Antonio de Cabeçon

(Castrillo Mota de Judíos 1510 – Madrid 1566)

Comiençan las canciones glosadas y motetes a seys

Fol. 159-184v.

from :

Obras de Musica para Tecla, Arpa y Vihuela

Madrid 1578

4 motets and 2 madrigals

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: Higinio Anglés, Barcelona 1966-1975 in Monumentos de la música Española vol 27-29; the last one contains nothing more than Pedrell's, and Charles Jacobs, Antonio de Cabezón, New York (Institute of Mediæval Music) 1967-1986, in 5 volumes, and by 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 motetes 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 sections of Cabeçon's work, the folio's 69 – 184, as far as not published in generally accessible editions. I applied 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 too consistent to be errors! In this part of the work I put editorial accidentals in obvious places. 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; I correct the evident errors in superscript editorial accidentals and 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 fourth part of my edition is in the content list(Tabla): "Comiençan los motetes y canciones a seys", "Here begin the motets and songs in six voices." It contains 6 works in six voices. On fo. 158v. the section starts with: "Des de a qui se da principio a los motets y canciones de a seys y discantes.", "From here begin the motets and songs in six voices and the discantes".I added simultaneous editions of Cabeçon's two songs by Verdelot, to compare Cabeçon's way of handling his originals.
The discantes or diferencias, diminutions of polyphonic songs and grounds, have been included in older editions, so I did not.

Arnold den Teuling, Assen, Netherlands, December 2017

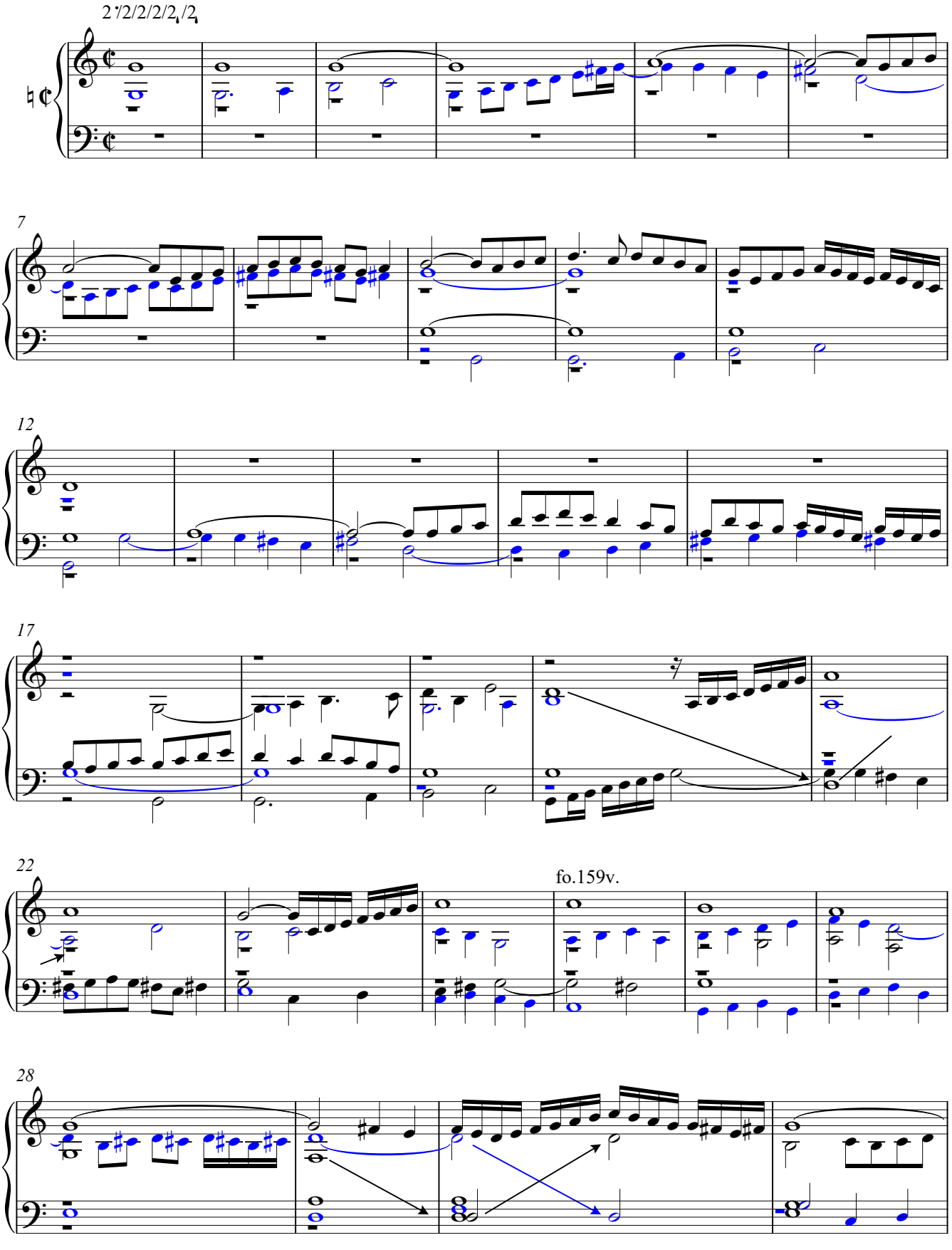
Contents of “Comiençan los motetes y canciones a seys” transcribed for keyboard instrument and harp

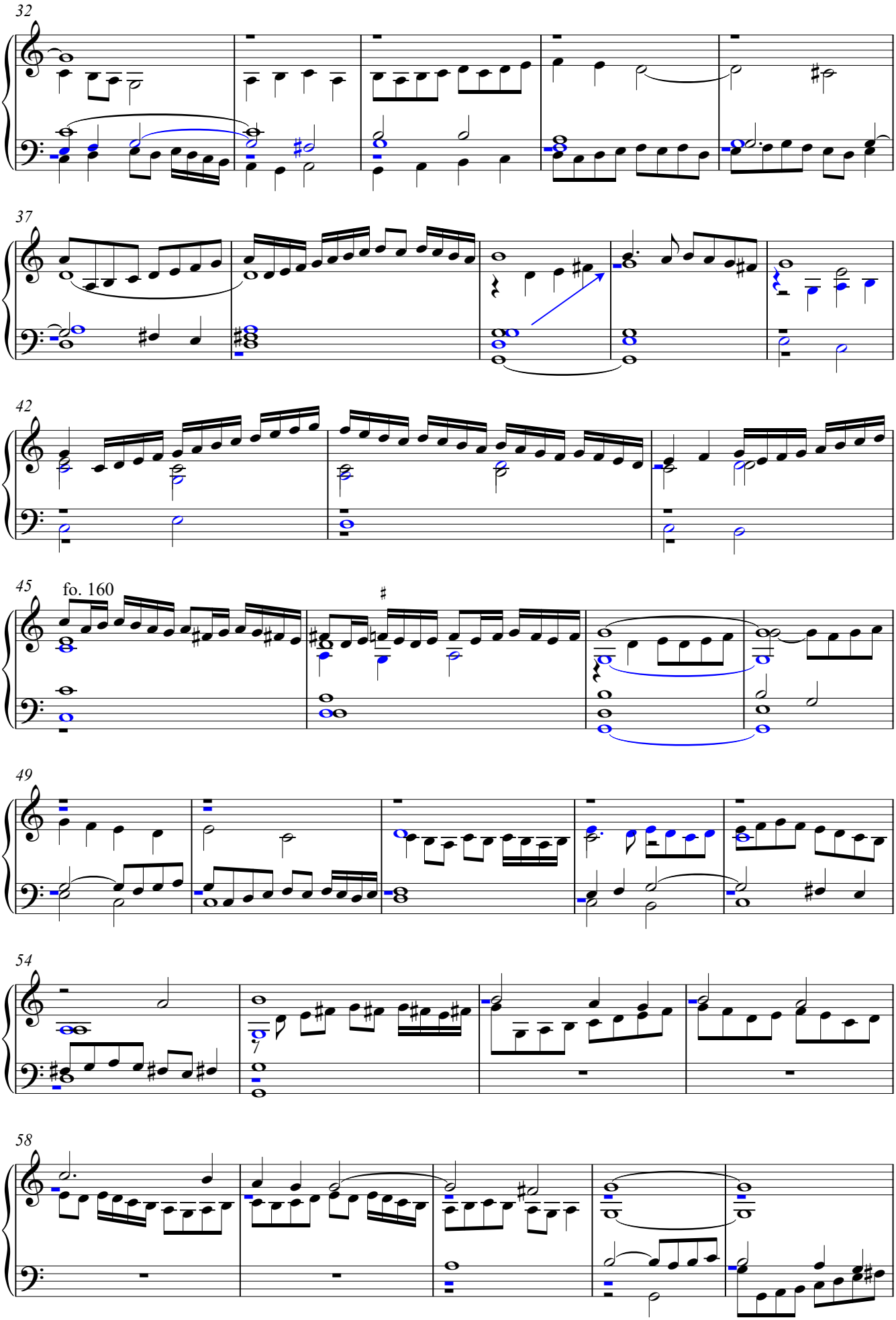
Cabeçon’s TABLA with corrected folio numbers; the spelling of the titles in the music pages are slightly different in some cases		This edition with my subtitles and page numbers
Benedicta es cęlorum regina jusquin.	159	Josquin Desprez, Benedicta es caelorum regina* 198
Benedicta es caelorum regina, con segunda y tercera parte , jusquin.	164	Josquin Desprez, Benedicta es caelorum regina,* complete 205
Sancta Maria Verdeloth.	171	Philippe Verdelot, Sancta Maria virgo virginum 216
Avemaria, jusquin.	175v.	Josquin Desprez, Ave Maria* (second part of Pater noster) 222
Ultimi mei suspiri, Verdeloth.	178v.	Philippe Verdelot, Ultimi miei sospiri* 228
		Simultaneous edition, Cabeçon and Verdelot 233
Ardente mei suspiri, Verdeloth.	181v.	Philipe Verdelot, Ardenti miei sospiri* 243
		Simultaneous edition, Cabeçon and Verdelot 248

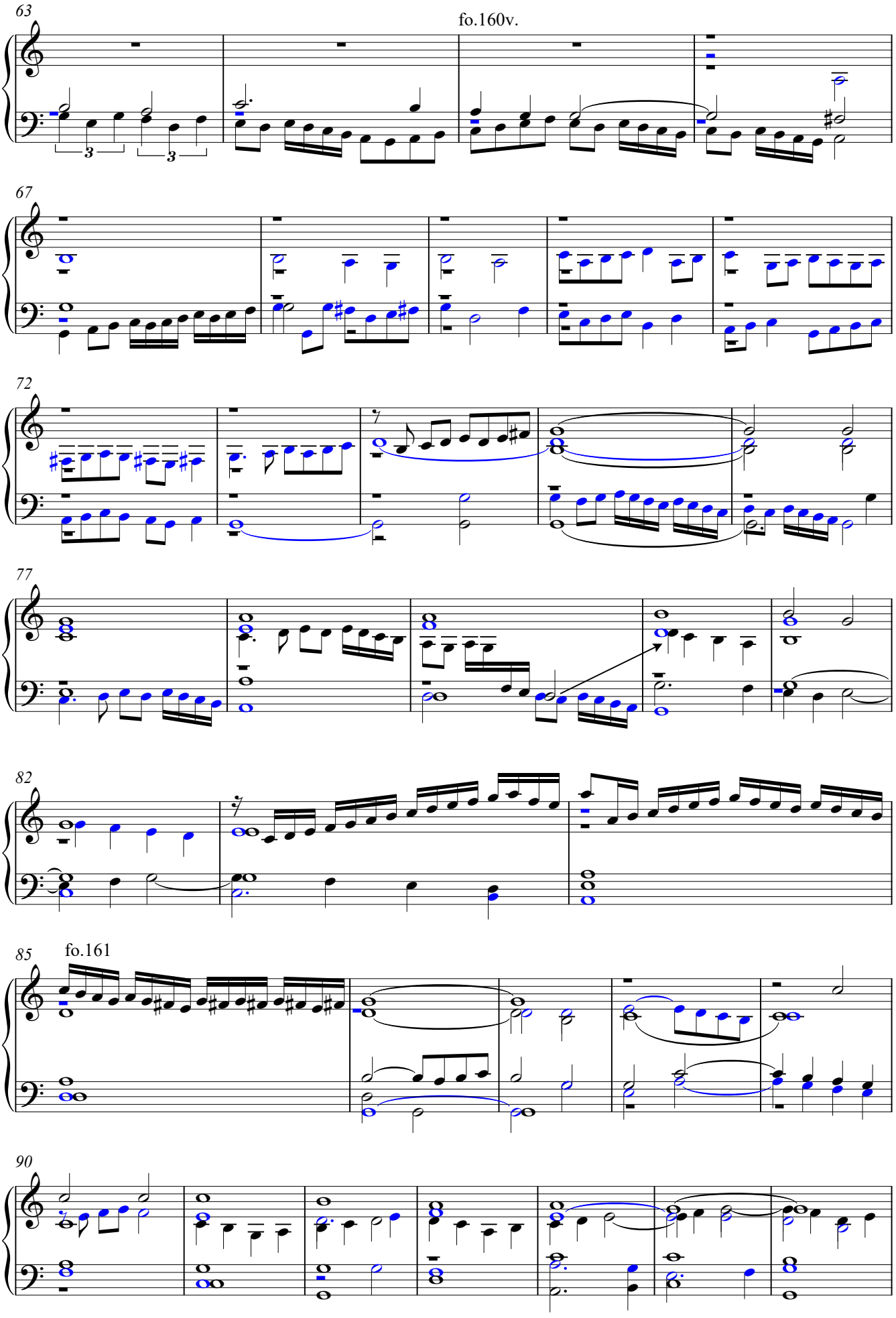
Benedicta es regina celorum

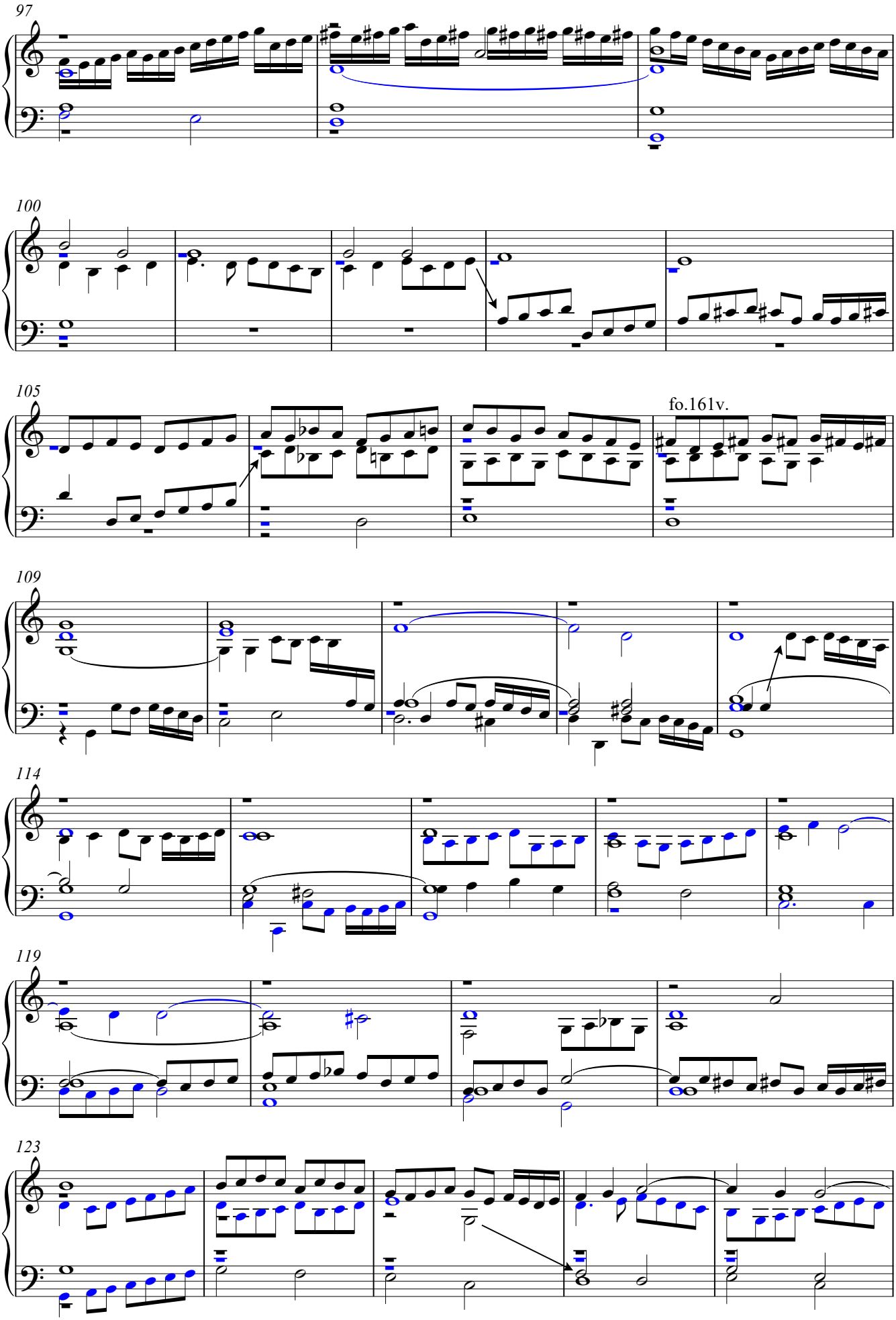
Fo. 159. Josquin Desprez, Benedicta es caelorum regina

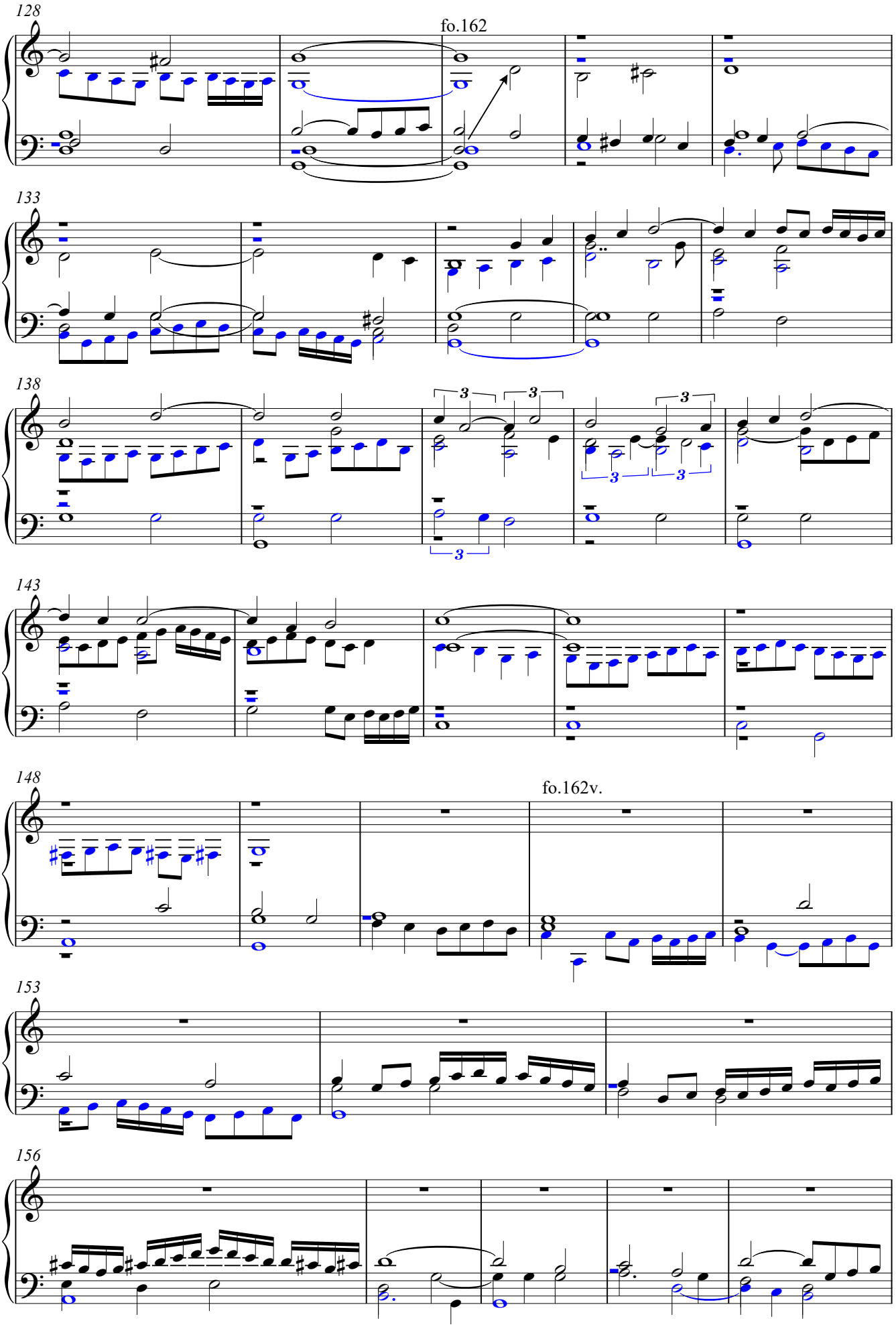
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

