quarter note D5, quarter note E5, and quarter note F5. The lower staff (bass clef) contains a bass line with a half note G2, quarter note A2, quarter note B2, half note C3, quarter note D3, quarter note E3, and quarter note F3.

Second system of musical notation, measures 3-4. Measure 3 begins with a first ending bracket labeled '1'. The upper staff (treble clef) contains a melodic line with a half note G4, quarter note A4, quarter note B4, half note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lower staff (bass clef) contains a bass line with a half note G2, quarter note A2, quarter note B2, half note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4.

Third system of musical notation, measures 5-8. The upper staff (treble clef) contains a melodic line with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lower staff (bass clef) contains a bass line with a half note G2, quarter note A2, quarter note B2, half note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4.

Fourth system of musical notation, measures 9-12. The upper staff (treble clef) contains a melodic line with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lower staff (bass clef) contains a bass line with a half note G2, quarter note A2, quarter note B2, half note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4.

Fifth system of musical notation, measures 13-16. The upper staff (treble clef) contains a melodic line with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lower staff (bass clef) contains a bass line with a half note G2, quarter note A2, quarter note B2, half note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4.

Sixth system of musical notation, measures 17-20. The upper staff (treble clef) contains a melodic line with a half note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4. The lower staff (bass clef) contains a bass line with a half note G2, quarter note A2, quarter note B2, half note C3, quarter note D3, quarter note E3, quarter note F3, quarter note G3, quarter note A3, quarter note B3, quarter note C4, quarter note D4, quarter note E4, quarter note F4.

VII.54 (63r)

ut re mi fa ut re

3

mi fa sol re mi fa re mi

11

fa sol fa la sol fa mi la

19

sol fa la sol fa mi re ut.

VII.55 (63r)

1

5

10

14

18

VII.56 (63v)

Musical notation for measures 1-3. The first staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The second staff is in treble clef with the same key signature and time signature, starting with a first finger (*1*) marking. The music consists of eighth and quarter notes.

Musical notation for measures 4-6. The staff is in treble clef with a key signature of three sharps and a common time signature. The music continues with eighth and quarter notes.

Musical notation for measures 7-9. The staff is in treble clef with a key signature of three sharps and a common time signature. The music continues with eighth and quarter notes.

Musical notation for measures 10-12. The staff is in treble clef with a key signature of three sharps and a common time signature. The music continues with eighth and quarter notes.

Musical notation for measures 13-15. The staff is in treble clef with a key signature of three sharps and a common time signature. The music continues with eighth and quarter notes.

Musical notation for measures 16-18. The staff is in treble clef with a key signature of three sharps and a common time signature. The music continues with eighth and quarter notes.

Musical notation for measures 19-21. The staff is in treble clef with a key signature of three sharps and a common time signature. The music continues with eighth and quarter notes.

Musical notation for measures 22-24. The staff is in treble clef with a key signature of three sharps and a common time signature. The music continues with eighth and quarter notes, ending with a double bar line.

VII.57 (63v)

Musical notation for measures 1-3. Treble clef with a first finger fingering '1' above the first note. Bass clef accompaniment.

Musical notation for measures 4-8. Treble clef with a measure rest '4' above the first measure. Bass clef accompaniment.

Musical notation for measures 9-14. Treble clef with a measure rest '9' above the first measure. Bass clef accompaniment.

Musical notation for measures 15-20. Treble clef with a measure rest '15' above the first measure. Bass clef accompaniment.

Musical notation for measures 21-26. Treble clef with a measure rest '21' above the first measure. Bass clef accompaniment.

VII.58 (64r)

Musical notation for measures 1-2. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (indicated by two sharps) and common time (C). Measure 1: Treble clef has a dotted quarter note D5, an eighth note E5, and a quarter note F5. Bass clef has a quarter note D4, an eighth note E4, and a quarter note F4. Measure 2: Treble clef has a quarter note G5, an eighth note A5, and a quarter note B5. Bass clef has a quarter note G4, an eighth note A4, and a quarter note B4.

Musical notation for measures 3-4. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and common time. Measure 3: Treble clef has a quarter note C6, an eighth note B5, and a quarter note A5. Bass clef has a quarter note C4, an eighth note B3, and a quarter note A3. Measure 4: Treble clef has a quarter note G5, an eighth note F5, and a quarter note E5. Bass clef has a quarter note G4, an eighth note F4, and a quarter note E4.

Musical notation for measures 5-6. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and common time. Measure 5: Treble clef has a quarter note D5, an eighth note E5, and a quarter note F5. Bass clef has a quarter note D4, an eighth note E4, and a quarter note F4. Measure 6: Treble clef has a quarter note G5, an eighth note A5, and a quarter note B5. Bass clef has a quarter note G4, an eighth note A4, and a quarter note B4.

Musical notation for measures 7-8. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and common time. Measure 7: Treble clef has a quarter note C6, an eighth note B5, and a quarter note A5. Bass clef has a quarter note C4, an eighth note B3, and a quarter note A3. Measure 8: Treble clef has a quarter note G5, an eighth note F5, and a quarter note E5. Bass clef has a quarter note G4, an eighth note F4, and a quarter note E4.

Musical notation for measures 9-10. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major and common time. Measure 9: Treble clef has a quarter note D5, an eighth note E5, and a quarter note F5. Bass clef has a quarter note D4, an eighth note E4, and a quarter note F4. Measure 10: Treble clef has a quarter note G5, an eighth note A5, and a quarter note B5. Bass clef has a quarter note G4, an eighth note A4, and a quarter note B4.

VII.59 (64r)

Musical score for VII.59 (64r). The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). It consists of three staves of music. The first staff shows the beginning of the piece with a first finger fingering (1) indicated above the first measure. The second and third staves continue the melodic line with various rhythmic patterns and fingerings (3, 7, 11).

VII.60 (64v)

Musical score for VII.60 (64v). The piece is in 2/4 time and the key signature has three sharps (F#, C#, G#). It consists of three staves of music. The first staff shows the beginning of the piece with a first finger fingering (1) indicated above the first measure and a triplet (3) below the first measure. The second and third staves continue the melodic line with various rhythmic patterns and fingerings (3, 5, 13).

VII.61 (64v)

Musical score for VII.61 (64v). The piece is in 3/4 time and the key signature has three sharps (F#, C#, G#). It consists of three staves of music with lyrics underneath. The first staff shows the beginning of the piece with a first finger fingering (1) indicated above the first measure. The lyrics are: ut re mi fa. The second staff continues the melody with lyrics: fa sol re mi fa re mi fa sol la sol. The third staff continues the melody with lyrics: fa la sol fa mi la sol fa mi re ut.

VII.62 (64v)

9

19

VII.63 (64v)

ut re mi fa sol

6

re mi fa re mi fa sol fa la

15

sol fa mi la sol fa mi re ut.

VII.64 (65r)

Musical score for VII.64 (65r). The score consists of three staves. The first staff is a lute tablature in C-clef with a 12-line staff, showing a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff is a treble clef staff in common time (C), starting with a first finger (1) on the G string, followed by a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The third staff is a treble clef staff in common time, starting with a measure rest, followed by a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

VII.65 (65r)

Musical score for VII.65 (65r). The score consists of three staves. The first staff is a lute tablature in C-clef with a 12-line staff, showing a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff is a treble clef staff in common time (C), starting with a first finger (1) on the G string, followed by a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The third staff is a treble clef staff in common time, starting with a measure rest, followed by a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

VII.66 (65r)

Musical score for VII.66 (65r). The score consists of three staves. The first staff is a lute tablature in C-clef with a 12-line staff, showing a sequence of notes: C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The second staff is a treble clef staff in common time (C), starting with a first finger (1) on the G string, followed by a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C. The third staff is a treble clef staff in common time, starting with a measure rest, followed by a sequence of notes: G, A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C.

VII.67 (65r)

Musical score for VII.67 (65r). The score is written in common time (C) and consists of three staves. The first staff is in bass clef and contains the first four measures. The second and third staves are in treble clef and contain measures 5 through 8. The first measure of the second staff is marked with a '4' above it. The first measure of the third staff is marked with an '8' above it. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above notes in measures 7 and 8. A first fingering (1) is indicated above the first note of the first measure in the treble clef.

VII.68 (65v)

Musical score for VII.68 (65v). The score is written in common time (C) and consists of three staves. The first staff is in bass clef and contains the first four measures. The second and third staves are in treble clef and contain measures 5 through 8. The first measure of the second staff is marked with a '4' above it. The first measure of the third staff is marked with an '8' above it. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above notes in measures 6, 7, and 8. A first fingering (1) is indicated above the first note of the first measure in the treble clef.

VII.69 (65v)

Musical score for VII.69 (65v). The score is written in common time (C) and consists of three staves. The first staff is in bass clef and contains the first six measures, featuring triplets (3) of eighth notes. The second and third staves are in treble clef and contain measures 7 through 9. The first measure of the second staff is marked with a '3' above it. The first measure of the third staff is marked with a '6' above it. The score includes various rhythmic values, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above notes in measures 8 and 9. A first fingering (1) is indicated above the first note of the first measure in the treble clef.

VII.70 (65v)

1

7

14

21

28

VII.71 (66r)

Musical notation for measures 1-2. The system consists of two staves: a left staff with a C-clef and a right staff with a G-clef. Both staves are in 3/2 time and have one flat (B-flat). Measure 1 contains a whole rest in both staves. Measure 2 contains a half note G2 in the left staff and a half note G4 in the right staff.

Musical notation for measures 3-4. The system consists of two staves. Measure 3: Treble staff has a half note G4, a half note A4, a half note B4, and a half note C5, all beamed together. Bass staff has a whole note G2. Measure 4: Treble staff has a half note C5, a half note B4, a half note A4, and a half note G4, all beamed together. Bass staff has a whole note G2.

Musical notation for measures 5-6. The system consists of two staves. Measure 5: Treble staff has a half note G4, a half note A4, a half note B4, and a half note C5, all beamed together. Bass staff has a whole note G2. Measure 6: Treble staff has a half note C5, a half note B4, a half note A4, and a half note G4, all beamed together. Bass staff has a whole note G2.

Musical notation for measures 7-8. The system consists of two staves. Measure 7: Treble staff has a half note G4, a half note A4, a half note B4, and a half note C5, all beamed together. Bass staff has a whole note G2. Measure 8: Treble staff has a half note C5, a half note B4, a half note A4, and a half note G4, all beamed together. Bass staff has a whole note G2.

Musical notation for measures 9-10. The system consists of two staves. Measure 9: Treble staff has a half note G4, a half note A4, a half note B4, and a half note C5, all beamed together. Bass staff has a whole note G2. Measure 10: Treble staff has a half note C5, a half note B4, a half note A4, and a half note G4, all beamed together. Bass staff has a whole note G2.

VII.72 (66r)

ut re mi fa

ut re mi fa

5

re mi fa sol re mi fa sol la sol

15

fa mi la sol fa la sol fa mi re ut.

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3

9

15

19

VII.74 (66v)

Musical notation for measures 1-2. The left system is labeled "Duo" and the right system is labeled "Duet". Both systems have two staves. The right system has a first ending bracket above the first staff.

Musical notation for measures 3-6. The system is labeled "3" at the beginning.

Musical notation for measures 7-10. The system is labeled "7" at the beginning.

Musical notation for measures 11-13. The system is labeled "11" at the beginning.

Musical notation for measures 14-15. The system is labeled "14" at the beginning.

17

Musical notation for measures 17-20. The top staff contains a melody with eighth and quarter notes, and the bottom staff contains a bass line with eighth and quarter notes. Measure 17 starts with a treble clef and a common time signature. The key signature has one sharp (F#).

21

Musical notation for measures 21-24. The top staff contains a melody with quarter and eighth notes, and the bottom staff contains a bass line with quarter and eighth notes. Measure 21 starts with a treble clef and a common time signature. The key signature has one sharp (F#).

25

Musical notation for measures 25-28. The top staff contains a melody with quarter and eighth notes, and the bottom staff contains a bass line with quarter and eighth notes. Measure 25 starts with a treble clef and a common time signature. The key signature has one sharp (F#).

29

Musical notation for measures 29-32. The top staff contains a melody with quarter and eighth notes, and the bottom staff contains a bass line with quarter and eighth notes. Measure 29 starts with a treble clef and a common time signature. The key signature has one sharp (F#).

33

Musical notation for measures 33-36. The top staff contains a melody with quarter and eighth notes, and the bottom staff contains a bass line with quarter and eighth notes. Measure 33 starts with a treble clef and a common time signature. The key signature has one sharp (F#).

36

Musical notation for measures 36-38. The top staff features a melodic line with eighth and sixteenth notes, including slurs and ties. The bottom staff provides a harmonic accompaniment with quarter and eighth notes, including a key signature change to one sharp (F#) in measure 37.

39

Musical notation for measures 39-42. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff provides a rhythmic accompaniment with a steady eighth-note pattern.

43

Musical notation for measures 43-46. The top staff shows a melodic line with some rests and slurs. The bottom staff features a bass line with quarter notes and rests.

47

Musical notation for measures 47-49. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with quarter notes and rests.

50

Musical notation for measures 50-52. The top staff features a melodic line with eighth notes and rests. The bottom staff has a bass line with quarter notes and rests. Both staves end with a double bar line and repeat dots.

VII.75 (67r)

Two staves of music. The left staff is in bass clef with a common time signature (c). The right staff is in treble clef with a common time signature (c). A first ending bracket (1) is placed above the first measure of the right staff.

Two staves of music. The left staff is in bass clef with a common time signature (c). The right staff is in treble clef with a common time signature (c). A first ending bracket (3) is placed above the first measure of the right staff.

Two staves of music. The left staff is in bass clef with a common time signature (c). The right staff is in treble clef with a common time signature (c). A first ending bracket (8) is placed above the first measure of the right staff.

Two staves of music. The left staff is in bass clef with a common time signature (c). The right staff is in treble clef with a common time signature (c). A first ending bracket (13) is placed above the first measure of the right staff.

VII.76 (67v)

Two staves of music. The left staff is in bass clef with a common time signature (c). The right staff is in treble clef with a common time signature (c). A first ending bracket (1) is placed above the first measure of the right staff.

Two staves of music. The left staff is in bass clef with a common time signature (c). The right staff is in treble clef with a common time signature (c). A first ending bracket (4) is placed above the first measure of the right staff.

Two staves of music. The left staff is in bass clef with a common time signature (c). The right staff is in treble clef with a common time signature (c). A first ending bracket (9) is placed above the first measure of the right staff.

VII.77 (67v)

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). The first measure of the right staff has a first fingering '1' above the first note.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Measure 3 of the right staff has a triplet '3' above it.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Measure 5 of the right staff has a triplet '3' above it.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Measure 7 of the right staff has a triplet '3' above it.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Measure 9 of the right staff has a triplet '3' above it.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Measure 11 of the right staff has a triplet '3' above it.

Two staves of music. The left staff is in bass clef with a common time signature (C). The right staff is in treble clef with a common time signature (C). Measure 13 of the right staff has a sextuplet '6' above it.

VII.78 (67v)

1

Partidas

Partidas

4

9

14

19

VII.79 (134)

Musical notation for measures 1-4. The first system shows a treble clef with a 3/8 time signature and a bass clef. The second system shows a treble clef with a 3/8 time signature and a bass clef. A dynamic marking '1' is above the first measure of the second system.

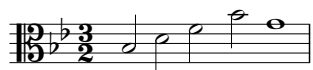
Musical notation for measures 5-8. The first system shows a treble clef with a 3/8 time signature and a bass clef. A measure rest is present in the first measure of the first system.

Musical notation for measures 9-12. The first system shows a treble clef with a 3/8 time signature and a bass clef. A measure rest is present in the first measure of the first system.

Musical notation for measures 13-16. The first system shows a treble clef with a 3/8 time signature and a bass clef.

Musical notation for measures 17-20. The first system shows a treble clef with a 3/8 time signature and a bass clef. A measure rest is present in the first measure of the first system.

VII.80 (68v)



VII.81 (68v)

Musical score for VII.81 (68v) in 12/8 time. The score consists of three systems of music. The first system has two staves: the left staff is in alto clef and the right staff is in bass clef. The lyrics are: "ut re mi fa" under the first staff and "ut re mi fa sol" under the second staff. A first ending bracket is above the second staff. The second system has two staves: the left staff is in bass clef and the right staff is in treble clef. The lyrics are: "re mi fa re mi fa sol la sol fa". The third system has two staves: the left staff is in treble clef and the right staff is in bass clef. The lyrics are: "la sol fa mi la sol fa mi re ut.".

VII.82 (69r)

Musical score for VII.82 (69r) in 12/8 time. The score consists of three systems of music. The first system has two staves: the left staff is in alto clef and the right staff is in bass clef. The second system has two staves: both are in bass clef. The third system has two staves: both are in bass clef. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes.

VII.83 (69r)

Musical score for VII.83 (69r) in 12/8 time. The score consists of three systems of music. The first system has two staves: the left staff is in alto clef and the right staff is in bass clef. The second system has two staves: both are in bass clef. The third system has two staves: both are in bass clef. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two sixteenth-note groupings in the third system, each marked with a bracket and the number '6'.

VII.84 (69r)

Two systems of musical notation. The first system has two staves: the top staff is in treble clef with a 3/8 time signature, and the bottom staff is in bass clef. The second system also has two staves, both in bass clef. A first fingering '1' is indicated above the first measure of the top staff in the second system.

Two systems of musical notation, both in bass clef. The first system contains measures 3 and 4. The second system contains measures 5 and 6.

Two systems of musical notation, both in bass clef. The first system contains measures 7 and 8. The second system contains measures 9 and 10.

Two systems of musical notation, both in bass clef. The first system contains measures 11 and 12. The second system contains measures 13 and 14.

Two systems of musical notation, both in bass clef. The first system contains measures 15 and 16. The second system contains measures 17 and 18.

VII.85 (69v)

Musical notation for measures 1-2. The first system consists of two staves. The left staff is in 3/8 time and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The right staff is in common time (C) and begins with a treble clef. A first ending bracket labeled '1' spans the final two measures of the right staff.

Musical notation for measures 3-4. The system consists of two staves. The left staff is in common time (C) and begins with a treble clef. The right staff is in common time (C) and begins with a bass clef.

Musical notation for measures 5-6. The system consists of two staves. The left staff is in common time (C) and begins with a treble clef. The right staff is in common time (C) and begins with a bass clef.

Musical notation for measures 7-8. The system consists of two staves. The left staff is in common time (C) and begins with a treble clef. The right staff is in common time (C) and begins with a bass clef.

Musical notation for measures 9-10. The system consists of two staves. The left staff is in common time (C) and begins with a treble clef. The right staff is in common time (C) and begins with a bass clef.

VII.86 (69v)

Musical notation for measures 1-2. The left system consists of two staves: the upper staff is in 3/8 time with a treble clef, and the lower staff is in common time with a bass clef. The right system also consists of two staves: the upper staff is in common time with a treble clef, and the lower staff is in common time with a bass clef. A first ending bracket labeled '1' spans the right system.

Musical notation for measures 3-4. The upper staff is in common time with a treble clef, and the lower staff is in common time with a bass clef. A second ending bracket labeled '2' spans these two measures.

Musical notation for measures 5-6. The upper staff is in common time with a treble clef, and the lower staff is in common time with a bass clef.

Musical notation for measures 7-8. The upper staff is in common time with a treble clef, and the lower staff is in common time with a bass clef.

Musical notation for measures 9-10. The upper staff is in common time with a treble clef, and the lower staff is in common time with a bass clef. The system concludes with a double bar line.

VII.87 (70r)

Musical notation for measures 1-2. The system consists of two staves. The upper staff is in treble clef with a 3/8 time signature. The lower staff is in bass clef. The music begins with a common rest in both staves, followed by rhythmic patterns in the upper staff and a more active bass line in the lower staff.

Musical notation for measures 3-4. The system consists of two staves. The upper staff continues with rhythmic patterns, and the lower staff features a more active bass line with various note values and rests.

Musical notation for measures 5-6. The system consists of two staves. The upper staff shows rhythmic patterns, and the lower staff continues with a bass line that includes some rests.

Musical notation for measures 7-8. The system consists of two staves. The upper staff features a more active rhythmic pattern, and the lower staff continues with a bass line.

Musical notation for measures 9-10. The system consists of two staves. The upper staff shows rhythmic patterns, and the lower staff continues with a bass line that includes some rests.

VII.88 (70v)

1

2

6

10

14

VII.89 (70v)

1

Two systems of musical notation. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system has a bass clef on both the top and bottom staves. The music consists of whole notes and rests.

2

Two systems of musical notation. The first system has a bass clef on the top staff and a bass clef on the bottom staff. The music consists of quarter notes and rests.

6

Two systems of musical notation. The first system has a bass clef on the top staff and a bass clef on the bottom staff. The music consists of quarter notes and rests.

9

Two systems of musical notation. The first system has a bass clef on the top staff and a bass clef on the bottom staff. The music consists of quarter notes and rests.

12

Two systems of musical notation. The first system has a bass clef on the top staff and a bass clef on the bottom staff. The music consists of quarter notes and rests.

15

Musical notation for measures 15-17, bass clef. Measure 15: G2, A2, B2, C3, D3, E3, F3, G3. Measure 16: G3, F3, E3, D3, C3, B2, A2, G2. Measure 17: G2, A2, B2, C3, D3, E3, F3, G3.

18

Musical notation for measures 18-19, bass clef. Measure 18: G2, A2, B2, C3, D3, E3, F3, G3. Measure 19: G3, F3, E3, D3, C3, B2, A2, G2.

20

Musical notation for measures 20-21, bass clef. Measure 20: G2, A2, B2, C3, D3, E3, F3, G3. Measure 21: G3, F3, E3, D3, C3, B2, A2, G2.

VII.90 (71r)

Musical notation for measures 1-2, 3/4 time signature. Measure 1: G2, A2, B2, C3, D3, E3, F3, G3. Measure 2: G3, F3, E3, D3, C3, B2, A2, G2.

2

Musical notation for measures 3-4, 3/4 time signature. Measure 3: G2, A2, B2, C3, D3, E3, F3, G3. Measure 4: G3, F3, E3, D3, C3, B2, A2, G2.

5

Two staves of music. The top staff is in bass clef with a key signature of one sharp (F#). It contains four measures of music, each starting with a repeat sign and a fermata. The bottom staff is also in bass clef and contains four measures of music, each starting with a repeat sign and a fermata.

9

Two staves of music. The top staff starts in bass clef with a key signature of one sharp (F#) and a fermata. In the second measure, it changes to a treble clef. It contains four measures of music. The bottom staff is in bass clef and contains four measures of music, each starting with a repeat sign and a fermata.

13

Two staves of music. The top staff is in treble clef and contains three measures of music, each starting with a repeat sign and a fermata. The bottom staff is in bass clef and contains three measures of music, each starting with a repeat sign and a fermata.

16

Two staves of music. The top staff is in treble clef and contains three measures of music, each starting with a repeat sign and a fermata. The bottom staff is in bass clef and contains three measures of music, each starting with a repeat sign and a fermata.

19

Two staves of music. The top staff is in treble clef and contains three measures of music, each starting with a repeat sign and a fermata. The bottom staff is in bass clef and contains three measures of music, each starting with a repeat sign and a fermata.

VII.91 (71v)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in alto clef (C4) and 12/8 time, with a treble clef. The right staff is in bass clef and 12/8 time. Measure 1 starts with a first ending bracket (1) over the right staff.

Musical notation for measures 3-4. The system consists of two staves. The left staff is in treble clef and 12/8 time. The right staff is in bass clef and 12/8 time. Measure 3 starts with a second ending bracket (2) over the left staff.

