Obras de musica para tecla, arpa y vihuela (1578)

Part III. *Versos y Favordones* (Verses and *favordones*)

Antonio de Cabezon (1510 — 1566)

Edited by Giampaolo Orrigo - URTEXT

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R. 3891

OBRAS DE MVSI CA PARA TECLA ARPA Y vihuela, de Antonio de Cabeçon, Muſico de la camara y capilla del Rey Don Philippe nueſtro Señor.

RECOPILADAS Y PVESTAS EN CIFRA POR HERNANDO de Cabeçon ſu hijo. Anſi meſmo Muſico de camara y capila de ſu Mageſtad.

DIRIGIDAS A LAS. C. R. M. DEL REY DON Philippe nueſtro Señor.

BIBLIOTECA NACIONAL

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CON PRIVILEGIO.

Impreſſas en Madrid en caſa de Franciſco Sanchez. Año de M. D. LXX.

Biblioteca Nacional de España

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16. Quatro favordones del octavo tono **45**

Editorial Notes

This edition of the *Obras de musica para tecla, arpa y vihuela* is based on the original print edition of 1578. The title page of this edition has 1570 as the print date, but the *Errata* page, i.e. corrections to the edition made at the time of printing, gives the date of the "two days of the month of August of the year 1578". This is normally considered the date of the royal *Imprimatur* and therefore the date when the edition was printed. In addition, we took into consideration the modern edition by P. Pedrell, published in Barcelona by Breitkop & Hartel in the year 1895. We did not highlight however the deviations from this modern edition, since it was used more as a control source, rather than a direct source of the material. The reason for this is that we noticed quite some deviations from the original print, not justified by any particular reason.

The original 1578 edition is notated in *cifras*, rather than normal musical notation. The 1578 edition includes an introduction where this notation is explained. The explanation is quite clear, therefore very few controversial passag are found in the book. This present modern edition is rendered following the modern notation on two staves, using treble amd bass clefs. The accidental in the original edition are valid only for the note they are attached to. This present edition uses the modern convention and the accidentals are valid for the entire bar. Editorial accidentals are added above thre notes, in small print. Key signatures follow the accidentals found at the beginning of each piece, as specified in the original introduction: when a B is specified, the F key is used, in order to have a b flat as key signature. When a ♮ is specified, the C key is used, in order not to have any accidentals. Where needed, editorial ties are noted, following also the indiecations given in the original introduction.

No pedal indication is given, since the Iberian organs at Cabezon time had only piston type pedals with very limited capabilities, although they could be used to doulce certain *cantus firmus*, especially when it tends to be confused with the rest of the polyphony or to double a lower pitch one[1].

Before the biginning of the *Versos*, the author writes a performance note:

> ESTOS VERSOS SON
> para los que comiençan, y de cada uno pueden
> hazer dos quando quisieran acortar, y los que
> mas supieren los serviran con los favordones
> que adelante vienen glosados para
> psalmear.

The above translates in: "The verses below are for the beginners and for each one, [the performer] can play two when they need to shorten them. The more advanced can play them along with the *favordones* that follow to play the Psalms."

About the *Favordones*, the author writes in the index entry of the first one:

[1] B. Owen, *The Registration of Baroque Organ Music*, 1997, p.23

Quatro favordones del primer tono,

el primero llano, el segundo glosado

con el tiple, el tercero glosado con el contra

baxo, el quarto glosado con las vozes de

en medio fo.13, y esta mesma orden llevan los

de mas tonos.

The above translates in: "Four *favordones* of the first tone, the first one plain, the second one diminuted on the cantus, the third diminuted on the bass, the fourth diminuted on the middle voices folio 13, and the others have the same order.", although the order sometime is not kept. In the current edition each *favordon* is marked with its own title.

Sources

Original edition (Madrid, 1578) in portrait format. Digital copy downloaded from the site of the Biblioteca Nacional de España. Link to the catalogue record: `http://catalogo.bne.es/uhtbin/cgisirsi/?ps=kxPkEdbrX6/BNMADRID/90480402/9`.Title page: *OBRAS DE MVSI / CA PARA TECLA ARPA Y / vihuela, de Antonio de Cabeçon, Musico de / la camara y capilla del Rey Don Phi- / lippe nuestro Señor. / RECOPILADAS Y PVESTAS EN CIFRA POR HERNANDO / de Cabeçon su hijo. Ansi mesmo Musico de camara y capilla de su Magestad. / DIRIGIDAS A LAS S. C. R. M. DEL REY DON / Philippe nustro Señor. / CON PRIVILEGIO. / Impressas en Madrid en casa de Francisco Sanchez. Año de M.D.LXX.*

Critical Apparatus

Bars	Stave	Notes
		6. Quatro Versos del Sexto Tono Sobre el Seculorum - Verse I
5	r. H.	Cantus: The Original has *f* in the third crotchet.
		8. Quatro Versos del Octavo Tono Sobre el Seculorum - Verse I
1	l. H.	Bass: The Bass part in the Original starts in a different way than the other voices. The Original has *f e d*. In the present edition it has been changed to match the other voices.
		11. Quatro favordones del tercer tono - Fabordon II
19	l. H.	Tenor: The Original has *d'*.
		12. Quatro favordones del quarto tono - Fabordon II
16	l. H.	Bass: The Original has *c'*.
		Idem - Fabordon IV
2	r. H.	Alto: The Original has *f* in the first minim and first quaver.
		13. Quatro favordones del quinto tono - Fabordon IV
7	l. H.	Bass: The Original has *f*.
		15. Quatro favordones del septimo tono - Fabordon I
7	r. H.	Cantus: The Original has *c'* sharp.
		Idem - Fabordon II
7	r. H.	Cantus: The Original has *c"* in the last quaver.
		16. Quatro favordones del octavo tono - Fabordon II
17	r. H.	Alto: In the Original the *d'* note-value is a crotchet. in the second crotchet there is a *g'* as a dotted minim.

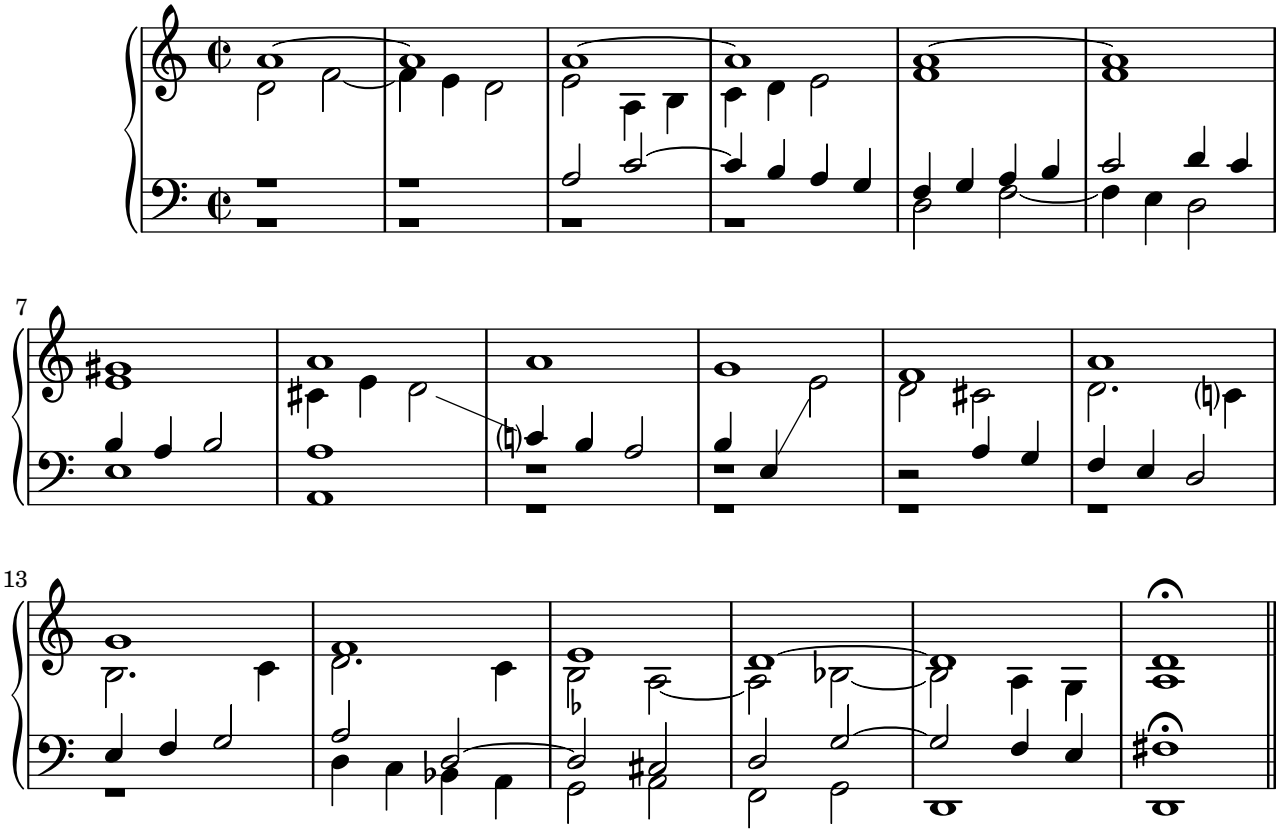
Part I

Versos Sobre el Seculorum (Verses on the Seculorum - Four Voices)

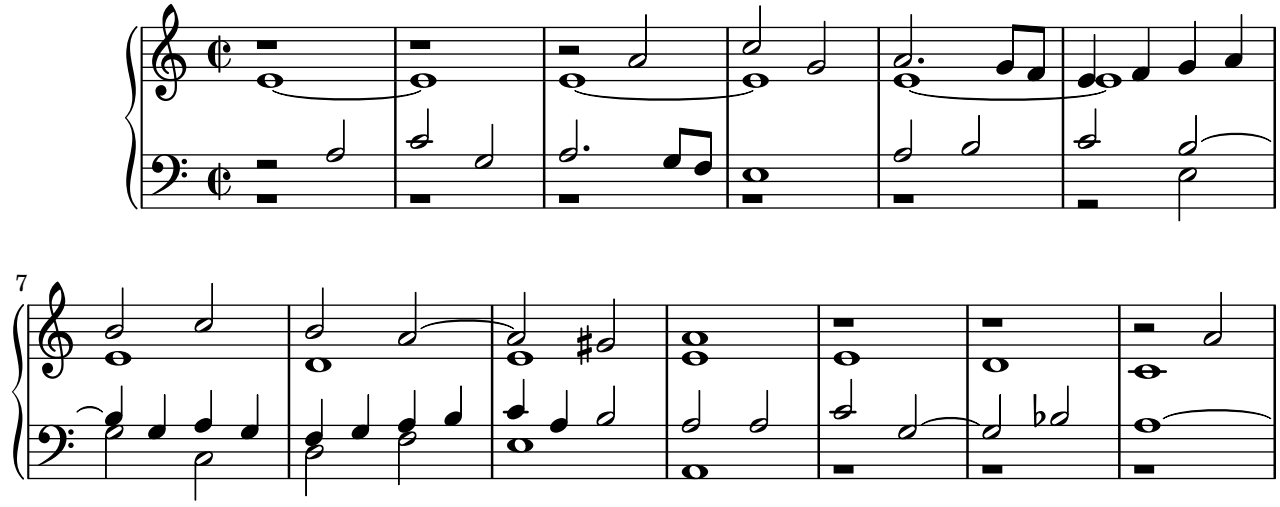
1. Quatro Versos de Primer Tono Sobre el Seculorum

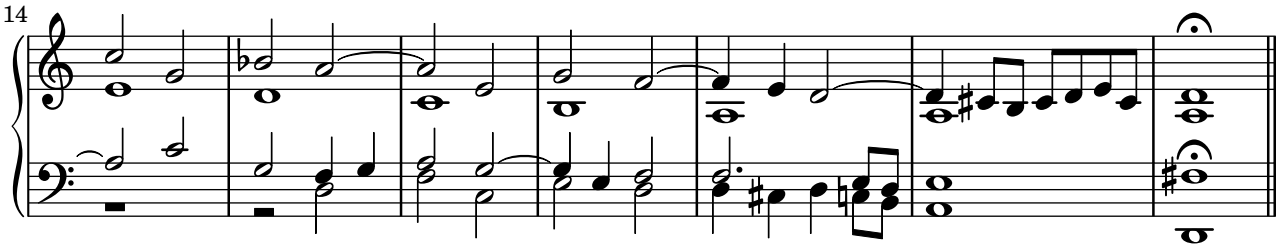
Four verses of the first tone on the Seculorum

I. Tiple canto llano (theme on treble)

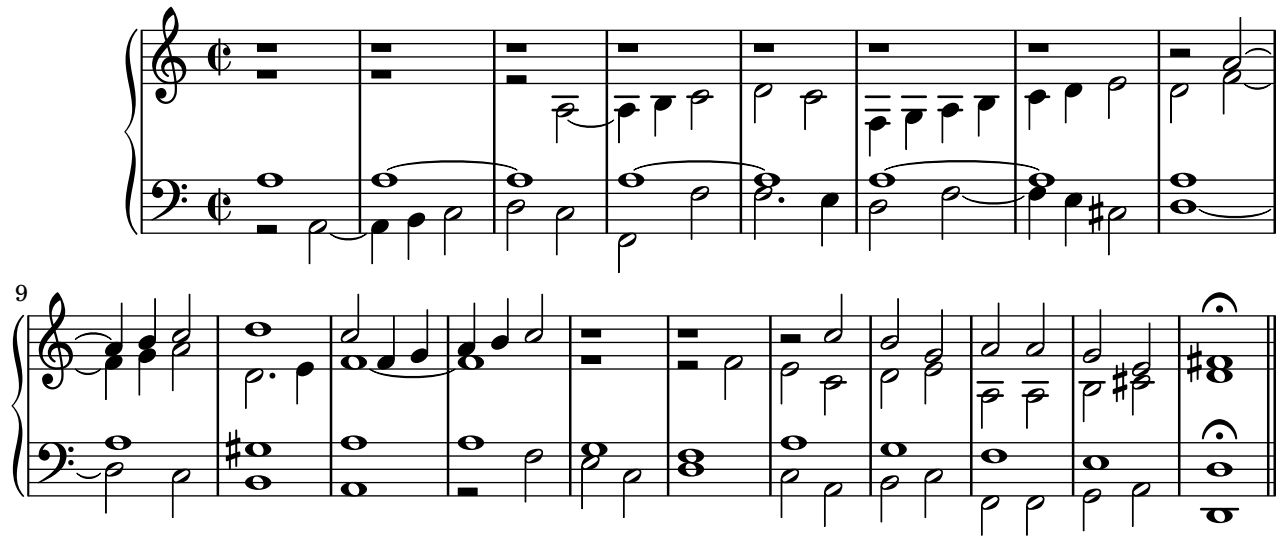


II. Contralto canto llano (theme on alto)

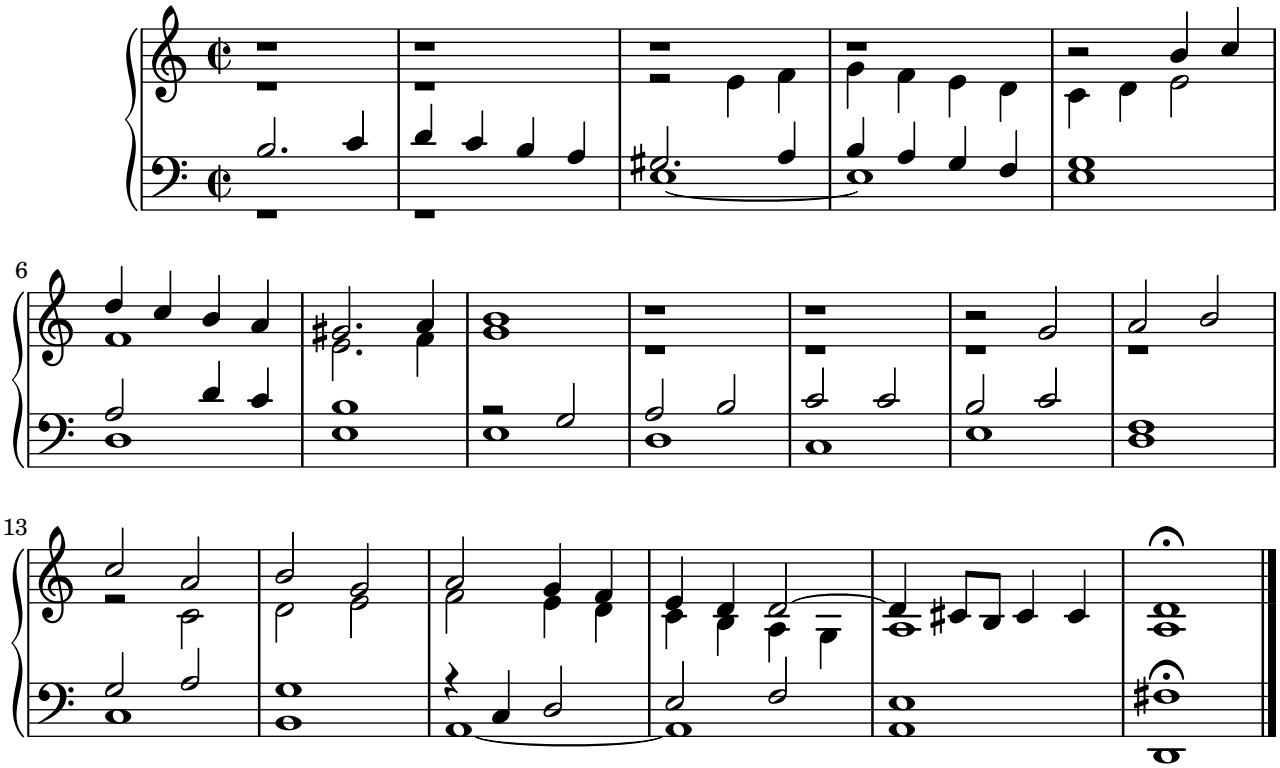




III. Tenor canto llano (theme on tenor)



IV. Contrabaxo canto llano (theme on bass)



18. Quatro Versos del Segundo Tono Sobre el Seculorum

Four verses of the second tone on the Seculorum

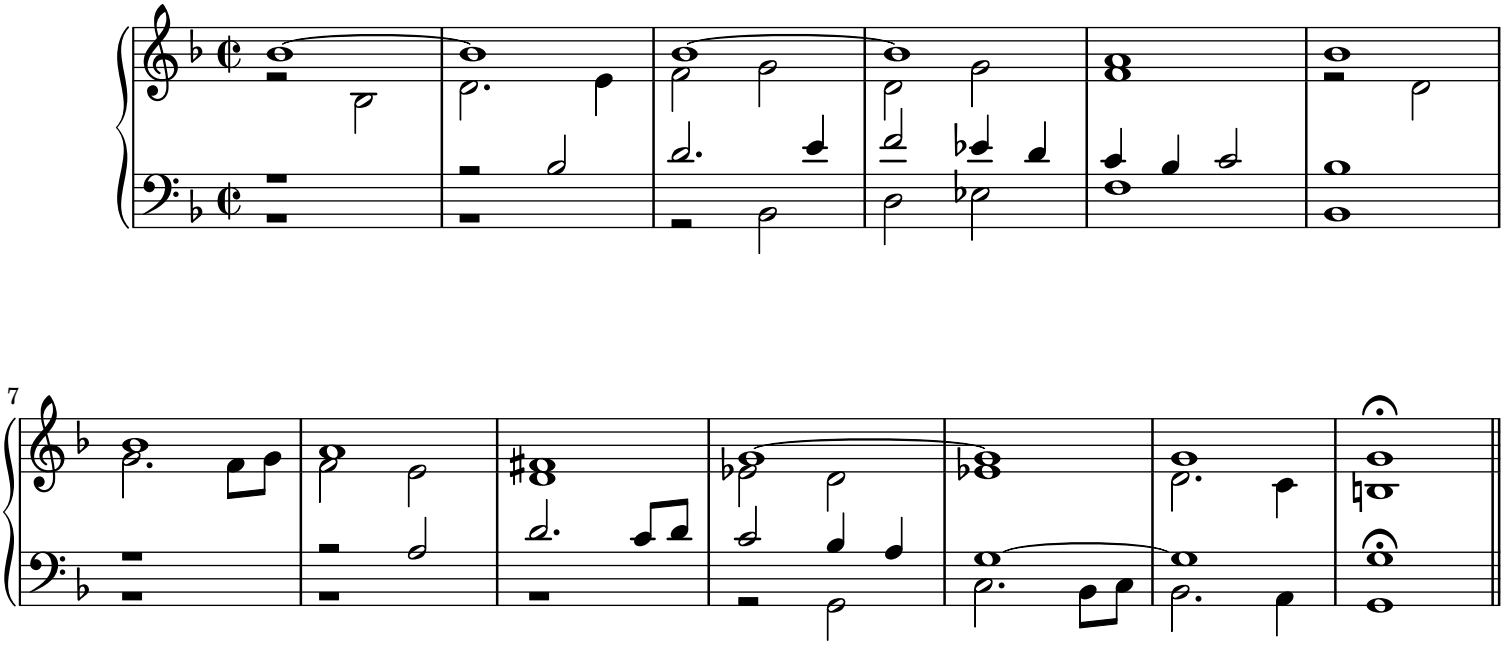
From “Obras de musica para tecla, arpa y vihuela”, 1578

Organ

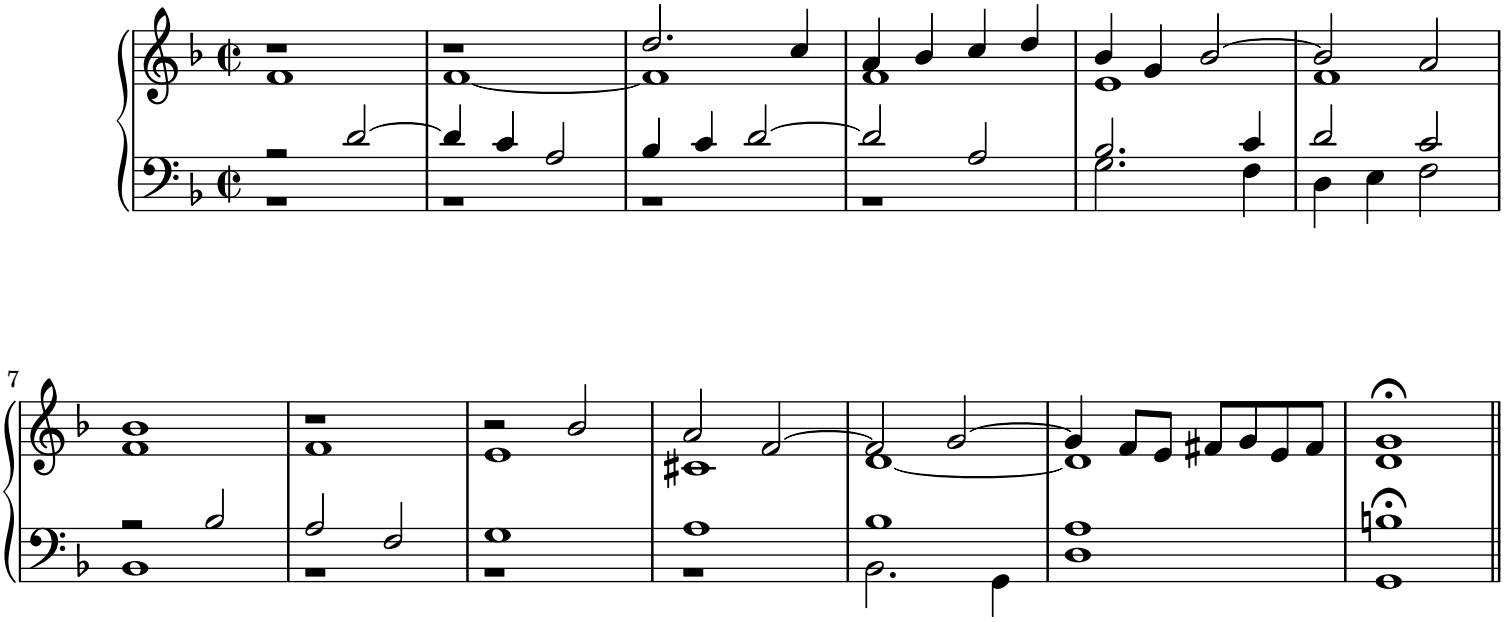
Antonio de Cabezon (1510 - 1566)

Edited by Giampaolo Orrigo - URTEXT

I. Canto llano el tiple (theme on treble)



II. Canto llano contralto (theme on alto)



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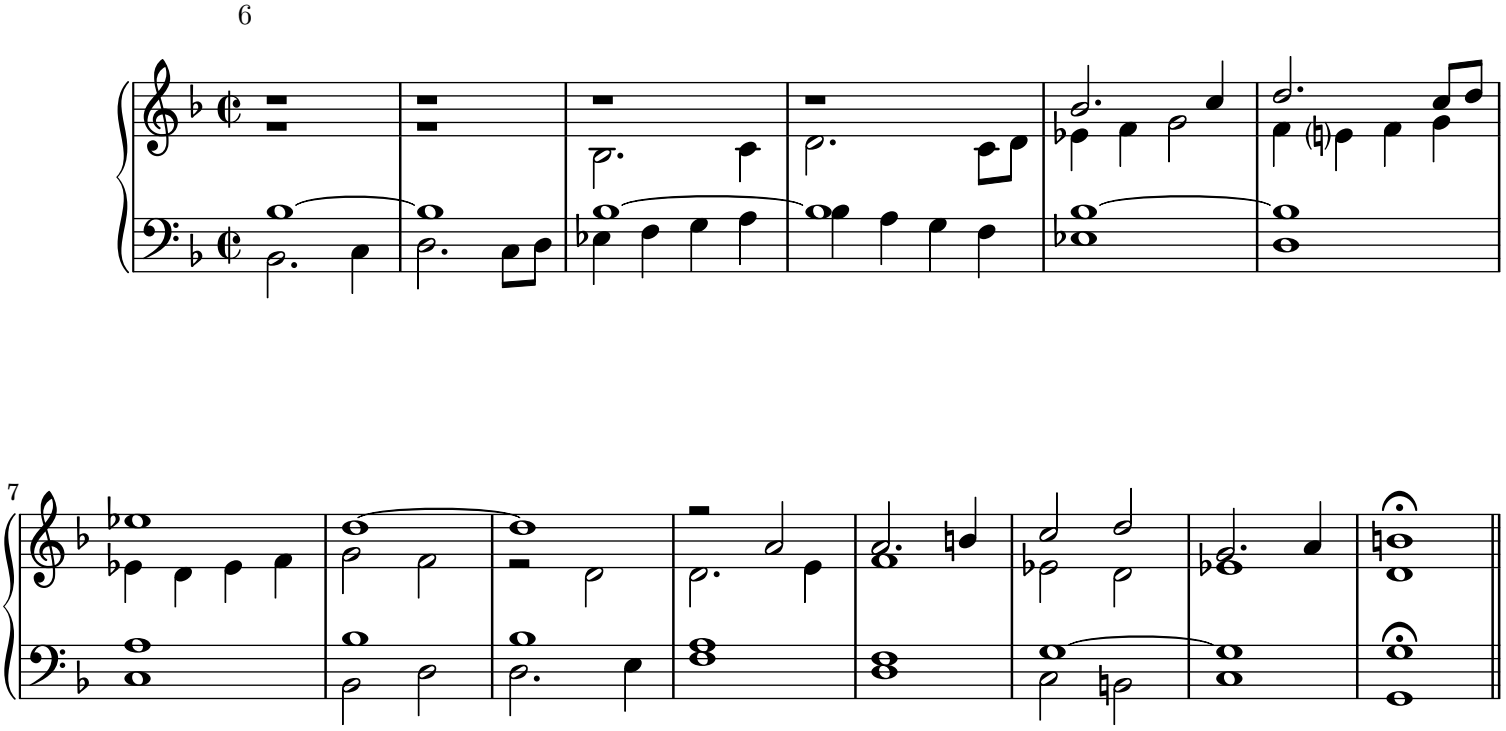
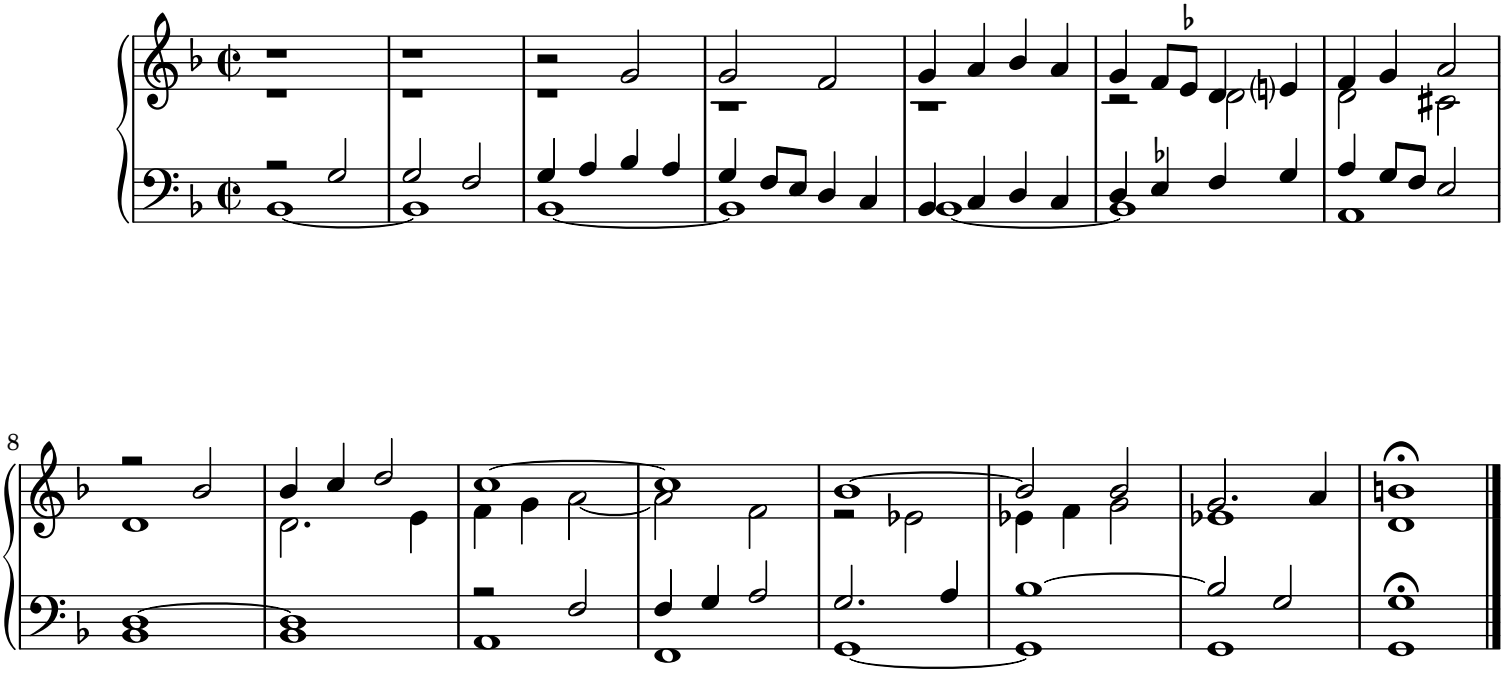
III. Tenor canto llano (theme on tenor)



