Antonio de Cabeçon

(Castrillo Mota de Judíos 1510 – Madrid 1566)

Comiençan los motetes de a cinco y canciones glosados

Fol. 105-136

from :

Obras de Musica para Tecla, Arpa y Vihuela

Madrid 1578

First part: 10 motets in 5 voices

transcribed for keyboard instrument and harp

and arranged for recorders or other instruments

by Arnold den Teuling

Keyboard instrument or harp

2016-2017

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 on the page which also contains the "erratas". The Obras contain an extensive and very useful introduction in unnumbered pages, followed by 200 folio's of printed music, superscribed in the upper margin "Compendio de Musica / de Antonio de Cabeçon." A facsimile is in IMSLP.

The first editor Felipe Pedrell (1841-1922), Hispaniae Schola Musica Sacra, Vols.3, 4, 7, 8, Barcelona: Juan Pujol & C., 1895-98, did not provide a complete edition, but a little more than half of it. He omitted the intabulations, "glosas", of other composers, apparently objecting a lack of originality to them.. He also gives an extensive introduction in Spanish and French. This edition may be found in IMSLP too.
Pedrell stopped his complete edition after folio 68 (of 200), and made a selection of remaining works. Later editors mostly contented themselves with reprinting parts of Pedrell's work, possibly with corrections, and optical adaptation to modern use. Pedrell's edition is not very accurate but not unplayable.

In the meantime there are two other editions: Charles Jacobs, Antonio de Cabezón, New York (Institute of Mediæval Music) 1967-1986, in 5 volumes, and by Higinio Anglés, Barcelona 1966-1975 in Monumentos de la música Española vol 27-29; the last one contains nothing more than Pedrell's. Jacobs's volume 5 does not contain the Intabulations, only its incipits, referring for the rest to the Spanish edition of it, M.A.Ester. Sala, prologo de M. S. Kastner, Glosadas del libro "Obras de musica para tecla arpa y vihuela", Madrid 1980. Only one library in the Netherlands has got it in its collections (Utrecht University Library). The editions are free from copyright in Europe and Canada, but not in the US. But I decided to make a digital edition of the pieces from the Spanish tablature and not in Pedrell-Anglés, and of course to be as accurate as possible.

The edition by H. Anglès has been reprinted by Masters Music Publications, Inc. Boca Raton (Fl., USA) in 1991-1992 in 6 fascicles at a very reasonable price; they contain nearly the same selection as Pedrell's edition. Other selections were made by M.S. Kastner, Antonio de Cabezón, Claviermusik, Mainz 1951 (Schott nr. 4286, in IMSLP) and Tientos und Fugen, Mainz 1958 (Schott nr 4948).

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 quatro (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 glosados (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.

Pedrell included in his last volume some works by Cabeçon which had been collected by Luys Venegas de Henestrosa, Libro de cifra nueva para tecla, arpa y vihuela, Alcalà 1557, facsimile in IMSLP, edition by Higinio Anglés, Barcelona 1984 (2 vols). It contains 41 pieces by Cabeçon. They are accessible a.o. in an inexpensive reprint of Anglés'edition, from Masters Music Publications.

My project concerns an edition of the three less accessible sections of Cabeçon's work, the folio's 69 – 184, in modern staff notation, so for keyboard instrument and harp. Where relevant I will add a version for organ with pedals. 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. As I do not play vihuela, lute or guitar I cannot give editions for these plucking instruments. Cabeçon himself gives a very short comment how to read and play the pieces on vihuela. He basically advises to transcribe his tablature in a way useful to the vihuela. So I even left out the vihuela from my title page. There is a translation in French in Pedrell's introduction to his first volume, pages XXXII and XXXIII.

Cabeçon represented the notes by numbers on a line, each line being one voice. Cabeçon explains in his introduction how this tablature works. In his intabulations of existing pieces he maintained the composer's original note values and represented the notated pitches, "come stà", so without transposing them for chiavetti. But he allowed himself liberties in some pieces, especially in final bars. He broke up long notes and applied multiple diminutions and ornaments. He placed bar lines after every semibrevis.

Cabeçon applied accidentals independently for every voice and repeated them for every note, as usual in the period, and he confirms this in his introduction. Though not usual any more I maintained that, and I also respected seeming inconsistencies, because Cabeçon's edition is generally accurate and contains rather few errors. 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 the other editors and most performers, from Pedrell on, adapt modern use as to the accidentals, especially for leading notes and in ornaments. Pedrell and his successors do not give the details of their editorial accidentals, but Jacobs and Ester Sala do.
Every voice should be played as an independent melody and clashes between, for instance, B flat and B natural are regular and should not always be repaired. Evident errors should of course be corrected, and I mention them in my critical notes; beginning with this part of my edition I correct the evident errors in superscript editorial accidentals; I added critical remarks where relevant.

In the table of contents I put an * with original pieces that 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 in IMSLP or http://www.diamm.ac.uk/ and EarlyMusicOnline: https://repository.royalholloway.ac.uk/access/searching.do . I follow the Grove Music Online for the authorship of the original vocal pieces.

This second part of my edition will be the first part of the section in the content list (Tabla) "Comiençan los motetes de a cinco y canciones glosados", "Here begin the motets in five voices and songs with diminutions." On fo. 104v the section starts with: "Des de a qui se da principio a los motets y canciones de a cinco glosados", "This is the beginning of the motets and songs in five voices". It contains 24 works in five voices, and I give the 10 motets here. The 13 canciones and 1 fuga (or tiento) will follow in 2017.
Each piece will be preceded by Cabeçon's symbols for b-flat or b-natural and the time signature, and by the tablature numbers of the first note of all voices, for instance: 1' = f", 1˙ = f ', 5 = c' and 4 = B or B flat.

Arnold den Teuling, Assen, Netherlands, January 2017

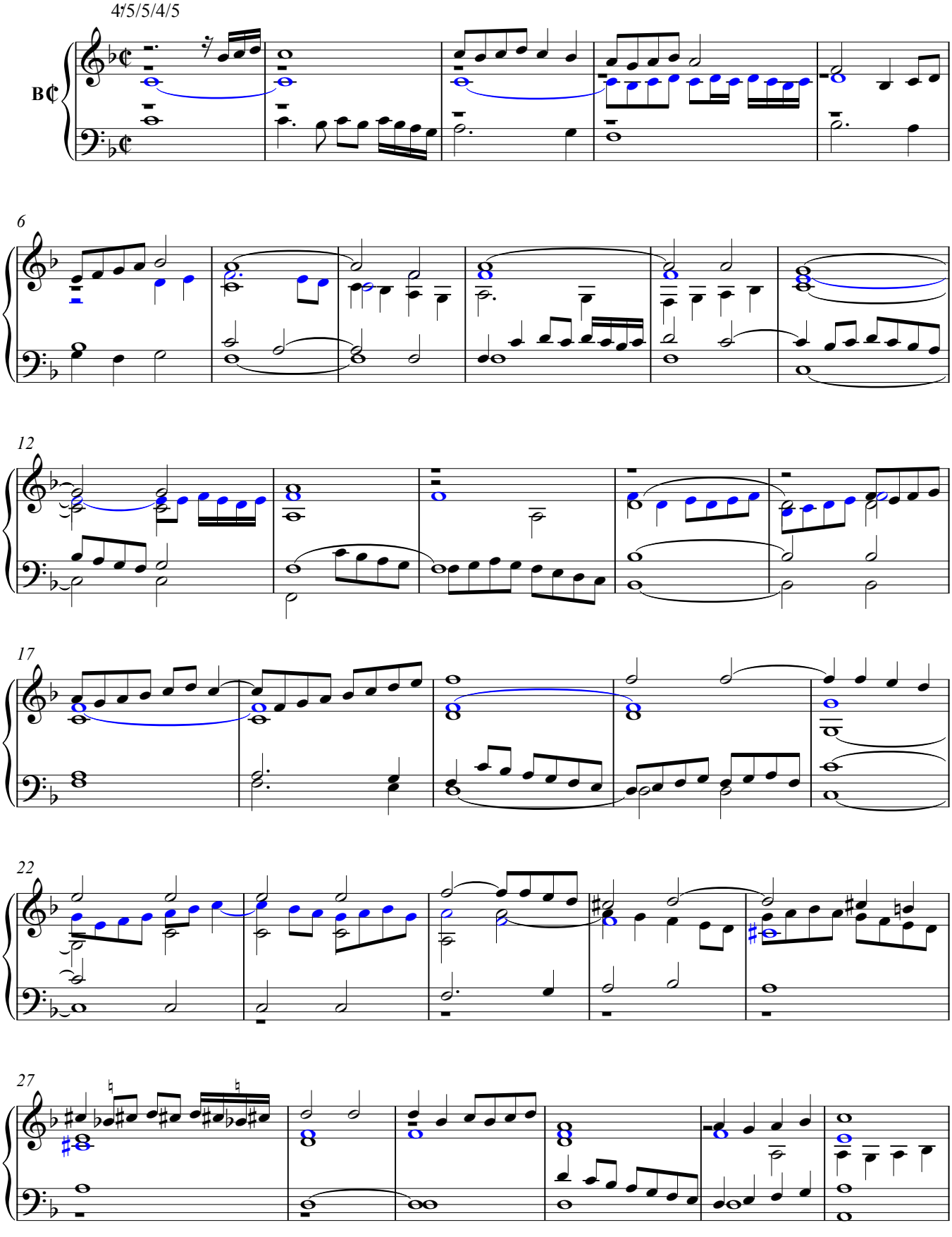
Contents of "Comiençan los motetes de a cinco y canciones glosados" transcribed for keyboard instrument and harp

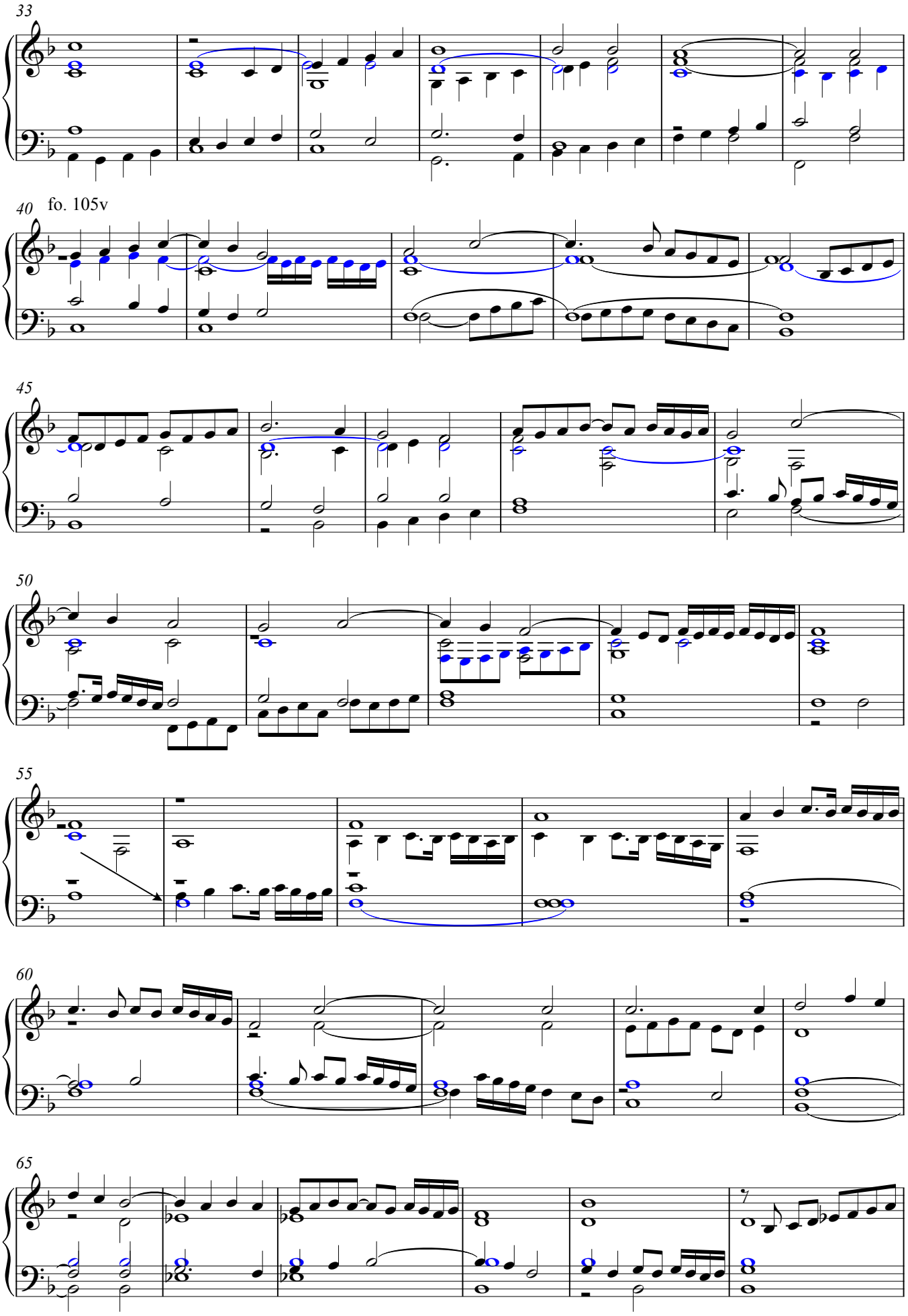
Cabeçon's TABLA with corrected folio numbers		This edition with page numbers	
Stabat mater &c. con 2. parte. Iusquin	105	Josquin Desprez, Stabat mater dolorosa	73*
Inviolata. Iusquin. con 2. y 3. parte	110v	Josquin Desprez, Inviolata, integra et casta es	83*
		Organ edition with separate pedals	97*
Si bona suscepimus Verdeloth	114v	Philippe Verdelot, Si bona suscepimus	105*
Aspice domine Iaqueth	118	Jacquet de Mantua, Aspice Domine quia facta est	112
Saname domine. Clemens non papa	121	Jacob Clemens non Papa, Sana me Domine, abridged,	118
In te domine speravi con segunda parte	123v	Lupus Hellinck, In te Domine speravi	123
Tercera parte de virgo salutifera	128v	Josquin Desprez, Virgo salutiferi, third part	132
Hierusalem luget. Ricafort	129	Jean Richafort or Lupus Hellinck, Jerusalem luge	134*
Stabat mater, Iusquin con diferente glosa	131	Josquin Desprez, Stabat mater dolorosa with other diminutions (first part only)	137*
Inviolata Iusquin con differente glosa	134	Josquin, Inviolata, with other diminutions (first part only)	143*

Stabat mater &c. con 2. parte Iusquin

Fo. 105. Stabat mater dolorosa, Josquin Desprez.

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

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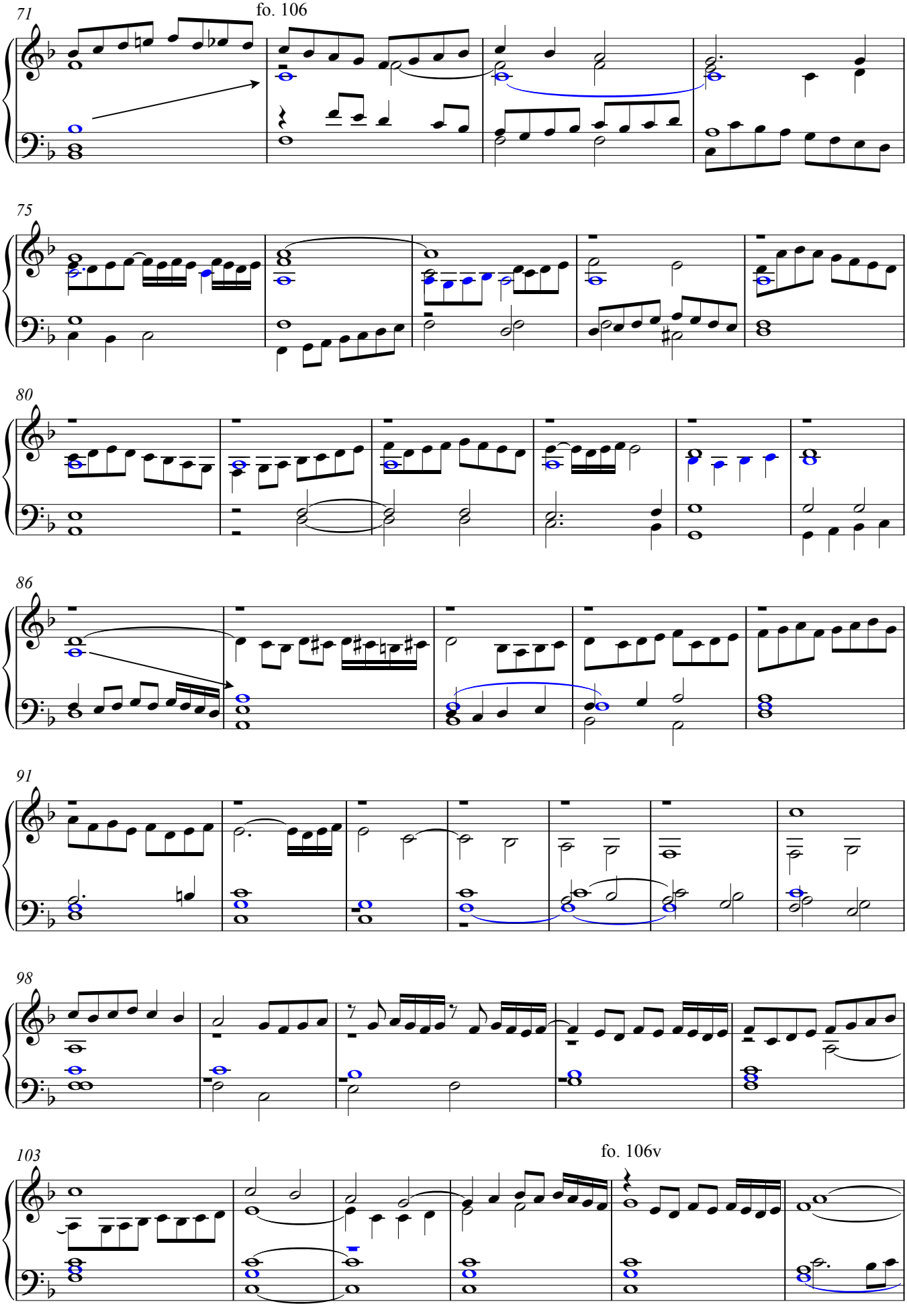
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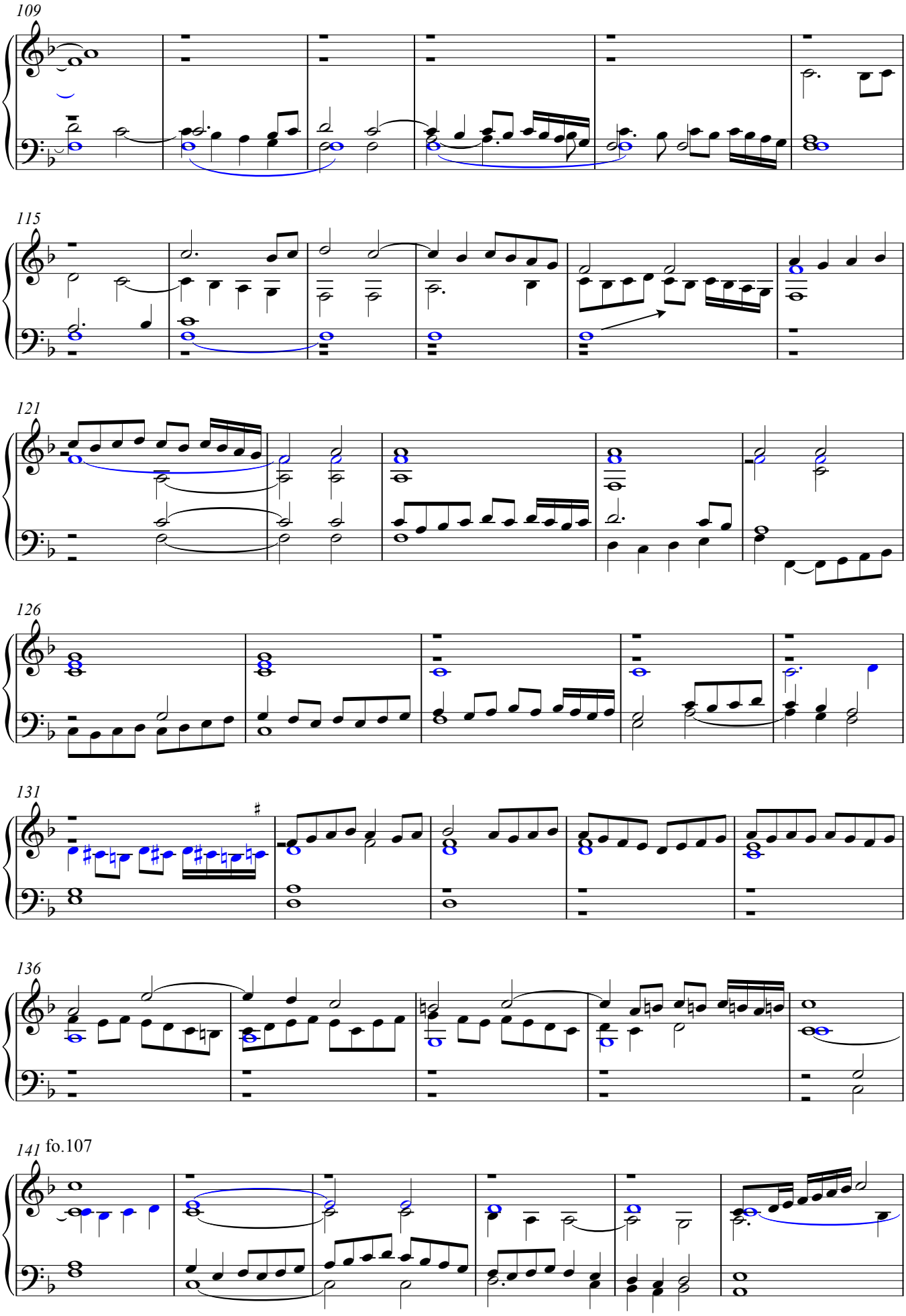
fo. 106v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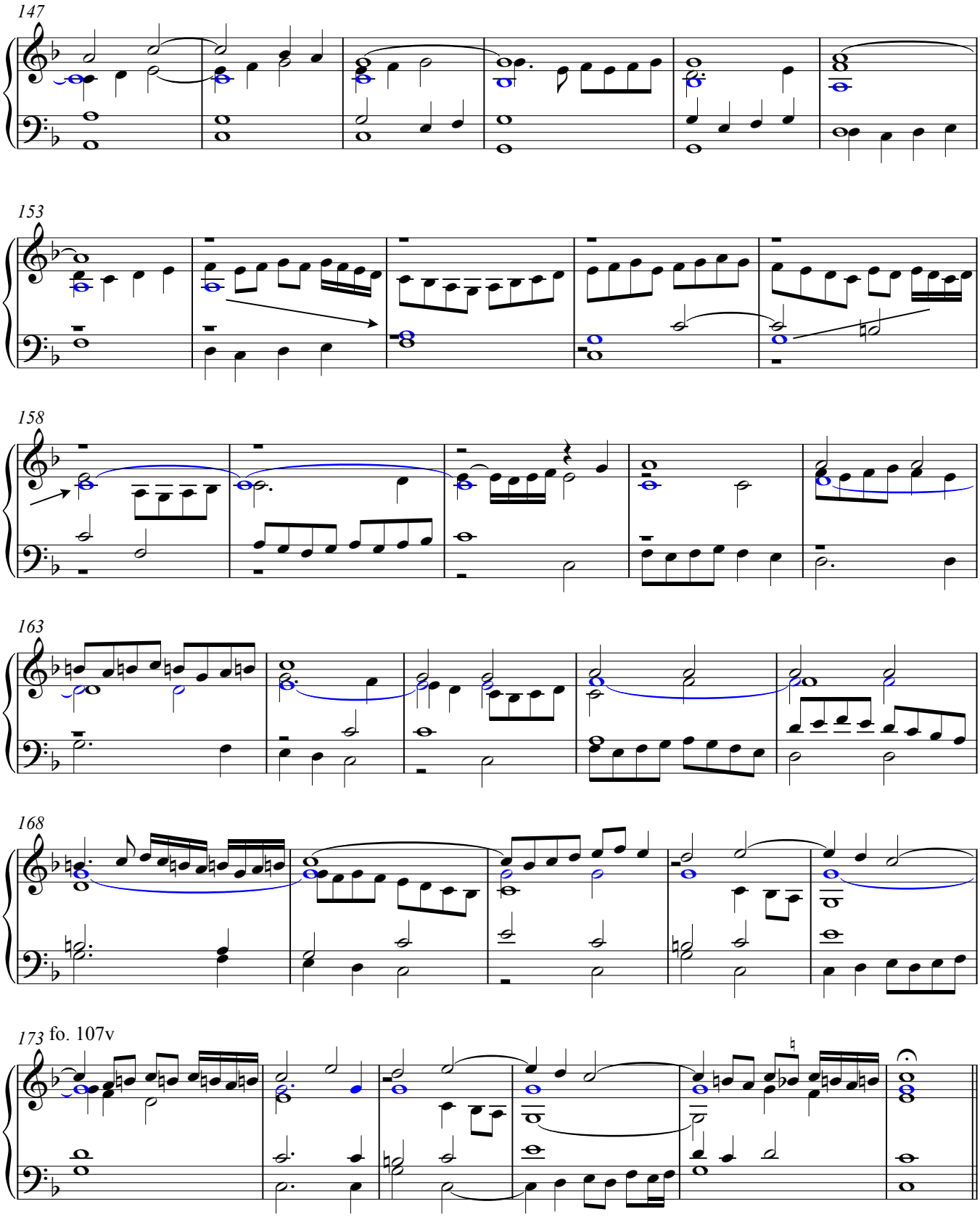
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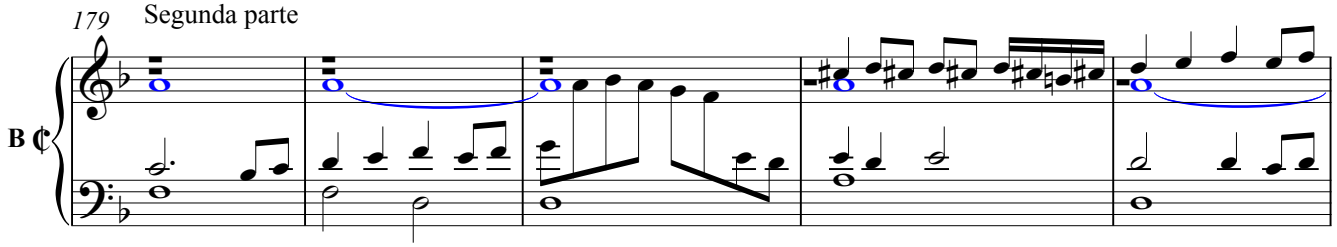
173 fo. 107v

179 Segunda parte



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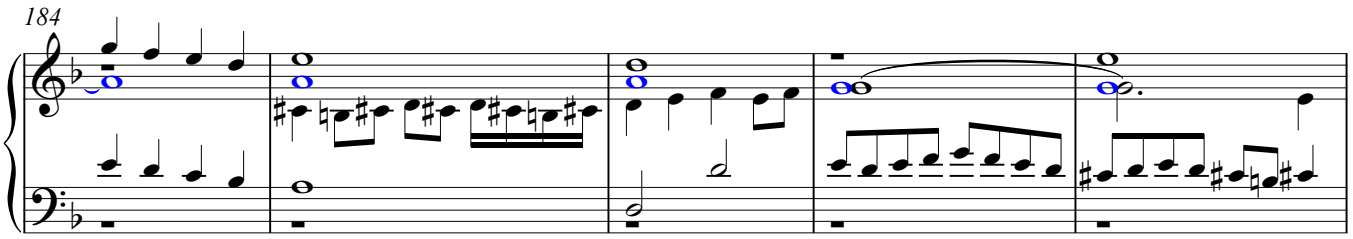

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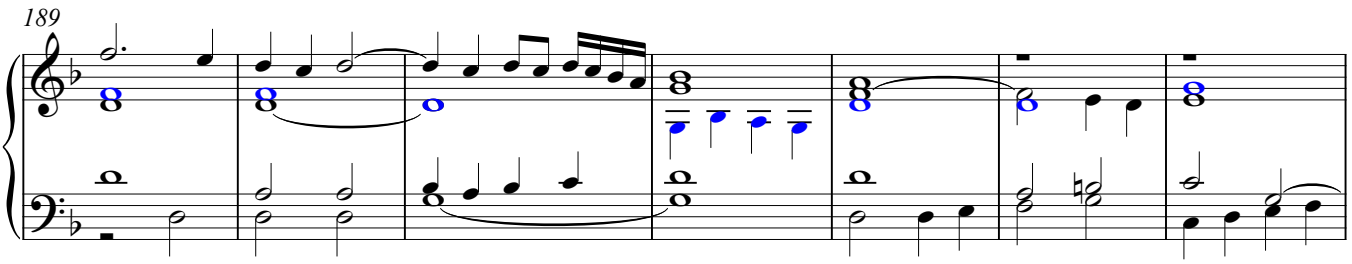

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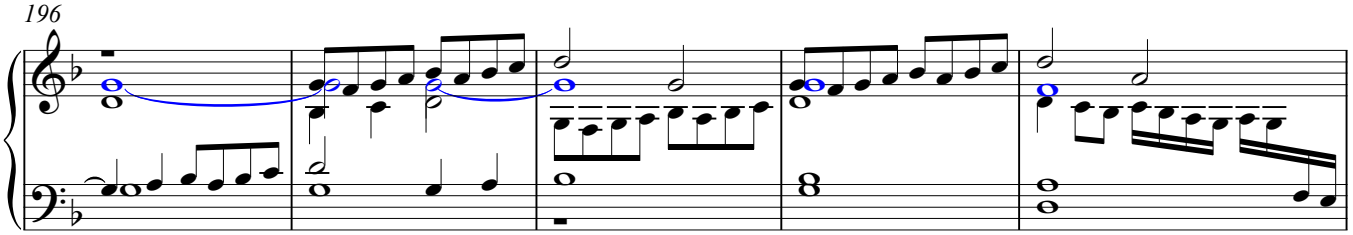

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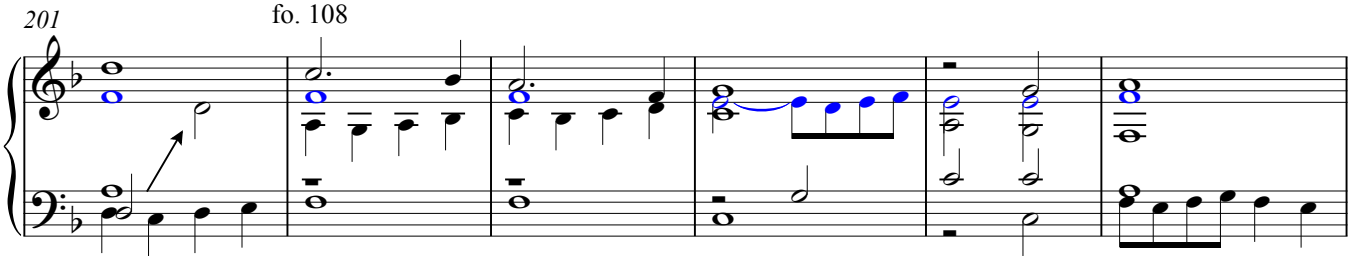

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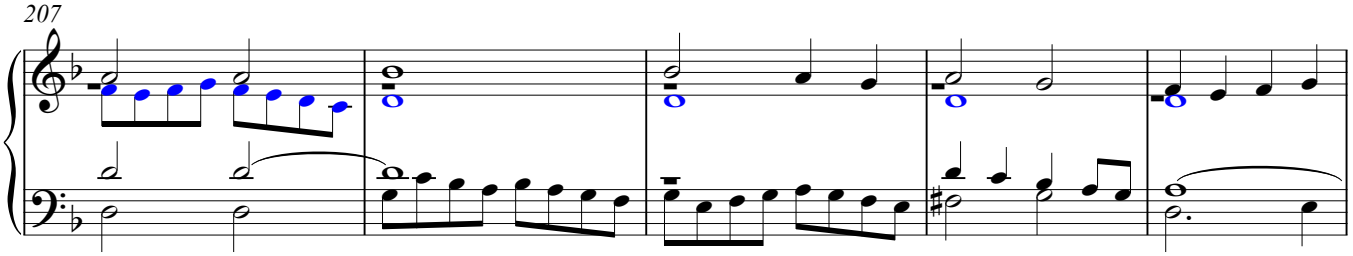

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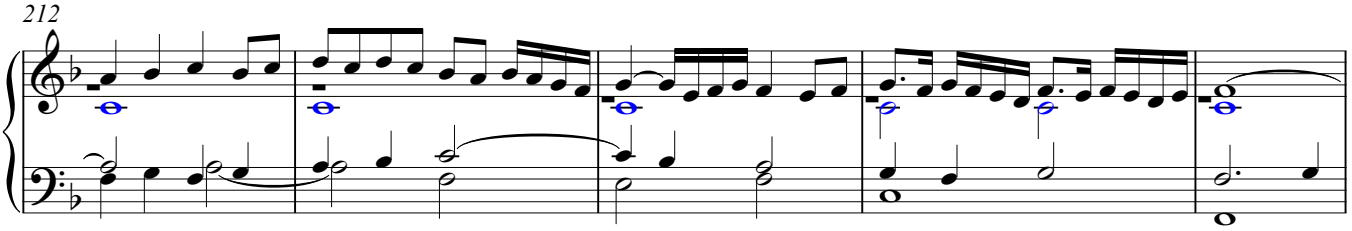

