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PARA TECLA Y VIHUELA

EDITION ET ADAPTATION D'OEUVRES DE ANTONIO DE CABEZÓN LUIS MILÁN, ALONSO MUDARRA MATTHIAS WERRECORE

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Hes·so

TABLE DES MATIÈRES – TABLE OF CONTENTS - INDICE

INTRODUCTION (FR) 3
APPAREIL CRITIQUE 7
INTRODUCTION (EN) 10
CRITICAL APPARATUS 14
INTRODUZIONE 17
APPARATO CRITICO 21
BIBLIOGRAPHIE - BIBLIOGRAPHY – BIBLIOGRAFIA 24
EDITION SYNOPTIQUE – SYNOPTIC EDITION – EDIZIONE SINOTTICA
1a. Antonio de Cabezón Aiuli vous sola verdura. Lupus. 25
2a. Antonio de Cabezón Benedicta es regina caelorum 31
3a. Antonio de Cabezón Differe[n]cias sobre la Gallarda Milanesa 44
4a. Antonio de Cabezón Fabordo[n] del premier tono llano 51
5a. Antonio de Cabezón Differe[n]cias sobre el canto de la Dama le demanda... 57
6a. Matthias Werrecore La Bataglia Taliana. Seconda Parte 63
7a. Antonio de Cabezón Christe redemptor 72
8a. Luis Milán [Tento] 75
9a. Alonso Mudarra Condeclaros 81
EDITION PRATIQUE – PRACTICAL EDITION – EDIZIONE PRATICA
1b. Antonio de Cabezón Aiuli vous sola verdura. Lupus. 84
2b. Antonio de Cabezón Benedicta es regina caelorum 89
3b. Antonio de Cabezón Differe[n]cias sobre la Gallarda Milanesa 101
4b. Antonio de Cabezón Fabordo[n] del premier tono llano 108
5b. Antonio de Cabezón Differe[n]cias sobre el canto de la Dama le demanda .. 114
6b. Matthias Werrecore La Bataglia Taliana. Seconda Parte 118
7b. Antonio de Cabezón Christe redemptor 127
8b. Luis Milán [Tento] 130
9b. Alonso Mudarra Condeclaros 134
FACSIMILE
1c. Antonio de Cabezón Aiuli vous sola verdura. Lupus. 136
2c. Antonio de Cabezón Benedicta es regina caelorum 140
3c. Antonio de Cabezón Differe[n]cias sobre la Gallarda Milanesa 150
4c. Antonio de Cabezón Fabordo[n] del premier tono llano 153
5c. Antonio de Cabezón Differe[n]cias sobre el canto de la Dama le demanda .. 155
6c. Matthias Werrecore La Bataglia Taliana. Seconda Parte 159
7c. Antonio de Cabezón Christe redemptor 163
8c. Luis Milán [Tento] 165
9c. Alonso Mudarra Condeclaros 168

INTRODUCTION

Dans la musique instrumentale d'influence espagnole de la période correspondant aux règnes de Charles Quint et de Felipe II, l'attribution d'un répertoire à des instruments aussi divers que la *tecla* (instrument à clavier), la *vihuela* et la harpe est un dénominateur commun. Les œuvres imprimées par Cabezón, Henestrosa, Bermudo[1] et d'autres sont destinées à ces instruments qui peuvent tous les trois s'approcher du style polyphonique le plus raffiné. De même Mudarra[2], à la fin de son troisième livre, anticipe un Tiento noté en "cifra" pour *vihuela*, harpe ou clavier qui serait inclus dans son prochain livre, malheureusement jamais publié.

En 1557, Venegas de Henestrosa introduit un nouveau système de notation ("cifra nueva") dans le but déclaré de "abrir a los músicos de tecla y arpa, la porta de toda la musica de vihuela" ("ouvrir aux joueurs de clavier et de harpe la porte de toute la musique de vihuela"). L'idée de rendre le répertoire de la *vihuela* accessible aux joueurs de clavier est sans doute justifiée par le fait qu'au milieu du XVIe siècle, le répertoire pour clavier n'était pas du tout comparable, en quantité et en qualité, à celui de la *vihuela* ou du luth[3].

Certaines sources documentaires et iconographiques montrent que ces deux instruments pouvaient également être joués ensemble, témoignant de la possibilité de faire concerter la *vihuela* avec un instrument à clavier ou une harpe et offrant ainsi une lecture de l'indication "para tecla, arpa, y vihuela" non seulement dans le sens d'une destination alternative du même répertoire, mais aussi dans le sens d'une participation simultanée des deux instruments à l'exécution. Cette simultanéité devient même une nécessité pratique dans le cas d'adaptations de pièces vocales pour 5 ou 6 voix.

Un témoignage évocateur de cette pratique est celui du poète et musicien Vicente Espinel, qui décrit avec enthousiasme la participation conjointe de *tecla* et *vihuela* lors d'un concert :

> llegado a oír al mismo maestro Clavijo en la tecla, [...] y a Lucas de Matos en la vihuela de siete órdenes, imitándose los unos a los otros con gravísimos y no usados movimientos, es lo mejor que yo he oído en mi vida.
>
> J'ai écouté Maestro Clavijo à la *tecla*, [...] et Lucas de Matos à la *vihuela* de sept ordres, s'imitant l'un l'autre avec des mouvements très graves et inhabituels, il est le meilleur que j'ai entendu dans ma vie.[4]

Cette pratique est aujourd'hui complètement oubliée, mais il nous a semblé très intéressant de tenter, à travers nos recherches, de reproduire les affinités, les contrastes et les "imitations inouïes" qui naissent du dialogue entre la *vihuela* et

[1] CABÉZON, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.
[2] MUDARRA, 1546.
[3] CEA GALÁN, 2014, p. 84.
[4] ESPINEL, 1618, Descanso V.

l'instrument à clavier. [5]

La présente édition fournit des exemples de concertation des deux instruments dans quelques pièces de Cabezón ainsi que dans notre transcription de la deuxième partie de *Batalia* de Werrecore. Par ailleurs, puisant dans ce qui constitue un vaste répertoire commun, elle propose trois pièces solo adaptées aux caractéristiques techniques et idiomatiques de l'un ou de l'autre instrument.

Dans la répartition des parties entre les deux instruments, l'instrument à clavier se voit presque toujours confier les parties de ténor et de basse, où la polyphonie est mise particulièrement en valeur par l'équilibre des registres moyen et basse des clavecins de la Renaissance ou encore du registre de Principal des orgues de l'époque.

Alors que le registre médium de la *vihuela* est généralement assez faible, elle réussit à donner plus de forme aux "glosas" dans la tessiture aiguë, tandis que le clavier peut "gloser" sans difficulté dans la basse.

Nous avons souvent fait le choix de doubler l'une des voix pour créer un effet dynamique, ou nous avons laissé un instrument commencer seul lorsque c'était possible sans renoncer à la perfection de la polyphonie, puis enrichi le discours avec l'entrée du second, comme cela se produit dans les 'duos' fréquents dans le répertoire de *vihuela*.

Pour créer ou accentuer un dialogue imitatif entre les deux instruments, nous n'avons pas hésité à faire "migrer" une voix d'un instrument à l'autre.[6]

Dans les parties de *vihuela*, nous avons souvent opté pour la répétition des notes tenues pour souligner les dissonances. Certaines voix, pensées pour être jouées sur un instrument à clavier, ont été supprimées ou réécrites en tenant compte des spécificités de la *vihuela*, comme le conseille Hernando de Cabezón lui-même.[7]

Nous avons parfois éliminé, transposé ou adapté des parties et ajouté des diminutions.

Aucune ornementation n'a été ajoutée dans l'édition, bien que nous considérions les ornements comme essentiels dans l'interprétation. Pour cet aspect et en général pour l'*Aufführungspraxis* de ce répertoire, la référence principale est le traité *l'Arte de tañer fantasía* de Tomás de Santa María,[8] dans lequel on trouve des exemples

[5] Notre travail s'est déroulé dans le cadre des projets de recherche "TYV" et "TYVEDI" dirigés par Maurizio Croci financés par la HES-SO, Haute école spécialisée de Suisse occidentale et réalisés à l'HEMU, Haute Ecole de Musique en collaboration avec différents partenaires tels que l'IRMAS, Institut de recherche en musique et arts de la scène, le Conservatorio 'Vivaldi' d'Alessandria, la Musikhochschule de Munich, RSI-Rete Due, la Società italiana del Liuto, la Fondation Académie Orgue de Fribourg, l'Associazione L'Architasto, Rome, et l'Associazione La Cappella Musicale, Milan. Dans le cadre de ce même projet, le CD 'Milano Spagnola' (Arcana-Outhere A481) a été publié en 2021.
[6] Par exemple dans *Benedicta es regina caelorum*, b. 76-78
[7] CABÉZON, 1578 , *Declaración de la cifra*, senza fol.
[8] SANTA MARIA, 1565.

d'ornements, de diminutions, de doigtés et d'inégalités ("tañer con buen ayre").

Les courtes introductions que Luis Milán place avant les compositions de *El Maestro* sont également très révélatrices pour l'interprète. En effet, on y trouve des indications verbales de tempo, près de soixante-dix ans avant les premières indications dans les sources italiennes du XVIIe siècle. Dans certaines compositions qui alternent des sections d'accords (*consonancias*) et des passages en gammes (*redobles*), le *compas* (ou *tactus*) n'est pas immuable. C'est le cas du *Tento* inclus dans la présente édition: le *compas* varie d'une manière très particulière sur laquelle Milán insiste à plusieurs reprises tout au long de l'œuvre et que nous trouvons également décrite dans la note précédant l'œuvre: " y han se de tañer las consonancias a espacio y los redobles a priessa " (" il faut jouer les *consonancias* avec lenteur et les passages avec rapidité ").

Nos adaptations sont conçues pour une *vihuela* à sept ordres, telle que mentionnée par Cabezón dans sa préface et décrite également par Espinel. En ce qui concerne la *tecla*, notre instrument de référence est un clavecin de la Renaissance, semblable au Pisaurensis 1533 conservé au Musée des instruments de musique de l'Université de Leipzig [9]. La dynamique de ce clavecin s'équilibre bien avec celle de la *vihuela* et le timbre des deux instruments est complémentaire. En outre, le clavecin permet l'exécution facile des *glosas* dans les graves, contrairement à ce qui se passe généralement avec un virginal.

CRITÈRES ÉDITORIAUX

Le présent volume propose d'une part une édition synoptique qui met en regard nos adaptations avec les sources transcrites en partition, et d'autre part une édition pratique dans laquelle ne figurent que les adaptations. Dans les cas de Milán et Mudarra, où les *cifras* ne donnent que des indications de position, nous avons choisi de transcrire les sources sur deux portées.[10]

Les parties de clavier et de *vihuela* sont chacune notées sur deux portées. La partie de *vihuela* comprend également la notation en tablature pour un instrument à sept ordres en Sol, respectivement pour une *vihuela* à six ordres en La, comme dans la source originale, dans le cas de la pièce de Luis Milán.

En appendice, on trouve les fac-similés des sources originales en *cifra*[11].

Les altérations suivent l'usage actuel et sont valables pour toute la mesure. Les altérations ajoutées par les éditeurs sont placées au-dessus ou au-dessous de la

[9] Museum für Musikinstrumente der Universität Leipzig, cat. N. 67 : Cembalo Domenicus Pisaurensis, 1533, un clavier C/E – f3, un seul jeu de 8'.

[10] La notation musicale de cette édition a été réalisée par Jung Min Kim avec le logiciel Sibelius.

[11] Pour une explication complète des différents systèmes de notation en *cifra*, il se révèle indispensable la monumentale étude de CEA GALÁN, 2014, qui a été une référence constante tout au long de nos recherches et à laquelle nous sommes largement redevables.

note correspondante.

Dans les mesures ternaires, les brèves ou les semi-brèves parfaites sont notées avec l'ajout de points de valeur, selon l'usage contemporain.

Les titres originaux des œuvres ont été conservés. Lorsque le titre diffère sensiblement de celui de l'index du recueil original, ce dernier est indiqué entre parenthèses dans l'appareil critique.

Les corrections d'erreurs sont indiquées dans l'appareil critique.

Les ajouts ou répétitions de parties musicales sont placés entre crochets dans l'édition des partitions.

Les signes d'arrêt qui, dans les sources originales, ne figurent que sur la portée supérieure, ont été, le cas échéant, également indiqués sur la portée inférieure, selon l'usage actuel.

Pour faciliter la lecture, les liaisons dans la partie *vihuela* nécessaires à la clarification de la polyphonie sont ajoutées sans être signalées. La partie adjacente en tablature permet une comparaison immédiate avec l'original.

REMERCIEMENTS

Nous remercions tout d'abord l'HEMU, Haute École de Musique Vaud - Valais - Fribourg et la HES-SO, sans lesquelles ce projet n'aurait pas pu voir le jour. Nous tenons aussi à remercier tout particulièrement Angelika Güsewell, Directrice de la Recherche à l'HEMU, pour son soutien constant et sa grande disponibilité à toutes les étapes de notre recherche ; Jung Min Kim pour la transcription de l'édition musicale sur le logiciel Sibelius, ainsi qu'Antonio Frigé et Matilde Croci pour leur précieuse collaboration lors des dernières étapes de la rédaction.

APPAREIL CRITIQUE

ABREVIATIONS

S soprano
A altus
T ténor
B basse
fol. folio
b. mesure
p. page

SOURCES

HC CABEZÓN, Hernando de, *Obras de música para tecla, harpa y vihuela de Antonio de Cabezón, Musico de la camara y capilla del Rey Don Philippe nuestro Señor*, Madrid, Francisco Sánchez, 1578.[12]

MW *La bataglia italiana composta da M. Mathias Fiamengo Maestro di capella del Domo di Milano, "con alcune villotte piaceuole nouamente con ogni diligentia ristampate & corrette. Aggiontoui anchora una villotta alla padoana con quatro parte*, Venezia, Antonio Gardano, 1552.[13]

LM MILÁN, Luis*, Libro de musica de vihuela de mano :intitulado El maestro, el qual trahe el mesmo estilo y orden que vn maestro traheria con un discípulo principiante, mostrandole ordenadamente desde los principios toda cosa que podría ignorar, para entender la presente obra / compuesto por don Luys Milan, dirigido al muy alto [et] muy poderoso [et] inuictissimo pri[n]cipe don Juhan, por la gracia de Dios, rey de Portugal y de las yslas [et]*, Valencia, Francisco Diaz Romano, 1535.[14]

AM MUDARRA; Alonso, *Tres libros de musica en cifras para vihuela :en el primero ay musica facil y dificil en fantasias y composturas y pauana y gallardas y algunas fantasias para guitarra : el segũdo trata de los ocho tonos (o modos) ... : el tercero es de musica para cantada y tañida ... / Alonso Mudarra*, Sevilla, Juan de León, 1546.[15]

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[12] L'édition a été réalisée à partir de l'exemplaire conservé à Madrid, Biblioteca Nacional de España (E Mn), R/3891, disponible en ligne : http://bdh.bne.es/bnesearch/detalle/202212. Pour certains passages peu lisibles, nous avons utilisé l'exemplaire conservé à Bruxelles, Bibliothèque royale de Belgique - Koninklijke Bibliotheek van België (B-Br), Sig. *6 d6 A8 B4 C-L8 M-N10 O-T8 V6 X-Y8 Z10 2A8 2B9, disponible en ligne : https://uurl.kbr.be/1561186.

[13] L'édition a été réalisée à partir de l'exemplaire conservé à Munich, Bayerische Staatsbibliothek, 4 Mus.pr. 60#Beibd.1 disponible en ligne sous le lien suivant : https://www.digitale-sammlungen.de/en/view/bsb00073105?page=1.

[14] L'édition a été réalisée à partir de l'exemplaire conservé à Madrid, Biblioteca Nacional de España, R/14752, qui peut être consulté en ligne sous le lien suivant : http://bdh-rd.bne.es/viewer.vm?id=0000022795.

[15] L'édition est basée sur l'exemplaire conservé à Madrid, Biblioteca Nacional de España, R/14630, disponible en ligne sous le lien suivant : http://bdh-rd.bne.es/viewer.vm?id=0000108275&page=1.

NOTES CRITIQUES

1. Antonio de Cabezón
Aiuli vous sola verdura. Lupus. (Aiule vos sola verdura, Lupus)
HC, fol. 138v-140
Modèle : Johannis Lupi, *Au joli bois*, in *Le cincquiesme livre contenant Trente & deux Chansons a Cincq et a Six parties composees par Maistre Nicolas Gombert & aultres excellens Autheurs convenables et propices a iouer de tous Instrumentz* , Antwerp 1544, Tylman Susato , n. 3.

2. Antonio de Cabezón
Benedicta es regina caelorum (Benedicta es celoru[m] regina jusquin)
HC, fol. 159-163
Modèle : Josquin Des Prez, *Benedicta es, caelorum Regina*, in *Liber selectarum cantionum quas vulgo mutetas appellant sex quinque & quatuor vocum*, Augsburg 1520, Sigmund Grimm and Marcus Wirsung, n. 6.
b. 162 1ère portée à partir du bas Dernier Fa: bécarre

3. Antonio de Cabezón
Differe[n]cias sobre la Gallarda Milanesa
HC, fol. 188-189
La structure de la composition présente certaines problématiques que nous avons résolues ainsi : à la b. 9, l'indication " Beulta al principio " est notée intégralement en répétant la partie A ; à la b. 26, la partie B est répétée ; à la b.73, la dernière variation de la partie B est répétée, selon ce que semblent suggérer les deux dernières mesures de la source originale, en simplifiant légèrement la *glosa* de la basse de la b. 71 tout en gardant la version originale pour le final à la b. 81.

4. Antonio de Cabezón
Fabordo[n] del premier tono llano (Quatro fauborbones del primer tono, el primer llano, el segu[n]do glosado, con el tiple, el tercero glosado con el co[n]trabaxo, el quarto glosado co[n] las vozes de en medio)
HC, fol. 13

5. Antonio de Cabezón
Differe[n]cias sobre el canto de la Dama le demanda (Diferencias sobre madama le deman[n]da)
HC, fol. 192-193
b. 21_2 A Fa
b. 21_2 T Do
b. 60_2 T Fa
b. 50_1 S point d'orgue dans la source
b. 81 S point d'orgue ajouté

6. Matthias Werrecore

La Bataglia Taliana. Seconda Parte
MW, C, p. 4-6 ; A, p. 4-5; T, p. 4-5; B, p. 5-6
b. 39 T indication de mesure: 𝄵3

7. Antonio de Cabezón
Christe redemptor
HC, fol. 23v-24
b. 84 T Si

8. Luis Milán
[Tento] Estos tentos que se siguen van poz los terminos del septimo y octavo tono: y han se de tañer las consonancias a espacio y los redobles a priessa [...]
LM, p. 145-148 dans la numérotation manuscrite de l'exemplaire consulté.
Dans la tablature de *vihuela* de notre édition et selon l'usage moderne dans lequel la ligne inférieure correspond à la corde la plus aiguë, le sens de lecture est inversé par rapport à l'original de Milán.

9. Alonso Mudarra
Condeclaros (Condeclaros in doze maneras)
AM, Libro I, fol. 15v-16

INTRODUCTION

Within the field of Spanish-influenced instrumental music during the reigns of Charles V and Philip II, it was common for music to be attributed to a range of instruments such as the *tecla* (keyboard), the *vihuela* and the harp. Works by Cabezón, Henestrosa, Bermudo[16] are aimed at these instruments, all three of which can achieve the highest polyphonic styles. Even Mudarra,[17] at the end of his third book, provides a preview of a Tiento noted in tablature for *vihuela*, harp or keyboard that was to have been included in his next book, which was, unfortunately, never published.

In 1557, Venegas de Henestrosa introduced a new system of notation ("cifra nueva") with the stated goal of "abrir a los músicos de tecla y arpa, la porta de toda la musica de vihuela" ("providing access to keyboard and harp players to the entire repertoire of music for the vihuela"). The idea of rendering the repertoire of *vihuela* music accessible to keyboard players was clearly justified by the fact that in the mid-1500s, the repertoire for keyboards was in no way comparable in either quantity or quality to that for the *vihuela* or the lute[18].

Some documentary and iconographic sources show that these two instruments could even be played together, demonstrating the possibility of orchestrating the *vihuela* with a keyboard instrument or the harp, thus offering a reading for the indication “para tecla, arpa, y vihuela” not only as an alternative for the same repertoire but also in the sense of simultaneous participation of both instruments in a performance. This went so far as to become a practical necessity in the case of adaptations of vocal pieces for 5 or 6 voices.

One evocative example of this practice is that of the poet and musician Vincente Espinel, who enthusiastically described the participation of the *tecla* and *vihuela* during a concert:

> llegado a oír al mismo maestro Clavijo en la tecla, [...] y a Lucas de Matos en la vihuela de siete órdenes, imitándose los unos a los otros con gravísimos y no usados movimientos, es lo mejor que yo he oído en mi vida.
>
> I listened to the maestro Clavijo on the tecla, [...] and Lucas de Matos on the seven-course *vihuela*, each imitating the other with extremely deep and unusual movement, and it was the best I have ever heard in my life.[19]

This practice has now been completely forgotten, but we felt it would be extremely interesting to try and piece together, through our research, the affinities, the contrasts and the “never-before heard imitations” that come from the dialogue

[16] CABÉZON, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.
[17] MUDARRA, 1546.
[18] CEA GALÁN, 2014, p. 84.
[19] ESPINEL, 1618, Descanso V.

between the *vihuela* and keyboard instruments.[20]

This publication provides examples of adaptations for the two instruments of a number of pieces by Cabezón and of our transcription of the second part of Werrecore's *Batalia*, as well as, drawing on what is effectively a vast common repertoire, of three solo pieces adapted to the technical and idiomatic characteristics of one or the other instrument.

In the distribution of the parts between the two instruments, the keyboard instrument is almost always assigned the tenor and bass parts, in which the polyphony is particularly enhanced by the balance of voicing of the medium and low registers of Renaissance harpsichords or Principal stops of organs from the period.

While with the *vihuela*, the medium register is generally rather weak, in the acute texture it manages to lend more form to the "glosas", while the keyboard is able to easily play diminutions on the bass line.

We have often doubled some voices to create a dynamic effect, while other times, when this does not mean losing out on full polyphony, we have left one instrument to begin alone, with the discourse then enhanced by the entry of the second instrument, as is the case in frequent "duos" in the *vihuela* repertoire.

To create or stress an imitative dialogue between the two instruments, we have sometimes "migrated" voices from one instrument to the other[21].

In the parts for *vihuela*, we have often chosen to repeat held notes to highlight dissonance. At times, we have eliminated or rewritten elements, conducting them in a different manner from how they could be played on a keyboard instrument, as recommended by Hernando de Cabezón himself[22].

We have sometimes eliminated, transposed or adapted parts and added divisions.

Despite considering it to be essential for execution, no ornamentation has been added to the edition. For this aspect, and in general for the *Aufführungspraxis* of this repertoire, the main reference is the treatise "Arte de tañer fantasía" by Tomás de Santa María,[23] which provides examples of ornamentation, divisions, fingering and *inégalités* ("tañer con buen ayre").

The brief introductions that Luis Milán provides at the beginning of the compositions of *El Maestro* are also of particular significance for performers. These provided

[20] Our work was carried out as part of the "TYV" and "TYVEDI" research projects of the HES- SO HEMU Haute Ecole de Musique Vaud-Valais-Fribourg (Switzerland) directed by Maurizio Croci in collaboration with a range of partners such as the IRMAS Institut de recherche en musique et arts de la scène, the "Vivaldi" Conservatory of Alessandria, the Musikhochschule of Munich, RSI-Rete Due, the Italian Lute Society, the Fondation Académie Orgue de Fribourg, the Architasto Foundation, Rome, the La Cappella Musicale Association, Milan. The same project also saw the publication in 2021 of the CD "Milano Spagnola" (Arcana-Outhere A481).
[21] For example in *Benedicta es regina caelorum*, b. 76-78
[22] CABÉZON, 1578 , *Declaración de la cifra*, no page.
[23] SANTA MARIA, 1565.

verbal indications of speed, almost sixty years before those from Italy from the 1600s. In some compositions, such as the *Tento* published here, which alternate chord sequences (*consonancias*) with scale passages (*redobles*), the *compas* (or *tactus)* is not immutable, varying in a particular manner on which Milán often focuses at various points in the work, and that we also find described in the note that precedes this piece: "y han se de tañer las consonancias a espacio y los redobles a priessa " ("the consonance must be played slowly, and the passages with rapidity").

Our adaptations have been conceived for a seven-course *vihuela* as indicated by Cabezón in his preface and as also described by Espinel. With regards to the *tecla*, our instrument of reference is a Renaissance harpsichord similar to the Pisaurensis 1533 held at the Museum of Musical Instruments at the University of Leipzig[24], which is well-balanced with the *vihuela* in terms of dynamics and timbre, also allowing, contrary to what normally occurs with a virginal instrument, the easy execution of bass *glosas*.

EDITORIAL CRITERIA

This volume proposes a synopsis that compares our adaptations with the sources transcribed in score and a practical edition that features the adaptations alone. In the cases of Milan and Mudarra, where the *cifras* only give positional indications, the choice was made to transcribe the sources on two staves.[25]

The parts for keyboards and *vihuela* are each noted on two staves. For the parts for *vihuela*, notation is also provided in tabulation form for a seven-course instrument in G. One exception is the piece by Luis Milán, where, as with the original source, the notation is for a six-course *vihuela* in A.

The appendix provides facsimiles of the original sources in *cifra*[26].

The alterations follow current use and are valid for the entire bar. Alternations added by the editors are placed above or below the note to which they refer.

In the ternary measures, the perfect breves and semibreves are noted with the addition of dotted notes in accordance with modern usage.

The original titles of the works have been maintained. When the title differs significantly from that in the index of the original collection, the latter is indicated in brackets in the critical apparatus.

Corrections of errors are indicated in the critical apparatus.

[24] Museum für Musikinstrumente der Universität Leipzig, cat. N. 67 : Cembalo Domenicus Pisaurensis, 1533, one keyboard C/E – f3, one single 8' register. *cifras*

[25] The music notation for this edition was provided by Jung Min Kim using Sibelius software.

[26] For an exhaustive explanation of the various systems of *cifra* notation, an essential contribution is found with the monumental study by CEA GALÁN, 2014 which has served as a constant point of reference throughout our research and to which we owe much.

The additions or repetitions of musical parts are indicated in square brackets in the scores.

The coronas that appear in the originals on the upper stave only, have also been brought to the lower stave where necessary, as is common practice nowadays.

To facilitate reading, the ties in the part for *vihuela* on two staves, required for clarification of the polyphony, have been added without highlighting and without brackets. A comparison with the consecutive part in the tabulation allows for immediate comparison with the original part.

ACKNOWLEDGEMENTS

First, we would like to thank the HEMU, Haute École de Musique Vaud - Valais - Fribourg and the HES-SO, without whom this project would not have been possible. We would also like to express our special thanks to Angelika Güsewell, Research Director of the HEMU, for her constant support and generous helpfulness during all phases of our research; Jung Min Kim for the transcription of the musical edition on Sibelius software, Antonio Frigé and Matilde Croci for their valuable collaboration during the final stages of editorial work.

CRITICAL APPARATUS

ABBREVIATIONS

S Soprano
A *Altus*
T Tenor
B Bass
fol. *folio*
b. bar
p. page

SOURCES

HC CABEZÓN, Hernando de, *Obras de música para tecla, harpa y vihuela de Antonio de Cabezón,Musico de la camara y capilla del Rey Don Philippe nuestro Señor*, Madrid, Francisco Sánchez, 1578. [27]

MW *La bataglia italiana composta da M. Mathias Fiamengo Maestro di capella del Domo di Milano, "con alcune villotte piaceuole nouamente con ogni diligentia ristampate & corrette. Aggiontoui anchora una villotta alla padoana con quatro parte*, Venezia, Antonio Gardano, 1552.[28]

LM MILÁN, Luis*, Libro de musica de vihuela de mano :intitulado El maestro, el qual trahe el mesmo estilo y orden que vn maestro traheria con un discípulo principiante, mostrandole ordenadamente desde los principios toda cosa que podría ignorar, para entender la presente obra / compuesto por don Luys Milan, dirigido al muy alto [et] muy poderoso [et] inuictissimo pri[n]cipe don Juhan, por la gracia de Dios, rey de Portugal y de las yslas [et]*, Valencia, Francisco Diaz Romano, 1535.[29]

AM MUDARRA; Alonso, *Tres libros de musica en cifras para vihuela :en el primero ay musica facil y dificil en fantasias y composturas y pauana y gallardas y algunas fantasias para guitarra : el segũdo trata de los ocho tonos (o modos) ... : el tercero es de musica para cantada y tañida ... / Alonso Mudarra*, Sevilla, Juan de León, 1546.[30]

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[27] The edition has been produced on the basis of the exemplar held in Madrid, Biblioteca Nacional de España (*E Mn*), R/3891, which can be consulted online: http://bdh.bne.es/bnesearch/detalle/202212.
For some hard-to-read passages, reference has been made to the exemplar in Brussels, Bibliothèque royale de Belgique - Koninklijke Bibliotheek van België (*B-Br)*, Sig. *6 d6 A8 B4 C-L8 M-N10 O-T8 V6 X-Y8 Z10 2A8 2B9, which can be consulted online : https://uurl.kbr.be/1561186.

[28] The edition has been produced on the basis of the exemplar held in Munich, Bayerische Staatsbibliothek, 4 Mus.pr. 60#Beibd.1 which can be consulted online via the following link: https://www.digitale-sammlungen.de/en/view/bsb00073105?page=1

[29] The edition has been produced on the basis of the exemplar held in Madrid, Biblioteca Nacional de España (*E Mn*), R/14752, which can be consulted online via the following link: http://bdh.bne.es/bnesearch/detalle/202212.

[30] The edition has been produced on the basis of the exemplar held in Madrid, Biblioteca Nacional de España (*E Mn*), R/14630, which can be consulted online via the following link: http://bdh-rd.bne.es/viewer.vm?id=0000108275&page=1

CRITICAL NOTES

1. Antonio de Cabezón
Aiuli vous sola verdura. Lupus. (Aiule vos sola verdura, Lupus)
HC, fol. 138v-140
Model: Johannis Lupi, *Au joli bois*, in *Le cincquiesme livre contenant Trente & deux Chansons a Cincq et a Six parties composees par Maistre Nicolas Gombert & aultres excellens Autheurs convenables et propices a iouer de tous Instrumentz* , Antwerp 1544, Tylman Susato , n. 3.

2. Antonio de Cabezón
Benedicta es regina caelorum (Benedicta es celoru[m] regina jusquin)
HC, fol. 159-163
Model: Josquin Des Prez, *Benedicta es, caelorum Regina*, in *Liber selectarum cantionum quas vulgo mutetas appellant sex quinque & quatuor vocum*, Augsburg 1520, Sigmund Grimm and Marcus Wirsung, n. 6.
b. 162 1st stave from the bottom Last F: natural

3. Antonio de Cabezón
Differe[n]cias sobre la Gallarda Milanesa
HC, fol. 188 189
The structure of the composition posed a number of problems that we have resolved as follows: on b. 9, the indication “Beulta al principio” has been noted in full, repeating part A; on b. 26, part B is repeated; on b. 73, the final variation of part B is repeated, as the final two bars of the original source seem to suggest, slightly simplifying the *glosa* for the bass on b. 71, maintaining the original version for the finale on b. 81.

4. Antonio de Cabezón
Fabordo[n] del premier tono llano (Quatro fauborbones del primer tono, el primer llano, el segu[n]do glosado, con el tiple, el tercero glosado con el co[n]trabaxo, el quarto glosado co[n] las vozes de en medio)
HC, fol. 13

5. Antonio de Cabezón
Differe[n]cias sobre el canto de la Dama le demanda (Diferencias sobre madama le deman[n]da)
HC, fol. 192-193
b. 21_2 A F
b. 21_2 T C
b. 60_2 T C
b. 50_1 S corona in the source
b. 81 S corona added

6. Matthias Werrecore
La Bataglia Taliana. Part Two

MW, C, p. 4-6 ; A, p. 4-5; T, p. 4-5; B, p. 5-6
b. 39 T mesure indication: 𝄵3

7. Antonio de Cabezón
Christe redemptor
HC, fol. 23v-24
b. 84 T B

8. Luis Milán
[Tento] Estos tentos que se siguen van poz los terminos del septimo y octavo tono: y han se de tañer las consonancias a espacio y los redobles a priessa [...]
LM, pp. 145-148 in the handwritten numbering of the consulted exemplar.
In the vihuela tablature of our edition, the reading direction is inverted with respect to the original by Milán in accordance with modern usage in which the lower line corresponds to the first course.

9. Alonso Mudarra
Condeclaros (Condeclaros in doze maneras)
AM, Libro I, fol. 15v-16

INTRODUZIONE

Nella musica strumentale di influenza spagnola del periodo corrispondente ai regni di Carlo V e di Felipe II, l'attribuzione di un repertorio a strumenti diversi come *tecla* (strumento a tastiera), *vihuela* e arpa è un denominatore comune. Le stampe di Cabezón, Henestrosa, Bermudo[31] ed altri sono destinate a questi strumenti che possono, tutti e tre, avvicinarsi allo stile polifonico più ricercato. Perfino Mudarra,[32] alla fine del suo terzo libro, anticipa un Tiento notato in "cifra" per *vihuela*, arpa o tastiere che sarebbe stato incluso nel suo prossimo libro, purtroppo però mai pubblicato.

Nel 1557, Venegas de Henestrosa introduce un nuovo sistema di notazione (*cifra nueva*) con l'obiettivo dichiarato di "abrir a los músicos de tecla y arpa, la porta de toda la musica de vihuela" ("aprire ai suonatori di tastiera e arpa la porta di tutta la musica di *vihuela*"). L'idea di rendere il repertorio della *vihuela* accessibile ai tastieristi si giustifica senza dubbio con il fatto che a metà del XVI secolo il repertorio per tastiera non era paragonabile in quantità e qualità a quello per *vihuela* o liuto[33].

Alcune fonti documentarie e iconografiche mostrano che questi due strumenti potevano anche essere suonati insieme, testimoniando della possibilità di concertare la *vihuela* con uno strumento a tastiera o con l'arpa e offrendo quindi una lettura dell'indicazione "para tecla, arpa, y vihuela" non solo come destinazione alternativa dello stesso repertorio ma anche nel senso di partecipazione simultanea di entrambi gli strumenti all'esecuzione. Ciò diventa addirittura una necessità pratica nel caso di adattamenti di brani vocali per 5 o 6 voci.

Una suggestiva testimonianza di questa prassi è quella del poeta e musicista Vicente Espinel che descrive con entusiasmo la partecipazione di *tecla* e *vihuela* ad un concerto:

> llegado a oír al mismo maestro Clavijo en la tecla, [...] y a Lucas de Matos en la vihuela de siete órdenes, imitándose los unos a los otros con gravísimos y no usados movimientos, es lo mejor que yo he oído en mi vida.
>
> Ho ascoltato il maestro Clavijo nella tecla, [...] e Lucas de Matos nella vihuela di sette ordini, imitandosi gli uni e con gli altri con movimenti gravissimi e inusuali, è il migliore che abbia mai ascoltato in vita mia.[34]

[31] CABÉZON, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.
[32] MUDARRA, 1546.
[33] CEA GALÁN, 2014, p. 84.
[34] ESPINEL, 1618, Descanso V.

