

INTRODUCTION

The Composer and the Context for the Works

Luis Coronado (d. 1648) was *maestro di capilla* at the Mexico City Cathedral from 1641 until his death in 1648.¹ Neither the date nor the location of his birth are known, nor when he entered service at the Cathedral, but the records there indicate that he was employed as a singer by 1620, appointed as an assistant to *maestro* Antonio Rodríguez Mata (d.1641) in 1623, and serving as organist by 1632.² He assumed the position of *maestro* upon the death of Rodríguez Mata and was succeeded upon his death by Fabián Pérez Ximeno (ca.1595–1654).

Coronado's four Passions, a setting from each of the four gospels, are found in Choirbook P01 at the Mexico City Cathedral.³ Devoted entirely to music for Holy Week by Mexico City composers, Choirbook P01 also includes Passions according to Matthew and John and two settings of lessons from Lamentations by Rodríguez Mata, a setting of the Passion according to Matthew by Ximeno's successor Francisco López Capillas (ca.1608–1674), and a setting of another lesson from Lamentations by sixteenth-century Mexico City Cathedral *maestro* Hernando Franco (1532–1585). Also by Franco are settings of two passages that complete Coronado's Passion according to Luke.⁴

In addition to his four Passions, Coronado's extant *oeuvre* includes a four-part *Magnificat* found in Mexico City Choirbook P02 and two works housed in the archives of the Puebla Cathedral: a *Missa a 12 voces de octavo tono* for three choirs and an incomplete *Dixit Dominus*, also for twelve voices organized in three choirs.⁵

During the seventeenth century, the round of Holy Week services at the Mexico City Cathedral adhered to the Roman Rite.⁶ The complete cycle of the four Passions was read or sung, each as the Gospel lesson of the Mass. The Passion according to Matthew was performed on Palm Sunday, the Passion according to Mark on Tuesday in Holy Week, the Passion according to Luke on Wednesday in Holy Week, and the Passion according to John on Good Friday.

Coronado's Passions are responsorial works in the *more hispano* (Spanish custom), typical of settings of the Passion that emerged in the Iberian region of Andalusia in the fifteenth and sixteenth centuries. These Andalusian works were composed for performance with the Toledo Passion tone, rather than the widely used Roman tone. Works in the *more hispano* typically feature polyphonic settings not

1. 1643, previously given as the year in which Coronado assumed leadership of the music establishment at the Cathedral is an error. The cathedral *Actas Capitulares* report Coronado's appointment in December of 1641 and his death in March of 1648. Mexico City Cathedral *Actas Capitulares* vol. 10 fol. 135 (December 6, 1641); vol. 10 fol. 637v (March 31, 1648). The author is indebted to Laura Elena Sánchez Hernández, a researcher working under the auspices of MUSICAT, for the information concerning Coronado found in the Mexico City Cathedral *Actas Capitulares*. MUSICAT is a project cataloguing the music and music-related documents of the cathedrals of New Spain. It was begun in 2002 by *El Seminario de Música en la Nueva España y el México Independiente* under the auspices of the *Instituto de Investigaciones Estéticas* of the *Universidad Nacional Autónoma de México* in Mexico City.

2. *Actas Capitulares* vol. 7 fol. 46v (May 19, 1620); vol. 7 fol. 278 (September 12, 1623); vol. 8 fol. 374v (May 14, 1632)

3. *MEX-Mc* (Ciudad de México, Catedral, Archivo). The Choirbook numbering is that assigned by MUSICAT.

4. These two passages are Jesus's final words from the cross, "Pater, in manus tuas commendo spiritum meum" (Luke 23:46) and the concluding "haec videntes" (Luke 23:49).

5. While the parts for the second and third choirs of the *Dixit Dominus* are complete, only the *triple* part of the first choir survives. The author is indebted to musicologist and composer Aurelio Tello for informing him of this piece, which had not previously been noted in the literature.