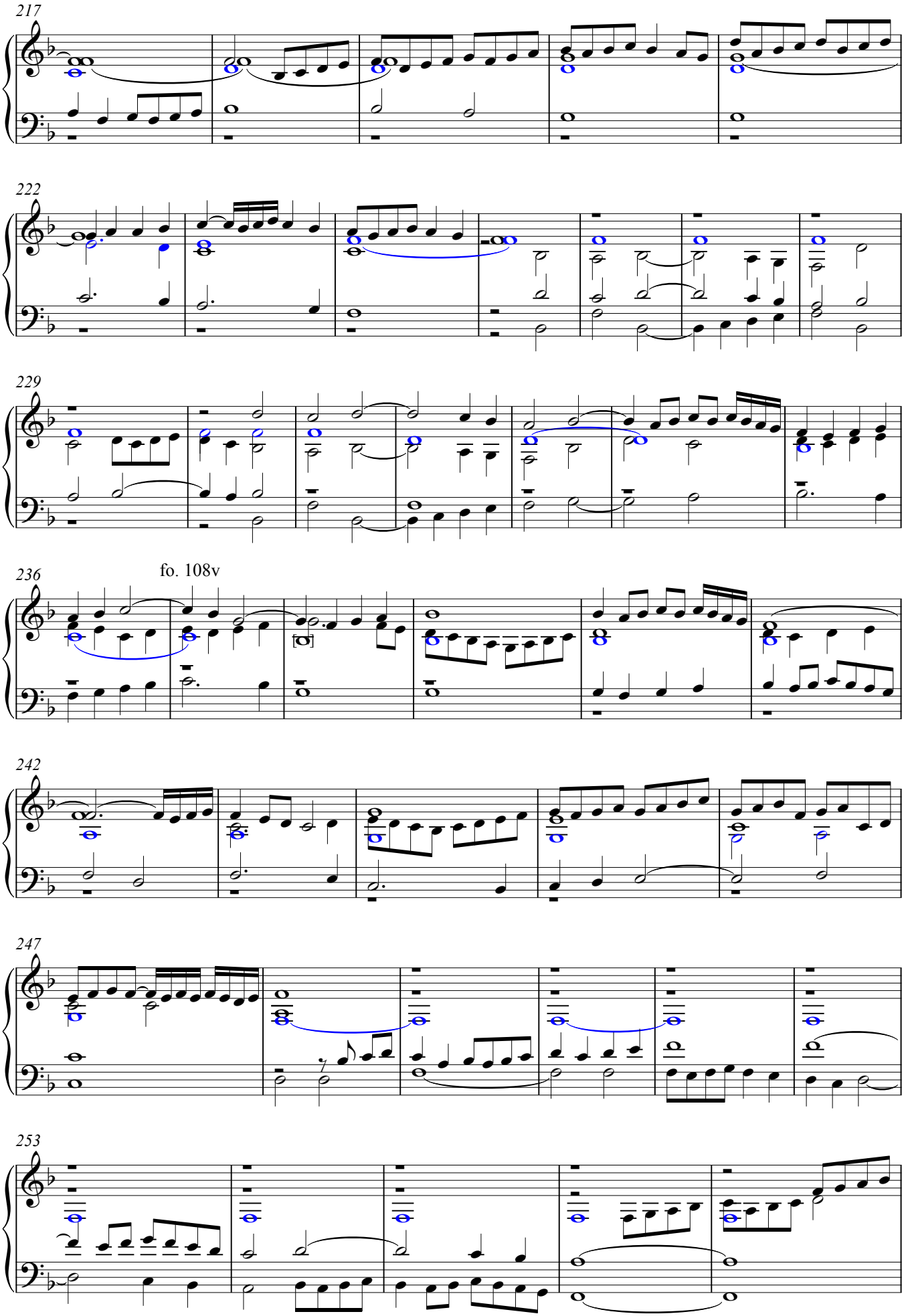
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fo. 108v
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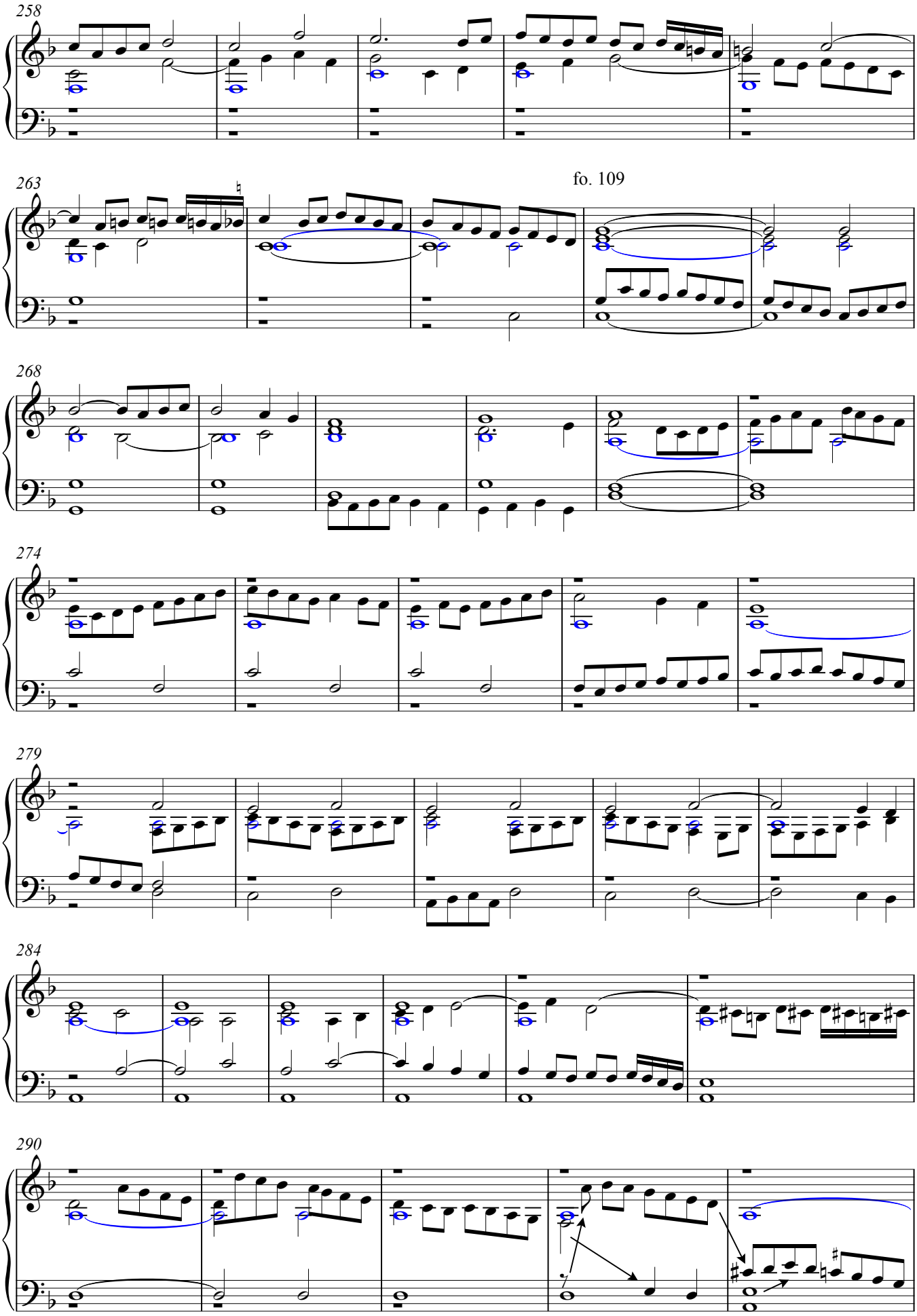
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fo. 109
268
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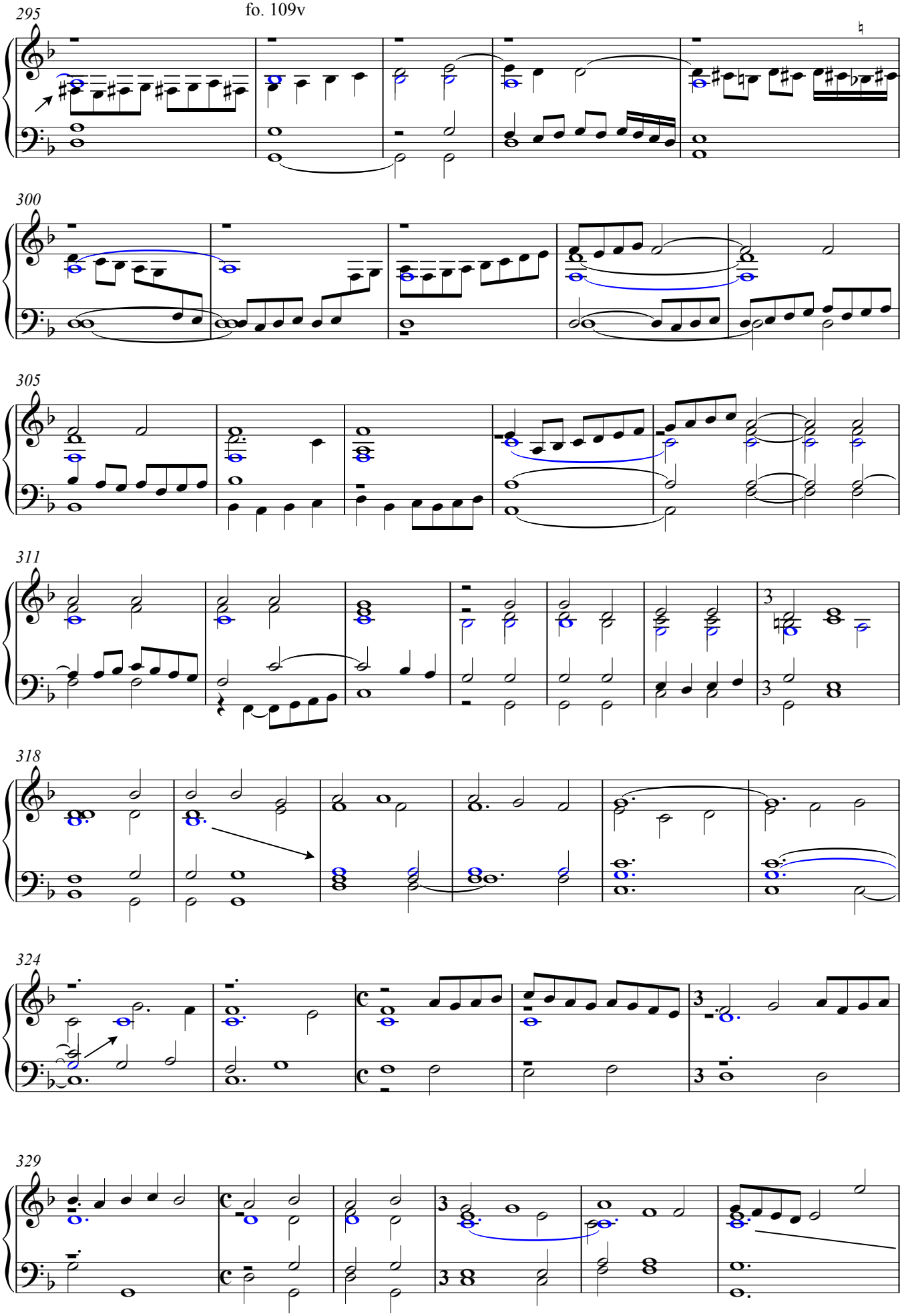
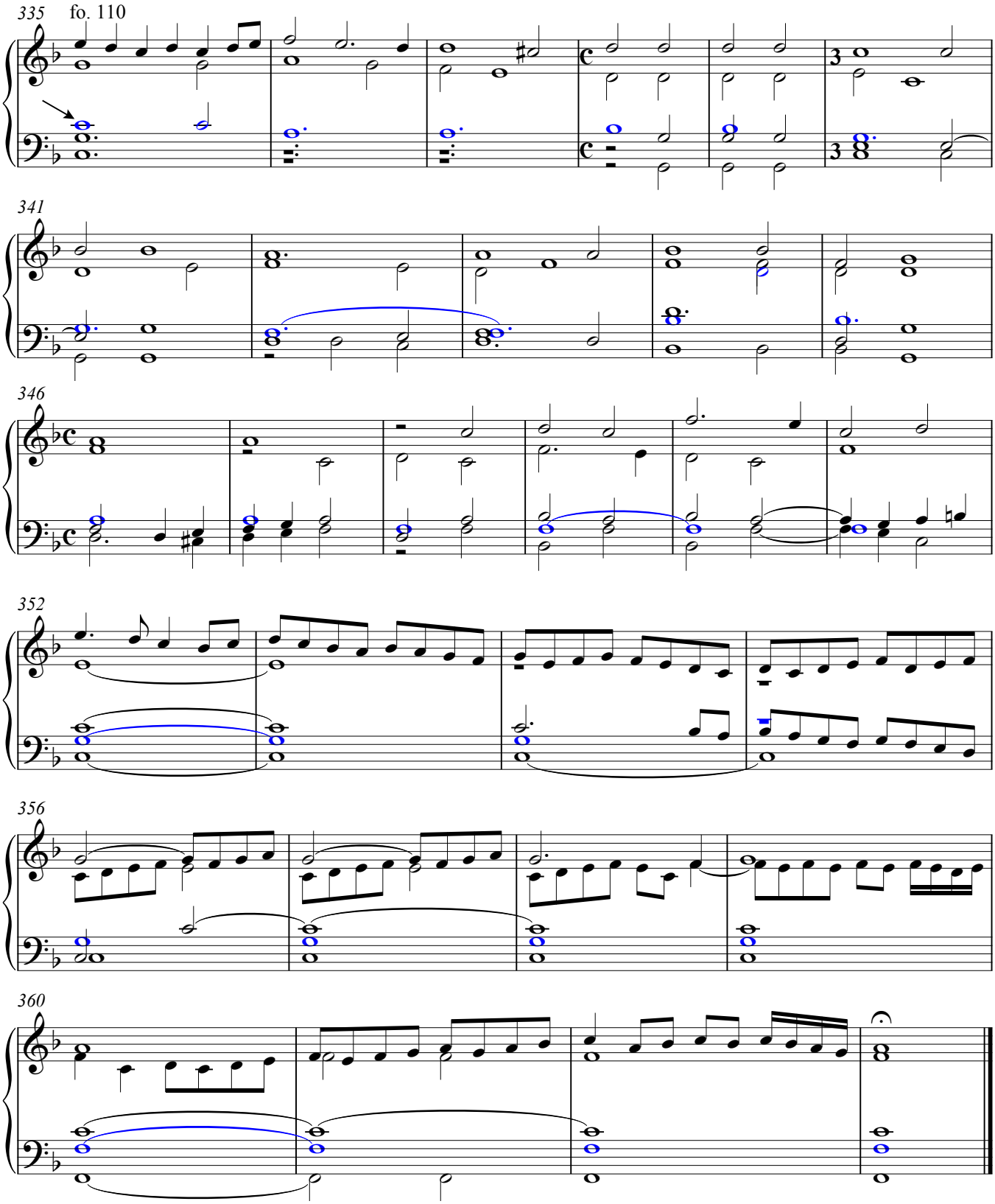
284
290

fo. 109v



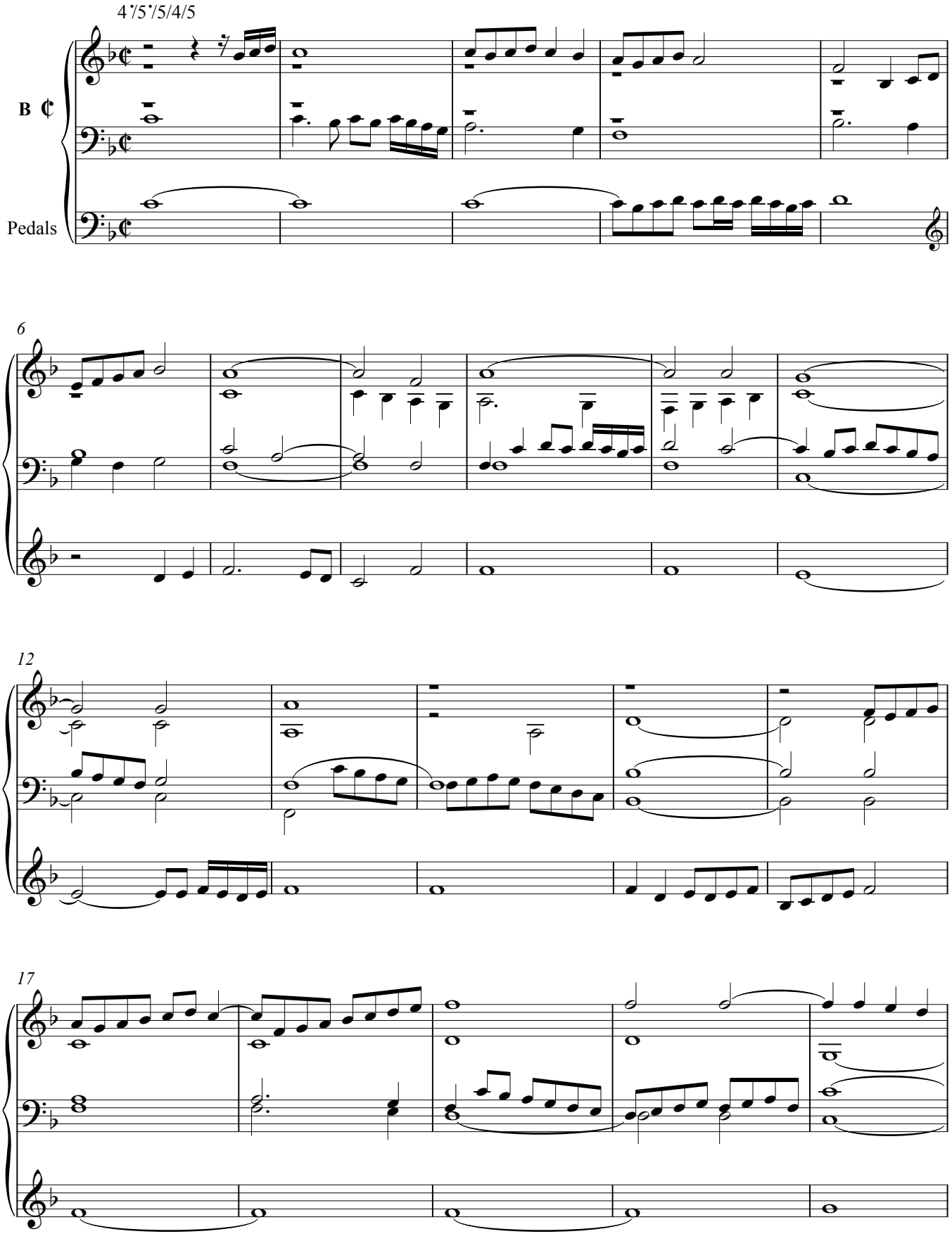


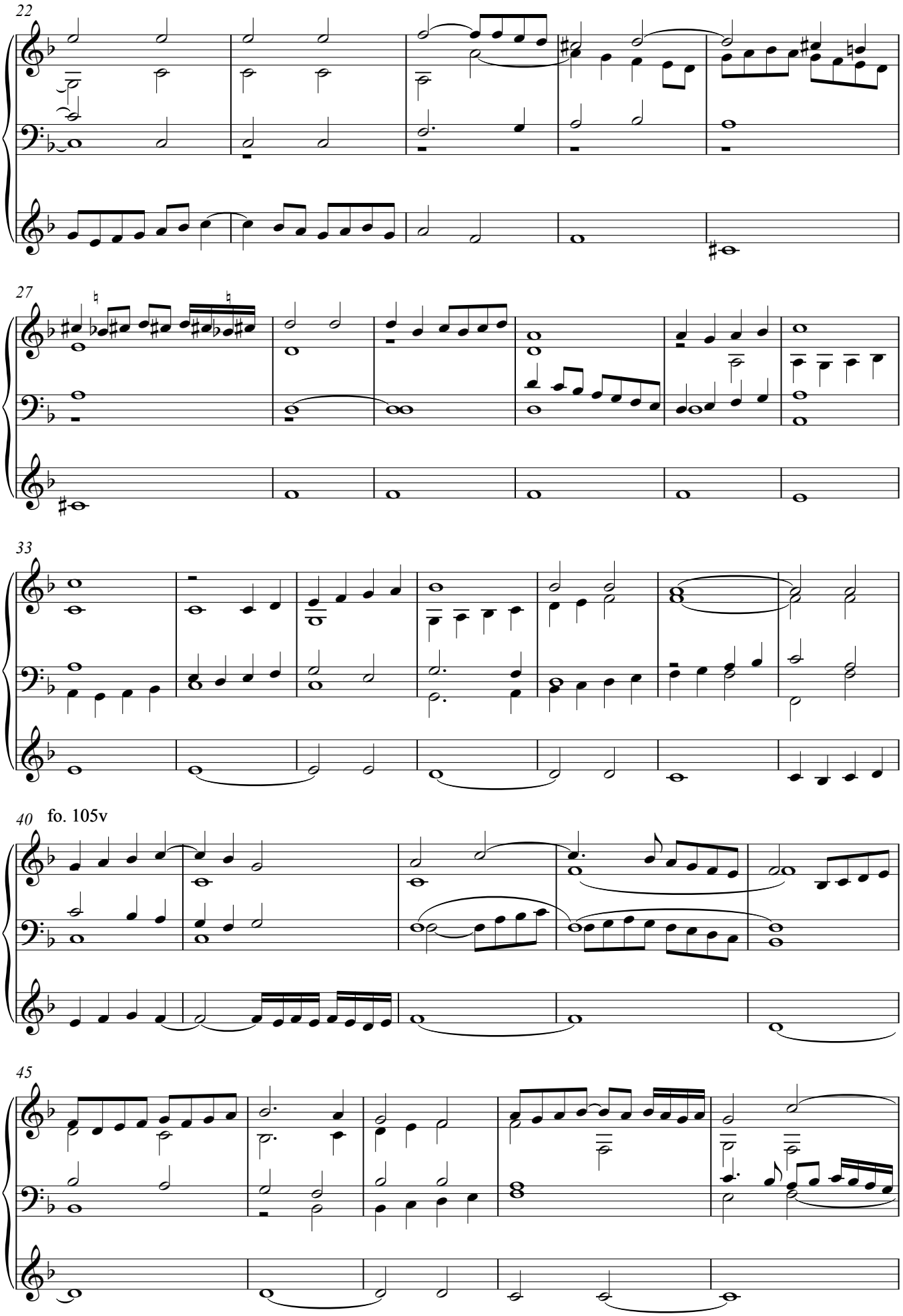
Bar 238 Tenor: is left blank in the 1578 print. It could be a rest, but Josquin's original suggests a b-flat.
Bar 352 note 1 Superius is missing its lengthening point.
Josquin's original is in the Chigi codex, included in IMSLP, fo. CCXXXIIIv-CCXXXVII, in the pdf format part 6 pages 59-66. Josquin used Binchois's Comme femme as cantus firmus. His parts are: unnamed upper part (superius), Contra, Tenor (cantus firmus),Vacans (meaning: unnamed too), and Bassus. The original clefs are in this order G2, C3, C3, C4 and F3 in the first part, and G2, C3, C2, C4 and F4 in the second part. So they are high clefs or chiavetti, and the piece should presumably be performed a fourth down. Cabeçon kept the notated pitch and put the parts, bottom up: Bassus on line 1, Vacans on line 2, Tenor on line 3, Contra on line 4 and Superius on line 5.
I printed the Tenor in dark blue to make performance easier.
Cabeçon composed a second set of glosas, containing only the first part.

Stabat mater &c. con 2. parte Iusquin

Fo. 105. Stabat mater dolorosa, Josquin Desprez;
transcription for organ with pedals.

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

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fo. 105v
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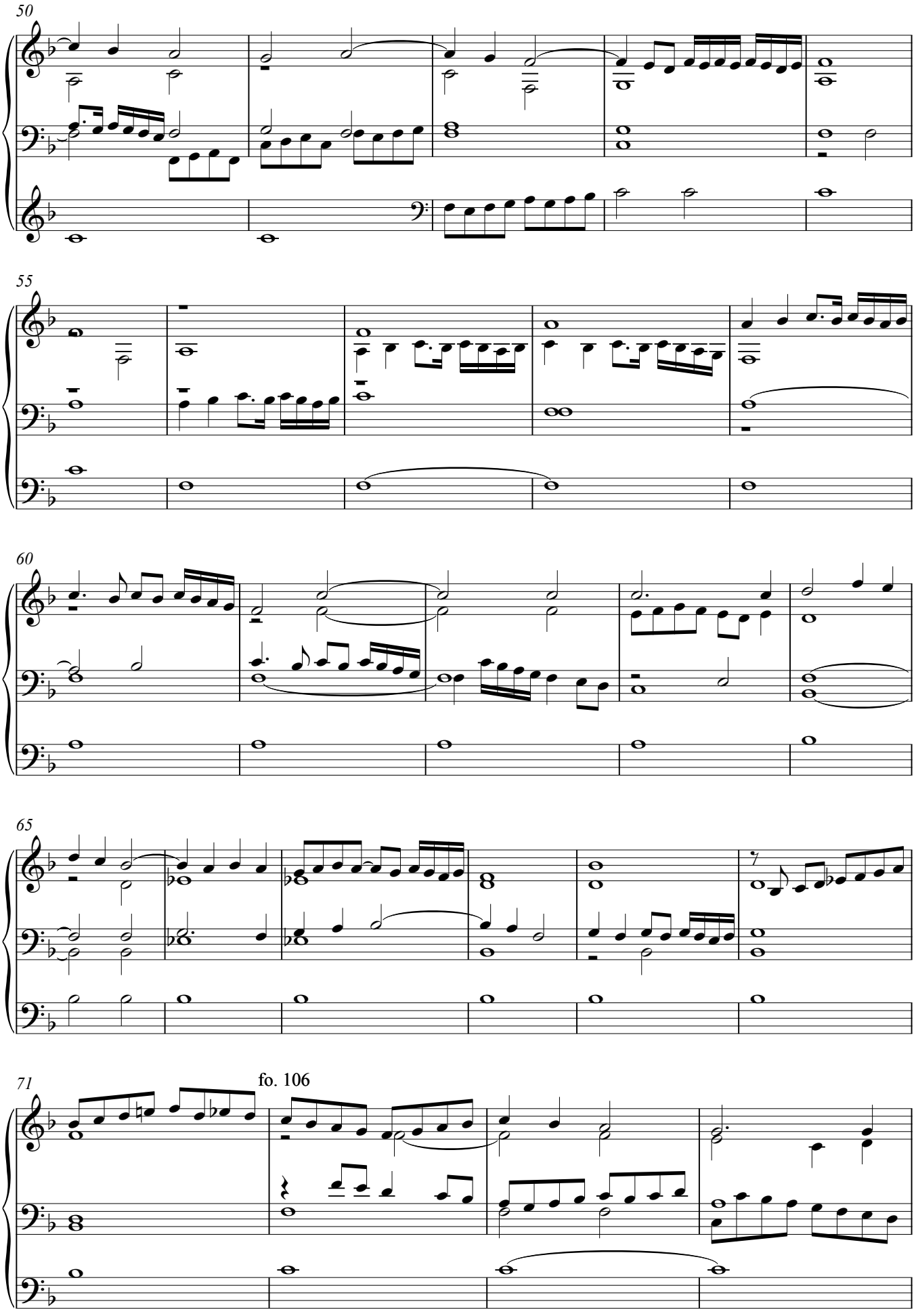
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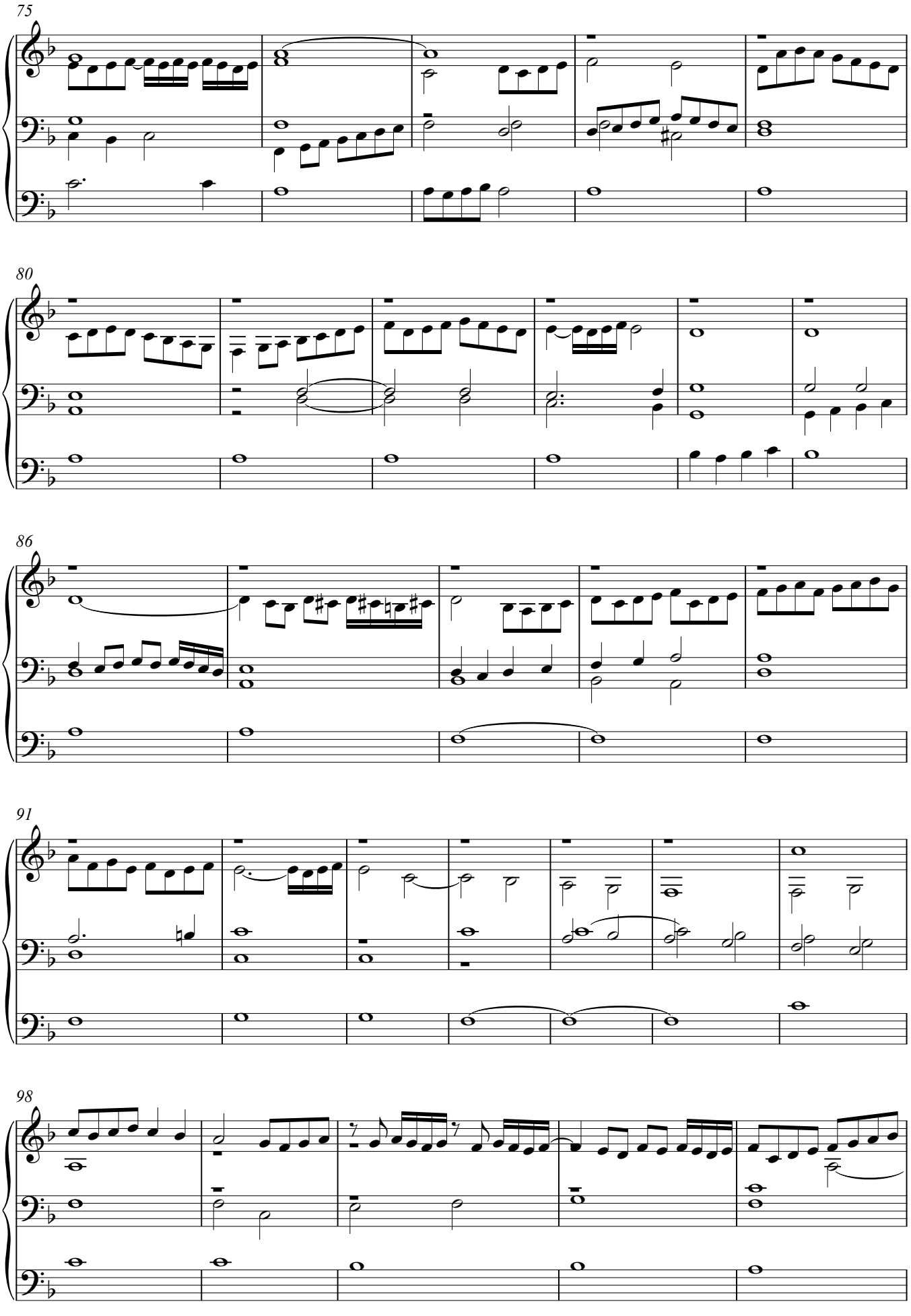
fo. 106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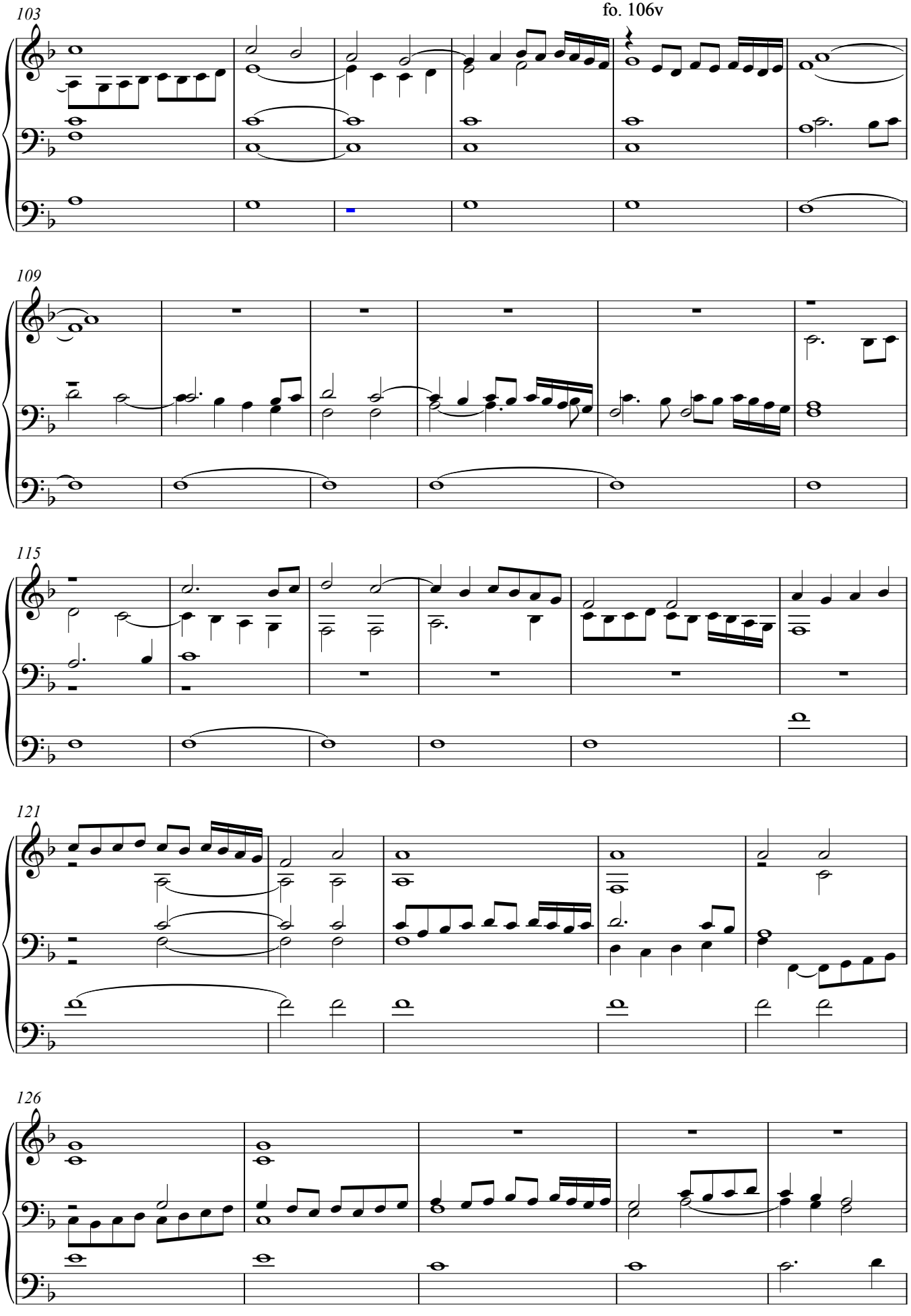
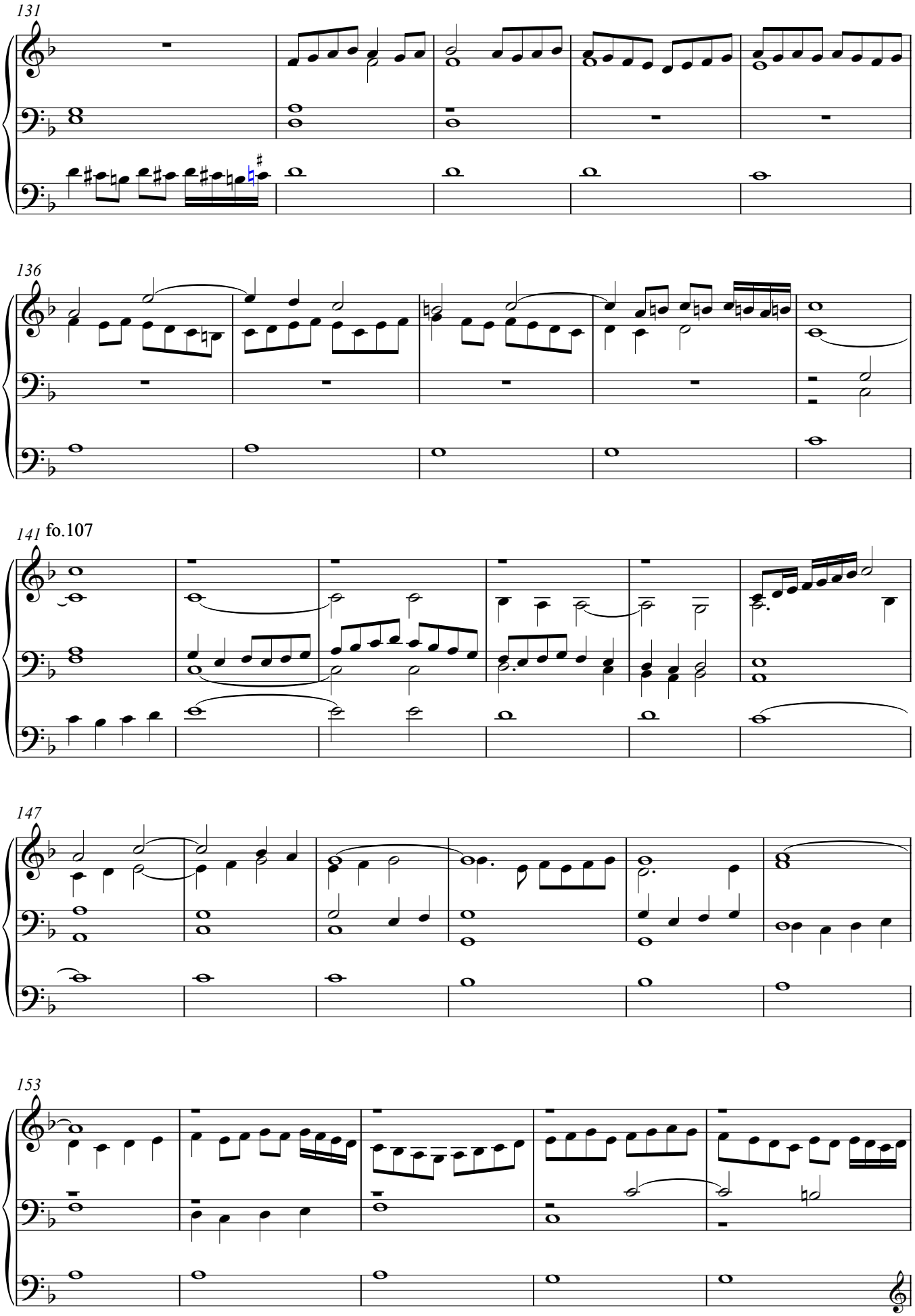
fo. 106v

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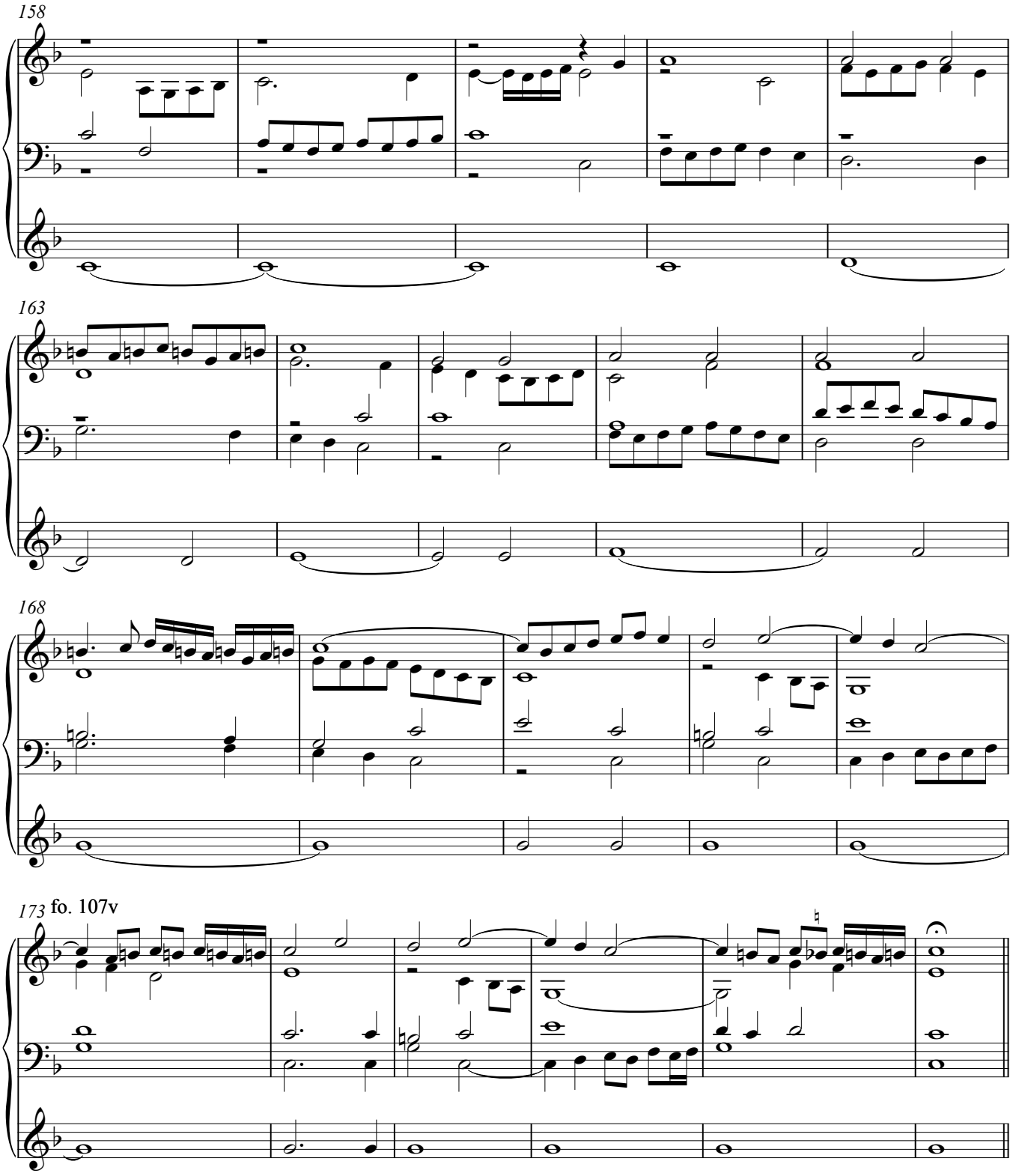
136
141 fo.107
147
153


