

CONTRAFACITUM AND ALTERNATIM PRAXIS IN TWO EIGHTEENTH CENTURY
REQUIEM SETTINGS BY MANUEL DE SUMAYA

BY

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DISSERTATION

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ABSTRACT

The musical archives of the Oaxaca Cathedral contain the surviving compositions of its *maestros de capilla* (chapel masters) since its founding in the sixteenth century. The Cathedral's musical establishment was noteworthy for its efforts to maintain a high standard of performance and composition. These efforts are documented in archival accounts that illustrate the process used for recruiting and hiring prestigious composers and musicians. Manuel de Sumaya (1680-1755) had achieved notoriety as the Chapelmaster of Mexico City, the highest musical authority in New Spain, before accepting the post in Oaxaca. His manuscripts represent a large portion of the catalogued works found in the archives. The *Misa de Difuntos* and *Sequentia de Difuntos a 4* are two Requiem Settings recently discovered among a group of previously uncatalogued works that have were attributed to Sumaya. The first of the two works contains a movement with extended passages of Giovanni Battista Pergolesi's *Stabat Mater*. Both of the manuscripts are noteworthy for their settings of the Sequence text *Dies Irae*.

This dissertation includes a detailed study of both of these works, comparing them with Sumaya's other liturgical compositions in order to provide further evidence to support this attribution to him. It explores Sumaya's emulation of European composers demonstrated in his *contractum* of Pergolesi *Stabat Mater* in the *Misa de Difuntos*.

An analysis of the Sumaya's treatment of the Sequence text will demonstrate the common practice of *alternatim praxis*.

Critical editions of these two works have been created with the intention of providing two previously unknown works of merit. In this way I hope to make an important contribution to this important body of music composed in eighteenth century Mexico.

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PREFACE

The colonial city of Oaxaca is located in Mexico's southernmost state of Oaxaca. Historically inhabited by the native Zapotec and Mixtec populations, Oaxaca fell to Spanish domination as early as 1520. It was legally ratified in 1532 by the Spanish King Charles V as *Valle de Antequere* in honor of the ancient Spanish town in Granada bearing the same name. With the influence and evangelization of Dominican missionaries, appointed by Pope Clement VII in 1523, the ecclesiastic diocese of Oaxaca was established in 1535.¹ The city grew in wealth, population, and prestige, competing with the other important urban centers of Mexico City and Puebla. While Oaxaca prospered from its production and export of corn, wheat, wool, silk, cattle, and sheep, its most valuable export was *cochineal*. The rich, scarlet dye (still produced today), is created from the harvest of female beetles that annually feed from the *nopal* (prickly pear) cactus during the fall. They are dried, ground, and boiled in water. The final process of filtering and evaporation, leads to the prized crimson crystals. In colonial Oaxaca, *cochineal* was renowned as the most brilliant red dye. The rise of the textile industry throughout Europe and Asia further fueled its popularity and demand, and extended Spain's trade route as far as China. The benefits of the booming *cochineal* production and trade tripled the city's population during the 1700s, and by 1800 Oaxaca was New Spain's third largest city.²

In the middle of this historic city lies the *zocalo*, or central plaza. Modeled after the cities of Spain, this geographic center, still today is surrounded by important edifices of political, social and ecclesiastic power. With the influx of Catholic missionaries in the city and outlying areas, religious institutions grew and became centers of cultural as well as monetary influence.

¹ Jorge Fernando Iturribarria, *Oaxaca en la historia* (Mexico City: Editorial Stylo, 1955). 92.

² Jeremy Baskes, *Indians, merchants, and markets: reinterpretations of the repartimiento and Spanish-Indian economic relations in colonial Oaxaca, 1750-1821* (CA: Stanford University Press, 2000). 9.

The corresponding musical organizations that developed alongside these institutions became the centers of musical life in the region. Throughout the colonial period, the Cathedral of Oaxaca was the main venue for a composer to flourish in his pursuit of music. The Cathedral chapel master held the most prestigious music position in the city, and was provided a permanent salary. He became familiar with the traditional European Church music and perhaps had his own works performed.³ The native Mexican composer Manuel de Sumaya flourished in this world.

My first encounter with the music of Manuel de Sumaya was through his *villancicos*. A *villancico* is a sacred piece in the vernacular written for festival days in the church. In Latin America these celebrations were a fusion of both sacred and secular themes. While pursuing a Master's Degree at Westminster Choir College I sang in a small choral ensemble that performed the villancico *Solfa de Pedro*. Sumaya composed this work for the 1715 *examen de oposicion* which earned him the role of chapel master at the Mexico City Cathedral. I was immediately struck by the innovation of the work. With imitation, chromaticism, and rhythmic vitality, Sumaya highlighted the playful nature of the *villancico* text depicting Peter's cries of joy. I later discovered one of his solo villancicos, *Oy Sube Arrebetada* and was equally impressed by the musical interplay between soprano, strings and flutes.

Doctoral research on the *villancico* revealed Sumaya's vast output of villancicos. Scholarly articles pointed to his facility with the *stile moderno* Italianate style, as well as speculation that he may have learned this style while traveling abroad and studying with an Italian master. I was intrigued to know more of Sumaya's Latin works for the liturgy to ascertain if they displayed the same innovation found in his villancicos. The attribution of a group of recently discovered liturgical manuscripts in the Oaxaca Cathedral archives to Sumaya was

³ Iturribarria, 84.

intriguing. Further study of these works mentioned at least one possible quotation of a monumental work by the renowned eighteenth century Italian composer Giovanni Battista Pergolesi. The desire to pursue these works firsthand led me to the Oaxaca Cathedral Archives.

INTRODUCTION

The purpose of this dissertation is the transcription and description of two eighteenth century manuscripts recently discovered in the Oaxaca Cathedral Archives. Rare in the fact that they are the only surviving works in this archive associated with the Requiem Mass, the *Misa de Difuntos* and *Sequentia de Difuntos a 4* are noteworthy for their treatment of the Sequence *Dies Irae* and for the attribution of these compositions to the pivotal figure of the Mexican Baroque, chapel-master Manuel de Sumaya. (1680-1755). The attribution of these works to Sumaya is pivotal in emphasizing his role in modernizing the cathedral establishments of both Mexico City and Oaxaca.⁴ The Sequence of *Misa de Difuntos* is even more interesting because it establishes Sumaya's familiarity with contemporary Catholic Europeans, in this case the *Stabat Mater* (1736) of Giovanni Battista Pergolesi (1710-1736). My study of Sumaya's *Misa de Difuntos* will demonstrate a direct connection between Sumaya's music and that of the European continent, in the form of a direct emulation of Pergolesi. The detailed study of the *Misa de Difuntos* and the *Sequentia a 4*, will include a comparison of these works with Sumaya's other liturgical compositions providing further evidence in support of this attribution to him. Furthermore, analysis of the two Sequences will present their possible interchange as well as the hypothetical possibility of accounting for the missing texts of the Sequence *Dies Irae* in terms of *alternatim praxis*.

Located in the musical archives the Oaxaca Cathedral are the surviving compositions of its *maestros de capilla* (chapel masters), other noteworthy regional composers, as well as those of the esteemed European Spanish composer Tomas Luis de Victoria (c. 1548-1611). The preservation of these manuscripts in Oaxaca is clearly less organized than the archives in Mexico

⁴ Craig H. Russell. "Zumaya, Manuel de." In *Grove Music Online. Oxford Music Online*. 8 Jul. 2010 <<http://www.oxfordmusiconline.com>>.

City and its neighboring town of San Angel, where, the main *Tepotzotlan* church of the *Convento de Carmen* has been transformed into a colonial museum with a large portion housing colonial manuscripts from the past 400 years.

With the beginning of formal research into the Oaxaca archives in 1967, by Robert Stevenson, the first identification of the extant manuscripts housed there began. Equally important was Stevenson's research into the cathedral council records, *Actas de Cabildo* that provided a context for and knowledge of the environment in which this music was created.⁵ Stevenson's ground-breaking study has been continued by musicologists Jesus Estrada, Craig Russell, and Aurelio Tello. Estrada's research focused primarily on the archives of Mexico City, resulting in the discovery and publication of four previously unknown Oaxacan manuscripts by Manuel de Sumaya and his successor Juan Matthias de los Reyes.⁶ Russell's transcriptions of Sumaya's motets and *villancicos*, as well his numerous articles discussing Sumaya's biography and musical style in the context of other other colonial composers have provided important information about the musical establishments in Mexico City and Oaxaca.

The work of Peruvian musicologist Aurelio Tello is the most recent and influential body of research into the musical archives of Oaxaca, and Sumaya's music. With the commission and financial support of the *Centro Nacional de Investigacion, Documentacion y Informacion Musical* (CENIDIM), Tello has continued the research begun by Stevenson. In addition to the *Actas de Cabildo*, he consulted the *Libros de Claveria*, (cathedral accounting books), and the *Actas de Difuntos* (Records of death and succession), two other important archival sources of historical information. These studies have produced new details about Oaxacan cathedral

⁵ Robert Stevenson, *Music in Mexico: A Historical Survey* (New York: Thomas Y. Crowell, 1952), 158.

⁶ Jesus Estrada, *Música y Músicos de la época virreinal* (Mexico City: Secretaria de Educación, 1973), 10.

composers and their music. His publications, ranging from his catalogue of the Oaxacan Cathedral Archives to his collection of *Villancicos* and Masses by Sumaya, are invaluable resources providing greater knowledge of the extent of this collection, as well as insight into the performance of the music of Oaxacan composers. Finally, the investigation of the archives by musicologist Mark Brill, whose 1997 dissertation *Style and Evolution in the Oaxaca Cathedral: 1600-1800* provided direct inspiration for this dissertation, has shed light on a significant quantity of recently discovered works that at this date are in the process of being catalogued.⁷

After the acquisition of facsimiles of the *Misa de Difuntos*, and *Sequentia de Difuntos a 4*, by the Music Library of the University of Illinois at Urbana-Champaign, the author was fortunate enough to make a visit to the Oaxaca Cathedral Archives that immeasurably aided this research. The knowledge gained from this research, the archival study of these manuscripts, and the conversations with Aurelio Tello are documented in this dissertation in the following way:

- 1) The author will provide a biography and trace the composer's musical genesis.
- 2) The two manuscripts will be described in light of the current findings of the Oaxaca Archives.
- 3) Further evidence will be revealed that documents the validation of these manuscripts as being attributed to Sumaya.
- 4) An analysis of the fourth movement of the *Misa de Difuntos* will document Sumaya's quotation of Giovanni Battista Pergolesi's *Stabat Mater* as well as discuss the relationship between the settings of the Sequence.
- 5) The issues of transcription and performance practice will be discussed in the process of creating a critical performance edition for these two manuscripts.

The transcriptions of these two manuscripts are provided in the appendix of this dissertation. These modern critical editions for performance reflect the efforts of this research,

⁷Mark Brill, Ph.D., "Style and Evolution in the Oaxaca Cathedral: 1600-1800" (Ph.D. diss., University of California, Davis, 1998), 455-458.

and bring to light two important works, previously unknown in the vast repertoire of this period that in large part still remains unrecognized.

CHAPTER ONE: MANUEL DE SUMAYA AND HIS MUSIC

Biographical sketch

Manuel de Sumaya was a pivotal figure in the assimilation of European Baroque musical style into the Cathedral establishments in Mexico. He has the distinction of being the first Mexican composer of an opera, *La Parténope*, (1711).⁸ Equally skilled in both *stile antico* vocal polyphony and the concerted style of the Baroque, he favored the more progressive style, using it to broaden the melodic and harmonic language he inherited to create his own unique personal style.

Sumaya's name first appears in the *Actas de Cabildo*, council records of the Cathedral of Mexico City in 1694. He is mentioned in a document of the cathedral chapter, noting arrangements for his private lessons in organ with the cathedral's principal organist, Jose de Ydiaquez, and composition with the chapel master, Antonio de Salazar (1650-1715). The cathedral chapter records identify him as a recent graduate of *los seis*, (the resident choirboys) and praise the musical talents he has demonstrated from the beginning of his service in 1690.⁹ These same records contain a letter by Sumaya with a request that the chapter release him from the choir and provide him with the severance pay customarily offered to departing cathedral employees. He cites his need to support his mother and sisters following the sudden death of this father as the reason for his departure, indicating that he hopes to become a friar and organist. The documents for the *Actas de Cabildo* note that the cathedral chapter gave him 30 pesos and that the Cathedral Dean specifically requested that he remain in his position and learn to play the

⁸ Aurelio Tello, *Manuel de Sumaya*, vol. 10 of *Diccionario de la Musica Española y Hispanoamericana* (Madrid: *Sociedad General de Autores y Editores*, 2002), 96.

⁹ Robert M. Stevenson, *Music in Mexico: A Historical Survey* (New York: Thomas Y. Crowell, 1952), 210.

organ.¹⁰ He was offered a salary of 50-60 pesos.¹¹ These actions are further evidence that Sumaya's talent was prized by the *Cabildo*. He surfaces again in the *Actas de Cabildo* of 1700 when *maestro de capilla* Salazar appoints him to the post of second organist; eventually, in 1714 he was promoted as principle organist. When Salazar's blindness necessitated his retirement, Sumaya succeeded him as cathedral chapel master in 1715, appointed by the *cabildo* after a lengthy competition, (*examen de oposición*) during this same year with his archrival, Francisco de Atienza y Pineda.

His selection by the *Cabildo* clearly indicated the direction the musical establishment of the Mexico City cathedral wanted to pursue. At the time of his appointment as chapelmaster, Sumaya had already distinguished himself as the first native-born Mexican composer to have composed an opera. When the Duke of Linares arrived in Mexico on January 15, 1711 as the new Viceroy, he commissioned Sumaya to translate Sylvio Stampiglia's Italian libretto for *La Partènope* into Castilian and to compose new music for it. The resulting opera, *La Parténope*, was premiered at the Viceroy's palace on May 1, 1711 to celebrate the feastday of Saint Philip, the patron saint of the new King of Spain, Philip V. Although Sumaya's music has been lost, we know from archival accounts of the performance that it was a three act- opera in Neapolitan style, depicting regal characters and themes. There is a printed booklet with the title *The Partenope: A grand celebration at the Palace of Mexico on Saint Philip's day, for the birthday of our Lord King Philip the Fifth (God save)*, printed by the heirs of the widow of Miguel de Rivera in 1711.¹² This archival document describes how the Duke of Linares, an avid fan of Italian opera, was thoroughly pleased with the performance. According to Beristain y Souza, Sumaya

¹⁰ Tello, Manuel de Sumaya, 95.

¹¹ Steven Barwick, Two Mexico City Choirbooks of 1717: An Anthology of Sacred Polyphony from the Cathedral of Mexico (Carbondale: Southern Illinois University Press, 1982), 10.

¹² Tello, Manuel de Sumaya, 96.

continued to serve the duke by translating and setting various other Italian librettos.¹³ Sumaya's facility with the translation of Italian libretti, and familiarity with operatic style suggest that he was in Italy in the early years of the eighteenth century. The absence of his name from Cathedral records between 1700 and 1708 and the relative ease in which he translated Stampiglia's libretto, set it to music, and oversaw its performance all give credence to such a possibility.

Under Sumaya's leadership, musical life at the Mexico City Cathedral flourished. He expanded the size of the cathedral orchestra, hiring more strings, horns, and trumpets, and filled out the woodwind section in order to be able to perform the works by those European composers, whose scores found their way to the New World, as well as his own compositions.¹⁴ Although he continued to compose works in the *stile antico* for Cathedral worship, his preference for the concerted style led to this revamping of the Cathedral's musical establishment, essentially bringing it into line with the style of music that had dominated Europe at the turn of the century.

In 1738, Sumaya unexpectedly resigned his post as chapel-master of the Mexico City cathedral to follow Dean Tomas Montaña to the Oaxaca Cathedral, when he became the newly appointed bishop there. The Cathedral records document that waiting almost a year from Sumaya's departure, over the course of five months, (August 1739 to January 1740) four separate letters were sent by the *Cabildo* to Sumaya requesting his return to his position in Mexico City, to which they received no response.¹⁵ Aurelio Tello reasoned that this unusual lack

¹³ Jose Mariano Beristain and Martin de Souza, vol. 5 Biblioteca Hispano Americana setentrional (Amecameca, Mexico: Colegio Católico, 1883), 201.

¹⁴ Russell. "Manuel de Sumaya"

¹⁵ Robert Stevenson, "Mexican Colonial Manuscripts Abroad," Notes 29, no. 2 (1972): 212.

of response by the *Cabildo* over such a lengthy period by the cathedral authorities was based on their not losing hope in Sumaya's return.¹⁶

Upon his arrival in Oaxaca, Sumaya did not, however, immediately assume the position of cathedral chapel-master in Oaxaca, the post he had left to move from the largest city in Mexico to a more provincial Cathedral. For unknown reasons, he spent the next four years as chaplain and cathedral curate before being named assistant to chapel-master Thomas Salgado. While the new bishop no doubt preferred to have Sumaya as chapel-master, deference was temporarily paid to Salgado. There is evidence of this in the cathedral records that document the *Cabildo's* reliance on Sumaya as a consultant when examining potential musicians.¹⁷ In 1745, Salgado, whose appointment was made to modernize the music of the Oaxaca cathedral, was demoted by the *Cabildo*. From January 11, 1745 until his death in 1755, Sumaya was payed as the *Maestro de Capilla*.¹⁸ Predictably, Sumaya expanded the musical resources of the Oaxaca Cathedral infusing it with his unique style. In Oaxaca he was known to have mentored talented young musicians including Juan Mathias de los Reyes, who was named his successor in 1755. In 1750, Sumaya hired Mathias de los Reyes as a singer, harpist and organist and thereafter became his teacher and mentor. Tello argues that Matthias de los Reyes was selected over other more experienced musicians with longer tenure in order to continue the task begun by Sumaya, of elevating the musical establishment.¹⁹

From Sumaya's tenures in Mexico City and Oaxaca three settings of the mass, three invitarios, thirteen motets, seven hymns, ten vesper psalms, four sequences, one passion, fourteen solo cantadas and thirty one concerted *villancicos* have survived. His sacred Latin

¹⁶ Aurelio Tello, *Manuel de Sumaya*, 95.

¹⁷ Stevenson, "Mexican Colonial Manuscripts Abroad," 212.

¹⁸ Tello, *Manuel de Sumaya*, 96.

¹⁹ Tello, *Manuel de Sumaya*, 97.

works are in both the *stile antico* and *stile moderno*. From his earliest works, Sumaya's use of counterpoint was innovative and daring. His frequent use of augmented and diminished chords and secondary dominants distinguished his harmonic language from his Mexican contemporaries. In those works composed in the new style, he adopted the idiosyncratic, instrumental figures, rapid harmonic motion, and motivic use common to the style currently in vogue in Europe.

Musical Genesis

Sumaya's place in history would be assured, if for no other reason, than he has the distinction of being the first New World composer to compose and perform an opera. His numerous works are housed today in the cathedrals of Mexico, Oaxaca, Puebla, Durango, the *Museo de Virreinato de Tepotzotlan*, the *Colegio de Las Rosas* in Morelia and the Cathedral of Guatamala.

His collection of villancicos, composed for non-liturgical services occurring on special feast days, consists of over 30 compositions that resemble what we would generally describe as sacred cantatas. The Peruvian musicologist, Aurelio Tello, has transcribed a large number of these in a CENEDIM (*Centro Nacional de Investigación, Documentación e Información Musical*) volume.²⁰ More than any other genre, Sumaya's *villancicos* best demonstrate his facility with the Italianate *stile concertato* style. The early solo *villancicos* with string accompaniment contain florid vocal solos in the Italian forms of *recitative* and *da capo* aria. His most grandiose *villancicos*, scored for solo voice, double choir, violin, flute, trumpet, and basso continuo contain idiomatic writing for instruments. In these later works, Sumaya breaks away from contrapuntal constructions, modal harmony and instrumental doubling of voices. These

²⁰ Aurelio Tello, Manuel de Sumaya: Cantadas Y Villancicos, (Mexico City: CENEDIM, 1994)

later works are characterized by vigorous motivic activity, instrumental figuration, and brisk harmonic motion.²¹ Both his solo and choral *villancicos* display his virtuosic abilities as a composer. These monumental secular works obviously influenced Sumaya's liturgical composition. However, the purpose of this dissertation is to survey Sumaya's Latin compositions written exclusively for the liturgy, especially his masses.

Sumaya's early liturgical works were composed during his tenure as assistant chapelmaster at the Mexico City Cathedral beginning in 1710. They demonstrate his skill composing *stile antico* vocal polyphony continuing in the style of his predecessors Francisco Lopez de Capillas (1605-1764), and Antonio Salazar (1650-1715). As Salazar's pupil, Sumaya was given the task of composing the *secunda pars* for the *prima pars* four-voice motets by Salazar. The original notation for at least four of their collaborative motets, as well as other unaccompanied motets authored entirely by Sumaya are preserved in the 1717 *Tepotzotlán* choir books housed in the archives of Mexico City Cathedral.²²

Sumaya's setting of the hymn *Aeterna Christi munera* provides an excellent example of his four part texture of the *prima prattica* style. The cantus firmus first appears in the soprano voice in the *prima pars*, and then migrates to the slow moving tenor in the *secunda pars*, while the soprano simultaneously sings a paraphrase of the tune in diminution. In measure 8, the sopranos enter a full tenth above the other voices. Early on Sumaya displayed a preference for what we would today refer to as chains of secondary dominants to create harmonic energy leading to the cadence. (Fig. 1.1a & b)

²¹ Craig H. Russell, "Manuel de Sumaya: Re-examining the a cappella Choral Music of a Mexican Master," *Enconium musicae: a Festschrift in Honor of Robert J. Snow* (New York: Pendragon Press, 2002), 75.

²² Barwick, 12.