6. An annotated copy of the *Caeremoniale Episcoporum* of 1600 and manuscript choirbooks of the chants for the services of Holy Week can be found in the Cathedral archives. The chants are variants of those found in the *Liber Usualis*.

only of the *exordium* (the introduction) and the *turba* (the words spoken by the crowd), but also of the fragment immediately preceding the *evangelium* (the final passage, traditionally chanted to the regular Gospel tone), as well as certain emotionally charged words of the *cronista* (the narrator) and of Christ.⁷ Such intense passages, which typically include Christ's cry from the cross, "Eli, Eli [Eloi, eloi], lamma sabacthani?" (My God, my God, why have you forsaken me?; Matthew 27:46 and Mark 15:34), and the narrator's references to Peter's grief after denying Jesus, "Et egressus foras [Petrus], flevit amare" (And he [Peter] went out and wept bitterly; Matthew 26:75 and Luke 22:62) and "Et coepit flere" (And he broke down and wept; Mark 14:72) are often marked by dissonance and sinuous melisma.

A group of Passions composed in the vicinity of Mexico City in the early seventeenth century, including these by Coronado, encompass a distinct Mexican tradition.⁸ While they are related to the Andalusian tradition, these Mexican Passions have distinguishing features: polyphonic settings of Christ's lament in the Garden of Gethsemane, "Tristis est anima mea usque ad mortem" (I am deeply grieved, even to death; Matt. 26:38 and Mark 14:34) and duets on the words specifically attributed to women, including the servant maids' accusations leveled at Peter in the court of the high priest and the words of warning offered to Pilate by his wife, "Nihil tibi, et justo illi: multa enim passa sum hodie per visum propter eum" (Have nothing to do with that innocent man, for today I have suffered a great deal because of a dream about him; Matt. 27:19).

Following the tradition of the Andalusian Passions, the Mexican Passions were intended to be sung in conjunction with the version of the Toledo tone found in *Quatuor Passiones Domini, cum benediction cerei*, published in 1582 in Salamanca by the heirs of Matías Gast, two copies of which are located in the archives at the Mexico City Cathedral. In the *Quatuor Passiones Domini*, the chant is notated primarily in black longs and breves, which correspond generally to accented and unaccented syllables of the text. To allow for individual interpretation, the notation in this edition approximates the partially mensuralized notation of the *Quatuor Passiones Domini* (1582). Neumes of multiple notes, corresponding to melismas, are indicated with slurs. For ease of performance, Coronado's (and Franco's) polyphony is integrated with the chant.

Suggestions for Performance

In the cathedrals of New Spain, as in Europe, instruments typically doubled vocal parts in the performance of music composed in the *a cappella* style.⁹ The use of instruments was curtailed during Lent, however, when only the organ and bassoon supported the singers.¹⁰ While a historically informed performance of Coronado's Passions calls for an improvised organ basso continuo and a bassoon to double the bass line, a satisfying result can be achieved by performing these pieces unaccompanied.

Judging from descriptions of the musical forces available at the Mexico City Cathedral during Coronado's tenure, as well as the number of singers a single choirbook could accommodate, a chorus of a dozen singers may be considered optimal in modern performance.¹¹ Such an ensemble could certainly include women, but it should be kept in mind that the cathedral singers included only men and boys.

7. *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. "Passion."

8. For a catalogue and description of these works, see the author's *Antonio Rodríguez Mata, Passions* (Middleton, WI: A-R Editions, Inc., 2012).

9. *The New Grove*, s.v. "Performing Practice."

10. Alice Ray Catalyne states that "in Spanish and colonial churches the musicians playing shawms, cornetts and flutes were customarily expected to sing during Advent and Lent, when only the organ and bassoon were used with the singers." *The New Grove*, s.v. "Puebla [de los Angeles]."

11. Robert Stevenson, "Mexico City Cathedral Music: 1600–1750," in *The Americas*, vol. 21 no. 2, October 1964.

Coronado employs proportional signs of [c] and [ϕ] in these works, the former predominating. By the seventeenth century, the relationship between proportions was flexible; according to Mary Cyr, [ϕ] and [c] were not fixed in a 2:1 ratio, as sometimes interpreted today.¹² Indeed, Robert Donington and George Houle both infer from the writings of numerous theorists of the sixteenth and seventeenth centuries that these signs indicated gradations of tempo rather than strict proportions.¹³ They conclude merely that the tactus was somewhat faster in [ϕ] than in [c], and that, as Donington opines, “the only way of finding the tempo is by responding to the music itself.”¹⁴ As to the practice of the singers in Mexico City during Coronado’s time, Spanish theorist Juan Bermudo (c. 1510 – after 1559) reported in the previous century that Spanish singers did not always distinguish between these proportions.¹⁵ If performers follow suit in the performance of Coronado’s Passions, the sections of Coronado’s Passions in [c], typically in shorter note values, will move briskly while those in [ϕ], typically in longer values, will be more deliberate. While even by the sixteenth century the value of the tactus was not considered absolute, the commonly accepted value of one second or slightly faster may be used as a starting point for the speed of the semibreve, transcribed as a half note in this edition.¹⁶ Performers are encouraged to take a flexible approach; tempos should be determined by the nature of individual passages and by the acoustics of the performance space.