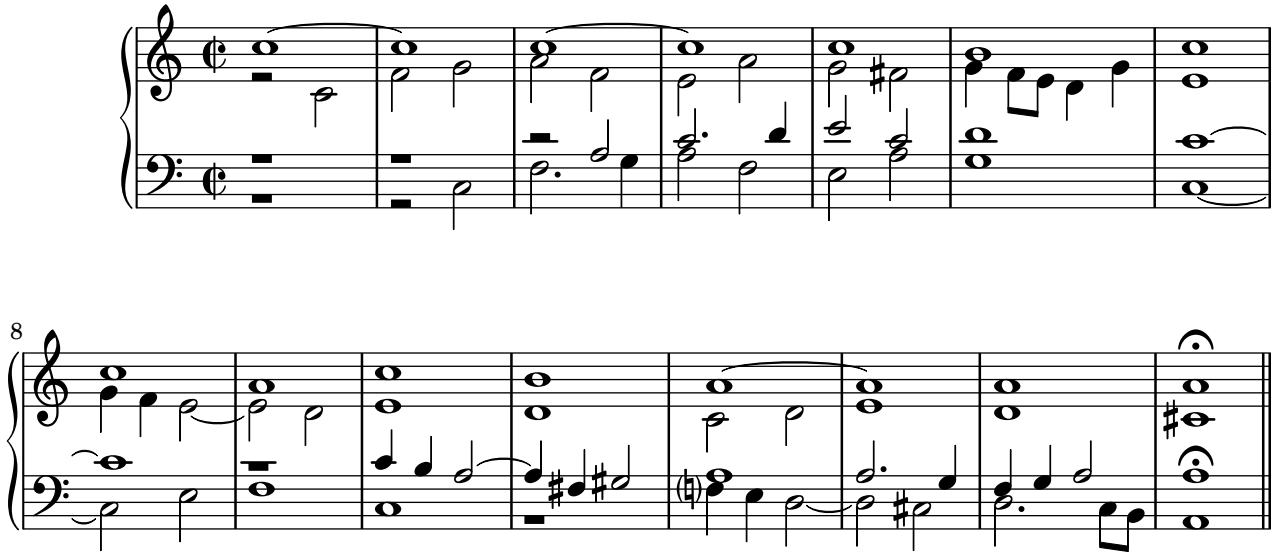
IV. Contrabaxo canto llano (theme on bass)



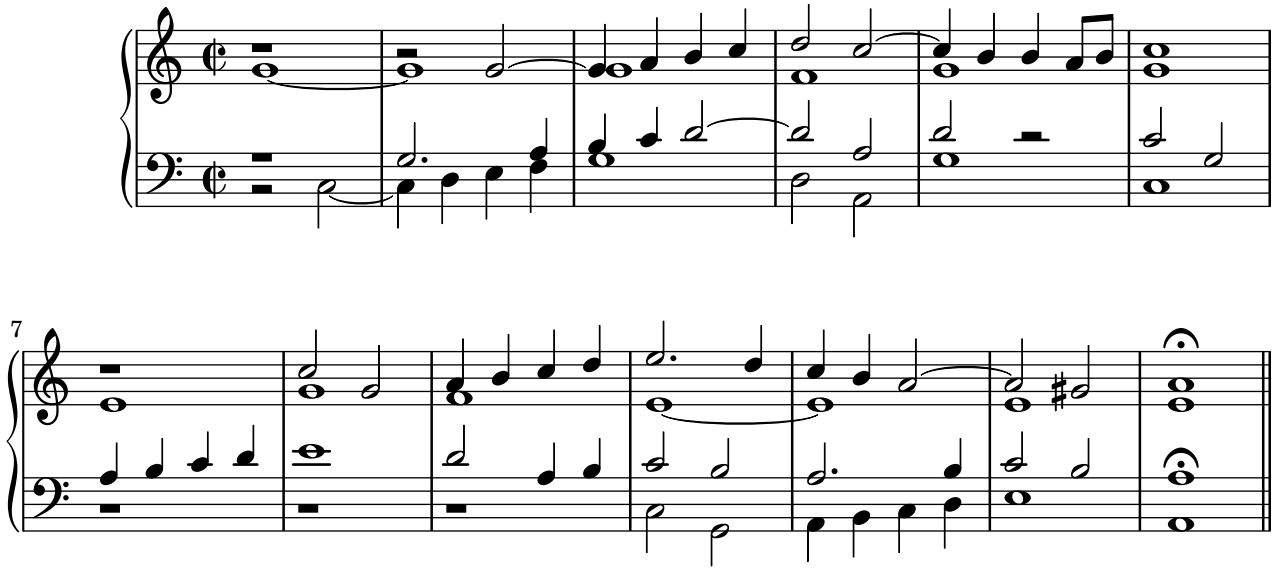
3. Quatro Versos del Tercero Tono Sobre el Seculorum

Four verses of the third tone on the Seculorum

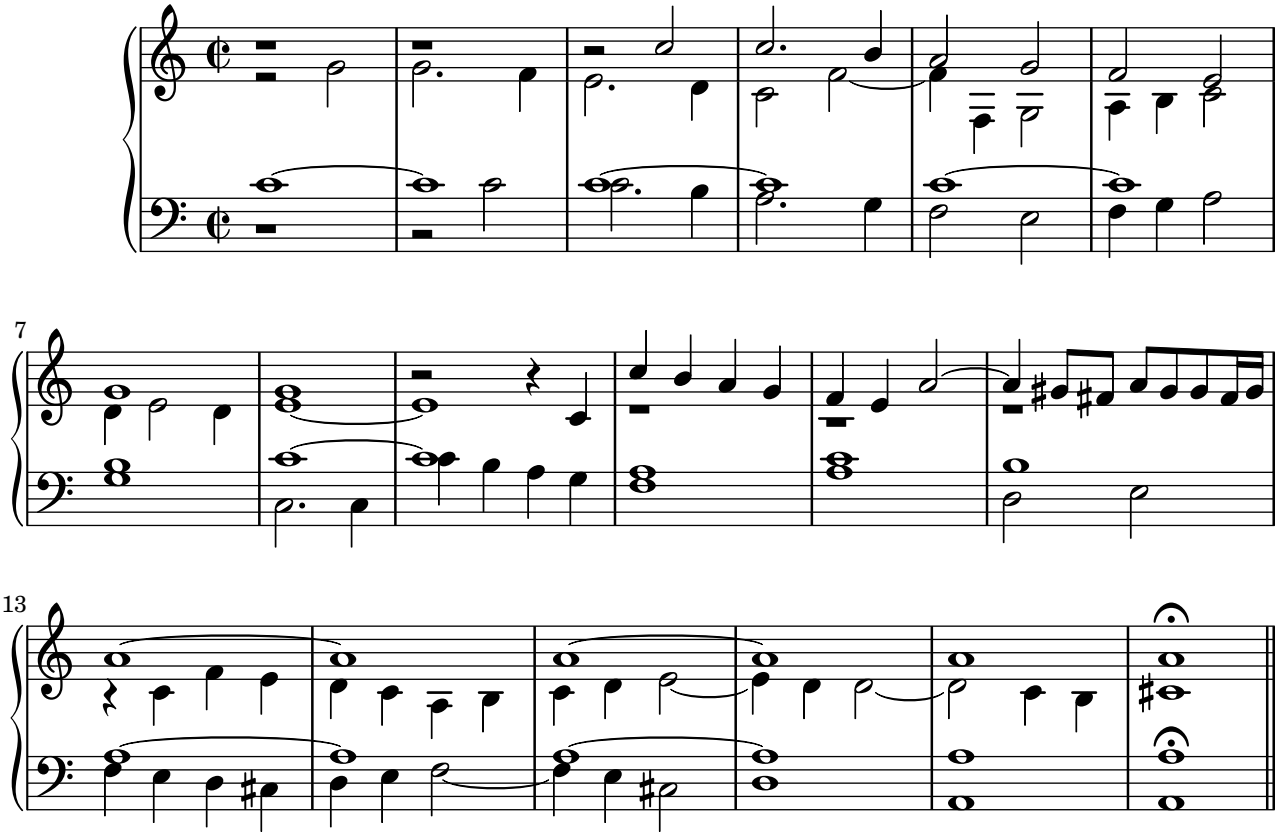
I. Canto llano el tiple (theme on treble)



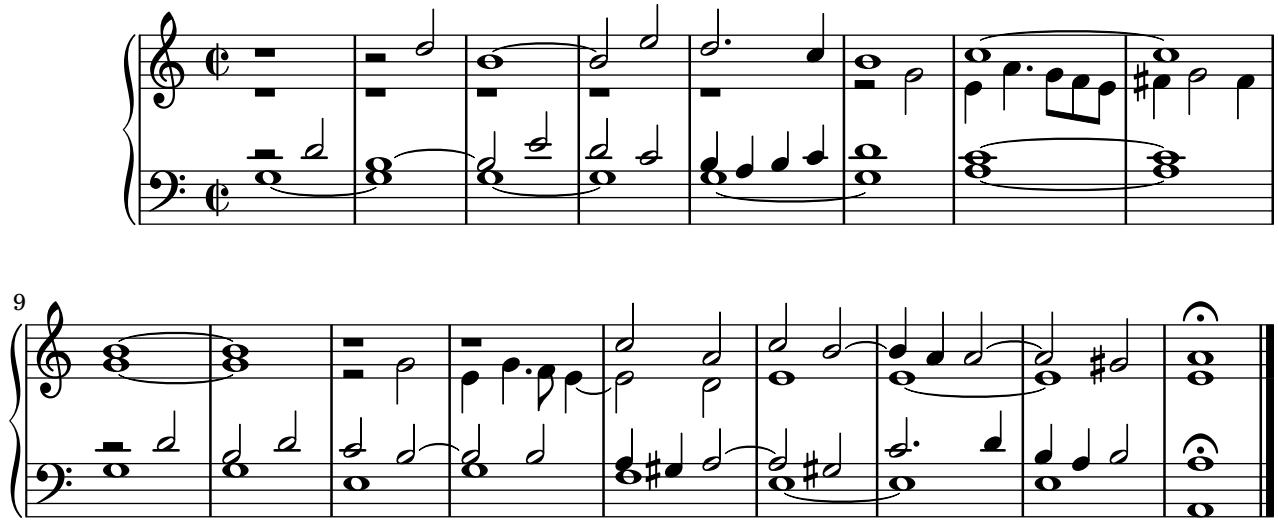
II. Canto llano contralto (theme on alto)



III. Tenor canto llano (theme on tenor)



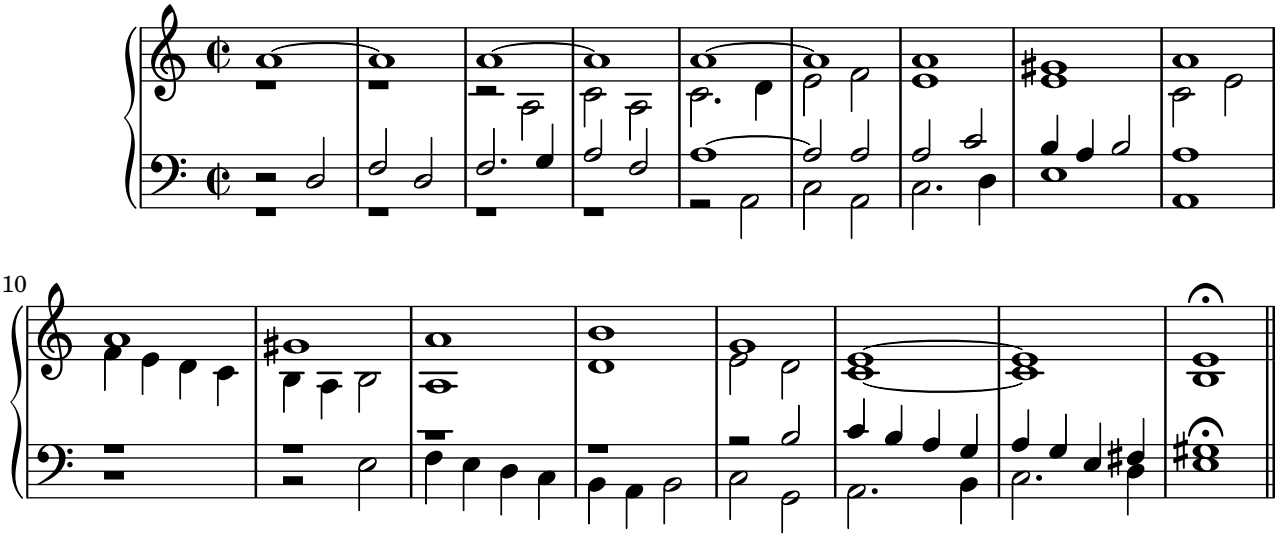
IV. Contrabaxo canto llano (theme on bass)



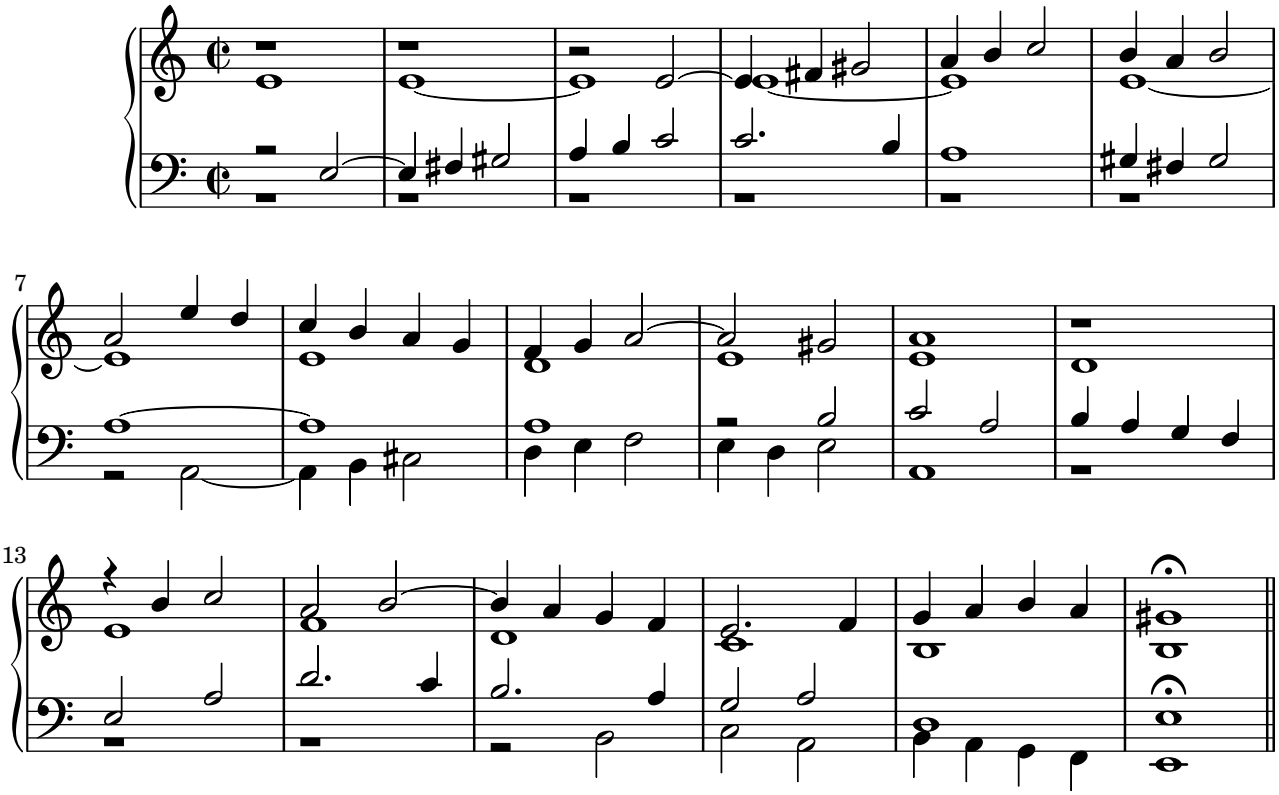
4. Quatro Versos del Quarto Tono Sobre el Seculorum

Four verses of the fourth tone on the Seculorum

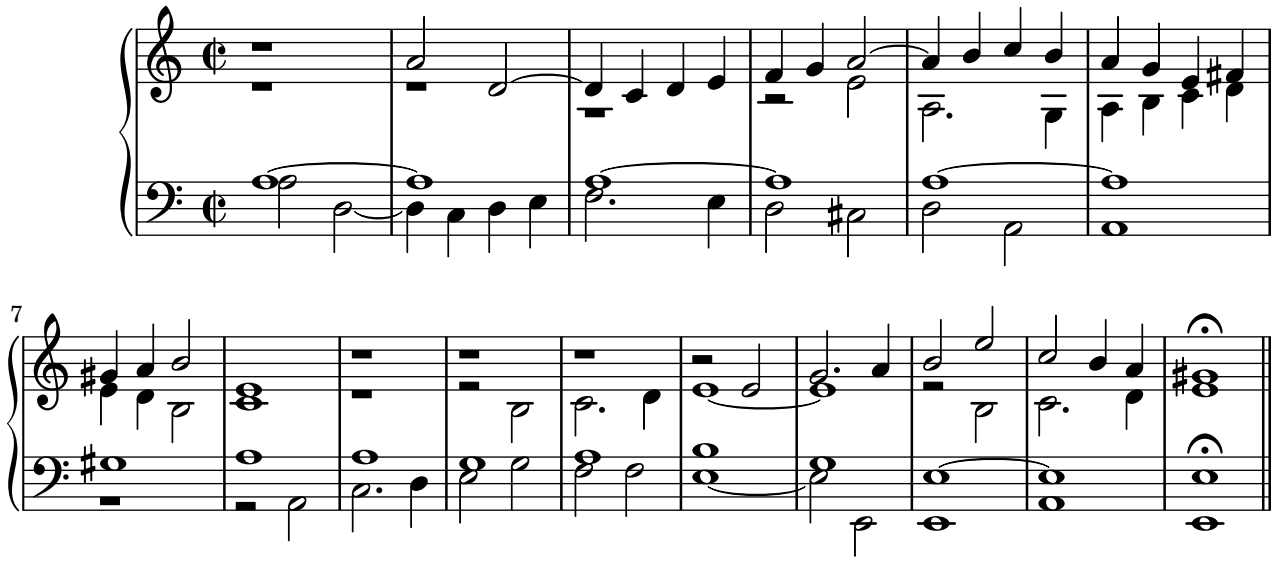
I. Canto llano el tiple (theme on treble)



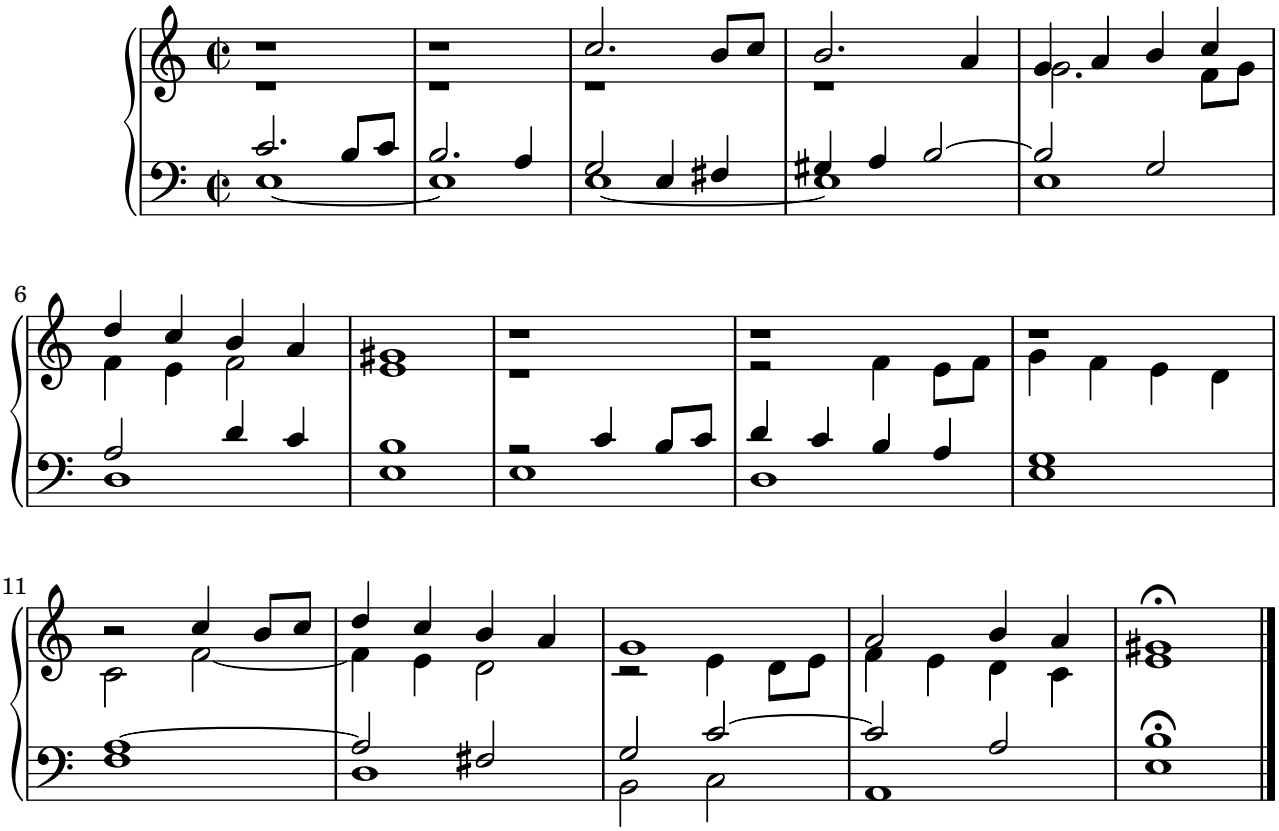
II. Canto llano contralto (theme on alto)



III. Tenor canto llano (theme on tenor)



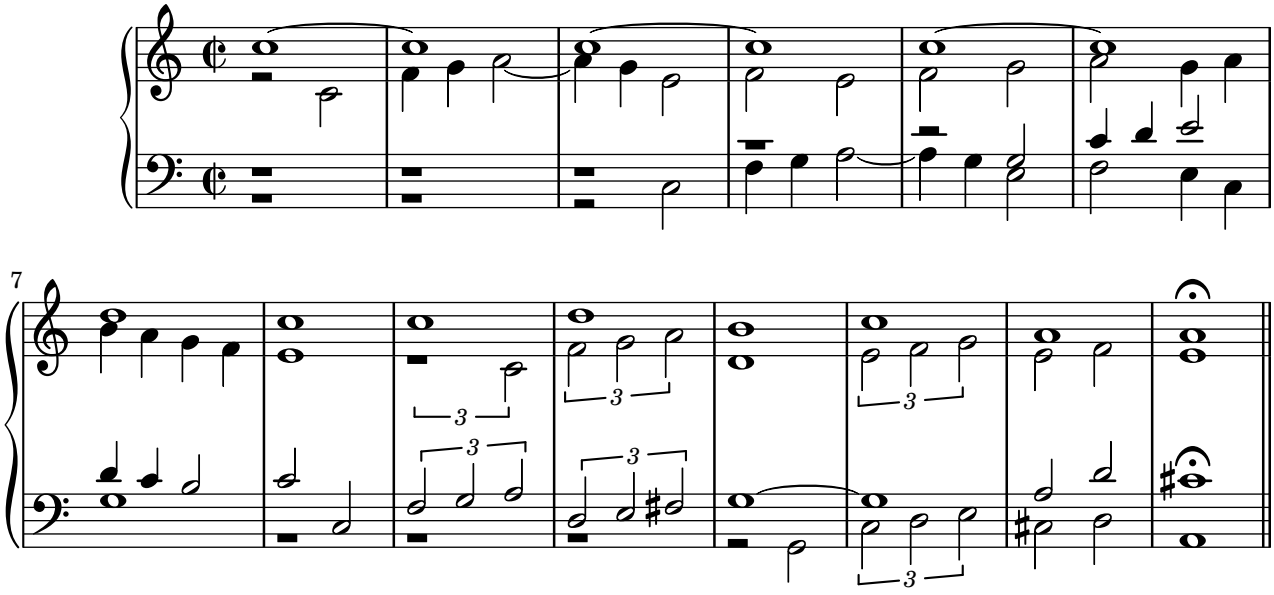
IV. Contrabaxo canto llano (theme on bass)