Questa pratica è oggi completamente dimenticata, ma ci è sembrato di grande interesse il tentare di riproporre con la nostra ricerca le affinità, i contrasti e le "imitazioni inaudite" che nascono dal dialogo tra *vihuela* e strumento a tastiera.[35]

La presente edizione fornisce esempi di concertazione dei due strumenti in alcuni brani di Cabezón e nella nostra trascrizione della seconda parte della *Batalia* di Werrecore, come pure, attingendo a quello che è a tutti gli effetti un vastissimo repertorio comune, propone tre brani solistici adattati alle caratteristiche tecniche e idiomatiche dell'uno o dell'altro strumento.

Nella distribuzione delle parti tra i due strumenti, quasi sempre allo strumento a tastiera sono affidate le parti del tenore e del basso in cui la polifonia è particolarmente valorizzata dall'equilibrio di intonazione dei registri medio e grave dei clavicembali rinascimentali o del registro di Principale degli organi dell'epoca.

Se nella *vihuela* il registro medio risulta in generale abbastanza debole, nella tessitura acuta essa riesce invece a dare più forma alle "glosas", mentre la tastiera può "glosare" senza difficoltà nel basso.

Spesso abbiamo raddoppiato alcune voci per creare un effetto dinamico, oppure abbiamo lasciato, laddove possibile senza rinunciare alla completezza della polifonia, che uno strumento iniziasse da solo per poi arricchire il discorso con l'entrata del secondo, così come avviene nei "duo" frequenti nel repertorio vihuelistico.

Per creare o sottolineare un dialogo imitativo tra i due strumenti non abbiamo esitato a far "migrare" una voce da uno strumento all'altro[36].

Nella parti di *vihuela* abbiamo spesso scelto di ribattere delle note tenute per evidenziare le dissonanze e, talvolta, abbiamo eliminato o riscritto delle voci, conducendole in modo diverso a quello praticabile sullo strumento a tastiera, come consigliato dallo stesso Hernando de Cabezón[37].

Abbiamo a volte eliminato, trasportato o adattato delle parti e aggiunto diminuzioni.

Pur considerandola imprescindibile nell'esecuzione, nell'edizione non è stata aggiunta alcuna ornamentazione. Per questo aspetto ed in generale per l'*Aufführungspraxis* di questo repertorio il riferimento principale è il trattato l"Arte

[35] Il nostro lavoro si è svolto nell'ambito dei progetti di ricerca "TYV" e "TYVEDI" della HES- SO HEMU Haute Ecole de Musique Vaud-Valais-Fribourg (Svizzera) diretti da Maurizio Croci in collaborazione con diversi partner come l' IRMAS Institut de recherche en musique et arts de la scène, il Conservatorio "Vivaldi" di Alessandria, la Musikhochschule di Monaco, RSI-Rete Due, la Società italiana del Liuto, la Fondation Académie Orgue de Fribourg, l'Associazione L'Architasto, Roma, l'Associazione La Cappella Musicale, Milano. Nell'ambito dello stesso progetto è stato pubblicato nel 2021 il CD "Milano Spagnola" (Arcana-Outhere A481).
[36] Ad esempio in Be*nedicta es regina caelorum*, b. 76-78
[37] CABÉZON, 1578 , *Declaración de la cifra*, senza fol.

de tañer fantasía" di Tomás de Santa María,[38] nel quale sono forniti esempi di ornamenti, diminuzioni, diteggiature e *inégalités* ("tañer con buen ayre").

Molto significative per l'interprete sono anche le brevi introduzioni che Luis Milán antepone alle composizioni di *El Maestro*. In esse compaiono, quasi settant'anni prima di quelle italiane seicentesche, indicazioni verbali di velocità. In determinate composizioni come il *Tento* qui pubblicato, che alternano sezioni accordali (*consonancias*) a passaggi in scale (*redobles*), il *compas* (o *tactus*) non è immutabile ma varia in una particolare maniera su cui Milán insiste piú volte nel corso dell'opera e che troviamo descritta anche nella nota che precede questo stesso brano: "y han se de tañer las consonancias a espacio y los redobles a priessa " ("si devono suonare le consonanze lentamente e i passaggi con rapidità").

I nostri adattamenti sono pensati per una *vihuela* a sette ordini come indicato da Cabezón nella sua prefazione e come descritto anche da Espinel. Per quanto riguarda la *tecla* invece, il nostro strumento di riferimento è un clavicembalo rinascimentale simile al Pisaurensis 1533 conservato nel Museo degli strumenti musicali dell'Università di Lipsia[39], che ben si equilibra con la *vihuela* nelle dinamiche e la completa timbricamente, consentendo inoltre, contrariamente a quanto normalmente succede con un virginale, l'agevole esecuzione di *glosas* nel basso.

CRITERI EDITORIALI

In questo volume sono proposte un'edizione sinottica che confronta i nostri adattamenti con le fonti trascritte dalla *cifra* in partitura ed un'edizione pratica in cui figurano i soli adattamenti. Nei casi di Milan e Mudarra, in cui le *cifras* danno solo indicazioni posizionali, si è scelto di trascrivere le fonti su due sistemi. [40]

Le parti di tastiera e di *vihuela* sono notate ciascuna su due sistemi. Per la parte di *vihuela* viene offerta anche la notazione in intavolatura per uno strumento a sette ordini in Sol. Fa eccezione il brano di Luis Milán dove l'intavolatura è per una *vihuela* a sei ordini in La come nella fonte originale.

In appendice sono riportati i facsimile delle fonti originali in *cifra*[41].

Le alterazioni seguono l'uso odierno e sono valide per l'intera battuta. Alterazioni aggiunte dagli editori sono poste sopra o sotto la nota cui si riferiscono.

Nelle misure ternarie le brevi o semibrevi perfette sono notate con l'aggiunta di punto di valore secondo l'uso moderno.

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[38] SANTA MARIA, 1565.

[39] Museum für Musikinstrumente der Universität Leipzig, cat. N. 67 : Cembalo Domenicus Pisaurensis, 1533, una tastiera C/E – f3, un solo registro di 8'.

[40] La notazione musicale di questa edizione è stata realizzata da Jung Min Kim con il software Sibelius.

[41] Per un'esaustiva spiegazione dei vari sistemi di notazione in cifra è imprescindibile il monumentale studio di CEA GALÁN, 2014 che è stato un costante riferimento durante tutta la nostra ricerca e a cui ci dichiariamo largamente debitori.

I titoli originali delle opere sono stati mantenuti. Quando il titolo differisce in modo significativo da quello dell'indice della raccolta originale, quest'ultimo è indicato tra parentesi nell'apparato critico.

Le correzioni di errori sono segnalate nell'apparato critico.

Le aggiunte o ripetizioni di parti musicali sono indicate tra parentesi quadre nell'edizione in partitura.

I segni di fermata che nelle fonti originali appaiono solo sul sistema superiore, ove necessario sono state riportate anche sul sistema inferiore, come nell'uso odierno.

Per facilitare la lettura, le legature nella parte di *vihuela* su due sistemi necessarie alla chiarificazione della polifonia sono aggiunte senza segnalazione e non in parentesi. Il confronto con la contigua parte in intavolatura permette un confronto immediato con l'originale.

RINGRAZIAMENTI

Desideriamo innanzitutto ringraziare l'HEMU, Haute École de Musique Vaud - Valais - Fribourg e l'HES-SO, senza le quali questo progetto non sarebbe stato possibile. Teniamo anche a ringraziare particolarmente Angelika Güsewell, Direttrice della Ricerca dell'HEMU, per il costante sostegno e la straordinaria disponibilità durante tutte le fasi della nostra ricerca; Jung Min Kim per la trascrizione dell'edizione musicale su software Sibelius, Antonio Frigé e Matilde Croci per la preziosa collaborazione durante le fasi finali della redazione.

APPARATO CRITICO

ABBREVIAZIONI

S Soprano
A Altus
T Tenore
B Basso
fol. *folio*
b. battuta
p. pagina

FONTI

HC CABEZÓN, Hernando de, *Obras de música para tecla, harpa y vihuela de Antonio de Cabezón,Musico de la camara y capilla del Rey Don Philippe nuestro Señor*, Madrid, Francisco Sánchez, 1578.[42]

MW *La bataglia italiana composta da M. Mathias Fiamengo Maestro di capella del Domo di Milano, "con alcune villotte piaceuole nouamente con ogni diligentia ristampate & corrette. Aggiontoui anchora una villotta alla padoana con quatro parte*, Venezia, Antonio Gardano, 1552.[43]

LM MILÁN, Luis*, Libro de musica de vihuela de mano :intitulado El maestro, el qual trahe el mesmo estilo y orden que vn maestro traheria con un discípulo principiante, mostrandole ordenadamente desde los principios toda cosa que podría ignorar, para entender la presente obra / compuesto por don Luys Milan, dirigido al muy alto [et] muy poderoso [et] inuictissimo pri[n]cipe don Juhan, por la gracia de Dios, rey de Portugal y de las yslas [et]*, Valencia, Francisco Diaz Romano, 1535.[44]

AM MUDARRA; Alonso, *Tres libros de musica en cifras para vihuela :en el primero ay musica facil y dificil en fantasias y composturas y pauana y gallardas y algunas fantasias para guitarra : el segũdo trata de los ocho tonos (o modos) ... : el tercero es de musica para cantada y tañida ... / Alonso Mudarra*, Sevilla, Juan de León, 1546.[45]

[42] L'edizione è stata realizzata a partire dall'esemplare conservato a Madrid, Biblioteca Nacional de España (*E Mn*), R/3891, consultabile online: http://bdh.bne.es/bnesearch/detalle/202212. Per alcuni passi poco leggibili si è fatto ricorso all'esemplare di Bruxelles, Bibliothèque royale de Belgique - Koninklijke Bibliotheek van België (*B-Br)*, Sig. *6 d6 A8 B4 C-L8 M-N10 O-T8 V6 X-Y8 Z10 2A8 2B9, consultabile online : https://uurl.kbr.be/1561186.

[43] L'edizione è stata realizzata a partire dall'esemplare conservato a München, Bayerische Staatsbibliothek, 4 Mus.pr. 60#Beibd.1 consultabile online al seguente link: https://www.digitale-sammlungen.de/en/view/bsb00073105?page=1

[44] L'edizione è stata realizzata a partire dall'esemplare conservato a Madrid, Biblioteca Nacional de España, R/14752, consultabile online al seguente link: http://bdh-rd.bne.es/viewer.vm?id=0000022795

[45] L'edizione è stata realizzata a partire dall'esemplare conservato a Madrid, Biblioteca Nacional de España, R/14630, consultabile online al seguente link: http://bdh-rd.bne.es/viewer.vm?id=0000108275&page=1

NOTE CRITICHE

1. Antonio de Cabezón
Aiuli vous sola verdura. Lupus. (Aiule vos sola verdura, Lupus)
HC, fol. 138v-140
Modello: Johannis Lupi, *Au joli bois*, in *Le cincquiesme livre contenant Trente & deux Chansons a Cincq et a Six parties composees par Maistre Nicolas Gombert & aultres excellens Autheurs convenables et propices a iouer de tous Instrumentz* , Antwerp 1544, Tylman Susato , n. 3.

2. Antonio de Cabezón
Benedicta es regina caelorum (Benedicta es celoru[m] regina jusquin)
HC, fol. 159-163
Modello : Josquin Des Prez, *Benedicta es, caelorum Regina*, in *Liber selectarum cantionum quas vulgo mutetas appellant sex quinque & quatuor vocum*, Augsburg 1520, Sigmund Grimm and Marcus Wirsung, n. 6.
162 1° pentagramma dal basso Ultimo Fa: bequadro

3. Antonio de Cabezón
Differe[n]cias sobre la Gallarda Milanesa
HC, fol. 188-189
La struttura della composizione presenta alcune problematiche che abbiamo risolto nel modo seguente: a b. 9 l'indicazione "Beulta al principio" è stata notata in esteso ripetendo la parte A; a b. 26 è ripetuta la parte B; a b.73 si ripete l'ultima variazione della parte B, come sembrano suggerire le due ultime battute della fonte originale, semplificando leggermente la *glosa* del basso di b. 71 e tenendo la versione originale per il finale a b. 81.

4. Antonio de Cabezón
Fabordo[n] del premier tono llano (Quatro fauborbones del primer tono, el primer llano, el segu[n]do glosado, con el tiple, el tercero glosado con el co[n]trabaxo, el quarto glosado co[n] las vozes de en medio)
HC, fol. 13

5. Antonio de Cabezón
Differe[n]cias sobre el canto de la Dama le demanda (Diferencias sobre madama le deman[n]da)
HC, fol. 192-193
b. 21_2 A Fa
b. 21_2 T Do
b. 60_2 T Fa
b. 50_1 S segno di fermata nell'originale
b. 81 S segno di fermata aggiunto

6. Matthias Werrecore
La Bataglia Taliana. Seconda Parte

MW, C, p. 4-6 ; A, p. 4-5; T, p. 4-5; B, p. 5-6
b. 39 T indicazione di battuta: 𝄵3

7. Antonio de Cabezón
Christe redemptor
HC, fol. 23v-24
b. 84 T Si

8. Luis Milán
[Tento] Estos tentos que se siguen van poz los terminos del septimo y octavo tono: y han se de tañer las consonancias a espacio y los redobles a priessa [...]
LM, p. 145-148 nella segnatura manoscritta dell'esemplare consultato
Nell'intavolatura di vihuela della nostra edizione il senso di lettura è invertito rispetto all'originale di Milán secondo l'uso moderno in cui la linea inferiore corrisponde alla corda più acuta.

9. Alonso Mudarra
Condeclaros (Condeclaros in doze maneras)
AM, Libro I, fol. 15v-16

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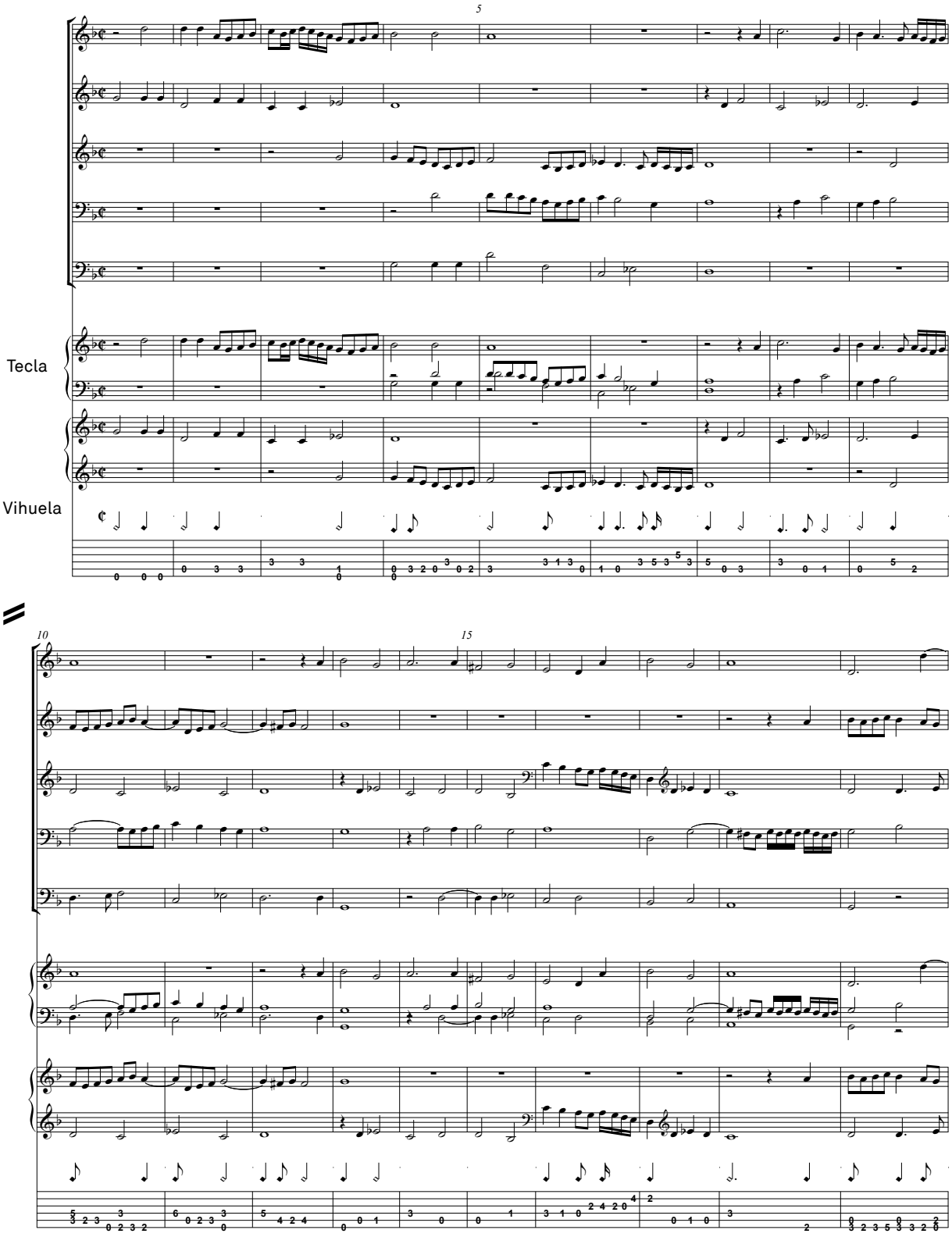
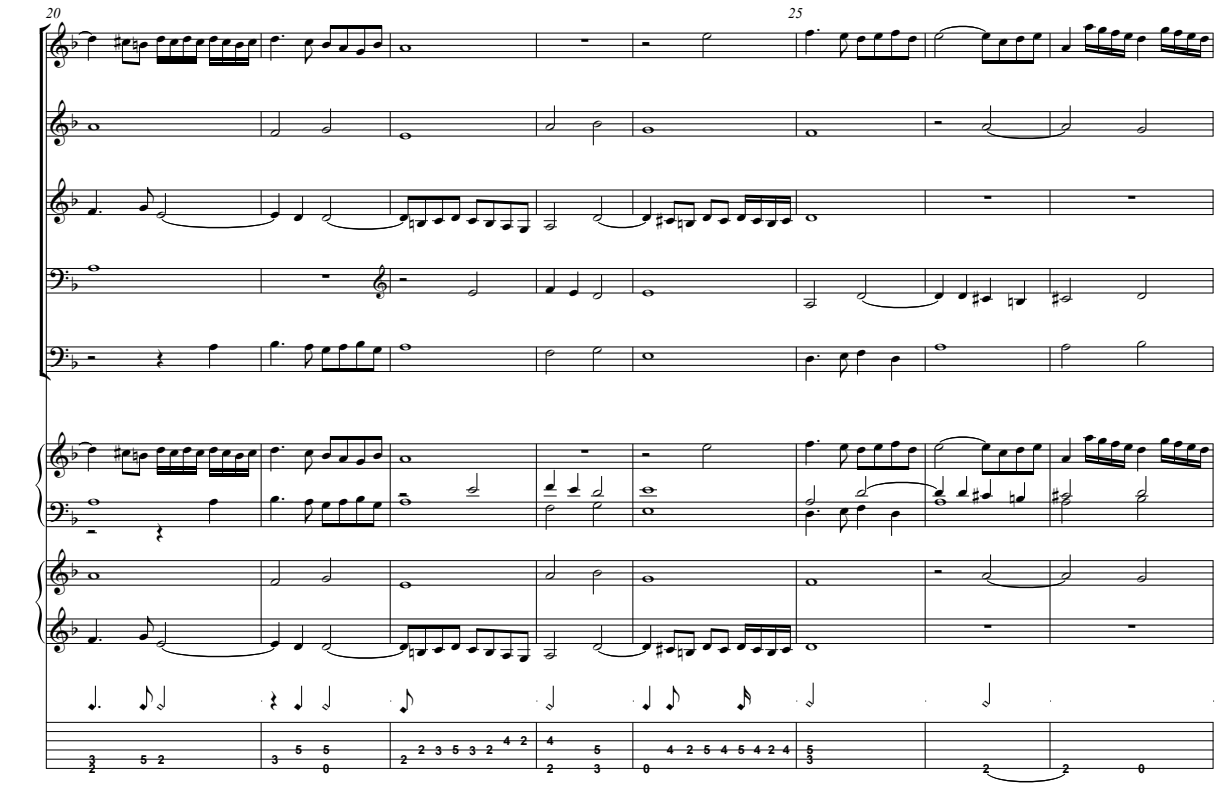
SANTA MARIA, Tomas de. Libro llamado arte de tañer fantasia. Valladolid, Francisco Fernandez de Cordoba, 1565.

1a. Aiuli vous sola verdura. Lupus.