Soprano: Ae - ter - na Chris - ti mu -

Alto: Ae - ter-na Chris - ti

Tenor: Ae-ter-na Chris - ti mu -

Bass: Ae - ter-na Chris - ti Ae - ter-na Chris-ti

Soprano: ne - ra, A - po - sto - lo rum glo - ri - am,

Alto: ma - ne - ra, A - po - sto - lo - rum glo - ri - am,

Tenor: ne - ra, A - po - sto - lo - rum glo - ri - am, Pal -

Bass: ma - ne - ra, A - po - sto - lo - rum glo - ri - am,

Soprano: Pal - mas et hym - nos

Alto: Pal - mas et hym - nos de -

Tenor: mas et hym - nos de - bi - tos, de -

Bass: Pal - mas et hym - nos de -

1.1a *Aeterna Christi*, Manuel Sumaya, Craig Russell transcription²³

²³ Russell, "Re-examining the a capella Choral Music of a Mexican Master," 95.

de - bi - tos, lae - tis ca - na - mus men - ti - bus,
 lae - tis ca - ita - mus men - ti - bus,
 lae - tis ca - ita - mus men - ti - bus,
 lae - tis ca - ita - mus men - ti - bus

Secunda pars

na - mus men - ti - bus Pa - tri si - mul - que
 ti - bus Pa - tri si - mul - que
 bus, men - ti - bus Pa - tri si - mul - que
 ti - bus Pa - tri si - mul - que

Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que
 Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que
 si - mul - que Fi - li - o, Pa - tri si - mul - que Fi - li - o, Pa - tri si - mul - que

*Originally time value was a breve (shall note)

1.1b *Aeterna Christi*, Manuel Sumaya, Craig Russell transcription

This early work along with the other motets of this collection reveal an original artist already capable of creating daring melodic gestures, and distinctive harmonies within the musical forms of the day.

Several of Sumaya's accompanied motets are still in the process of being transcribed by Tello. These are notably more conservative than Sumaya's villancicos. However, they are concerted works that demonstrate an early facility with Baroque style. *Laetatus Sum, Lauda Jerusalem* (vesper psalms), *Lauda Sion Salvatore*, and *Victimae Paschali Laudes* (sequences), are each written for ensembles ranging from six to eleven voices with strings and basso continuo. Some of these works are more elaborate in their instrumental writing than others. In a recent article about the musical archives of the Oaxaca Cathedral, Jorge Mejia Torres describes how there are recently discovered works, including works that have been attributed to Sumaya, that are in the process of being catalogued by the archive.²⁴ As mentioned earlier in this paper, Brill has ascribed several of these manuscripts to Sumaya. One of these works is a *Lamentationes de Jeremias de Jueves Santo*. In his dissertation, "Style and Evolution in the Oaxaca Cathedral 1600-1800," Brill attributes this work to Sumaya based on stylistic and handwriting comparisons.²⁵ Scored for 4 voices, 2 flutes, 2 trombones, 2 violins, and continuo, it is one of the more heavily orchestrated pieces by Sumaya. It follows the style of 18th century Italian sacred music in its nearly exclusive use of homophonic texture, arioso style, and use of dissonance.

²⁴ Jorge Mejia Torres, "*La Catedral de Oaxaca: sus músicos y sus composiciones. Un listado de obras en proceso de cataogació,*" *Cuadernos de Historia Eclesiastica 2 De papeles mudos a composicions sonoras. La música en la Catedral de Oaxaca. Siglos XVII* (Oaxaca: Archivo Historico de la Arquidiócesis de Oaxaca, 2009), 39 (2009) 57.

²⁵ Mark Brill, "Style and evolution in the Oaxaca Cathedral: 1600-1800," 303.

Sumaya's three existing masses include *Misa Te Joseph Celebrant* for 6 voices (1714), *Misa a 5* con violin y oboe for 5 voices, violin, oboe, basso continuo, and *Misa a tercer tono* for 8 voices, violin and basso continuo. Sumaya's autographed scores currently reside in the Oaxaca Cathedral Archives. A comparison of these masses with the *Misa de Difuntos* is included in the second chapter of this dissertation.

CHAPTER 2: MUSIC BY MANUEL DE SUMAYA IN THE OAXACA CATHEDRAL ARCHIVES

While the majority of Sumaya's works for the cathedrals of Mexico City and Oaxaca have been catalogued and archived by musicologists Robert Stevenson and Aurelio Tello, recent research by musicologist Mark Brill has led to the discovery of the two works discussed in this paper. While researching the Oaxaca Cathedral archives for his dissertation, "*Style and Evolution in the Oaxaca Cathedral 1600-1800* (1998), Brill discovered a group of uncatalogued works. He attributed five of the works, *Sequentia de Difuntos a 4**, *Dixit Dominus a 6*, *Dona Eis Domine a 4*, *Misa a Duo* and the *Lamentaciones de Jueves Santo*) to Sumaya, based largely on his study of the composer's handwriting and stylistic traits.²⁶ In 1977, Gonzalo Angolo Romero, the director of the *Biblioteca de la Escuela Nacional de Musica*, attested to the fact that one of Sumaya's manuscripts, the *Lamentaciones a 6* was one among several manuscripts known to have been lost after its arrival at the Metropolitan Cathedral in Mexico to be copied and catalogued²⁷ Indeed, during his cataloguing of the Oaxaca archive in 1980, Aurelio Tello was unable to find the *Lamentaciones a 6*.²⁸ Nor were the other five works cited by Brill included in his 1990 catalogue *Archivo Musical de la Catedral de Oaxaca*.²⁹ Brill asserts that all of Sumaya's works were sent from Oaxaca to Mexico City in 1970 to be catalogued. The great majority of these were returned to the less organized Oaxaca archives.³⁰ He asserts that the *Sequentia de Difuntos a 4*, and *Dona Eis Domine a 4* belong to this group of works. In Brill's preliminary study of the *Sequentia de Difuntos a 4*, he noted that Sumaya had parodied portions

²⁶ *Brill's dissertation contains the spelling *Sequencia*, while the manuscripts contains *Sequentia*

²⁷ Brill, "Style and evolution in the Oaxaca Cathedral: 1600-1800," 210.

²⁸ Aurelio Tello, Archivo Musical de la Catedral de Oaxaca: Catalogo (Mexico City: CENIDIM, 1994), 15.

²⁹ Brill, "Style and evolution in the Oaxaca Cathedral: 1600-1800," 256.

³⁰ Brill, "Style and evolution in the Oaxaca Cathedral: 1600-1800," 303.

of Pergolesi's famous *Stabat Mater* (1736).³¹ While previous studies of Sumaya's work had mentioned his emulation of Italian composers, Brill was the first to provide concrete evidence of his awareness of and access to contemporary European music.

The author initially believed that the two compositions attributed by Brill to Sumaya, the *Sequencia de Difuntos a 4* and the *Dona Eis Domine a 4*, might be part of a larger, incomplete Requiem (Misa de Difuntos). Upon examining the manuscripts in the Oaxaca Cathedral Archive, however, the author discovered that the *Dona Eis Domine* was not a single text drawn from the Requiem, but was, in fact, a Requiem Mass comprised of six movements:

- | | | |
|--------------------------------|---------|---|
| 1. <i>Dona eis Domine</i> | Introit | |
| 2. <i>Et Tibi Redetur</i> | | } |
| 3. <i>Kyrie</i> | | |
| 4. <i>Sequentia- Dies Irae</i> | | } |
| 5. <i>Sanctus</i> | | |
| 6. <i>Agnus Dei</i> | | |

The first two movements comprise the *Introit* of the Requiem followed by the *Kyrie*, *Sequence*, *Sanctus* (with *Benedictus*) and *Agnus Dei*, (but lacking the Offertory, Communion and Responsory).

In his discussion of the five un-catalogued manuscripts, Brill states:

“Sumaya alludes to specific composers and compositions in the works. A striking example is in the *Sequencia de Difuntos a 4*. In the *Dies Irae* movement of that piece, there is a heavy borrowing of the “*O Quam Tristi*” movement of the Pergolesi *Stabat Mater* written in 1736. Later in the same movement, the words *Tuba Mirum* are illustrated by a quote from the “*Quis est homo*” movement of the same piece and the entire movement contains various allusions to Pergolesi.”³²

Brill was incorrect in his citation of two facts. What he had classified as the *Sequentia de Difuntos a 4* turned out to be an additional six movement setting of portions of the Sequence,

³¹ Brill, “Style and evolution in the Oaxaca Cathedral: 1600-1800,” 21.

³² Brill, “Style and evolution in the Oaxaca Cathedral: 1600-1800,” 283.

Dies Irae. The quotations from Pergolesi do not occur in the *Sequentia de Difuntos a 4*, but rather in the Sequence of fourth movement of the *Dona Eis Domine a 4*. He also neglects to cite all of the movements that are quoted from Pergolesi's composition. In fact, all but one measure can be traced back to Pergolesi.³³ Quite apart from correcting the definition of Sumaya's use of Pergolesi, the author believes that the classification of '*Dona Eis Domine*' in the Oaxaca Cathedral Archives needs to be emended to indicate its status as a complete Requiem. Therefore, for the remainder of this dissertation it will be referred to as the *Misa de Difuntos*.

Physical Description of the Manuscripts

The work currently catalogued as 50 e.61 in the musical archives of the Oaxaca Cathedral bears the misleading title *Dona Eis Domine*. The catalogue contains neither a composer attribution, (it is labeled "Anonimo") nor date. As already proven, it is, in fact a six movement Requiem mass. The nine part-books that comprise the *Misa de Difuntos* are: *Tiple Primero, Alto Primera, Tenor Primero, Bajo Cantable, Flauto Primero, Flauto Segundo, Violin Primero, Violin Segundo, and Bajo Segundo*. Together these comprise 32 pages of 8 ½ x 13 folio-sized parchment, formatted horizontally, with ten pre-drawn staves per page on one side only, fairly well preserved. The borders of many of the pages are somewhat deteriorated, faded, water damaged, or in some cases torn. The specific designation of *Tiple Primero, Alto Primero, and Tenor Primero*, leads one to question whether there was at some point, a projected *Tiple, Alto, and Tenor Segundo*, which never existed or have been lost. With the exception of the *Bajo Cantable* book, each part-book contains a handwritten cover page designating the voice part. (Fig. 2.1) The page following this title page is numbered "2" and the remaining pages lack any

³³ See Chapter IV, Fig. 4.1

pagination. While each part book is a separate entity, hand sewn consisting of a title page and varying numbers of musical pages, the original stitching has not survived.



2.1 Cover page for *Tiple* part-book, *Misa de Difuntos*, Oaxaca Cathedral Archives

Each book contains musical settings of the texts that comprise the constituent movements. While the instrumental parts are written in consecutive order, the vocal parts do not follow this sequence. The *Tiple* book is irregular in that it proceeds directly from the end of the *Introit*/*Kyrie* to the *Sanctus*, omitting the *Sequentia*. (Fig. 2.2) The *Tiple* part for the Sequence *Dies*

Irae appears on a pair of separate pages, and is labeled *Tiple a Duo* indicating that this movement is a duet for Soprano (*Tiple*) and Alto. (Fig. 2.3, 2.4 & 2.5) It is also curious to note that the *bajo cantable* for the Sanctus is included on this page of the *Tiple* part-book. (Fig. 2.5)



2.2 Tiple part-book, p. 2, *Misa de Difuntos*, Oaxaca Cathedral Archives

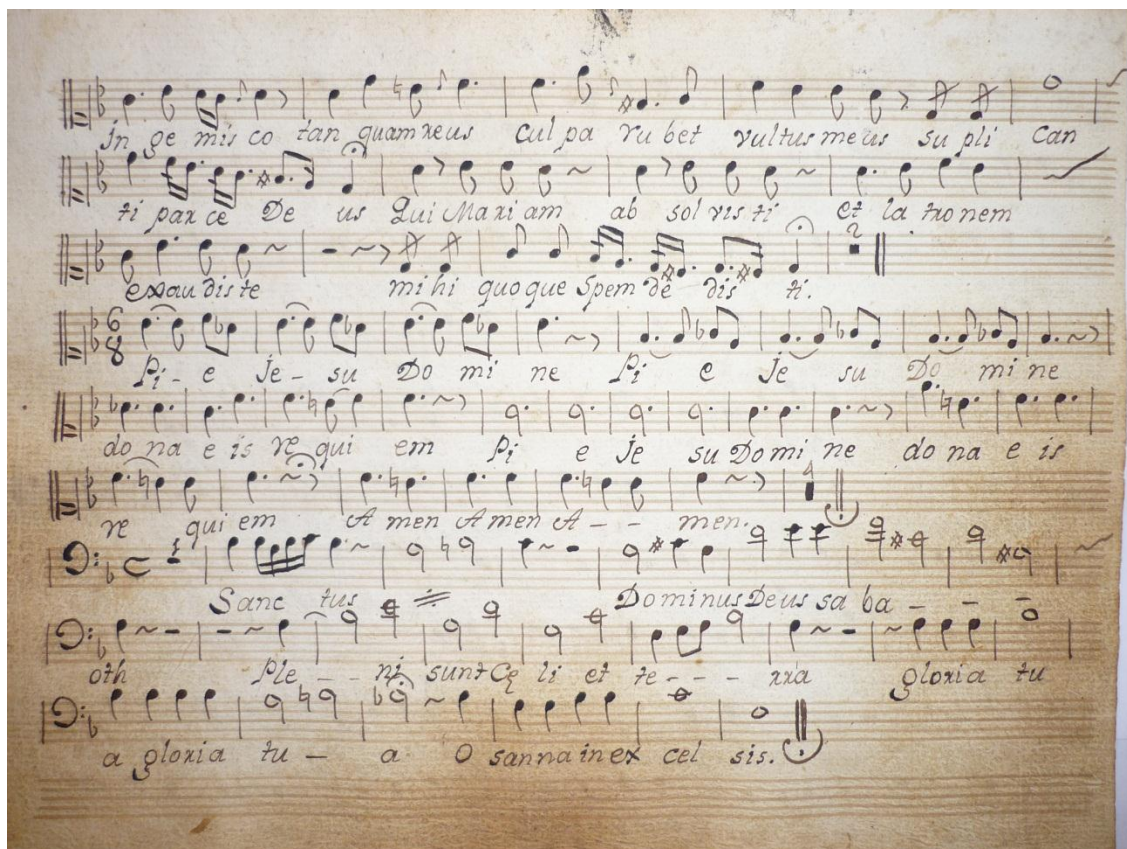


2.3 Tiple part book *Misa de Difuntos*, Oaxaca Cathedral Archives

Tiple a Duo

Dies i' xq di es il la Solvet seclum in fa villa
 Feste Da vit cum Sy bil - - - la
 Quam tu hie mor est fu tu ros Quando Ju dex est ven tu rus est ven tu rus Cuncta Sticte
 Dis cu su - rus Fu ba mi ym
 Spargens Sonum pex se pulera regi onum Co get om nel an te Tho num
 Mox stupebit et natura * Crea tu ra Ju di canti rei pon su ra
 Li ber Scriptur profe te tur in quo totum conti ne tur
 in de mundus ju di ce - - tur
 Quid sum miser tunc die tu rus Quompa honus roga tu rus roga tu rus Cunctis
 tibus si se cu - rus * Cum vix iustu + Sit se cu - rus

2.4 Tiple part book, *Sequentia* from the *Misa de Difuntos*, Oaxaca Cathedral Archives

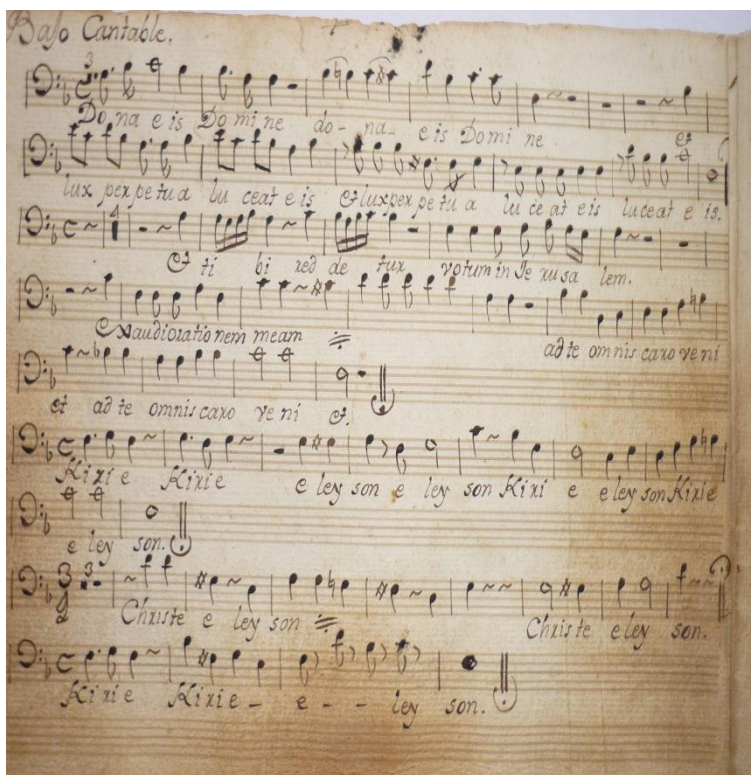


2.5 Tiple part book: continuation of the *Sequentia* from the *Misa de Difuntos* with insertion of *bajo cantabile*, Oaxaca Cathedral Archives

The bulk of the *Misa de Difuntos* is scored for *tiple*, *alto*, *tenor*, *bajo*, *bajo segundo*, *flauto primero*, *flauto segundo*, *violin primero*, and *violin segundo*. In the *Sequentia*, Sumaya reduced this texture to a duet, *Tiple a Duo* and *Alto a Duo*, accompanied by two violins. Indeed, the flutes and tenor voice contain an explicit rubric *tacet*. (Fig. 2.6) There is however, no such designation in the *bajo cantabile* or *bajo segundo* parts. (Fig. 2.7) Examination of the full score reveals that possibly, a small section of paper from the original page with a very faint trace of calligraphy joins the two pages together as a single entity. (Fig. 2.7 & 2.8) The problem is that the *Bajo Cantabile* page omits the *Sanctus* and lacks the ‚*tacet*’ designation for the *Sequentia*.



2.6 Tenor part book, *Misa de Difuntos* Oaxaca Cathedral Archives



2.7 Bajo Cantable from the, *Misa de Difuntos*, Oaxaca Cathedral Archives



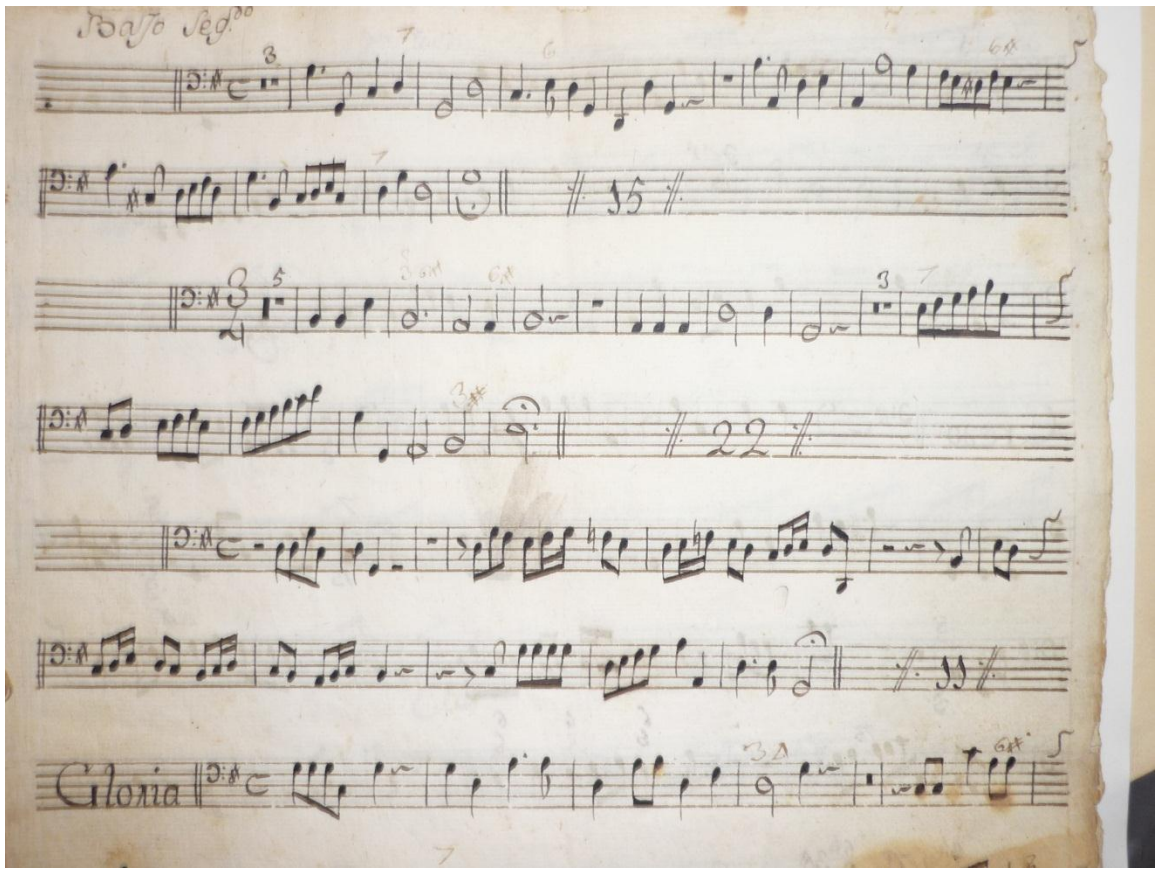
2.8 *Bajo Cantable* part book, another view of the removed page, *Dona Eis Domine- Misa de Difuntos*, Oaxaca Cathedral Archives

In Aurelio Tello's catalogue of the Oaxaca Cathedral Archives, he attributes several incomplete manuscripts to Sumaya.³⁴ Some of the manuscripts are missing so many parts that there is no possibility of reconstruction. Other manuscripts are missing small fragments from part books or, as is the case of the *Misa a 5*, the entire oboe part. These defects can, however be reconstructed fairly easily. This is true as well for the *Misa de Difuntos*. Perhaps the continuo

³⁴ Tello, Archivo musical de la cathedral de Oaxaca: Catologo, 14.

part for the *Misa de Difuntos* was removed from the score, or, more disturbingly, simply not copied. The latter seems highly unlikely considering the function that the basso continuo played in music written during this time. The complete manuscripts ascribed to Sumaya (currently housed in the Oaxaca Cathedral Archives) all contain specific continuo parts, supporting the hypothesis that this part is simply missing. Although the absence of the continuo for the *Misa de Difuntos* is inexplicable, the composer has provided enough harmonic information in the existing vocal and instrumental parts to allow for the editorial reconstruction of the *Bajo Segundo*, found in the transcription in the Appendix of this work.