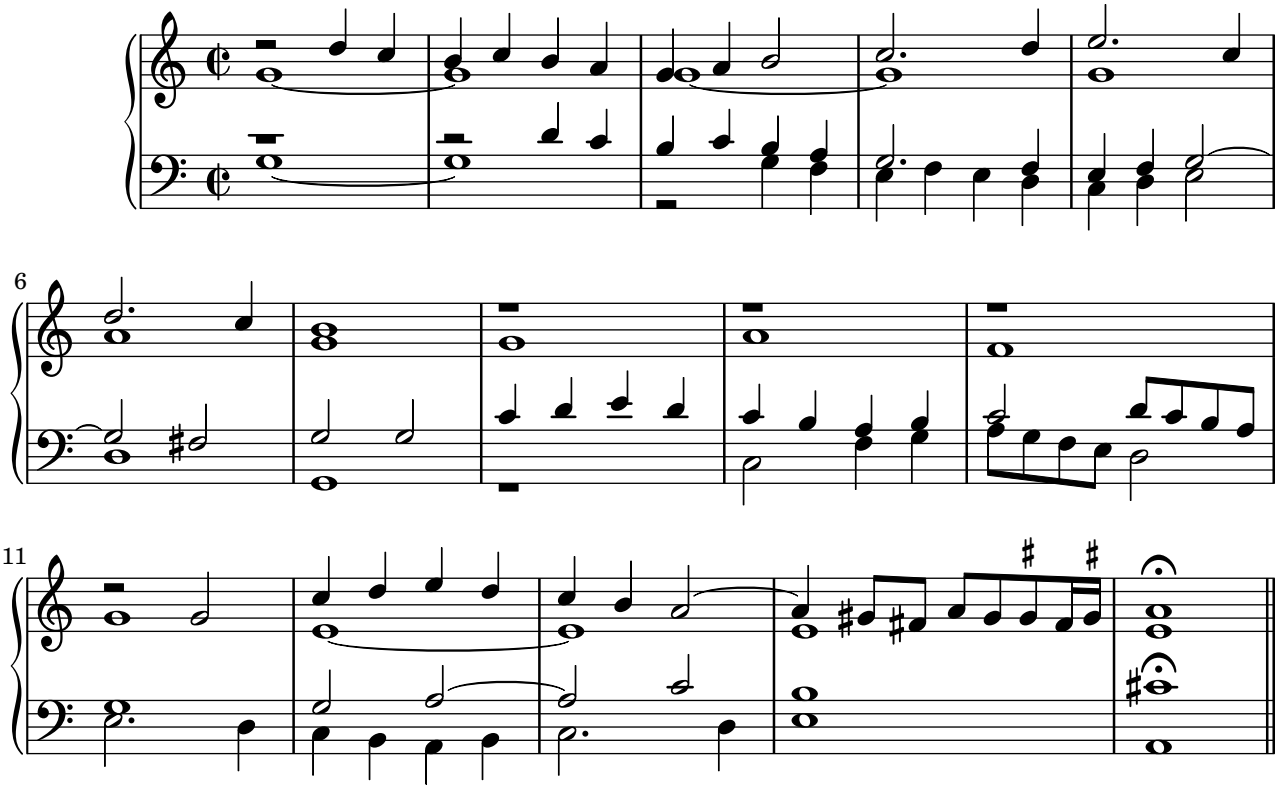
5. Quatro Versos del Quinto Tono Sobre el Seculorum

Four verses of the fifth tone on the Seculorum

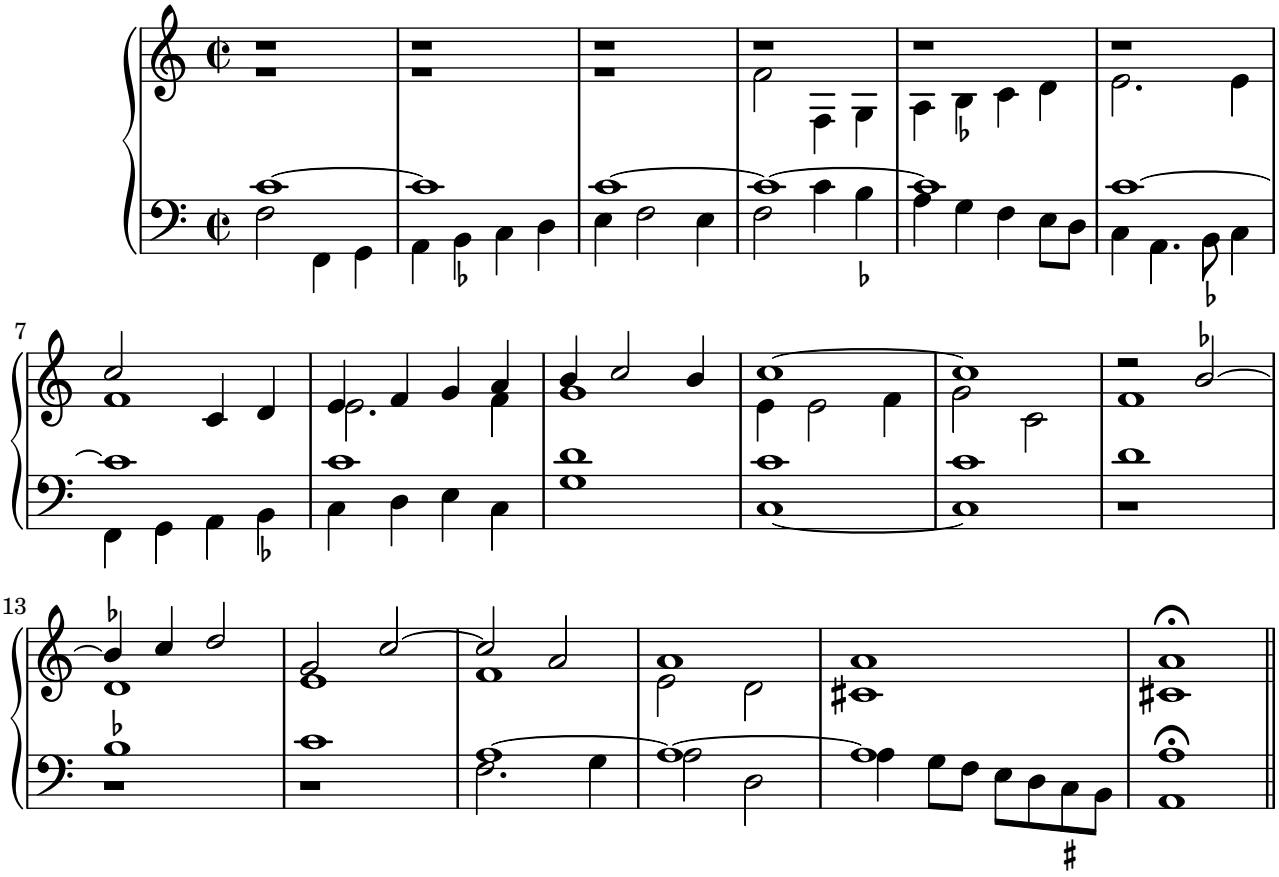
I. Canto llano el tiple (theme on treble)



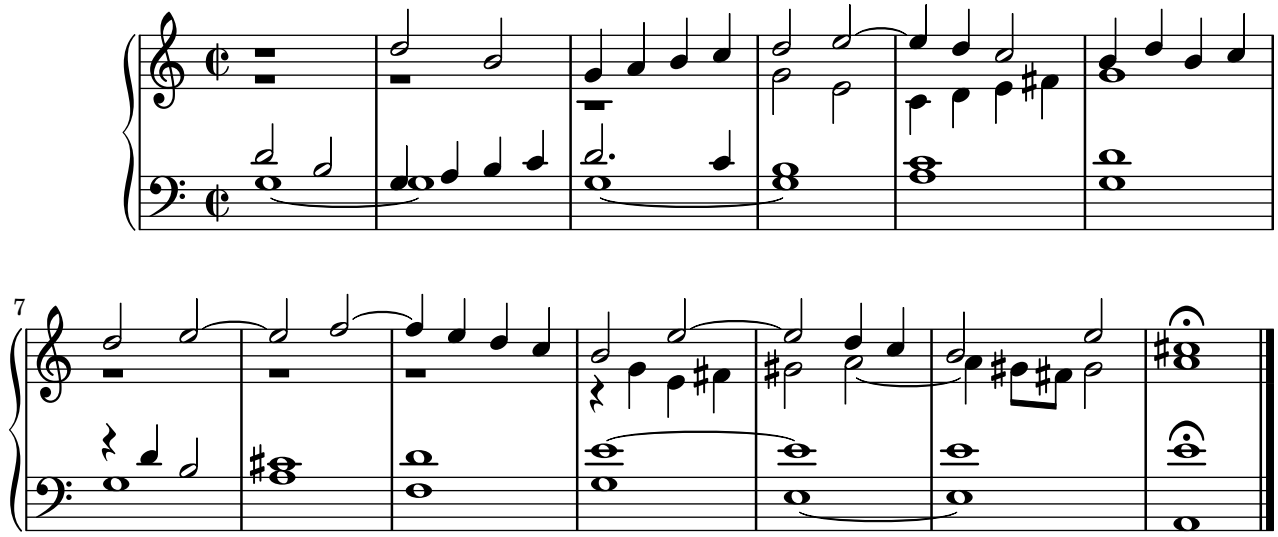
II. Canto llano contralto (theme on alto)



III. Tenor canto llano (theme on tenor)



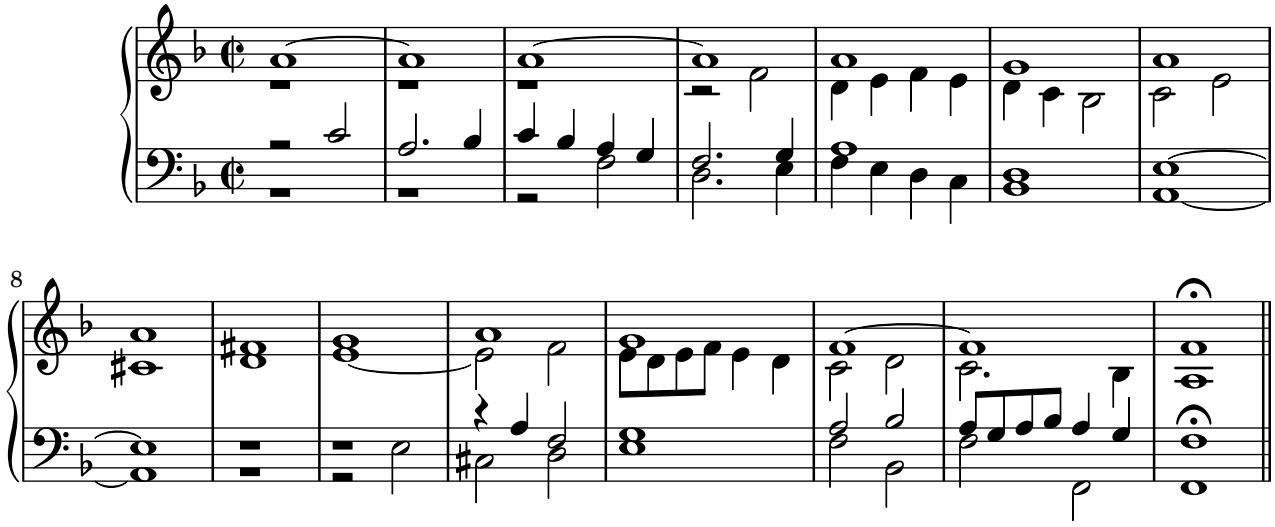
IV. Contrabaxo canto llano (theme on bass)



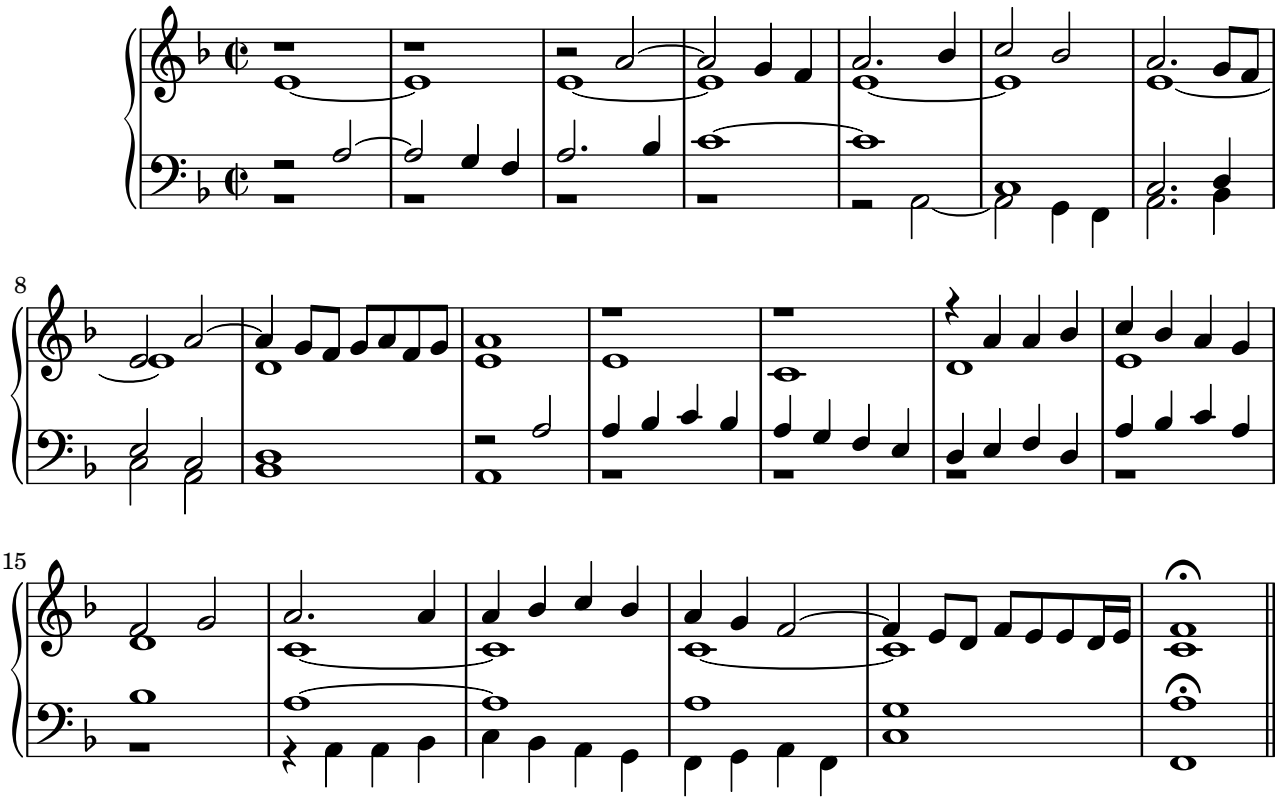
6. Quatro Versos del Sexto Tono Sobre el Seculorum

Four verses of the sixth tone on the Seculorum

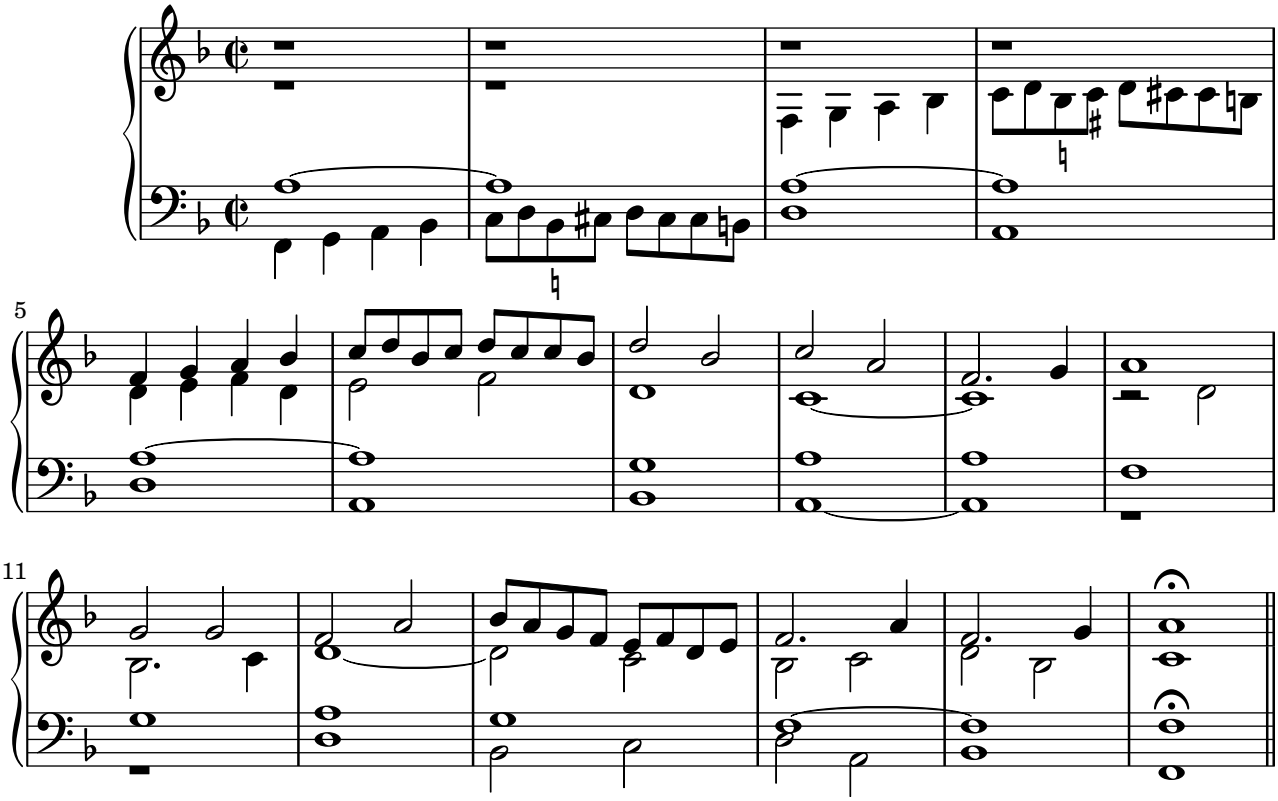
I. Canto llano el tiple (theme on treble)



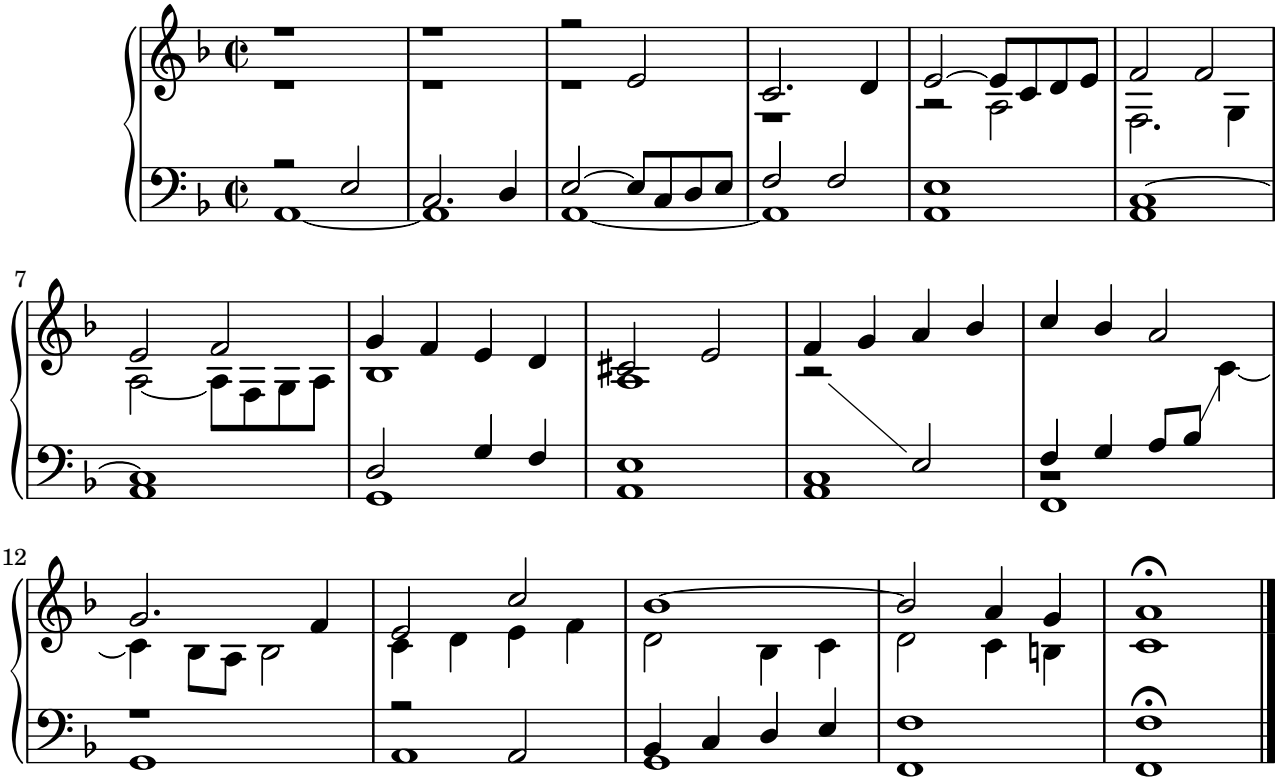
II. Canto llano contralto (theme on alto)



III. Tenor canto llano (theme on tenor)



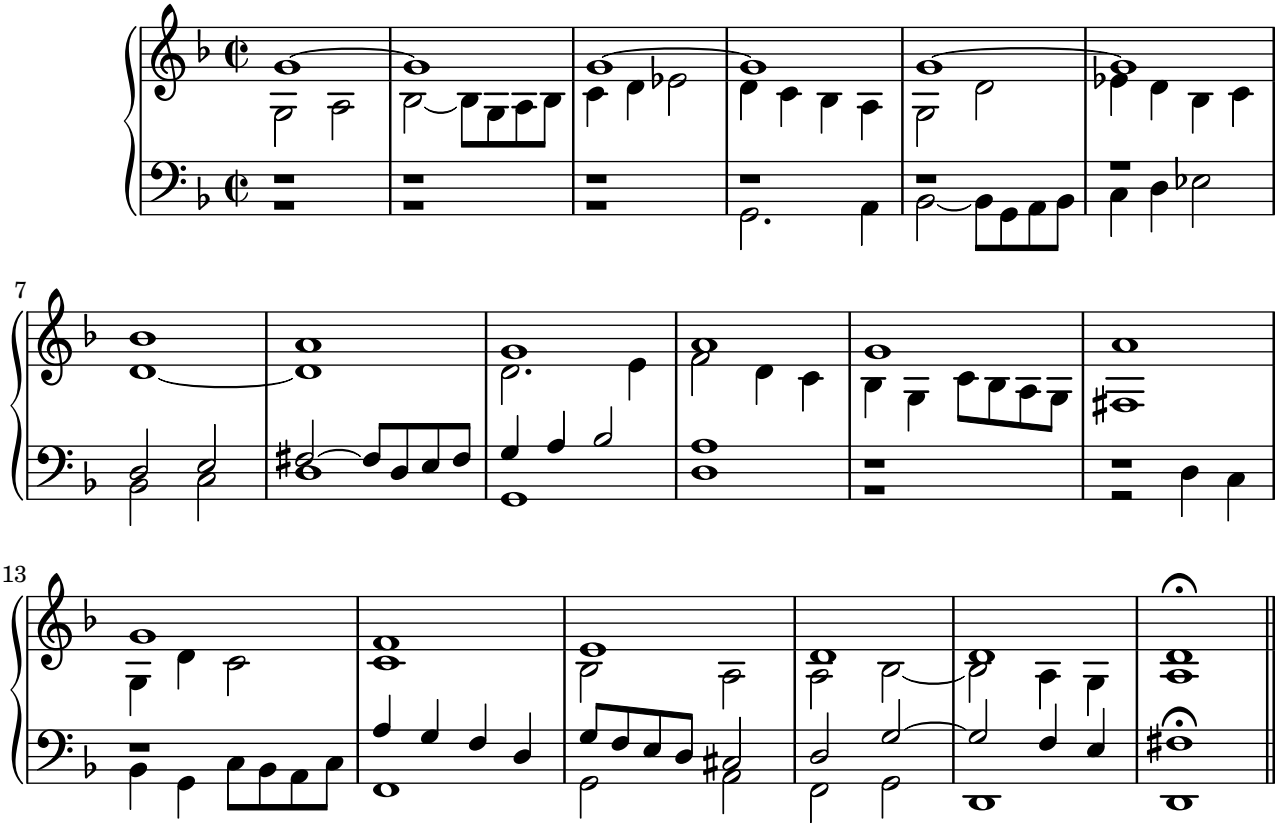
IV. Contrabaxo canto llano (theme on bass)



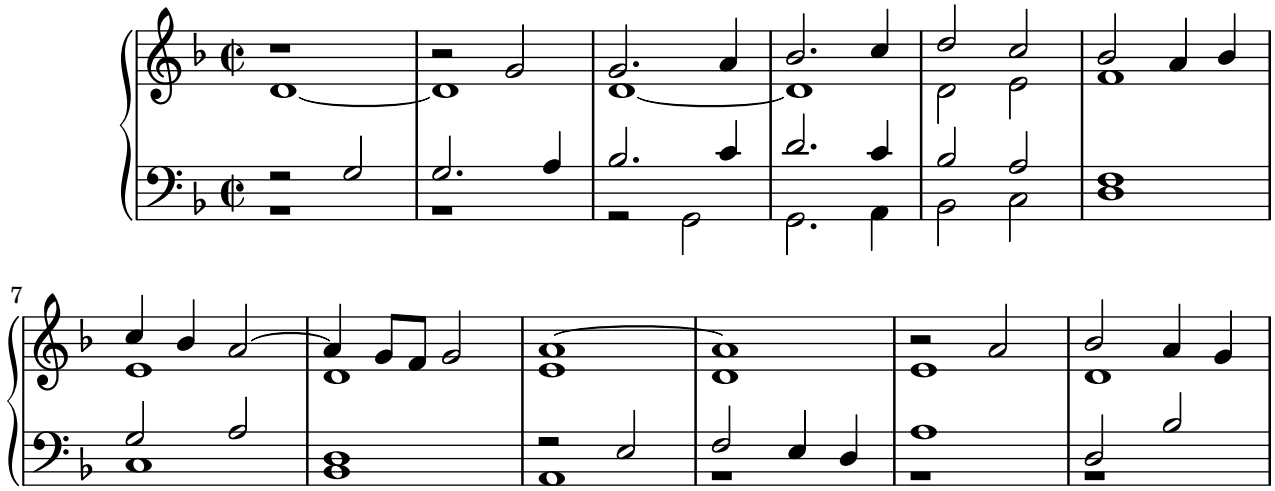
7. Quatro Versos del Septimo Tono Sobre el Seculorum

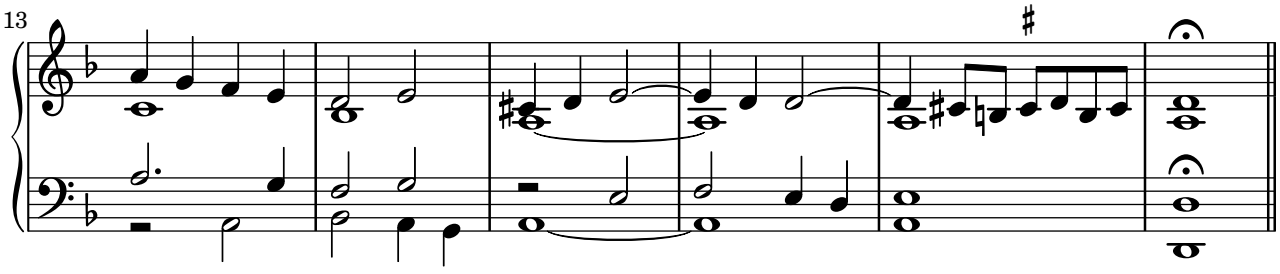
Four verses of the seventh tone on the Seculorum