Antonio de Cabezón

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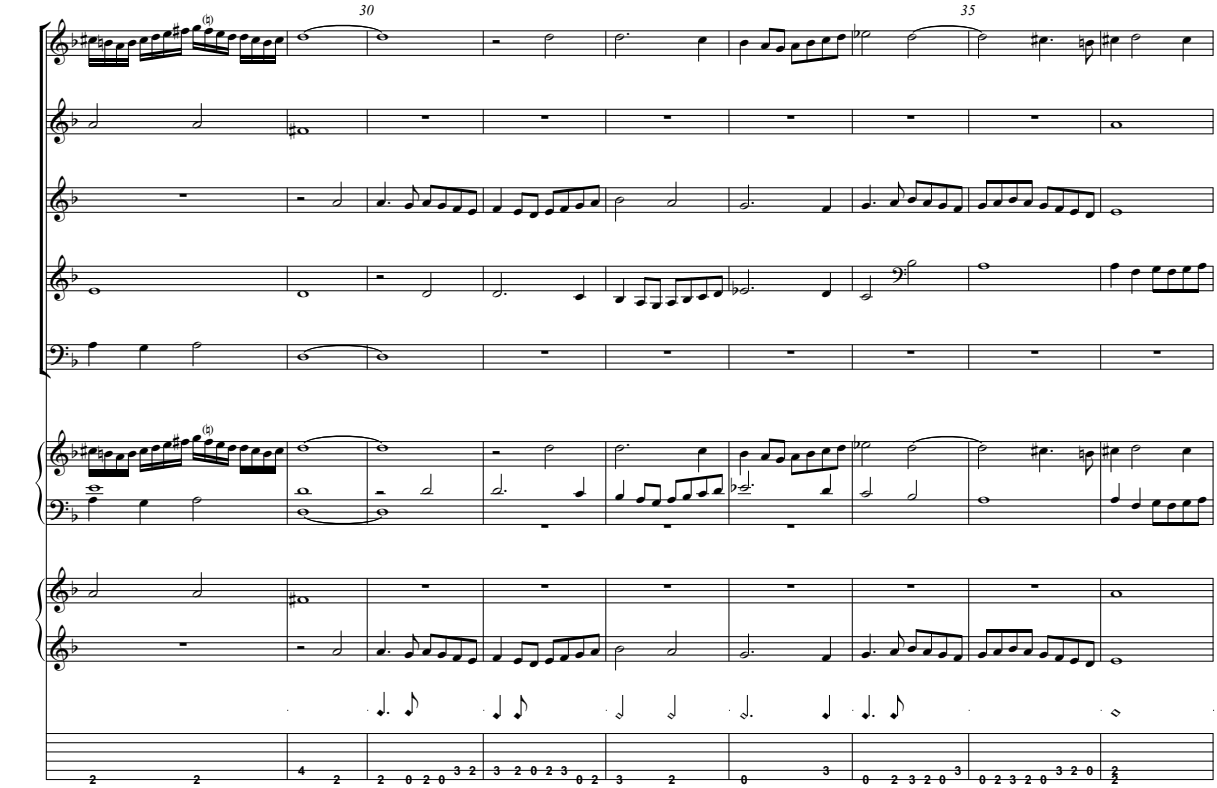
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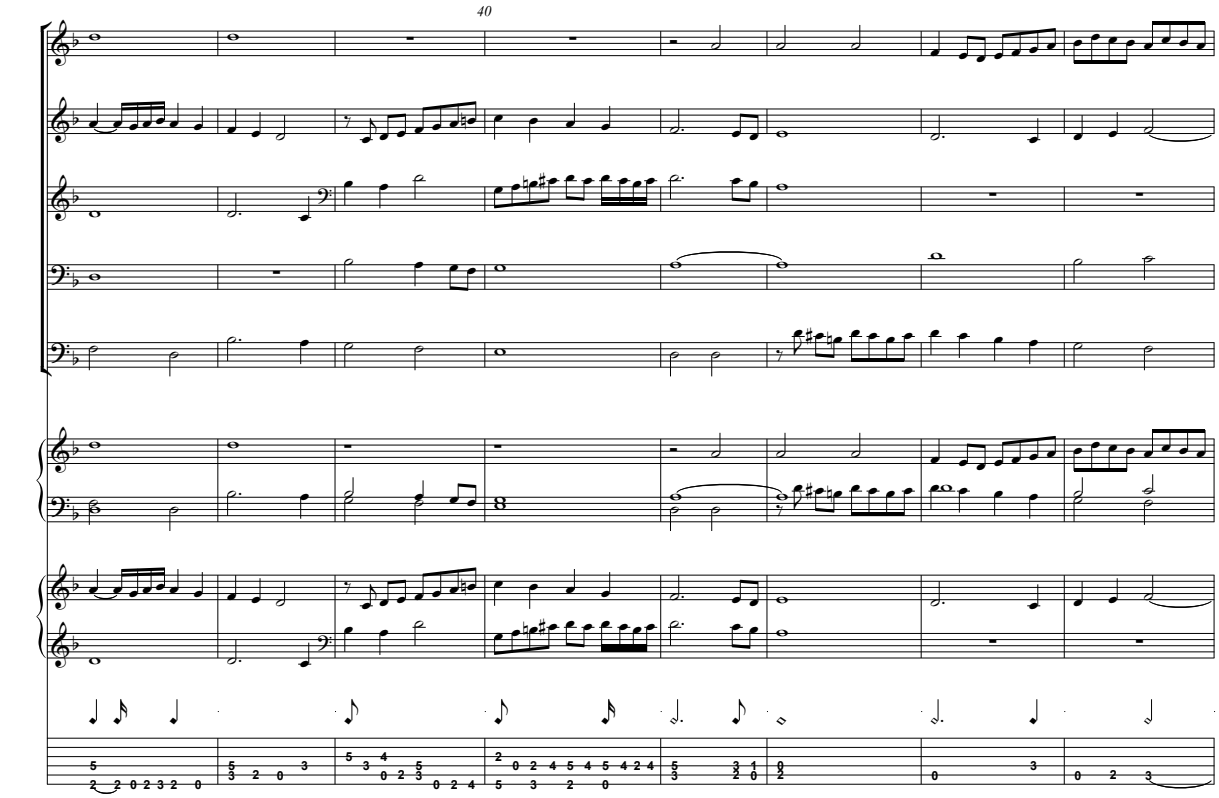
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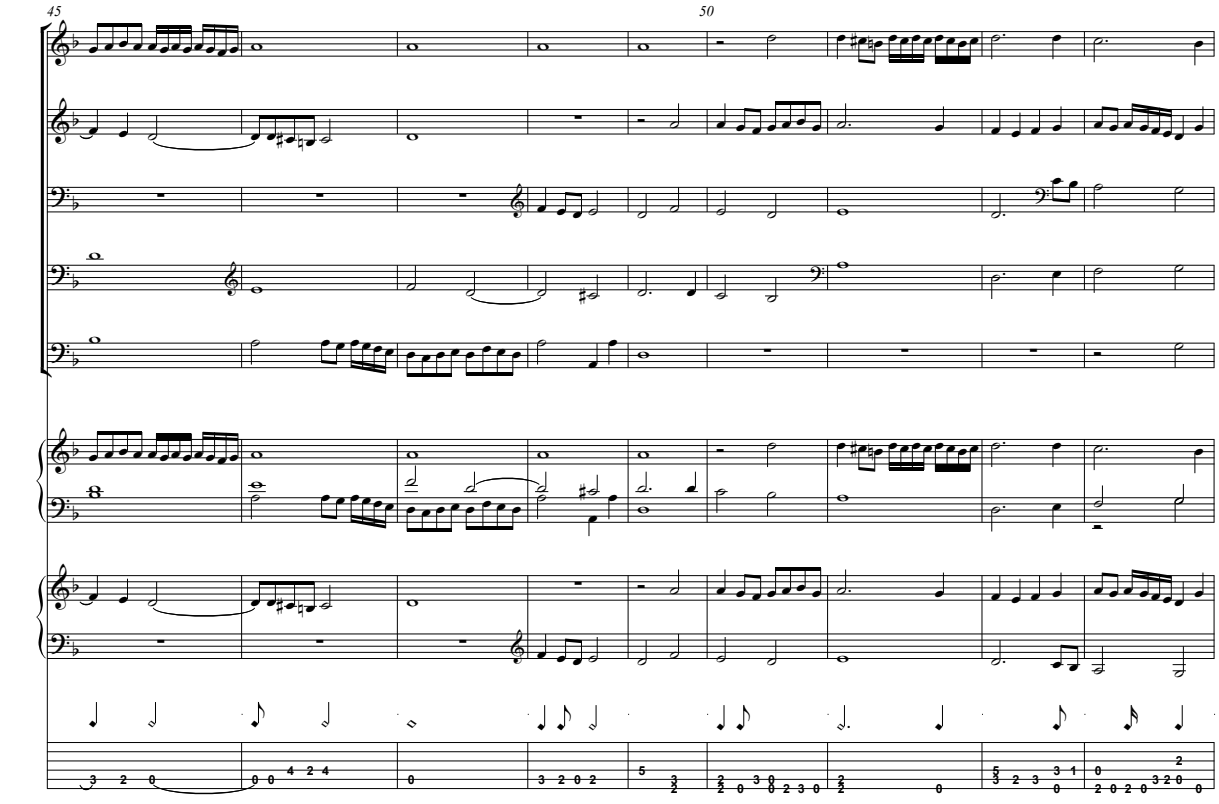
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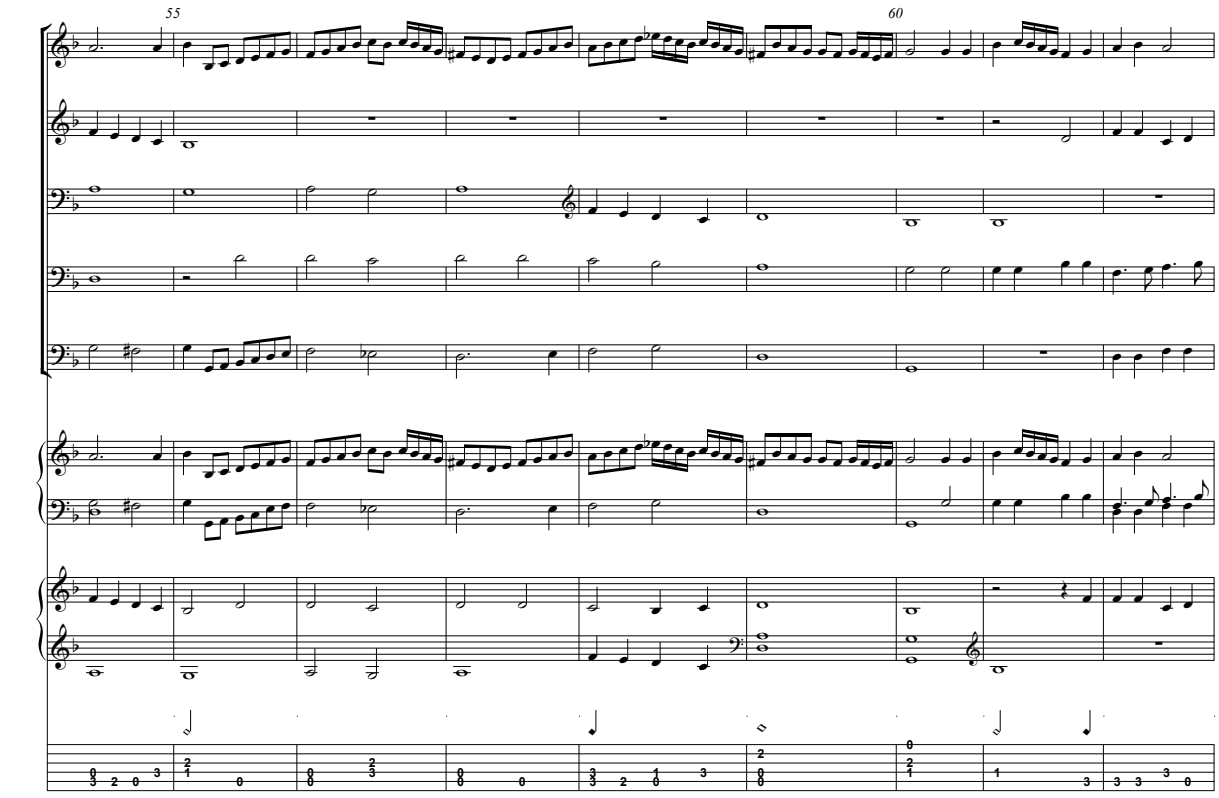
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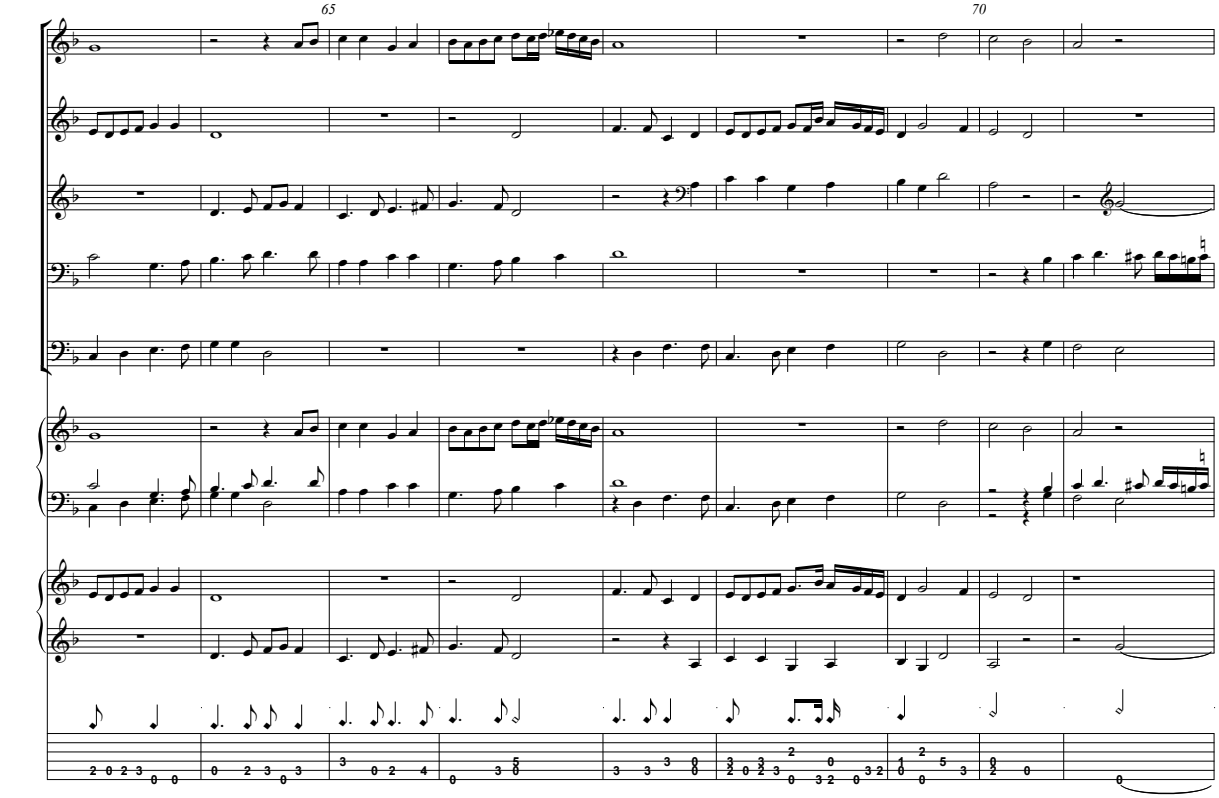
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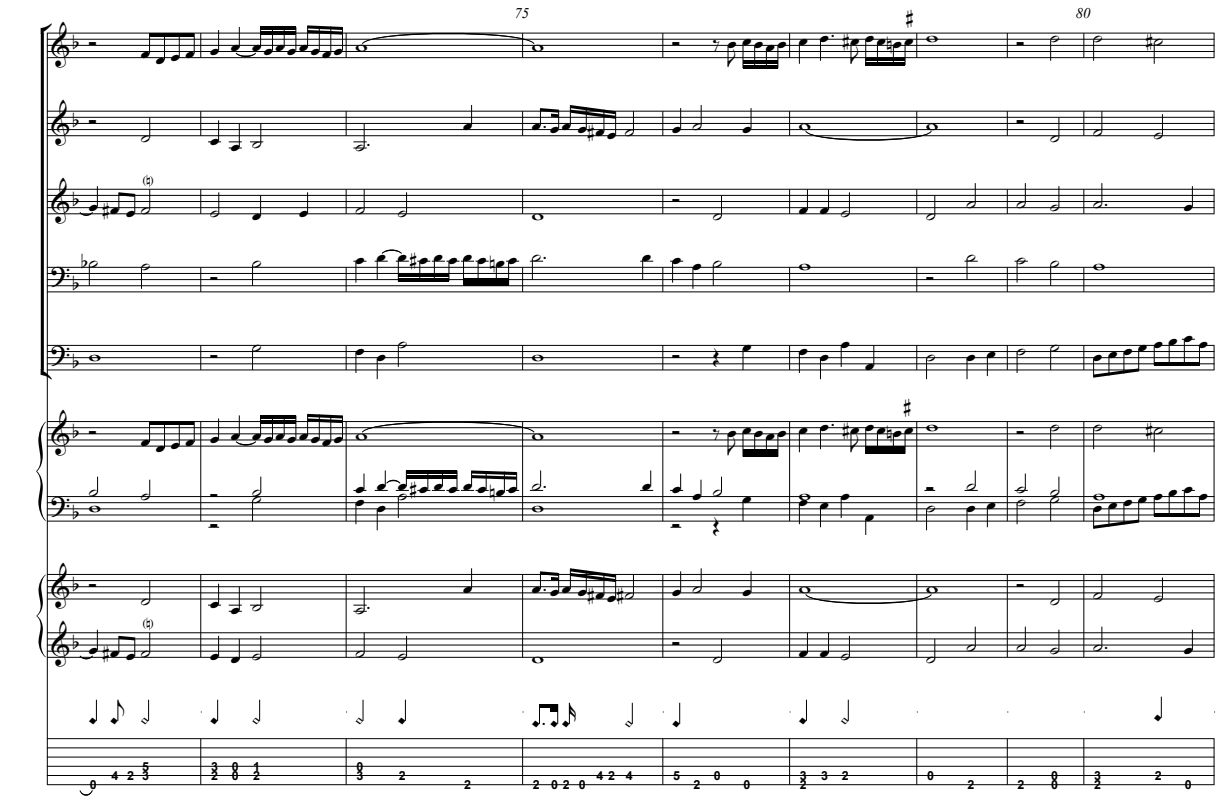
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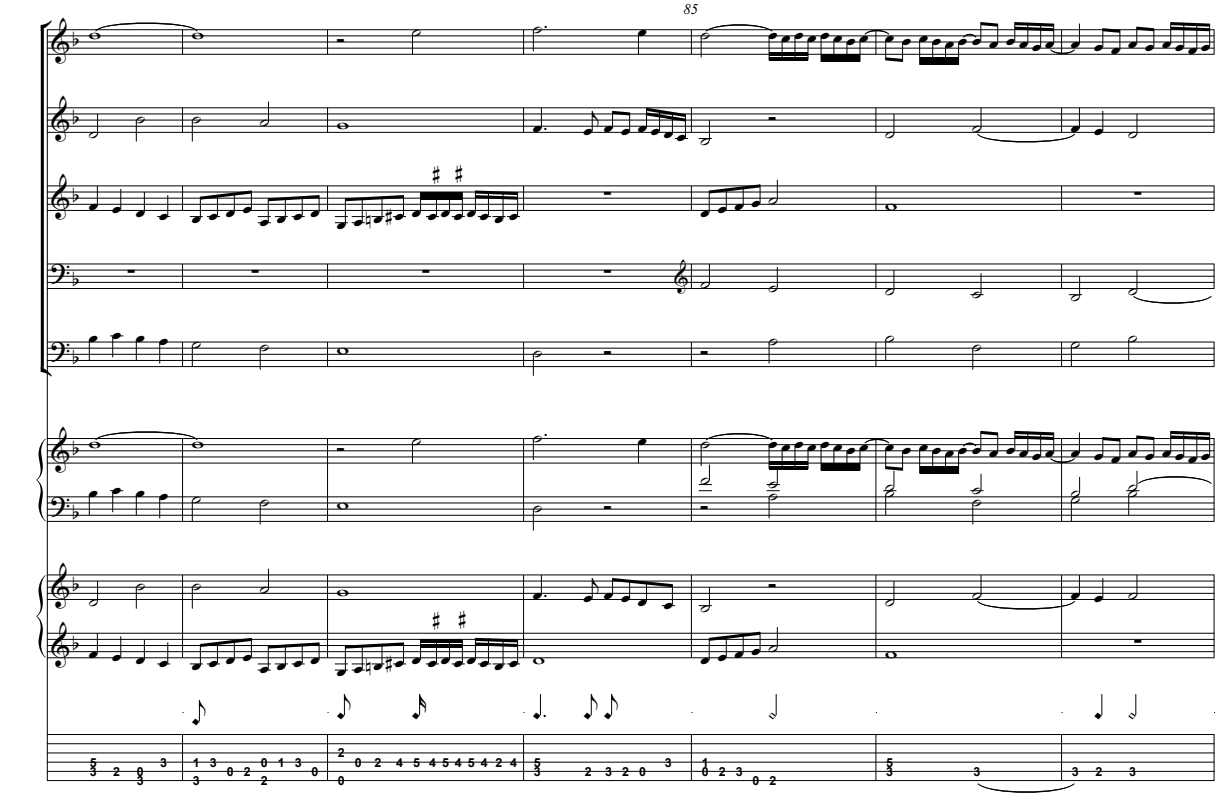
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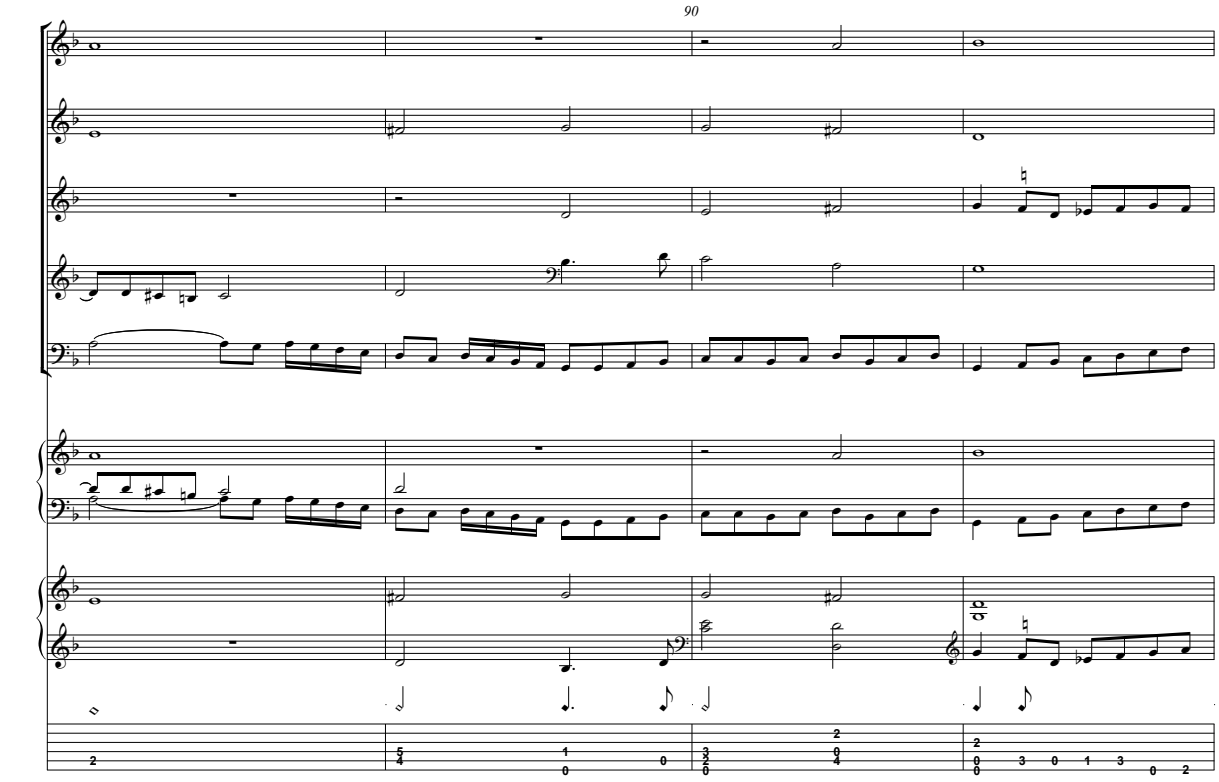
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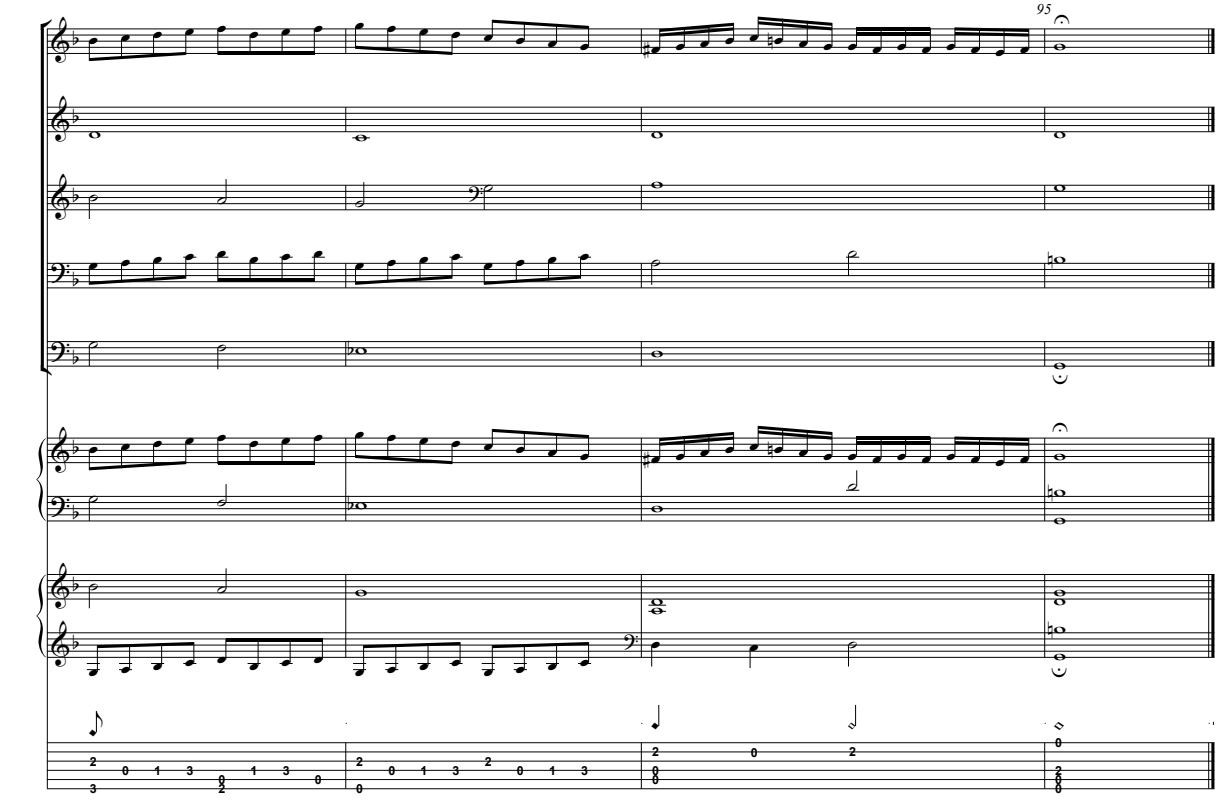
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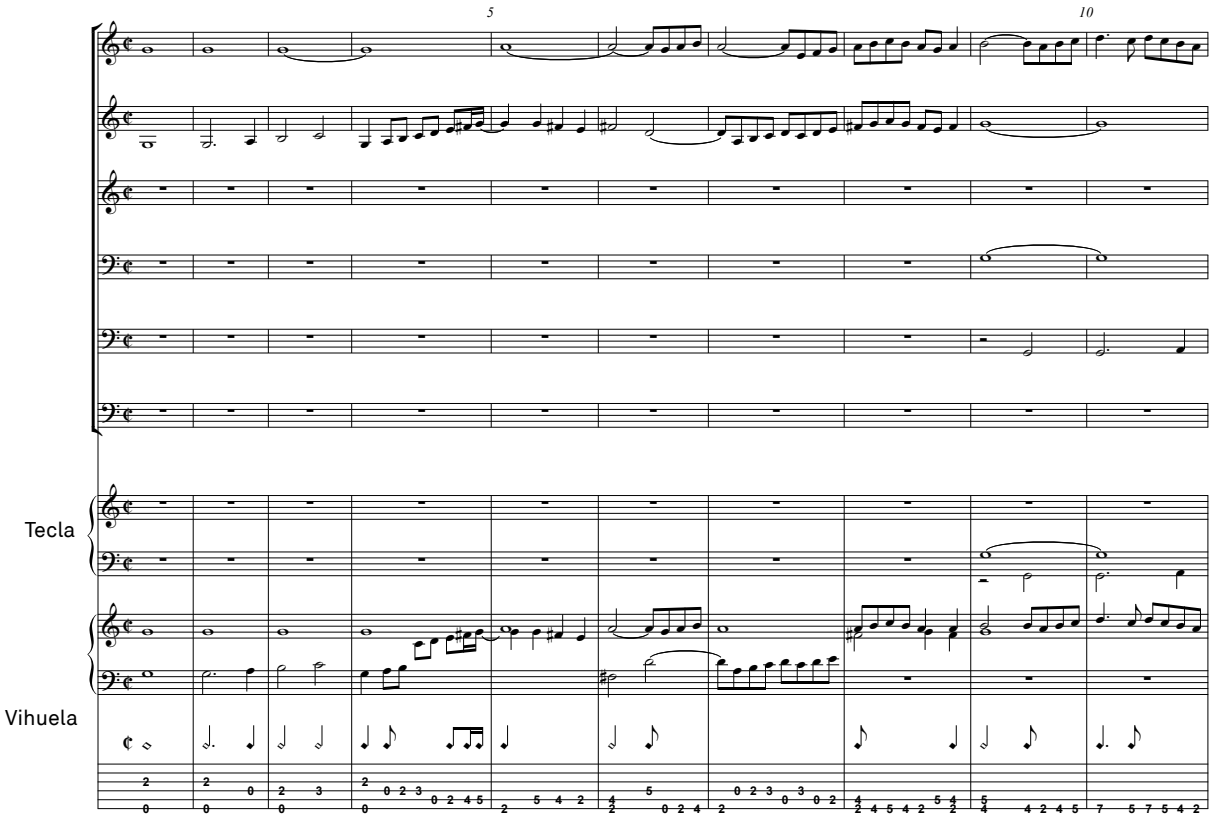
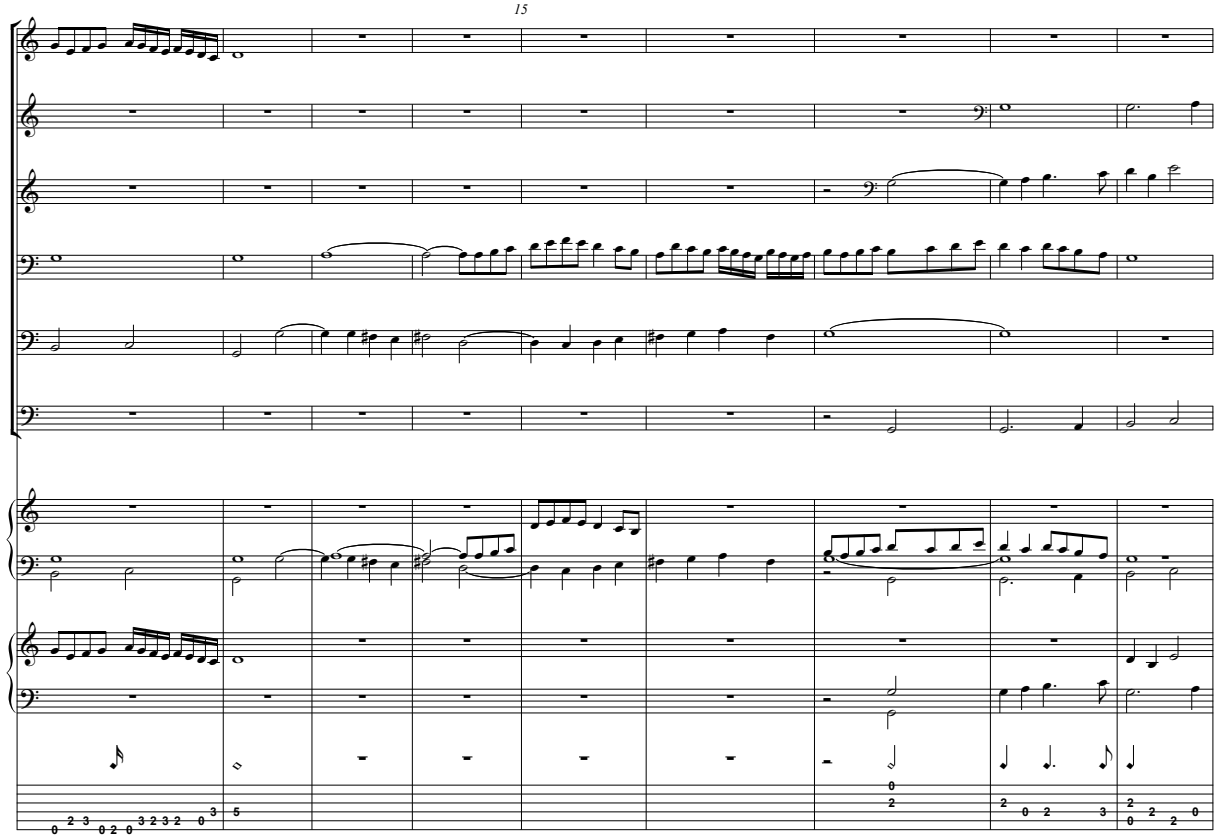
2a. Benedicta es regina cælorum

