

Dios itlaçonantzine
SATB a cappella

Hernando don Franco

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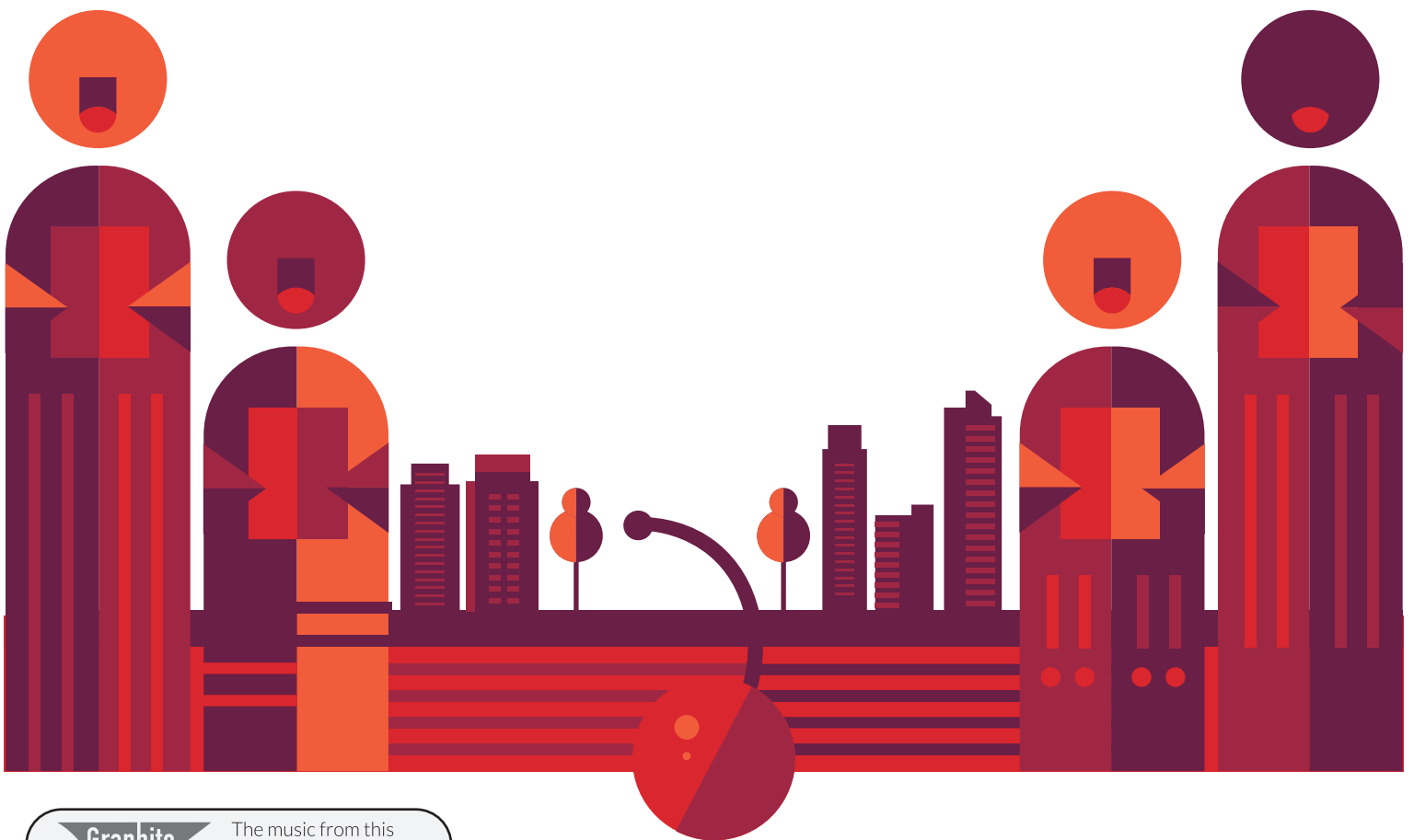
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Dios itlaçonantzine

SATB choir, a cappella

Hernando don Franco



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Text:

Dios itlaçonantzine cemicac ichpochtle
cenca timitztotlatlauhtiliya ma topan ximotlatolti:
yn ilhuicac ixpantzinco in motlaçoconetzin Jesu Christo.
Ca onpa timoyeztica yn inahuactzinco yn motlaçoconetzin
Jesu Christo.
Dios itlaçonantzine...