I. Canto llano el tiple (theme on treble)

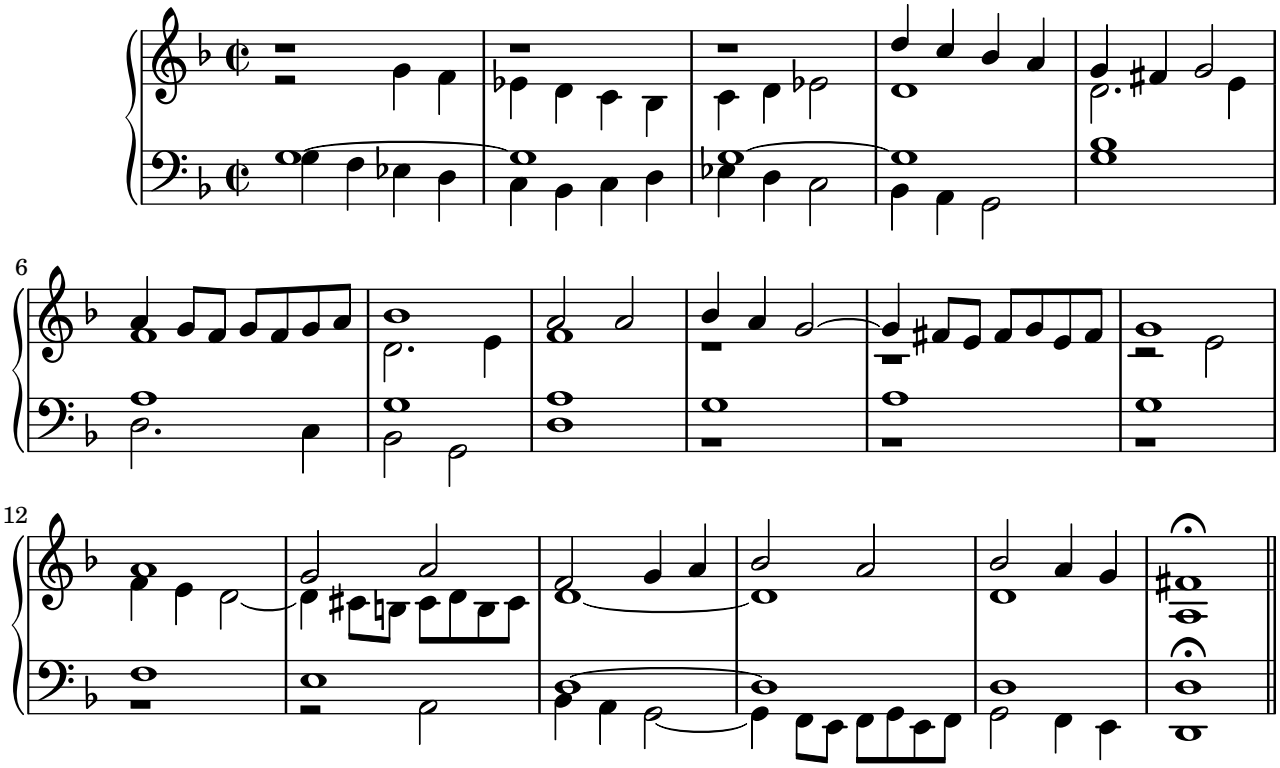


II. Canto llano contralto (theme on alto)

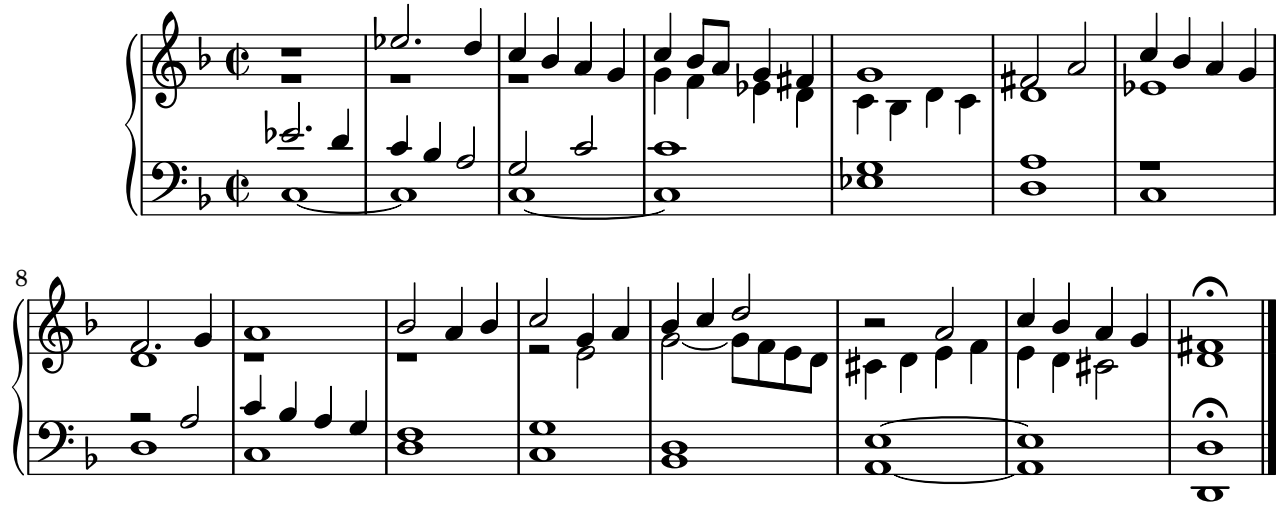




III. Tenor canto llano (theme on tenor)



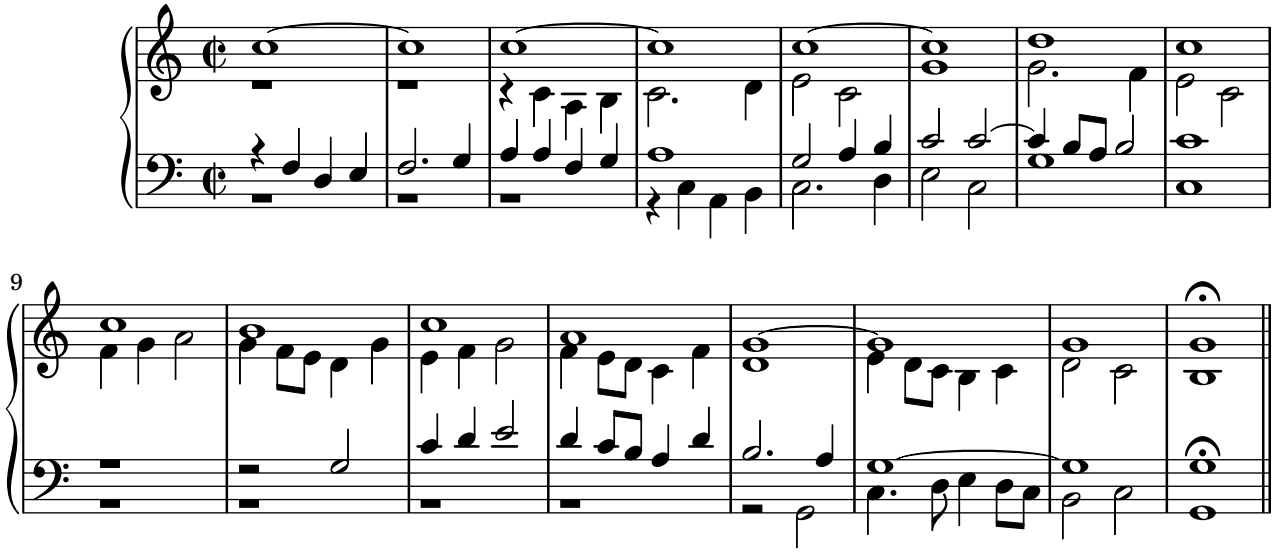
IV. Contrabaxo canto llano (theme on bass)



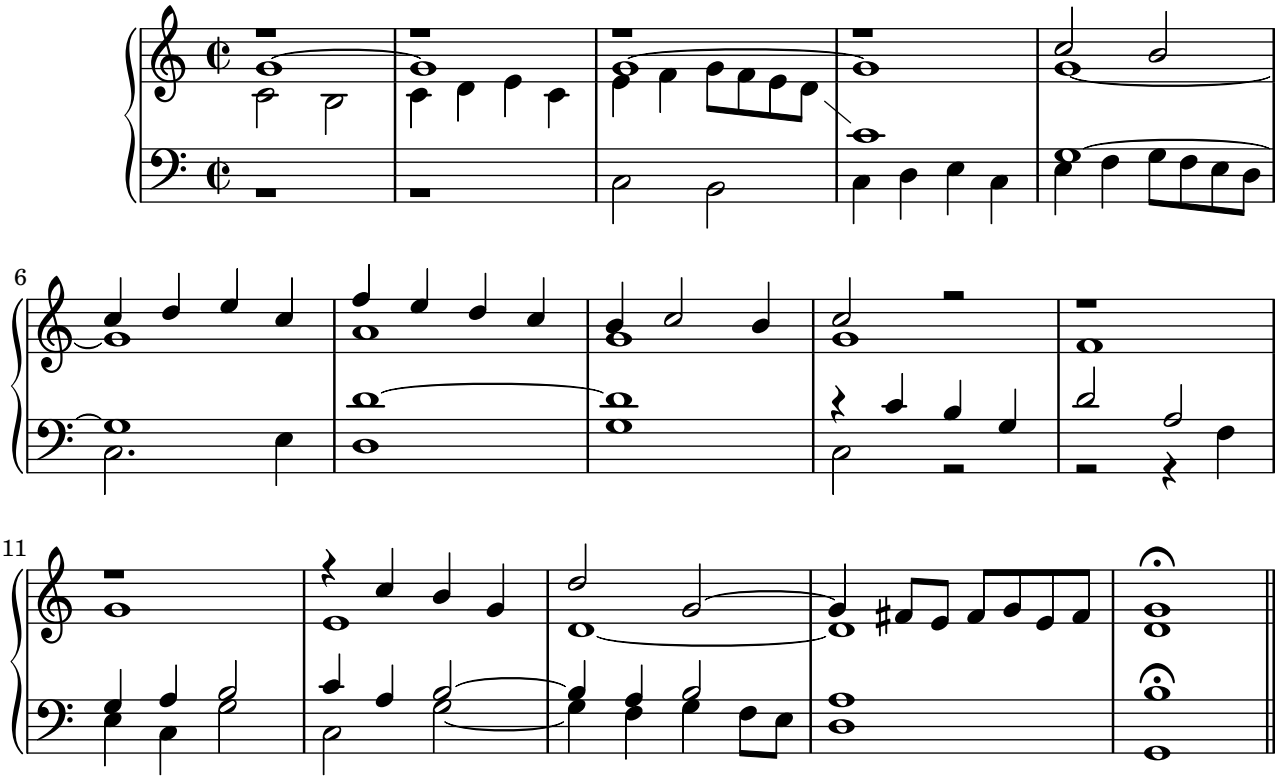
8. Quatro Versos del Octavo Tono Sobre el Seculorum

Four verses of the eigth tone on the Seculorum

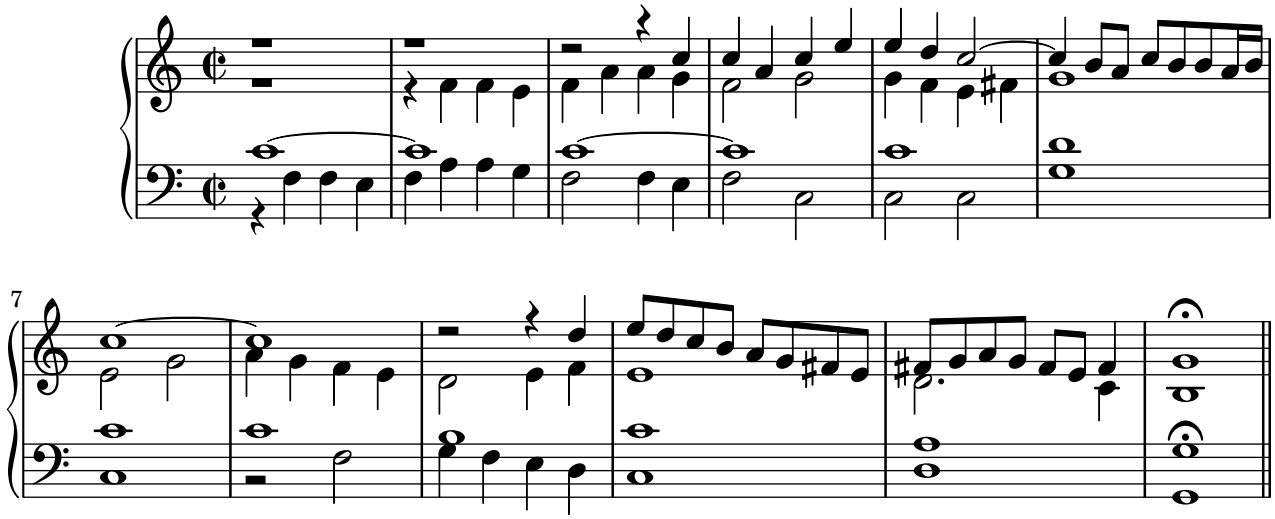
I. Canto llano el tiple (theme on treble)



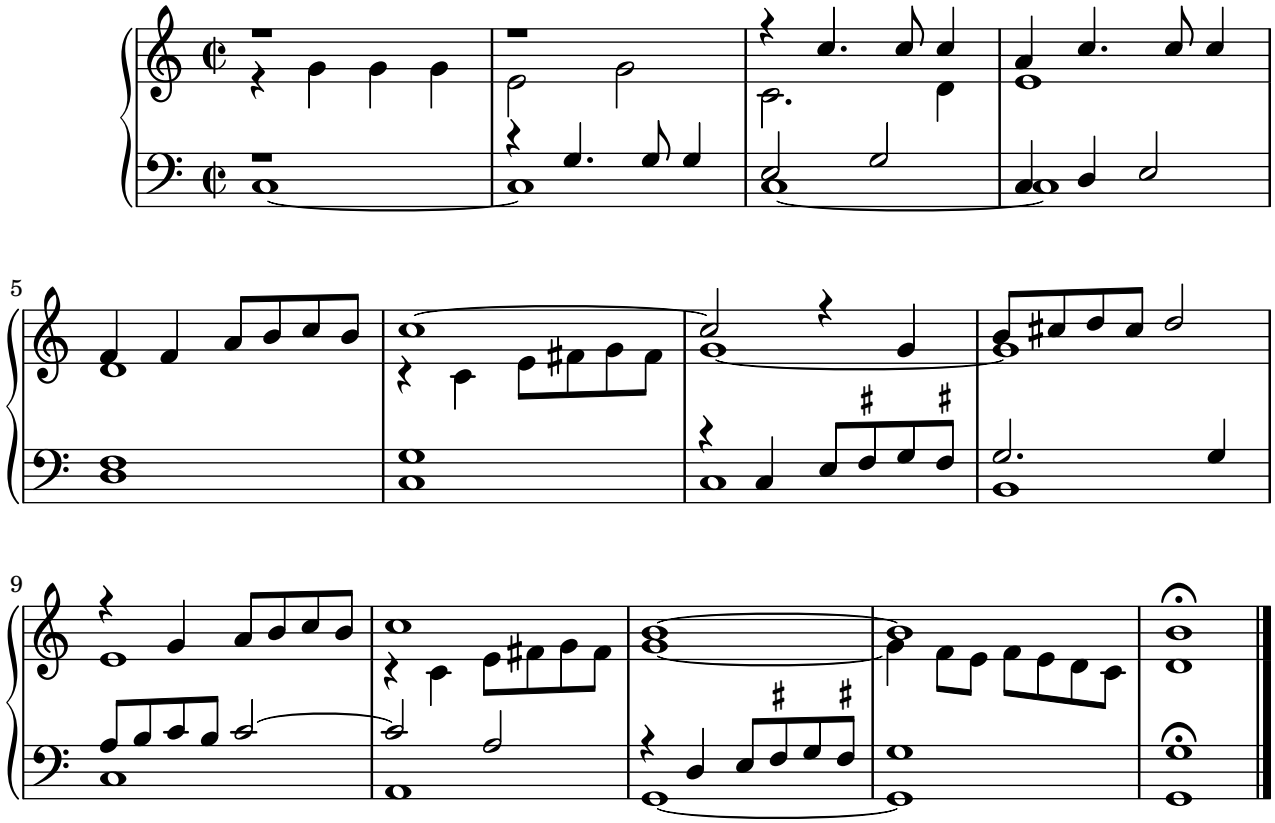
II. Canto llano contralto (theme on alto)



III. Tenor canto llano (theme on tenor)



IV. Contrabaxo canto llano (theme on bass)



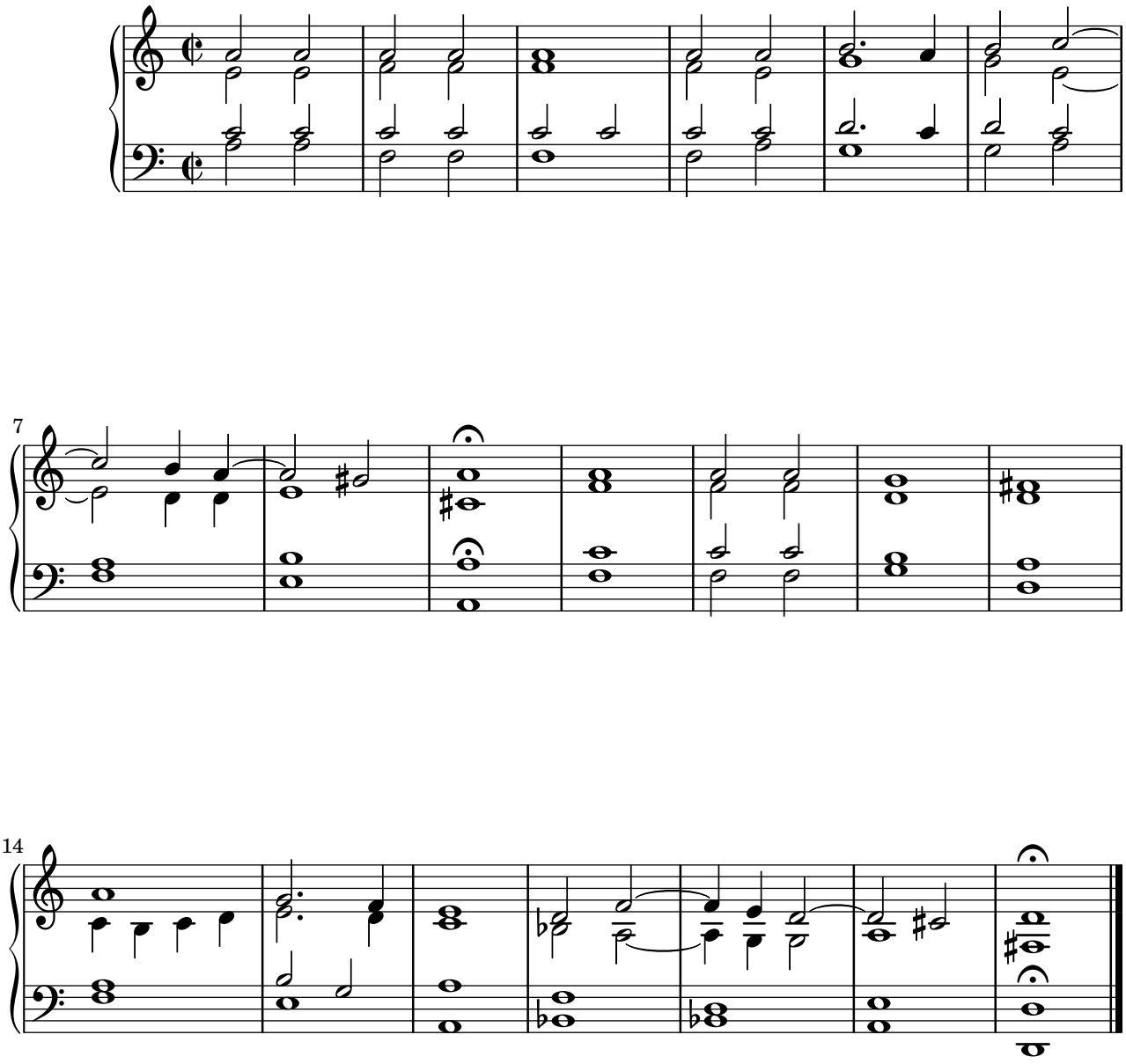
Part II

Favordones de Todos los Ochos Tonos (*Favordones* on All the Eight Tones)

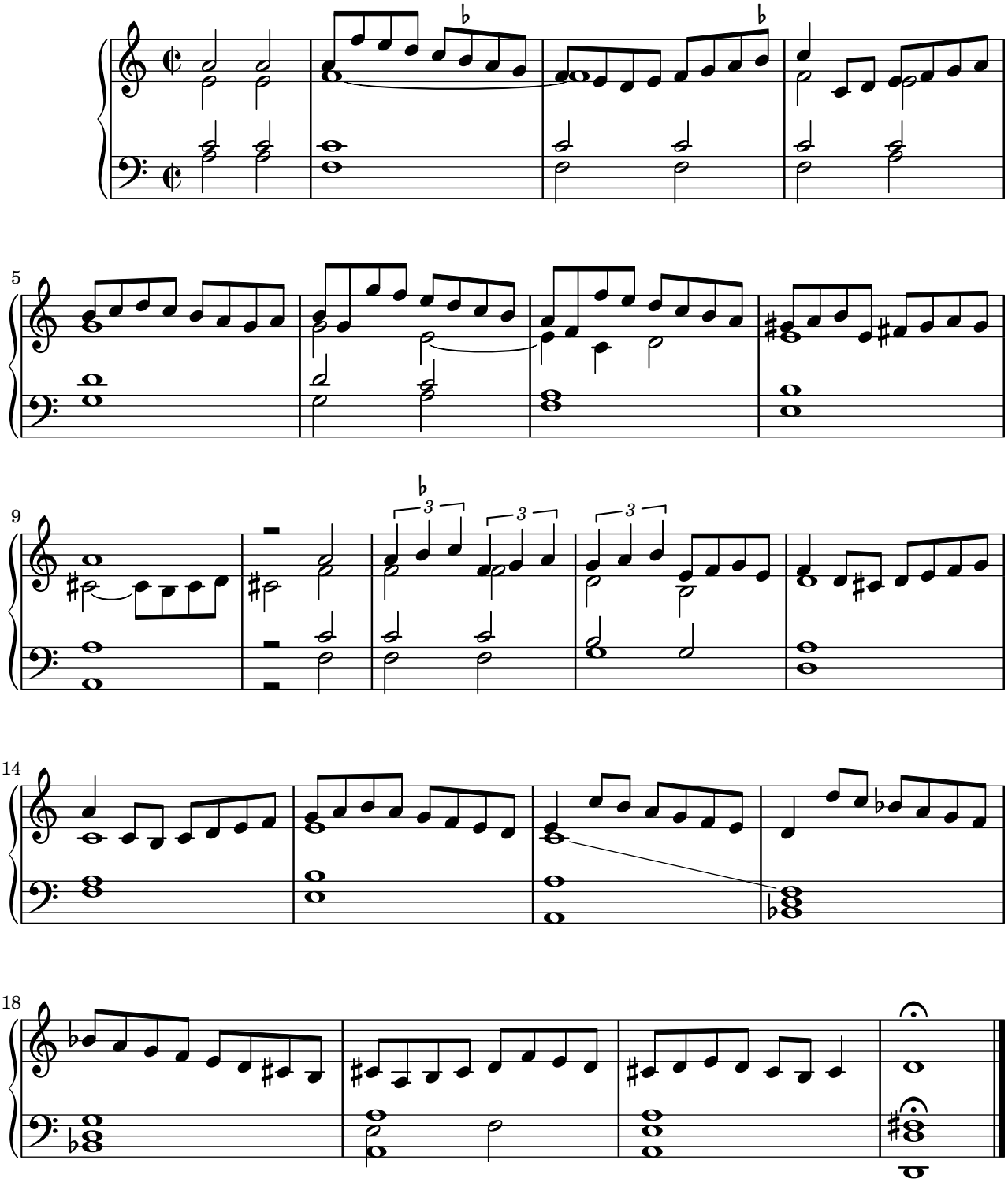
9. Quatro favordones del primer tono

Four fabordones of the first tone

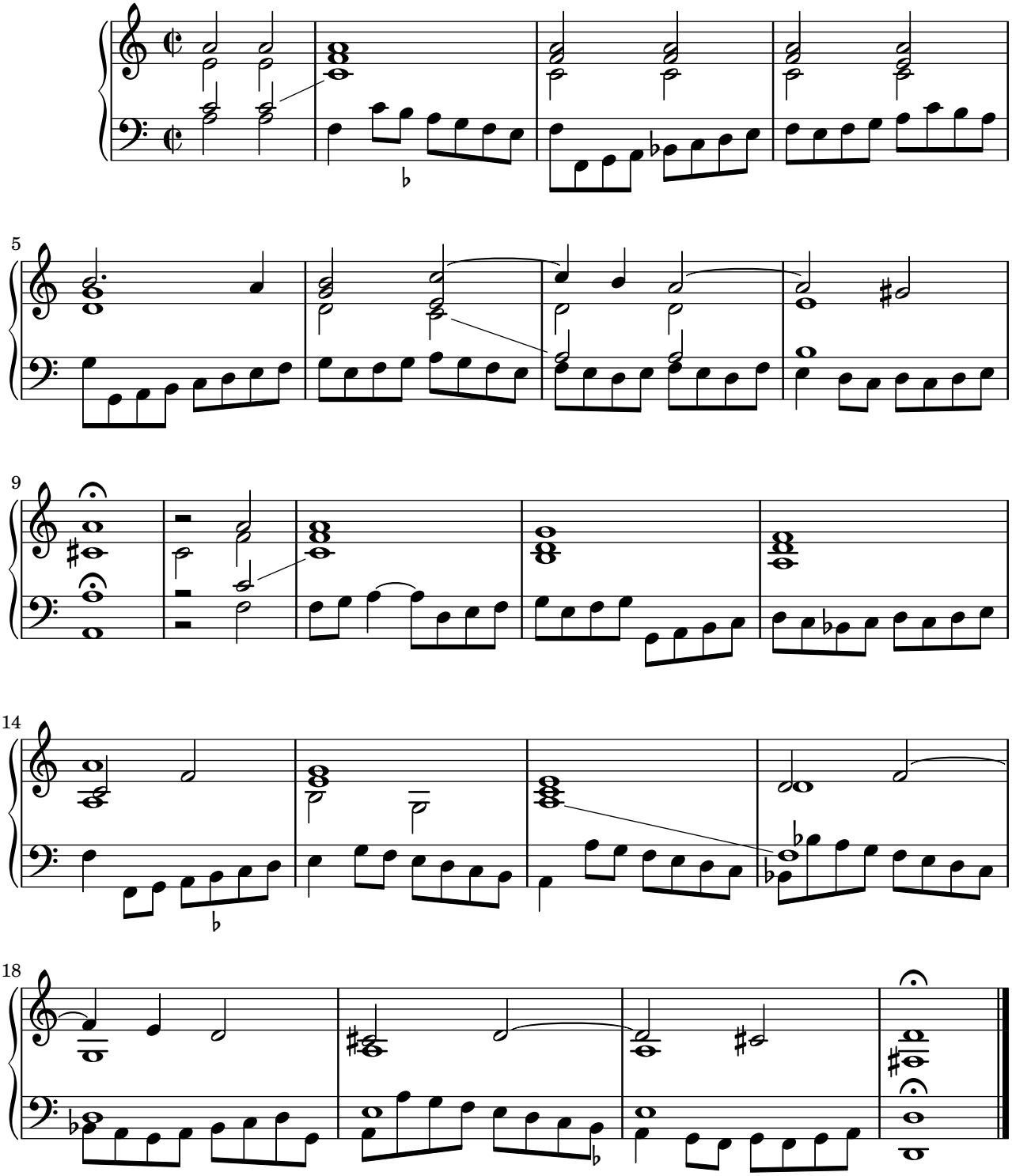
I. Fabordon llano (plain)



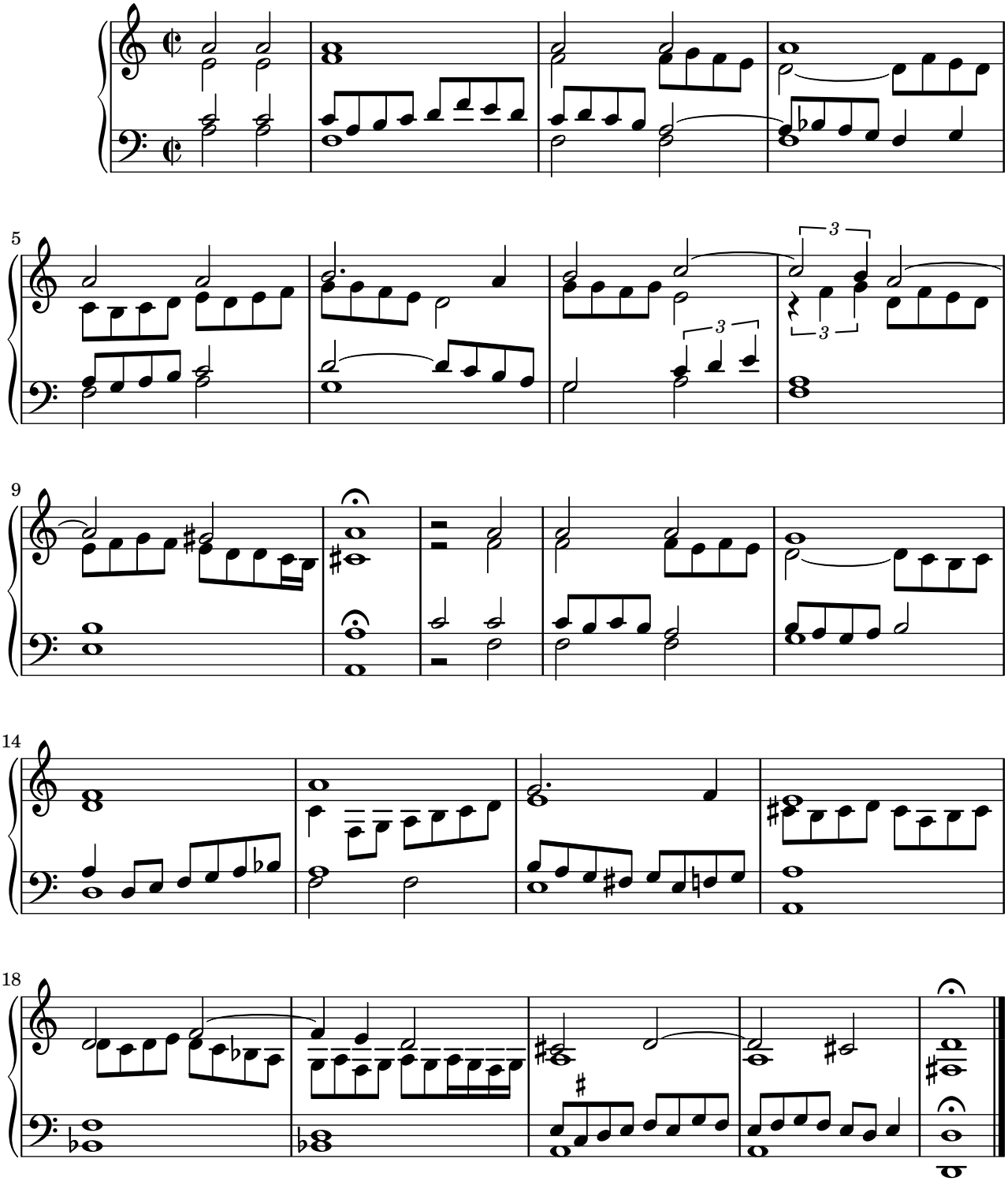
II. Glosado con el Tiple (diminutions on treble)