Musical notation for measures 5-6. The system consists of two staves. The left staff is in treble clef and 12/8 time. The right staff is in bass clef and 12/8 time.

Musical notation for measures 7-8. The system consists of two staves. The left staff is in treble clef and 12/8 time. The right staff is in bass clef and 12/8 time. Measure 7 starts with an eighth bracket (8) over the left staff.

Musical notation for measures 9-10. The system consists of two staves. The left staff is in treble clef and 12/8 time. The right staff is in bass clef and 12/8 time. Measure 9 starts with an eleventh bracket (11) over the left staff.

VII.92 (71v)

Musical notation for measures 1-2. The system consists of two staves. The left staff is in 12/8 time and contains two measures of music. The right staff is in 12/8 time and contains two measures of music, starting with a first ending bracket labeled '1'.

Musical notation for measures 3-4. The system consists of two staves. The left staff is in 12/8 time and contains two measures of music. The right staff is in 12/8 time and contains two measures of music.

Musical notation for measures 5-6. The system consists of two staves. The left staff is in 12/8 time and contains two measures of music. The right staff is in 12/8 time and contains two measures of music.

Musical notation for measures 7-8. The system consists of two staves. The left staff is in 12/8 time and contains two measures of music. The right staff is in 12/8 time and contains two measures of music.

Musical notation for measures 9-10. The system consists of two staves. The left staff is in 12/8 time and contains two measures of music. The right staff is in 12/8 time and contains two measures of music.

VII.93 (72r)

Musical score for VII.93 (72r), consisting of ten staves of music. The score begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 6/8. The first staff contains two measures of music, with a first ending bracket labeled '1' above the second measure. The second staff starts at measure 5 and contains six measures of music. The third staff starts at measure 12 and contains six measures of music. The fourth staff starts at measure 20 and contains six measures of music. The fifth staff starts at measure 26 and contains six measures of music. The sixth staff starts at measure 31 and contains six measures of music. The seventh staff starts at measure 36 and contains six measures of music. The eighth staff starts at measure 42 and contains six measures of music, with five trills (tr) marked above the first five measures. The ninth staff starts at measure 50 and contains six measures of music. The tenth staff starts at measure 56 and contains six measures of music, ending with a double bar line.

VII.94 (72v)

1

ut re mi fa ut re mi fa

5

sol re mi fa sol re mi fa

13

re mi fa mi la sol fa la

21

sol fa mi la sol fa mi re ut.

VII.95 (72v)

1

2

6

VII.96 (72v)

1

2

5

VII.97 (72v)

Musical score for VII.97 (72v) in 2/4 time. The score consists of three staves of music. The first staff shows the beginning of the piece with a treble clef and a 2/4 time signature. The second staff begins with a bass clef and contains measures 5 through 11, featuring a complex rhythmic pattern with sixteenth notes and slurs. The third staff continues from measure 12 to the end of the piece, also featuring complex rhythmic patterns and slurs. Fingerings are indicated by numbers 1, 5, and 6.

VII.98 (72v)

Musical score for VII.98 (72v) in 2/4 time. The score consists of three staves of music. The first staff shows the beginning of the piece with a treble clef and a 2/4 time signature. The second staff begins with a bass clef and contains measures 4 through 12, featuring a complex rhythmic pattern with sixteenth notes and slurs. The third staff continues from measure 13 to the end of the piece, also featuring complex rhythmic patterns and slurs. A question mark is placed above the first measure of the second staff. Fingerings are indicated by numbers 1 and 4.

VII.99 (73r)

Musical score for VII.99 (73r) in common time (C). The score consists of three staves of music. The first staff shows the beginning of the piece with a treble clef and a common time signature. The second staff begins with a bass clef and contains measures 2 through 4, featuring a complex rhythmic pattern with sixteenth notes and slurs. The third staff continues from measure 5 to the end of the piece, also featuring complex rhythmic patterns and slurs. Fingerings are indicated by numbers 1 and 2.

VII.100 (73r)

Two systems of musical notation in 6/8 time. The first system shows measures 1 and 2. The top staff has a treble clef and a 7-measure rest, followed by eighth notes. The bottom staff has a bass clef and a 7-measure rest, followed by quarter notes. The second system shows measure 3, with a first finger fingering (1) above the first eighth note.

Two systems of musical notation in 6/8 time. The first system shows measures 4 and 5. The top staff has a treble clef and a 4-measure rest, followed by eighth notes and a quarter note. The bottom staff has a bass clef and a 4-measure rest, followed by quarter notes. The second system shows measures 6 and 7, with a 7-measure rest in the top staff and quarter notes in the bottom staff.

Two systems of musical notation in 6/8 time. The first system shows measures 11 and 12. The top staff has a treble clef and a 11-measure rest, followed by eighth notes and a quarter note. The bottom staff has a bass clef and a 11-measure rest, followed by quarter notes. The second system shows measures 13 and 14, with a 13-measure rest in the top staff and quarter notes in the bottom staff.

Two systems of musical notation in 6/8 time. The first system shows measures 17 and 18. The top staff has a treble clef and a 17-measure rest, followed by eighth notes and a quarter note. The bottom staff has a bass clef and a 17-measure rest, followed by quarter notes. The second system shows measures 19 and 20, with a 19-measure rest in the top staff and quarter notes in the bottom staff.

VII.101 (73r)

1

2

6

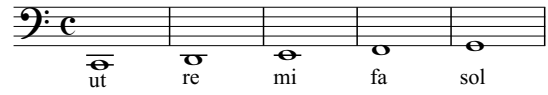
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11

VII.102 (73v)



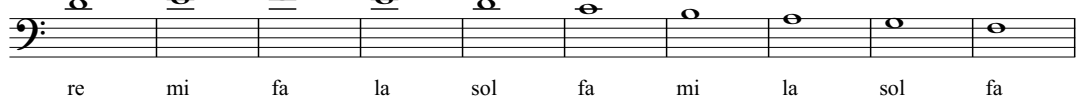
1



6



16



26



VII.103 (73v)



1



6



14



21



VII.104 (73v)

1

4

11

15

VII.105 (73v)

1

9

VII.106 (73v)

1

4

VII.107 (74r)



VII.108 (74r)

1

5

12

18

24

30

37

43

VII.109 (74v)

1

1

5

10

16

22

VII.110 (74v)

1

8

20

VII.111 (75r)

1

ut re mi fa

5

sol re mi fa re mi fa sol re

14

mi fa mi la sol fa mi sol

22

fa mi la sol fa mi re ut.

VII.112 (75r)



VII.113 (75r)



VII.114 (75r)

Musical score for VII.114 (75r) in C major, 3/4 time. The score consists of five staves of music. The first staff shows two measures with triplets. The second staff contains measures 3 through 6, featuring triplets, a trill (tr), and sixteenth-note runs. The third staff contains measures 7 through 11. The fourth staff contains measures 12 through 15. The fifth staff contains measures 16 through 19, ending with a fermata. The key signature has one sharp (F#) and the time signature is common time (C).

VII.115 (75v)

1

3

8

13

17

22

26

30

33

35

tr

3

tr

VII.116 (75v)

Musical score for VII.116 (75v) in common time (C). The score consists of four staves of music. The first staff begins with a first finger (*1*) marking. The second staff is marked with a '2'. The third staff features a trill (*tr*) over a note. The fourth staff is marked with an '8' and ends with a fermata over the final note.

VII.117 (76r)

Musical score for VII.117 (76r) in common time (C). The score is presented in two systems, each with a treble and bass clef staff. The first system begins with a first finger (*1*) marking. The second system is marked with a '3'. The third system is marked with an '8'. The fourth system is marked with a '13' and concludes with a fermata over the final note in both staves.

VII.118 (76r)

Musical notation for measures 1-5. The first system consists of two staves. The top staff is in treble clef with a 3/4 time signature, and the bottom staff is in bass clef with a 3/4 time signature. The second system also consists of two staves, with the top staff in treble clef and the bottom staff in bass clef, both in a 2/4 time signature. A first ending bracket labeled '1' spans the final two measures of the second system.

Musical notation for measures 6-11. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a 2/4 time signature. The music features a complex rhythmic pattern with many sixteenth notes and rests.

Musical notation for measures 12-18. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a 2/4 time signature. The music continues with intricate rhythmic patterns, including sixteenth-note runs and rests.

Musical notation for measures 19-23. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a 2/4 time signature. The music features a mix of eighth and sixteenth notes with some rests.

Musical notation for measures 24-28. The system consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a 2/4 time signature. The music concludes with a final cadence, indicated by a double bar line at the end of the system.

VII.120 (76v)

Musical notation for measures 1-2. The system consists of two staves: a treble clef staff and a bass clef staff. The time signature is 12/8. Measure 1 starts with a quarter note G4, followed by quarter notes A4, B4, C5, and a dotted quarter note B4. Measure 2 starts with a quarter rest, followed by quarter notes A4, G4, F4, and a dotted quarter note E4. A first ending bracket labeled '1' spans the final two notes of measure 2.

Musical notation for measures 3-4. The system consists of two staves. Measure 3: Treble clef has quarter notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has a dotted quarter note G3, quarter notes A3, B3, C4, D4, E4, F4, G4. Measure 4: Treble clef has quarter notes G5, F5, E5, D5, C5, B4, A4, G4; Bass clef has a dotted quarter note G3, quarter notes A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 5-6. The system consists of two staves. Measure 5: Treble clef has a quarter note G4, quarter notes A4, B4, C5, D5, E5, F5, G5; Bass clef has quarter notes G3, A3, B3, C4, D4, E4, F4, G4. Measure 6: Treble clef has quarter notes G5, F5, E5, D5, C5, B4, A4, G4; Bass clef has a dotted quarter note G3, quarter notes A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 7-8. The system consists of two staves. Measure 7: Treble clef has quarter notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has a dotted quarter note G3, quarter notes A3, B3, C4, D4, E4, F4, G4. Measure 8: Treble clef has quarter notes G5, F5, E5, D5, C5, B4, A4, G4; Bass clef has a dotted quarter note G3, quarter notes A3, B3, C4, D4, E4, F4, G4.

Musical notation for measures 9-10. The system consists of two staves. Measure 9: Treble clef has quarter notes G4, A4, B4, C5, D5, E5, F5, G5; Bass clef has a dotted quarter note G3, quarter notes A3, B3, C4, D4, E4, F4, G4. Measure 10: Treble clef has quarter notes G5, F5, E5, D5, C5, B4, A4, G4; Bass clef has a dotted quarter note G3, quarter notes A3, B3, C4, D4, E4, F4, G4.

VII.121 (77r)

1

2

4

6

8

VII.122 (77r)

Musical notation for measures 1-2. The piece is in 3/8 time. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The bass clef part begins with a whole rest. Measure 2 continues the melody in the treble and adds a bass line. A first fingering '1' is indicated above the first note of the second measure in the treble.

Musical notation for measures 3-4. Measure 3 continues the melodic development in the treble, with a whole rest in the bass. Measure 4 features a more active bass line. A fifth fingering '5' is indicated above the first note of the third measure in the treble.

Musical notation for measures 5-6. Measure 5 shows a melodic phrase in the treble and a bass line. Measure 6 continues the piece with similar rhythmic patterns. An eleventh fingering '11' is indicated above the first note of the fifth measure in the treble.

Musical notation for measures 7-8. Measure 7 features a melodic line in the treble and a bass line. Measure 8 concludes the phrase with a final note in the treble. A sixteenth fingering '16' is indicated above the first note of the seventh measure in the treble.

Musical notation for measures 9-10. Measure 9 continues the melodic and bass development. Measure 10 ends the piece with a double bar line. A twenty-first fingering '21' is indicated above the first note of the ninth measure in the treble.

VII.123 (77v)

Musical notation for measures 1-4. The piece is in 3/8 time. The first system shows measures 1 and 2. The second system shows measures 3 and 4, with a first fingering '1' above the first note of measure 3. The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 5-9. The treble clef part continues with a steady eighth-note pattern. The bass clef part consists of a simple eighth-note accompaniment, with a sharp sign appearing on the final note of measure 9.

Musical notation for measures 10-14. The treble clef part shows a melodic line with eighth notes and rests. The bass clef part continues with eighth-note accompaniment, including rests in measures 12 and 13.

Musical notation for measures 15-19. The treble clef part features a melodic line with eighth notes and rests. The bass clef part continues with eighth-note accompaniment, including rests in measures 16, 17, and 18.

Musical notation for measures 20-24. The treble clef part shows a melodic line with eighth notes and rests. The bass clef part continues with eighth-note accompaniment, including rests in measures 21 and 22. The piece concludes with a double bar line in measure 24.

VII.124 (79r)

ut re mi fa

ut re mi

4

fa sol re mi fa re mi fa

12

sol re mi fa mi la sol fa

20

la sol fa mi la sol fa mi re ut.

VII.125 (79r)

2

5

VII.126 (79r)

Musical notation for measures 1-2. The system consists of two staves: a left staff with a C-clef and a right staff with a G-clef. Both staves are in 3/2 time and have a key signature of one flat (B-flat). Measure 1 contains a whole rest in both staves. Measure 2 contains a half note G2 in the left staff and a half note G4 in the right staff.

Musical notation for measures 3-4. The system consists of two staves. Measure 3 contains a half note G2 in the left staff and a half note G4 in the right staff. Measure 4 contains a half note G2 in the left staff and a half note G4 in the right staff.

Musical notation for measures 5-6. The system consists of two staves. Measure 5 contains a half note G2 in the left staff and a half note G4 in the right staff. Measure 6 contains a half note G2 in the left staff and a half note G4 in the right staff.

Musical notation for measures 7-8. The system consists of two staves. Measure 7 contains a half note G2 in the left staff and a half note G4 in the right staff. Measure 8 contains a half note G2 in the left staff and a half note G4 in the right staff.

Musical notation for measures 9-10. The system consists of two staves. Measure 9 contains a half note G2 in the left staff and a half note G4 in the right staff. Measure 10 contains a half note G2 in the left staff and a half note G4 in the right staff.

VII.127 (79r)

ut re mi fa ut re

3

mi fa sol re mi fa re mi

11

fa sol fa la sol fa mi la

19

sol fa la sol fa mi re ut.

VII.128 (79v)

4

8

VII.129 (79v)

Musical notation for measures 1-5. The piece is in 3/8 time with a key signature of two flats (B-flat and E-flat). The first system consists of two staves: a bass staff on the left and a treble staff on the right. The treble staff begins with a first fingering '1' above the first note. The bass staff has a whole rest in the first measure.

Musical notation for measures 6-12. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 13-18. The treble staff has a melodic line with some rests. The bass staff continues with a rhythmic accompaniment, including a triplet of eighth notes in measure 13.

Musical notation for measures 19-24. The treble staff shows a melodic line with slurs and eighth notes. The bass staff has a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 25-30. The treble staff features a melodic line with slurs and a final note with a fermata. The bass staff has a rhythmic accompaniment with eighth notes and rests.

VII.130 (79v)

Musical score for VII.130 (79v). The score is written in a three-staff system. The first staff is in bass clef with a 3/4 time signature and contains four measures of whole notes: ut, re, mi, fa. The second staff is in treble clef with a 3/4 time signature and contains two measures of whole notes: ut, re. The third staff is in treble clef with a 3/4 time signature and contains eight measures of whole notes: mi, fa, sol, re, mi, fa, sol, fa, mi. The fourth staff is in treble clef with a 3/4 time signature and contains eight measures of whole notes: la, sol, fa, la, sol, fa, mi, re, ut. The key signature is two flats (B-flat and E-flat).

VII.131 (80r)

Musical score for VII.131 (80r). The score is written in a three-staff system. The first staff is in bass clef with a 2/4 time signature and contains four measures of eighth notes. The second staff is in treble clef with a 2/4 time signature and contains four measures of eighth notes. The third staff is in treble clef with a 2/4 time signature and contains eight measures of eighth notes. The fourth staff is in treble clef with a 2/4 time signature and contains eight measures of eighth notes. The key signature is two flats (B-flat and E-flat).

VII.132 (80r)

Musical score for VII.132 (80r). The score is written in a three-staff system. The first staff is in bass clef with a 3/4 time signature and contains four measures of eighth notes. The second staff is in treble clef with a 3/4 time signature and contains eight measures of eighth notes. The third staff is in treble clef with a 3/4 time signature and contains eight measures of eighth notes. The fourth staff is in treble clef with a 3/4 time signature and contains eight measures of eighth notes. The key signature is two flats (B-flat and E-flat).

VII.133 (80r)

ut re mi fa

1
ut re mi

4

fa sol re mi fa re mi fa sol la sol

15

fa la sol fa mi la sol fa mi re ut

VII.134 (80r)

1
ut re mi fa

4

fa sol re mi fa re mi fa sol la sol

10

fa la sol fa mi la sol fa mi re ut

VII.135 (80v)

Musical notation for measures 1-3. The score is in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a first fingering '1' above the first note. The bass staff starts with a whole rest followed by a quarter note.

Musical notation for measures 4-7. The treble staff features a continuous eighth-note pattern in the first two measures, followed by quarter notes. The bass staff provides a steady accompaniment with quarter notes and eighth notes.

Musical notation for measures 8-11. The treble staff continues with eighth-note patterns and quarter notes. The bass staff maintains a consistent rhythmic accompaniment.

Musical notation for measures 12-15. The treble staff shows a mix of eighth and quarter notes. The bass staff continues with quarter notes and eighth notes.

Musical notation for measures 16-18. The treble staff features a dense eighth-note pattern. The bass staff continues with quarter notes and eighth notes.

Musical notation for measures 19-22. The treble staff concludes with quarter notes and a final whole note. The bass staff continues with quarter notes and eighth notes.

VII.136 (80v)

ut re mi fa ut re mi

4

fa sol re mi fa sol la sol fa mi

14

la sol fa la sol fa mi re ut.

VII.137 (80v)

4

VII.138 (81r)

9

17

VII.141 (81r)

ut re mi fa ut re mi

4

fa sol re mi fa sol la sol fa mi

14

la sol fa mi la sol fa mi re ut.

VII.142 (81v)

6

13

VII.143 (81v)

ut re mi fa

ut re mi

4

fa sol re mi fa re mi fa sol la sol

15

fa la sol fa mi la sol fa mi re ut

VII.144 (81v)

8

17

VII.145 (81v)

ut re mi fa ut re mi

4

fa sol ri[re] mi fa sol la sol fa mi

14

la sol fa la sol fa mi re ut

VII.146 (81v)

4

9

VII.147 (82r)

ut re mi fa

ut re mi fa

5

sol re mi fa re mi fa sol fa la

15

sol fa mi la sol fa mi re ut

VII.148 (82r)

ut re mi fa

ut re mi fa

5

sol re mi fa re mi fa sol la sol fa

16

la sol fa mi la sol fa mi re ut.

VII.149 (82r)

Musical notation for measures 1-2. The left system consists of a treble clef with a 3/8 time signature and a bass clef. The right system consists of a treble clef with a 3/8 time signature and a bass clef. A first ending bracket labeled '1' spans the right system.

Musical notation for measures 3-4. The left system consists of a treble clef and a bass clef. A second ending bracket labeled '2' spans the treble clef staff.

Musical notation for measures 5-6. The left system consists of a treble clef and a bass clef. The bass clef staff has a sharp sign on the first line.

Musical notation for measures 7-8. The left system consists of a treble clef and a bass clef. The bass clef staff has a sharp sign on the first line.

Musical notation for measures 9-10. The left system consists of a treble clef and a bass clef. The bass clef staff has a sharp sign on the first line.

VII.150 (82v)

Two staves of musical notation. The left staff is in bass clef with a key signature of one flat and common time. The right staff is in treble clef with a key signature of one flat and common time, starting with a first fingering '1' above the first note.

Two staves of musical notation. The left staff is in bass clef with a key signature of one flat and common time. The right staff is in treble clef with a key signature of one flat and common time, starting with a second fingering '2' above the first note.

Two staves of musical notation. The left staff is in bass clef with a key signature of one flat and common time. The right staff is in treble clef with a key signature of one flat and common time, starting with a sixth fingering '6' above the first note.

VII.151 (82v)

Two staves of musical notation. The left staff is in bass clef with a key signature of one flat and common time. The right staff is in treble clef with a key signature of one flat and common time, starting with a first fingering '1' above the first note.

Two staves of musical notation. The left staff is in bass clef with a key signature of one flat and common time. The right staff is in treble clef with a key signature of one flat and common time, starting with a third fingering '3' above the first note.

Two staves of musical notation. The left staff is in bass clef with a key signature of one flat and common time. The right staff is in treble clef with a key signature of one flat and common time, starting with a seventh fingering '7' above the first note.

VII.152 (82v)

Musical score for VII.152 (82v). The piece is in a common time signature (C) and a key signature of one flat (B-flat). It features two staves: a bass staff on the left and a treble staff on the right. The melody is written in a simple, homophonic style with quarter and half notes. The lyrics are: "ut re mi fa" (first line), "sol re mi fa sol la sol fa mi" (second line), and "la sol fa la sol fa mi re ut." (third line). A first ending bracket is placed above the first measure of the treble staff.

VII.153 (82v)

Musical score for VII.153 (82v). The piece is in a 2/4 time signature and a key signature of one flat (B-flat). It features two staves: a bass staff on the left and a treble staff on the right. The melody is written in a more active style with eighth and sixteenth notes. A first ending bracket is placed above the first measure of the treble staff.

VII.154 (82v)

Musical score for VII.154 (82v). The piece is in a 3/4 time signature and a key signature of one flat (B-flat). It features two staves: a bass staff on the left and a treble staff on the right. The melody is written in a more active style with eighth and sixteenth notes. A first ending bracket is placed above the first measure of the treble staff. A triplet of eighth notes is marked with a '3' at the end of the piece.

VII.155 (83r)

13/8 *lute* || 13/8 *vocal* ¹

ut re mi fa ut re mi fa

5 sol re mi fa re mi fa sol la sol

15 fa la sol fa mi la sol fa mi re ut

VII.156 (83r)

2/4 *lute* ¹

5

11

VII.157 (83r)

13/8 *lute* ¹

2

6

11

VII.158 (83r)

ut re mi fa

ut re mi

4

fa sol re mi fa re mi fa

12

sol fa la sol fa mi la sol

20

fa la so[l] fa mi re ut

VII.159 (83v)

4

8

VII.160 (83v)

ut re mi fa

4

fa re mi fa sol re mi fa sol fa mi

15

la sol fa la sol fa mi

22

la sol fa mi re ut.

VII.161 (83v)

ut re mi fa

3

fa re mi fa sol re mi fa sol fa mi

7

la sol fa mi re ut.

VII.162 (83v)

Musical notation for VII.162 (83v) measures 1-3. The first staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four quarter notes: ut, re, mi, fa. The second staff is in treble clef with the same key signature and time signature, containing three quarter notes: ut, re, mi. A first ending bracket (1) is placed above the second staff.

Musical notation for VII.162 (83v) measures 4-10. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains ten quarter notes: fa, sol, re, mi, fa, re, mi, fa, sol, fa.

Musical notation for VII.162 (83v) measures 11-13. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains ten quarter notes: la, sol, fa, mi, la, sol, fa, mi, re, ut.

VII.163 (83v)

Musical notation for VII.163 (83v) measures 1-2. The first staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains eight eighth notes. The second staff is in treble clef with the same key signature and time signature, containing eight eighth notes. A first ending bracket (1) is placed above the second staff.

Musical notation for VII.163 (83v) measures 3-7. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains 15 eighth notes, with groups of three eighth notes beamed together and marked with a '3' below them.

