

Antonio de Cabeçon

(Castrillo Mota de Judíos 1510 – Madrid 1566)

Comiençan las canciones glosadas y motetes de a cinco

Fol. 136-158v.

from :

Obras de Musica para Tecla, Arpa y Vihuela

Madrid 1578

Second part: 13 canciones and 1 Fuga (or Tiento) in 5 voices

transcribed for keyboard instrument or harp

and arranged for recorders or other instruments

with introduction and critical notes

by Arnold den Teuling

Keyboard instrument or harp

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 gave 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. He notated, however, the lowest voice of 5- and 6- voiced pieces on a separate pedal staff, making it less playable on other instruments than the organ.

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 quattro (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
-quattro Kiries de cada tono (fol. 41)	four Kyries in each tone
-los tientos (fol 51-68)	tientos
Pedrell and Anglés chose pieces from the following sections:	
-las canciones glosadas y motets a quattro (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 diminutions, 5 pieces chosen out of 24, 2 by Hernando, 1 by Juan.
-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 diminutions.

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's edition, from Masters Music Publications.

My project concerns an edition of the three incompletely published sections of Cabeçon's work, the folio's 69 – 184, in modern staff notation, so for keyboard instrument and harp. As by-products I will separately give arrangements for 4-6 instruments, especially recorders, facilitated by Cabeçon's way of music notation: tablature in numbers, for every voice one line. 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 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 original 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 to 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.

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.

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 third part of my edition will be the second 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 6 "motets y canciones a seys" will follow in 2017.

Arnold den Teuling, Assen, Netherlands, July 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; the spelling of the
titles in the music pages are slightly
different in some cases

This edition with my subtitles and page numbers

Ie fille quanile me dona. Adrian Villart	136	Adriaen Willaert or Philip van Wilder, Je file quand Dieu me donne de quoi	148
Pis ne me pulvenir criquillon	137	Thomas Crecquillon or Adrian Willaert, Pis ne me peult venir*	150
Aiule vos sola verdura, Lupus	138v	Johannes Lupi, Au joly bois sur la verdure *	153
Ayme qui voldra, Gomberth	140v	Nicolas Gombert, Ayme qui vouldra*	157
Durmendo un jorno Verdeloth	142v	Philippe Verdelot, Dormend’ un giorno*	162
Triste de par. gomberth	144v	Nicolas Gombert, Triste depart*	165
Iesuis ayme criquillon	146	Thomas Crecquillon, Je suis aymé	169
Susana un jur Orlando, glosada de Hernando de Cabeçon	148	Orlande de Lassus, Susanne un jour*, diminished by Hernando de Cabeçon	172
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Pisne me pulvenir glosada de Hernando de Cabeçon	151v	Thomas Crecquillon, Pis ne me peult venir*	
Qui la dira Adrian Villart	153	diminuted by Hernando de Cabeçon	182
Ad dominum cum tribularer fuga en quarta con el tiple	155	Adrian Willaert, Qui la dira*	185
Pues ami desconsolado, Iuan de Cabeçon	156v	Ad Dominum cum tribularer. Fuga at the 4th with upper voice	188
Quien llamo al partir partir.	157v		192
			195

Ye fille qua nile medona deque Adrian Villarte.

Fo. 136. Adriaen Willaert or Philip Van Wilder, Je file quand Dieu me donne de quoi

A. de Cabeçon (1510-1566)

Transcription Arnold den Teuling 2017

I 2/4/2/4/2

6

12

18 fo.136v.

24

30

Al principio.
Repeat bar 2-17.

For the authorship I consulted the following edition: J.A. Bernstein, Philip Van Wilder, Collected works, 2 vols. New York 1991; this piece is nr. 19 in vol. 2. It appears that Cabeçon's transcription is the oldest source for the music of this piece; the main source, including the complete French text, is *Mélanges des chansons*, Leroy et Ballard 1572, so after Cabeçon's death, and all other sources postdate 1572. Van Wilder died in 1553. As to transmission history the ascription to Willaert is as firm or weak as to Van Wilder.

Bernstein names 11 sources; 3 of them with an ascription. The musical text of Cabeçon is nearly identical with the L&B print, including the accidentals, but except the indication of repetitions: the chanson text requires the bars 2-17 to be repeated twice after 1-51. Cabeçon does not indicate this. There are no glosas or diminutions.

The part names in the L&B print are Superius, Contratenor, Tenor, Quinta pars and Bassus, the clefs of this piece are G2, C1, C3, C4 and F4. I do not think that these are chiavetti, for the Bassus is too low to put the piece a fourth down.

The original first line means: "I spin when God gives me the means"; Bernstein describes it as a chanson rustique, and provides the complete French text with translation in English. There is a contrafact as a Christmas carol beginning with I heard a mess of merry shepherds.

Altus bar 7 note 1: I corrected c' to d', confirmed by Bernstein's edition.