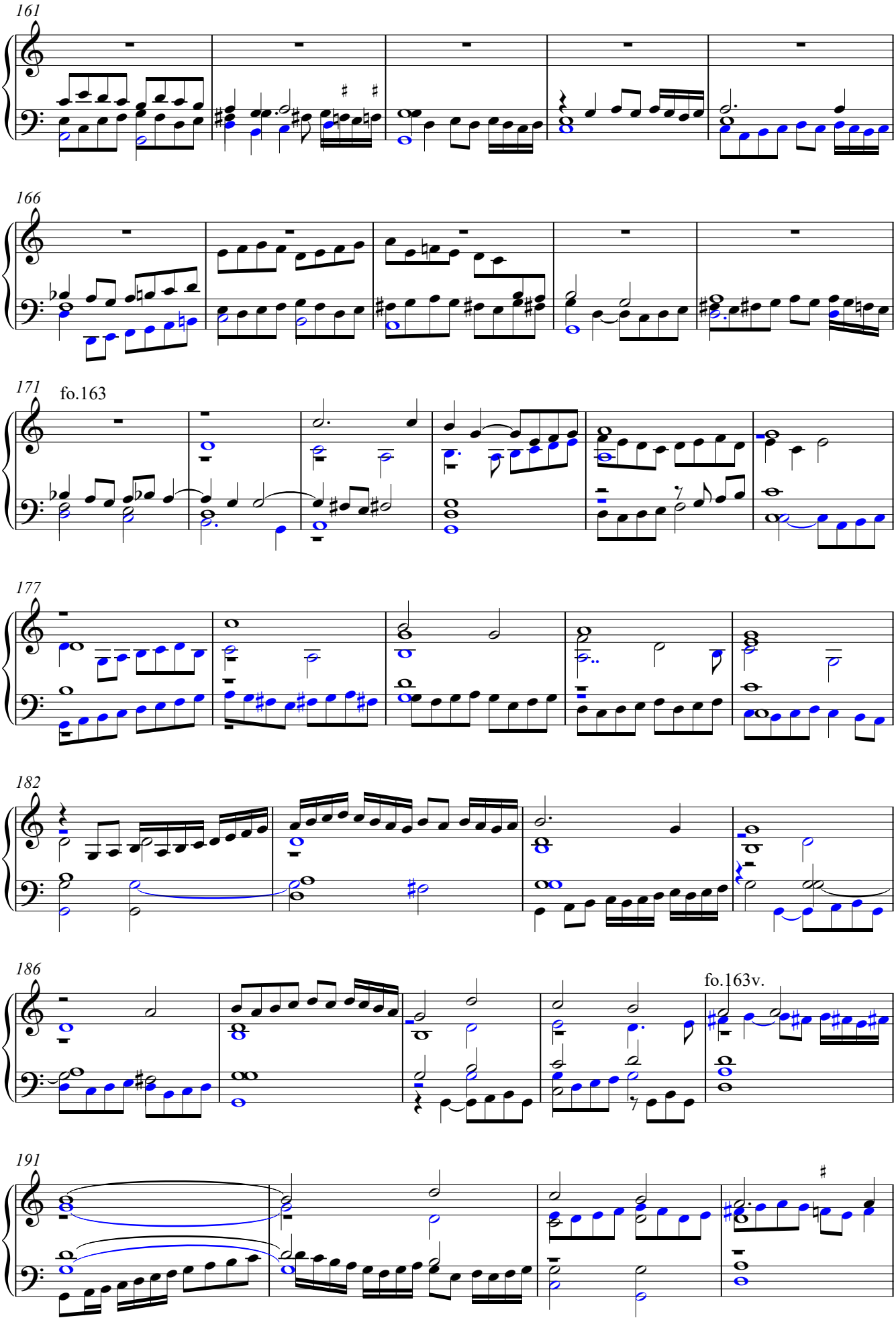


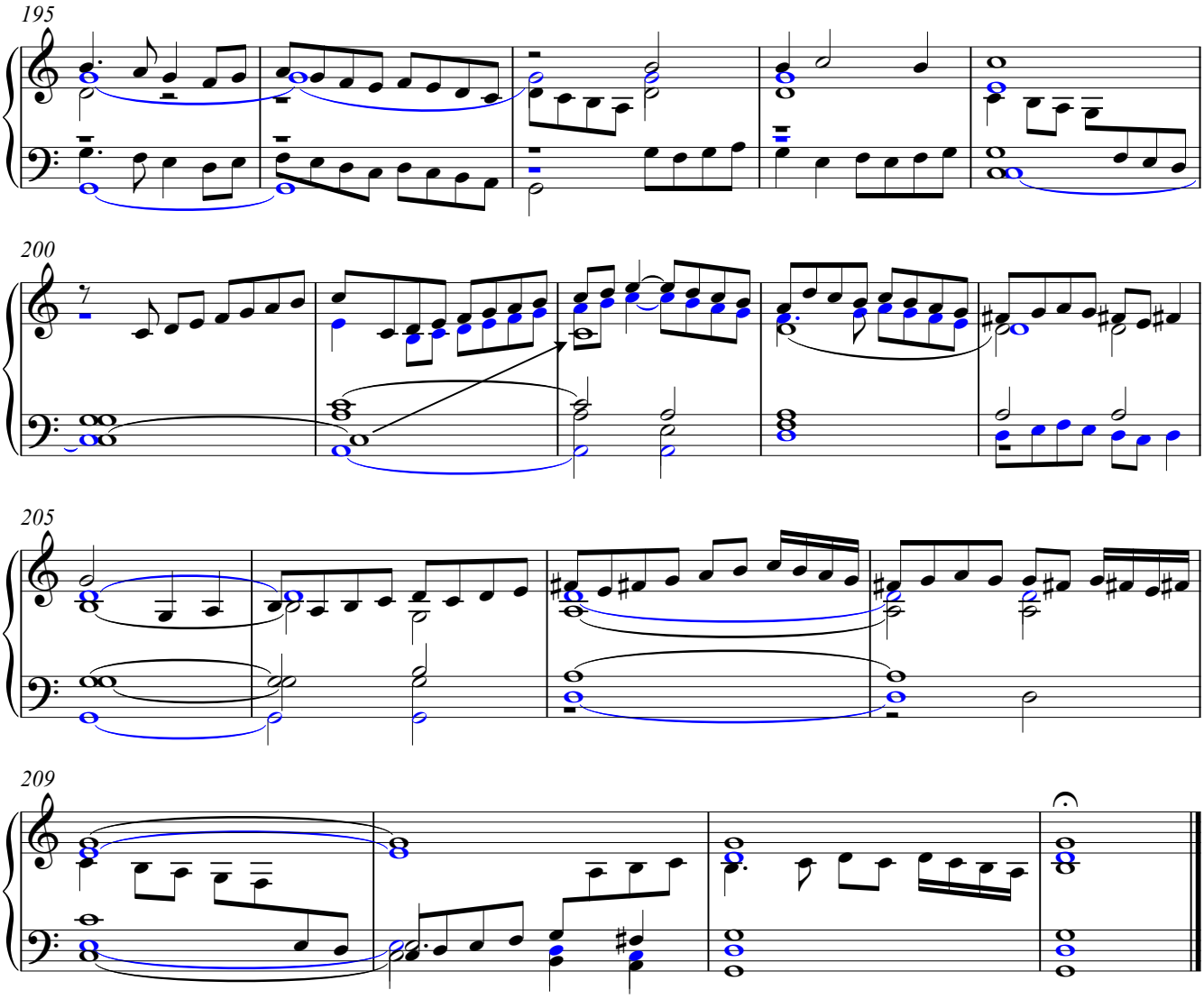

32
37
42
45
fo. 160
49
54
58


63
fo.160v.
67
72
77
82
85
fo.161
90


97
100
105
fo.161v.
109
114
119
123


128
fo.162
133
138
143
148
fo.162v.
153
156


161
166
171
fo.163
177
182
186
fo.163v.
191

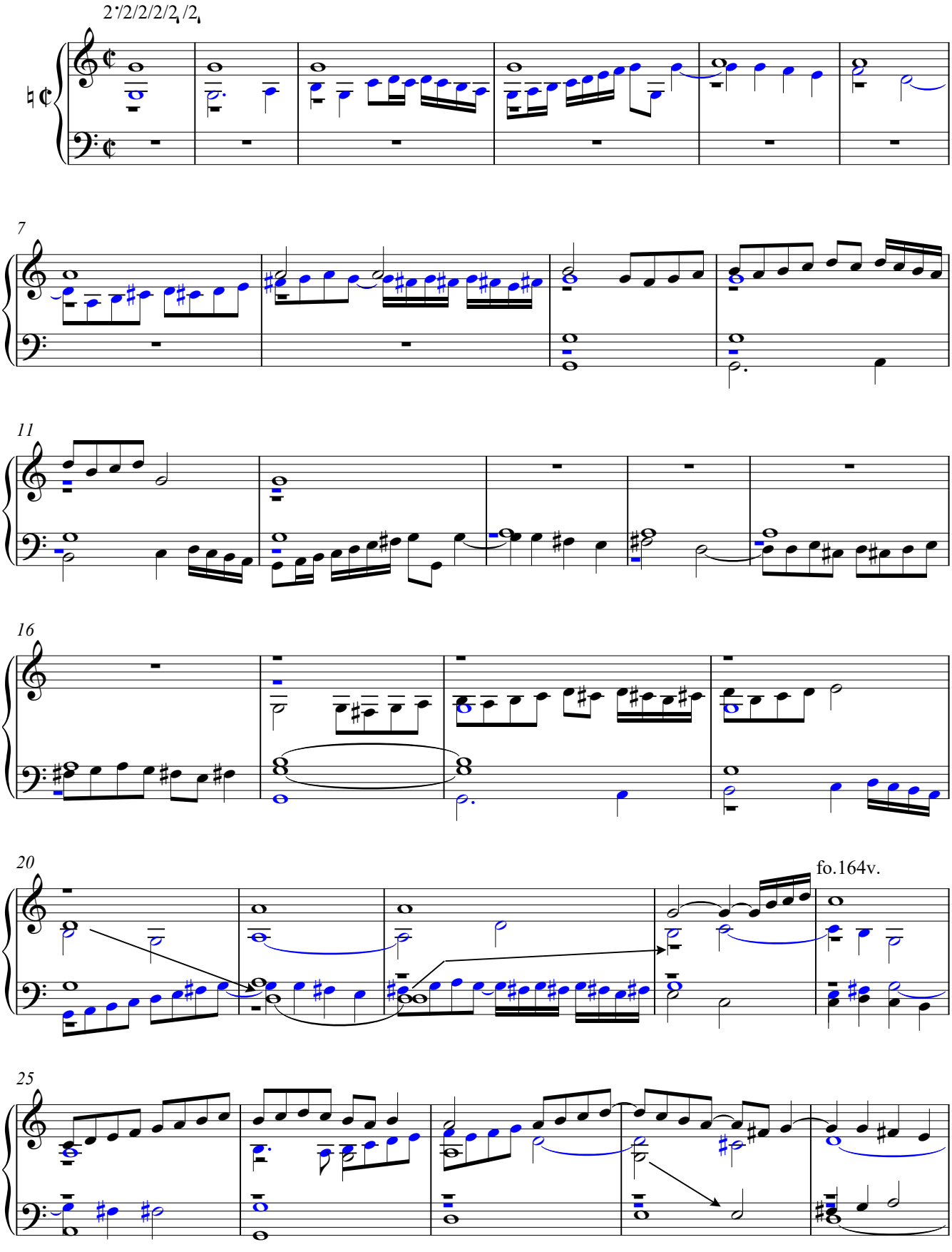


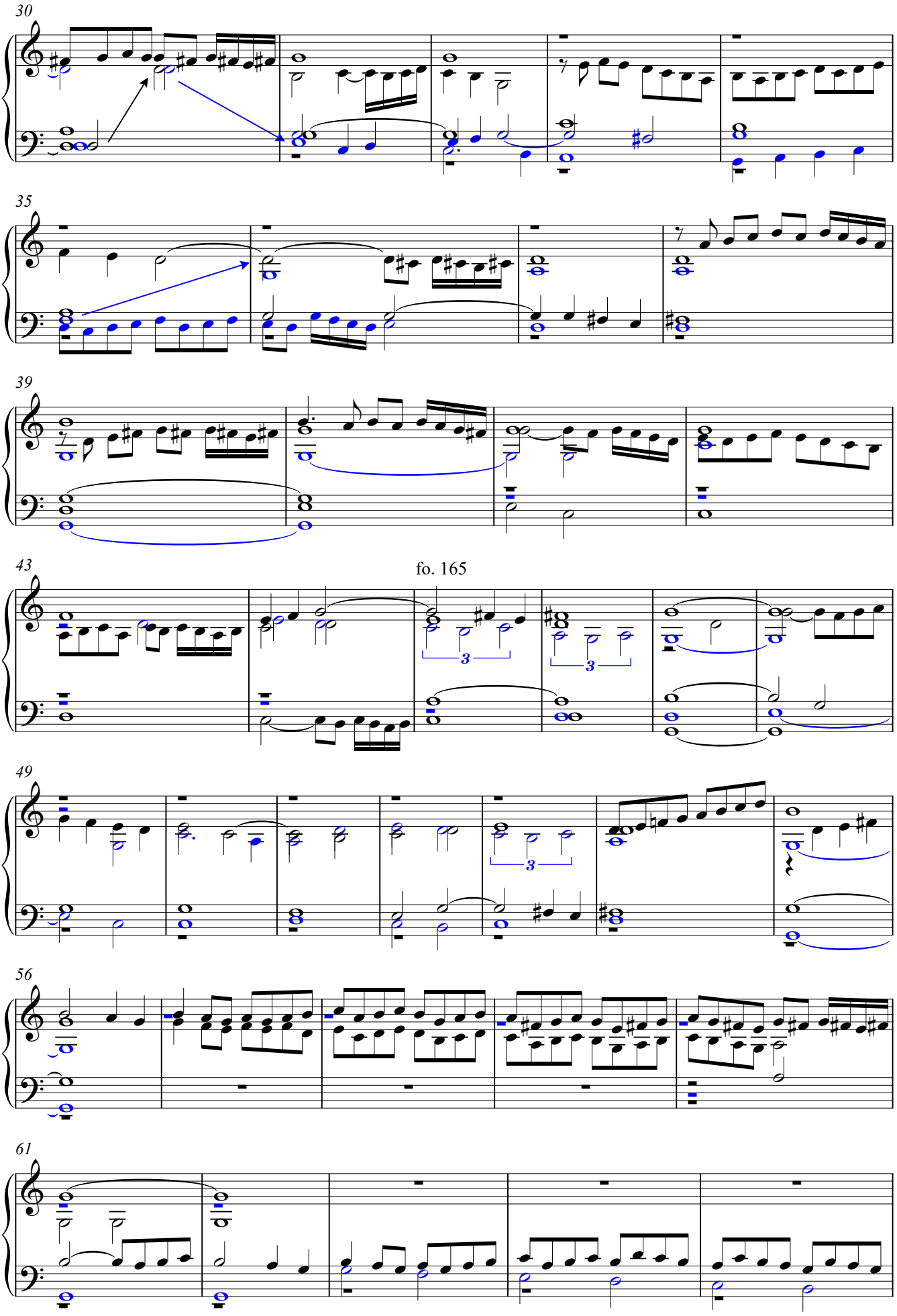
This is the first part only of Josquin's original motet in three parts. It is in 23.3 in NJE and III 35 nr. 46 in Smijers's edition Motetten. There is a transposed version in CPDL. The original voices with their clefs are Discantus C1, Contratenor C3, Quinta C4, Tenor C4, Sexta F4 and Bassus F4. Cabeçon put them on his six lines in this order; in the next version he switched Sexta and Bassus.
Bar 18-19: no duration signs, other solutions possible;
Bar 82: Tenor g: duration sign wrongly in bar 81; but there is no rest sign in 82; this solution agrees with Josquin's original;
Bar 136: Quinta note 2: no change of duration sign after the semiminima above bar 134, but the position of the number suggests fusa. Compare Contratenor bar 180.
I printed the Contratenor and the Sexta, the middle voices in each staff, in blue.

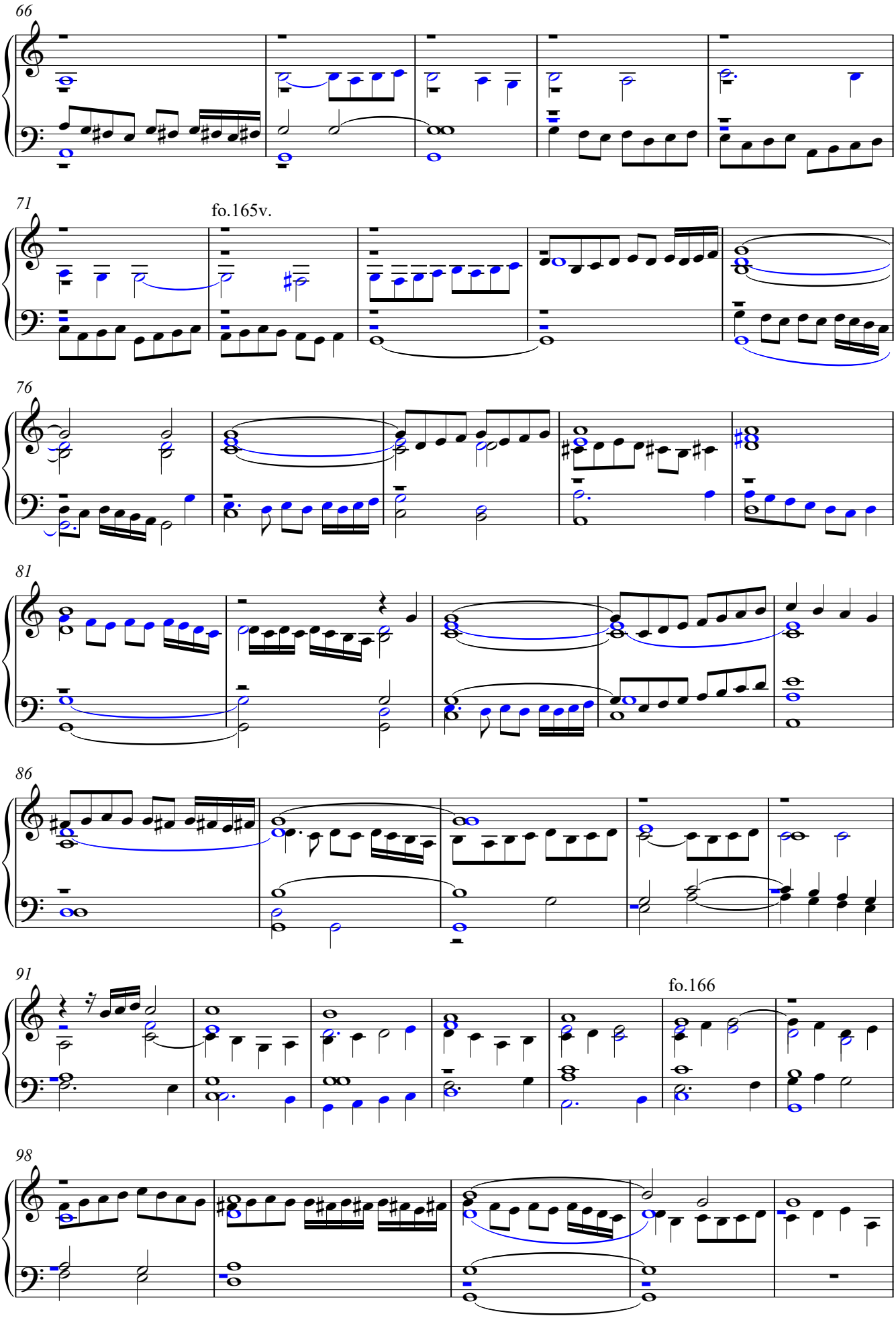
Benedicta es caelorum regina

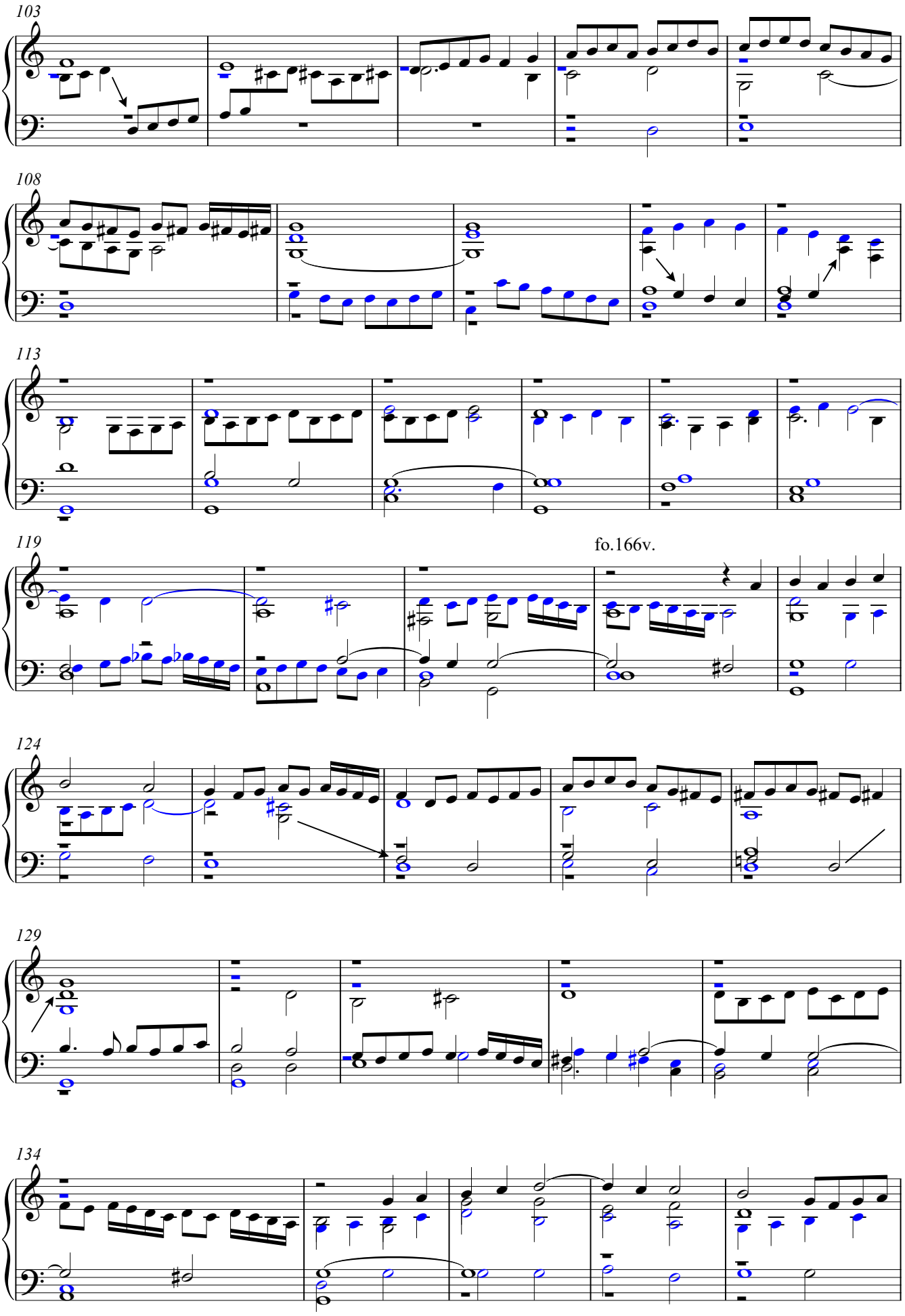
Fo. 164. Josquin Desprez, Benedicta es caelorum regina, complete

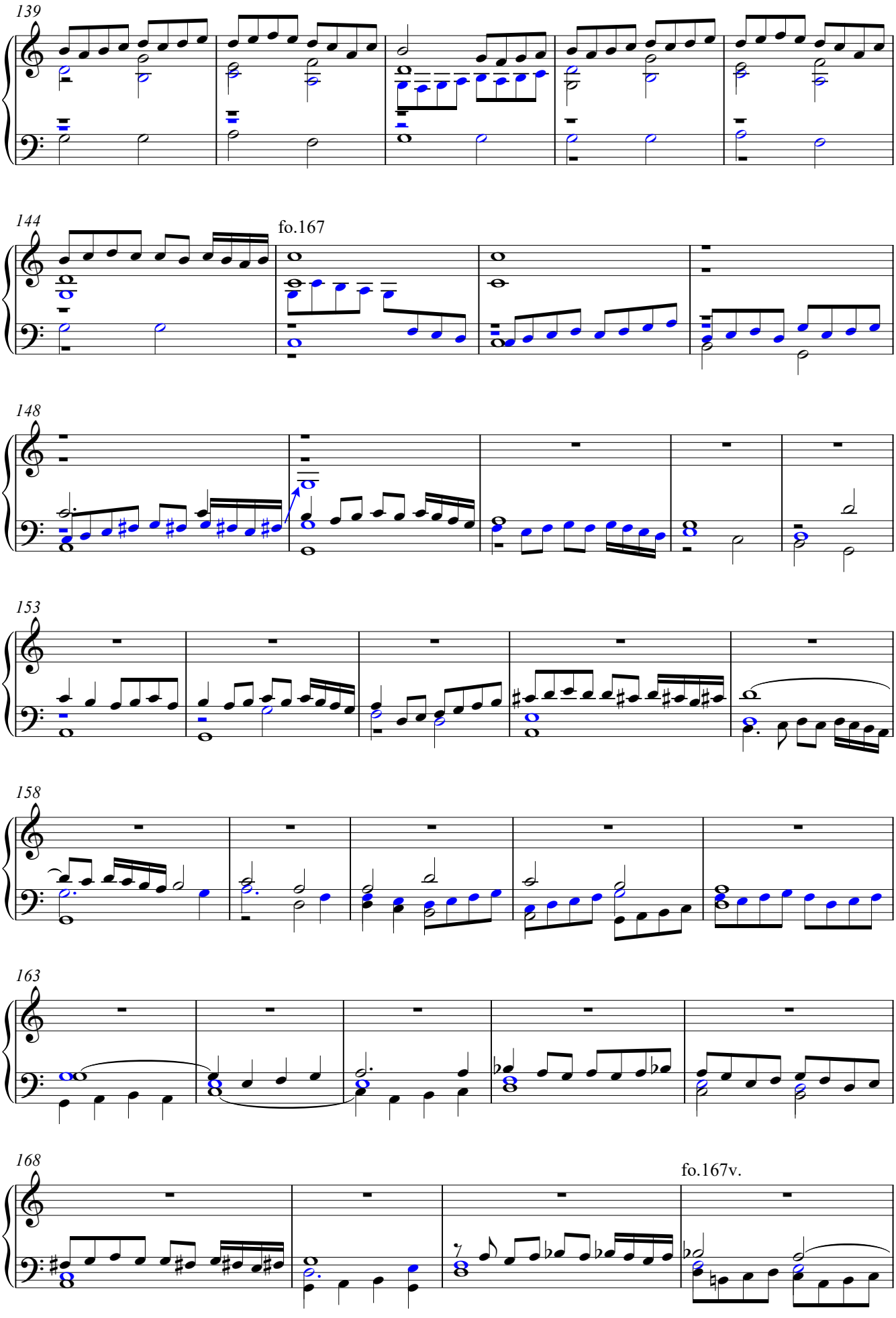
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

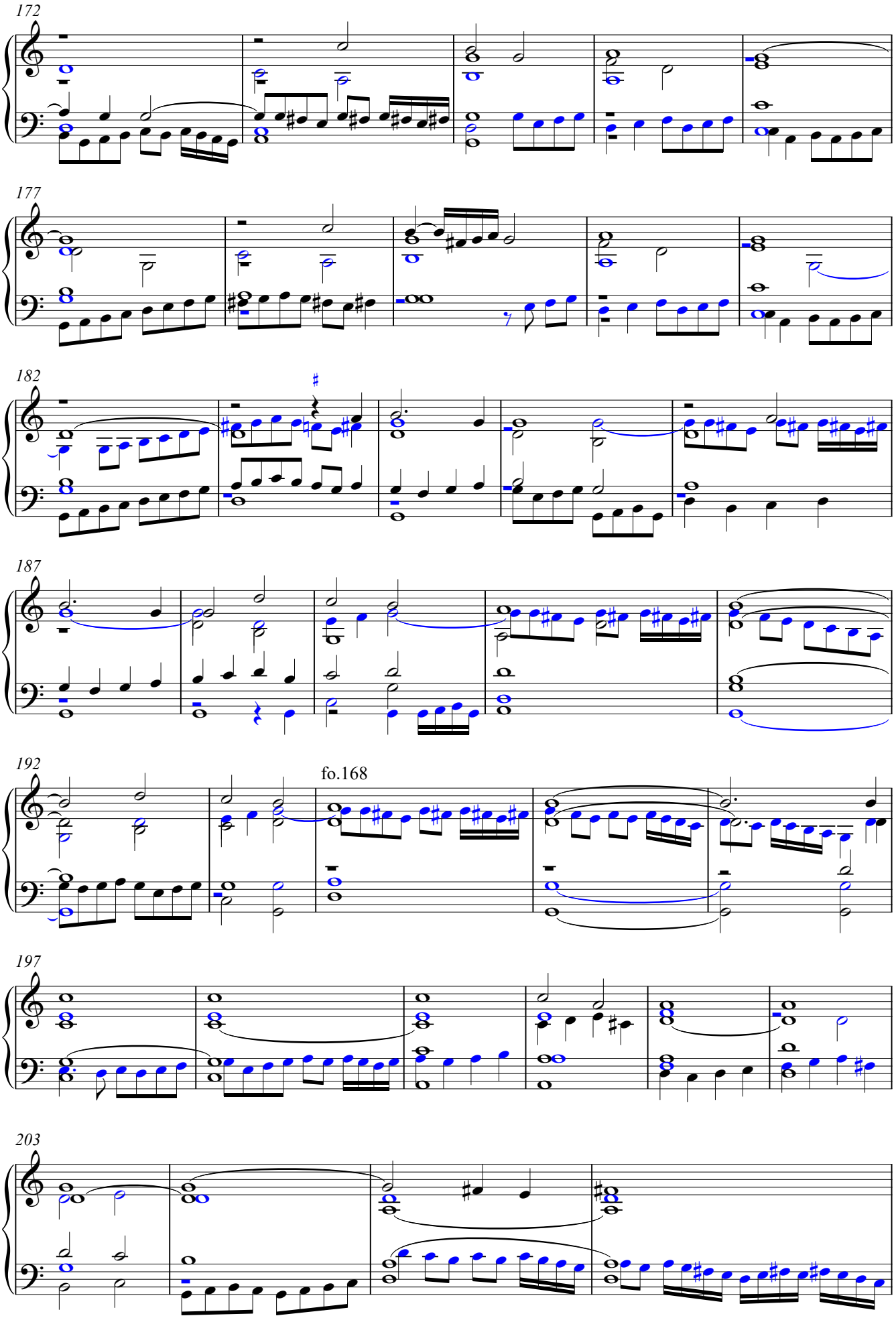


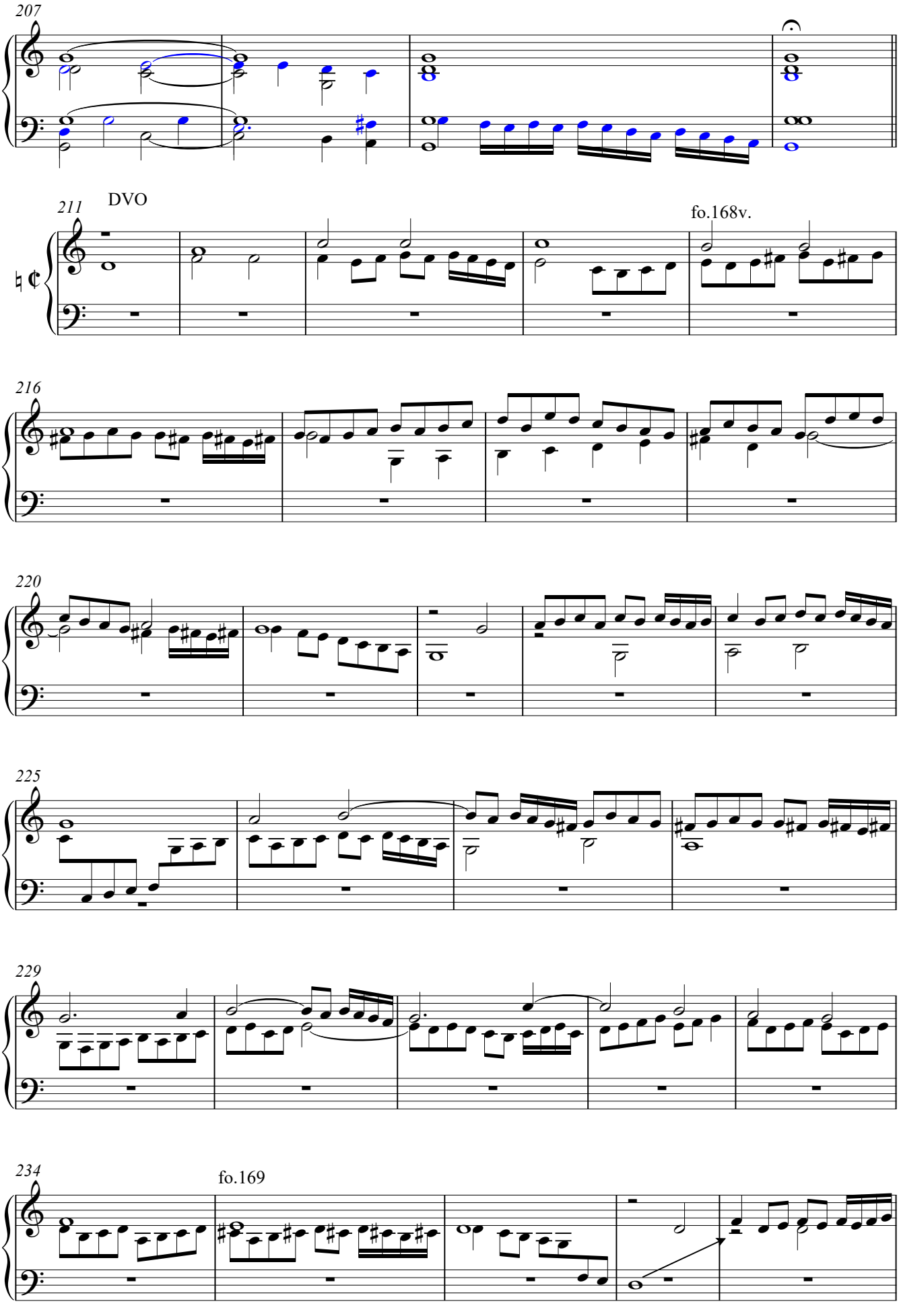

30
35
39
43
fo. 165
49
56
61

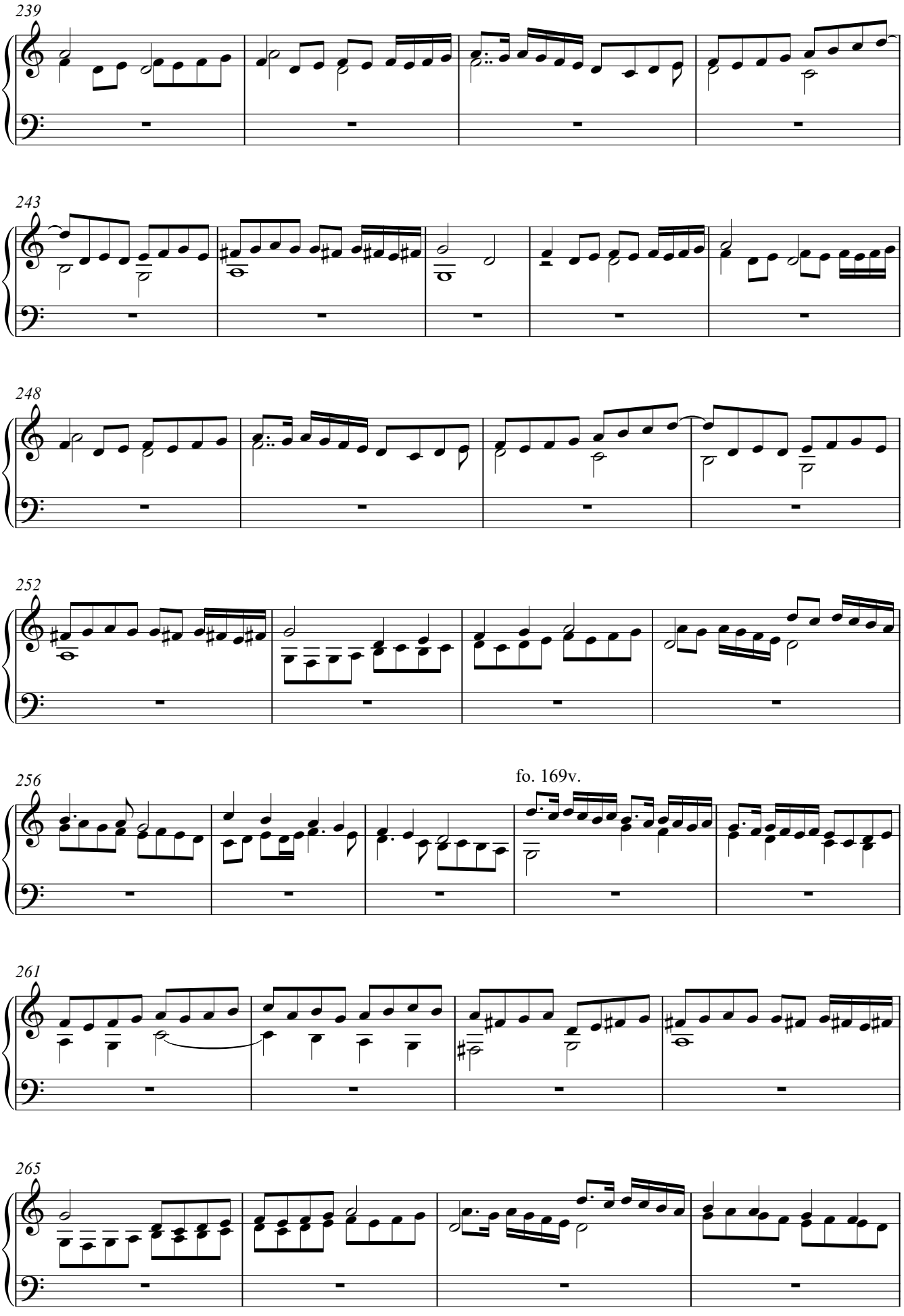

66
71
fo.165v.
76
81
86
91
fo.166
98


103
108
113
119
fo.166v.
124
129
134

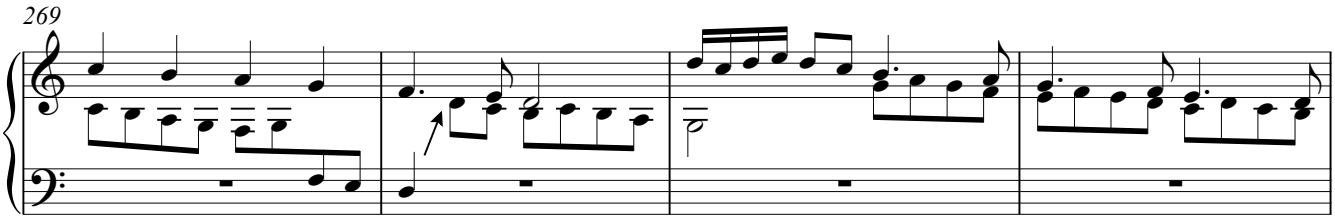

139
144
fo.167
148
153
158
163
168
fo.167v.