Musical notation for VII.163 (83v) measures 8-10. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains 15 eighth notes, with groups of three eighth notes beamed together and marked with a '3' below them.

Musical notation for VII.163 (83v) measures 11-13. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains 15 eighth notes, with groups of three eighth notes beamed together and marked with a '3' below them.

VII.164 (84r)

Musical score for VII.164 (84r) in G major, common time. The score consists of four staves of music. The first staff begins with a double bar line and a common time signature, followed by a treble clef and a key signature of one sharp (F#). The notes are whole notes: ut, re, mi, fa. The second staff begins with a first ending bracket (1) and contains the notes: ut, re, mi. The third staff starts at measure 4 and contains the notes: fa, sol, re, mi, fa, re, mi, fa, sol. The fourth staff starts at measure 13 and contains the notes: re, mi, fa, mi, la, sol, fa, la, sol. The fifth staff starts at measure 22 and contains the notes: fa, mi, la, sol, fa, mi, re, ut.

VII.165 (84r)

Musical score for VII.165 (84r) in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a double bar line, a 3/4 time signature, and a treble clef with a key signature of one sharp (F#). The notes are quarter notes: G, A, B, A, G, F#, E, D, C, B, A, G. The second staff starts at measure 4 and contains the notes: G, A, B, A, G, F#, E, D, C, B, A, G. The third staff starts at measure 10 and contains the notes: G, A, B, A, G, F#, E, D, C, B, A, G. The fourth staff starts at measure 14 and contains the notes: G, A, B, A, G, F#, E, D, C, B, A, G.

VII.166 (84r)

Musical score for VII.166 (84r). The piece is in G major (one sharp) and common time (C). It consists of four staves of music. The first staff is a lute tablature in bass clef, and the second staff is a vocal line in treble clef. The third and fourth staves are also in treble clef, likely representing a second voice or a different instrument. The music is a simple, melodic piece with a clear rhythmic pattern.

VII.167 (84r)

Musical score for VII.167 (84r). The piece is in G major (one sharp) and common time (C). It consists of three staves of music. The first staff is a lute tablature in bass clef, and the second and third staves are vocal lines in treble clef. The lyrics are: "ut re mi fa", "sol re mi fa sol la sol fa mi", and "la sol fa la sol fa mi re ut." The music is a simple, melodic piece with a clear rhythmic pattern.

VII.168 (84v)

Musical score for VII.168 (84v). The score is in 3/8 time and consists of four staves. The first staff is a bass clef with a common time signature (C) and a key signature of three sharps (F#, C#, G#). It contains two measures of music. The second staff is a treble clef with a common time signature (C) and a key signature of three sharps (F#, C#, G#). It contains four measures of music, starting with a first finger (1) marking. The third and fourth staves are also treble clefs with a common time signature (C) and a key signature of three sharps (F#, C#, G#), containing four and four measures of music respectively.

VII.169 (84v)

Musical score for VII.169 (84v). The score is in 3/8 time and consists of three staves. The first staff is a bass clef with a common time signature (C) and a key signature of three sharps (F#, C#, G#). It contains four measures of music with the lyrics "ut re mi fa" underneath. The second staff is a treble clef with a common time signature (C) and a key signature of three sharps (F#, C#, G#). It contains eight measures of music with the lyrics "sol re mi fa re mi fa sol la sol fa" underneath. The third staff is a treble clef with a common time signature (C) and a key signature of three sharps (F#, C#, G#). It contains eight measures of music with the lyrics "la sol fa mi la sol fa mi re ut" underneath. A first finger (1) marking is present above the first measure of the second staff.

VII.170 (84v)

Musical score for VII.170 (84v). The score is in 2/4 time and consists of three staves. The first staff is a bass clef with a 2/4 time signature and a key signature of three sharps (F#, C#, G#). It contains two measures of music. The second staff is a treble clef with a 2/4 time signature and a key signature of three sharps (F#, C#, G#). It contains eight measures of music, starting with a first finger (1) marking. The third staff is a treble clef with a 2/4 time signature and a key signature of three sharps (F#, C#, G#), containing eight measures of music.

VII.171 (84v)

Musical score for VII.171 (84v). The score is in 3/4 time and consists of two systems. The first system has two staves: a bass staff on the left and a treble staff on the right. The key signature is three sharps (F#, C#, G#). The first staff of each system contains the lyrics "ut re mi fa". The second system has two staves, both in treble clef. The first staff contains the lyrics "sol re mi fa sol la sol fa mi" and the second staff contains "la sol fa la sol fa mi re ut.".

ut re mi fa

5
sol re mi fa sol la sol fa mi

14
la sol fa la sol fa mi re ut.

VII.172 (84v)

Musical score for VII.172 (84v). The score is in 3/4 time and consists of two systems. The first system has two staves: a bass staff on the left and a treble staff on the right. The key signature is three sharps (F#, C#, G#). The second system has three staves, all in treble clef. The key signature changes to two sharps (F#, C#) in the second system.

3

7

11

VII.173 (85r)

Musical score for VII.173 (85r). The score is in 3/4 time and consists of two systems. The first system has two staves: a bass staff on the left and a treble staff on the right. The key signature is one flat (Bb). The second system has two staves, both in treble clef. The first staff contains the lyrics "sol re mi fa re mi fa sol fa la sol" and the second staff contains "fa mi la sol fa la sol fa mi re ut.".

ut re mi fa

5
sol re mi fa re mi fa sol fa la sol

16
fa mi la sol fa la sol fa mi re ut

VII.174 (85r)

Musical notation for measures 1-2. The left system shows a treble clef with a key signature of one flat and a common time signature. The right system shows a treble clef with a key signature of one flat and a common time signature, with a first fingering '1' above the first note. Both systems have a bass line below.

Musical notation for measures 3-5. The left system shows a treble clef with a key signature of one flat and a common time signature. The right system shows a bass clef with a key signature of one flat and a common time signature. Both systems have a treble line above.

Musical notation for measures 6-8. The left system shows a treble clef with a key signature of one flat and a common time signature. The right system shows a bass clef with a key signature of one flat and a common time signature. Both systems have a treble line above.

Musical notation for measures 9-11. The left system shows a treble clef with a key signature of one flat and a common time signature. The right system shows a bass clef with a key signature of one flat and a common time signature. Both systems have a treble line above.

Musical notation for measures 12-14. The left system shows a treble clef with a key signature of one flat and a common time signature. The right system shows a bass clef with a key signature of one flat and a common time signature. Both systems have a treble line above.

VII.176 (85v)

Musical score for VII.176 (85v) in C major, 4/4 time. The score consists of two systems of vocal lines. The first system has two staves: the left staff starts with a double bar line and a key signature change to C major, followed by the notes ut, re, mi, fa; the right staff starts with a first ending bracket and the notes ut, re, mi. The second system has one staff with notes fa, sol, re[i], mi, fa, re, mi, fa, sol. The third system has one staff with notes re, mi, fa, mi, la, sol, fa, la, sol. The fourth system has one staff with notes fa, mi, la, sol, fa, mi, re, ut.

VII.177 (85v)

Musical score for VII.177 (85v) in C major, 4/4 time. The score consists of two systems of vocal lines. The first system has two staves: the left staff starts with a double bar line and a key signature change to C major, followed by a melodic line; the right staff starts with a first ending bracket and a melodic line. The second system has one staff with a melodic line starting at measure 3. The third system has one staff with a melodic line starting at measure 8. The fourth system has one staff with a melodic line starting at measure 12. The fifth system has one staff with a melodic line starting at measure 16.

VII.178 (85v)

Musical score for VII.178 (85v). The score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of two flats. The music starts with a first-measure rest (marked '1') followed by a series of eighth and quarter notes. The second staff starts at measure 4, the third at measure 10, and the fourth at measure 14. The piece concludes with a double bar line.

VII.179 (86r)

Musical score for VII.179 (86r). The score is written in 3/4 time with a key signature of two flats. It consists of three staves of music, each with a first-measure rest (marked '1') and lyrics underneath. The lyrics are: "ut re mi fa", "ut re mi fa sol", "re mi fa re mi fa sol fa la sol fa", "mi la sol fa mi la sol fa mi re ut." The first staff uses a bass clef, while the second and third staves use a treble clef. The piece concludes with a double bar line.

VII.180 (86r)

Musical score for VII.180 (86r). The score is written in 3/4 time with a key signature of two flats. It consists of four staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of two flats. The music starts with a first-measure rest (marked '1') followed by a series of quarter and eighth notes. The second staff starts at measure 4, the third at measure 10, and the fourth at measure 16. The piece concludes with a double bar line and a fermata over the final note.

VII.181 (86r)

4

10

15

VII.182 (86r)

5

16

VII.183 (86v)

Musical score for VII.183 (86v). The score is written in two systems. The first system consists of two staves: the left staff is in bass clef with a 13/8 time signature, and the right staff is in treble clef with a common time signature. The key signature has three flats. The first staff of the right system is marked with a '4' above it. The second staff of the right system is marked with a '10' above it. The third staff of the right system is marked with a '15' above it. The piece concludes with a double bar line.

VII.184 (86v)

Musical score for VII.184 (86v). The score is written in two systems. The first system consists of two staves: the left staff is in bass clef with a 13/8 time signature, and the right staff is in treble clef with a 3/4 time signature. The key signature has three flats. The first staff of the right system is marked with a '5' above it. The second staff of the right system is marked with an '11' above it. The third staff of the right system is marked with a '17' above it. The fourth staff of the right system is marked with a '23' above it. The piece concludes with a double bar line and a '3' below the final measure.

VII.185 (86v)

Musical score for VII.185 (86v). The score is in 13/8 time and consists of two systems. The first system has two staves: the left staff is in 13/8 time and the right staff is in 8/8 time. Both staves are in the key of B-flat major (two flats). The melody consists of quarter notes. The lyrics are: ut re mi fa. The second system consists of two staves in 8/8 time, with the key signature changing to B-flat major (two flats). The melody consists of quarter notes. The lyrics are: sol re mi fa re mi fa sol fa la. The third system consists of two staves in 8/8 time, with the key signature changing to B-flat major (two flats). The melody consists of quarter notes. The lyrics are: sol fa mi la sol fa mi re ut.

VII.186 (86v)

Musical score for VII.186 (86v). The score is in 13/8 time and consists of two systems. The first system has two staves: the left staff is in 13/8 time and the right staff is in 8/8 time. Both staves are in the key of B-flat major (two flats). The melody consists of quarter notes. The second system consists of two staves in 8/8 time, with the key signature changing to B-flat major (two flats). The melody consists of quarter notes. The lyrics are: sol re mi fa re mi fa sol fa la. The third system consists of two staves in 8/8 time, with the key signature changing to B-flat major (two flats). The melody consists of quarter notes. The lyrics are: sol fa mi la sol fa mi re ut.

VII.187 (87r)

Musical notation for VII.187 (87r) measures 1-4. The first staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains four quarter notes: G2, A2, B2, and C3. The second staff is in treble clef with the same key signature and time signature, containing four quarter notes: G4, A4, B4, and C5. A first fingering (*1*) is indicated above the first note of the second staff. The lyrics "ut re mi fa" are written below each note in both staves.

Musical notation for VII.187 (87r) measures 5-10. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains ten quarter notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, and A4. A first fingering (*1*) is indicated above the first note. The lyrics "sol re mi fa sol la sol fa mi la" are written below each note.

Musical notation for VII.187 (87r) measures 11-14. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains ten quarter notes: G4, A4, B4, C5, D5, E5, D5, C5, B4, and A4. A first fingering (*1*) is indicated above the first note. The lyrics "sol fa mi la sol fa mi re ut" are written below each note.

VII.188 (87r)

Musical notation for VII.188 (87r) measures 1-2. The first staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains two measures of eighth notes: G2-A2-B2-C3 and D3-E3-F3-G3. The second staff is in treble clef with the same key signature and time signature, containing two measures of eighth notes: G4-A4-B4-C5 and D5-E5-F5-G5. A first fingering (*1*) is indicated above the first note of the second staff.

Musical notation for VII.188 (87r) measures 3-8. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains six measures of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6, A6-B6-C7, and D7-E7-F7-G7. A first fingering (*1*) is indicated above the first note.

Musical notation for VII.188 (87r) measures 9-13. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6, and A6-B6-C7. A first fingering (*1*) is indicated above the first note.

Musical notation for VII.188 (87r) measures 14-18. The staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains five measures of eighth notes: G4-A4-B4-C5, D5-E5-F5-G5, A5-B5-C6, D6-E6-F6-G6, and A6-B6-C7. A first fingering (*1*) is indicated above the first note.

VII.189 (87r)

Musical notation for VII.189 (87r) measures 1-4. The first staff is in bass clef with a 13/8 time signature and a key signature of one sharp (F#). It contains four quarter notes: G4, A4, B4, and C5. The second staff is in treble clef with a common time signature and the same key signature. It contains four quarter notes: G4, A4, B4, and C5, with a first ending bracket above the first measure. The lyrics "ut re mi fa" are written below both staves.

Musical notation for VII.189 (87r) measures 5-10. The staff is in treble clef with a common time signature and a key signature of one sharp. It contains ten quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4. The lyrics "sol re mi fa re mi fa sol fa la" are written below the staff.

Musical notation for VII.189 (87r) measures 11-14. The staff is in treble clef with a common time signature and a key signature of one sharp. It contains four quarter notes: G4, A4, B4, and C5. The lyrics "sol fa mi la sol fa mi re ut" are written below the staff.

VII.190 (87r)

Musical notation for VII.190 (87r) measures 1-5. The first staff is in bass clef with a 2/4 time signature and a key signature of one sharp. It contains five eighth notes: G4, A4, B4, C5, and B4. The second staff is in treble clef with a 2/4 time signature and the same key signature. It contains five eighth notes: G4, A4, B4, C5, and B4, with a first ending bracket above the first measure.

Musical notation for VII.190 (87r) measures 6-10. The staff is in treble clef with a 2/4 time signature and a key signature of one sharp. It contains ten eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4.

Musical notation for VII.190 (87r) measures 11-15. The staff is in treble clef with a 2/4 time signature and a key signature of one sharp. It contains ten eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4.

Musical notation for VII.190 (87r) measures 16-20. The staff is in treble clef with a 2/4 time signature and a key signature of one sharp. It contains ten eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, and D4.

VII.191 (87v)

Musical score for VII.191 (87v). The score is in 3/8 time and consists of two systems. The first system has two staves: a bass clef staff on the left and a treble clef staff on the right. The key signature is three sharps (F#, C#, G#). The lyrics are: ut re mi fa. The second system has a single treble clef staff with lyrics: fa sol re mi fa re mi fa. The third system has a single treble clef staff with lyrics: sol re mi fa mi la sol fa la. The fourth system has a single treble clef staff with lyrics: sol fa mi la sol fa mi re ut. The piece ends with a double bar line.

VII.192 (87v)

Musical score for VII.192 (87v). The score is in 3/8 time and consists of two systems. The first system has two staves: a bass clef staff on the left and a treble clef staff on the right. The key signature is three sharps (F#, C#, G#). The second system has a single treble clef staff with lyrics: fa sol re mi fa re mi fa. The third system has a single treble clef staff with lyrics: sol re mi fa mi la sol fa la. The fourth system has a single treble clef staff with lyrics: sol fa mi la sol fa mi re ut. The piece ends with a double bar line.

VII.193 (87v)

Musical score for VII.193 (87v). The score is in 3/8 time and the key of A major (three sharps). It consists of five staves of music. The first staff shows the beginning of the piece with a treble clef and a first ending bracket. The second staff starts at measure 3. The third staff starts at measure 7. The fourth staff starts at measure 11. The fifth staff starts at measure 14 and ends with a double bar line.

VII.194 (87v)

Musical score for VII.194 (87v). The score is in 3/8 time and the key of A major (three sharps). It consists of three staves of music. The first staff shows the beginning of the piece with a bass clef and a first ending bracket, with the lyrics "ut re mi fa" underneath. The second staff starts at measure 5 and has the lyrics "sol re mi fa re mi fa sol fa la sol" underneath. The third staff starts at measure 16 and has the lyrics "fa mi la sol fa la sol fa mi re ut" underneath.

VII.195 (88r)

Musical score for VII.195 (88r). The score is written in a 13-line lute tablature system (left) and a standard treble clef staff (right). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piece consists of four staves of music. The first staff begins with a first finger fingering (*1*). The second staff begins with a triplet marking (*3*). The third staff begins with an eighth note marking (*8*). The fourth staff begins with a twelfth note marking (*12*).

VII.196 (88r)

Musical score for VII.196 (88r). The score is written in a 13-line lute tablature system (left) and a standard treble clef staff (right). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The piece consists of five staves of music. The first staff begins with a first finger fingering (*1*). The second staff begins with an 11th note marking (*11*). The third staff begins with a 26th note marking (*26*). The fourth staff begins with a 39th note marking (*39*). The fifth staff begins with a 48th note marking (*48*).

VII.197 (88r)

Musical score for VII.197 (88r). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of quarter notes and half notes. The lyrics are: ut re mi fa, sol re mi fa sol re, mi fa mi la sol fa la sol, fa mi la sol fa mi re ut.

5
8

14
8

22
8

VII.198 (88v)

Musical score for VII.198 (88v). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of eighth and sixteenth notes. The lyrics are: ut re mi fa, sol re mi fa sol re, mi fa mi la sol fa la sol, fa mi la sol fa mi re ut.

3
8

8
8

13
8

16
8

VII.199 (88v)

6

15

21

27

VII.200 (88v)

5

16

VII.201 (88v)

1

5

12

16

Detailed description: This block contains the musical notation for VII.201 (88v). It consists of four staves of music in bass clef with a 3/4 time signature and a key signature of one flat (B-flat). The first staff begins with a first ending bracket labeled '1'. The music is a single melodic line with various rhythmic values including quarter, eighth, and sixteenth notes, and rests. The piece concludes with a double bar line.

VII.202 (89r)

1

3

12

20

ut re mi fa ut re
mi fa sol re mi fa re mi fa
sol fa mi la sol fa la sol
fa mi la sol fa mi re ut

Detailed description: This block contains the musical notation for VII.202 (89r), which is a vocal exercise. It features four staves of music in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The first staff includes a first ending bracket labeled '1'. The music is a single melodic line with whole notes. Below the notes are the corresponding Latin syllables: 'ut re mi fa ut re' on the first staff, 'mi fa sol re mi fa re mi fa' on the second, 'sol fa mi la sol fa la sol' on the third, and 'fa mi la sol fa mi re ut' on the fourth. The piece ends with a double bar line.

VII.203 (89r)

3

8

13

VII.204 (89r)

ut re mi fa

5

re mi fa sol re mi la sol fa la

15

sol fa mi la sol fa mi re ut.

VII.205 (89r)

4

10

15

VII.206 (89v)

ut re mi fa

5

sol re mi fa re mi fa sol fa mi la

16

sol fa la sol fa la sol fa mi re ut

VII.207 (89v)

Musical score for VII.207 (89v) in bass clef, 3 flats, common time. The score consists of four staves of music. The first staff begins with a first ending bracket labeled '1'. The second staff begins with a second ending bracket labeled '2'. The third staff begins with a measure number '6'. The fourth staff begins with a measure number '10' and ends with a double bar line.

VII.208 (89v)

Musical score for VII.208 (89v) in bass clef, 3 flats, common time. The score consists of four staves of music with lyrics underneath. The first staff begins with a first ending bracket labeled '1'. The lyrics are: ut re mi fa. The second staff begins with a measure number '4'. The lyrics are: fa sol re mi fa re mi fa sol. The third staff begins with a measure number '13'. The lyrics are: re mi fa sol fa mi la sol fa. The fourth staff begins with a measure number '22'. The lyrics are: la sol fa mi la sol fa mi re ut.

VII.209 (89v)

1

5

13

19

VII.210 (89v)

1

ut re mi fa

5

sol re mi fa re mi fa sol fa la

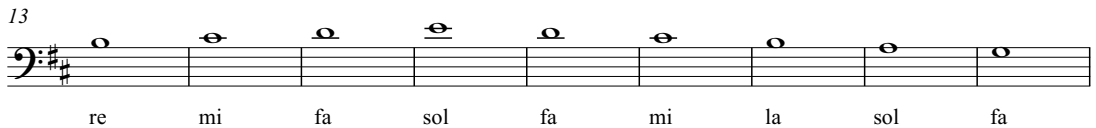
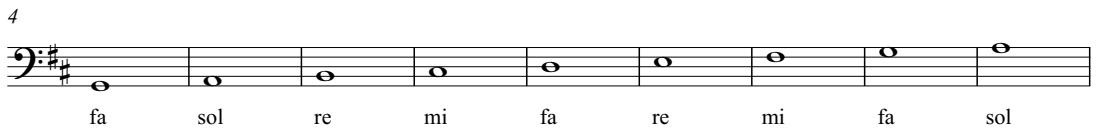
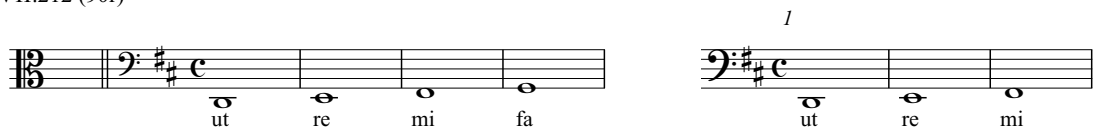
15

sol fa mi la sol fa mi re ut

VII.211 (90r)



VII.212 (90r)



VII.213 (90r)

1

3

8

13

18

VII.214 (90v)

1

ut re mi fa ut re mi

4

fa sol re mi fa re mi fa

12

sol fa mi la sol fa la sol

20

fa mi la sol fa mi re ut

VII.215 (90v)

1

5

13

21

27

VII.216 (90v)

1

ut re mi fa

1

ut re mi

4

fa sol re mi fa re mi fa

12

sol la sol la sol fa mi sol

20

fa mi la sol fa mi re ut

VII.217 (90v)

1

3

9

14

18

VII.218 (91r)

1

ut re mi fa ut re mi

4

fa sol re mi fa sol la sol fa mi

14

la sol fa mi la sol fa mi re ut

VII.219 (91r)

1

5

13

21

29

VII.220 (91r)

1

ut re mi fa ut re mi

4

fa sol re mi fa re mi fa sol

13

re mi fa mi la sol fa la sol

22

fa mi la sol fa mi re ut

VII.221 (91r)

1

3

8

13

18

22

VII.222 (91v)

1

ur re mi fa ut re mi fa

5

sol re mi fa re[i] mi fa sol fa la sol

16

fa mi la sol fa la sol fa mi re ut

VII.223 (91v)

1

3

7

11

15

VII.224 (91v)

1

ut re mi fa ut re mi fa

5

sol re mi fa sol la sol fa mi

14

la sol fa la sol fa mi re ut.

VII.225 (91v)

Musical score for VII.225 (91v) in bass clef, common time, and a key signature of two flats. The score consists of five staves of music. The first staff begins with a measure rest followed by a melodic line. The second staff starts with a measure rest and contains a triplet of eighth notes. The third staff continues with eighth-note patterns. The fourth staff features a series of eighth-note runs. The fifth staff concludes with a final cadence.

VII.226 (92r)

Musical score for VII.226 (92r) in bass clef, common time, and a key signature of two flats. The score includes vocal lines with lyrics. The first staff shows the beginning of the piece with the lyrics "ut re mi fa". The second staff continues with "sol re mi fa re mi fa sol la sol fa". The third staff concludes with "la sol fa mi la sol fa mi re ut".

