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 and harp

and arranged for instruments

with introduction and critical notes

by Arnold den Teuling

Recorders or other instruments

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 in the page which also contains the "erratas".

The Obras contain an extensive and very useful introduction, followed by 200 folio's of printed music. The notes are represented by numbers on a line, each line being one voice. Cabeçon explains in his introduction how this tablature works. A facsimile is in IMSLP.

My project concerns an edition of the three sections of Cabeçon's work meant for keyboard instruments or (diatonic) harp, omitted by the editors Pedrell and Anglès since 1895. For the details on other editions and on my choice I refer to my edition for keyboard instrument and harp. As by-products I will separately give arrangements for 3-6 instruments, especially recorders, facilitated by Cabeçon's way of music notation: tablature with each line bearing one voice. If you play other instruments than recorders you should play the treble recorder part one octave down, and read the other parts with clefs an octave down. In cases where real arrangement of the recorder parts was necessary, due to the compass of recorders, I made a separate edition for other instruments. The page numbers only refer to the scores.

Cabeçon maintained in his intabulations of existing pieces the composer's original note values and represented the original pitches, "come stà", so without correcting them for chiavetti or high clefs. But he allowed himself liberties especially in final bars. He broke up long notes and applied multiple diminutions and ornaments. In the table of contents I put an * with pieces the originals of which may be found in IMSLP or CPLD. So you can compare Cabeçon's version with the original. You may consult the original source if possible, for instance at Early music Online, https://repository.royalholloway.ac.uk/access/searching.do .
The originals are playable on recorders too.
I follow the Grove Music Online for the authorship of the original vocal pieces.

Cabeçon applied accidentals independently for every voice and repeated them for every note, as usual in the period. Though not usual any more I maintained that, and I did not correct Cabeçon's inconsistencies. 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! But I put editorial accidentals in obvious places. 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 may be regular and should not always be repaired. But evident errors should of course be corrected, and I mentioned them in my

critical notes; in this part of my edition I corrected the evident errors in superscript editorial accidentals; I added critical remarks where relevant. Horizontal brackets above one or more notes indicate that I put the marked notes one octave up, and horizontal brackets under a staff indicate any other change to make the voice playable on recorders. In some cases I indicated the original notes by cue notes.

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”. The discantes or diferencias, diminutions of polyphonic songs and grounds, have been included in all older editions, so I did not.

Arnold den Teuling, Assen, Netherlands, December 2017.

Contents of "Comiençan los motetes y canciones a seys" transcribed for recorders or other instruments

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*	346
Benedicta es caelorum regina, con segunda y tercera parte , jusquin.	164	Josquin Desprez, Benedicta es caelorum regina,* complete	359
Sancta Maria Verdeloth.	171	Philippe Verdelot, Sancta Maria, virgo virginum	378
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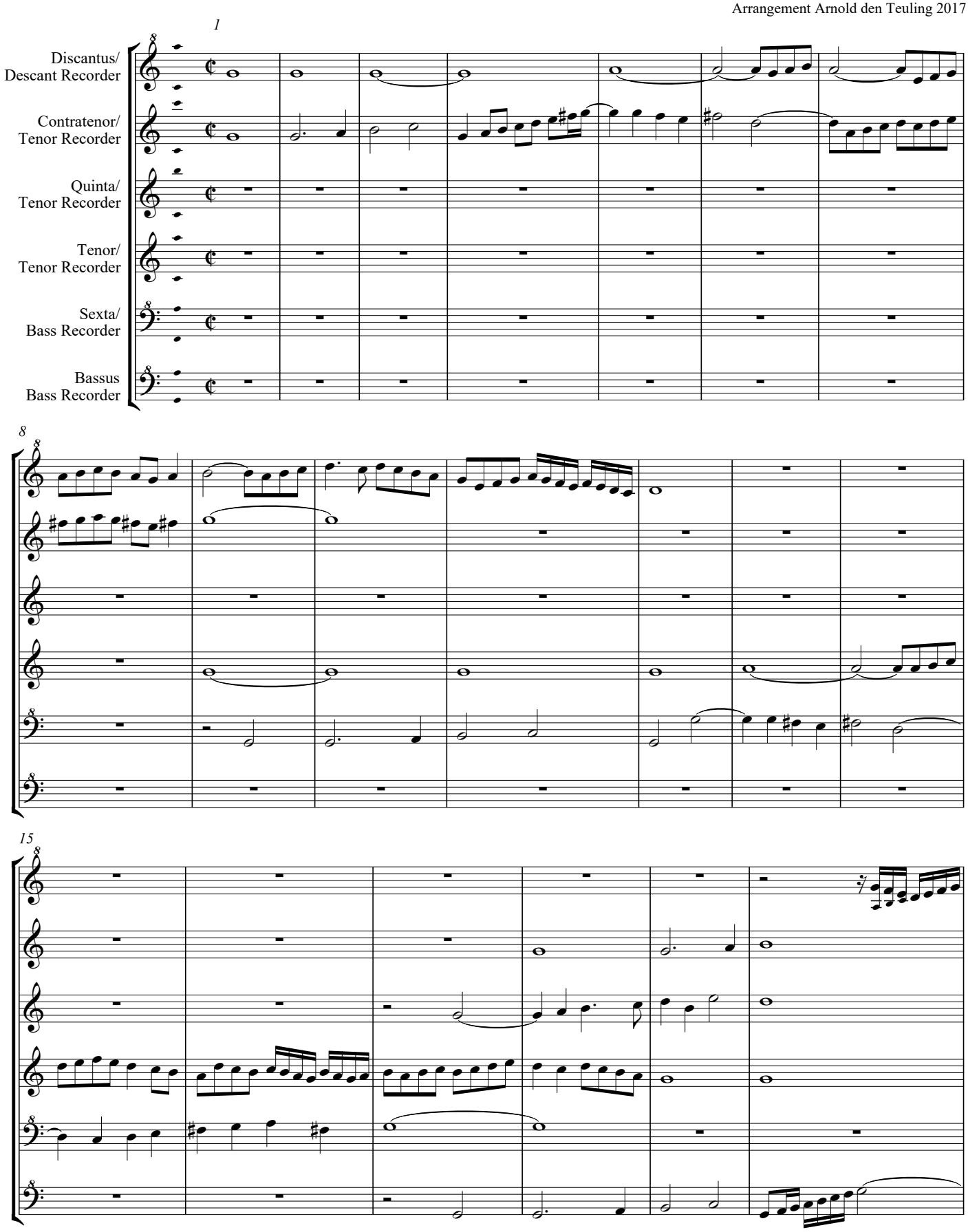
Benedicta es regina celorum

Fo. 159. Josquin Desprez, Benedicta es caelorum regina

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



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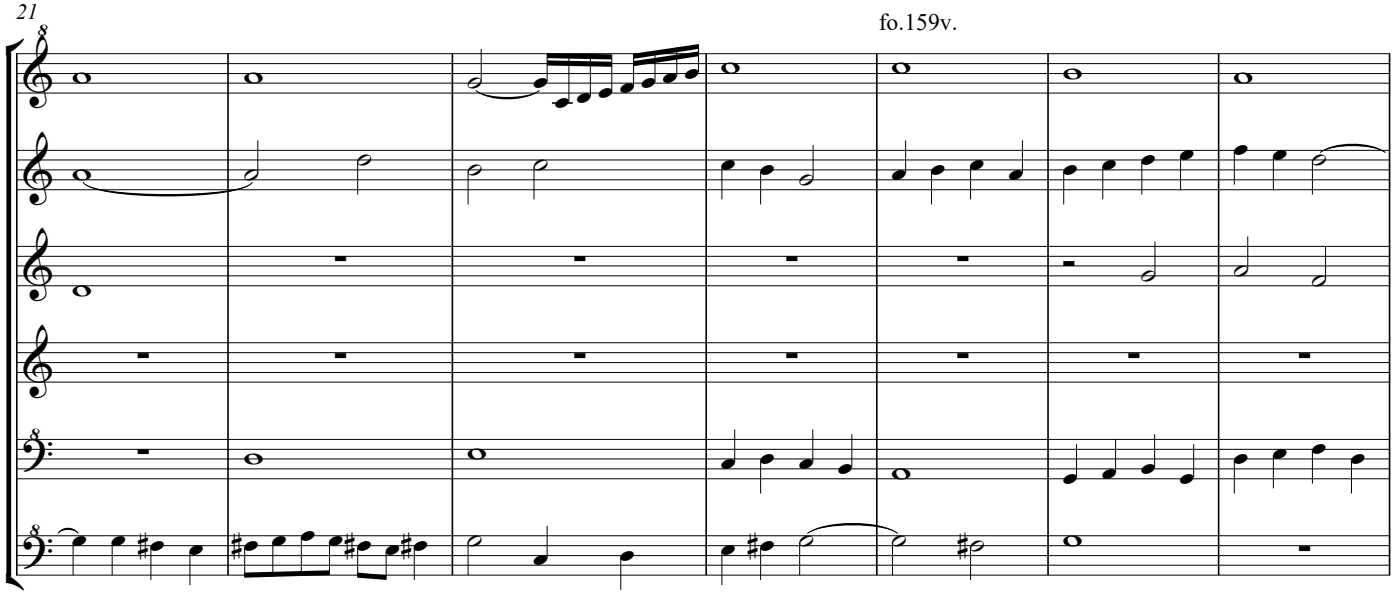

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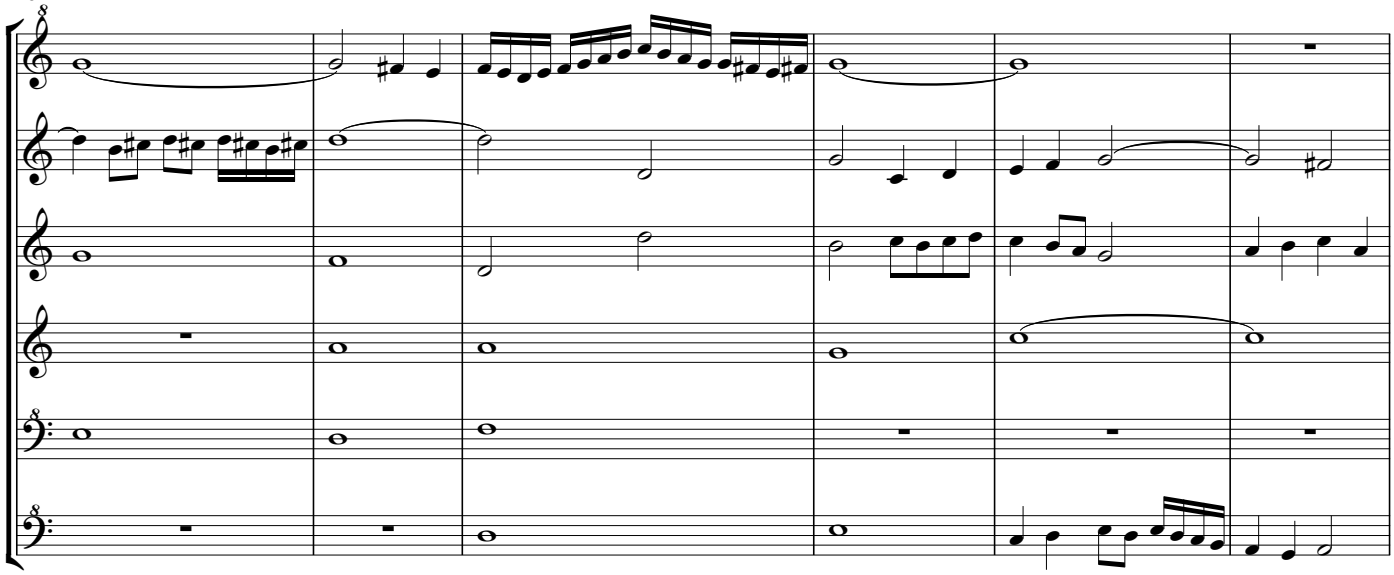

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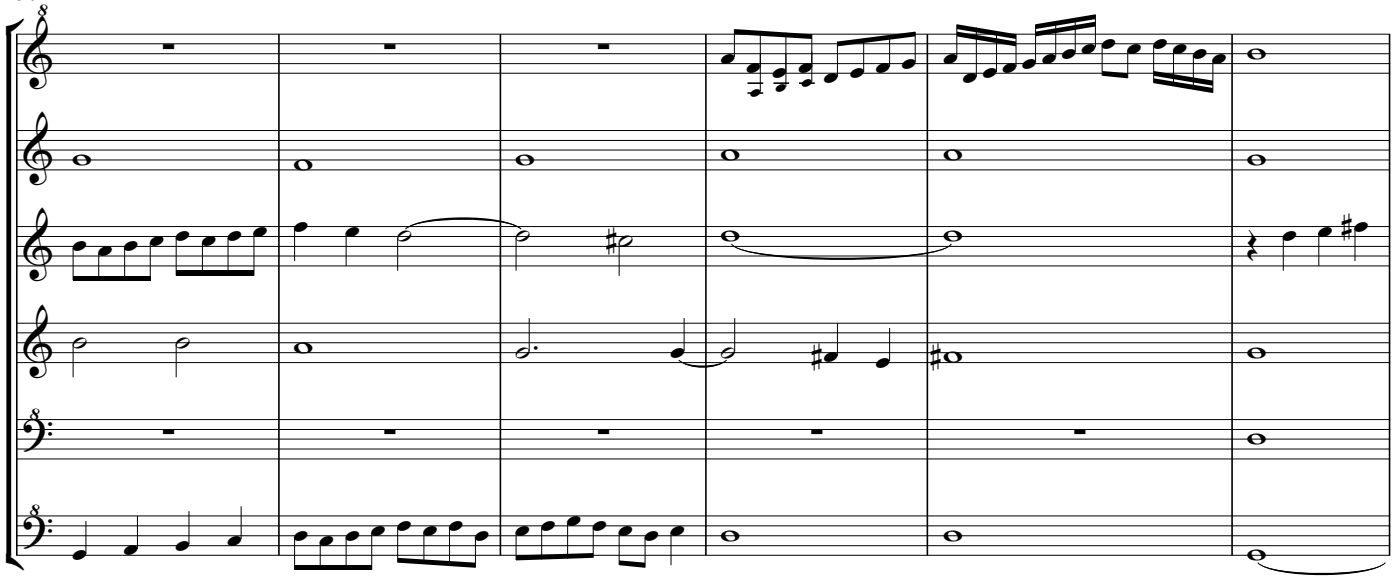

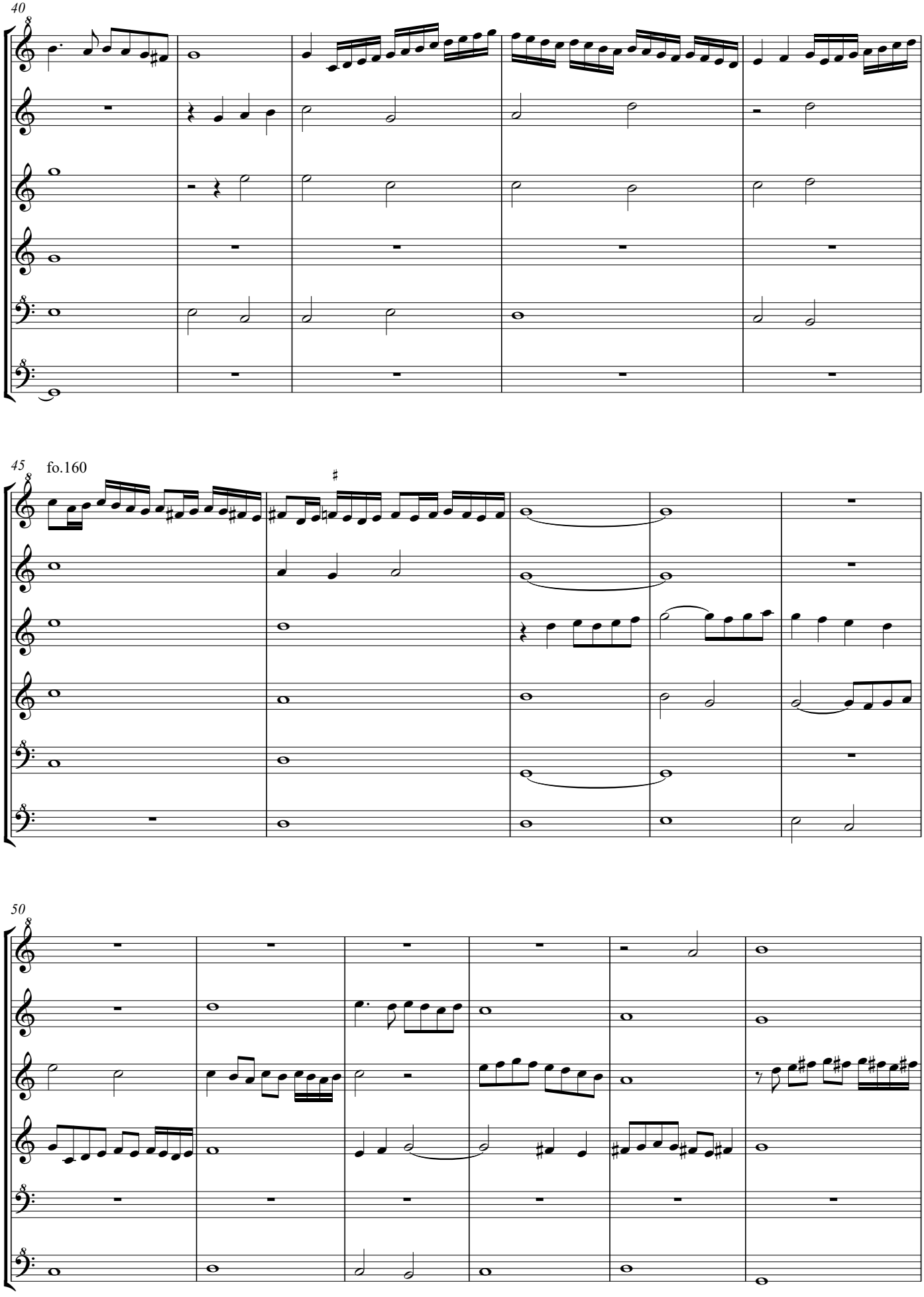
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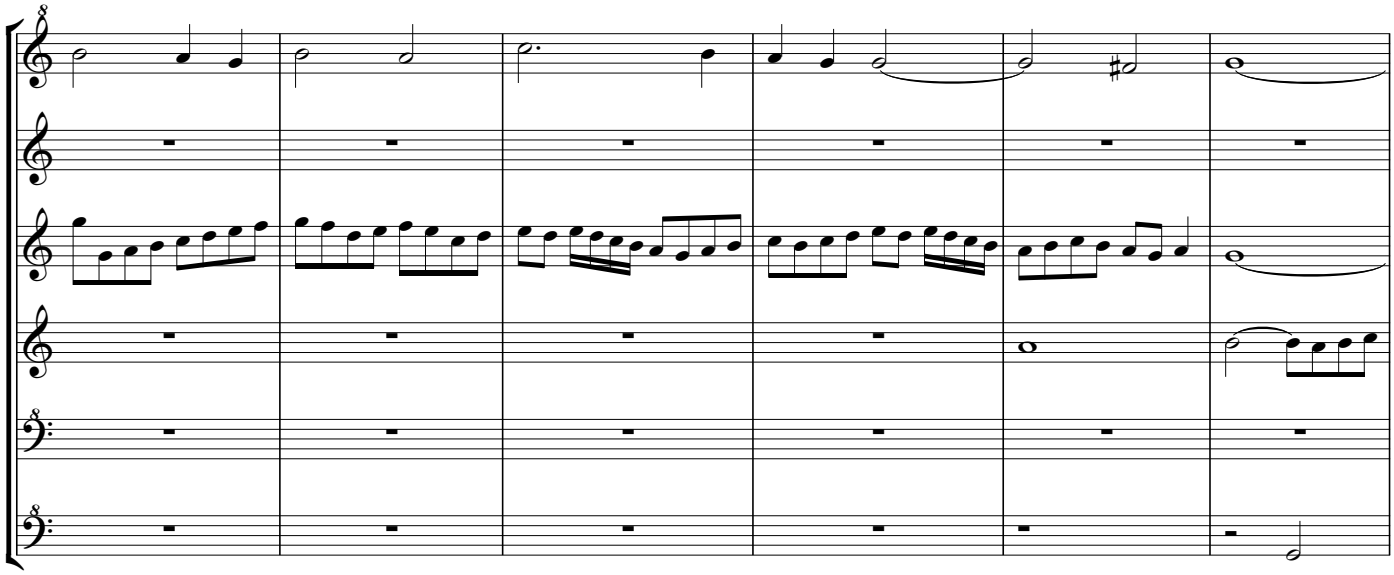

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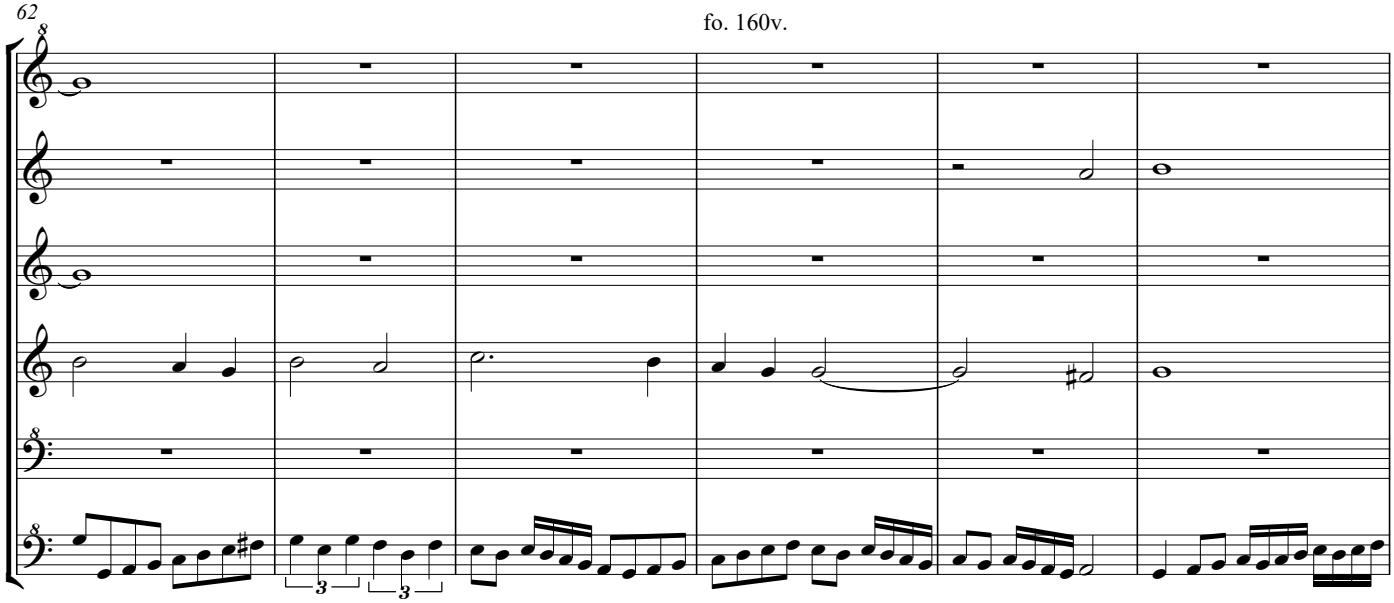

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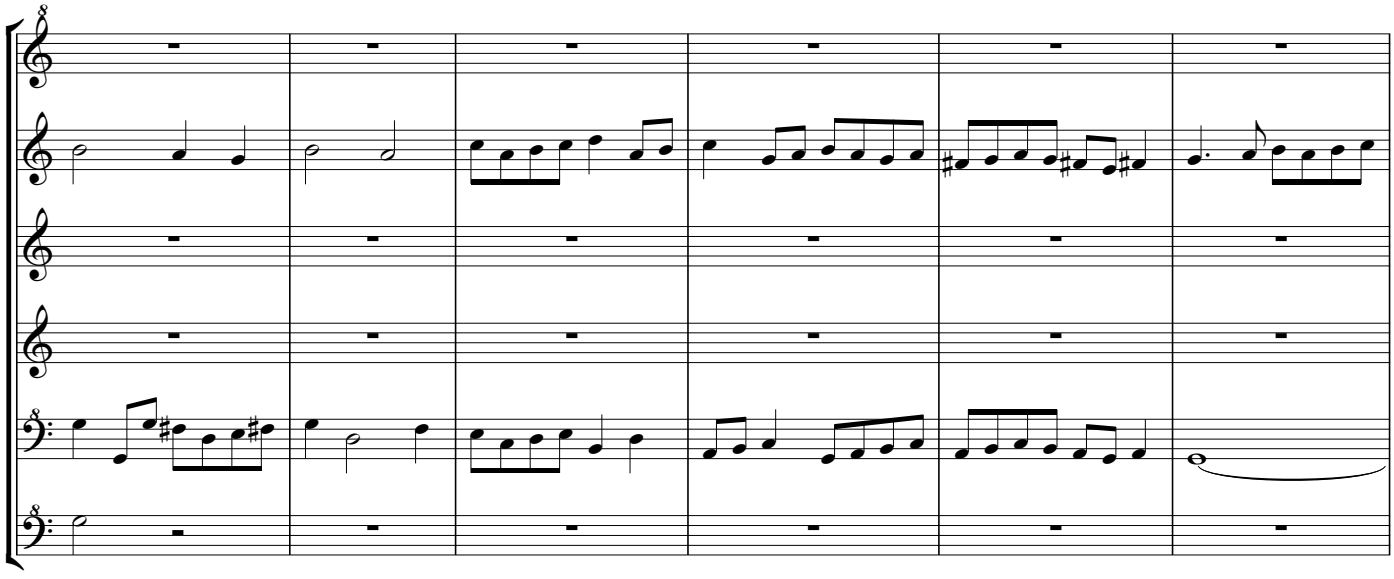

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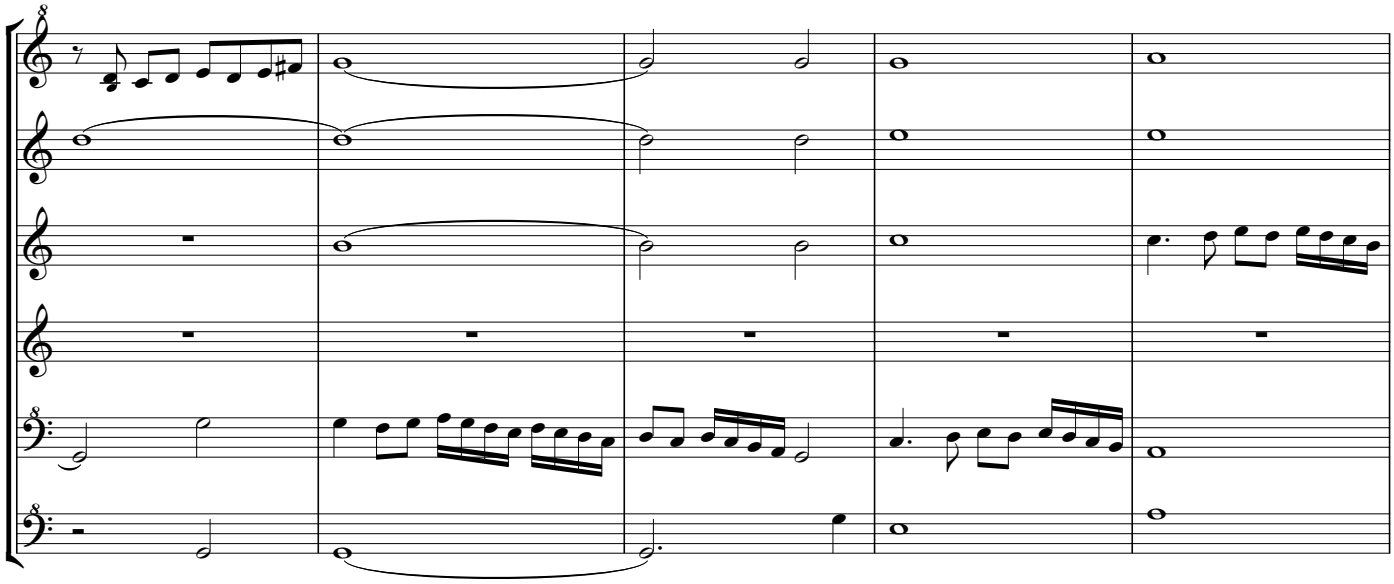

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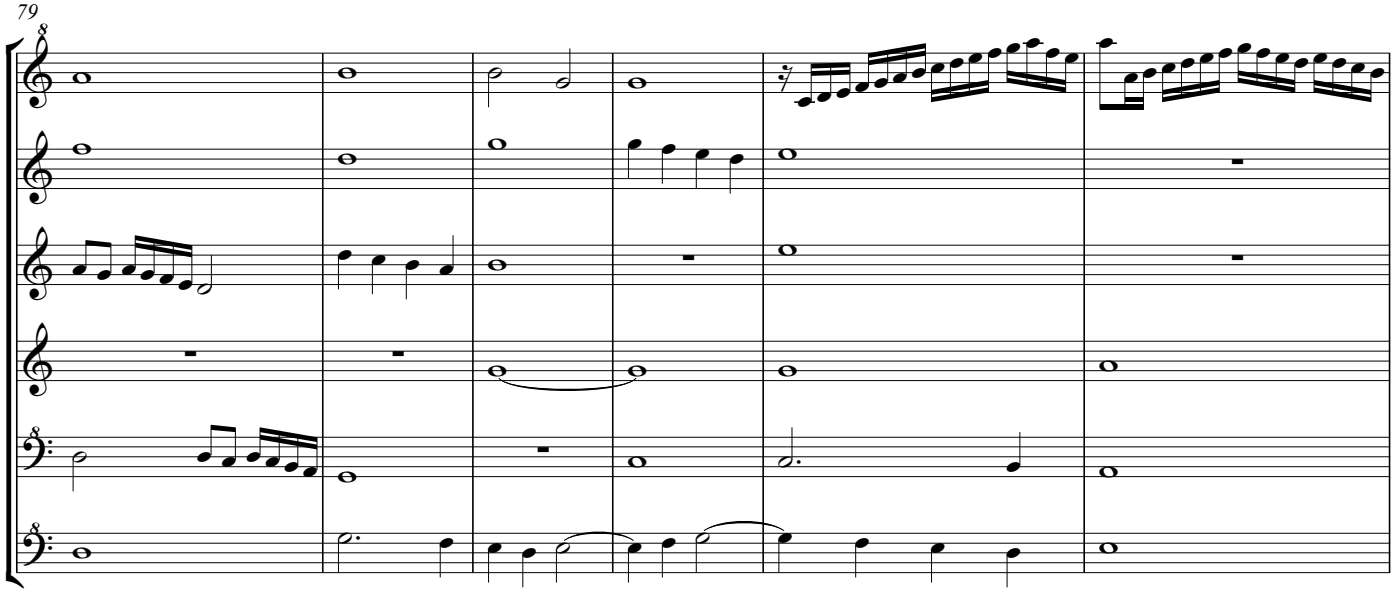

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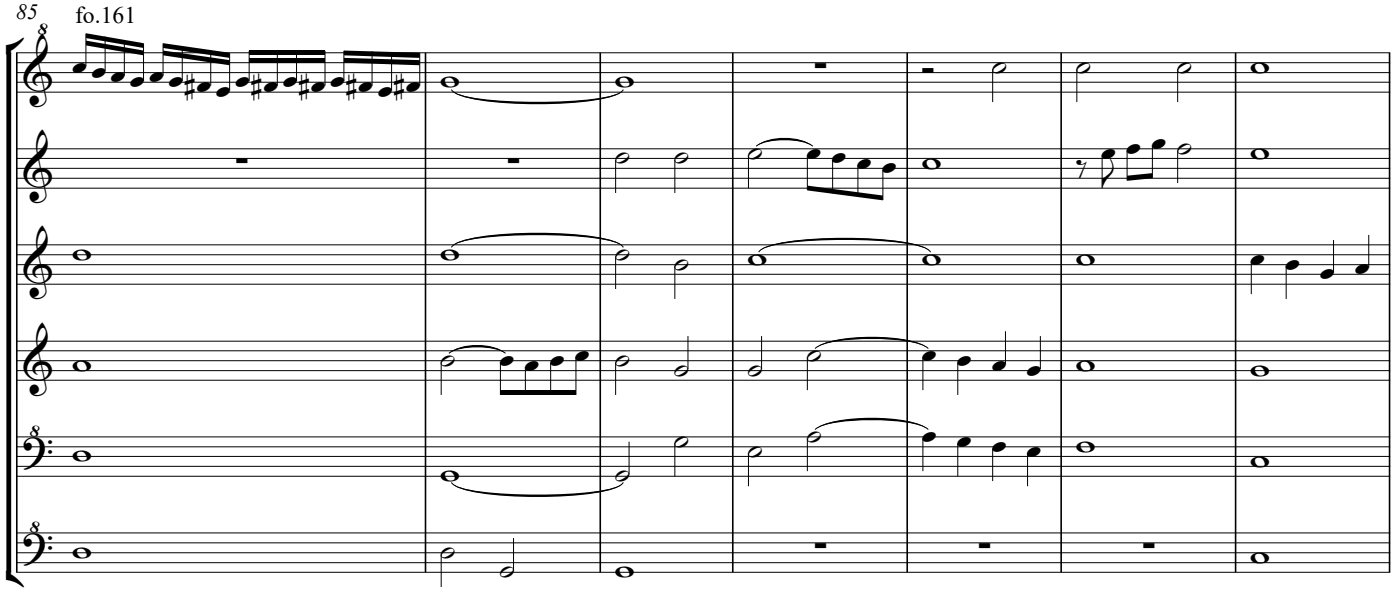

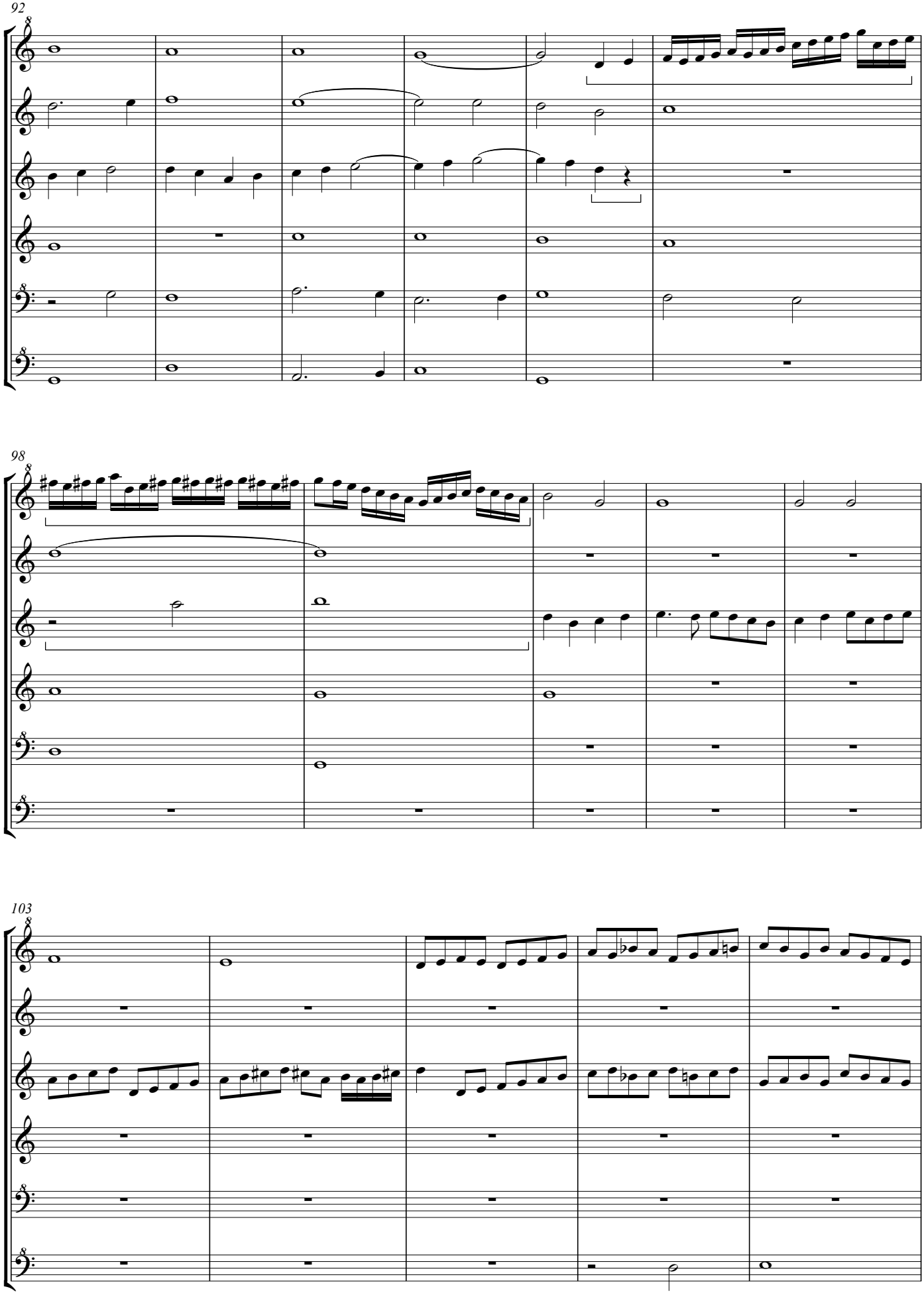
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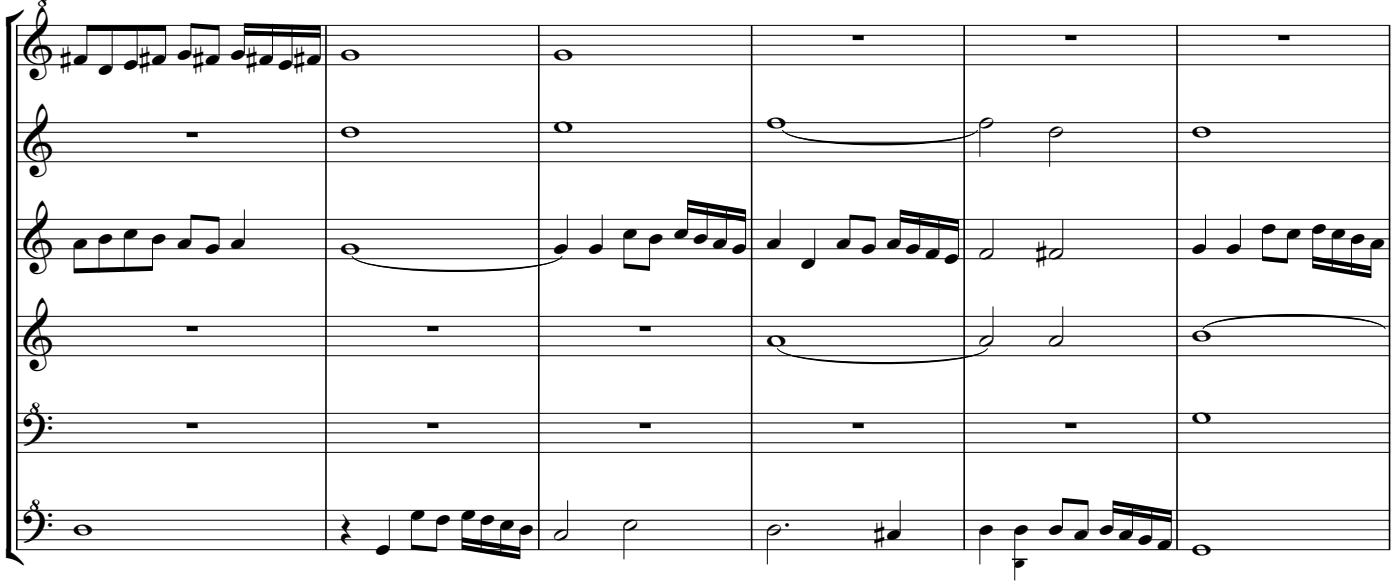

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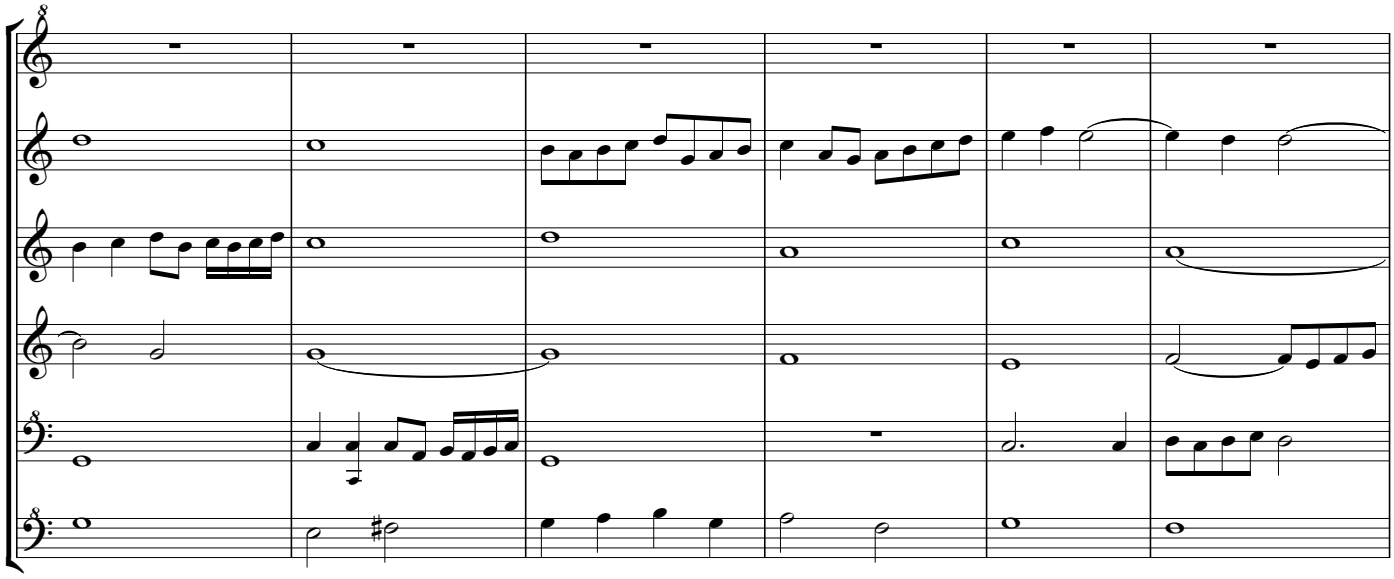

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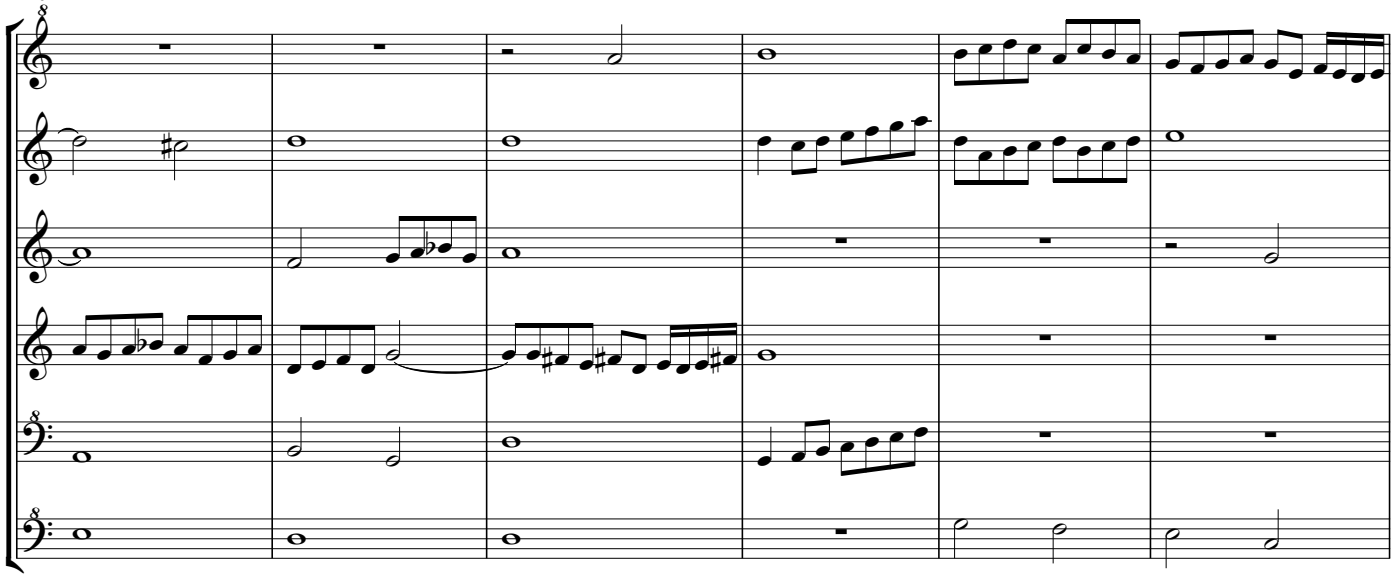

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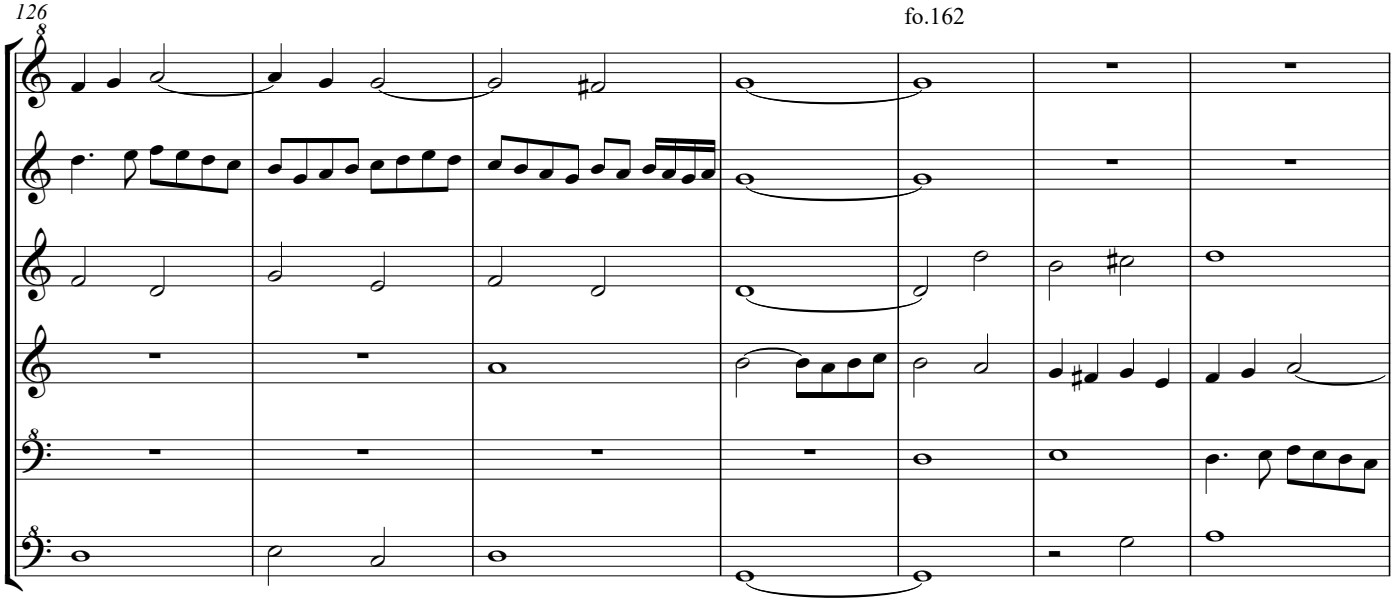

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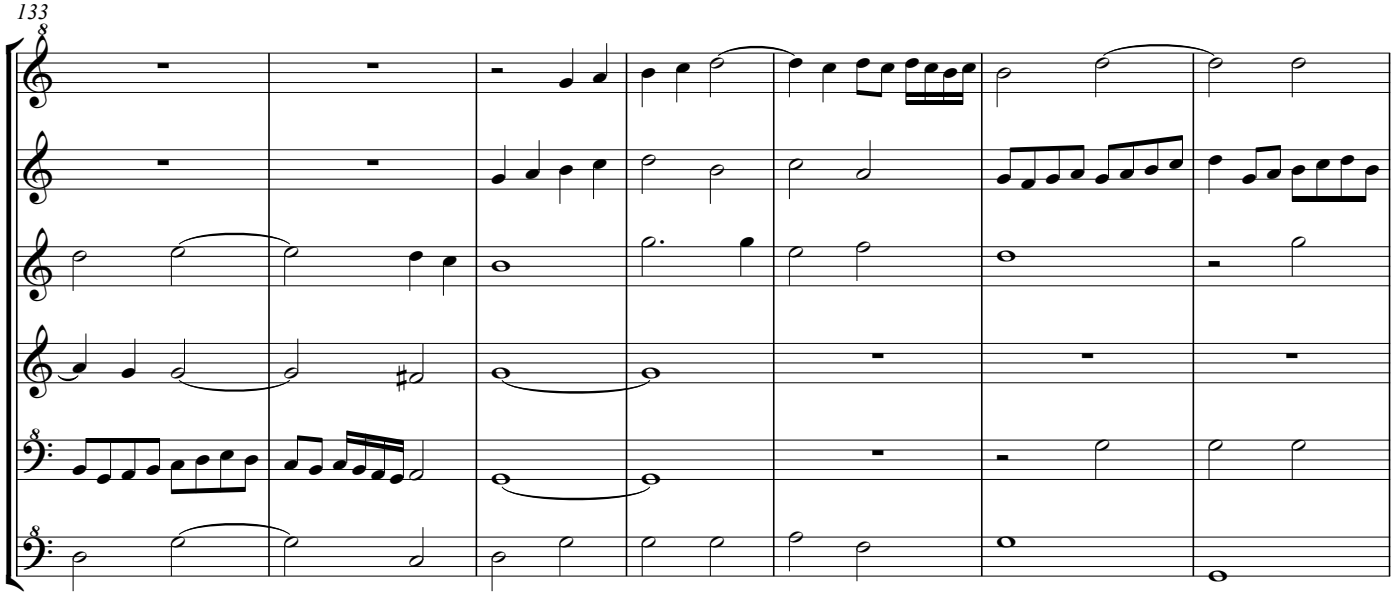

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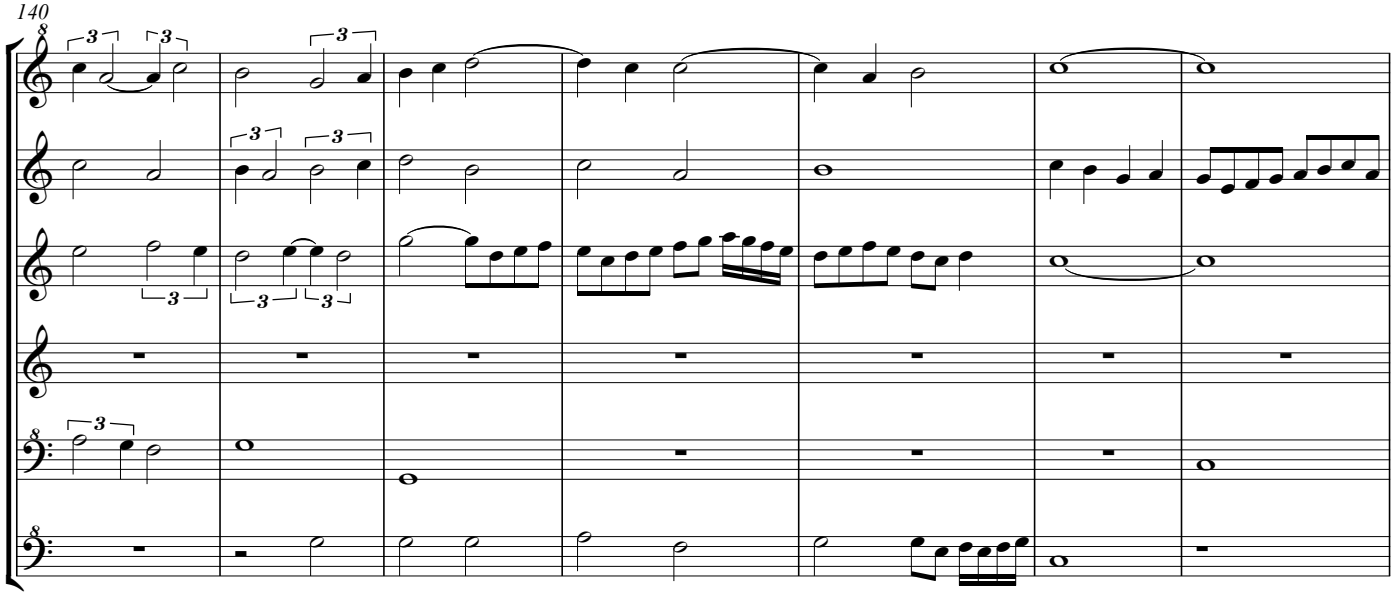

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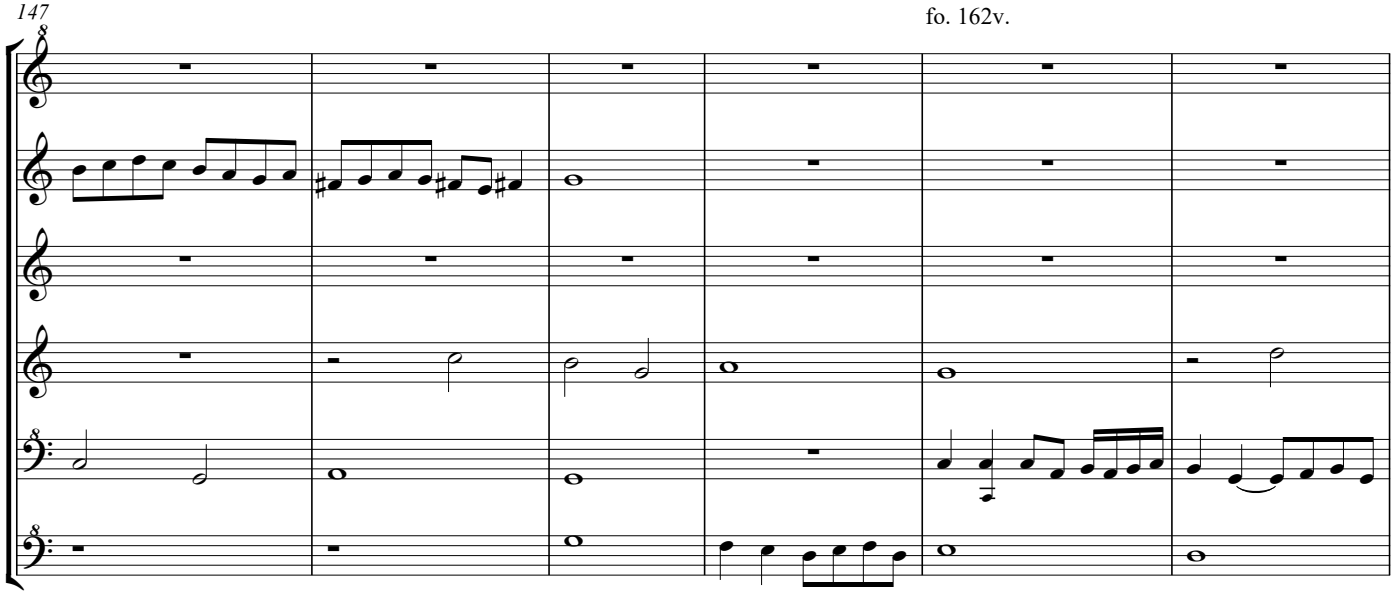

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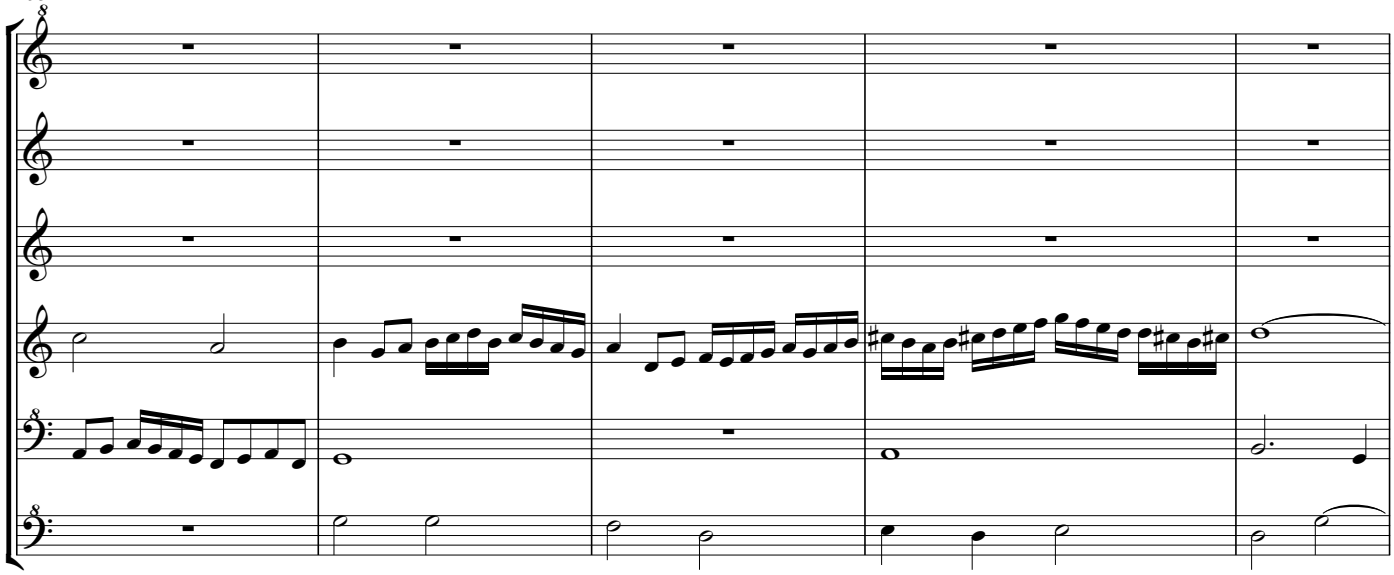

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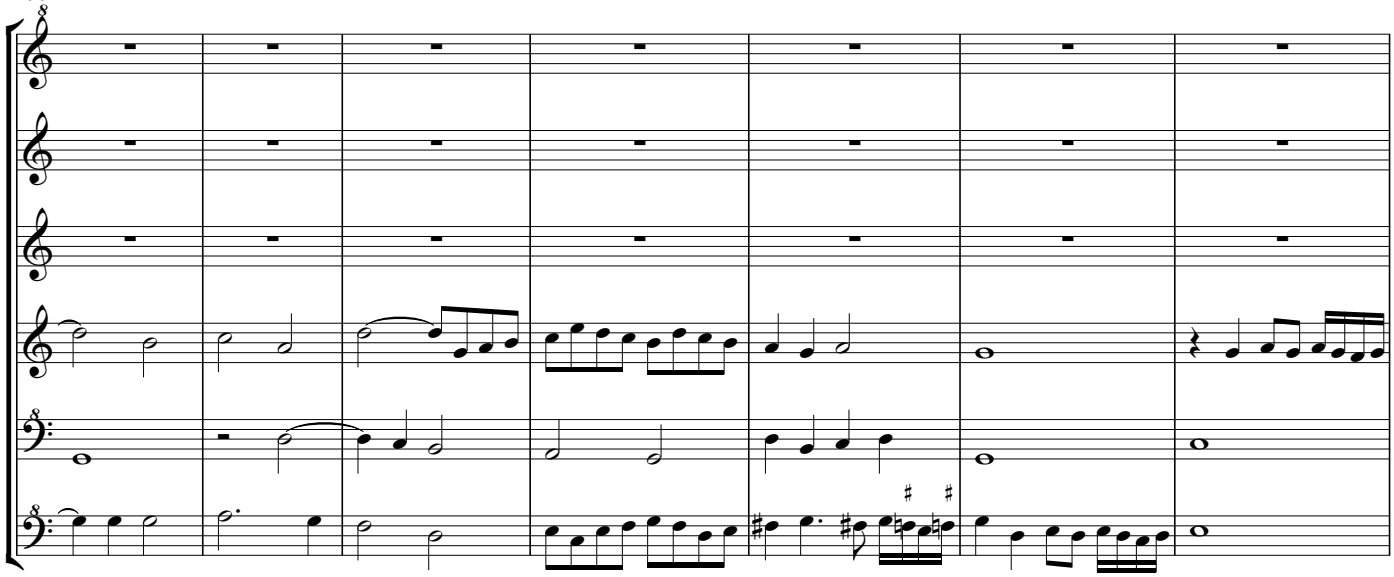

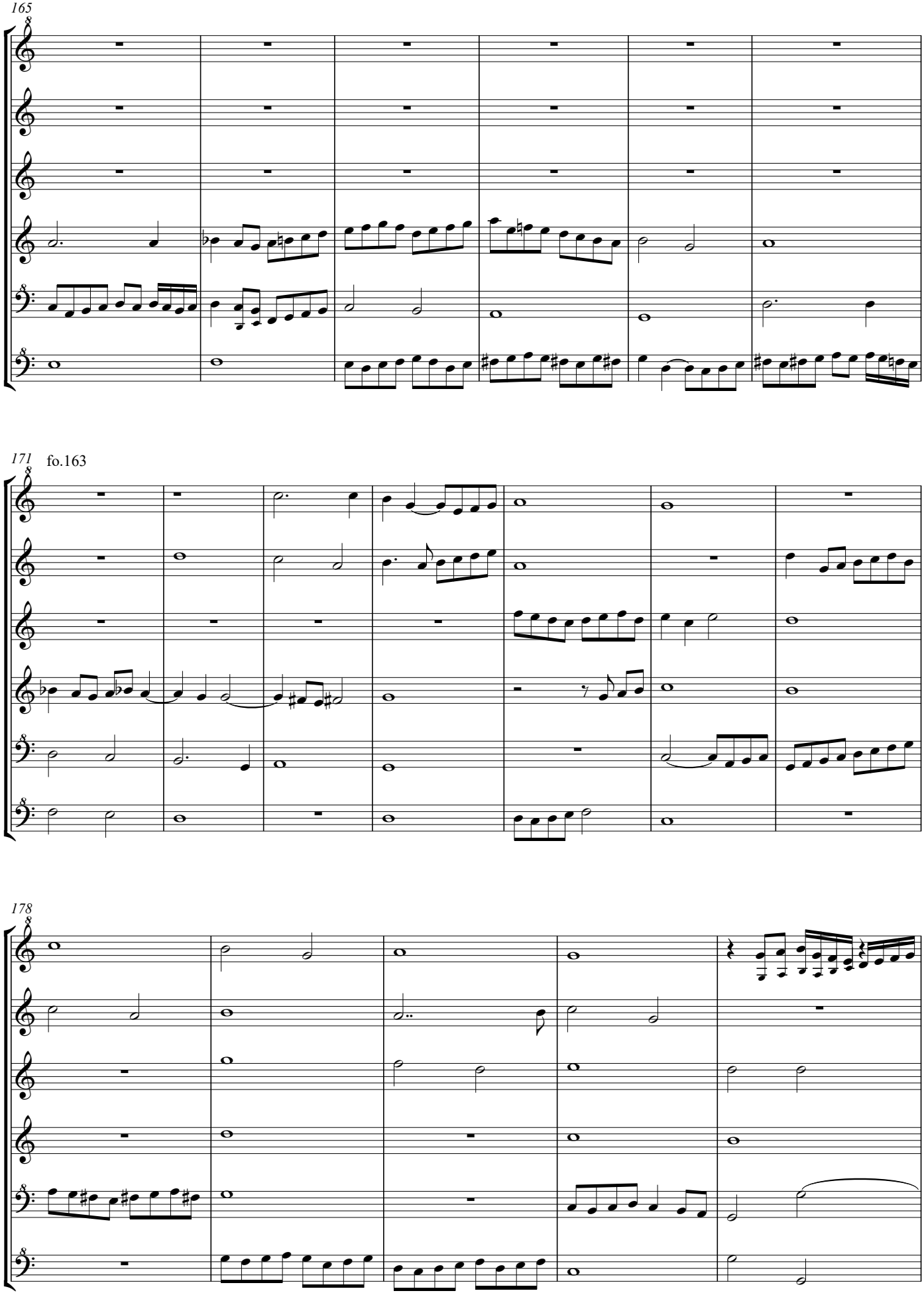
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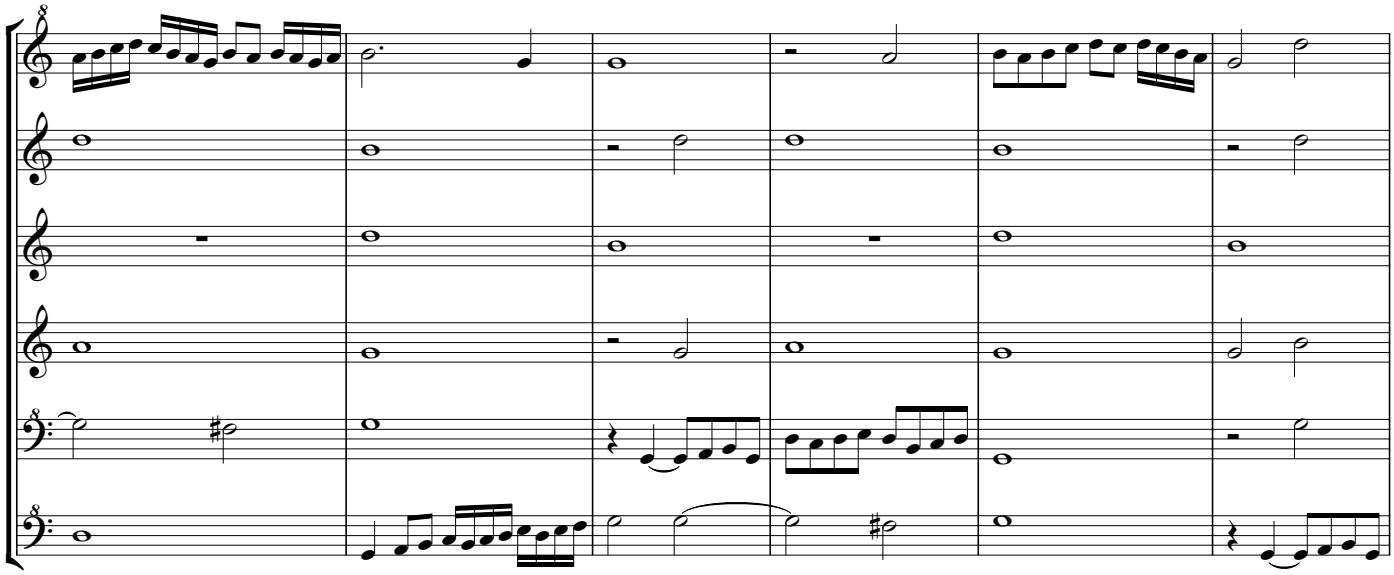

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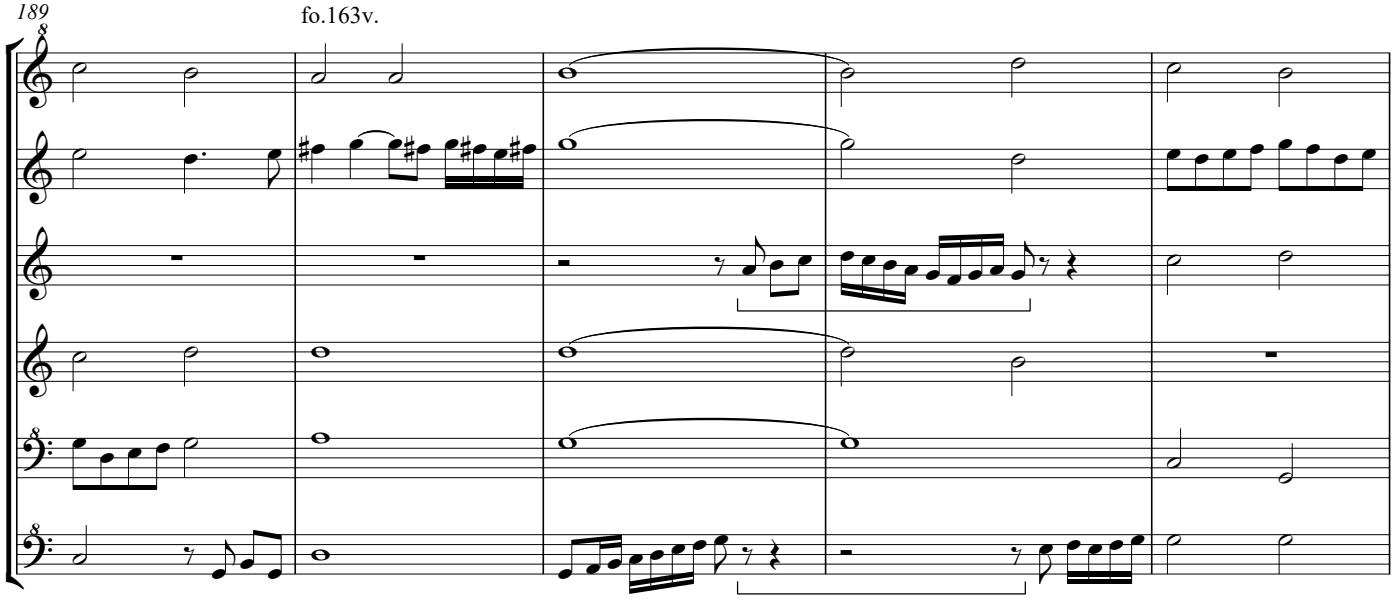

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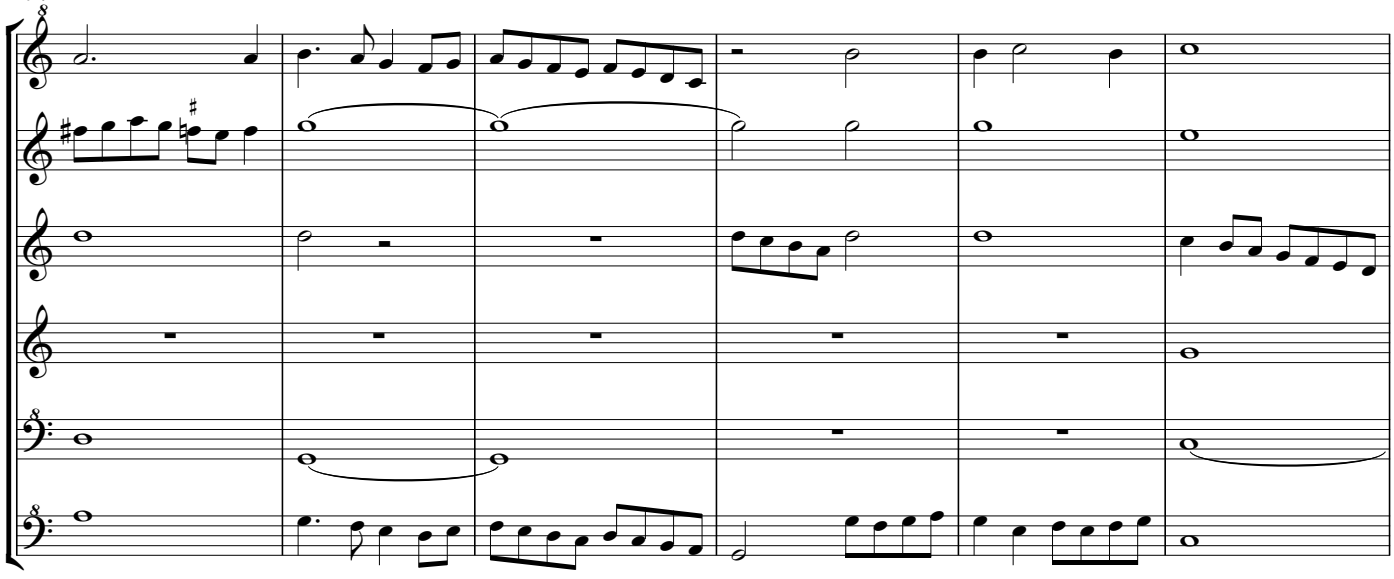

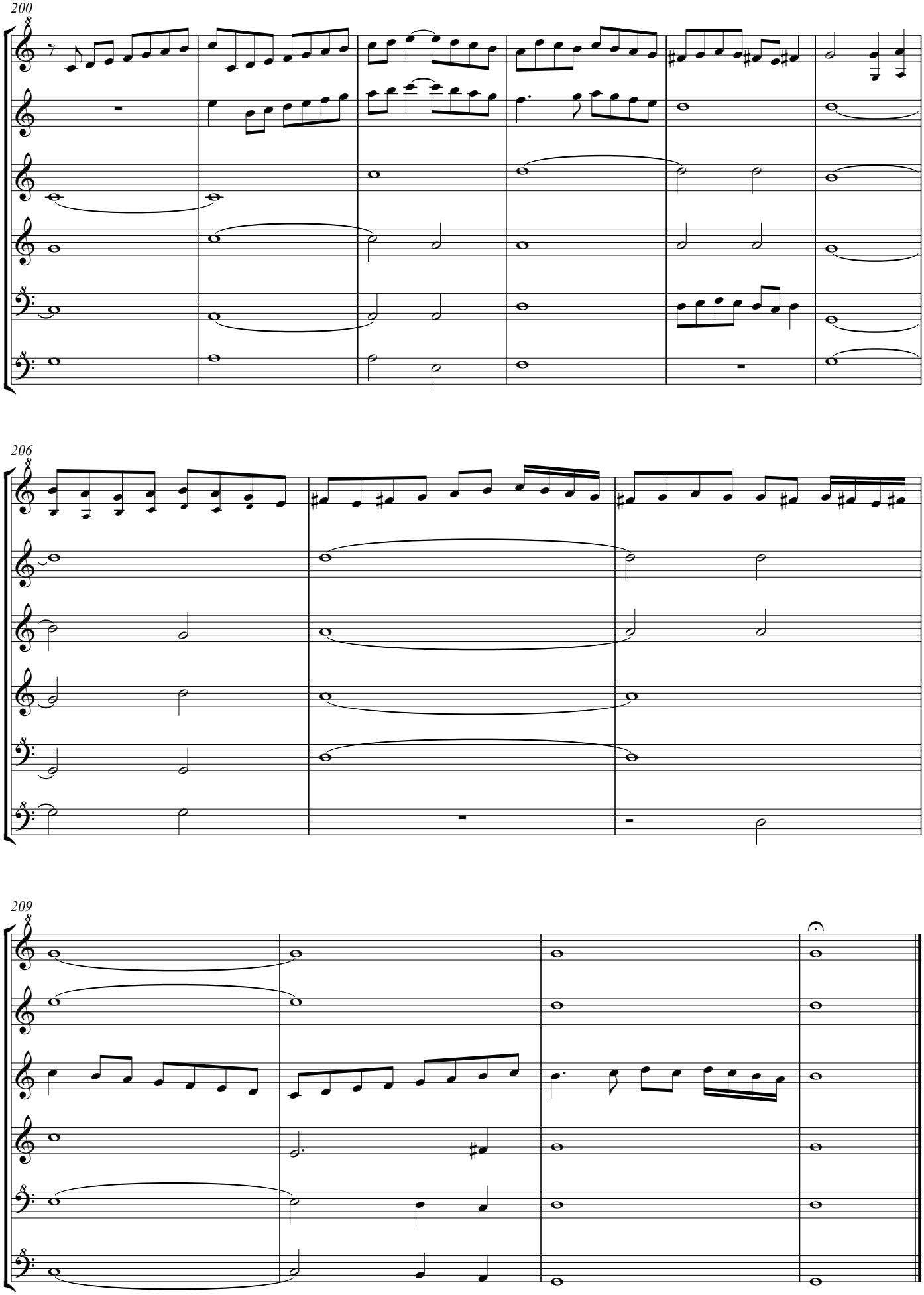
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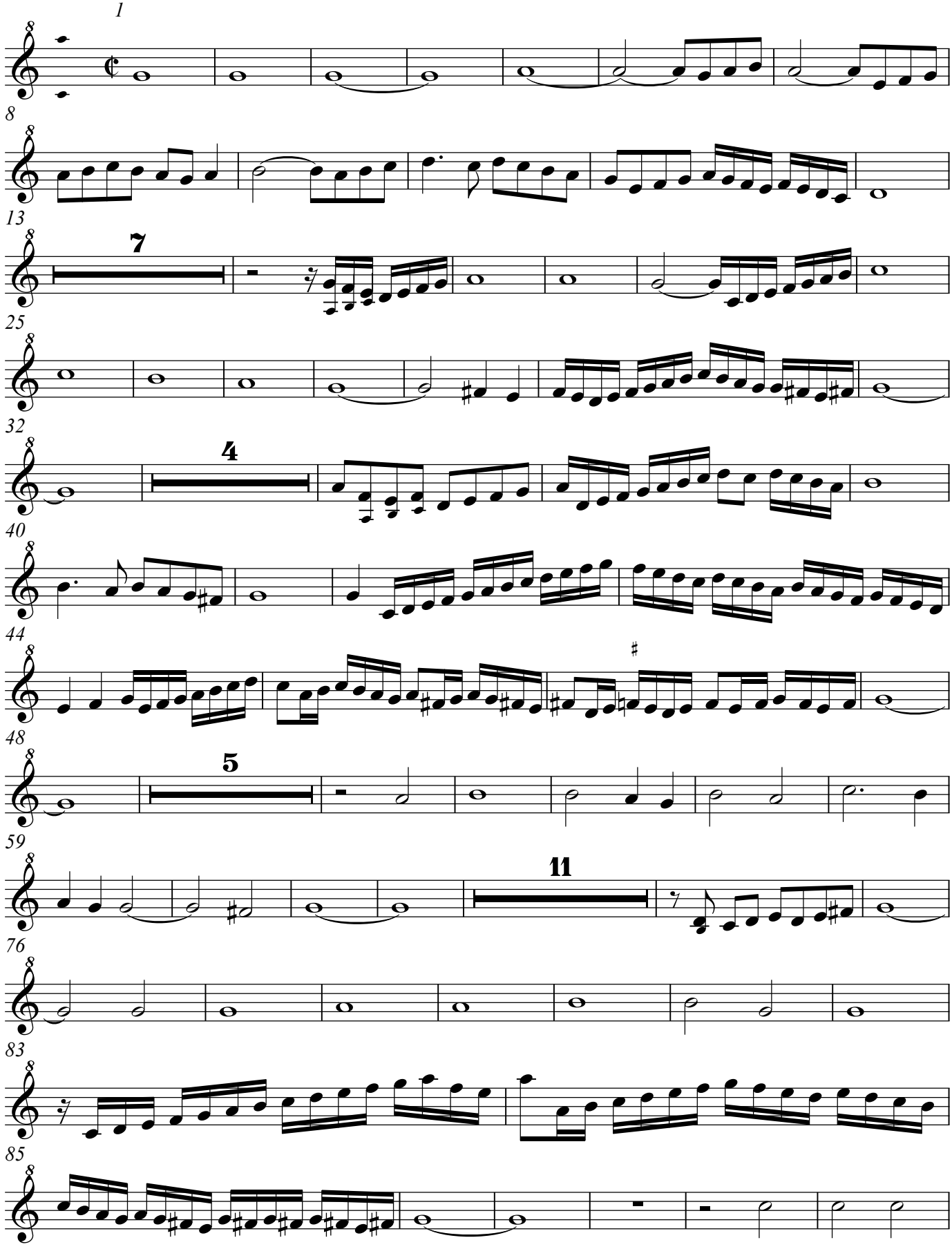
This is the first part only of Josquin's original motet in three parts. It is in NJE 23.3 and in Smijers's edition Motetten III 35 nr. 46. There is a transposed version in CPDL. The original voices with their clefs are Discantus C1, Contratenor C3, Quinta C4, Tenor C4, Sexta F4 and Bassus F4. Cabeçon put them on his six lines in this order; in the next version he switched the Sexta and the 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: position of the number suggests fusa, but there is no change of duration sign after the semiminima placed above bar 134.