172
177
182
187
192
fo.168
197
203

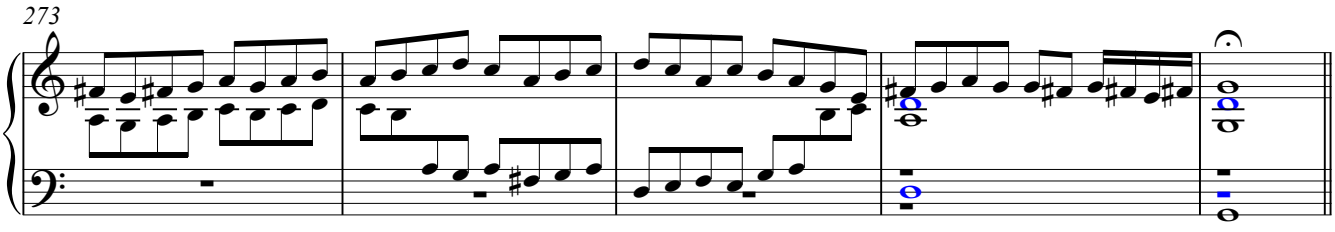

207
211
DVO
fo.168v.
216
220
225
229
234
fo.169


239
243
248
252
256
fo. 169v.
261
265

269

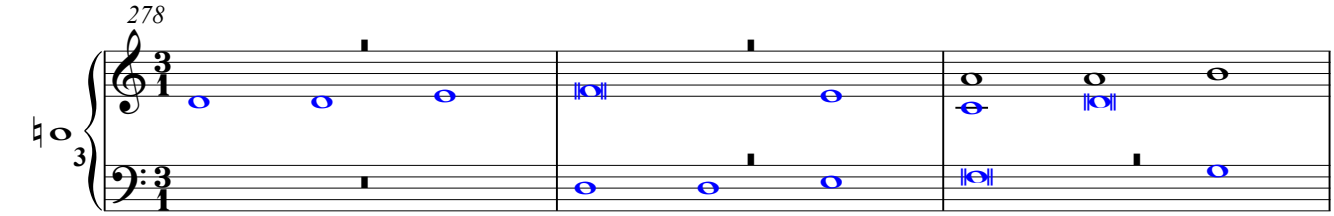


273

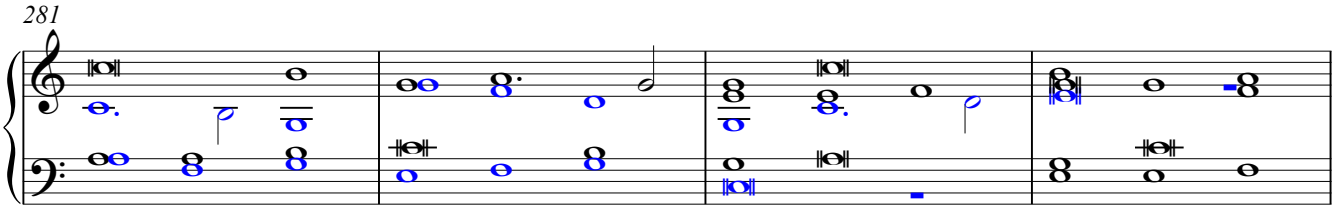


fo.170 Tercera parte de Benedicta.

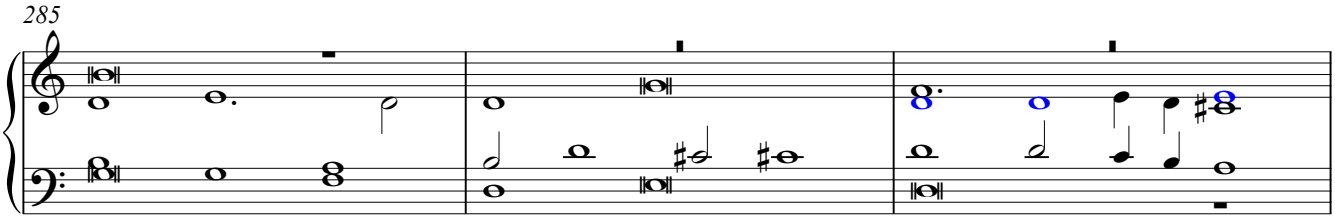
278



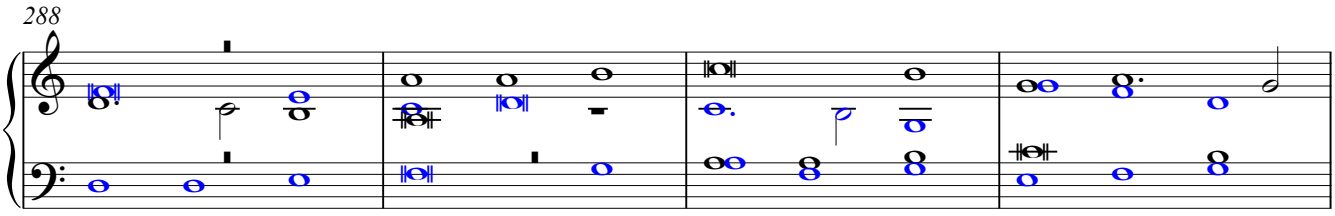
281



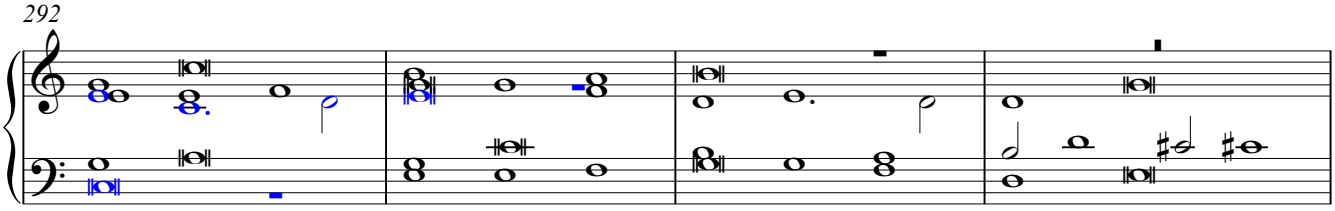
285



288



292



296

300

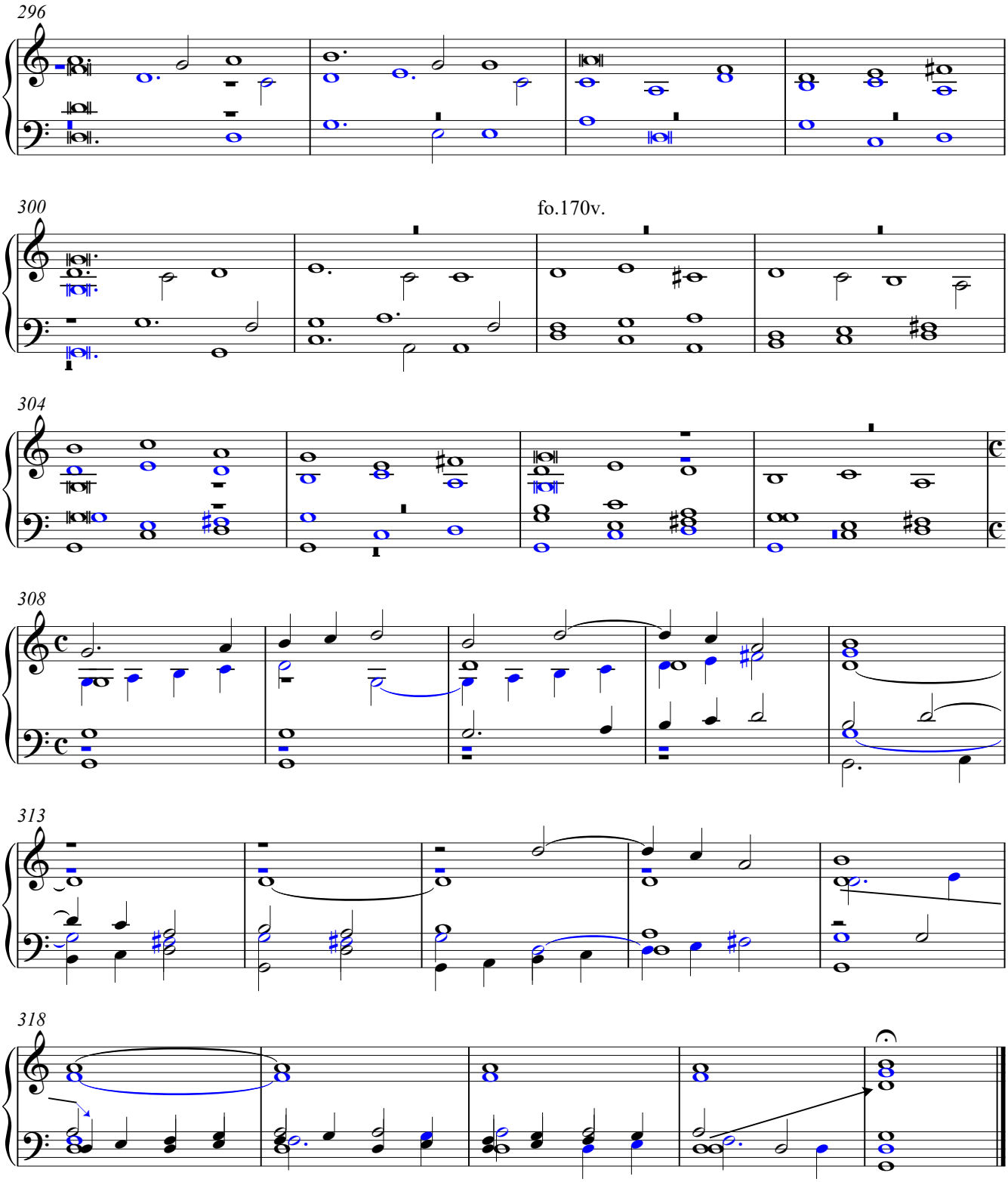
fo.170v.

304

308

313

318



This work contains all the three parts of Josquin's original motet. It is in NJE 23.3 and in Smijers's edition Motetten III 35 nr. 46. There is a transposed version in CPDL. The original voices with their clefs are Discantus C1, Contratenor C3, Quinta C4, Tenor C4, Bassus F4 and Sexta F4 . Cabeçon put them on his six lines in this order in this version (in the former the Bassus and Sexta have been switched). The contratenor is on the third line in the Duo. In his page errata he called the Contratenor and Quinta: Contraltos (plural, see below). Cabeçon rather freely handles the Duo, a.o. adding a cadens of 6 breves.

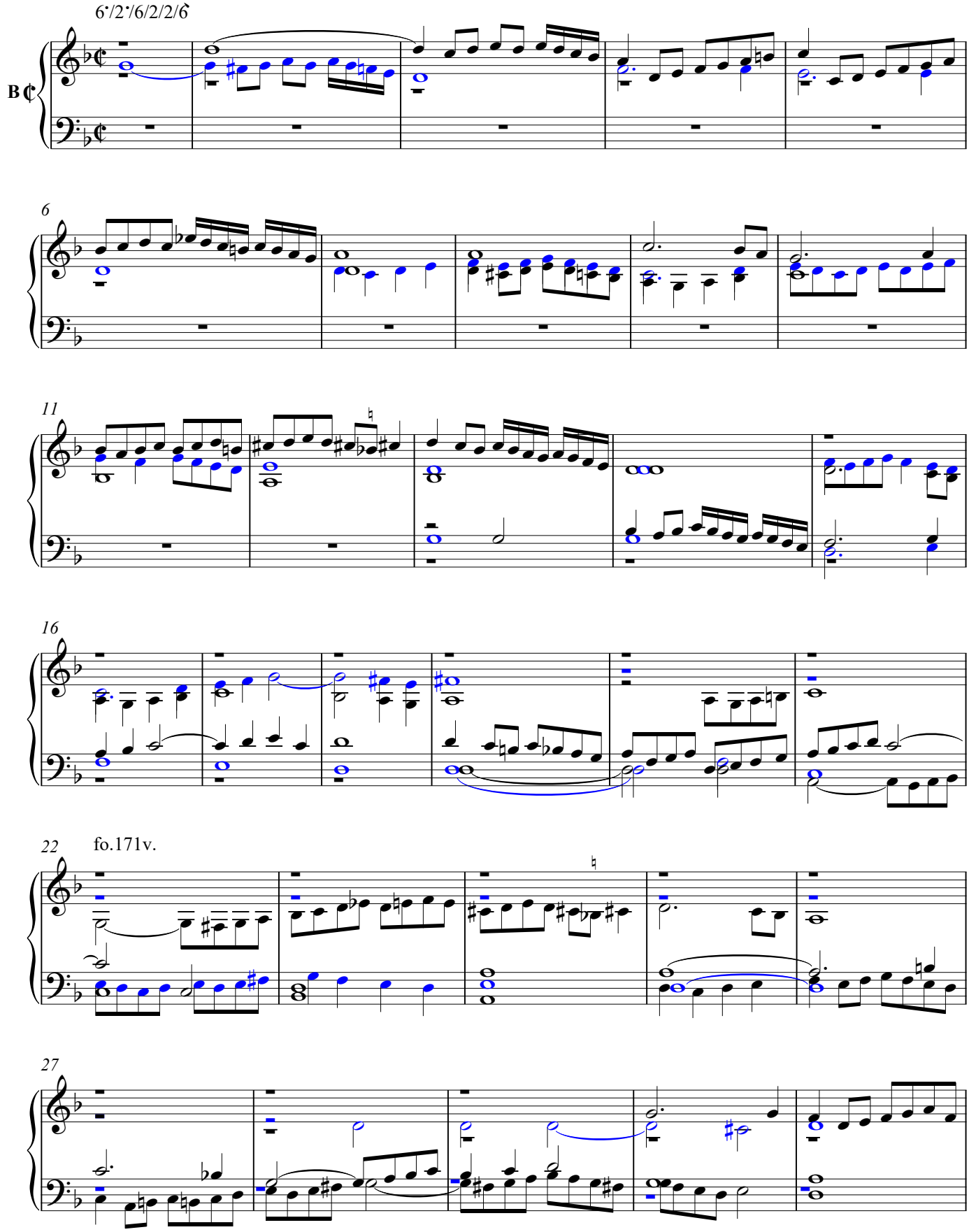
Bar 22 Tenor: no lengthening or rest sign; rest confirmed by Josquin's original.
Bar 128 Quinta: f ♮ confirmed by Josquin's original, but, for instance, Smijers does not put musica ficta at the Superius, as Cabeçon does indeed.
Bar 178-179 first half, Bassus (=middle part): no rest, lengthening or note sign; Josquin's original gives semibrevis + minima rest.
Bar 187 Quinta: no rest, lengthening or note sign; Josquin's original gives semibrevis b, but Cabeçon makes the texture thinner, leaving out the bass part in the preceding bars too.
Bar 227 Quinta: b positioned beneath preceding 𝅘𝅥𝅯f '#.
Bar 283 Altus: 7=e', Quinta 2=g; according to Cabeçon's errata they should be switched and I did so; however, Josquin's original gives e' in both voices, harmonically making no difference; this part too has been rather freely handled, so any educated guess would be doubtful.
Bar 287 first notes: duration sign 𝅗𝅥. doubles with succeeding 𝅗𝅥, making the bar a minima too long; this solution confirmed by Josquin's original.

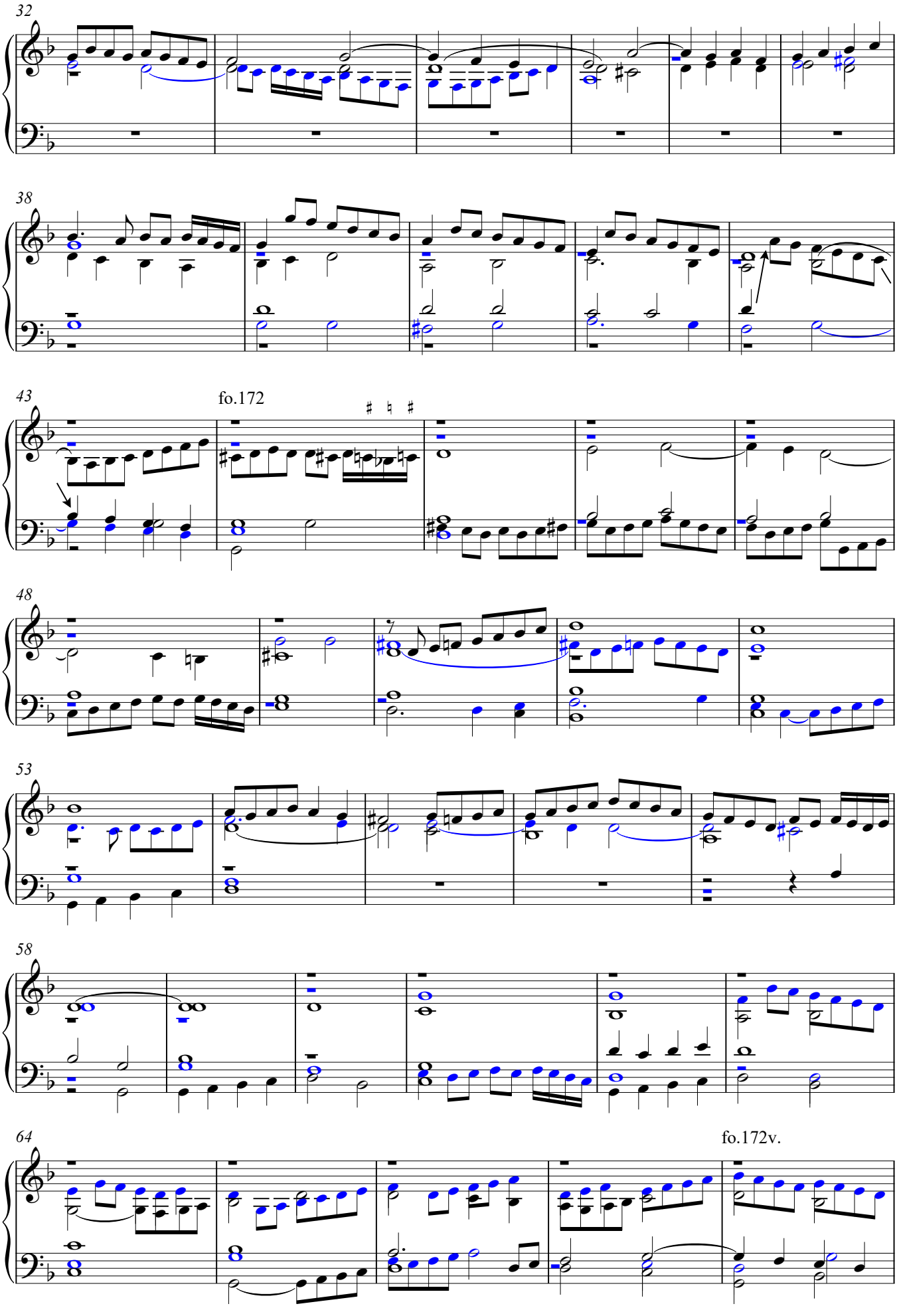
I printed the Contratenor and the Bassus, the middle voices in each staff, in blue. In bars 278-307 I did not indicate the whole bars rest except in the Superius and Tenor.

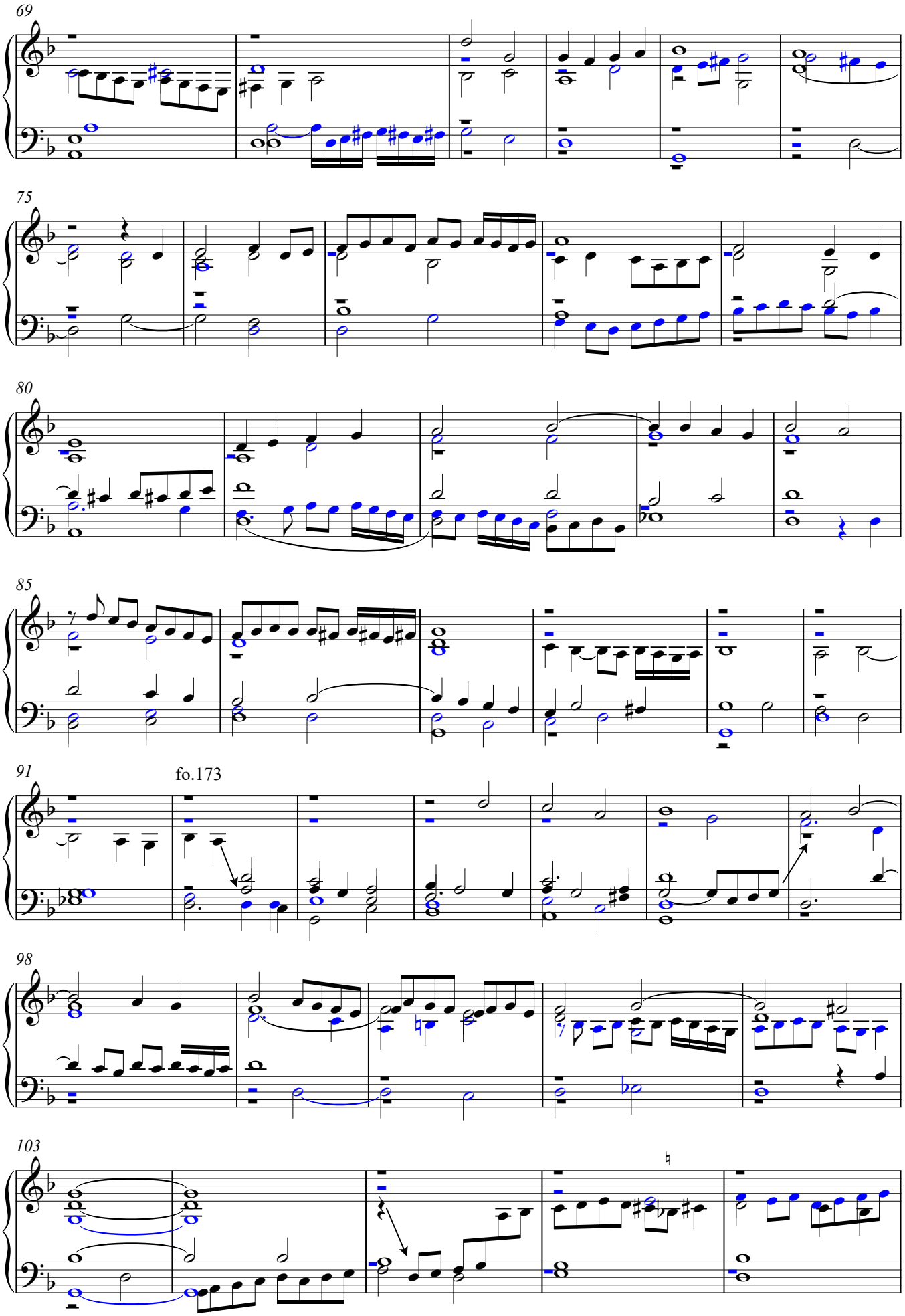
Sancta Maria. Verdelot

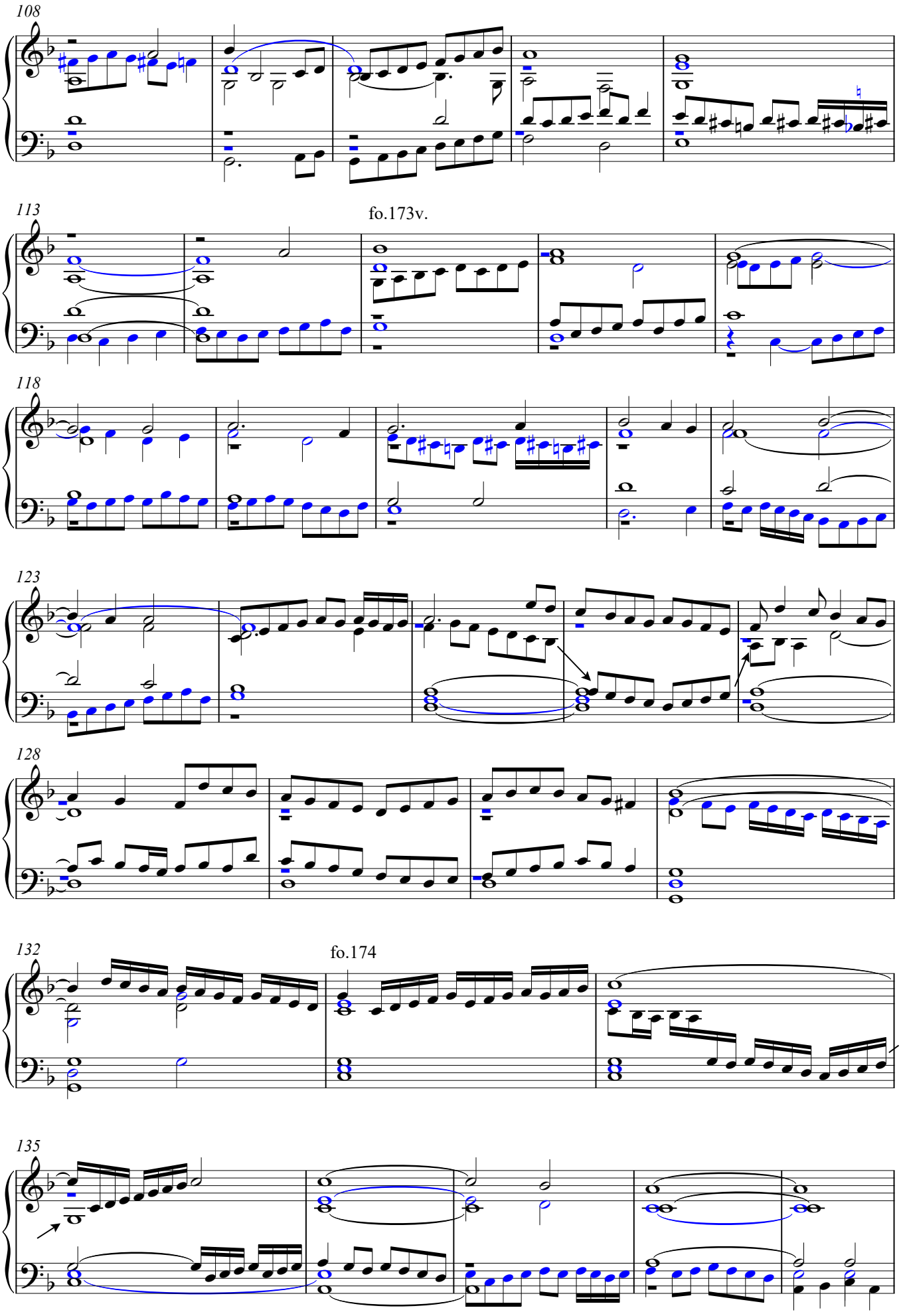
Fo. 171. Philippe Verdelot, Sancta Maria, virgo virginum

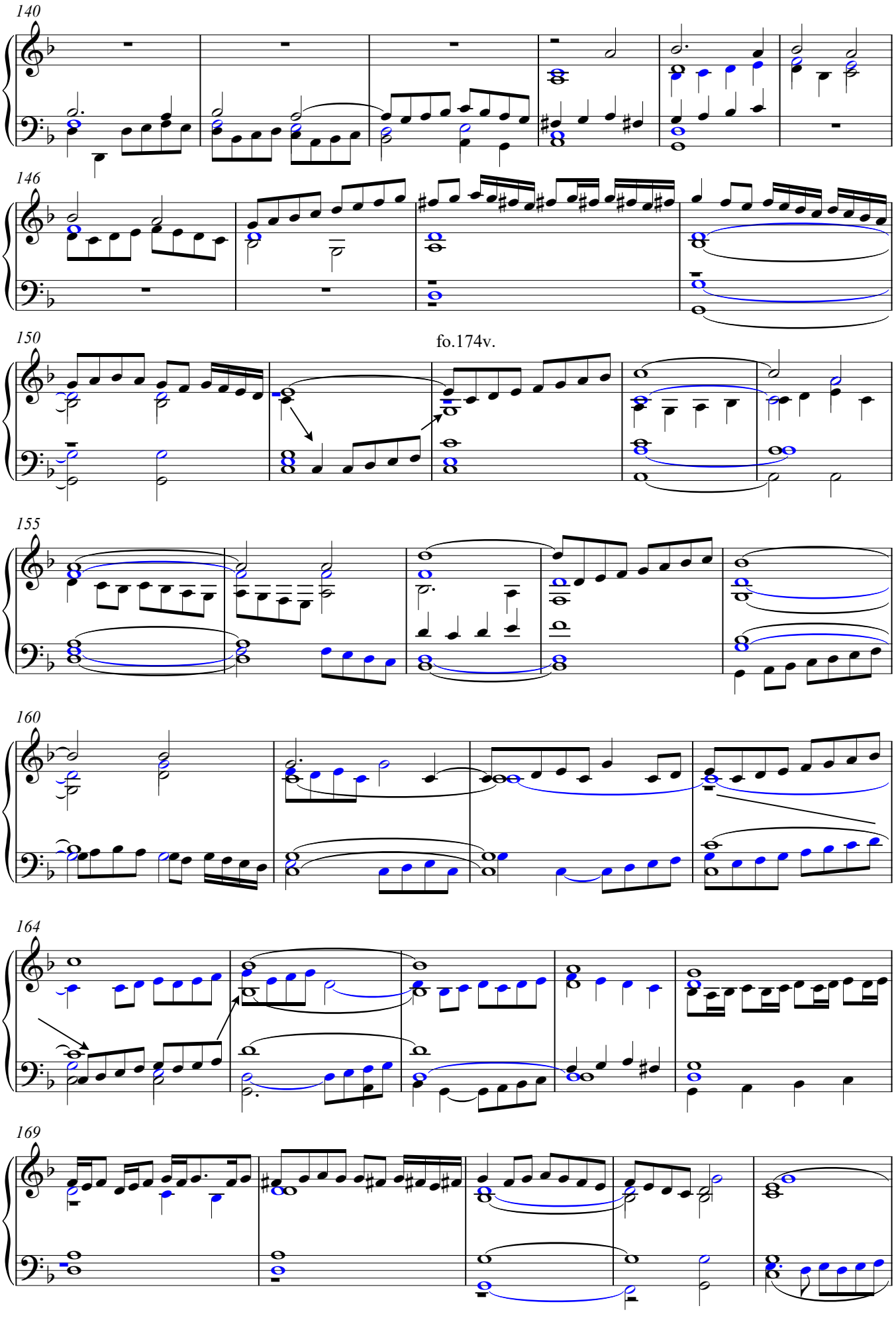
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

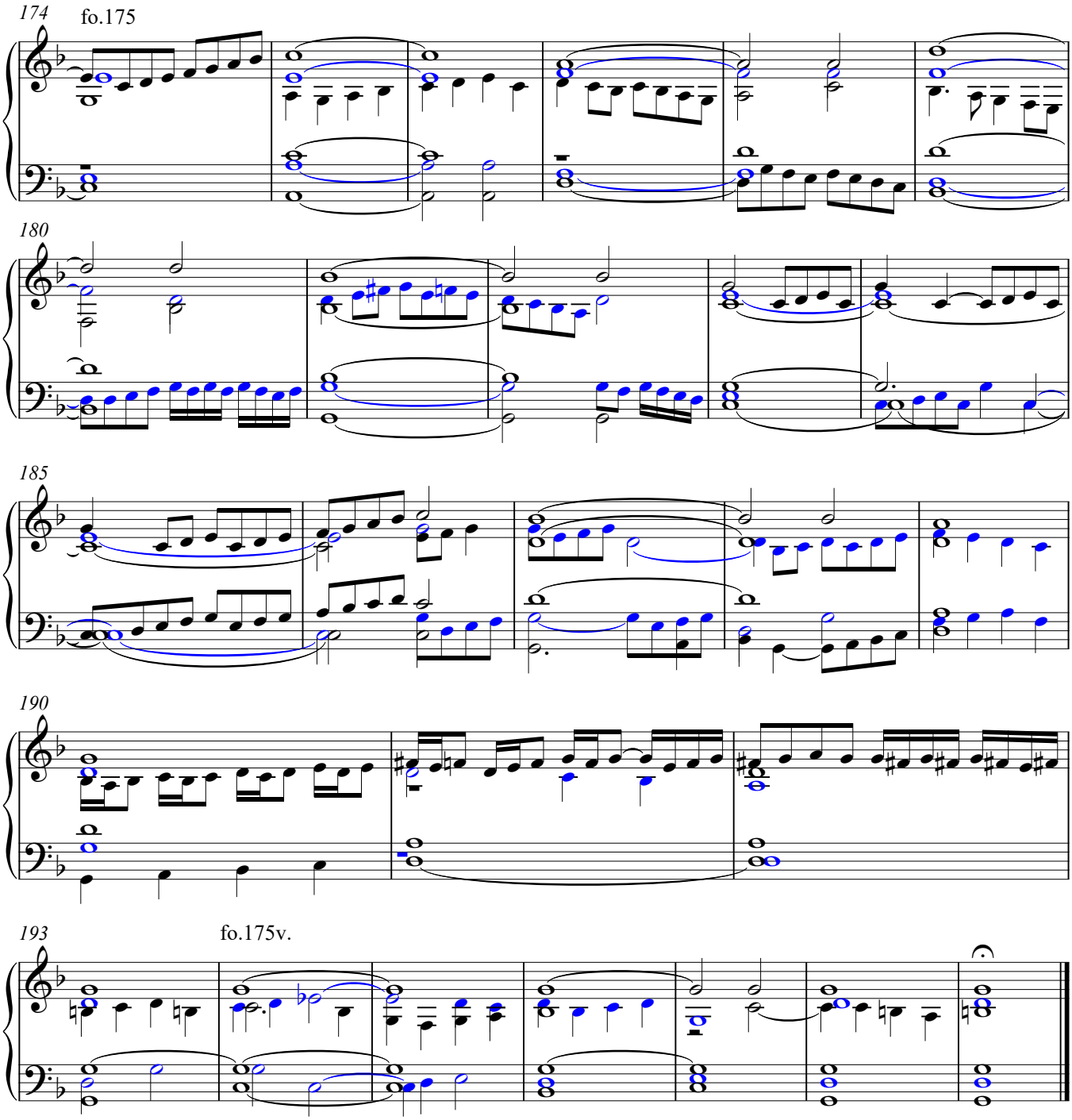



32
38
43
fo.172
48
53
58
64
fo.172v.