There is no settled opinion among scholars regarding the interpretation of mensuralized chant of the sort found in the 1582 *Quatuor Passiones Domini*.¹⁷ Since a strict interpretation of the rhythm would result in a stilted delivery, a flexible interpretation will likely prove more effective.¹⁸ In performing the chant, the author has discovered that a speech-like delivery, with a moderate lengthening of the stemmed notes, yields a satisfying result. If instruments are used in the performance of the polyphony, a drone on C might be employed to undergird the chant sections. Such a drone could also help to maintain consistent pitch; alternatively, the narrator might use a tuning fork for reference.

12. Mary Cyr, *Performing Baroque Music* (Portland, Oregon, Amadeus Press, 1992), 30.

13. Robert Donington, *The Interpretation of Early Music* (London, Faber and Faber, 1975), s.v. Ch. 38, “Time Signatures,” and George Houle, *Meter in Music* (Bloomington and Indianapolis, Indiana University Press, 1987), s.v. Ch. 1, “The Origins of the Measure in the Seventeenth Century.”

14. Donington, 383.

15. Robert Stevenson, *Spanish Cathedral Music in the Golden Age* (Berkeley: University of California Press, 1961), 49.

16. *The New Grove*, s.v. “Performing Practice.”

17. Robert Snow proposes a rhythmically strict interpretation, but suggests that more research in the performance practices of chant in Renaissance Spain is required. Robert J. Snow, *A New-World Collection of Polyphony for Holy Week and the Salve Service: Guatemala City, Cathedral Archive, Music MS 4* (Monuments of Renaissance Music, vol. 9, Chicago and London: University of Chicago Press, 1996), p. 113.

18. Bruno Turner, in a review of Snow’s *A New-World Collection*, maintains that a strict interpretation “seems virtually unsingable” and likewise calls for further investigation into the proper performance of mensuralized chant. Bruno Turner, “New World Polyphony,” *Early Music* 25, no. 3 (1997), 492.

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EDITORIAL REPORT

Editorial Methods

The four Passions appear here in biblical order, the order in which they are sung in the liturgies of Holy Week (Matthew on Sunday, Mark on Tuesday, Luke on Wednesday, and John on Friday), and the order in which they are found in Choirbook P01.

The setting of the text “*Tristis est anima mea*” in the *Passio secundum Mattheum*, which appears in Choirbook P01 at the conclusion of the work, is inserted at the appropriate point in the Passion. Coronado offered a choice of two settings for the words of the servant maid, “*Et hic cum illo erat,*” in the *Passio secundum Lucam*: the first for *triple* and *baxo*, the second for *alto* and *baxo*.

The orthography of modern church Latin is employed in the text of both polyphony and chant. Punctuation and capitalization follow the Clementine Vulgate Bible.¹⁹ Significant textual discrepancies between the sources and the Clementine Vulgate are listed in the critical notes; exceptions are the exordium, which is not part of the biblical text, and the first verse stated by the *cronista*, which traditionally undergoes a slight rewording in the liturgical context. Abbreviations in the original text, such as macrons over vowels indicating *ms* or *ns* and the ampersand are expanded without comment. Text added by the editor is in italics.

The Polyphony

The edition retains the voice part designations of Choirbook P01 (*triple*, *alto*, *tenor*, and *baxo*). The *triple* and *alto* parts, originally in C1 and C3 clefs, respectively, are transcribed in treble clef. The *tenor* part, originally in C4 clef, is transcribed in transposed treble clef. The *baxo* part, originally in F4 clef, is transcribed in bass clef.

