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 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 and 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 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

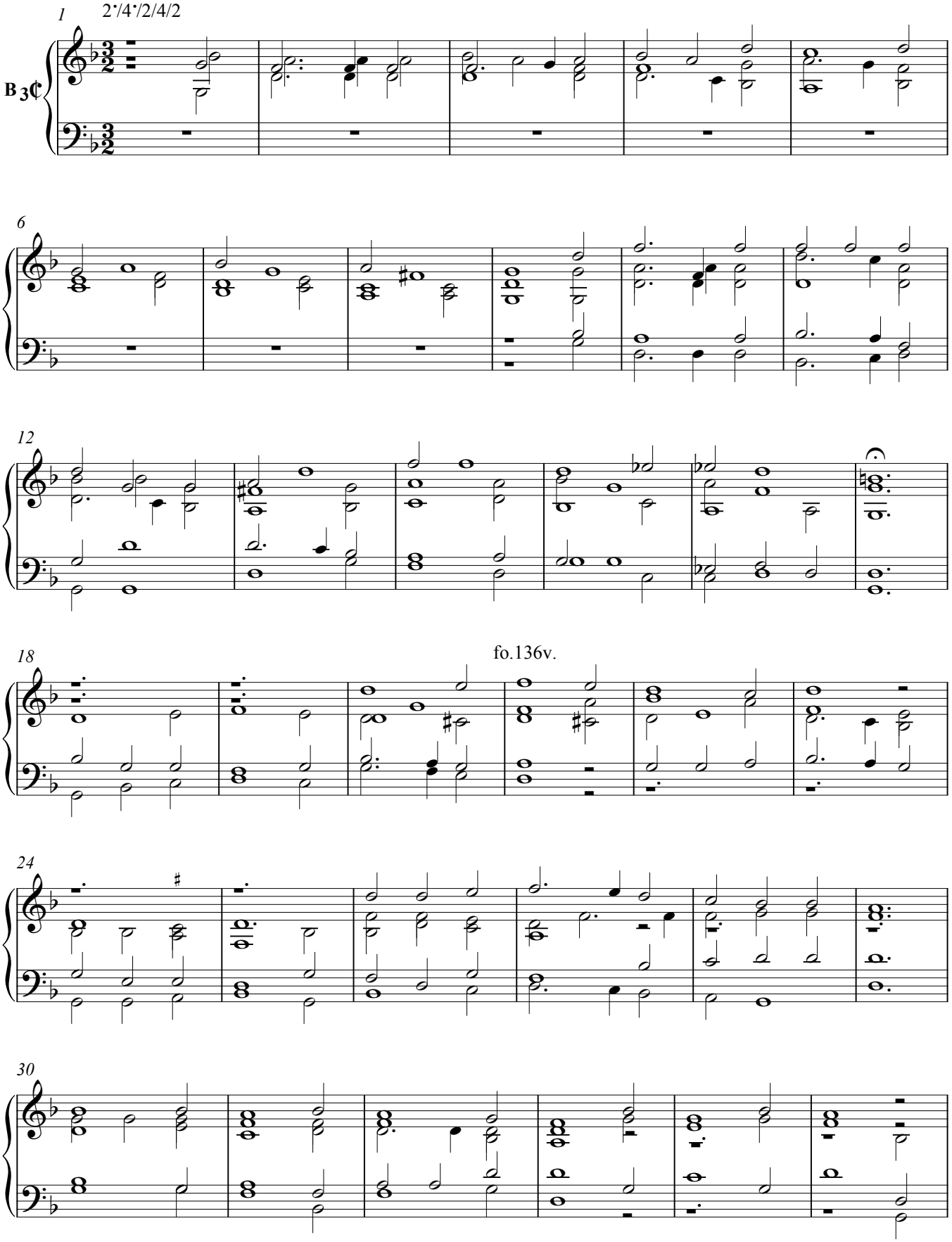
Contents of "Comiençan los motetes de a cinco y canciones glosados" transcribed for keyboard instrument and harp

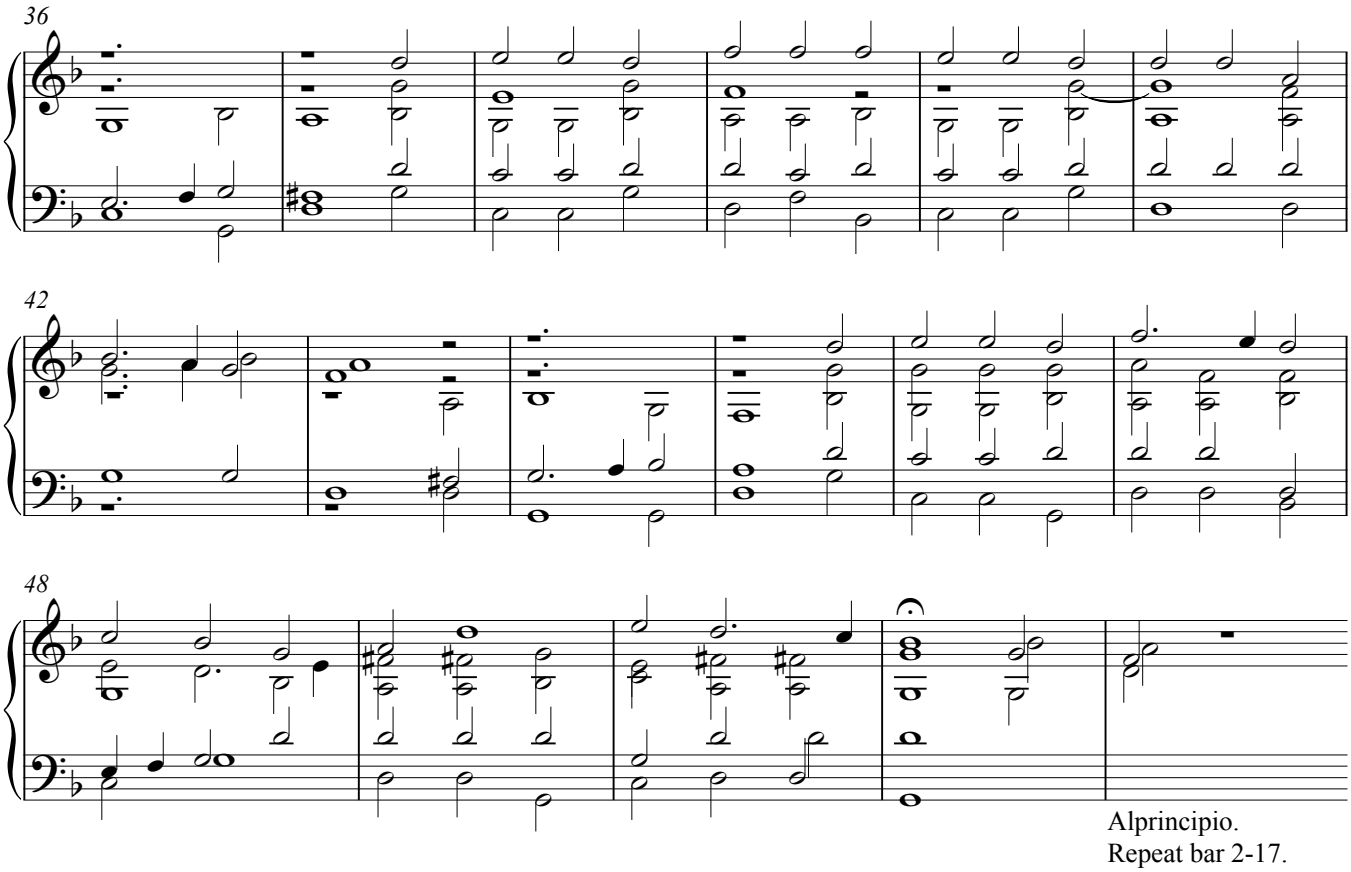
Cabeçon's TABLA with corrected folio numbers; the spelling of the titles in the music pages are slightly different in some cases		This edition with my subtitles and page numbers	
Ie fille quanile me dona. Adrian Villart	136	Adriaen Willaert or Philip van Wilder, Je file quand Dieu me donne de quoi	148
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*, diminuted by Hernando de Cabeçon	172
Susana Orlando	149v	Orlande de Lassus, Susanne un jour*	177
Pisne me pulvenir glosada de Hernando de Cabeçon	151v	Thomas Crecquillon, Pis ne me peult venir* diminuted by Hernando de Cabeçon	182
Qui la dira Adrian Villart	153	Adrian Willaert, Qui la dira*	185
Ad dominum cum tribularer fuga en quarta con el tiple	155	Ad Dominum cum tribularer. Fuga at the 4th with upper voice	188
Pues ami desconsolado, Iuan de Cabeçon	156v		192
Quien llamo al partir partir.	157v		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





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 Mellanges 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.

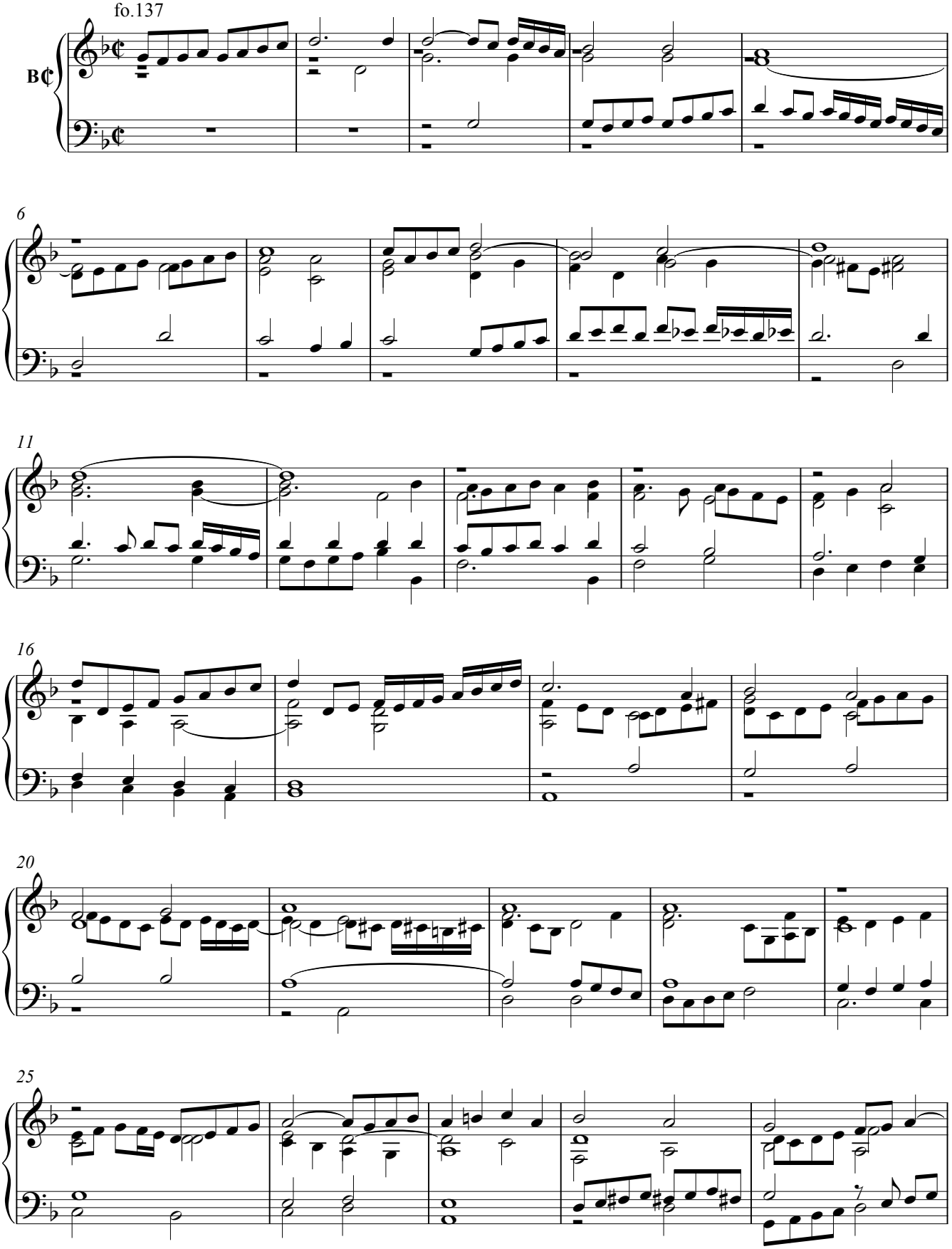
Pis ne me pulvenir. Criquillon

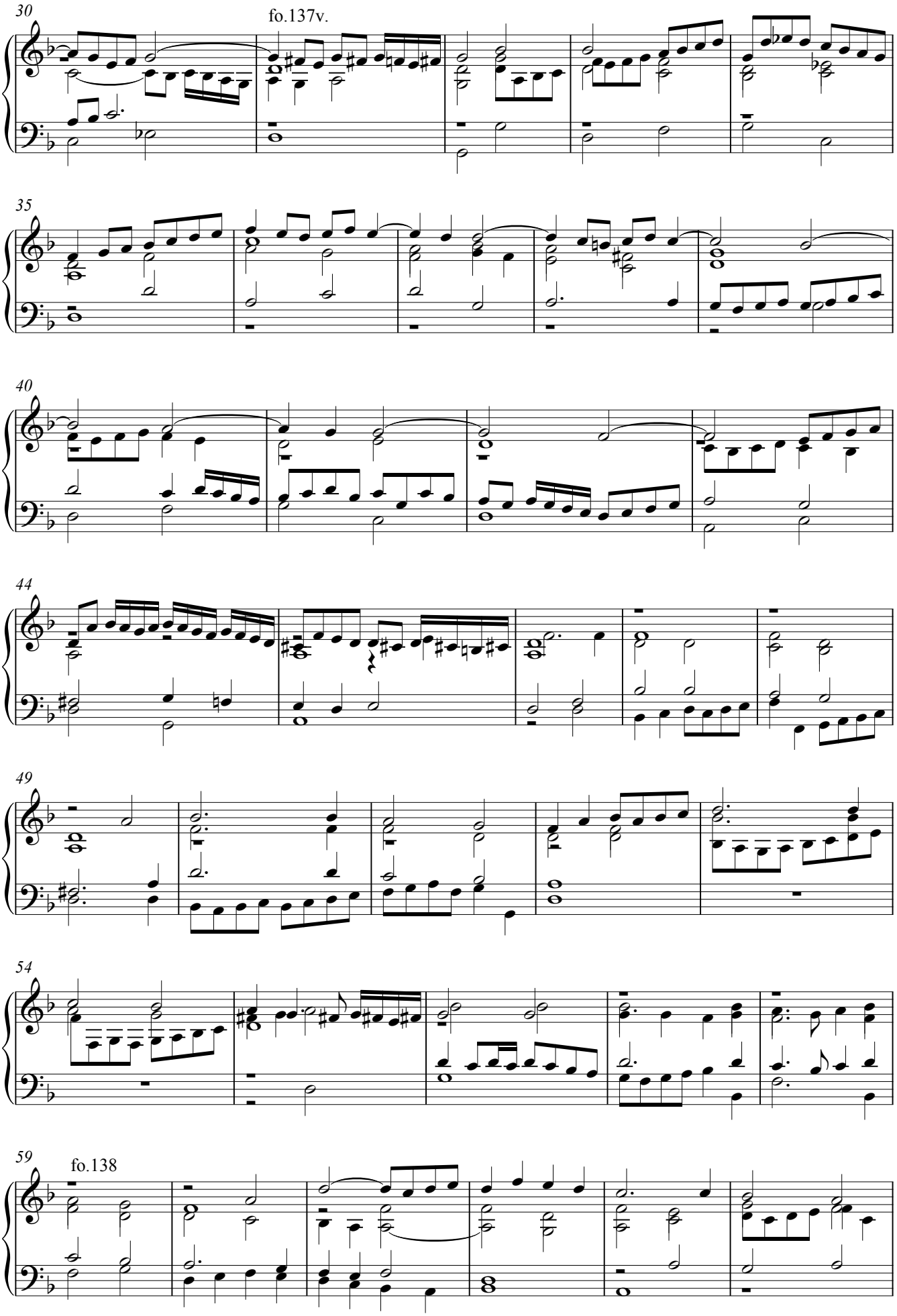
Fo. 137. Thomas Crecquillon or Adriaen Willaert, Pis ne me peult venir

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

2'/6/6/2/6'

fo.137

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fo.137v.
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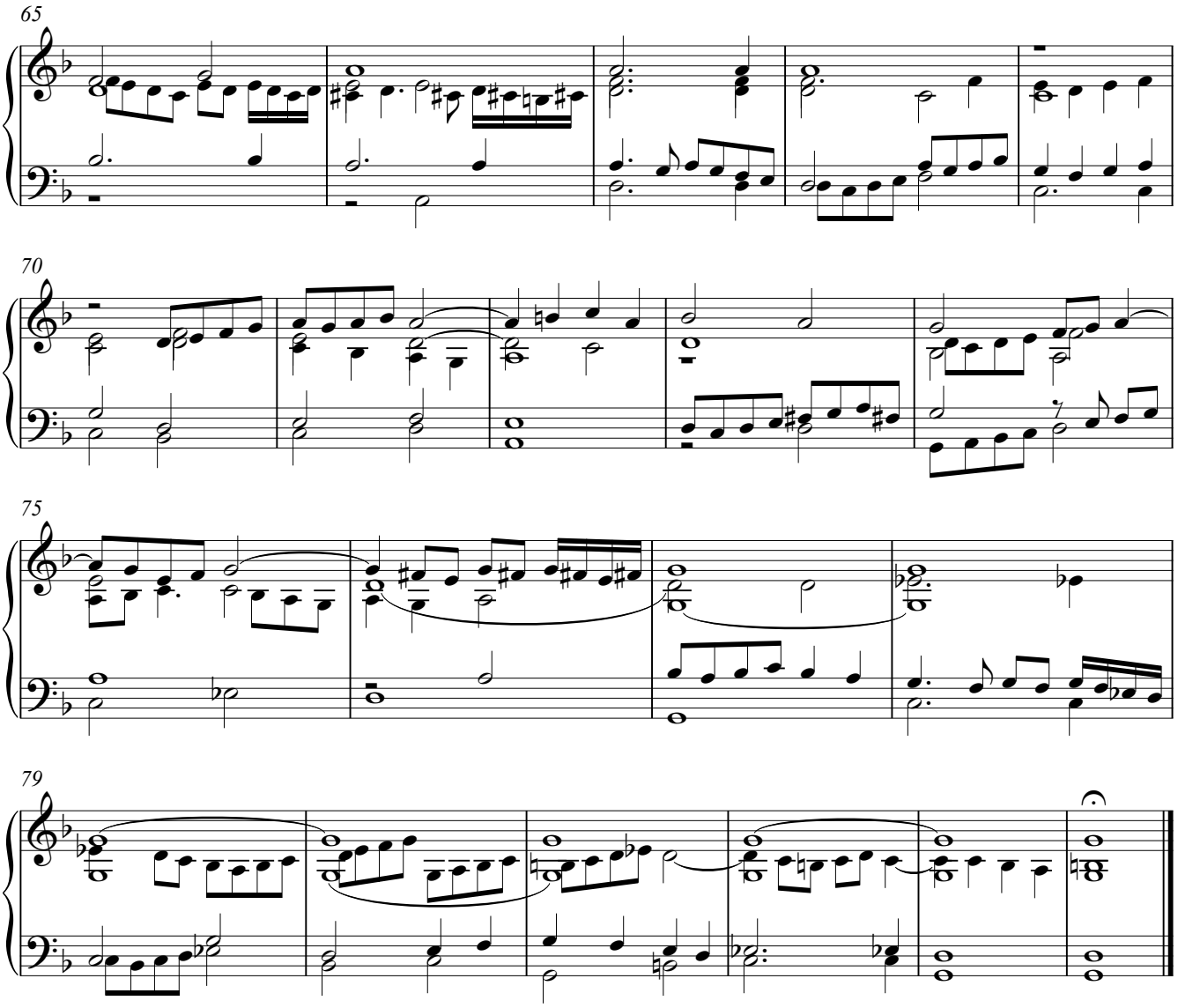
fo.138



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.