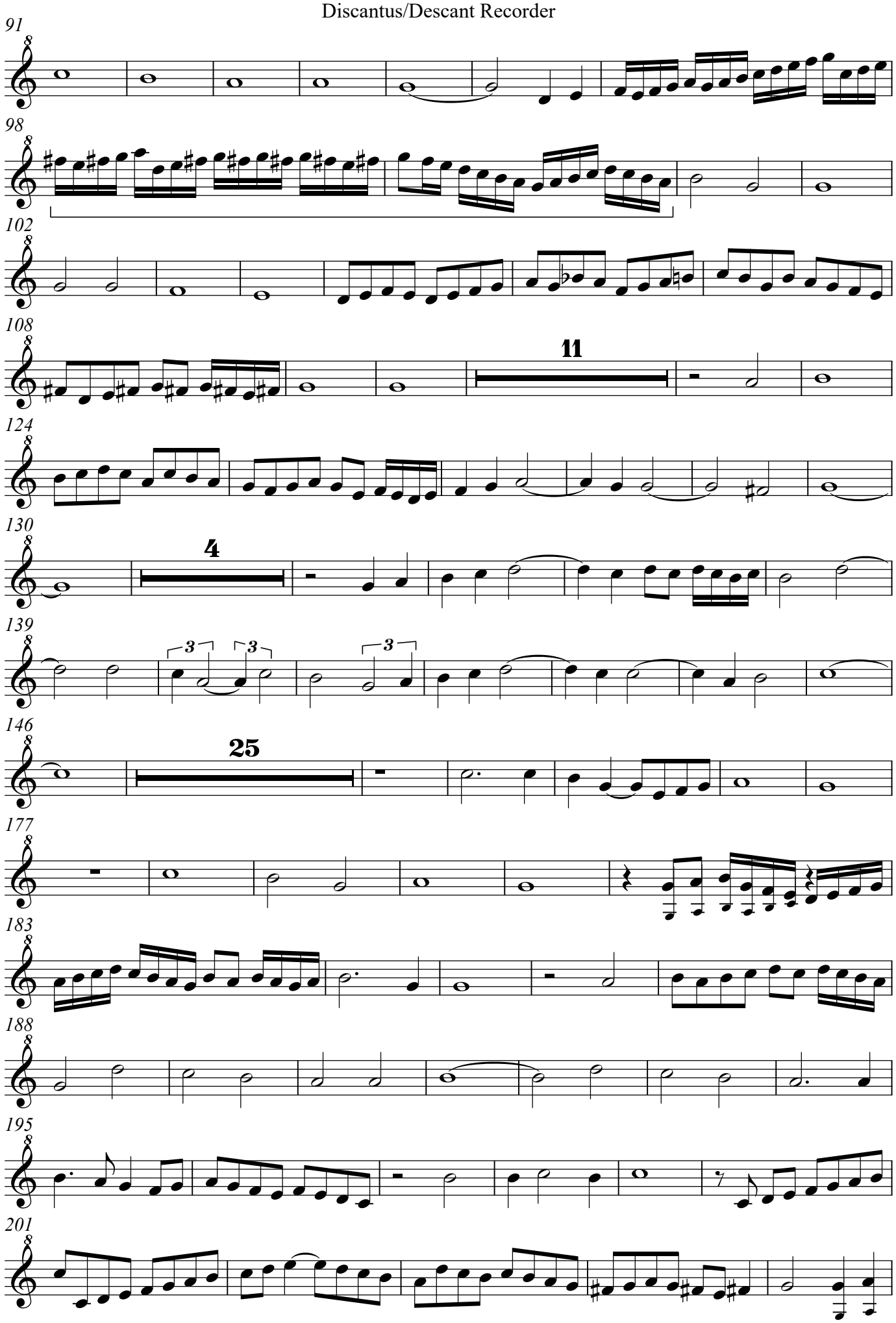
Benedicta es regina celorum

Fo. 159. Josquin Desprez, Benedicta es caelorum regina

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

Discantus/Descant Recorder

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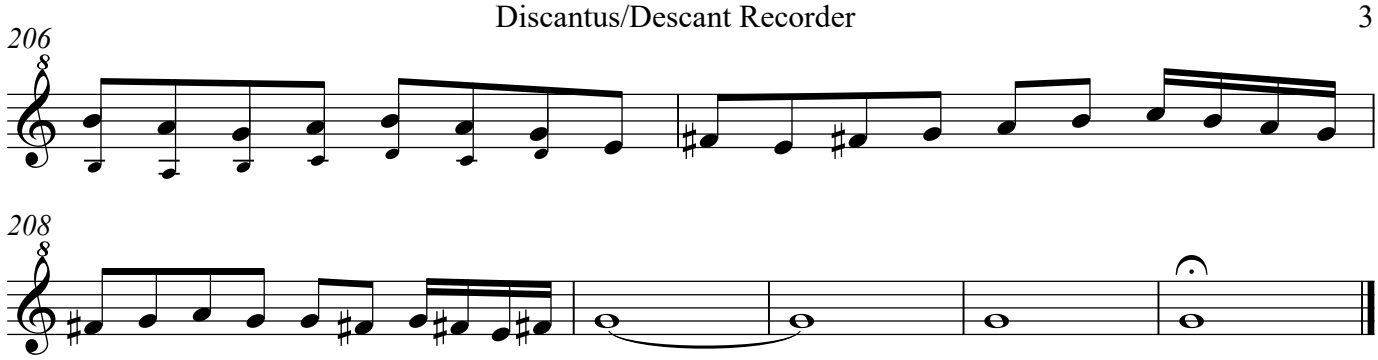
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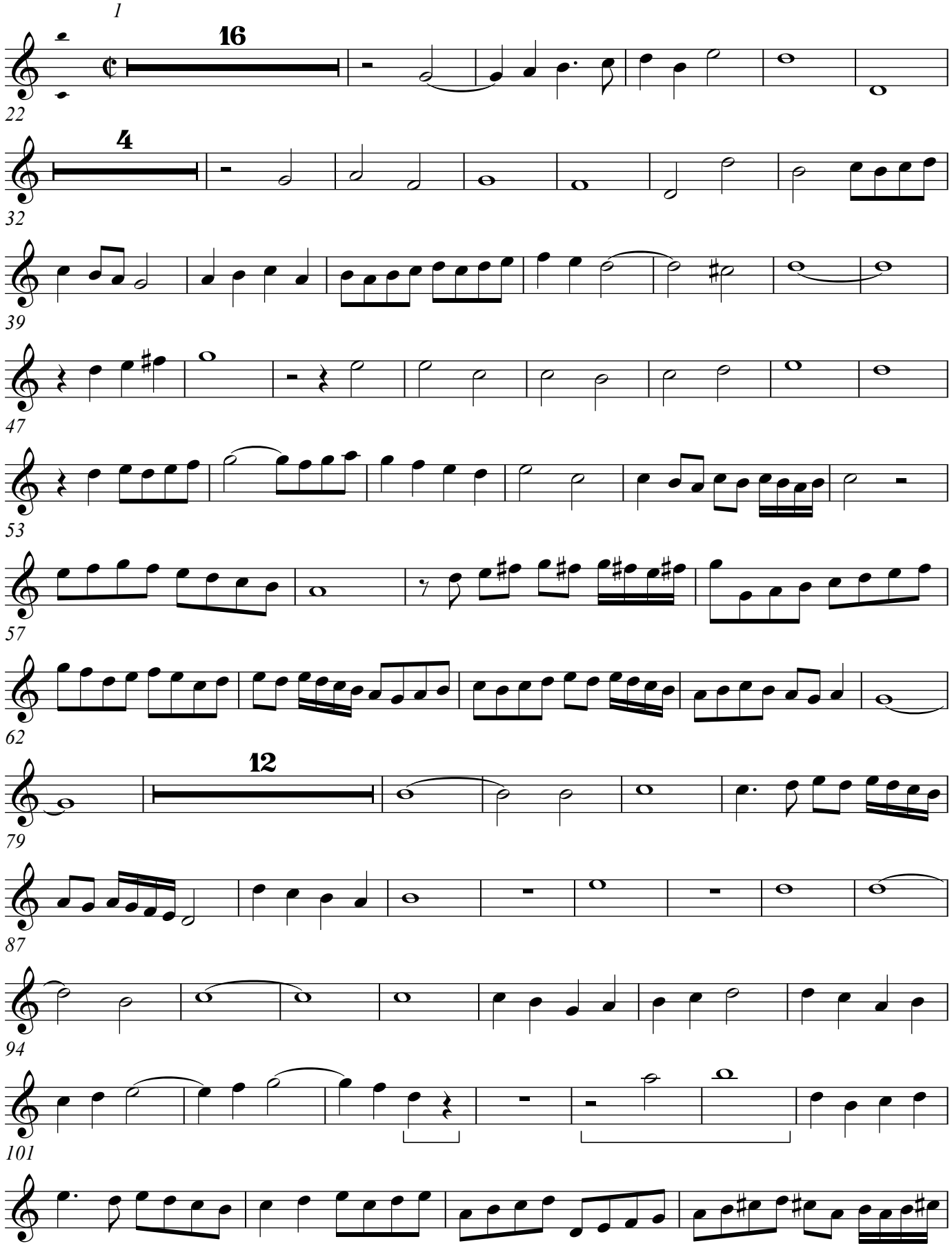
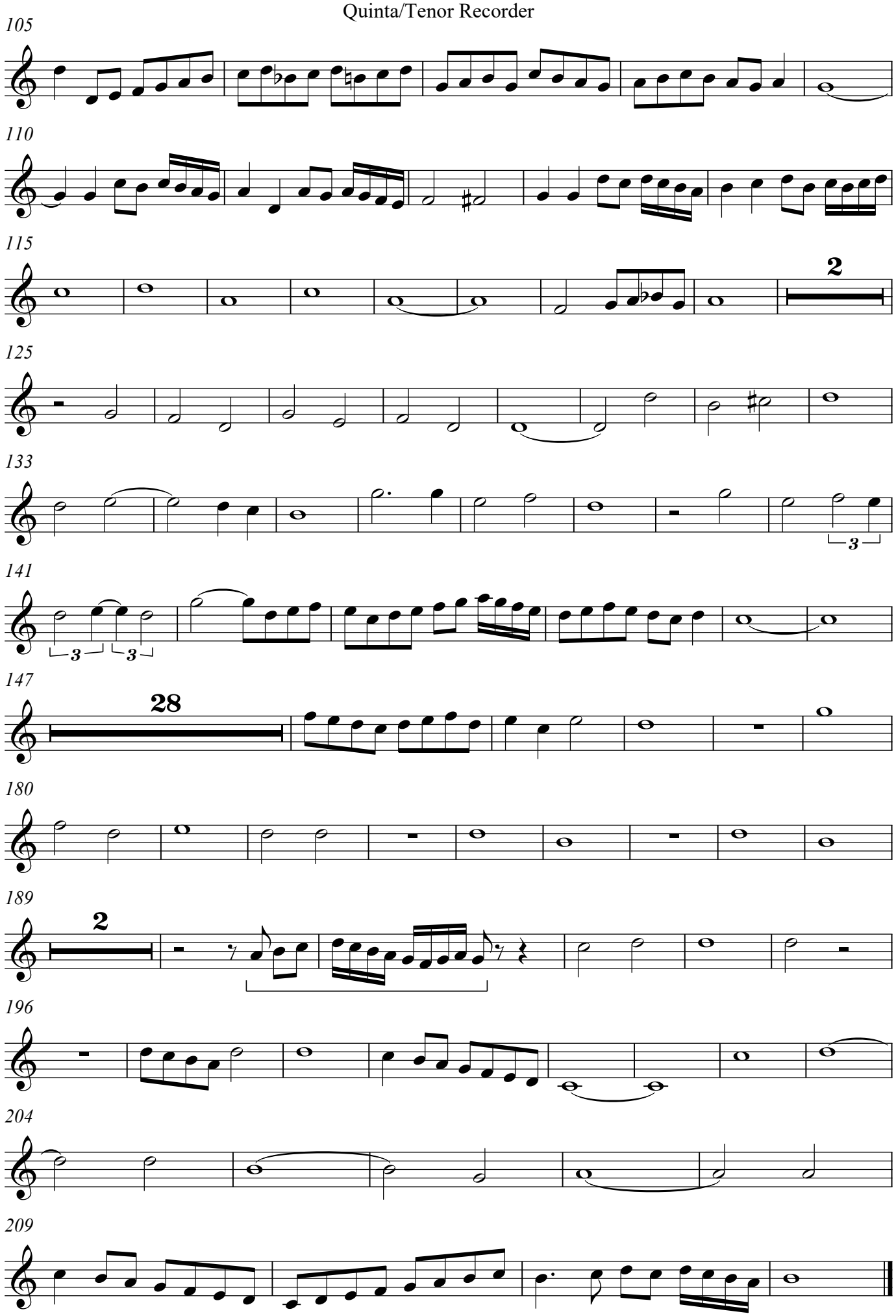
Benedicta es regina celorum

Fo. 159. Josquin Desprez, Benedicta es caelorum regina

Quinta/Tenor Recorder

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

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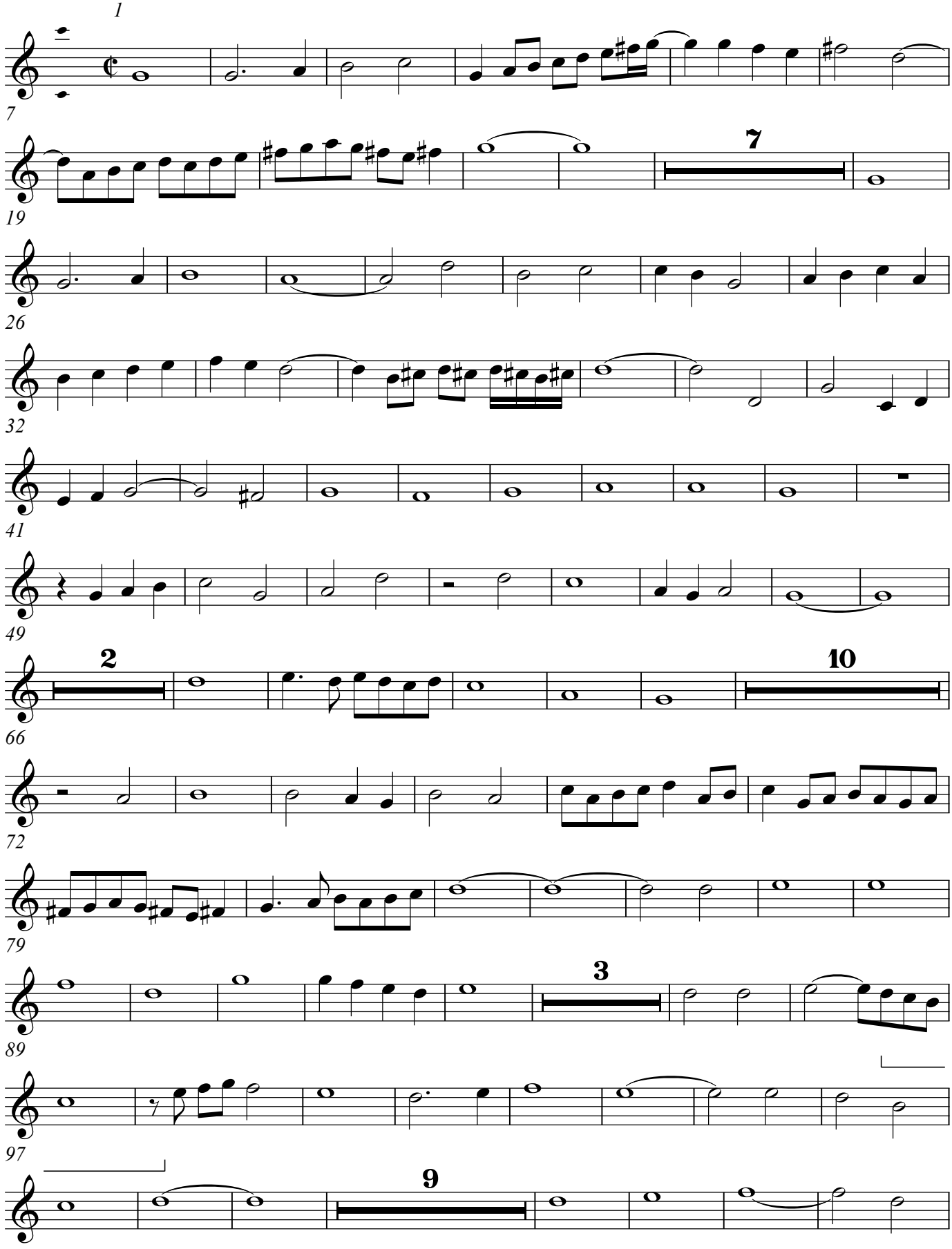
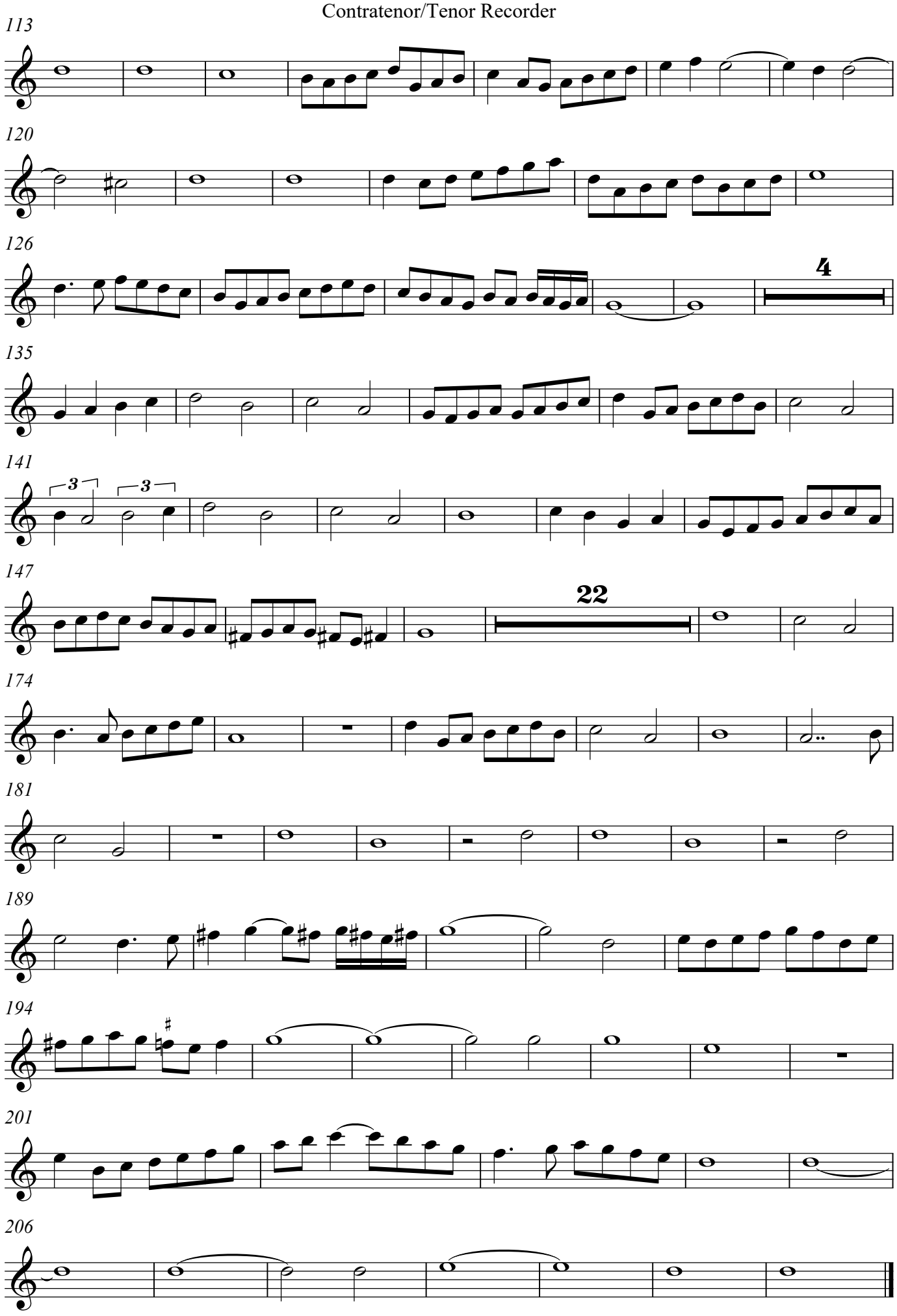
Benedicta es regina celorum

Fo. 159. Josquin Desprez, Benedicta es caelorum regina

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

Contratenor/Tenor Recorder

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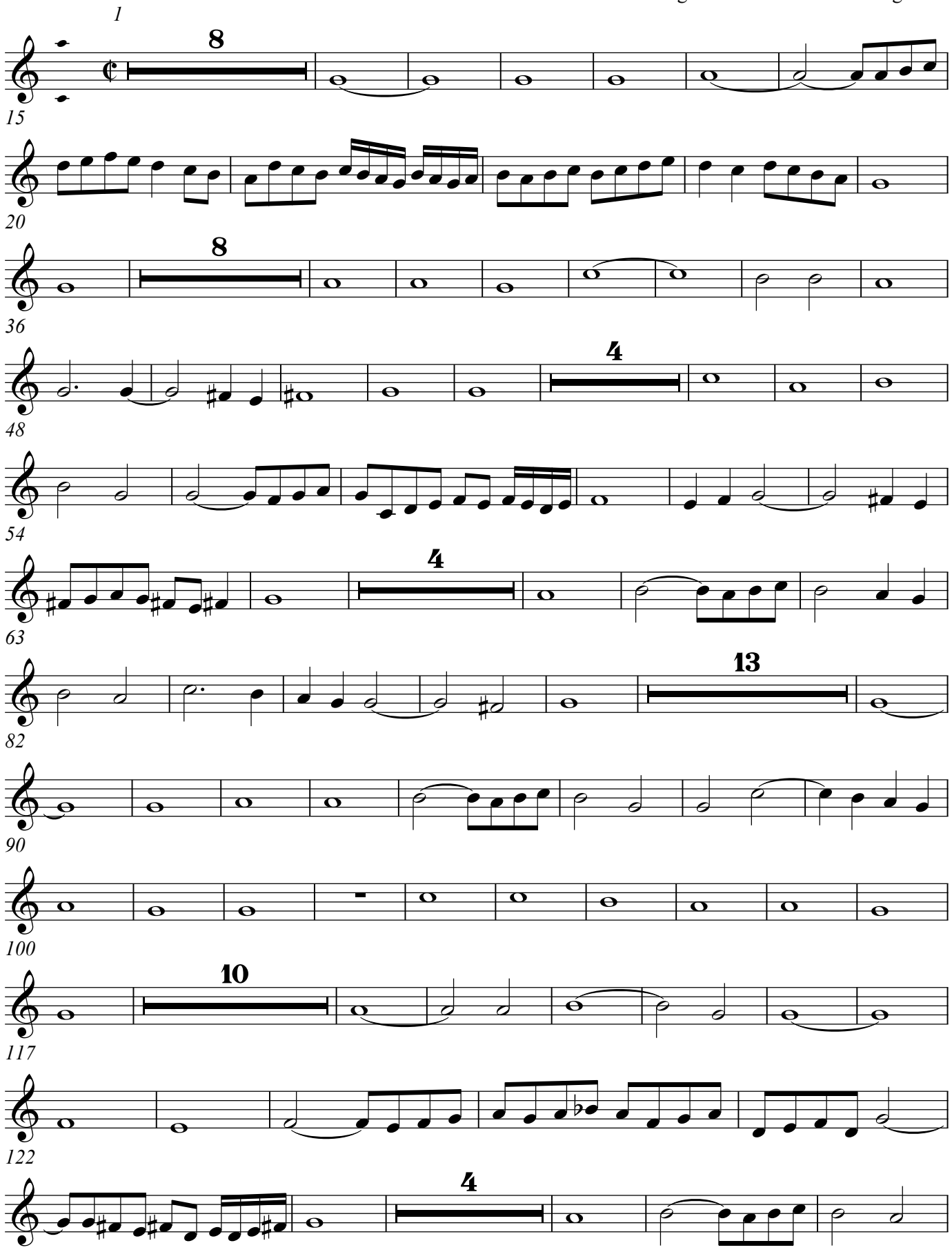
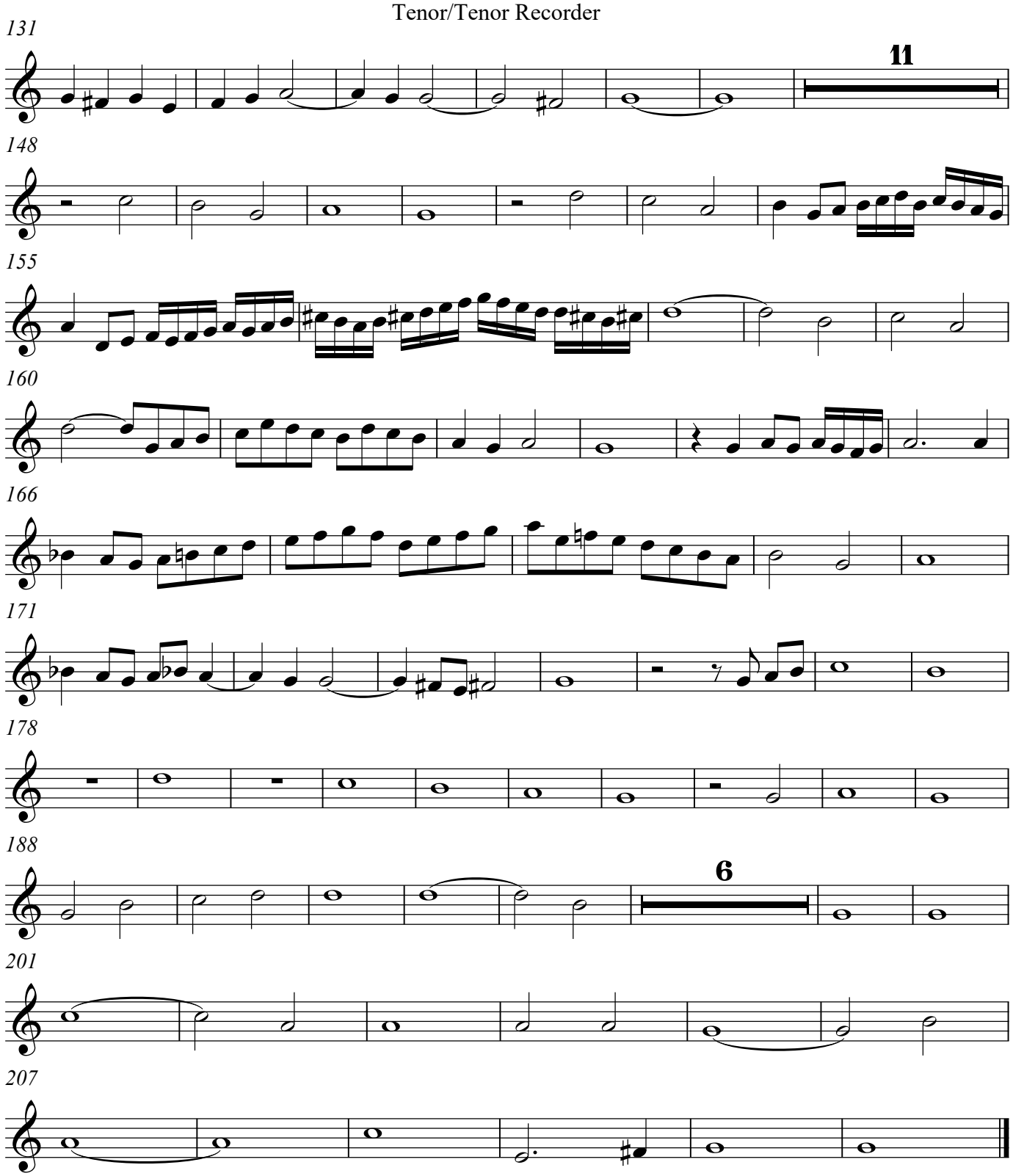
Benedicta es regina celorum

Fo. 159. Josquin Desprez, Benedicta es caelorum regina

Tenor/Tenor Recorder

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

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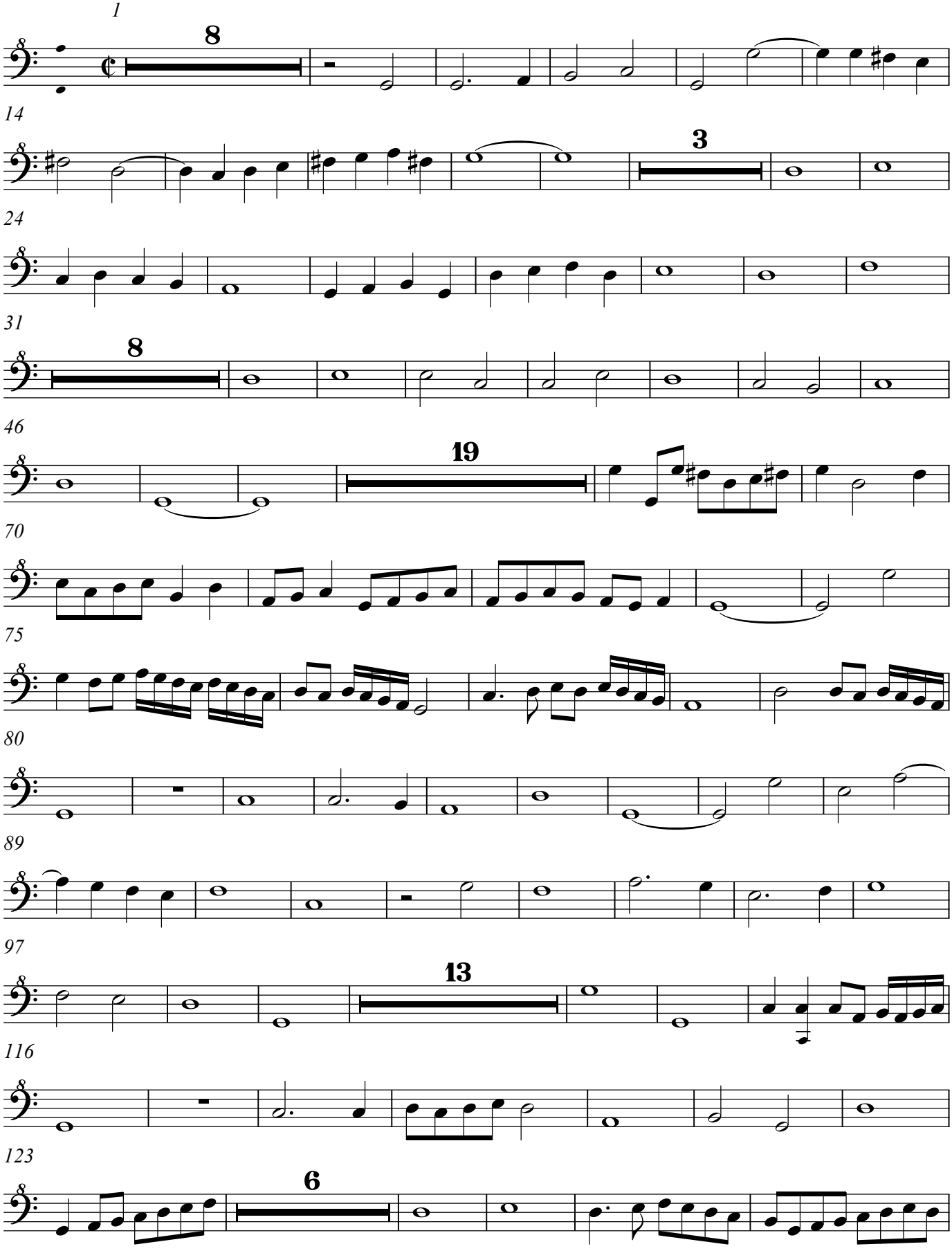
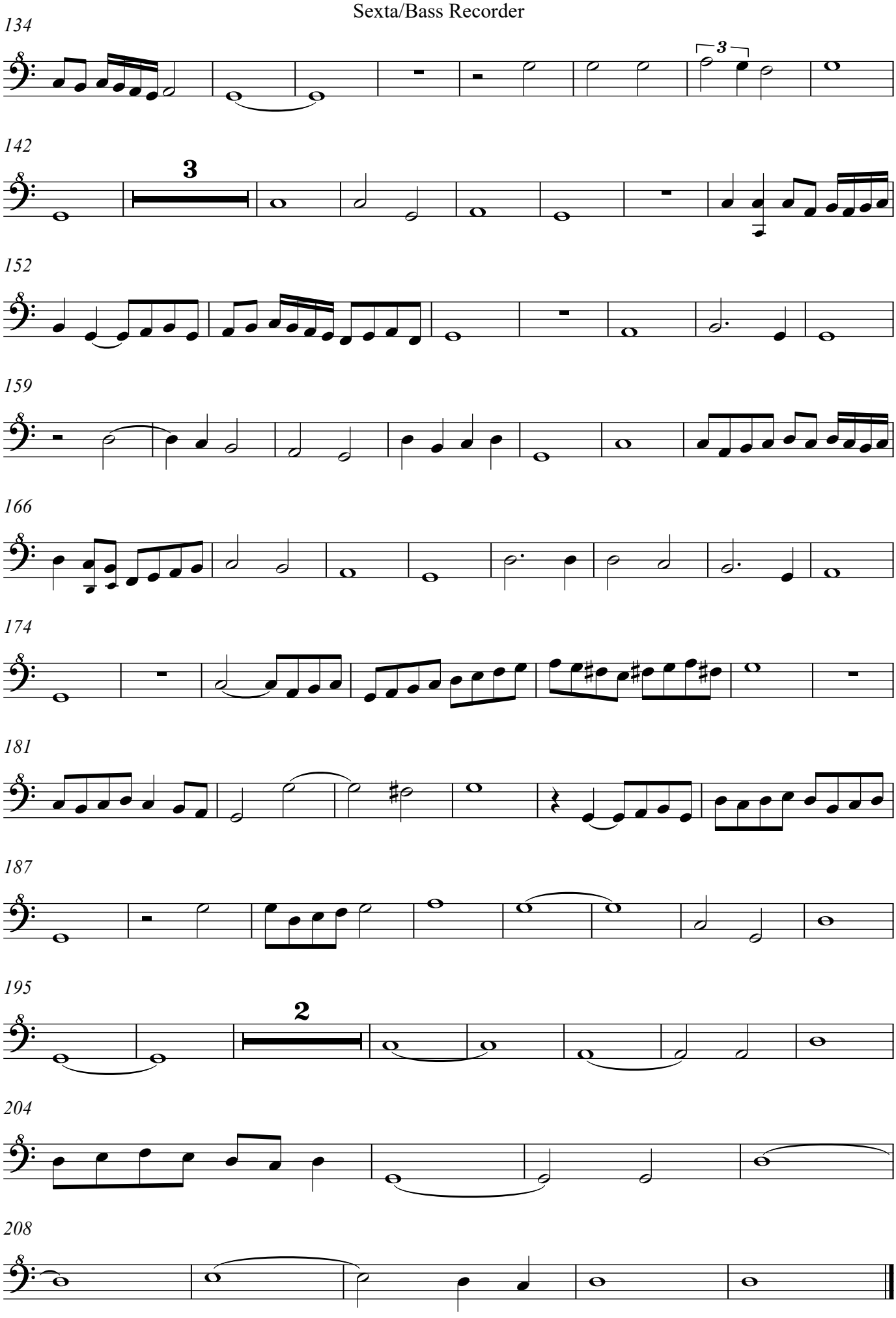
Benedicta es regina celorum

Fo. 159. Josquin Desprez, Benedicta es caelorum regina

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

Sexta/Bass Recorder

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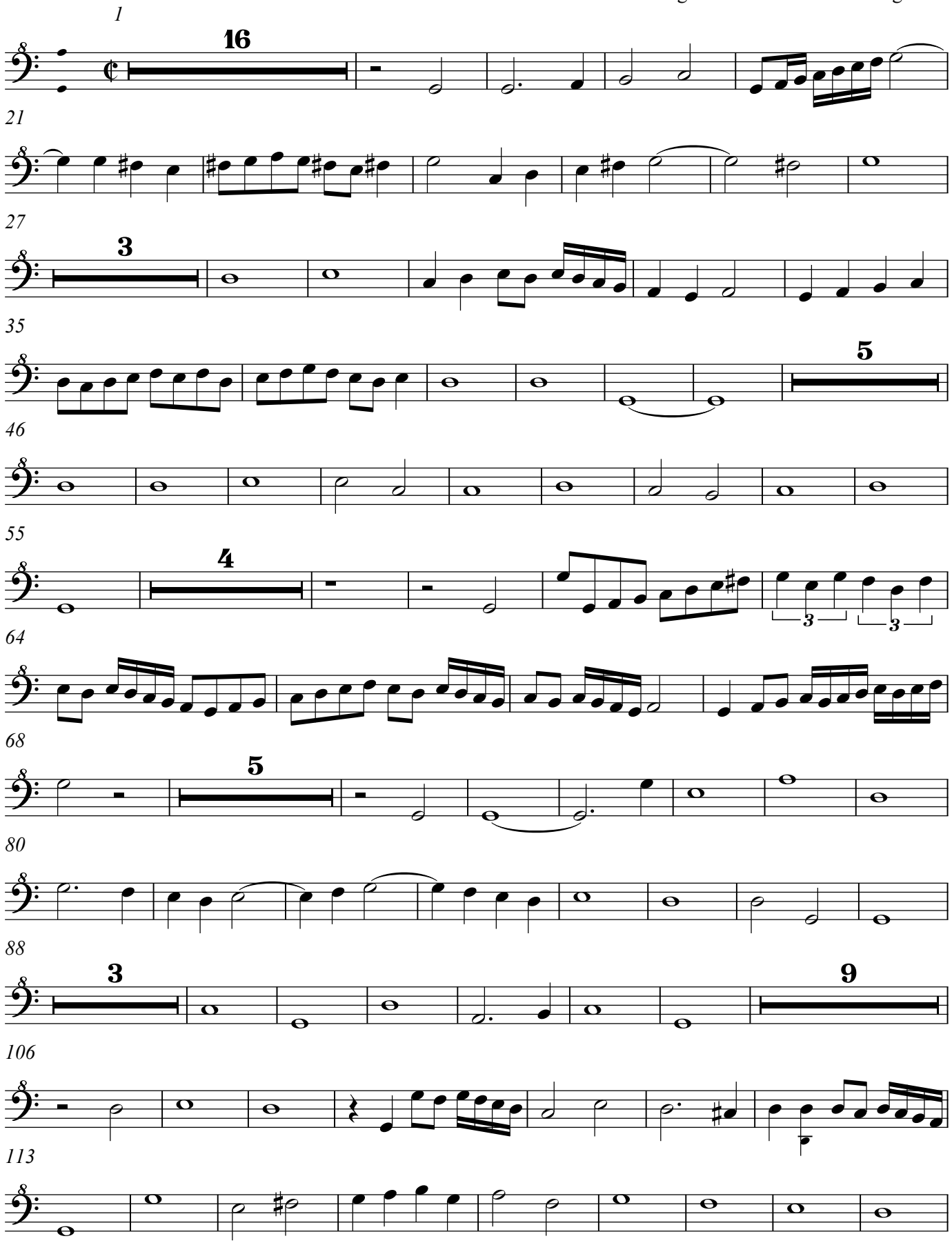
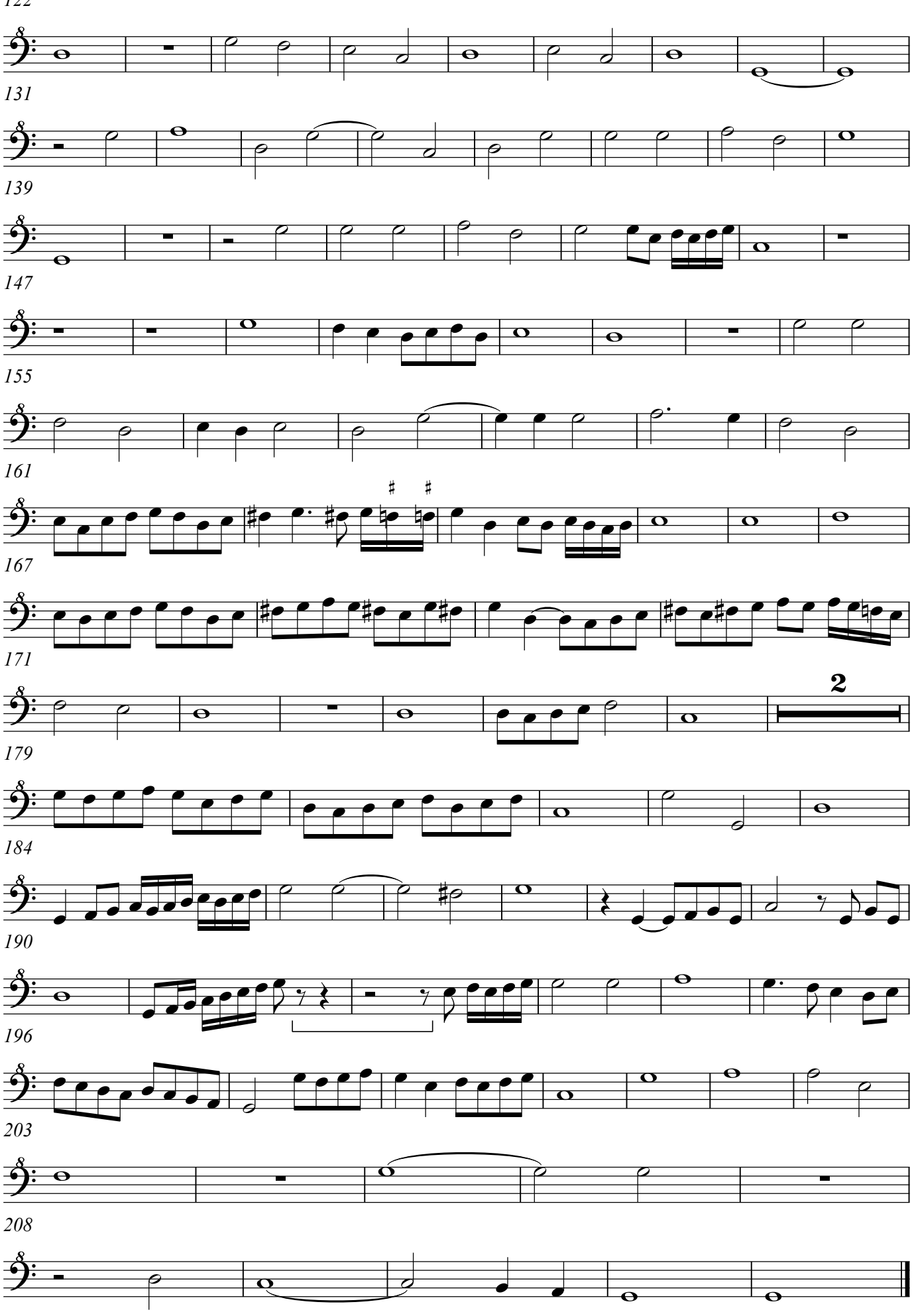
Benedicta es regina celorum

Fo. 159. Josquin Desprez, Benedicta es caelorum regina

Bassus/Bass Recorder

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

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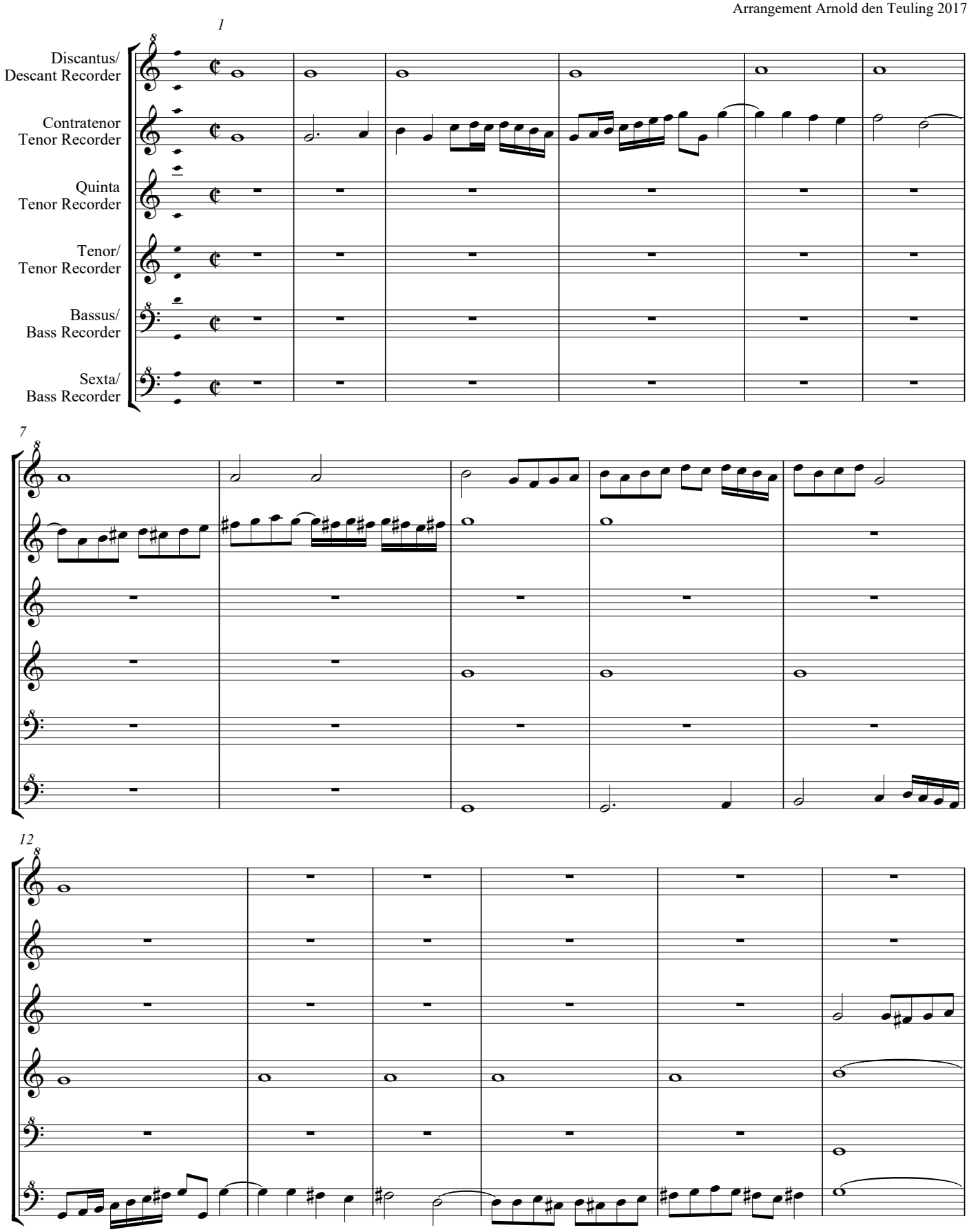
Benedicta es caelorum regina

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

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



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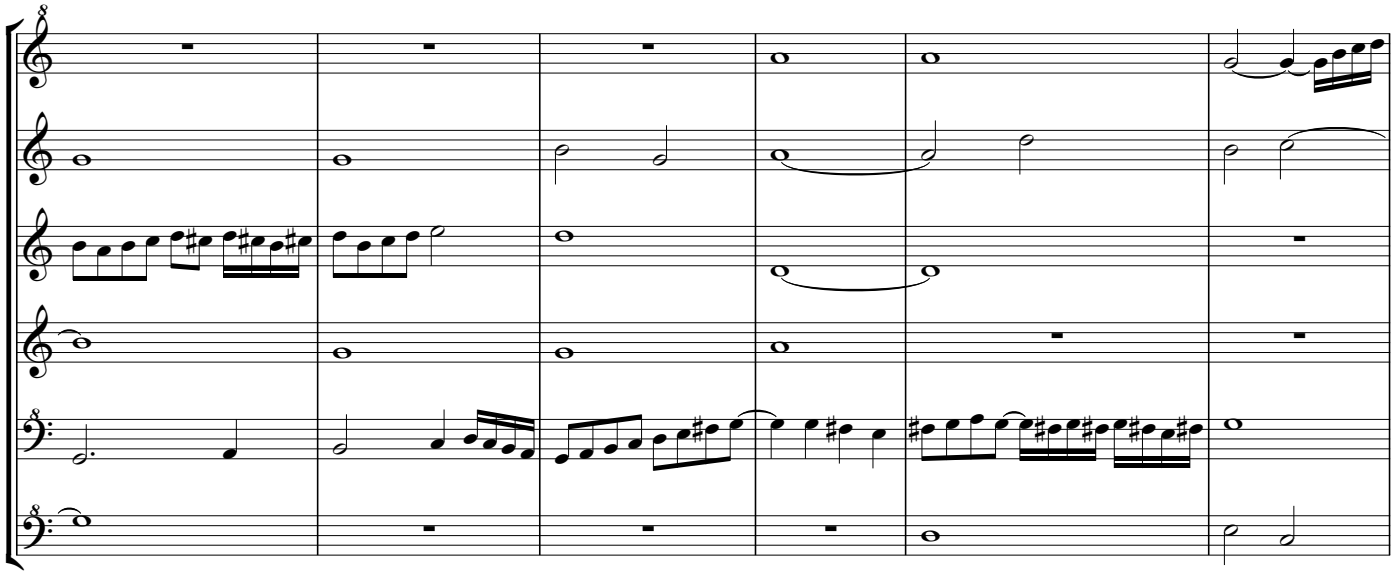
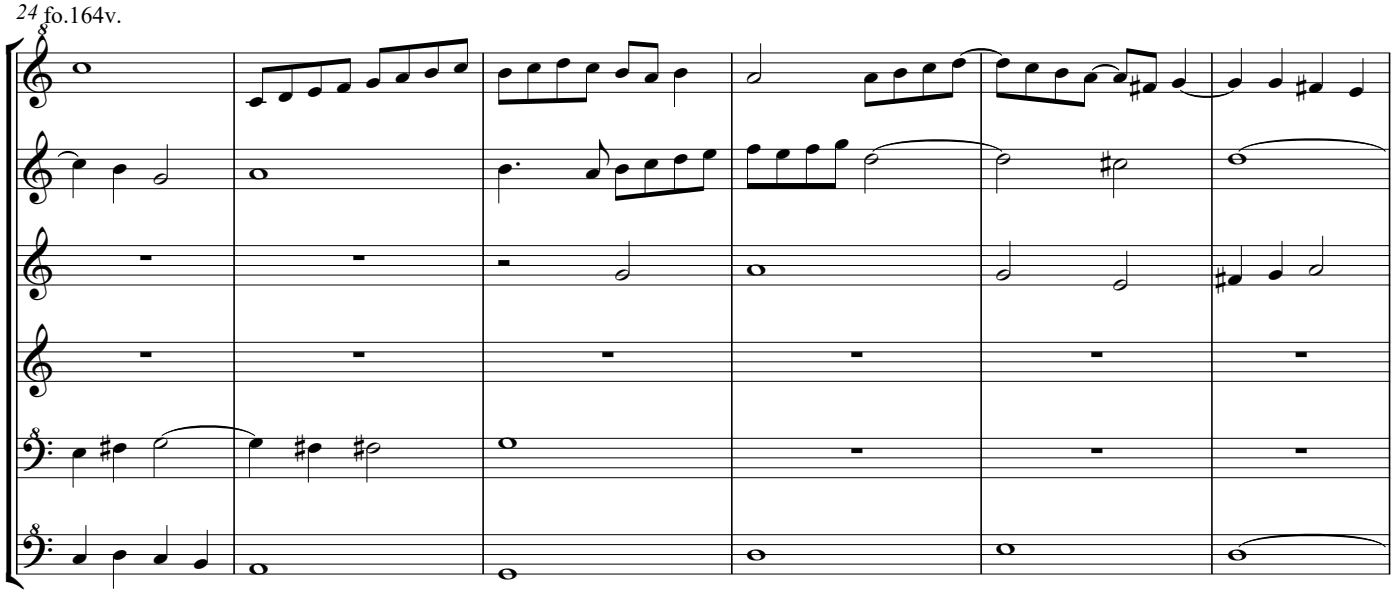


24 fo.164v.



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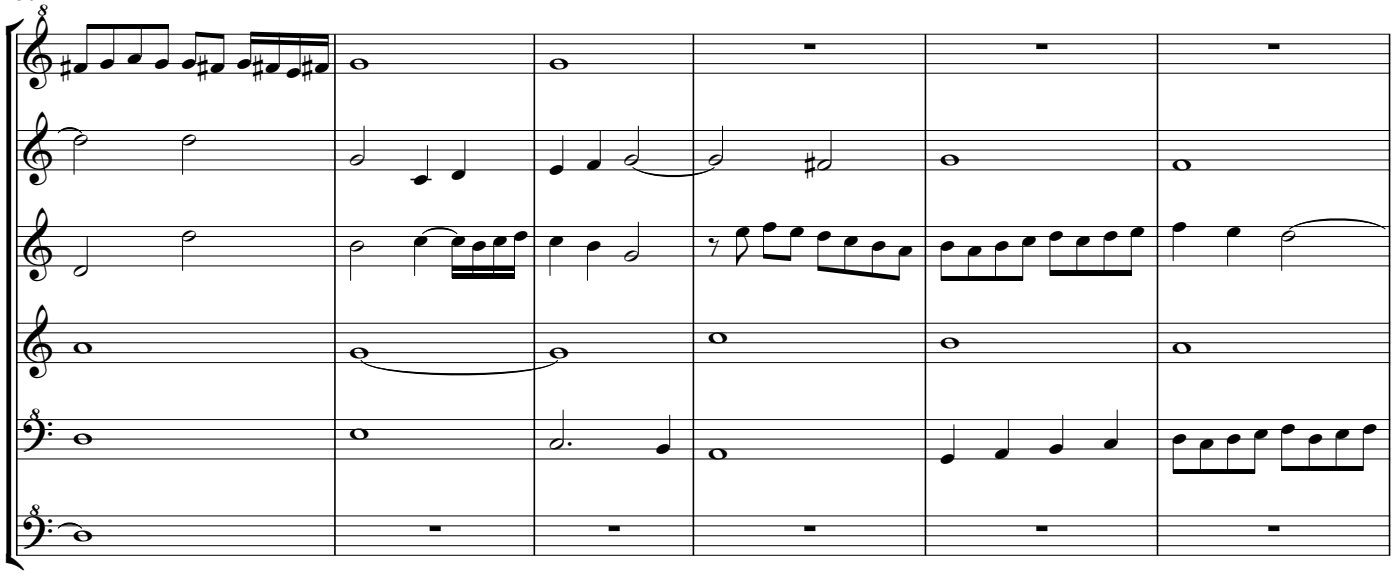

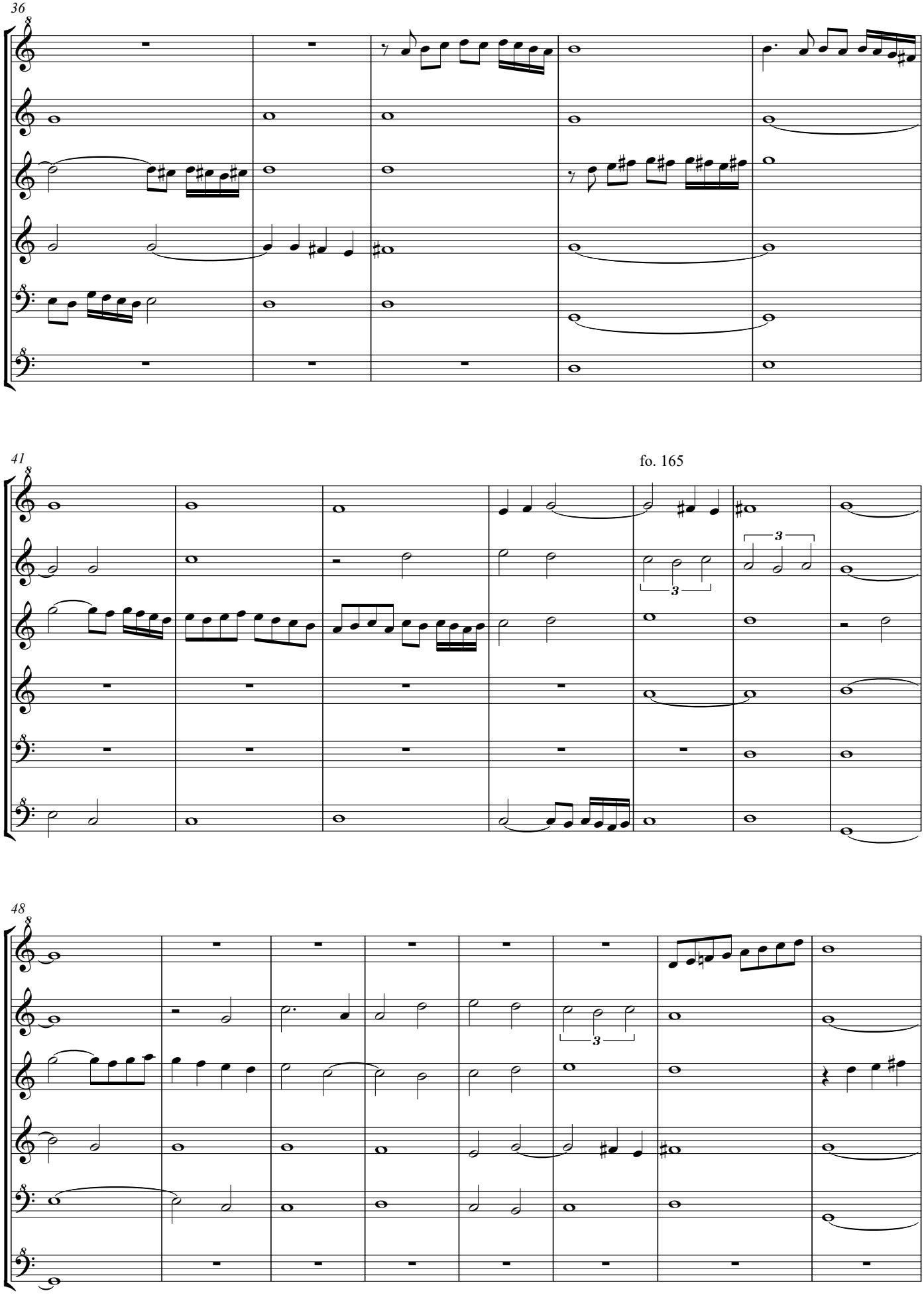
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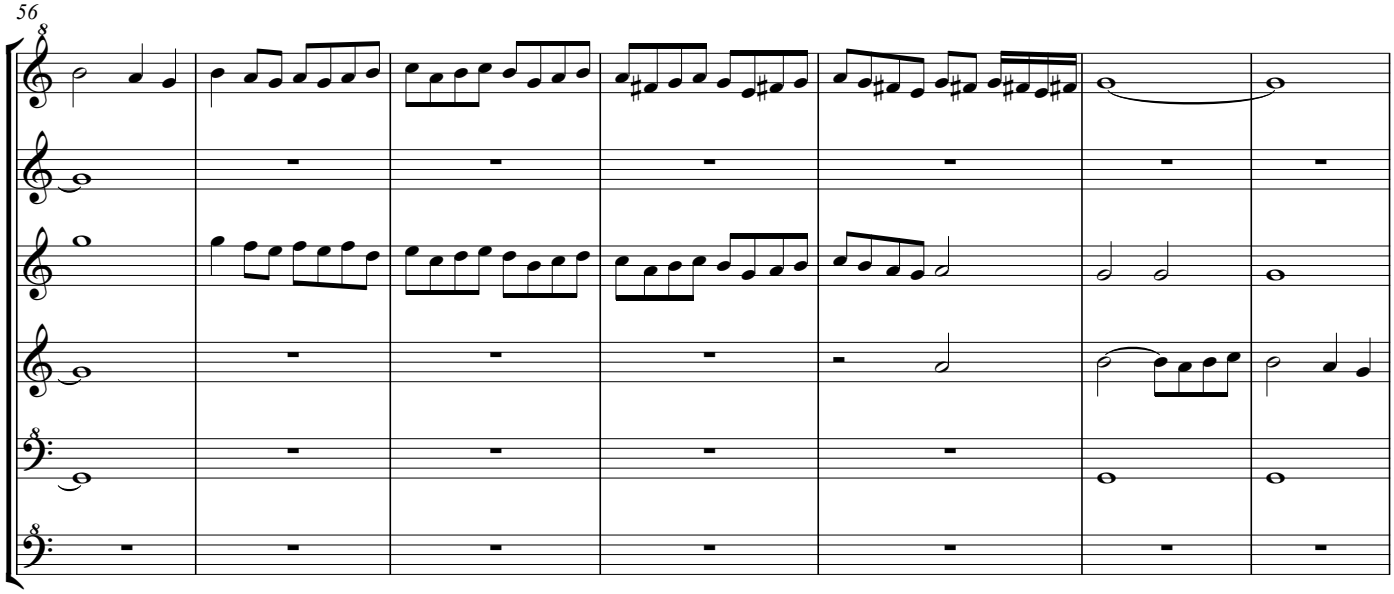

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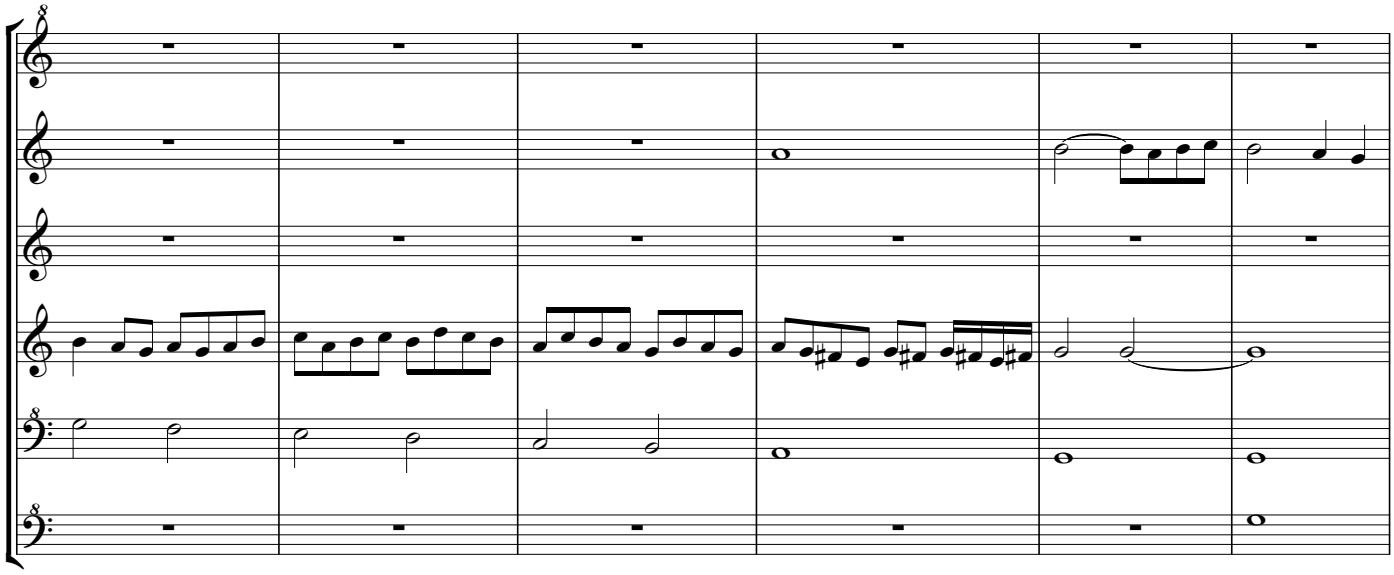

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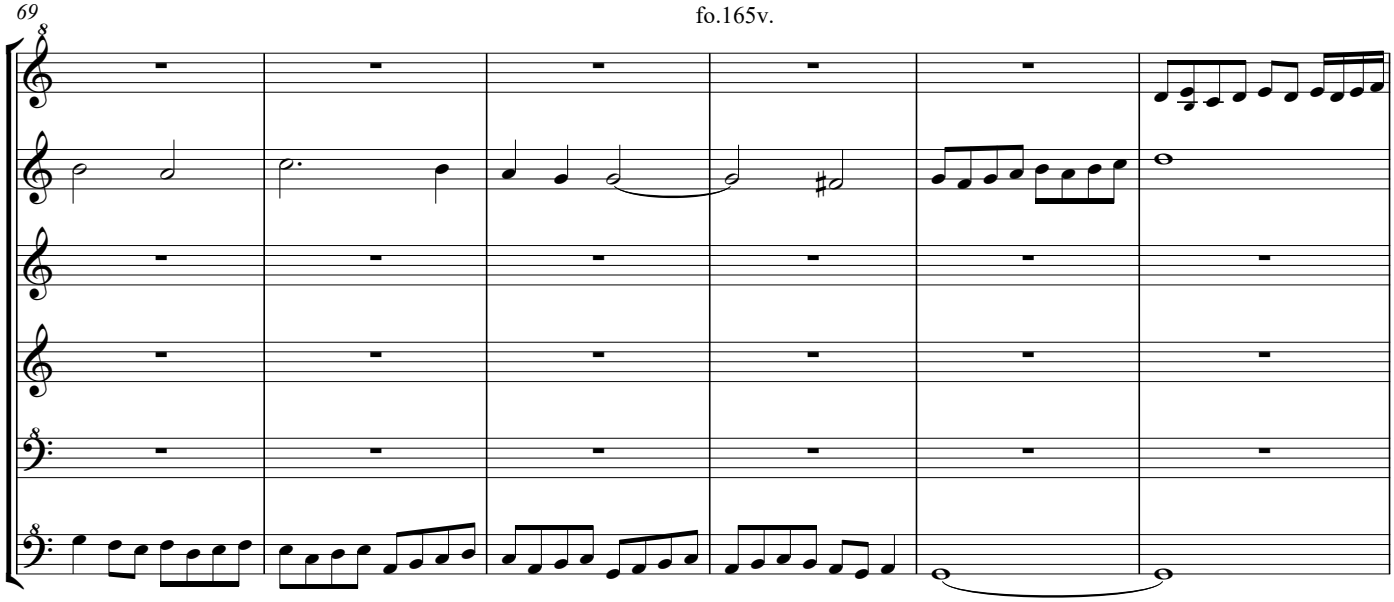

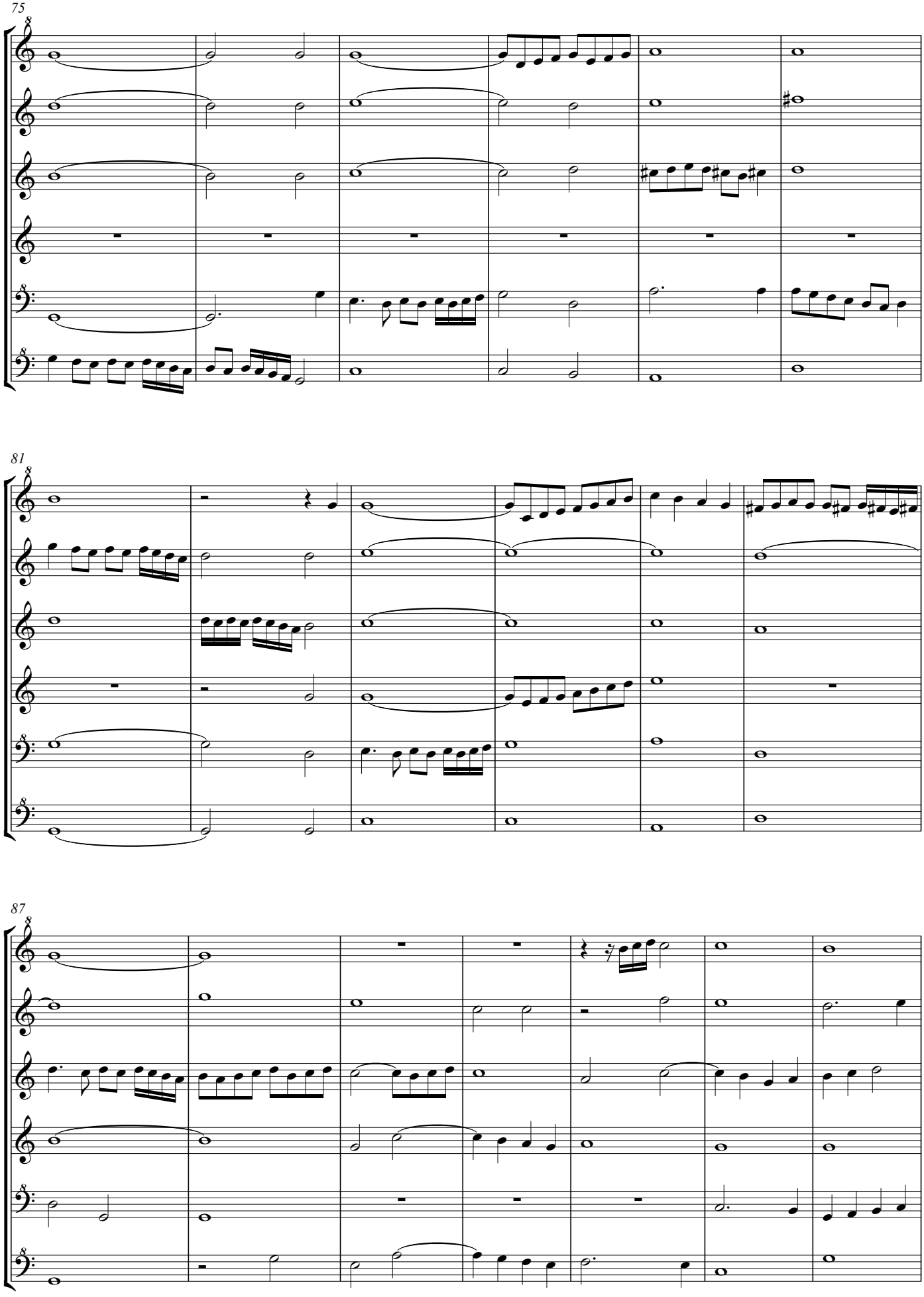
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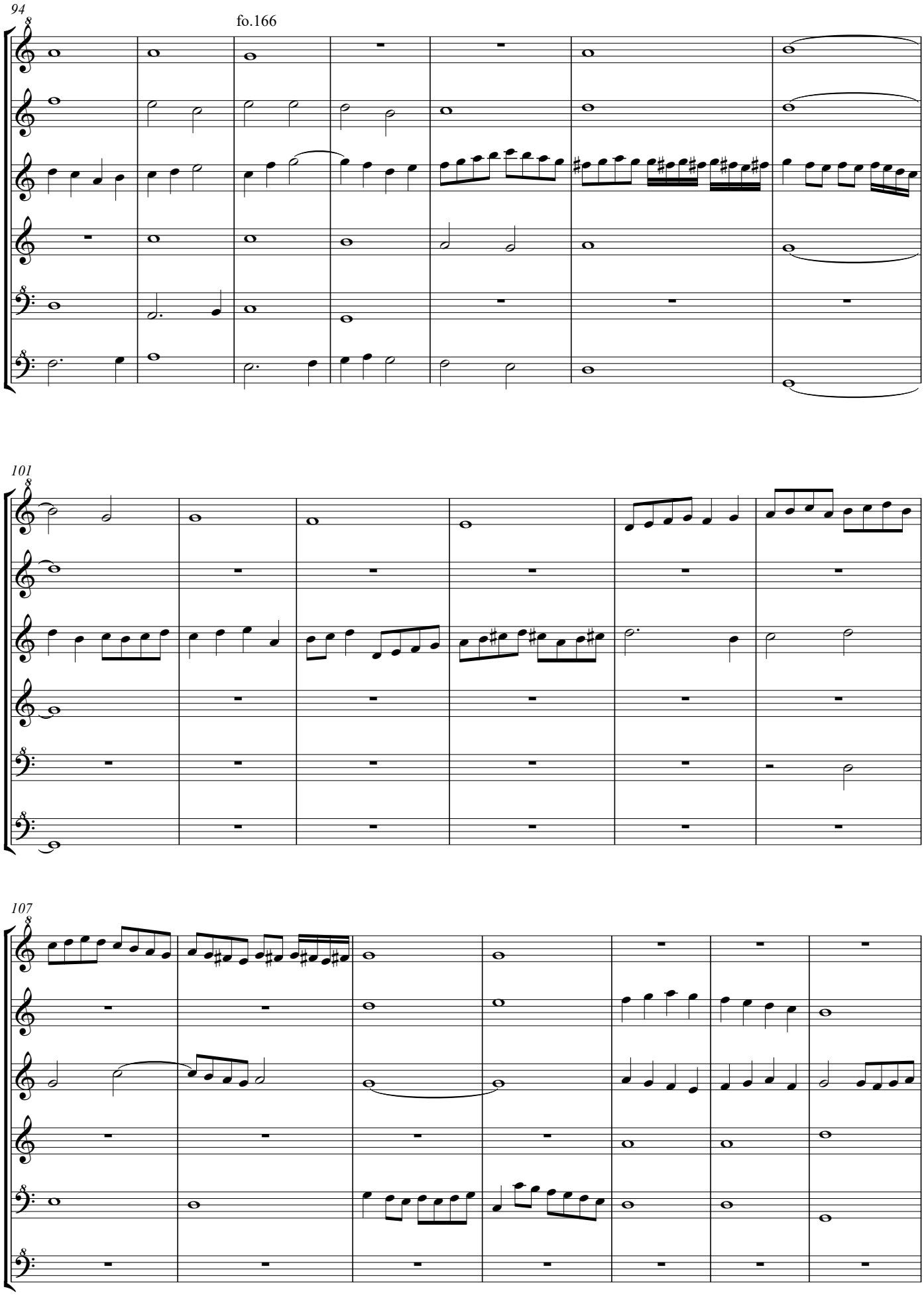
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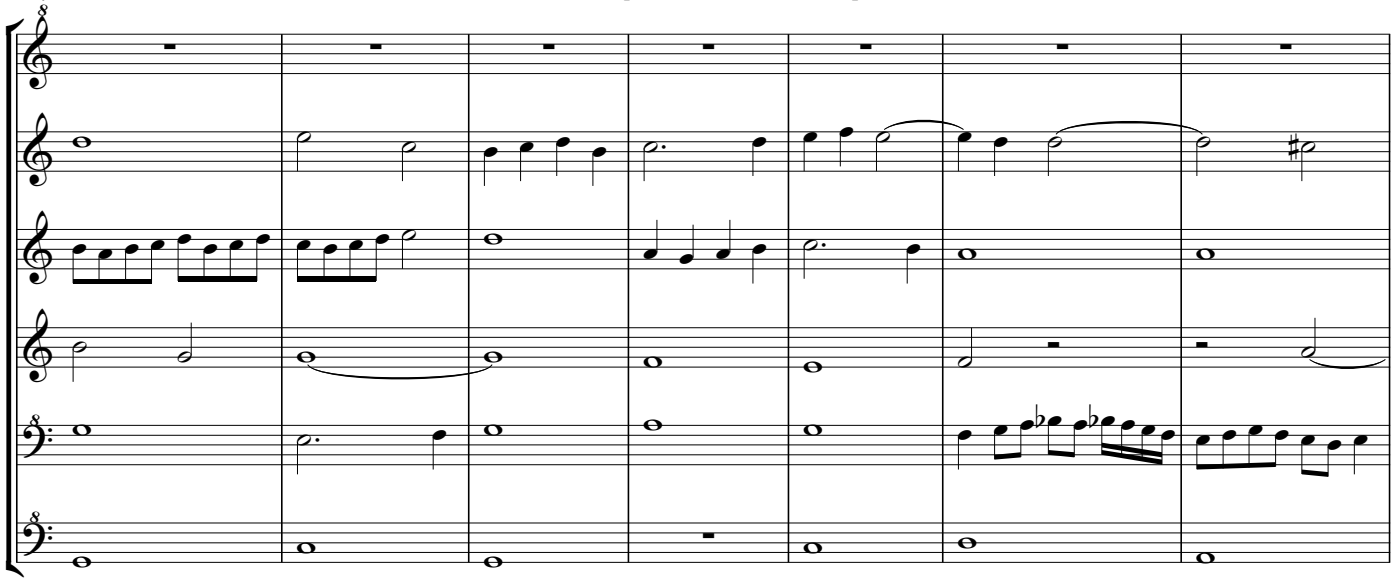

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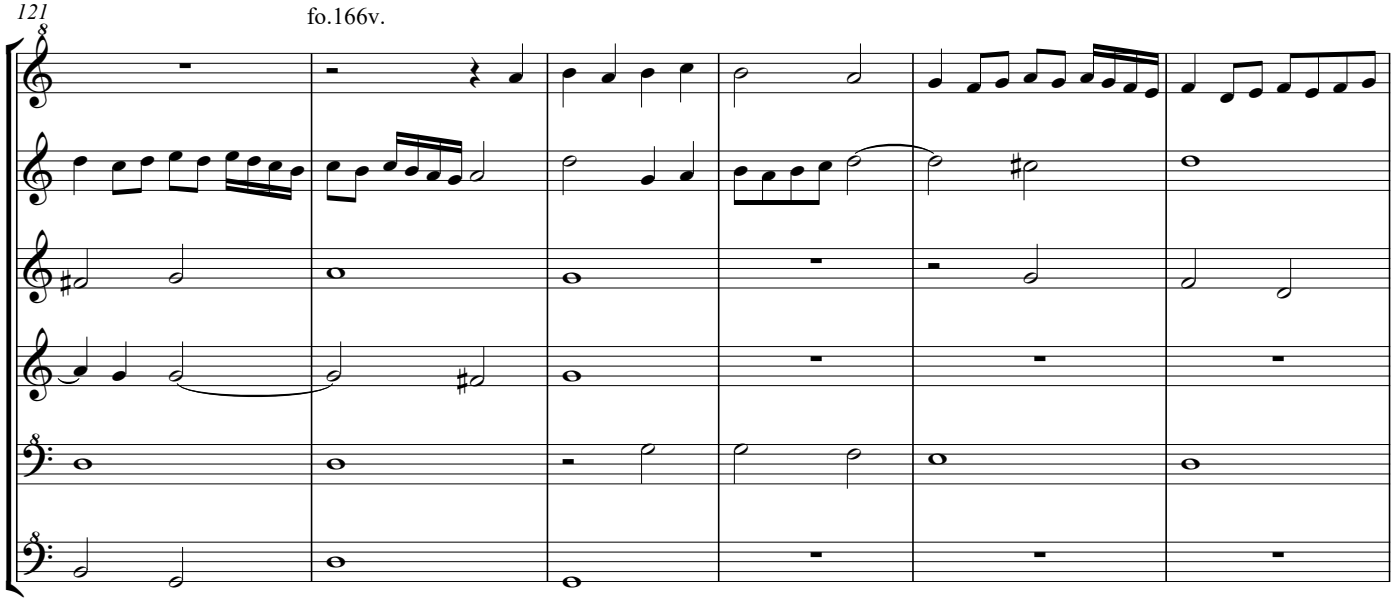

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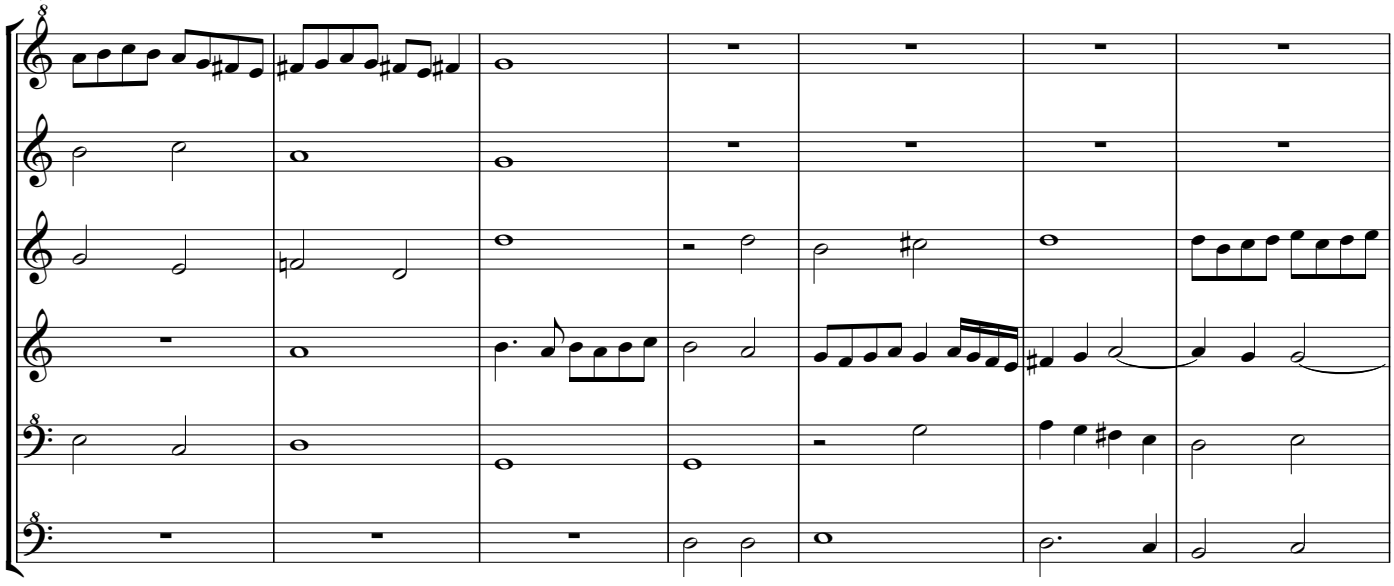

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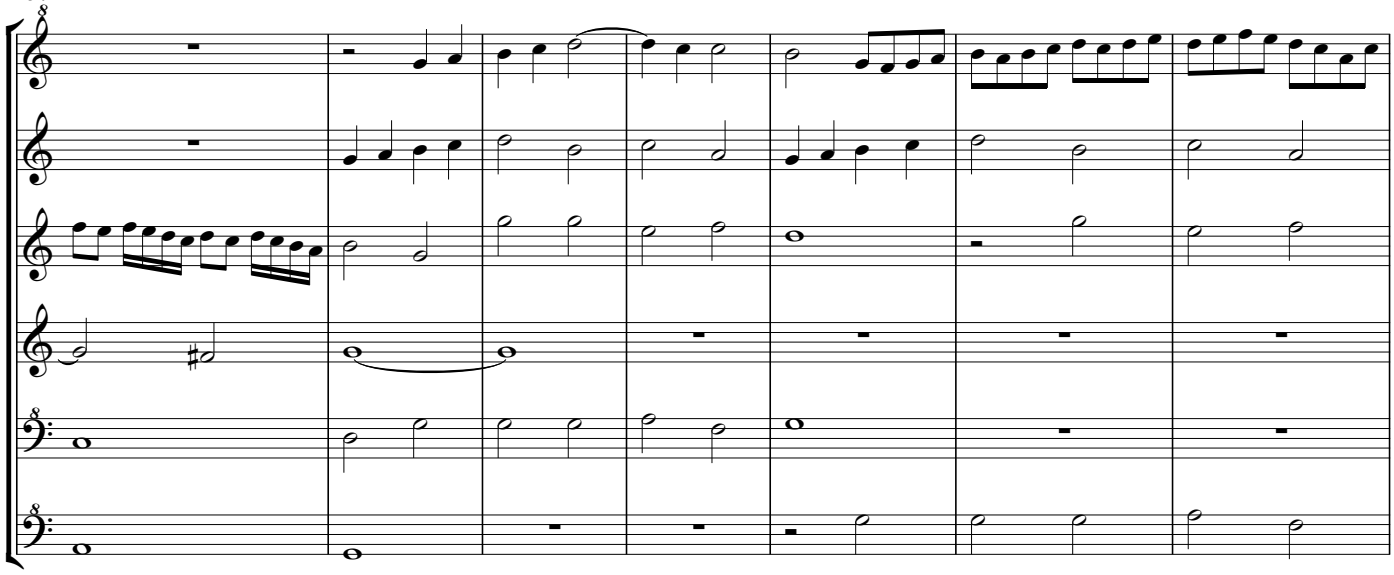

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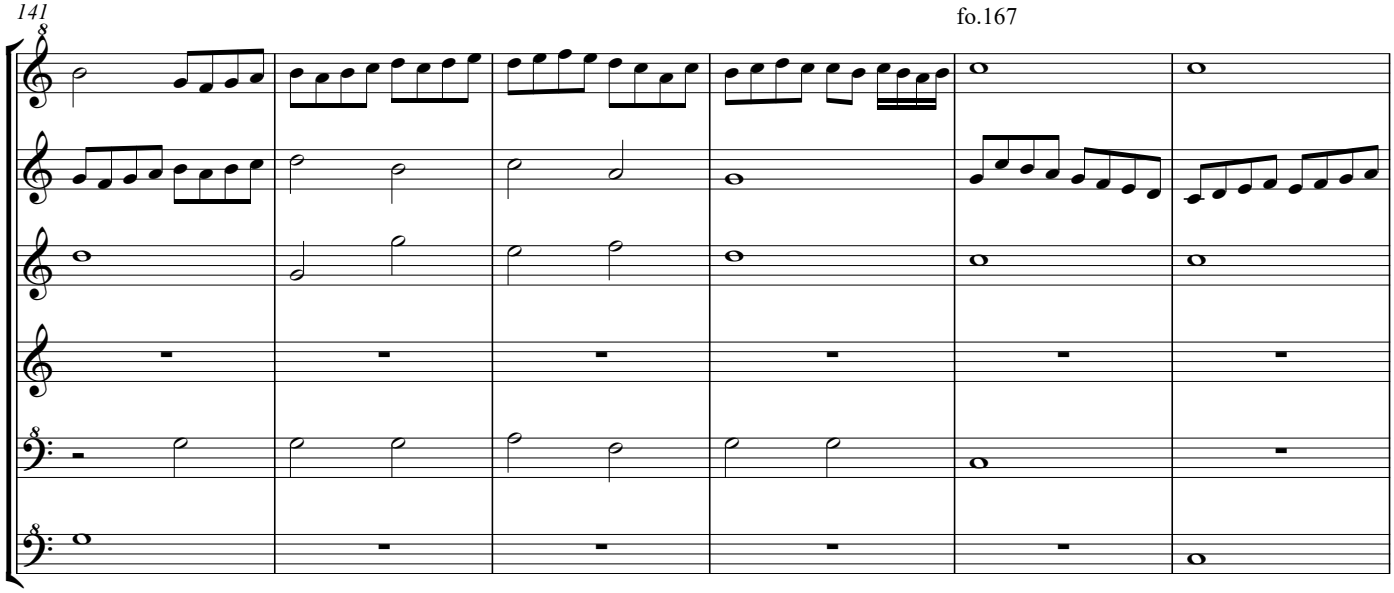

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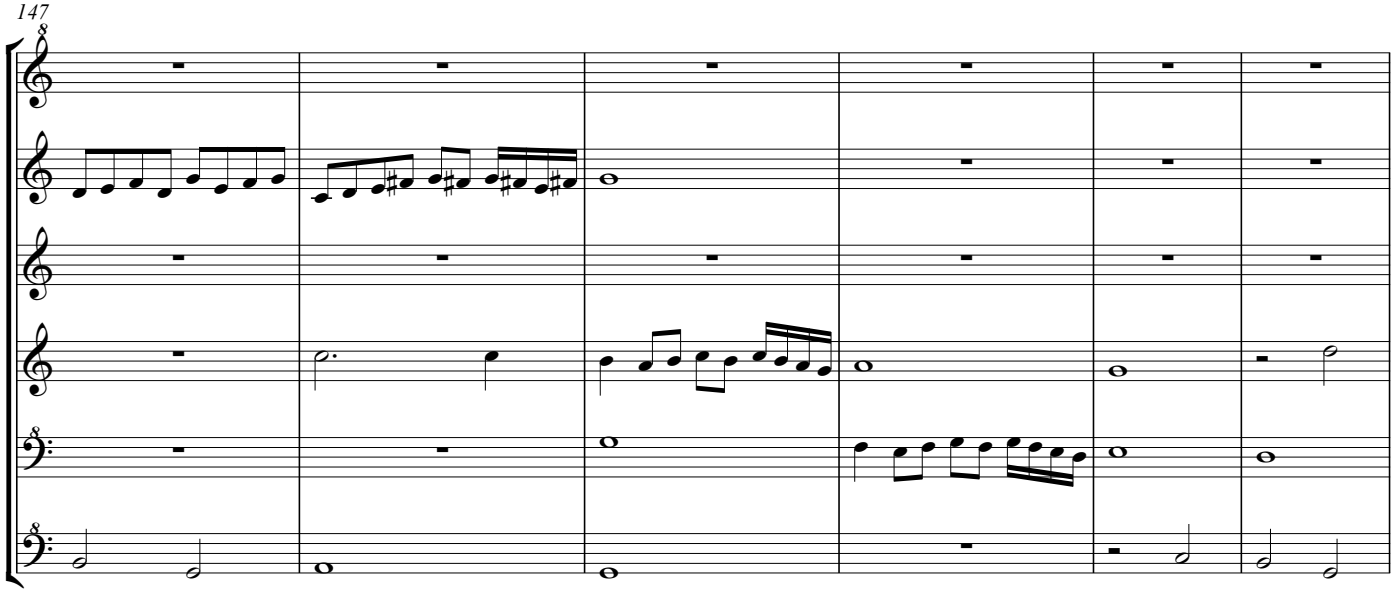

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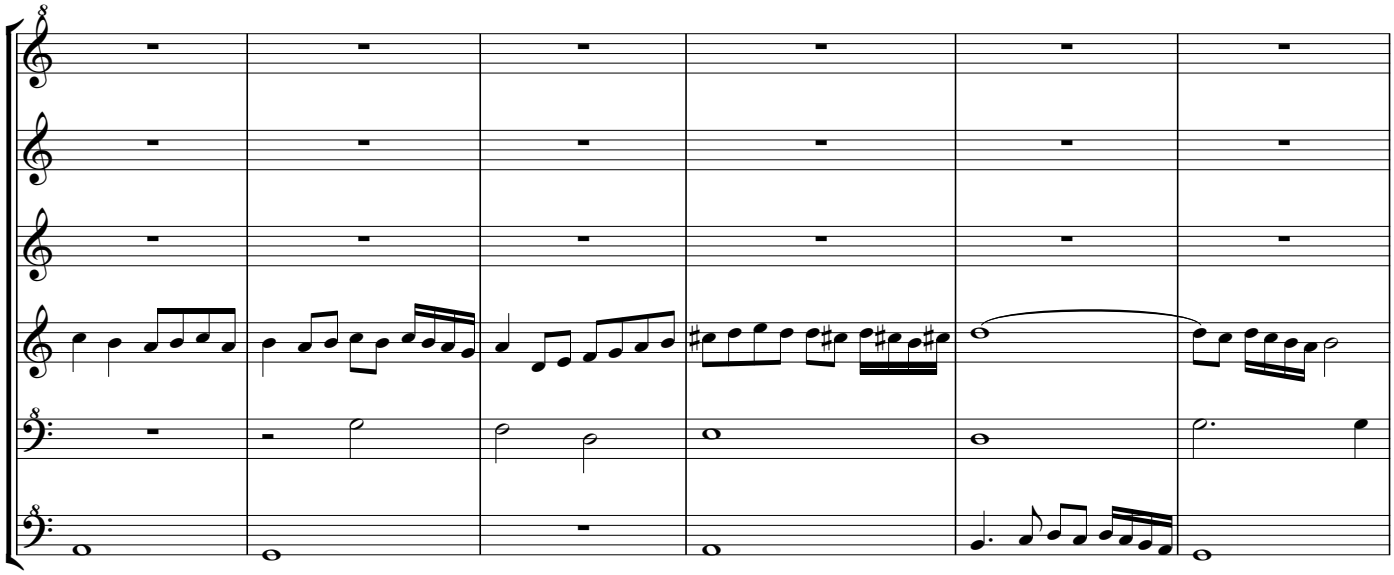

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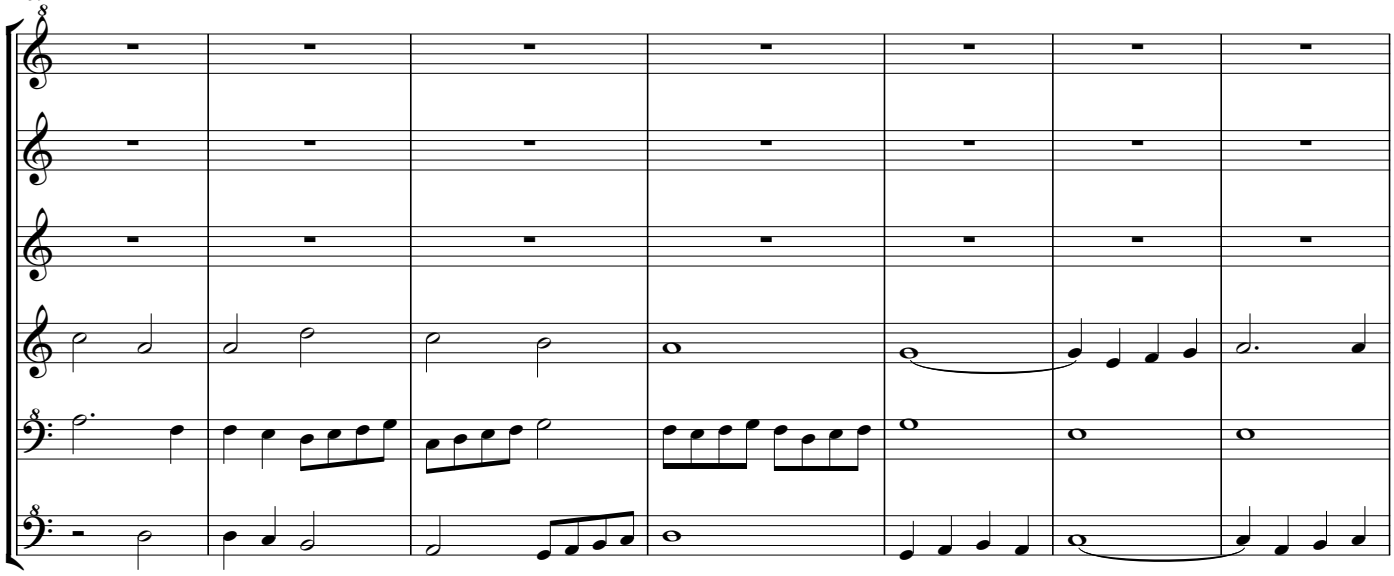

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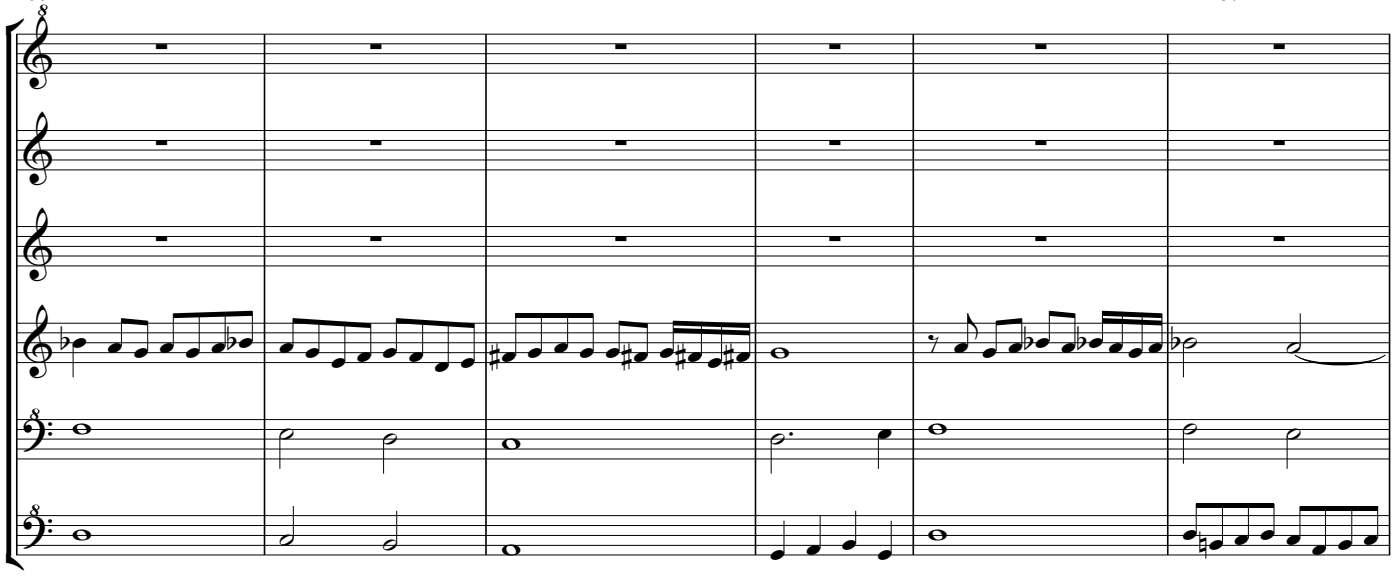

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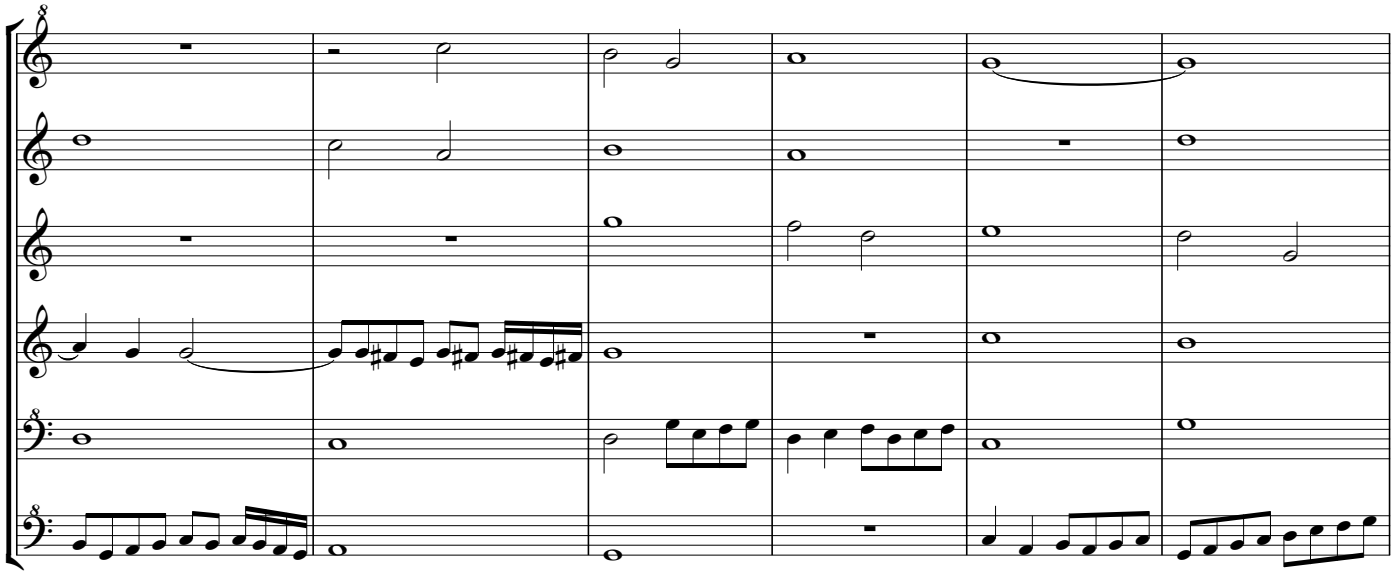

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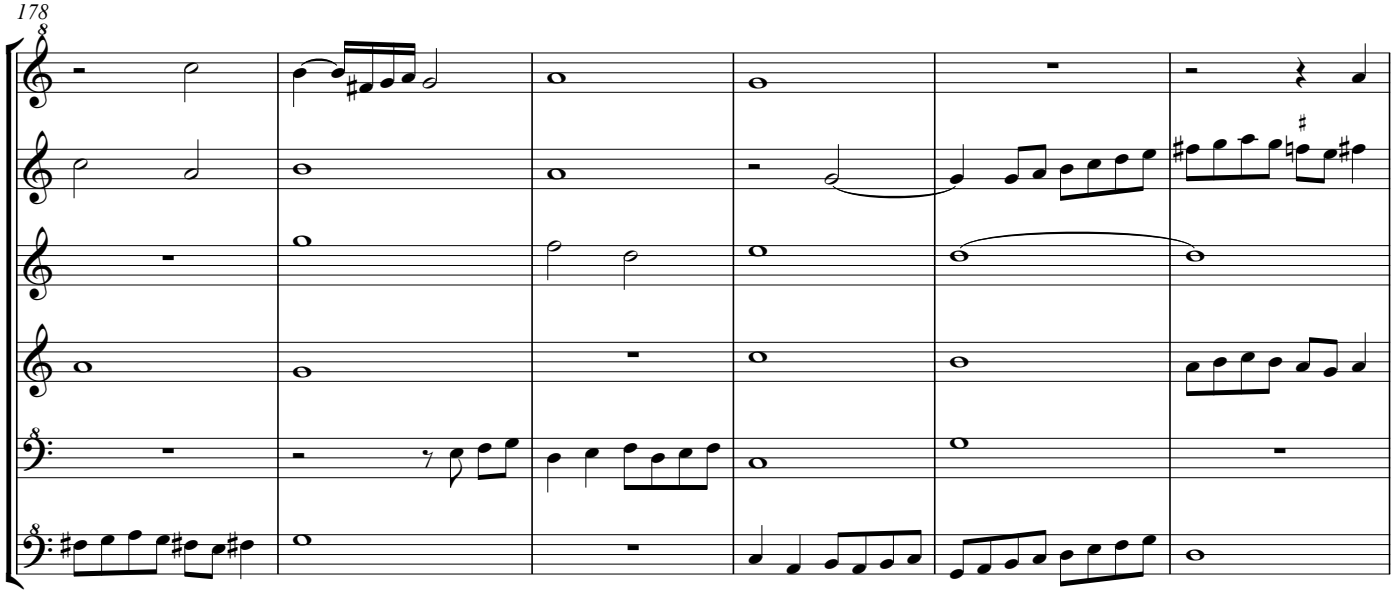