III. Glosado con el Contrabaxo (diminutions on the bass)



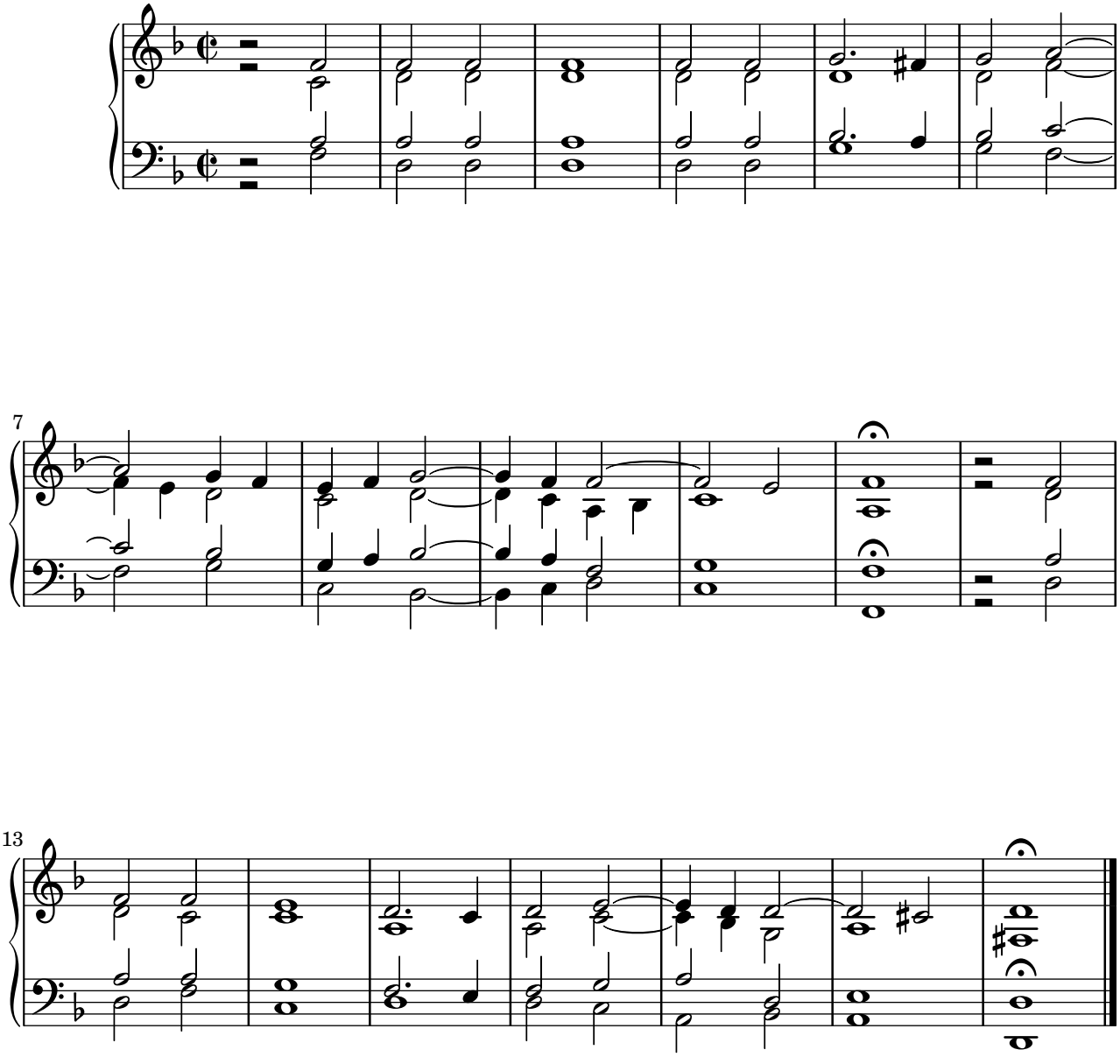
IV. Glosado con las vozes de en medio (diminutions on the middle voices)



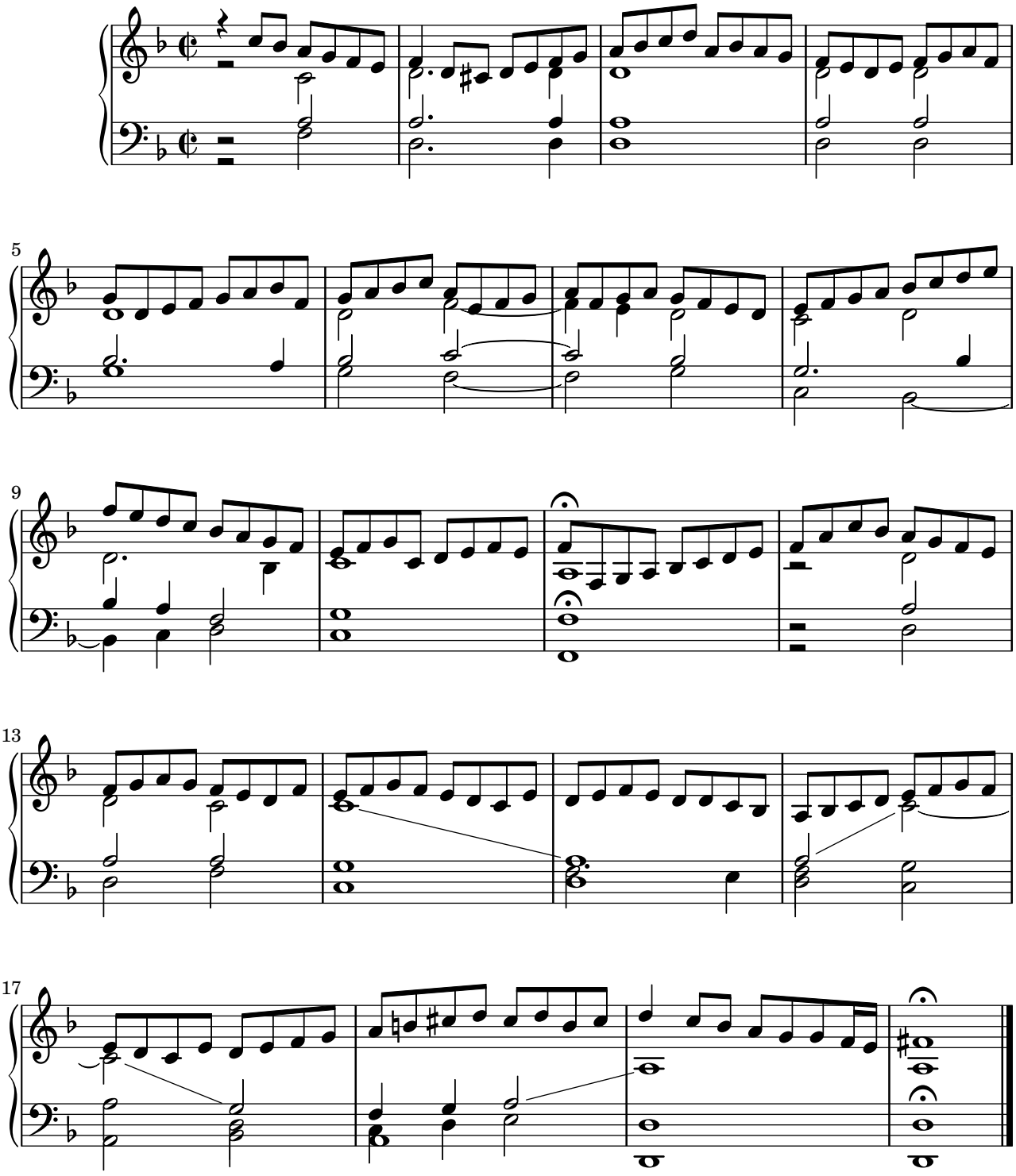
10. Quatro favordones del segundo tono

Four fabordones of the second tone

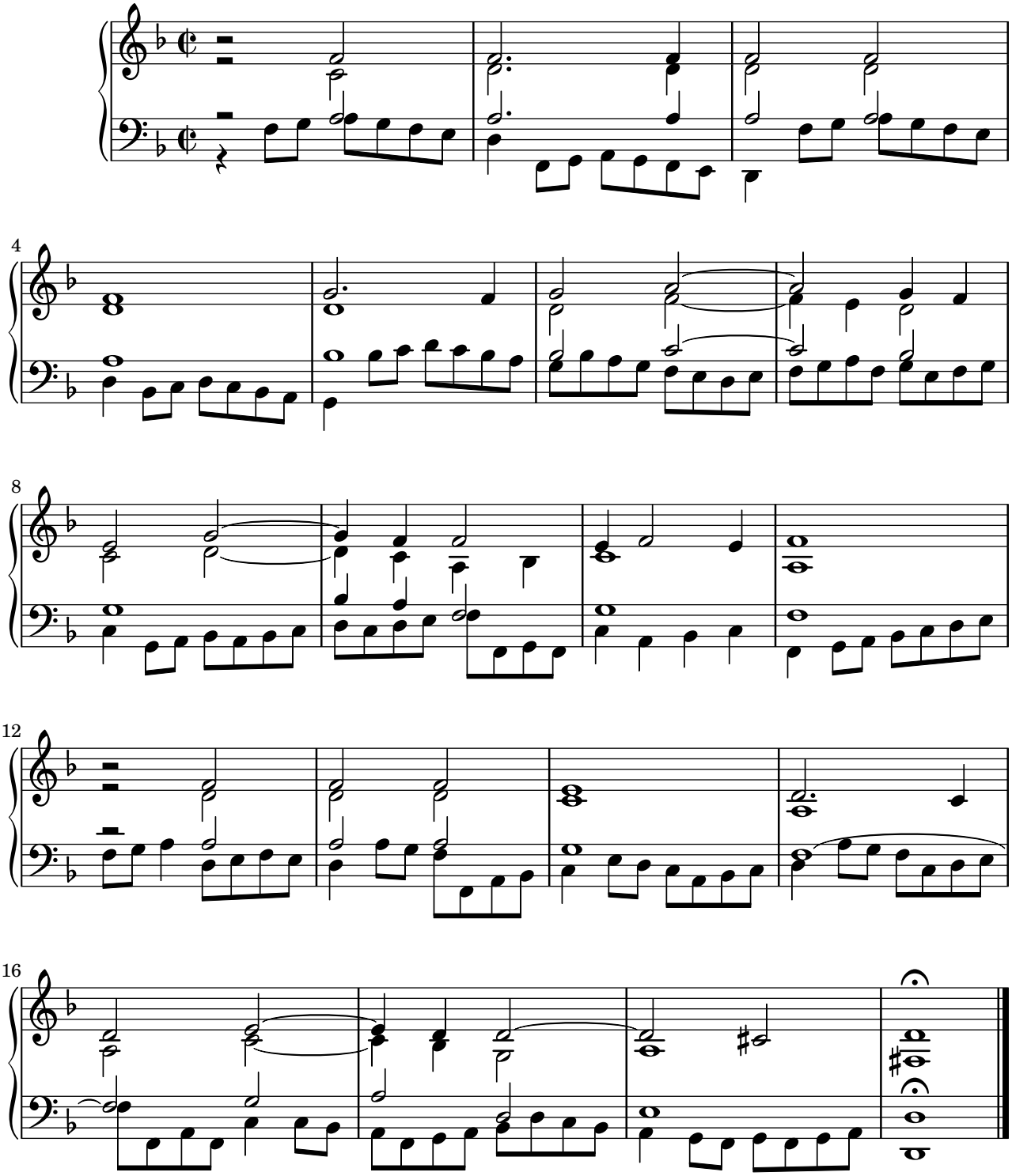
I. Fabordon llano (plain)



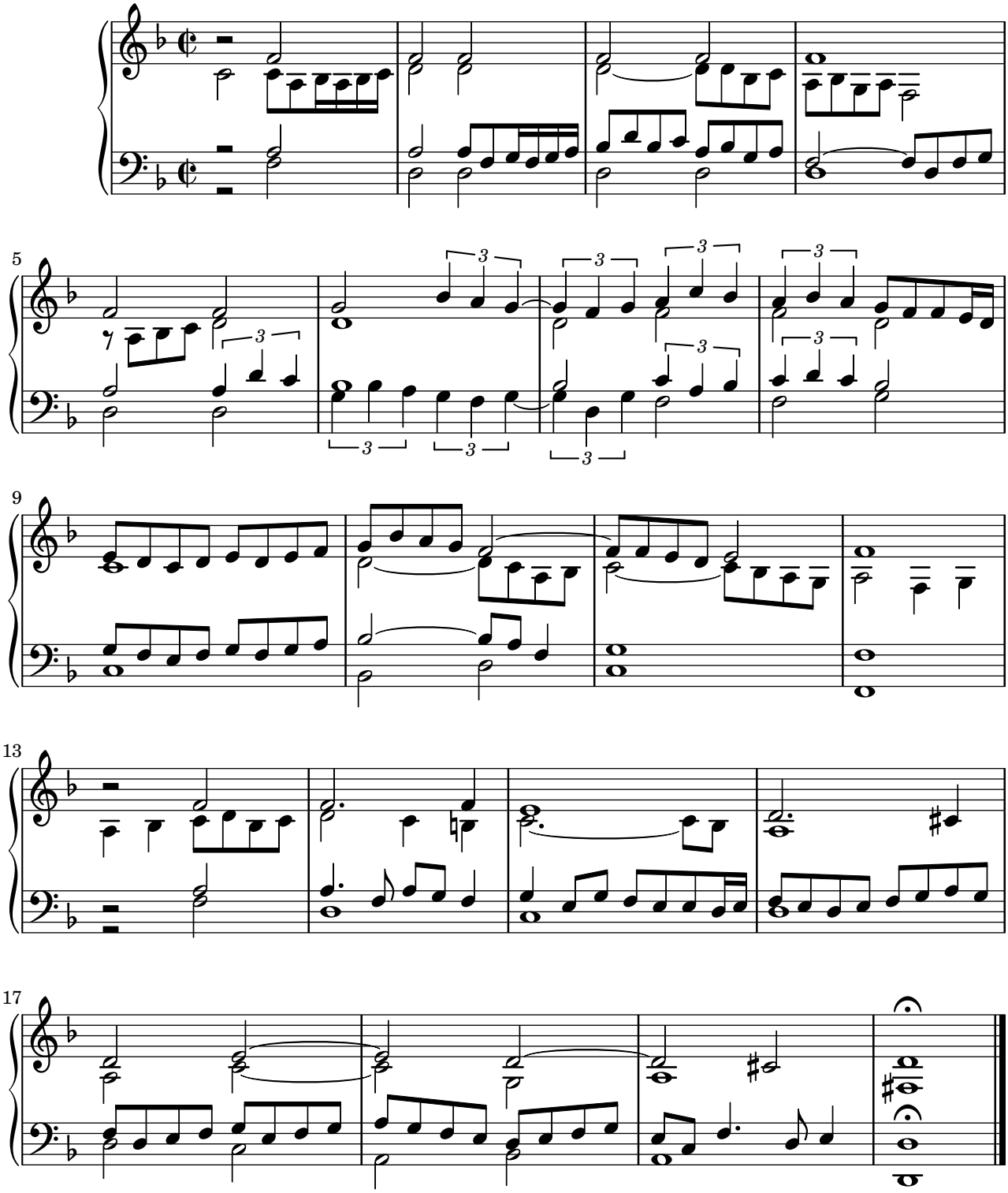
II. Glosado con el Tiple (diminutions on treble)



III. Glosado con el Contrabaxo (diminutions on the bass)



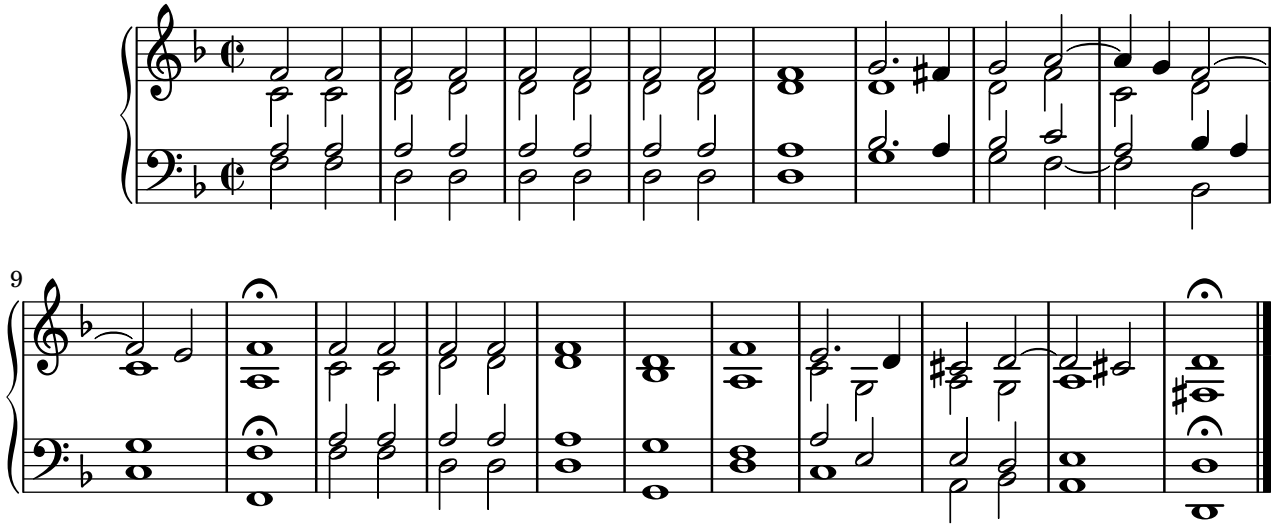
IV. Glosado con las vozes de en medio (diminutions on the middle voices)



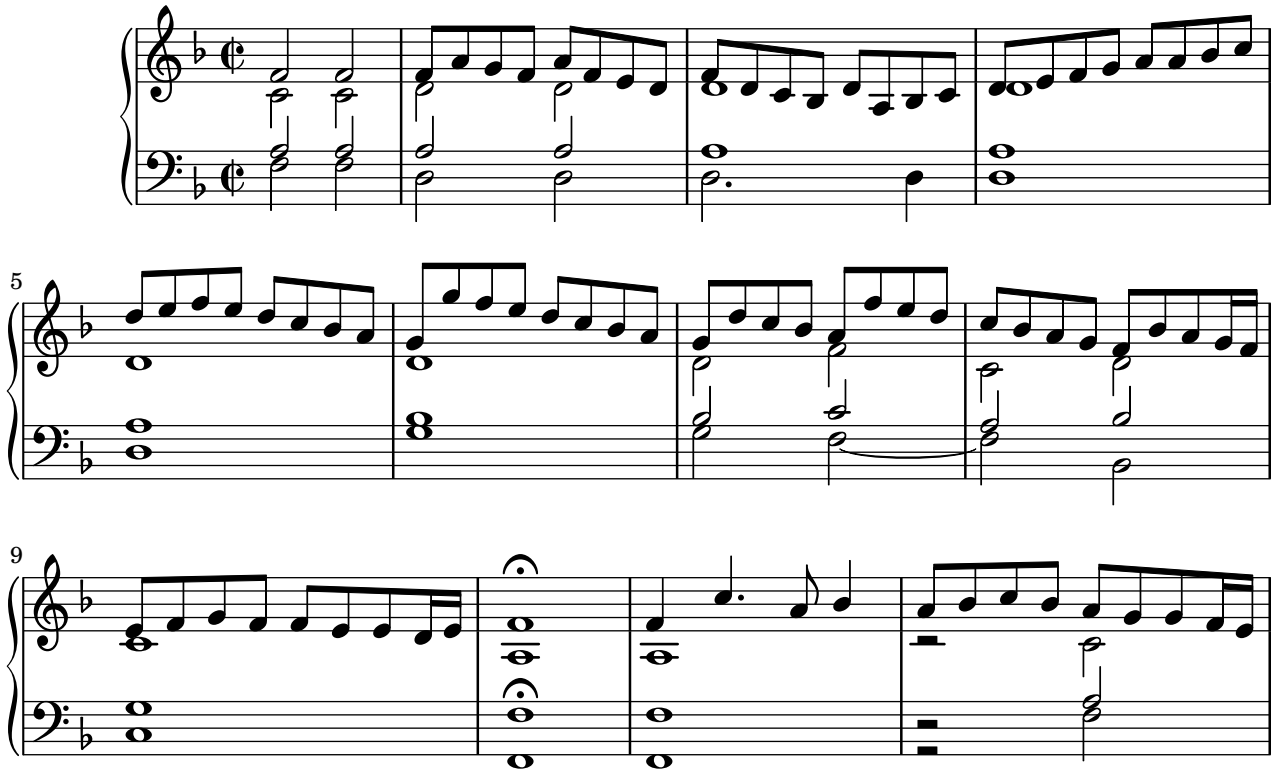
11. Quatro favordones del tercer tono

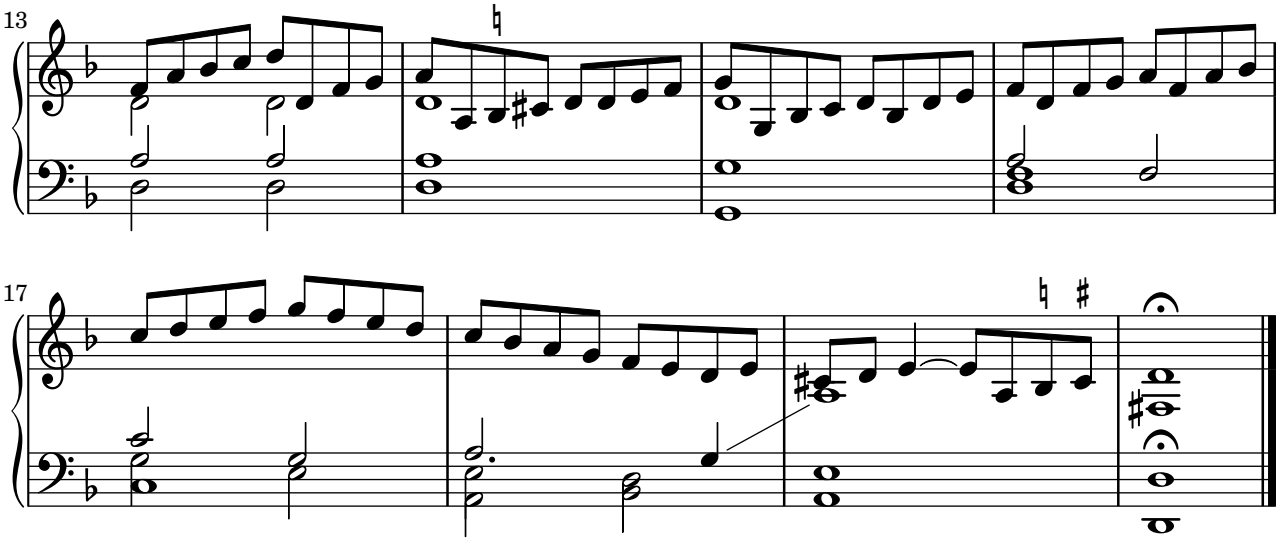
Four fabordones of the third tone

I. Fabordon llano (plain)

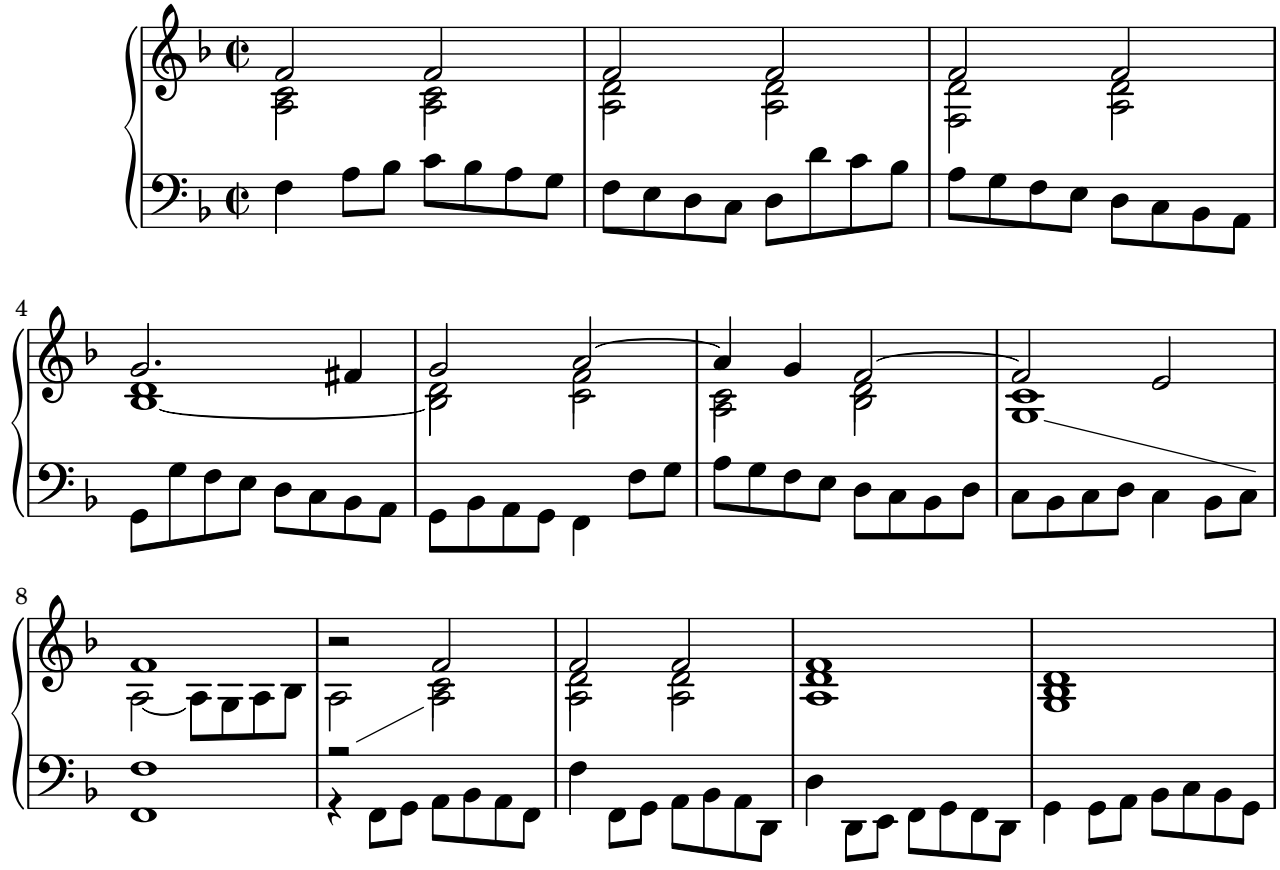


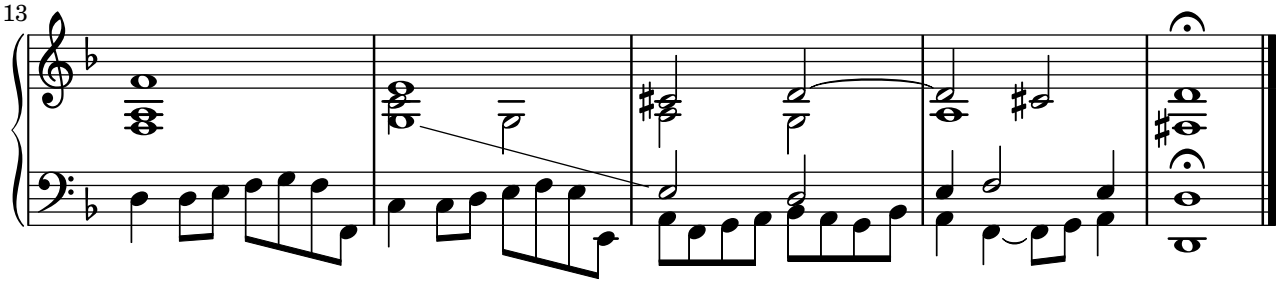
II. Glosado con el Tiple (diminutions on treble)