Antonio de Cabezón

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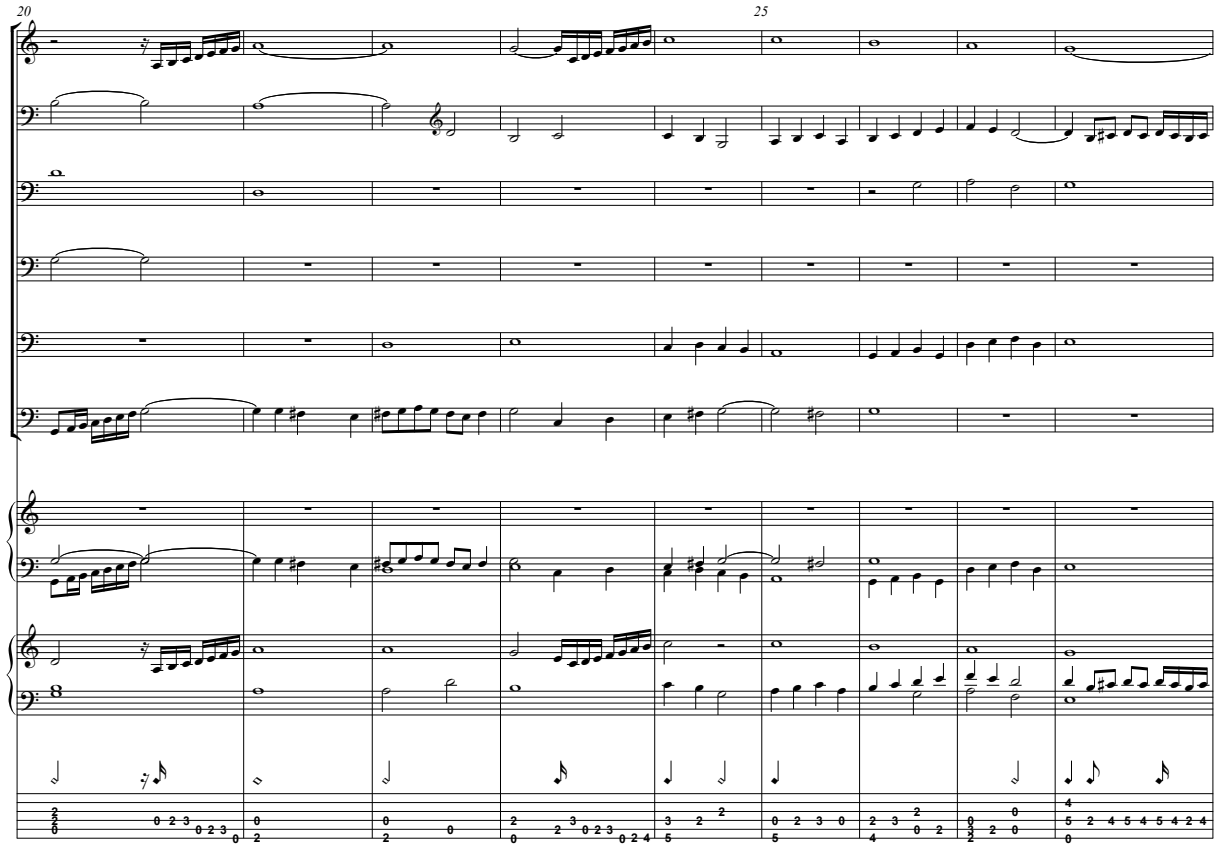
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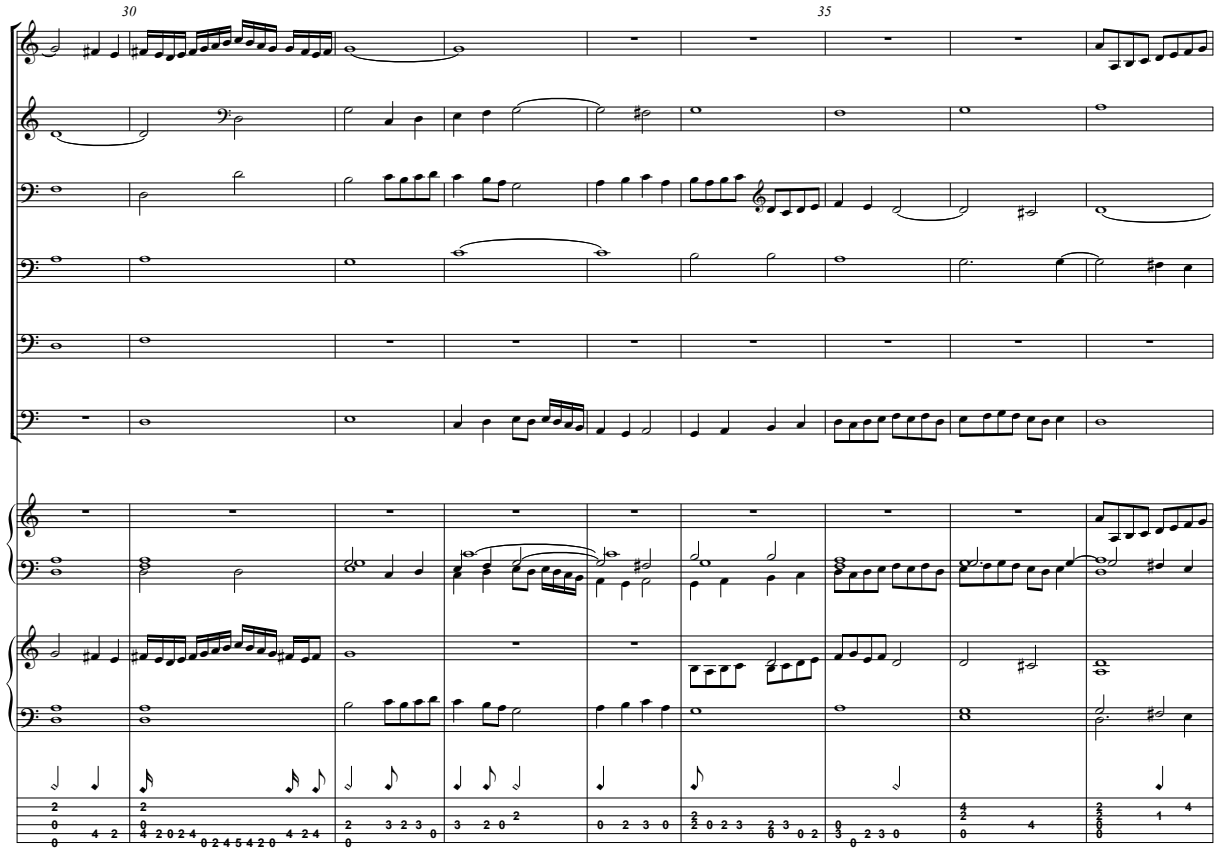
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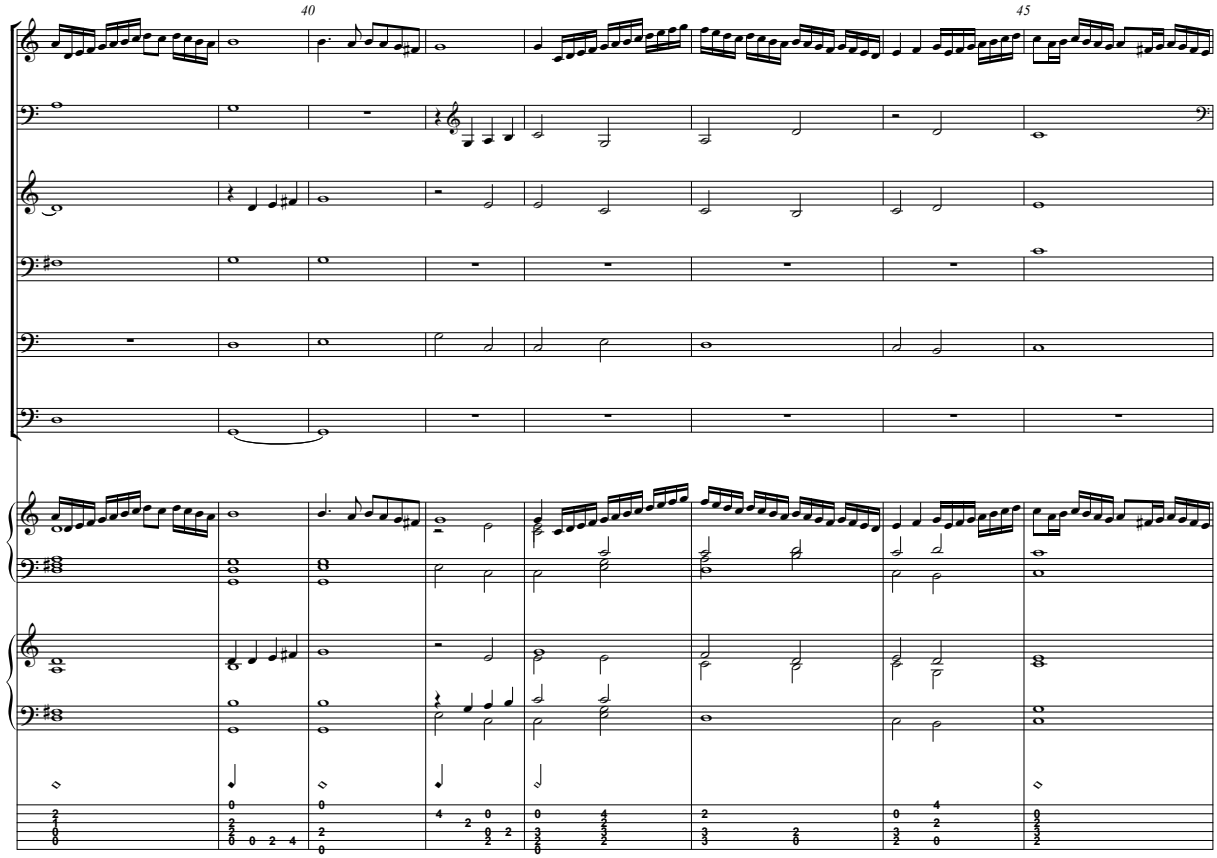
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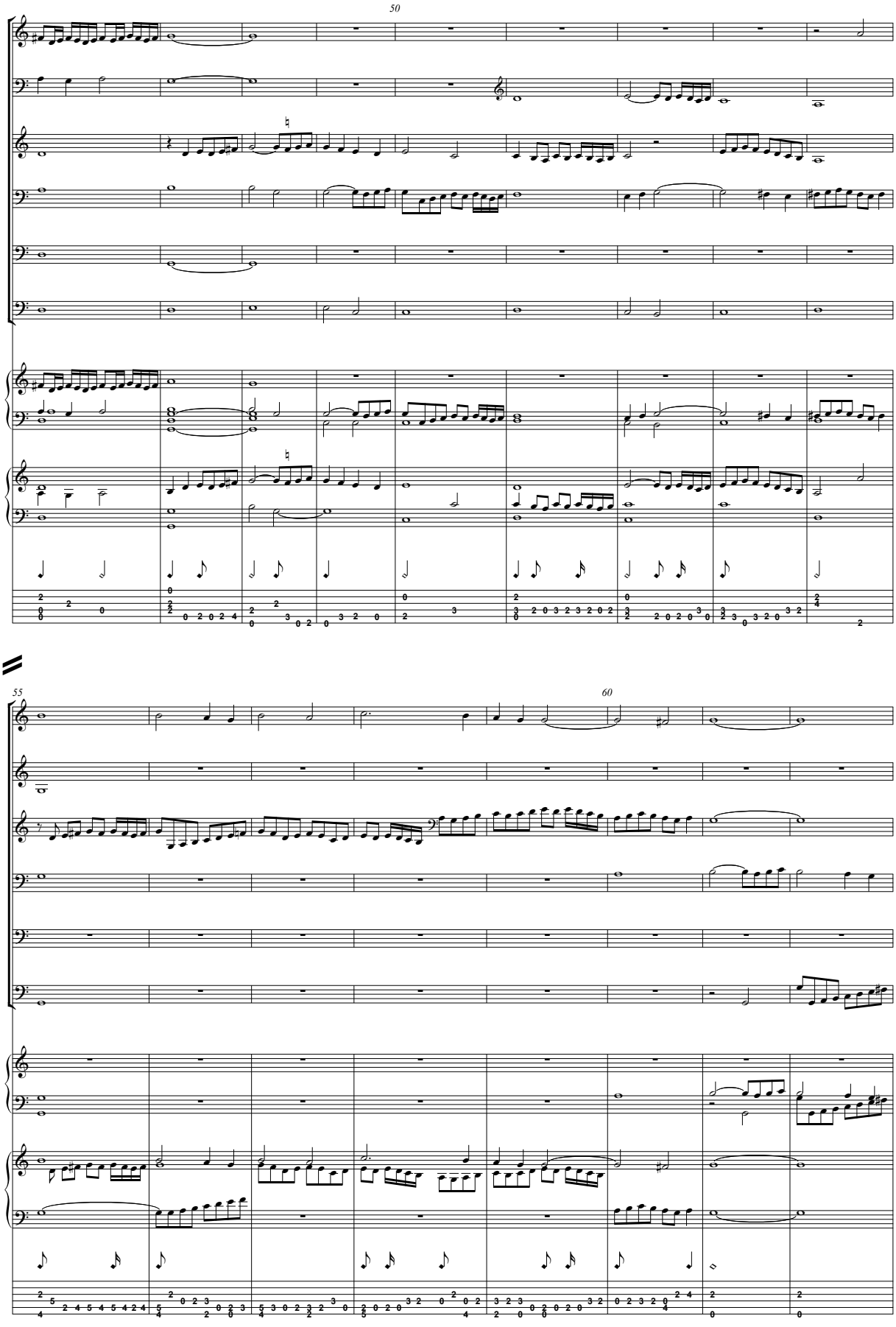
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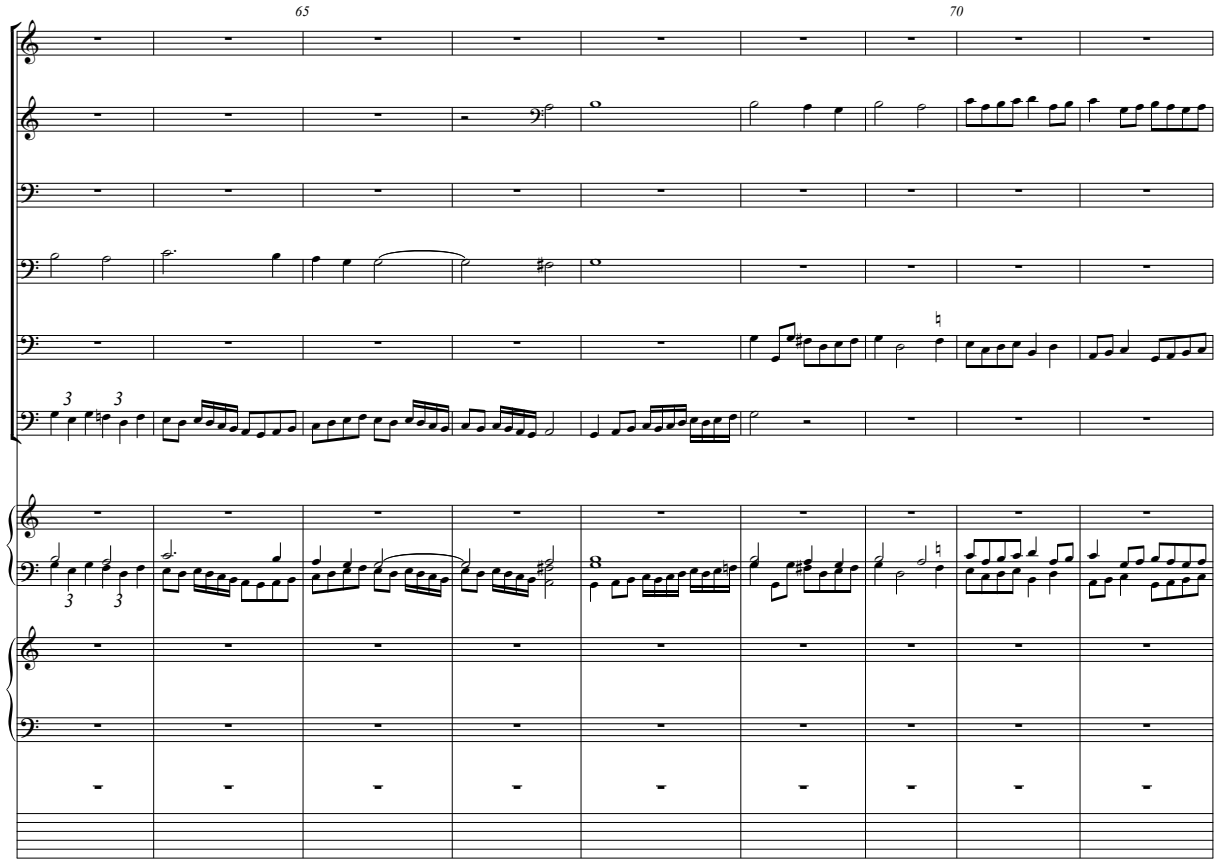
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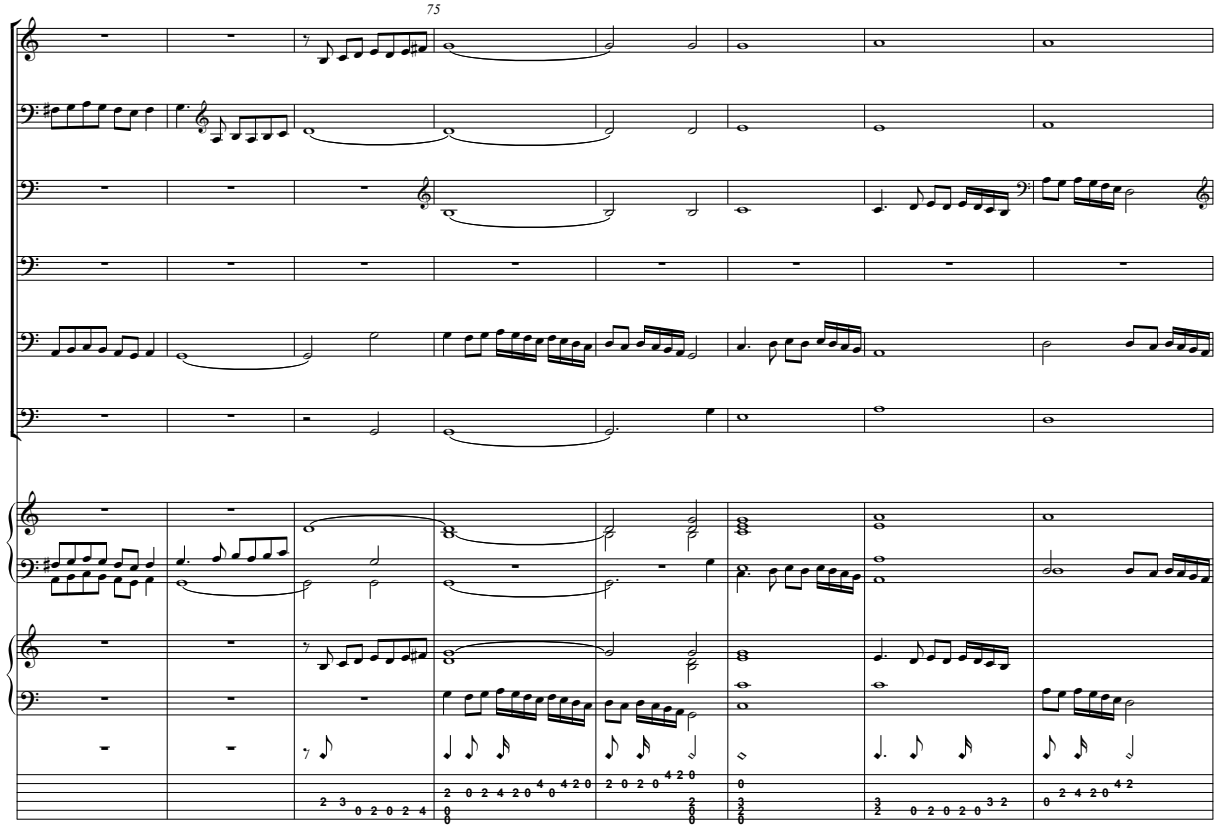
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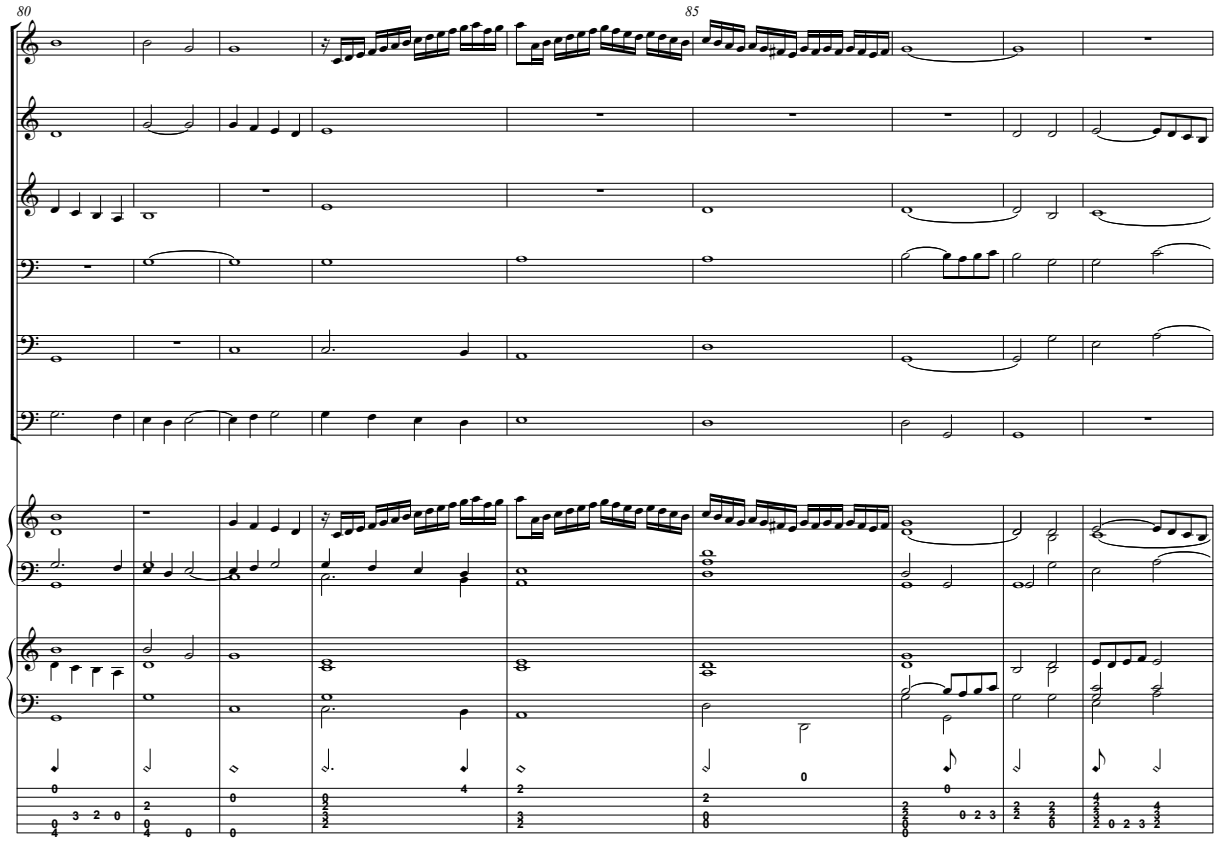
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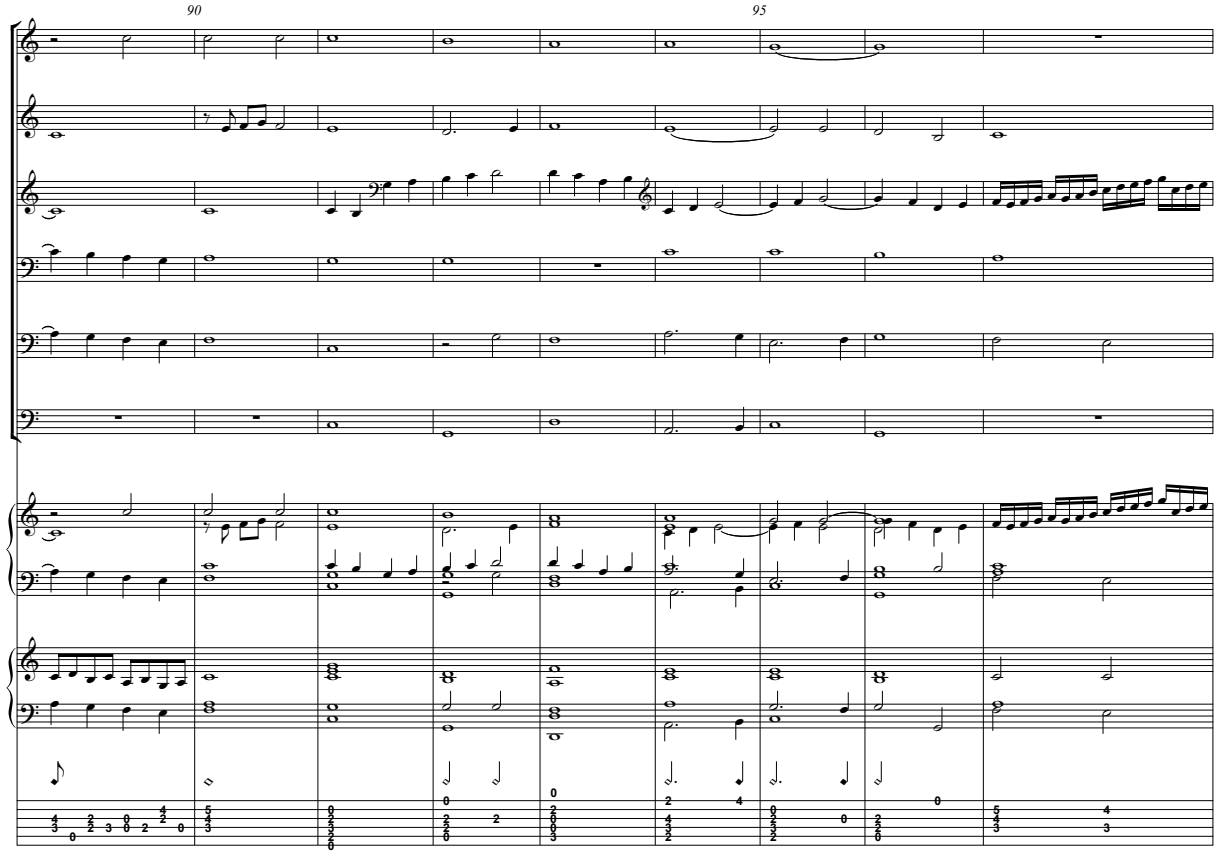
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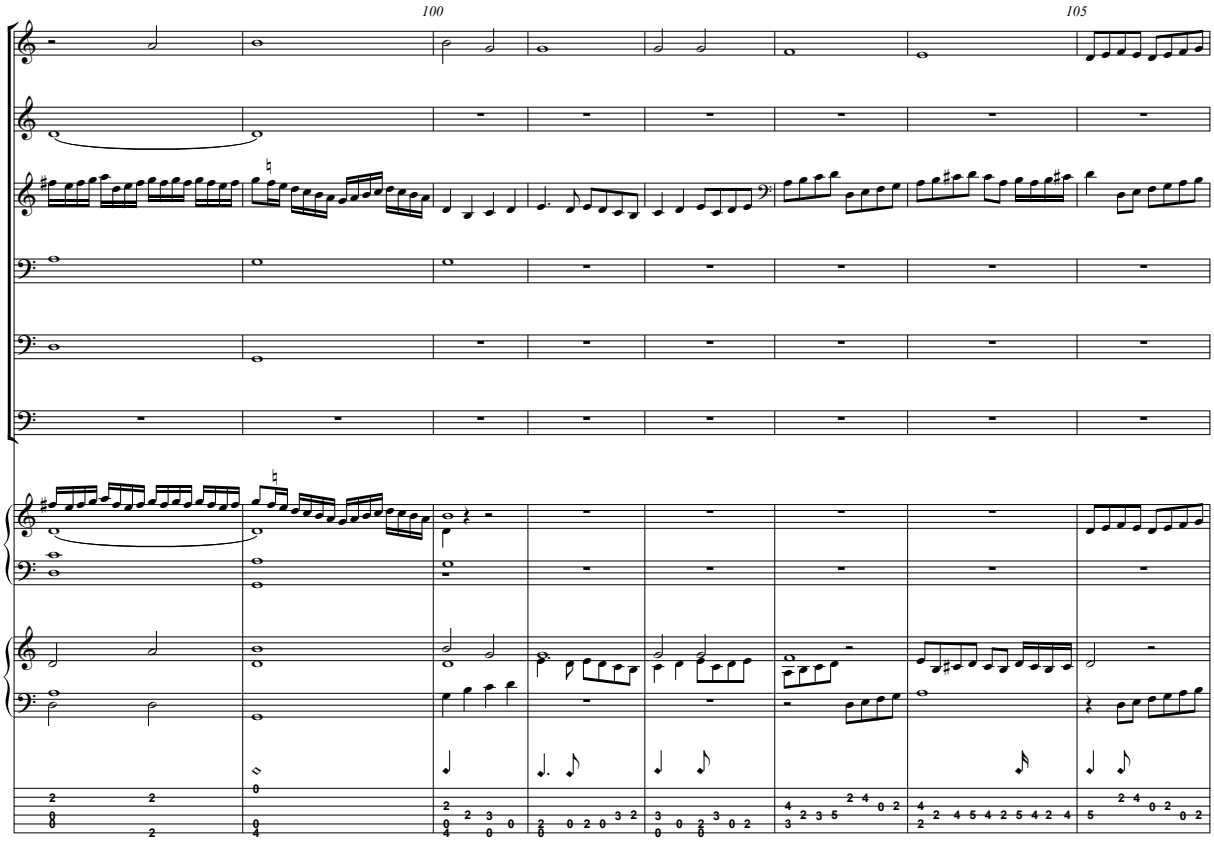
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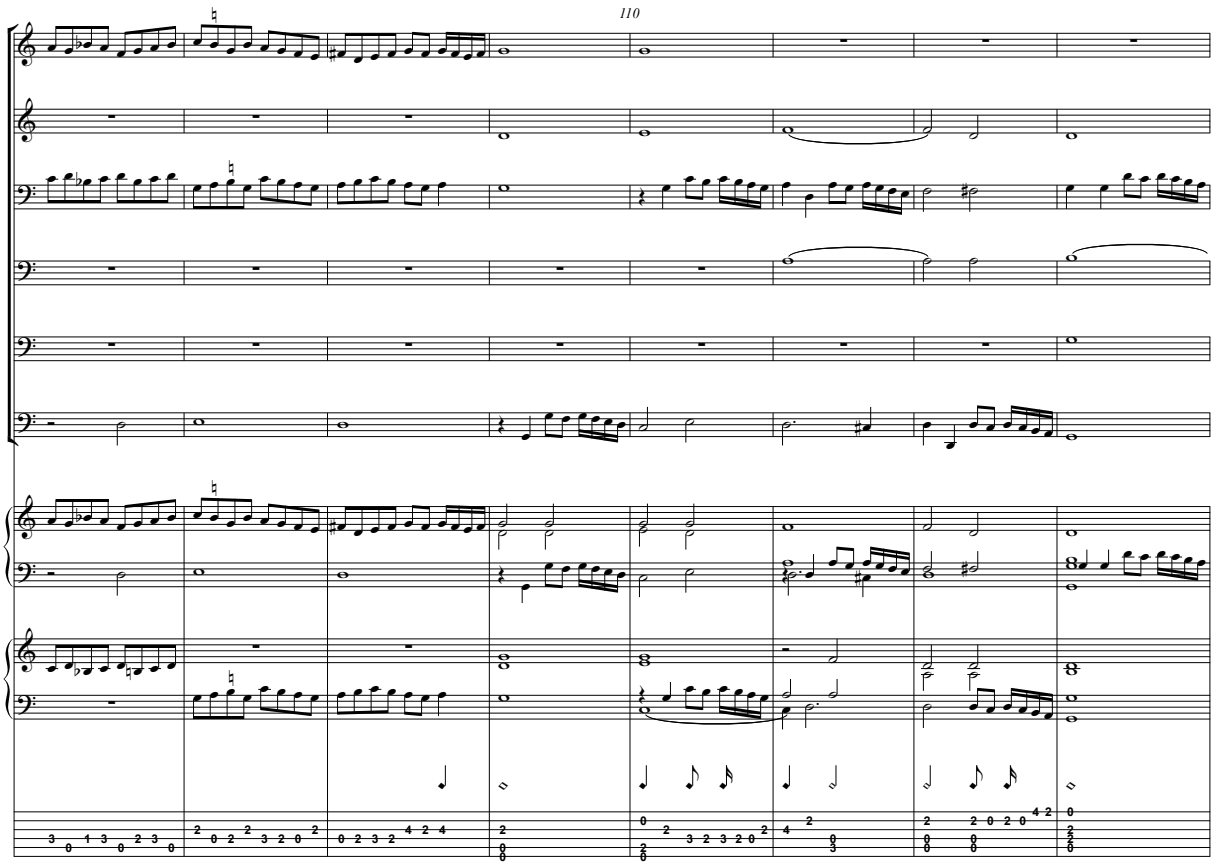
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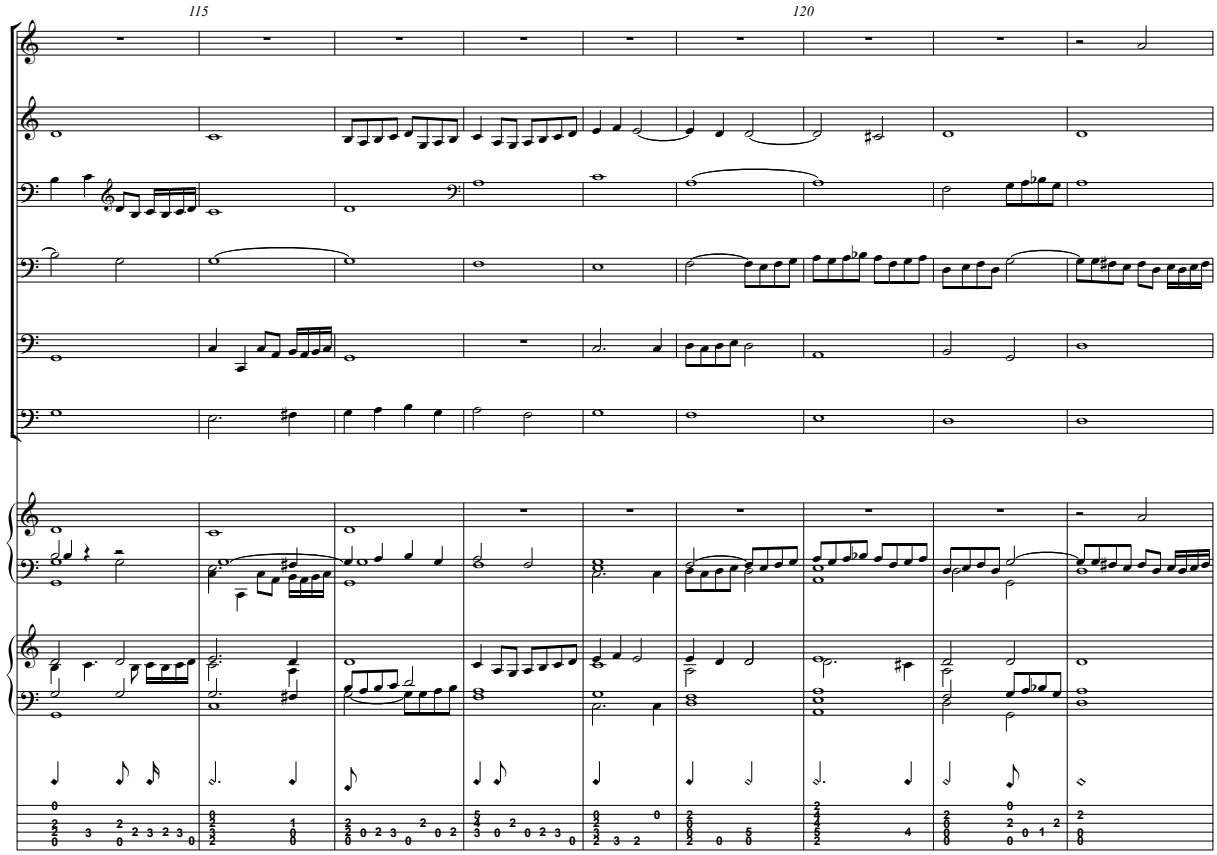
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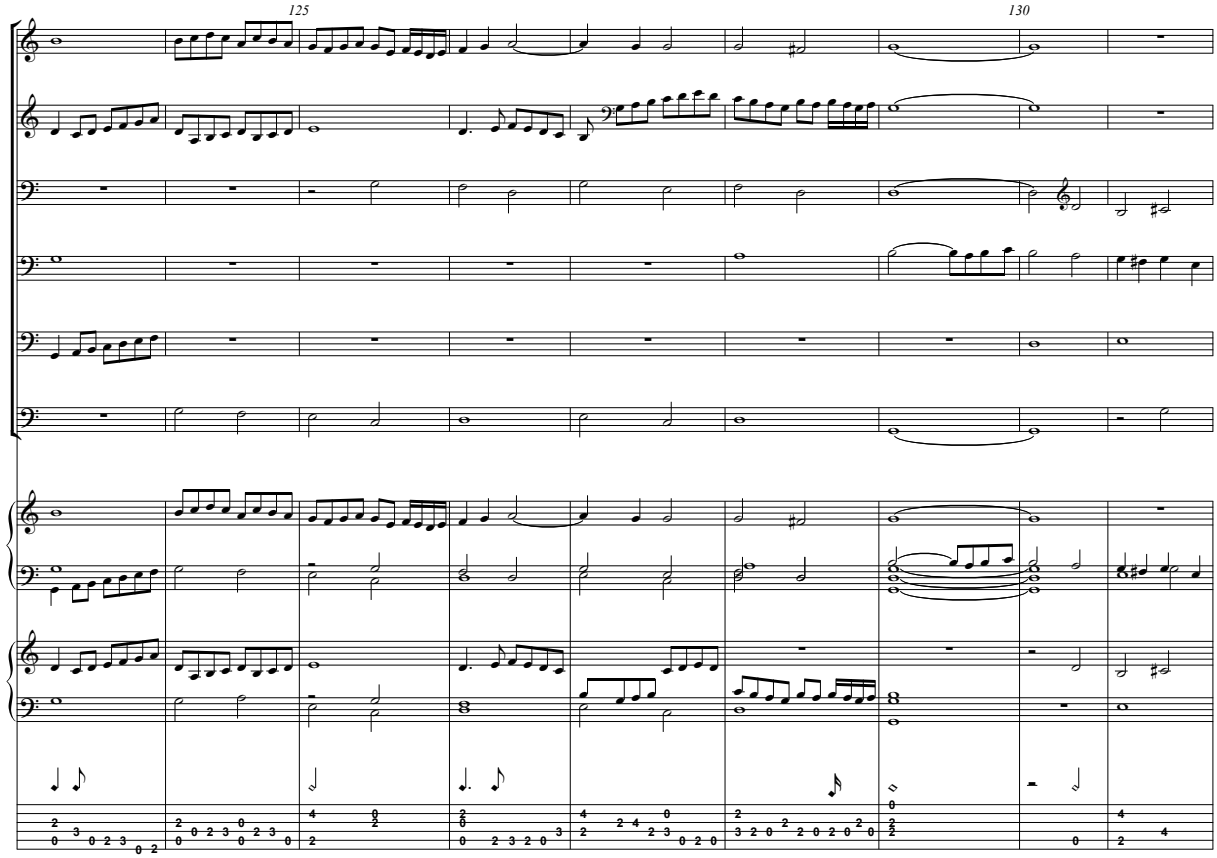