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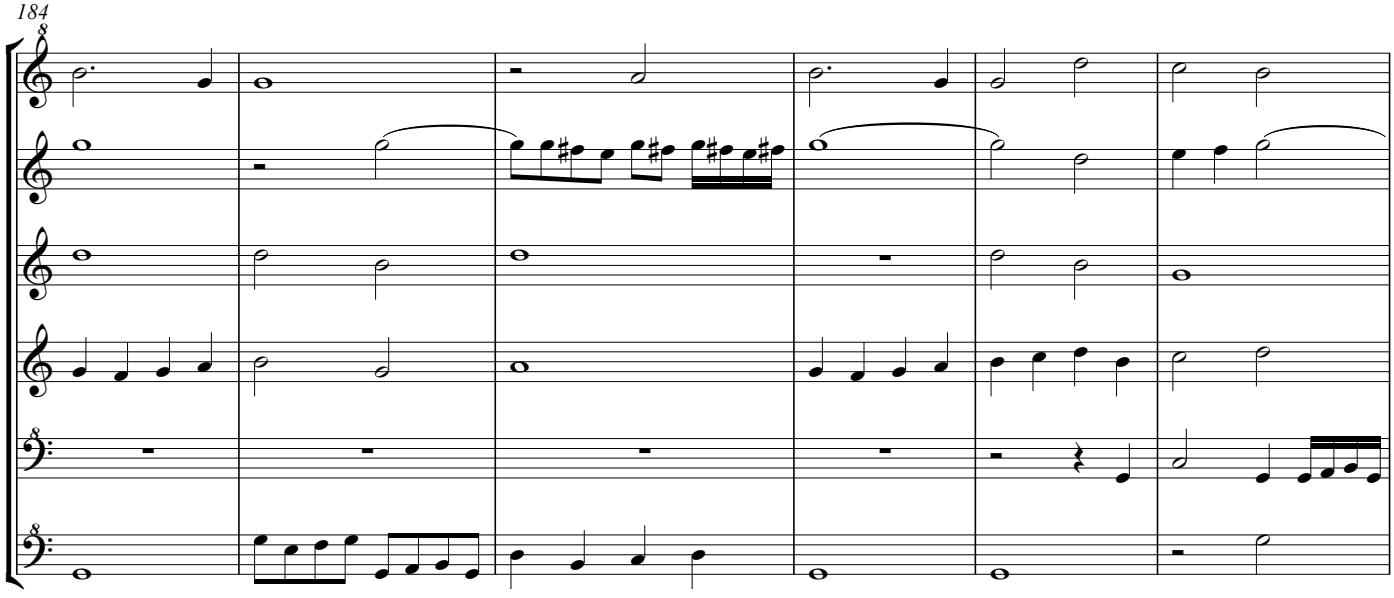

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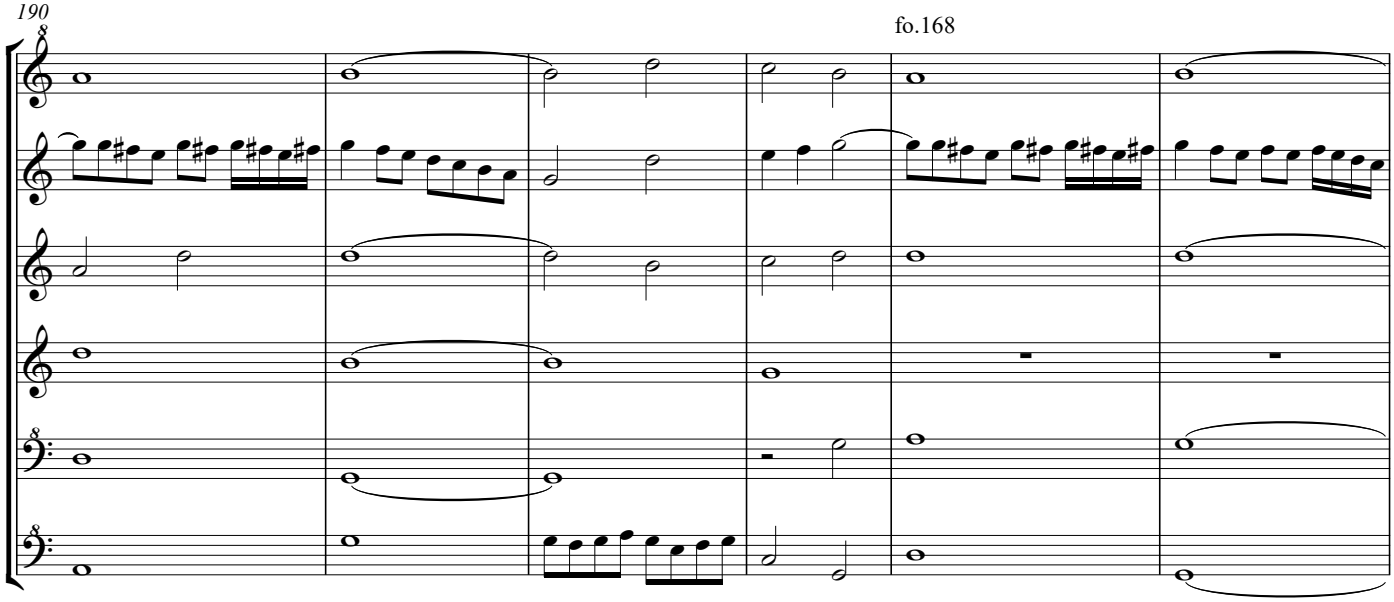

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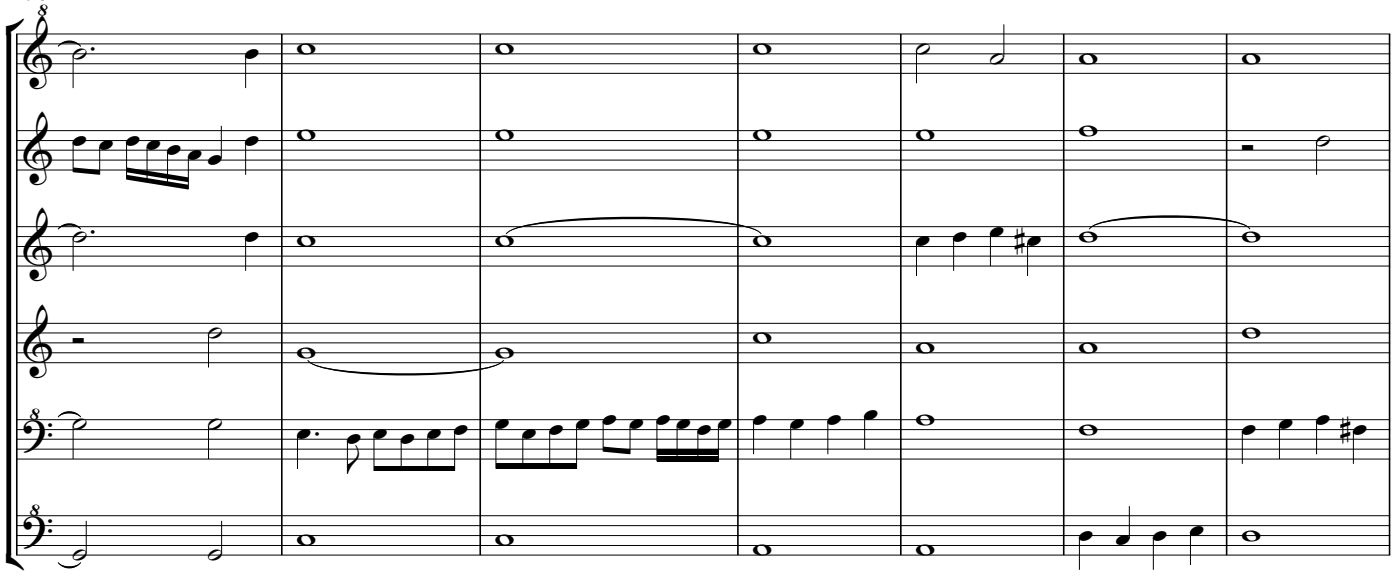

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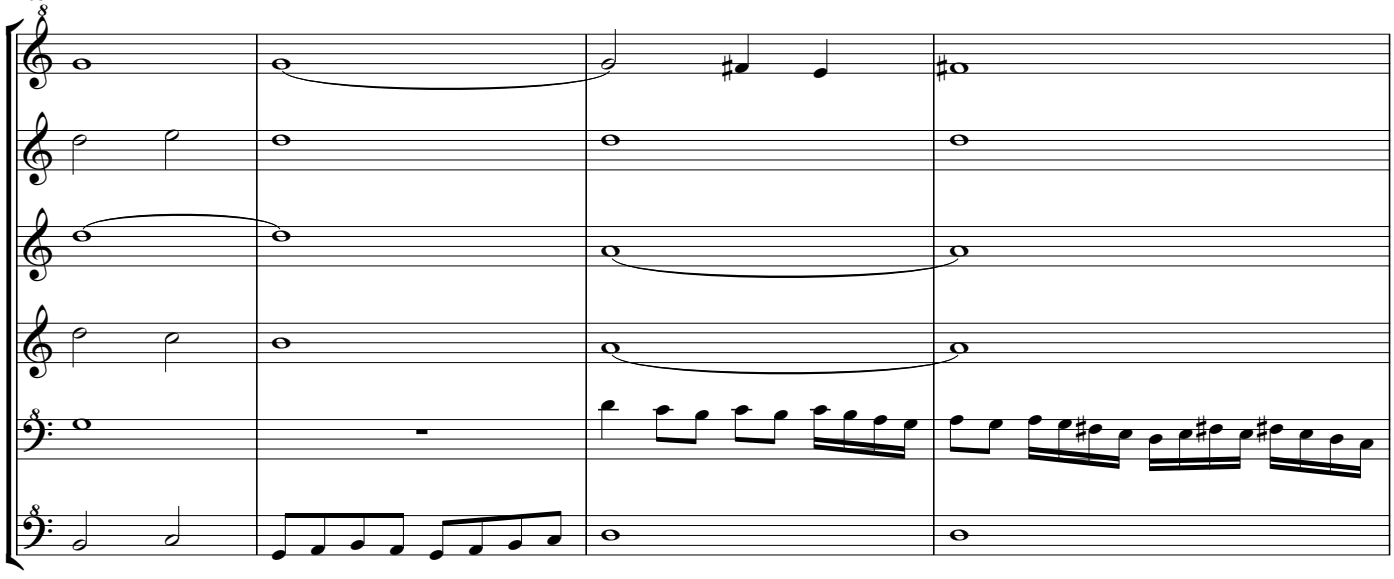

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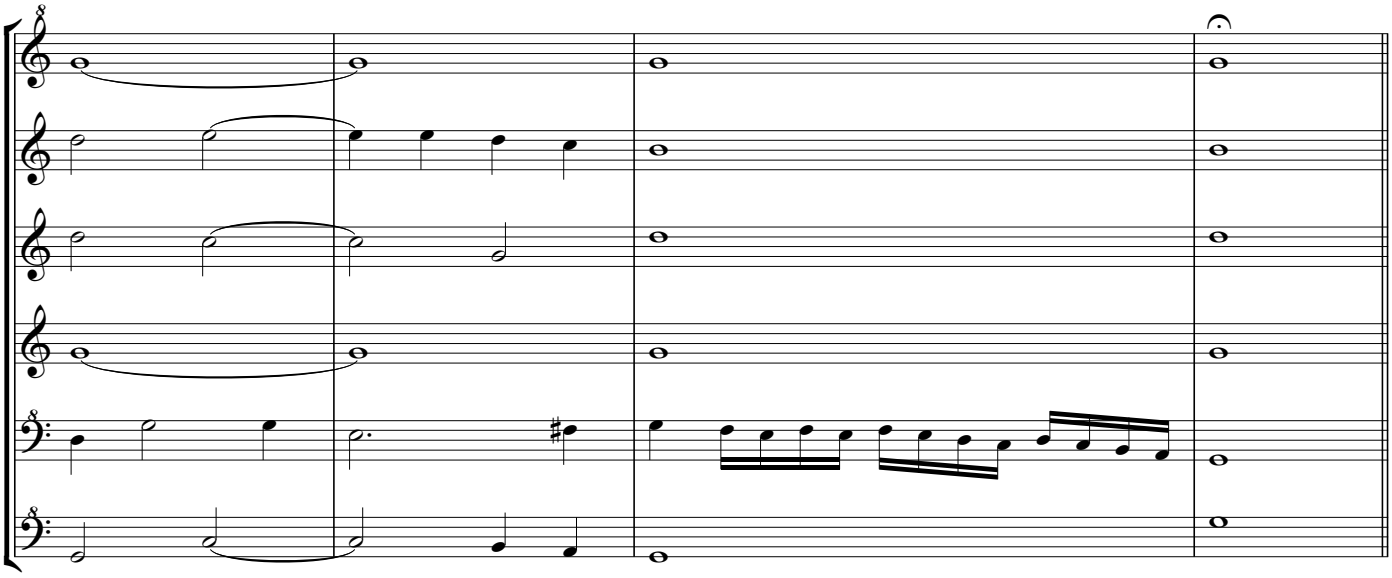

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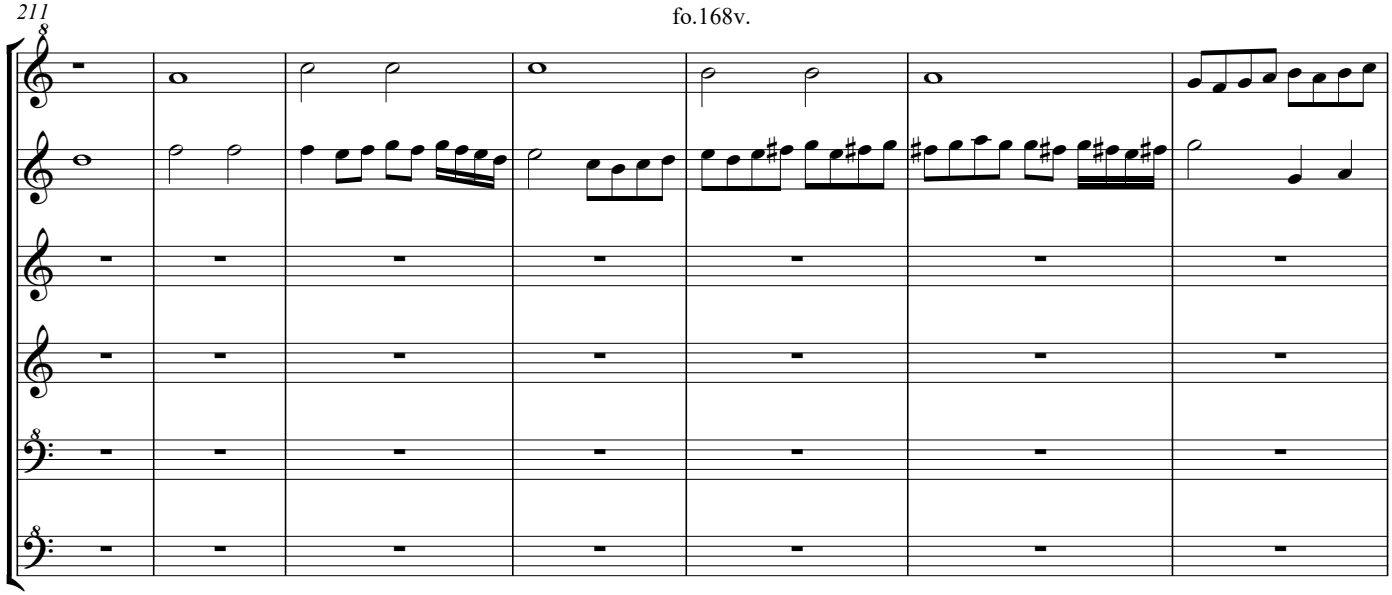

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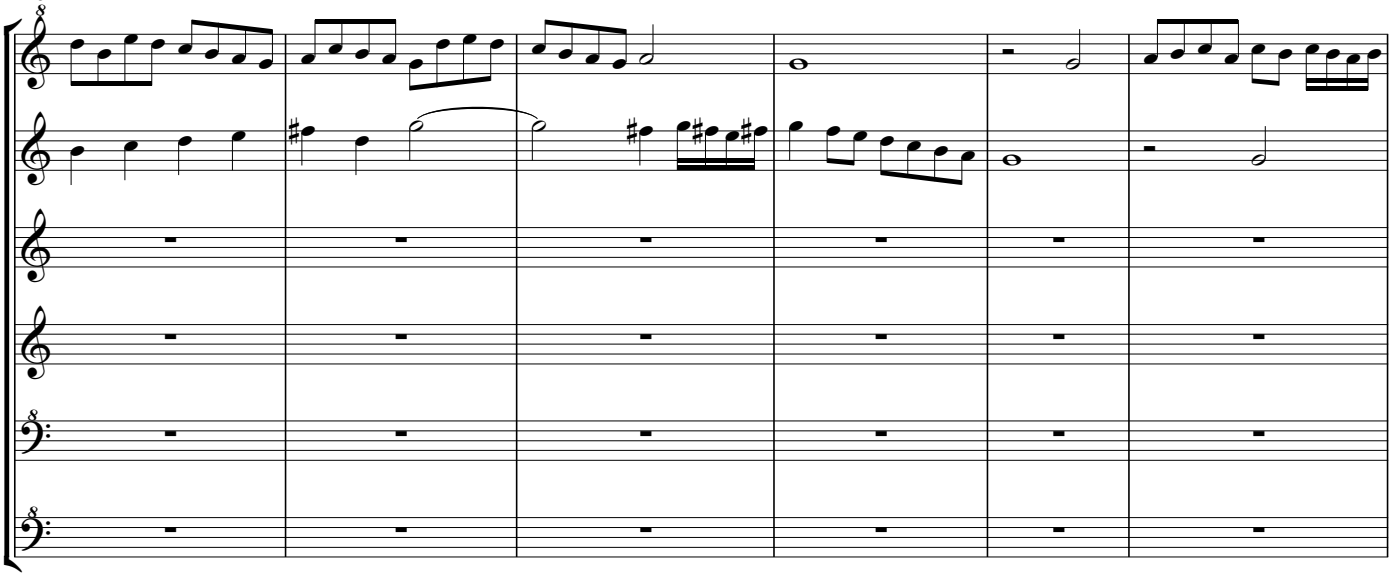

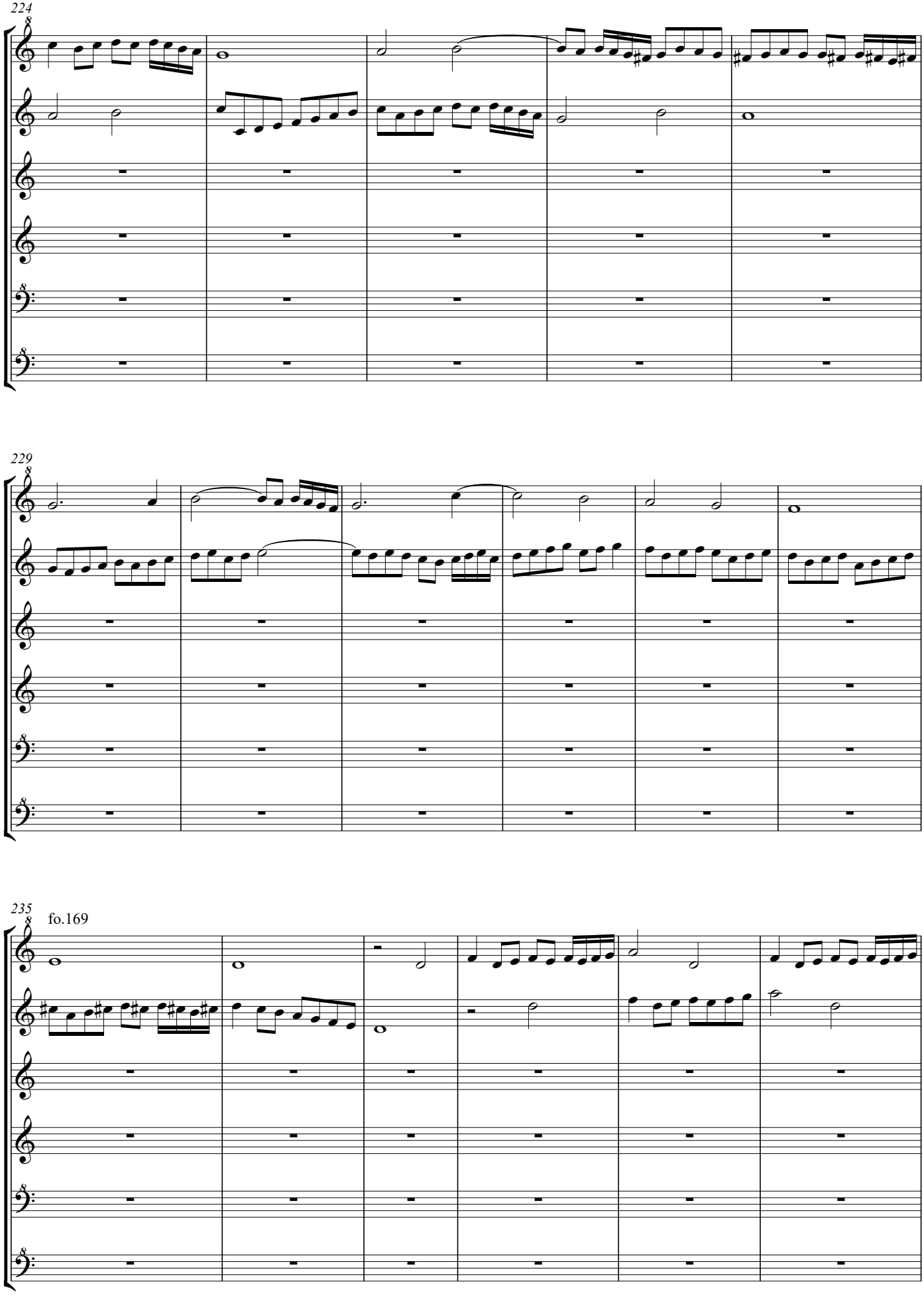
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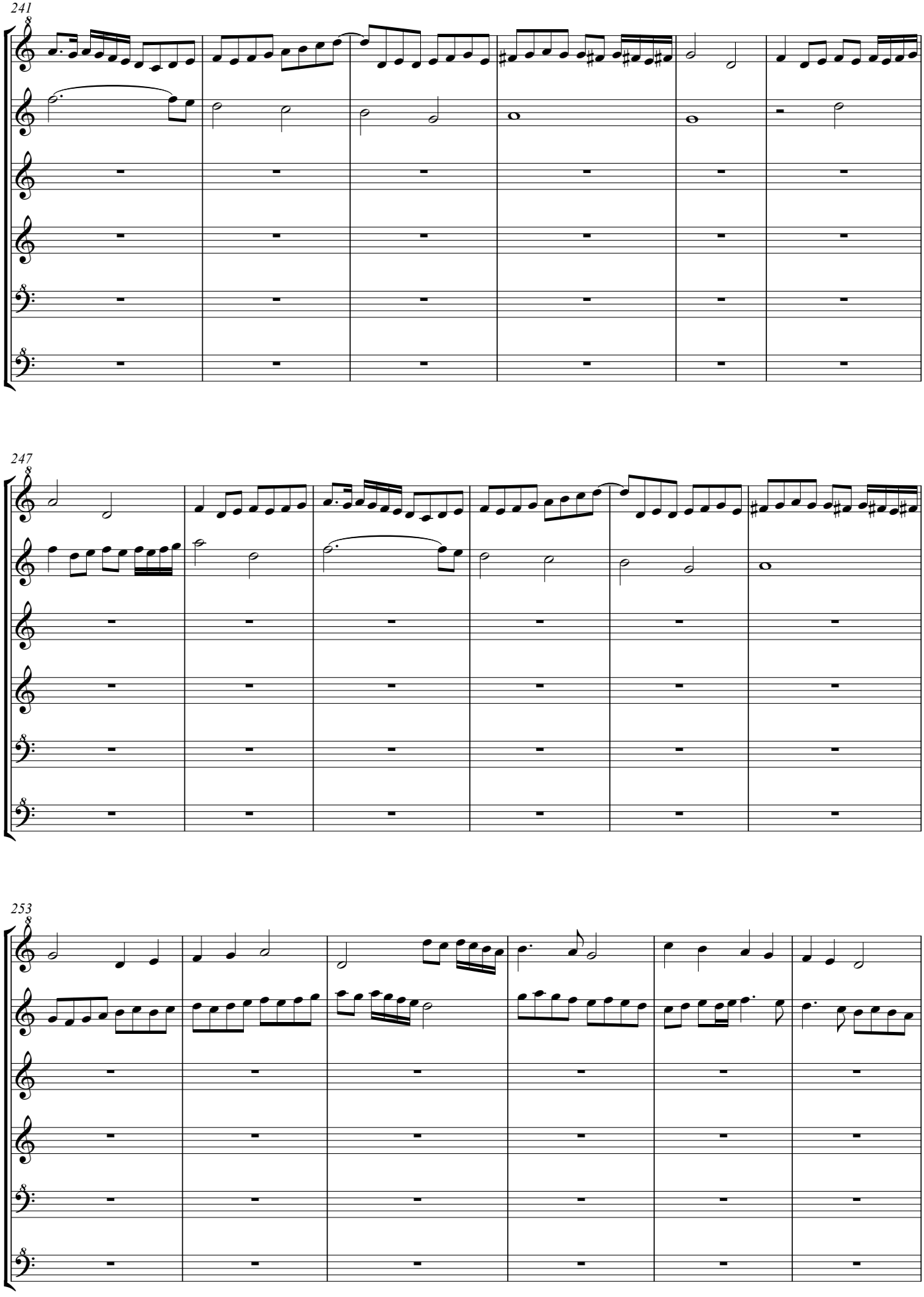
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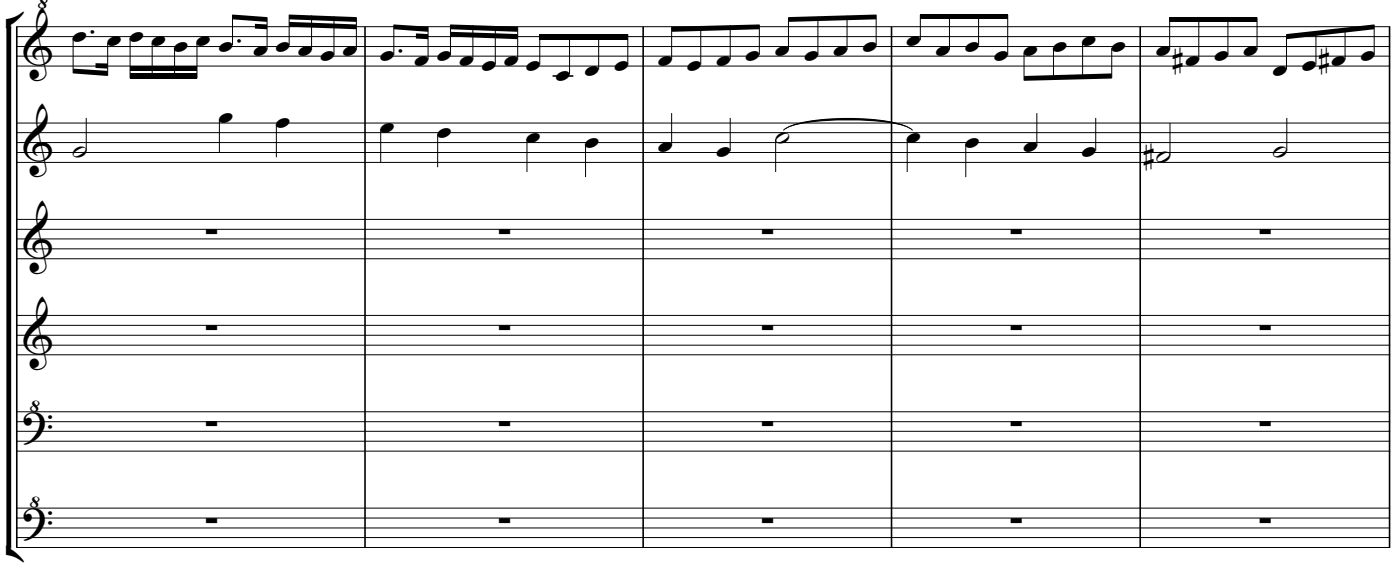

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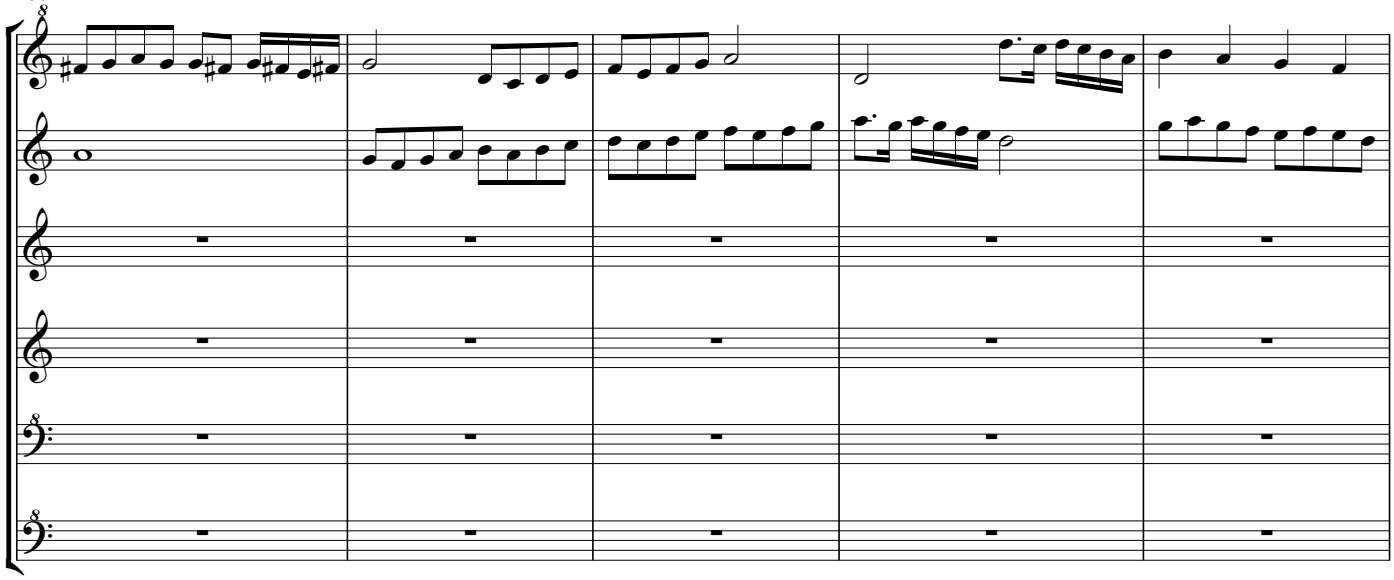

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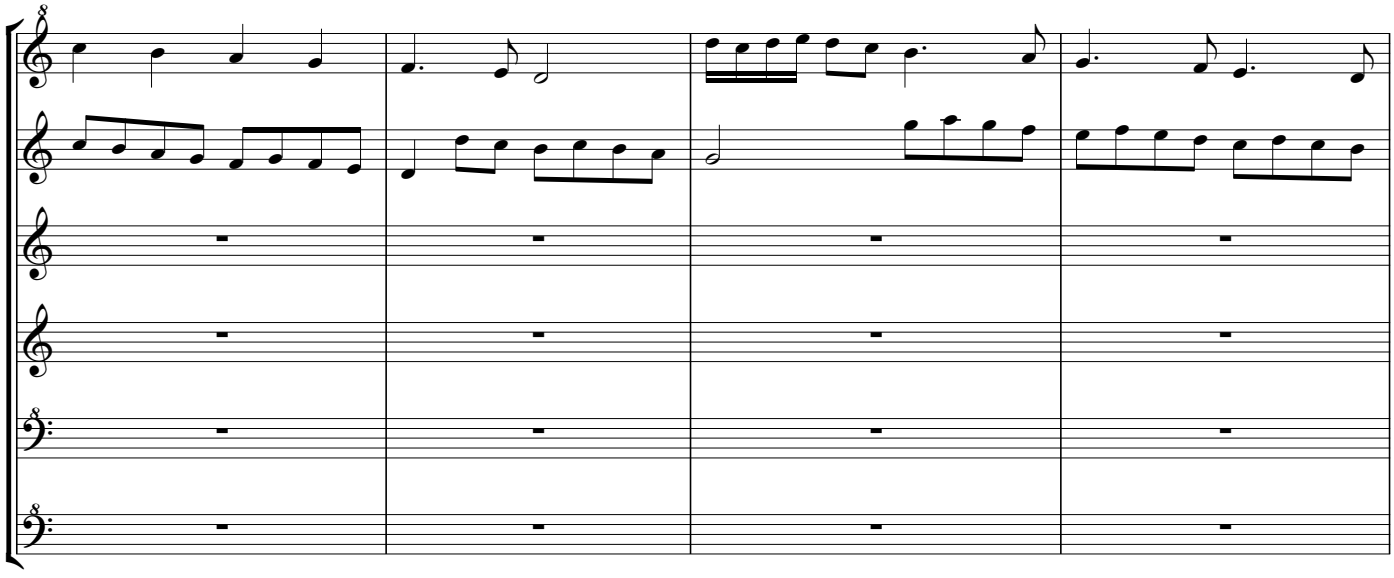

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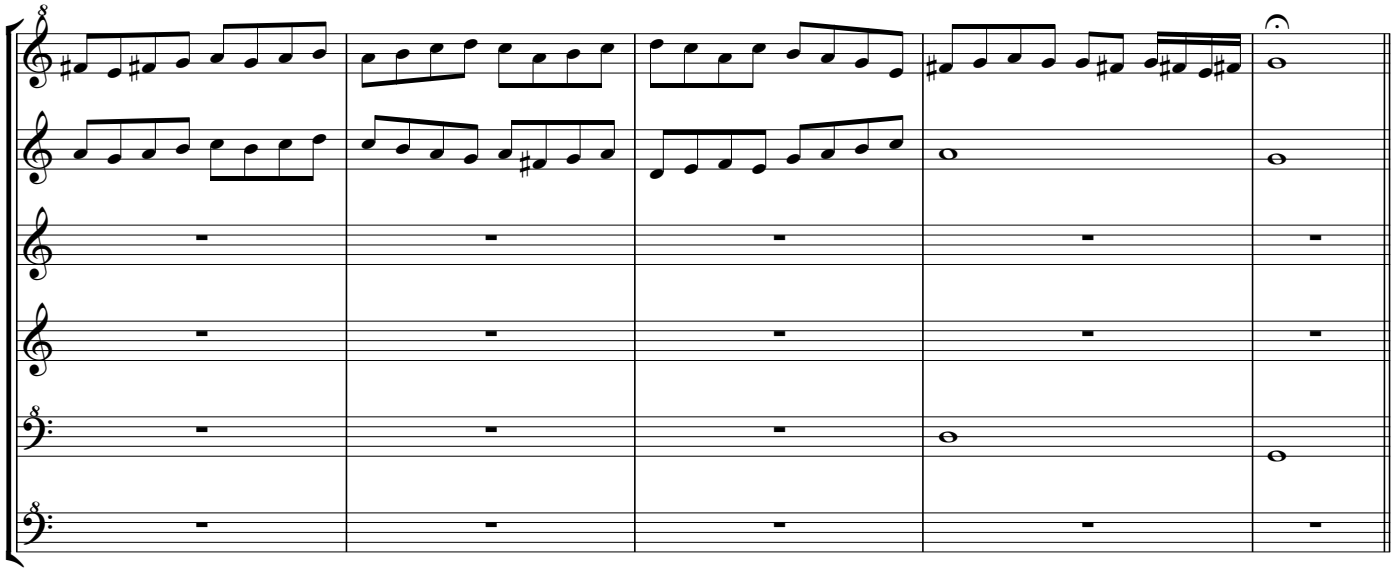

Tercera parte de Benedicta.

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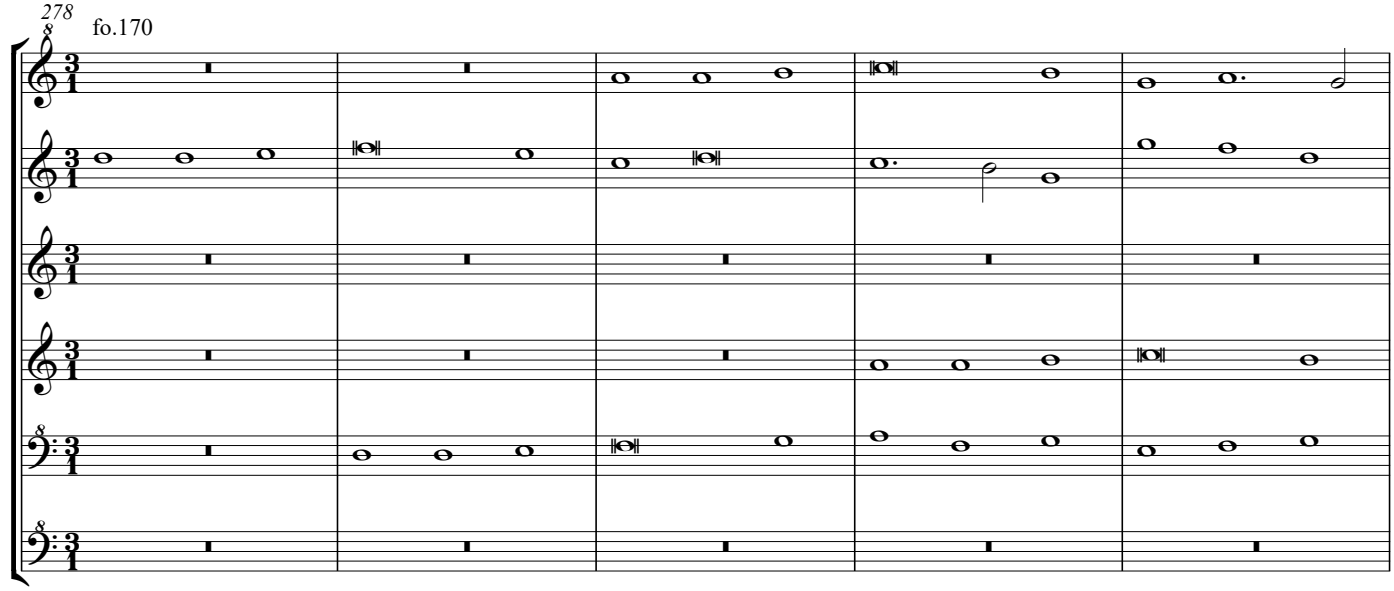

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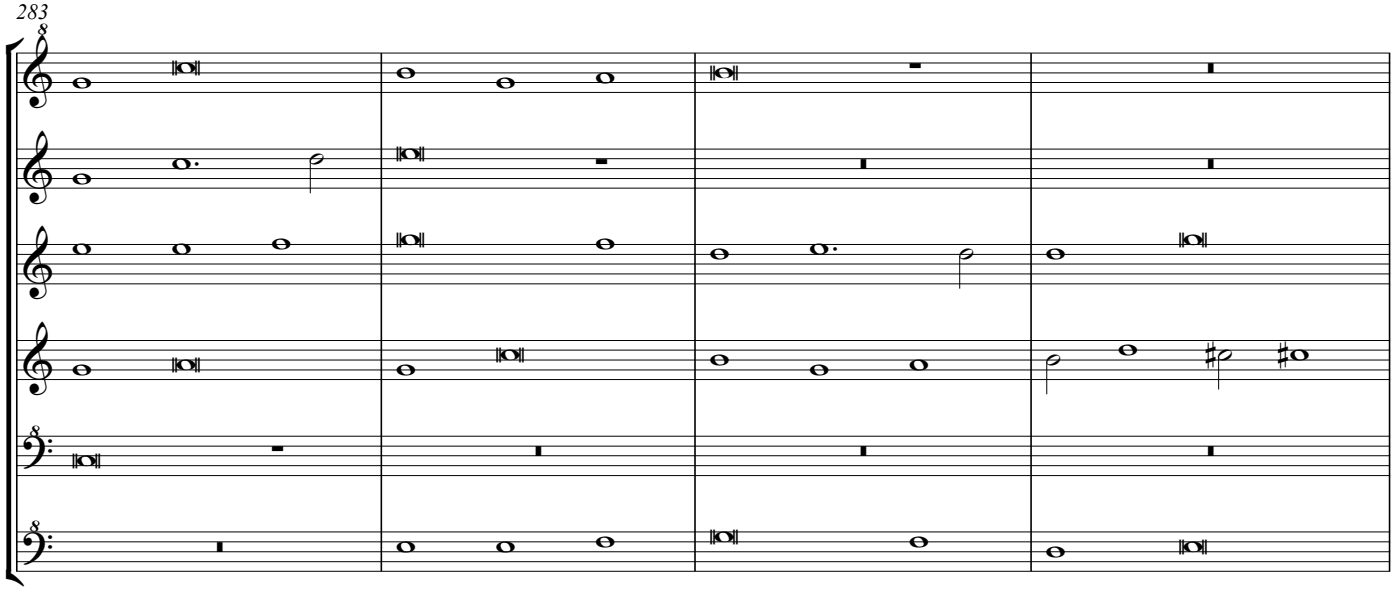

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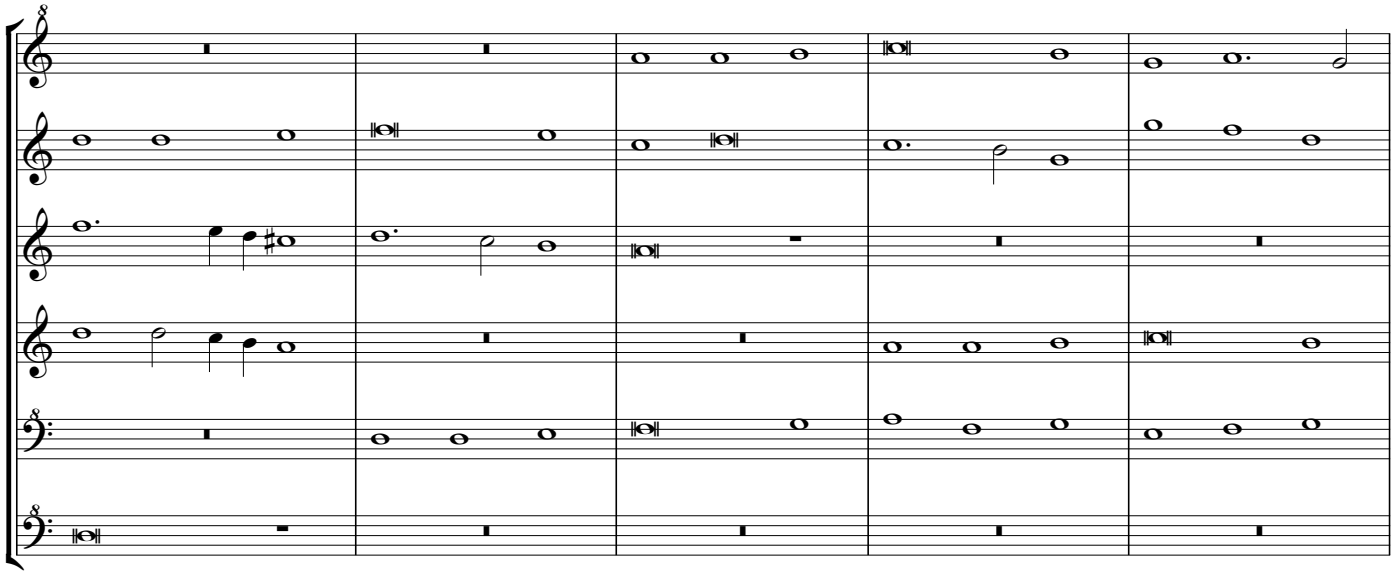

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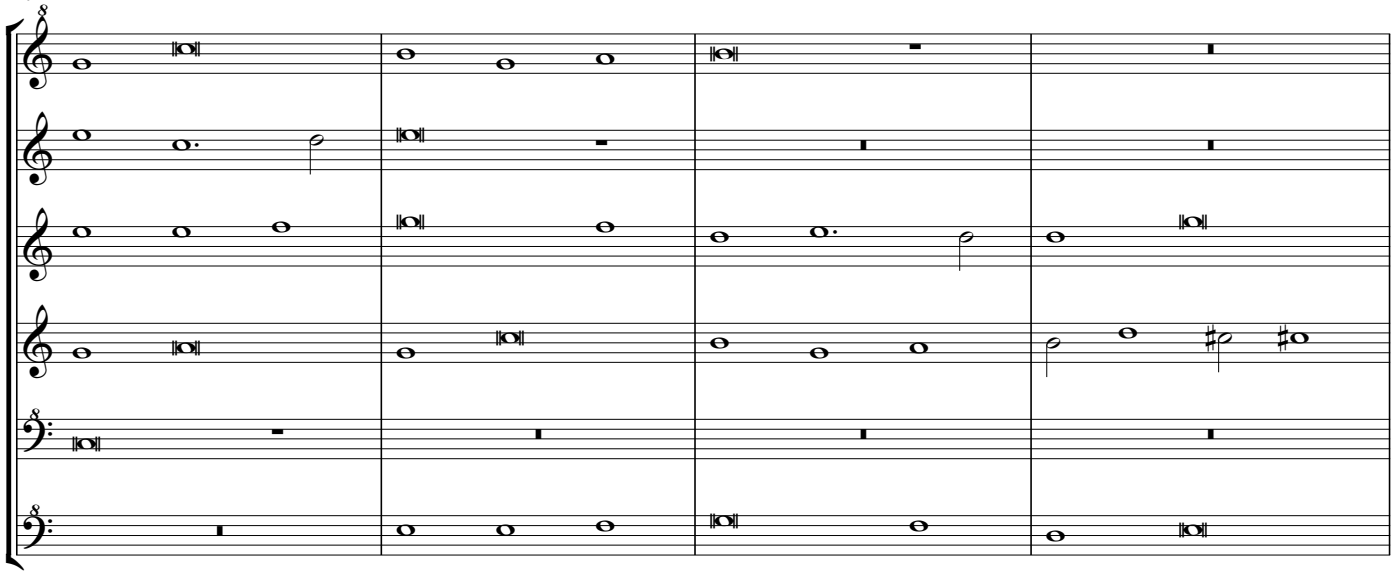

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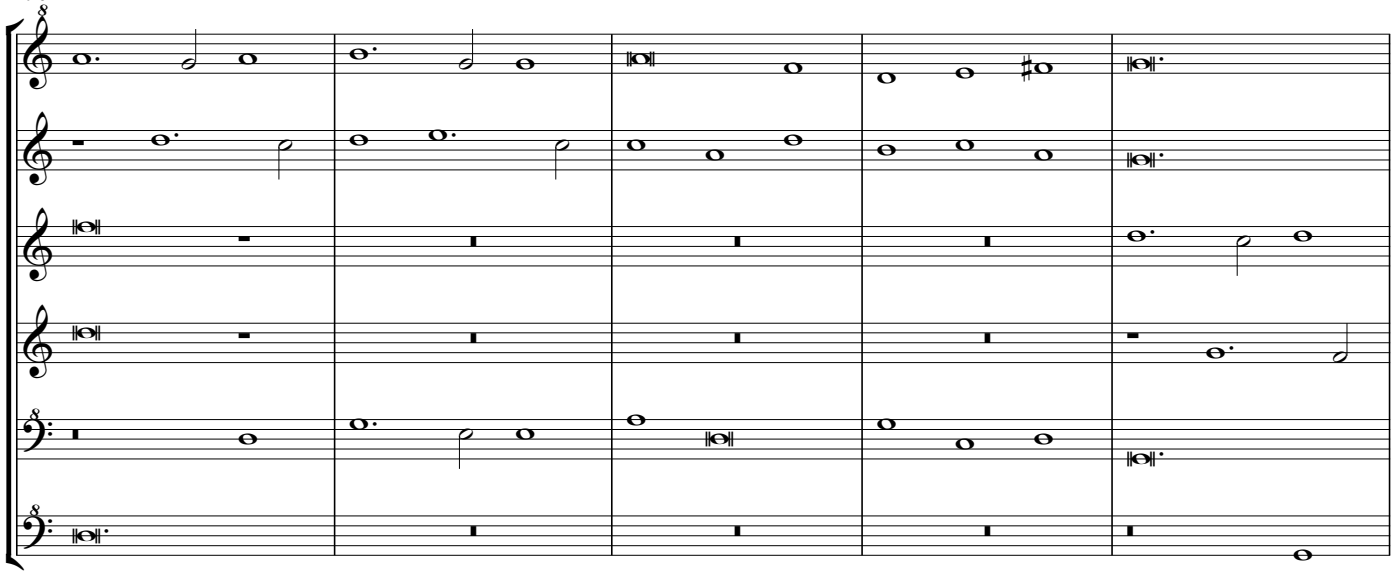

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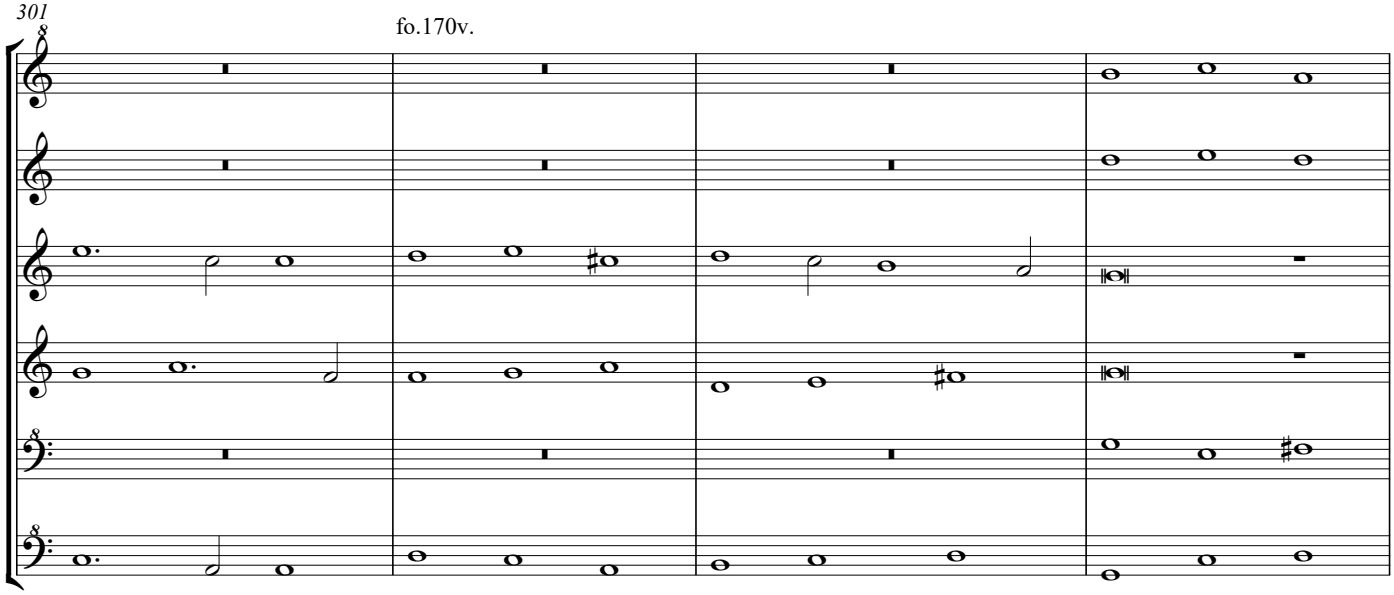

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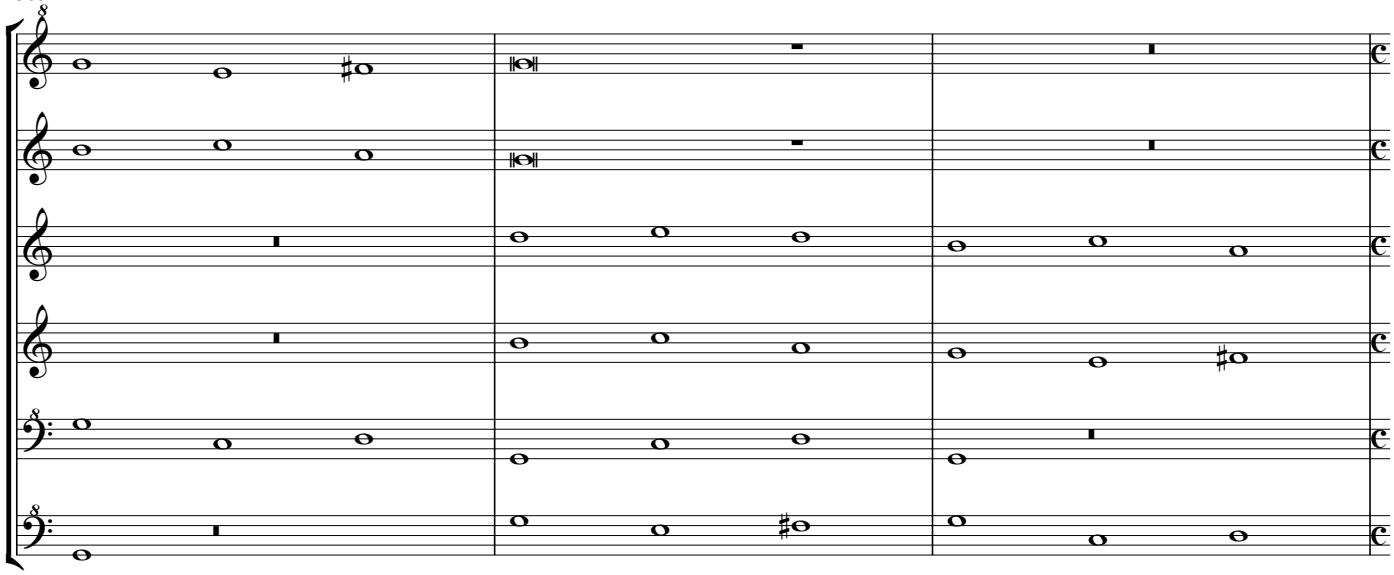

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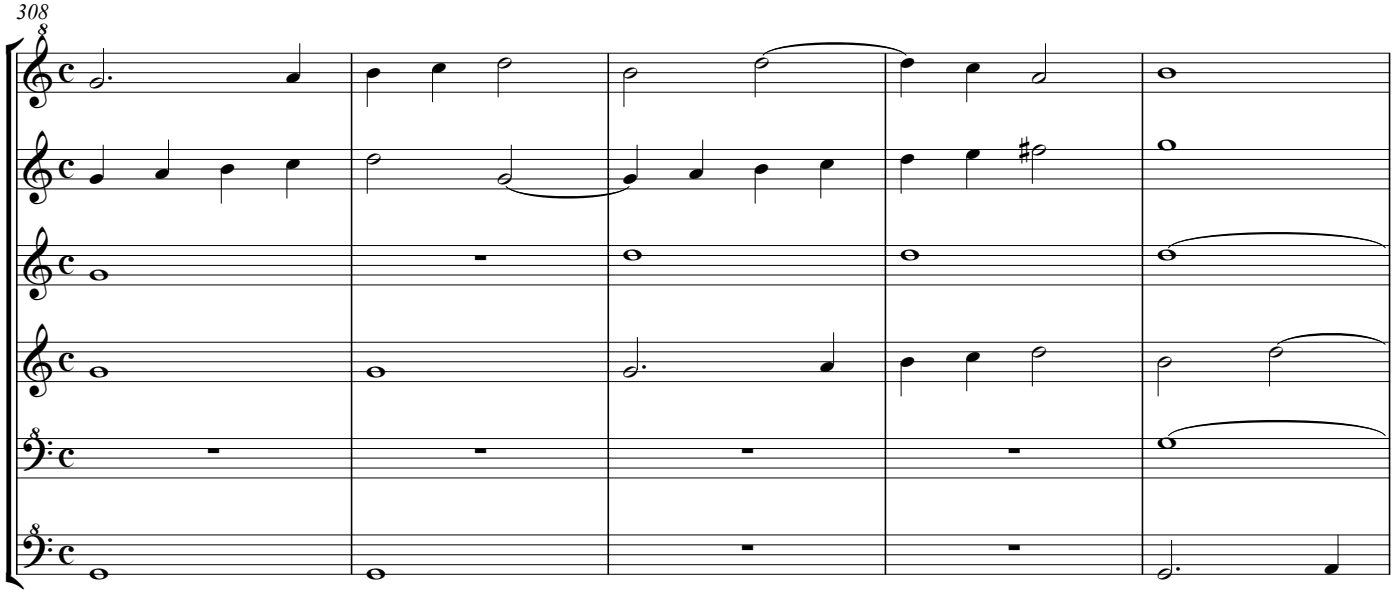
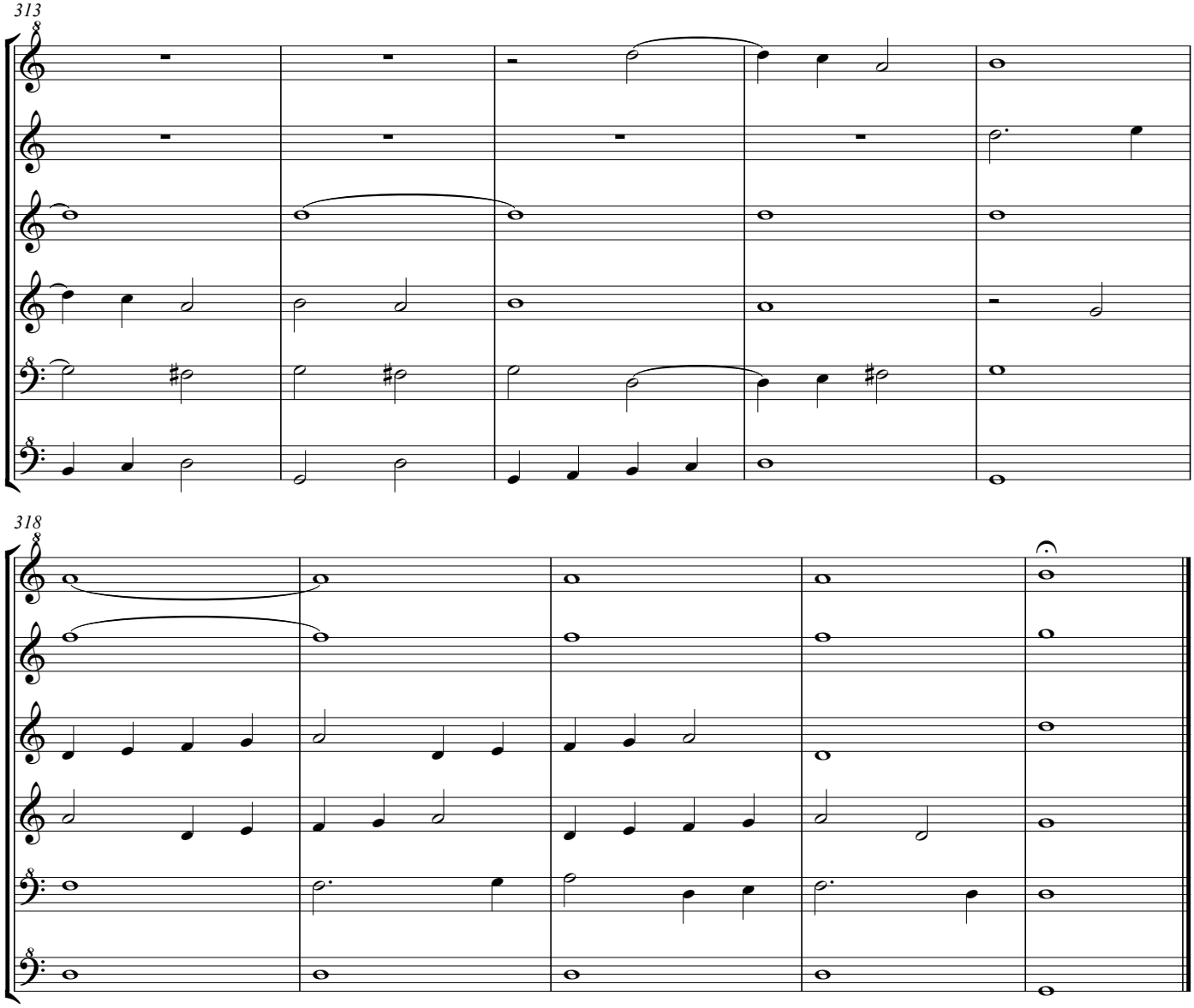




This work contains all the three parts of Josquin's original motet. It is in NJE 23.3 and in Smijers's edition Motetten III 35 nr. 46. There is a transposed version in CPDL. The original voices with their clefs are Discantus C1, Contratenor C3, Quinta C4, Tenor C4, Bassus F4 and Sexta F4 . Cabeçon put 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, I moved it to the second line. In his page errata Cabeçon called the Contratenor and Quinta: Contraltos (plural, see below). He rather freely handles the Duo, a.o. adding a cadens of 6 breves.

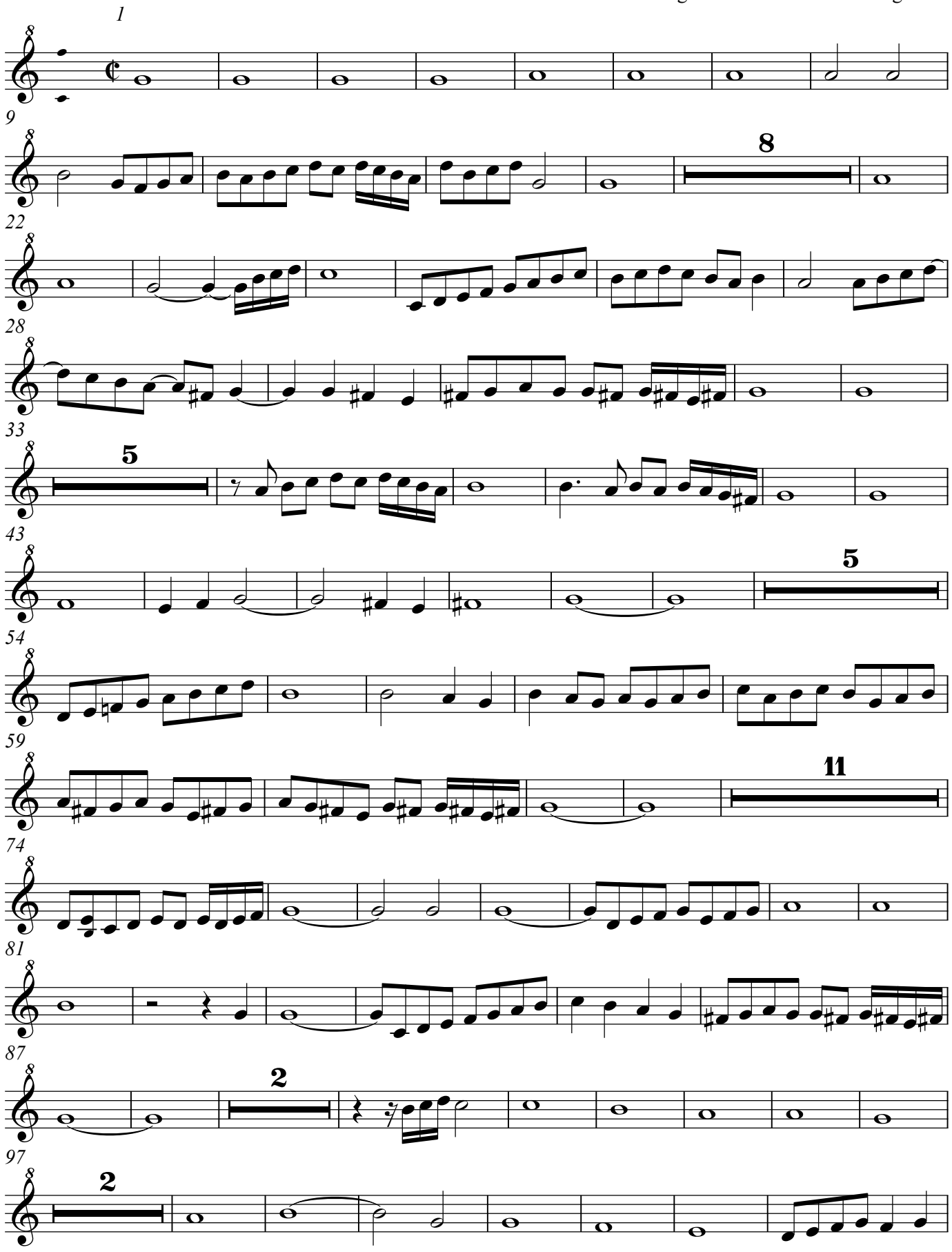
Bar 22 Tenor: no lengthening or rest sign; rest confirmed by Josquin's original.
Bar 128 Quinta: f ♮ confirmed by Josquin's original, but, for instance, Smijers does not put musica ficta at the Superius, as Cabeçon does indeed.
Bar 178-179 first half, Bassus (=middle part): no rest, lengthening or note 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.

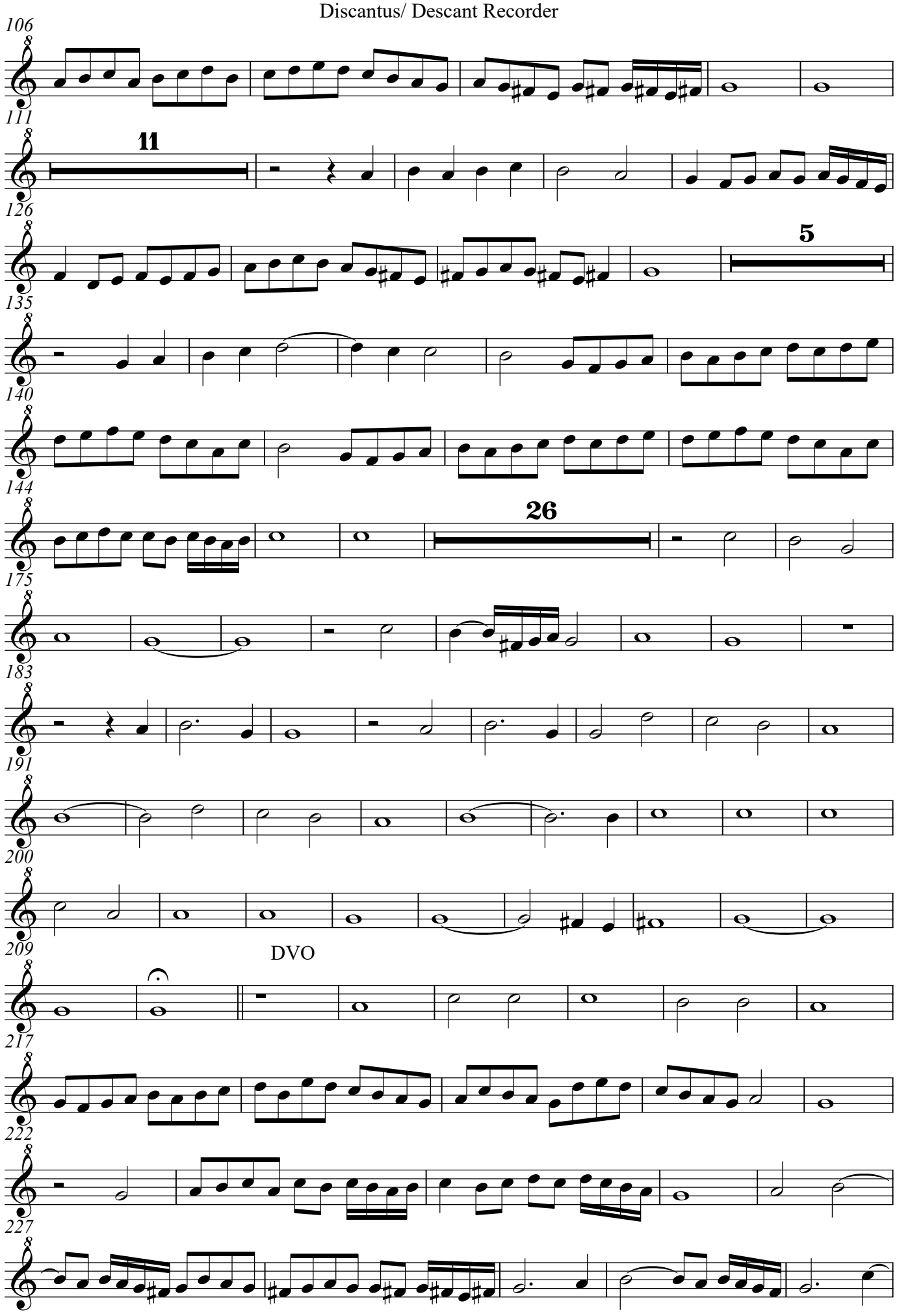
Benedicta es caelorum regina

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

Discantus/ Descant Recorder

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

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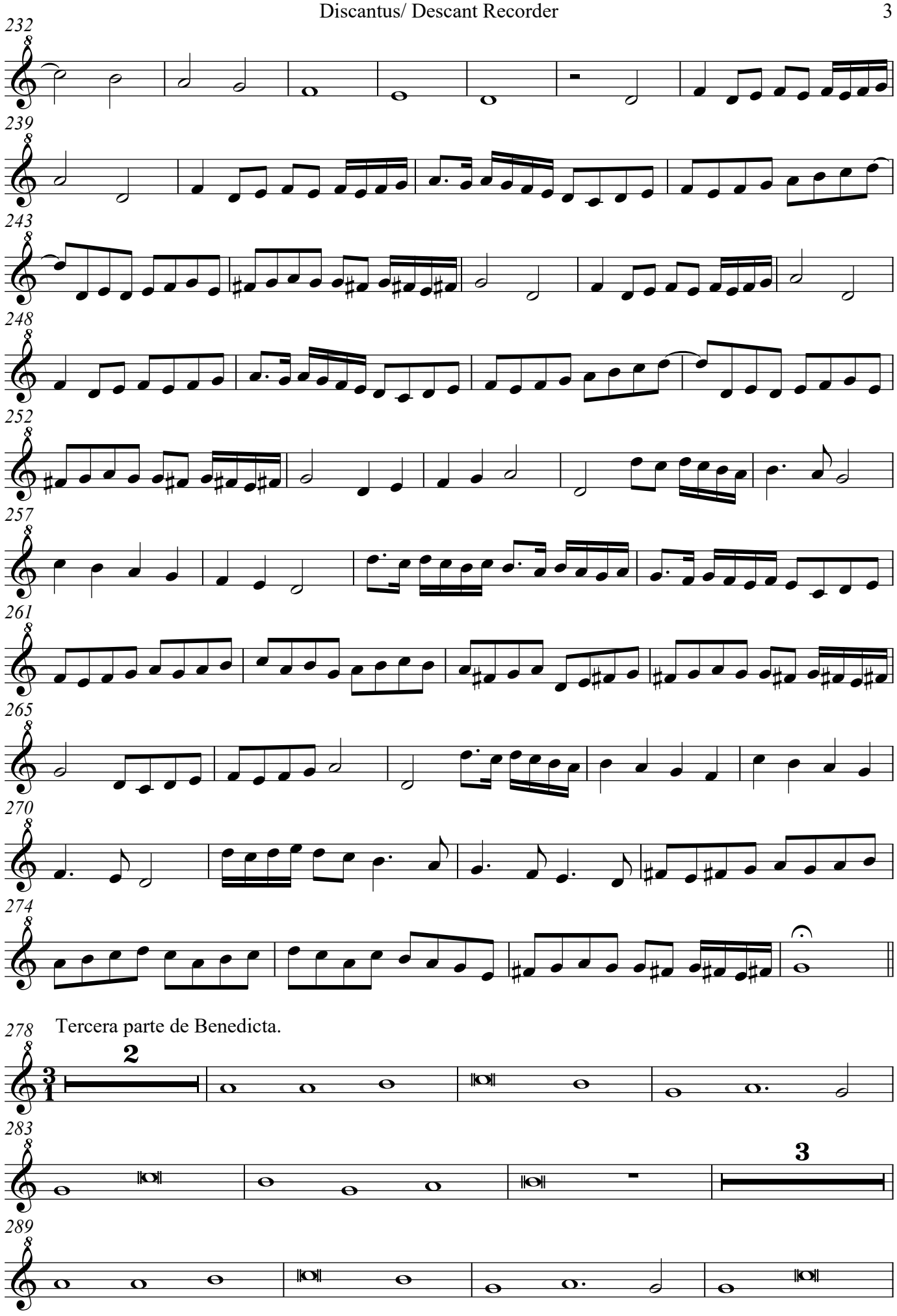
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Tercera parte de Benedicta.
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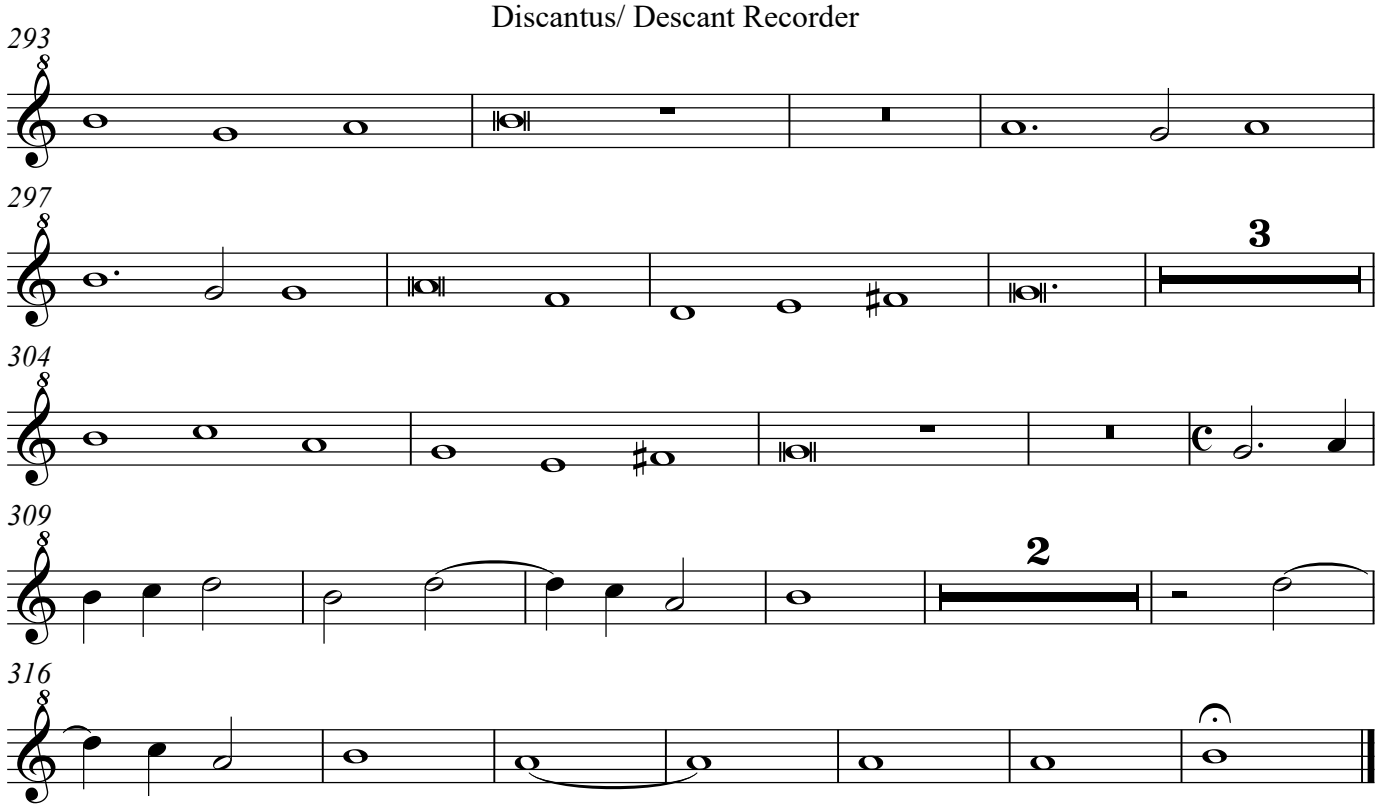
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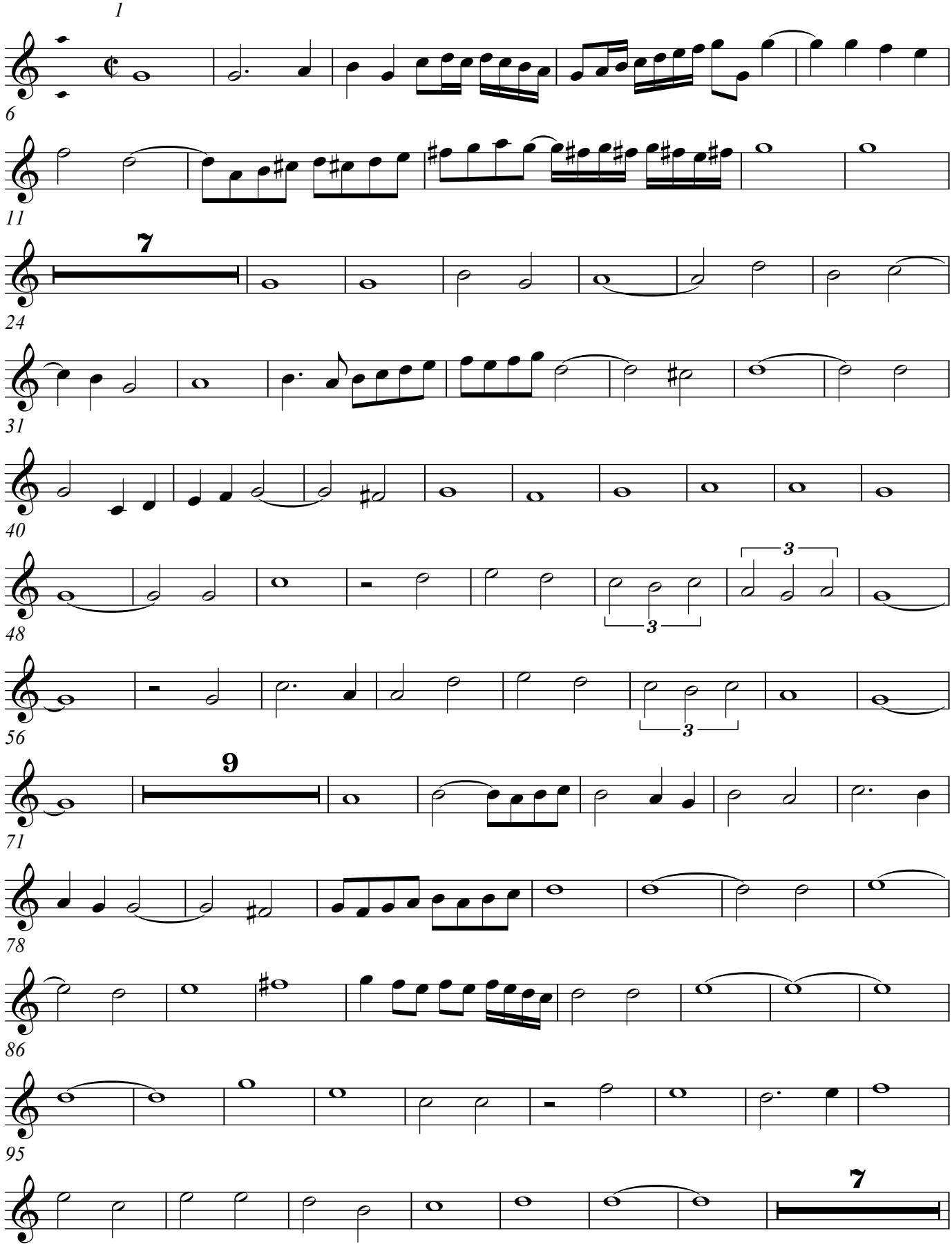
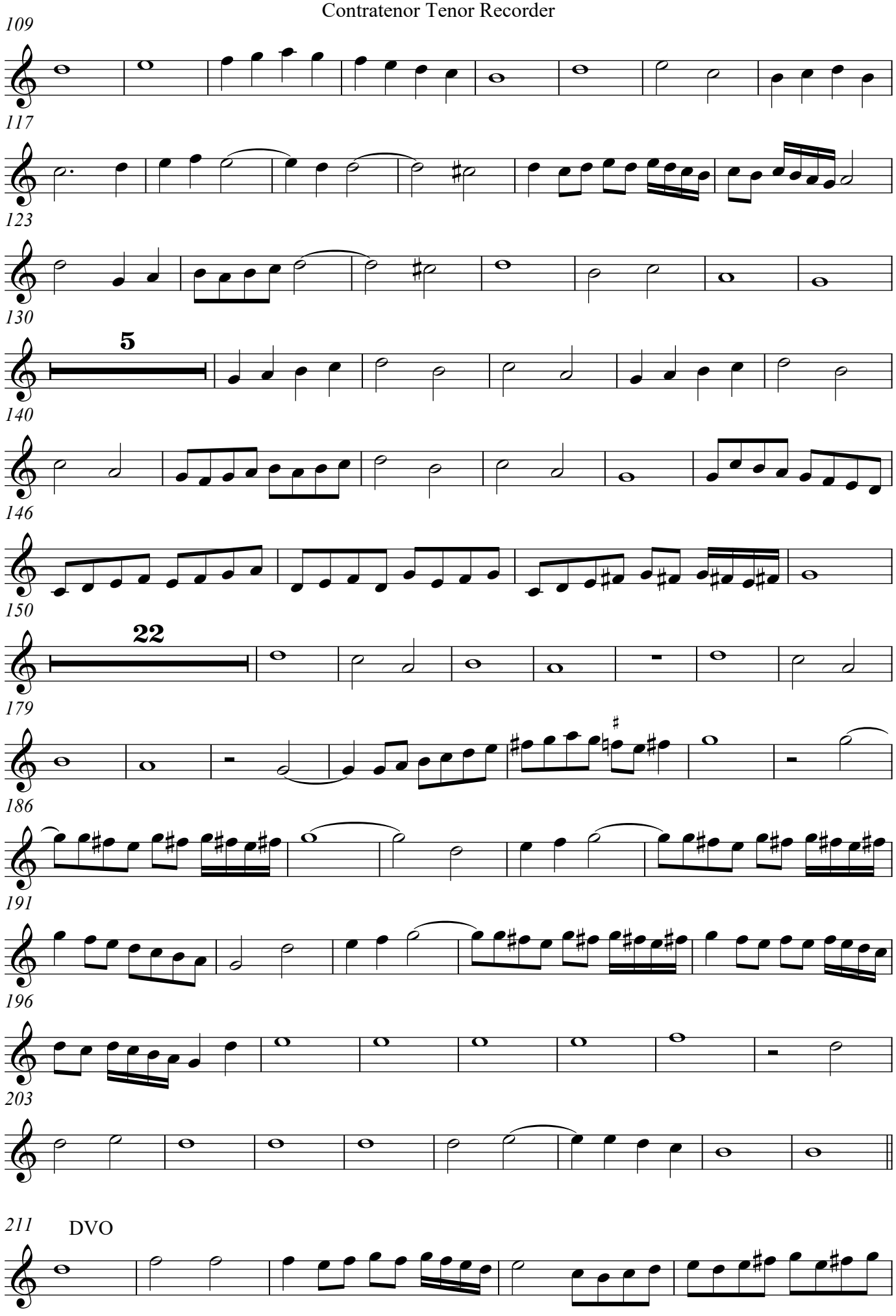
Benedicta es caelorum regina

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

Contratenor Tenor Recorder

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

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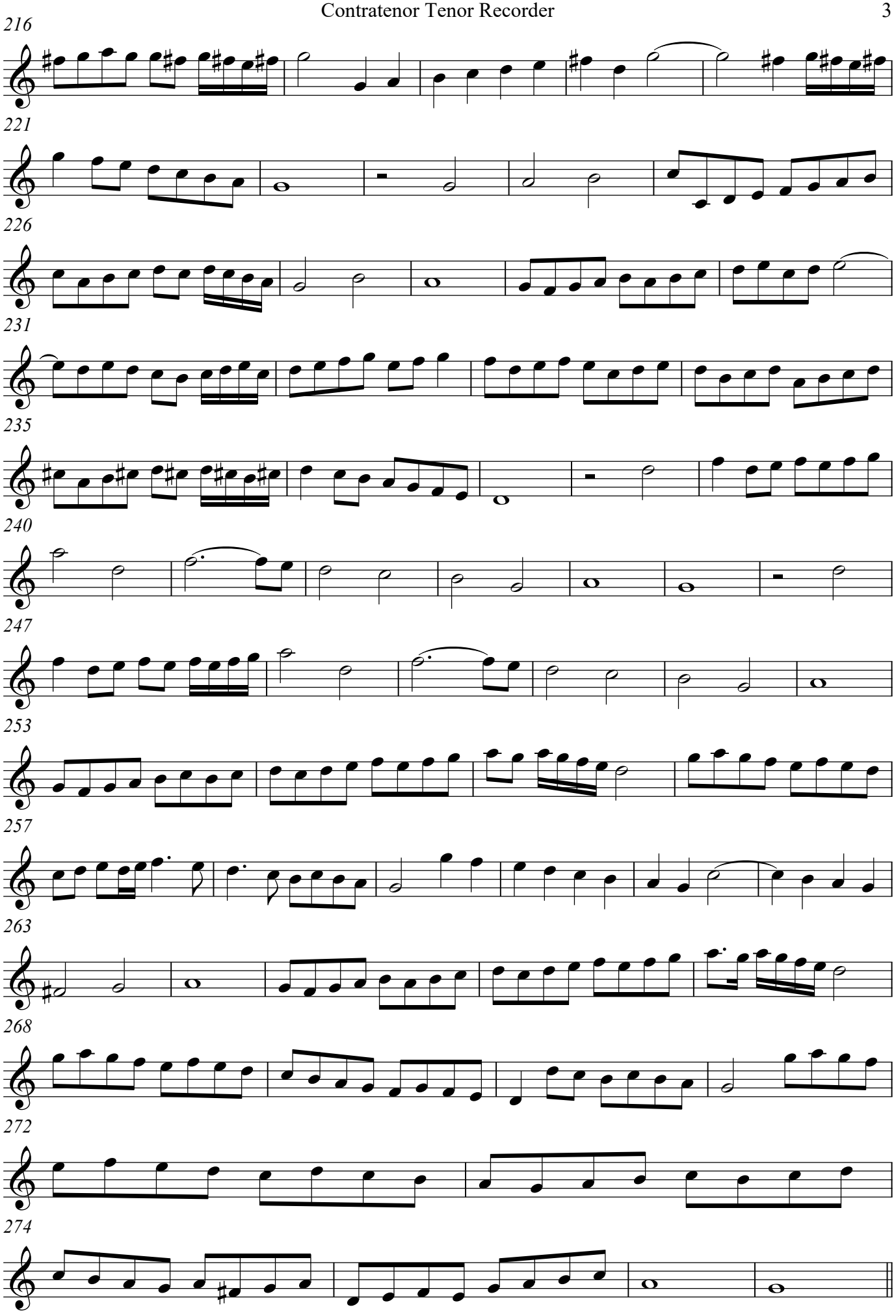
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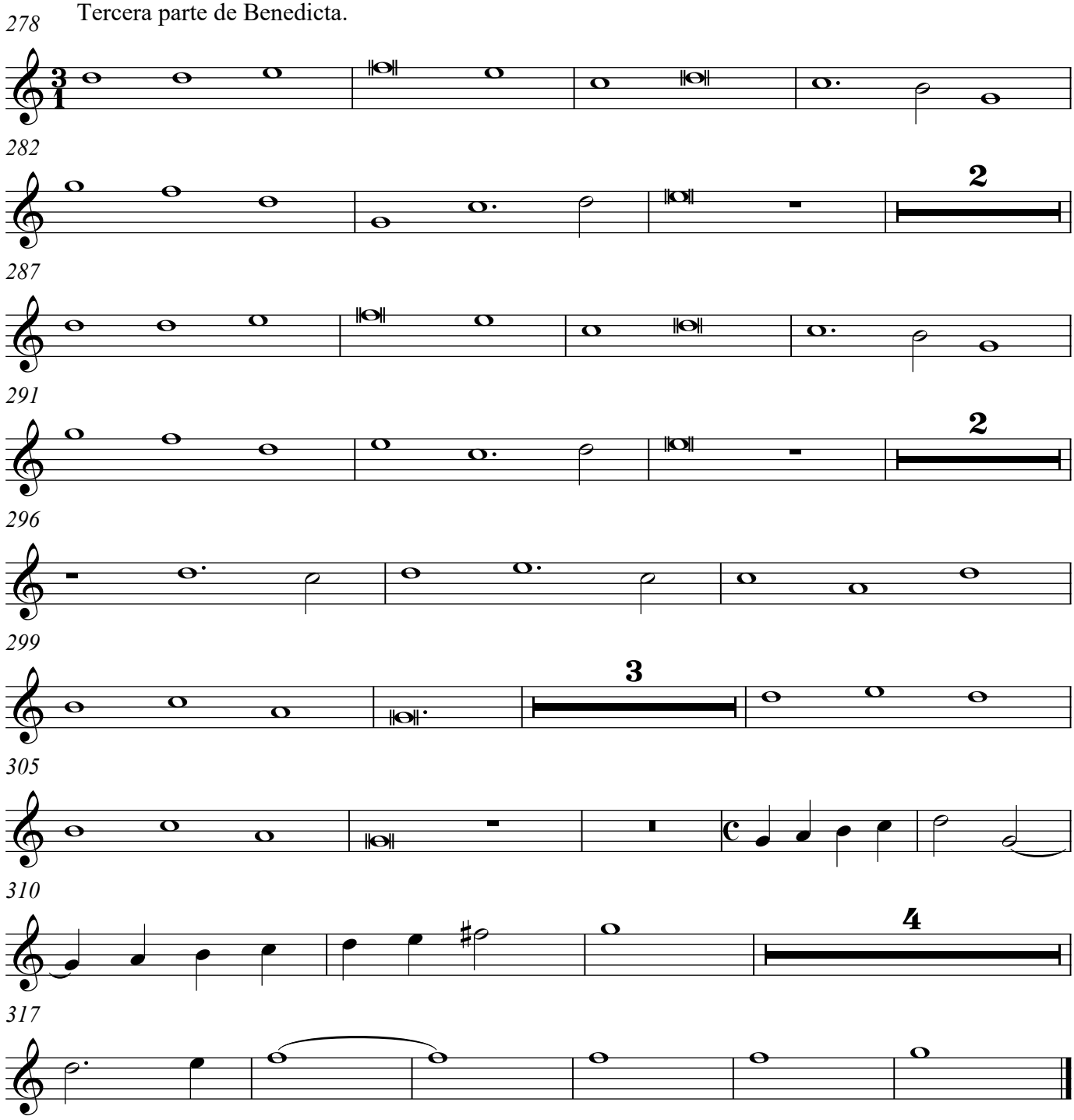
Tercera parte de Benedicta.

