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## THE NOTORIETY AND LEGACY OF VICENTE GARCÍA VELCAIRE IN SPAIN AND THE NEW WORLD

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**Abstract:** Although there are still many unknowns about the figure of the master García Velcaire (1593-1650), the discovery of his figure and his legacy lead us to affirm that he is one of “the most distinguished masters that there have been and there are in our times”, as Andrés Lorente indicated in his book *El Porqué de la Música*. Regarding the birth of Vicente García Velcaire, we will present the two existing theories. The first, that he was a native and chapel master of the town of Alcoy (Alicante), as described by Dr. Sebastián Jordán in his book *Adiciones a los libros de varias y diversas cosas* (*Additions to the books of various and diverse things*) and defended by Higinio Anglés. And the second, collected in his baptismal certificate in the parish of San Miguel of Valencia and that Francisco Asenjo Barbieri proposes. What we do know is that when he was only 16 years old, he presented the bulls as a chapel master in the cathedral of Orihuela (Alicante) and where he obtained the magisterium in 1610, succeeding the deceased Diego Herrera. There remained eight years, where, at the same time of exercising his functions as *sochantre*, he obtained his bachelor's degree in Theology and also in Arts. Subsequently, and without giving up his place in Orihuela, he became a teacher in the Cathedral of Valencia, succeeding Juan Bautista Comes (1618) where he remained for fourteen years, although during this period he went on to serve in the Royal College of Corpus Christi in Valencia for a time. In 1632 he was named maestro de capilla of the cathedral of Cuenca, succeeding Castro Mallagaray, although he barely lasted two years. García, requesting to go to Madrid for business, went to the competition to cover the vacancy of maestro de capilla in the monastery of the Encarnación, where he won and took possession in 1634. There remained until the middle of 1645 when he traveled to Toledo to take possession of the magisterium

in the cathedral and where he remained until his death. The aim of this work is to make his notoriety and legacy known, after carrying out an in-depth study and cataloguing of his works: a unique musical heritage that, in addition to the cathedrals and temples where he taught (Orihuela, Valencia, Cuenca, Madrid and Toledo), has remained in others in Spain, such as Segorbe, Salamanca, Valladolid, Segovia, San Lorenzo de El Escorial, Las Palmas de Gran Canaria, Zaragoza, Montserrat, Palma de Mallorca and Burgos. In addition, proof of the value of this heritage is that the work of García Velcaire also reached different places in the New World, as we find in the cathedrals of Puebla, Lima or Bogota. The research has been carried out for years gathering information in each of the previously mentioned places, analyzing and/or transcribing each of the manuscripts, examining the different inventories and existing funds, and collecting data in the different books of minutes and protocols as well as other files or useful information. In addition, we will analyze different phenomena that influenced his life, such as the social-political-economic context, the expulsion of the Moors, the situation of the clergy, the currents of immaculism or the artistic manifestations of the time, until his death in Toledo.

**Keywords:** heritage, legacy, chapel Master, baroque music.

## THE ORIGINS OF GARCÍA VELCAIRE

The first unknown that arises about the figure of the master Vicente García Velcaire is to locate its origin. However, we will defend the thesis proposed by Higinio Anglés (in an unpublished record preserved in the Spanish Institute of Musicology) and Juan de Dios Aguilar Gómez, who believe him to be a native of Alcoy (Alicante)<sup>1</sup>. We have not found his

1. Aguilar Gómez (1900-1991) describes that Vicente García was born in Alcoy, that he was a chapel master in the main church of the city and from there he went on to teach in the cathedral of Orihuela. In AGUILAR GÓMEZ, Juan de Dios *Historia de la música*

birth certificate. His coming into the world is attributed to him on January 24, 1593 thanks to a baptismal certificate in the parish of San Miguel de Valencia. However, this proof, as well as other documents, were burned during the Spanish Civil War<sup>2</sup> and we have not been able to verify their veracity. Although it is true that, as González Marín indicates, little is known from his birth until September 7, 1609, the date on which, at the age of 16, he presented the bulls to become maestro de capilla in the cathedral of Orihuela<sup>3</sup>, at least we have found some traces that evidence his origin and activity in Alcoy, possibly, prior to his departure for the Orihuela cathedral.

Pastor Fuster<sup>4</sup> cites him as “a native of the town of Alcoy, kingdom of Valencia. A very intelligent subject in music, achieving by it to be Chapel Master of the Main Church of this city”. According to him, García Velcaire wrote a Discourse in praise of music in 1636. It was found in the first volume, page 293, of the book *Adiciones a los libros de varias y diversas cosas del doctor Sebastián Jordán*, although this manuscript has not been preserved to our days. Jordán, doctor in Theology, beneficiary of the parish of Bocairent (Valencia) and vicar of the “pavordal” of Xàbia (Alicante) also mentions the teacher Vicente García as a native of Alcoy, and presents him as a chapel

teacher in Valencia, although we know that, at that time (1640), he was teaching in the Monastery of La Encarnación in Madrid. On the other hand, Madrid and Fuentes affirm that “it seems to be that he was an infant in the Cathedral of Valencia”, as Barbieri did.<sup>5</sup>

## GARCÍA VELCAIRE IN ORIHUELA (1609-1618)

The stage that García Velcaire will develop in the Cathedral of Orihuela is understood as a formative stage. As with his birth, there are still real doubts about his appointment and his transfer to Valencia. According to González Marín, the maestro was named maestro de capilla on September 7, 1609. On the other hand, according to López García and according to the chapter minutes of volume 8, he was appointed on October 15 of the same year<sup>6</sup>. As for the reception of the bull, Pedrell affirms that the exact date was March 21, 1610 and, on the other hand, López García affirms that it took place on May 10 of that year. However, we believe that the most reliable source is the one offered by Rodríguez García, which describes that he was appointed on May 16, 1610<sup>7</sup>. In any case, what we do have clear is that García succeeded the late Diego Herrera, after a period of interim, following

*en la provincia de Alicante* (1983) Publicaciones del Instituto de Estudios Alicantinos (second edition), Serie I, number 94.