69
75
80
85
91
fo.173
98
103


108
113
fo.173v.
118
123
128
132
fo.174
135


140
146
150
fo.174v.
155
160
164
169



Philippe Verdelot's (Les Loges, Seine-et-Marne, France, 1480 to 1485– c. 1530 to 1532? Florence? but before 1552) original Sancta Maria virgo virginum is in CMM XXVIII vol. 2 pages 42-47. His part names and clefs according to this edition are: Cantus C1, Altus C2, Tenor C4, Quinta C3, Sexta F4 and Bassus F4: Cabeçon put them on the lines in this order, naming the Quinta: Tenor in the page Erratas.

Bar 45 Bassus: no duration sign, this is the most probable solution;
Bar 86 Quinta: 3=a corrected from 2=g on page erratas;
Bar 135 Altus: no rest or lengthening sign, Verdelot's original suggests a rest.

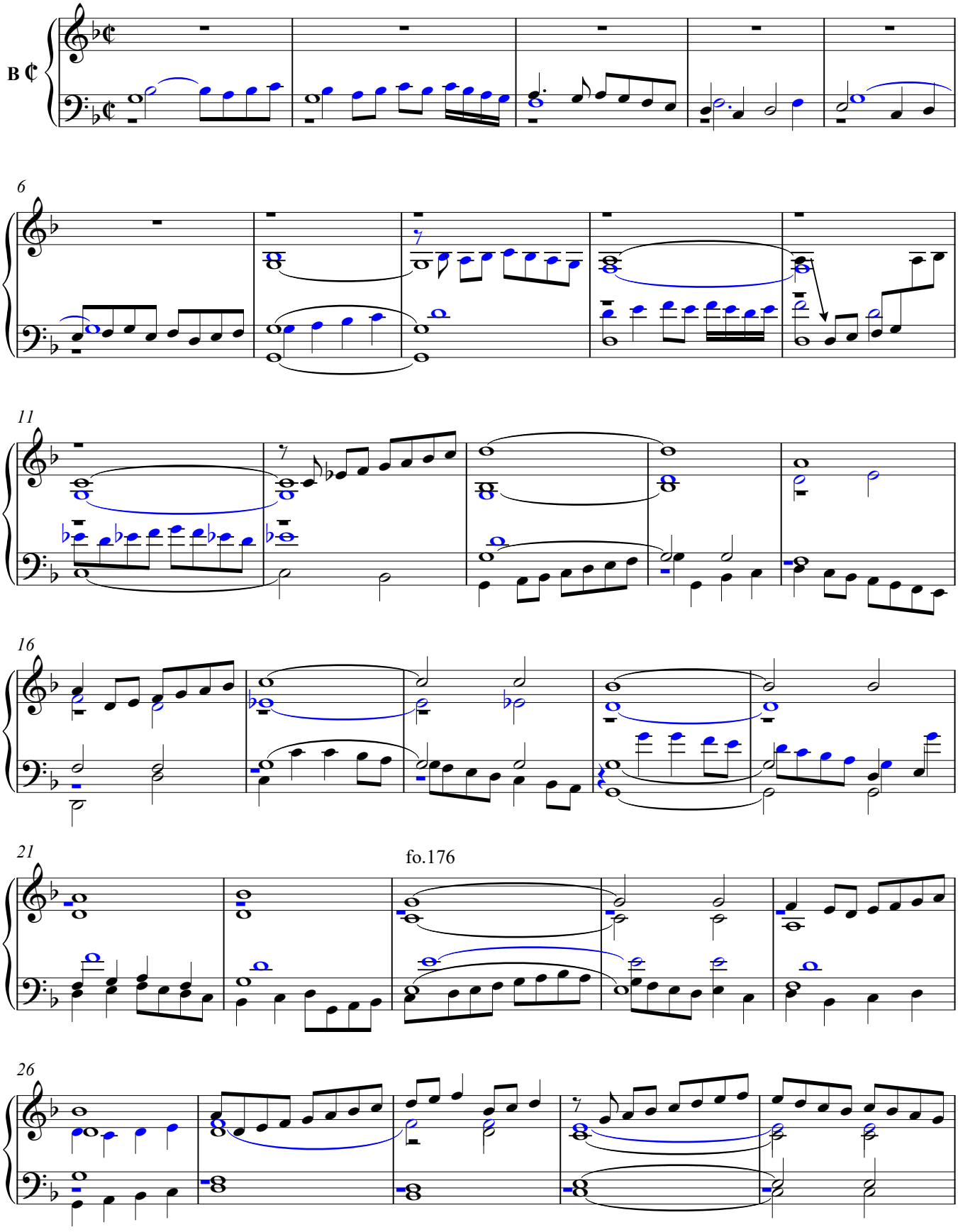
I printed the Altus and the Sexta in blue.

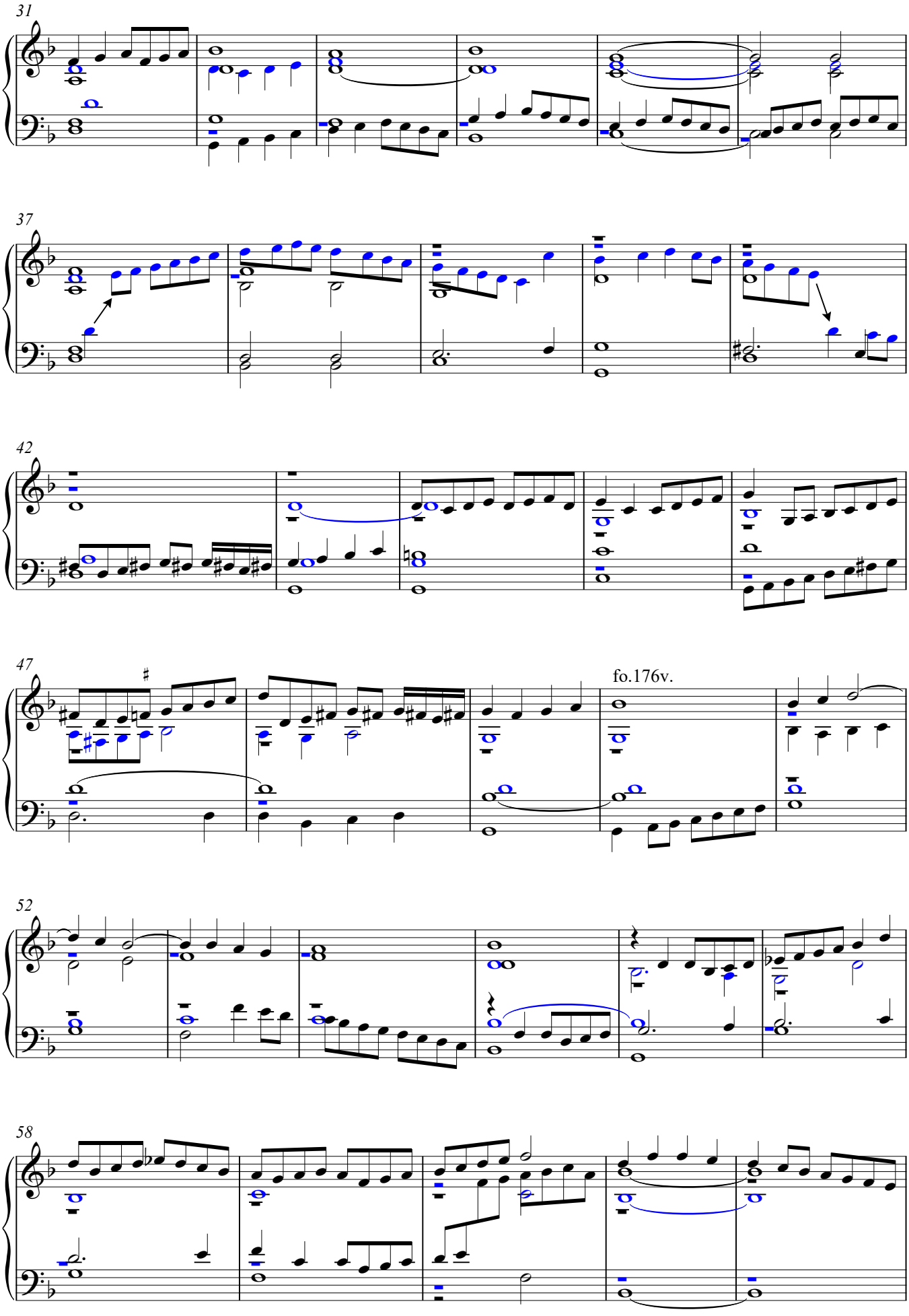
Ave Maria. Jusquin

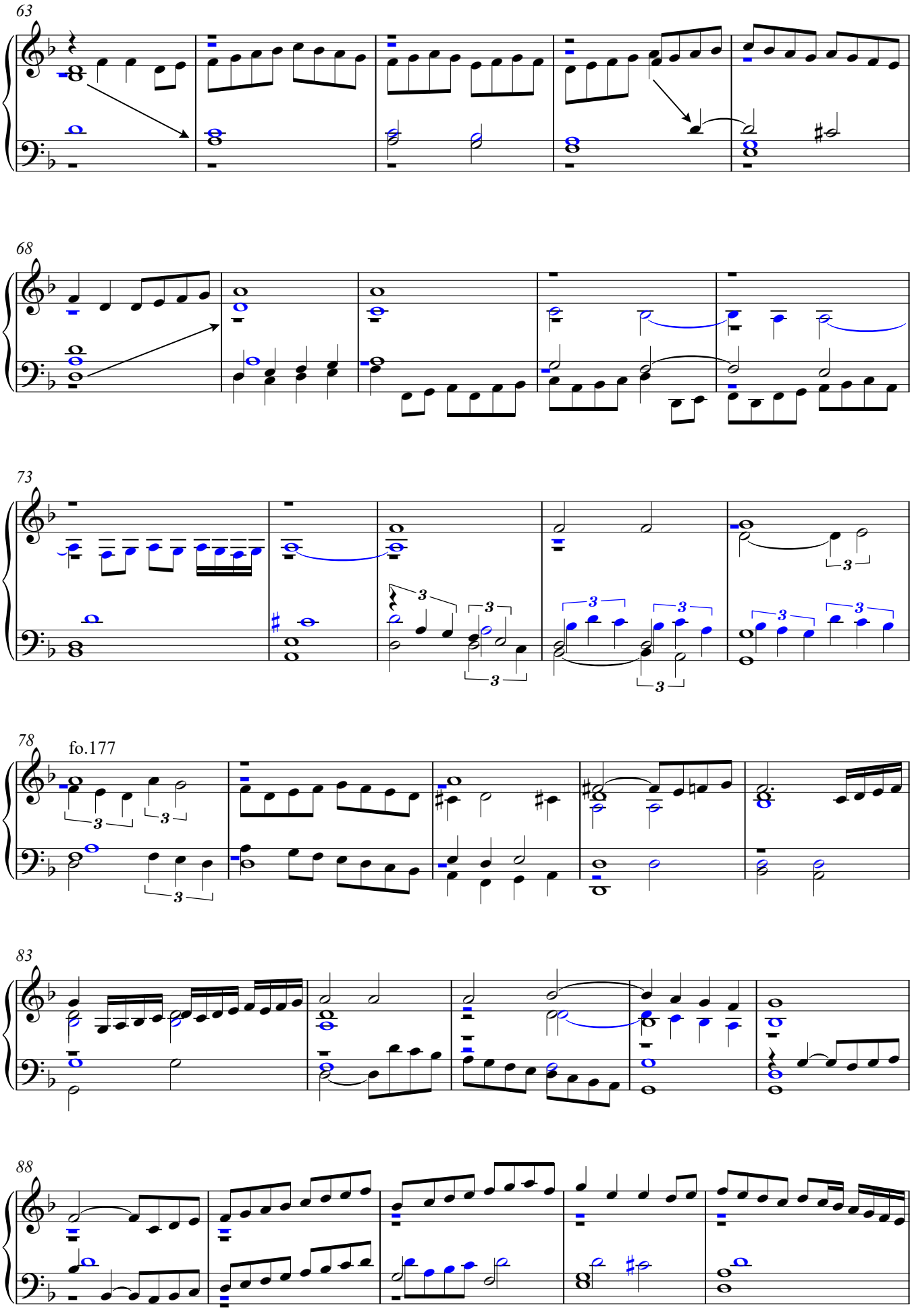
Fo. 175v. Josquin Desprez, Ave Maria

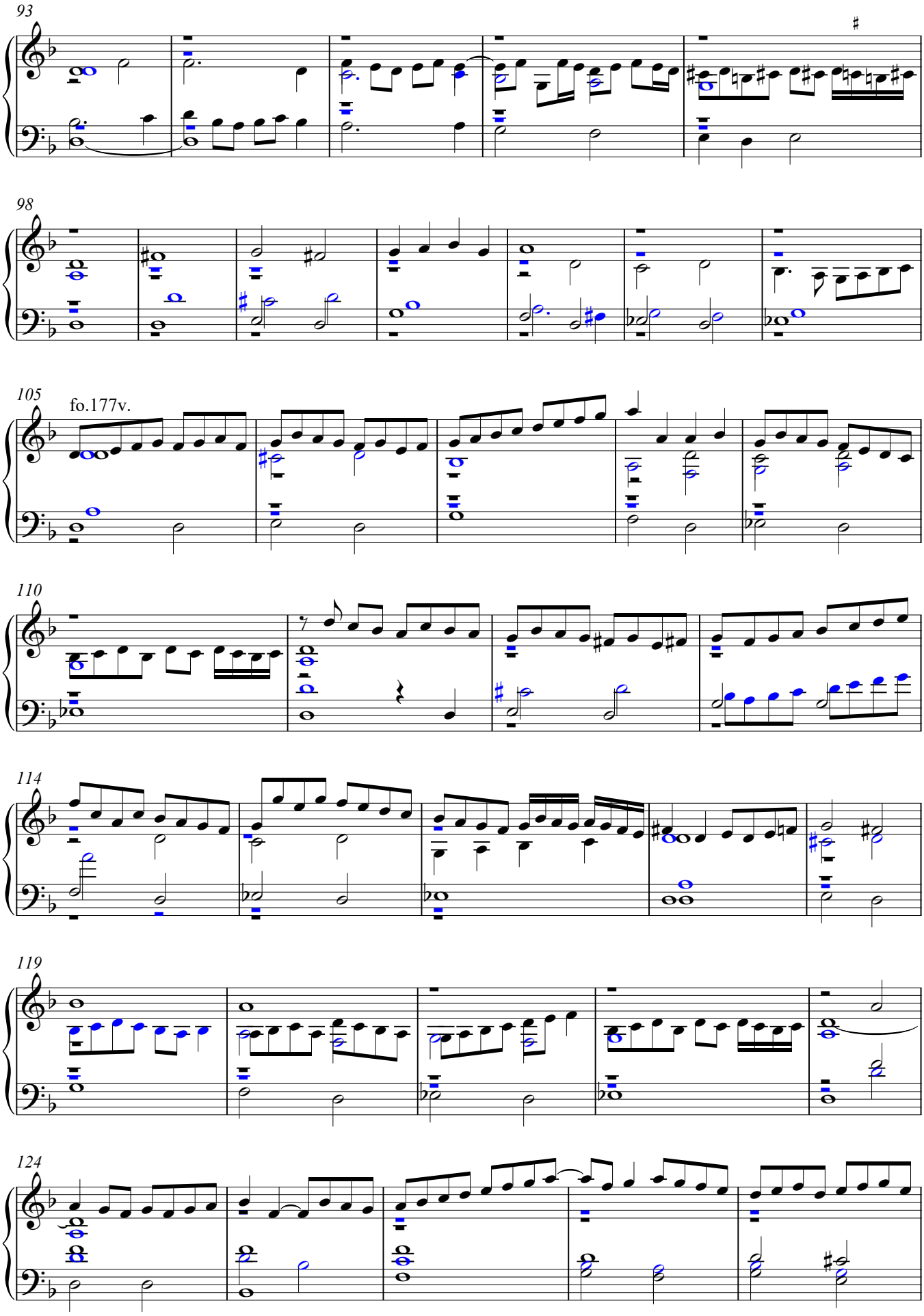
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

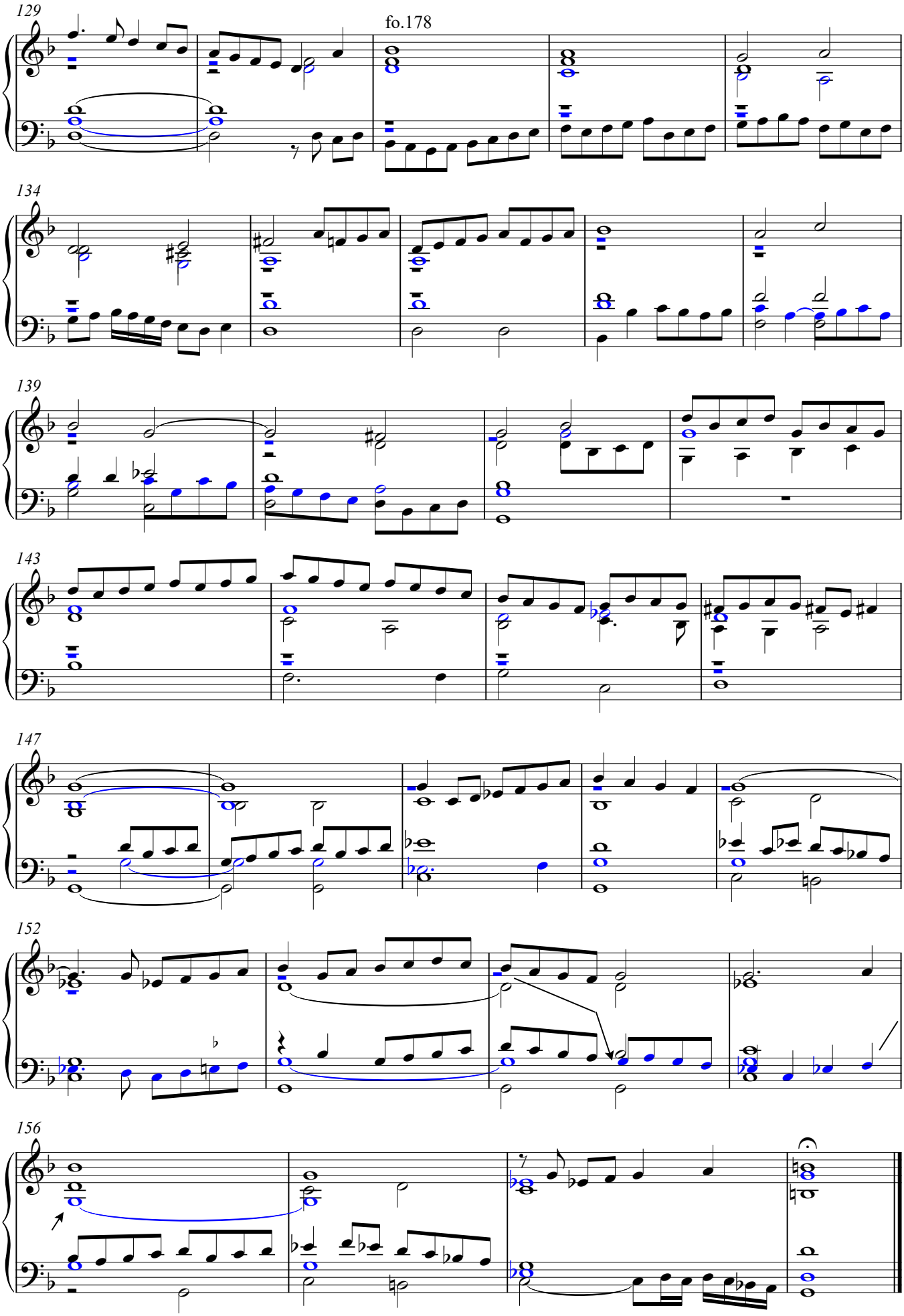
5/4/2/2/4/2




31
37
42
47
fo.176v.
52
58


63
68
73
78
fo.177
83
88


93
98
105
fo.177v.
110
114
119
124


129
fo.178
134
139
143
147
152
156

Josquin Desprez's (ca 1440 - 1521 Condé-sur-l'Escaut) original Ave Maria is the second part of the motet Pater noster. It has been included in the editions of Josquin's Werken, Motetten III, 36 nr. 50 and the New Josquin Edition vol. 20 nr 9. In the edition Hans Ott and Hieronymus Formschneider, Novum et insigne opus musicum, Nürnberg 1537 (in IMSLP, except the Sexta vox) it is number II. The part names and clefs are in this edition : Discantus C1, Sexta vox (presumably C4, I had no access to this part), Quinta vox C4, Contratenor C4, Tenor C4 and Bassus F4. Cabeçon put them on his lines in this order. He handled his material rather freely, as in the other six part pieces.

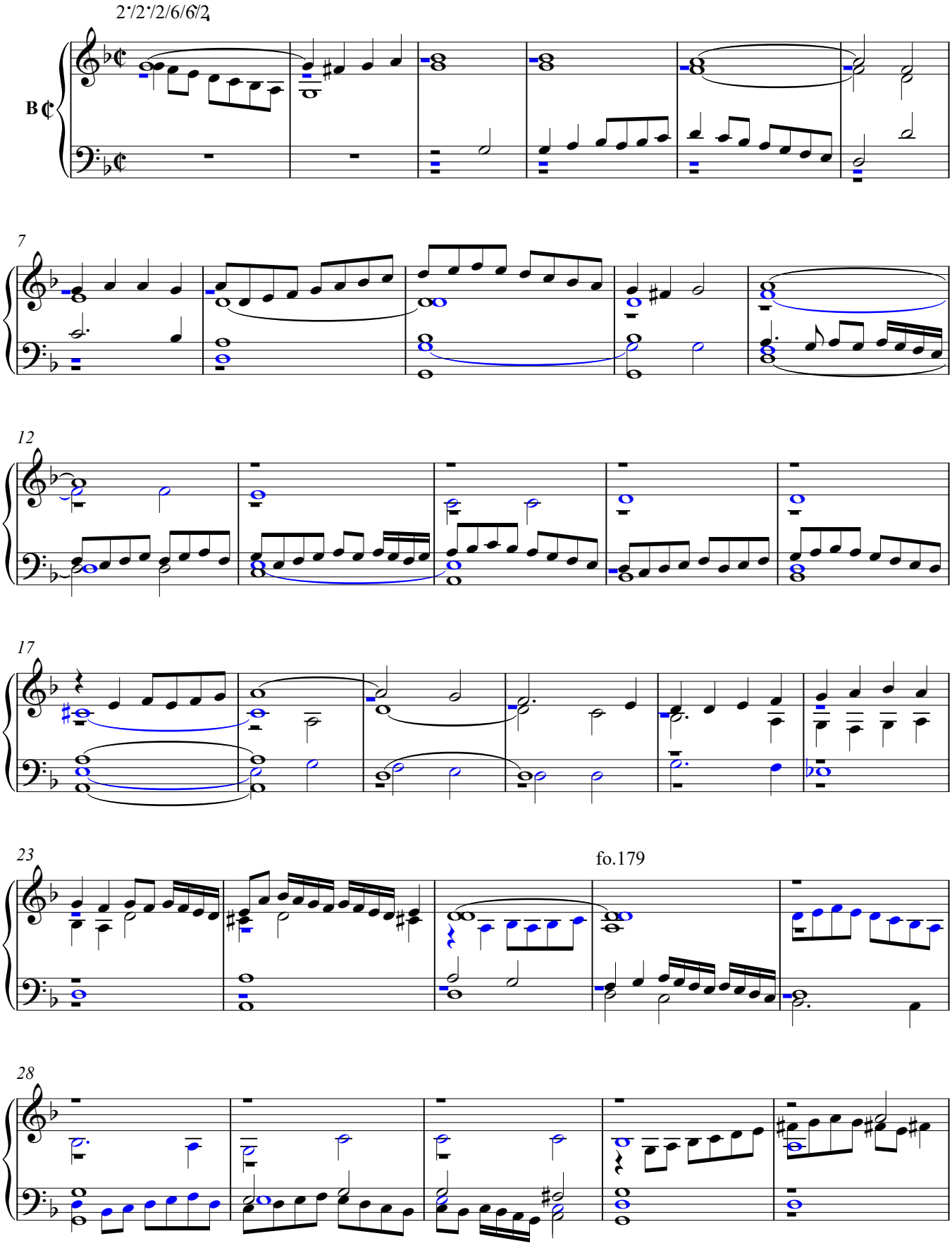
Bar 94 Sexta vox: no lengthening sign or rest; Josquin's original did not give a clue for the choice between a rest and the lengthening of d' of bar 93; you might try to tie another d' to *s*the d' from bar 93.
Bar 158 Bassus note 3 d: sign 𝅘𝅥𝅯 placed above note 5.

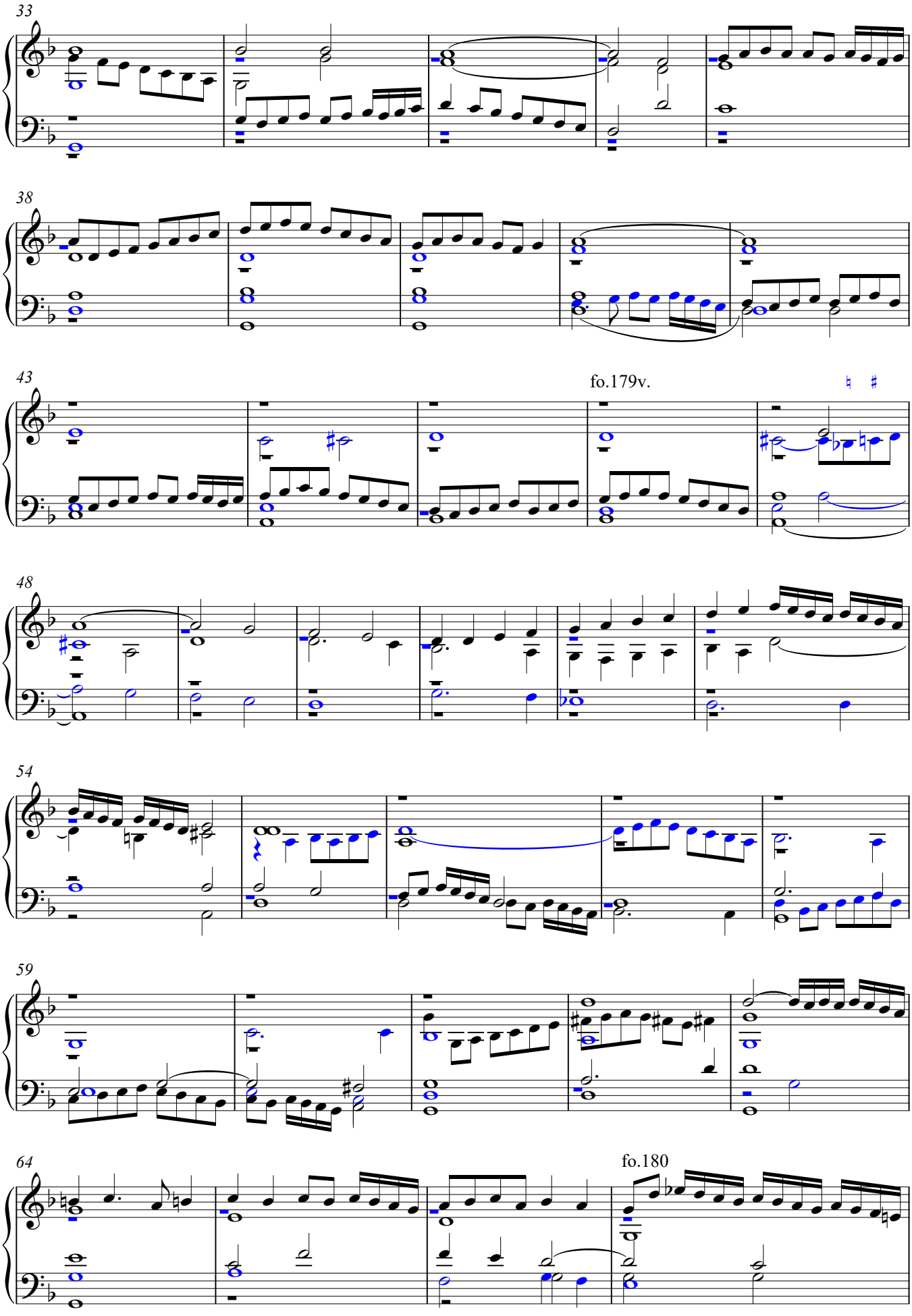
I printed the middle parts of each staff in blue, so the Sexta vox and the Tenor.