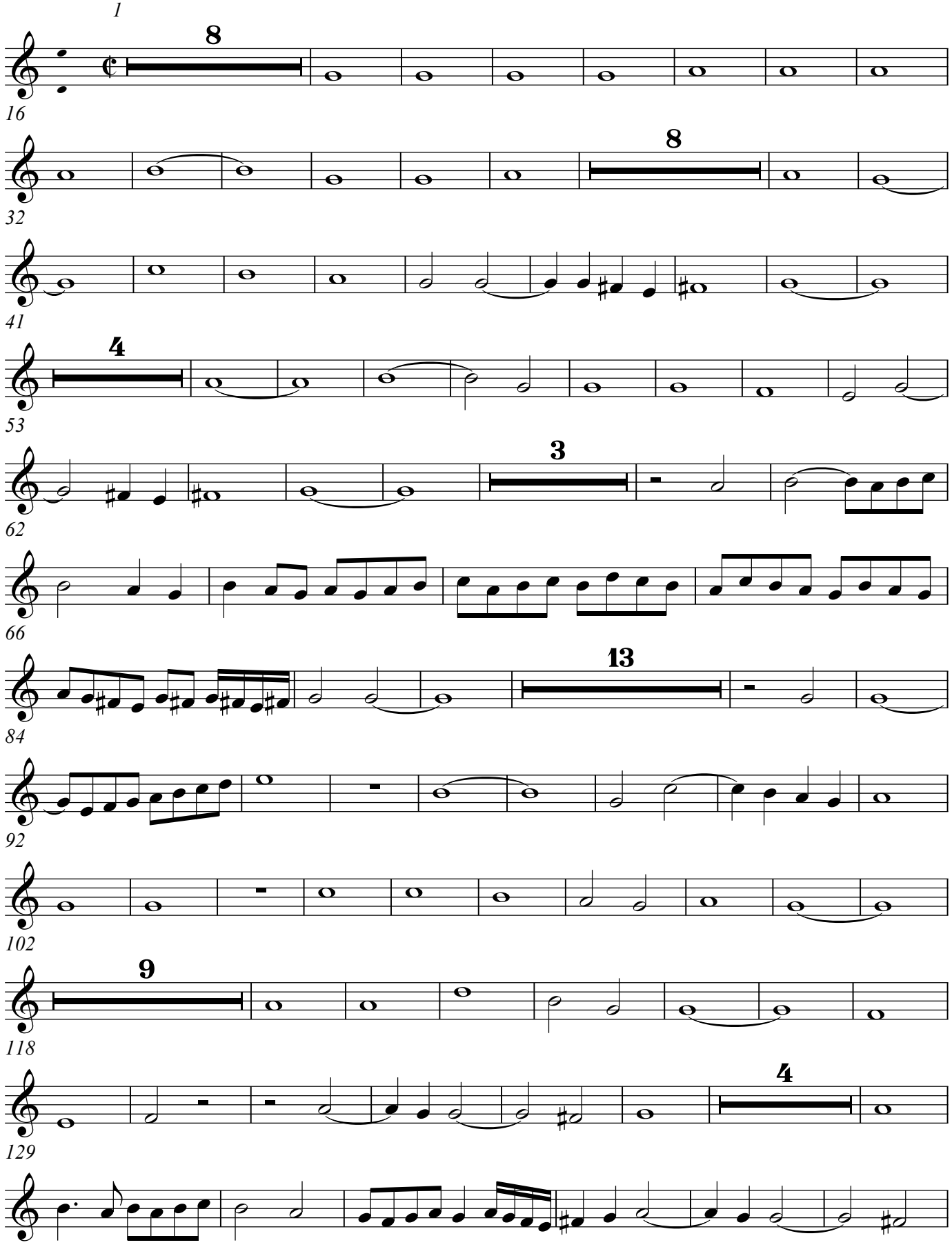


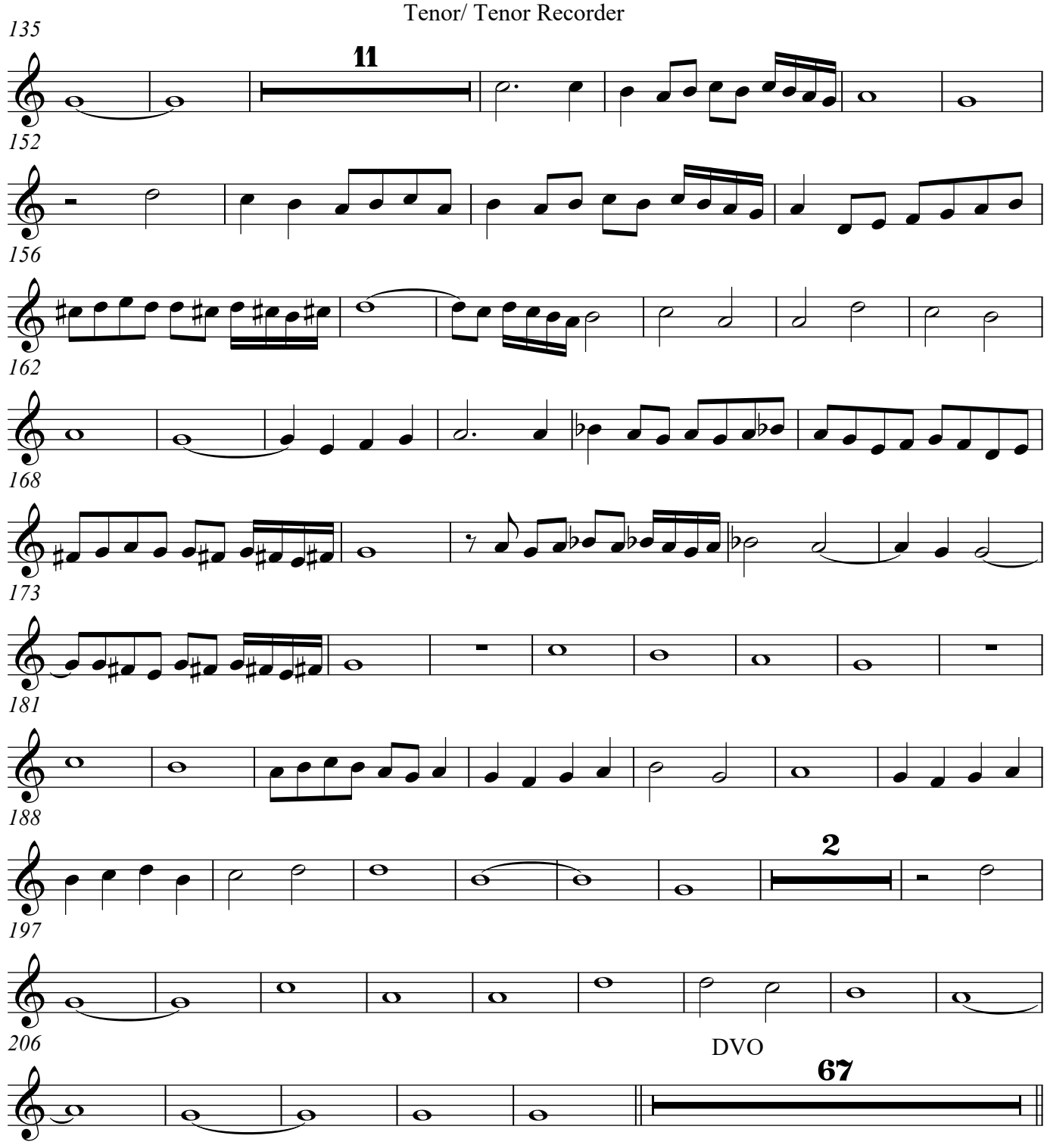
Benedicta es caelorum regina

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

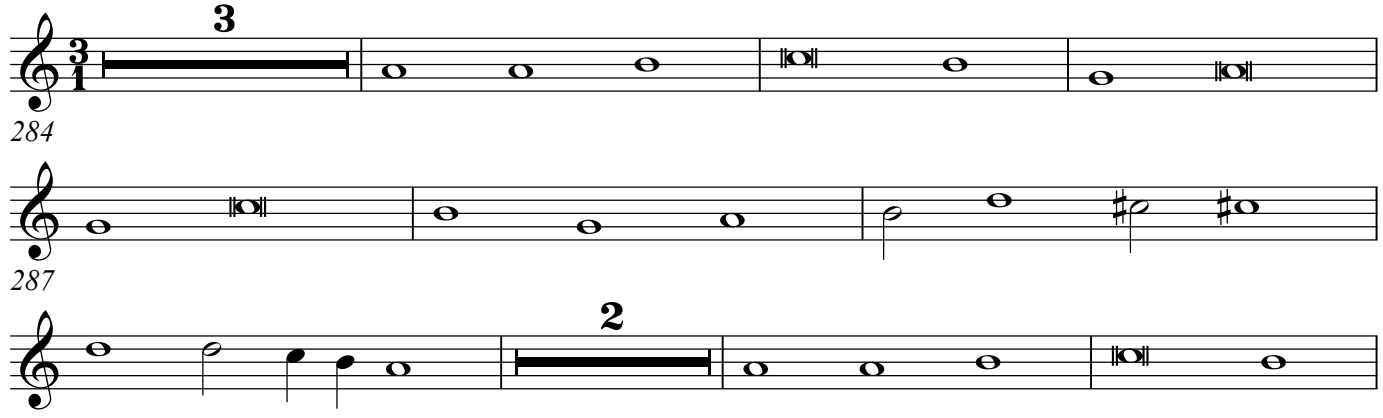
Tenor/ Tenor Recorder

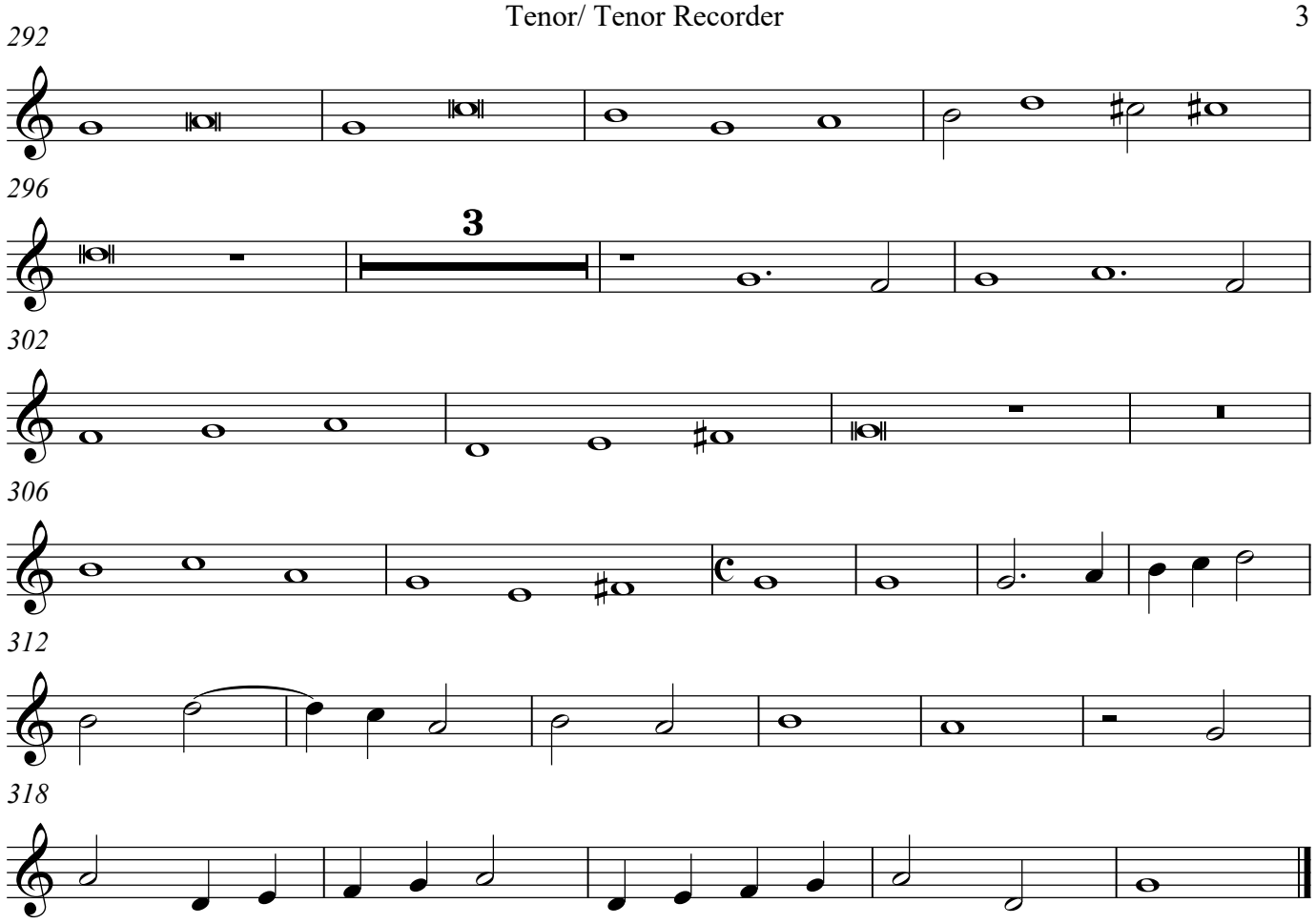
A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2017





278 Tercera parte de Benedicta.




292
296
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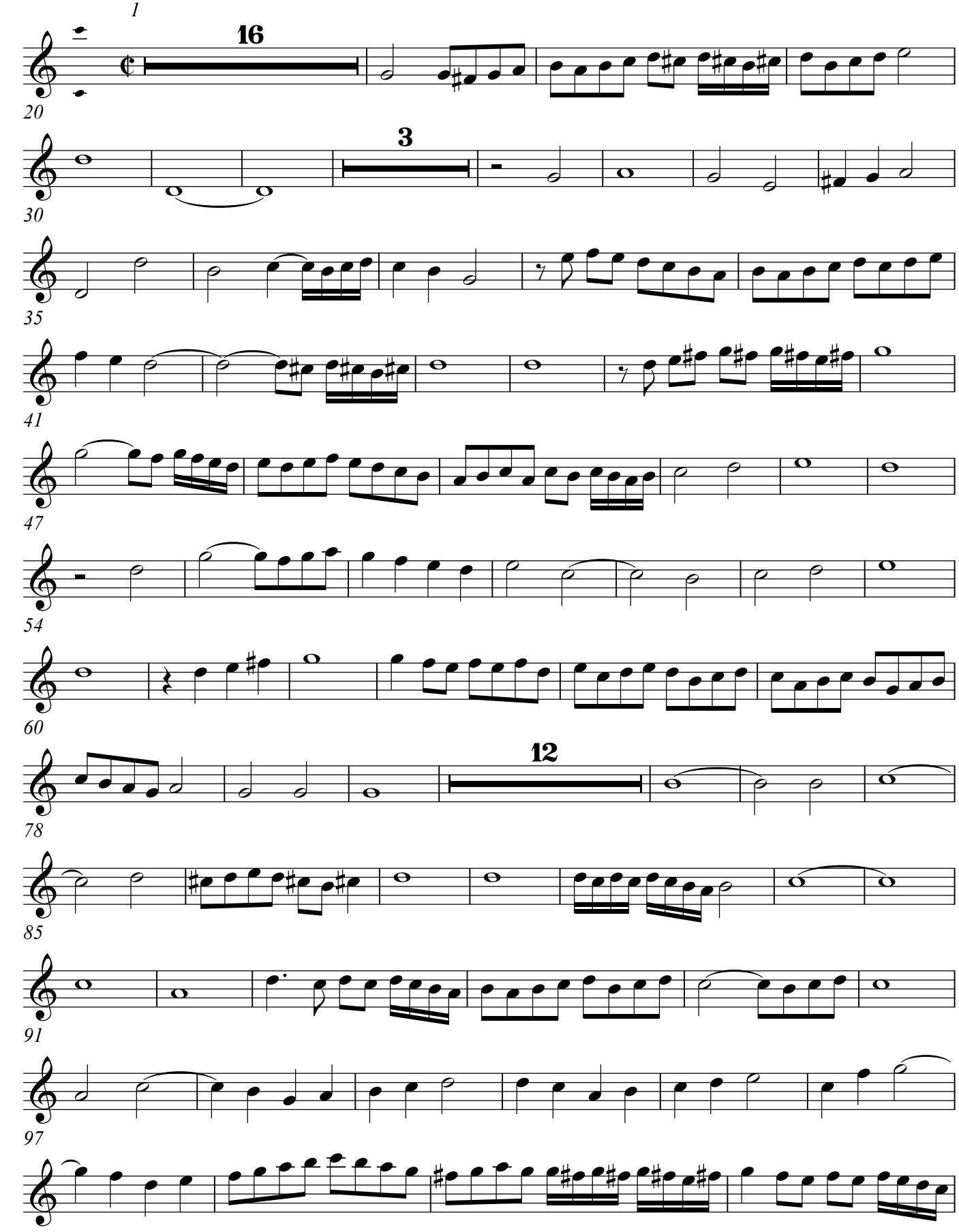
302
306
312
318

Benedicta es caelorum regina

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

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

Quinta Tenor Recorder



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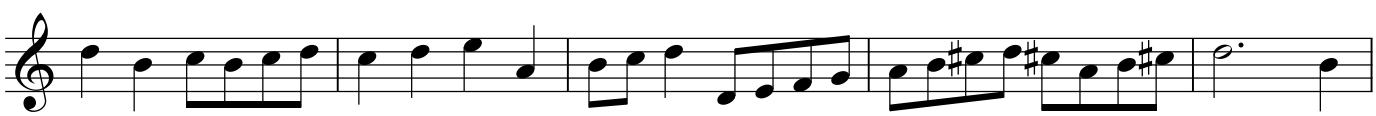

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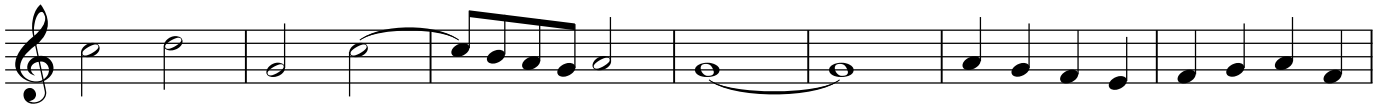

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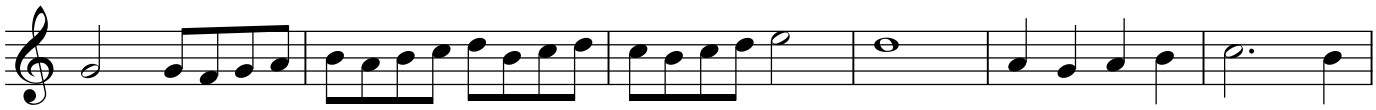

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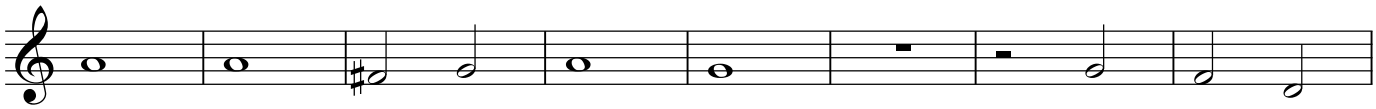

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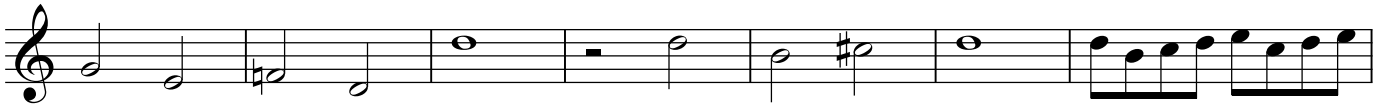

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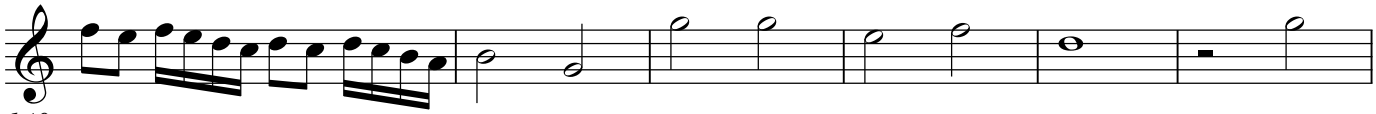

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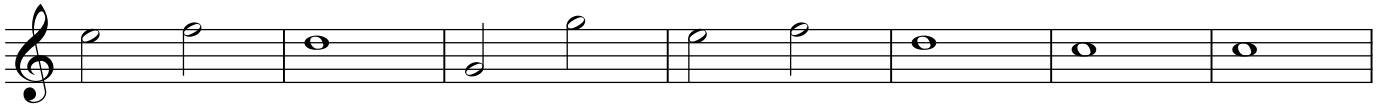

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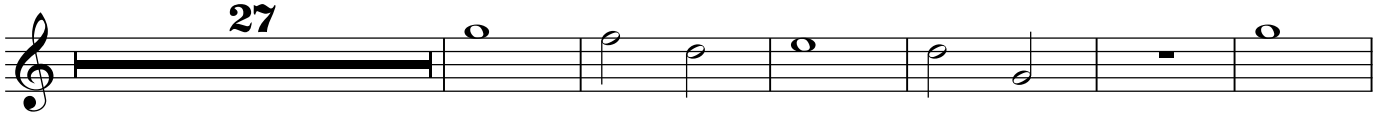

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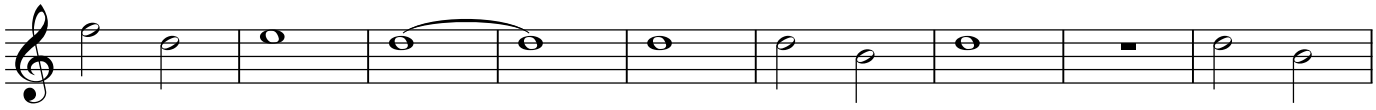

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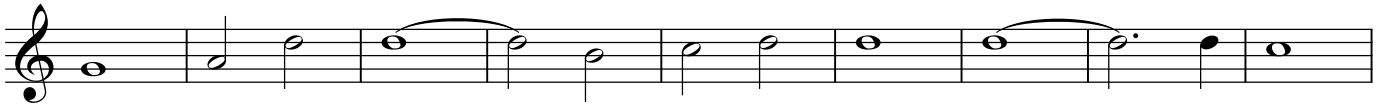

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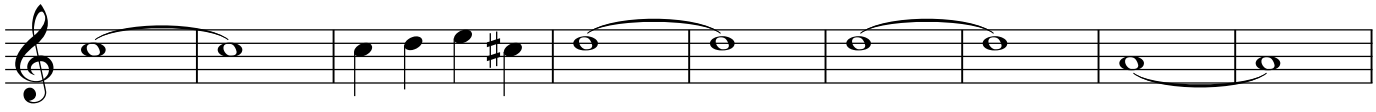

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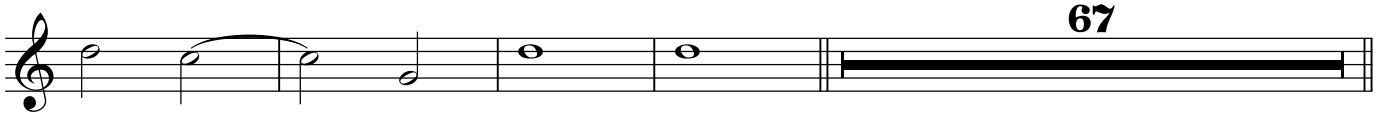
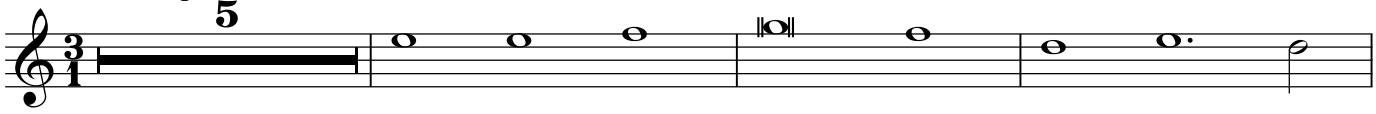
DVO



278 Tercera parte de Benedicta.



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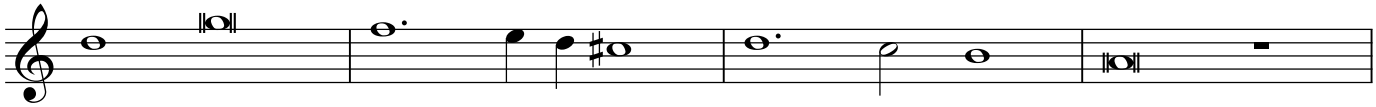

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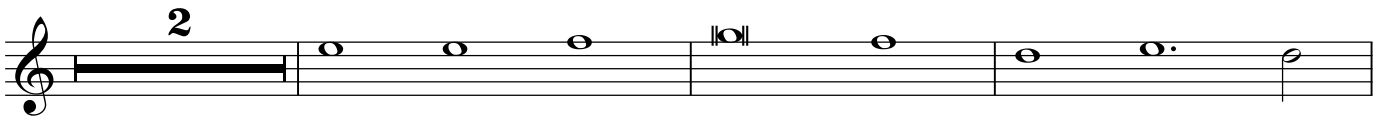

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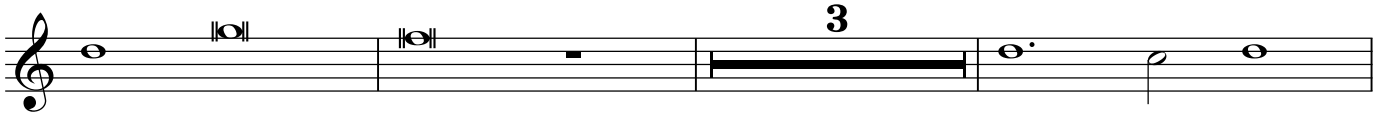

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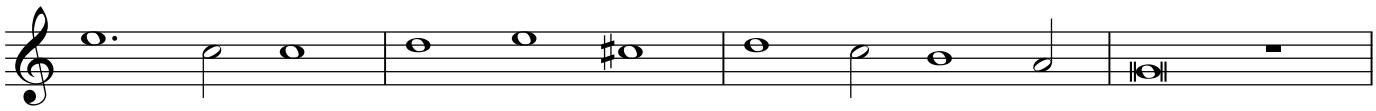

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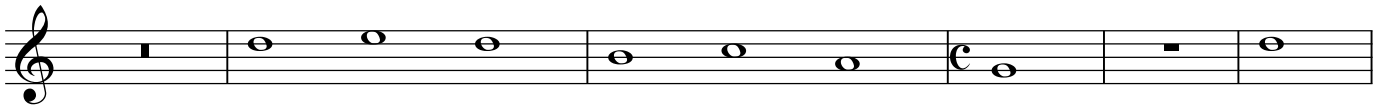

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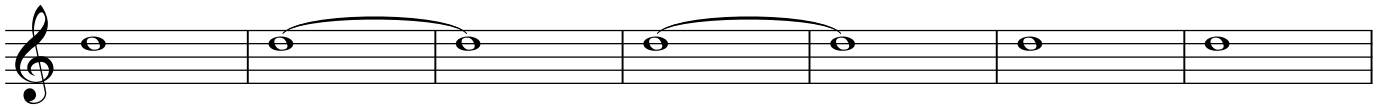

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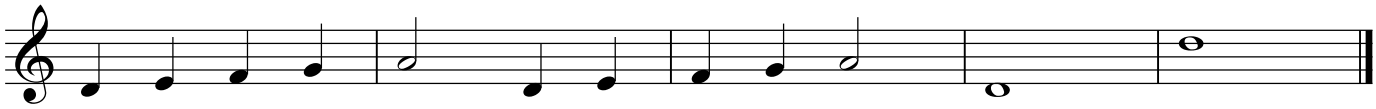
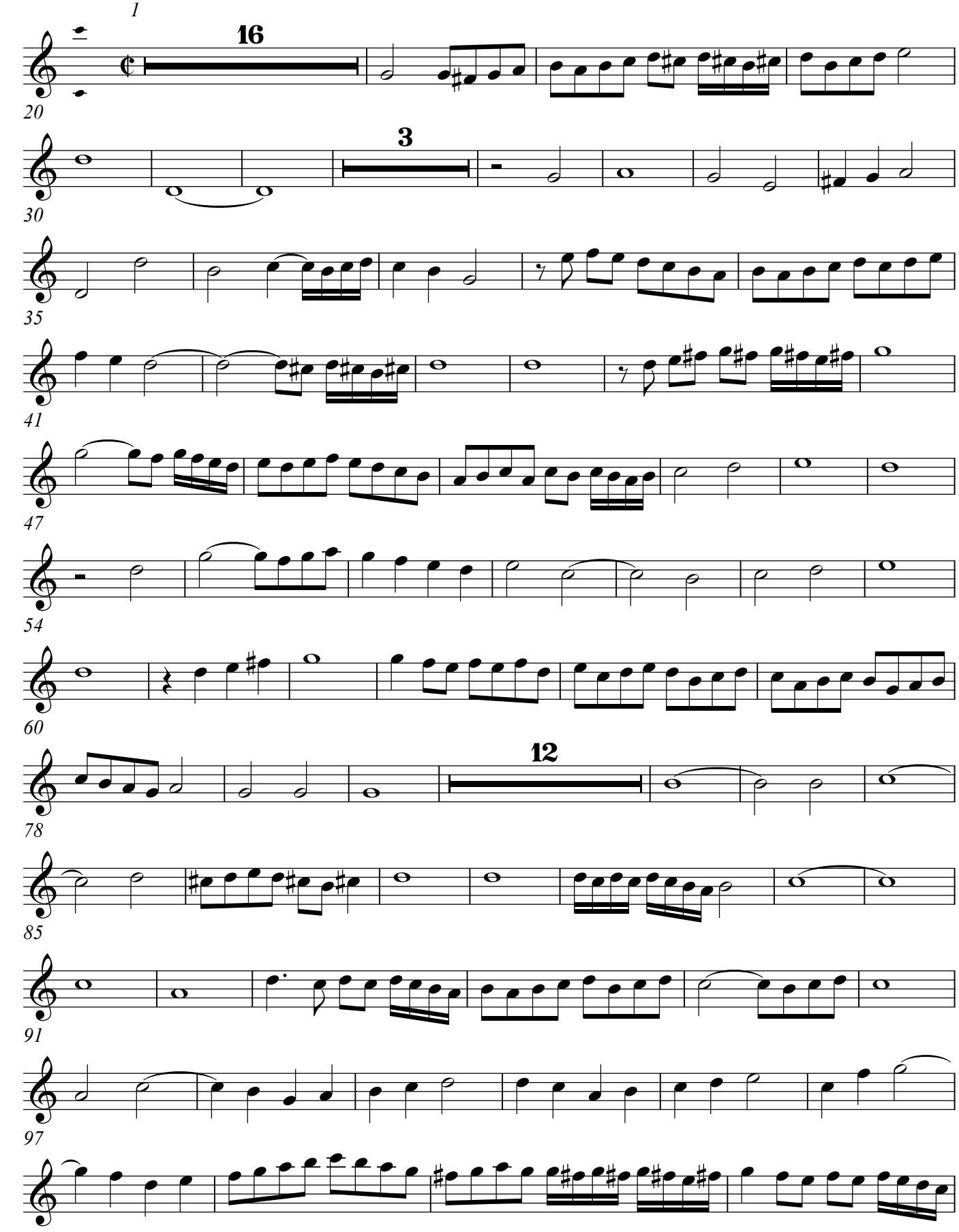


Benedicta es caelorum regina

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

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

Quinta Tenor Recorder



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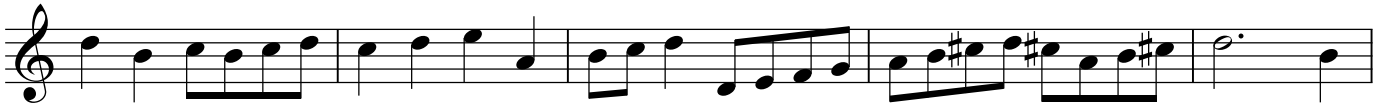

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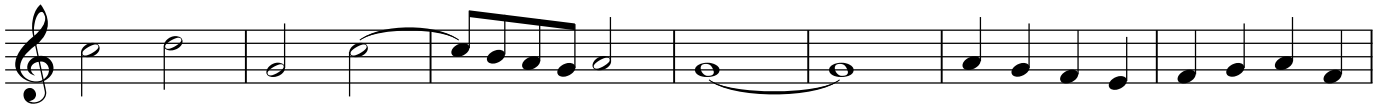

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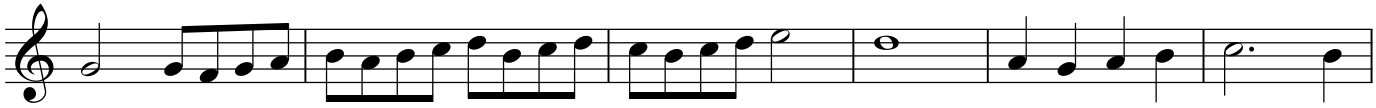

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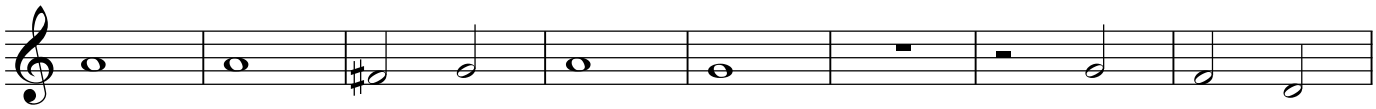

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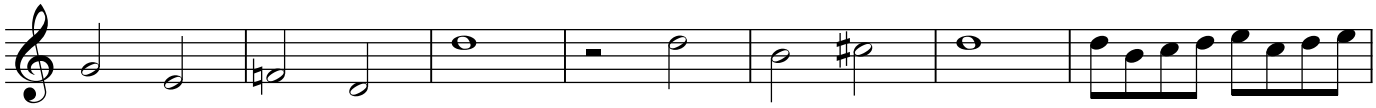

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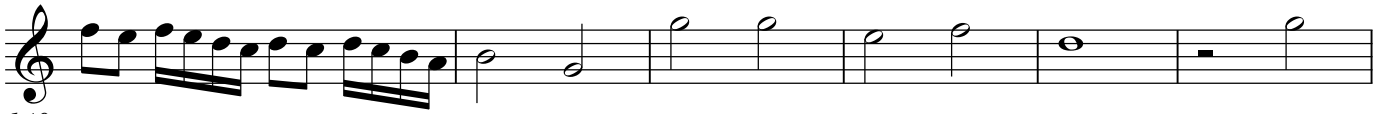

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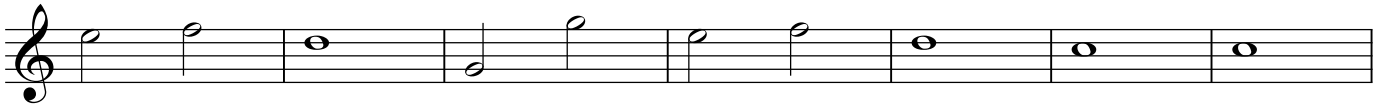

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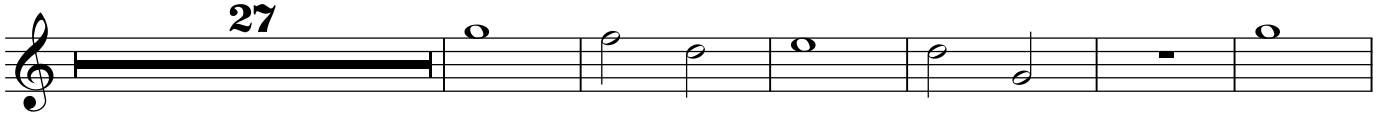

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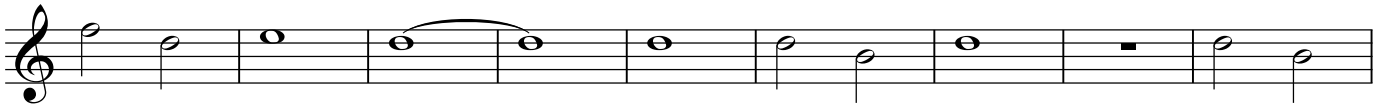

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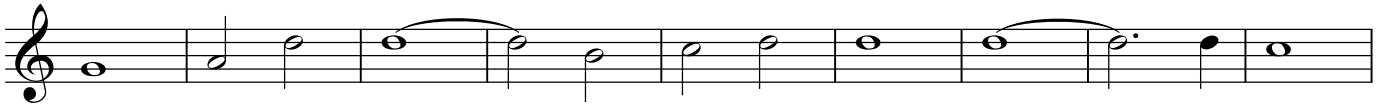

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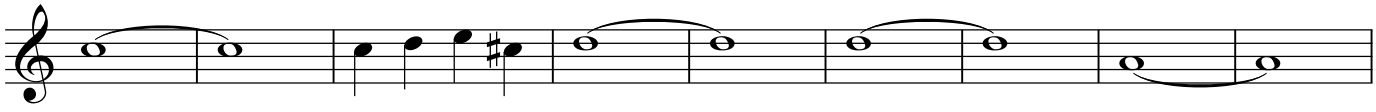

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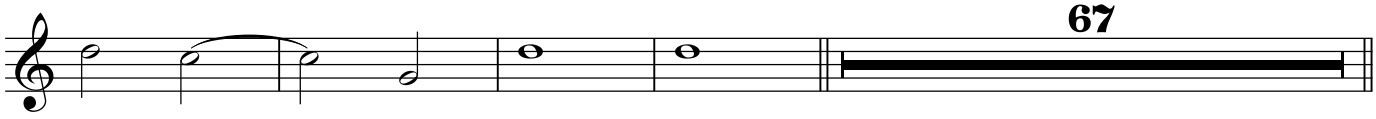
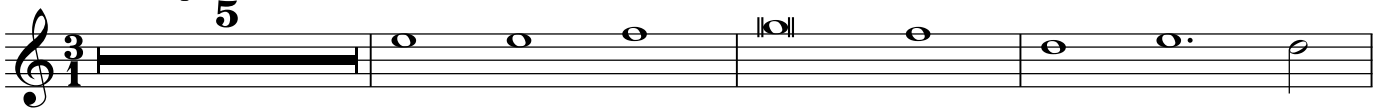


278 Tercera parte de Benedicta.



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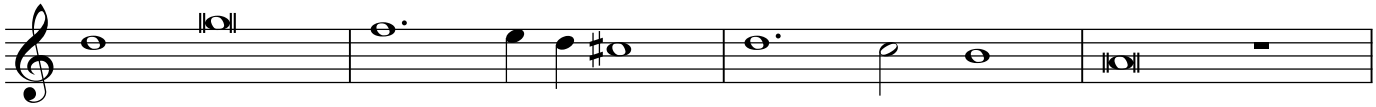

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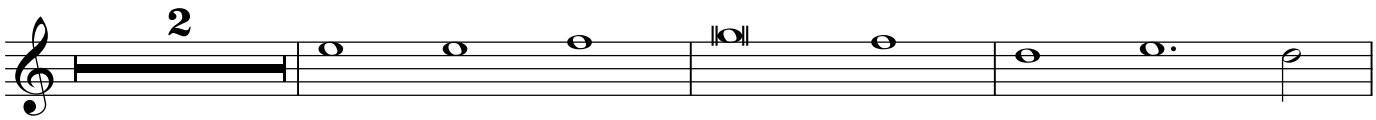

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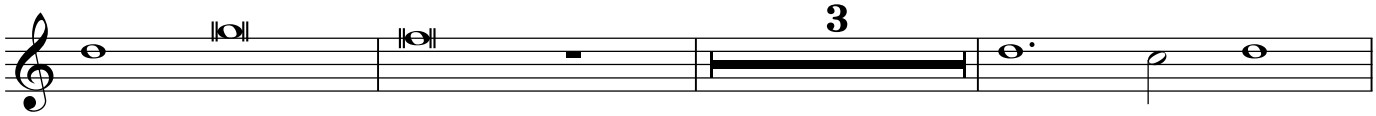

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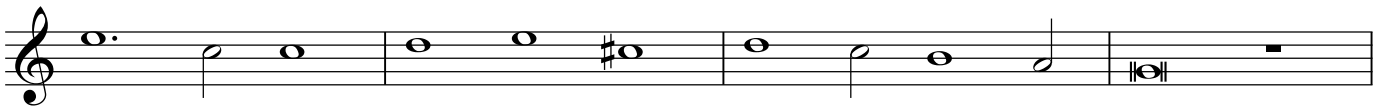

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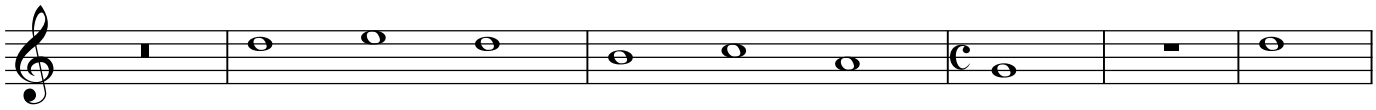

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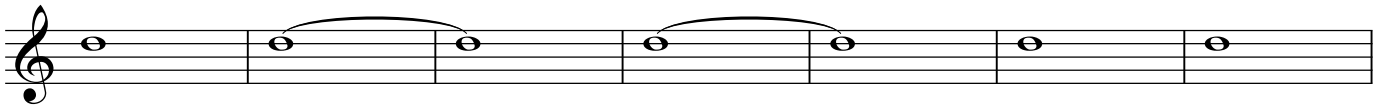

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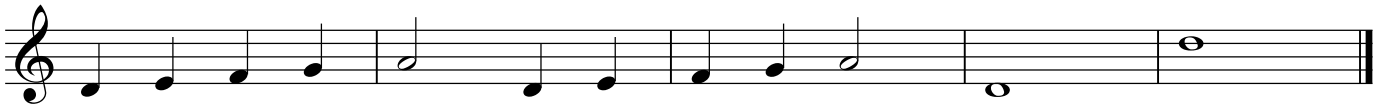
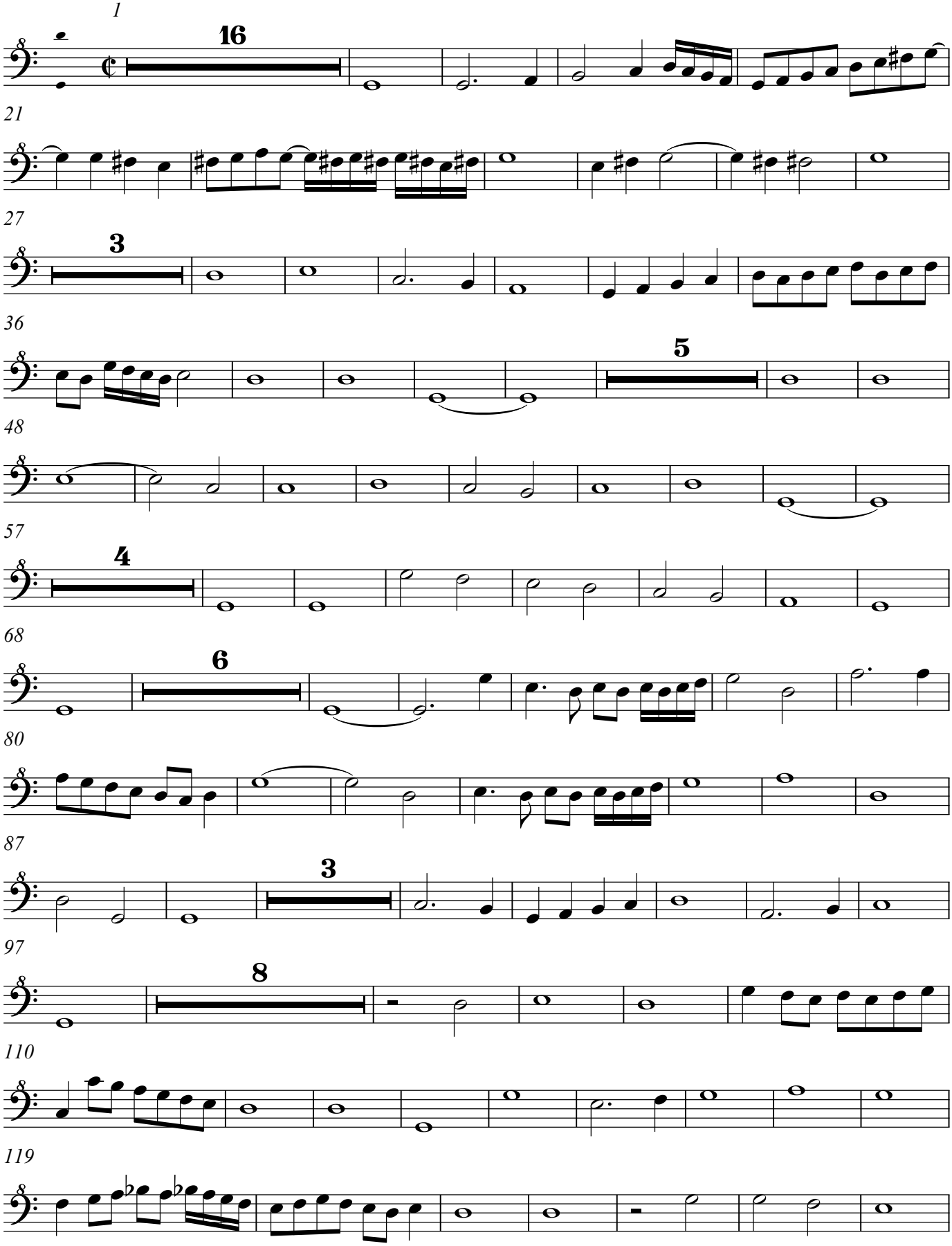


Benedicta es caelorum regina

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

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

Bassus/ Bass Recorder



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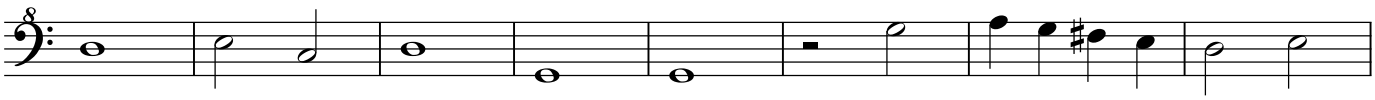

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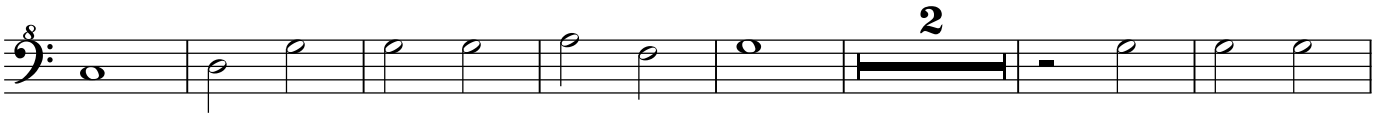

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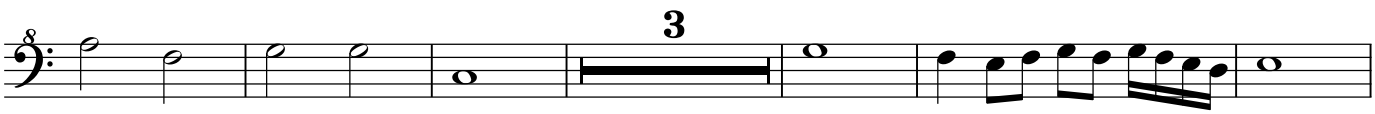

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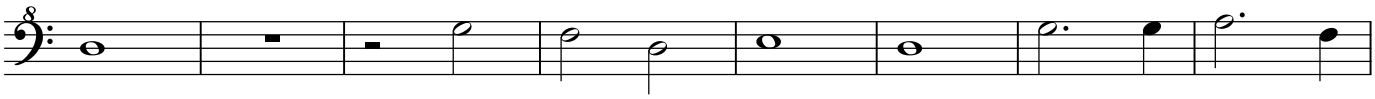

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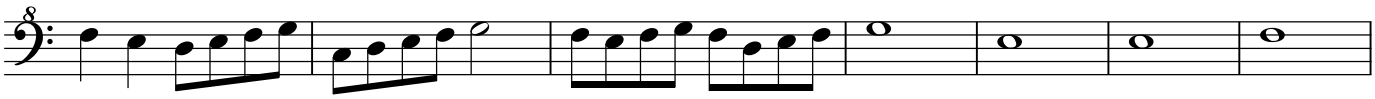

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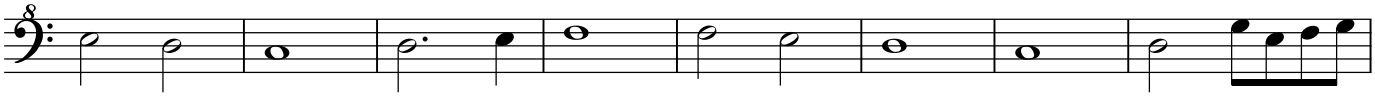

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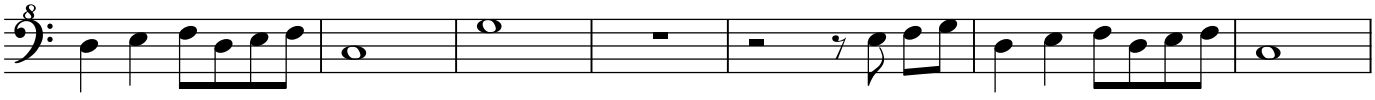

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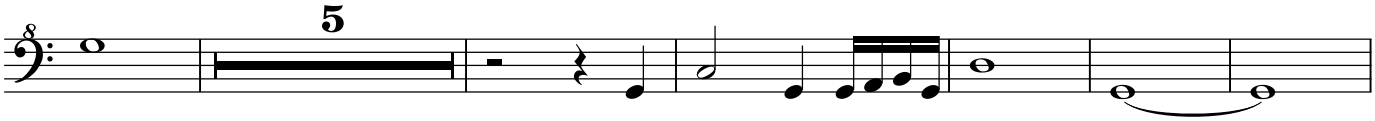

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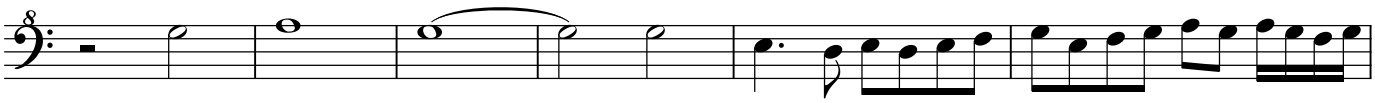

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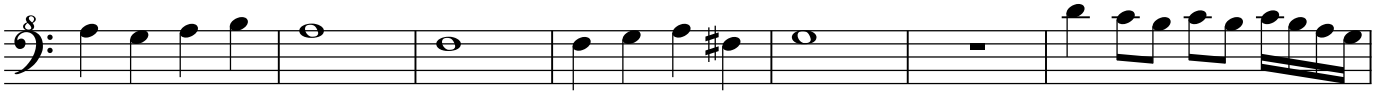

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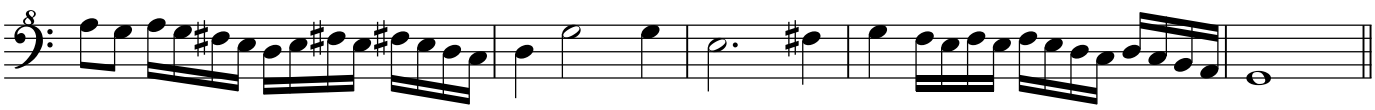
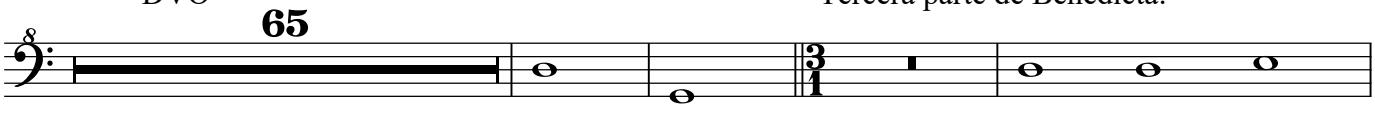


211 DVO

Tercera parte de Benedicta.



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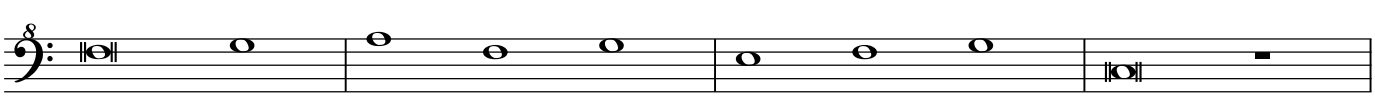

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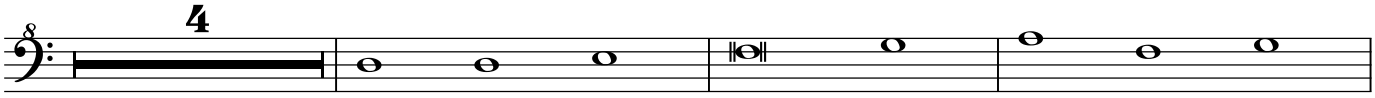

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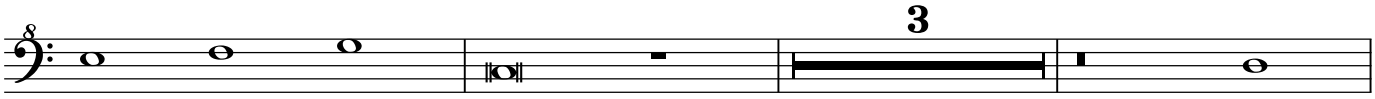

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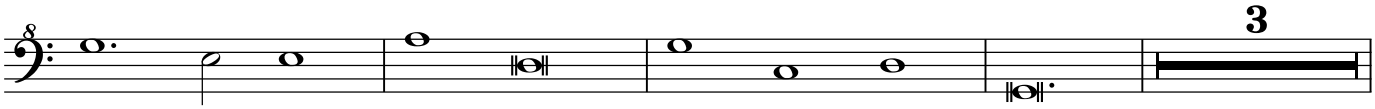

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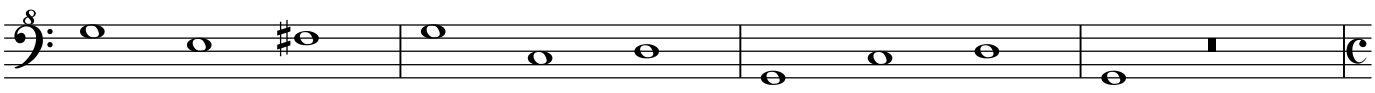

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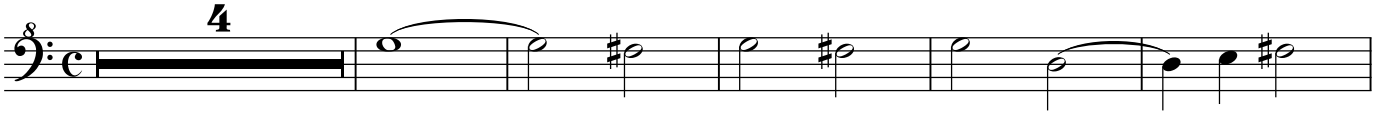

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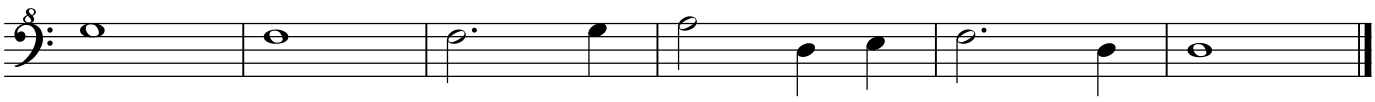
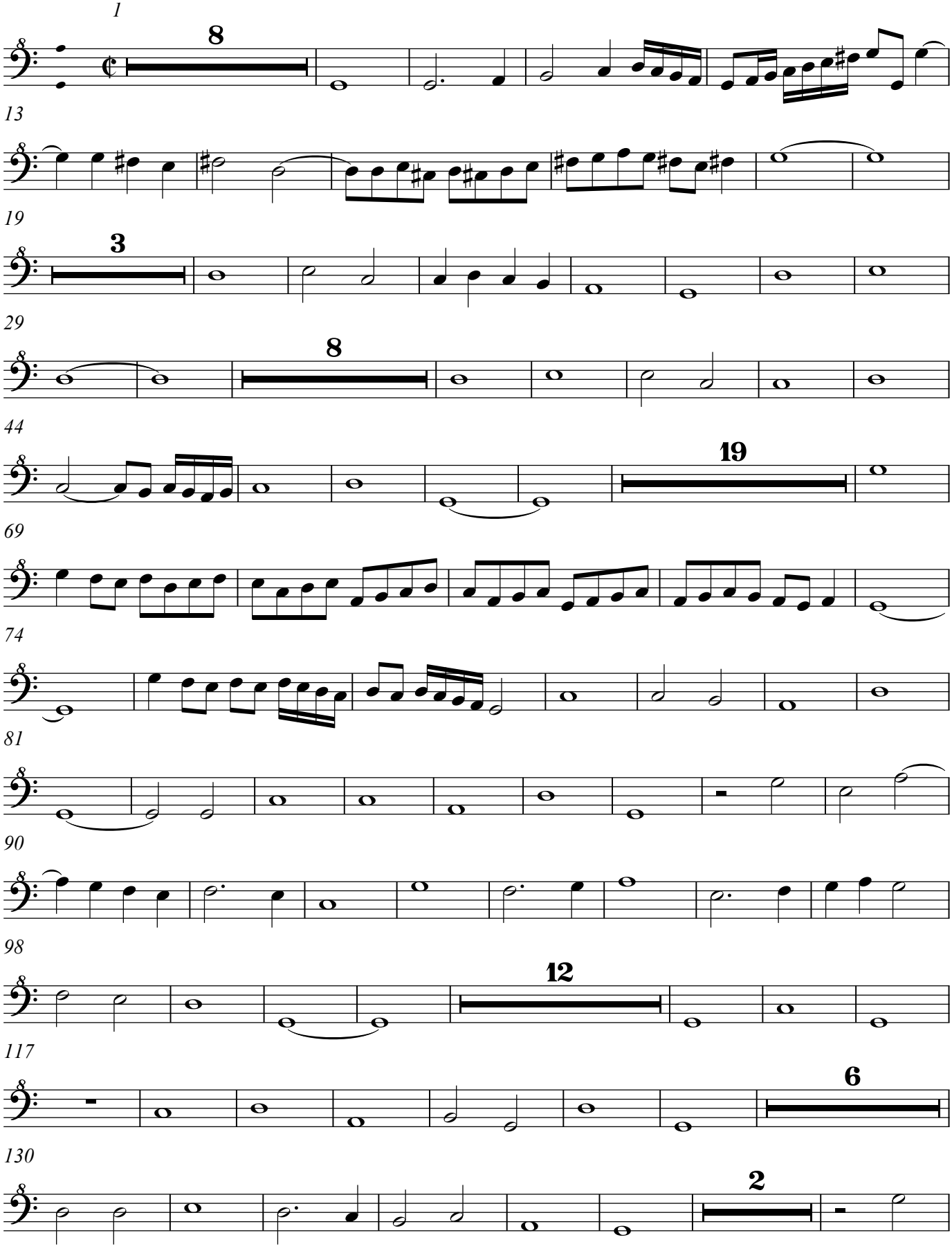


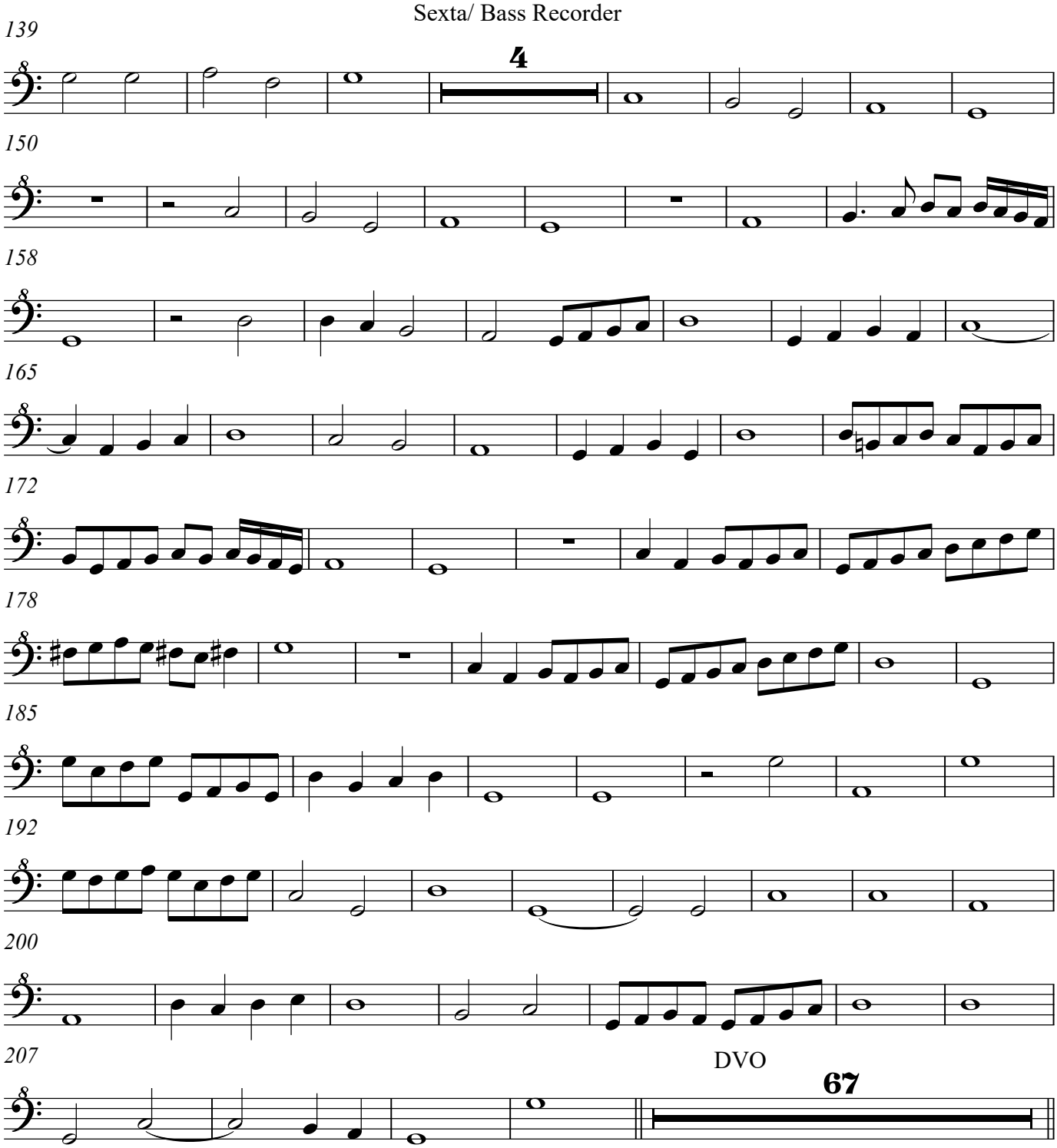
Benedicta es caelorum regina

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

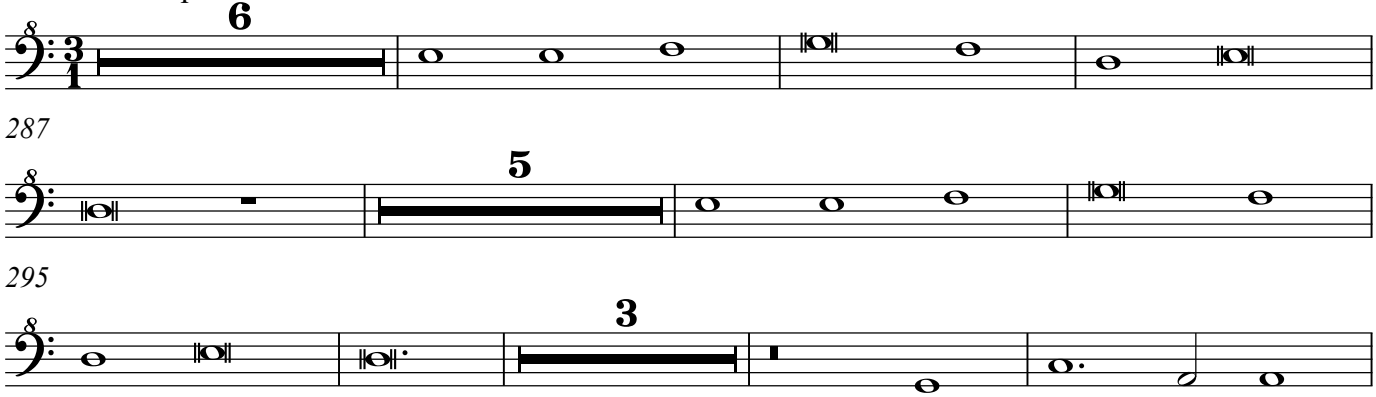
Sexta/ Bass Recorder

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





278 Tercera parte de Benedicta.



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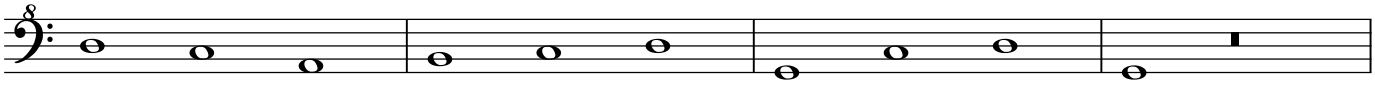

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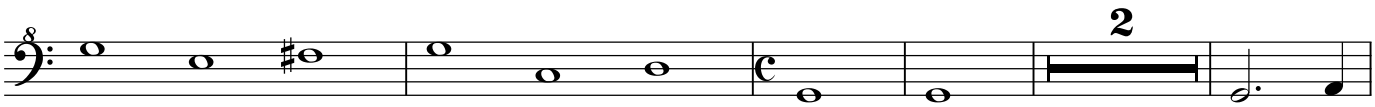

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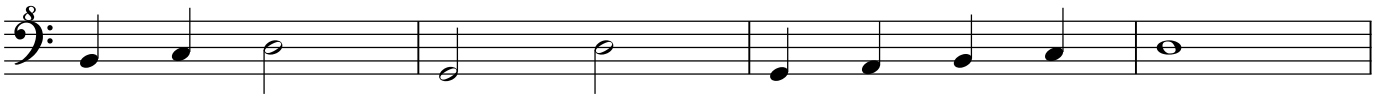

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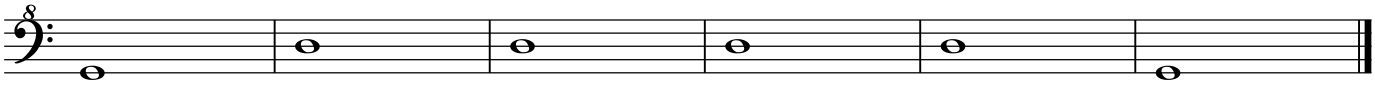
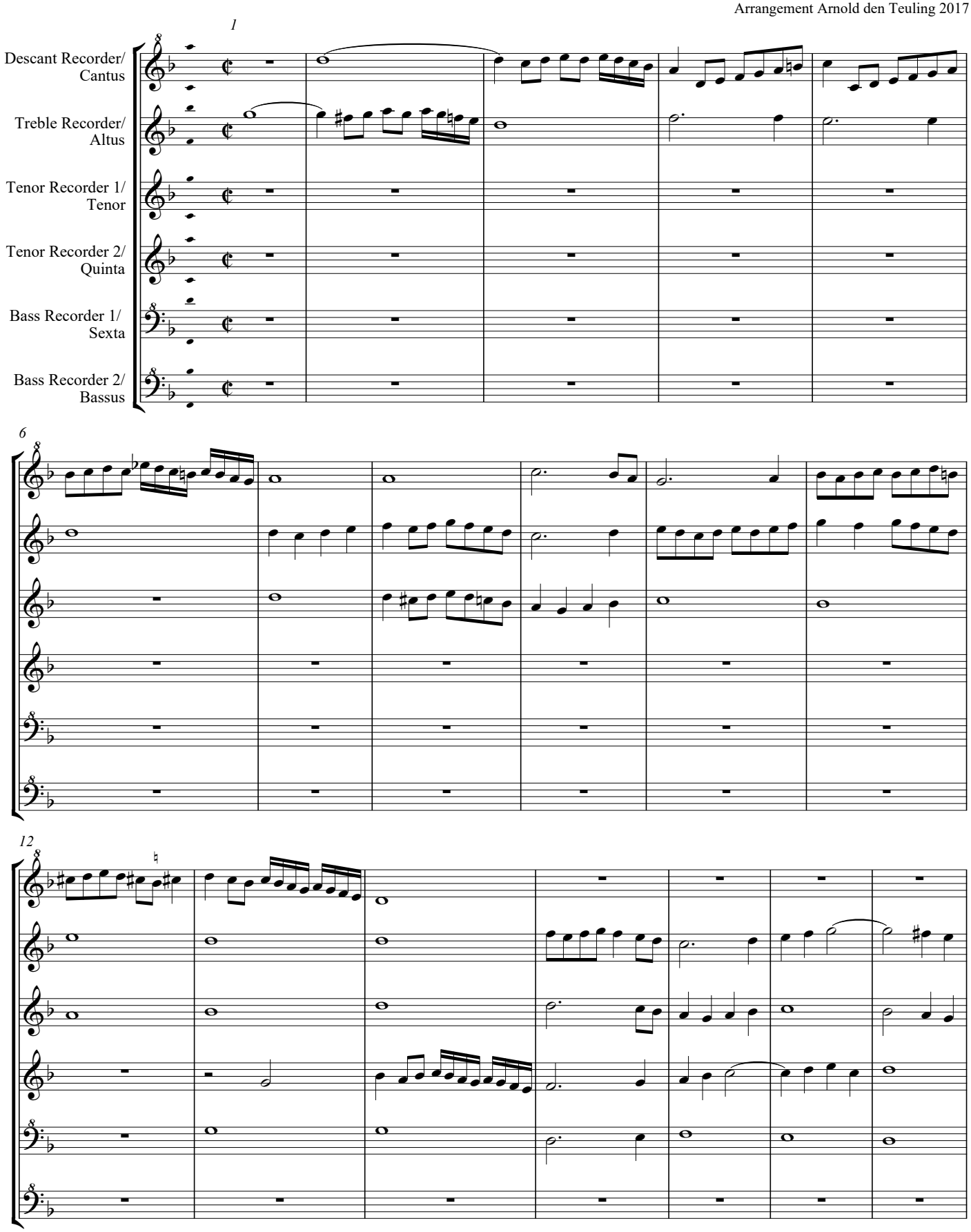


Sancta Maria. Verdelot

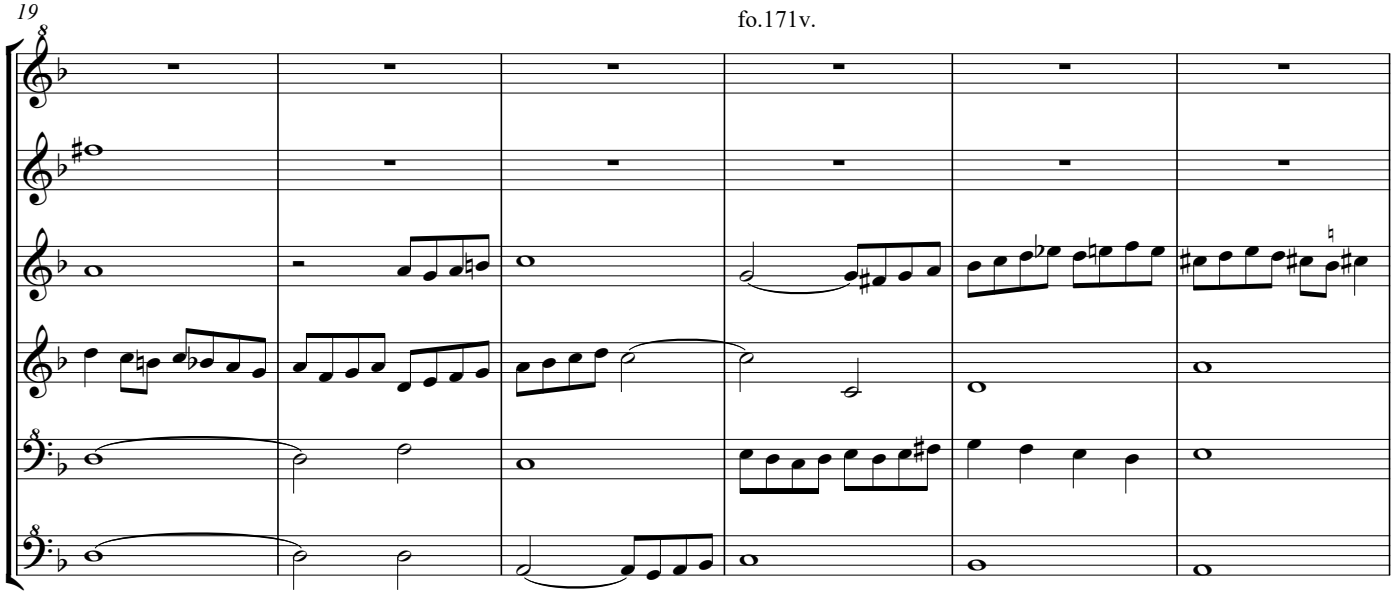
Fo. 171. Philippe Verdelot, Sancta Maria, virgo virginum

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



fo.171v.

19



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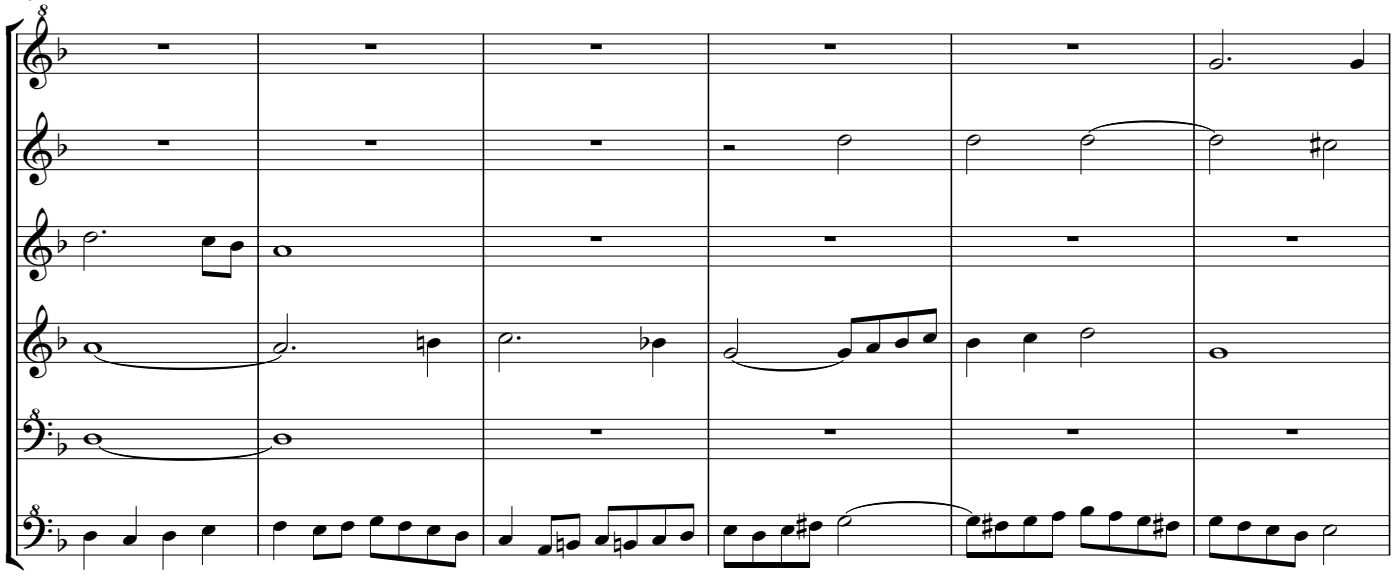

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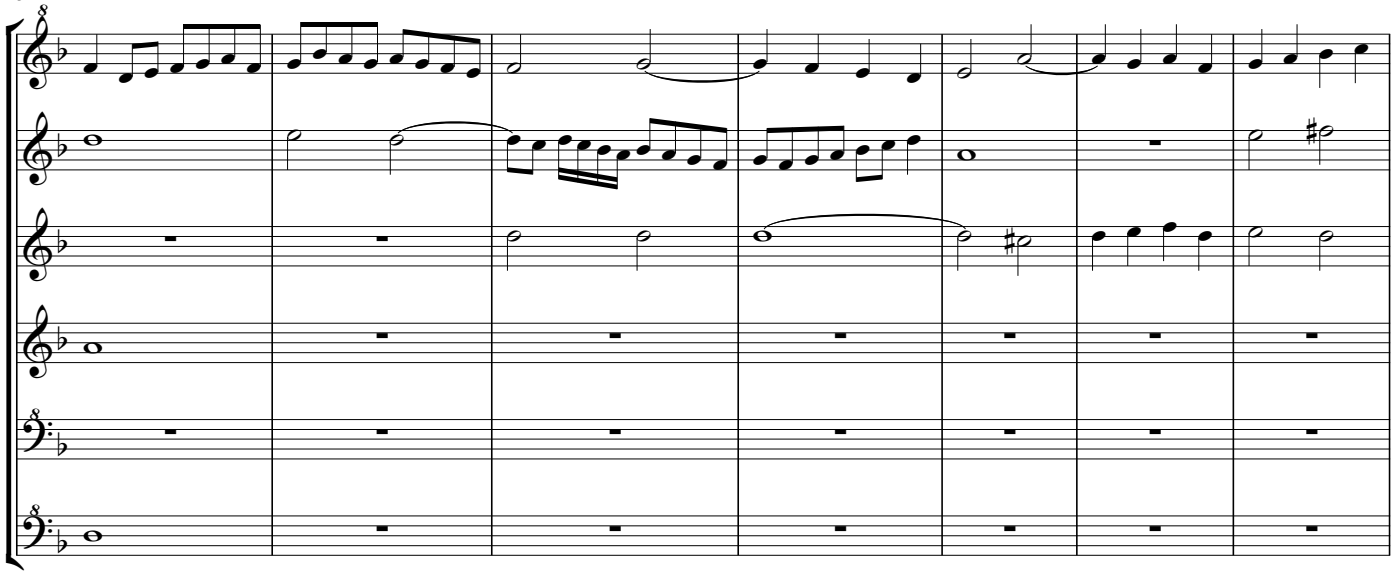

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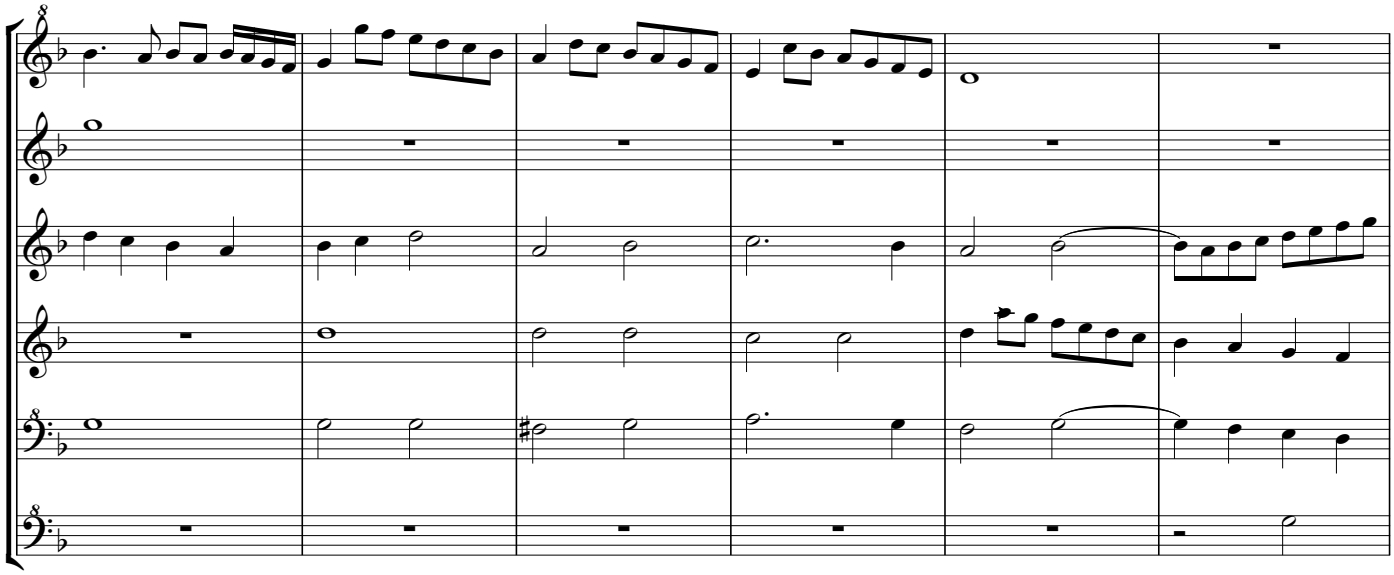
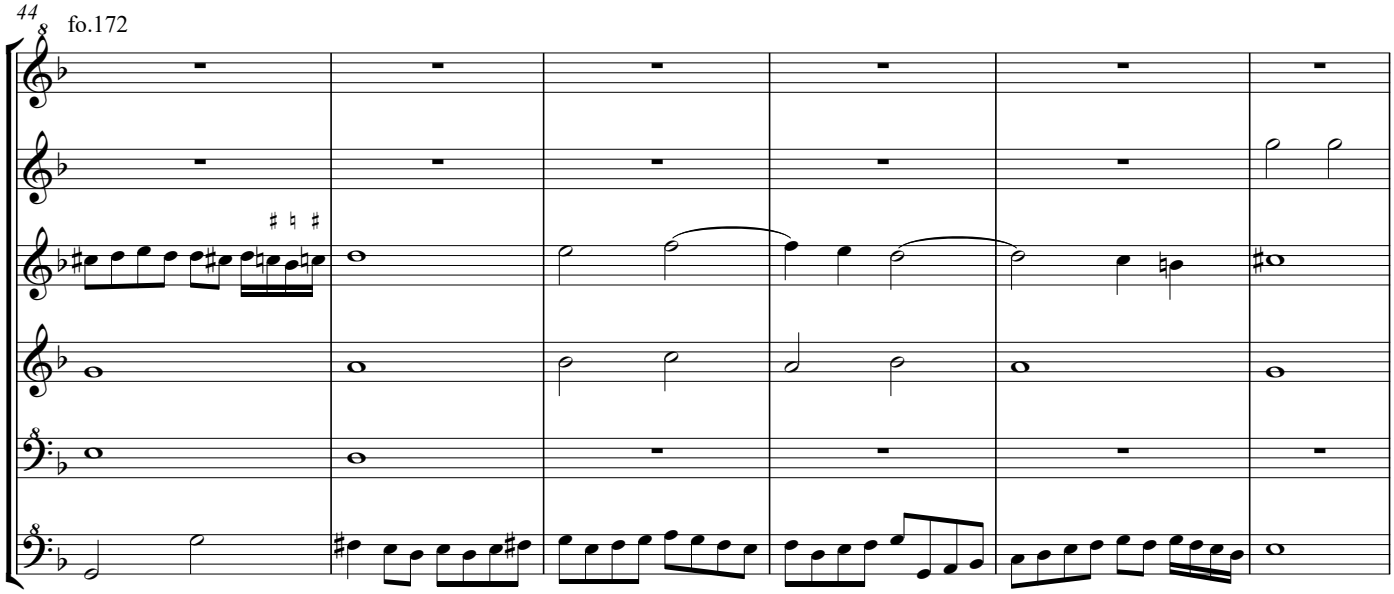


44

fo.172



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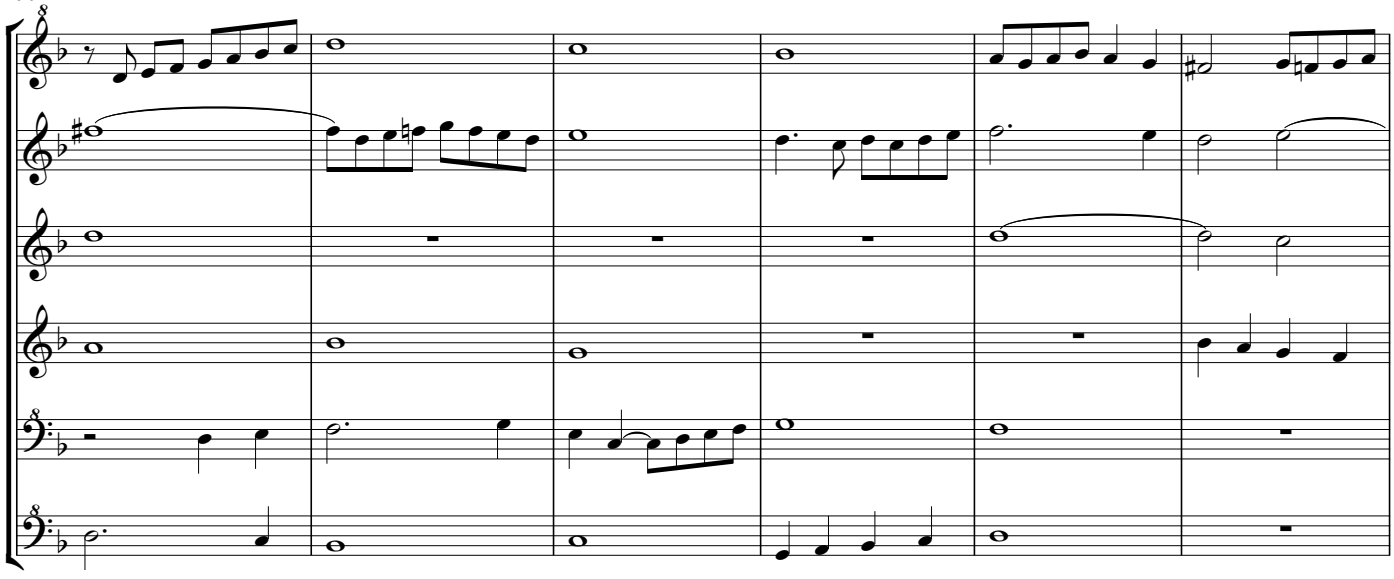
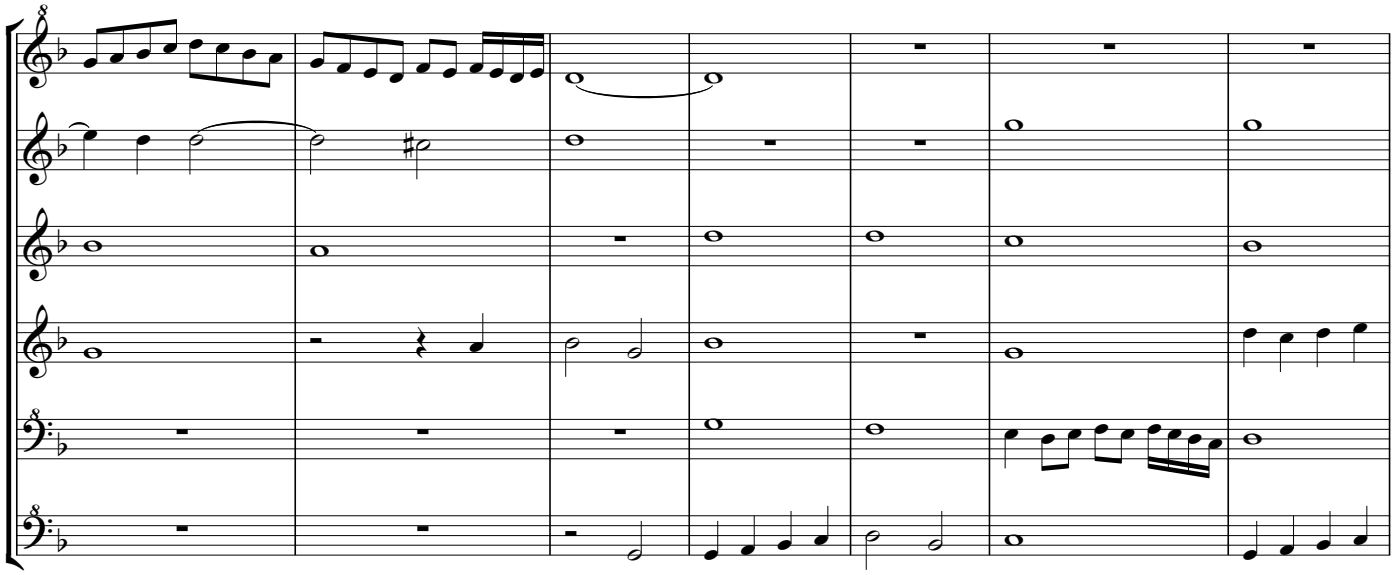
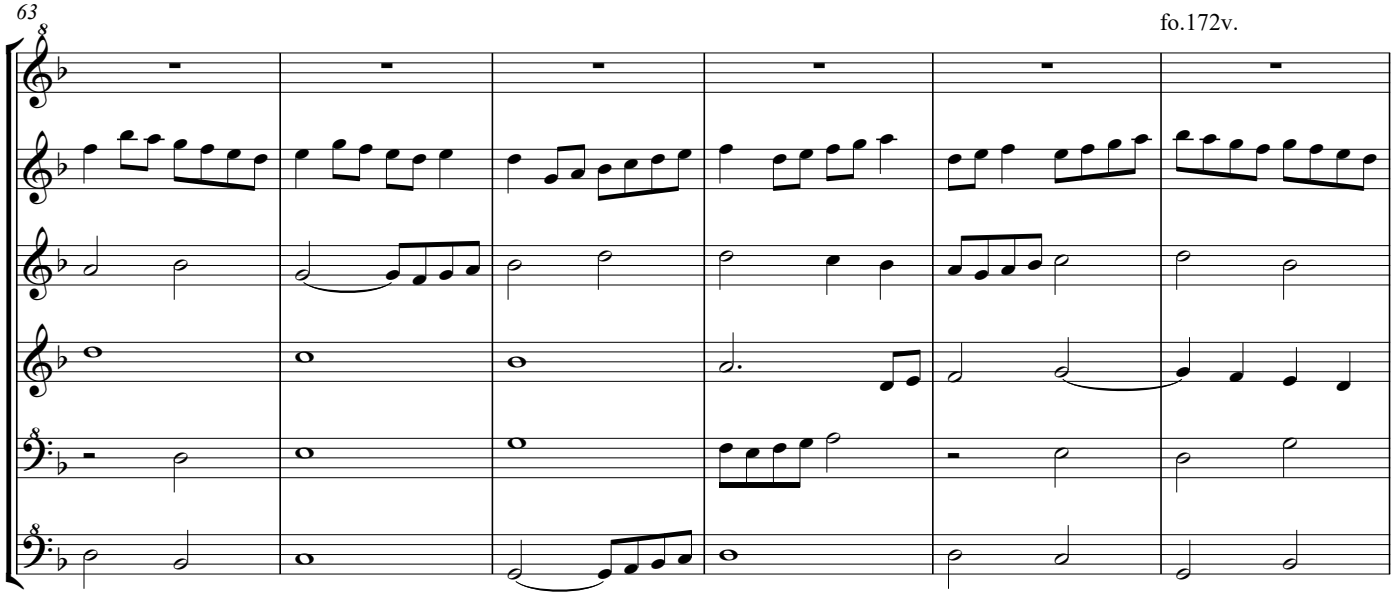


56



63

fo.172v.