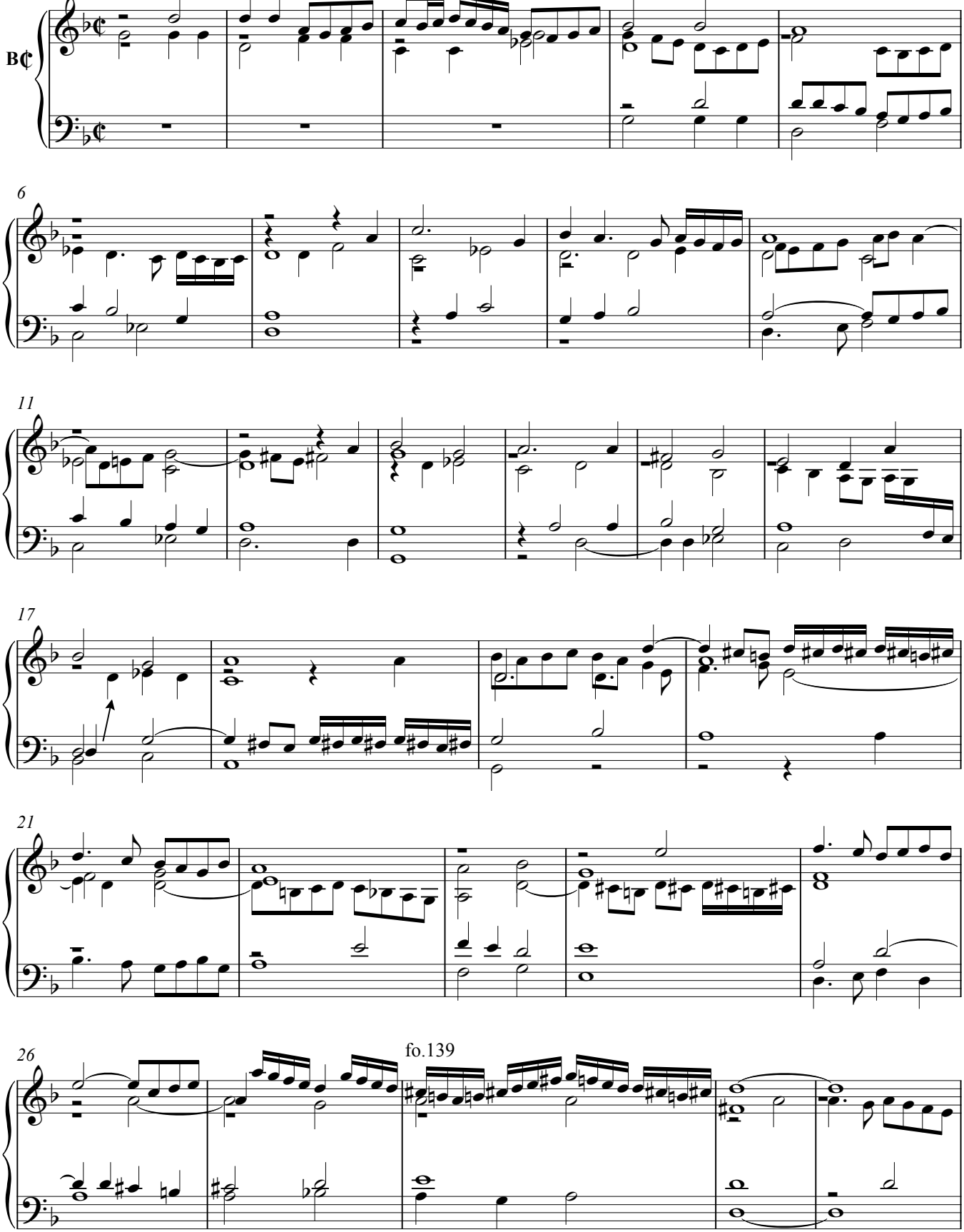
Aiuli vous so la verdura. Lupus

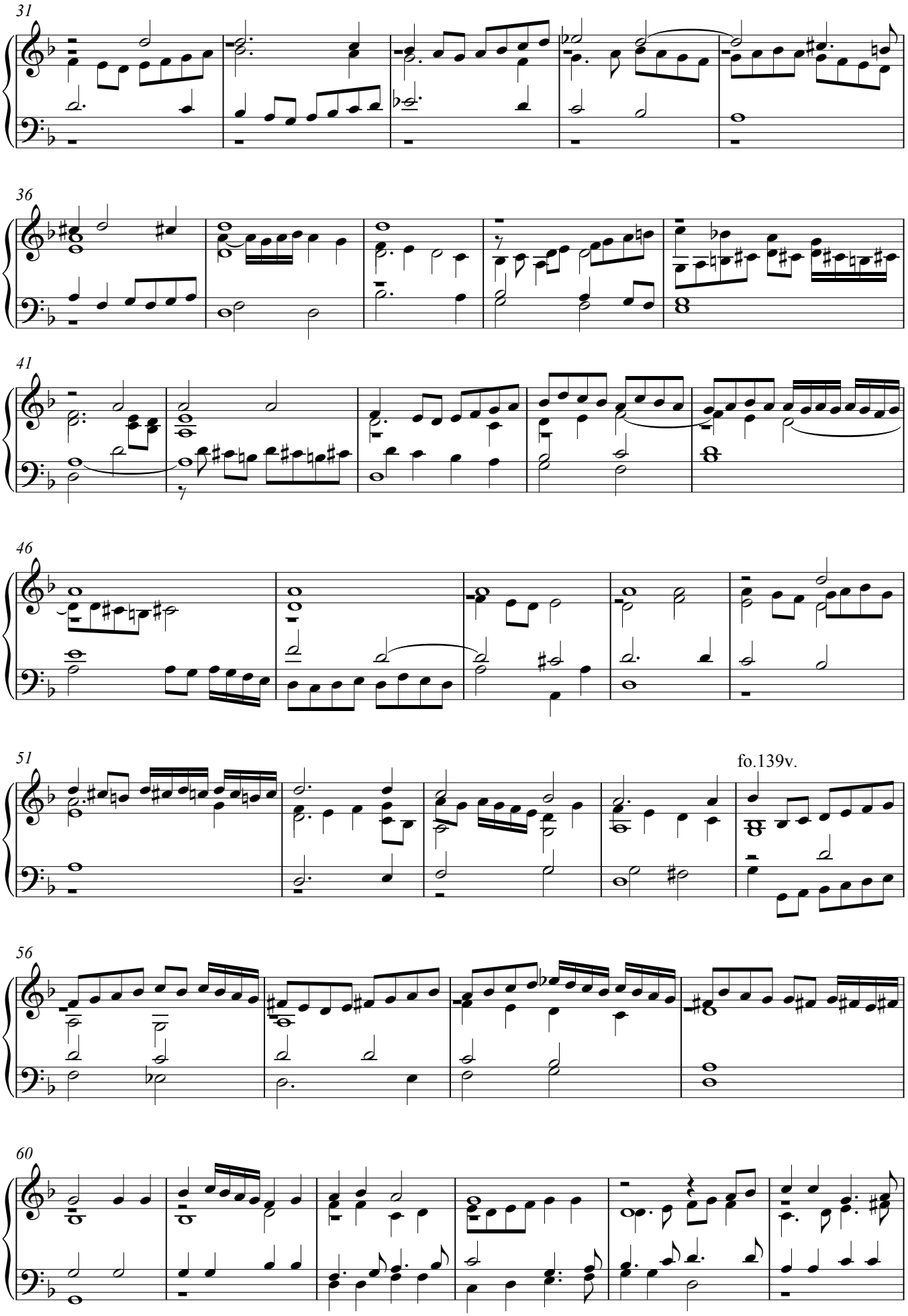
Fo.138v. Johannes Lupi, Au ioly bois sur la verdure

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

6•/2•/2•/6/2

Fo. 138v.

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fo.139v.
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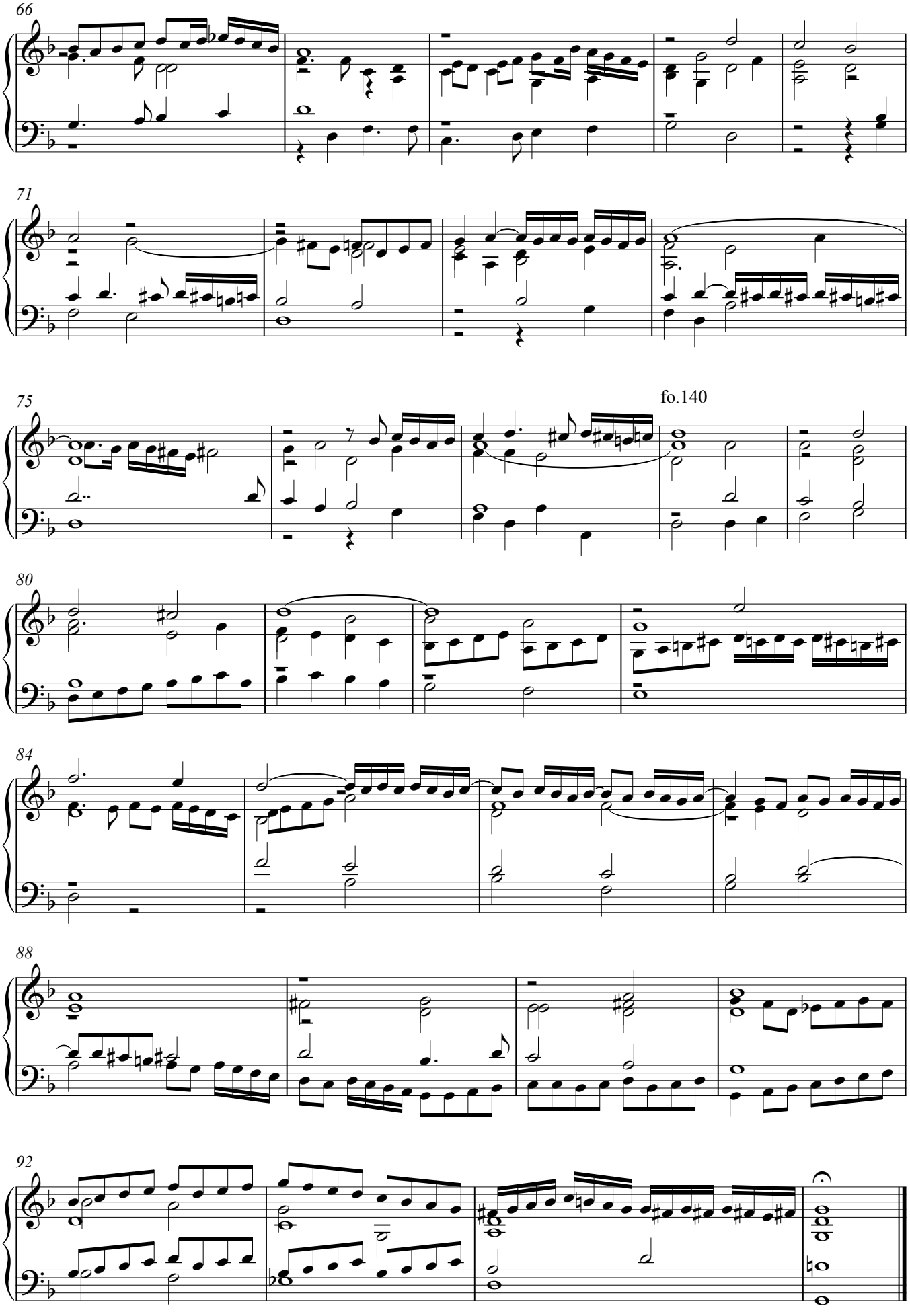
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fo.140
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88
92

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 cincq 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˙/6/6/2
Fo.140v.

B ¢

7

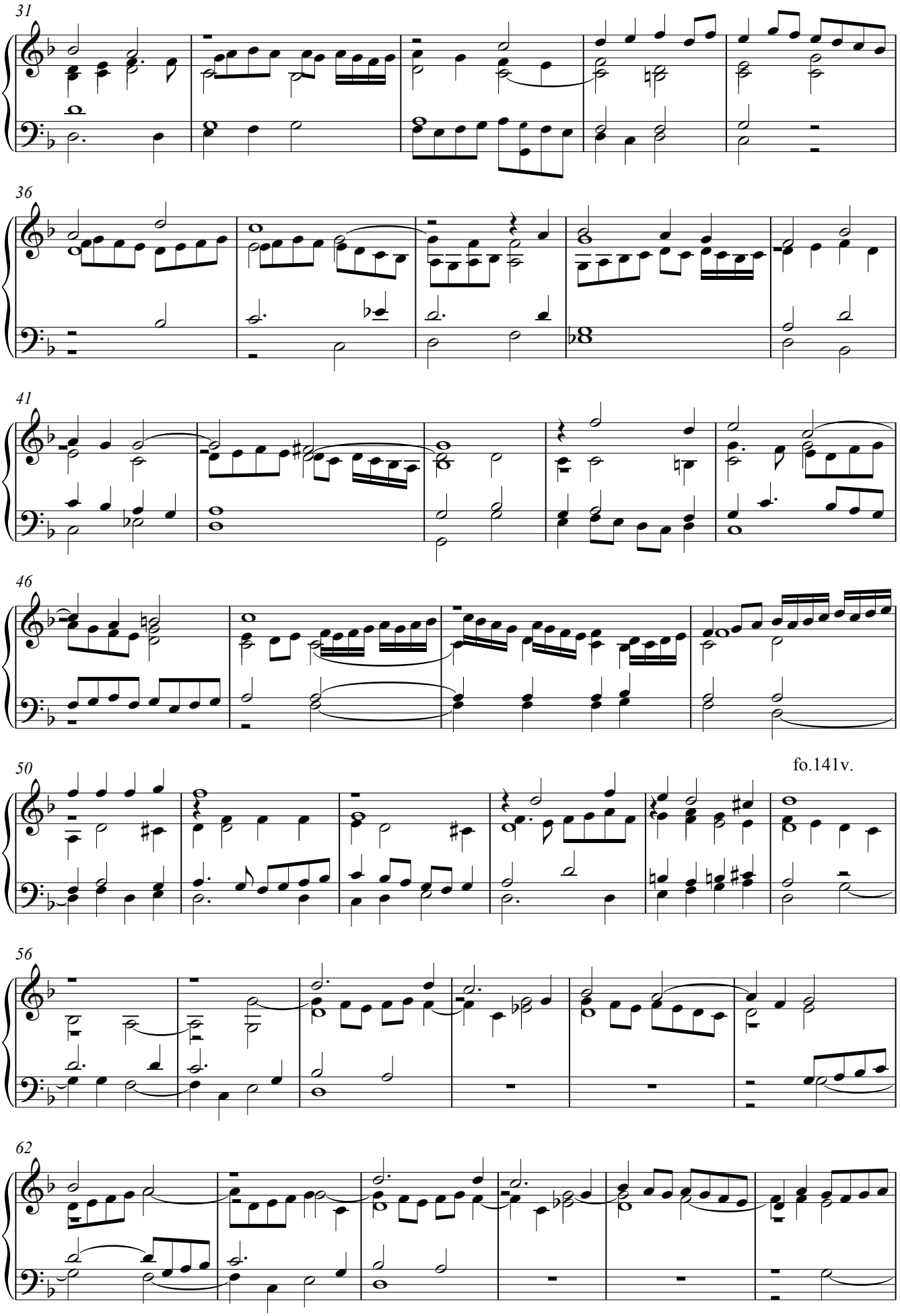
12

16

21

26

fo.141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fo.141v.
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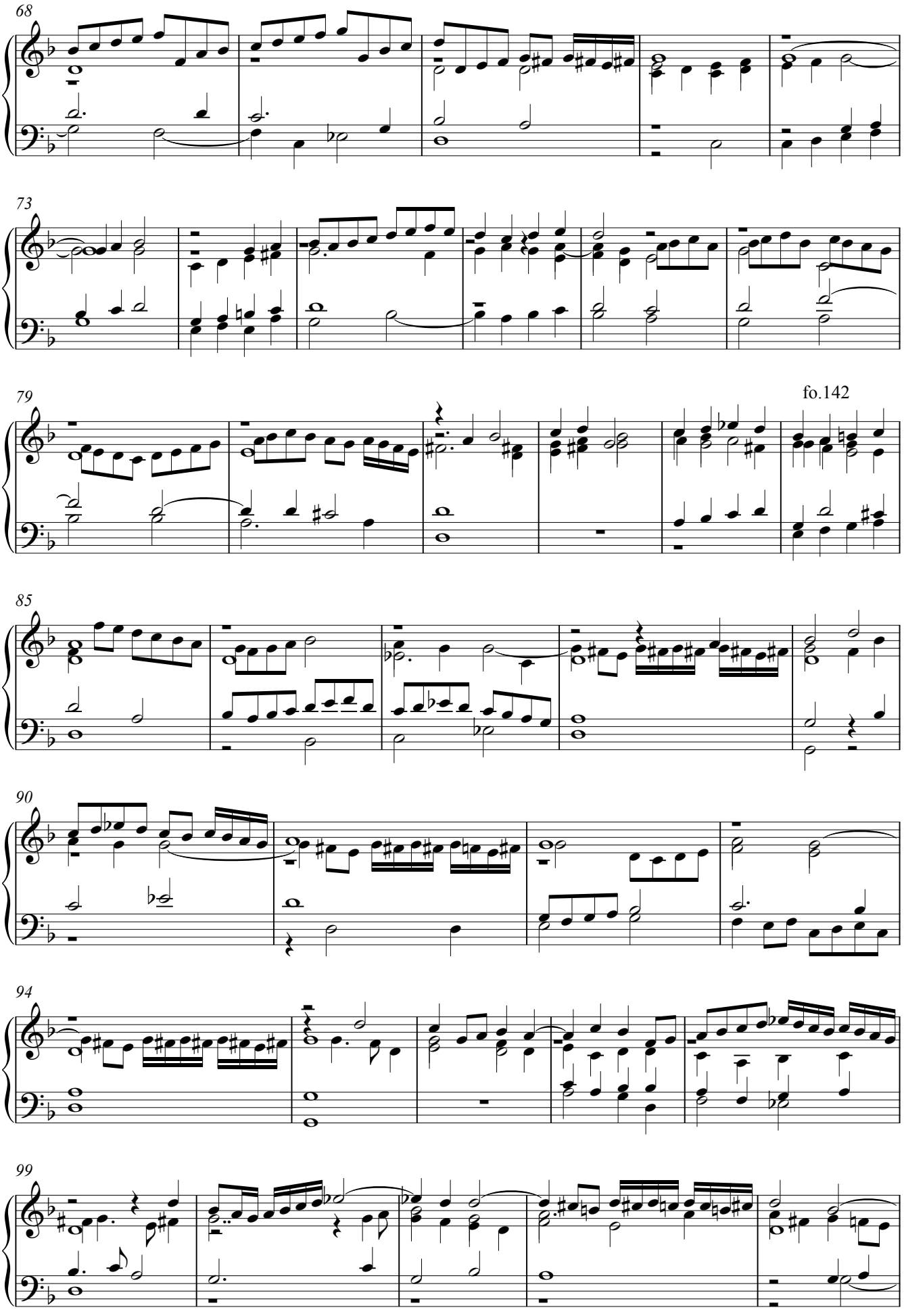
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fo.142
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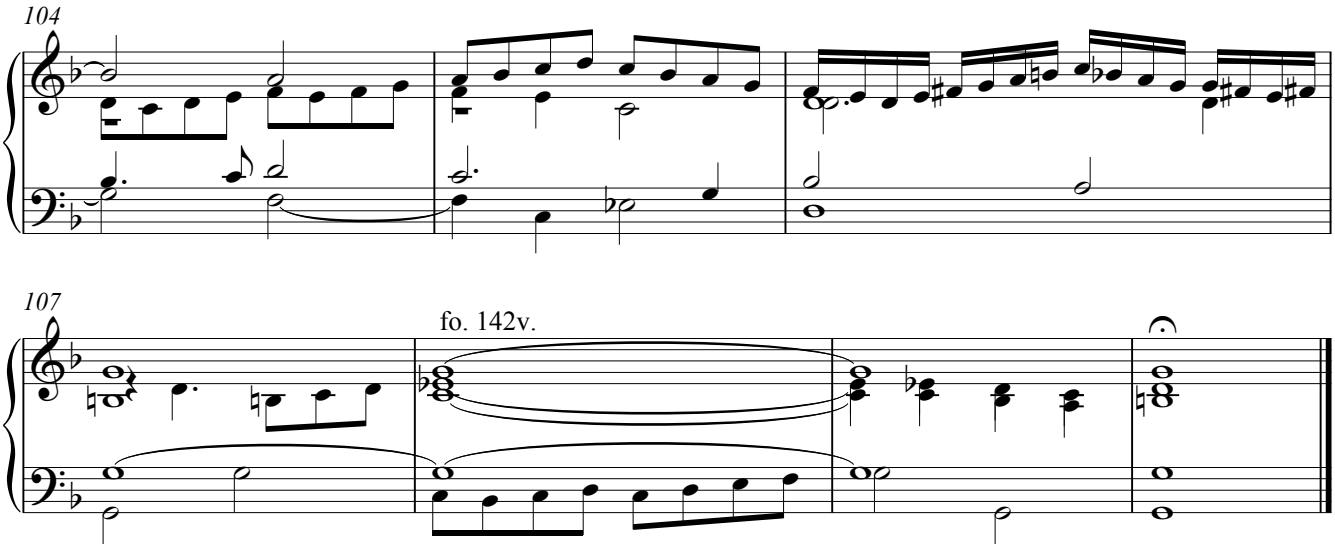


The title means Make love who wants. The original by Nicolas Gombert as published by Tielman Susato, Cincquiesme livre contenant trente & deux chansons a cincq et six parties, Antwerpen 1544, has the parts Superius, Contratenor, Quinta pars, Tenor and Bassus, with clefs G2, C2, C3, C4 and F3; these are presumably not chiavetti, because the bass voice is to 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 𝅗𝅥.+e 𝅘𝅥, without any g in whatever octave; one should possibly play a run with g;
Contratenor Bar 88 n.4: note value 𝅘𝅥𝅯 two positions too far to the right, above second g', cf. bars 91 and 94.