158
163
168
173 fo. 107v

179 Segunda parte

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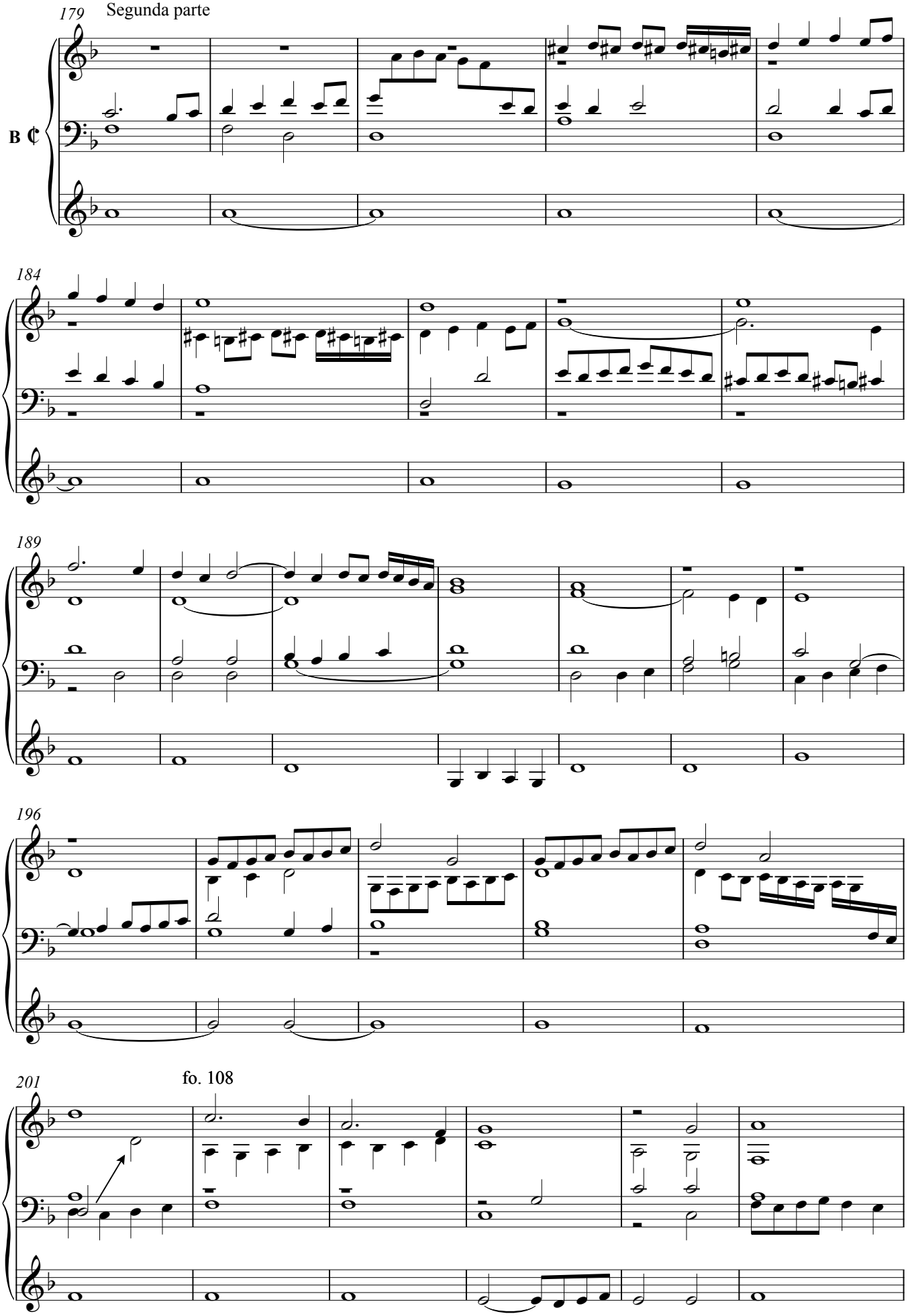
184

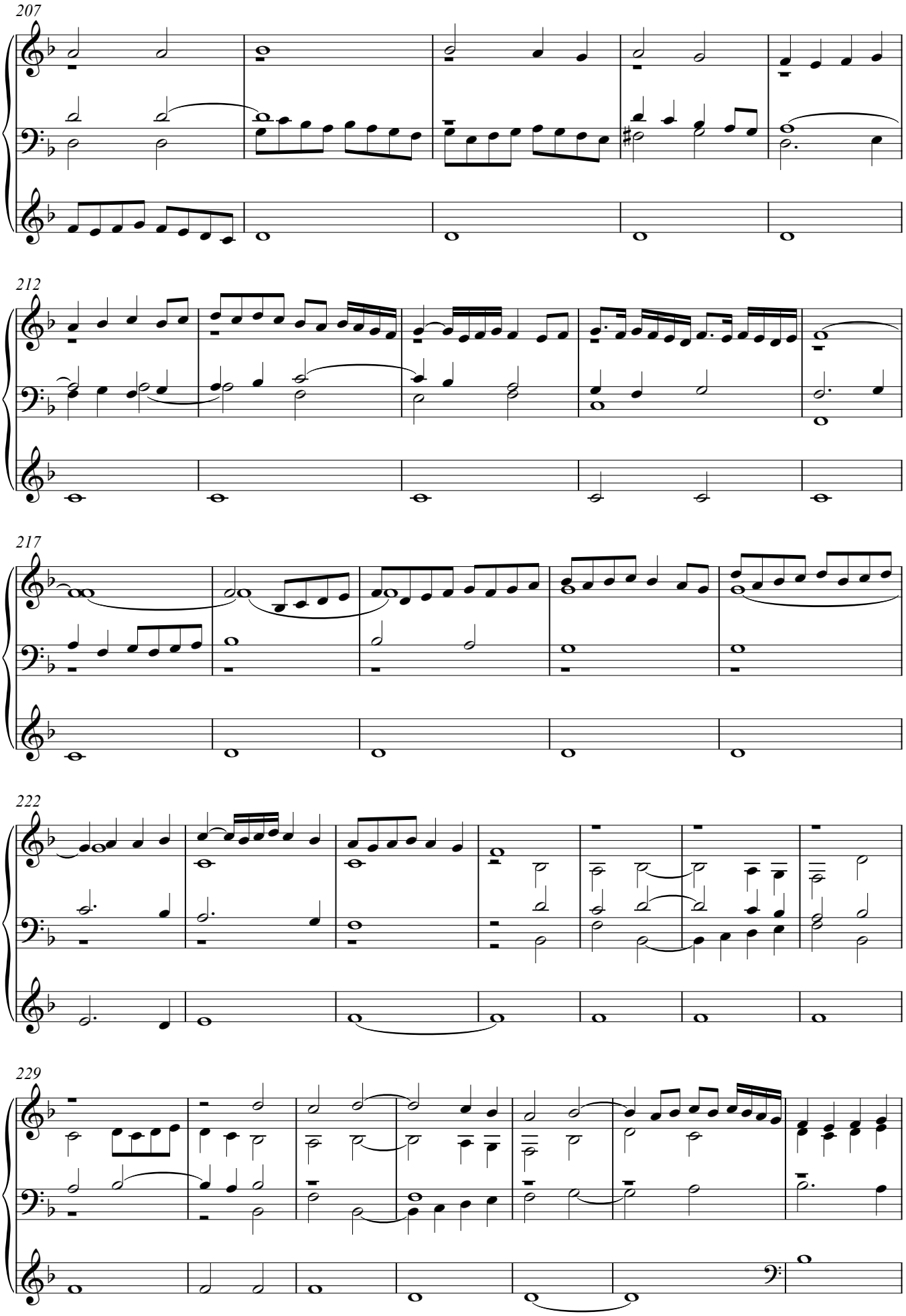
189

196

201

fo. 108

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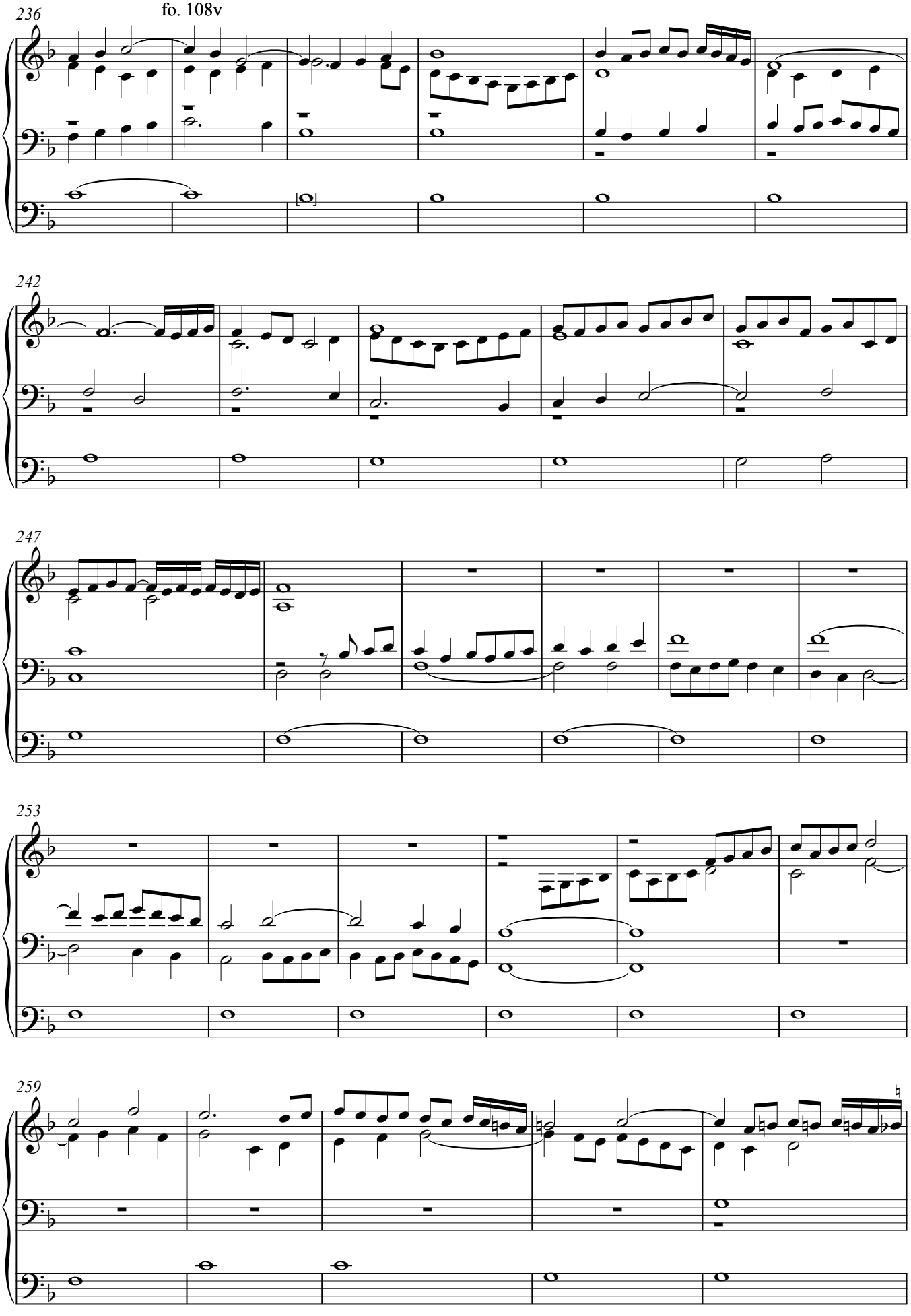

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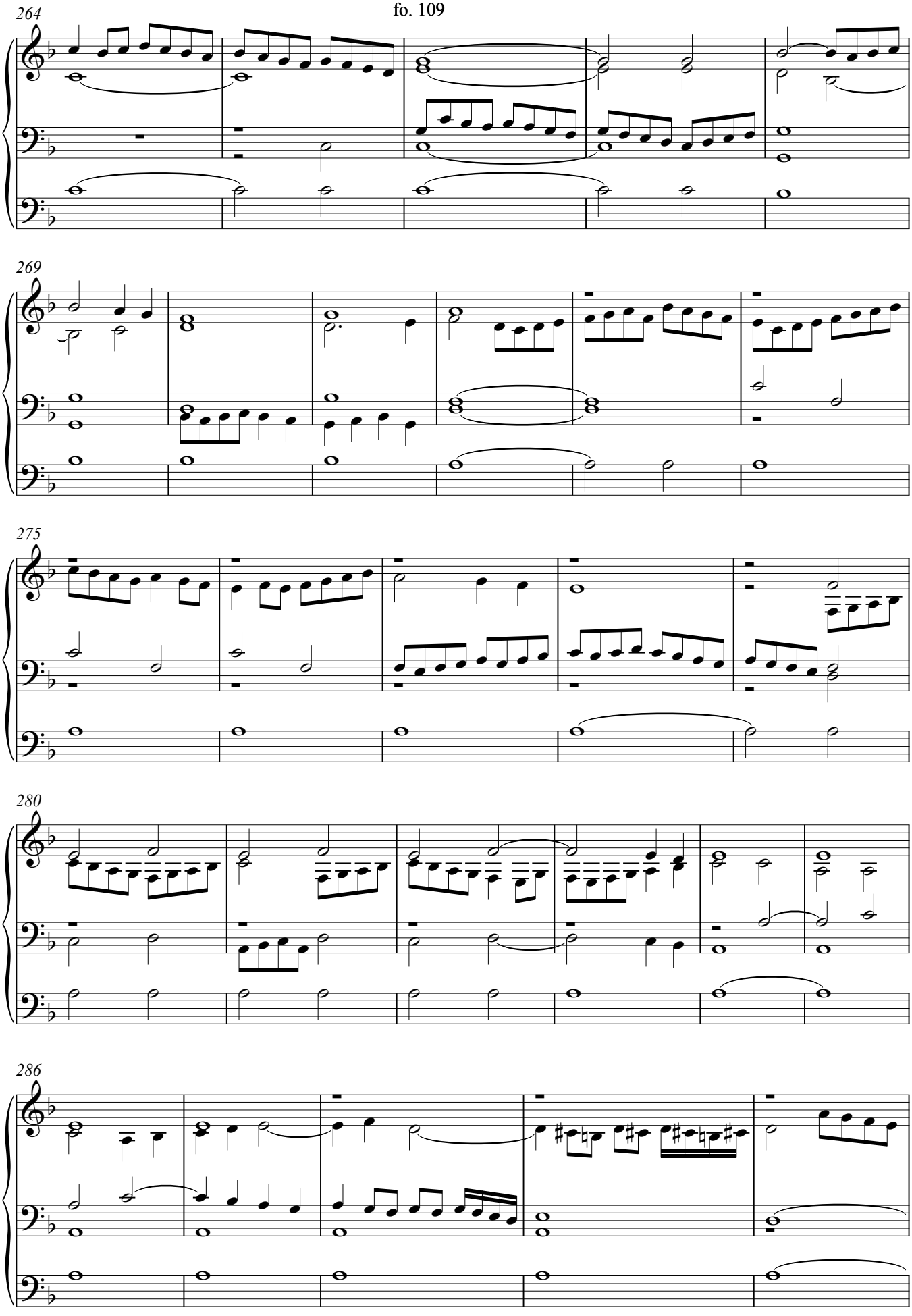

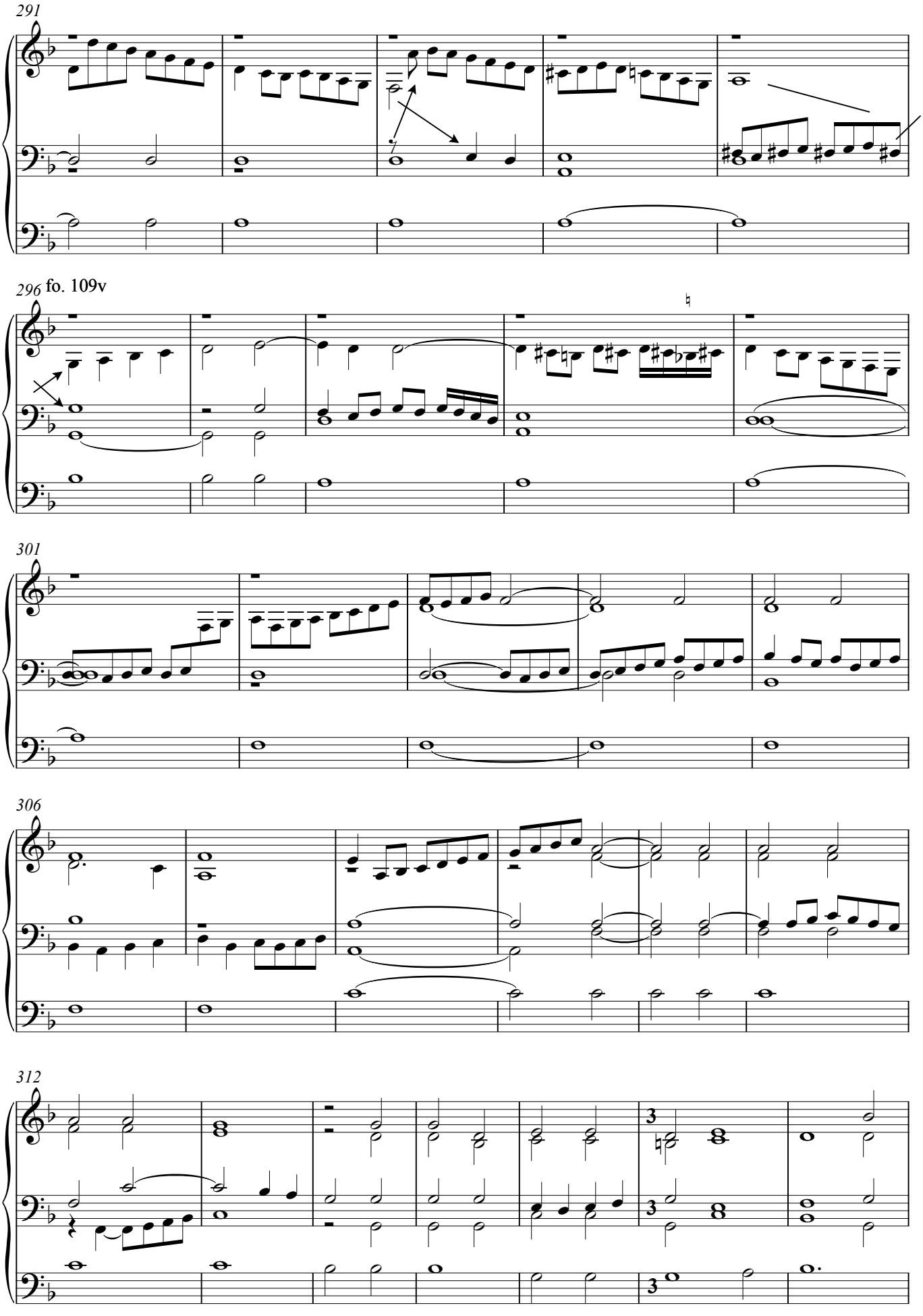
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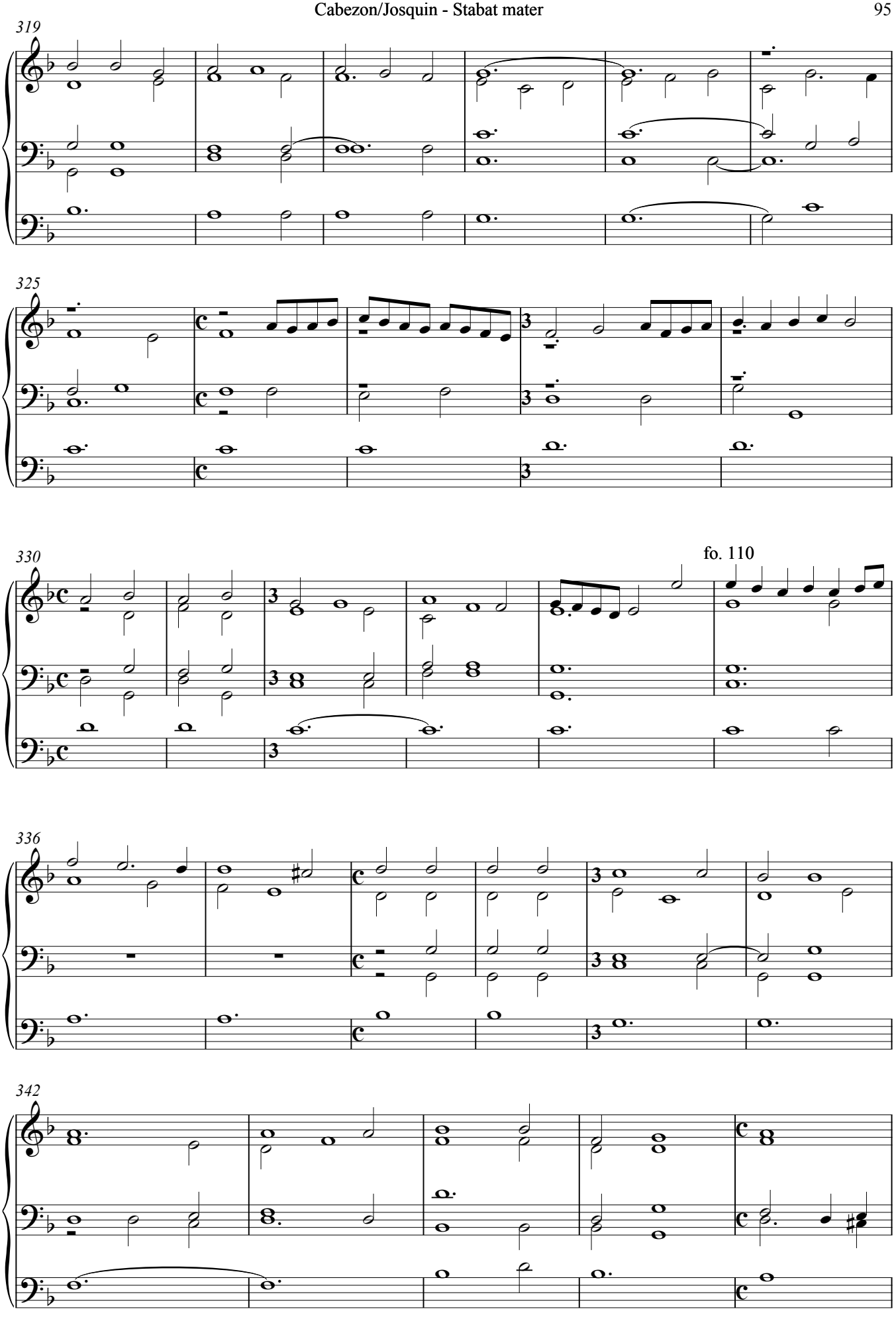
296
fo. 109v
301
306
312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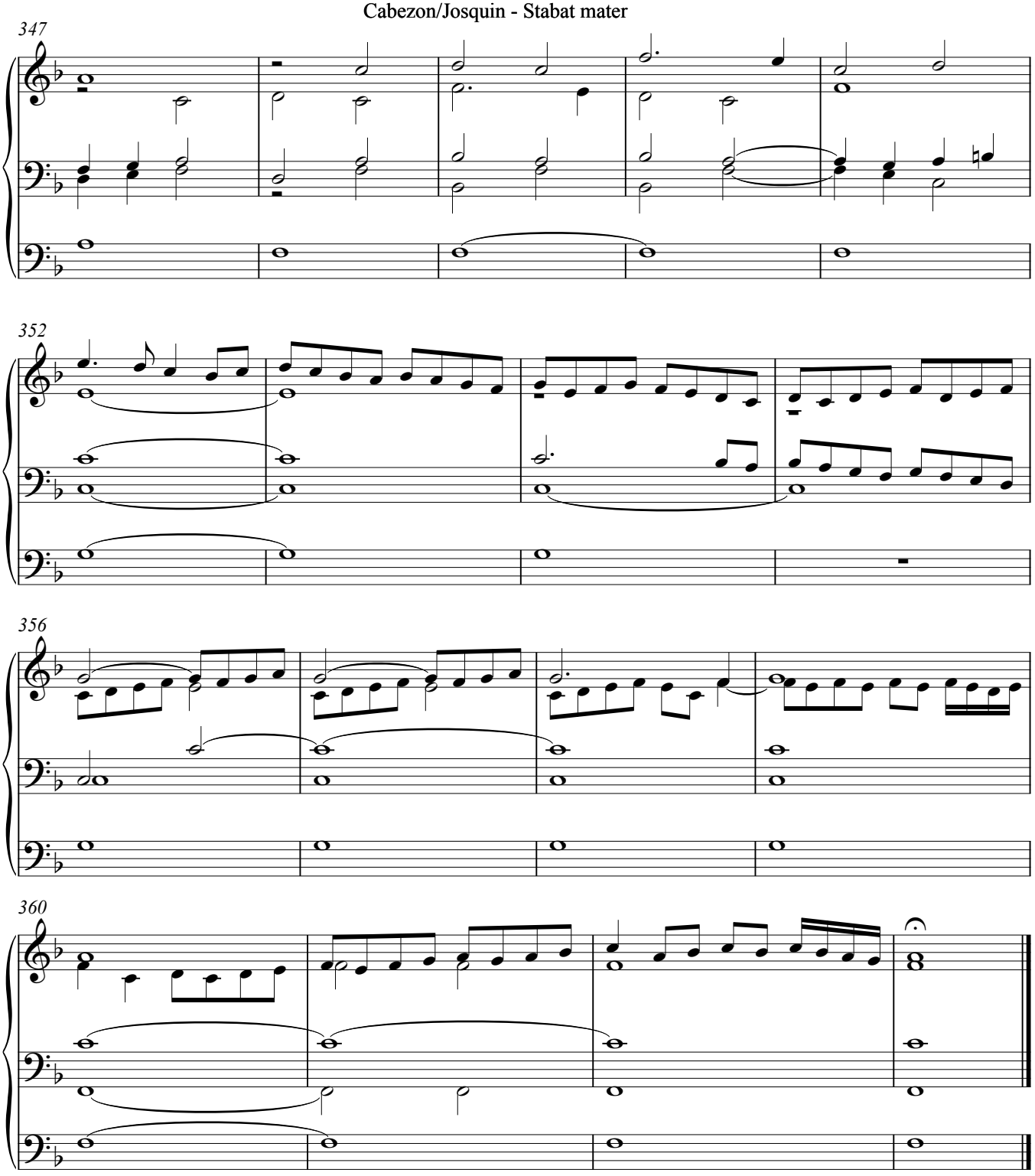
330
fo. 110
336
342



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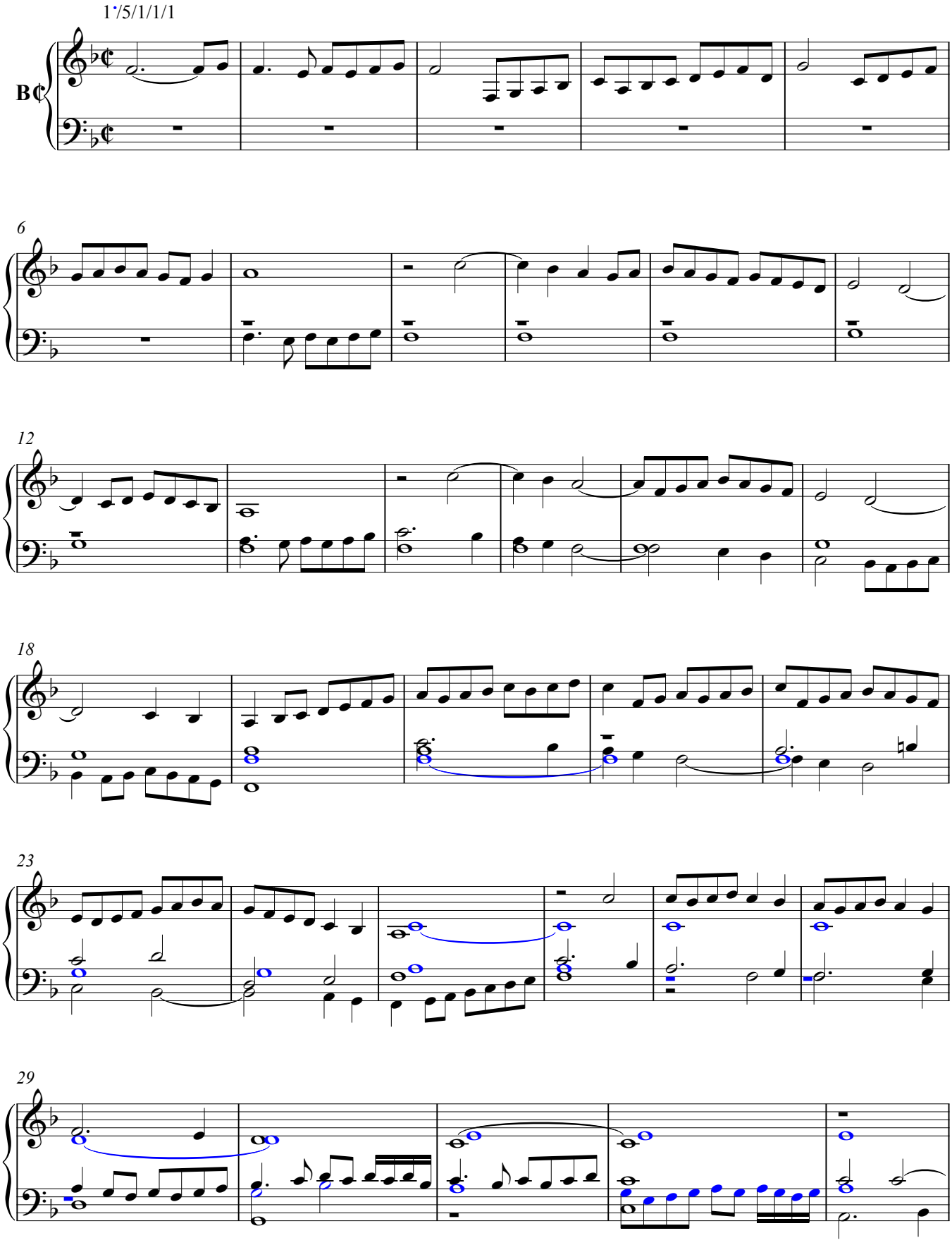
I put the Tenor, on the middle line in Cabeçon, in the pedals. Some Spanish organs had a separate pedals for the cantus firmus. Feel free to perform its embellishments in other voices than the cantus firmus. Of course it may be played by another instrument.
Cabeçon composed a second set of glosas, containing only the first part.

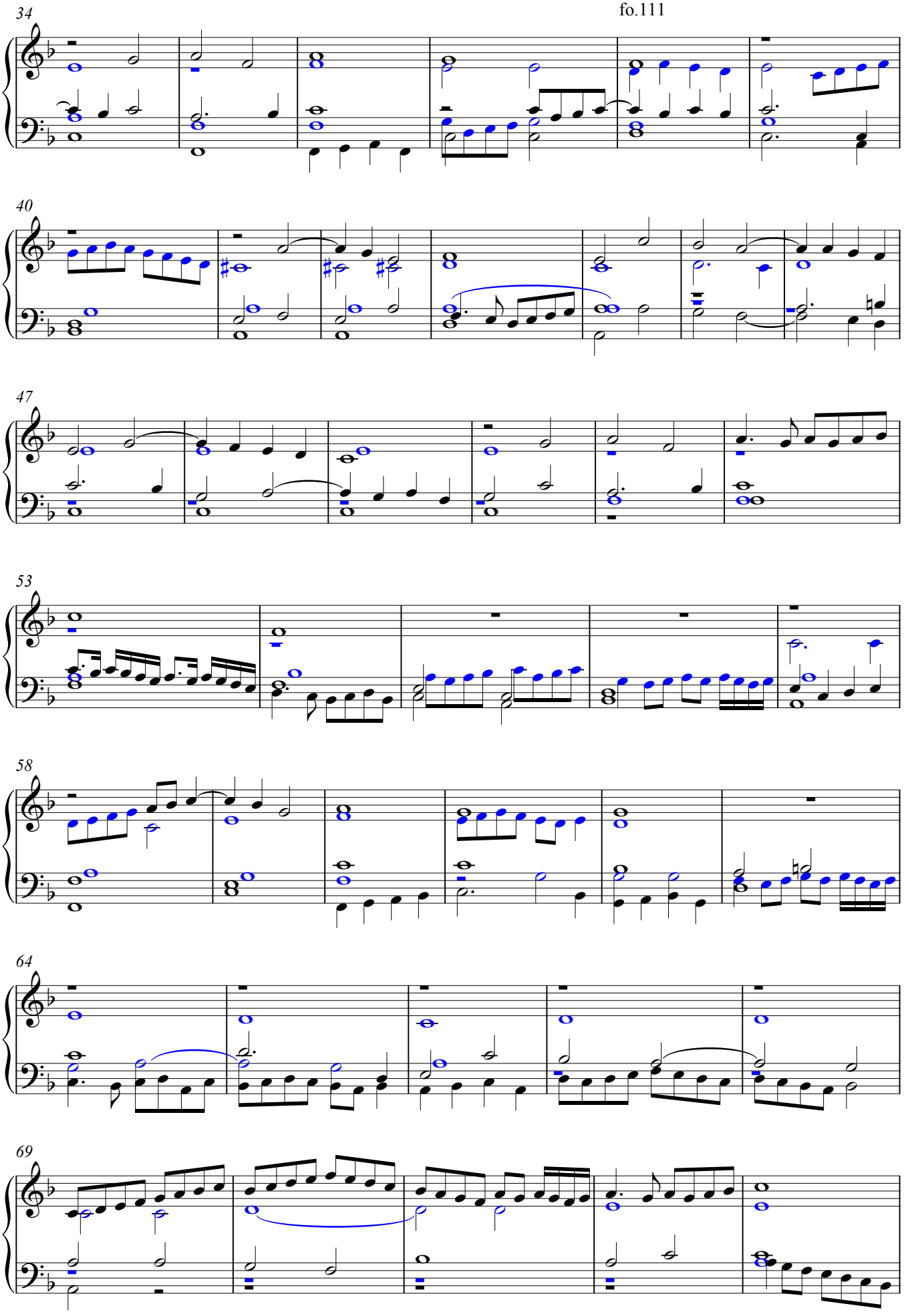
Inviolata. Iusquin. con 2. y 3. parte

Fo. 110v. Inviolata, integra et casta es, Josquin Desprez

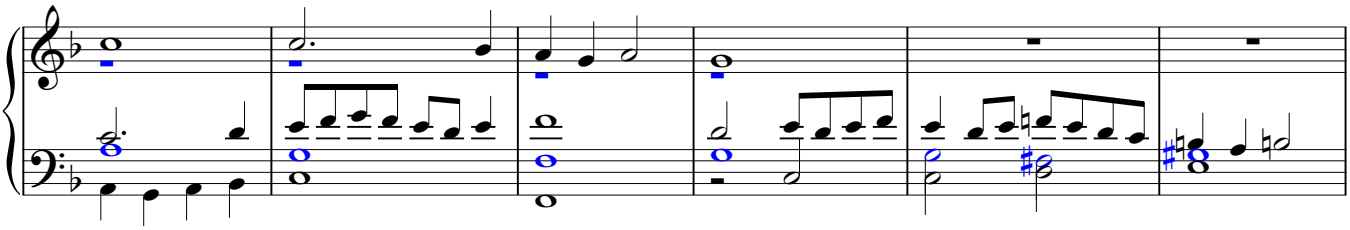
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2016



fo.111



74 fo. 111v.