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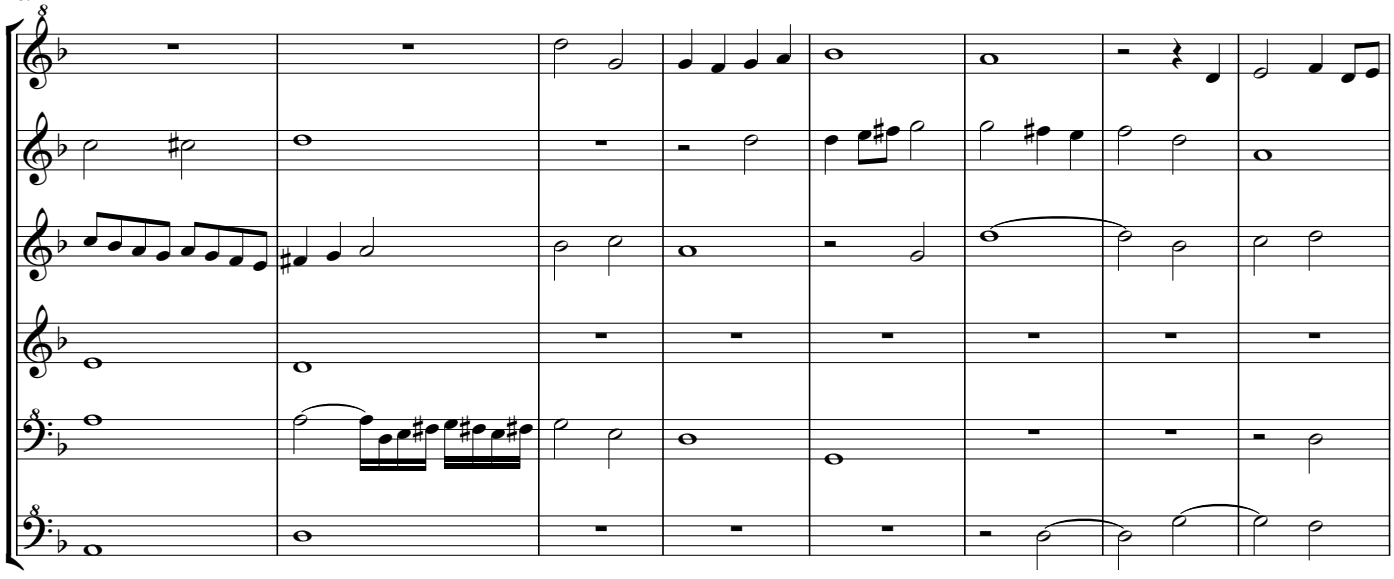

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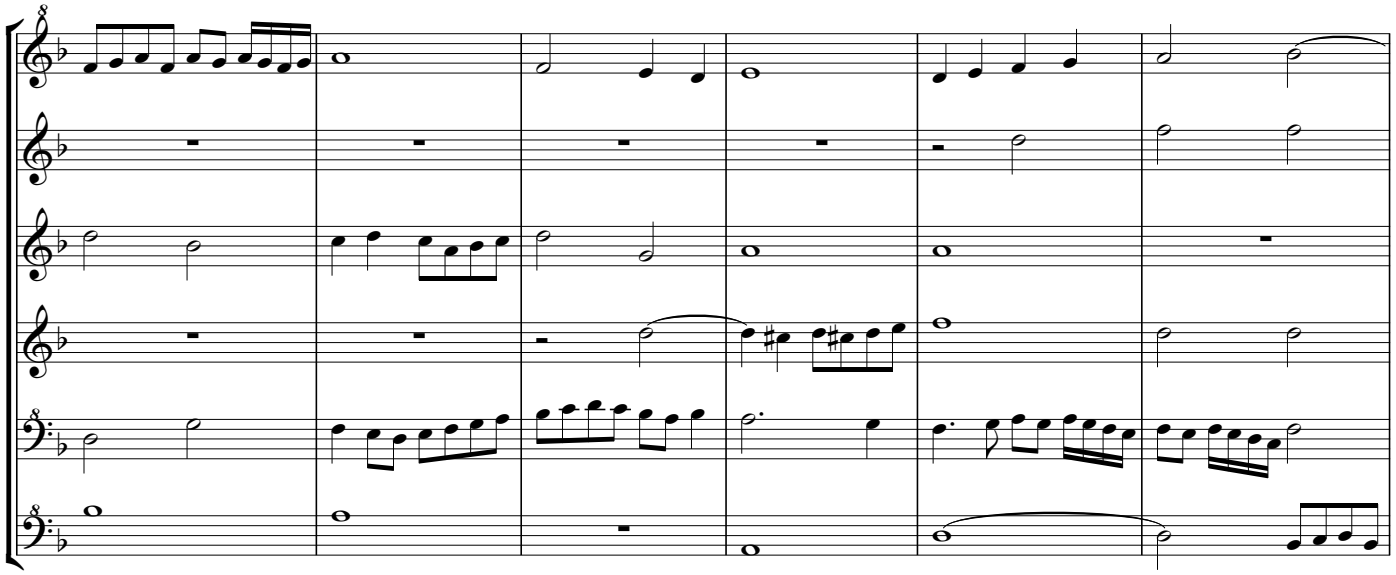

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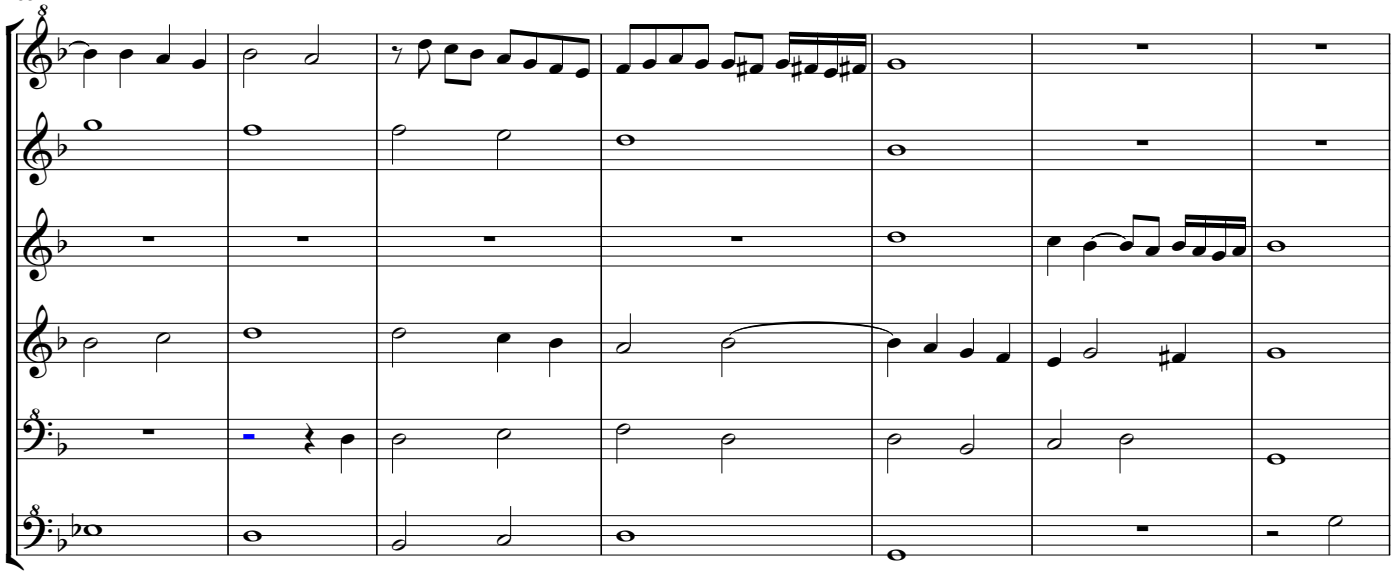
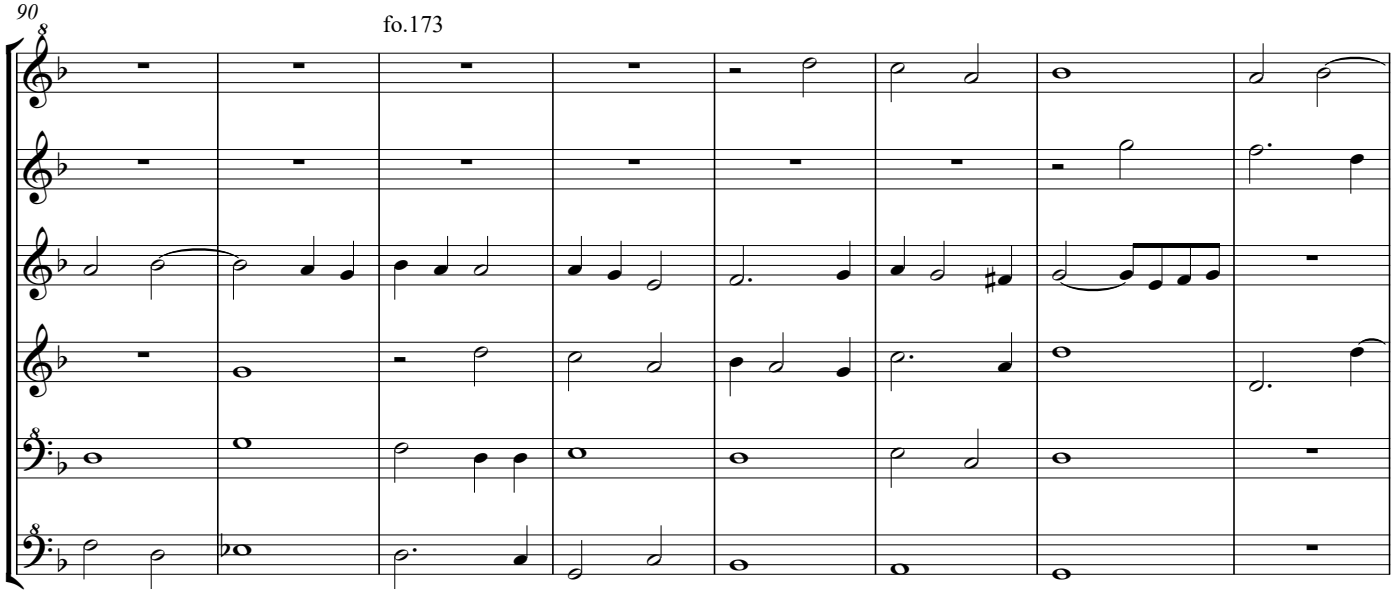


90

fo.173



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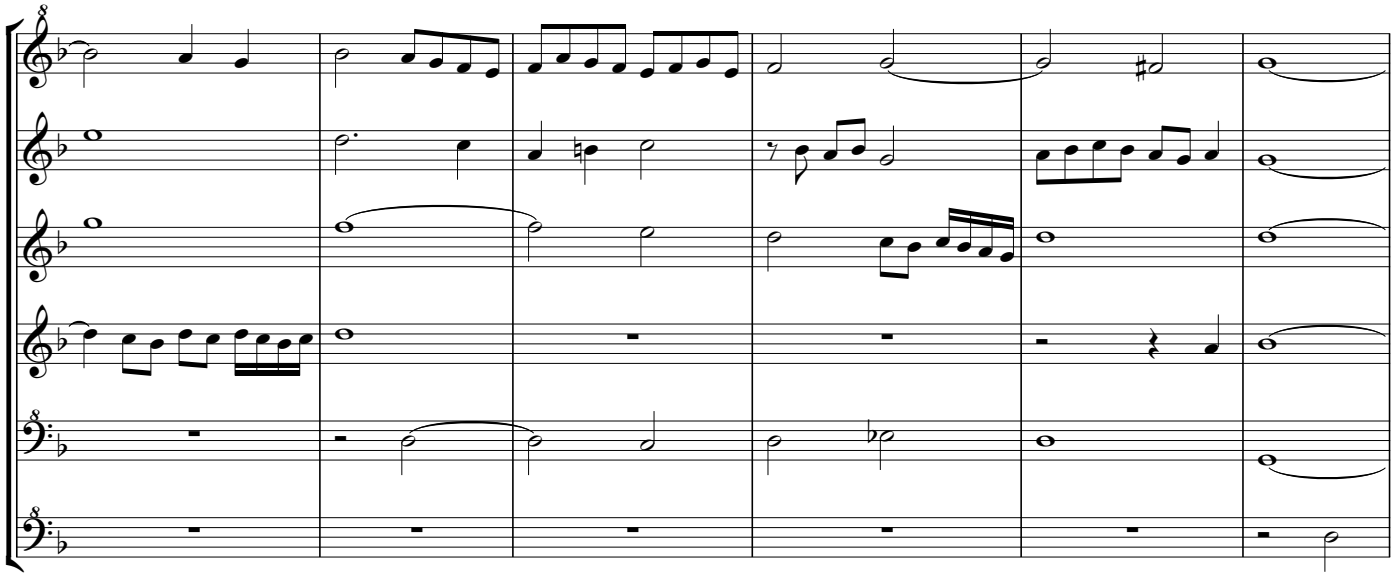

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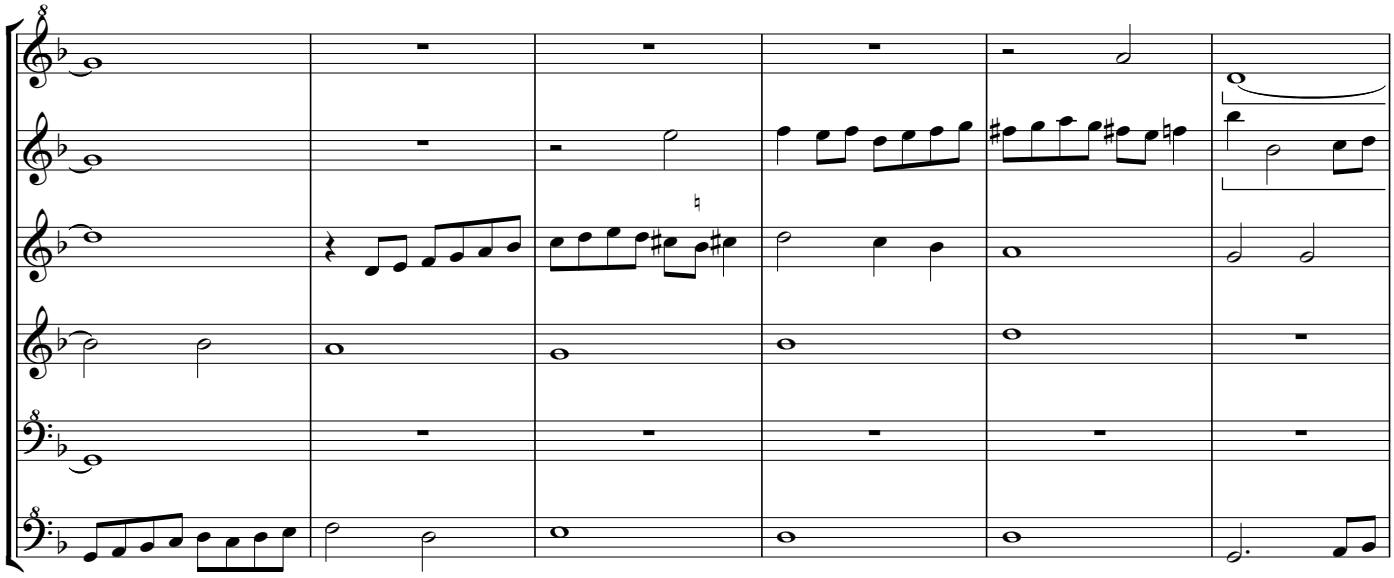
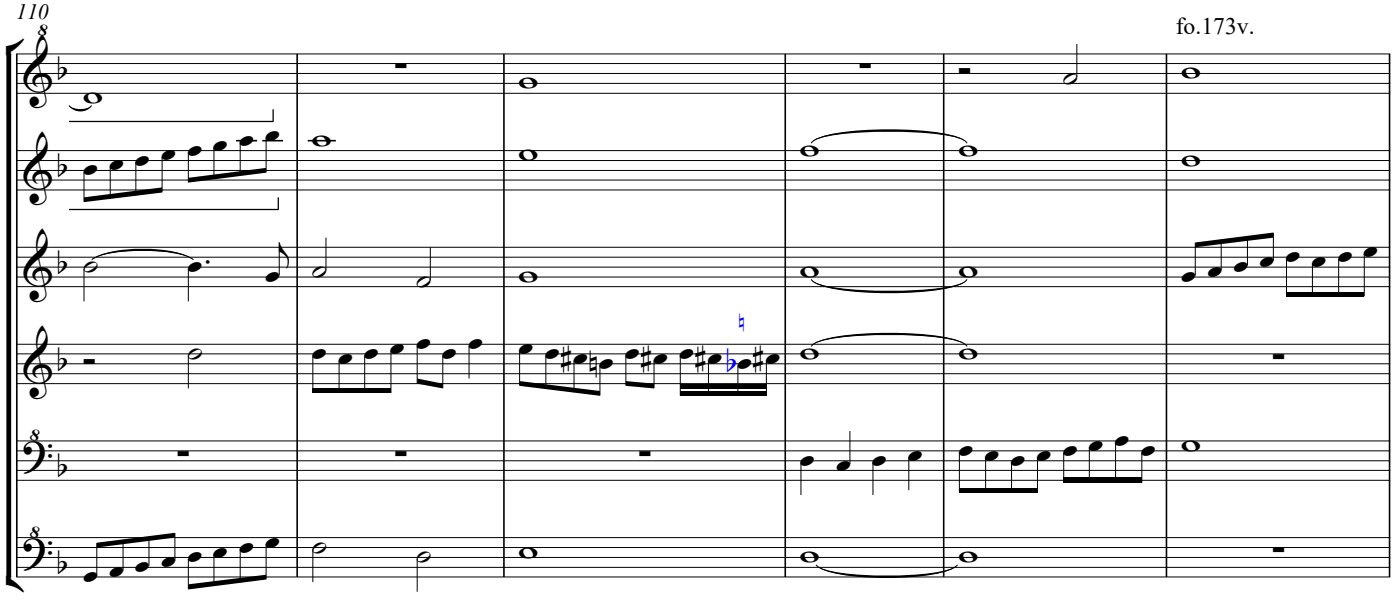
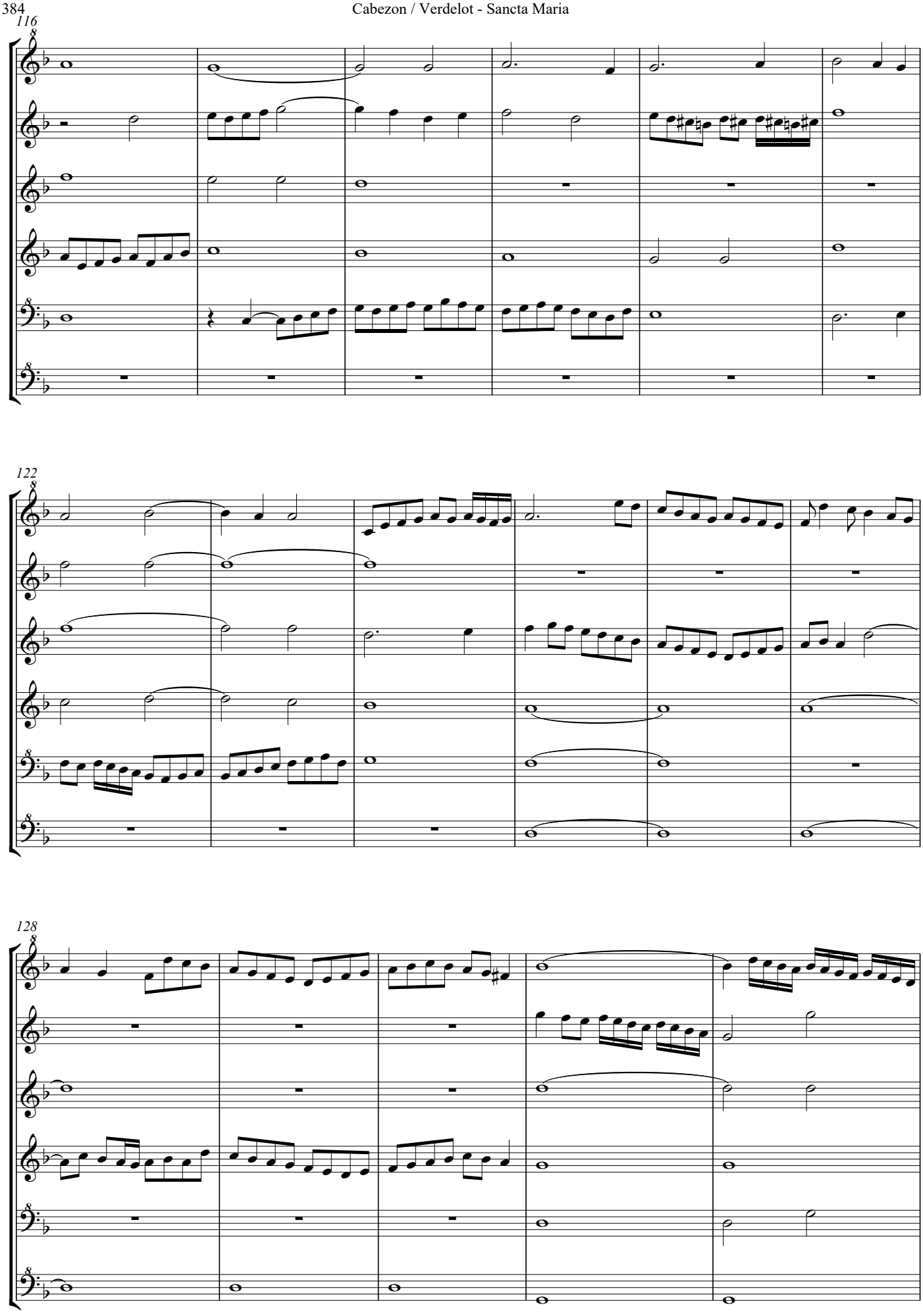


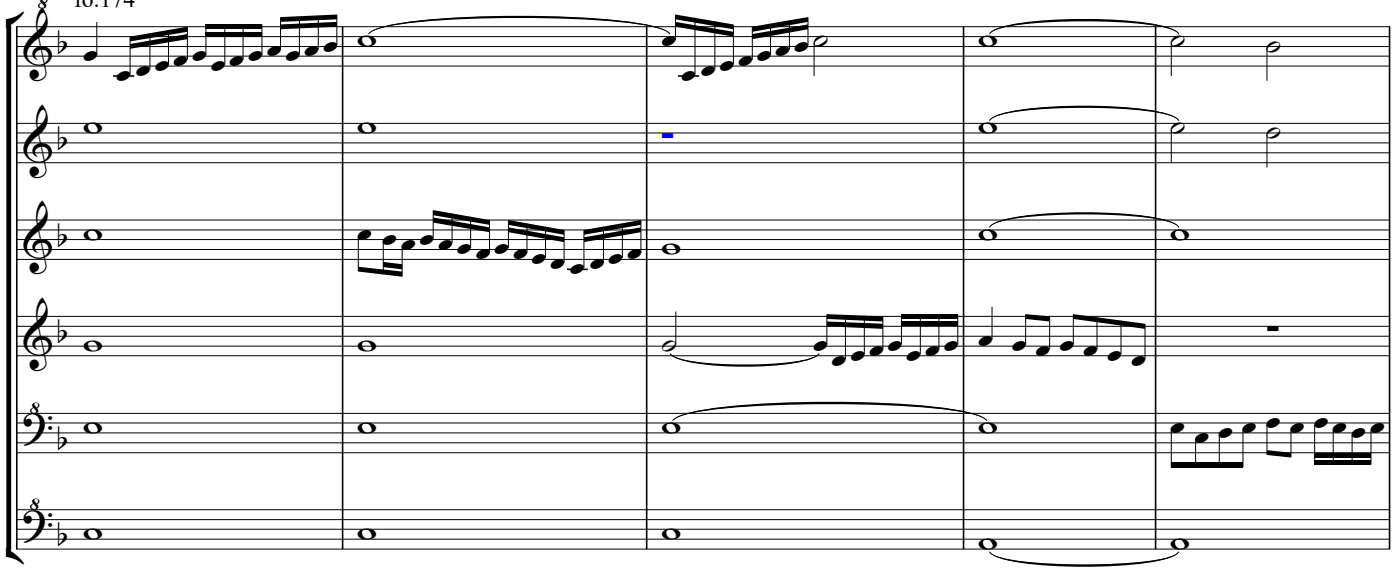
110

fo.173v.




116
122
128

133 fo.174



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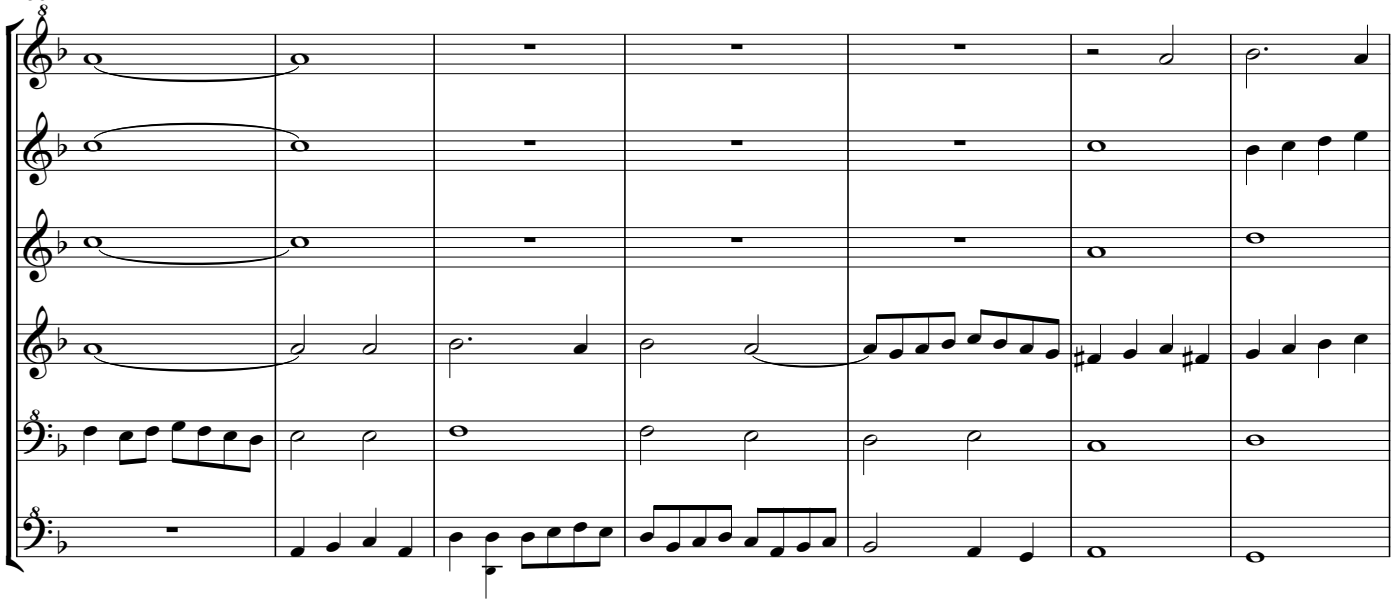

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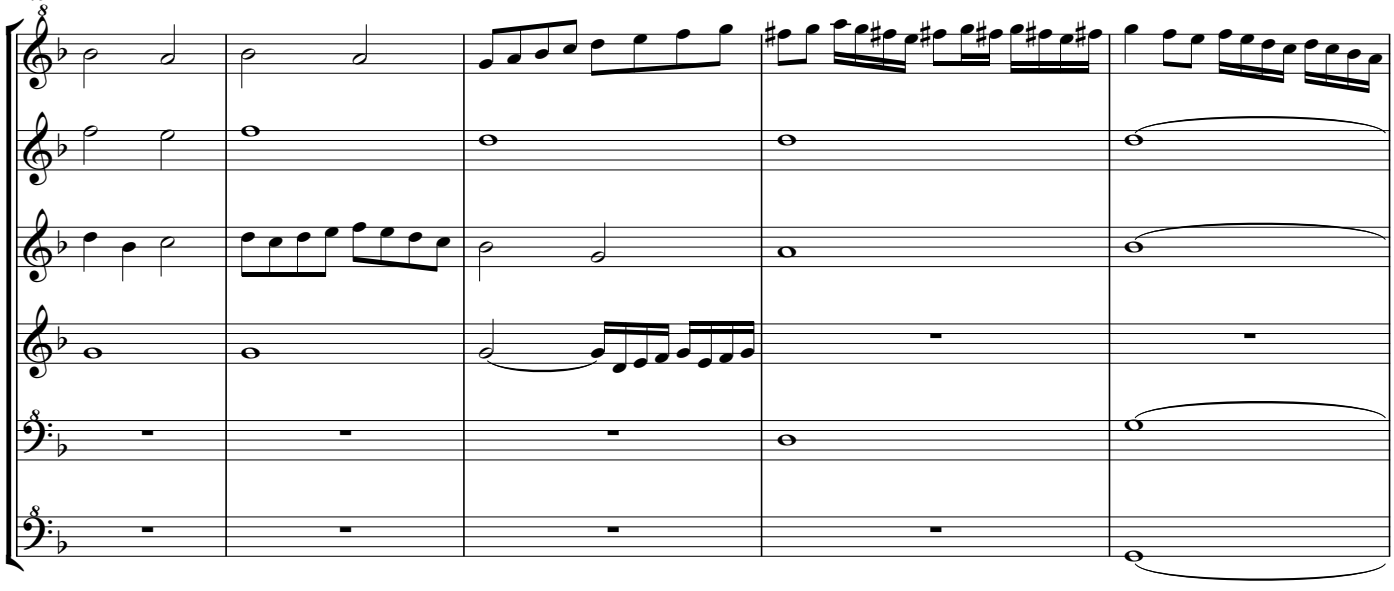
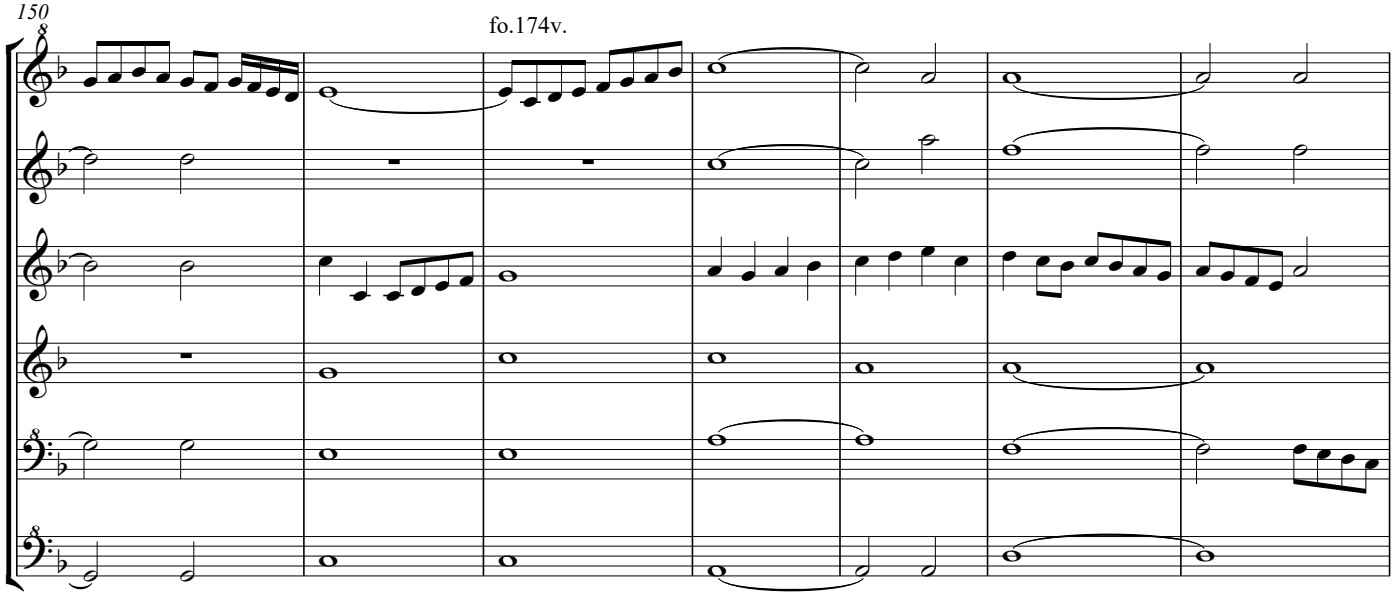


150 fo.174v.



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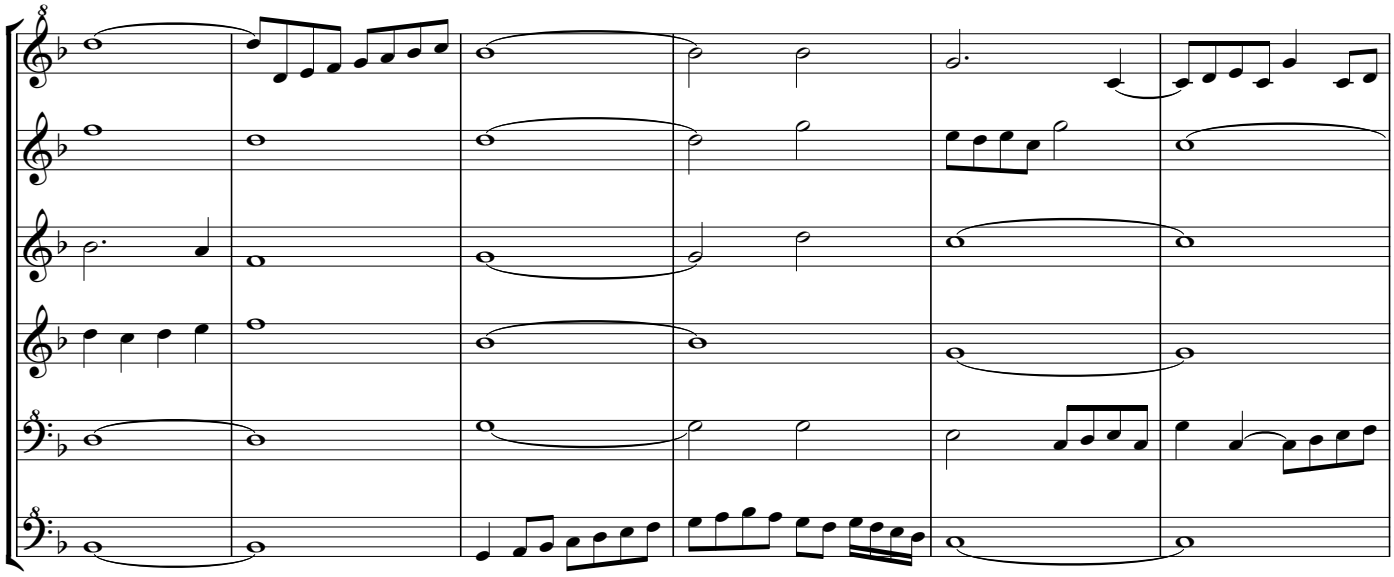

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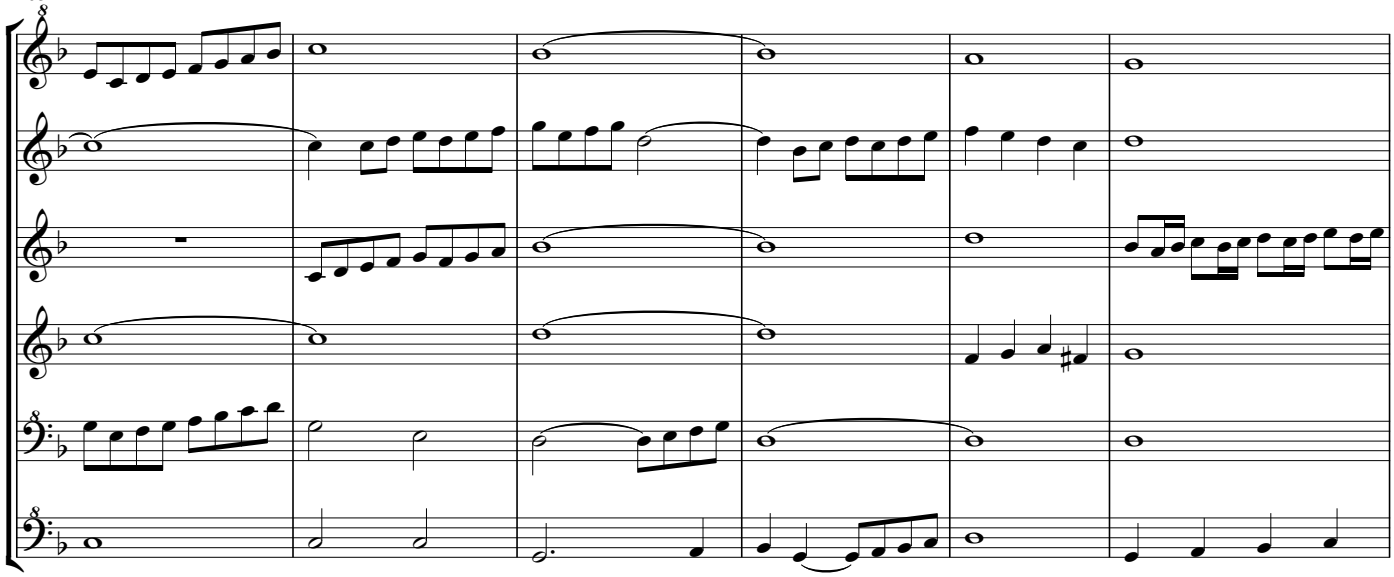
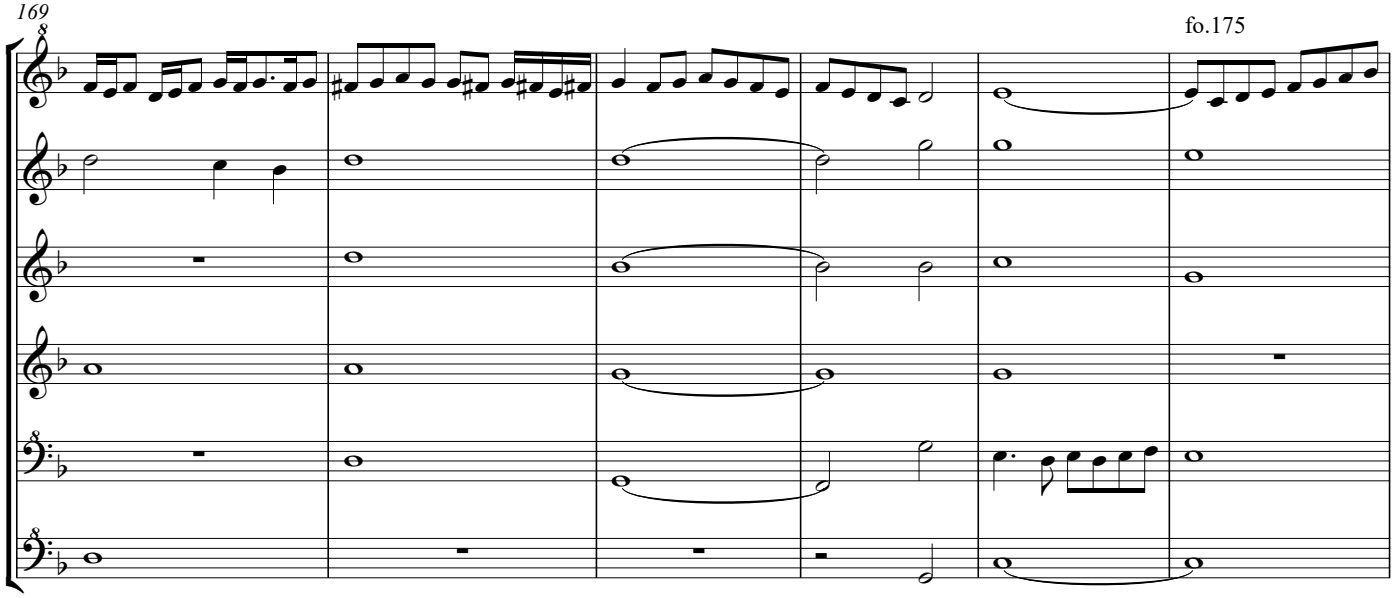


169

fo.175



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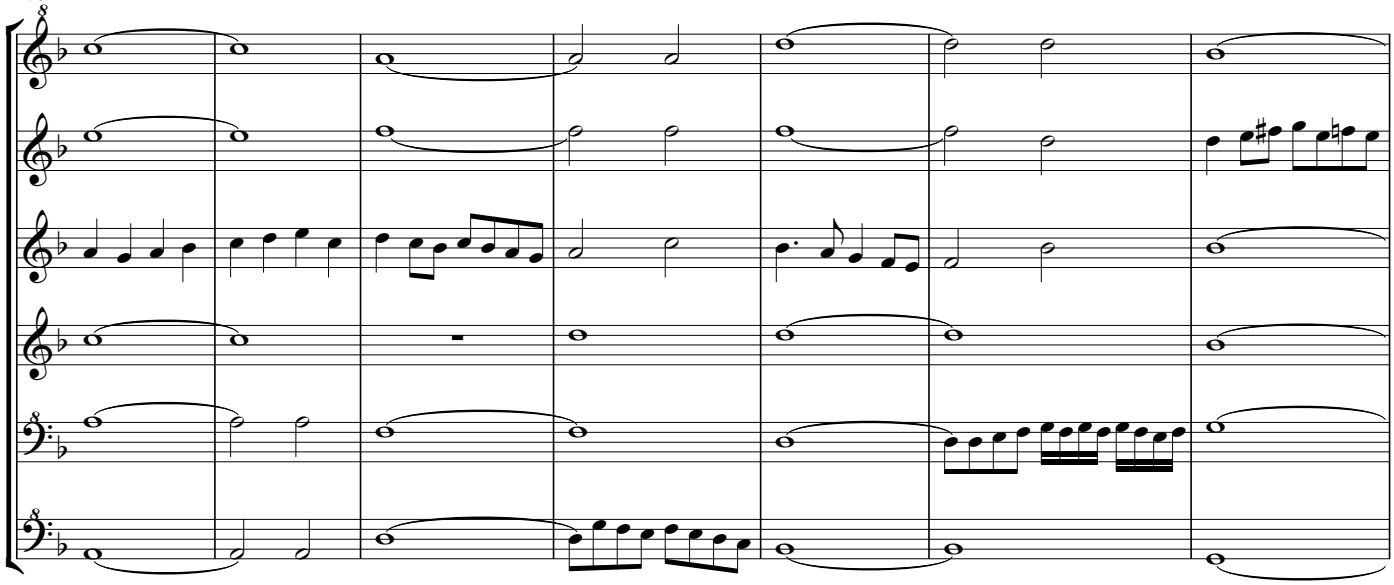

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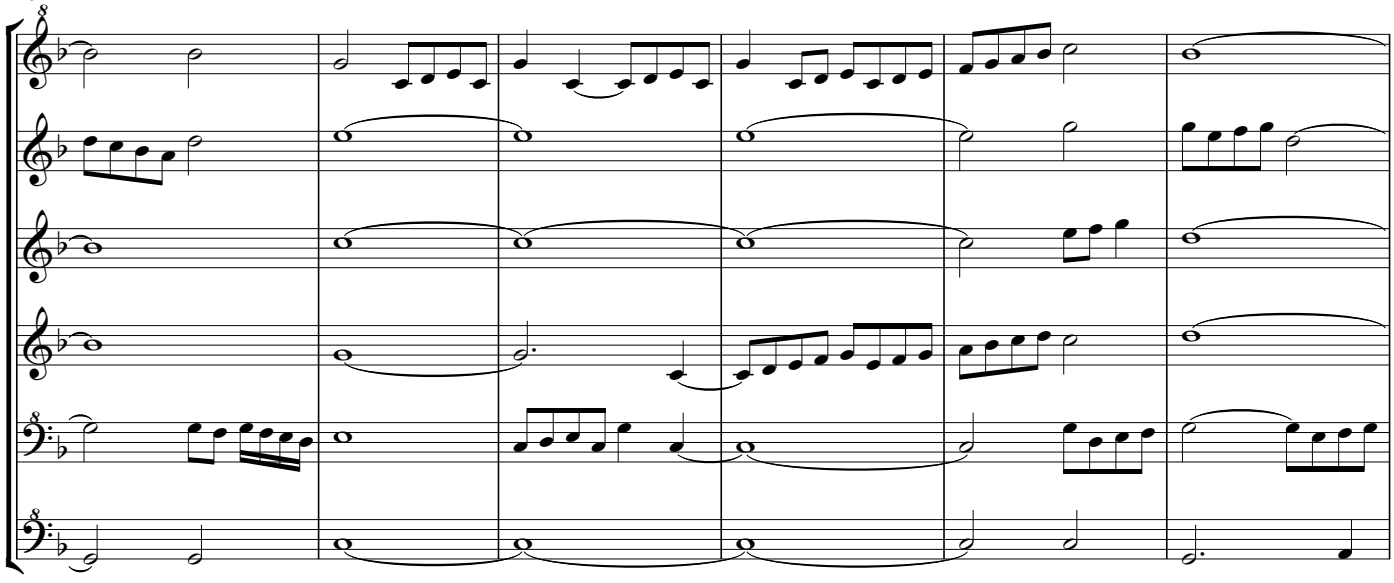
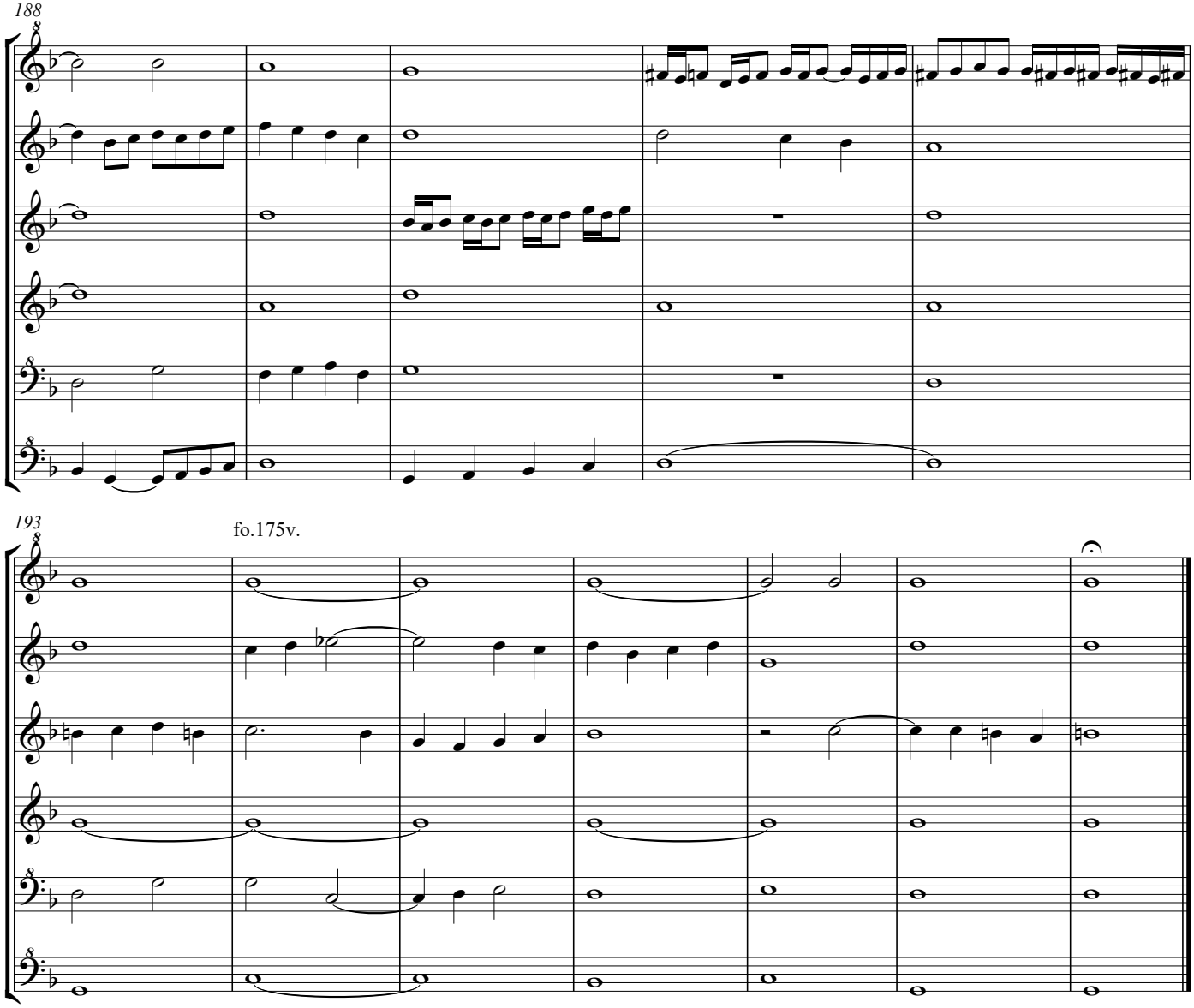




Philippe Verdelot's (Les Loges, Seine-et-Marne, France 1480 to 1485– c. 1530 to 1532? Florence? but before 1552) original Sancta Maria virgo virginum is in CMM XXVIII vol. 2 pages 42-47; his part names and clefs according to this edition are: Cantus C1, Altus C2, Tenor C4, Quinta C3, Sexta F4 and Bassus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

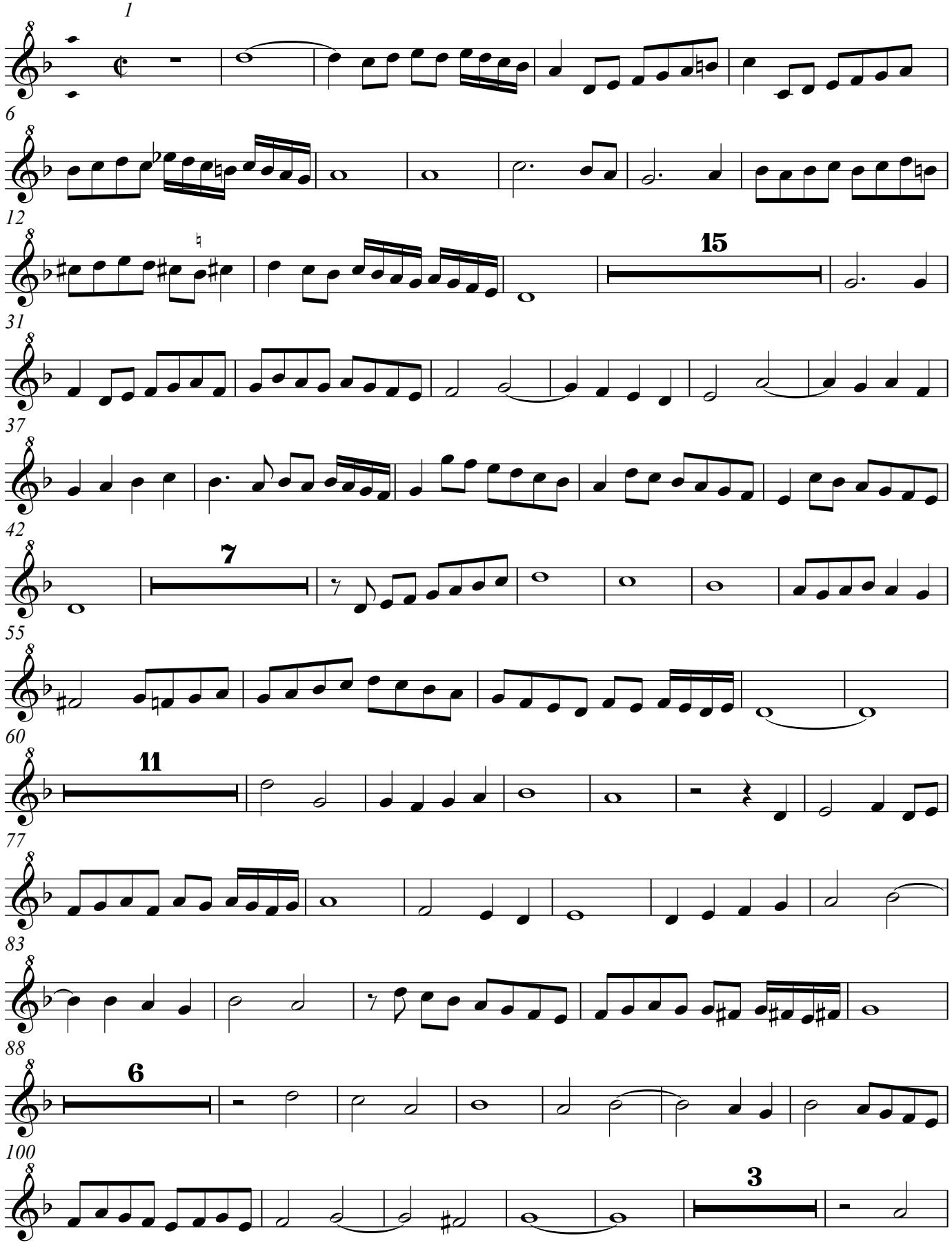
Bar 45 Bassus: no duration sign, this is the most probable solution;
Bar 86 Quinta: 3=a corrected from 2=g on page erratas;
Bar 135 Altus: no rest or lengthening sign, Verdelot's original suggests a rest.

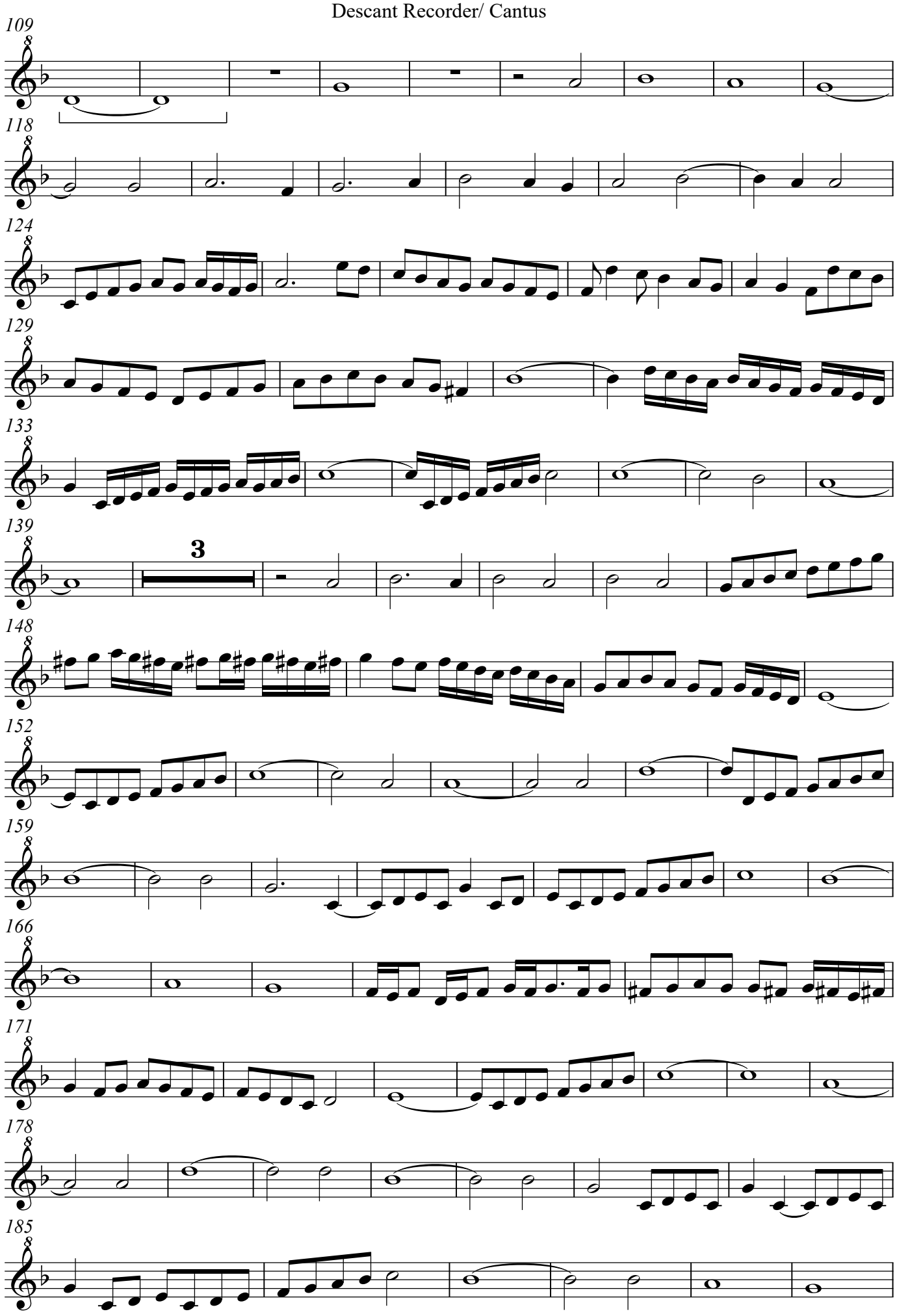
Sancta Maria. Verdelot

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

Descant Recorder/ Cantus

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




109
118
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3
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152
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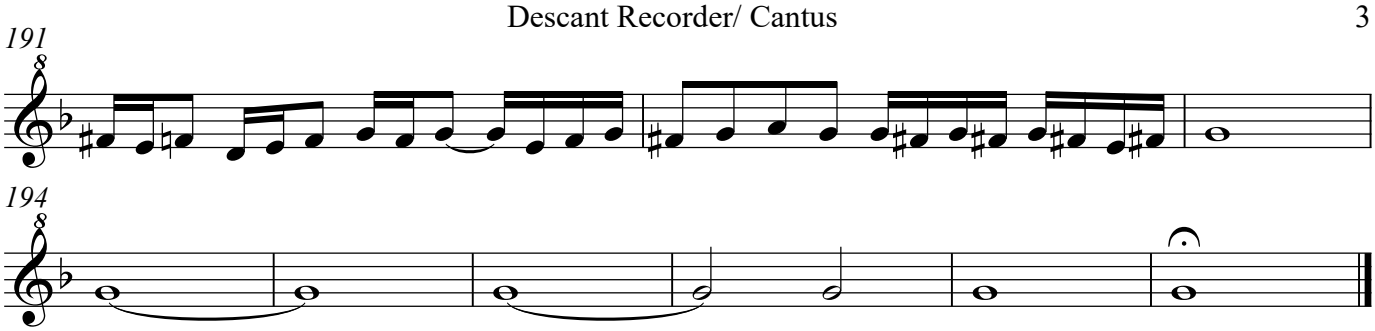
166
171
178
185


191

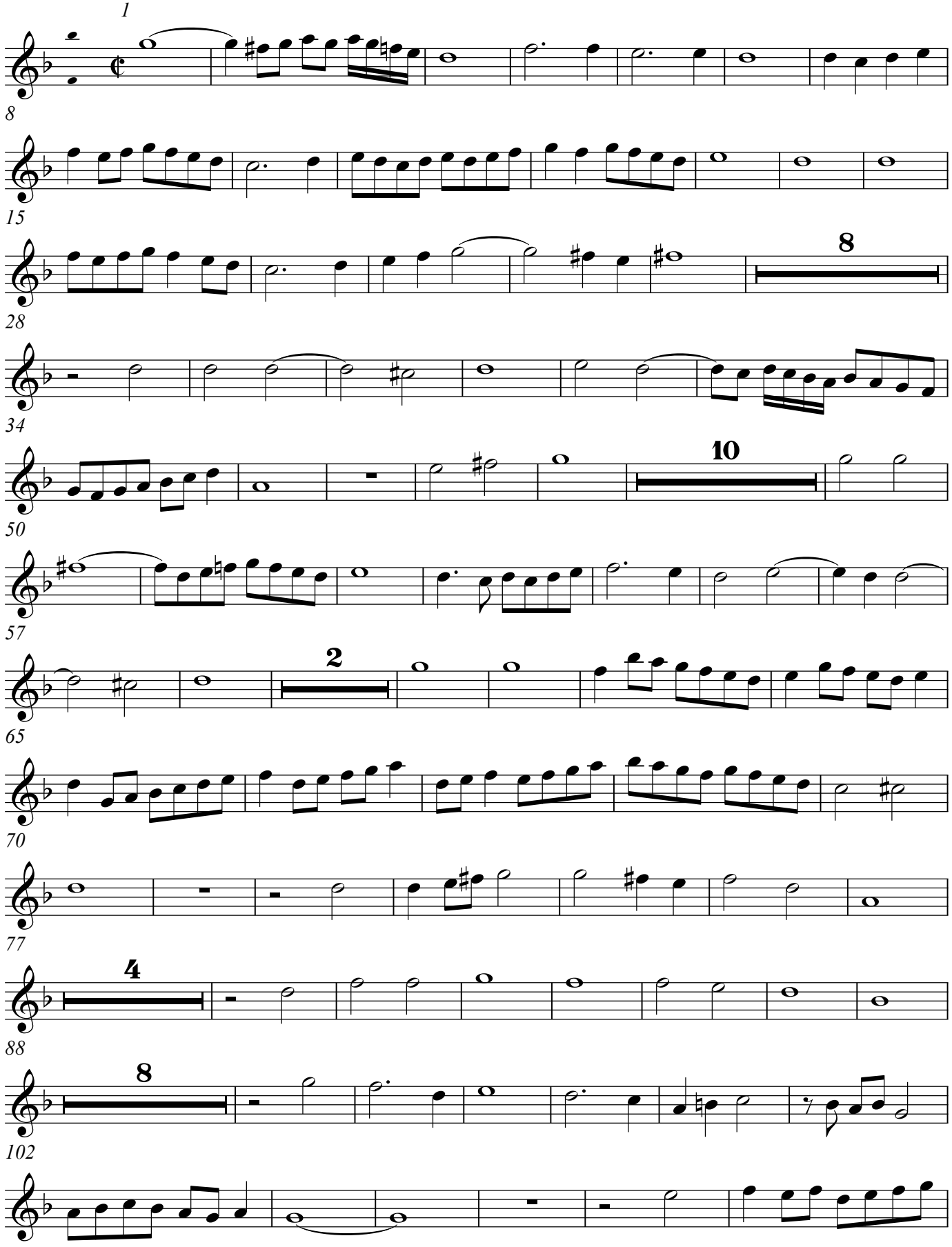
194

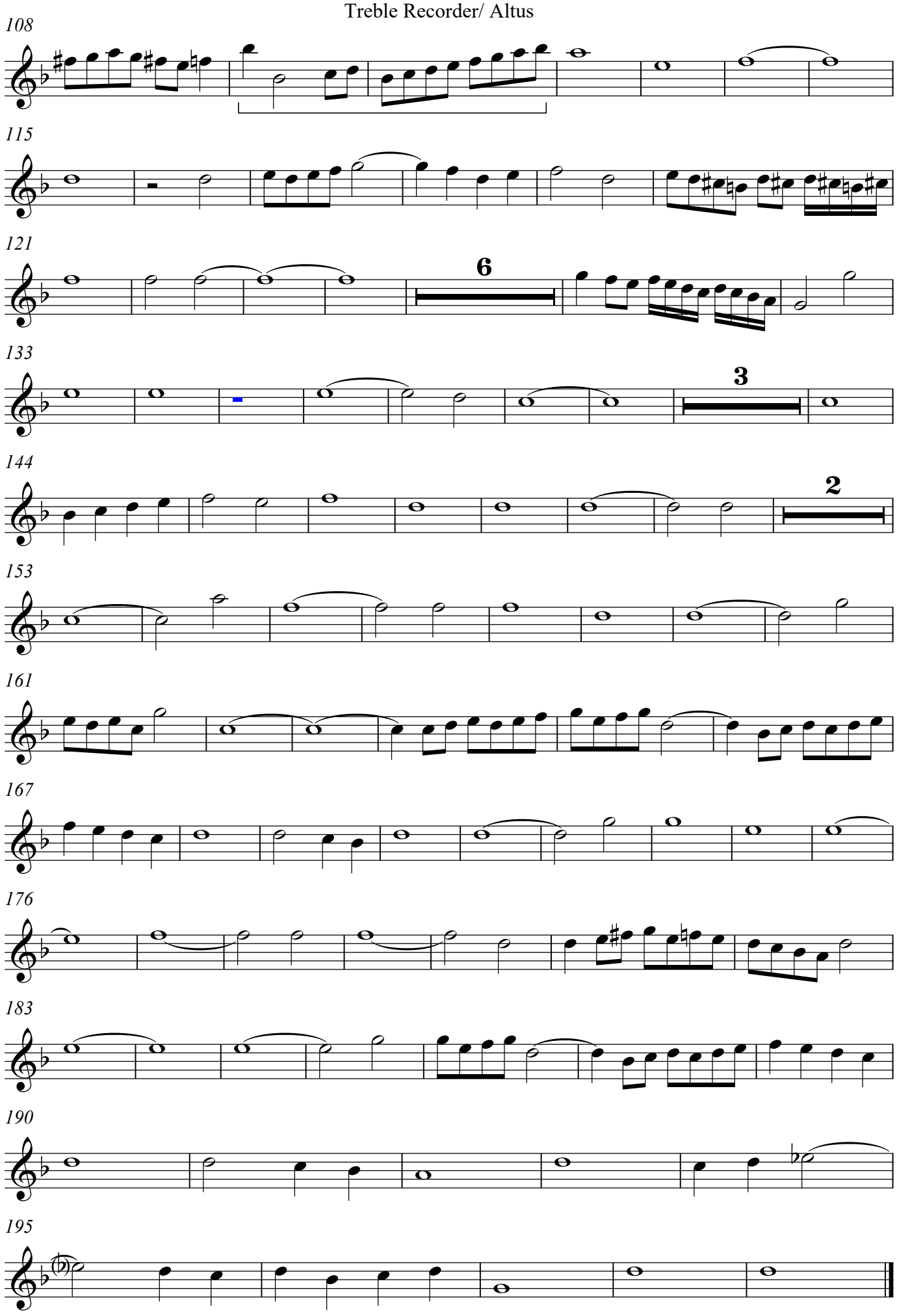
Sancta Maria. Verdelot

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

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

Treble Recorder/ Altus



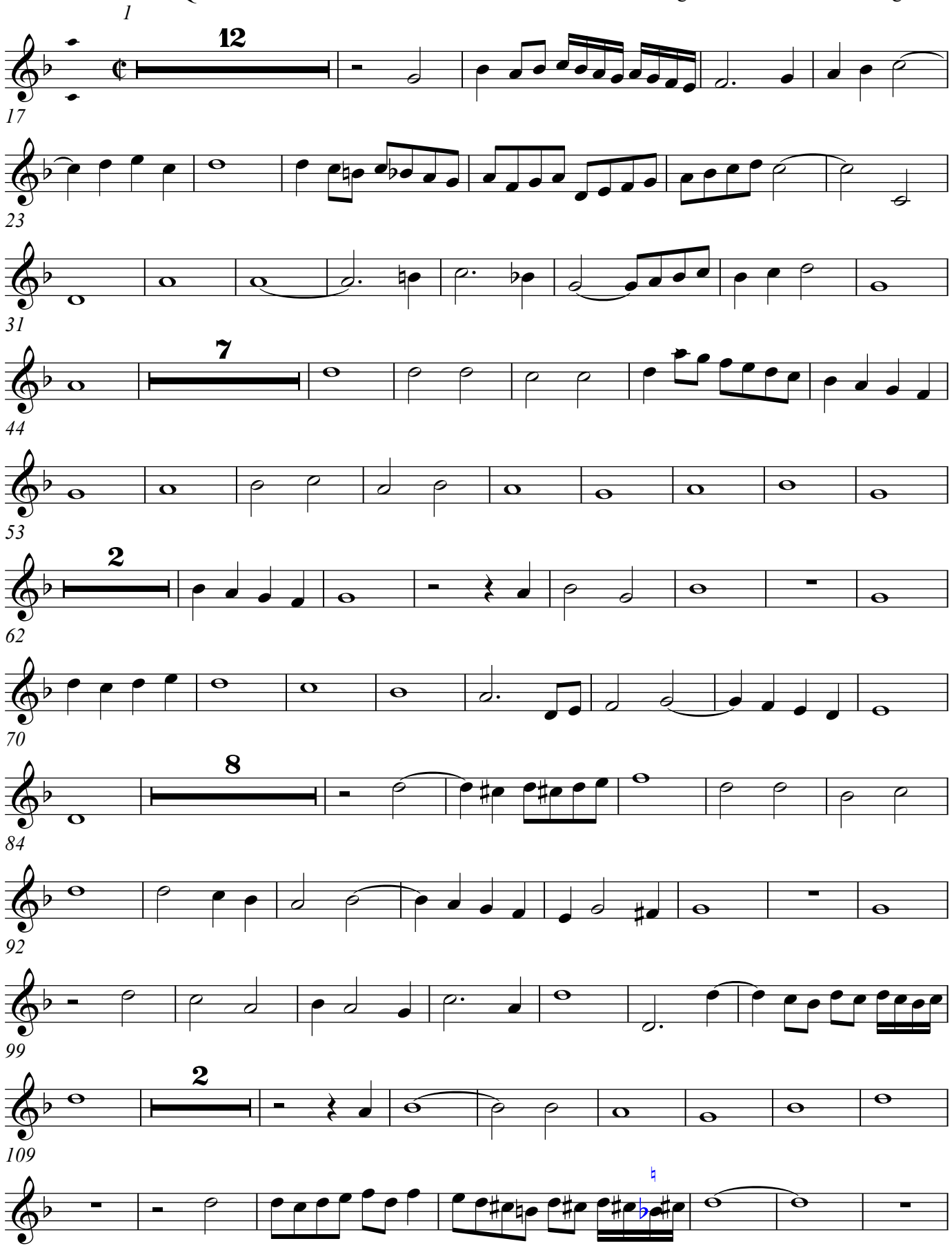

108
115
121
6
133
3
144
2
153
161
167
176
183
190
195

Sancta Maria. Verdelot

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

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

Tenor Recorder 2/ Quinta



Tenor Recorder 2/ Quinta

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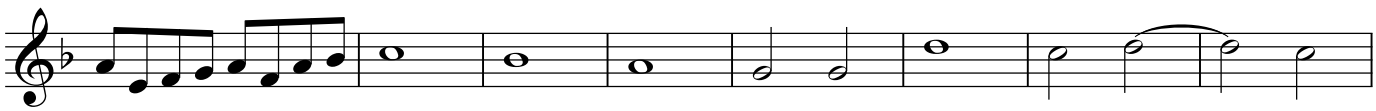

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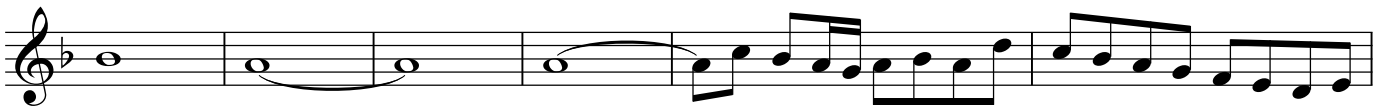

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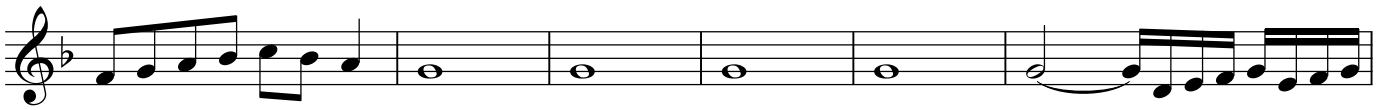

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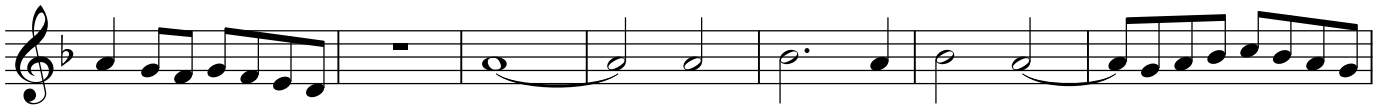

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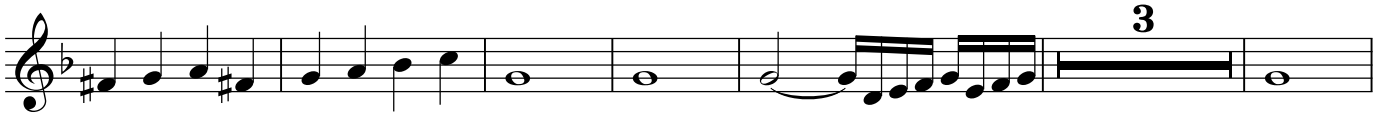

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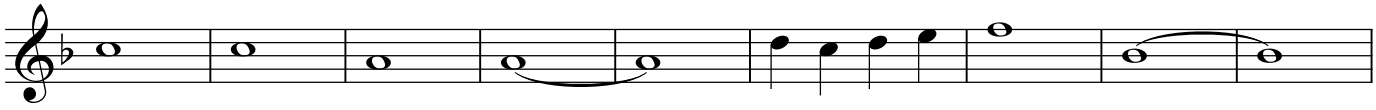

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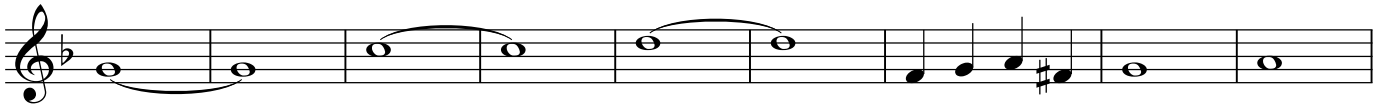

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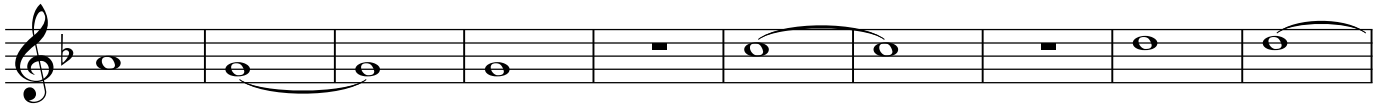

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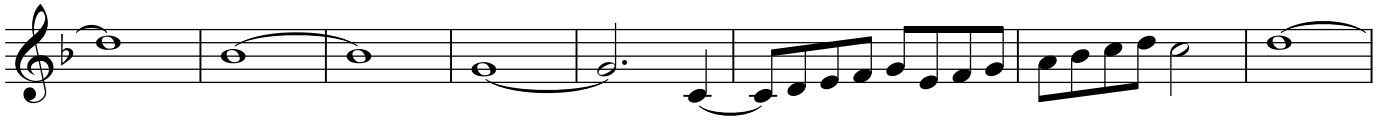

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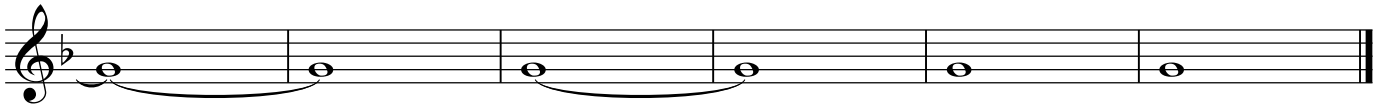
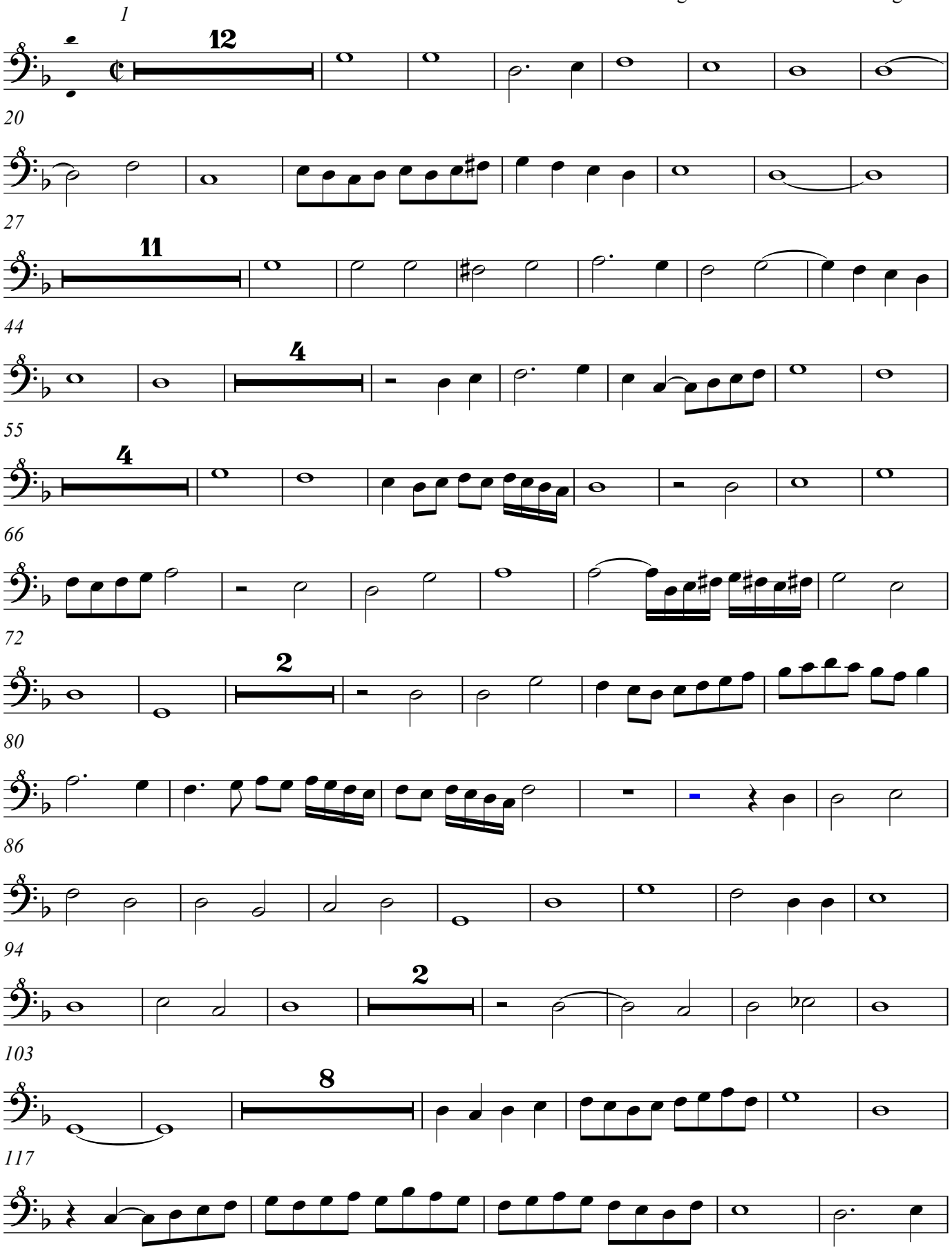