VII.227 (92r)

Musical score for VII.227 (92r) in bass clef, 3/4 time, key of B-flat major. The score consists of five lines of music. The first line starts with a first ending bracket (1) over the final two measures. The second line starts with a measure rest (3). The third line starts with a measure rest (7). The fourth line starts with a measure rest (11). The fifth line starts with a measure rest (14).

VII.228 (92r)

Musical score for VII.228 (92r) in bass clef, 3/4 time, key of B-flat major. The score consists of three lines of music. The first line has a first ending bracket (1) over the final two measures. The lyrics are: ut re mi fa. The second line starts with a measure rest (5) and has the lyrics: re mi fa sol re mi fa mi la sol fa. The third line starts with a measure rest (16) and has the lyrics: la sol fa mi la sol fa mi re ut.

VII.229 (92r)

1

3

7

11

15

VII.230 (92r)

1

ut re mi fa

ut re mi

4

fa re mi fa sol re mi fa

12

re mi fa sol fa la sol fa

20

mi la sol fa la sol fa mi re ut

VII.231 (92v)

Musical score for VII.231 (92v) in bass clef, 3/4 time, key of D major. The score consists of three staves. The first staff begins with a measure of rest, followed by a melodic line starting on G4. A first ending bracket (1) covers measures 2 through 5, ending with a triplet of eighth notes (G4, A4, B4). The second staff continues the melody from measure 6. The third staff concludes the piece with a final measure of rest.

VIII.232 (92v)

Musical score for VIII.232 (92v) in bass clef, common time, key of D major. The score includes vocal lines with Latin lyrics. The first staff shows the beginning of the piece with lyrics: *ut re mi fa*. A first ending bracket (1) covers measures 2 through 3, with lyrics: *ut re mi*. The second staff continues with lyrics: *fa sol re mi fa re mi fa so[] re*. The third staff has lyrics: *mi fa sol fa mi fa sol fa la*. The fourth staff concludes with lyrics: *sol fa mi la sol fa mi re ut*.

VII.233 (92v)

Musical score for VII.233 (92v) in bass clef, common time, key of D major. The score consists of three staves. The first staff begins with a melodic line starting on G4. A first ending bracket (1) covers measures 2 through 5, ending with a melodic flourish. The second staff continues the melody from measure 6. The third staff concludes the piece with a final measure of rest.

VII.234 (92v)

1

ut re mi fa ut re mi fa

5

sol re mi fa re mi fa sol fa la

15

sol fa mi la sol fa mi re ut

VII.235 (92v)

1

ut re mi fa re mi fa sol fa la

3

sol fa mi la sol fa mi re ut

7

sol fa mi la sol fa mi re ut

VII.236 (93r)

Two staves of music in bass clef, key of D major (two sharps), and common time (C). The first staff contains measures 1-4 with lyrics 'ut re mi fa' under each note. The second staff contains measures 5-8 with lyrics 'ut re mi fa' under each note. A first ending bracket labeled '1' spans measures 5-8.

5

Staff of music in bass clef, key of D major, and common time. Measures 5-14 with lyrics 'sol re mi fa re mi fa sol fa la' under each note.

15

Staff of music in bass clef, key of D major, and common time. Measures 15-19 with lyrics 'sol fa mi la sol fa mi re ut.' under each note.

VII.237 (93r)

Two staves of music in bass clef, key of D major, and common time. The first staff contains measures 1-4. The second staff contains measures 5-8. A first ending bracket labeled '1' spans measures 5-8.

3

Staff of music in bass clef, key of D major, and common time. Measures 3-7.

8

Staff of music in bass clef, key of D major, and common time. Measures 8-12.

13

Staff of music in bass clef, key of D major, and common time. Measures 13-17.

18

Staff of music in bass clef, key of D major, and common time. Measures 18-22.

VII.240 (93v)

Musical score for VII.240 (93v). The score is written in C major, common time, and consists of three systems of vocal lines. The first system has two staves: the left staff is in bass clef and the right staff is in treble clef. Both staves contain four measures of music, each with a whole note. The lyrics are "ut re mi fa" under each note. A first ending bracket labeled "1" spans the second and third measures of the right staff. The second system has one staff in treble clef with ten measures of music, each with a whole note. The lyrics are "sol re mi fa re mi fa sol fa la sol" under each note. The third system has one staff in treble clef with ten measures of music, each with a whole note. The lyrics are "fa mi la sol fa la sol fa mi re ut" under each note.

ut re mi fa ut re mi fa

5
sol re mi fa re mi fa sol fa la sol

16
fa mi la sol fa la sol fa mi re ut

VII.241 (93v)

Musical score for VII.241 (93v). The score is written in C major, common time, and consists of four systems of a single vocal line in treble clef. The first system has two measures of music, each with a half note. A first ending bracket labeled "1" spans the second measure. The second system has eight measures of music, each with a half note. The third system has five measures of music, each with a half note. The fourth system has four measures of music, each with a half note.

VII.242 (93v)

Musical score for VII.242 (93v). The score is written in a single system with a common time signature (C) and a key signature of two flats (B-flat and E-flat). It begins with a C-clef on the first line. The melody consists of quarter notes and half notes. The lyrics are: ut re mi fa (measures 1-4), fa sol re mi fa re mi fa sol re (measures 5-13), mi fa mi la sol fa la sol (measures 14-21), and fa mi la sol fa mi re ut (measures 22-29). A first ending bracket is placed over the final three notes of the first line.

VII.243 (93v)

Musical score for VII.243 (93v). The score is written in a single system with a common time signature (C) and a key signature of two flats (B-flat and E-flat). It begins with a C-clef on the first line. The melody consists of eighth and sixteenth notes. The lyrics are: ut re mi fa (measures 1-4), fa sol re mi fa re mi fa sol re (measures 5-13), mi fa mi la sol fa la sol (measures 14-21), and fa mi la sol fa mi re ut (measures 22-29). A first ending bracket is placed over the final three notes of the first line.

VII.244 (94r)

ut re mi fa ut re mi fa

5

sol re mi fa re mi fa sol fa la sol

16

fa mi la sol fa la sol fa mi re ut

VII.245 (94r)

4

9

14

VII.246 (94r)

Musical score for VII.246 (94r) in G major, common time. The score consists of two systems of vocal lines. The first system has two staves: the left staff begins with a double bar line and a common time signature, followed by four measures of whole notes with lyrics 'ut', 're', 'mi', and 'fa'. The right staff begins with a first ending bracket and a common time signature, followed by three measures of whole notes with lyrics 'ut', 're', and 'mi'. The second system consists of a single staff with ten measures of whole notes and lyrics: 'fa', 'sol', 're', 'mi', 'fa', 're', 'mi', 'fa', 'sol', 're'. The third system consists of a single staff with ten measures of whole notes and lyrics: 'mi', 'fa', 'sol', 'fa', 'mi', 'la', 'sol', 'fa', 'la'. The fourth system consists of a single staff with ten measures of whole notes and lyrics: 'sol', 'fa', 'mi', 'la', 'sol', 'fa', 'mi', 're', 'ut.'. The score concludes with a double bar line.

VII.247 (94r)

Musical score for VII.247 (94r) in G major, common time. The score consists of four systems of a single vocal line. The first system has two staves: the left staff begins with a common time signature and contains four measures of eighth notes. The right staff begins with a first ending bracket and a common time signature, followed by four measures of eighth notes. The second system consists of a single staff with eight measures of eighth notes. The third system consists of a single staff with eight measures of eighth notes. The fourth system consists of a single staff with eight measures of eighth notes. The score concludes with a double bar line.

VII.248 (94r)

Musical score for VII.248 (94r) in G major, common time. The score consists of three staves of music. The first staff begins with a C-clef and contains the notes G4, A4, B4, and C5, with the lyrics "ut re mi fa" below. The second staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "ut re mi" below. The third staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "fa sol re mi fa re mi fa sol fa" below. The fourth staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "la sol fa mi la sol fa mi re ut" below. The key signature has one sharp (F#) and the time signature is common time (C).

VII.249 (94v)

Musical score for VII.249 (94v) in G major, common time. The score consists of five staves of music. The first staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "ut re mi" below. The second staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "fa sol re mi fa sol re mi" below. The third staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "la sol fa mi la sol fa mi re ut" below. The fourth staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "fa sol re mi fa sol re mi" below. The fifth staff begins with a C-clef and contains the notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, with the lyrics "la sol fa mi la sol fa mi re ut" below. The key signature has one sharp (F#) and the time signature is common time (C).

VII.250 (94v)

Musical score for VII.250 (94v) in G major, common time. The score consists of four staves of music with Latin lyrics underneath. The first staff begins with a C-clef and a key signature of one sharp (F#). The lyrics are: ut re mi fa. The second staff begins with a treble clef and a first ending bracket above the first measure. The lyrics are: ut re mi. The third staff begins with a treble clef and a first ending bracket above the first measure. The lyrics are: fa sol re mi fa re mi fa. The fourth staff begins with a treble clef and a first ending bracket above the first measure. The lyrics are: sol fa la sol fa mi la sol. The fifth staff begins with a treble clef and a first ending bracket above the first measure. The lyrics are: fa mi la sol fa mi re ut.

VII.251 (94v)

Musical score for VII.251 (94v) in G major, 3/4 time. The score consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: ut re mi fa. The second staff begins with a treble clef and a first ending bracket above the first measure. The lyrics are: ut re mi fa. The third staff begins with a treble clef and a first ending bracket above the first measure. The lyrics are: sol fa la sol fa mi la sol. The fourth staff begins with a treble clef and a first ending bracket above the first measure. The lyrics are: fa mi la sol fa mi re ut.

VII.252 (94v)

13

ut re mi fa

1

ut re

3

mi fa sol re mi fa re mi fa

12

sol re mi fa mi la sol fa la

21

sol fa mi la sol fa mi re ut.

VII.253 (95r)

6

13

21

VII.254 (95r)

Musical score for VII.254 (95r) in G major (one sharp) and common time. The score consists of four staves of music, each with a corresponding line of Latin lyrics underneath. The first staff begins with a double bar line and a treble clef, followed by four measures of whole notes: ut, re, mi, fa. The second staff begins with a treble clef and a first measure rest, followed by seven measures of whole notes: mi, fa, sol, re, mi, fa, re, mi. The third staff begins with a treble clef and an 11-measure rest, followed by four measures of whole notes: fa, la, sol, fa, mi, la, sol, fa, la. The fourth staff begins with a treble clef and a 20-measure rest, followed by seven measures of whole notes: sol, fa, mi, la, sol, fa, mi, re, ut. The key signature is G major (one sharp) and the time signature is common time (C).

VII.255 (95r)

Musical score for VII.255 (95r) in G major (one sharp) and common time. The score consists of four staves of music, each with a corresponding line of Latin lyrics underneath. The first staff begins with a treble clef and a first measure rest, followed by four measures of quarter notes: A, B, C, D. The second staff begins with a treble clef and a 4-measure rest, followed by eight measures of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. The third staff begins with a treble clef and a 9-measure rest, followed by eight measures of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. The fourth staff begins with a treble clef and a 15-measure rest, followed by eight measures of eighth notes: A, B, C, D, E, F, G, A, B, C, D, E, F, G, A, B, C, D. The key signature is G major (one sharp) and the time signature is common time (C).

VII.256 (95r)

ut re mi fa *1*
ut re mi fa

5

sol re mi fa re mi fa sol fa la

15

sol fa mi la sol fa mi re ut

VII.257 (95v)

ut re mi fa *1*
ut re mi fa

4

9

14

19

VII.258 (95v)

Musical score for VII.258 (95v) in C major, common time. The score consists of four staves of music, each with a vocal line and a corresponding syllable below it. The first staff begins with a C-clef and contains the syllables 'ut', 're', 'mi', and 'fa'. The second staff begins with a 3-measure rest and contains 'mi', 'fa', 'sol', 're', 'mi', 'fa', 're', 'mi', and 'fa'. The third staff begins with a 12-measure rest and contains 'sol', 're', 'mi', 'fa', 'mi', 'la', 'sol', 'fa', and 'la'. The fourth staff begins with a 21-measure rest and contains 'sol', 'fa', 'mi', 'la', 'sol', 'fa', 'mi', 're', and 'ut'. The key signature has one sharp (F#) and the time signature is common time (C).

VII.259 (95v)

Musical score for VII.259 (95v) in C major, common time. The score consists of four staves of music, each with a vocal line. The first staff begins with a 1-measure rest and contains a melodic line. The second staff begins with a 3-measure rest and contains a melodic line. The third staff begins with a 9-measure rest and contains a melodic line. The fourth staff begins with a 14-measure rest and contains a melodic line. The key signature has one sharp (F#) and the time signature is common time (C).

Manuscrito "J.M.J." del Colegio de Belem

AHCV 26-I-2-27

Solo I (1r)

Dia 21 de Agosto de 1807 a[ño]s

Aug. 21, 1807

Musical notation for measures 1-2. The first staff is in bass clef with a 3/4 time signature. The second staff is in treble clef with a 3/4 time signature. A first ending bracket labeled '1' spans the final two measures of the second staff.

Musical notation for measures 3-4 in treble clef. Measure 3 begins with a measure rest. Measure 4 contains a triplet of eighth notes.

Musical notation for measures 5-8 in treble clef. Measure 5 begins with a measure rest. Measure 6 contains a triplet of eighth notes. Measure 8 contains a triplet of eighth notes.

Musical notation for measures 9-14 in treble clef. Measures 9-14 consist of sixteenth-note runs. Measure 13 contains a triplet of eighth notes. Measure 14 contains a triplet of eighth notes.

Musical notation for measures 15-21 in treble clef. Measures 15-21 consist of sixteenth-note runs. Measures 15, 16, and 17 each contain a sextuplet of sixteenth notes. Measure 18 contains a sextuplet of sixteenth notes.

Musical notation for measures 22-24 in treble clef. Measure 22 begins with a measure rest. Measure 23 contains a key signature change to one sharp (F#) indicated by a key signature change symbol.

Musical notation for measures 25-26 in treble clef. Measure 25 begins with a measure rest. Measure 26 contains a second ending bracket labeled '2'.

Solo 2 (1r)

Dia 27

Aug. 27, 1807

1

Musical score for Solo 2 (1r) in 6/8 time. The score is written in two staves: a bass staff on the left and a treble staff on the right. The piece begins with a treble clef and a key signature of one sharp (F#). The score is divided into measures, with measure numbers 3, 8, 13, 18, 24, 29, 35, 41, 46, and 52 indicated. The piece concludes with a double bar line and a repeat sign. Performance instructions include: "de F [of F]" at measure 41, "DCP hasta el [D.C. al Fine]" at measure 52, and "Natural" at the end of the piece. A "[Fine]" instruction is placed above the staff at measure 8.

Solo 4 (2v)

Dia 31

Aug. 31, 1807

Musical notation for measures 1-3. The first staff is in bass clef with a 2/4 time signature. The second staff is in treble clef with a 2/4 time signature. Both start with a first finger (1) marking.

Musical notation for measures 4-10. The staff is in treble clef with a 2/4 time signature. Measure 4 is marked with a '4' above the staff.

Musical notation for measures 11-18. The staff is in treble clef with a 2/4 time signature. Measure 11 is marked with an '11' above the staff.

Musical notation for measures 19-24. The staff is in treble clef with a 2/4 time signature. Measure 19 is marked with a '19' above the staff. Trills are indicated by a '3' below the notes.

Musical notation for measures 25-29. The staff is in treble clef with a 2/4 time signature. Measure 25 is marked with a '25' above the staff. Trills are indicated by a '3' below the notes.

Musical notation for measures 30-31. The staff is in treble clef with a 2/4 time signature. Measure 30 is marked with a '30' above the staff.

Musical notation for measures 32-34. The staff is in treble clef with a 2/4 time signature. Measure 32 is marked with a '32' above the staff. Trills are indicated by a '3' below the notes.

Duet 1 (2v-3r)

Lecceon a duo

Dia 2 de [sep]t[iem]bre
Dia 3 de [sep]t[iem]bre

Lesson for two

1
Sept. 2, 1807
Sept. 3, 1807

2

6
la

9

13

16

Musical notation for measures 16-18. Measure 16: Treble clef, key signature of one flat (Bb). Melody: G4 (quarter), A4 (quarter), Bb4 (half). Bass clef: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter). Measure 17: Treble clef: A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Measure 18: Treble clef: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass clef: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter).

19

Musical notation for measures 19-21. Measure 19: Treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Measure 20: Treble clef: A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter). Measure 21: Treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter).

22

Musical notation for measures 22-24. Measure 22: Treble clef: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Measure 23: Treble clef: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter). Measure 24: Treble clef: F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Bass clef: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).

25

Musical notation for measures 25-26. Measure 25: Treble clef: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Measure 26: Treble clef: A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter). Bass clef: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).

27

Musical notation for measures 27-29. Measure 27: Treble clef: D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). Bass clef: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). Measure 28: Treble clef: E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Bass clef: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter). Measure 29: Treble clef: F5 (quarter), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter). Bass clef: E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter).

Theory 1 (3r)

B [Sharps up to B-sharp] B [Sharps up to B-sharp]

F [Flats up to F-flat] F [Flats up to F-flat]

[Pairs of clefs illustrating how to transpose to the key of C major by changing the clef.
See Chapter 5 for further explanation.]

Duet 2 (3v)

Duo

Musical notation for Duo, measures 1-2. The score is in bass clef with a common time signature. Measure 1 is labeled "Dia 6" and measure 2 is labeled "Dia 7".

Duet

Musical notation for Duet, measures 1-2. The score is in treble clef with a common time signature. Measure 1 is marked with a first ending bracket and labeled "Sept. 6, 1807". Measure 2 is labeled "Sept. 7, 1807".

Musical notation for Duo, measures 3-4. The score is in bass clef with a common time signature. Measure 3 is marked with a first ending bracket and labeled "2". Measure 4 is marked with a first ending bracket and labeled "g".

Musical notation for Duo, measures 5-6. The score is in bass clef with a common time signature. Measure 5 is marked with a first ending bracket and labeled "5". Measure 6 is marked with a first ending bracket.

Musical notation for Duo, measures 7-8. The score is in bass clef with a common time signature. Measure 7 is marked with a first ending bracket and labeled "8". Measure 8 is marked with a first ending bracket and labeled "f".

Musical notation for Duo, measures 9-10. The score is in bass clef with a common time signature. Measure 9 is marked with a first ending bracket and labeled "11". Measure 10 is marked with a first ending bracket.

14

Musical notation for measures 14-16. Measure 14: Treble clef, quarter rest, quarter note G4, eighth notes A4 and B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter rest, quarter note B2. Measure 15: Treble clef, quarter note G4, eighth notes A4 and B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter rest, quarter note B2. Measure 16: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3.

17

Musical notation for measures 17-19. Measure 17: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3. Measure 18: Treble clef, quarter note G4, eighth notes A4 and B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 19: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3.

20

Musical notation for measures 20-23. Measure 20: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3. Measure 21: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3. Measure 22: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 23: Treble clef, quarter rest, quarter note G4, eighth notes A4 and B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

24

Musical notation for measures 24-26. Measure 24: Treble clef, quarter rest, quarter note G4, eighth notes A4 and B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 25: Treble clef, quarter note G4, eighth notes A4 and B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 26: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3.

27

Musical notation for measures 27-30. Measure 27: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3. Measure 28: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3. Measure 29: Treble clef, eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Bass clef: eighth notes G2, A2, B2, C3, eighth notes D3, E3, F3, G3. Measure 30: Treble clef, quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef: quarter note G2, quarter note A2, quarter note B2, quarter note C3.

Solo 6 (4r)

Dia 14 (4r)

Sept. 14, 1807

Musical notation for measures 1-3 of Solo 6 (4r). The left staff is in bass clef and the right staff is in treble clef. Both are in 3/4 time and B-flat major. The first measure of the right staff has a first fingering '1' above the first note.

Musical notation for measures 4-9 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major.

Musical notation for measures 10-14 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major.

Musical notation for measures 15-21 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major.

Musical notation for measures 22-27 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major.

Musical notation for measures 28-32 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major. The date "Sept. 15, 1807" is written above the staff.

Musical notation for measures 33-38 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major.

Musical notation for measures 39-42 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major.

Musical notation for measures 43-44 of Solo 6 (4r). The staff is in treble clef, 3/4 time, B-flat major.

Solo 7 (4v)

Sept. 17, 1807

Dia 17

Musical score for Solo 7 (4v), Sept. 17, 1807, Dia 17. The score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff is a grand staff with a bass clef on the left and a treble clef on the right. The first measure of the right-hand part is marked with a '1'. The second staff begins with a '3' above the first measure. The third staff begins with a '10' above the first measure. The fourth staff begins with a '17' above the first measure. The fifth staff begins with a '24' above the first measure. The sixth staff begins with a '30' above the first measure. The seventh staff begins with a '37' above the first measure. The score concludes with a double bar line.

Solo 8 (4v)

Dia 19

Sept. 19, 1807

1

5

16

la Natural

26

36

46

2

60

m[i] sol f[a] m[i] r[e] m[i] s[ol] fa m[i]

con [with] b

69

77

Solo 9 (5r)

Dia 21

Sept. 21, 1807

1



Duet 3 (5r)

Dia 22
Duo

Sept. 22, 1807

All[egr]o y mo[derato]

Allegro moderato

1

Two staves of musical notation in bass clef, key of D major, and common time. The first staff begins with a treble clef and a key signature change to D major. The music consists of quarter and eighth notes.

Two staves of musical notation in bass clef, key of D major, and common time. The first staff begins with a treble clef and a key signature change to D major. The music consists of quarter and eighth notes.

3

Two staves of musical notation in bass clef, key of D major, and common time. The music continues with quarter and eighth notes.

8

Two staves of musical notation in bass clef, key of D major, and common time. The music continues with quarter and eighth notes.

13

Two staves of musical notation in bass clef, key of D major, and common time. The music continues with quarter and eighth notes.

18

Two staves of musical notation in bass clef, key of D major, and common time. The music continues with quarter and eighth notes.

23

Two staves of musical notation in bass clef, key of D major, and common time. The music continues with quarter and eighth notes, ending with a double bar line.

Solo 10 (5v)

Dia 25

Sept. 25, 1807

Musical notation for measures 1-2. The left staff is in bass clef and the right staff is in treble clef. Both are in 3/4 time. Measure 1: Bass clef has a dotted quarter note G, an eighth note A, and a quarter note B. Treble clef has a dotted quarter note G, an eighth note A, and a quarter note B. Measure 2: Bass clef has a dotted quarter note C, an eighth note D, and a quarter note E. Treble clef has a dotted quarter note C, an eighth note D, and a quarter note E.

Musical notation for measures 3-4. Measure 3: Treble clef has a dotted quarter note F, an eighth note G, and a quarter note A. Measure 4: Treble clef has a dotted quarter note B, an eighth note C, and a quarter note D.

Musical notation for measures 5-8. Measure 5: Treble clef has a dotted quarter note E, an eighth note F, and a quarter note G. Measure 6: Treble clef has a dotted quarter note A, an eighth note B, and a quarter note C. Measure 7: Treble clef has a dotted quarter note D, an eighth note E, and a quarter note F. Measure 8: Treble clef has a dotted quarter note G, an eighth note A, and a quarter note B.

Musical notation for measures 9-13. Measure 9: Treble clef has a dotted quarter note C, an eighth note D, and a quarter note E. Measure 10: Treble clef has a dotted quarter note F, an eighth note G, and a quarter note A. Measure 11: Treble clef has a dotted quarter note B, an eighth note C, and a quarter note D. Measure 12: Treble clef has a dotted quarter note E, an eighth note F, and a quarter note G. Measure 13: Treble clef has a dotted quarter note A, an eighth note B, and a quarter note C.