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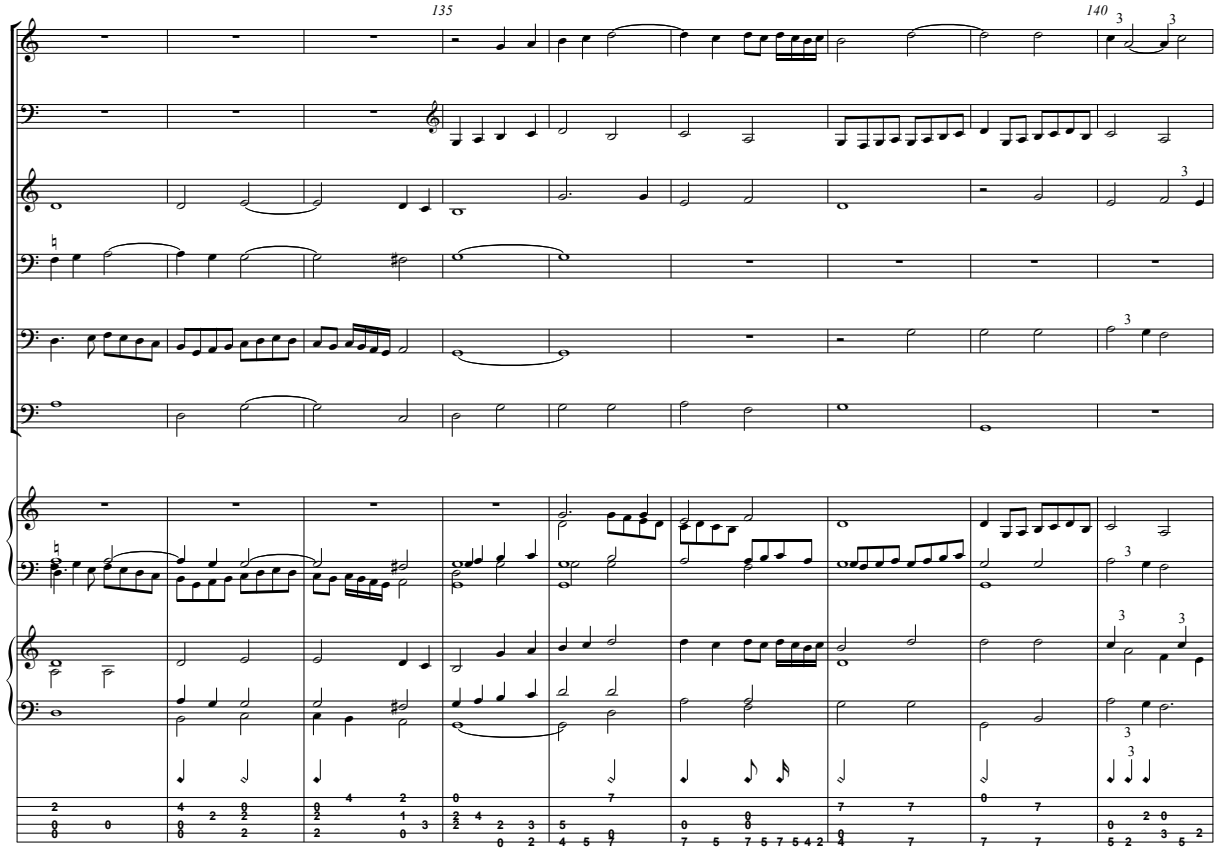
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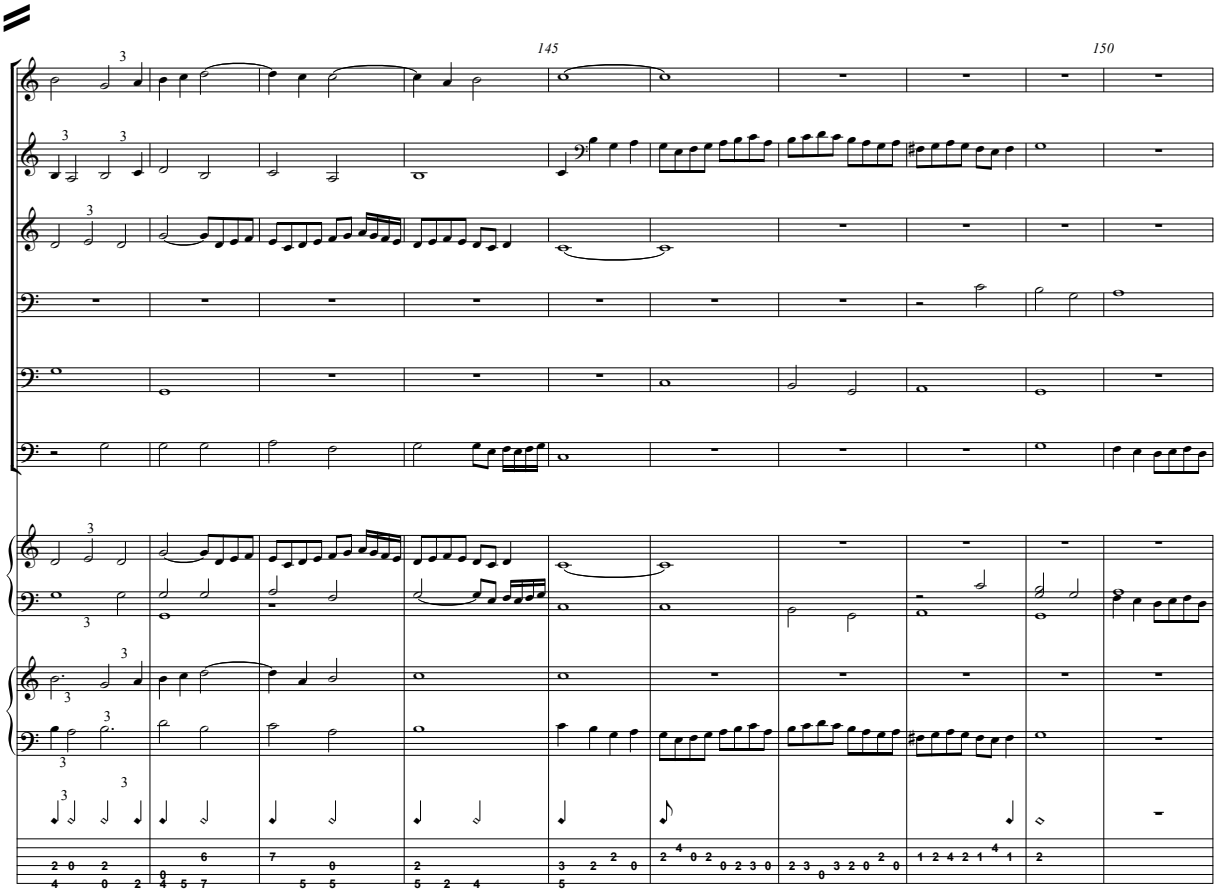
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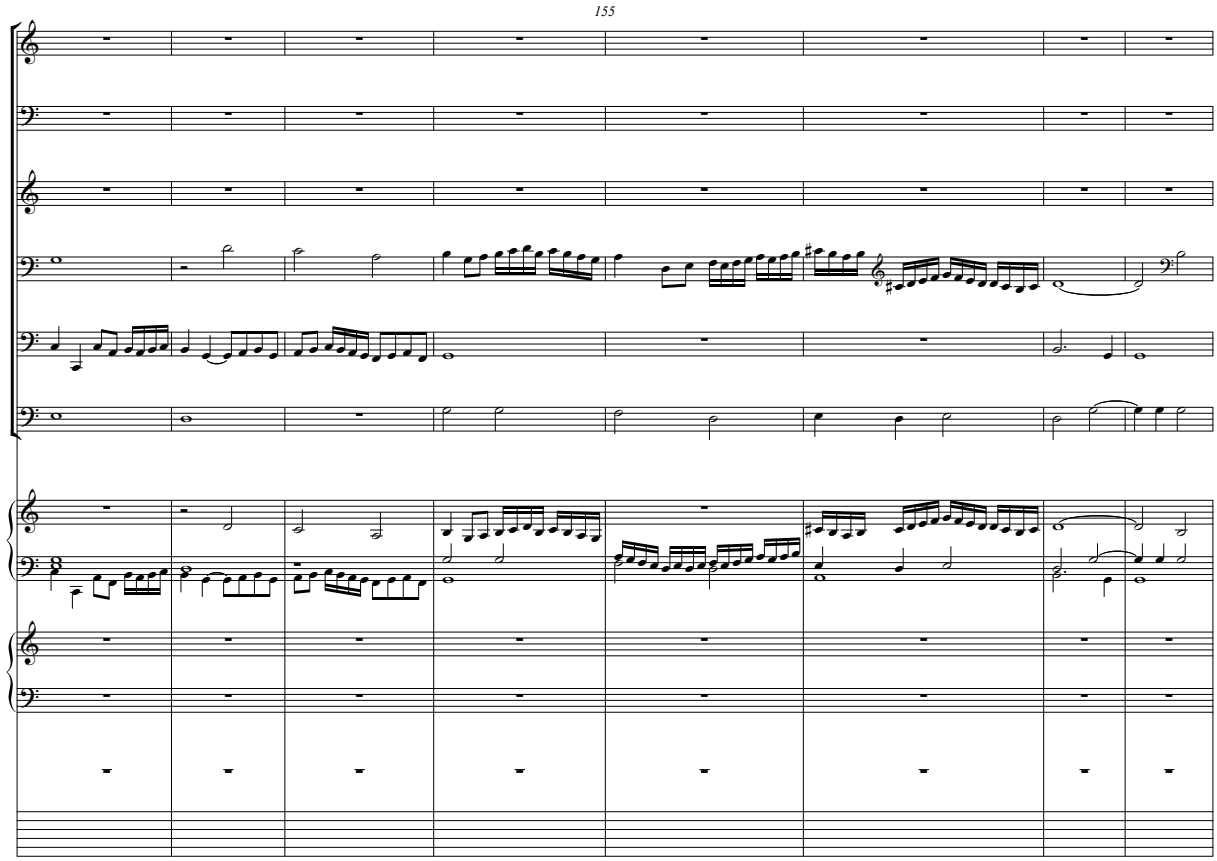
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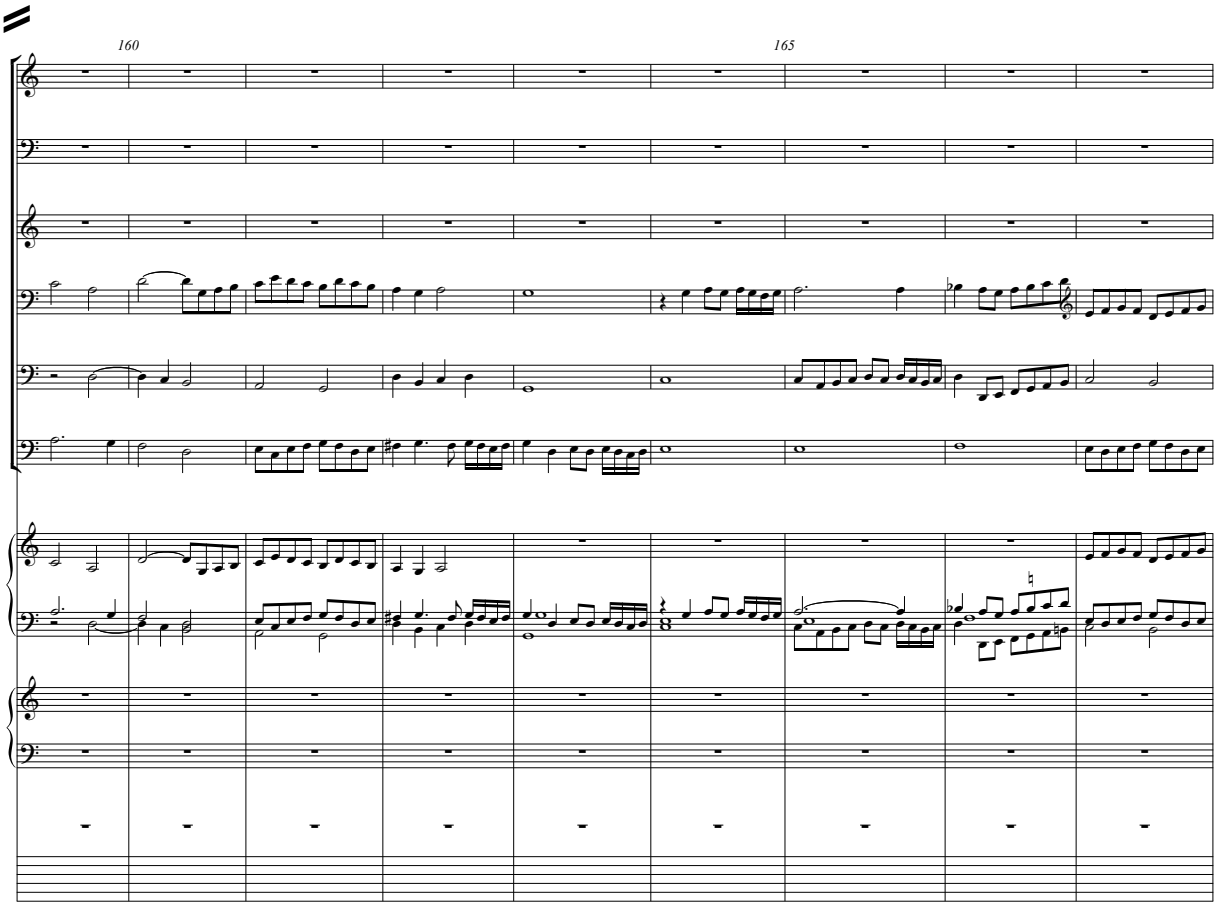
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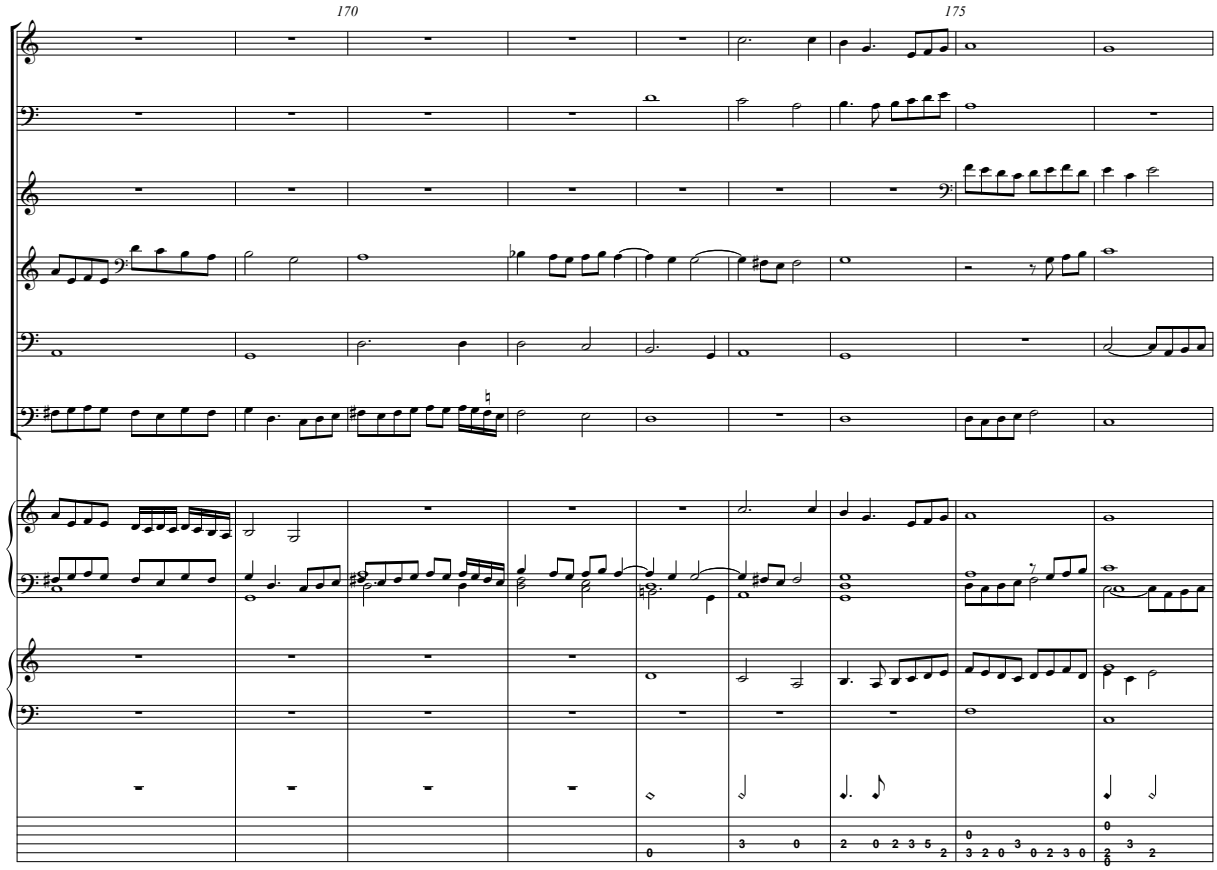
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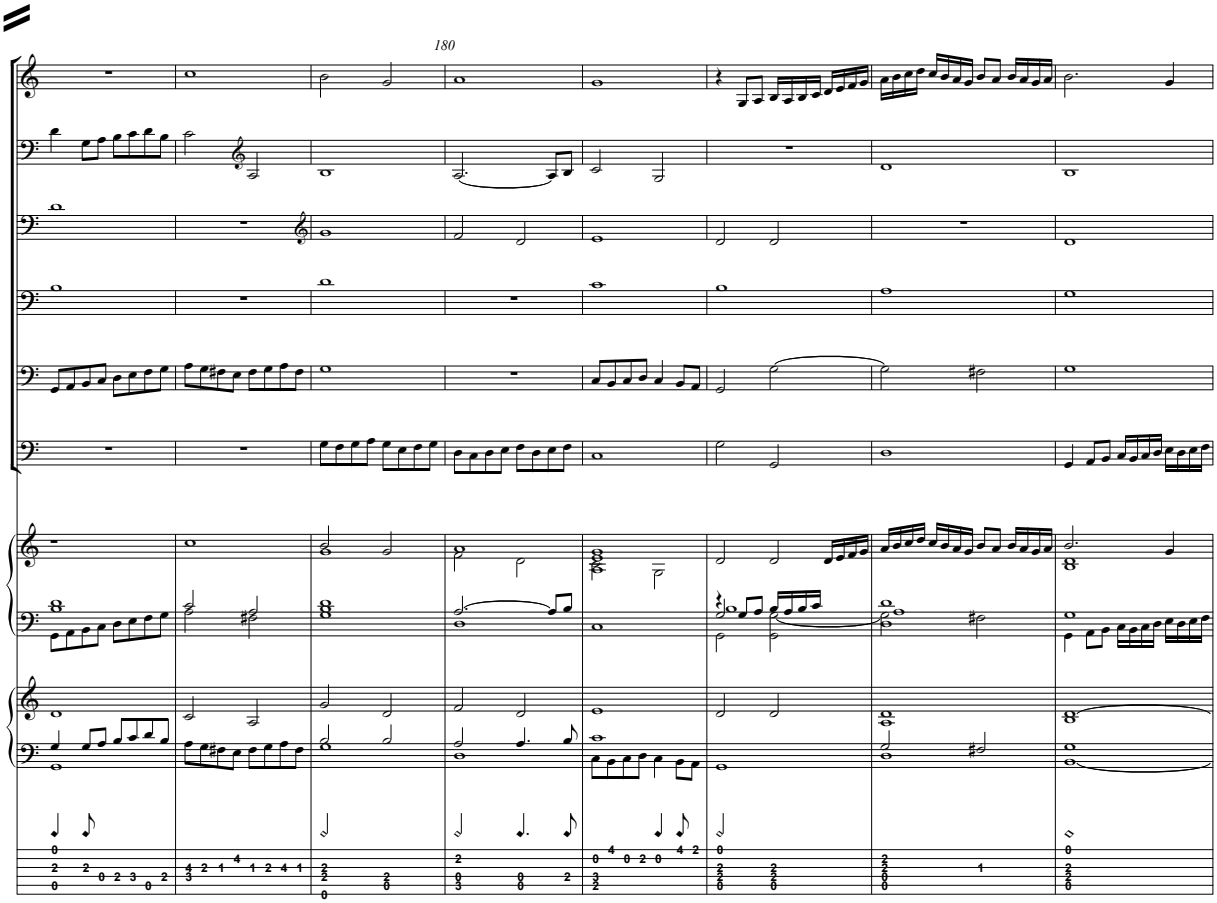
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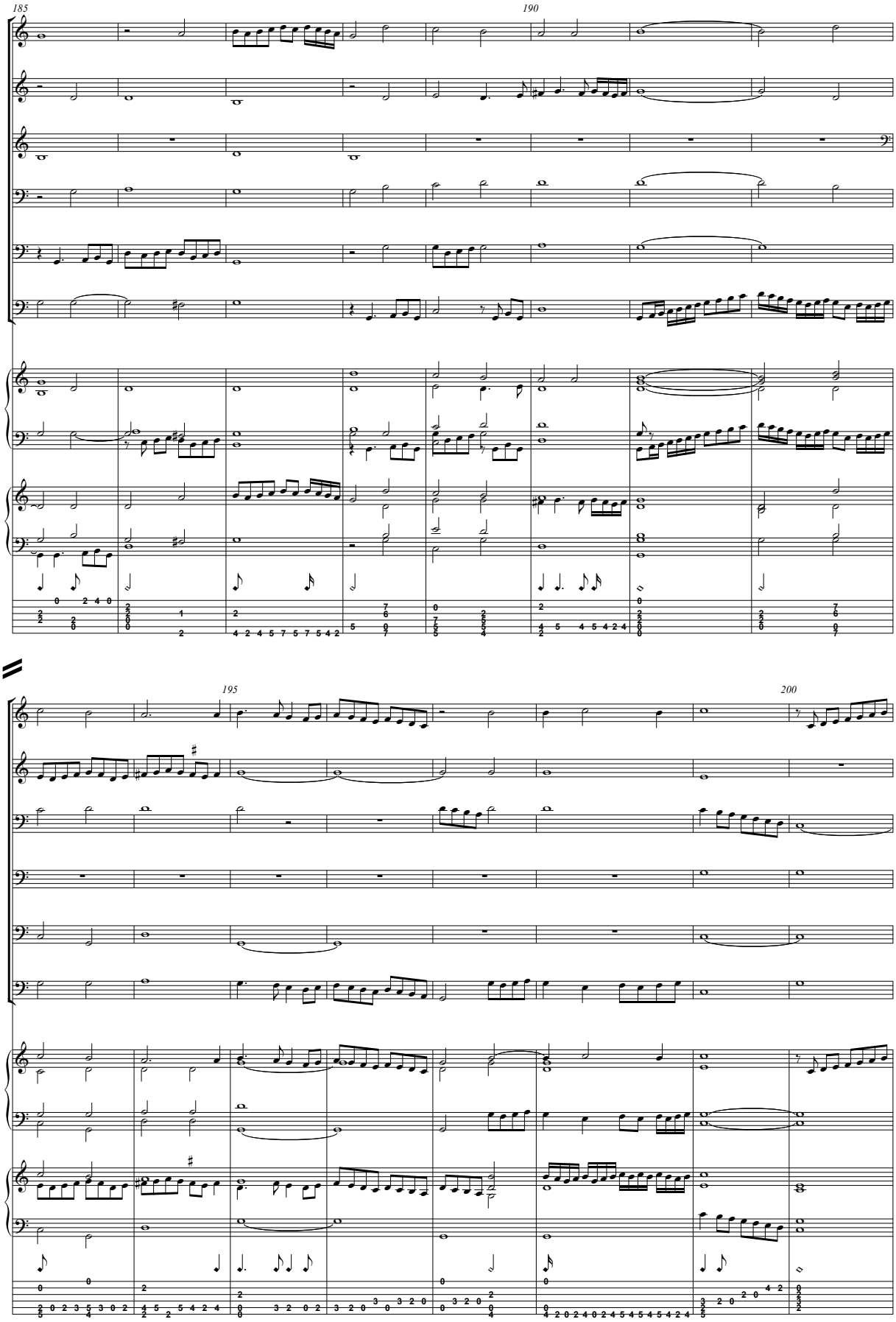
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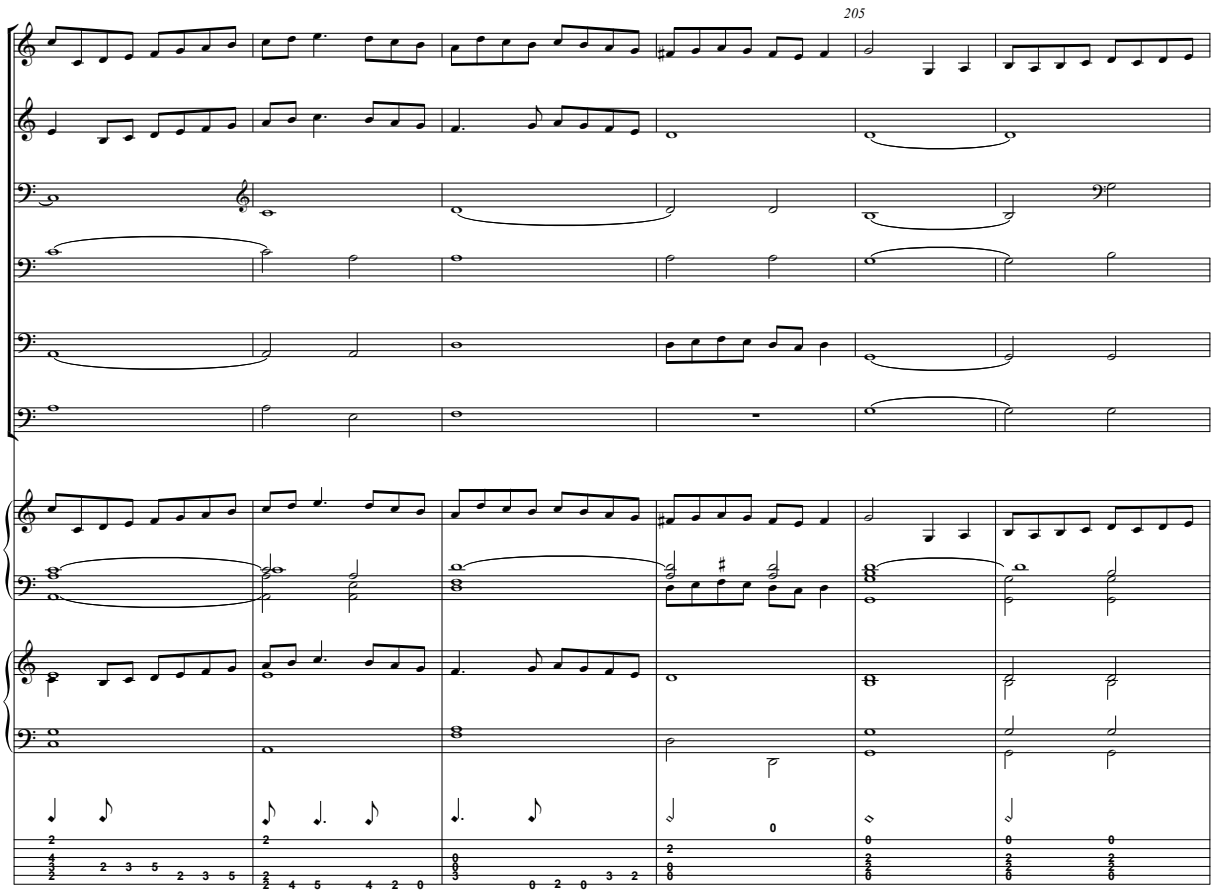
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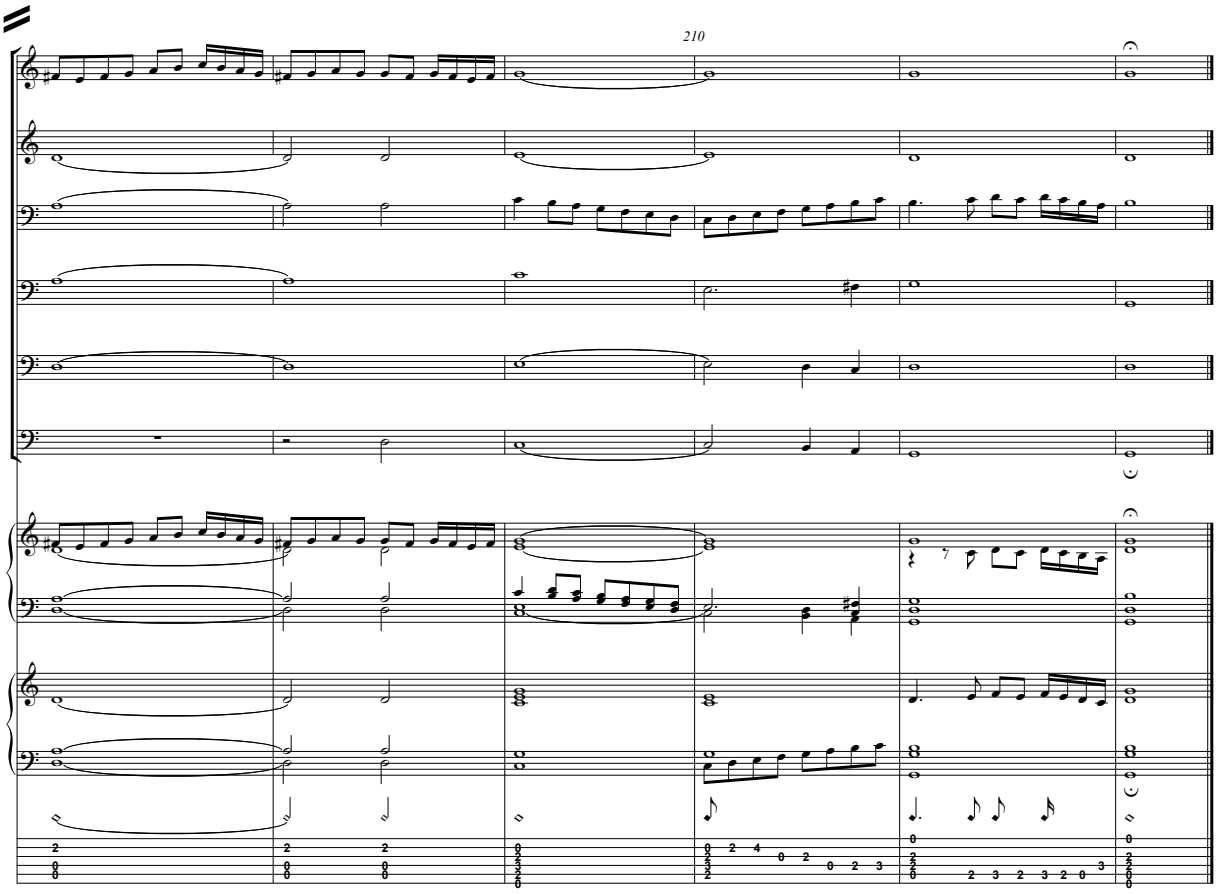
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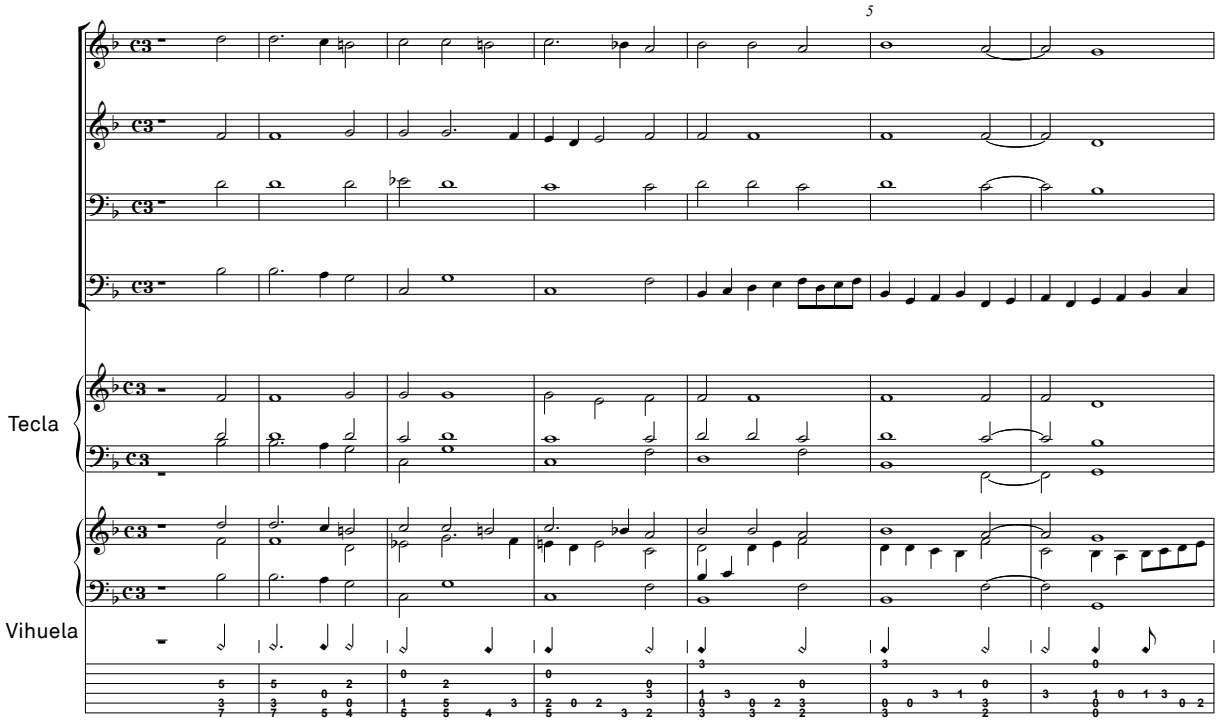
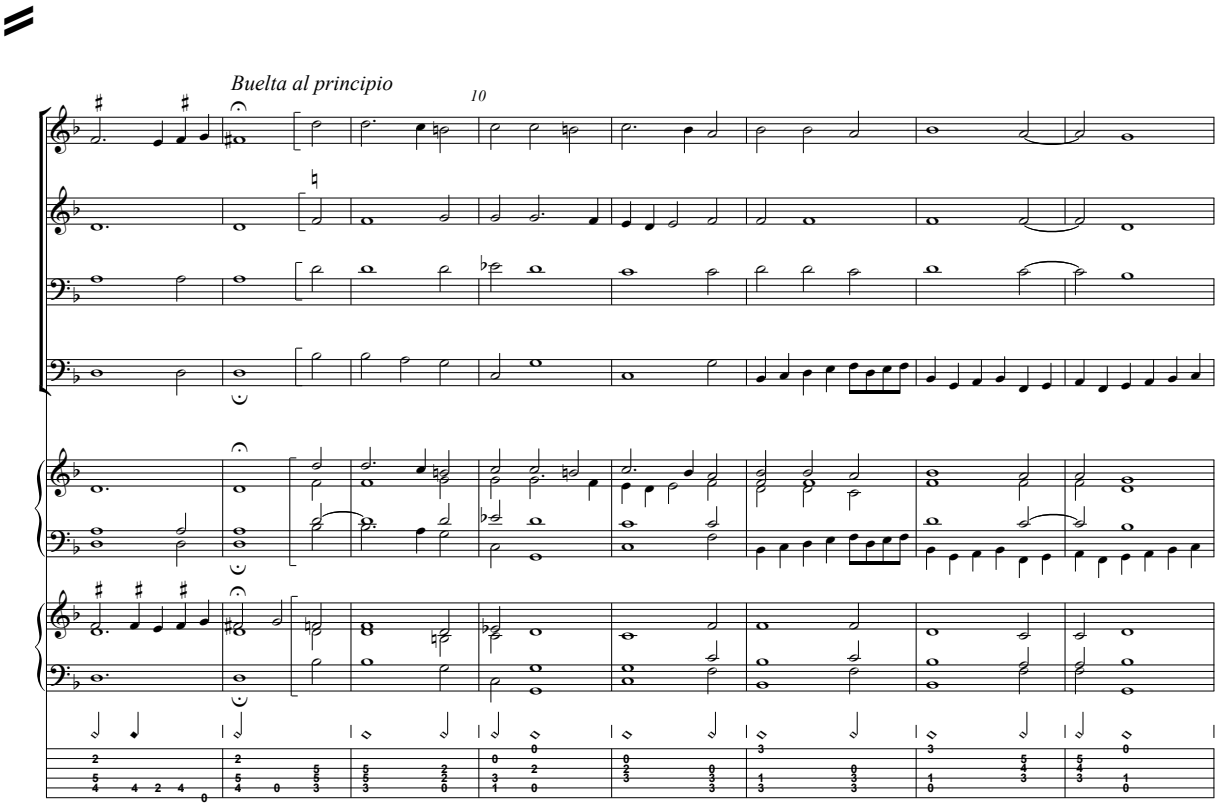
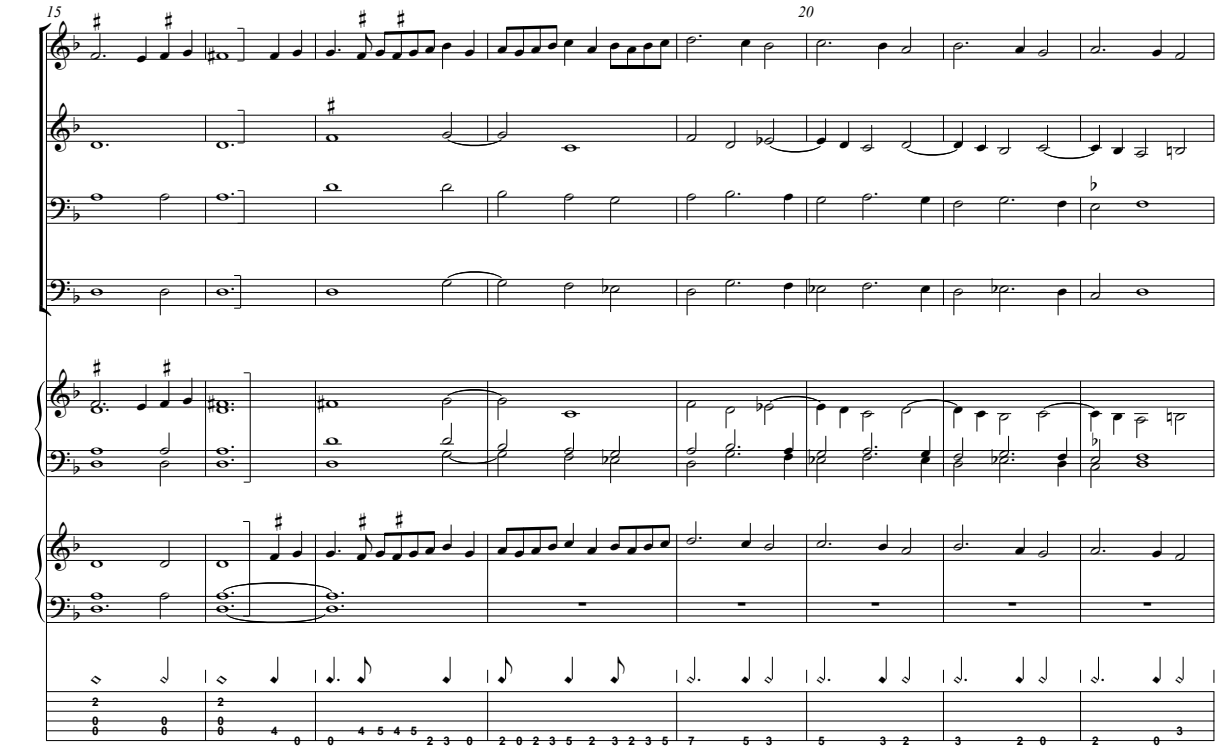
3a. Differe[n]cias sobre la Gallarda Milanesa