2. This is how it appears in the file on the author described by González Marín, Luis Antonio (2002) in the *Diccionario de la Música Española e Hispanoamericana* (Madrid) Fundación Autor - Sociedad General de Autores.

3. Barbieri believes him to be an infante and ministril in the Cathedral of Valencia, but we have not found this information. In GONZÁLEZ MARÍN, Luis Antonio (2002) *Diccionario de la Música Española e Hispanoamericana* (Madrid) Fundación Autor - Sociedad General de Autores (Madrid).

4. PASTOR FUSTER, Justo (1872) *Biblioteca valenciana de los escritores que florecieron hasta nuestros días con adiciones y enmiendas a la de D. Vicente Jimeno* (Valencia) Imprenta y librería de José Ximeno, Tomo Primero.

5. MADRID, Rodrigo and Flores, Juan (2011) *Maestros de Capilla de la catedral de Orihuela: de la grandeza a la decadencia* (Valencia) Archivo de Arte Valenciano, Volume XCII, p. 87.

6. GONZÁLEZ MARÍN, Luis Antonio (2002) *Diccionario de la Música Española e Hispanoamericana* (Madrid) Fundación Autor - Sociedad General de Autores, pp. 499-500 (Madrid) and LÓPEZ GARCÍA, José Luis (1983) *Catálogo general del archivo musical de la Santa Iglesia Catedral de Orihuela* (Murcia) p. 49.

7. RODRÍGUEZ GARCÍA, Esperanza (2008) *El repertorio polifónico de la colegiata de Orihuela según un inventario de mitad del siglo XVI* (Madrid) in *Anuario Musical* 6, pp. 3-24. Dr. Rodríguez García indicates the source of her statement, which although in principle is similar to that provided by López García, differs in numbers: E-ORI, Actas capitulares, vol. 8 (1609-1625), sig. 876, fol. 48r.

the latter's death in 1609<sup>8</sup>. The situation of the Kingdom of Valencia at that time was very special. Luis Carrillo de Toledo, Marquis of Carazena and Lieutenant Viceroy and Captain General in the Kingdom, had just published (on September 22) a decree to expel the Moriscos after years of background work. The Spanish bishops, after having carried out a council that took place from November 1608 to March 1609, and in spite of the pressures received, pronounced themselves against the expulsion. The Valencian nobles, who at first were divided in their opinion because they were going to run out of labor to cultivate their lands (and very cheaply), changed their minds when they were rewarded by being left with all the goods of the Moors and the direct dominion of their lands<sup>9</sup>. The cohabitation between Moors and Christians was not equal in the peninsula and in the Kingdom of Valencia (it is estimated that about 125,000 of the 300,000 that inhabited Spain), the percentage of the Moorish population was much higher than in the two Castillas and Andalusia. And as we already know, the expulsion took place from the ports of Vinaroz, Denia and Alicante (although, later, the city of Valencia itself was also included). Thus, the population decrease, if it had been remarkable after the segregation of the town of Callosa de Segura from

Orihuela<sup>10</sup>, increased after this phenomenon and many others such as the floods of the river or diseases and epidemics that decimated the population.<sup>11</sup>

Regarding the structure and functioning of the music chapel in the Cathedral of Orihuela, after the establishment of the new diocese and the first maestro to occupy the master's office (Juan Ginés Pérez), we know that the list of positions was composed of the maestro, sochantres, infantillos, choir members, organist and ministriles. The maestro de capilla had to compose pieces for the main liturgical celebrations in both Latin and Spanish. To this burden was added that of being a juror in the courts for the hiring of new singers, organists and minstrels, that of directing music, conducting rehearsals and developing a teaching activity (teaching singing, music theory, the practice of counterpoint and even the art of composition)<sup>12</sup> 12. The works composed by the maestro were his property and when he left the seo to go to another church, there was a law that, although not expressly signed, was respected: "the original autograph scores were the property of the maestro who composed them, while the *parts* that were copied from the scores, for use by the singers and instrumentalists in the interpretation of the works, were the property of the cathedral because the

8. One of the particularities of the magisteriums of Orihuela was, precisely, that there was no opposition, since neither with García Velcaire, nor with many others (Jerónimo Comes, Roque Monserrate and others) was there a competition. Perhaps, these positions were appointed under recommendation or, perhaps, the town council did not need to hold competitions in order to avoid superfluous expenses. The chapel master of Orihuela had the privilege of wearing the purple insignia of a doctor (even if he was not a scholar in any subject). In BAEZA MURCIA, Francisco Iván (2012) *La música de la catedral de Orihuela en el tercer cuarto del siglo XVII - El magisterio de Jerónimo Comes (1651-1676)* (Alicante) Trabajo Final de Master p. 27. Conservatorio Superior de Música "Óscar Esplá".

9. Although the consequences of the expulsion, as a whole, will be negative for Spain and much more for Valencia. In CÍSCAR PALLARÈS, Eugenio (1993) *Moriscos, nobles y repobladores: estudios en el siglo XVII en Valencia* (Valencia) Estudios universitarios 58.

