Antonio de Cabeçon

(Castrillo Mota de Judíos 1510 – Madrid 1566)

Comiençan las canciones glosadas y motetes a quatro

Fol. 69 – 104

from :

Obras de Musica para Tecla, Arpa y Vihuela

Madrid 1578

15 pieces in 4 voices and 3 pieces in 3 voices

transcribed for keyboard instrument and harp

and arranged for recorders or other instruments

by Arnold den Teuling

Keyboard instrument or harp

2016

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 also gives an extensive introduction in Spanish and French. This edition may be found in IMSLP too.
Pedrell stopped his complete edition after folio 68 (of 200), and made a selection of remaining works. He mostly passed over the intabulations of works of other composers, apparently objecting a lack of originality to them. Later editors mostly contented themselves with reprinting parts of Pedrell's work, possibly with corrections, and optical adaptation to modern use. Pedrell's edition is not very accurate but not unplayable.

In the meantime there are two other editions: Charles Jacobs, Antonio de Cabezón, New York (Institute of Mediæval Music) 1967-1986, in 5 volumes, and by Higinio Anglés, Barcelona 1966-1975 in Monumentos de la música Española vol 27-29; it is not quite clear to me whether this edition is complete. I did not consult them for only a few libraries in the Netherlands have got them in their collections. They are free from copyright in Europe and Canada, but not in the US. Both editions met with rather critical reviews as to reliability. But I decided to make a digital edition of the pieces not in Pedrell-Anglés from the Spanish tablature, and of course to be as accurate as possible.

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

Cabeçon divided the works according to number of voices and genre, starting the first two sections with music for beginners.

The following sections have been completely included by Pedrell-Anglés:

-los duos para principiantes (fol.1)	duos for beginners
-las obras de a tres para principiantes (fol. 5)	trios for beginners
-las obras de a quatro (fol. 9)	works in four voices

-los favordones de todos los ocho tonos (fol. 14)	fauxbourdons in all eight tones
-los hymnos	hymns
-los versos de Magnificat sobre todos los ocho tonos (fol. 29)	Magnificat verses on all eight tones
-quatro Kiries de cada tono (fol. 41)	four Kyries in each tone
-los tientos (fol 51-68)	tientos

Pedrell-Anglés chose pieces from the following sections:

-las canciones glosadas y motets a quatro (fol. 69)	songs with variations and motets in 4 voices, 7 pieces chosen out of 18, 1 partly, 2 by Hernando
-los motetes de a cinco y canciones glosadas (fol. 105)	motets in 5 voices and songs with variations, 5 pieces chosen out of 24, 1 by Hernando
-los motetes y canciones a seys (fol. 159)	motets and songs in 6 voices, 1 piece and a part of a second one, out of 7.

They concluded with the complete:

-discantes (fol. 185-200)	songs with variations.

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

My project concerns an edition of the three incompletely published sections of Cabeçon's work, the folio's 69 – 184, in modern staff notation, so for keyboard instrument and harp. Where relevant I will add a version for organ with pedals. As by-products I will separately give arrangements for 4-6 instruments, especially recorders, facilitated by Cabeçon's way of music notation: tablature with each line bearing one voice. As I do not play vihuela, lute or guitar I cannot give editions for these plucking instruments. Cabeçon himself gives a very short comment how to read and play the pieces on vihuela. He basically advises to transcribe his tablature in a way useful to the vihuela. So I even left out the vihuela from my title page. There is a translation in French in Pedrell's introduction to his first volume, pages XXXII and XXXIII.

Cabeçon represented the notes by numbers on a line, each line being one voice. Cabeçon explains in his introduction how this tablature works. In his intabulations of existing pieces he maintained the composer's original note values and represented the 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 other editors and most performers, from Pedrell on, adapt modern use as to the accidentals. Pedrell and his followers do not give the details of their editorial accidentals. It is, however, very easy to add them oneself in this edition. But 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. But evident errors should of course be corrected, and I mentioned them in my critical notes.
I added critical remarks where relevant.

In the table of contents I put an * with original pieces that may be found in IMSLP or CPLD. So you can compare Cabeçon's version with the original, but consult the original source if possible, for instance at EarlyMusicOnline:
https://repository.royalholloway.ac.uk/access/searching.do . I follow the Grove Music Online for the authorship of the original vocal pieces.

This first part of my edition will be the section in the content list (Tabla) "Comiençan las canciones glosadas y motetas a quatro," "Here begin the songs with diminutions and motets in four voices." It contains fifteen works in four voices and three in three voices.
Each piece will be preceded by Cabeçon's symbols for b-flat or b-natural and the time signature, and by the tablature numbers of the first note of all voices, for instance: 1' = f", 1˙ = f ', 5 = c' and 4 = B or B flat.

Arnold den Teuling, Assen, Netherlands, October 2015 - March 2016

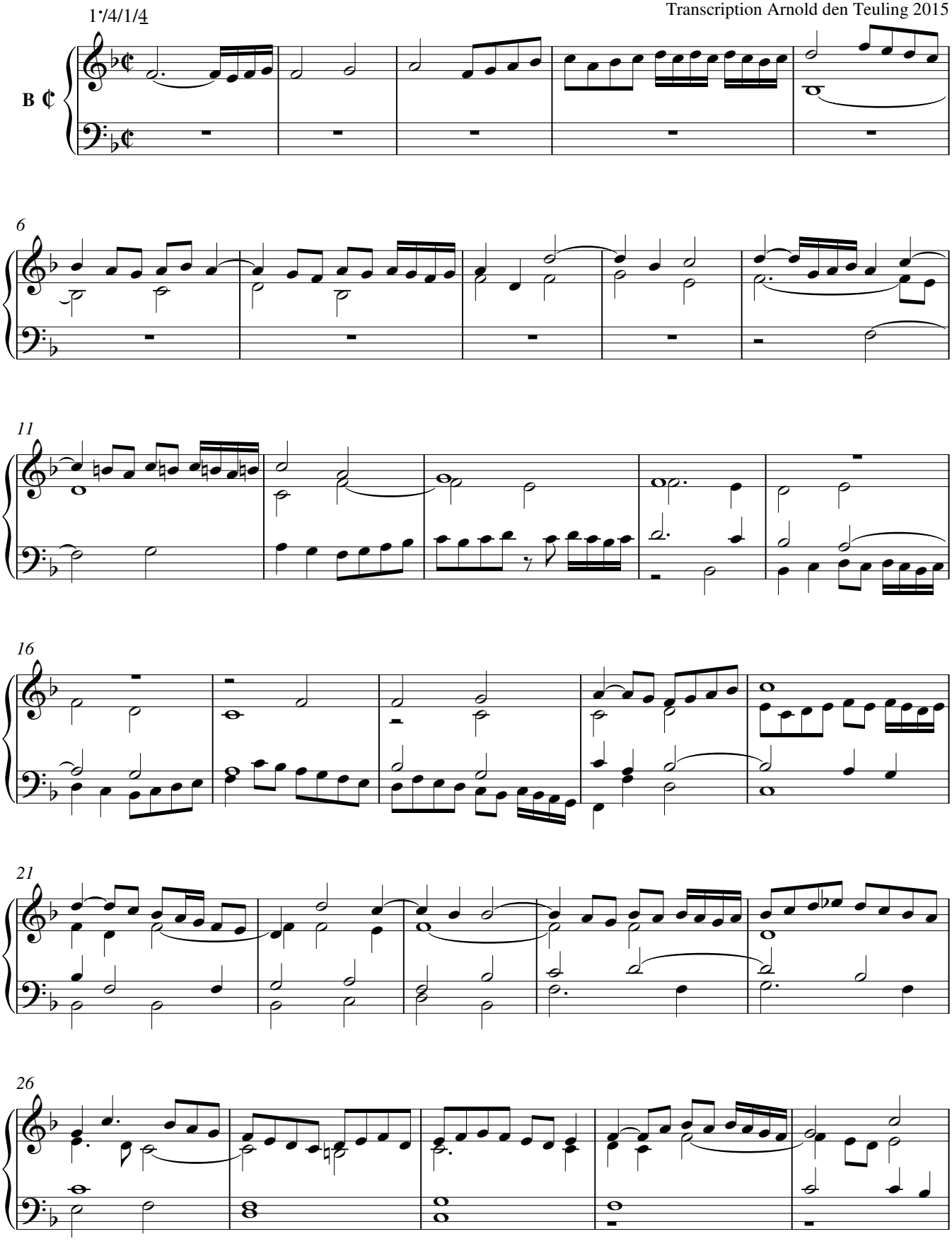
Contents of “las canciones glosadas y motetas a quarto” transcribed for keyboard instrument and harp

Cabeçon’s TABLA with folio nrs.		This edition with page numbers	
Prenes pitie criquillon	69	Thomas Crecquillon, Prenez pitié du mal*	5
Ie pres en grei criquillon	71	presumably Jacob Clemens non Papa, Je prens en gre*, (but there is a mass by Crecquillon on its themes)	8
Ie pres en grei glosado de Hernando de Cabeçon	73	idem*, diminutions by Hernando (ed. Pedrell vol. 7 p. 11)	11
Si par sufrir criquillon	75	Thomas Crecquillon, Si parvenir* (not : Si par souffrir, set by other composers)	15
Cancion francesa, Clemens non Papa	77	Jacob Clemens non Papa, French song	19
Ancolque col partire	78	Cipriano de Rore, Ancor que col partire* (ed. Pedrell vol. 7 p. 14)	21
Por un plasir criquillon	79	Thomas Crecquillon, Pour un plaisir*	24
Ungai bergier criquillon	80	Thomas Crecquillon, Un gai berger*	26
Dulce memoria glosada de Hernando de Cabeçon	82	Pierre Sandrin, Doulce mémoire*, diminutions by Hernando (ed. Pedrell vol. 7 p. 17)	29
Fuga a quatro vozes, todas las vozes por una, sexto tono	84	Canonic fuga in 4 voices, sixth mode (ed. Pedrell vol. 7 p. 20)	33
Queramus moton. con.2.y.3. parte	85	Jean Mouton, Quaeramus cum pastoribus*, with 2nd and 3rd part	36
Queramus moton, con diferente glosa con segunda parte	89	Jean Mouton, Quaeramus cum pastoribus*, with several diminutions with second part (ed. Pedrell vol. 7 p.22)	44
Clama neceses Iusquin	92	Josquin Desprez, Clama ne cesses, Agnus Dei III from the mass L’homme armé super voces musicales	49
Osana de la missa del home arme	97	Josquin Desprez, Hosanna from the mass L’homme armé super voces musicales	57
Benedictus de la missa del home arme Iusquin	99	Josquin Desprez, Pleni sunt caeli from the mass L’homme armé super voces musicales (in three voices)	61
Avemaristela canto llano, tenor a tres	100	Ave maris stella, plainchant in the tenor, in three voices (ed. Pedrell vol. 7 p.27)	64
Beata viscera Mariae cantollano con el baxo a tres	102	Beata viscera Mariae, plainchant in the bass, in three voices (ed. Pedrell vol. 7 p.31)	68
Cum Sancto Spiritu de beata virgine	103	Josquin Desprez, Cum Sancto Spiritu from the mass De beata virgine	70

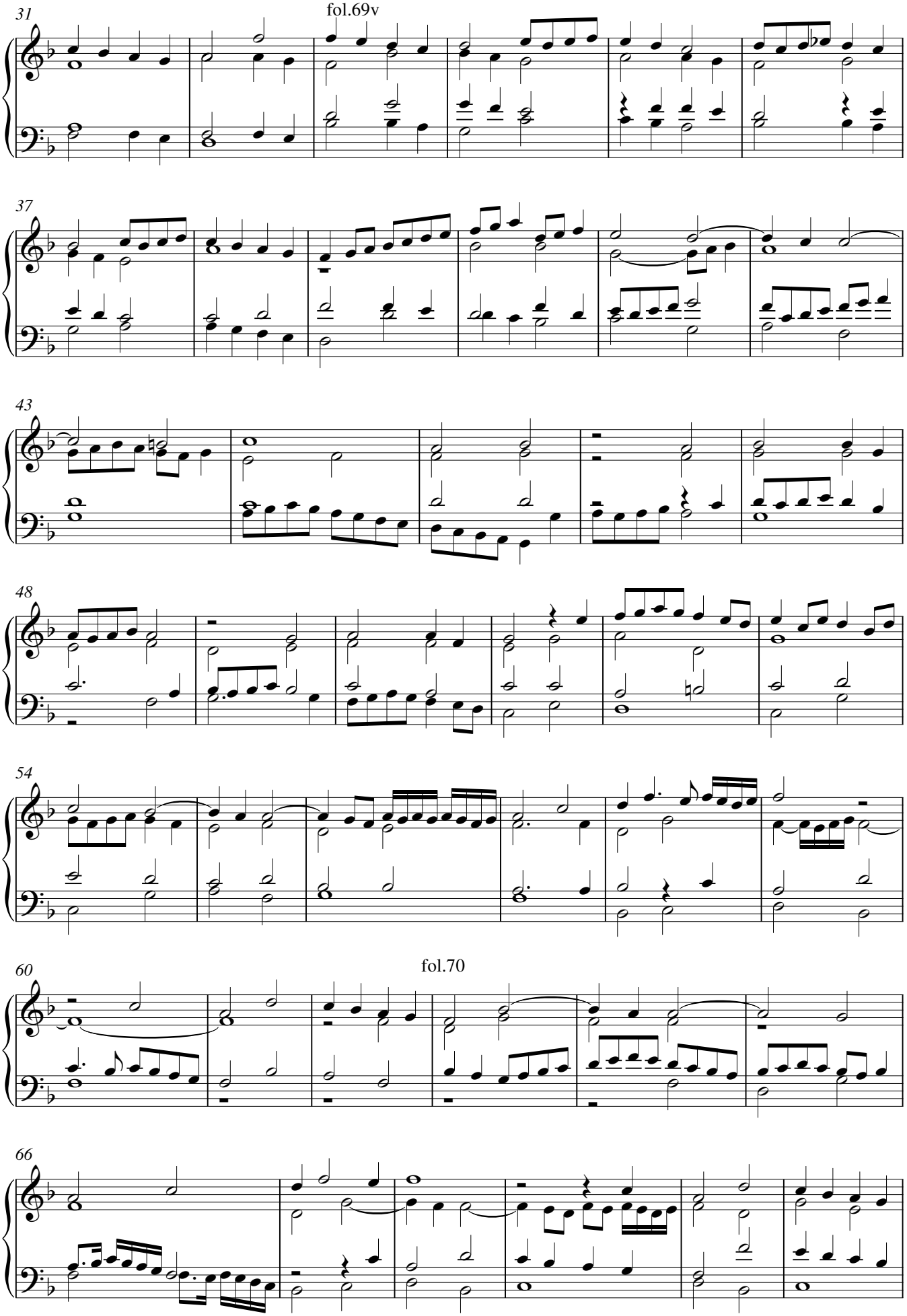
Prenes pitie criquillon

fol. 69, Prenez pitié du mal, Thomas Crequillon (1505-1557)

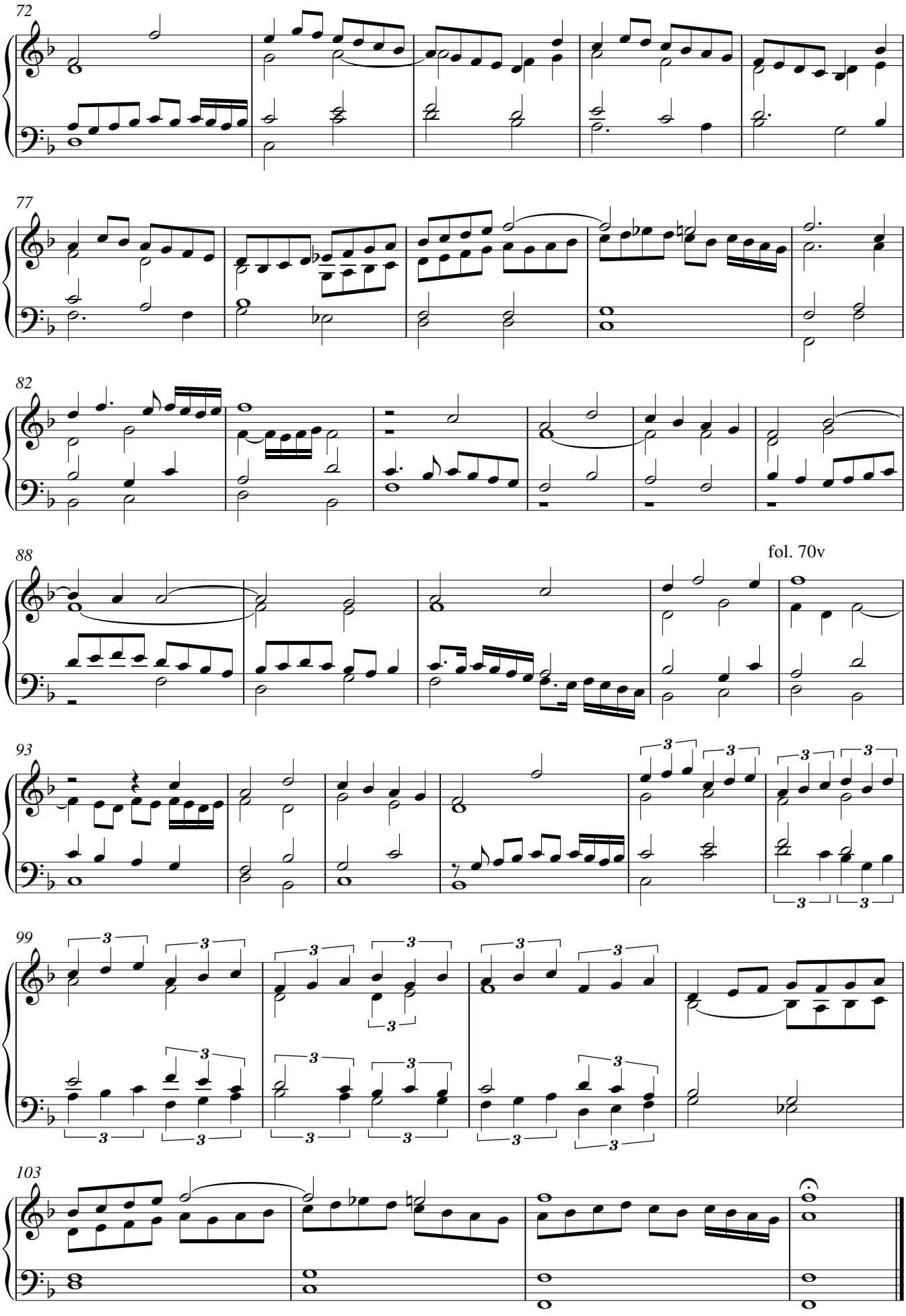
Antonio de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2015



fol.69v



fol.70


72
77
82
88
fol. 70v
93
99
103

Ye pres en grey Criquillon

fol. 70v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

Antonio de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2015

1/5/1/1

B ¢

7

fol.71

12

17

23

28

fol.71v

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49

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fol.72

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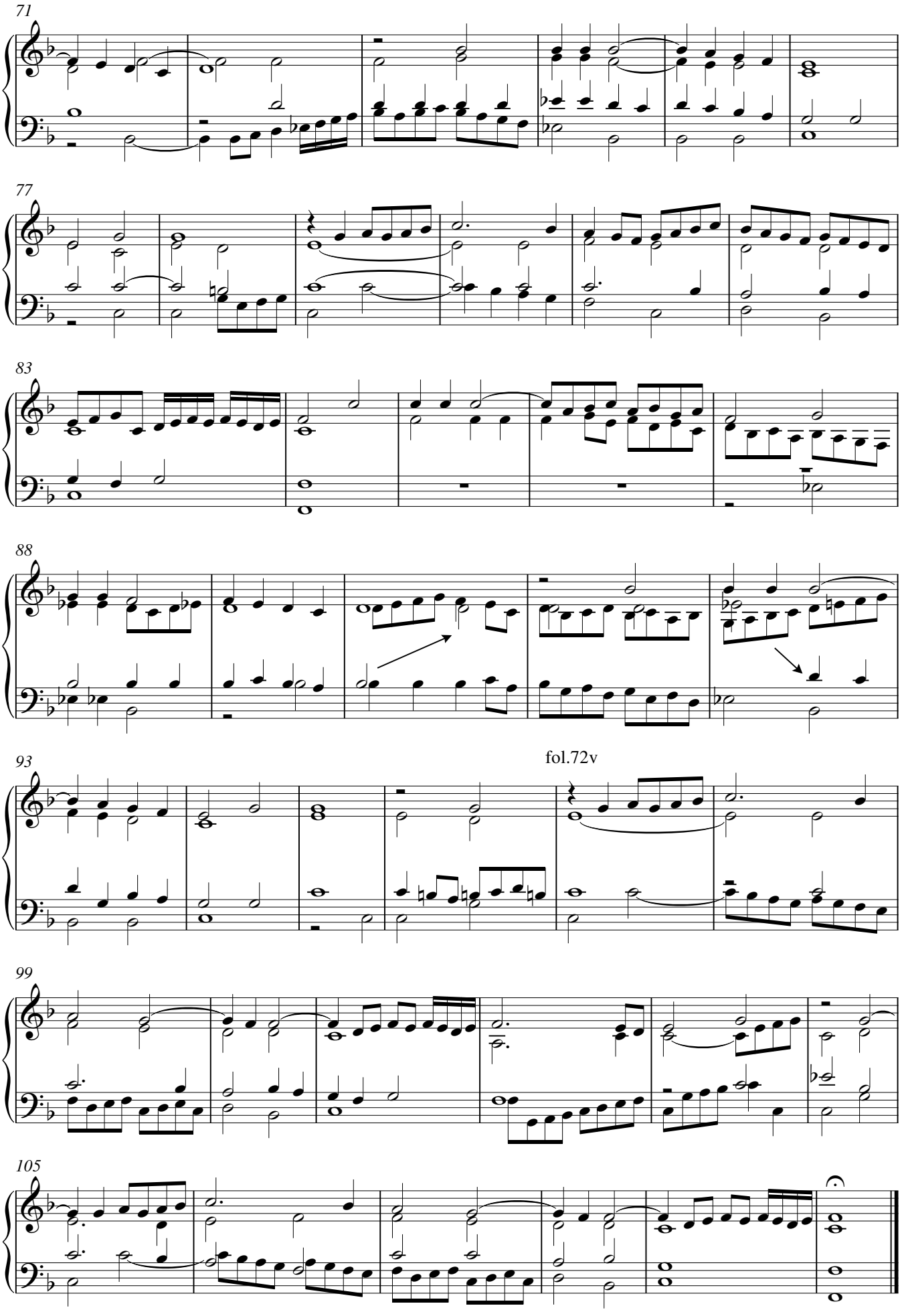
71
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83
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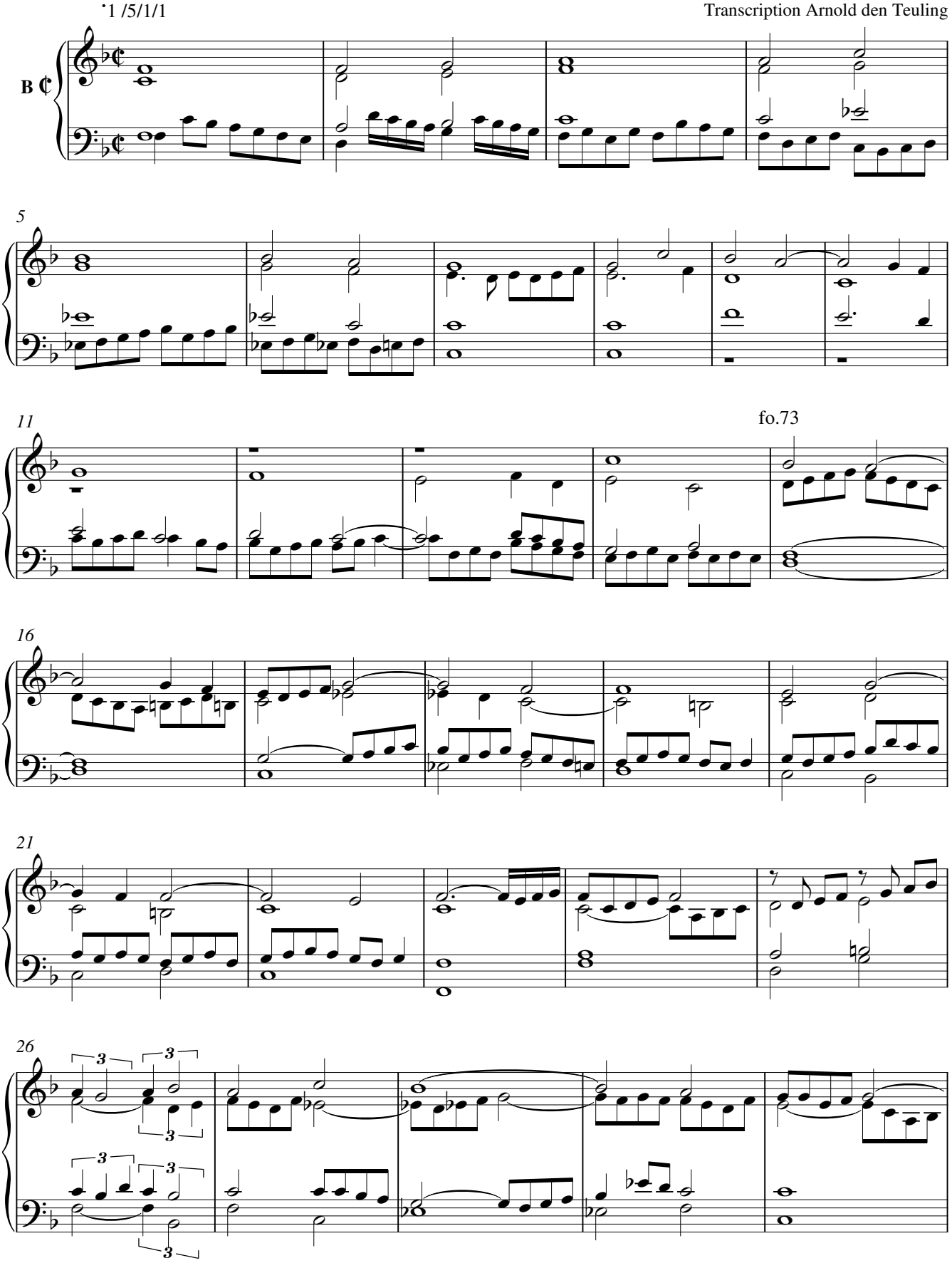
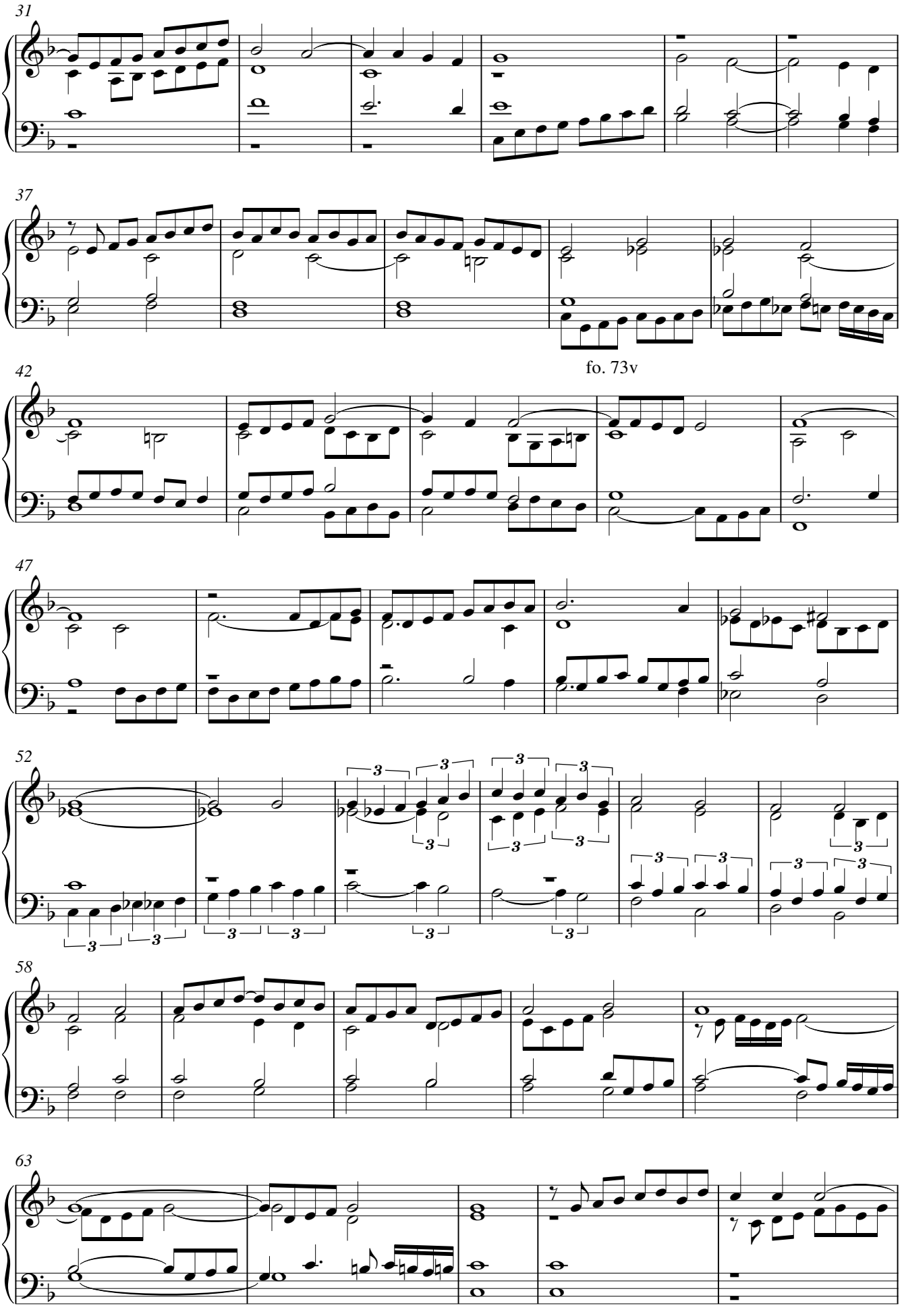
93
fol.72v
99
105

Ye pres en grey glossado de Hernando

fol. 72v, Je prens en gre, Thomas Crecquillon (1505-1557)
but more probably Jacob Clemens non Papa (ca 1510-1555/6)