Musical notation for measures 14-18. Measure 14: Treble clef has a dotted quarter note D, an eighth note E, and a quarter note F. Measure 15: Treble clef has a dotted quarter note G, an eighth note A, and a quarter note B. Measure 16: Treble clef has a dotted quarter note C, an eighth note D, and a quarter note E. Measure 17: Treble clef has a dotted quarter note F, an eighth note G, and a quarter note A. Measure 18: Treble clef has a dotted quarter note B, an eighth note C, and a quarter note D.

Musical notation for measures 19-22. Measure 19: Treble clef has a dotted quarter note E, an eighth note F, and a quarter note G. Measure 20: Treble clef has a dotted quarter note A, an eighth note B, and a quarter note C. Measure 21: Treble clef has a dotted quarter note D, an eighth note E, and a quarter note F. Measure 22: Treble clef has a dotted quarter note G, an eighth note A, and a quarter note B.

Musical notation for measures 23-27. Measure 23: Treble clef has a dotted quarter note C, an eighth note D, and a quarter note E. Measure 24: Treble clef has a dotted quarter note F, an eighth note G, and a quarter note A. Measure 25: Treble clef has a dotted quarter note B, an eighth note C, and a quarter note D. Measure 26: Treble clef has a dotted quarter note E, an eighth note F, and a quarter note G. Measure 27: Treble clef has a dotted quarter note A, an eighth note B, and a quarter note C.

Musical notation for measures 28-30. Measure 28: Treble clef has a dotted quarter note D, an eighth note E, and a quarter note F. Measure 29: Treble clef has a dotted quarter note G, an eighth note A, and a quarter note B. Measure 30: Treble clef has a dotted quarter note C, an eighth note D, and a quarter note E.

Solo II (5v)

Dia 28 de d[ic]ho

Sept. 28, 1807

1

2

sol

5

6

8

10

12


14


15


Theory 2 (6r)


Dia 3 de 8bre

Oct. 3, 1807

G A B C D E F

u r m f re mi fa

¹G A B C D E F

u[t] r[e] m[i] f[a] re mi fa

² G A B C D E F G G F E D C B A G

sol re m[i] f[a] r[e] m[i] fa sol [sol] [fa] la [sol] [fa] mi la sol

⁴ F E D C B A G

[fa] la s[ol] f[a] m[i] r[e] u[t]

Solo 12 (6r)

Dia 5 de d[ic]ho

Oct. 5, 1807



¹


³


⁸


¹²


Solo 13 (6r)

Dia 6

Oct. 6, 1807

Musical score for Solo 13 (6r), Dia 6, Oct. 6, 1807. The score is written in 3/4 time and consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The piece begins with a first measure in the bass clef containing a triplet of eighth notes. The right staff begins with a first measure in the treble clef containing a triplet of eighth notes. The score continues with several measures of music, including a key signature change to one flat (Bb) at measure 10. Measure numbers 4, 10, 15, and 21 are indicated at the start of their respective lines.

Solo 14 (6r)

Dia 9

Oct. 9, 1807

Musical score for Solo 14 (6r), Dia 9, Oct. 9, 1807. The score is written in 6/8 time and consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The piece begins with a first measure in the bass clef containing a triplet of eighth notes. The right staff begins with a first measure in the treble clef containing a triplet of eighth notes. The score continues with several measures of music, including a key signature change to one sharp (F#) at measure 8. Measure numbers 3, 8, and 14 are indicated at the start of their respective lines.

19

24

28

Solo 15 (6v)

Dia 11

Oct. 11, 1807

All[e]g[r]o

¹Allegro

3

8

13

18

23

27

Solo 16 (6v)

Dia 13

Oct. 13, 1807

1

4

9

14

18

23

Solo 17 (6v-7r)

Dia 16

Oct. 16, 1807

1

4

10

16

22

27

31

Solo 18 (7r)

Oct. 17, 1807

Dia 17

1

3

8

13

18

23

27

31

34

Duet 4 (8r)

Duo

Musical notation for Duo, measures 1-2. The top staff is in bass clef with a 6/8 time signature, labeled "Dia 22". The bottom staff is in bass clef with a 6/8 time signature, labeled "Dia 25".

Duet

Musical notation for Duet, measures 1-2. The top staff is in treble clef with a 6/8 time signature, labeled "1" and "Oct. 22, 1807". The bottom staff is in treble clef with a 6/8 time signature, labeled "Oct. 25, 1807".

Musical notation for Duo, measures 3-6. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in treble clef with a 6/8 time signature.

Musical notation for Duo, measures 7-10. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in treble clef with a 6/8 time signature.

Musical notation for Duo, measures 11-14. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in treble clef with a 6/8 time signature.

Musical notation for Duo, measures 15-20. The top staff is in treble clef with a 6/8 time signature. The bottom staff is in treble clef with a 6/8 time signature.

27

Musical notation for measures 27-33. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The melody features eighth and quarter notes, with a key signature change to one flat (Bb) at measure 29. The lower staff provides a bass line with eighth and quarter notes.

34

Musical notation for measures 34-40. The system consists of two staves. The upper staff features a treble clef and a melody with eighth notes and quarter notes, including some rests. The lower staff features a bass line with eighth notes and quarter notes.

41

Musical notation for measures 41-45. The system consists of two staves. The upper staff features a treble clef and a melody with quarter and eighth notes. The lower staff features a bass line with eighth notes and quarter notes.

46

Musical notation for measures 46-50. The system consists of two staves. The upper staff features a treble clef and a melody with eighth notes and quarter notes. The lower staff features a bass line with eighth notes and quarter notes. The system concludes with a double bar line.

Duet 5 (8v)

Duo

Dia 28

Dia 29

Duet

1

Oct. 28, 1807

Oct. 29, 1807

4

11

16

20

25

Musical notation for measures 25-30. The system consists of two staves. The upper staff is in treble clef and contains six measures of music with various note values and rests. The lower staff is in treble clef and contains six measures of music, including a sharp sign (#) in the first measure.

31

Musical notation for measures 31-36. The system consists of two staves. The upper staff is in treble clef and contains six measures of music, including a slur over the second and third measures. The lower staff is in treble clef and contains six measures of music.

37

Musical notation for measures 37-42. The system consists of two staves. The upper staff is in treble clef and contains six measures of music with eighth and sixteenth notes. The lower staff is in treble clef and contains six measures of music, including a sharp sign (#) in the fourth measure.

43

Musical notation for measures 43-47. The system consists of two staves. The upper staff is in treble clef and contains five measures of music, including a slur over the fourth and fifth measures. The lower staff is in treble clef and contains five measures of music.

48

Musical notation for measures 48-52. The system consists of two staves. The upper staff is in treble clef and contains five measures of music. The lower staff is in treble clef and contains five measures of music, including a slur over the first two measures.

Duet 6 (9r)

Duo

Musical notation for Duo, Dia 30 and Dia 31. The score is in 3/8 time and consists of two staves. The top staff, labeled 'Dia 30', contains a melodic line starting with a dotted quarter note, followed by eighth notes and a half note. The bottom staff, labeled 'Dia 31', contains a bass line with a whole note followed by rests.

Duet

1

Musical notation for Duet 1, Oct. 30, 1807 and Oct. 31, 1807. The score is in 3/8 time and consists of two staves. The top staff, labeled 'Oct. 30, 1807', contains a melodic line starting with a dotted quarter note, followed by eighth notes and a half note. The bottom staff, labeled 'Oct. 31, 1807', contains a bass line with a whole note followed by rests.

Musical notation for measure 6. The score is in 3/8 time and consists of two staves. The top staff contains a melodic line with eighth notes and a half note. The bottom staff contains a bass line with eighth notes and a half note.

Musical notation for measure 15. The score is in 3/8 time and consists of two staves. The top staff contains a melodic line with eighth notes and a half note. The bottom staff contains a bass line with eighth notes and a half note.

Musical notation for measure 25. The score is in 3/8 time and consists of two staves. The top staff contains a melodic line with eighth notes and a half note. The bottom staff contains a bass line with eighth notes and a half note.

33

Musical score for measures 33-42. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet in measure 33. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, including a triplet in measure 33. The key signature has one sharp (F#).

43

Musical score for measures 43-53. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet in measure 43. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes, including a triplet in measure 43. The key signature has one sharp (F#).

54

Musical score for measures 54-63. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes. The key signature has one sharp (F#).

64

Musical score for measures 64-73. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (bass clef) contains a bass line with eighth and sixteenth notes. The word "Unison" is written above the bottom staff in measure 68. The key signature has one sharp (F#).

Solo 19 (9v)

Dia 3 de 9bre
D menor 1o tono

And[an]te

Nov. 3, 1807
D minor, Tone 1

1 **Andante**



Solo 20 (9v)

Dia 5 de d[ic]ho
All[e]g[r]o

Nov. 5, 1807

Allegro



Theory 3 (10v)

Dia 8 de 9bre (10v)

Nov. 8, 1807

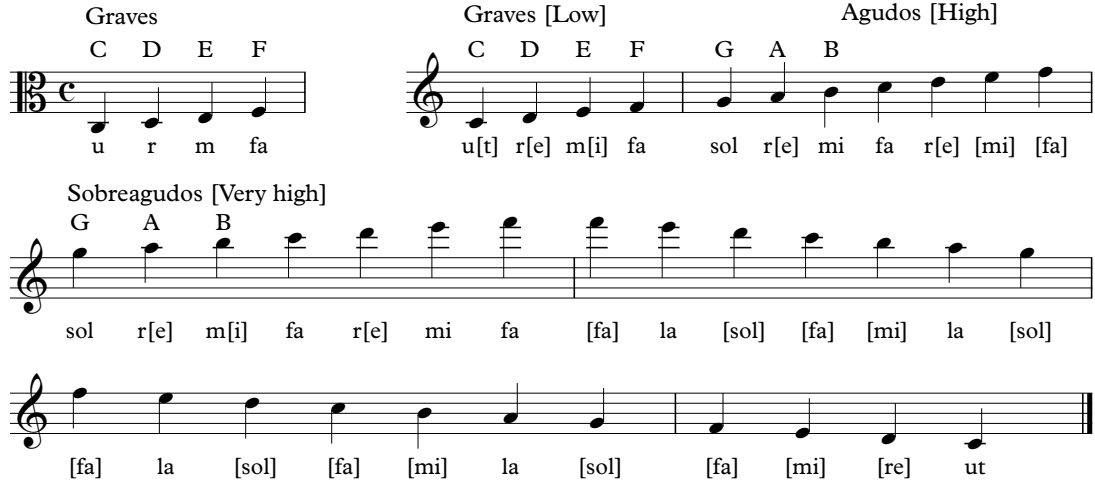
Graves C D E F
u r m fa

Graves [Low] C D E F G A B
u[t] r[e] m[i] fa sol r[e] mi fa r[e] [mi] [fa]

Agudos [High]

Sobreagudos [Very high] G A B
sol r[e] m[i] fa r[e] mi fa [fa] la [sol] [fa] [mi] la [sol]

[fa] la [sol] [fa] [mi] la [sol] [fa] [mi] [re] ut

The image shows musical notation for Theory 3 (10v). It includes three staves of vocal ranges: Graves (C-D-E-F), Graves [Low] (C-D-E-F-G-A-B), and Agudos [High]. Below these are two staves of lyrics with corresponding notes. The lyrics are: u r m fa, u[t] r[e] m[i] fa sol r[e] mi fa r[e] [mi] [fa], sol r[e] m[i] fa r[e] mi fa [fa] la [sol] [fa] [mi] la [sol], [fa] la [sol] [fa] [mi] la [sol] [fa] [mi] [re] ut.

Solo 21 (10v)

The image shows musical notation for Solo 21 (10v). It consists of a single staff of music with a treble clef and a common time signature. The notation includes a sequence of notes with various ornaments and dynamics. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B-1, A-1, G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2, F-2, E-2, D-2, C-2, B-3, A-3, G-3, F-3, E-3, D-3, C-3, B-4, A-4, G-4, F-4, E-4, D-4, C-4, B-5, A-5, G-5, F-5, E-5, D-5, C-5, B-6, A-6, G-6, F-6, E-6, D-6, C-6, B-7, A-7, G-7, F-7, E-7, D-7, C-7, B-8, A-8, G-8, F-8, E-8, D-8, C-8, B-9, A-9, G-9, F-9, E-9, D-9, C-9, B-10, A-10, G-10, F-10, E-10, D-10, C-10, B-11, A-11, G-11, F-11, E-11, D-11, C-11, B-12, A-12, G-12, F-12, E-12, D-12, C-12, B-13, A-13, G-13, F-13, E-13, D-13, C-13, B-14, A-14, G-14, F-14, E-14, D-14, C-14, B-15, A-15, G-15, F-15, E-15, D-15, C-15, B-16, A-16, G-16, F-16, E-16, D-16, C-16, B-17, A-17, G-17, F-17, E-17, D-17, C-17, B-18, A-18, G-18, F-18, E-18, D-18, C-18, B-19, A-19, G-19, F-19, E-19, D-19, C-19, B-20, A-20, G-20, F-20, E-20, D-20, C-20, B-21, A-21, G-21, F-21, E-21, D-21, C-21, B-22, A-22, G-22, F-22, E-22, D-22, C-22, B-23, A-23, G-23, F-23, E-23, D-23, C-23, B-24, A-24, G-24, F-24, E-24, D-24, C-24, B-25, A-25, G-25, F-25, E-25, D-25, C-25, B-26, A-26, G-26, F-26, E-26, D-26, C-26, B-27, A-27, G-27, F-27, E-27, D-27, C-27, B-28, A-28, G-28, F-28, E-28, D-28, C-28, B-29, A-29, G-29, F-29, E-29, D-29, C-29, B-30, A-30, G-30, F-30, E-30, D-30, C-30, B-31, A-31, G-31, F-31, E-31, D-31, C-31, B-32, A-32, G-32, F-32, E-32, D-32, C-32, B-33, A-33, G-33, F-33, E-33, D-33, C-33, B-34, A-34, G-34, F-34, E-34, D-34, C-34, B-35, A-35, G-35, F-35, E-35, D-35, C-35, B-36, A-36, G-36, F-36, E-36, D-36, C-36, B-37, A-37, G-37, F-37, E-37, D-37, C-37, B-38, A-38, G-38, F-38, E-38, D-38, C-38, B-39, A-39, G-39, F-39, E-39, D-39, C-39, B-40, A-40, G-40, F-40, E-40, D-40, C-40, B-41, A-41, G-41, F-41, E-41, D-41, C-41, B-42, A-42, G-42, F-42, E-42, D-42, C-42, B-43, A-43, G-43, F-43, E-43, D-43, C-43, B-44, A-44, G-44, F-44, E-44, D-44, C-44, B-45, A-45, G-45, F-45, E-45, D-45, C-45, B-46, A-46, G-46, F-46, E-46, D-46, C-46, B-47, A-47, G-47, F-47, E-47, D-47, C-47, B-48, A-48, G-48, F-48, E-48, D-48, C-48, B-49, A-49, G-49, F-49, E-49, D-49, C-49, B-50, A-50, G-50, F-50, E-50, D-50, C-50, B-51, A-51, G-51, F-51, E-51, D-51, C-51, B-52, A-52, G-52, F-52, E-52, D-52, C-52, B-53, A-53, G-53, F-53, E-53, D-53, C-53, B-54, A-54, G-54, F-54, E-54, D-54, C-54, B-55, A-55, G-55, F-55, E-55, D-55, C-55, B-56, A-56, G-56, F-56, E-56, D-56, C-56, B-57, A-57, G-57, F-57, E-57, D-57, C-57, B-58, A-58, G-58, F-58, E-58, D-58, C-58, B-59, A-59, G-59, F-59, E-59, D-59, C-59, B-60, A-60, G-60, F-60, E-60, D-60, C-60, B-61, A-61, G-61, F-61, E-61, D-61, C-61, B-62, A-62, G-62, F-62, E-62, D-62, C-62, B-63, A-63, G-63, F-63, E-63, D-63, C-63, B-64, A-64, G-64, F-64, E-64, D-64, C-64, B-65, A-65, G-65, F-65, E-65, D-65, C-65, B-66, A-66, G-66, F-66, E-66, D-66, C-66, B-67, A-67, G-67, F-67, E-67, D-67, C-67, B-68, A-68, G-68, F-68, E-68, D-68, C-68, B-69, A-69, G-69, F-69, E-69, D-69, C-69, B-70, A-70, G-70, F-70, E-70, D-70, C-70, B-71, A-71, G-71, F-71, E-71, D-71, C-71, B-72, A-72, G-72, F-72, E-72, D-72, C-72, B-73, A-73, G-73, F-73, E-73, D-73, C-73, B-74, A-74, G-74, F-74, E-74, D-74, C-74, B-75, A-75, G-75, F-75, E-75, D-75, C-75, B-76, A-76, G-76, F-76, E-76, D-76, C-76, B-77, A-77, G-77, F-77, E-77, D-77, C-77, B-78, A-78, G-78, F-78, E-78, D-78, C-78, B-79, A-79, G-79, F-79, E-79, D-79, C-79, B-80, A-80, G-80, F-80, E-80, D-80, C-80, B-81, A-81, G-81, F-81, E-81, D-81, C-81, B-82, A-82, G-82, F-82, E-82, D-82, C-82, B-83, A-83, G-83, F-83, E-83, D-83, C-83, B-84, A-84, G-84, F-84, E-84, D-84, C-84, B-85, A-85, G-85, F-85, E-85, D-85, C-85, B-86, A-86, G-86, F-86, E-86, D-86, C-86, B-87, A-87, G-87, F-87, E-87, D-87, C-87, B-88, A-88, G-88, F-88, E-88, D-88, C-88, B-89, A-89, G-89, F-89, E-89, D-89, C-89, B-90, A-90, G-90, F-90, E-90, D-90, C-90, B-91, A-91, G-91, F-91, E-91, D-91, C-91, B-92, A-92, G-92, F-92, E-92, D-92, C-92, B-93, A-93, G-93, F-93, E-93, D-93, C-93, B-94, A-94, G-94, F-94, E-94, D-94, C-94, B-95, A-95, G-95, F-95, E-95, D-95, C-95, B-96, A-96, G-96, F-96, E-96, D-96, C-96, B-97, A-97, G-97, F-97, E-97, D-97, C-97, B-98, A-98, G-98, F-98, E-98, D-98, C-98, B-99, A-99, G-99, F-99, E-99, D-99, C-99, B-100, A-100, G-100, F-100, E-100, D-100, C-100, B-101, A-101, G-101, F-101, E-101, D-101, C-101, B-102, A-102, G-102, F-102, E-102, D-102, C-102, B-103, A-103, G-103, F-103, E-103, D-103, C-103, B-104, A-104, G-104, F-104, E-104, D-104, C-104, B-105, A-105, G-105, F-105, E-105, D-105, C-105, B-106, A-106, G-106, F-106, E-106, D-106, C-106, B-107, A-107, G-107, F-107, E-107, D-107, C-107, B-108, A-108, G-108, F-108, E-108, D-108, C-108, B-109, A-109, G-109, F-109, E-109, D-109, C-109, B-110, A-110, G-110, F-110, E-110, D-110, C-110, B-111, A-111, G-111, F-111, E-111, D-111, C-111, B-112, A-112, G-112, F-112, E-112, D-112, C-112, B-113, A-113, G-113, F-113, E-113, D-113, C-113, B-114, A-114, G-114, F-114, E-114, D-114, C-114, B-115, A-115, G-115, F-115, E-115, D-115, C-115, B-116, A-116, G-116, F-116, E-116, D-116, C-116, B-117, A-117, G-117, F-117, E-117, D-117, C-117, B-118, A-118, G-118, F-118, E-118, D-118, C-118, B-119, A-119, G-119, F-119, E-119, D-119, C-119, B-120, A-120, G-120, F-120, E-120, D-120, C-120, B-121, A-121, G-121, F-121, E-121, D-121, C-121, B-122, A-122, G-122, F-122, E-122, D-122, C-122, B-123, A-123, G-123, F-123, E-123, D-123, C-123, B-124, A-124, G-124, F-124, E-124, D-124, C-124, B-125, A-125, G-125, F-125, E-125, D-125, C-125, B-126, A-126, G-126, F-126, E-126, D-126, C-126, B-127, A-127, G-127, F-127, E-127, D-127, C-127, B-128, A-128, G-128, F-128, E-128, D-128, C-128, B-129, A-129, G-129, F-129, E-129, D-129, C-129, B-130, A-130, G-130, F-130, E-130, D-130, C-130, B-131, A-131, G-131, F-131, E-131, D-131, C-131, B-132, A-132, G-132, F-132, E-132, D-132, C-132, B-133, A-133, G-133, F-133, E-133, D-133, C-133, B-134, A-134, G-134, F-134, E-134, D-134, C-134, B-135, A-135, G-135, F-135, E-135, D-135, C-135, B-136, A-136, G-136, F-136, E-136, D-136, C-136, B-137, A-137, G-137, F-137, E-137, D-137, C-137, B-138, A-138, G-138, F-138, E-138, D-138, C-138, B-139, A-139, G-139, F-139, E-139, D-139, C-139, B-140, A-140, G-140, F-140, E-140, D-140, C-140, B-141, A-141, G-141, F-141, E-141, D-141, C-141, B-142, A-142, G-142, F-142, E-142, D-142, C-142, B-143, A-143, G-143, F-143, E-143, D-143, C-143, B-144, A-144, G-144, F-144, E-144, D-144, C-144, B-145, A-145, G-145, F-145, E-145, D-145, C-145, B-146, A-146, G-146, F-146, E-146, D-146, C-146, B-147, A-147, G-147, F-147, E-147, D-147, C-147, B-148, A-148, G-148, F-148, E-148, D-148, C-148, B-149, A-149, G-149, F-149, E-149, D-149, C-149, B-150, A-150, G-150, F-150, E-150, D-150, C-150, B-151, A-151, G-151, F-151, E-151, D-151, C-151, B-152, A-152, G-152, F-152, E-152, D-152, C-152, B-153, A-153, G-153, F-153, E-153, D-153, C-153, B-154, A-154, G-154, F-154, E-154, D-154, C-154, B-155, A-155, G-155, F-155, E-155, D-155, C-155, B-156, A-156, G-156, F-156, E-156, D-156, C-156, B-157, A-157, G-157, F-157, E-157, D-157, C-157, B-158, A-158, G-158, F-158, E-158, D-158, C-158, B-159, A-159, G-159, F-159, E-159, D-159, C-159, B-160, A-160, G-160, F-160, E-160, D-160, C-160, B-161, A-161, G-161, F-161, E-161, D-161, C-161, B-162, A-162, G-162, F-162, E-162, D-162, C-162, B-163, A-163, G-163, F-163, E-163, D-163, C-163, B-164, A-164, G-164, F-164, E-164, D-164, C-164, B-165, A-165, G-165, F-165, E-165, D-165, C-165, B-166, A-166, G-166, F-166, E-166, D-166, C-166, B-167, A-167, G-167, F-167, E-167, D-167, C-167, B-168, A-168, G-168, F-168, E-168, D-168, C-168, B-169, A-169, G-169, F-169, E-169, D-169, C-169, B-170, A-170, G-170, F-170, E-170, D-170, C-170, B-171, A-171, G-171, F-171, E-171, D-171, C-171, B-172, A-172, G-172, F-172, E-172, D-172, C-172, B-173, A-173, G-173, F-173, E-173, D-173, C-173, B-174, A-174, G-174, F-174, E-174, D-174, C-174, B-175, A-175, G-175, F-175, E-175, D-175, 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Solo 22 (10v)

Musical notation for measures 1-5. The first staff is in bass clef with a 3/8 time signature. The second staff is in treble clef with a 3/8 time signature and a first fingering '1' above the first note.