Superius bar 14 note 2: the number 1 for f bears an extra slash attached to the usual comma. It possibly means that the f' should be played as f'', but Cabeçon did not explain this sign in his foreword, neither is this confirmed by Bernstein's edition. It could perhaps be played on harp or vihuela, but surpasses the compass of the normal keyboard. On several other places Cabeçon applies octavation of notes in the vocal piece: Superius bar 10 note 2 was octavated down, bar 50 Quinta pars and Bassus d and d' were switched.

Superius bar 43 : no rest printed after note 1, confirmed by Bernstein's edition.

Pis ne me pulvenir. Criquillon

Fo. 137. Thomas Crecquillon or Adriaen Willaert, Pis ne me peult venir

Antonio de Cabeçon (1510-1566)

Transcription Arnold den Teuling 2017

2·/6/6/2/6

fo.137

Musical score for measures 1-5. The music is in common time (indicated by '8'). The key signature is B-flat major (B-flat, E-flat). The score consists of two staves: treble (G-clef) and bass (F-clef). Measure 1 starts with a half note followed by a sixteenth-note pattern. Measures 2-4 show various rhythmic patterns including eighth and sixteenth notes. Measure 5 concludes with a half note followed by a sixteenth-note pattern.

Musical score for measures 6-10. The key signature changes to A-flat major (A-flat, D-flat). The score continues with two staves. Measure 6 features a sixteenth-note pattern in the treble staff. Measures 7-9 show eighth-note patterns. Measure 10 concludes with a sixteenth-note pattern in the bass staff.

Musical score for measures 11-15. The key signature changes to G major (no sharps or flats). The score continues with two staves. Measure 11 shows a sixteenth-note pattern in the treble staff. Measures 12-14 show eighth-note patterns. Measure 15 concludes with a sixteenth-note pattern in the bass staff.

Musical score for measures 16-20. The key signature changes to F major (no sharps or flats). The score continues with two staves. Measure 16 shows a sixteenth-note pattern in the treble staff. Measures 17-19 show eighth-note patterns. Measure 20 concludes with a sixteenth-note pattern in the bass staff.

Musical score for measures 21-25. The key signature changes to E major (one sharp). The score continues with two staves. Measure 21 shows a sixteenth-note pattern in the treble staff. Measures 22-24 show eighth-note patterns. Measure 25 concludes with a sixteenth-note pattern in the bass staff.

Musical score for measures 26-30. The key signature changes to D major (two sharps). The score continues with two staves. Measure 26 shows a sixteenth-note pattern in the treble staff. Measures 27-29 show eighth-note patterns. Measure 30 concludes with a sixteenth-note pattern in the bass staff.

30 fo.137v.

This musical score for organ consists of eight staves of music. The key signature varies throughout the piece, including B-flat major, A major, and G major. Measure 30 begins with a treble clef, a B-flat key signature, and a basso continuo staff. Measures 31-34 show a transition with different key signatures and dynamics. Measure 35 starts with a treble clef and a B-flat key signature. Measures 36-40 continue with various harmonic changes. Measure 41 begins with a treble clef and an A major key signature. Measures 42-46 show further harmonic progression. Measure 47 begins with a treble clef and a G major key signature. Measures 48-52 continue with different key signatures. Measure 53 begins with a treble clef and a B-flat key signature. Measures 54-59 conclude the section, returning to a B-flat key signature.

The musical score consists of four systems of five-line staves, each representing a different voice part. The parts are: Superius (top), Contratenor, Tenor, Bassus II, and Bassus I (bottom). The music is in common time. The clefs used include G2, C2, C3, C4, and F4. Key changes are indicated by sharp and double sharp symbols. Measure numbers 65, 70, 75, and 79 are marked at the beginning of each system respectively.

Tielman Susato ascribes this chanson in his Vingt et six chansons musicales et nouvelles à cinq parties, Antwerpen 1543, fol. VII, to Crecquillon, as does Cabeçon. Susato's part names are Superius, Contratenor, Tenor, Bassus II and Bassus, with clefs G2, C2,C3, C4 and F4. Cabeçon placed the Bassus (I) on the bottom line.
The title means: Worse things cannot happen to me.

Aiuli vous so la verdura. Lups
Fo.138v. Johannes Lupi, Au ioly bois sur la verdure

A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

6·2·2·6·2

Fo. 138v.

Bc

6

11

17

21

26

fo.139

31

36

41

46

51

fo. 139v.

56

The sheet music consists of six staves of musical notation for piano, arranged in two systems. The first system contains measures 66 through fo. 140. The second system begins at measure 84 and continues to measure 92. The notation includes treble and bass staves, with various note heads, stems, and bar lines. Measure 66 starts with a treble clef, a key signature of one flat, and a tempo of 66. Measure 71 starts with a treble clef, a key signature of one sharp, and a tempo of 71. Measure 75 starts with a treble clef, a key signature of one sharp, and a tempo of 75. Measure 80 starts with a treble clef, a key signature of one sharp, and a tempo of 80. Measure 84 starts with a treble clef, a key signature of one sharp, and a tempo of 84. Measure 88 starts with a treble clef, a key signature of one sharp, and a tempo of 88. Measure 92 starts with a treble clef, a key signature of one sharp, and a tempo of 92.