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




31
37
42
fo. 73v
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52
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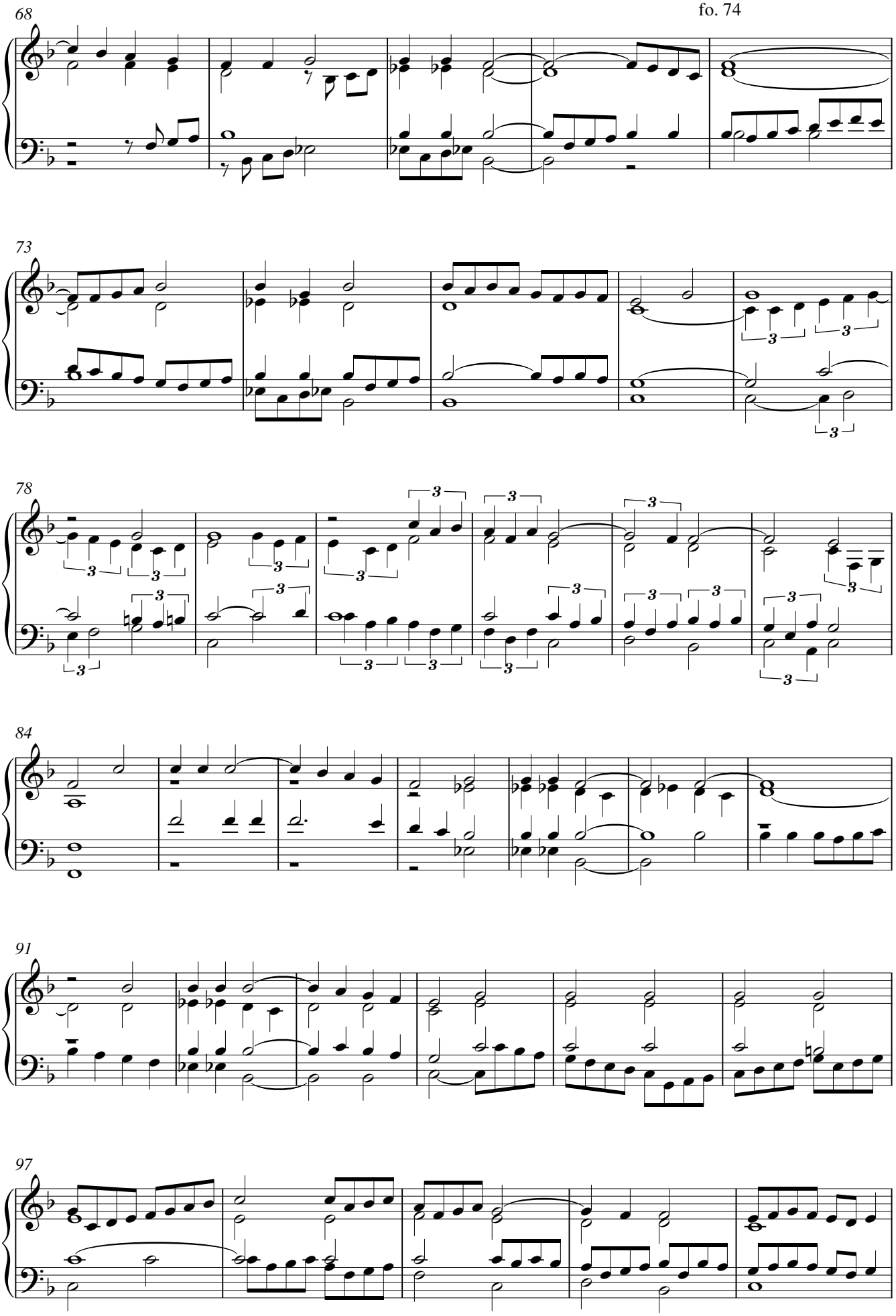
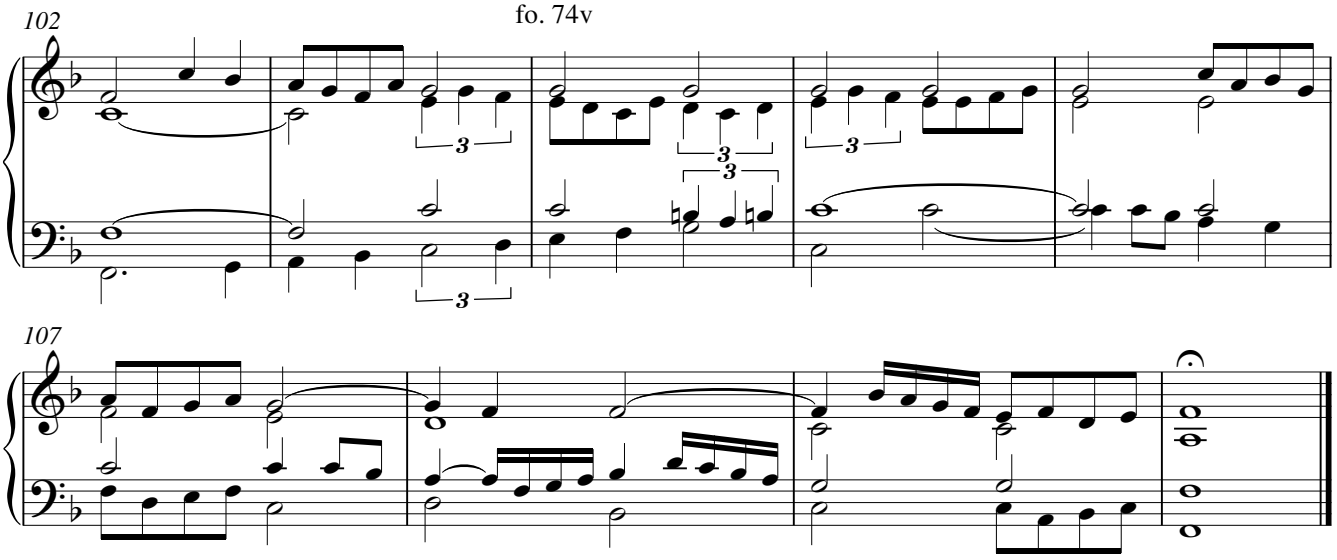
63

fo. 74



Hernando de Cabezon/Clemens - Je prens

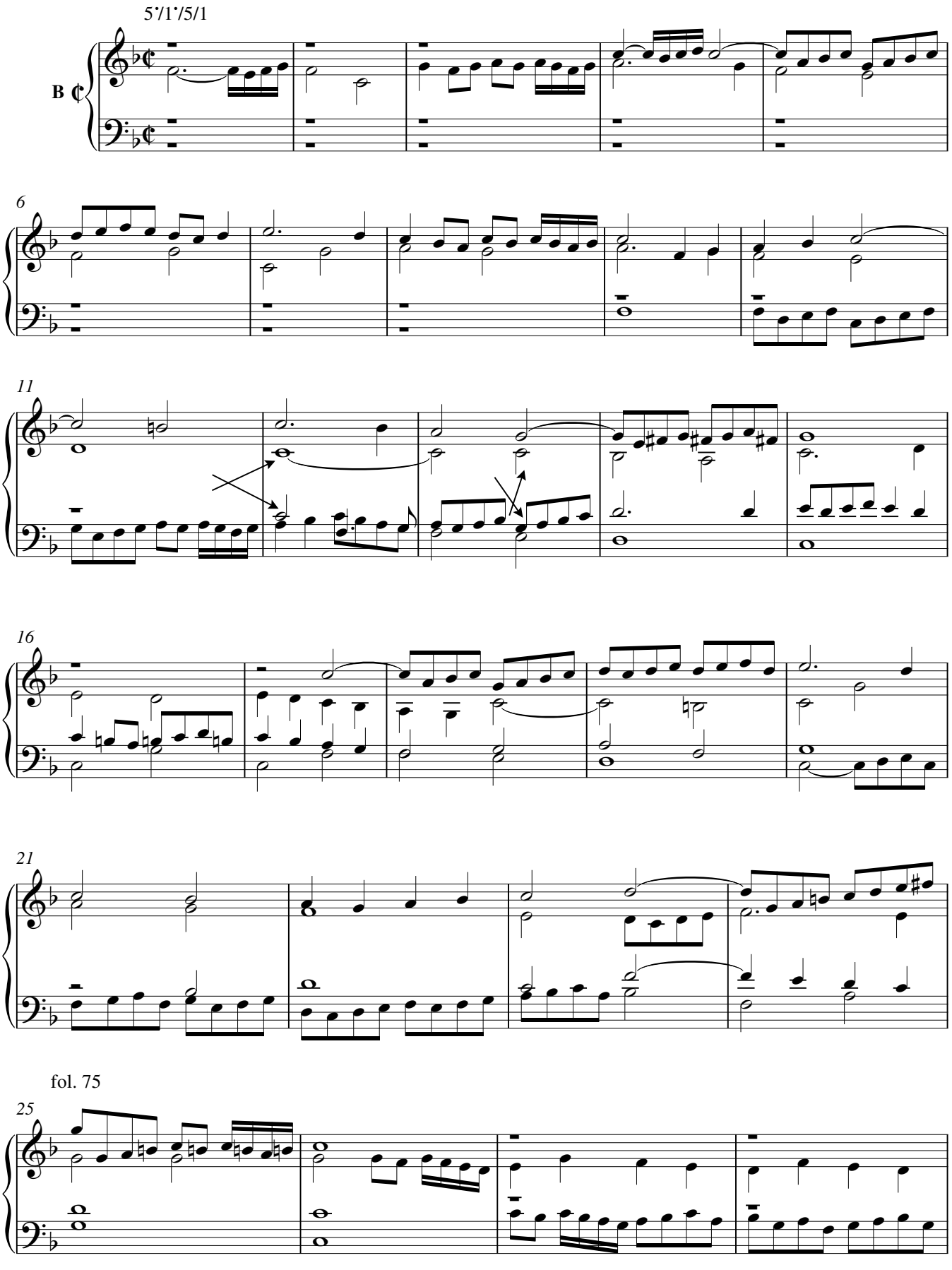
fo. 74v

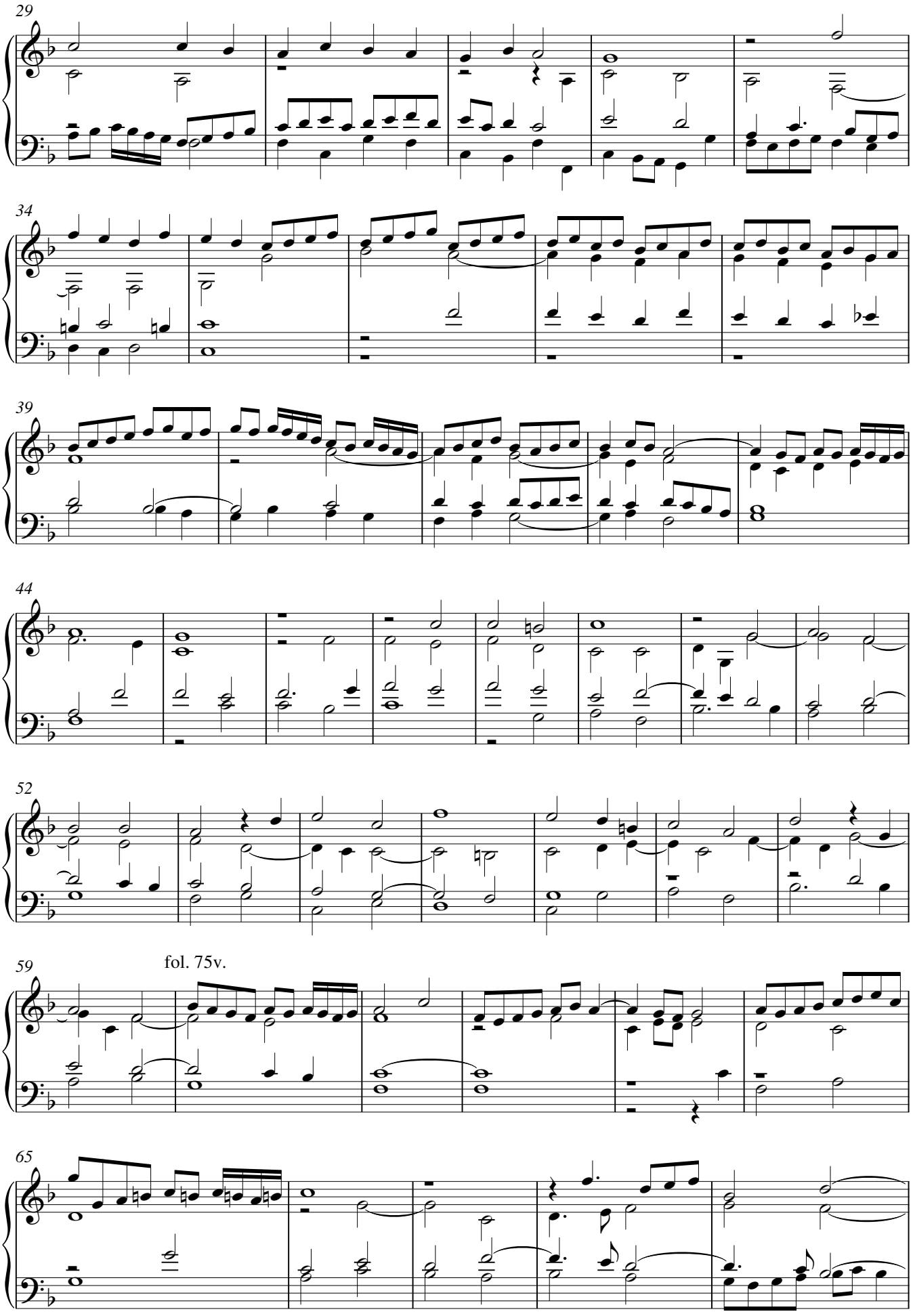


Si par suffrir. Criquillon

fo. 74v Si parvenir, Thomas Crecquillon (1505-1557)

Antonio de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2015

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fol. 75v.
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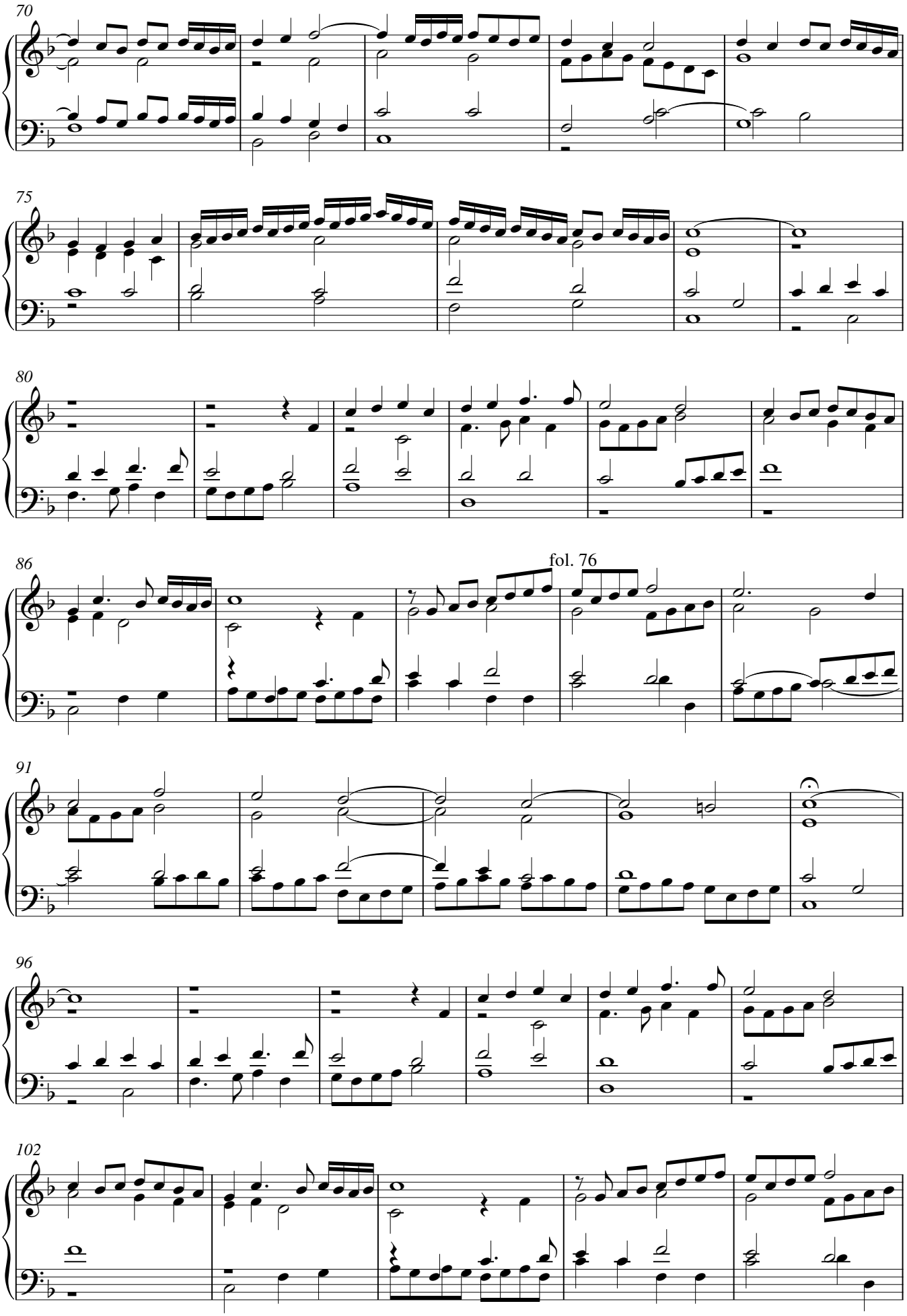
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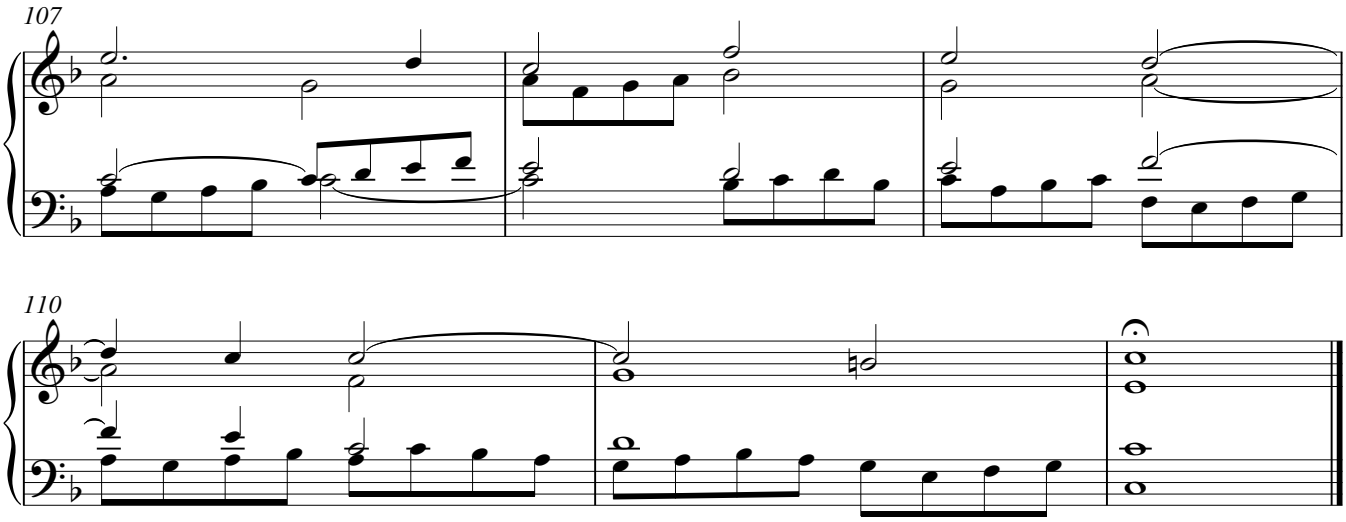
fol. 76
91
96
102

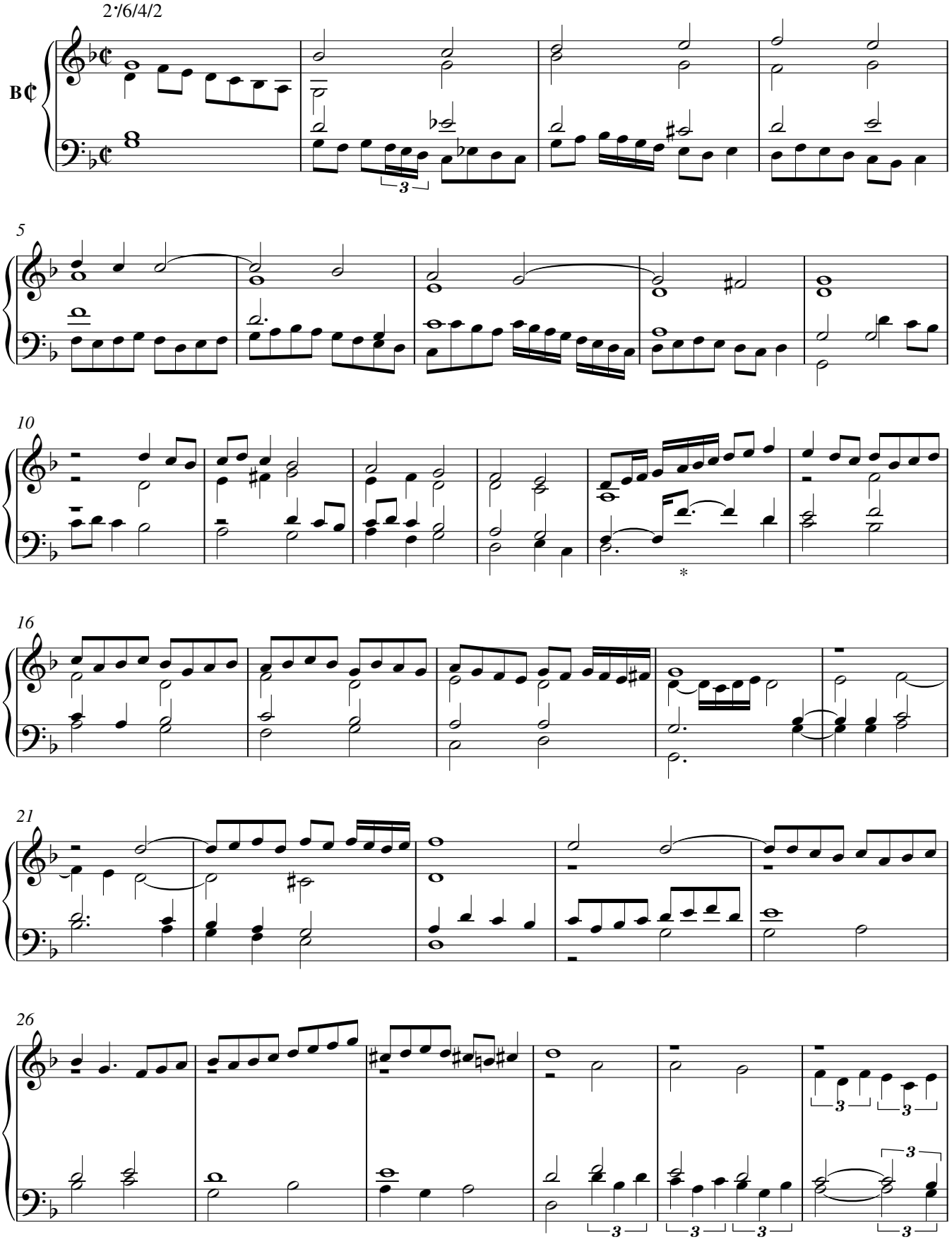


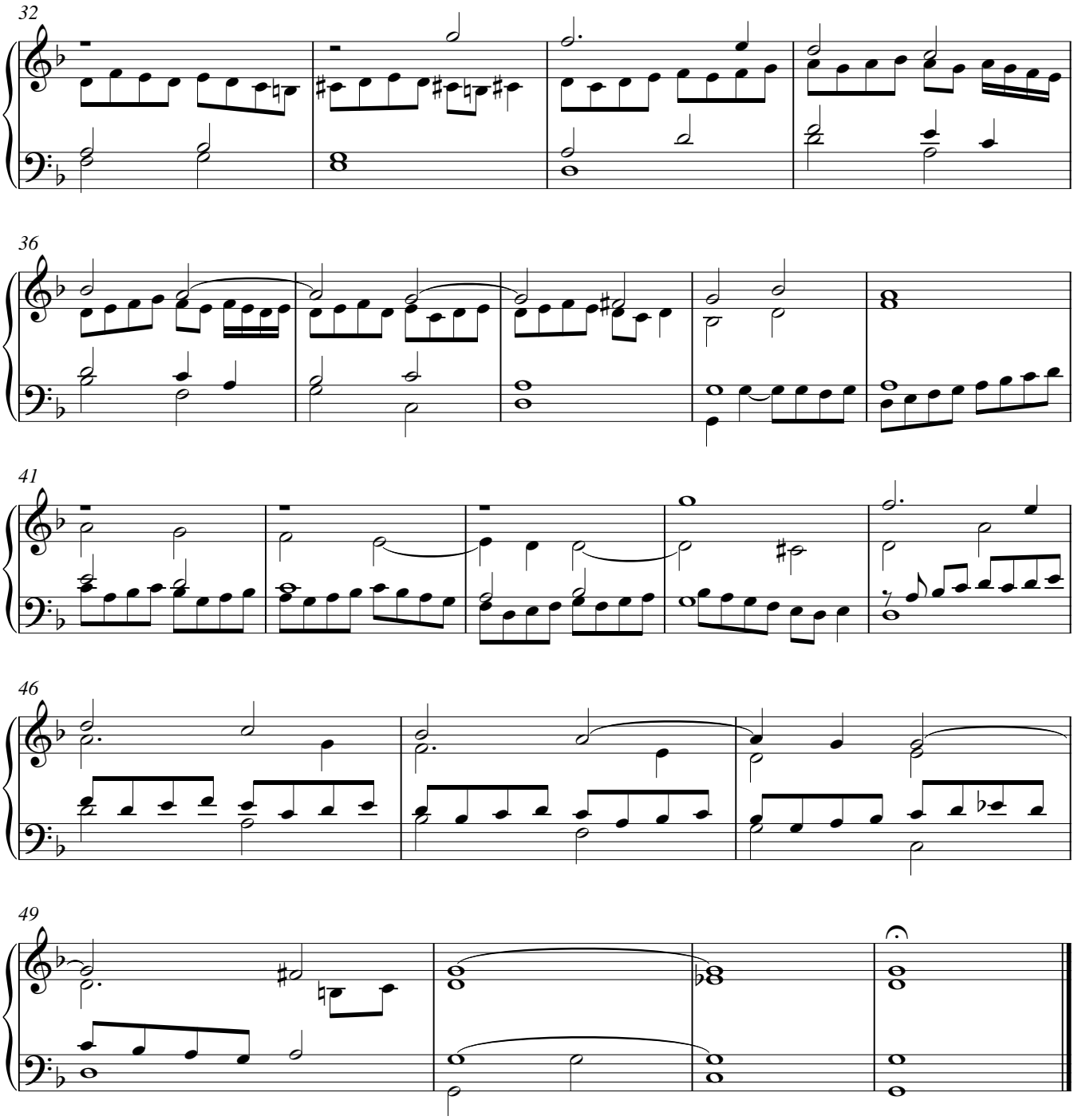
Crecquillon's chanson as published by Tylman Susato, Le tiers livre de chansons à quatre parties (composees par Maistre Thomas Crecquillon), fol IX, (Antwerp) 1544, indicates the repetition of the bars 96-112.

Cancion Francesa. Clemens non Papa

fo. 76v French chanson, Jacob Clemens non Papa (ca 1510-ca 1555)

Antonio de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2015



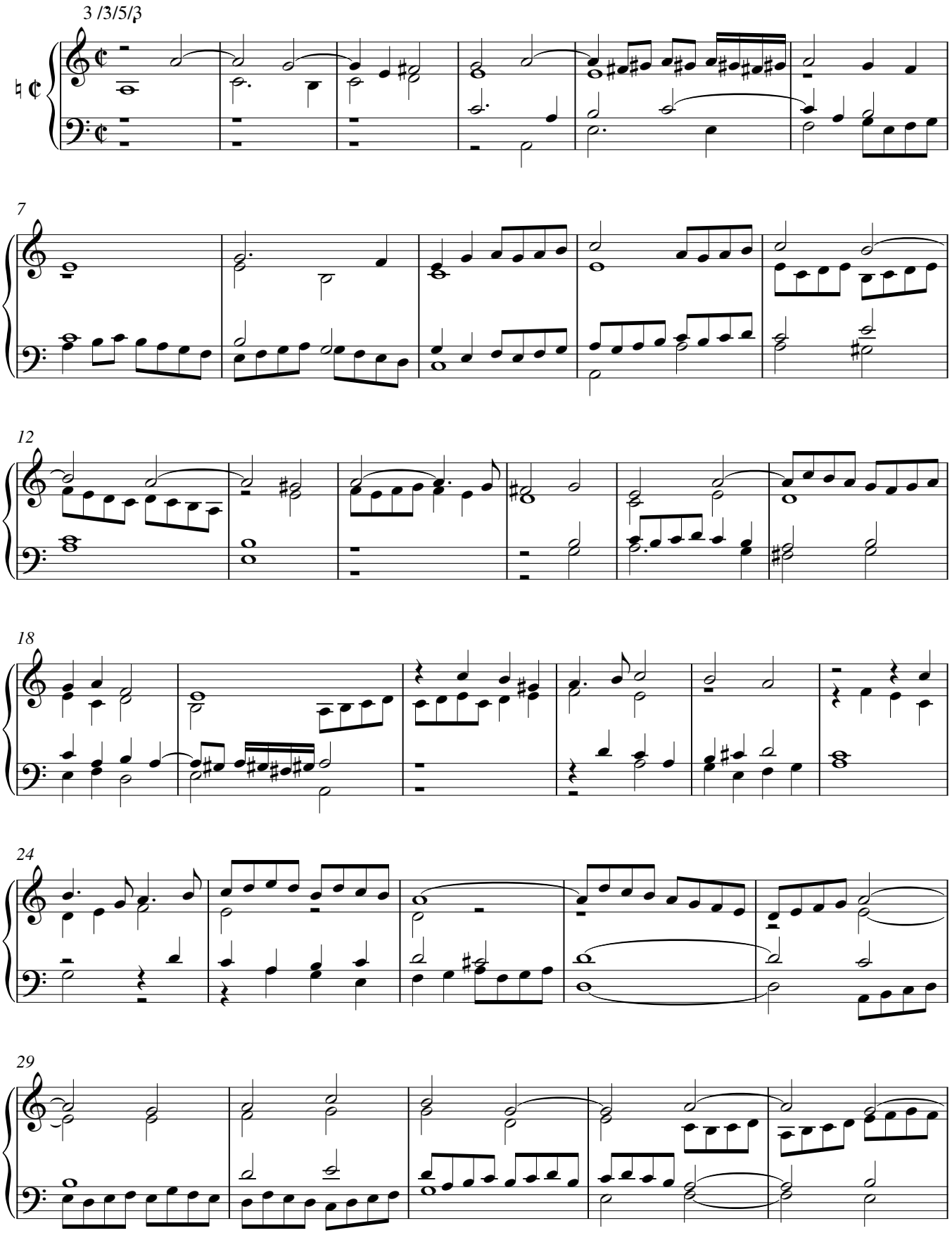


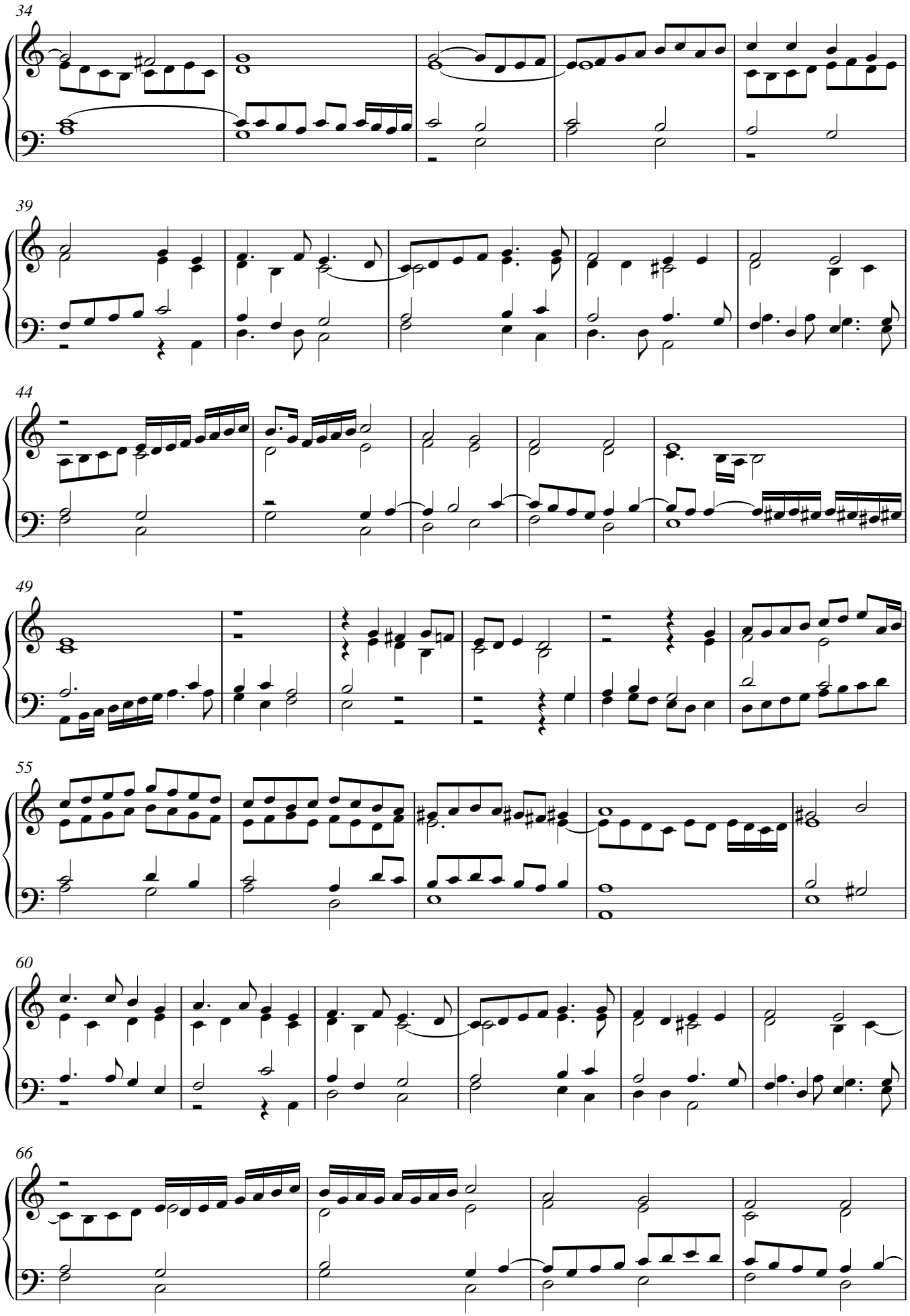
Bar 14, note 2 tenor: the f ' has been positioned right beneath superius a', but the expected sign for lengthening the preceding f is lacking; but, for instance, the lengtening signs after a and c' in bar 31 tenor and bass are also missing, where the interpretation leaves no doubt. If one accepts the positioning of the tenor f ' in bar 14 as a printing error, a more regular alternative transcription could result: (tenor) crotchet f + minim f '. The clash f ' against (superius) g ' would not be unusual.