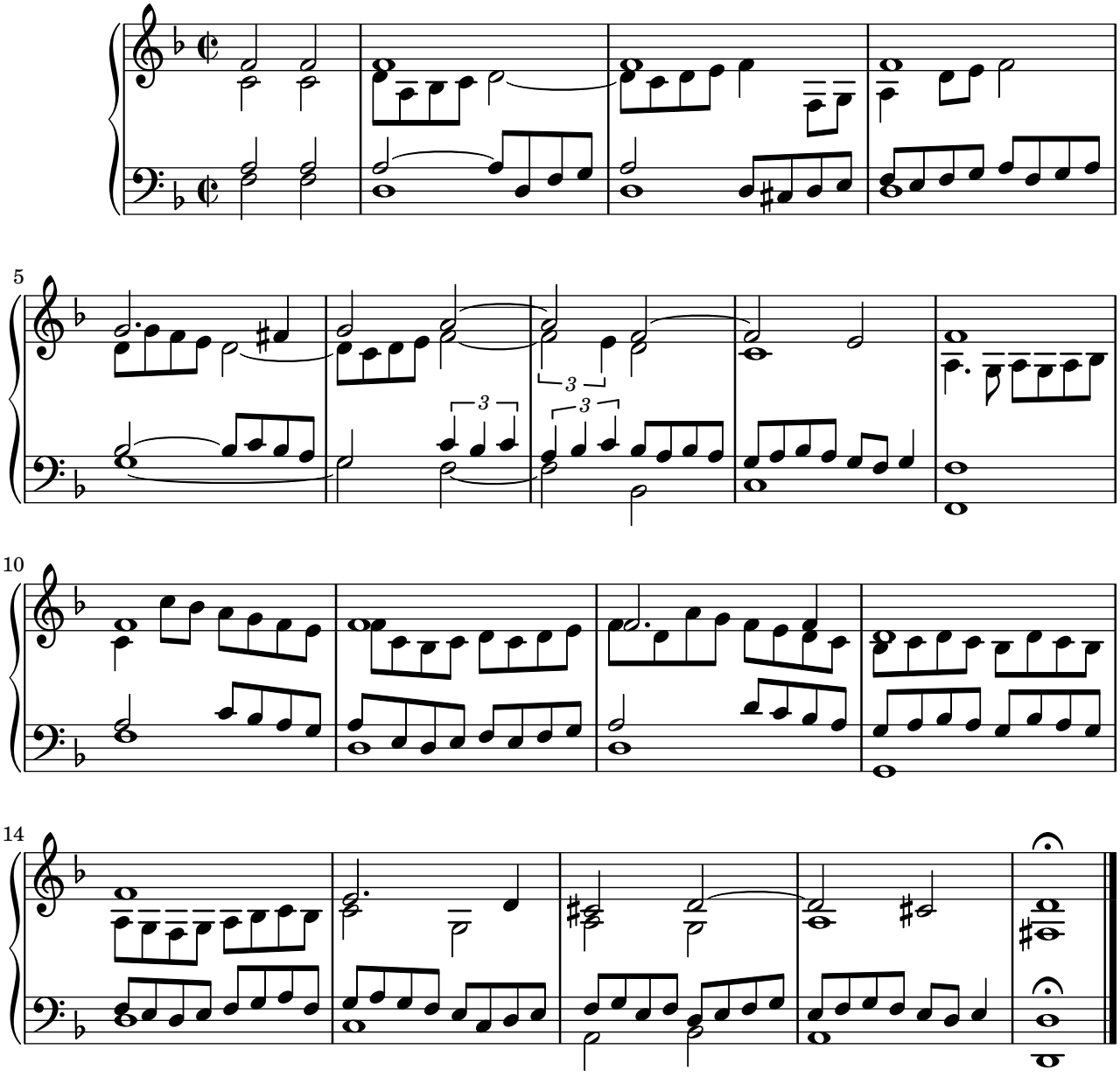


III. Glosado con el Contrabaxo (diminutions on the bass)





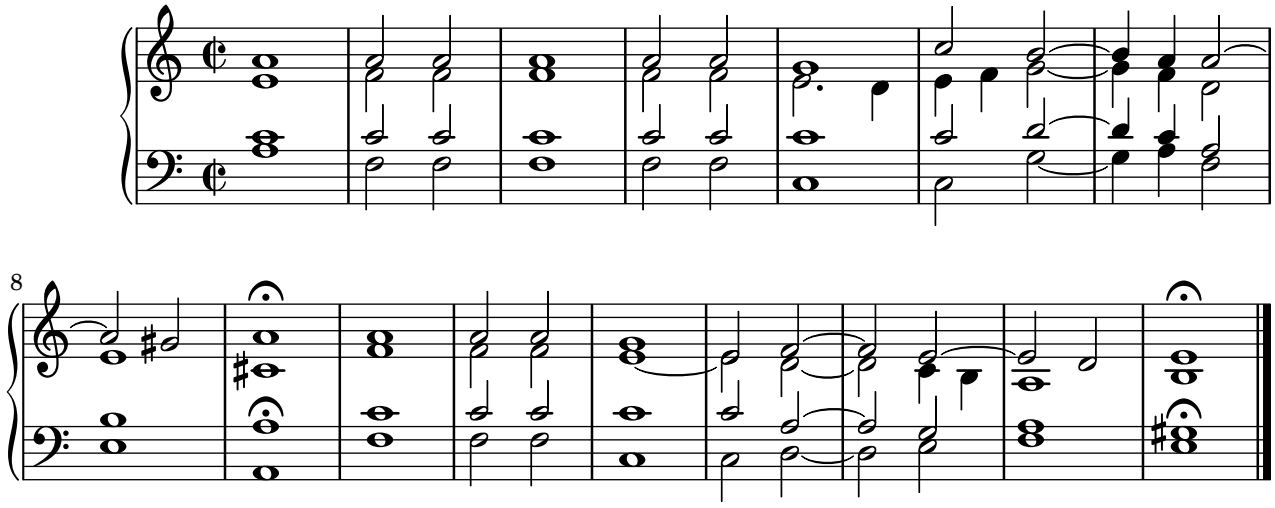
IV. Glosado con las vozes de en medio (diminutions on the middle voices)



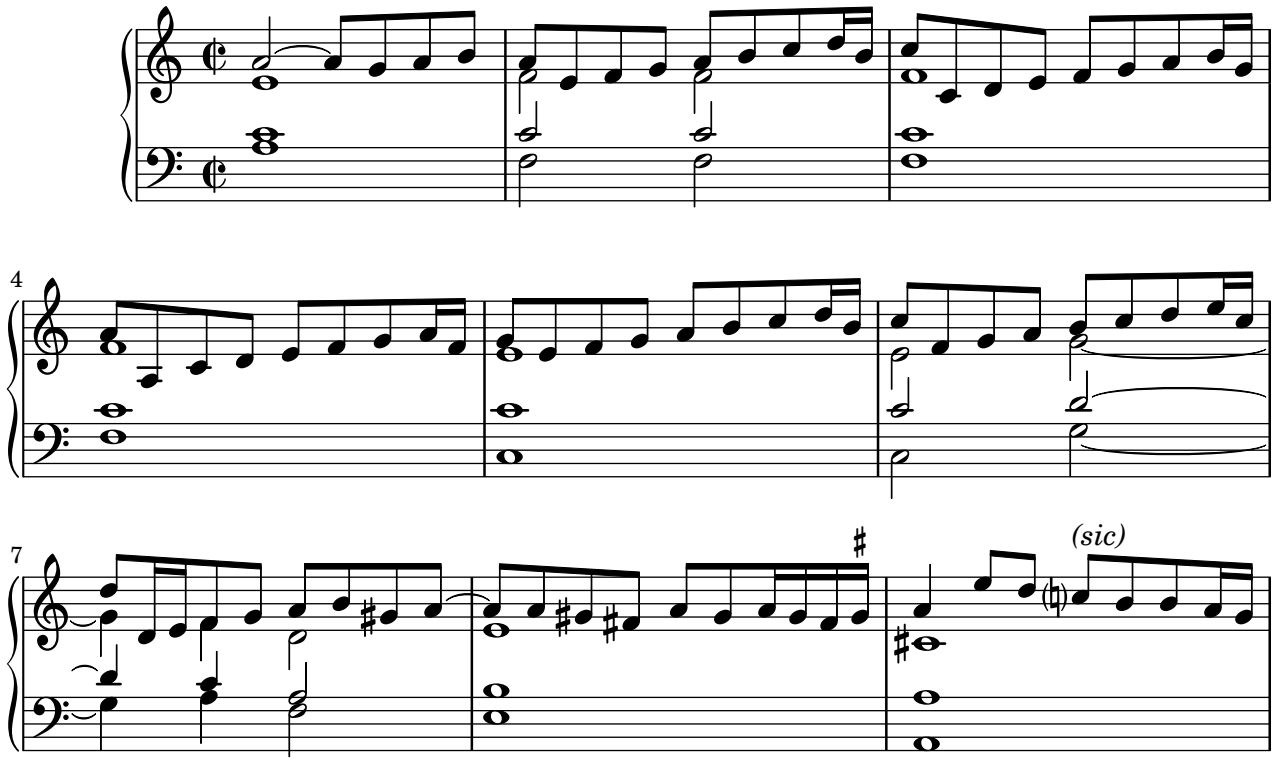
12. Quatro favordones del quarto tono

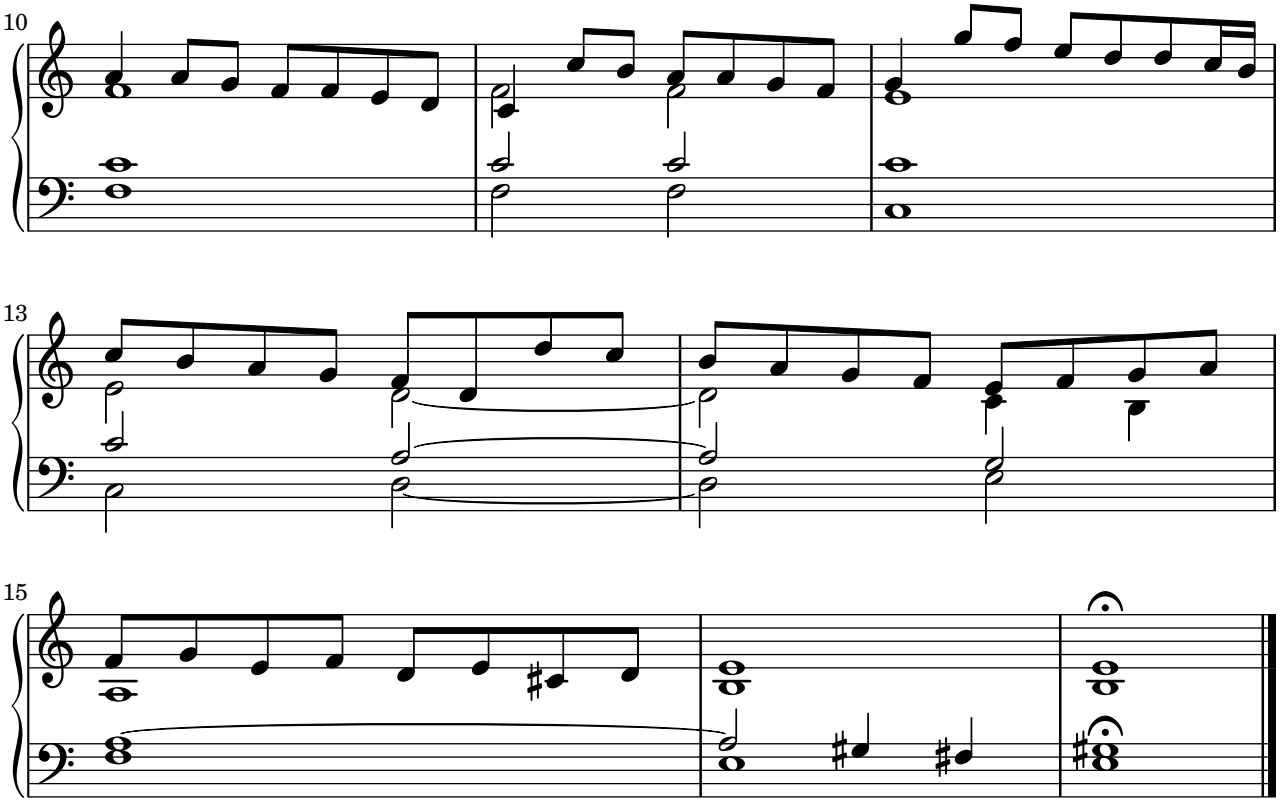
Four fabordones of the fourth tone

I. Fabordon llano (plain)

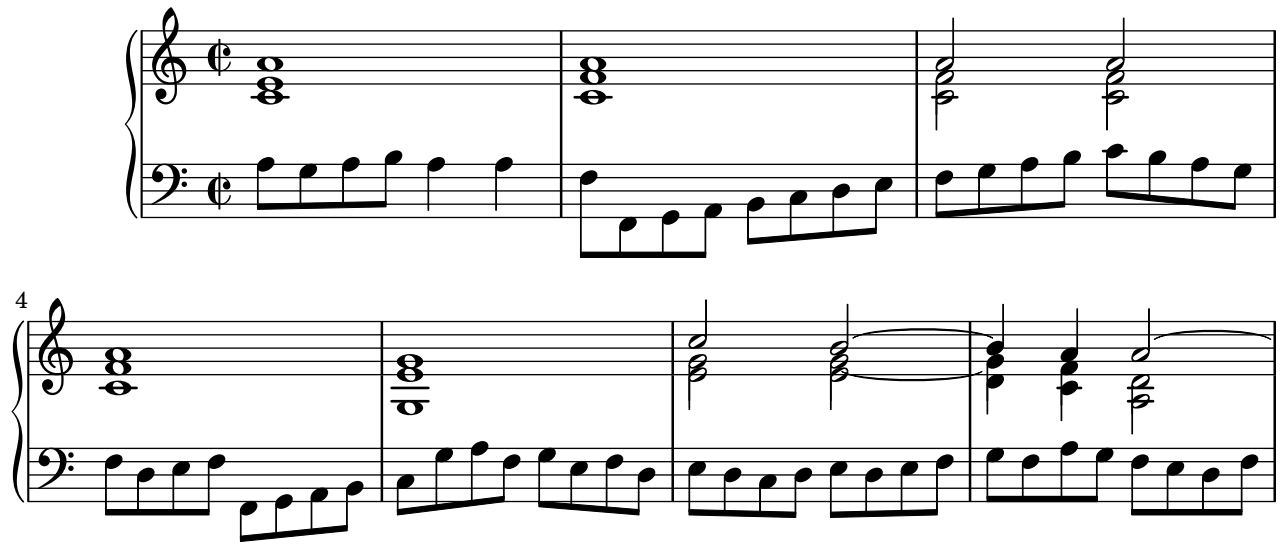


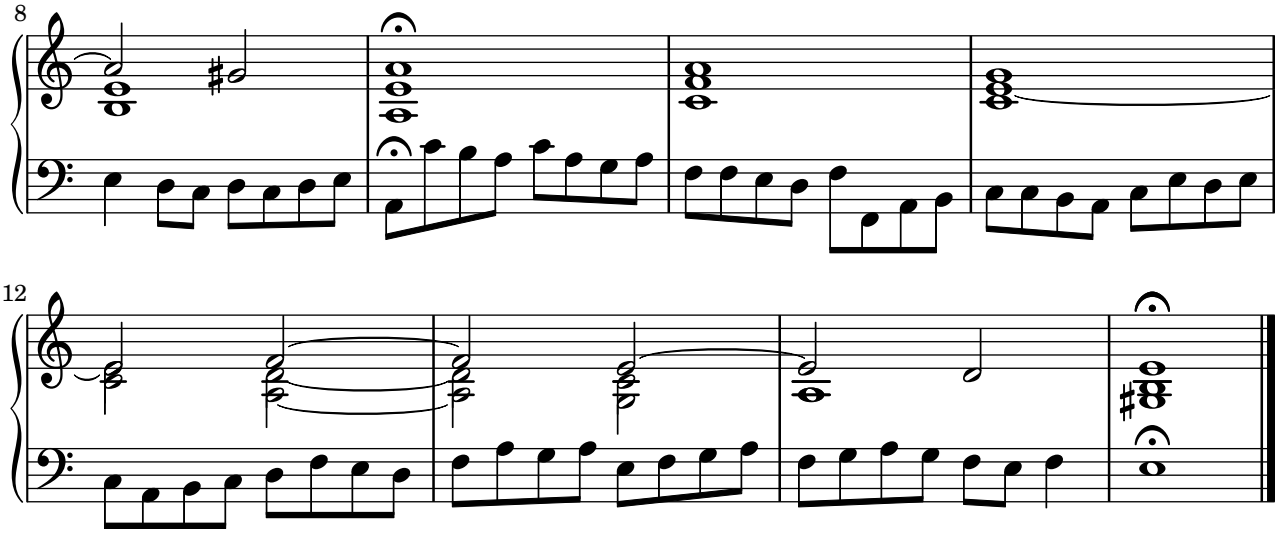
II. Glosado con el Tiple (diminutions on treble)



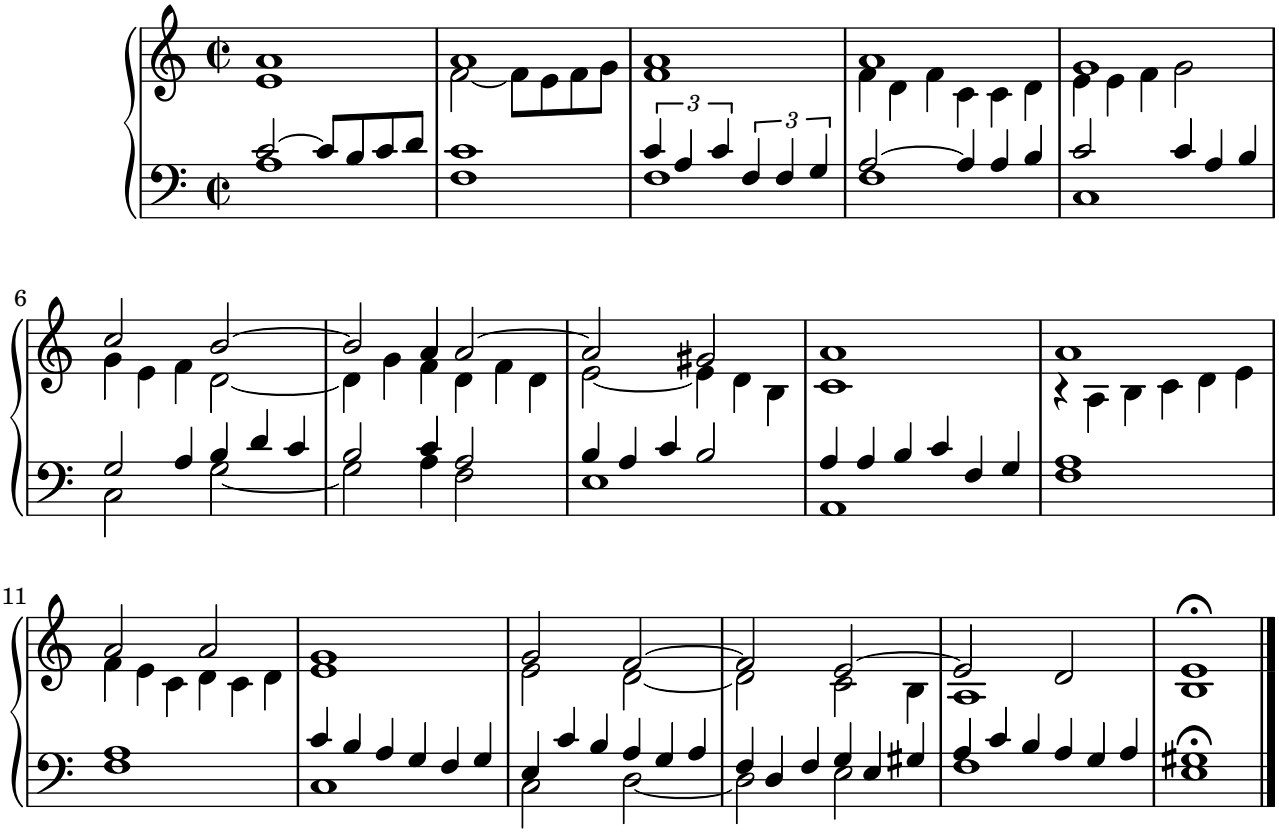


III. Glosado con el Contrabaxo (diminutions on the bass)





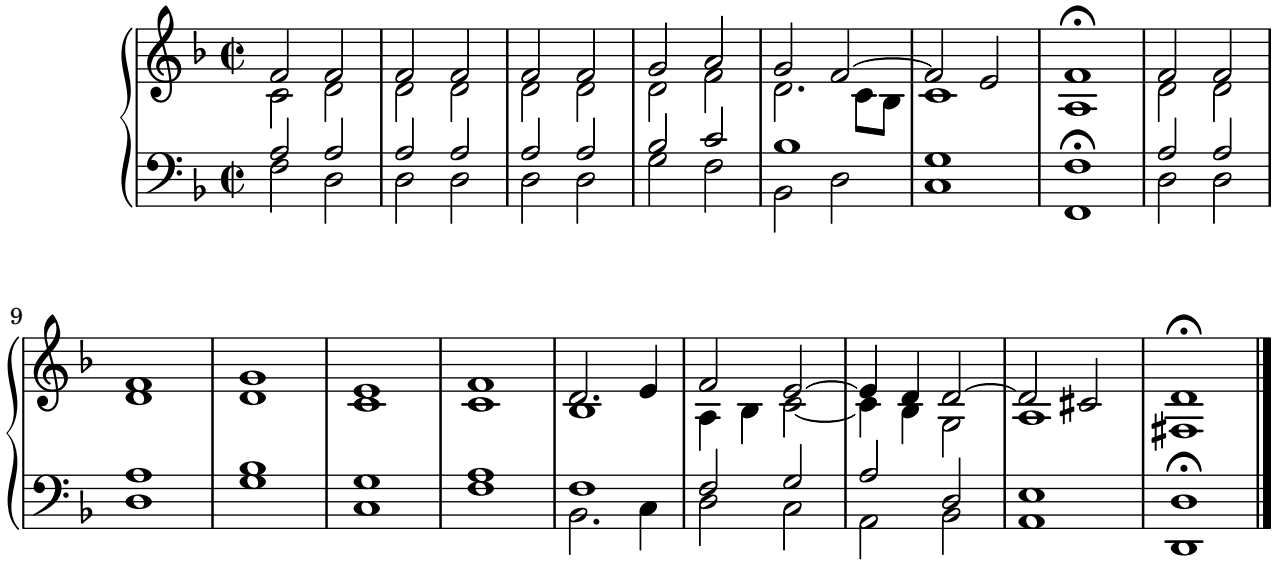
IV. Glosado con las vozes de en medio (diminutions on the middle voices)