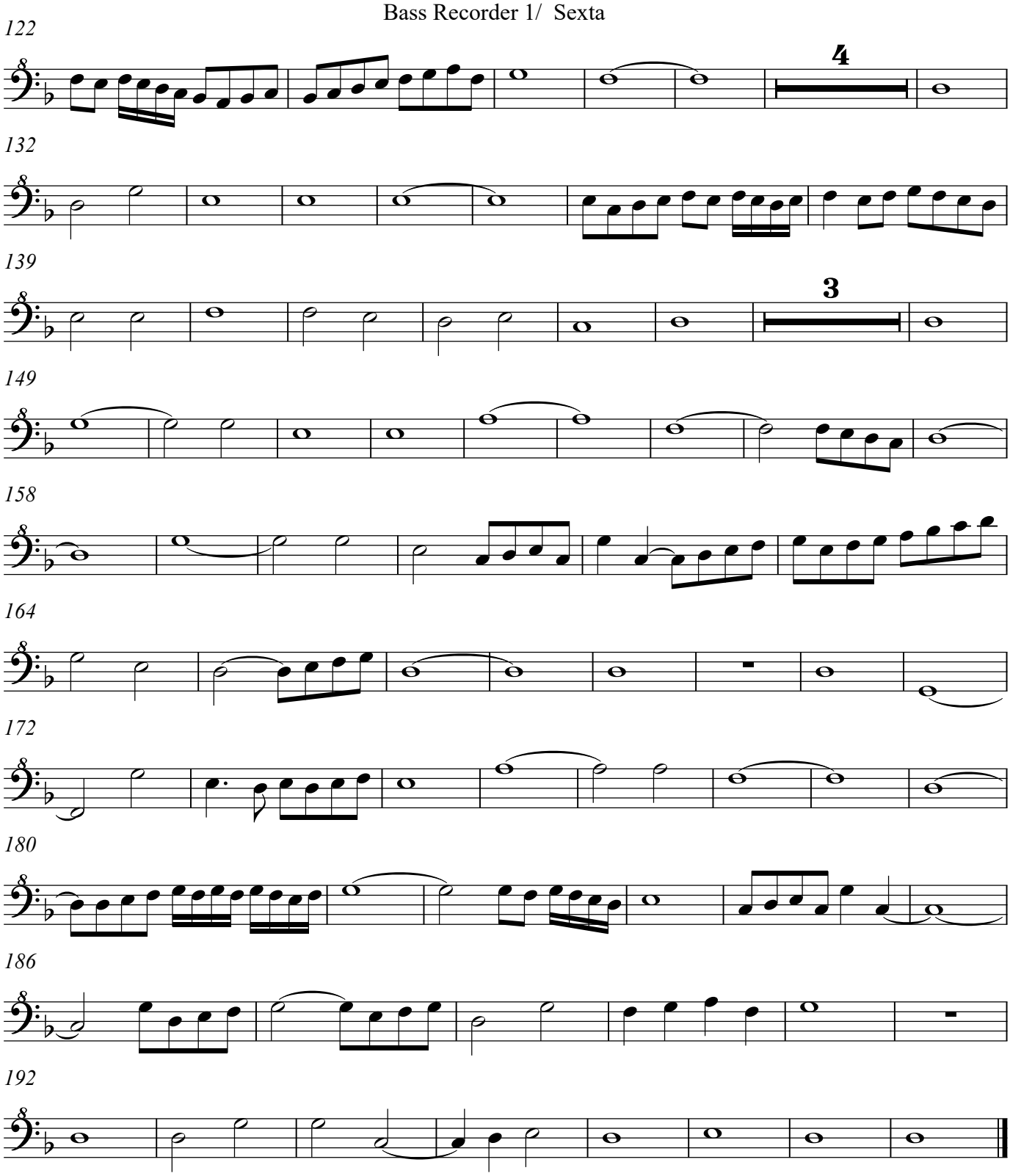
Bass Recorder 1/ Sexta

Sancta Maria. Verdelot

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

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



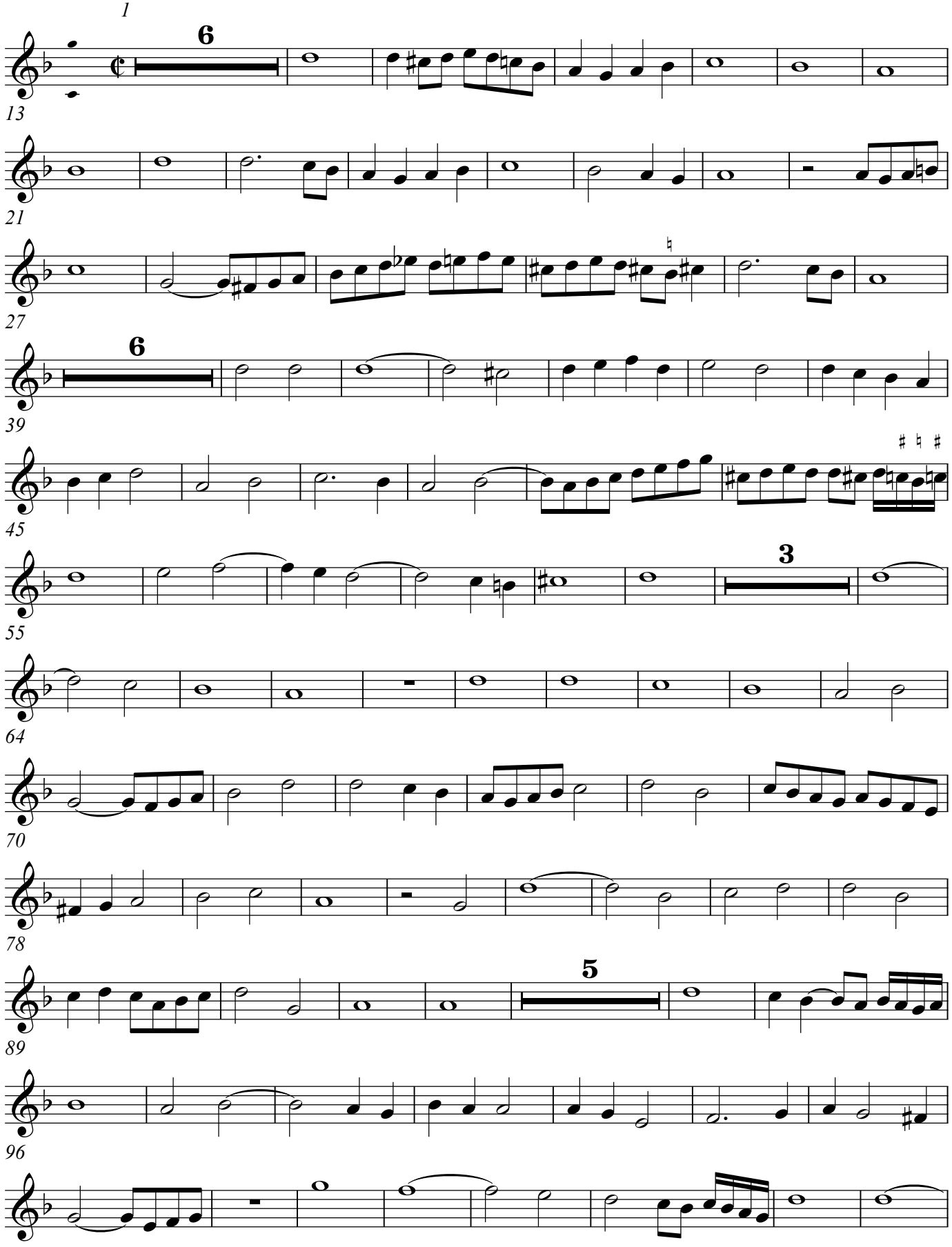

122
4
132
139
3
149
158
164
172
180
186
192

Tenor Recorder 1/ Tenor

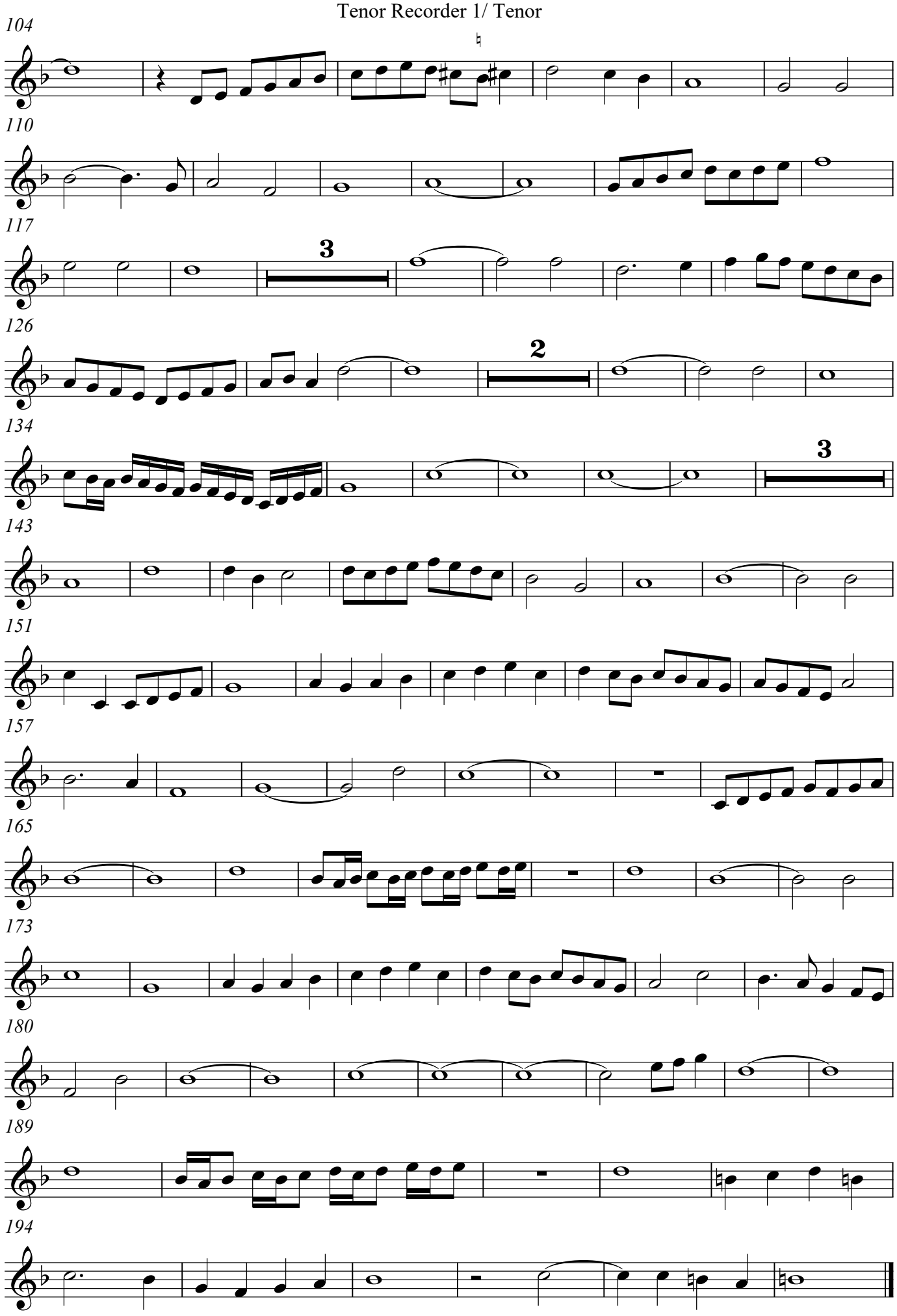
Sancta Maria. Verdelot

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

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



Tenor Recorder 1/ Tenor

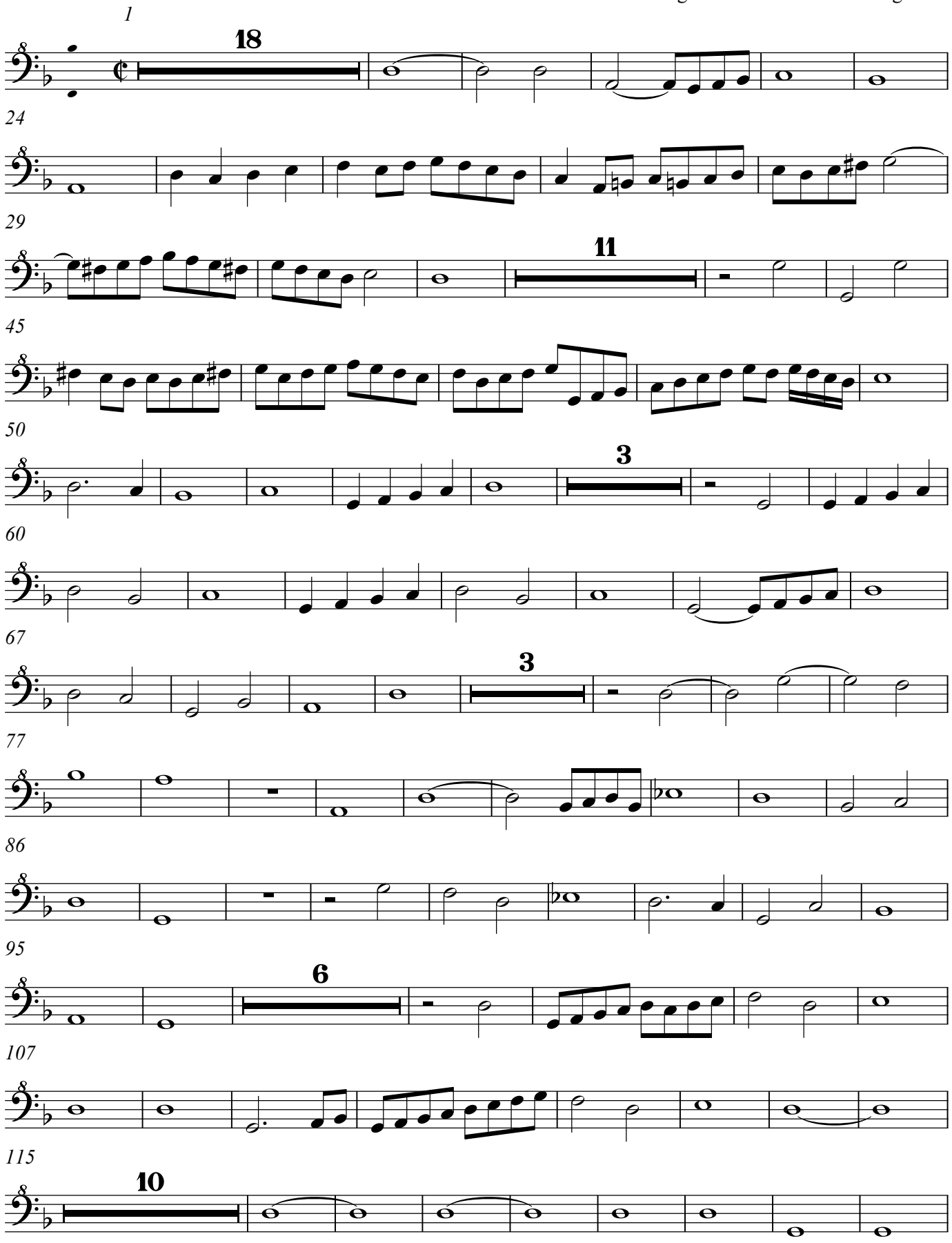


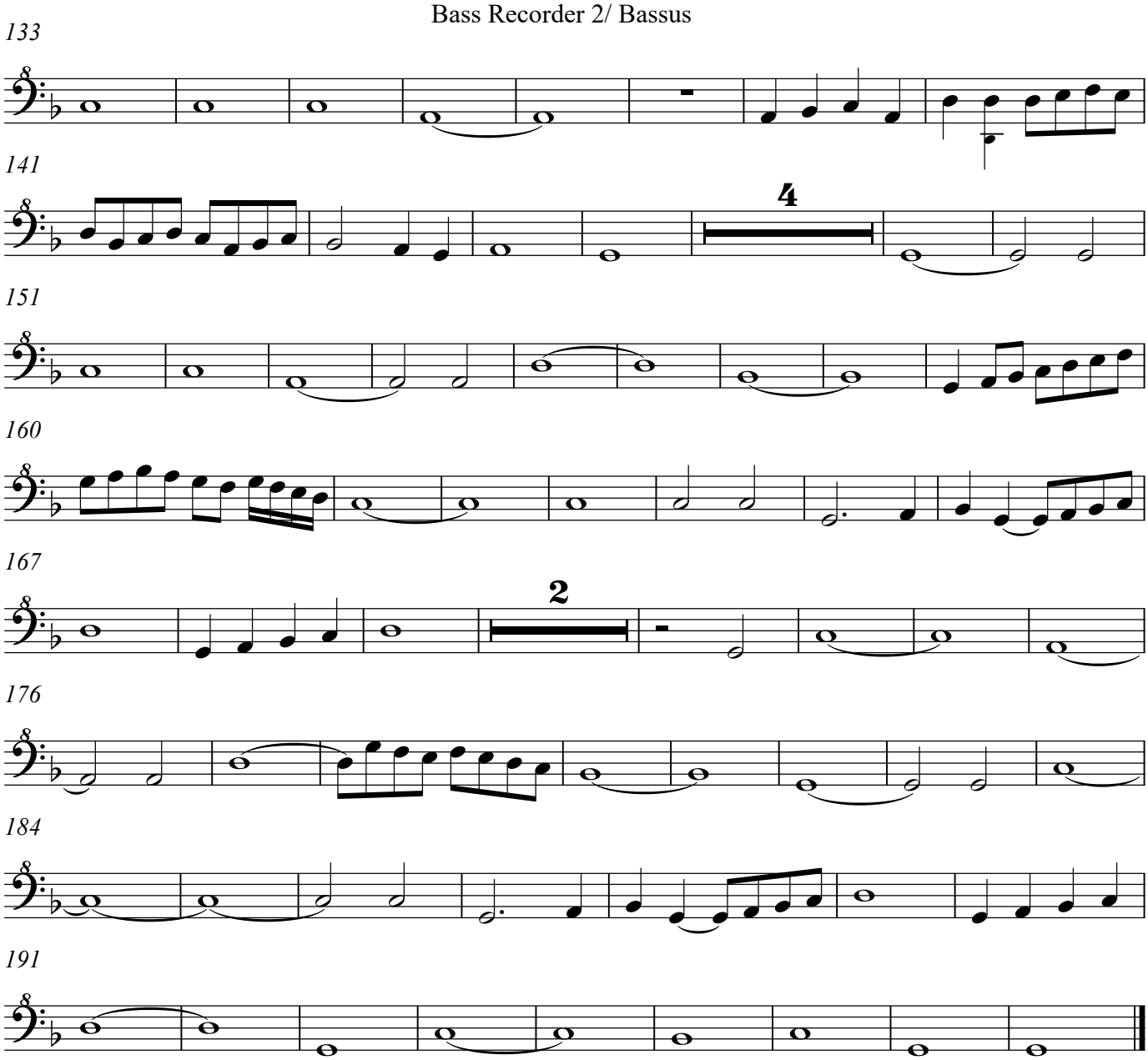
Bass Recorder 2/ Bassus

Sancta Maria. Verdelot

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

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




133
141
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151
160
167
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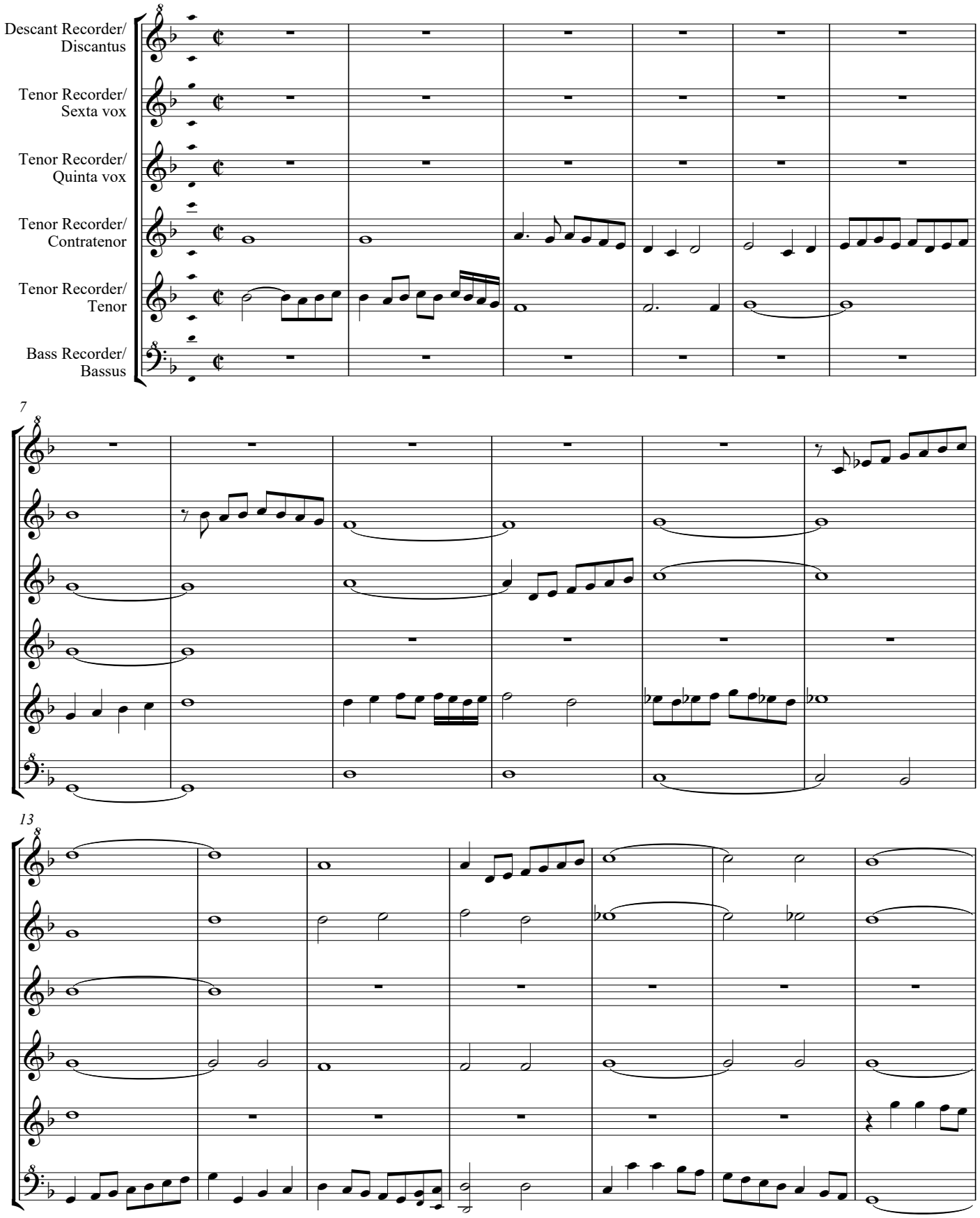
184
191

Ave Maria. Jusquin

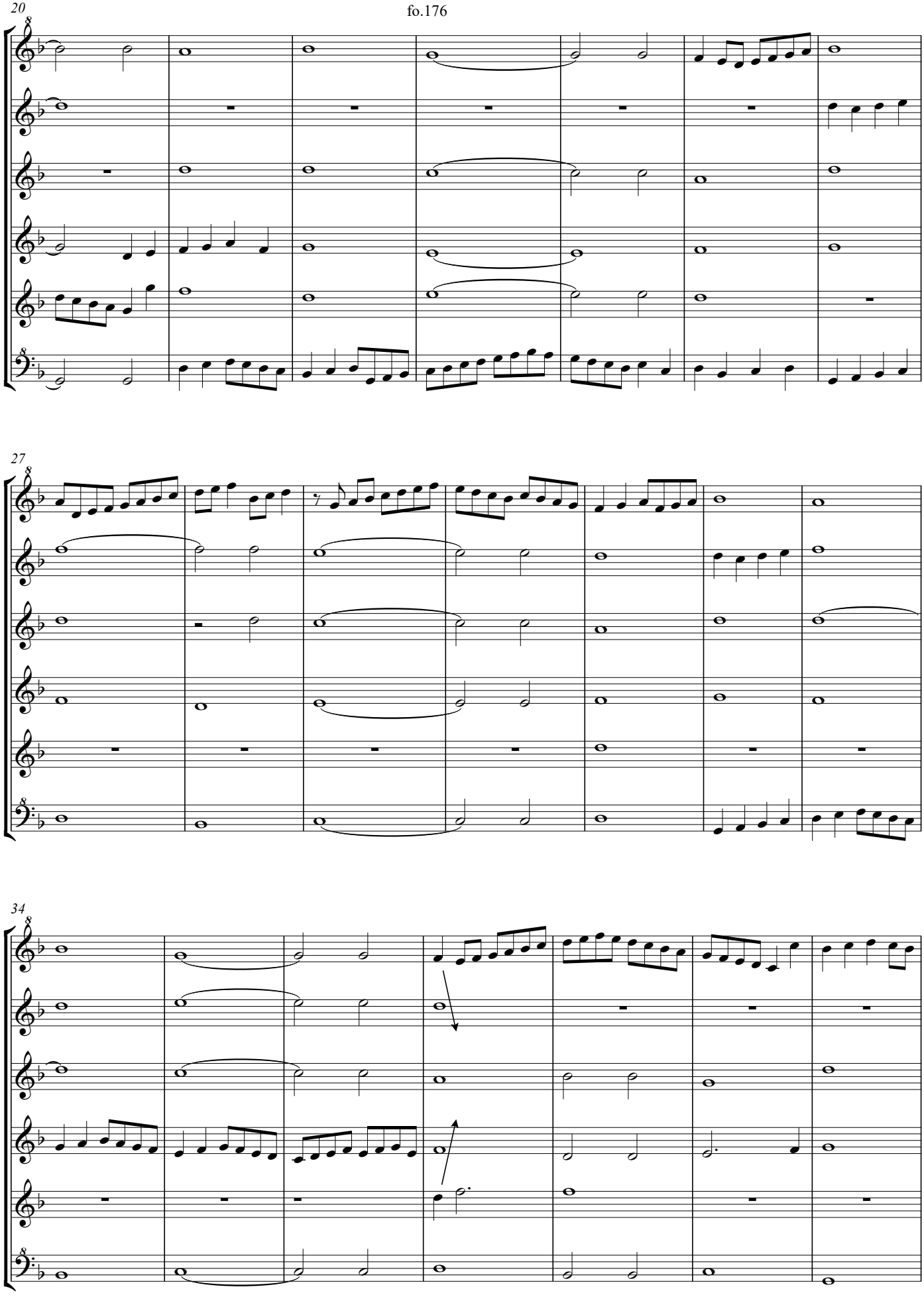
Fo. 175v. Josquin Desprez, Ave Maria

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



Cabezon / Josquin - Ave Maria

fo.176



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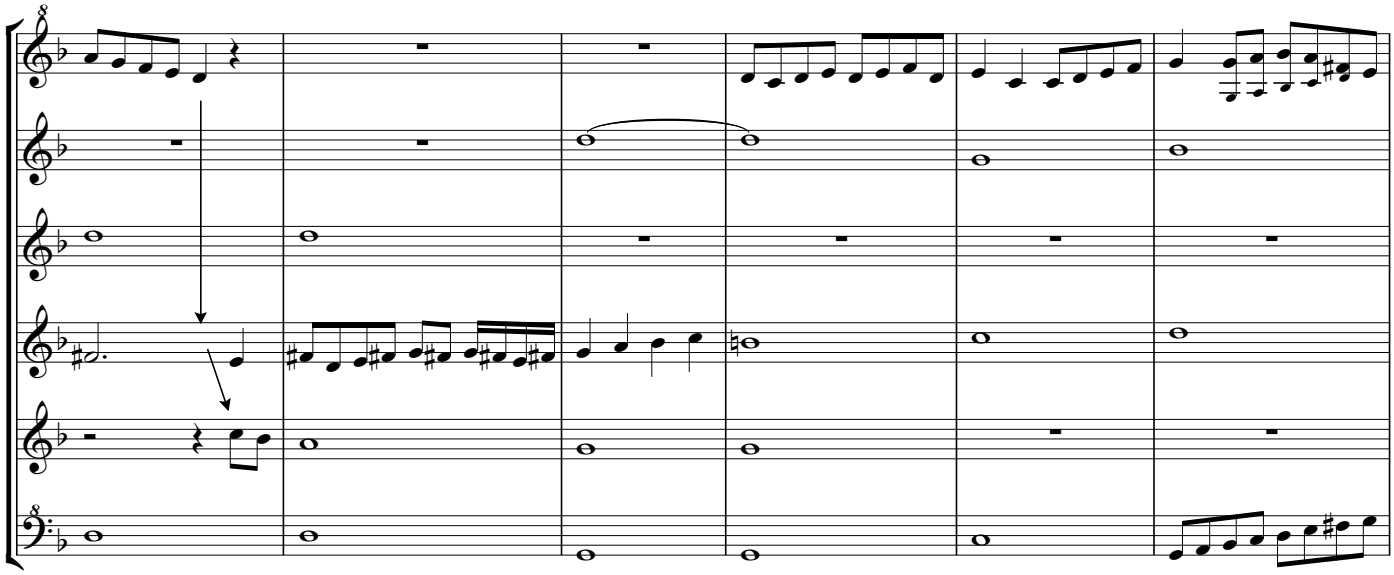

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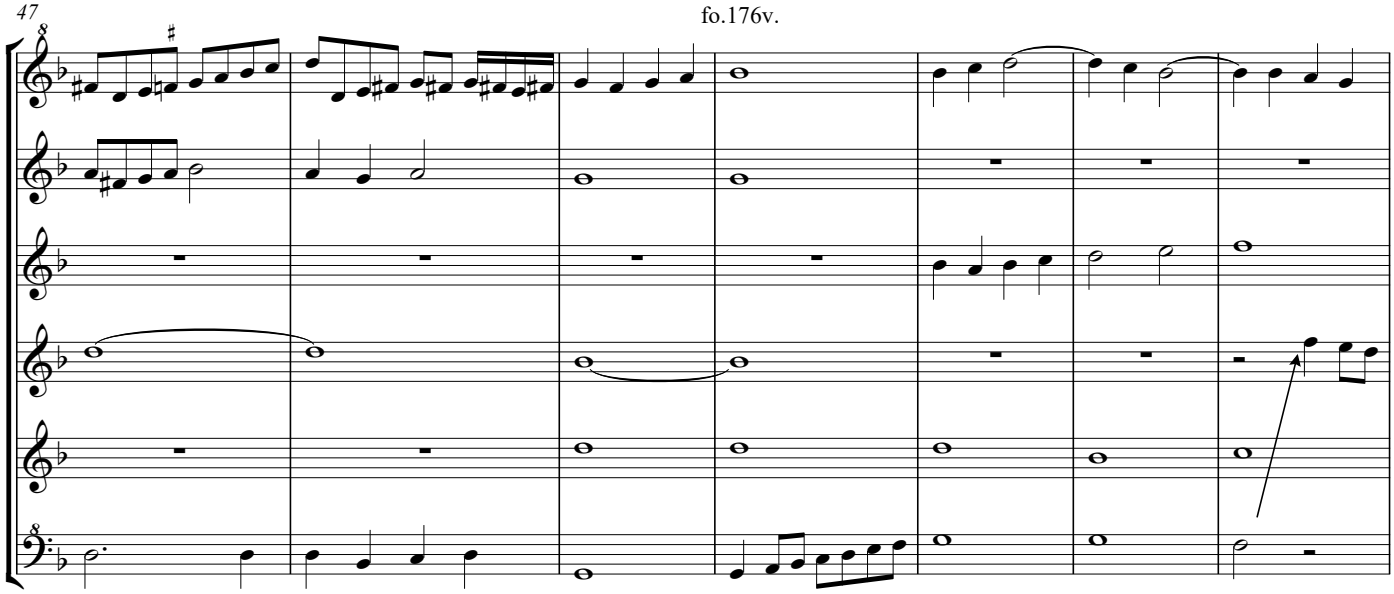
fo.176v.



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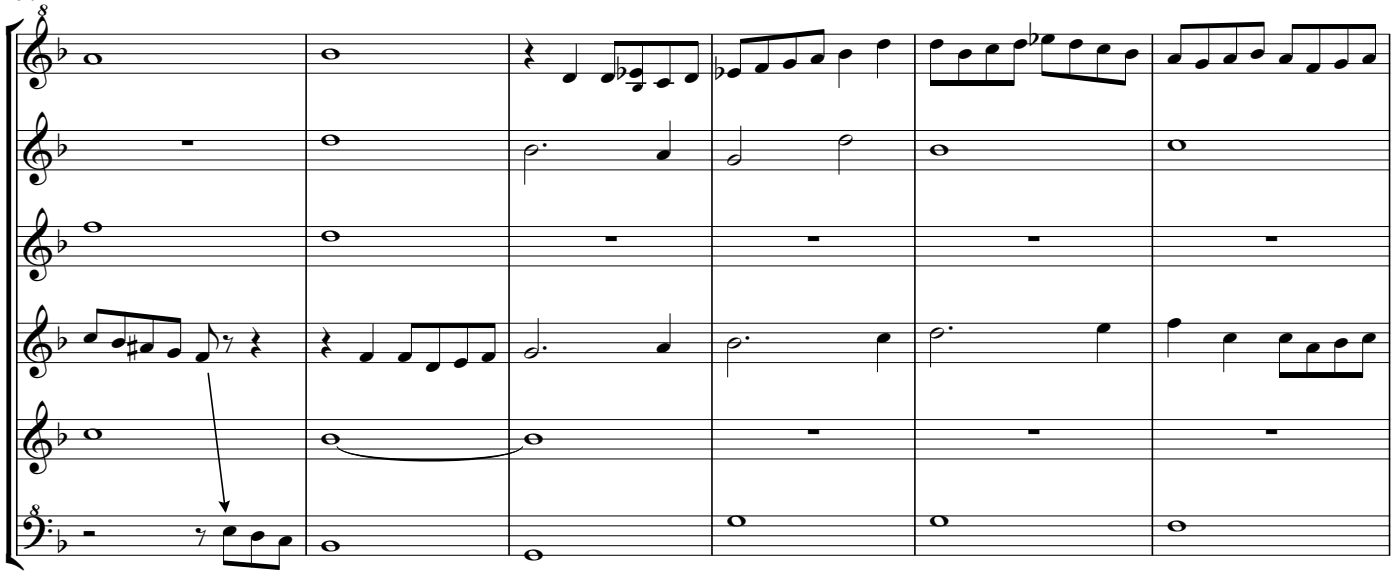

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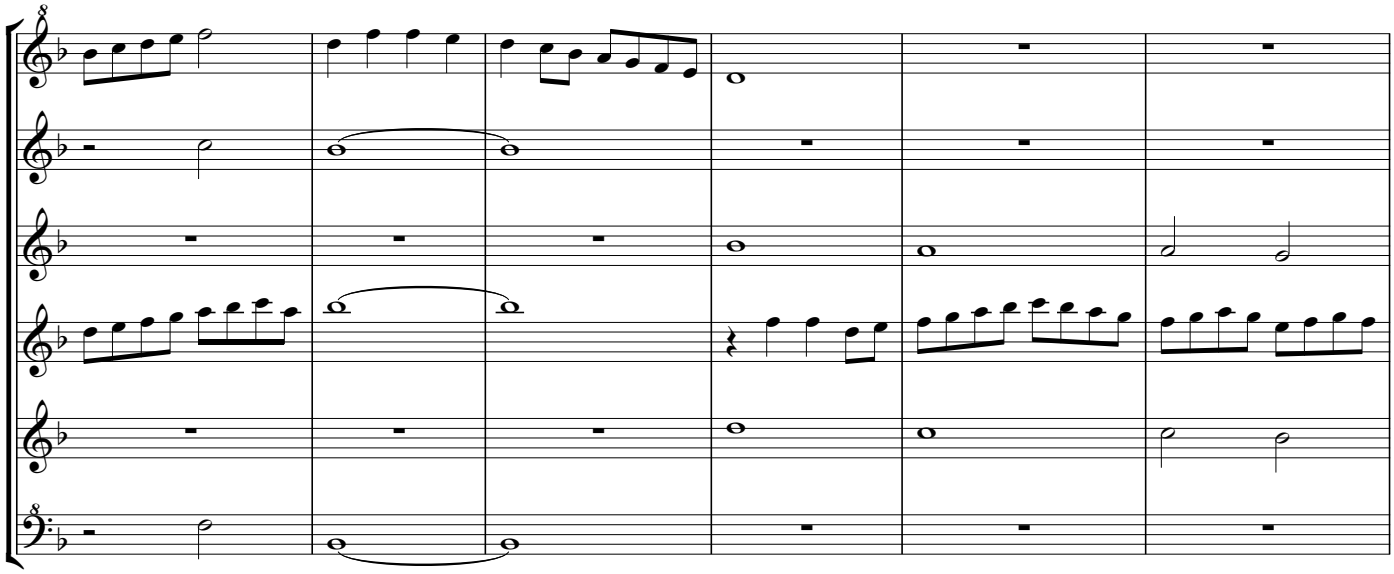

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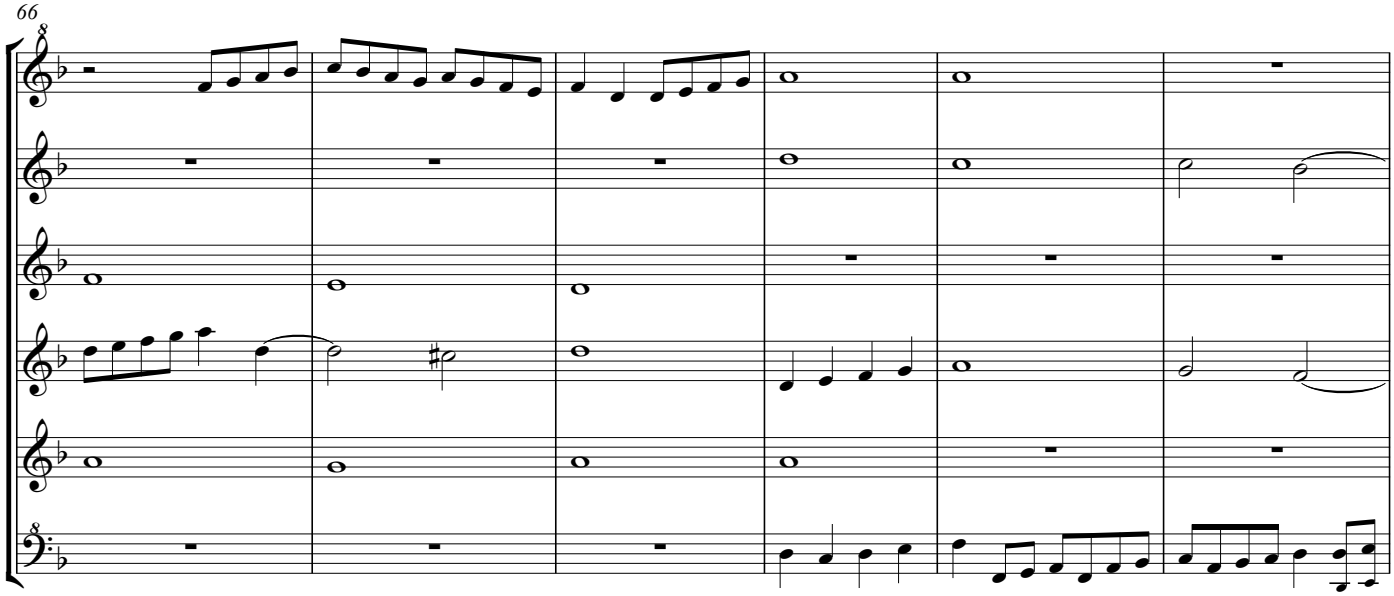

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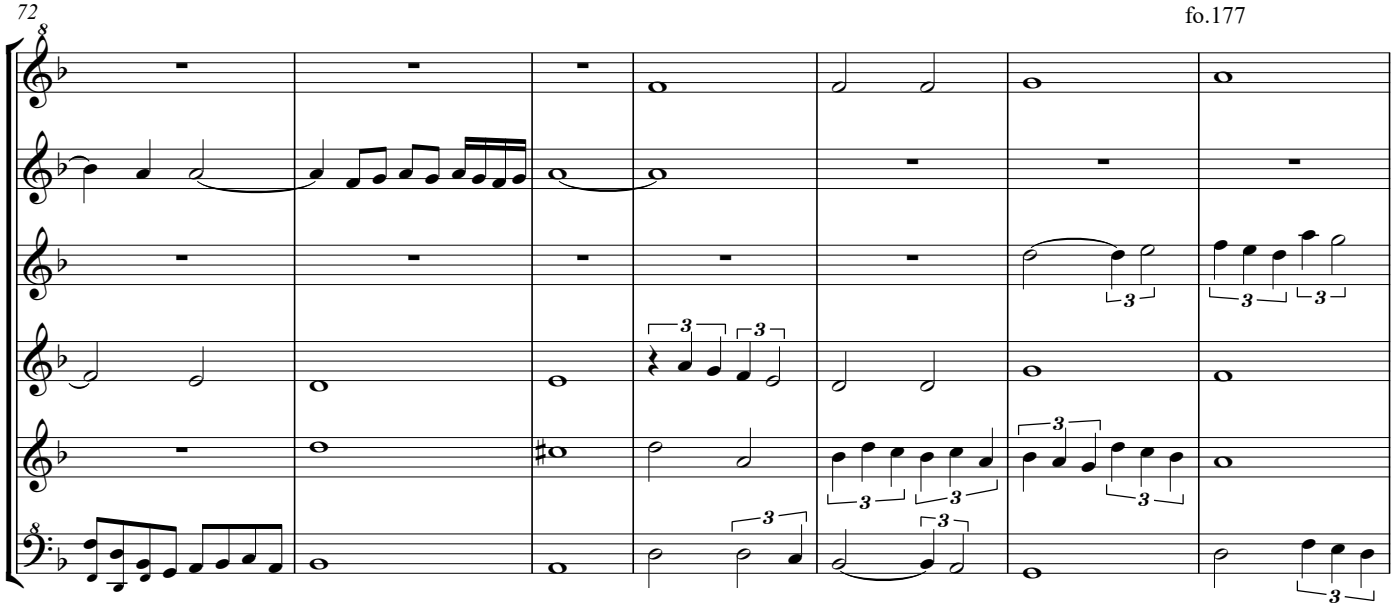
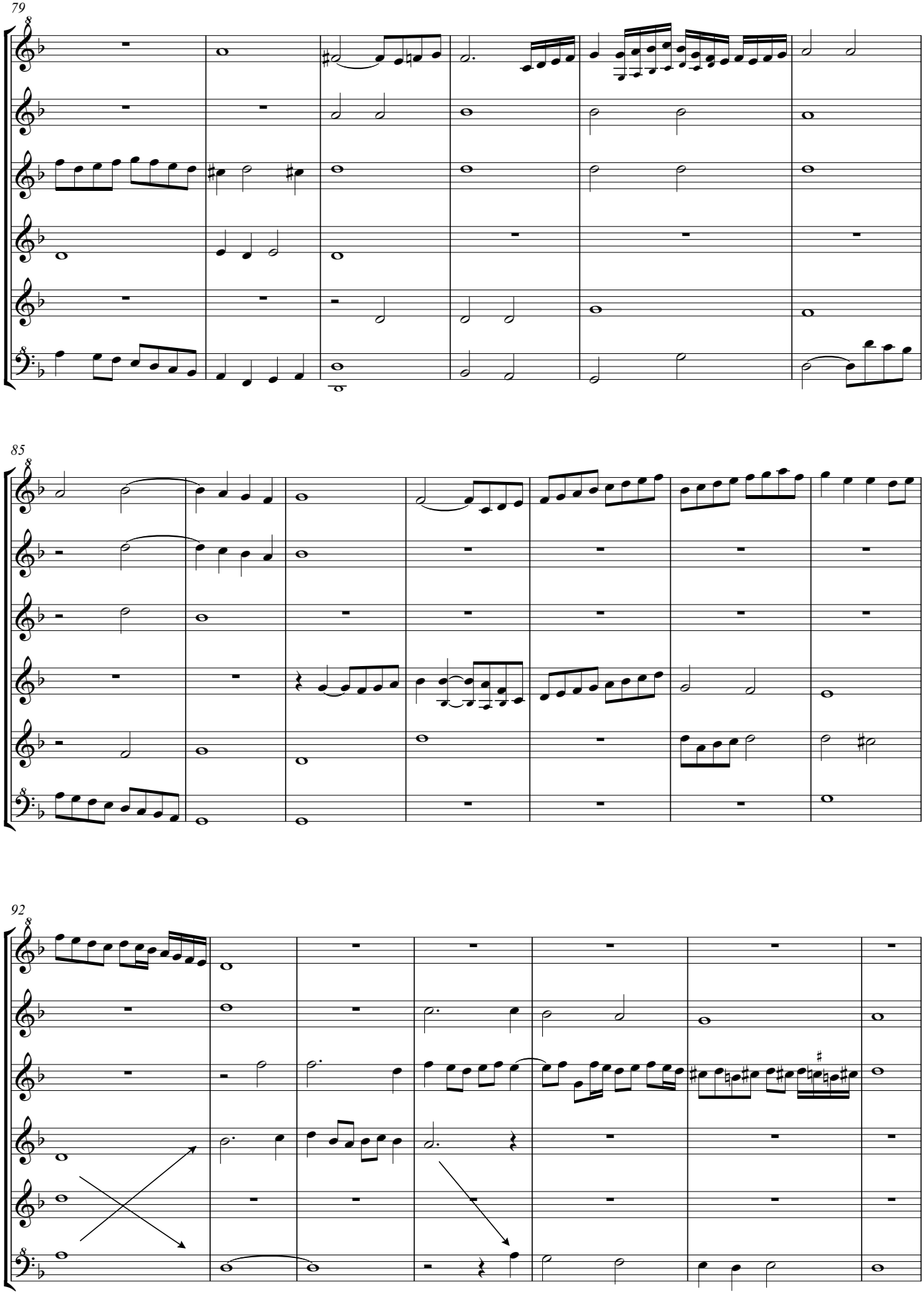
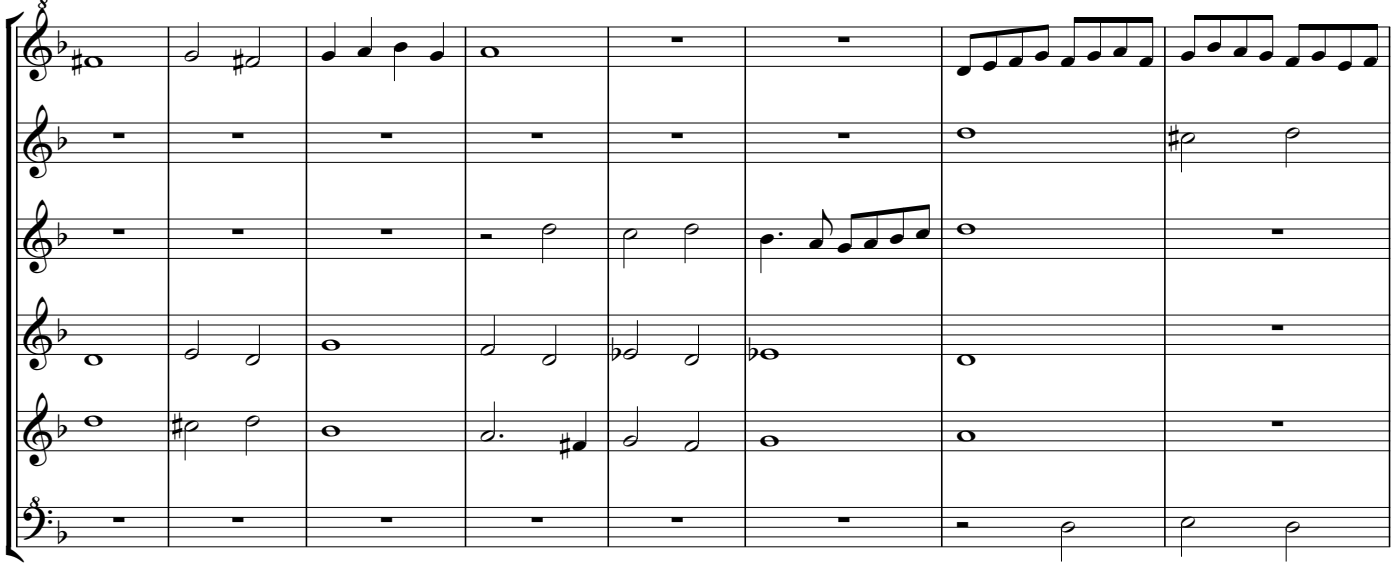
fo.177




79
85
92

99 fo.177v.



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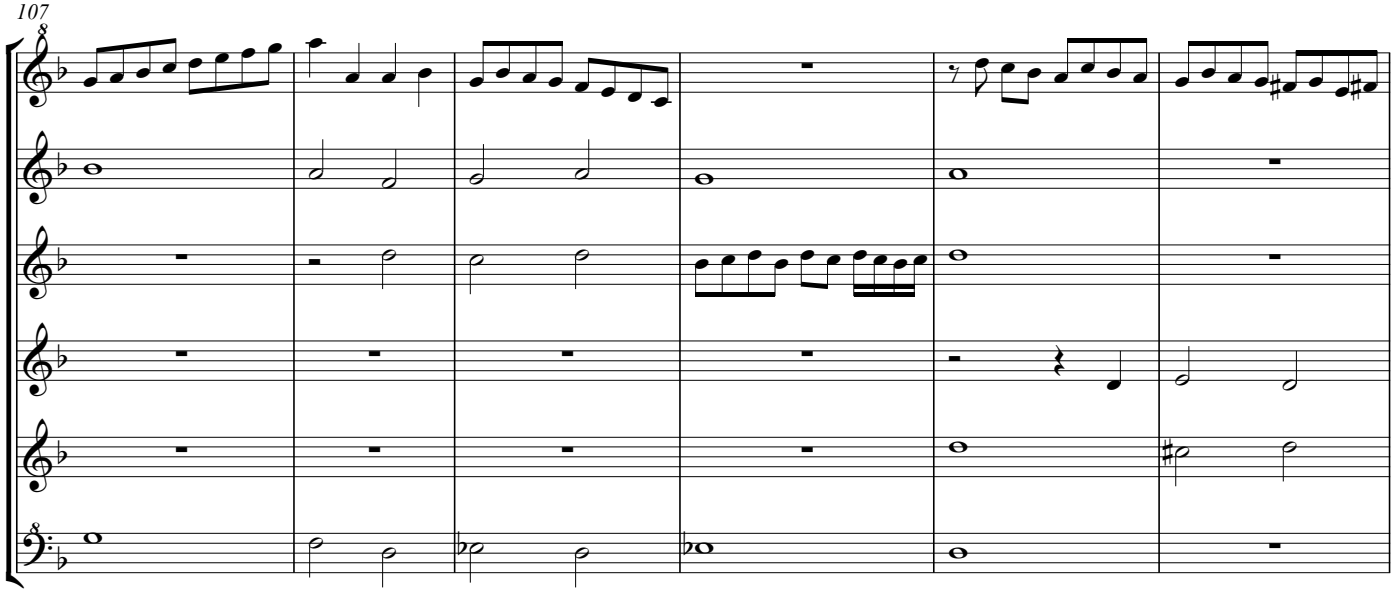

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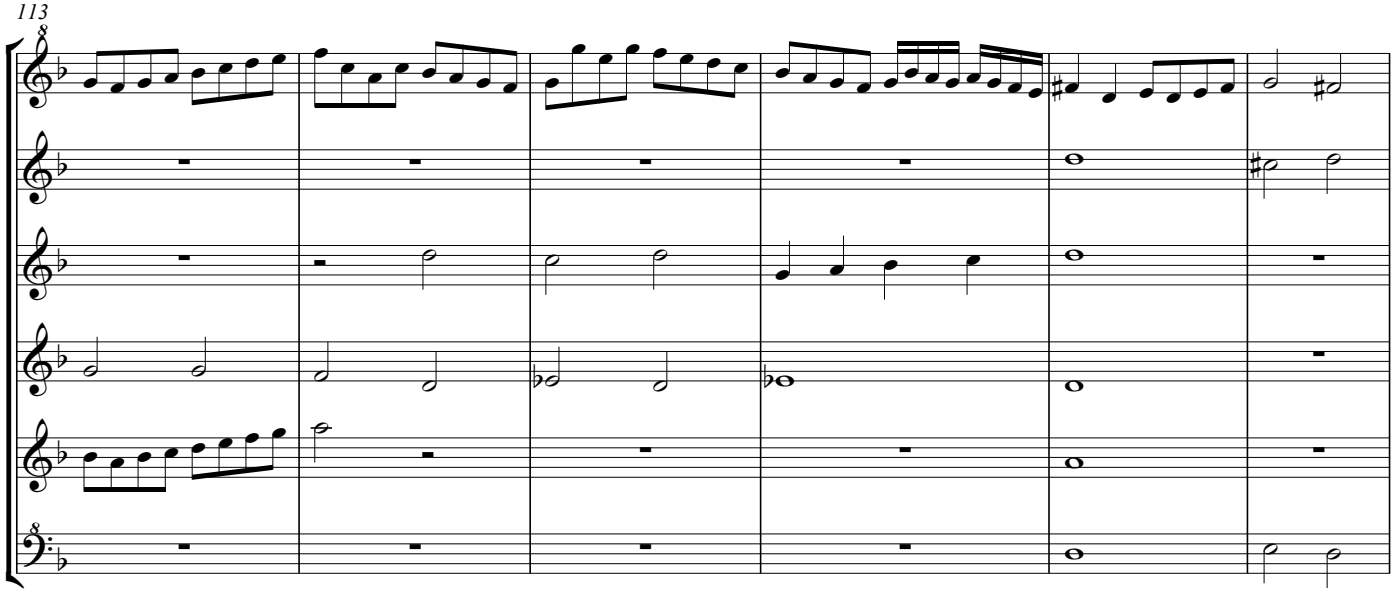

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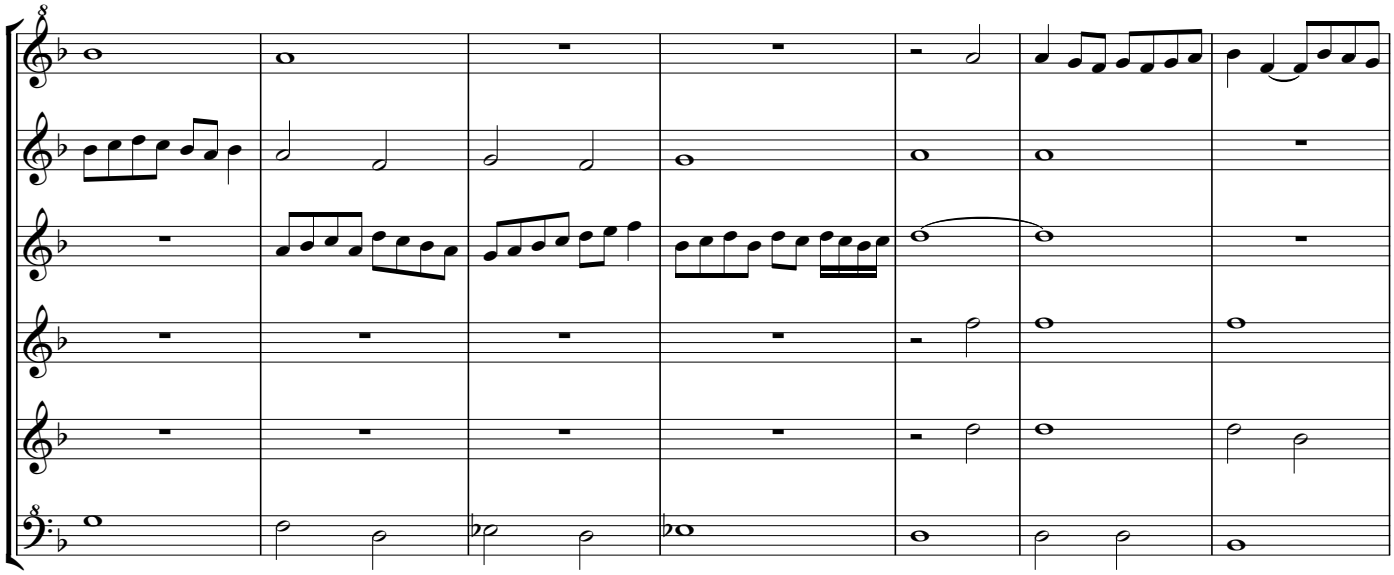
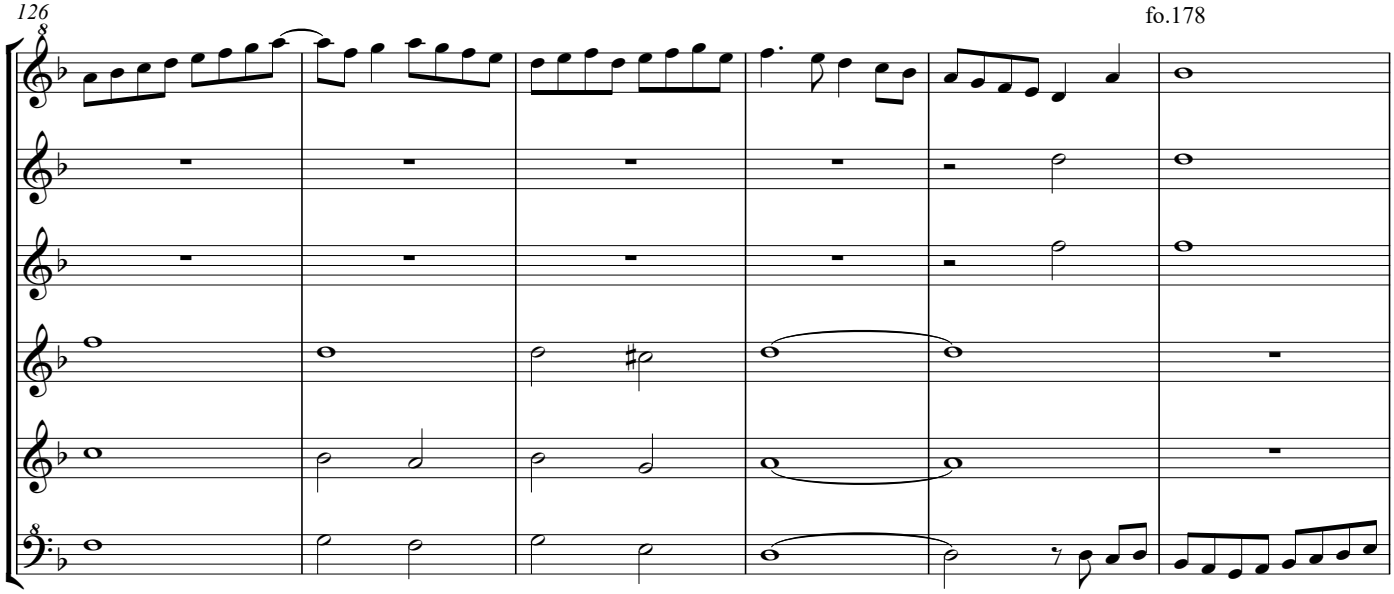


126

fo.178



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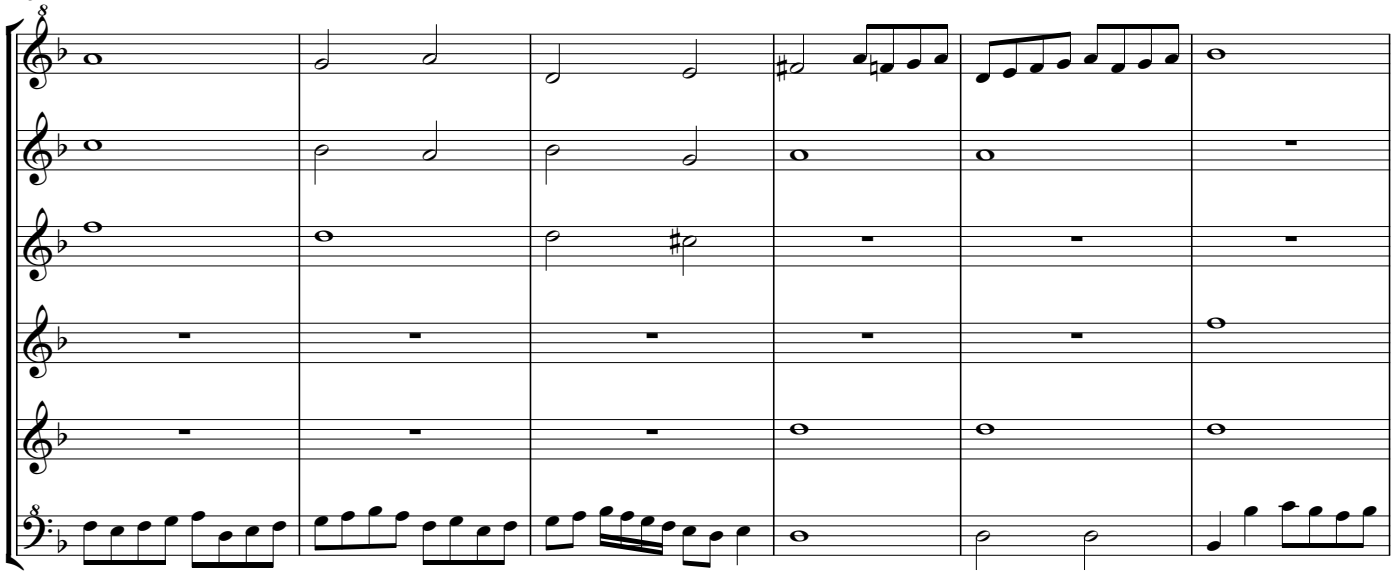

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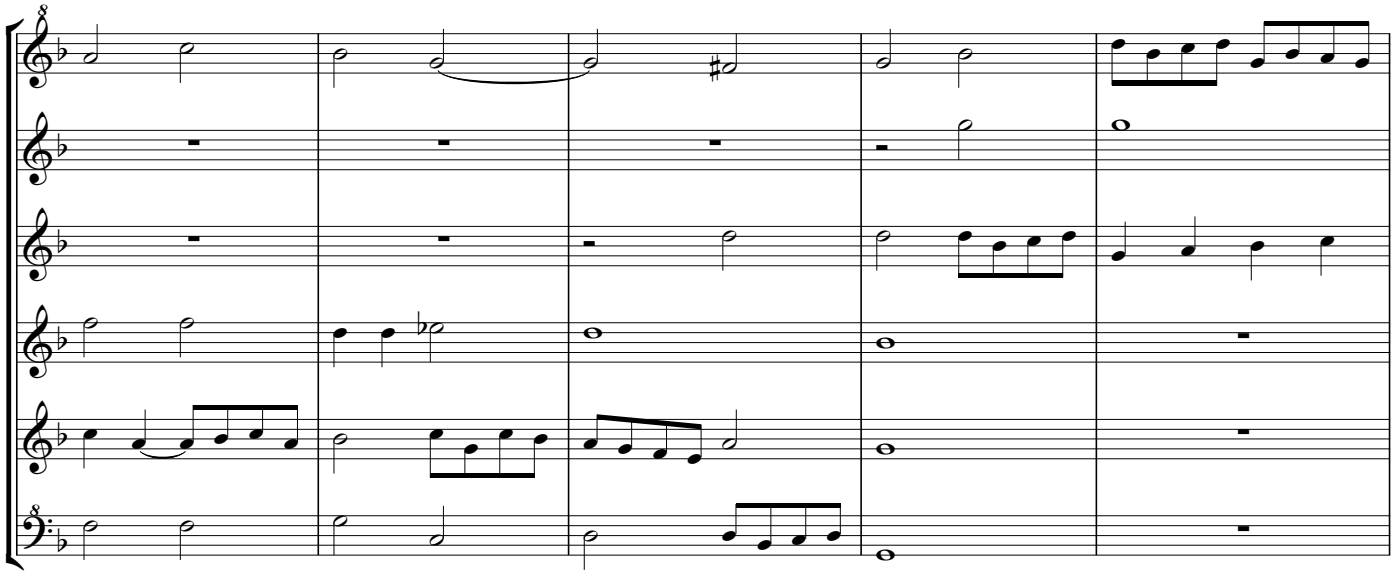

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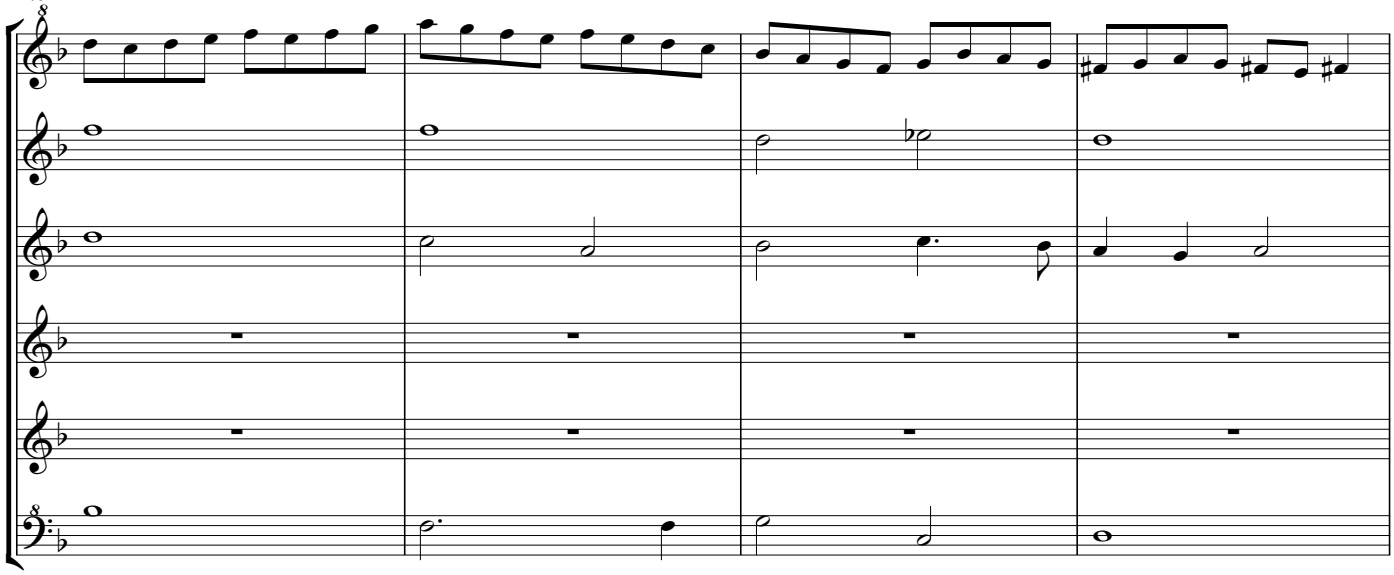

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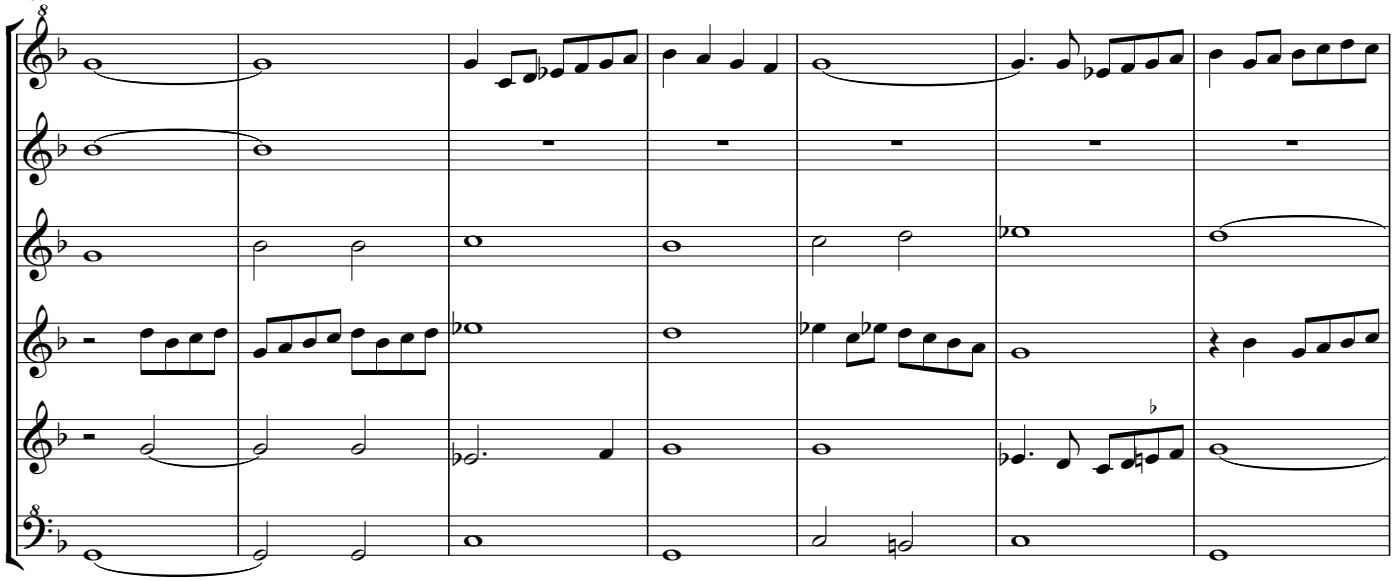
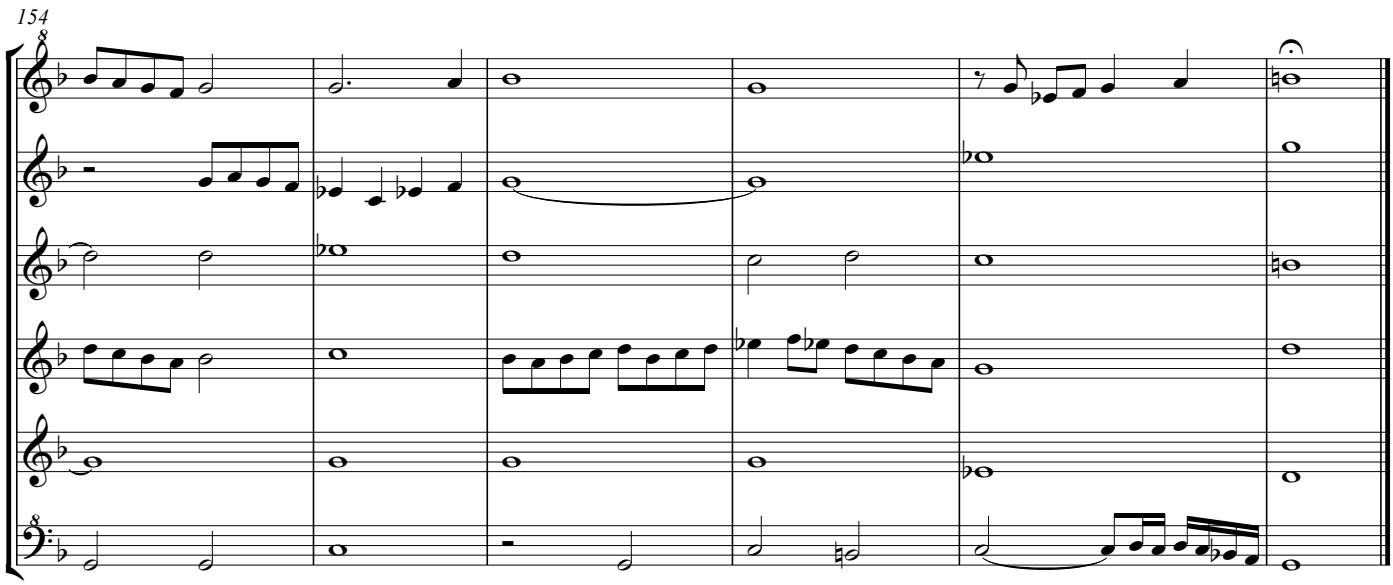




Josquin Desprez's (ca 1440 - 1521 Condé-sur-l'Escaut) original Ave Maria is the second part of the motet Pater noster. It has been included in the editions of Josquin's Werken, Motetten III, 36 nr. 50 and the New Josquin Edition vol. 20 nr 9. In the edition Hans Ott and Hieronymus Formschneider, Novum et insigne opus musicum, Nürnberg 1537 (in IMSLP, except the Sexta vox) it is number II. The part names and clefs in this edition are: 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.
Cabeçon handled his material rather freely, as in the other six part pieces.

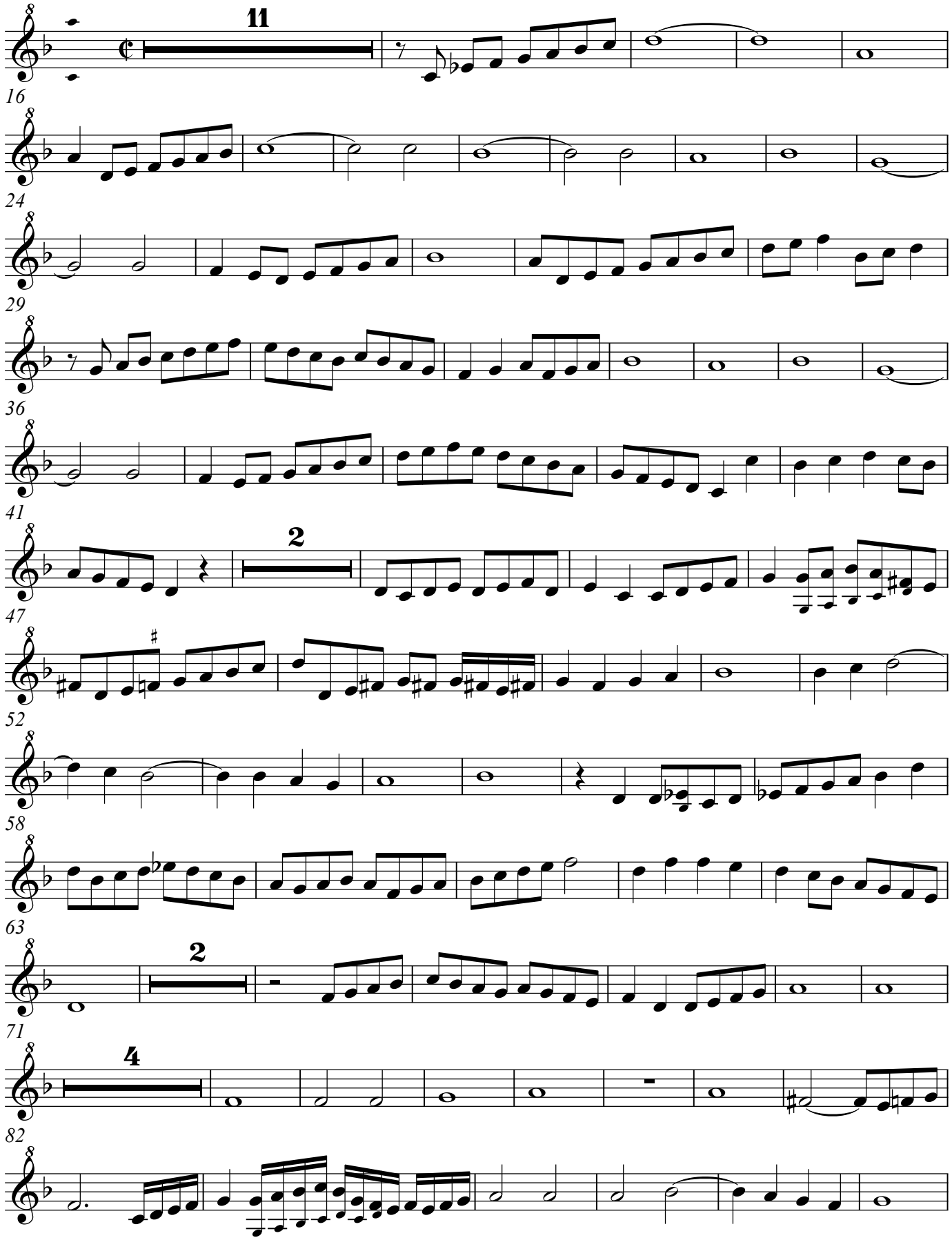
Bar 94 Sexta vox: no lengthening sign or rest; Josquin's original did not give a clue for the choice between a rest and the lengthening of d' of bar 93; you might try to tie another d' to the d' from bar 93.
Bar 158 Bassus note 3 d: sign 𝆔 placed above note 5.

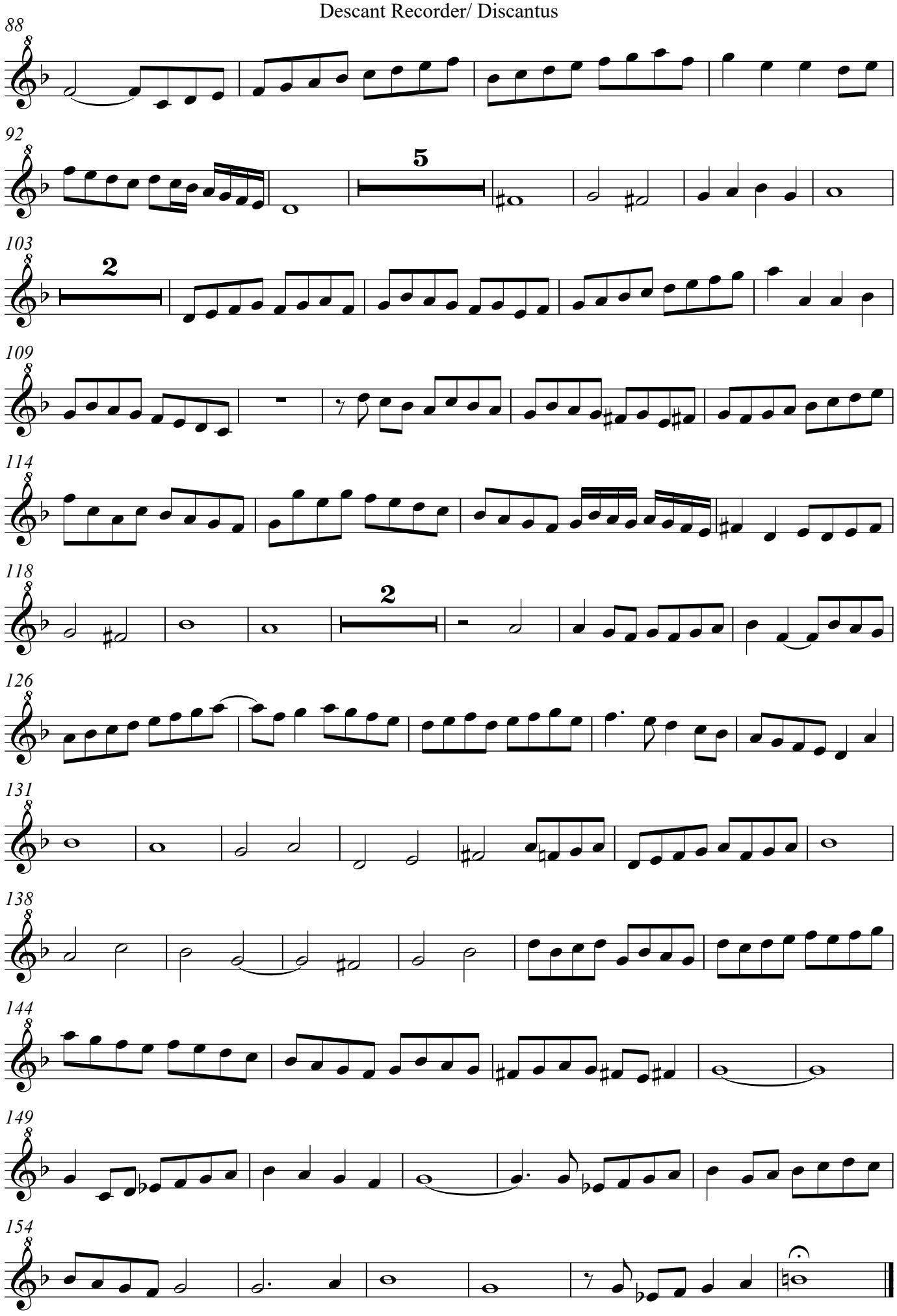
Ave Maria. Jusquin

Fo. 175v. Josquin Desprez, Ave Maria

Descant Recorder/ Discantus

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




88
92
5
103
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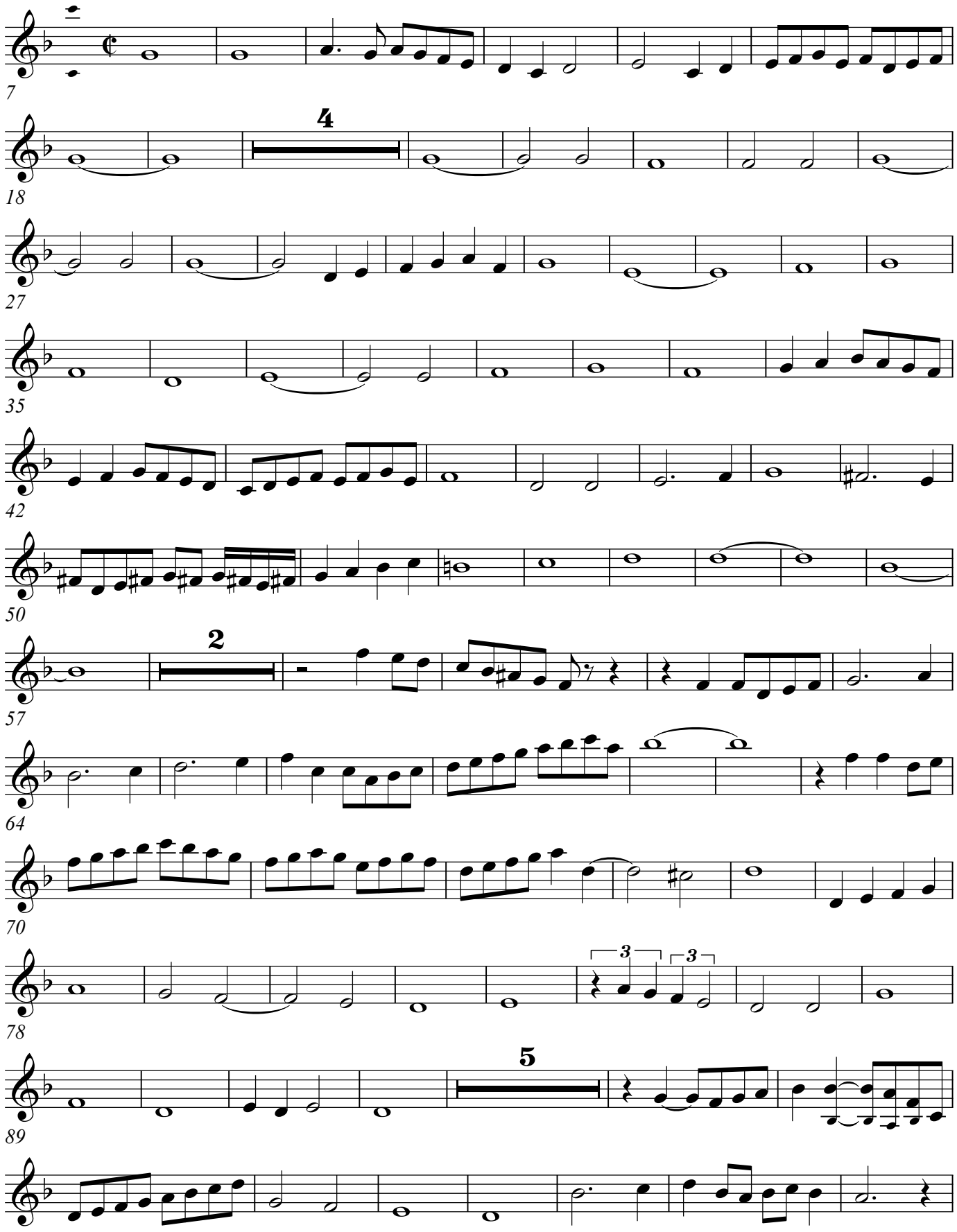
109
114
118
2
126
131
138
144
149
154

Ave Maria. Jusquin

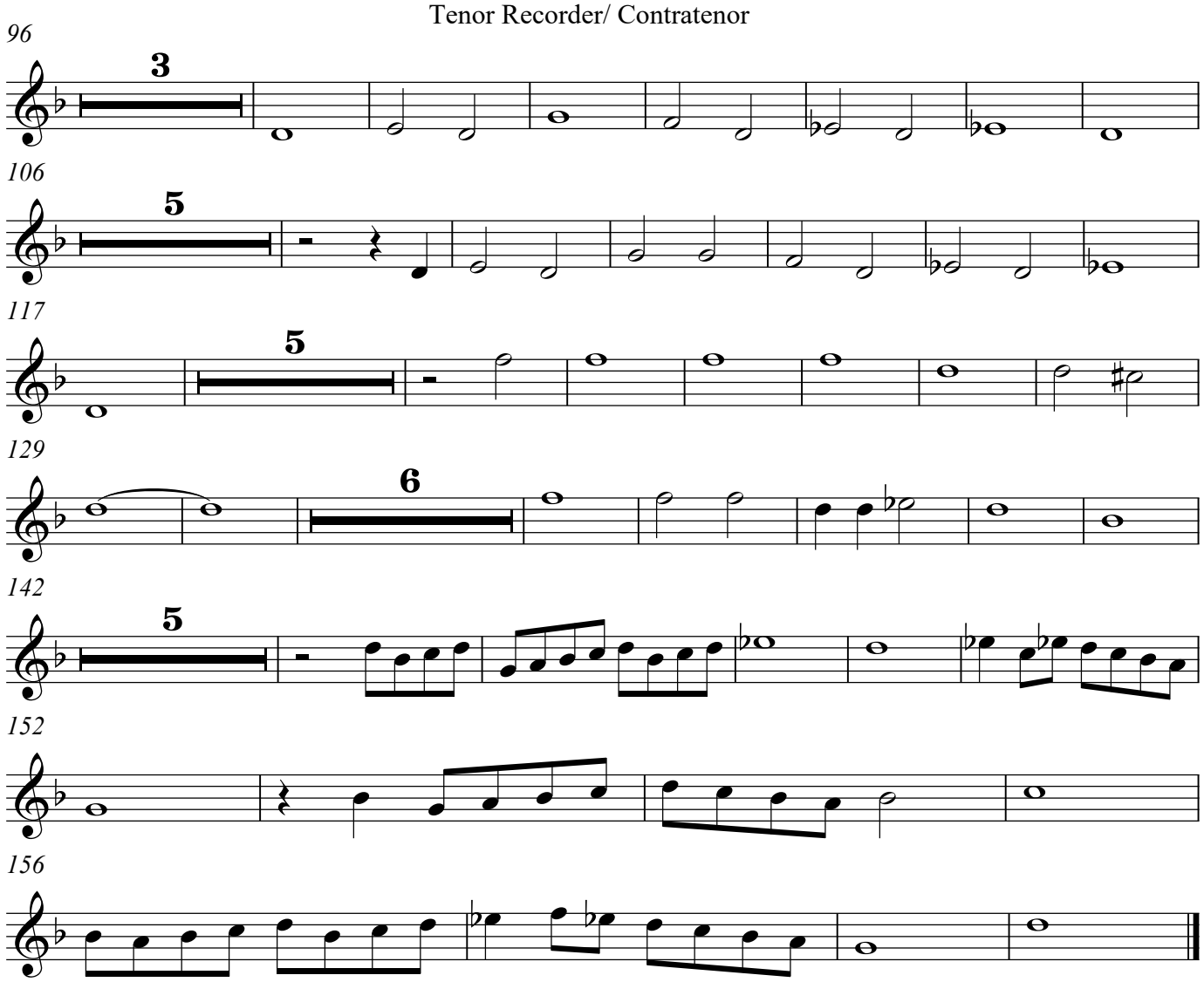
Fo. 175v. Josquin Desprez, Ave Maria

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

Tenor Recorder/ Contratenor



Tenor Recorder/ Contratenor

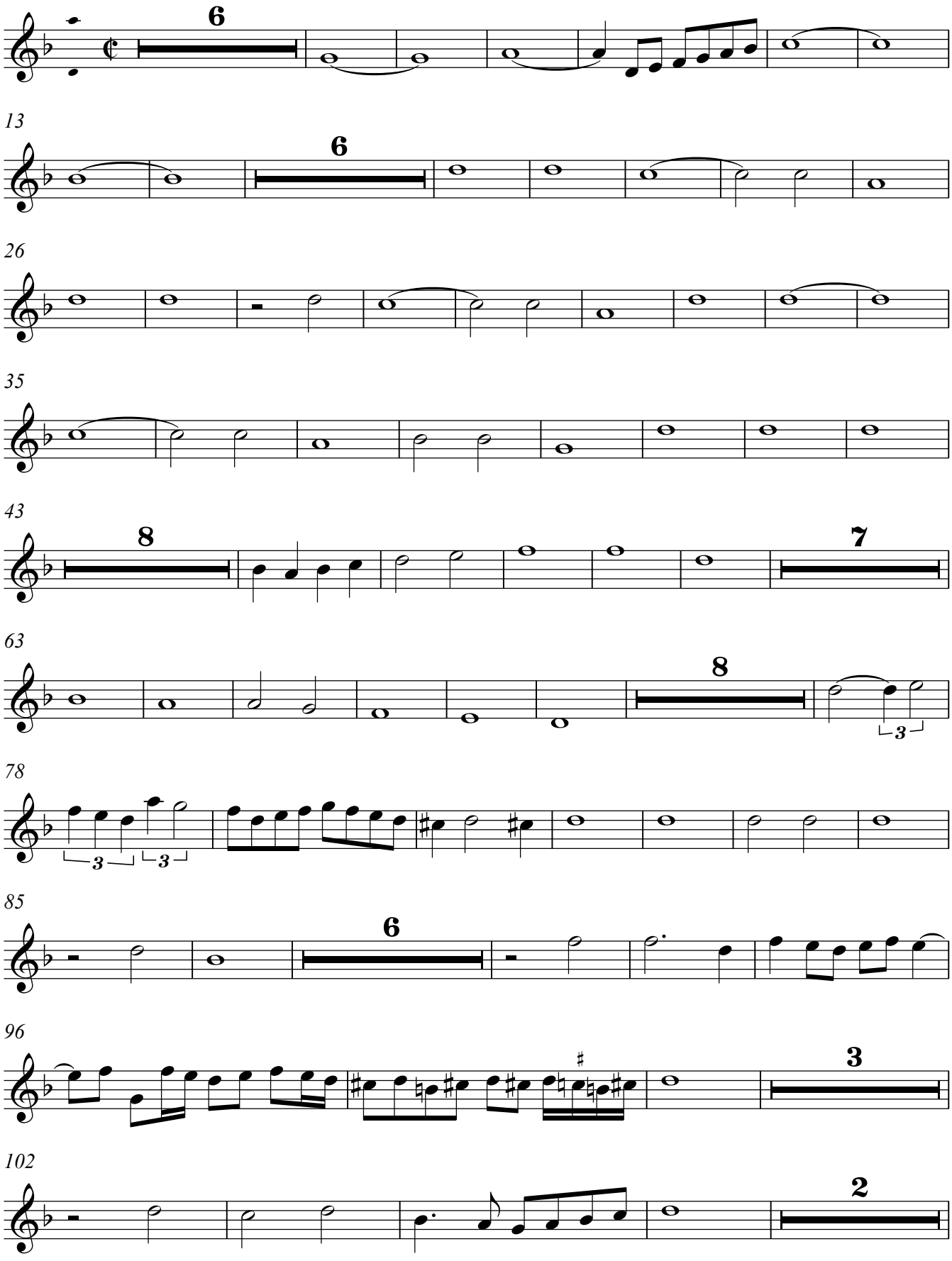


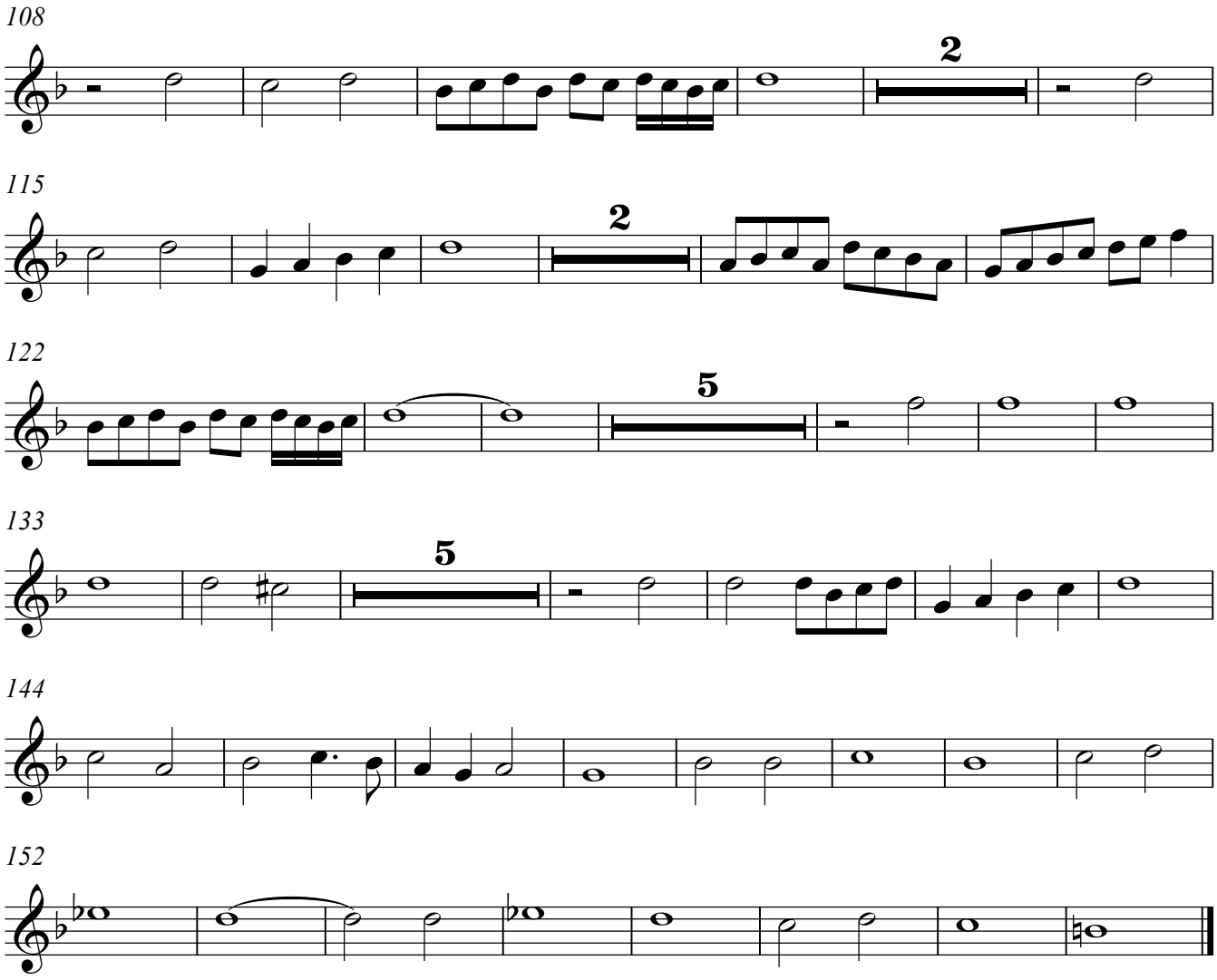
Ave Maria. Jusquin

Fo. 175v. Josquin Desprez, Ave Maria

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

Tenor Recorder/ Quinta vox




108
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115
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122
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133
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144
152