Ancol que col partire

fo. 77v Ancor que col partire, Cipriano de Rore (1515/6-1565)

Antonio de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2015

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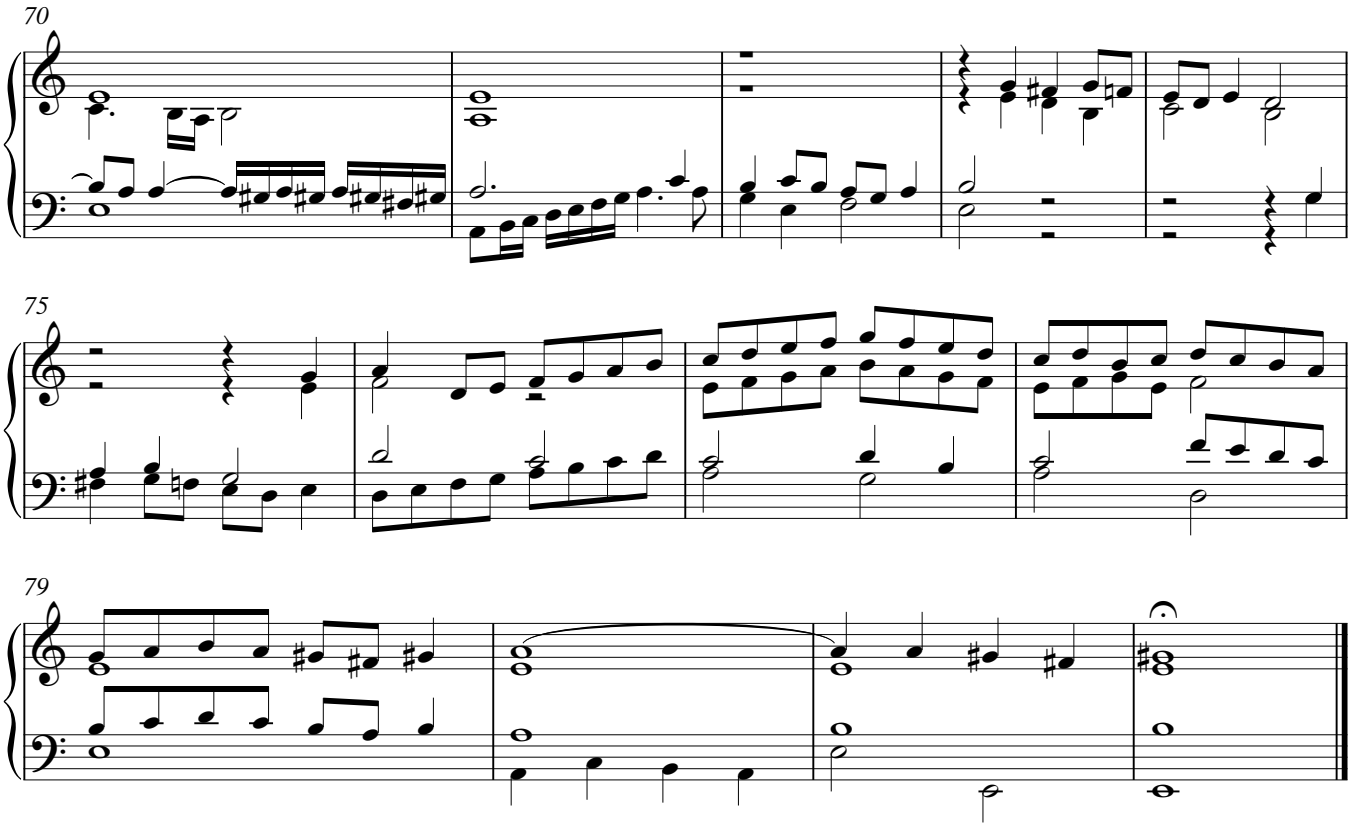
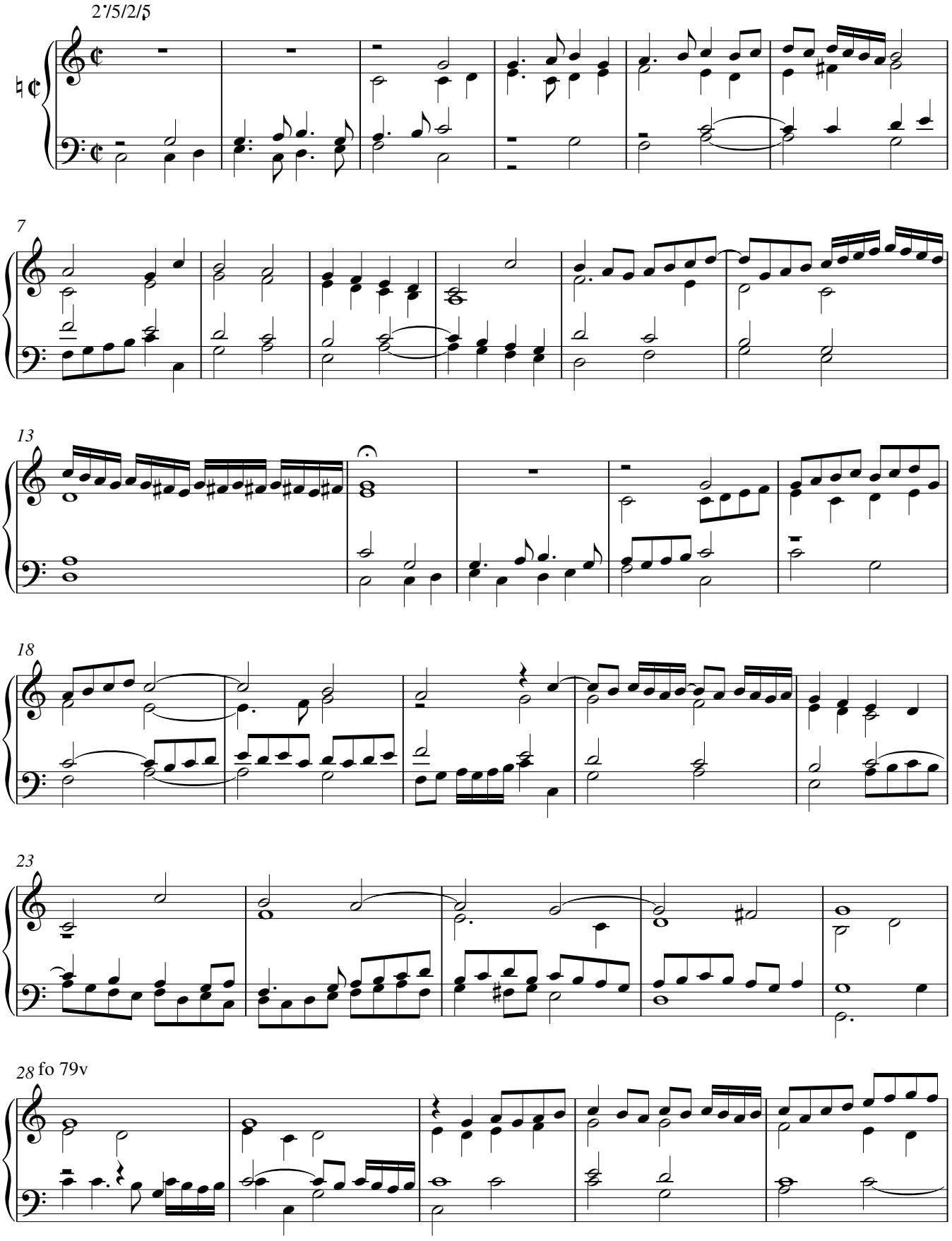


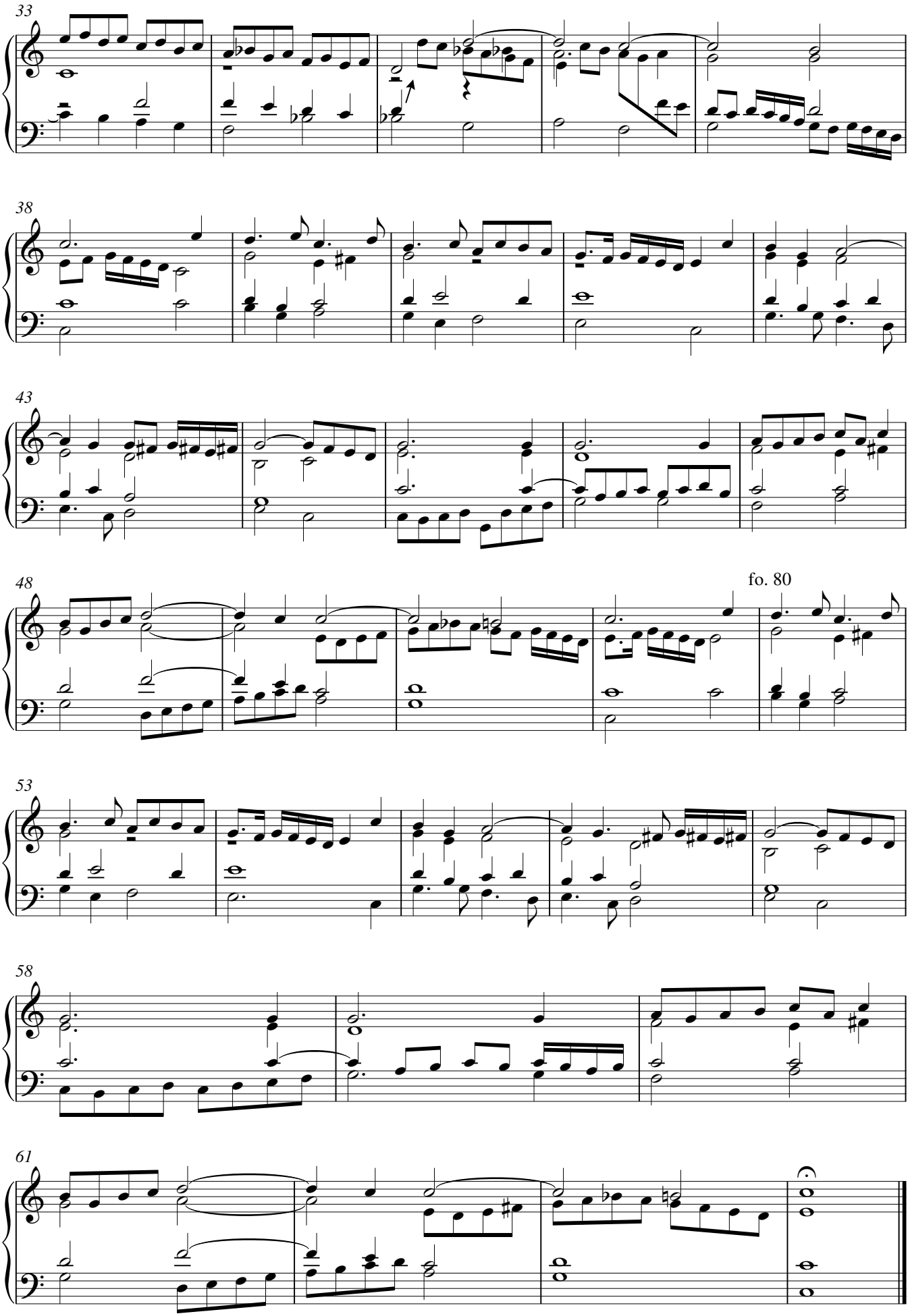
Bar 11 Tenor: e' corrected from b according to "erratas" in preliminary pages.
Bar 75 Superius and Altus: both rests and lengthening of preceding notes have not been printed, but rests follow from the context.

Por un plasir. Criquillon

fo. 79 Thomas Crecquillon (1505-1557), Pour ung plaisir

Antonio de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2015

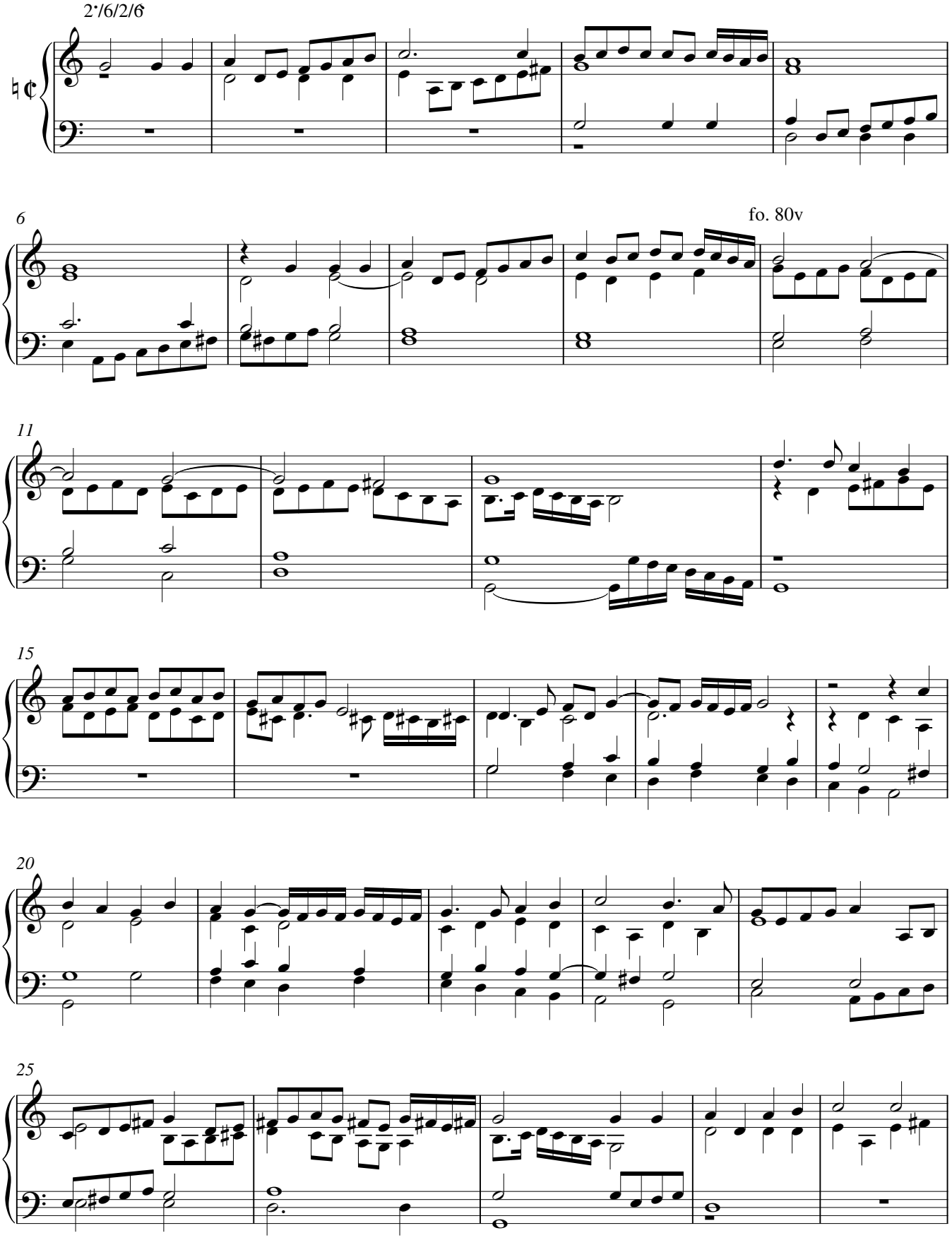


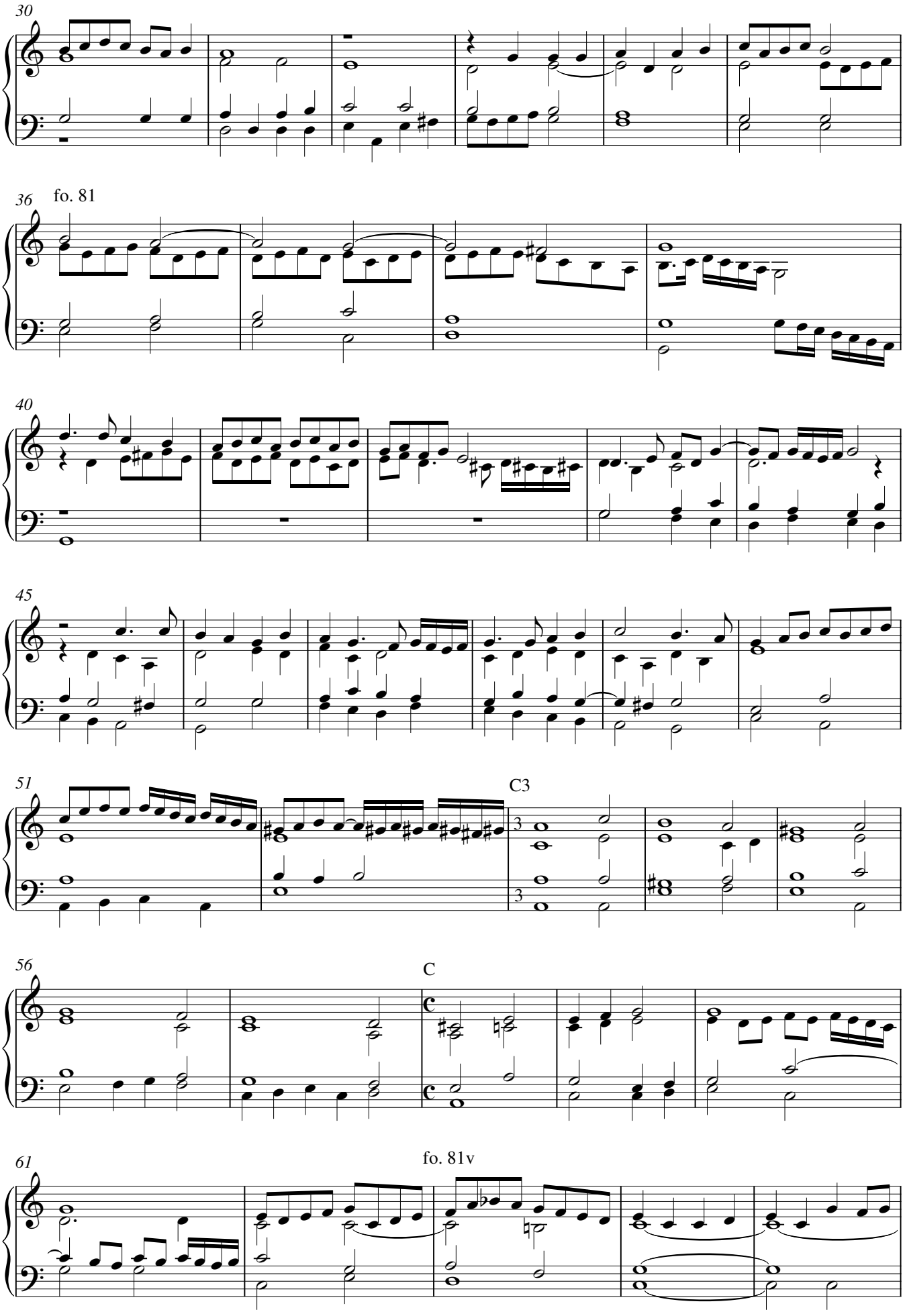

33
38
43
48
fo. 80
53
58
61

Ungaybergeir. Criquillon

fo. 80. Thomas Crecquillon (1505-1557), Ung gay bergier

Antonio de Cabeçon (1510-1566)
Transcription Arnold den Teuling 2015

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36
fo. 81
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45
51
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56
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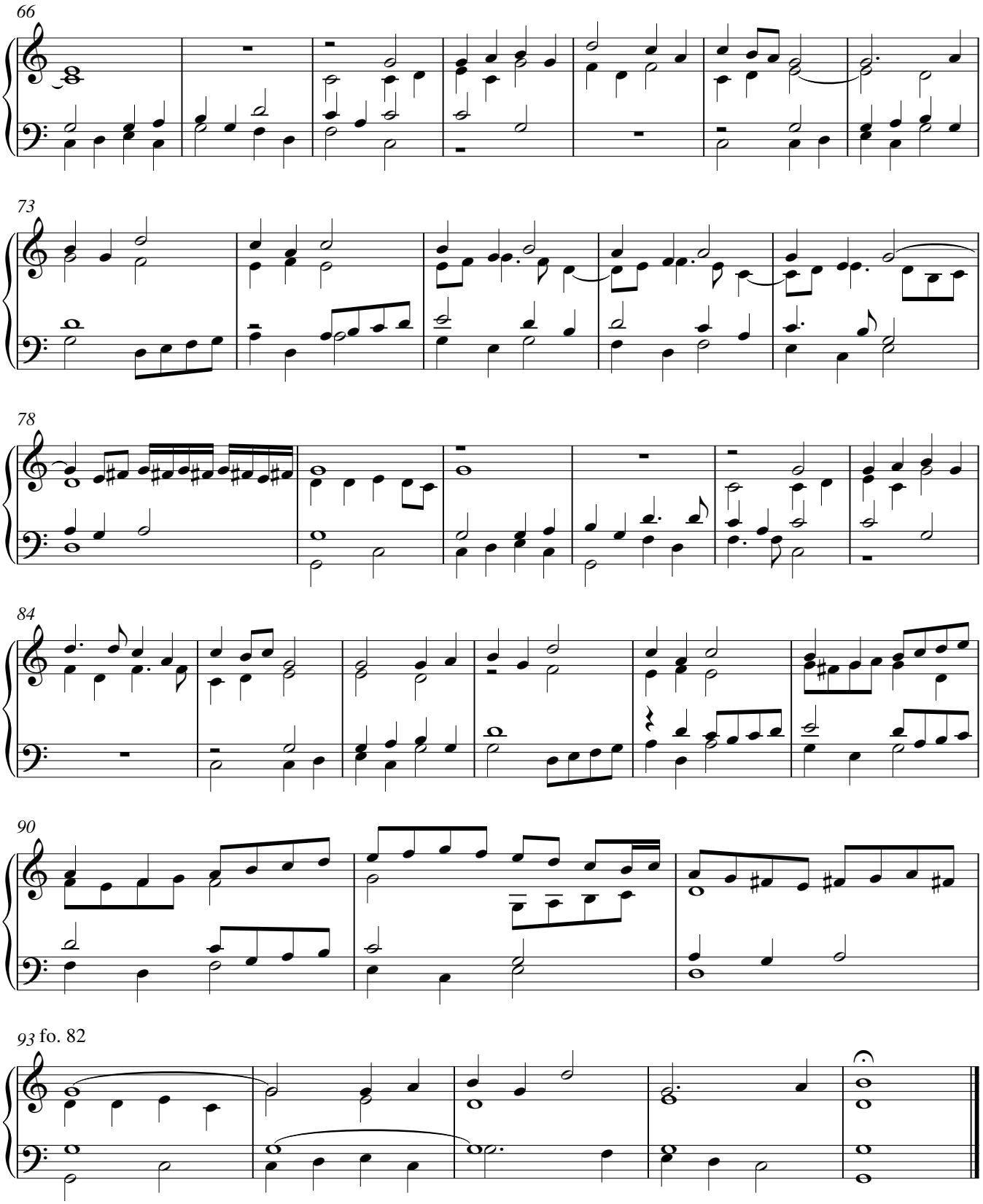
61
fo. 81v

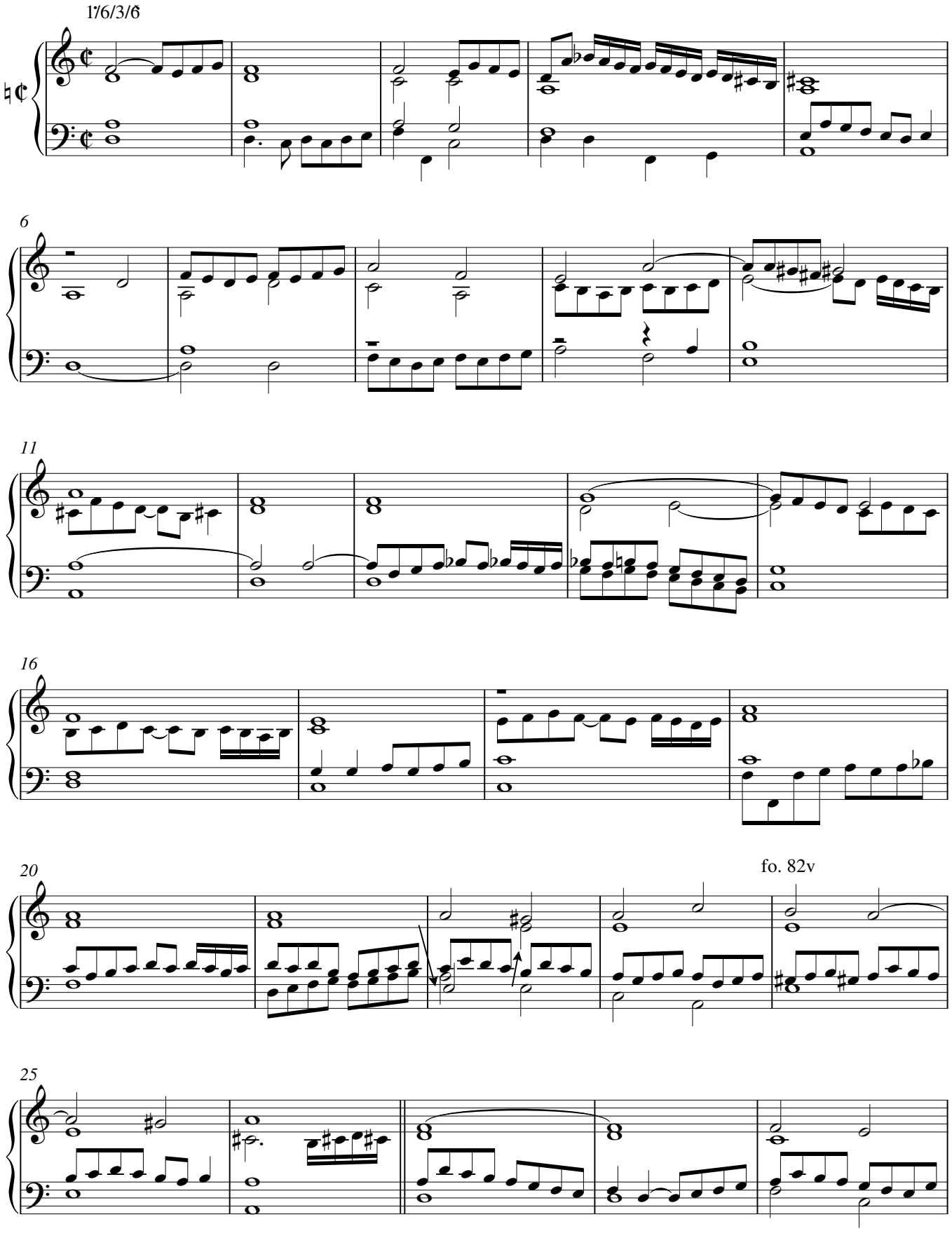


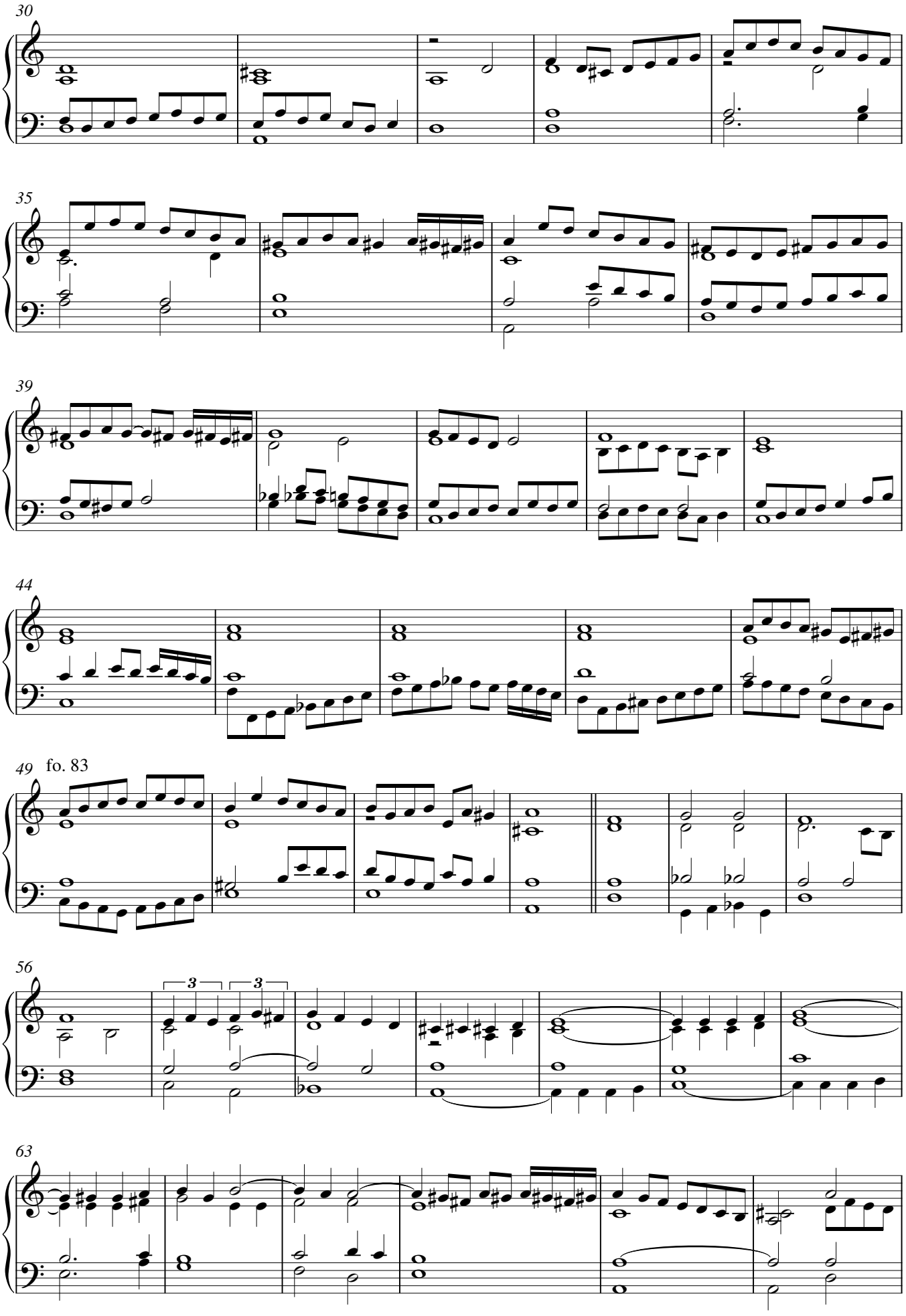
Bar 53 Time signature above staff: Cabeçon, in staff: as usual in this period, for instance Susato, see below.
Bar 56 Bassus: Cabeçon notates a 𝅗𝅥 above the e and a 𝅗𝅥 above f, normally meaning: four crotchets + one minim. This notation is identical to bar 57. But there are only three note numbers in the bassus line bar 56, and four in bar 57. The positioning of these note numbers in the line of bar 56, compared to the positioning of the four note numbers of bar 57, may lead to the interpretation as a triplet. The usual sign ③ for a triplet is, however, missing. So I followed the alternative interpretation: 𝅗𝅥𝅗𝅥𝅗𝅥 · Susato (Premier livre de chansons à quatre parties, Antwerp 1543, fo. xvi) only gives the first note as 𝅝, as expected.