We do not know the specific instruments that performed the bajo segundo. However, Sumaya's other works may provide clues. In the *Misa a 5*, (Fig. 2.9) the instrumental *Bajo Segundo* seems to lack figures, while the bass parts in the *Sequentia in festo Corporis Chisti*, (Fig. 2.10) is specified as *Guion general*, (guiding bass) and clearly has figures, suggesting a Baroque- style designation.



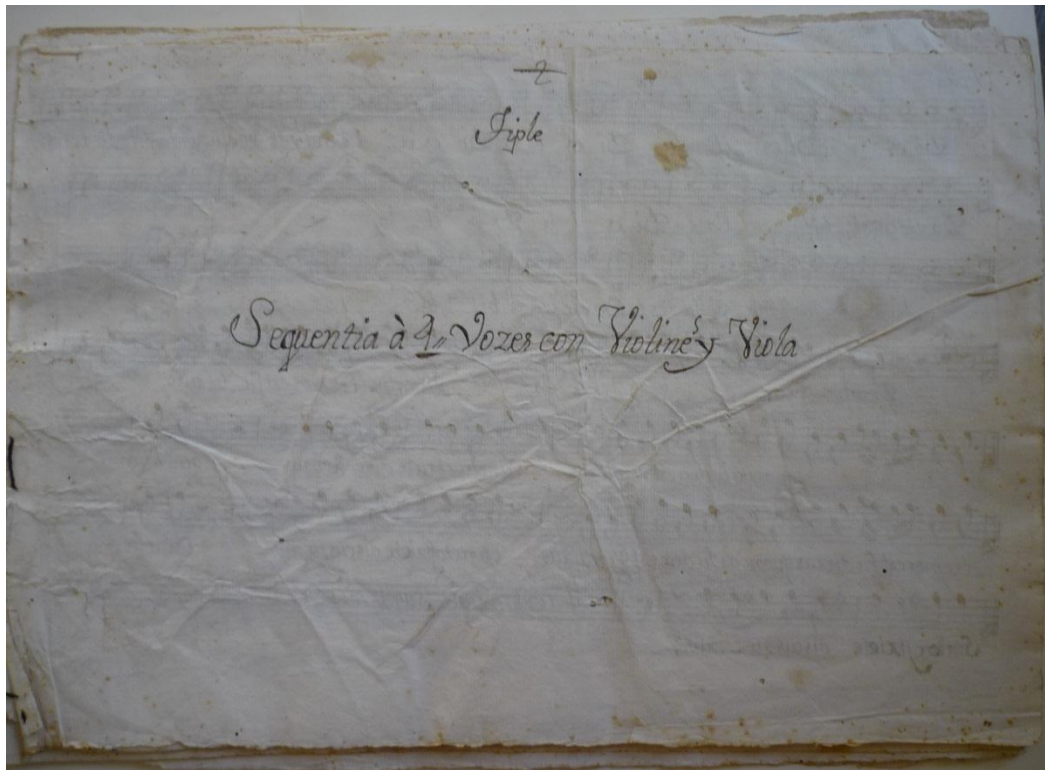
2.9 *Bajo Segundo*, from the *Misa a 5*, Manuel de Sumaya, Oaxaca Cathedral Archives

Sequentia de Difuntos a 4 Voces con Violones y Viola

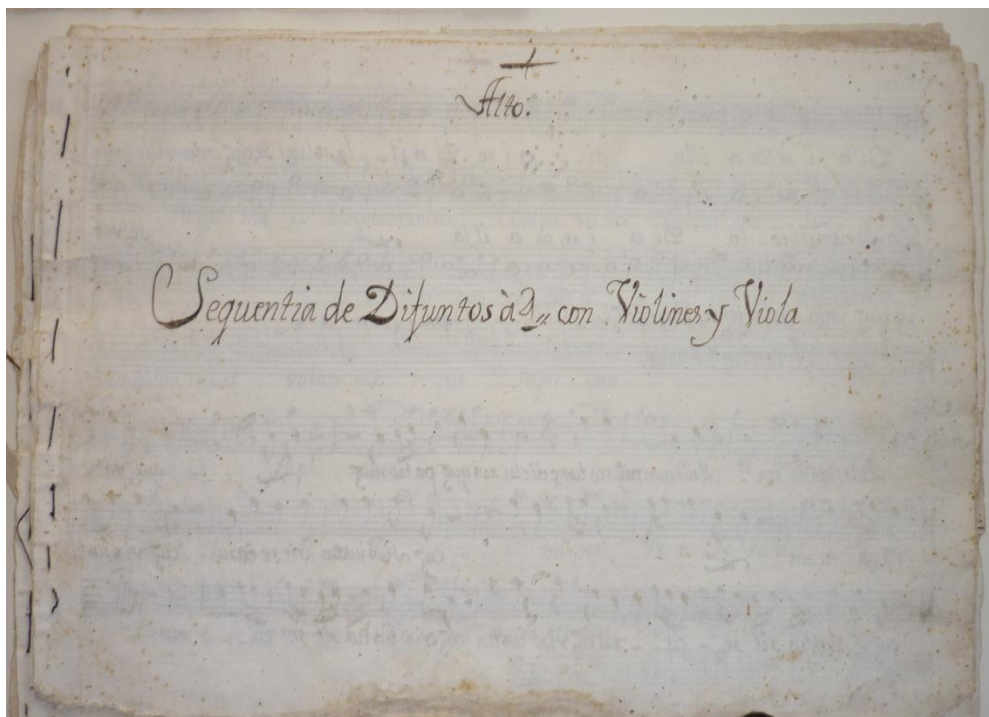
A *Sequentia a 4 Voces con Violones y Viola* appears in the archives of the Oaxaca Cathedral, where it is catalogued e. 50.58. The second of two manuscripts in these archives based on portions of the *Dies Irae* sequence, it consists of the following six movements:

I.	Dies Irae	Chorus, 4 vv	
II.	Quantus Tremor	Tiple solo	Largo
III.	Quid sum miser	Alto solo	Adagio
IV.	Recordare Jesu Pie	Tiple solo	Largo
V.	Ingemisco	Tiple & Alto	Largo a Duo
VI.	Pie Jesu	Chorus, 4 vv	

Anonymous in attribution, its scoring includes: *Tiple, Alto, Tenor, Bajo Segundo, Violin Primero, Violin Segundo, Viola* as well as various bass instruments designated *Bajo Acompañamiento*, and *Bajo del Violon*. The seven part books, (the *Bajo Segundo* was found on a single folio) of the *Sequentia de Difuntos* total 33 pages of 10 ½ x 7 folio-sized parchment, laid out horizontally; despite evidence of some water damage and faded orthography, the manuscript pages are preserved well-enough to retain evidence of the original hand-sewn binding. The music is presented in part books labeled *Tiple, Alto, Tenor, Violin Primero, Violin Segundo, Viola*, and *Acompañamiento*. Each book contains a cover page with title; interestingly, the titles found on these cover pages, vary somewhat in their specific language. For example, the *Tiple* book is entitled *Sequentia a 4 Voces con Violones y Viola*, while the *Alto* book is bears the title *Sequentia de Difuntos a 4 con Violines y Viola*. (Fig. 2.11 and 2.12)



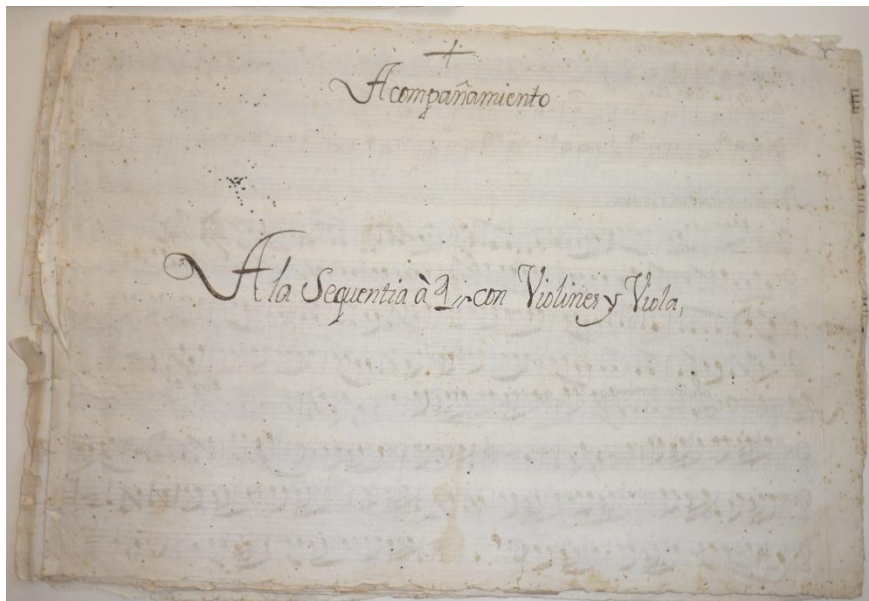
2.11 Tiple part book, *Sequentia de Difuntos a 4*, Manuel de Sumaya, Oaxaca Cathedral Archives



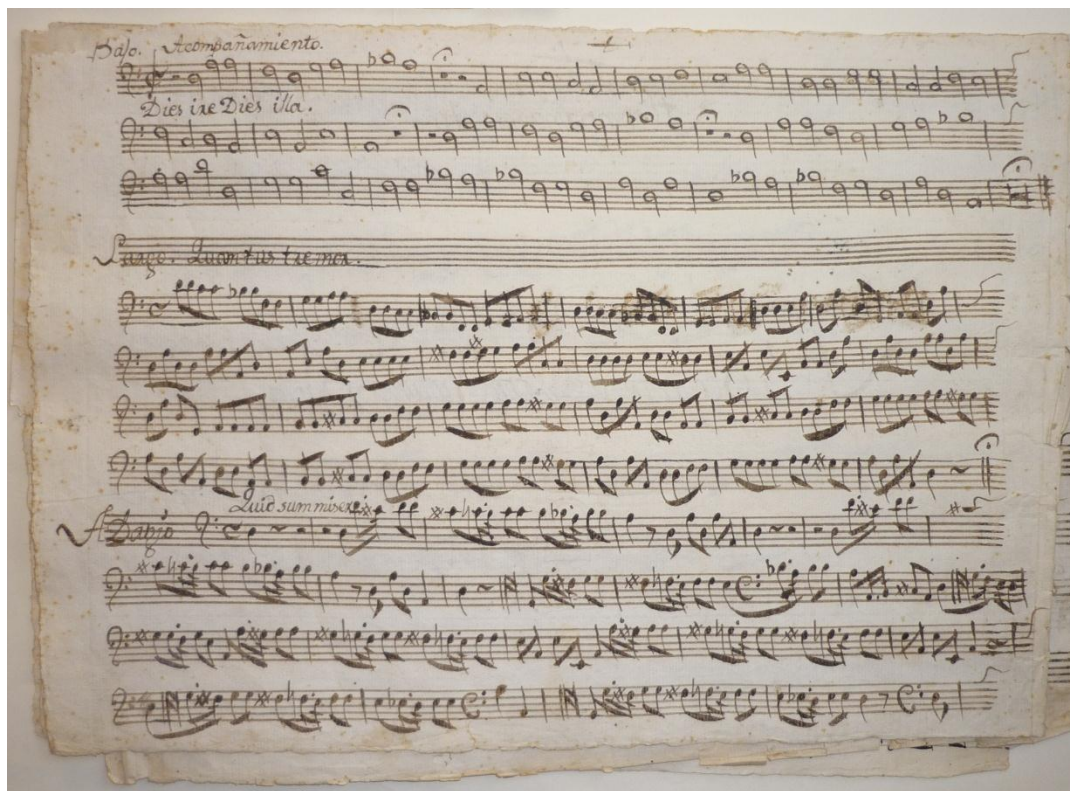
2.12 Alto part book, *Sequentia de Difuntos a 4*, Manuel de Sumaya, Oaxaca Cathedral Archives

With the exception of the *Tiple* part book, the cover page of each book bears the Arabic numeral “1;” The *Tiple* book is numbered “2” (Fig. 2.11) leading one to surmise that the missing page one of the *Tiple* booklet gave the title of the entire work and the name of the composer.

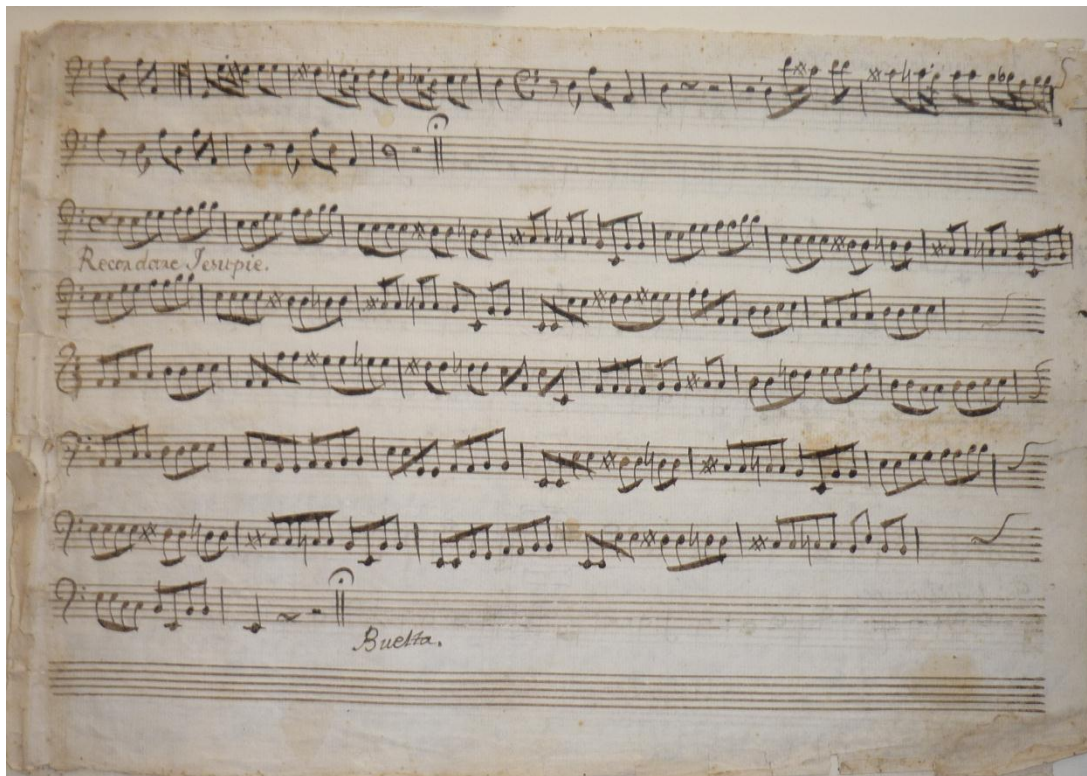
In terms of content, the *Accompañamiento* part book is another exception. Following its cover page, (Fig. 2.13) there are three pages of music on a variable quantity of staves. As the facsimiles of three of these pages reveal, these pages contain the instrumental bass lines designated *Bajo Acompañamiento* for each of the six movements. (Figs. 2.14, 2.15 & 2.16)



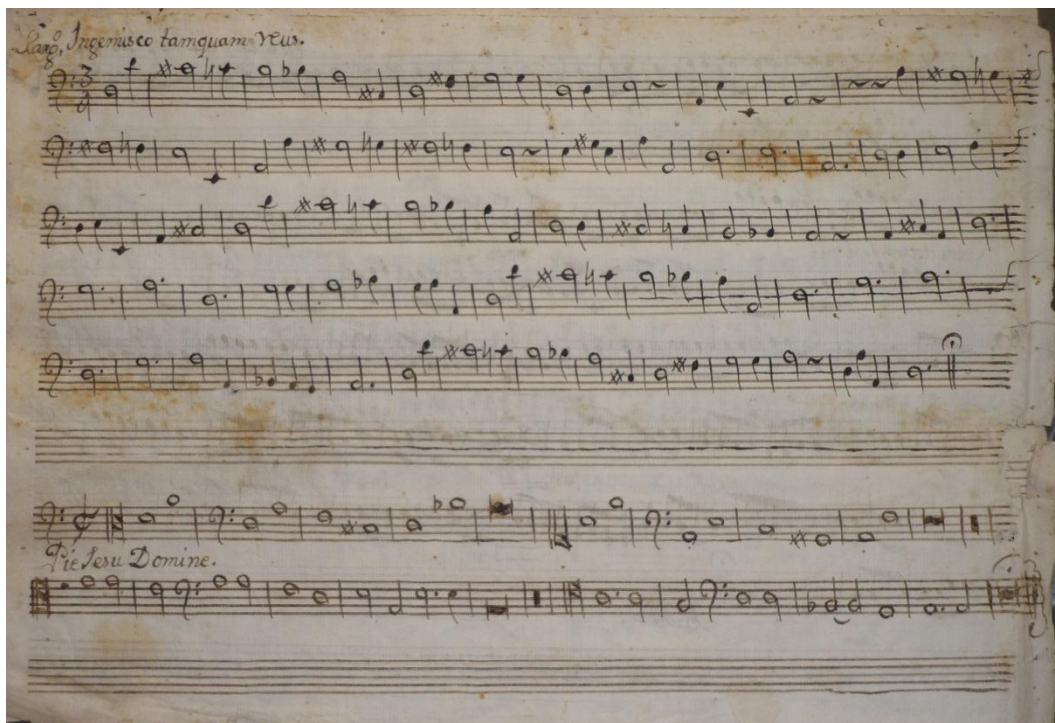
2.13 *Accompañamiento*, cover page, *Sequentia de Difuntos a 4*, Manuel de Sumaya, Oaxaca Cathedral Archives



2.14 Bajo Acompañamiento, mvts I, II & III, *Sequentia de Difuntos a 4* Manuel de Sumaya, Oaxaca Cathedral Archives

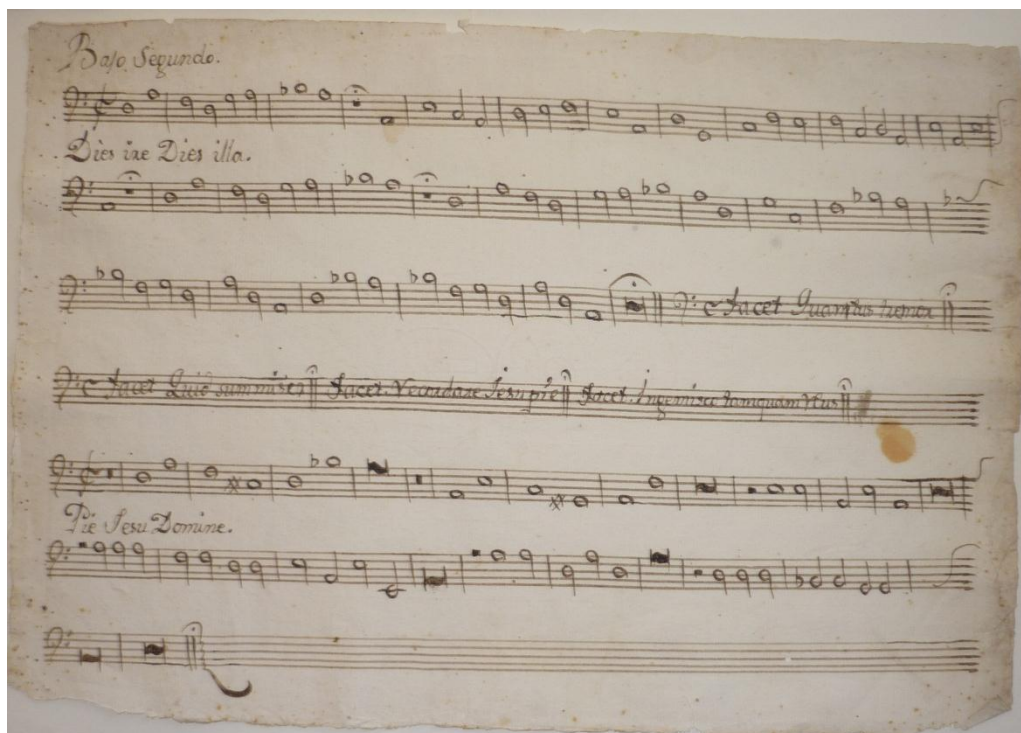


2.15 Bajo Acompañamiento, mvts III & IV, *Sequentia de Difuntos a 4* Manuel de Sumaya, Oaxaca Cathedral Archives



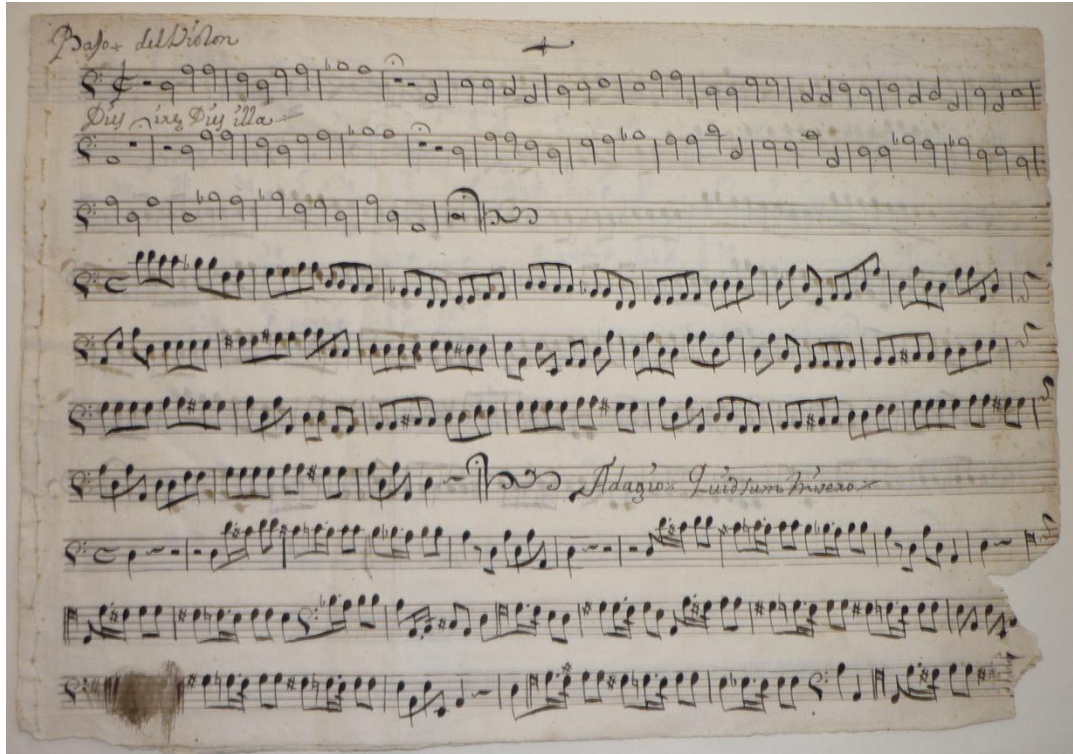
2.16 Bajo Acompañamiento, mvts V & VI, *Sequentia de Difuntos a 4* Manuel de Sumaya, Oaxaca Cathedral Archives

