Antonio de Cabeçon

(Castrillo Mota de Judíos 1510 – Madrid 1566)

Comiençan las canciones glosadas y motetes a quatro

Fol. 69 – 104

from :

Obras de Musica para Tecla, Arpa y Vihuela

Madrid 1578

15 in 4 voices and 3 pieces in 3 voices

transcribed for keyboard instrument and harp

and arranged for instruments

by Arnold den Teuling

Recorders or other instruments

2016

Introduction to the edition of the remaining part of Antonio de Cabezón's Obras de Musica para Tecla, Arpa y Vihuela, Madrid 1578

Hernando de Cabeçon (Madrid 1541-Valladolid 1602), as he spelled his name, published his father's works in 1578, despite the year 1570 on the title page. The royal privilege for publication bears the date 1578 in the page which also contains the "erratas".

The Obras contain an extensive and very useful introduction, followed by 200 folio's of printed music. The notes are represented by numbers on a line, each line being one voice. Cabeçon explains in his introduction how this tablature works. A facsimile is in IMSLP.

I refer to my edition for keyboard instrument for details on my choice of the pieces which I edited and arranged in this project.

Cabeçon divided the works according to number of voices and genre, starting the first two sections with music for beginners.
The following sections have been completely included by Pedrell-Anglés:

-los duos para principiantes (fol.1)	duos for beginners
-las obras de a tres para principiantes (fol. 5)	trios for beginners
-las obras de a quatro (fol. 9)	works in four voices
-los favordones de todos los ocho tonos (fol. 14)	fauxbourdons in all eight tones
-los hymnos	hymns
-los versos de Magnificat sobre todos los ocho tonos (fol. 29)	Magnificat verses on all eight tones
-quatro Kiries de cada tono (fol. 41)	four Kyries in each tone
-los tientos (fol 51-68)	tientos

Pedrell-Anglés chose pieces from the following sections:

-las canciones glosadas y motets a quarto (fol. 69),	songs with variations and motets in 4 voices, 7 pieces chosen out of 18, 1 partly, 2 by Hernando
-los motetes de a cinco y canciones glosadas (fol. 105),	motets in 5 voices and songs with variations, 5 pieces chosen out of 24, 1 by Hernando
-los motetes y canciones a seys (fol. 159)	motets and songs in 6 voices, 1 piece and a part of a second one, out of 7.

They concluded with the complete:

-discantes (fol. 185-200)	songs with variations.

I did not transcribe these works and so I did not make arrangements for other instruments.

My project concerns an edition of the three incompletely published sections of Cabeçon's work meant for keyboard instruments or (diatonic) harp. As by-products I will separately give arrangements for 4-6 instruments, especially recorders, facilitated by Cabeçon's way of music notation: tablature with each line bearing one voice. If you play other instruments than recorders you should play the treble recorder part one octave down, and read the other parts with clefs an octave down. I combined separate parts but the number of pages will not exceed 3. The page numbers only refer to the scores.
Cabeçon maintained in his intabulations of existing pieces the composer's original note values and represented the original pitches, "come stà", so without correcting them for chiavetti. But he allowed himself libeeties especially in final bars. He broke up long notes and applied multiple diminutions and ornaments. In the table of contents I put an * with pieces the originals of which may be found in IMSLP or CPLD. So you can compare Cabeçon's version with the original, but consult the original source if possible, for instance at Early music Online, https://repository.royalholloway.ac.uk/access/searching.do . The originals are playable on recorders too.
I follow the Grove Music Online for the authorship of the original vocal pieces.

This first part of my edition will be the section in the content list (Tabla) "Comiençan las canciones glosadas y motetas a quarto," "Here begin the songs with diminutions and motets in four voices." It contains fifteen works in four voices and three in three voices.
Cabeçon applied accidentals independently for every voice and repeated them for every note, as usual in the period. Though not usual any more I maintained that, and I did not correct Cabezon's inconsistencies. But to be clear I had to add a natural or a flat sign where the signs were not repeated within the same bar and in places where voices cross. The performer should decide where he respects or corrects the inconsistencies. Many seeming inconsistencies are too consistent to be errors! But other editors and most performers, from Pedrell on, adapt modern use as to the accidentals. Pedrell and his followers do not give the details of their editorial accidentals. It is, however, very easy to add them oneself in this edition. But every voice should be played as an independent melody and clashes between, for instance, B flat and B natural may be regular and should not always be repaired. Of course evident errors should be corrected, and I mentioned them in the critical notes.
Where relevant I will add critical and other remarks.

Arnold den Teuling, Assen, Netherlands, October 2015 March 2016

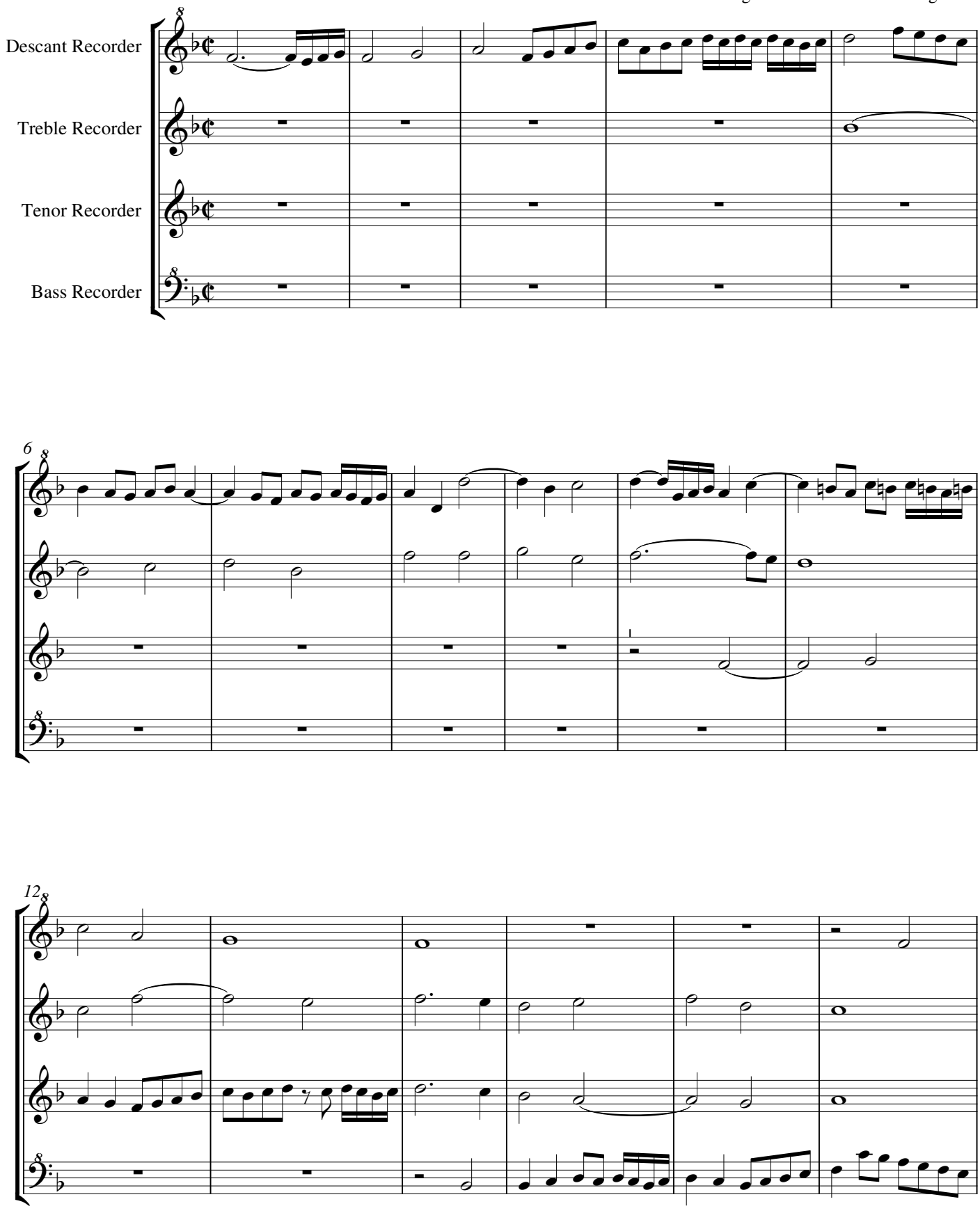
Contents of “las canciones glosadas y motetas a quarto” arranged for recorders or other instruments

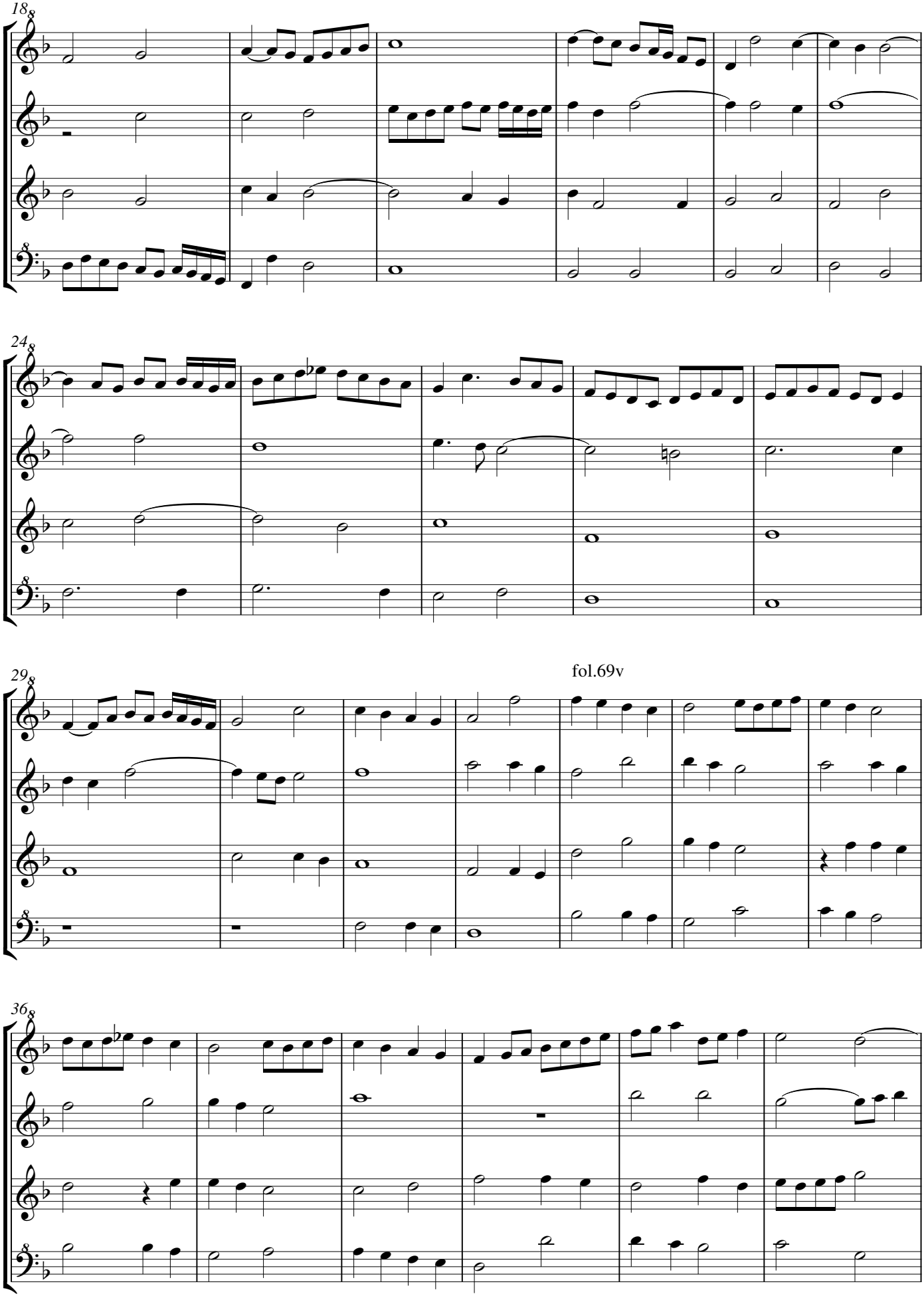
Cabeçon’s TABLA with folio nrs.		This edition with page numbers	
Prenes pitie criquillon	69	Thomas Crecquillon, Prenez pitié du mal*	5
Ie pres en grei criquillon	71	presumably Jacob Clemens non Papa, Je prens en gre*, (but there is a mass by Crecquillon on its theme)	10
Ie pres en grei glosado de Hernando de Cabeçon	73	idem, diminutions by Hernando (ed. Pedrell vol. 7 p. 11)	15
Si par sufrir criquillon	75	Thomas Crecquillon, Si parvenir* (not : Si par souffrir, set by other composers)	21
Cancion francesa, Clemens non papa	77	Jacob Clemens non Papa, French song	26
Ancolque col partire	78	Cipriano de Rore, Ancor que col partire* (ed. Pedrell vol. 7 p. 14)	29
Por un plasir criquillon	79	Thomas Crecquillon*, Pour un plaisir	33
Ungai bergier criquillon	80	Thomas Crecquillon*, Un gai berger	37
Dulce memoria glosada de Hernando de Cabeçon	82	Pierre Sandrin, Doulce mémoire*, diminutions by Hernando (ed. Pedrell vol. 7 p. 17)	42
Fuga a quatro vozes, todas las vozes por una, sexto tono	84	Canonic fuga in 4 voices, sixth mode (ed. Pedrell vol. 7 p. 20)	48
Queramus moton. con.2.y.3. parte	85	Jean Mouton, Quaeramus cum pastoribus*, with 2nd and 3rd part	52
Queramus moton, con diferente glosa con segunda parte	89	Jean Mouton, Quaeramus cum pastoribus*, with several diminutions with second part (ed. Pedrell vol. 7 p.22)	65
Clama neceses Iusquin	92	Josquin Desprez, Clama ne cesses, Agnus Dei III from the mass L’homme armée super voces musicales	73
Osana de la missa del home arme	97	Josquin Desprez, Hosanna from the mass L’homme armé	85
Benedictus de la missa del home arme Iusquin	99	Josquin Desprez, Pleni sunt caeli from the mass L’homme armé (3 voices)	91
Avemaristela canto llano, tenor a tres	100	Ave maris stella, plainchant in the tenor, in three voices (ed. Pedrell vol. 7 p.27)	94
Beata viscera Mariae cantollano con el baxo a tres	102	Beata viscera Mariae, plainchant in the bass, in three voices (ed. Pedrell vol. 7 p.31)	99
Cum Sancto Spiritu de beata virgine	103	Josquin Desprez, Cum Sancto Spiritu from the mass De beata virgine	102

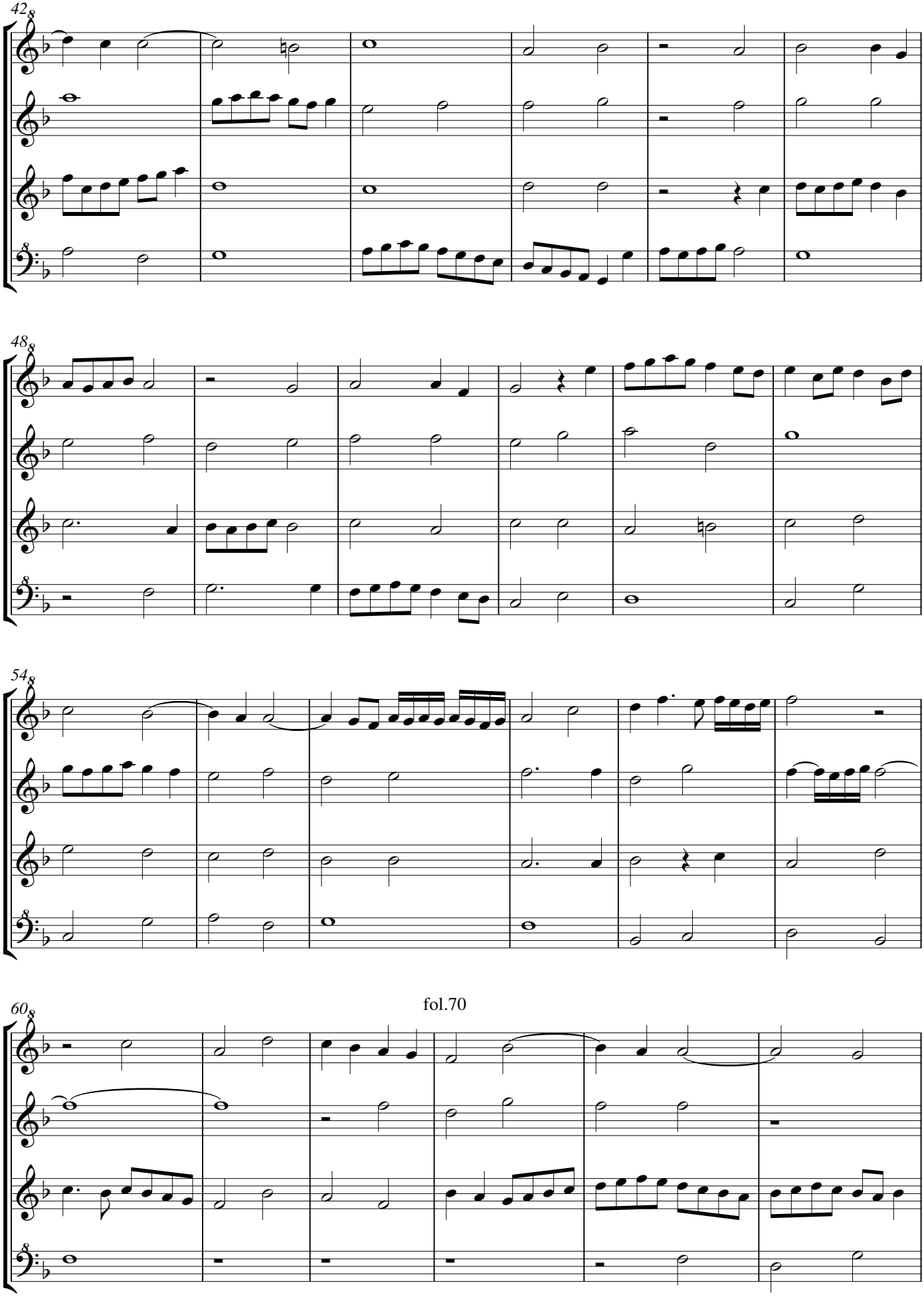
Prenes pitie criquillon

fol. 69, Prenez pitié du mal, Thomas Crecquillon (1505-1557)

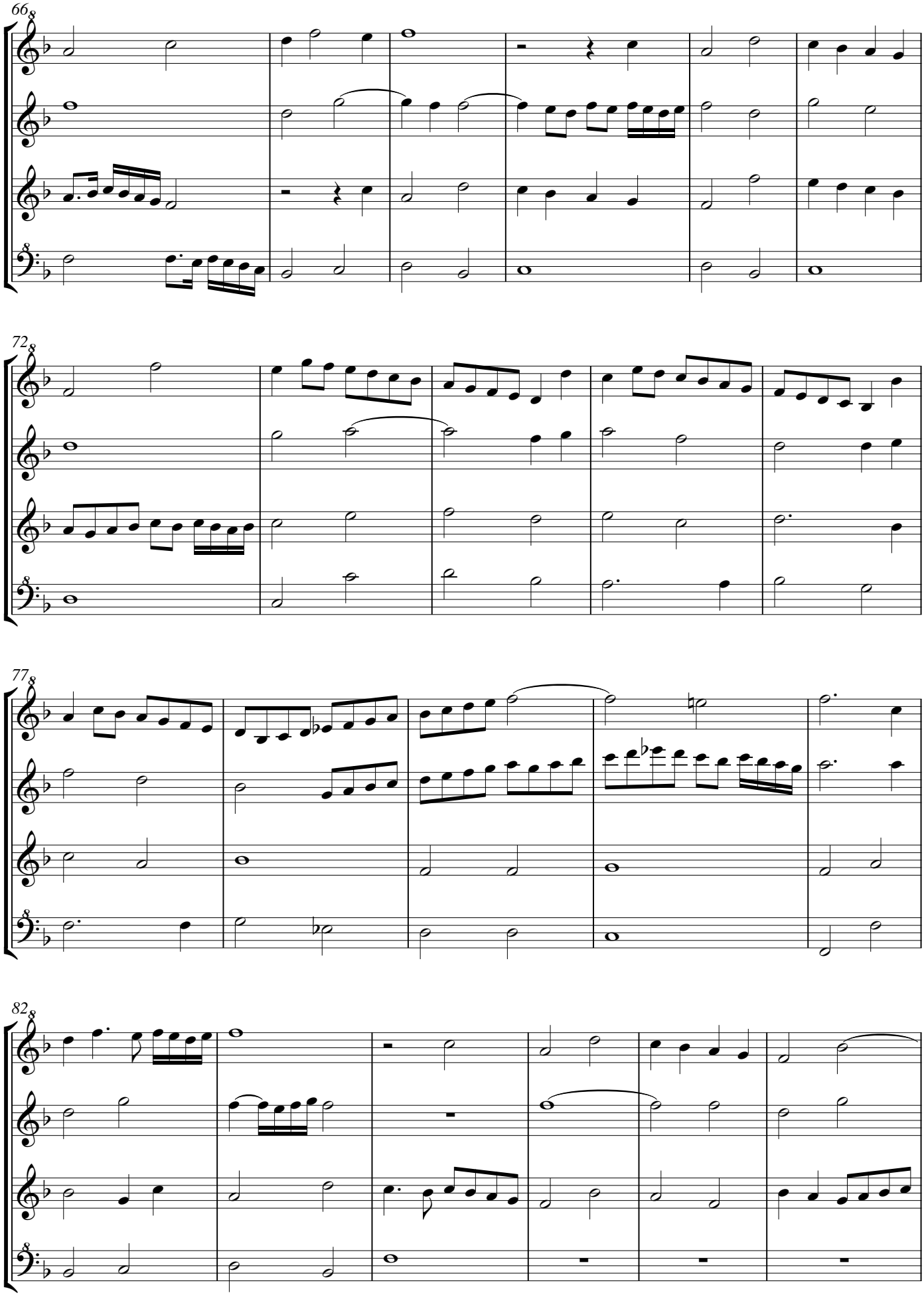
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



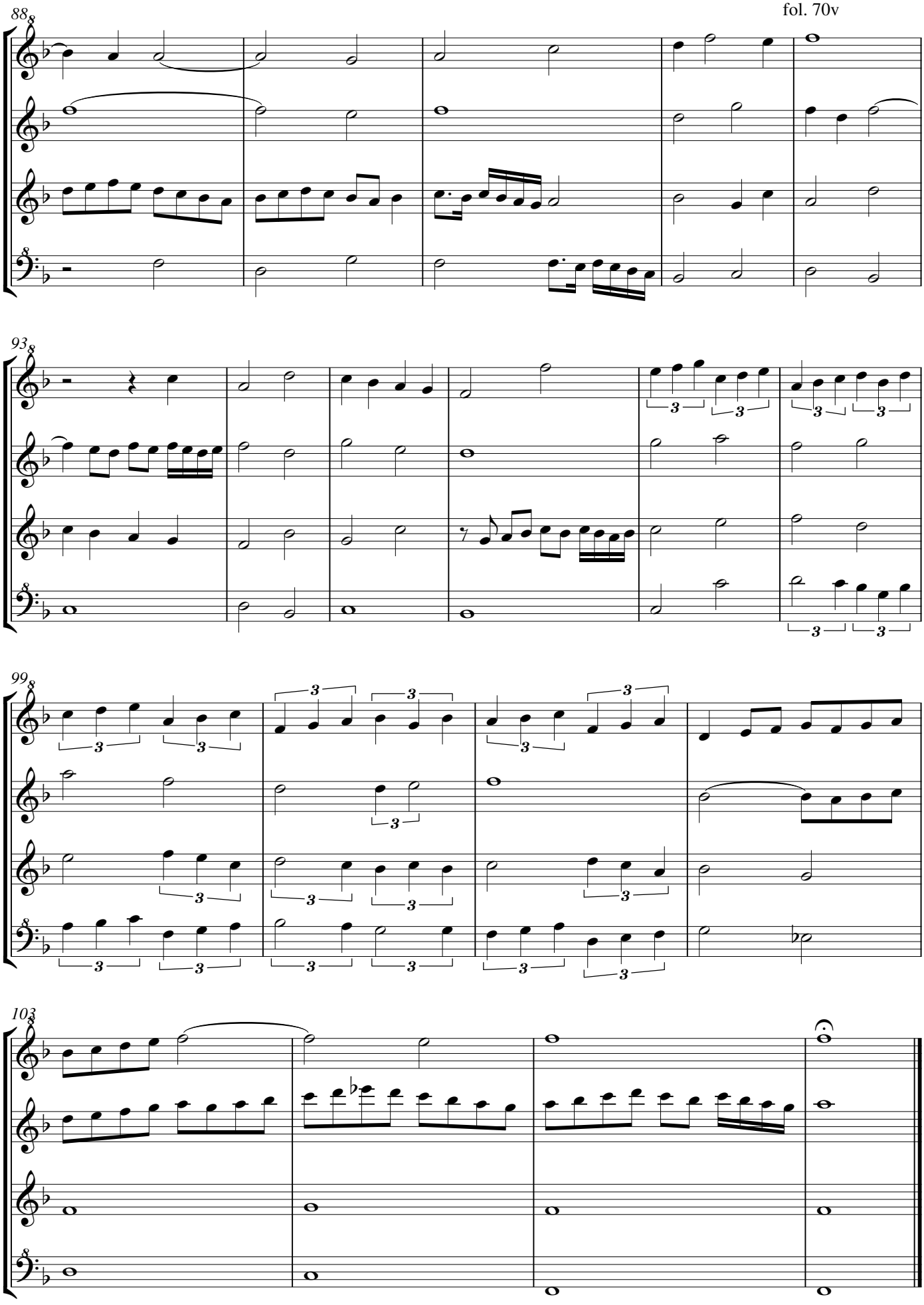

18
24
29
fol.69v
36



fol.70


66
72
77
82

fol. 70v

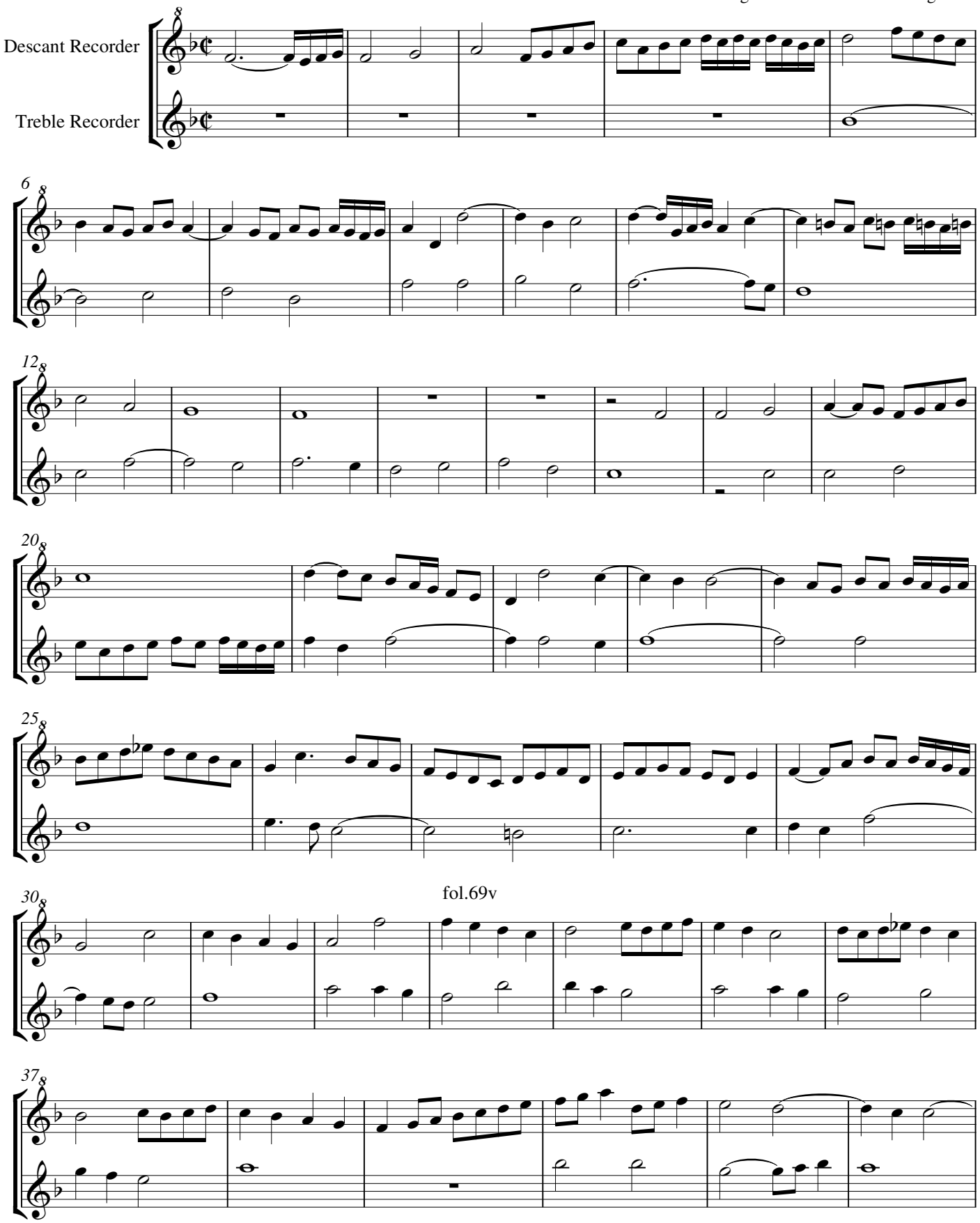


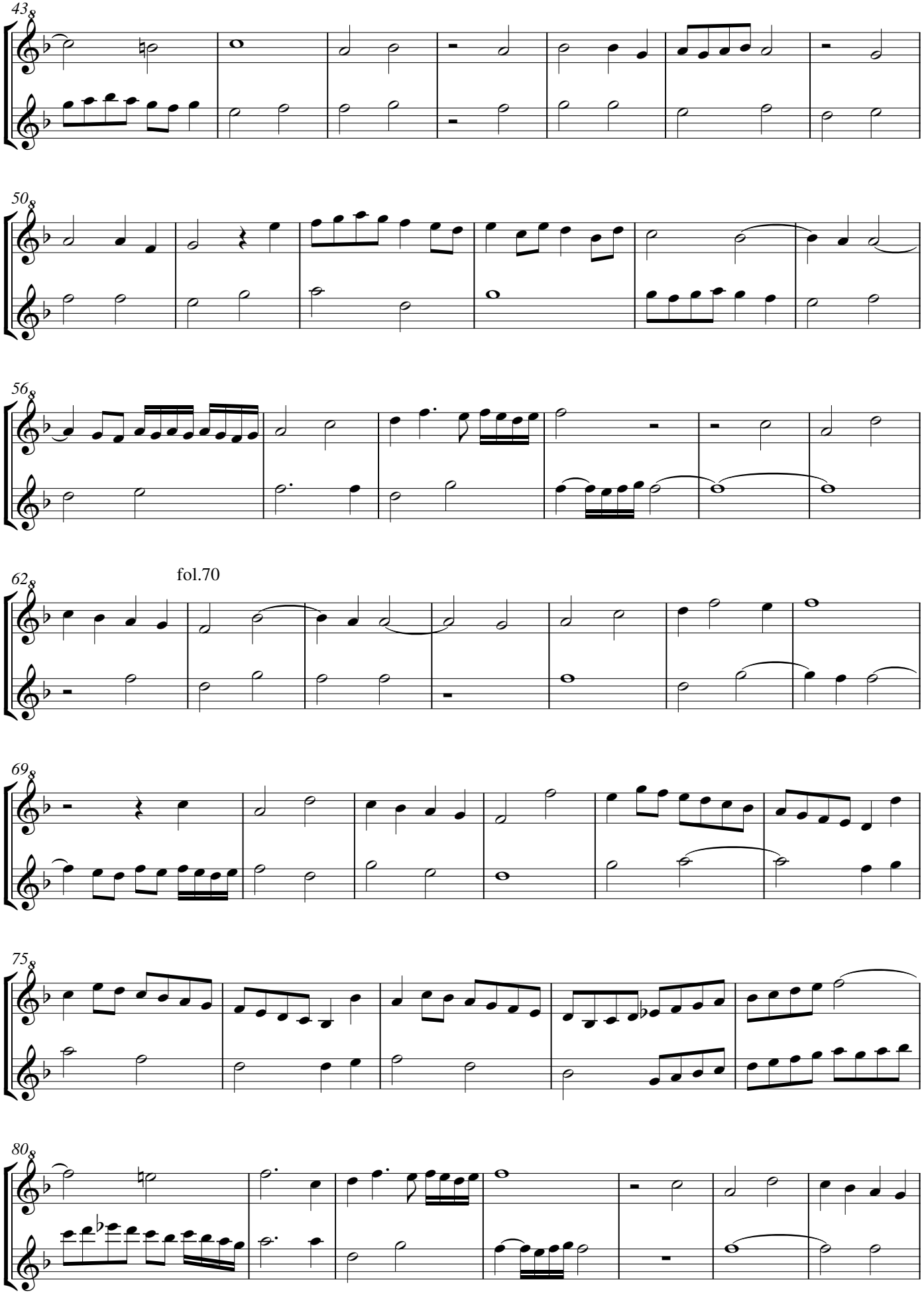
Descant Recorder
Treble Recorder

Prenes pitie criquillon

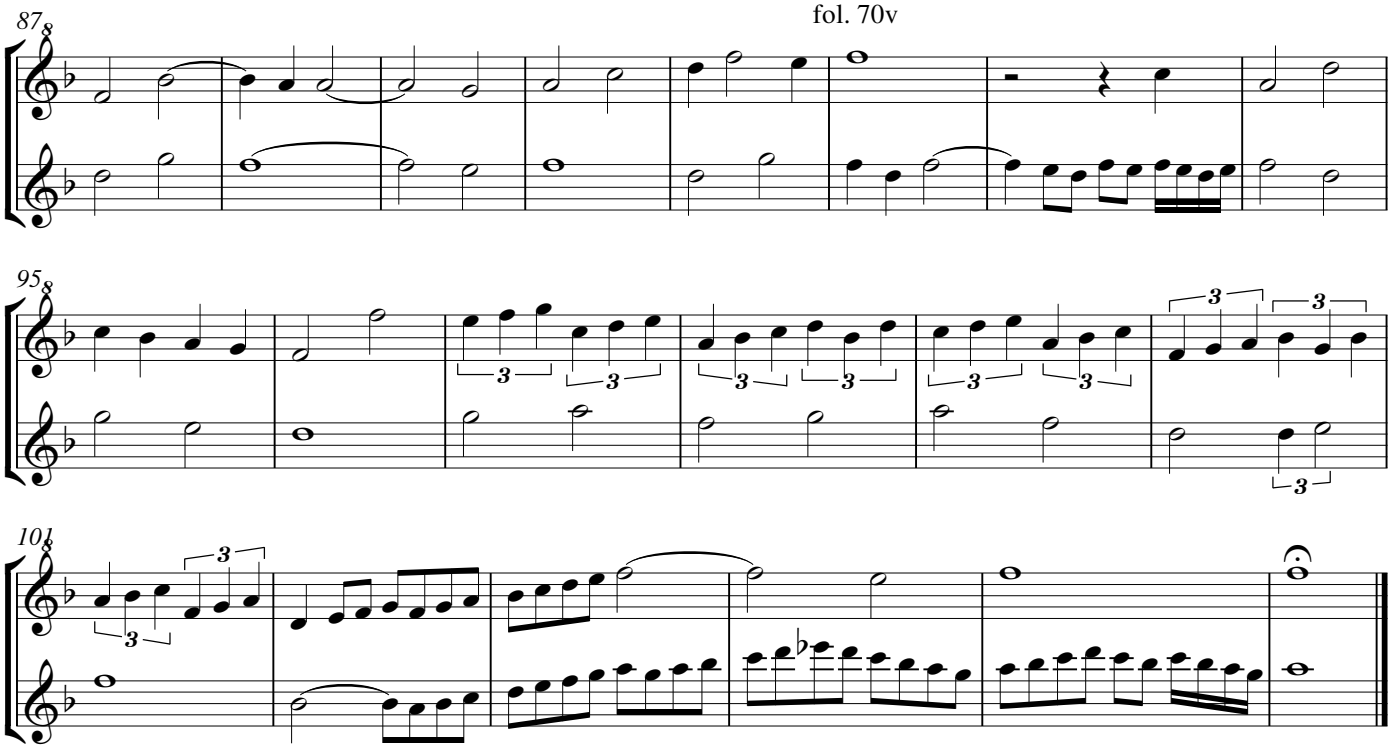
fol. 69, Prenez pitié du mal, Thomas Crecquillon (1505-1557)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015




43
50
56
62
fol.70
69
75
80

fol. 70v

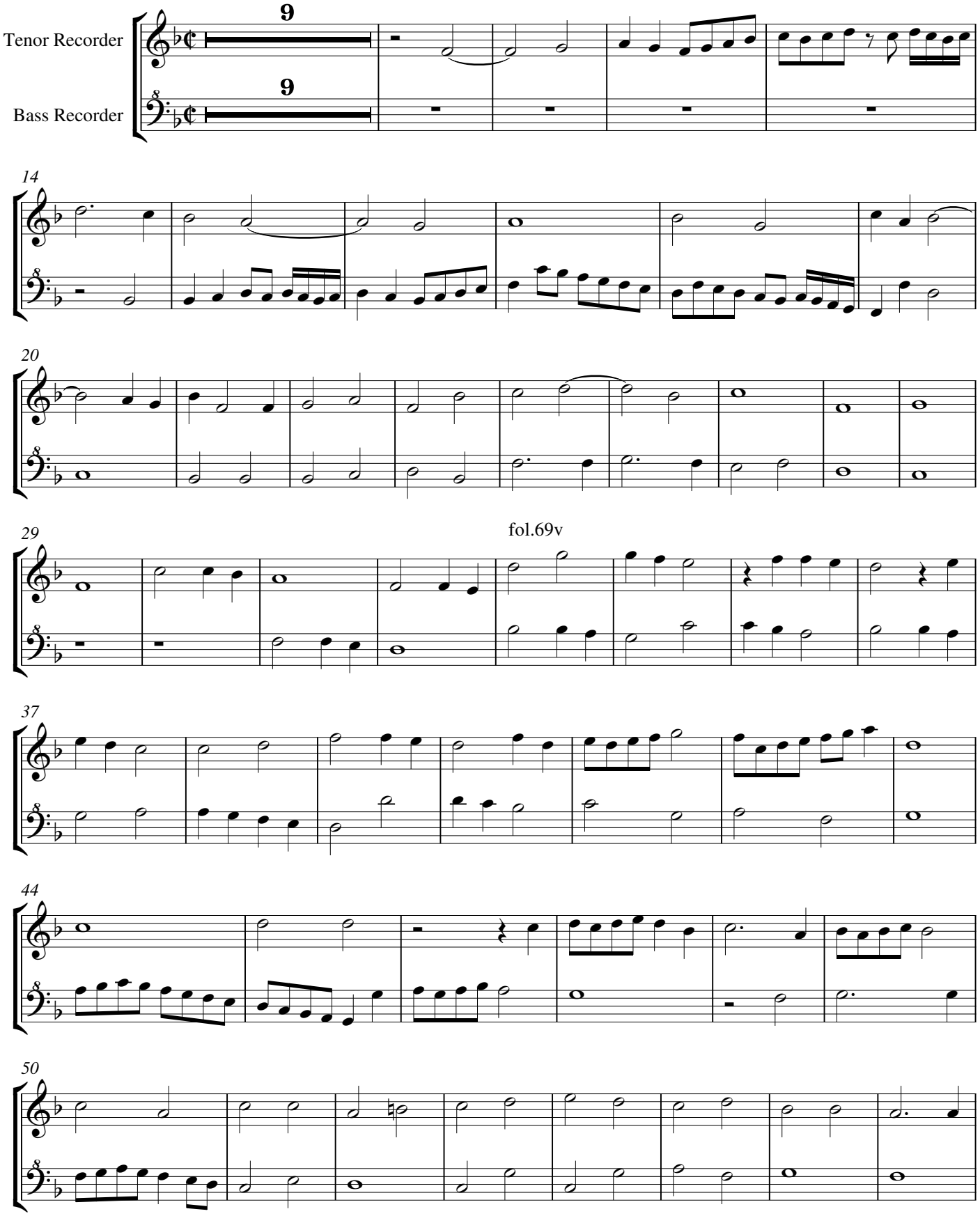


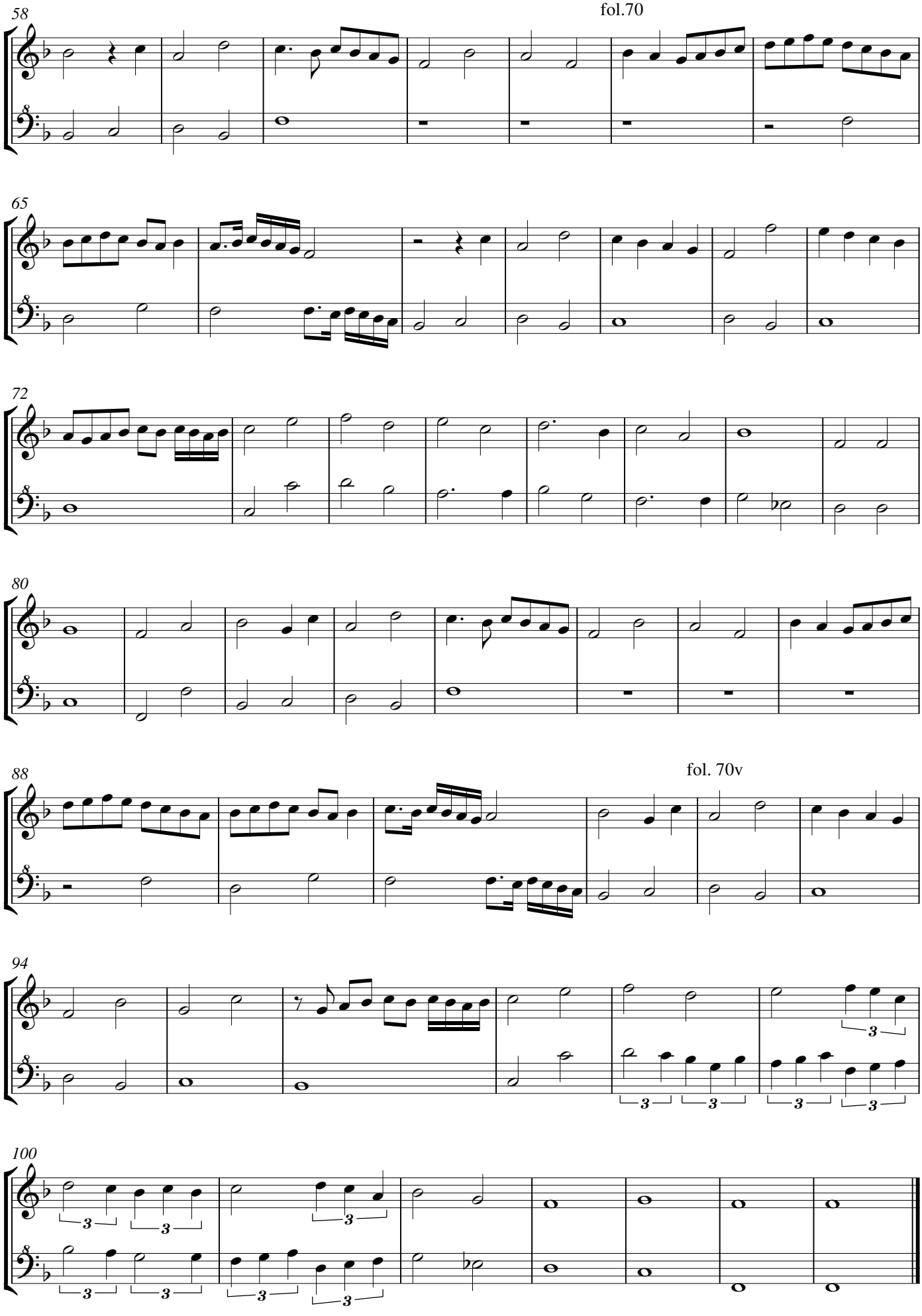
Tenor Recorder
Bass Recorder

Prenes pitie criquillon

fol. 69, Prenez pitié du mal, Thomas Crecquillon (1505-1557)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015

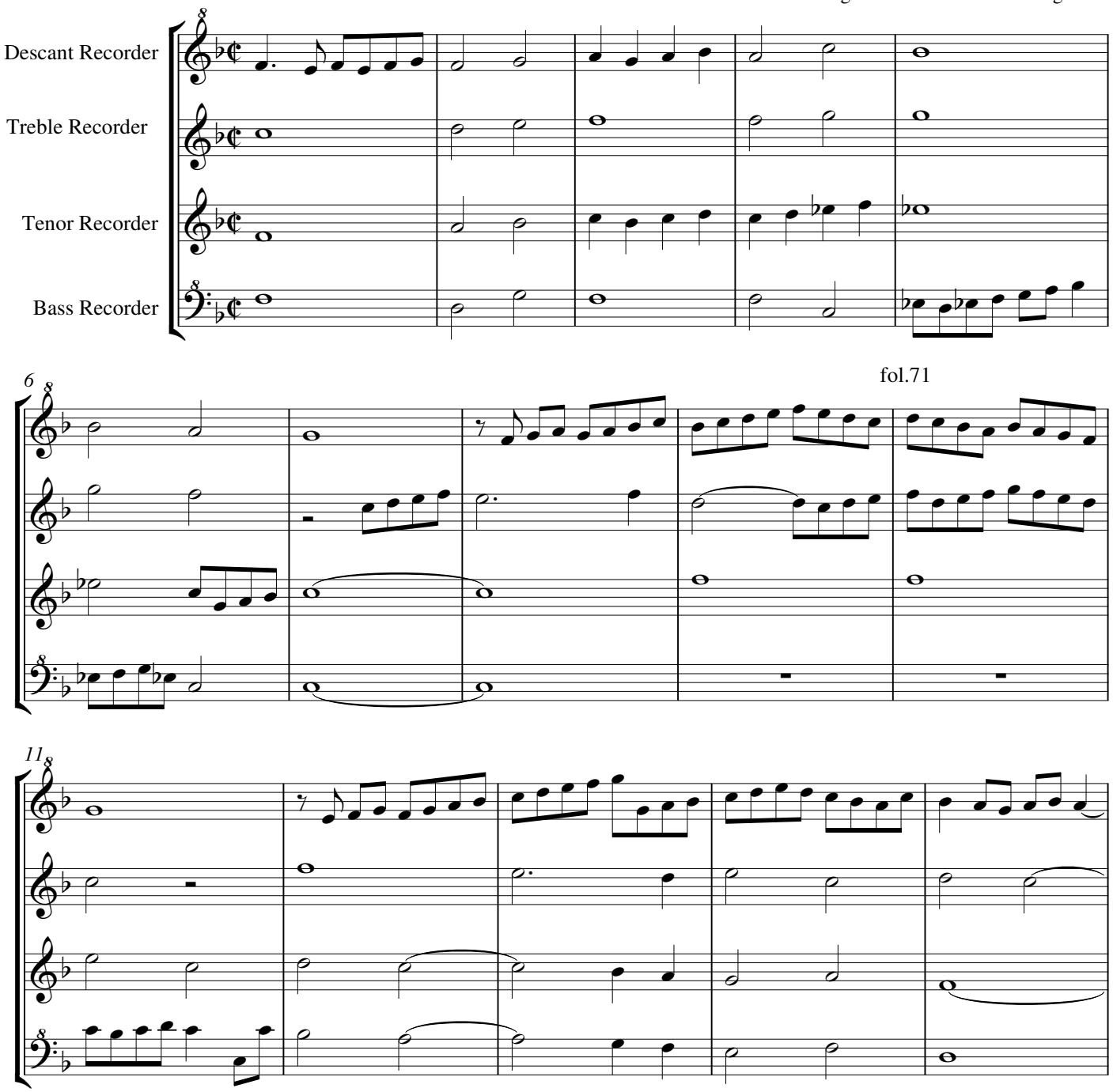


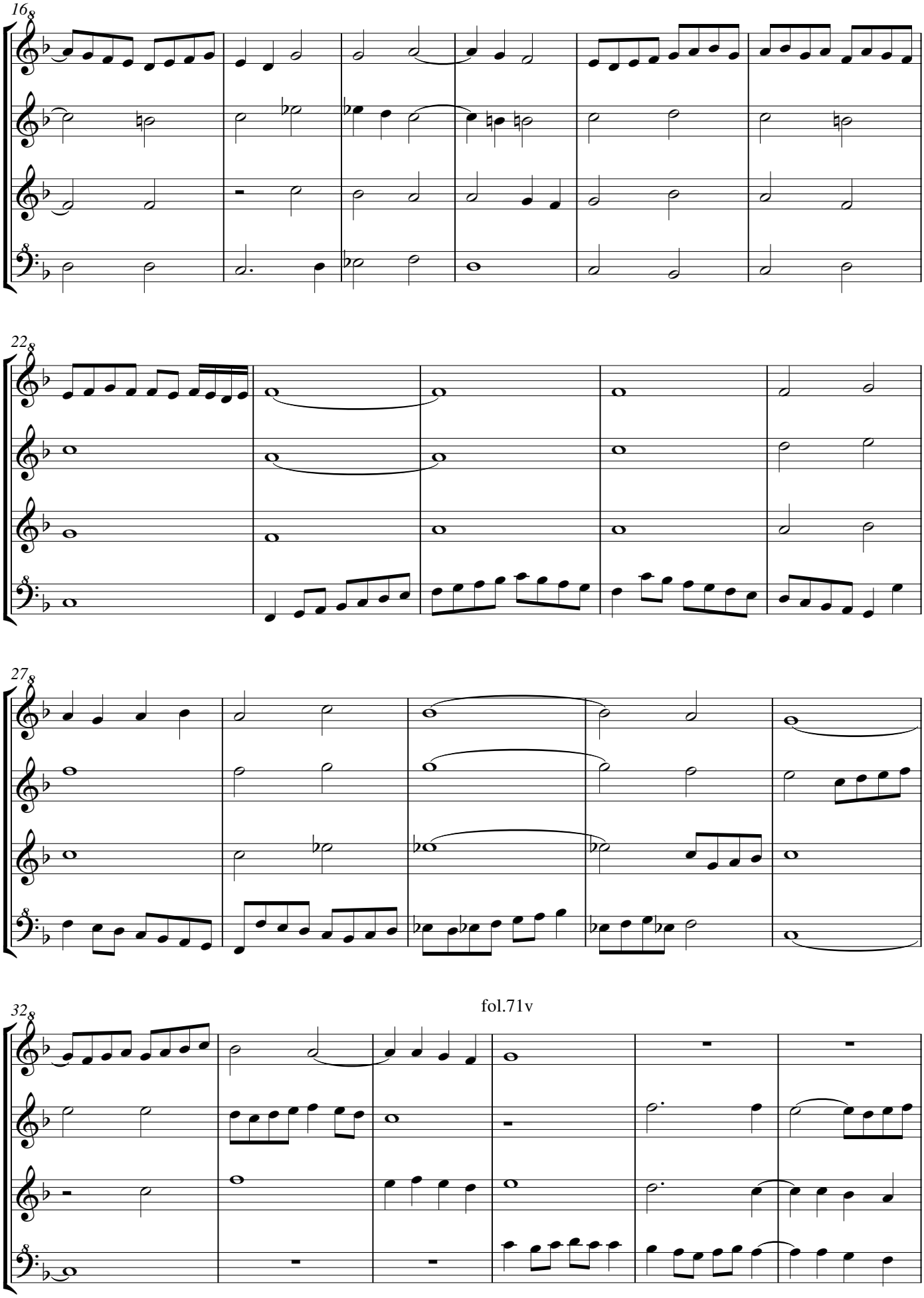

58
fol.70
65
72
80
88
fol. 70v
94
100

Ye pres en grey Criquillon

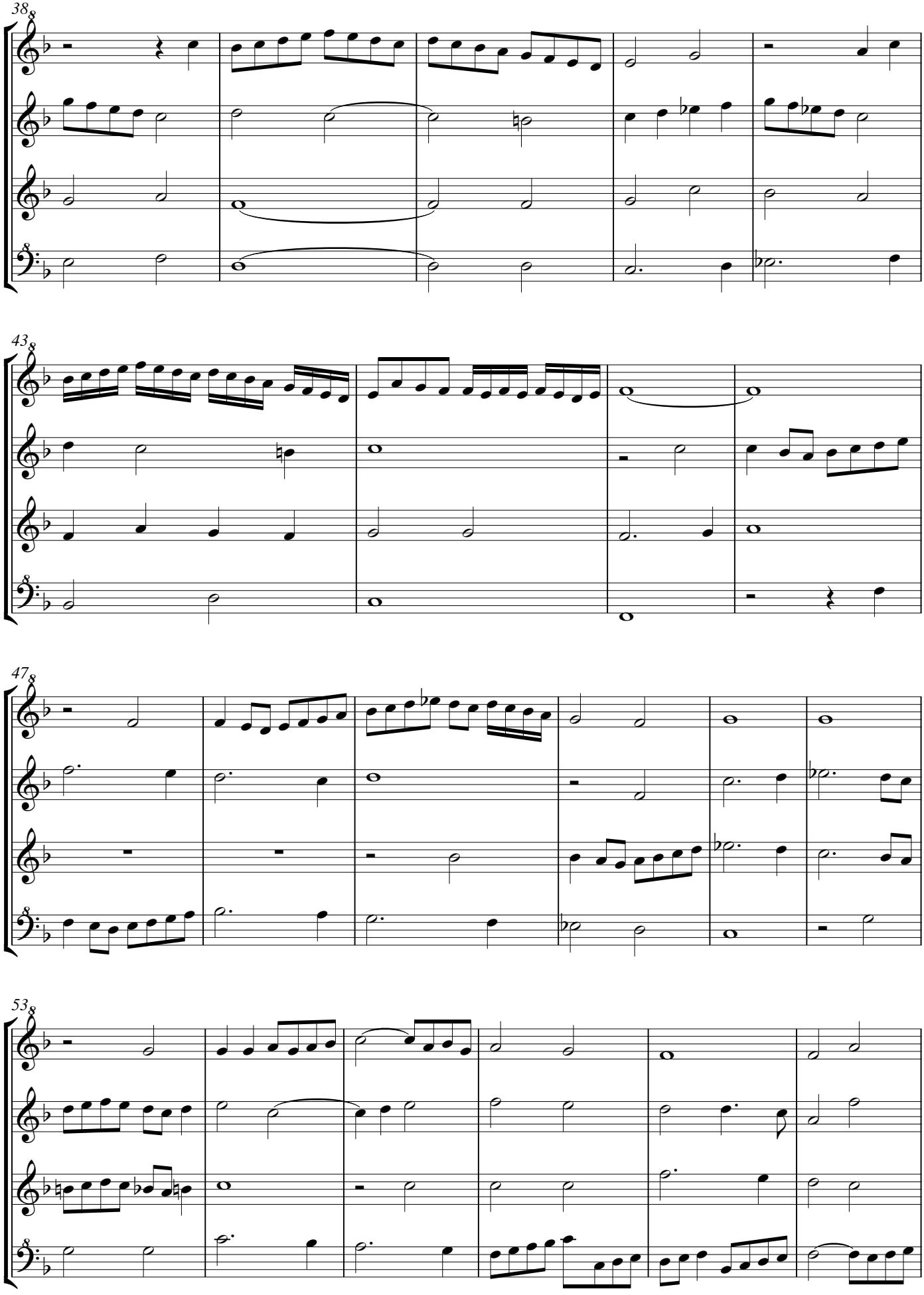
fol. 70v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015

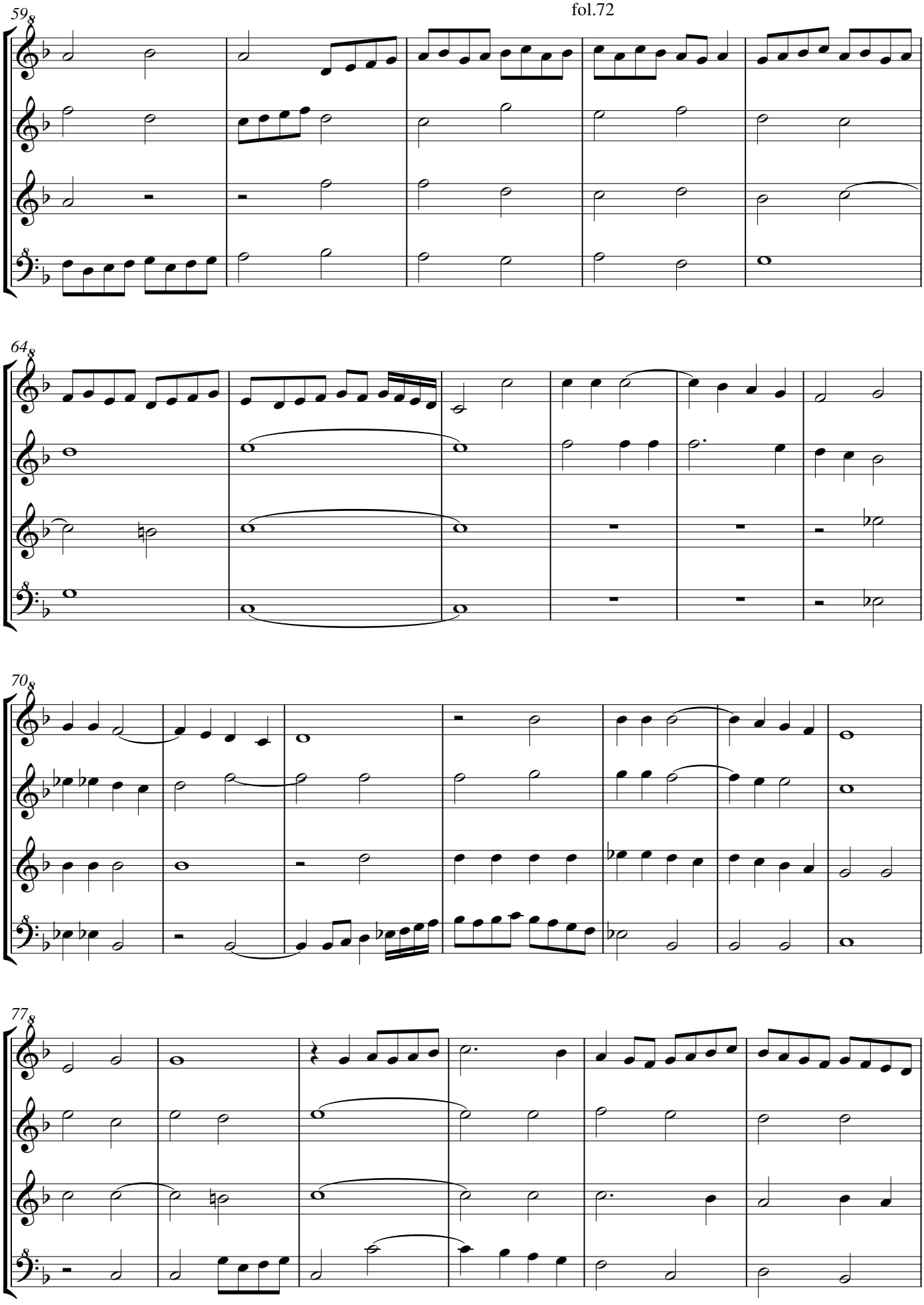


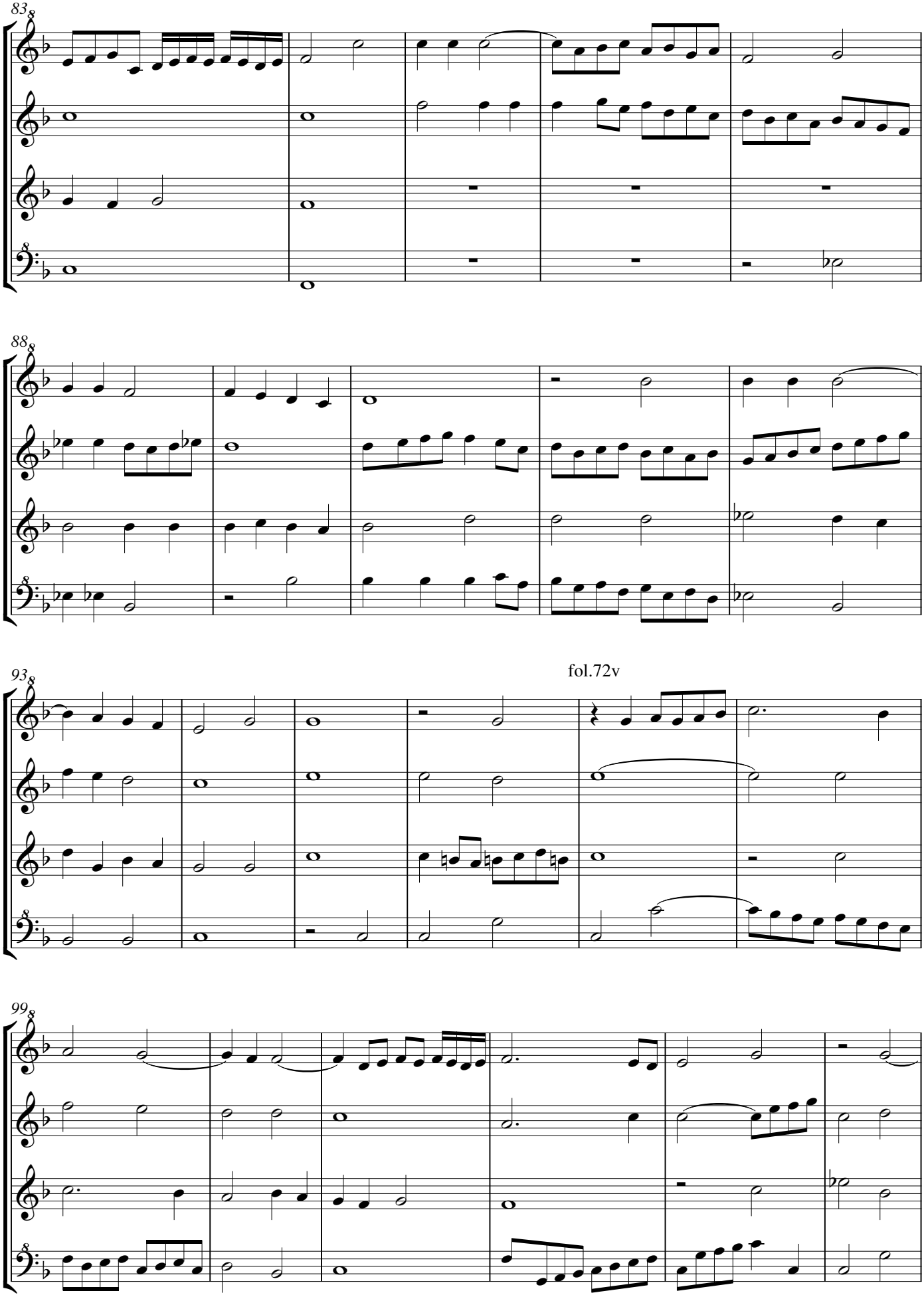


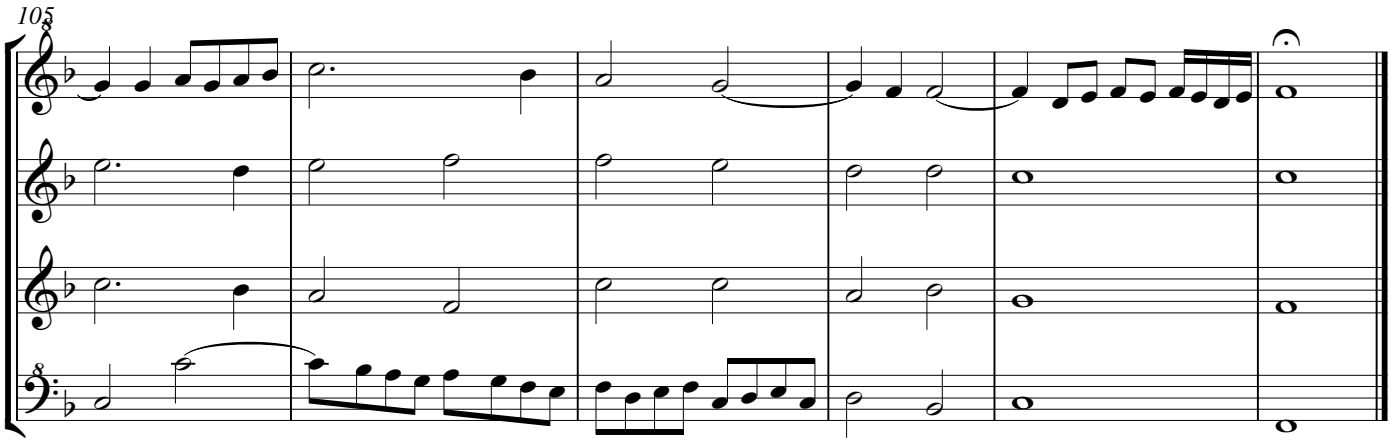
fol.71v


38
43
47
53

fol.72




83
88
93
fol.72v
99

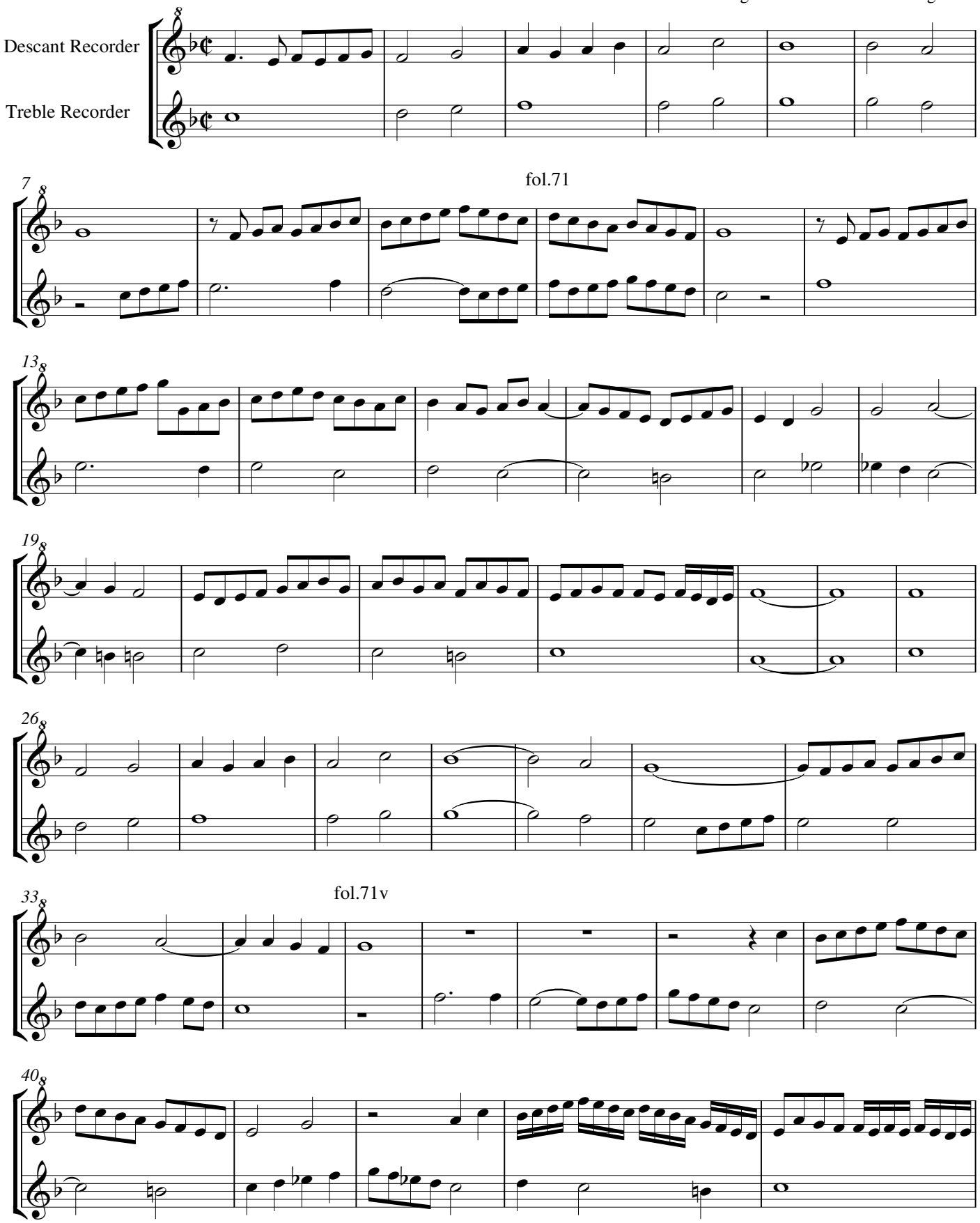

105

Descant Recorder
Treble Recorder

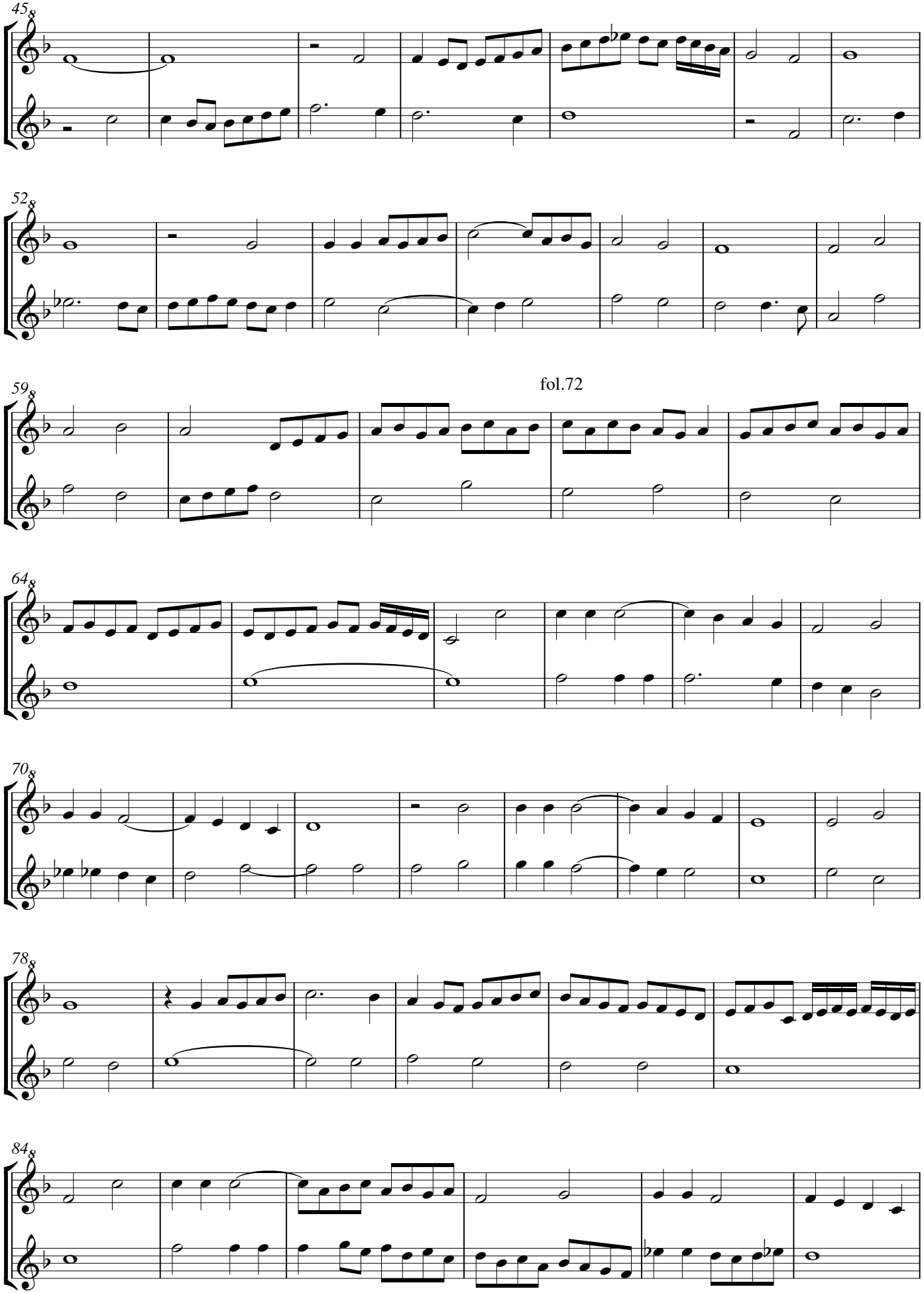
Ye pres en grey Criquillon

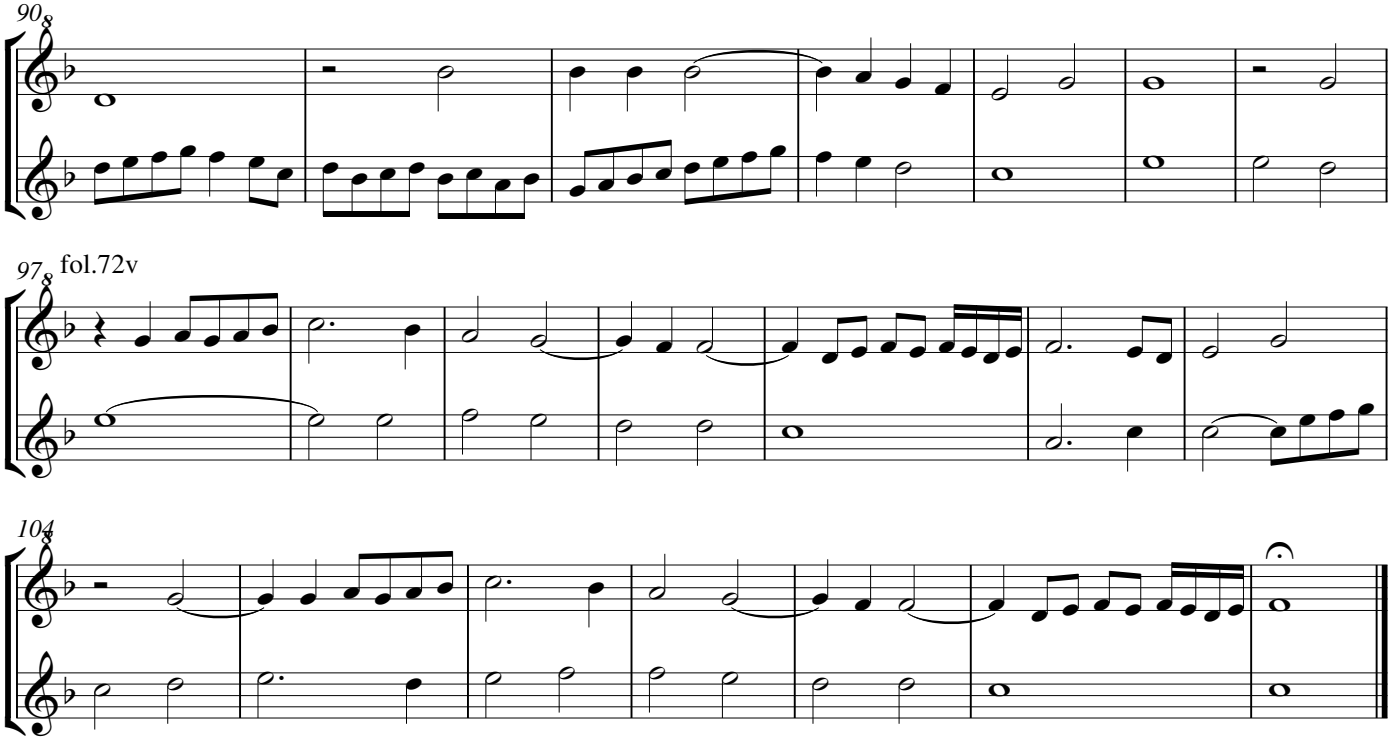
fol. 70v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



Descant Recorder
Treble Recorder



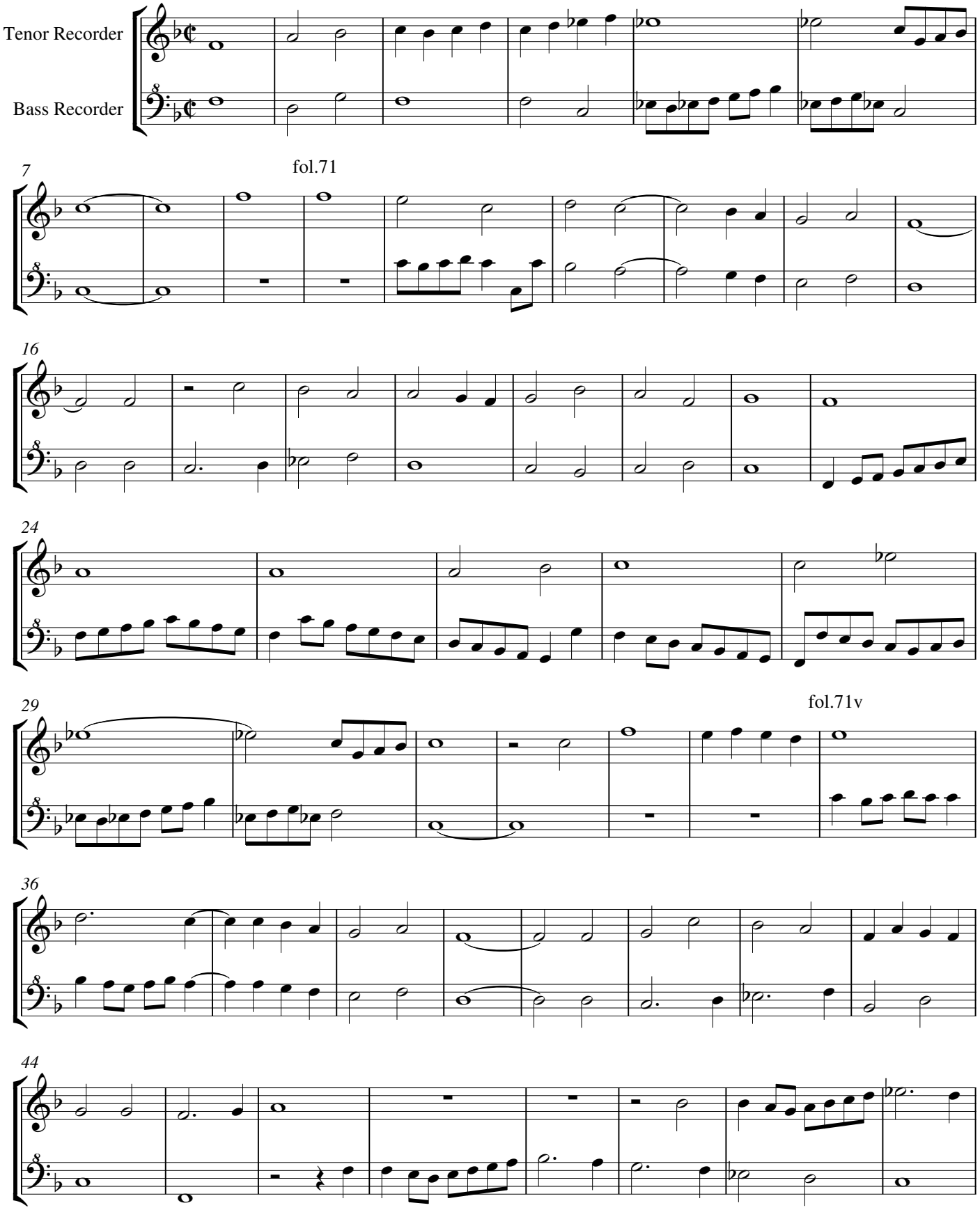

90
8
97
8
fol.72v
104
8

Tenor Recorder
Bass Recorder

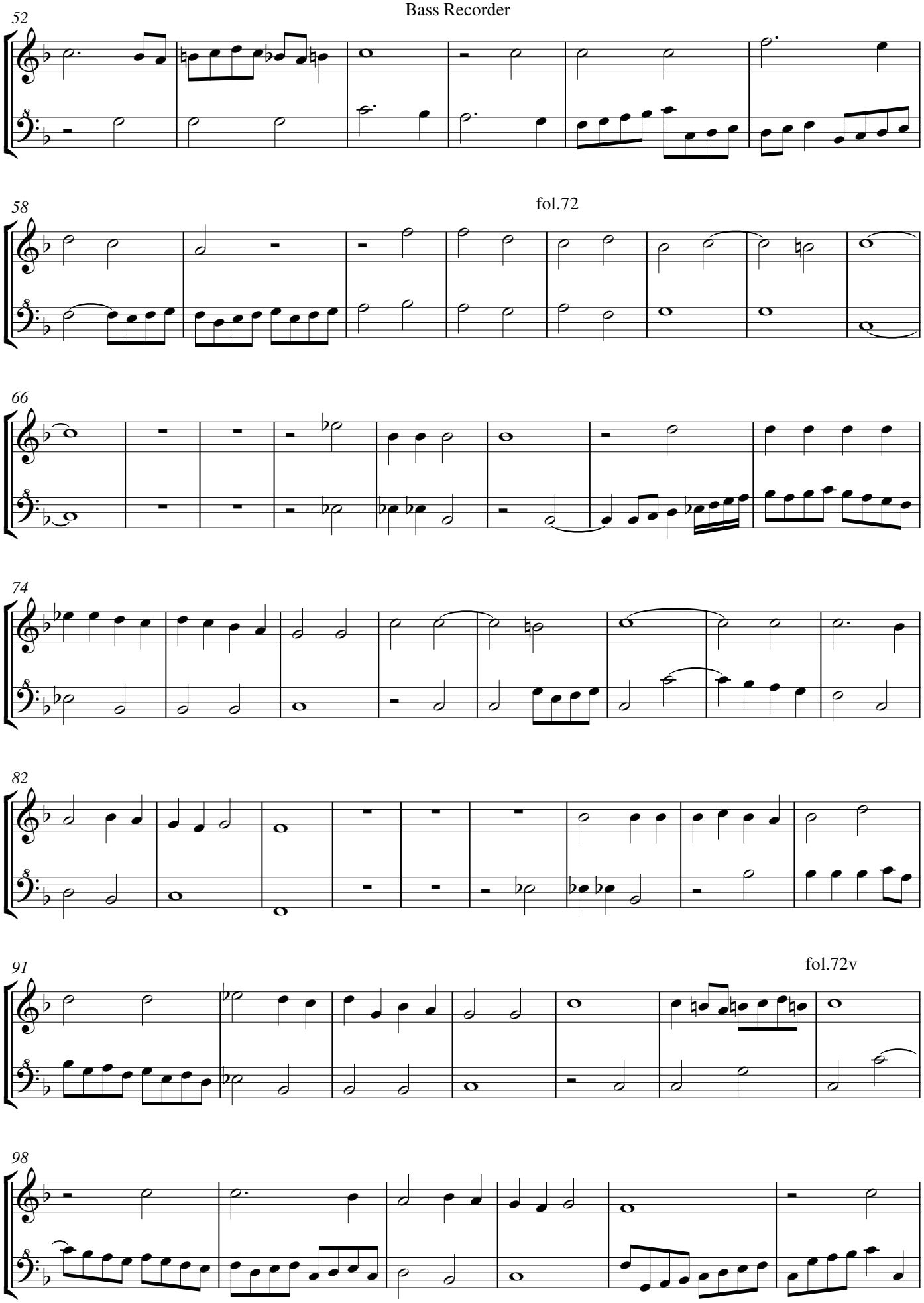
Ye pres en grey Criquillon

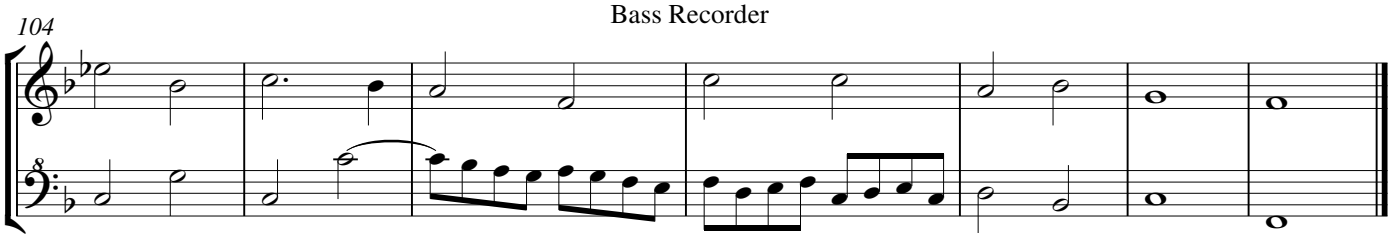
fol. 70v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



Tenor Recorder
Bass Recorder

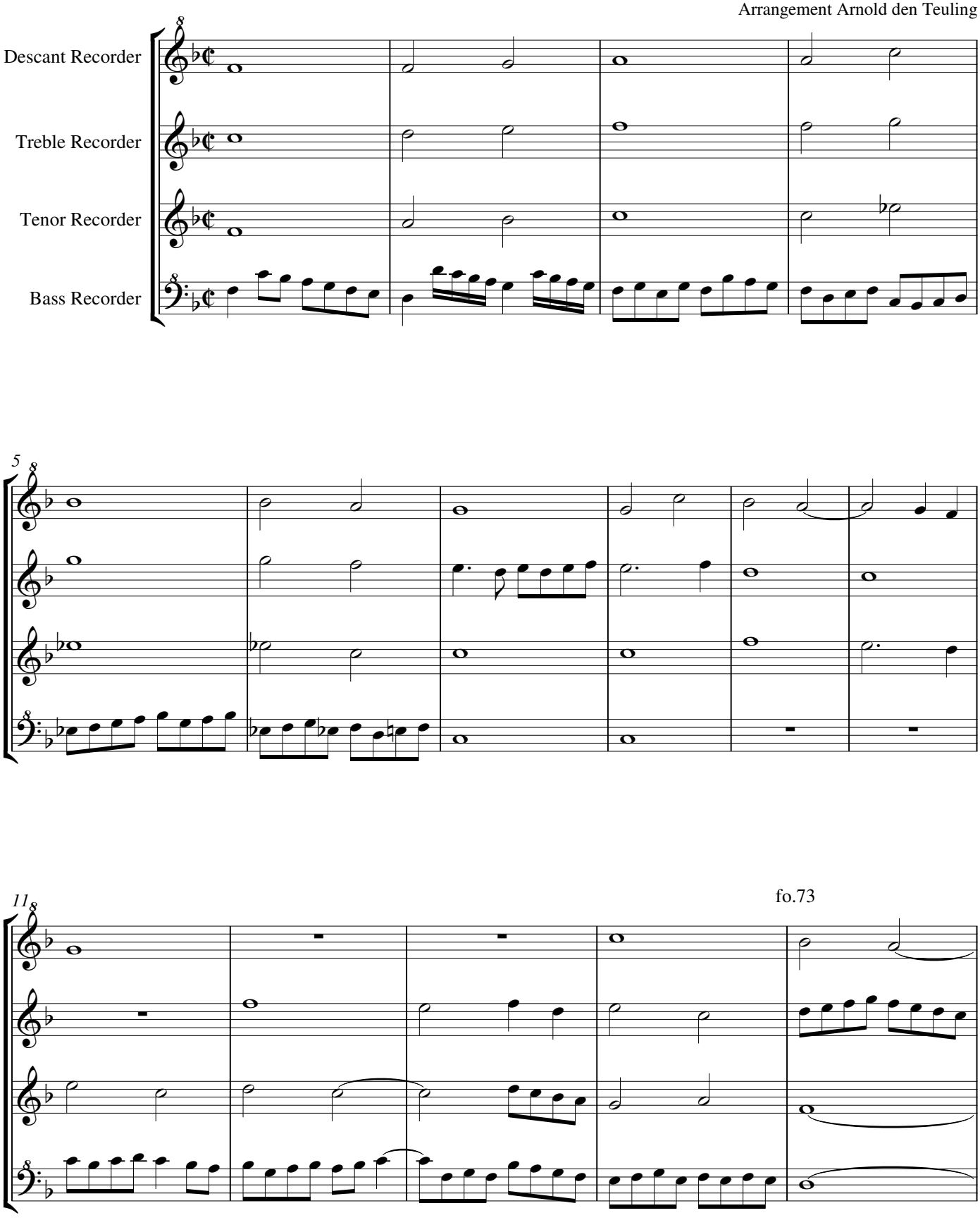


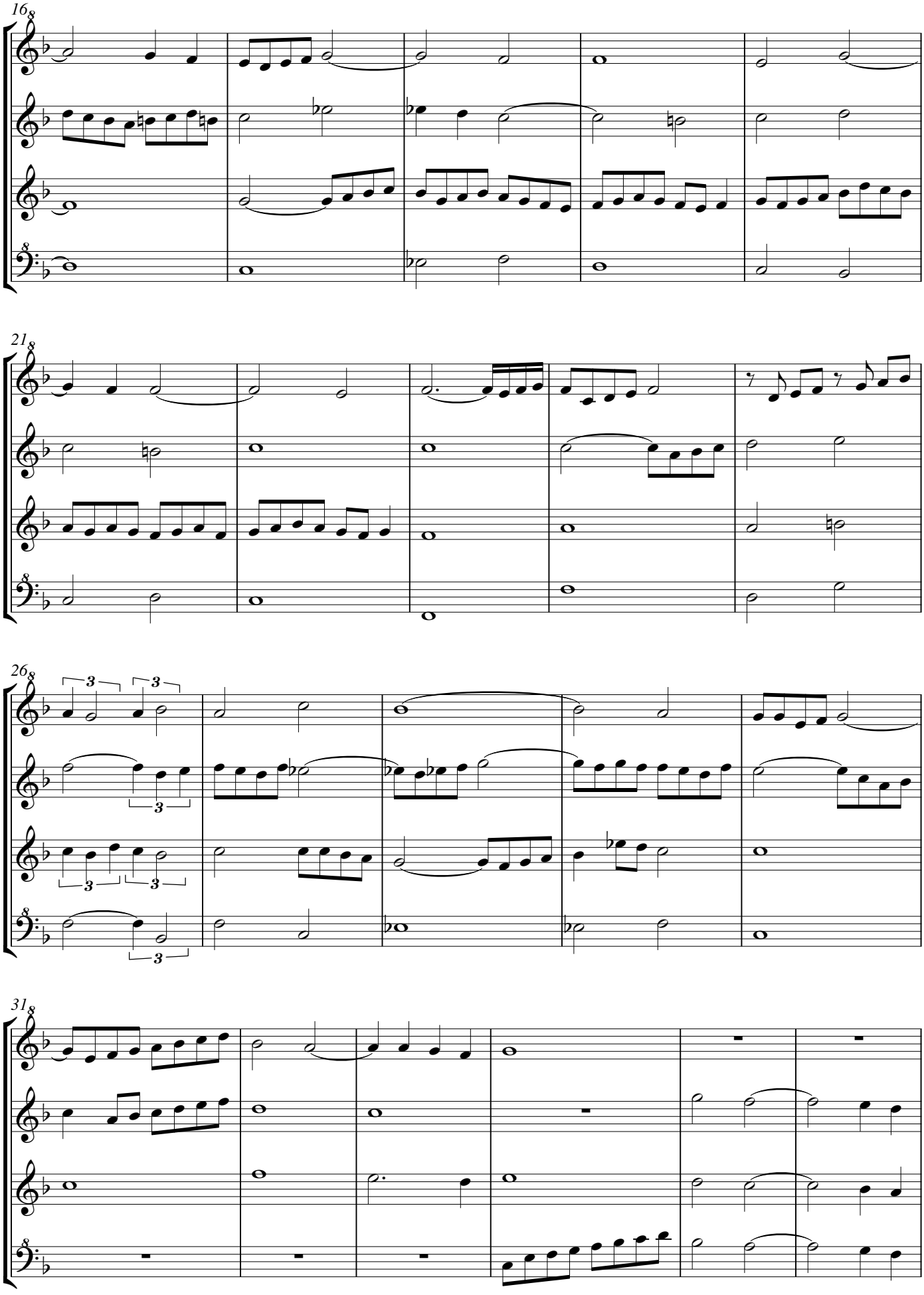

104

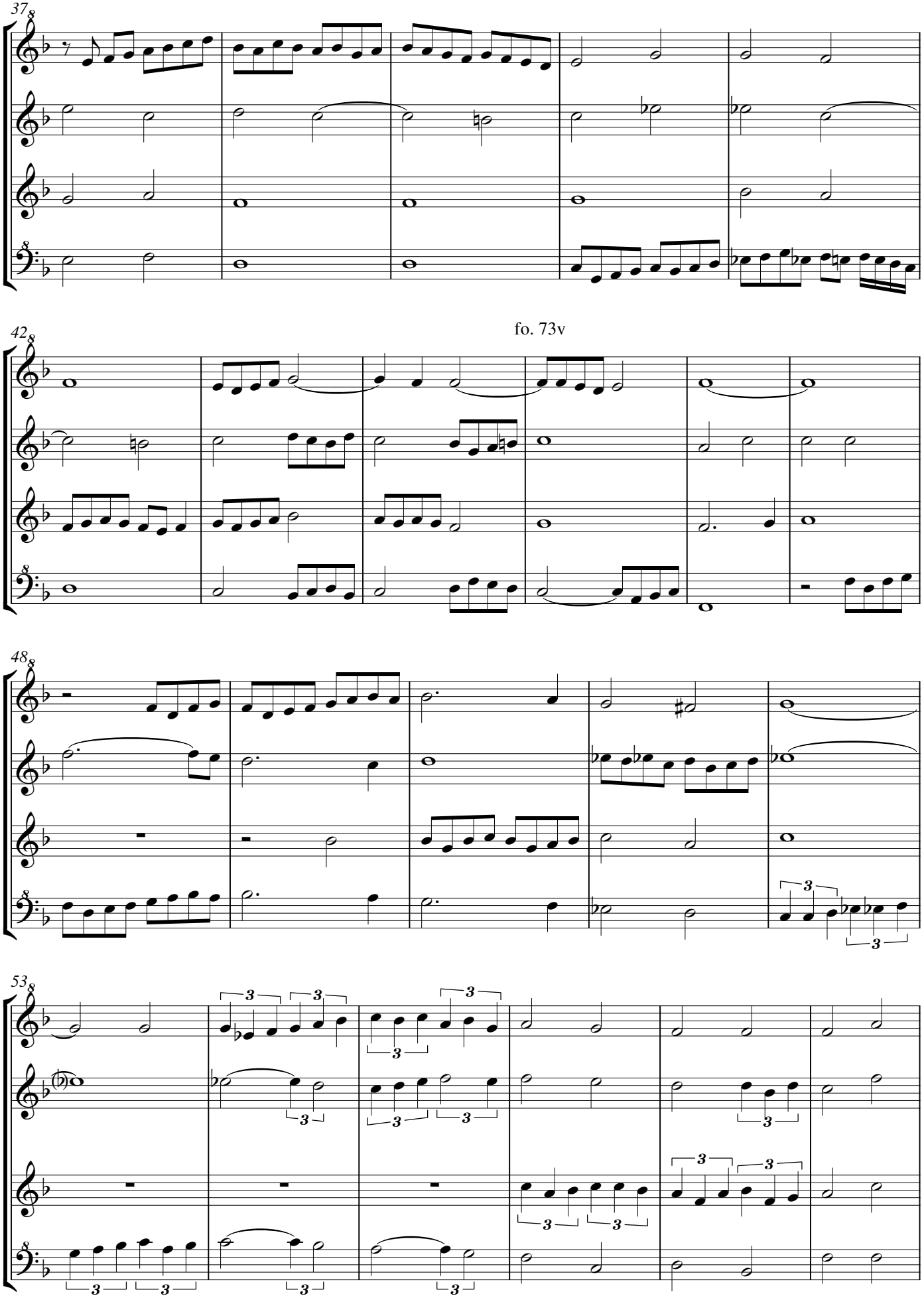
Ye pres en grey glossado de Hernando

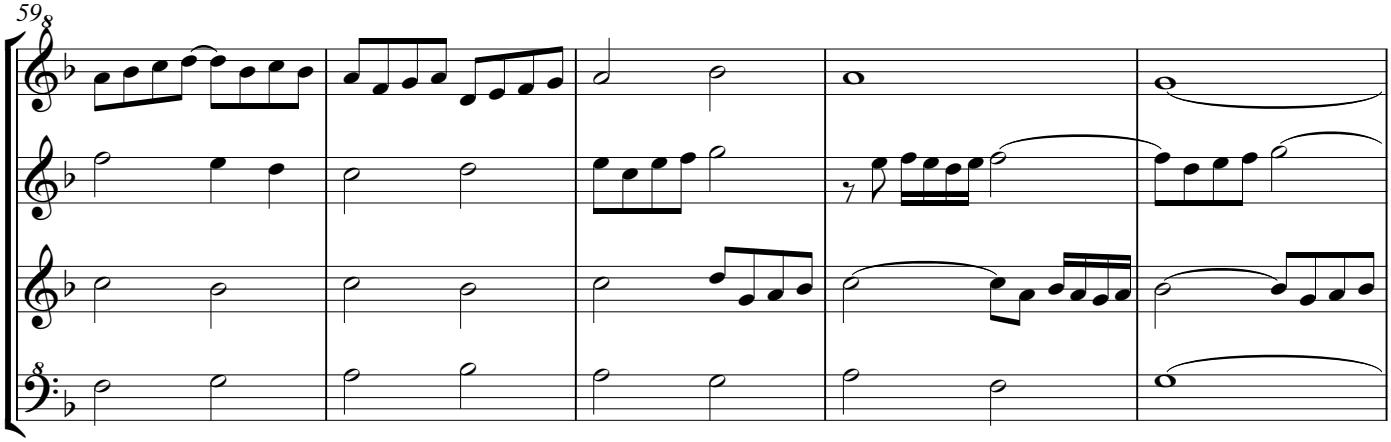
fol. 72v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

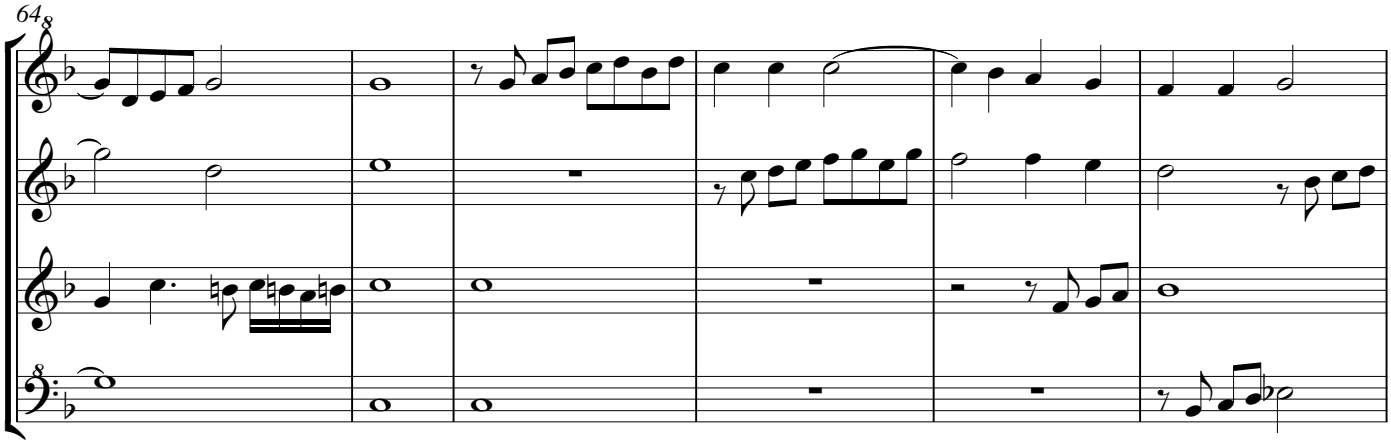
Hernando de Cabeçon (Madrid 1541-Valladolid 1602)
Arrangement Arnold den Teuling