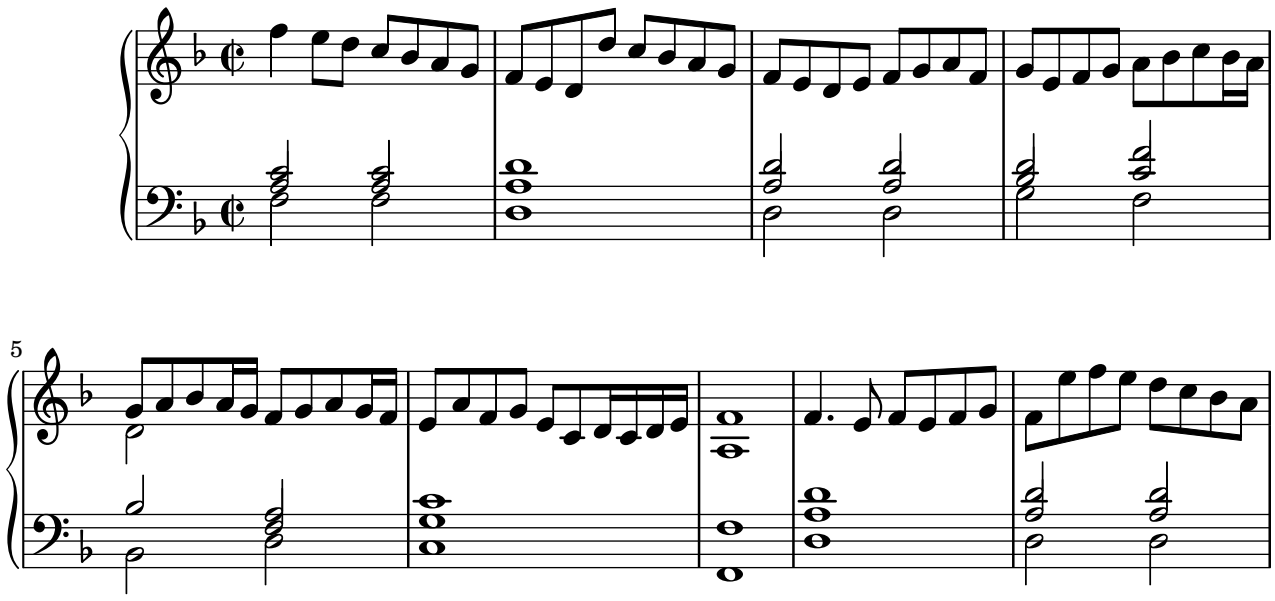
13. Quatro favordones del quinto tono

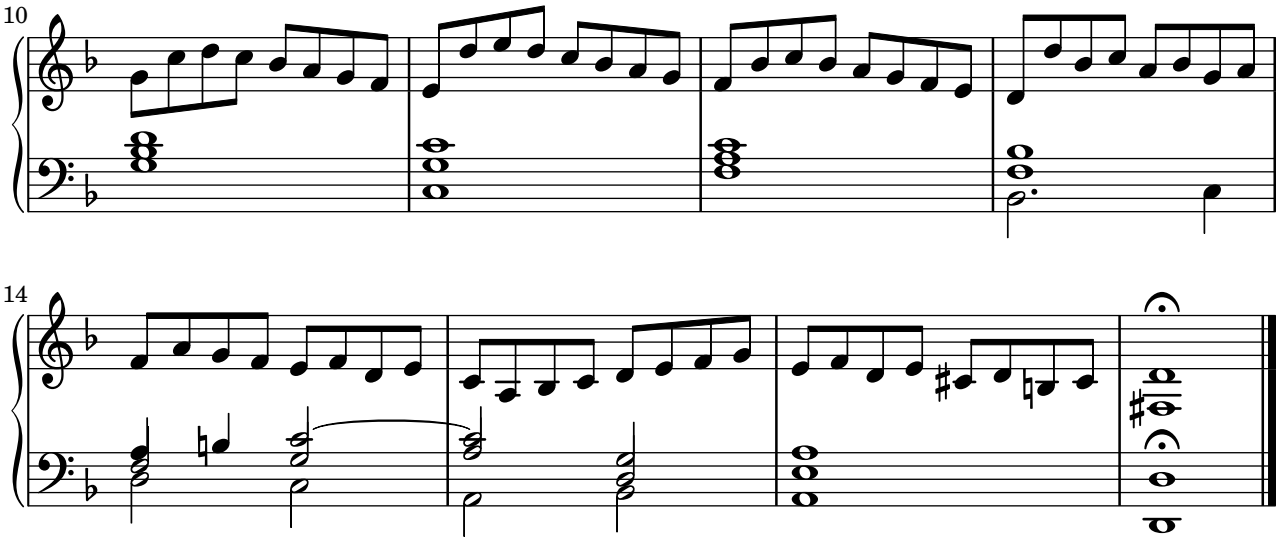
Four fabordones of the fifth tone

I. Fabordon llano (plain)

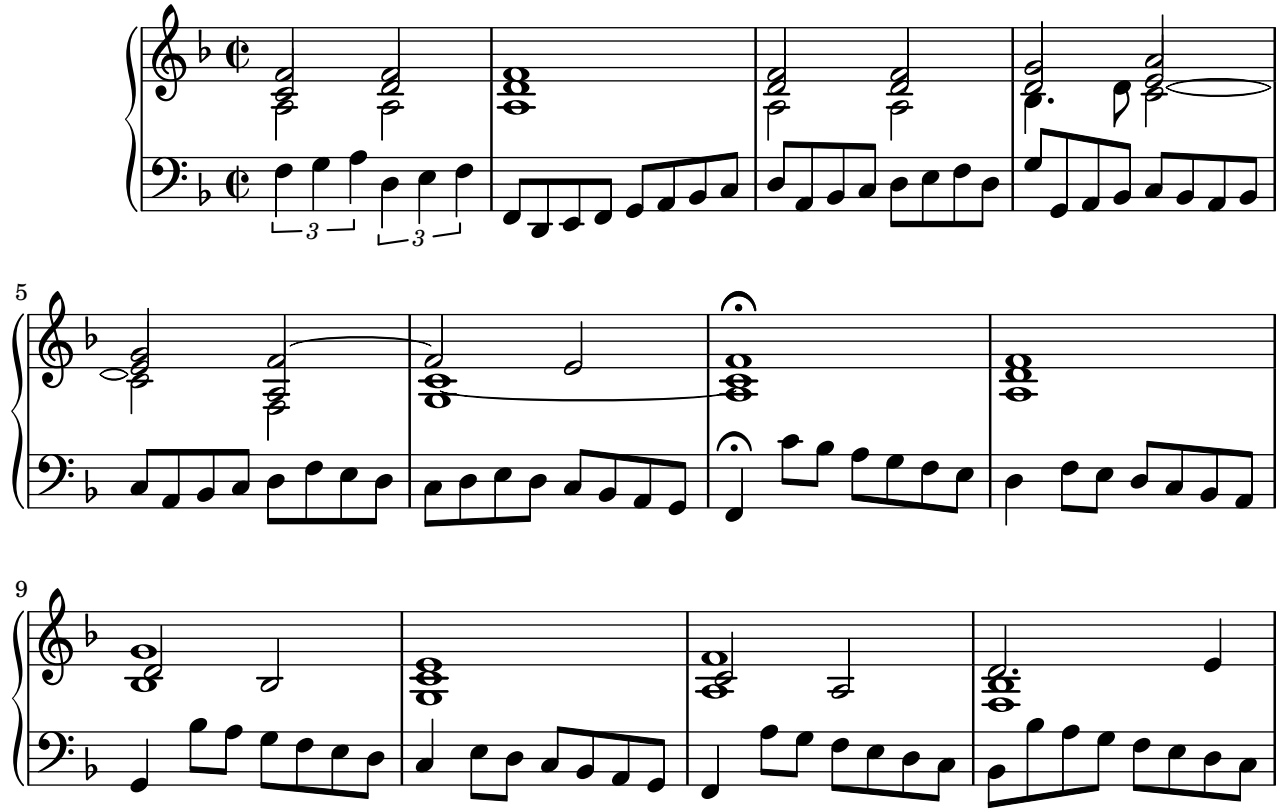


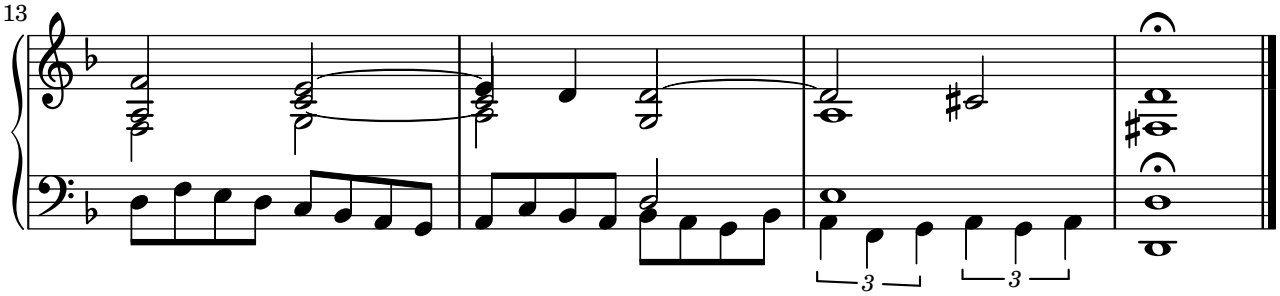
II. Glosado con el Tiple (diminutions on treble)



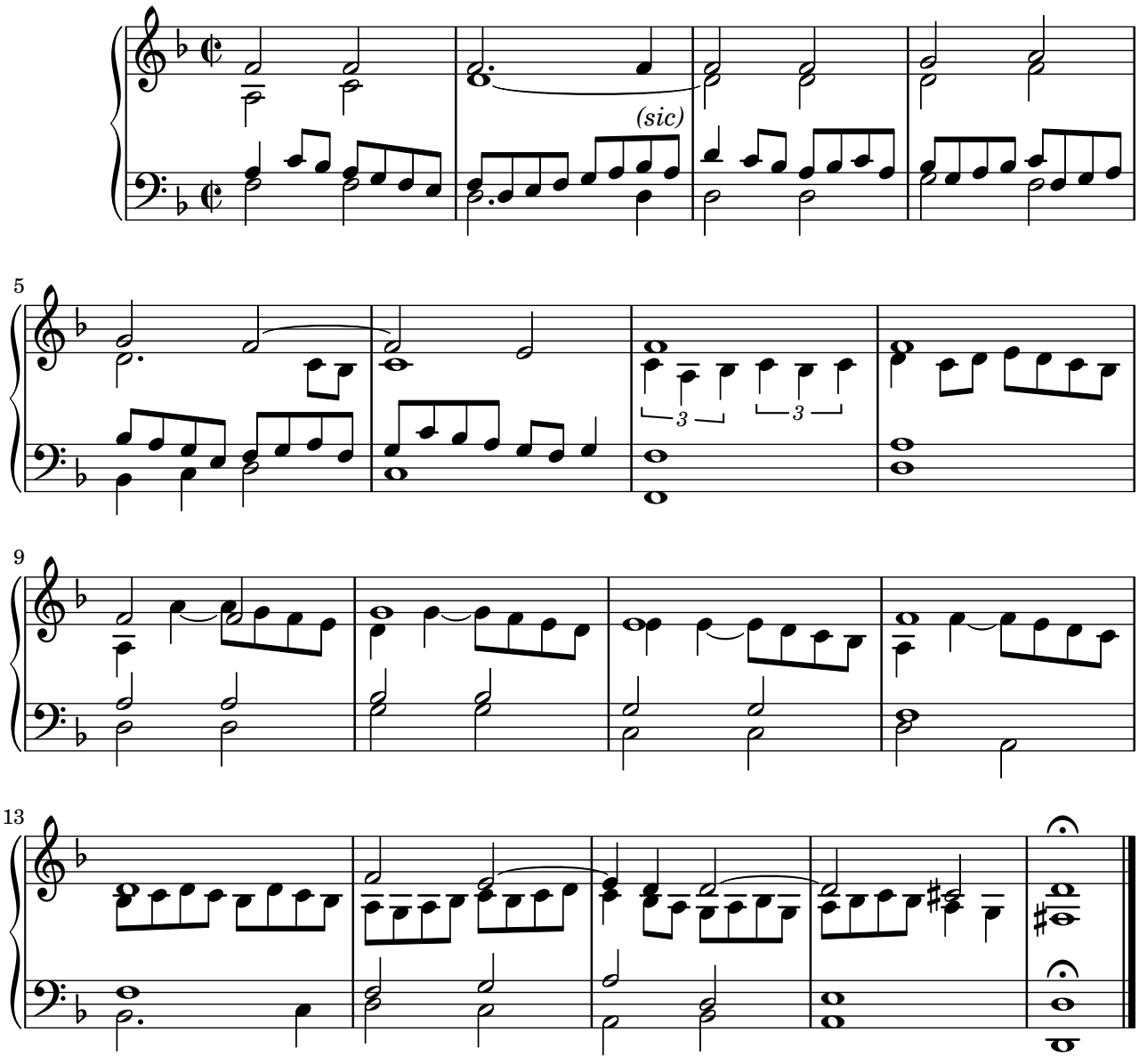


III. Glosado con el Contrabaxo (diminutions on the bass)





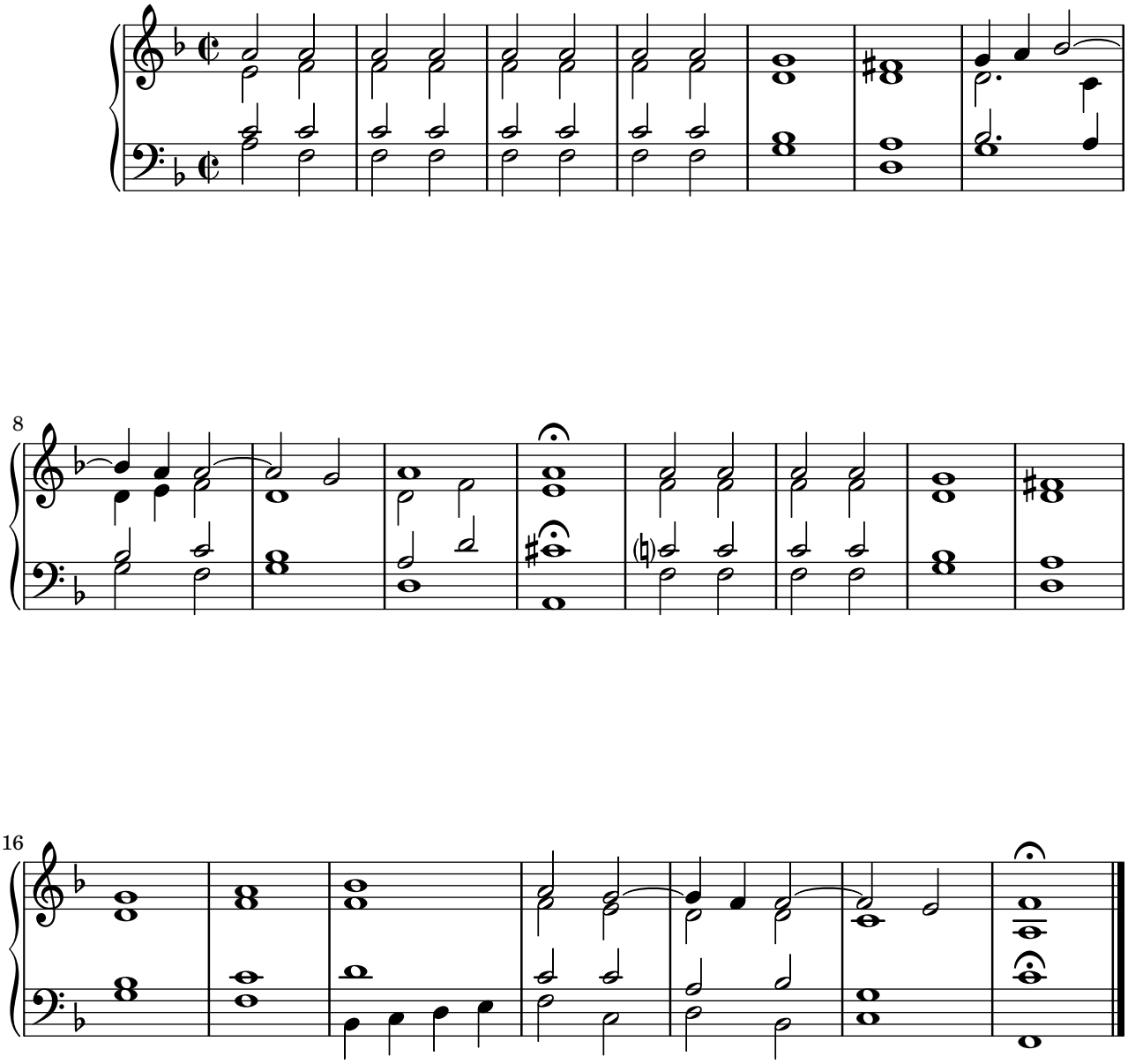
IV. Glosado con las vozes de en medio (diminutions on the middle voices)



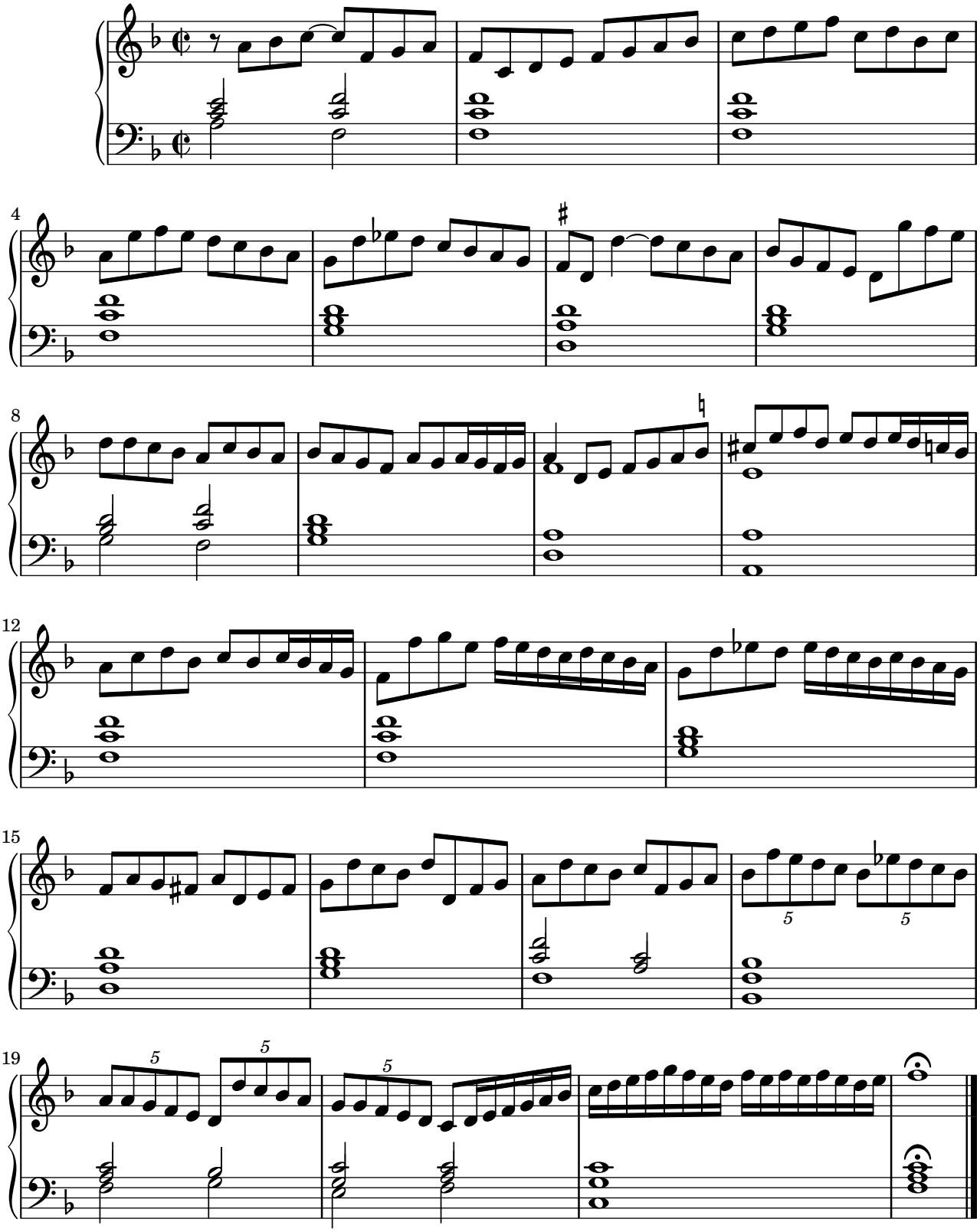
14. Quatro favordones del sexto tono

Four fabordones of the sixth tone

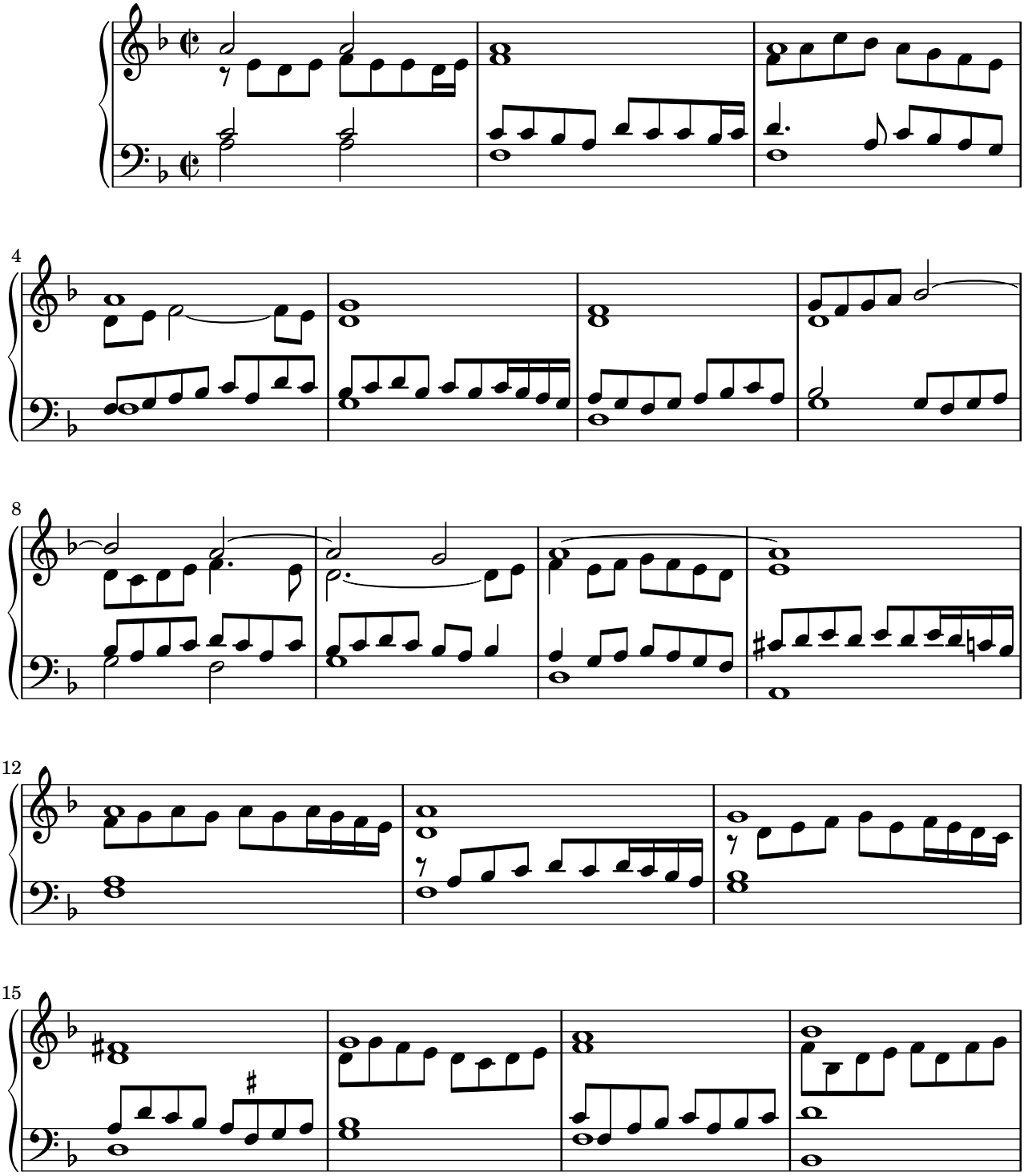
I. Fabordon llano (plain)

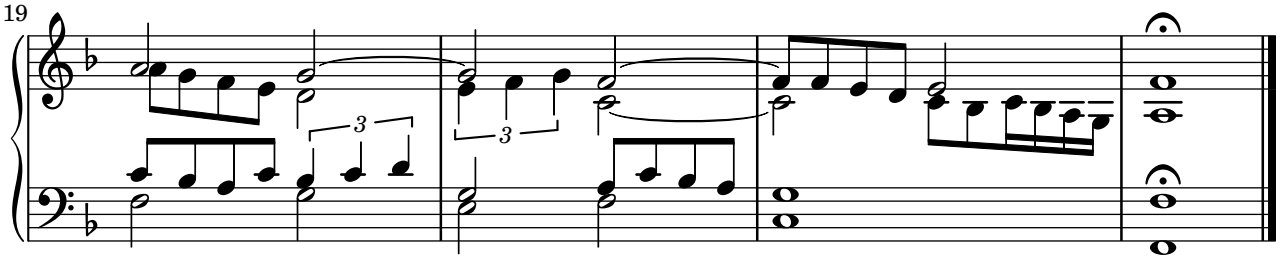


II. Glosado con el Tiple (diminutions on treble)

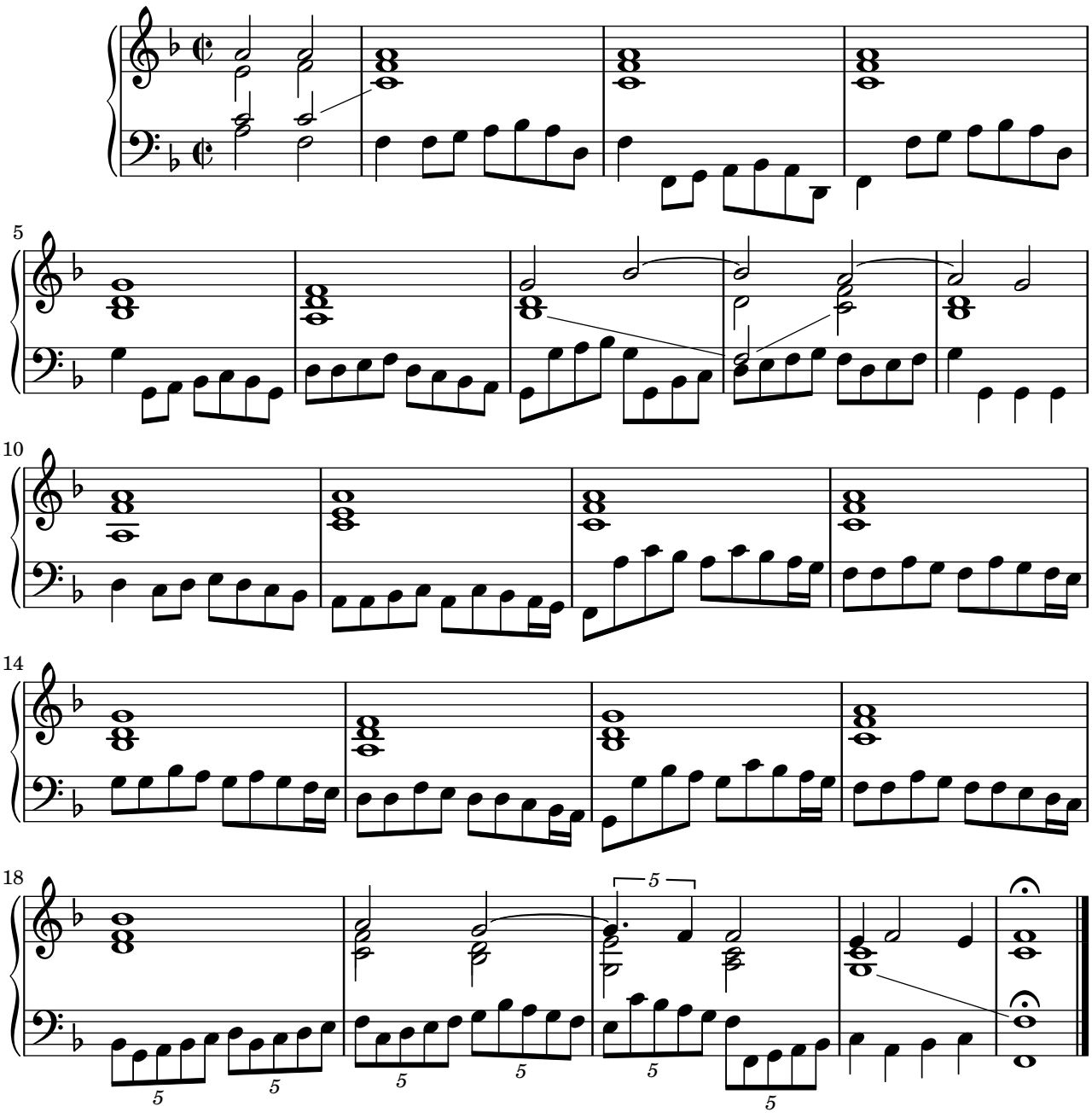


III. Glosado con las vozes de en medio (diminutions on the middle voices)





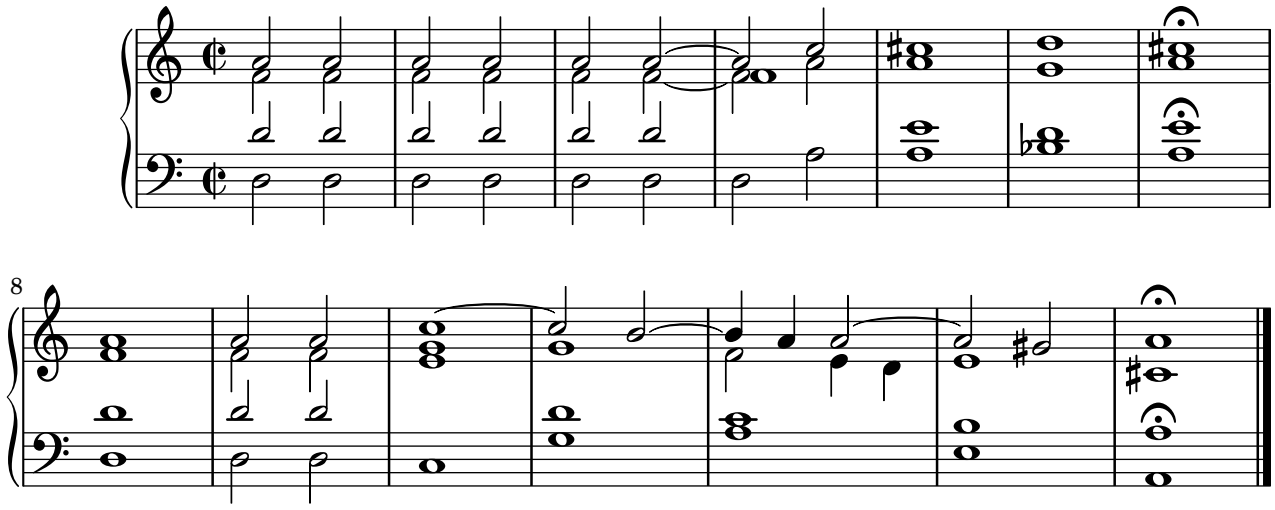
IV. Glosado con el Contrabaxo (diminutions on the bass)