Dulce memoriae. Hernando de Cabeçon

Fo.82 Pierre Sandrin (ca 1490 - after 1561), Doulce memoire

Hernando de Cabeçon (Madrid 1541-Valladolid 1602)
Transcription Arnold den Teuling 2016

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49 fo. 83
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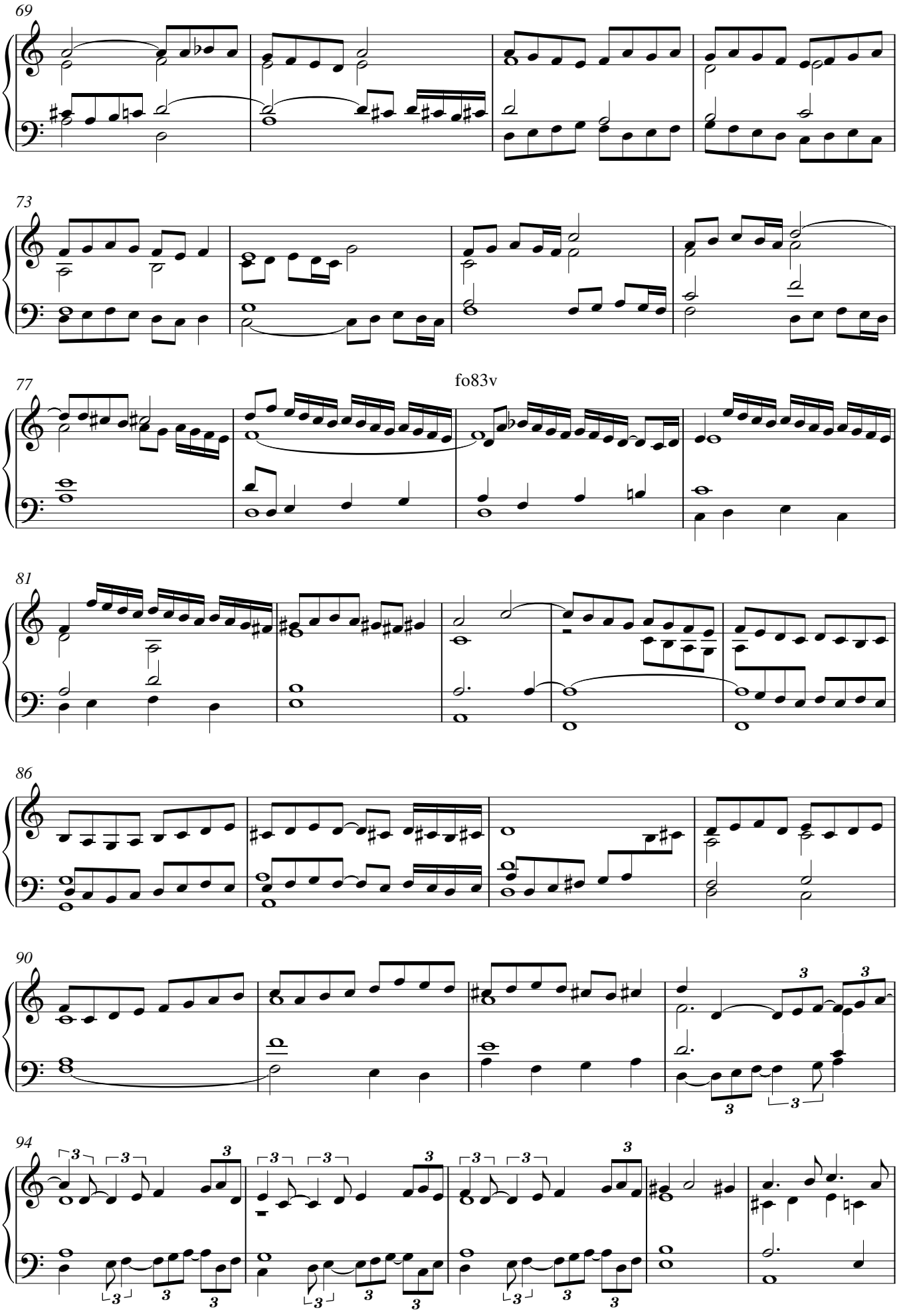
69
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90
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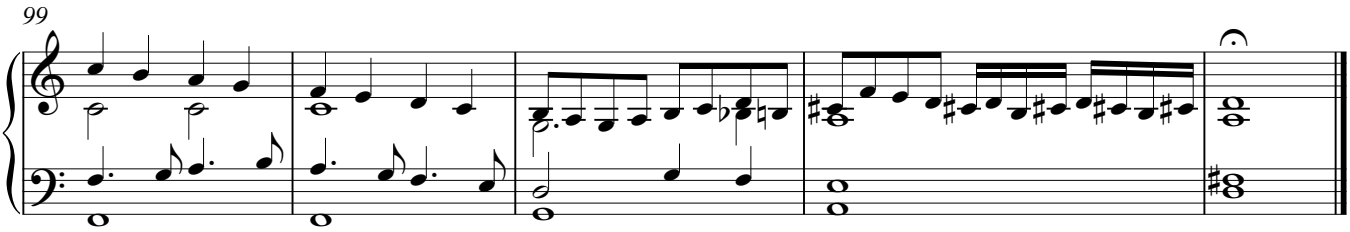
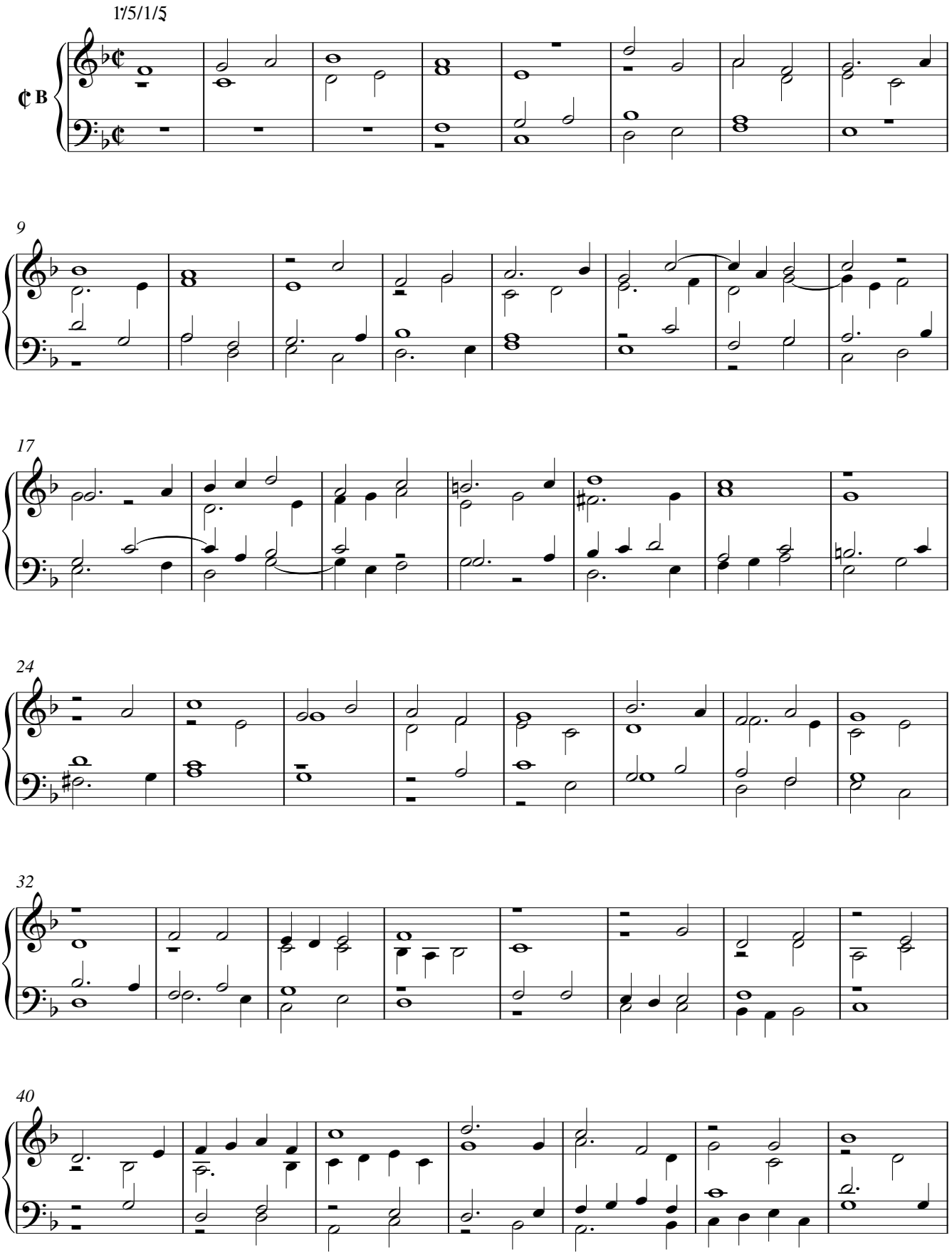


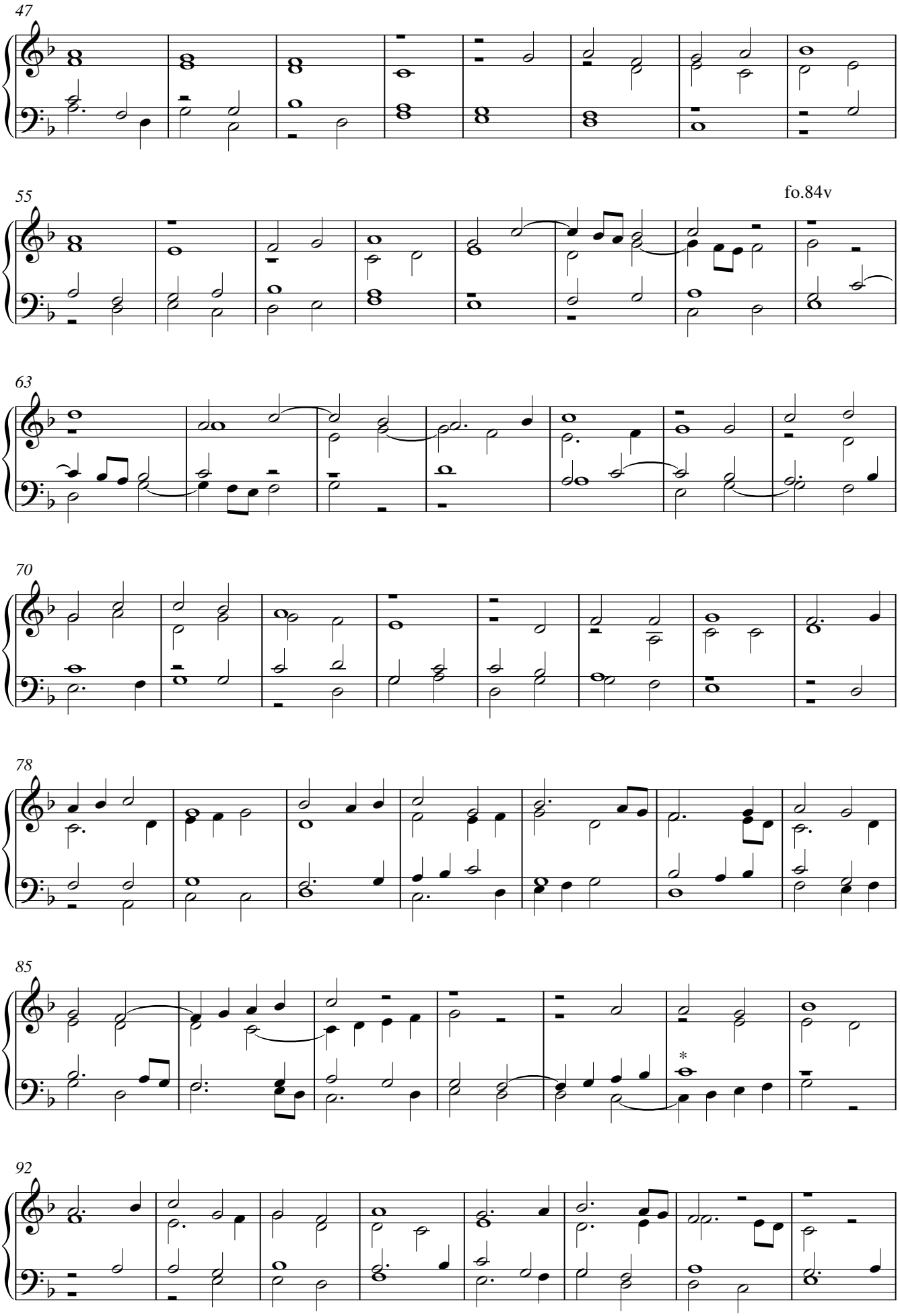
Bar 26 and 52: the double bar lines are editorial. Sandrin's original has a repeat sign after bar 26, as in Tielman Susato, Le second livre de chansons à quatre parties, Antwerp 1544, fo. VII. Cabeçon makes different variations.
Bar 79 Tenor: the natural is, by exception, Cabeçon's.
Bar 93: The notated rhythm of the Superius and the Bass line shows some irregularity. Because the rhthm notation of bar 93 and 94-96 are nearly identical, I assumed that the rhythm was meant to be shifting triplets in bar 93 too.

Fuga a quatro todas las bozes por una sexto tono

Fo. 84 Fuga in four voices, all voices equal, sixth tone.

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




47
55
fo.84v
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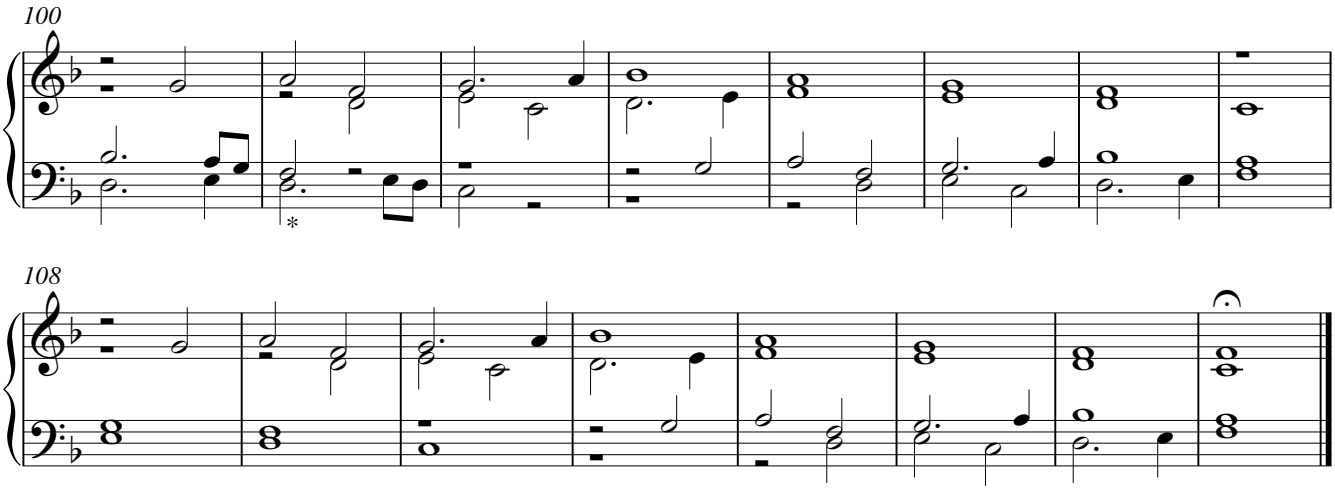
78
85
92

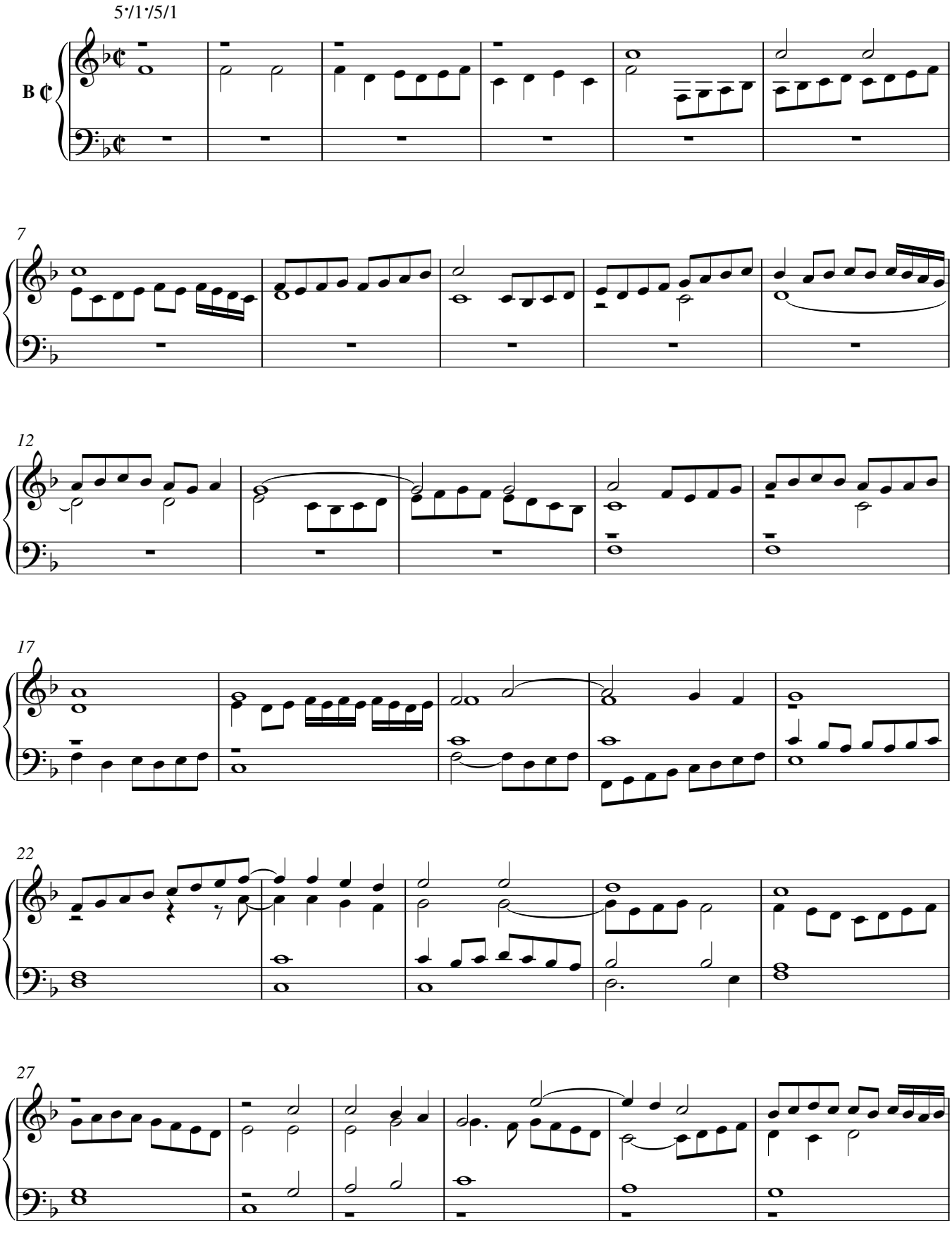


* Bar 90 Tenor: semibrevis c: one would expect a minim c + minim rest.
* Bar 101 note 1 Bass: d: one would expect f; presumably error, compare the error in Bar 43 note 2 Superius, corrected by Cabeçon.

Quaeramus Moton

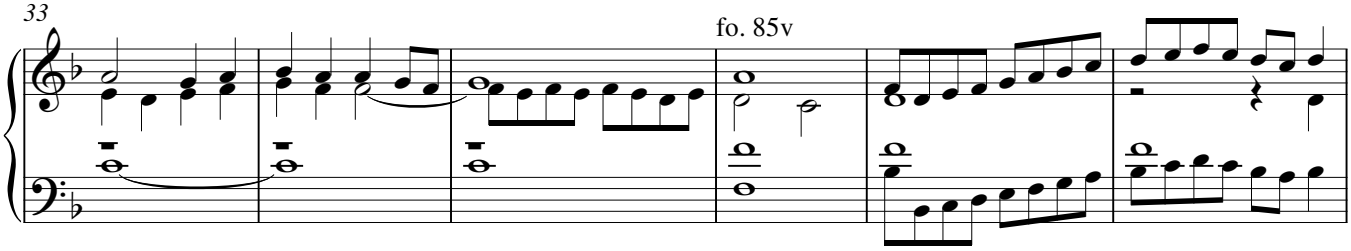
Fo. 85 Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus

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



33

fo. 85v



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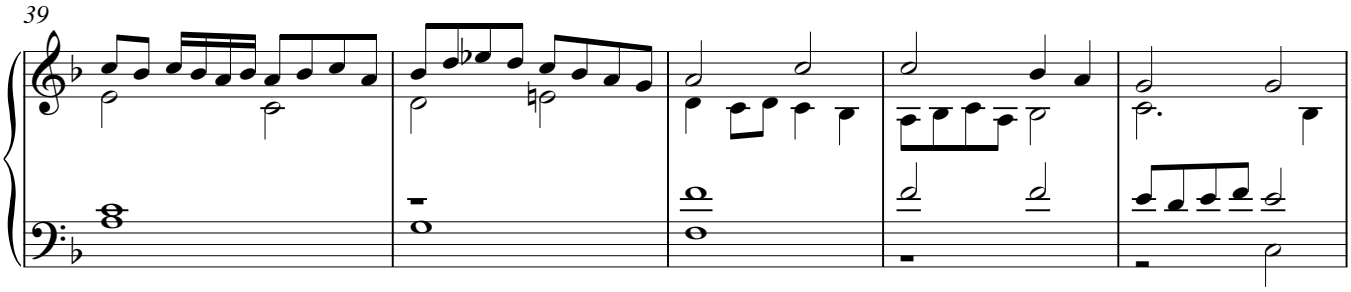

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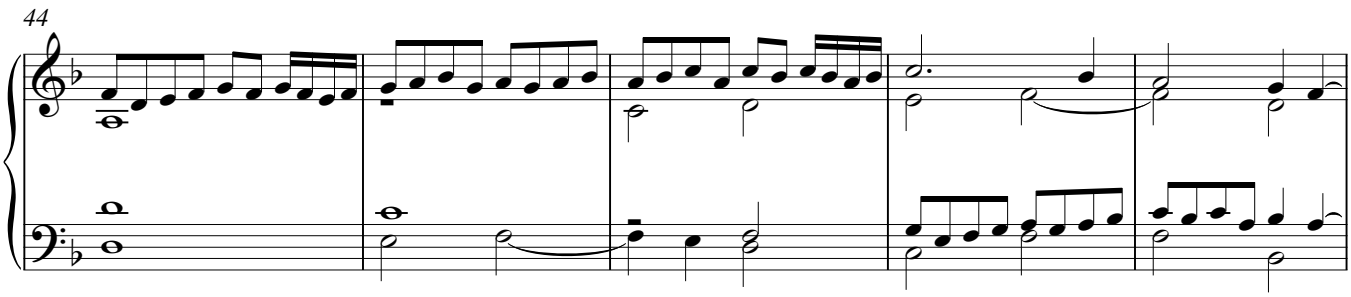

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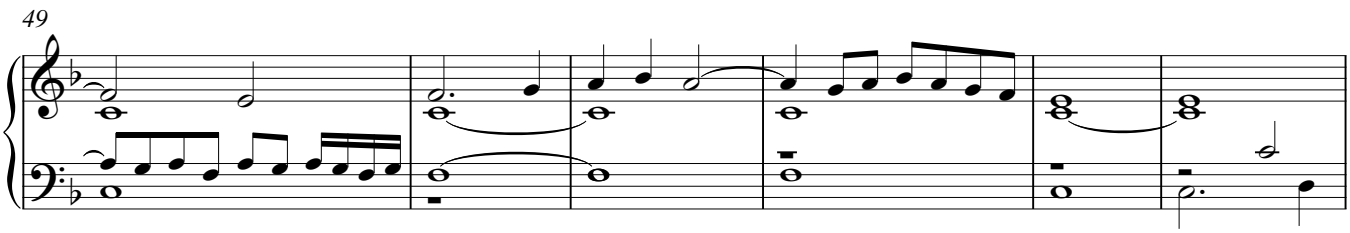

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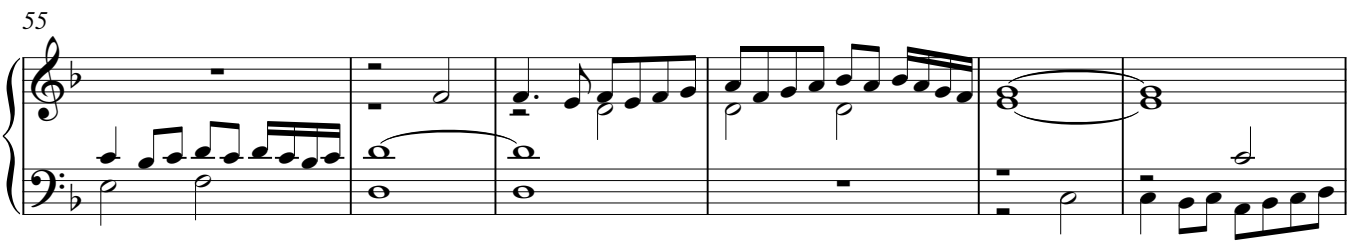

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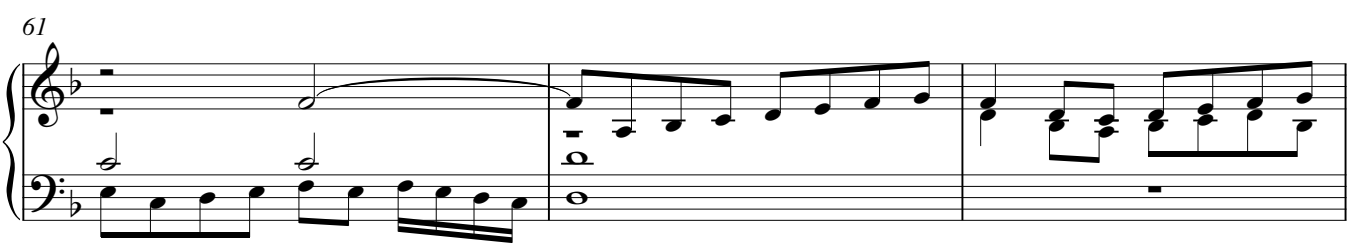

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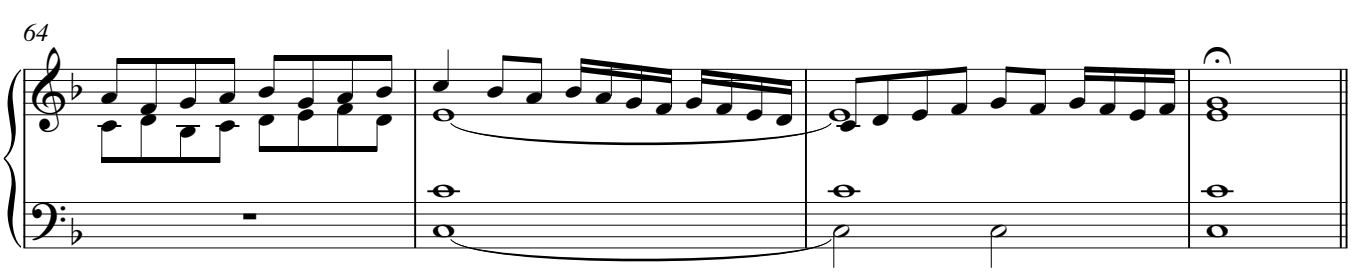
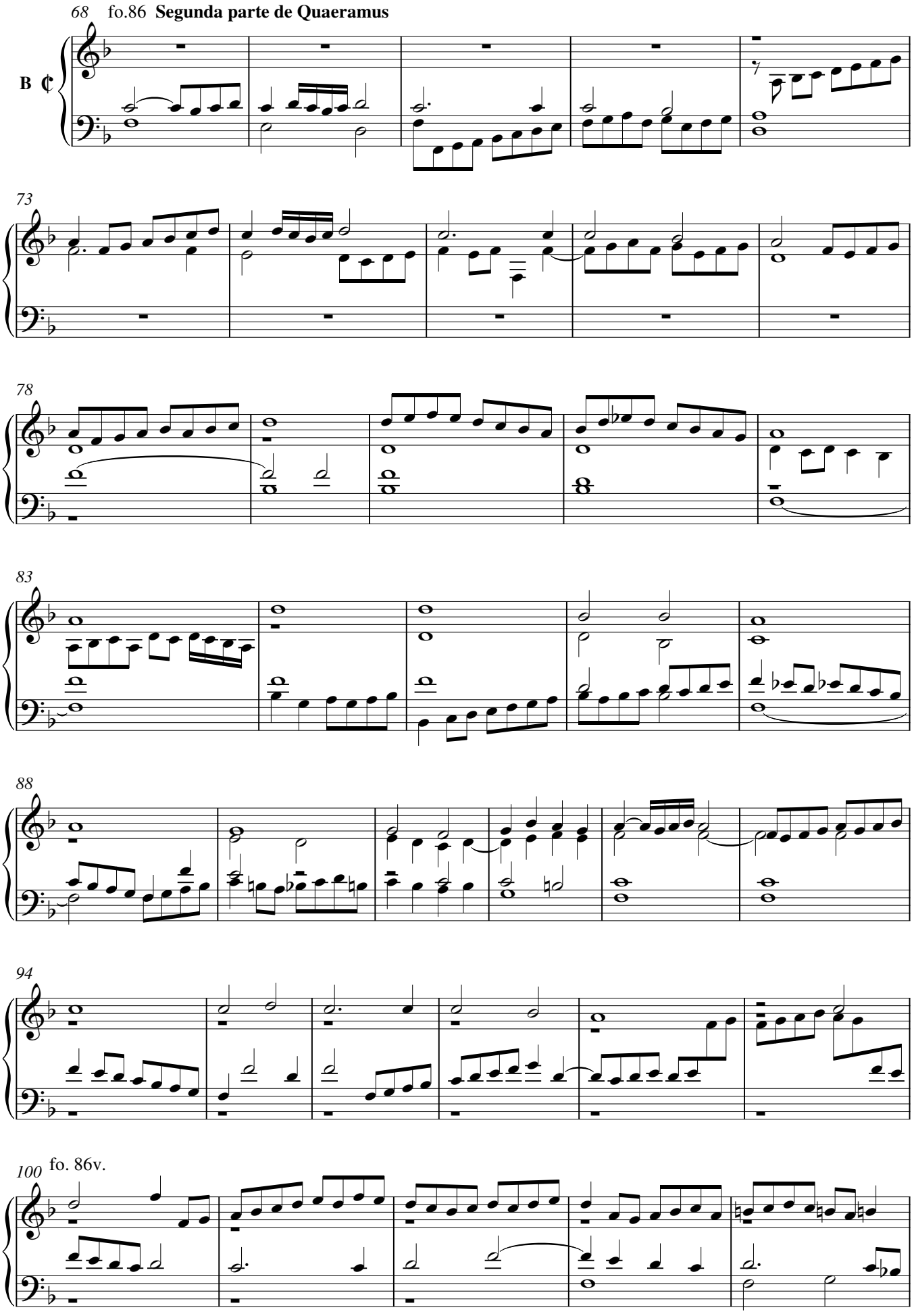
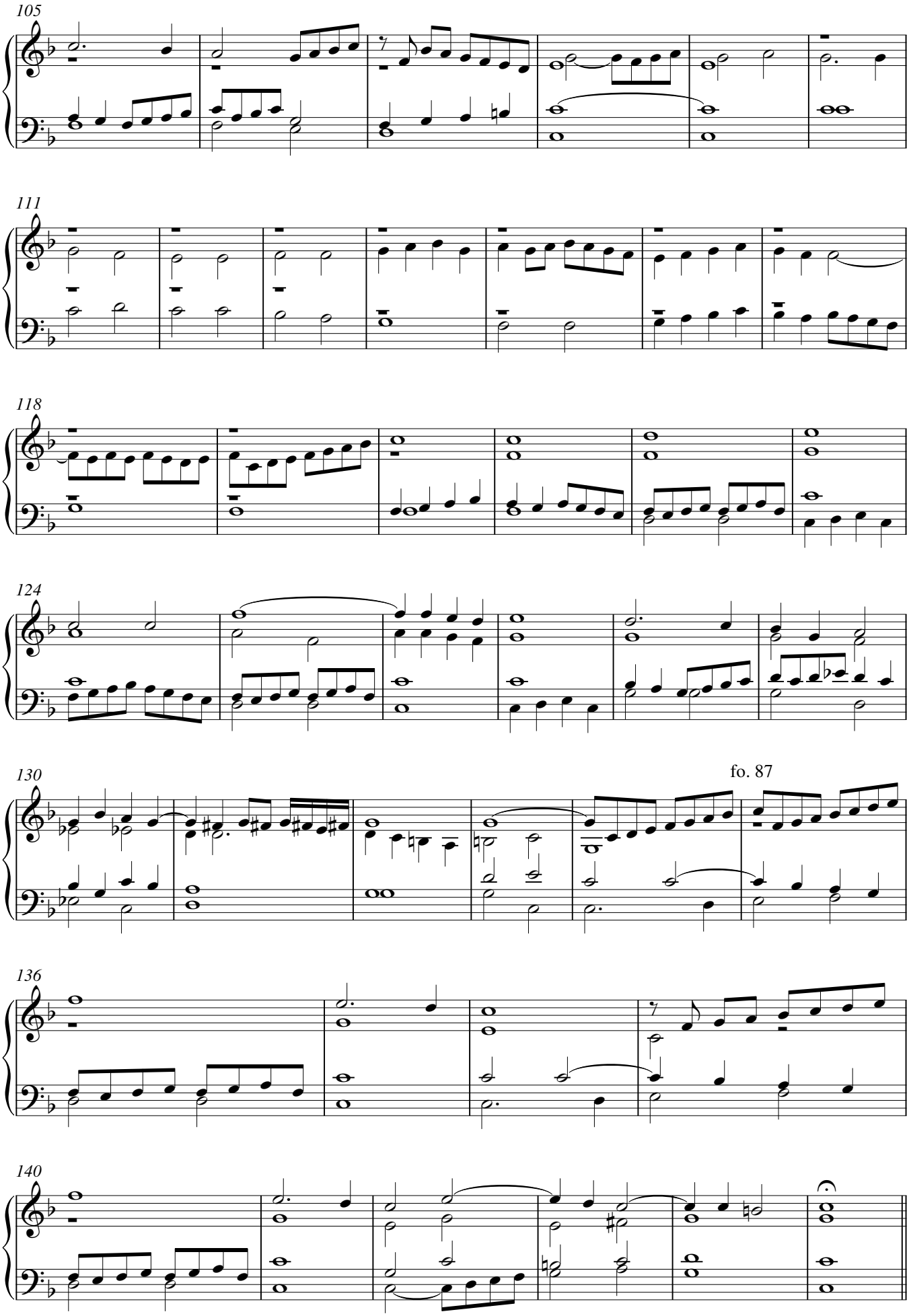
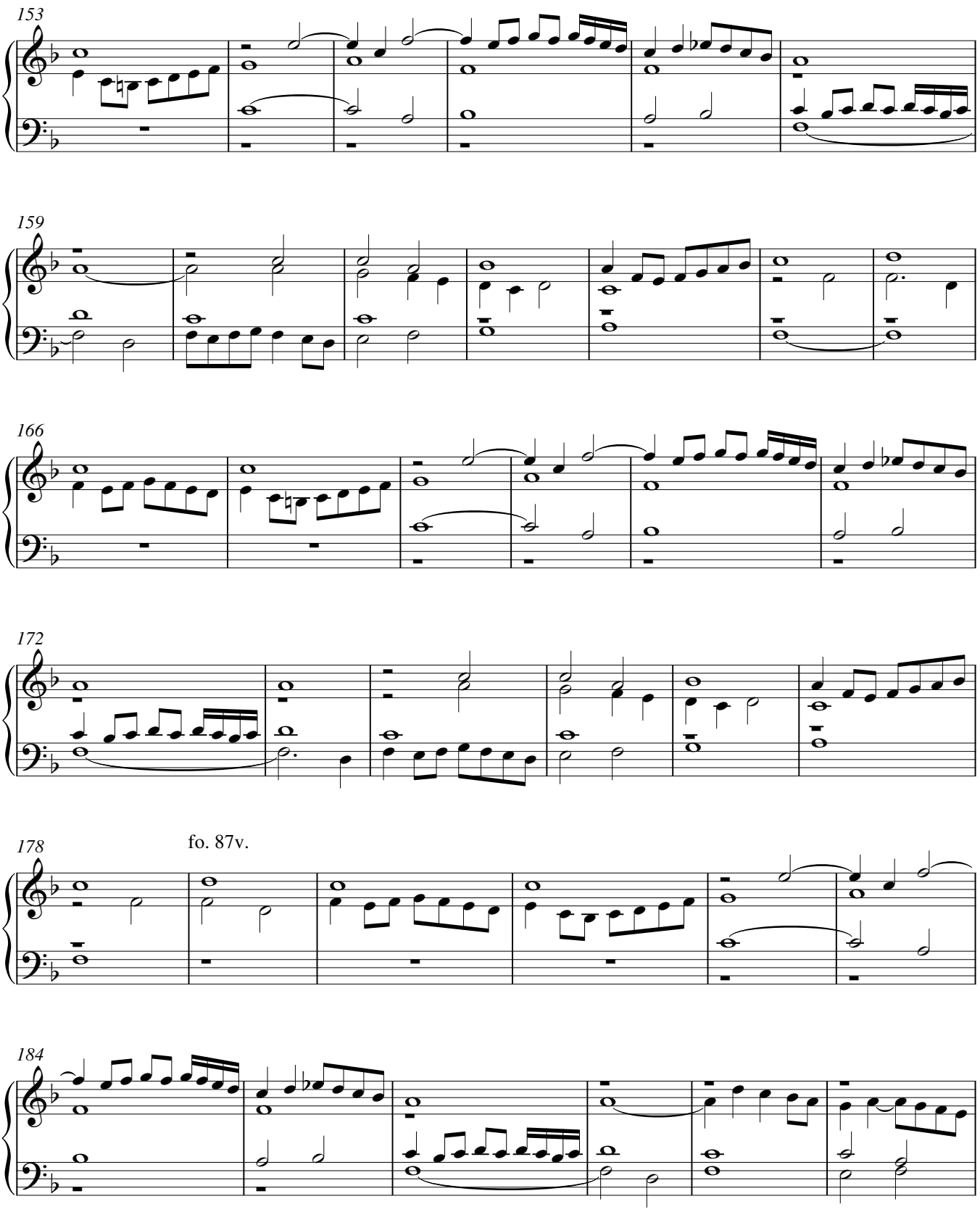