Five additional pages were found inserted at the end of this part book. One of these pages contains the *Bajo Segundo* part without a cover page. (Fig. 2.17)

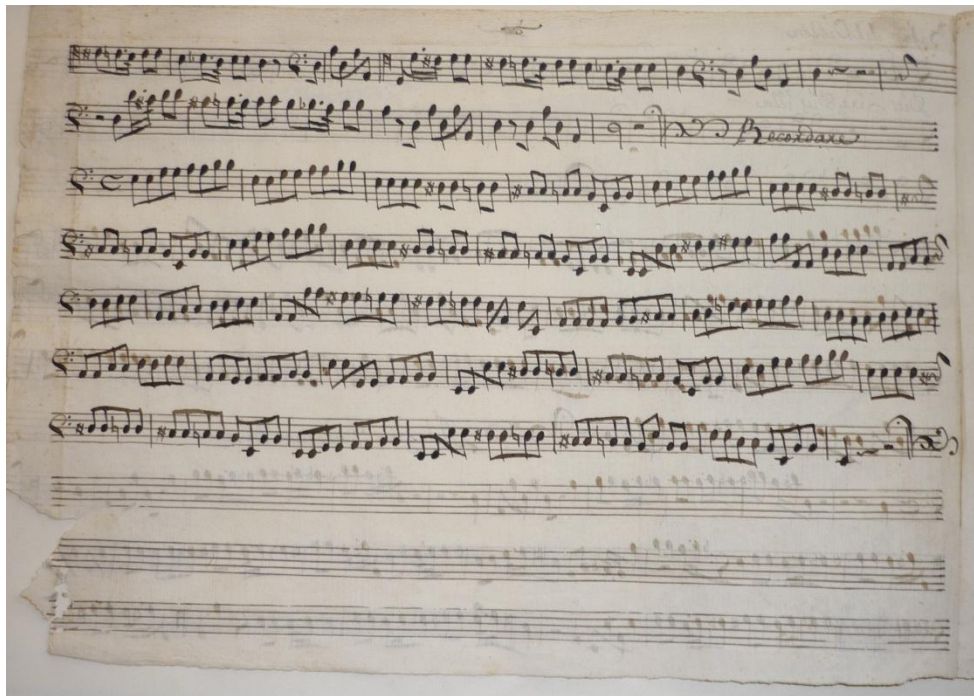


2.17 *Bajo Segundo*, *Sequentia a 4 de Difuntos*, Manuel de Sumaya, Oaxaca Cathedral Archives

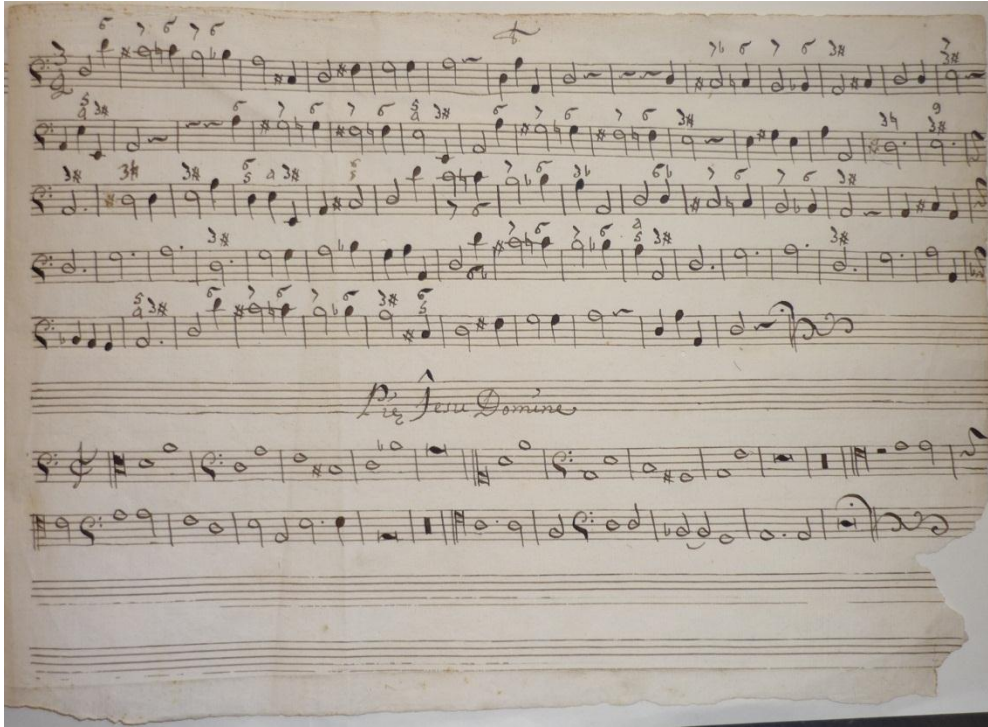
The remaining four pages consist of accompaniment for the *Bajo del violon*, with two different copies of the fifth movement. (Fig. 2.18-2.21)



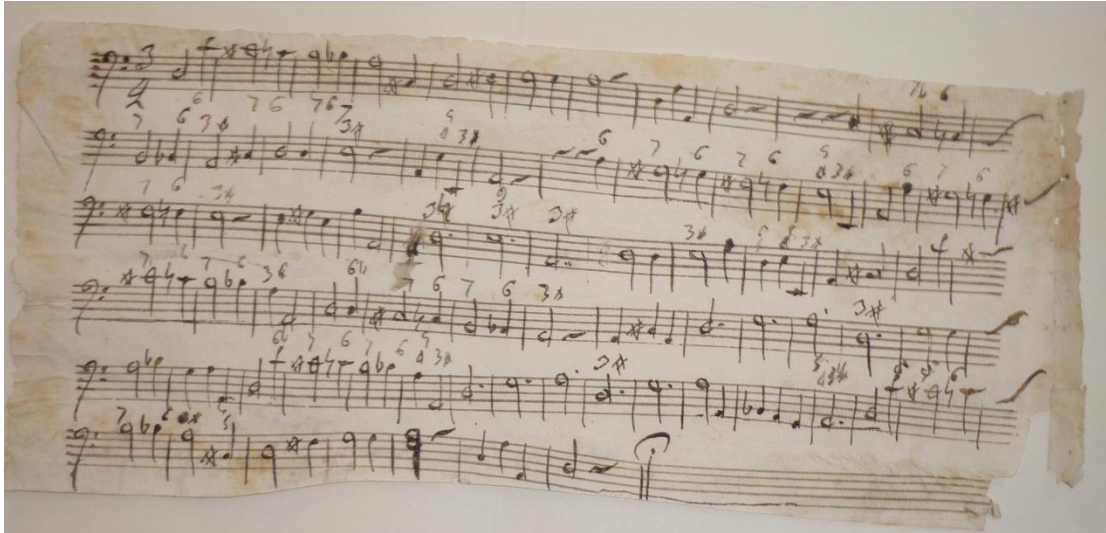
2.18 *Bajo del Violon*, mvts I, II, & III, *Sequencia a 4 de Difuntos*, Manuel de Sumaya, Oaxaca Cathedral Archives



2.19 *Bajo del Violon*, mvts III & IV, *Sequencia a 4 de Difuntos*, Manuel de Sumaya, Oaxaca Cathedral Archives



2.20 *Bajo de Violon*, mvts V & VI, *Sequentia a 4 de Difuntos*, Manuel de Sumaya, Oaxaca Cathedral Archives



2.21 *Bajo de Violon*, mvt V, *Sequentia a 4 de Difuntos*, Manuel de Sumaya, Oaxaca Cathedral Archives

The number “2” on the first page of the *Bajo del Violon*, (Fig. 2.18) followed by the consecutive movements, with numbers that appear to be “3” and “4,” suggest that it was originally its own part book with a cover page that no longer exists. It is also interesting to the note the reversed

bass clef, as well as the bass figures found in both versions of the fifth movement. (Fig 2.20 & 2.21) The same reversed bass clefs are found in the Bajo Segundo in the *Misa a 5*.³⁵

The writing for both *Bajo de Acompañamiento* and *Bajo del Violon* appear to be identical, yet a closer examination of both versions of the fifth movement reveals a shortage of measures in the *acompañamiento* part, which contains only sixty-four of the seventy one measures. (Figs. 2.16 & 2.20) These multiple versions of the bass part: *Bajo Segundo*, *Bajo de Acompañamiento*, and *Bajo del Violon* provoke further discussion regarding the nature of these parts as well as the decisions, and options one faces in creating a performance edition for the *Sequentia de Difuntos*.

As observed earlier in the *Misa de Difuntos*, the *Basso Segundo* typically follows the sung bass line. While there is no *Bajo Cantable* in this score, the existing instrumental bass part is a guide in the possible reproduction of a sung bass part. The bass figures found in the both versions of the fifth movement are invaluable, being the only ones found in the entire *Sequentia*. Was this intended to be the singular movement of the work that contained figures to realize the bass line? Are the harmonies implied in the existing bass lines, or, does the lack of bass figures in the other movements suggest that the bass part was to be played *tasto solo*, without chordal harmonies?³⁶ There are no simple answers to these questions which will be addressed further in Chapter 5 when discussing issues related to the transcription and performance of both the *Misa de Difuntos* and the *Sequentia a 4 de Difuntos*.

The Relationship of the *Misa de Difuntos* to Sumaya's Other Masses

³⁵ See Chapter 5, Fig. 5.2

³⁶ Peter Williams. "Tasto solo" In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27544> (accessed July 8, 2010).

In 1996, Tello created a scholarly edition of all three of Sumaya's masses.³⁷ The *Misa Te, Joseph celebrent* is the only mass that is signed and dated. The bottom of the title page lists the year 1714, the year before Sumaya replaced Antonio Salazar as the Mexico Cathedral chapel master. Scored for tenor and bass soloists and SATB chorus, Sumaya plays the pair of solo voices off against the chorus. The consistent textural alteration occurs in each movement in a manner that unifies the entire work. All five movements are composed in Mixolydian mode transposed to c. Each one of the five parts of the ordinary of the mass is based on the a *cantus firmus* that is derived from the initial seven pitches of the hymn *Te Joseph celebrent*. The presentation of the *cantus firmus* subject varies in each movement, sometimes presented in long notes and at other times rhythmically varied. Sumaya presents the subject in all the voices, at times in the original tone, and at times in imitation at the fourth and fifth. In the *Agnus Dei*, the subject is presented in a canon at the fourth between the tenor and alto voices where Sumaya has placed the text for the first of the five verses of the hymn underneath the text for the *Agnus Dei*. Characteristic elements of the period such as mensural notation, modal harmonies, vocal ranges of an octave and a half, and the use of imitation previously mentioned firmly ground this work in *prima prattica* of the XVI century and demonstrating Sumaya's mastery of the style.

While the *Misa a 5* contains a title page with the composer's name, (note the misspelling of his name which may suggest that this was written in a different hand) there is no date of composition. In Tello's notes for this mass, he suggests that because of the handwriting traits and a good number of errors in the score, it is possibly a later score that has been copied in Oaxaca.³⁸ This mass is scored for Tenor solo, SATB chorus, violin, oboe, (which not longer

³⁷ Aurelio Tello, *Misas de Manuel de Sumaya, Tesoro de la Música Polifónica*, viii, (Mexico City: CENIDIM, 1996).

³⁸ Tello, *Misas de Manuel de Sumaya, Tesoro de la Música Polifónica*, viii, 5.

exists) and continuo. The melodic motive of the first four measures of the *Kyrie* appears slightly altered in the opening measures of the *Sanctus* and the *Agnus Dei*. Sumaya uses alternating dialogue between the tenor soloist motives and SATB choir in the *Gloria* and *Credo* with extended solo passages for the soloist, sudden changes of tempo, harmonic progressions by ascending fourths, and descending fifths, all of which are characteristic of Baroque compositional style. While counterpoint co-exists alongside homophony, there are other areas that contain strong dominant tonic relationships with modulations to neighboring keys, and the use of secondary dominants in a manner that roots the piece in G major. Tello discusses how the transition from modality and tonality in this mass is typical of much of the music written at the end of the seventeenth and first part of the eighteenth century in Hispanic America.³⁹ The style of this mass is a departure from *Misa Te, Joseph Celebrant*. The use of modern notation with dynamic indications and change of tempo, virtuosic writing for solo voice, obligatto instruments, and a strong feeling of tonality suggest that *Misa a 5* was written later than the mass of 1714. Tello suggests that it was written in the decade of 1730. From the handwriting, and the numerous errors in the parts, he supports that it was copied later in Oaxaca.⁴⁰

Like the *Misa a 5*, both the date and place of the composition of Sumaya's *Misa a 8 de Tercer Tono* are unknown. It is scored for 8 voices double choir, two violins, accompanying harp, and general bass. Of the three masses, this is by far and away the grandest in terms of vocal and instrumental resources and length. The mass is centered on E and like the *Misa a 5* vacillates between modal and tonal harmony, although the latter is more prominent. The initial melodic material of each of the movements of *Misa a 8 de Tercer Tono* contains a four-measure motive slightly varied that unifies the mass as a whole. Sumaya's treatment of the mass ordinary

³⁹ Tello, *Misas de Manuel de Sumaya, Tesoro de la Música Polifónica*, viii, 5.

⁴⁰ Tello, *Misas de Manuel de Sumaya, Tesoro de la Música Polifónica*, viii, 5.

text is note-worthy. At times, he uses a solo voice within choir one to initiate a choral response from the second choir. At other times he emphasizes the text with extended passages with imitative counterpoint, or homophonic sections that highlight the dialogue amongst the two choruses. The length, instrumentation, and use of large vocal forces, prompted Tello to assume that the *Misa a 8 de tercer tono* was likely composed for a special feast.

While Sumaya composed many settings of liturgical texts, as mentioned earlier only three masses have thus far been attributed to him. The *Misa de Difuntos* would be the fourth. It is unique in that it is a Requiem and the only extant Mass for the Dead in the Oaxaca Cathedral Archives. It is one of a small group of requiem masses from the period that appear in the catalogues of both the Mexico City and Puebla archives.⁴¹ The lack of surviving materials is tragic, though not surprising, given the cathedral was destroyed by an earthquake in 1696. Manuscripts written after this date are far more plentiful, particularly those written after 1733, the year the cathedral as we know it today was consecrated. However, Mexico lost a considerable amount of its musical heritage during the turbulent years of the nineteenth and twentieth centuries when it underwent nearly continual Revolution. Churches were often used by national and foreign armies as barracks or field headquarters during these conflicts, resulting in the theft and the destruction of the adornments and contents of churches across Mexico.⁴² The manuscripts currently in the archive are but a fraction of what was once unquestionably a musical treasure trove.

This, the lone requiem in the Oaxaca Cathedral archives provides a possible template for what may have been a typical *Misa de difuntos* in eighteenth century Mexico. While it lacks a

⁴¹ E. Thomas Stanford, Catalogo del los Acervos musicales de las Catedrales metropolitanas de Mexico y Puebla (Mexico: Instituto Nacional de Antropologia e Historia, 2002), 57.

⁴² Stanford, Catalogo del los Acervos musicales de las Catedrales metropolitanas de Mexico y Puebla 65.

signature or date, Sumaya's borrowing from Pergolesi's *Stabat Mater* provides a time frame in which to place the work chronologically. We know that the *Stabat Mater* was composed around the year 1736.⁴³ We don't know when or how Sumaya became familiar with Pergolesi's music, but we do know that he composed this Requiem *Misa de Difuntos* with the Pergolesi quotes before his death in 1755. That leaves approximately a span of twenty years (1736-1755) during which the *Misa de Difuntos* was composed.

The first published score of Pergolesi's *Stabat Mater* is known to have been printed in London in 1749. It is plausible that a copy of either this score or the manuscript made its way to Mexico, a conclusion supported by the number of compositions by prominent Italian composers such as Vivaldi, Pergolesi, Corelli, Jommelli, Bononcini, and Galuppi in important cities like Mexico City and Lima.⁴⁴ If Sumaya acquired such a copy, then the composition of this mass occurred during the final six years of his life. On the other hand, there exists the possibility that he saw an earlier unpublished manuscript that was transported from Italy, or that he composed his Requiem relying on his aural or visual memory of the various movements that he quotes. Both of these scenarios suggest the earliest date of the composition could be moved forward. Later in this paper, the popularity of Pergolesi's *Stabat Mater*, its dissemination, and emerging paraphrases, some attributed to him and others created by noteworthy and less known composers will be discussed. Specific information regarding the potential models that were available at the time may shed further light on how Sumaya acquired Pergolesi's music.

A comparison of the masses by Sumaya catalogued in the Oaxaca archives helps establish a baseline for categories such as voicing, instrumentation, use of key, meter, style of

⁴³ Barry S. Brook, "Pergolesi: Vinidication after 250 Years," The Musical Times 127, no. 1717 (1986): 144.

⁴⁴ Andres Sas Orchassal, La music en la catedral de Lima durante el virreintato, (Lima: Casa de la Cultura del Peru, 1971), 187.

notation, length, and text setting, these are invaluable in assessing the music of the *Misa de Difuntos*. (Fig. 2.22)

MASSES OF MANUEL DE SUMAYA							
MISA TE JOSEPH CELEBRANT		MISA A 5		MISA A 8		DONA EIS DOMINE: MISA DE DIFUNTOS (attributed)	
DATE							
1714		?		?		?	
NOTATION							
Mensural		Modern		Modern		Modern	
VOICING							
6vv		5 vv		8vv		4vv	
Superius Altus Tenor 1 Tenor 2 Bajo 1 Bajo 2		<u>Primer coro</u> Tenor 1 <u>Segundo coro</u> Tiple Alto Tenor Bajo Violin I Oboe (<i>lost</i>) Basso Continuo		<u>Primer coro</u> Tiple Alto Tenor Bajo Harp <u>Segundo coro</u> Tiple Alto Tenor Bajo Violin I Violin II Bajo Continuo		Tiple 1 Alto 1 Tenor 1 Bajo Cantable Flauto I Flauto II Violin I Violin II Bajo Segundo	
MOVEMENTS AND LENGTHS							
						Dona Eis Et Tibi Reddetur	16 21
Kyrie	46	Kyrie	48	Kyrie	53	Kyrie Sequentia	24 116
Gloria	103	Gloria	89	Gloria	135		
Credo	199	Credo	133	Credo	146		
Sanctus	54	Sanctus	40	Sanctus	23	Sanctus	38
Agnus Dei	33	Agnus Dei	24	Agnus Dei	28	Agnus Dei	18

2.22 Masses of Manuel de Sumaya

The *Misa de Difuntos* more closely resembles the modern notation and instrumentation of both the *Misa a 5* and *Misa a 8* than the mensural notation found in the *Misa Te Joseph Celebrent*.

The instrumentation for the *Dona Eis: Misa de Difuntos* also resembles the trio textures found in the *Misa a 5*, (vln, oboe, & b. c.) and *Misa a 8*, (vln 1, vln2, b.c.) scored for either one or two violins and basso continuo. The *Misa de Difuntos* includes recorders.⁴⁵ While neither the *Misa a 5* or the *Misa a 8* feature recorders, many of Sumaya's *villancicos* and several of his liturgical motets are more opulently scored. The *Lamentations of Jeremiah*, discovered by Brill in the Oaxaca archives, includes two *flautos* and two *trombas*. In both Mexico City and Oaxaca, Sumaya is known to have expanded the size of the cathedral ensembles, hiring more string players, and adding trumpets and other instruments.⁴⁶

While the vocal scoring of the *Dona Eis: Misa de Difuntos* is smaller than Sumaya's other Mass ordinary settings, (6, 5, and 8 voices) the use of a solo voice, or pairs of voices to present an opening passage answered by the entire chorus is a stylistic common place. In the opening measures of the first movement the alto and bass voices declaim *„dona eis requiem;* followed by a choral tutti. (Figs. 2.23 & 2.24)

⁴⁵ The term *flauto (dolce)* in 17th and 18th century music refers to the recorder instead of the modern transverse flute (*traverso*).

⁴⁶ Russell, "Manuel de Sumaya: Re-examining the a cappella Choral Music of a Mexican Master," 94.

4

Do - na e - - - is Do - mi - ne

Do - na e - - - is Do - mi - ne

This musical score is for the first part of 'Dona Eis Domine'. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat). The lyrics are 'Do - na e - - - is Do - mi - ne'. The piano accompaniment consists of two staves: the upper staff is in a soprano clef and the lower staff is in a bass clef. The music is in a 4/4 time signature. The score is marked with a '4' at the beginning of the first measure.

2.23 Misa de Difuntos, Dona Eis Domine, transcription Fassnacht

6

Do - na - e - is Do - - mi - ne

do - na - e - is Do - - mi - ne

8 Do - - na - e - is Do - - mi - ne

do - - na - e - is Do - - mi - ne

This musical score is for the second part of 'Dona Eis Domine'. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of one flat (B-flat). The lyrics are 'Do - na - e - is Do - - mi - ne'. The piano accompaniment consists of two staves: the upper staff is in a soprano clef and the lower staff is in a bass clef. The music is in a 4/4 time signature. The score is marked with a '6' at the beginning of the first measure and an '8' at the beginning of the third measure.

2.24 Misa de Difuntos, Dona Eis Domine, transcription Fassnacht

This pattern is continued in the next movement, *Et tibi redetur* and in the *Benedictus*.