The title means: In the lush bushes on the green. The clefs of the original are G2, C2, C2, C3 and F3, with part names Superius, Contratenor, Quinta pars, Tenor and Bassus in Tielman Susato, Le cincquiesme livre contenant trente & deux chansons a cinq et six parties, Antwerpen 1544. Though they look like chiavetti (high clefs) the lowest note will surpass the compass of the bass voice, if transposed a fifth down, alla quinta bassa (C is too low for a bass voice).

Bassus bar 5 n1: d' corrected to d, confirmed by Lupi's original.

Tenor bar 75 n2: positioning suggests ♫, but note value sign ♪.

Ayme qui voldra. Gombert
Fo.140v. Nicolas Gombert, Ayme qui vouldra

A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

6/2 7/6/6/2

Fo.140v.

1

7

12

16

21

26 fo.141

31

36

41

46

50

fo.141v.

56

62

68

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of various note heads and stems, with some notes connected by horizontal lines.

73

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music includes eighth-note patterns and sixteenth-note figures.

79

fo.142

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music features eighth-note and sixteenth-note patterns.

85

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music includes eighth-note and sixteenth-note patterns.

90

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note and sixteenth-note patterns.

94

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music includes eighth-note and sixteenth-note patterns.

99

This page contains two staves of musical notation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music features eighth-note and sixteenth-note patterns.

fo. 142v.

The title means Make love who wants. The original by Nicolas Gombert as published by Tielman Susato, *Cincquiesme livre contenant trente & deux chansons a cinq et six parties*, Antwerpen 1544, has the parts Superius, Contratenor, Quinta pars, Tenor and Bassus, with clefs G2, C2, C3, C4 and F3; these are presumably not chiavetti, because the bass voice is too low to be sung a fifth down, alla quinta bassa.

Bassus bar 33 n.6: G not confirmed by Gombert's original as published in T. Susato, giving f $\text{d} \cdot + \text{e} \cdot$, without any g in whatever octave; one should possibly play a run with g;

Contratenor Bar 88 n.4: note value d two positions too far to the right, above second g', cf. bars 91 and 94.

Durmendo vn jorno. Verdelot

Fo. 142v. Philippe Verdelot, Dormend'un giorn'

3/6/3/3/6'

fo.142v.

A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

Musical score for measure 1. The music is in common time (indicated by 'c'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature is one sharp (F#). The tempo is 3/6/3/3/6'. The vocal line starts with a rest, followed by a series of eighth-note patterns. The bass line consists of sustained notes with occasional eighth-note patterns. A blue arrow points from the bass note at the beginning of the measure to the first sharp in the key signature.

Musical score for measure 7. The music is in common time (indicated by 'c'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to two sharps (G major). The vocal line begins with a sustained note followed by eighth-note patterns. The bass line consists of sustained notes with eighth-note patterns. A blue arrow points from the bass note at the beginning of the measure to the first sharp in the key signature.

Musical score for measure 12. The music is in common time (indicated by 'c'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to three sharps (C major). The vocal line begins with a sustained note followed by eighth-note patterns. The bass line consists of sustained notes with eighth-note patterns. A blue arrow points from the bass note at the beginning of the measure to the first sharp in the key signature.

Musical score for measure 16. The music is in common time (indicated by 'c'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to four sharps (D major). The vocal line begins with a sustained note followed by eighth-note patterns. The bass line consists of sustained notes with eighth-note patterns. A blue arrow points from the bass note at the beginning of the measure to the first sharp in the key signature.

Musical score for measure 21. The music is in common time (indicated by 'c'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to five sharps (A major). The vocal line begins with a sustained note followed by eighth-note patterns. The bass line consists of sustained notes with eighth-note patterns. A blue arrow points from the bass note at the beginning of the measure to the first sharp in the key signature.

Musical score for measure 25. The music is in common time (indicated by 'c'). The treble clef is on the top line, and the bass clef is on the bottom line. The key signature changes to six sharps (E major). The vocal line begins with a sustained note followed by eighth-note patterns. The bass line consists of sustained notes with eighth-note patterns. A blue arrow points from the bass note at the beginning of the measure to the first sharp in the key signature.

30

35

40

45

50

fo. 143v.

54

59

65

69

74

80

86

fo.144

90

95

100

105

110

114

fo. 144v.