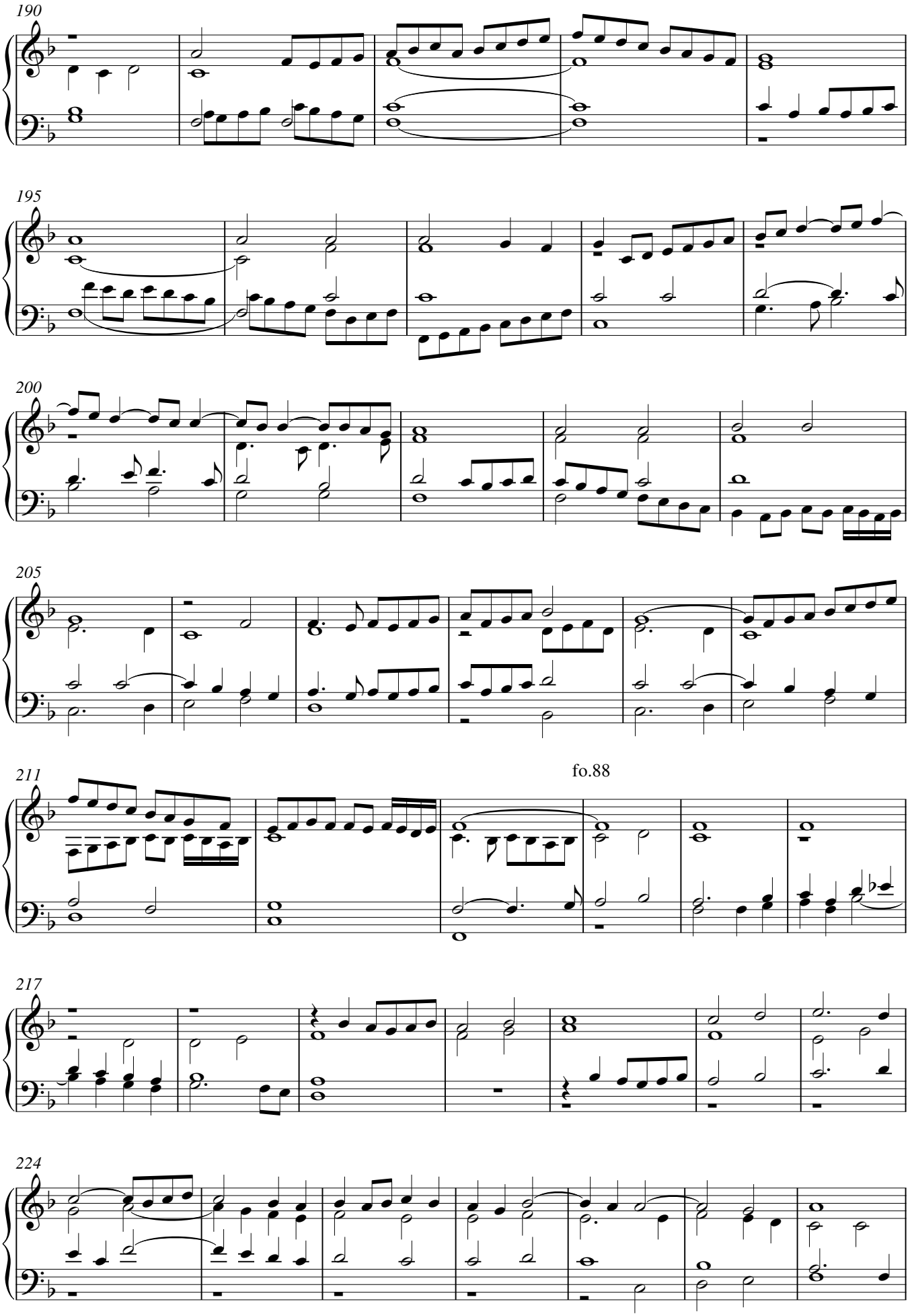

68 fo.86 Segunda parte de Quaeramus
B ¢
73
78
83
88
94
100 fo. 86v.


105
111
118
124
130
fo. 87
136
140

146 **Tercera parte de Quaeramus**

B ¢

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195
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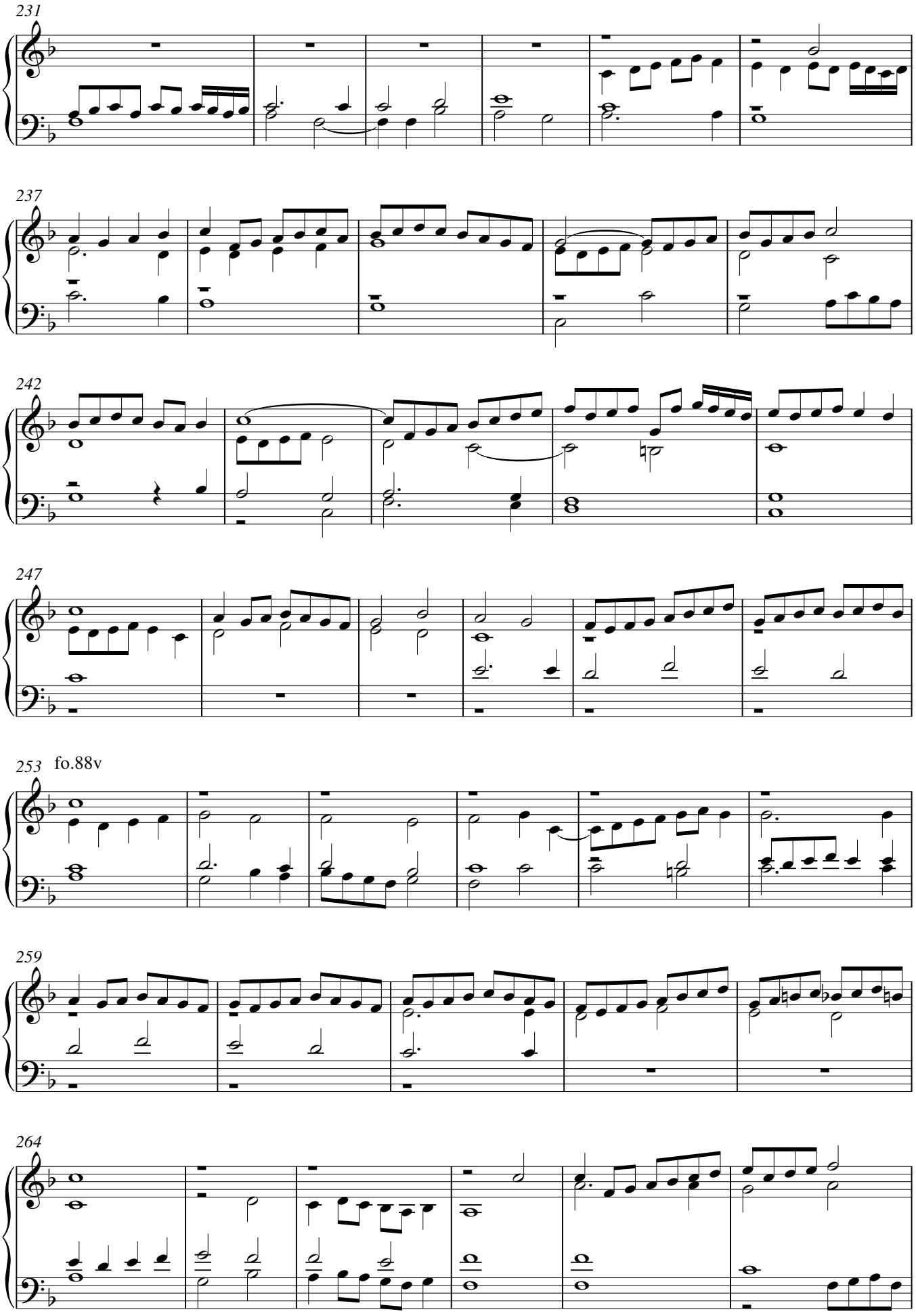
211
fo.88
217
224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253
fo.88v
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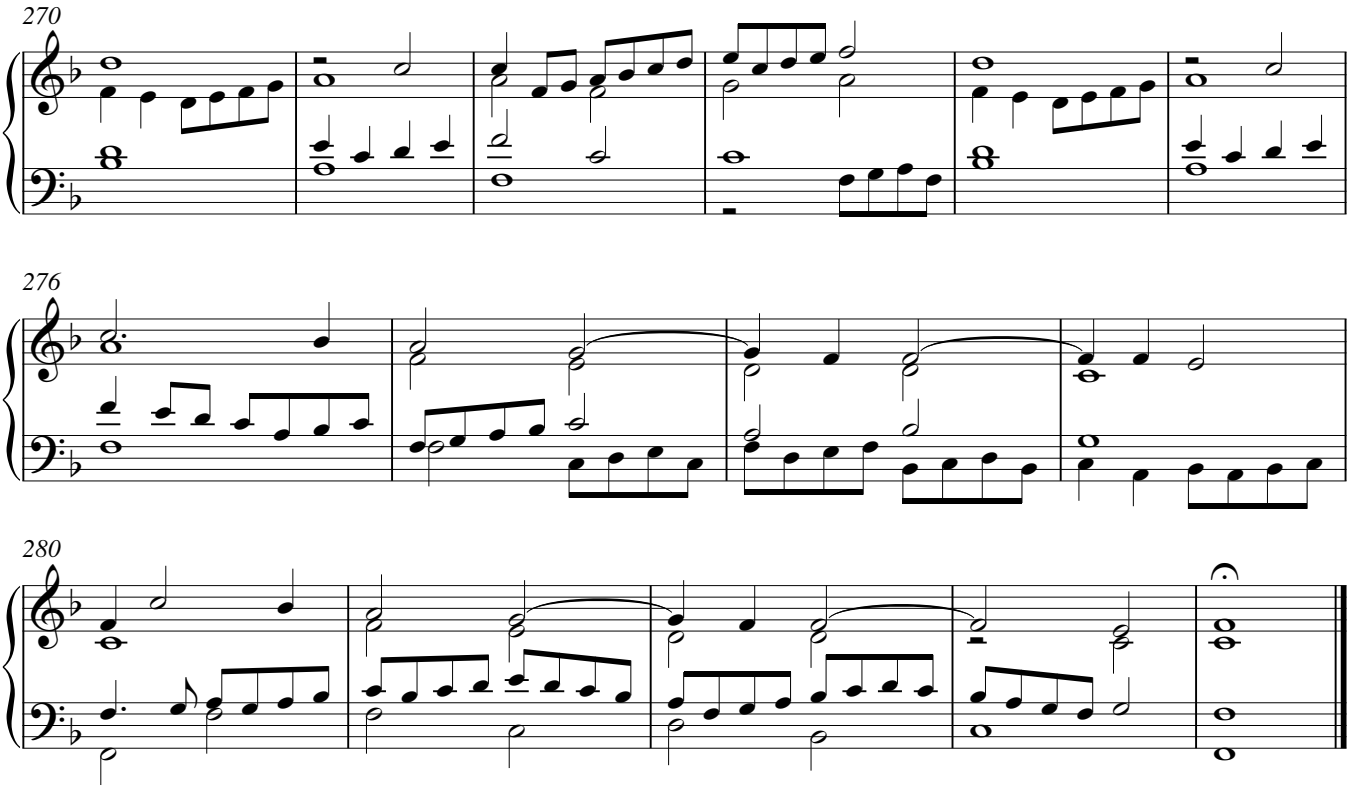


Bar 32 Superius: the 𝅘𝅥𝅯 is positioned 2 positions too far to the left. Alternatively, 2 semiquavers c" b' could be inserted.
Bar 165 Bass f: lengthening sign is missing, the rest has been indicated only in 166; compare however bars 178-179.
Bar 266 Tenor note 1: only the point indicating f' - e" is clearly visible; f' is the most logical choice, confirmed by Mouton's bar 153 in my edition.
I compared this edition to Mouton's original published elsewhere in this website, using the same bar numbers.
Mouton's motet consists of two parts. Cabeçon's parts 1 and 2 are Mouton's part 1, and Cabeçon's part 3 is Mouton's part 2.

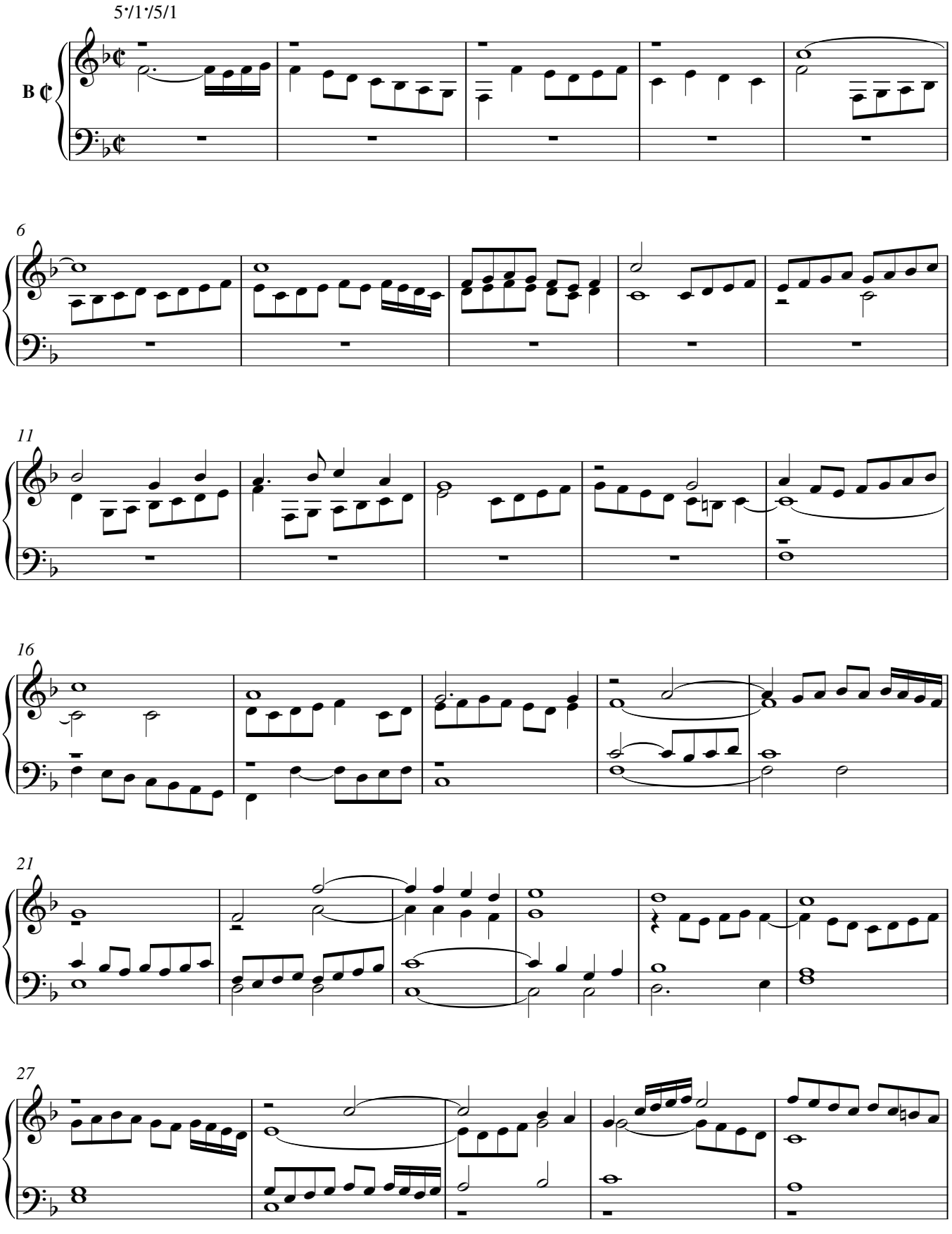
Cabeçon made two sets of glosas, this first one arranging the whole piece, dividing the first part in two, and counting the secunda pars as tercera parte. He follows his example virtually from bar to bar, except that he repeats Mouton's material bar 154-167 exactly in his 168-181; Cabeçon continues Mouton's original bar 153 in his 182; bars 182-187 are exactly the same as 154-159 an 168-173.

The second set of variations: "con differente glosas" concerned Mouton's first part only, likewise split up in two parts.

Quaeramus. Moton. con differente glossa

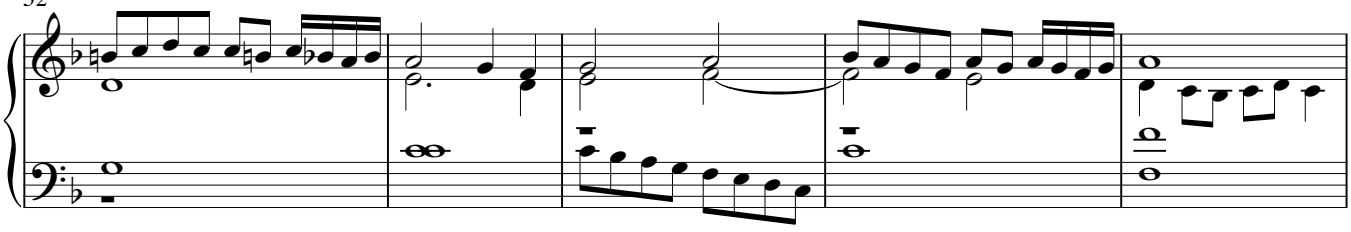
Fo. 89. Jean Mouton (ca 1459-1522), Quaeramus cum pastoribus, with different divisions

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



fo. 89v.

32



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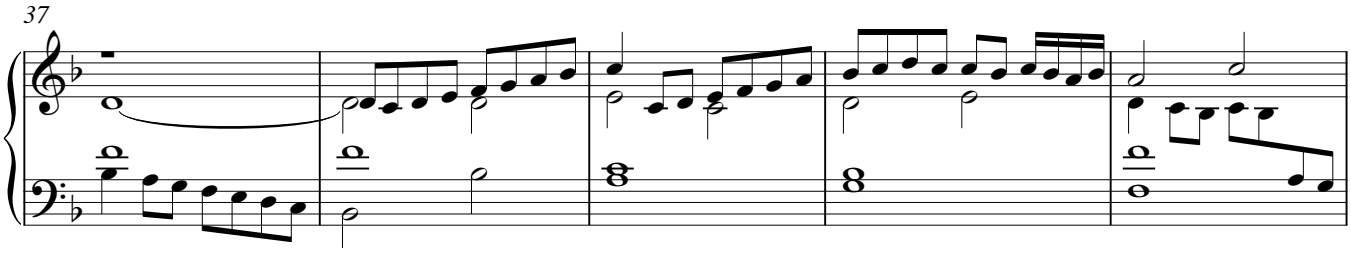

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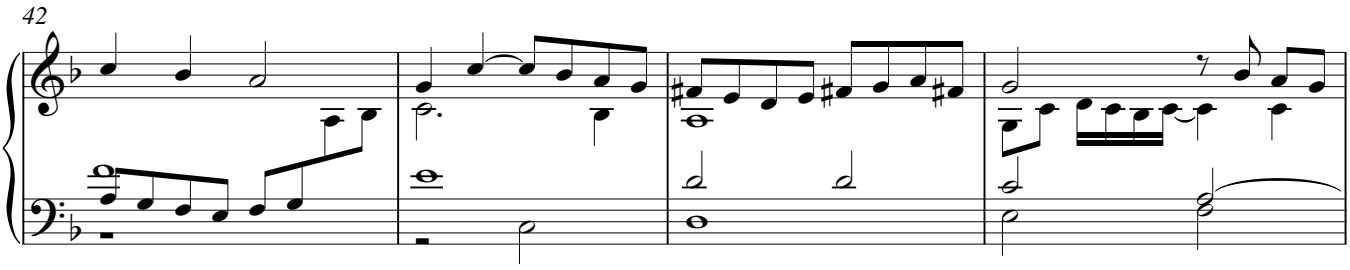

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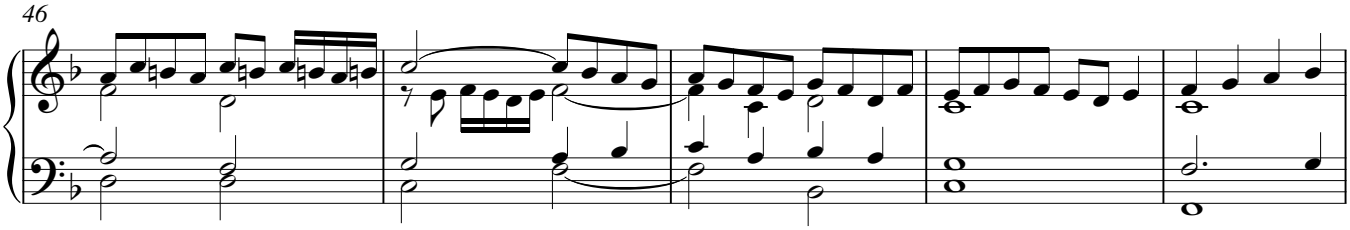

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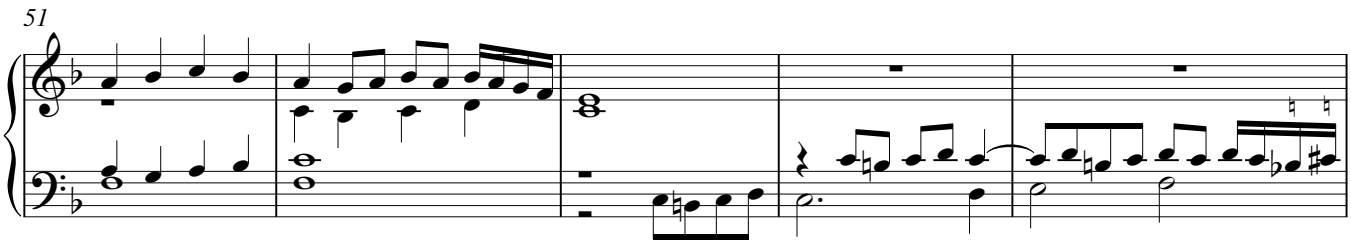

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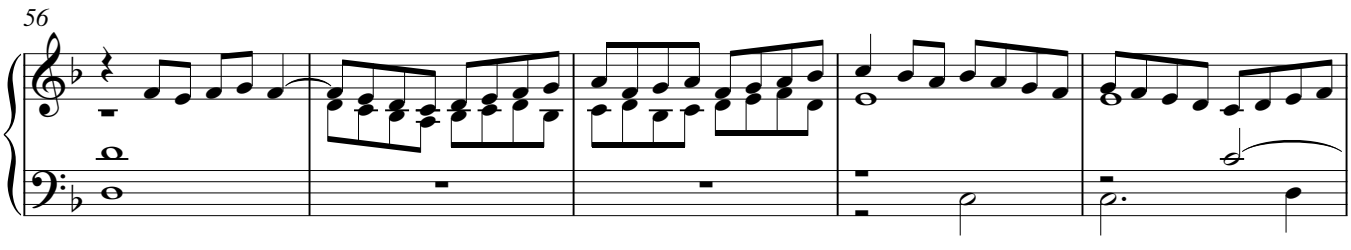
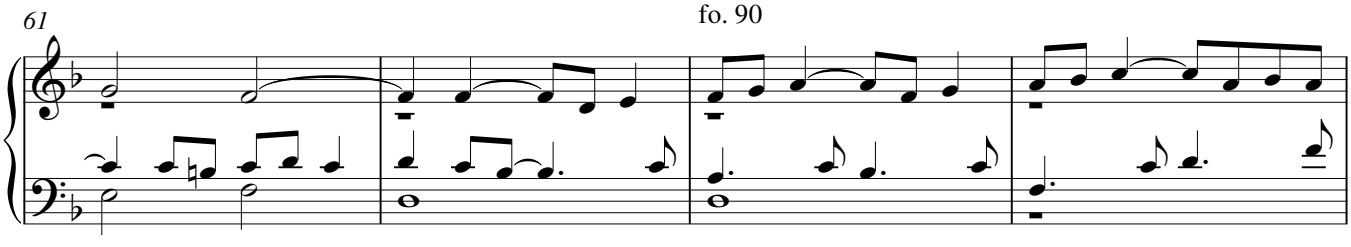
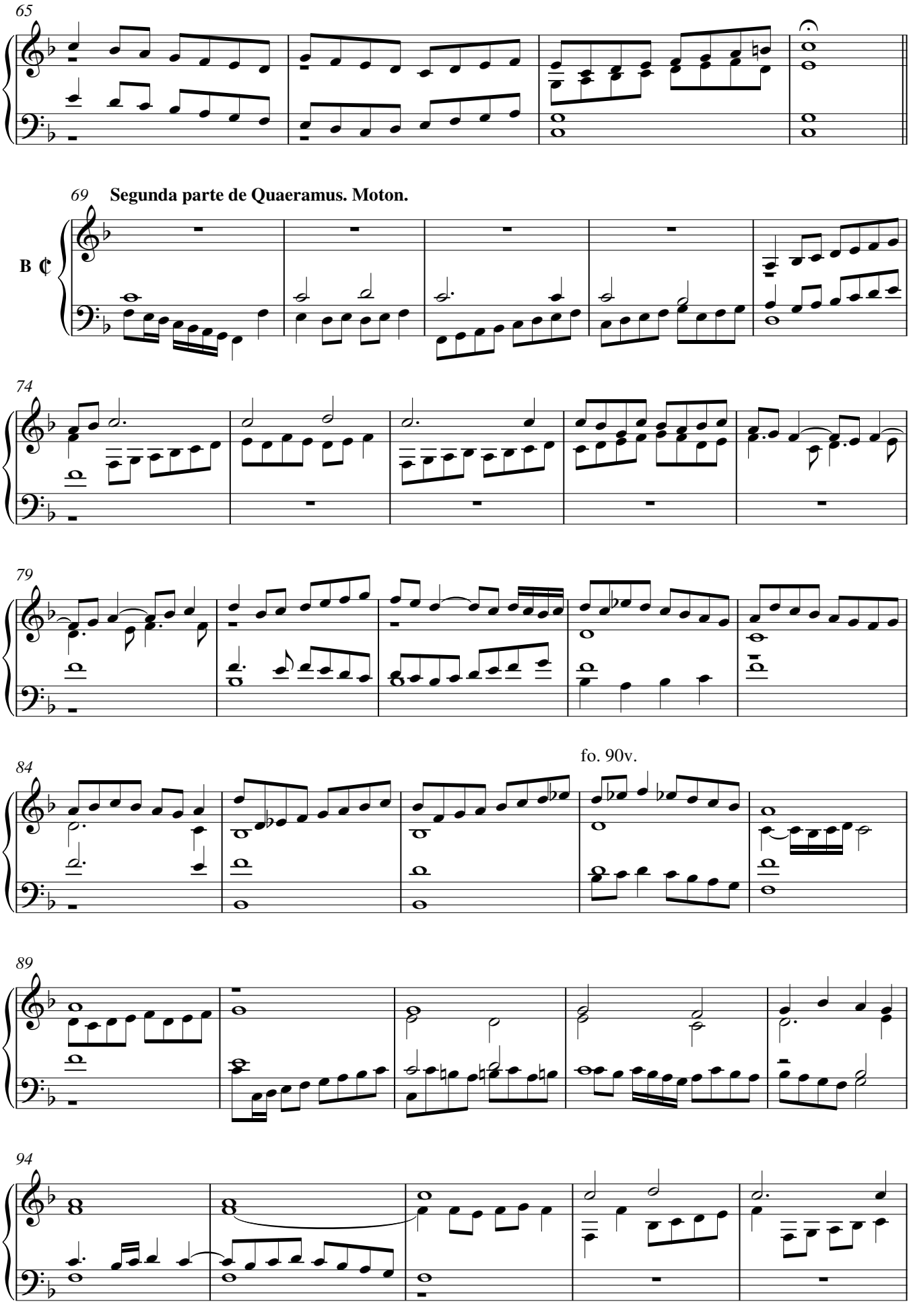
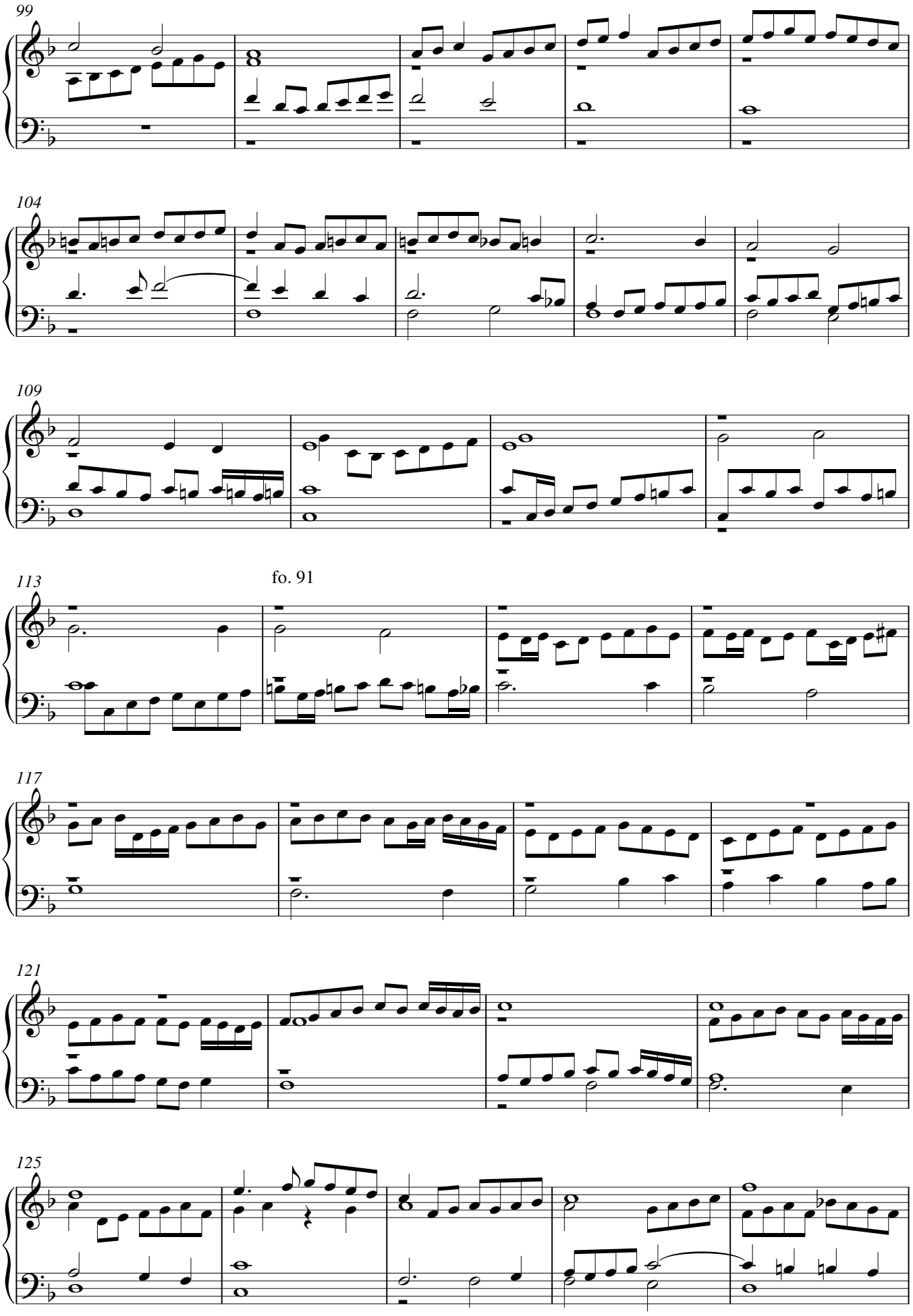