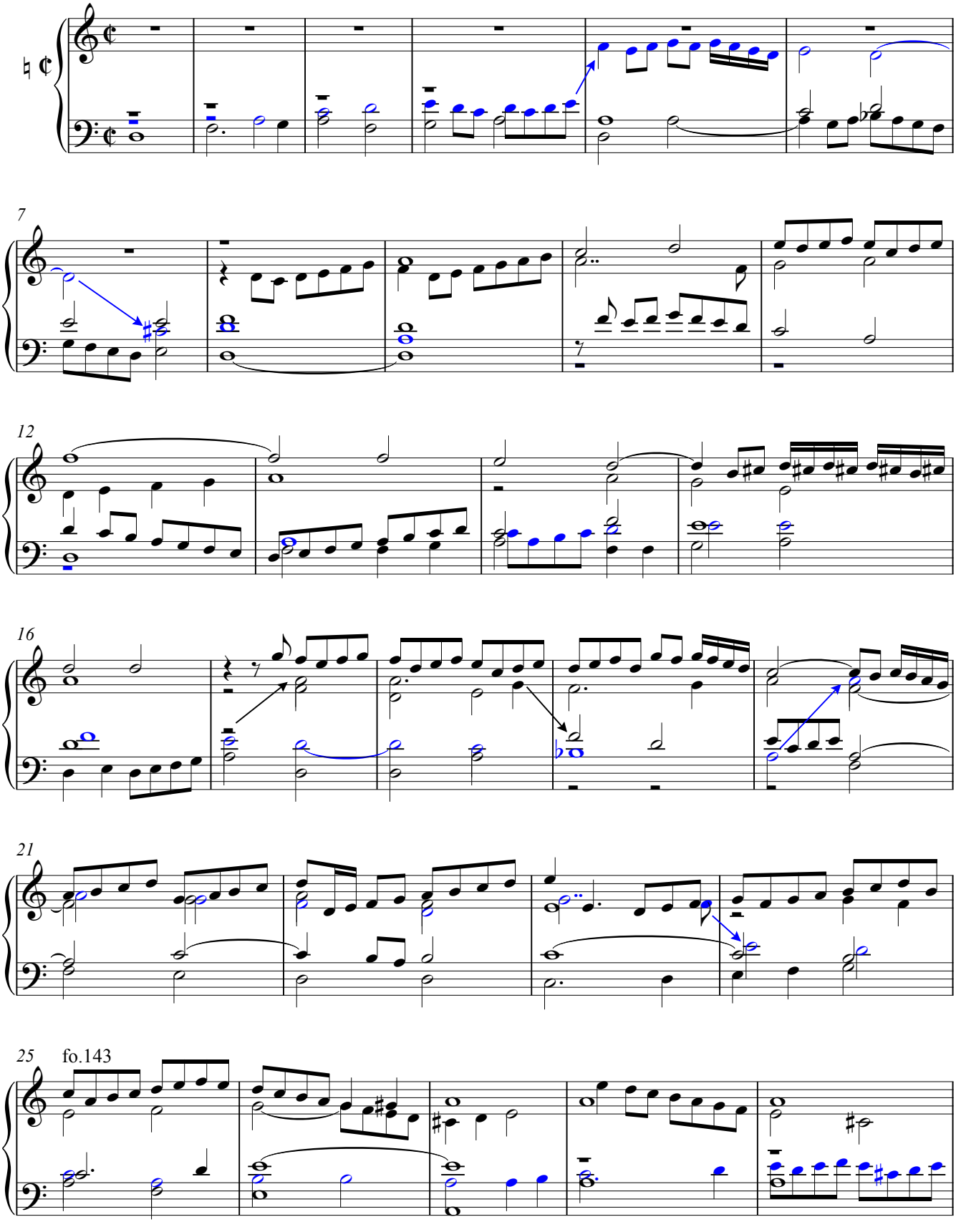
Durmendo vn jorno. Verdelot

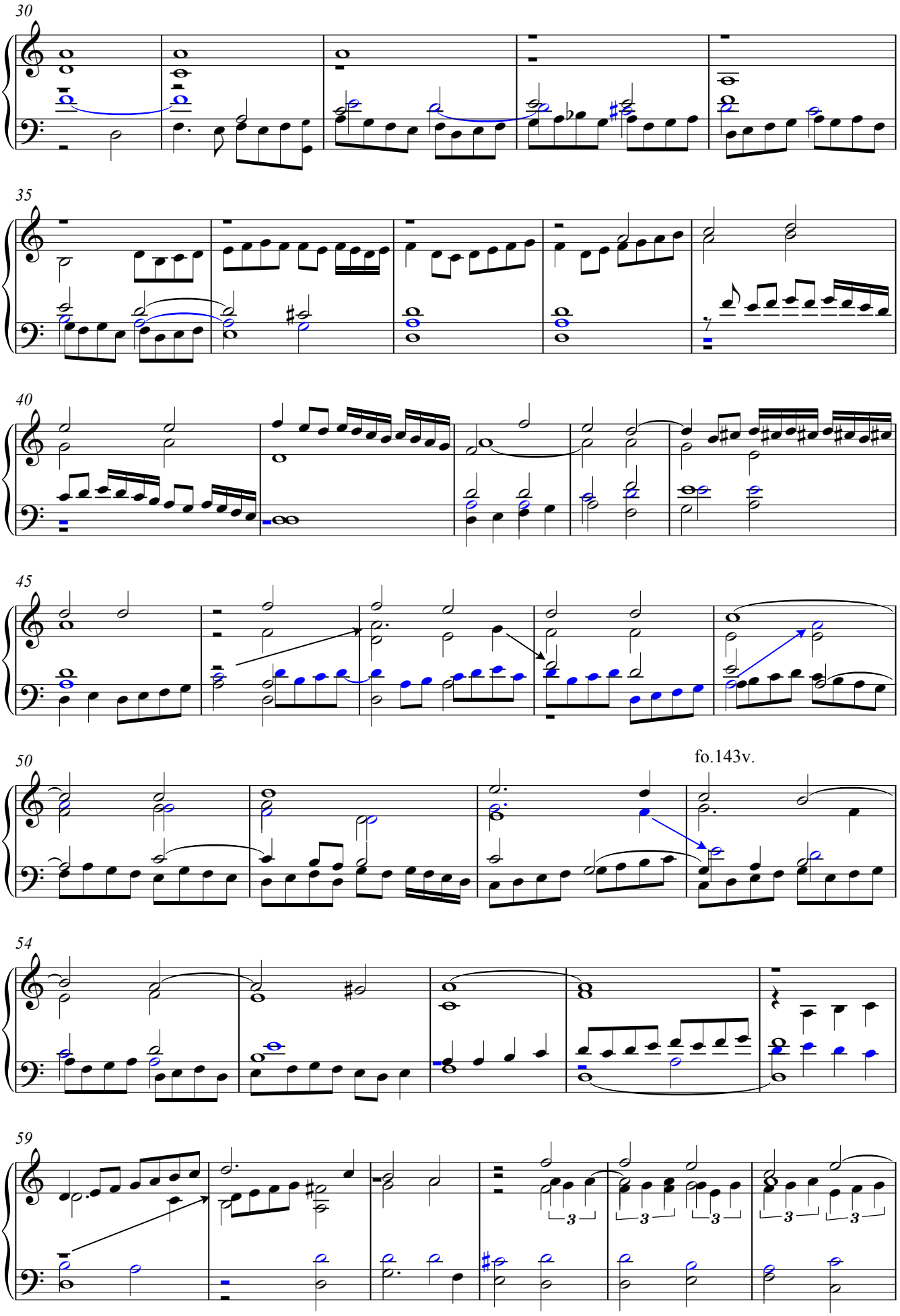
Fo. 142v. Philippe Verdelot, Dormend'un giorn'

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

3'/6/3/3/6'

fo.142v.

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fo.143v.
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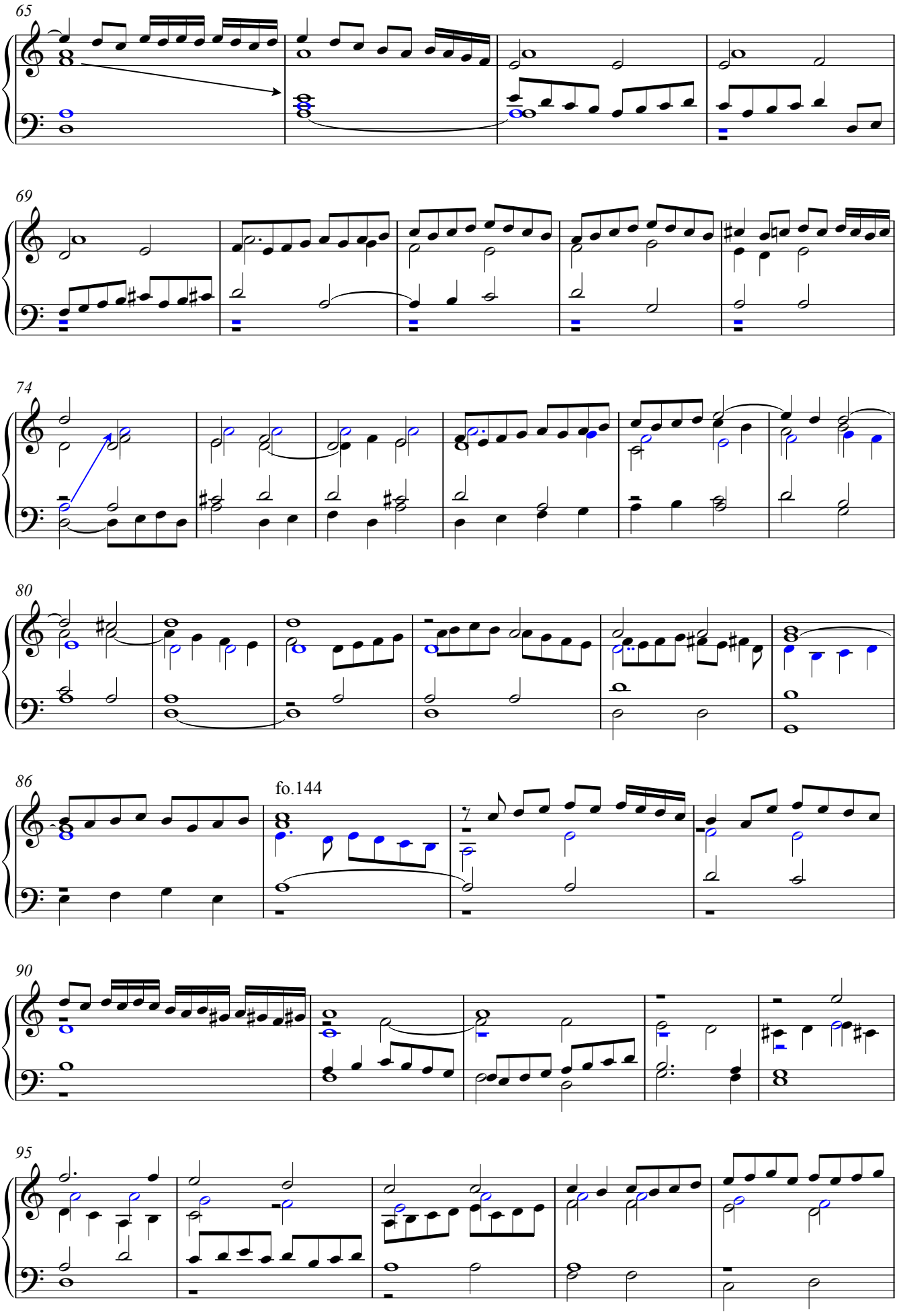
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fo.144
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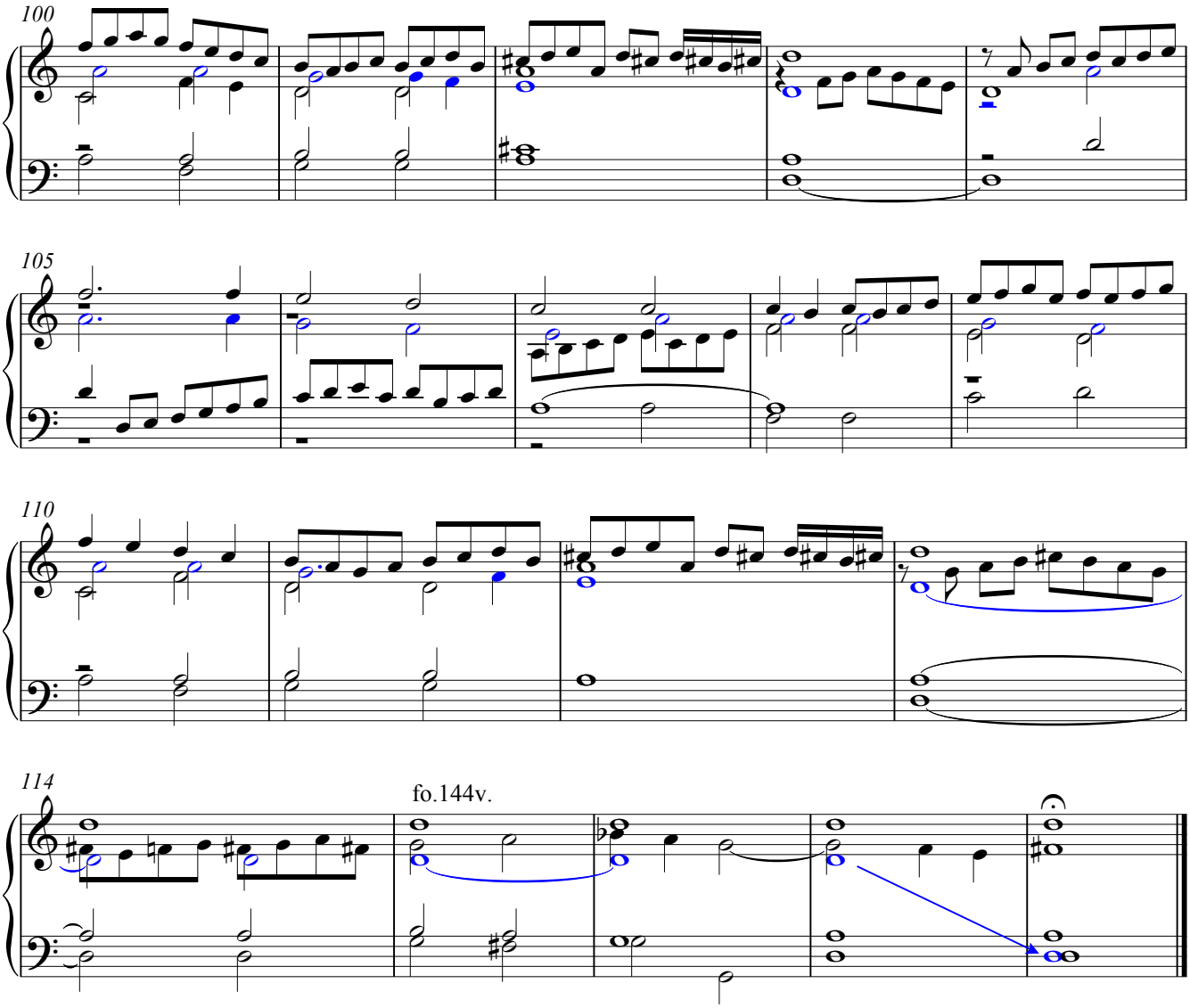
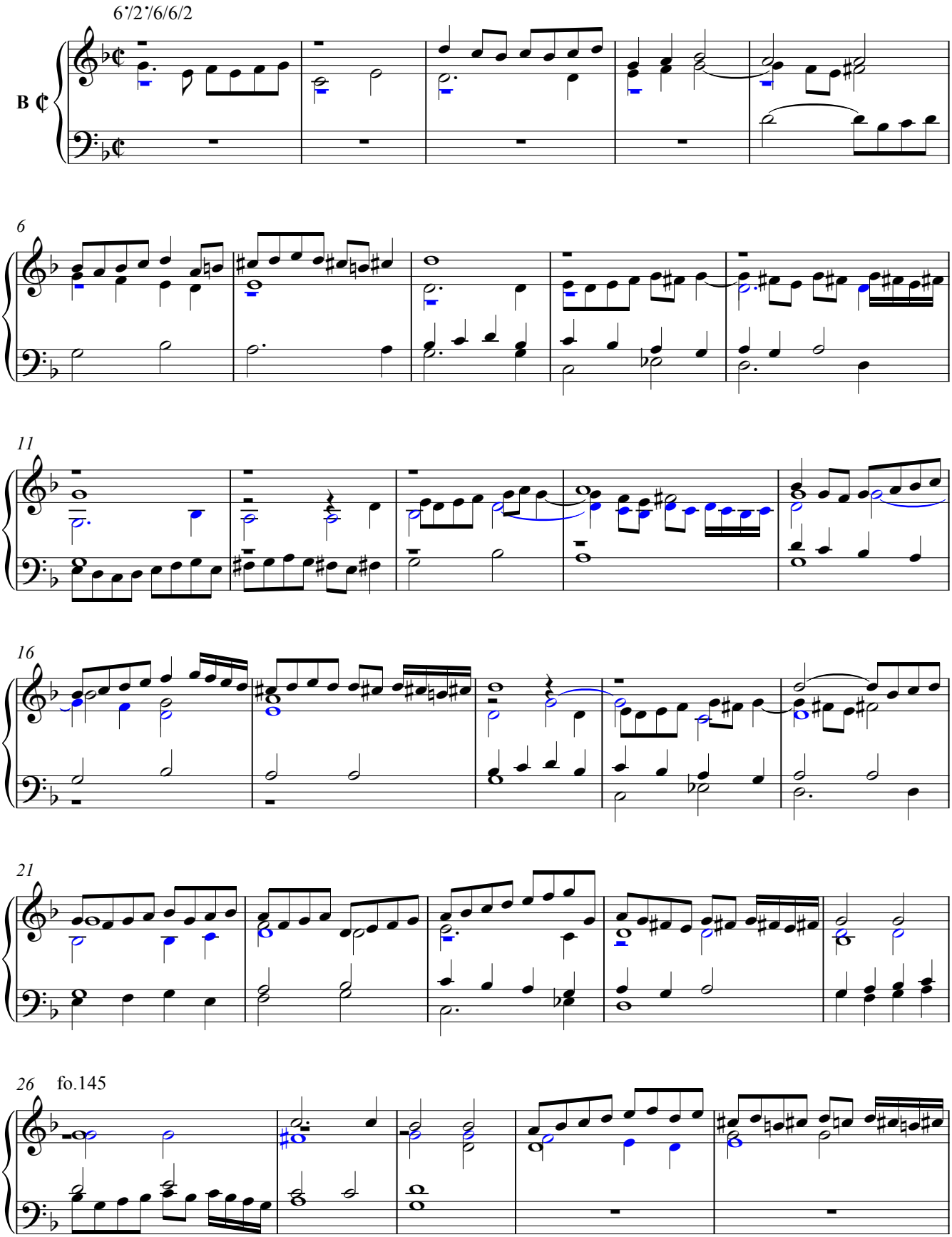


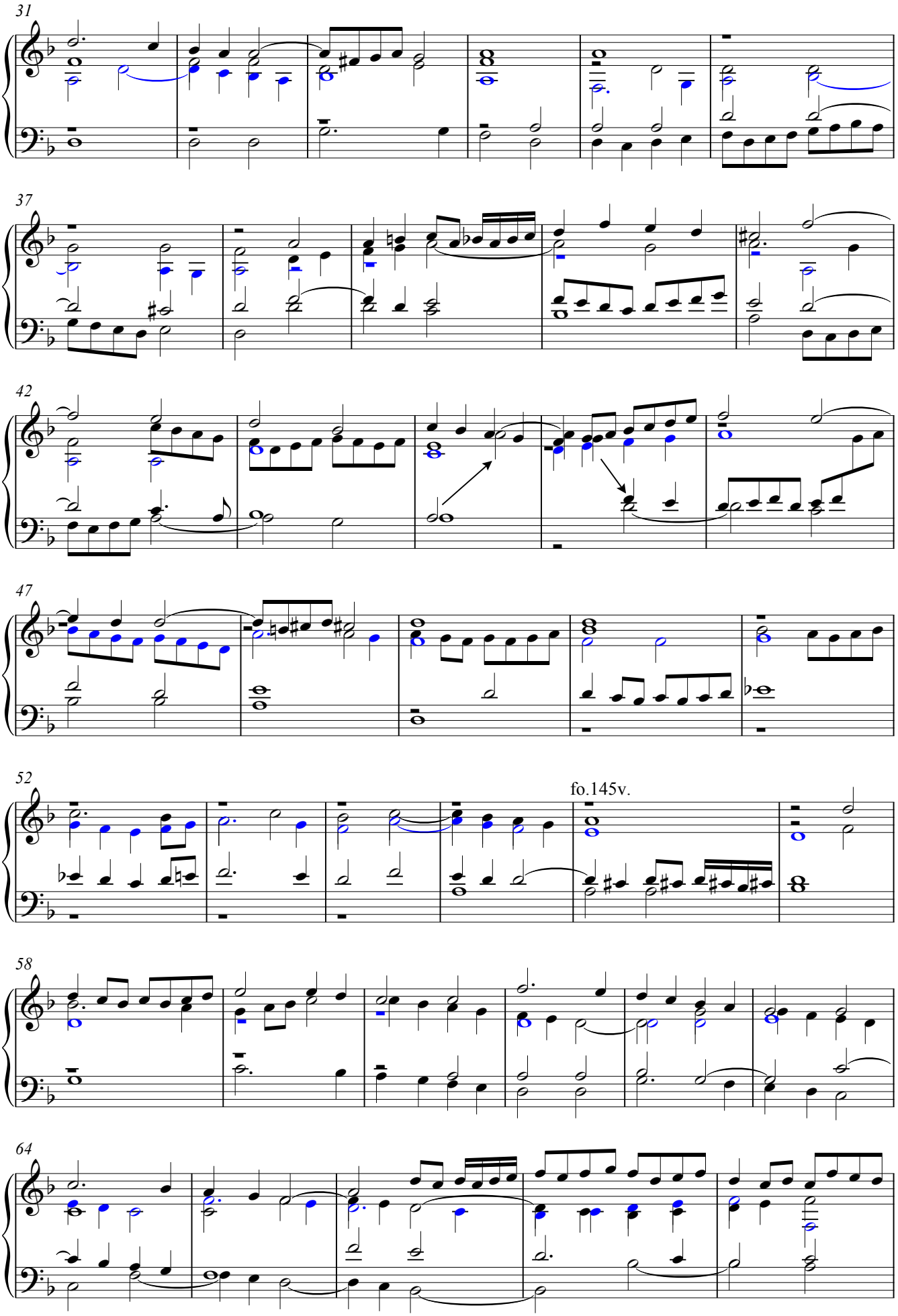
The title means: Sleeping once upon a day.... Verdelot's original, as published by A. Gardane, Le dotte et eccellente compositioni de i madrigali di Verdelot, a cinque voci, Venetia 1541, has five part books, with the names Cantus, Altus, Tenor, Quintus and Bassus, with clefs C2, C4, F3, F3 and F4, and 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 ♩ above Altus note 7, f '#; the positioning to the right of Quintus note 2, number 6 = d, allows a performance 𝅗𝅥.. 𝅘𝅥𝅯, otherwise one should play: 𝅗𝅥. 𝅘𝅥 .