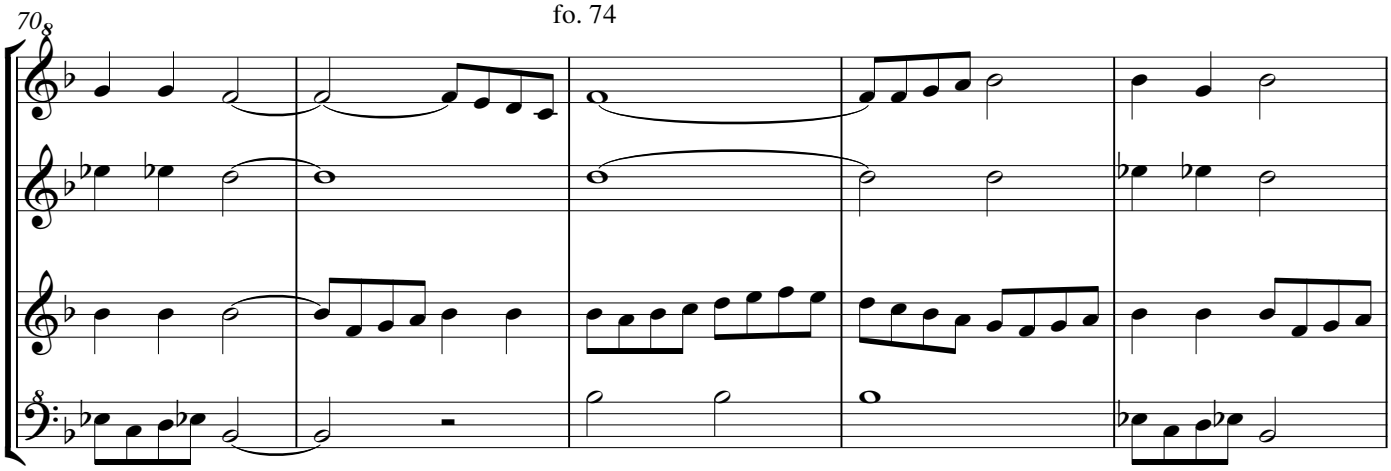

16
21
26
31

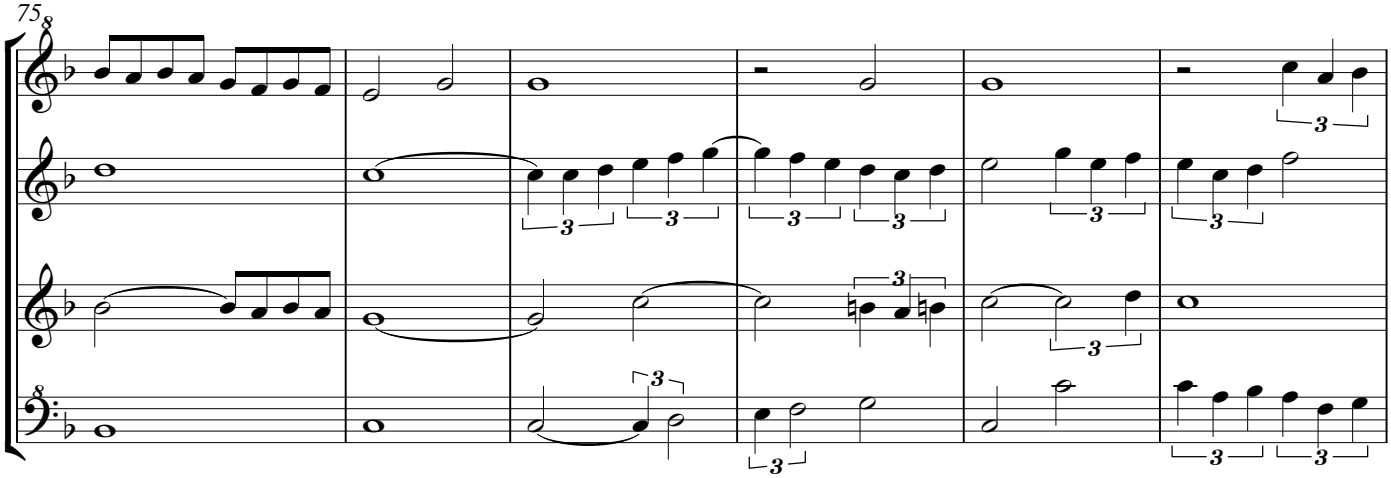

37
fo. 73v
42
48
53

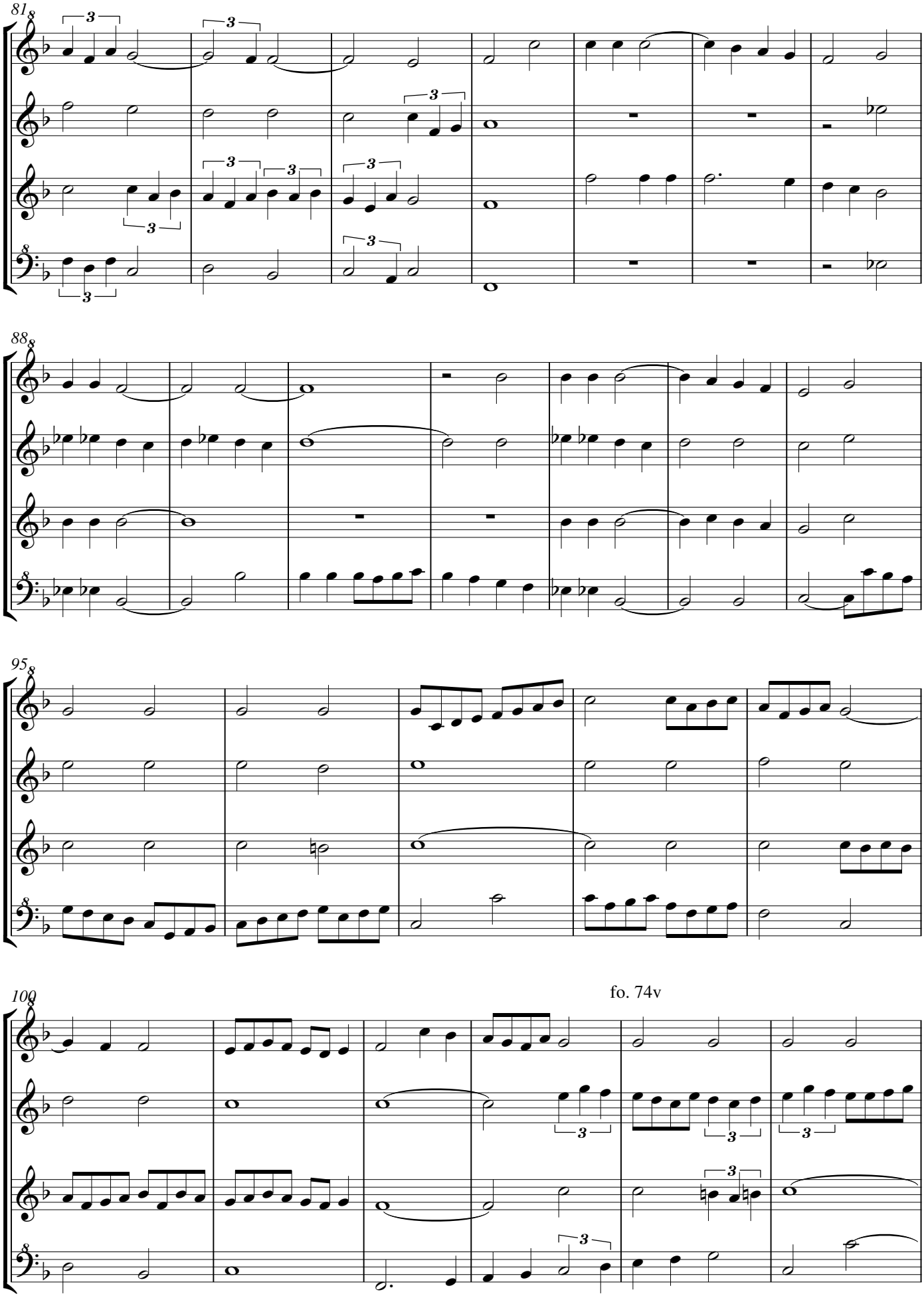




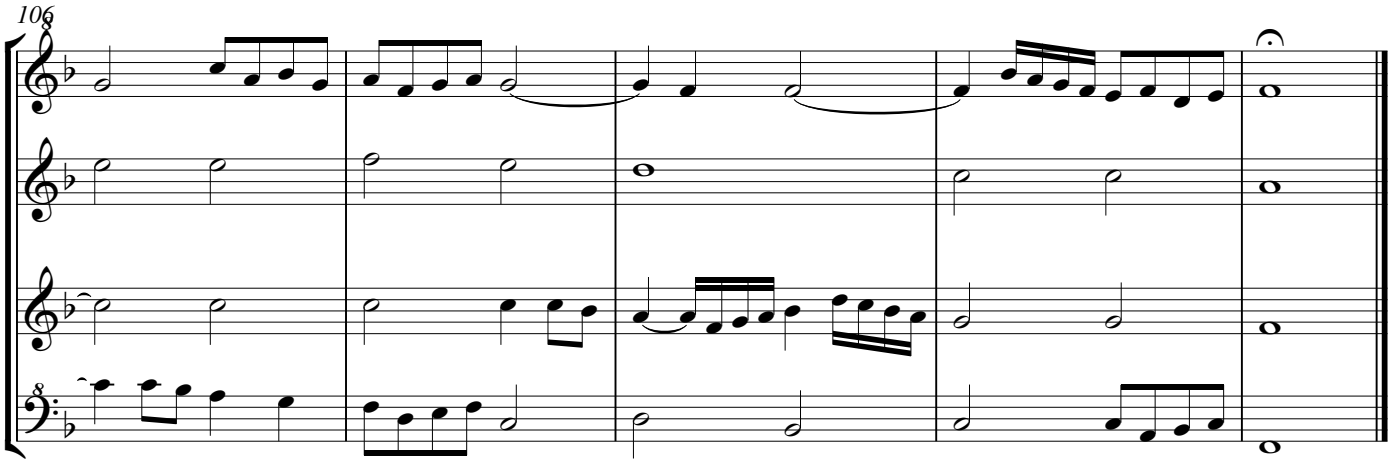
fo. 74







fo. 74v

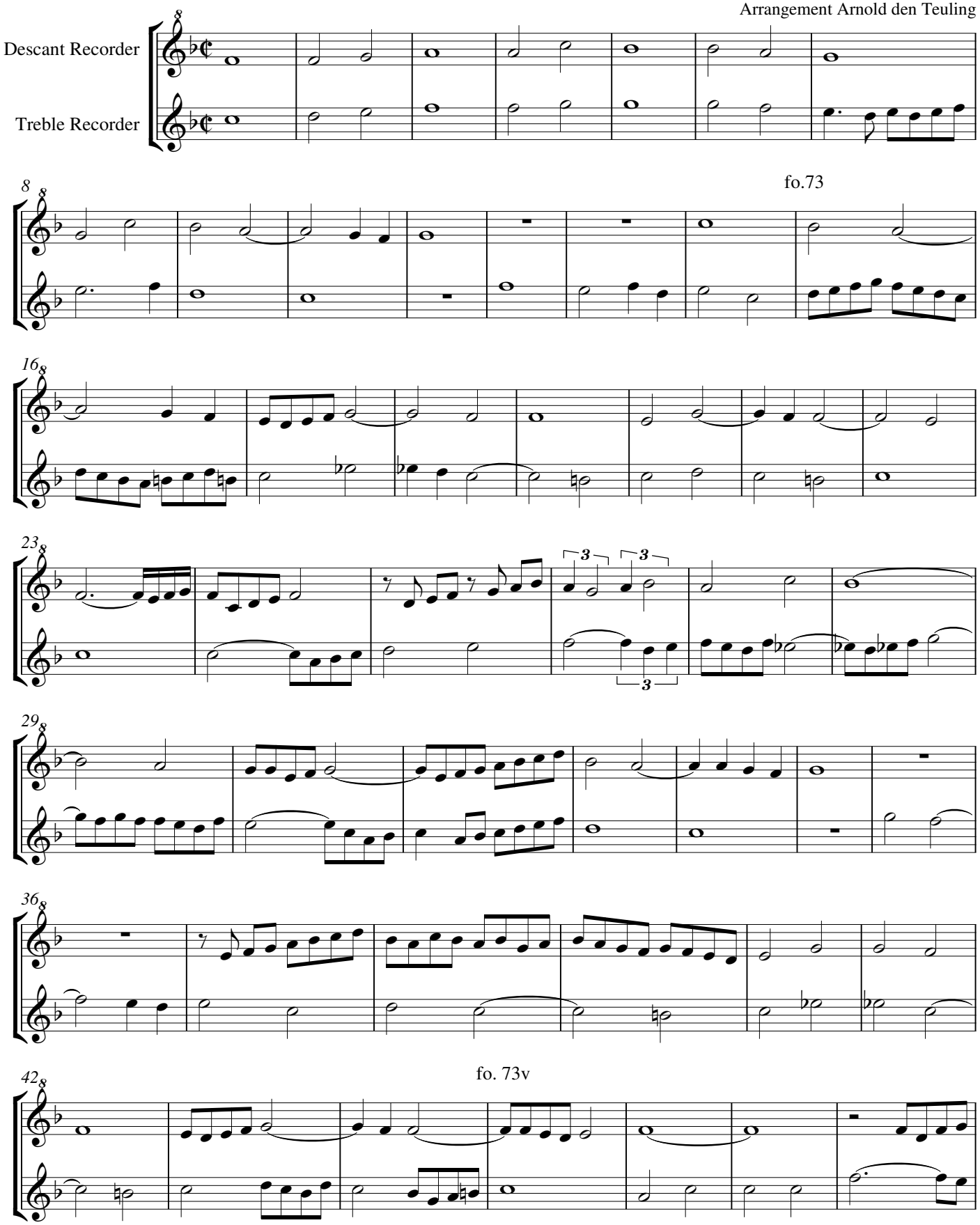

106

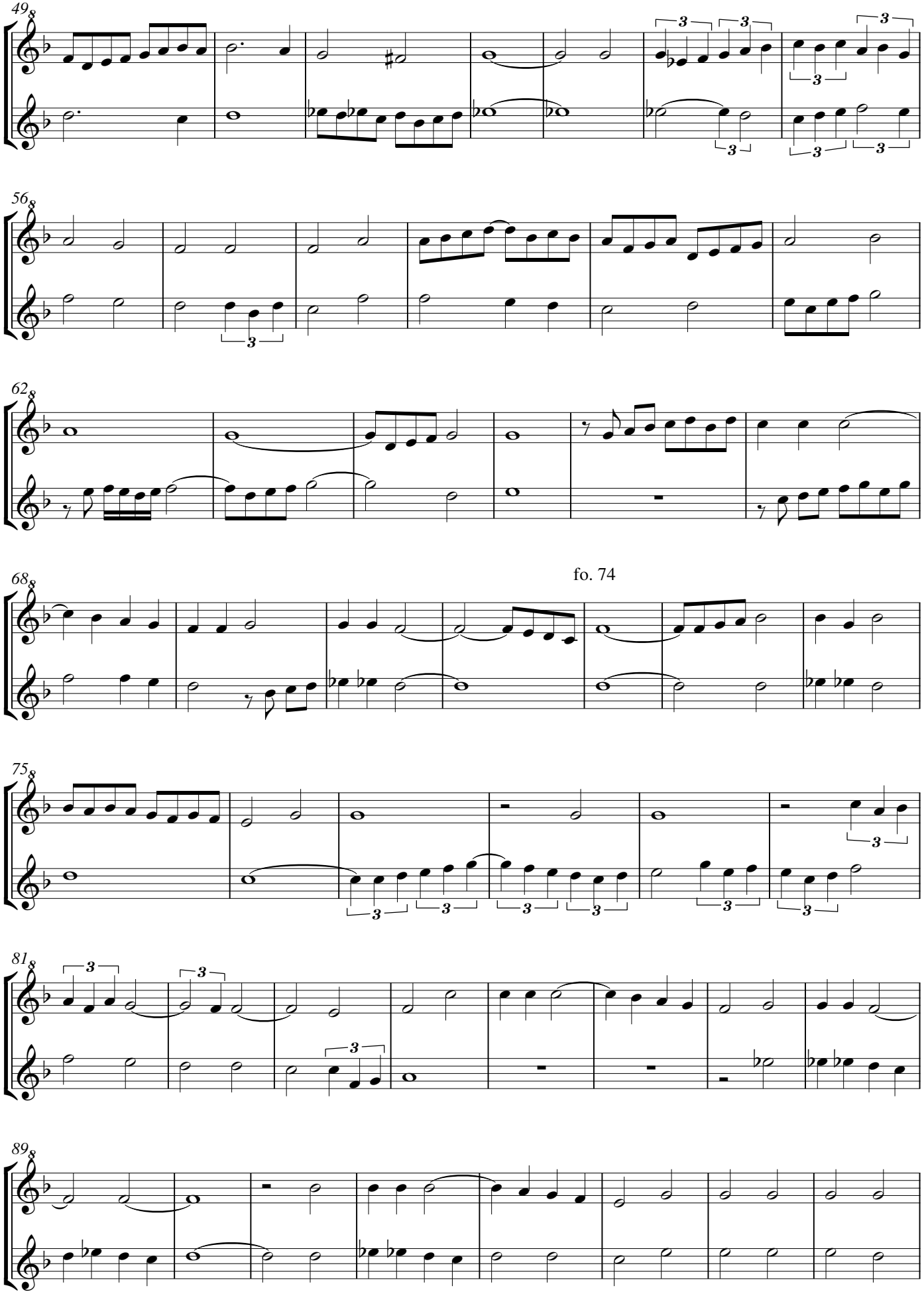
Descant Recorder
Treble Recorder

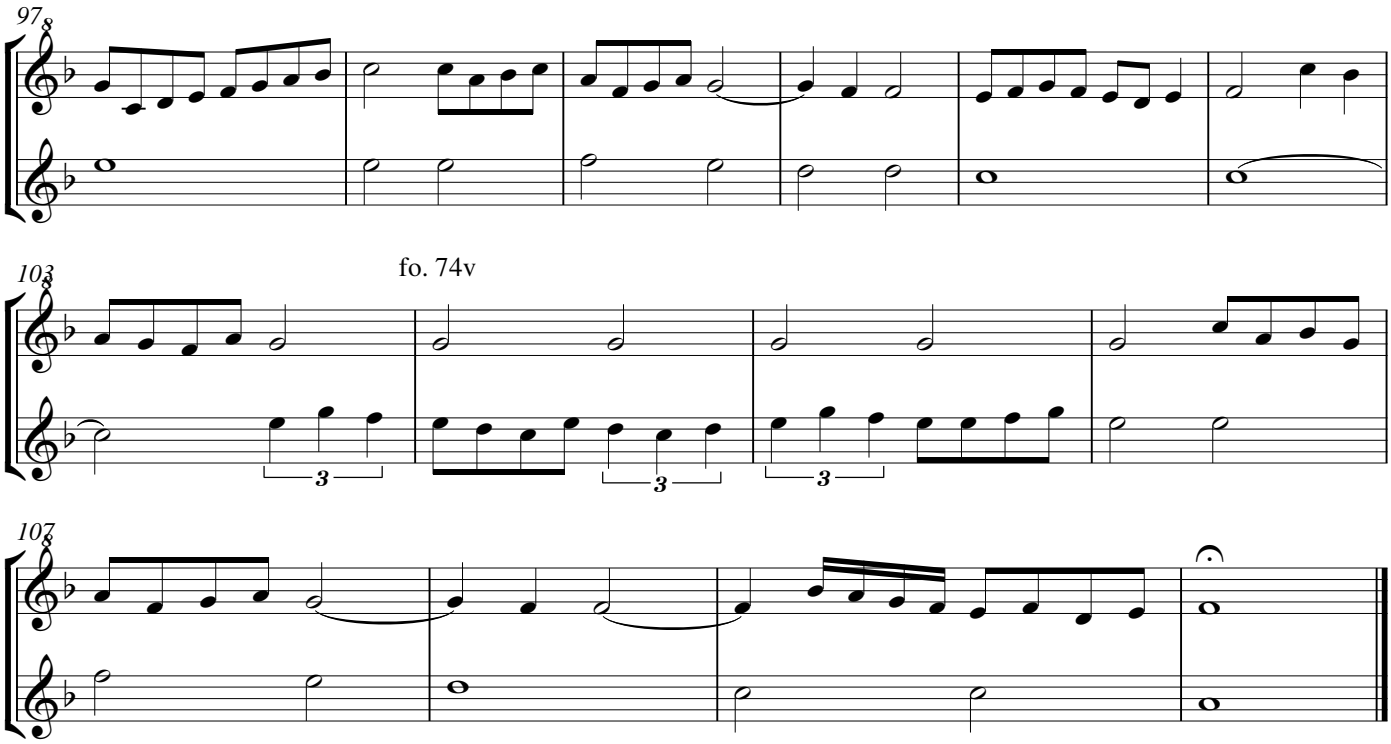
Ye pres en grey glossado de Hernando

fol. 72v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

Hernando de Cabeçon (Madrid 1541-Valladolid 1602)
Arrangement Arnold den Teuling




49
56
62
68
fo. 74
75
81
89

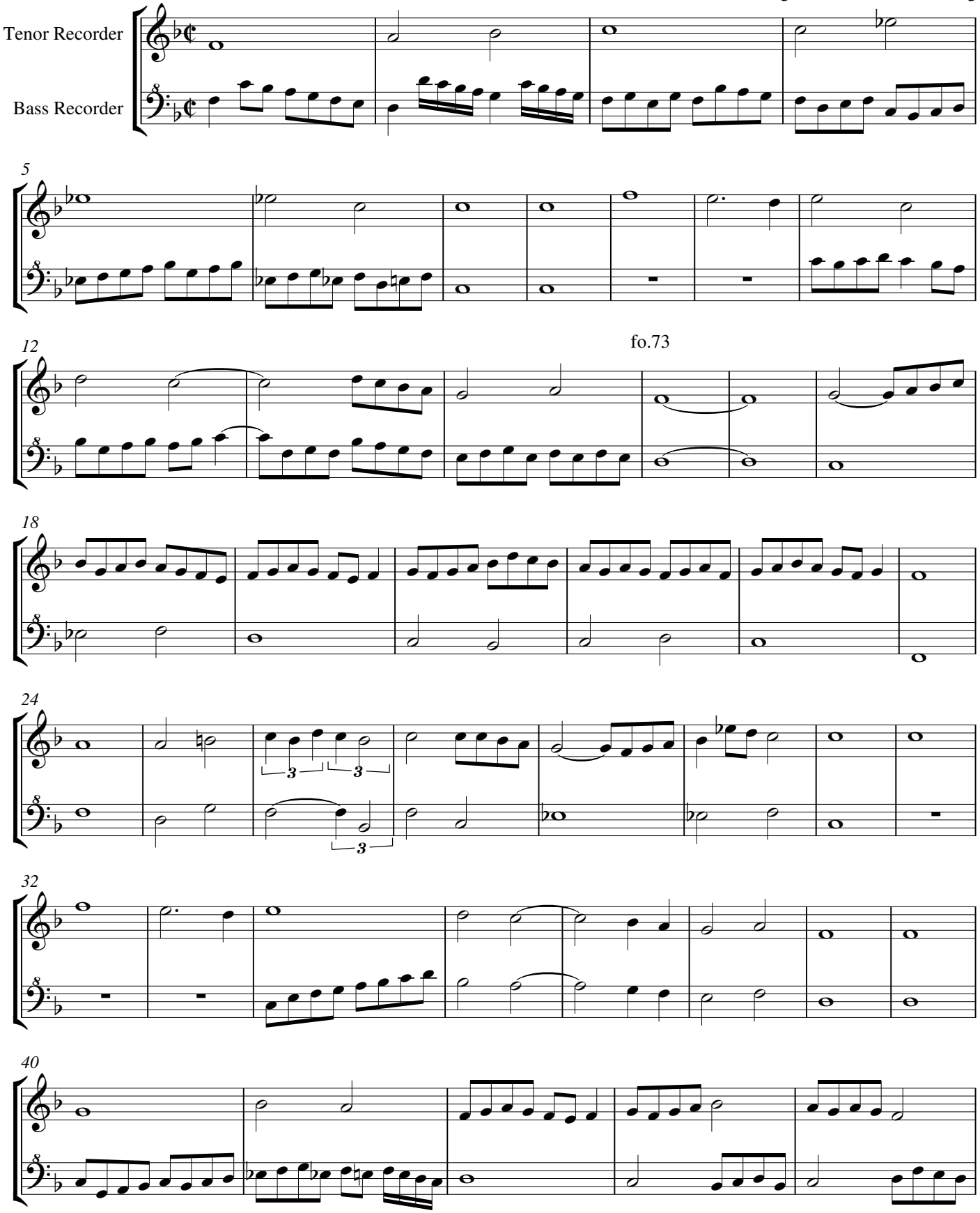

97
103
fo. 74v
107

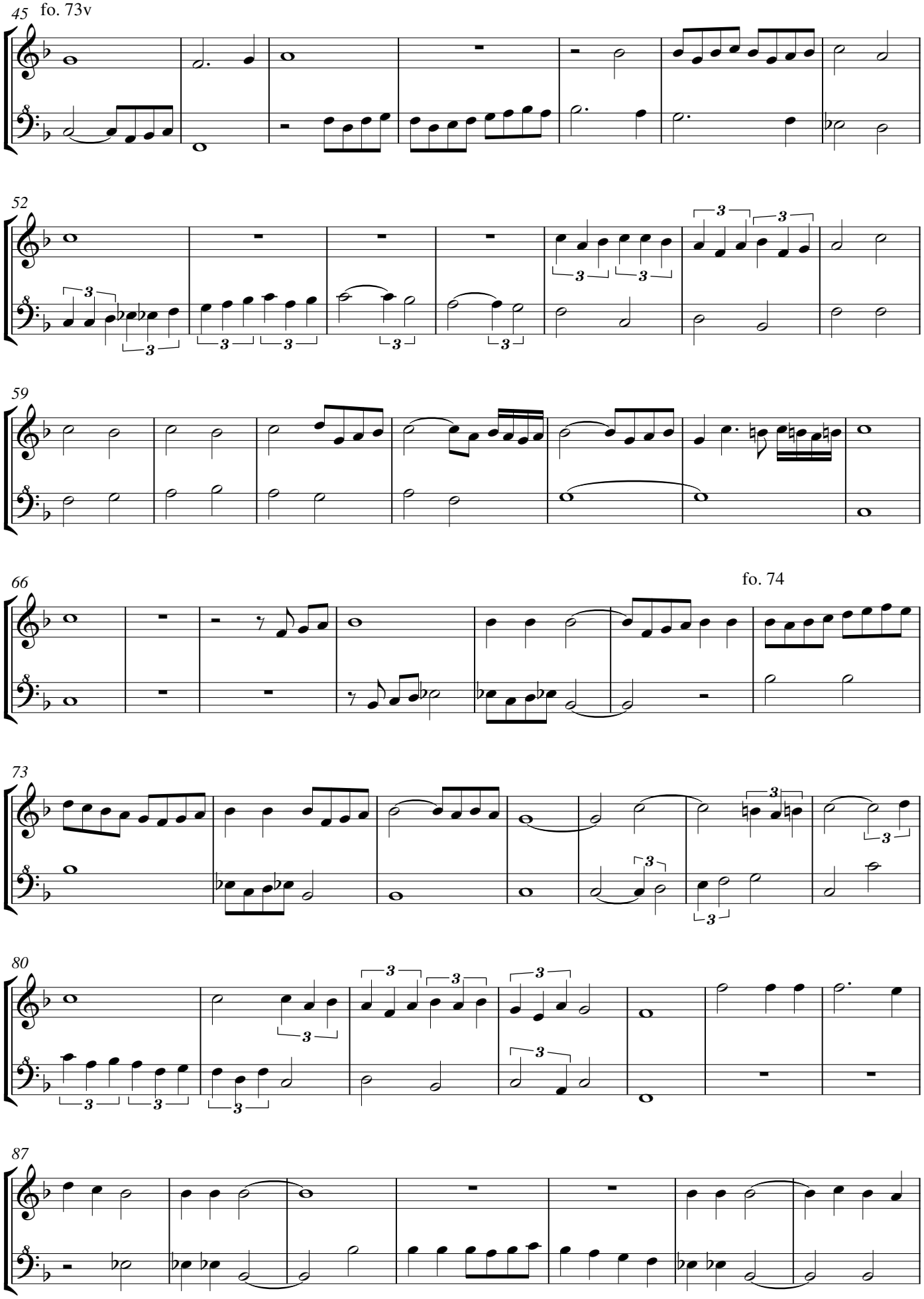
Tenor Recorder
Bass Recorder

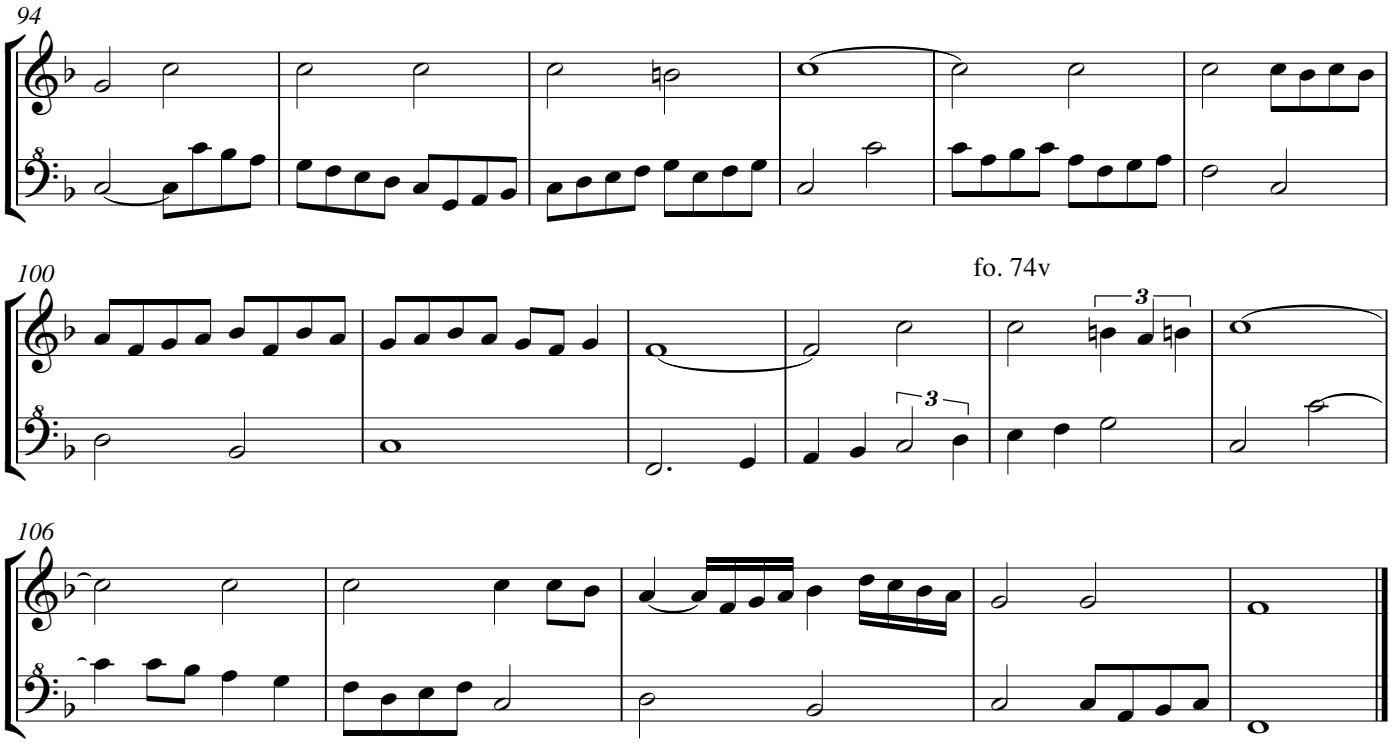
Ye pres en grey glossado de Hernando

fol. 72v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

Hernando de Cabeçon (Madrid 1541-Valladolid 1602)
Arrangement Arnold den Teuling



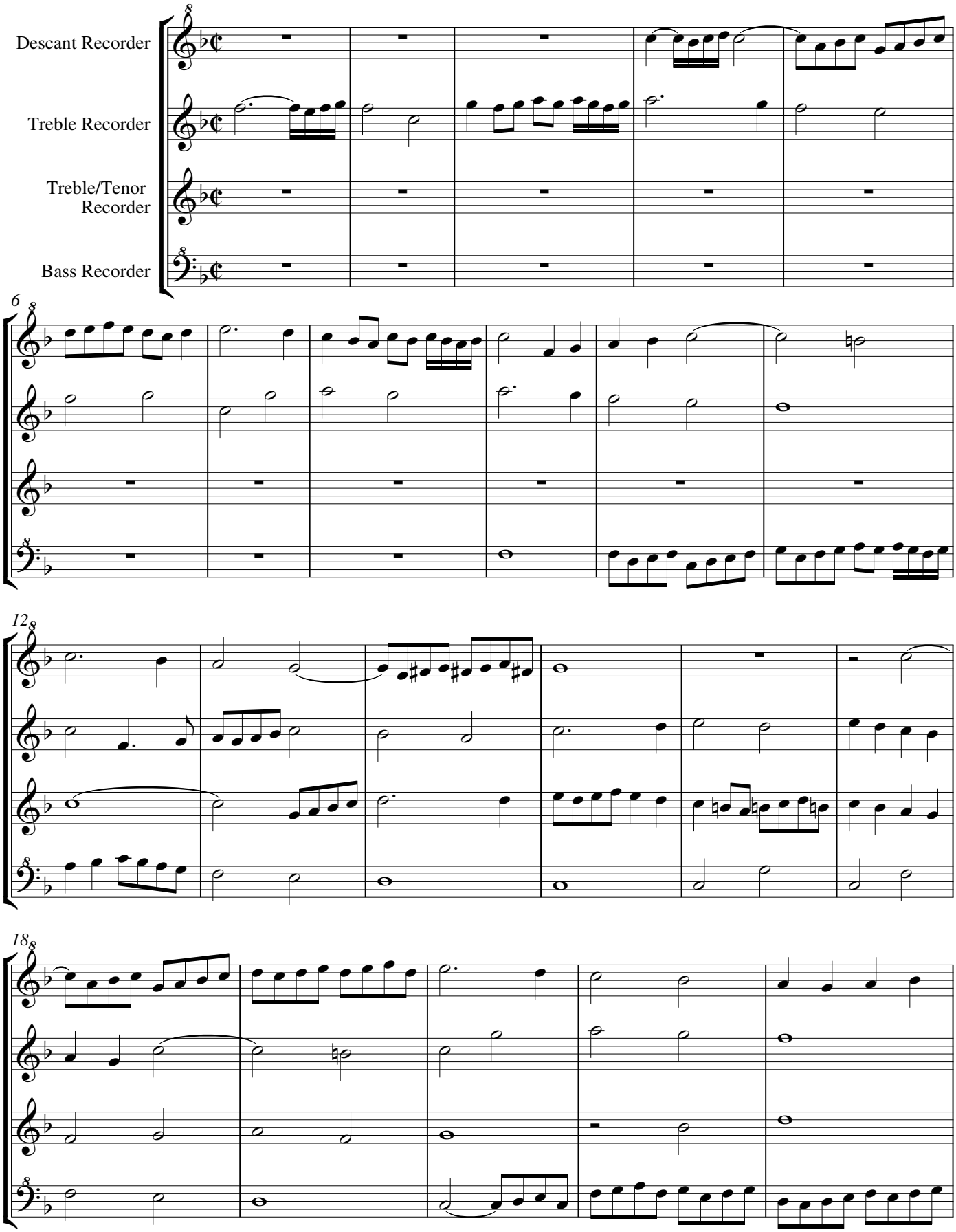

45
fo. 73v
52
59
66
fo. 74
73
80
87


94
100
fo. 74v
3
3
106

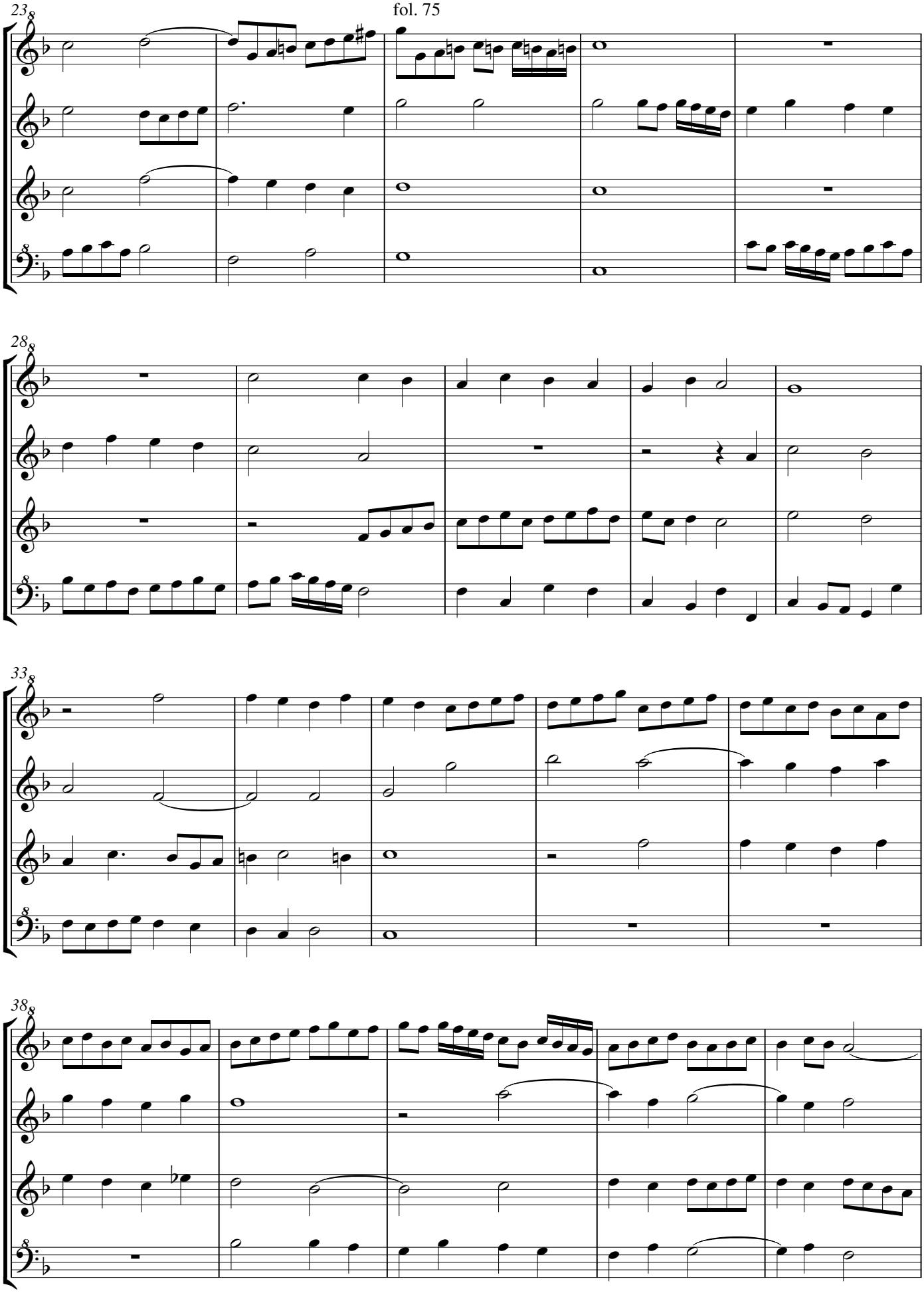
Si par suffrir. Criquillon

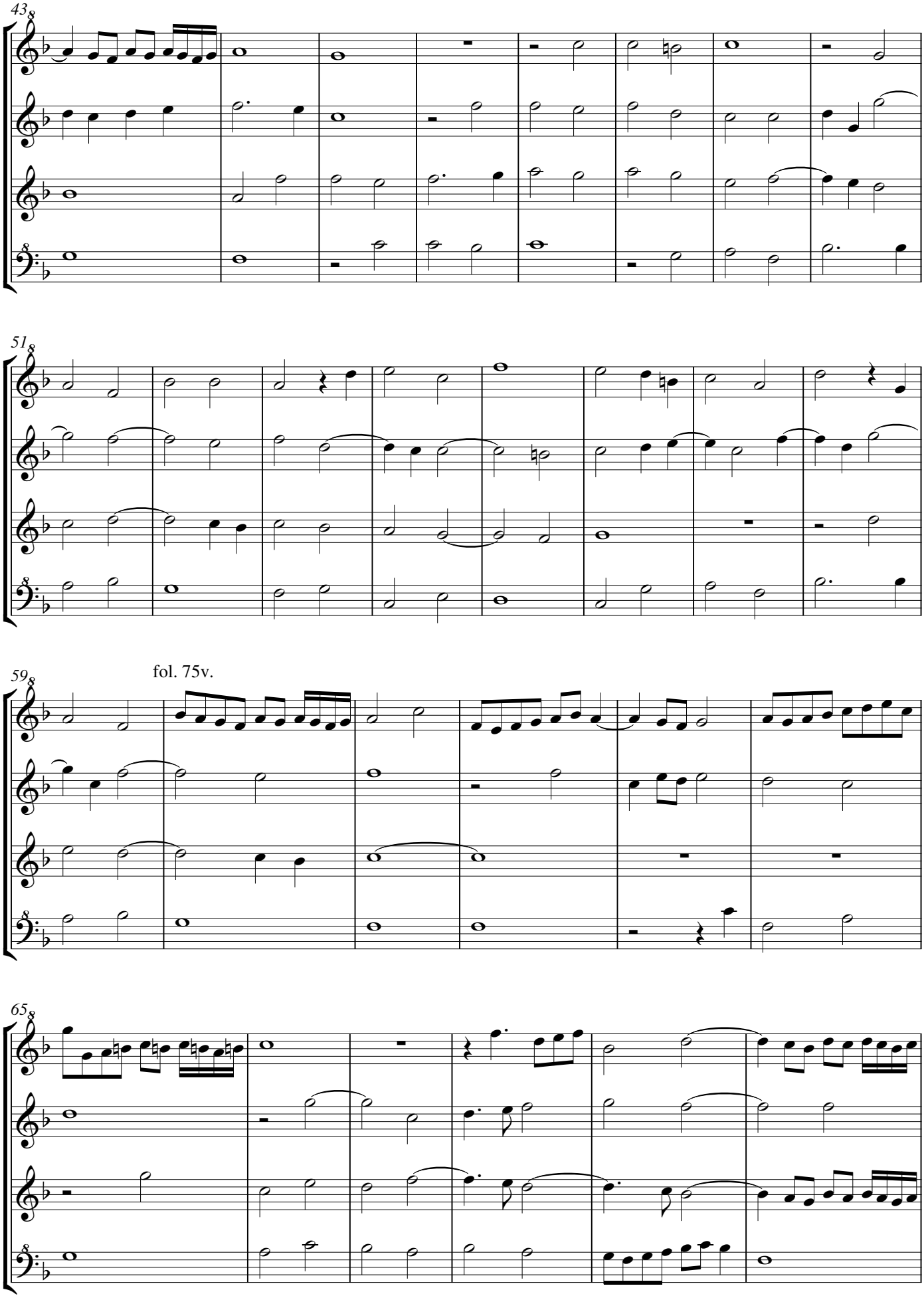
fo. 74v Thomas Crecquillon (1505-1557), Si parvenir

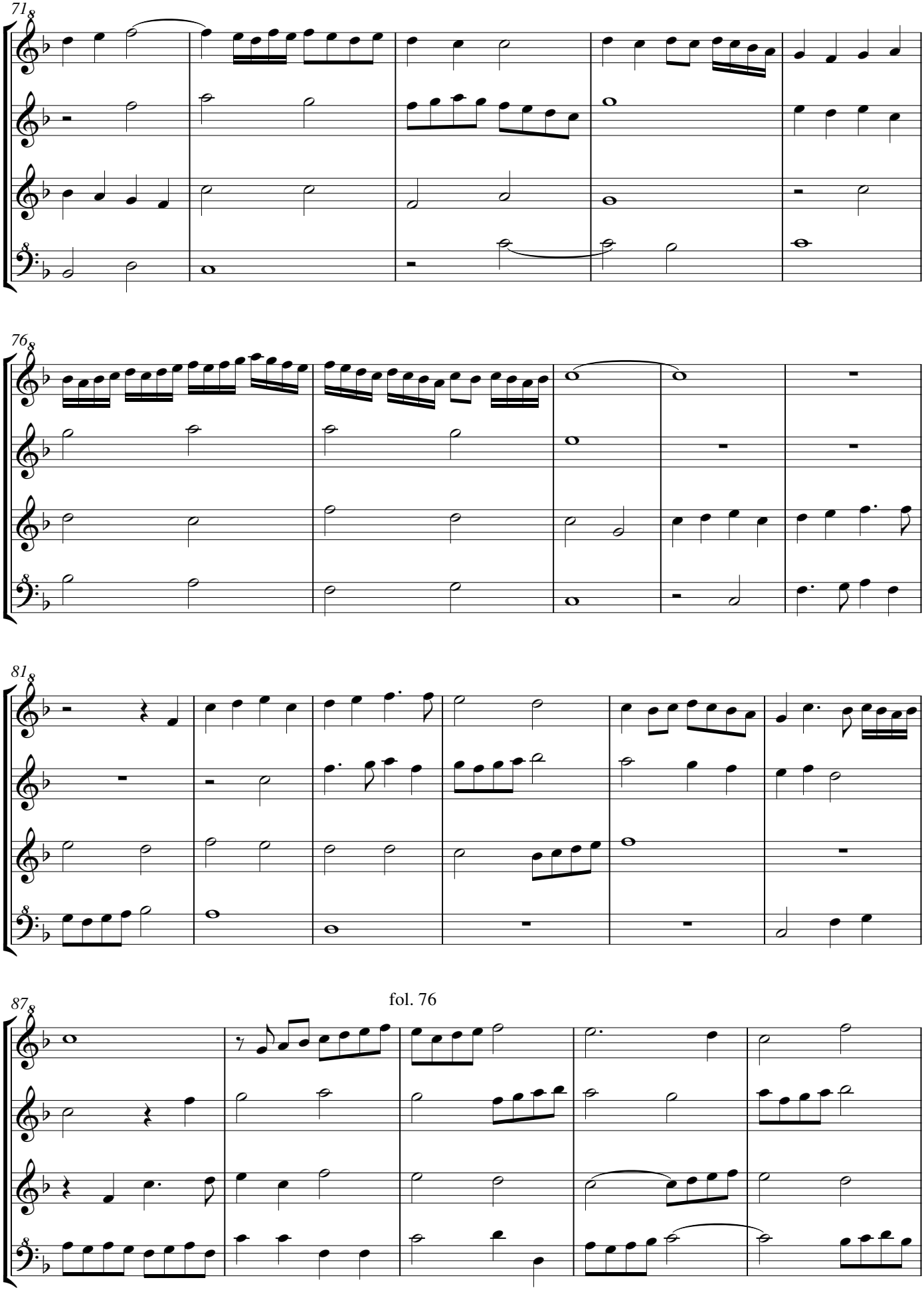
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



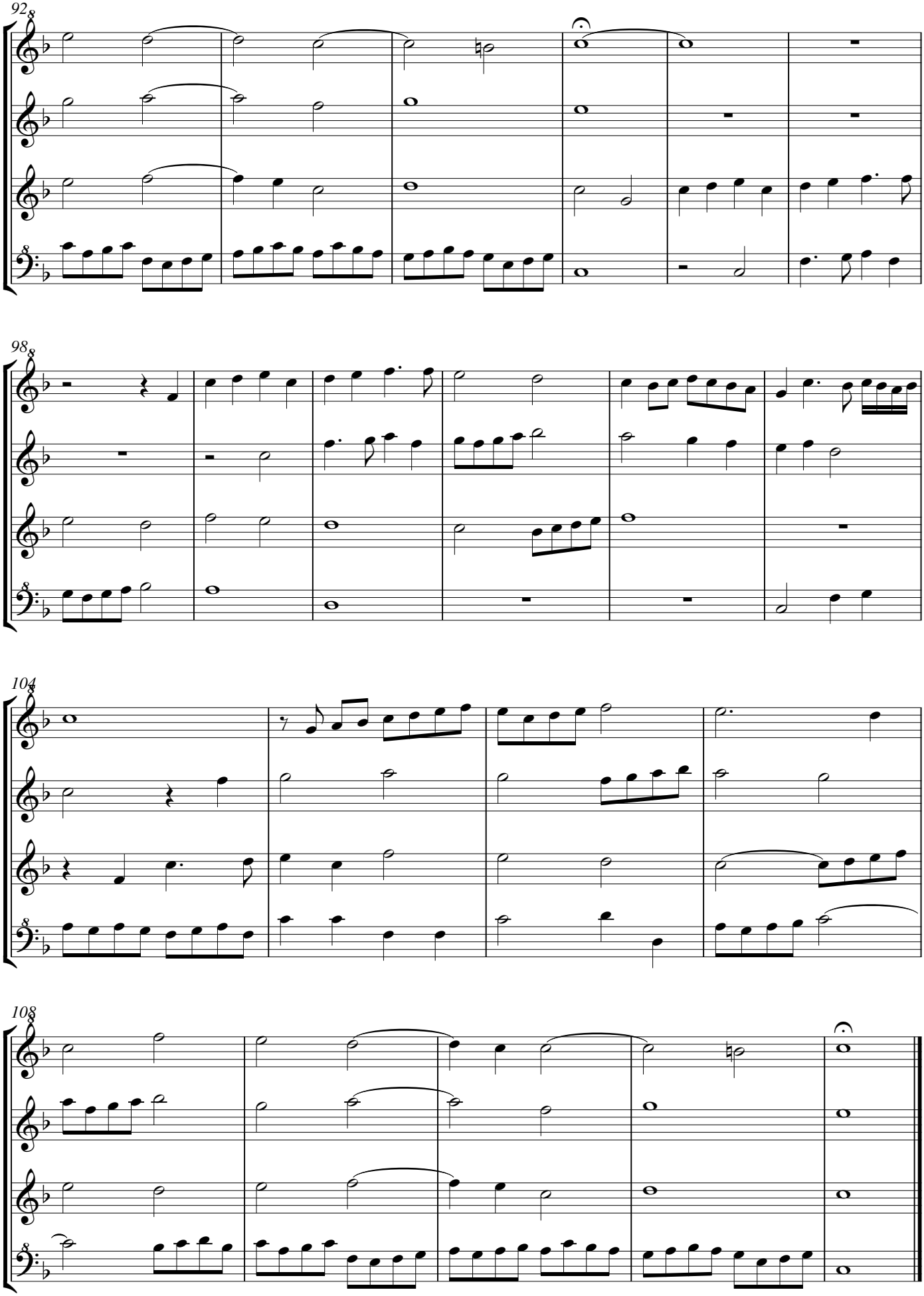
fol. 75




43
51
59
fol. 75v.
65



fol. 76



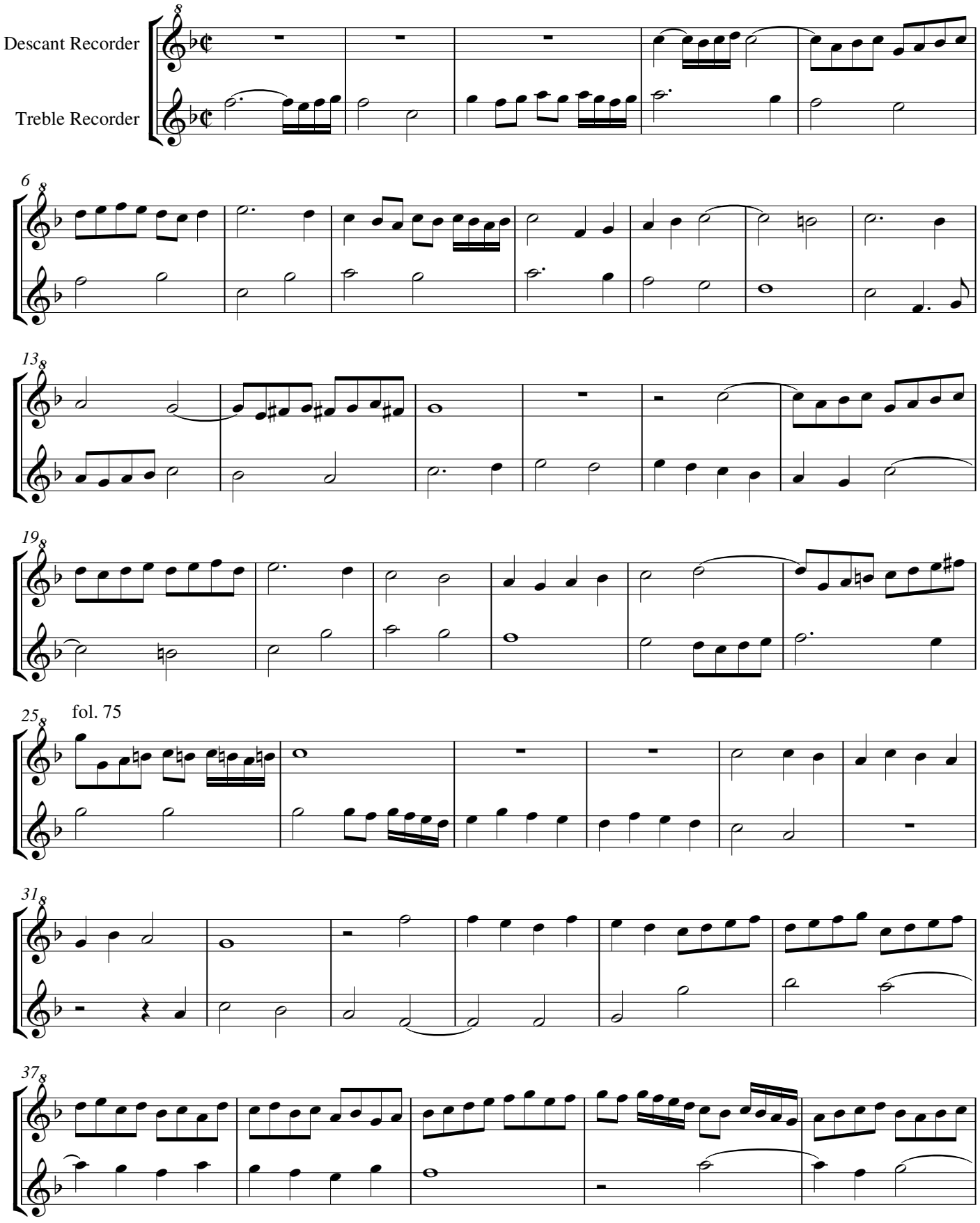
Crecquillon's chanson as published by Tylman Susato, Le tiers livre de chansons à quatre parties (composees par Maistre Thomas Crecquillon), fol IX, (Antwerp) 1544, indicates the repetition of the bars 96-112.

Descant Recorder
Treble Recorder

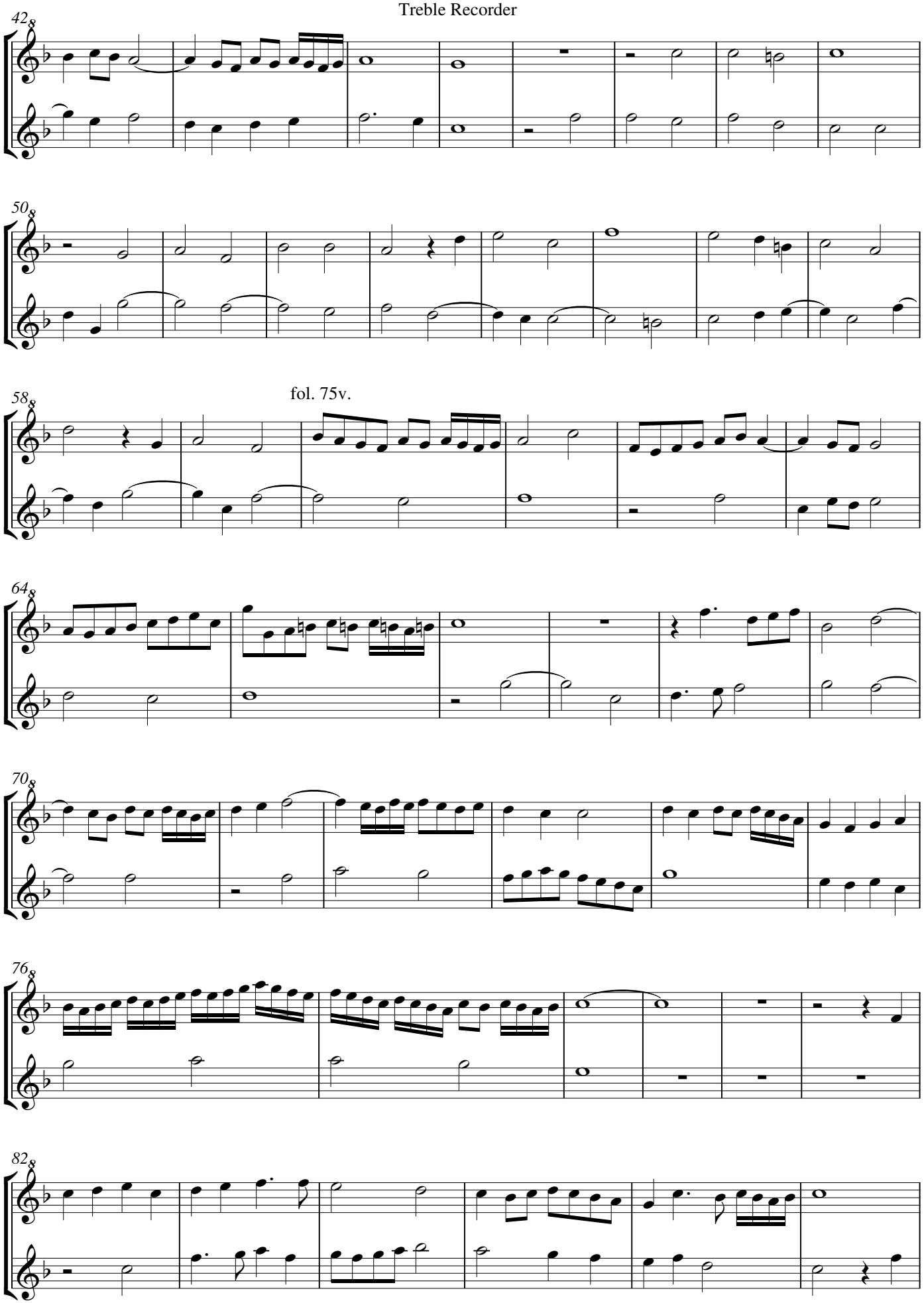
Si par suffrir. Criquillon

fo. 74v Thomas Crecquillon (1505-1557), Si parvenir

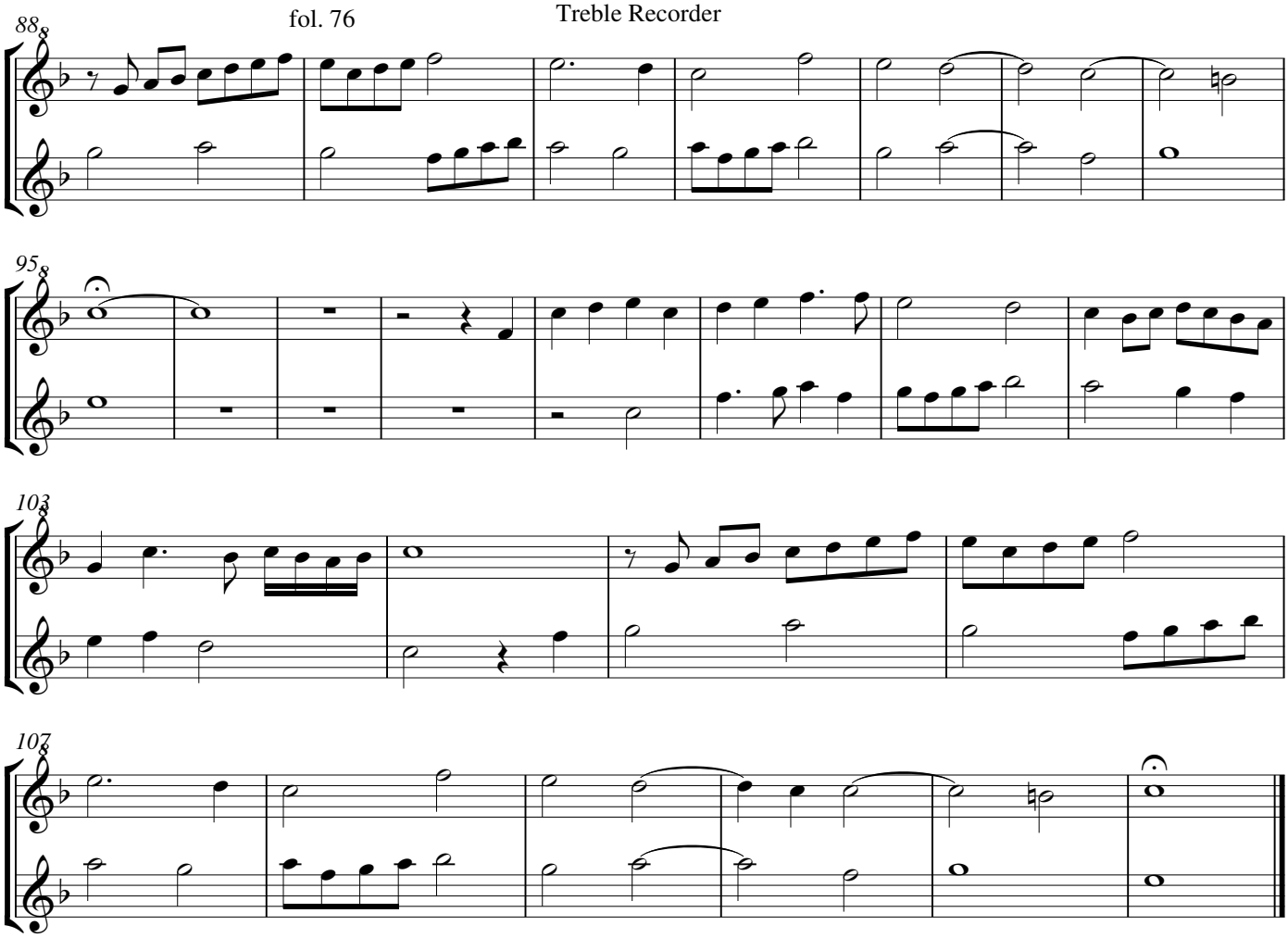
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



Descant Recorder
Treble Recorder



fol. 76

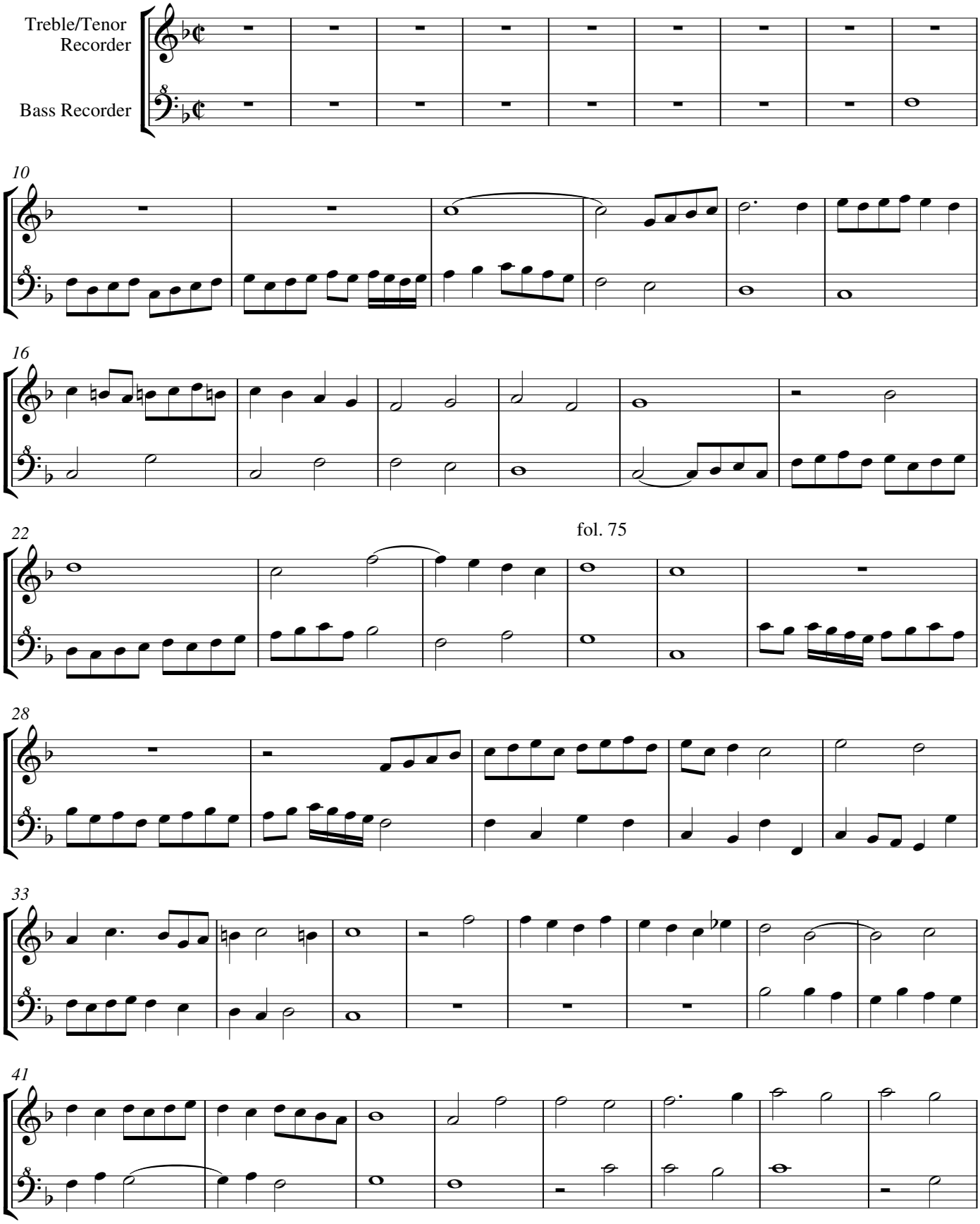


Treble/Tenor Recorder
Bass Recorder

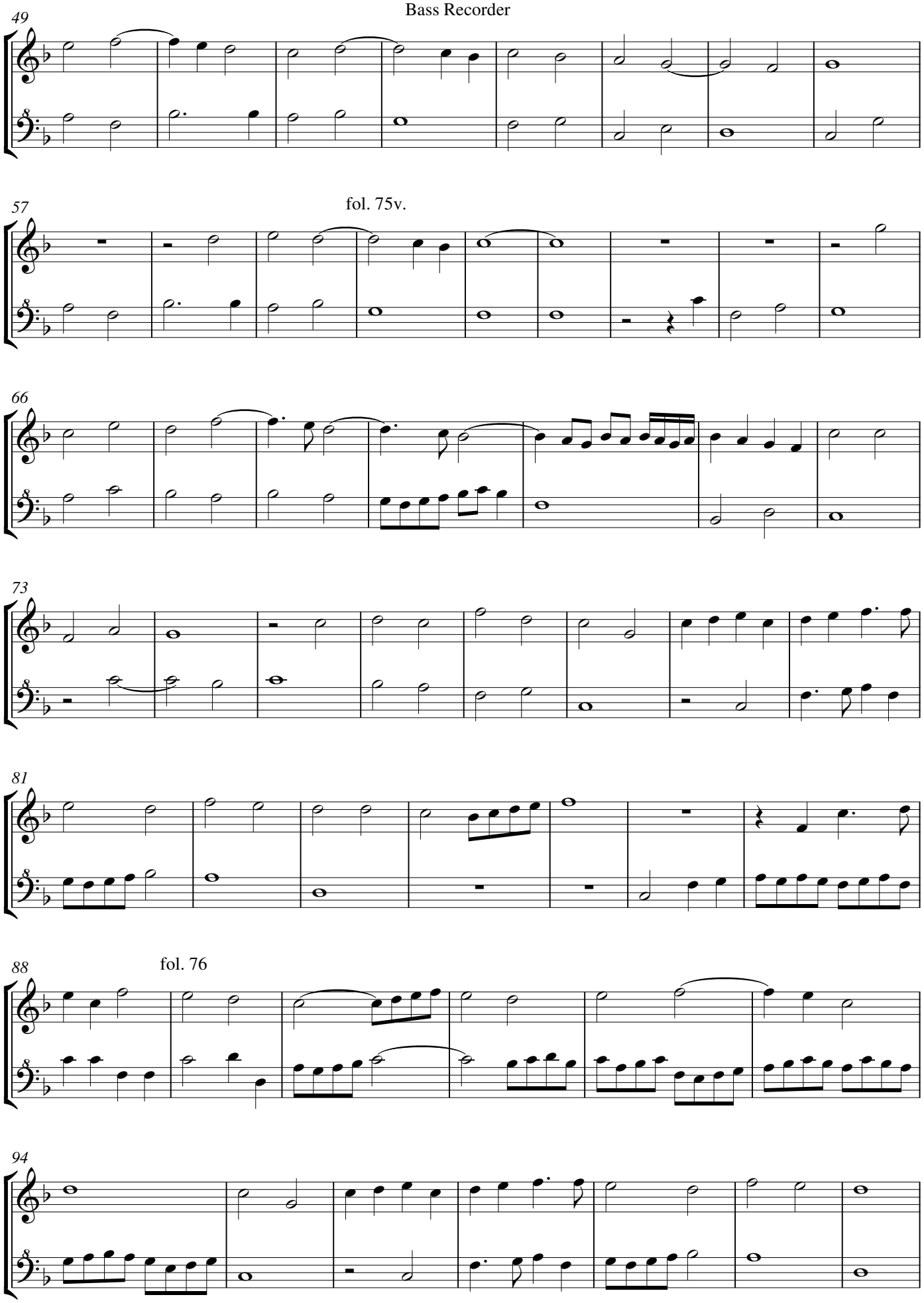
Si par suffrir. Criquillon

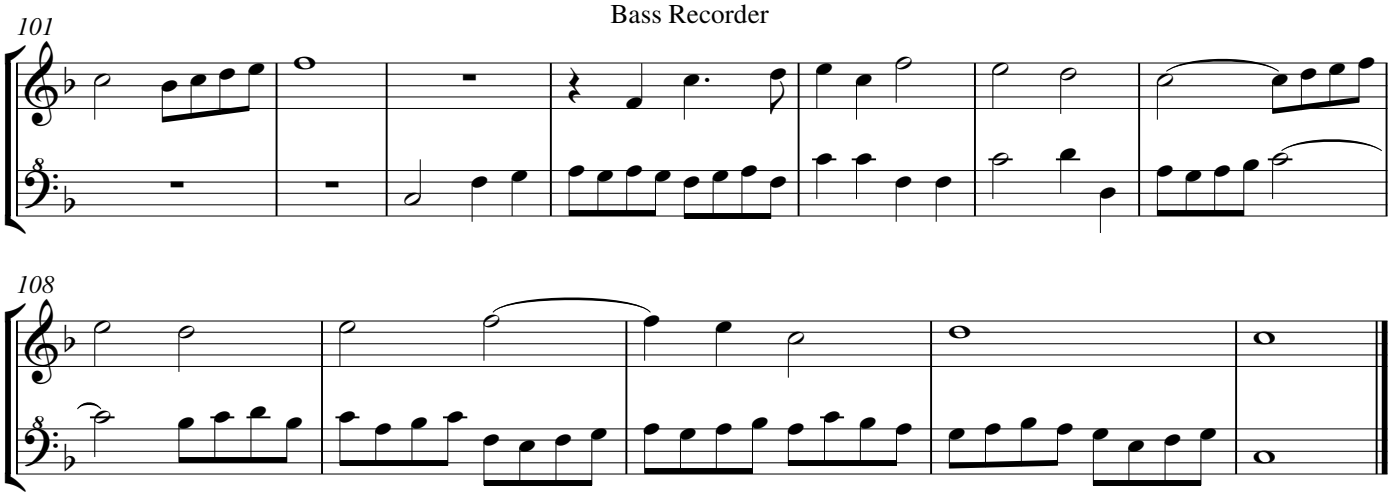
fo. 74v Thomas Crecquillon (1505-1557), Si parvenir

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



Treble/Tenor Recorder
Bass Recorder



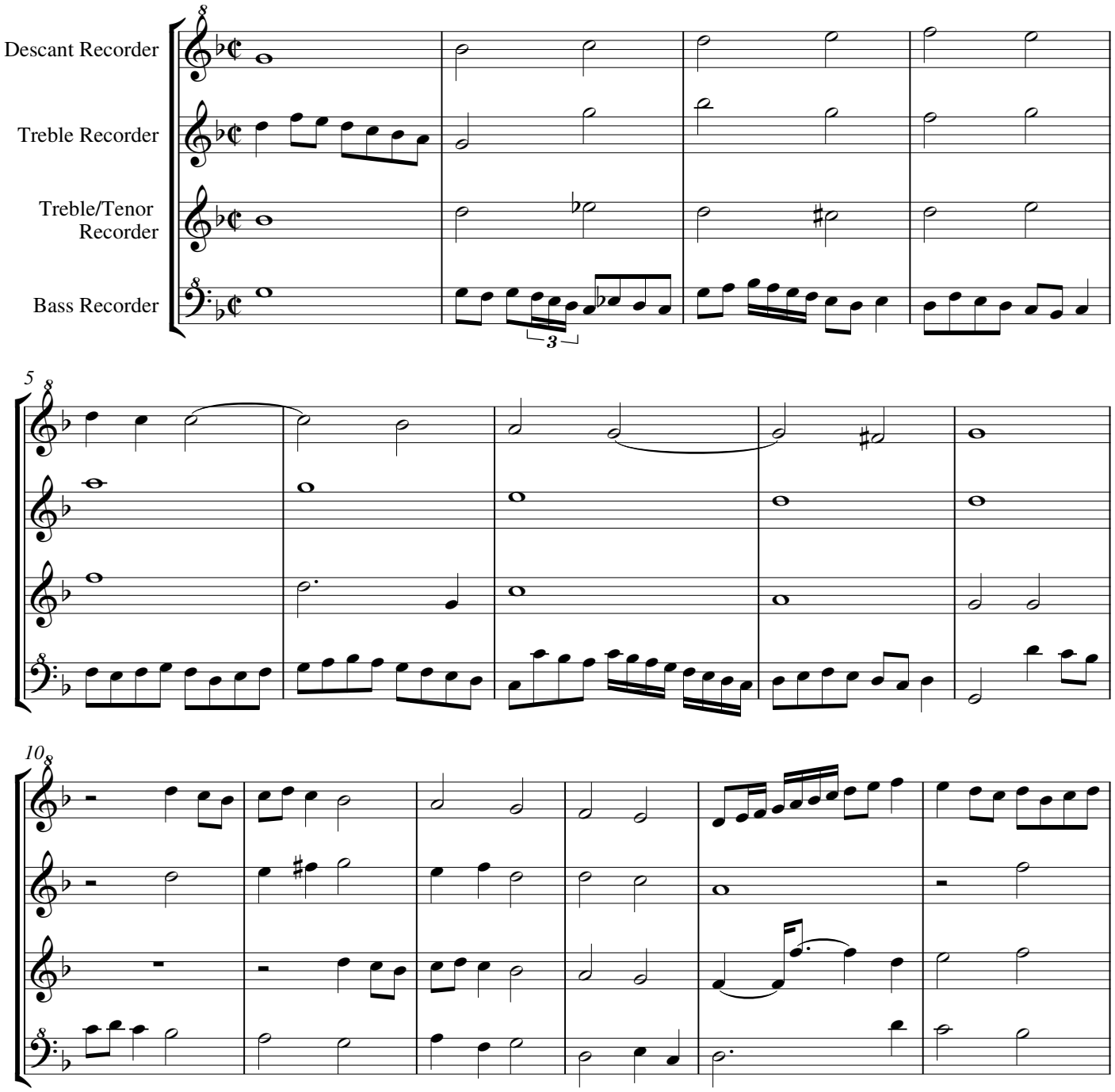

101

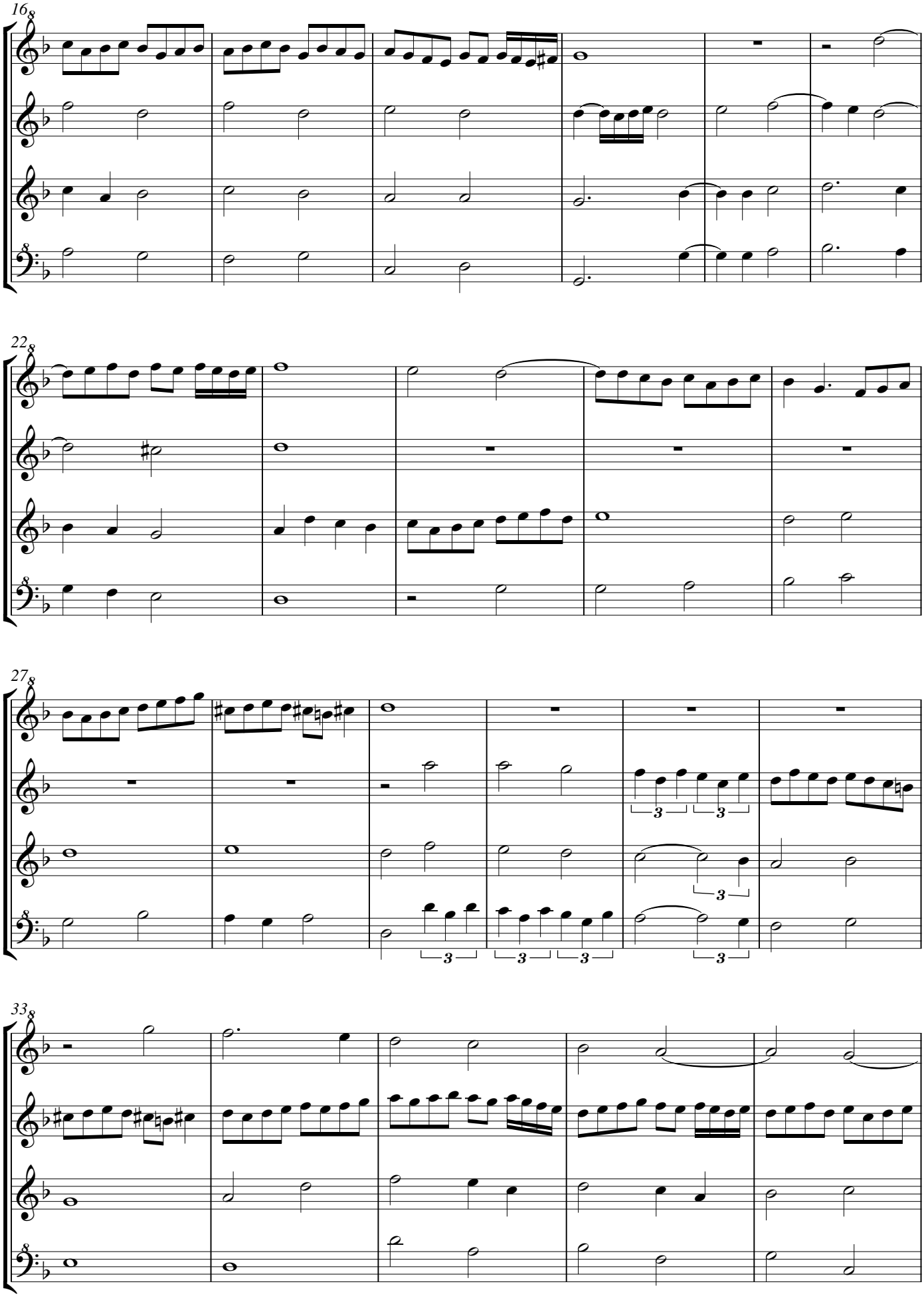
108

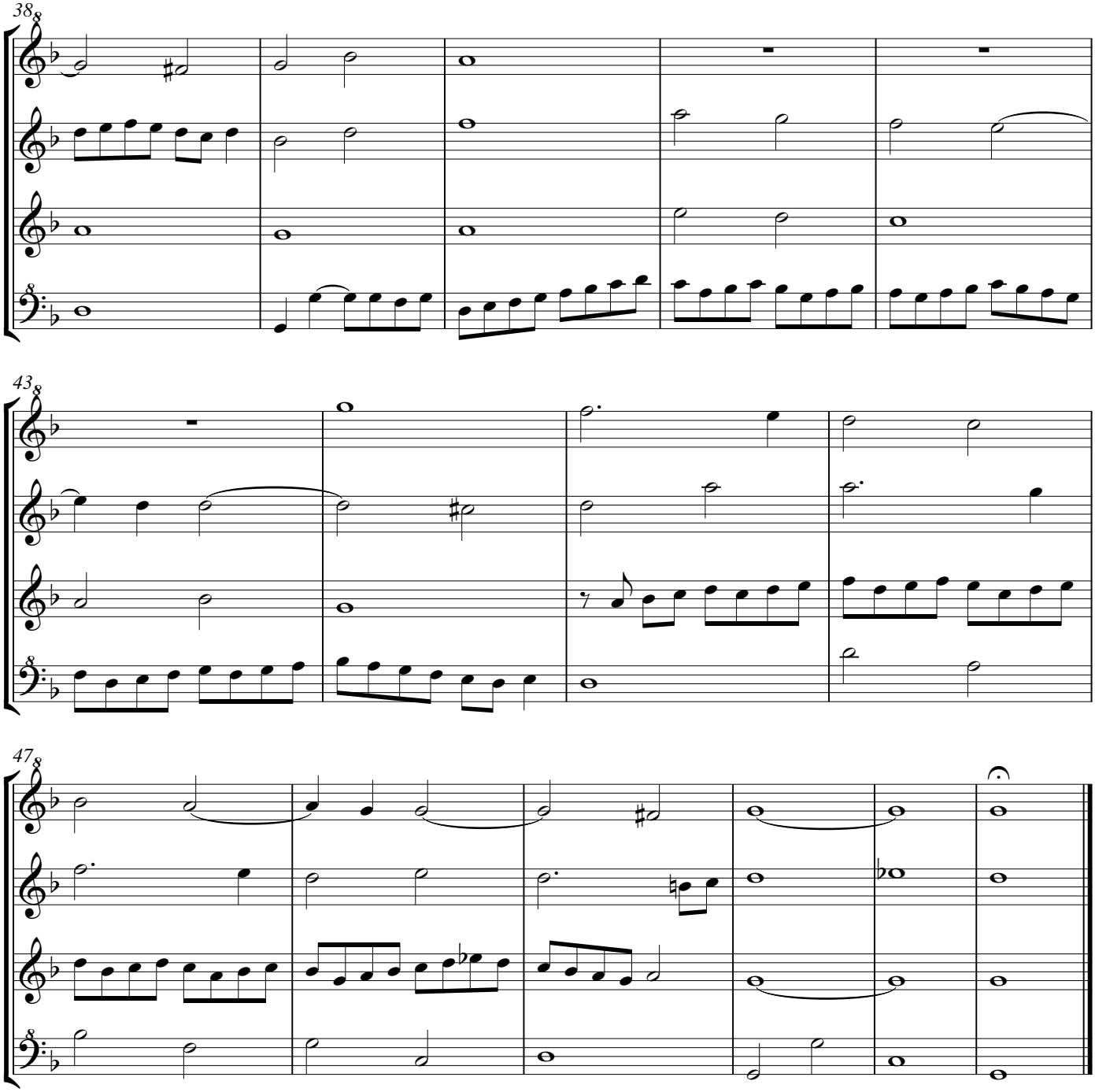
Cancion Francesa. Clemens non Papa

fo. 76v French chanson, Jacob Clemens non Papa (ca 1510-ca 1555)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015




16
22
27
33

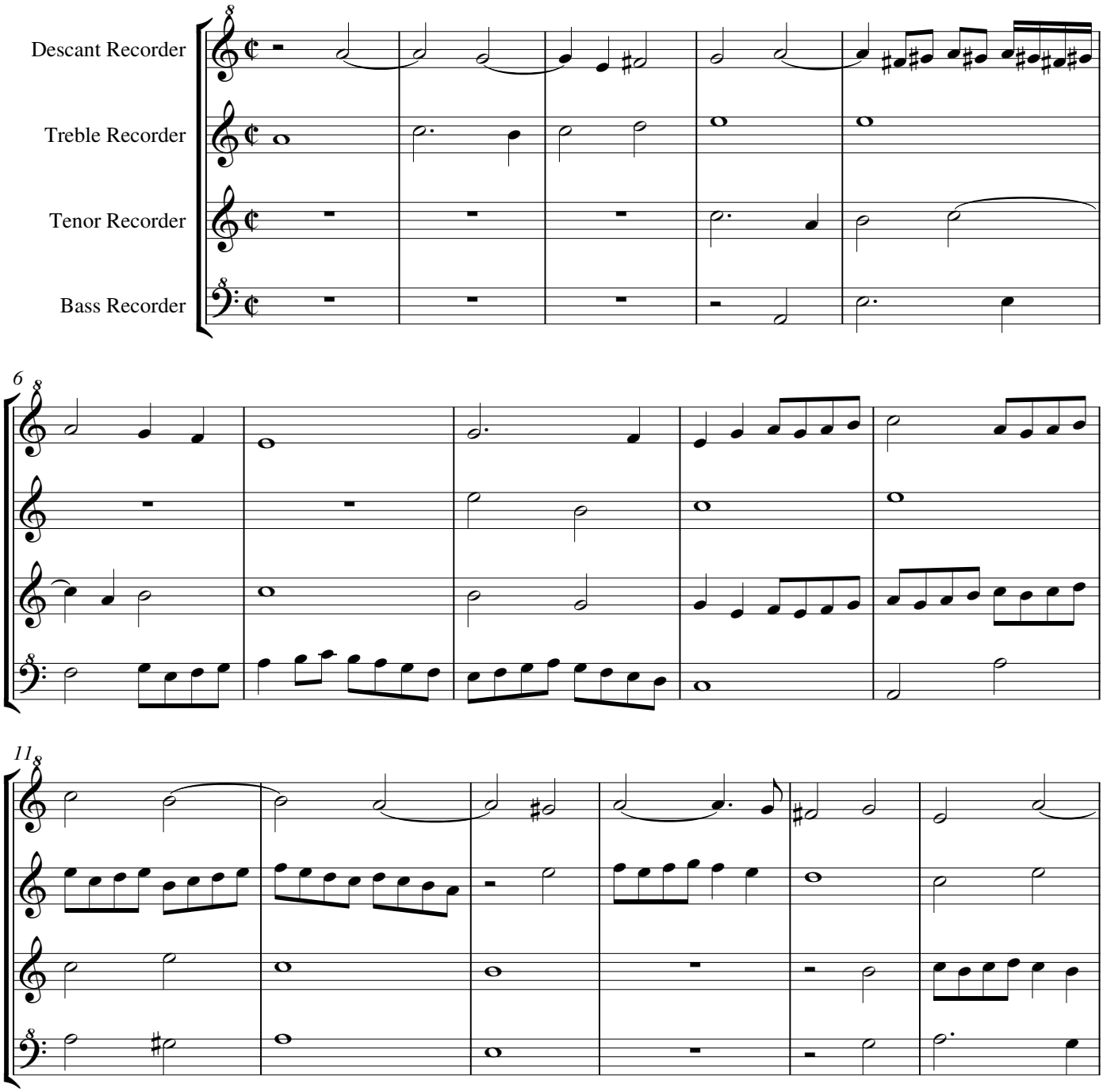


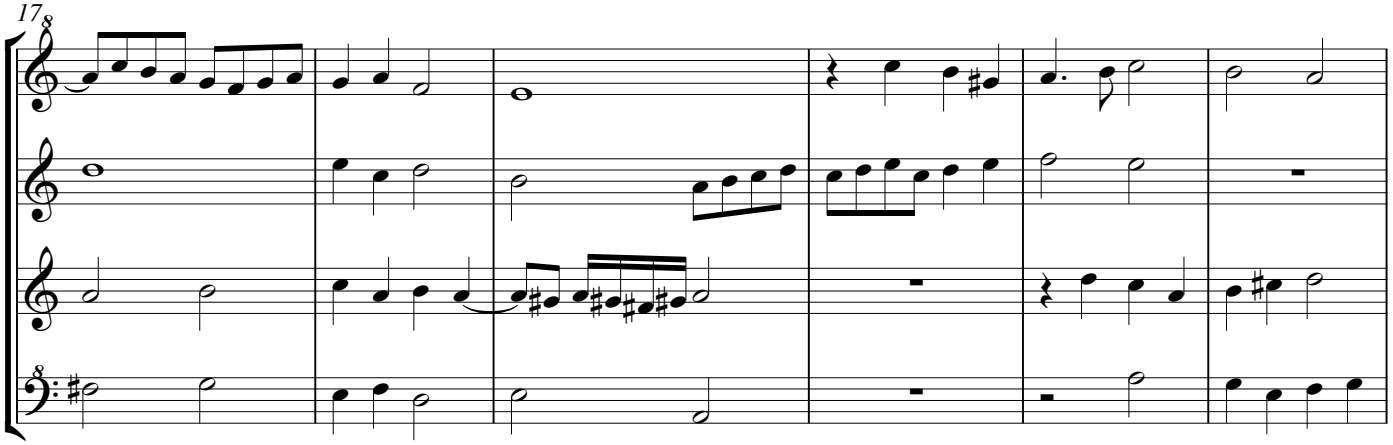
Bar 14, note 2 tenor: the f ' has been positioned right beneath superius a', but the expected sign for lengthening the preceding f is lacking; but, for instance, the lengtening signs after a and c' in bar 31 tenor and bass are also missing, where the interpretation leaves no doubt. If one accepts the positioning of the f ' in bar 14 as a printing error, a more regular alternative transcription could result: (tenor) crotchet f + minim f '. The clash f ' against (superius) g ' would not be unusual. I prefer the notes as transmitted.

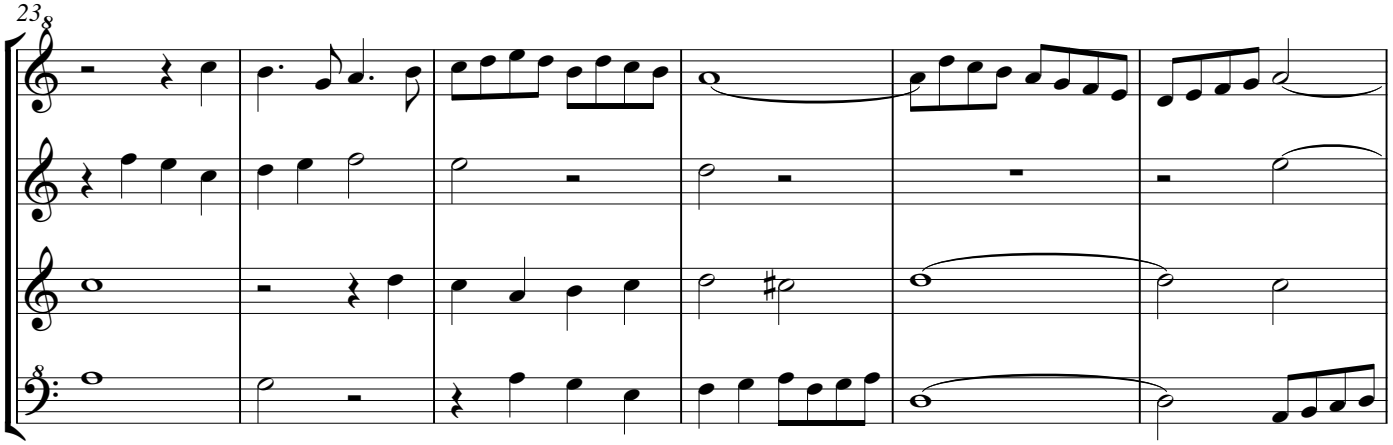
Ancol que col partire

fo. 77v Ancor que col partire, Cipriano de Rore (1515/6-1565)

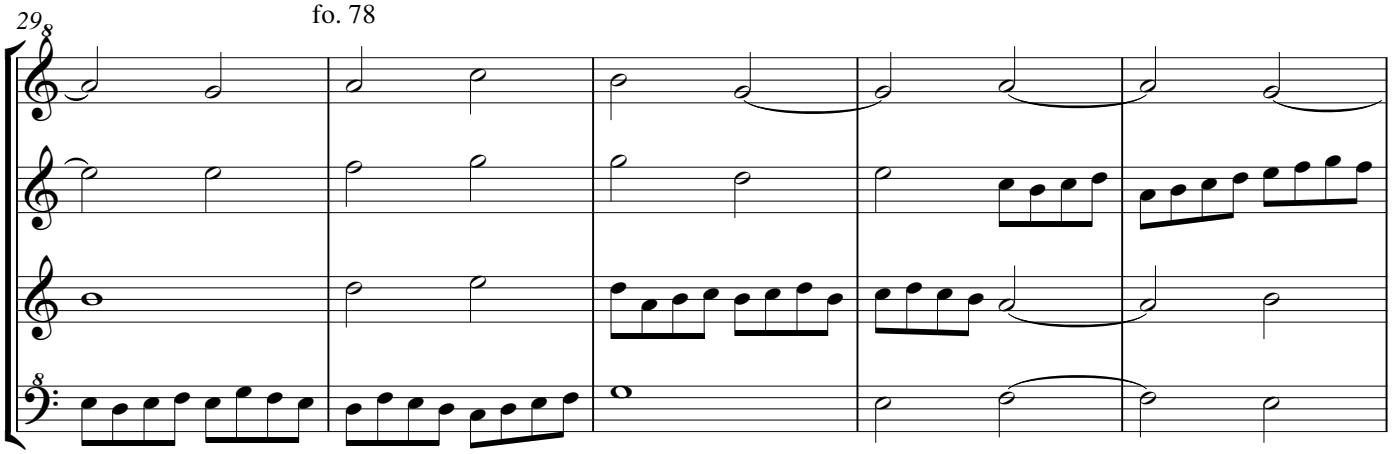
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015

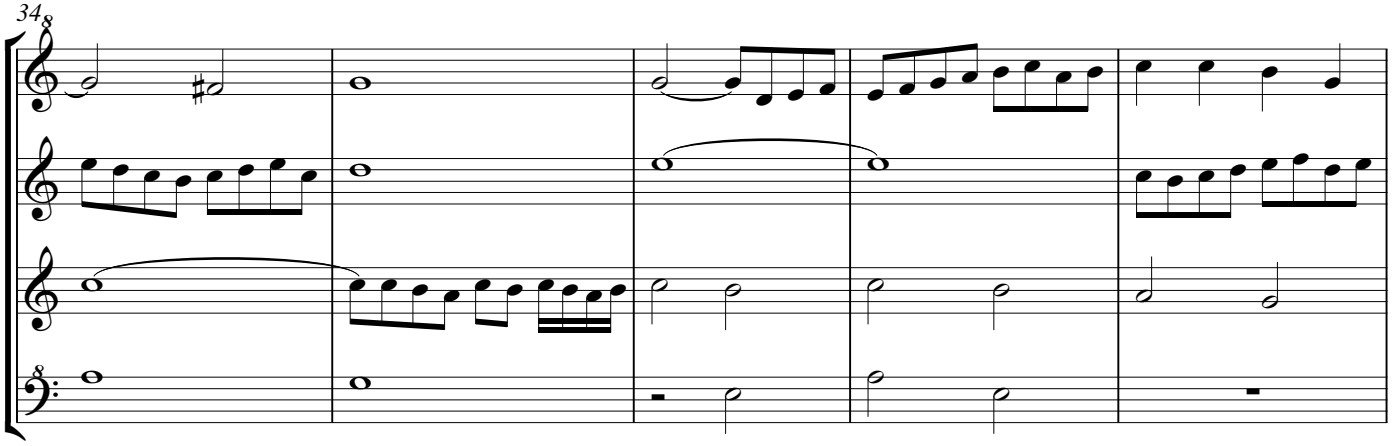


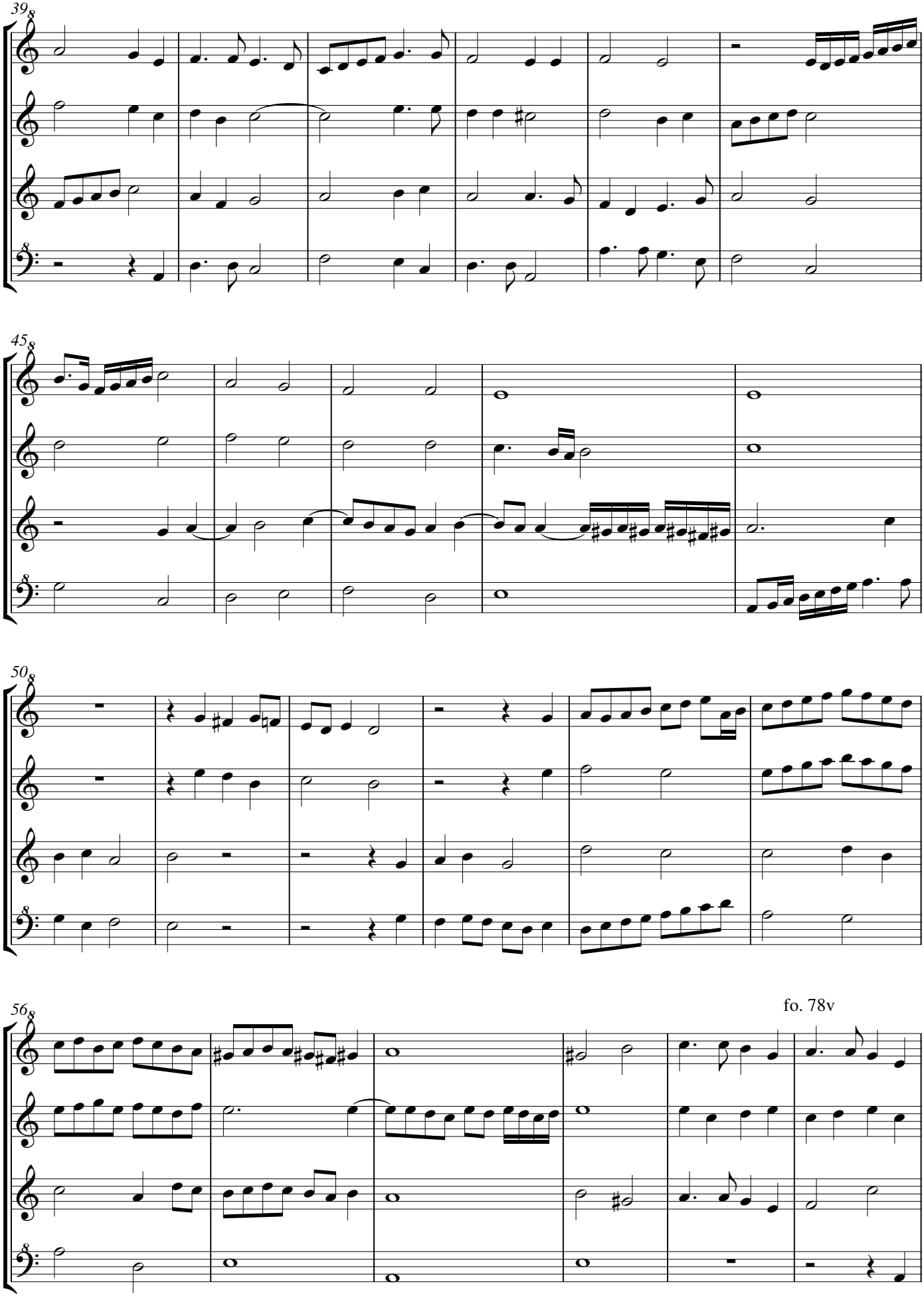


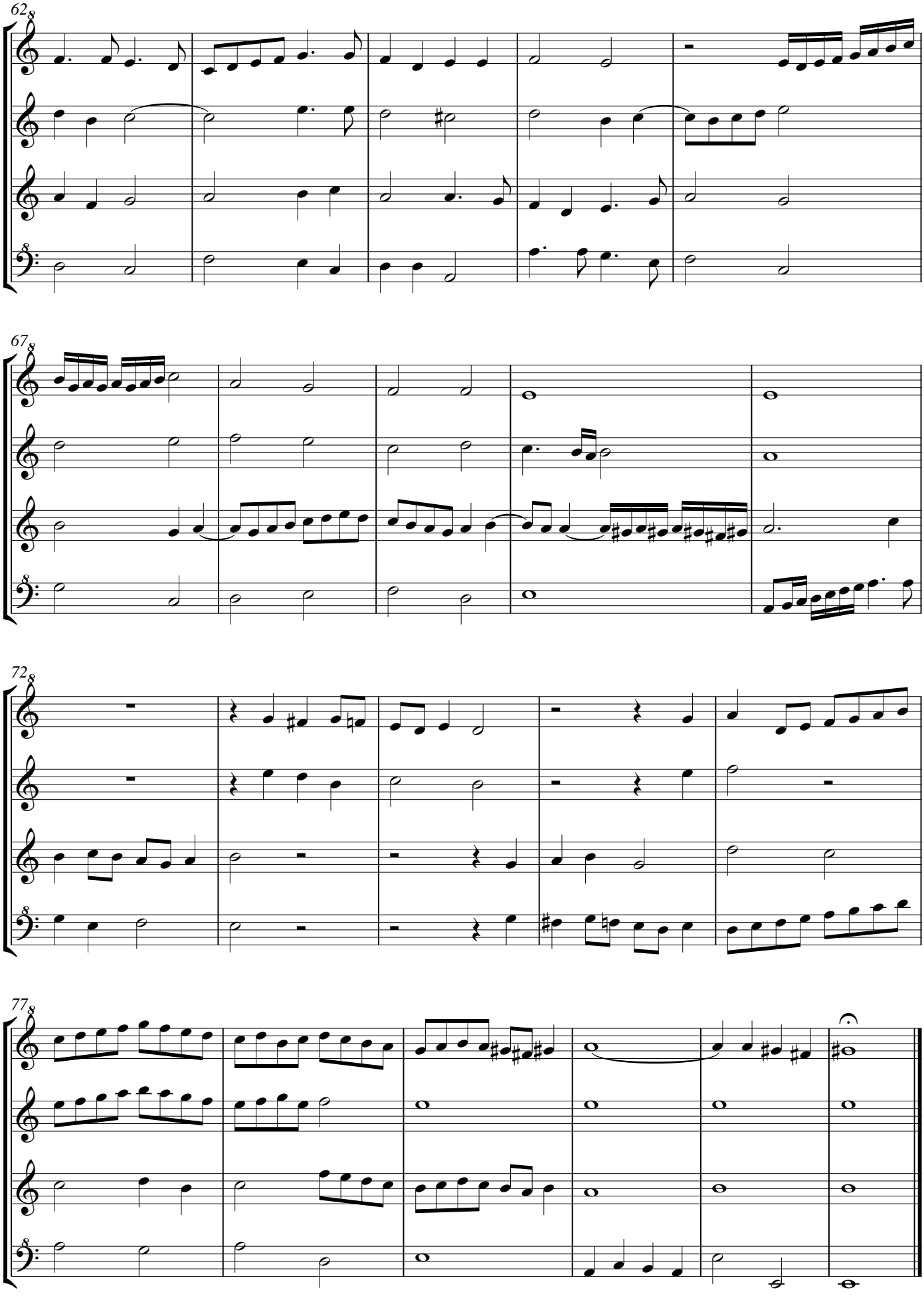


fo. 78






39
45
50
56
fo. 78v

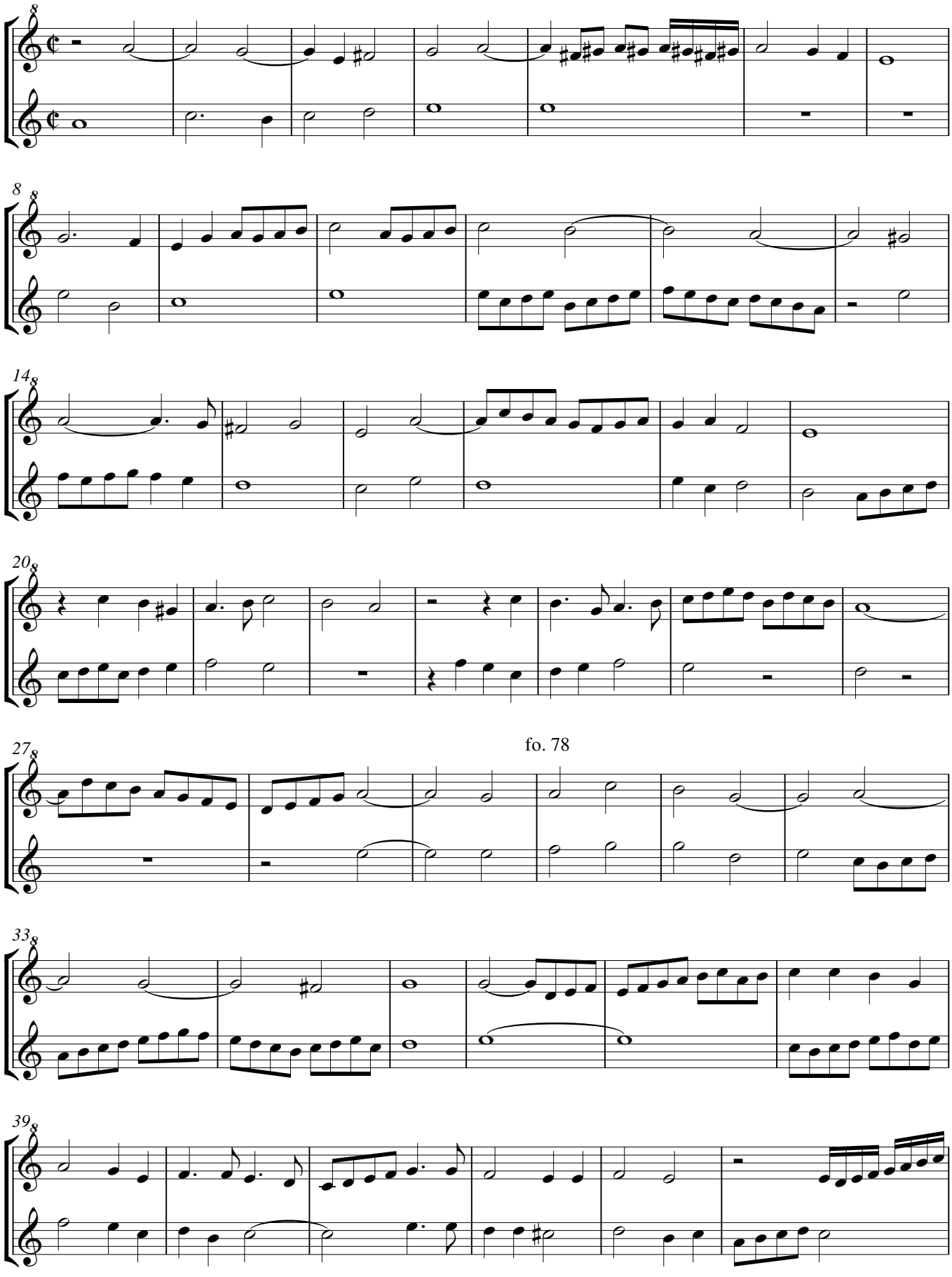

62
67
72
77

Descant Recorder
Treble Recorder

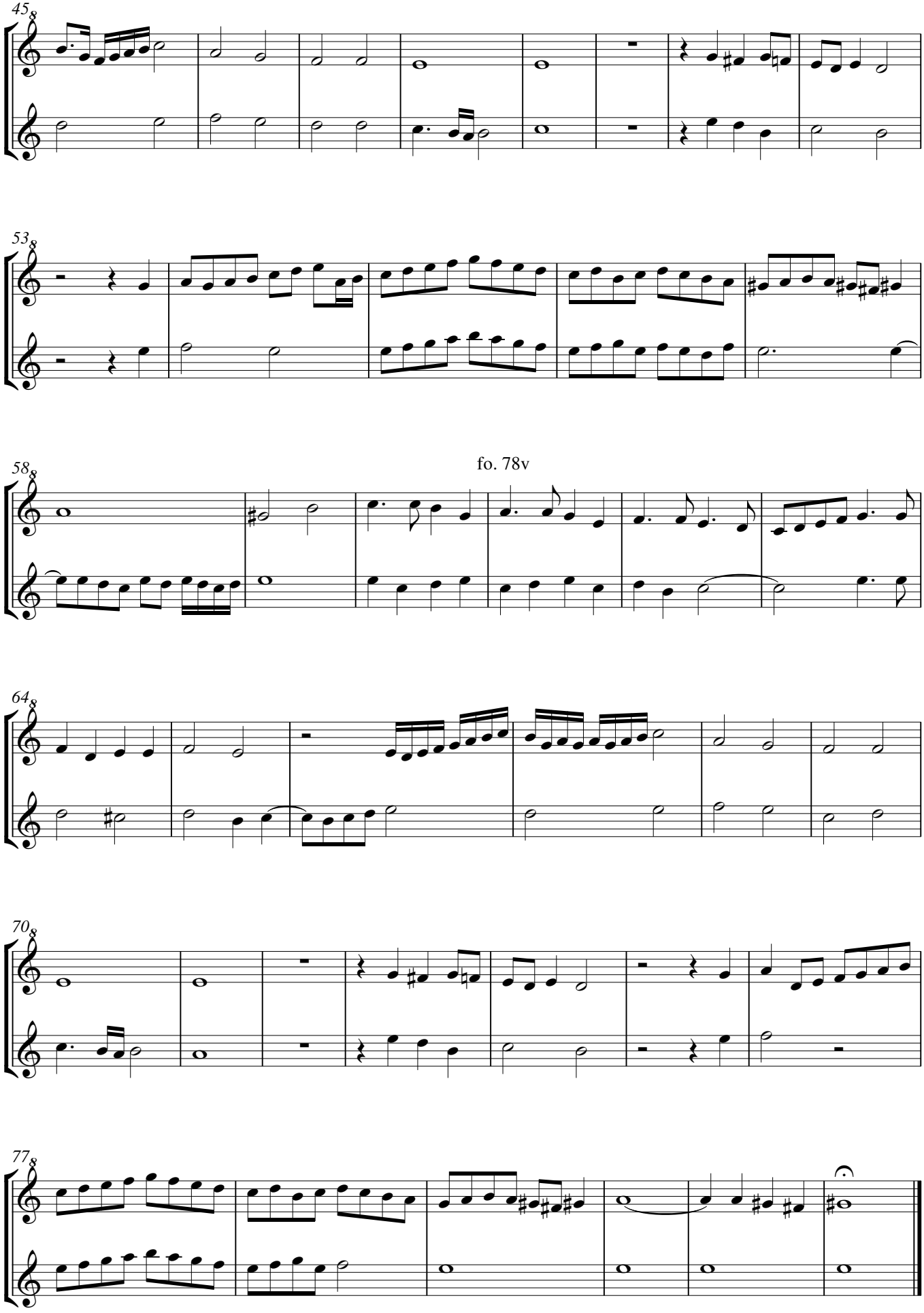
Ancol que col partire

fo. 77v Ancor que col partire, Cipriano de Rore (1515/6-1565)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



V.S.