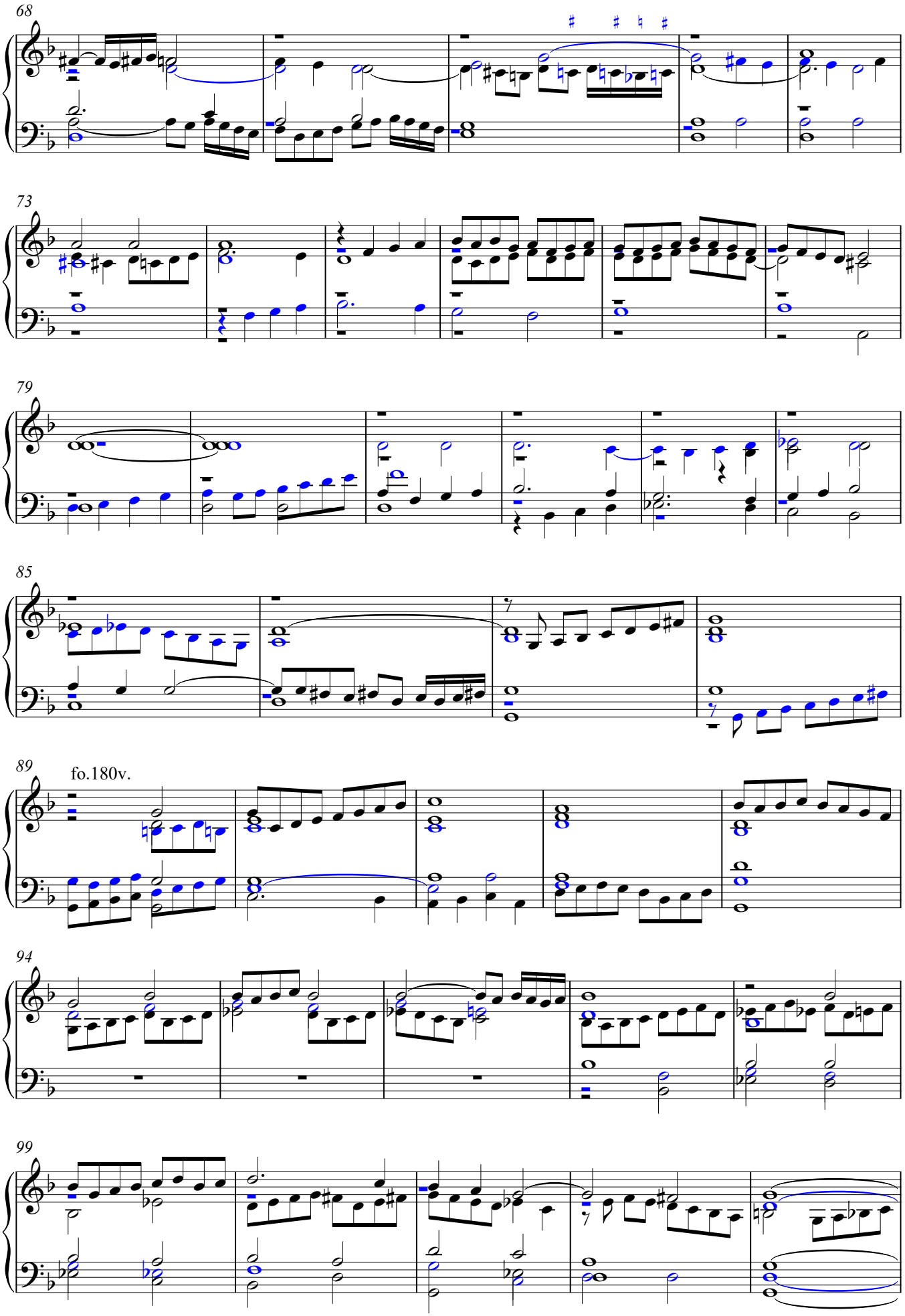
Ultimi mei suspiri. Verdelot

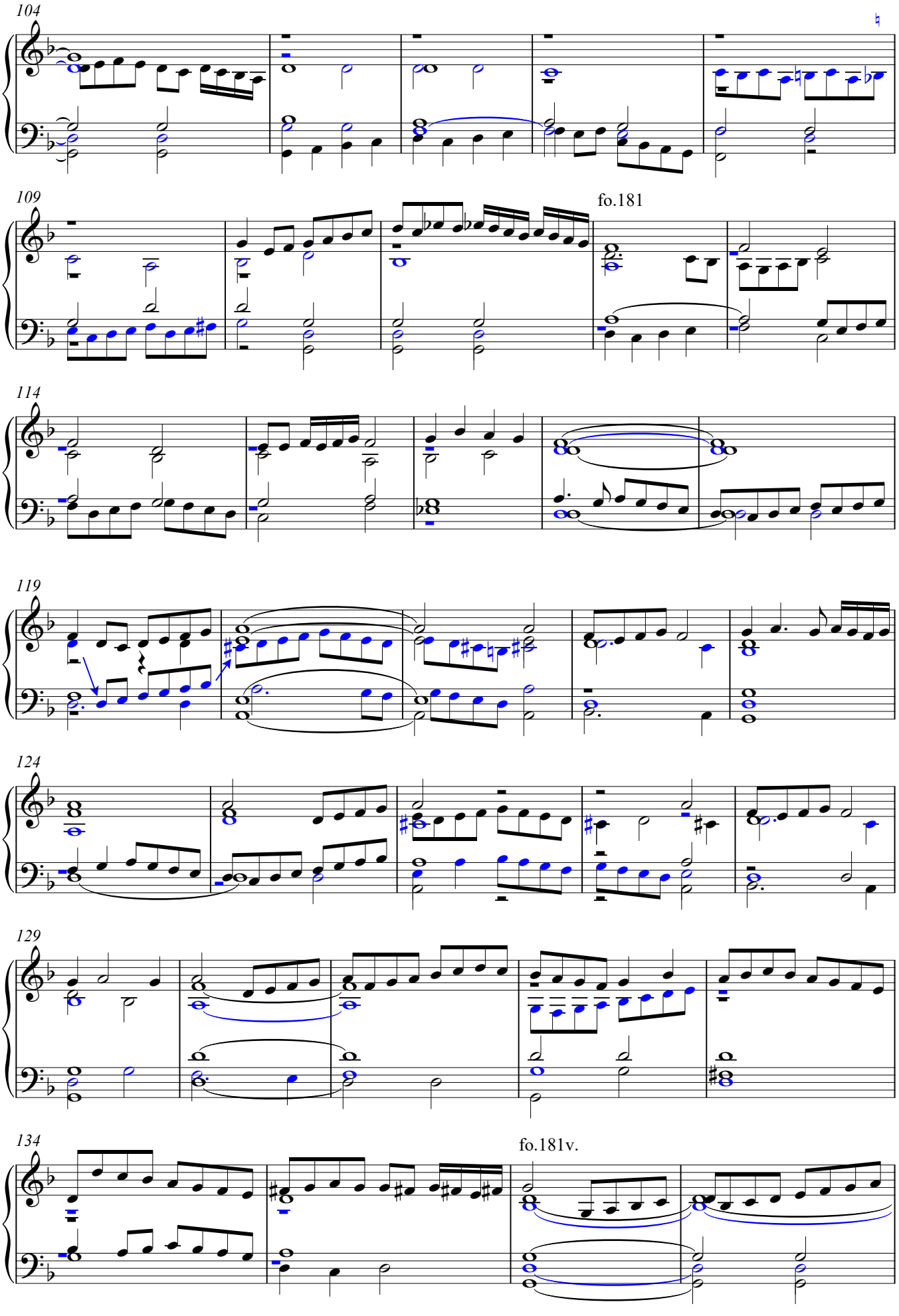
Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

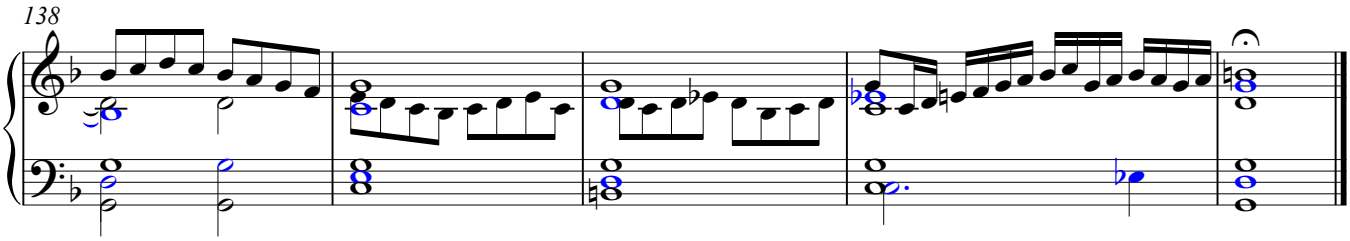
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017




33
38
43
fo.179v.
48
54
59
64
fo.180


68
73
79
85
89
fo.180v.
94
99


104
109
fo.181
114
119
124
129
134
fo.181v.



The original by Philippe Verdelot has the following part names and clefs: Canto C1, Quinto C3, Alto C3, Tenore C3, Sesto F4 and Basso F4. I made a transcription and a keyboard edition of this piece, elsewhere in this website.
An edition for voices is in CPDL.
Besides, the next piece in this collection is a comparative edition of both Verdelot's original and Cabeçon's version.

Bar 53 Canto note 3: notated f' for f'';
Bar 55 Sesto: no rest or lengthening sign;
Bar 119 Quinto: no rest or lengthening sign; d notated for d';
Bar 122 Sesto: D notated for d.

I printed the middle voices of each staff in blue, so the Quinto and the Sesto.

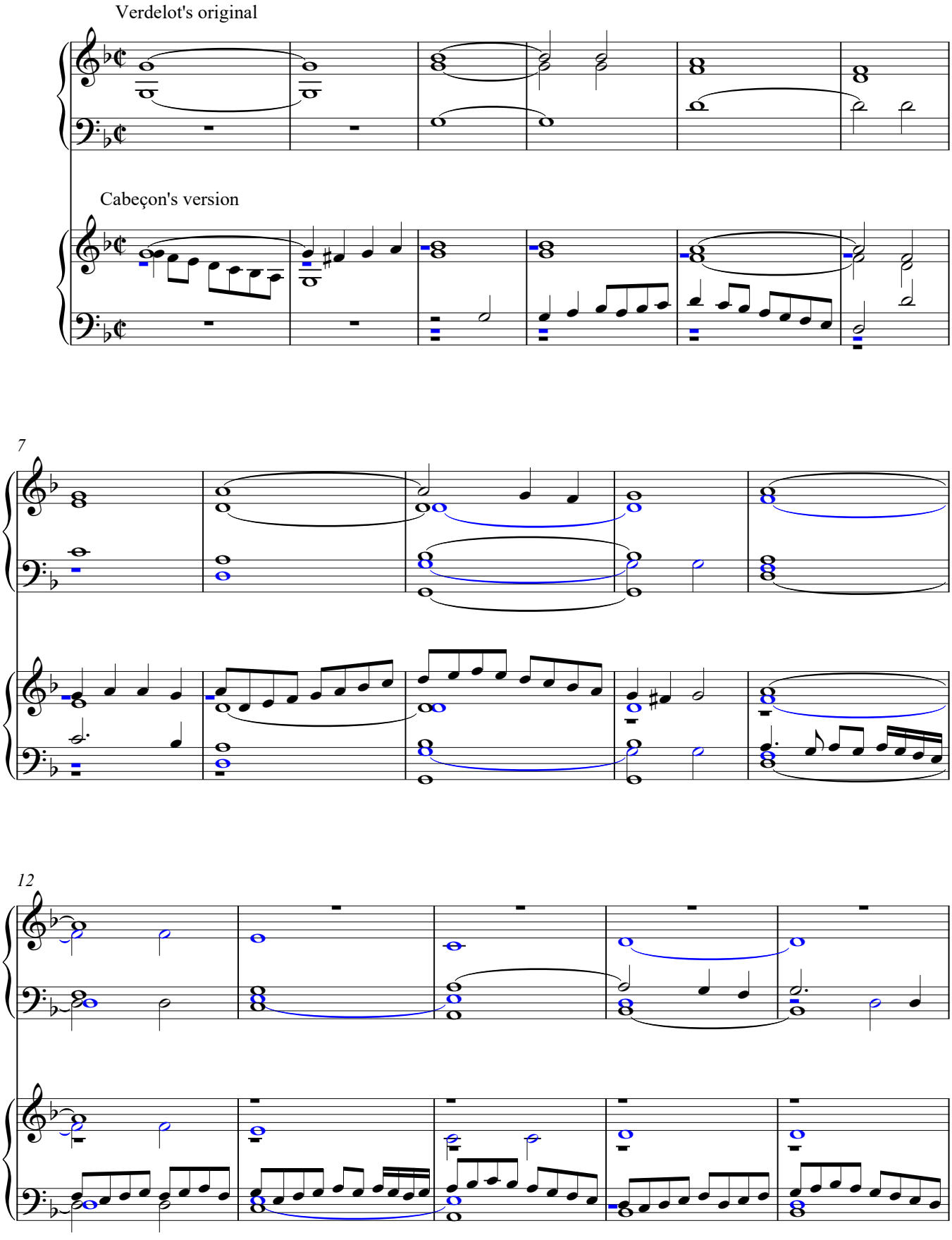
Ultimi mei suspiri. Verdelot

Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

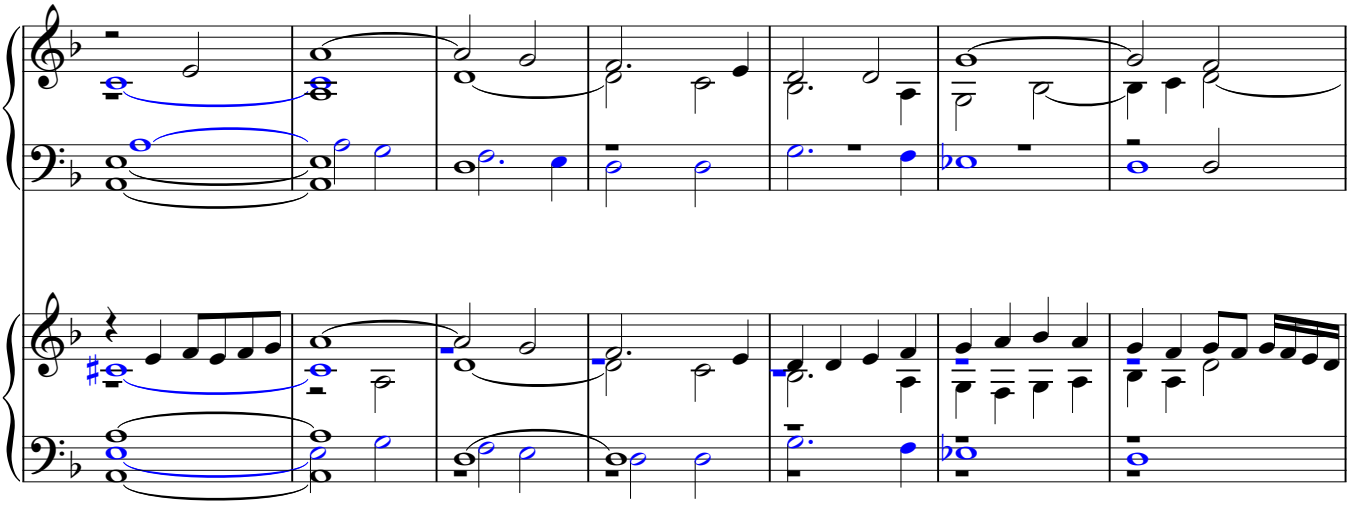
Cabeçon's version compared to Verdelot's original