The title means: Sleeping once upon a day.... Verdelot's original, as published by A. Gardane, Le dotti et eccellente compositioni de i madrigali di Verdelot, a cinque voci, Venetia 1541, has five part books, with the names Cantus, Altus, Tenor, Quintus and Bassus, with clefs C2, C4, F3, F3 and F4, and it has a flat throughout. Cabeçon put the piece a fifth up. I did not verify the original positions in the main source of this piece, a Florentine manuscript. I printed the Quintus in blue for clarity, it is not a Cantus firmus.

Bar 31 Bassus n.6: print gives G.

Bar 84: there is a note value sign \downarrow above Altus note 7, f'; the positioning to the right of Quintus note 2, number 6 = d, allows a performance $\downarrow\downarrow$, otherwise one should play: $\downarrow\downarrow$.

Triste de par. Gombert
Fo.144v. Nicolas Combert, Triste depart

A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

6/2/6/6/2

B ♭

11

16

21

26 fo.145

Cabezon / Gombert - Triste depart

31

37

42

47

52

fo.145v.

58

64

This block contains six musical score pages from 'Triste depart'. Each page features two staves: a treble clef staff on top and a bass clef staff on the bottom. The music consists of various note heads and stems. Blue ink has been used to highlight specific notes and patterns across all pages. In the middle section (pages 42-52), two arrows point from the bass staff to specific notes in the treble staff, likely indicating a harmonic or melodic connection between them.

69

74

80

86 fo. 146

90

95

101

The title means: A sorrowful leaving. The original piece by Gombert as published by Tylman Susato, Cincquesme livre contenant trente & deux chansons a cinq et six parties, Antwerpen 1544, has the parts Superius, Contratenor, Tenor, Quinta pars and Bassus, with clefs G2, C2, C3, C3 and F3, high clefs or chiavetti, so the piece should be performed a fifth down, alla quinta bassa. The lowest bass note in the original is B flat, and E flat is possible for bass voices. Cabeçon intabulated it on the notated pitch. He put the Quinta pars on the third line and the tenor on the second from the bottom up; because of their pitch I switched them. Cabeçon's arrangement had many notes below c, and so I do not give a version transposed a fifth down.

Bar 14 Superius and Tenor: note value ♪ above note 2 is missing; Tenor: note value sign ♪ above note 7, number 4 = b, should be positioned above note 5, number 6 = d'. I tried other solutions but they did not work.

Bar 64 Bassus n. 2: number 5 = c' corrected in page Erratas to 1 = f, also valid for bar 65, tied note 1; confirmed by Gombert's original.

Bar 69 Superius note 5: flat superfluous.

Bar 89 Bassus: note value ♪ positioned above number 3 = A, one position too far to the left.

Bar 90 Contratenor n. 2 and 3: nr. 3, number 6 = d' positioned between Tenor quaver notes 7 and 8, numbers 3 and 4 = a and b. Comparing the voices I choose $\text{♩} + \text{♩}$, but $\text{♩.} + \text{♩}$ is also possible. Gombert's original does not suggest a decision.

Iesuis ay me. Criquillon

Fo. 146. Thomas Crecquillon, le suis aymé

A. de Cabeçon (1510-1566)

Transcription Arnold den Teuling 2017

6·2·6/6·2

Musical score for measures 1-7. The score consists of two staves: Treble (B) and Bass (C). The key signature is one flat (B-flat). The time signature is 6·2·6/6·2. The music features various note heads (circles, ovals, squares) and rests, with some notes connected by horizontal lines.

Musical score for measures 8-13. The score consists of two staves: Treble (B) and Bass (C). The key signature changes to one sharp (F-sharp). Measure 8 starts with a whole note followed by a half note. Measures 9-13 show a progression of chords and rhythmic patterns, with measure 13 ending with a half note.

Musical score for measures 14-18. The score consists of two staves: Treble (B) and Bass (C). The key signature changes to one flat (B-flat). Measures 14-17 show a series of eighth-note patterns, while measure 18 ends with a half note.

Musical score for measures 19-23. The score consists of two staves: Treble (B) and Bass (C). The key signature changes to one sharp (F-sharp). Measures 19-22 show a series of eighth-note patterns, while measure 23 ends with a half note.

Musical score for measures 25-29. The score consists of two staves: Treble (B) and Bass (C). The key signature changes to one flat (B-flat). Measures 25-28 show a series of eighth-note patterns, while measure 29 ends with a half note.

Musical score for measures 32-36. The score consists of two staves: Treble (B) and Bass (C). The key signature changes to one sharp (F-sharp). Measures 32-35 show a series of eighth-note patterns, while measure 36 ends with a half note.

fo.147

38

43

48

53

58

63

68

fo.147v.

The image shows three staves of musical notation. Staff 1 (measures 73-75) features a treble clef and a bass clef, with a circled measure 74. Staff 2 (measures 78-80) shows a treble clef and a bass clef. Staff 3 (measures 83-85) shows a treble clef and a bass clef. The notation includes various note heads and stems, with some measure endings indicated by dots.