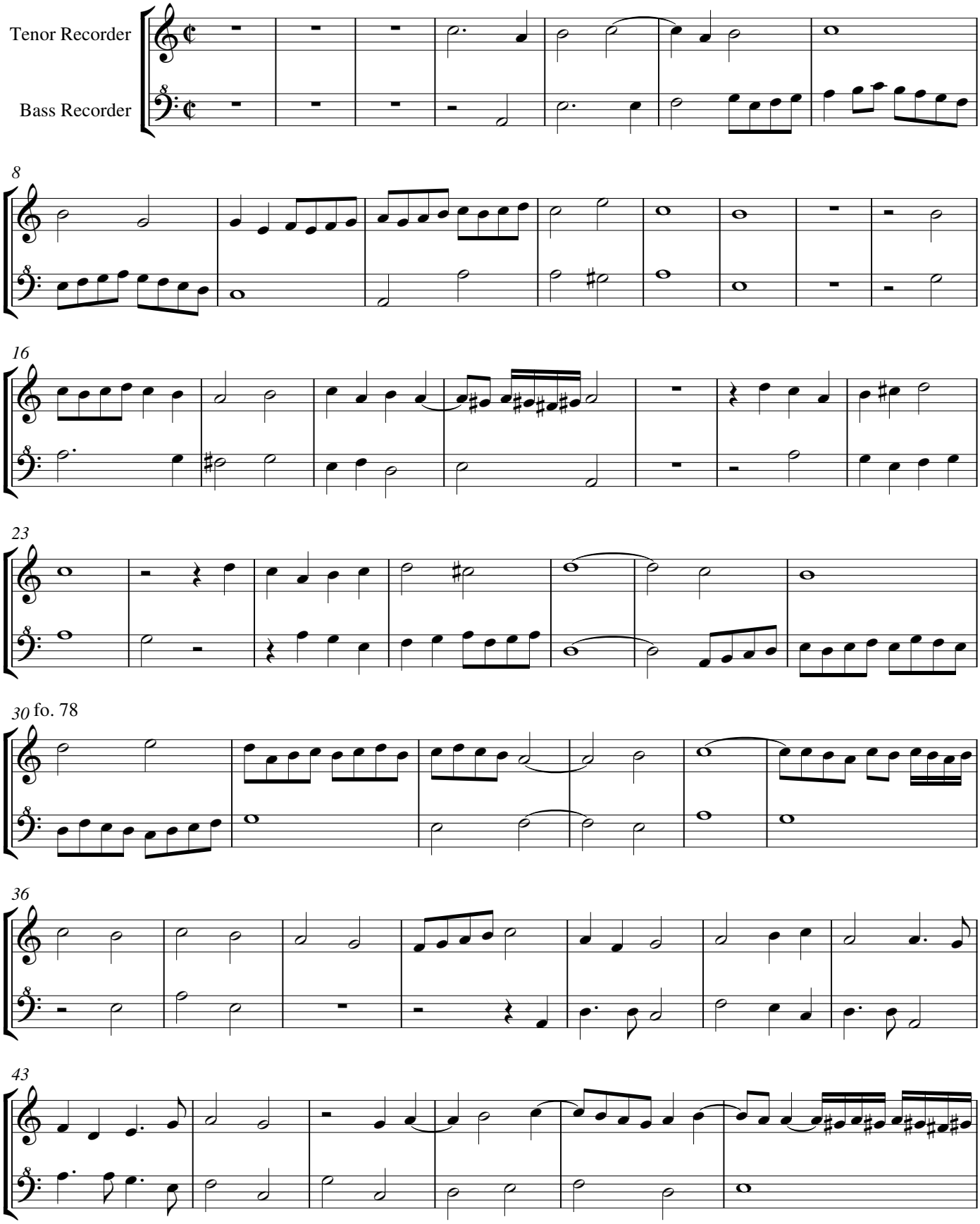

45
8
53
8
58
8
fo. 78v
64
8
70
8
77
8

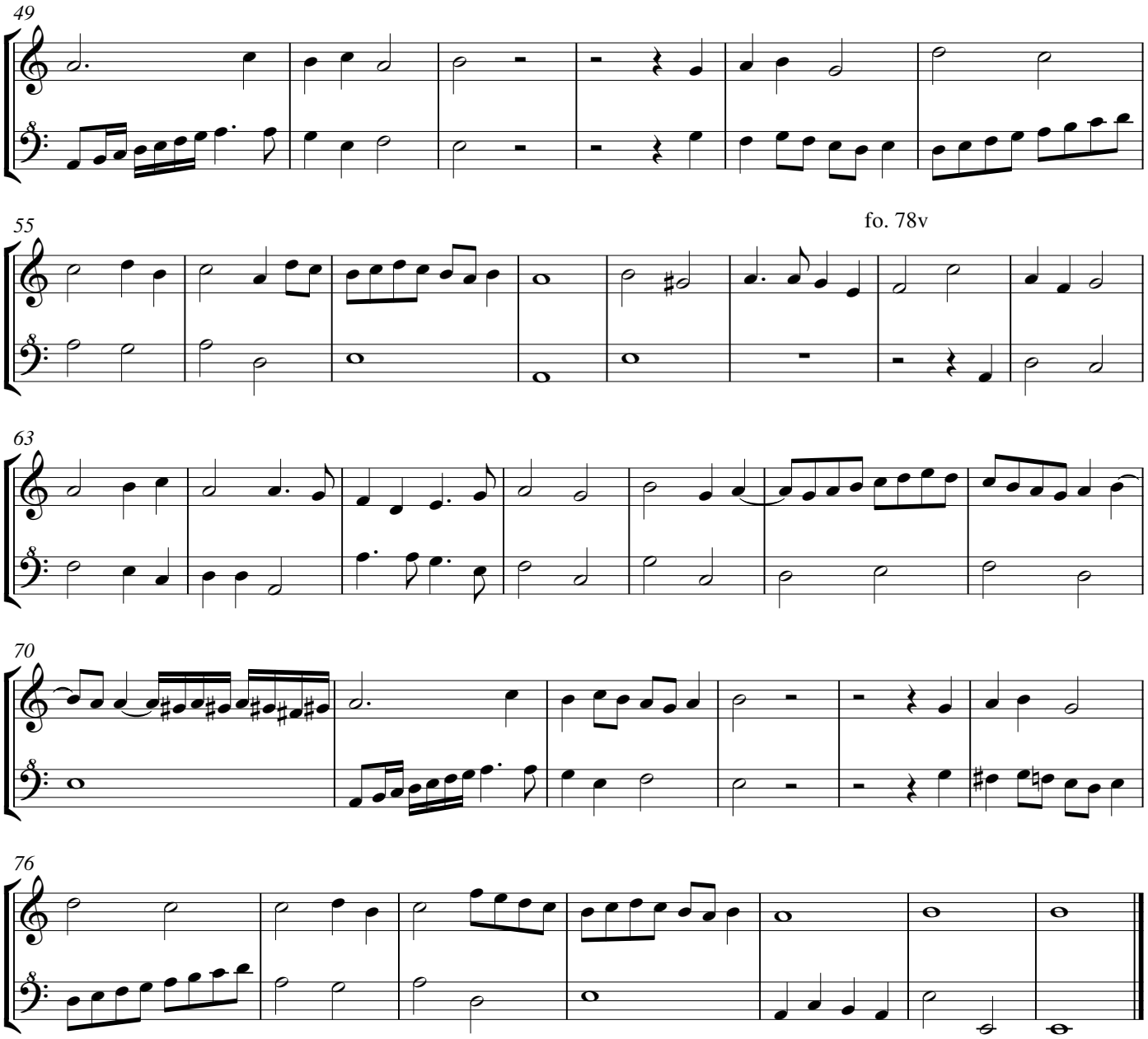
Tenor Recorder
Bass Recorder

Ancol que col partire

fo. 77v Ancor que col partire, Cipriano de Rore (1515/6-1565)

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015

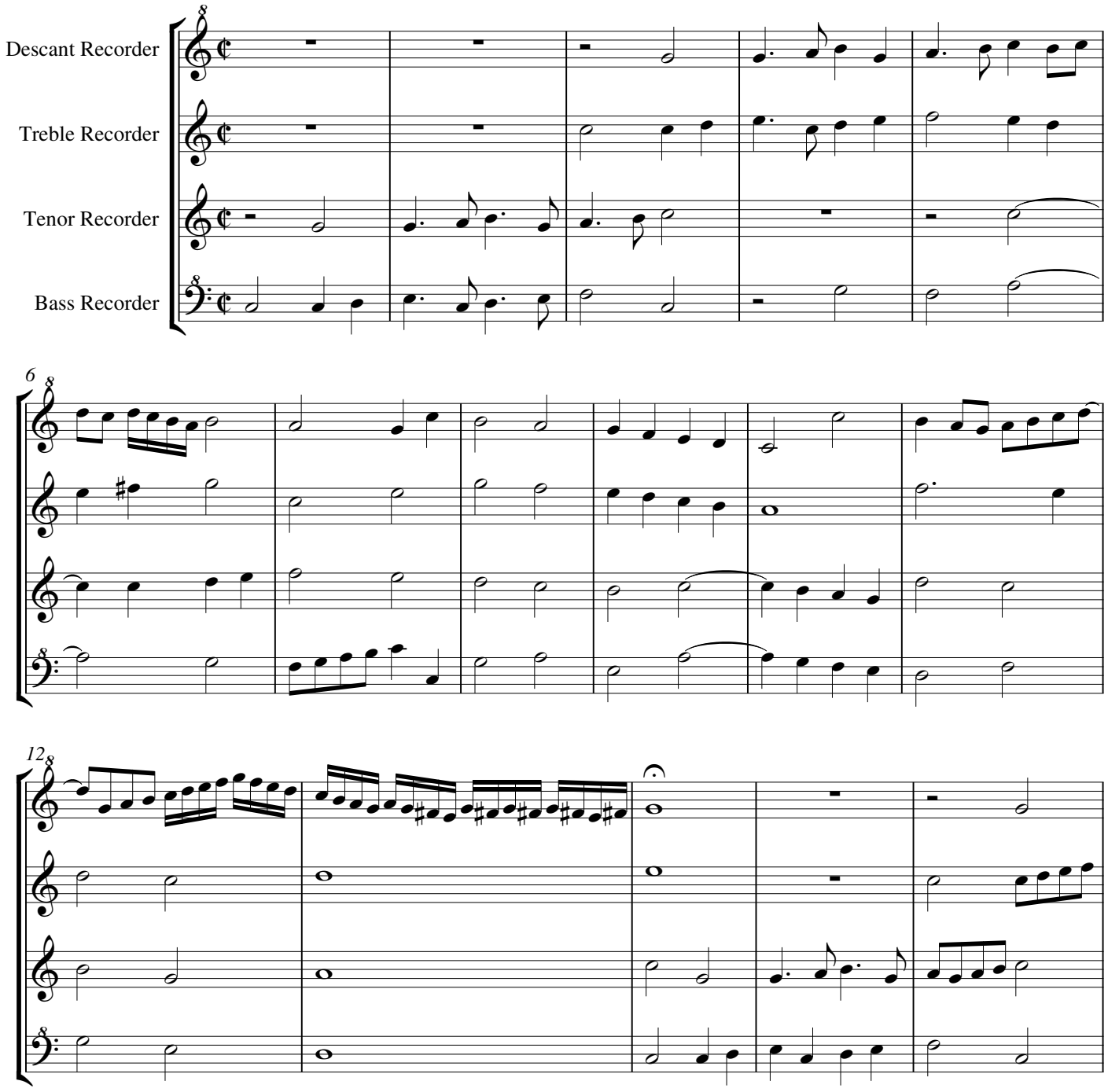


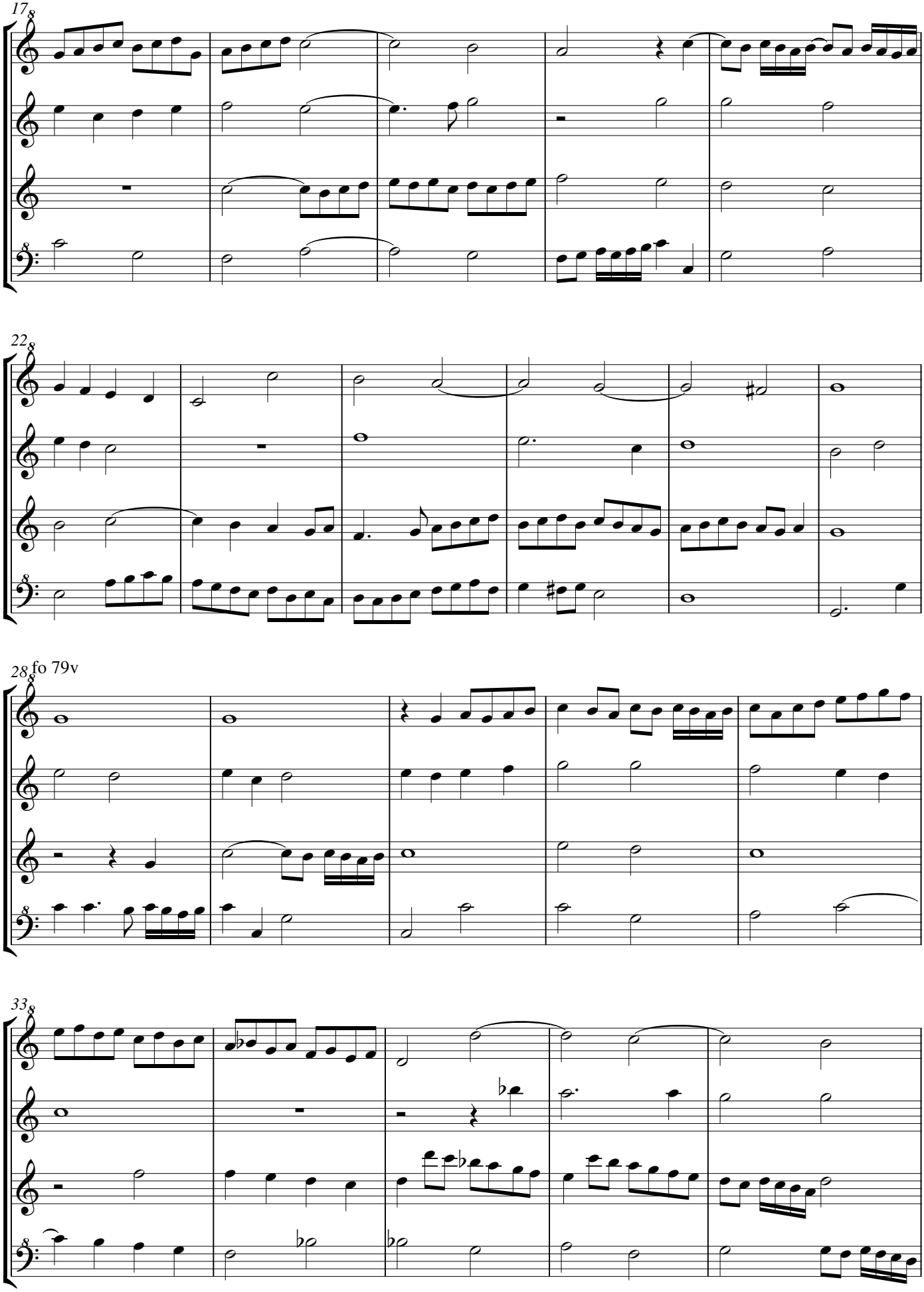

49
55
fo. 78v
63
70
76

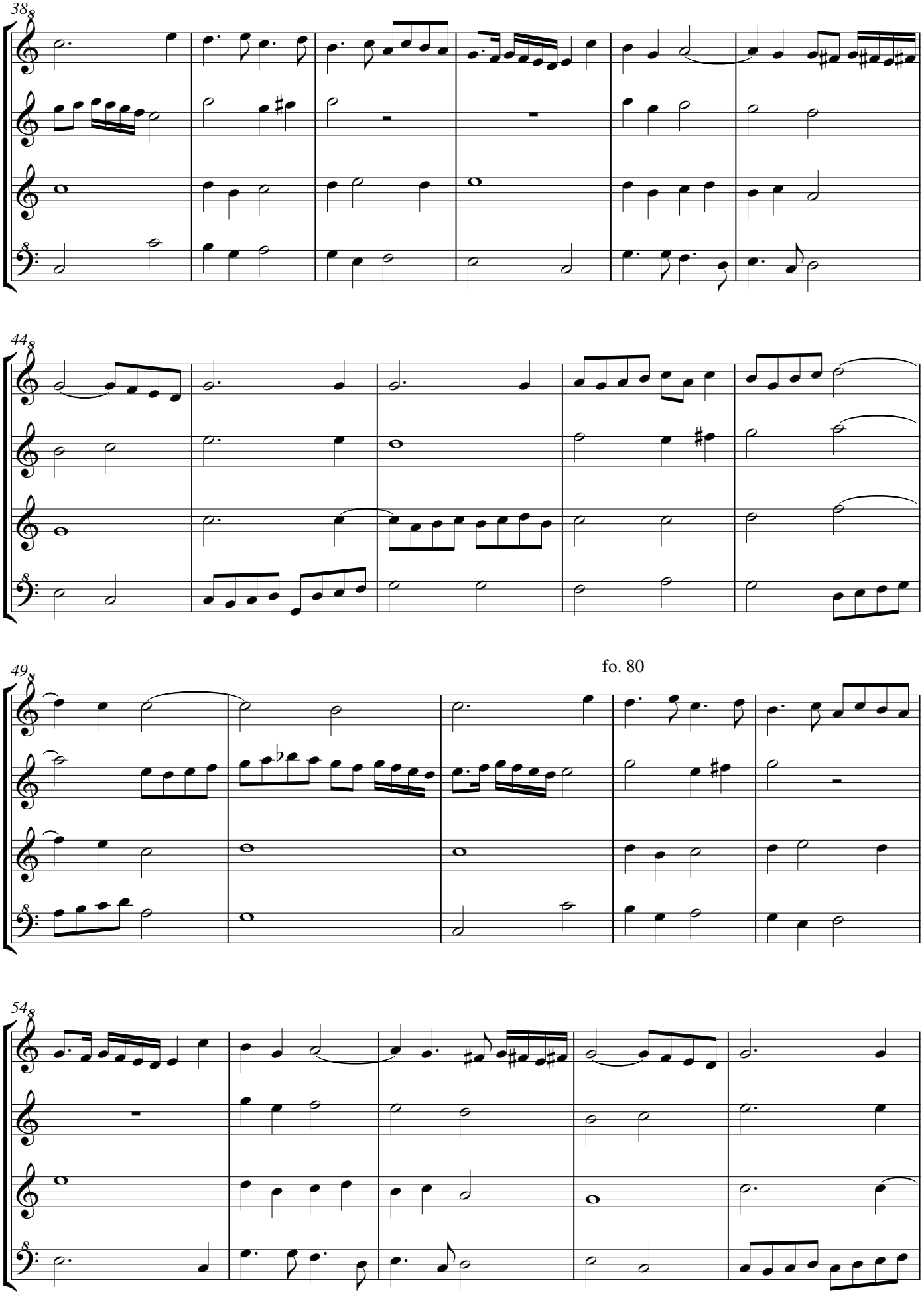
Por un plasir. Criquillon

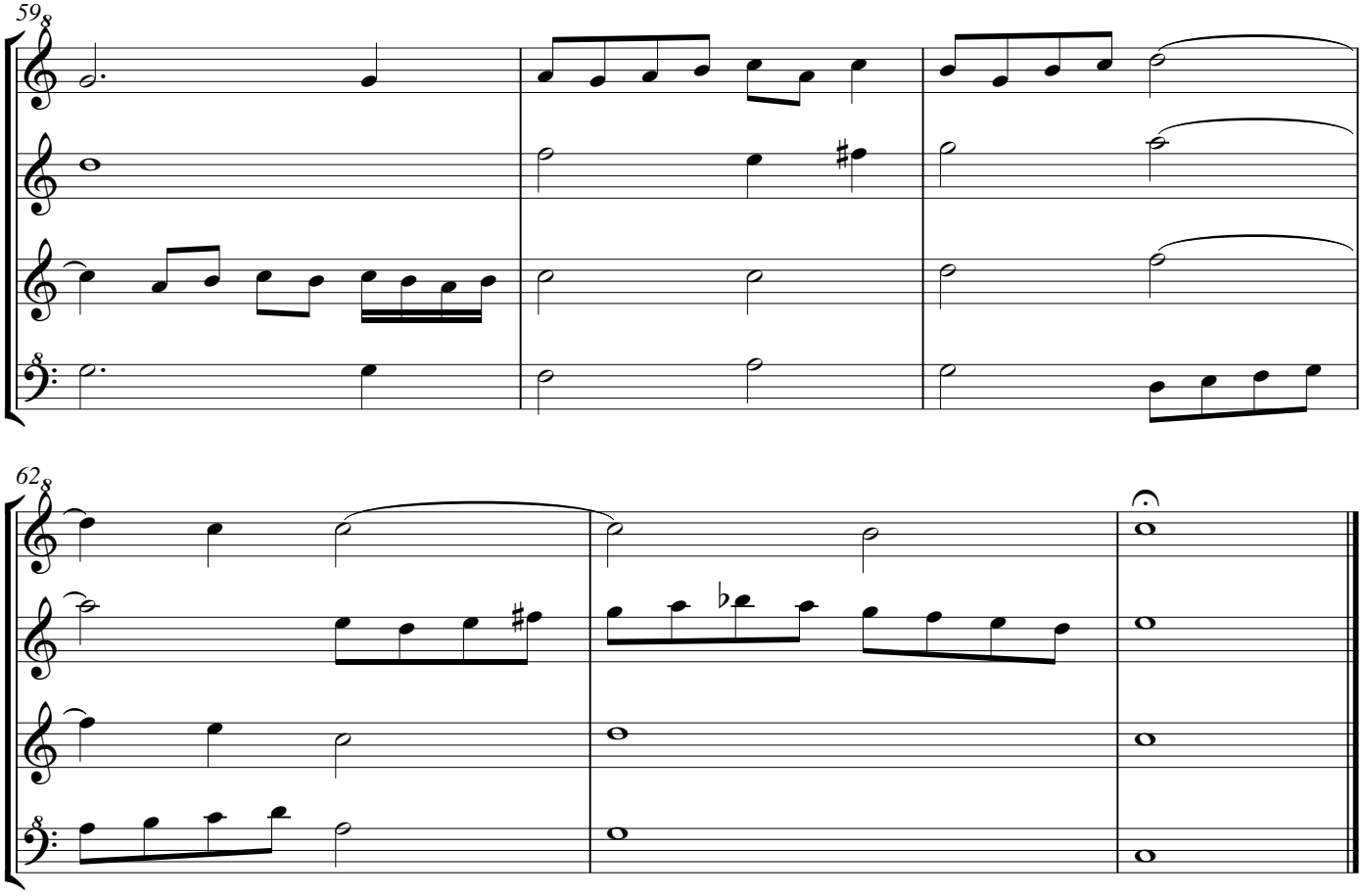
fo. 79 Thomas Crecquillon (1505-1557), Pour ung plaisir

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015




17
22
28
fo 79v
33


38
44
49
fo. 80
54

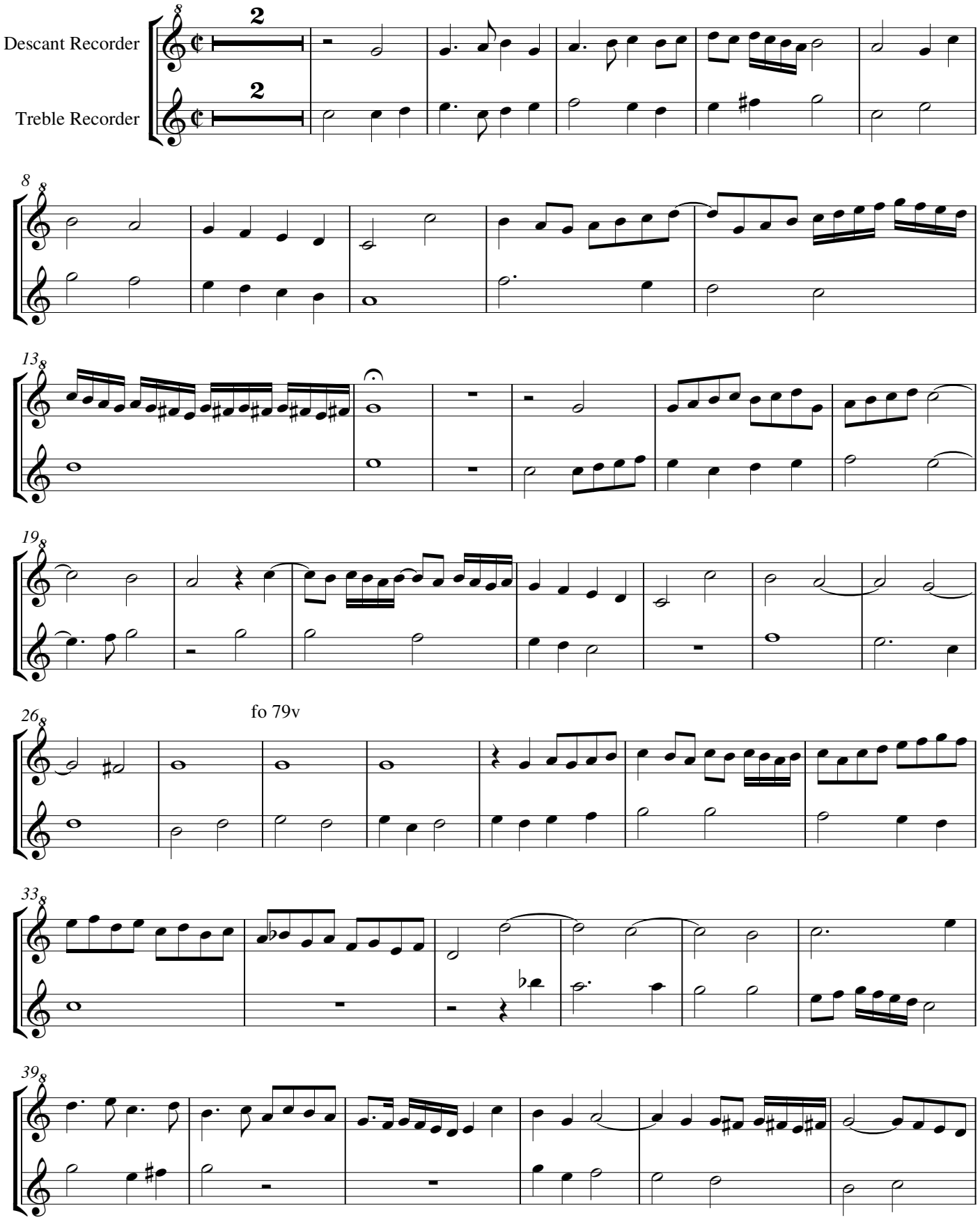

59
62

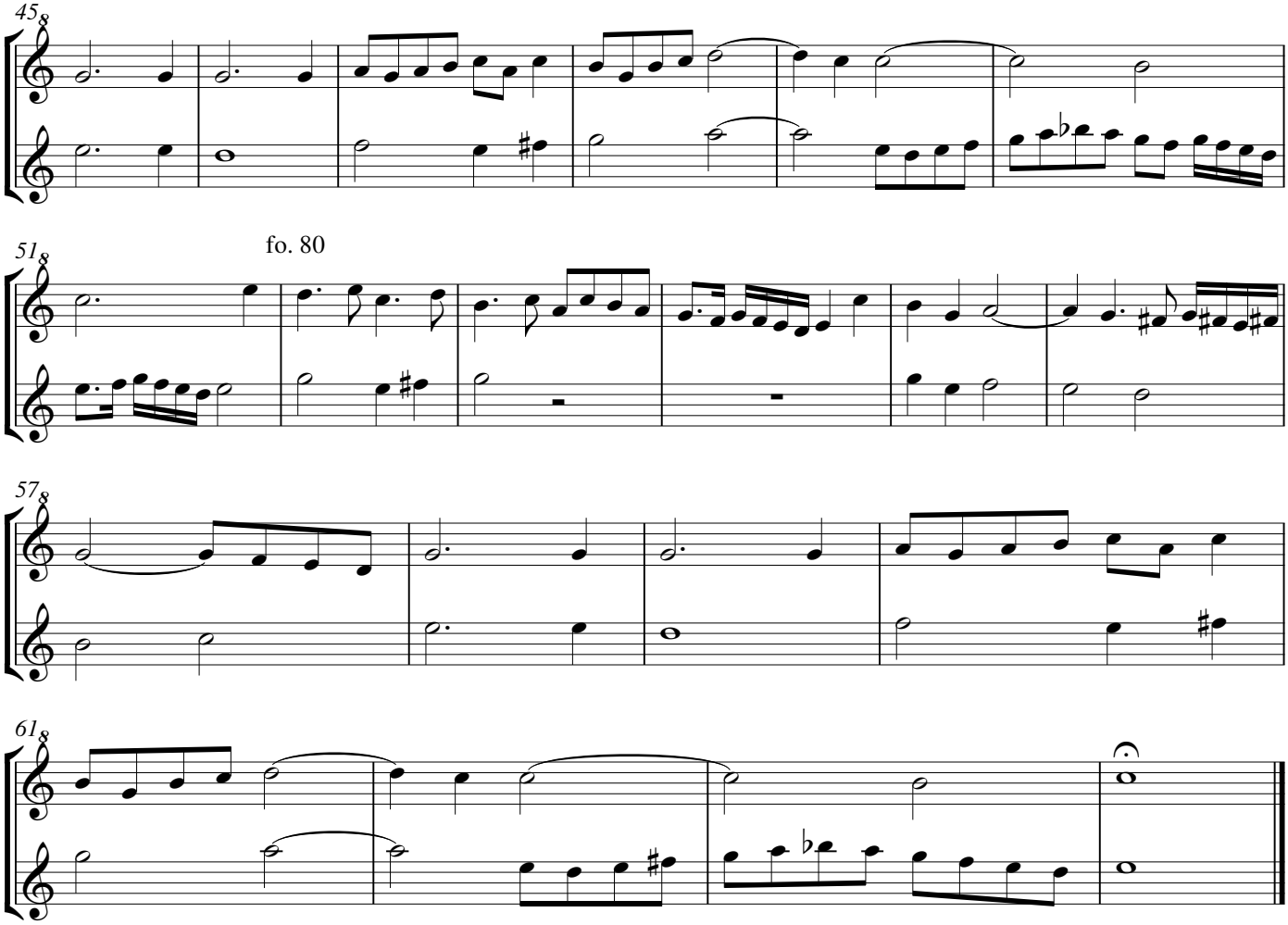
Descant Recorder
Treble Recorder

Por un plasir. Criquillon

fo. 79 Thomas Crecquillon (1505-1557), Pour ung plaisir

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



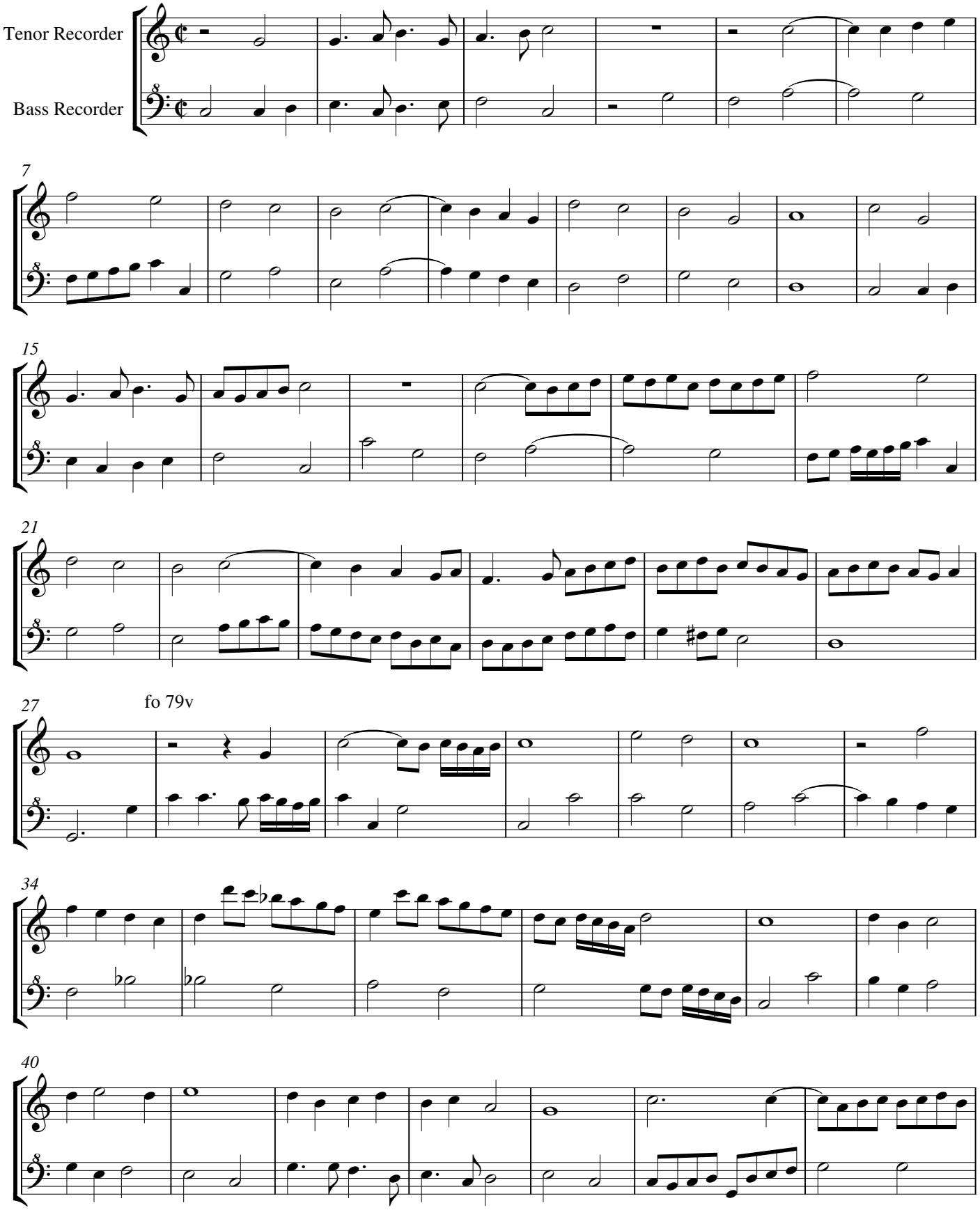

45
51
fo. 80
57
61

Tenor Recorder
Bass Recorder

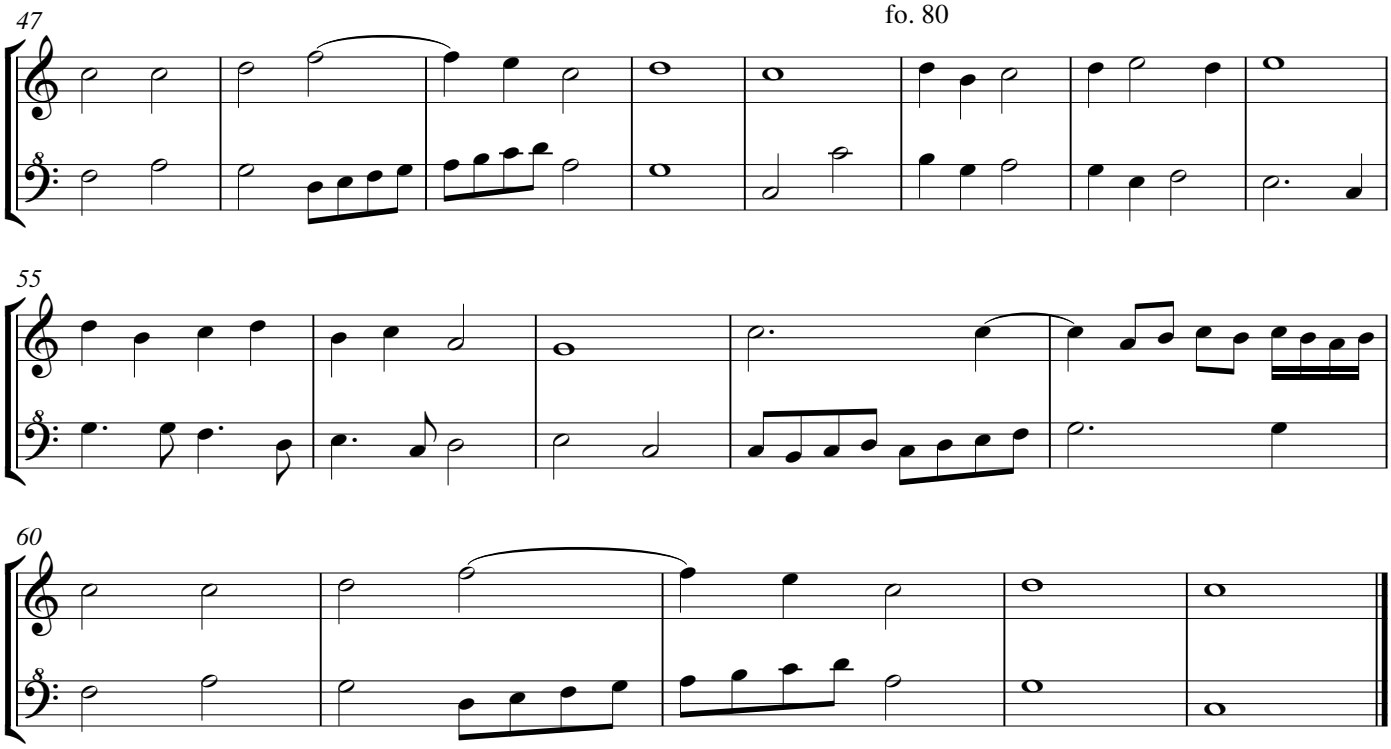
Por un plasir. Criquillon

fo. 79 Thomas Crecquillon (1505-1557), Pour ung plaisir

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2015



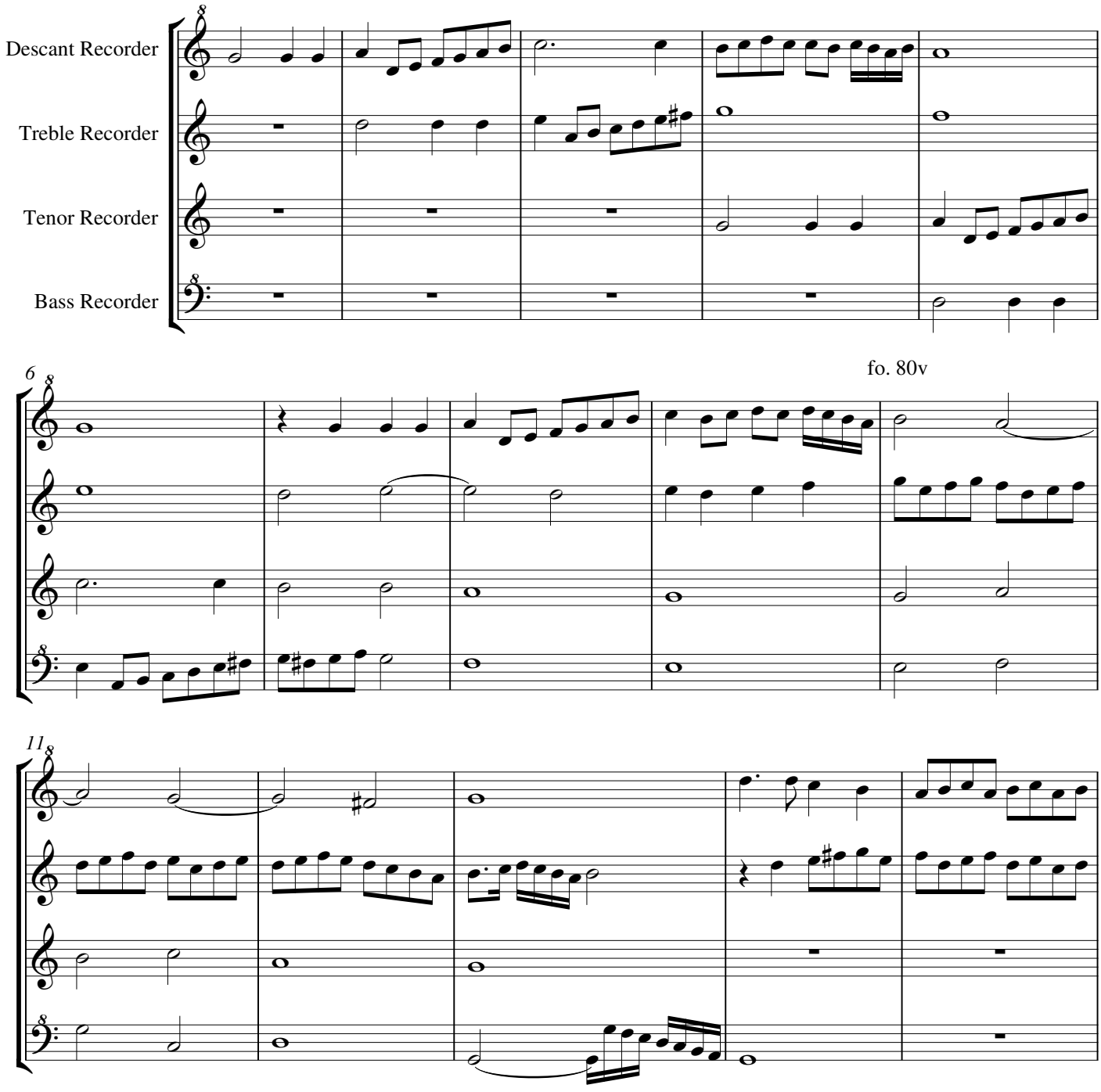
fo. 80

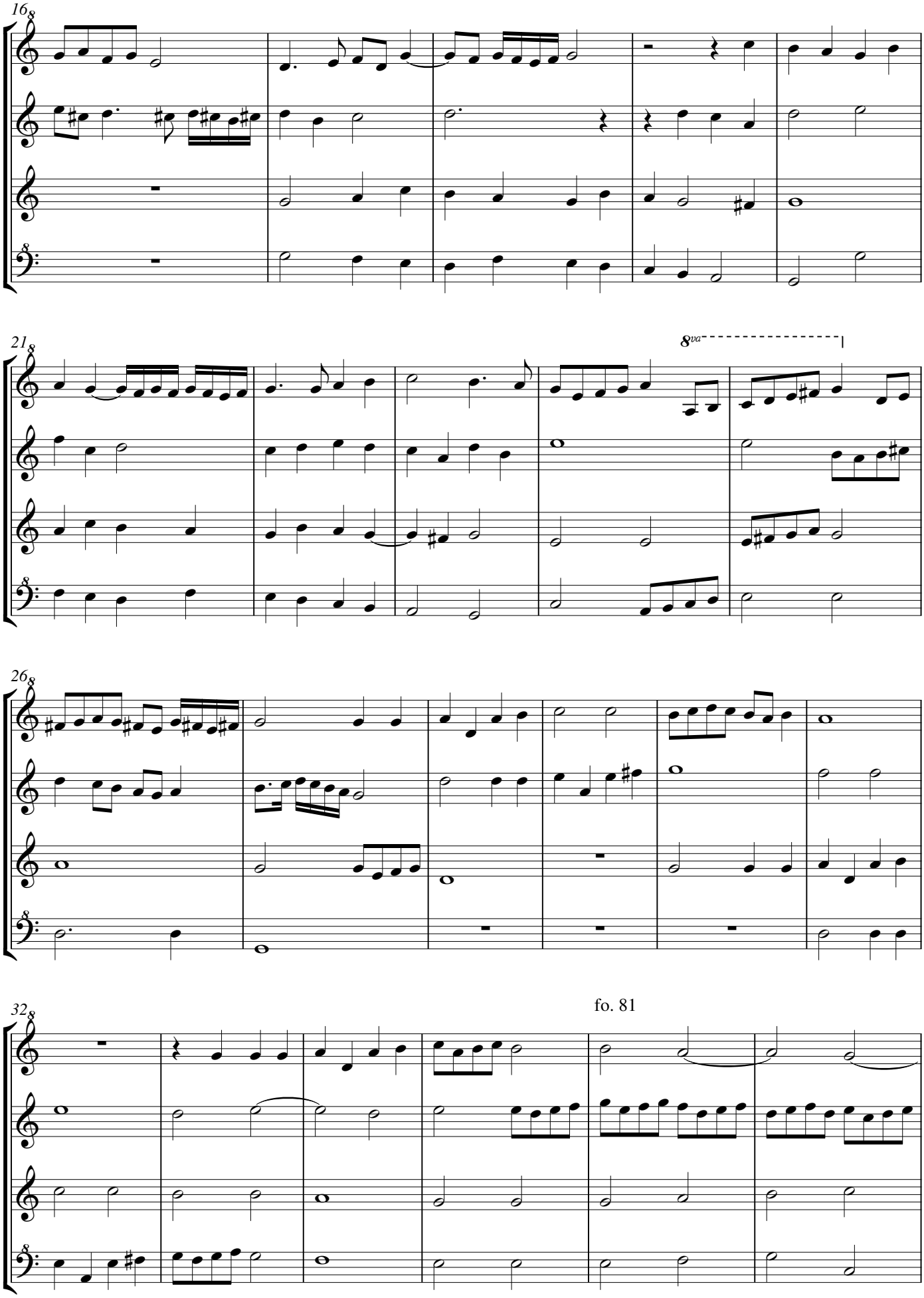


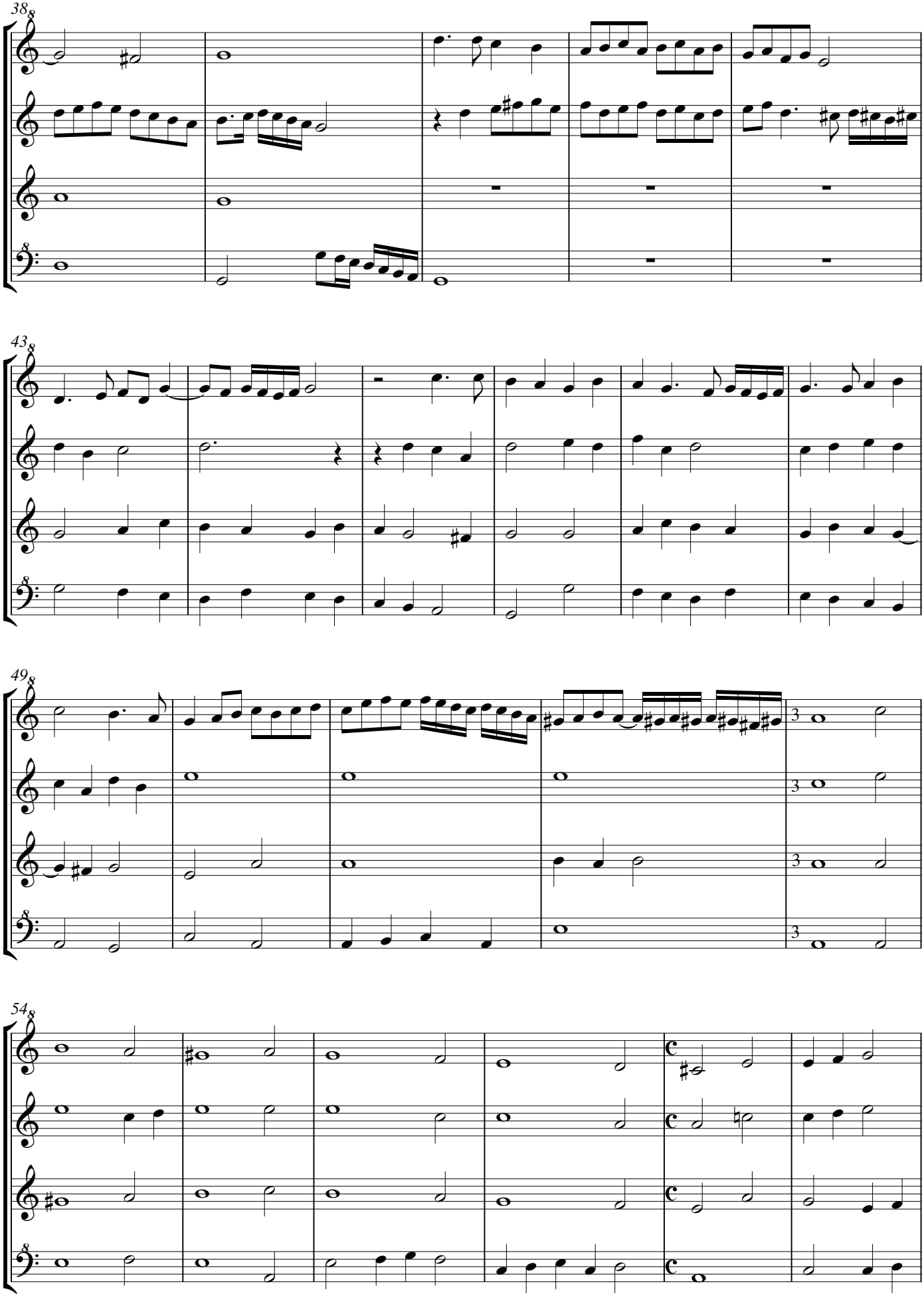
Ungaybergeir. Criquillon

fo. 80. Thomas Crecquillon (1505-1557), Ung gay bergier

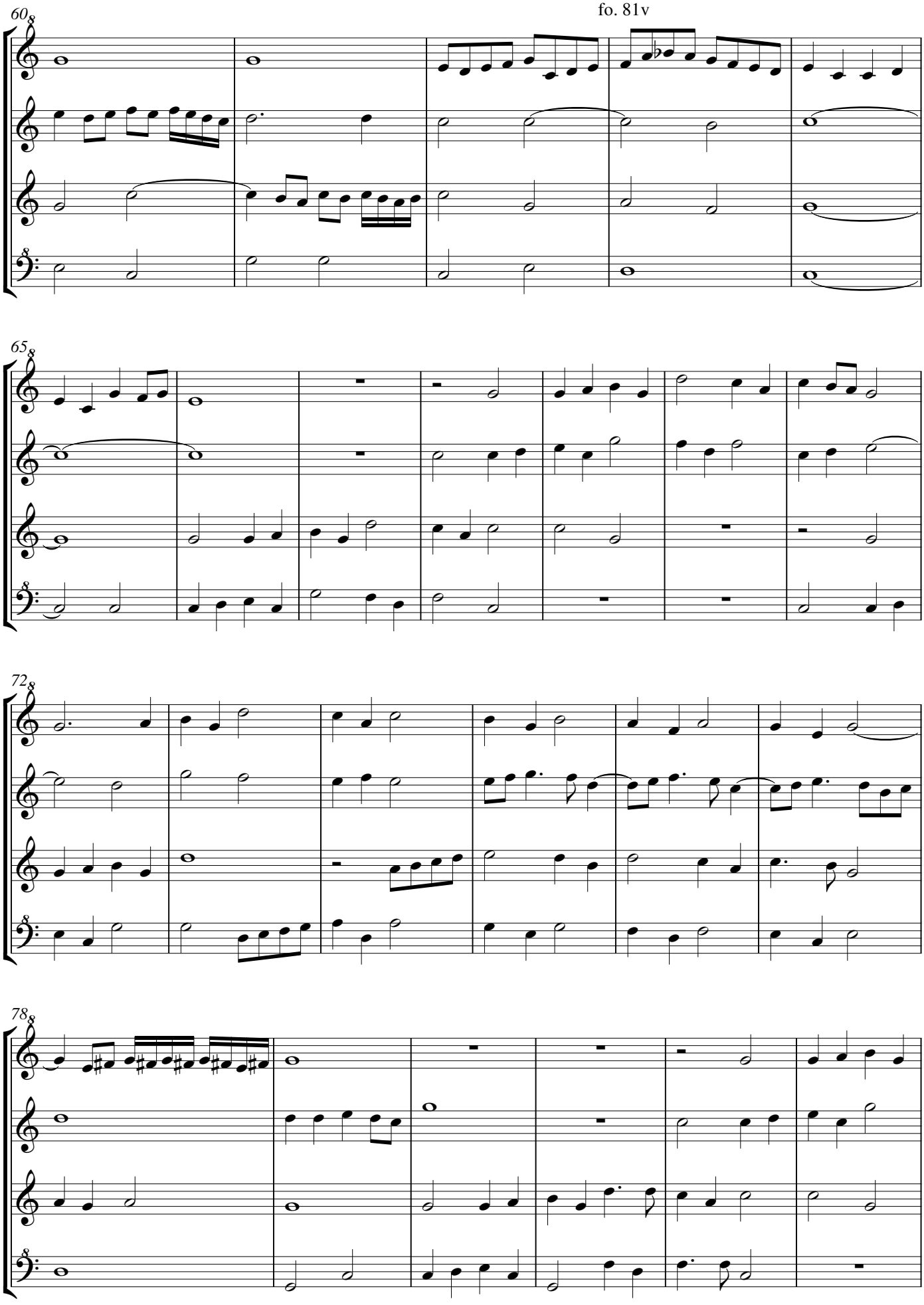
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

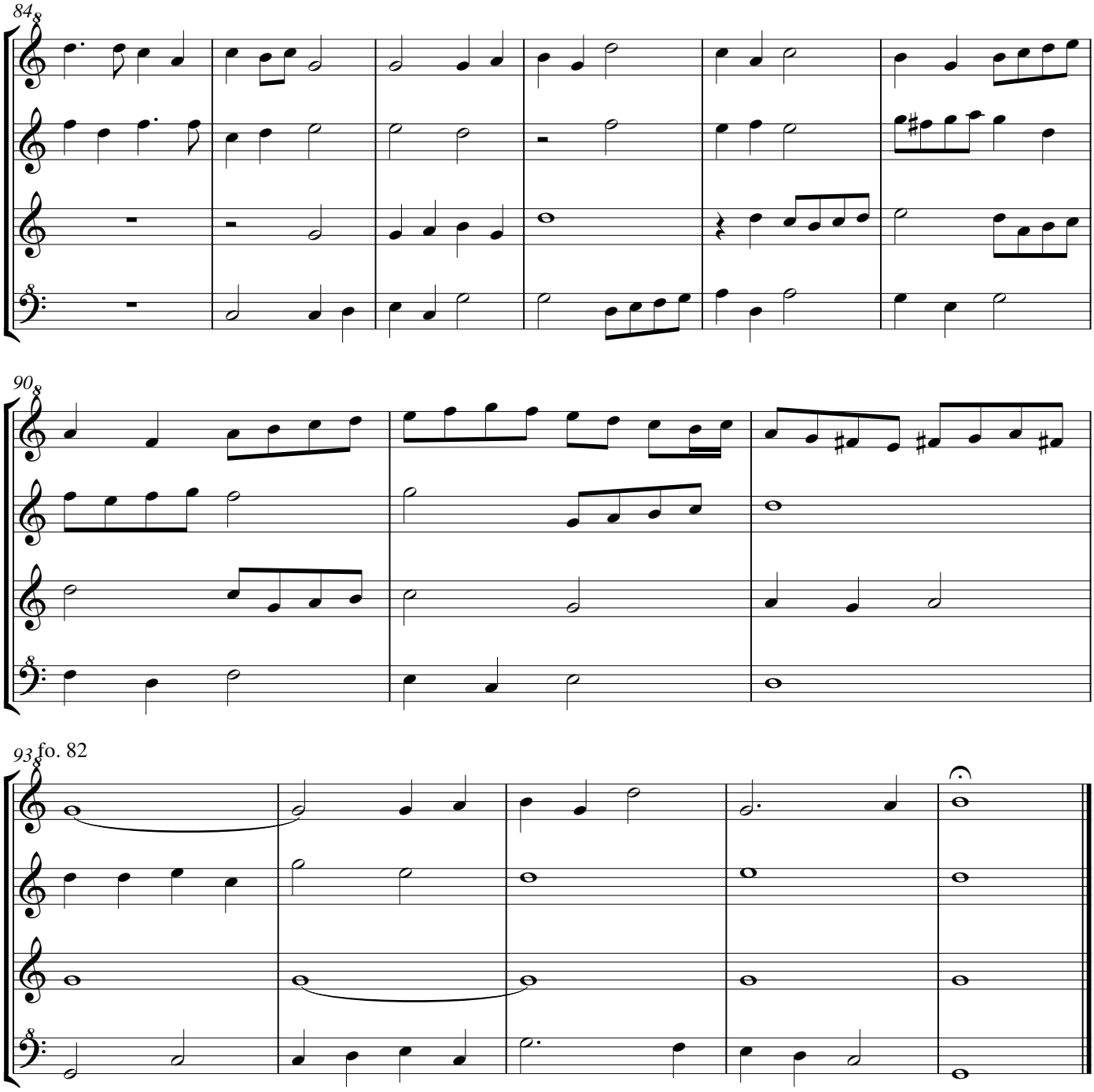



16
8
21
8
8va
26
8
32
8
fo. 81


38
43
49
54

fo. 81v





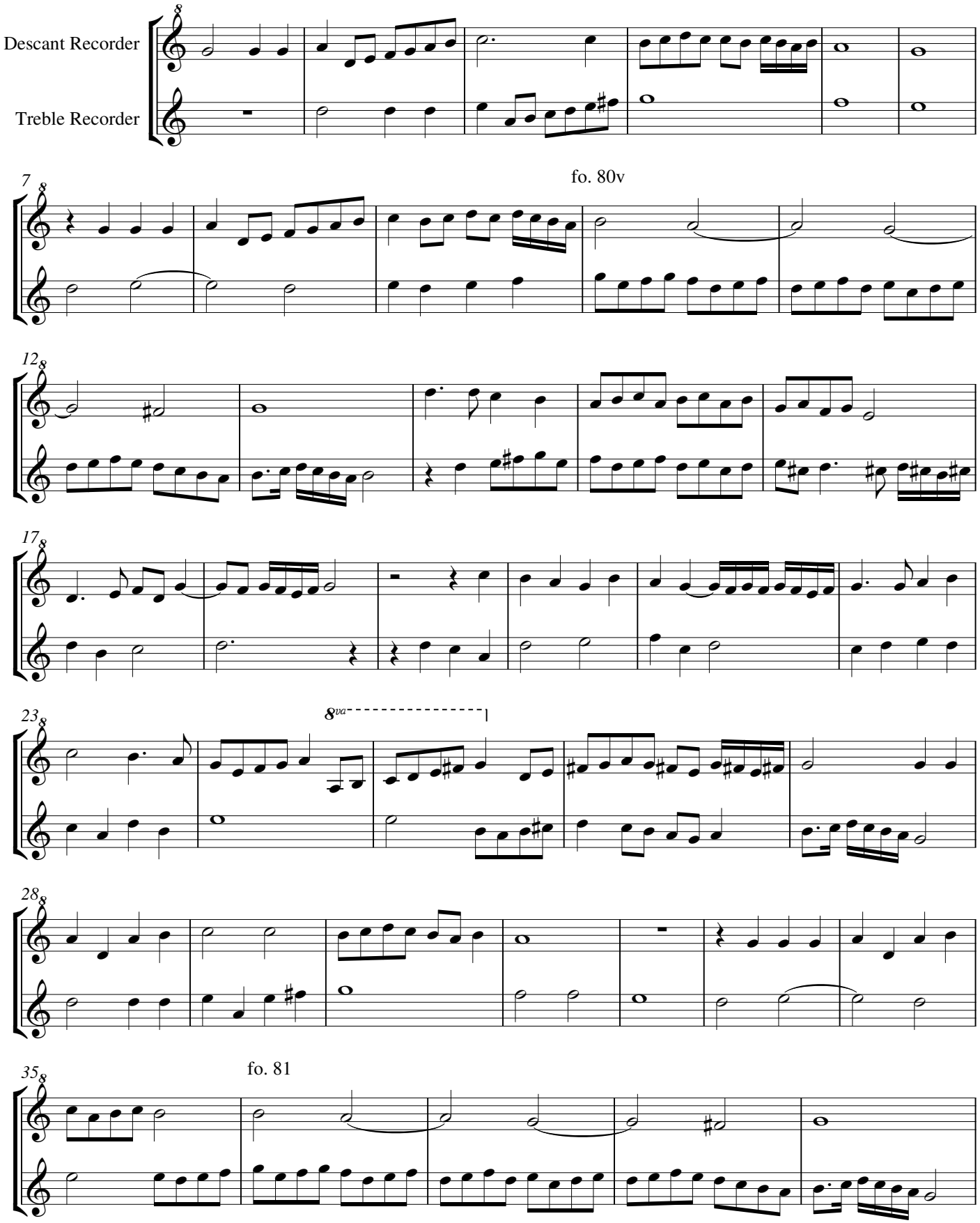
Bar 56 Bassus: Cabeçon notates a 𝅗𝅥 above the e and a 𝅗𝅥 above f, normally meaning: four crotchets + one minim. This notation is identical to bar 57. But there are only three note numbers in the bassus line bar 56, and four in bar 57. The positioning of these note numbers in the line of bar 56, compared to th`e positioning of the four note numbers of bar 57, may lead to the interpretation as a triplet. The usual sign ③ for a triplet is, however, missing. So I followed the alternative interpretation: 𝅗𝅥𝅗𝅥𝅗𝅥 . Susato (Premier livre de chansons à quatre parties, Antwerp 1543, fo. xvi) only gives the first note as 𝅝, as expected.

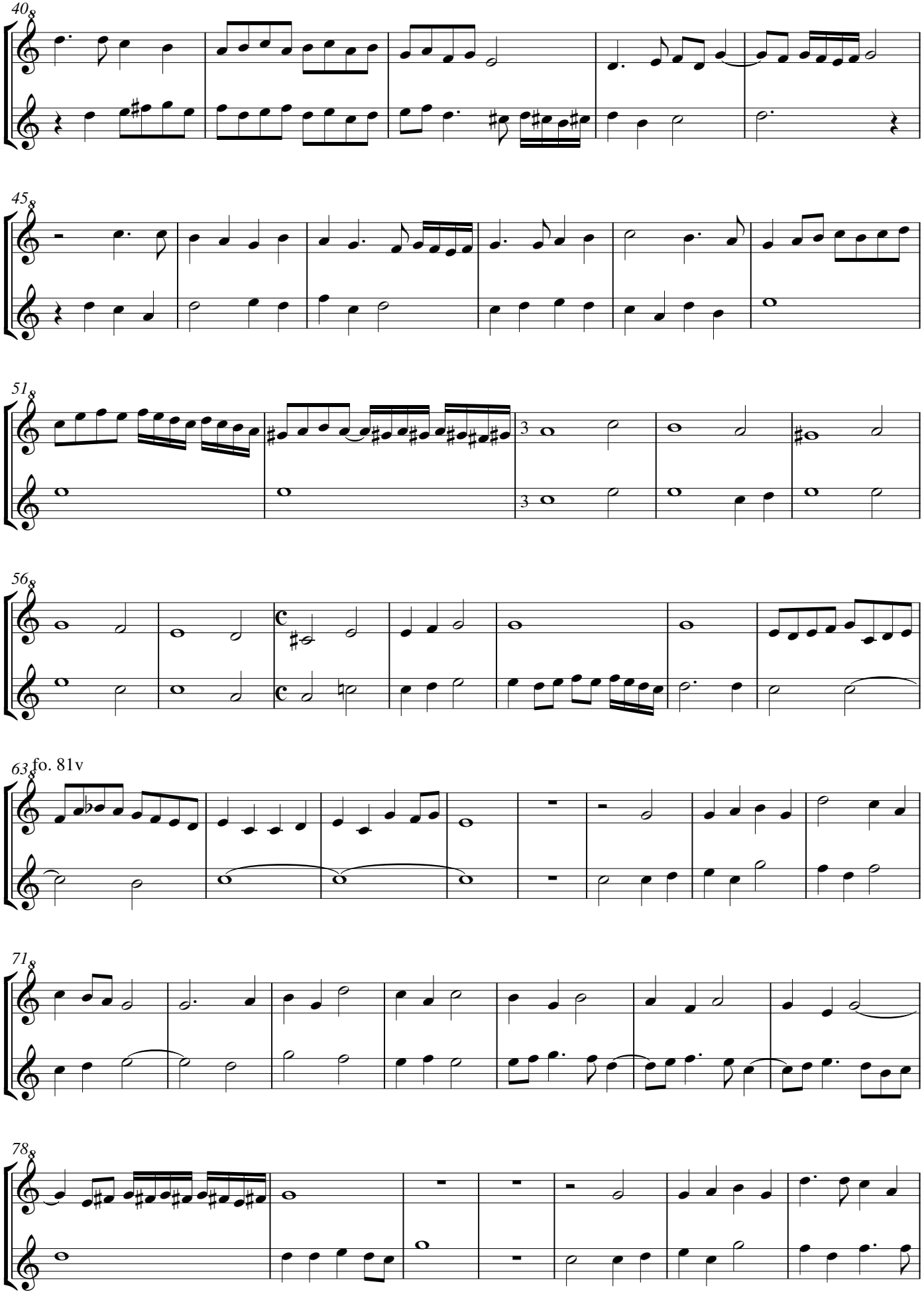
Descant Recorder
Treble Recorder

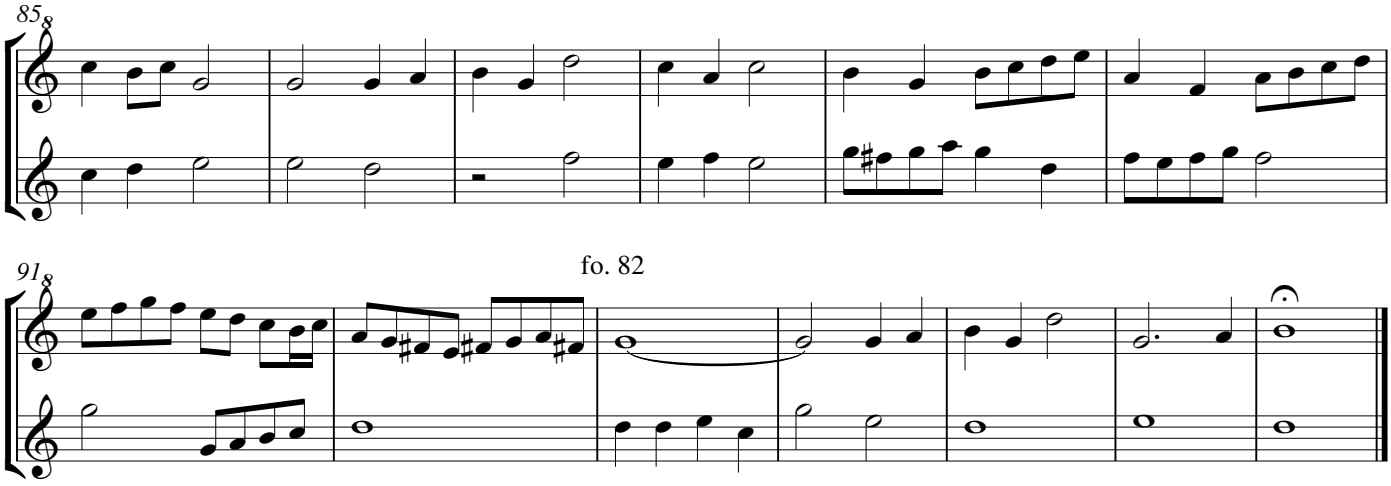
Ungaybergeir. Criquillon

fo. 80. Thomas Crecquillon (1505-1557), Ung gay bergier

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




40
45
51
56
63
fo. 81v
71
78



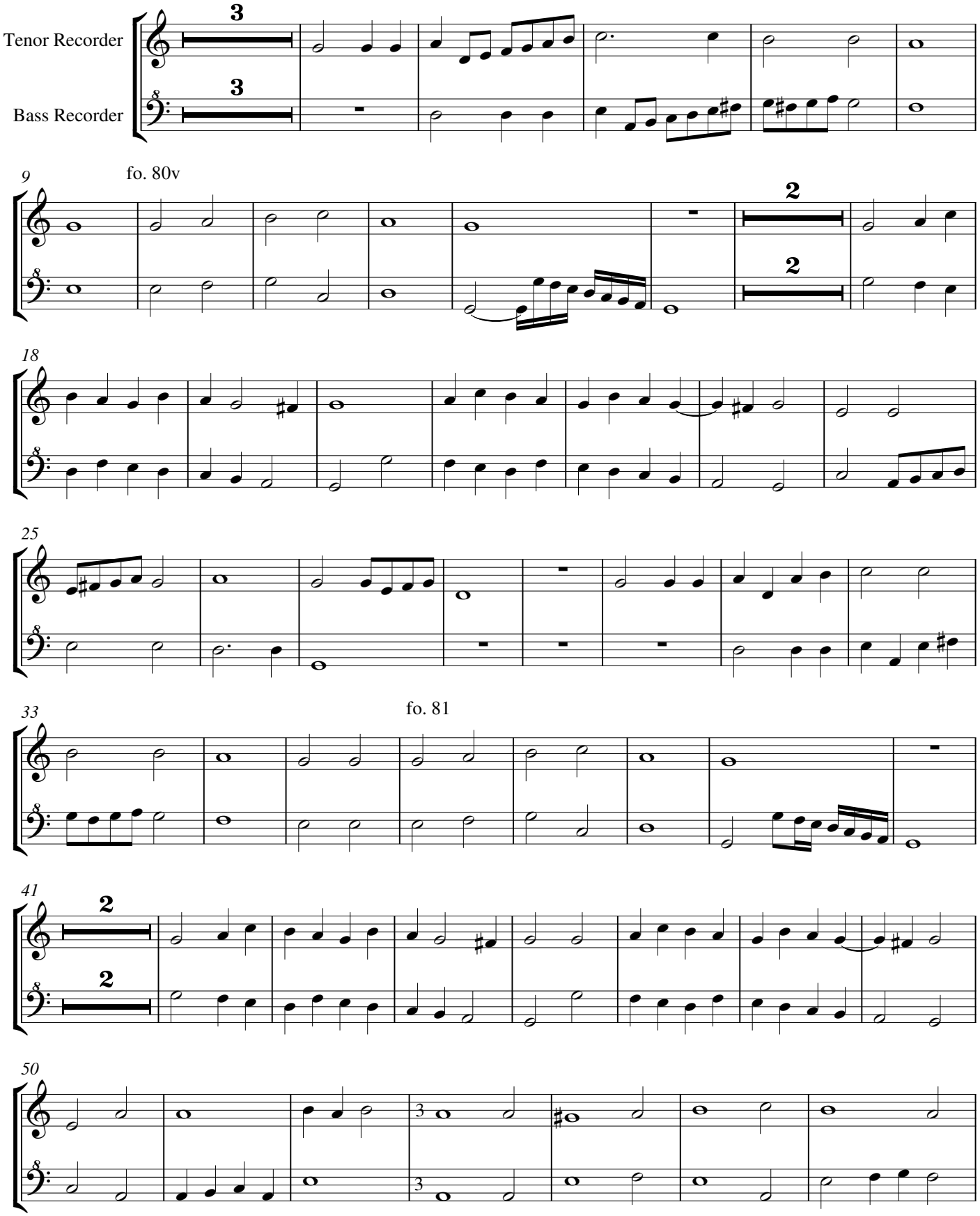
fo. 82

Tenor Recorder
Bass Recorder

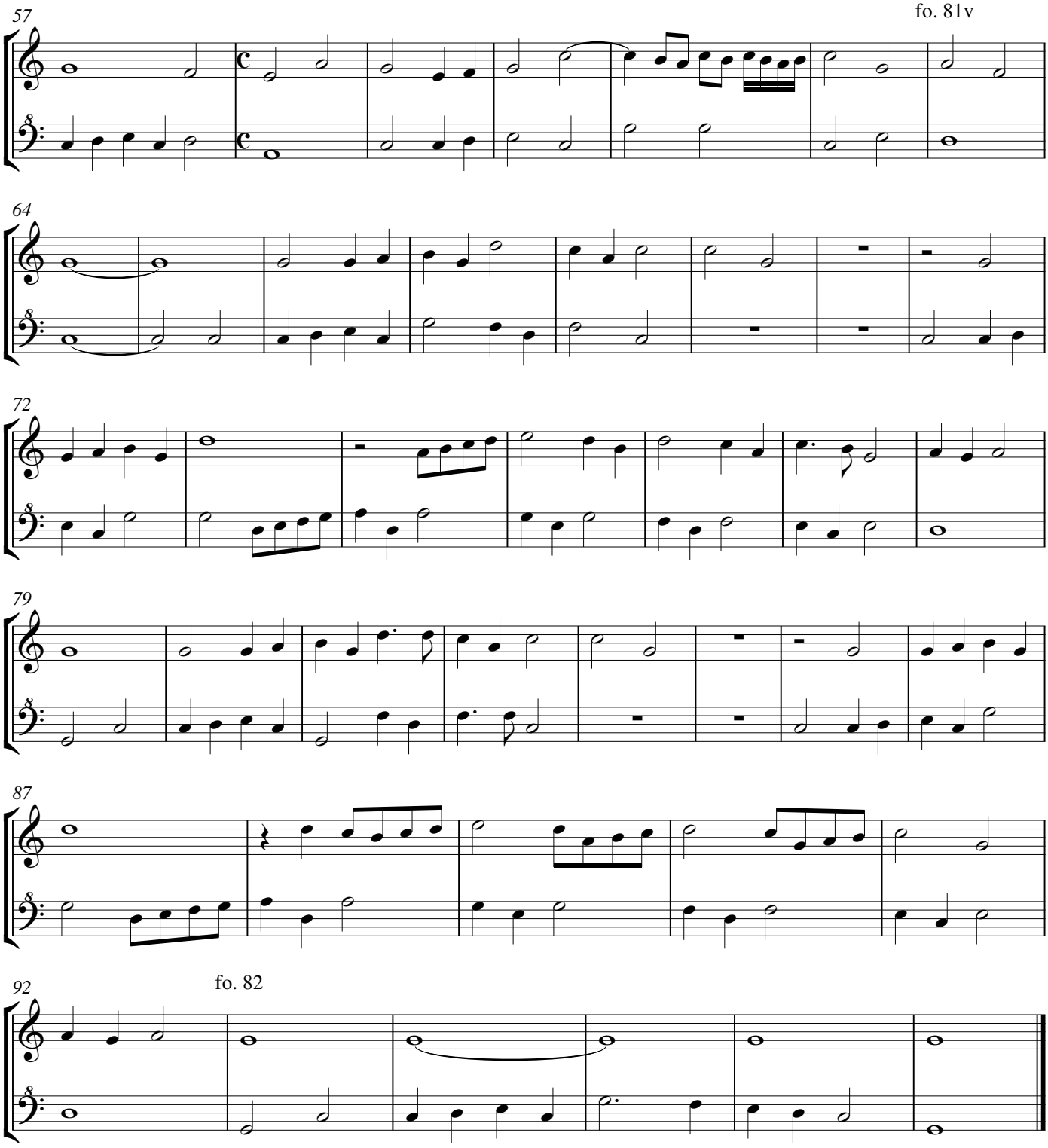
Ungaybergeir. Criquillon

fo. 80. Thomas Crecquillon (1505-1557), Ung gay bergier

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



fo. 81v

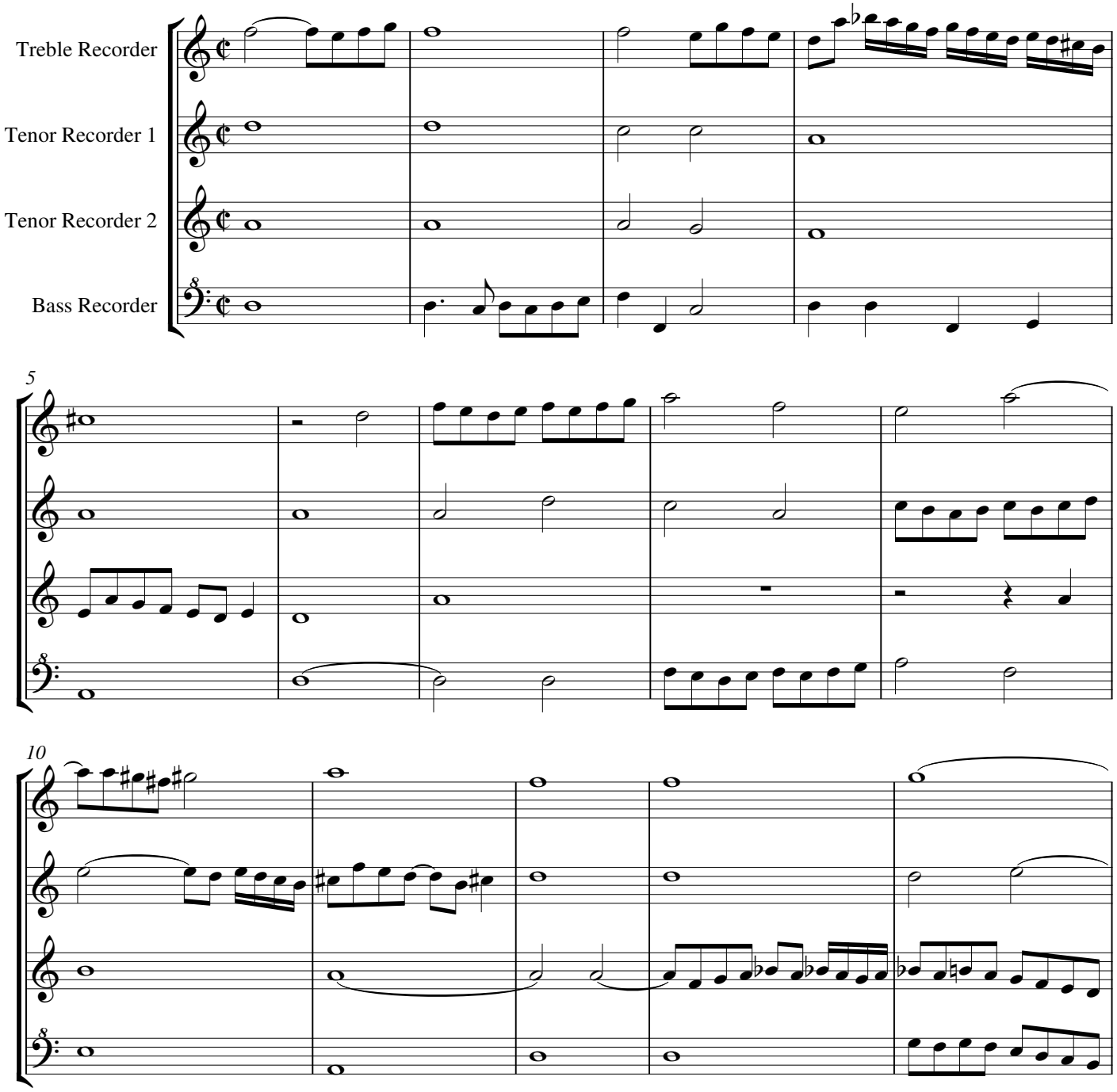


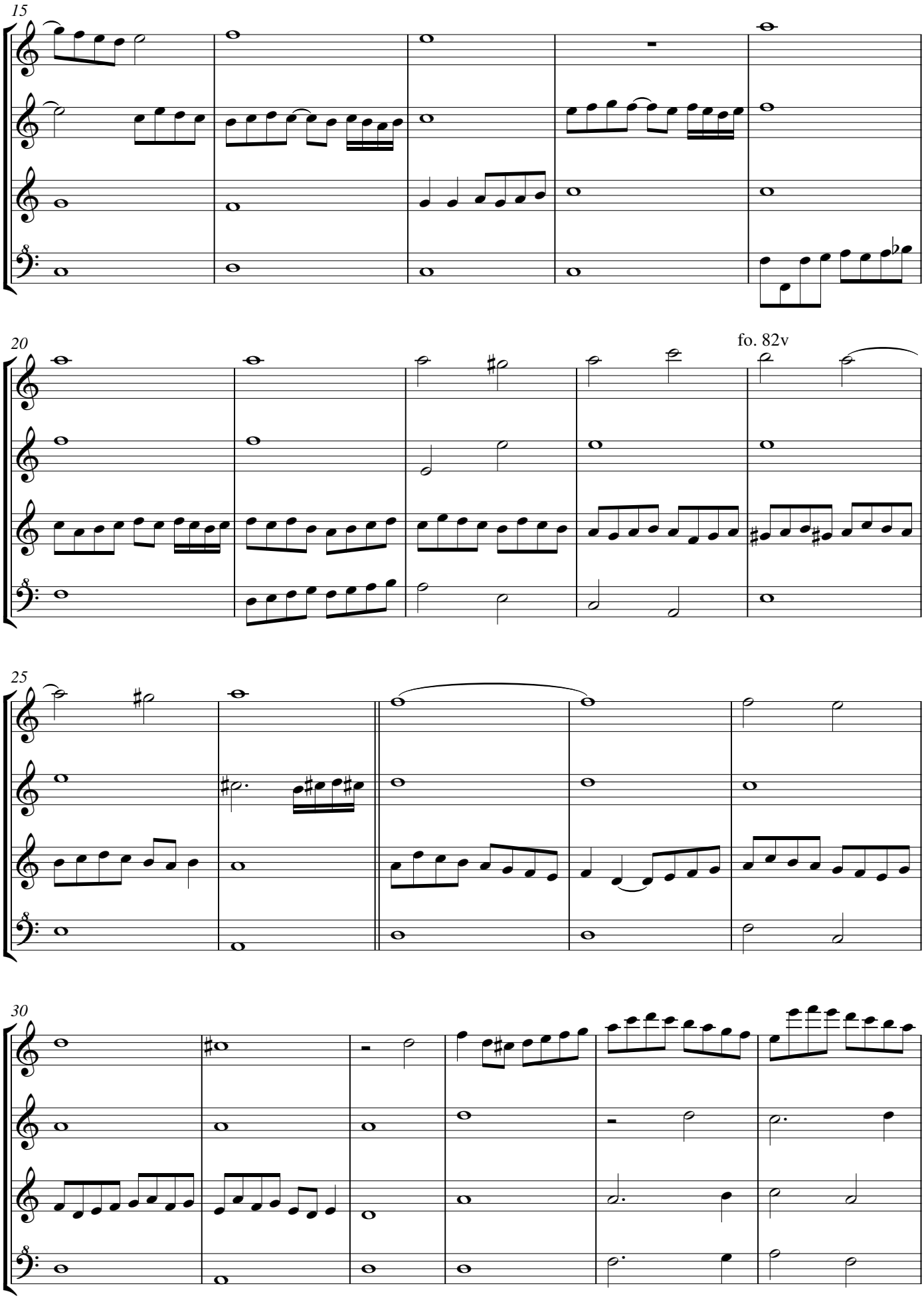
fo. 82

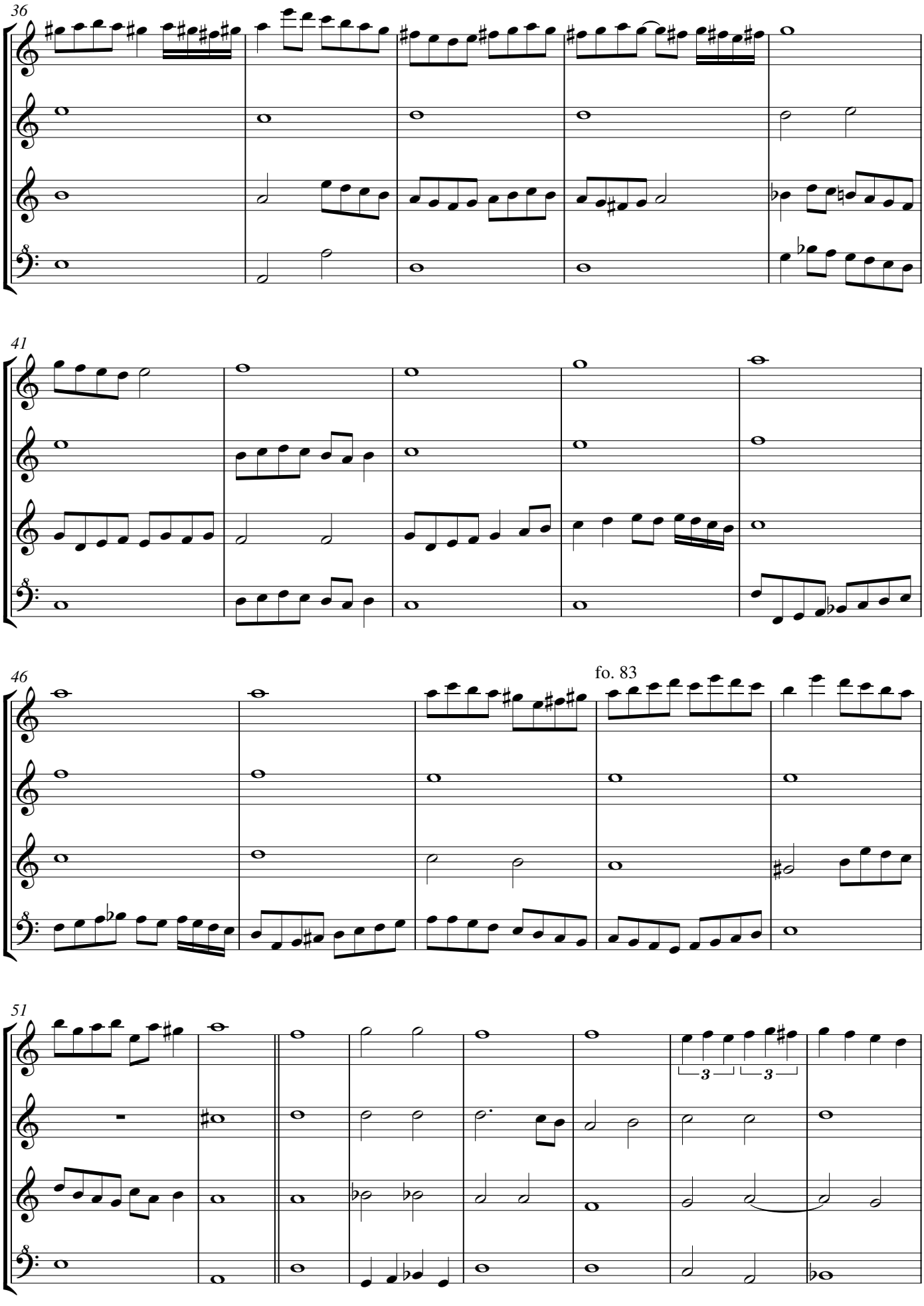
Dulce memoriae. Hernando de Cabeçon

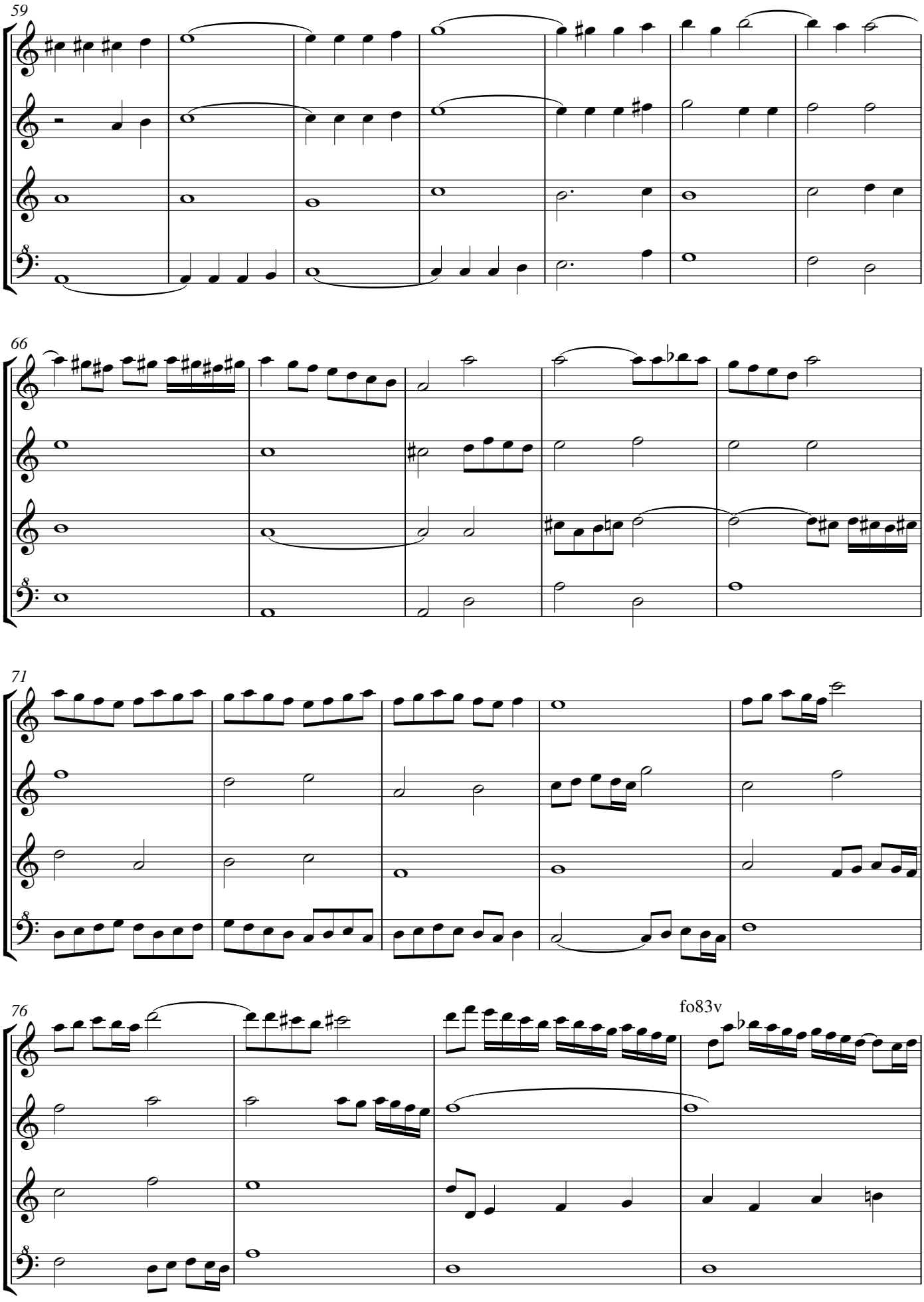
Fo.82 Pierre Sandrin (ca 1490 - after 1561), Doulce memoire

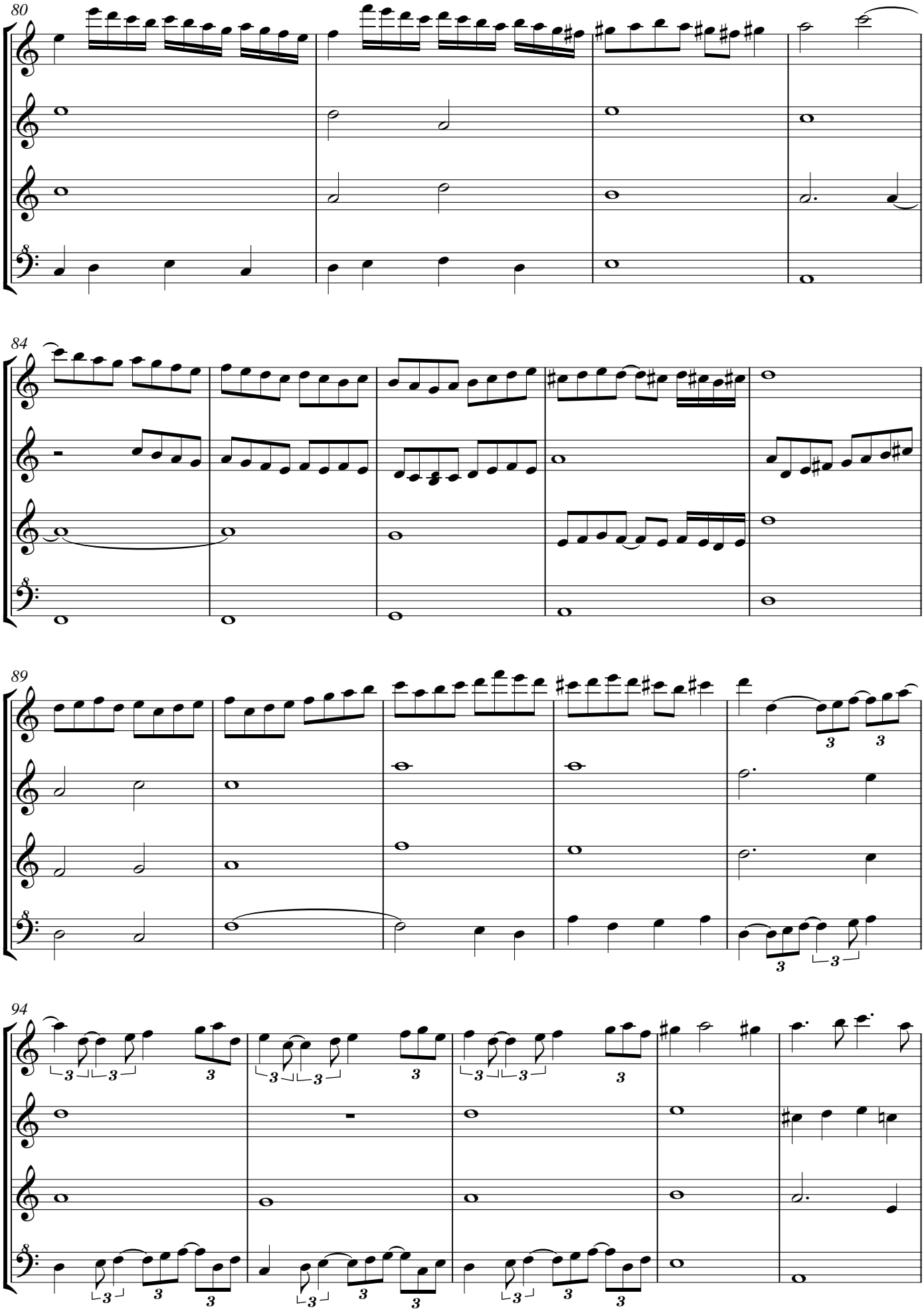
Hernando de Cabeçon (Madrid 1541-Valladolid 1602)
Arrangement Arnold den Teuling 2016

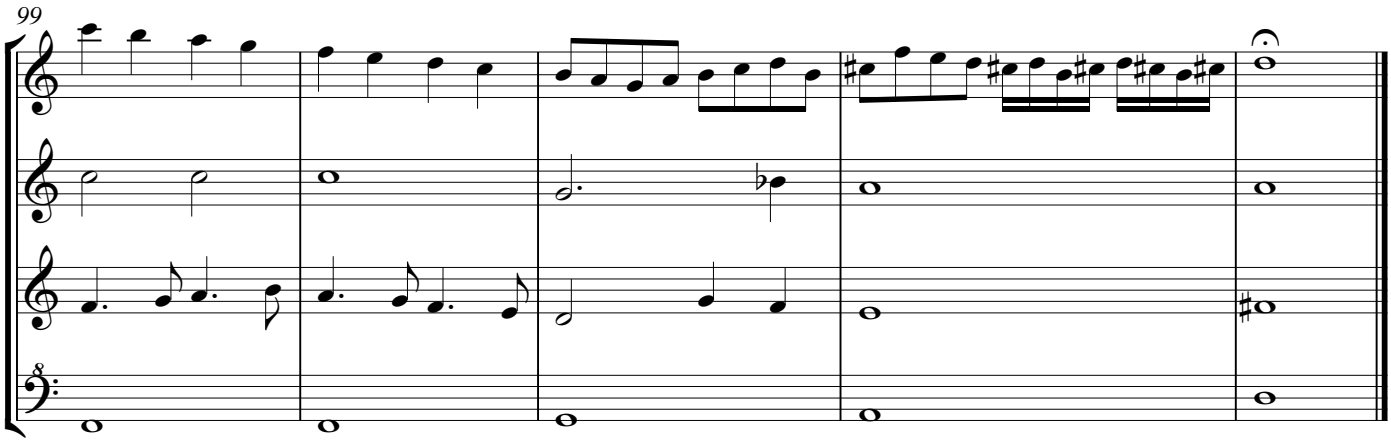



15
20
fo. 82v
25
30


36
41
46
fo. 83
51
3
3


59
66
71
76
fo83v


80
84
89
94



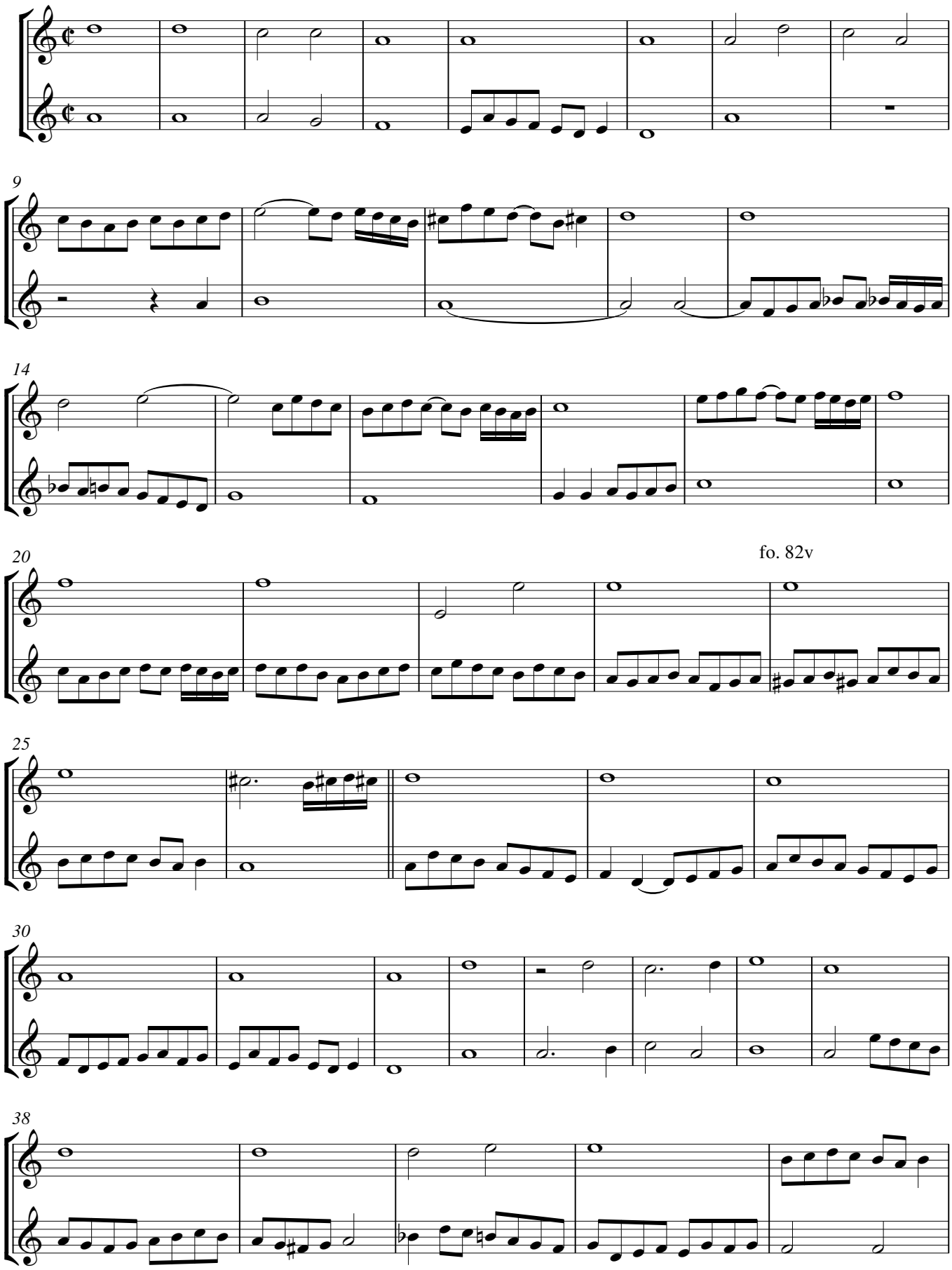
Bar 26 and 52: the double bar lines are editorial. Sandrin's original has a repeat sign after bar 26, as in Tielman Susato, Le second livre de chansons à quatre parties, Antwerp 1544, fo. VII. Cabeçon makes different variations.
Bar 79 Tenor: the natural is, by exception, Cabeçon's.
Bar 93: The notated rhythm of the Bass line shows some irregularity. But because the rhthm notation of the bars 93-96 is nearly identical, I assumed that the rhythm was meant to be shifting triplets in bar 93 too.