Triste de par. Gombert

Fo.144v. Nicolas Combert, Triste depart

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

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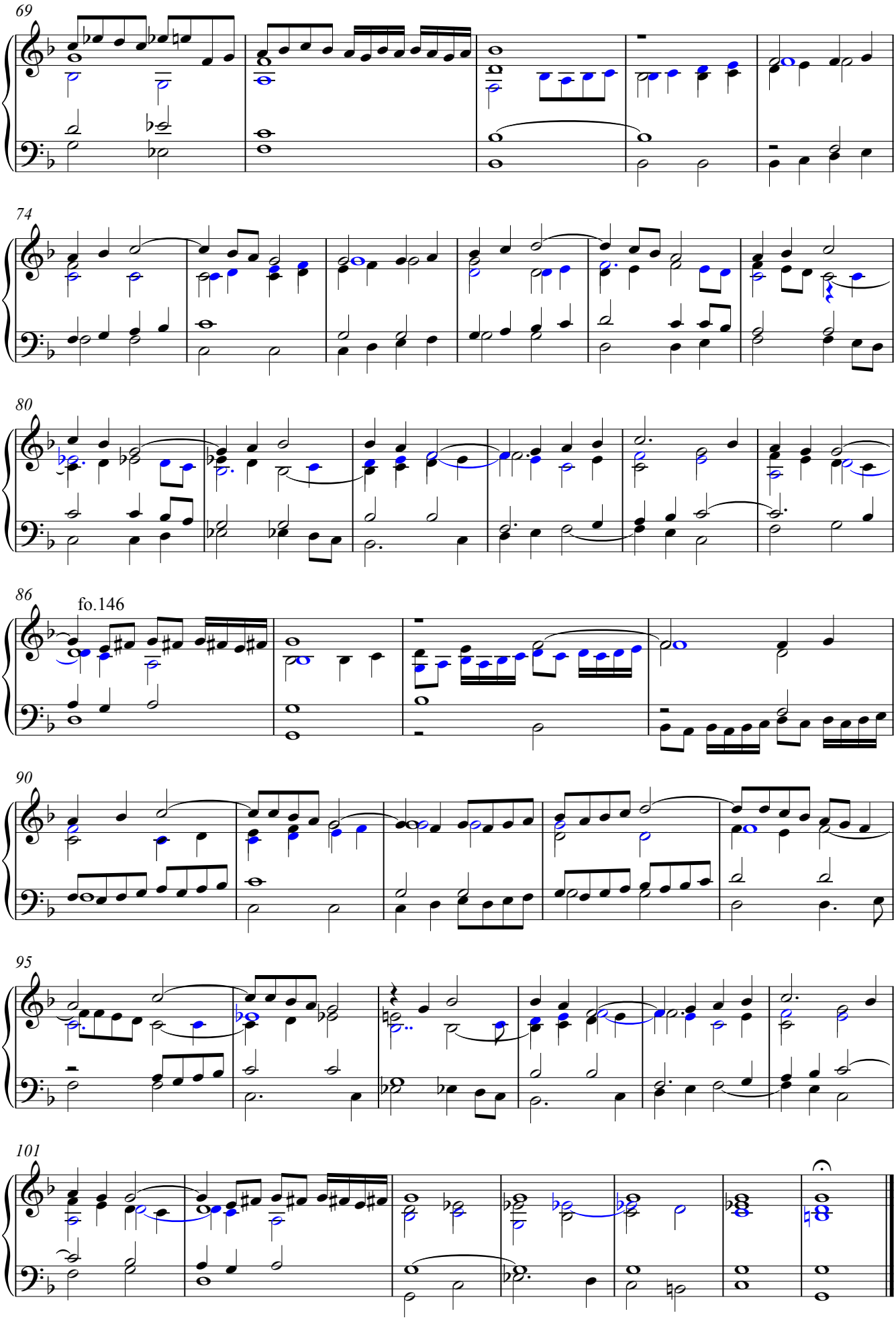
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fo.146
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101

The title means: A sorrowful leaving. The original piece by Gombert as published by Tylman Susato, Cincquiesme livre contenant trente & deux chansons a cincq 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 𝅗𝅥 + 𝅗𝅥, but 𝅗𝅥. + 𝅘𝅥𝅯 is also possible. Gombert's original does not suggest a decision.

Iesuis ay me. Criquillon

Fo. 146. Thomas Crecquillon, Ie suis aymé

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

6·/2·/6/6/2

B

8

fo.146v.

14

19

25

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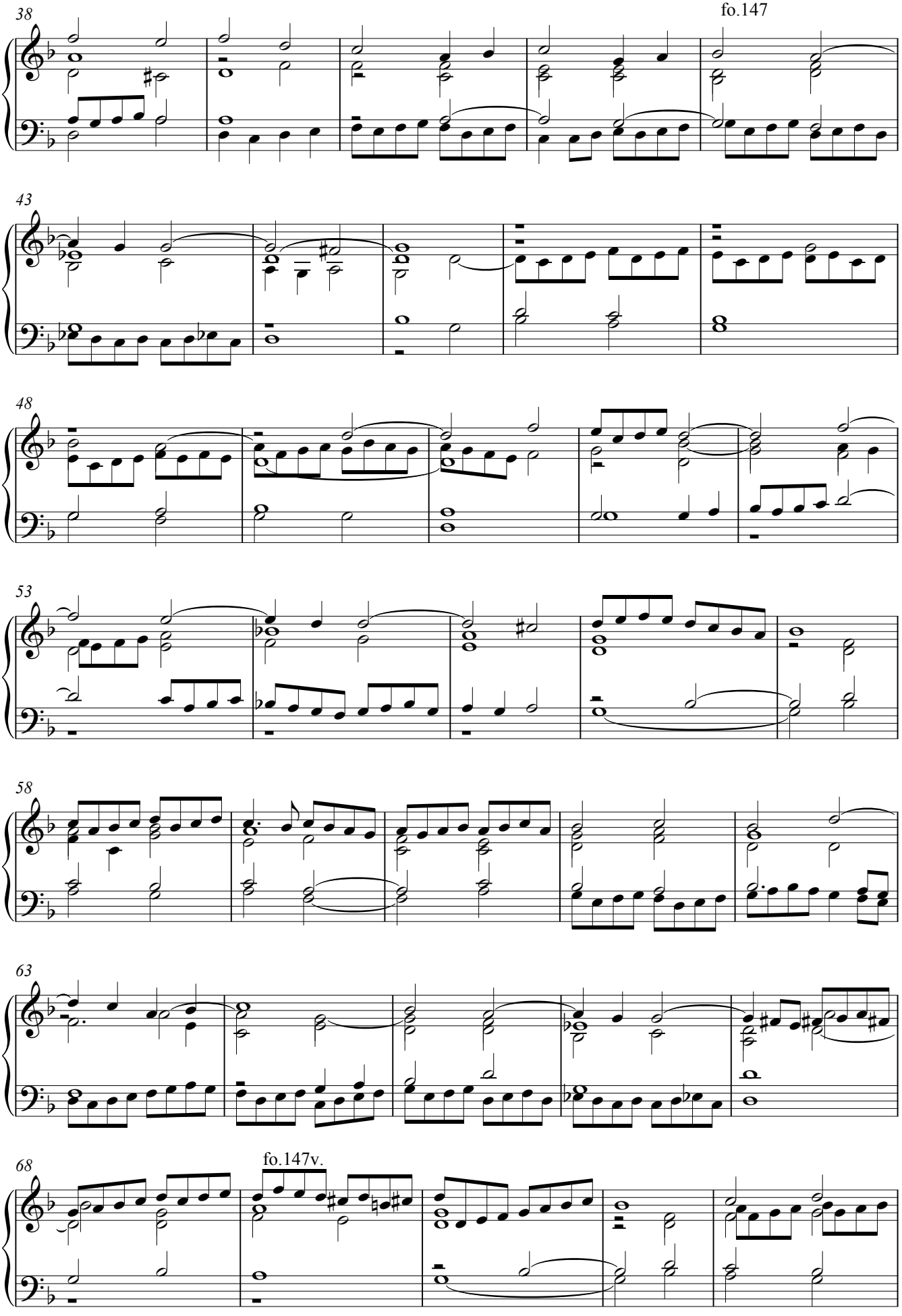
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fo.147
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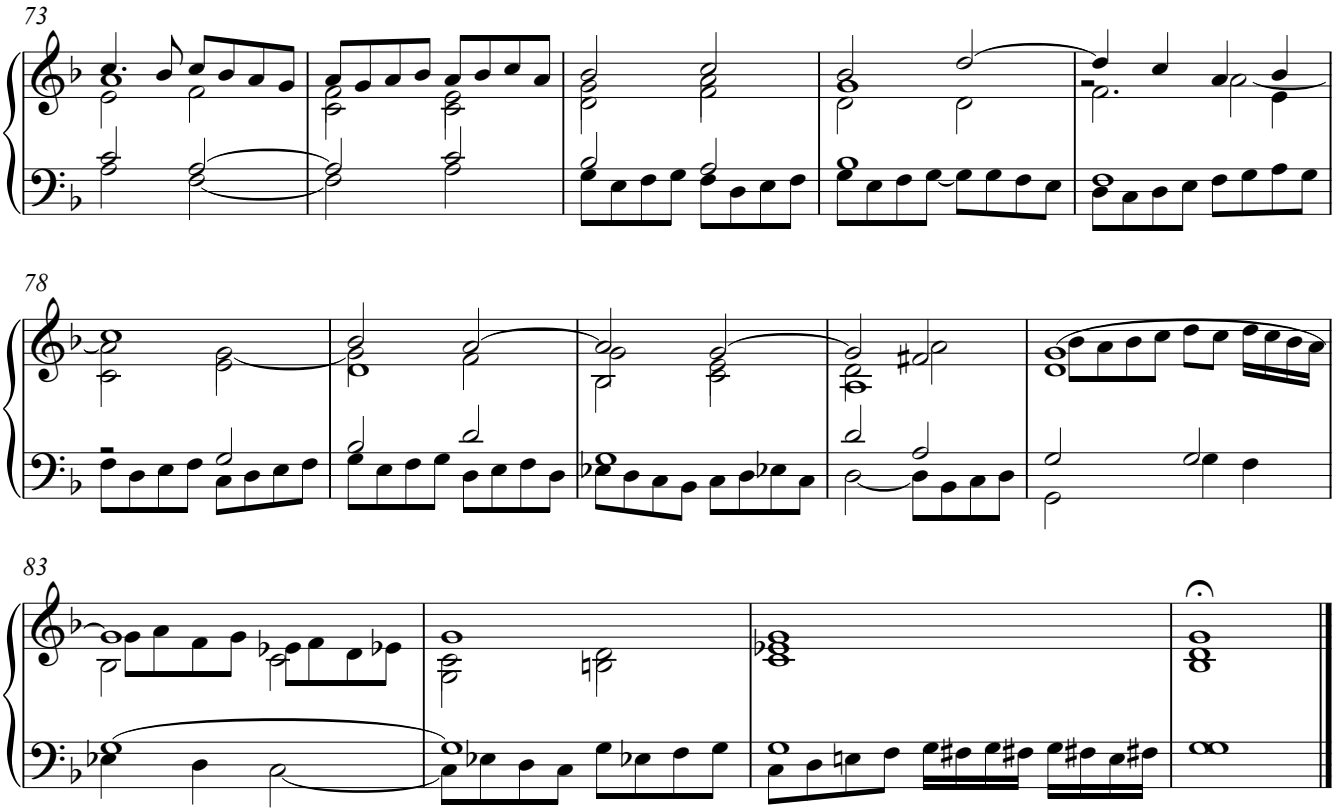
68
fo.147v.



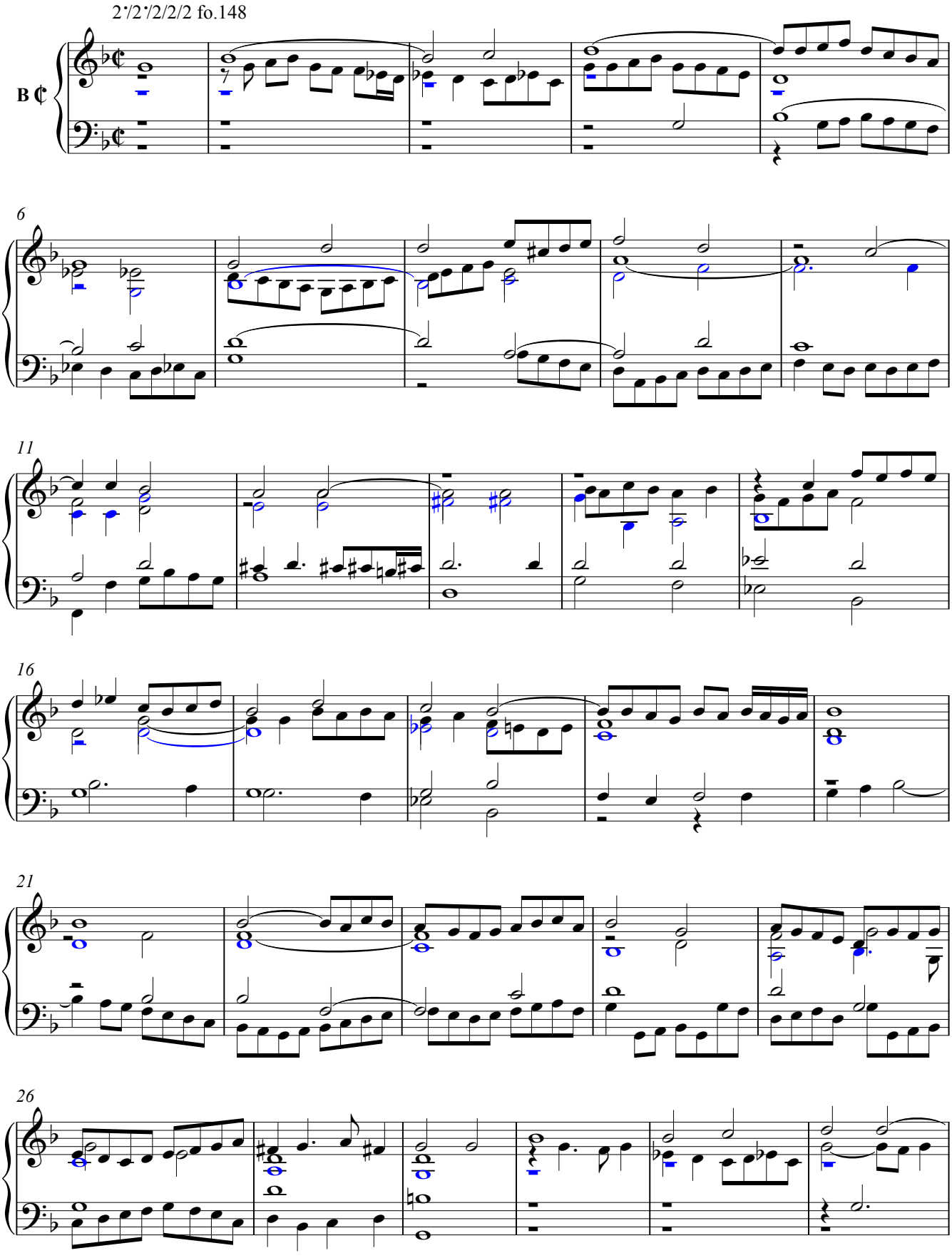
The title means: I am loved. Crequillon's original as published in Tylman Susato, Le sixiesme livre contenant trente et une chansons nouvelles a cincq et a six parties, Antwerpen 1545, has the following parts: Superius, Cinquiesme partie, Contratenor, Tenor and Bassus, with clefs Gs, C1, C3, C3 and F3. 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.

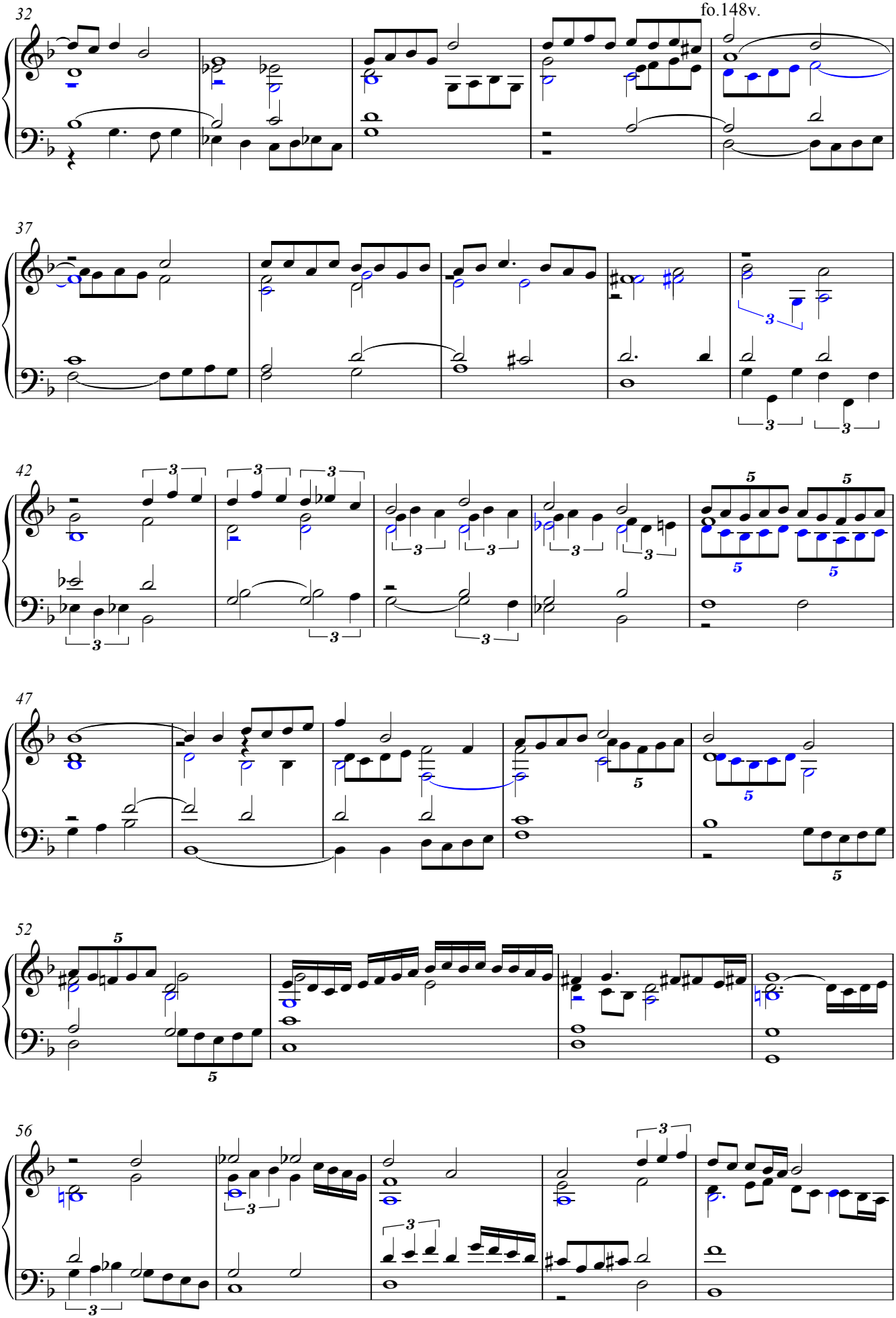
Bar 33 Tenor: missing sharps confirmed by Bar 35 Contratenor.
Bar 34 Bassus note 2: note value 𝅘𝅥𝅯 is missing, but number 2 = g positioned far to the right, compare Bar 32 Tenor; but Bar 22 Bassus may confirm 𝅗𝅥. + 𝅘𝅥 .
Bar 54 The flats is the Cinquiesme partie and the Tenor appear to be superfluous.
Bar 73 Superius note 2: note values are missing, but positioning of 4'=b' leads to this transcription.