Translation:

Beloved Mother of God, forever Virgin
we implore you greatly that you intercede for us
in Heaven before your beloved Son Jesus Christ.
There you are together with your beloved Son
Jesus Christ.
Beloved Mother...

Pronunciation:

djos itlaçonantsine semikak i t̪p̪o t̪ftle
senka timitstotlatlauhtiliya ma topan jimotlatolti
in ilwikak ifpantsinko in motlasokonetsin çesu kristo
ka onpa timojestika in inawaktsinko
in motlasokonetsin çesu kristo

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S: su Chri - sto. Dios i - tla - ço - nan - tzi - ne

A: Je - su Chri - sto. Dios i - tla - ço - nan - tzi - ne ce - mi - cac ich -

T: Je - su Chri - sto. Dios i - tla - ço - nan - tzi - ne ce - mi - cac

B: su - Chri - sto. Dios i - tla - ço - nan - tzi - ne ce - mi - cac ich - poch -

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S: ce - mi - cac ich - poch - tle cen - ca ti - mitz - to -

A: poch - tle, ce - mi - cac ich - poch - tle cen - ca ti - mitz - to -

T: ich - poch - tle, ce - mi - cac ich - poch - tle cen - ca ti - mitz - to -

B: tle, ce - mi - cac ich - poch - tle

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S: tla - tlah - ti - li - ya, cen - ca ti - mitz - to - tla - tlah - ti - li - ya

A: tla - tlah - ti - li - ya, cen - ca ti - mitz - to - tla - tlah - ti - li - ya

T: tla - tlah - ti - li - ya, cen - ca ti - mitz - to - tla - tlah - ti - li - ya

B: cen - ca ti - mitz - to - tla - tlah - ti - li - ya

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S ma to - pan xi - mo - tla - tol - ti yñ il - hui - cac, yñ

A ma to - pan xi - mo - tla - tol - ti yñ il - hui - cac, yñ il - hui - cac,

T ma to - pan xi - mo - tla - tol - ti yñ il - hui - cac, yñ il - hui - cac,

B ya ma to - pan xi - mo - tla - tol - ti yñ il - hui - cac, yñ

mp

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S il - hui - cac ix - pan-tzin - co, ix - pan-tzin -

A yñ il - hui - cac ix - pan-tzin - co, ix - pan-tzin - co

T yñ il - hui - cac ix - pan-tzin - co, ix - pan -

B il - hui - cac ix - pan - tzin - co, ix - pan-tzin -

mp

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S co in mo-tla-ço-co - ne - tzin Je - su Chri - sto. sto.

A in mo-tla-ço - co - ne - tzin Je - su Chri - sto. sto.

T tzin - co in mo-tla-ço-co - ne - tzin Je su Chri - sto. Dios i - tla - ço - sto.

B co in mo-tla-ço-co - ne - tzin Je - su Chri - sto. Dios i - tla - sto.

f

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Plainchant

Ca on - pa ti - mo - yez - ti - ca yn in - a - huac - tzin - co
Yn mo - tla - ço - co - ne - tzin Je - su Chri - sto.