fo. 90

61




65
69
Segunda parte de Quaeramus. Moton.
74
79
84
fo. 90v.
89
94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104
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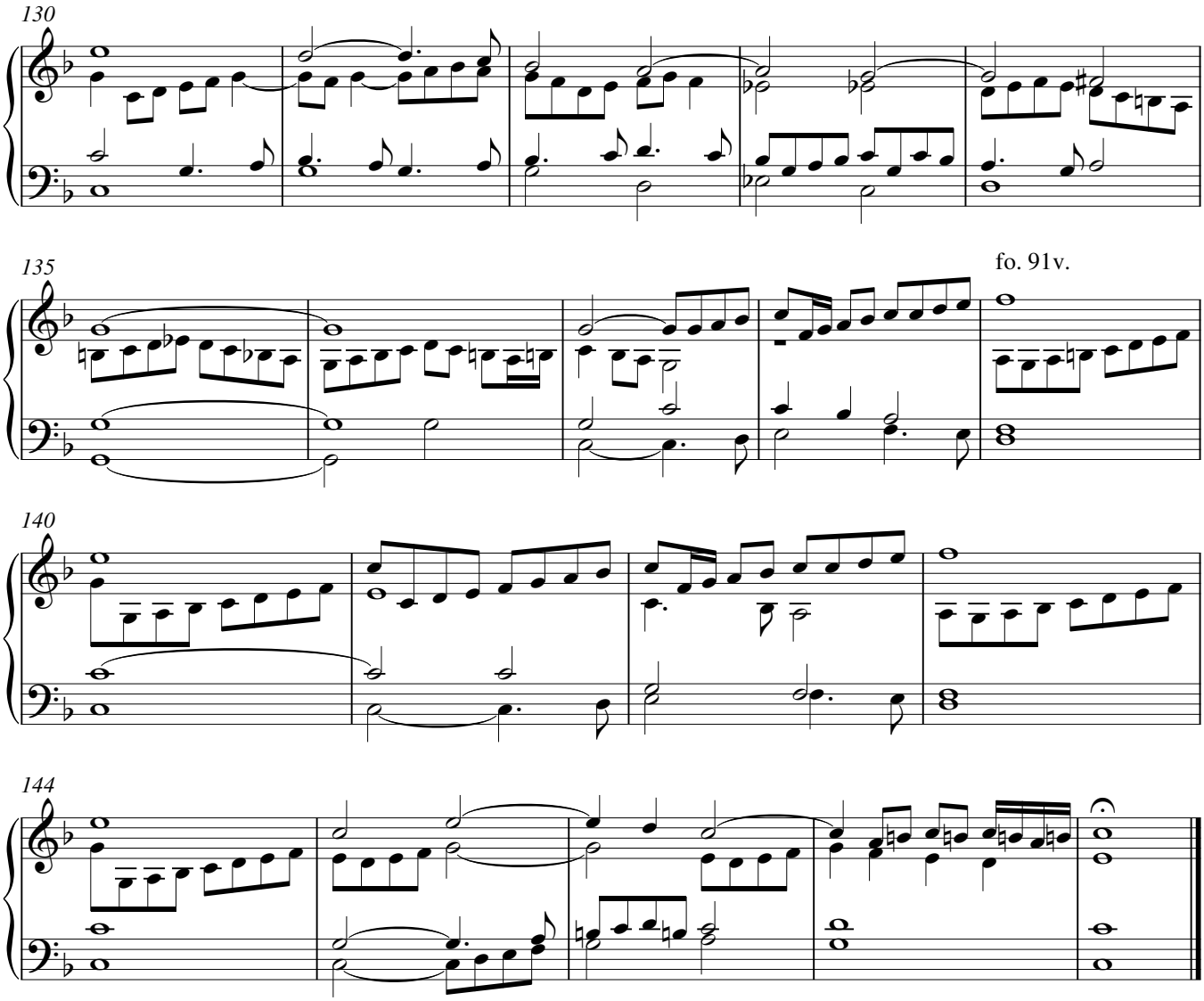
113
fo. 91
117
121
125



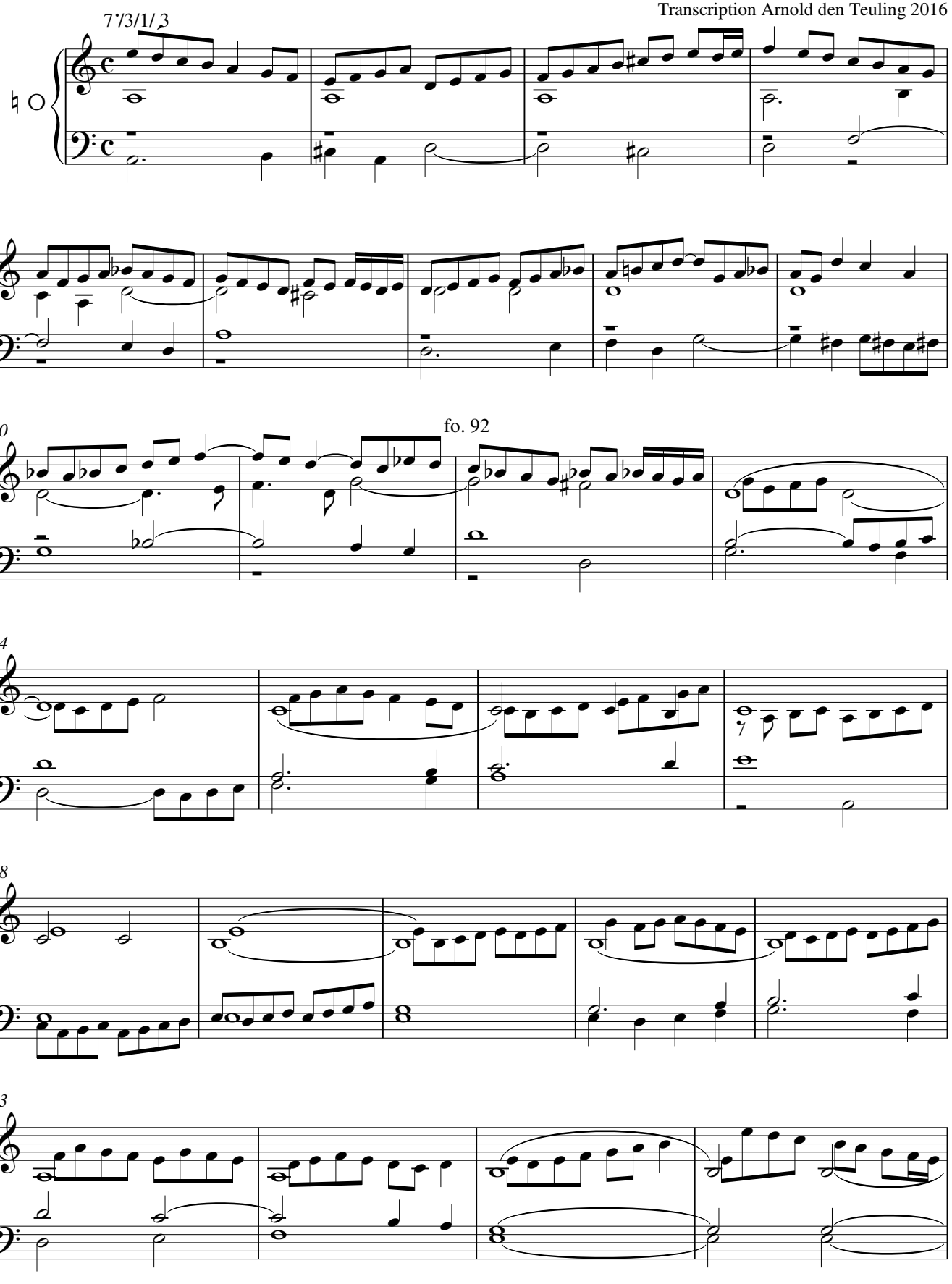
Bar 16 Superius: an ink stain hypothecically makes note 1 to a semibrevis, confirmed by Mouton's original.
A transcription of Mouton's original is elsewhere on this site.
Bar 44 Superius note 3: hand written d' above the same ink stain, reverse page.
Bar 55 Tenor notes 9 and 10: a sharp is notated at the c', and no sign at the b, so it is notated as b flat; Mouton's original has no leading note here, so I assume that the sharp at the c' is meant to be a natural to the b.

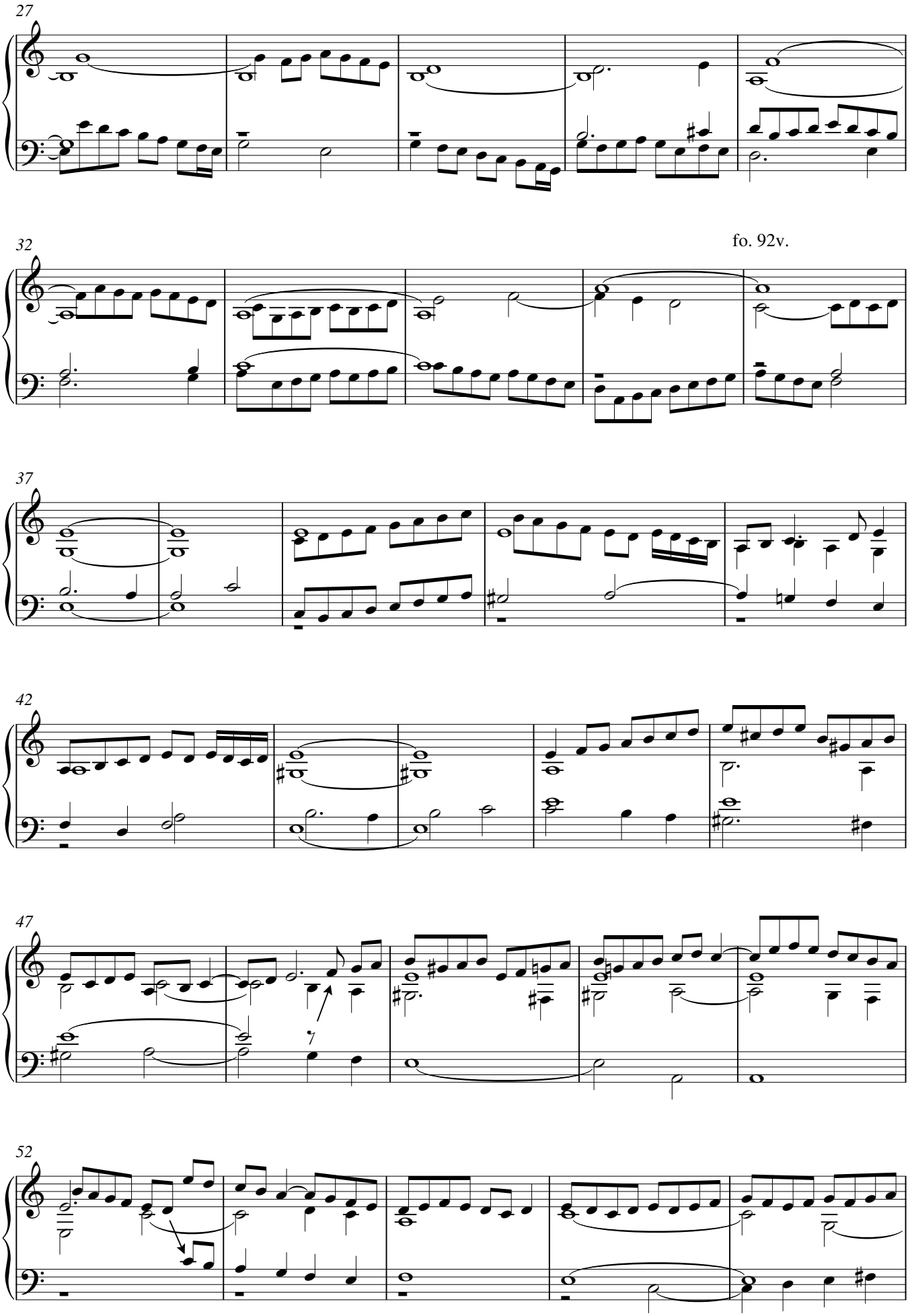
Cabeçon's two parts in this division set are only the first part of Mouton's original motet.

Clama necesses. Iusquin.

Fo. 91v. Josquin Desprez, Clama, ne cesses, Call, do not stop:
Agnus Dei III from the mass L'homme armé super voces musicales

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




27
32
fo. 92v.
37
42
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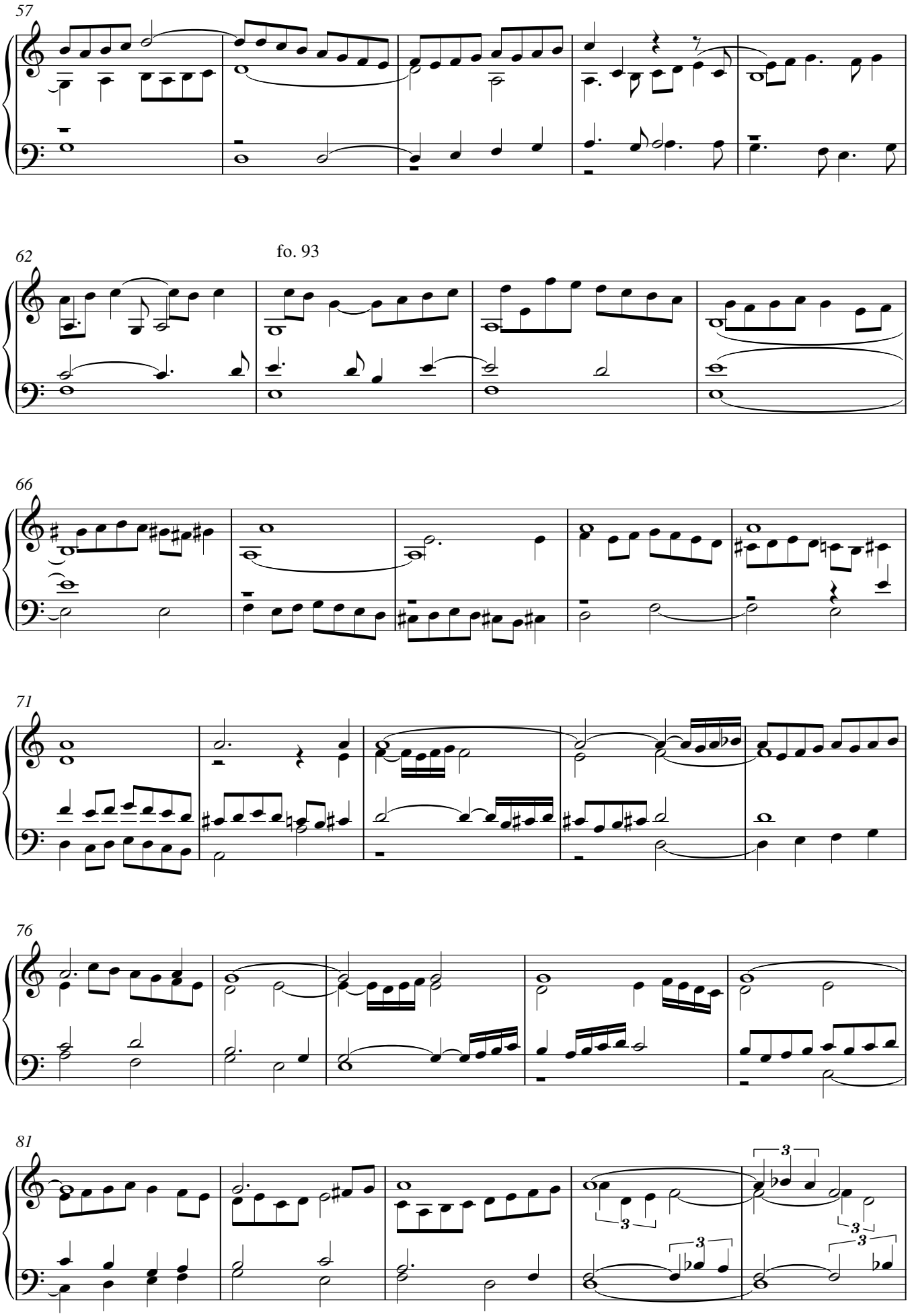
52


57
62
fo. 93
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76
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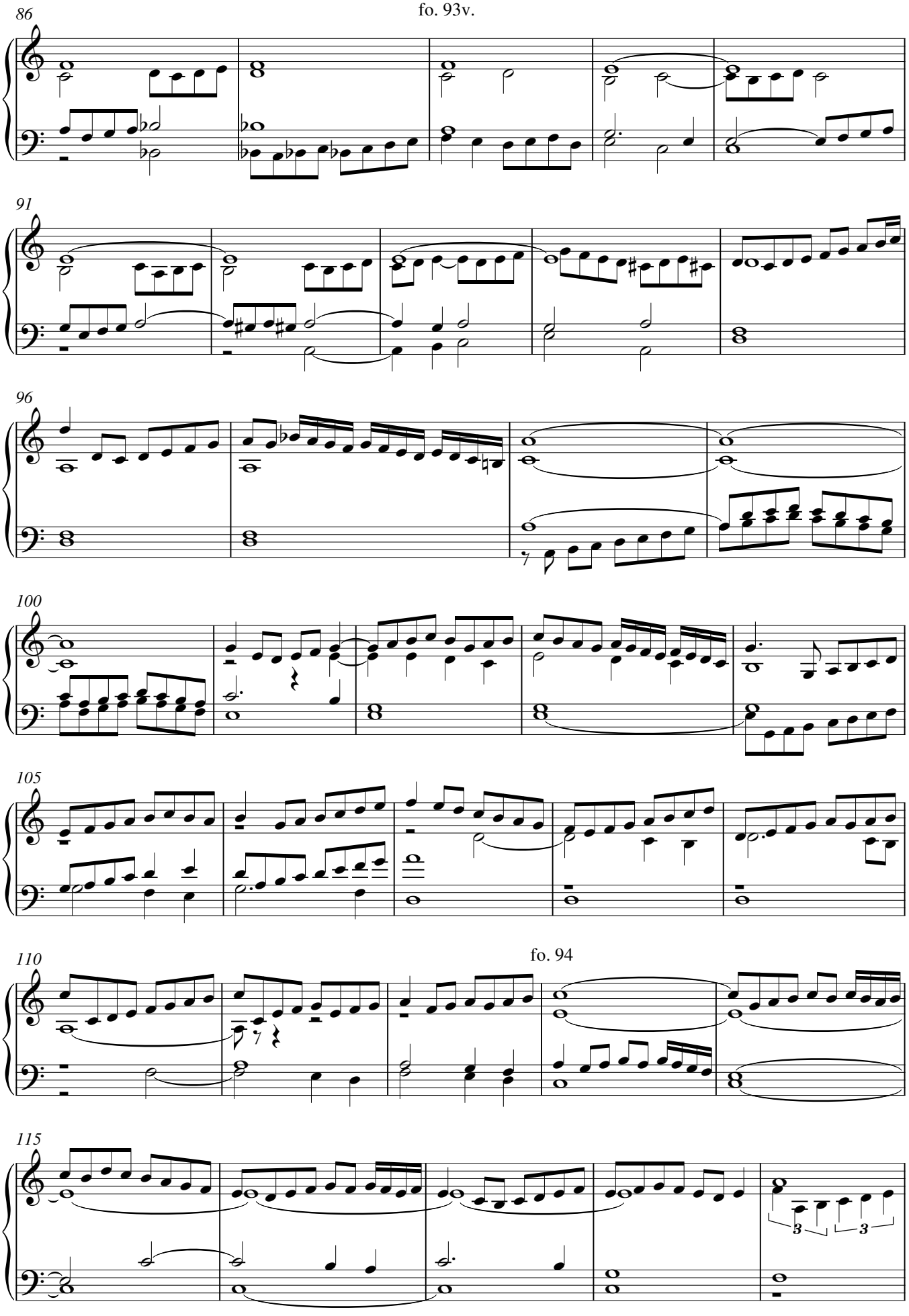
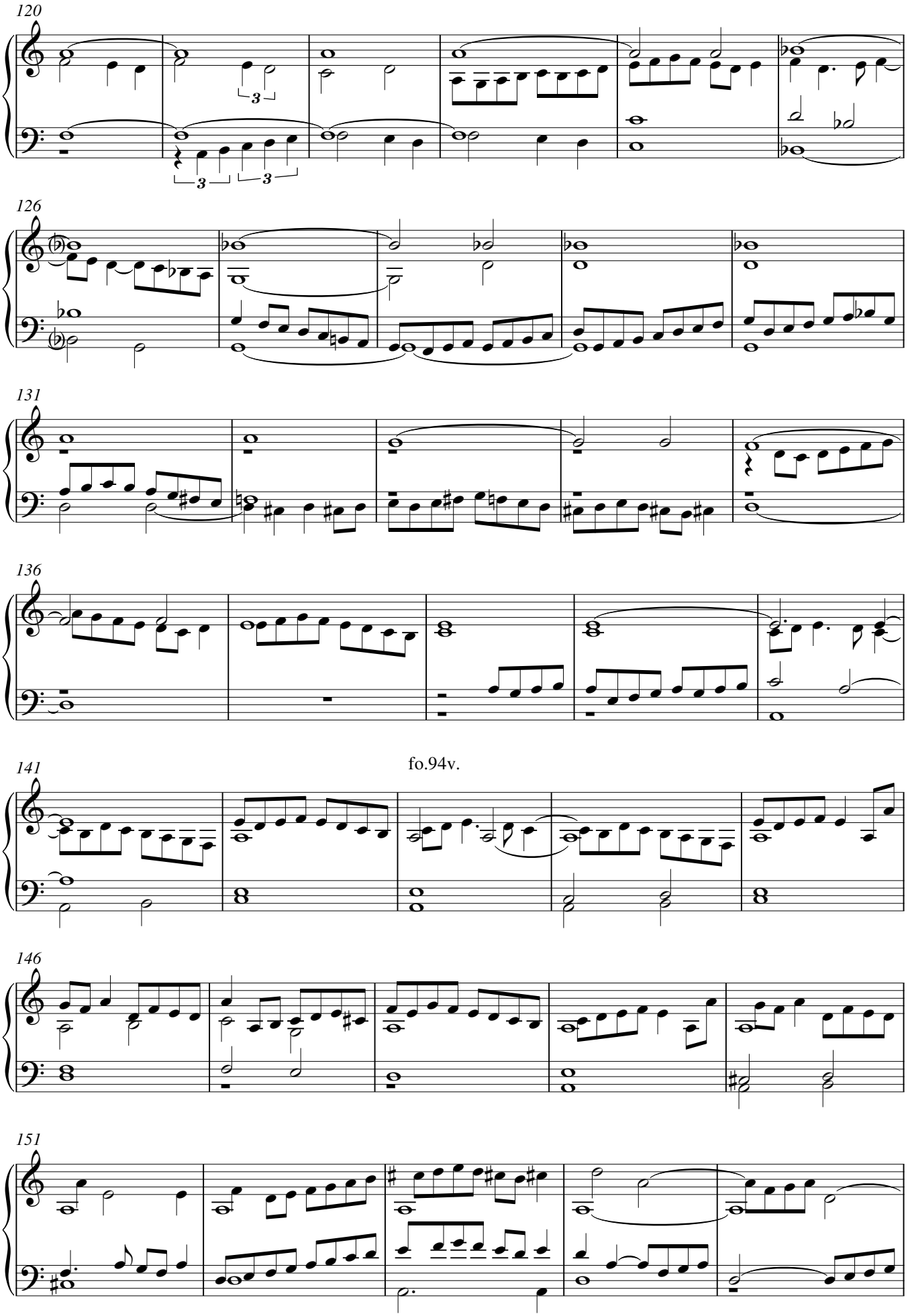
3

fo. 93v.

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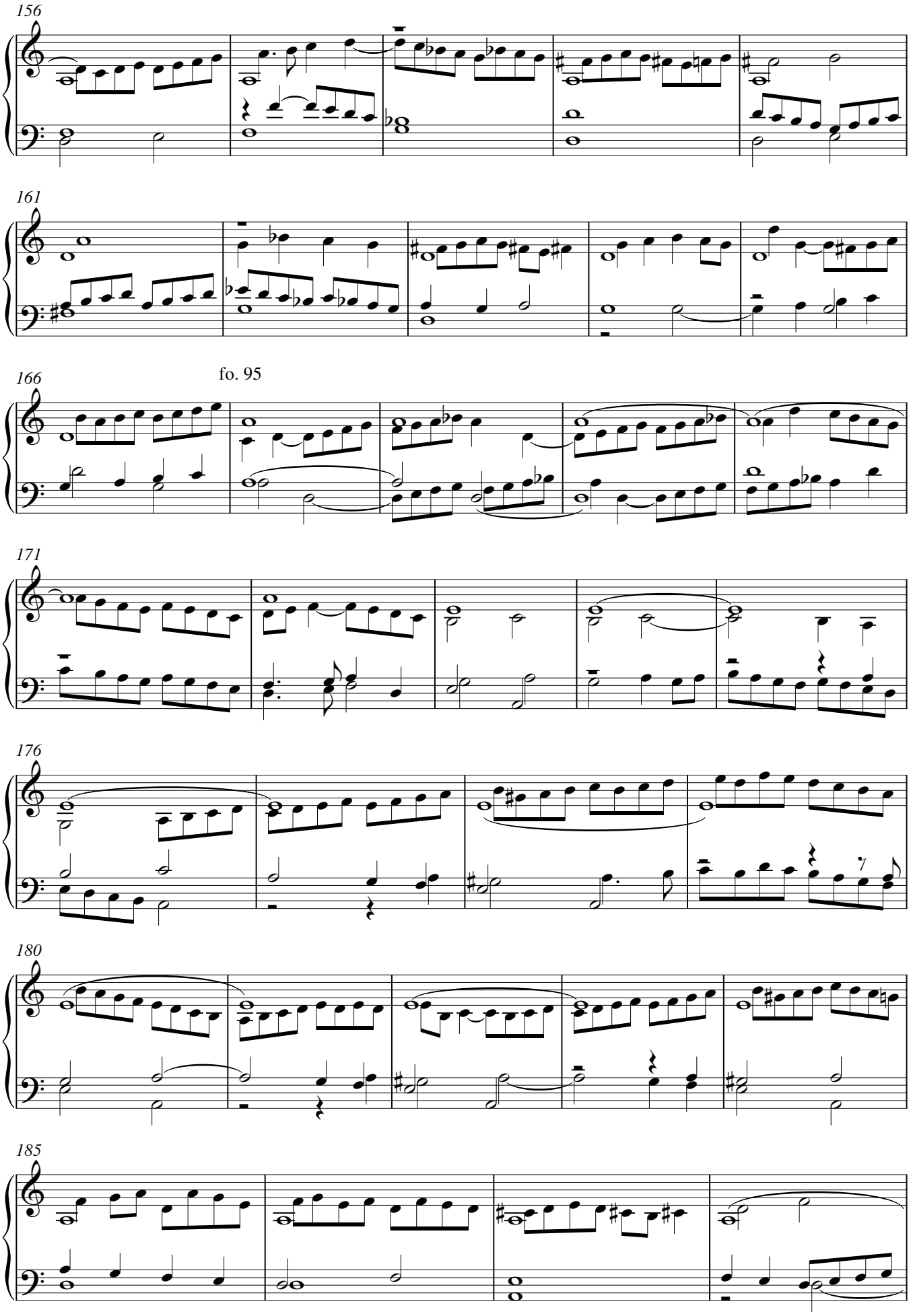
126
131
136
fo.94v.
141
146
151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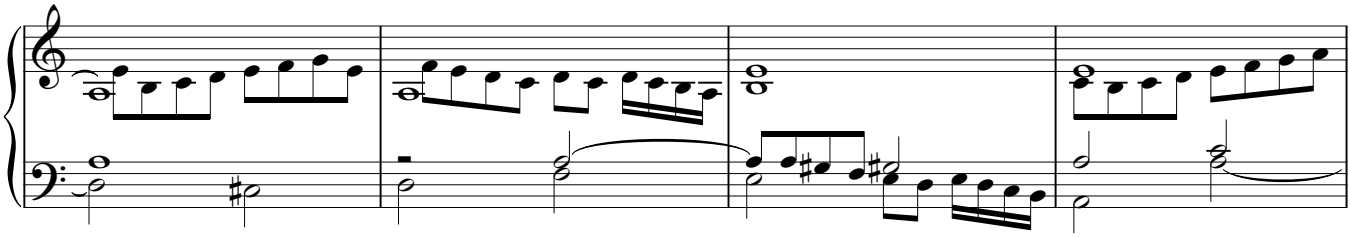
161
166
fo. 95
171
176
180
185

189 fo. 95v.