In both the *Misa a 5*, and *Misa a 8*, Sumaya featured extensive passages of choral homophony accompanied by independent idiomatic writing for instruments. The beginning of the *Gloria* in the *Misa a 5* demonstrates Sumaya's use of this texture. (Figs. 2.25a & b) The final section *Kyrie* of the *Misa de Difuntos* substantiates the presence of this same style. (Fig. 2.26)

The image displays a musical score for the Gloria from the Misa a 5. The score is arranged in a system with seven staves. The vocal parts are: Tenor Primo (Tenor P^o), Tiple Segundo (Tiple Seg^{do}), Alto Segundo (Alto Seg^{do}), Tenor Segundo (Tenor Seg^{do}), and Bajo Segundo (Bajo Seg^{do}). The instrumental parts are Violin Primo (Violin P^o) and Acompañamiento (Acomp^{lo}). The music is in the key of D major and common time. The lyrics are: "Et in terra pax Et in terra pax pax ho - mi - ni -". The vocal parts are written in a homophonic style, with the lyrics clearly visible below the notes. The instrumental parts provide a rhythmic and harmonic accompaniment.

2.25 a *Misa a 5, Gloria*, Manuel de Sumaya, transcription Aurelio Tello

3
 bus bo - nae vo - lun - ta - tis. Lau - da - - - - -
 bus bo - nae vo - lun - ta - tis.
 bus bo - nae vo - lun - ta - tis.
 bus bo - nae vo - lun - ta - tis.
 bus bo - nae vo - lun - ta - tis.
 3
 3b 7 5 3 5 6
 p

2.25 b Misa a 5, Gloria, Manuel de Sumaya, transcription Aurelio Tello

21
 Ky - ri - e Ky - ri - e Ky - ri - e le - i - son.
 Ky - ri - e Ky - ri - e Ky - ri - e le - i - son.
 Ky - ri - e Ky - ri - e Ky - ri - e le - i - son.
 Ky - ri - e Ky - ri - e Ky - ri - e le - i - son.
 2)
 3)

2.26 Misa de Difuntos, Kyrie, transcription Fassnacht

While the instruments often double the voices *colla parte* in the first movement of the *Dona Eis*, we also find instrumental ritornell that recur throughout the movements *Dona Eis*, and *Et Tibi Redetur*. (Figs. 2.27 a & b)



2.27 a *Misa de Difuntos. Dona Eis* transcription Fassnacht



2.27 b *Misa de Difuntos, Et tibi redetur*, transcription Fassnacht

A four measure passage of similar instrumental writing precedes the choral declamation, “*Christe eleison.*” (Fig. 2.28)



2.28 *Misa de Difuntos, Christe*, transcription Fassnacht

No such instrumental introductions appear in either of the later Sumaya masses. The *Misa a 8* does, however contain separate instrumental introductions in the *Gloria* precluding the *Dominus Deus* and *Quoniam* sections. (Figs. 2.29a/b & 2.30)

2.29a *Misa a 8, Gloria*, Manuel de Sumaya transcription Aurelio Tello

2.29 b *Misa a 8 Gloria*, Manuel de Sumaya, transcription Aurelio Tello

2.30 *Misa a 8, Gloria*, Manuel de Sumaya, transcription Aurelio Tello

Another consistent feature of Sumaya’s mass ordinary cycles is his omission of the *Benedictus*. Mark Brill asserts that this is a common practice in Spain, (and by extension, in the New World) in both the sixteenth and seventeenth centuries, citing Gasparo Casati’s *Misa Concerta* as well the 1632 *Zapotec Mass* by Andre Martinez as examples of this practice.⁴⁷ Sometimes, the *Benedictus* was replaced with a *villancico* or other semi-liturgical work, in a practice reminiscent of the Elevation Motets composed in France. Sumaya’s *Misa de Difuntos* includes the *Benedictus*, set off from the Sanctus by a change of meter and a reduction of vocal texture. This exceptional practice may stem from the fact that this setting occurs within the context of a requiem mass.

⁴⁷ Brill, “Style and Evolution in the Oaxaca Cathedral: 1600-1800,” 32.

CHAPTER 3: SUPPORTING CRITERIA THAT IDENTIFIES THESE SCORES AS BELONGING TO SUMUYA

In 1996 musicologist Mark Brill attributed both the *Misa de Difuntos* and the *Sequentia de Difuntos a 4* along with three other scores to Sumaya. He found these among a bundle of works brought to his attention by the archivist, Padre Fernando Vasquez, and his assistant while Brill was conducting research in the Oaxaca Cathedral archives. Brill's rationale for attributing these scores to Sumaya were based on a meticulous comparison of their style and calligraphy with compositions known to have been composed by Sumaya.⁴⁸ In the forward of his article, "*El Archivo Musical de la Catedral de Oaxaca: Nuevos Hallazgos*," Aurelio Tello acknowledged the discovery of these previously un-ascribed pieces, agreeing that they were most likely composed by Sumaya. He believed that this attribution would be validated when exhaustive comparative studies of calligraphy, musical notation, instrumentation, and scoring had been carried out.⁴⁹ Taking the pioneering studies of Brill and Tello as a point of departure, this author examined both the *Misa de Difuntos* and the *Sequentia de Difuntos a 4* in search of further evidence in support of Sumaya's authorship.

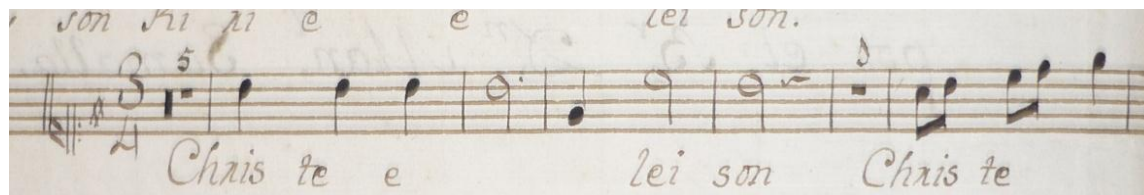
The three masses catalogued in the archives, one of which is signed by the composer, provide a good sample of his musical calligraphy. Another signed composition is the *Sequentia in festo Corporis Christi a 7* (1745). At the outset, it is important to note that inconsistencies do appear in both Sumaya's musical notation and text within this thirty-year time frame. For example, different styles of clefs, (both C and F) appear in all three masses and the Sequence. Despite these inconsistencies, examination of these works does reveal several characteristic

⁴⁸ Brill, "Style and Evolution in the Oaxaca Cathedral: 1600-1800" 303.

⁴⁹ Aurelio Tello, "*El archivo musical de la catedral de Oaxaca: Nuevos Hallazgos*," *Heterofonía* 120-121, (1999): 76.

gestures that define Sumaya's calligraphy: meter, his notation of the half note, and multi-measure rests.

The first is his manner of notating the meter 3/4, in which the numeral "4" resembles the numeral "2". This stylistic writing of the 3/4 meter is both unique and consistent. (Figs. 3.1 & 3.2)

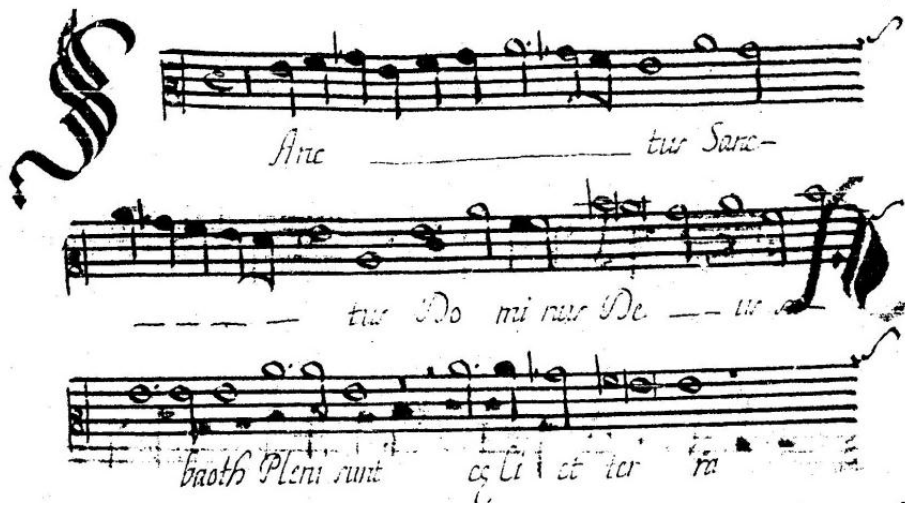


3.1 *Misa a 5*, Soprano, Manuel de Sumaya, Oaxaca Cathedral Archives



3.2 *Sequentia in festo Corporis Christi*, *Guion General*, Manuel de Sumaya, Oaxaca Cathedral Archives

For the notation of half notes at or above the pitch c-4 for the tenor, and c-5 for soprano, Sumaya reversed the placement of the stem direction. In the following excerpt from Sumaya's mass of 1714, we can see that the notation of the half note contain reversed stems. (Fig. 3.3)



3.3 Alto, *Sanctus, Misa Te Joseph, Celebrant*, 1714 Manuel de Sumaya, Oaxaca Cathedral Archives

In later manuscripts, Sumaya appears to have limited the reversal of stems to his notation of the half note. (Figs. 3.4 & 3.5)

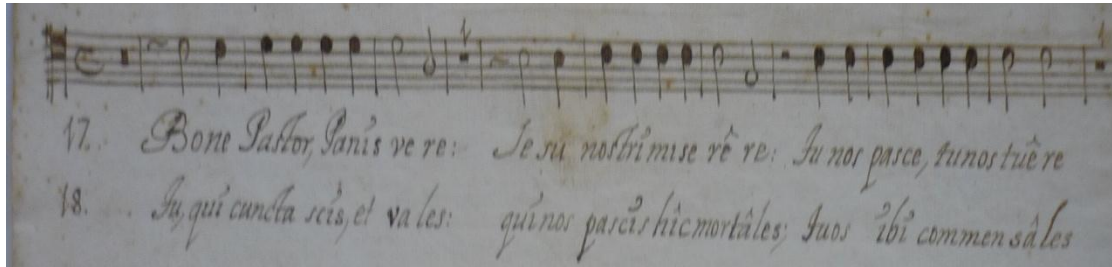


3.4 Tenor, *Kyrie, Misa a 5*, Manuel de Sumaya, Oaxaca Cathedral Archives



3.5 Tenor, *Sequencia in festo Corporis Christ*, Manuel de Sumaya, Oaxaca Cathedral Archives

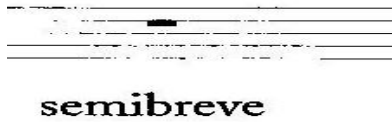
Sumaya's notation of whole-measure rests for both single and multiple measures is unique. The one bar rest, while easily identified, is often accompanied by an interesting marking that appears to be the Arabic numeral "1". We see this peculiar redundancy of notation is evident in these excerpts. (Figs. 3.1, 3.4 & 3.6)



3.6 Tenor, *Sequencia in festo Corporis Christ*, Manuel de Sumaya, Oaxaca Cathedral Archives

The rests are not always easy to decipher, and in many places, the use of an Arabic numeral is placed above the measure to signify the length of the rest. The need to indicate that which is actually only one measure in duration may arise from Sumaya's idiosyncratic approach to the notation of multi-measure rests.

The first example of this multi-measure rest appears at the beginning of the figure 3.1. According to the appended Arabic numeral, the notation signifies five measures of rests in 3/4 meter. As demonstrated by the illustration below, in the historical practices of mensural notation, the same symbols, breve and semi-breve, would be read as 2 ½ measures. (Fig. 3.7)



3.7 breve = 1 measure, semi-breve = ½ measure⁵⁰

Therefore, we may surmise that a breve actually signifies two measures, while the traditional semi-breve rest, indicate an entire measure. This assumption is confirmed by the multi-measured rests featured in the figures 3.1, 3.4 & 3.8.

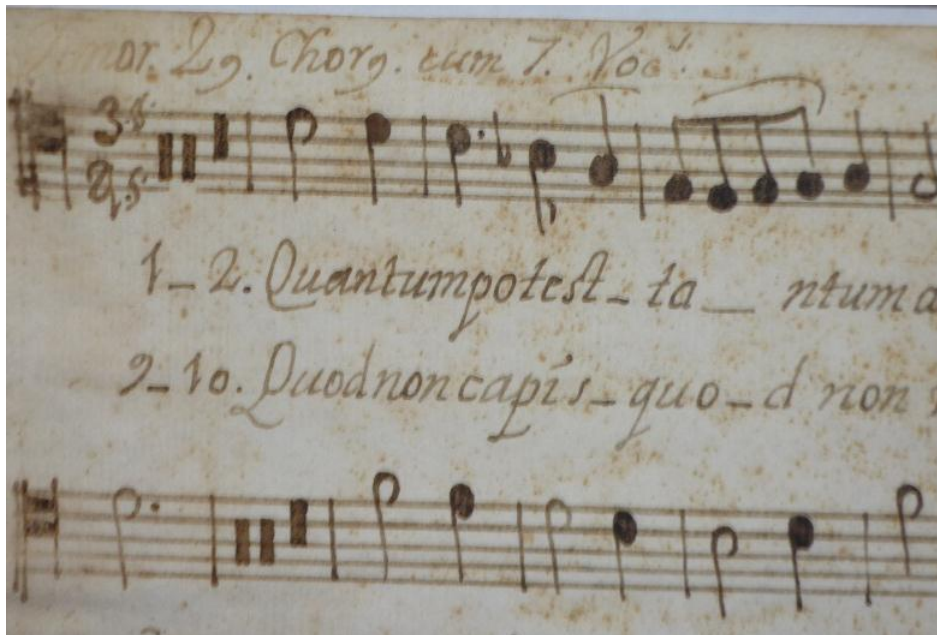


3.8 Alto, *Misa a 8*, Manuel de Sumaya, Oaxaca Cathedral Archives

Less straightforward is the multi-measured rest that appears in the Second Tenor part of the *Sequentia in festo Corpus Christi*. (Fig 3.9) Here, there is no Arabic numeral to confirm the quantity of measure long rests. Given the consistent correlation of rests and numerals already mentioned, one would assume that Sumaya intended to notate twelve measures of rest.

⁵⁰ The Oxford Companion to Music, 2002, “rest.”

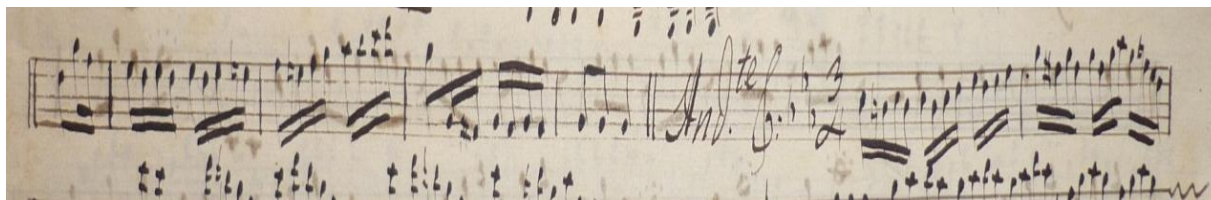
Presumably, the pattern of rest found in Fig. 3.5 (also lacking a confirming Arabic numeral) would also indicate twelve measures of rest.



3.9 *Sequentia in festo Corporis Christi*, Tenor 2 Manuel de Sumaya, Oaxaca Cathedral Archives

Among the numerous calligraphic consistencies, the notation of the 3/4 meter, reversal of half note stems, and unusual mode signifying single and multi-measure rests are the most readily identifiable. The characteristic 3-4 tempo marking is found throughout the *Lamentaciones de Jeremías del Jueves Santo* that Brill attributed to Sumaya in 1998.⁵¹ (Fig. 3.10)

⁵¹ Brill, "Style and Evolution in the Oaxaca Cathedral: 1600-1800" 303.



3.10 *Lamentaciones de Jeremías*, Violin I, Manuel de Sumaya, Oaxaca Cathedral Archives

In his catalogue *Archivo Musical de la Catedral de Oaxaca*, Aurelio Tello changed the classification of *Lauda Jerusalem a 6 con violones* from Anonymous to Sumaya.⁵² Both the notation of the 3/4 meter and the use of multi-measured rests conform to the patterns established above. (Figs. 3.11 & 3.12)



3.11 *Lauda Jerusalem a 6*, Tenor, Manuel de Sumaya, Oaxaca Cathedral Archive



3.12 *Lauda Jerusalem a 6*, Alto, Manuel de Sumaya, Oaxaca Cathedral Archive

When the manuscripts of the *Misa de Difuntos* and the *Sequentia de Difuntos a 4* are examined, the same three distinctive features found in the attributed works consistently appear.

⁵² Tello, *Archivo musical de la cathedral de Oaxaca: Catologo*, (1990), 94.

The tables below are helpful in laying out each movement and identifying the location and frequency with which these interesting characteristics are found. (Figs. 3.13 & 3.14) For example, in the *Misa de Difuntos* we observe that with the exception of the *Bajo Segundo*, the multi-measure rests are more prominent in the vocal as opposed to the instrumental parts. While the *Tiple* and *Alto* contain the largest quantity in the *Sequence* movement, the *Tenor* in the second *Introit* movement contains the lengthiest passages of rest. Not counting the *Tenor*, and *Violin II*, half notes with reversed stems are found in nearly every movement and part.

MISA DE DIFUNTOS																		
Movement	Introit: A			Introit: B			Kyrie			Sequence			Sanctus			Agnus Dei		
M=meter N=half note R=Length of rest	M	N	R	M	N	R	M	N	R	M	N	R	M	N	R	M	N	R
Tiple	C	√	3*	C	√	10	C	√	3	C	√	6 3 2 4	C		8	C	√	2
Alto		√	3*		√	4	3 4	√	3		√	6 3 8 2 4	3 4	√	4		√	
Tenor			5*			10		√	5						2 * 8			2
Bajo Cantable		√	3		√	4	C	√	3				C	√	*		√	2
Flauto I		√			√	3		√						√	*		√	
Flauto II		√			√	3		√						√	2		√	
Violin I		√			√			√		6	√			√			√	
Violin II								√		8	√			√			√	
Bajo Segundo		√	5			10		√	3					√	4 2 8		√	

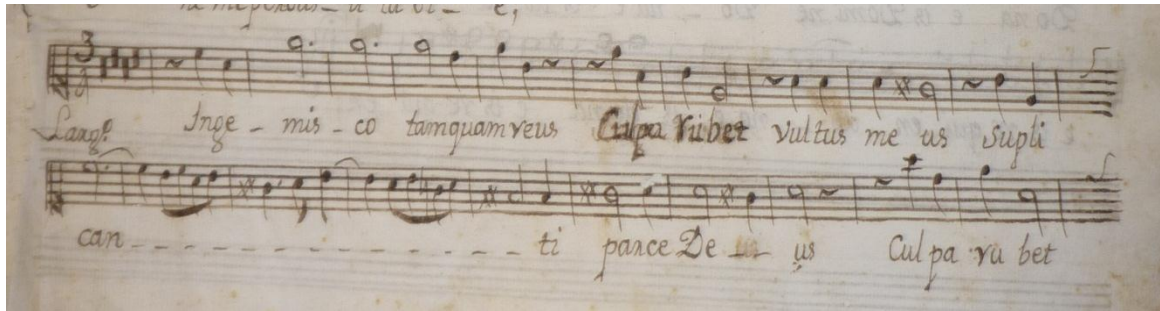
Key: √= reversed stem of half note * = 1 measure rest

3.13 Sumaya, *Misa De Difuntos*, Notational characteristics

SEQUENTIA DE DIFUNTOS A 4																		
Movement	I			II			III			IV			V			VI		
M=Meter N= half note R=Length of Rest	M	N	R	M	N	R	M	N	R	M	N	R	M	N	R	M	N	R
Tiple	C	√		C		* 5	C			C	√	4 *	3 4		16 8	C	√	
Alto		√						√	4 2 9					√	8 7 3		√	
Tenor		√			4 5												√	
Violin I		√			3									√	8 7		√	
Violin II		√			3						*				9		√	
Viola		√			2			2							8 7		√	
Bajo Segundo		√															√	
Bajo del Violon		√															√	
Bajo Accompañamiento		√															√	
Key: √= reversed stem of half note *= 1 measure rest																		

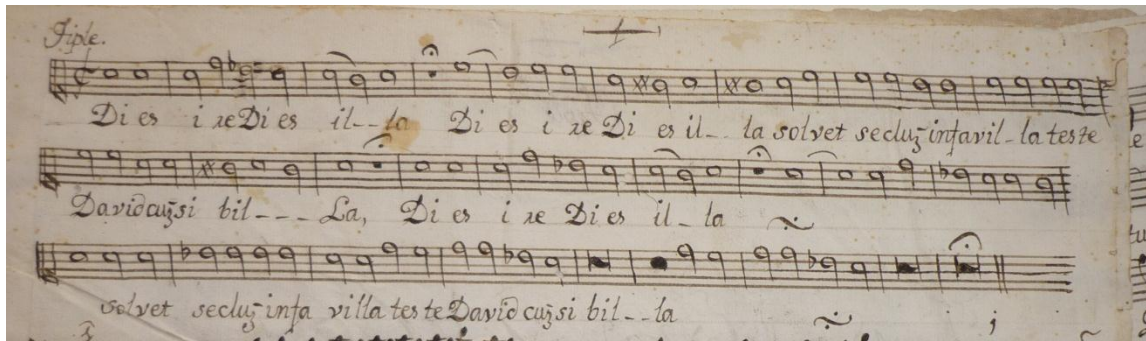
3.14 Sumaya, *Sequentia de Difuntos a 4*, Notational characteristics

The *Kyrie* and the *Sanctus* of the of the *Misa de Difuntos* each begin in common time; with a meter change to 3/4, notated in Sumaya's typical manner. New text accompanies the beginning of a section, i.e. the *Christe* and *Benedictus*. (Figs. 3.15 & 3.16)



3.17. *Tiple, mvt V, Sequentia de Difuntos a 4, Oaxaca Cathedral Archives*

The reversed half notes are once again found here as well as throughout the sixth movement of the *Sequentia de Difuntos*. (Fig. 3.18)



3.18 *Tiple, mvt I, Sequentia de Difuntos a 4, Oaxaca Cathedral Archives*

Equally noteworthy is the length of the rest notated in the *Ingemisco*, (*Tiple*) directly after the 3/4 meter. (Fig. 3.17) As discussed earlier, numbers do not always accompany these rests, yet based on the pattern that has been established, what is notated signifies sixteen bars. The following excerpt from the first violin part-book demonstrates the clues that usually are most often above these peculiar rests. (Fig. 3.19)



3.19 *Violin Primero, Sequentia de Difuntos a 4, Oaxaca Cathedral Archives*

These characteristic, calligraphic traits, found in manuscripts previously attributed to Sumaya are easily identified in both the *Misa de Difuntos* and the *Sequentia a Difuntos a 4*. Viewing both in them alongside his other works highlight the distinct similarities. Musicologist Craig Russell has confirmed that these are indeed common traits found in many of Sumaya's works, and of even greater importance when located in manuscripts that reflect his idiomatic style.⁵³ All of these factors help to provide greater certainty that these scores were in all probability composed by Sumaya.