10. In 1579 Philip II granted the separation of the council of Orihuela, as an independent city, and it was then when it changed its current name, Callosa de Orihuela for Callosa de Segura. In VILAR, Juan Bautista (1975) *Historia de la ciudad de Orihuela* (Alicante) Patronato Ángel García Rogel. Obra Social Caja de Ahorros de Alicante y Murcia.

11. PÉREZ BERNÁ, Juan (2001) *La capilla de música de la Catedral de Orihuela: las composiciones en romance de Mathías Navarro (ca. 1666-1727)* (Santiago de Compostela) Doctoral thesis, University of Santiago de Compostela.

12. Since the 16th century, the lessons given by chapel masters not only included singing, music theory or counterpoint practice. Those who were gifted in composition practiced the so-called "art of composing". In GALLEGO, Antonio (1988) *La música en tiempos del Carlos III* (Madrid) Alianza Editorial, p. 82.

Cabildo paid for these copies”<sup>13</sup>. In addition, the chapel master of the Cathedral of Orihuela enjoyed one of the prebends of the Royal Chaplaincy, a phenomenon that García himself later took advantage of when he went to the Monastery of La Encarnación with this position<sup>14</sup>.

Thus, about the activity and evolution of García, in the town of Alicante during his teaching, we can testify that he obtained his Bachelor of Arts and Bachelor of Theology from the newly created University of Orihuela (1610)<sup>15</sup>, run by the Dominicans and which was in operation until 1807<sup>16</sup>. Of his time in the Orihuela church, as compositions, we have only a beautiful motet for Palm Sunday for 8 voices and accompaniment: *Aspice Domine*.

We also know that, after the call for competitive examinations in May 1615 to fill the vacancy in the cathedral of Cordoba, due to the death of Jerónimo Durán de la Cueva, he applied for the position, but did not win<sup>17</sup>.

## THE MAGISTERIUM OF GARCÍA VELCAIRE IN VALENCIA (1618-1632)

Supposedly, without giving up the position in Orihuela, on October 10, 1618 he obtained the position of maestro de capilla of the cathedral of Valencia, replacing Juan Bautista Comes, who was leaving for the Royal Chapel of Madrid as lieutenant of maestro<sup>18</sup>. There he made an inventory (1618) that allows us to know the repertoire of the cathedral (authors such as Morales, Guerrero, Victoria, Comes, Rogier, Robledo, Palestrina, Aguilera de Heredia) and carried out a frenetic activity as a teacher and creator. Only three works have come down to us from his teaching in the Valencian cathedral. The motet *Defensor alme Hispaniae*<sup>19</sup> à 4, a *Passion according to St. John* à 4 and a villancico in vernacular language, *Al valle descende el alba* à 3. Both are of an absolutely different character and do not show that Valencian school with use of the polychorality that, on the other hand, we do find in other works of García himself, a feature with Italian

13. LÓPEZ CALO, José (2003) *El patrimonio musical sacro español del s.XVII en II Jornadas Nacionales de Música, Estética y Patrimonio* (Valencia) Xàtiva, p. 19.

14. “Felipe II reserved among others, the prebend of maestro de capilla: the right of presentation for the seat and for all the prebends and benefits created or to be created”. In CLIMENT, José (1992) *Historia de la música de la Comunidad Valenciana* (Valencia) Editorial Prensa Valenciana S.A., p. 147.

15. In MARTÍNEZ GOMIS, Mario (1986) *La Universidad de Orihuela 1610-1807. Un centro de estudios superiores entre el Barroco y la Ilustración* (Alicante) doctoral thesis, University of Alicante.

16. García obtained a bachelor's degree (20.02.1615) and a master's degree in Arts (21.02.1615) and a bachelor's degree in Theology (18.02.1916) as detailed in Book 139 of Degrees and Agreements of the University of Orihuela (folios 8 and 13).

17. The chapter of the cathedral of Cordoba decided to publish different edicts that had a great reception. At the aforementioned competition, where the chapel master from Seville Alonso Lobo was appointed to judge the tests, “Juan de Riscos (assistant chapel master to the late Jerónimo Durán), the Sevillian Diego de Grado, the Jaén-born Juan Benítez de Riscos, the Portuguese Nuño Gonçalves de Acevedo, and the incumbents of the cathedrals of Segovia and Orihuela, Sebastián López de Velasco and Vicente García, presented themselves.” in ARANDA DONCEL, Juan (2018) *Las capillas de música en el Barroco* (Córdoba), Instituto Universitario “La corte en Europa” and Ateneo de Música Sacra “Villa Cervantina” de Castro del Río.

18. LÓPEZ GARCÍA, José Luis (1983) *General catalog of the musical archive of the Santa Iglesia Catedral de Orihuela* (Murcia), University of Murcia. Regarding the transfer to Valencia, we also find different versions about the dates. Barbieri cites that he took possession on May 17, 1918 and on May 29, just a few days later, the Orihuela Chapter stopped paying the maestro's salary “per estar acomodad en Valencia”. González Marín, on the other hand, cites March 17 as the date, a few months earlier.

19. We believe that this is the hymn referred to by Juan Bautista Guzmán in one of his epistles. On November 26, 1884, Guzmán sent Francisco Asenjo Barbieri an extensive letter, mainly about the polyphony books in the cathedral of Valencia. In it he describes that “in the same books there is a hymn by Vicentius García (Mtro. de esta catedral por los años 1620)”. In BUENO, Francisco Carlos and BLASCO, José Salvador (2013) *Epístolas de la música religiosa española del s. XIX. The correspondence between Juan Bautista Guzmán, Francisco Asenjo Barbieri and Felipe Pedrell Sabaté* (Tenerife). Sociedad Latina de Comunicación Social, p. 95.



influence and that both Comes and his successors commonly used. In these three works perhaps we see a García closer to Castilian austerity or Aragonese mysticism, where, for example, he treats the polyphonic voices alternating Gregorian chant establishing an exceptional dialogue, so that the textual expressiveness acquires a significant enrichment.