Musical notation for measures 6-14. The staff is in treble clef with a 3/8 time signature, featuring a series of eighth and sixteenth notes.

Musical notation for measures 15-24. The staff is in treble clef with a 3/8 time signature, showing a mix of eighth and sixteenth notes.

Musical notation for measures 25-29. The staff is in treble clef with a 3/8 time signature, featuring triplets of eighth notes.

Musical notation for measures 30-35. The staff is in treble clef with a 3/8 time signature, featuring dense sixteenth-note passages.

Musical notation for measures 36-42. The staff is in treble clef with a 3/8 time signature, featuring sixteenth-note passages and a fermata.

Musical notation for measures 43-48. The staff is in treble clef with a 3/8 time signature, featuring eighth and sixteenth notes.

Solo 23 (11r)

Dia 18

Nov. 18, 1807

All[e]g[r]o

Allegro



Solo 24 (11r)

Dia 22

Nov. 22, 1807



24



8

Musical staff 24: Treble clef, 8/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note patterns.

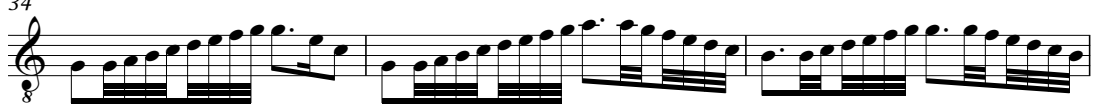
29



8

Musical staff 29: Treble clef, 8/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note patterns.


34



8

Musical staff 34: Treble clef, 8/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note patterns.

37



8

Musical staff 37: Treble clef, 8/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note patterns.

41



8

Musical staff 41: Treble clef, 8/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note patterns.

45



8

Musical staff 45: Treble clef, 8/8 time signature. The staff contains a sequence of eighth and sixteenth notes, including some beamed sixteenth-note patterns.

Solo 26 (11v)

Musical score for Solo 26 (11v). The score is written in 3/8 time and consists of two staves. The first staff begins with a treble clef and a first finger fingering (1) above the first measure. The second staff begins with a treble clef and a measure rest (z) above the first measure. The score contains 24 measures in total, with measure numbers 4, 7, 10, 13, 16, 19, 22, and 24 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Solo 27 (11v)

Día 2 de Disiembre

Dec. 2, 1807

The musical score is written in common time (C) and consists of two staves. The left staff is in bass clef and the right staff is in treble clef. The piece begins with a first ending marked '1' and a second ending marked '2'. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The score concludes with a double bar line and repeat dots.

Solo 28 (12r)

Dia 15 de Fevrero

Feb. 15, 1808

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a measure rest followed by four eighth notes: F4, A4, B4, and G#4. The second staff starts with a first finger fingering (*1*) and contains four eighth notes: F4, A4, B4, and G#4. The third staff is marked with a measure rest (*3*) and contains four eighth notes: F4, A4, B4, and G#4. The fourth staff is marked with a measure rest (*7*) and contains four eighth notes: F4, A4, B4, and G#4. The fifth staff is marked with a measure rest (*10*) and contains four eighth notes: F4, A4, B4, and G#4. The sixth staff is marked with a measure rest (*13*) and contains four eighth notes: F4, A4, B4, and G#4. The seventh staff is marked with a measure rest (*16*) and contains four eighth notes: F4, A4, B4, and G#4. The eighth staff is marked with a measure rest (*20*) and contains four eighth notes: F4, A4, B4, and G#4. The ninth staff is marked with a measure rest (*23*) and contains four eighth notes: F4, A4, B4, and G#4. The tenth staff is marked with a measure rest (*26*) and contains four eighth notes: F4, A4, B4, and G#4. The final staff is marked with a measure rest (*30*) and contains four eighth notes: F4, A4, B4, and G#4, ending with a double bar line.

Solo 29 (12r)

Dia 16 de d[ic]ho

Feb. 16, 1808



Solo 30 (12r) (in original clefs)

Dia 18 de d[ic]ho



Solo 31 (12v) (in original clefs)

Dia 19

7

12

18

24

27

30

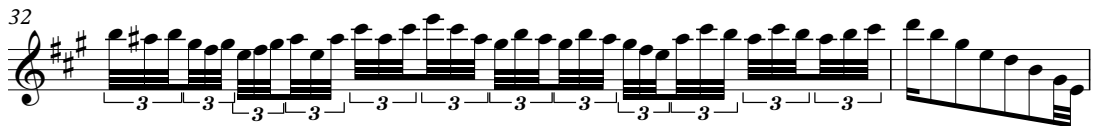
32

34

37

Solo 31(12v) (transcribed to treble clef)

Feb. 19, 1808



Solo 32 (12v-13r) (in original clefs)

Dia 20 de d[ic]ho





Solo 32 (12v-13r) (transcribed to treble clef)

Feb. 20, 1808



Theory 4 (13r)

G A B C
ut re mi fa

G A B C D E F G A B C D E F G A B C
ut re mi fa re mi fa sol re mi fa re mi fa sol re mi fa

Theory 5 (13r)

Natura
ut re mi fa

Natural hexachord
ut re mi fa sol la la sol fa mi re ut

Theory 6 (13r)

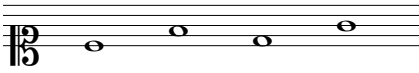
Beq[ua]dra]do
Hard hexachord

Theory 7 (13r)

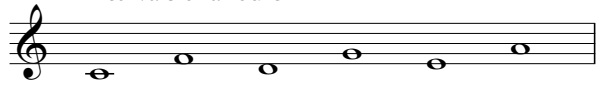
3s
Intervals of a third

Theory 8 (13r)

4

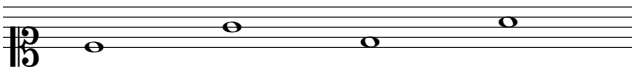


Intervals of a fourth



Theory 9 (13r)

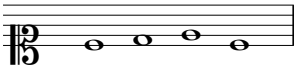
5s



Intervals of a fifth



Theory 10 (13r)



Solo 33 (13r)

Musical notation for Solo 33 (13r). The piece is in common time (C) and consists of two staves. The first staff is in bass clef and contains the first two measures, with the notes labeled 're' and 'mi'. The second staff is in treble clef and contains the next two measures, with the notes labeled 're' and 'mi'. A first fingering '1' is indicated above the first note of the second staff. The piece concludes with a final measure in the second staff, with the note labeled 'fa'.

Solo 34 (13r)

Musical notation for Solo 34 (13r). The piece is in common time (C) and consists of two staves. The first staff is in bass clef and contains the first two measures. The second staff is in treble clef and contains the next three measures, with a first fingering '1' indicated above the first note. The piece concludes with a final measure in the second staff, marked with a fermata.

Solo 35 (13r)

Musical notation for Solo 35 (13r). The piece is in common time (C) and consists of two staves. The first staff is in bass clef and contains the first two measures. The second staff is in treble clef and contains the next three measures, with a first fingering '1' indicated above the first note. The piece concludes with a final measure in the second staff.

Solo 36 (13v)

Musical score for Solo 36 (13v) in common time (C). The score consists of five staves. The first staff shows the beginning in bass clef, followed by a treble clef staff with a first fingering (1) above the first measure. The second staff begins with a second fingering (2) above the first measure. The third staff begins with a seventh fingering (7) above the first measure. The fourth staff begins with a twelfth fingering (12) above the first measure. The fifth staff begins with a fifteenth fingering (15) above the first measure. The piece concludes with a double bar line.

Solo 37 (13v)

Musical score for Solo 37 (13v) in common time (C). The score consists of four staves. The first staff shows the beginning in bass clef, followed by a treble clef staff with a first fingering (1) above the first measure. The second staff begins with a second fingering (2) above the first measure. The third staff begins with a sixth fingering (6) above the first measure. The fourth staff begins with a tenth fingering (10) above the first measure. The piece concludes with a double bar line.

Solo 38 (13v)

Musical score for Solo 38 (13v) in 3/4 time. The score is written in two systems. The first system consists of a bass clef staff and a treble clef staff. The bass clef staff begins with a 3/4 time signature and contains a sequence of eighth and sixteenth notes. The treble clef staff begins with a first finger fingering (1) and contains a sequence of eighth and sixteenth notes. The second system consists of a single treble clef staff with a measure rest at the beginning, followed by a sequence of eighth and sixteenth notes. The third system consists of a single treble clef staff with a sequence of eighth and sixteenth notes. The fourth system consists of a single treble clef staff with a sequence of eighth and sixteenth notes, ending with a fermata over a quarter note.

Solo 39 (13v)

Musical score for Solo 39 (13v) in 2/4 time. The score is written in two systems. The first system consists of a bass clef staff and a treble clef staff. The bass clef staff begins with a 2/4 time signature and contains a sequence of eighth and sixteenth notes. The treble clef staff begins with a first finger fingering (1) and contains a sequence of eighth and sixteenth notes. The second system consists of a single treble clef staff with a sequence of eighth and sixteenth notes. The third system consists of a single treble clef staff with a sequence of eighth and sixteenth notes. The fourth system consists of a single treble clef staff with a sequence of eighth and sixteenth notes. The fifth system consists of a single treble clef staff with a sequence of eighth and sixteenth notes, ending with a fermata over a quarter note.

Solo 40 (14r)

Musical score for Solo 40 (14r) in 2/4 time. The score is written in bass and treble clefs. The first line shows the beginning of the piece with a first ending bracket over the final two measures. The second line starts at measure 4, the third at measure 10, and the fourth at measure 15. The piece concludes with a double bar line.

Solo 41 (14r)

Musical score for Solo 41 (14r) in 6/8 time. The score is written in bass and treble clefs. The first line shows the beginning of the piece with a first ending bracket over the final two measures. The second line starts at measure 3, the third at measure 8, the fourth at measure 13, the fifth at measure 18, and the sixth at measure 23. The piece concludes with a double bar line.

Theory 11 (14r)

En 6 p[ro]r 8
una mínima con puntillo al compás
3 semínimas al compás
6 corcheas al compás
12 semicorcheas al compás
24 fusas al compás
y 48 semifusas al compás

In $\frac{6}{8}$
1 dotted half note per measure
3 quarter notes per measure
6 eighth notes per measure
12 sixteenth notes per measure
24 thirty-second notes per measure
and 48 sixty-fourth notes per measure

Solo 42 (14r)

1

2

7

13

19

22

Solo 43 (14v)



Solo 44 (14v)

Two staves of music. The left staff is in bass clef with a common time signature. The right staff is in treble clef with a common time signature. Both staves show a sequence of eighth notes. A first fingering '1' is indicated above the first note of the right staff.

Two staves of music in treble clef with a common time signature. The notation continues with eighth notes and includes a sharp sign on the eighth note of the second measure.

Two staves of music in treble clef with a common time signature. The notation continues with eighth notes and includes a sharp sign on the eighth note of the second measure.

Two staves of music in treble clef with a common time signature. The notation continues with eighth notes and includes a sharp sign on the eighth note of the second measure.

Two staves of music in treble clef with a common time signature. The notation continues with eighth notes and includes a sharp sign on the eighth note of the second measure.

Two staves of music in treble clef with a common time signature. The notation continues with eighth notes and includes a sharp sign on the eighth note of the second measure.

Two staves of music in treble clef with a common time signature. The notation continues with eighth notes and includes a sharp sign on the eighth note of the second measure. The piece concludes with a double bar line.

Solo 45 (14v)

Musical score for Solo 45 (14v) in 3/8 time. The score is written in two staves: a bass staff on the left and a treble staff on the right. The bass staff begins with a bass clef and a 3/8 time signature, followed by a series of eighth notes. The treble staff begins with a treble clef and a 3/8 time signature, followed by a series of eighth notes. The score is divided into four measures, with measure numbers 1, 3, 10, and 14 indicated above the staff. The first measure is marked with a '1' above the staff. The second measure is marked with a '3' above the staff. The third measure is marked with a '10' above the staff. The fourth measure is marked with a '14' above the staff and contains a triplet of eighth notes.

Solo 46 (14v)

Musical score for Solo 46 (14v) in 3/8 time. The score is written in two staves: a bass staff on the left and a treble staff on the right. The bass staff begins with a bass clef and a 3/8 time signature, followed by a series of eighth notes. The treble staff begins with a treble clef and a 3/8 time signature, followed by a series of eighth notes. The score is divided into four measures, with measure numbers 4, 11, 18, and 22 indicated above the staff. The first measure is marked with a '1' above the staff. The second measure is marked with a '4' above the staff. The third measure is marked with a '11' above the staff and contains a triplet of eighth notes. The fourth measure is marked with a '18' above the staff and contains a triplet of eighth notes. The fifth measure is marked with a '22' above the staff and contains a triplet of eighth notes.


Theory 12 (15r)

G A B C



ut re mi fa


G A B C D E F G A B C D E F G



ut re mi fa re mi f[a] s[ol] re mi f[a] re mi fa sol


Theory 13 (15r)

C D E F




ut re mi fa

C D E F G A B C D E F G A B C D E



ut re mi fa sol la si ut re mi fa sol la si ut re mi

28 D C B A G F E D C B A G F E D C



re ut si la sol fa mi re ut si la sol fa mi re ut

Solo 47 (15r)

Alegro



Allegro



Solo 48 (15r)



Non fecit taliter à dos voces y Bajo

AHCV 26-I-2-1
AHCV 26-II-2-13

Composicion de Don Ygnacio Jerusalen

Tiple 1.o
Tiple 2.o
Soprano 1
Soprano 2
Organ

S.
S.
Org.

Non fe - cit ta - li-ter Non fe - cit

S.
S.
Org.

ta - li-ter om - ni na - ti - o - ni om - ni na - tio - ni

14

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

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

Org.

20

S. -ni Et ju-

S. -ni

Org.

26

S. di - ti - a su - a Et ju-di - ti-a su - a

S. Et ju-di - ti-a su - a non ma-ni-fes

Org.

33

S. non ma-ni-fes-ta - vit

S. ta - vit non ma - ni - fes - ta - vi e - is non ma - ni - fes - ta - vit

Org. 9/4# 5/3 6#/4 5/3# 6/5 7/3# 9/4 5/3 Un[i]s[on]

38

S. non ma-ni-fes-ta - vit e - - - is.

S. non ma - ni - fes - ta - vit e - - - is

Org. 7/5 5/3

Psalm 147:20, Vulgate and King James Version

Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis. Alleluia.

He hath not dealt so with any nation:
and as for his judgments, they have not known them. Praise ye the LORD.

Non fecit taliter à dos voces y Bajo

AHCV 26-I-2-1
AHCV 26-II-2-13

Composicion de Don Ygnacio Jerusalem
Figured bass realization by Faith Lanam

Musical score for the first system, measures 1-3. It includes parts for Tiple 1.o, Tiple 2.o, Soprano 1, Soprano 2, and Organ. The organ part features a treble clef with a 3-measure triplet and a bass clef with a 3-measure triplet. The vocal parts are currently silent.

Musical score for the second system, measures 4-6. It includes parts for Soprano 1 (S.), Soprano 2 (S.), and Organ. The organ part features a treble clef with a 3-measure triplet and a bass clef with a 3-measure triplet. The vocal parts enter with the lyrics "Non fe - cit ta - li - ter Non fe - cit".

Musical score for the third system, measures 9-11. It includes parts for Soprano 1 (S.), Soprano 2 (S.), and Organ. The organ part features a treble clef with a 3-measure triplet and a bass clef with a 3-measure triplet. The vocal parts enter with the lyrics "ta - li - ter om - ni na - ti - o - ni om - ni na - tio - ni".

14

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

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

Org.

20

S. -ni Et ju-

S. -ni

Org.

26

S. di - ti - a su - a Et ju-di - ti-a su - a

S. Et ju-di - ti-a su - a non ma-ni-fes

Org.

33

S. non ma - ni - fes - ta - vit

S. ta - vit non ma - ni - fes - ta - vit e - is non ma - ni - fes - ta - vit

Org. Un[i]s[on]

38

S. non ma - ni - fes - ta - vit e - - - - is.

S. non ma - ni - fes - ta - vit e - - - - is

Org. 7/5 5/3

Psalm 147:20, Vulgate and King James Version

Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis. Alleluia.

He hath not dealt so with any nation:
and as for his judgments, they have not known them. Praise ye the LORD.

Gradual á la Santísima Virgen de Guadalupe

á Duo con acompañamiento de Órgano. Año de 1846

AHCV 26-II-2-41

Guad[alupe] Ortuño

Largo **Largo**

Tiple 1
Tiple 2
Soprano 1
Soprano 2
Organ

4

S.
S.
Org.

Que e[s]t is - ta
Que e[s]t is - ta

10

S.
S.
Org.

que e[s]t is - ta que pro - gre - di - tur qua - si qua - si
que pro - gre - di - tur qua - si qua - si

16

S. A - u - ro - ra con - sur - gens pul - cra

S. A - u - ro - ra con - sur - gens pul - cra

Org.

21

S. ut lu - na e - le - cta ut sol

S. ut lu - na le - cta ut sol

Org.

27

S. ut sol sol Al - le - lu - ia

S. ut sol sol Al - le - lu - ia

Org.

33

S. Al - le - lu - ia Al - le - lu - a Al - le - lu -

S. Al - le - lu - ia Al - le - lu - a Al - le - lu -

Org.

38

S. -ia

S. -ia

Org. Fin[e]

Song of Solomon 6:9, Vulgate

Quæ est ista quæ progreditur quasi aurora consurgens,
 pulchra ut luna, electa ut sol,
 terribilis ut castrorum acies ordinate?

Song of Solomon 6:10, King James Version

Who is she that looketh forth as the morning,
 fair as the moon, clear as the sun,
 and terrible as an army with banners?

Versos para el Organo
Para tocarlos en Visperas ó Maytines
por Marcos Vega

Versos de Primer Tono
[Versos of the First Tone]

Tone 1 No. 1 Este Verso se tocará con las misturas Llenos
[This verso is played with the Principal Mixtures.]

Andantino

The first system of musical notation for 'Tone 1 No. 1' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music begins with a quarter rest in the upper staff, followed by a series of eighth and sixteenth notes. The lower staff features a steady eighth-note accompaniment.

The second system of musical notation starts at measure 5. It continues the melodic line in the upper staff and the accompaniment in the lower staff. Measure 5 is marked with a '5' above the staff. The piece includes some trills and grace notes.

The third system of musical notation starts at measure 8. It continues the melodic line in the upper staff and the accompaniment in the lower staff. Measure 8 is marked with an '8' above the staff. The piece includes some trills and grace notes.

The fourth system of musical notation starts at measure 12. It continues the melodic line in the upper staff and the accompaniment in the lower staff. Measure 12 is marked with a '12' above the staff. The piece includes some trills and grace notes.

The fifth system of musical notation starts at measure 15. It continues the melodic line in the upper staff and the accompaniment in the lower staff. Measure 15 is marked with a '15' above the staff. The piece includes some trills and grace notes.

Tone 1 No. 2

Este Verso se tocará con la Corneta de Ecos.
[This versos is played with the Echo Cornet (a mutation stop).]

Andante

Musical notation for measures 1-10. The piece is in 3/8 time and B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a simple bass line with eighth notes.

Musical notation for measures 11-19. The right hand continues the melody with some chromaticism and grace notes. The left hand maintains a steady eighth-note accompaniment.

Musical notation for measures 20-26. The right hand has a more active melody with sixteenth-note runs. The left hand continues with eighth-note accompaniment.

Musical notation for measures 27-34. The right hand features a series of sixteenth-note runs and chords. The left hand continues with eighth-note accompaniment.

Musical notation for measures 35-40. The right hand has a melody with eighth notes and chords. The left hand continues with eighth-note accompaniment, ending with a final chord.

Tone 1 No. 3

Este Verso se toca con los Clarineras
[This verso is played with the Trumpets.]

Brillante Allegro

Measures 1-3 of the piece. The music is in 3/4 time and B-flat major. The right hand features a melodic line with eighth notes and slurs, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

Measures 4-7. Measure 4 is marked with a '4'. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes and chords.

Measures 8-9. The right hand has a melodic line with eighth notes, and the left hand continues with a rhythmic accompaniment.

Measures 10-11. Measure 10 is marked with a '10'. The right hand features a complex melodic line with many slurs and accidentals. The left hand has a rhythmic accompaniment with eighth notes and chords.

12

Musical notation for measures 12 and 13. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. Measure 12 features a complex, fast-moving treble line with many sixteenth notes and a steady bass line. Measure 13 continues the treble line with a melodic flourish and a similar bass line.

14

Musical notation for measures 14 and 15. Measure 14 shows a more rhythmic treble line with eighth notes and a consistent bass line. Measure 15 continues with a similar rhythmic pattern in both hands.

16

Musical notation for measures 16 and 17. Measure 16 features a treble line with eighth notes and a bass line with a steady eighth-note accompaniment. Measure 17 continues the rhythmic pattern with a slight melodic change in the treble.

18

Musical notation for measures 18, 19, and 20. Measure 18 has a treble line with eighth notes and a bass line with a steady eighth-note accompaniment. Measure 19 continues the rhythmic pattern with a slight melodic change in the treble. Measure 20 concludes the section with a final chord in the treble and a sustained bass line.

Tone 1 No. 4 Esta Verso, se tocará con la Corneta, de Ecos
[This verso is played with the Echo Cornet (a mutation stop).]

Andante Magestuoso

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The right hand then plays a series of eighth notes, while the left hand plays a series of eighth notes in a descending pattern.

The second system of music starts at measure 7. It continues with the same melodic and harmonic patterns as the first system, featuring eighth notes in both hands and various chordal textures.

The third system of music starts at measure 11. It includes a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The music continues with eighth notes and chords.

The fourth system of music starts at measure 14. It features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The music concludes with eighth notes and chords.

16

Musical score for measures 16-19. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 16: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 17: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 18: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 19: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3.

20

Musical score for measures 20-22. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 20: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 21: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 22: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3.

23

Musical score for measures 23-24. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 23: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 24: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3.

25

Musical score for measures 25-27. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 25: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 26: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3. Measure 27: Treble clef has a dotted quarter note G4, an eighth note A4, a quarter note Bb4, and a quarter note C5. Bass clef has a quarter note G2, an eighth note A2, a quarter note Bb2, and a quarter note C3.

Tone 1 No. 5

Este Verso, se tocará con las Clarineras.
[This verso is played with the Trumpets.]

Allegro

Musical notation for measures 1-5. The piece is in 6/8 time and B-flat major. The right hand features a melodic line with eighth notes and chords, while the left hand provides a rhythmic accompaniment with eighth notes and rests.

Musical notation for measures 6-10. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Measure 6 is marked with a '6' above the staff.

Musical notation for measures 11-12. Measure 11 is marked with an '11' above the staff. The right hand has a melodic line with a slur over measures 11 and 12, and the left hand continues with the accompaniment.

Musical notation for measures 13-14. Measure 13 is marked with a '13' above the staff. Both hands feature a rhythmic pattern of eighth notes with slurs.

15

Musical notation for measures 15-17. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many slurs and accents, suggesting a fast, intricate piece. The notes are primarily eighth and sixteenth notes.

18

Musical notation for measures 18-20. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music continues with a complex rhythmic pattern, similar to the previous system, with many slurs and accents. The notes are primarily eighth and sixteenth notes.

21

Musical notation for measures 21-23. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many slurs and accents, similar to the previous systems. The notes are primarily eighth and sixteenth notes.

24

Musical notation for measures 24-26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a complex rhythmic pattern with many slurs and accents, similar to the previous systems. The notes are primarily eighth and sixteenth notes.