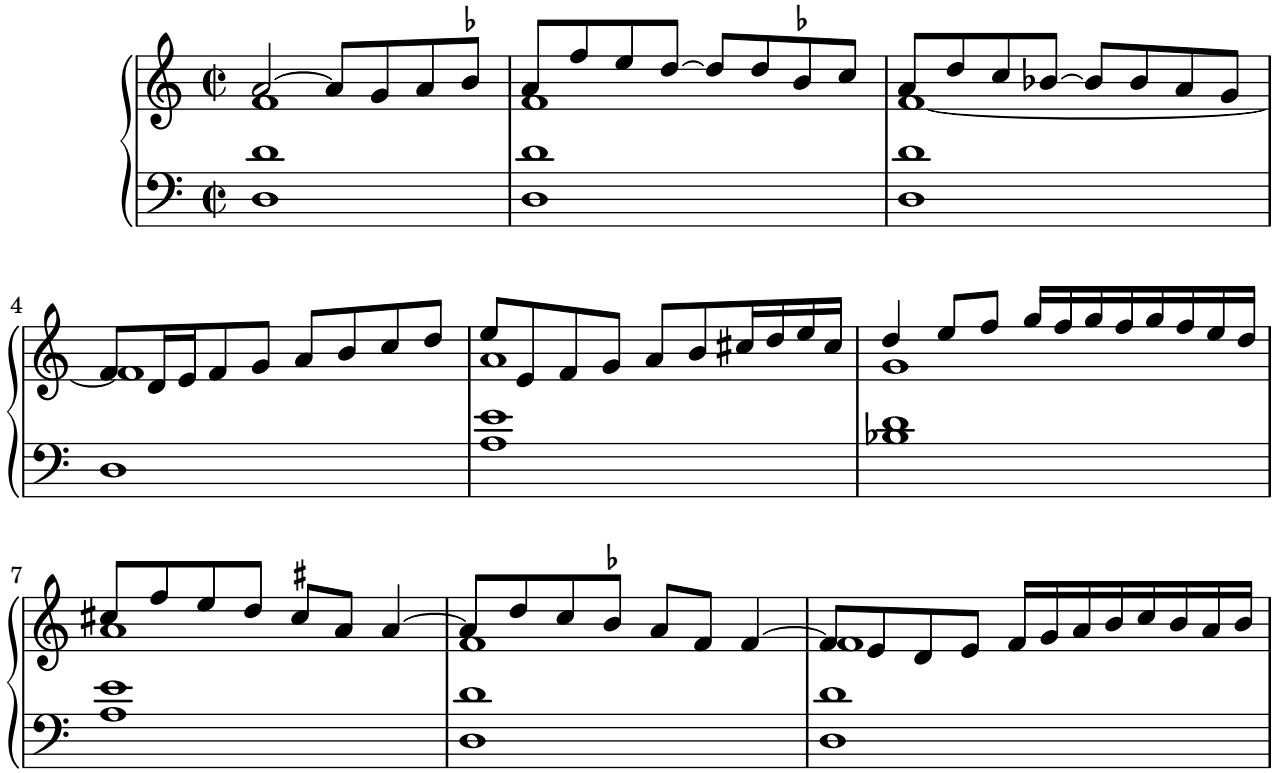
15. Quatro favordones del septimo tono

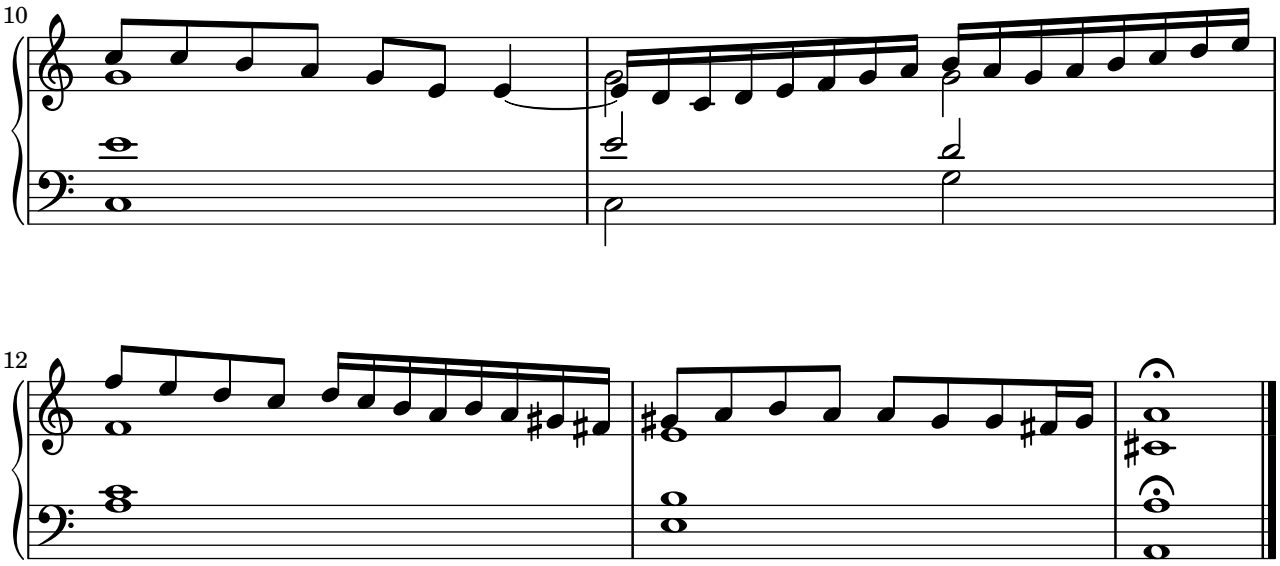
Four fabordones of the seventh tone

I. Fabordon llano (plain)

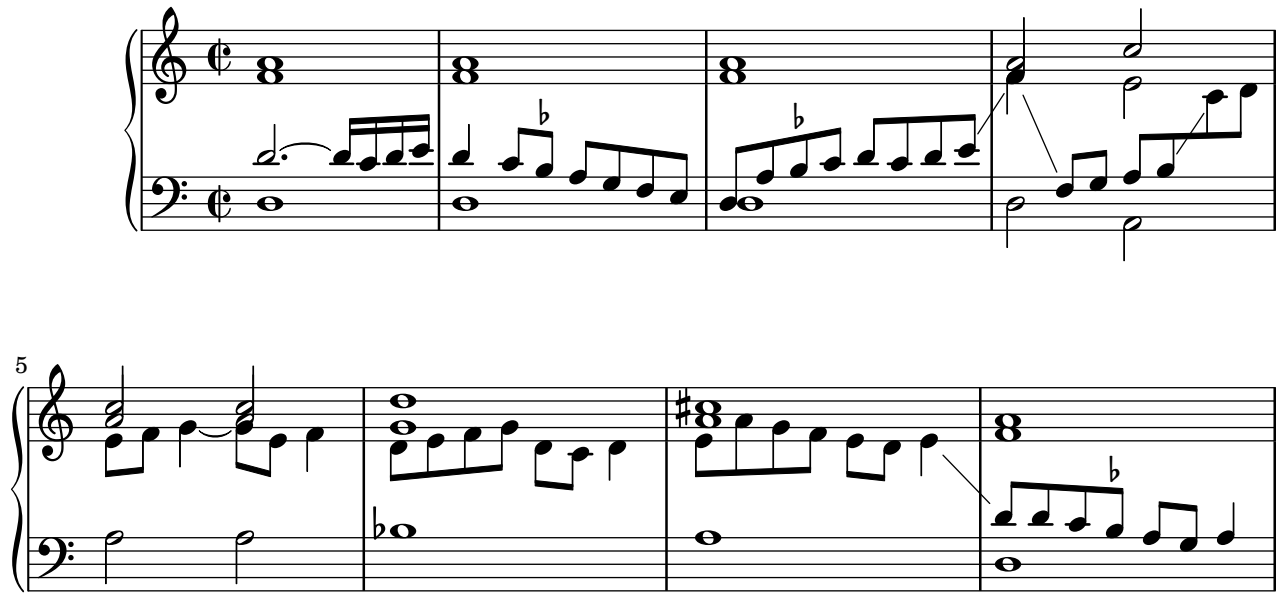


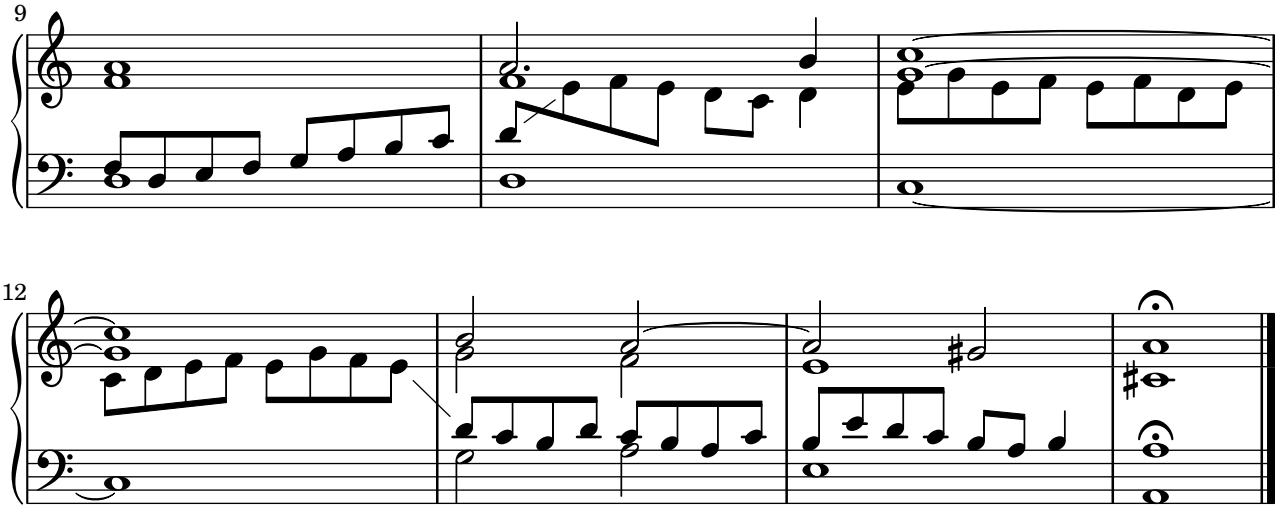
II. Glosado con el Tiple (diminutions on treble)



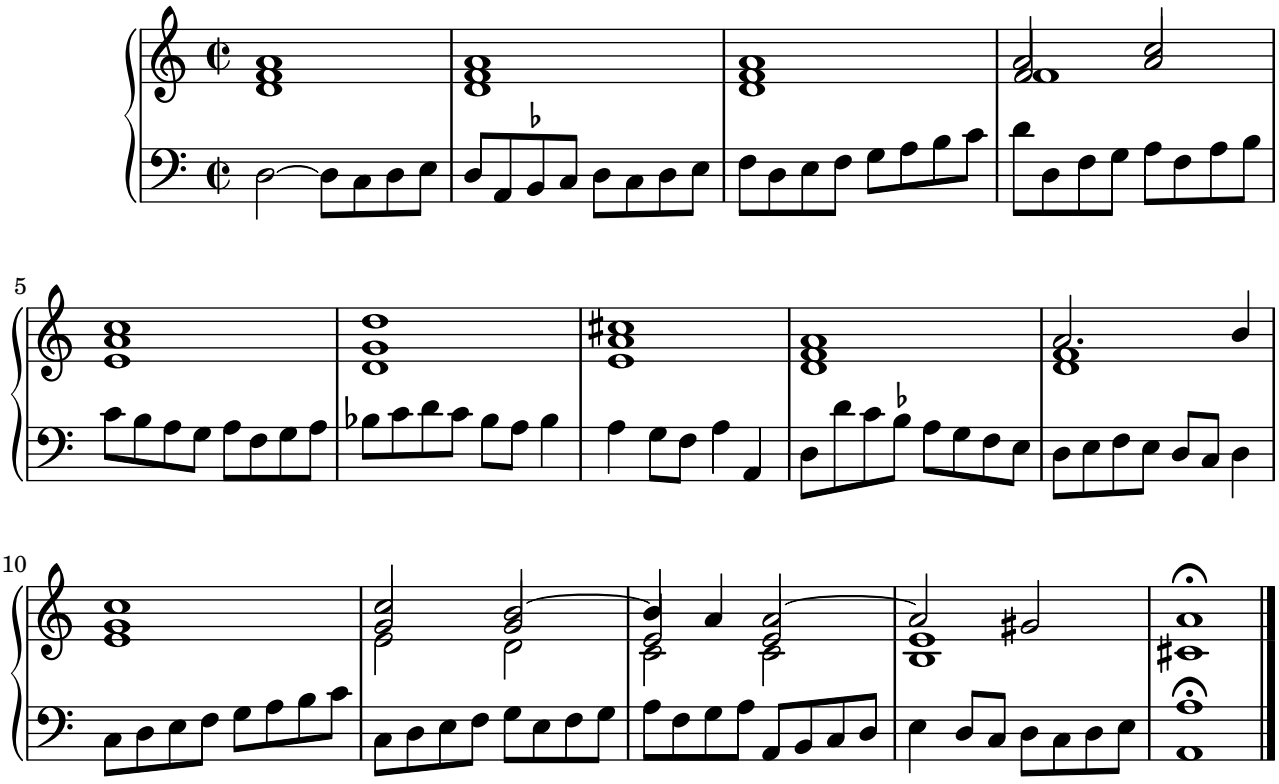


III. Glosado con las vozes de en medio (diminutions on the middle voices)





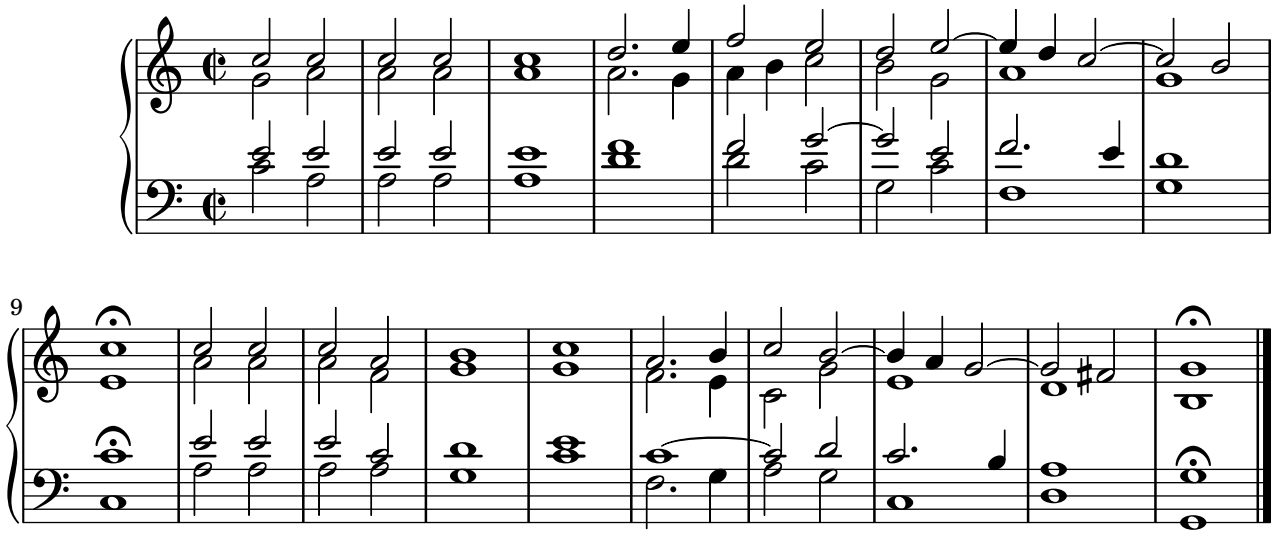
IV. Glosado con el Contrabaxo (diminutions on the bass)



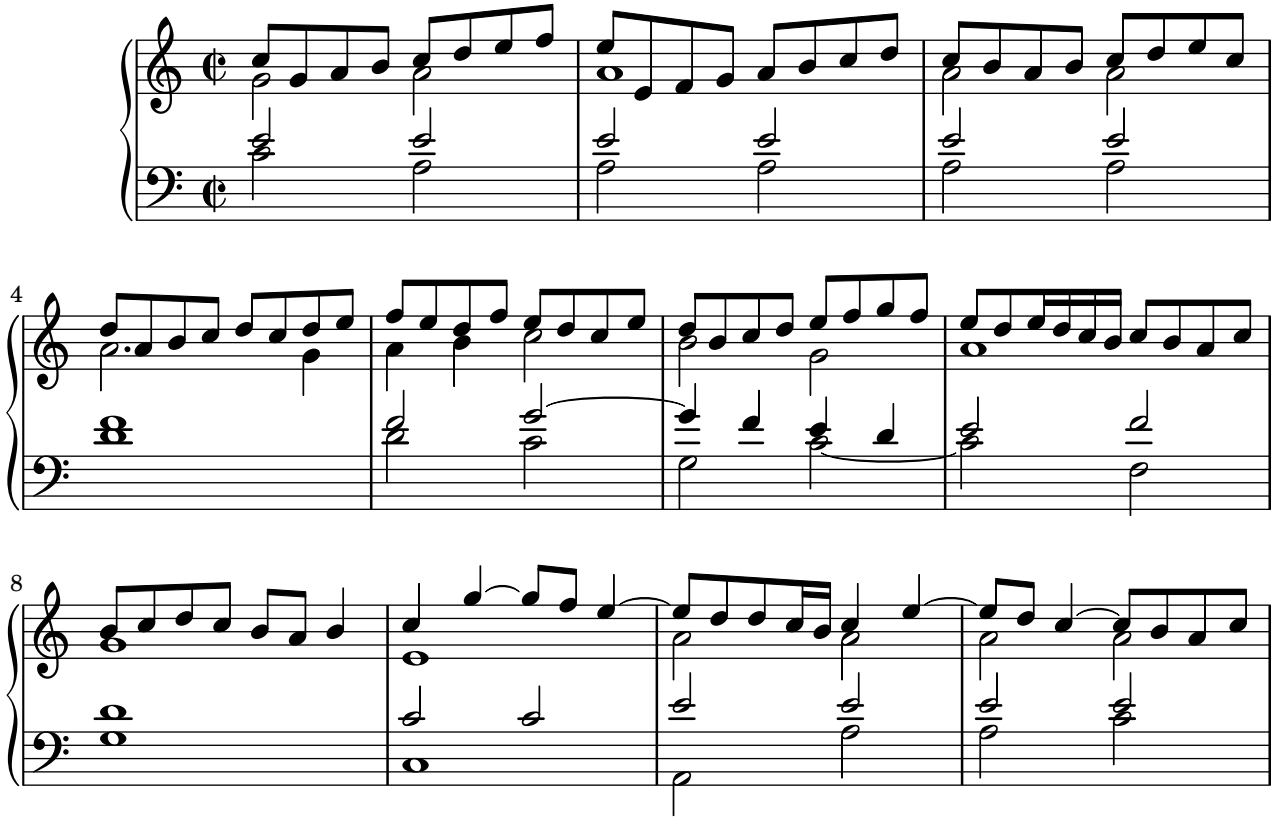
16. Quatro favordones del octavo tono

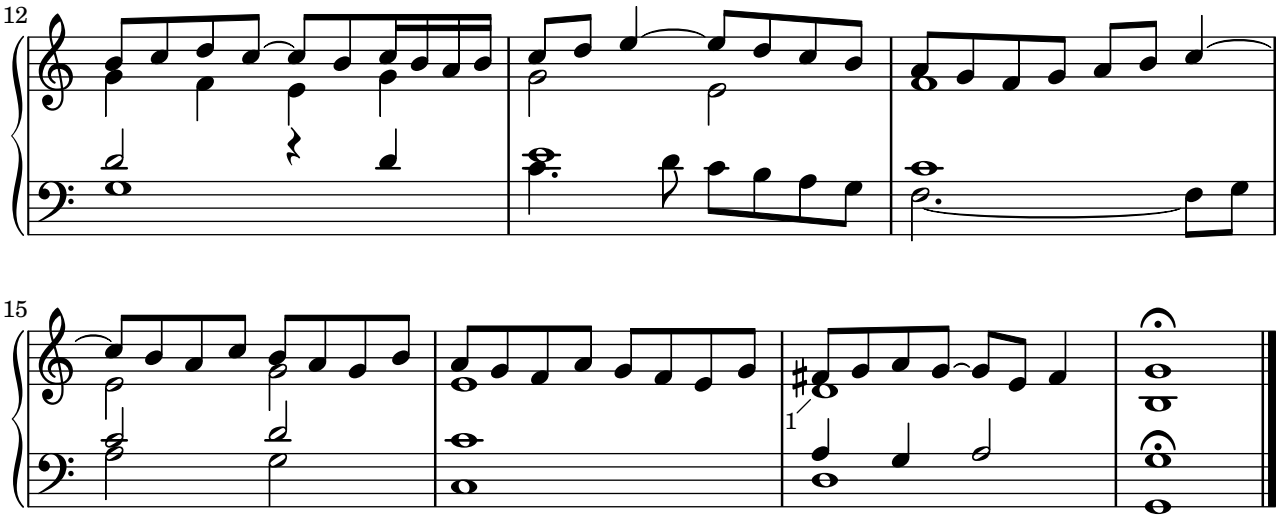
Four fabordones of the eighth tone

I. Fabordon llano (plain)

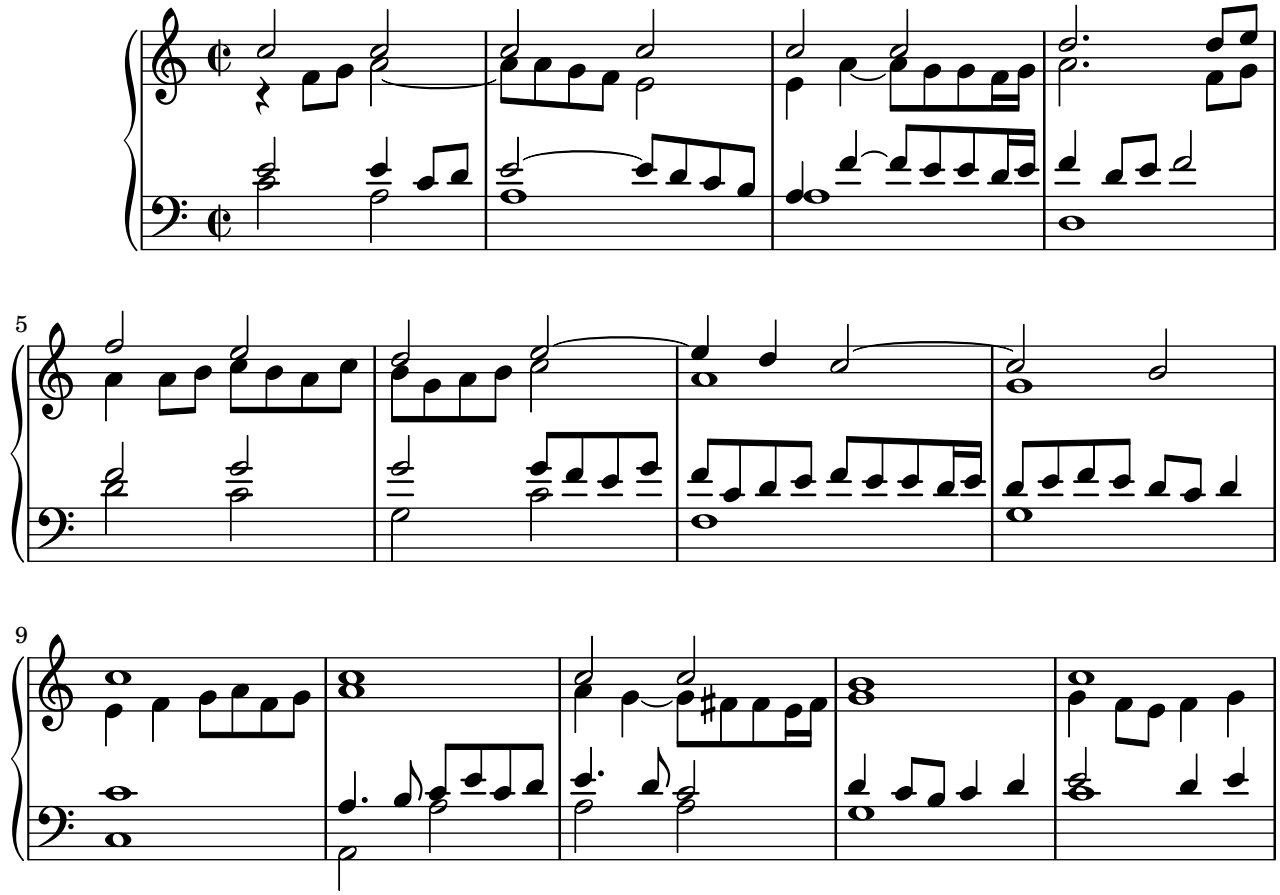


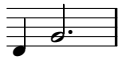
II. Glosado con el Tiple (diminutions on treble)

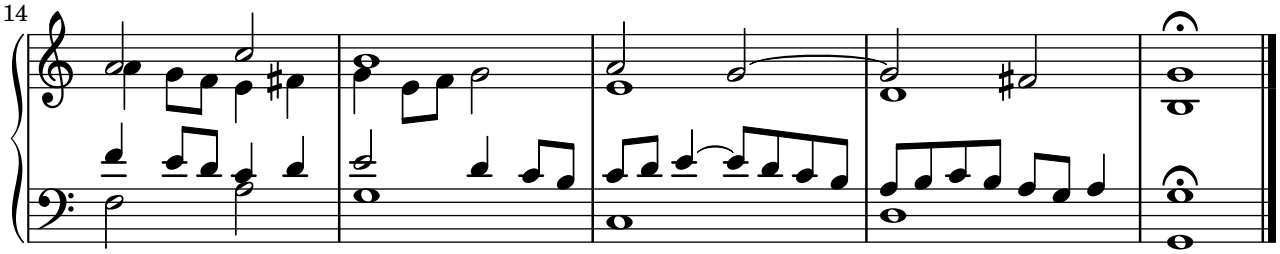
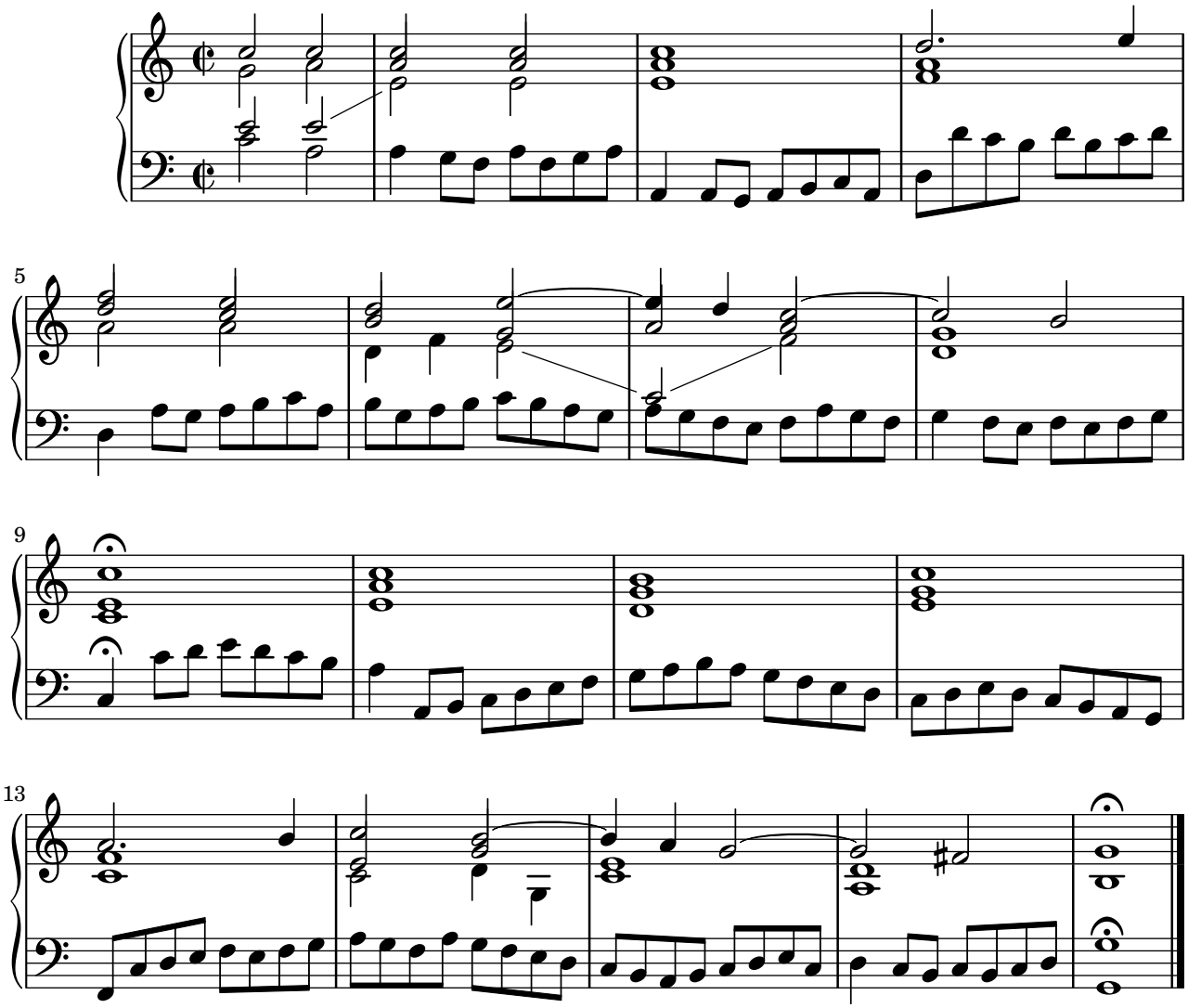




III. Glosado con las vozes de en medio (diminutions on the middle voices)



[1] Original: 



IV. Glosado con el Contrabaxo (diminutions on the bass)