A. de Cabeçon (1510-1566)

Transcriptions Arnold den Teuling 2017

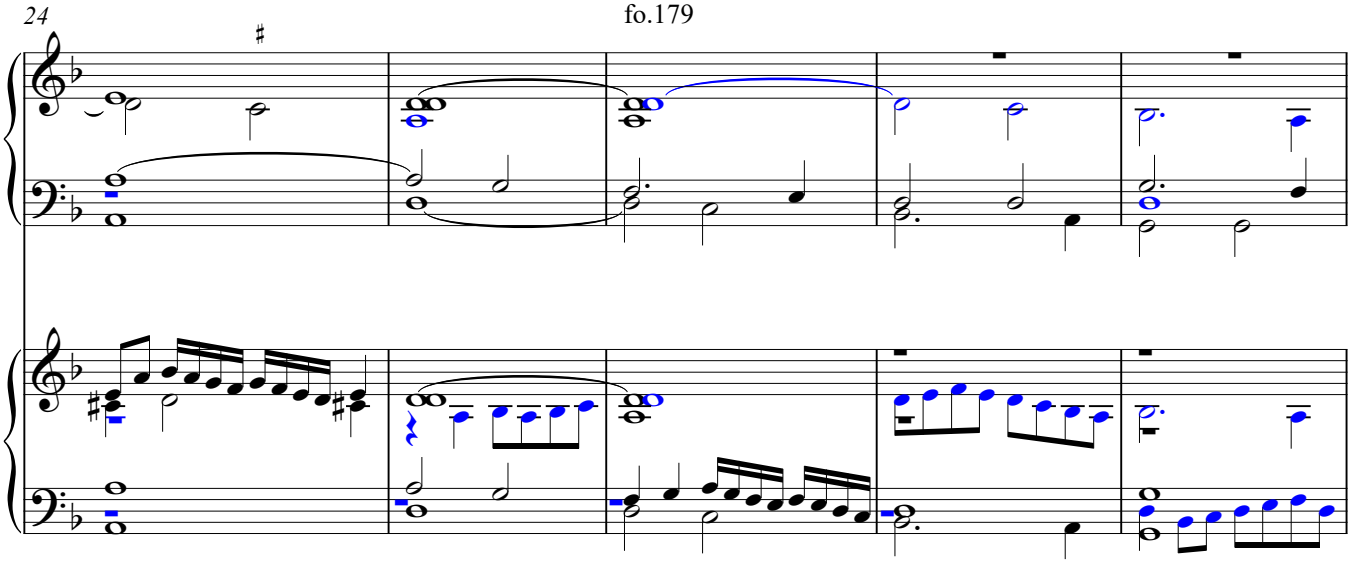


17

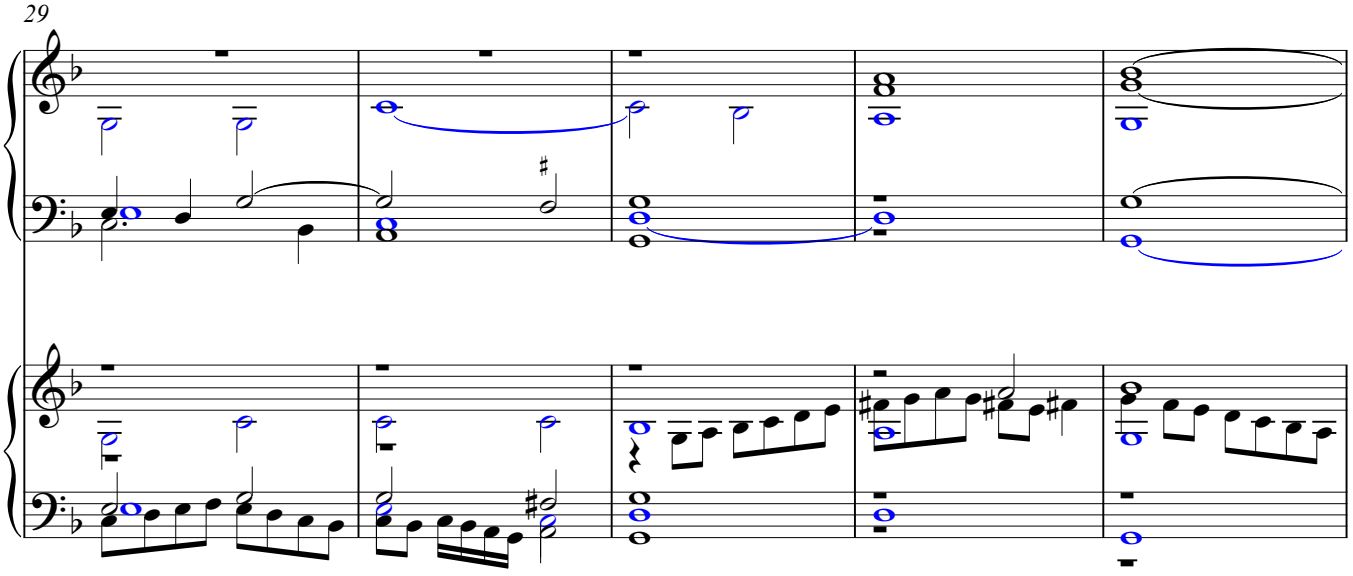


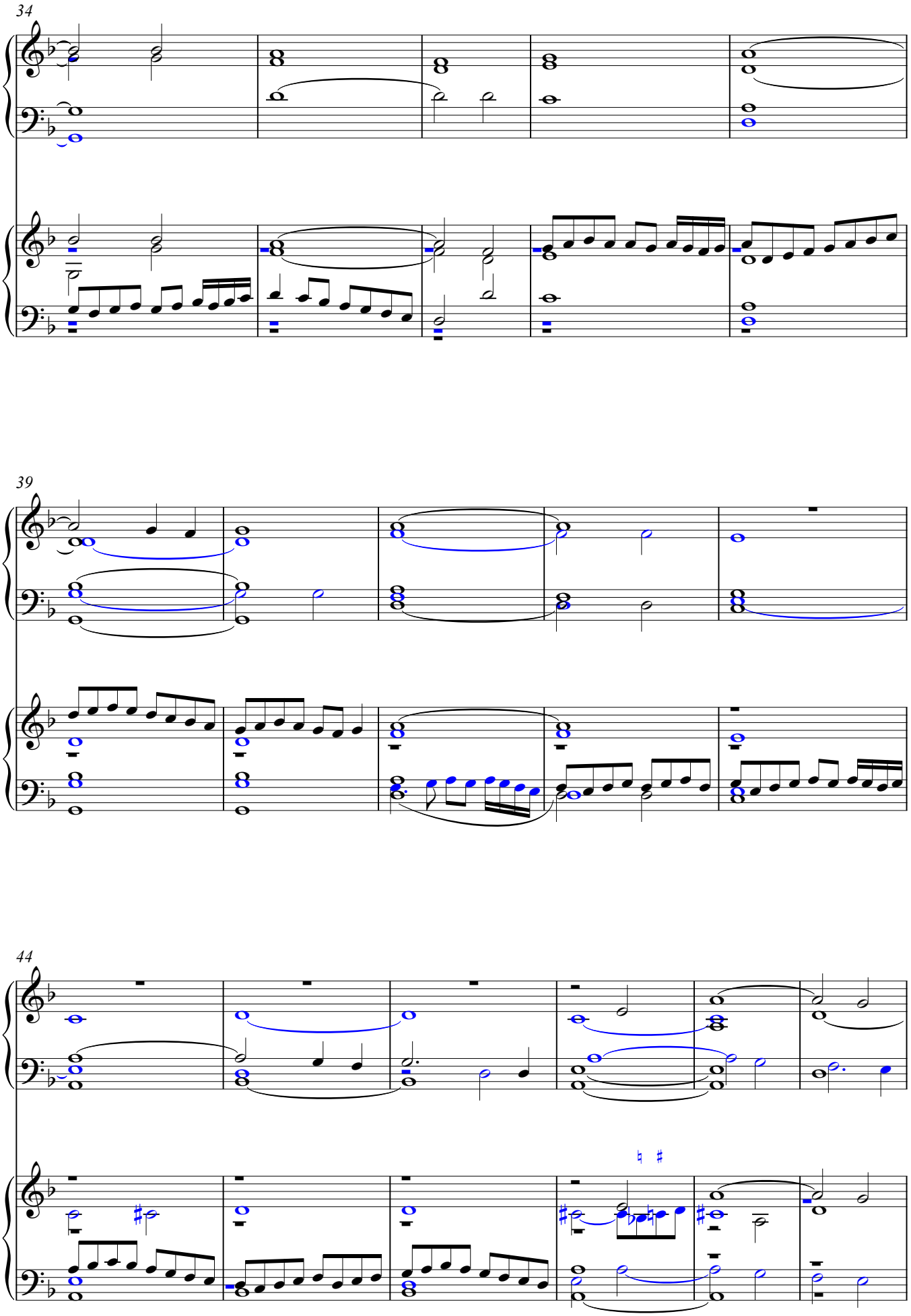
24

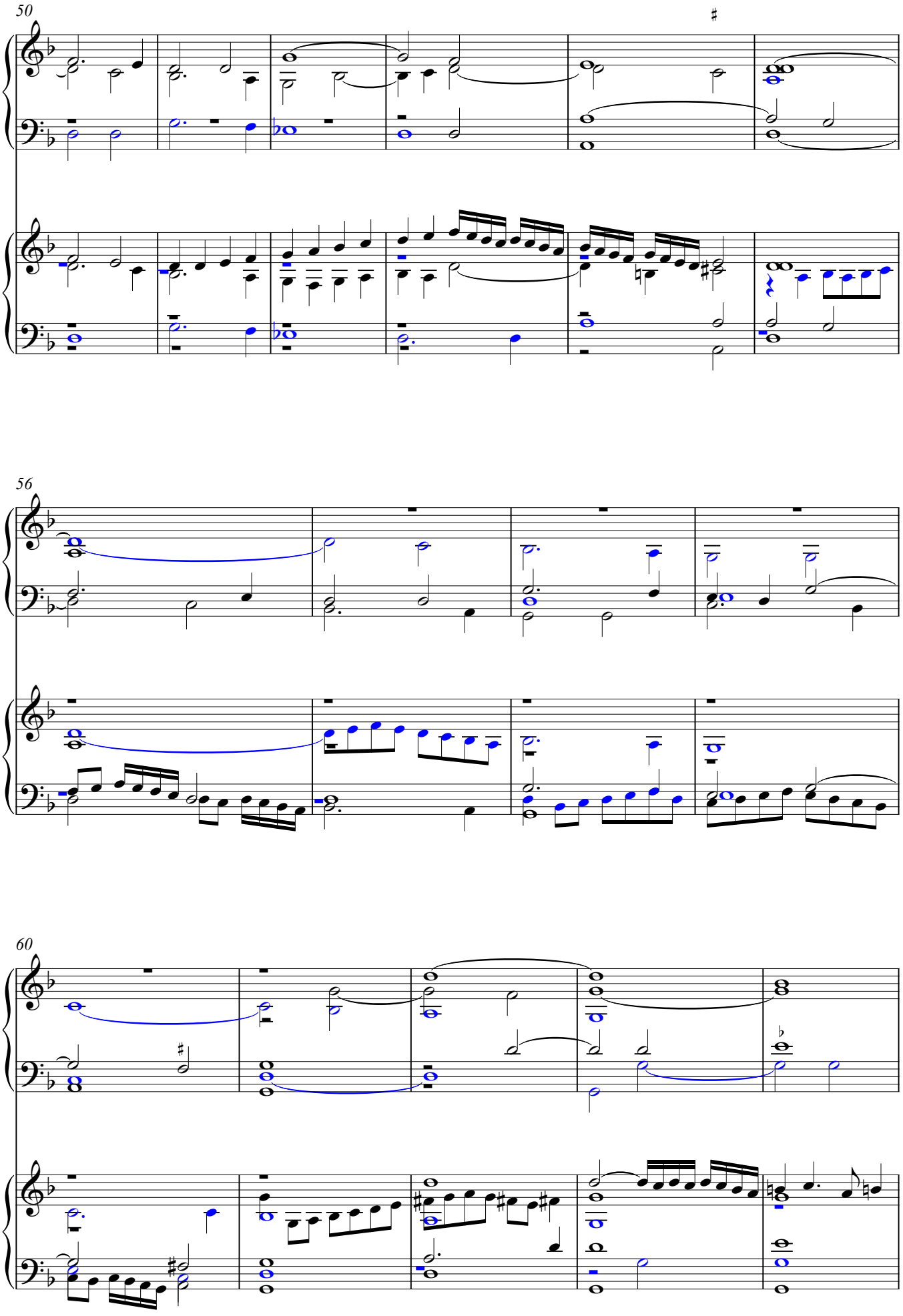
fo.179

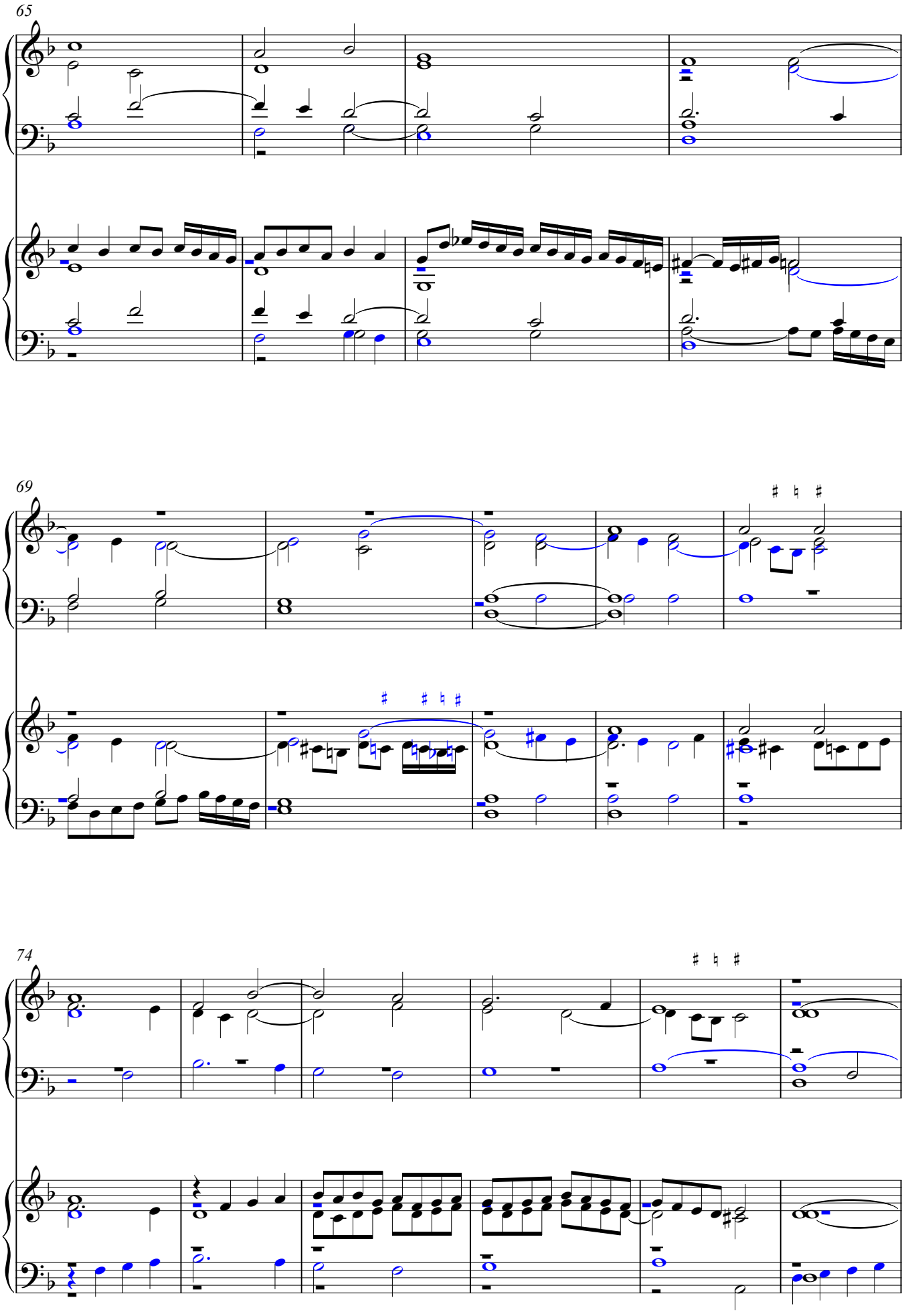


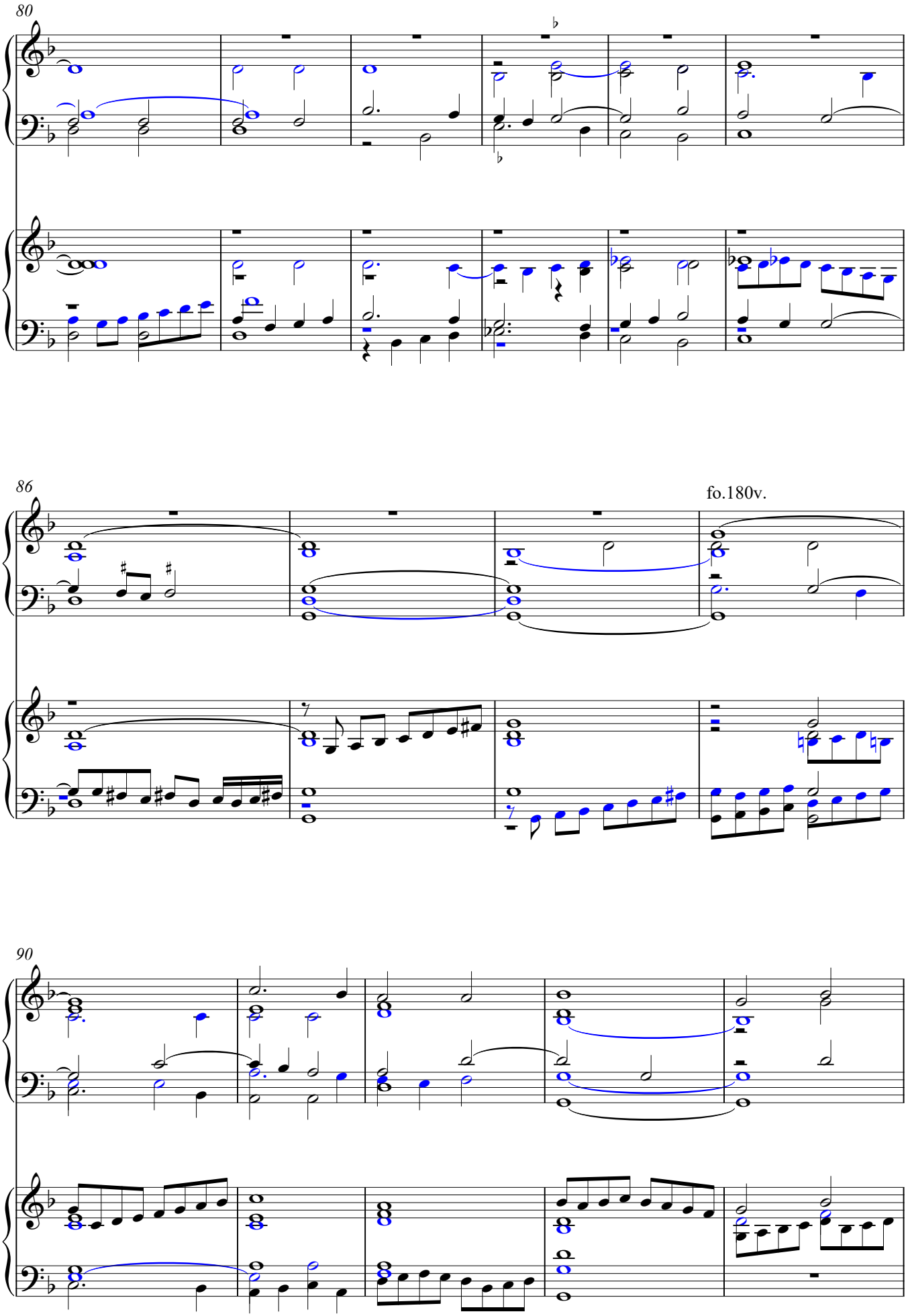
29

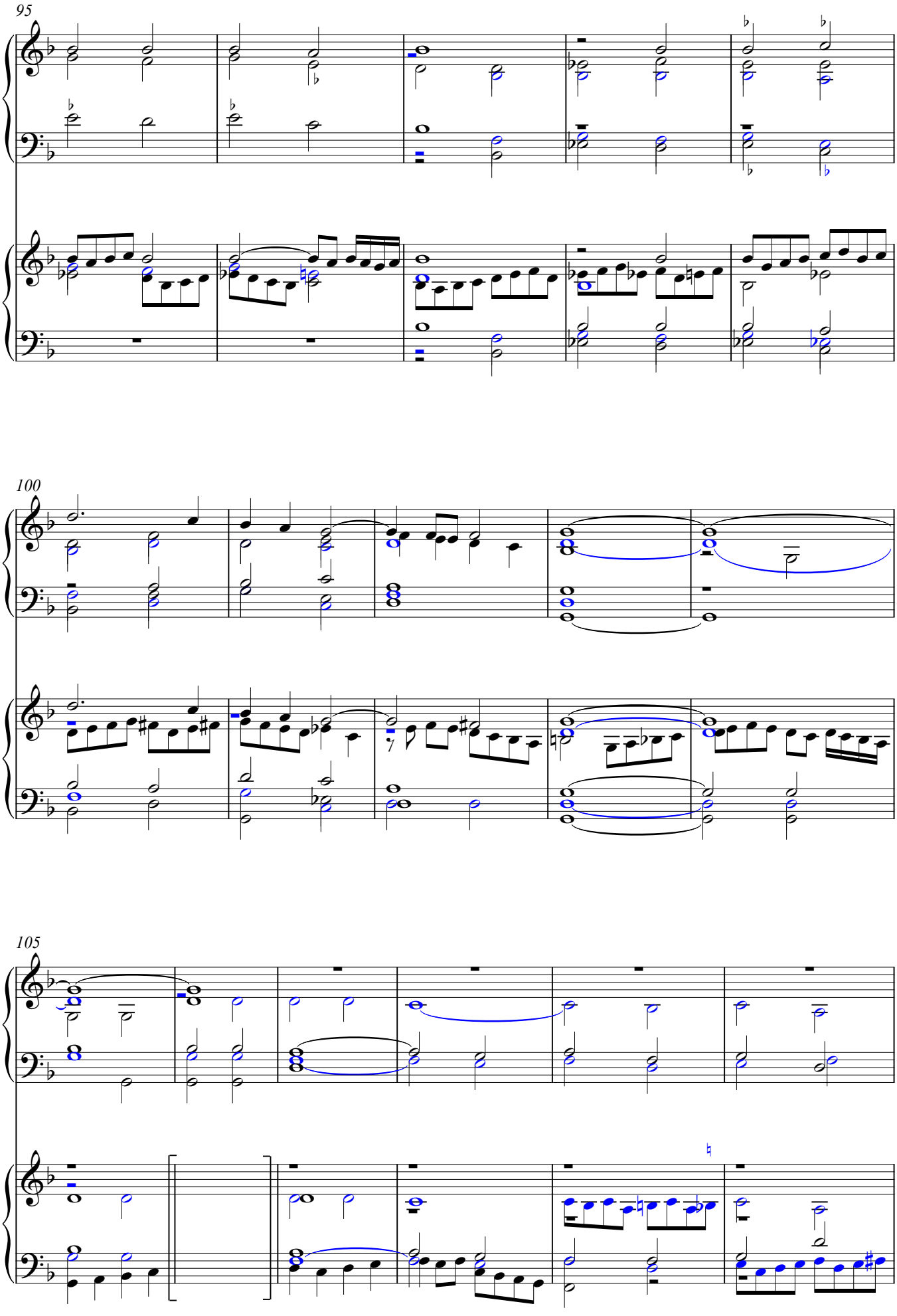


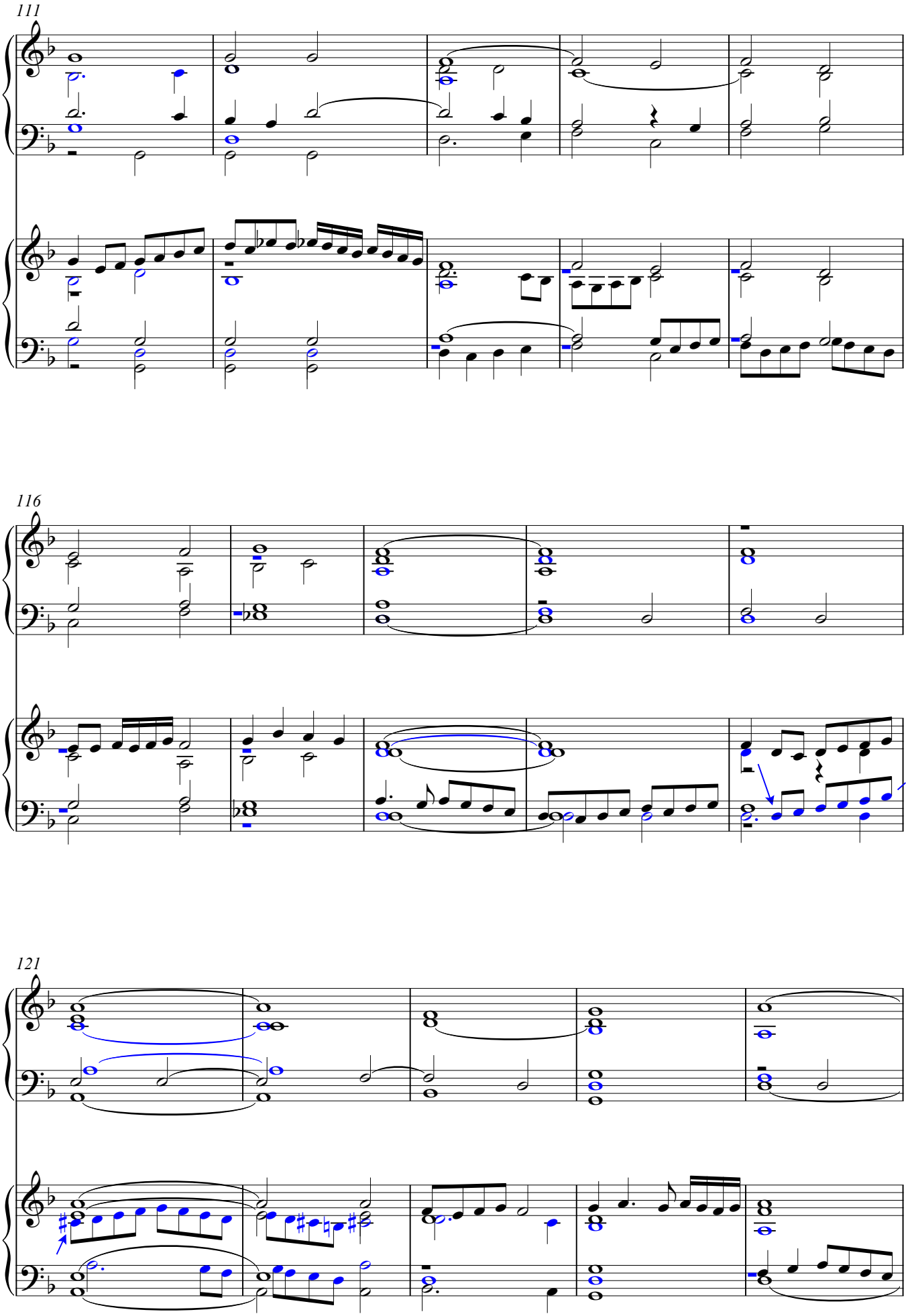

34
39
44


50
56
60

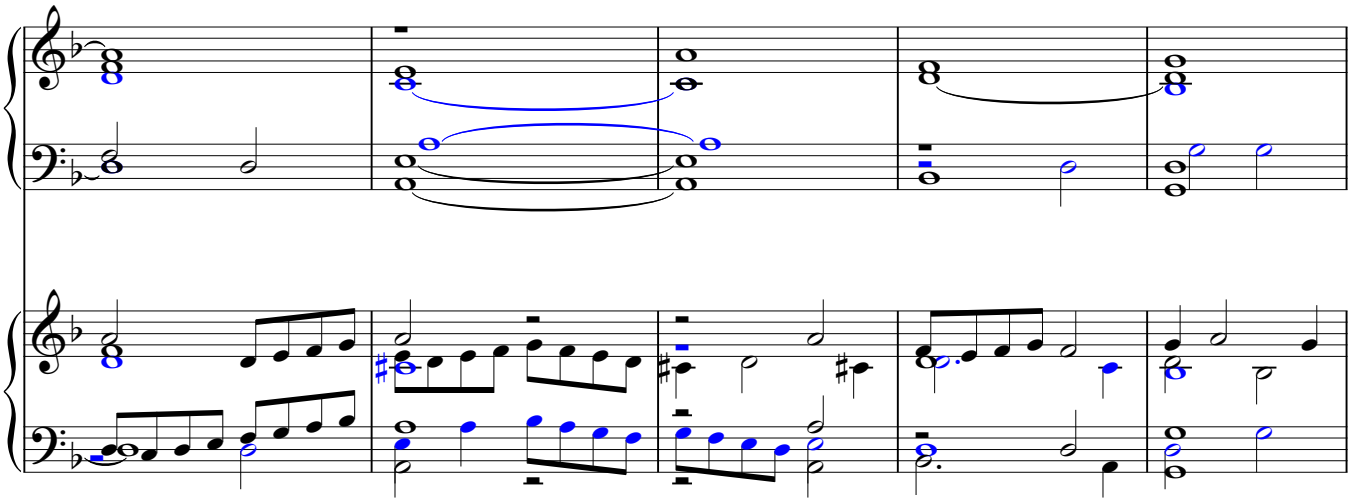

65
69
74


80
86
fo.180v.
90

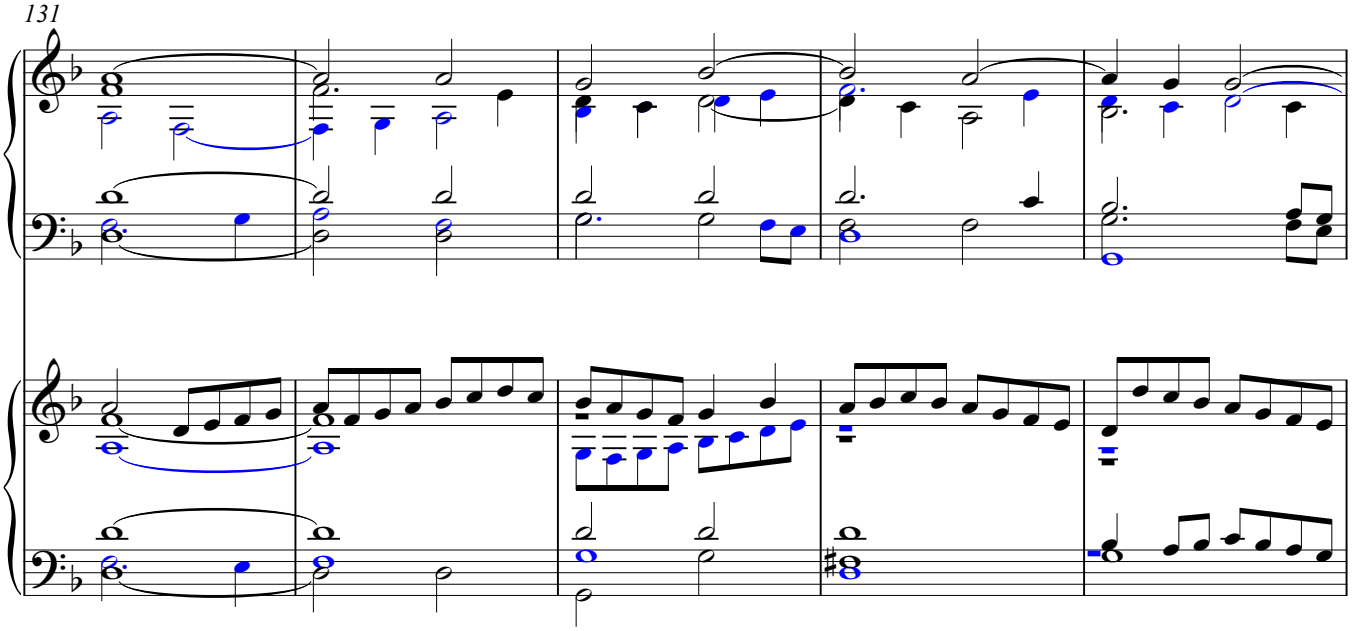

95
100
105


111
116
121

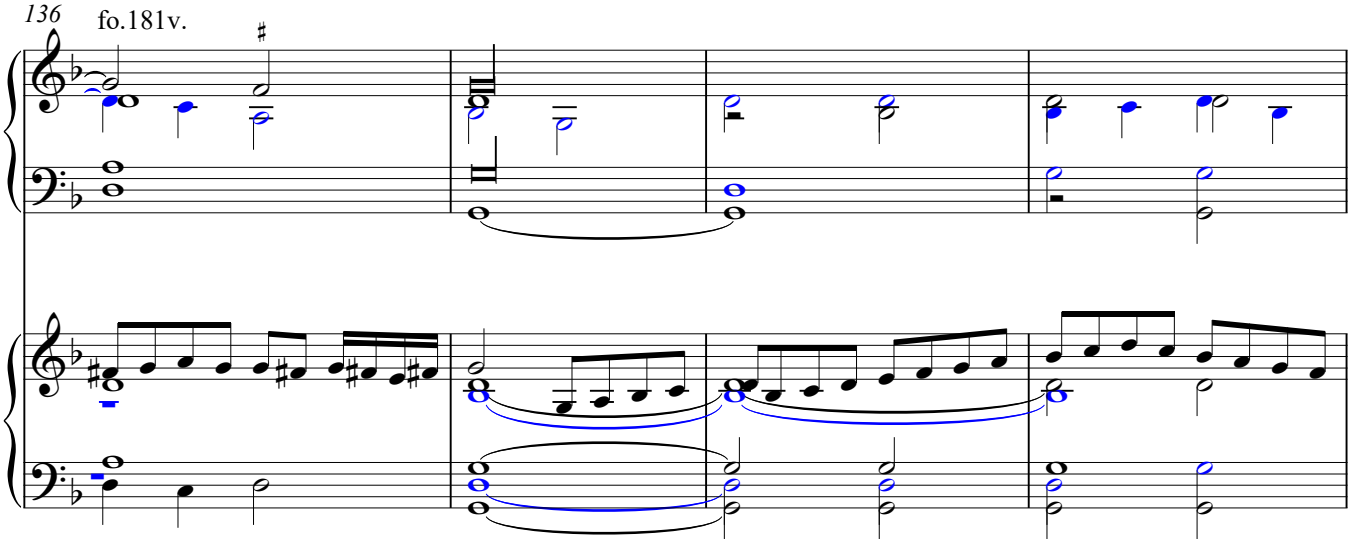
126

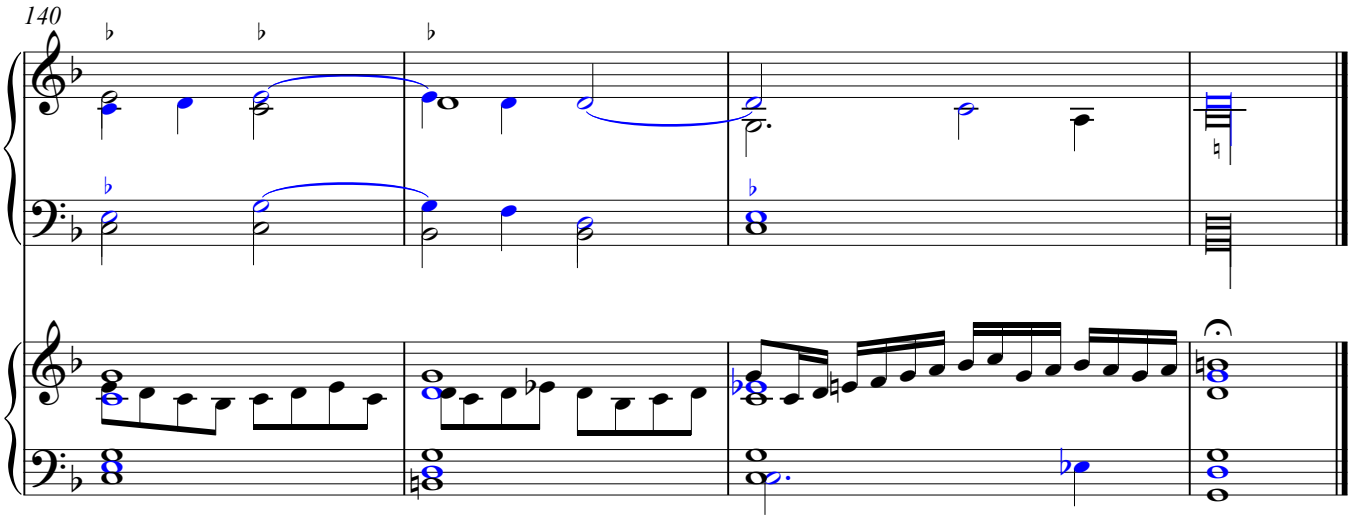


131



136 fo.181v.





Philippe Verdelot's original has the following part names and clefs: Canto C1, Quinto C3, Alto C3, Tenore C3, Sesto F4 and Basso F4. I made a separate transcription and keyboard edition of this piece, elsewhere in this site. There is an edition for voices in CPDL.

Cabeçon condensed or omitted the second half of Verdelot's bar 53, here bar 106. He ignored the longae in the final bar as he usually did. In this piece he hardly omitted passages in the voices of his example altogether, but attributed several passages to other voices.

Critical notes to Cabeçon:
Bar 53 Canto note 3: notated f' for f";
Bar 55 Sesto: no rest or lengthening sign;
Bar 119 Quinto: no rest or lengthening sign; d notated for d';
Bar 122 Sesto: D notated for d.

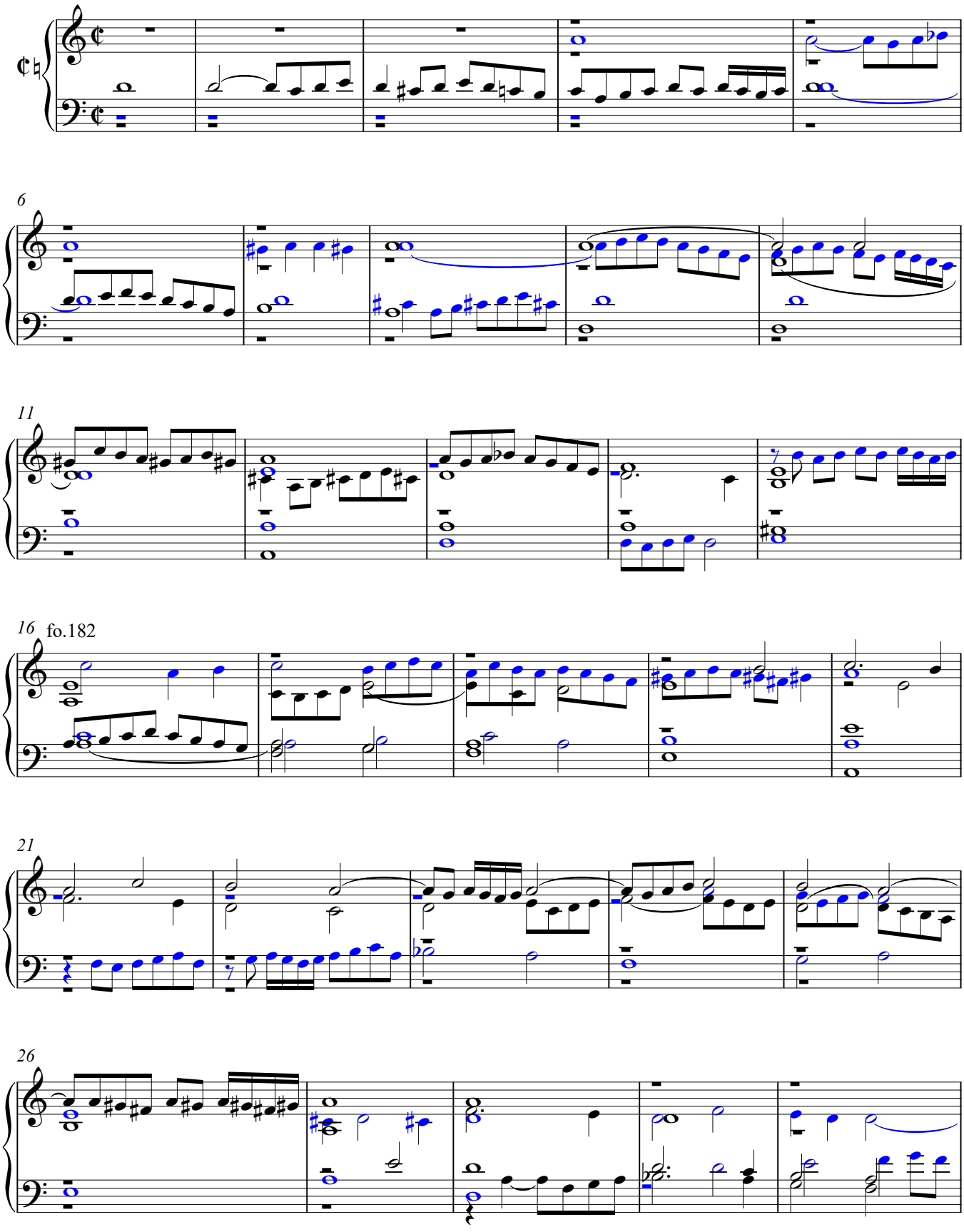
I printed the middle voices of each staff in blue, so the Quinto and the Sesto.