Tenor Recorder 1
Tenor Recorder 2

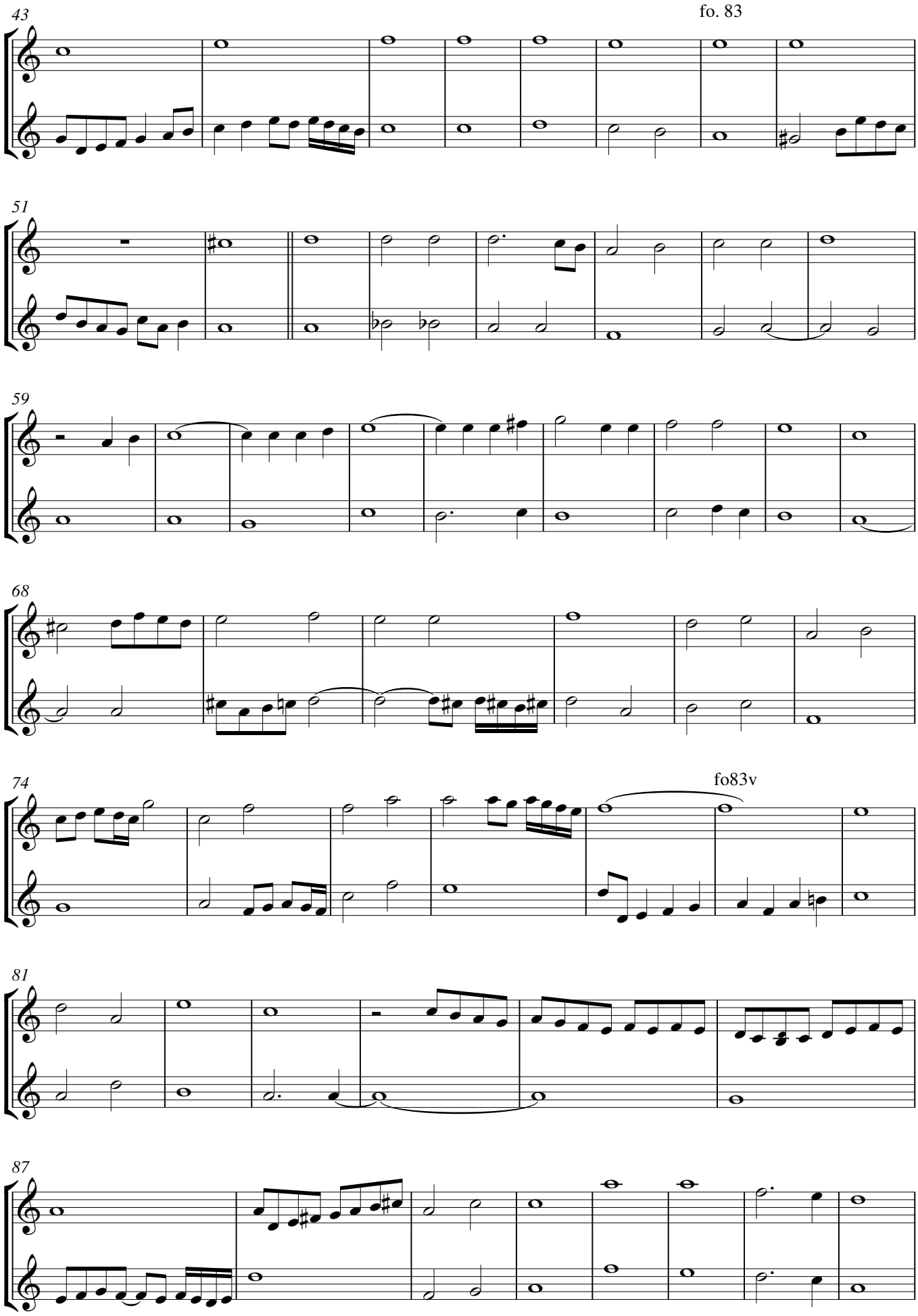
Dulce memoriae. Hernando de Cabeçon

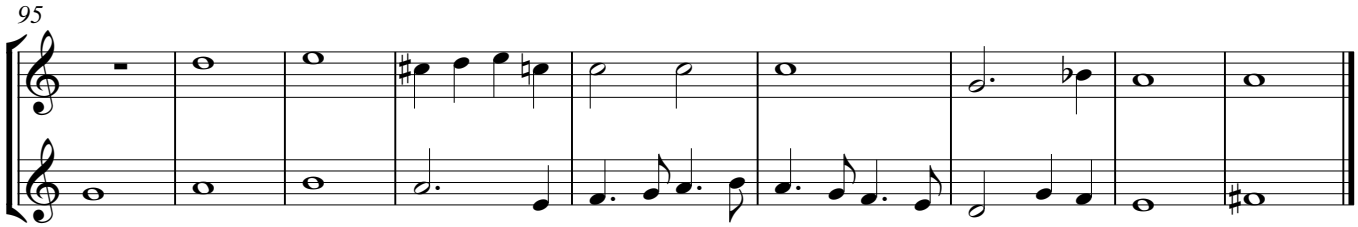
Fo.82 Pierre Sandrin (ca 1490 - after 1561), Doulce memoire

Hernando de Cabeçon (Madrid 1541-Valladolid 1602)
Arrangement Arnold den Teuling 2016



V.S.


43
fo. 83
51
59
68
74
fo83v
81
87

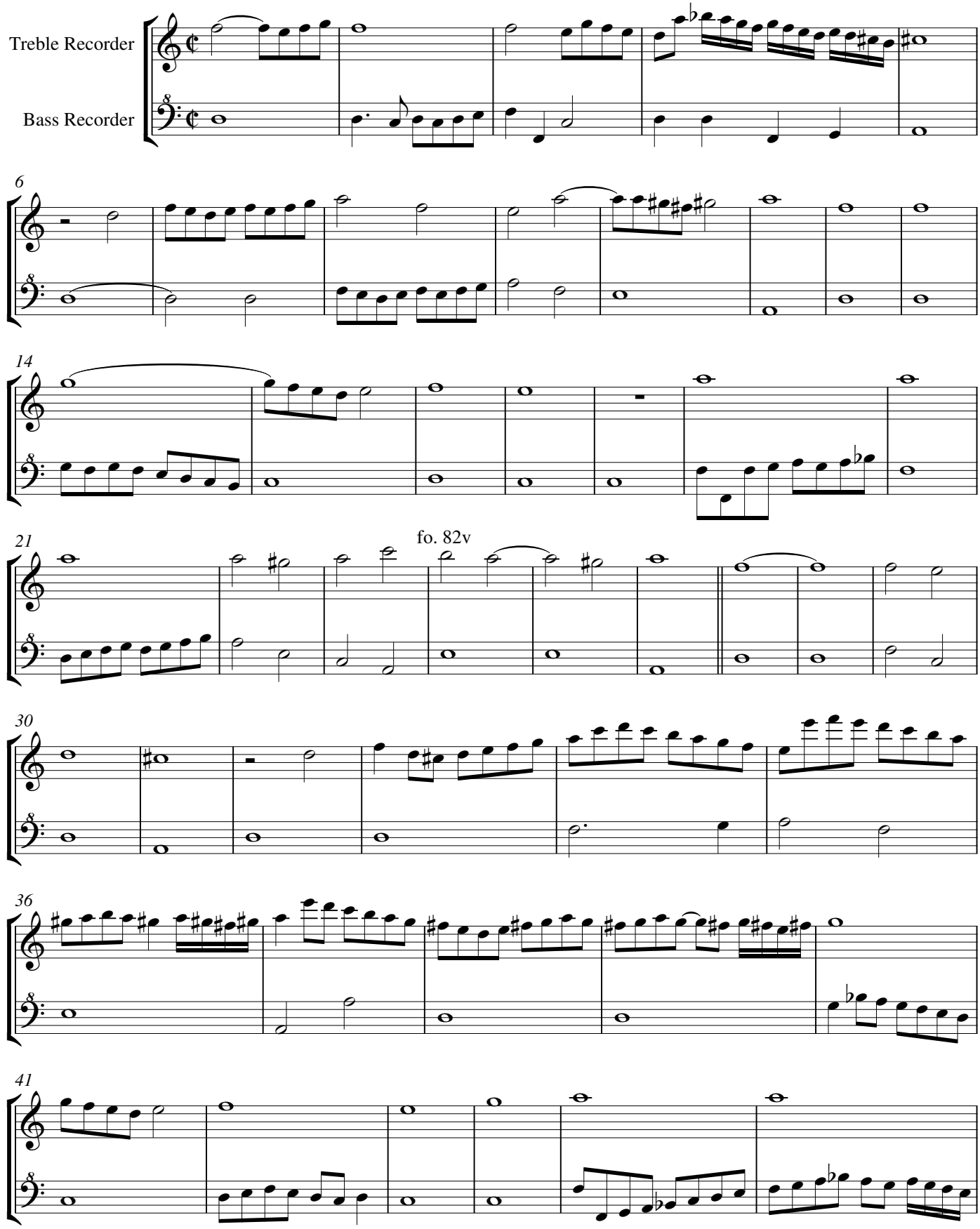

95

Treble Recorder
Bass Recorder

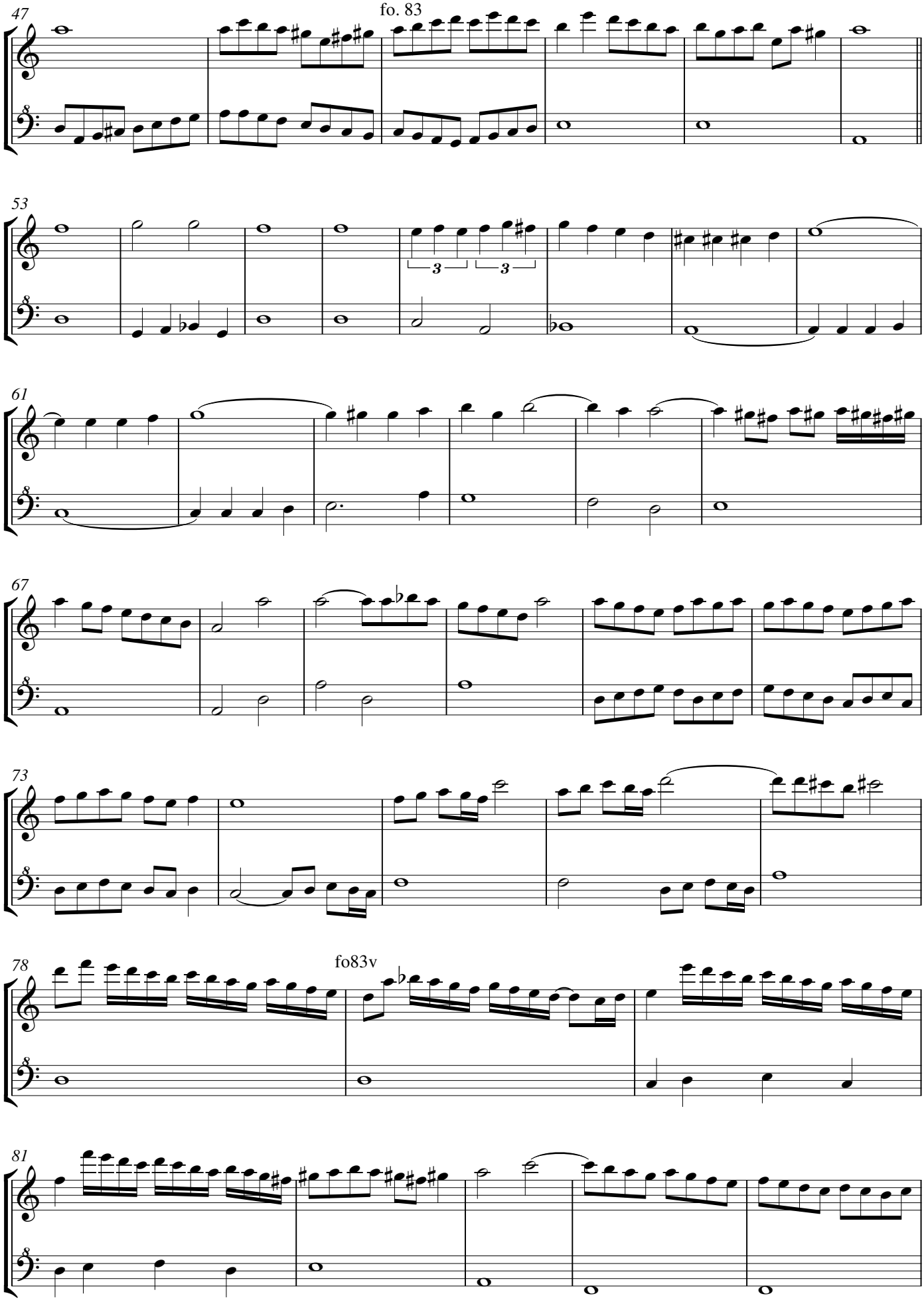
Dulce memoriae. Hernando de Cabeçon

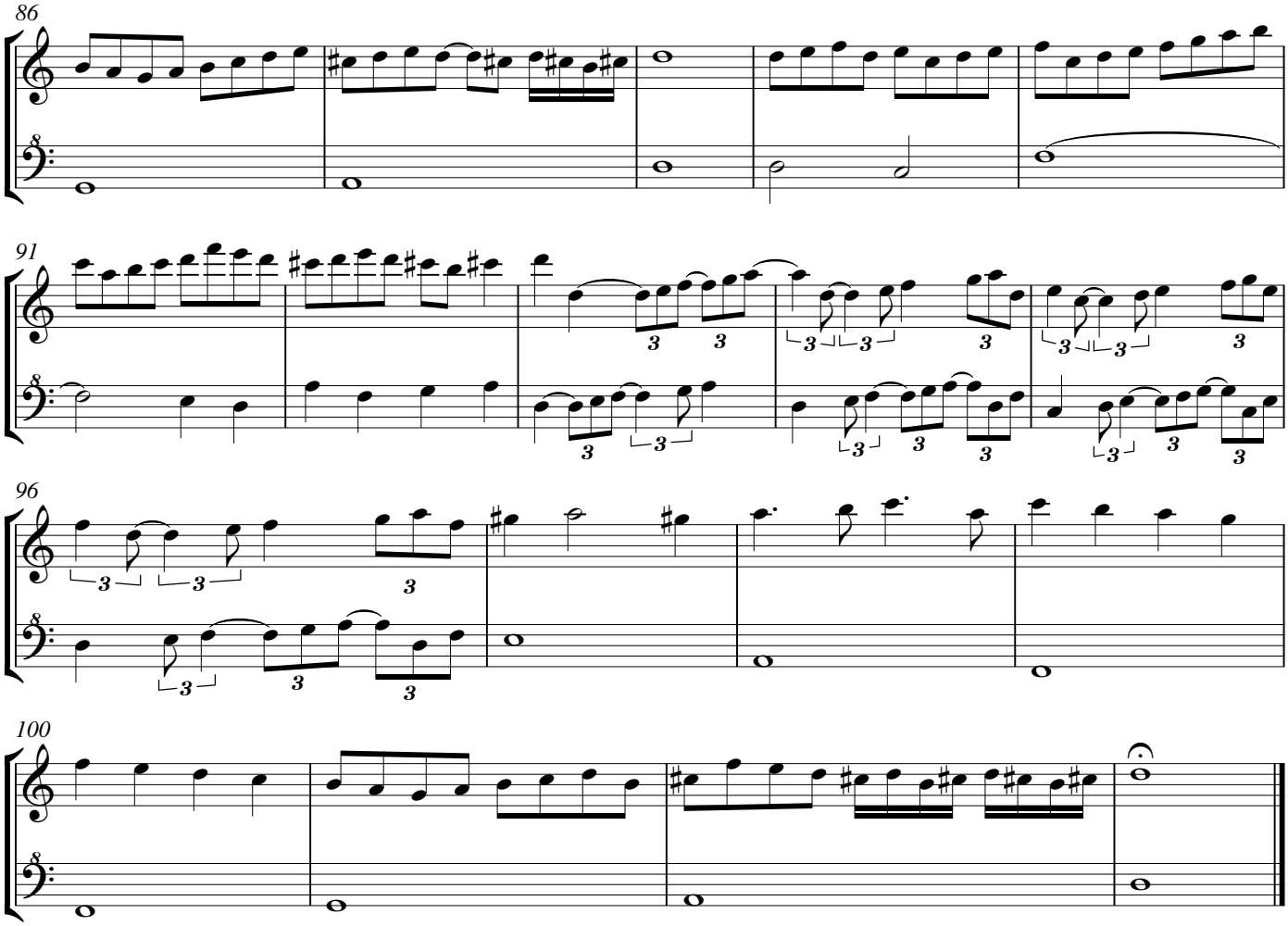
Fo.82 Pierre Sandrin (ca 1490 - after 1561), Doulce memoire

Hernando de Cabeçon (Madrid 1541-Valladolid 1602)
Arrangement Arnold den Teuling 2016



fo. 83

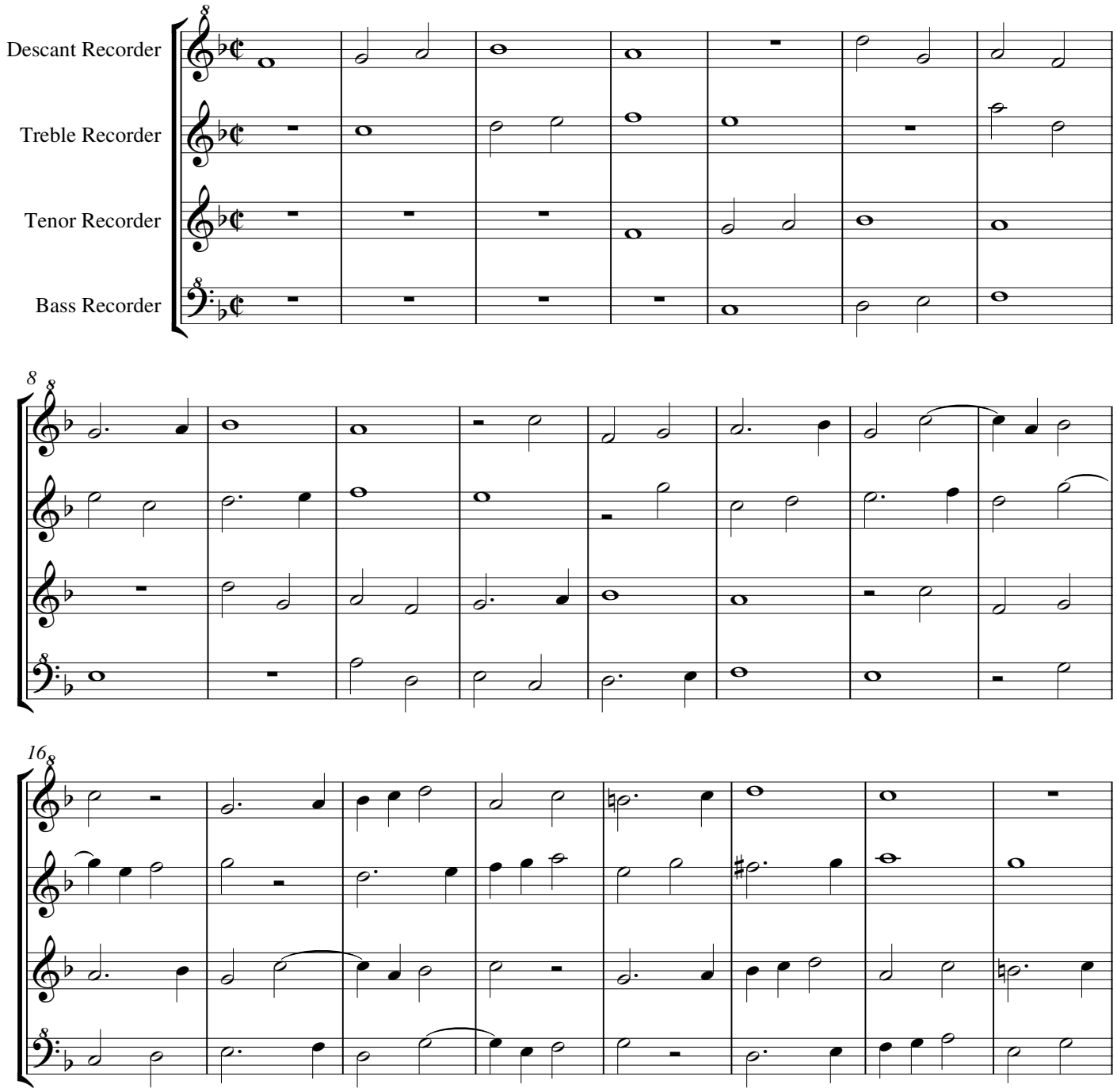


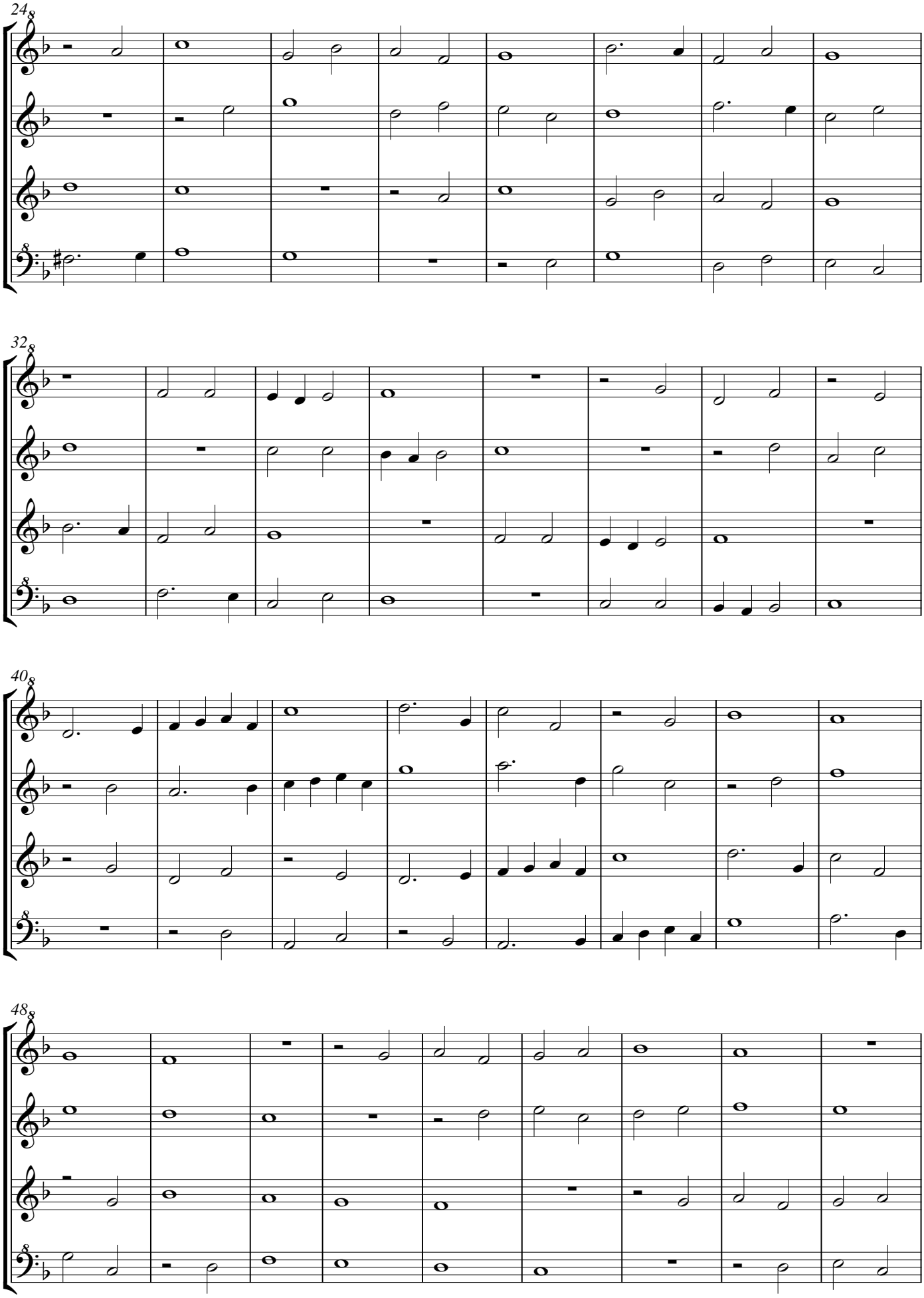

86
91
96
100

Fuga a quatro todas las bozes por una sexto tono

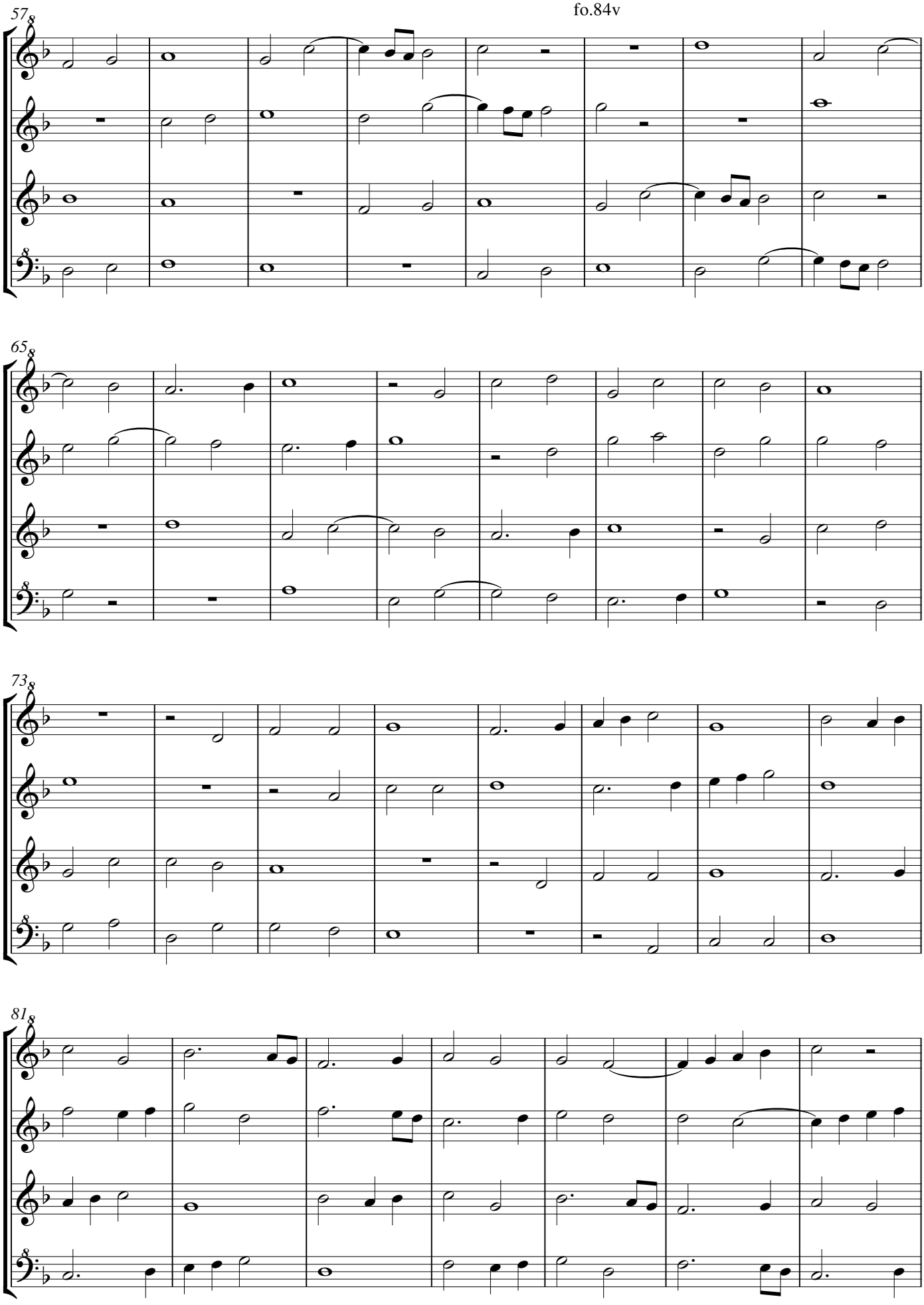
Fo. 84 Fuga in four voices, all voices equal, sixth tone.

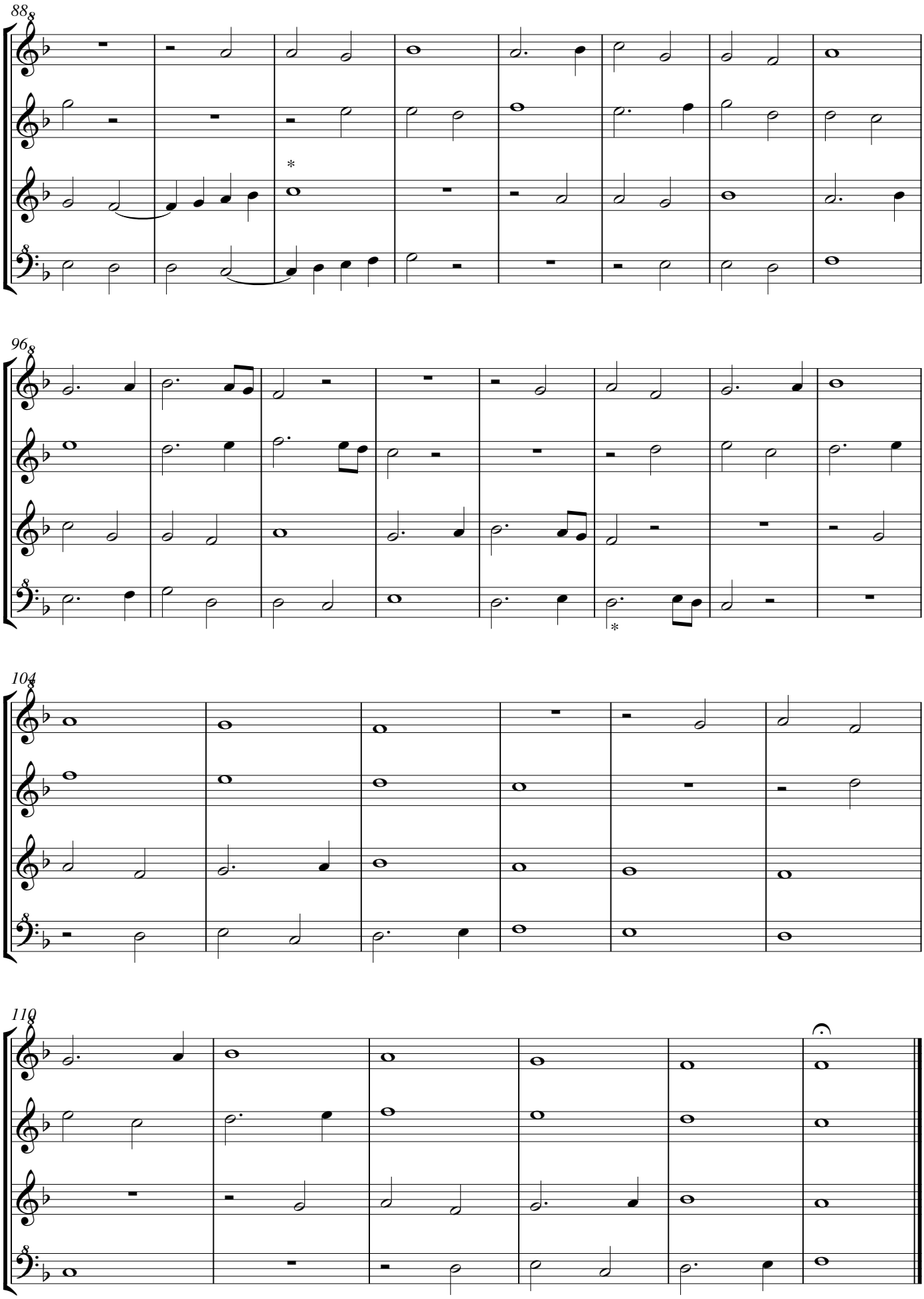
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




24
32
40
48

fo.84v





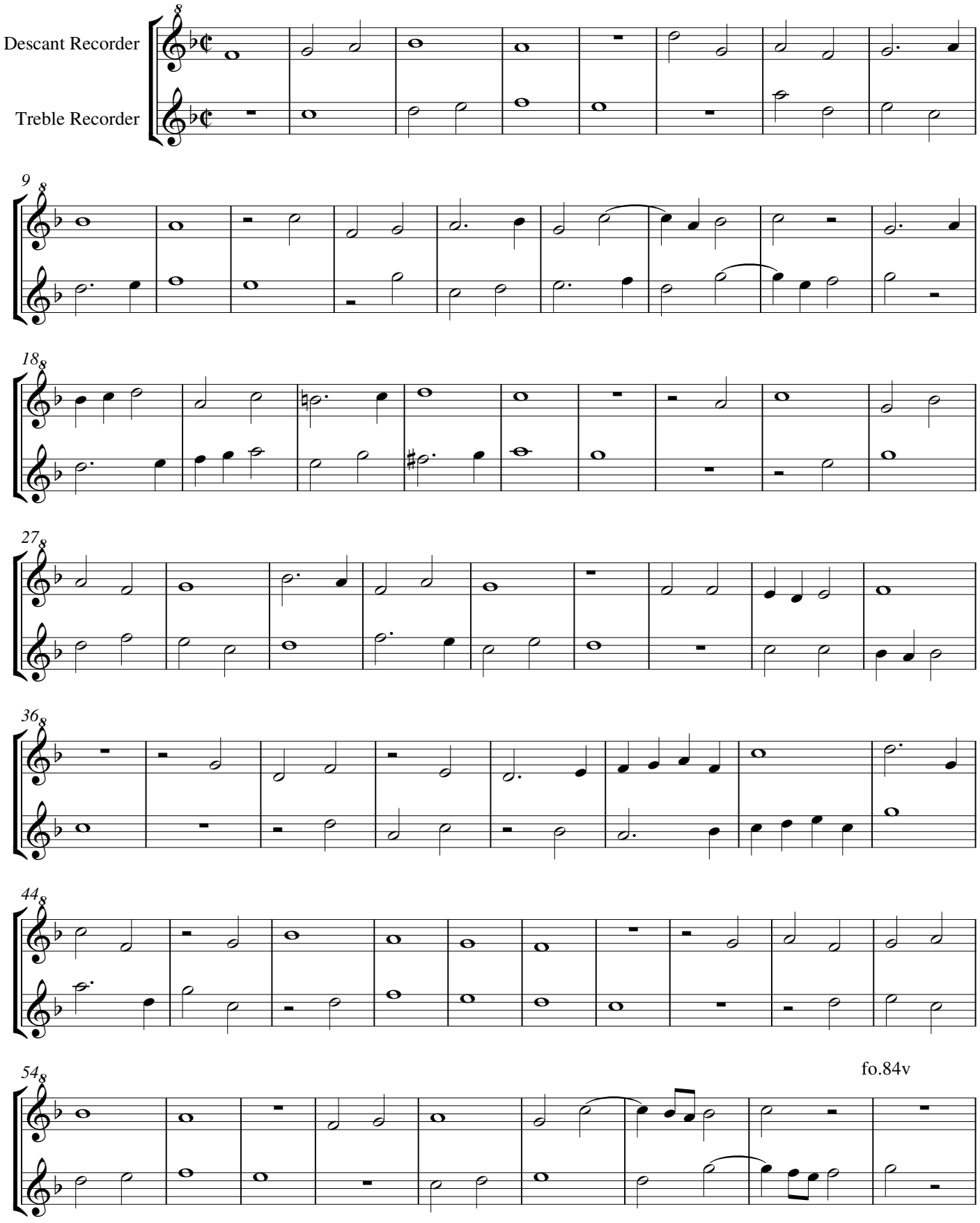
* Bar 90 Tenor: semibrevis c: one would expect a minim c + minim rest.
* Bar 101 note 1 Bass: d: one would expect f; presumably error, compare the error in Bar 43 note 2 Superius, corrected by Cabeçon.

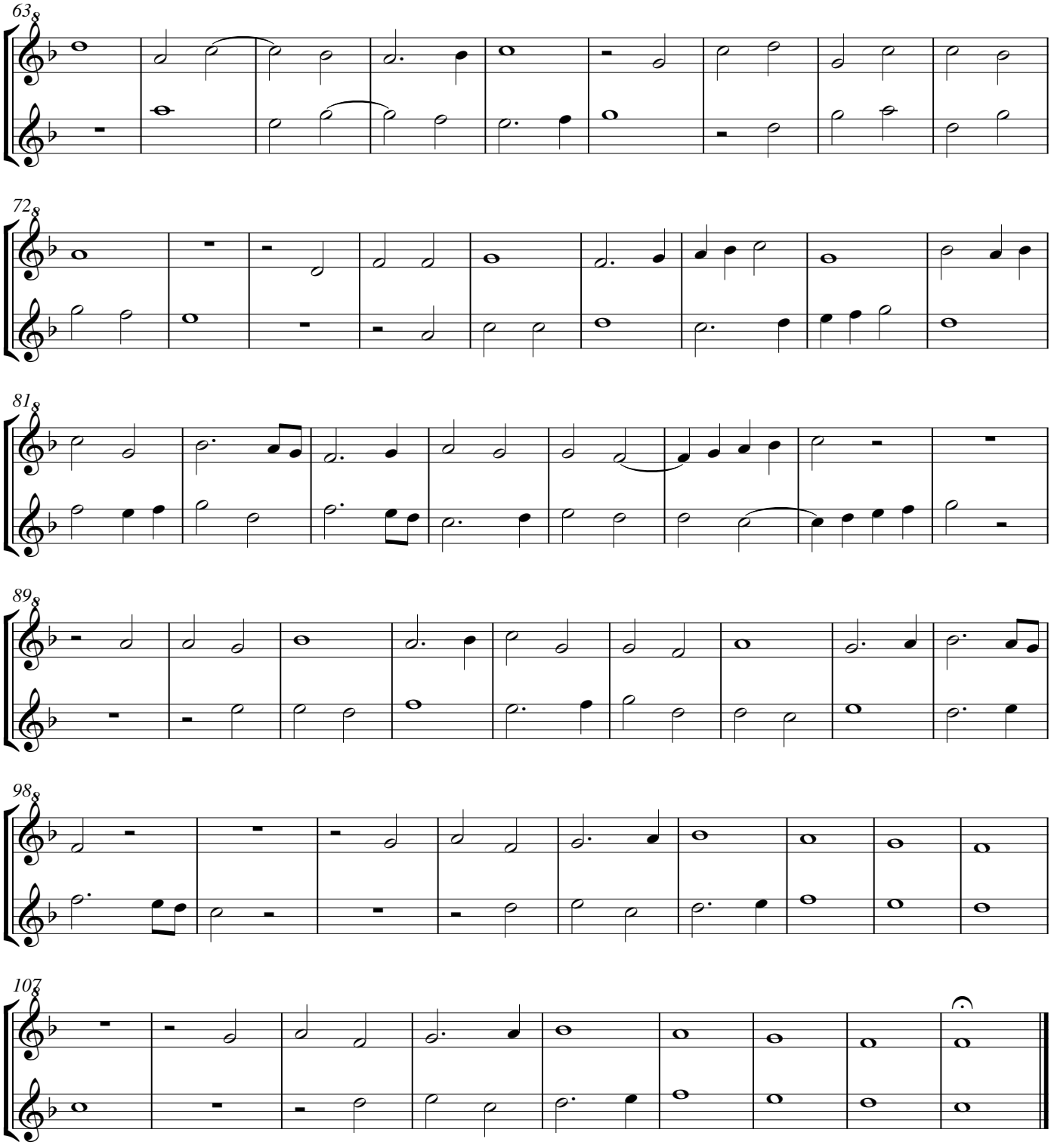
Descant Recorder
Treble Recorder

Fuga a quatro todas las bozes por una sexto tono

Fo. 84 Fuga in four voices, all voices equal, sixth tone.

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



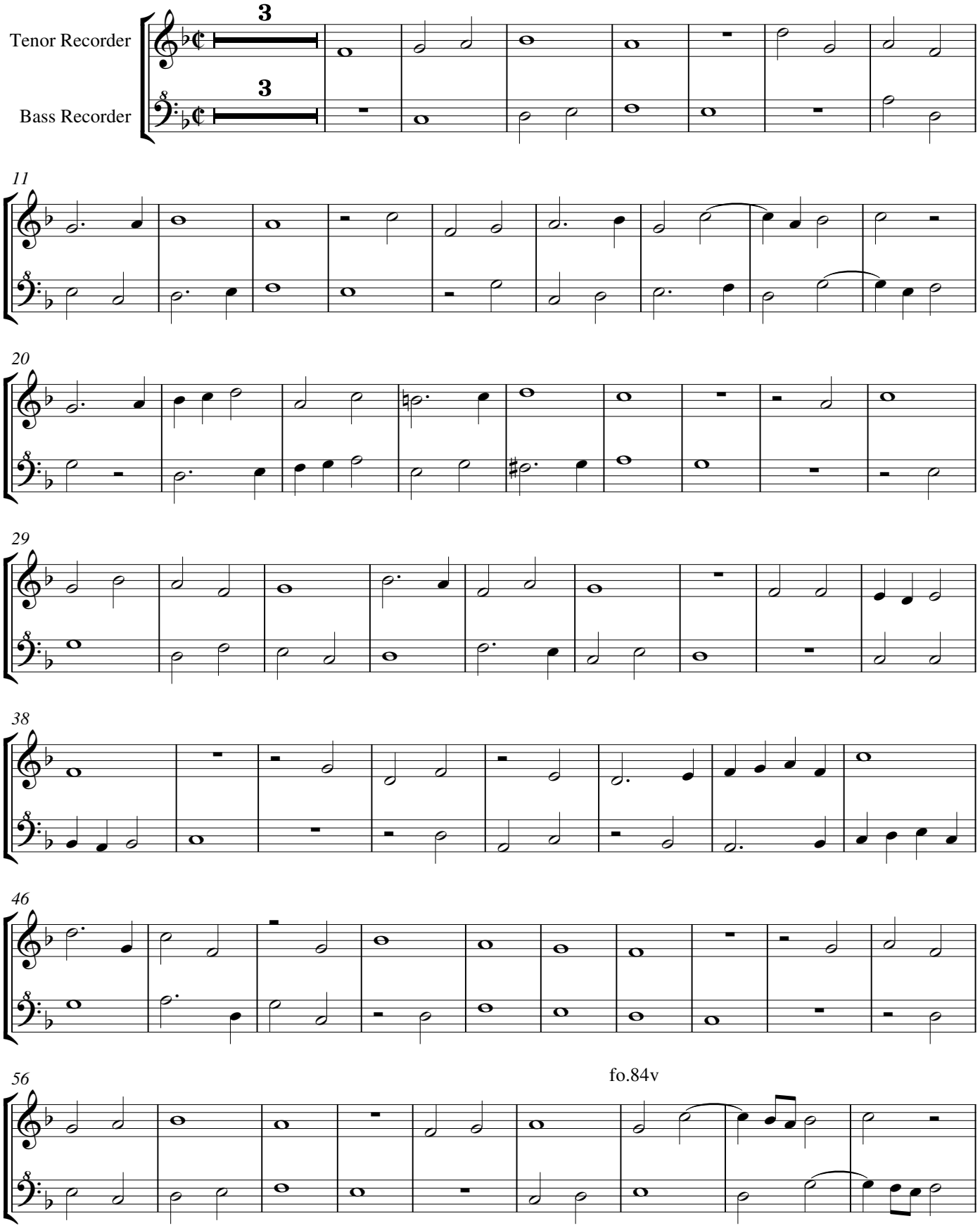

63
72
81
89
98
107

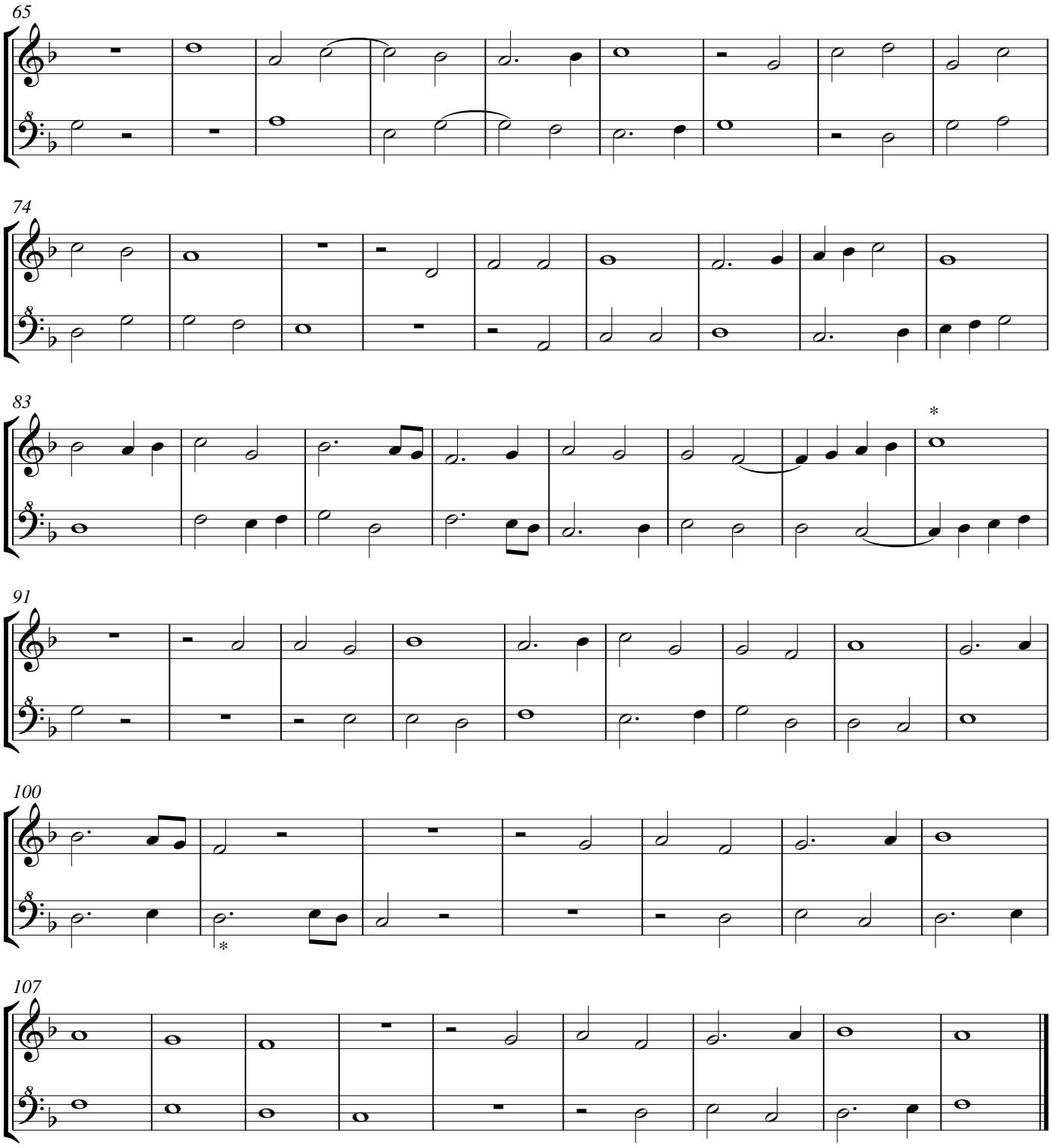
Tenor Recorder
Bass Recorder

Fuga a quatro todas las bozes por una sexto tono

Fo. 84 Fuga in four voices, all voices equal, sixth tone.

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



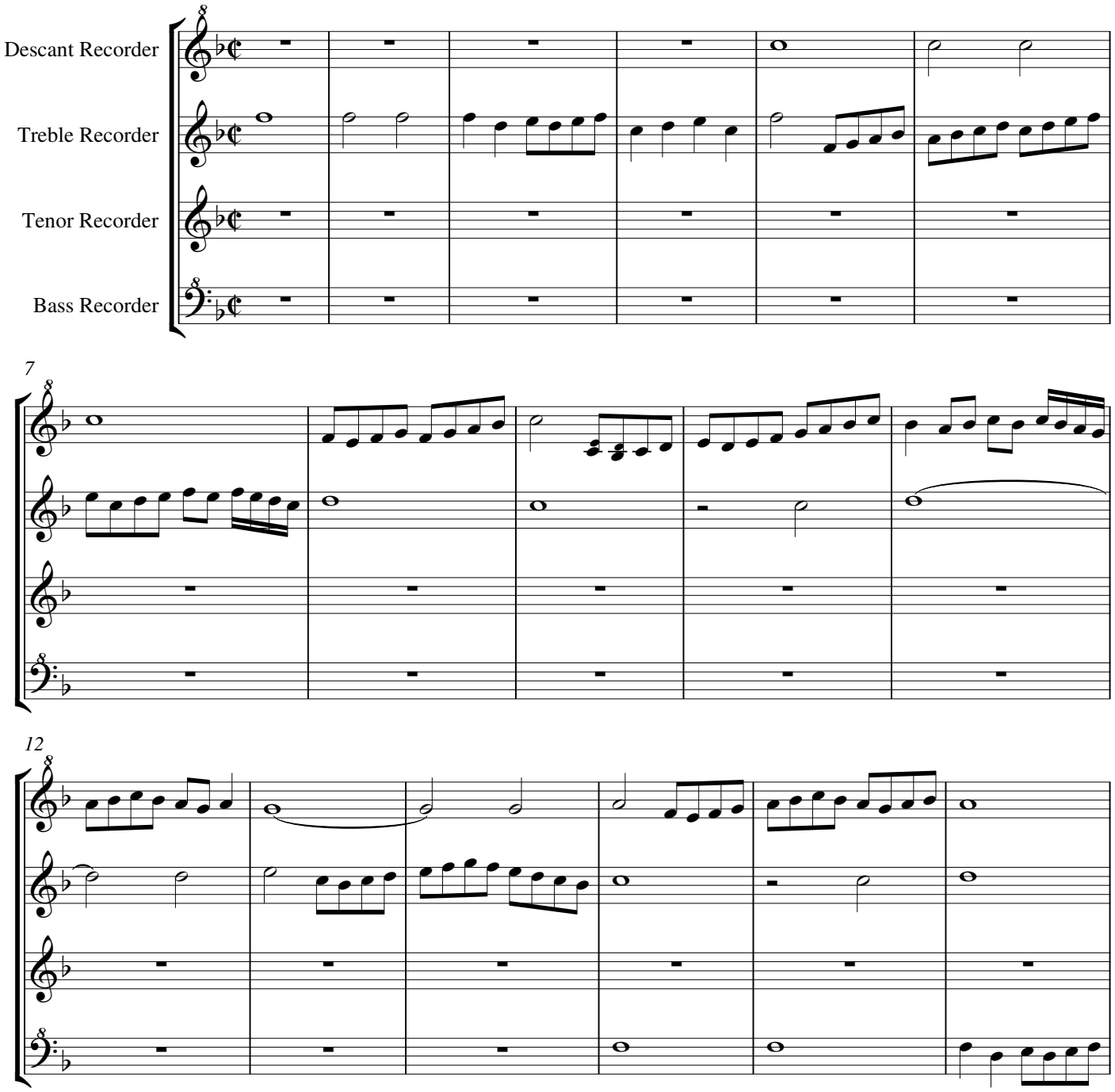


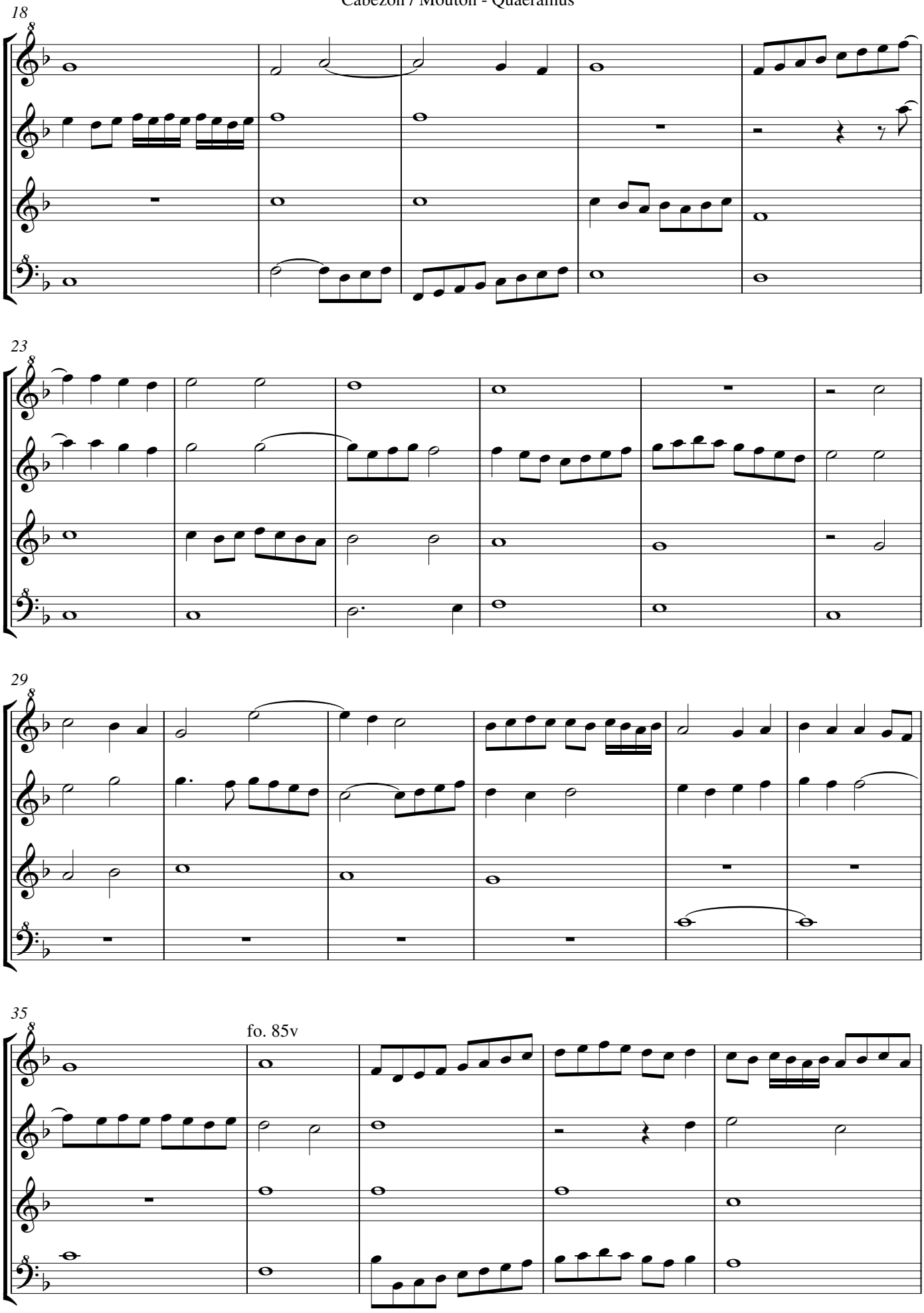
* Bar 90 Tenor: semibrevis c: one would expect a minim c + minim rest.
* Bar 101 note 1 Bass: d: one would expect f; presumably error, compare the error in Bar 43 note 2 Superius, corrected by Cabeçon.

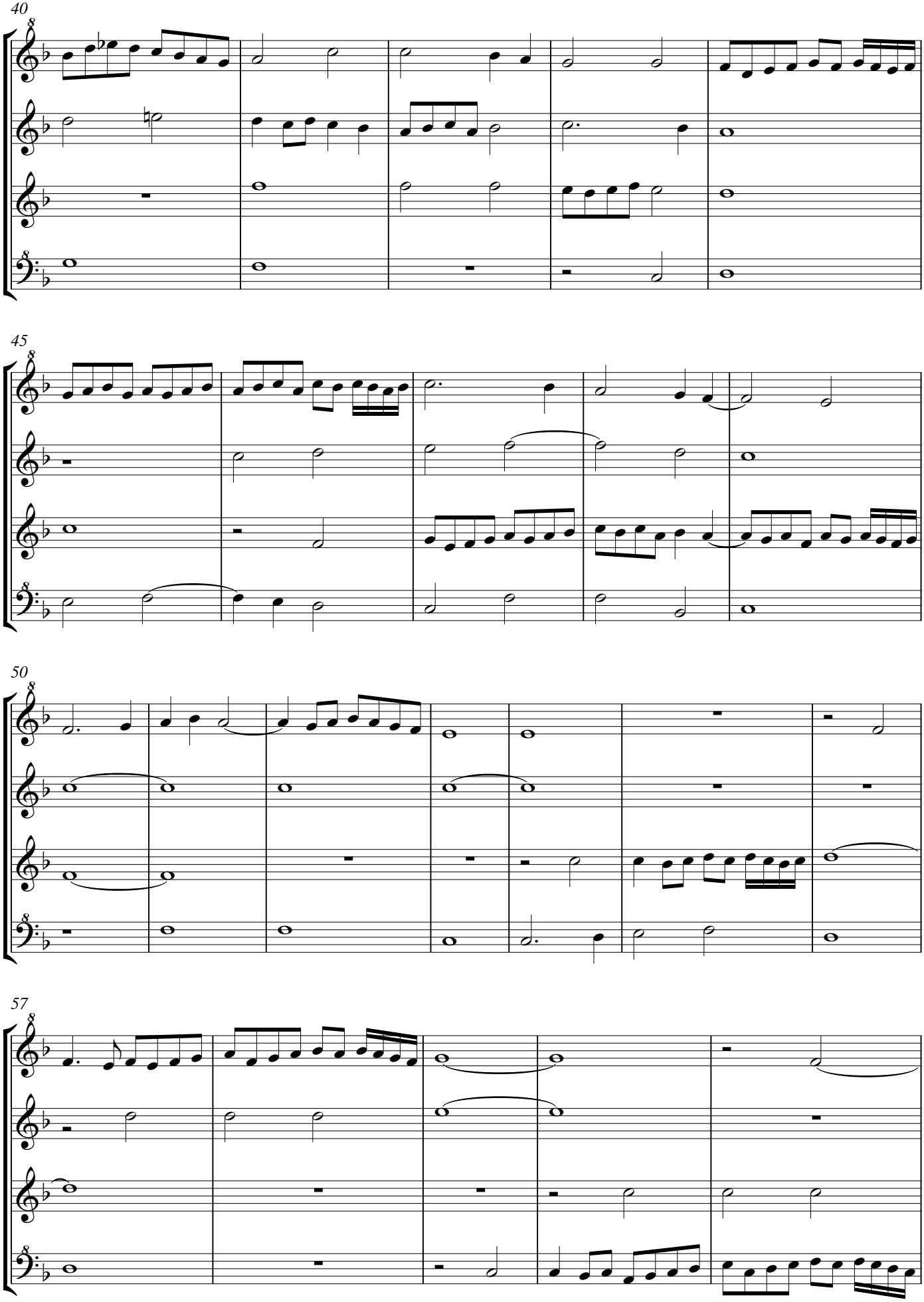
Quaeramus Moton

Fo. 85. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus

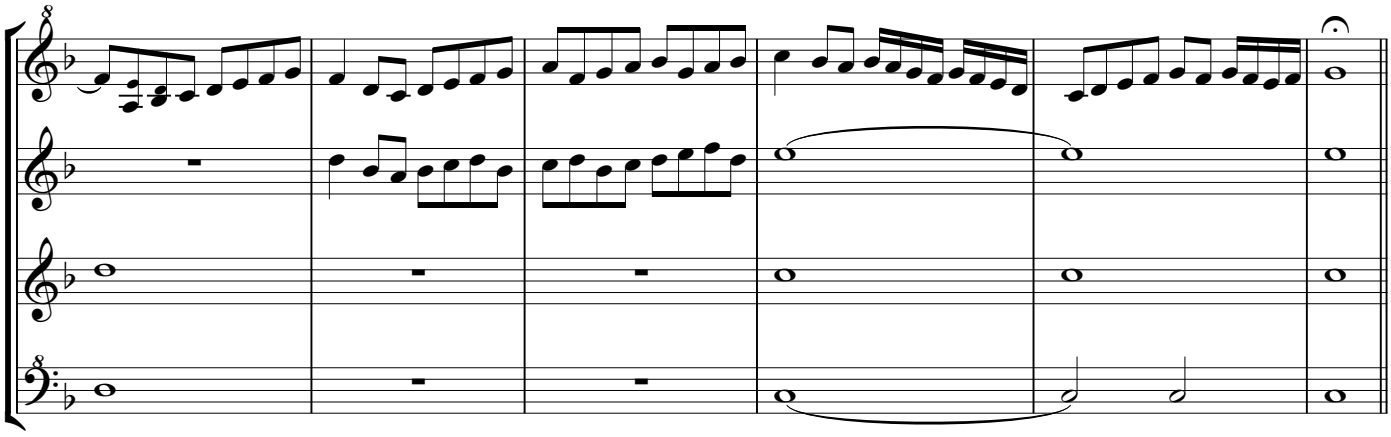
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