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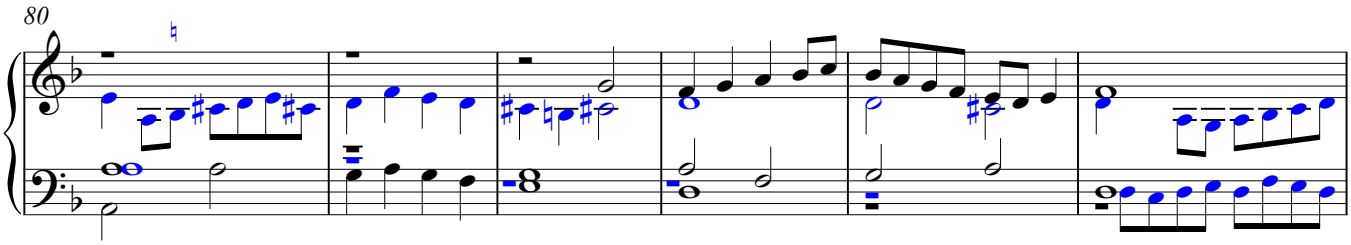

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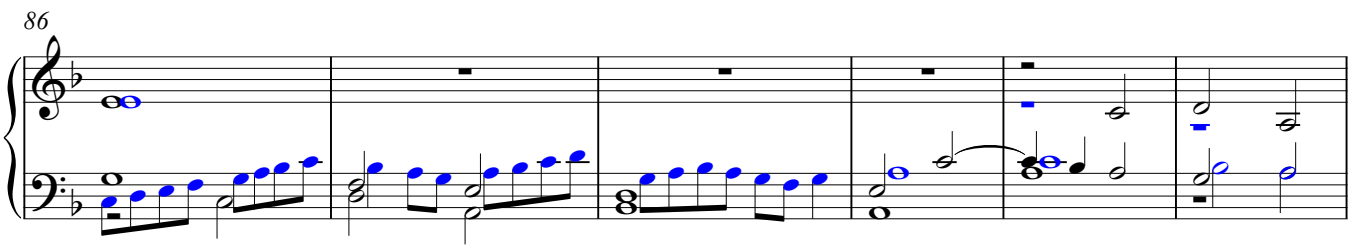

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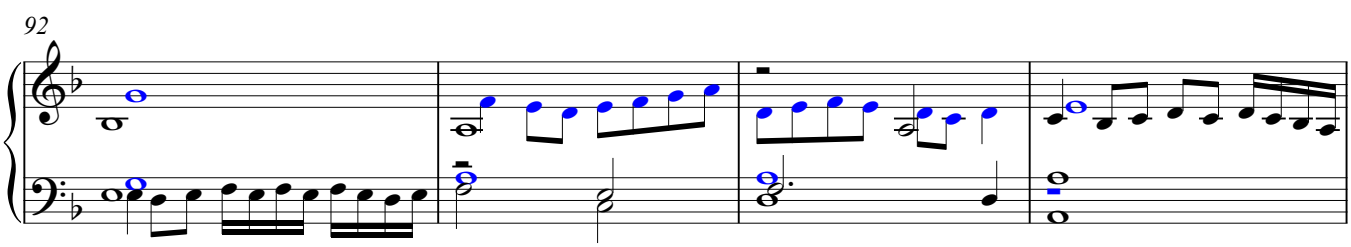

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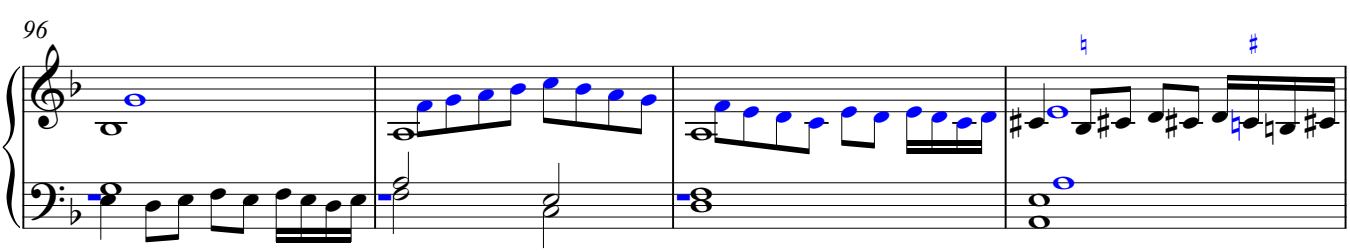

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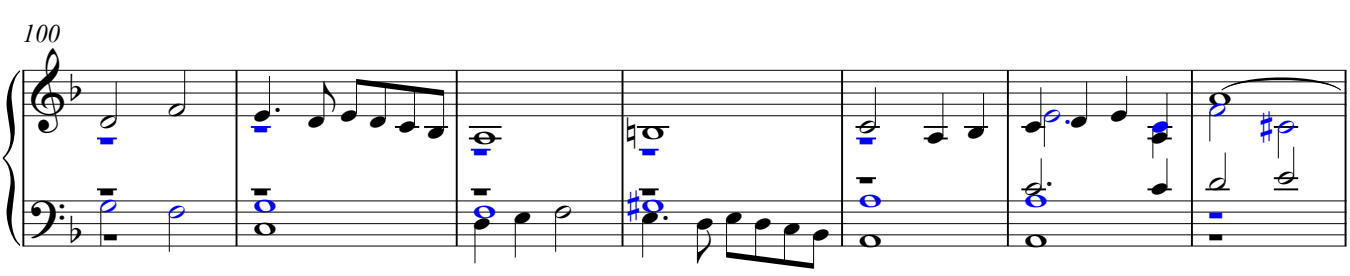
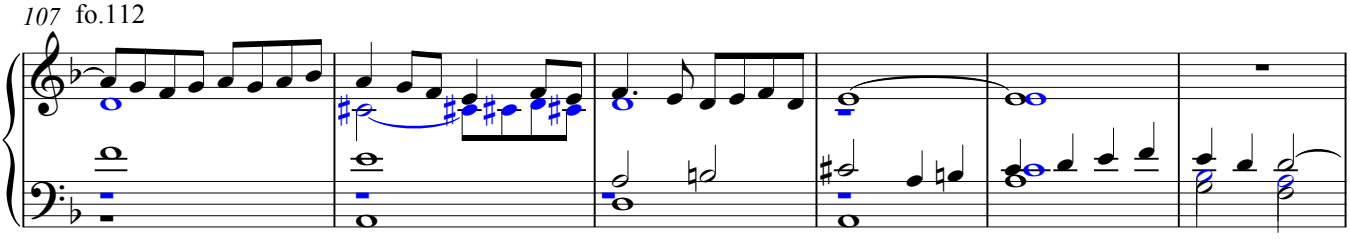
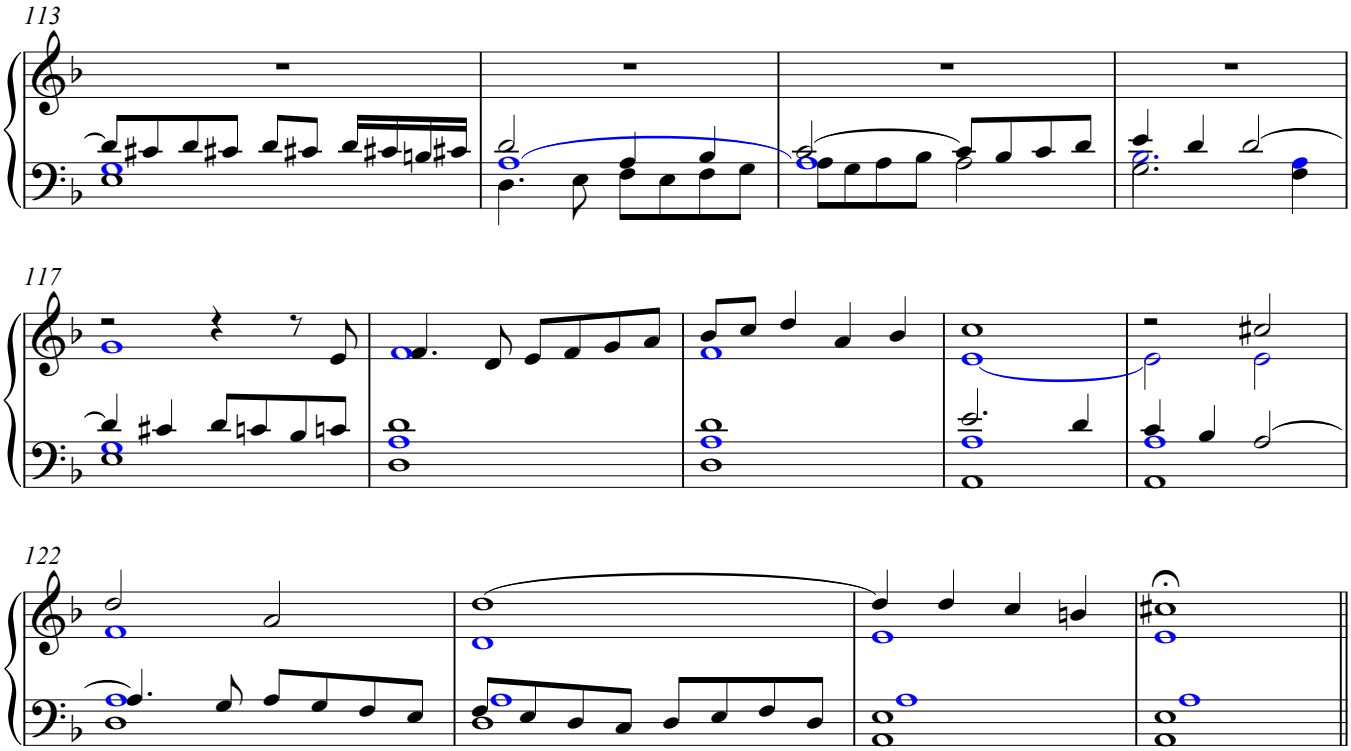
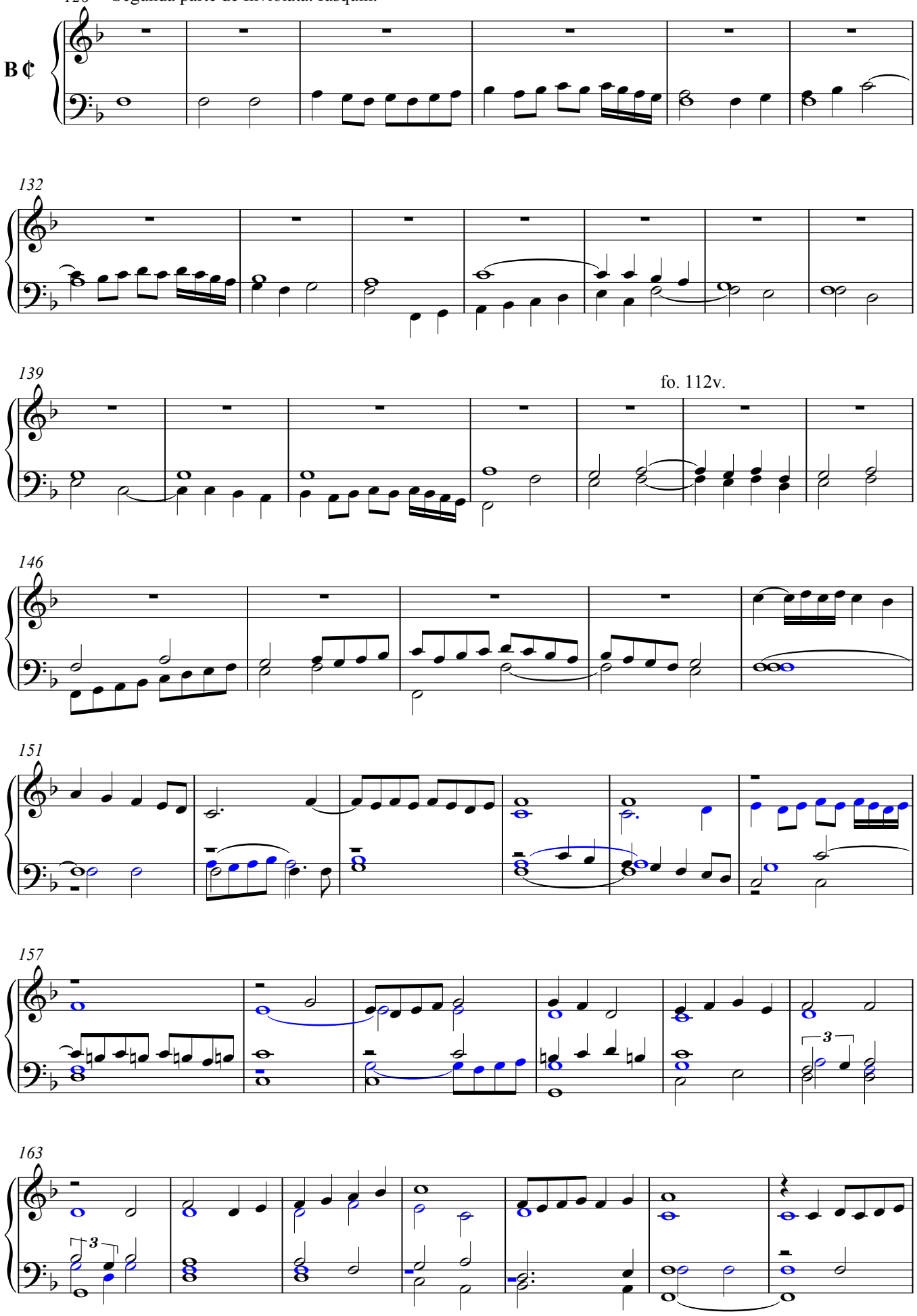


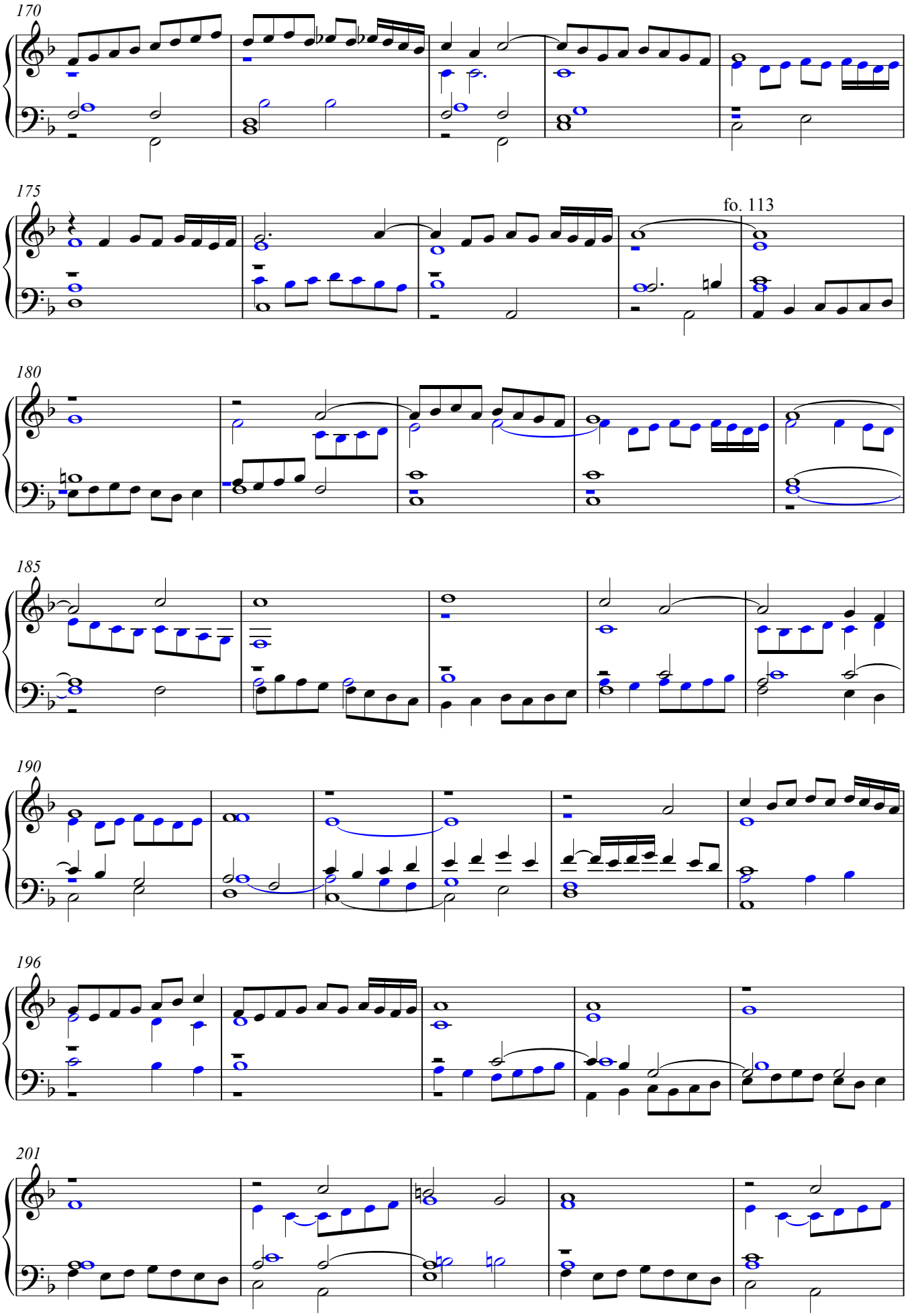
107 fo.112




113
117
122

126 Segunda parte de Inviolata. Iusquin.




170
175
fo. 113
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Tercera parte de Inviolata.
fo. 113v.

211

B ¢

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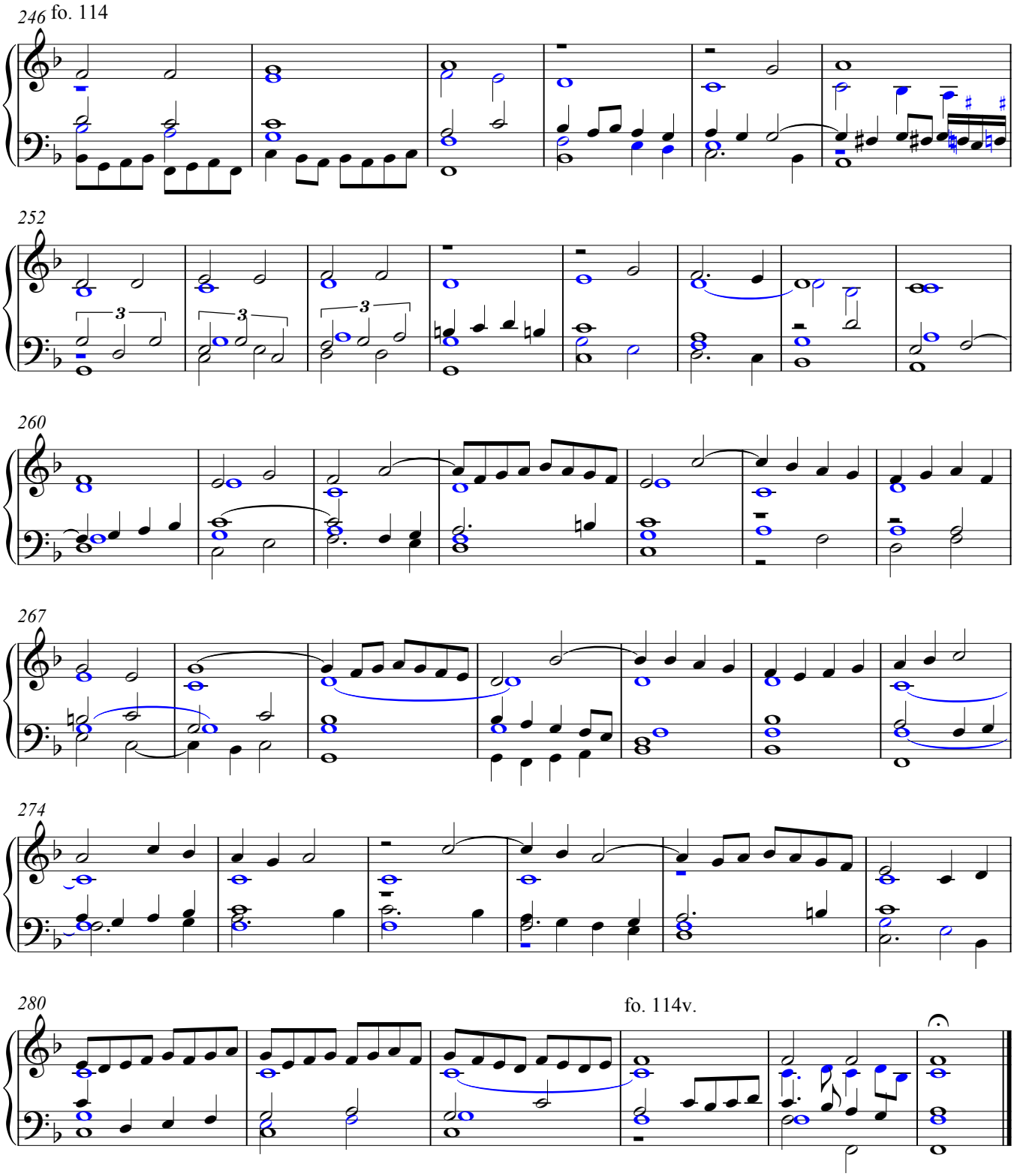


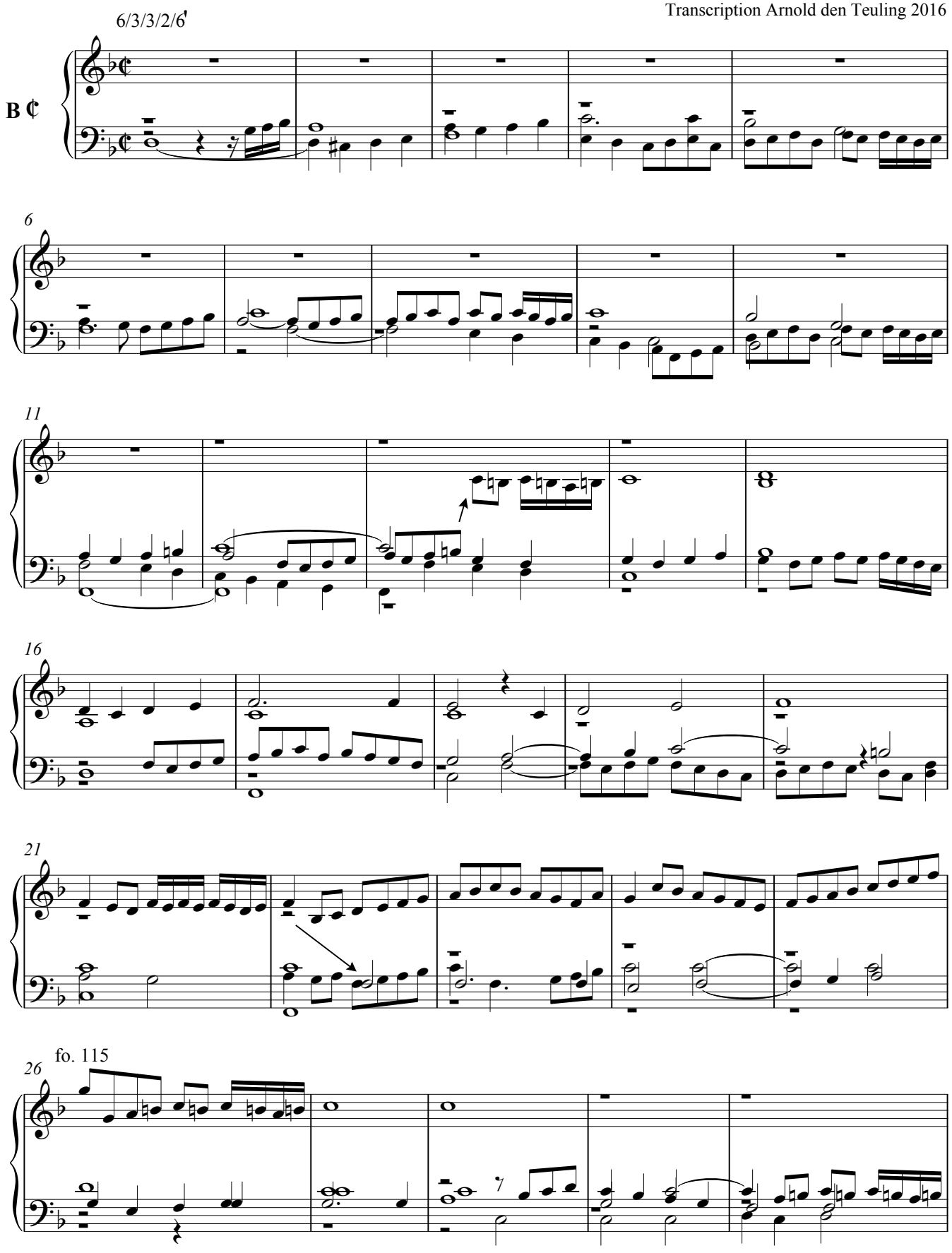
According to Petrucci's edition 1519: Motetti de la corona Liber quartus, nr. VI (in IMSLP), the tenors are a fuga in diapente, a canon on the fifth. The two tenors are the middle voice of the lower staff, starting bar 19, and the lowest voice of the upper staff, starting bar 25 in the first part, bar 150 and 154 in the second, and bar 211 and 213 in the third part. The other voices are the superius in the upper staff and the altus and bassus in de lower one, but Cabeçon allowed freedom in the disposition of voices to himself. I printed the tenors in blue.
Josquin's original clefs in Petrucci's edition are C2 in the first part, C1 in the other parts, C3, C4 (tenor), and F4.
Cabeçon composed a second set of glosas on the first part of this motet, with different disposition of the voices.

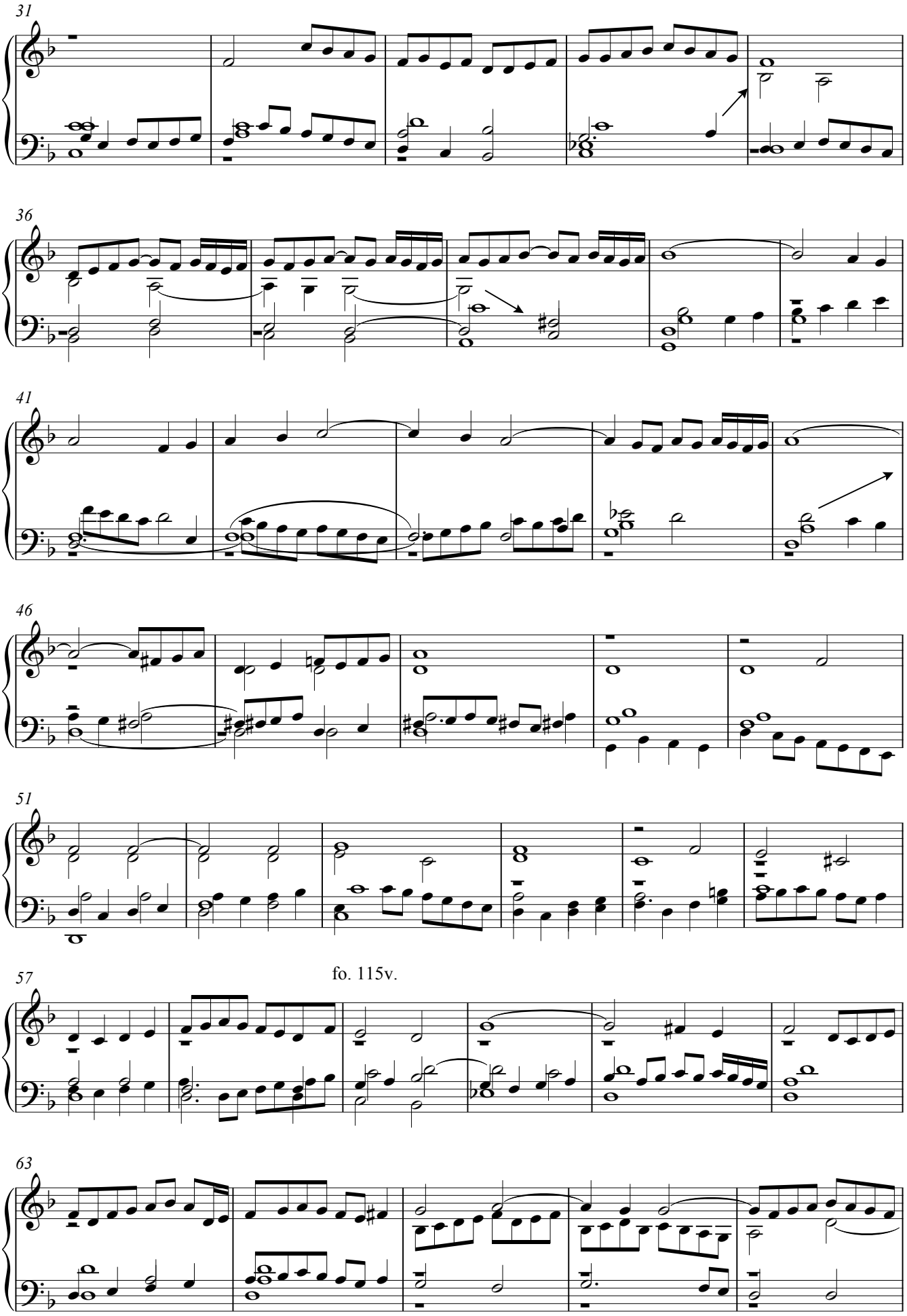
Tenor primus bar 63 note 6: 𝅘𝅥𝅯 not notated; other solutions possible.
Tenor primus bar 277: rest or lengthening sign not notated, it may be a semibrevis f, tied to the semibrevis f in bar 276. Cabeçon handles the canon too free to decide.