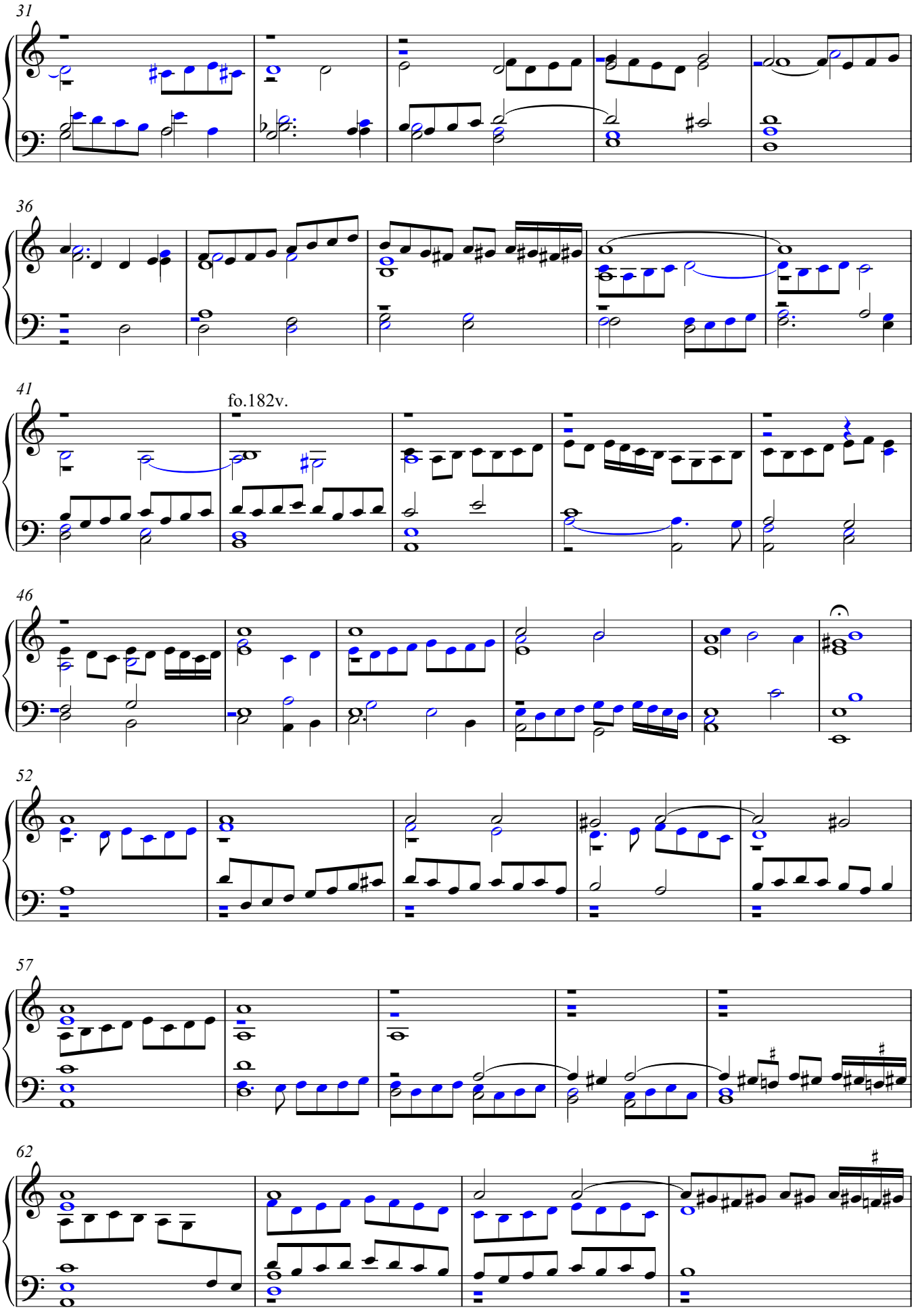
Ardenti mei suspiri. Verdelot

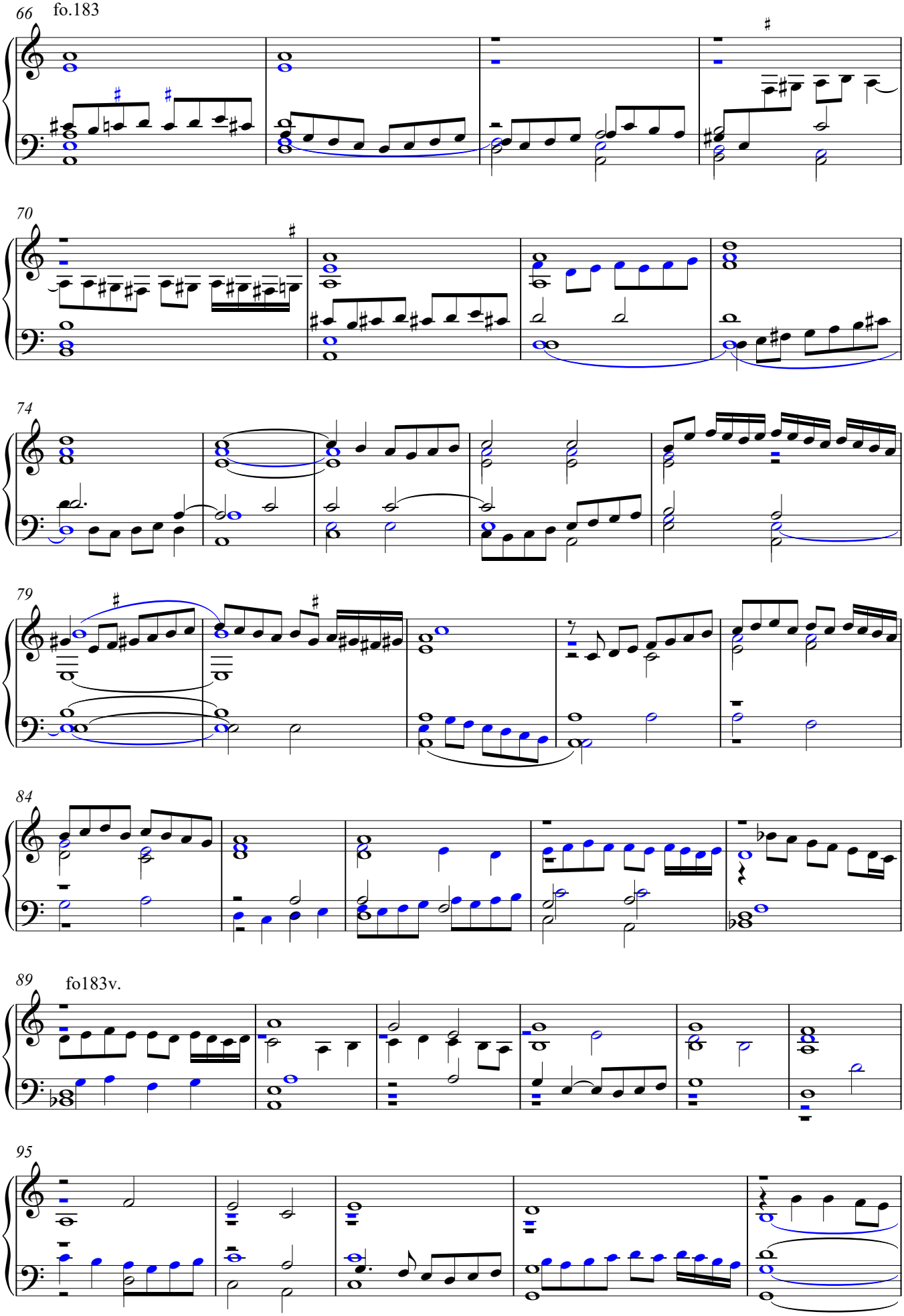
Fo.181v. Philippe Verdelot, Ardenti miei sospiri

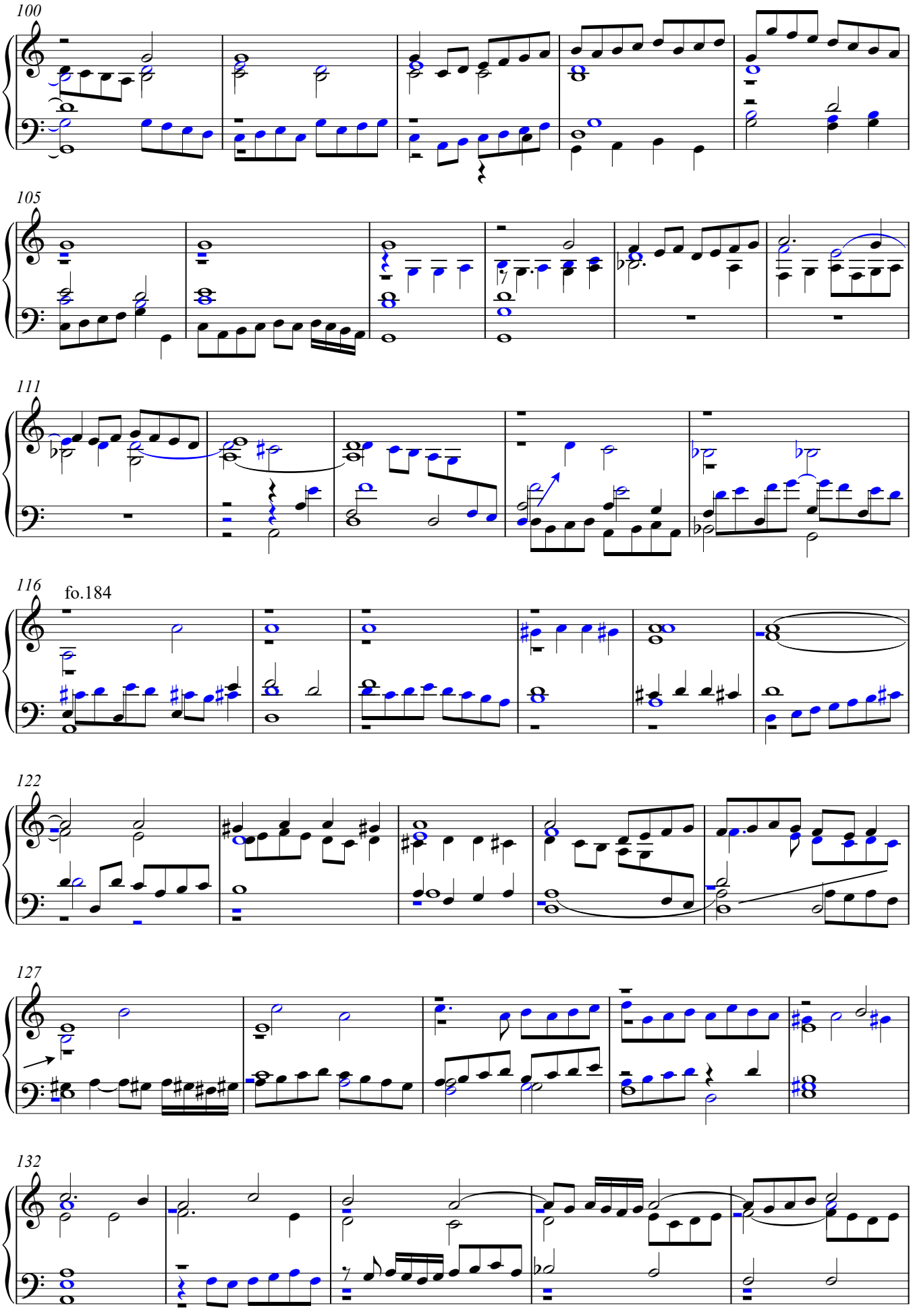
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

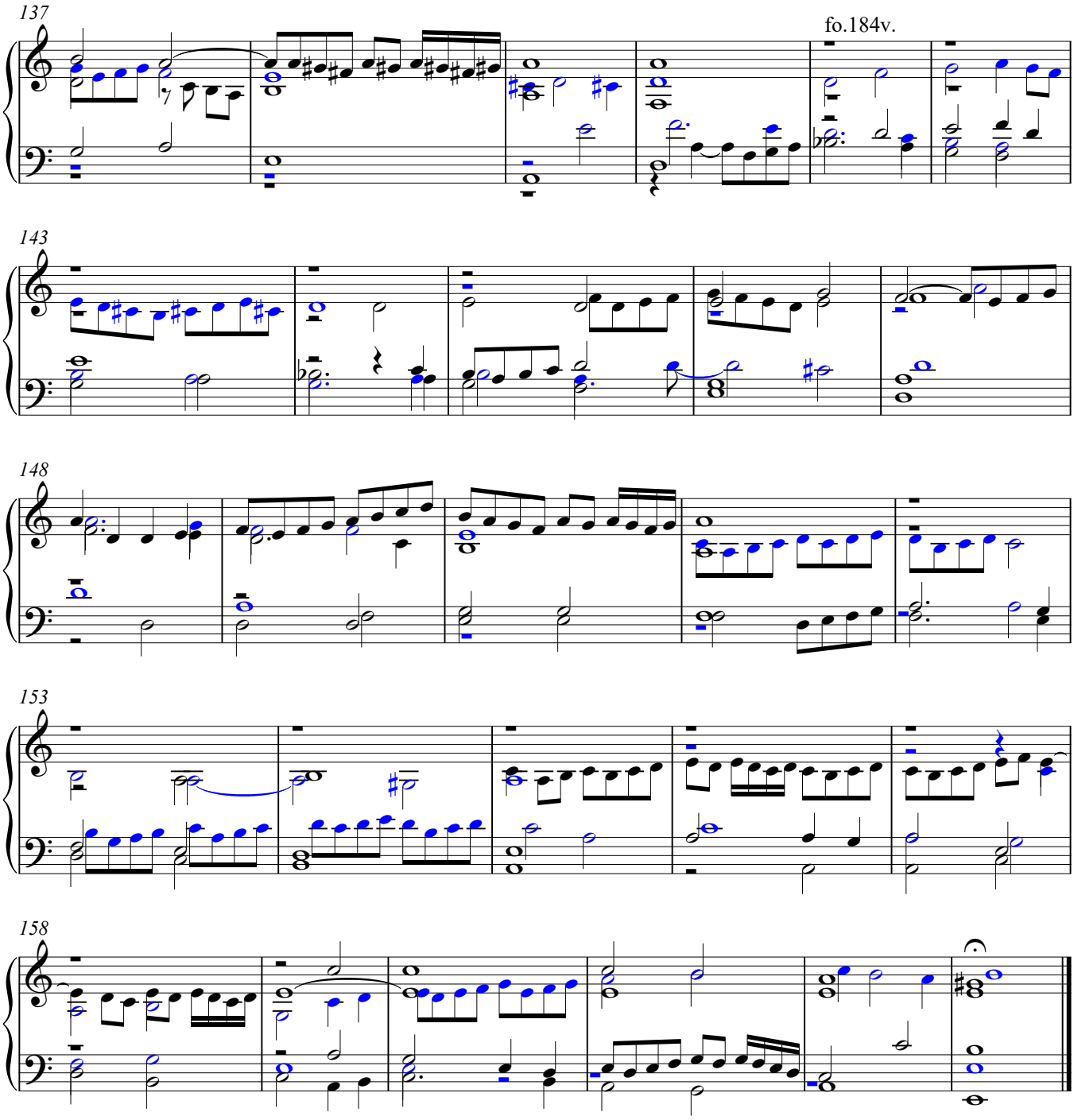
3·/3·/6/6/6/3




31
36
41
fo.182v.
46
52
57
62


66
fo.183
70
74
79
84
89
fo183v.
95


100
105
111
116
fo.184
122
127
132



The original by Philippe Verdelot has the following part names and clefs: Canto C1, Alto C3, Quinto C3, Tenore C3, Sesto C4 and Basso F4. I made a transcription of the notes and a keyboard edition of this piece, elsewhere in this website. I could not find an edition for voices, except 16th century prints.
Besides, the next piece in this collection is a comparative edition of both Verdelot's original and Cabeçon's version.

I printed the middle voices of each staff in blue, so the Alto and the Sesto.

Bar 11 Quinto: no rest or lengthening sign;
Bar 41 Canto: no rest or lengthening sign;
Bars 60-61 and 64-65 Quinto: no rest or lengthening sign;
Bars 68-70 Canto and Alto: no rest or lengtheming sign;
Bar 79 Sesto: no rest or lengthening sign, but in 80 lengthening sign;
Bar 104 Quinto: no rest or lengthening sign;
Bar 108 Canto: no rest or lengthening sign;
Bar 134-139 Sesto: no rest or lengthening sign.

The original by Philippe Verdelot has the following part names and clefs: Canto C1, Alto C3, Quinto C3,
Tenore C3, Sesto C4 and Basso F4. I made a transcription of the notes and a keyboard edition of this piece, elsewhere in this website. I could not find an edition for voices, except 16th century prints.
Besides, the next piece in this collection is a comparative edition of both Verdelot's original and Cabeçon's version.

I printed the middle voices of each staff in blue, so the Alto and the Sesto.

Bar 11 Quinto: no rest or lengthening sign;
Bar 41 Canto: no rest or lengthening sign;
Bars 60-61 and 64-65 Quinto: no rest or lengthening sign;
Bar 67: Cabeçon compressed this bar from its double length in Verdelot's original; Alto e' belonged to its first half, Tenor and Basso and Sesto f to the second half; it seems the best to leave Alto e' out.
Bars 68-70 Canto and Alto: no rest or lengtheming sign;
Bar 79 Sesto: no rest or lengthening sign, but in 80 lengthening sign;
Bar 104 Quinto: no rest or lengthening sign;
Bar 108 Canto: no rest or lengthening sign;
Bar 134-139 Sesto: no rest or lengthening sign.

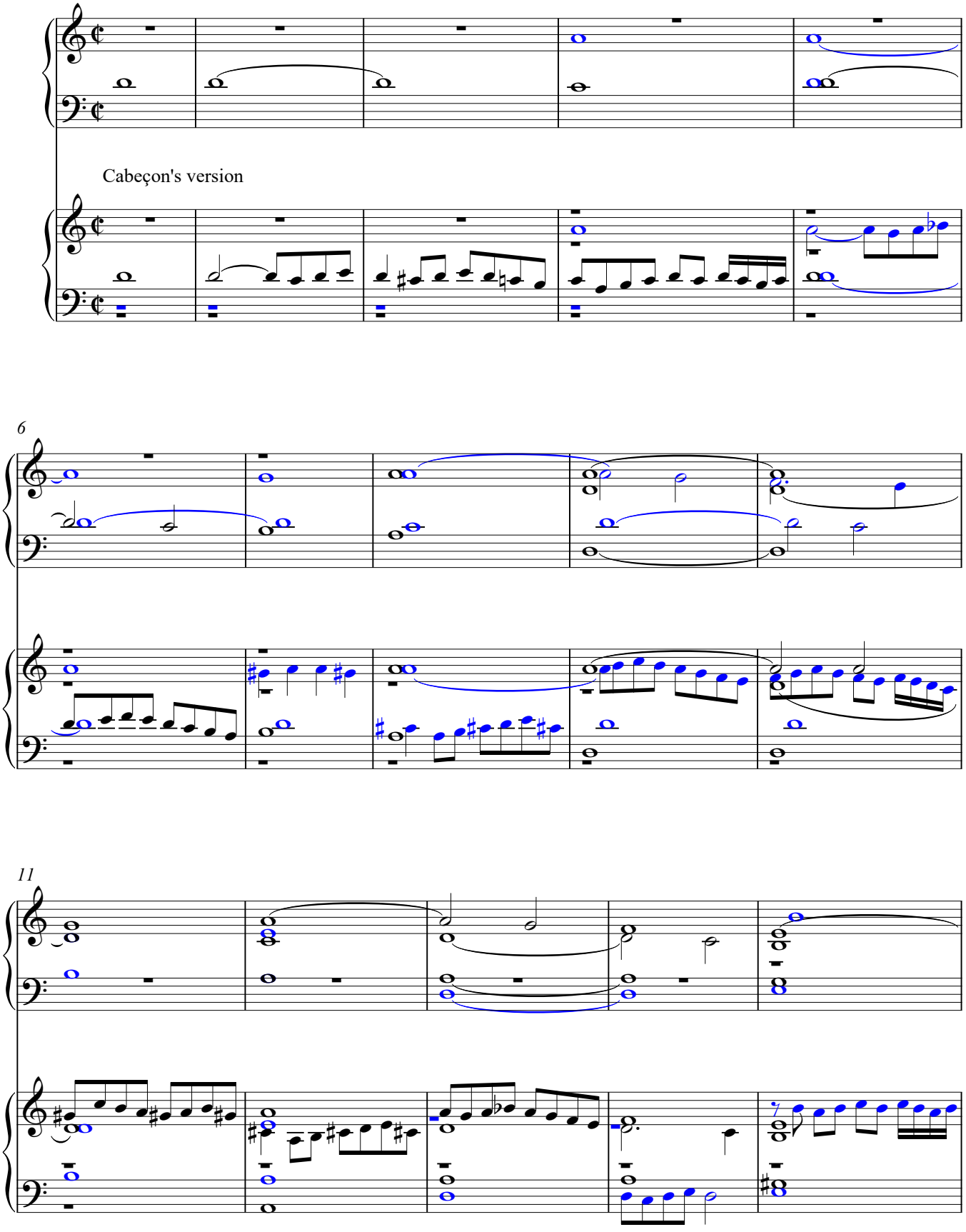
Ardenti mei suspiri. Verdelot

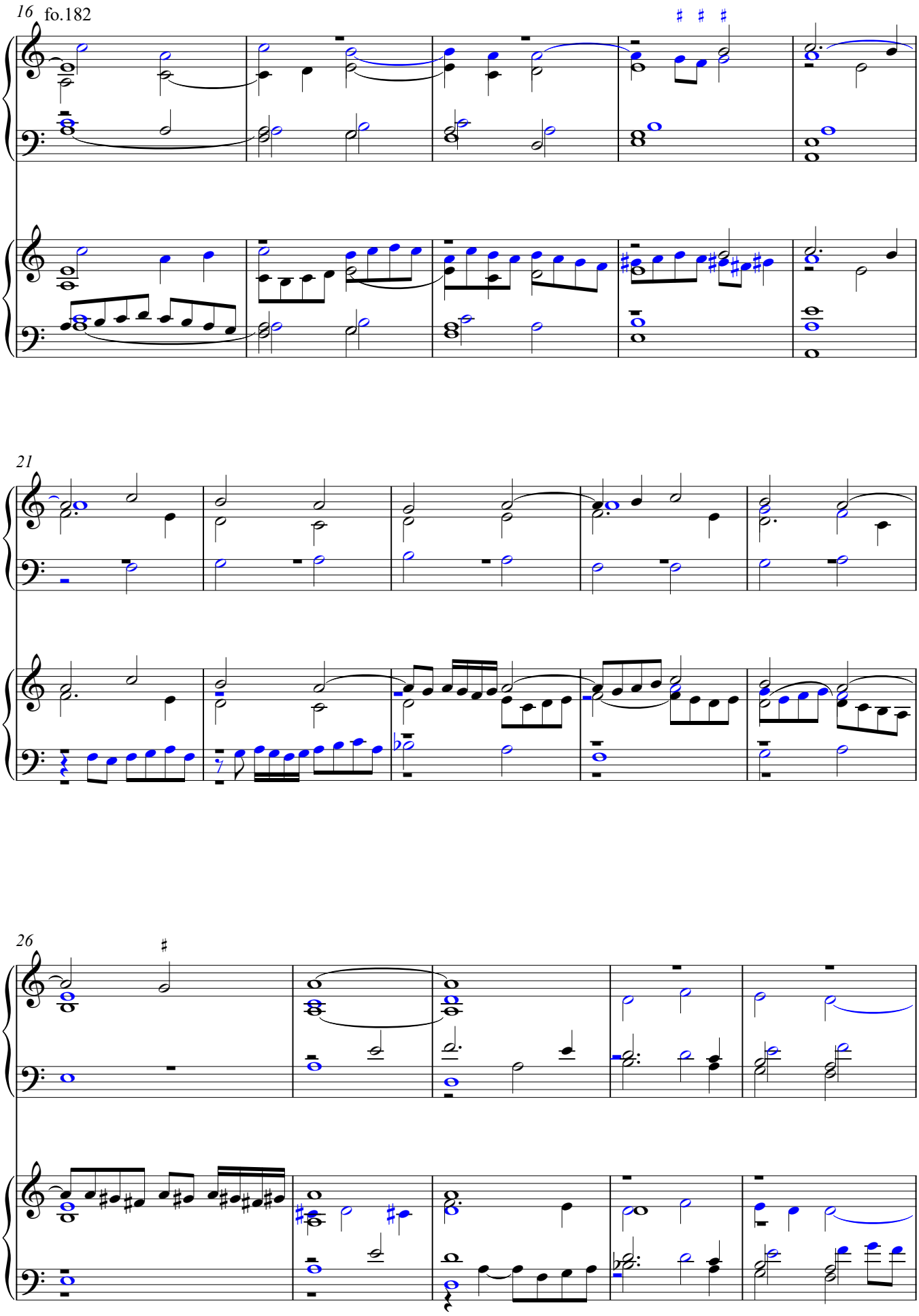
Fo.181v. Philippe Verdelot, Ardenti miei sospiri
Cabeçon's version compared to Verdelot's original

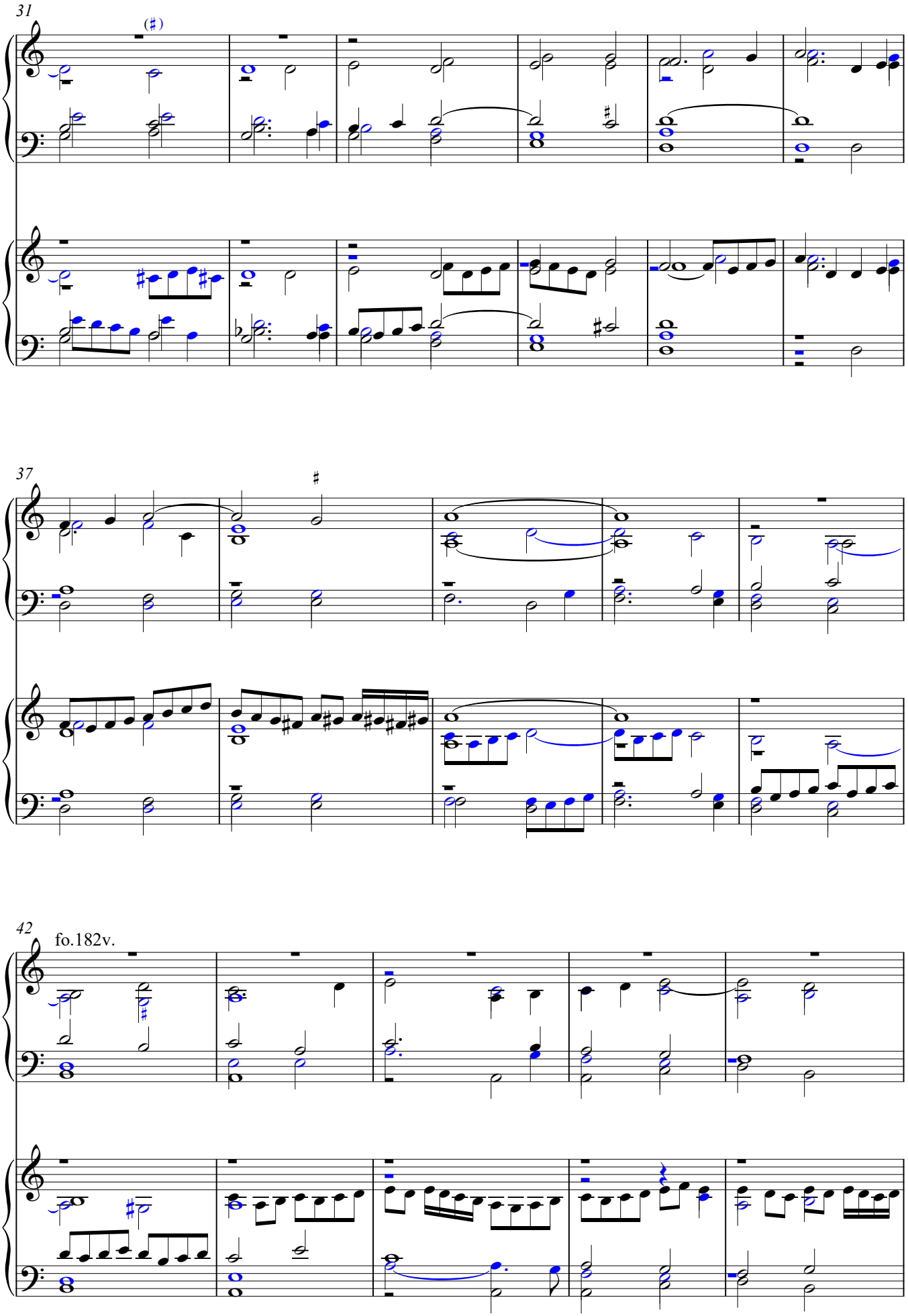
A. de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2017