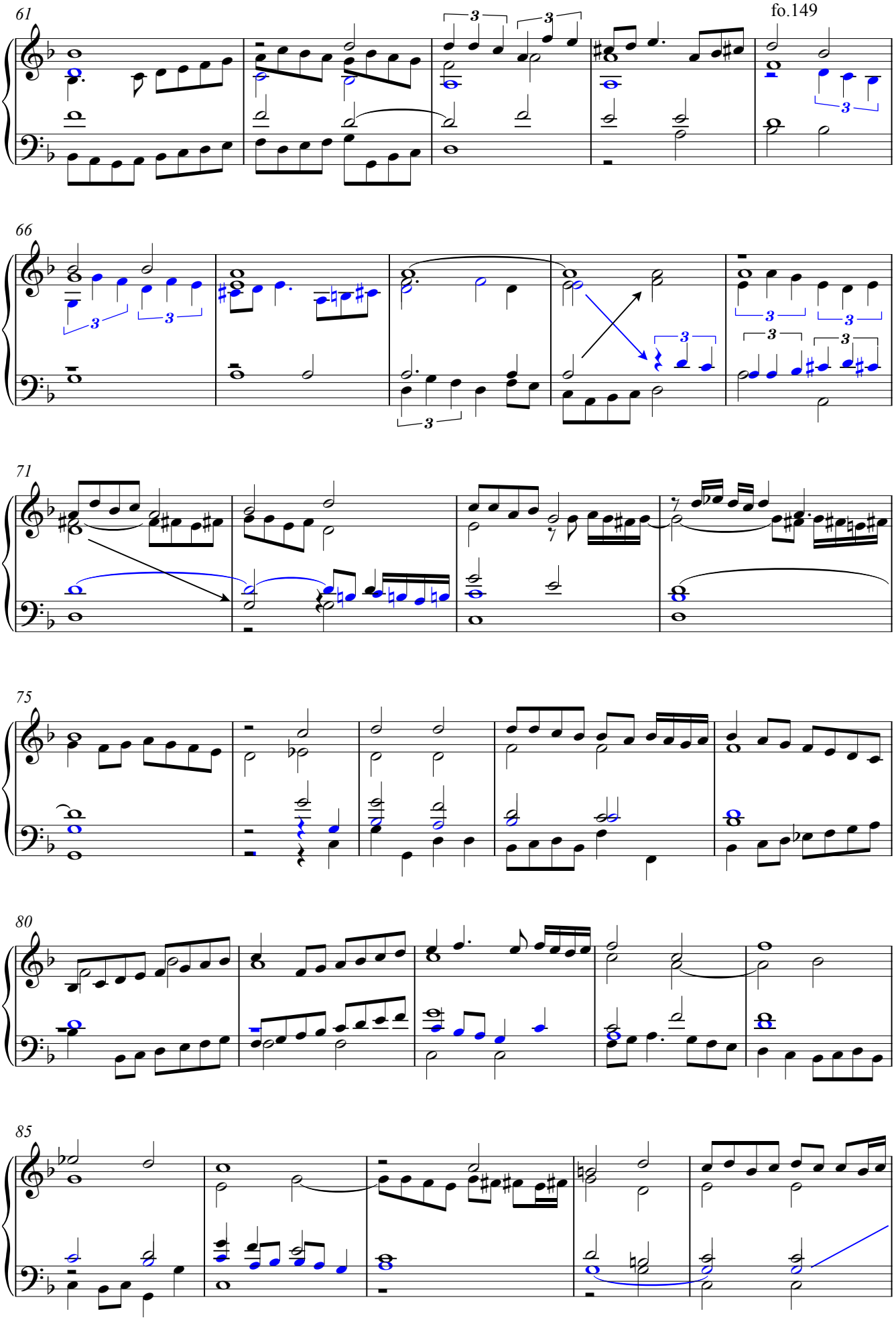
Susana vn jur. Glossada de Hernando de Cabeçon

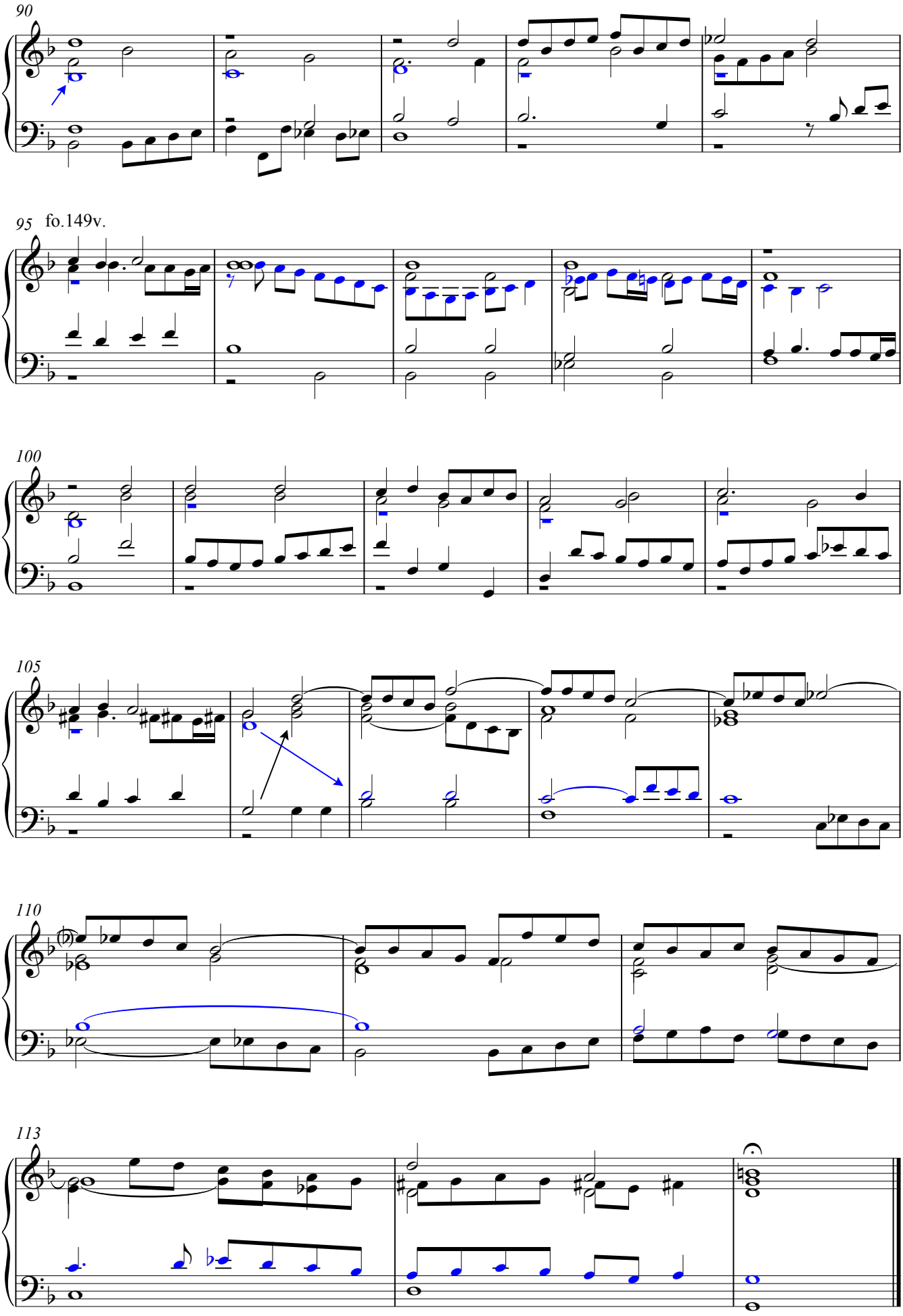
Fo. 148. Orlande de Lassus, Susanne ung iour

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




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 Orlande de Lassus (1530-1594), published by Pier Phalese, Louvain 1566 according to its title page (but 1567 according to the specification in the article Orlande 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.

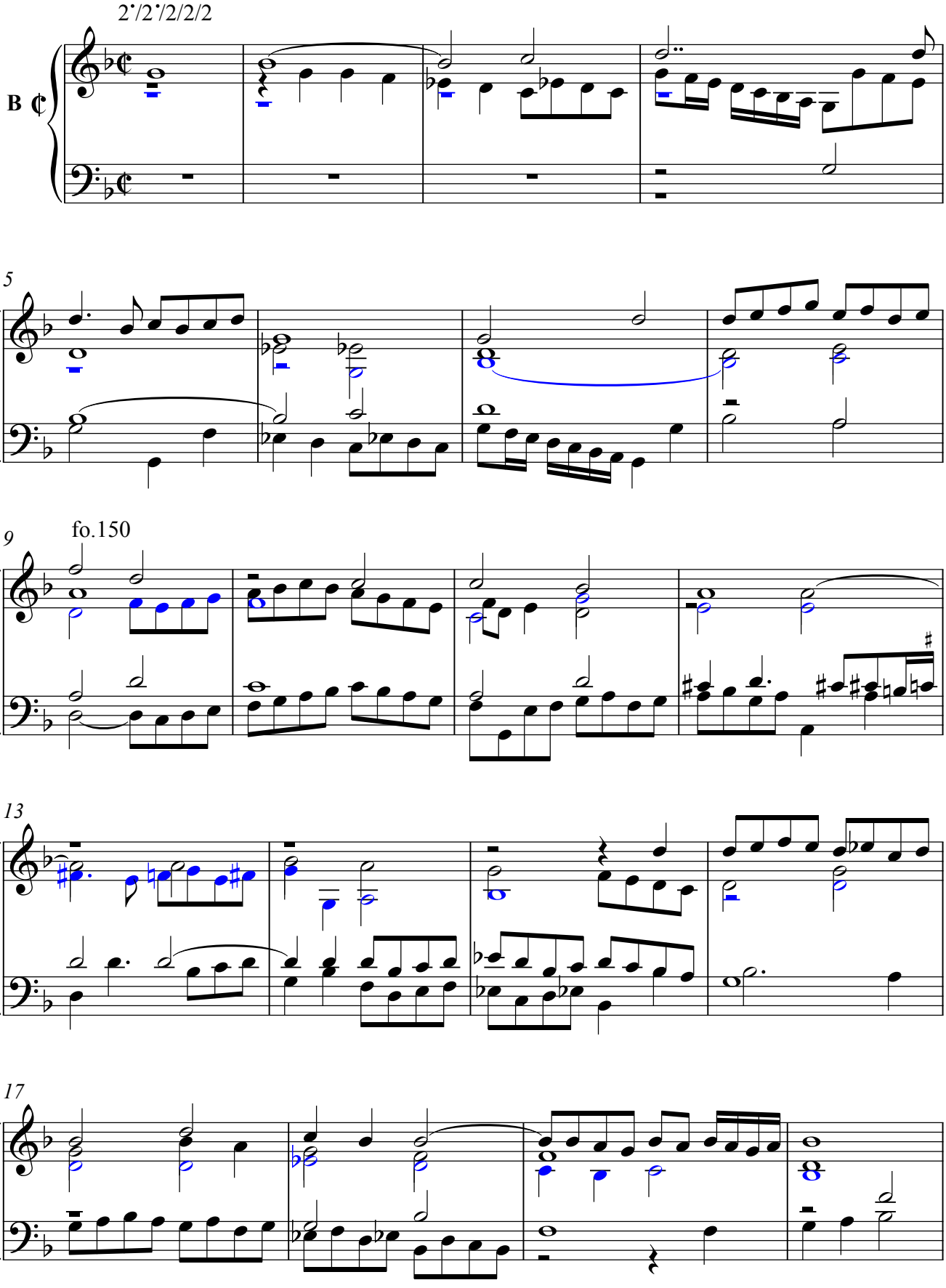
In the edition by Phalèse of 1570 the five parts are Cantus, Contratenor, Tenor, Quinta pars and Bassus with clefs G2, C2, C3, C3 and F3, high clefs or chiavetti, and so the piece should normally be performed a 4th down. Its pitch is however identical with Lupi's original, and the lowest note is a G,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

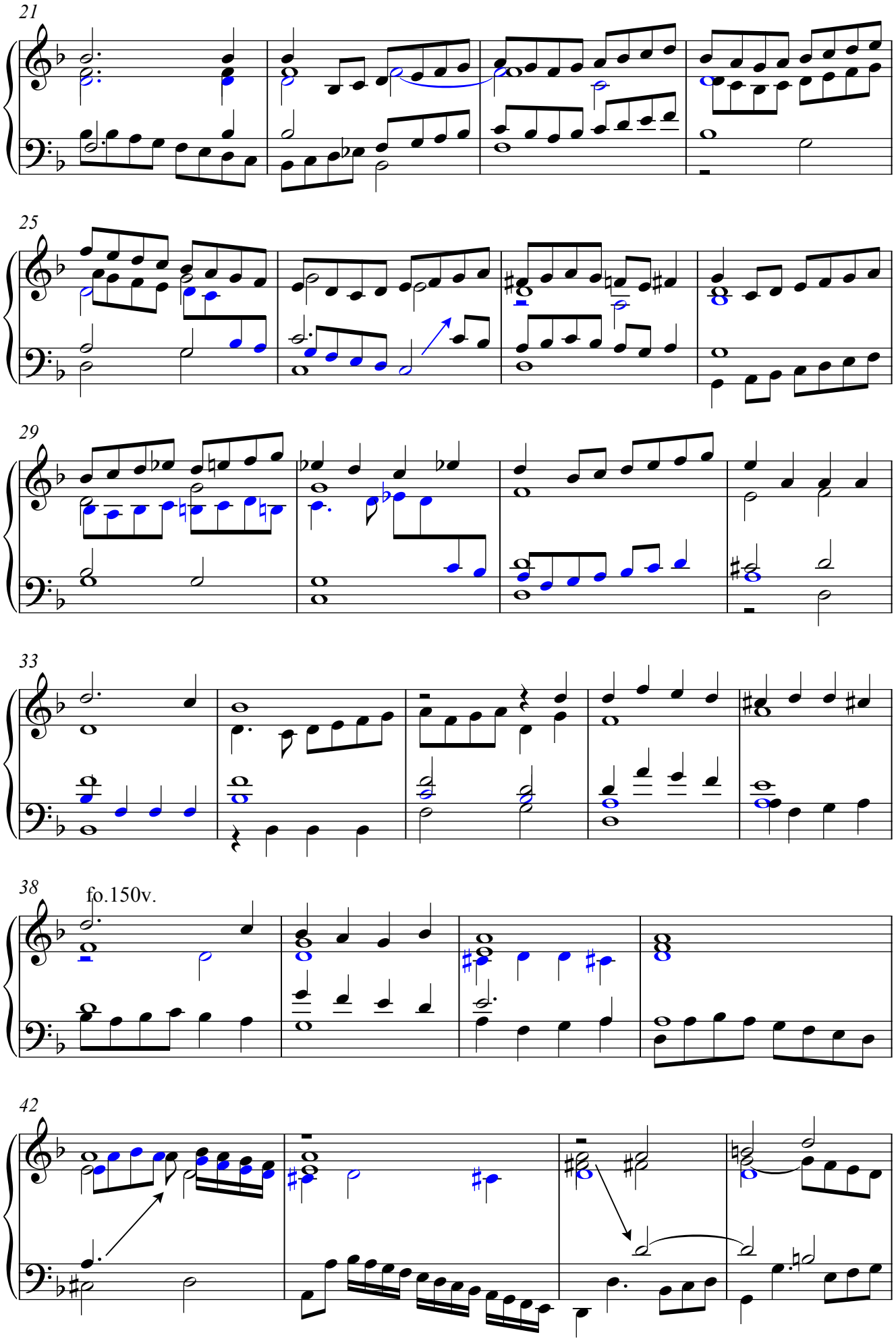
I printed the Tenor in blue.