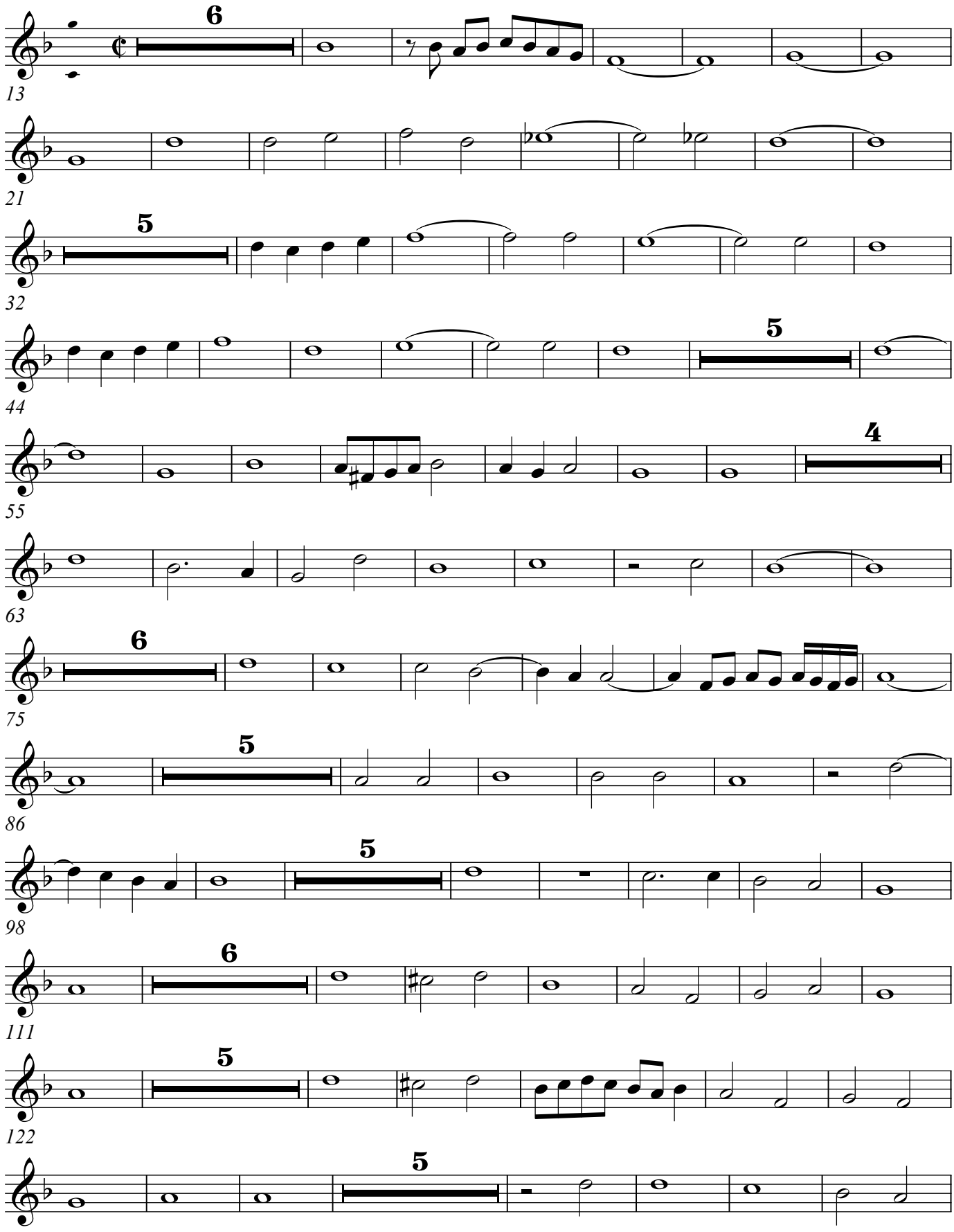
Ave Maria. Jusquin

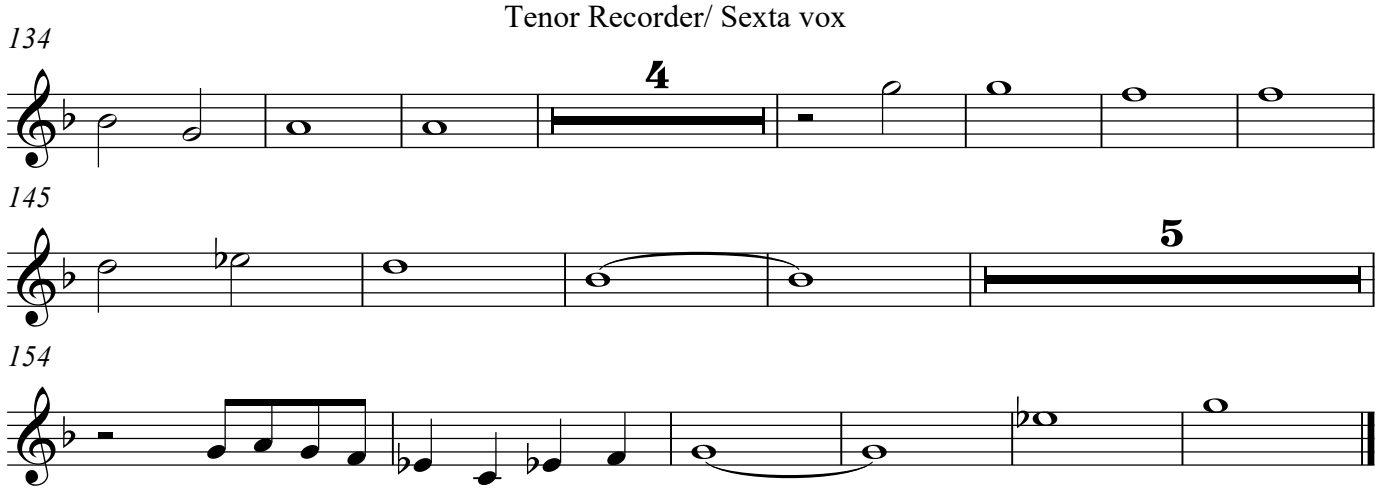
Fo. 175v. Josquin Desprez, Ave Maria

A. de Cabeçon (1510-1566)

Tenor Recorder/ Sexta vox

Arrangement Arnold den Teuling 2017



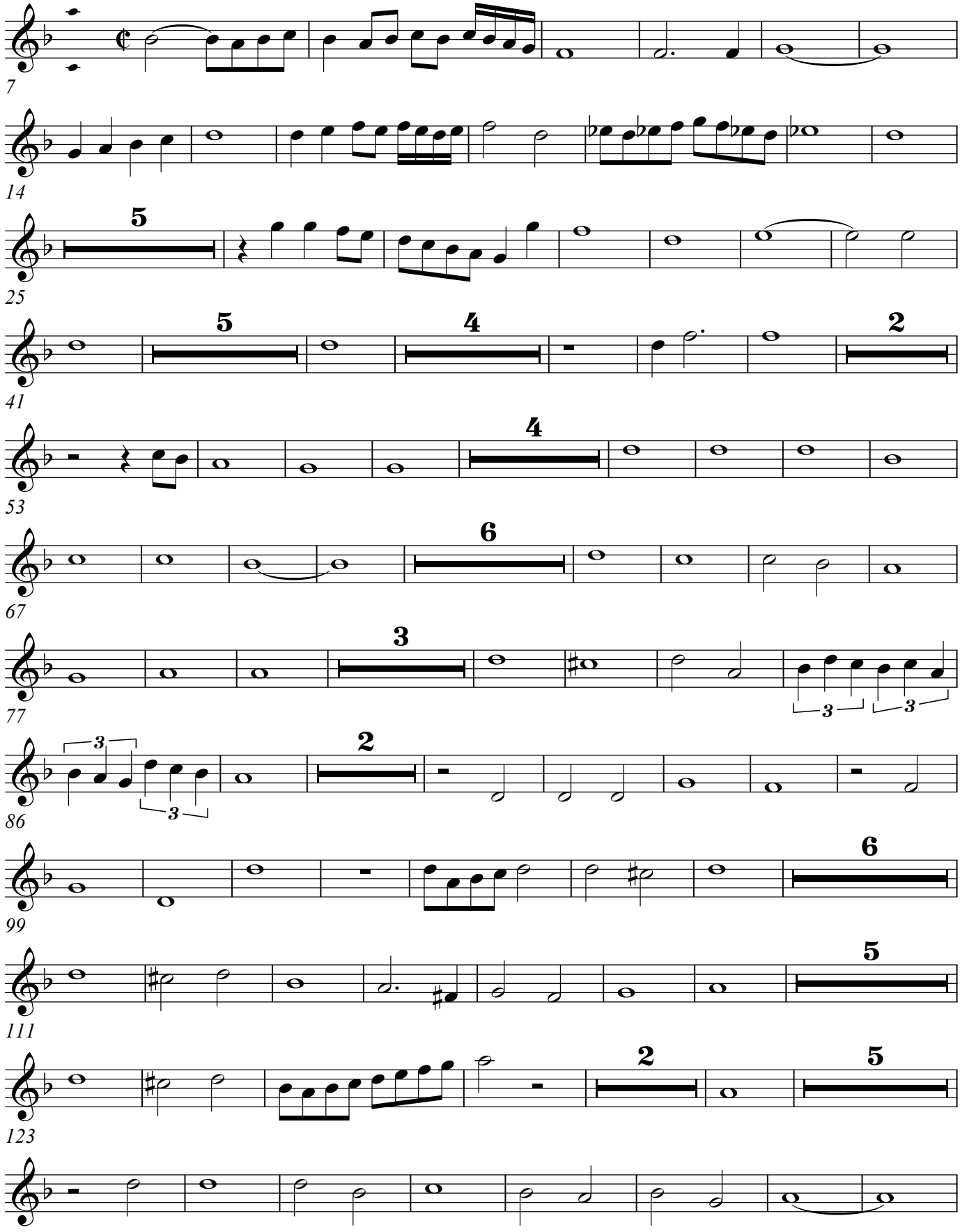

134
4
145
5
154

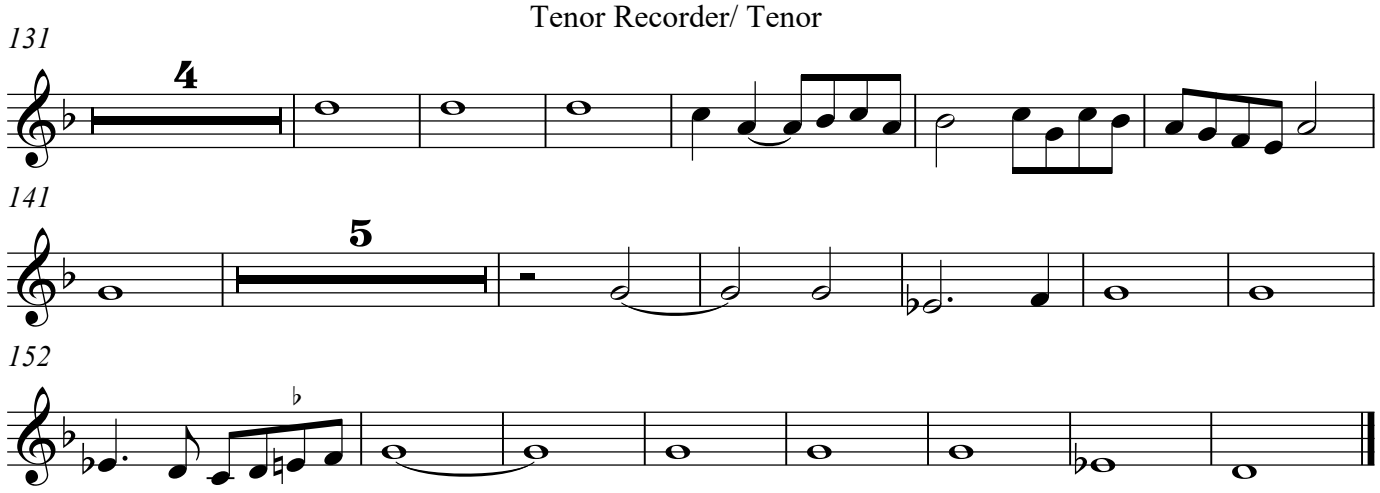
Ave Maria. Jusquin

Fo. 175v. Josquin Desprez, Ave Maria

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

Tenor Recorder/ Tenor




131
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141
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152

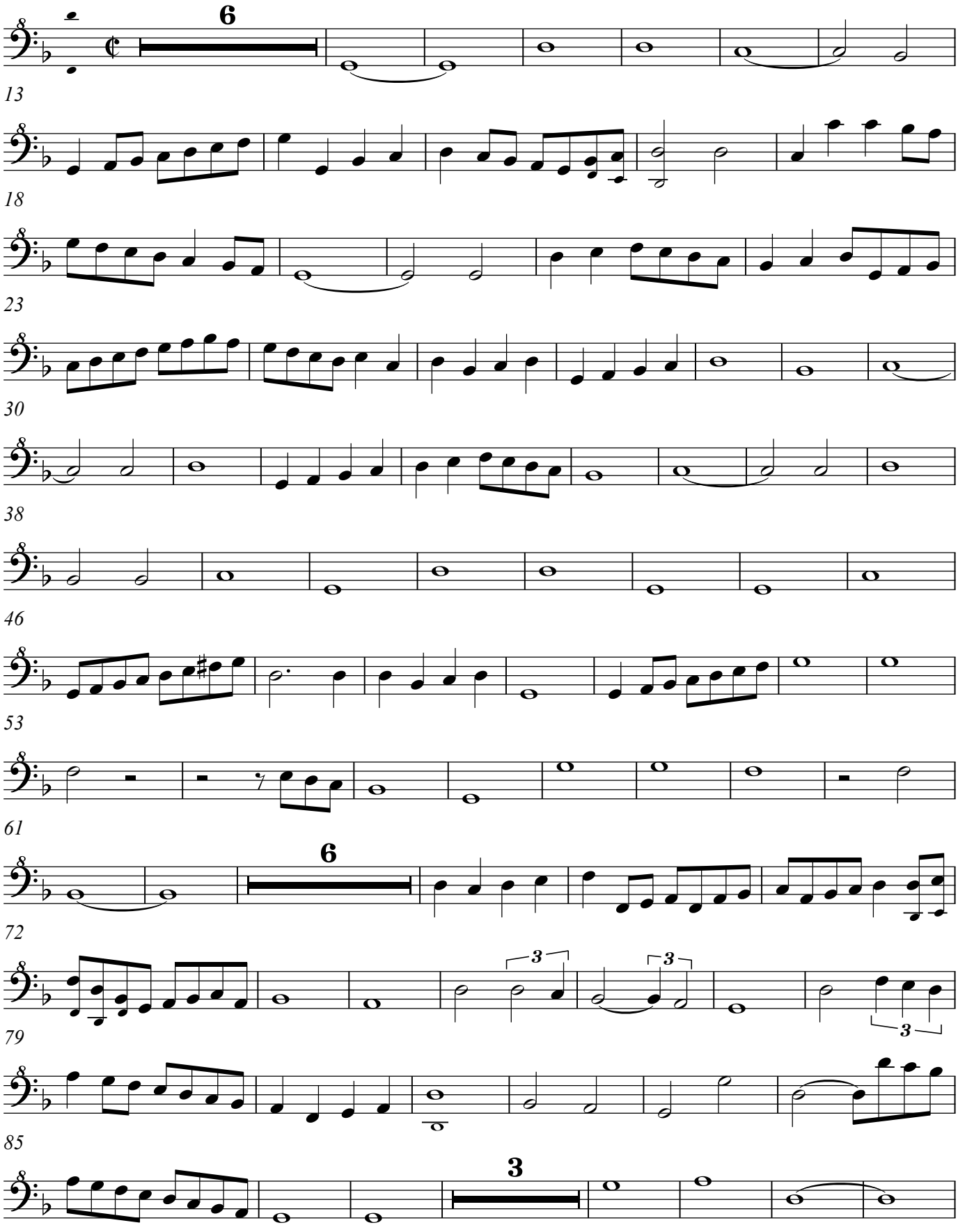
Ave Maria. Jusquin

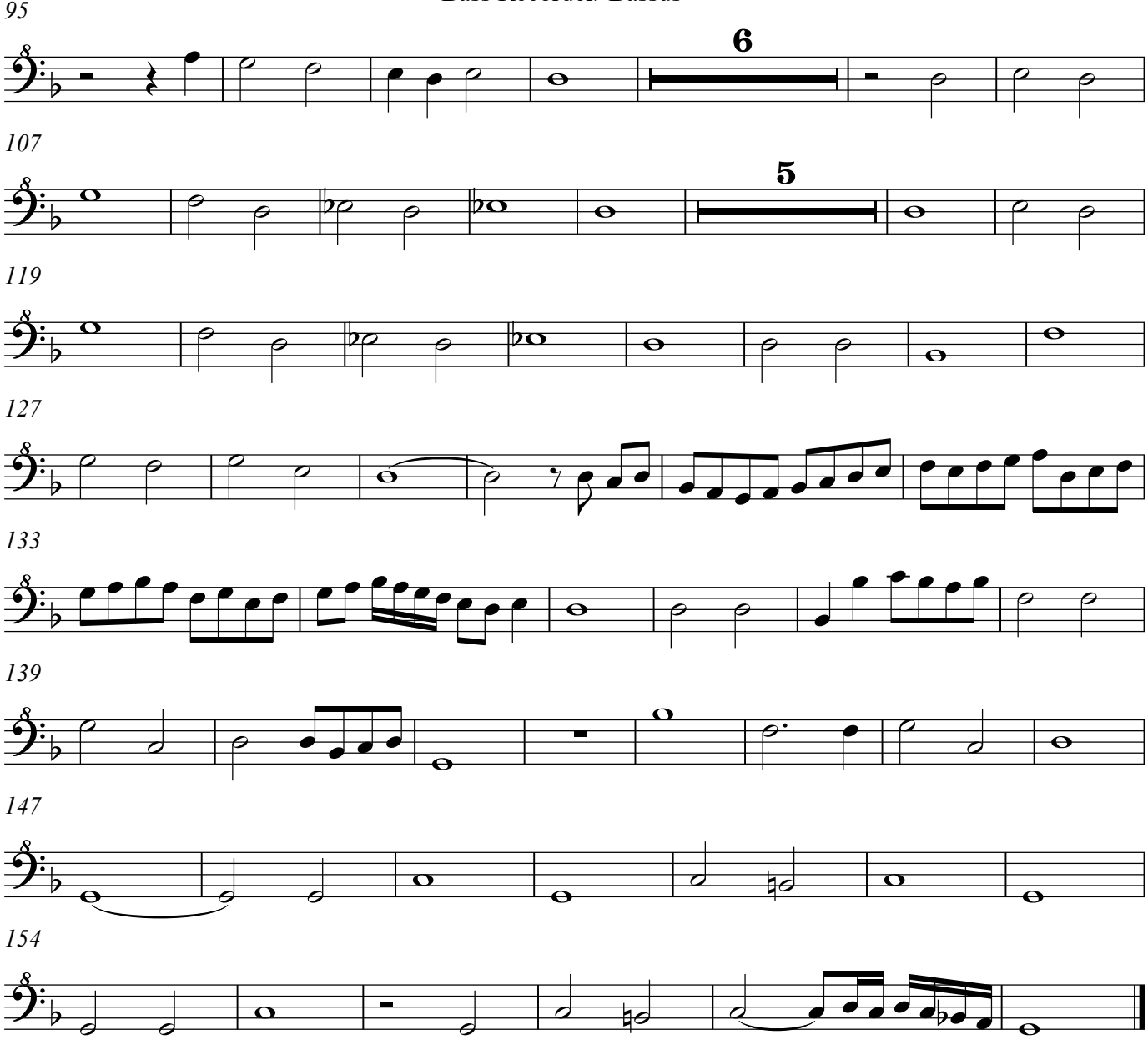
Fo. 175v. Josquin Desprez, Ave Maria

A. de Cabeçon (1510-1566)

Bass Recorder/ Bassus

Arrangement Arnold den Teuling 2017




95
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107
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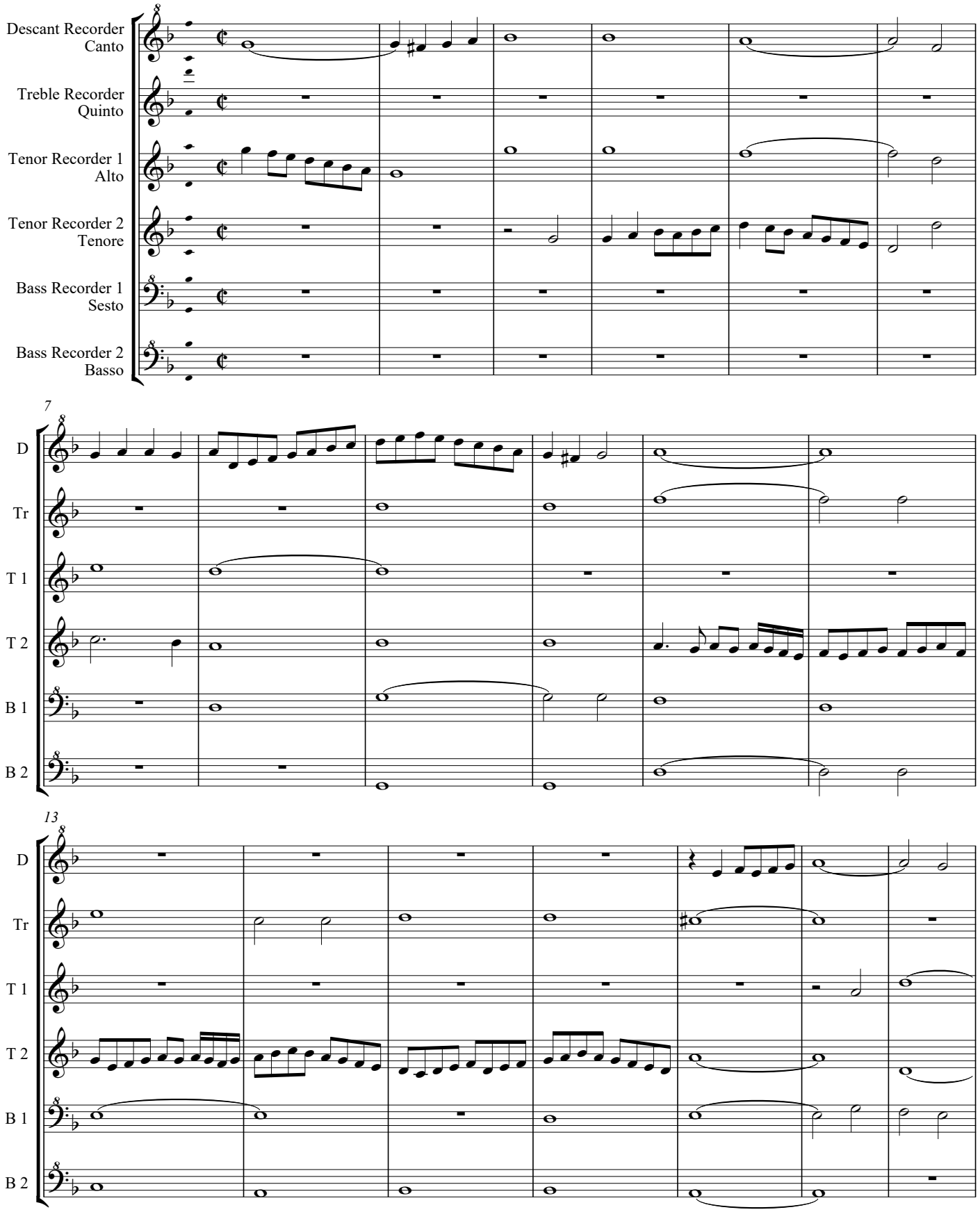
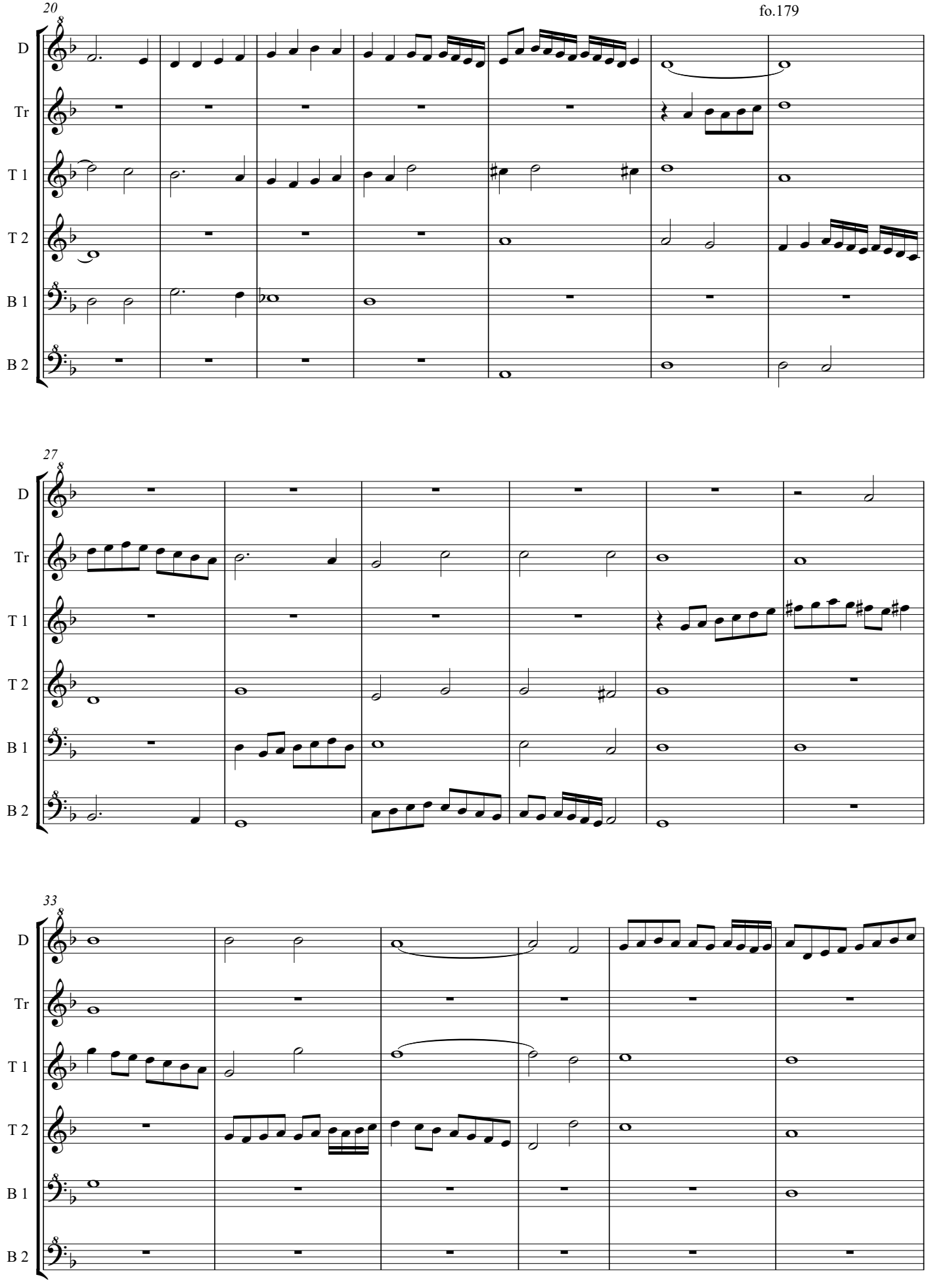
119
127
133
139
147
154

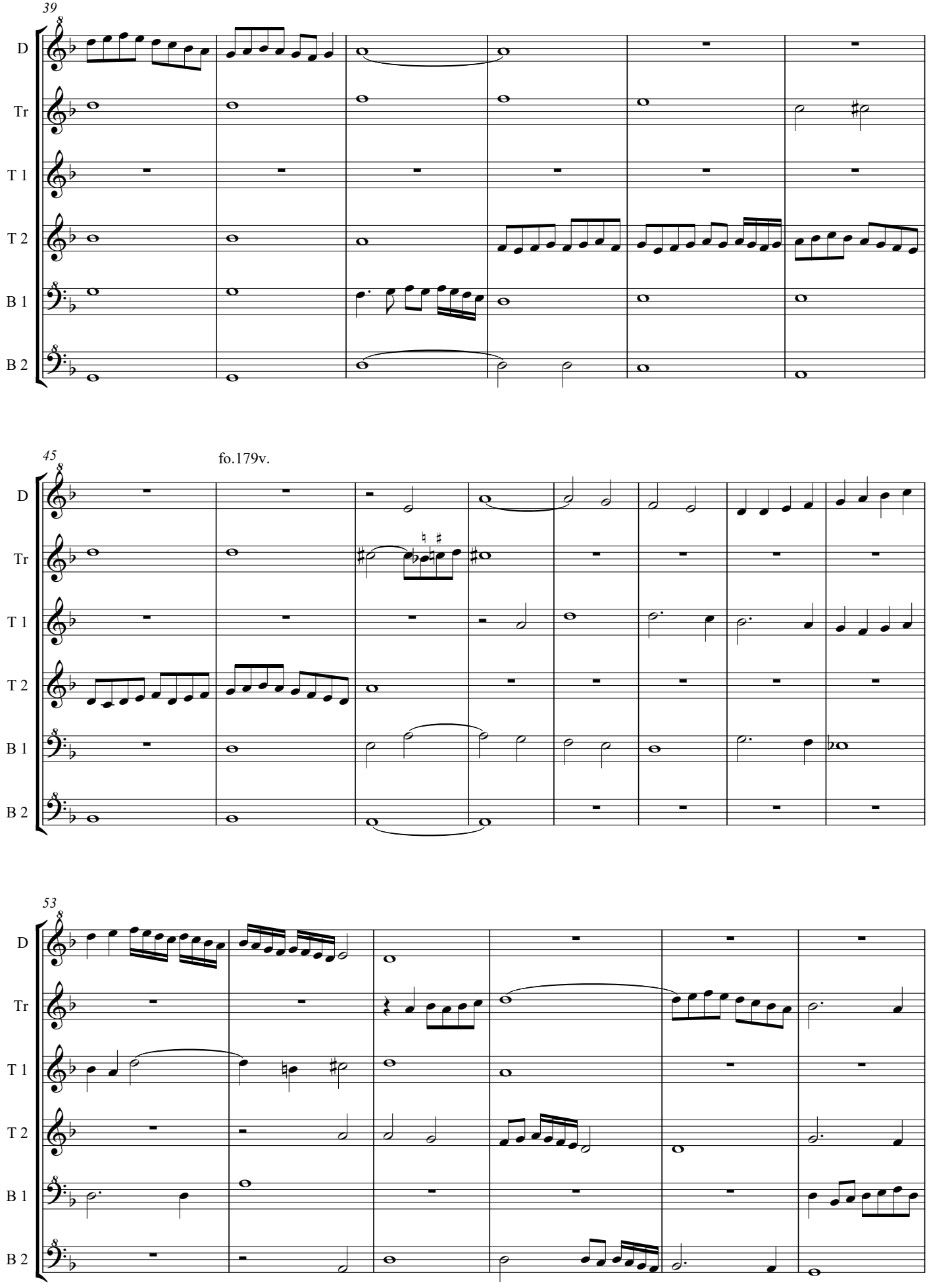
Ultimi mei suspiri. Verdelot

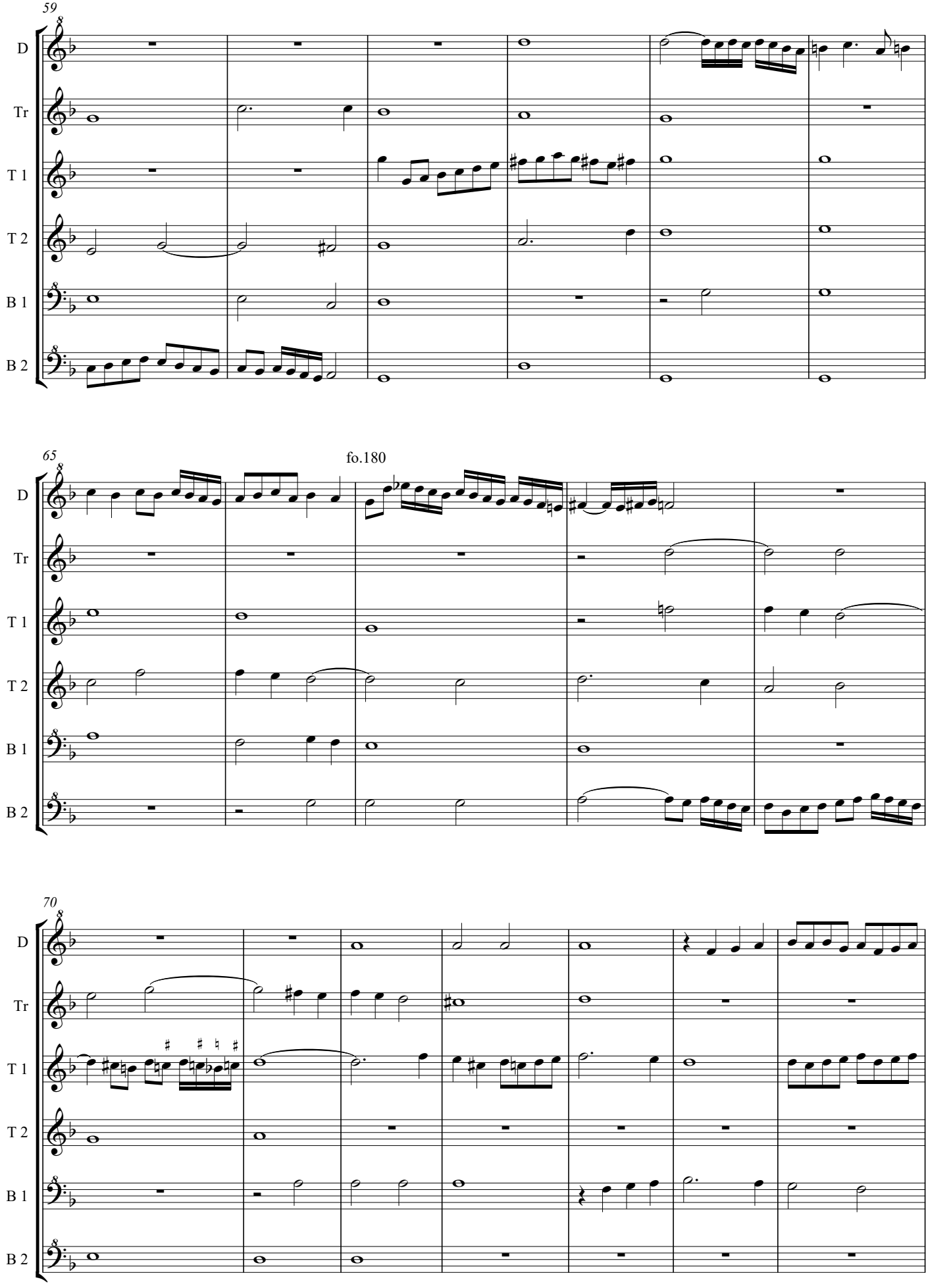
Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

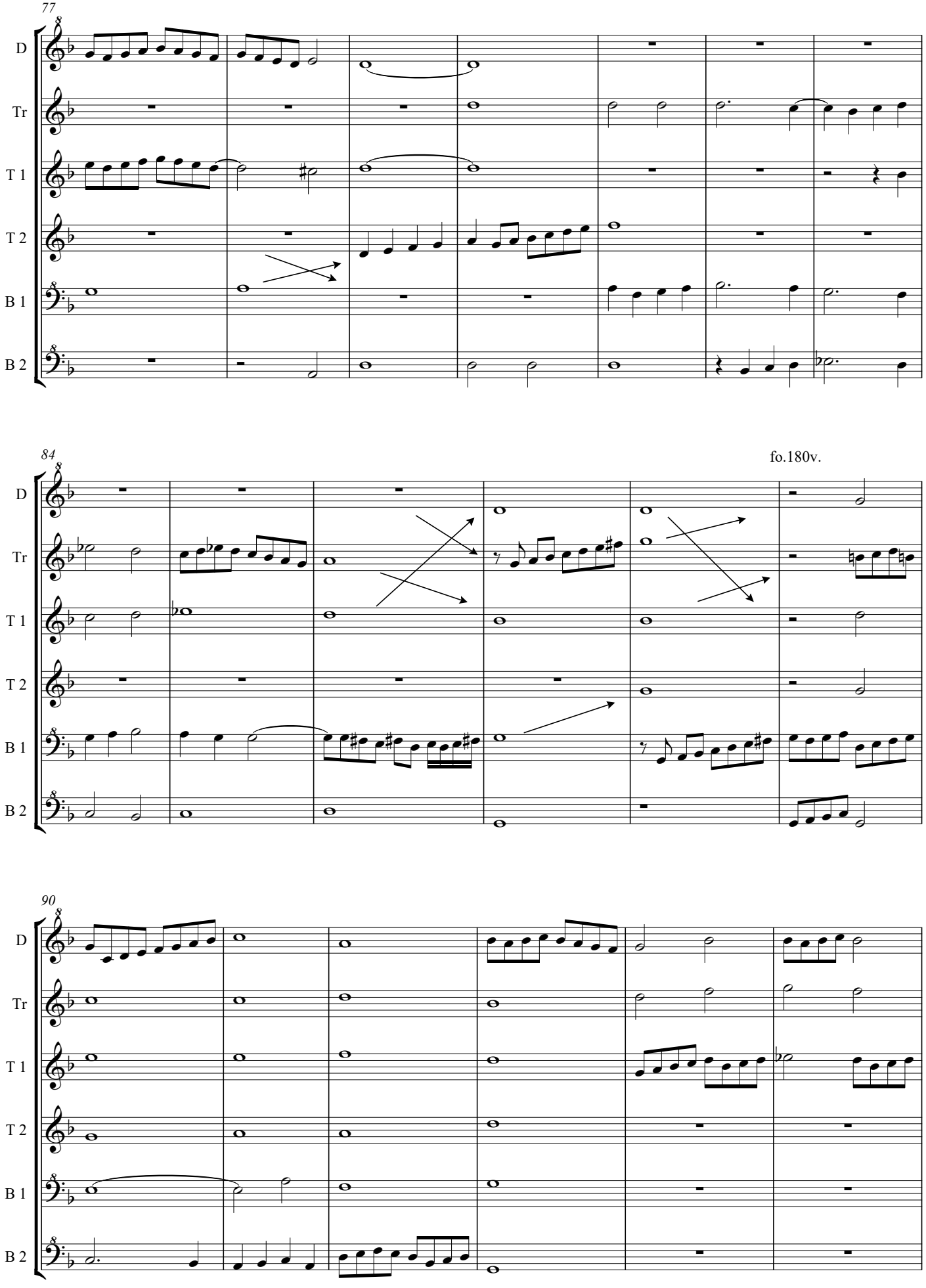
A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2017




20
fo.179
D
Tr
T 1
T 2
B 1
B 2
27
D
Tr
T 1
T 2
B 1
B 2
33
D
Tr
T 1
T 2
B 1
B 2


39
D
Tr
T 1
T 2
B 1
B 2
45
fo.179v.
53


59
D
Tr
T 1
T 2
B 1
B 2
65
fo.180
70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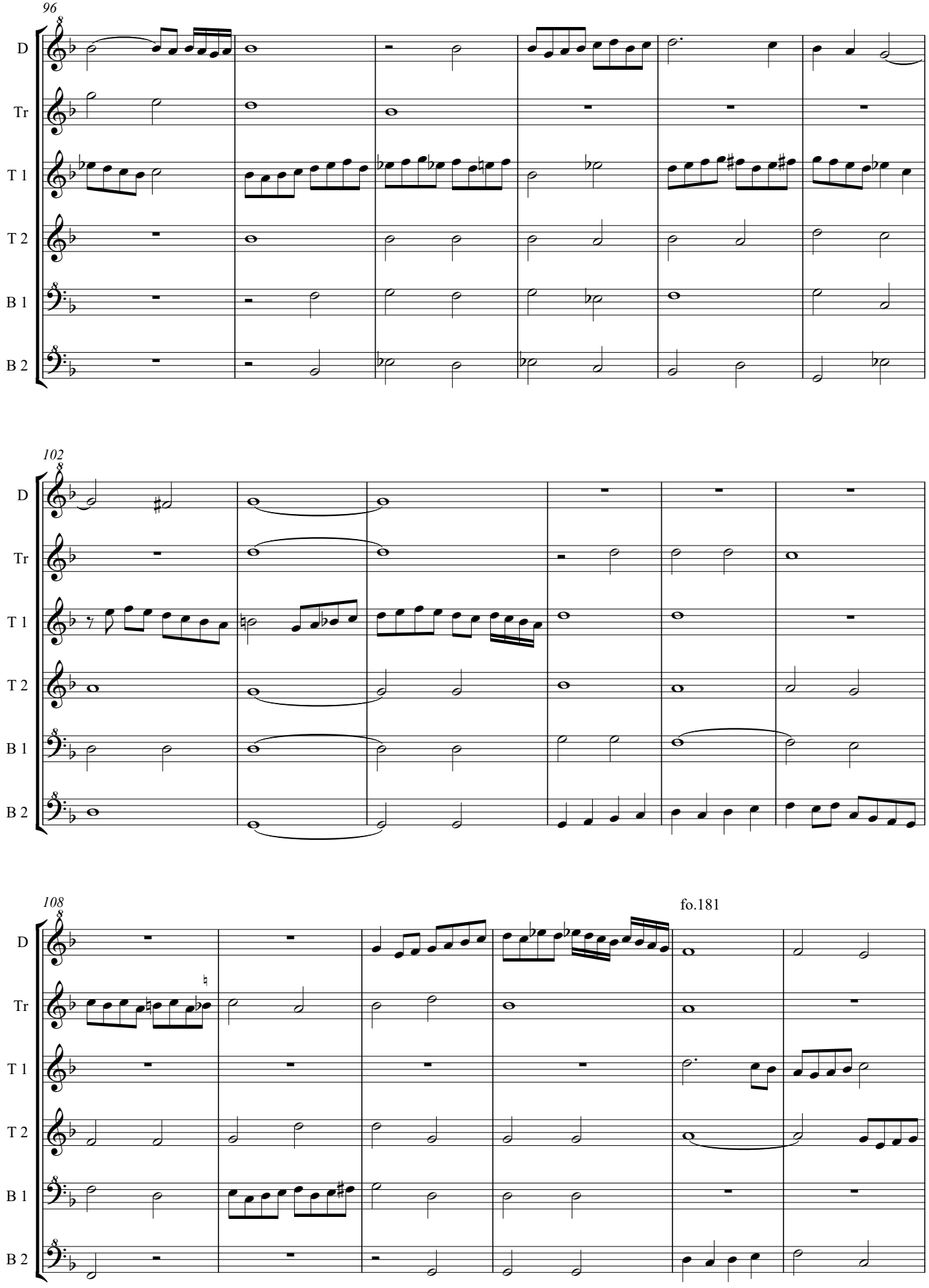
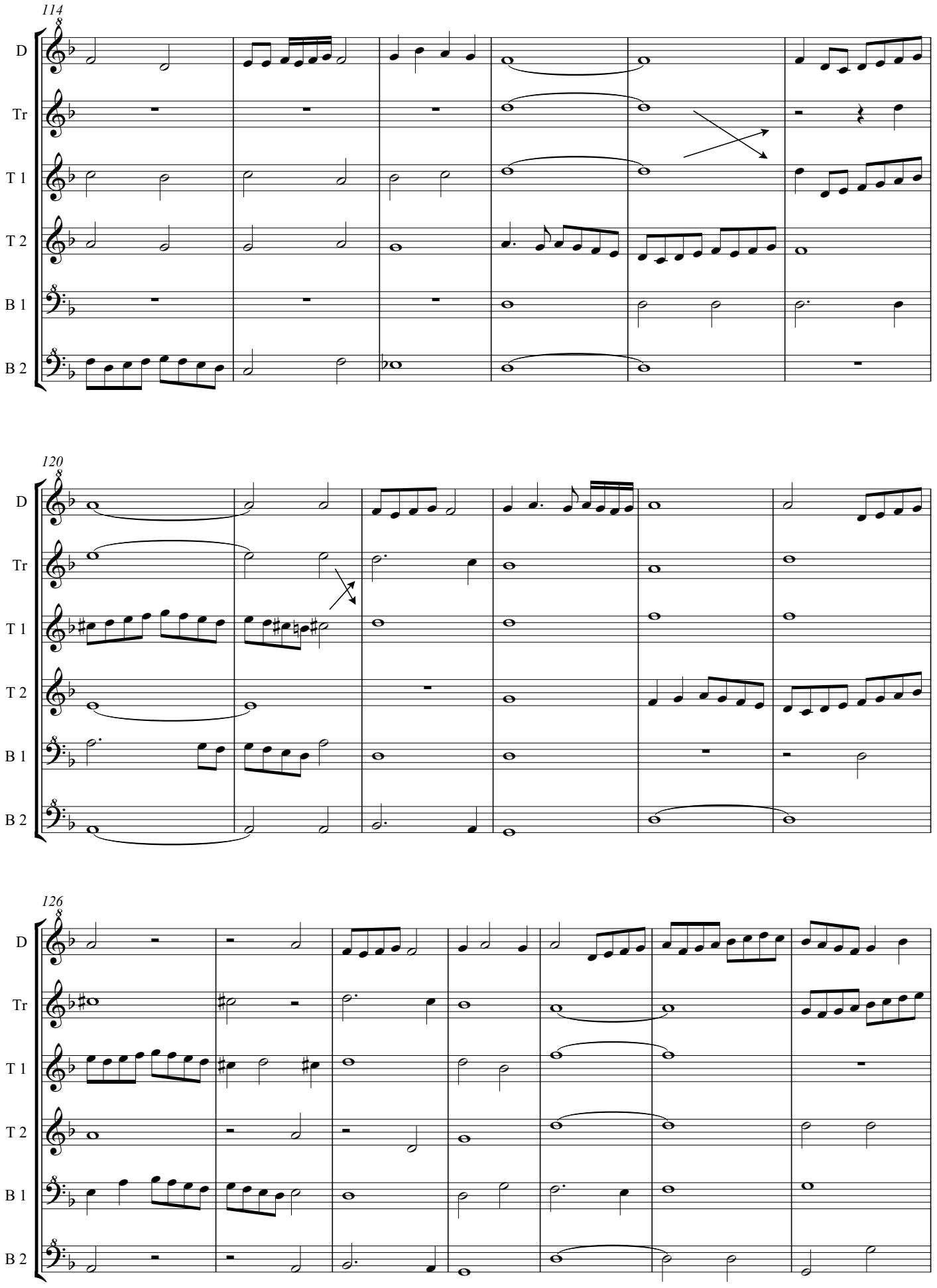
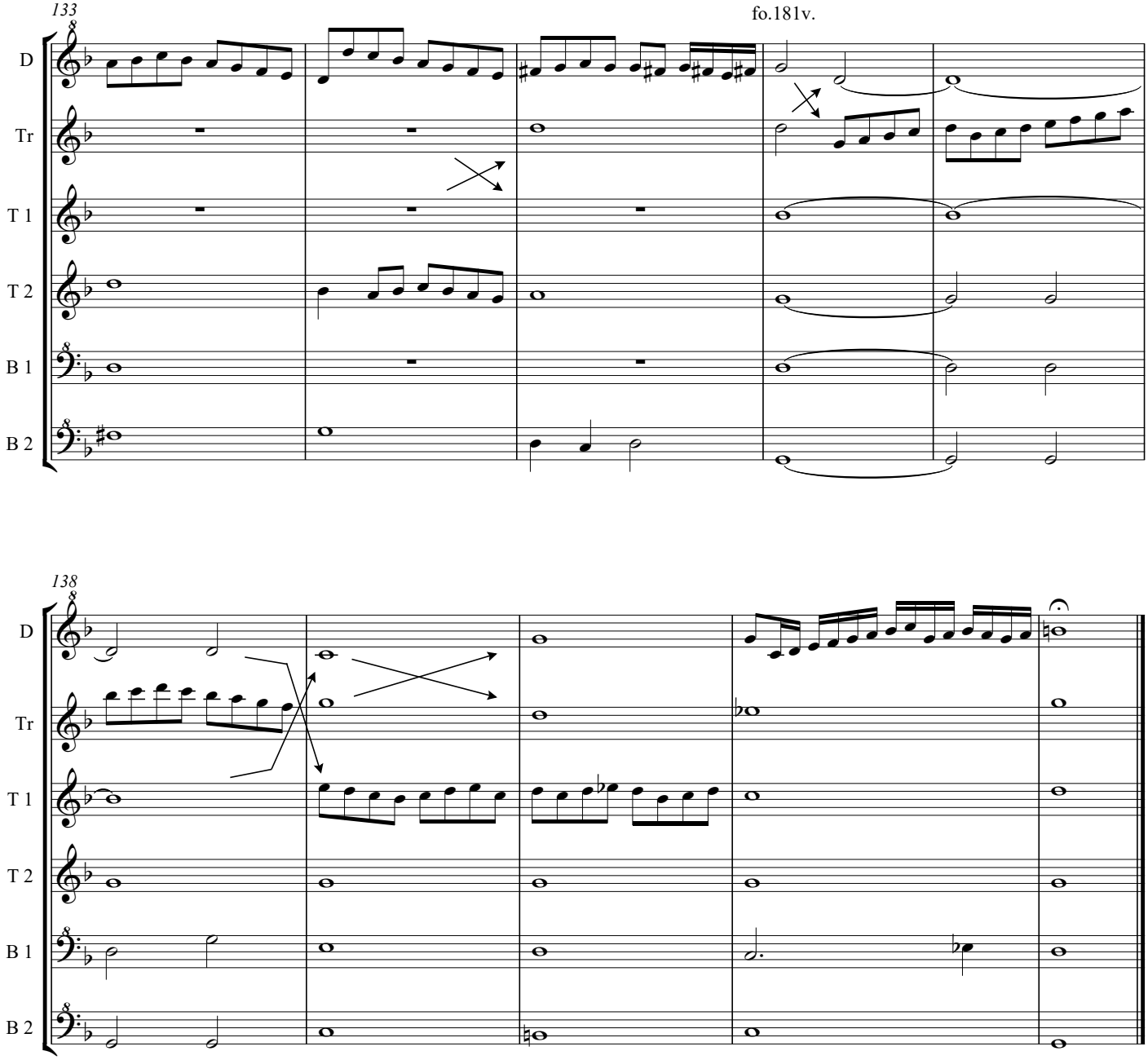
D
Tr
T 1
T 2
B 1
B 2
84
fo.180v.
90


96
D
Tr
T 1
T 2
B 1
B 2
102
D
Tr
T 1
T 2
B 1
B 2
108
fo.181
D
Tr
T 1
T 2
B 1
B 2


114
D
Tr
T 1
T 2
B 1
B 2
120
D
Tr
T 1
T 2
B 1
B 2
126
D
Tr
T 1
T 2
B 1
B 2



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.

Bar 53 Canto note 3: f' notated 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.

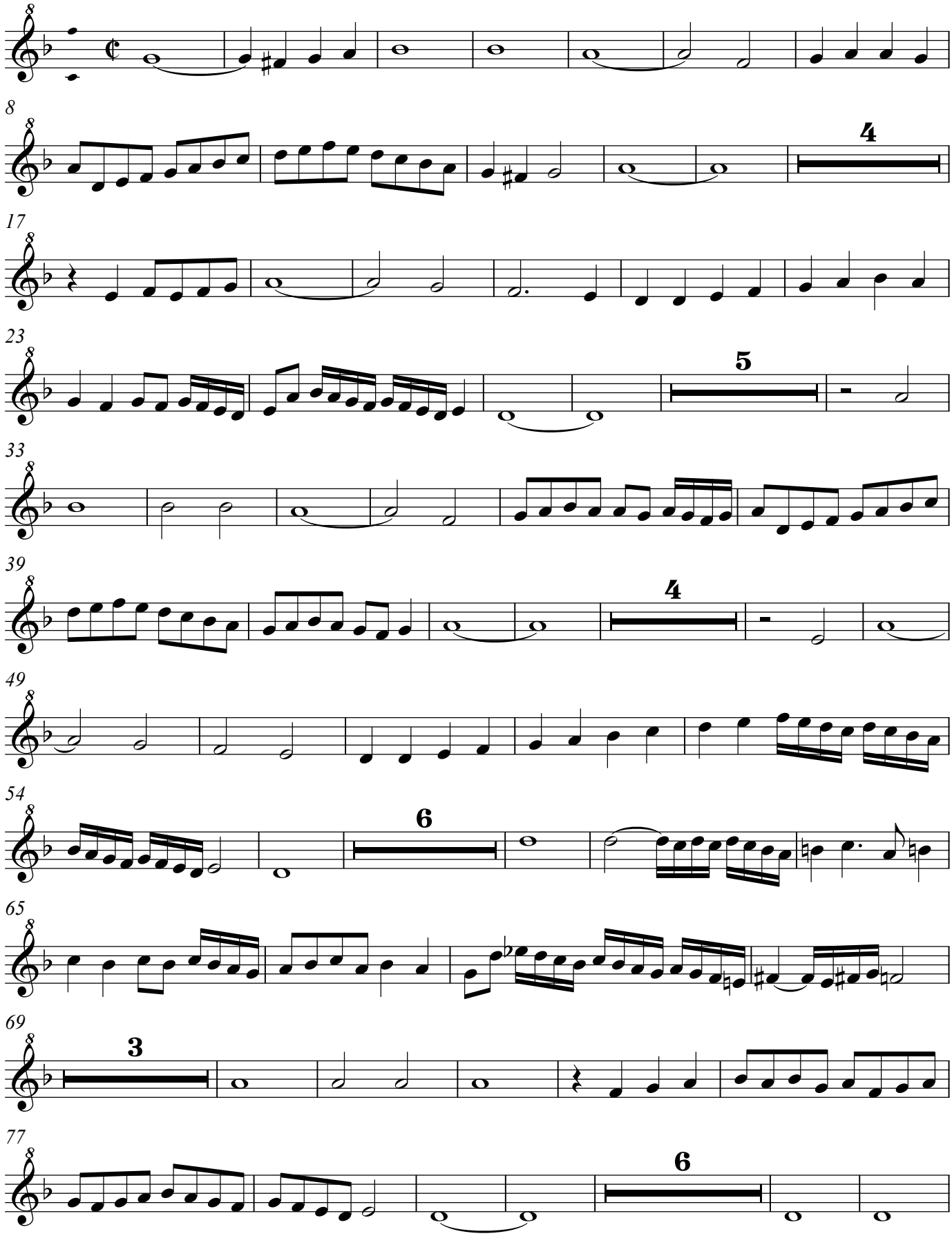
Ultimi mei suspiri. Verdelot

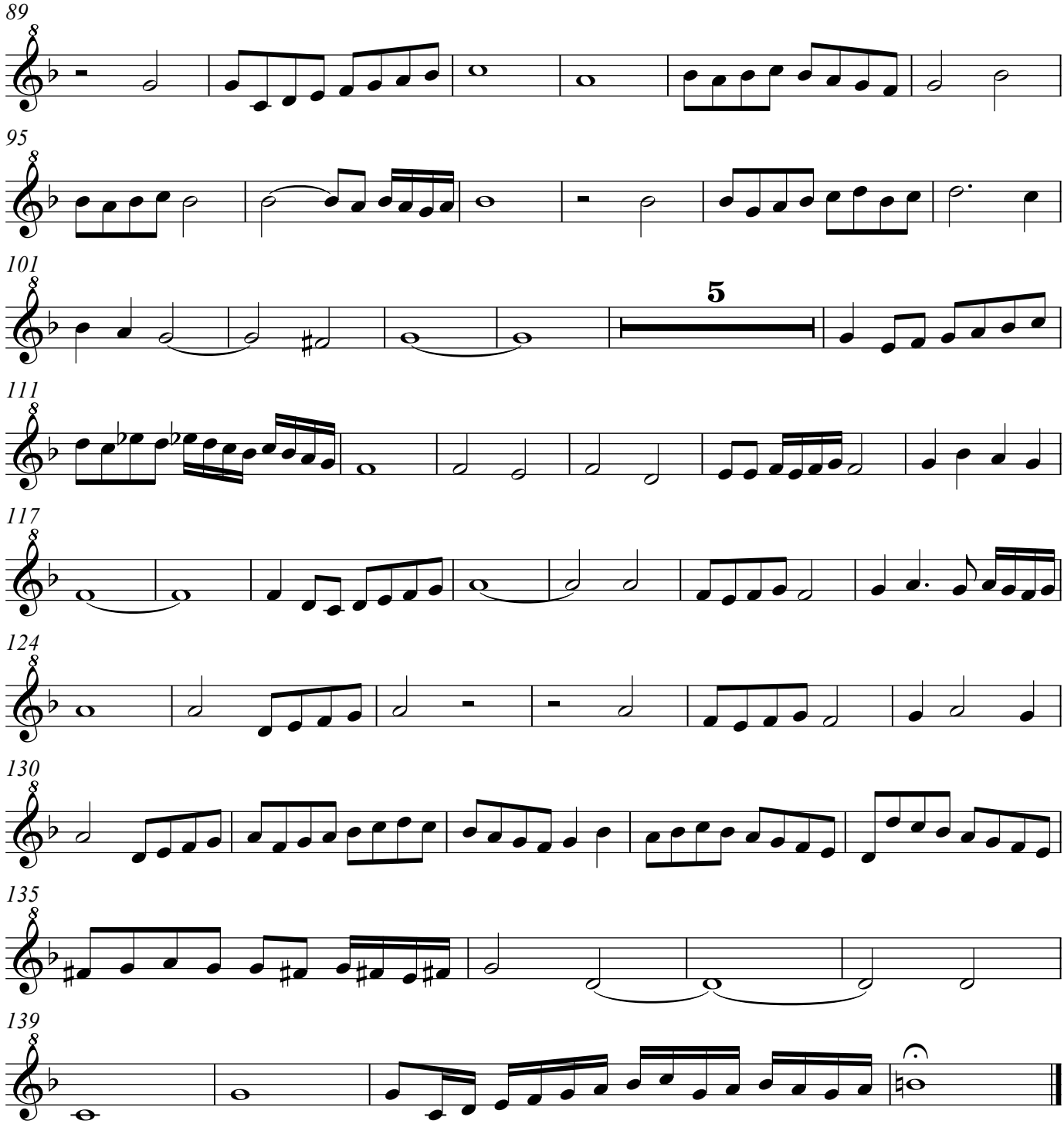
Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

A. de Cabeçon (1510-1566)

Descant Recorder Canto

Arrangement Arnold den Teuling 2017



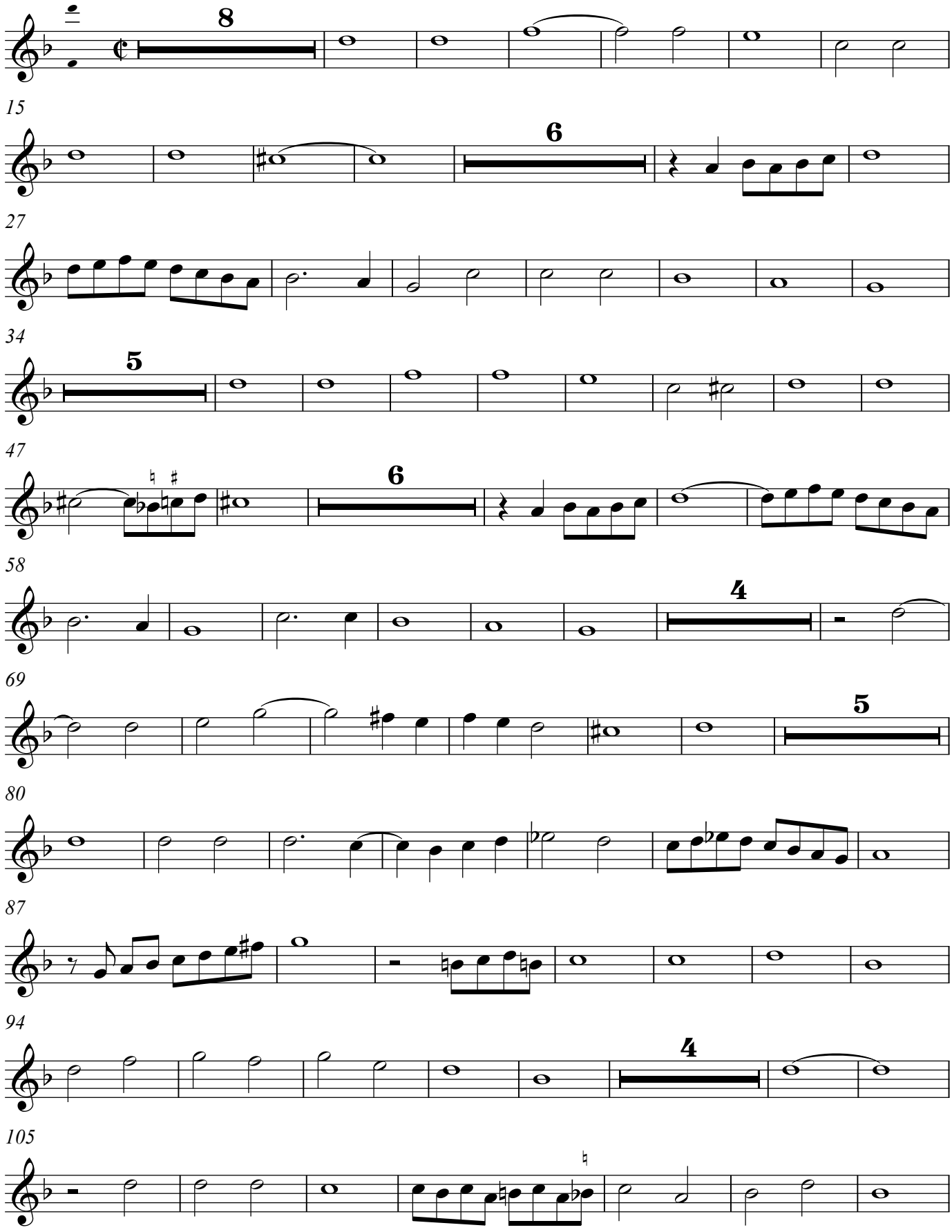

89
95
101
5
111
117
124
130
135
139

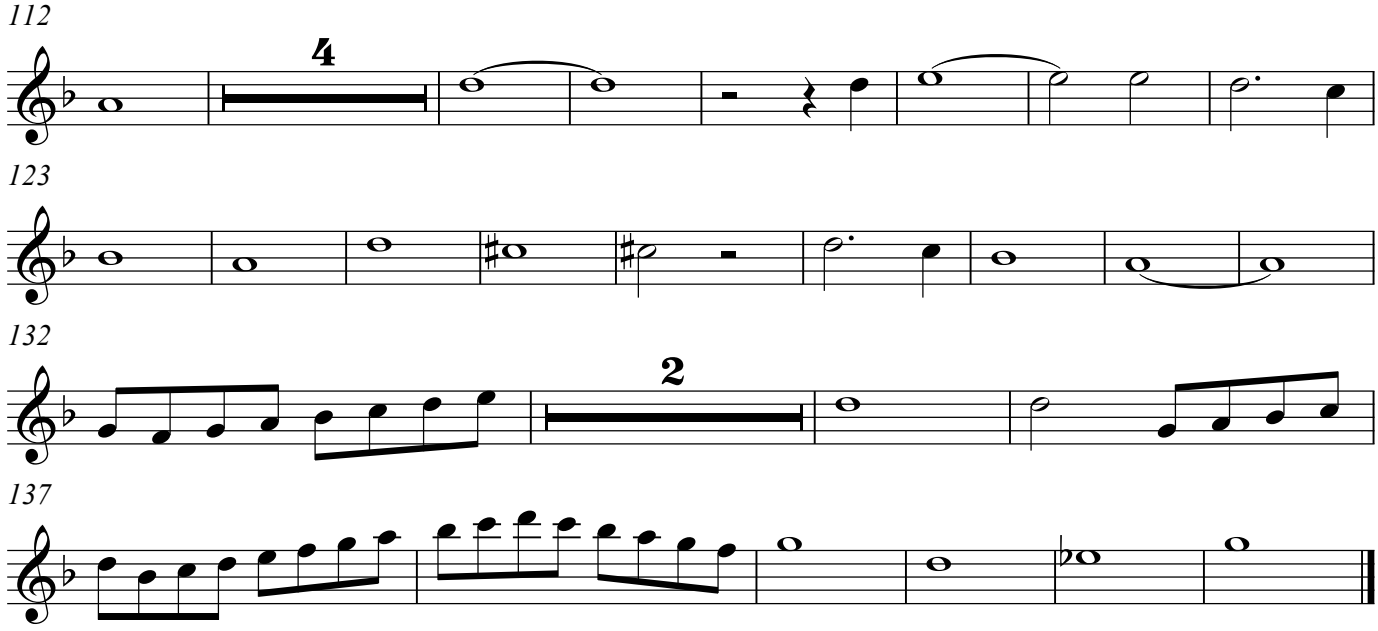
Ultimi mei suspiri. Verdelot

Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

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

Treble Recorder Quinto



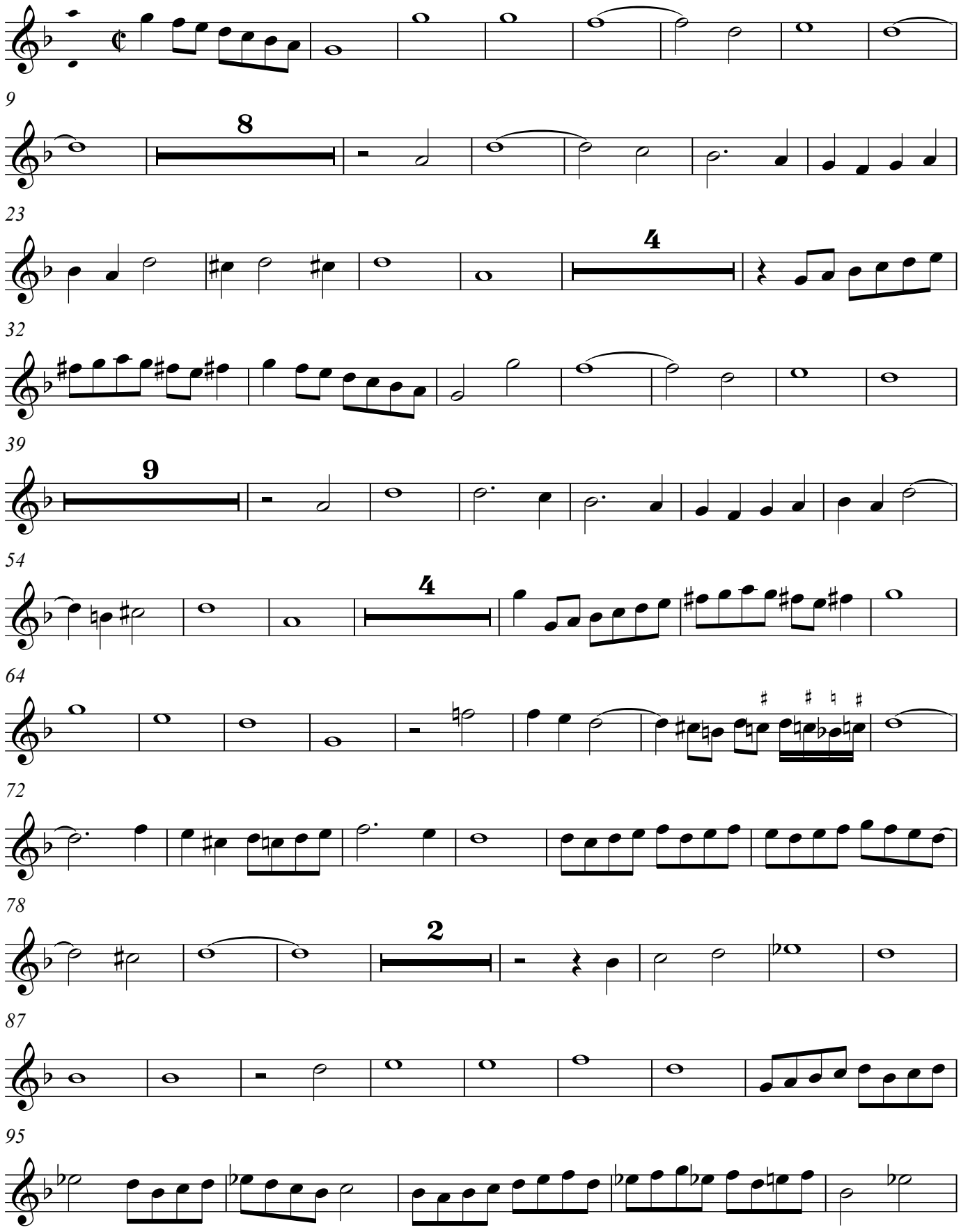

112
4
123
132
2
137

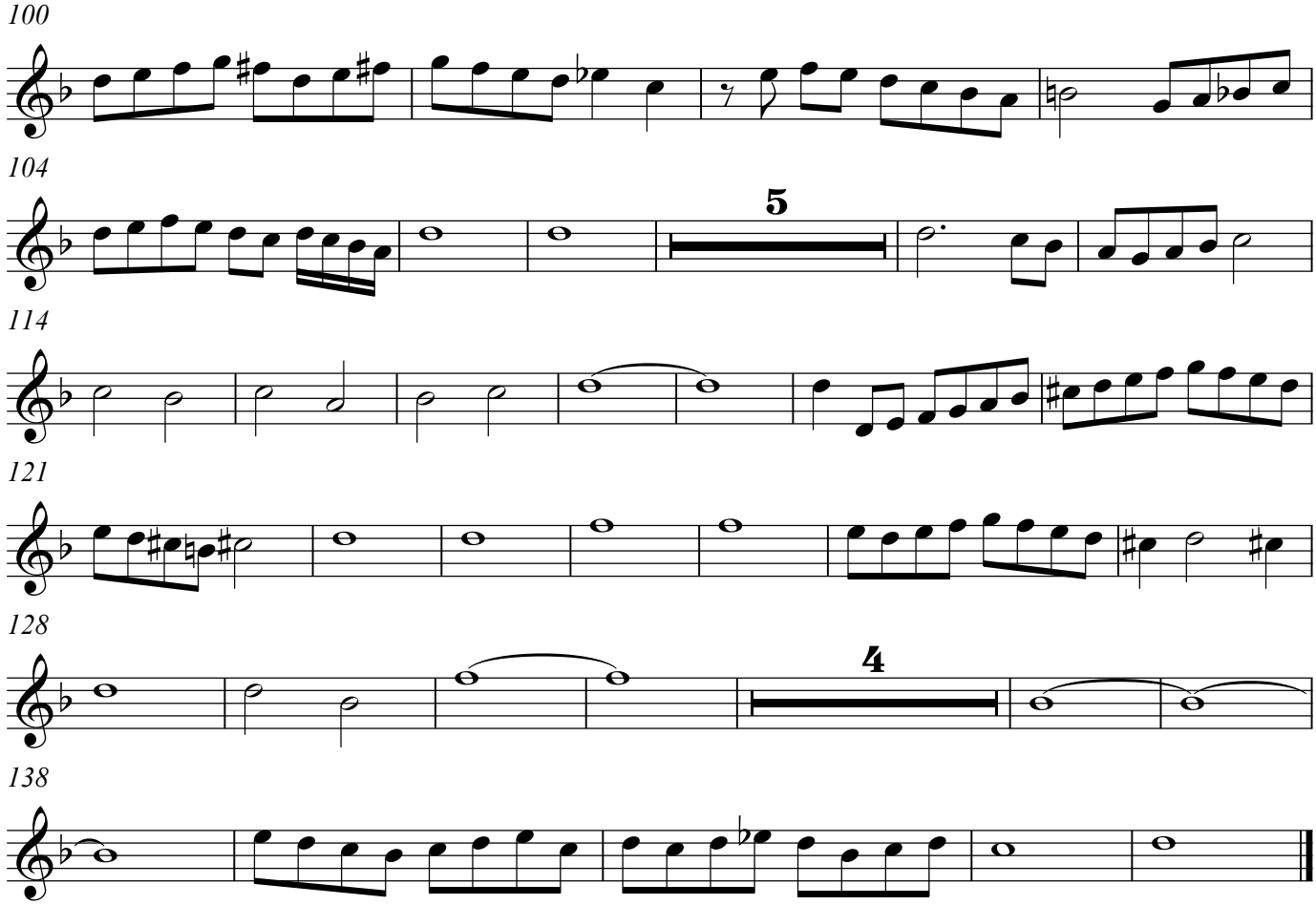
Ultimi mei suspiri. Verdelot

Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

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

Tenor Recorder 1 Alto



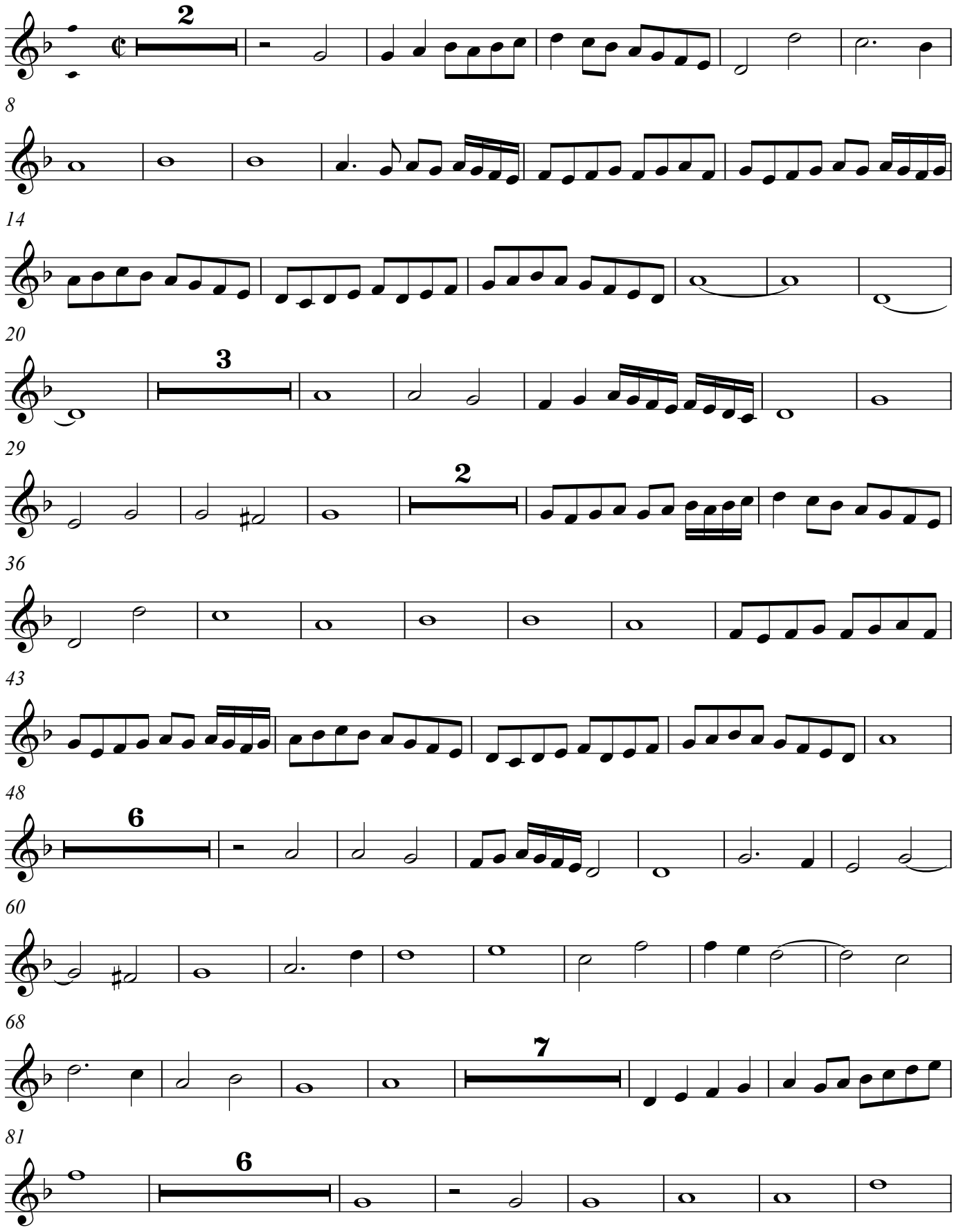

100
104
5
114
121
128
4
138

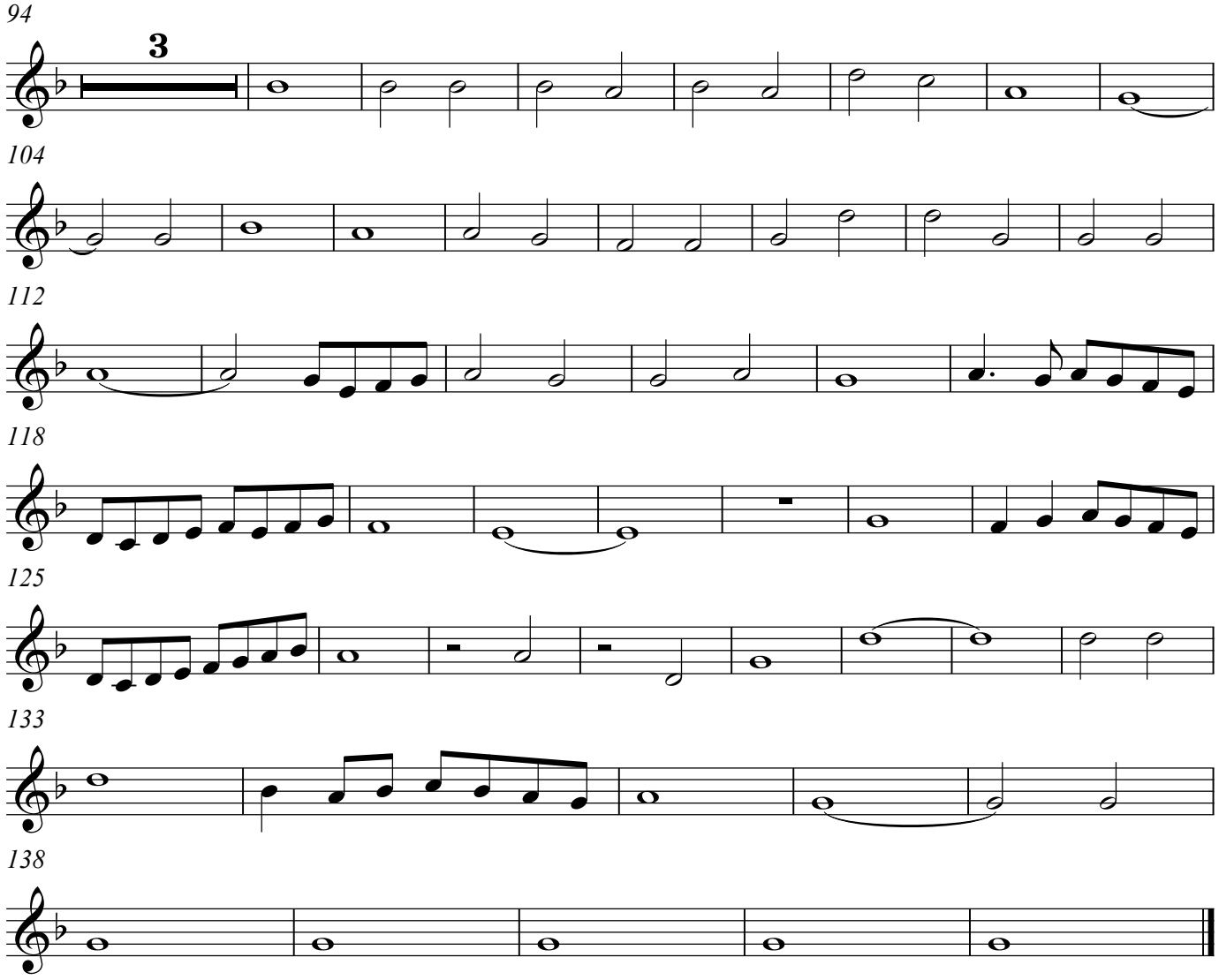
Ultimi mei suspiri. Verdelot

Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

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

Tenor Recorder 2 Tenore



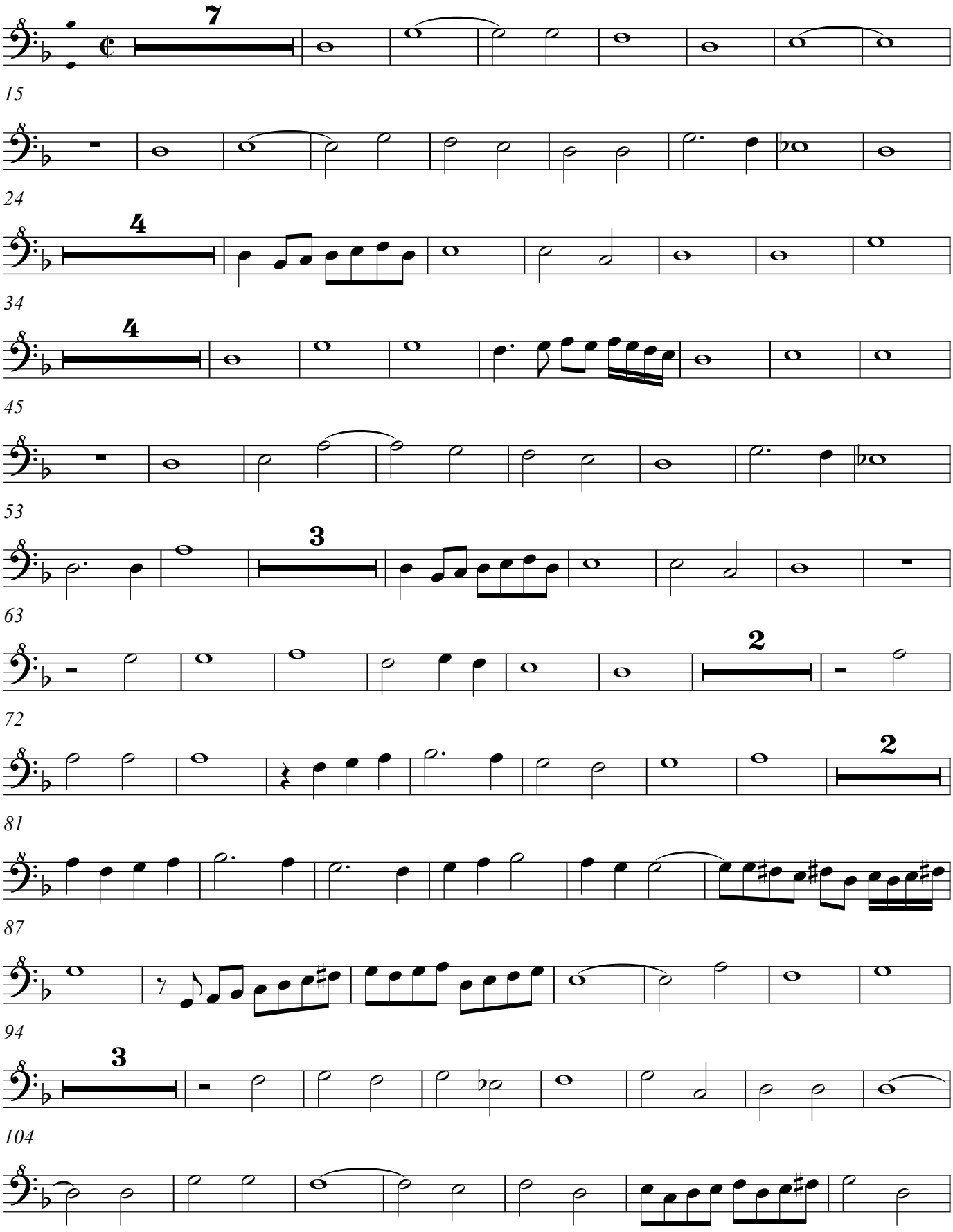

94
3
104
112
118
125
133
138

Ultimi mei suspiri. Verdelot

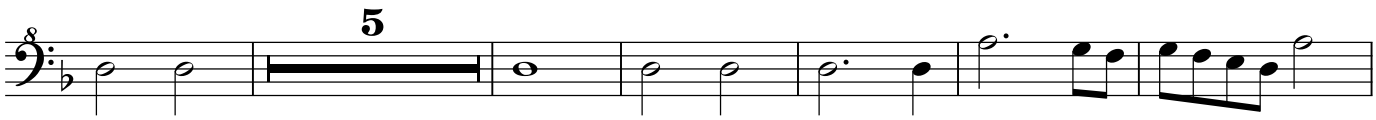
Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

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

Bass Recorder 1 Sesto



111



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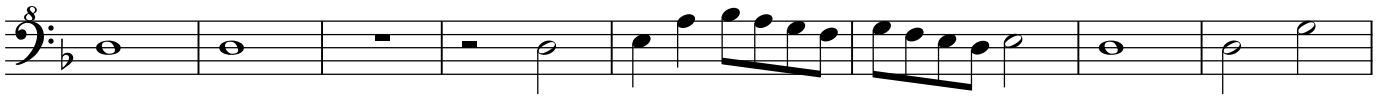

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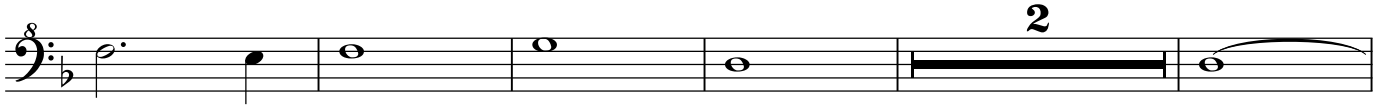

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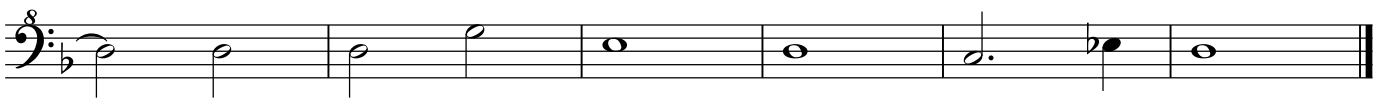
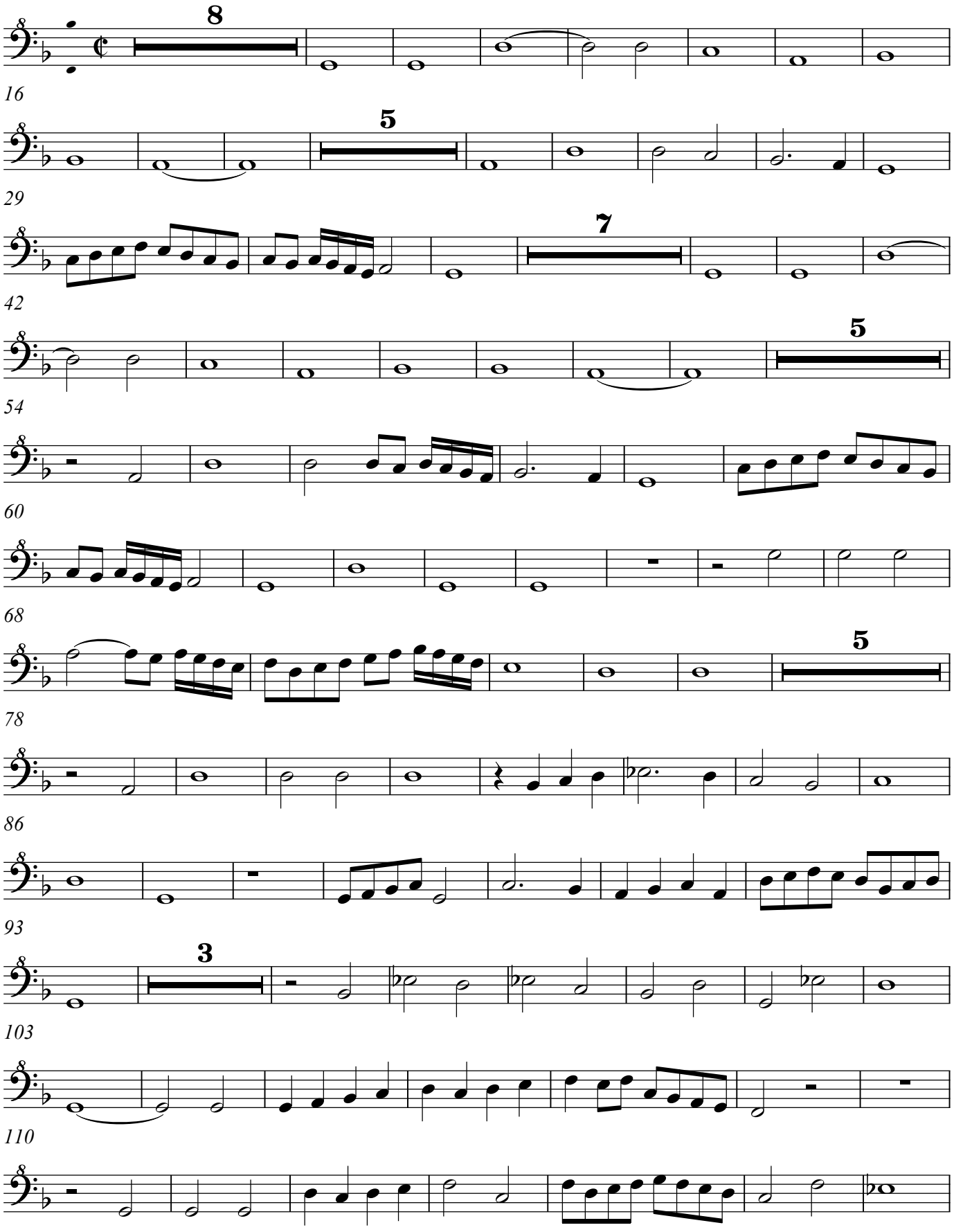


Ultimi mei suspiri. Verdelot

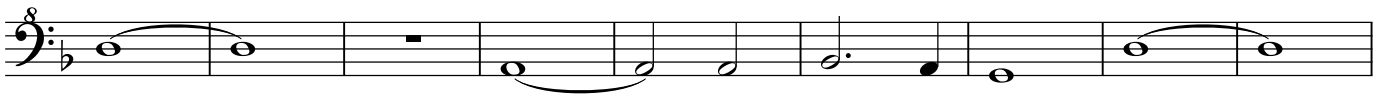
Fo. 178v. Philippe Verdelot, Ultimi miei sospiri

Bass Recorder 2 Basso

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



117



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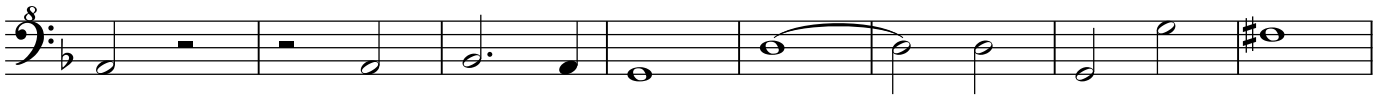

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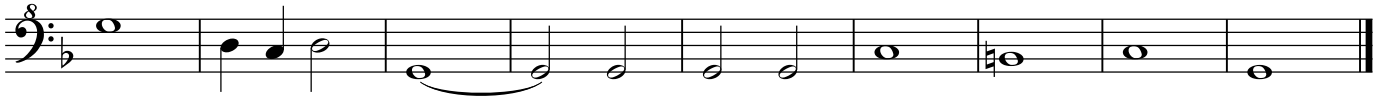
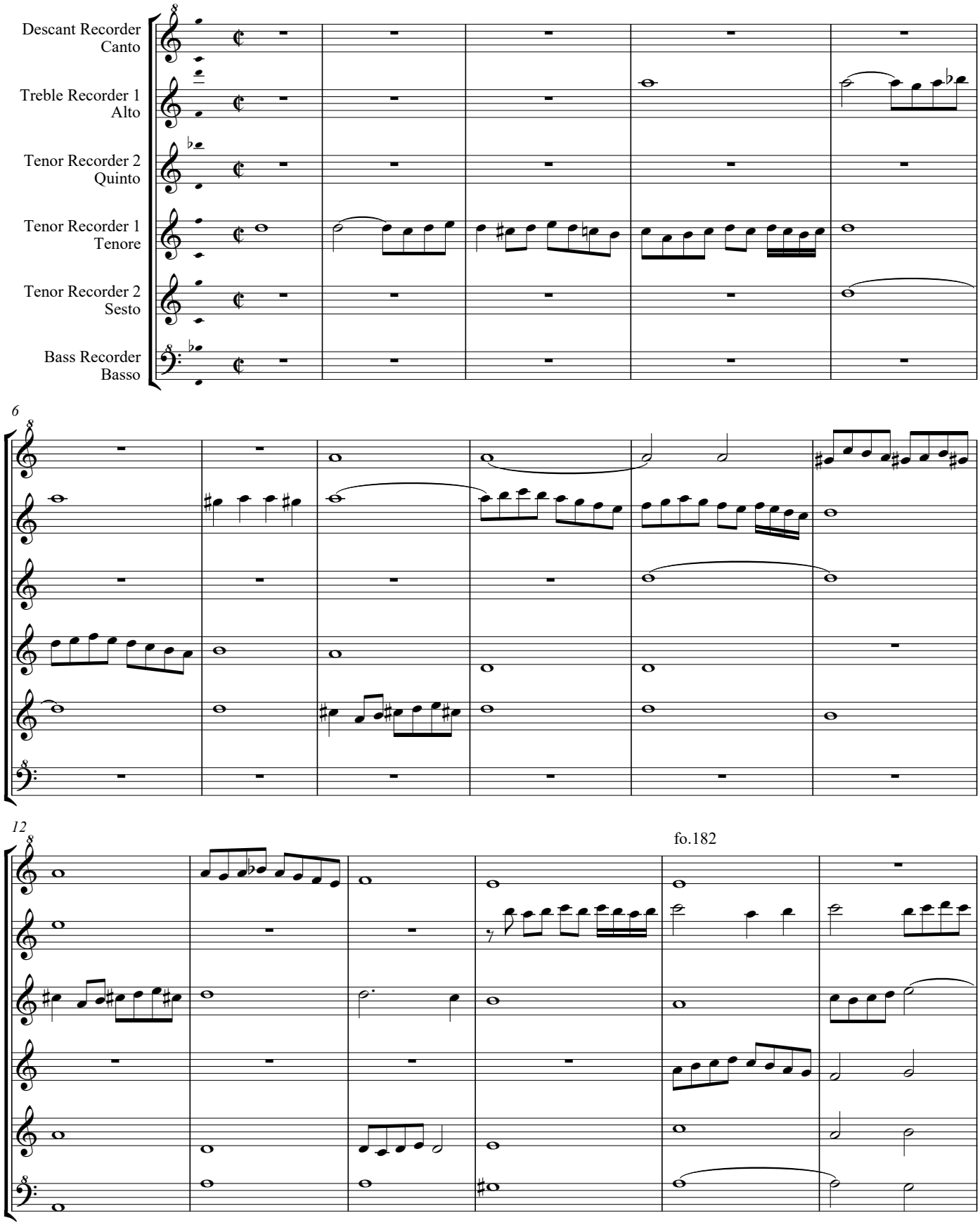
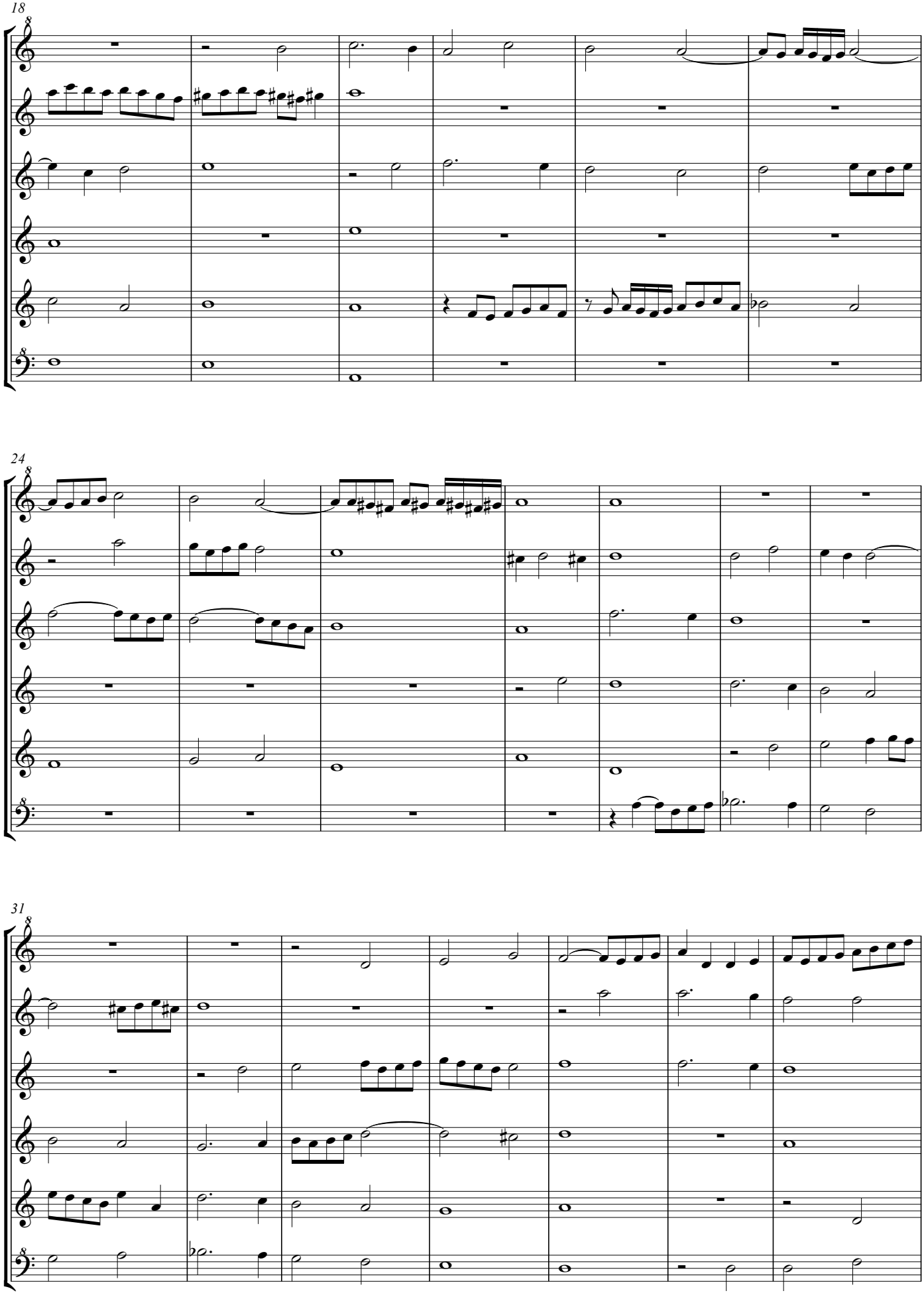


Ardenti mei suspiri. Verdelot

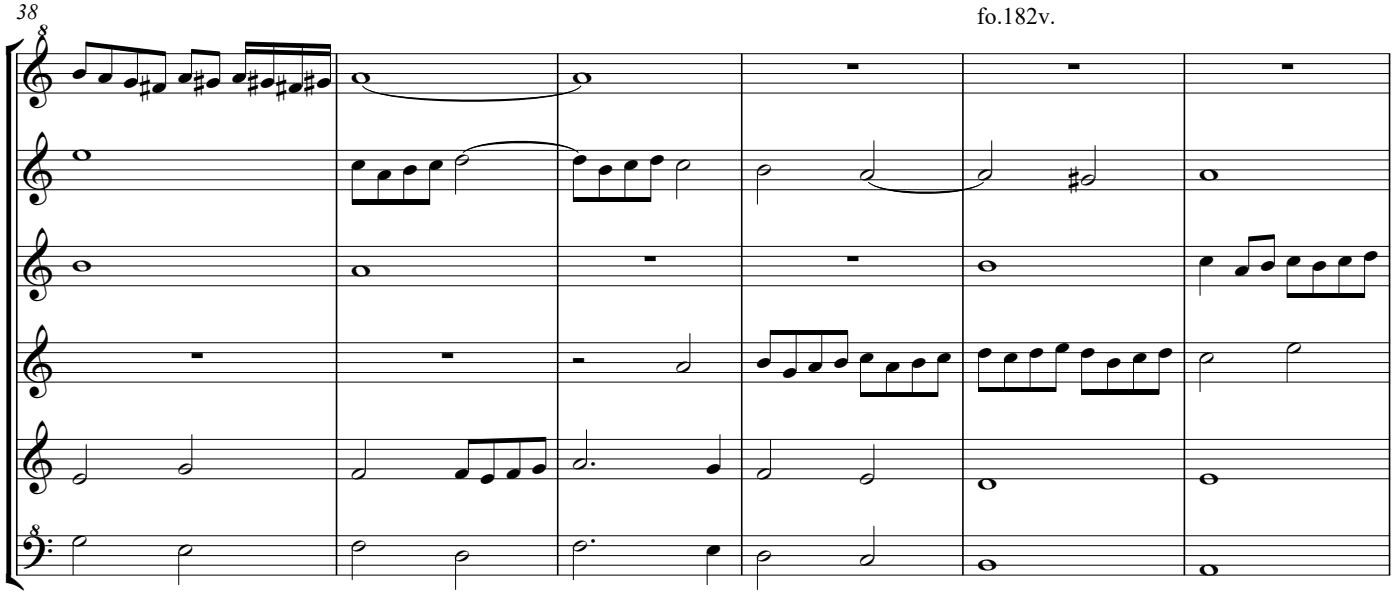
Fo.181v. Philippe Verdelot, Ardenti miei sospiri

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




18
24
31

38 fo.182v.