We do not know why, but García left his teaching position in the cathedral of Valencia to work as chaplain epistolero<sup>20</sup> of the chapel of the Royal College of Corpus Christi between 1620 and 1621, where he regained his position<sup>21</sup> 21. In the Colegio del Patriarca, we find two works that, although they are later copies, do show those traits of polypolarity and polytonality, elements that synthesize the particularities of the Levantine and Valencian school, and that are the prelude to a new stage in cathedral music in the 17th century: *Magnificat* à 4 and 8, with obligatory organ and *Laudate dominum* à 8<sup>22</sup> 22.

## BRIEF STAY IN CUENCA (1632-1634)

On September 28, 1632 and after being called by the chapter of the Cathedral of Cuenca, García was appointed chapel master with a

salary of six thousand reals and fifty bushels of wheat<sup>23</sup> succeeding Juan de Castro y Mallagaray, who taught for more than thirty years (1600-1632). He did not remain in the church of Cuenca for long and no work of his remains in the archives. During his stay, the Valencian master worked to renovate the chapel with various summons and salary increases for the singers and minstrels. In addition, he requested several times his naturalization in the kingdom, a fact that, after several attempts, took place<sup>24</sup> . There was always a halo of controversy due to Vicente García's demands for economic and social promotion in Cuenca. And above all, this was increased when, in the first place, he falsified his request to go to Madrid "for business of nature in these kingdoms" when his intention was very clear: to take the competitive examination as a chapel teacher in the convent of the Encarnación, where he finally obtained the teaching profession. And secondly, when the chapter, knowing what he had done and being sympathetic, asked him not to go to his place because of the approaching Holy Week, and that they would give him permission to do so. However, he ignored them and went to Madrid .<sup>25</sup>

20. In PIEDRA, Joaquín (1964) *Juan Narciso Leysa. Offprint of the Annals "Seminario Valencia" n.8* (Valencia) in Archivo Musical del Patriarca. Book of determinations of May 1620.

21. Vicente García joined the music chapel on May 20, 1620, as reflected in the salary sheets, and in December 1621 he returned to his better paid cathedral post: "En 25 de deheembre 1621 nomenat Mestre de Capella Vicente Garcia. 100LS de salari y 63 LS de la plaça de contralt..." (In Archivo de la catedral de Valencia, Leg. 1631: Salarios 1605-1810 fol. 101r). Perhaps the prohibition to go out to sing in other chapels was the reason that weighed on García, as described by RAYO CONESA, Conesa, Mireya (2016) *La capilla del colegio del Patriarca: vida musical y pervivencia de las Danzas del Corpus de Juan Bautista Comes (1603-1706)* (Oviedo) Doctoral thesis, University of Oviedo, p. 287.

22. Although we cannot go into detail, analyze and analyze the evolution of each of Vicente García's works, we will mention the importance of his musical compositional contribution, as Andrés Lorente (1624-1703) pointed out in his famous treatise *El porqué de la música* (1672-1699). In it he cites the Valencian master as a model to follow in the art of counterpoint and composition.

23. Chapter Acts of the Cathedral of Cuenca, 27.08.1632; folio 66v.

24. The master asked on several occasions for an increase in his salary and to be allowed to become a naturalized citizen of the kingdoms. On one occasion he took advantage of the occasion to summon the chapter and let them know that he had rejected the offer made to him from the cathedral of Plasencia, from which he had a letter, and where he was offered better conditions. However, he preferred to be in Cuenca but he begged to write to the council and chamber of his majesty to obtain the aforementioned naturalization. In *Actas Capitulares de la Catedral de Cuenca*, 23.06.1633; folio 122.

25. "After he went to Madrid with the last license that now he has had notice that his Majesty has named him Chapel Master of the Incarnation [...] he asked to be granted a license to go to Madrid until the Saturday eve of Palm Sunday to see what new

## CHAPEL MASTER IN THE INCARNATION (1634-1645)

We know little about the activity that García Velcaire carried out in the monastery of the Encarnación in Madrid. Nor about his legacy, although many of his works could have reached different Spanish seos. Some with later copies and arrangements, such as those found in the Royal Monastery of San Lorenzo de El Escorial or the Abbey of Montserrat, which we will detail later. What we can say is that he replaced the famous and respected Carlos Patiño, who held the post of chapel master from 1628 to 1634, before leaving for the royal chapel where he stayed for more than thirty years (1634-1675). García remained in Madrid for eleven years (1634-1645), before leaving as maestro de capilla to the cathedral of Toledo where he died in 1650.

## THE CATHEDRAL OF TOLEDO (1645-1650)

The Valencian maestro took up his post in the cathedral of Toledo in 1645, after his musical aptitude had been verified<sup>26</sup>. García filled the vacancy left by Luis de Garay (1613-1679), who went to the chapel of the cathedral of Granada to succeed Diego Pontac. However, his age and health conditioned his work in the Cathedral of Toledo<sup>27</sup>. Although little information has come to light about the years of his magisterium, most of it derives from a

conflictive relationship between the maestro de capilla and the singers. In fact, there were continuous calls of attention to the singers and minstrels to remind them of the obedience they owed to the maestro de capilla<sup>28</sup>. Although only the Misa parodia *Convenientibus vobis* has come down to us with later copies (1757 and 1959) that include violins, thanks to the inventories of Pedro de Ardanaz (1674-1706) and Miguel de Cámbiela (1710-1733), both masters with long careers at the head of the Toledo chapel, we know of García's compositional activity<sup>29</sup>. We also have as a legacy, thanks to the publications of Juan Ruiz de Pereda, the texts of the carols that were sung in Toledo Cathedral between 1645 and 1649, and we know that in March 1647, thanks to his mediation, five books of motets composed by Francisco Guerrero<sup>30</sup> were acquired.