Antonio de Cabezón



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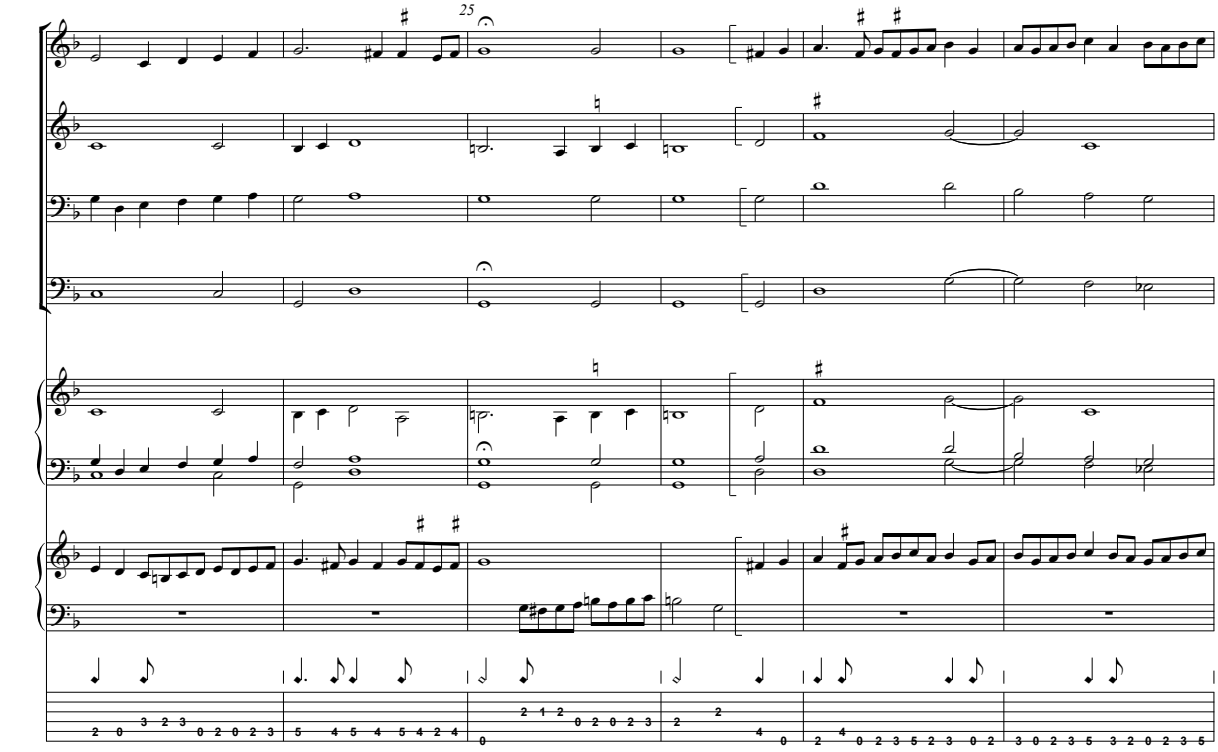
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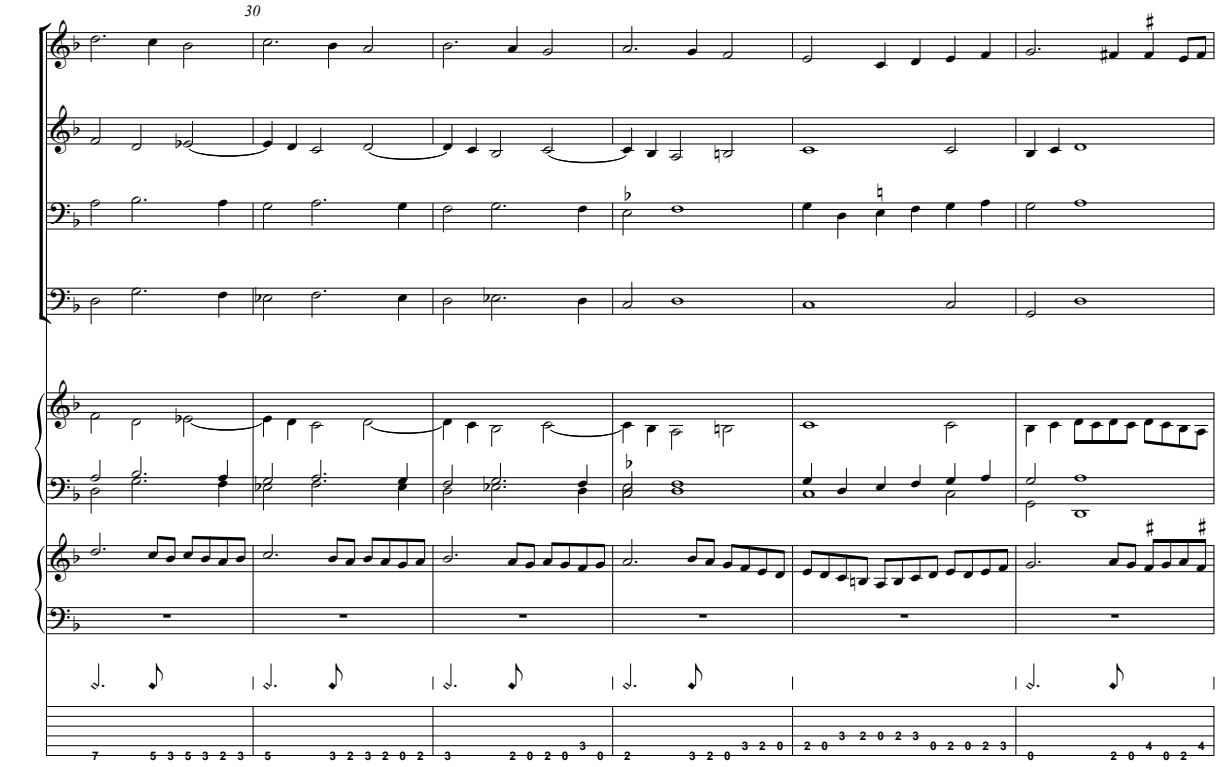
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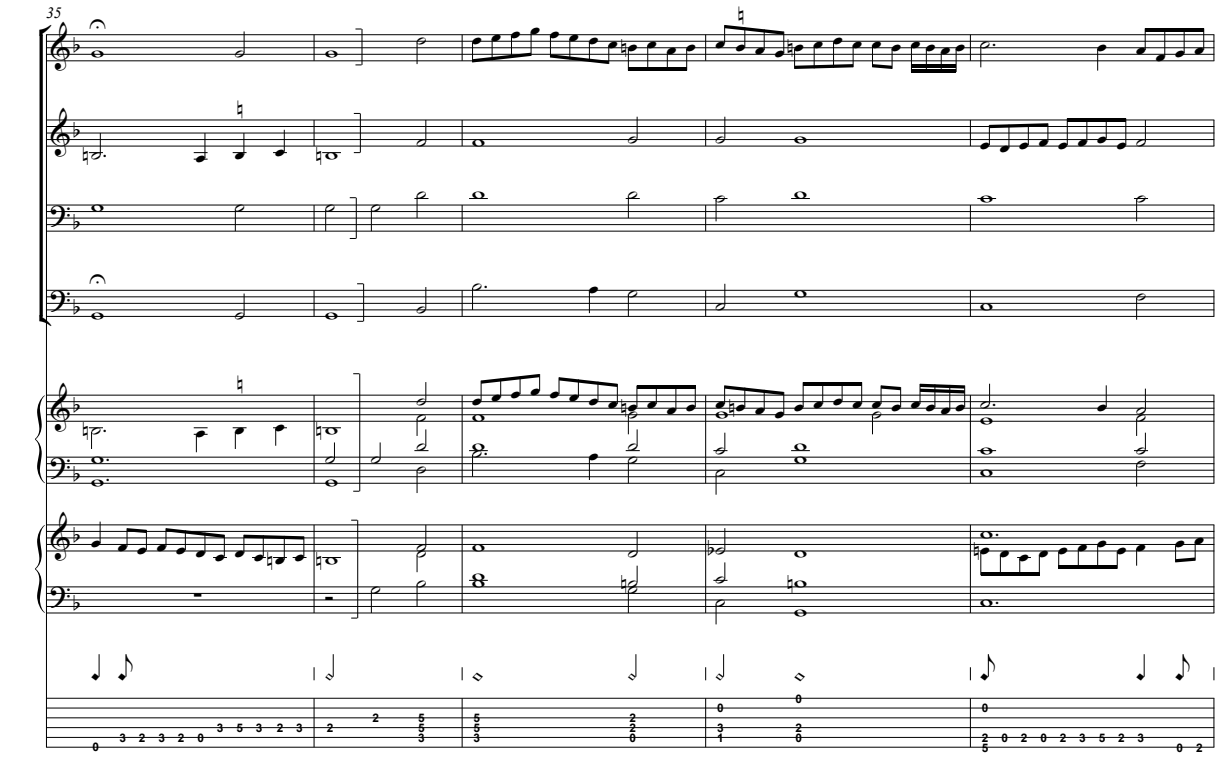
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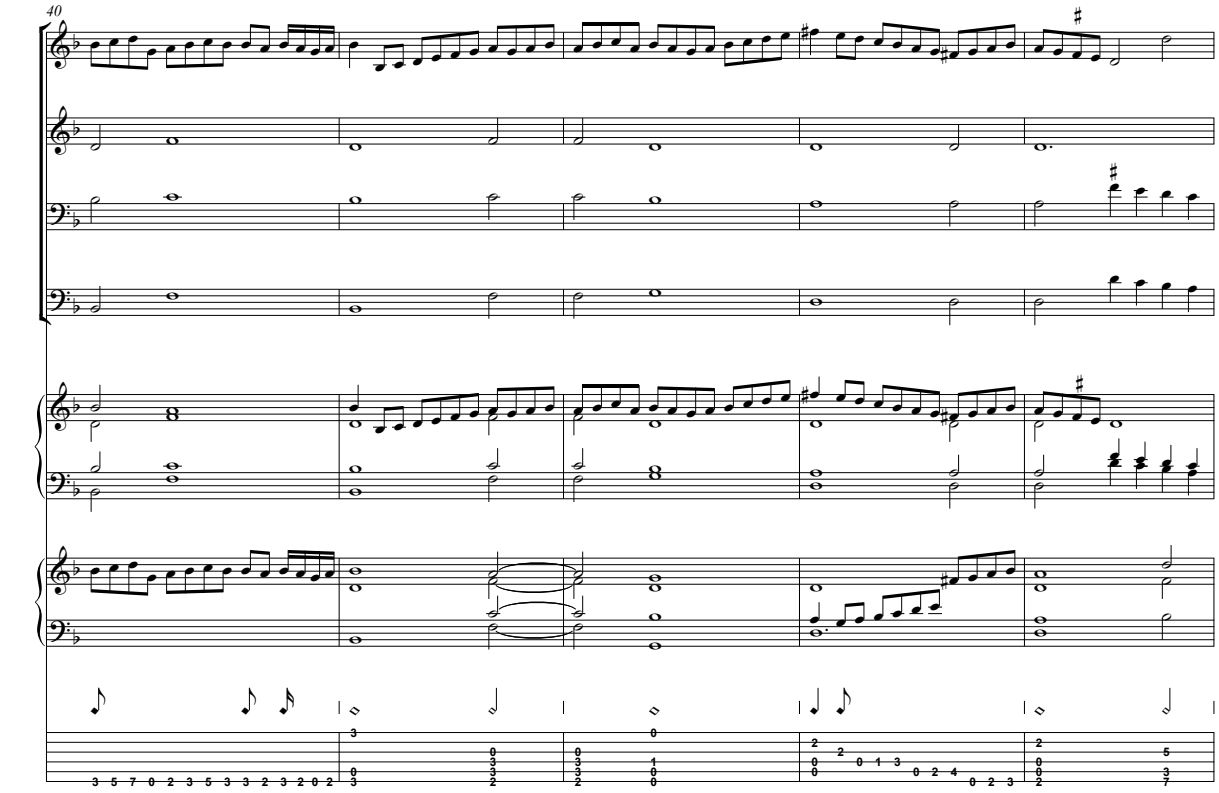
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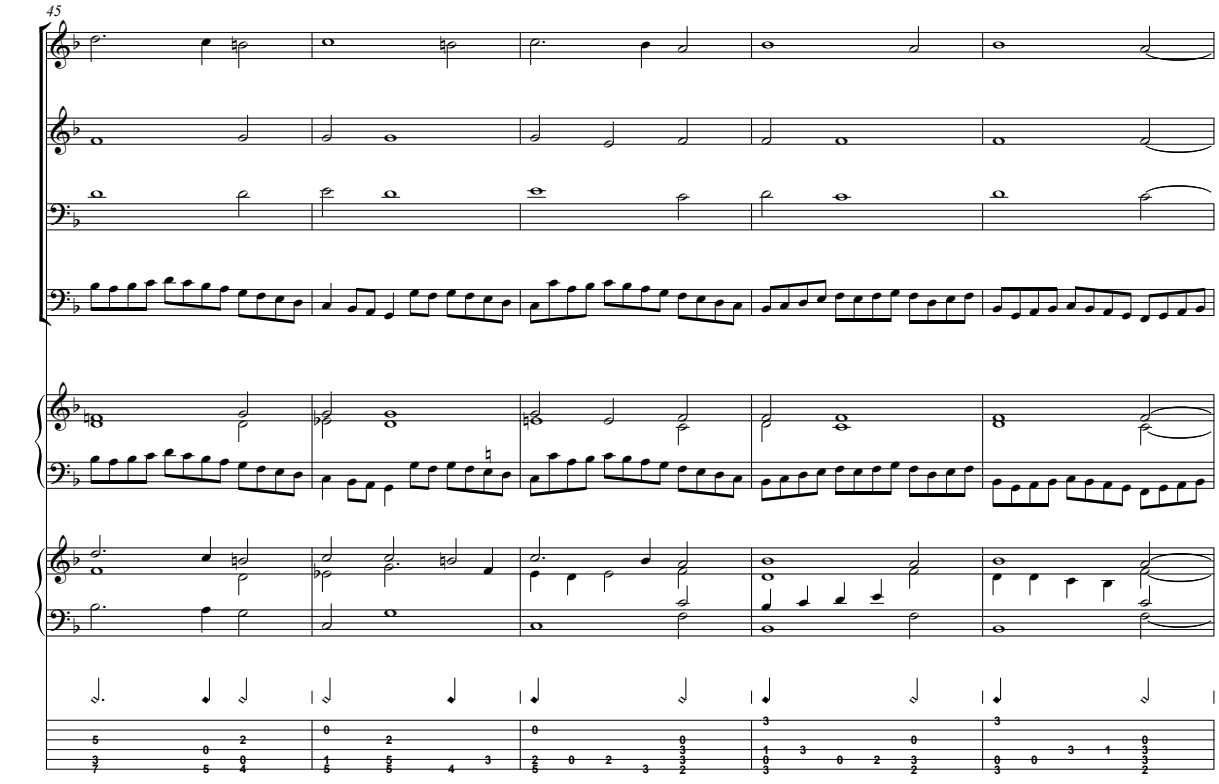
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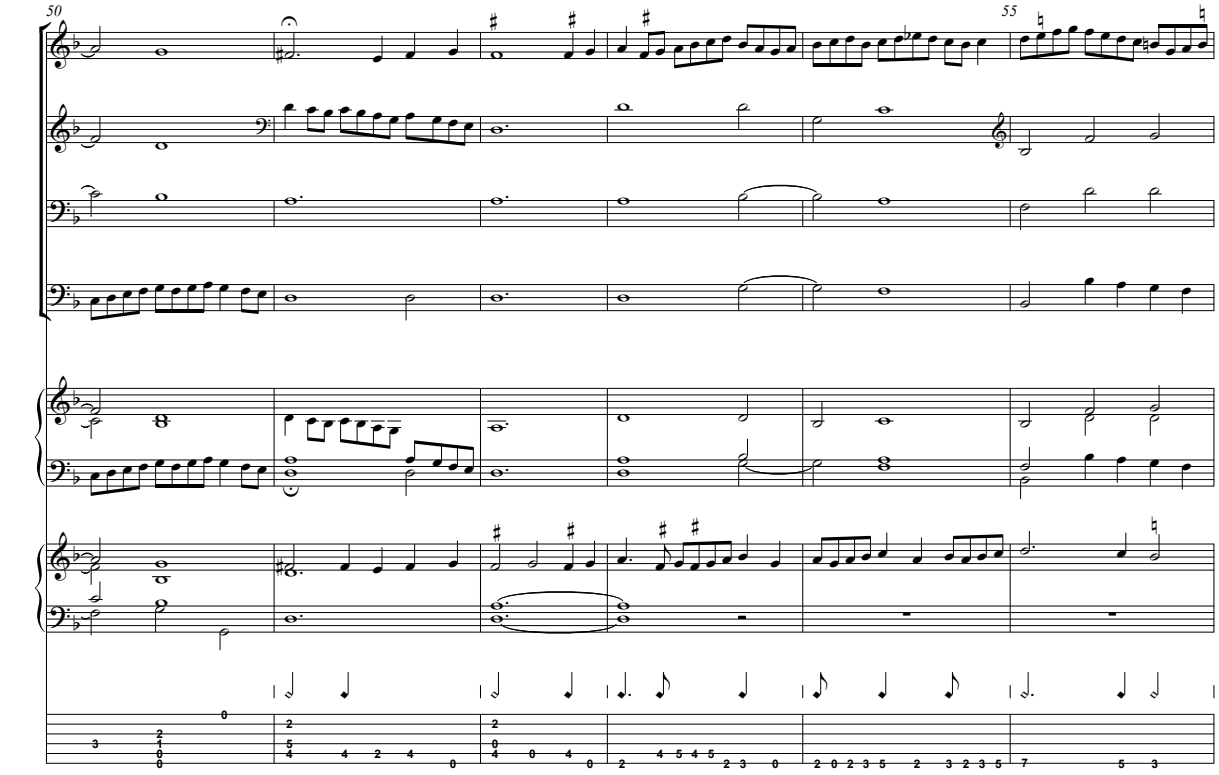
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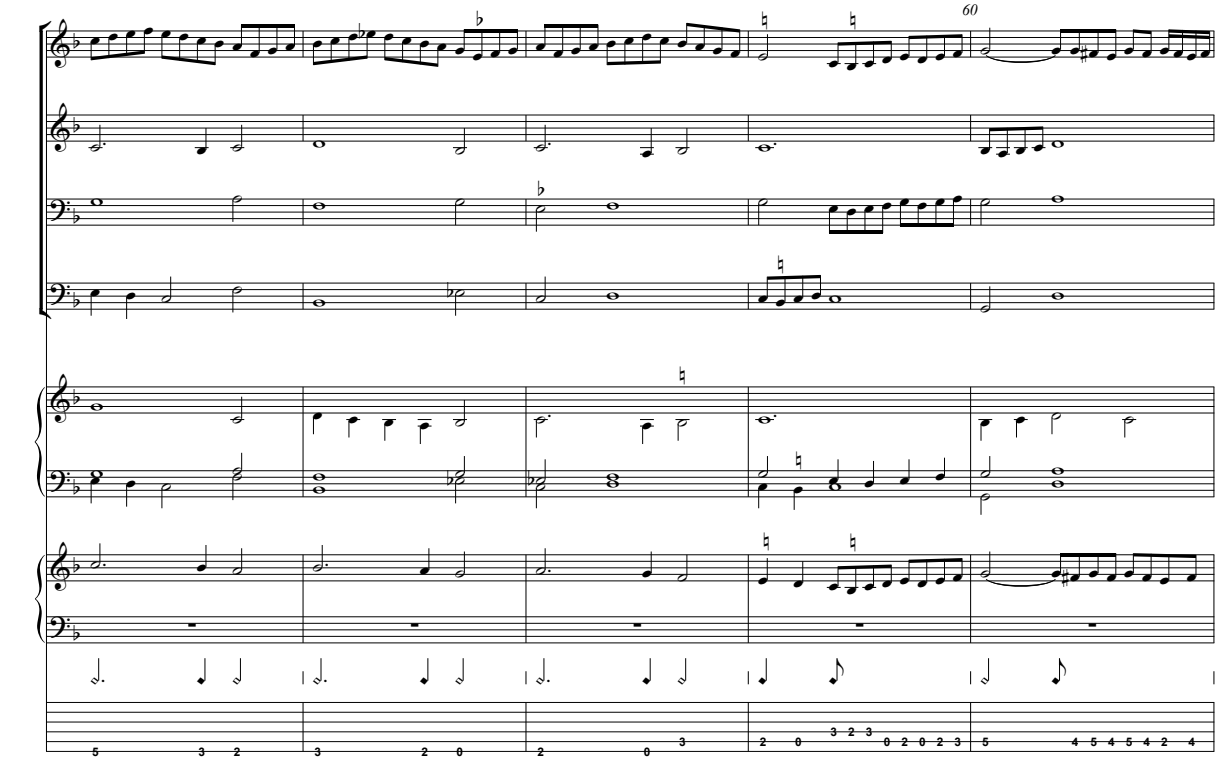
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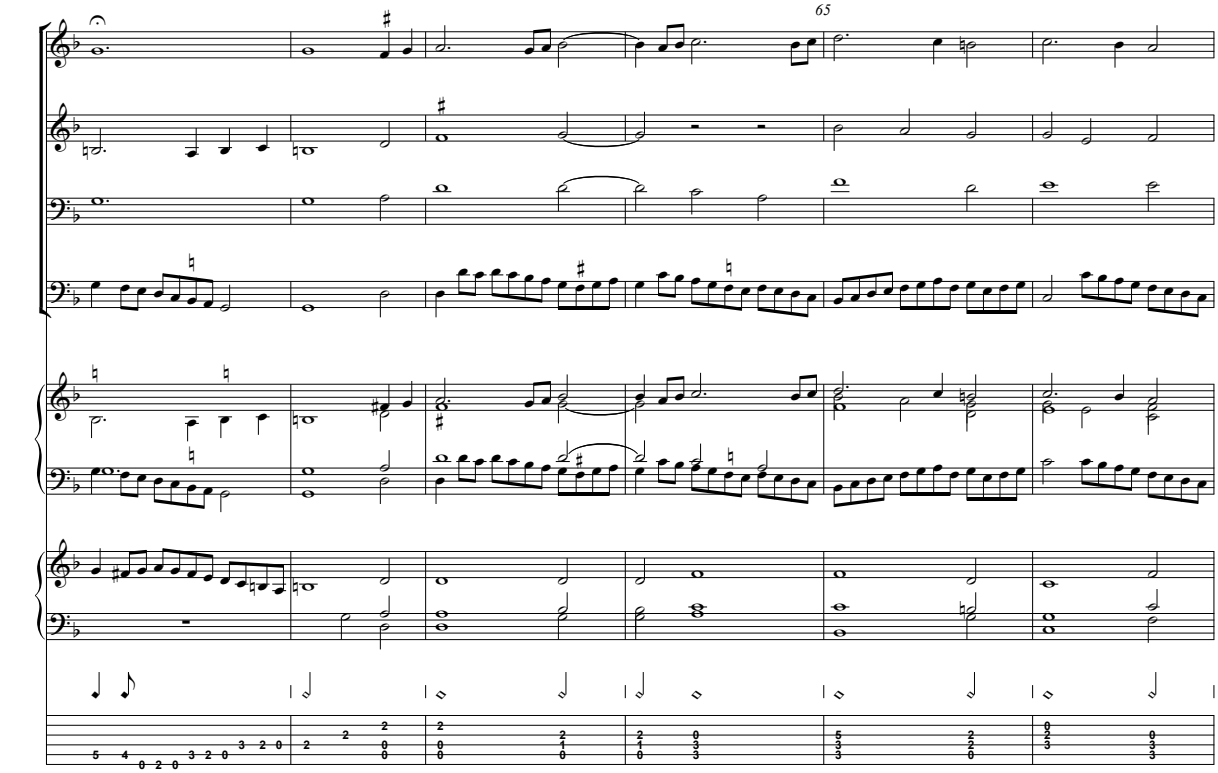
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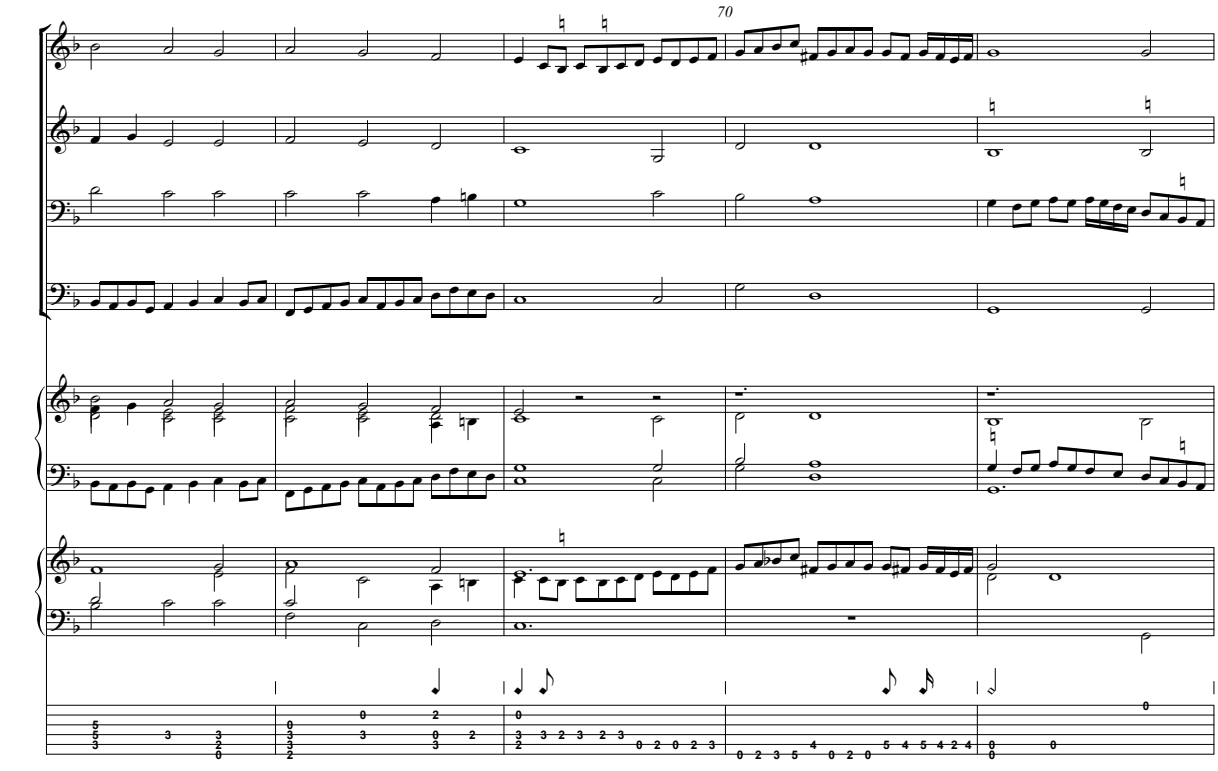
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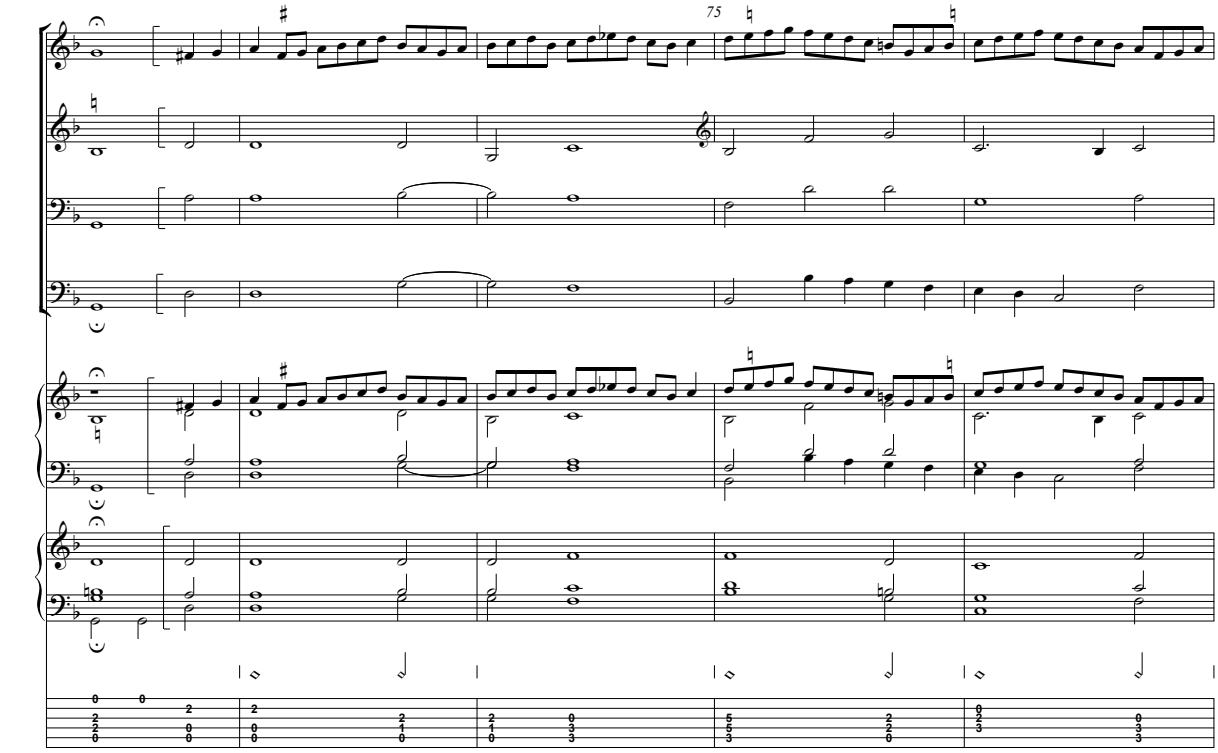
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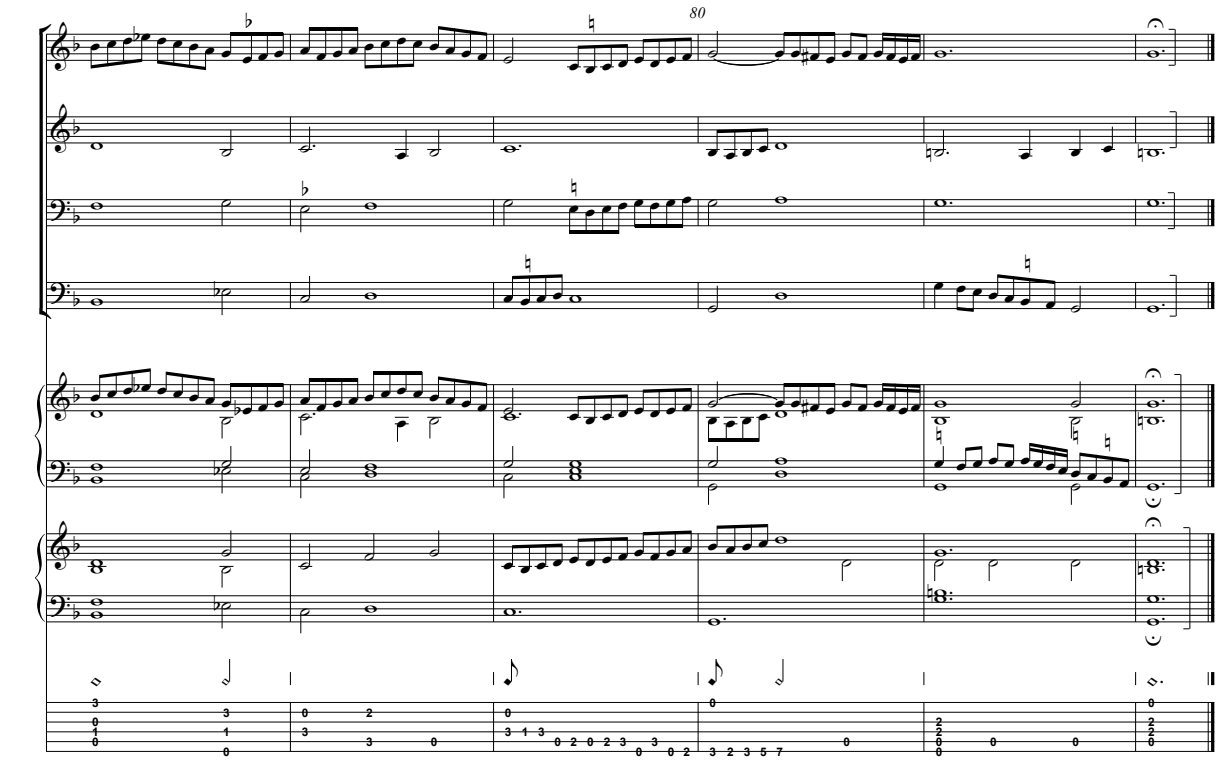
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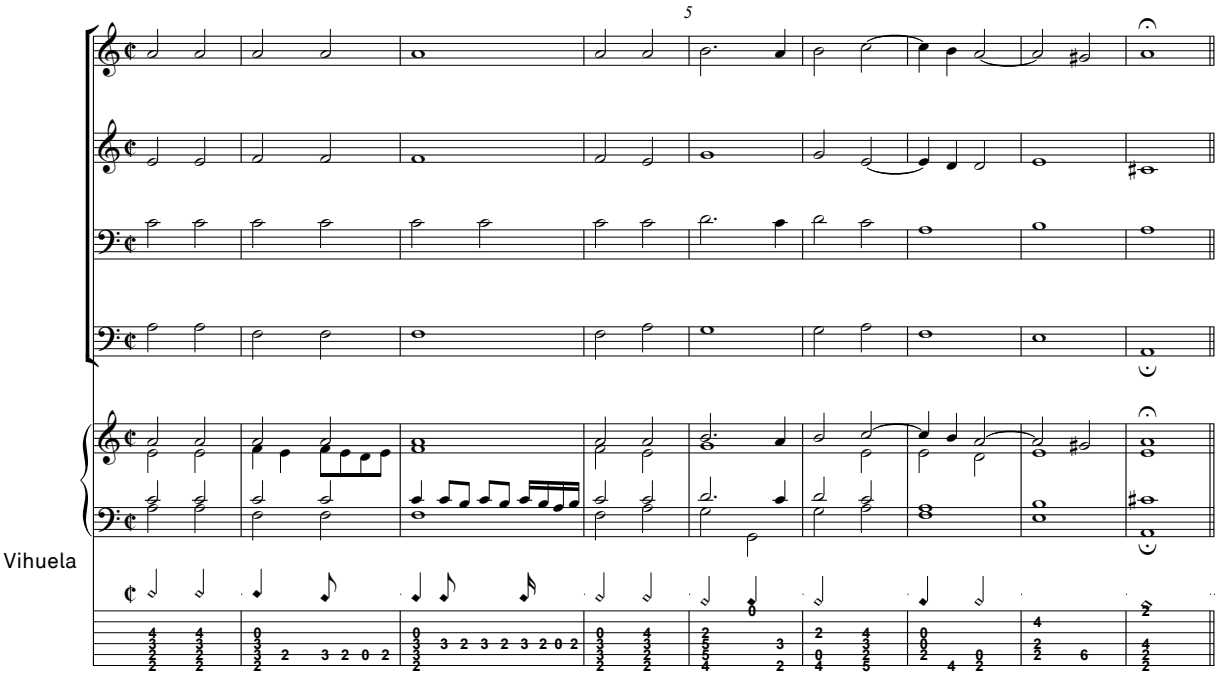
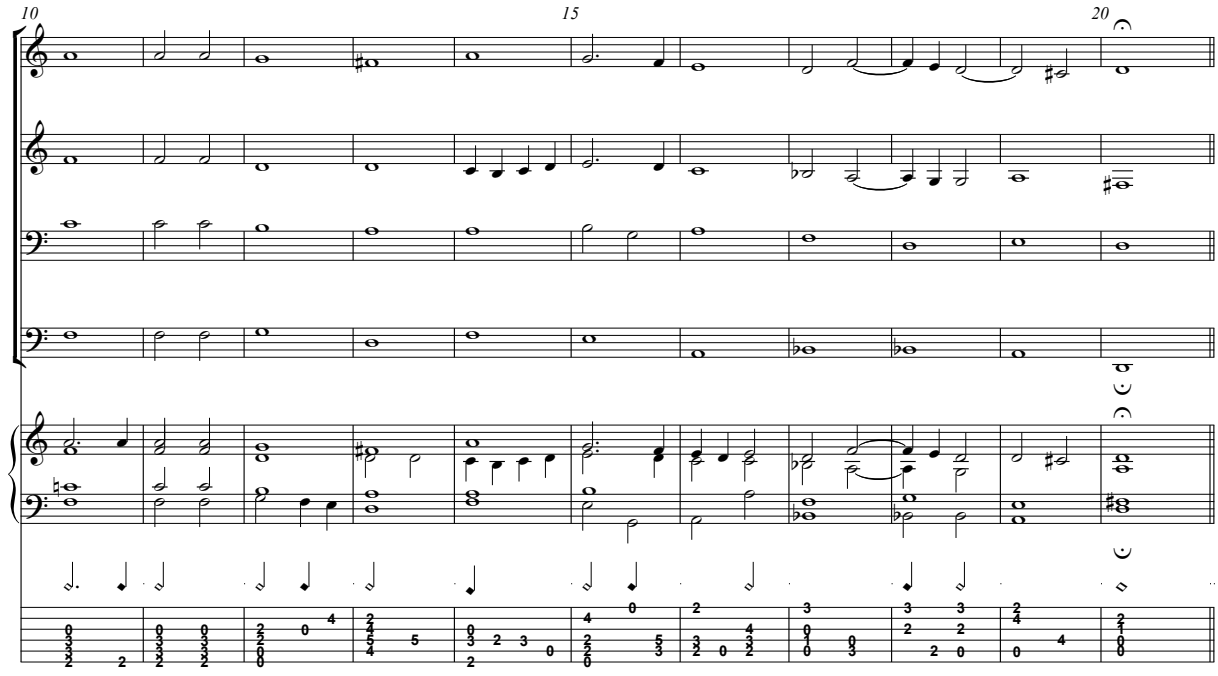
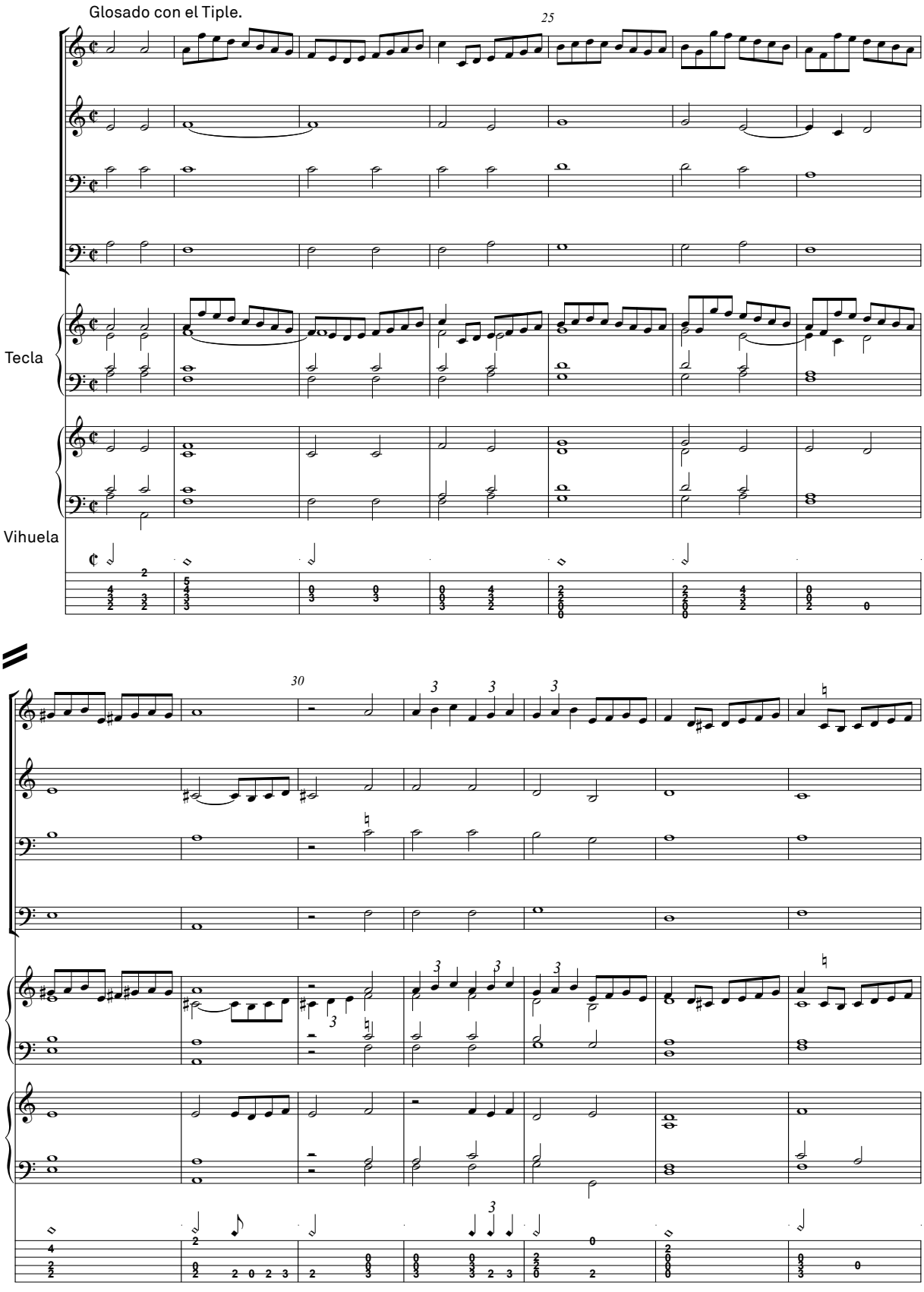
4a. Fabordo[n] del premier tono llano