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S: Dios i - tla - ço - nan - tzi - ne ce - mi - cac
A: Dios i - tla - ço - nan - tzi - ne ce - mi - cac ich - poch - tle, ce - mi -
T: Dios i - tla - ço - nan - tzi - ne ce - mi - cac ich - poch - tle, ce - mi -
B: Dios i - tla - ço - nan - tzi - ne ce - mi - cac ich - poch - tle, ce - mi -

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S: ich - poch - tle cen - ca ti - mitz - to - tla - tlah - ti - li - ya, cen - ca ti - mitz - to - tla -
A: - cac ich - poch - tle cen - ca ti - mitz - to - tla - tlah - ti - li - ya, cen - ca ti - mitz - to - tla - tlah -
T: cac ich - poch - tle cen - ca ti - mitz - to - tla - tlah - ti - li - ya, cen - ca ti - mitz - to - tla - tlah -
B: cac ich - poch - tle cen - ca ti -

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46

S: tlah - ti - li - ya ma to - pan xi - mo - tla - tol - ti yn *mp*

A: ti - li - ya ma to - pan xi - mo - tla - tol - ti yn il - hui - cac, *mp*

T: ti - li - ya ma to - pan xi - mo - tla - tol - ti yn il - hui - cac, *mp*

B: mitz - to - tla - tlah - ti - li - ya ma to - pan xi - mo - tla - tol - ti yn *mp*

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S: il - hui - cac, yn il - hui - cac ix - pan - tzin - co, ix - pan - tzin -

A: yn il - hui - cac, yn il - hui - cac ix - pan - tzin - co, ix - pan - tzin - co

T: yn il - hui - cac, yn il - hui - cac ix - pan - tzin - co, ix - pan -

B: il - hui - cac, yn il - hui - cac ix - pan - tzin - co, ix - pan - tzin -

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S: co in mo - tla - ço - co - ne - tzin Je - su Chri - sto. sto. *f*

A: in mo - tla - ço - co - ne - tzin Je - su Chri - sto. sto. *f*

T: tzin - co in mo - tla - ço - co - ne - tzin Je - su Chri - sto. Dios i - tla - ço - sto. *f*

B: co in mo - tla - ço - co - ne - tzin Je - su Chri - sto. Dios i - tla - sto. *f*

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Historical Context and Performance note:

The authorship of “Dios itlaçonantzine” is disputed. This is one of only two polyphonic choral works in the Nahuatl language that remain today, preserved in the Valdés Codex. For a long time, it was attributed to Spanish composer Hernando Franco. The researcher Robert Stevenson proposed an alternate theory that became widely accepted: he attributes these two works to Hernando Don Franco, who would have been an indigenous individual of noble descent who took on the name of the Spanish composer when baptized, a practice that was not uncommon at the time. A more recent theory and reevaluation of the codex manuscript by researcher Eloy Cruz attributes this work to an indigenous individual named Hernando Francisco.

This is a work that would have been meant for ritual use in Church liturgy, specifically by an indigenous community in Central Mexico, and an ideal performance will connect to the serious nature of the ritual and spiritual faith at its core. In addition to Dios itlaçonantzine, the Valdes Codex contains works by European Renaissance composers Palestrina and Lobo and is meant to be performed following the same guidelines in style that one would use to perform their works. Apart from the use of the Nahuatl language, there are certain rhythmic devices and instances of voice leading that are distinct from what one would find in European contemporaries. The vocal tone should be light, with very little vibrato, and quite legato. The solo sections should be performed in the style of Gregorian chant and can be performed by a soloist, a small group, or the entire ensemble. The original manuscript is notated without barlines, and these have been added to this edition to facilitate reading and performance, but are not meant to indicate metric stress, which should be based entirely on the direction of each musical line and the natural accents in the text. All dynamics and phrasing marks are editorial, based on the way in which Border CrosSing often performs this work.

- *Ahmed Anzaldúa*

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CROSSING**

Founded in 2017, Minnesota-based Border CrosSing envisions fundamental change in classical music culture, so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Border CrosSing’s work provides opportunities for people from

different communities to understand each other in new ways through Puentes, a concert series centering Latinx culture and music; Heritage Choir, an inclusive community chorus with a focus on exploring cultural heritage; educational programming; and communal singing events. For more information visit www.bordercrossingmn.org