The title means: I am loved. Crecquillon's original as published in Tylman Susato, Le sixiesme livre contenant trente et une chansons nouvelles a cincq et a six parties, Antwerpen 1545, has the following parts: Superius, Cinquiesme partie, Contratenor, Tenor and Bassus, with clefs Gs, C1, C3, C3 and F3. These are high clefs or chiavetti, implicating that the piece should be performed a fourth down, alla quarta bassa. Cabeçon retains the pitch as notated, come stà.

Bar 33 Tenor: missing sharps confirmed by Bar 35 Contratenor.

Bar 34 Bassus note 2: note value ♪ is missing, but number 2 = g positioned far to the right, compare Bar 32 Tenor; but Bar 22 Bassus may confirm $\text{♩} + \text{♩}$.

Bar 54 The flats is the Cinquiesme partie and the Tenor appear to be superfluous.

Bar 73 Superius note 2: note values are missing, but positioning of 4'=b' leads to this transcription.

Susana vn jur. Glossada de Hernando de Cabeçon

Fo. 148. Orlande de Lassus, Susanne ung iour

Hernando de Cabeçon (Madrid 1541- Valladolid 1602)
Transcription Arnold den Teuling 2017

2/2/2/2/2 fo.148

The musical score is a transcription of a sixteenth-century composition. It features two soprano voices and four basso continuo voices. The music is set in common time and includes various key changes. Blue ink is used to highlight specific notes and chords, likely indicating performance markings or editorial additions. Measure numbers 1 through 26 are marked above each staff.

32

fo.148v.

37

42

47

52

56

61

fo.149

66

71

75

80

85

90

95 fo. 149v.

100

105

110

113

The original song by Didier Lupi was published in Chansons spirituelles, Lyon (Godefroy & Marcellin Beringen) 1548, in 4 voices with clefs C1, C3, C3 and F3, telling the biblical story of Susanna. The most famous setting was by Orlando de Lassus (1530-1594), published by Pier Phalese, Louvain 1566 according to its title page (but 1567 according to the specification in the article Orlando de Lassus in the New Grove online), with the title Tiers livre des chansons a quatre, cinq et six parties nouuellement composées par Orlando di Lassus. It is in 5 voices.

In the edition by Phalèse of 1570 the five parts are Cantus, Contratenor, Tenor, Quinta pars and Bassus with clefs G2, C2, C3, C3 and F3, high clefs or chiavetti, and so the piece should normally be performed a 4th down. Its pitch is however identical with Lupi's original, and the lowest note is a G, making a low performance less probable.

I printed the Tenor in blue.

Susana Orlando

Fo. 149v. Orlande de Lassus, Susanne ung iour

A. de Cabeçon (1510-1566)

Transcription Arnold den Teuling 2017

2'2'2/2/2/2

B C

5 fo.150

13

17

Cabezon/Lassus - Susanna

21

25

29

33

38 fo. 150v.

42

46

50

54

59

63

67 fo.151

Cabezon/Lassus - Susanna

71

75

79

83

87

The musical score consists of two staves of music. The top staff is labeled '91' and the bottom staff is labeled '94'. Both staves feature multiple voices, primarily in common time. The bass line is highlighted in blue. Measure 91 starts with a bass note followed by a series of eighth notes. Measure 94 begins with a bass note, followed by a series of eighth notes, and includes a tempo marking 'fo 151v.'

The original song by Didier Lupi was published in *Chansons spirituelles*, Lyon (Godefroy & Marcellin Beringen) 1548, in 4 voices with clefs C1, C3, C3 and F3, telling the biblical story of Susanna. The most famous setting was by Orlando de Lassus (1530-1594), published by Pier Phalese, Louvain 1566 according to its title page (but 1567 according to the specification in the article *Orlando de Lassus* in the New Grove online), with the title *Tiers livre des chansons à quatre, cinq et six parties nouvellement composées par Orlando di Lassus*. It is in 5 voices. Antonio died in March 1566 (and his brother Juan in May 1566), but there were manuscript copies circulating at the time, according to the manuscript database DIAMM.

In the edition by Phalèse of 1570 the five parts are Cantus, Contratenor, Tenor, Quinta pars and Bassus with clefs G2, C2, C3, C3 and F3, high clefs or chiavetti, and so the piece should normally be performed a 4th down. Its pitch is however identical with Lupi's original, and the lowest note is a G, making a low performance less probable.

Cabeçon treated the piece very freely; it is 12 breves shorter than its original, but I could not establish which parts he left out. I printed the Tenor in blue.

Pis ne me pulvenir glossado de Hernando de Cabeçon.