After five years at the head of the music chapel, the maestro died on May 21, 1650<sup>31</sup>. He was buried in the church "in the chapel of San Ildefonso, next to the door, in a black slab between two white ones".

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increases he could have serving in that place, that if they were not very large he would not accept, and in any way he would return to this Holy Church for Holy Week, that there they had him at their mercy". Thus, the chapter refused because Holy Week was very near "and that later they would give it to him, and that if he took it he would be dismissed from his teaching position in the Chapel and they would consider the said ministry vacant". As García ignored this warning, the Chapter voted that he be dismissed, that the bishop be informed and that "the lieutenant worker not pay him anything of what he had earned until he gave an account of the music books that were entrusted to him". In *Actas Capitulares de la Catedral de Cuenca*, 28.03.1634; folio 59v. 26. Chapter Acts of the Cathedral of Toledo (15.05.1645), vol. 32, fol. 172.

27. Chapter minutes of the Cathedral of Toledo (17. 11.1645), vol. 32, fol. 186.

28. Chapter minutes of the Cathedral of Toledo (08.02.1646) vol. 32, fol. 191v; (07.09.1646) vol. 32, fol. 204; (26.12.1646) vol.32, fol. 215v; (21. 01.1650) vol.33, fol. 92v.

29. In MARTÍNEZ GIL, Carlos (2018) *El legado musical de Pedro de Ardanaz y Miguel de Ambiela. Dos inventarios con papeles de música en latín de la catedral de Toledo (1713 y 1737)* (Madrid) Anuario Musical no 73, pp. 135-152.

30. MEDINA HERNÁNDEZ, Natalia (2016) *La vida musical en la catedral de Toledo durante el siglo XVII: capilla de música y obras* (Madrid) Doctoral thesis, Universidad Autónoma de Madrid.

31. *Actas capitulares de la Catedral de Toledo* (21. 05.1650) vol. 33, fol. 106 v.

## CATALOGUING THE WORKS OF VICENTE GARCÍA VELCAIRE IN SPAIN AND THE NEW WORLD

1. Santa Iglesia Catedral del Salvador y Santa María (Orihuela - Comunidad Valenciana, Spain) *Aspice Domine* à 8 [SSAT, SATB and BC] <sup>32</sup>

2. Metropolitan Cathedral Basilica of the Assumption of Our Lady (Valencia - Valencian Community, Spain) <sup>33</sup>

*Defensor alme Hispaniae* à 4 [SATB].

*Proceessus Passionis Feria 6a in Parasceve* à 4 [SATB]. <sup>34</sup>

To the valley descends the dawn à 3 [SST] [SATB] *Proceessus Passionis Feria 6a in Parasceve* à 3

3. Real Colegio-Seminario del *Corpus Christi* (Valencia - Comunidad Valenciana, Spain) *Magnificat* à 4 and 8 with organ obbligato [SATB, SATB and BC] (copy of 1800) <sup>35</sup>

*Laudate Dominum* à 8 [SATB, SATB and BC] (copy of 1833) <sup>36</sup>

*Laudate Dominum* à 8 [Lost]. <sup>37</sup>

*Credidi* [Lost].

*Factum est proelium* à 8 [Lost].

4. Cathedral Basilica of the Assumption (Segorbe - Valencian Community, Spain) <sup>38</sup>

*Misa Sapientia aedificavit* à 8 [SSAT, SATB and BC] [Incomplete] <sup>39</sup>

*Sapientia aedificavit sibi domum* à 8 [SSAT, SATB and BC] [SSAT, SATB and BC].

5. Monastery of San Lorenzo El Real de El Escorial (Madrid, Spain) <sup>40</sup>

*Nunc dimittis servum tuum* à 8 [SSAT, SATB and BC].

*Dixit Dominus* à 8 [SATB, SATB and BC] [SATB, SATB and BC] *Credidi* à 8 [SATB, SATB and BC] 6.

*Credidi* à 8 [SATB, SATB and BC] *Credidi* à 8 [SATB, SATB and BC] 6.

32. Juan Flores Fuentes says that it is a copy of the chapel master Matías Navarro (Elche ca. 1668 - Orihuela 1727) with the text of the motet for Palm Sunday. FLORES FUENTES, Juan (2017) *La música en la catedral de Orihuela* (Alicante) Edición propia, pp. 126-127.

33. In CLIMENT BARBER, José (1979) *Fondos musicales de la región valenciana I. Catedral Metropolitana de Valencia* (Valencia) Institute of Musicology, Institución Alfonso el Magnánimo, Diputación Provincial de Valencia.

34. It is worth mentioning that from the 17th century onwards it is not so common to find written passions. We must mention the value of finding this work in the catalog of García's works, perhaps following the school of his predecessor in the Valencian church, Juan Bautista Comes, who wrote another in 1606, in this case, a "Passion according to St. Matthew".

35. There is a reduction and accompaniment of the organ, with different writing to that of the other *particellas*, which describes in the manuscript "organ in the fortes trompetería and in the pianos flautado violón". Although the catalog of the archive itself indicates that the copy belongs to the year 1800, in the *particella* of the tiple 1ª (also different from the others) it appears written at the end of the same: 1875. We do not believe that the work is by the author, even though it appears in the catalog as his.