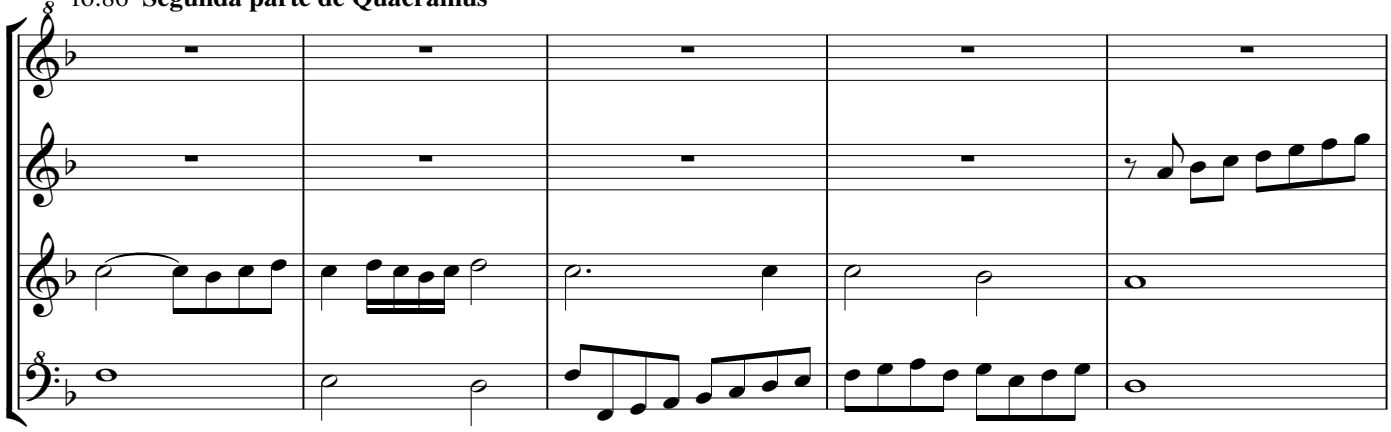

18
23
29
35
fo. 85v


40
45
50
57

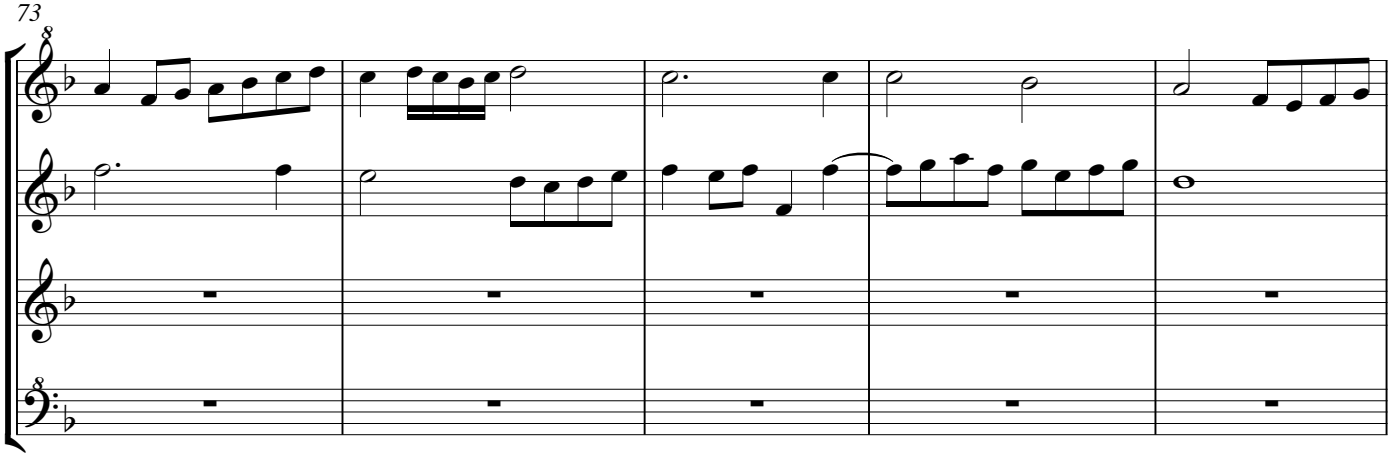
62



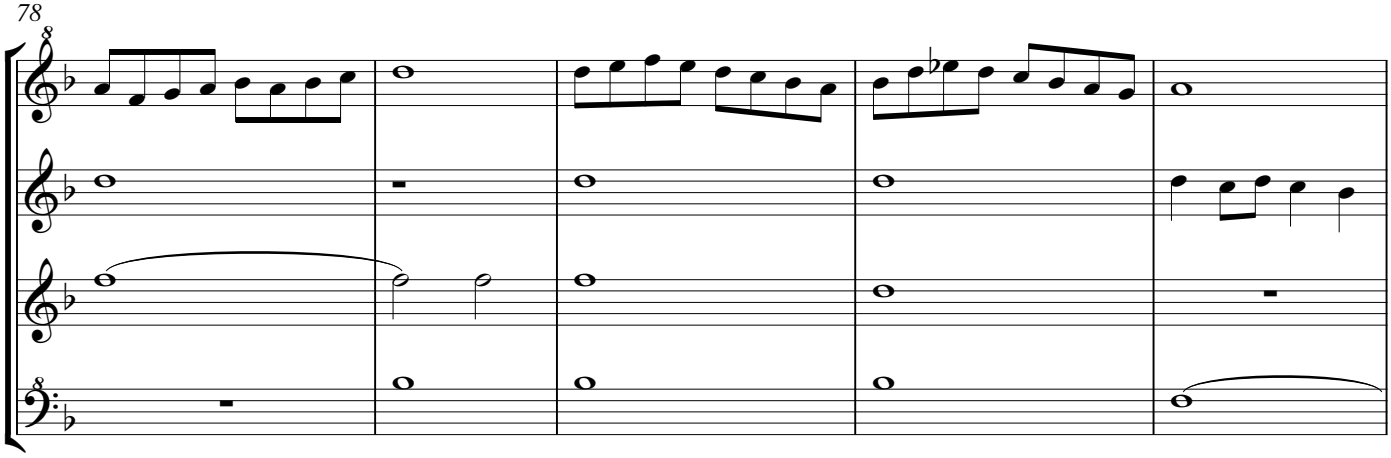
68 fo.86 **Segunda parte de Quaeramus**

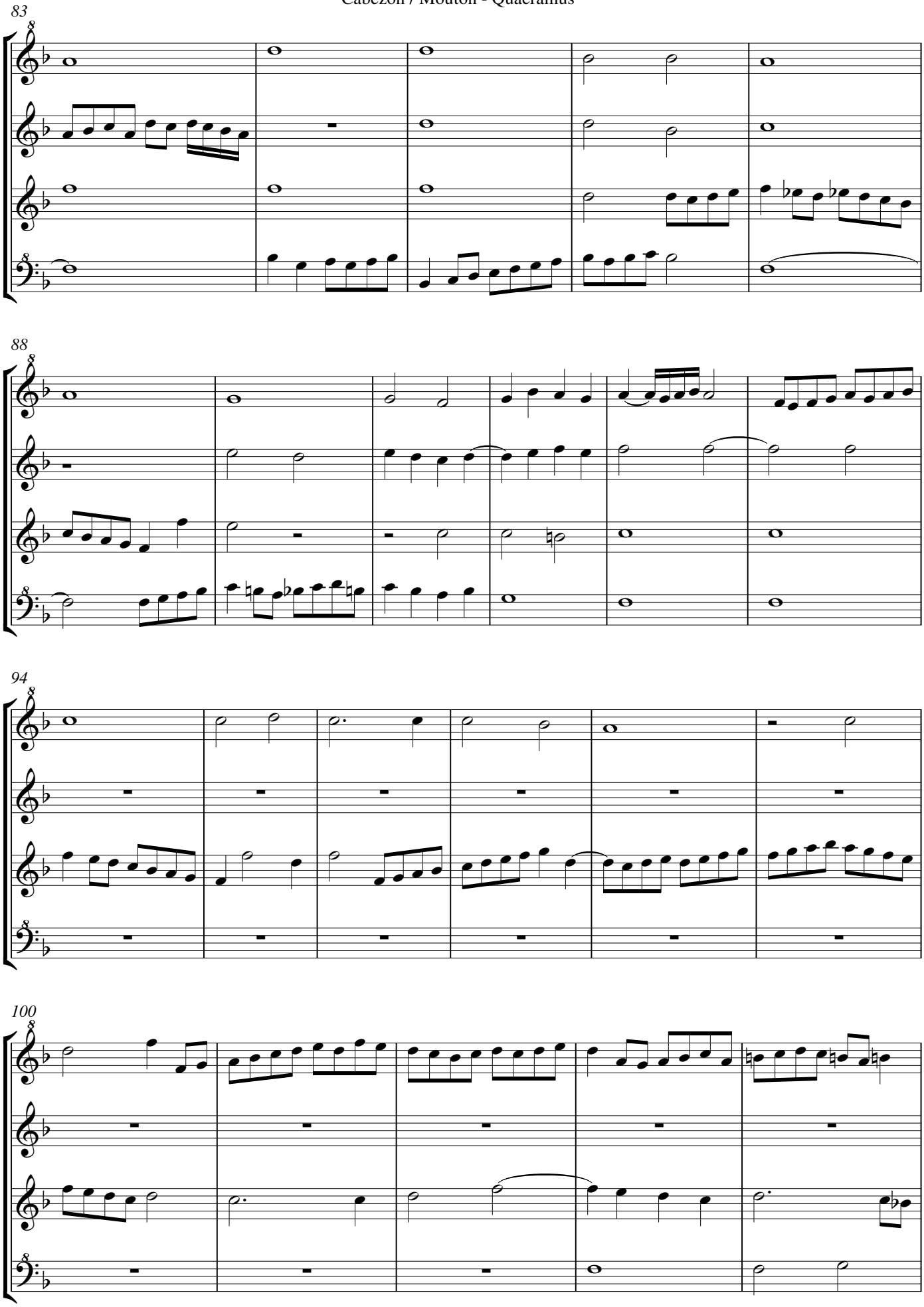


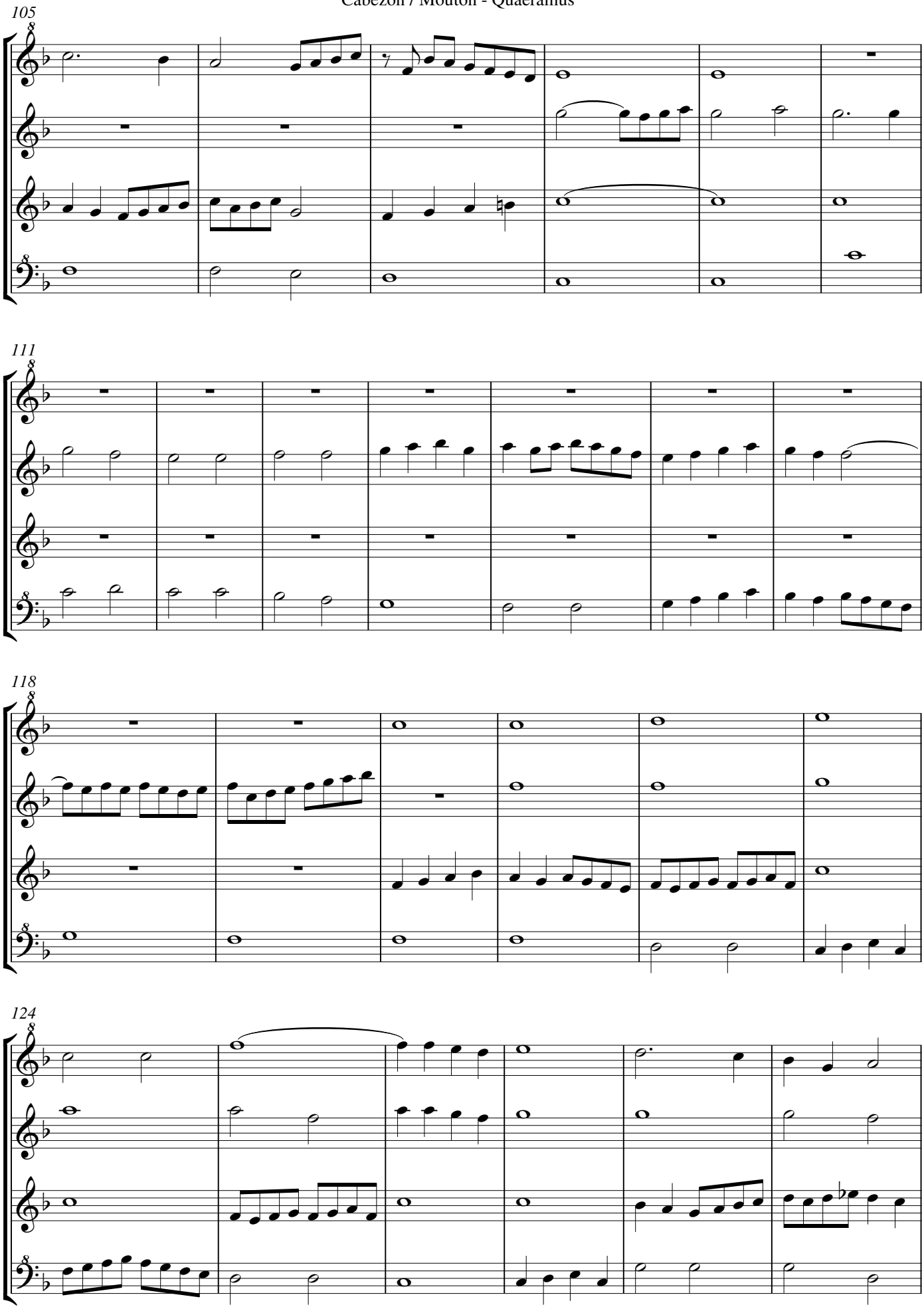
73



78

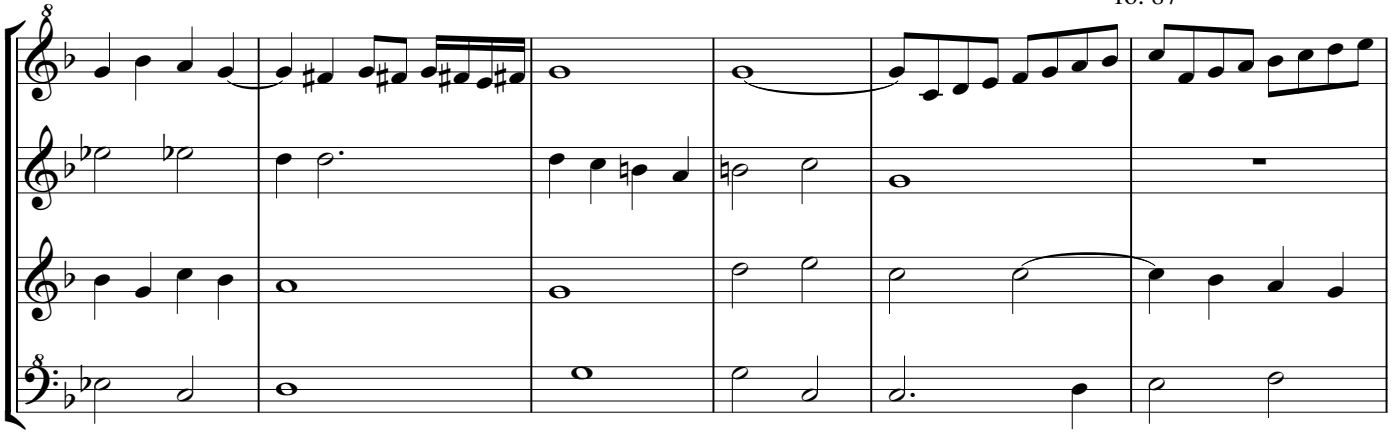



83
88
94
100

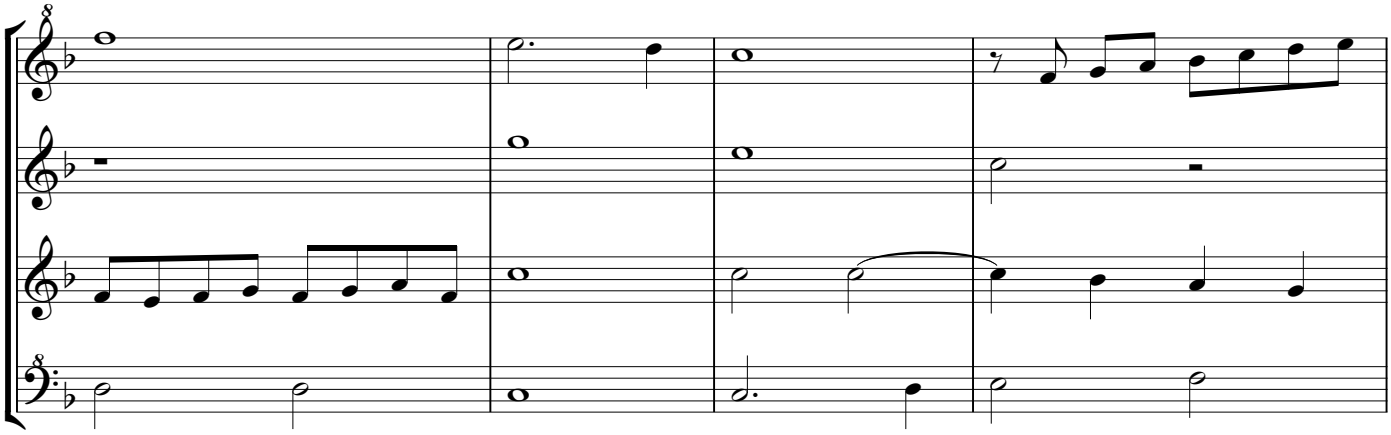

105
111
118
124

fo. 87

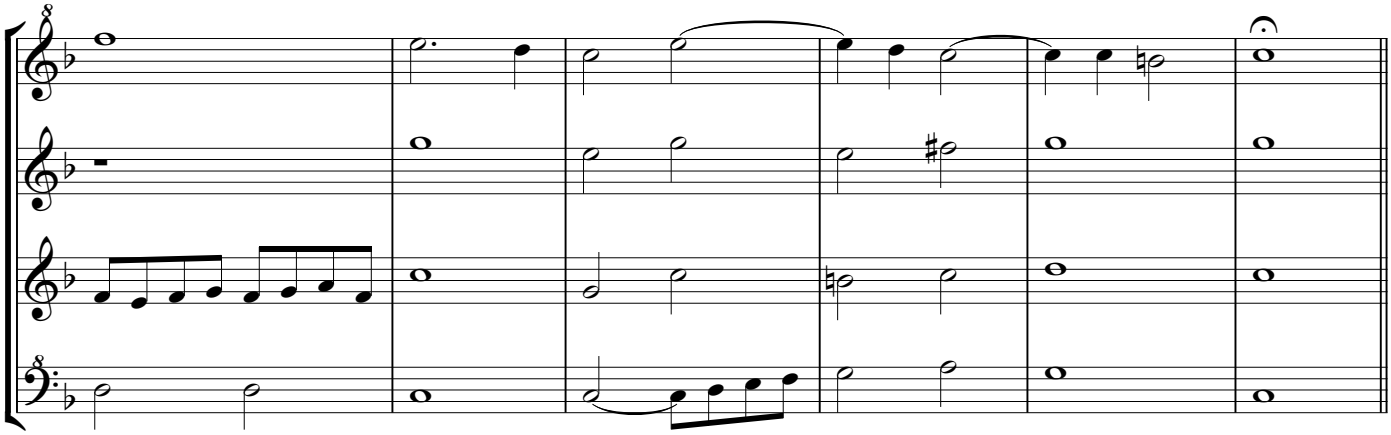
130



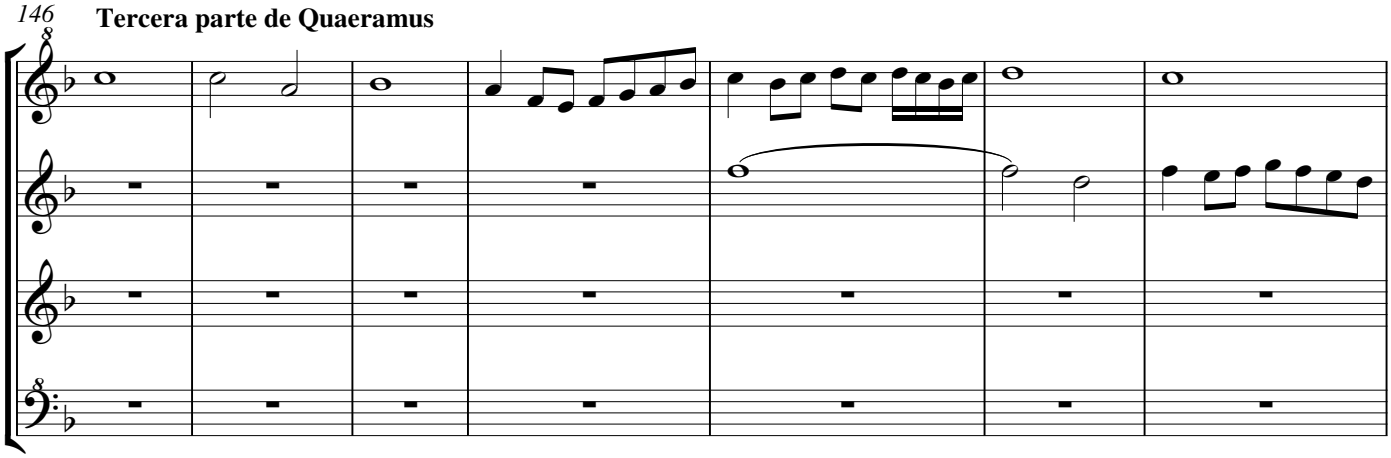
136



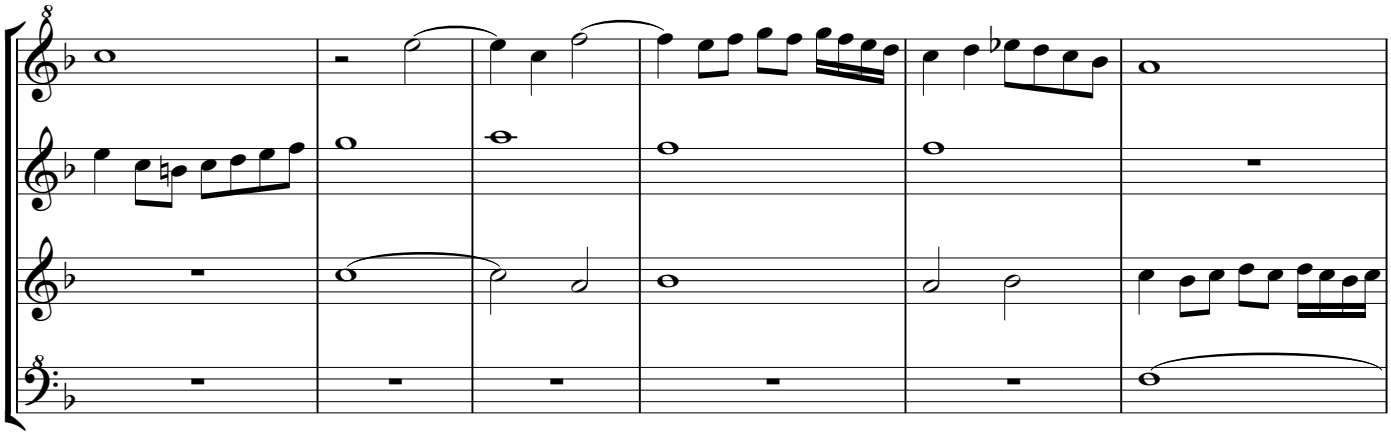
140



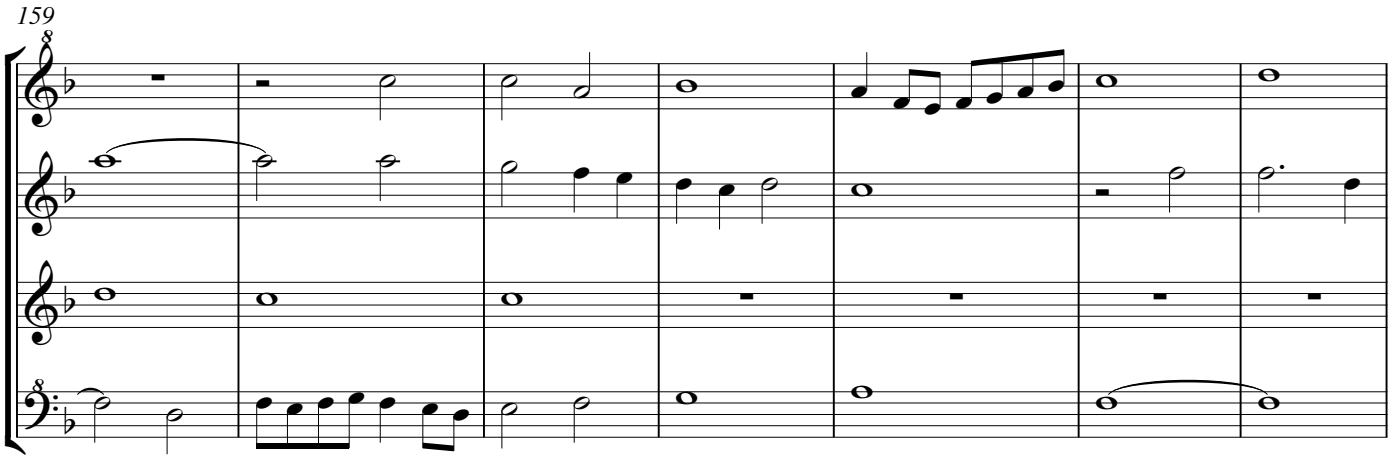
146 **Tercera parte de Quaeramus**



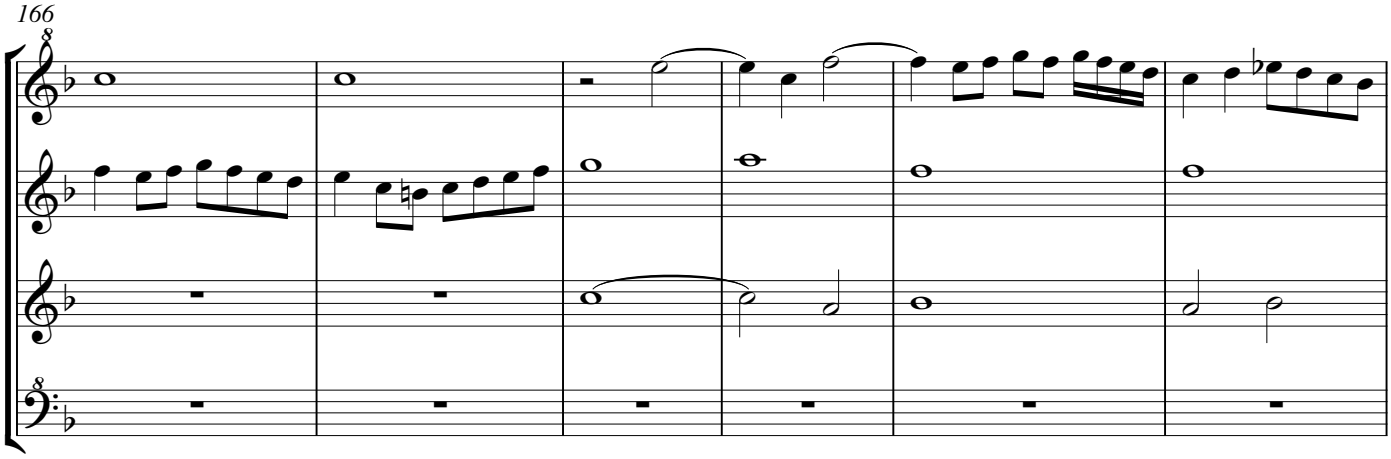
153



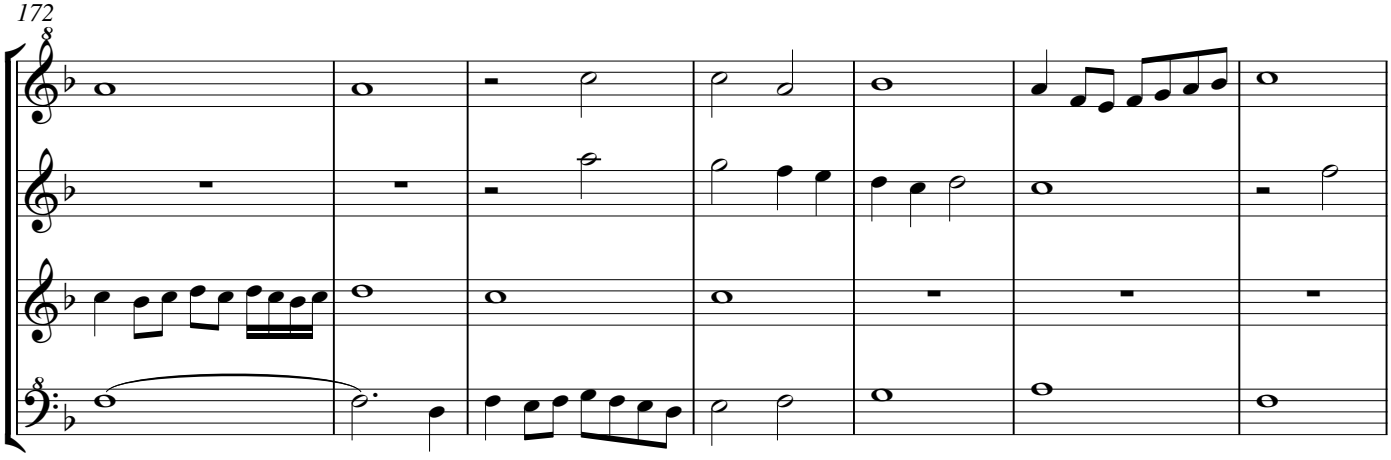
159

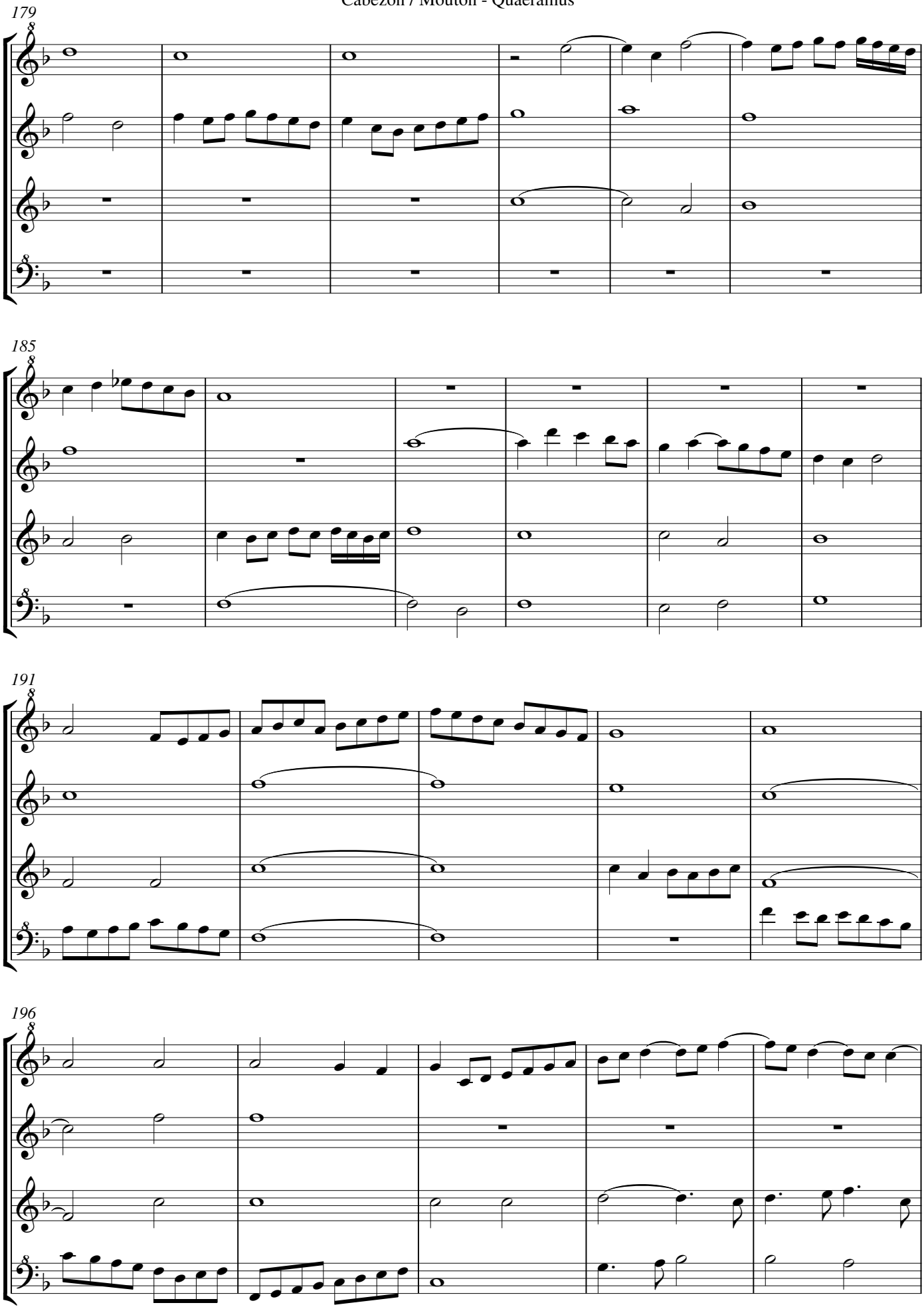


166

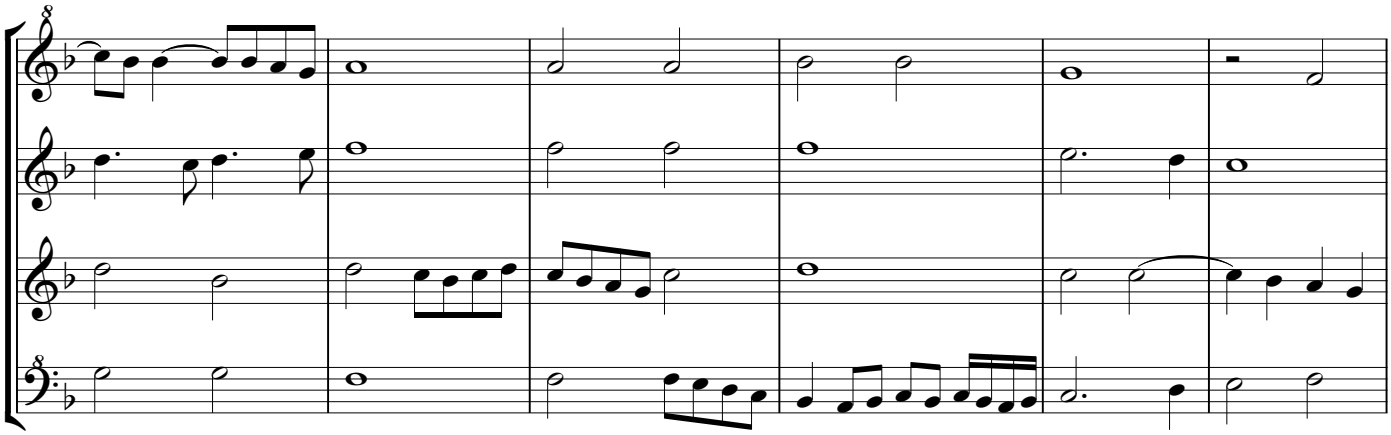


172

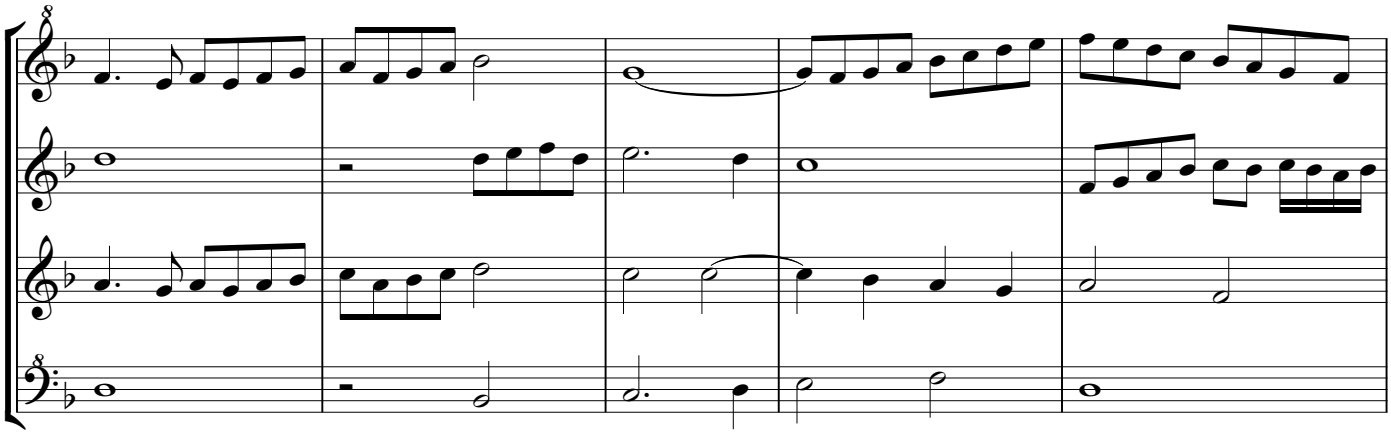



179
185
191
196

201

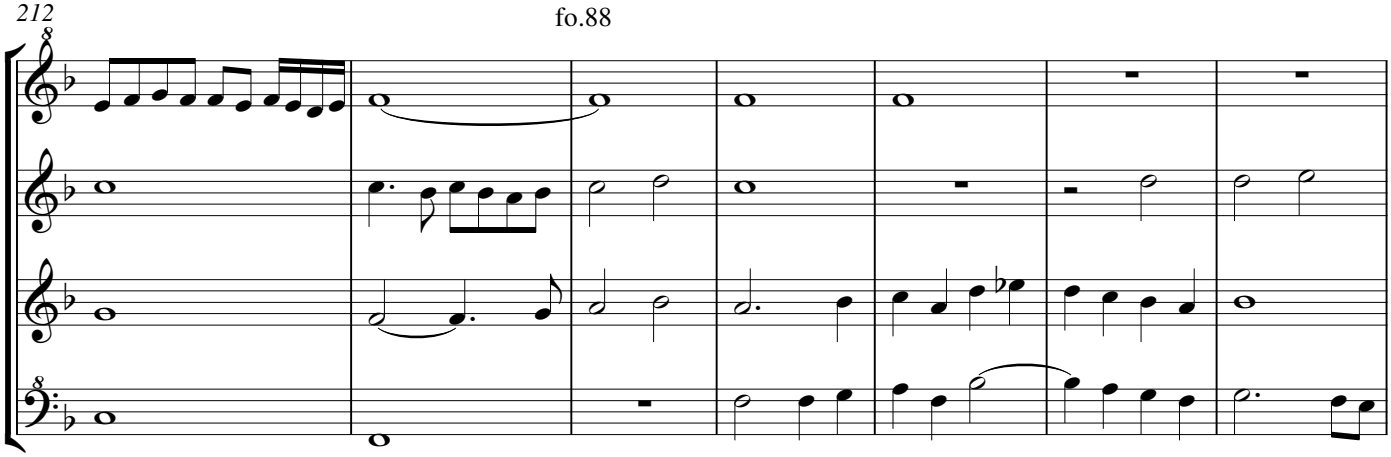


207

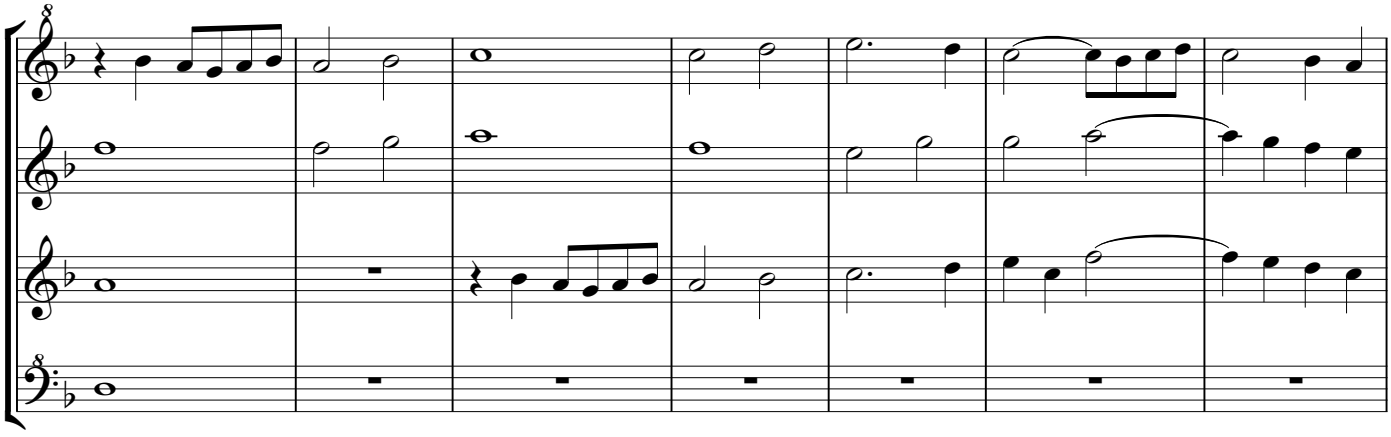


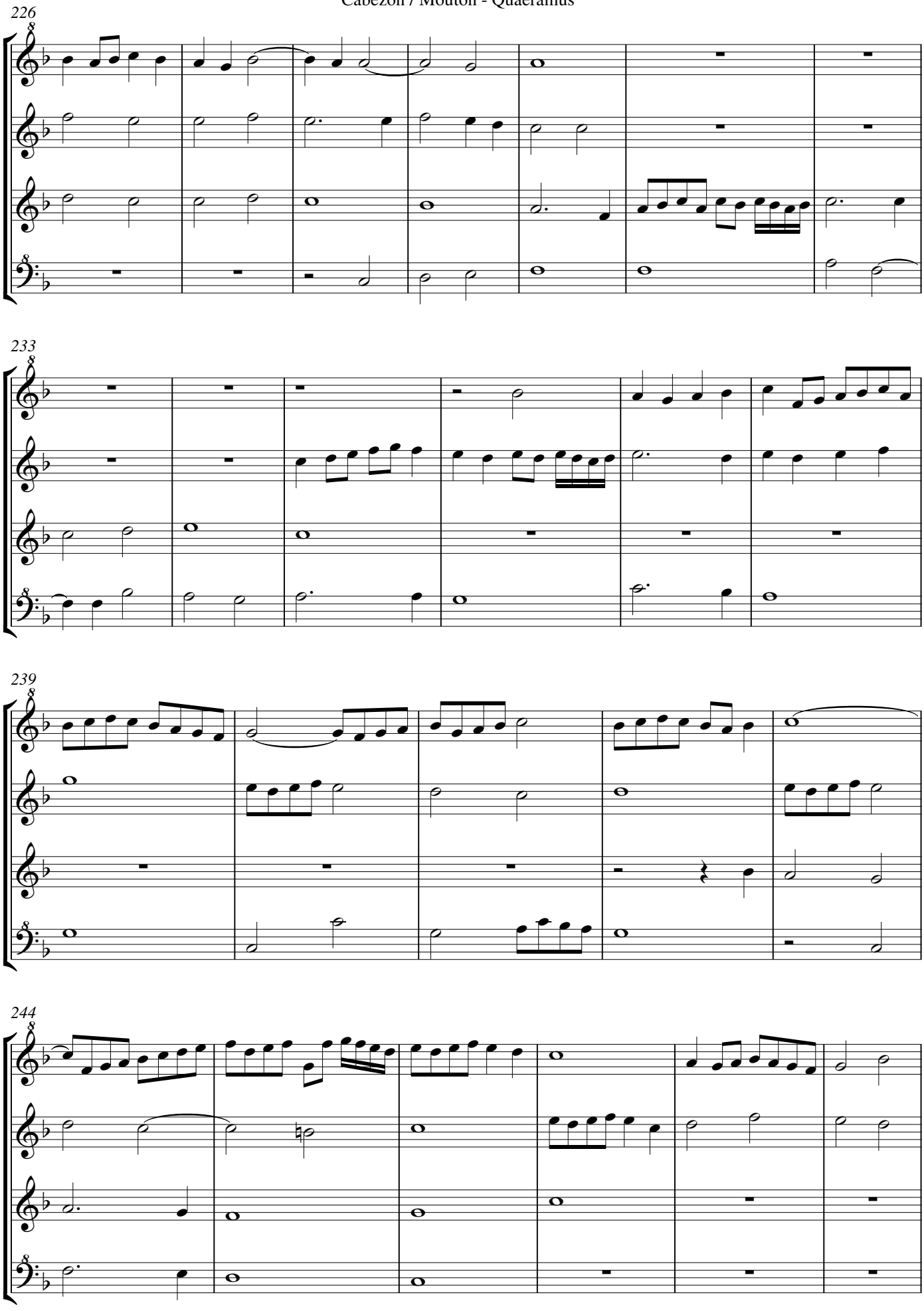
212

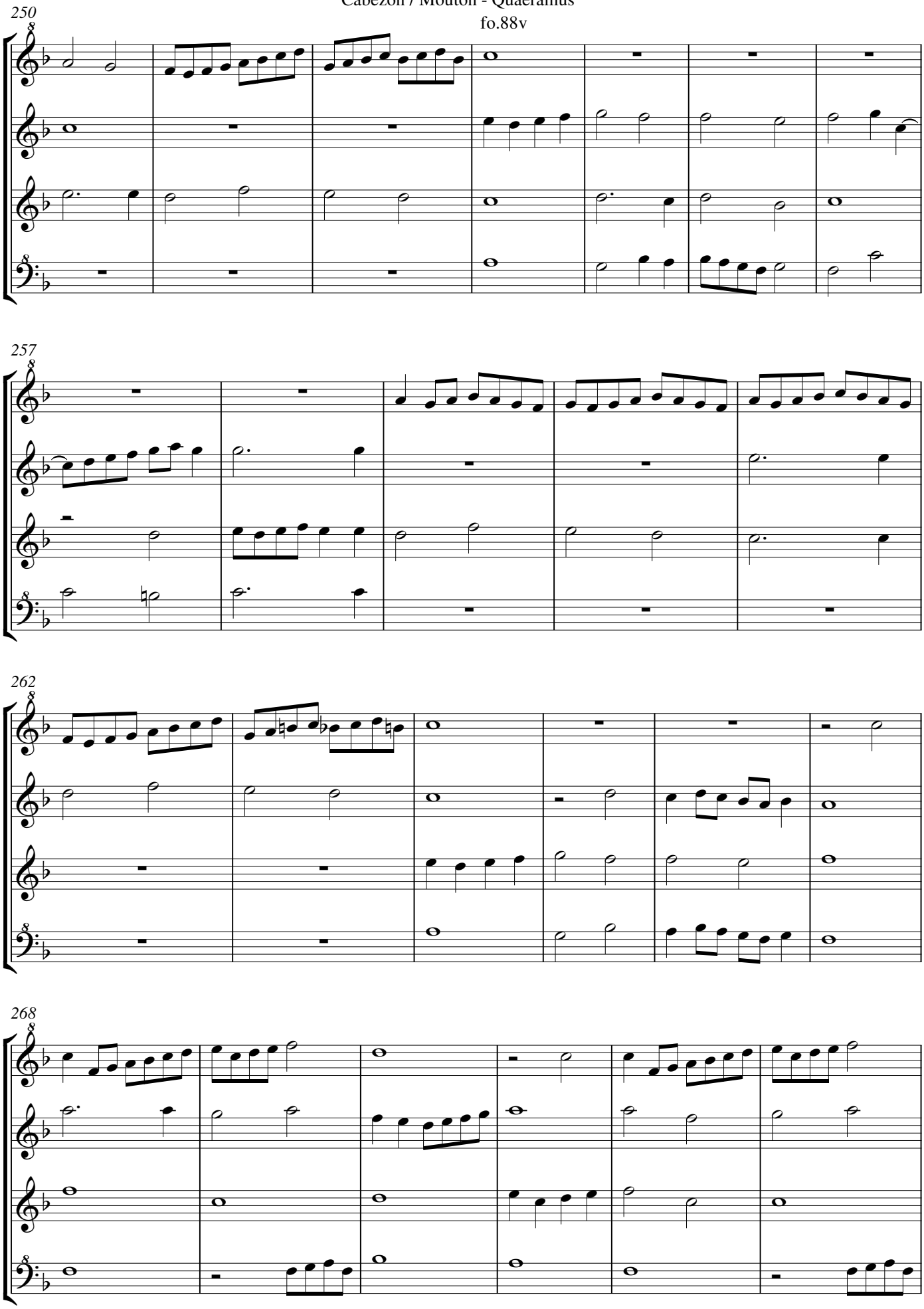
fo.88

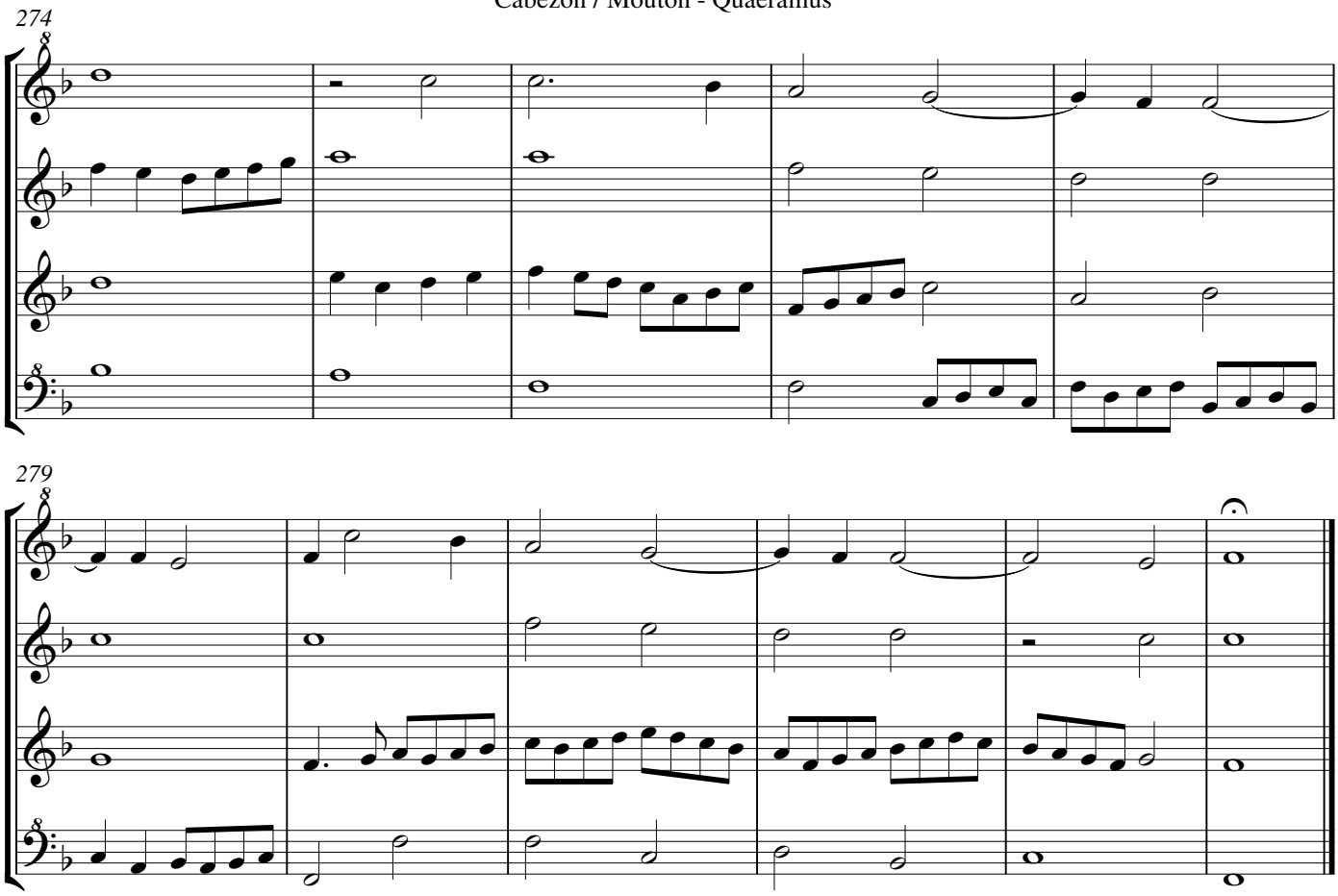


219




226
233
239
244


250
257
262
268



Bar 32 Superius: the 𝅘𝅥𝅯 is positioned 2 positions too far to the left. Alternatively, two 16th notes c" b' could be inserted.
Bar 165 Bass f: lengthening sign is missing, compare Altus 157 (rest only in 166)
Bar 266 Tenor note 1: only the point indicating f' - e" is clearly visible; f' is the most logical choice.

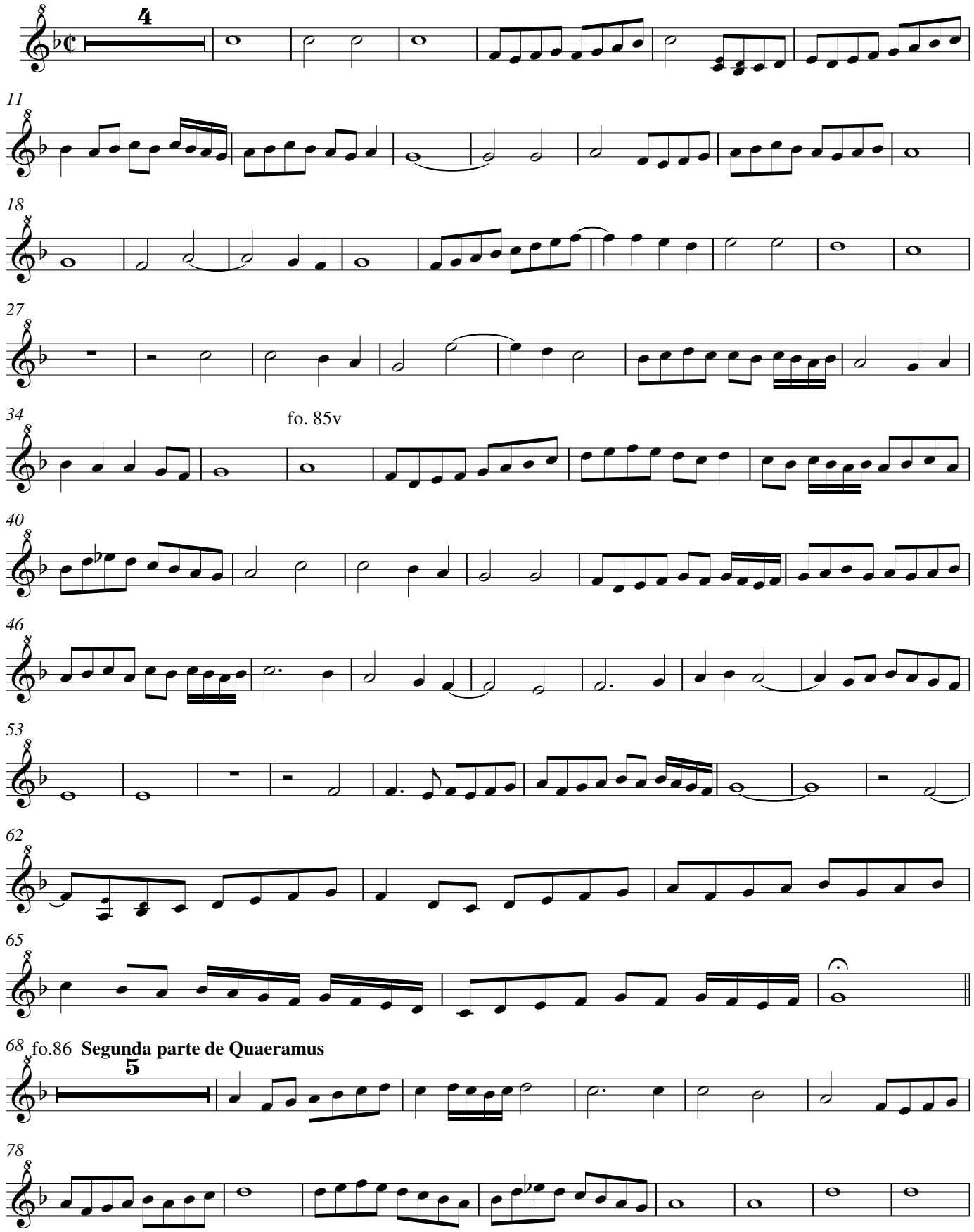
Mouton's motet consists of two parts. Cabeçon's parts 1 and 2 are Mouton's part 1, and Cabeçon's part 3 is Mouton's part 2.

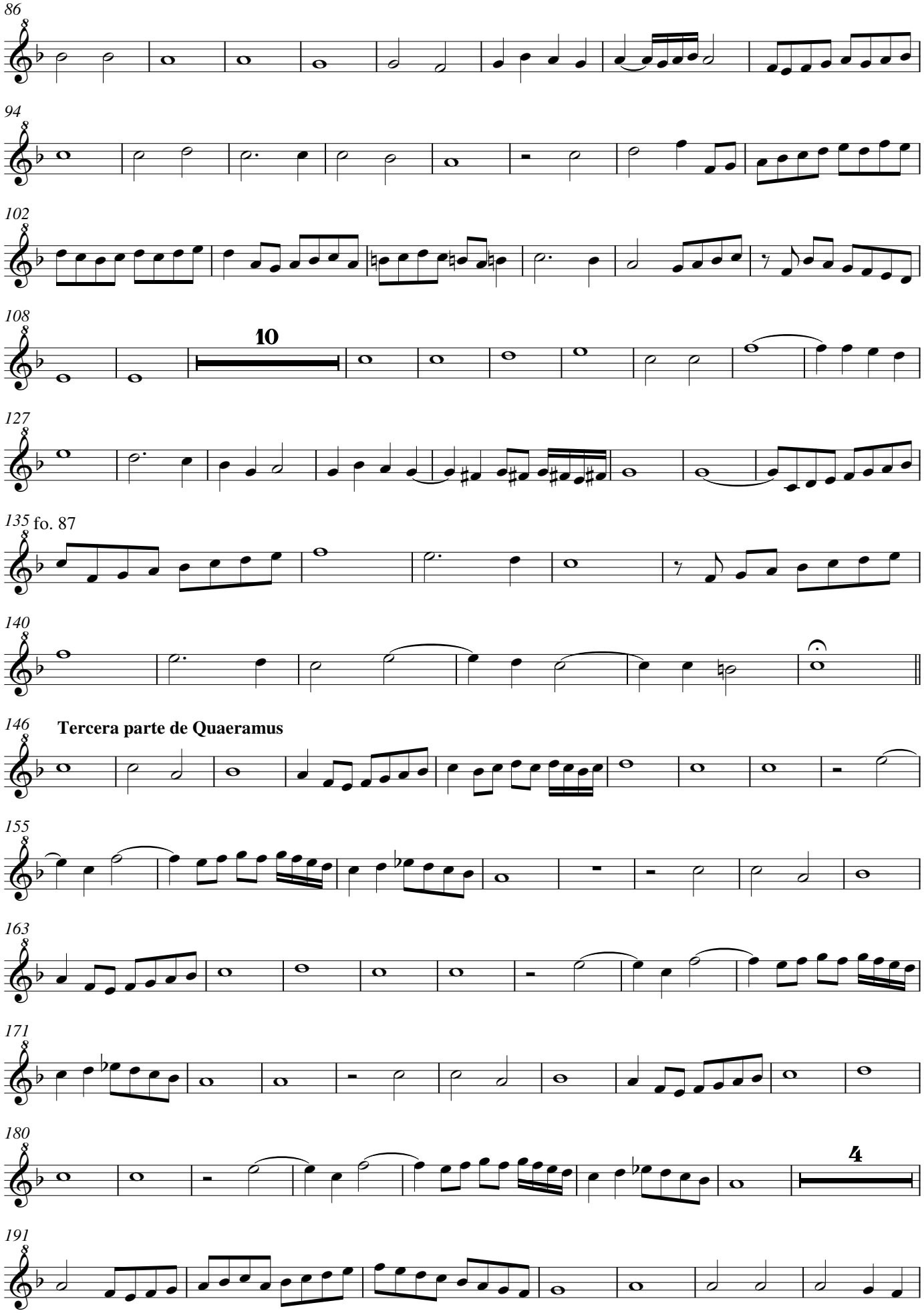
Descant Recorder

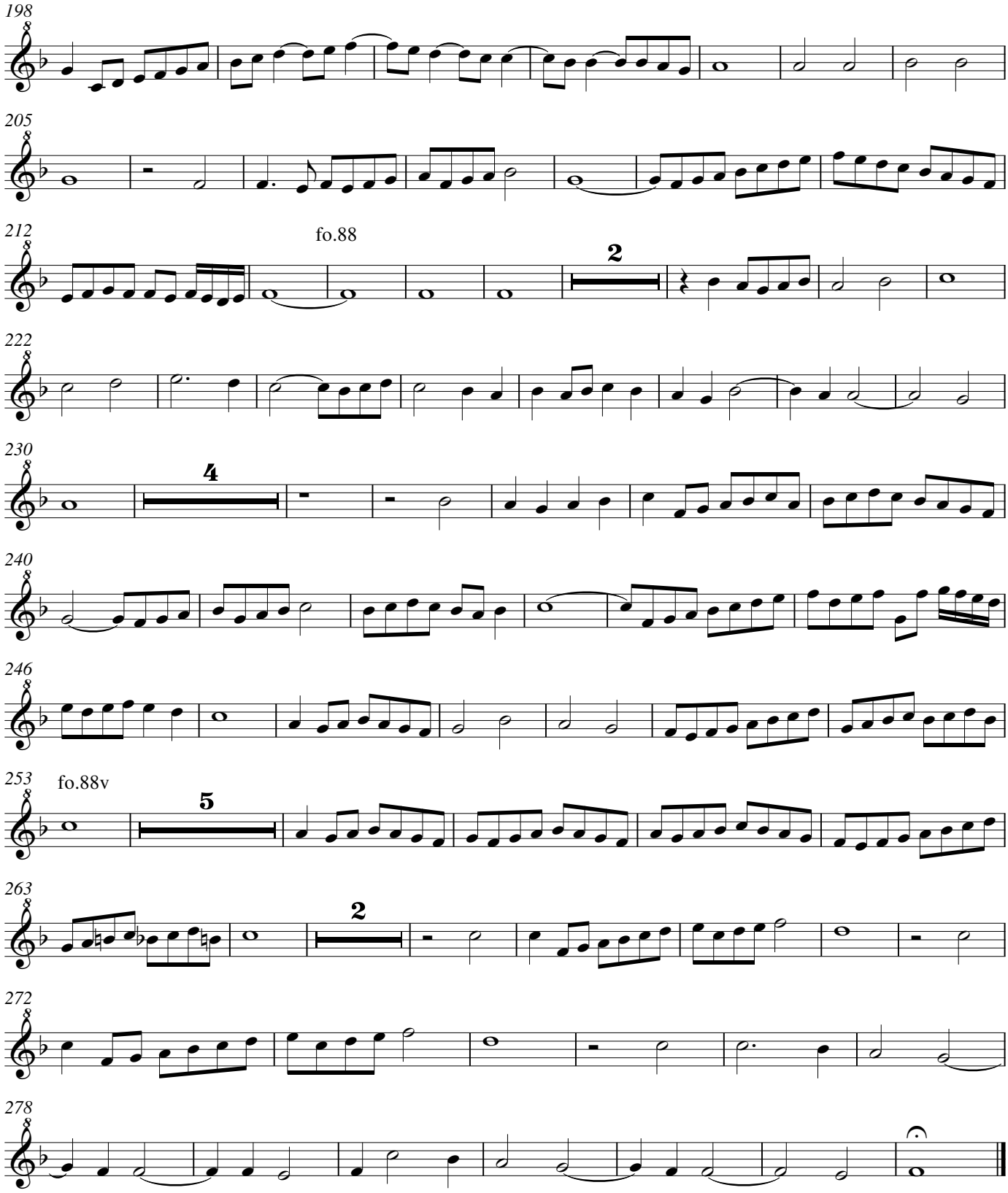
Quaeramus Moton

Fo. 85. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




86
94
102
108
10
127
135
fo. 87
140
146
Tercera parte de Quaeramus
155
163
171
180
4
191

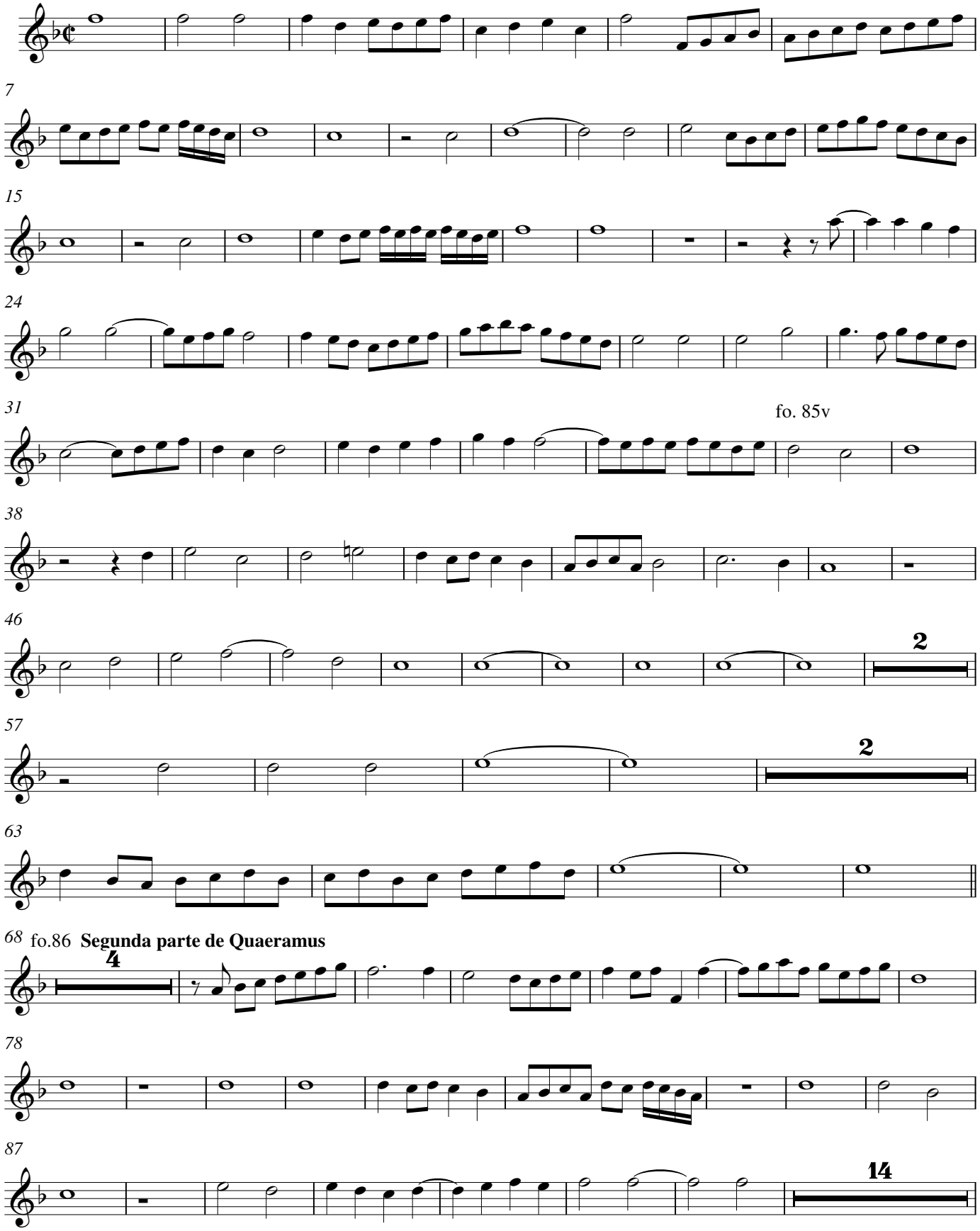

198
205
212
fo.88
2
222
230
4
240
246
253
fo.88v
5
263
2
272
278

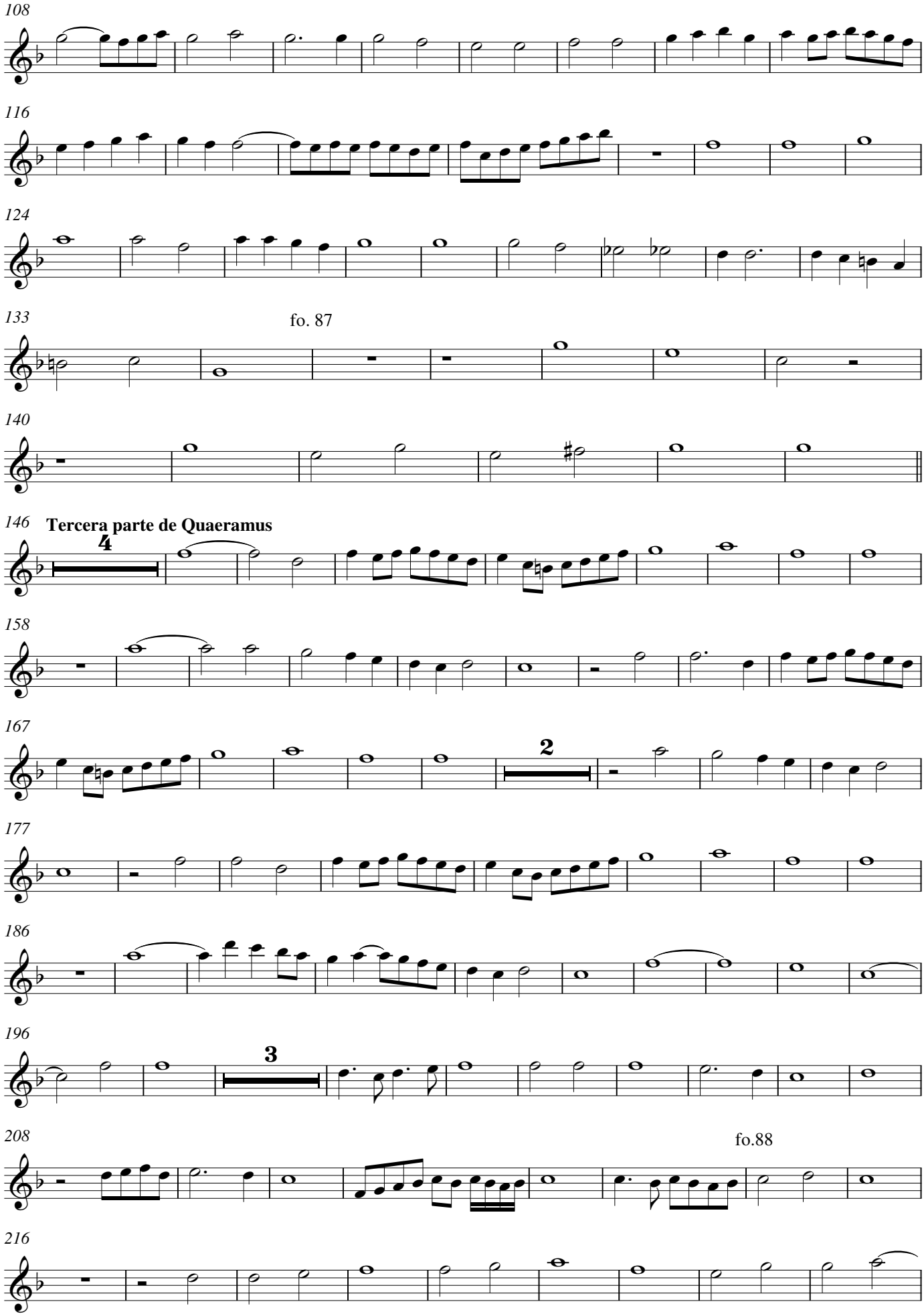
Treble Recorder

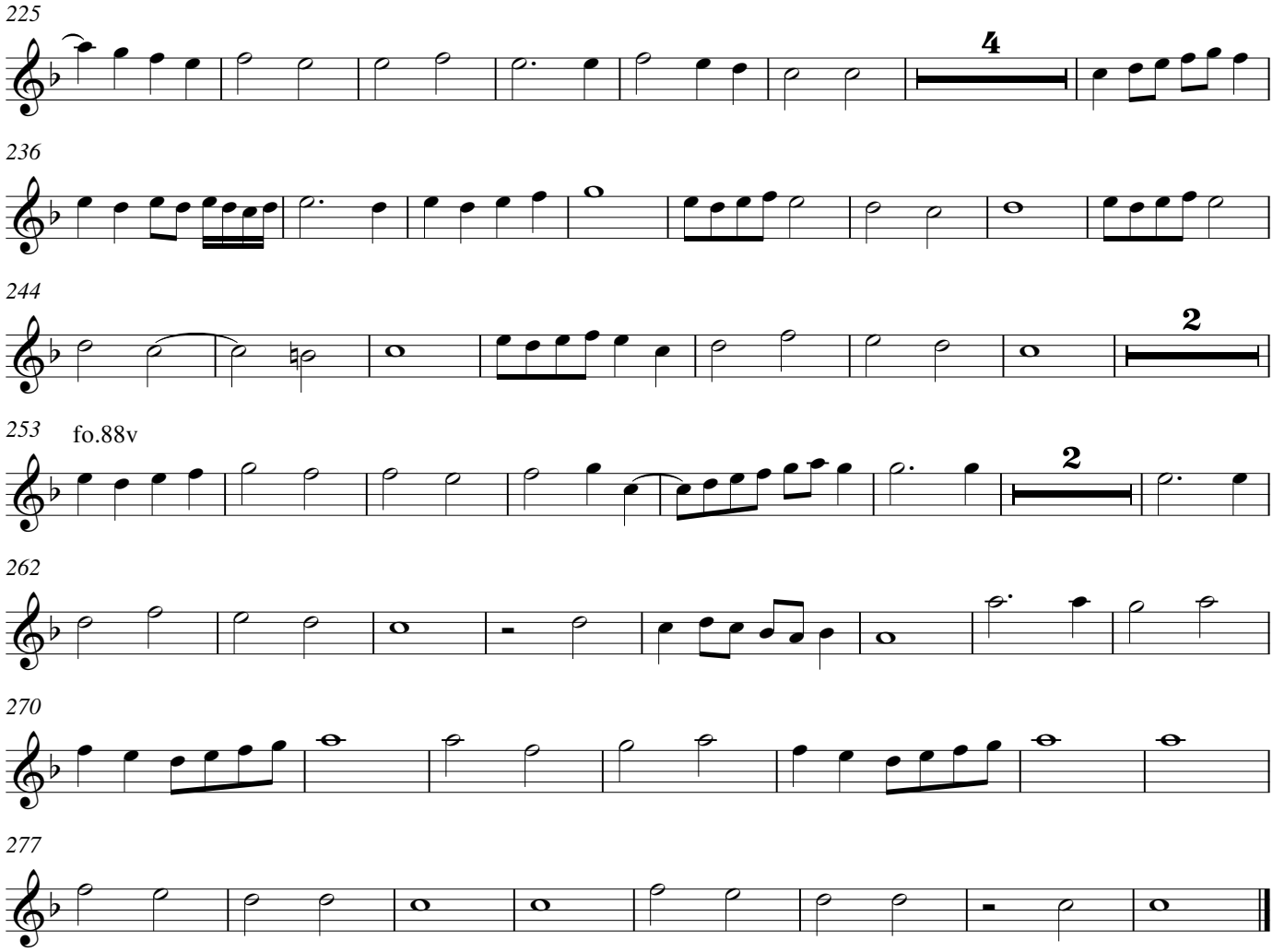
Quaeramus Moton

Fo. 85. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




108
116
124
133
fo. 87
140
146
Tercera parte de Quaeramus
4
158
167
2
177
186
196
3
208
fo.88
216

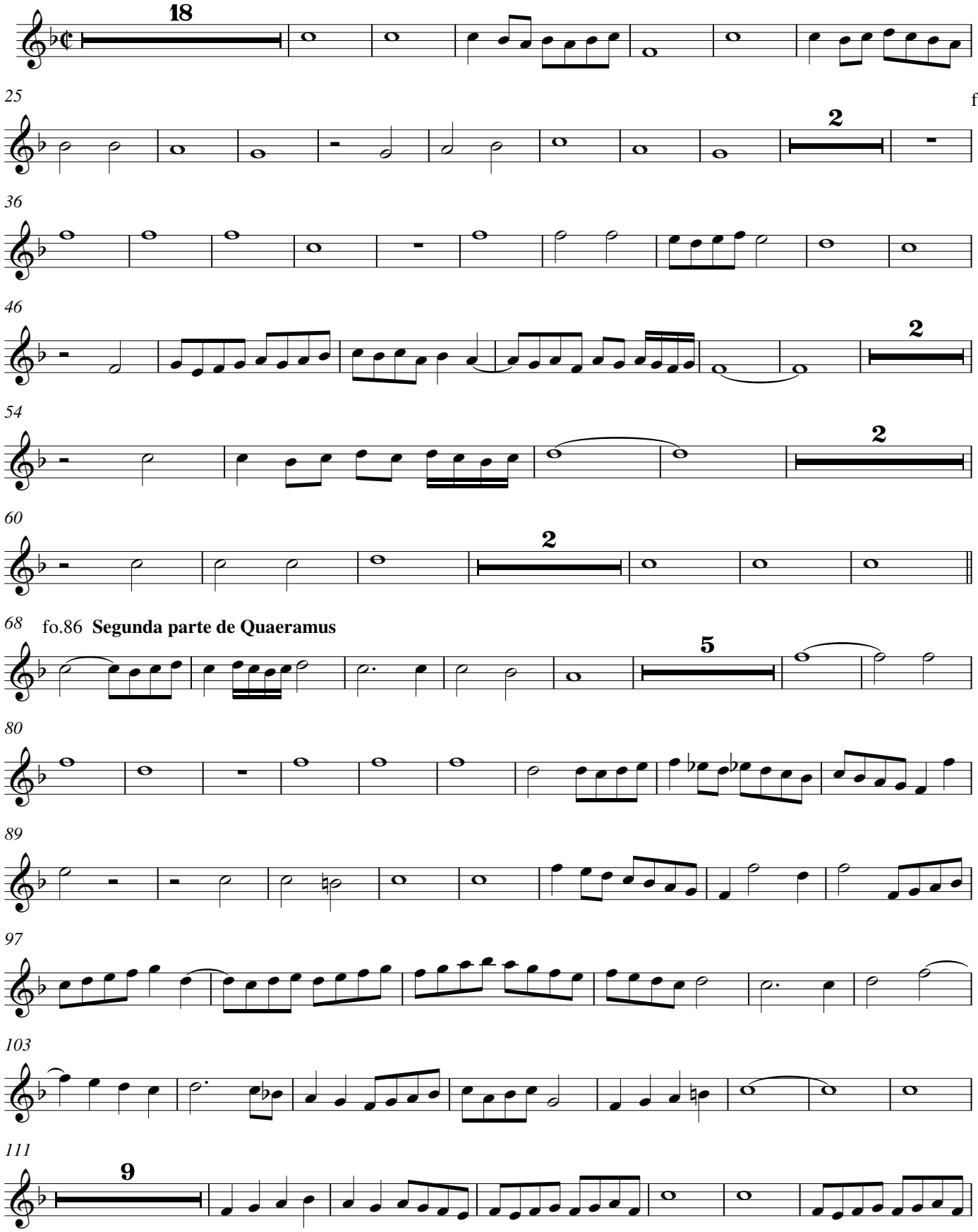

225
4
236
244
2
253
fo.88v
2
262
270
277

Tenor Recorder

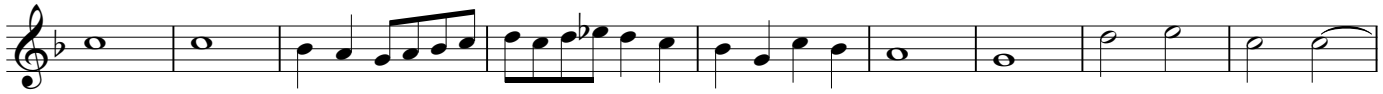
Quaeramus Moton

Fo. 85. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus

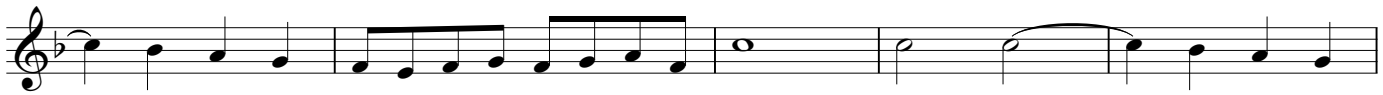
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



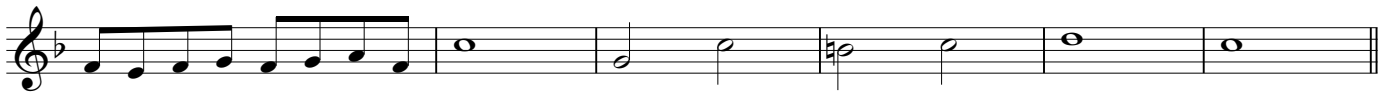
126



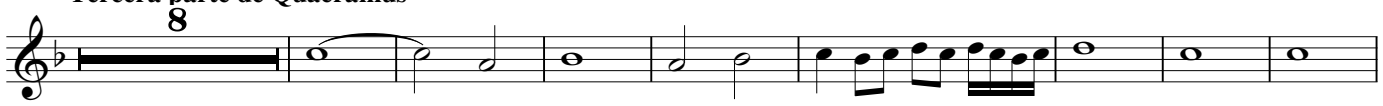
135 fo. 87



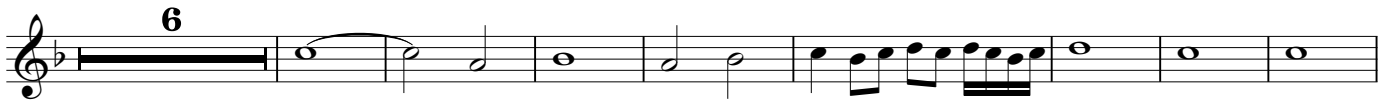
140



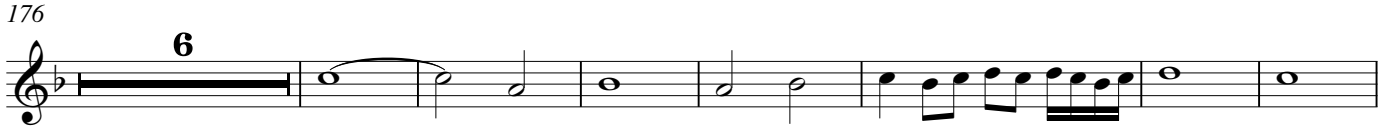
146 **Tercera parte de Quaeramus**



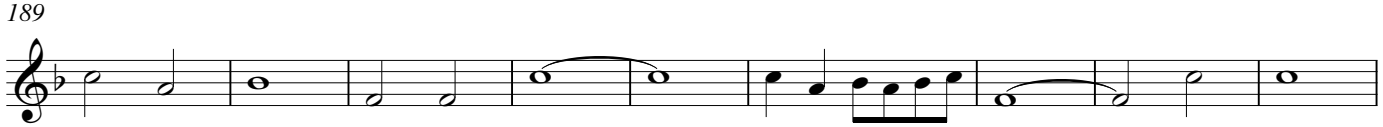
162



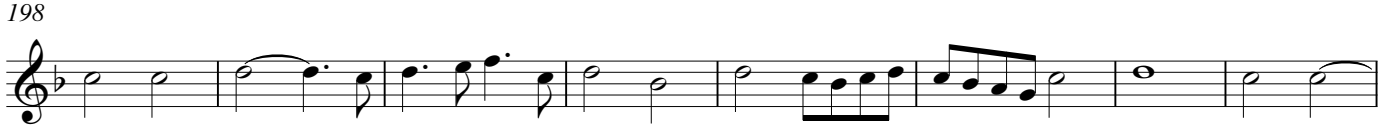
176



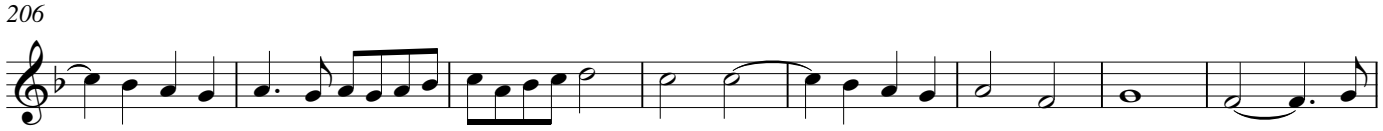
189



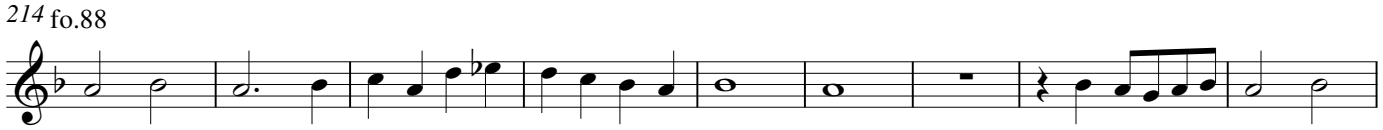
198



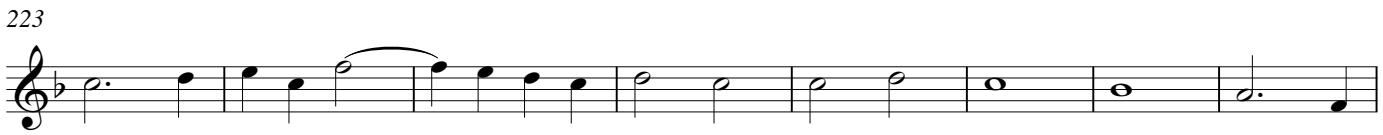
206



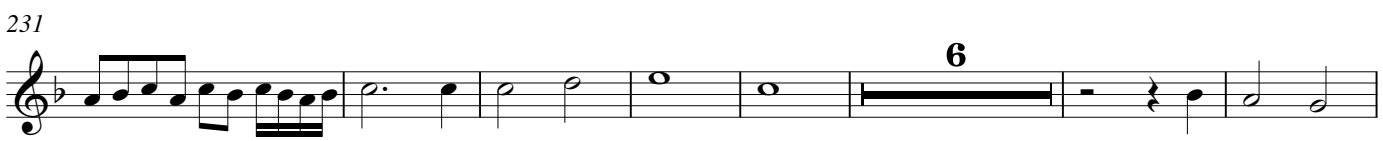
214 fo.88



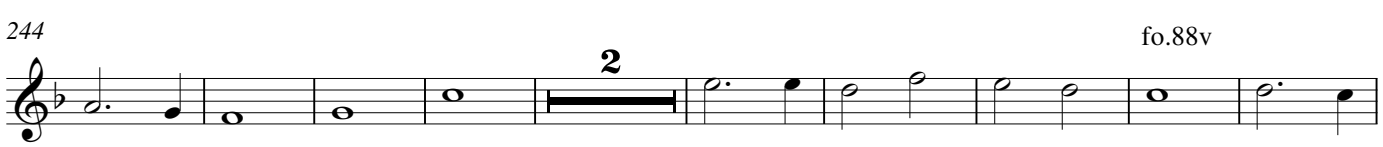
223



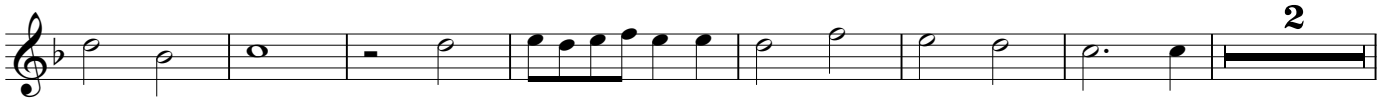
231



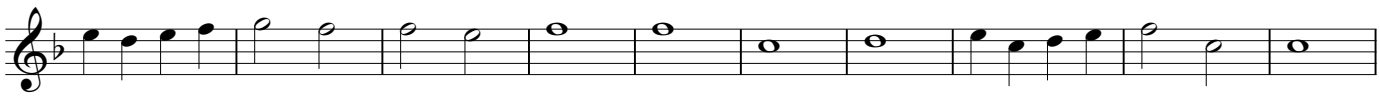
244 fo.88v



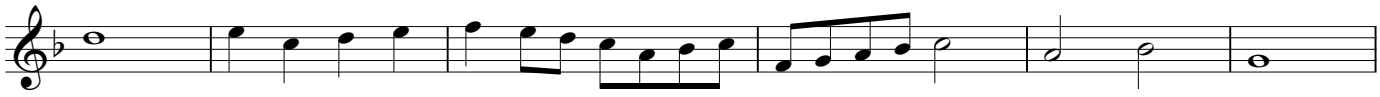
255



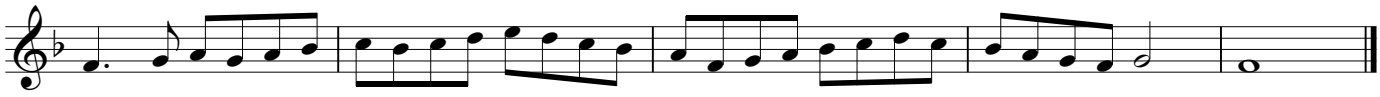
264



274



280

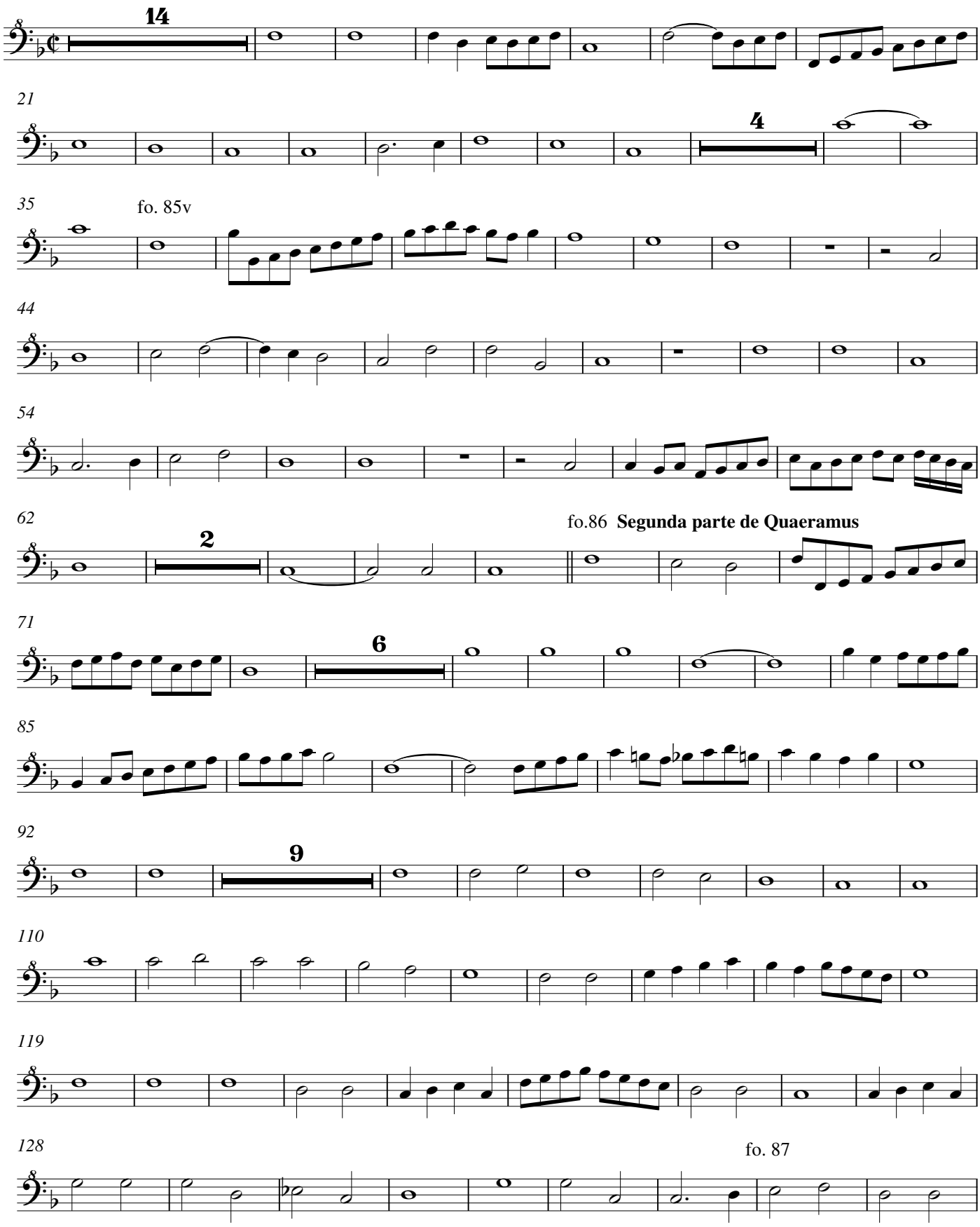


Bass Recorder

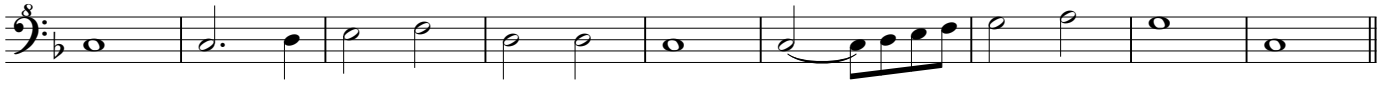
Quaeramus Moton

Fo. 85. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus

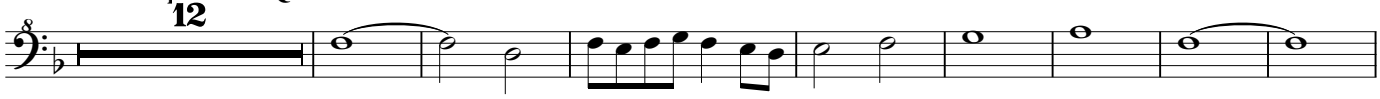
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



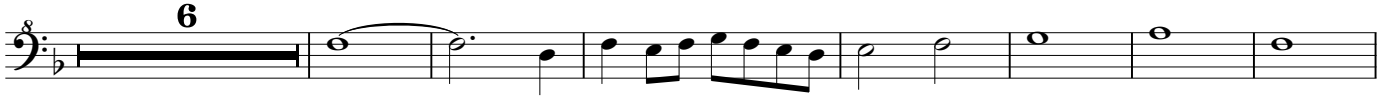
137



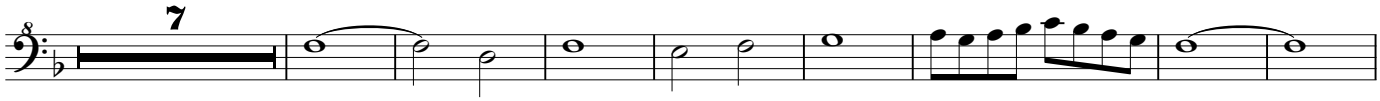
146 **Tercera parte de Quaeramus**



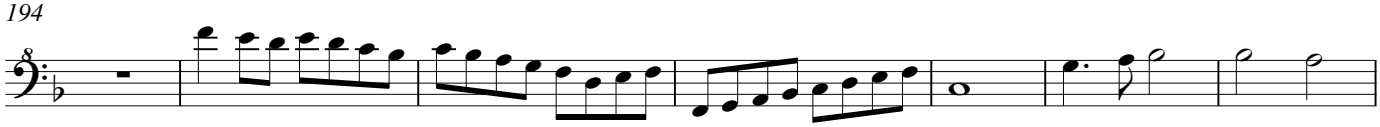
166



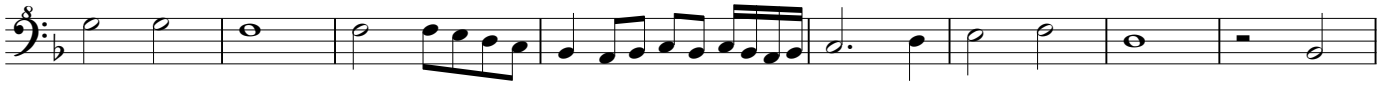
179



194

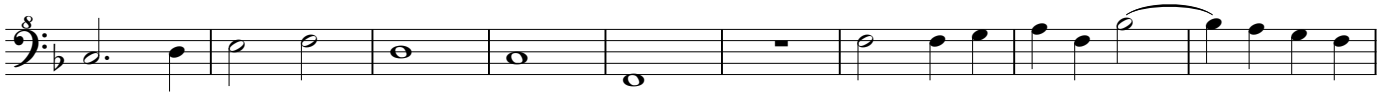


201

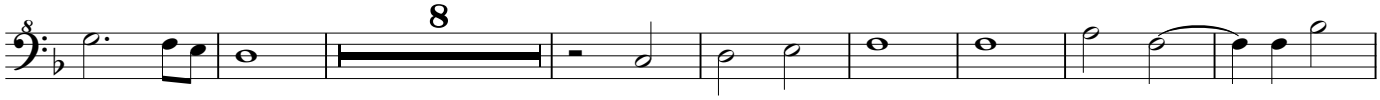


209

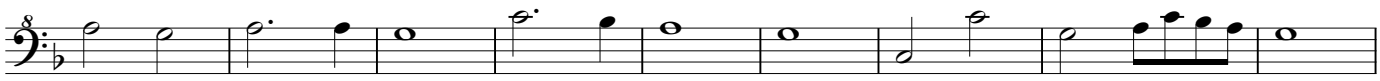
fo.88



218

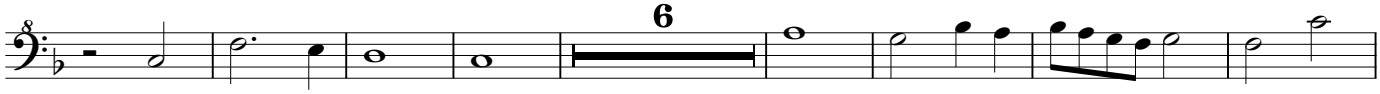


234

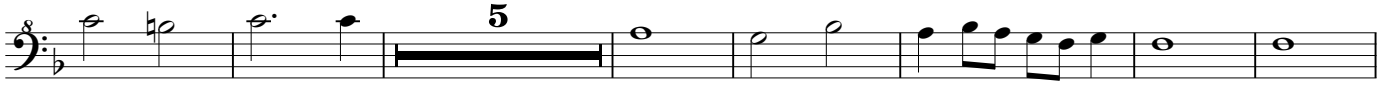


243

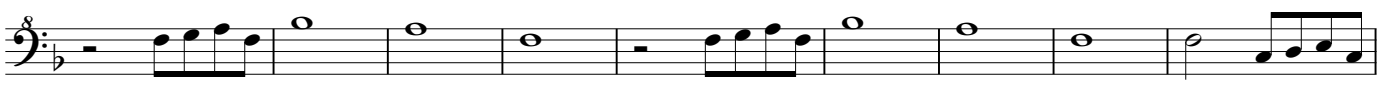
fo.88v



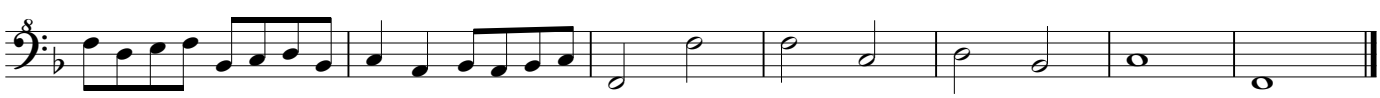
257



269



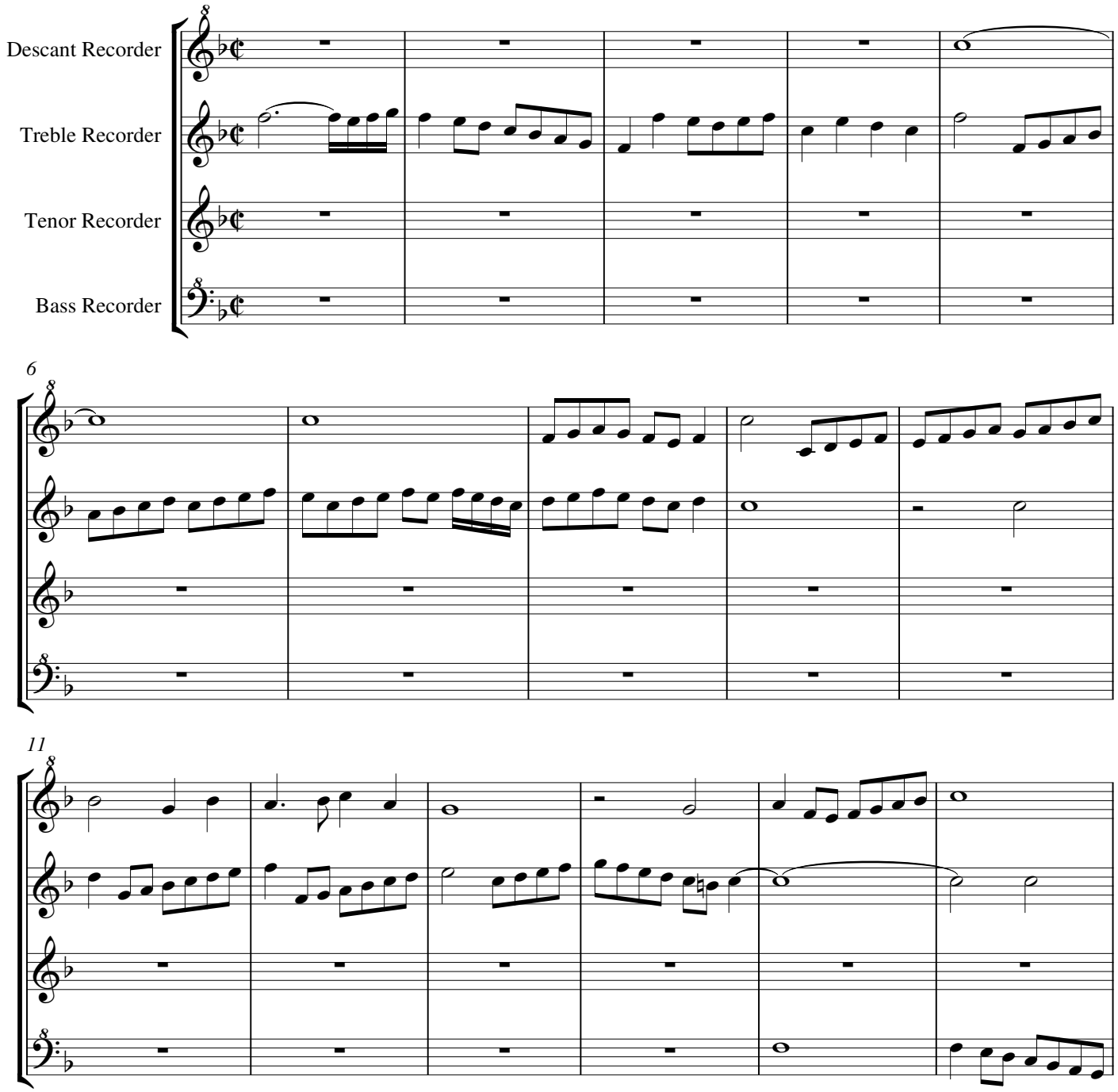
278

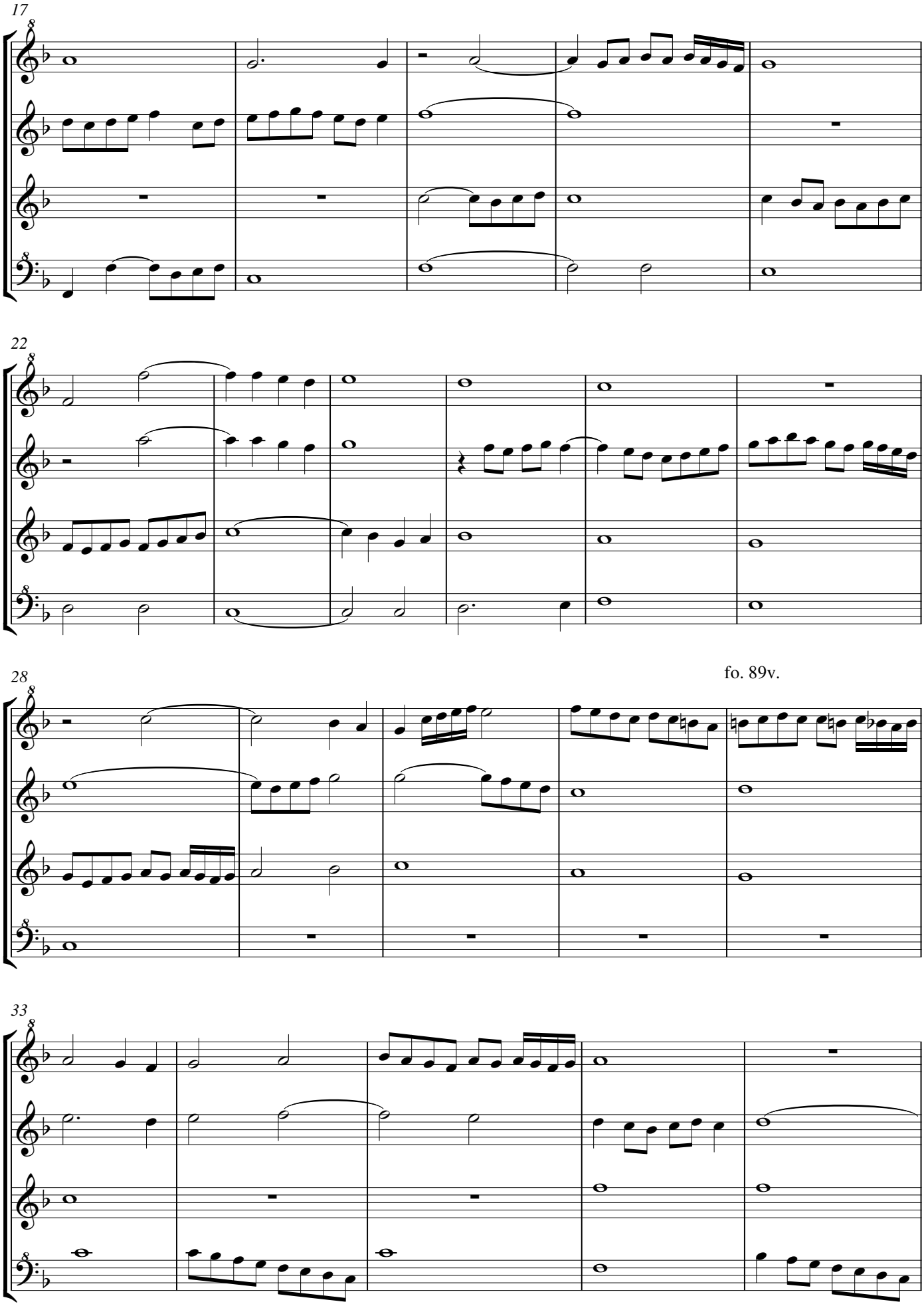


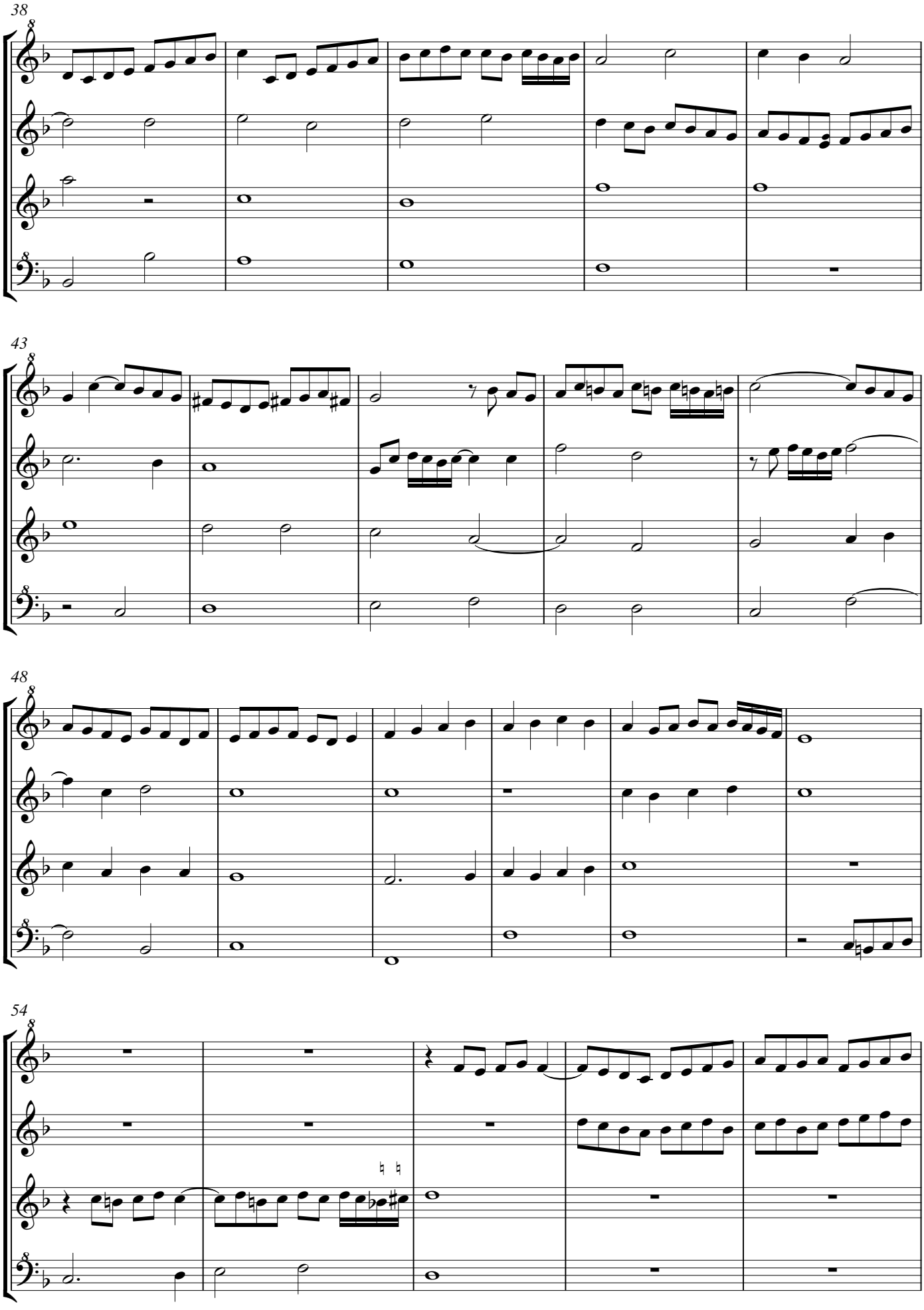
Quaeramus. Moton. con differente glossa

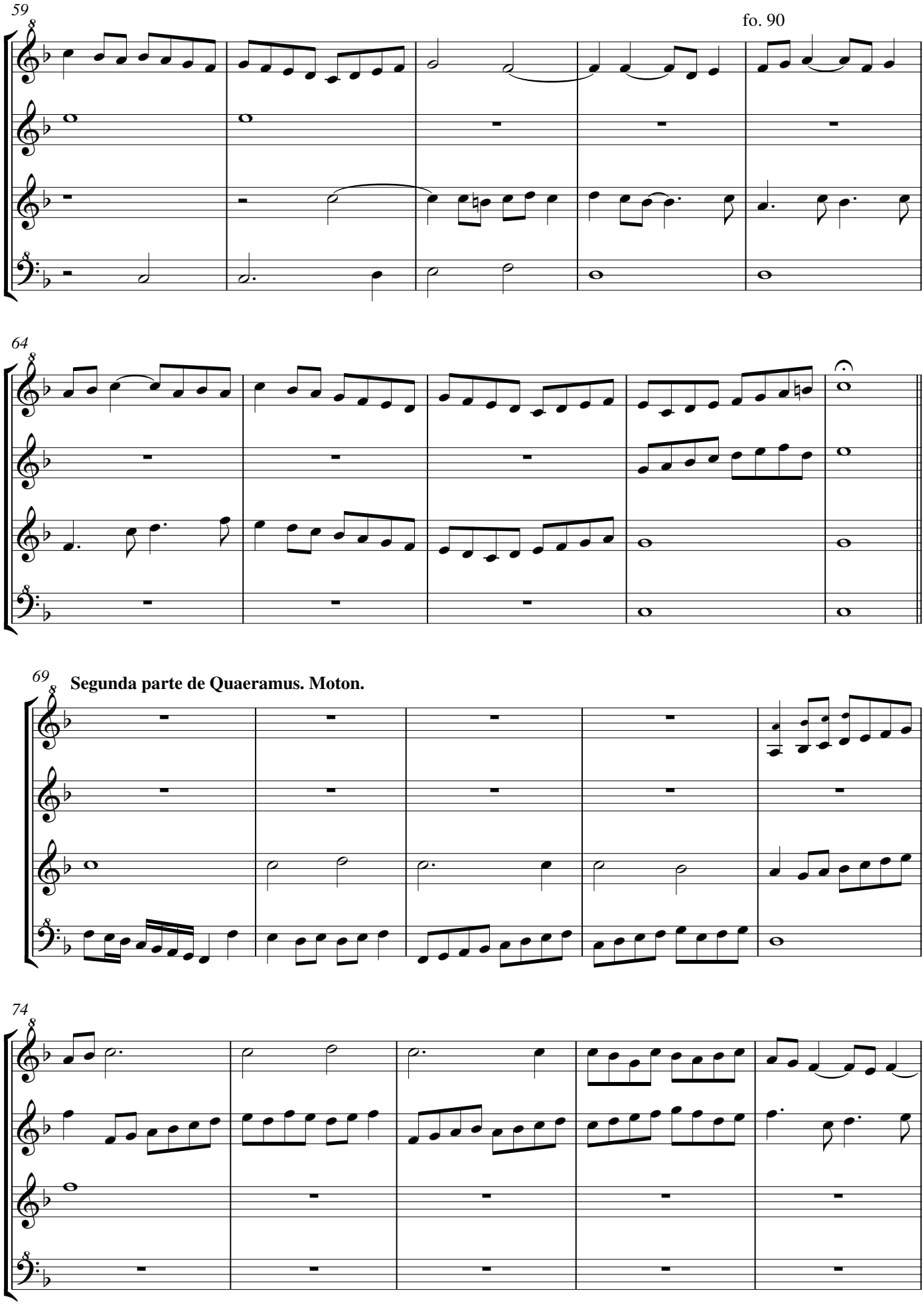
Fo. 89. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus, with different divisions

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

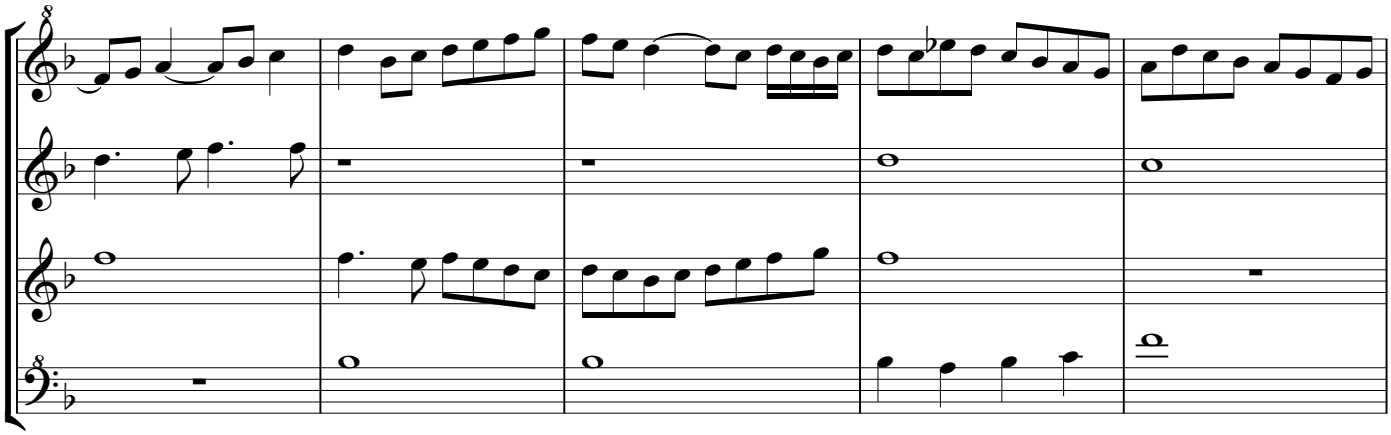



17
22
28
fo. 89v.
33


38
43
48
54

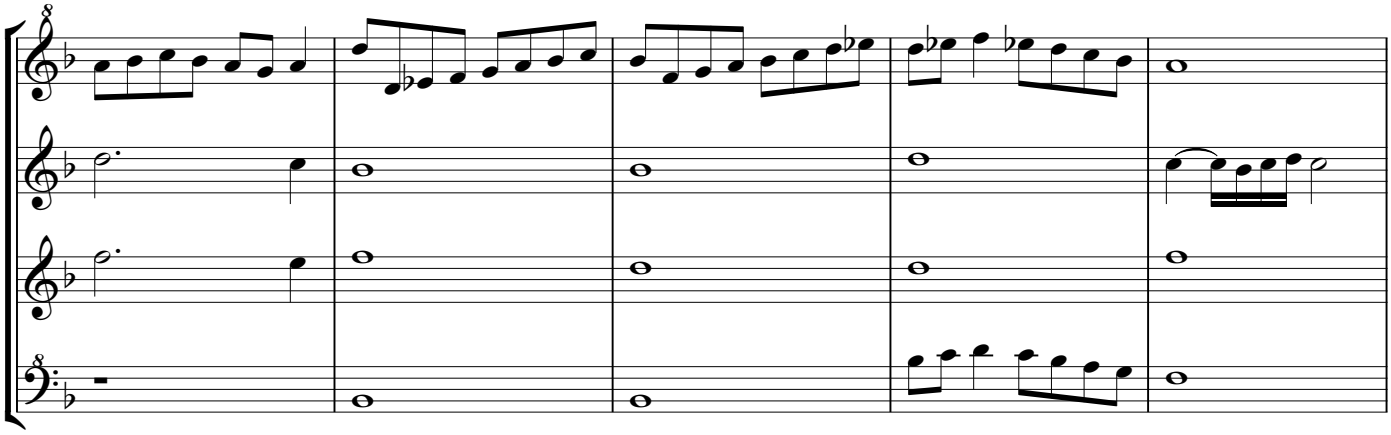

59
fo. 90
64
69
Segunda parte de Quaeramus. Moton.
74

79

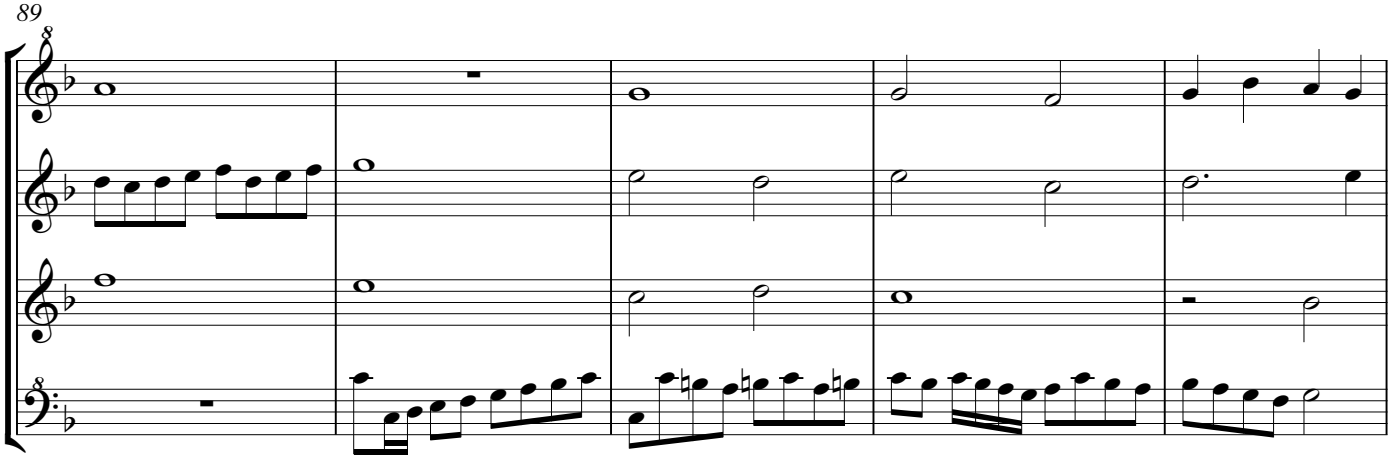


84

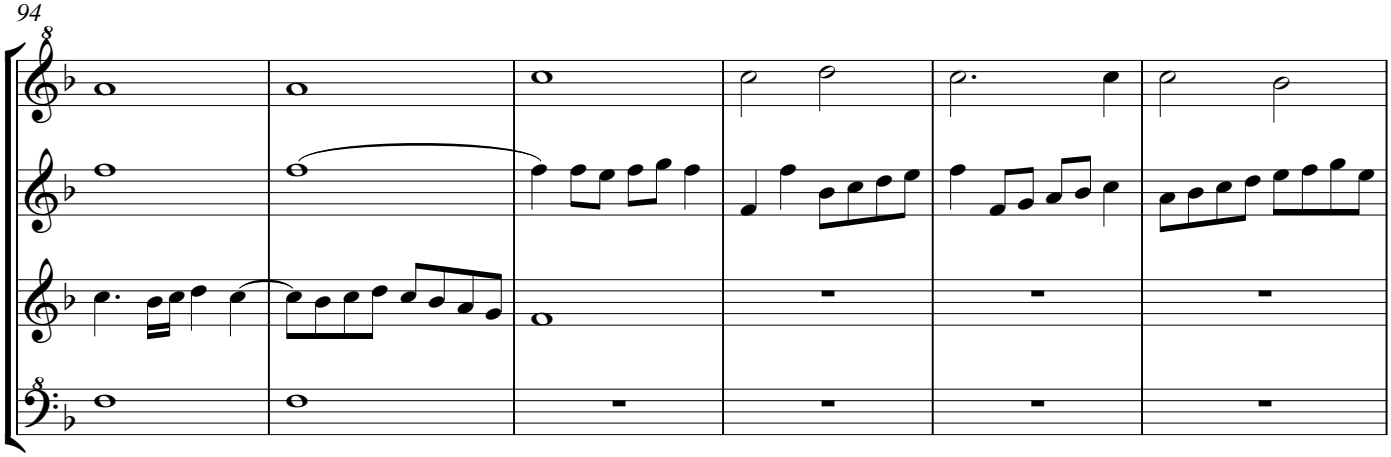
fo. 90v.

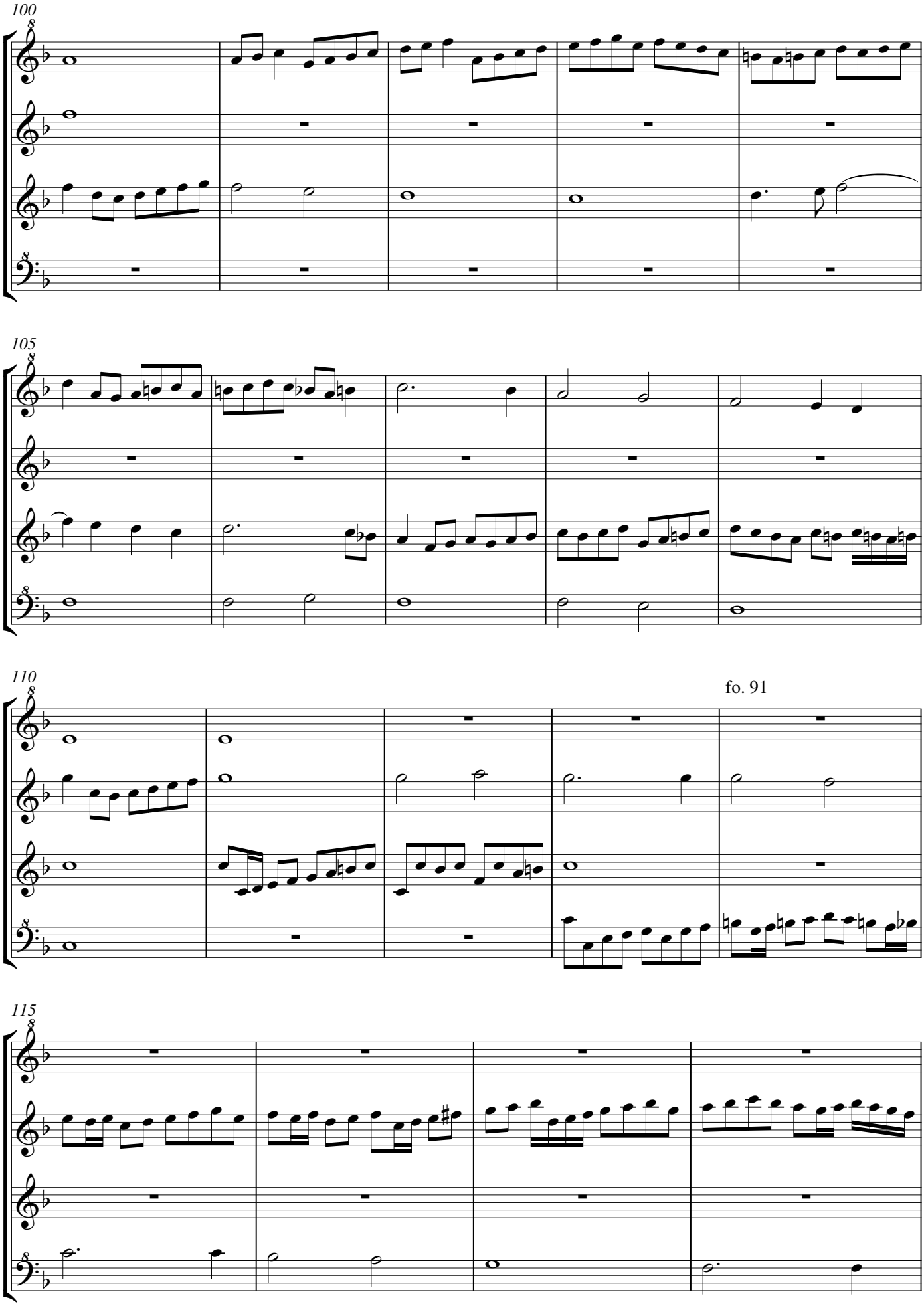


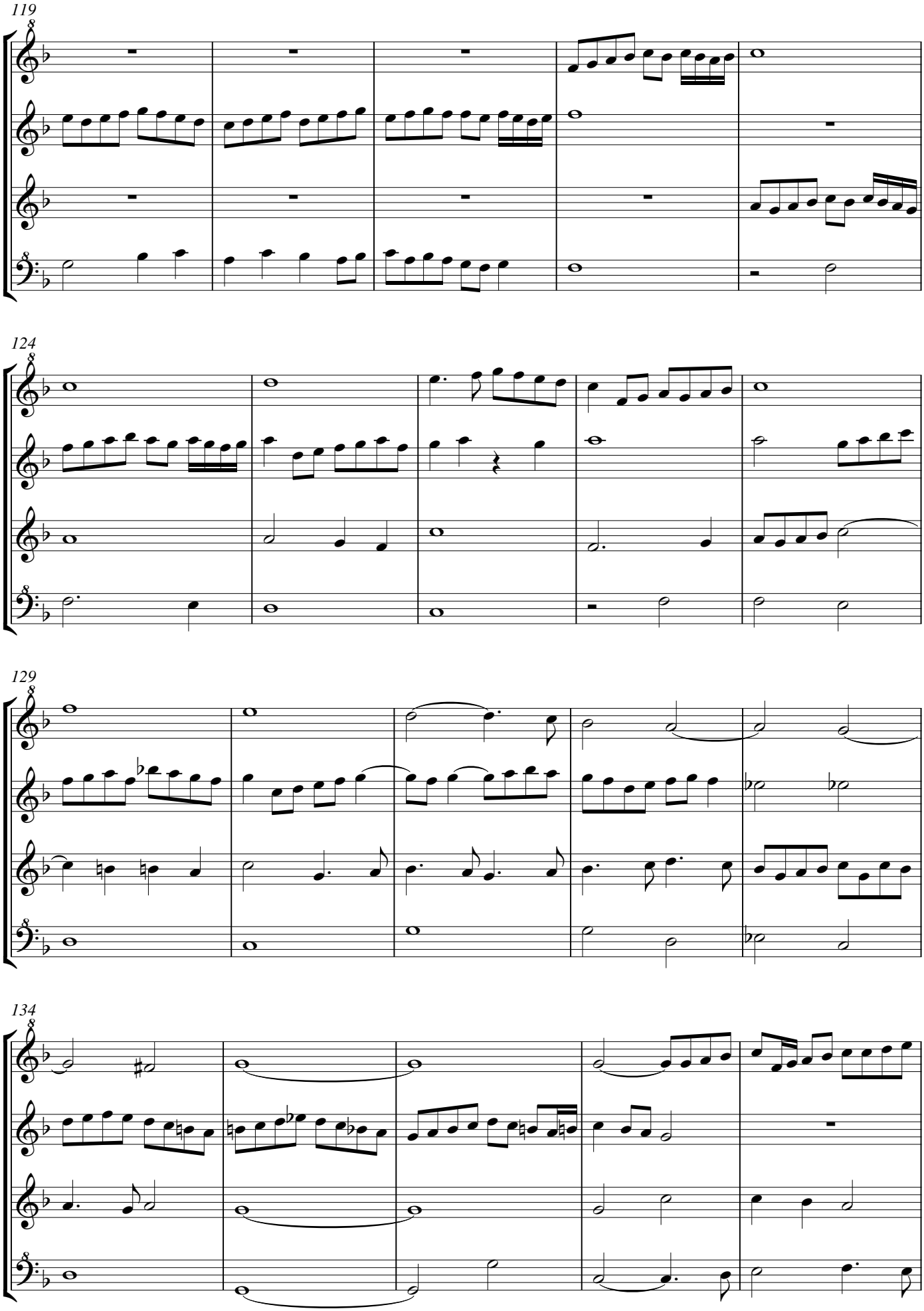
89



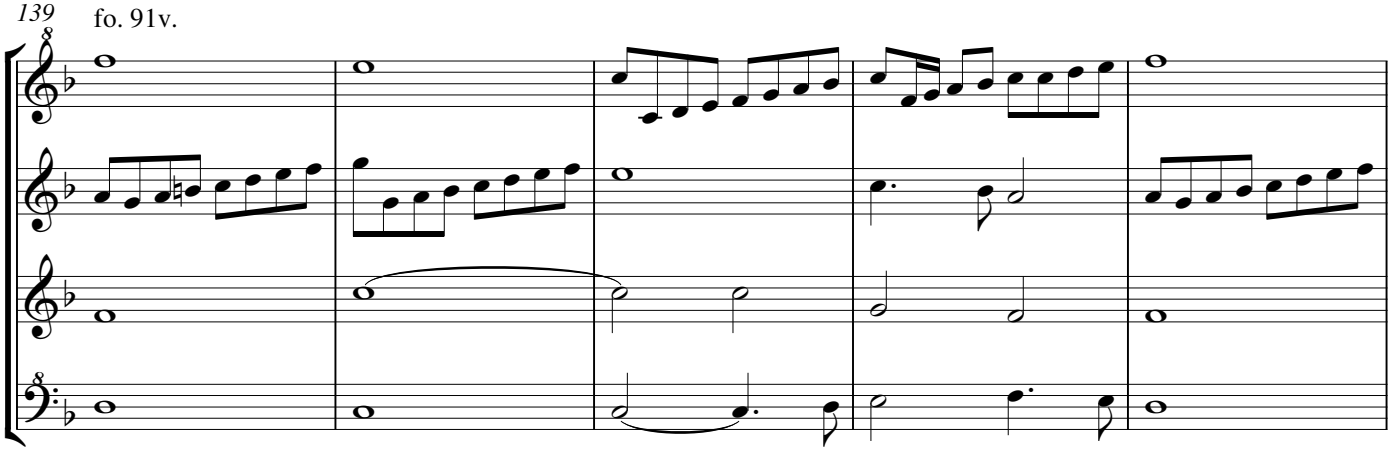
94



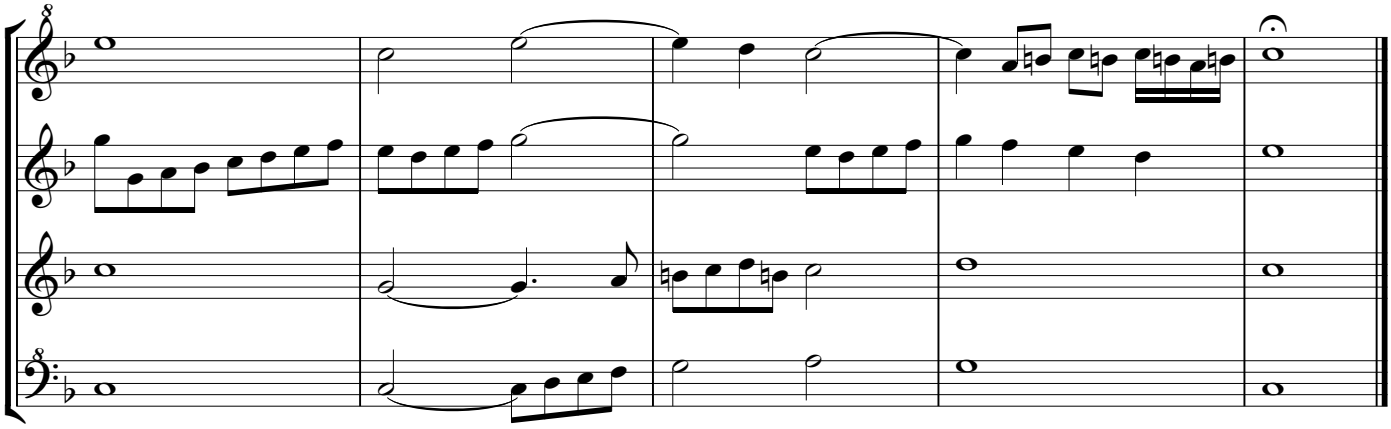

100
105
110
fo. 91
115


119
124
129
134

139 fo. 91v.