Si bona suscepimus Verdelot

Fo. 114v. Philippe Verdelot

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

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fo. 115v.
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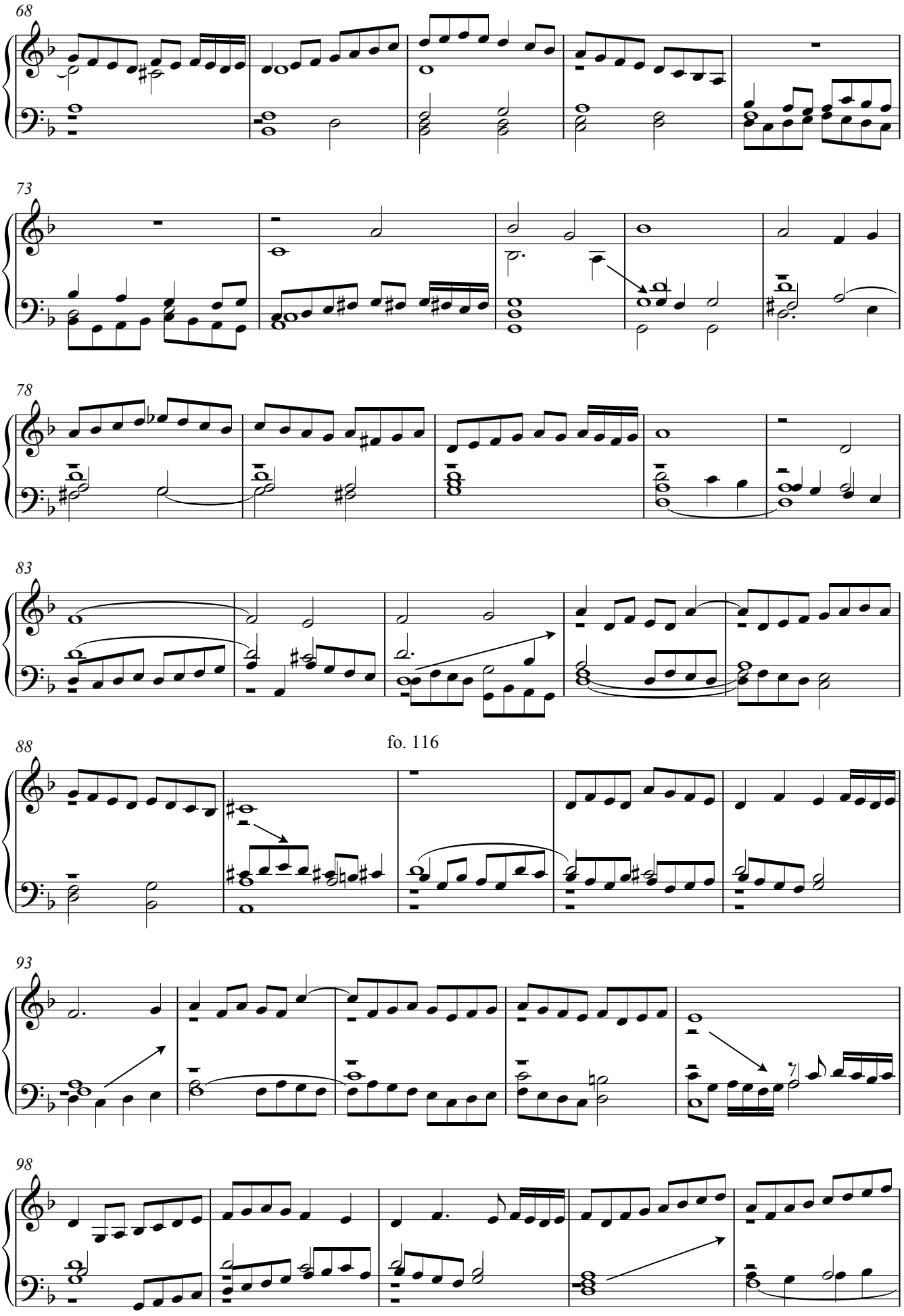
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73
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83
fo. 116
88
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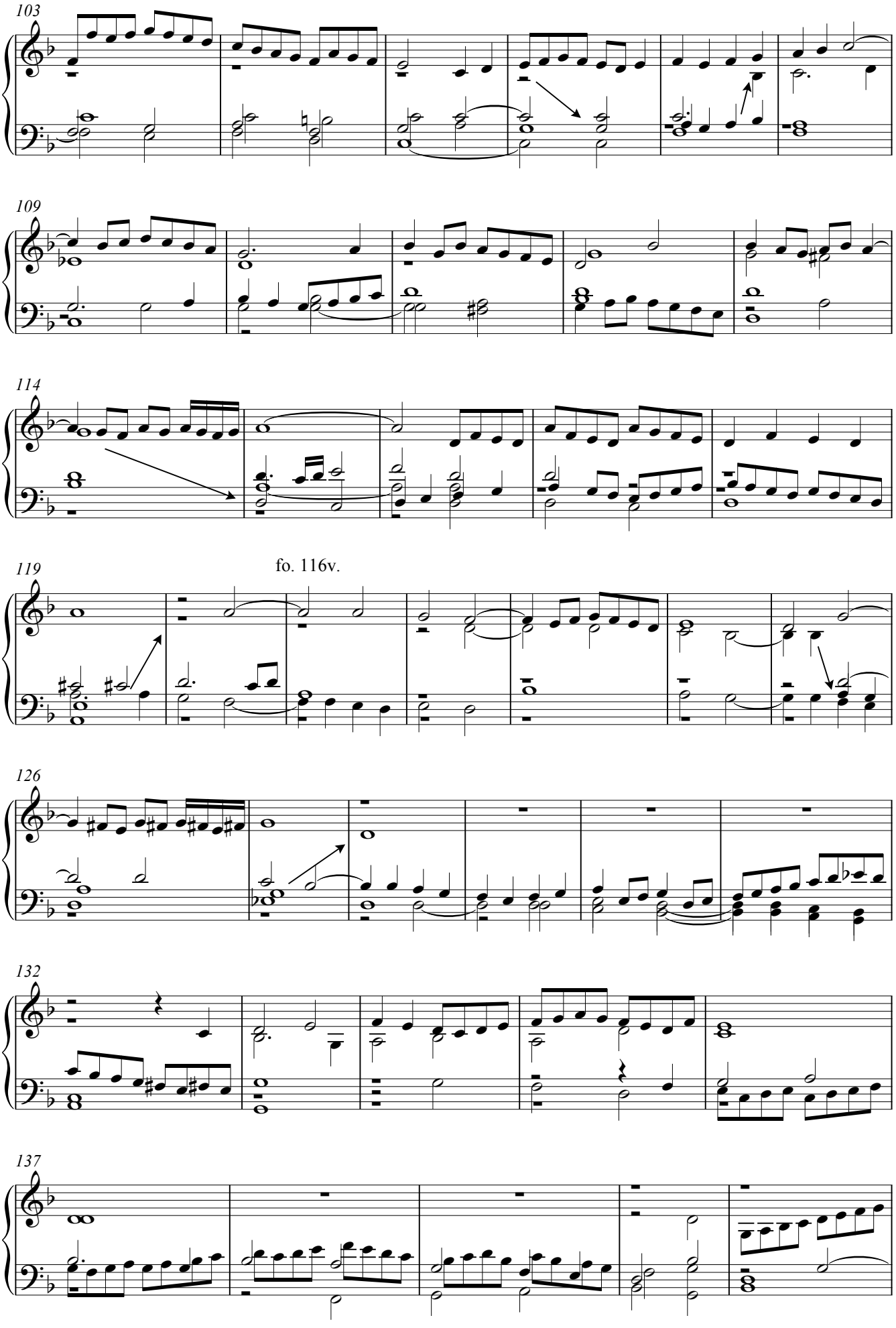
98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fo. 116v.
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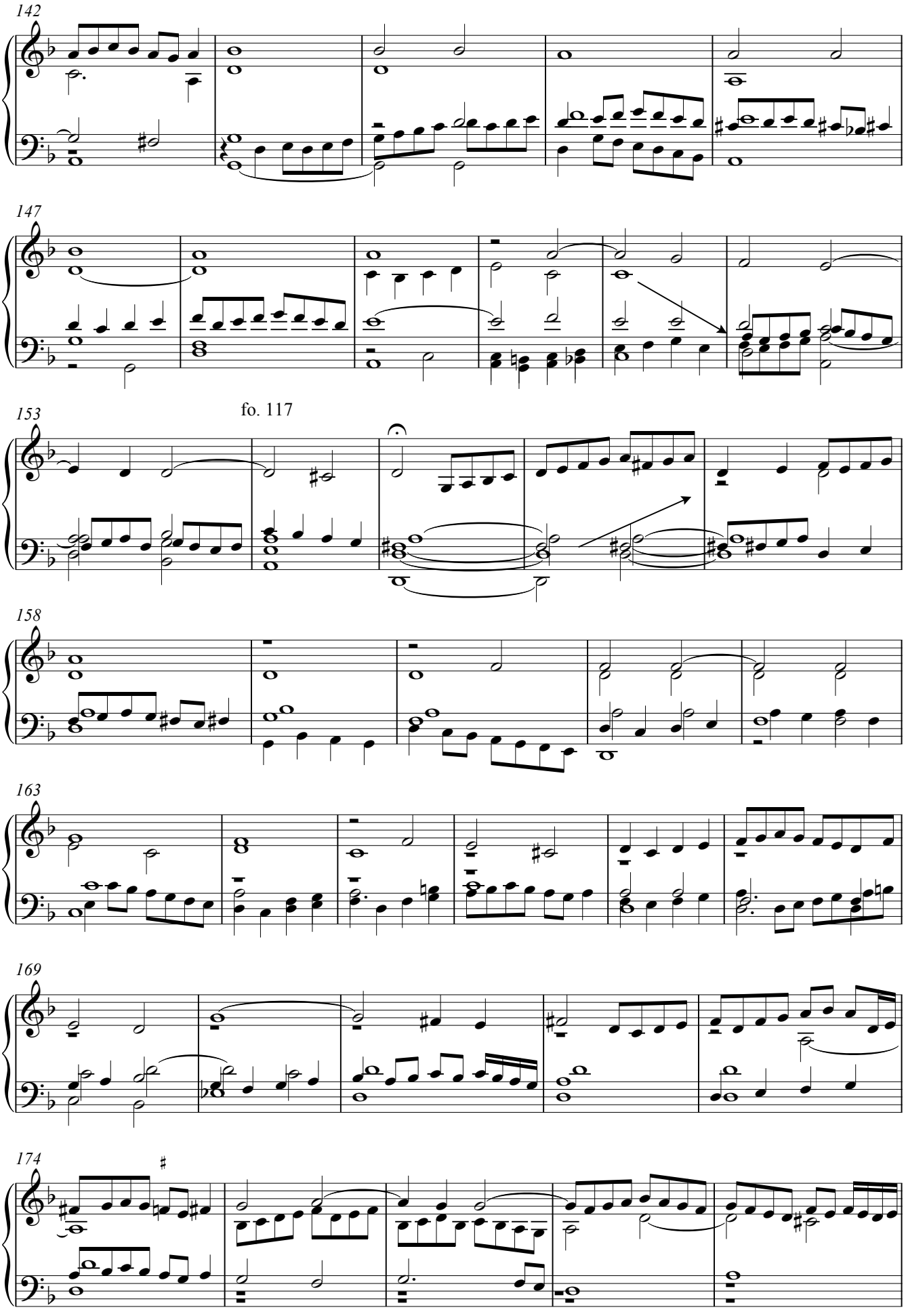
137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fo. 117
158
163
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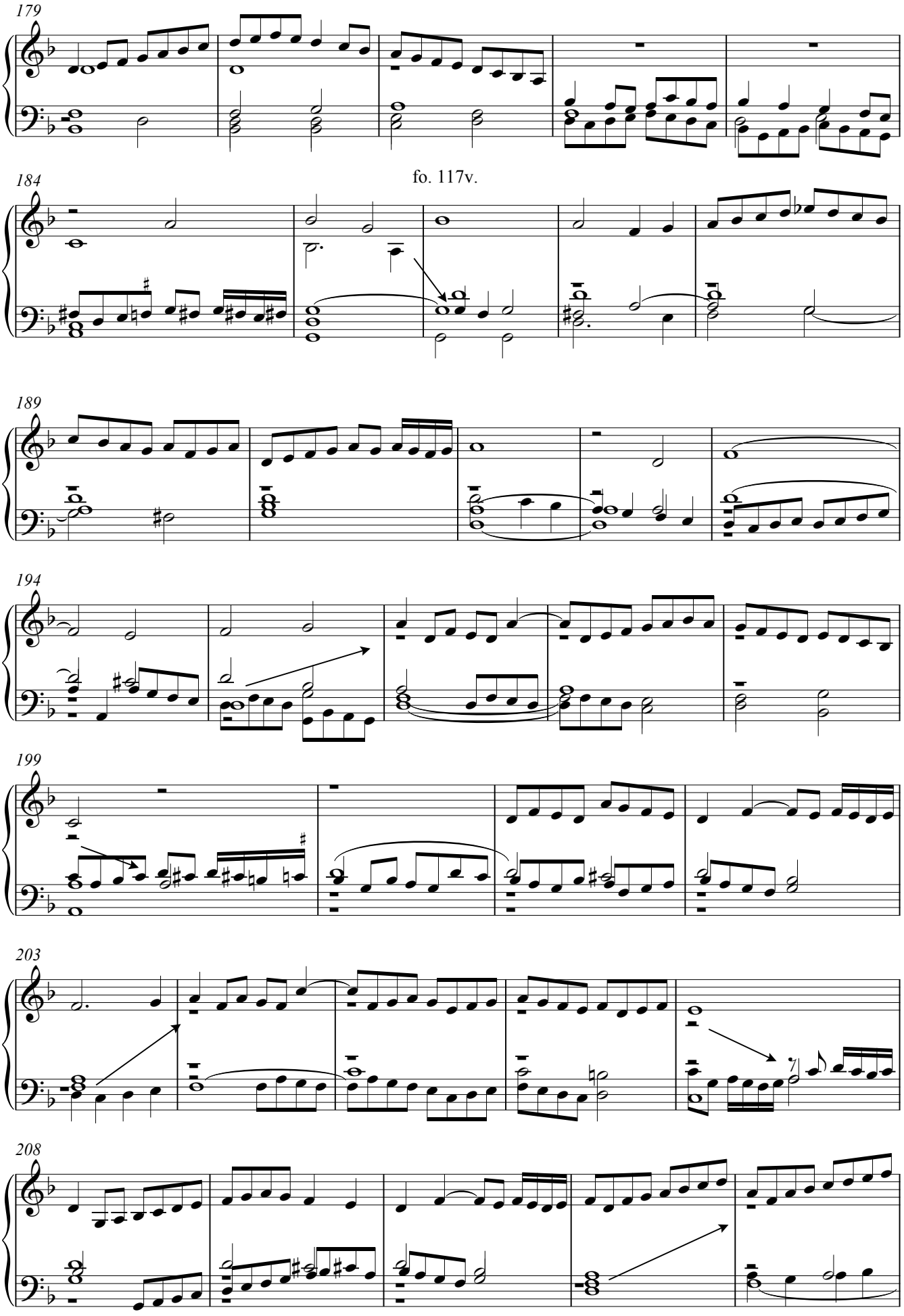
174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fo. 117v.
184
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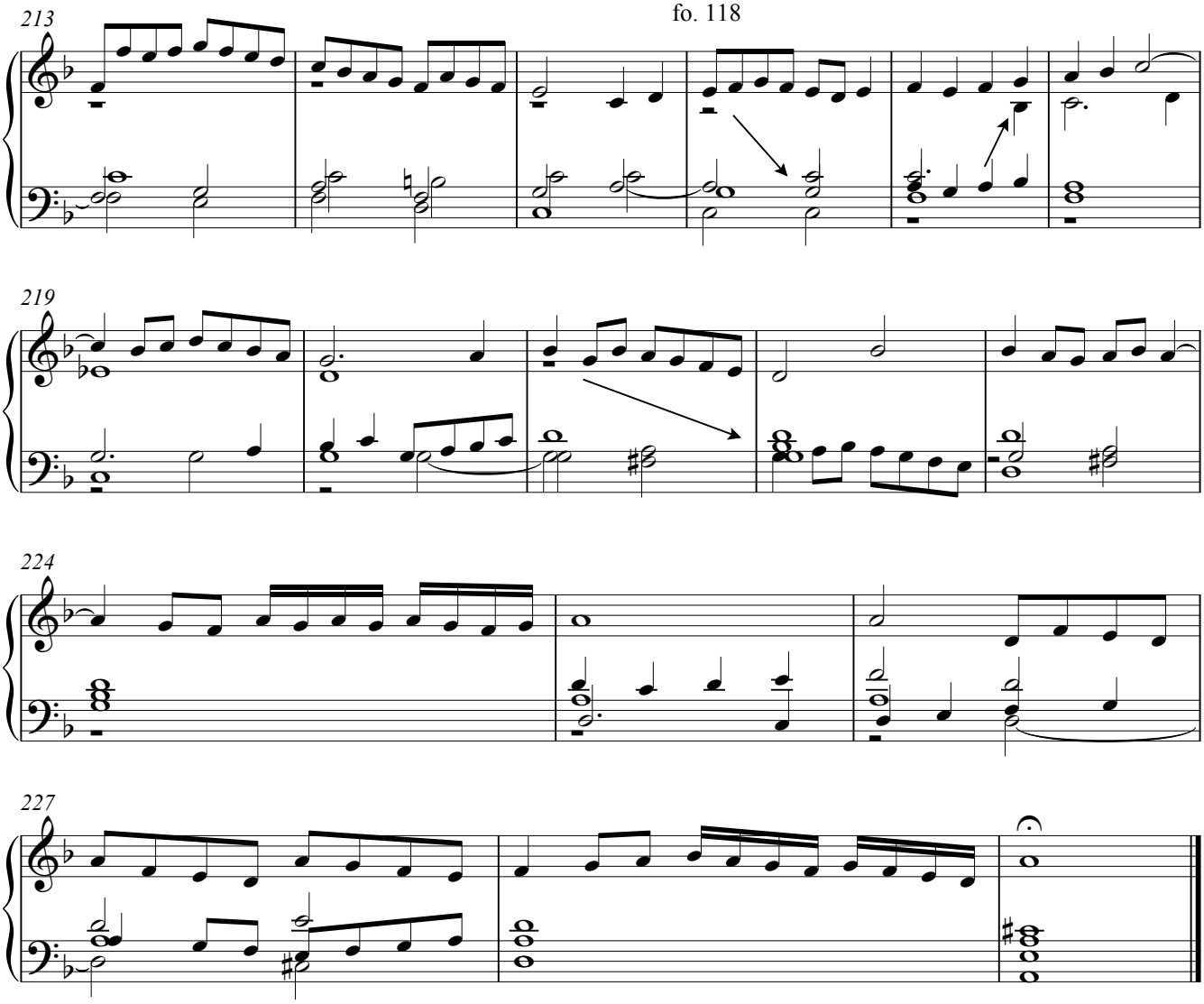
203
208

fo. 118



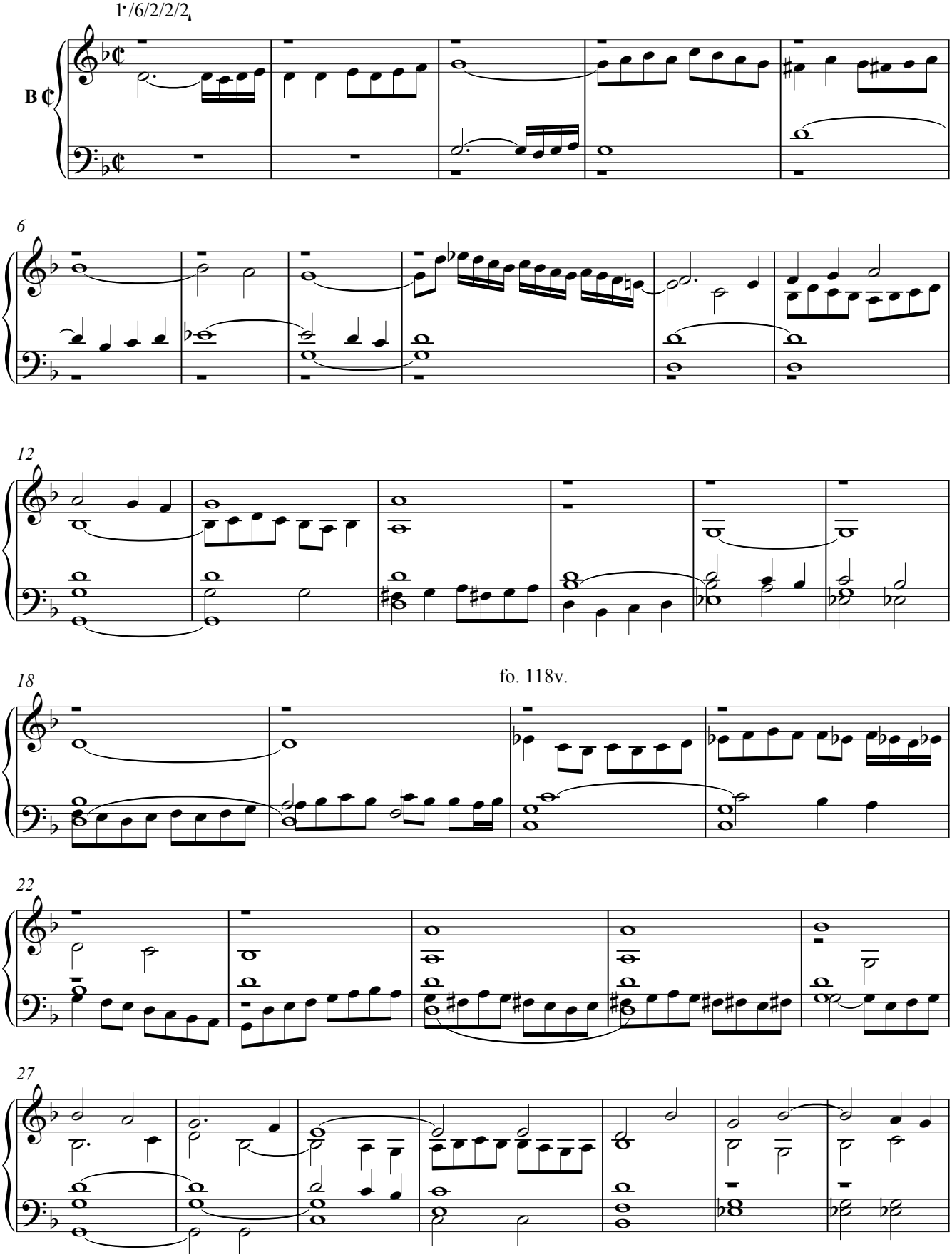
The original clefs of Verdelot's piece, as published by Joh. Formschneider, Novum et insigne opus musicum, 1539, nr. 17, accessible in IMSLP, are C2, C4, C4, C4 and F4, with part names discantus, contratenor, tenor, quintus and bassus. A transcription of this piece may be found in CPDL.
Cabeçon placed the voices in another order: discantus, quintus, contratenor, tenor, bassus, so placing the quintus on line 4. This caused relatively many staff crossings in the transcription. Verdelot's compass of the contratenor (Cabeçon's line 3, the upper voice of the lower staff in this edition) is b-flat-f', tenor (line 2) c-d' and quintus (line 4, here the lower voice in the upper staff) c-e', so Cabeçon's choice makes some sense, and my trial of Verdelot's disposition indeed proved to be not useful.

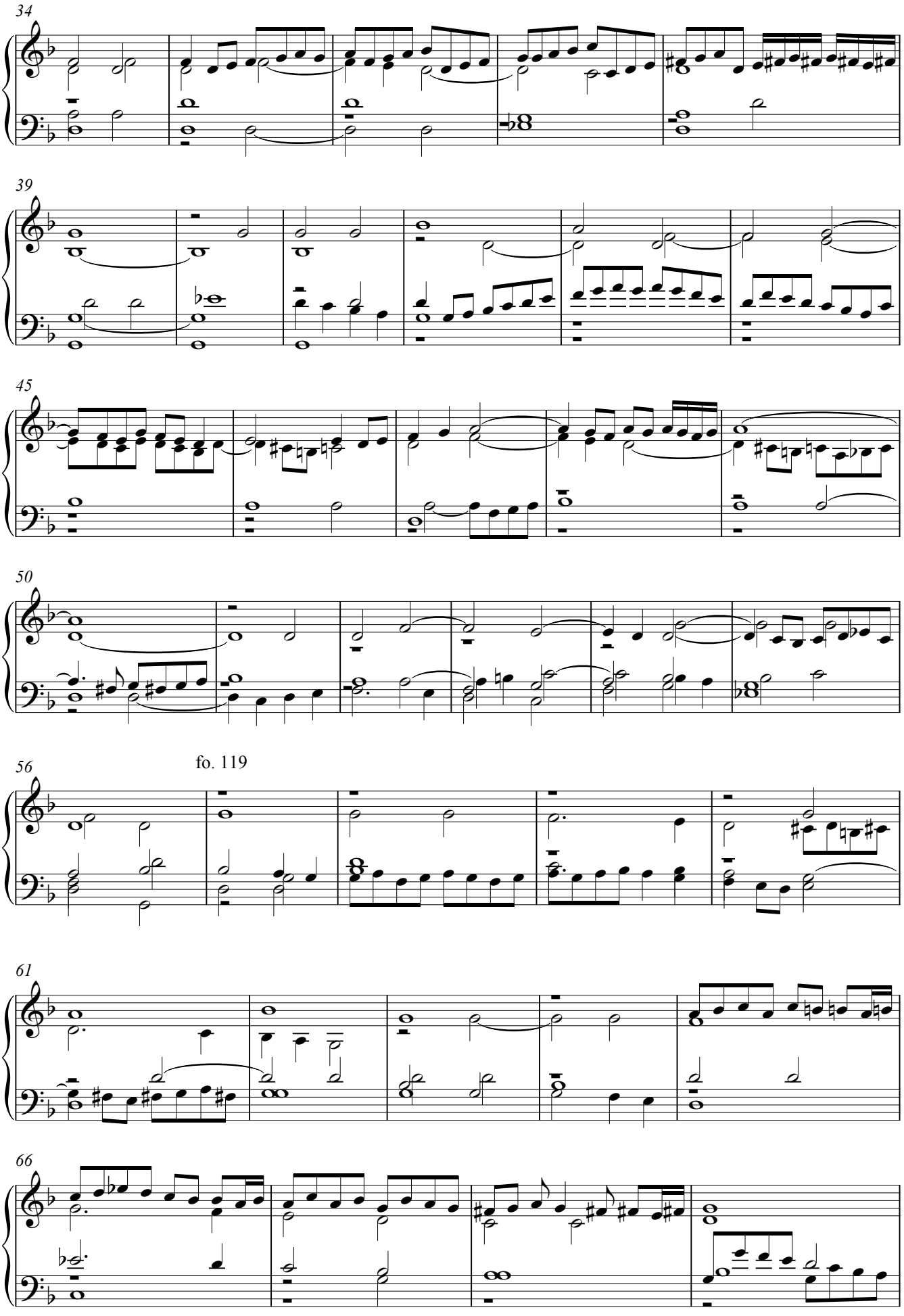
Bar 79 (line 4) quintus note 2 a and (line 1) bassus note 2 f# are notated one quaver position too far to the right, I changed # at quintus note 2 a to discantus note 6 f '#;
Bar 145 (line 3) contratenor and (line 1) bassus contains 7 quavers only; I prefer lengthening the first note supposing that the duration signs ♩ and ♪ are missing;
Bar 192 bassus: lengthening sign missing;
Bar 221 (line 4) quintus: rest sign missing.

Aspice Domine Iaquet

Fo. 118 Jacquet de Mantua, Aspice Domine quia facta est

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

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fo. 119
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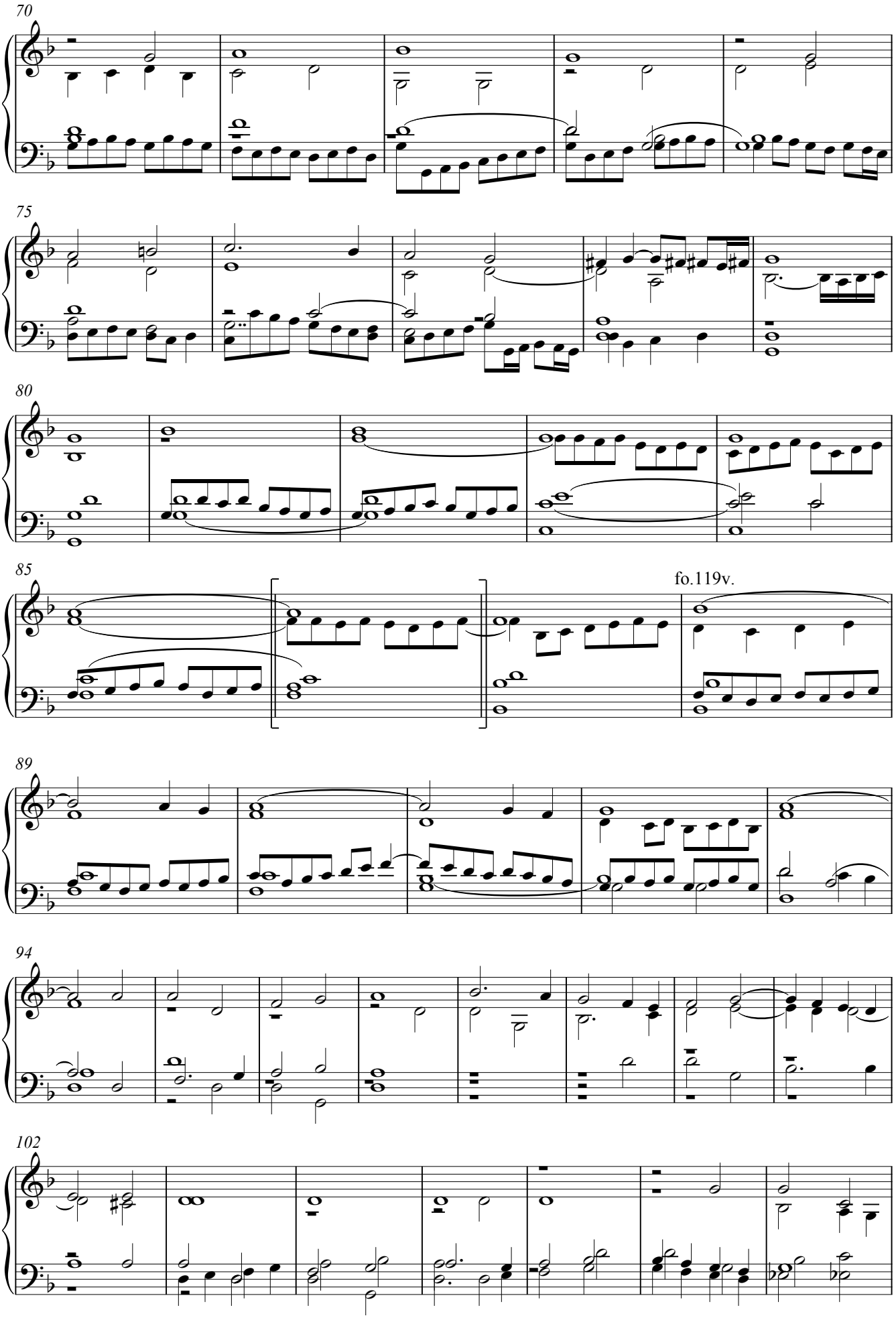
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fo.119v.
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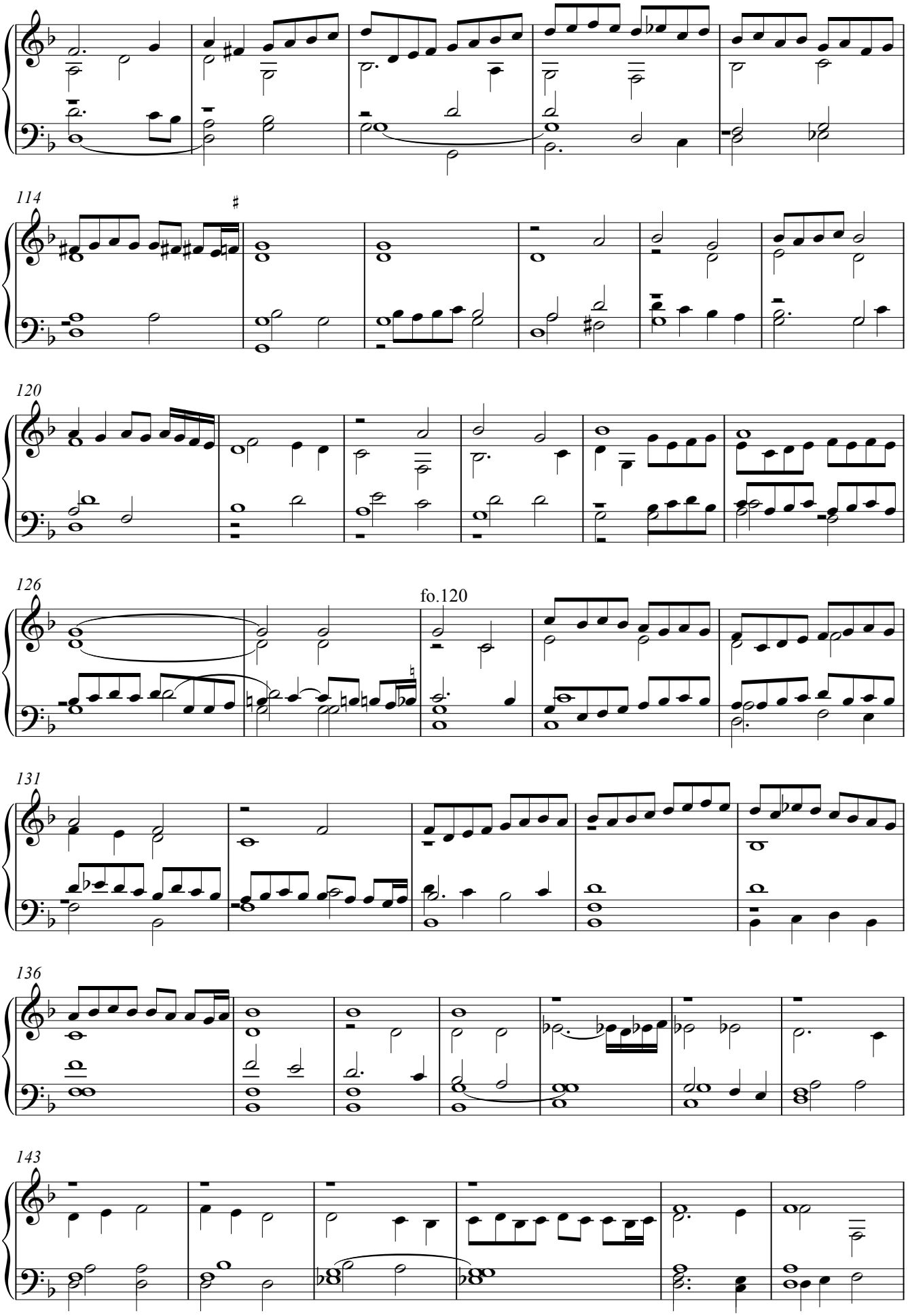
102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fo.120
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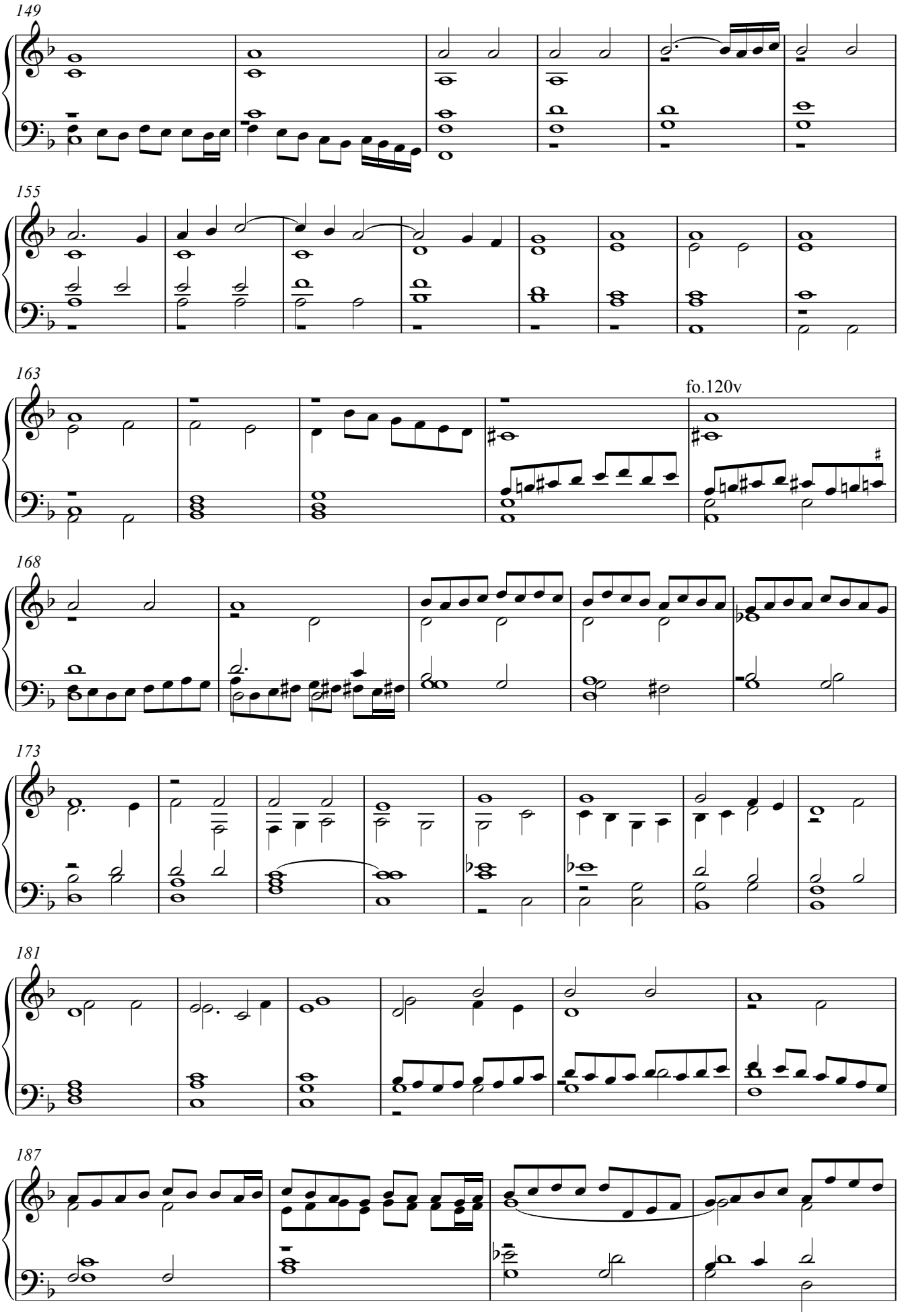
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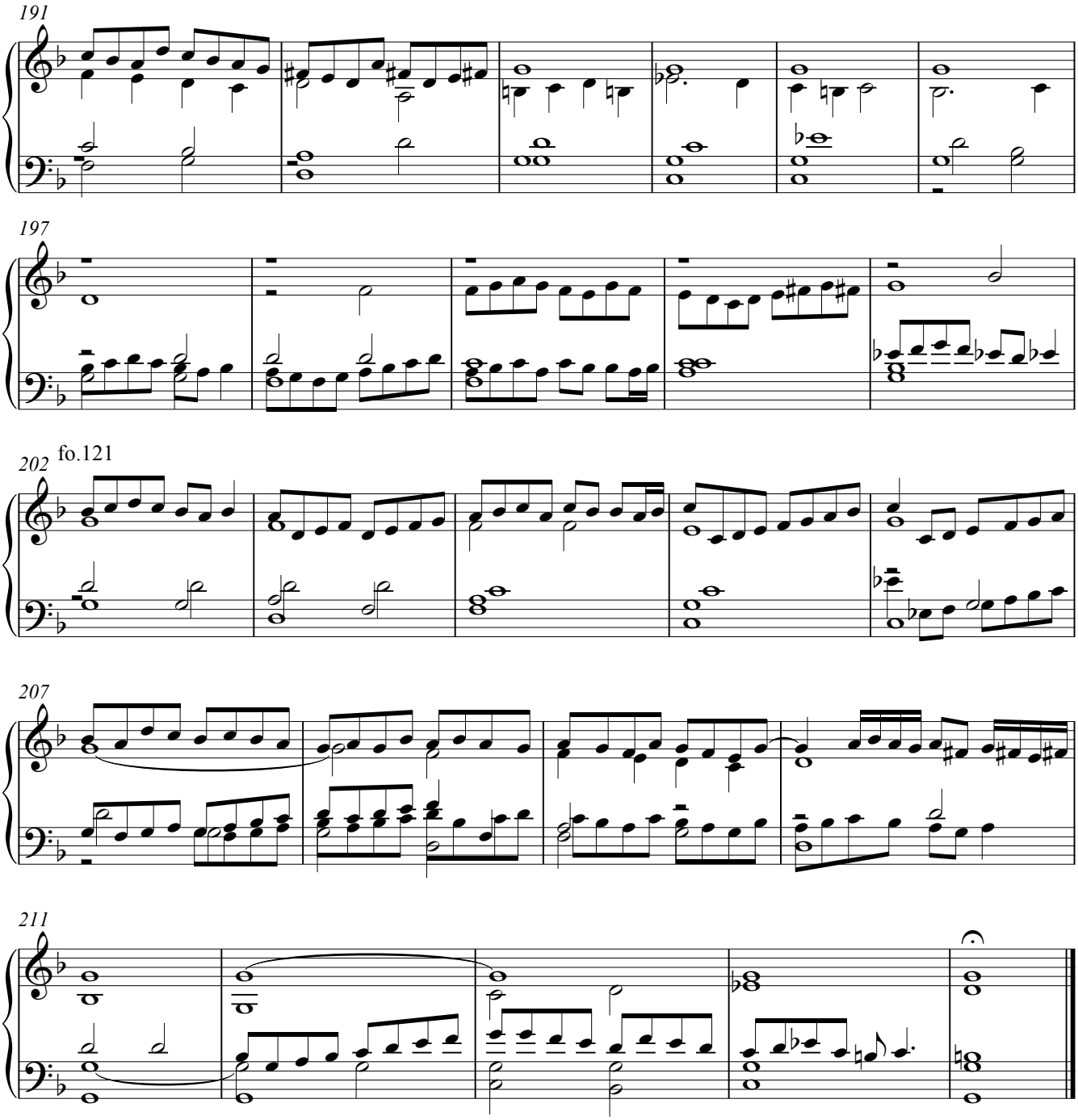
163
fo.120v
168
173
181
187

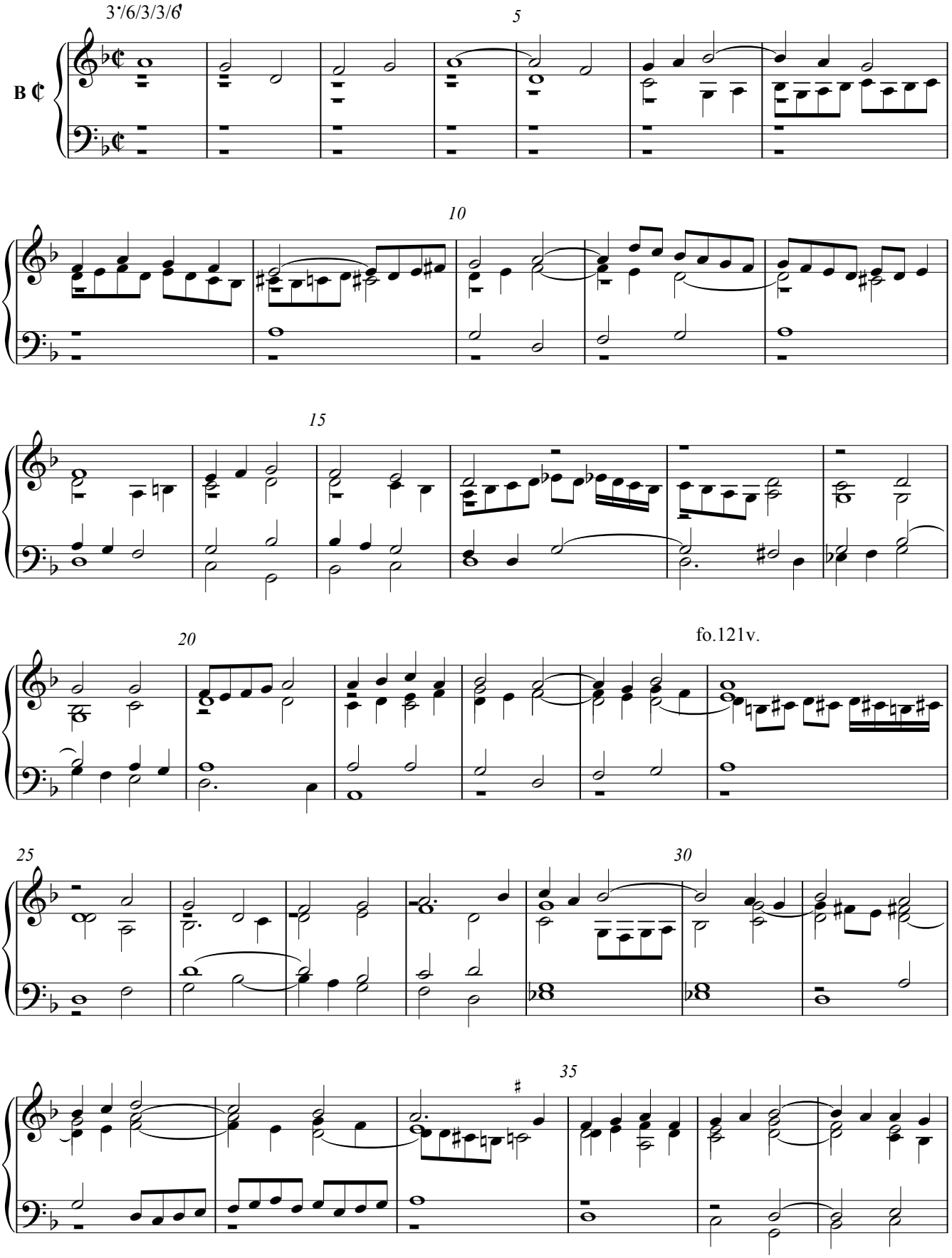


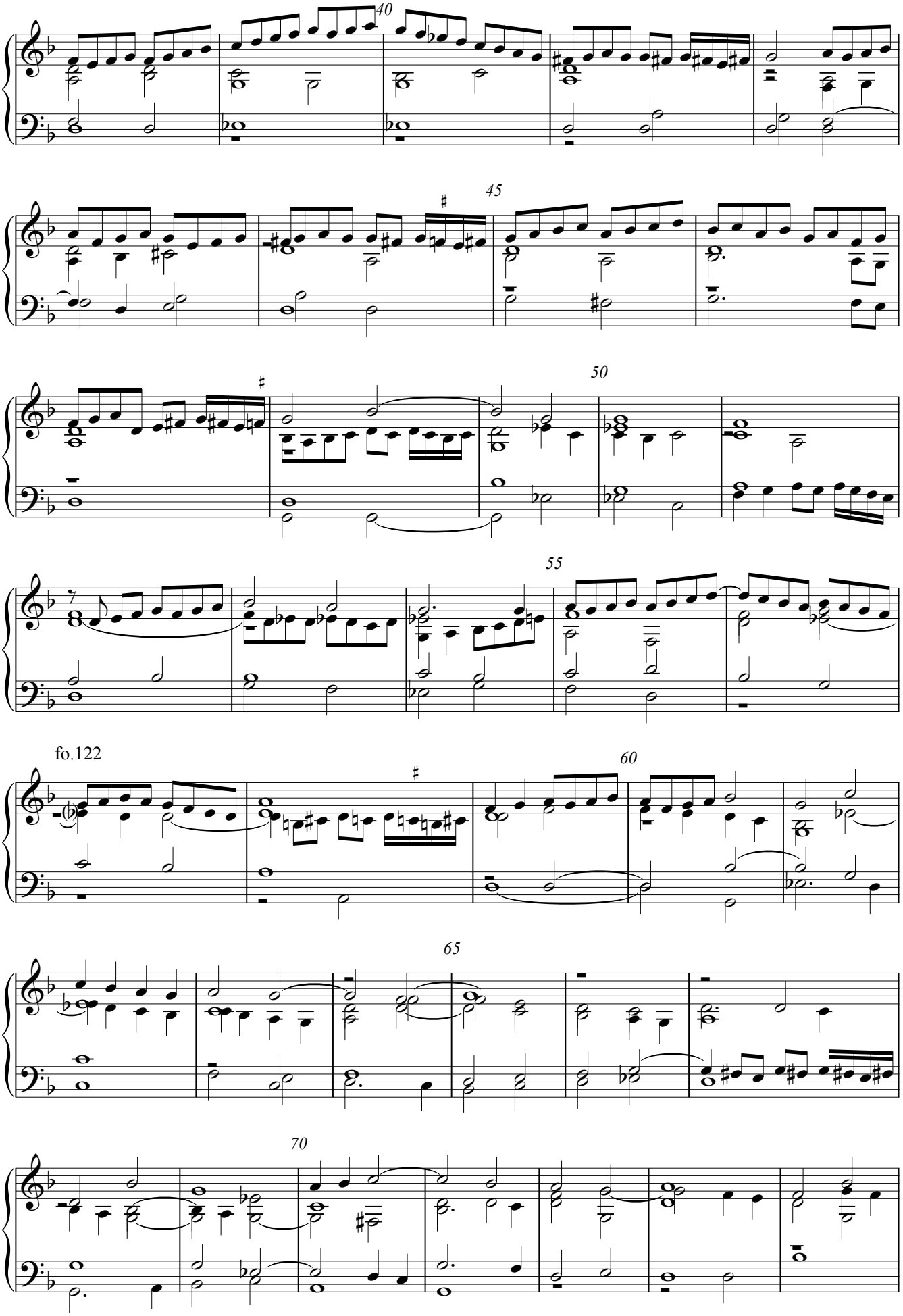
Jacquet of Mantua's original names voor the parts are Cantus, Altus, Tenor, Quintus and Bassus, with clefs C1, C3, C4, C4 and F4. Cabeçon generally follows this disposition, but puts, for instance, the beginning of the Cantus on the second line.
Bar 12 note 1 Cantus: a' by hand changed to g'; print of Jacquet's original supports a'.
64 Cantus and Tenor: no rest or lengthening sign; Jacquet's original has a rest in the Cantus and d' in the Quintus.
66 Bassus: erratas page corrected c from rest.
85 Remark in the erratas page: "ha de estar en toda la consonancia un compas mas", "in all this harmony there should be one more bar". The harmony is f-c'-a-f'-a', in Jacquet's original. I "glosased" the f' in this proposal for bar 86, but feel free to make another choice. In Cabeçon's print bar 85 Altus f' is tied to the crotchet f' of 87.
173 note 1 Altus: d' by hand corrected from b(?), confirmed by Jacquet's original.
214 Tenor: sign for duration change above c', but lengthening dot after fermate sign.