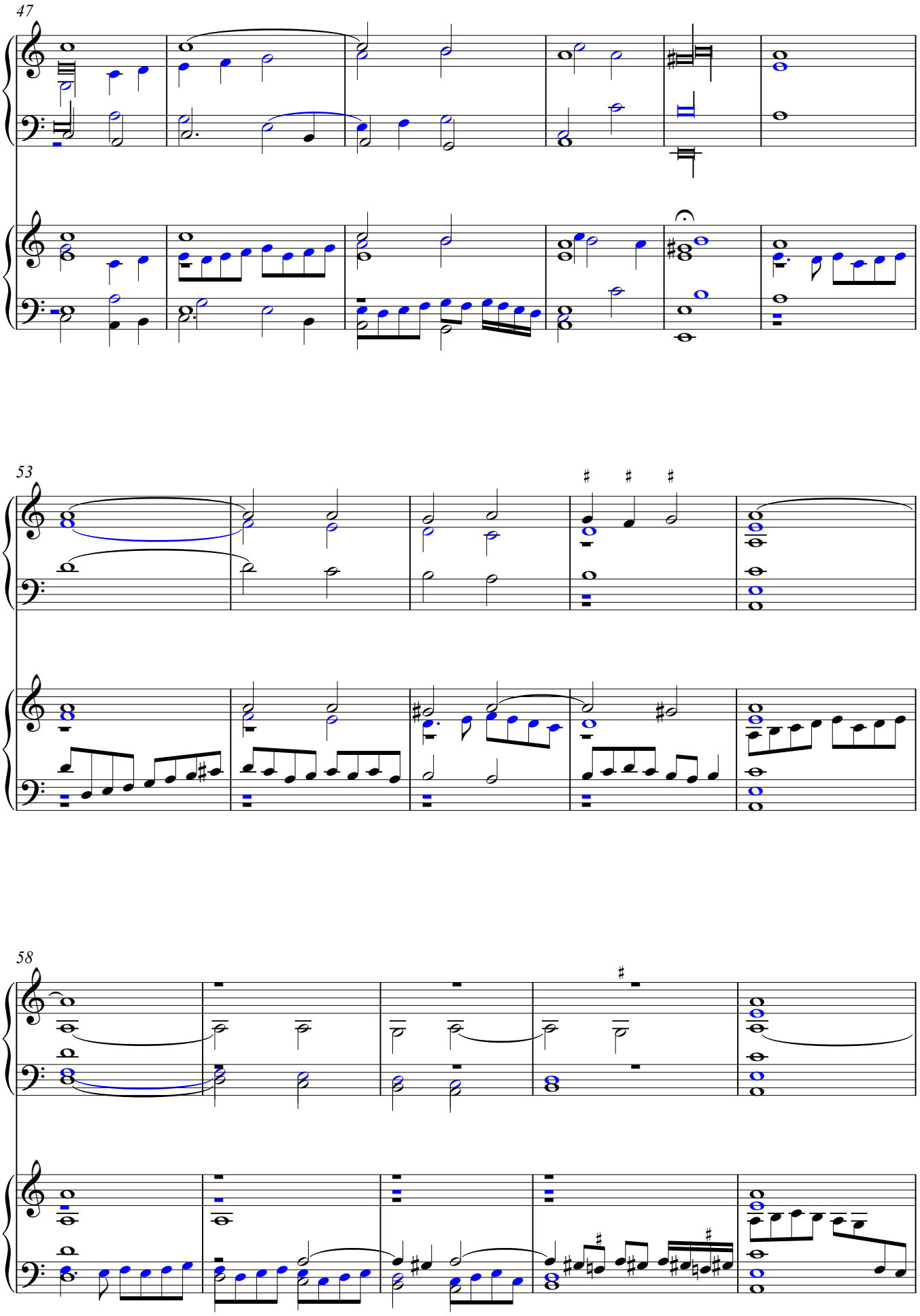
Verdelot's original

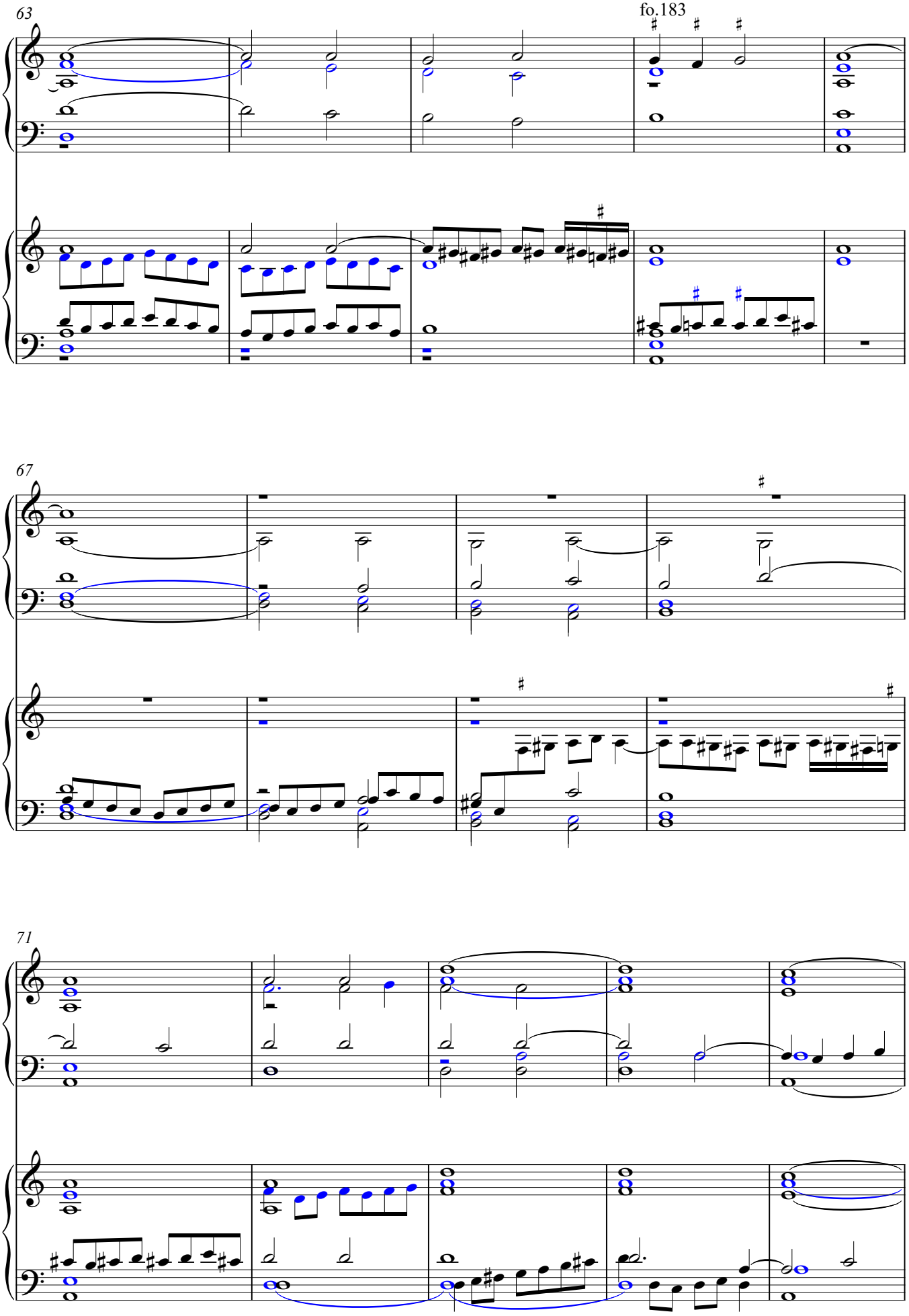
Cabeçon's version

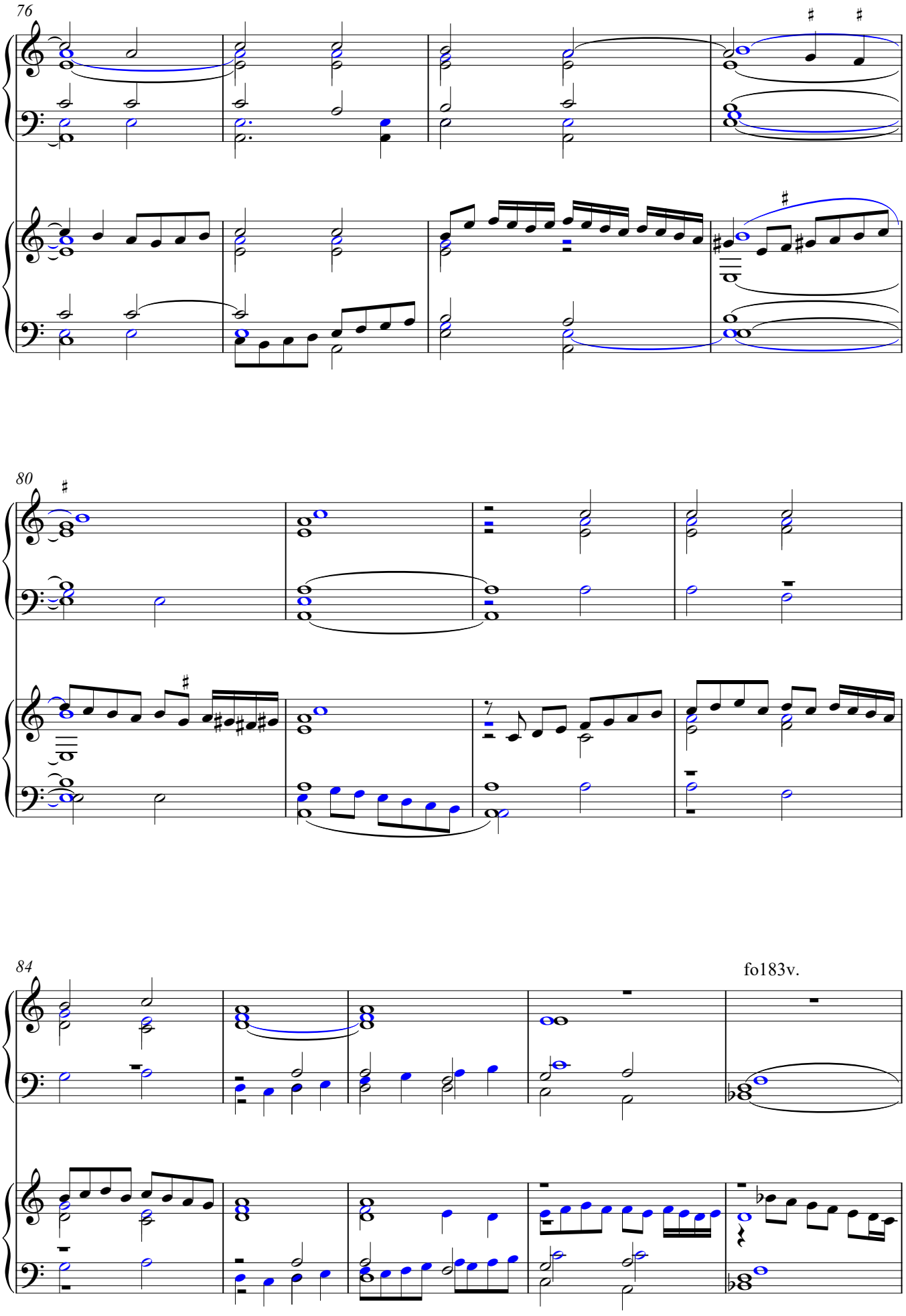


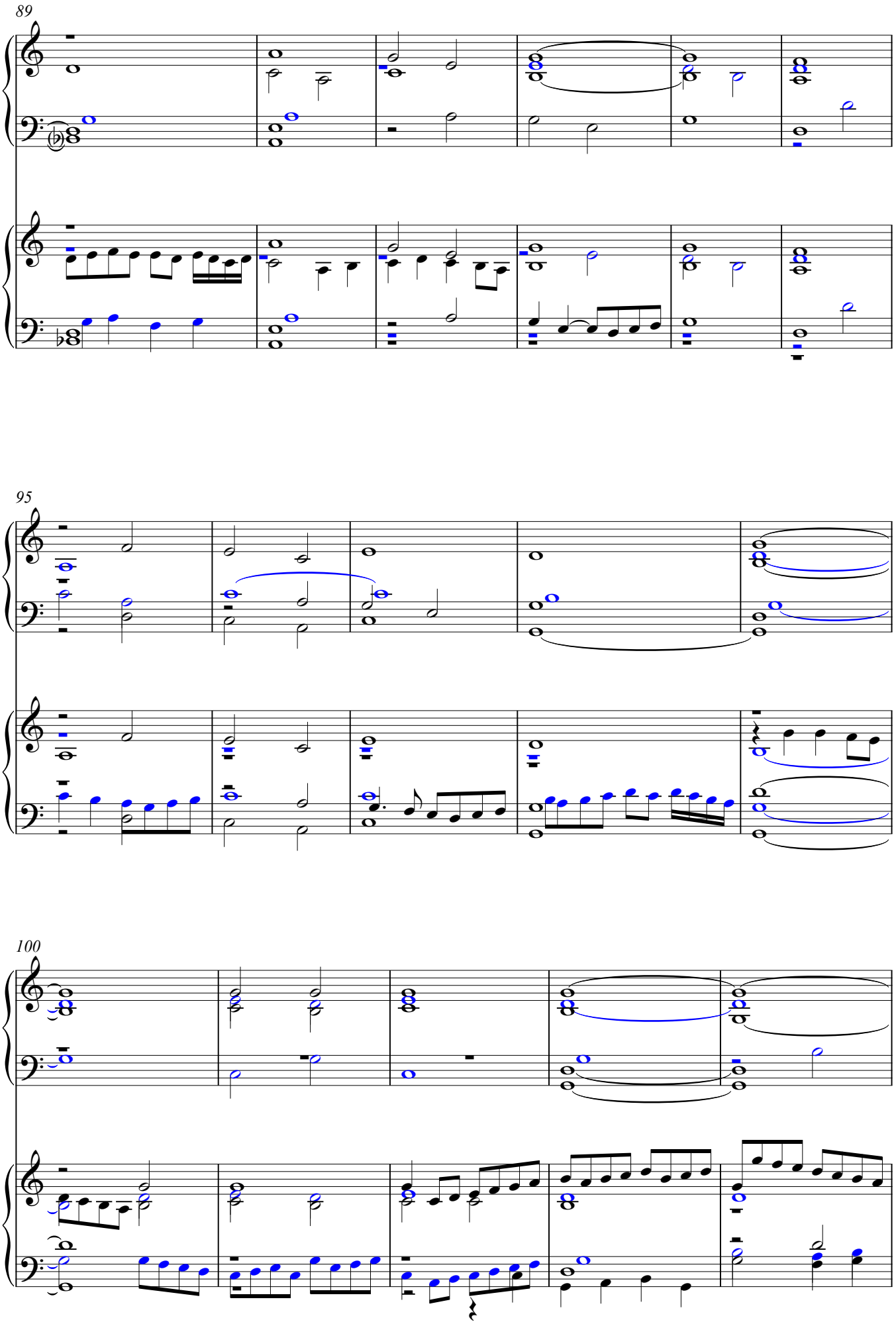

16
fo.182
21
26

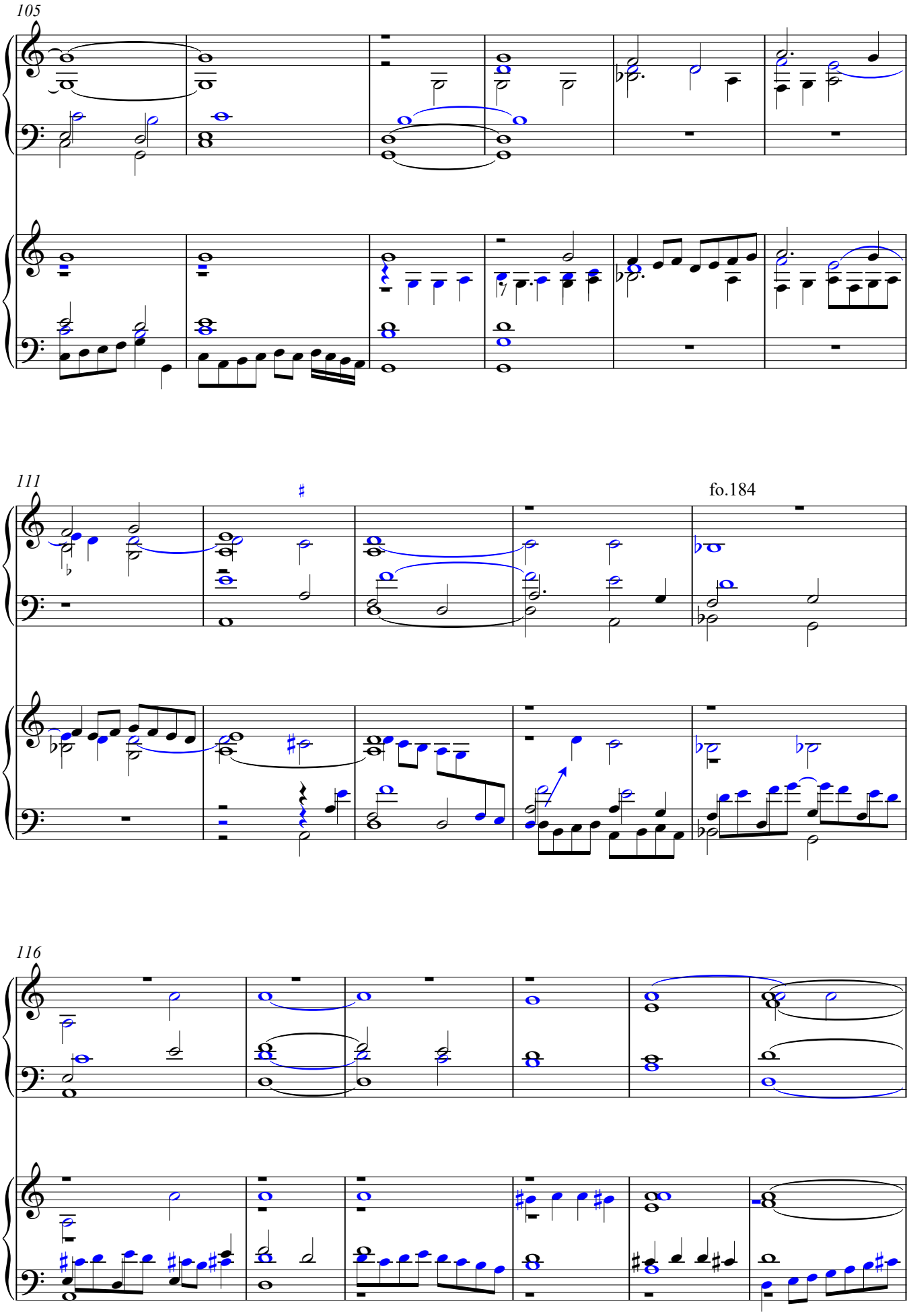

31
37
42
fo.182v.


47
53
58

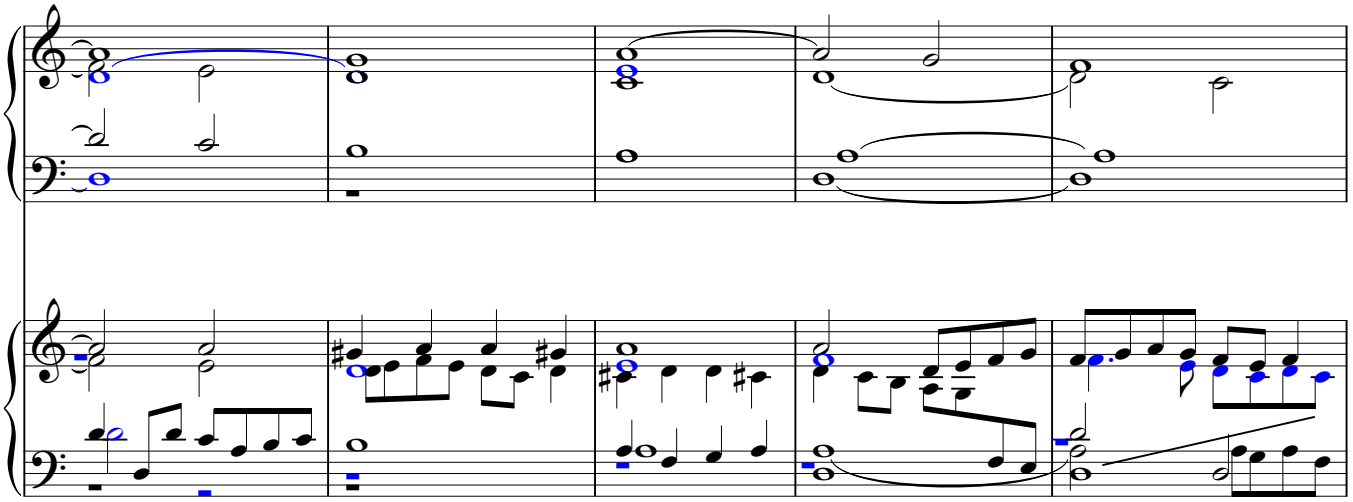

63
fo.183
67
71


76
80
84
fo183v.

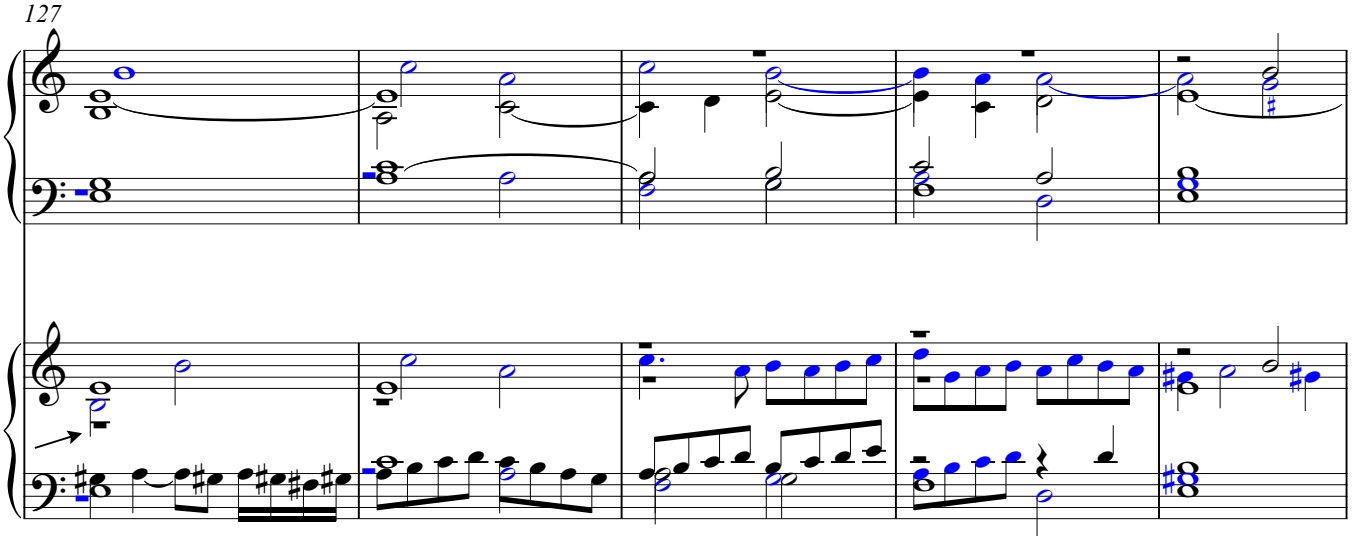

89
95
100


105
111
fo.184
116

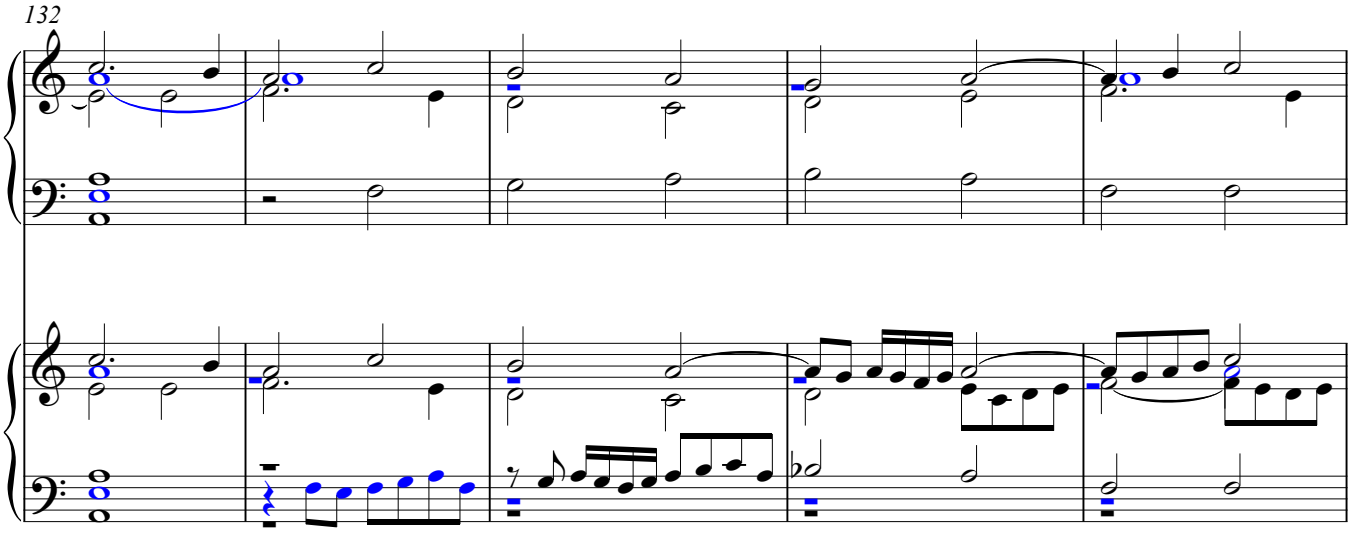
122

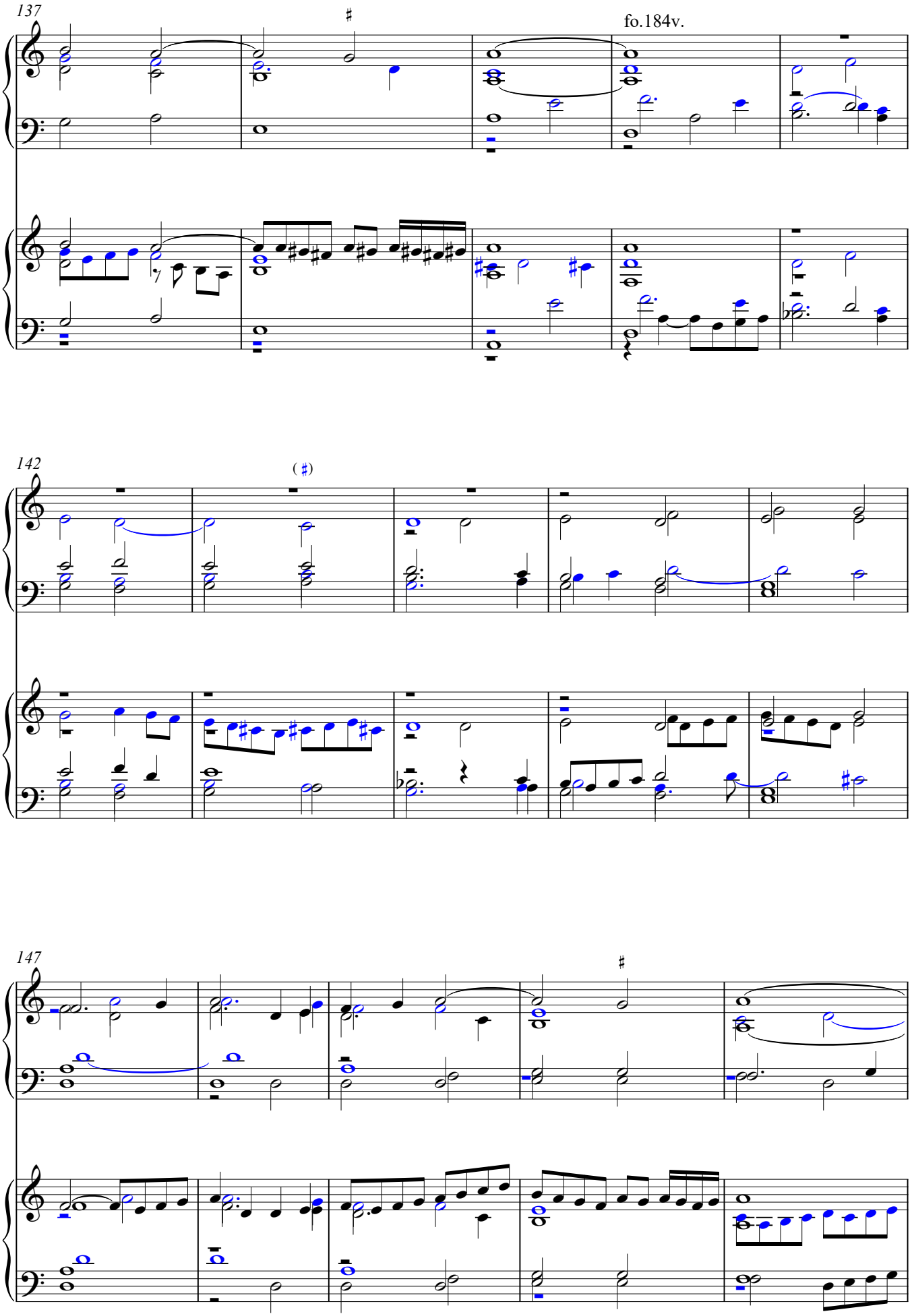


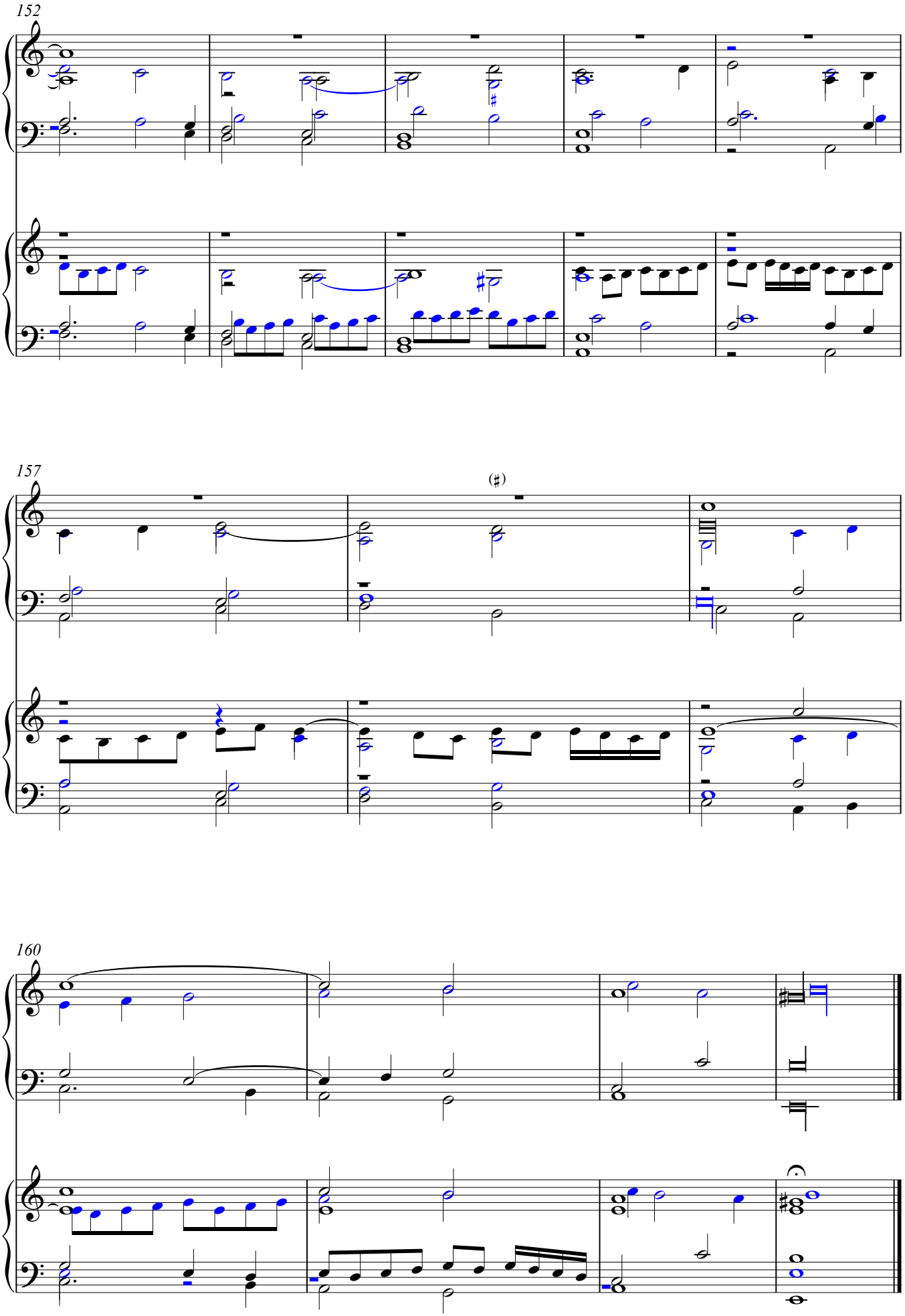
127



132




137
fo.184v.
142
(♯)
147


152
157
(♯)
160

The original by Philippe Verdelot has the following part names and clefs: Canto C1, Alto C3, Quinto C3, Tenore C3, Sesto C4 and Basso F4. I could not find an edition for voices, except 16th century prints. I made a keyboard version elsewhere in this site, and it is compared here to Cabeçon's version.

I printed the middle voices of each staff in blue in both versions, so the Alto and the Sesto.

Cabeçon compressed Verdelot's bar 67 and 68 to one bar 67 in his version. It may be an error, for d' and e' against each other seems to be pointless. He follows his example carefully. Remark the differences in handling of musica ficta, especially where sharpening of leading notes could be expected. Cabeçon deletes the c against my editorial c♯ in Verdelot's original.

Bar 11 Quinto: no rest or lengthening sign;
Bar 41 Canto: no rest or lengthening sign;
Bars 60-61 and 64-65 Quinto: no rest or lengthening sign;
Bars 68-70 Canto and Alto: no rest or lengtheming sign;
Bar 79 Sesto: no rest or lengthening sign, but in 80 lengthening sign;
Bar 104 Quinto: no rest or lengthening sign;
Bar 108 Canto: no rest or lengthening sign;
Bar 134-139 Sesto: no rest or lengthening sign.