144



Bar 16 Superius: hypothecically note 1 is a semibrevis, confirmed by Mouton'original elsewhere on this site.
Bar 44 Superius note 3: hand written d' above the same ink stain, reverse page.
Bar 55 Tenor notes 9 and 10: Mouton's original does not presuppose a leading note here, so I assume that the sharp sign should be replaced one position to the left, to sharpen the b flat.

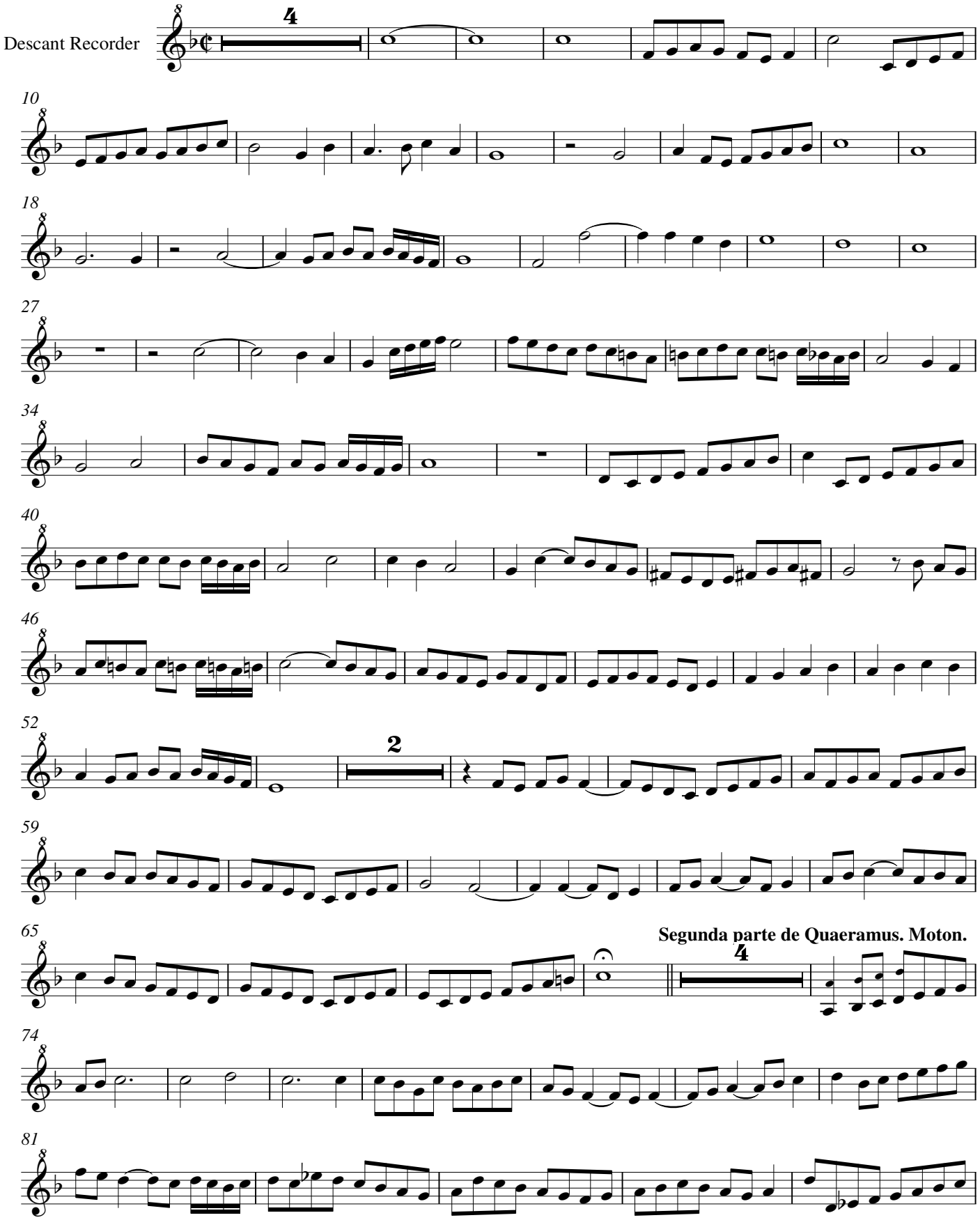
Cabeçon's first two parts in this division set are only the first part of Mouton's original motet.

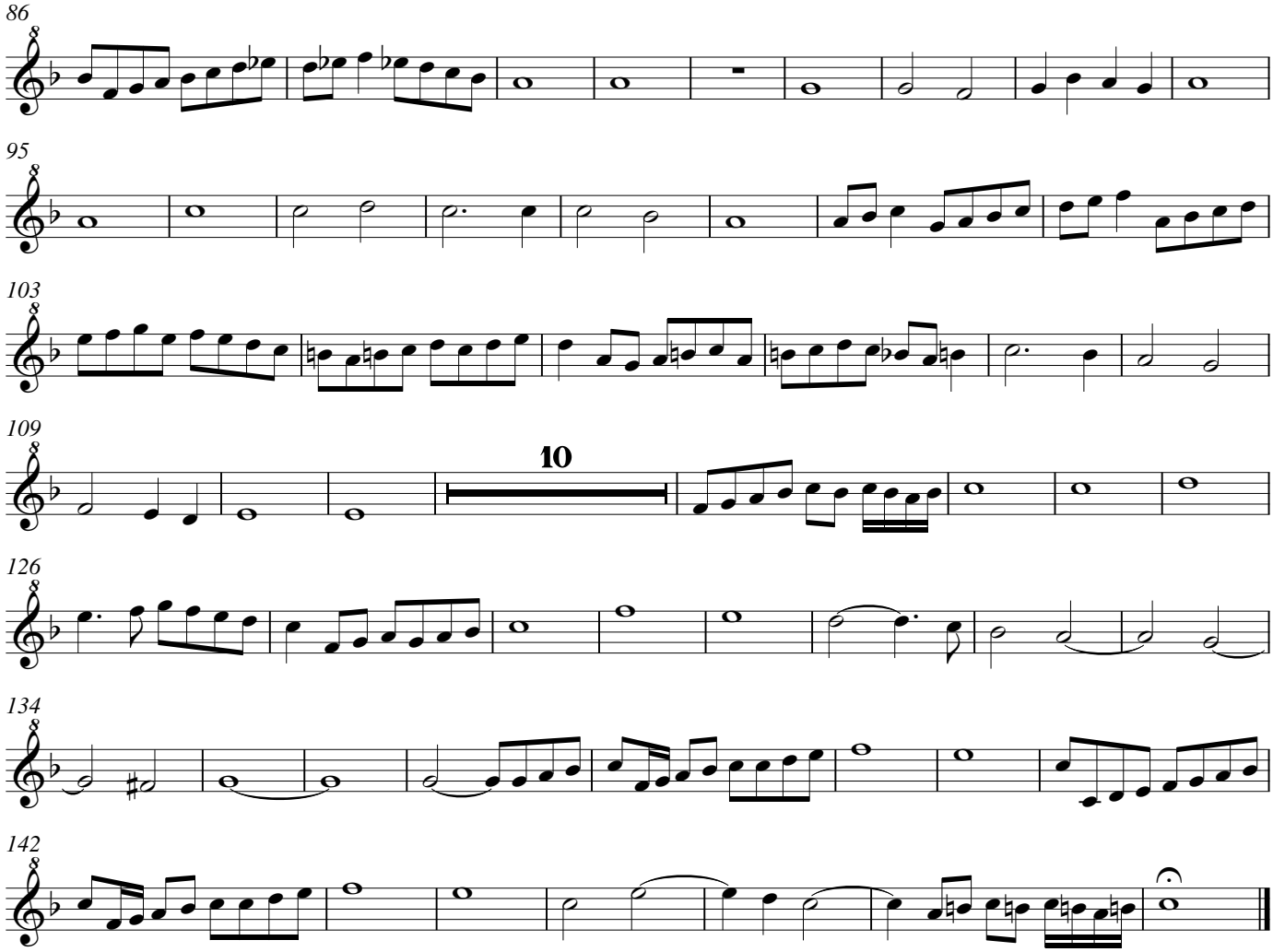
Quaeramus. Moton. con differente glossa

Fo. 89. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus, with different divisions

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Descant Recorder



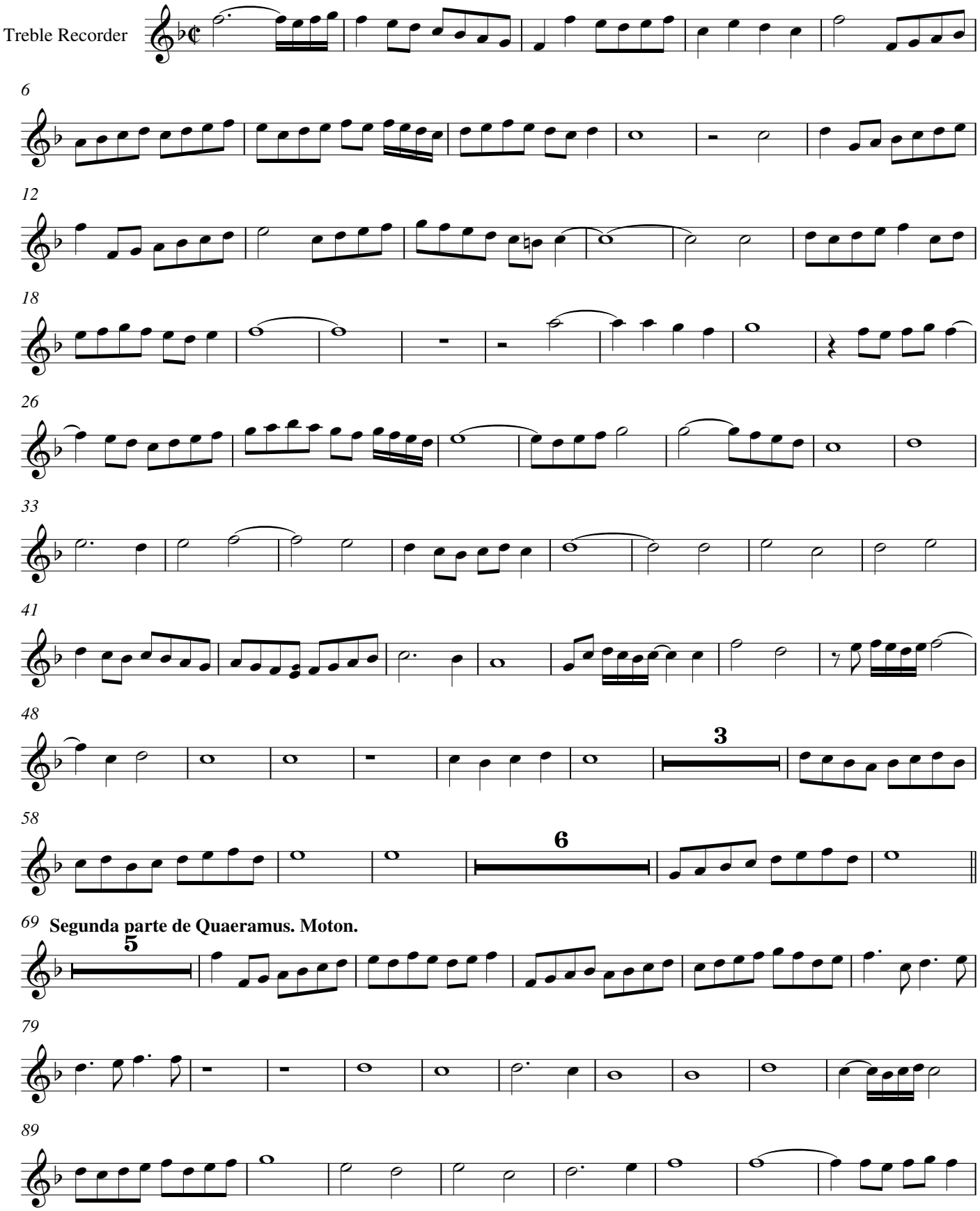

86
95
103
109
10
126
134
142

Quaeramus. Moton. con differente glossa

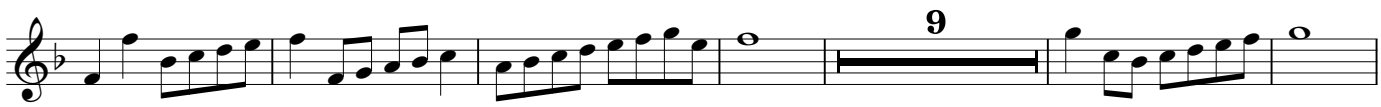
Fo. 89. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus, with different divisions

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

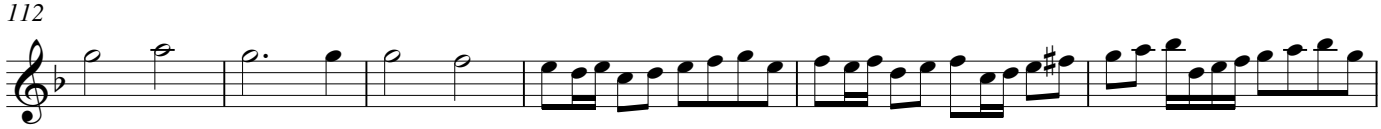
Treble Recorder



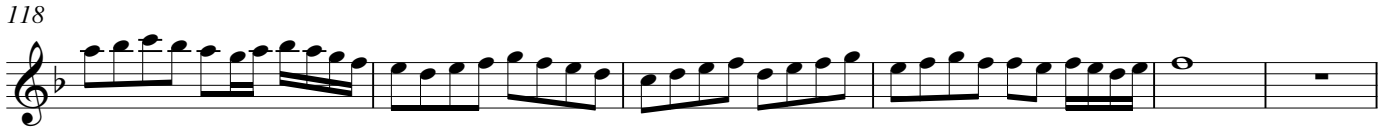
97



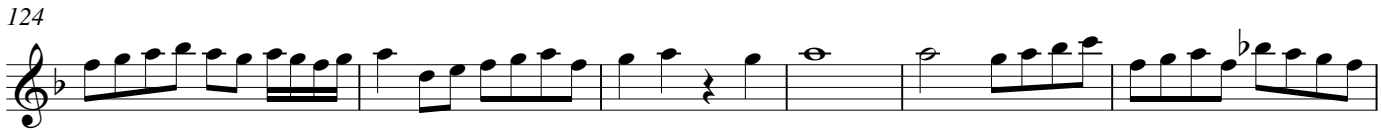
112



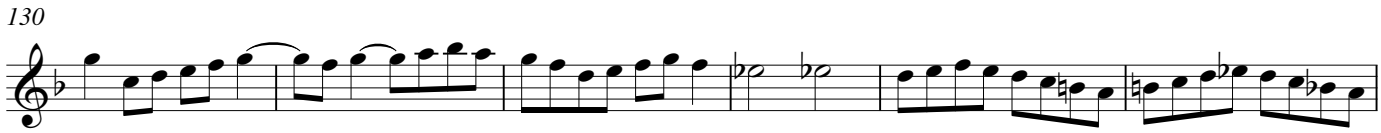
118



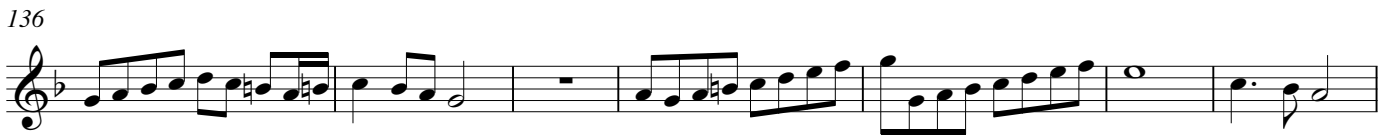
124



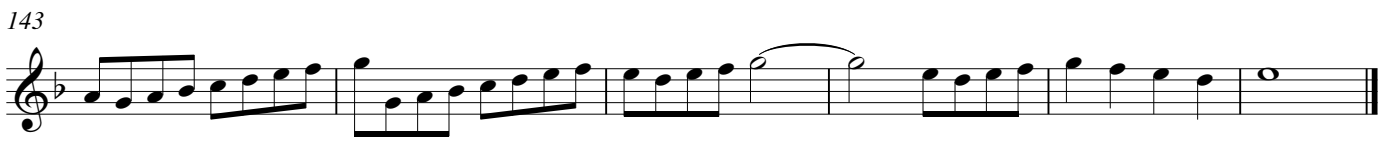
130



136



143

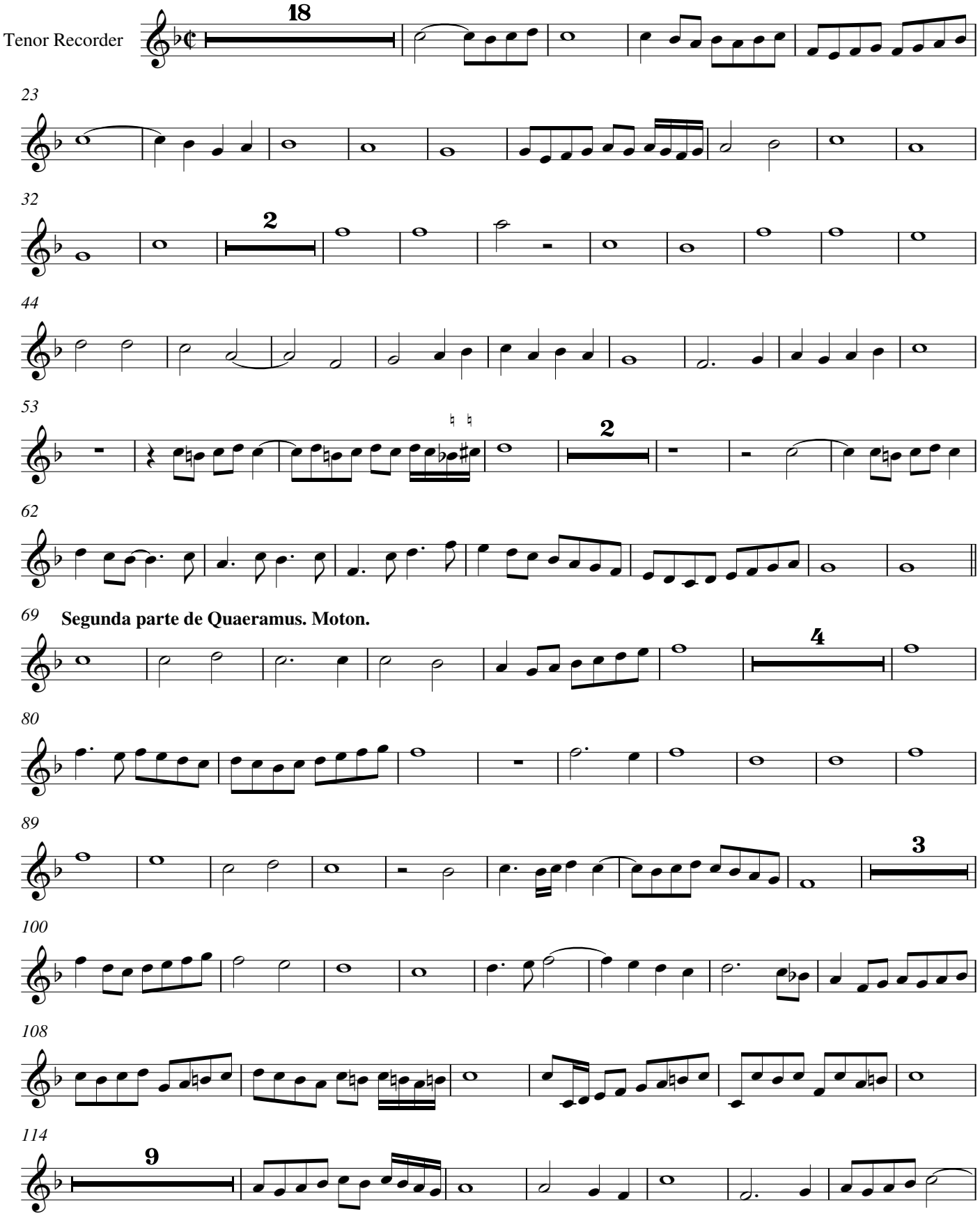


Quaeramus. Moton. con differente glossa

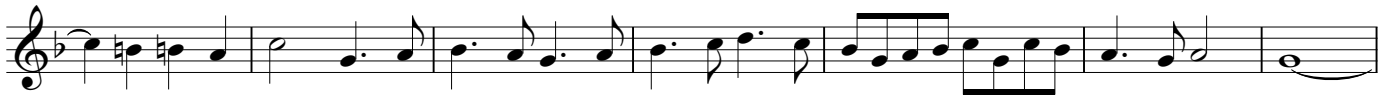
Fo. 89. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus, with different divisions

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

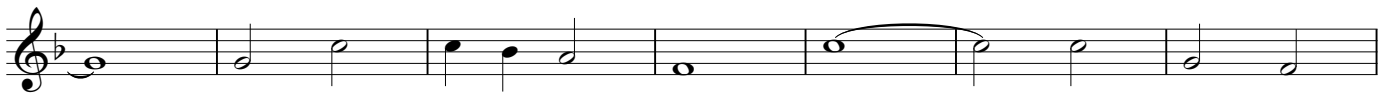
Tenor Recorder



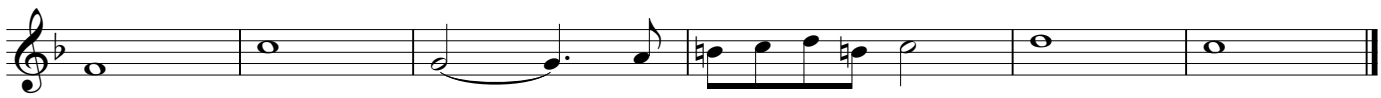
129



136



143

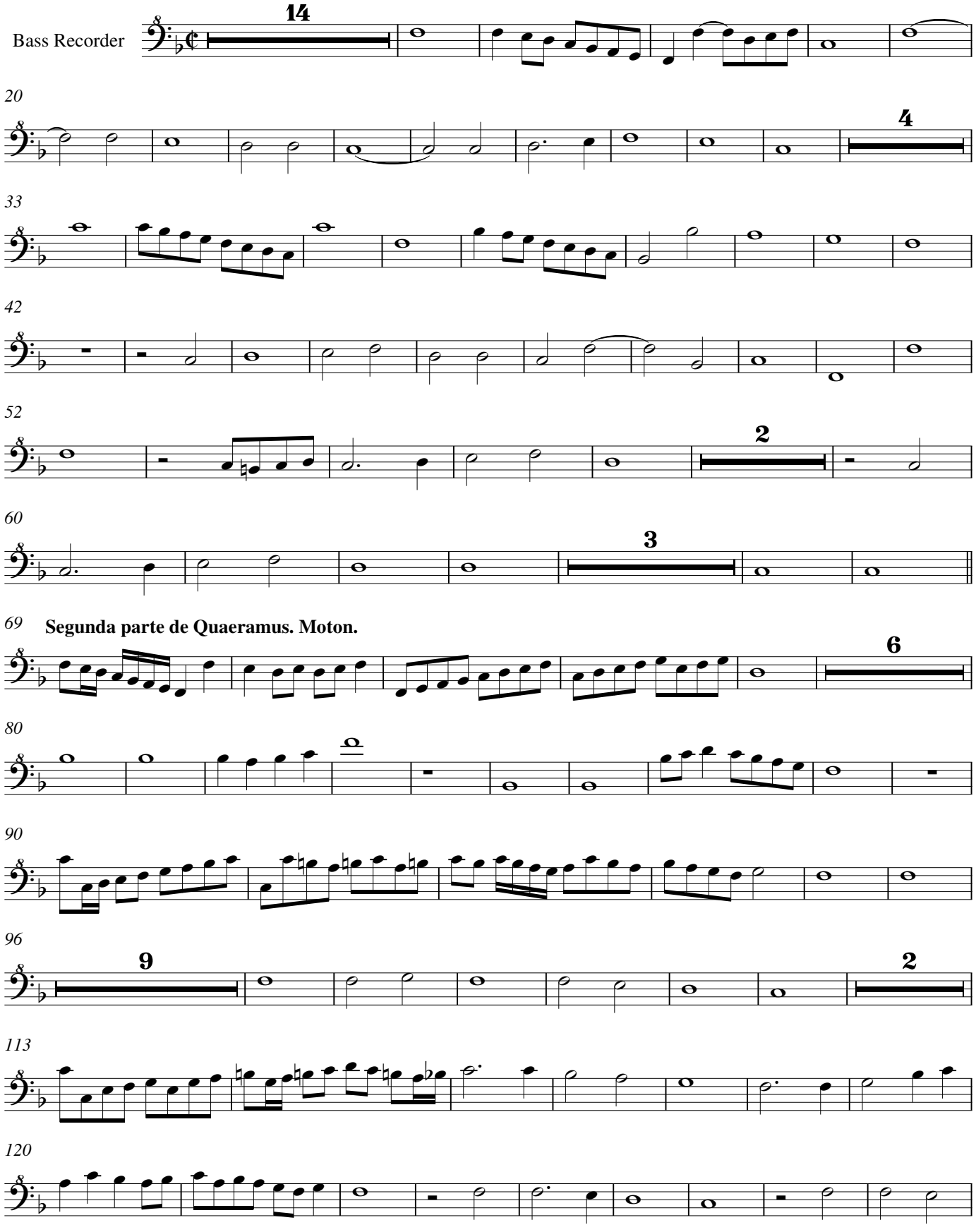


Quaeramus. Moton. con differente glossa

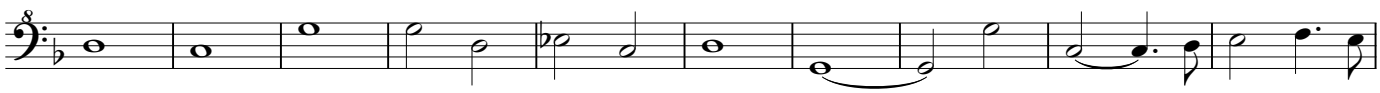
Fo. 89. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus, with different divisions

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

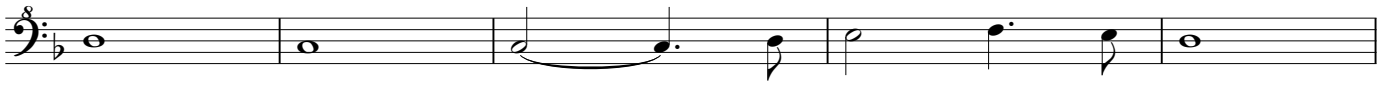
Bass Recorder



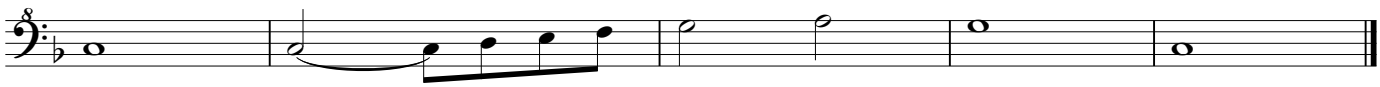
129



139



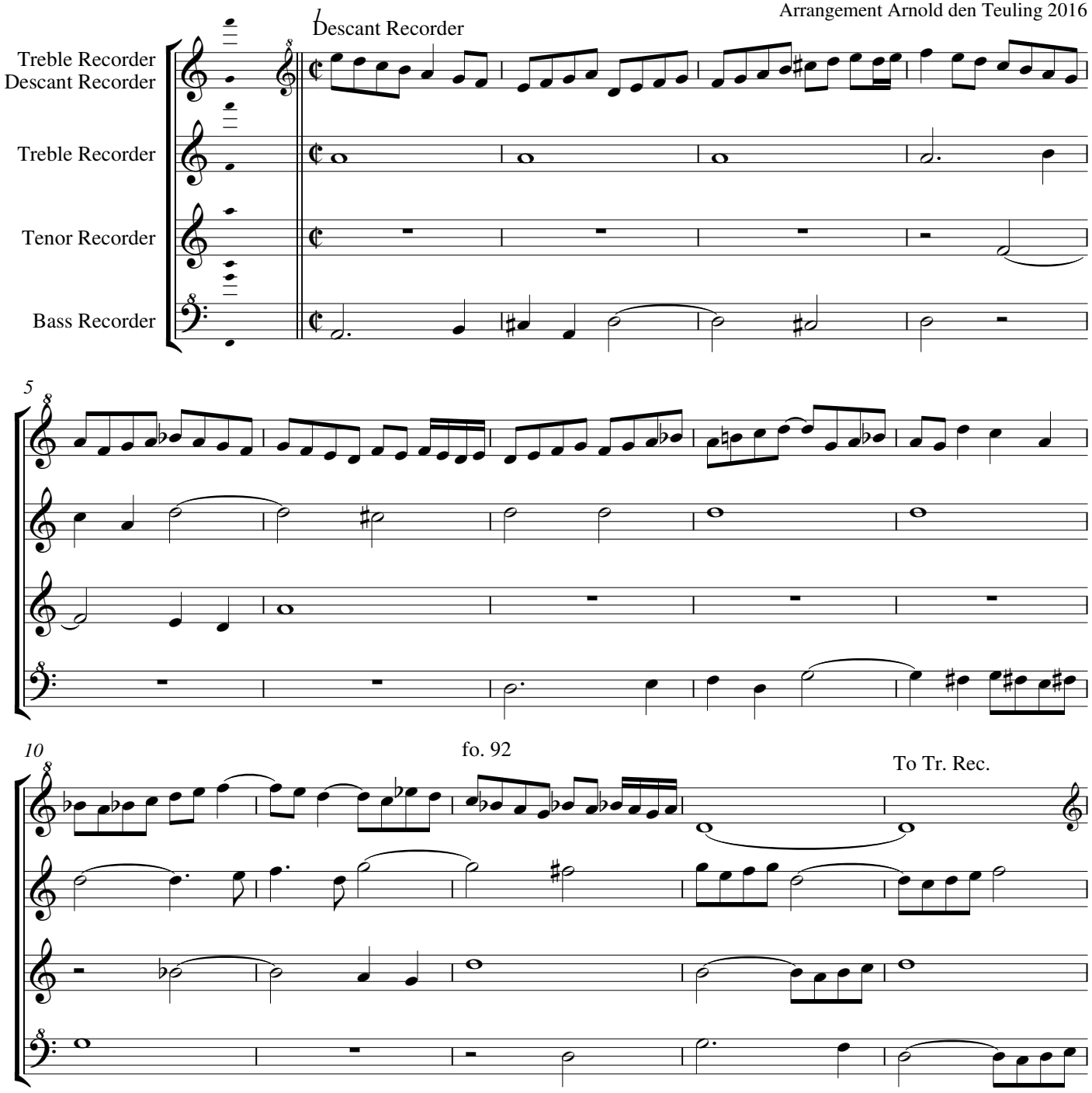
144

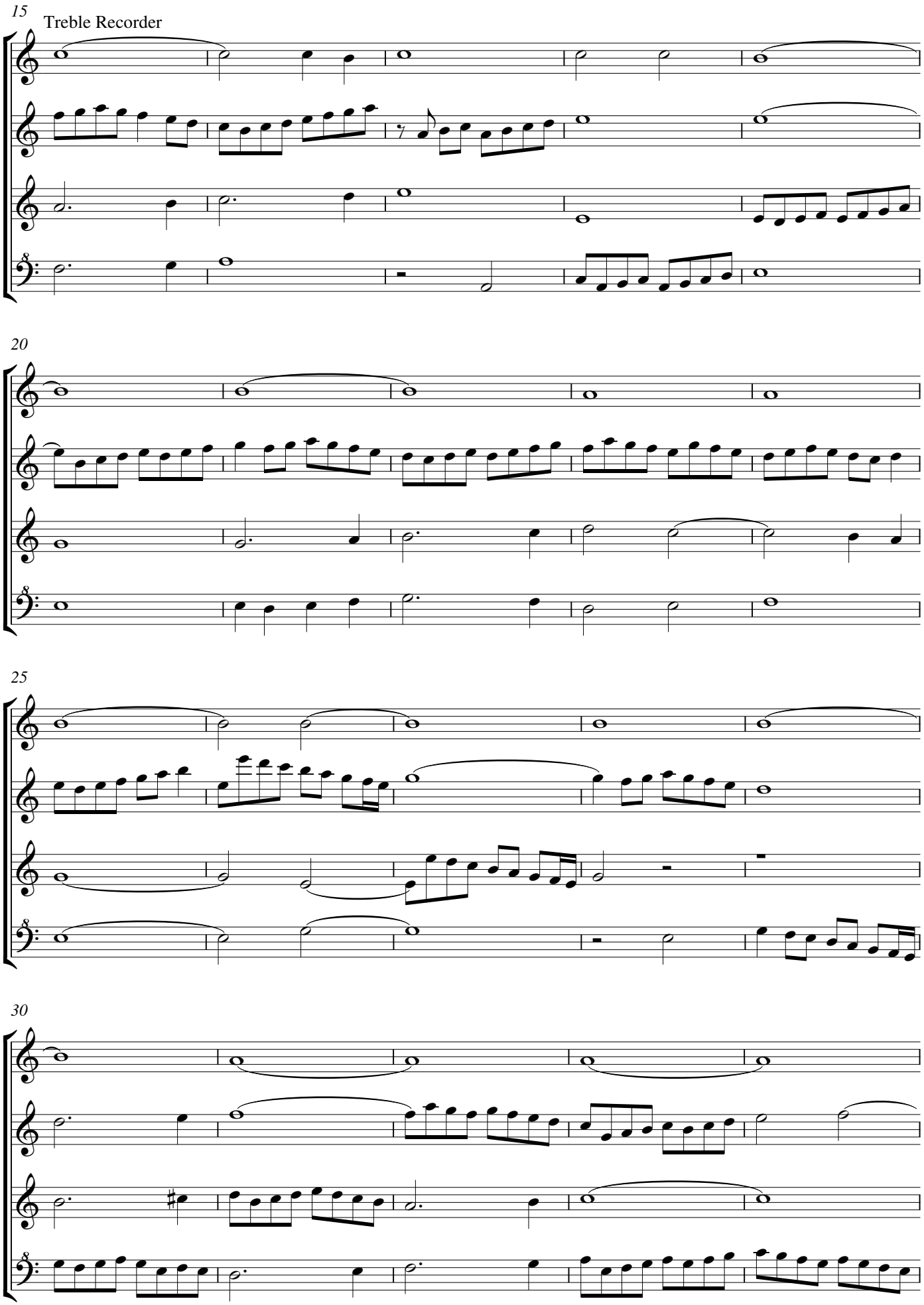


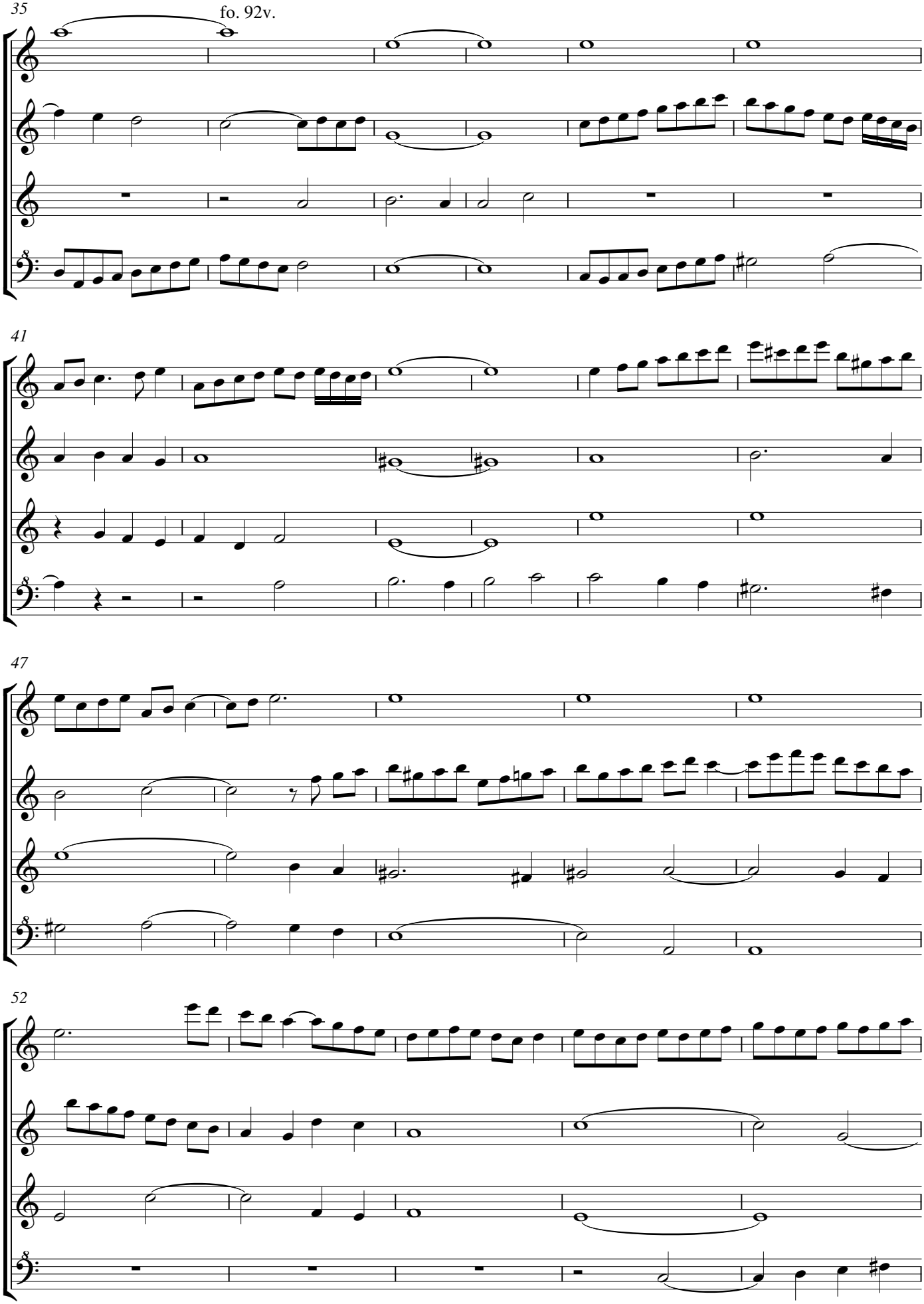
Clama necesses. Iusquin.

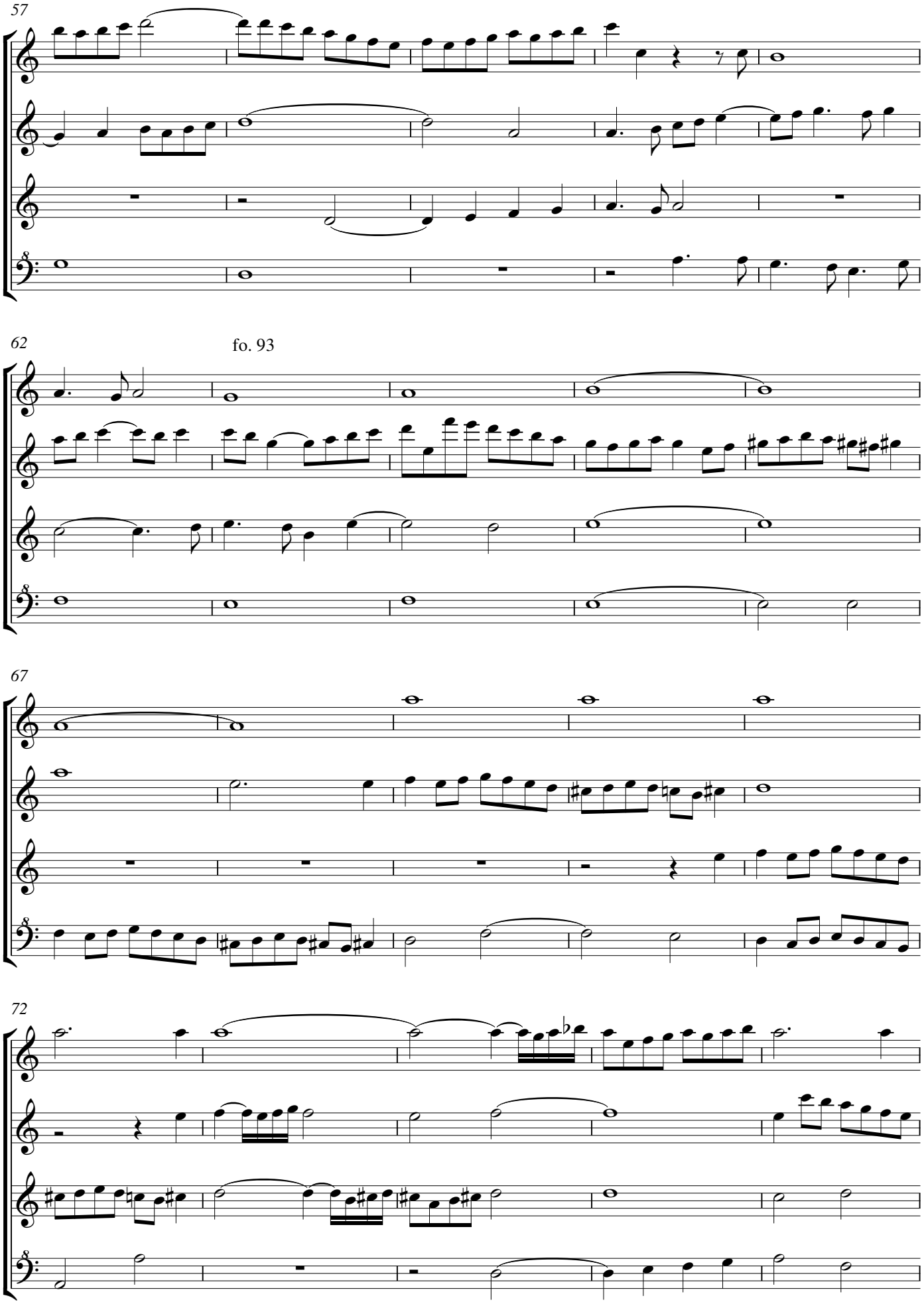
Fo. 91v. Josquin Desprez, Clama, ne cesses, Call, do not stop:
Agnus Dei III from the mass L'homme armé super voces musicales

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

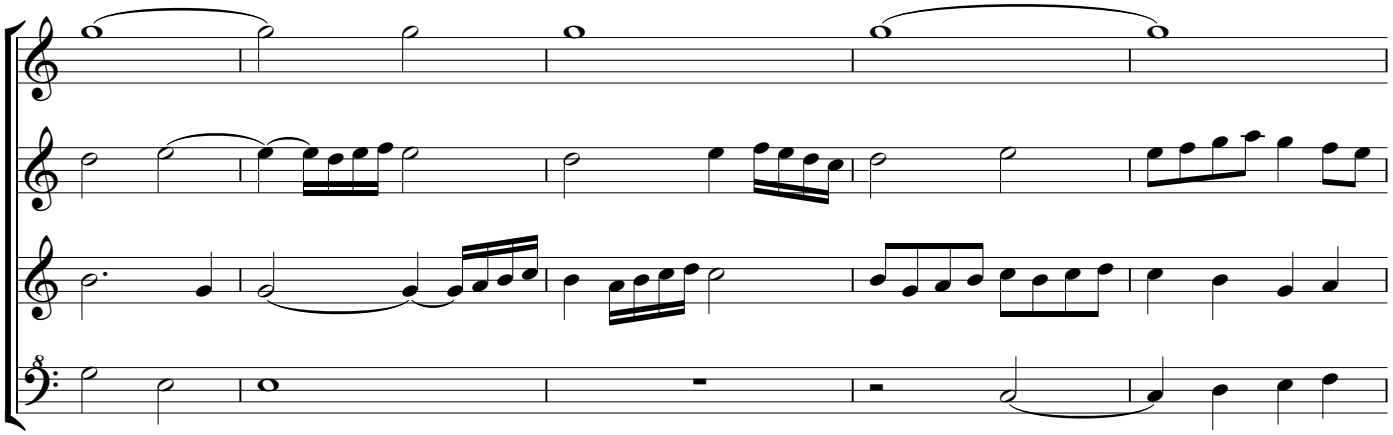



15
Treble Recorder
20
25
30

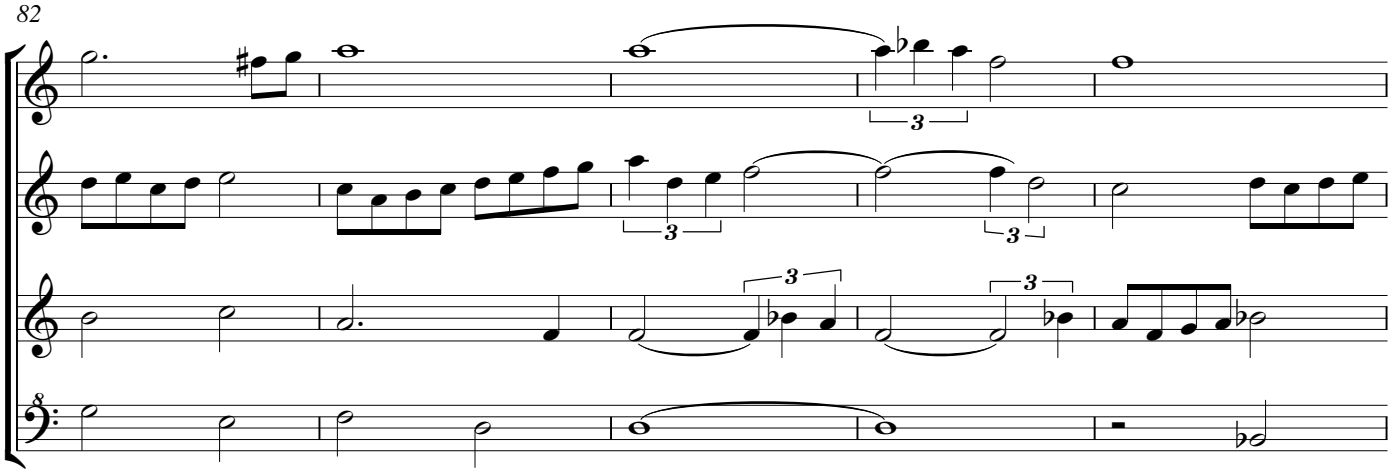

35
fo. 92v.
41
47
52


57
62
fo. 93
67
72

77

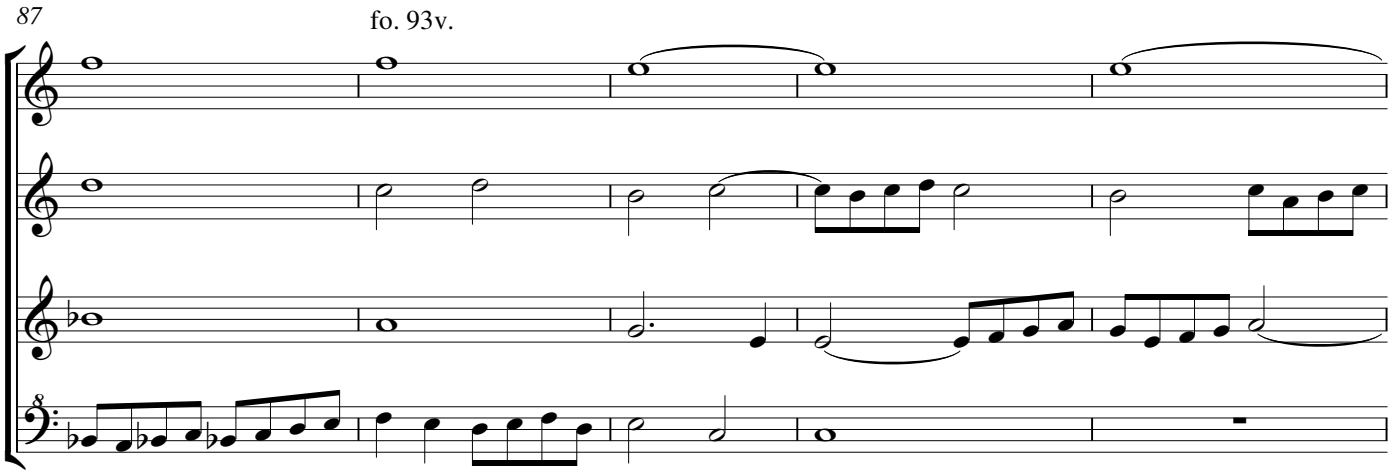


82

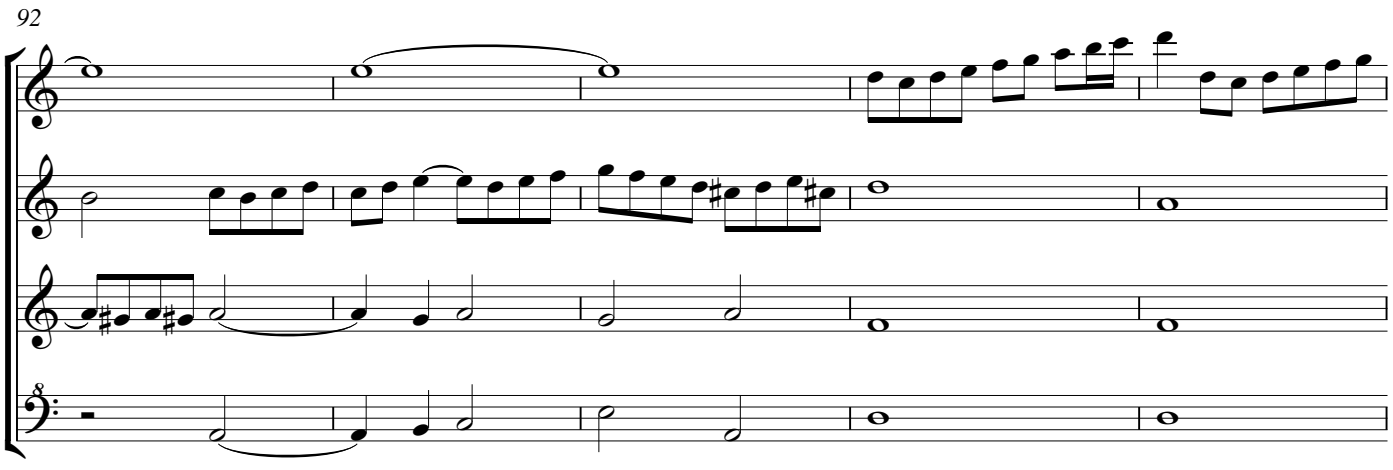


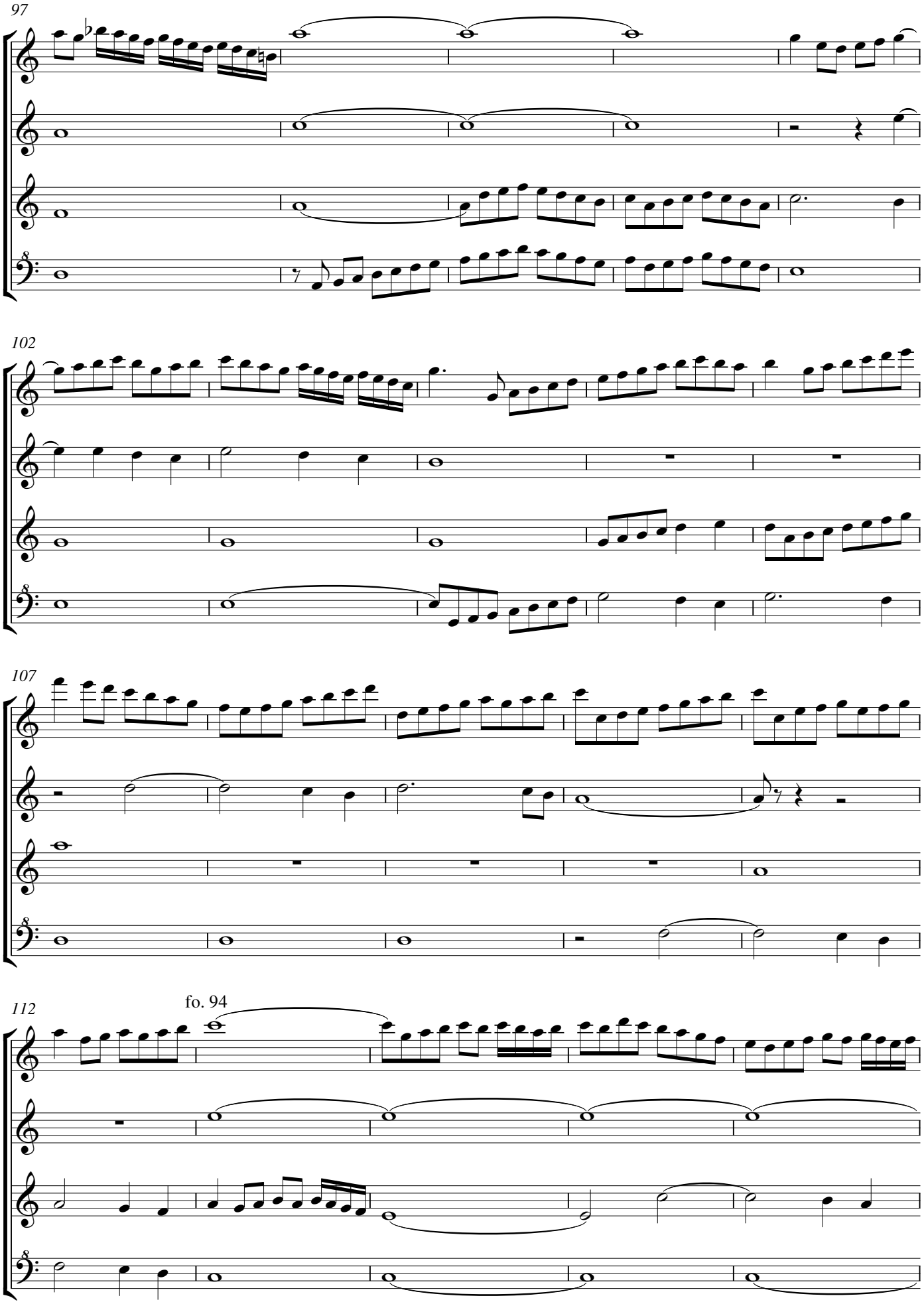
87

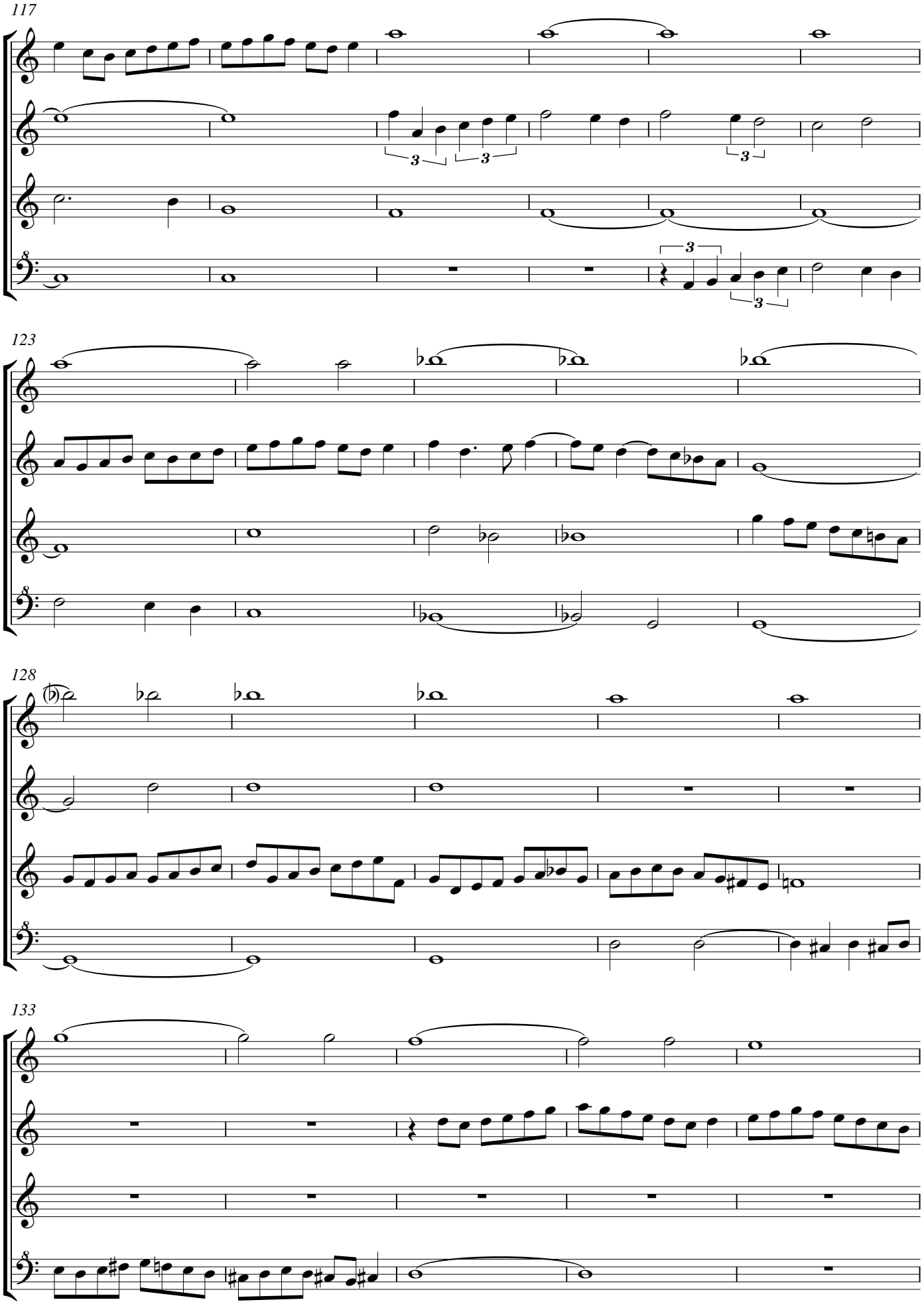
fo. 93v.



92

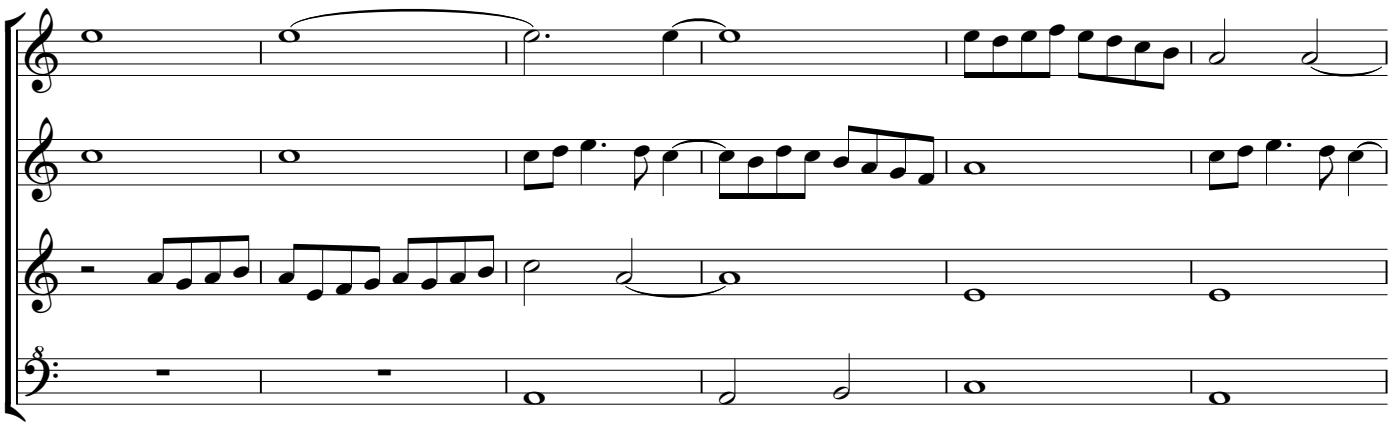



97
102
107
112
fo. 94

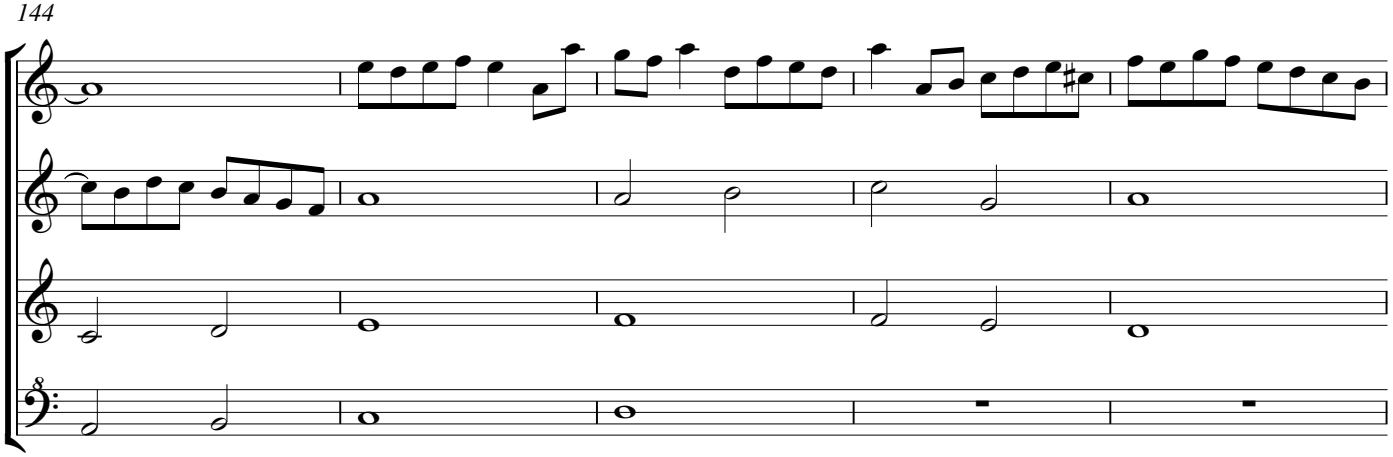

117
123
128
133

138

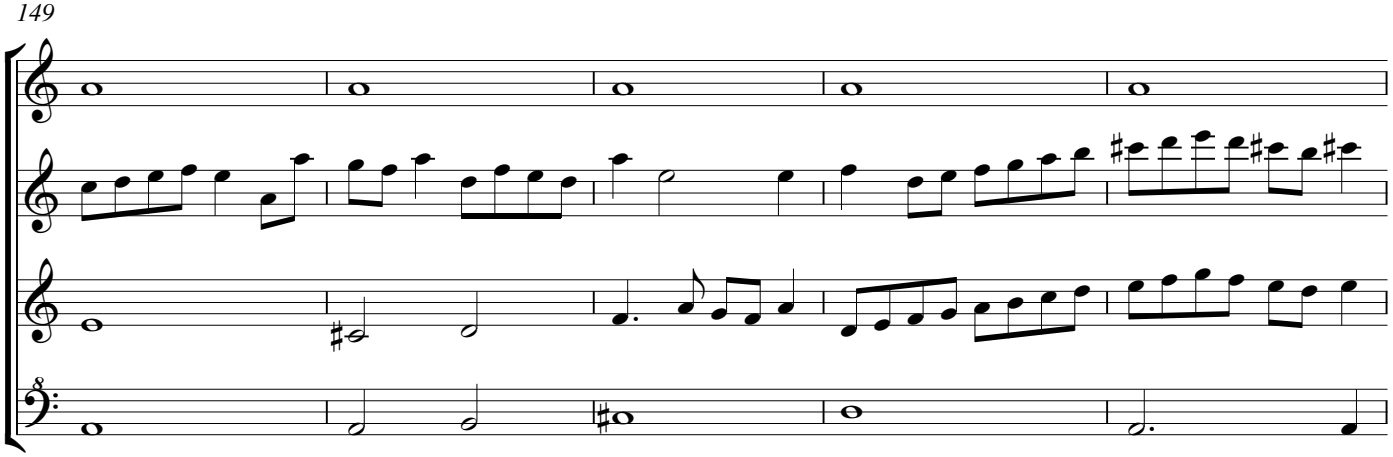
fo.94v.



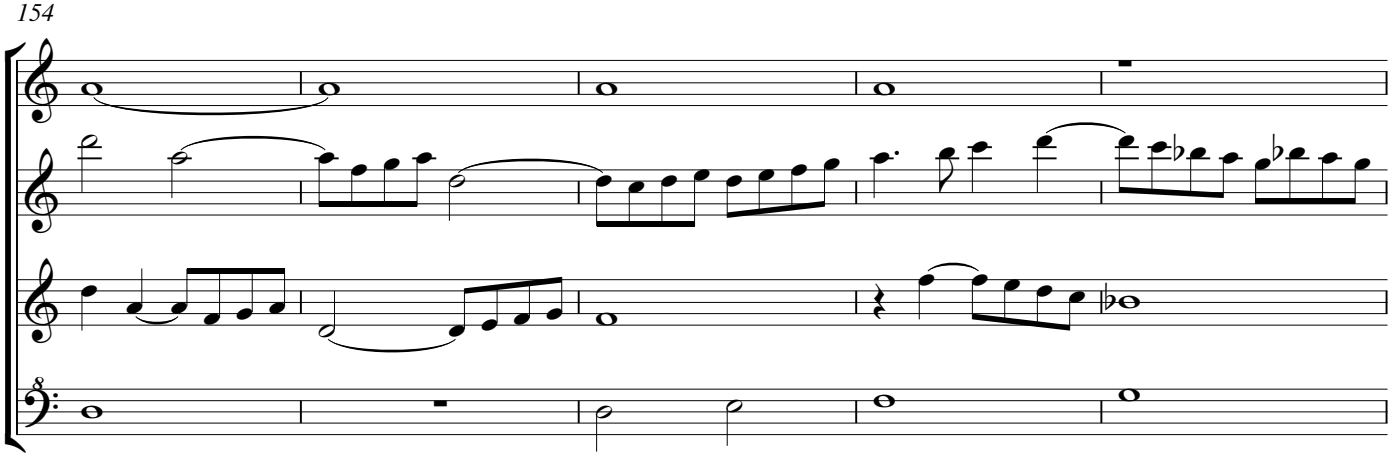
144



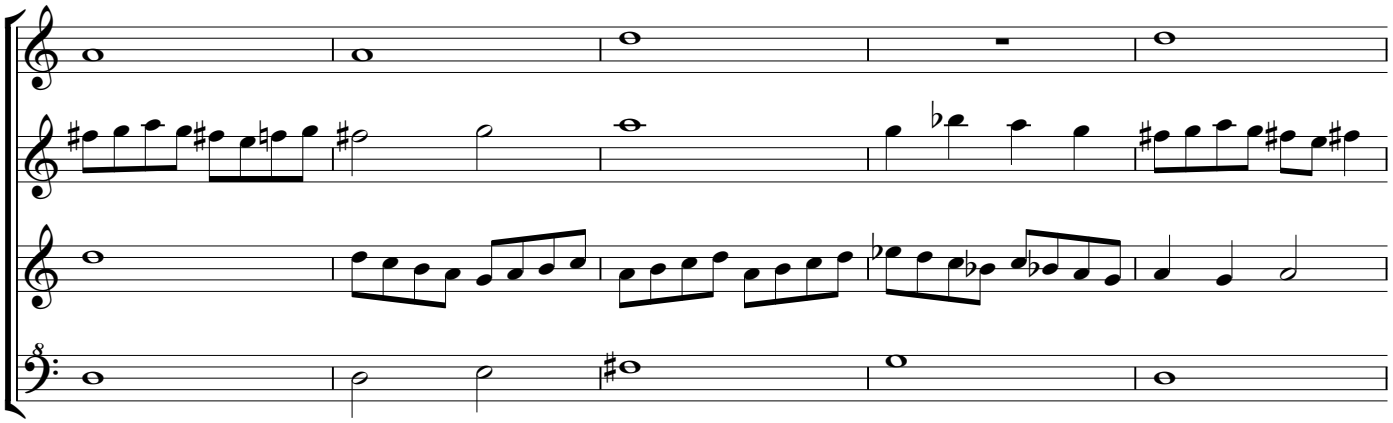
149



154

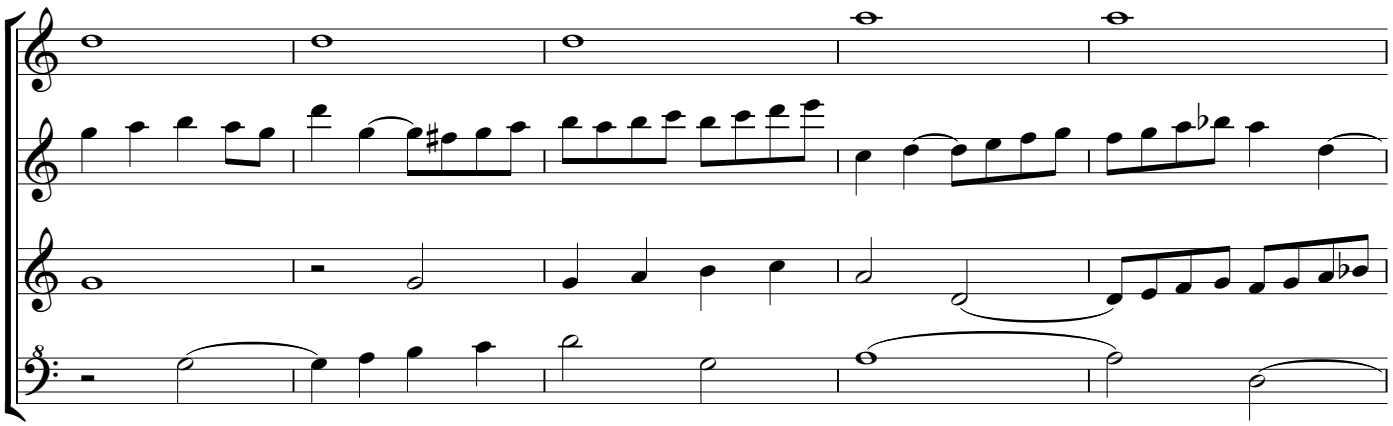


159

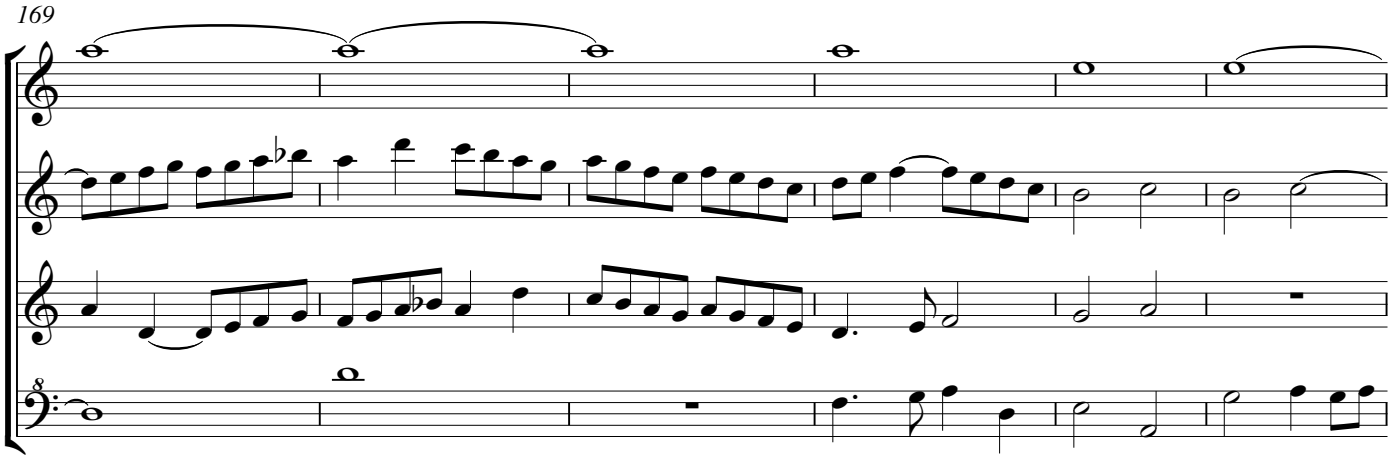


164

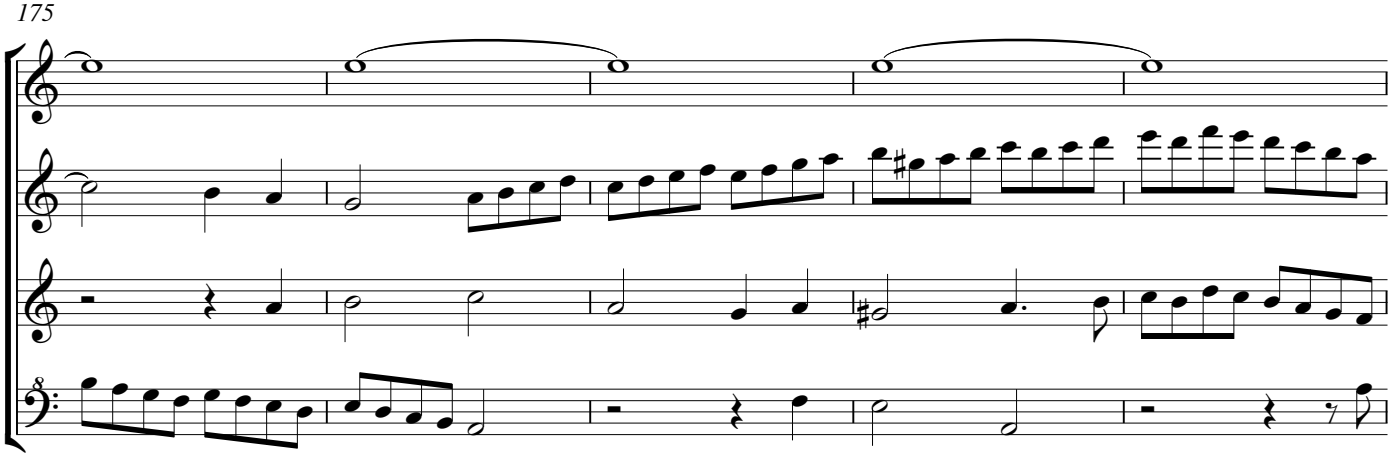
fo. 95

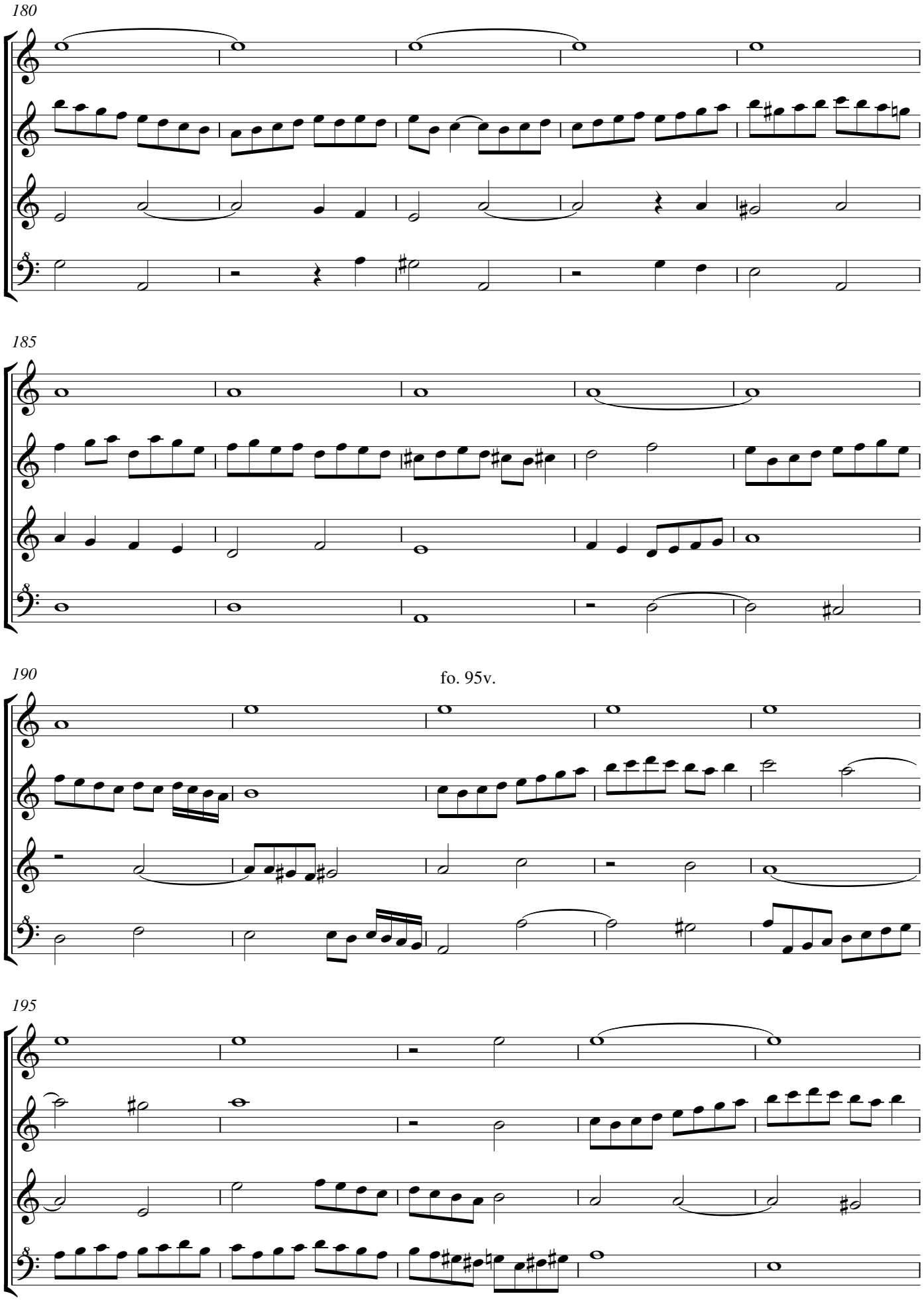


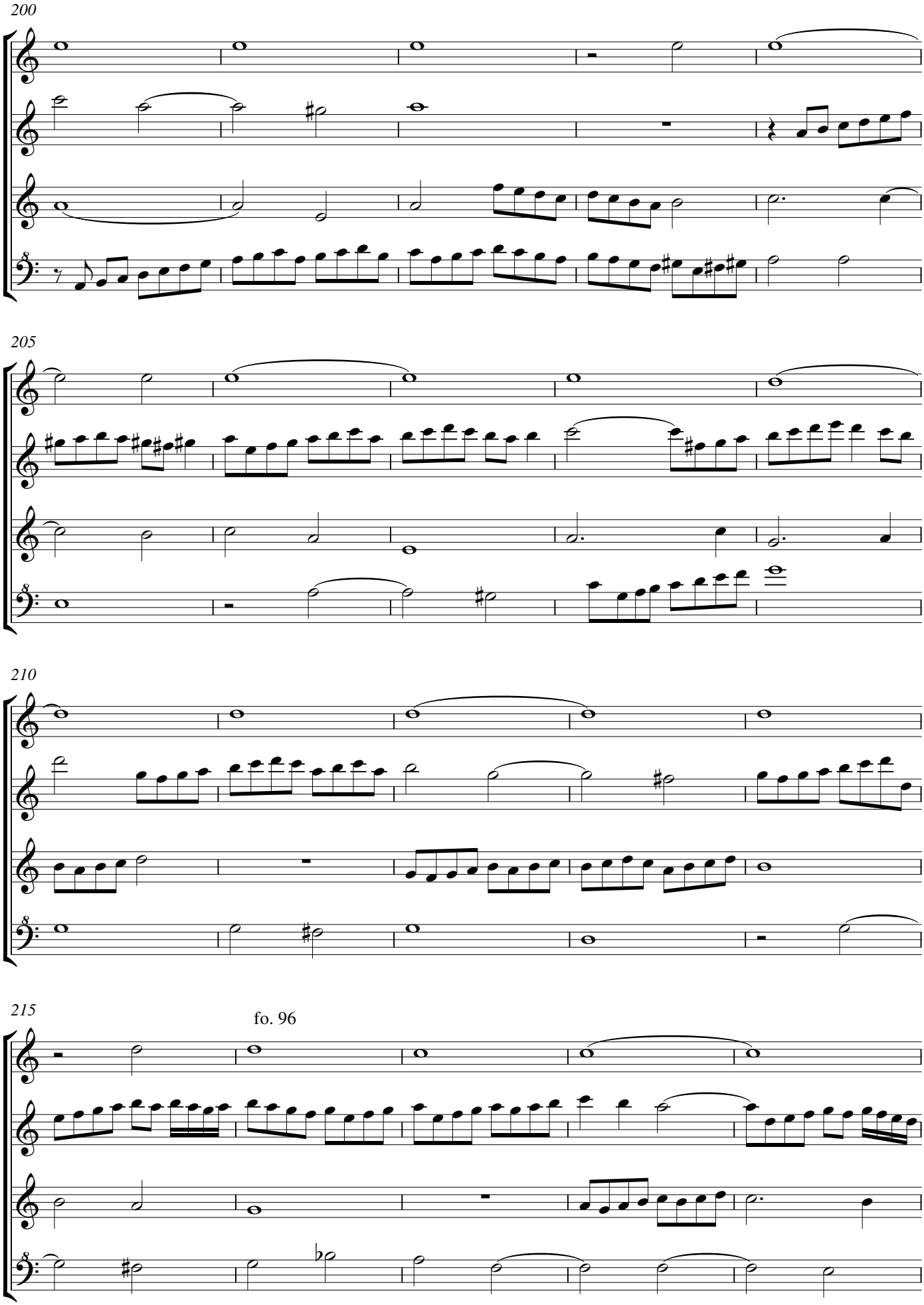
169

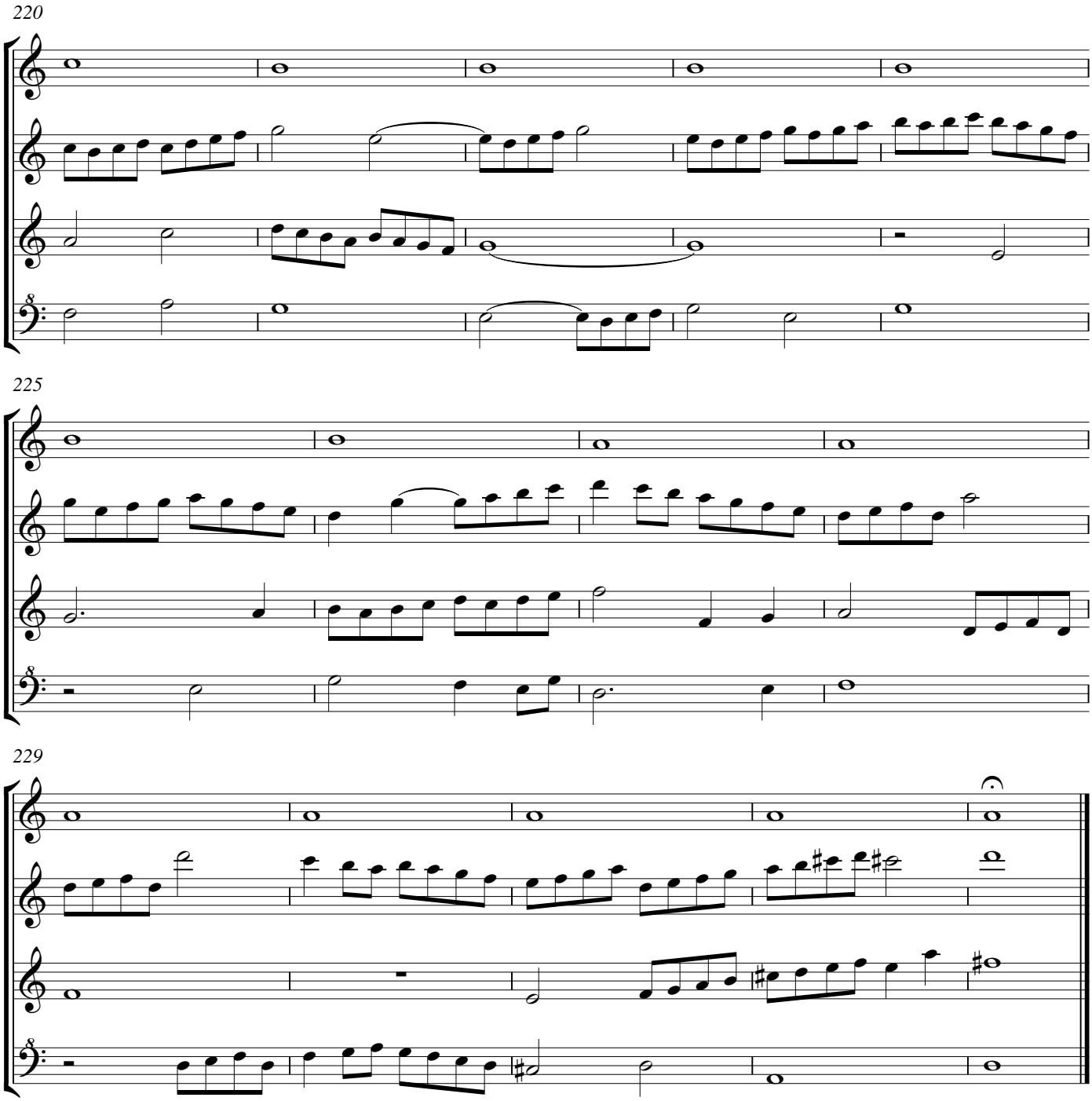


175




180
185
190
fo. 95v.
195


200
205
210
215
fo. 96



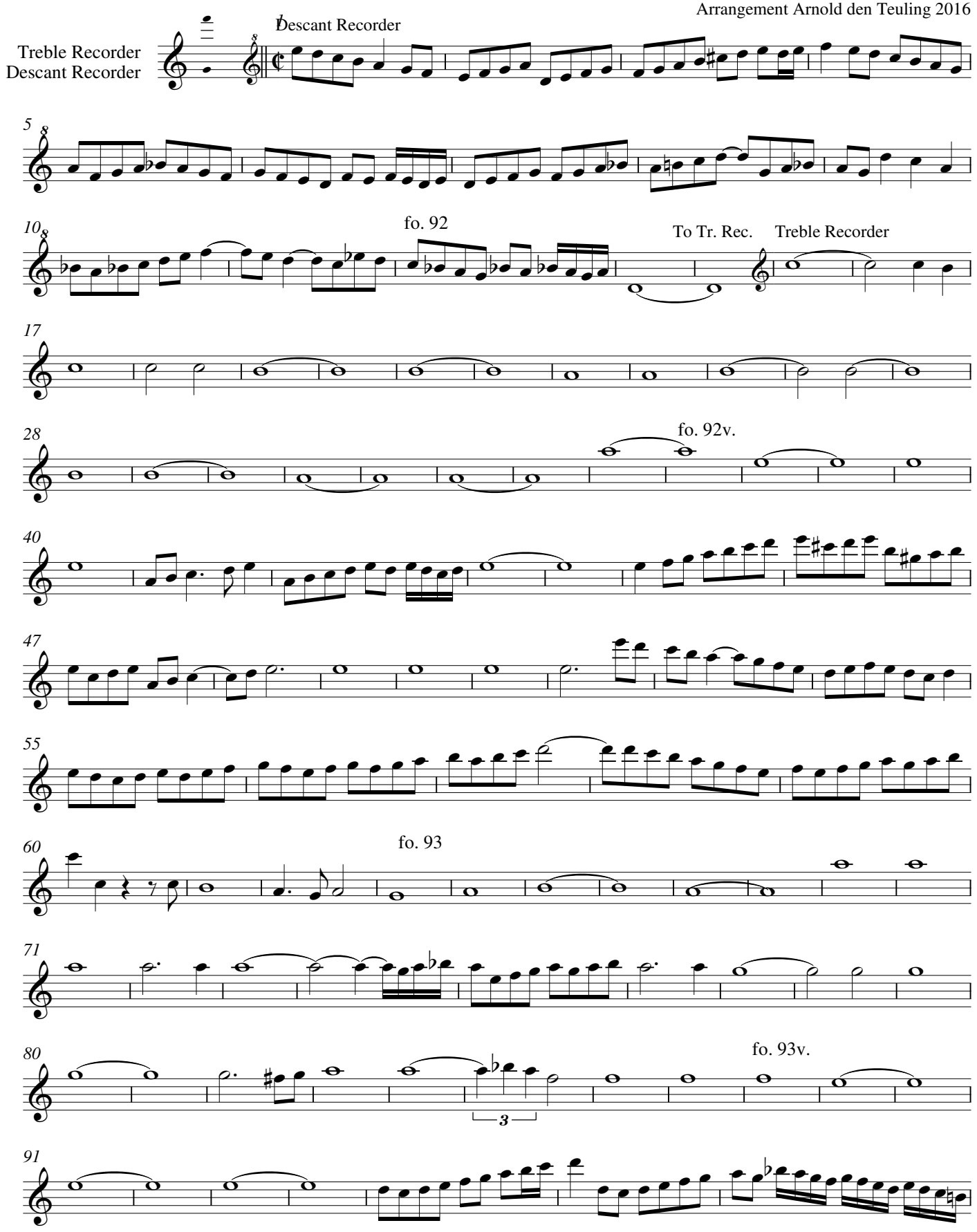
The time signature in the original by Josquin Desprez is ○ for the superius, ¢ for its "resolutio" (solution) and for the other parts. The Superius is originally the chanson L'homme armé. The bar lines are Cabeçon's. Cabeçon freely broke up the cantus firmus, and did not follow Josquin in bar 166-184.
In a number of places I had to swap the voices 2 and 3 or 3 and 4,because of the relative small range of the recorders.
The only real problem were the bars 127-129, where I had to transpose the Tenor an octave up, to prevent chords with wrong bass notes.
The first part of the Superius may of course be performed on a treble recorder too, like the rest of this part.

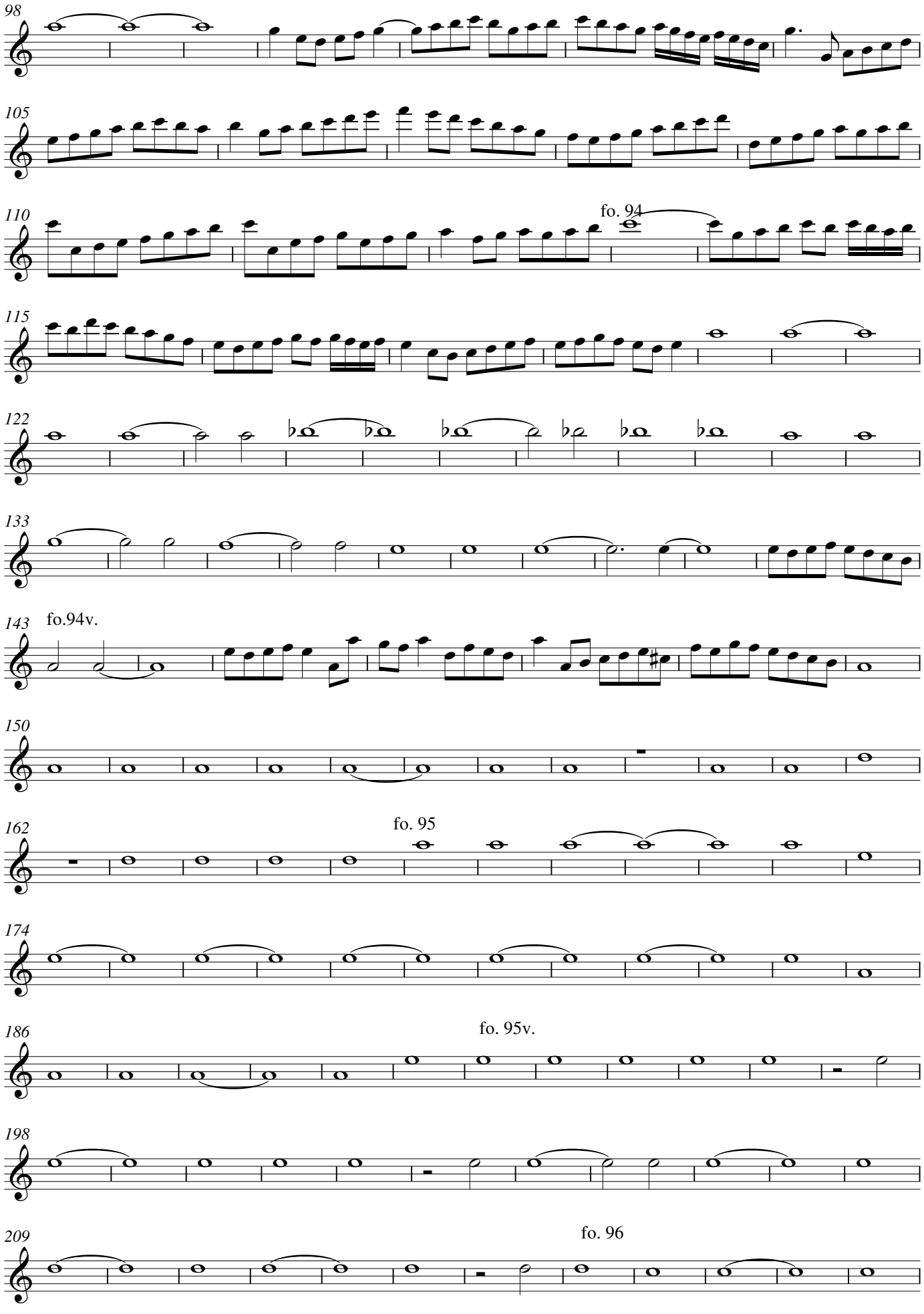
Clama necesses. Iusquin.