36. The *parts* of the psalm belong to different hands (possibly from different periods as well). In many of them, we find the description 1833 with the initials P.M.C.Y. In the one of the accompaniment (assigned to the continuo) it appears written in pencil, with later handwriting, "contrabass, on November 29, 1883". And on another title page "en 1888 los expulsaron de los infantes..." As we opined on the author's other work, we do not think the work is by him.

37. These three lost works, however, appear in one of the inventories made in the Colegio-Seminario del *Corpus Christi*, in 1675.

38. In CLIMENT BARBER, José (1984) *Fondos musicales de la región valenciana III. Catedral de Segorbe* (Segorbe) Institute of Musicology; Publications of the Caja de Ahorros y Monte de Piedad de Segorbe.

39. Although we would have liked to have the complete material in order to be as precise as possible, it is evident that this is a parody mass. In addition to the precarious state of the remaining papers, the *Sanctus* and *Agnus Dei* are missing. Precisely the motet *Sapientia aedificavit sibi domum* is found with another copy in the Monastery of Montserrat. Not so the Mass itself.

40. The *Nunc dimittis* (Mode III) and the *Credidi* (Mode Vi, tonic F) are 17th or 18th century copies. On the other hand, the *Dixit Dominus* (Mode I, tonic D) is a copy made by the same person, although the bass of the first chorus was without text and was placed by another hand. In RUBIO, Samuel (1976) *Catálogo del Archivo de Música del Monasterio de San Lorenzo el Real de El Escorial* (Cuenca) Instituto de Música Religiosa.



6. Cathedral of the Assumption of the Virgin (Salamanca - Castilla y Leon, Spain)<sup>41</sup>  
Mass à 8 (1689) [SSAT, SATB and BC].

7. Cathedral of Santa María (Burgos - Castilla y Leon, Spain)<sup>42</sup>  
*Qui habitat* à 12 [SATB, SATB, SSA and bajón] [SATB, SATB, SSA and bajón].

8. Santa Iglesia Catedral de Nuestra Señora de la Asunción y de San Frutos (Segovia - Castilla y Leon, Spain)<sup>43</sup>  
*Beatus vir* à 8 [SATB, SATB].

*Aleph. Quomodo sedet sola* à 12 [SATB, SATB, SSAT] *Aleph*.

*In te, Domine, speravi* à 8 [SCTB, CATB].  
Collects and carols to the Blessed Sacrament and others.

9. Cathedral of Santa María y San Julian (Cuenca - Castilla-La Mancha, Spain)<sup>44</sup>  
Mass à 5 of 7 tones (Wrongly attributed)  
Mass à 5 obligato with viola, in B flat (Erroneously attributed)

*Salve* à 8 with violins and organ (Attributed erroneously)

Sequence of Deceased (Incorrectly attributed)

10. Catedral Primada de Santa María (Toledo - Castilla-La Mancha, Spain)

*Lauda Jerusalem* à 8 (Lost)

*Lauda Jerusalem* à 11 (Lost)

*Salve* à 4 (Lost)

*Cum invocarem* à 8 (Lost)

*Qui habitat* à 8 (Lost)

Motete a Nuestra Señora *Sancta et Immaculata* à 8 (Lost)

Magnificat à 8 (Lost)

Mass à 12 on the theme “Entre fragorosas breñas” (Perdido)<sup>45</sup>

Mass *Convenientibus vobis* à 8 with violins

41. The Catalogue presents the author as Vicente García Velcarce (1593-1650). We assume that this denomination of the second surname is an error (remember that the correct name is Velcaire). The copy of the mass is from 1689, and with the exception of the tiple I of the first choir, all the *parts* have a title page. In some of them the author's name is written as “Bicente García”. In MONTERO GARCÍA, Josefa (2011) *Catálogo de los fondos musicales del archivo de la Catedral de Salamanca* (Salamanca) Cabildo de la Catedral de Salamanca. Ministry of Culture. Dirección General del Libro, Archivos y Bibliotecas, p. 702.

42. Only the handwritten *particellas* exist. Some names are perfectly described (Felipe Asensio, Mr. Medel, Martín Serrano, Mathías, Matheo, Mr. Mena, Mr. Juan García, Mr. Blas Fernández, Serrano Arpa). Some of them with the same spelling as the copy. Others written later. Some indications are precise: “The first choir, bass at the organ and the third choir with choir or harp. The four of the third choir put 3 tipples choir”. In LÓPEZ CALO, José (1995) *La música en la catedral de Burgos. Vol. 1 and vol. 2 Catalogue of the Music Archive* (Burgos) Caja de Ahorros del Círculo Católico, p. 173.

43. The three works only have the manuscript *parts*. However, in the case of the psalm *Beatus vir*, there are copies for the bass of the 2nd choir and another for a bass 2nd instrumental choir, whose copies are different from the original. The lamentation *Quomodo sedet sola* has a “script to govern the 3 choirs”. López Calo, describes that, in the same catalog, “we find a series of compositions, almost all for 4 voices, sewn in the form of a booklet. It contains 19 sheets but is incomplete. In many cases the lyrics are not copied but only the music, or at most only the beginning. Some compositions are anonymous. Those that bear the author's name belong to Vicente García, Felipe Roger, Carlos Patiño...”. In LÓPEZ CALO, José (1998) *La música en la Catedral de Segovia: Catálogo del archivo de música. Vol. 1 and vol. 2* (Segovia) Diputación provincial de Segovia, p. 399.