Antonio de Cabezón



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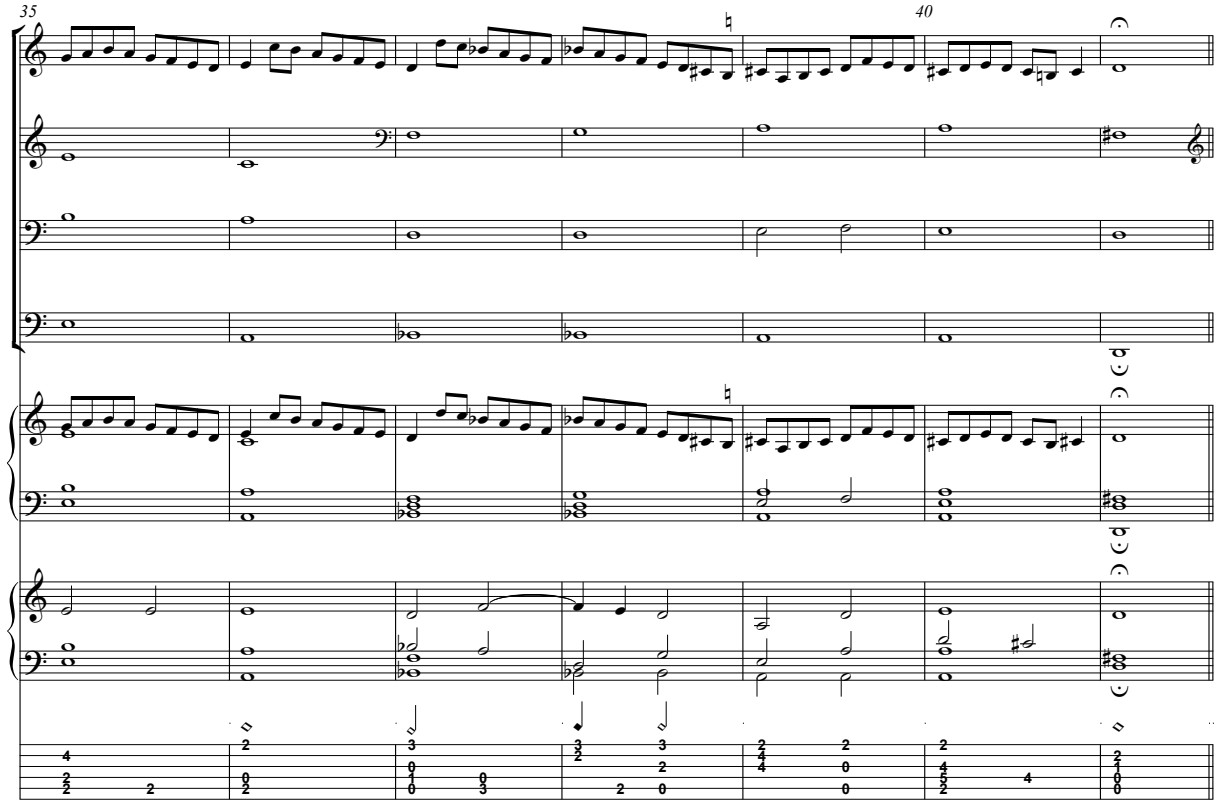
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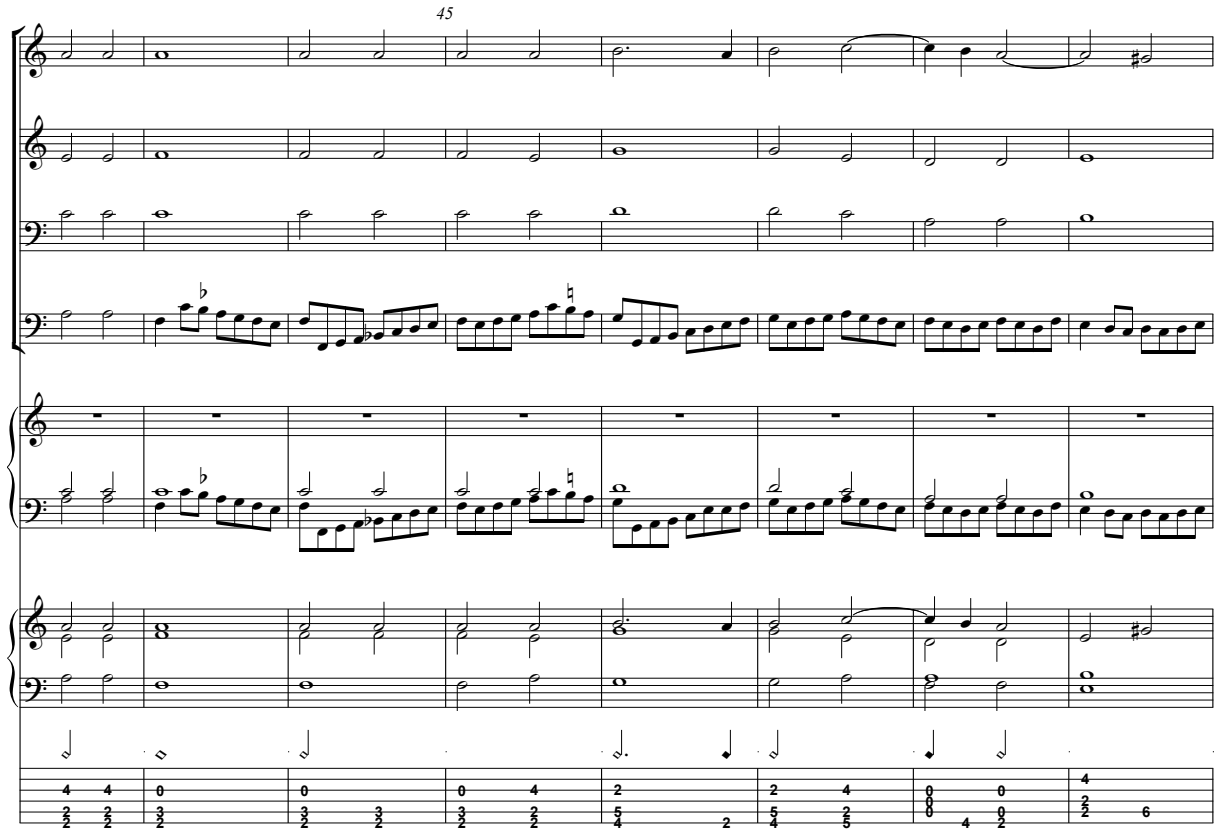
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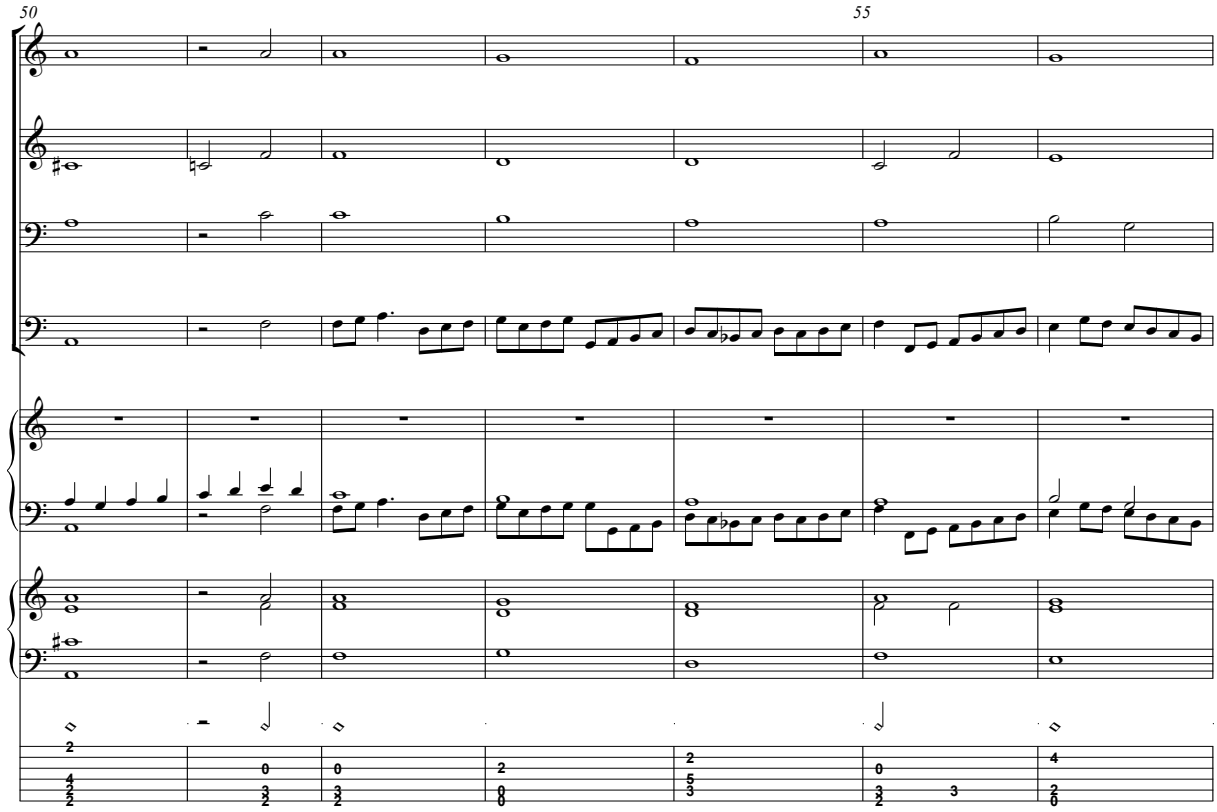
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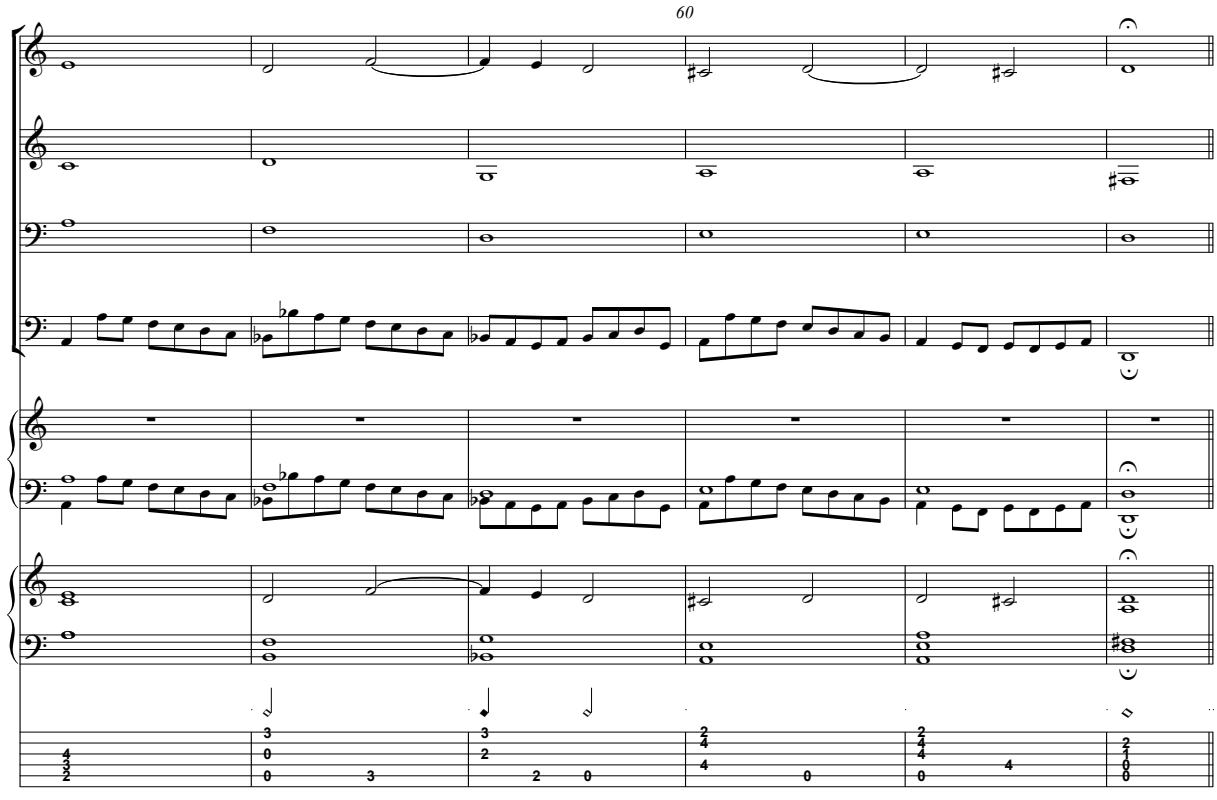
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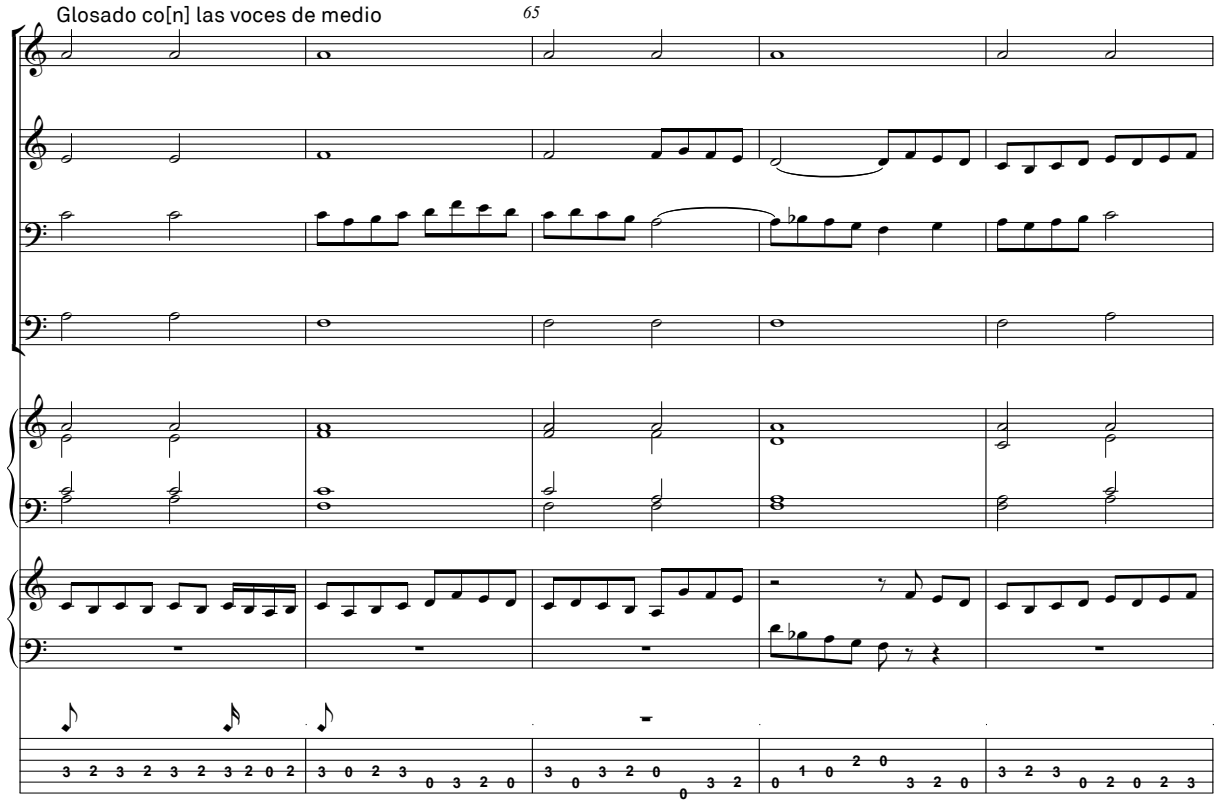
Glosado co[n] las voces de medio
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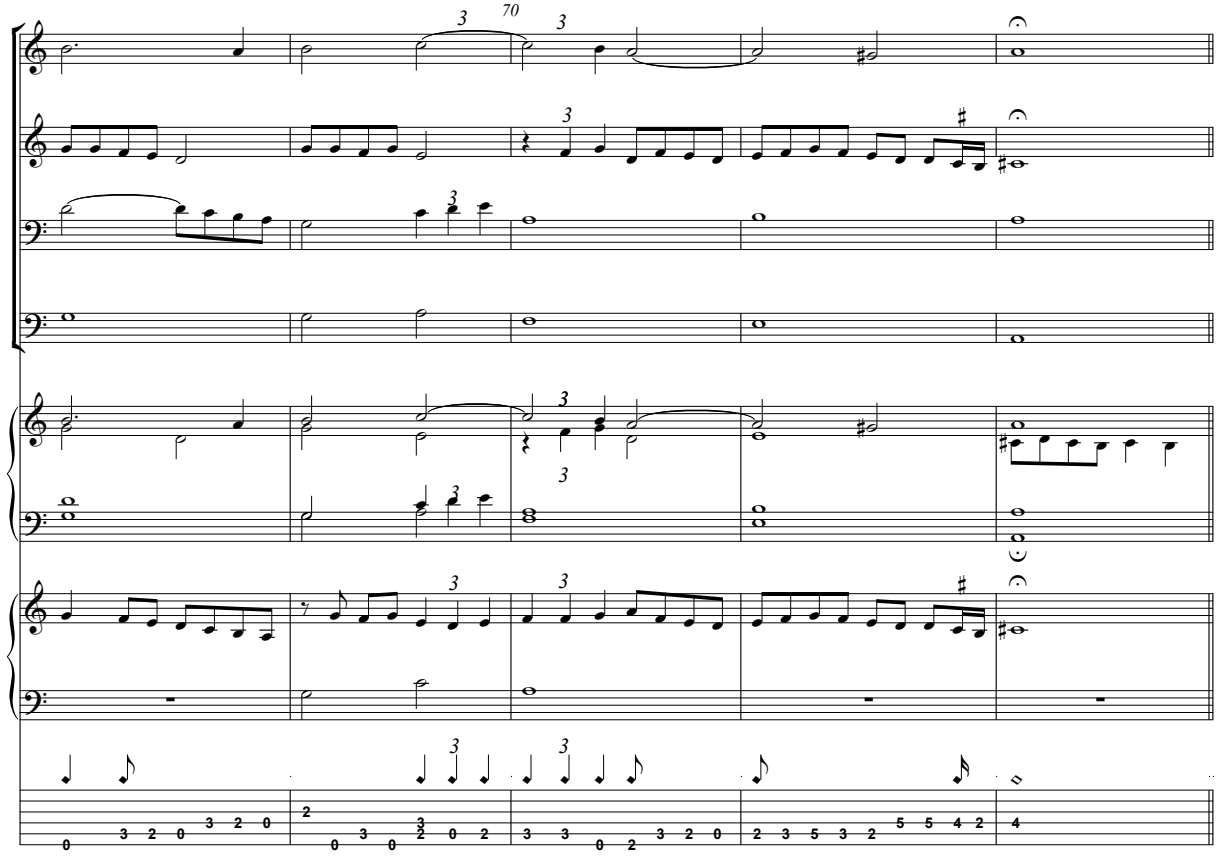
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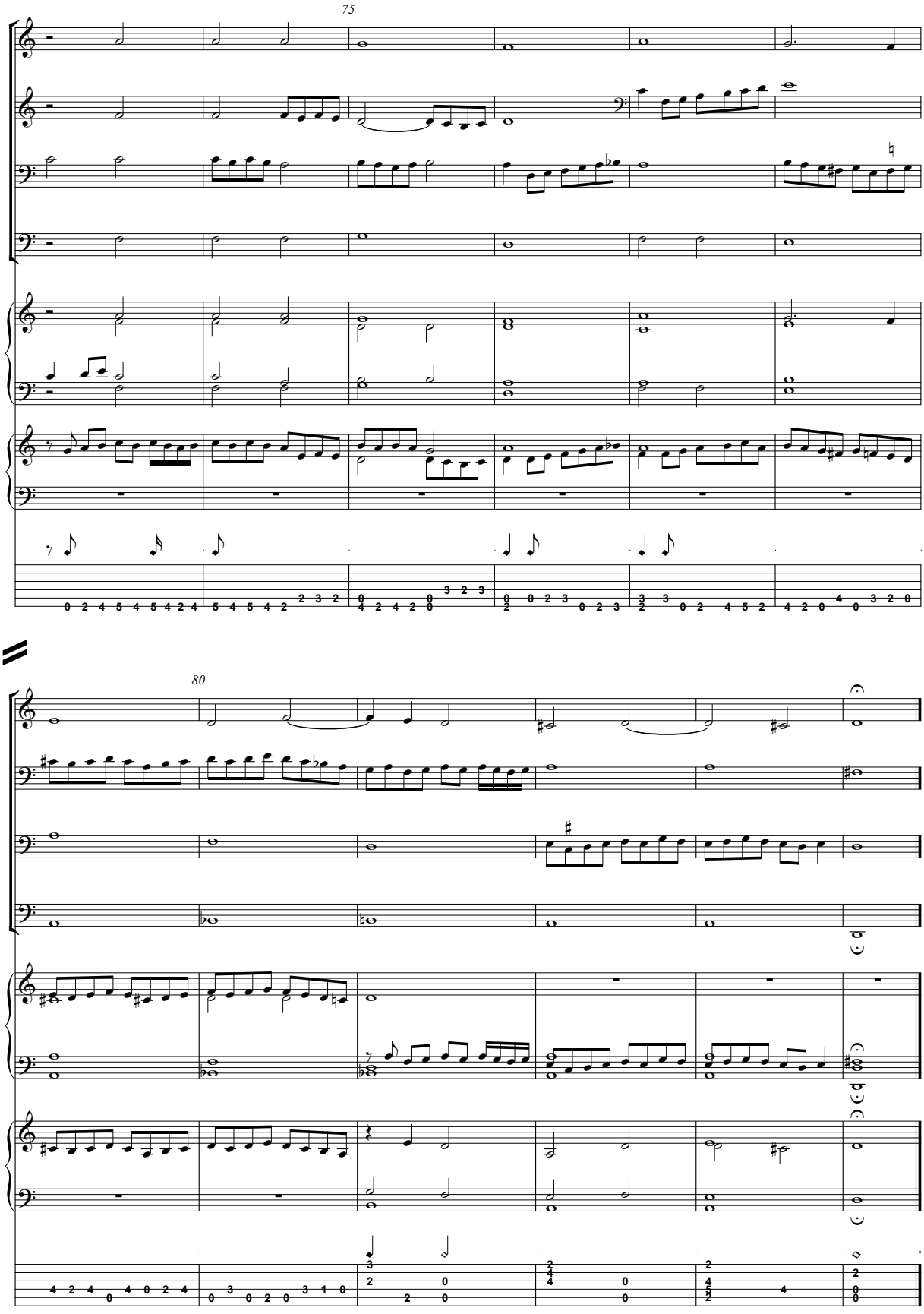
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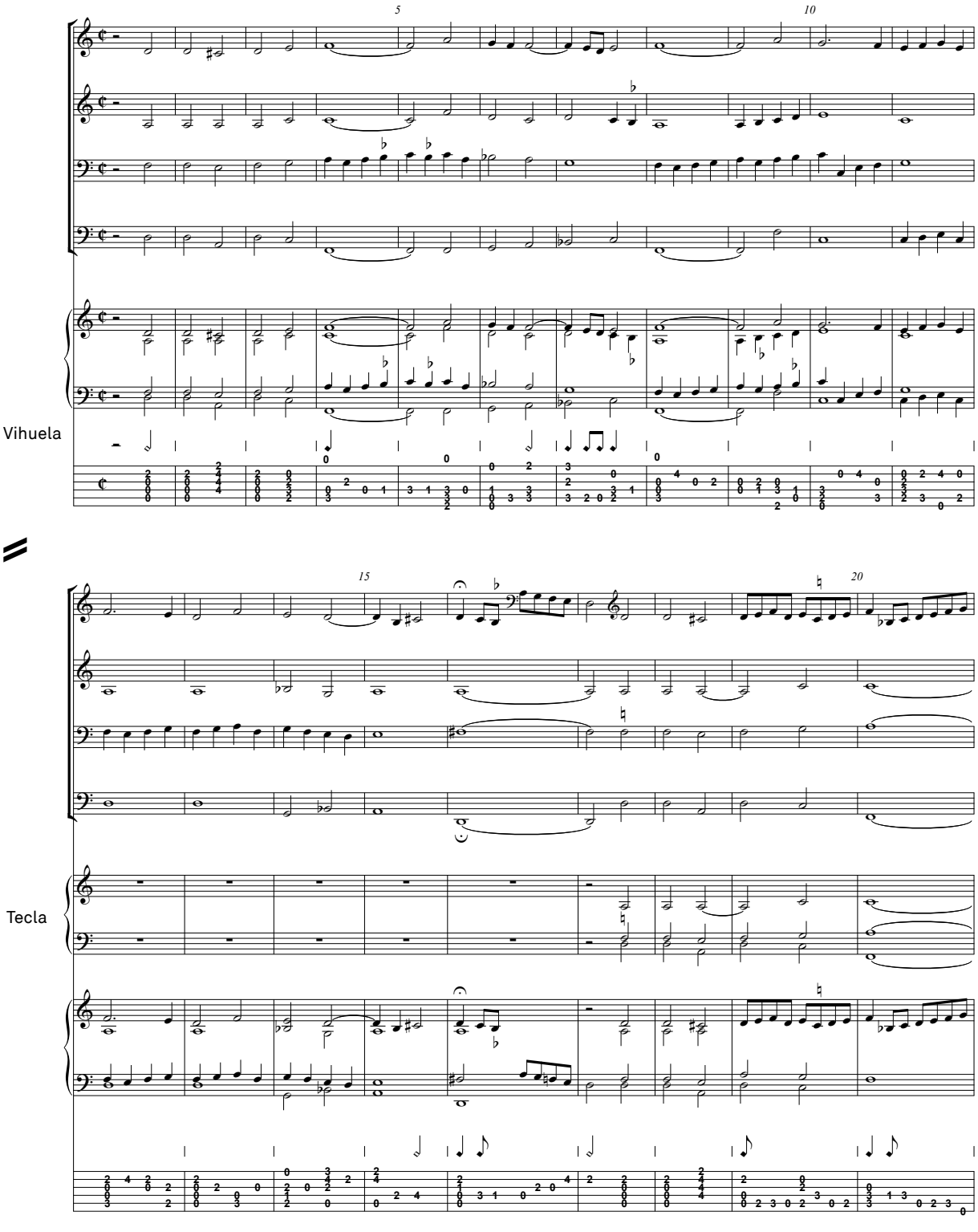
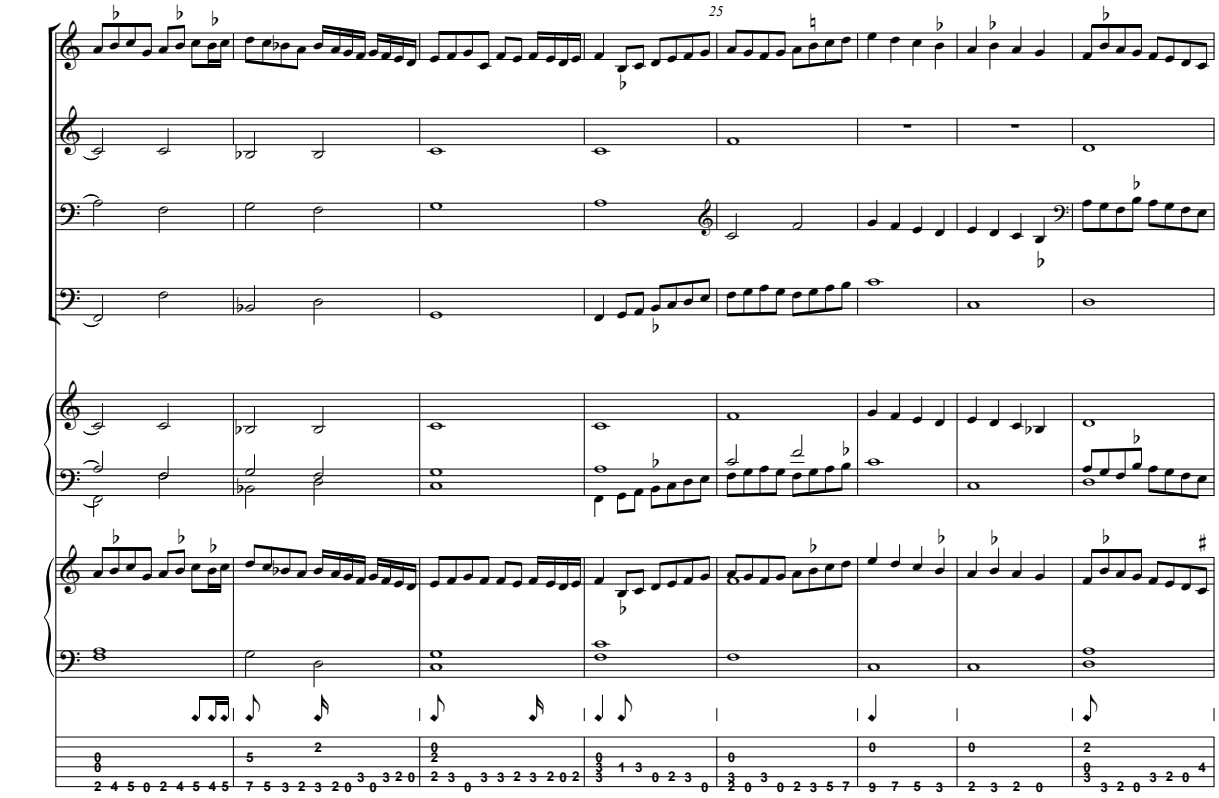
5a. Differe[n]cias sobre el canto de la Dama le demanda