Fo.151v. Thomas Crecquillon or Adriaen Willaert, Pis ne me peult venir

Hernando de Cabeçon (Madrid 1541 - Valladolid 1602)

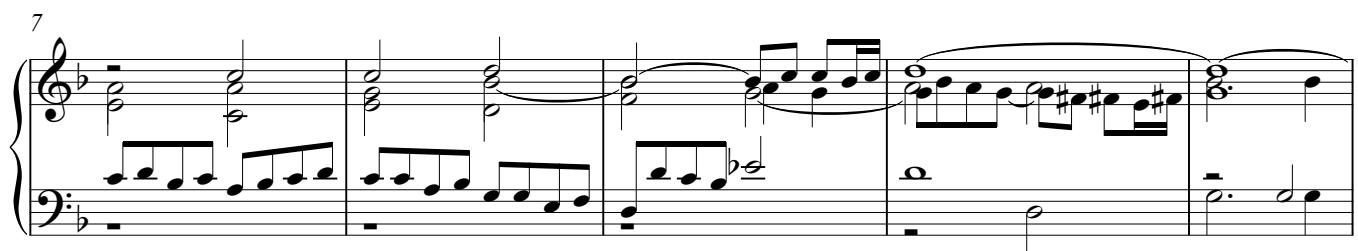
Transcription Arnold den Teuling 2017

2/6/6/2/6



A musical score page showing the beginning of the piece. It features two staves. The top staff is in treble clef (B-flat key signature) and the bottom staff is in bass clef (B-flat key signature). The time signature is 2/6/6/2/6. The music consists of six measures of sixteenth-note patterns.

7



A musical score page showing measure 7. The top staff has a fermata over the first note. The bottom staff has a bass drum symbol on the first note. The music continues with sixteenth-note patterns.

12



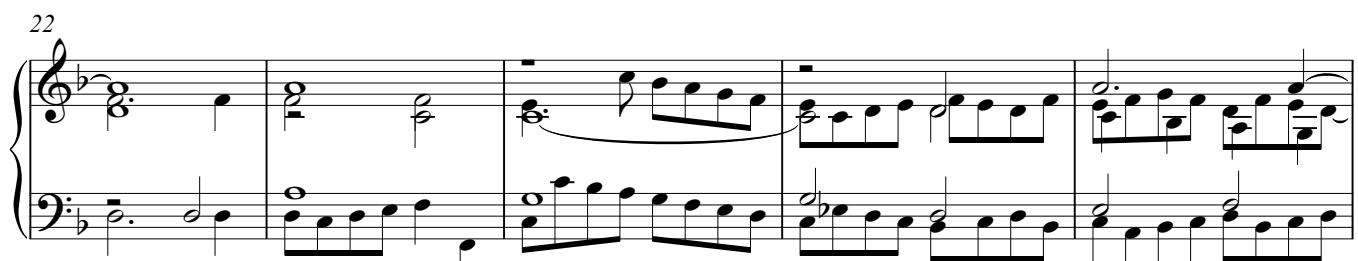
A musical score page showing measure 12. The top staff has a fermata over the first note. The bottom staff has a bass drum symbol on the first note. The music continues with sixteenth-note patterns.

17



A musical score page showing measure 17. The top staff has a fermata over the first note. The bottom staff has a bass drum symbol on the first note. The music continues with sixteenth-note patterns.

22



A musical score page showing measure 22. The top staff has a fermata over the first note. The bottom staff has a bass drum symbol on the first note. The music continues with sixteenth-note patterns.

27 fo.152



A musical score page showing measure 27. The top staff has a fermata over the first note. The bottom staff has a bass drum symbol on the first note. The music continues with sixteenth-note patterns.

32

38

43

49

55

fo.152v.

60

65

The musical score consists of three staves of music. The top staff begins at measure 70, the middle staff at 75, and the bottom staff at 80. The music is in common time with a key signature of one flat. The notation uses early music clefs (G2, C2, C3, C4, F4) and includes various note heads, stems, and bar lines.

Tielman Susato ascribes this chanson in his Vingt et six chansons musicales et nouvelles à cinq parties, Antwerpen 1543, fol. VII, to Crecquillon, as did Antonio de Cabeçon in the piece on fol. 137. Elsewhere it is acribed to Adriaen Willaert. Susato's part names are Superius, Contratenor, Tenor, Bassus II and Bassus, with clefs G2, C2, C3, C4 and F4. Cabeçon father and son placed the Bassus (I) on the bottom line.

The title means: Worse things cannot happen to me.

Pedrell's edition, vol 7 p. 42, puts editorial flats at both e's in bar 78, Bassus I note 4 and Bassus II note 3, and in Bassus I, note 4. Hernando cites the four semiminims in bar 78 literally from the original as printed in Susato's Vingt et six chansons musicales et nouvelles a cinq parties, Antwerpen 1543, fol VII (in IMSLP), and so without flat. I do not agree with Pedrell, though the passage sounds awkward to modern ears. But if tried with flats, it does not sound much better in my opinion. Besides, the key of E flat is missing when Cabeçon's instrument had a short octave.