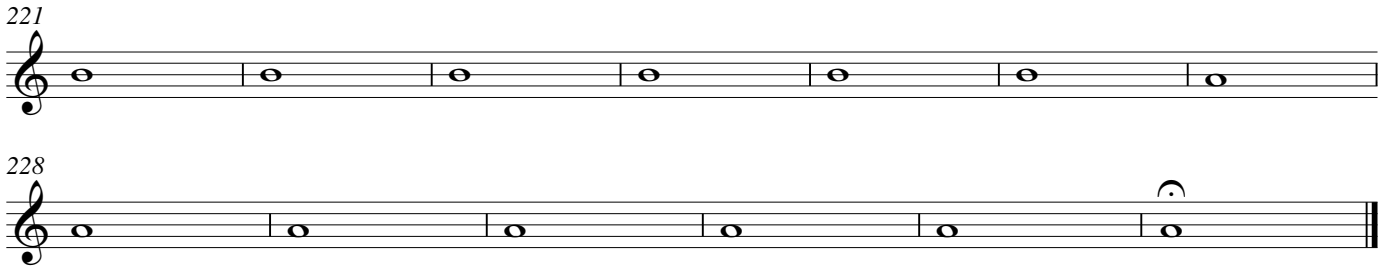
Fo. 91v. Josquin Desprez, Clama, ne cesses, Call, do not stop:
Agnus Dei III from the mass L'homme armé super voces musicales

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble Recorder
Descant Recorder




98
105
110
fo. 94
115
122
133
143
fo.94v.
150
162
fo. 95
174
186
fo. 95v.
198
209
fo. 96

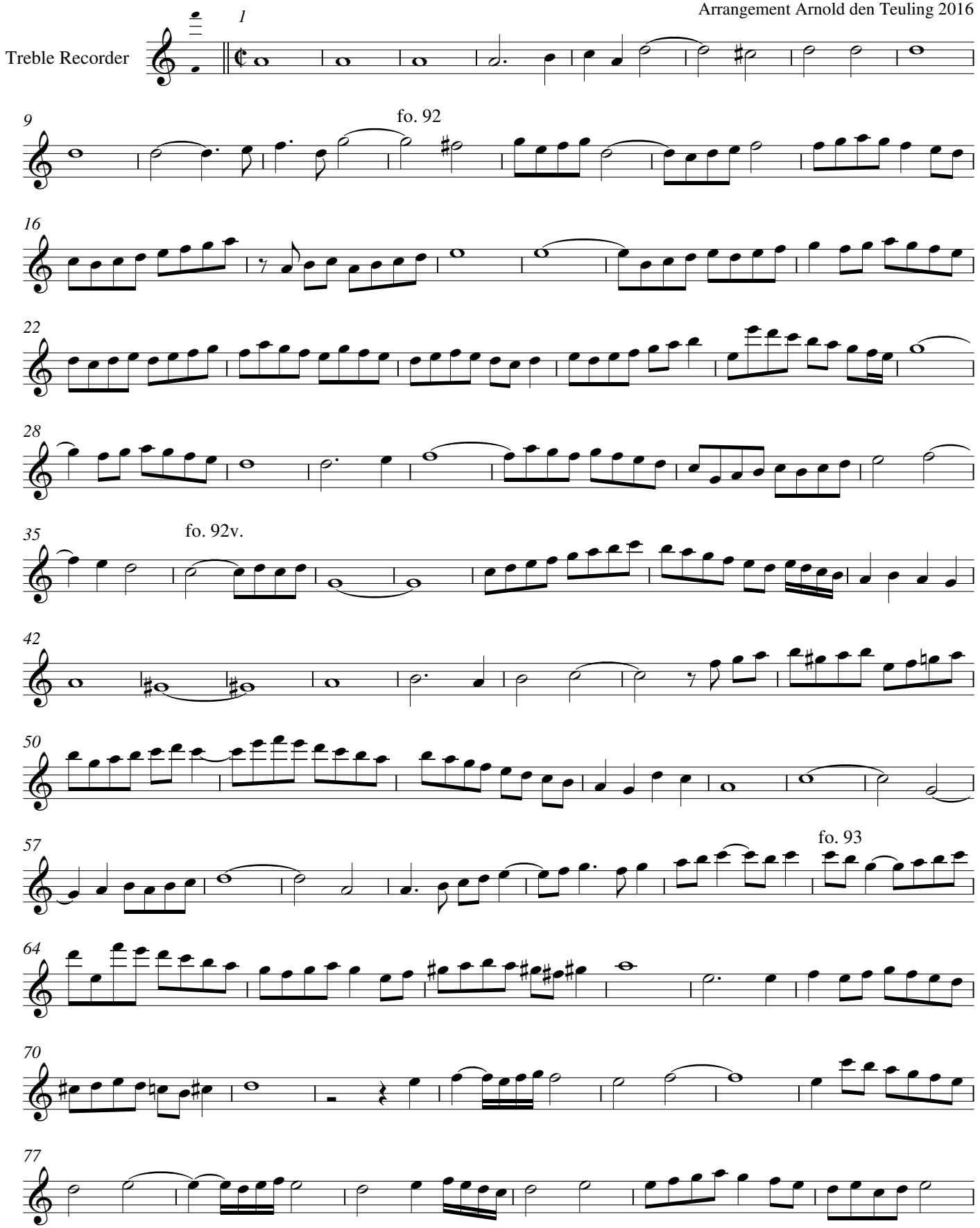

221

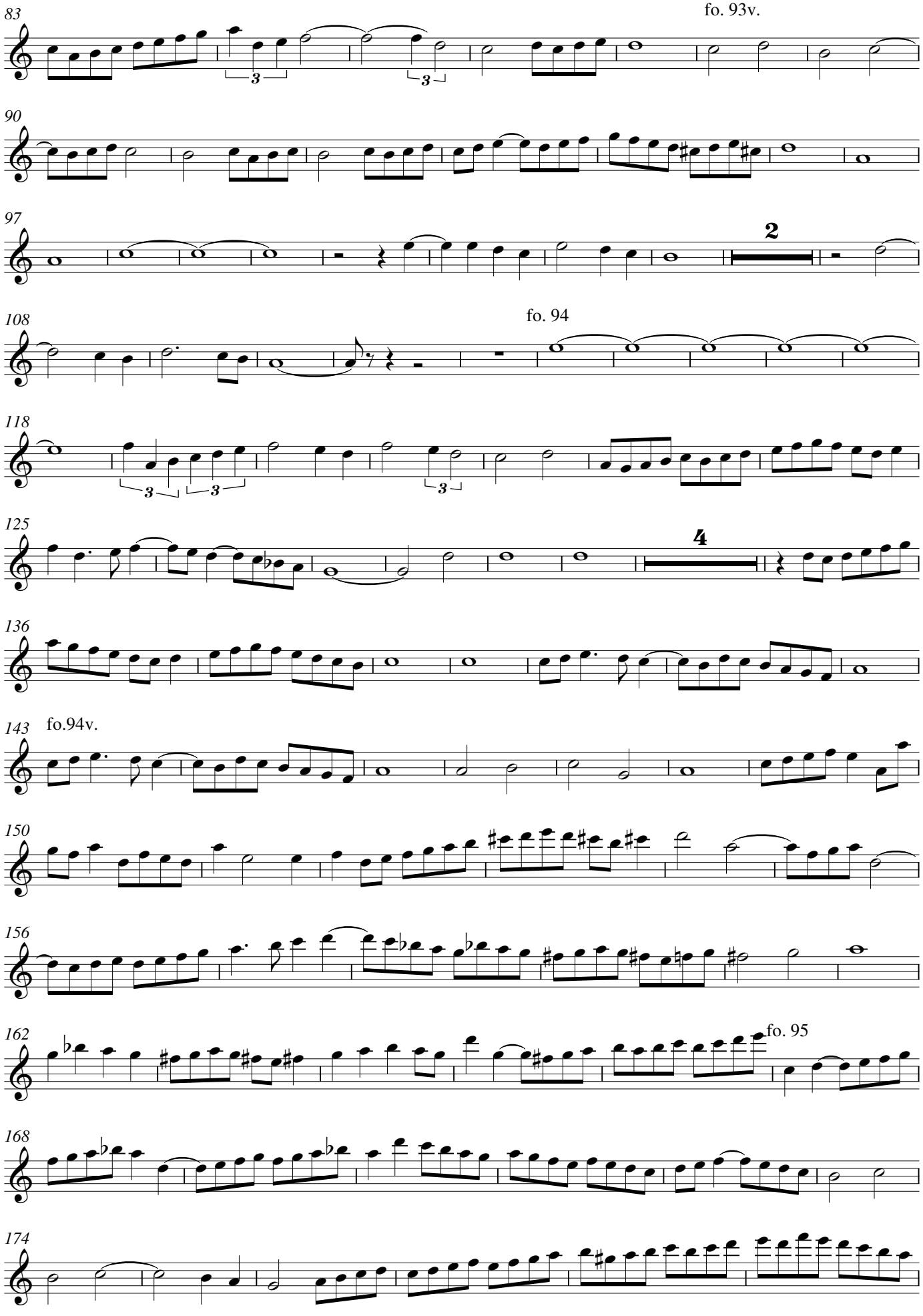
228

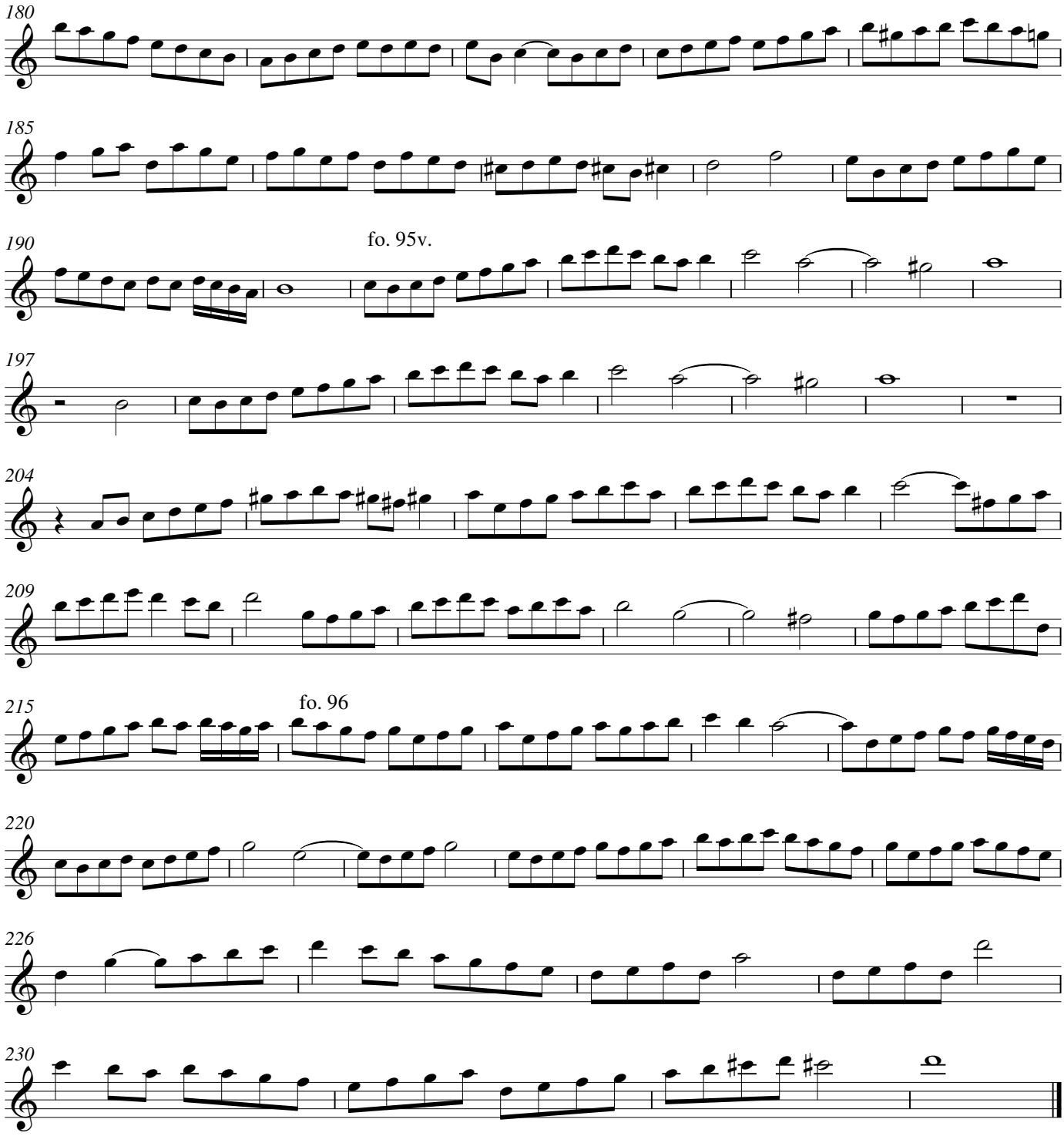
Clama necesses. Iusquin.

Fo. 91v. Josquin Desprez, Clama, ne cesses, Call, do not stop:
Agnus Dei III from the mass L'homme armé super voces musicales

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



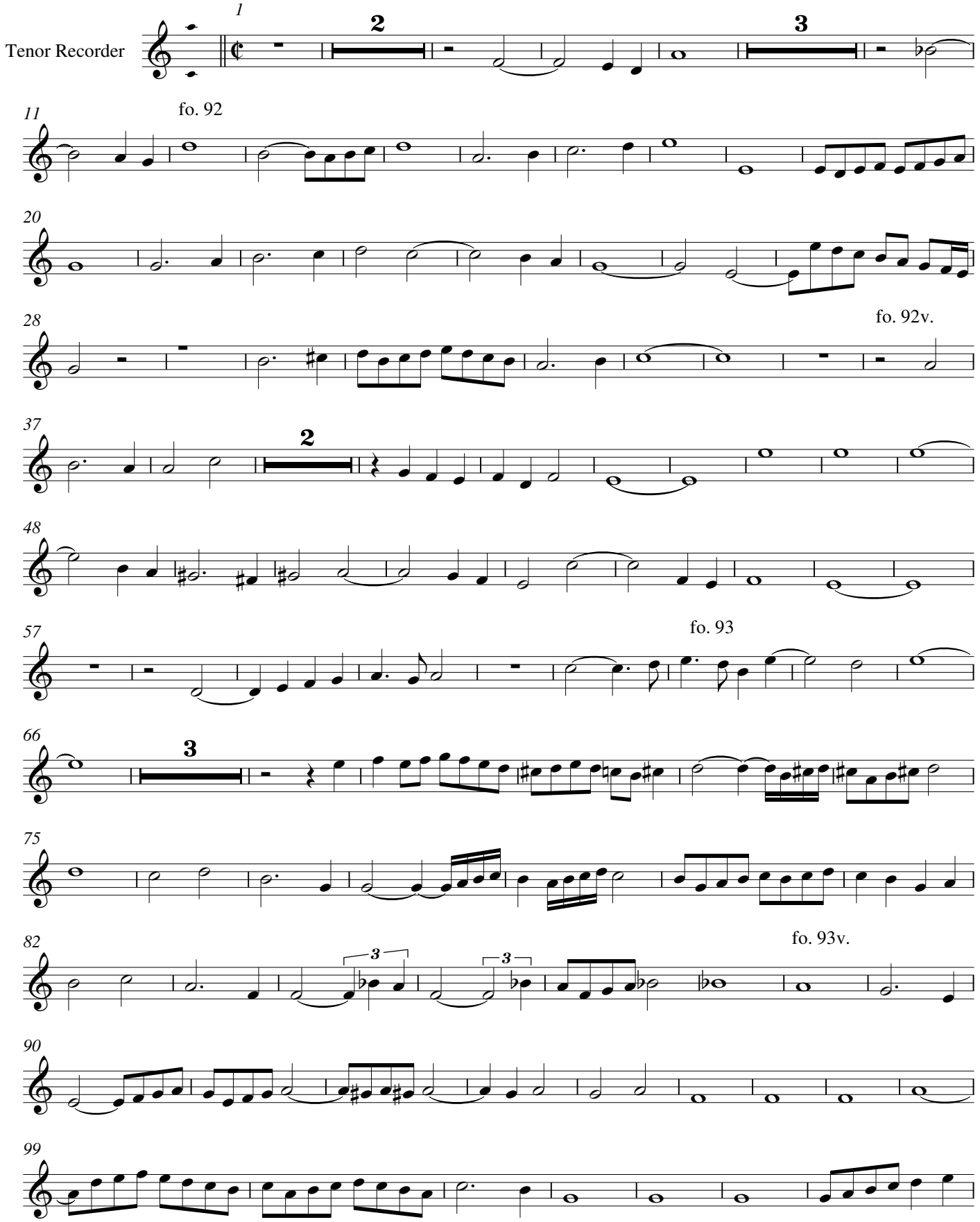

83
fo. 93v.
90
97
2
108
fo. 94
118
125
4
136
143
fo.94v.
150
156
162
fo. 95
168
174

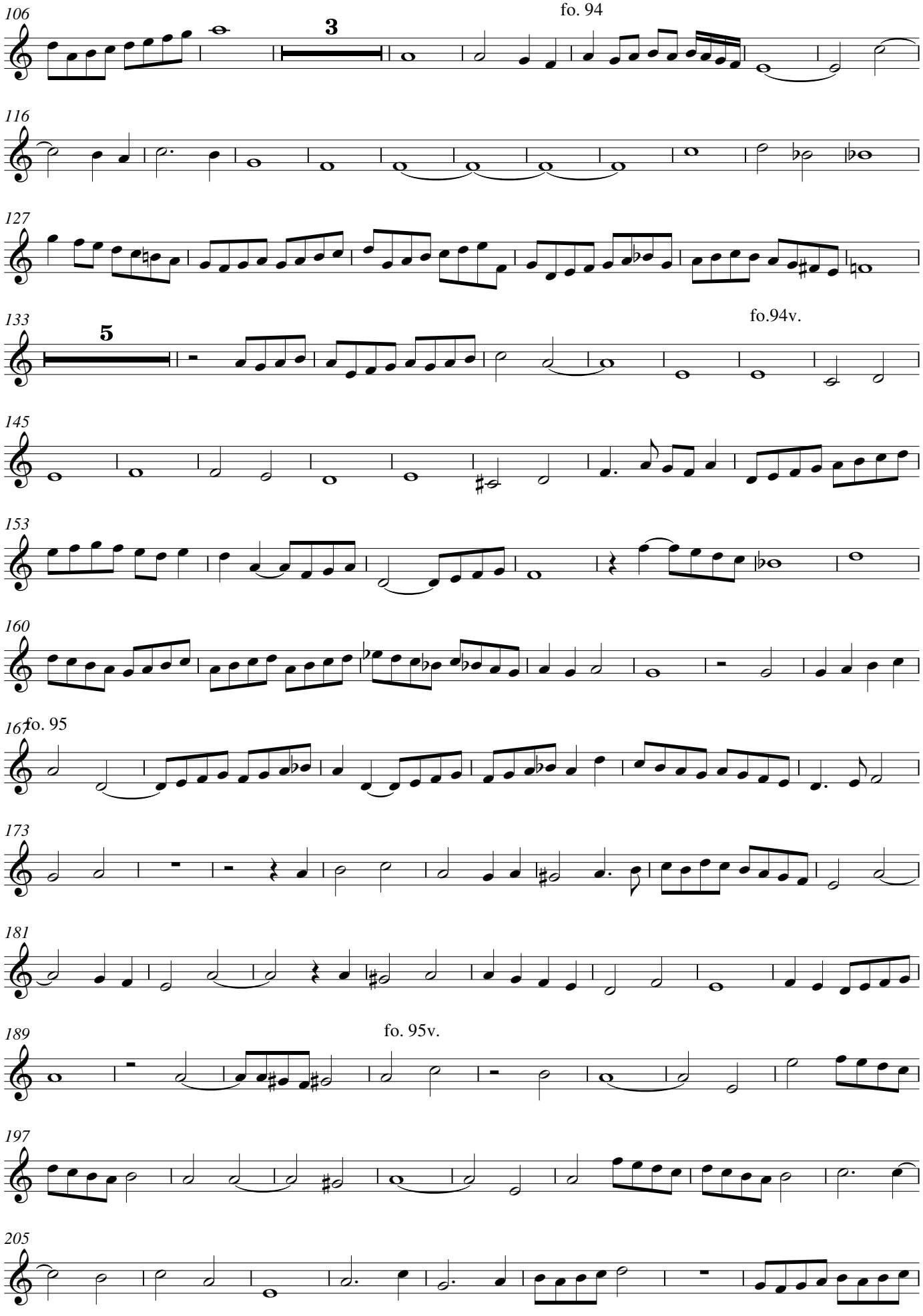

180
185
190
fo. 95v.
197
204
209
215
fo. 96
220
226
230

Clama necesses. Iusquin.

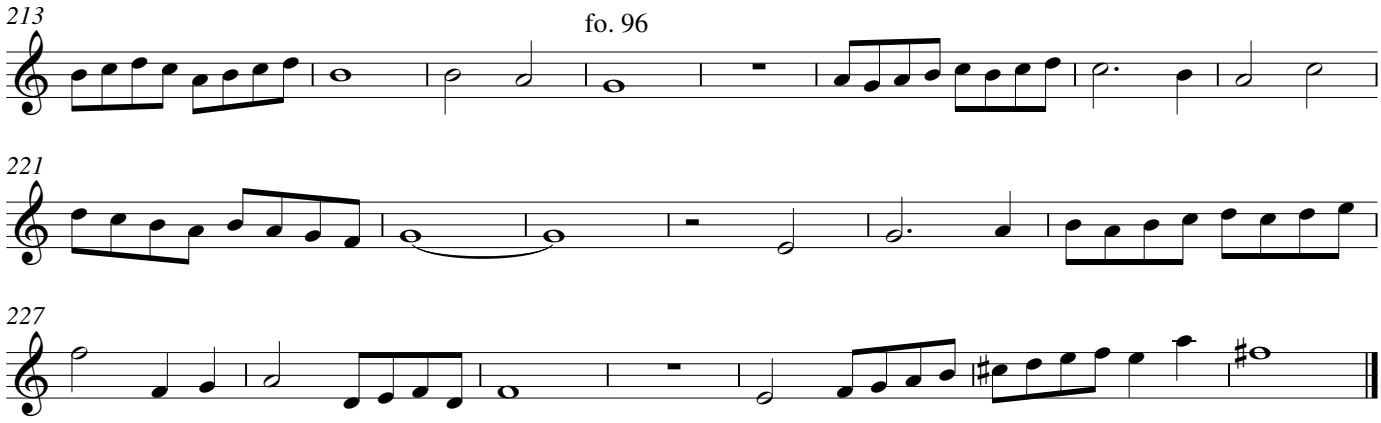
Fo. 91v. Josquin Desprez, Clama, ne cesses, Call, do not stop:
Agnus Dei III from the mass L'homme armé super voces musicales

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




106
3
fo. 94
116
127
133
5
fo.94v.
145
153
160
167
fo. 95
173
181
189
fo. 95v.
197
205

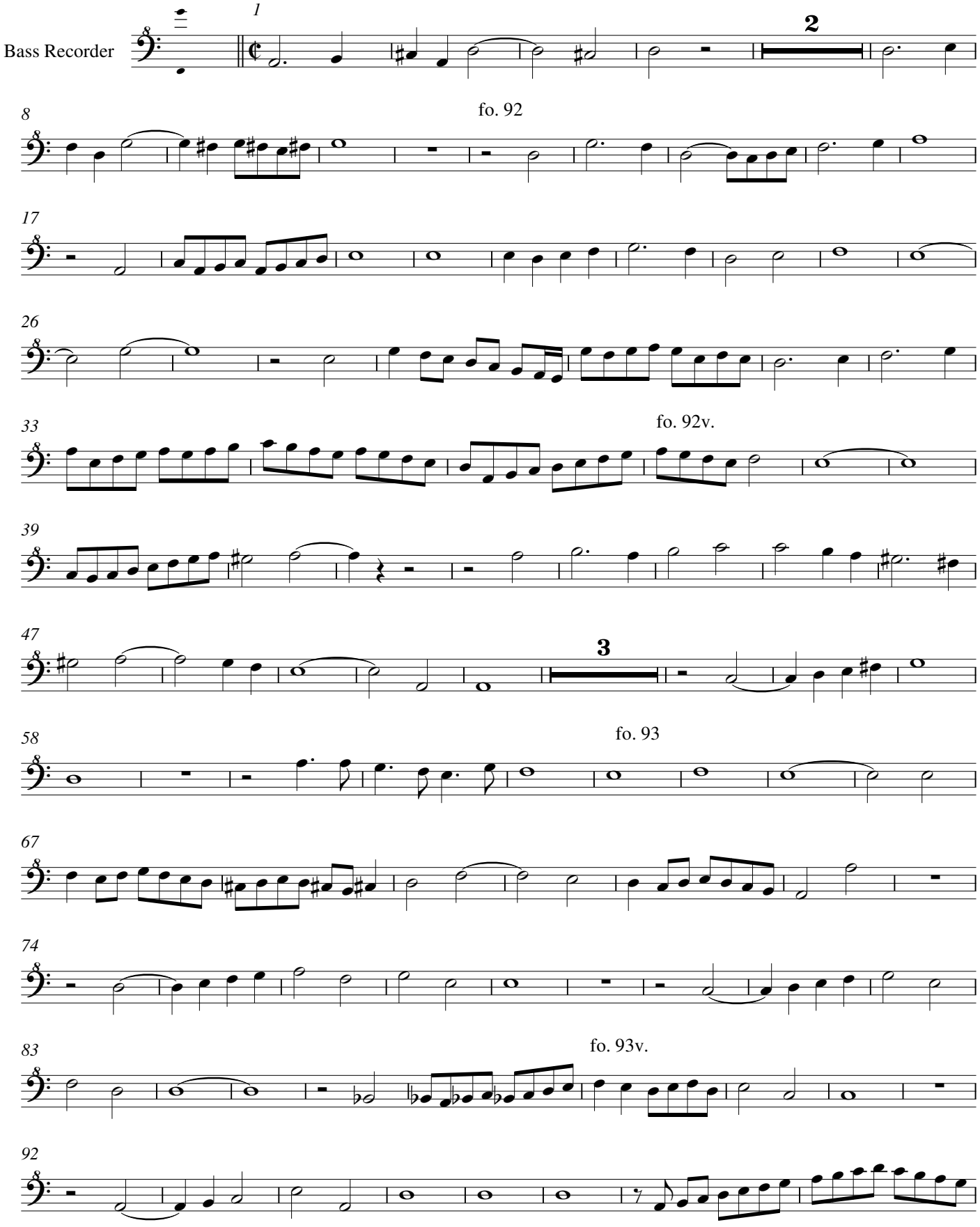
fo. 96

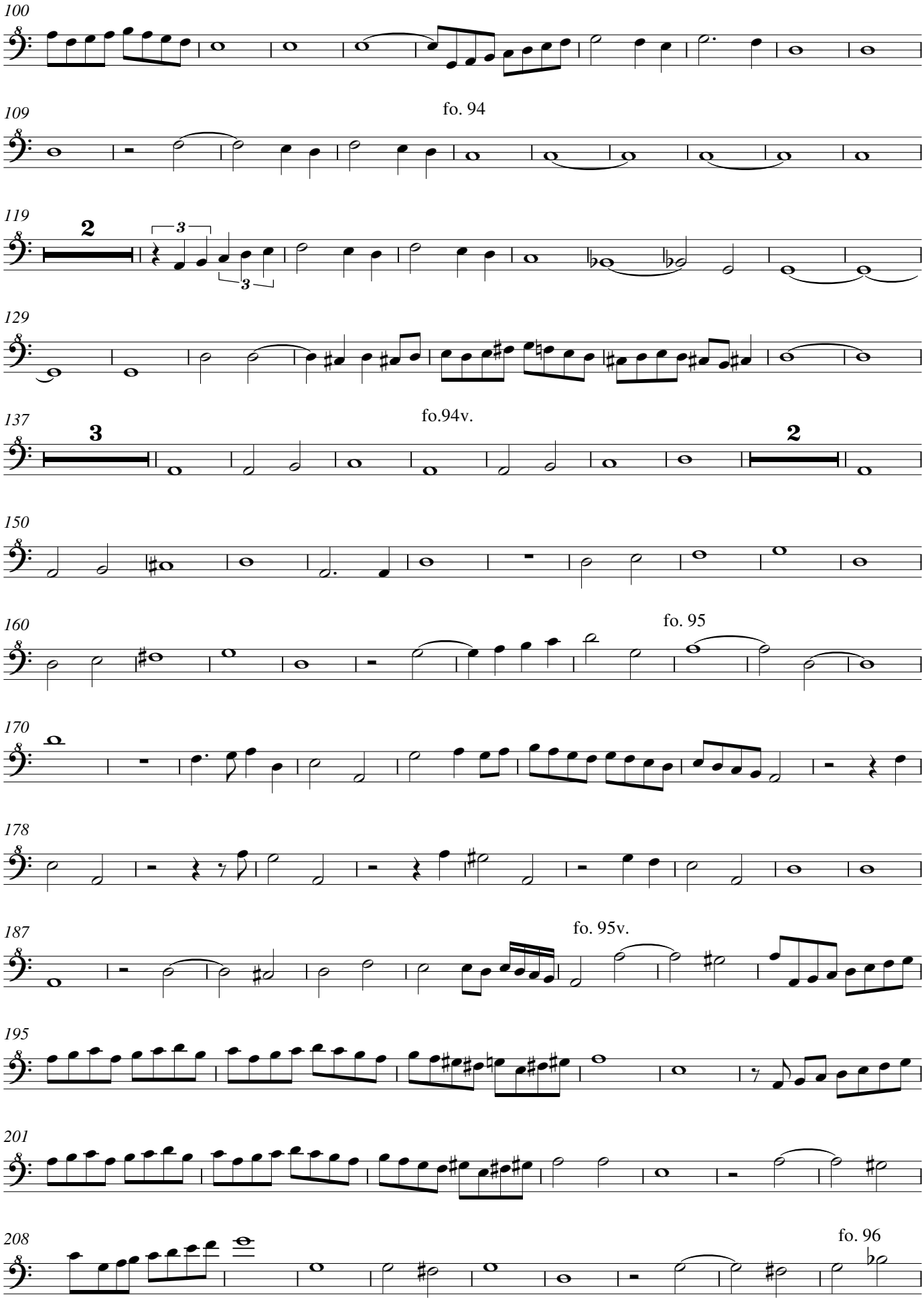


Clama necesses. Iusquin.

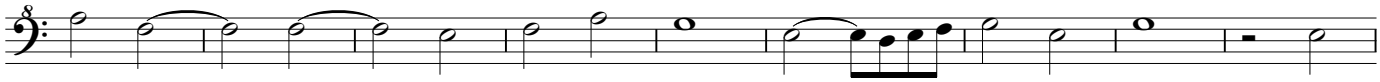
Fo. 91v. Josquin Desprez, Clama, ne cesses, Call, do not stop:
Agnus Dei III from the mass L'homme armé super voces musicales

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

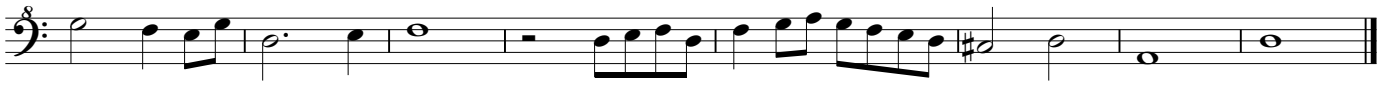



100
109
fo. 94
119
2
3
129
137
fo.94v.
3
2
150
160
fo. 95
170
178
187
fo. 95v.
195
201
208
fo. 96

217



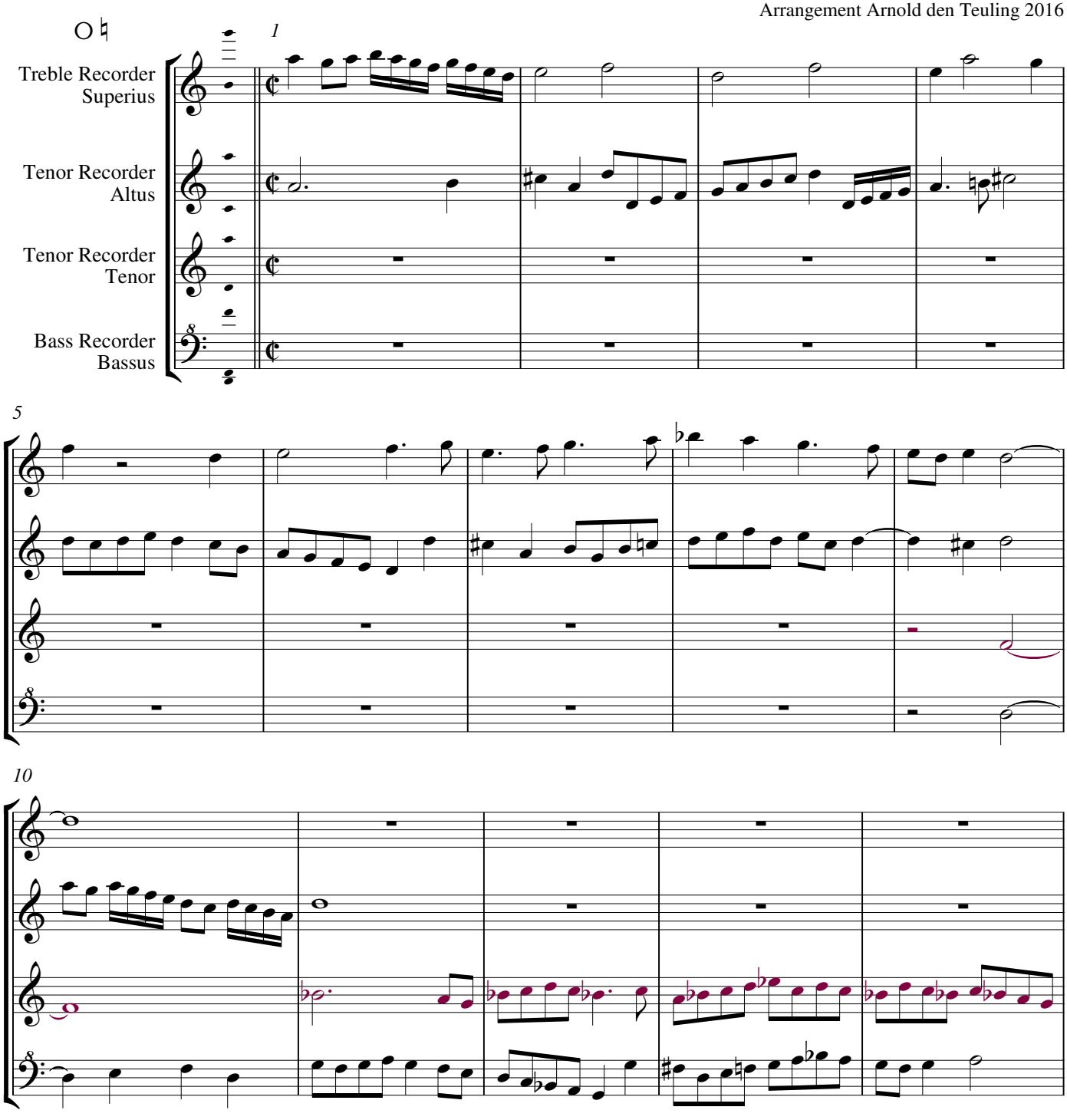
226



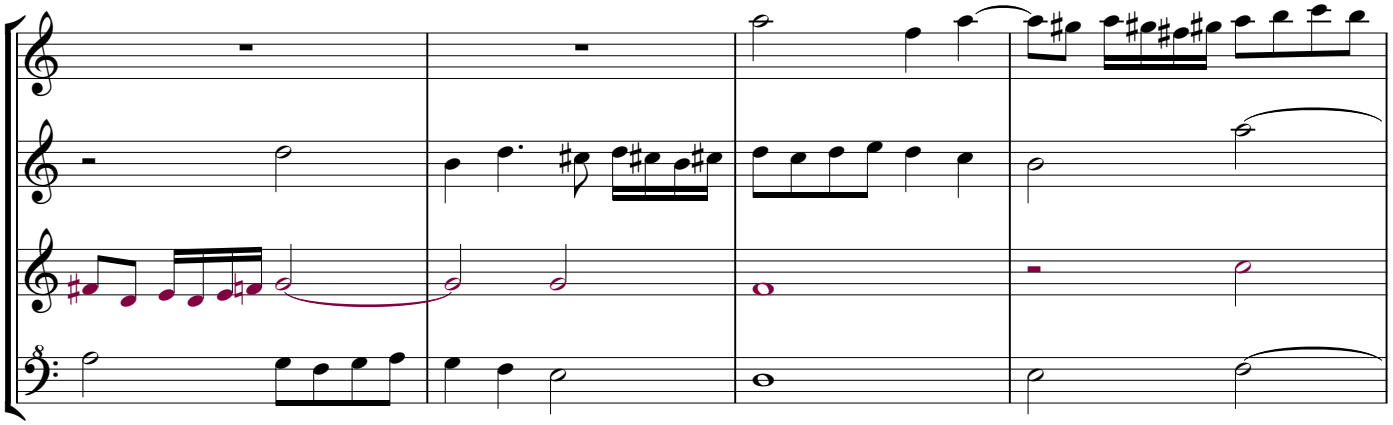
Osanna dela missa de lome arme

fo. 96v. Josquin Desprez (ca 1450-1521, Hosanna from the mass
L'homme armé super voces musicales

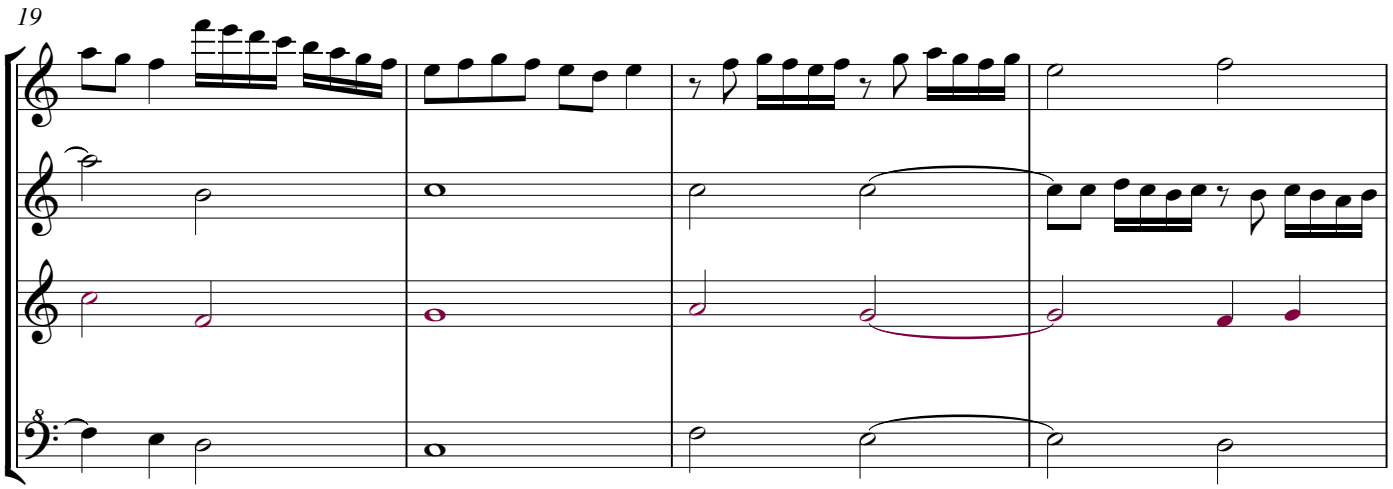
A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



15

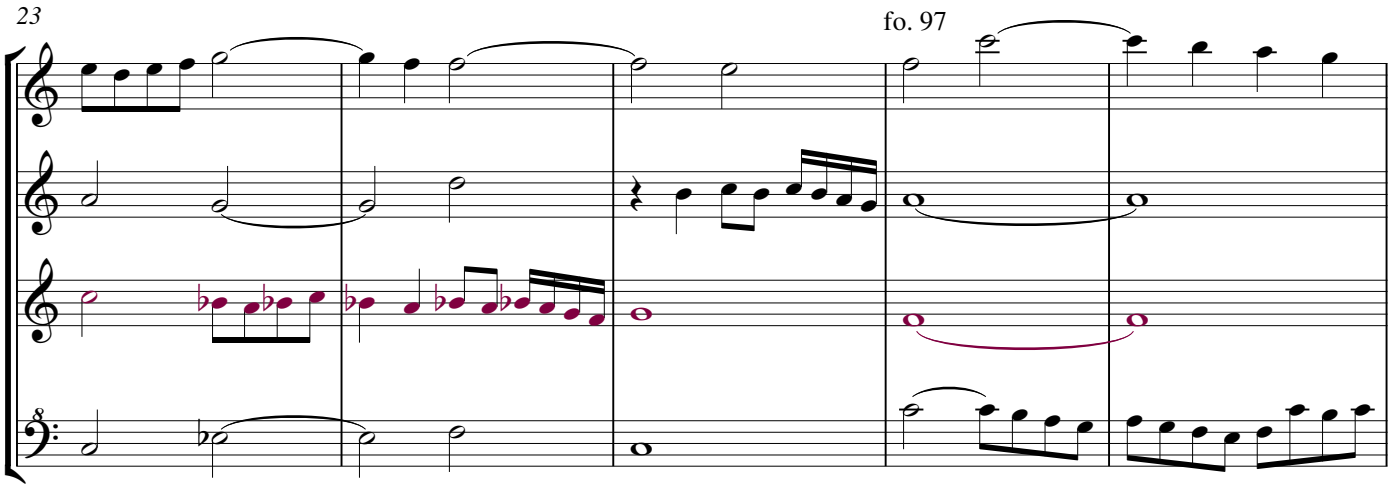


19

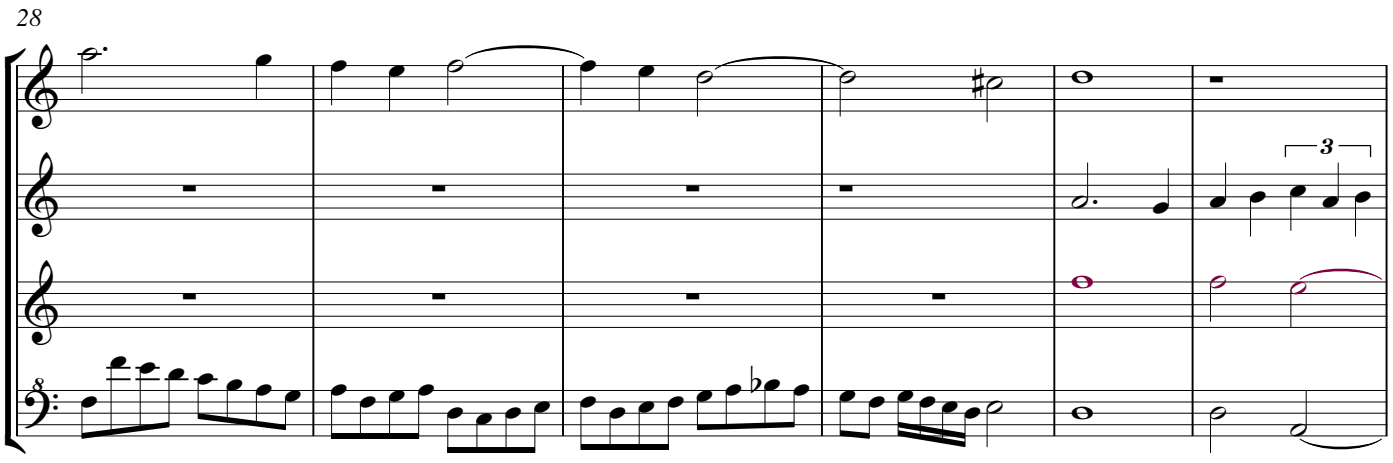


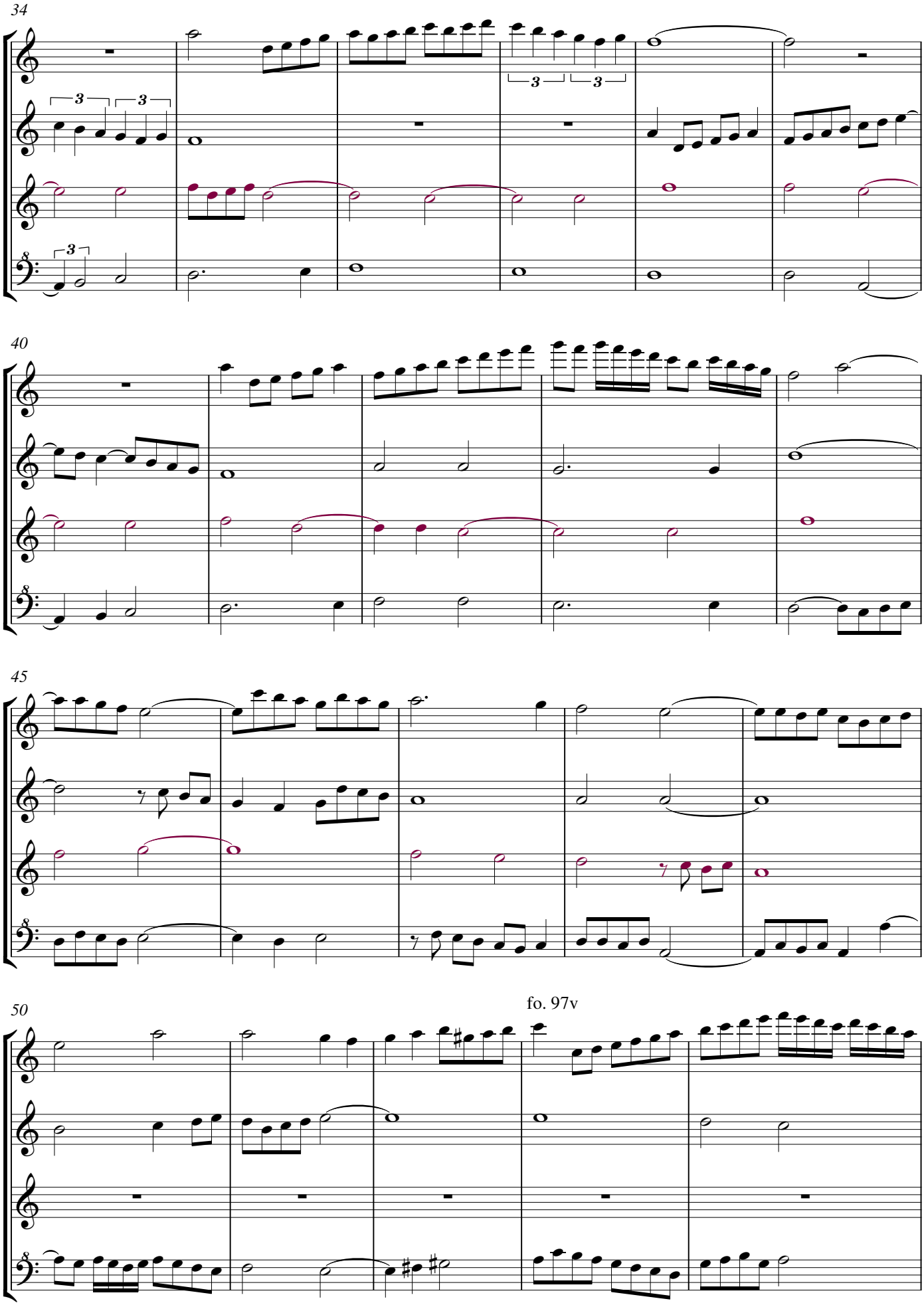
23

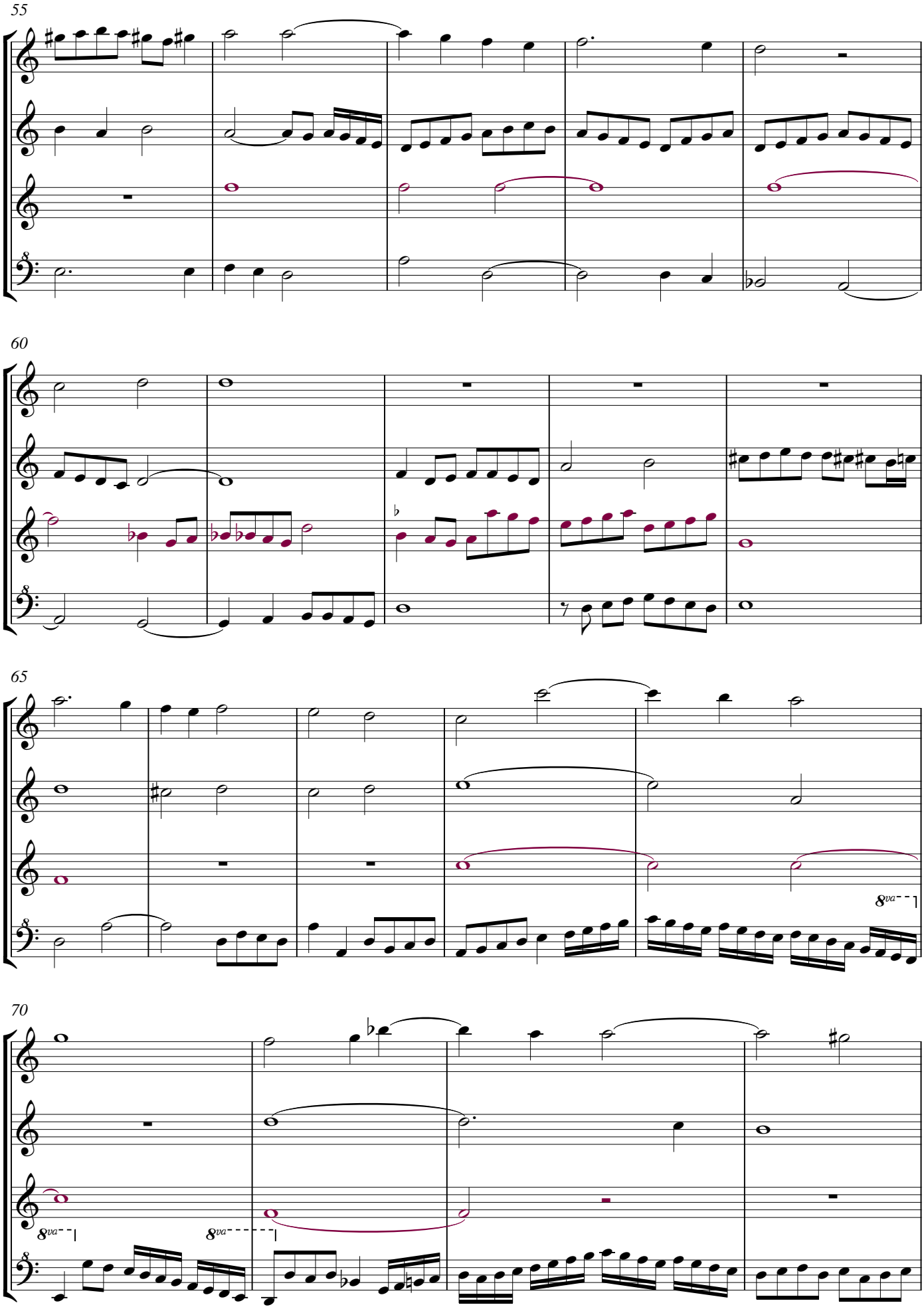
fo. 97



28

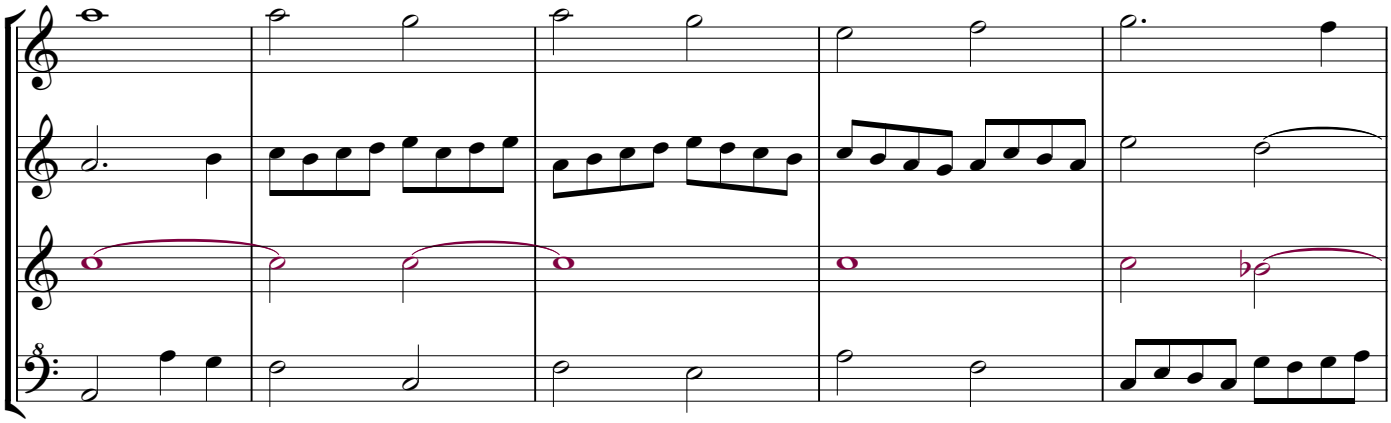



34
40
45
50
fo. 97v

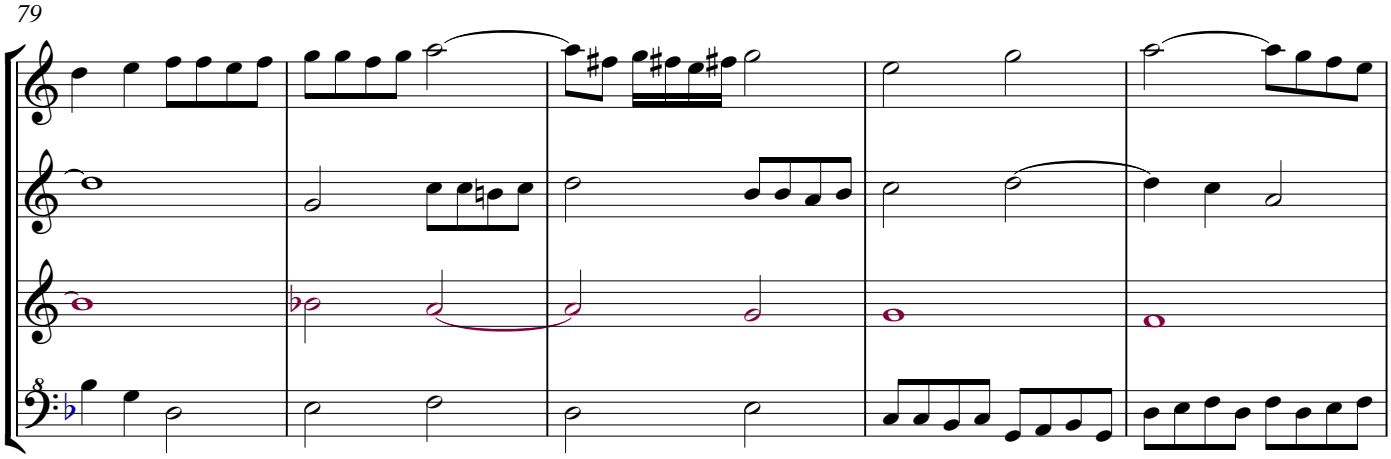

55
60
65
70
8va
8va
8va

fo. 98

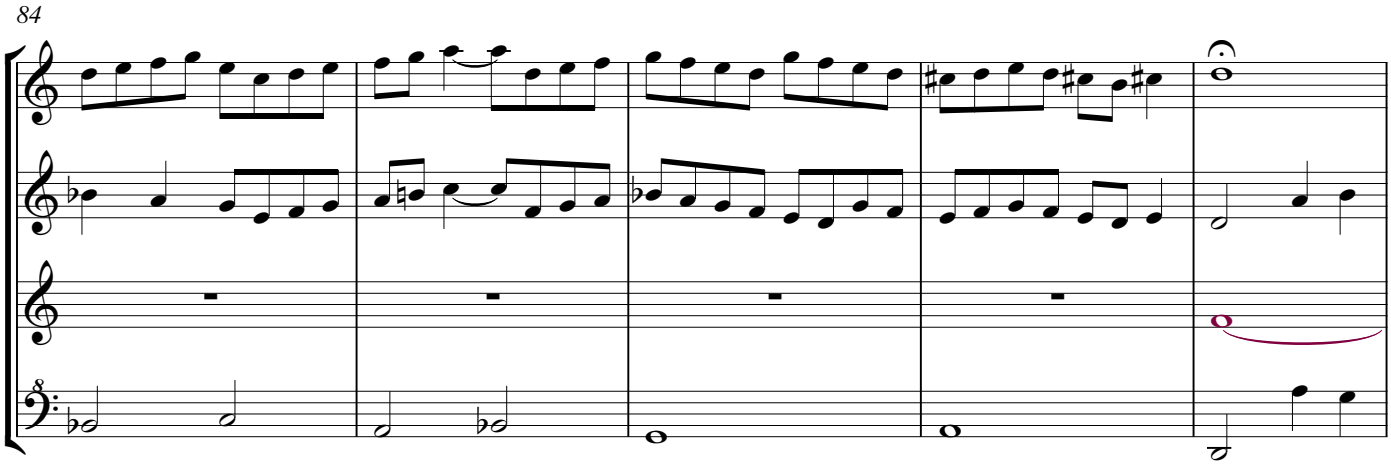
74



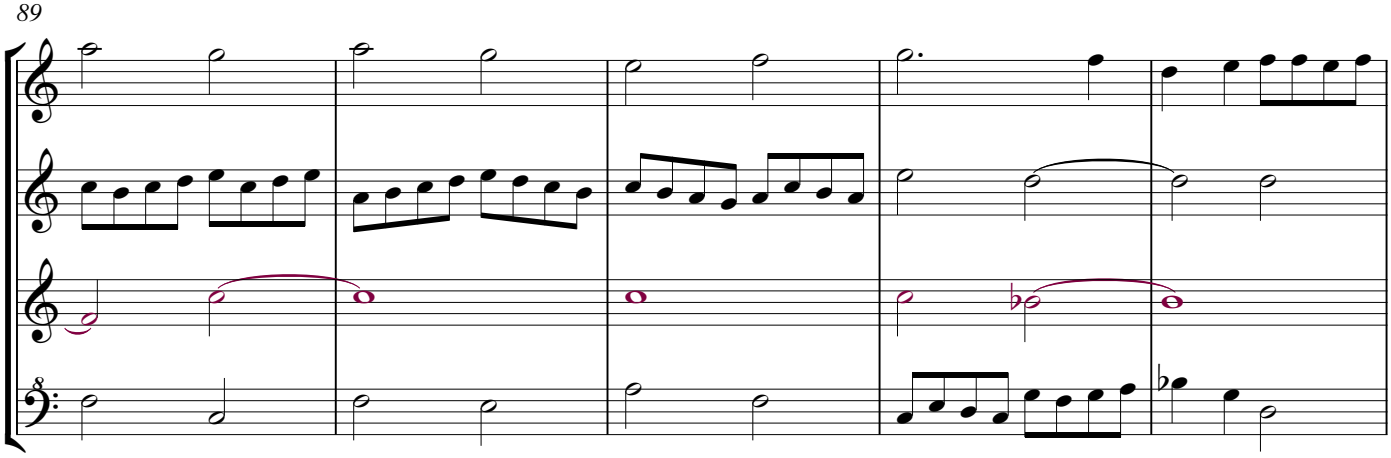
79

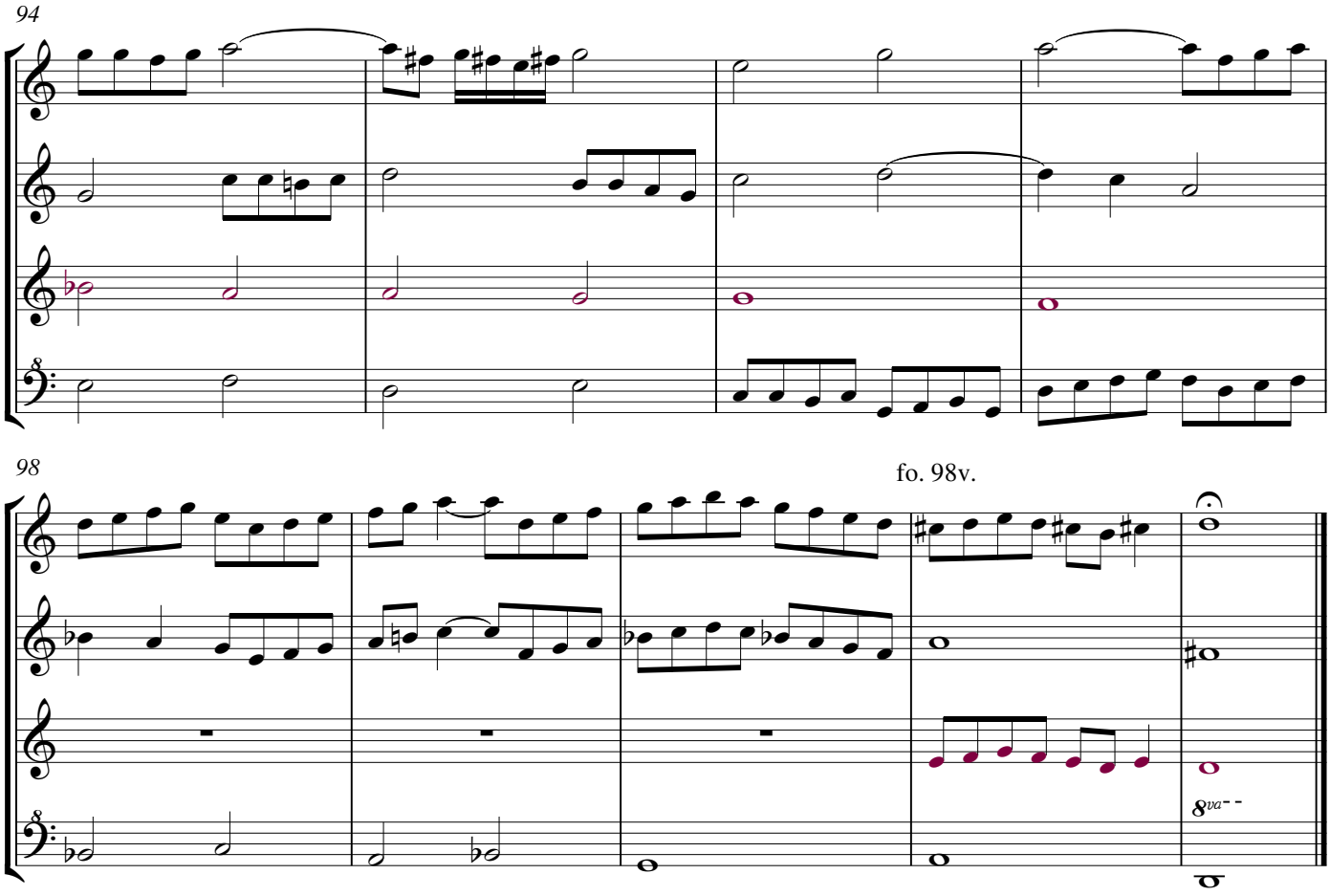


84



89





The cantus firmus is, with divisions, in the tenor, beginning in bar 9 and ending in bar 83; the final note of Josquin's original is 88, with Cabeçon's fermate.
Josquin's cantus firmus has a flat sign throughout, the other parts have not. So I added an editorial accidental in Tenor bar 62. I leave it to the performer to apply other accidentals according to modern or other use, for instance in Bass bar 61; the flat in Bass bar 59 is Cabeçon's. I printed the tenor in purple.
As indicated by the time signature Josquin's original has been written in a tripartite time system. Two longae are equivalent with three bars in Cabeçon's arrangement. One could read the time signature as 6/2.
Bar 4 note 2 Altus: the natural is by exception Cabeçon's.

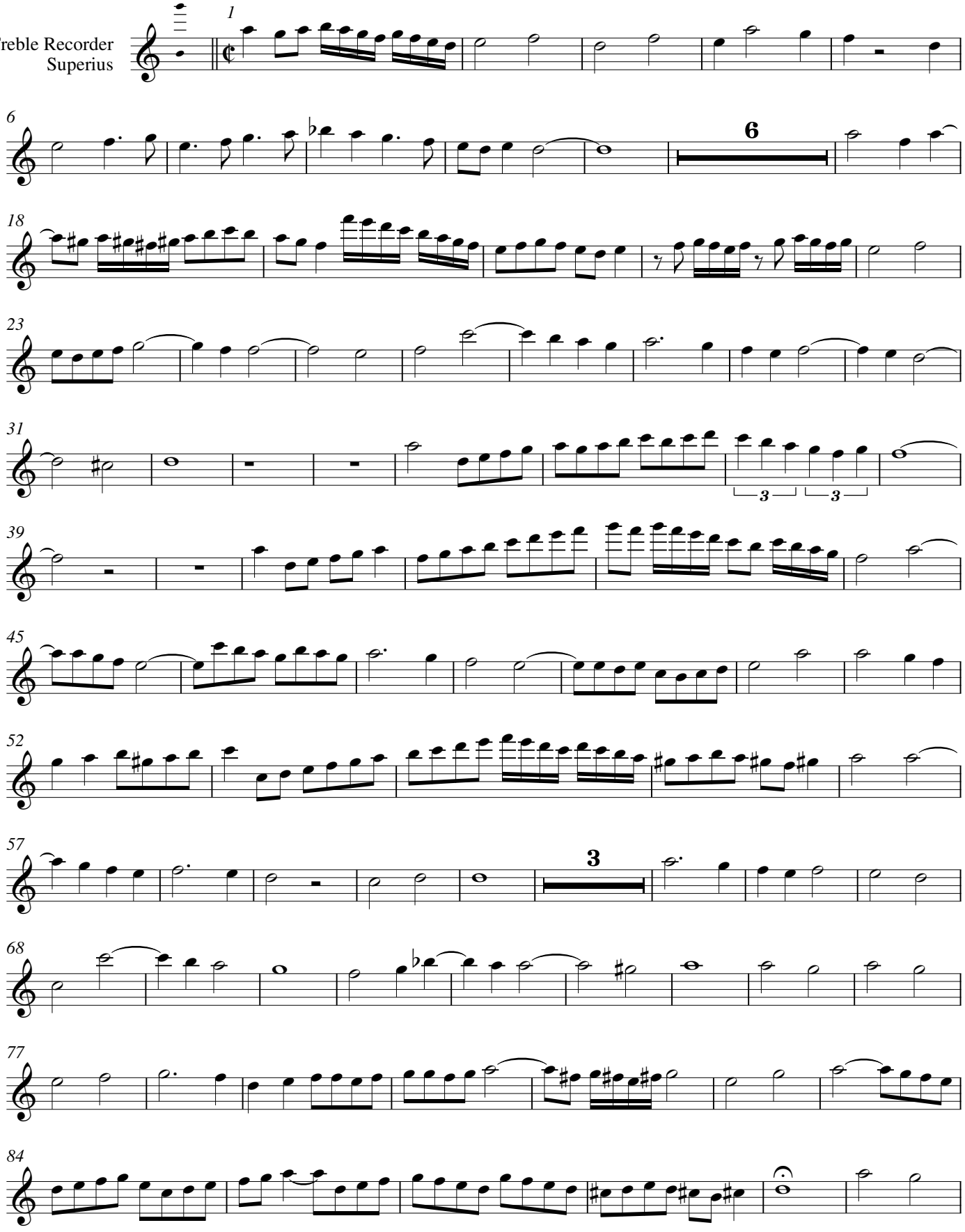
Treble Recorder

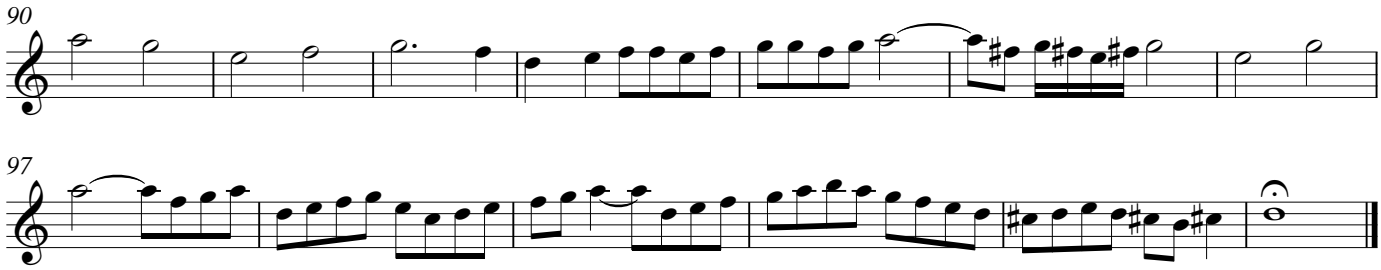
Osanna dela missa de lome arme

fo. 96v. Josquin Desprez (ca 1450-1521, Hosanna from the mass
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble Recorder
Superius




90

97

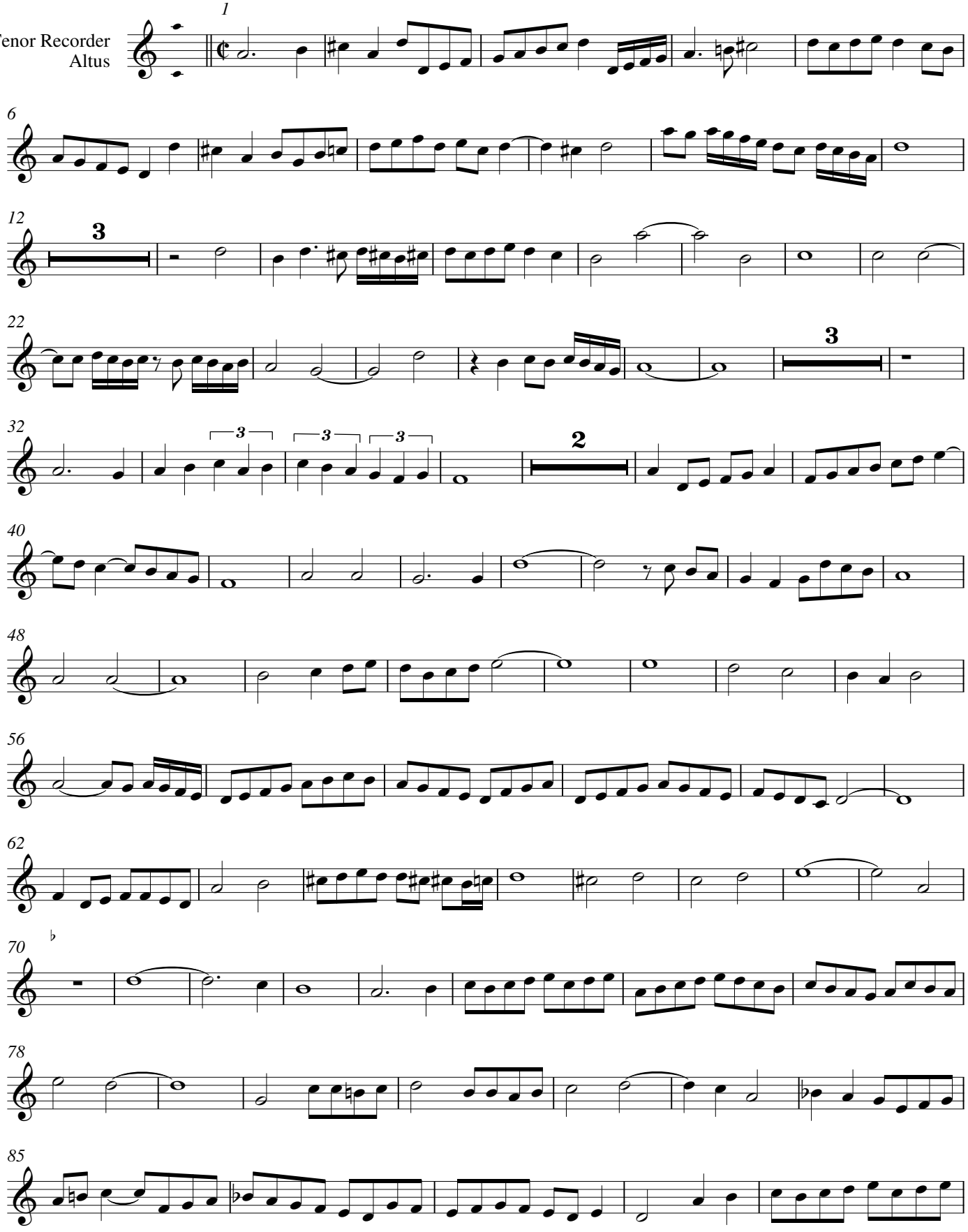
Tenor Recorder 1

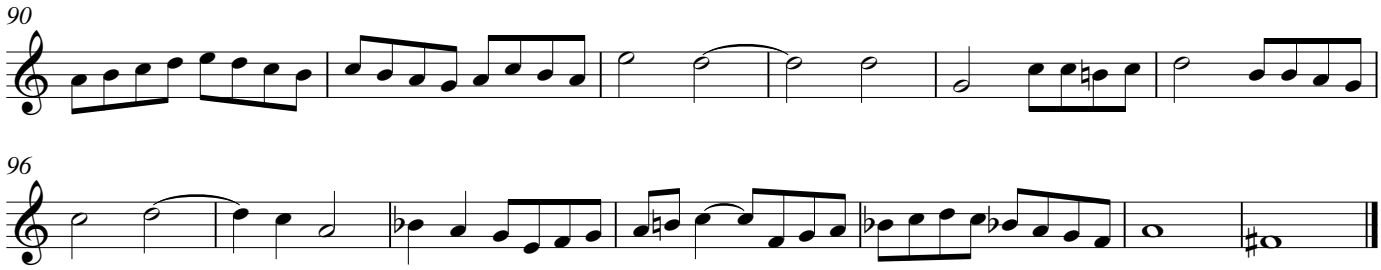
Osanna dela missa de lome arme

fo. 96v. Josquin Desprez (ca 1450-1521, Hosanna from the mass
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder
Altus




90

96

Osanna dela missa de lome arme

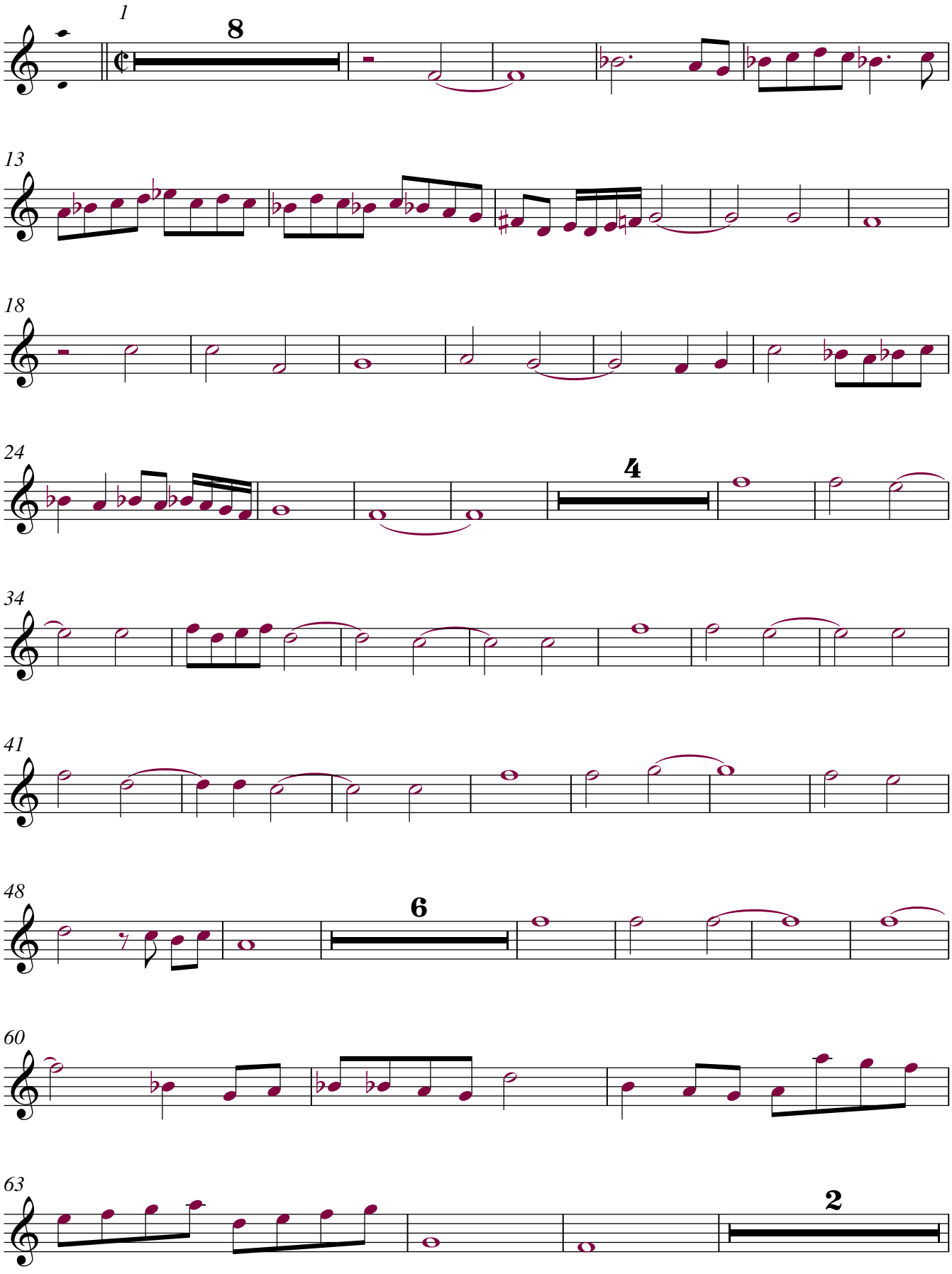
fo. 96v. Josquin Desprez (ca 1450-1521, Hosanna from the mass

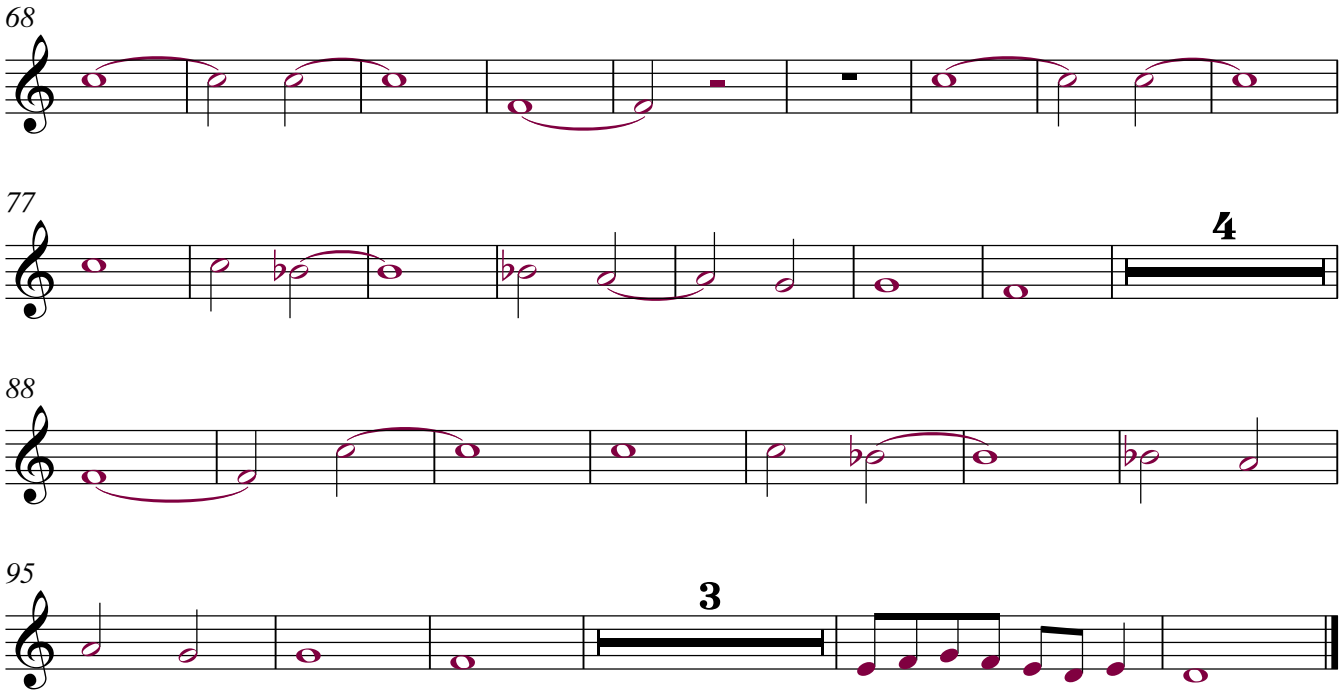
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)

Arrangement Arnold den Teuling 2016

Tenor Recorder 2



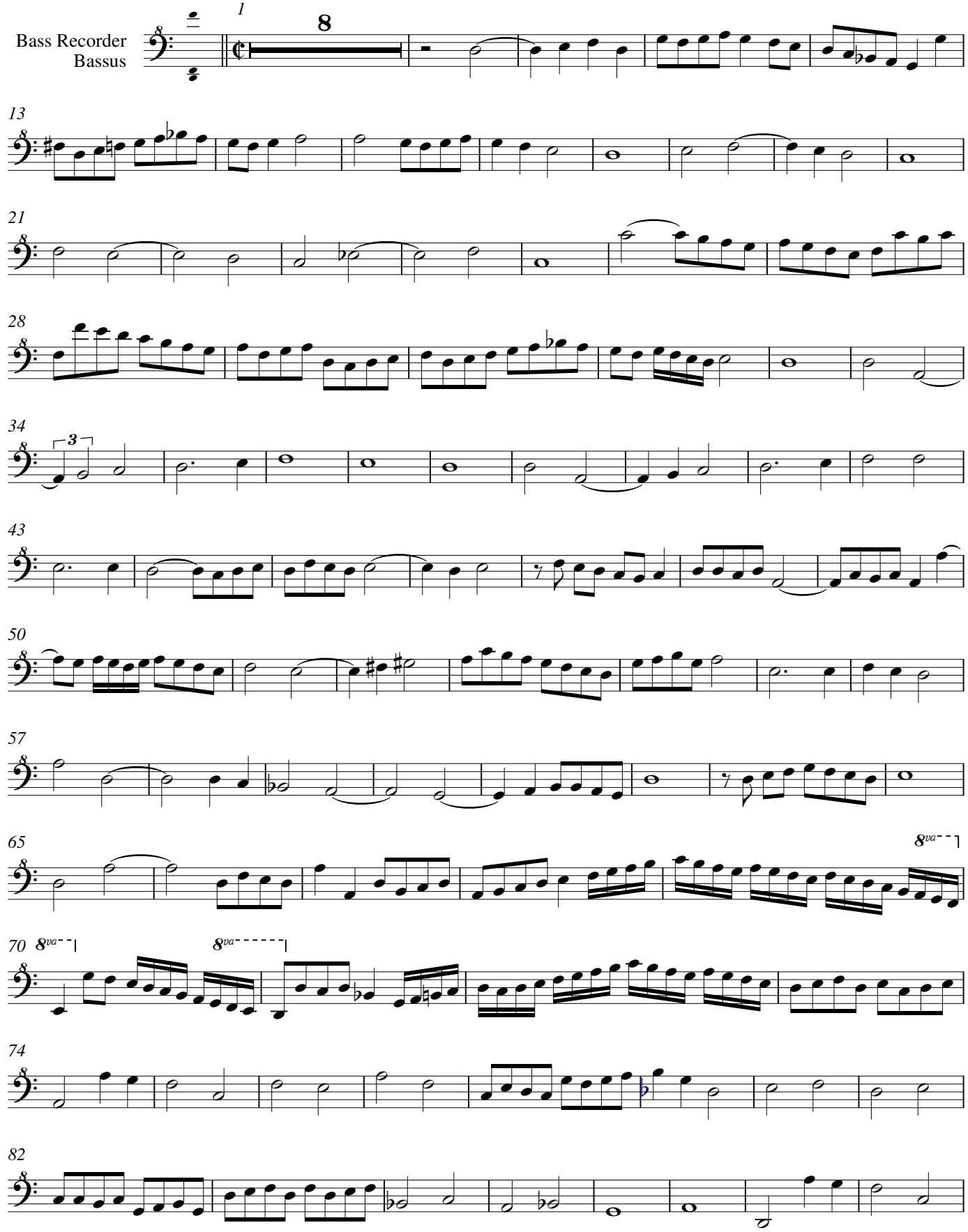

68
77
4
88
95
3

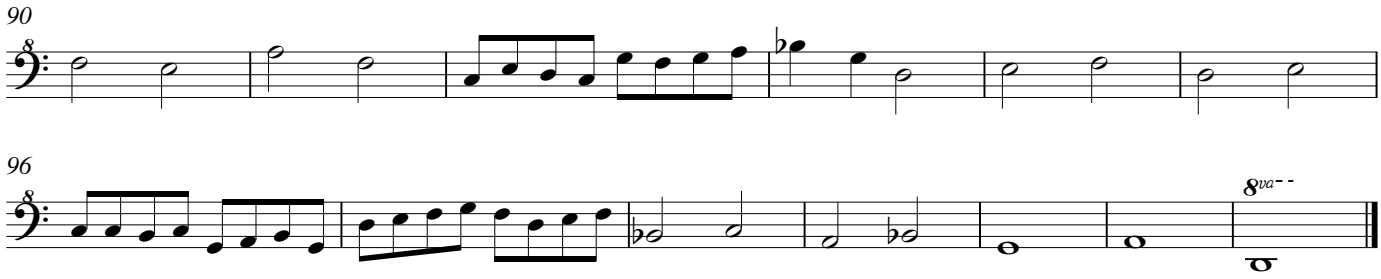
Bass Recorder

Osanna dela missa de lome arme

fo. 96v. Josquin Desprez (ca 1450-1521, Hosanna from the mass
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



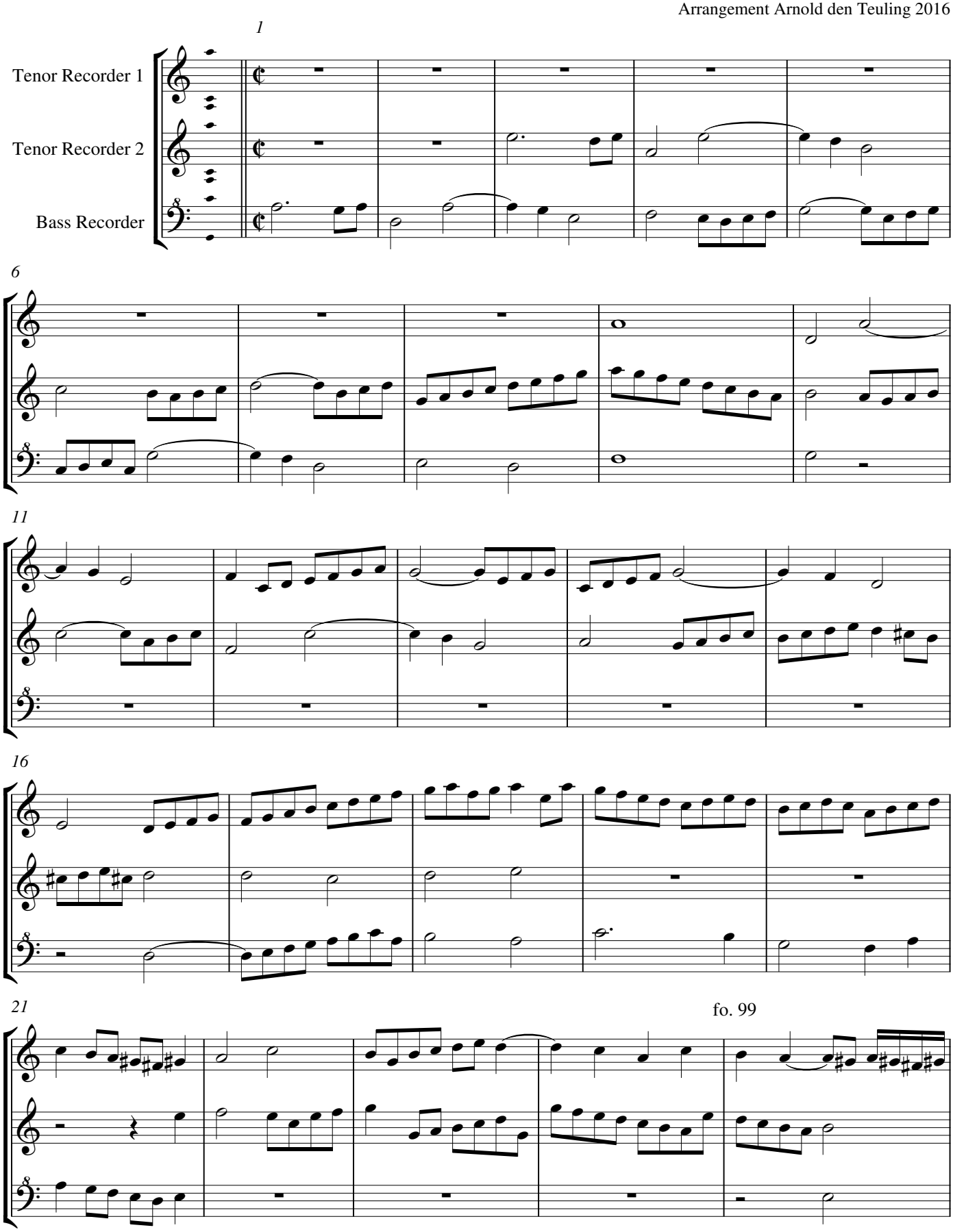

90

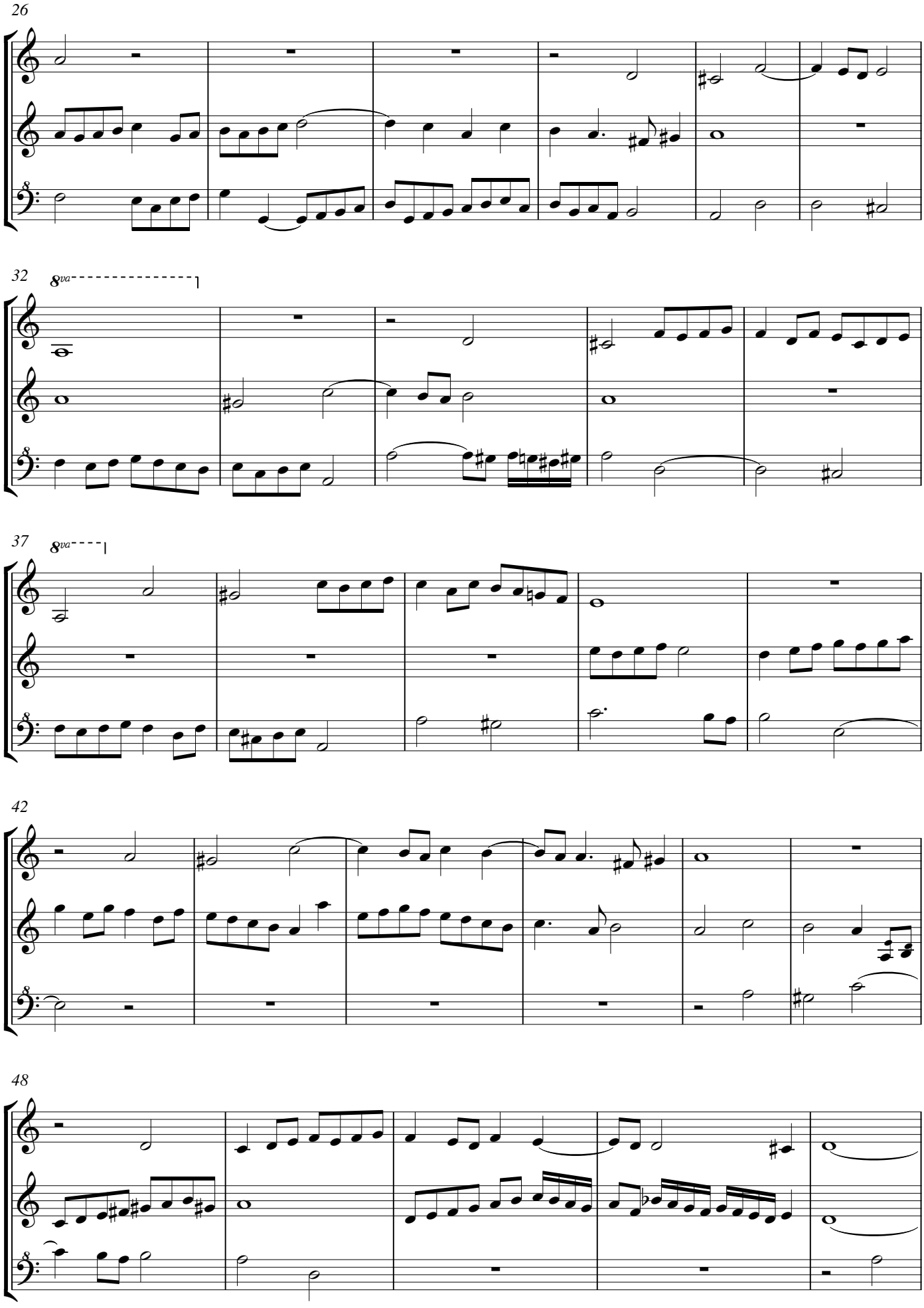
96
8va

Benedictus de la missa delome arme. Iusquin

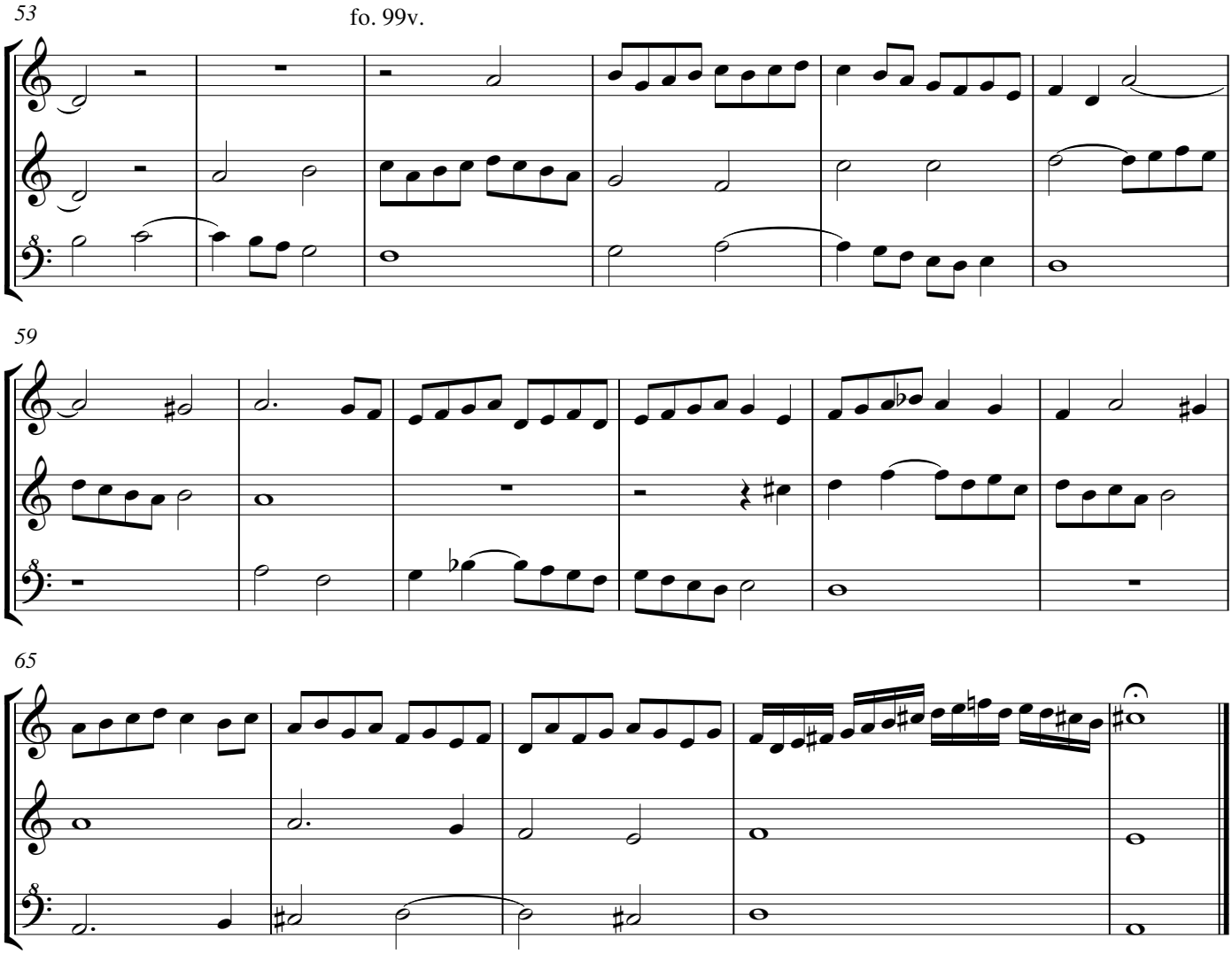
fo. 98v. Josquin Desprez (ca 1450-1521), Pleni sunt caeli from the mass
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




26
32
8va
37
8va
42
48

fo. 99v.

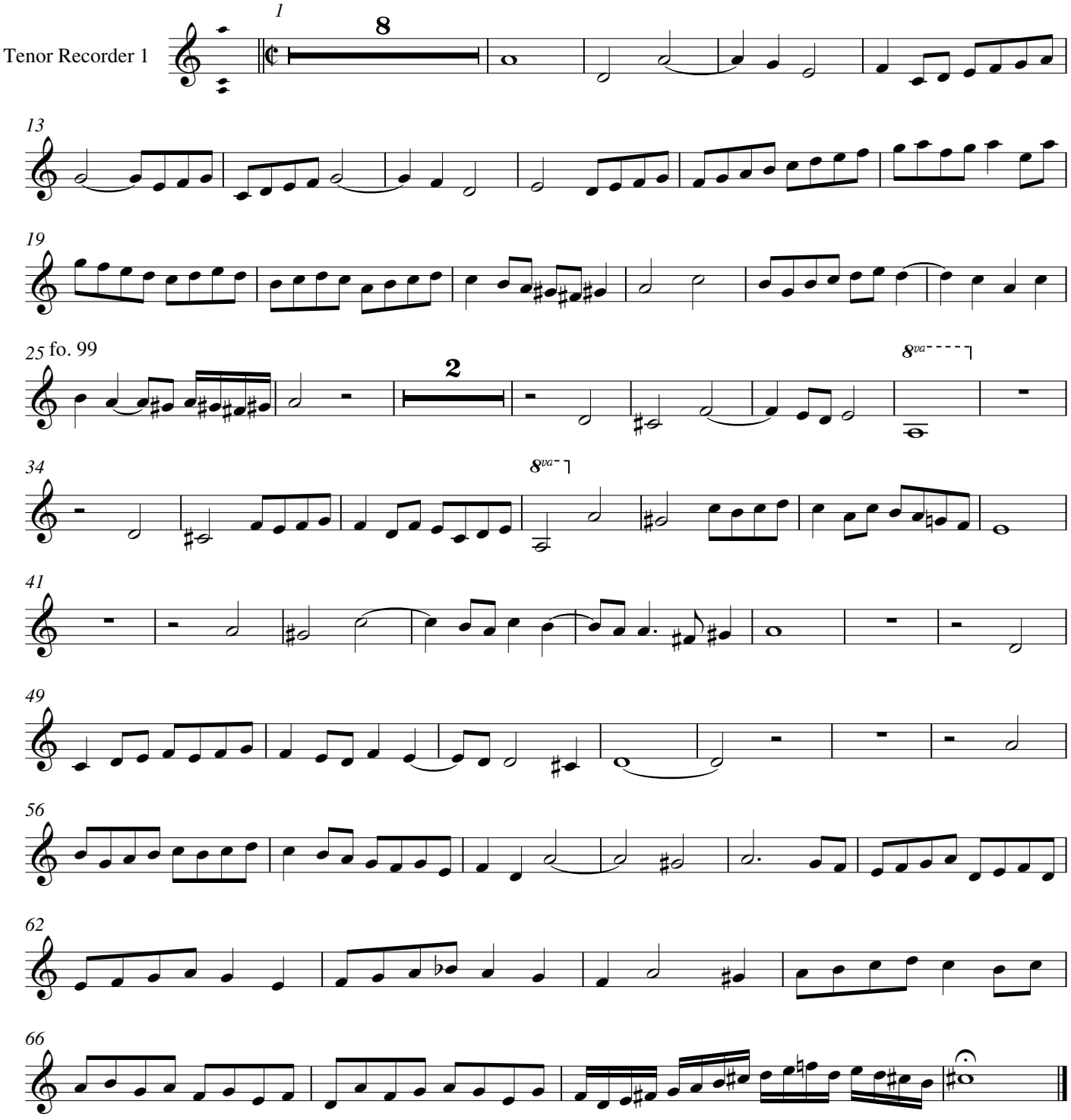


In this part of the mass Josquin did not apply the cantus firmus of L'homme armé. Cabeçon referred to the wrong part of the Sanctus/Benedictus.