Tone 1 No. 6

Este Verzo, se tocará con la Cornéta, Magna ó con los Flautados.
[This verso is played with the Great Trumpet or with Principal Flutes.]

Andante

Measures 1-5 of the piece. The music is in 2/4 time and B-flat major. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides a harmonic accompaniment with chords and eighth-note figures.

Measures 6-11. Measure 6 is marked with a '6'. The right hand continues the melodic development with more complex rhythmic patterns, including sixteenth notes. The left hand maintains a steady accompaniment.

Measures 12-17. Measure 12 is marked with a '12'. The right hand features a prominent sixteenth-note run. The left hand continues with a consistent accompaniment.

Measures 18-23. Measure 18 is marked with an '18'. The right hand has a melodic line with eighth-note patterns, and the left hand provides a steady accompaniment.

23

Musical score for measures 23-27. The piece is in a minor key (one flat). Measure 23 starts with a treble clef, a quarter rest, and a quarter note. The bass clef has a quarter rest. Measure 24 features a melodic line in the treble and a bass line with chords. Measure 25 continues the melodic and bass lines. Measure 26 has a more complex treble line with chords and a bass line with chords. Measure 27 concludes with a treble clef, a quarter note, and a quarter rest, while the bass clef has a quarter note.

28

Musical score for measures 28-32. Measure 28 has a treble line with a quarter note and a bass line with a quarter note. Measure 29 continues the melodic and bass lines. Measure 30 features a treble line with a quarter note and a bass line with a quarter note. Measure 31 has a treble line with a quarter note and a bass line with a quarter note. Measure 32 concludes with a treble line with a quarter note and a bass line with a quarter note.

33

Musical score for measures 33-37. Measure 33 starts with a treble clef, a quarter rest, and a quarter note. The bass clef has a quarter note. Measure 34 features a treble line with a quarter note and a bass line with a quarter note. Measure 35 continues the melodic and bass lines. Measure 36 has a treble line with a quarter note and a bass line with a quarter note. Measure 37 concludes with a treble line with a quarter note and a bass line with a quarter note.

38

Musical score for measures 38-42. Measure 38 has a treble line with a quarter note and a bass line with a quarter note. Measure 39 continues the melodic and bass lines. Measure 40 features a treble line with a quarter note and a bass line with a quarter note. Measure 41 has a treble line with a quarter note and a bass line with a quarter note. Measure 42 concludes with a treble line with a quarter note and a bass line with a quarter note.

Versos de Segundo, y Tercero, Tonas.
[Versos of the Second and Third Tones]

Tones 2 & 3 No. 1

Este Verso, se tocará con las Clarineras.
[This verso is played with the Trumpets.]

Allegreto

3

5

7

9

Musical notation for measures 9 and 10. The piece is in G major (one sharp). Measure 9 features a treble clef with a continuous eighth-note melody and a bass clef with a steady eighth-note accompaniment. Measure 10 continues the treble melody with a descending line and the bass accompaniment.

11

Musical notation for measures 11 and 12. Measure 11 shows the treble clef melody moving towards a half-note chord, while the bass clef accompaniment continues. Measure 12 features a more complex treble melody with some chromaticism and a simpler bass accompaniment.

13

Musical notation for measures 13 and 14. Measure 13 has a treble clef melody with a rhythmic pattern and a bass clef accompaniment. Measure 14 continues the treble melody with a descending line and the bass accompaniment.

15

Musical notation for measures 15 and 16. Measure 15 includes a treble clef melody with a grace note (marked with a 'b' in a circle) and a bass clef accompaniment. Measure 16 shows the treble melody moving towards a final chord and the bass accompaniment.

17

Musical notation for measures 17, 18, and 19. Measure 17 features a treble clef melody with a grace note and a bass clef accompaniment. Measure 18 continues the treble melody with a descending line and the bass accompaniment. Measure 19 concludes the piece with a final chord in the treble and a simple bass accompaniment.

Tones 2 & 3 No. 2

Este Verso, se Tocar  en la Mano derechas con las Clarinerias, y en La Ysquierda con el Orlo
[This verso is played with Trumpets in the Right Hand and Orlo (a reed stop) in the Left.]

Andantino

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature, featuring a steady eighth-note accompaniment.

The second system of music starts with a measure number '3' above the treble staff. The upper staff continues with eighth-note patterns, including a measure with a flat accidental (Bb). The lower staff maintains the eighth-note accompaniment, with a measure containing a flat accidental (Bb).

The third system of music starts with a measure number '5' above the treble staff. The upper staff features eighth-note patterns with a flat accidental (Bb) in the second measure. The lower staff continues the eighth-note accompaniment with a flat accidental (Bb) in the second measure.

The fourth system of music starts with a measure number '7' above the treble staff. The upper staff continues with eighth-note patterns, including a flat accidental (Bb) in the second measure. The lower staff maintains the eighth-note accompaniment with a flat accidental (Bb) in the second measure.

9

Musical notation for measures 9-10. Measure 9 features a complex rhythmic pattern in the right hand with eighth and sixteenth notes, and a similar pattern in the left hand. Measure 10 shows a long, flowing melodic line in the right hand with a slur, while the left hand has a few notes and rests.

11

Musical notation for measures 11-12. Measure 11 has a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. Measure 12 features a series of chords in the right hand and a melodic line in the left hand.

13

Musical notation for measures 13-14. Measure 13 is characterized by a dense, fast-moving eighth-note pattern in the right hand and a similar pattern in the left hand. Measure 14 shows a melodic line in the right hand and a few notes in the left hand.

15

Musical notation for measures 15-16. Measure 15 features a fast eighth-note pattern in the right hand and a similar pattern in the left hand. Measure 16 shows a melodic line in the right hand and a few notes in the left hand.

17

Musical notation for measures 17-18. Measure 17 has a steady eighth-note pattern in the right hand and a similar pattern in the left hand. Measure 18 features a final chord in the right hand and a few notes in the left hand.

Tones 2 & 3 No. 3

Con la corneta de Ecos
[With the Echo Cornet (a mutation stop)]

Allegretto

Measures 1-5 of the piece. The music is in 6/8 time with a key signature of one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a steady accompaniment of eighth notes.

Measures 6-11. Measure 6 begins with a treble clef change. The melody features a sixteenth-note triplet in measure 6, followed by eighth notes. Measure 11 ends with a double bar line and repeat dots.

Measures 12-16. Measure 12 starts with a treble clef change. The melody continues with eighth and quarter notes, and measure 16 concludes with a double bar line and repeat dots.

Measures 17-21. Measure 17 begins with a treble clef change. The melody is more active, featuring sixteenth-note patterns. Measure 21 ends with a double bar line and repeat dots.

Measures 22-25. Measure 22 starts with a treble clef change. The melody is highly rhythmic, featuring sixteenth-note runs. Measure 25 ends with a double bar line and repeat dots.

Tones 2 & 3 No. 4

Con las Clarineras
[With the Trumpets]

Vivase [Vivace]

Measures 1-2 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The first staff (treble clef) begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and an eighth note B4. The second staff (bass clef) has a quarter rest, followed by a quarter note C4, an eighth note D4, and an eighth note E4. The piece continues with eighth-note patterns in both staves.

Measures 3-5 of the piece. Measure 3 starts with a treble clef and a quarter note G4. Measures 4 and 5 feature a complex rhythmic pattern of eighth notes in the treble clef, while the bass clef continues with a steady eighth-note accompaniment.

Measures 6-8 of the piece. Measures 6 and 7 are characterized by dense, rapid sixteenth-note passages in both the treble and bass clefs. Measure 8 shows a transition to a more melodic line in the treble clef.

Measures 9-11 of the piece. Measures 9 and 10 feature a series of chords in the treble clef, while the bass clef continues with a rhythmic accompaniment. Measure 11 concludes the section with a final chord in the treble clef.

12

Musical notation for measures 12-14. The piece is in G major (one sharp) and 4/4 time. Measure 12 features a treble clef with a series of chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef has a bass line: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 13 continues with similar chords in the treble and a bass line: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 14 has chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line is: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3.

15

Musical notation for measures 15-17. Measure 15 has a treble clef with a whole rest, followed by chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef has a whole rest, followed by a bass line: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 16 has chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line is: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 17 has chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line is: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3.

18

Musical notation for measures 18-20. Measure 18 has a treble clef with chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef has a bass line: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 19 has chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line is: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 20 has chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line is: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3.

21

Musical notation for measures 21-23. Measure 21 has a treble clef with chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass clef has a bass line: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 22 has chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line is: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 23 has chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5. The bass line is: G3, A3, B3, C4, D4, E4, F4, G4, G4, F4, E4, D4, C4, B3, A3, G3.

Tones 2 & 3 No. 5

Con la Corneta Magna
[With the Great Trumpet]

Moderato

Measures 1-3 of the piece. The music is in 2/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth notes and rests, while the left hand provides a steady accompaniment of eighth notes.

Measures 4-6. Measure 4 is marked with a '4' above the staff. The right hand consists of block chords, and the left hand continues with eighth-note accompaniment.

Measures 7-9. Measure 7 is marked with a '7' above the staff. The right hand has block chords, and the left hand features a more active eighth-note accompaniment.

Measures 10-12. Measure 10 is marked with a '10' above the staff. The right hand contains sixteenth-note runs, each marked with a '6' above the staff, indicating a sextuplet. The left hand continues with eighth-note accompaniment.

12

Musical notation for measures 12-13. The right hand features sixteenth-note triplets with a '6' above each group. The left hand plays a steady eighth-note accompaniment.

14

Musical notation for measures 14-15. Similar to the previous system, but with a sharp sign above the second triplet in measure 14. Measure 15 ends with a fermata.

16

Musical notation for measures 16-17. Continues the sixteenth-note triplet pattern in the right hand and eighth-note accompaniment in the left hand.

18

Musical notation for measures 18-19. Measure 18 continues the triplet pattern. Measure 19 shows a change in the right hand with block chords and a fermata.

20

Musical notation for measures 20-22. The right hand consists of block chords with a fermata at the end. The left hand continues with eighth-note accompaniment.

Tones 2 & 3 No. 6

Con los Llenos
[With the Principal Mixtures]

Allegro

Measures 1-3 of the piece. The right hand plays a rhythmic pattern of eighth notes with slurs and accents, while the left hand provides a steady accompaniment of quarter notes.

4

Measures 4-6. The right hand continues with eighth-note patterns, including some sixteenth-note runs. The left hand accompaniment becomes more active with eighth-note patterns in measure 5.

7

Measures 7-9. The right hand features a mix of eighth and sixteenth notes. The left hand has a prominent eighth-note accompaniment in measure 9.

10

Measures 10-12. The right hand has a more complex melodic line with sixteenth notes. The left hand accompaniment consists of eighth notes.

Versos de Cuarto y Séptimo Tonos [Versos of the Fourth and Seventh Tones]

Tones 4 & 7 No. 1

Con los Flautados
[With the Principal Flutes]

Andante

Measures 1-3 of the piece. The music is in common time (C) and features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Measures 4-6 of the piece. Measure 4 is marked with a '4' above the staff. The music continues with the melody and bass line.

Measures 7-9 of the piece. Measure 7 is marked with a '7' above the staff. The music continues with the melody and bass line.

Measures 10-12 of the piece. Measure 10 is marked with a '10' above the staff. The music concludes with the melody and bass line.

9

Musical notation for measures 9 and 10. Measure 9 features a treble clef with a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5, and a bass clef with a steady eighth-note accompaniment. Measure 10 continues the treble line with quarter notes D5, E5, and F5, while the bass line remains consistent.

11

Musical notation for measures 11 and 12. Measure 11 shows a treble clef with a melodic line of quarter notes G4, A4, B4, and C5, and a bass clef with eighth-note accompaniment. Measure 12 features a treble clef with a melodic line of quarter notes D5, E5, and F5, and a bass clef with eighth-note accompaniment.

13

Musical notation for measures 13 and 14. Measure 13 has a treble clef with a melodic line of quarter notes G4, A4, B4, and C5, and a bass clef with eighth-note accompaniment. Measure 14 continues the treble line with quarter notes D5, E5, and F5, and the bass line remains consistent.

15

Musical notation for measures 15 and 16. Measure 15 features a treble clef with a melodic line of quarter notes G4, A4, B4, and C5, and a bass clef with eighth-note accompaniment. Measure 16 continues the treble line with quarter notes D5, E5, and F5, and the bass line remains consistent.

17

Musical notation for measures 17 and 18. Measure 17 has a treble clef with a melodic line of quarter notes G4, A4, B4, and C5, and a bass clef with eighth-note accompaniment. Measure 18 continues the treble line with quarter notes D5, E5, and F5, and the bass line remains consistent.

Versos de Quinto y Sesto Tonos

[Versos of the Fifth and Sixth Tones]

Tones 5 & 6 No. 1

Con las Clarineras
[With the Trumpets]

Allegro

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, starting with a '7' indicating a seventh fret on the guitar. It features a rhythmic accompaniment of eighth and sixteenth notes.

The second system of music starts with a measure number '3' above the treble clef. The upper staff continues with eighth and sixteenth notes, including some beamed eighth notes. The lower staff continues with a steady eighth-note accompaniment.

The third system of music starts with a measure number '5' above the treble clef. The upper staff features more complex rhythmic patterns with beamed eighth and sixteenth notes. The lower staff maintains the eighth-note accompaniment.

The fourth system of music starts with a measure number '7' above the treble clef. The upper staff continues with eighth and sixteenth notes. The lower staff includes a measure with a circled 'b' (basso) below a note, indicating a specific performance instruction.

9

Musical notation for measures 9 and 10. The piece is in G major (one sharp) and 2/4 time. Measure 9 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 10 continues the melodic line in the treble and the accompaniment in the bass.

11

Musical notation for measures 11 and 12. Measure 11 shows a more complex melodic line in the treble with some sixteenth-note runs, while the bass clef maintains a consistent eighth-note accompaniment. Measure 12 continues the melodic development in the treble and the accompaniment in the bass.

13

Musical notation for measures 13 and 14. Measure 13 features a treble clef with a melodic line that includes some chords and a bass clef with a steady eighth-note accompaniment. Measure 14 continues the melodic line in the treble and the accompaniment in the bass.

15

Musical notation for measures 15 and 16. Measure 15 shows a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 16 concludes the piece with a final chord in the treble and a sustained note in the bass.

Tones 5 & 6 No. 2

Con las Flautados
[With the Principal Flutes]

Moderato
1

Measures 1-3 of the piece. The music is in 6/8 time with a key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady eighth-note accompaniment.

Measures 4-6 of the piece. The right hand continues the melodic line, and the left hand maintains the eighth-note accompaniment. Measure 6 ends with a fermata over the final note.

Fin[e]

Measures 7-9 of the piece. Measure 7 begins with a fermata. Measure 8 contains a repeat sign. Measure 9 concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

Measures 10-12 of the piece. The right hand plays a series of chords and single notes, while the left hand continues with a simple eighth-note accompaniment.

13

Musical notation for measures 13-15. The piece is in D major (one sharp) and 4/4 time. Measure 13 features a treble clef with a sixteenth-note melody and a bass clef with a steady eighth-note accompaniment. Measure 14 continues the accompaniment with a chordal change. Measure 15 shows a melodic phrase in the treble and a final chord in the bass.


16

Musical notation for measures 16-18. Measure 16 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 17 features a whole rest in the treble and a chord in the bass. Measure 18 continues the accompaniment with a melodic phrase in the treble.

19

Musical notation for measures 19-21. Measure 19 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 20 features a melodic phrase in the treble and a steady eighth-note accompaniment in the bass. Measure 21 continues the accompaniment with a melodic phrase in the treble.

22

Musical notation for measures 22-24. Measure 22 has a treble clef with a melodic line and a bass clef with a steady eighth-note accompaniment. Measure 23 features a melodic phrase in the treble and a steady eighth-note accompaniment in the bass. Measure 24 concludes with a double bar line and repeat dots, with the instruction "DC al ".

Tones 5 & 6 No. 3 Con la Corneta Magna
[With the Great Trumpet]

§ 1 Allegro

Fin[e]

7

14

20

D.C. al **§**[h]asta Fin.
[D.C. al Fine]

26

Tones 5 & 6 No. 4 Con los Llenos
[With the Mixtures]

1 **Magestuoso [Maestoso]**

Musical notation for measures 1-4. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Magestuoso [Maestoso]'. The notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 1 features a half note chord in the treble and a half note chord in the bass. Measures 2 and 3 contain eighth-note patterns in both hands, with the right hand playing a more complex rhythmic figure. Measure 4 concludes with a half note chord in the treble and a half note chord in the bass.

5

Musical notation for measures 5-8. The key signature changes to one sharp (F#) and the time signature remains 2/4. Measure 5 begins with a half note chord in the treble and a half note chord in the bass. Measures 6 and 7 continue with eighth-note patterns in both hands. Measure 8 ends with a half note chord in the treble and a half note chord in the bass.

9

Musical notation for measures 9-12. Measure 9 starts with a half note chord in the treble and a half note chord in the bass. Measures 10, 11, and 12 feature eighth-note patterns in both hands, with the right hand playing a more complex rhythmic figure. Measure 12 concludes with a half note chord in the treble and a half note chord in the bass.

13

Musical notation for measures 13-16. Measure 13 begins with a half note chord in the treble and a half note chord in the bass. Measures 14, 15, and 16 continue with eighth-note patterns in both hands, with the right hand playing a more complex rhythmic figure. Measure 16 concludes with a half note chord in the treble and a half note chord in the bass.

17

Musical notation for measures 17-21. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. Measure 17 starts with a whole note chord in the treble and a half note in the bass. Measures 18-20 feature a steady eighth-note bass line in the bass clef and chords in the treble. Measure 21 ends with a half note chord in the treble and a half note in the bass.

22

Musical notation for measures 22-25. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. Measure 22 starts with a half note chord in the treble and a half note in the bass. Measures 23-24 feature a steady eighth-note bass line in the bass clef and chords in the treble. Measure 25 ends with a half note chord in the treble and a half note in the bass.

26

Musical notation for measures 26-29. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. Measure 26 starts with a half note chord in the treble and a half note in the bass. Measures 27-28 feature a steady eighth-note bass line in the bass clef and chords in the treble. Measure 29 ends with a half note chord in the treble and a half note in the bass.

30

Musical notation for measures 30-33. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. Measure 30 starts with a half note chord in the treble and a half note in the bass. Measures 31-32 feature a steady eighth-note bass line in the bass clef and chords in the treble. Measure 33 ends with a half note chord in the treble and a half note in the bass.

34

Musical notation for measures 34-37. The system consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. Measure 34 starts with a half note chord in the treble and a half note in the bass. Measures 35-36 feature a steady eighth-note bass line in the bass clef and chords in the treble. Measure 37 ends with a half note chord in the treble and a half note in the bass.

Tones 5 & 6 No. 5 Con la Corneta Magna
[With the Great Trumpet]

Tiempo de Marcha [March Tempo]

1

Musical notation for measures 1-4. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line has a quarter rest, followed by quarter notes G2, F2, and E2. A dynamic marking of '1' is above the first measure.

5

Musical notation for measures 5-8. Treble clef, key signature of two sharps, 2/4 time signature. The melody continues with quarter notes D5, E5, and F#5. The bass line has eighth notes G2, F2, E2, D2. A repeat sign is at the end of measure 8.

10

Musical notation for measures 9-12. Treble clef, key signature of two sharps, 2/4 time signature. The melody has eighth notes G4, A4, B4, C5. The bass line has quarter notes G2, F2, E2, D2.

15

Musical notation for measures 13-16. Treble clef, key signature of two sharps, 2/4 time signature. The melody has quarter notes D5, E5, and F#5. The bass line has quarter notes G2, F2, E2, D2. A repeat sign is at the end of measure 16.

20

D.C.

Musical notation for measures 17-20. Treble clef, key signature of two sharps, 2/4 time signature. The melody has eighth notes G4, A4, B4, C5. The bass line has quarter notes G2, F2, E2, D2. A double bar line with repeat dots is at the end of measure 20.

Versos de Octavo Tono

Tone 8 No. 1 Con los Llenos
[With the Mixtures]

Moderato 1

Measures 1-2 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment.

Measures 3-5. The right hand continues the melodic development with slurs and accents. The left hand maintains the eighth-note accompaniment.

Measures 6-8. The right hand features a triplet of eighth notes in measure 7. The left hand continues the accompaniment.

Measures 9-11. The right hand continues the melodic line with slurs and accents. The left hand continues the accompaniment.

Measures 12-13. The right hand continues the melodic line. The left hand continues the accompaniment.

Measures 14-15. The right hand continues the melodic line. The left hand continues the accompaniment, ending with a final cadence.

No sirbe [It does not work]

Tone 8 No. 2 Con la Corneta de Ecos
[With the Eco Cornet (a mutation stop)]

Allegro
1

Musical notation for measures 1-4. The piece is in 6/8 time with a key signature of one sharp (F#). The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4.

Musical notation for measures 5-8. Measure 5 continues the melody and accompaniment. Measure 6 introduces a triplet of eighth notes (G4, A4, B4) in the treble. Measure 7 features a triplet of eighth notes (C5, B4, A4) in the treble. Measure 8 ends with a quarter note G4 in the treble and a quarter note G3 in the bass, followed by a double bar line and repeat signs.

Musical notation for measures 9-12. Measure 9 starts with a quarter rest in the treble, followed by eighth notes G4, A4, B4, C5. Measure 10 has a quarter rest in the treble, followed by eighth notes B4, A4, G4, F#4. Measure 11 has a quarter rest in the treble, followed by eighth notes F#4, E4, D4, C4. Measure 12 has a quarter rest in the treble, followed by eighth notes C4, B3, A3, G3. The bass clef accompaniment continues with the eighth-note pattern.

Musical notation for measures 13-16. Measure 13 has a quarter rest in the treble, followed by eighth notes G3, A3, B3, C4. Measure 14 has a quarter rest in the treble, followed by eighth notes B3, A3, G3, F#3. Measure 15 has a quarter rest in the treble, followed by eighth notes F#3, E3, D3, C3. Measure 16 has a quarter rest in the treble, followed by eighth notes C3, B2, A2, G2. The bass clef accompaniment continues with the eighth-note pattern.

Tone 8 No. 3 Con las Clarineras
[With the Trumpets]

1 **Moderato**




4



8



11



15

Musical score for measures 15-17. The piece is in G major (one sharp). The right hand features a steady eighth-note accompaniment. The left hand provides harmonic support with chords and occasional eighth-note patterns.

18

Musical score for measures 18-20. The key signature changes to G minor (two flats). The right hand has a more active eighth-note line with some slurs and accents. The left hand continues with a steady accompaniment.

21

Musical score for measures 21-23. The key signature changes to D minor (two flats). The right hand features a complex eighth-note pattern with slurs and accents. The left hand has a steady accompaniment.

24

Musical score for measures 24-26. The key signature changes to D major (two sharps). The right hand has a steady eighth-note accompaniment. The left hand provides harmonic support with chords and eighth-note patterns.

27

Musical score for measures 27-29. The key signature changes to G major (one sharp). The right hand has a steady eighth-note accompaniment. The left hand provides harmonic support with chords and eighth-note patterns.