All the Passions retain a key signature of two flats throughout, with the exception of the concluding fragment of each of the Passions, which has no key signature. The *tenor* part however, has a key signature of one flat in the *Passio secundum Mattheum* and the *Passio secundum Joannem* in all sections except the concluding fragment; it is given a key signature of two flats in the transcription, in order to be consistent with the other parts. Any E naturals required by the change in the key signature of the tenor part are added without comment.

Meter signatures are those of the source. The rhythmic values of notes and rests are transcribed in a ratio of two to one, with the breve transcribed as a whole note, the semibreve as a half note, the minim as a quarter note, and the semiminim as an eighth note. If the final note of a section falls in the middle of a measure, it is transcribed as a value sufficient to fill the measure, regardless of its appearance in the source; if it falls at the beginning of a measure, it is transcribed as a whole note with a fermata. Ligatures are indicated by brackets placed above the notes.

Accidentals on the staff that appear in the source have their normal meanings in modern practice and are considered to be valid through the end of the measure. Superfluous accidentals have been eliminated without comment. While the practice of *musica ficta* was in decline by the early seventeenth century, copyists were not always consistent in their notation of accidentals, and accidentals they omitted may often be inferred from similar passages where they included them. Such inferred accidentals and other accidentals derived from the practice of *musica ficta* are placed above the staff in small type; they are valid only for the note over which they appear, and are repeated within a measure when necessary. The editor considers these accidentals to be in accordance with conventions of the seventeenth-century *a cappella* style.

19. The full text of the Clementine Vulgate Bible can be found online at *Biblia Sacra juxta Vulgatam Clementinam*, ed. Michael Tweedale (<http://vulsearch.sf.net/html>).

The Chant

In the chant portions of the Passions, roles are indicated as follows: *Cronista* (narrator), *Jesus*, and *Synagoga* (all other spoken text). The chant, notated in F3 clef in the source, is transcribed in bass clef.

The chant is unmetred. In the source, sections are delineated by vertical lines extending partway through the staff, either downward from the top or upward from the bottom, by vertical lines extending entirely through the staff, or by double vertical lines extending entirely through the staff. All single vertical lines are transcribed as single barlines; double vertical lines are transcribed as double bar lines. The sections delineated by single or double barlines are numbered as measures in the transcription.

Accidentals on the staff that appear in the source have their normal meanings in modern practice and are considered to be valid through the measure in which they occur. In a few instances, mainly in the *evangelium* portions of the chant, *musica ficta* accidentals have been added above the staff to correct presumed omissions in the source; these are valid only for the note over which they appear.

Critical Notes

Critical notes report all textual and musical differences between sources and the edition that are not otherwise covered by stated editorial principles. Locations within each piece are identified by measure number (M., Mm.) and then by voice part name. The *Clementine Vulgate Bible* is abbreviated CV. Pitch identification follows the system in which *c'* denotes middle C.

Passio secundum Mattheum

M. 8, Baxo, note has fermata.

Mm. 8–9, Alto, note has fermata.

M. 51, CV reads “Cum autem Jesus esset.”

Mm. 60–62, CV reads “potuit enim istud.”

M. 76, CV reads “habetis.”

M. 77, CV reads “habetis.”

M. 88, CV reads “dicebatur.”

M. 93, CV reads “et ego vobis eum tradam.”

M. 356, Baxo, notes 3 and 4 derived from single semibreve.

Mm. 462–3, Baxo, note is breve.

M. 473, CV reads “Judas qui eum tradidit.”

M. 498, Tenor, note is *a*.

M. 532–3, CV reads “populo dimittere unum vinctum.”

M. 537, CV reads “Congregatis ergo illis.”

M. 548, CV reads “misit ad eum uxor ejus.”

Mm. 581–2, Tiple, black long, breve.

Mm. 582–3, Tiple, black long, breve.

M. 583, Alto, black semibreve, breve.

M. 584, Baxo, black semibreve, breve.

Mm. 593–4, Tiple, black long, semibreve, semibreve.

Mm. 594–5, Tenor, black semibreve, semibreve, breve, breve.

M. 596, Alto, black semibreve, breve.

M. 597, Tiple, black semibreve, breve.

M. 597, Tenor, black semibreve, breve.

Mm. 690–94, CV reads “et in triduo illud reaedificas.”

- Mm. 729–32, CV reads “liberet nunc, si vult eum.”
 M. 758, Tenor, note is *g*.
 M. 832, CV reads “Cum autem sero factum esset.”