⁵³ Phone conversation, May 5, 2010

CHAPTER 4: SUMAYA'S EMULATION OF PERGOLESI

The Spanish clergy and the viceroy authority, both of which exerted influence over the musical style, were politically and culturally dominant in New Spain. Books of music representing the works of Spain's major composers were sent to the New World. The archives of many of Mexico's cathedrals, (including Oaxaca and Mexico City) contain the works of Morales, Guerrero, Victoria and many other lesser Spanish composers.⁵⁴ In eighteenth-century Spain, the advent of the Bourbon dynasty ushered in the era of Italian performers and composers. This shift in royal patronage had far reaching effects for the Spanish colonies. It was precisely this influence that led to the works of European composers (including Pergolesi) ending up in the major urban centers of New Spain - Guatemala City, Mexico City, and Lima.⁵⁵ Some of the notable Italian composers listed in Robert Stevenson's inventory of the Guatemala Cathedral archives included Giovanni Bononcini, Antonio Galuppi, Johann Adolf Hasse, Nicola Porpora, and Giovanni Battista Pergolesi.⁵⁶

Sumaya's familiarity and facility with the *stile moderno* has been noted earlier in this document. Many of his *villancicos* and a significant number of his liturgical works are thought to reflect a more Italianate style than those of his contemporaries.⁵⁷ Similarly, his efforts to expand the cathedral orchestra may be seen as necessary corollaries to the performance of compositions based on European models. The degree of access that Sumaya may have had to these scores is unknown. However, his literal appropriation of three movements from

⁵⁴ Robert Stevenson, *Renaissance and Baroque Musical Sources in the Americas* (Washington, D.C.: General Secretariat, OAS, 1970), 130.

⁵⁵ Orchassal, *La musica en la catedral de Lima durante el virreinato*, 190.

⁵⁶ Jose Antonion Guzman Bravo and Robert Stevenson, *La Musica de Mexico Vol. 1 Periodo virreinal*. (Mexico City: U.N.A.M., 1986), 150, 169, 170, 248, & 340.

⁵⁷ Yolando Moreno Riveras, *Rostros de nacionalismo en la musica Mexicana* (Mexico City: Fondo de Cultura Economica, 1989), 25.

Pergolesi's *Stabat Mater* in his *Misa de Difuntos* proves that the esteemed Italian composer was known in Oaxaca at least to Sumaya.

Giovanni Battista Pergolesi's unusual fame was directly linked to his *Stabat Mater*. Written in 1736, the work became enormously popular throughout Europe soon after the composer's death in that same year. In the preface to his 1992 Eulenburg edition, Jürgen Neubacher refers to the letter of a Frenchman traveling in Italy describing the popularity of the work. "Charles de Brosses, a traveler in Italy, reported as early as 1739 that the *Stabat Mater* „is regarded as a masterpiece of Latin Music. There is scarcely a piece more renowned for its profound harmonic skill.⁵⁸ The popularity of the work is apparent from the number of printed editions that appeared in rapid succession in the mid-eighteenth century, as well as the numerous copied manuscripts preserved in thousands of libraries throughout the world. That it became the stylistic ideal for contemporary sacred music is supported by the fact that it gave rise to a striking number of imitations and adaptations. Particularly noteworthy are: 1) Johann Sebastian Bach's parody *Tilge, Höchster, meiner Sünden*, a motet on Martin Luther's poetic version of the German text of Psalm 51 (1746/47). 2) A 1761 arrangement entitled *An Ode of Mr. Pope's* (Vital sparks of heavn'y flame) *adapted to the principle airs of the Hymn Stabat Mater*; later produced by Johann Hiller using a German text by Friedrich Gottlieb Klopstock. 3) An 1810 arrangement by Giovanni Paisiello for orchestra and four-part male choir.⁵⁹ An adaptation of the *Stabat Mater* to the *Dies Irae* text also appeared in the first collected works of Pergolesi.⁶⁰ Like many works that have been misattributed to Pergolesi, this work is listed as dubious in the Pergolesi works

⁵⁸ Jürgen Neubacher *Stabat Mater*, Ernst Eulenburg LTD, quoting a translation from Charles de Brosses, *Lettres familiares sur L'Italie*, ed Yvonne Bezard, Paris, 1931, vol.2, 366.

⁵⁹ Francesco Degrada, "Pergolesi Studies: *Lo Stabat Mater di Pergolesi e la parafrasi Tilge Höchster meine Sünden di Johann Sebastian Bach*," *Studi de Pergolesiani*, (Scandicci Firenze: Nuovo Italia 1986) 80.

⁶⁰ F. Caffarelli, *G. B. Pergolesi Opera Omnia*, vol. xxvi, (Rome, 1934).

list in the *New Grove Dictionary of Music and Musicians*.⁶¹ Pergolesi's autograph score of the *Stabat Mater* is held in the library of the abbey of Montecassino, outside Rome. Consequently, many adaptations were not based on this score. Johann Hiller described the model he used for his edition as a „copy of a copy.”⁶²

In light of Pergolesi's popularity and the exalted place that his *Stabat Mater* held, finding a remnant of it in the Sequence of a requiem mass in the Oaxaca Cathedral Archives is, if not totally surprising, still intriguing. Taken together with the previously mentioned adaptations of Pergolesi's masterpiece, Sumaya's *Sequencia* from the *Misa de Difuntos* constitutes the kind of emulation of a great author or composer that was still popular in the eighteenth and nineteenth centuries.

Such borrowing or reuse of musical materials has taken many forms throughout history. Musicologist Howard Mayer Brown cites manuscripts from as early as the fifteenth century to demonstrate how composers developed their compositional style by imitating the works of esteemed composers:

Composers as well as poets and painters learned their craft by imitating older masters. ...Emulation, using models to guide a student's initial efforts until he has mastered his craft, may well have been a basic a principle of musical pedagogy in the sixteenth century as it is now.⁶³

He goes on to state that the rationale behind the use of these works cannot be specifically deciphered:

Because we cannot document the intentions of composers during the Renaissance, we shall never know whether such emulation or imitation was practiced to compete with

⁶¹ Helmut Hucke and Dale E. Monson. "Pergolesi." In *Grove Music Online*. Oxford Music Online. 8 Jul. 2010 <<http://www.oxfordmusiconline.com>>.

⁶² Neubacher, "Stabat Mater," 5.

⁶³ Howard Mayer Brown, "Emulation Competition and Homage: Imitation and Theories of Imitation in the Renaissance," *Journal of the American Musicological Society* 35, no. 1 (1982): 9.

other composers, to demonstrate superior expertise using the same musical material, or to pay them homage. In truth, the two impulses are doubtless closely related.⁶⁴

Parody and *contrafactum* are terms used to describe the various techniques that composers throughout history have used when borrowing material from another model. *Parody* refers to use of pre-existing material from a polyphonic model. With this technique, “the composer reworks the original polyphonic model so that its themes, rhythms, chords and chord progressions are reformulated to create a new musical entity based on the original source.”⁶⁵ The term *contrafactum* is derived from the Medieval Latin term *contrafecer*, „to counterfeit.”⁶⁶ Musically, the term refers to an existing musical source that is unaltered, with the exception of the insertion of a new text derived of the same metric scheme. This practice was commonly used beginning with Latin plainchant when texts for new feasts were adapted to the melodies of existing chant. Later in the fifteenth, and sixteenth centuries the technique involved the retexting of popular secular chansons with sacred Latin texts. Probably the most famous example involved Heinrich Isaac’s (c. 1450-1517), well known “*Innsbruck, ich muss dich lassen.*” Isaac added new text to this composition. The new work became his *Christe eleison* of his *Missa Carminum*. Later this familiar melody was transformed into a Lutheran Chorale –“*O Welt, ich muss dich lassen.*” It was not uncommon during this period to discover the reappearance of music composed for one occasion with new text to function in a new setting. These specific definitions are helpful in defining how segments of Pergolesi’s *Stabat Mater* function in the *Sequentia*.

⁶⁴ Brown, 11.

⁶⁵ Michael Tilmouth and Richard Sherr. "Parody (i)." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20937> (accessed June 5, 2010)

⁶⁶ *Oxford Dictionary of Musical Terms*, 2004. , “contrafactum.”

Scored for soprano and alto voices, and two violins, the *Sequentia*, from *Misa de Difuntos* contains musical extracts from the third, fifth and tenth movements of Pergolesi's *Stabat Mater*: *O quam tristis et afflicta*, *Quis est homo*, and *Fac, ut portem, Christi mortem*. The sung portions of Sumaya's Sequence consist entirely of Pergolesi's music, the form being A A₁ B / A A₁ B C. The A section is comprised of the first eleven measures of Pergolesi's *O quam Tristis*, while sections B and C are taken from measures seven through nineteen and twenty through forty-nine of the fifth movement *Quis est homo*. The introduction, ritornelli, and transitions between sections consist of brief excerpts from Pergolesi's tenth movement, *Fac ut portem*. (Fig 4.1)

PERGOLESI QUOTATIONS FOUND IN THE SEQUENCIA FROM THE MISA DE DIFUNTOS				
Section	<u>SEQUENTIA</u> measure numbers	Text	<u>STABAT MATER</u> movement & measure numbers	Text
Introduction	1-6		#10: 1-6	
A	7-17:2	<i>Dies Irae...cum Sybilla</i>	# 3: 1-11:2	<i>O quam tristis...</i>
Ritornello	17:3-19		#10: 13:3-15	
	20 Original music			
A ₁	21-32	<i>Quantus tremor...cuncta stricte discusurus</i>	# 3: 14-25	<i>O quam tristis...</i>
Transition	33		#10: 6	

4.1 a Quotations from Pergolesi's *Stabat Mater* found in the *Sequentia* of the *Misa de Difuntos*

PERGOLESI QUOTATIONS FOUND IN THE SEQUENCIA FROM THE MISA DE DIFUNTOS (cont)				
B	34-46	<i>Tuba mirum...Judicanti responsura</i>	#5 7-19	<i>Quis est homo...in tanto supplicio</i>
A	47-57:2	<i>Liber scriptus...mundus judicetur</i>	#3 1-11:2	<i>O quam tristi...benedicat mater</i>
Ritornello	57:3-59		#10 13:3-15	
	60 Original music			
A1	61-72	<i>Quid sum miser...sit securus</i>	#3 14-25	<i>O quam tristi...benedicat mater</i>
Transition	73		#10 6	
B	74-86	<i>Ingemisco...mihi quoque spem dedisti</i>	#5 7-19	<i>Quis est homo...in tanto supplicio</i>
C	87-116	<i>Pie Jesu Domine...Dona eis Requiem Amen.</i>	#5 20-49	

4.1 b Quotations from Pergolesi's *Stabat Mater* found in the *Sequentia* of the *Misa de Difuntos*

There are brief passages of slight rhythmic alterations in order to accommodate the new text. However, minus Pergolesi's scoring for viola, and continuo and the insertion of the *Dies Irae* text, a close examination of this movement reveals that his music appears unaltered in a patchwork *contrafactum*.

As stated earlier, Sumaya's conflation of Pergolesi's music begins with the six measure violin introduction, which is a direct quotation from the opening measures of the tenth movement of the *Stabat Mater*. (Fig. 4.2)



4.2. *Misa de Difuntos*, *Sequentia* violin I, mm 1-6, Oaxaca Cathedral Archives

This introduction leads directly to the first vocal material. As a comparison of this author's transcription of the *Sequentia*, mm 7-12 with Pergolesi's score, (Fig. 4.4) reveals, Sumaya inverted the original voicing of the soprano and alto in measure seven as well measures eleven through twelve. (Figs. 4.3 & 4.4)

The first system of the musical score consists of three staves. The top staff is the soprano line, the middle staff is the alto line, and the bottom two staves are the piano accompaniment. The lyrics for the soprano and alto parts are: "Di - es i - rae" and "Di - es il - la". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

The second system of the musical score also consists of three staves. The top staff is the soprano line, the middle staff is the alto line, and the bottom two staves are the piano accompaniment. The lyrics for the soprano and alto parts are: "di - es il - la Sol - vet se - clum in fa - vil - la" and "de - es il - la Slo - ve sae - clum in fa - vil - la". The piano accompaniment continues with similar rhythmic patterns, providing harmonic support for the vocal lines.

4.3 *Sequentia* from *Misa de Difuntos*, mm 7-12, transcription Fassnacht

3. O quam tristes et afflicta

Larghetto

Violino I
Violino II
Viola
Soprano
Alto
Violoncello, Contrabasso e Organo

O quam tris - tis et af - fli - cta,
O quam tris - tis et af - fli - cta,

EE 6863

VI.
Vla.
S.
A.
Vc., Cb. e Org.

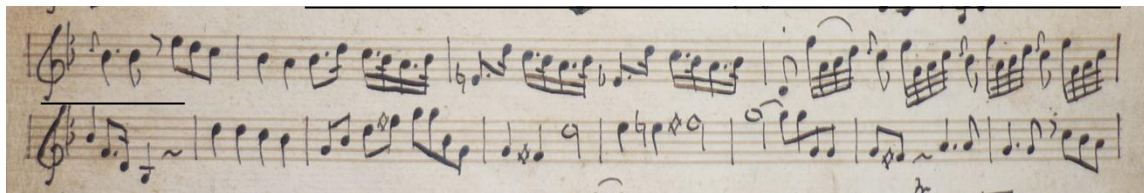
et af - fli - cta fu - it il - la be - ne - di - cta ma - ter
et af - fli - cta fu - it il - la be - ne - di - cta ma - ter

dolce sempre
dolce sempre
dolce
[dolce]
dolce
dolce
dolce
dolce

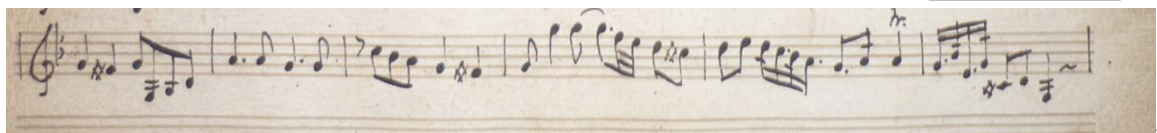
4.4 Pergolesi, *Stabat Mater*, *O Quam Tristi* mm 1-7, Edition Ernst Eulenberg

This re-voicing of the soprano and alto occurs consistently throughout this movement. For unknown (but presumably practical) reasons, Sumaya consistently inverted Pergolesi's vocal parts whenever the *tessitura* of the soprano went above the pitches A and D.

Material drawn from m.6, and mm 13:3-15 of Pergolesi's *Fac ut portem, Christi mortem* (#10) function as a ritornello (mm 17:3-19) and transition (m. 33) within the initial vocal settings. (Figs. 4.1, 4.5 & 4.6)



4.5 *Sequentia* from the *Misa de Difuntos*, violin II mm 16- 27, example begins at m 17:3 and continues through m 19, Oaxaca Cathedral Archives



4.6 *Sequentia* from the *Misa de Difuntos*, violin II mm 28-33, example begins at m. 33, Oaxaca Cathedral Archives

Measure 20 of figure 4.5 reveals the only original music composed by Sumaya. This four beat unit is followed by a complete musical repetition of the A section with new text.

While the music of both *Fac ut portem Christe mortem* and *O quam tristis et afflicta* have served as the introduction, and A/A₁ sections of the *Sequentia*, the B section uses material drawn from measure 7-19 of the fifth movement of the *Stabat Mater*. (Fig. 4.7a & b) This B section of eleven measures begins with the text “*Tuba mirum*” as shown in Fig. 4.8.

S. *Largo*
tan - to... sup - pli - ci - o?

A. *Largo*
Quis non pos - set con - tri - sta - ri,

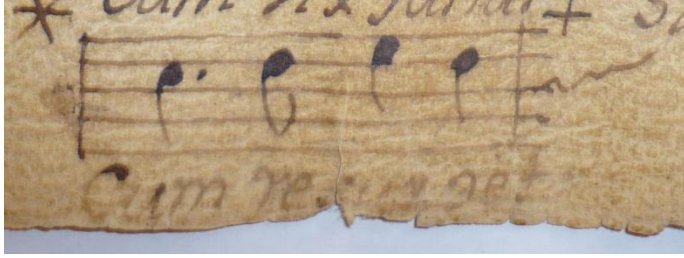
c., Cb., Org. *Largo*
dolce 5 7 6 4 [dolce] 2 6 5 6

4.7.a Pergolesi, *Stabat Mater*, V mm 5-8, Edition Ernst Eulenberg

4.7 b Pergolesi, *Stabat Mater*, V mm 9-15, Edition Ernst Eulenberg

4.8 *Sequentia* from *Misa de Difuntos*, Tiple score mm 26-46, example begins at m 34, Oaxaca Cathedral Archives

It is this B section of Sumaya’s *Sequentia* that involves the most extensive quotation from Pergolesi. This passage contains another inversion of the voice parts in m. 44, as well as the copyists’ awareness that measure forty was inadvertently deleted. The missing measure marked by asterisk and a plus sign, is inserted at the bottom of this manuscript page, with the same symbols to indicate where it needs to be inserted. (Fig. 4.9)



4. 9 *Sequencia* from *Misa de Difuntos*, m. 40, Oaxaca Cathedral Archives

Once again, this author's transcription of mm 42-46, compared with mm 16-19 of Pergolesi's score reveals the interchange of the layout of both the original vocal and instrumental parts. The soprano pitch G in measure 44 is an octave lower than Pergolesi's passage. In measure 44, the first violin contains Pergolesi's original soprano part at pitch, (presumably because it was too high for the singers) while the soprano sings the same measure an octave lower. In measure 45, the first violin again contains the soprano line from m. 17 of the original score. (Figs. 4.10a & b, and 4.11)

4^o

cum re - sur - get cre - a tu - ra Ju - di can - ti res - spon - su - ra.

cum re - sur - get cre - a - - tu - ra Ju - di can - ti res - spon - su - ra.

4.10a *Sequencia* from *Misa de Difuntos*, mm 42-44, transcription Fassnacht

46

Li - ber scrip - tus

Li - ber scrip - tus

4.10b Sumaya, *Sequetia* from *Misa de Difuntos*, mm 45-47, transcription Fassnacht

16

VI. I

VI. II

Via.

S.

A.

Vc., Cb., e Org.

si vi - de - ret in tan - to sup - pli - ci - o?

con - tem - pla - ri do -

18

VI. I

VI. II

Via.

S.

A.

Vc., Cb., e Org.

quis? quis?

- len - tem - cum - fi - li - o? quis? quis?

4.11 Pergolesi, *Stabat Mater*, movement V, mm 16-19, Edition Ernst Eulenberg

The conclusion of the *Sequentia*, (*Pie Jesu*) is the thirty-measure 6/8 Allegro that concluded the fifth movement of Pergolesi's *Stabat Mater*. Figures 4.12 & 4.13 demonstrate Sumaya's use of Pergolesi's music in both the first violin part and the alto voice.



4.12 *Sequentia* from the *Misa de Difuntos*, violin I mm 87-116, Oaxaca Cathedral Archives.

This image shows a page of handwritten musical notation for alto voice. It consists of five staves of music with Latin lyrics written below the notes. The lyrics include: "quoque Spem de dis-ti", "Pie Je-su Do-mi-ne", "Pie Je-su Do-mi-ne do-na e-is re-qui-em", "Amen A-men.", "Sanctus Sanctus Sanctus Dominus Deus san", "ba-oth ple-ni sunt Ce-li et te-ria", "gloxia tu a o sanna in ex-cel-sis.", "Benedic-tus qui re-nit in nomine Domini O sanna in ex", "cel-sis O sanna in ex-cel-sis in ex-cel-". The notation includes various rhythmic values and dynamic markings. The paper is aged and shows some staining.

4.13 *Sequentia* from *Misa de Difuntos*, alto mm87-116, Oaxaca Cathedral Archives.

Figures 4.12-4.15 show that Sumaya's *Pie Jesu* differs from Pergolesi's model only in rhythmic alteration necessitated to accommodate the different text.

A. Pro pec - ca - tis su - ae gen - tis vi - dit -

A. le - sum in tor - men - tis et fla - gel - lis [forte]

A. sub - di - tum, vi - dit le - *dolce*

A. - sum in tor - men - tis et fla - gel - lis [forte]

A. sub - di - tum, et fla - gel - lis sub - di - *dolce*

A. - tum.

4.14 Pergolesi, *Stabat Mater*, V Quis est homo, alto mm 20-49

20 Allegro

25 forte

30 sotto voce

35 [forte]

40 dolce

45 forte dolce

4.15 Pergolesi, *Stabat Mater*, V *Quis est homo*, violin I mm 20-49

While most of the Pergolesi's original music remains in tact, the minor changes Sumaya made such as the revoicing of particularly high soprano passages raise questions about the singers for whom this score was created. Were they unable to sing the original scoring, or does this voicing reflect the version of Pergolesi's score from which the composer based his work? With no concrete evidence to document that a copy of Pergolesi's manuscript existed in either Mexico City or Oaxaca, it is difficult to judge the model he used to create the *Sequentia* for the *Misa de Difuntos*. Therefore, one can only speculate about the reasons for these changes. It

seems more reasonable to assume that Sumaya's changes were due to the limitations of his singers at the Oaxaca Cathedral.