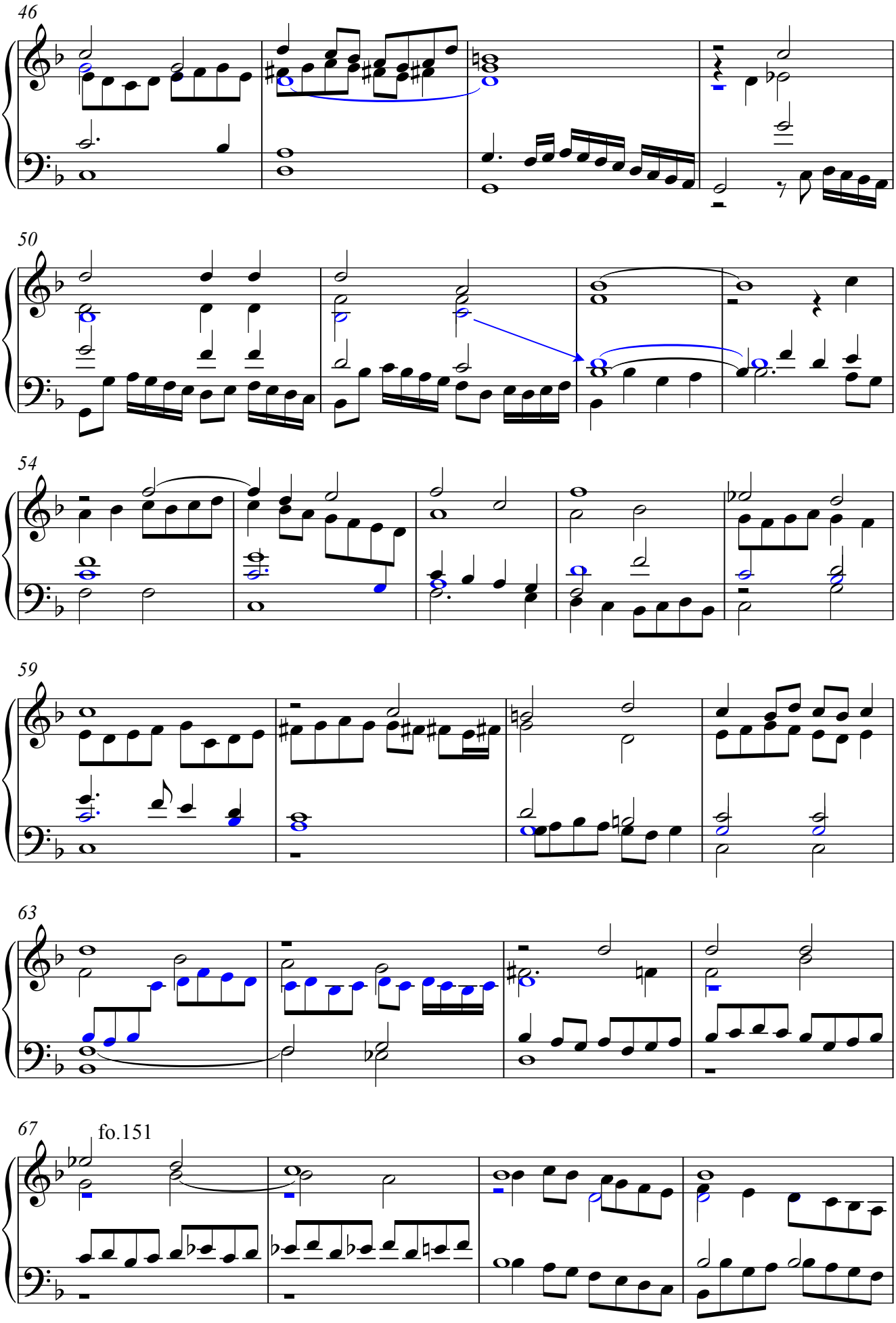
Susana Orlando

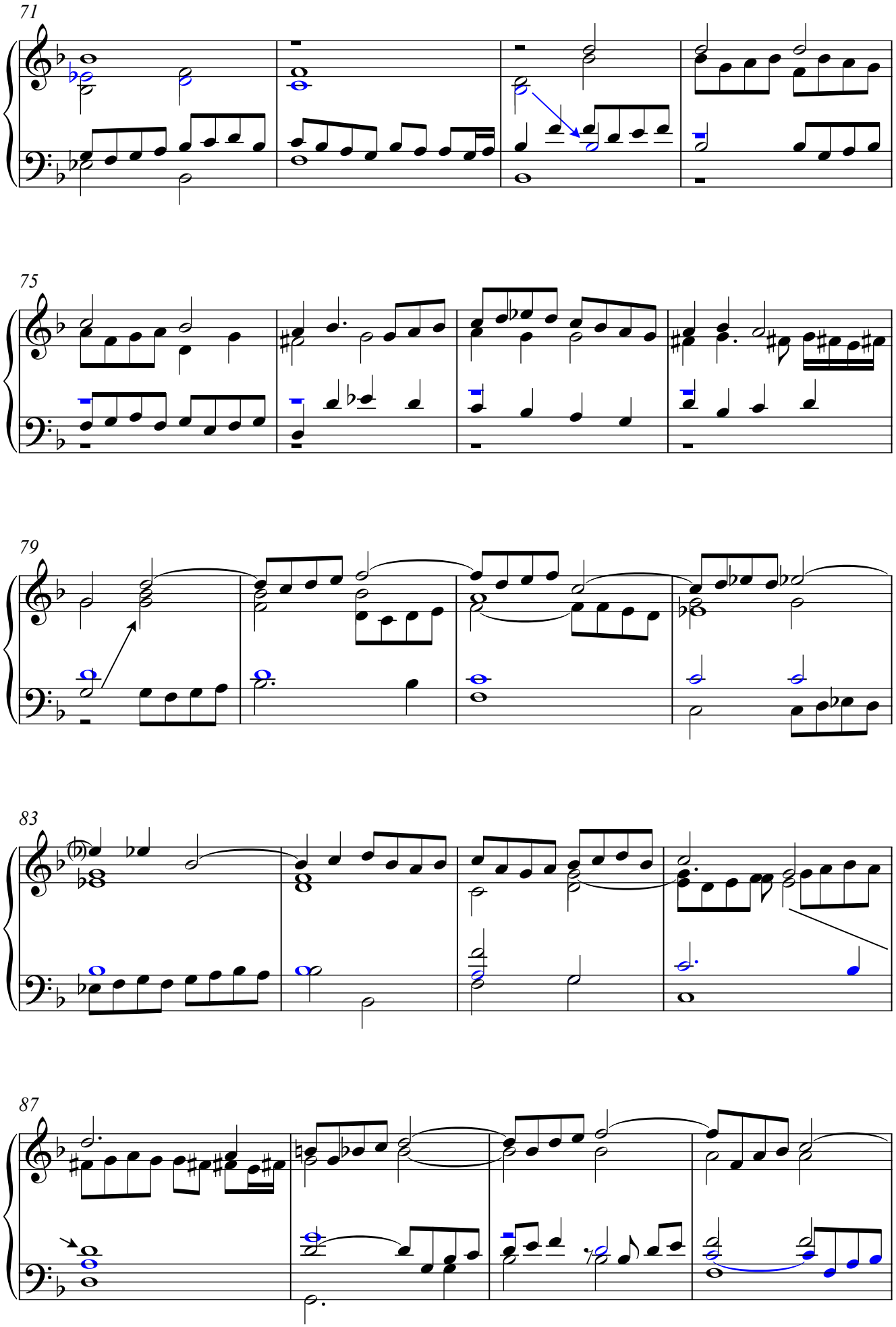
Fo. 149v. Orlande de Lassus, Susanne ung iour

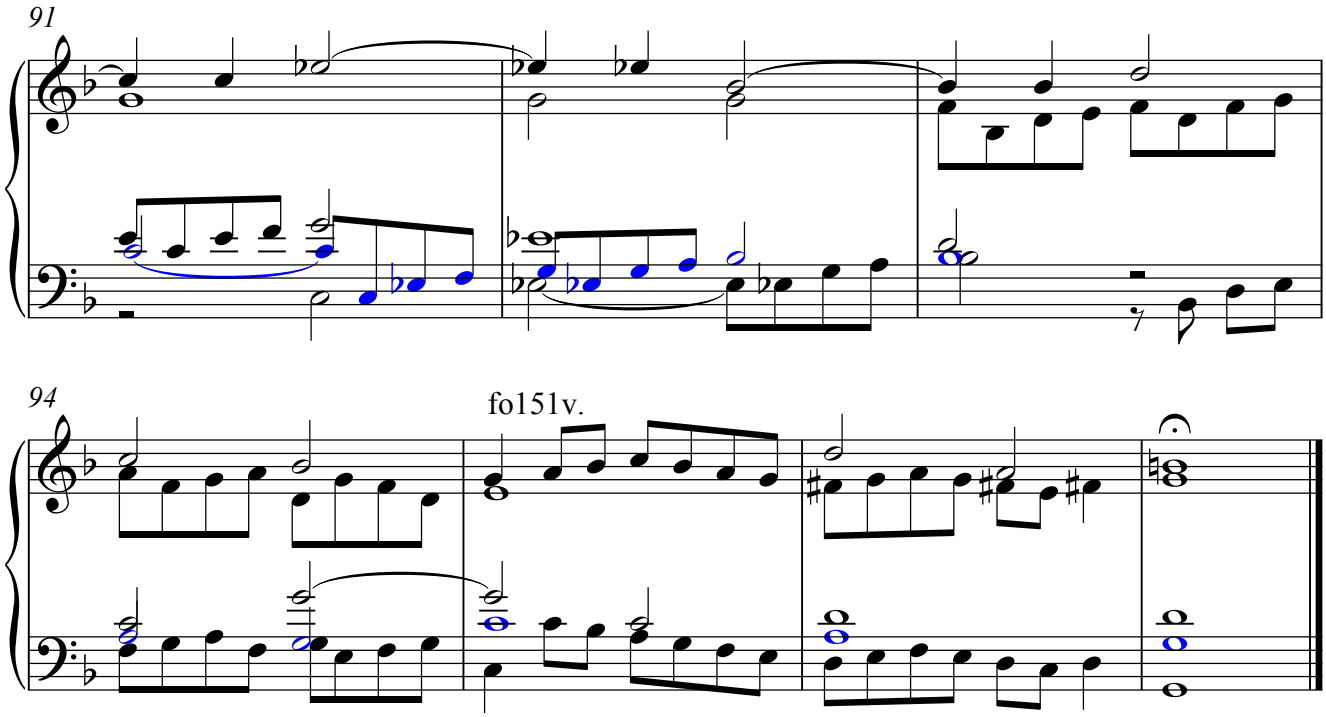
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017




21
25
29
33
38
fo.150v.
42


46
50
54
59
63
67
fo.151


71
75
79
83
87



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 Orlande de Lassus (1530-1594), published by Pier Phalese, Louvain 1566 according to its title page (but 1567 according to the specification in the article Orlande 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. 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.

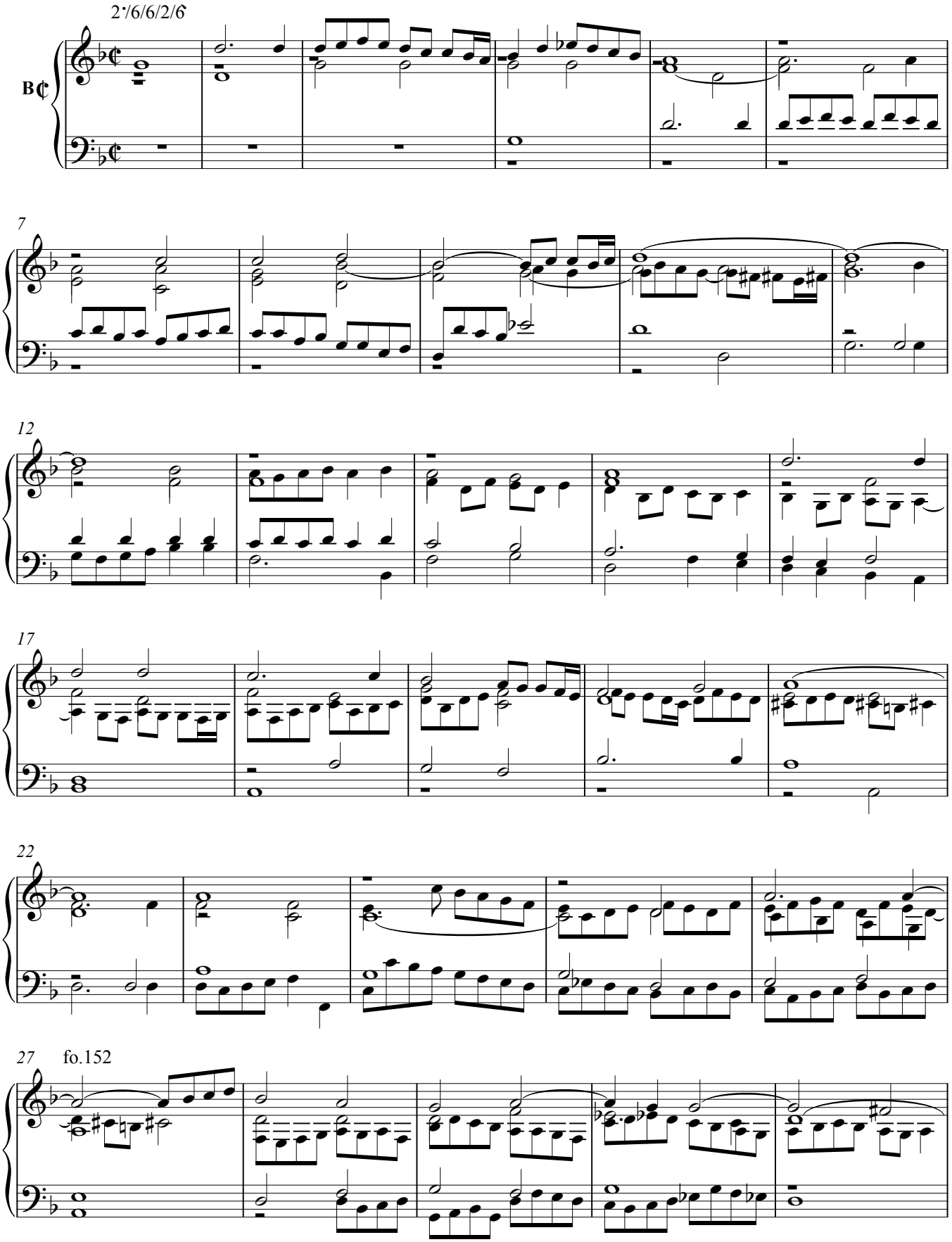
In the edition by Phalèse of 1570 the five parts are Cantus, Contratenor, Tenor, Quinta pars and Bassus with clefs G2, C2, C3, C3 and F3, high clefs or chiavetti, and so the piece should normally be performed a 4th down. Its pitch is however identical with Lupi's original, and the lowest note is a G,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

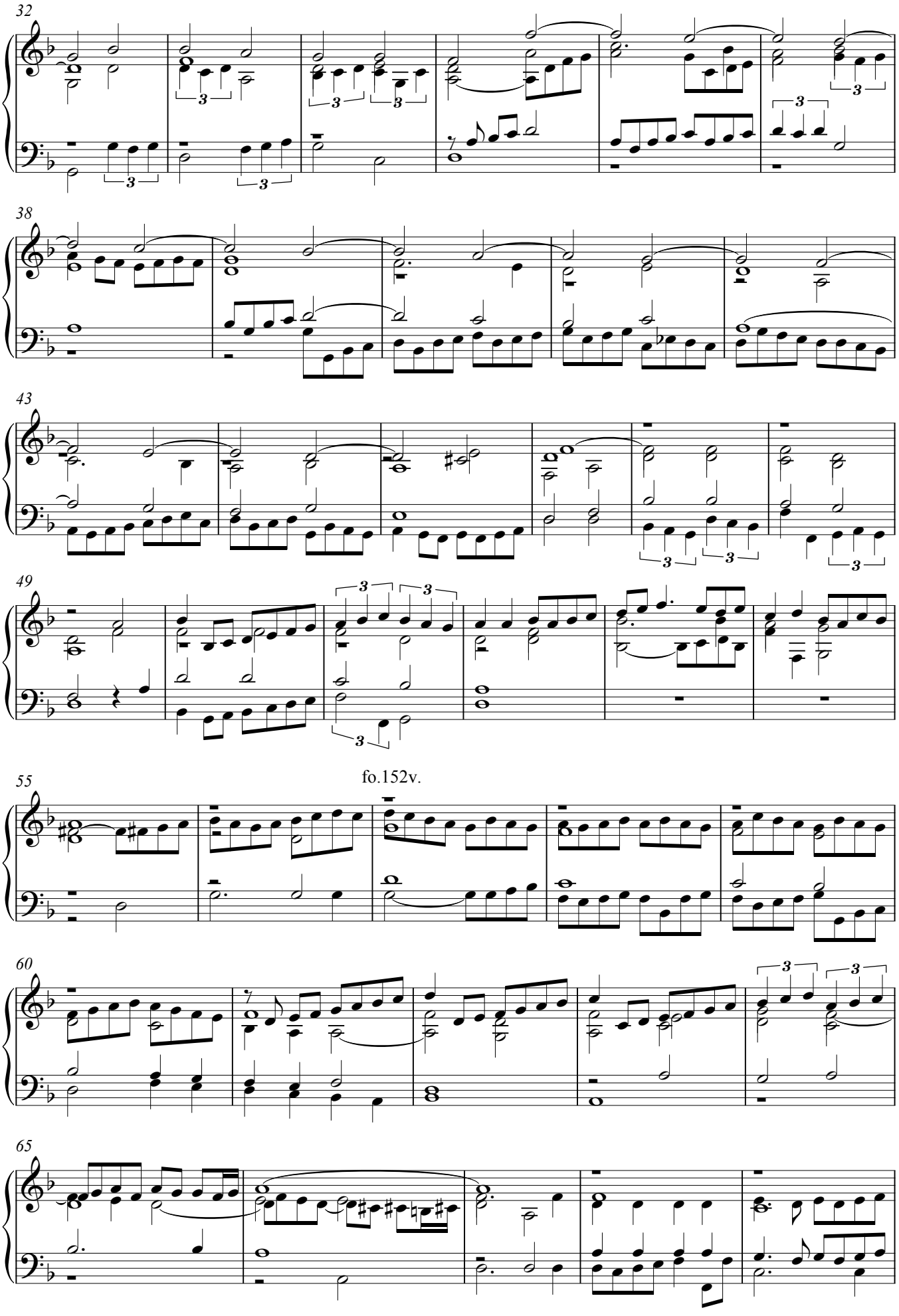
Cabeçon treated the piece very freely; it is 12 breves shorter than its original, but I could not establish which parts he left out. I printed the Tenor in blue.

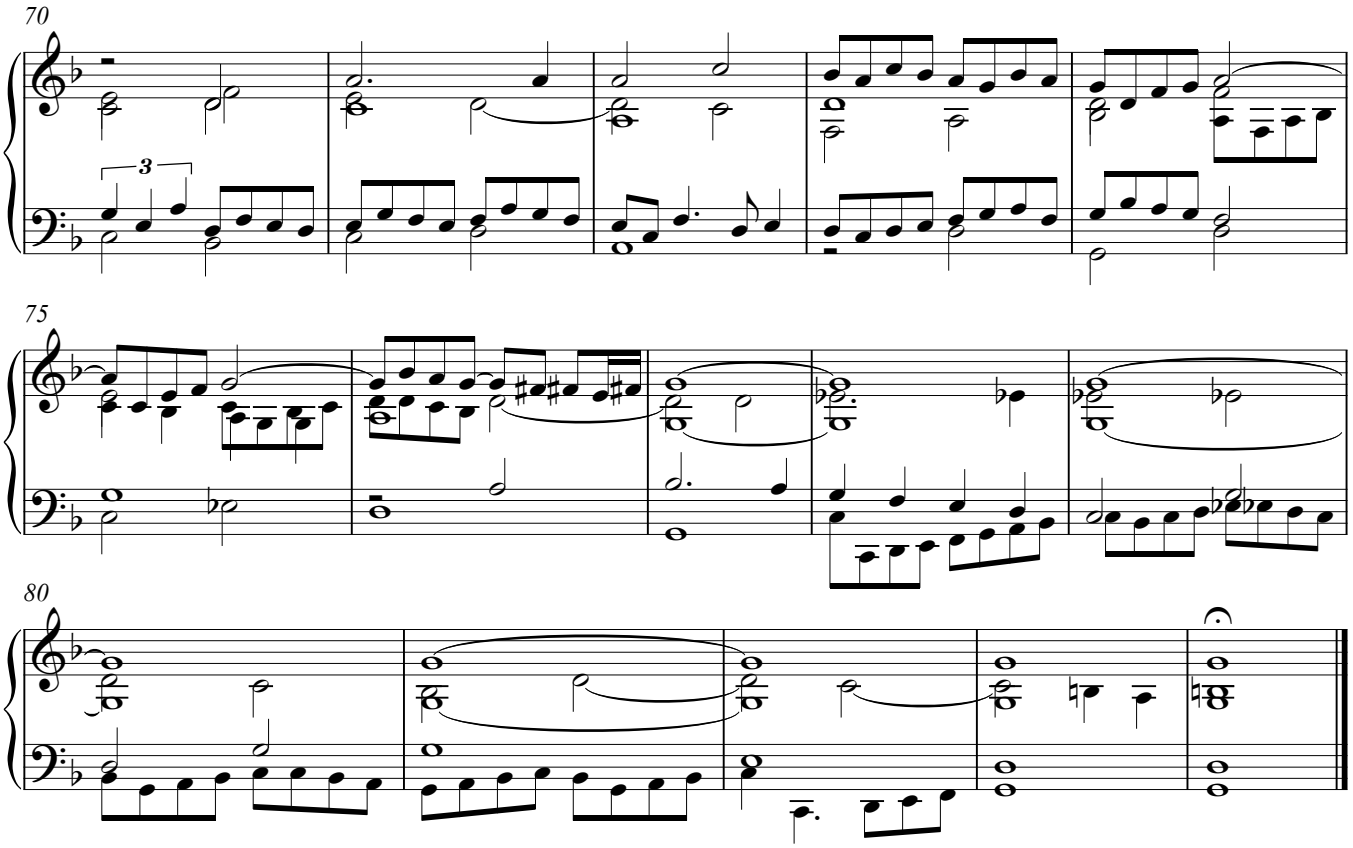
Pis ne me pulvenir glossado de Hernando de Cabeçon.

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

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




32
38
43
49
fo.152v.
55
60
65



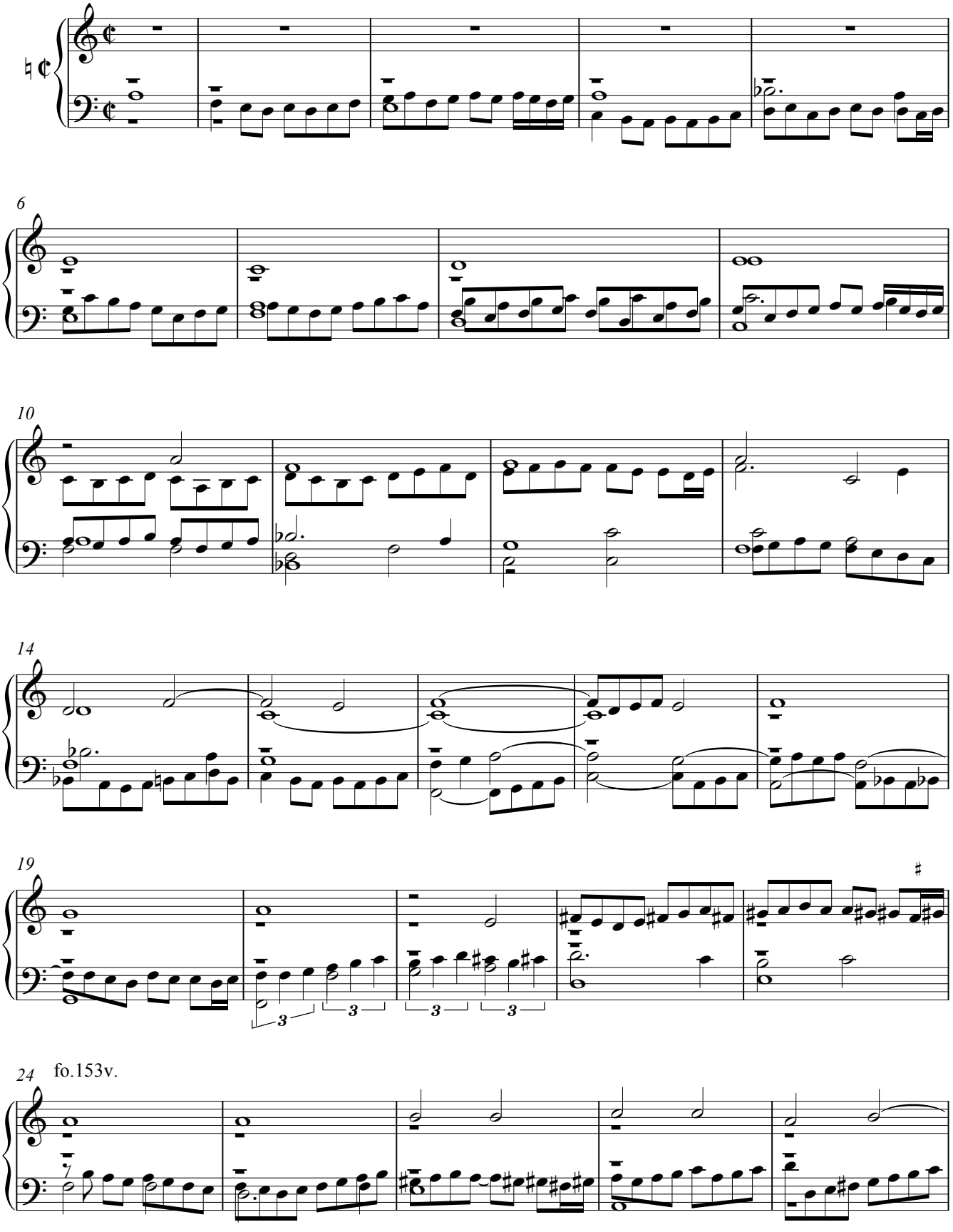
Tielman Susato ascribes this chanson in his Vingt et six chansons musicales et nouvelles à cinq parties, Antwerpen 1543, fol. VII, to Crecquillon, as did Antonio de Cabeçon in the piece on fol. 137. Elsewhere it is acribed to Adriaen Willaert.
Susato's part names are Superius, Contratenor, Tenor, Bassus 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.