Qui la dira Adrian Villart

Fo. 153 Adriaen Willaert, Qui la dira

A. de Cabeçon (1510-1566)

Transcription Arnold den Teuling 2017

7/7/3/3/7

Musical score for measures 1-5. The music is in common time (C). The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature is one sharp (F#). Measure 1: rest. Measure 2: eighth note. Measure 3: eighth note. Measure 4: eighth note. Measure 5: eighth note. Measure 6: eighth note.

Musical score for measures 6-10. The music is in common time (C). The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature changes to one flat (B-flat). Measure 6: eighth note. Measure 7: eighth note. Measure 8: eighth note. Measure 9: eighth note. Measure 10: eighth note.

Musical score for measures 10-14. The music is in common time (C). The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature changes to one flat (B-flat). Measure 10: eighth note. Measure 11: eighth note. Measure 12: eighth note. Measure 13: eighth note. Measure 14: eighth note.

Musical score for measures 14-18. The music is in common time (C). The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature changes to one sharp (F#). Measure 14: eighth note. Measure 15: eighth note. Measure 16: eighth note. Measure 17: eighth note. Measure 18: eighth note.

Musical score for measures 18-22. The music is in common time (C). The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature changes to one sharp (F#). Measure 19: eighth note. Measure 20: eighth note. Measure 21: eighth note. Measure 22: eighth note.

24 fo.153v.

Musical score for measures 22-26. The music is in common time (C). The top staff is in treble clef (G) and the bottom staff is in bass clef (F). The key signature changes to one sharp (F#). Measure 23: eighth note. Measure 24: eighth note. Measure 25: eighth note. Measure 26: eighth note.

29

34

39

44

fo.154

50

56

61

The musical score consists of six staves of music, likely for a choir or ensemble. The staves are arranged in two groups of three. The first group (measures 65-74) includes a treble clef staff, a bass clef staff, and a tenor/bass clef staff. The second group (measures 75-86) includes a treble clef staff, a bass clef staff, and a tenor/bass clef staff. Measure 70 is labeled "fo. 154v.". Measure numbers 65, 70, 75, 79, 83, and 87 are visible above the staves. The music features various note values (eighth and sixteenth notes), rests, and dynamic markings like "3" and "ff". The key signature changes between measures, including a section with a sharp sign in measure 75.

According to the website of the Willaert Foundation the part names of Willaert's original, published by Adrian Le Roy & Robert Ballard, Livre de Meslanges, contenant six vingtz chansons, Paris 1560, and Mellange de chansons, 1572 are Superius, Contratenor ("Canon ad longum"), Tenor ("Canon in dyapenthie"), Quinta pars and Bassus, with clefs C1,C3,C4,C4 and F4 with finalis D, as does Cabeçon (Grayson's Willaert edition in IMSLP gives d; see my edition of the Willaert piece).

Ad Dominum cum tribularer. Fuga en .4. con el tiple

Fo. 155. Ad Dominum cum tribularer. Fuga at the 4th with upper voice

A. de Cabeçon (1510-1566)

Transcription Arnold den Teuling 2017

2 7/6/6/2/6

Musical score for measure 2. The music is in common time (indicated by '2'). The key signature is B-flat major (indicated by a B-flat symbol). The score consists of two staves: treble and bass. The treble staff has a clef, a B-flat symbol, and a 7/6/6/2/6 time signature. The bass staff has a bass clef and a B-flat symbol. The music features various note heads and stems, with some blue markings indicating specific performance or analysis points.

Musical score for measure 9. The music is in common time (indicated by '2'). The key signature is B-flat major (indicated by a B-flat symbol). The score consists of two staves: treble and bass. The treble staff has a clef, a B-flat symbol, and a 7/6/6/2/6 time signature. The bass staff has a bass clef and a B-flat symbol. The music features various note heads and stems, with some blue markings indicating specific performance or analysis points.

Musical score for measure 17. The music is in common time (indicated by '2'). The key signature is B-flat major (indicated by a B-flat symbol). The score consists of two staves: treble and bass. The treble staff has a clef, a B-flat symbol, and a 7/6/6/2/6 time signature. The bass staff has a bass clef and a B-flat symbol. The music features various note heads and stems, with some blue markings indicating specific performance or analysis points.

Musical score for measure 24. The music is in common time (indicated by '2'). The key signature is B-flat major (indicated by a B-flat symbol). The score consists of two staves: treble and bass. The treble staff has a clef, a B-flat symbol, and a 7/6/6/2/6 time signature. The bass staff has a bass clef and a B-flat symbol. The music features various note heads and stems, with some blue markings indicating specific performance or analysis points.

Musical score for measure 32. The music is in common time (indicated by '2'). The key signature is B-flat major (indicated by a B-flat symbol). The score consists of two staves: treble and bass. The treble staff has a clef, a B-flat symbol, and a 7/6/6/2/6 time signature. The bass staff has a bass clef and a B-flat symbol. The music features various note heads and stems, with some blue markings indicating specific performance or analysis points.