When analyzed along with the other movements of the *Misa de Difuntos*, the *Sequentia* is unique on several points. While the first three movements of the *Misa de Difuntos* are scored for soprano, alto, tenor and bass voices, two flutes, two violins, and Bajo Segundo, Sumaya reduced the *Sequentia* to soprano and alto voices and two violins. This rather dramatic reduction of texture clearly separates the *Sequentia*. This reduction of voices (prompted by the Pergolesi model) is not as unusual as the absence of any bass part vocal or instrumental. There is also the issue of the harmonic relationships of each movement. The *Misa de Difuntos*, the *Sequentia* excepted, is firmly rooted in F major. Key changes that appear within sections of movements involve modulations to the relative minor, a common practice of the time. The two *Kyrie* movements are centered on F major surrounding a *Christe* in d minor. The *Sequentia*'s opening g minor chord is hardly a typical progression from F major. The *Sequentia* concludes with an Allegro in C major, which acts as dominant to the F major tonality of the *Sanctus*.

A close study of both the instrumental and vocal part-books put to rest any speculation as to whether or not this movement was originally intended for this requiem mass. A review of figure 4.13, the final thirty measures of the alto part for the *Sequentia* reveal its direct link to the *Sanctus*. This same succession appears in both of the violin parts. The „tacet' indication found in both the tenor and *flauta* parts eliminate this awkward juxtaposition of tonalities. They show a series of movements in F major (one flat).

The presence of this *Sequentia* movement within a Requiem mass, to which it has no direct harmonic or melodic connection, reinforces the notion that it pays homage to Pergolesi. The change of tonal center and texture both stem from Sumaya's desire to present Pergolesi's

material in its original form. A simple „tacet’ for tenor and bass voices and the flutes facilitate, to some extent, insertion of the *Sequentia* into this *Misa de Difuntos*. The lack of a continuo part is perhaps the oddest, most troubling feature of this movement. While the remainder of the mass does not contain a continuo part, the *basso segundo* for these movements at the least provide a fundamental bass that serve as clues to the possible reconstruction of a continuo part. Based on the large volume of „incomplete’ manuscripts catalogued in the Oaxaca Cathedral Archives, in all probability the continuo part was at some point misplaced, since it’s difficult to imagine that the score from which the *Sequentia* was copied lacked this part.⁶⁷

Establishing a relationship between the two settings of the Dies Irae sequence

It has already been established that, despite its title in the Archive, the *Misa de Difuntos* is a Requiem mass, i.e., a musical setting of the Requiem Mass texts from the Roman missal for the burial of a Christian.⁶⁸ This work and the *Sequentia de Difuntos a 4* are the only Catholic funeral music found thus far in the Cathedral Archives of Oaxaca. Of the two, the former includes the five codified texts of a Requiem mass, omitting only the *Offertory* and *Communion*.⁶⁹ (Fig. 4.16)

1. Introit: *Dona Eis Domine**
2. *Et Tibi Redetur**
3. *Kyrie**
4. Sequence: *Dies Irae**
5. Offertory: *Domine Jesu Christe*
6. *Santus / Benedictus**
7. *Agnus Dei**
8. Communion: *Lux aeterna*
- 9. Responsory: *Libera me***
- 10. Antiphon: *In paradisum***

4.16. * Sumaya’s setting of the *Misa de Difuntos*. The Responsory and Antiphon are sung after the mass , before the burial.

⁶⁷ Tello, Archivo musical de la cathedral de Oaxaca: Catologo, 17.

⁶⁸ Ron Jeffers, Translations and Annotations of Choral Repertoire, vol I Sacred Latin Texts Compiled and Annotated by Ron Jeffers, Corvallis, OR: Earthsongs, 1988, 62.

⁶⁹ Sumaya’s mass actually has six movements due to his division of the Introit into two separate parts, *Dona Eis* and *Et Tibi Redetur*

The common link between the *Missa de Difuntos* and the *Sequentia de Difuntos a 4* is the text of the Sequence, *Die Irae, dies illa*. It was the last of the Requiem texts to be formally included in the liturgy for the dead, (1570) following the Council of Trent's, (1545-1563) drastic reduction of this liturgical text.⁷⁰ The text, attributed to the thirteenth century Franciscan friar, Thomas of Celano (d. 1250),⁷¹ is sung to a plainchant melody. The first seventeen strophes contain three lines of iambic tetrameter and a common end rhyme. The eighteenth verse has four lines arranged as rhymed couplets. The text ends with two seven syllable lines that don't rhyme to which an Amen is appended. (Fig 4.17a & b)

Verse	DIES IRAE SEQUENCE	Form
1	Dies irae! dies illa, Solvat saeculum in favilla: Teste David cum Sibylla.	A
2	Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!	A
3	Tuba, mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.	B
4	Mors stupebit, et natura, Cum resurget creatura, Judicanti responsura.	B
5	Liber scriptus proferetur, In quo totum continetur, Unde mundus iudicetur.	C
6	Judex ergo cum sedebit, Quid-quid latet, apparebit: Nil inultum remanebit	C
7	Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?	A
8	Rex tremendæ majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis	A
9	Recordare, Jesu pie, Quod sum causa tuæ viæ: Ne me perdas illa die.	B

4.17a *Dies Irae* text

⁷⁰ Jeffers, Translations and Annotations of Choral Repertoire, vol I Sacred Latin Texts, 63.

⁷¹ Jeffers, Translations and Annotations of Choral Repertoire, vol I Sacred Latin Texts, 70.

Verse	DIES IRAE SEQUENCE (cont)	Form
10	Quærens me, sedisti lassus: Redemisti crucem passus: Tantus labor non sit cassus.	B
11	Iuste iudex ultionis, Donum fac remissionis Ante diem rationis.	C
12	Ingemisco, tamquam reus: Culpa rubet vultus meus: Supplicanti parce, Deus.	C
13	Qui Mariam absolvisti, Et latronem exaudisti, Mihi quoque spem dedisti.	A
14	Preces meæ non sunt dignæ: Sed tu bonus fac benigne, Ne perenni cremer igne	A
15	Inter oves locum præsta, Et ab hædis me sequestra, Statuens in parte dextra.	B
16	Confutatis maledictis, Flammis acribus addictis: Voca me cum benedictis.	B
17	Oro supplex et acclinis, Cor contritum quasi cinis: Gere curam mei finis	C
18	Lacrimosa dies illa, <u>qua resurget ex favilla</u> judicandus homo reus. Huic ergo parce, Deus:	D E
19	Pie Jesu Domine, dona eis requiem. Amen	F

4.17b *Dies Irae* text

Basically, the plainchant melody is derived from both the Dorian and Hypodorian modes.

Figures 4.18 & 4.19 illustrate how the sequence text in entirety is sung to the chant melody creating the following module:

DIES IRAE PLAINCHANT MELODY																		
Verses 1-6						Verses 7-12						Verses 13-19						
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
A	A	B	B	C	C	A	A	B	B	C	C	A	A	B	B	C	D/E	F

4.18 *Dies Irae* form of plainsong melody

A 1. Di - es i - re di - es il - la sol - vet se - dum in fa - vil - la te - sie da - vid cum si - bil - la

A 2. Quan - tus tre - mor est fu - tu - rus quan - do iu - dex est ven - tu - rus cun - cta stri - cte dis - cus - su - rus.

B 3. Tu - ba mi - rum spar - get so - num per se - pul - cra re - gi - o - num co - get om - nes an - te thro - num.

B 4. Mors stu - pe - bit et na - tu - ra cum re - sur - get cre - a - tu - ra iu - di - can - do re - spon - su - ra.

C 5. Li - ber scrip - tus pro - fe - re - tur in quo to - tum con - ti - ne - tur un - de mun - dus iu - di - ce - tur.

C 6. Iu - dex er - go cum cen - se - bit quic - quid la - tet ap - pa - re - bit nil in - ul - tum re - ma - ne - bit.

D 18. La - cri - mo - sa di - es il - la que re - sur - get ex fa - vil - la.

E 19. Iu - di - can - dus ho - mo re - us hu - ic er - go par - ce de - us.

F 19. Pi - e ih - su do - mi - ne do - na e - is re - qui - em A - men.

4.19 Dies Irae, chant melody⁷²

⁷² Kees Vellenkoop. Dies Ire dies Illa: Studien zur Frugeschichte einer Sequenz Bilhovens: (A.B. Creighton, 1978), 62-76.

Polyphonic choral settings, whether chant based or freely composed, emerged in the sixteenth and seventeenth centuries; in some cases composers chose to compose a limited number of free polyphonic portions that were performed in alternation with the unison plainchant, (*alternatim praxis*).⁷³

Due to the length and dramatic nature of the text, and that fact that it was standard practice for it to be sung in its entirety, the Sequence held a place of prominence among the movements of the Requiem. While composers most often set the text within the context of the Requiem Mass, there are some examples of settings that stand alone, notably those of Giovanni Legrenzi, Antonio Lotti and J.C. Bach.⁷⁴ Another commonplace of musical settings, whether found within the context of a Requiem or as separate composition, was the division of the lengthy text into more manageable textual units (cantata mass format).

Sumaya's two settings of the Sequence differ in their voicing and instrumentation. They differ as well in the amount of Sequence text that they set. Of the nineteen verses that comprise the Sequence, the *Misa de Difuntos* contains nine, the *Sequentia de Difuntos a 4* a mere six. (Fig. 4.20a & b)

As mentioned above, it was standard in the Requiem mass of this period to include the entire text. Sumaya's omission of such relatively large quantities of the text in both settings prompts speculation about the composer's intentions. Could either of these settings have been composed with the intention of having the omitted text sung using the plainsong melody in the *alternatim* style described above? Might there be the possibility of an exchange between the two

⁷³ John Caldwell and Malcolm Boyd. "Dies irae ." *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com>, (accessed July 11, 2010).

⁷⁴ Caldwell and Boyd, "Dies Irae"

settings? An answer to these questions may arise from a comparison of the portions of the text that Sumaya set with the Sequence as a whole.

Dies Irae Sequence	Misa de Difuntos (IV)	Sequentia de Difuntos a 4	<u>Translation</u>
Dies irae! dies illa, Solvat saeculum in favilla: Teste David cum Sibylla. (A)	Dies irae! dies illa, Solvat saeculum in favilla: Teste David cum Sibylla	Dies irae! dies illa, Solvat saeculum in favilla: Teste David cum Sibylla. (I)	<i>Day of wrath, that day shall dissolve the world into embers, as David prophesied with the Sybil.</i>
Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus! (A)	Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus!	Quantus tremor est futurus, Quando iudex est venturus, Cuncta stricte discussurus! (II)	<i>How great the trembling with be, when the Judge shall come, the rigorous investigator of all things!</i>
Tuba, mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum. (B)	Tuba, mirum spargens sonum Per sepulchra regionum, Coget omnes ante thronum.		<i>The trumpet, spreading its wondrous sound through the tombs of every land, will summon all before the throne.</i>
Mors stupebit, et natura, Cum resurget creatura, Iudicanti responsura. (B)	Mors stupebit, et natura, Cum resurget creatura, Iudicanti responsura.		<i>Death will be stunned, likewise nature, when all creation shall rise again to answer the One judging.</i>
Liber scriptus proferetur, In quo totum continetur, Unde mundus iudicetur. (C)	Liber scriptus proferetur, In quo totum continetur, Unde mundus iudicetur.		<i>A written book will be brought forth, in which all shall be contained, and from which the world shall be judged..</i>
Iudex ergo cum sedeat, Quidquid latet, apparebit: Nil inultum remanebit.(C)			<i>When therefore the Judge is seated, whatever lies hidden shall be revealed, no wrong shall remain unpunished</i>

4.20a Sumaya's use of the *Dies Irae* Sequence

Dies Irae Sequence	Misa de Difuntos (IV)	Sequentia de Difuntos a 4	Translation
Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus? (A)	Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus?	Quid sum miser tunc dicturus? Quem patronum rogaturus, Cum vix justus sit securus? (III)	<i>What then am I, a poor wretch going to say? Which protector shall I ask for, when even the just are scarcely secure?</i>
Rex tremendæ majestatis, Qui salvandos salvas gratis, Salva me, fons pietatis. (A)			<i>King of terrifying majesty, who freely saves the saved: Save me, fount of pity.</i>
Recordare, Jesu pie, Quod sum causa tuæ viæ: Ne me perdas illa die. (B)		Recordare, Jesu pie, Quod sum causa tuæ viæ: Ne me perdas illa die. (IV)	<i>Remember, merciful Jesus, that I am the cause of your sojourn; do not cast me out on that day.</i>
Quærens me, sedisti lassus: Redemisti crucem passus: Tantus labor non sit cassus. (B)			<i>Seeking me, you sat down weary; having suffered the Cross, you redeemed me. May such great labor not be in vain.</i>
Juste judex ultionis, Donum fac remissionis Ante diem rationis. (C)			<i>Just Judge of vengeance, grant the gift of remission before the day of reckoning.</i>
Ingemisco, tamquam reus: Culpa rubet vultus meus: Supplicanti parce, Deus. (C)	Ingemisco, tamquam reus: Culpa rubet vultus meus: Supplicanti parce, Deus.	Ingemisco, tamquam reus: Culpa rubet vultus meus: Supplicanti parce, Deus. (V)	<i>I groan, like one who is guilty; may face blushes with guilt. Spare thy supplicant, O God.</i>
Qui Mariam absolvisti, Et latronem exaudisti, Mihi quoque spem dedisti. (A)	Qui Mariam absolvisti, Et latronem exaudisti, Mihi quoque spem dedisti.		<i>You who absolved Mary (Magdalene), and heeded the thief, have also given hope to me.</i>

4.20b Sumaya's use of the *Dies Irae* Sequence

Dies Irae Sequence	Misa de Difuntos (IV)	Sequentia de Difuntos a 4	<i>Translation</i>
Preces meæ non sunt dignæ: Sed tu bonus fac benigne, Ne perenni cremer igne. (A)			<i>My prayers are not worthy, but Thou, good one, kindly grant that I not burn in the everlasting fires.</i>
Inter oves locum præsta, Et ab hædis me sequestra, Statuens in parte dextra. (B)			<i>Grant me a favored place among thy sheep, and separate me from the goats, placing me at thy right hand.</i>
Confutatis maledictis, Flammis acribus addictis: Voca me cum benedictis. (B)			<i>When the accursed are confounded consigned to the fierce flames; call me to be with the blessed.</i>
Oro supplex et acclinis, Cor contritum quasi cinis: Gere curam mei finis. (C)			<i>I pray, suppliant and kneeling, my heart contrite as if it were ashes: protect me in my final hour.</i>
Lacrimosa dies illa, qua resurget ex favilla judicandus homo reus. Huic ergo parce, Deus: (D) & (E)			<i>O how tearful that day, on which the guilty shall raise from the embers to be judged. Spare them, O God.</i>
Pie Jesu Domine, dona eis requiem. Amen (F)	Pie Jesu Domine, dona eis requiem. Amen	Pie Jesu Domine, dona eis requiem. (VI)	<i>Merciful Lord Jesus, grant them rest.</i>

4.20c Sumaya's use of the *Dies Irae* Sequence

Sumaya's use of *contrafactum* from Pergolesi's *Stabat Mater* in the *Misa de Difuntos* has been described earlier in this chapter. (Fig. 4.1) The nine verses of the Sequence used in the mass are set to the music of four movements of the *Stabat Mater*. (Fig. 4.21)

MISA DEL MUNDO- IV: SEQUENTIA							
Sequence verse	1	2	3-4	5	7	12-13	19
Sumaya measures	7-17	21-32	34-46	47-57	61-72	74-86	87-116
Pergolesi borrowing	A	A ₁	B	A	A ₁	B	C
Meter/ Key	Common time g minor						6/8 E flat major
A & A ₁ = Pergolesi, Stabat Mater #3 mm 1-11 B= Pergolesi, Stabat Mater #5 mm 7-19 C= Pergolesi Stabat Mater #5 Allegro mm 20-49							

4.21 Sequence text in mvt IV of *Misa del Mundo*

Figure 4.21 illustrates how ten verses of the Sequence have been deleted. It also demonstrates that rooted in g minor, the movement could not possibly have been interpolated, sung to the plainsong melody of the Sequence in d, *Dorian*. The manuscript provides us with clear indications that the *Sequentia* from this mass is a self contained movement with no formal breaks allowing for the insertion of the deleted text.

In contrast to the musical continuity of the *Misa de Difuntos*, the *Sequentia de Difuntos a 4* has six distinct movements. (Fig 4.22)

SEQUENTIA DE DIFUNTOS A 4			
Movement	Starting Key	Ending Key	Chant pitch
I Dies Irae	Dm	DM (Dm)	
II Quantus Tremor	Dm	DM (Dm)	
Verses 3-6			A-D 4 verses
III Quid sum miser	Dm	Dm	
Verse 8			F-A 1 verse
IV Recordare Jesu Pie	Em	Em	
Verse 10-11			A-D 2 verses
V Ingemisco	Dm	DM (Dm)	
Verse 13-19			F-D A-D 6 verses
VI Pie Jesu	Dm	DM (Dm)	

4.22 *Sequentia de Difuntos a 4* – Sequence Text

We can see that, with the exception of the fourth movement that begins in E minor, this work is clearly rooted in D minor. Mapping the movement to the beginning and ending pitches of the deleted chant verses, demonstrates that it is possible that the *Sequentia de Difuntos* might have been originally conceived as a work to be performed in *alternatim* with the Sequence's plainchant melody. While the first, second and last movements end with a D major chord, the third of the diatonic D minor scale is rarely raised, over the course of the movement. This fact suggests that these movements might just as easily cadence in D minor, aligning with the modality of the Dorian chant.

Equally interesting is the theory that this six movement *Sequentia* might possibly have been interpolated into the *Misa de Difuntos* in the place of its fourth movement (the *Sequentia*). The oddity of the key relationship between a *Kyrie* ending in F major and the unexpected beginning of the *Dies Irae* in G minor (due to the direct borrowing of Pergolesi's music) disappears if the *Sequentia de Difuntos a 4* in D minor replaces the G minor Pergolesi based music.

There is of course the issue of instrumentation that needs to be solved with this interpolation. The *Sequentia de Difuntos a 4* is voiced for two violins and viola, while the *Misa de Difuntos* requires only the violins. Is the piece able to be performed without the viola? Is it feasible to have an instrumentalist play for only one movement of a Requiem Mass? These are all questions to be taken into consideration when sorting through these decisions. However, these questions clearly demonstrate that a connection has been established between both of these unique settings of the Sequence.

CHAPTER FIVE: ISSUES RELATED TO TRANSCRIPTION AND PERFORMANCE PRACTICE

The first priority in the process of creating a modern edition from a historical manuscript is to remain faithful to the primary source and the context in which it was created. The transcriber must have full knowledge of the surviving parts, the voicing, instrumentation, indications of tempo and articulation, as well as an awareness of any idiosyncrasies found in the music. This task goes far beyond the scope of merely transcribing the original notation. Decisions regarding the alteration of existing parts or, in the case of this manuscript, editorial reconstruction of missing parts, need to be made with a desire to communicate as accurately as possible to scholar and performer alike the original intentions of the composer.

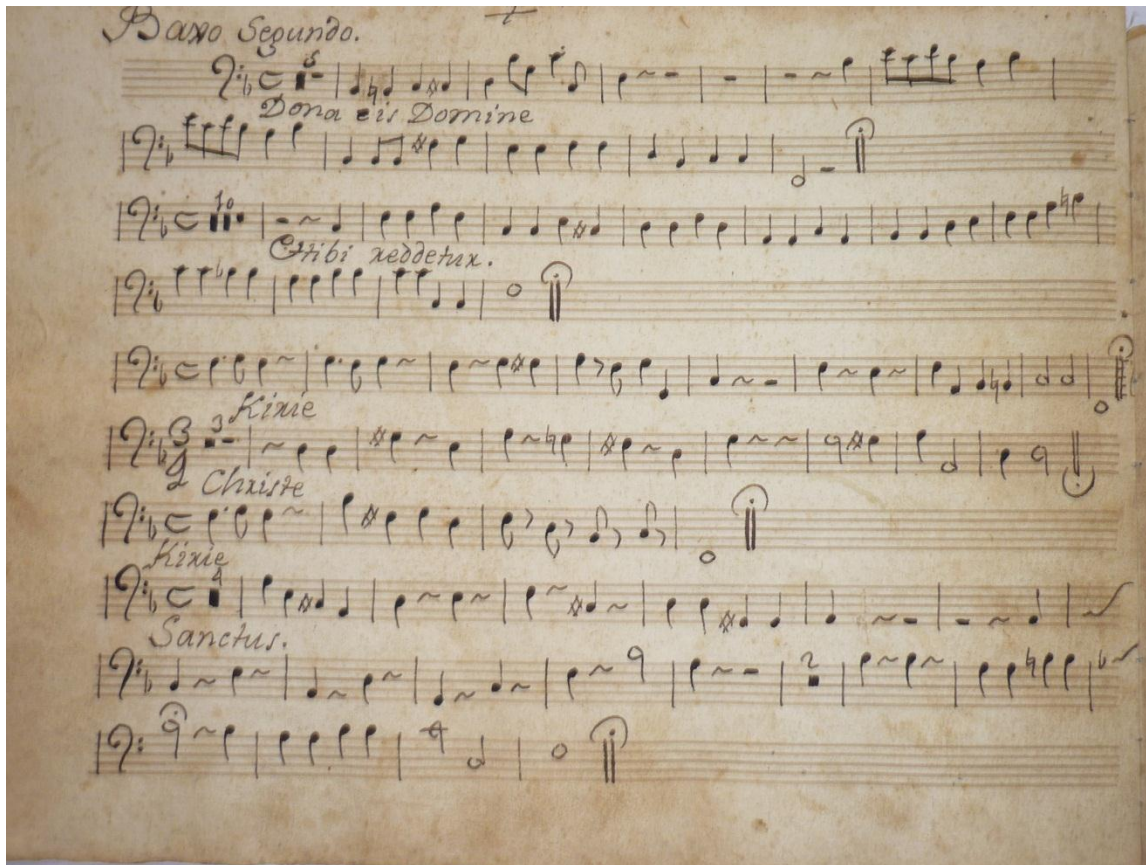
Creating a modern transcription of the *Misa de Difuntos* and the *Sequentia de Difuntos a 4* is a task that has been equal in both its rewards and challenges. Having the opportunity to view Sumaya's original manuscripts, housed in the Oaxaca Cathedral Archives provided this author with an awareness of the conditions for which he composed that would not have come from merely viewing facsimiles of his work. The Mass and Sequence are clearly eighteenth-century artifacts that shed light on the sacred colonial music of Oaxaca almost three centuries ago.