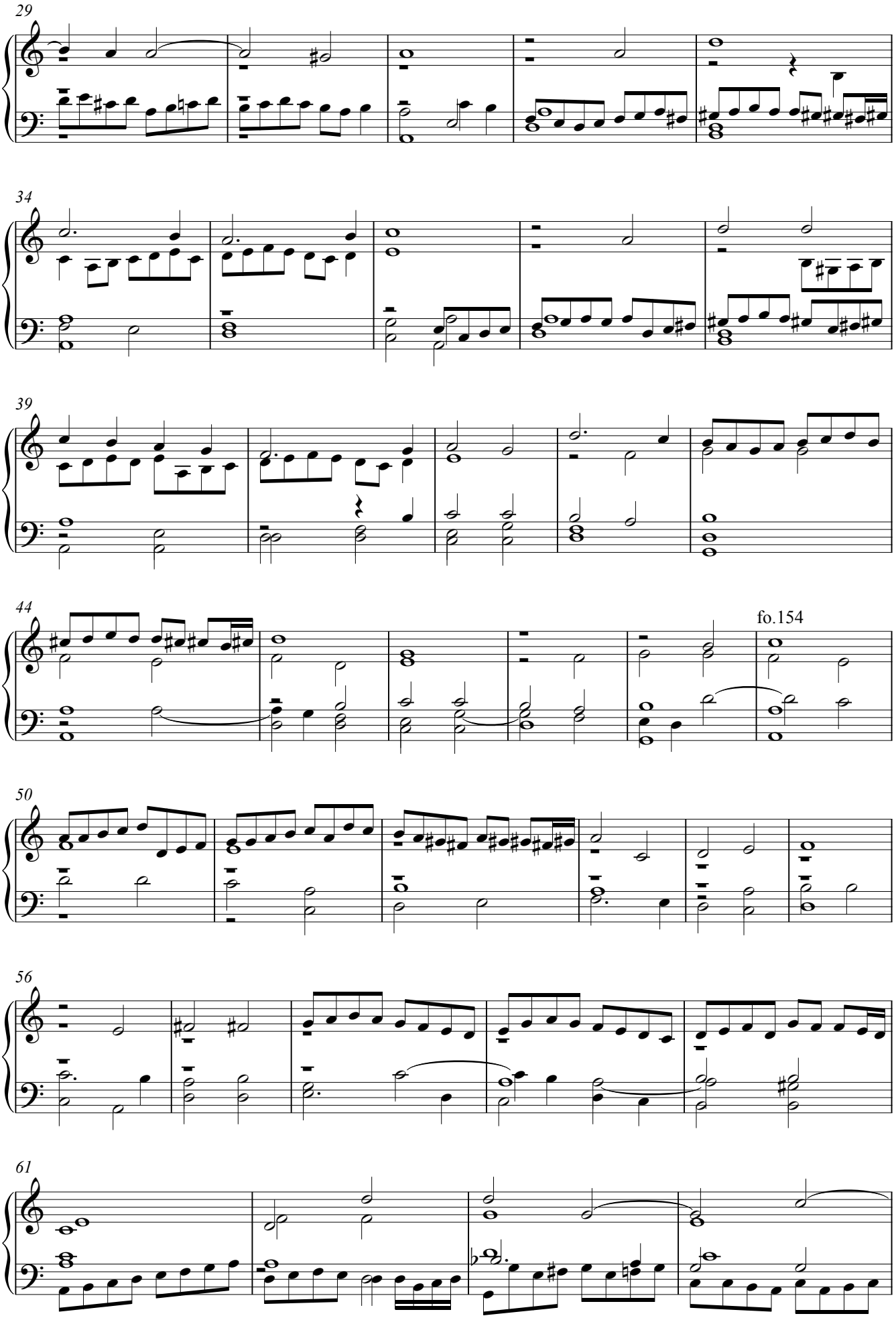
Qui la dira Adrian Villart

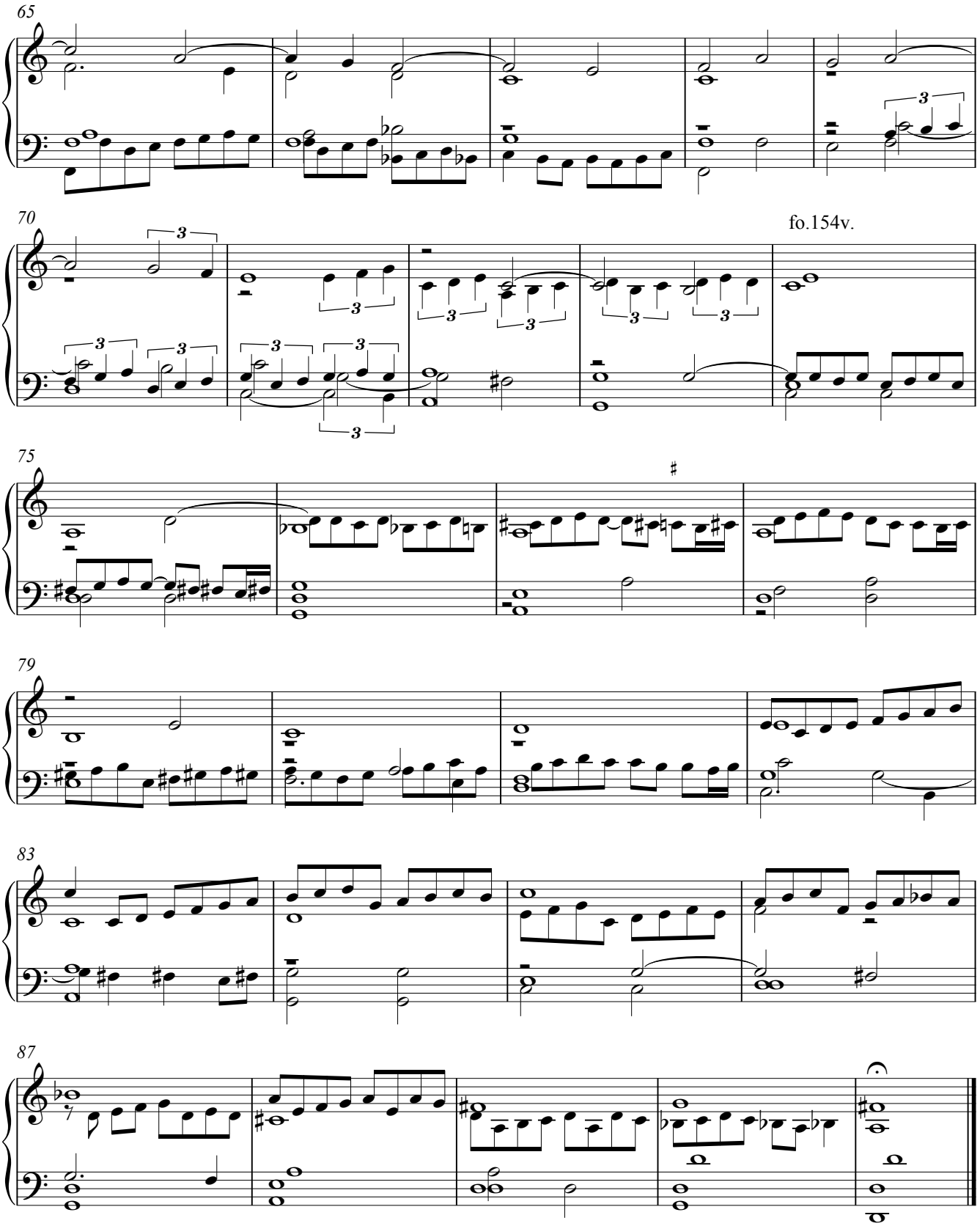
Fo. 153 Adriaen Willaert, Qui la dira

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

7/7/3/3/7




29
34
39
44
fo.154
50
56
61

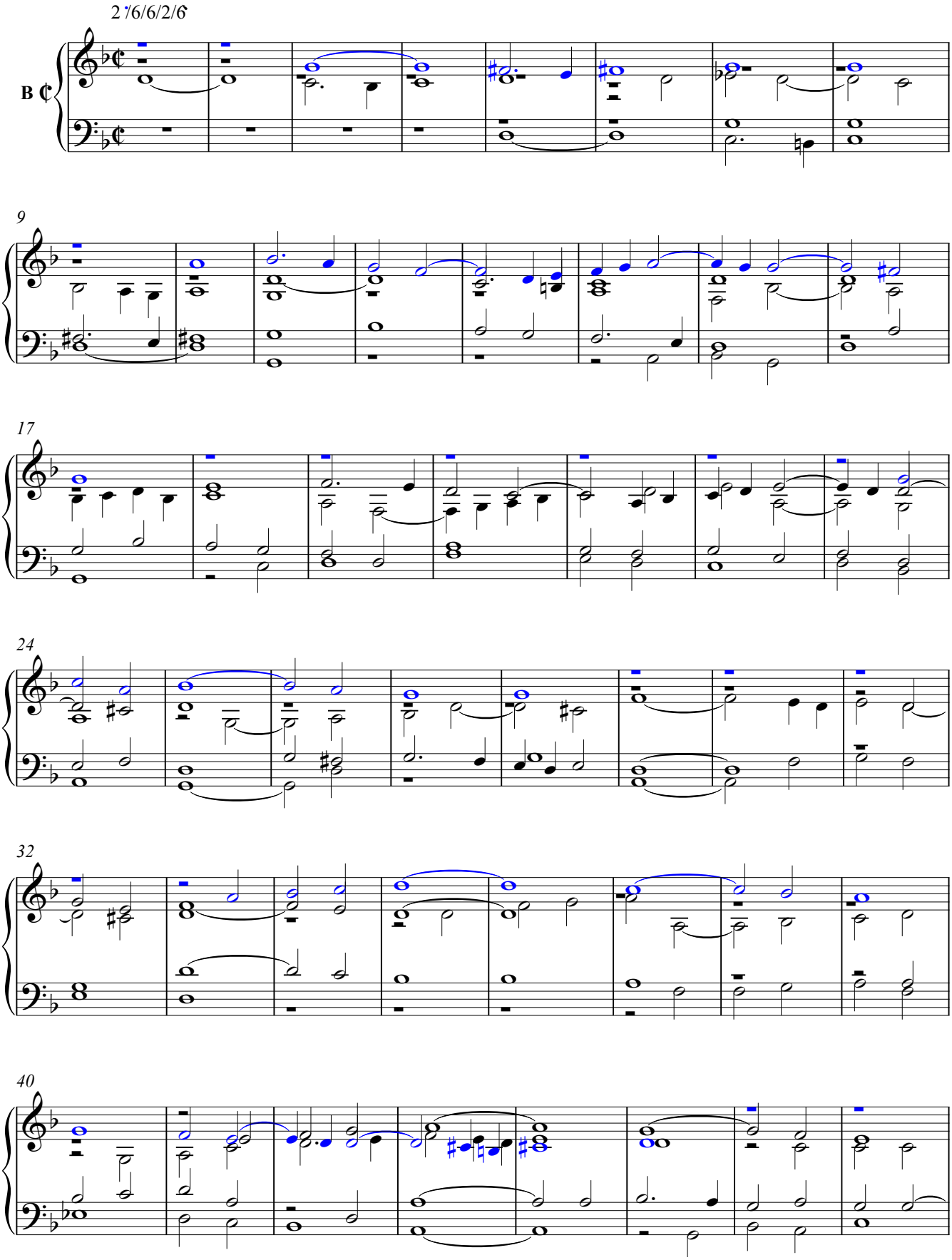


According to the website of the Willaert Foundation the part names of Willaert's original, published by Adrian Le Roy & Robert Ballard, Livre de Meslanges, contenant six vingtz chansons, Paris 1560, and Mellange de chansons, 1572 are Superius, Contratenor ("Canon ad longum"), Tenor ("Canon in dyapenthe"), 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).

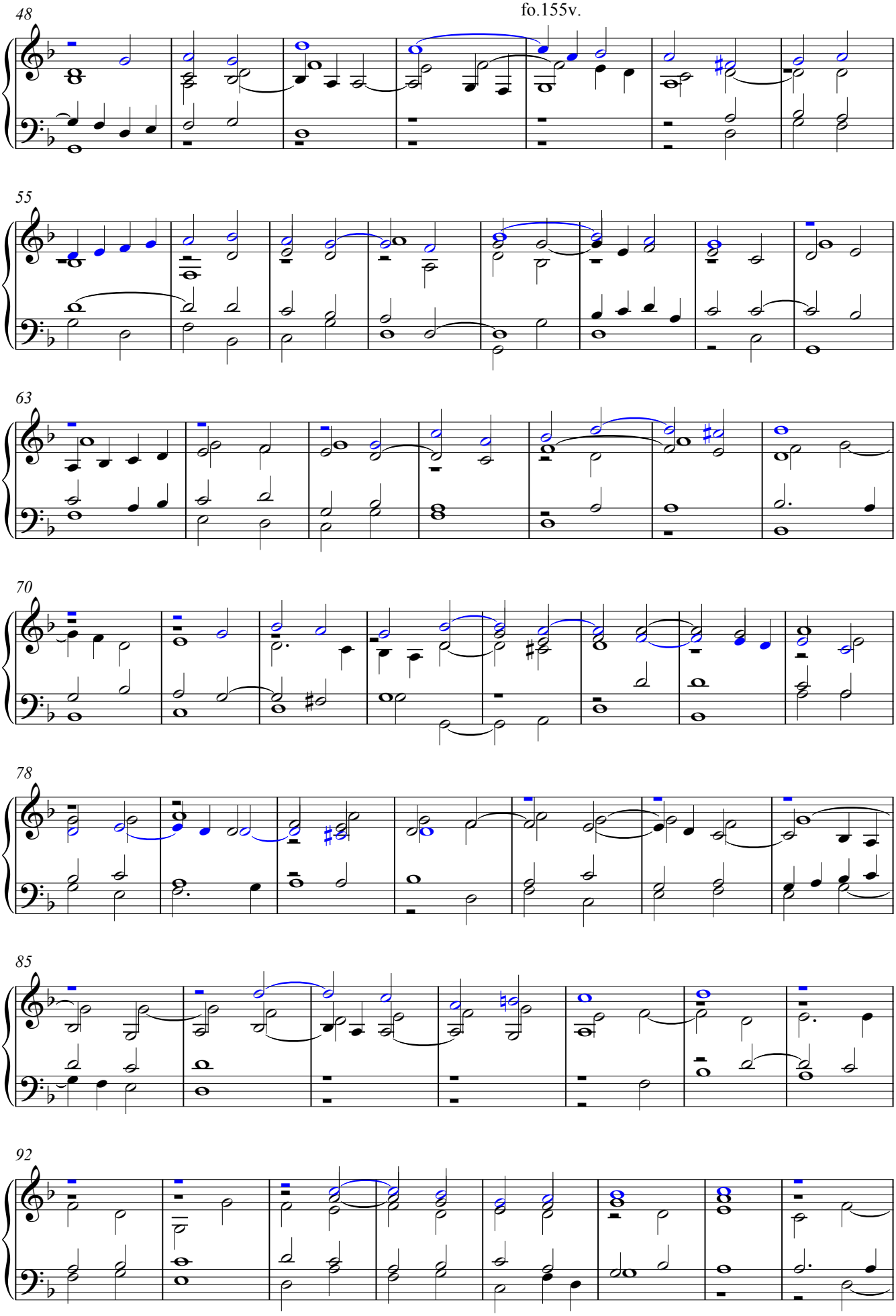
Ad Dominum cum tribularer. Fuga en .4. con el tiple

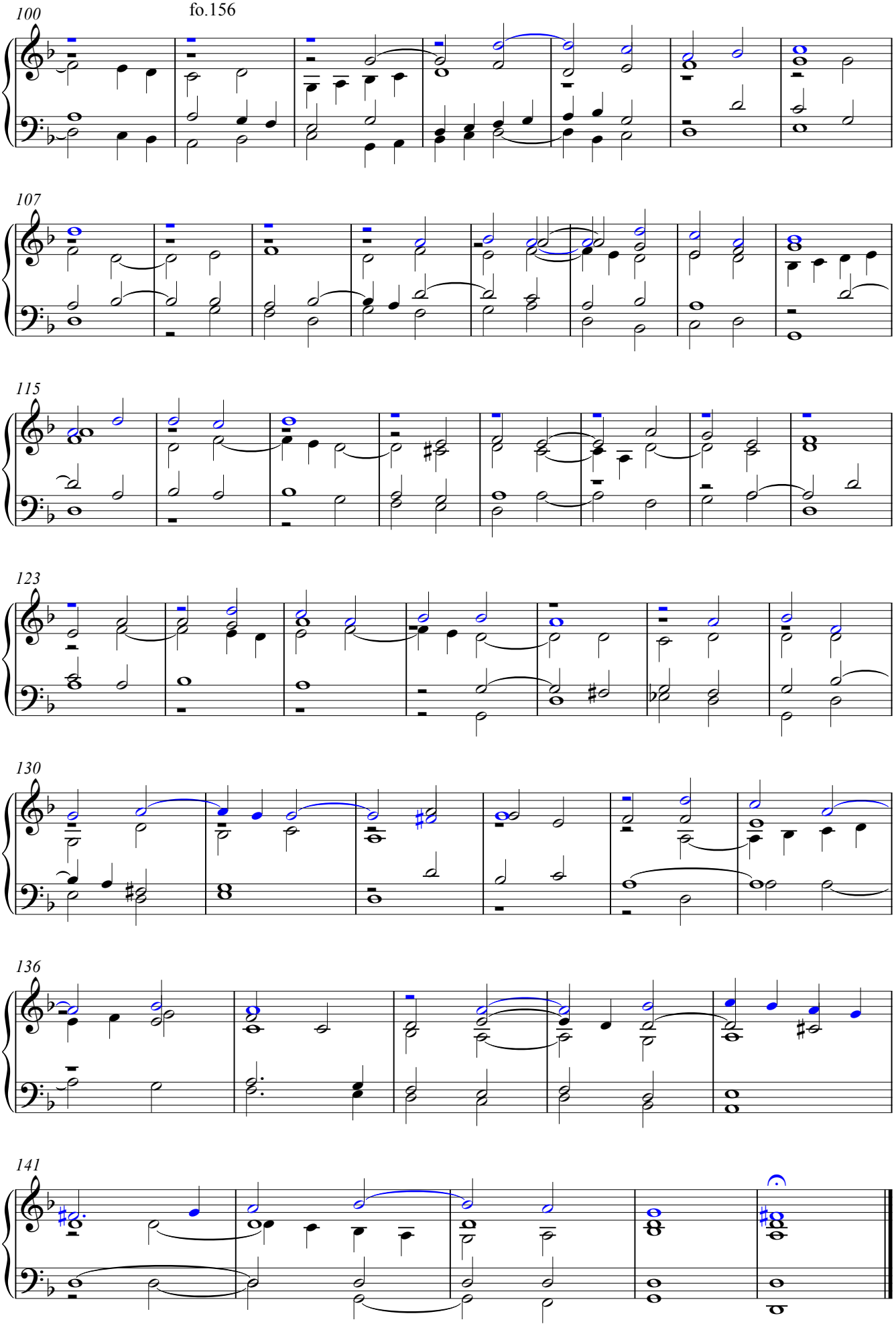
Fo. 155. Ad Dominum cum tribularer. Fuga at the 4th with upper voice

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



fo.155v.