Passio secundum Marcum

- M. 31, CV reads “Erat autem Pascha.”
 M. 36, CV reads “quomodo eum.”
 M. 47, CV reads “Et cum esset Bethaniae.”
 M. 84, CV reads “habetis.”
 M. 90, CV reads “habetis.”
 M. 101, CV reads is “et quod fecit haec.”
 M. 160, CV reads “singulatim.”
 M. 193–4, CV reads “quia jam non bibam de hoc genimine vitis.”
 M. 202, CV reads “Et ait eis Jesus.”
 M. 215–6, CV reads “scandalizati fuerint in te, sed non ego.”
 M. 221, CV reads “vocem bis dederit.”
 M. 237, Alto, note 2 is *f*.
 M. 251–2, CV reads “et orabat ut, si fieri posset.”
 M. 266–7, CV reads “una hora vigilare? vigilate et orate.”
 M. 274, CV reads “caro vero infirma.”
 M. 288–90, CV reads “ecce Filius hominis tradetur in manus peccatorum.”
 M. 298, CV reads “et cum eo turba multa.”
 M. 299–300, CV reads “cum gladiis et lignis, a summis sacerdotibus.”
 M. 303, CV reads “autem traditor ejus signum eis, dicens.”
 M. 309–10, CV reads “accedens ad eum, ait: Ave Rabbi.”
 M. 312, CV reads “injecerunt in eum.”
 M. 314, CV reads “Unus autem quidam de circumstantibus.”
 M. 323–4, CV reads “quotidie eram apud vos in templo docens.”
 M. 345–6, CV reads “cum ministris ad ignem, et calefaciebat se.”
 M. 370–1, CV reads “et per triduum.”
 M. 379, CV reads “Et exurgens summus sacerdos.”
 M. 446, CV reads “Et statim gallus iterum cantavit.”
 M. 478–9, CV reads “solebat dimittere illis unum ex vinctis.”
 M. 520–1, CV reads “eum in atrium.”
 M. 603, CV reads “sunt per totam terram.”
 M. 684, CV reads “quod erat excisum de petra.”

Passio secundum Lucam

- M. 81–2, CV reads “Et ipse ostendet vobis coenaculum magnum stratum.”
 M. 84–5, CV reads “sicut dixit illis, et paraverunt pascha.”
 M. 117–8, CV reads “Hic est calix novum testamentum in sanguine meo.”
 M. 119–20, CV reads “qui pro vobis fundetur.”
 M. 166, CV reads “Ait autem Dominus: Simon.”
 M. 217–20, CV reads “Domine, ecce duo gladii hic.”
 M. 415, CV reads “Cooperunt autem illum accusare”
 M. 466, CV reads “ex multo tempore videre eum.”

- M. 467, CV reads “eo quod audierat multa de eo.”
M. 469, CV reads “Interrogabat autem eum.”
M. 489–90, CV reads “nullam causam inveni.”
M. 514, CV reads “Pilatus locutus est ad eos.”
M. 550–1, CV reads “Conversus autem ad illas Jesus, dixit.”
M. 623, CV reads “quod in eadem damnatione es.”
M. 635, Tenor, note lacks fermata.
M. 673–4, CV reads “Et clamans voce magna Jesus ait.”
M. 708–9, CV reads “quae secutae eum erant a Galilaea.”

Passio secundum Joannem

- M. 96, CV reads “non bibam illum?”
M. 114, CV reads “Exivit ergo discipulus alius.”
M. 211, CV reads “Introivit ergo iterum in praetorium Pilatus.”
M. 218, CV reads “an alii dixerunt tibi de me?”
M. 264, CV reads “Clamaverunt ergo rursus omnes, dicentes.”
M. 293, CV reads “Exivit ergo iterum Pilatus foras.”
M. 297–8, CV reads “quia nullam invenio in eo causam.”
M. 300, CV reads “portans coronam spineam.”
M. 409, CV reads “ubi crucifixerunt eum.”
M. 417, CV reads “Hunc ergo titulum multi Judaeorum legerunt.”
M. 445, Tenor, notes 5 and 6 are minims.
M. 470, CV reads “quia omnia consummata sunt.”
M. 474, CV reads “Vas ergo erat positum aceto plenum.”