44. In the first edition of the book by NAVARRO GONZALO Restituto (1965) *Los maestros de capilla de la catedral de Cuenca: desde el siglo XVI* (Cuenca) Ediciones del Instituto de música religiosa de Cuenca, the author describes a list of works by García Velcaire: “del Maestro García se conservan en este archivo varias obras, muy expresivas y que atestiguan una gran maestría en el arte del contrapunto y fecundidad de invención”. However, in the second edition of the same, Catálogo musical del archivo de la Santa Iglesia Catedral Basílica de Cuenca. 2nd revised and corrected edition (1973), no work by García Velcaire appears. Thanks to the contributions of MARTÍNEZ MILLÁN, Miguel (1988) *Historia musical de la Catedral de Cuenca* (Cuenca) Diputación de Cuenca, p. 123 “y lo curioso del caso es que en el archivo musical de Cuenca no hay ni una sola obra donde poder juzgarle como músico”, we can corroborate that the attribution of these pieces to the Valencian master is an error.

45. All these lost works are mentioned in the inventory of Miguel de Ambiel (1666-1733), maestro de capilla of the Cathedral of Toledo between 1710 and 1733. In MARTÍNEZ GIL, Carlos (2018) *El legado musical de Pedro de Ardanaz y Miguel de Ambiel. Dos inventarios con papeles de música en latín de la catedral de Toledo (1713 y 1737)* (Madrid) Anuario Musical no 73, pp. 135-152.

11. Cathedral Basilica of Santa Maria (Palma de Mallorca - Balearic Islands, Spain)

Mass à 8 and organ, in G (Incomplete)

Mass at 8 and organ, in C (Incomplete)<sup>46</sup>

12. Cathedral of Santa Ana (Las Palmas de Gran Canaria - Canary Islands, Spain)

<sup>47</sup>

*Cum invocarem in tribulatione dilataste mihi* à 8 [SATB, SATB and BC].

*Qui habitat* à 8 [SATB, SATB and BC] (also in the Monastery of Montserrat)

*Sacris solemnis* à 8 [SSAT, SATB and BC].

13. Abbey of Montserrat (Catalonia, Spain)<sup>48</sup>

*Convenientibus vobis in unum* à 8 [SSAT, SATB and BC].

*Sapientia aedificavit sibi domum* à 8 [SSAT, SATB and harp].

*Qui habitat* à 8 [SATB, SATB and BC]<sup>14</sup>.

14. National Library of Catalonia (Barcelona, Spain)<sup>49</sup>

*Convenientibus vobis in unum* à 8 [SSAT, SATB and BC] (copy of 1688)<sup>50</sup>

Mass à 8 [SSAT, SATB and BC] (copy of 1688).<sup>51</sup>

15. Cathedral of the Savior in its Epiphany of Saragossa (Aragon, Spain)

Litany to the Virgin à 5 and BC

*Beatus vir* à 12, arpe et BC

Disguised gallant à 8 et BC

Que me abraio de amores à 8

Antoniyo Antoniyo à 8 et BC

The boy himself à 4

The lights are prevented à 8, guitar or harpsichord

Paraninfo winged à 12

Because the instruments à 8 et BC

Your little arrows suspend offended à 8 and BC

46. Both masses, together with a third one, are in different manuscript notebooks, manuscript type, from the archives of the Cathedral of Santa Maria de Palma de Mallorca (SP3, SP4 and SP104/2). The first mass (Mass for 8 voices and organ in G) only contains a few folios: of the first choir's treble 2, of the second choir's treble and bass and of the accompaniment. All of them have stains and torn parts "Le parti di V-bi sono uguali. Il nome del compositor apareix sull'angolo superior delle parti; viene indicato solo come Garcia". The second (Mass for 8 voices and organ in C), also incomplete, has copies in different hands. There are only copies of the alto, tenor and bass of the first choir. Also of the treble, alto and tenor of the second choir, and of the accompaniment. In all of them the composer's name appears. In MENZEL SANSÓ, Cristina (1998) *L'archivio di musica de la Seu di Mallorca. Catalogo e note storiche* (Pavia) Diploma thesis, Università degli Studi di Pavia, pp. 210.

47. In DE LA TORRE, Lola (1964) *El archivo de música de la catedral de Las Palmas*, El Museo Canario no 25, pp. 89-92.

48. The three manuscripts found in the music archive of the abbey of Montserrat most probably come from copies of the monastery of the Encarnación. However, despite not having found any work by Maestro García during his teaching in Madrid, each of them also has similar copies in other archives, which demonstrates the importance of the author. The motet *Convenientibus vobis in unum* is found in an earlier copy located in the national library of Catalonia, where, in addition, the Mass based on it appears below. The psalm *Sapientia aedificavit sibi domum* is also found in the musical archive of the cathedral of Segorbe, although the copy does not specify that a harp should be used for the BC. And, finally, the same happens with the psalm *Qui habitat* in the musical archive of the cathedral of Las Palmas de Gran Canaria.

49. The two works by the master that we find in the National Library of Catalonia belong to the so-called "Fons Musical Verdú". It is a book of sacred vocal music, original of the year 1691, that gathers 174 works that include masses, vespers, magnificats, hymns, psalms, motets, etc. of different authors. Some of them anonymous and others of recognized prestige such as Joan Cererols, Antonio Teodoro Ortells, Isidre Escorihuela, Aniceto Bailón, Carlos Patiño, Cristóbal Galán or Mateo Romero. In FONT, Anton (1626-1690) *Tabla, de, la musica de cant de orgue de diferents autors, esta contiguda en lo present llibre de mi Joseph Segarra y Colom pre. de la vila de Verdú*.