Sana me Domine. Clemens non Papa

Fo. 121 Jacob Clemens non Papa, Sana me Domine, abridged

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

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fo.122
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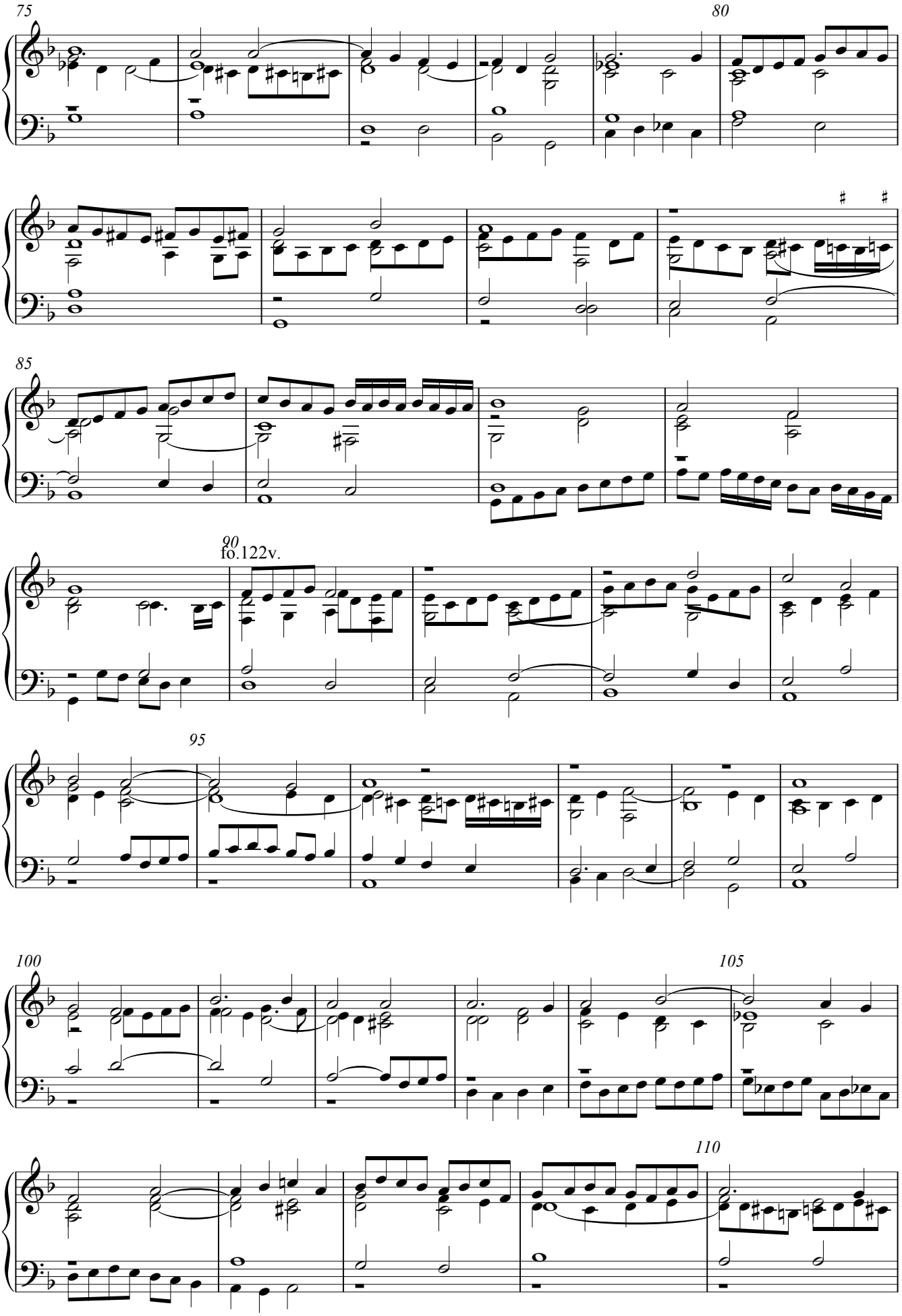
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fo.122v.
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105
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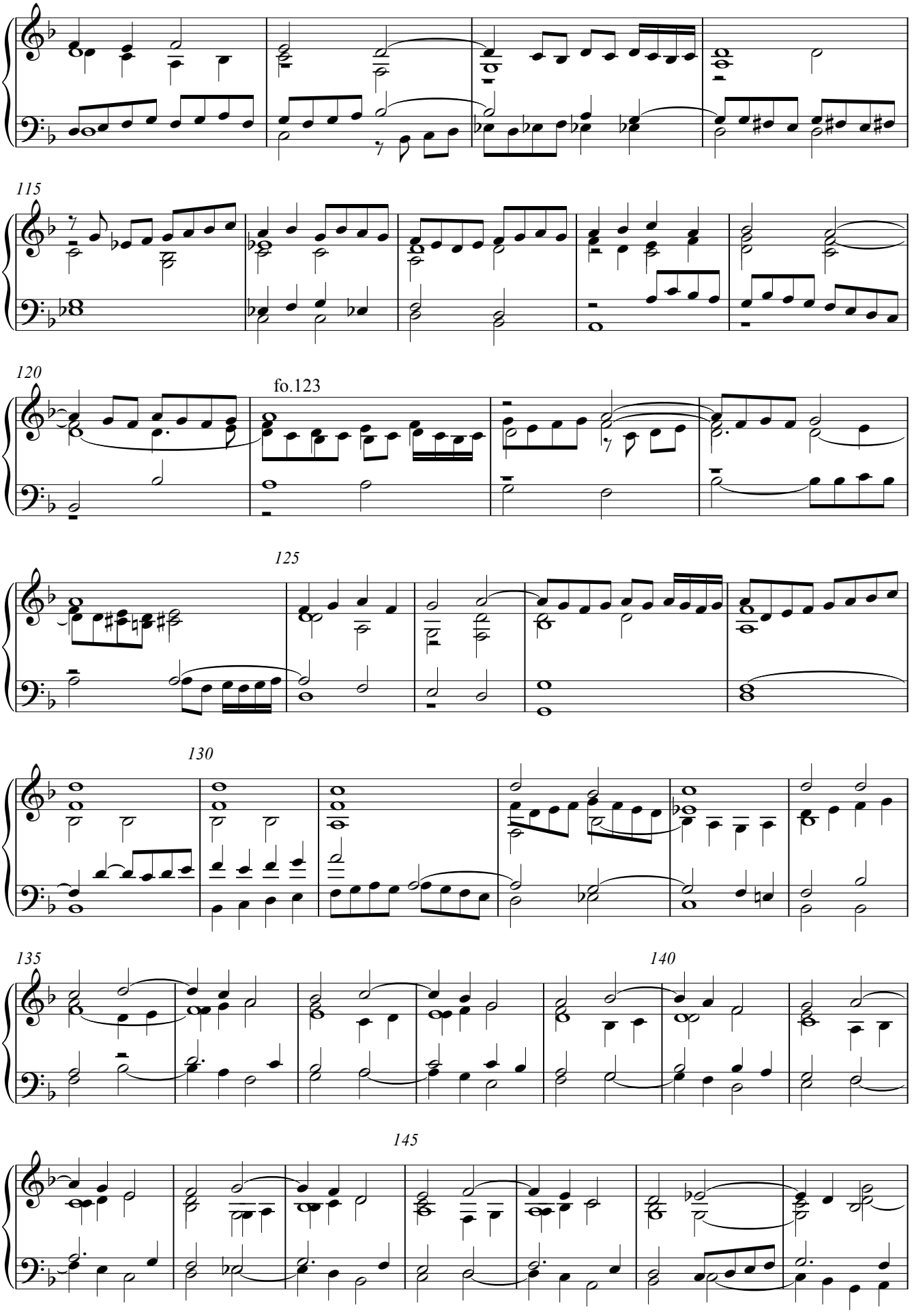
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fo.123
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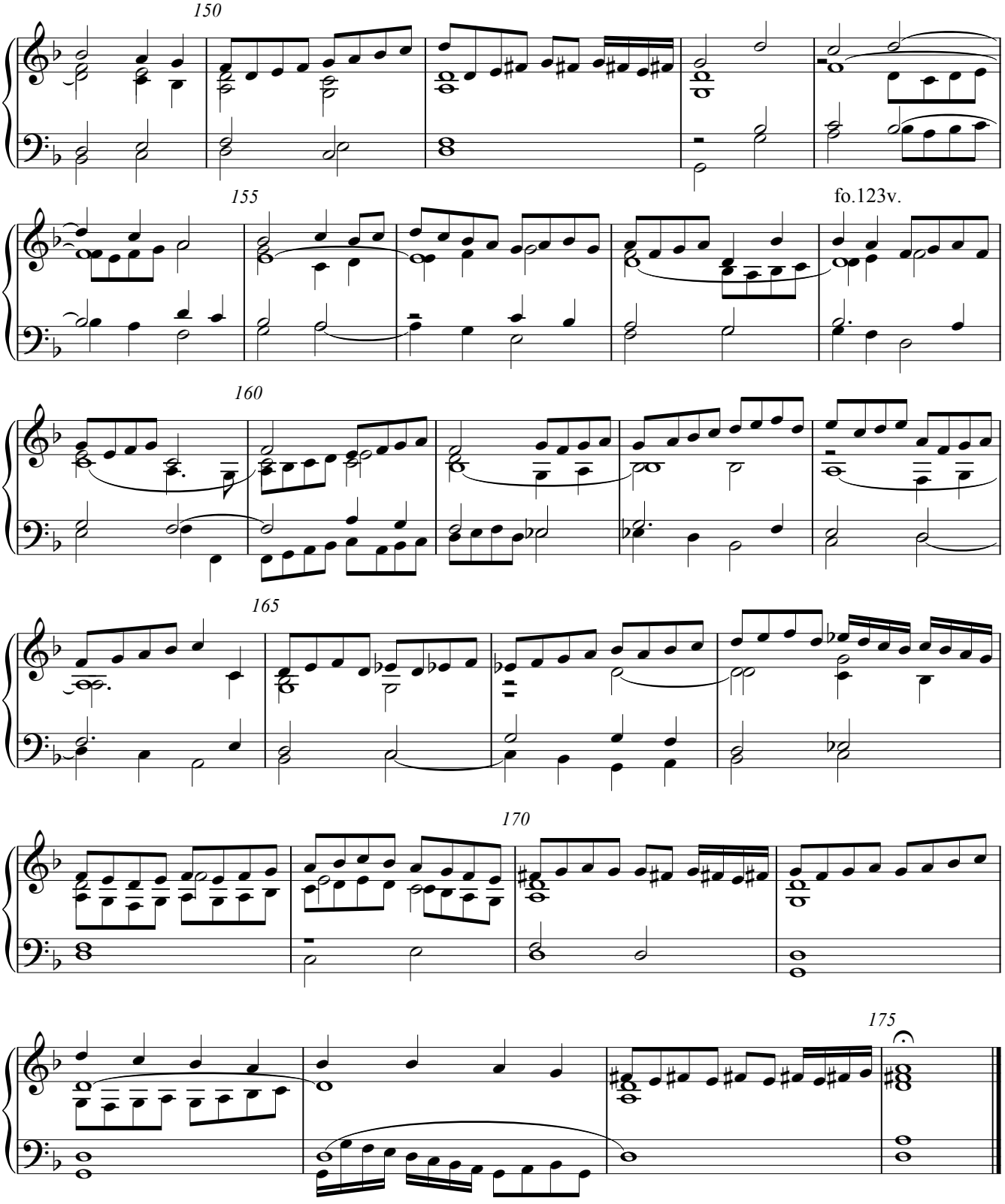

Bar 104 Bassus: both g's notated an octave down; bar 145 Tenor: d notated 1 octave up.
Bar 154 Tenor: n.1: 3= a, in page erratas however: el 3 del tenor ligatura, tied to the preious note b.
Cabeçon did not arrange the whole piece, but left out the second stanza, bars 76-138 in the edition by K.P. Bernet Kempers of Jacob Clemens non Papa in CMM, vol. IV nr. 15 pp. 66-72. In bar 151-152 of this edition Cabeçon proceeds to the refrain "Quoniam in te spes mea recumbit", "Because my hope rests in thee". Original clefs: C1,C3,C3,C4, F4.

In te Domine speravi. Lupus. con segunda parte

Fo. 123v. Lupus Hellinck, In te Domine speravi

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

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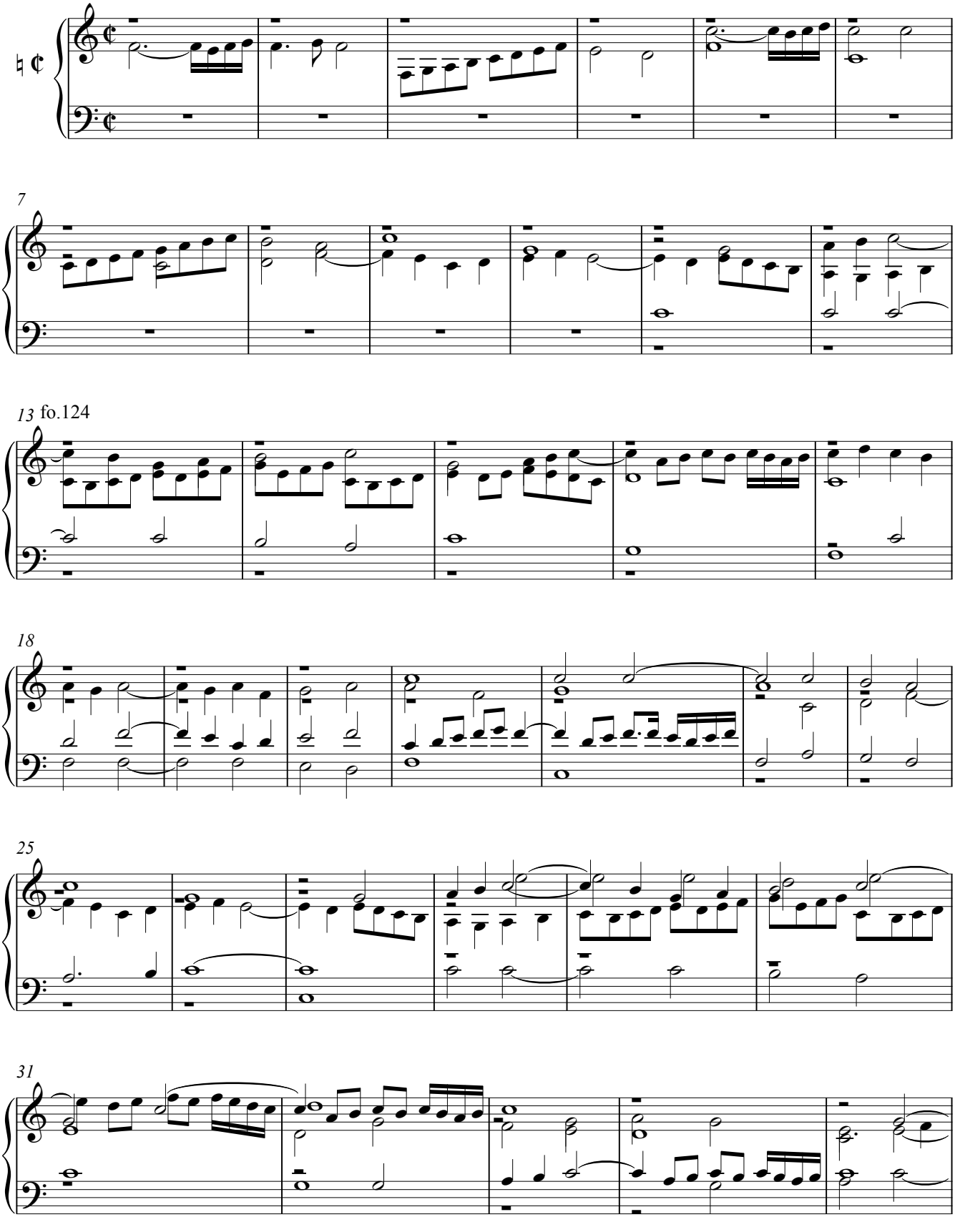

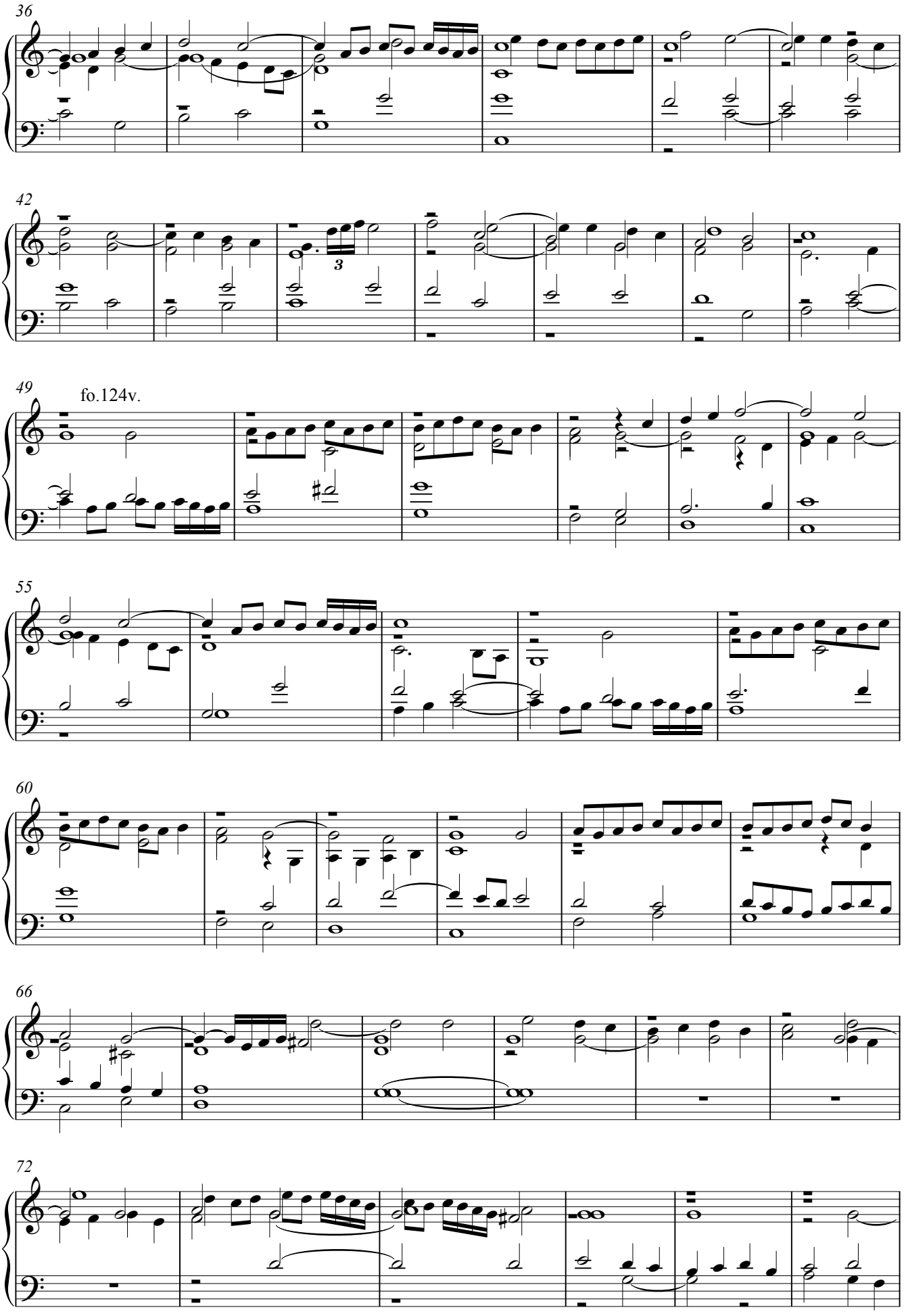
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fo.124v.
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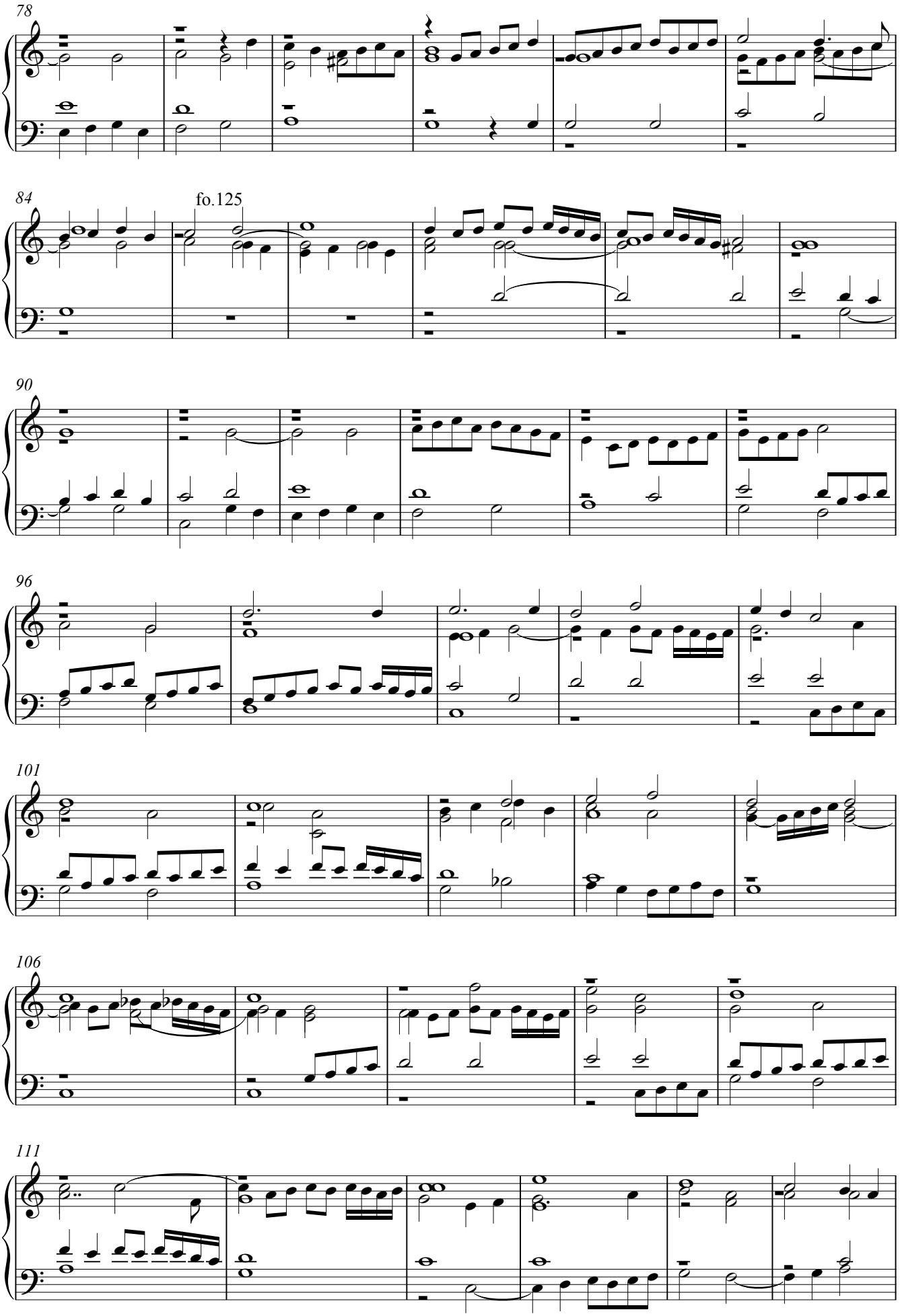
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fo.125
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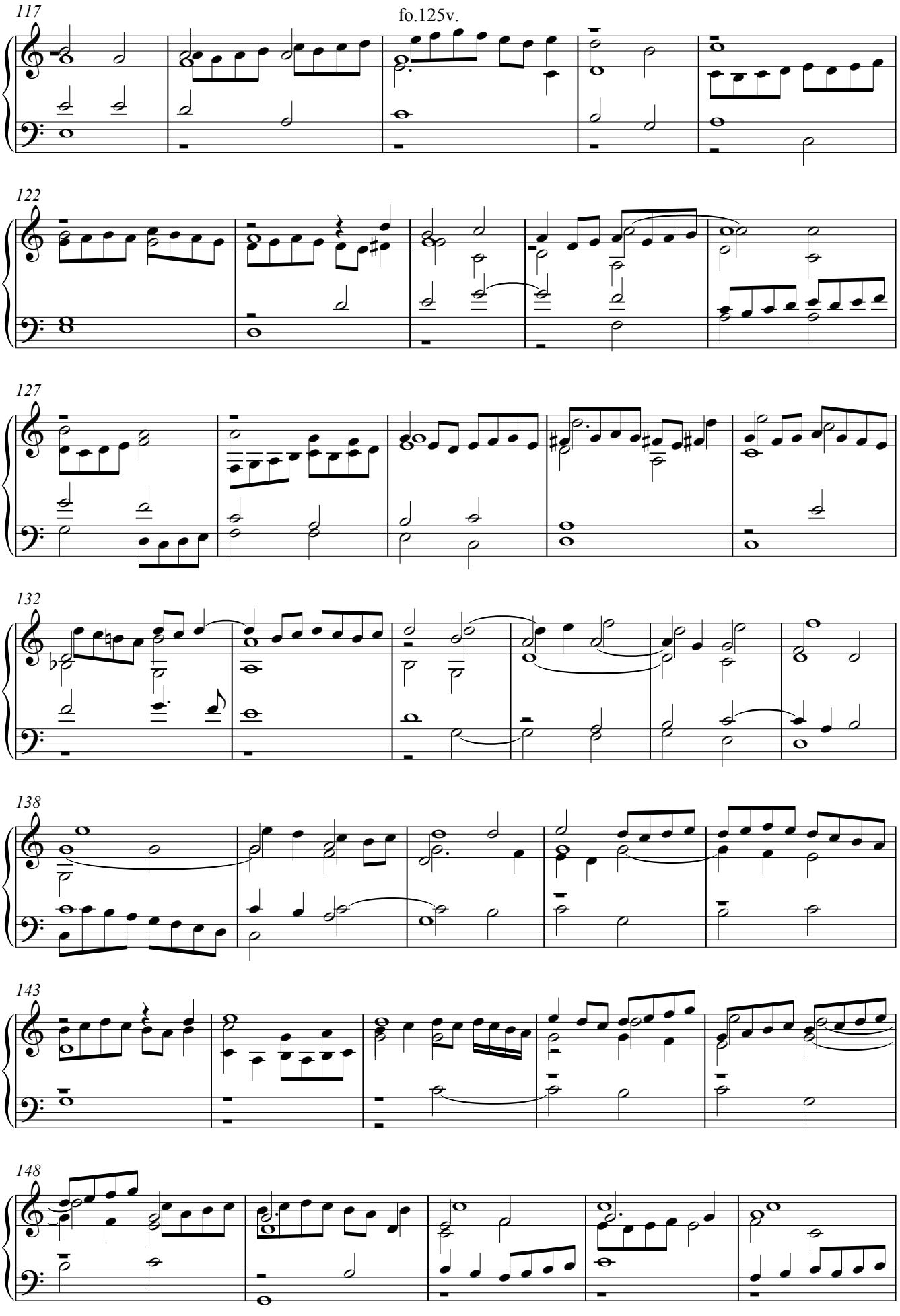
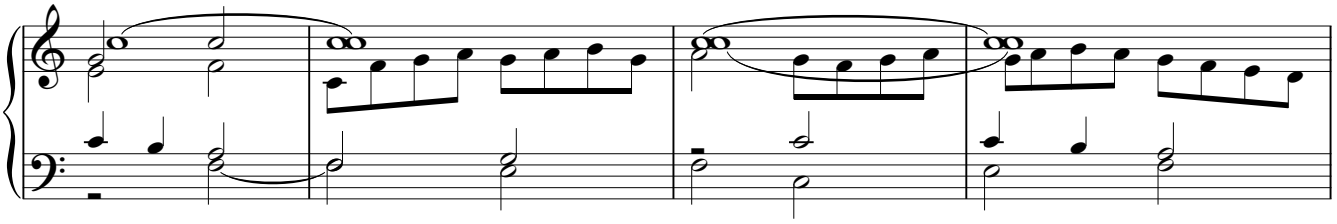
fo.125v.