Benedictus de la missa delome arme. Iusquin

fo. 98v. Josquin Desprez (ca 1450-1521), Pleni sunt caeli from the mass
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

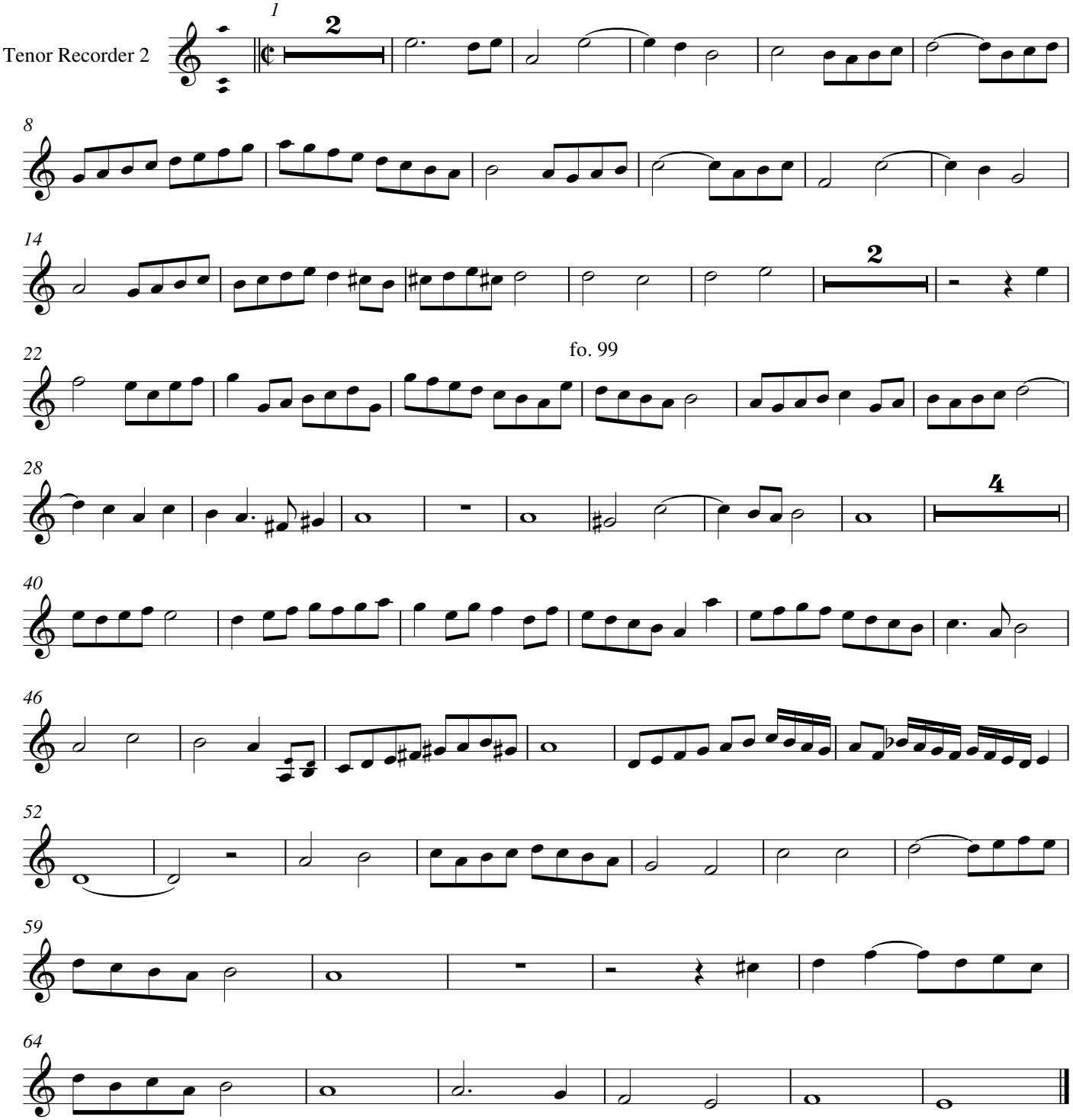


Benedictus de la missa delome arme. Iusquin

fo. 98v. Josquin Desprez (ca 1450-1521), Pleni sunt caeli from the mass
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

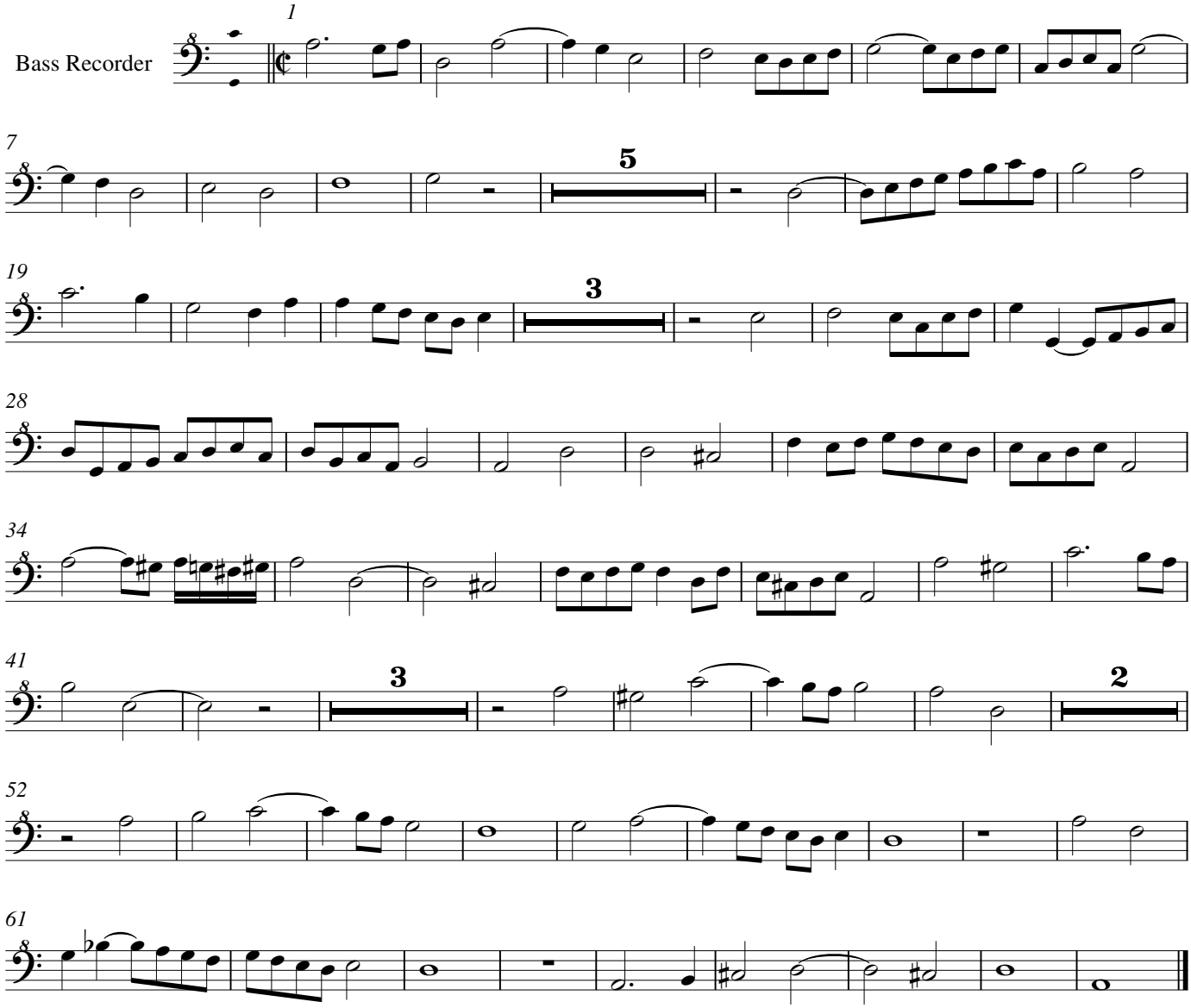
Tenor Recorder 2



Benedictus de la missa delome arme. Iusquin

fo. 98v. Josquin Desprez (ca 1450-1521), Pleni sunt caeli from the mass
L'homme armé super voces musicales

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



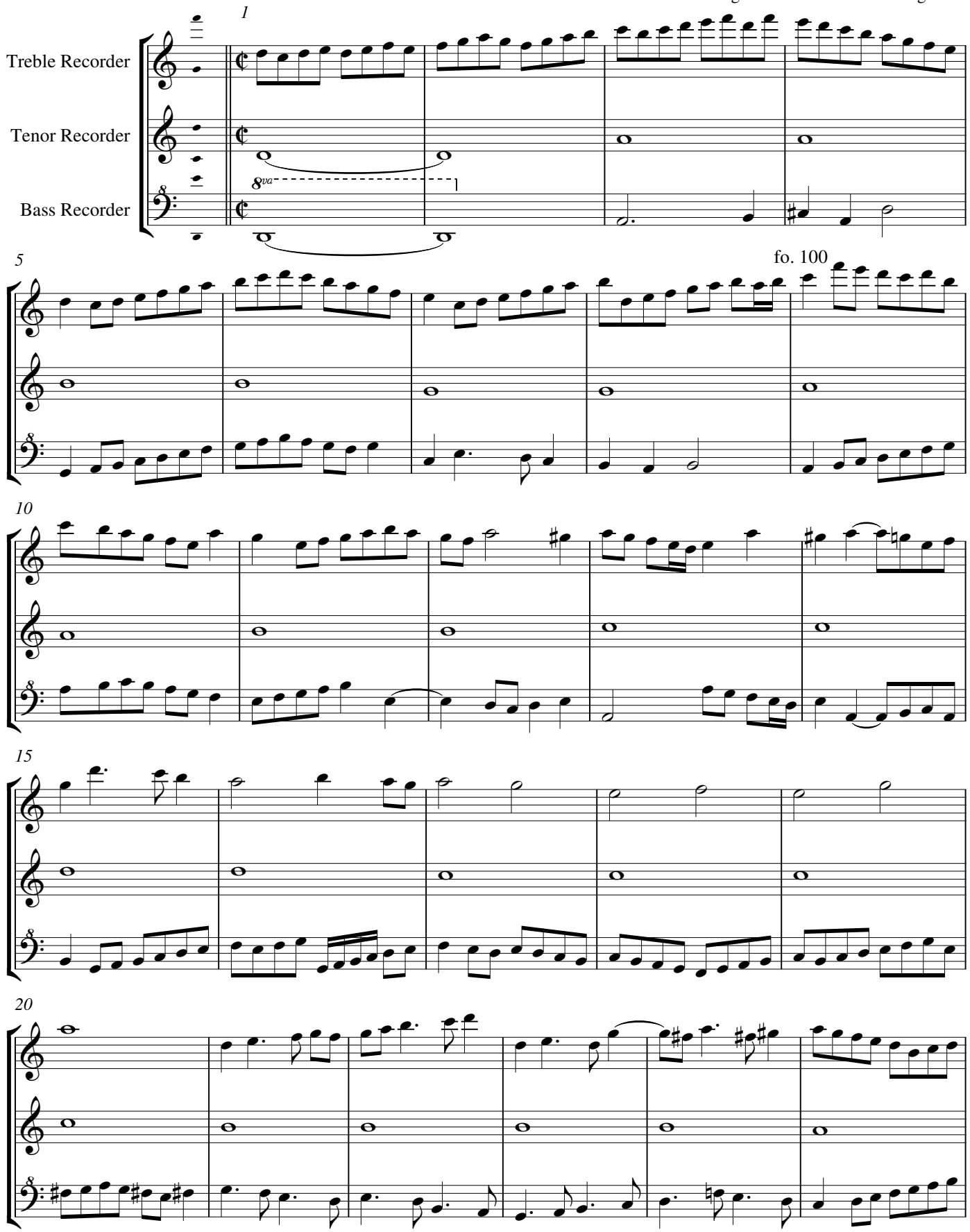
Avemaristela

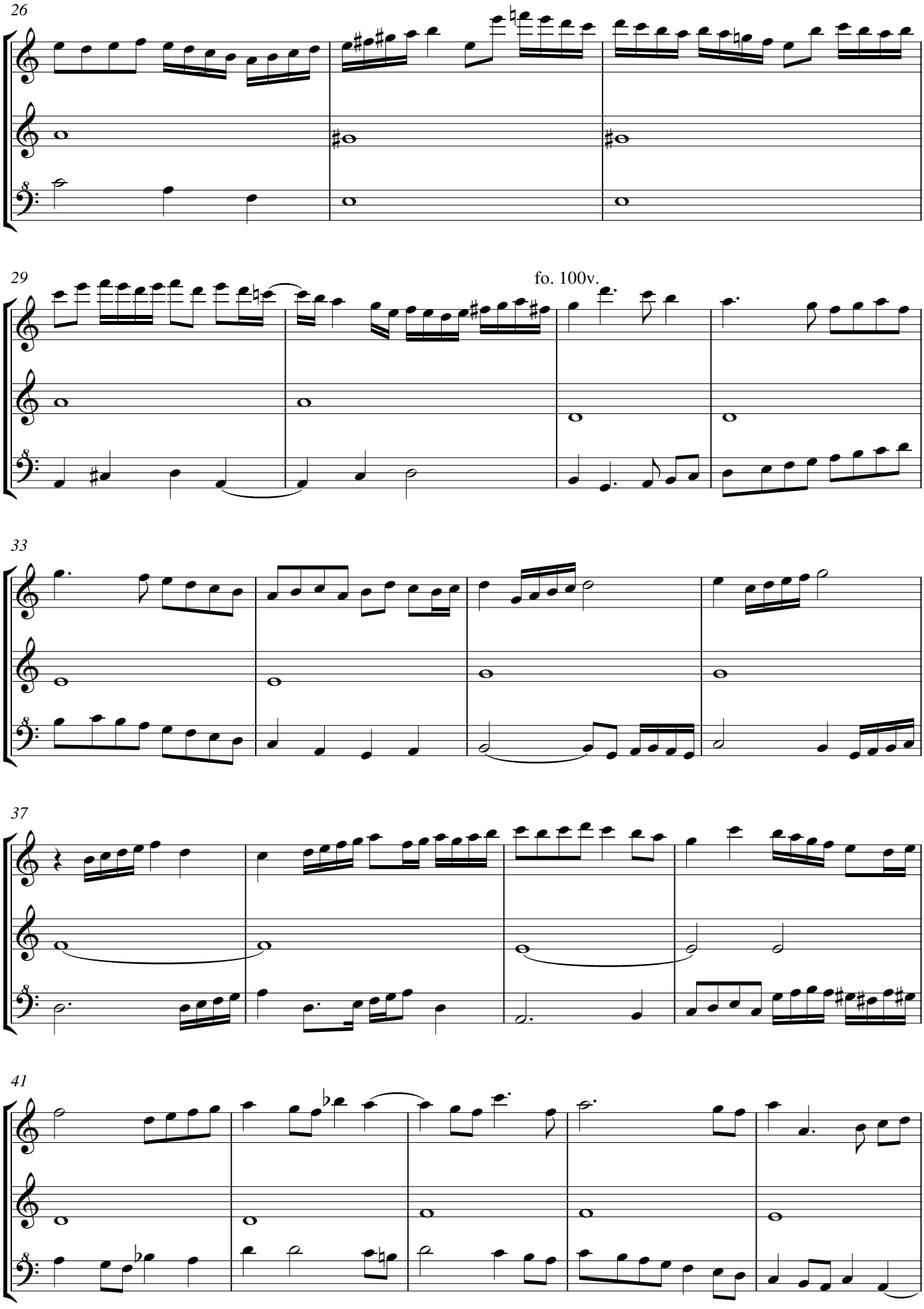
Fo. 99v. Ave maris stella, canto llano, tenor a tres

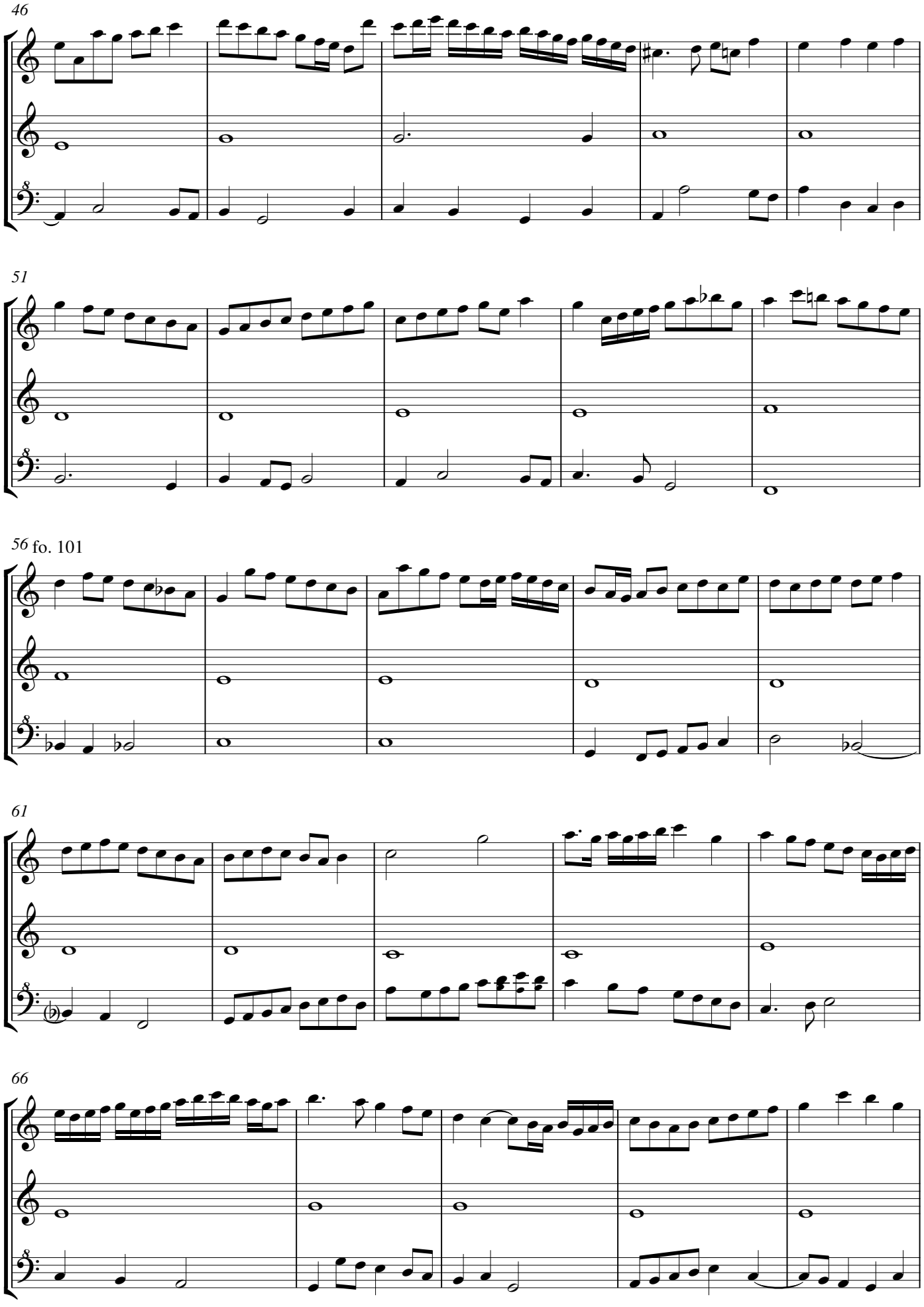
Plainchant in tenor, three voices

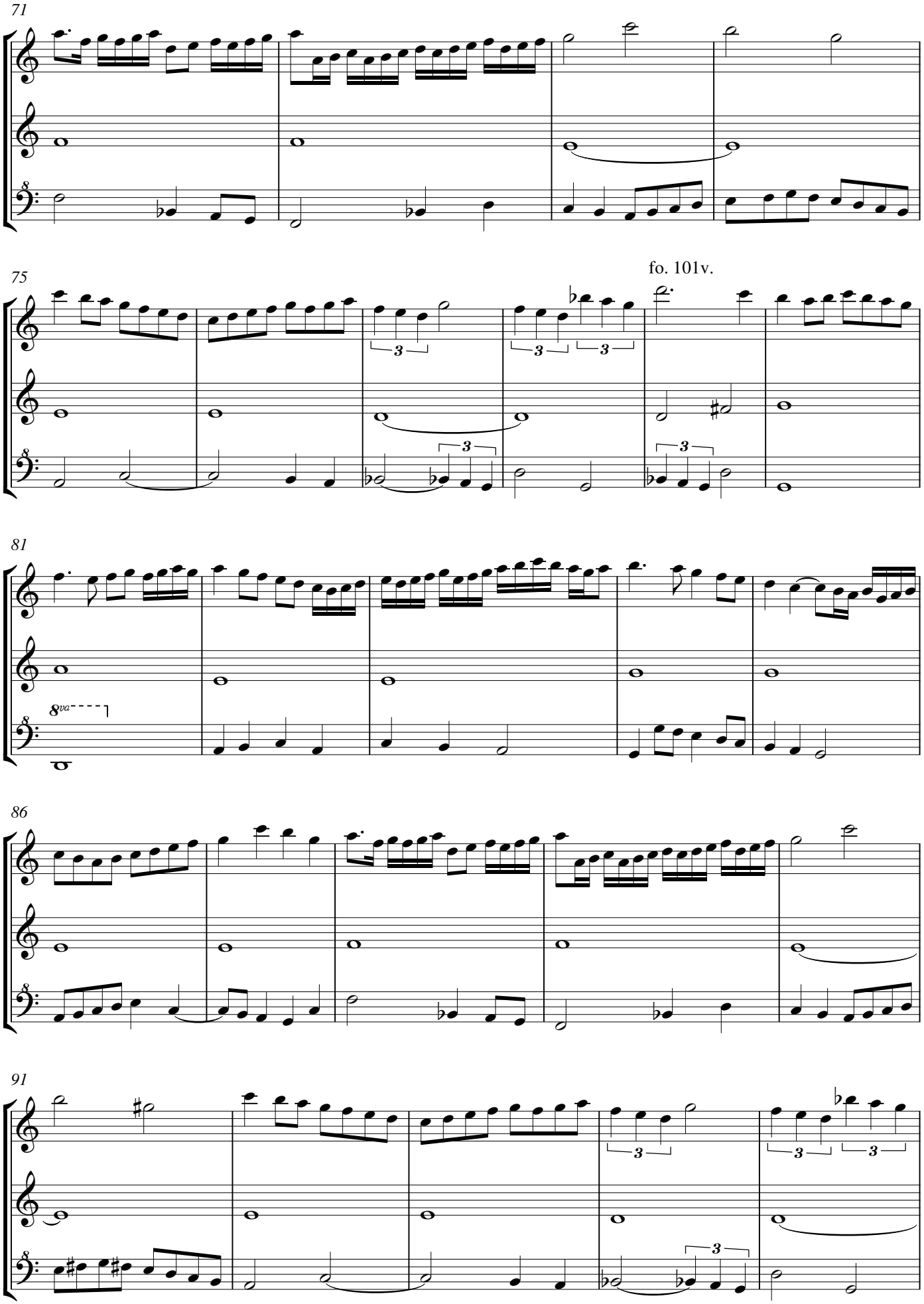
A. de Cabeçon (1510-1566)

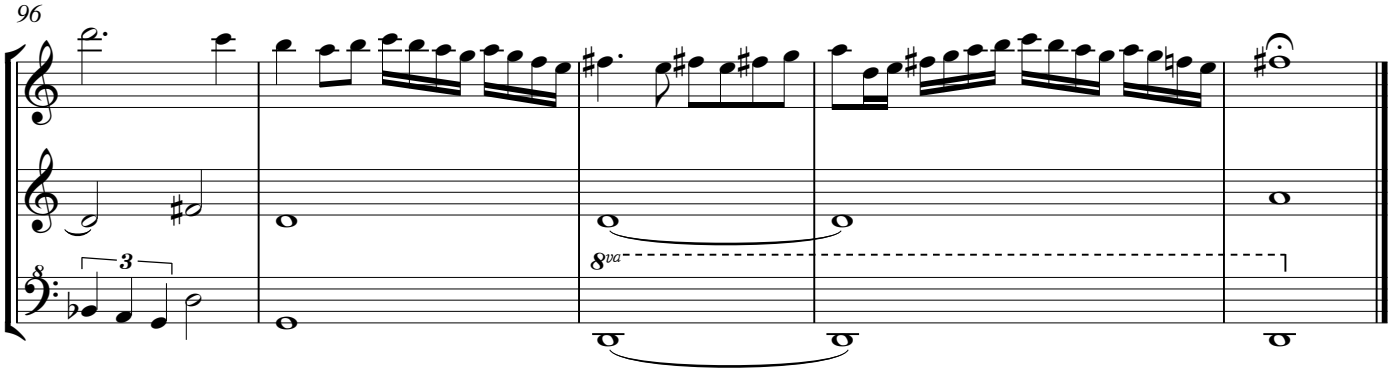
Arrangement Arnold den Teuling 2016




26
29
fo. 100v.
33
37
41


46
51
56 fo. 101
61
66


71
75
fo. 101v.
81
8va
86
91



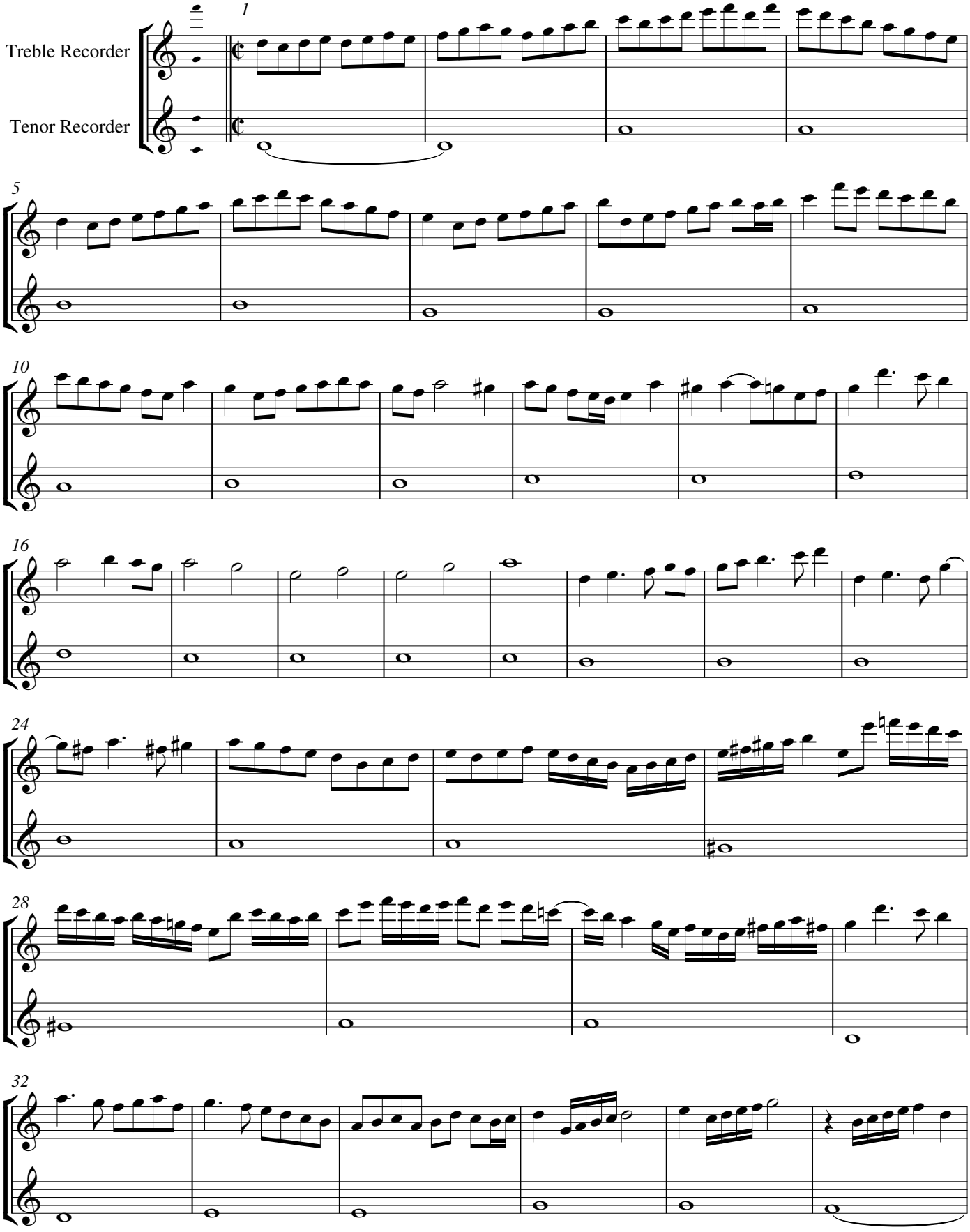
The beginning of the cantus firmus is similar to the most usual melody in the Liber usualis p. 1259, but the rest is different.
The melody ends in bar 78 and is freely repeated from bar 65, beginning in bar 82.
The original contains extra bass notes in bars 80-81 and 97-100, which I had to simplify; the tenor ended on d (modus 1).

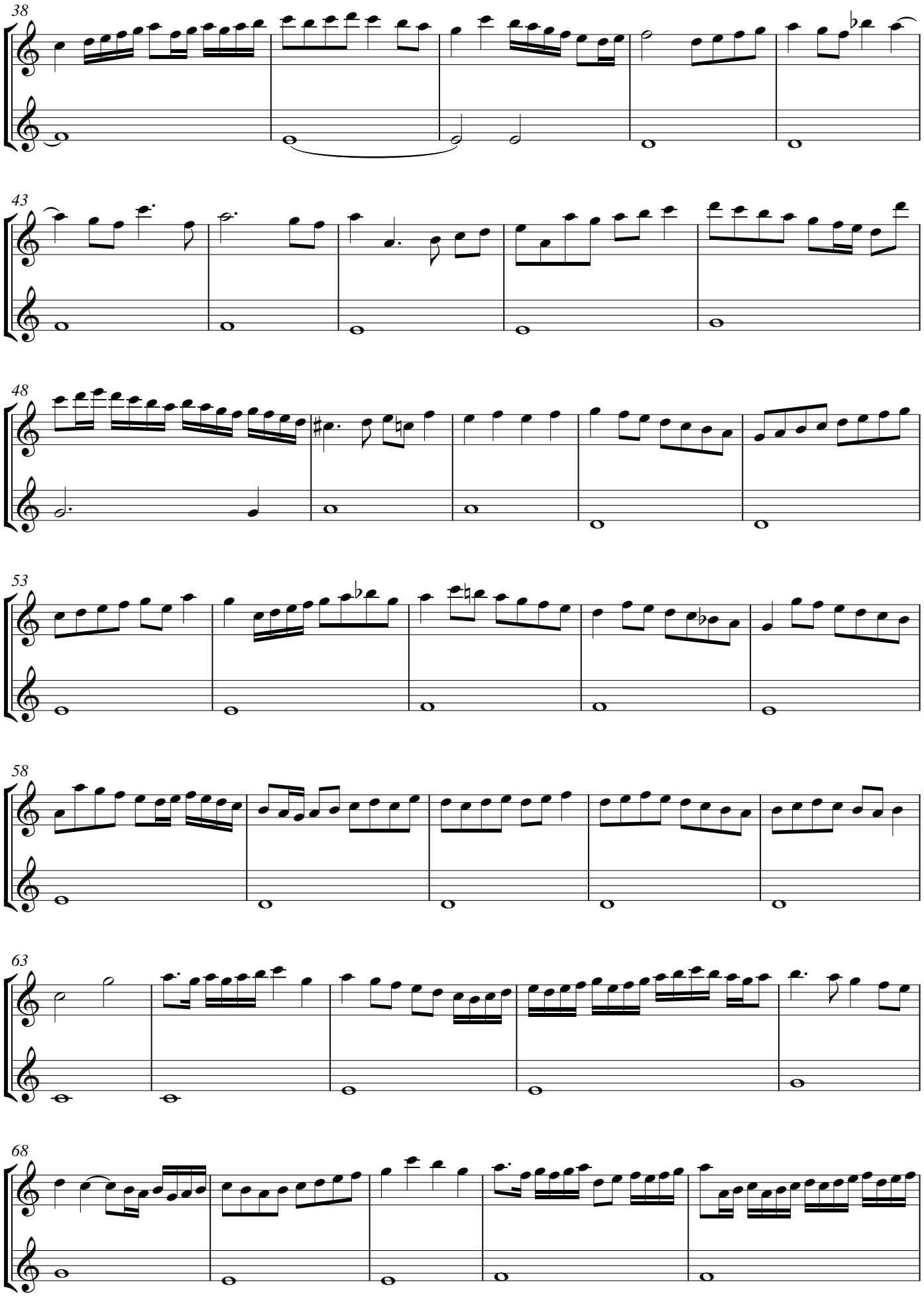
Treble Recorder
Tenor Recorder

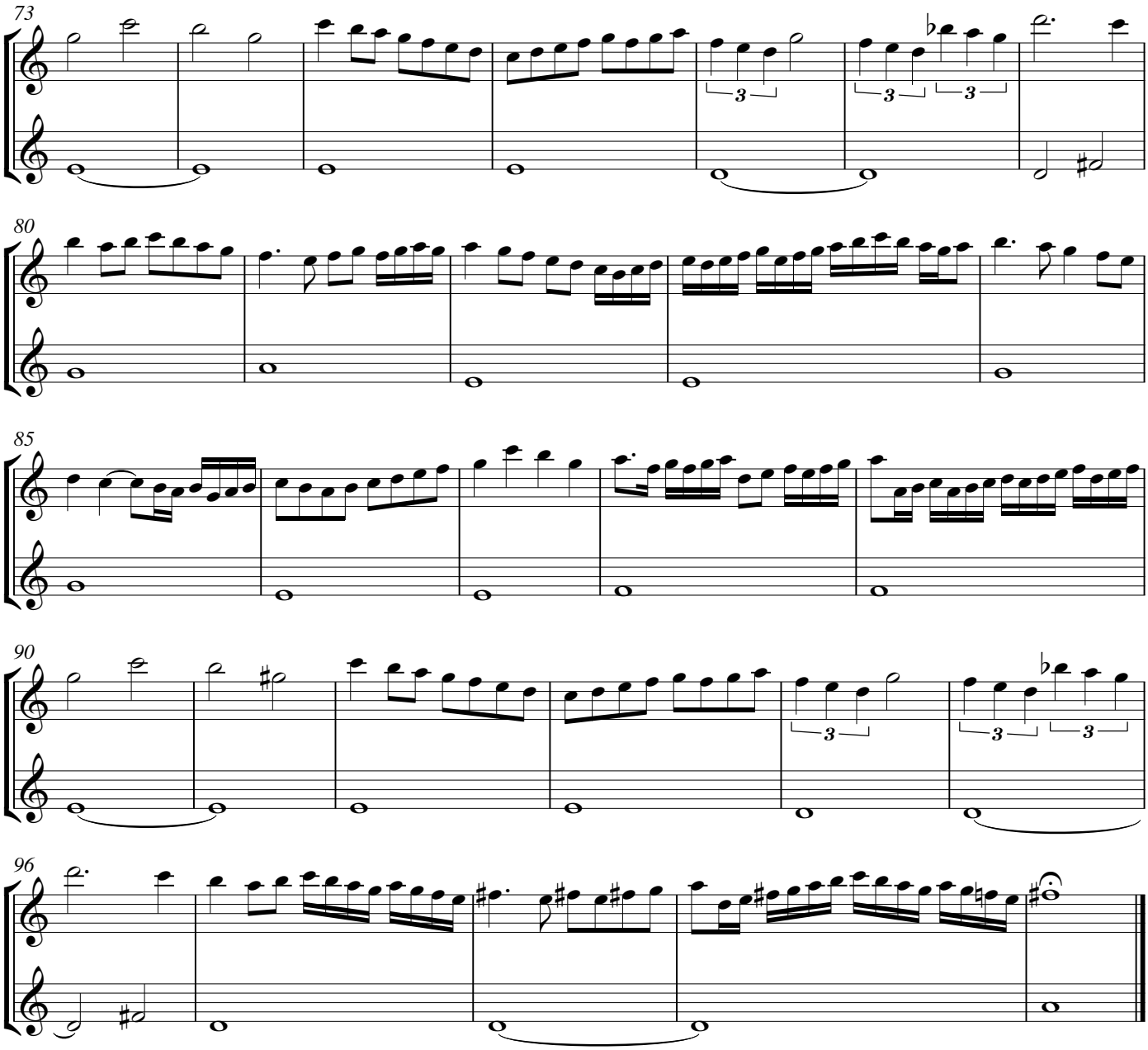
Avemaristela

Fo. 99v. Ave maris stella, canto llano, tenor a tres
Plainchant in tenor, three voices

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




38
43
48
53
58
63
68

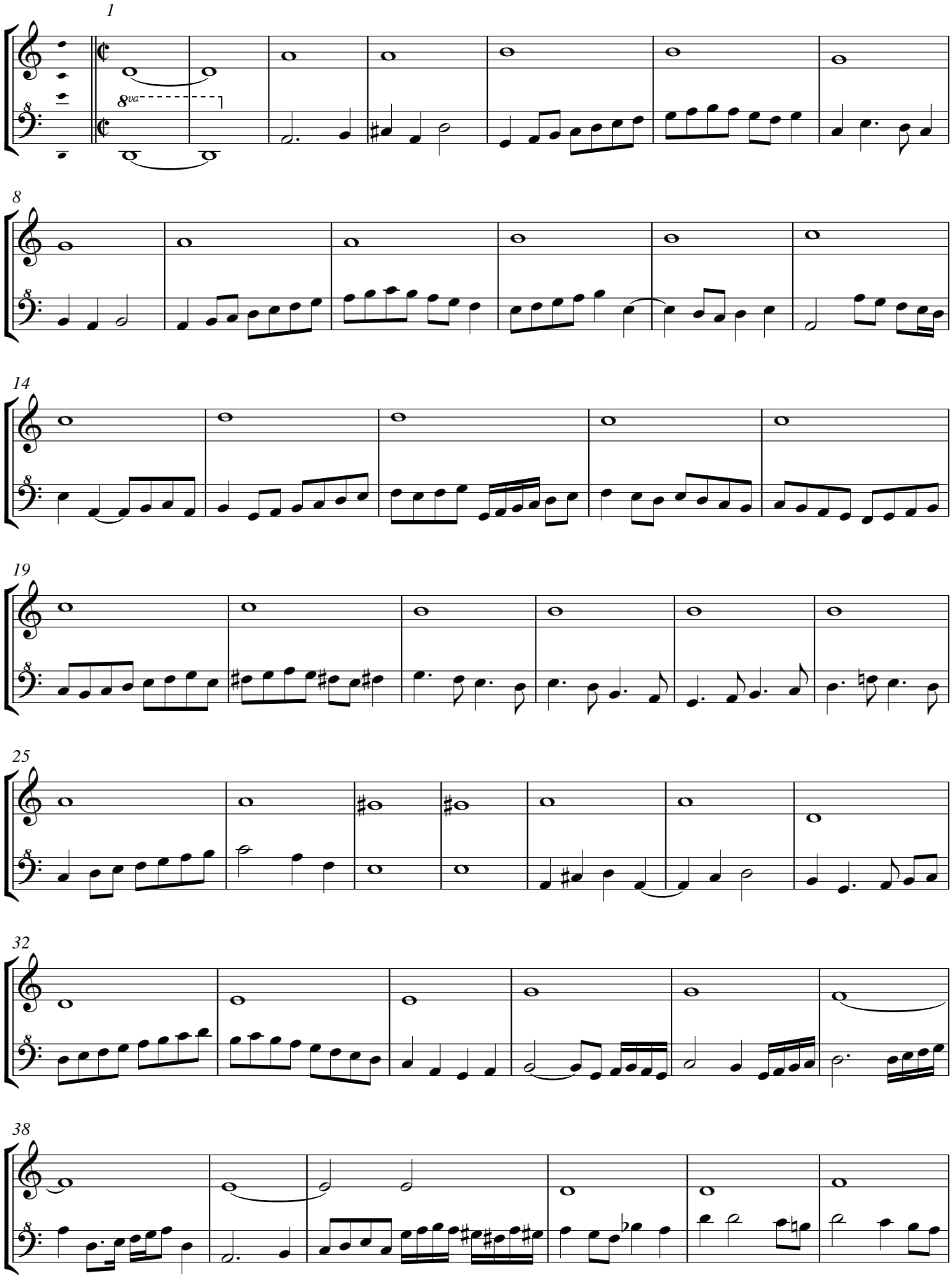

73
80
85
90
96

Tenor Recorder
Bass Recorder

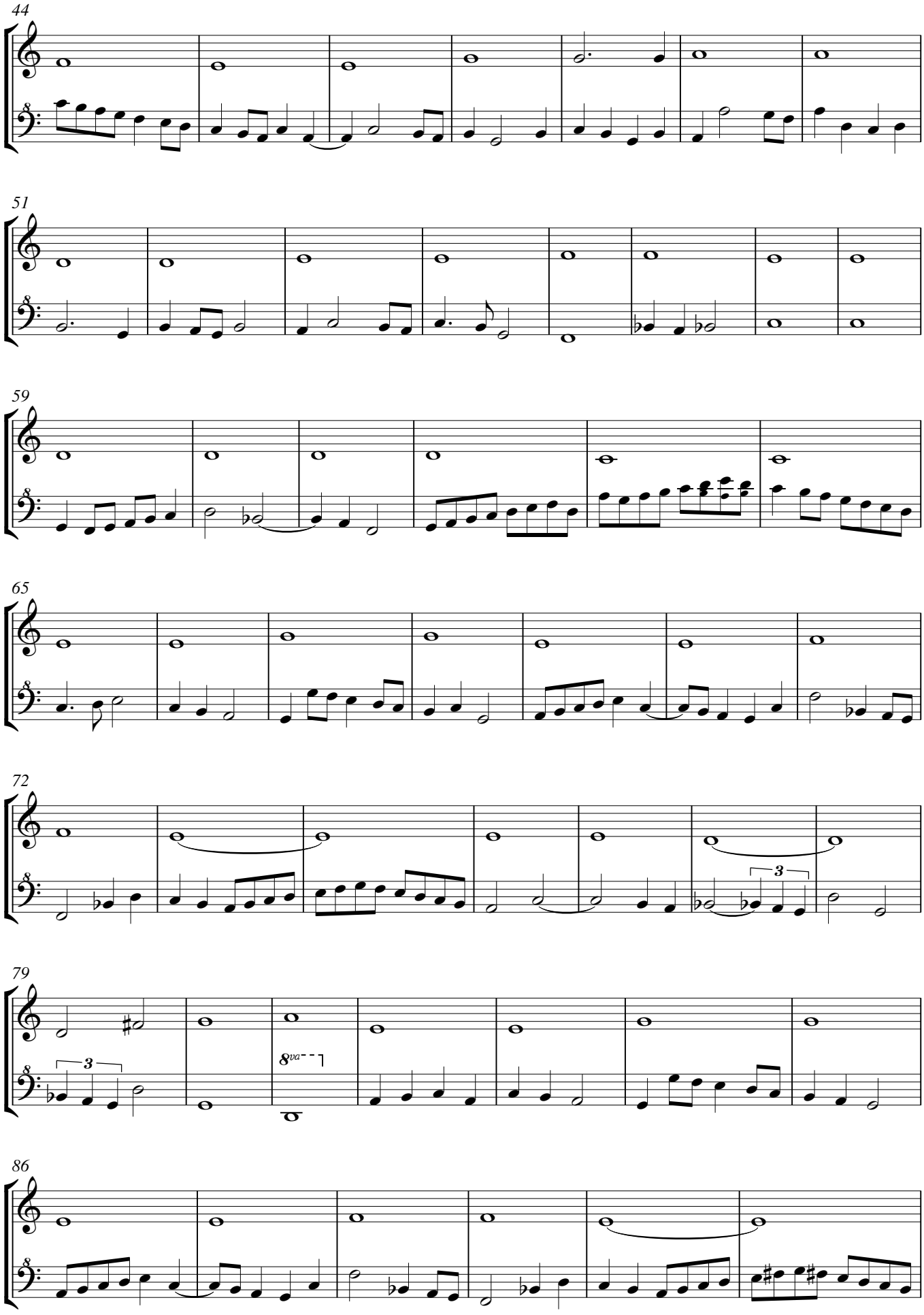
Avemaristela

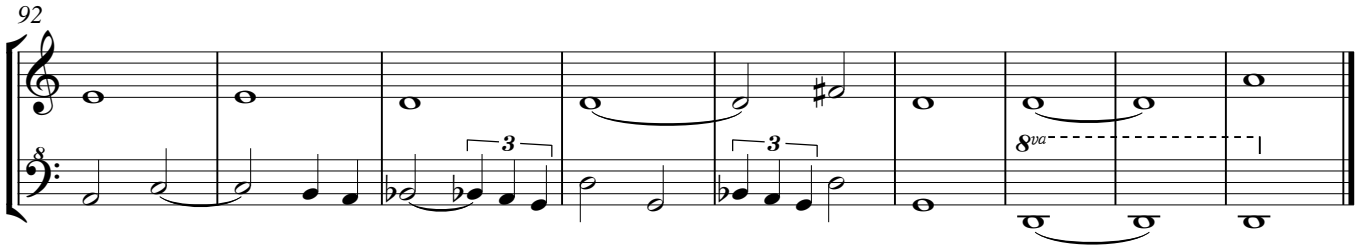
Fo. 99v. Ave maris stella, canto llano, tenor a tres
Plainchant in tenor, three voices

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



V.S.

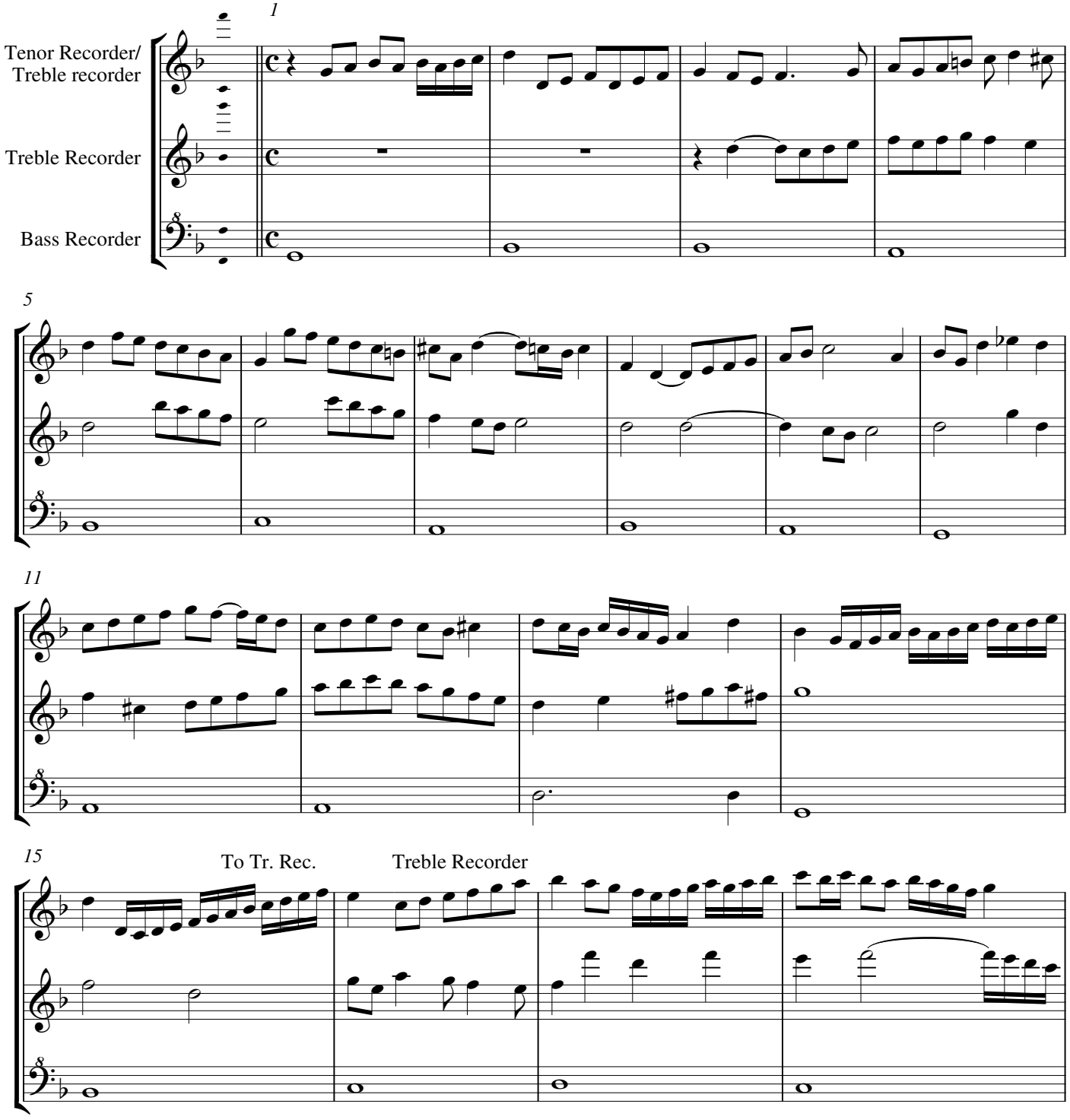

44
51
59
65
72
79
8va
86

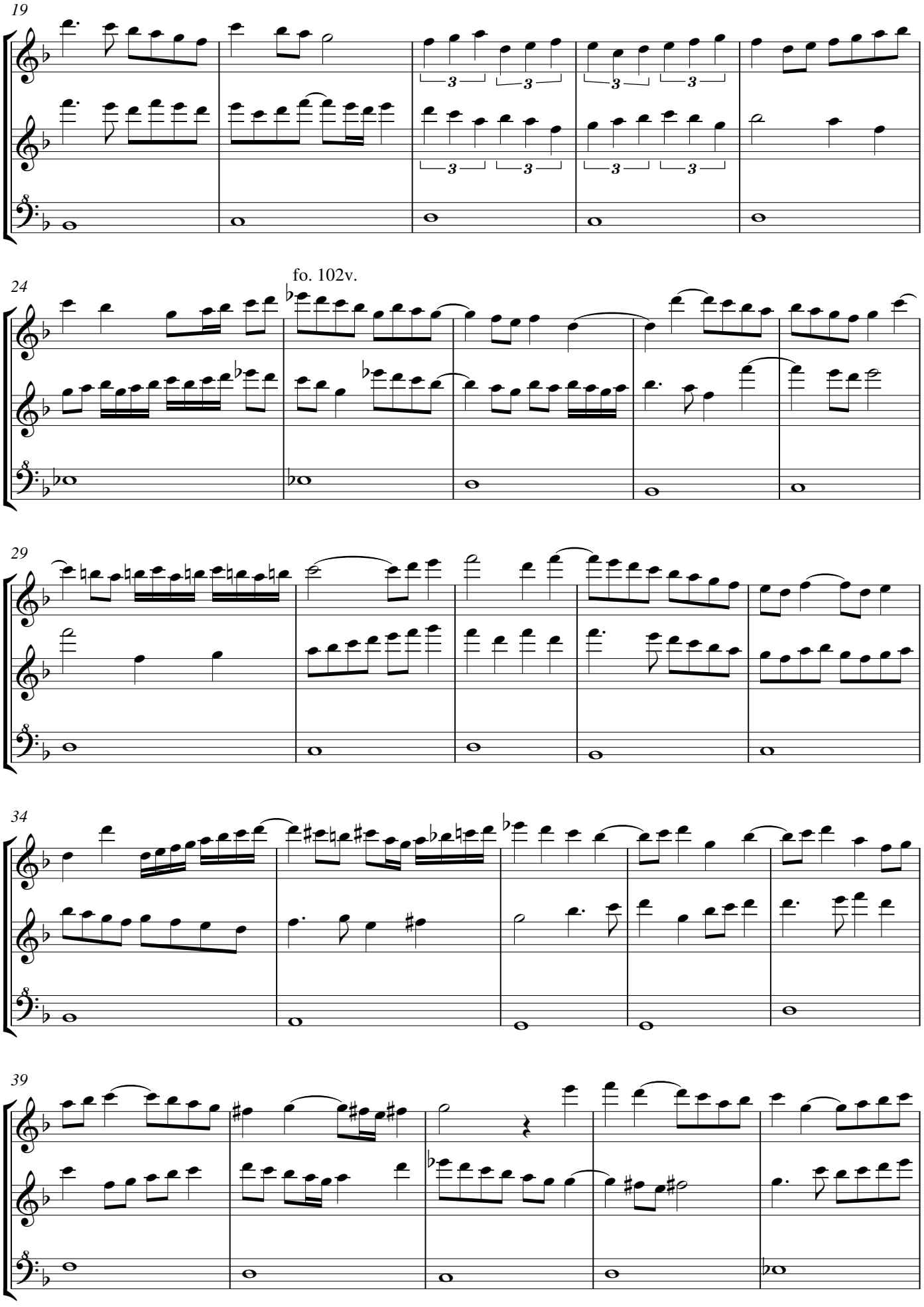

92
3
3
8va

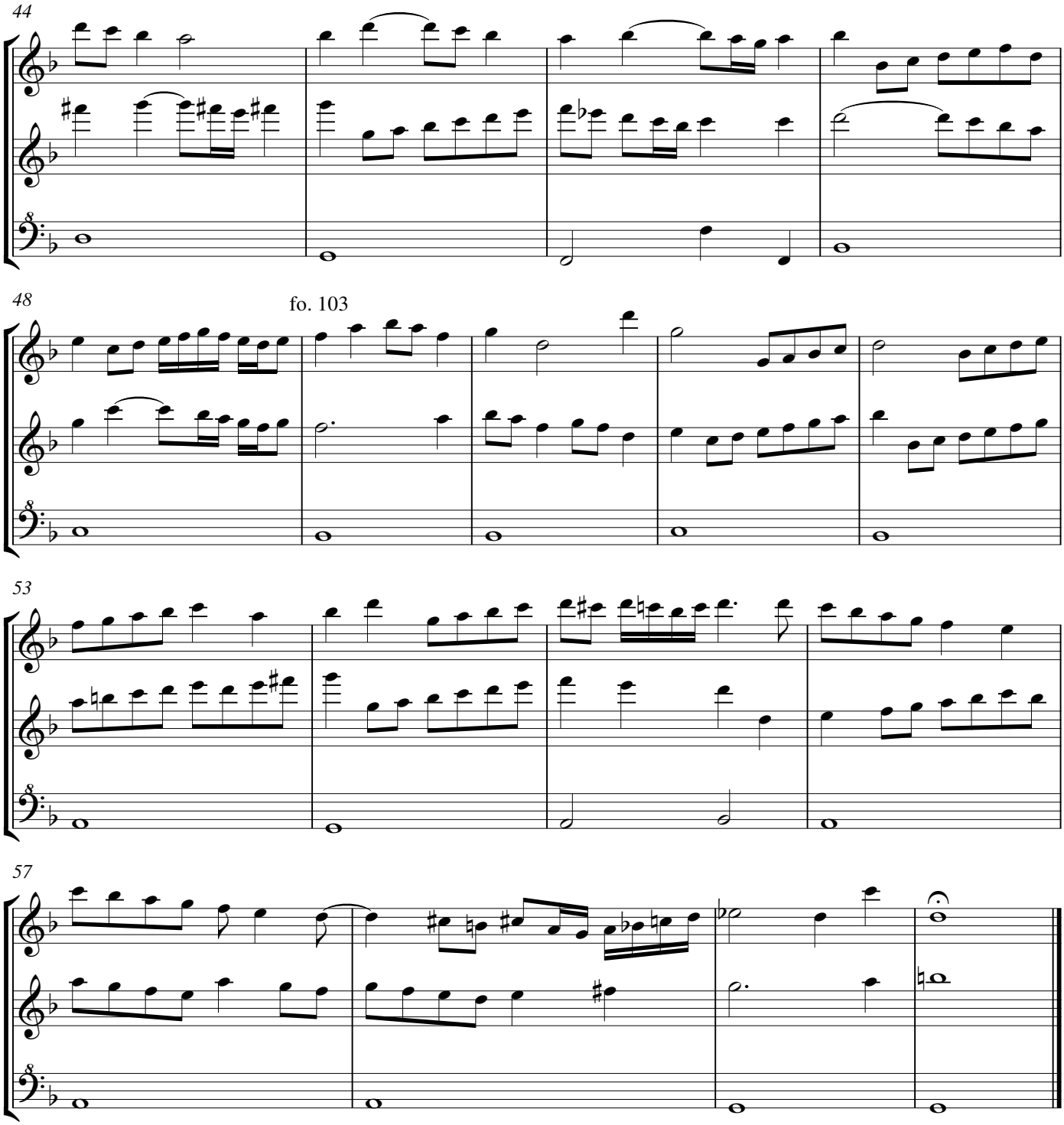
Beata viscera mariae. Cantollano

conel baxo a tres. Fo. 102. Plainchant in the bass, three parts.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




19
fo. 102v.
24
29
34
39



The cantus firmus shows some similarity with the plainchant communio for feasts for St Mary (commune festorum B. Mariae virginis) as in the Liber usualis, p.1268, and none with responsory of the Christmas Matins, p. 389.
The change from tenor recorder to treble should be done somewhere between bar 16 and 25.

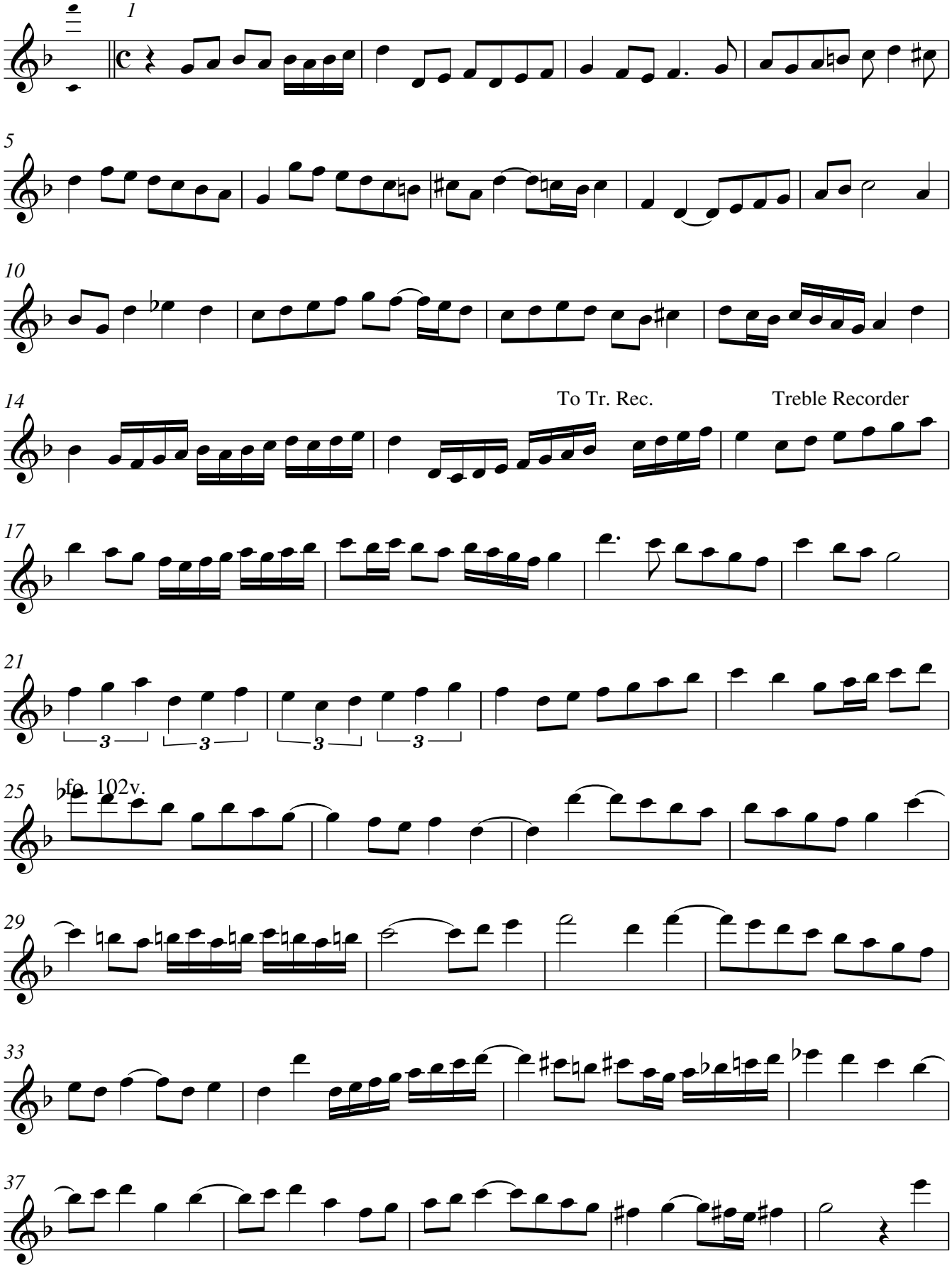
Beata viscera mariae. Cantollano

conel baxo a tres. Fo. 102. Plainchant in the bass, three parts.

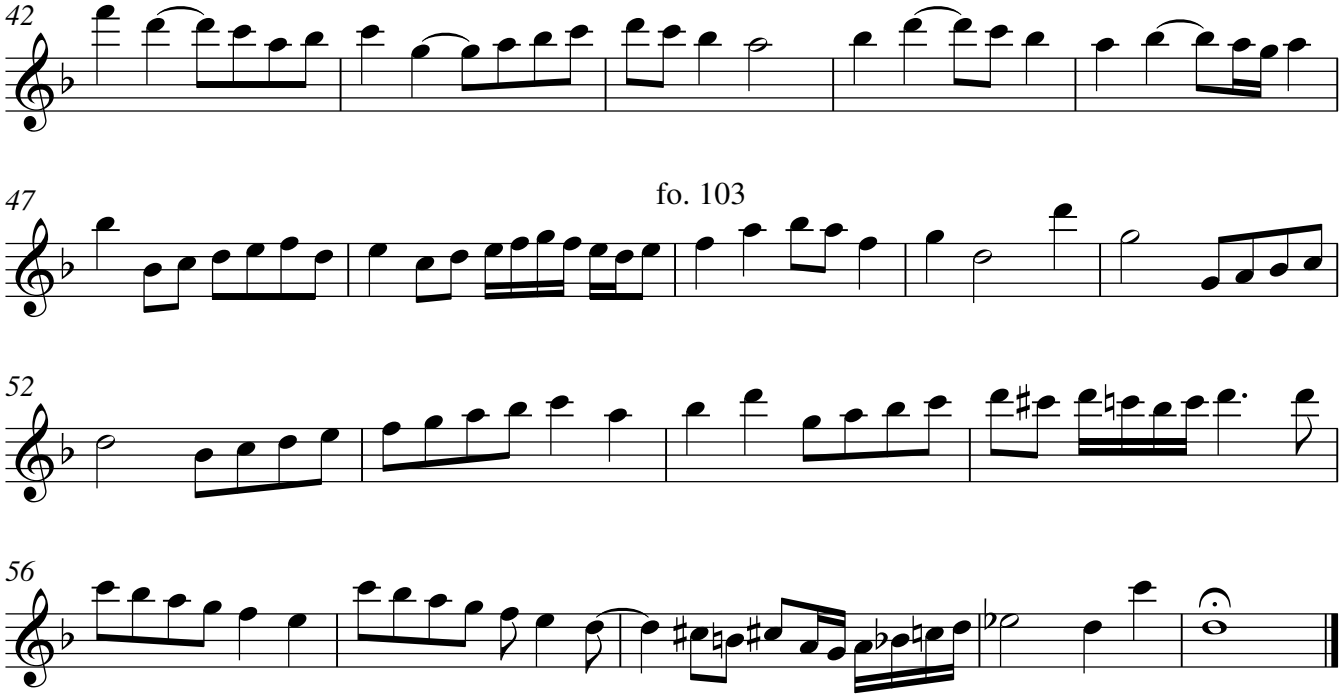
Tenor Recorder/ Treble recorder

Treble Recorder

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



V.S.

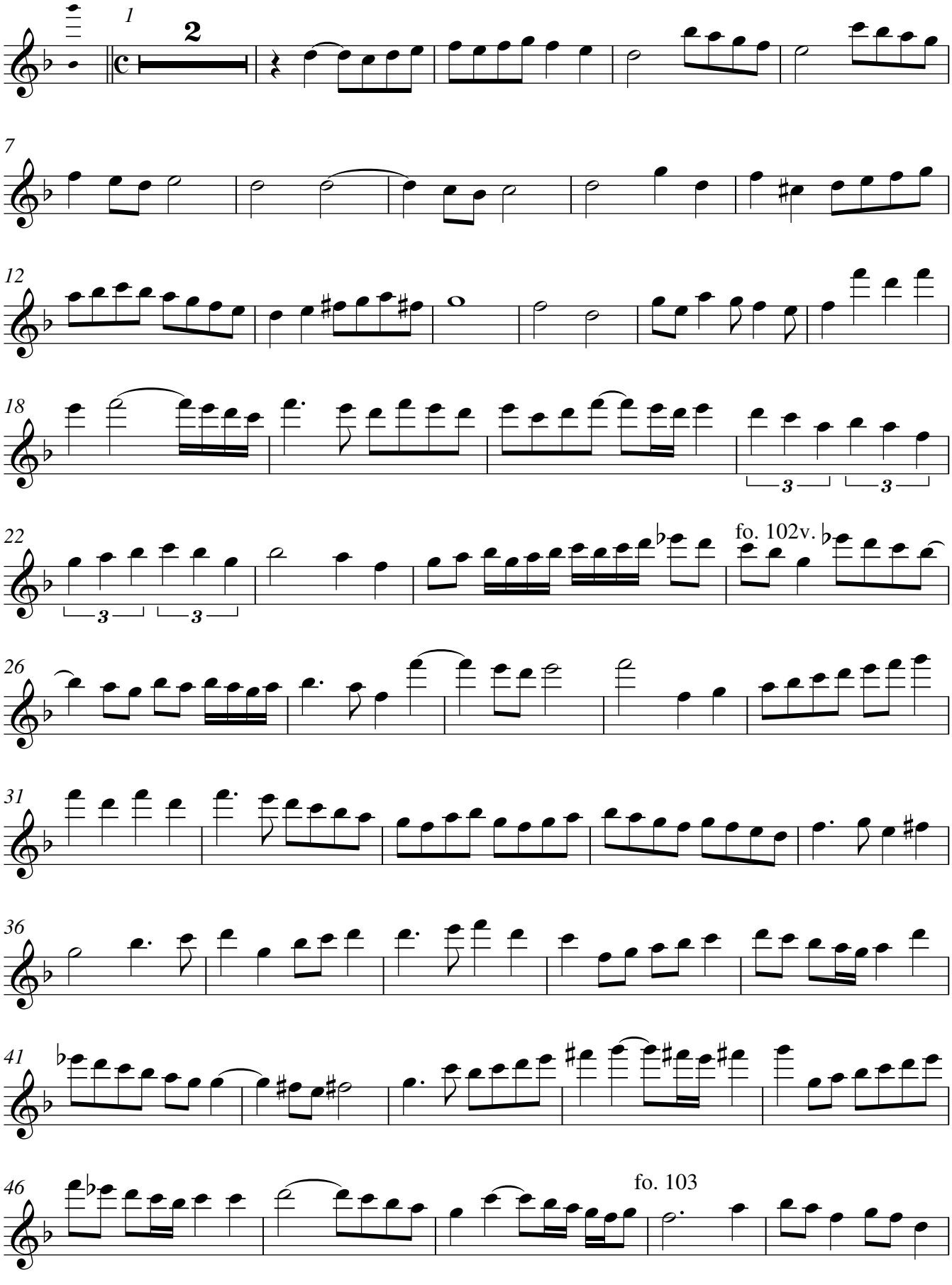

42
47
fo. 103
52
56

Treble Recorder

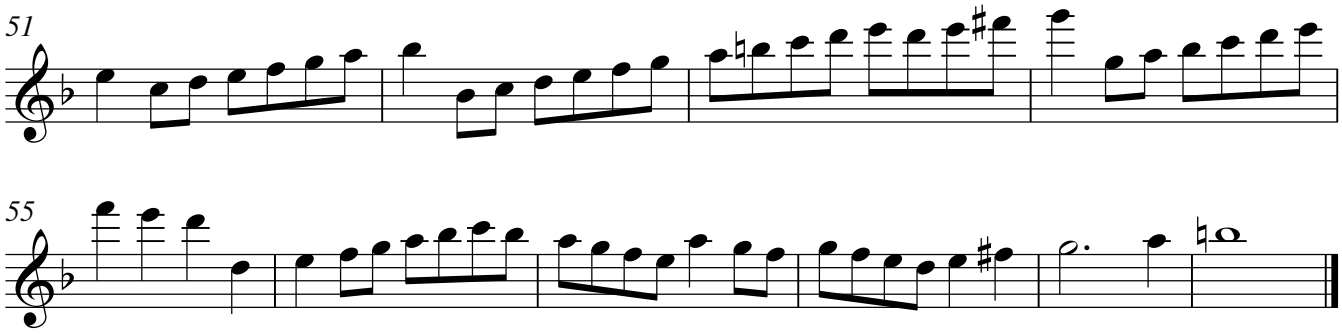
Beata viscera mariae. Cantollano

conel baxo a tres. Fo. 102. Plainchant in the bass, three parts.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



V.S.


51

55

Bass Recorder

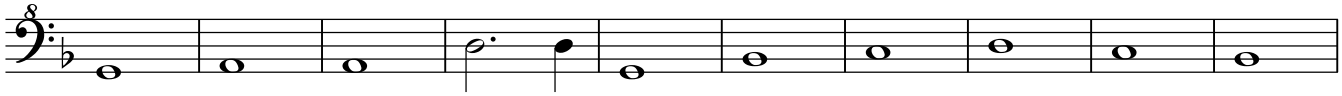
Beata viscera mariae. Cantollano

conel baxo a tres. Fo. 102. Plainchant in the bass, three parts.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

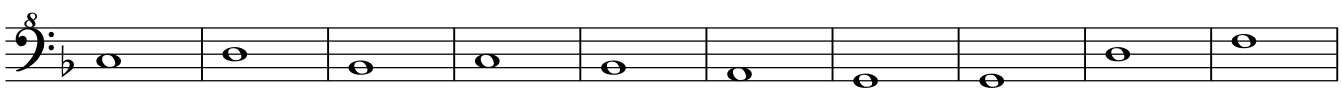
1

10

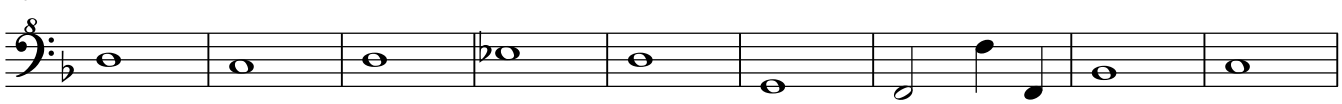


20 fo. 102v.

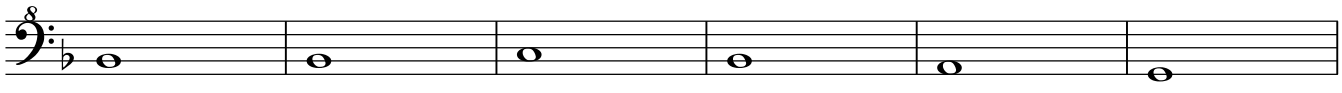
30



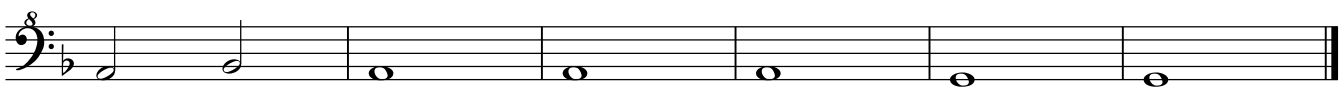
40



49 fo. 103



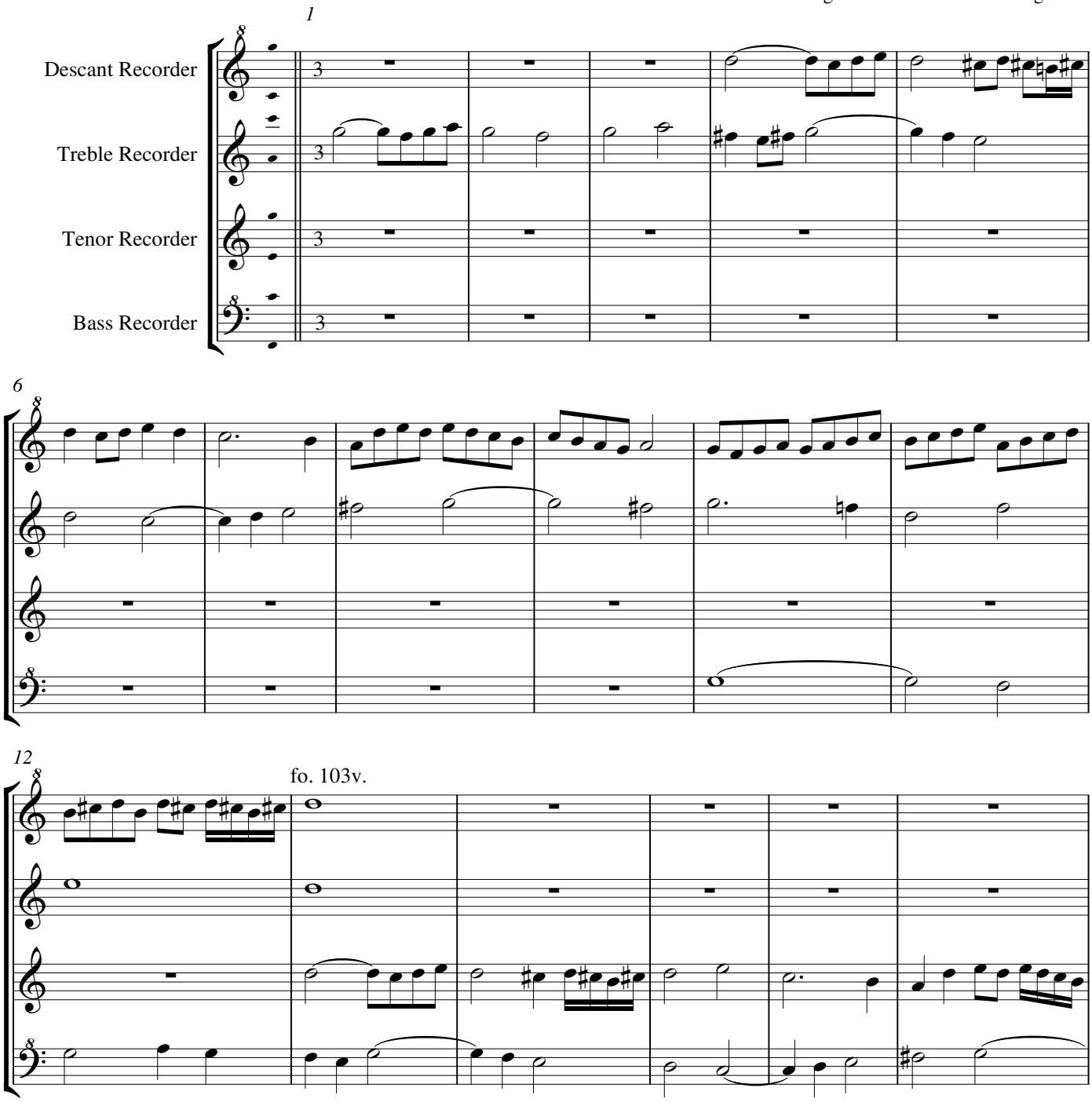
55

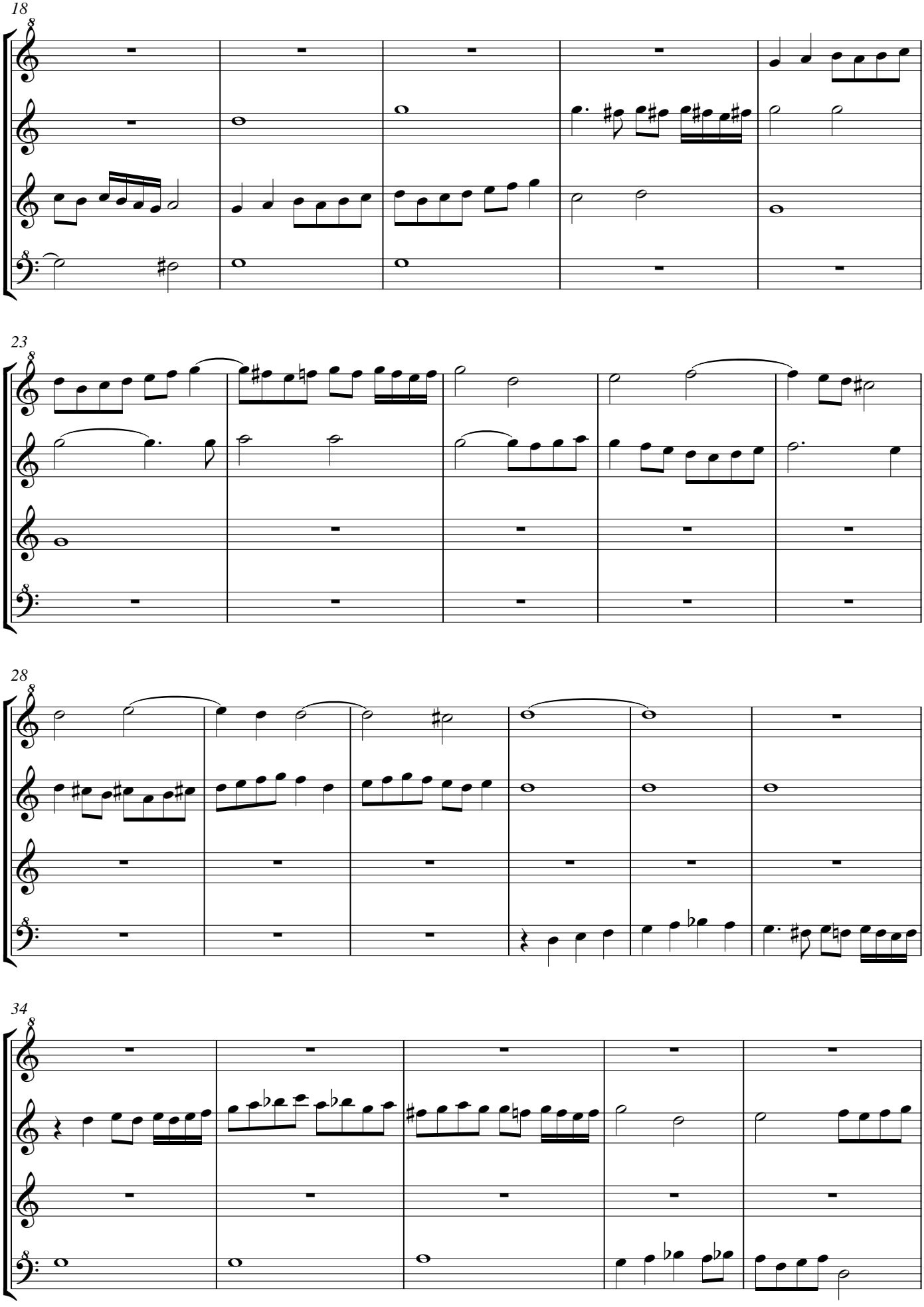


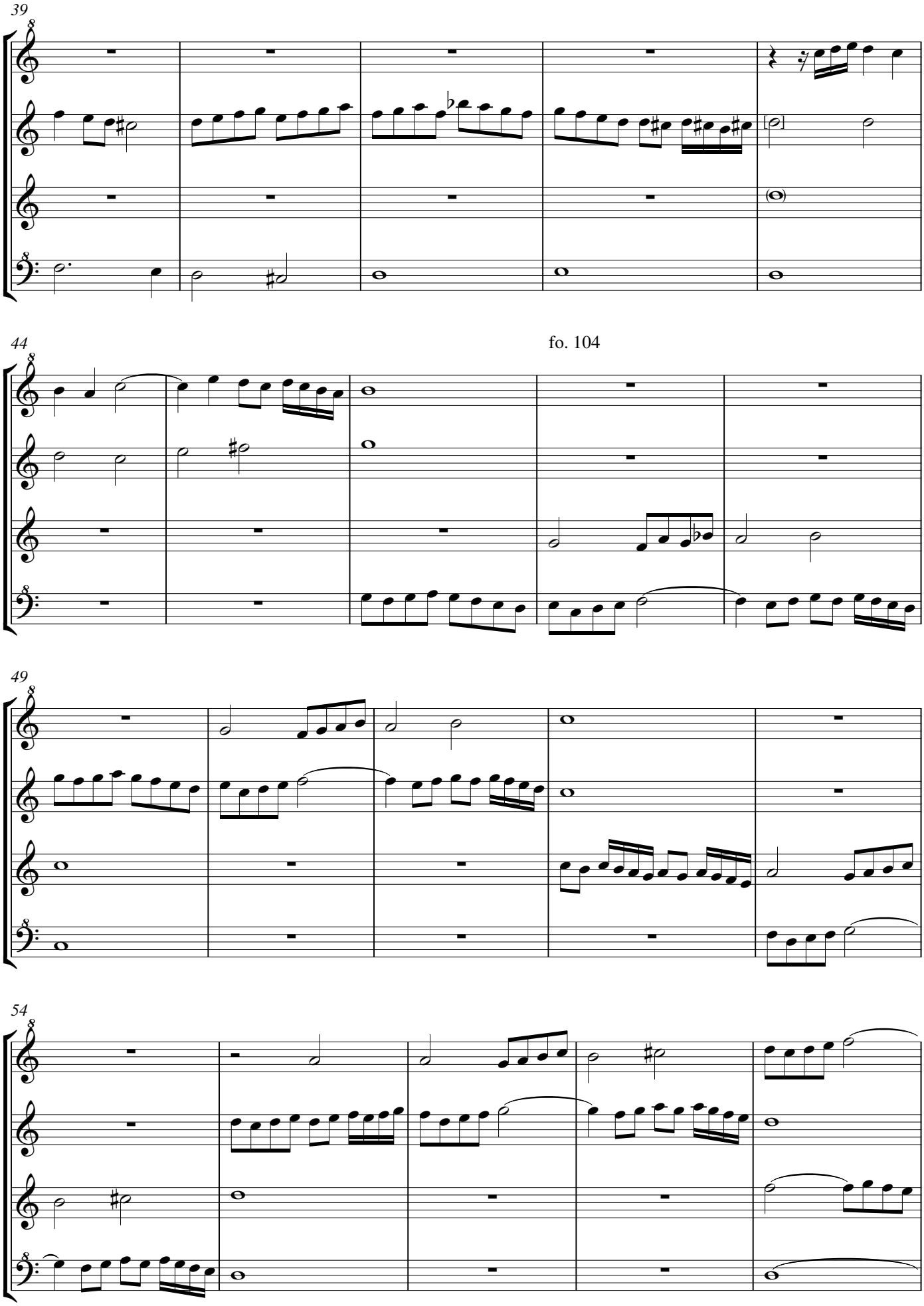
Cum sancto Spiritu. Iusquin.

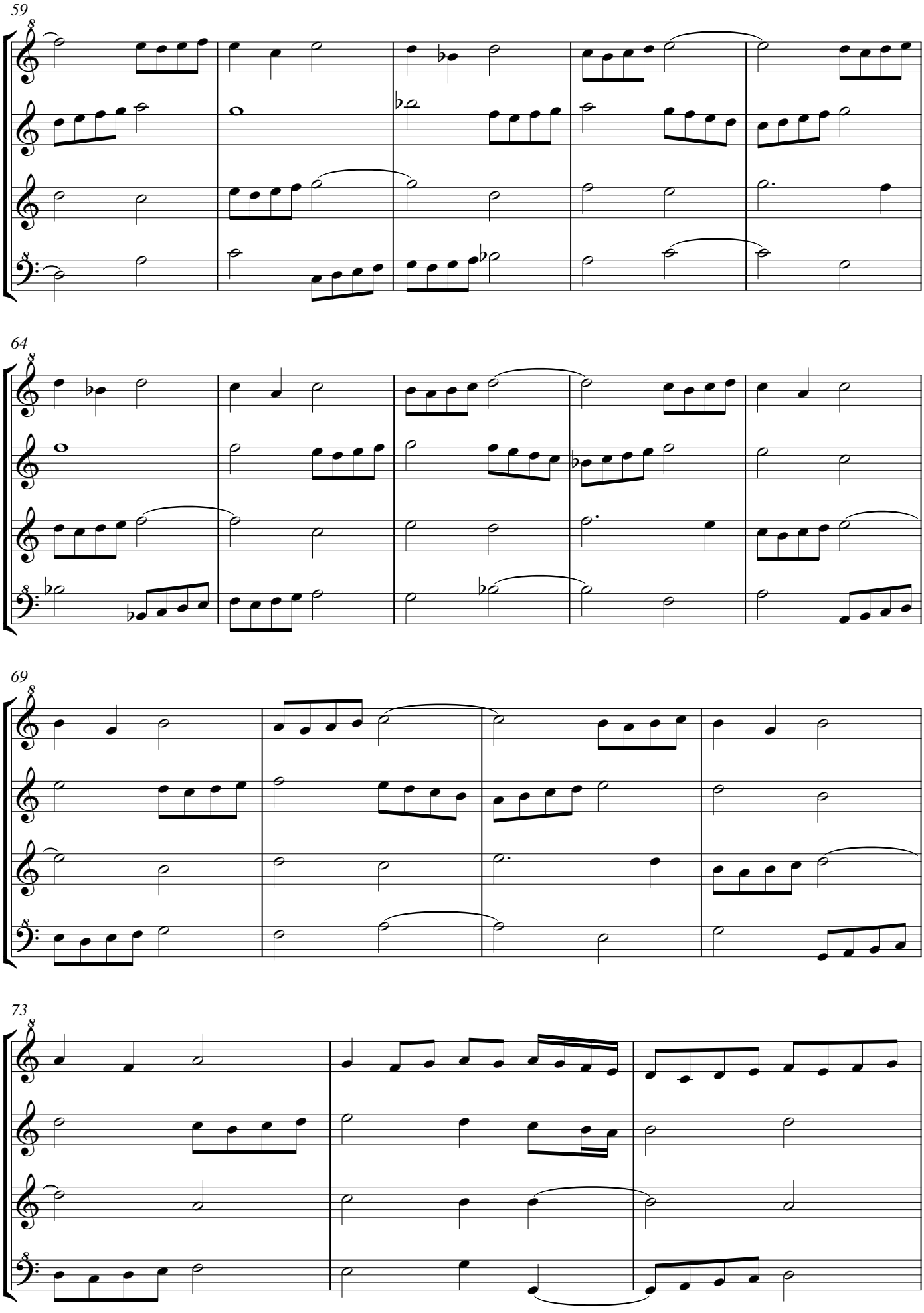
Fo. 103. Cum Sancto Spiritu from the Mass De beata virgine, Josquin Desprez.

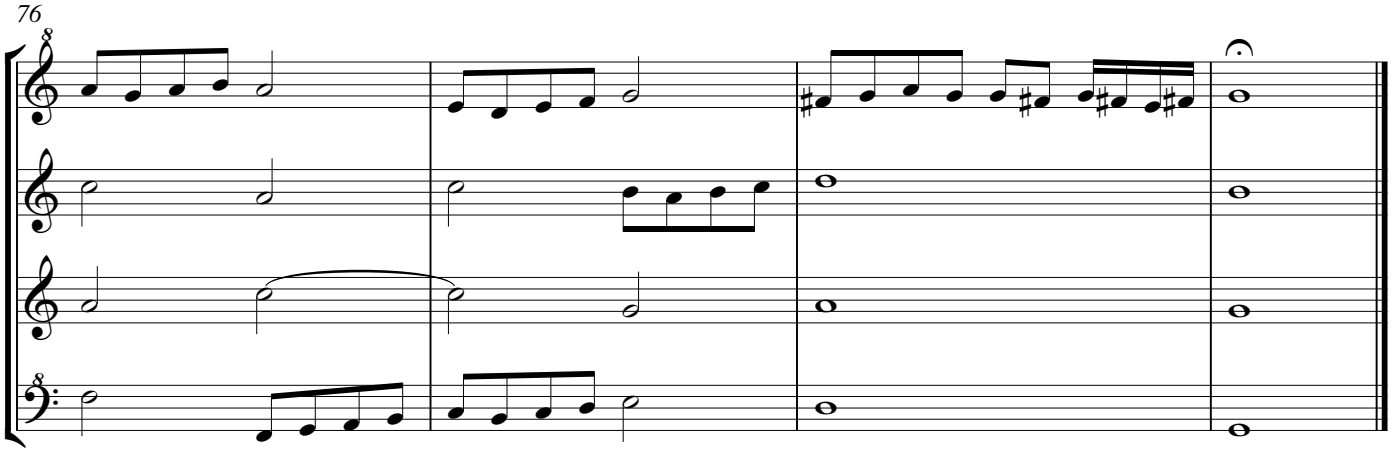
A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




18
23
28
34


39
44
fo. 104
49
54


59
64
69
73



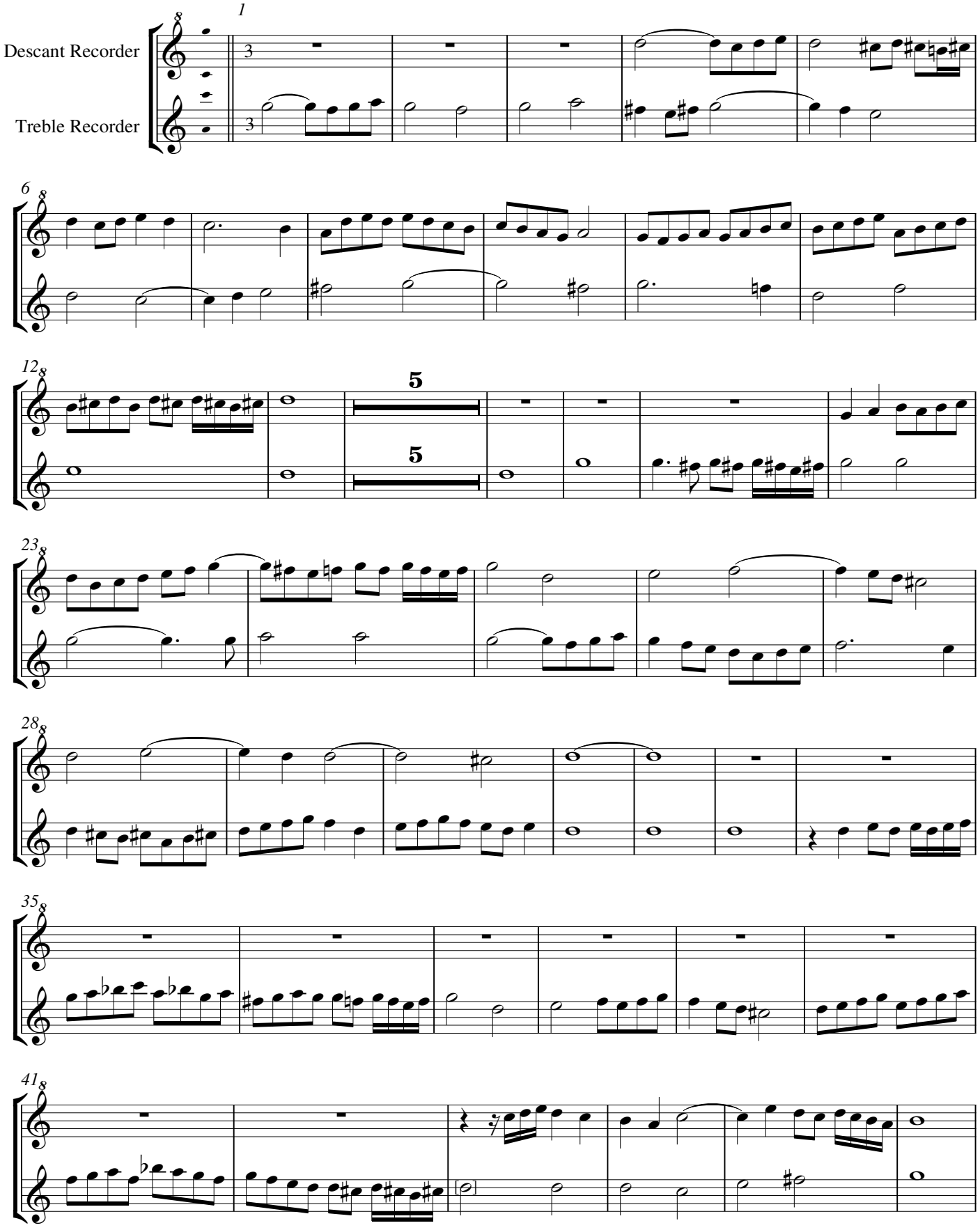
One bar in Cabeçon is a brevis in the edition of Petrucci's Missarum Josquin liber tertius, Venice 1514. The time signature in Petrucci is ⌖. Three bars in Cabeçon are equivalent with one in, for instance, Smijers's edition of Josquin's Werken 30.16, p. 137, bars 223-250. Cabeçon has ○.
Josquin's original clefs in this part of the Gloria are G2 C3 C3 F4, possibly chiavetti, and in that case the piece should be sung a fourth down. For a male voice is g" too high. However, the lowest tone is now F, a fourth down would result C, which is very low for a normal bass voice.
Superius bar 5 note 5: the superfluous natural is Cabeçon's.
I changed Tenor bar 34-43 note 1 to the treble recorder part.

Descant Recorder
Treble Recorder

Cum sancto Spiritu. Iusquin.

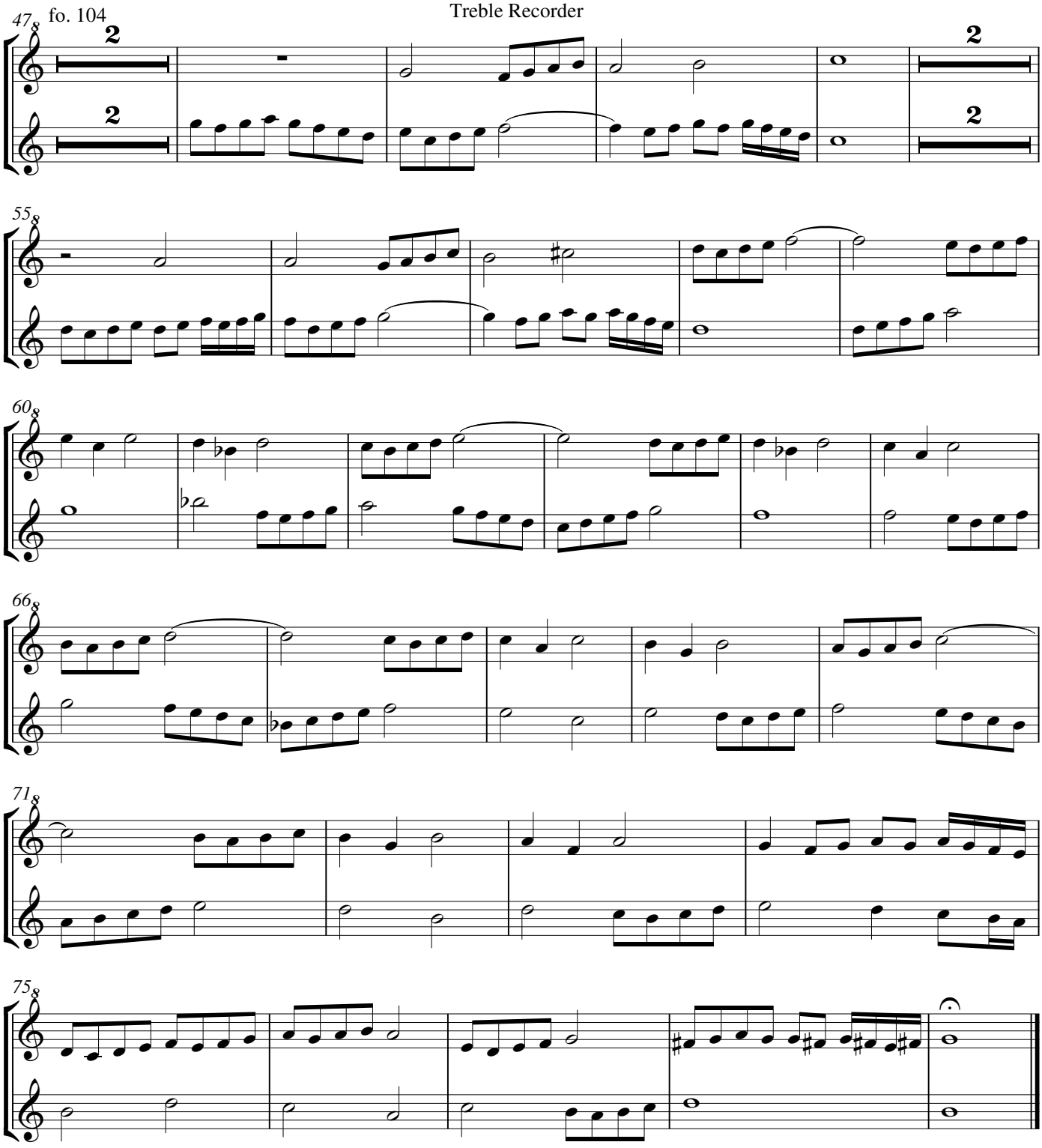
Fo. 103. Cum Sancto Spiritu from the Mass De beata virgine, Josquin Desprez.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



Descant Recorder
Treble Recorder

fo. 104

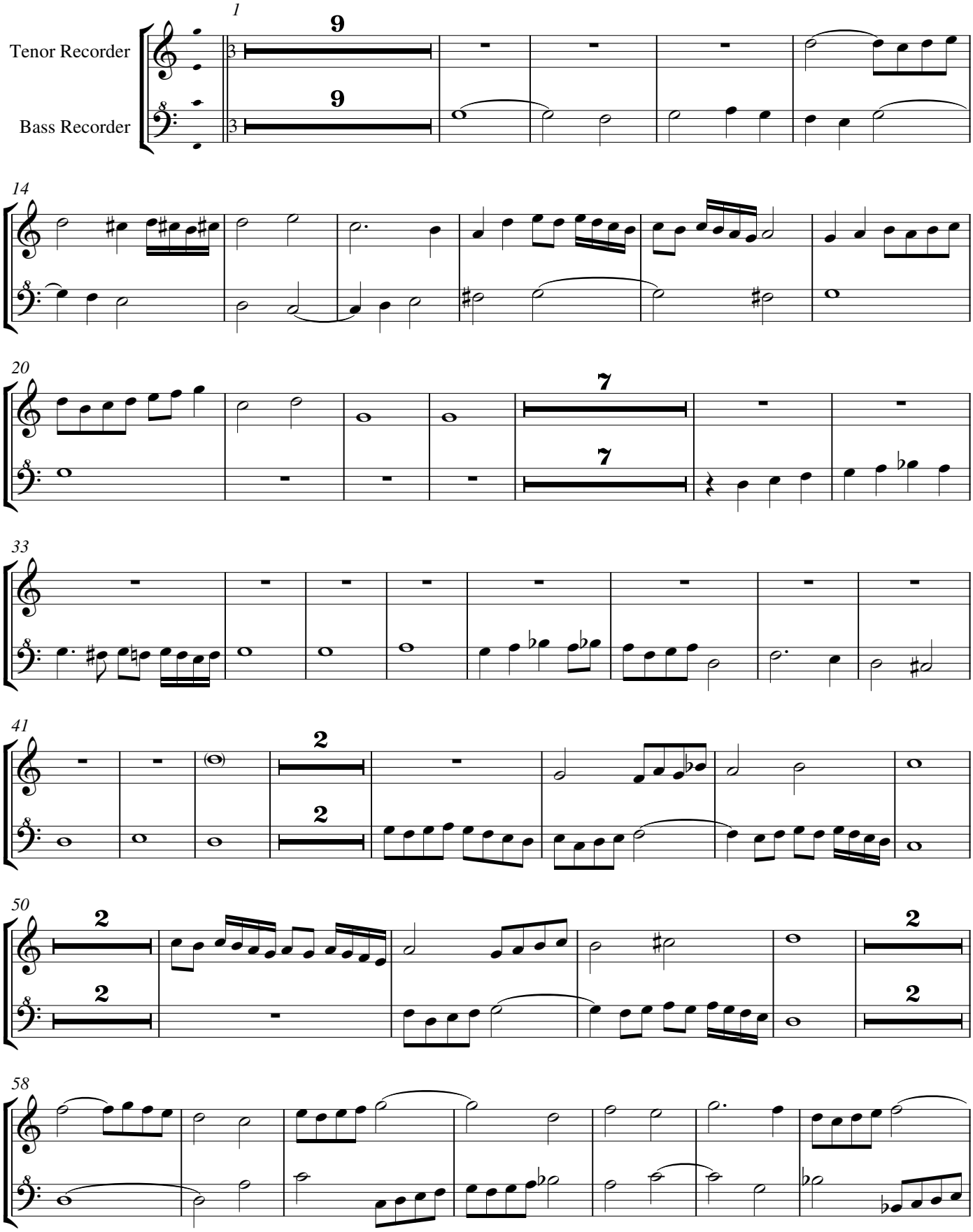


Tenor Recorder
Bass Recorder

Cum sancto Spiritu. Iusquin.

Fo. 103. Cum Sancto Spiritu from the Mass De beata virgine, Josquin Desprez.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



Tenor Recorder
Bass Recorder