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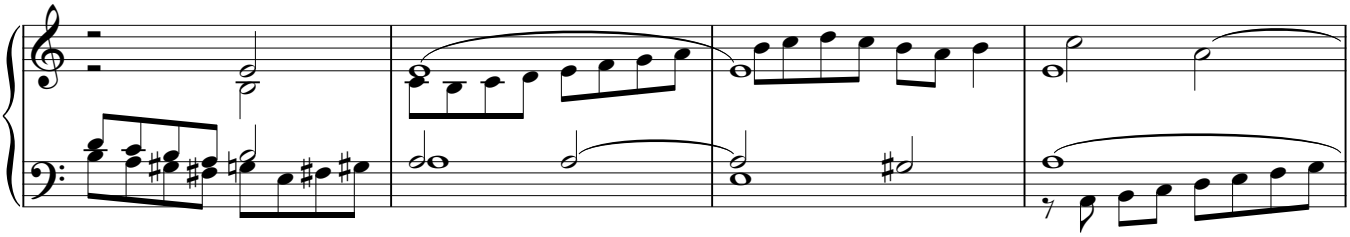

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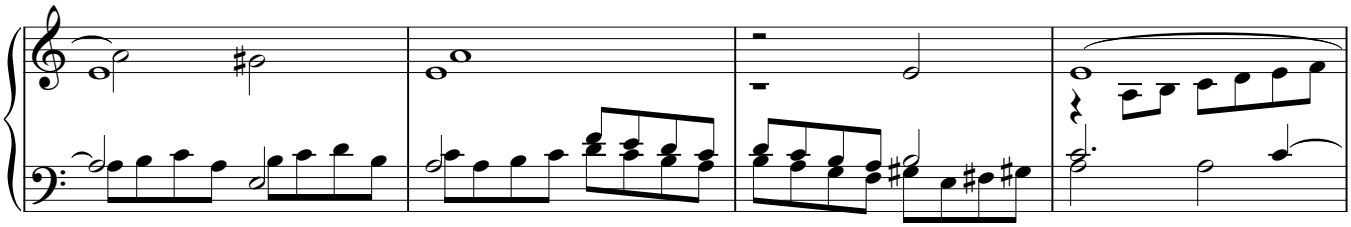

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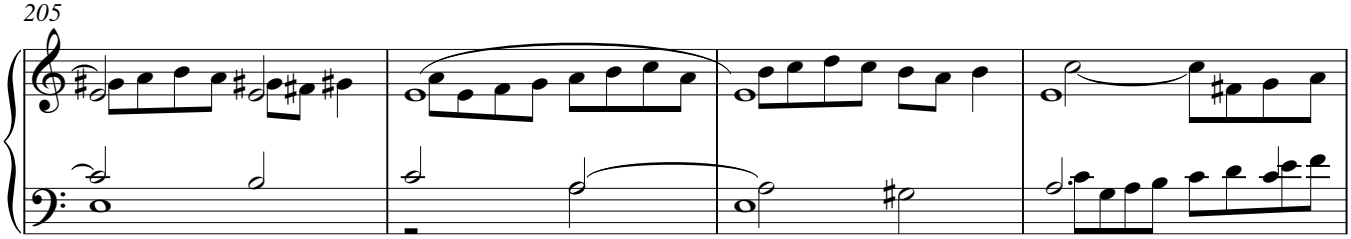

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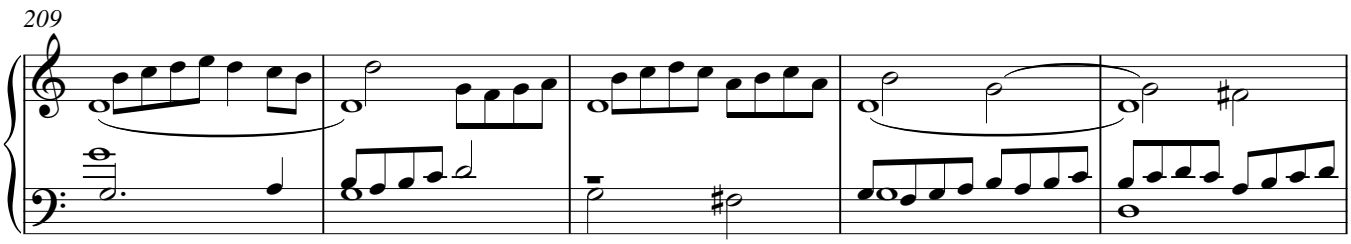
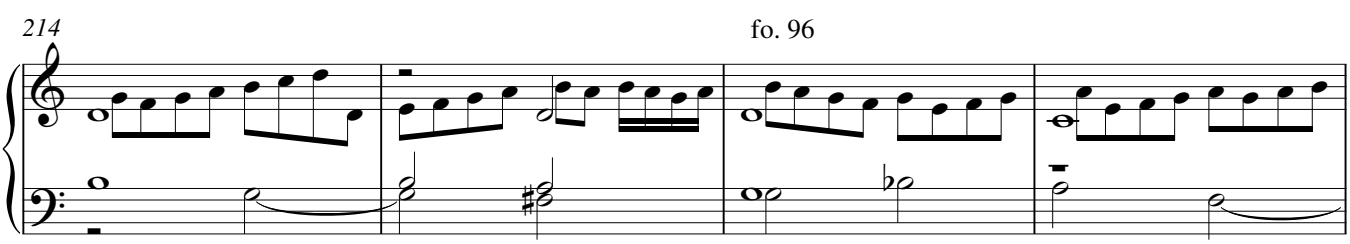
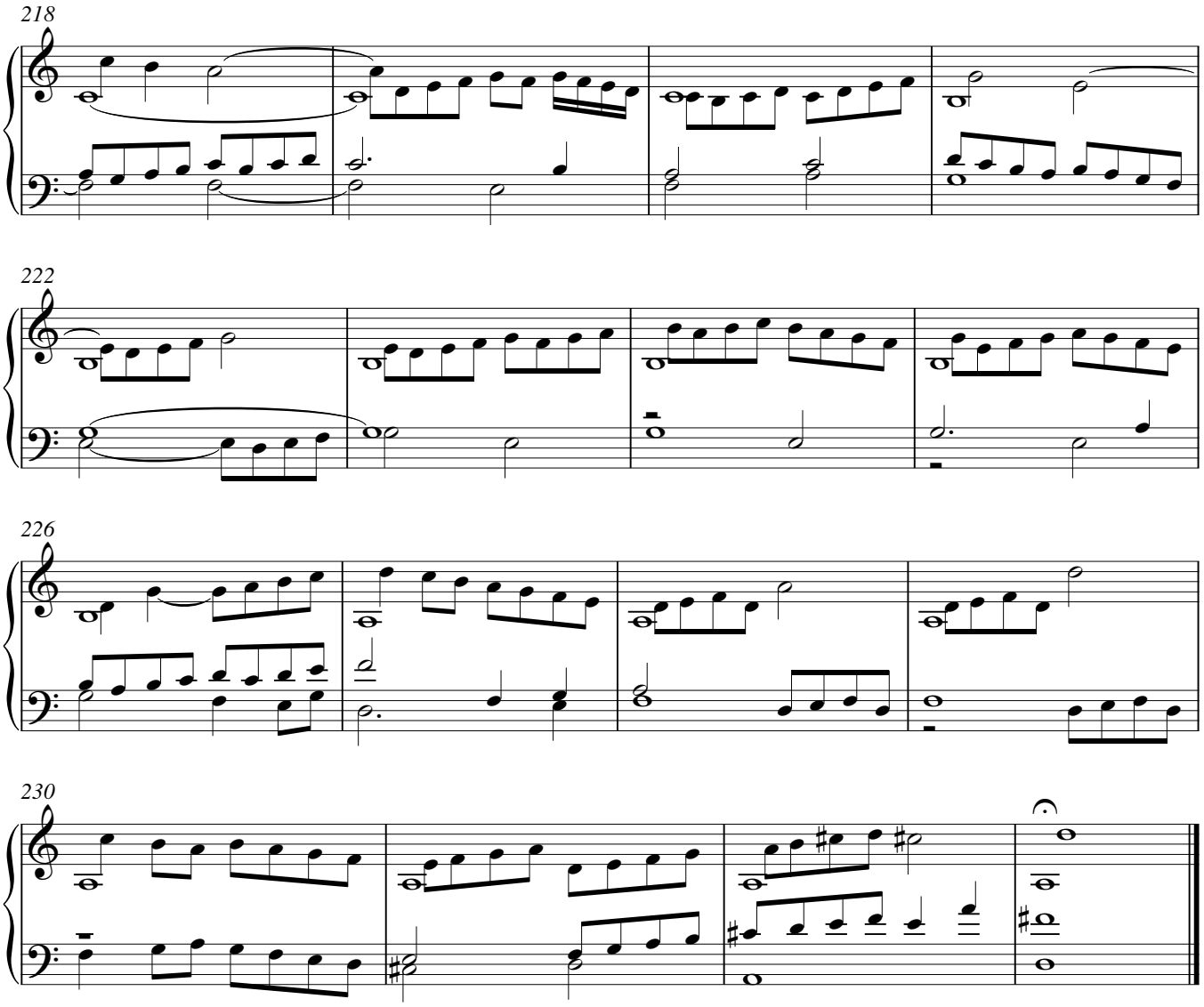


214 fo. 96



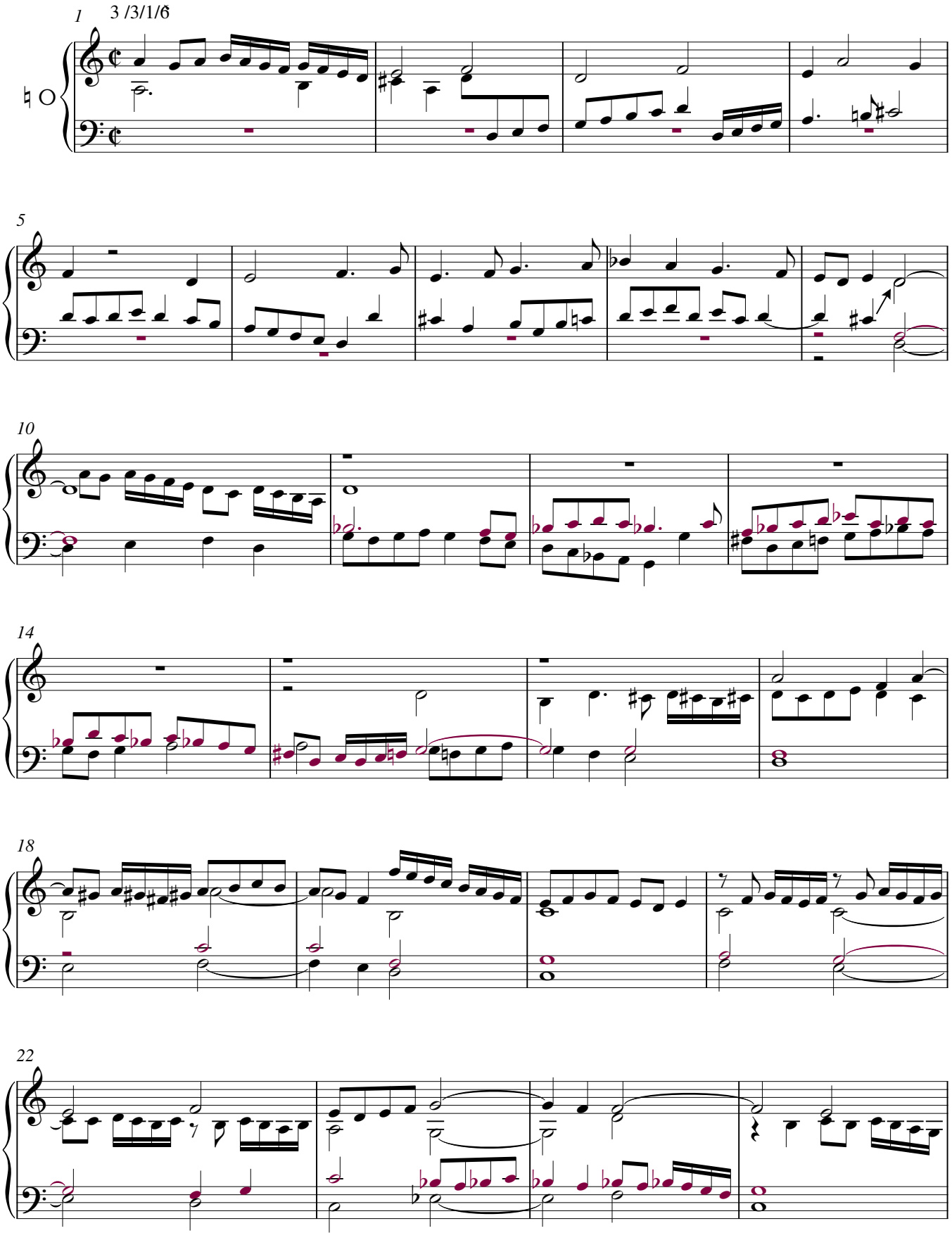


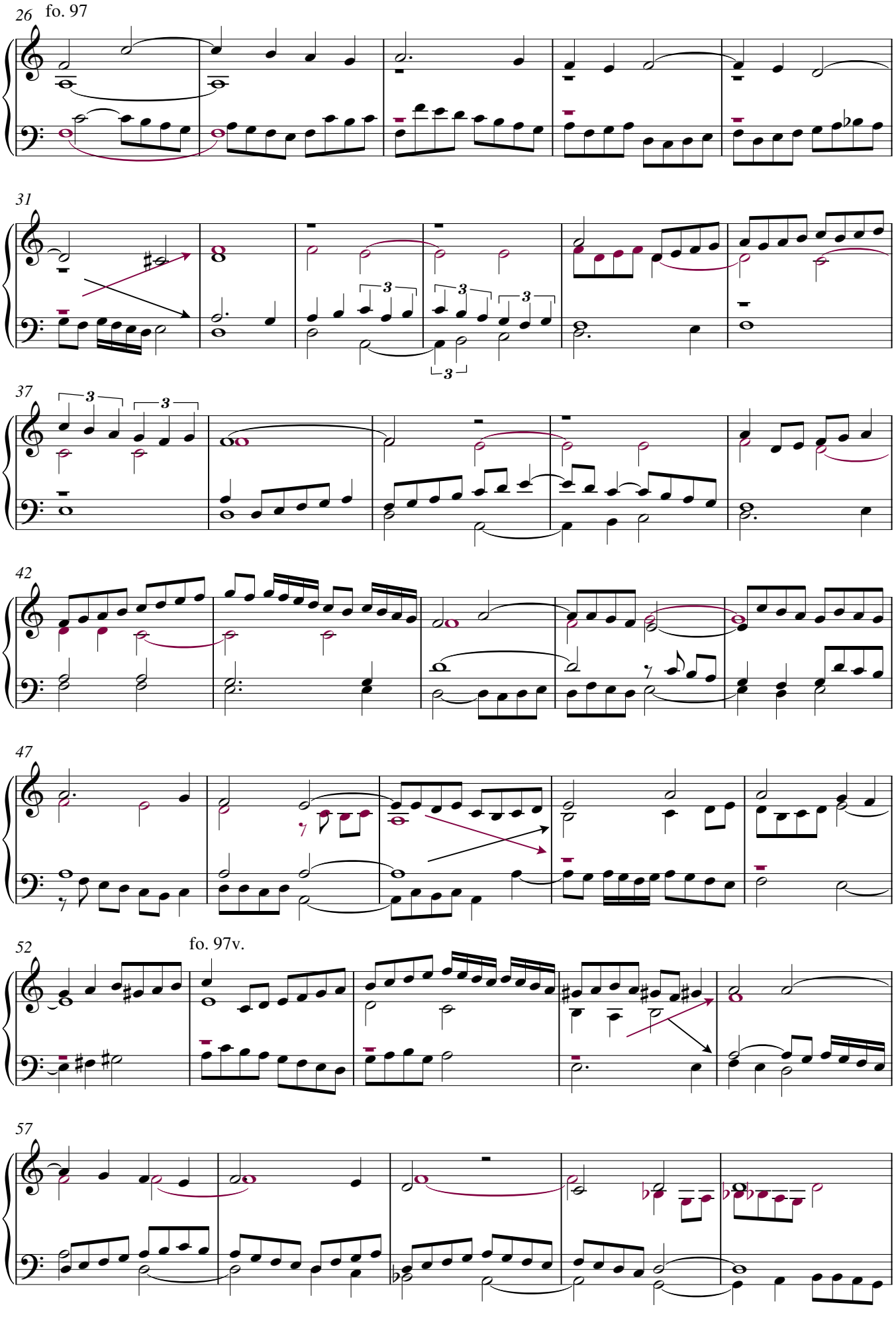
The time signature in the original by Josquin Desprez is ○for the superius, ¢ for its "resolutio" (solution) and for the other parts, according to Petrucci's edition Misse Josquin, Venice 1502. Josquin's Superius gives the melody of L'homme armé in long notes. Cabeçon broke it up in divisions, freely following Josquin and sometimes strengthening the cantus firmus in the Altus. He goes astray from his example in the bars 166-184
Bar 199 Tenor note 2: the sharp before g is positioned under Altus note 6, a', a little too far to the right, making no sense.

Osanna dela missa de lome arme

fo. 96v. Josquin Desprez (ca 1450-1521, Hosanna from the mass
L'homme armé super voces musicales

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




26
fo. 97
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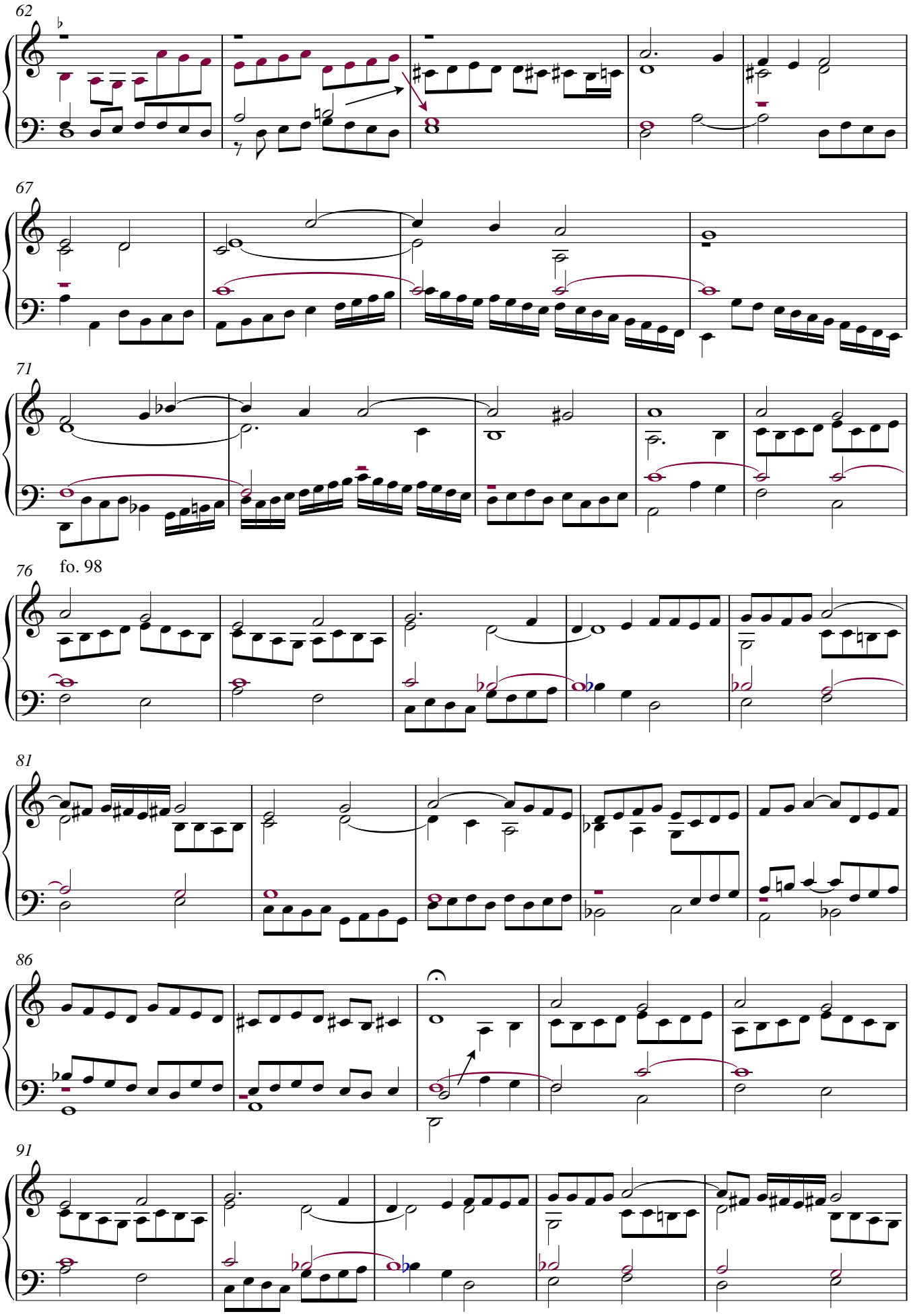
47
52
fo. 97v.
57


62
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fo. 98
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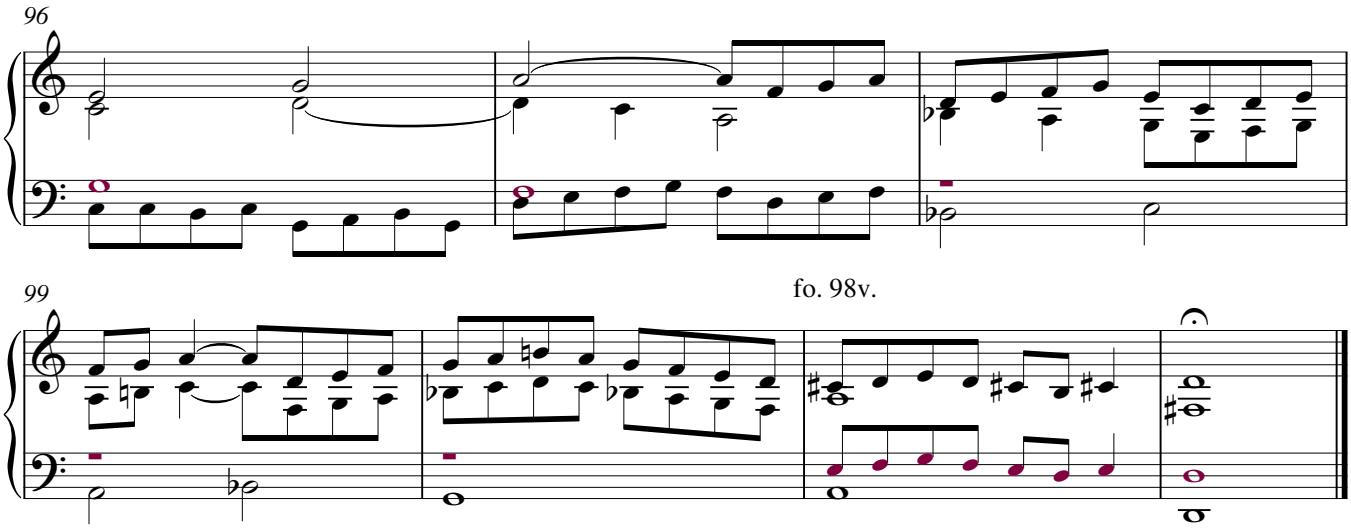
86
91



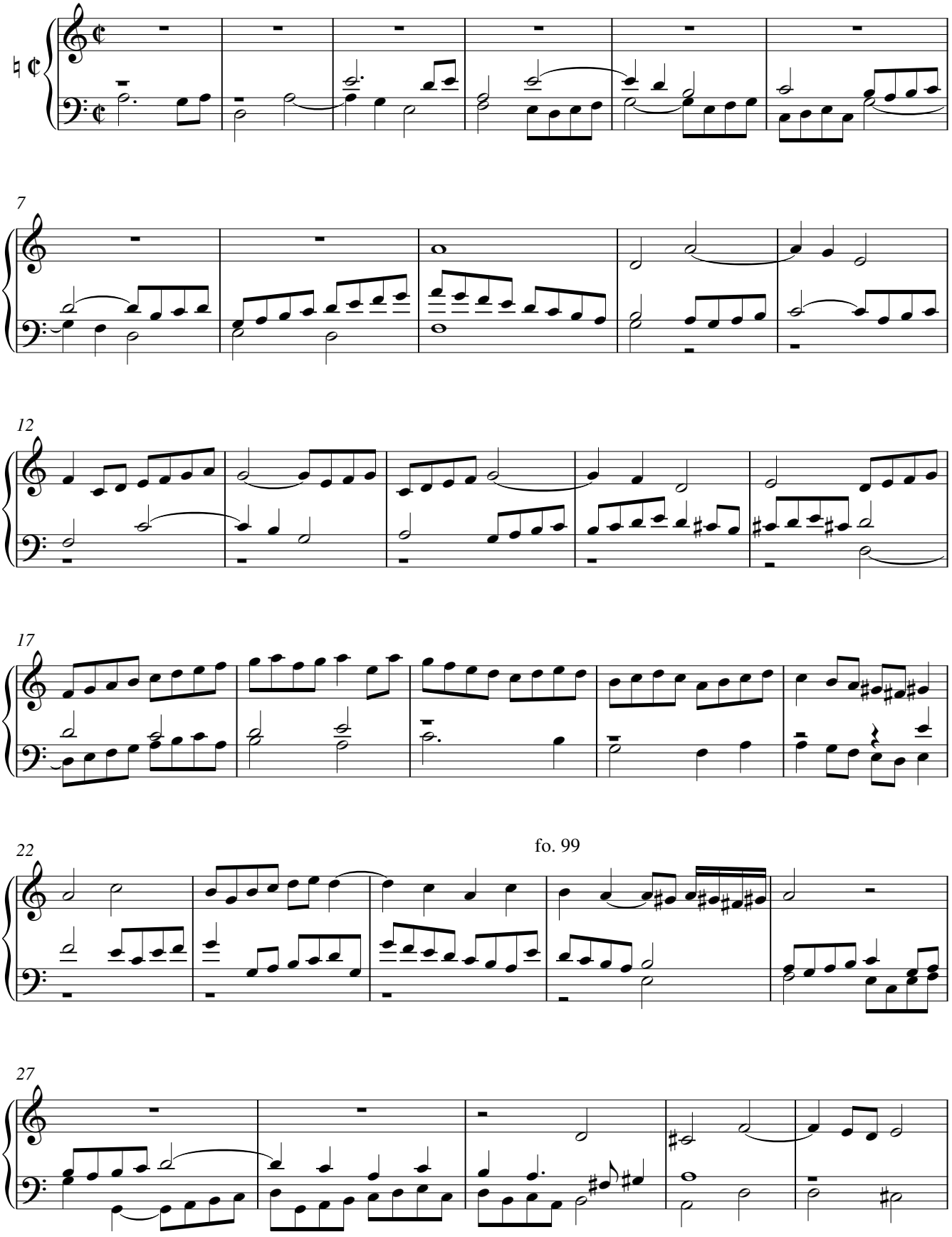
The cantus firmus is, with divisions, in the tenor, beginning in bar 9 and ending in bar 83; the final note of Josquin's original is 88, with Cabeçon's fermate.
Josquin's cantus firmus has got a flat sign throughout, the other parts have not. So I added an editorial accidental in Tenor bar 62. I leave it to the performer to apply other accidentals according to modern or other use, for instance in Bass bar 61; the flat in Bass bar 59 is Cabeçon's. I printed the tenor in purple.
As indicated by the time signature Josquin's original has been written in a tripartite time system. Two longae are equivalent with three bars in Cabeçon's arrangement. One could read the time signature as 6/2.
Bar 4 note 2 Altus: the natural is by exception Cabeçon's.

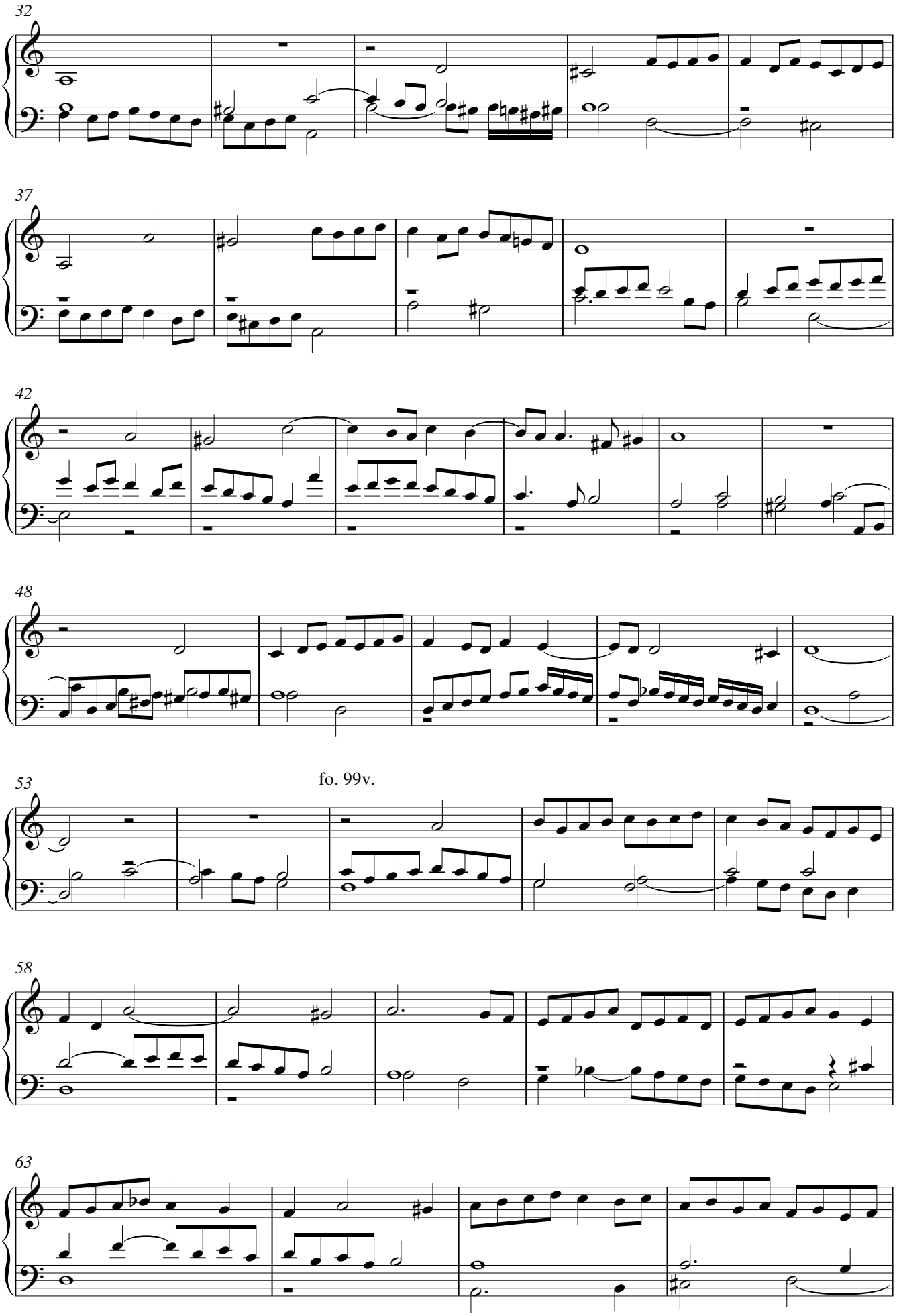
Benedictus de la missa delome arme. Iusquin

fo. 98v. Josquin Desprez (ca 1450-1521), Pleni sunt caeli from the mass
L'homme armé super voces musicales

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

3'/7/3




32
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42
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fo. 99v.
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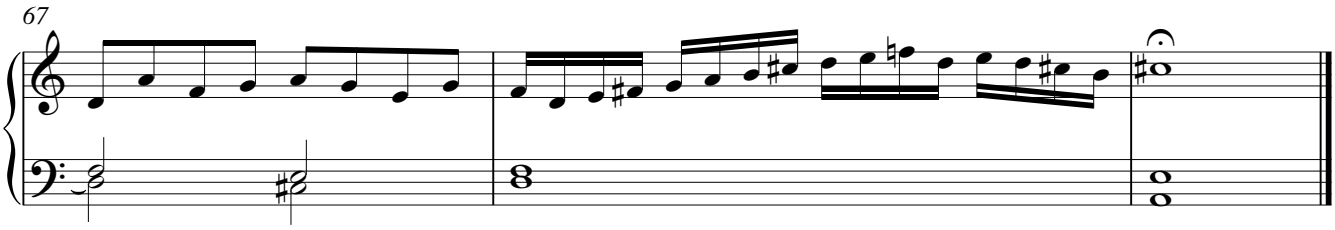


In this part of the mass Josquin did not apply the cantus firmus of L'homme armé. Cabeçon referred to the wrong part of the Sanctus/Benedictus.