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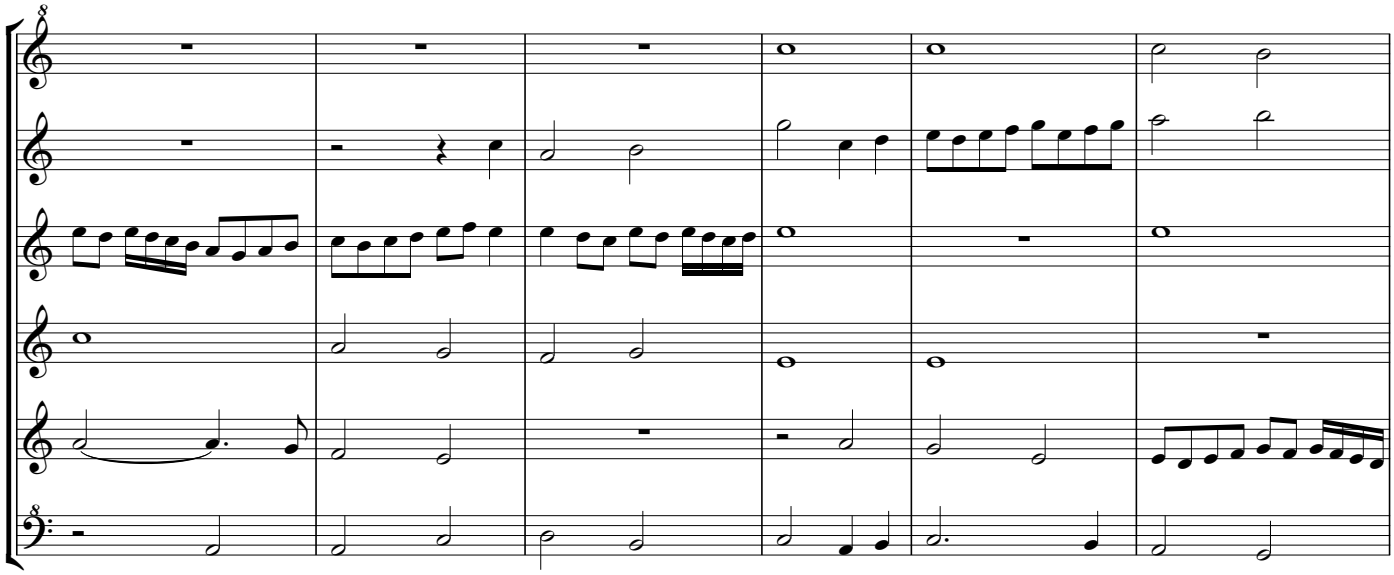

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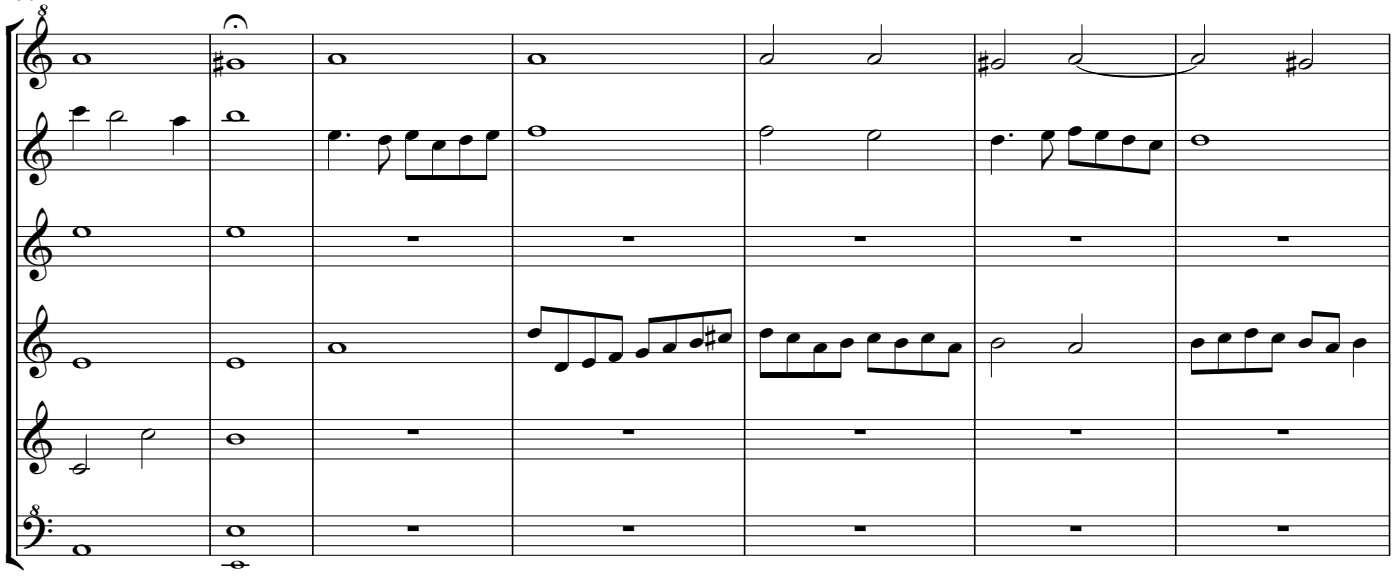

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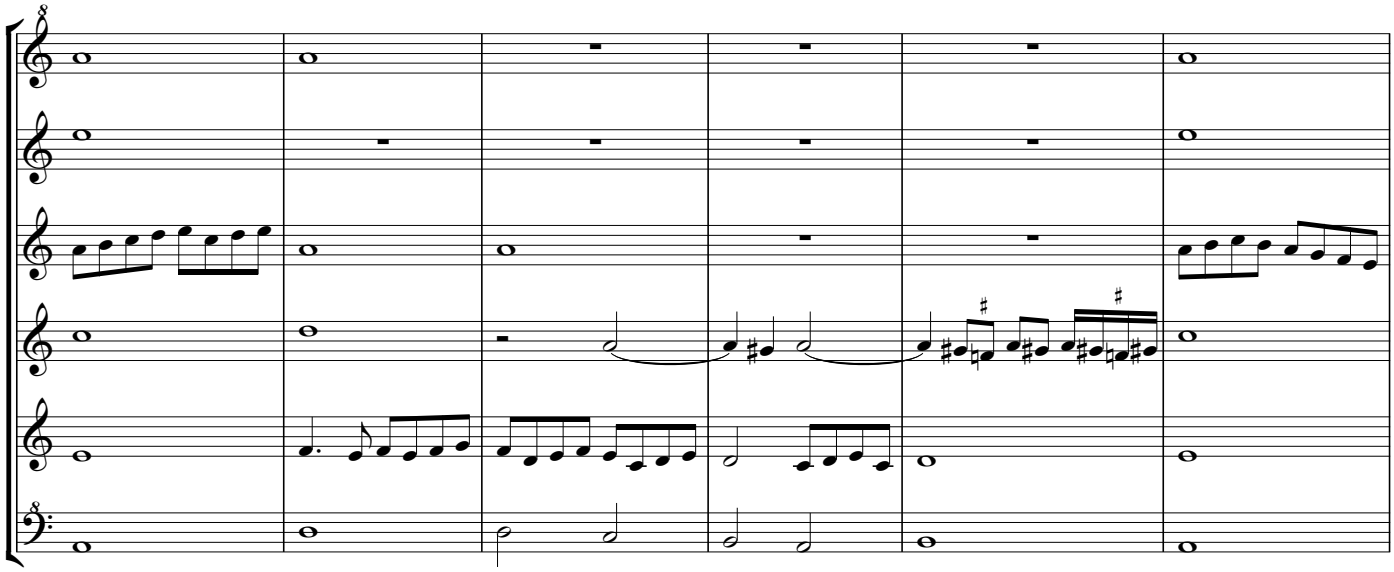

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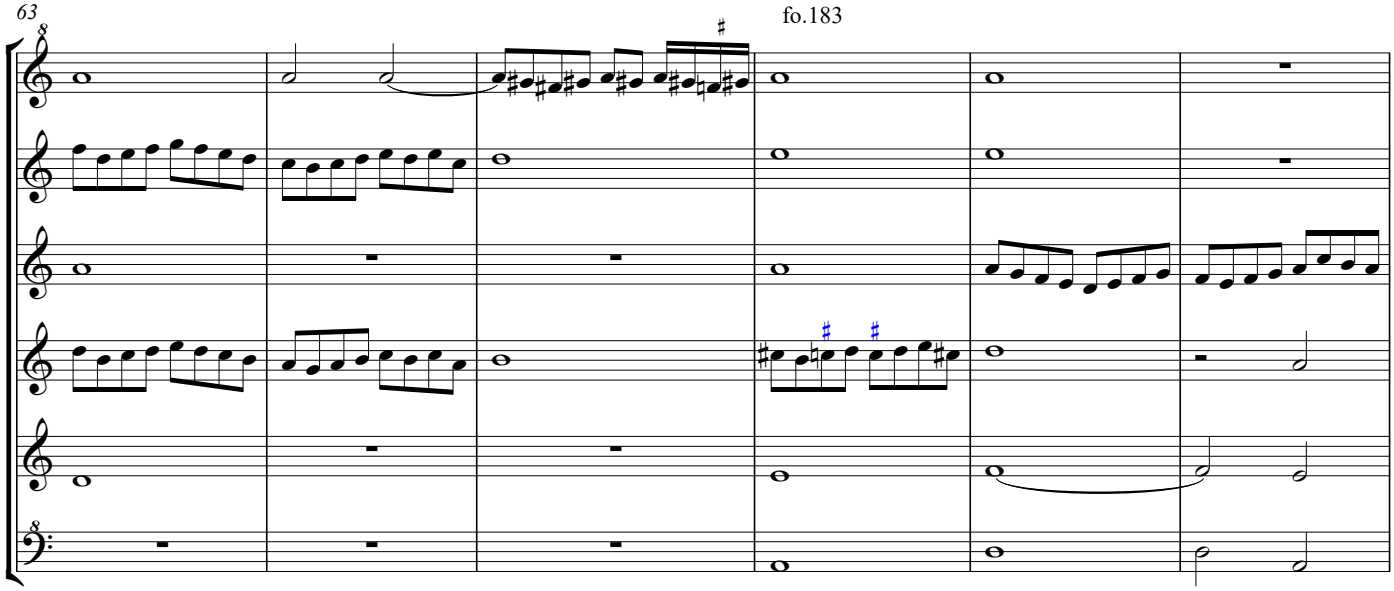
fo.183



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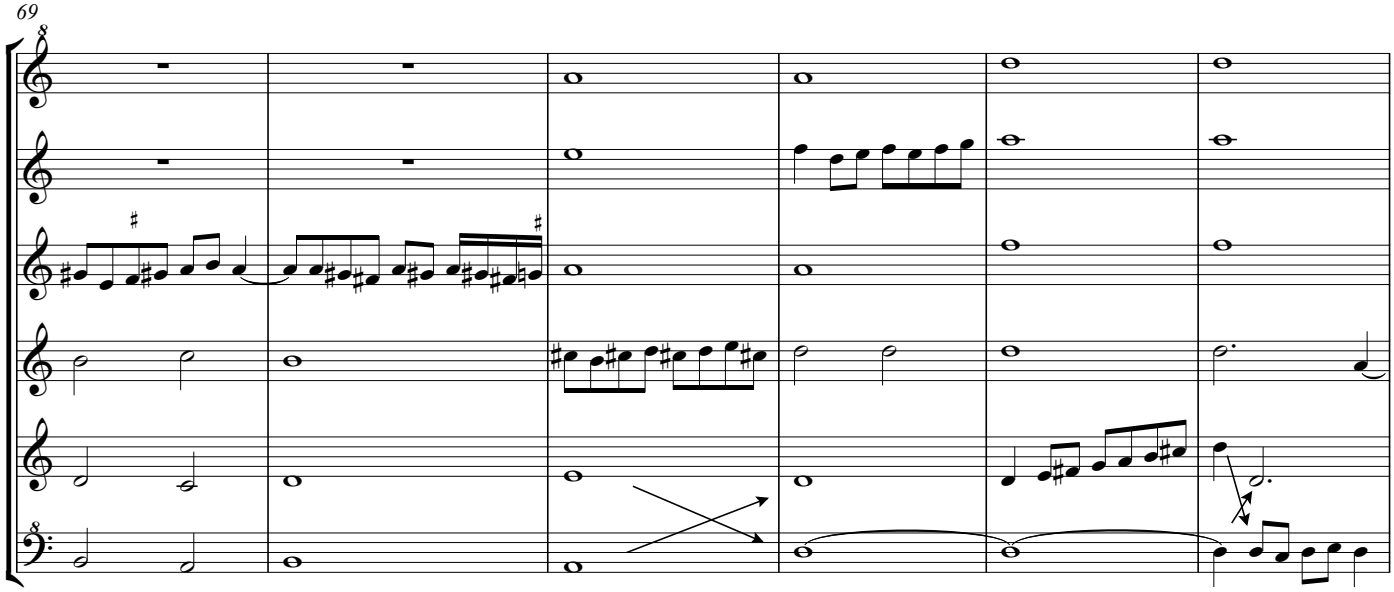

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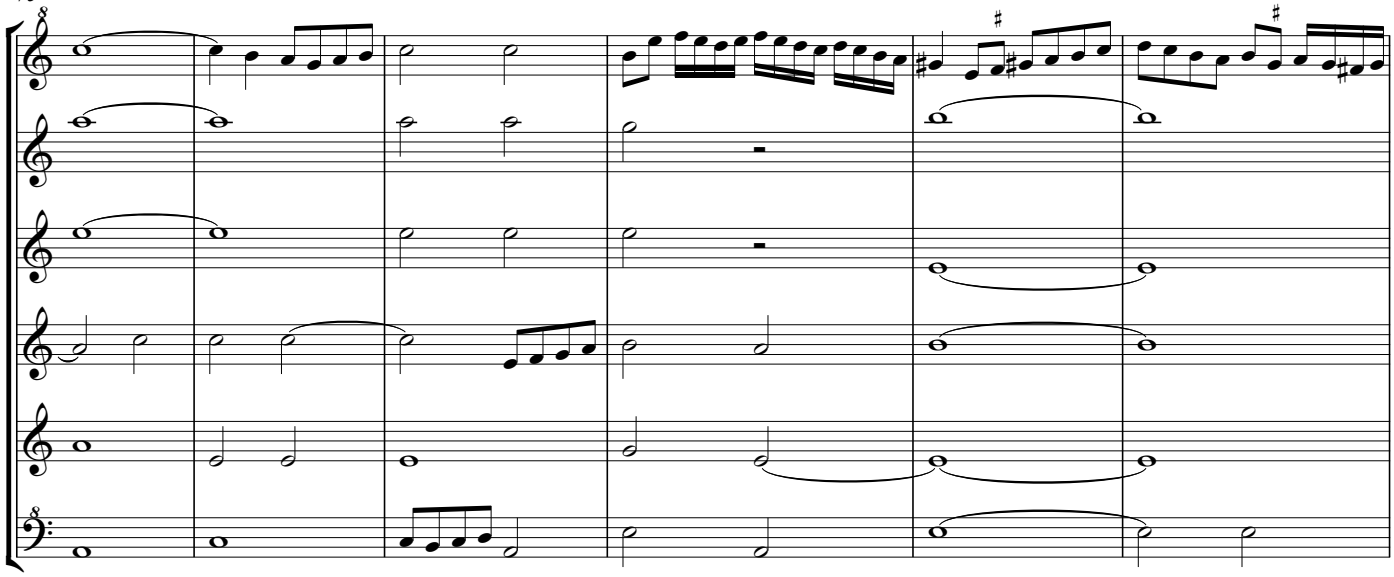

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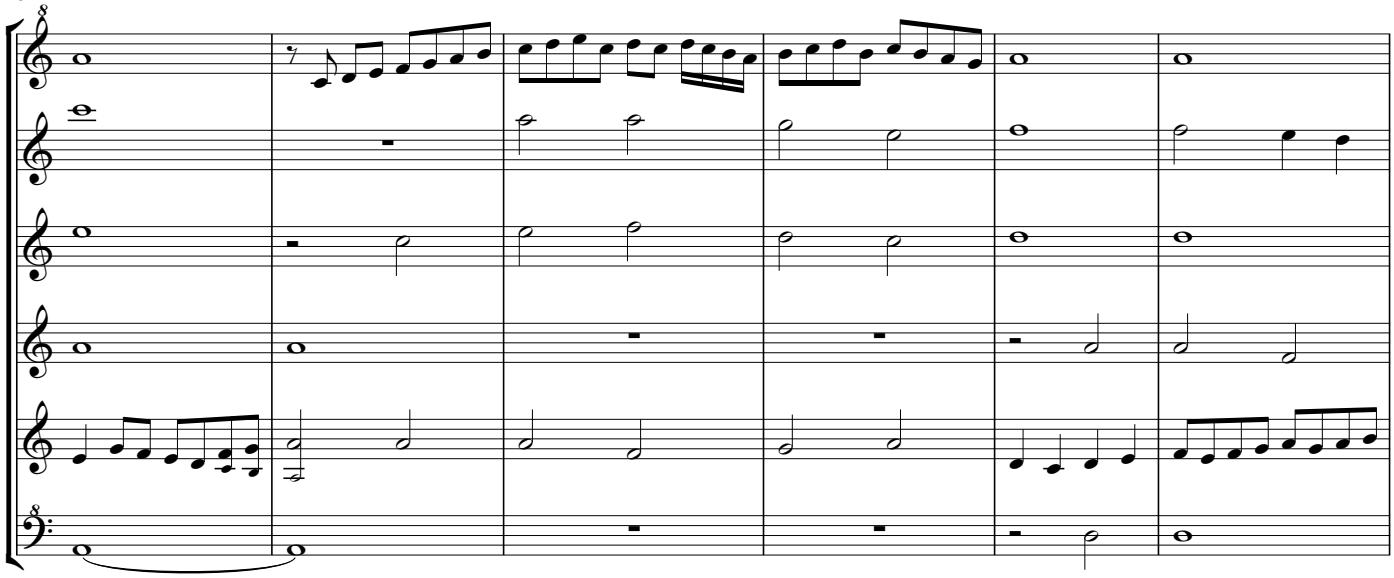
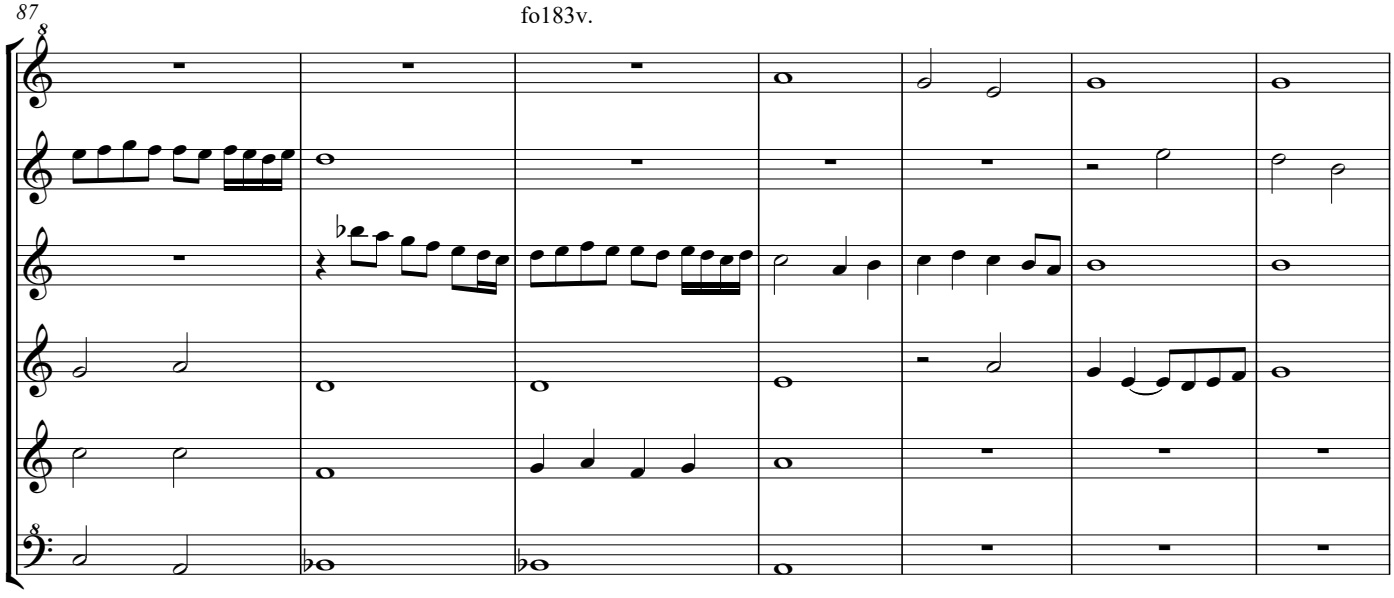
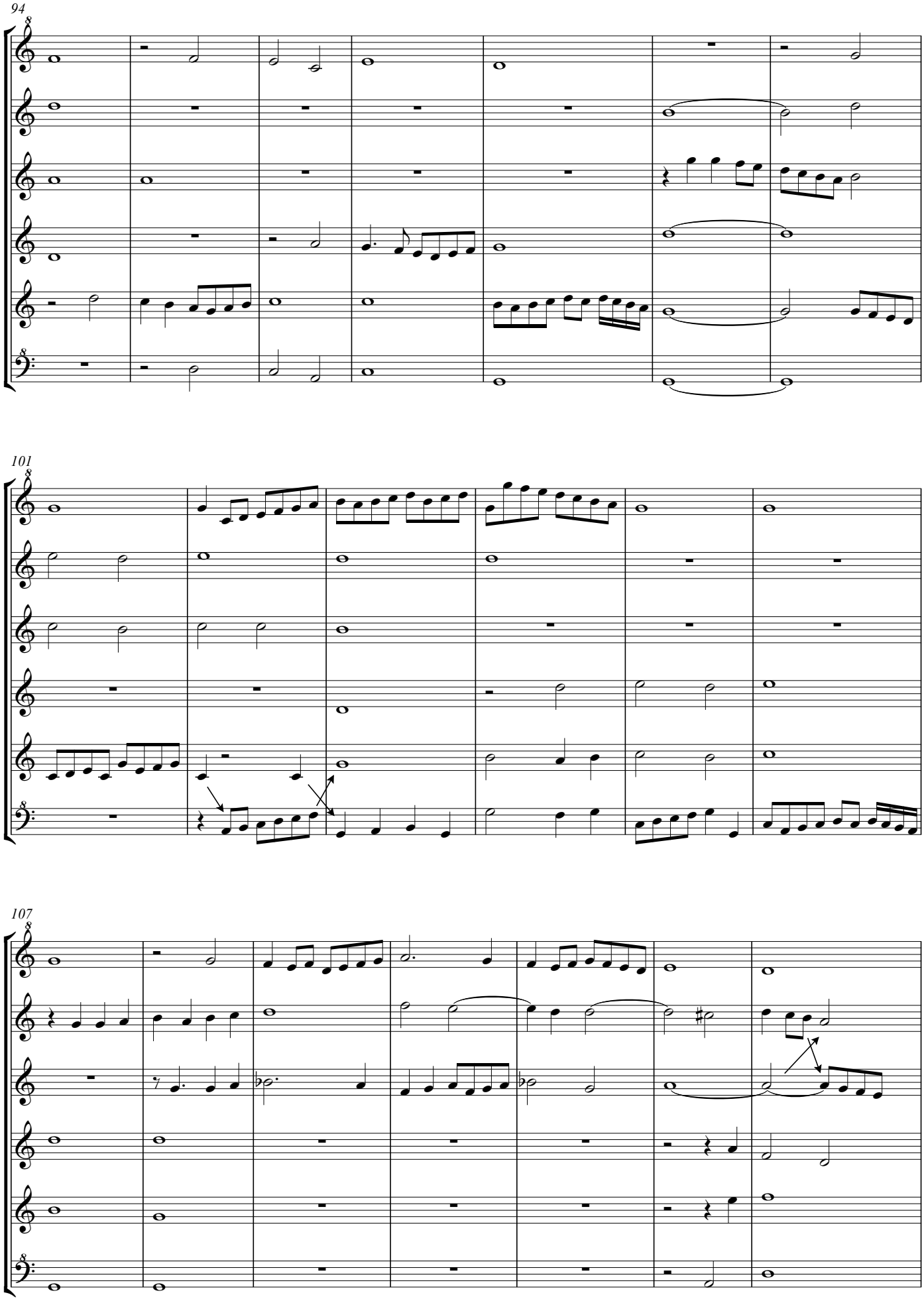


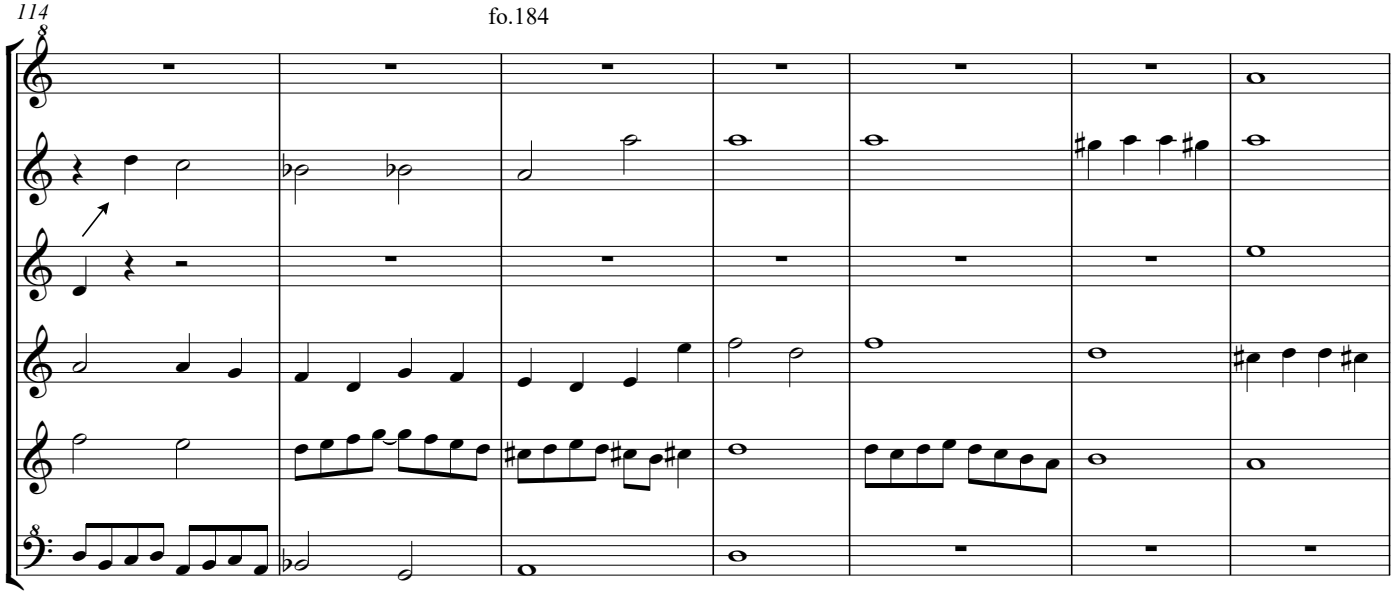
87

fo183v.




94
101
107

114 fo.184



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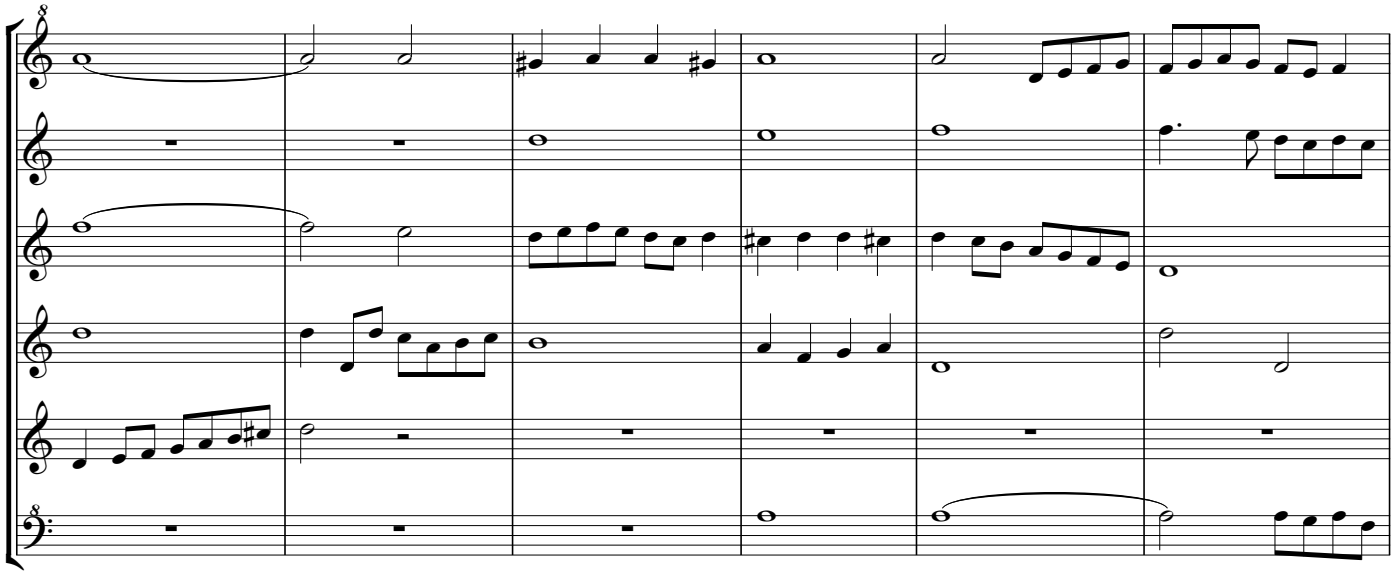

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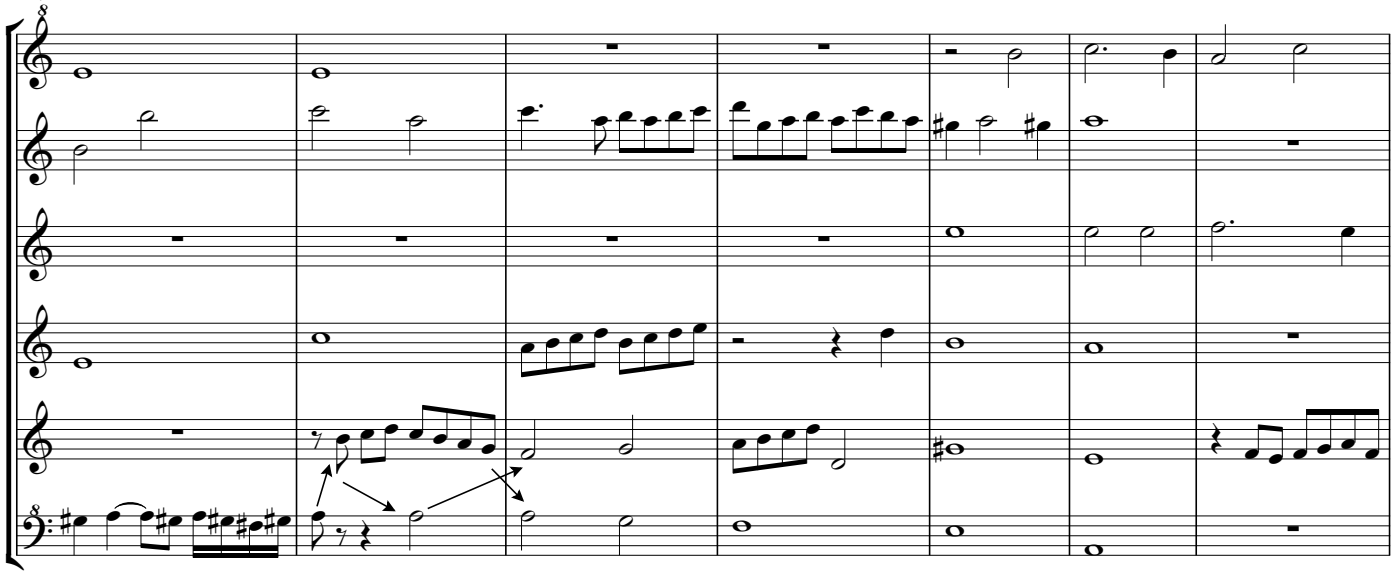

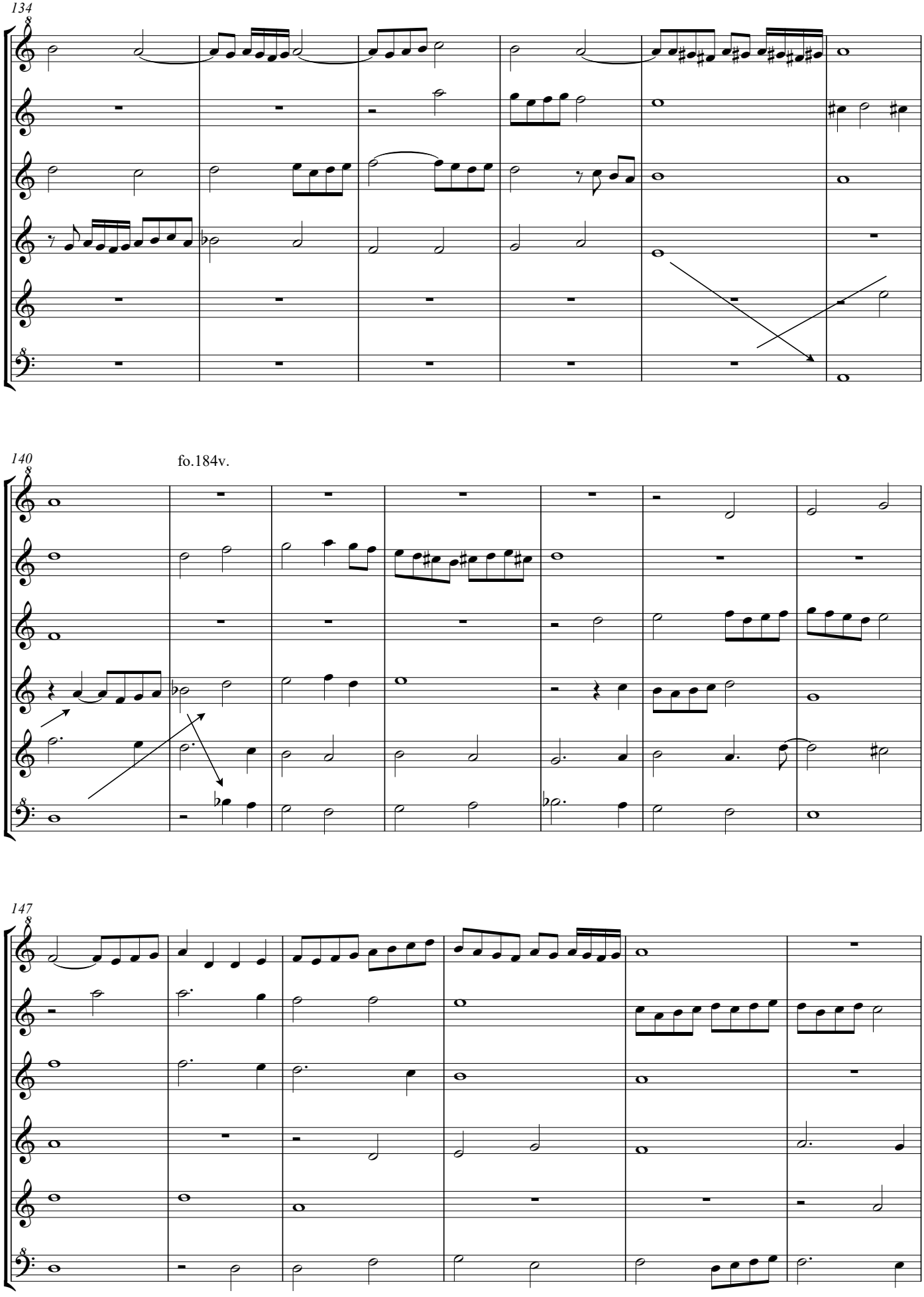
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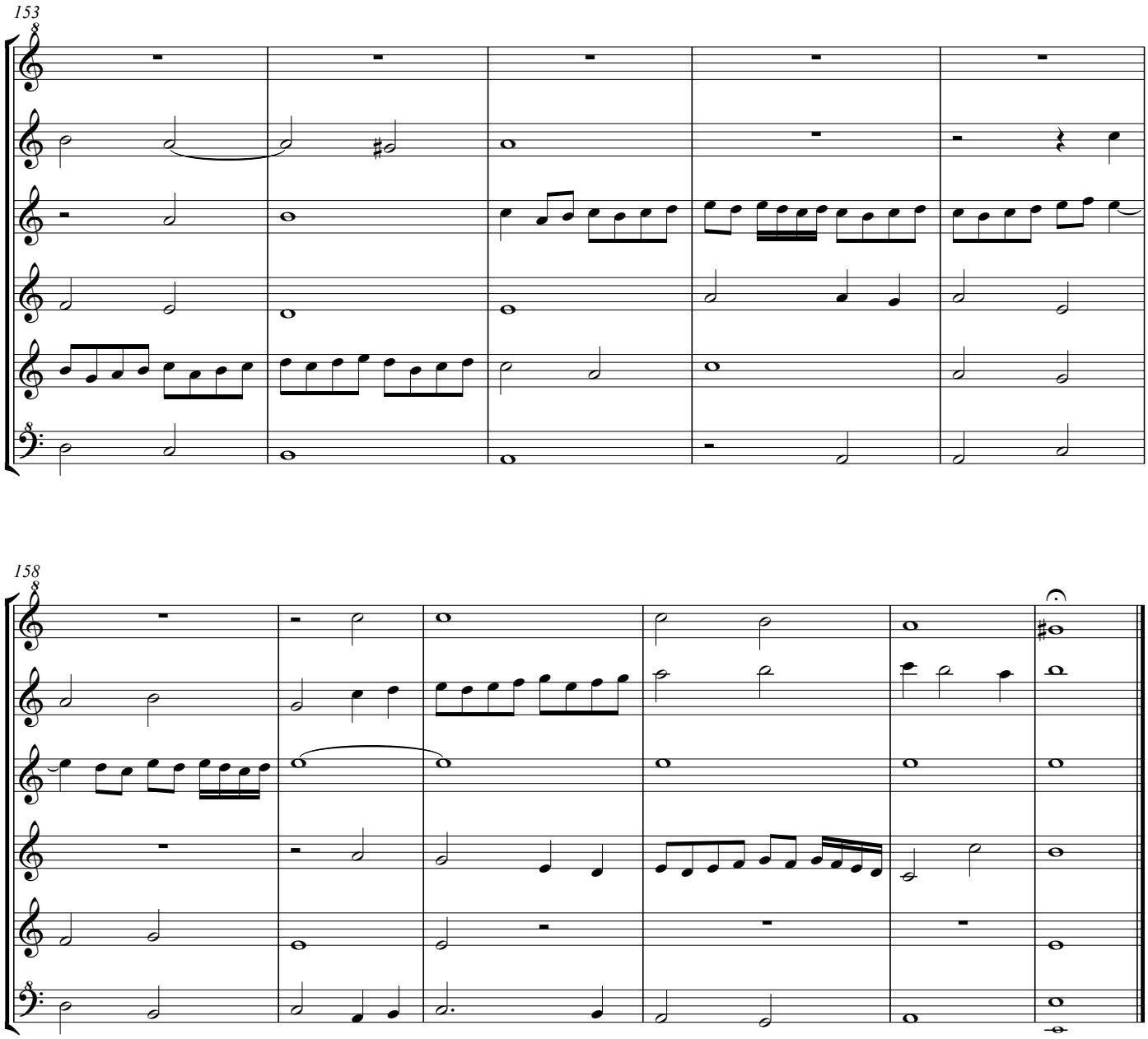
140
fo.184v.
147



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.

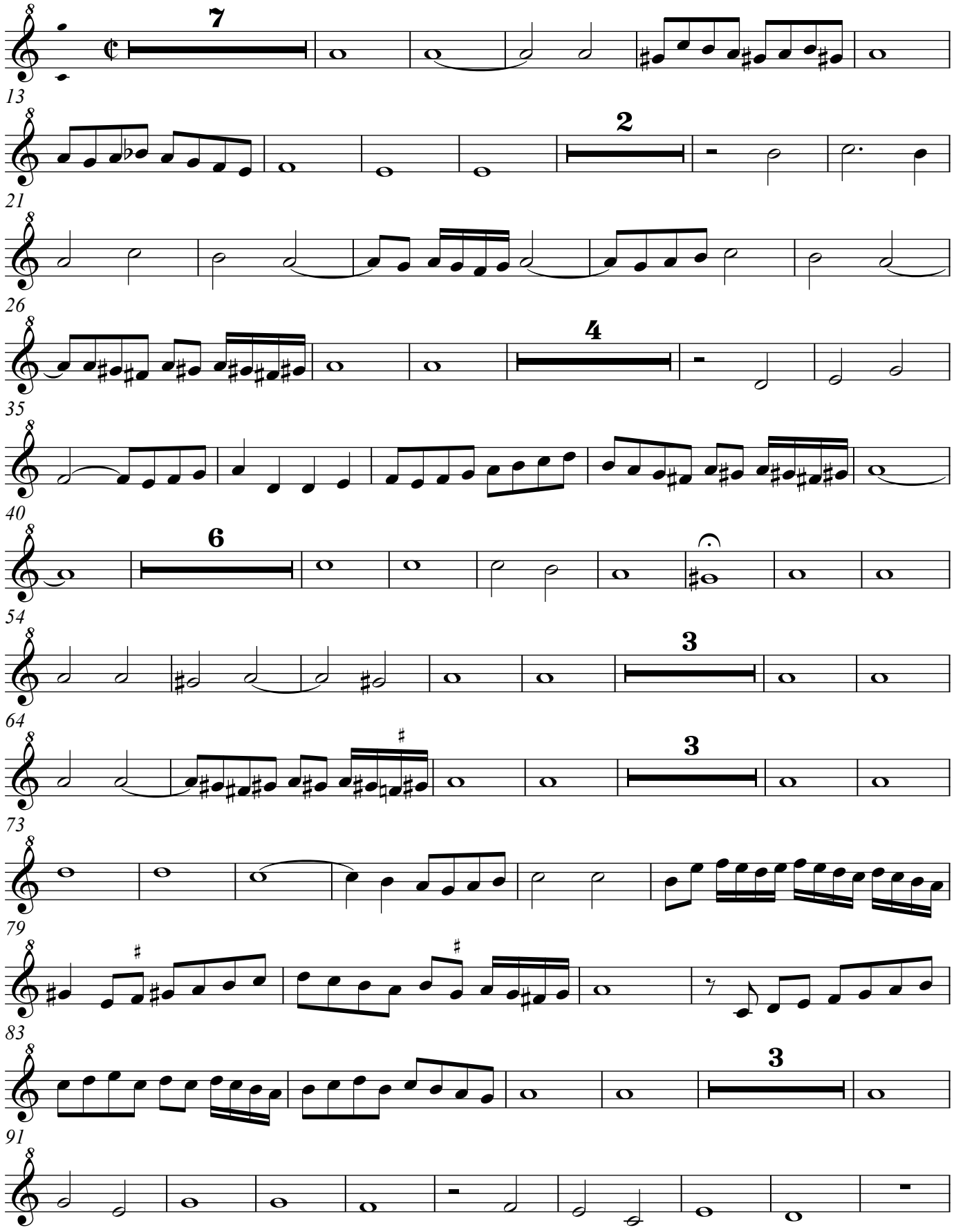
Bar 11 Quinto: no rest or lengthening sign;
Bar 41 Canto: no rest or lengthening sign;
Bars 60-61 and 64-65 Quinto: no rest or lengthening sign;
Bar 67: Cabeçon compressed this bar from its double length in Verdelot's original; Alto e' belonged to its first half, Tenor and Basso d and Sesto f to the 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

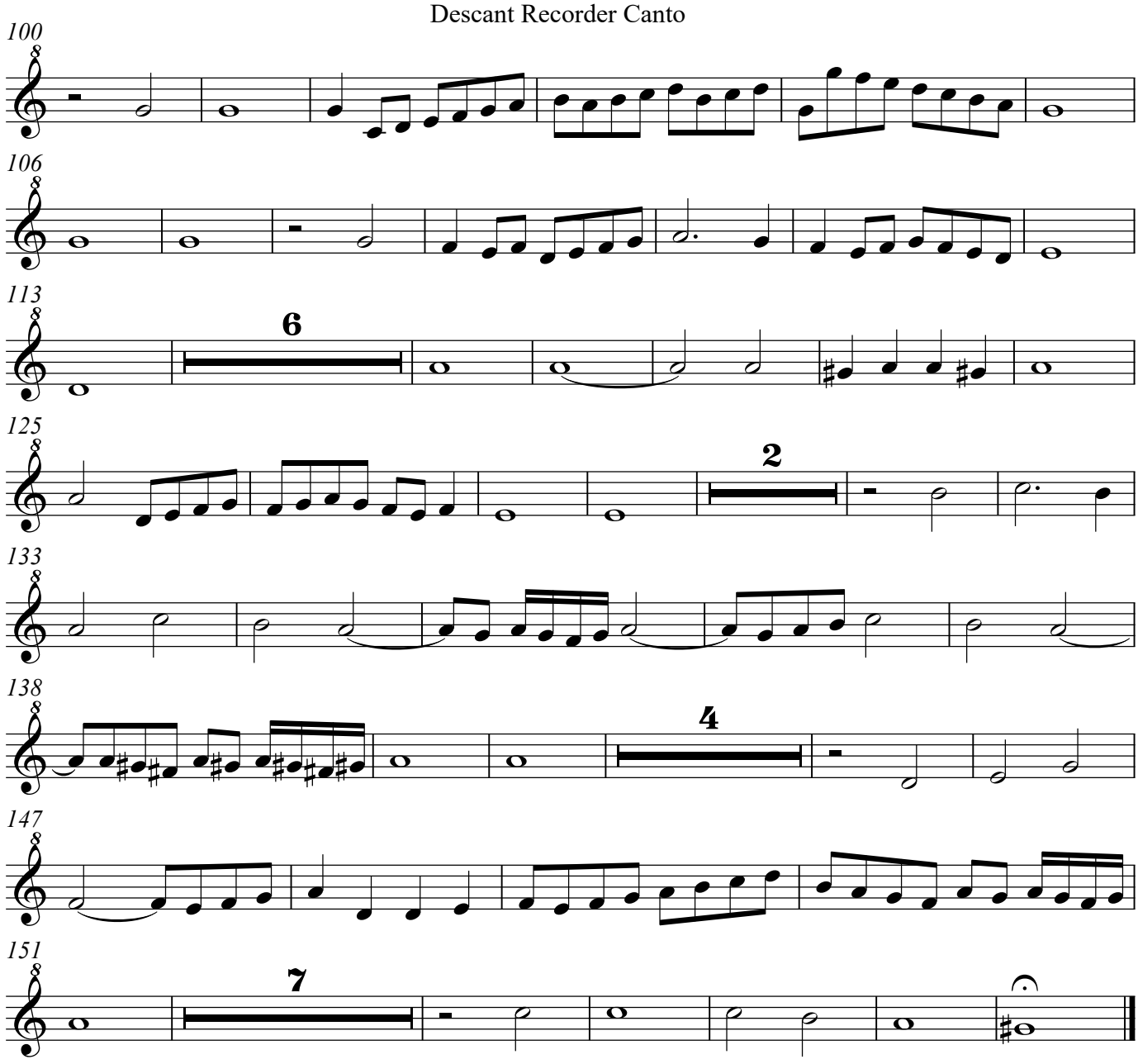
Fo.181v. Philippe Verdelot, Ardenti miei sospiri

Descant Recorder Canto

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



Descant Recorder Canto

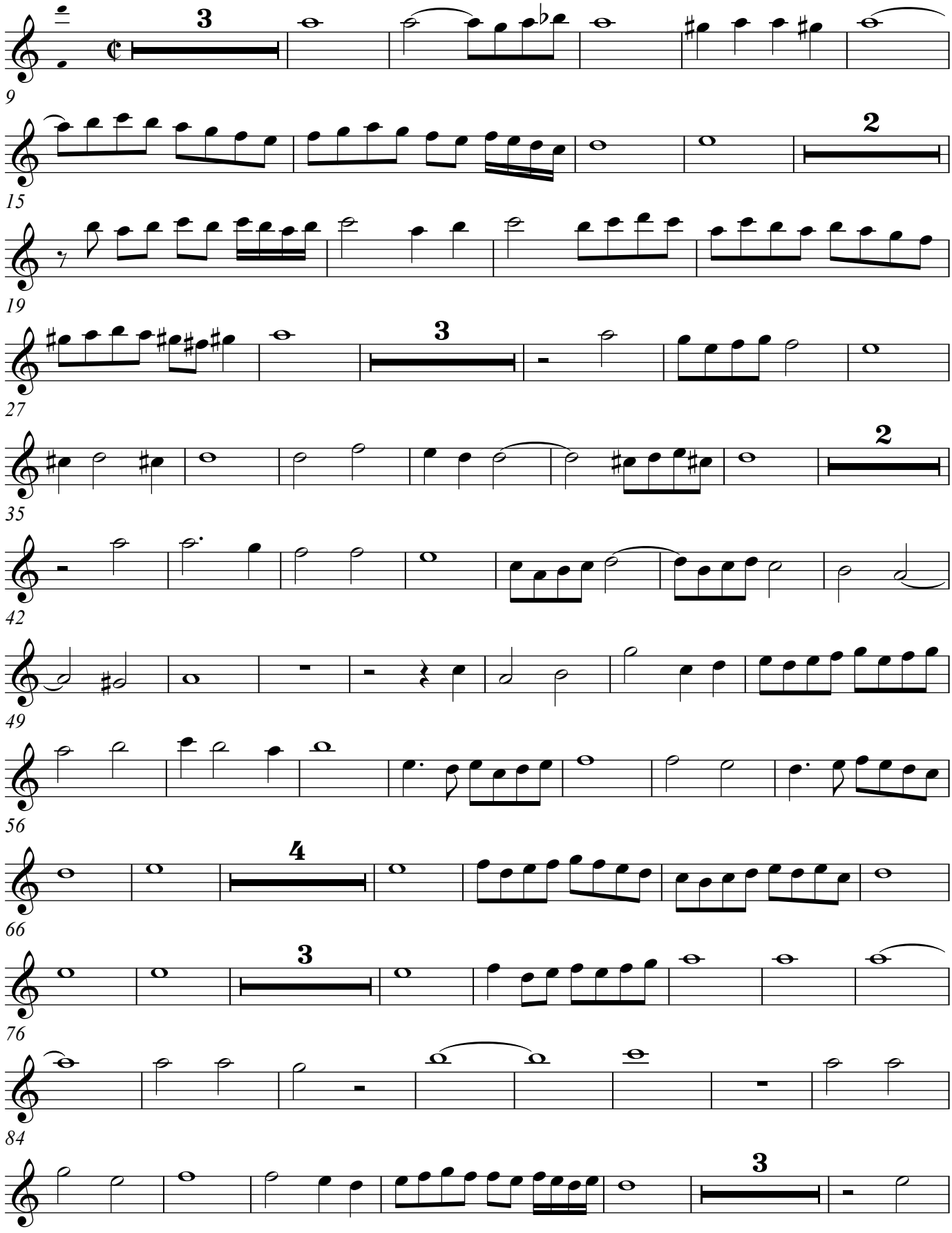


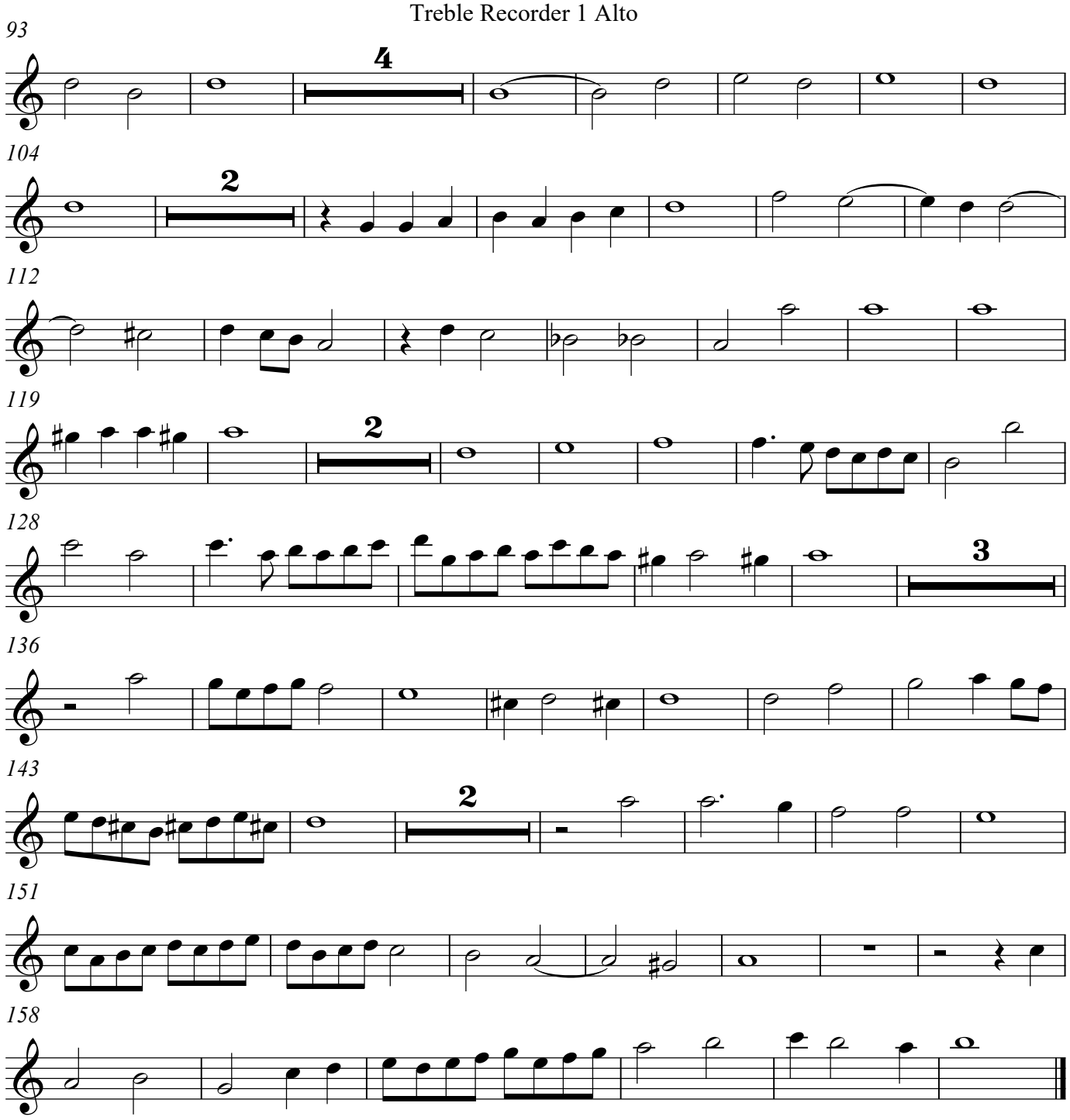
Ardenti mei suspiri. Verdelot

Fo.181v. Philippe Verdelot, Ardenti miei sospiri

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

Treble Recorder 1 Alto



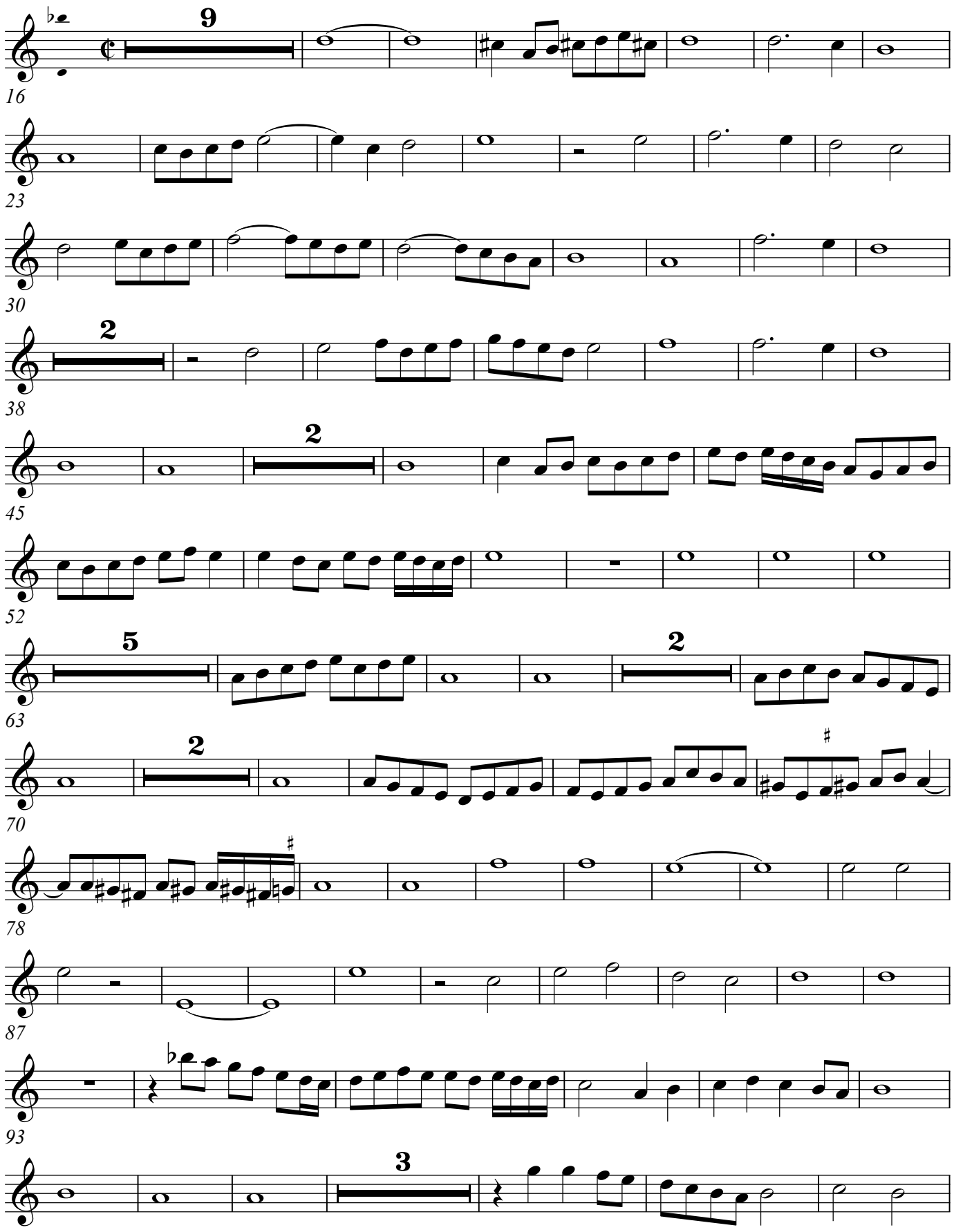

93
4
104
2
112
119
2
128
3
136
143
2
151
158

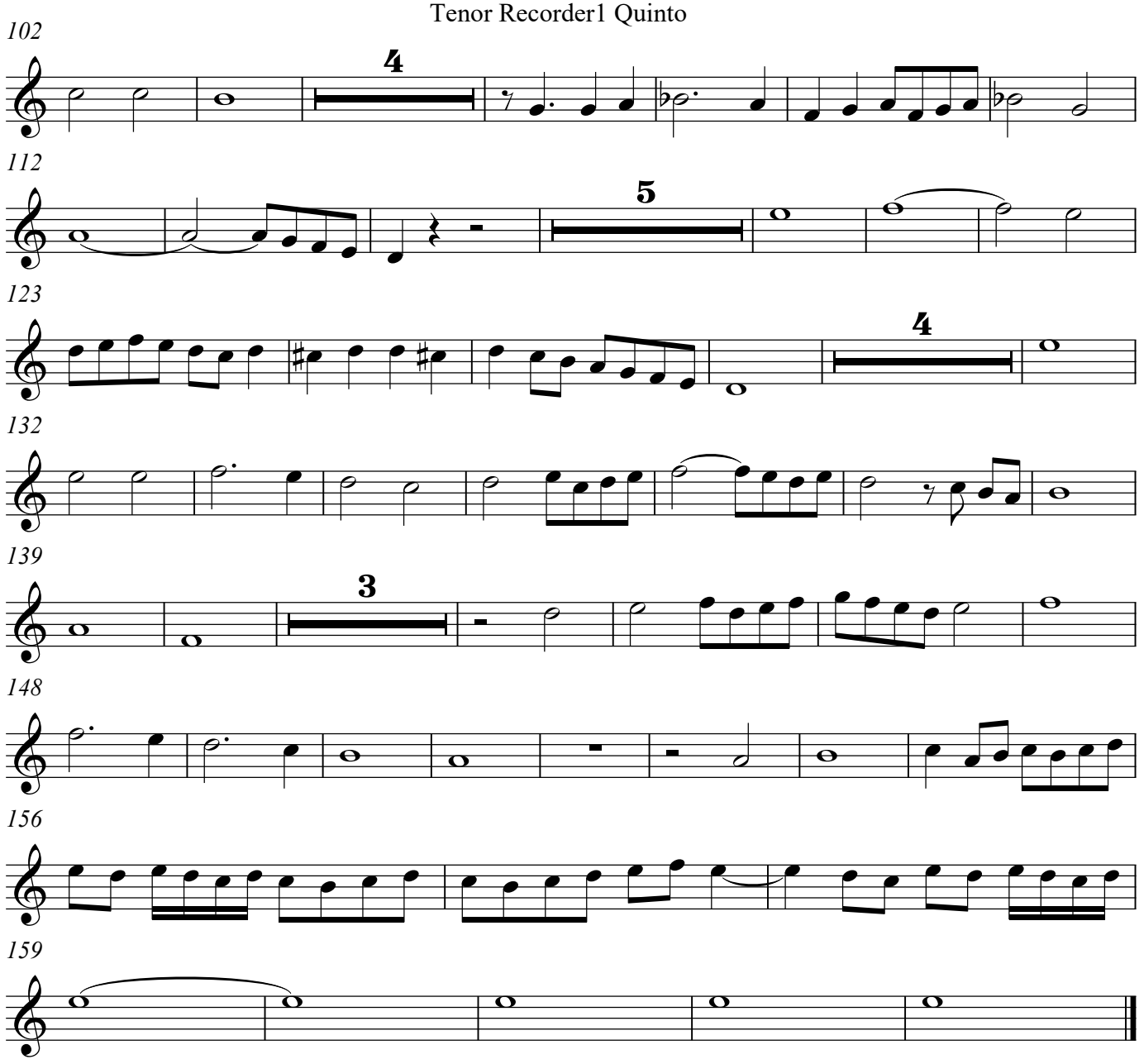
Ardenti mei suspiri. Verdelot

Fo.181v. Philippe Verdelot, Ardenti miei sospiri

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

Tenor Recorder1 Quinto




102
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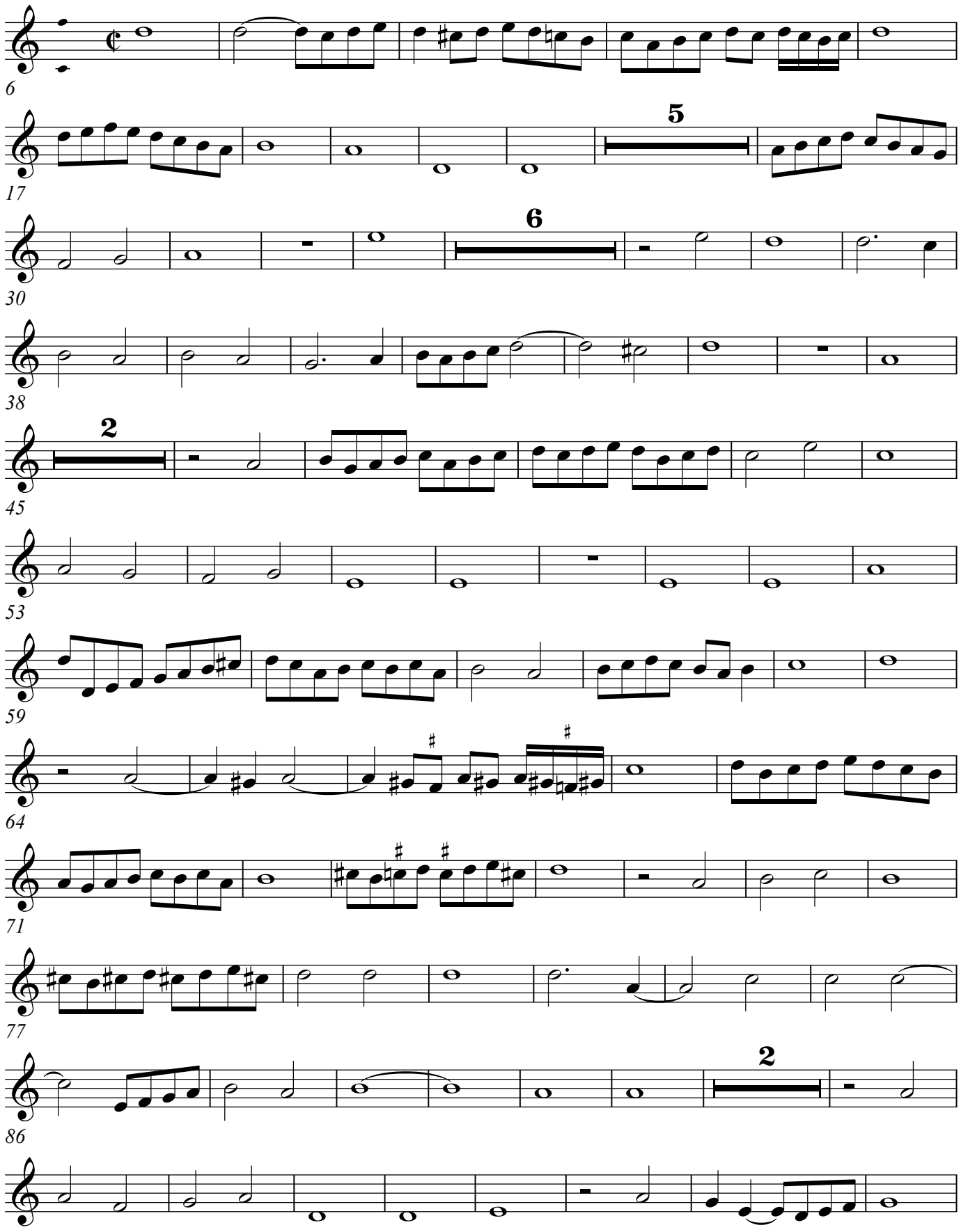
3
148
156
159

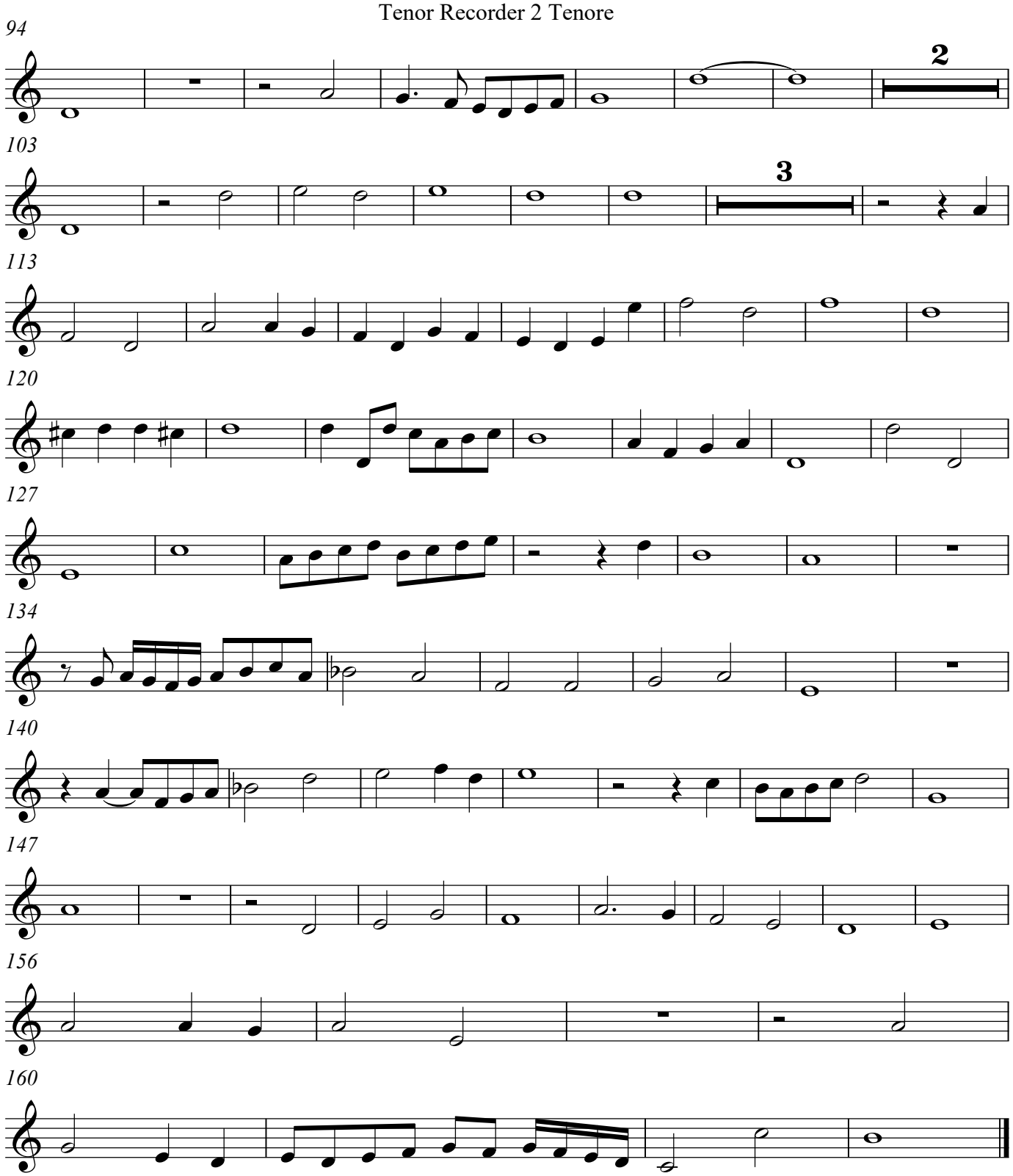
Ardenti mei suspiri. Verdelot

Fo.181v. Philippe Verdelot, Ardenti miei sospiri

Tenor Recorder 2 Tenore

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

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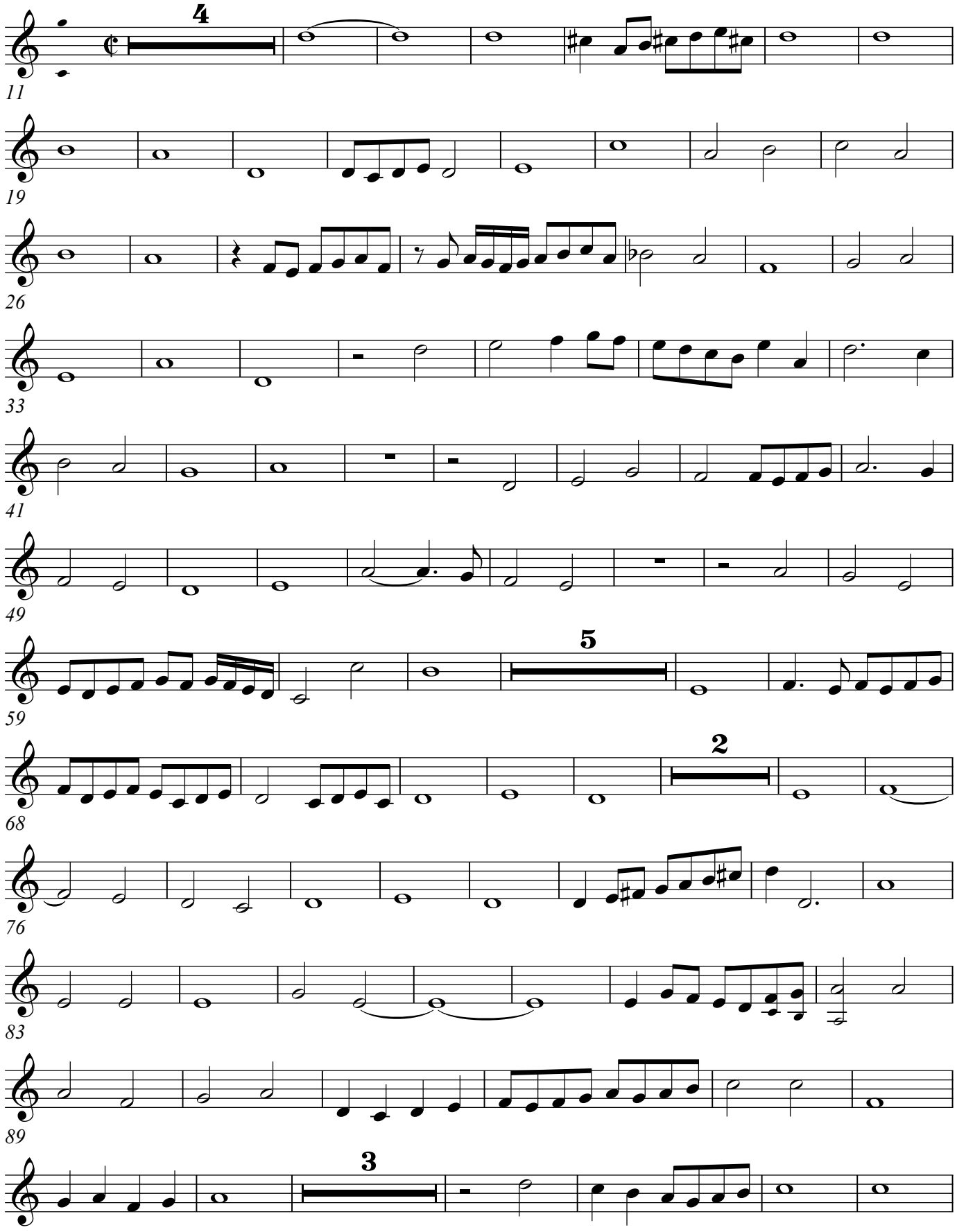
160

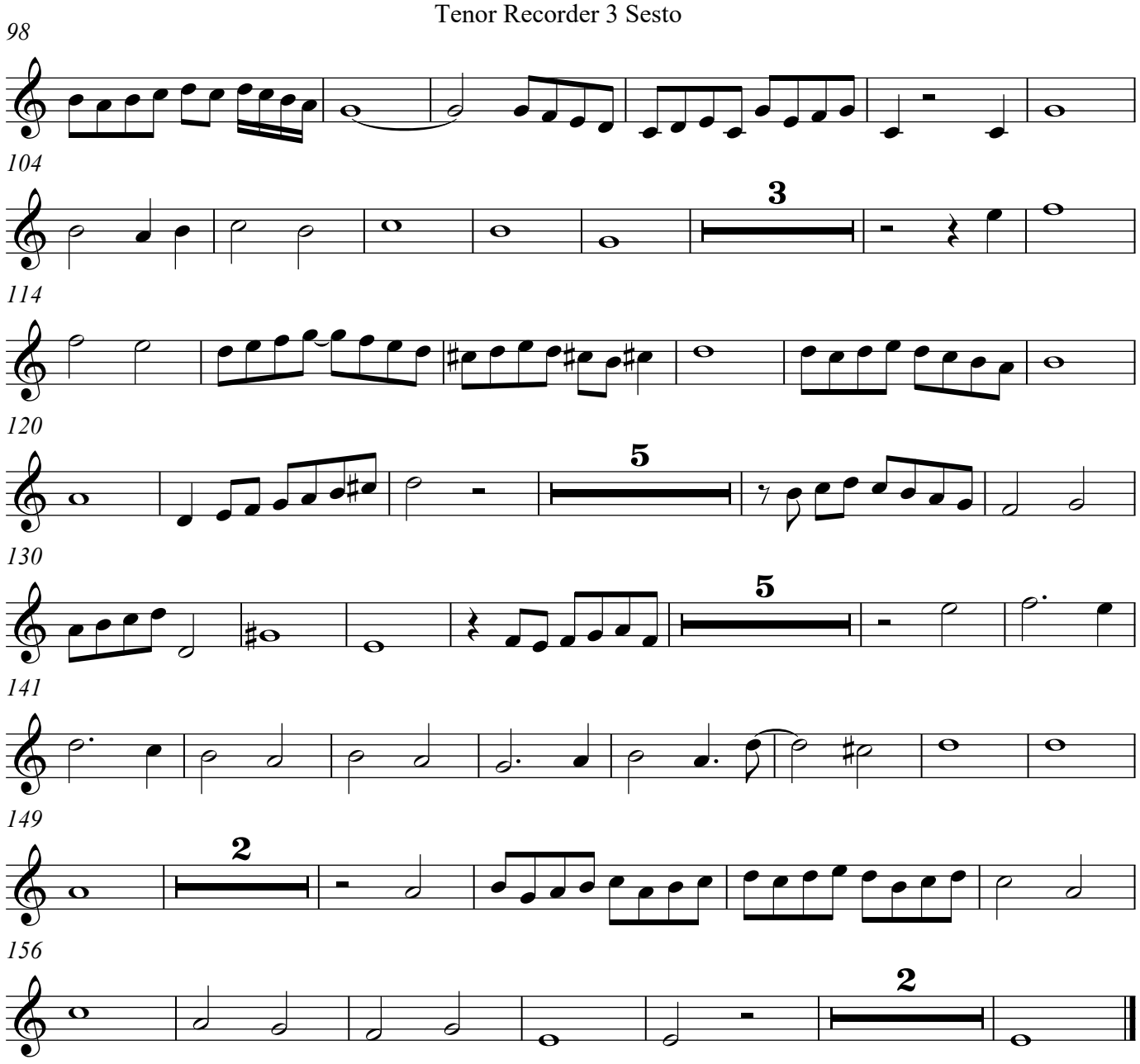
Ardenti mei suspiri. Verdelot

Fo.181v. Philippe Verdelot, Ardenti miei sospiri

Tenor Recorder 3 Sesto

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

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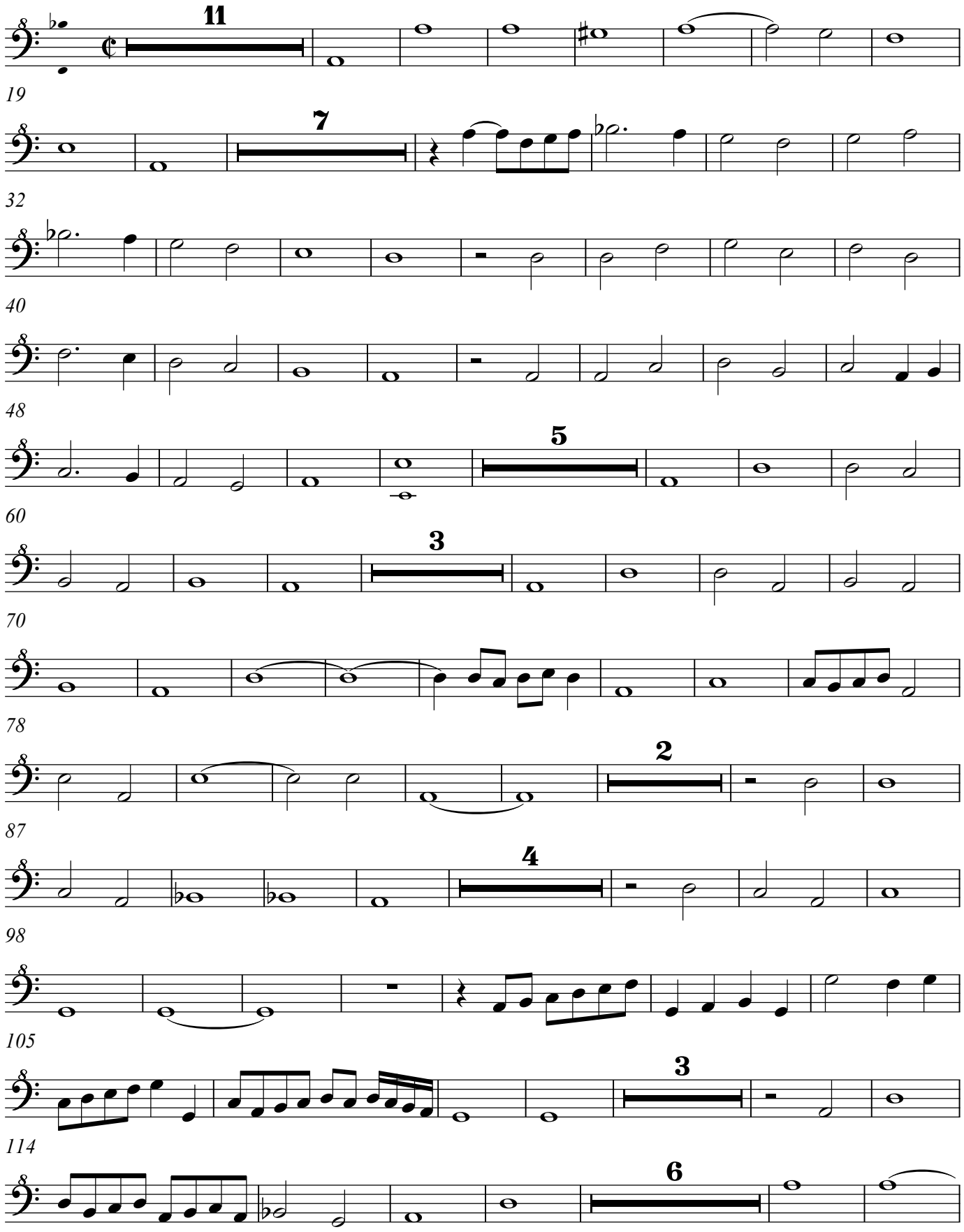
Ardenti mei suspiri. Verdelot

Fo.181v. Philippe Verdelot, Ardenti miei sospiri

Bass Recorder Basso

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



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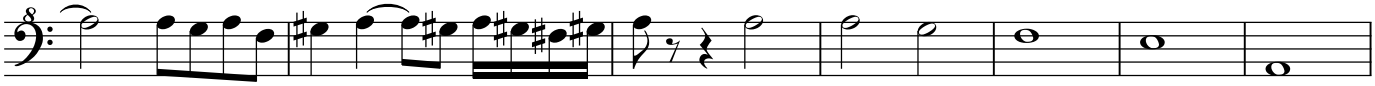

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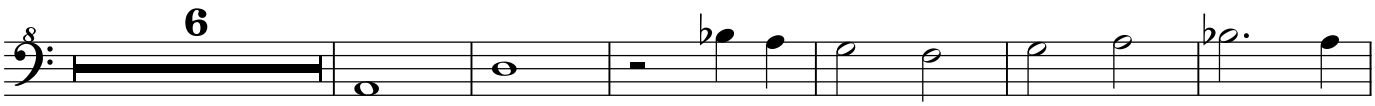

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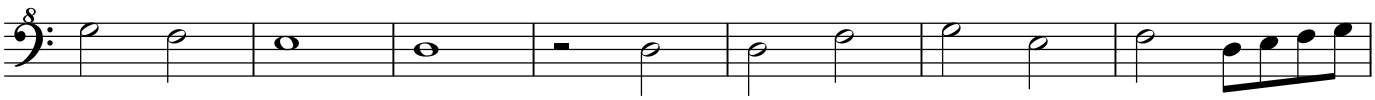

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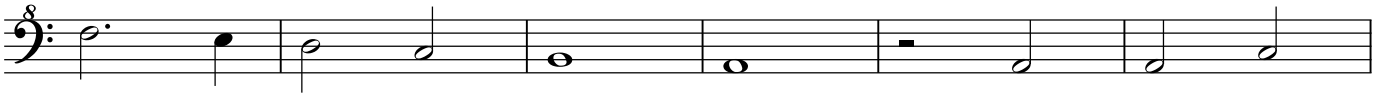
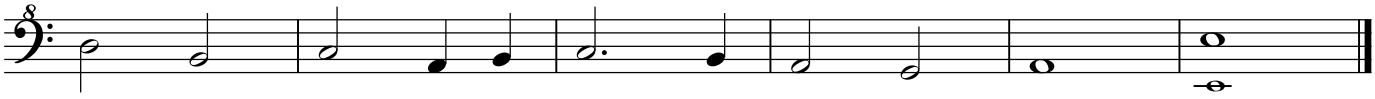
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