In Aurelio Tello's catalogue of the Oaxaca Cathedral Archives, he categorizes the manuscripts in the following manner: 1) complete, 2) incomplete, though able to be reconstructed, and 3) incomplete and unable to be reconstructed.⁷⁵ The *Misa de Difuntos* and the *Sequentia de Difuntos a 4* fall into the second category. While there are incomplete or missing bass parts in each manuscript, the majority of the work has survived in a fairly well preserved

⁷⁵ Tello, Archivo musical de la cathedral de Oaxaca: Catologo. 87-117.

form. Nonetheless, in creating a modern transcription of these two works, the author encountered several questions regarding the bass part, or lack thereof.

In addition to the parts books for *Tiple, Alto, Tenor, Violin I & II* and *Flauta I & II*, the *Misa de Difuntos* contains a part designated as *Bajo Segundo*. (Fig. 5.1)



5.1 *Bajo Segundo, Misa de Difuntos, Manuel de Sumaya, Oaxaca Cathedral Archives*

Tello contends that the frequent occurrence of such bass parts without figures or text, while at times voiced, were most often played by instruments.⁷⁶ The *Bajo Segundo* part from Sumaya's *Misa a 5* demonstrates the nature of this bass part in another work. (Fig. 5.2)

⁷⁶ Aurelio Tello, "La Capilla musical de la cathedral de Oaxaca de tiempo de Manuel de Sumaya," *Revista Musical de Venezuela* 16, no. 34 (1997): 126.



5.2 Bajo Segundo, Kyrie, Misa a 5, Oaxaca Cathedral Archives

In the introduction to his transcription of Sumaya's *Misa a 5*, Tello asserts that this is an instrumental part, its lack of text, supporting that its execution was not only instrumental (melodic), but also possibly harmonic.⁷⁷ However, the *Misa a 5* also has a separate bass part

⁷⁷ Tello, *Misas de Manuel de Sumaya*, 5.

with *anotaciones cifrado*, (figures). Due to the fact that the *Bajo Segundo* essentially doubles the voice, Tello makes the decision to include it in his transcription of *Misa a 5* with text.⁷⁸

This example provides valuable insight into the issues encountered in transcribing the *Misa de Difuntos*. In this work, however, there is no designated bass line with figures. Like the *Misa a 5*, the *Bajo Segundo* of the *Misa de Difuntos* essentially doubles the lowest sounding choral part creating what is, in effect, a *basso siguiente*. As figure 5.1 demonstrates, there are five measures of rest before its first entrance in the *Introit*, and ten measures of rest in the second movement of the *Introit*. The author was confronted with the dilemma of whether or not to reconstruct a realized bass part that provides harmonic support for the strings that play in every movement. To transcribe without a continuo part, would suggest that there was never a figured bass, an assumption which seems unlikely in light of Sumaya's other works, as well as what Tello has to say about the performance practice of the Oaxaca Cathedral:

Instruments played *colla parte* (doubling the voice parts), most assuredly with ornamental glissandos, creating heterophonic textures not annotated in the manuscripts. The accompaniment was entrusted to an organist (for the Latin music) and a harp (for the villancicos). . . . One *violon* and *los bajones*, (the bass instruments) were utilized to create the basso continuo.⁷⁹

Based on this information, the author has deduced that the common practice at the Oaxaca Cathedral during this period requires a figured bass part to replace the part that was most likely lost. Therefore, my transcription for movements I, II, III, IV, and VI of the *Sequentia de Difuntos a 4* include an unfigured bass line, (*Bajo Acompañamiento*) and an editorial reconstruction of the harmonic figuration based solely on the harmonies created by the given instrumental parts.

⁷⁸ Tello, *Misas de Manuel de Sumaya*, 5.

⁷⁹ Aurelio Tello, "La Capilla musical de la cathedral de Oaxaca de tiempo de Manuel de Sumaya," translation Fassnacht 125.

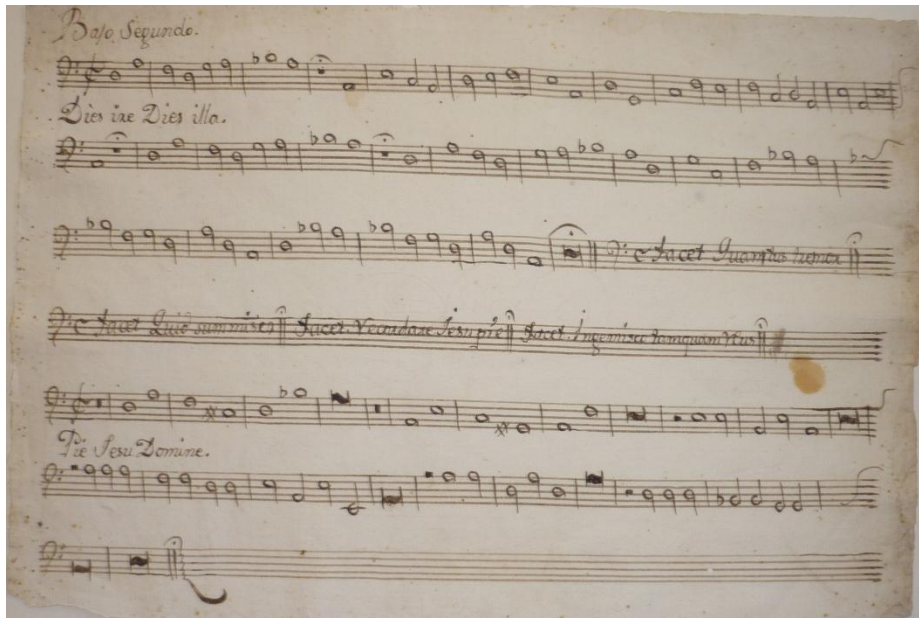
Since the bass line of the fifth movement contained the only extant bass figures, both the original figures and an accompaniment based on these figures are provided.⁸⁰

A different issue surfaces in the *Sequentia*, (mvt. IV) of the *Misa de Difuntos*.

Here Sumaya quotes, almost verbatim, portions of three movements from Pergolesi's *Stabat Mater*. The *Sequentia* is a duet for *Tiple* and *Alto* accompanied by two violins. The lack of a bass part is startling, given the nature of Sumaya's use of Pergolesi's composition. We can infer that since Sumaya so closely copied Pergolesi's other parts that there must have been a continuo part that has been lost. Therefore, the author has supplied Pergolesi's continuo part for the *Sequentia* indicating that this is an editorial reconstruction..

As discussed in Chapter Two, the presence of multiple bass parts in the *Sequentia de Difuntos a 4* is a problem that needs to be addressed when creating a modern transcription. There are manuscript parts for *Bajo Segundo*, *Bajo Acompañamiento* and *Bajo del Violon*. While this composition lacks the *Bajo Cantable* (sung bass part) found in the *Misa de Difuntos*, Sumaya does provide a *Bajo Segundo* for the first and last movements. (Fig. 5.3)

⁸⁰ Appendix, *Sequentia de Difuntos*



5.3 Bajo Segundo, *Sequentia de Difuntos a 4*, Manuel de Sumaya, Oaxaca Cathedral Archives

Tello has already argued that the *Bajo Segundo* could function both, as a sung bass (as he notates it in the *Misa a 5*) and an instrumental bass. Considering his earlier discussion regarding the *Misa a 5*,⁸¹ the author made the decision to include a texted version of the *Bajo Segundo* part, (editorial) in the transcription of these two movements. This decision was made fairly obvious by the choral nature of these movements and the clear resemblance of the bass part to the extant choral parts (Tiple, Alto & Tenor). The absence of a notated sung bass and the striking resemblance of the *Bajo Segundo* part to the extant choral voices make this an obvious and simple task.

While the *Bajo del Acompañamiento* and *Bajo del Violon* parts are practically identical, (see Chapter 2) the latter bears the only bass figures, and are only found in the fifth movement (*Ingemisco*).⁸² The partbook for the *Bajo de Acompañamiento* is devoid of any figures. This evidence suggests that a figured bass line was written for only one movement of the *Sequentia de*

⁸¹ p. 72

⁸² Chp 2, fig. 2.16, 2.20 & 2.21

Difuntos a 4. There is no stylistic precedent for such a situation. The only reasonable option was to create an editorial continuo part for the other five movements based on the existing *Bajo de Acompañamiento* and *Bajo del Violon* parts.

There is, of course the option (discussed earlier), that the bass parts in these movements were intended to be performed *tasto solo*.⁸³ Once again, Tello's remarks on the performance practice in the Oaxaca Cathedral provided the decisive impetus for dealing with these bass parts. Tello specified the *Bajo del Violon* as one of two instruments that participated in the basso continuo.⁸⁴ The presence of such a part in this score suggests that the remaining movements of the *Bajo del Violon* part-book were intended to have figures as well. Based on this premise an editorially-reconstructed accompaniment for movements I, II, III, IV & VI is included.

Other issues this author encountered in the creation of a critical edition are related to clefs, meter, tempo, pitch and text underlay; all of which directly affect the modern performance of these works. As was the practice of the eighteenth century, the voice parts, with the exception of the *bajo cantable*, were written with C clefs. These clefs are illustrated in the incipit that precedes each movement. The *tiplé*, alto, and tenor clefs have all been changed to G clefs in order to facilitate a modern performance.

With the exception of the first and final movements of the *Sequentia de Difuntos a 4*, the two manuscripts are written in duple, (common time) or triple meter, (3/4 or 6/8). These two movements, based on the same music, bear the meter c slash with the half note getting the beat. All of the meters of the original manuscripts remain unchanged and are specified in the incipit.

The few indications of tempo as well as dynamics are based on what Sumaya has marked in the manuscript. Further decisions are based upon the original musical forces as well as the

⁸³ Williams. "*Tasto solo*."

⁸⁴ Tello, "*La Capilla musical de la cathedral de Oaxaca de tiempo de Manuel de Sumaya*," 125.

space for which these works were composed. The Oaxaca Cathedral, constructed in 1733, bears the acoustic and artistic traits that were popular throughout Baroque New Spain. Figure 5.4 illustrates the choir's placement in the rear of the central nave of this reverberant space. The seating of the choir members facing one another suggest the *alternatim praxis* discussed earlier. Tello's research into the *Actas de Cabildo* (council records) of the Oaxaca Cathedral has revealed the musicians who were a part of the musical establishment, helping to reconstruct the make-up of Sumaya's ensemble. He notes that the musical chapel of the Oaxaca Cathedral during the 1745-1755 included eight to ten male singers, two violins, two oboes (that also were the traverse flutes conforming to the practice established in Spain during this century), two *bajones*, one harp, one organ, one violon and *los seis* (boy's choir).⁸⁵ The information regarding both the physical space as well the performing forces suggest that the music would most likely have been performed at a tempo slow enough to accommodate the reverberation time of the Oaxaca Cathedral. This awareness is an aid in making decisions concerning tempo in a modern performance of these works. The tempo indications in my transcriptions, while editorial, are based on these historical factors.

⁸⁵ Tello, "La Capilla musical de la cathedral de Oaxaca de tiempo de Manuel de Sumaya," 126.



5.4 Oaxaca Cathedral, interior facing the choir's location in the rear of the nave

While the date of both the *Misa de Difuntos* and the *Sequencia de Difuntos a 4* is unknown, stylistically they belong to music of the eighteenth century. Our standard A440 pitch was not common practice during this period. We cannot know with certainty the practice of pitch that occurred in the Oaxaca Cathedral. However, the cathedral establishments of the New World adopted the practices of Europe, most notably Spain. Based on eighteenth century European practice, concert pitch was noted to have been approximately a quarter tone below our present A440.⁸⁶ While both works could easily be adapted to modern instruments and standard

⁸⁶ Anthony Baines and Nicholas Temperly, "pitch." In the *Oxford Companion to Music*, edited by Alison Latham. Oxford Music Online,

pitch, a performance at A415, a semitone below our modern pitch, would simulate a more accurate reproduction of the original performance.

The author was presented with decisions regarding the text underlay in three of movements from the *Misa de Difuntos* where passages of the *Et Tibi Redetur*, *Kyrie* and *Sanctus* required modification. The passages in these movements with their incomplete text setting, and cumbersome text stress were most likely errors on the part of the copyist. Modifications to the original text underlay have been supplied to help render a more accurate declamation of the text.

The transcriptions included in the appendix are therefore, modern editions that faithfully reproduce Sumaya's entire original notation, supplemented by the editorial reconstructions described above. Any additions or deletions of the material are clearly marked in the score with small Arabic numerals.

CHAPTER SIX: CONCLUSION

In the historic city center of Oaxaca is the located the grand Cathedral, *La Iglesia de Nuestra Señora de la Defensa de Oaxaca*. As in other colonial cities of the New World, this cathedral served as the city's religious and artistic center. Despite its reputation and strong tradition of performance and composition, the musical establishment of the Oaxaca Cathedral was, nonetheless always in the shadow of the larger and wealthier Cathedrals in Mexico City and Puebla.⁸⁷ Oaxaca, however, reached the height of its musical stature and prominence in 1745 with the appointment of Manuel de Sumaya to the position of chapelmaster.

Today, next to the Cathedral, housed in what was once the bishops' residence is located the historical archives of the Oaxaca Cathedral. Here one is able to find the manuscripts of Sumaya, and his predecessors, as well as the works of other regional and Spanish composers that were transported at one time to the archive.

The research for this dissertation was undertaken as an attempt to establish a connection among a number of newly discovered eighteenth-century Oaxacan manuscripts. Indeed, the titles of several of these suggested the possibility that combined to form a Requiem Mass. Additionally, I was intrigued by the attribution of these manuscripts to Sumaya, whose *villancicos* were already known to me as charming music. I also desired to discover firsthand the true extent of his borrowing from Pergolesi's *Stabat Mater* to determine the extent to which his parody of this famous Italian composer was involved.

The fruits of this investigation led to the discovery of the *Misa de Difuntos* (currently entitled *Dona Eis Domine*), and the *Sequentia de Difuntos a 4*. Given its current classification, *Dona Eis Domine*, I initially surmised that this was a movement from the Requiem. In fact, it

⁸⁷ Mark Brill, "The Oaxaca Cathedral Examen de oposición: The Quest for a Modern Style," *Latin American Review*, 26, no. 1 (Spring/ Summer 2005): 55.

turned out to be an eighteenth century setting of the Requiem, the Sequence of which was entirely derived from three movements of Pergolesi's *Stabat Mater*. The second manuscript, *Sequentia de Difuntos a 4*, which was originally cited by Brill as the one containing the Pergolesi quotes turned out to be a six movement work that sets discrete portions of the *Dies Irae* text. I discovered the partial use of the Sequence text in both works, an uncanny practice for a work of this period. My research has established that they can be interchanged in order to facilitate performance of the *Dies Irae* text in its entirety. Comparison of these manuscripts with the works currently attributed to Sumaya has generated further evidence to support the claim that both the *Misa de Difuntos* and the *Sequentia de Difuntos a 4* were indeed composed by him.

These important findings will hopefully lead to the confirmation of Sumaya's authorship of these works, as well as the reclassification of the manuscript *Dona Eis Domine* to reflect its true identity as the lone extant *Misa de Difuntos* in the Oaxaca Archives. In addition, it is critical that the Sequence of this mass with its *contrafactum* appropriation of Pergolesi's *Stabat Mater*, be included in the list of historical compositions based on Pergolesi's work cited by Francesco Degrada in his study of J.S. Bach's paraphrase of the *Stabat Mater*.⁸⁸ In addition to expanding Degrada's list of compositions based on the *Stabat Mater*, this listing would formally document an important link between composers of the New and Old Worlds.

The final culmination of my research was the creation of new critical editions of these two works. The process of visiting the archives and Oaxaca in order to study the original manuscripts was an immensely inspirational part of this process that, as stated earlier, greatly aided my acquisition of the rich cultural environment for which these works were originally conceived. In completing these editions of the *Misa de Difuntos* and the *Sequentia de Difuntos a*

⁸⁸ Francesco Degrada, "Lo *Stabat Mater* di Pergolesi e la parafrasi Tilge Hochster meine Sunden di Johann Sebastian Bach," 155.

4, I believe I have contributed two previously unknown works of merit, each of which uniquely bear testimony to Sumaya's individual creativity, to the corpus of music composed in eighteenth-century Mexico.

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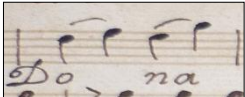
APPENDIX: INTRODUCTION TO CRITICAL EDITIONS

These critical editions for the *Misa de Difuntos* and the *Sequentia de Difuntos* reflect the efforts of this research, and bring to light two important works, previously unknown in the vast repertoire of this period that in large part still remains unrecognized.

For each edition, this author has provided a modern transcription accompanied by notes that identify where editorial changes have been made to the original manuscript.

CRITICAL EDITION: MISA DE DIFUNTOS

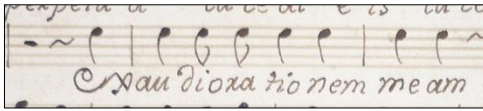
I: Dona Eis

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* Tempo indications are editorial		
1	1) Bajo Segundo	mm 1-5 editorial
6-7	2)	transposed down
8-10	3)	transposed down
6	1) Tiple, Alto, Tenor, & Bass	change of text underlay original score read: 
6	2) Bajo Cantable	voice transposed down an octave
11	3) Bajo Cantable 4) Bajo Segundo	mm 11-12 E natural in the original manuscript
12	2) Tiple	C in the manuscript
16	4) all parts	half note in the manuscript, fermata only in the violin flute part

II: Et Tibi Redetur

* tempo indications are editorial		
1	1) Bajo Segundo	mm 1-12 editorial
6	1) Bajo Cantable	mm 6-22 voice transposed down an octave

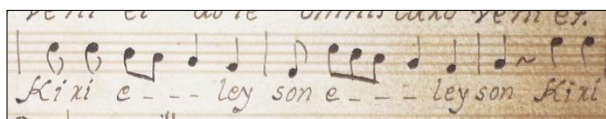
Et Tibi Redetur (cont)

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
13	1) Tiple, Alto, Tenor, Bajo Cantable	Change of text underlay original score reads:
		
15	2) Tiple, Alto, Tenor, Bajo Cantable	Change of text underlay (see m. 13)
22	1) all voices 3) 6) 1) 2)	half note with half note rest in the original score

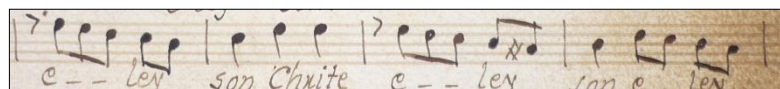
III: Kyrie

* tempo indications editorial

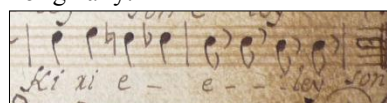
1	1) Bajo Segundo	mm 1-24 editorial
3-4	1-2) Tiple 1-2) Alto	change of rhythm to fit text originally manuscript reads:



3-4	1) Tenor	change of rhythm and text
3-4	1) Bass	change of rhythm and text
14-17	3) Tiple & Alto	change of text underlay original manuscript reads:



14-17	2) Tenor & Bajo Cantable	addition of quarter note
22-23	4) Tiple/ Alto 2) Tenor 3) Bajo Cantable	change of text underlay originally:



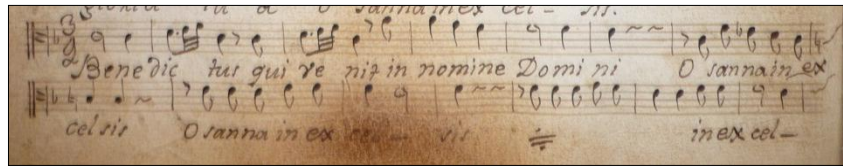
IV: Sequencia

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* tempo marking is editorial		
1	1) Continuo	Pergolesi's continuo part
97	1) Tiple	Pergolesi's rhythm
97-98	1) Alto	Pergolesi's rhythms
107-108	2) Tiple/ Alto	addition of tie and grace note
111-112	3) Tiple/ Alto	addition of tie and grace note
114	1) Violin I/ II	Pergolei's original violin

V: Sanctus

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* tempo indications are editorial		
1	1) Alto	tie is editorial
1	1) Bajo Segundo	mm 1-38 editorial
	1) Bajo Cantable	mm 1-38, voice transposed down the octave
1	1) Violin I/ II	tie is editorial
14	1) Tenor	tie is editorial
		half note, quarter, quarter becomes two half notes
35-38	1) Tiple/ Alto	

Originally manuscript read:



38	1) Flutes I/ II	
38	2) Bajo Segundo	final F pitch is editorial

VI: Agnus Dei

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* tempo indications are editorial		
1	1) Bajo Segundo	mm 1-18 editorial
2	1) Bajo Cantable	mm 2-18, voice transposed down the octave
		final note of m. 2 changed from C to F

CRITICAL EDITION: SEQUENTIA DE DIFUNTOS A 4

I: Dies Irae

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* tempo indications are editorial		
1	1) accompaniment	mm 1-27 editorial
27	1) alto	F natural in manuscript

II: Quantus Tremor

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* metronome marking is editorial		
1	1) accompaniment	mm 1-24 editorial
24	1) all parts	quarter note, quarter rest in manuscript
	1) accompaniment	F# is editorial

III: Quid sum miser

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* metronome marking is editorial		
1	1) accompaniment	mm 1-16 editorial
29	1) all parts	half note, half rest in manuscript

IV: Recordare

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* metronome marking is editorial		
1	1) accompaniment	mm 1-30 editorial
32	1) all parts	quarter note, quarter rest, & half note rest in manuscript

V: Ingemisco

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* metronome marking is editorial		
1	1) accompaniment	mm 1-71 editorial
71	1) all parts	half note, quarter rest in manuscript

VI: Pie Jesu

<u>Measure</u>	<u>Part</u>	<u>Observations</u>
* tempo marking is editorial		
1	1) accompaniment	mm 1-24 editorial