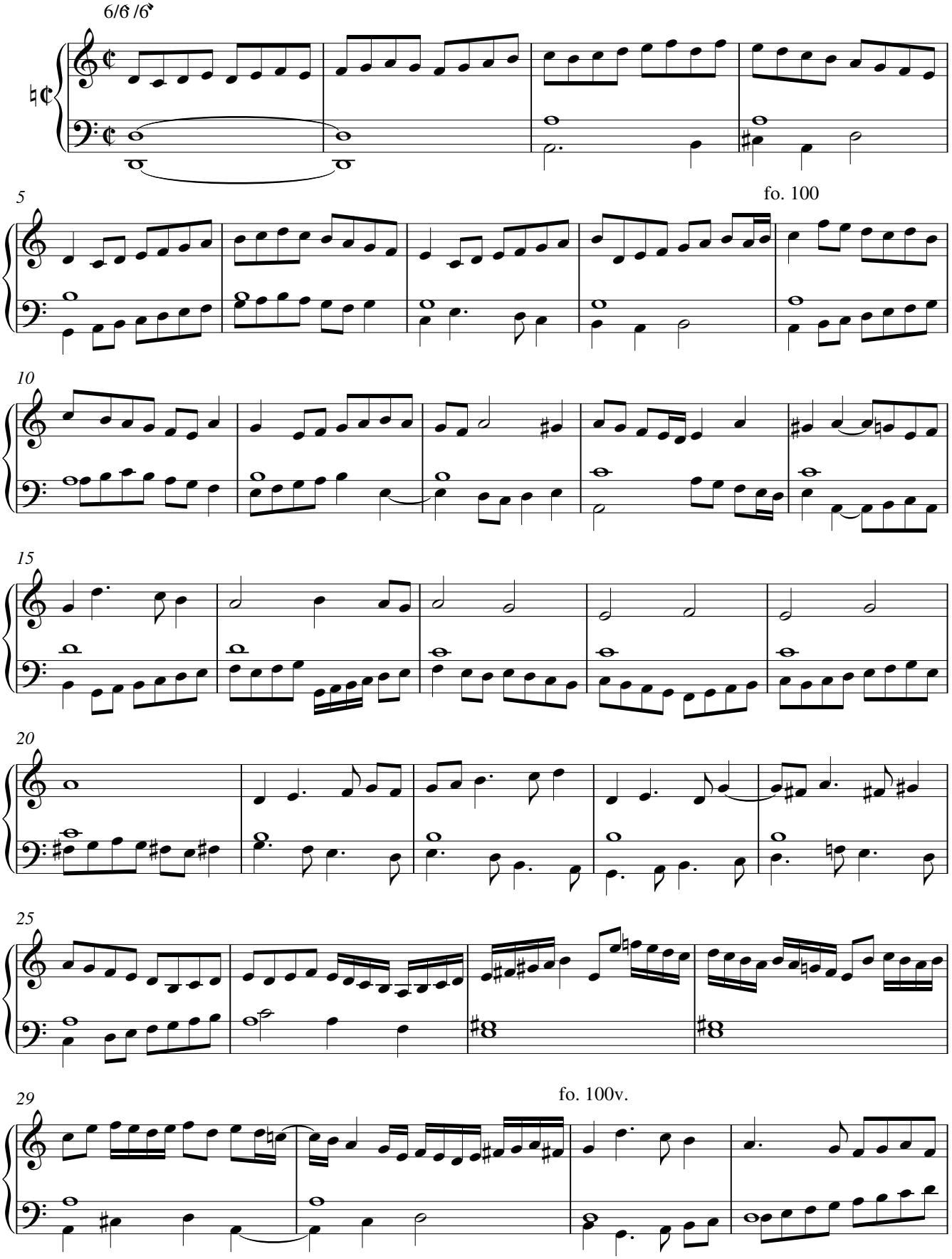
Avemaristela

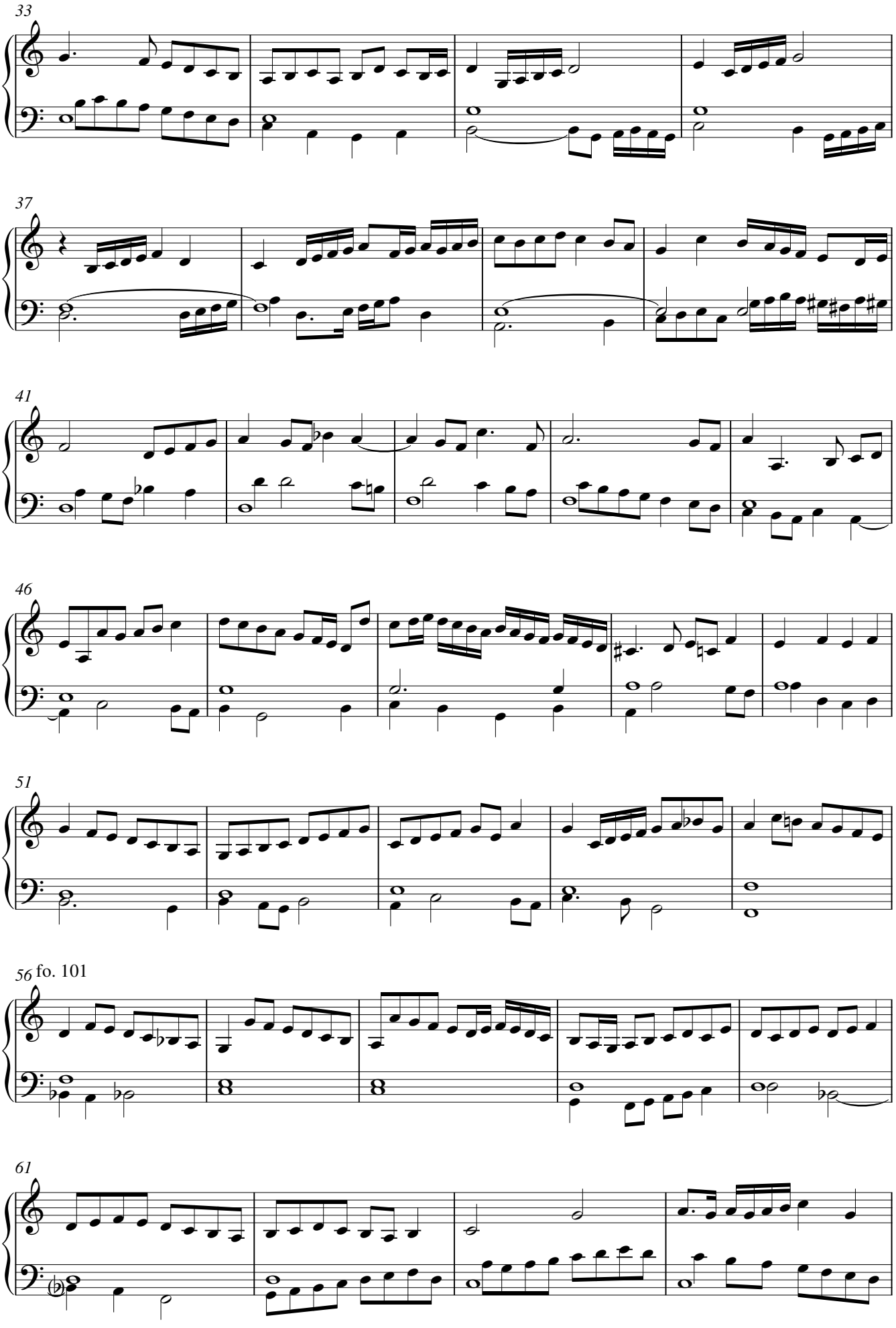
Fo. 99v. Ave maris stella, canto llano, tenor a tres

Plainchant in tenor, three voices

A. de Cabeçon (1510-1566)

Transcription Arnold den Teuling 2016




33
37
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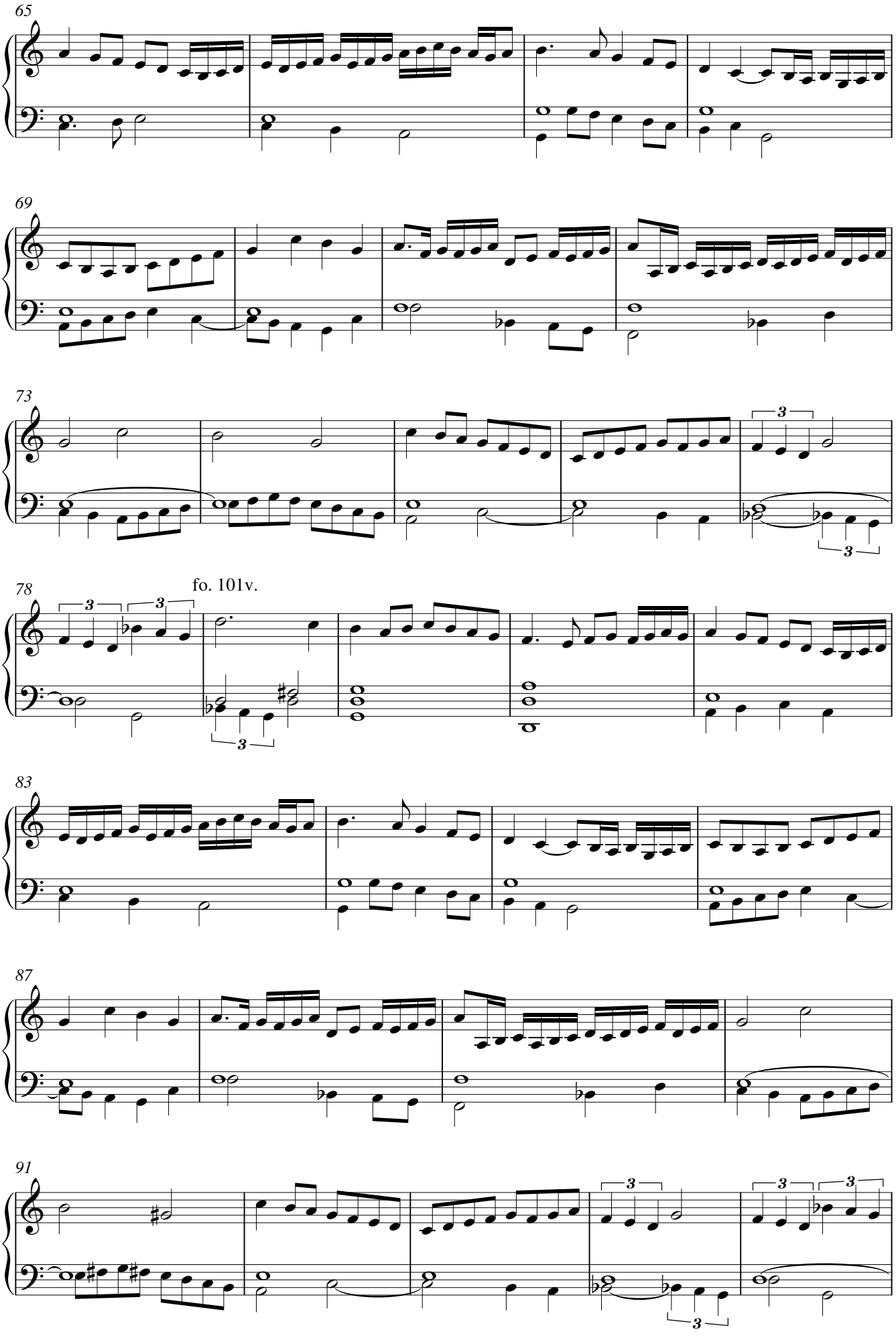
51
56 fo. 101
61


65
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fo. 101v.
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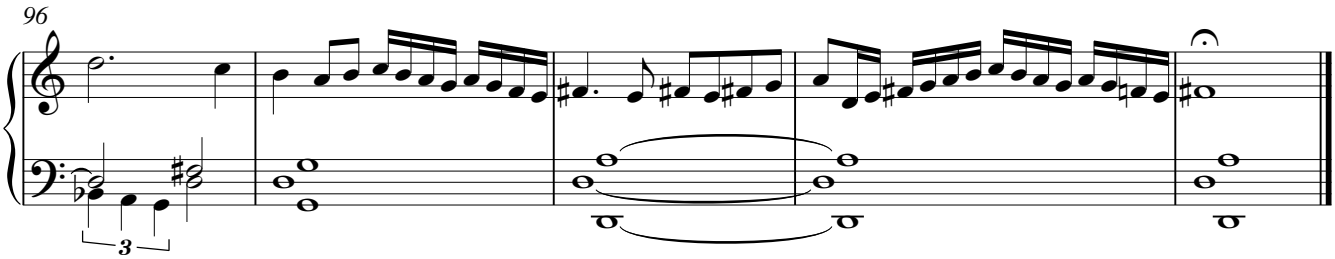
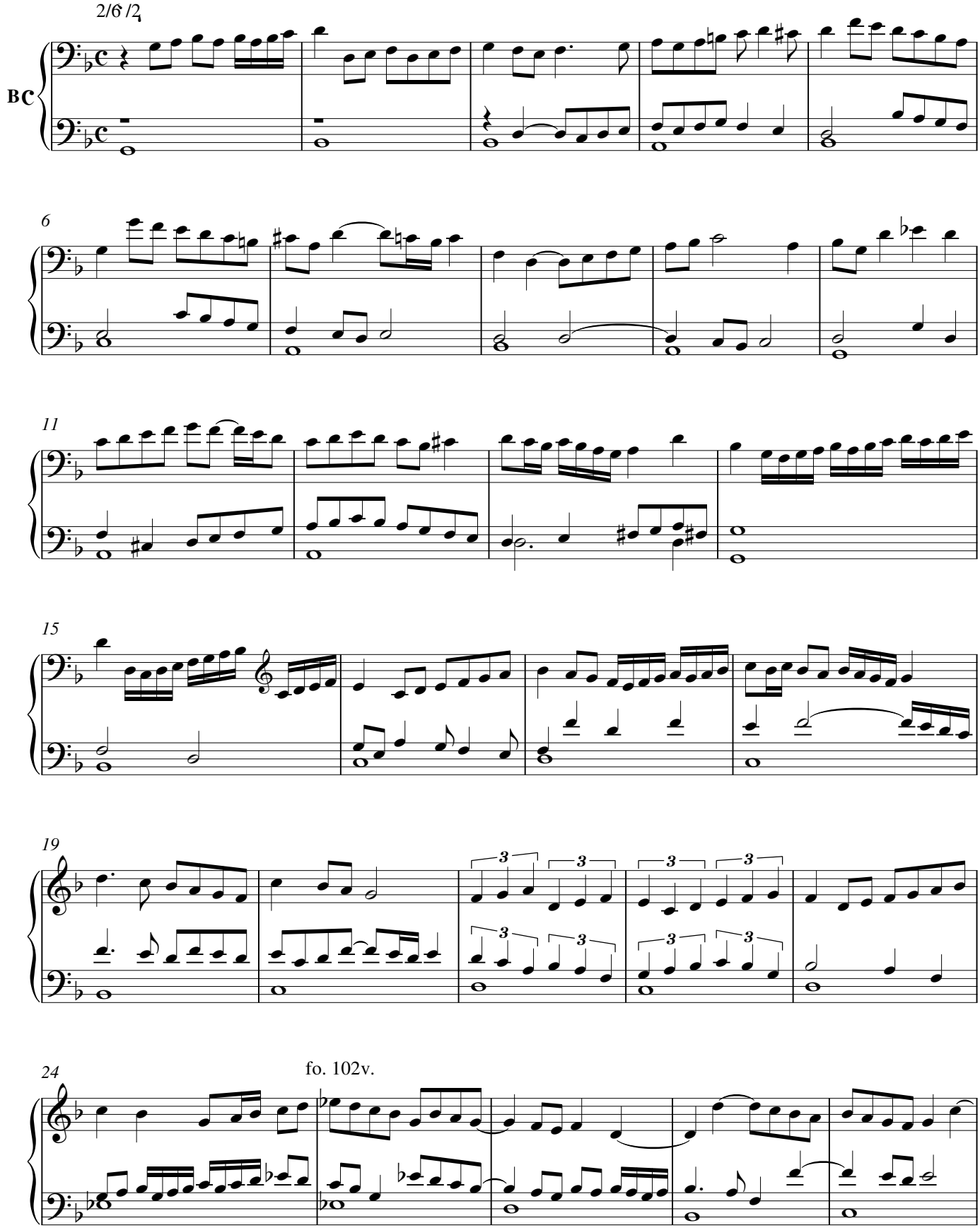


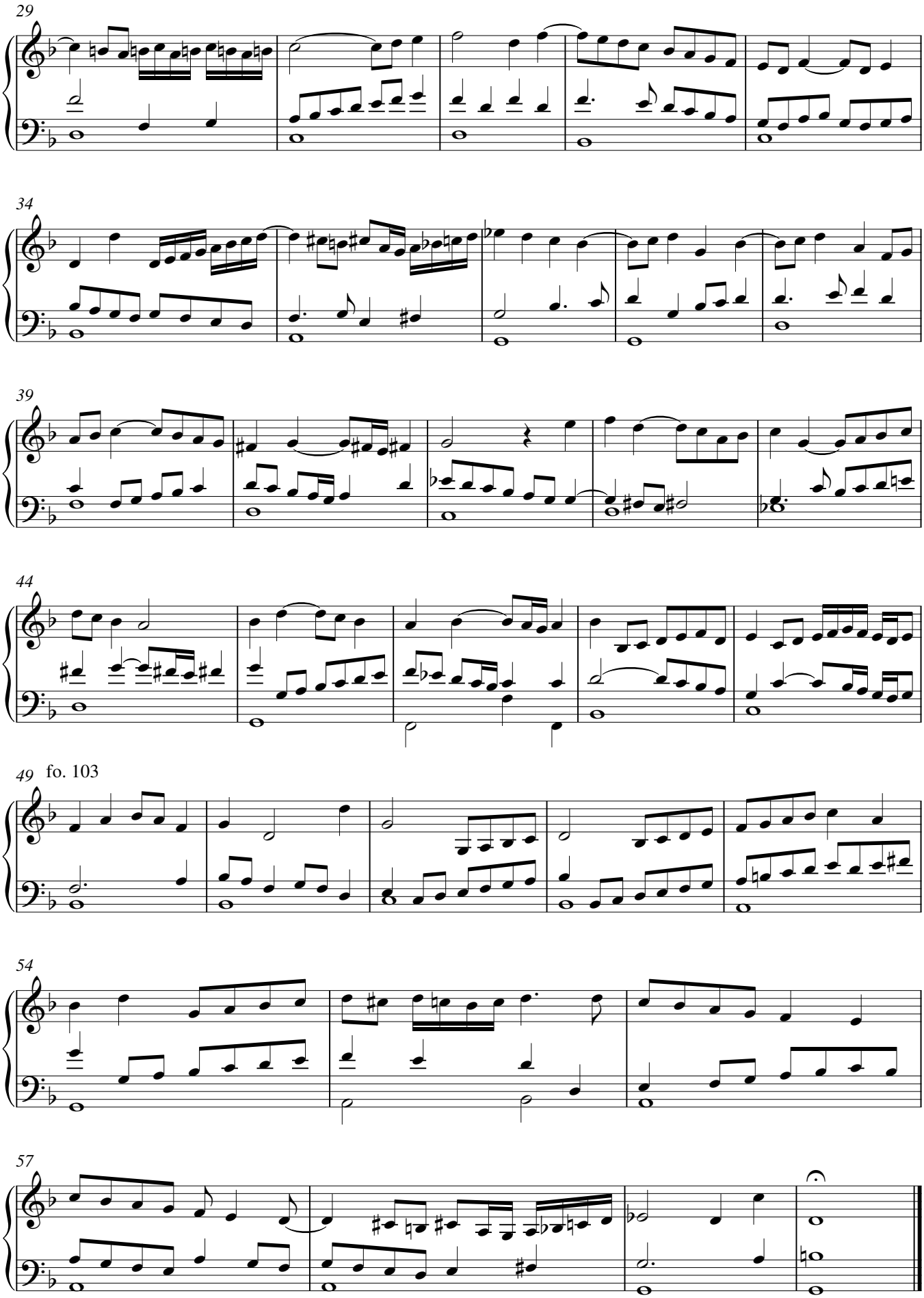
The beginning of the cantus firmus is similar to the most usual in the Liber usualis p. 1259, but the rest is different. The melody ends in bar 78 and is freely repeated from bar 65, beginning in bar 82.

Beata viscera mariae. Cantollano

conel baxo a tres. Fo. 102. Plainchant in the bass, three parts.

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



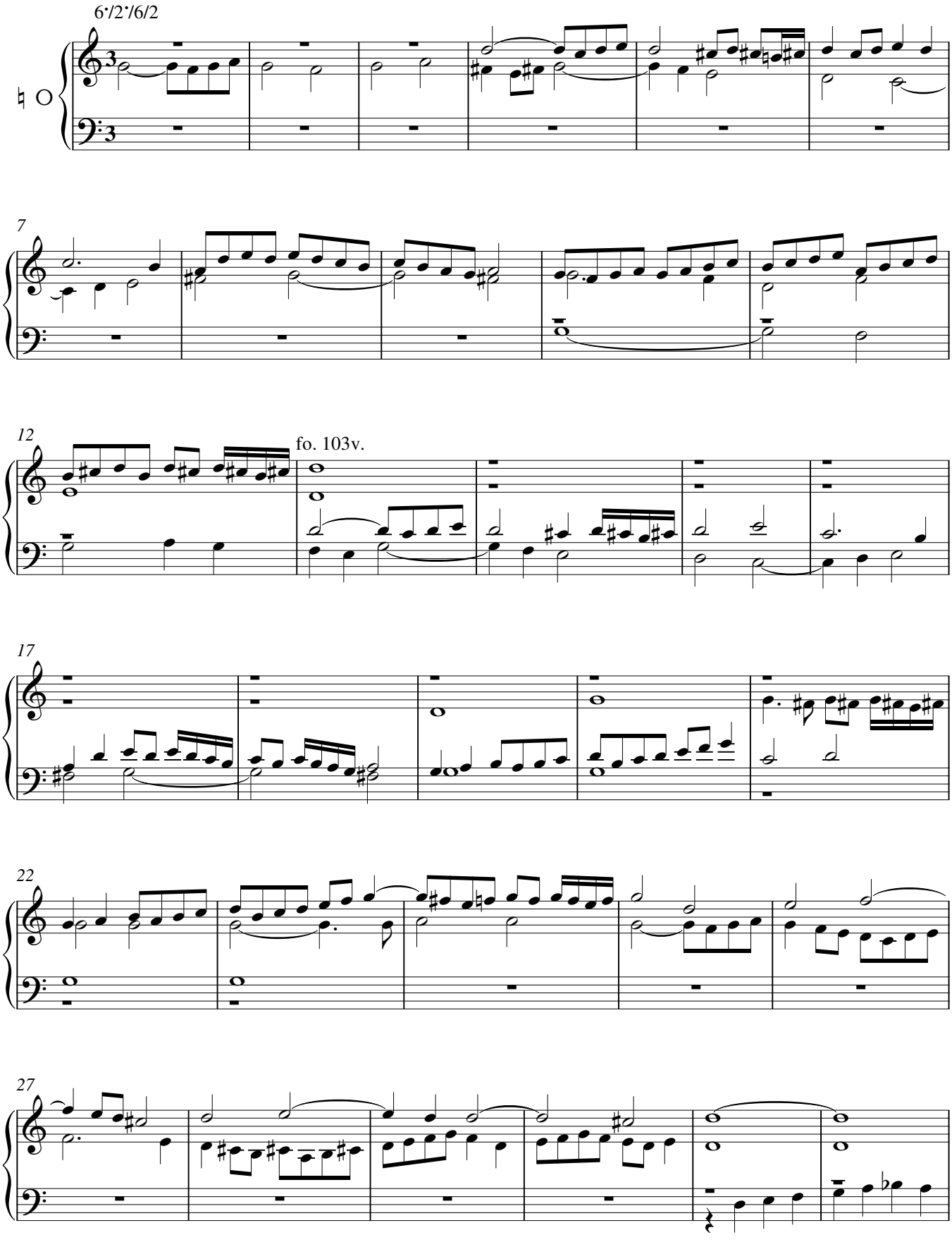


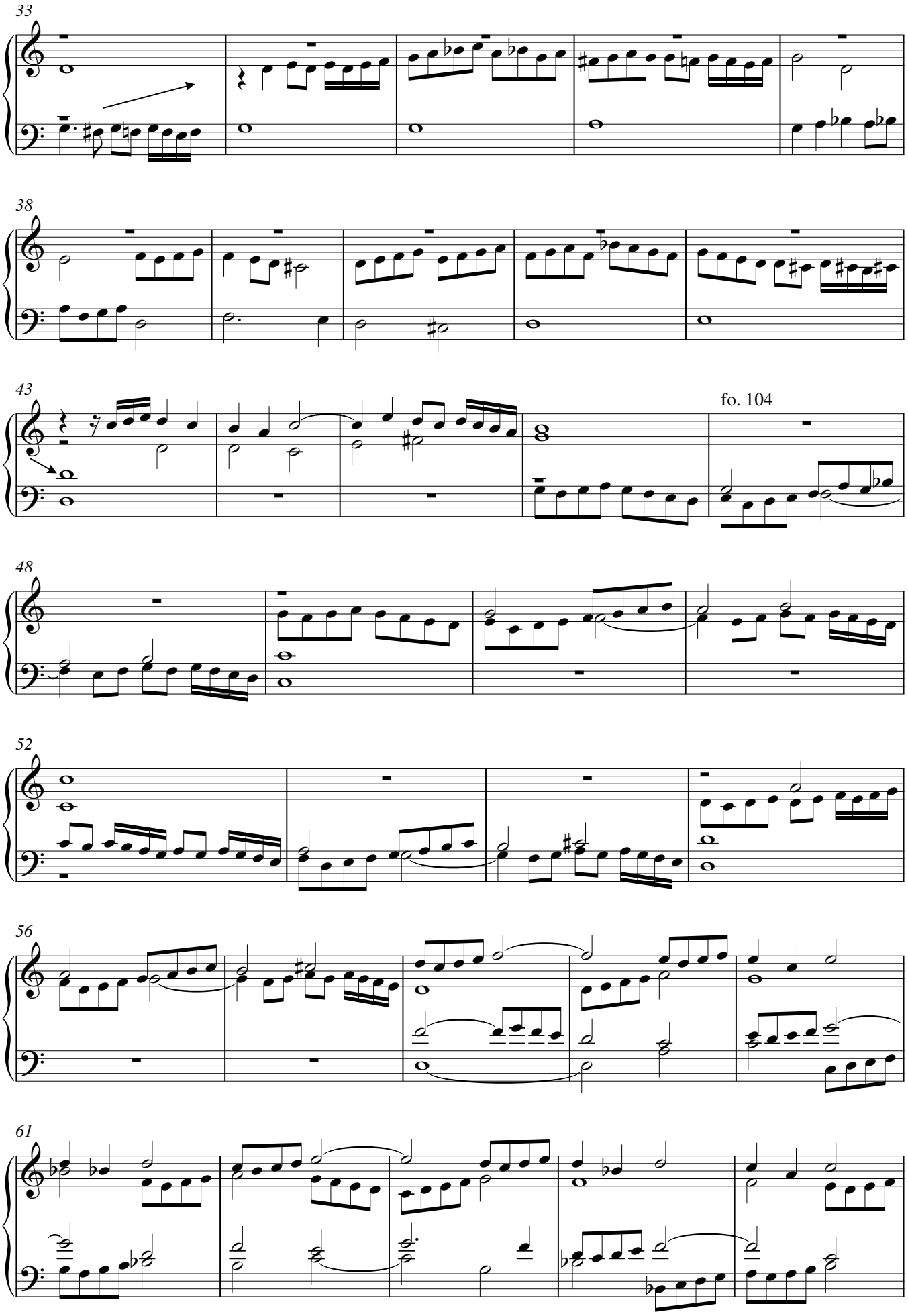
The cantus firmus shows some similarity with the plainchant communio for feasts for St Mary (commune festorum B. Mariae virginis) as in the Liber usualis, p.1268, and none with the responsory of the Christmas Matins, p. 389.

Cum sancto Spiritu. Iusquin.

Fo. 103. Cum Sancto Spiritu from the Mass De beata virgine, Josquin Desprez.

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

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fo. 104
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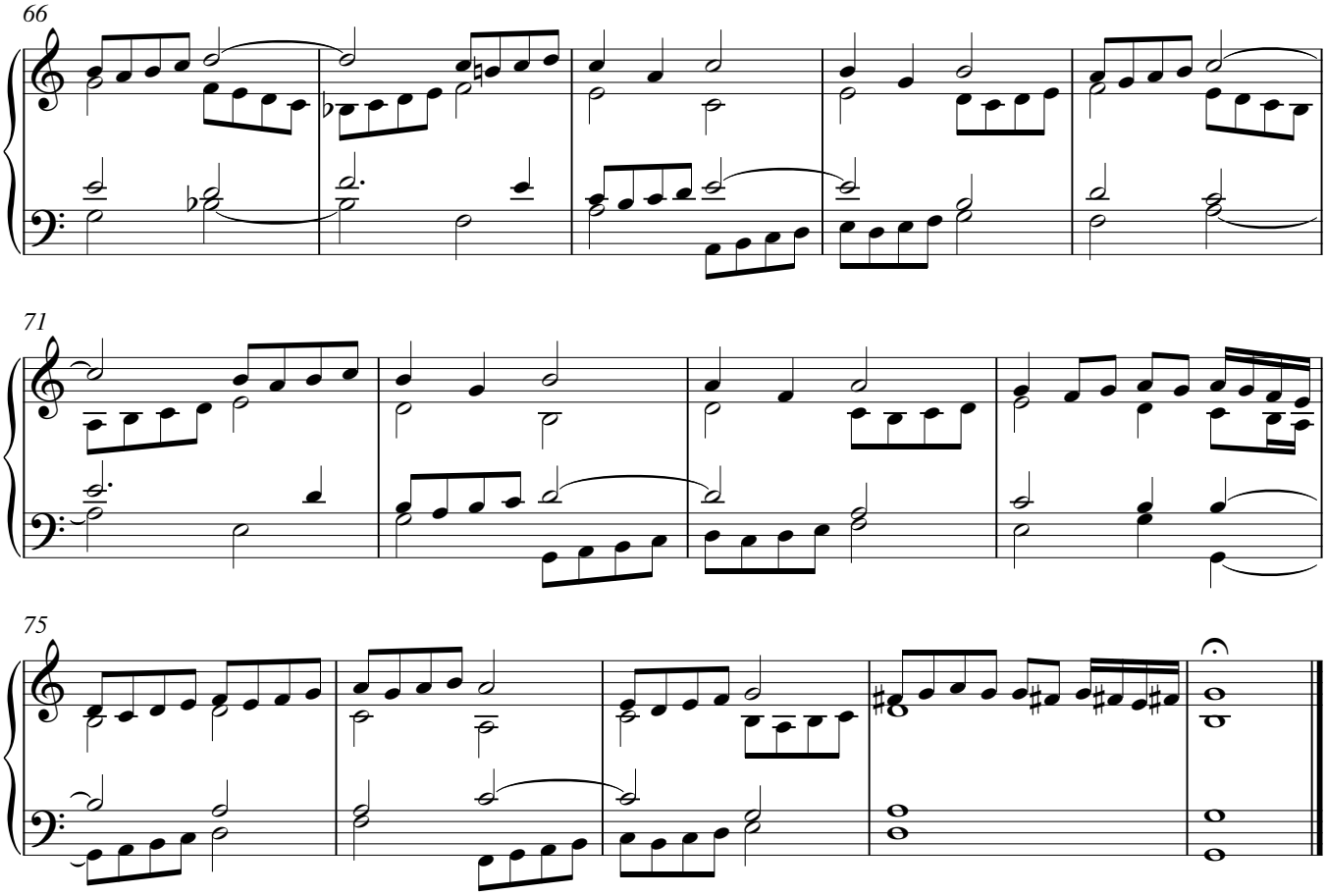

One bar in Cabeçon is a brevis in the edition of Petrucci's Missarum Josquin liber tertius, Venice 1514. The time signature in Petrucci is ⌽ . Three bars in Cabeçon are equivalent with one in, for instance, Smijers's edition of Josquin's Werken 30.16, p. 137, bars 223-250.
Josquin's original clefs in this part of the Gloria are G2 C3 C3 F4, possibly chiavetti, and in that case the piece should be sung a fourth down. For a male voice is g" too high. However, the lowest tone is now F, a fourth down would result C, which is very low for a normal bass voice.
Superius bar 5 note 5: the superfluous natural is Cabeçon's.