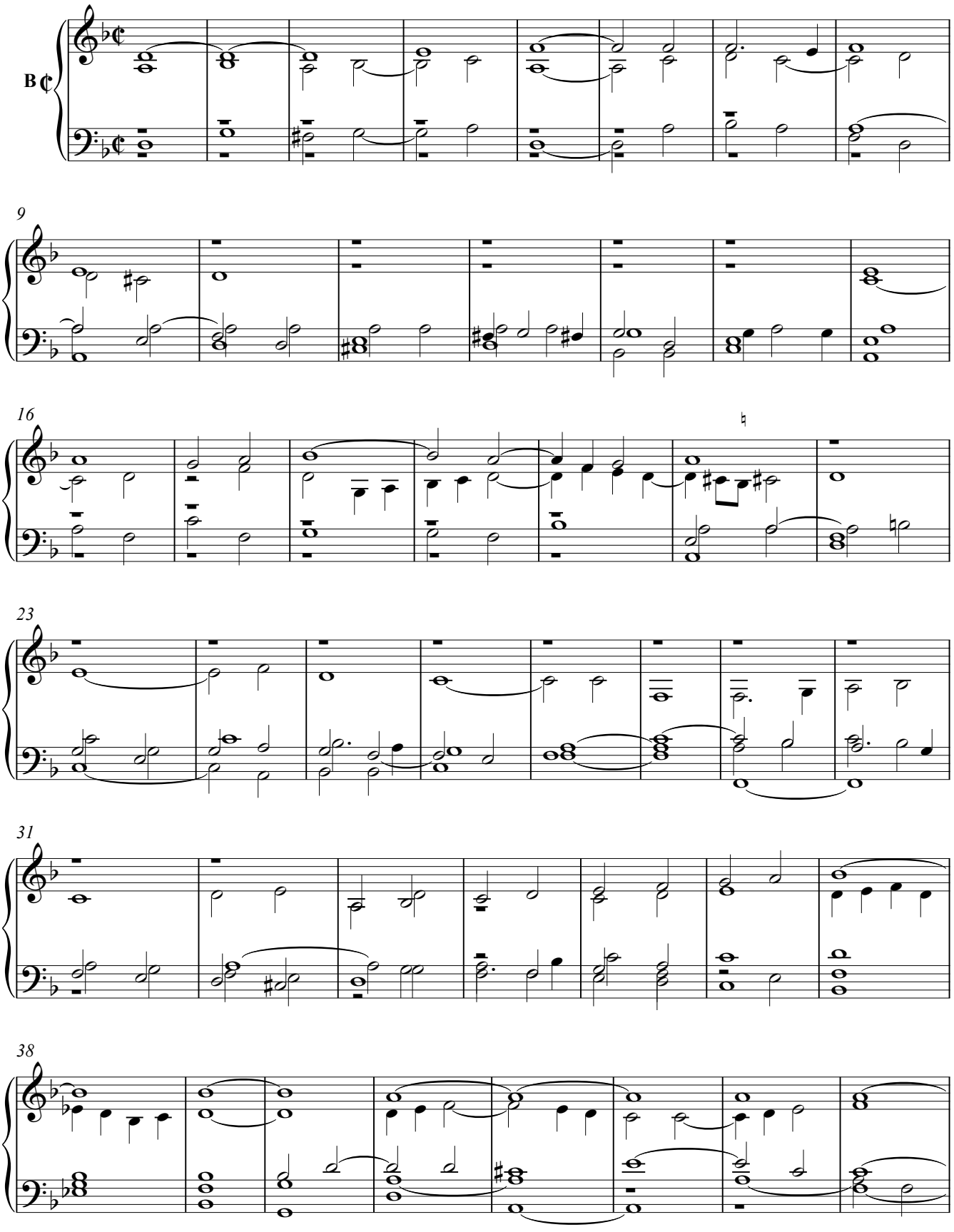

100
fo.156
107
115
123
130
136
141

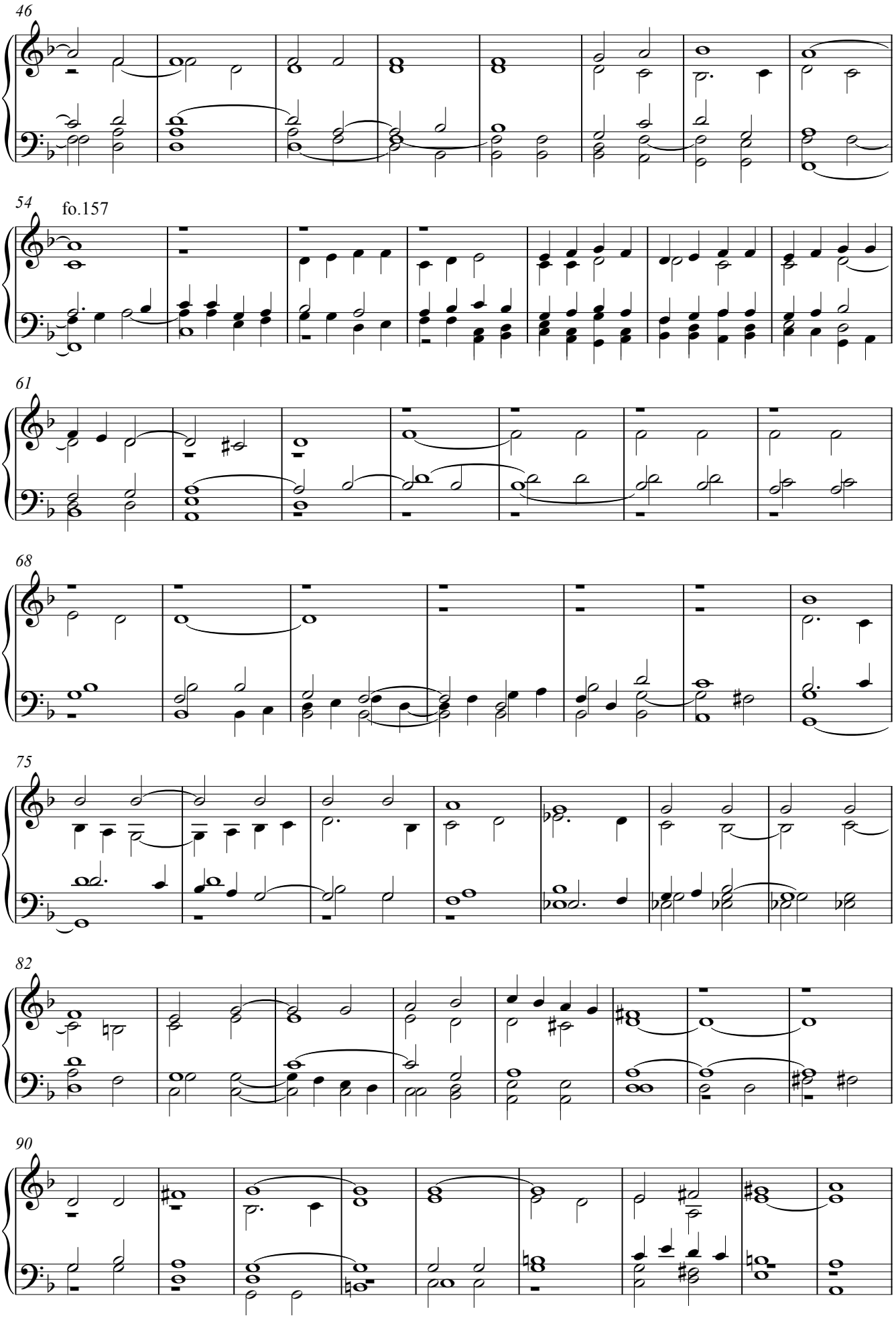
The title is the beginning of psalm 119 (Vulgate), however the melody in the superius (=tiple) is unknown in the Gregorian repertoire, for it is not a psalm tone (mostly tonus 2 for this psalm), nor the graduale of the second Sunday after Whitsunday (before Vaticanum II). I attributed the part names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

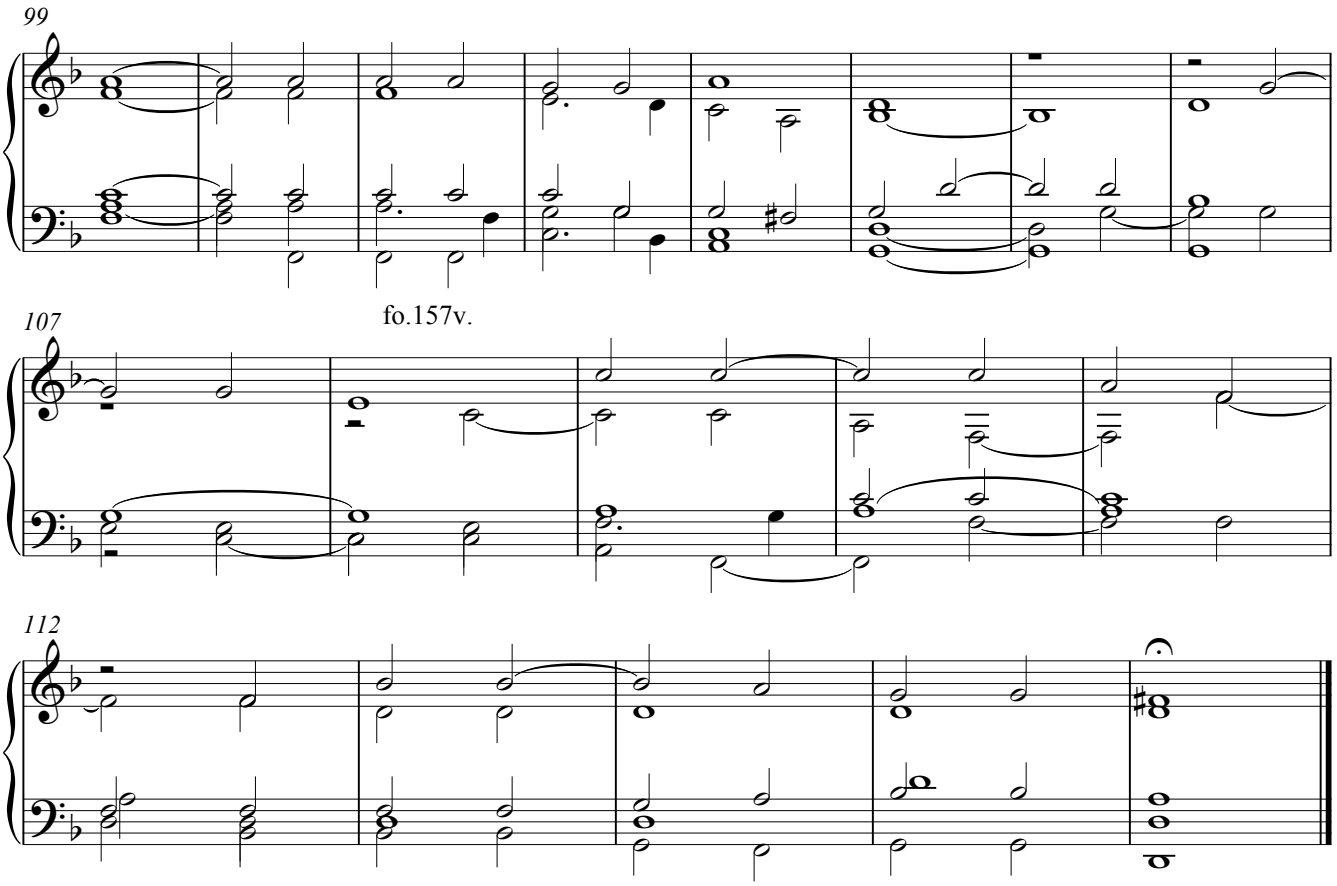
Pues a mi desconsolado tantos males me rodean. Iuan de Cabeçon

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

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




46
54
fo.157
61
68
75
82
90

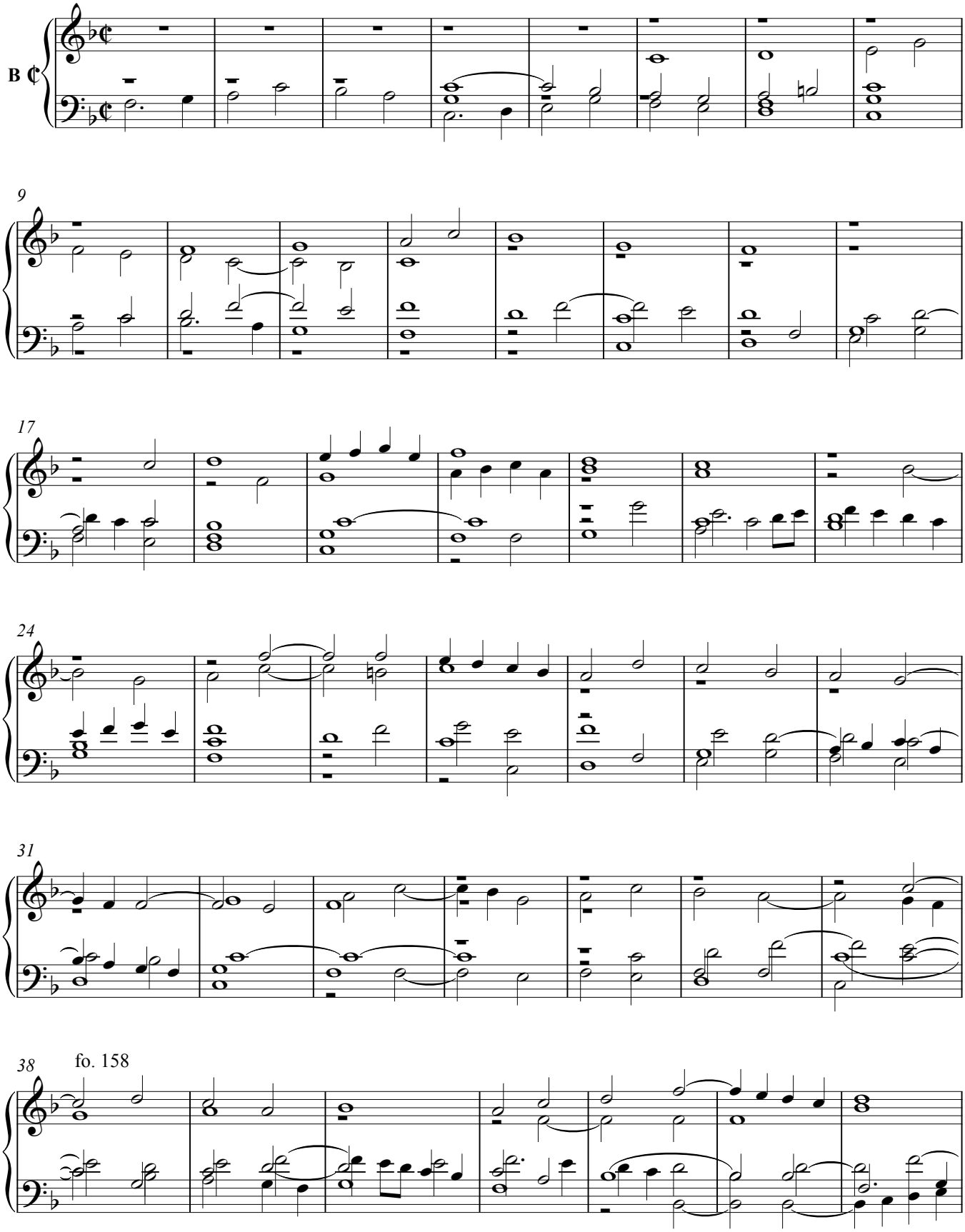


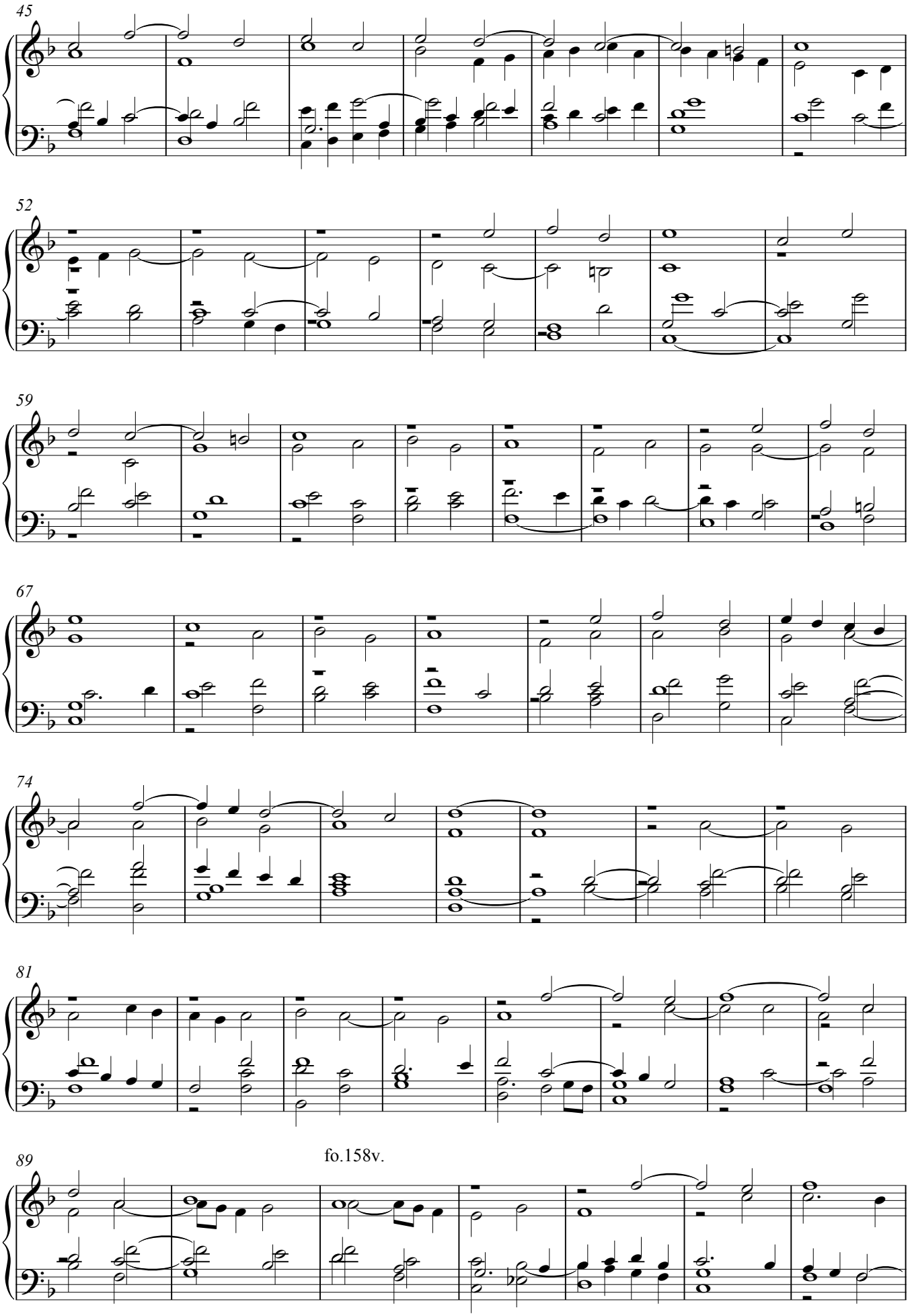
The title means: When for me, disconsolate, so many evils surround me... The complete text will be easily found on internet.
There are only a few note value signs in this piece, bars 7 and 30. Nearly all note values have been determined by the position of the numbers. Quinta pars (middle voice of the 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

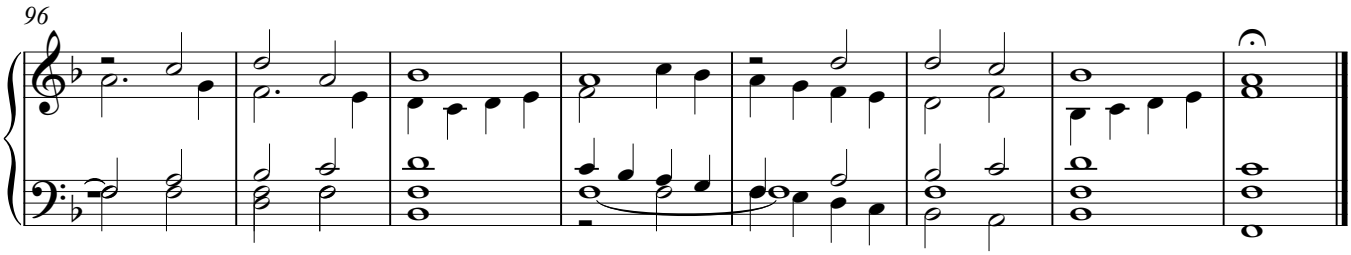
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

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





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.