50. This motet to the Blessed Sacrament for Holy Thursday, we also find it in the monastery of Montserrat, but transposed a third descending, and with a clearly later spelling. In fact, in the description of Montserrat we see that, as indicated by hand on the title page, the papers are the fusion of two collections that nevertheless belong to the same work.

51. The description in the title of the parody mass indicates the following: "del Maestro de Capilla della Cathedral de Toledo Vicensio Garcia, a dos coros (1688)". In a landscape script of the whole work, the different movements are differentiated: *Kyrie*, *Gloria*, *Qui tollis*, *Credo*, *Et incarnatus*, *Crucifixus*, *Sanctus*, *Benedictus* and *Agnus Dei*.

16. National Library of Spain (Madrid, Spain)

Lyrics of ‘villancicos’ composed between 1645 to 1649 for Christmas in Toledo Cathedral

Al rayar del alma mi niña à 3 (Incomplete)

17. Josa, Lola, Lambea, Mariano y Valdivia Francisco A, Nuevo Íncipit de Poesías Española Musicada (New Incipit of Spanish Poetry set to music)

Gigante de perla y nacar à 4 [SSA+Bari-tone or Bajete].<sup>52</sup>

18. Cathedral of Our Lady of the Assumption (Valladolid, Spain)

Salpica la fuentecilla à 6 (Lost)<sup>53</sup>

19. Primeira parte do Index da Livraria de Musica do Muyto Allo, e Poderoso Rey Dom Joao o IV, Anno 1649<sup>54</sup>

*Verba mea* à 6 (Lost)

*Laudate Dominum* à 8 (Perdido)

20. Cathedral Basilica of Our Lady of the Assumption (Cuzco, Peru)

Quien quiere pan de balde à 7

21. Metropolitan Cathedral Basilica of the Immaculate Conception (Bogota, Republic of Colombia)

Battle Mass à 8 (Incomplete)

*Lauda Jerusalem* à 8 and BC (Also in the Cathedral of Puebla)

22. Cathedral of Our Lady of the Immaculate Conception (Puebla, Mexico)<sup>55</sup>

*Lauda Jerusalem* à 8 and BC (Also in the Cathedral of Bogota)

*Clamavi ad te* à 8

23. Sanchez Garza Foundation (Villa de Mexico, Mexico)

Mass *Hyc est vere martyr* à 12

24. *Cançoner* musical d’Ontinyent (Ontinyent, Spain)

Afuera todo que sale (human tone)

De aurora se viste Anarda (human tone)

To ask I want to the flowers (human tone)<sup>56</sup>

### Works of doubtful attribution

Church of San Cristóbal Suchixlahuaca (Oaxaca, Mexico)

Vespers in F Major

26. Collegiate of Jerez de la Frontera (Cádiz, Spain)

*Cantate Domino* à 8 et BC (Incomplete)

27. Cathedral of Santa María de la Asunción (Coria, Spain)

Mass à 4 with violins

52. This human tone is collected in a study and transcription of great level, by JOSA, Lola and LAMBEA, Mariano (2008) *Manojuelo poético musical de Nueva York* (Madrid) Consejo superior de investigaciones críticas (CSIC), pp. 136-137, 280-285. It is also recorded by the Spanish vocal ensembles, Regina Ibérica (Laura Campos, direction) and Gradualia (Simón Andueza, direction) on the Cd’ entitled *Los doce músicos de Iriarte* (2016). Tomás de Iriarte (1750-1791), an outstanding illustrator, in his poem *La música* (1779) wanted to highlight those names that, according to him, had stood out the most for their use of polyphony and counterpoint, as he describes: “O how much you excel, Antigua Iglesia Hispana! It is no longer my singing, not who celebrates you, but the same immortal works of Patiño, Roldán, García, Viana, de Guerrero, Victoria, Ruiz, Morales, de Litéres, San Juan, Durón and Nebra.”

53. The manuscript of this villancico, catalogued by Anglés in 1948 has been lost. In FIORENTINO Giuseppe (2021) *Books of Hispanic Polyphony E-V 04* (32 v) (Madrid) Ed. Ros-Fábregas.

54. We already know how sad it was to lose this heritage that existed in the Library of the King of Portugal, Joao IV, destroyed during the earthquake that devastated Lisbon in 1755. In CRAESBECK, Paulo and DE VASCONCELLOS, Joaquim (2010) *Primeira parte do Index da Livraria de Musica do Muyto Allo, e Poderoso Rey Dom Joao o IV, Anno 1649* (USA) Whitefish, Kessinger Publishing.

55. In QUEROL GAVALD, Miquel *Notas biobibliográficas sobre compositores de los que existe música en la catedral de Puebla* (2019) *Inter- American Music Review*, 10 (2), pp. 49-60.

56. Available in *El Cançoner musical d’Ontinyent*. Modern and facsimile edition in CLIMENT, Josep (1996) *Ontinyent. Ajuntament d’Ontinyent*.

## CONCLUSIONS

Undoubtedly, there are still many doubts that we must know about the figure of Vicente García Velcaire. It is pending to know, to analyze and to value the quality of his legacy, because up to now, it is practically unknown. We continue immersed in the investigation of his ensign, with the intention of making known

and dignifying the figure of the Valencian master. We can affirm the notoriety of his figure in Spain and the new world, where his patrimony, as we know, has lasted until our days, and where more than twenty, of the main churches of Spain, Mexico, Colombia or Peru, possess a precious inheritance of him. Our desire is to give it value and rescue, from oblivion, a musical legacy that we consider unique.

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