Musical score for measure 40. The music is in common time (indicated by '2'). The key signature is B-flat major (indicated by a B-flat symbol). The score consists of two staves: treble and bass. The treble staff has a clef, a B-flat symbol, and a 7/6/6/2/6 time signature. The bass staff has a bass clef and a B-flat symbol. The music features various note heads and stems, with some blue markings indicating specific performance or analysis points.

48 fo. 155v.

The musical score consists of six staves of music for two voices. The top staff is soprano (G clef) and the bottom staff is bass (F clef). The music is in common time. Blue markings are present in several measures, specifically at measure 48, 55, 63, 70, 78, 85, and 92. These markings include blue circles around specific notes, blue horizontal lines connecting notes, and blue numbers indicating pitch intervals. The score shows various note values such as eighth and sixteenth notes, and rests. The key signature changes between measures, indicated by the presence of sharps and flats.

Cabezón - Fuga Ad Dominum

100 fo. 156

107

115

123

130

136

141

The title is the beginning of psalm 119 (Vulgate), however the melody in the superius (=tiple) is unknown in the Gregorian repertoire, for it is not a psalm tone (mostly tonus 2 for this psalm), nor the graduale of the second Sunday after Whitsunday (before Vaticanum II). I attributed the part names according to 16-th century usage. Bar 38-39 Tenor, and Bar 78-79 Contratenor: rest signs missing.

I printed the tiple in blue.

Pues a mi desconsolado tantos males me rodean. Juan de Cabeçon

Fo. 156vo.
6/3/3/6/3

Juan de Cabeçon (Castrillo de Matajudíos 1510/19 - Madrid 1566)
Transcription Arnold den Teuling 2017

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The musical score consists of eight staves of organ music. The first staff begins at measure 46. The second staff begins at measure 54, labeled "fo. 157". The third staff begins at measure 61. The fourth staff begins at measure 68. The fifth staff begins at measure 75. The sixth staff begins at measure 82. The seventh staff begins at measure 90.

Measure 46: Treble clef, B-flat key signature. Measures 1-8.

Measure 54 (fo. 157): Treble clef, B-flat key signature. Measures 1-8.

Measure 61: Treble clef, B-flat key signature. Measures 1-8.

Measure 68: Treble clef, B-flat key signature. Measures 1-8.

Measure 75: Treble clef, B-flat key signature. Measures 1-8.

Measure 82: Treble clef, B-flat key signature. Measures 1-8.

Measure 90: Treble clef, B-flat key signature. Measures 1-8.

The image shows three staves of musical notation for organ or harpsichord. The top staff begins at measure 99, featuring a treble clef, a key signature of one flat, and a common time signature. The middle staff begins at measure 107, also in common time with a treble clef. The bottom staff begins at measure 112, in common time with a bass clef. All staves use a system of note heads and vertical strokes to indicate pitch and rhythm, typical of early printed music notation.

The title means: When for me, disconsolate, so many evils surround me... The complete text will be easily found on internet.

There are only a few note value signs in this piece, bars 7 and 30. Nearly all note values have been determined by the position of the numbers. Quinta pars (middle voice of the lowe staff) bar 114: semibrevis d should possibly be d', the stroke at the number 6 is not clearly visible.

Quien llamo al partir partir

Fo.157v. continued
1'5/5/1/5

A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

Musical score for system 1, measures 1-8. The music is in common time (indicated by 'C') and consists of two voices. The top voice (treble clef) starts with a rest followed by eighth notes. The bottom voice (bass clef) starts with a half note. Measures 1-4 show eighth-note patterns. Measures 5-8 introduce sixteenth-note figures.

Musical score for system 1, measures 9-16. The top voice continues with eighth-note patterns. The bottom voice provides harmonic support with sustained notes and eighth-note chords. Measure 16 concludes with a half note.

Musical score for system 1, measures 17-24. The top voice features eighth-note patterns. The bottom voice provides harmonic support with eighth-note chords. Measure 24 concludes with a half note.

Musical score for system 1, measures 25-32. The top voice continues with eighth-note patterns. The bottom voice provides harmonic support with eighth-note chords. Measure 32 concludes with a half note.

Musical score for system 1, measures 33-40. The top voice features eighth-note patterns. The bottom voice provides harmonic support with eighth-note chords. Measure 40 concludes with a half note.

Musical score for system 1, measures 41-48. The top voice continues with eighth-note patterns. The bottom voice provides harmonic support with eighth-note chords. Measure 48 concludes with a half note.

Cabezon - Quien llamo

45

52

59

67

74

81

89

fo.158v.



The title means To whom I call to leave, to leave. The complete text will be easily found on internet, but I could not find a translation.

Superius bar 76 note 2: I do not think that c" should be sharpened; though Cabeçon is not wholly consistent in putting sharps, in cases like this they are nearly always printed.

Bassus bar 97 note 1: d' in 1578 print, the stroke through the number 6, making it d, is missing.