153 fo.126



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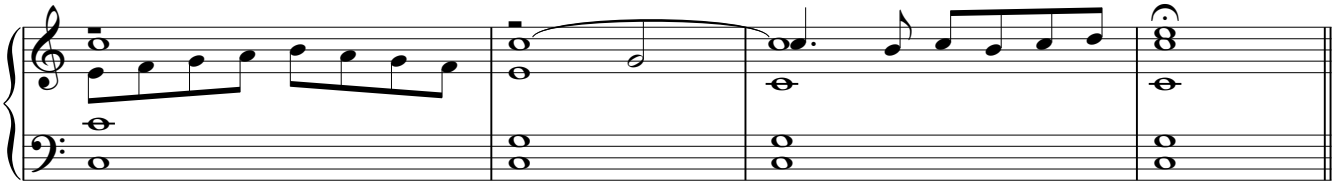
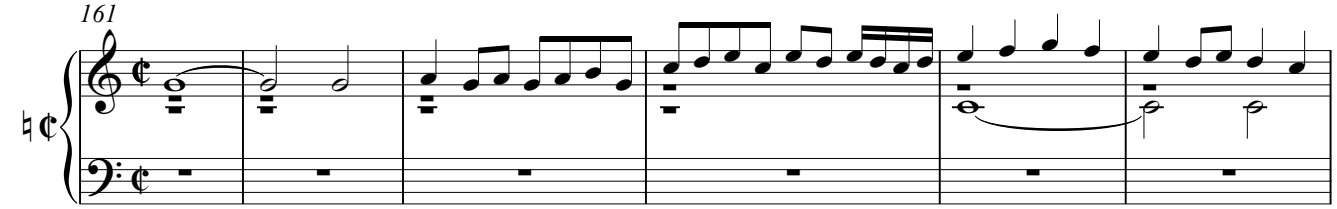


Segunda parte de In te Domine speravi

161



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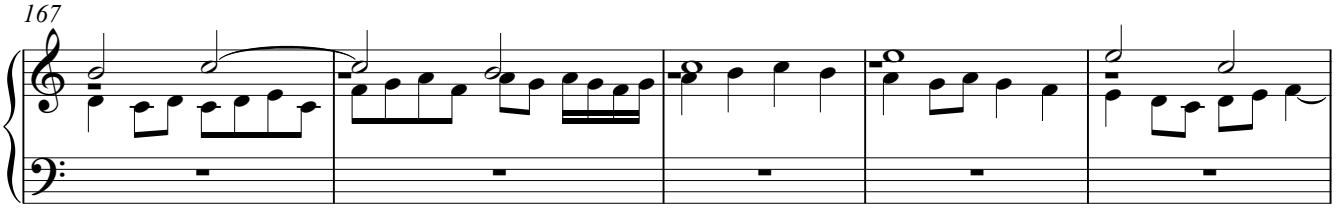

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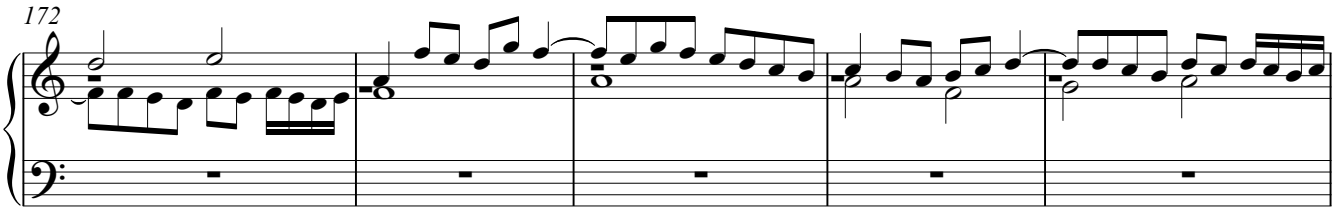

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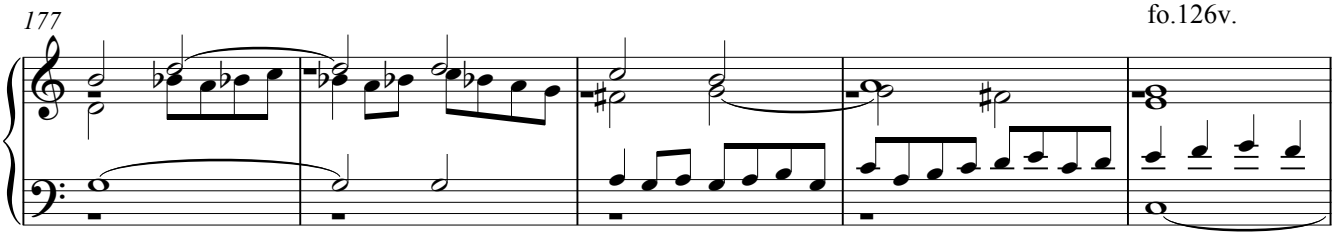

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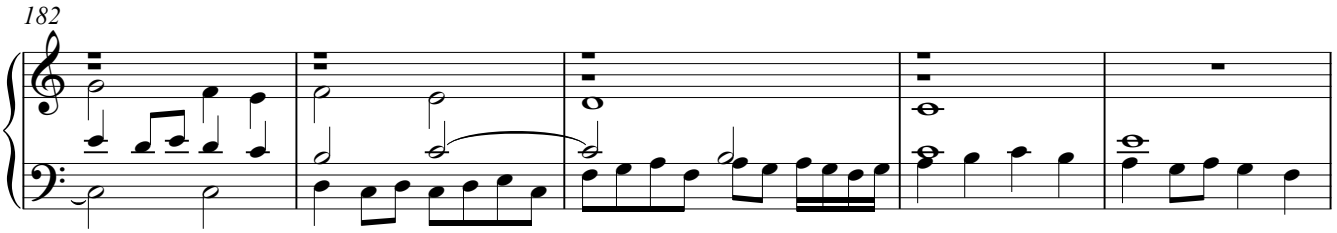

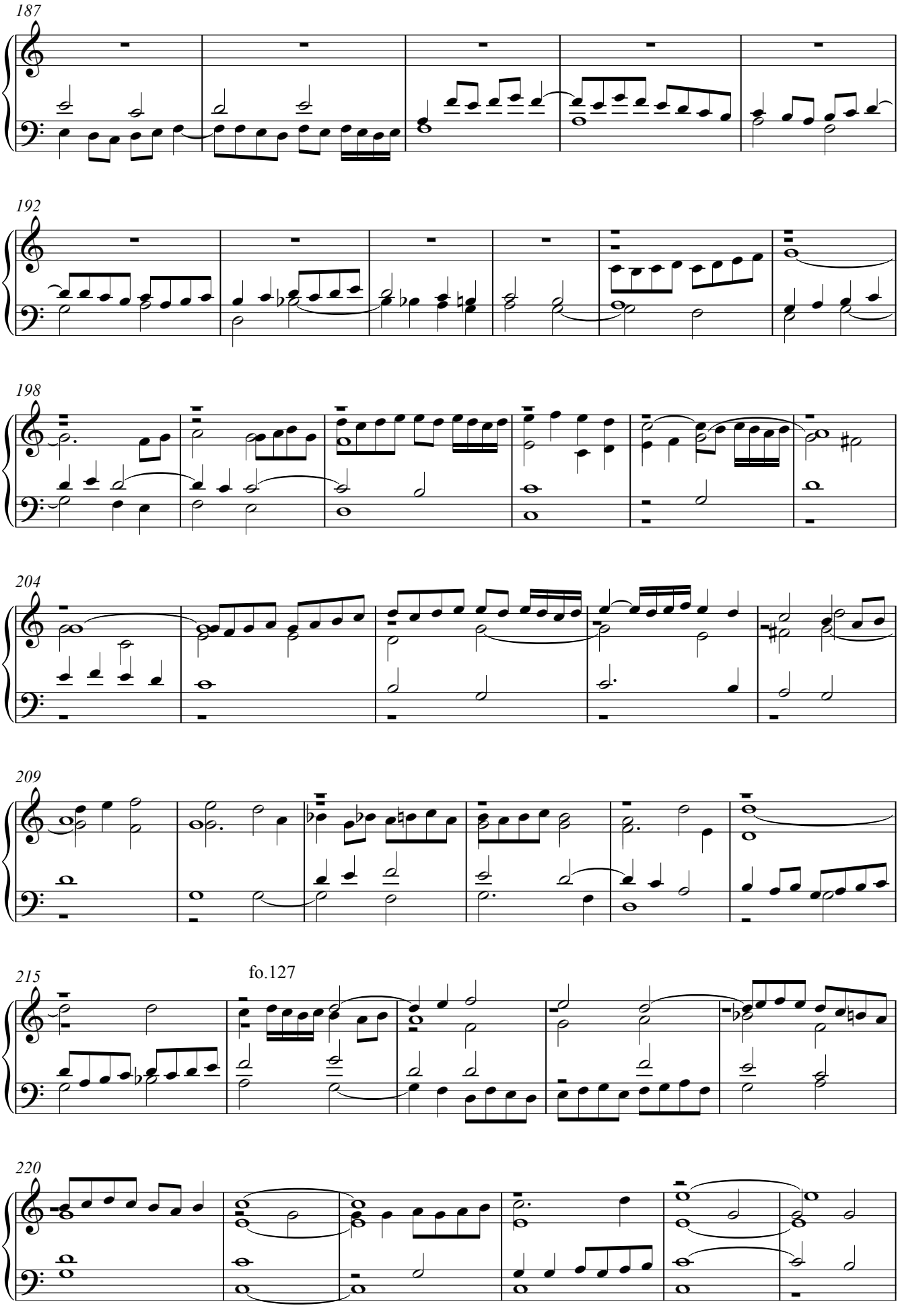
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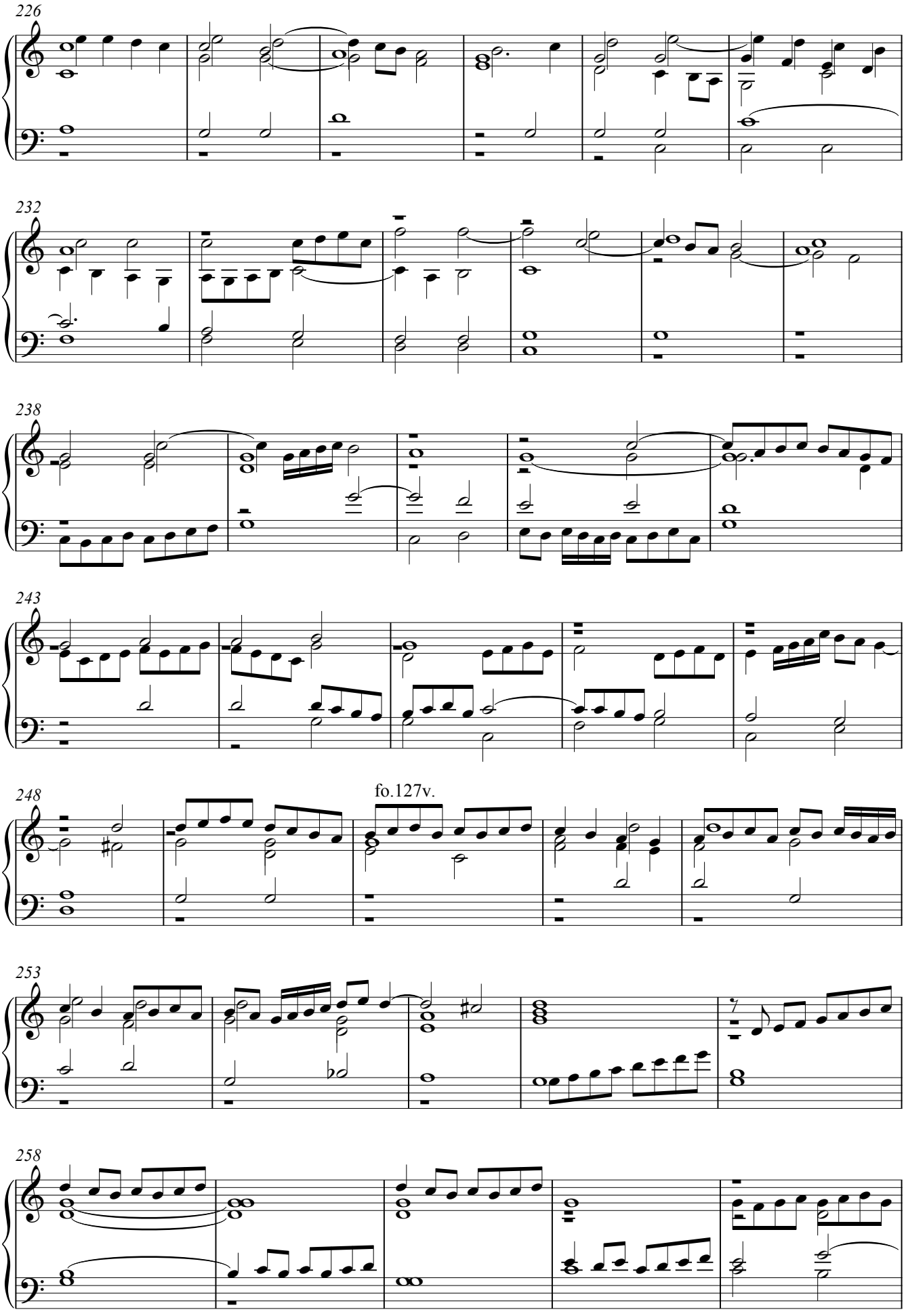
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fo.127v.
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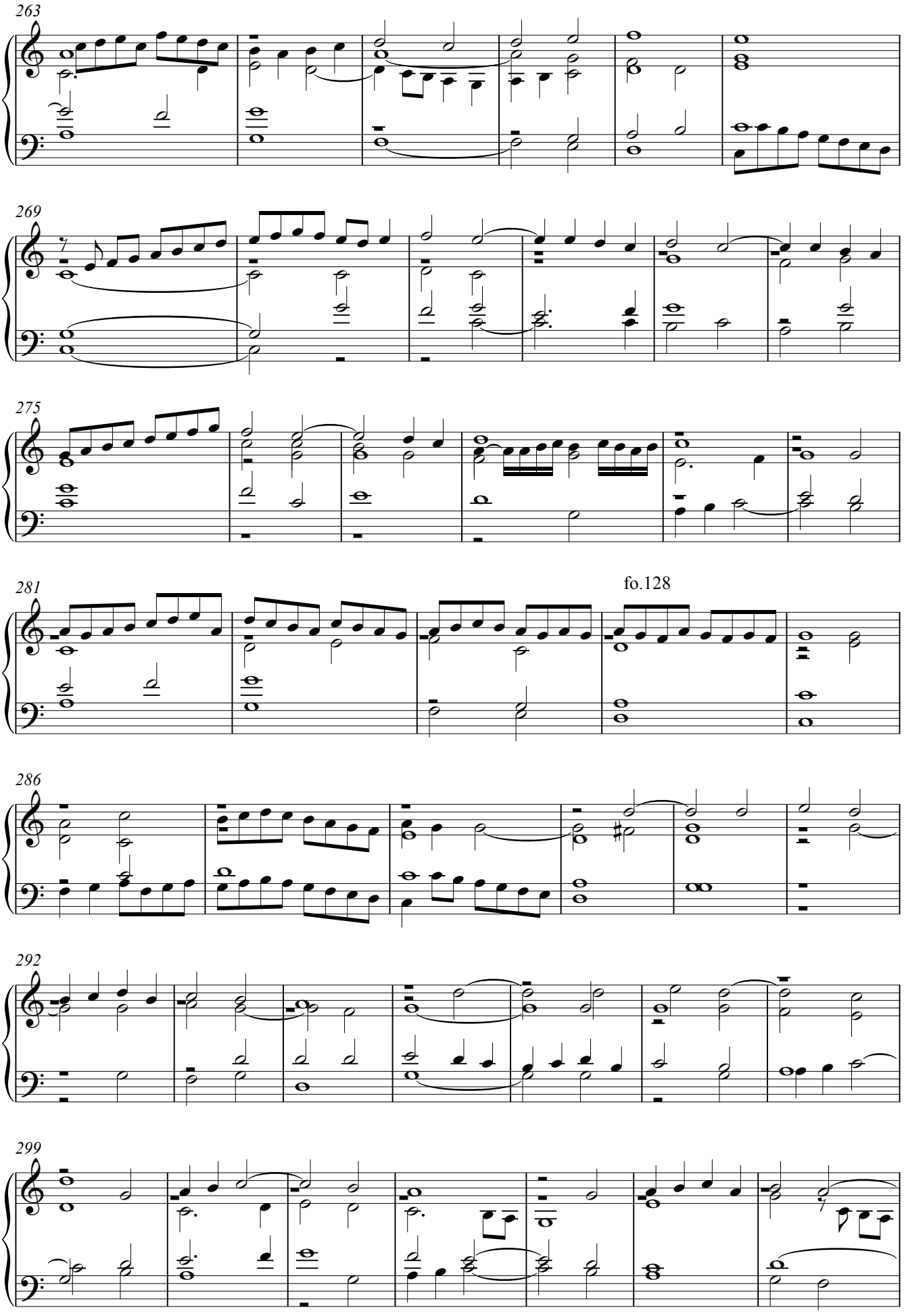
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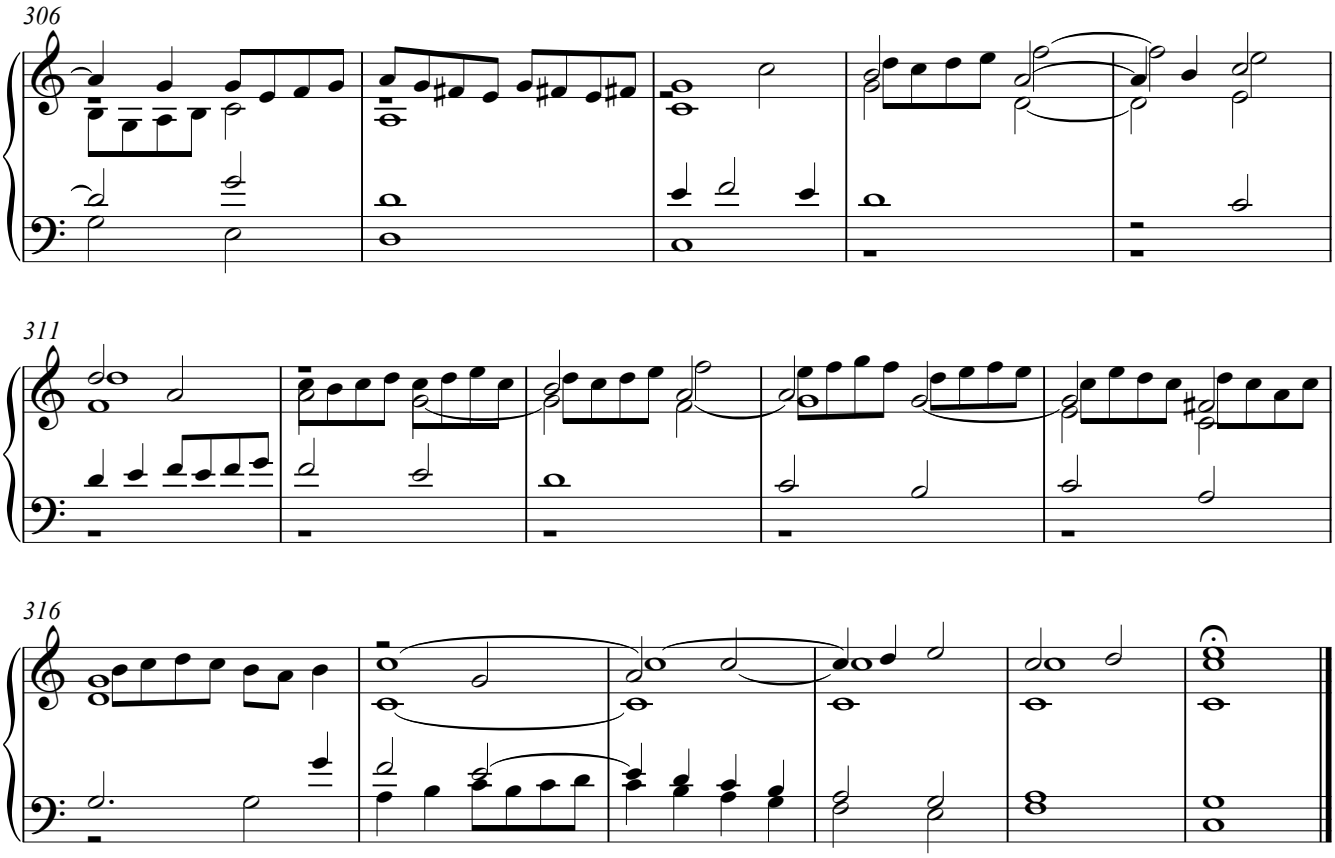


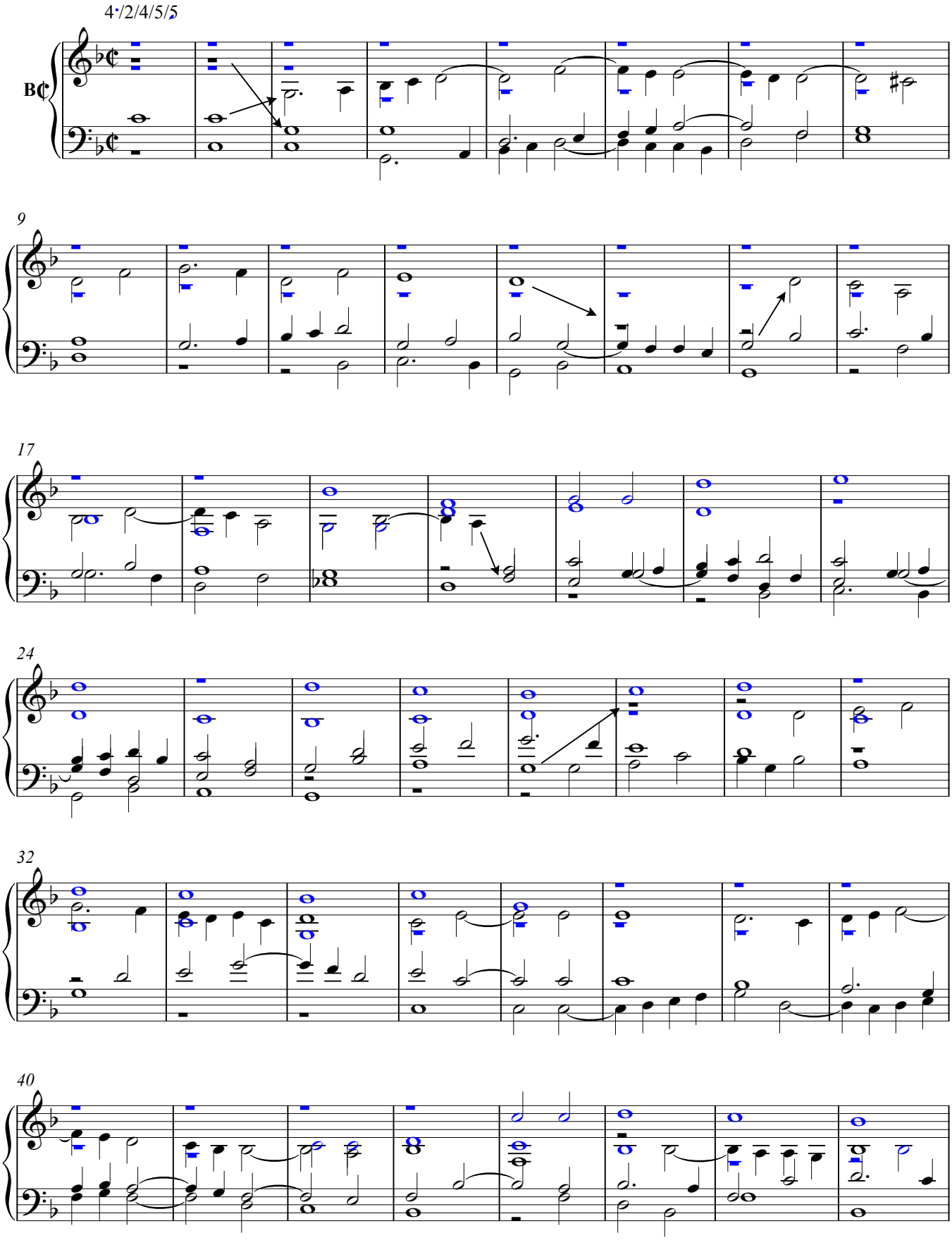
Cabeçon displays the voices of Lupus Hellinck's original just as published in A. Smijers and T. Merrit, Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535, Monaco 1962, dl IX p. 55: resp. Primus superius, Secundus superius, Contratenor, Tenor and Bassus. Formschneider's 1537 edition where it is nr 16, (in partbooks, in IMSLP) calls the first two voices Quintus and Discantus. The original clefs are G2, G2, C3, C3 and F3, high clefs or chiavetti, indicating that the piece should be performed a fifth down. Cabeçon arranged his version at the notated pitch.

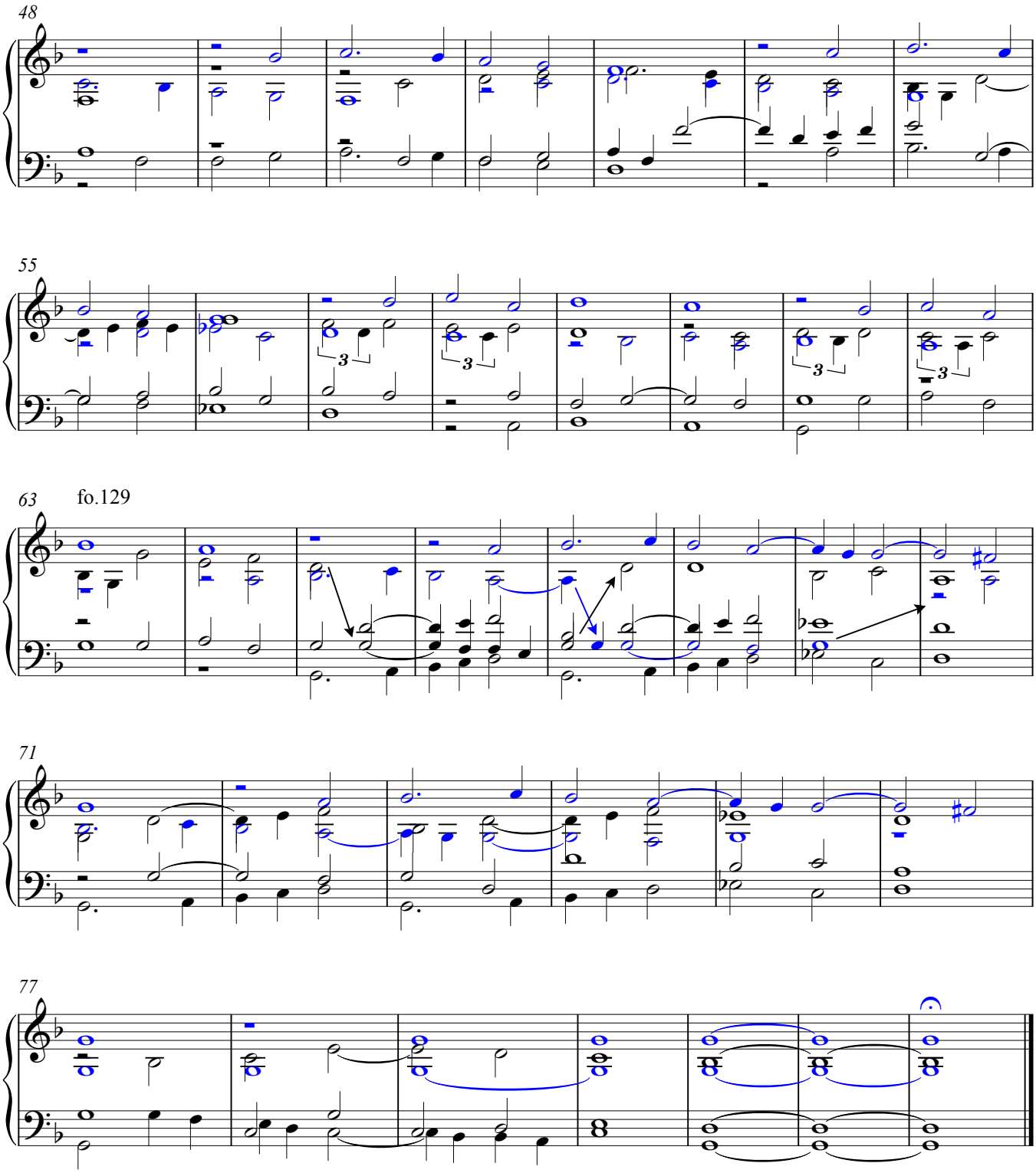
Bar 44 Superius secundus n.2: triplet number 3 missing; note value notation is: 𝅗𝅥. + 𝅘𝅥𝅯 above d'; the alternative interpretation is normally notated as 𝅗𝅥 above g' + lengthening sign 𝄒 under note value 𝅘𝅥𝅯;
Bar 111 Tenor n.5: note value change missing;
Bar 128 Tenor n.1: notated as c";
Bar 130 Superius primus n. 6: notated as e";
Bar 308 Bassus: semibrevis c confirmed by Lupus's original; vertical stroke in position of n. 2 neglected.

Tercera parte de virgo salutifera. Iusquin

Fo. 128v. Josquin Desprez, Virgo salutiferi, third part

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



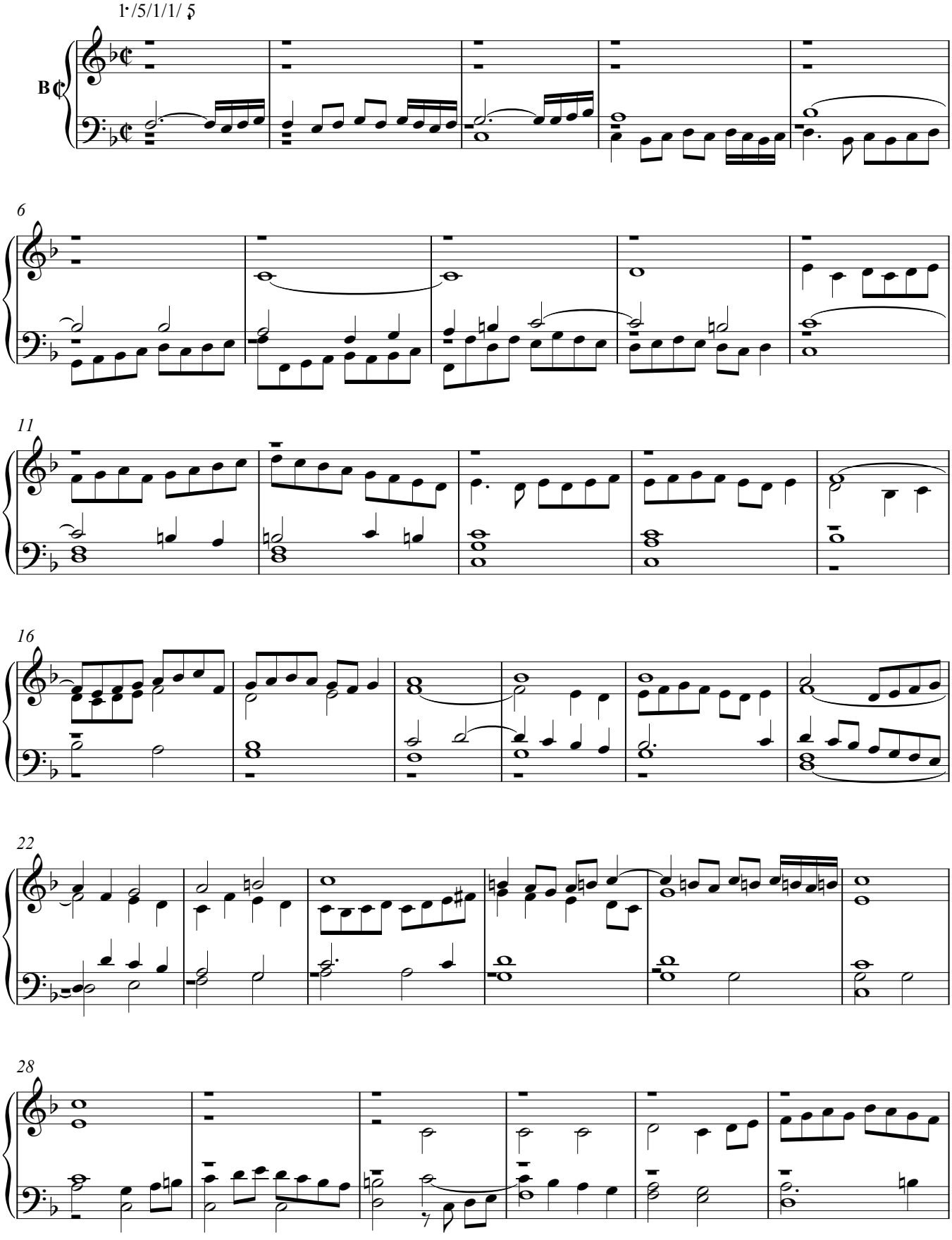


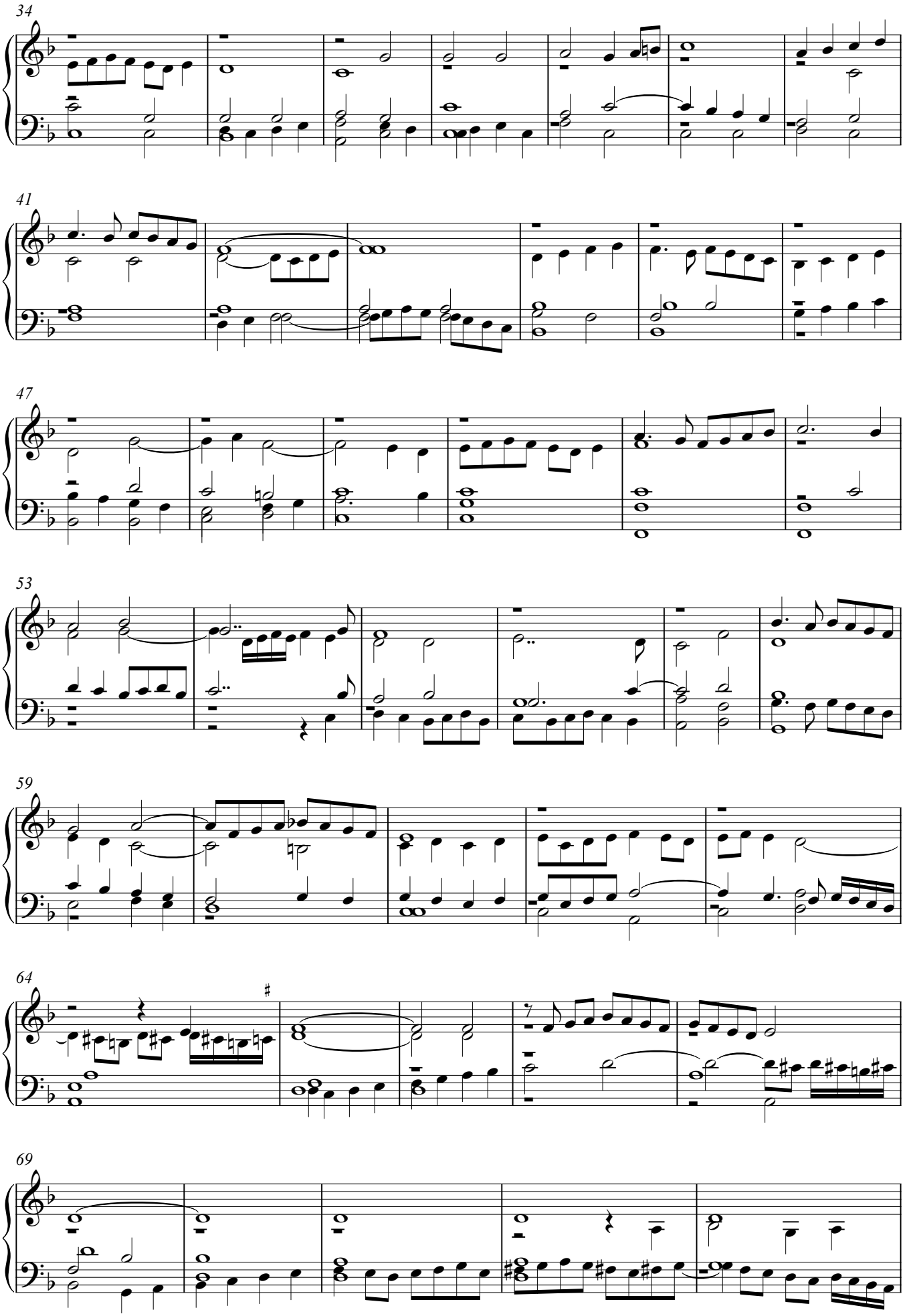
Cabeçon intabulated this piece without applying glosas; he halved the note values and added barlines and accidentals.
In Petrucci's edition in Motetti de corona Book III nr IIII (in IMSLP) are the voices Superius, Altus, Secunda vox/ Tenor, Tenor and Bassus. The clefs are C1, C4, C4, C4 and F4 in most Josquin sources. I printed the Superius and Secunda vox in blue, they form a cantus firmus on Gregorian plainchant Ave Maria, alleluia (4x), in canon starting at bar 17 and 19. In plainchant as sung today the e' in Secunda vox bar 21 and the e'' in Superius bar 23 are flattened. Nor Josquin nor Cabeçon do so. In Gregorian plainchant the flattening of the si (or b) is and was not obligatory in all cases. The melody is not exactly the same as in the modern Graduale Romanum.
The triplets in Altus bars 57-58 and 61-62 are different from all sources of Josquin's motet known to me.
Bar 22 voice 4 n.3: sharp sign neglected after comparison with Josquin's score.