CRITICAL COMMENTARY

Feo, Leo, and Jerusalem: “Vezerro de Lecciones”

AHCV 26-I-18

Key:

Section. Leccion. Measure. Part (if applicable). Position in measure. Original reading

II.6. 7. b : 4. # omitted

II.6. 7. b : 12. # omitted

II.11. 6. b : 4. D#

II.13. 7. b : 4. D#

II.13. 15. c : 1–2. A B

II.13. 31. b : 3. E

II.14. 10. b : 2. # omitted

II.14. 18. b : 2. # omitted

II.18. 10. b : 4. G#

II.25. 6. Figures. 2–3. $6\flat$ $5\flat$

II.28. 3. b : 4. E

II.35. 6. b : 1. B (\flat omitted)

II.35. 18. c : 1. B (\flat omitted)

II.36. 26. b : c omitted

II.41. 9. c : 2. D

II.45. 14. c : 1. C

II.49. 22. c : 2. # omitted

II.49. 25. c : 1. \flat omitted

II.50 begins at the top of folio 22r without a time signature (implied $\frac{3}{8}$) and appears to be missing its first half. III.3 begins in $\frac{3}{8}$ on folio 24v and changes to $\frac{6}{8}$ (unmarked) with the page break to folio 25r. The first half of III.3 (24r) appears to be the first half of II.50 (22r).

II.52. 3. c : 1. B (\flat omitted)

II.52. 24. c & b : 1–3. c c c

II.53. 18. b : 1–2. A A

II.57. 15. b : 4. B

II.58. 17. b : 4. F

II.59 (in $\frac{6}{8}$) ends without a cadence at the end of folio 23v and appears to be missing its second half. III.3 begins in $\frac{3}{8}$ on folio 24v and changes to $\frac{6}{8}$ (unmarked)

with the page break to folio 25r. II.59 (23v) appears to be the first half of the second half of III.3 (25r).

II.59. 16. C . 3. B

III.3 begins in $\frac{3}{8}$ on folio 24v and changes to $\frac{6}{8}$ (unmarked) with the page break to folio 25r. II.50 begins at the top of folio 22r without a time signature (implied $\frac{3}{8}$) and appears to be missing its first half. II.59 (in $\frac{6}{8}$) ends without a cadence at the end of folio 23v and appears to be missing its second half. The first half of III.3 (24r) appears to be the first half of II.50 (22r). The second half of III.3 (25r) appears to be the second half of II.59 (23v).

III.3. 25. $\frac{12}{8}$ omitted

(II.59. 16. C . 3. B)

III.4. 9. C . 1. \flat omitted

III.4. 15. C . 1–3. B A \sharp B

III.4. 21. C . 1–2. F F

III.7. 11. C . 4–5. B G

III.10. 13. C . 2. B \sharp

III.10. 13. C . 5. C (\sharp omitted)

IV.1. 10. C & C . 1. \circ

IV.7. 14. 2nd C . 1. G

IV.8. 15. 2nd C . 4. \sharp omitted

IV.12. 23. 2nd C . 4. G

IV.22. 7. 1st C . 8. G

IV.24. 2. 2nd C . 1–3. triplet mark omitted

IV.24. 25. 2nd C . 1–3. triplet mark omitted

IV.24. 39. 1st C . 1. \flat omitted

IV.25. 13. 1st C . 1. \flat omitted

IV.50. 3. 1–3. Triplet mark omitted

IV.50. 4. 1–3. Triplet mark omitted

V.1 (score). 44. 3rd C . 1. A

V.2. 13. 2–3. Rests omitted

V.2 (score). 21. All parts. 2–3. A

V.3. 13. 2–3. Rests omitted

V.3 (score). 21. All parts. 2–3. Rests omitted

V.4. 13. 2–3. Rests omitted

V.4 (score). 21. All parts. 2–3. Rests omitted

V.5. 2. 1. \flat omitted

V.9. 41. 1st C . 1. \flat omitted


VI.2. 7. 2nd C . 5. F



VI.2. 9. 1st C . 9. A



VI.2. 30. 1st C . 6. \flat omitted


VI.2. 32. 1st C . 4. \sharp omitted



VI.2. 32. 2nd $\text{\textcircled{f}}$. 3. \sharp omitted
 VI.2. 46. 2nd $\text{\textcircled{f}}$. 5. \sharp omitted
 VI.16. 6. 1–3. Triplet mark omitted
 VI.19. 15. 5. D
 VI.20. 17. 5–10. Quarter-note sextuplet
 VI.22. 7. 10–12. Triplet mark omitted
 VI.22. 22. 3. F
 VI.26. 10. 4–5. $\text{\textcircled{f}}$
 VI.29. 13. 3. $\text{\textcircled{f}}$ omitted
 VI.35. 6. $\text{\textcircled{b}}$. 3–4. $\text{\textcircled{f}}$
 VI.35. 10. $\text{\textcircled{b}}$. 2. D
 VI.35. 15. $\text{\textcircled{f}}$. 1. $\text{\textcircled{f}}$ omitted
 VI.35. 22. $\text{\textcircled{f}}$. 6. \flat omitted
 VI.35. 27. $\text{\textcircled{b}}$. 3. E \sharp
 VI.35. 28. $\text{\textcircled{b}}$. 3. D \sharp
 VI.35. 37. $\text{\textcircled{f}}$. 7. \flat omitted
 VI.37. All B \sharp s are transcribed as B $\text{\textcircled{f}}$ s.
 VI.37. 6. $\text{\textcircled{f}}$. 28–30. Triplet mark omitted
 VI.37. 11. $\text{\textcircled{f}}$. 12–20 & 22–30. Triplet marks omitted
 VI.37. 16. $\text{\textcircled{f}}$. 10–23. Eighth-note triplet marks omitted; copyist wrote entire pattern
 with one extra beam (as thirty-second note triplets and sixteenth notes)
 VI.37. 17. $\text{\textcircled{f}}$. 1–14. Eighth-note triplet marks omitted; copyist wrote entire pattern
 with one extra beam
 VI.38. 39. $\text{\textcircled{f}}$. 3 & 5. \flat omitted
 VI.43. 17. 1st $\text{\textcircled{f}}$. 1. $\text{\textcircled{f}}$ omitted
 VI.44. 5. 1st $\text{\textcircled{f}}$. 1. B \flat
 VI.44. 16. 1st $\text{\textcircled{f}}$. 3. \flat omitted
 VI.48. 8. 4–5. \sharp omitted
 VI.49. 15. $\text{\textcircled{b}}$. 2. A
 VI.49. 20. $\text{\textcircled{f}}$. 3. tie omitted
 VI.50. 4. 1–3. Triplet mark omitted
 VI.51. 12. 2nd $\text{\textcircled{f}}$. 1. $\text{\textcircled{f}}$ omitted
 VI.51. 14. 1st $\text{\textcircled{f}}$. 1. $\text{\textcircled{f}}$ omitted
 VI.51. 22. 2nd $\text{\textcircled{f}}$. 2–7. Triplet mark omitted
 VI.51. 35. 1st $\text{\textcircled{f}}$. 1. \flat omitted
 VI.51. 37. 1st $\text{\textcircled{f}}$. 1. \flat omitted
 VI.52. 7. $\text{\textcircled{f}}$. 1–3. Triplet mark omitted
 VI.52. 25. $\text{\textcircled{f}}$. 1. $\text{\textcircled{f}}$ omitted
 VI.52. 47. $\text{\textcircled{f}}$. 7. E \sharp
 VI.52. 65. $\text{\textcircled{f}}$. 1. \sharp omitted



VI.54. 10.  11–16. Triplet mark omitted



VII.4 (score). 21. 1st  1. 



VII.4 (score). 21. 3rd  1. 



VII.8. 3.  2. A \flat


VII.14 (score). 17. 1st  1. 


VII.14 (score). 17. 2nd  1. 


VII.15 (score). 36. 1st  1. 


VII.15 (score). 36. 3rd  1. 



VII.16 (score). 36. 3rd  1. 



VII.17. 9.  6. E


VII.18. 3.  7–8. C \sharp C(\sharp)


VII.18. 4.  8. F \sharp


VII.18. 10.  7. F \flat


VII.18. 10.  9 & 12.  omitted



VII.18. 11.  9 & 12.  omitted


VII.18. 14.  6. F \sharp


VII.19. 8.  7. \sharp omitted


VII.20. 9.  1. \sharp omitted


VII.20. 14.  1. \sharp omitted



VII.21. 73. 1st  1.  omitted



VII.21. 74. 2nd  1. A \sharp



VII.21. 81. 2nd  3. A



VII.21. 81. 2nd  5. A

VII.21. 82. 2nd  3. G



VII.22. 3.  8.  omitted

VII.22. 27.  9.  omitted

VII.22. 28.  9.  omitted

VII.22. 29.  13. 

VII.29. 16. 2. Rest omitted


VII.30. All s originally written as unfilled s


VII.30. 18. 2. Rest omitted


VII.31. 7. 2. Rest omitted


VII.33. 30. 2–5. E G G F(\sharp)


VII.34. 15. 2–3. Rests omitted







































VII.35. 10. 1. 

VII.38. 29.  1–3. Triplet mark omitted

VII.38. 29.  3. F \sharp







VII.38. 41.  2. G

VII.38. 55.  1. G

VII.40. 10. 2-4. Rests omitted
 VII.40 (score). 16. 3rd  1. 
 VII.50. 25. 1.  omitted
 VII.50. 26. 5.  omitted
 VII.50. 27. 2.  omitted
 VII.52. 29. 1.  omitted
 VII.52. 35. 7-8.  omitted
 VII.52. 37. 4.  omitted
 VII.52. 39. 1.  omitted
 VII.52. 40. 2.  omitted
 VII.52. 42. 3. D
 VII.53. 4.  1. 
 VII.53. 6. 1.  
 VII.54. 5.  3. E
 VII.62. 25.  1.  omitted
 VII.62. 25.  2. D[#]
 VII.62. 26.  1.  omitted
 VII.70. 1.  1. Black notehead with no stem on E (as shown in incipit)
 VII.73. 11. 1.  omitted
 VII.75. 8. 1.  omitted
 VII.75. 10. 1.  omitted
 VII.75. 11. 5. B[#]
 VII.77. 12. 3-8. Triplet marks omitted
 VII.77. 16. 1-6. Triplet marks omitted
 VII.80. Manuscript written in 3/2 without barlines; systems in edition kept consistent
 with manuscript
 VII.85. 6.  8. D
 VII.85. 9.  12. C
 VII.85. 10.  2. F
 VII.91. 8.  1. 
 VII.91. 13.  7. 
 VII.92. 13.  3-4. 
 VII.95. 6. 1. B[#]
 VII.98. 15 4. A[#]
 VII.101. All. No flats in key signature; each B implied as B[♮]
 VII.101. 4. 2nd  3. A
 VII.101. 6.  2. 3-5.   
 VII.103. 21. 3. A
 VII.108. 9. 1-6. Triplet marks omitted
 VII.108. 29. 1-9. Triplet marks omitted
 VII.108. 31. 1-9. Triplet marks omitted

- VII.108. 32. 1-3. Triplet marks omitted
 VII.108. 43. 3-5. Triplet marks omitted
 VII.112. 12. tr . 1. \sharp omitted
 VII.118. 18. tr . 5. slur omitted
 VII.119. 3. tr . 6. F
 VII.119. 4. tr . 4. \flat omitted
 VII.119. 11. tr . 4-5. tie omitted
 VII.121. 8. tr . 4-5. tr
 VII.128. All. Two flats in key signature; each A implied as A^{\flat}
 VII.129. 11. tr . 3. E^{\sharp}
 VII.129. 14. tr . 2. E^{\sharp}
 VII.132. All. Three flats in key signature; each D implied as D^{\flat} , except where marked
 as D^{\sharp}
 VII.132. 12. 1. D^{\sharp}
 VII.132. 13. 1. D^{\flat}
 VII.135. All.

- VII.137. All. Five flats in key signature; each C implied as a C^{\flat}
 VII.138. All. Five flats in key signature; each C implied as a C^{\flat}

- VII.161. All. Five flats in key signature; each C implied as a C[♮]
- VII.174. 5. . 1. C
- VII.174. 9. . 1. B(♭)
- VII.178. 3. 7. E[♯]
- VII.184. 24. 2. D[♯]
- VII.184. 25. 2. D[♮]
- VII.195. 13. 5.  omitted
- VII.196. 57. 1. B
- VII.205. All. Three flats in key signature; each A implied as A[♭]
- VII.207. 11. 7. D[♯]
- VII.207. 12. 1. D[♮]
- VII.211. 21. 3.  omitted
- VII.211. 25. 6.  omitted
- VII.216. All. Three sharps in key signature; each G is implied as a G[♯]
- VII.217. 8. 2.  omitted
- VII.221. All. One flat in key signature; each E implied as an E[♮] except where marked otherwise
- VII.221. 23. 5. E[♯]
- VII.221. 24. 2. E[♮]
- VII.229. All. Five flats in key signature; each G is implied as a G[♭]
- VII.231. 5. 1–3. Triplet mark omitted
- VII.248. The initial clef should be a tenor clef (rather than the mezzo soprano clef as shown in the manuscript and kept here in the edition).

“Manuscrito de Lecciones ‘J.M.J.’ del Colegio de Belem”

AHCV 26-I-2-27

Key:


Piece (Folio) Date

Measure. Part (if applicable). Position in measure. Original reading

Solo 1 (1r) Aug. 21, 1807

10. 2–4. Triplet mark omitted

16. 10–12. Triplet mark omitted

17. 7. 

17. 10–12. Triplet mark omitted

18. 1–18. Sextuplet marks omitted

19. 1–6. Sextuplet mark omitted

22. 2. \flat omitted

Solo 2 (1r) Aug. 27, 1807

3. 8. \sharp omitted

46. 1. \flat omitted

Solo 4 (2v) Aug. 31, 1807

19. 1-6. Triplet marks omitted

25. 1-6. Triplet marks omitted

26-27. All. Triplet marks omitted

29. All. Triplet marks omitted

Duet 1 (2v-3r) Sept. 2 & 3, 1807

8. 1st tr . 8. \sharp omitted

15. 2nd tr . 6-7. tr

20. 2nd tr . 2. $G\sharp$

22. 1st tr . 11. \sharp omitted

Duet 2 (3v) Sept. 6 & 7, 1807

19. 1st tr . 7-9. Triplet mark omitted

16. 2nd tr . 10. \sharp omitted

Solo 5 (4r) Sept. 10, 1807

7. 4-9. Triplet markings omitted

8. 1-9. Triplet markings omitted

Solo 7 (4v) Sept. 17, 1807

5. 3. $B\sharp$

10. 1. Note omitted

26. 5. $B\sharp$

37. 3. $B\sharp$

Solo 8 (4v) Sept. 19, 1807

4. 2. $B\sharp$

12. 2. $B\sharp$

Duet 3 (5r) Sept. 22, 1807

11. 2nd tr . 1. $F\flat$

12. 2nd tr . 4. $F\flat$

13. 2nd tr . 1. $F\flat$

14. 2nd tr . 5. $F\flat$

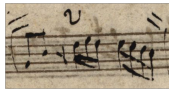
20. 1st B^1 : 7. F^b
21. 1st B^1 : 2. F^{\sharp}

Solo 10 (5v) Sept. 25, 1807

9. 2-4. Triplet mark omitted
10. 2-4. Triplet mark omitted
21. 6. J
31. 4-6. Triplet mark omitted

Solo 13 (6r) Oct. 6, 1807

2. 2-4. Triplet mark omitted
3. 2-4. Triplet mark omitted



21.

Solo 16 (6v) Oct. 13, 1807

1. Time signature. C

Solo 17 (6v-7r) Oct. 16, 1807

21. 1-6. Marked as sextuplet

Solo 18 (7r) Oct. 17, 1807

24. 7. J
27. 7-12. Triplet marks omitted

Duet 4 (8r) Oct. 22 & 25, 1807

44. 2nd G : 3. J

Duet 6 (9r) Oct. 30 & 31, 1807

70-72. 2nd G : Notes not written out; measures marked with slashes and the word "Unisony"

Solo 19 (9v) Nov. 3, 1807

10. 1-3. Triplet mark omitted
12. 1-3. Triplet mark omitted

Solo 21 (10v)

17. 5. H omitted

Solo 22 (10v)

14. 4. G^b
16. 2. ♪
26. 4–9. Triplet mark omitted
27. 1–9. Triplet mark omitted
28. 1–3. Triplet mark omitted
28. 7–9. Triplet mark omitted
29. 1–9. Triplet mark omitted
29. 2. Pitch illegible

Solo 24 (11r) Nov. 22, 1807

15. 1-6. Marked as sextuplet
16. 1-6. Marked as sextuplet
47. 6. ♯ omitted

Solo 25 (11v) Nov. 25, 1807

10. 13-15. Triplet mark omitted

Solo 29 (12r) Feb. 16, 1808

8. 6. B[#]
14. 12. Pitch illegible (either B^b or C)
15. 10. B[#]
18. 8. Pitch illegible (either B^b or C)

Solo 30, original clefs (12r) Feb. 18, 1808

5. 1-2. Double dotted eighth note
38. 2. Bass clef (octave higher not specified)

Solo 30, treble clef (12r) Feb. 18, 1808

5. 1-2. Double dotted eighth note
38. 2–8. Octave lower
39–41. All. Octave lower
42. 1–3. Octave lower

Solo 31, original clefs (12v) Feb. 19, 1808

27. 1. Bass clef (octave higher not specified)
32. 28-36. Triplet marks omitted

Solo 31, treble clef (12v) Feb. 19, 1808

27–31. All. Octave lower

Solo 32, original clefs (12v–13r) Feb. 20, 1808

0. 1. Bass clef (octave higher not specified)
64. 1. Bass clef (octave higher not specified)


Solo 32, treble clef (12v–13r) Feb. 20, 1808

0. 1. through 9. 3. Octave lower
64–70. All. Octave lower


Solo 34 (13r)

2. 3. Pitch illegible (either G or F)
3. 4. Pitch illegible (either B or A)


Solo 39 (13v)

1. 3. Pitch illegible (either G or A)
11. 1. 


Solo 40 (14r)

14. 6.  omitted

Solo 41 (14r)

10. 6.  omitted

Solo 43 (14v)

21. 6.  omitted

Solo 46 (14v)

16. 4–9. Triplet mark omitted
17. 4–9. Triplet mark omitted

Solo 47 (15r)

9. 2. F & A

Solo 48 (15r)

7. 1–12. Triplet marks omitted
Measure 10 does not exist in the manuscript. The manuscript ends after measure 9
with no resolution or double bar line.

Ignacio Jerusalem, “Non Fecit Taliter à dos voces y Bajo”

AHCV 26-I-2-1 (Soprano 1 and Keyboard)
AHCV 26-II-2-13 (Soprano 2)

Key:

Measure. Part. Position in measure. Original reading

- 19. Bass figured. 3. # omitted on 3#
- 33. S2. 1. ♯ omitted
- 35. S1. 1-3. ─ (fermata omitted)
- 43. S2. 1. ∩ omitted
- 41. S1. 1. # omitted

Guadalupe Ortuño, “Gradual á la Santisima Virgen de Guadalupe”

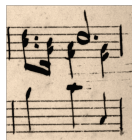
AHCV 26-II-2-41

Key:

Measure. Part. Position in measure. Original reading



- 7. Organ. 1.
- 13. S2. 1-2. Slur
- 22. S1 & S2. 1. ♩. s. (changed to match organ duration)
- 29. S1. 2-3. Slur omitted
- 34. S2. 2. ♩ ♯



- 37. Organ.
- 38. Organ LH. 1. Fermata omitted
- 39-41. S1 & S2. Measures omitted

Marcos Vega, “Versos para el Organo Paratocarlos en Visperas ó Maytines”













AHCV 26-II-2-2

Key:











Verso. Measure. Staff. Position in measure. Original reading

Versos of the First Tone



- No. 1. 2. RH. 7. # omitted
- No. 2. 30. LH. 1. ♩. (in both octaves)
- No. 3. 13. RH. 9-12. ♩ ♩ ♩ ♩

No. 4. 10. RH. 1.  omitted
 No. 4. 10. LH. 1. Octave G[♮]s
 No. 4. 10. RH. 4.  omitted
 No. 4. 11. RH. 4.  omitted
 No. 4. 11. RH. 10.  omitted
 No. 4. 12. LH.  omitted
 No. 4. 13. RH. 7. 
 No. 4. 16. RH. 3–4. 
 No. 4. 18. RH. 10.  omitted
 No. 5. 9. RH. 6.  omitted
 No. 6. 24. LH. 2.  omitted
 No. 6. 33. LH. 4.  omitted
 No. 6. 37. RH. 3.  omitted
 No. 6. 37. LH. 3. D

Versos of the Second and Third Tones

No. 1. 1. RH. 6.  omitted
 No. 1. 12. RH. 5. B[♭] and D[♯]
 No. 1. 12. RH. 8. G[♯] and B
 No. 1. 15. LH. 7.  omitted on the G
 No. 2. 3. RH. 6.  omitted
 No. 2. 10. RH. 13.  omitted
 No. 2. 16. RH. 9.  omitted
 No. 3. 1. RH. 1.  omitted
 No. 3. 2. RH. 4. C.
 No. 3. 3. RH. 1–3. C C C
 No. 3. 14. RH. 5.  omitted
 No. 3. 14. RH. 8.  omitted
 No. 3. 19. RH. 7. B[♭]
 No. 3. 20. RH. 4.  omitted
 No. 5. 6. RH. 1. D, A, and C
 No. 5. 13. RH. 11–12. B, G
 No. 6. 7. RH. 14.  omitted
 No. 6. 12. RH. 3. C4

Versos of the Fourth and Seventh Tones

No. 1. 9. LH. 1. C
 No. 1. 2. RH. 2.  omitted
 No. 1. 4. RH. 11–12. E D
 No. 1. 10. RH. 11.  omitted

No. 2. 7. RH. 15. \flat omitted

Versos of the Fifth and Sixth Tones

No. 1. 3. LH. 2. \sharp omitted

No. 1. 9. RH. 3. \flat omitted

No. 1. 9. RH. 13. \flat omitted

No. 1. 11. RH. 3. \flat omitted

No. 1. 15. RH. 8. $F\sharp$

No. 1. 16. LH. 8. \flat omitted

No. 2. 9. RH. 1. \flat

No. 2. 15. RH. 4. C4 & E5

No. 5. 16. LH. 3. \flat

Versos of the Eighth Tone

No. 3. 5. LH. 1. A

No. 3. 23. RH. 1. \flat

No. 3. 8. LH. 4. E

No. 3. 27. RH. 3. \flat omitted

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AHCV 26-I-2-1. Jerusalem, Ignacio. “Non fecit taliter.” Soprano 1 and accompaniment.

AHCV 26-I-2-3. Bassni. “Missa de Requiem Con V Trompas Viola y Bajo.”

¹ A series of three numbers indicates Estante-Tabla-Volumen. A series of four numbers indicates Estante-Table-Caja-Legajo. See the Introduction for more information.

AHCV 26-I-2-4. Rebas, Pedro. "Oye Niño mio."

AHCV 26-I-2-5. "Lauda sion salvatorem."

AHCV 26-I-2-15. "Aplaca se non."

AHCV 26-I-2-19. "Responsorio 'Que est ista que processit....'"

AHCV 26-I-2-22. "Grande Nepomucceno."

AHCV 26-I-2-27. "Manuscrito de Lecciones 'J.M.J.' del Colegio de Belem." 1807-1808.

AHCV 26-I-2-29. "Ave María de Violines a cuatro voces para N[uest]ra Señora de los Dolores."

AHCV 26-II-1-14. Soberanis, Gregorio Mariano de. "Misa a Dúo y Bájó."

AHCV 26-II-1A-26. "Non fecit taliter."

AHCV 26-II-1A-31. "Subtum presidium á dos voces."

AHCV 26-II-1A-37. Lara. "Antífona del S[antísi]mo y Sagrado Corazón de Jesús."

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