Hierusalem luget. Ricafort

Fo.129. Jean Richafort or Lupus Hellinck, Jerusalem luge

A. de Cabçon (1510-1566)
Transcription Arnold den Teuling 2016

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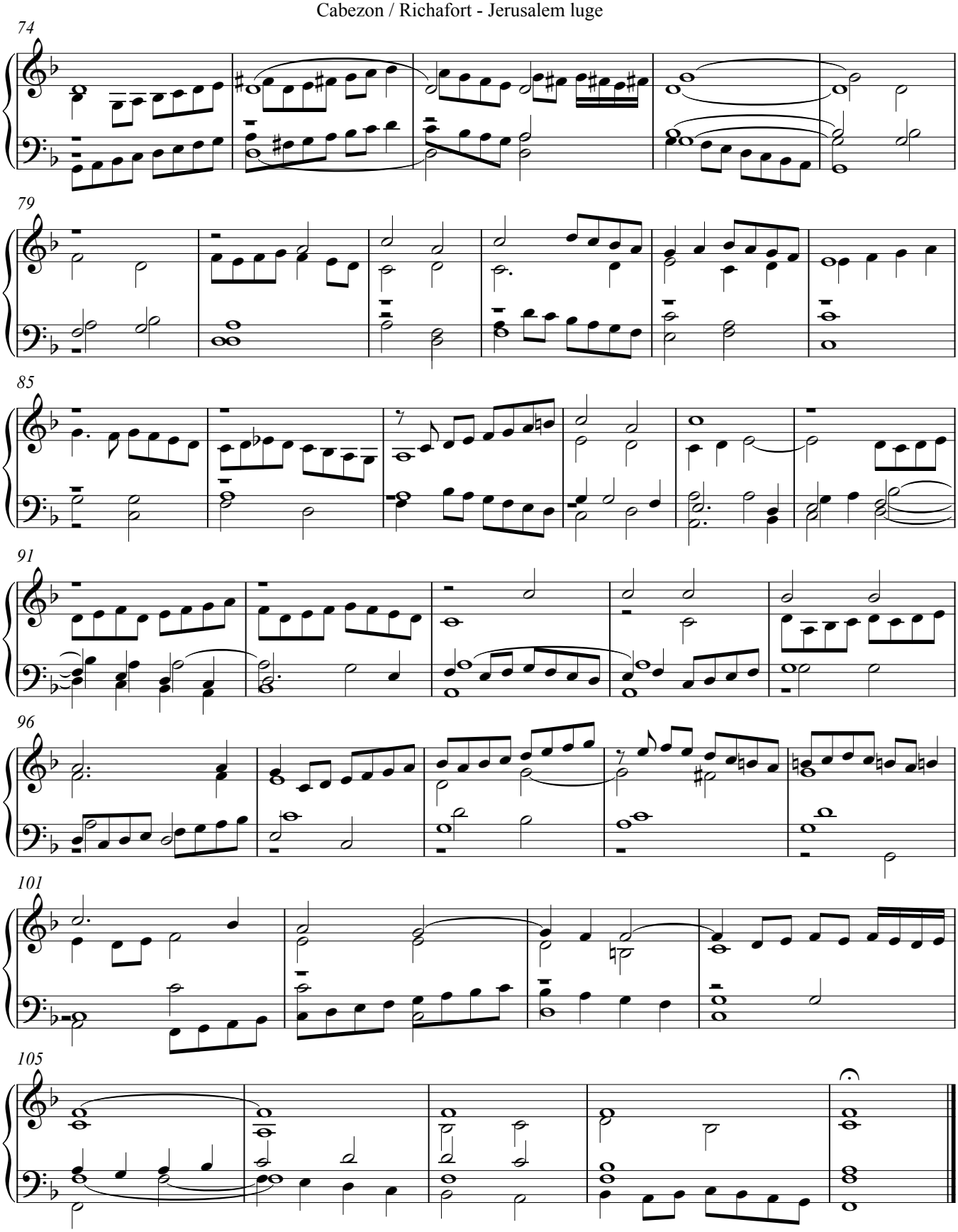
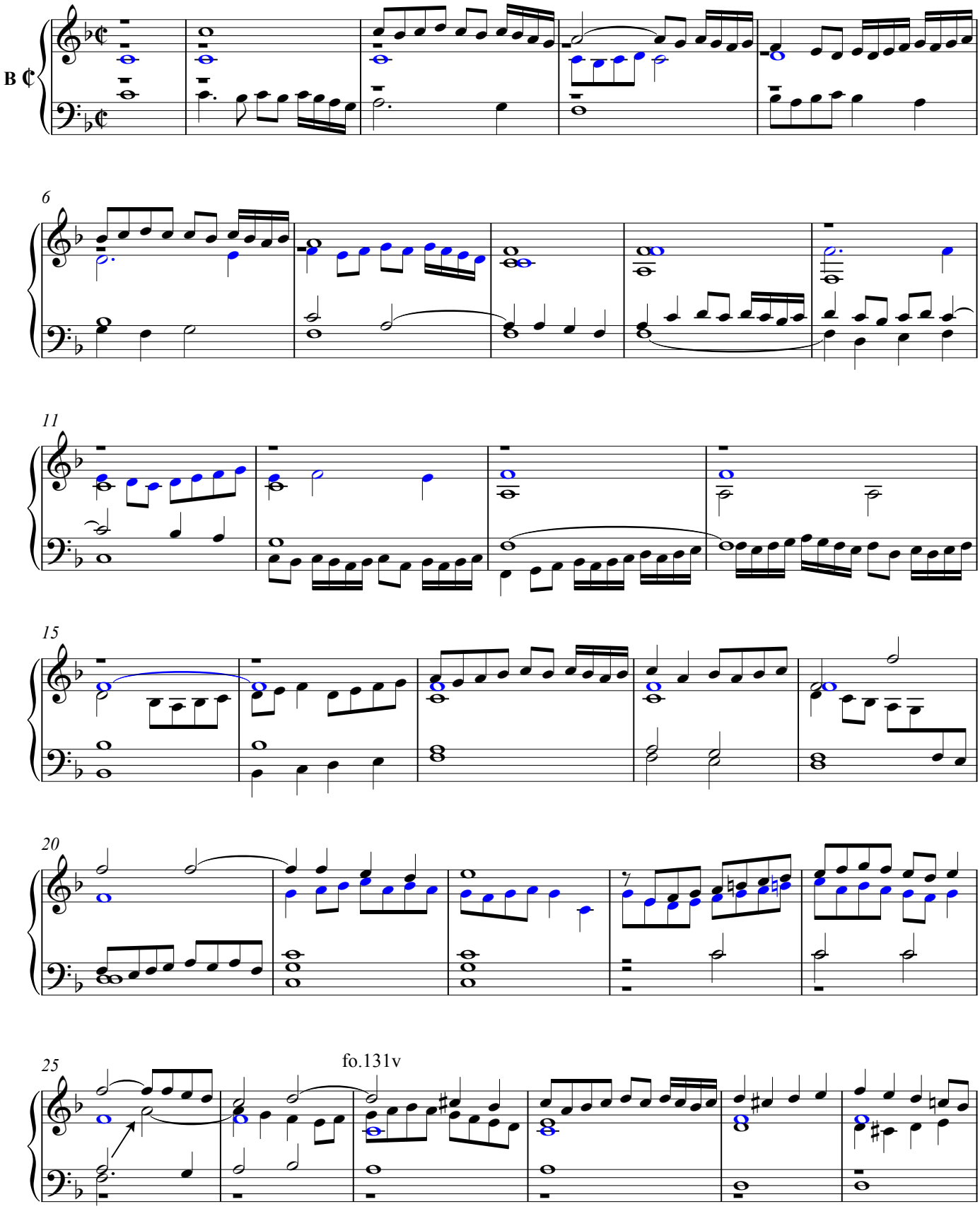


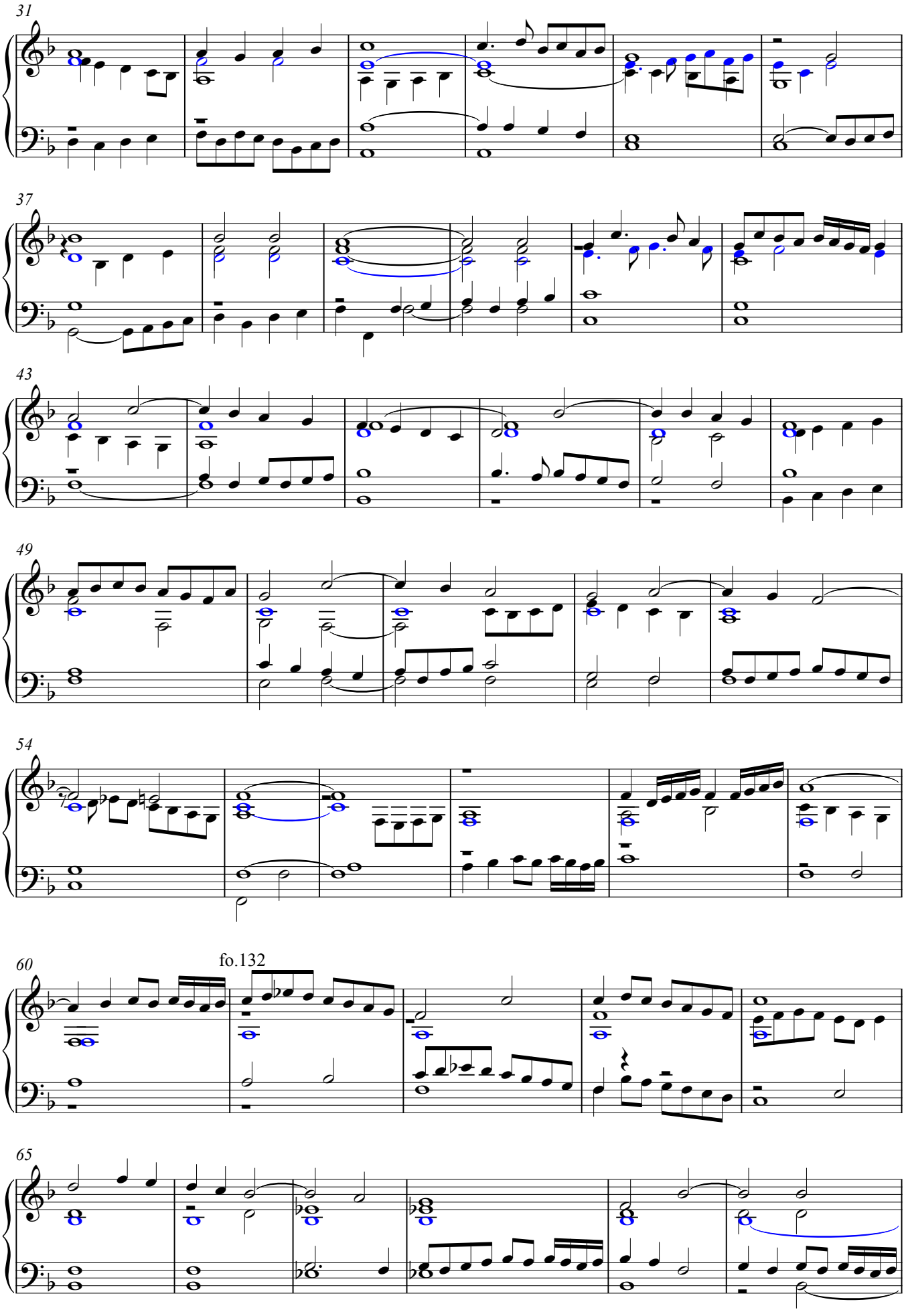
Cabeçon glosased the first part of Lupus's or Richafort's work only. Its voices are Superius, Contratenor, Primus tenor, Secuncus tenor and Bassus, with clefs C1, C3, C4, C4 and F4 in the edition of Pierre Attaingnant, Motettorum liber octavus, Paris 1534. An edition of the original is in IMSLP as a work by Lupus Hellinck.

Stabat mater dolorosa. Iusquin con differente glosa

Fo. 131 Josquin Desprez, Stabat mater dolorosa, first part,
with different diminutions

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

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fo.132
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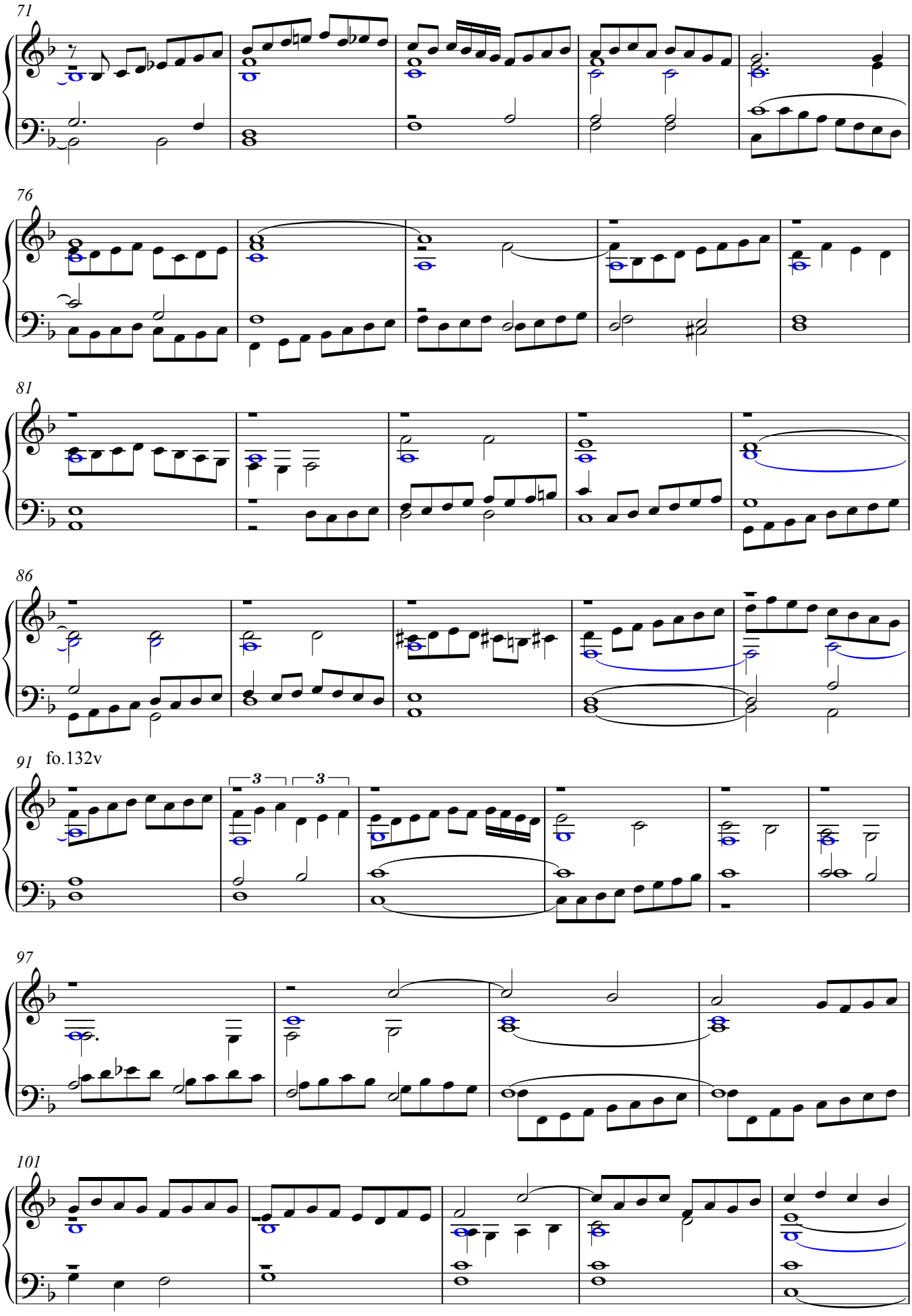
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fo.132v
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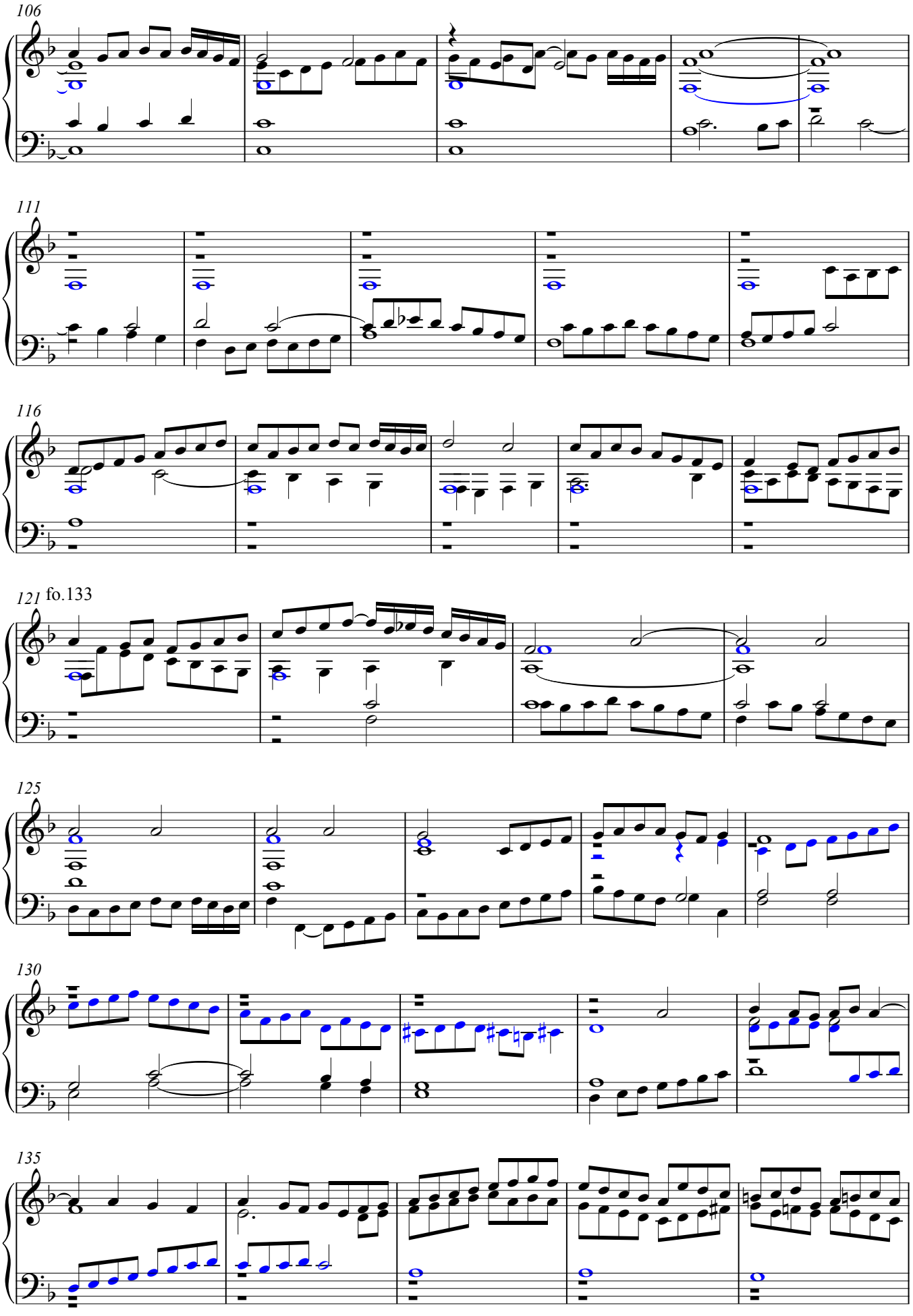
101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121 fo.133
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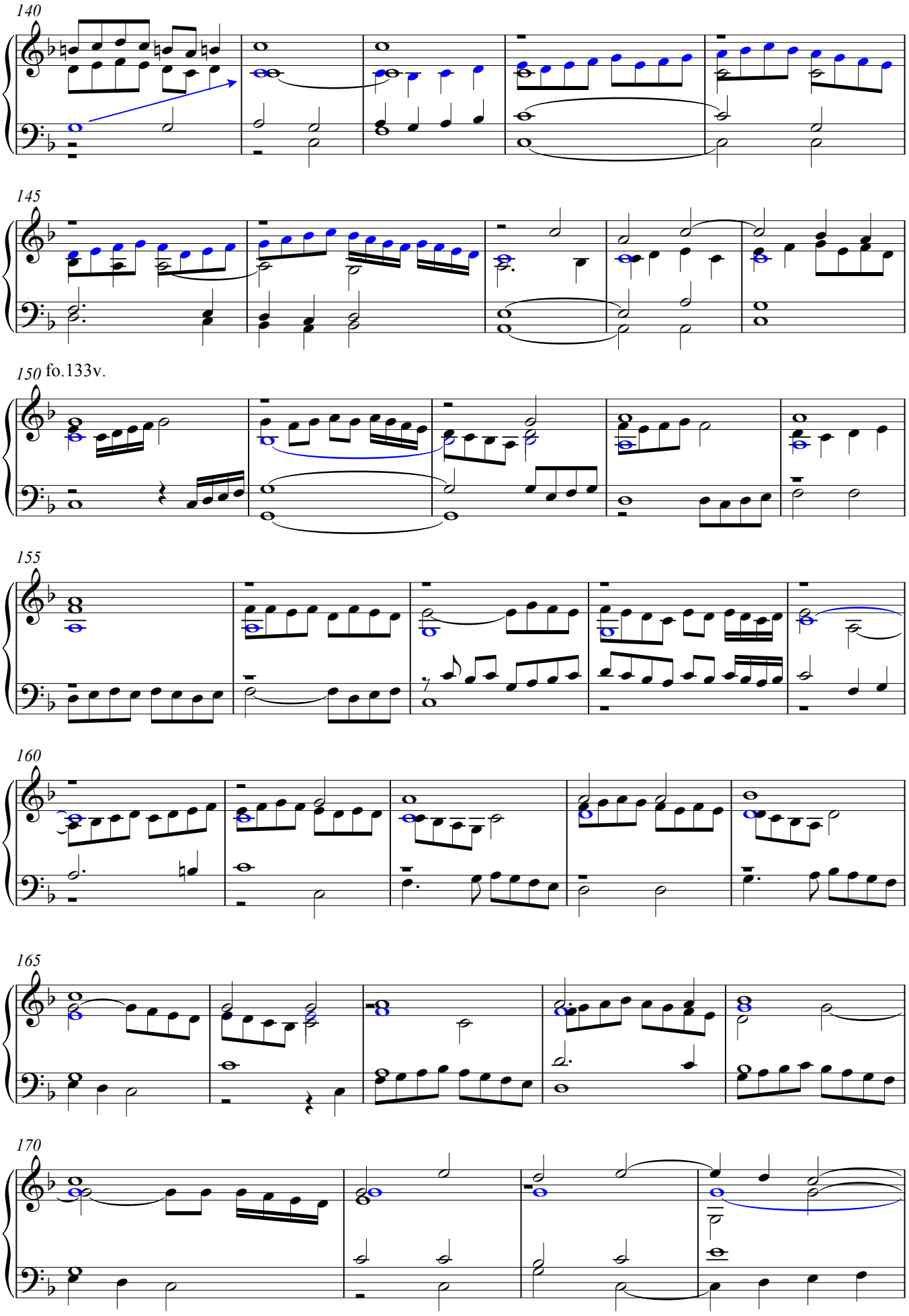
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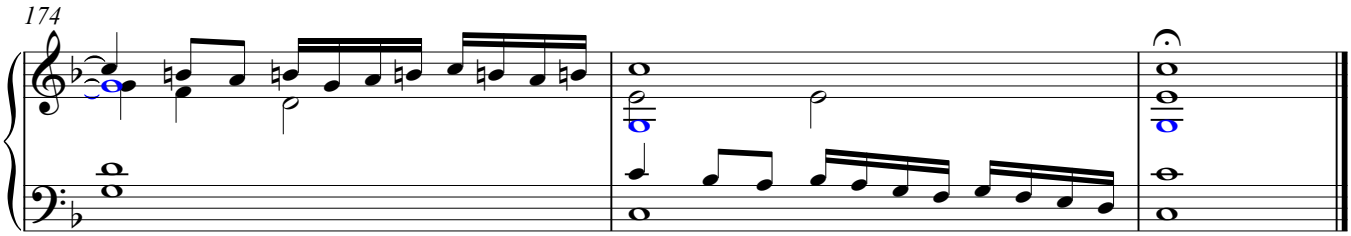


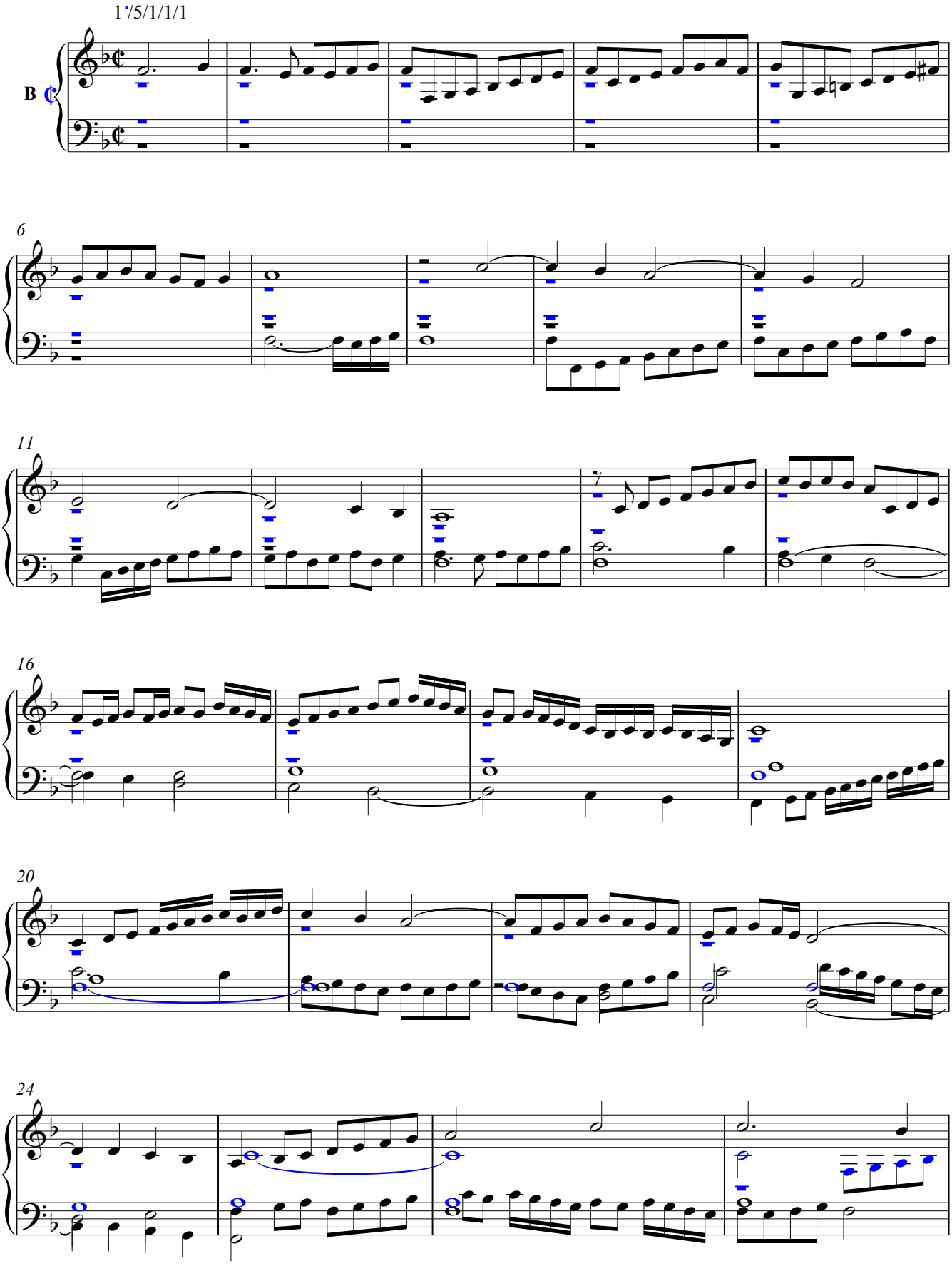
The arrangement has been made from Cabeçon's keyboard piece elsewhere in this site. Josquin's original is in the Chigi codex, included in IMSLP fo. CCXXXIIIv-CCXXXVII, in the pdf format part 6 pdf pages 59-66. Josquin used Binchois's chanson Comme femme as cantus firmus. His parts are: unnamed upper part (superius), Contra, Tenor (cantus firmus),Vacans (meaning: unnamed too), and Bassus. The original clefs are in this order G2, C3, C3, C4 and F3 in the first part, and G2, C3, C2, C4 and F4 in the second part. So they may be high clefs or chiavetti, and in that case Josquin's piece should be performed a fourth down, however, with an extremely low bass voice.
Cabeçon restricted himself in this second arrangement to the first part. I printed the cantus firmus in blue.

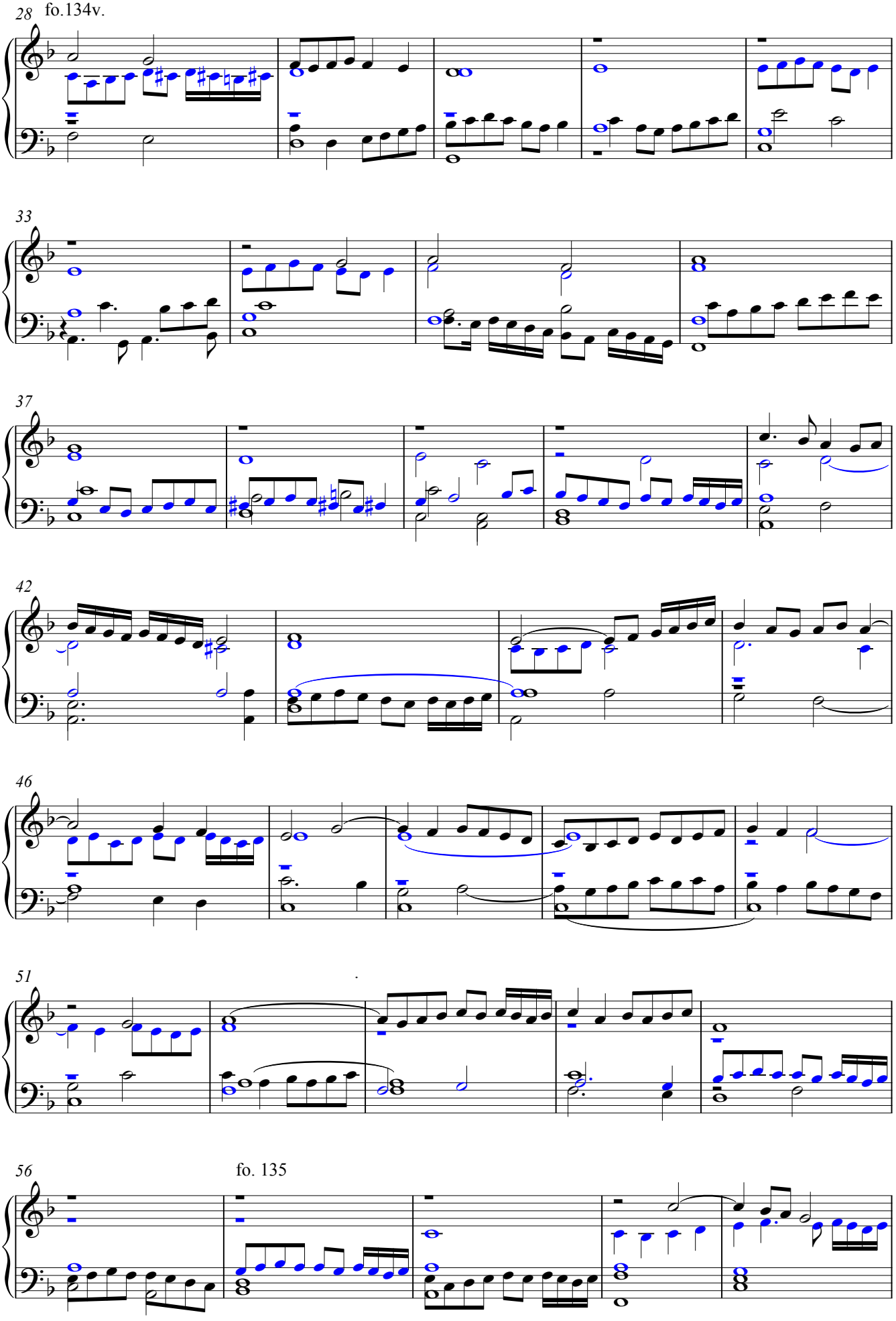
Bar 27 Superius n.3: # not in Josquin, but there are no sharps in bar 29-30 either; after listening to different possibilities I concluded that normalising the sharps would sound very dull, though sharpening bar 27 note 4, the b' flat to b' natural, would be acceptable;
Bar 125 Bassus n.1: d', missing a stroke, pitch confirmed by Josquin's original;
Bar 168 Bassus n.1: d', missing a stroke, pitch confirmed by Josquin's original;
Bar 177 This blank bar is Cabeçon's.

Inviolata. Iusquin, con diferente glosa

Fo. 134. Inviolata, integra et casta es, Josquin Desprez, with different diminutions, first part

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

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fo.134v.
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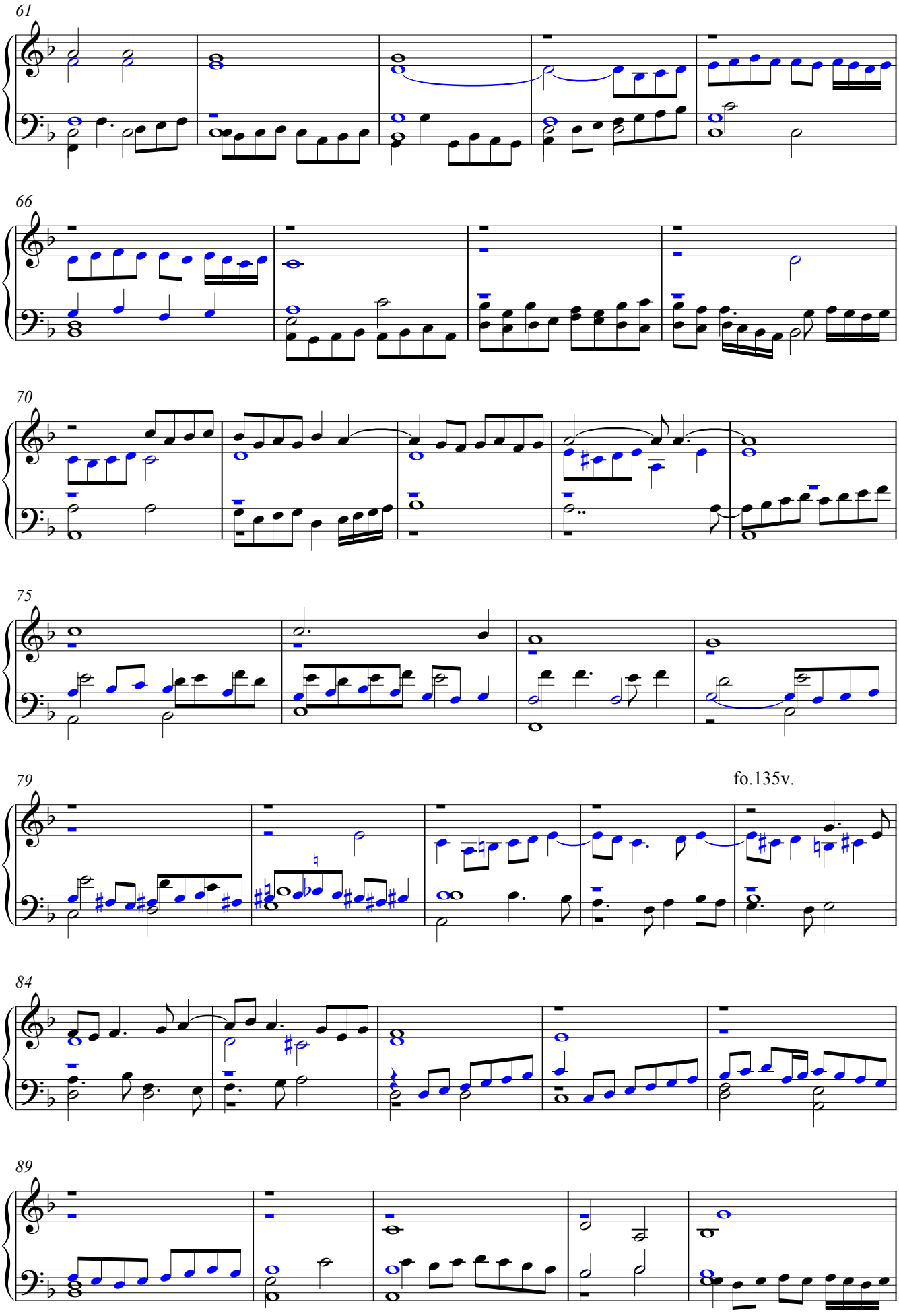
fo. 135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fo.135v.
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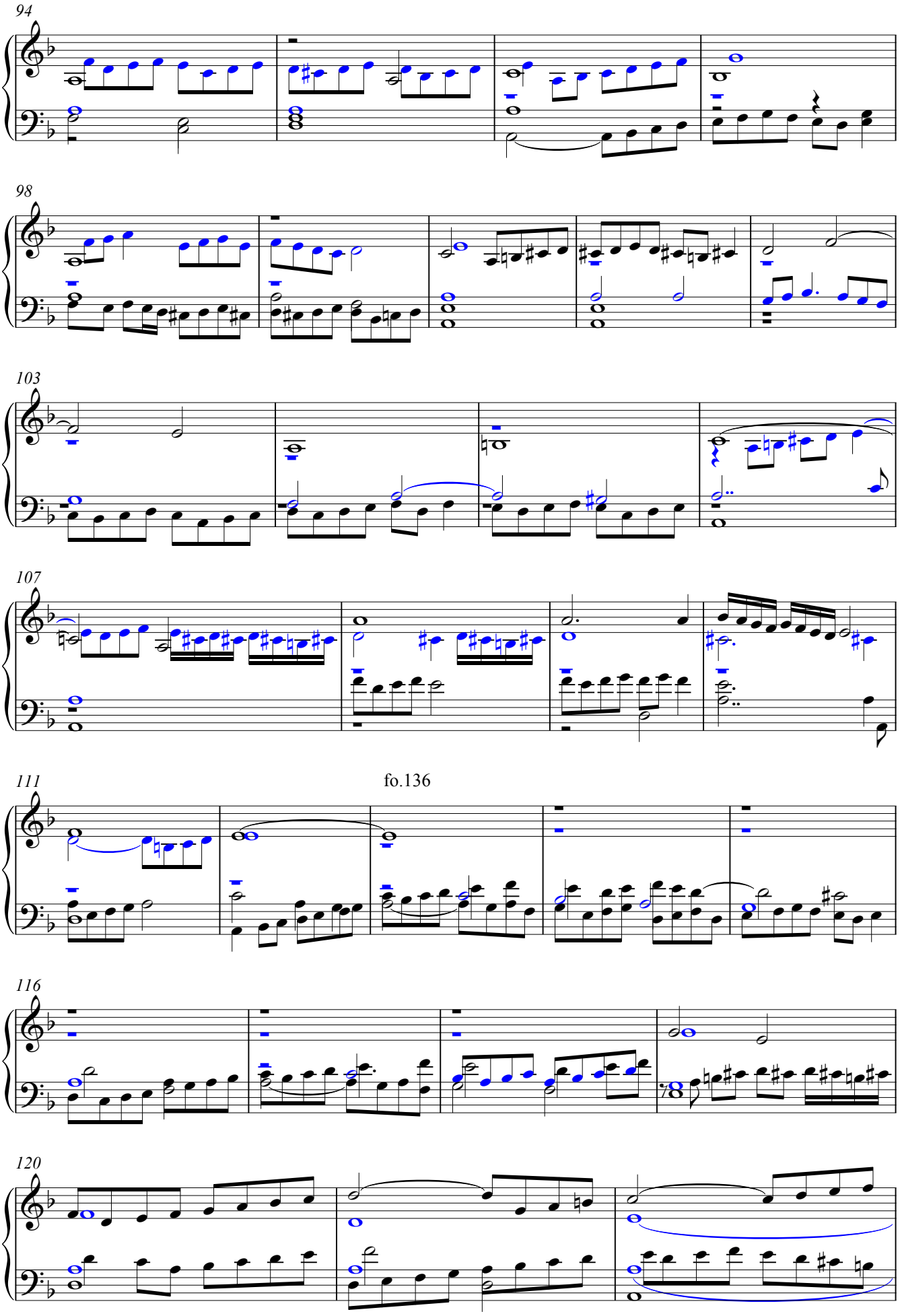
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fo.136
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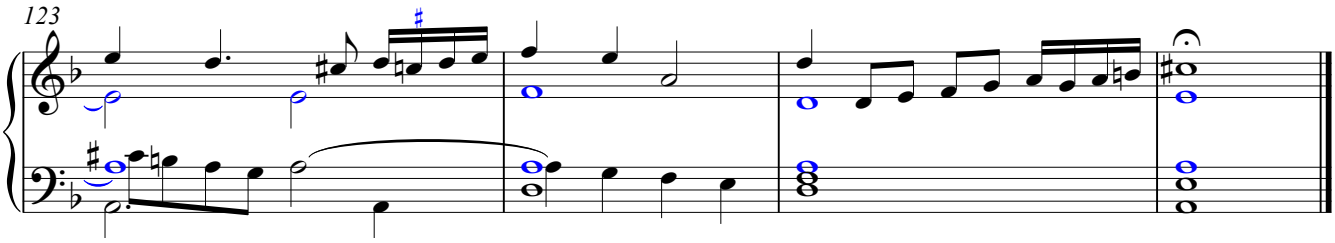

According to Petrucci's edition 1519: Motetti de la corona Liber quartus, nr. VI (in IMSLP), the tenors are a fuga in diapente, a canon on the fifth. The two tenors are the upper voice of the lower staff, starting bar 19, and the lowest voice of the upper staff, starting bar 25 in this first part. The other voices are the superius in the upper staff and the altus and bassus in de lower one. I printed the tenors in blue.
Josquin's original clefs in Petrucci's edition are C2 in this first part, C3, C4 (tenor), and F4. Cabeçon composed another set of glosas on the complete motet with a different disposition of the voices.

Bar 19 Tenor II: c': error: no lengthening or rest sign in the subsequent bars, and does not fit in Josquin's canon in Inviolata, Tenor II starting in bar 25. Tenor I starts in bar 19.
Bar 53 Tenor II: no lengthening or rest sign until bar 58; the canon requires rests, confirmed by comparison with Josquin's original.
Bar 123 Superius n.3 # wrongly positioned, but c"sharp obviously meant.