Antonio de Cabezón

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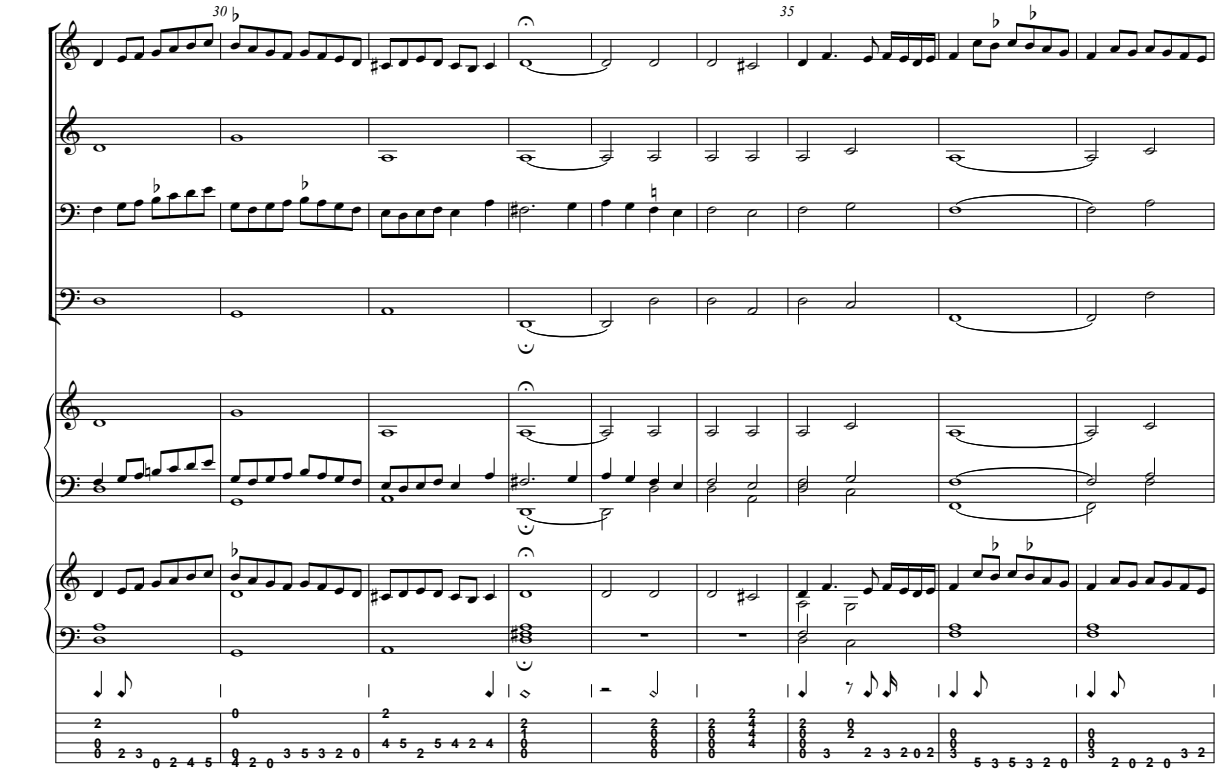
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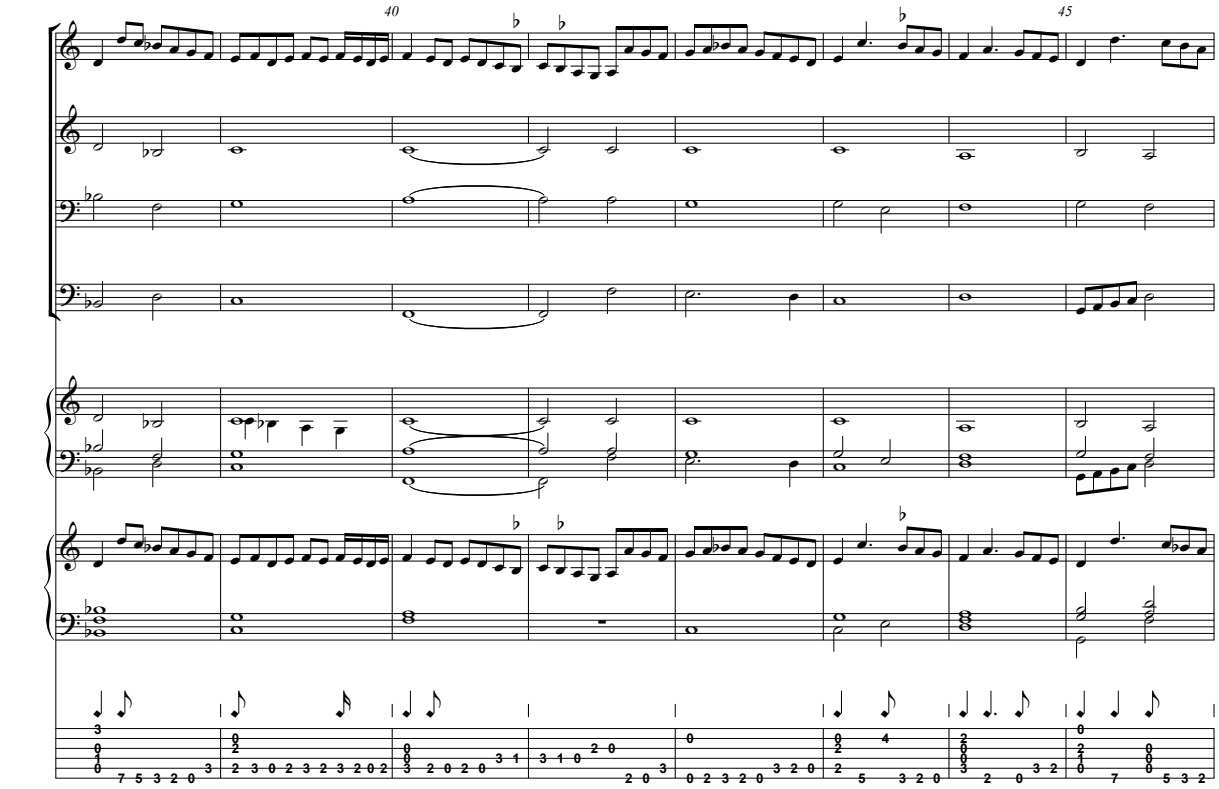
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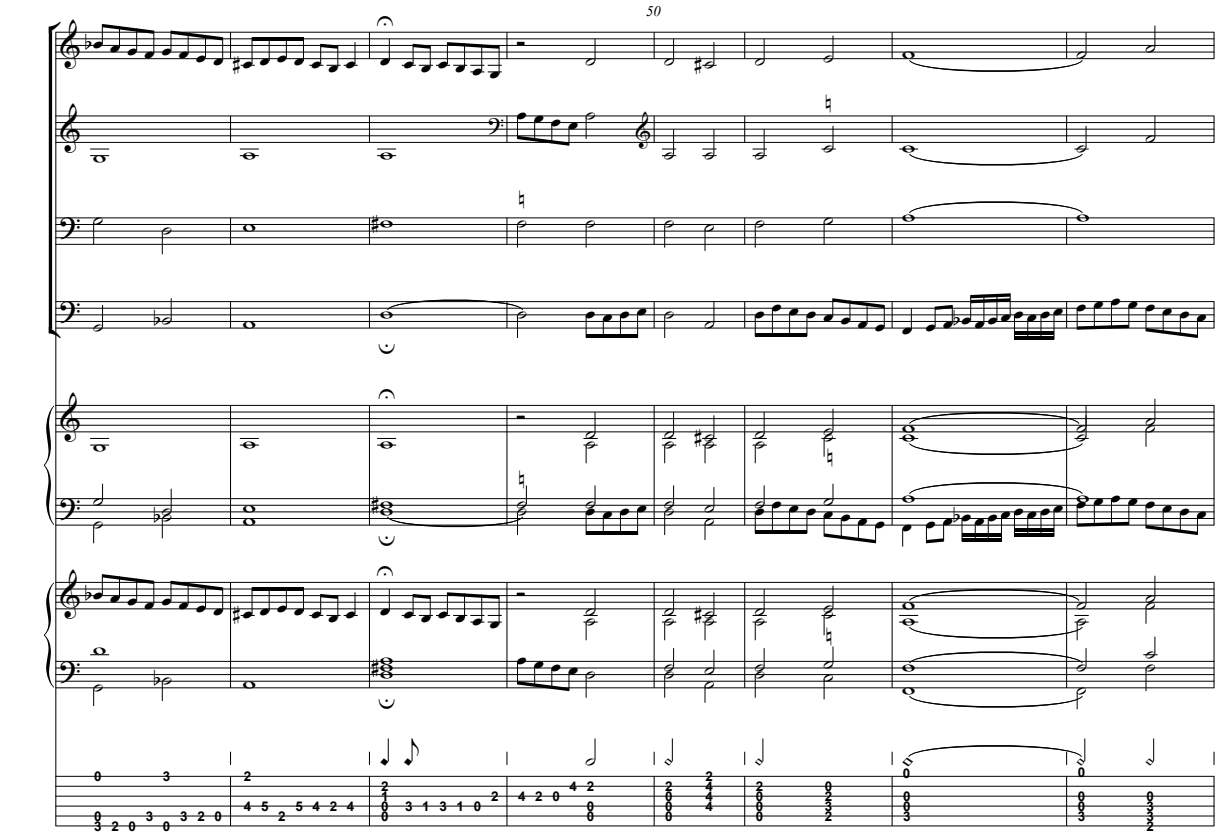
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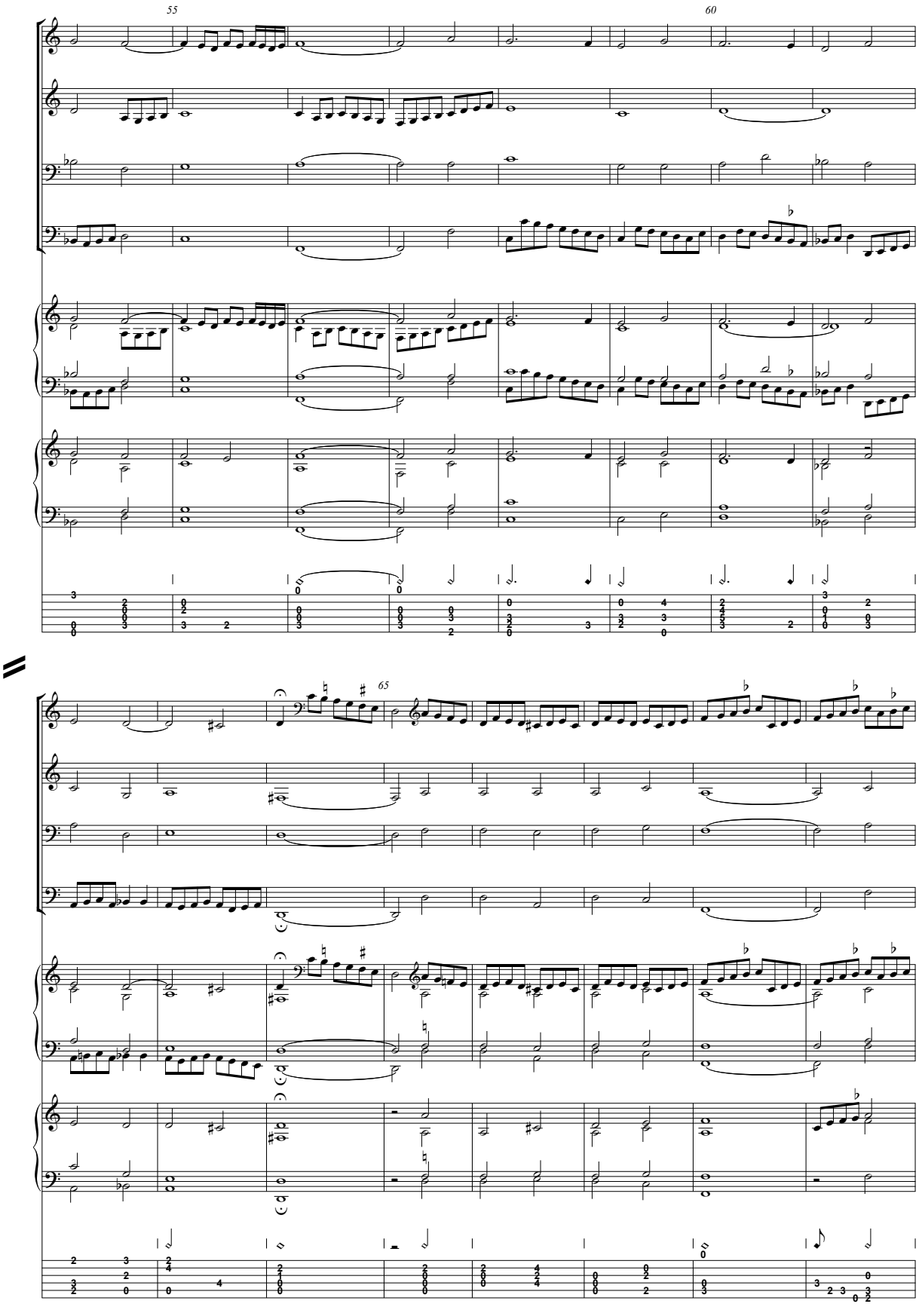
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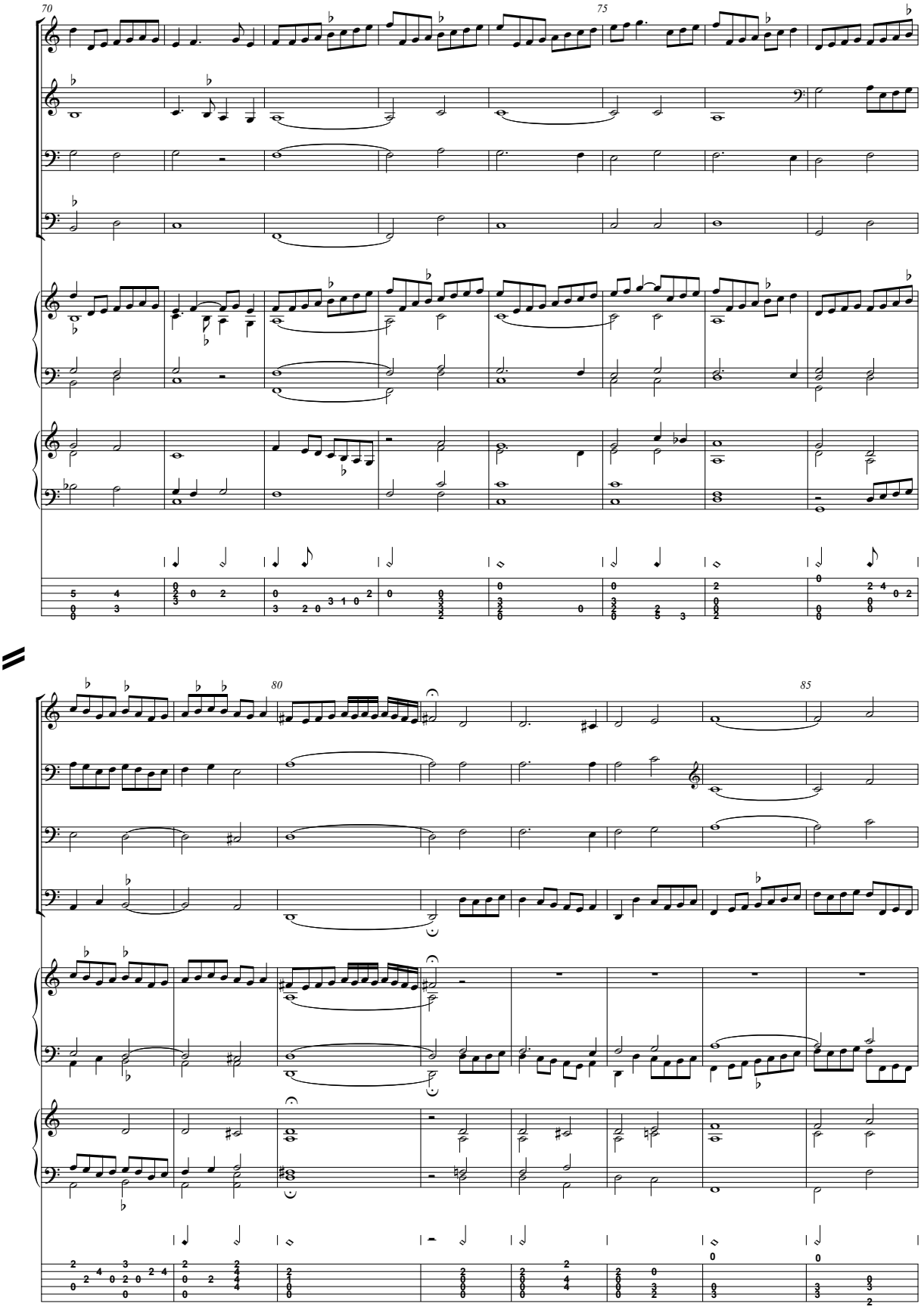
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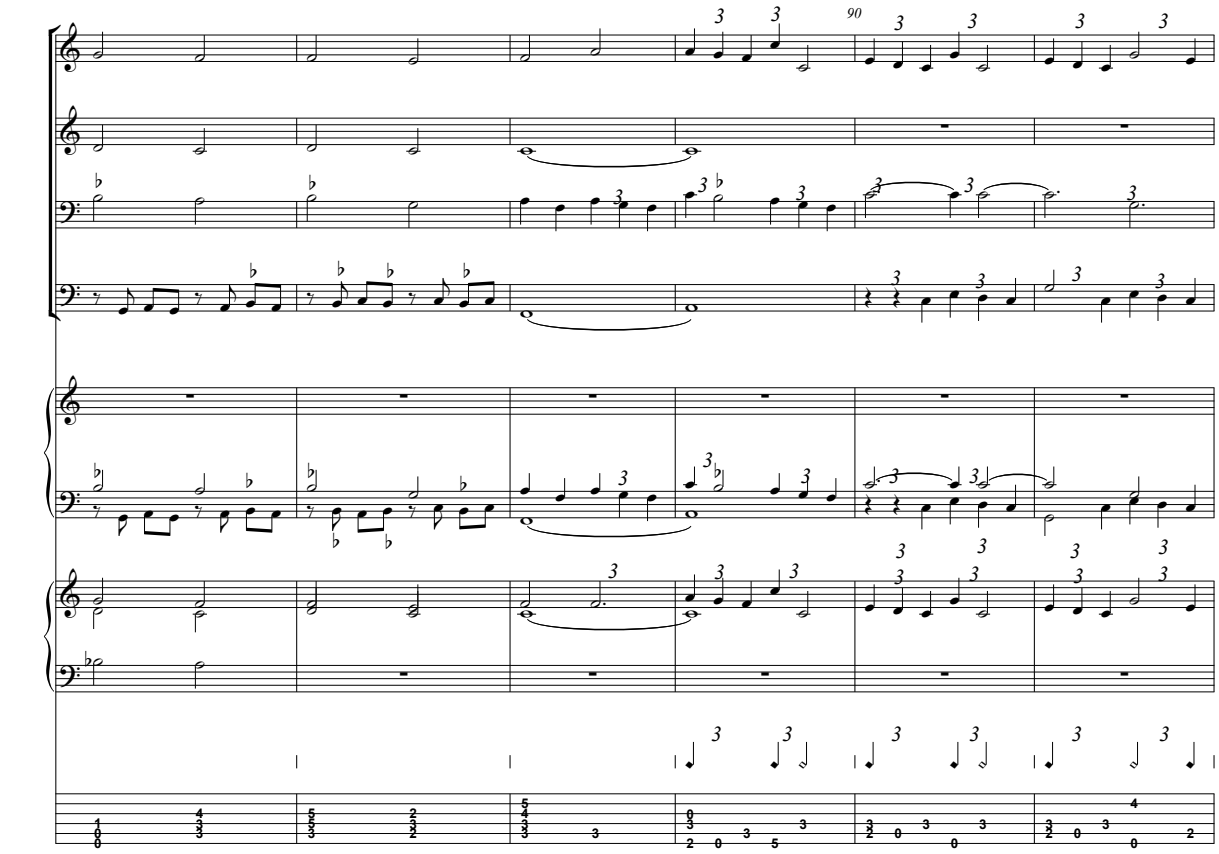
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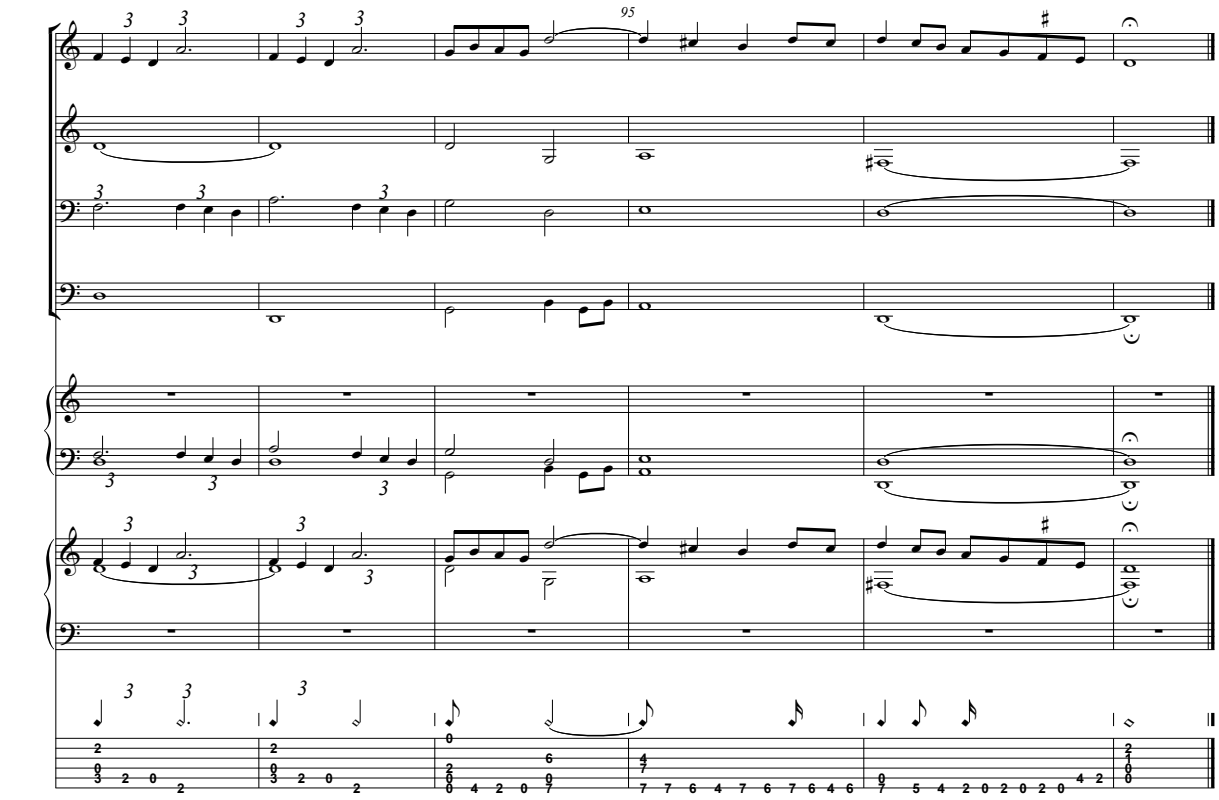
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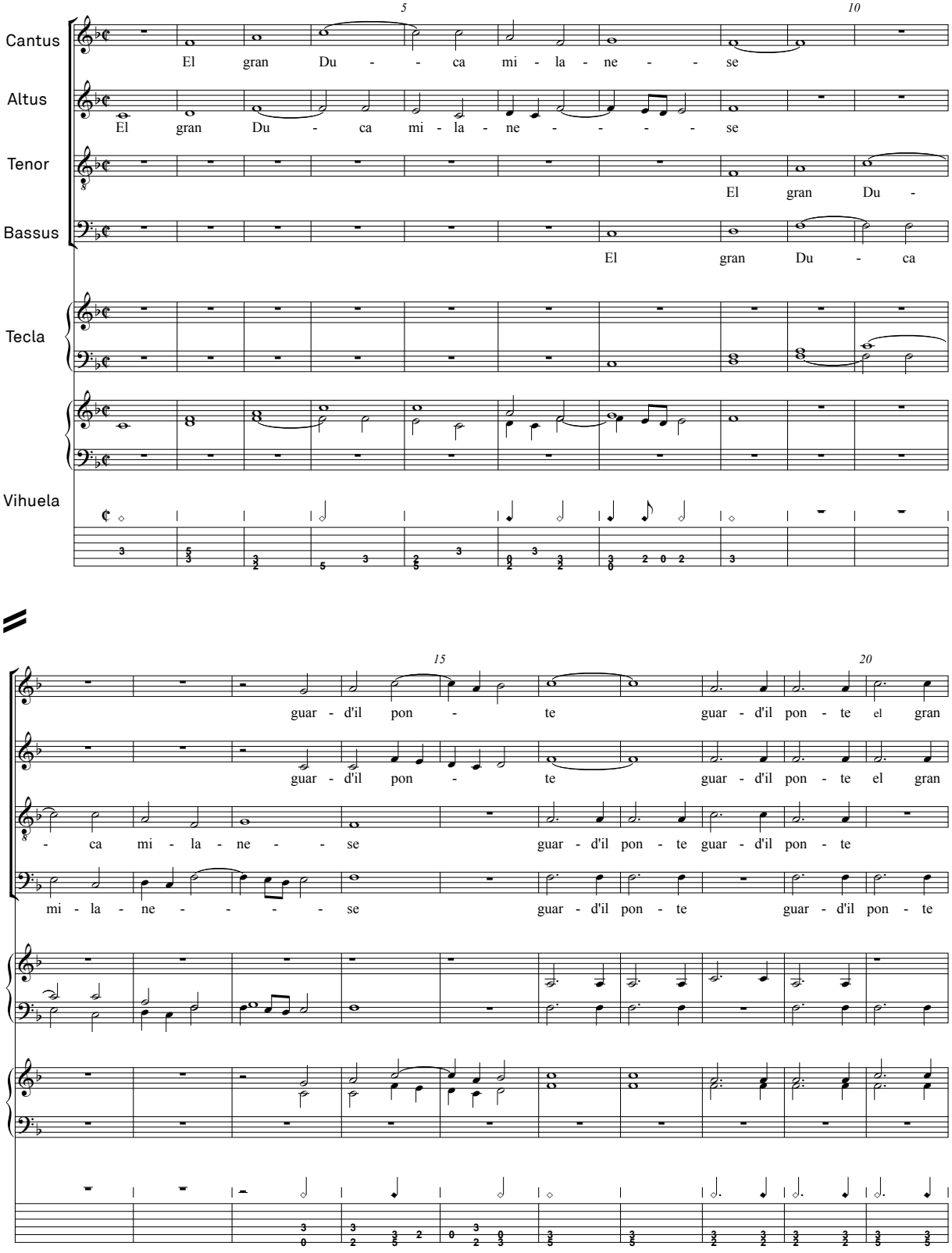
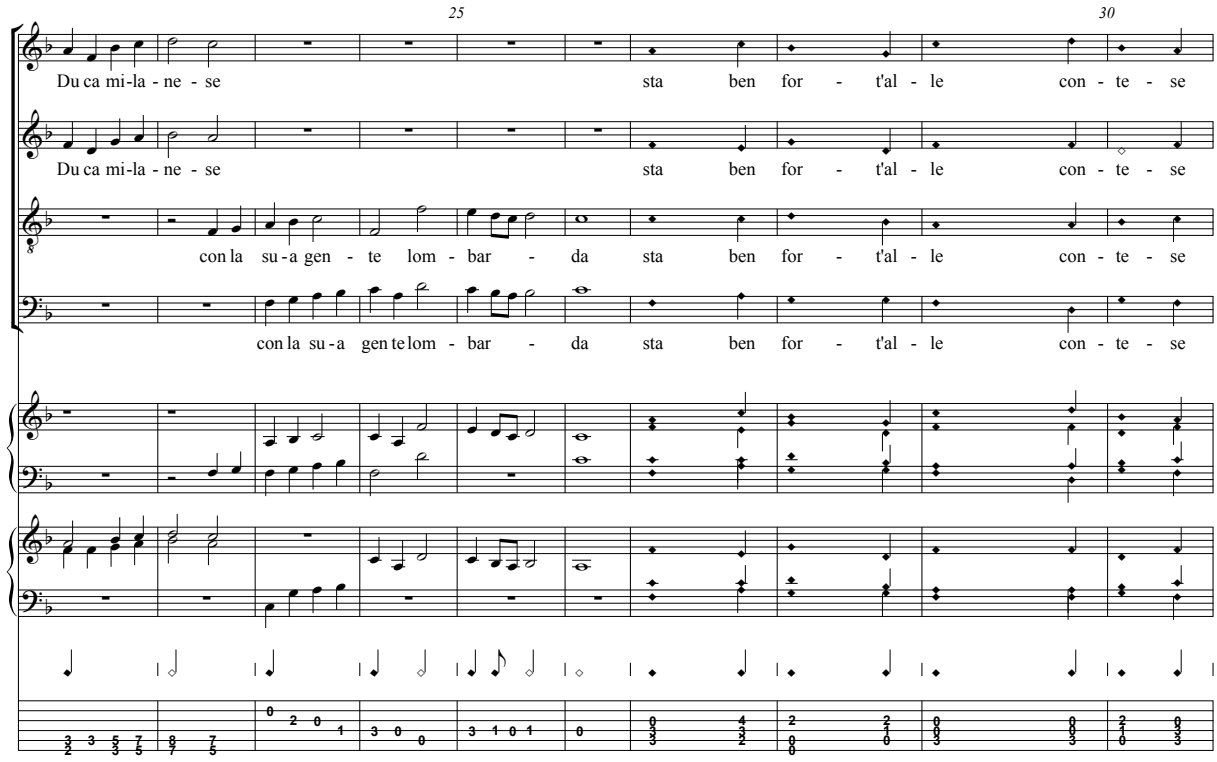
6a. La Bataglia Taliana.
Seconda Parte

Matthias Werrecore

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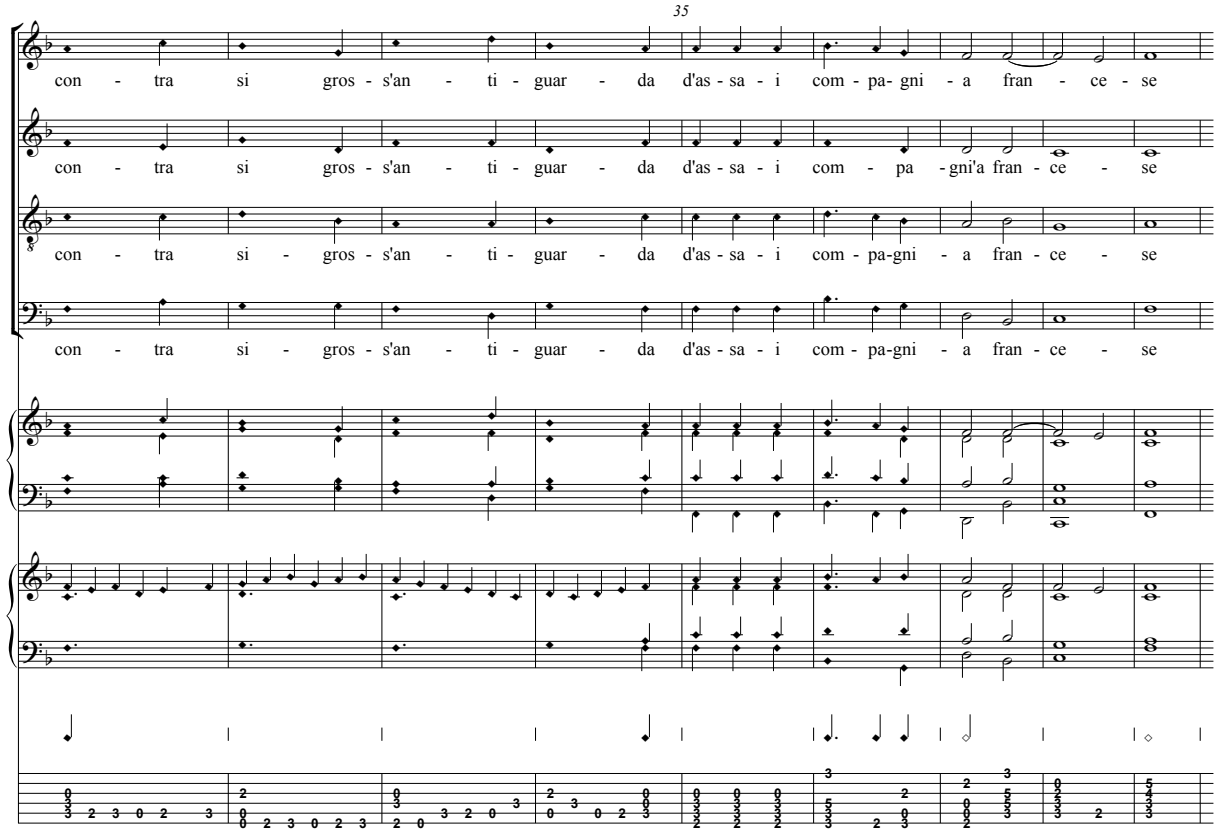
Du ca mi-la - ne - se
sta ben for - t'al - le con - te - se
Du ca mi-la - ne - se
sta ben for - t'al - le con - te - se
con la su - a gen - te lom - bar - da
sta ben for - t'al - le con - te - se
con la su - a gen te lom - bar - da
sta ben for - t'al - le con - te - se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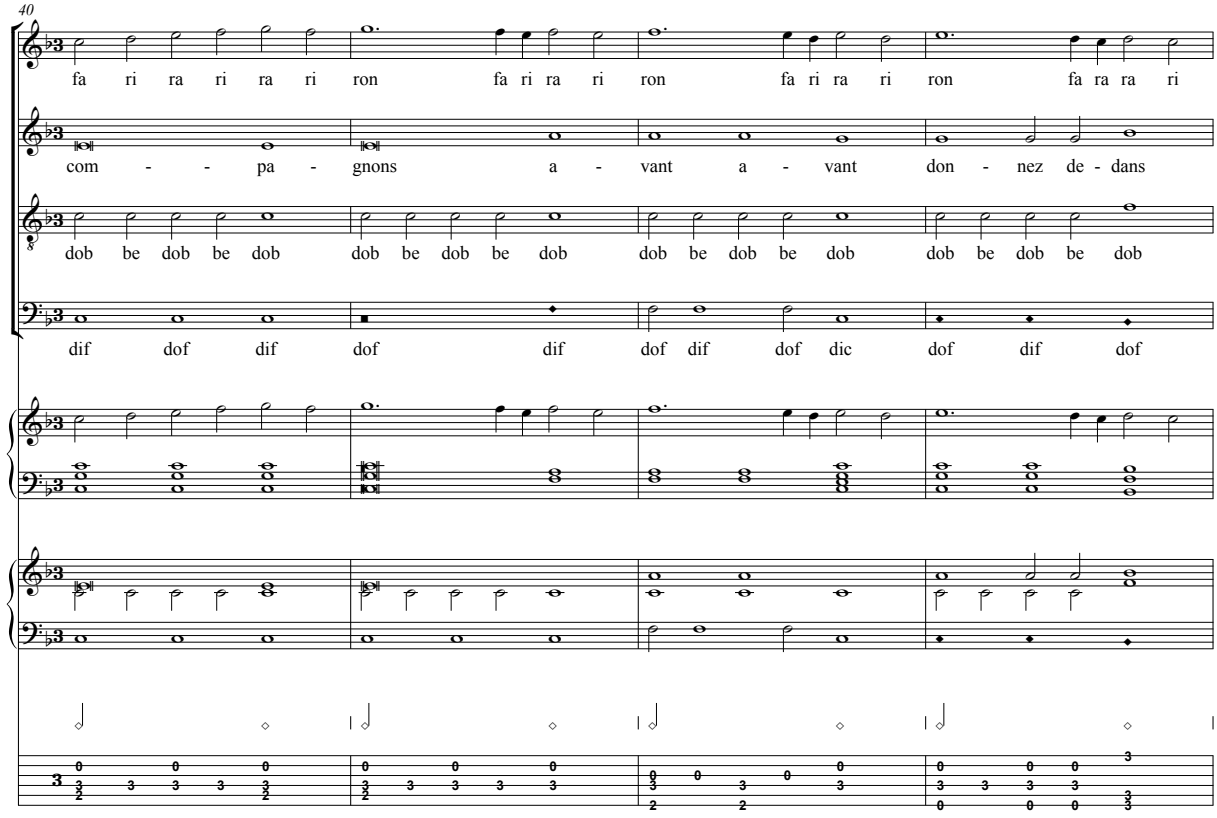
con - tra si gros - s'an - ti - guar - da d'as - sa - i com - pa- gni - a fran - ce - se
con - tra si gros - s'an - ti - guar - da d'as - sa - i com - pa -gni'a fran - ce - se
con - tra si - gros - s'an - ti - guar - da d'as - sa - i com - pa-gni - a fran - ce - se
con - tra si - gros - s'an - ti - guar - da d'as - sa - i com - pa-gni - a fran - ce - se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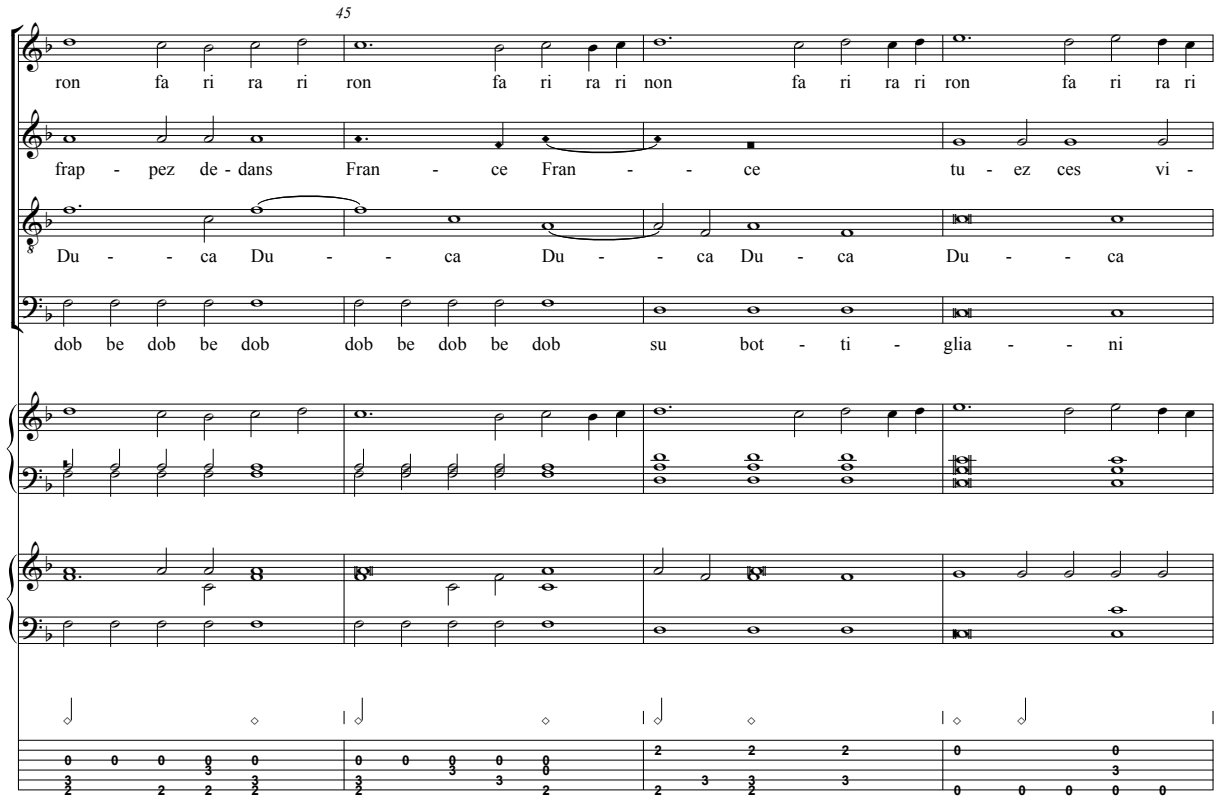
fa ri ra ri ra ri ron fa ri ra ri ron fa ri ra ri ron fa ra ra ri
com - - pa - gnons a - vant a - vant don - nez de - dans
dob be dob be dob dob be dob be dob dob be dob be dob dob be dob be dob
dif dof dif dof dif dof dif dof dic dof dif dof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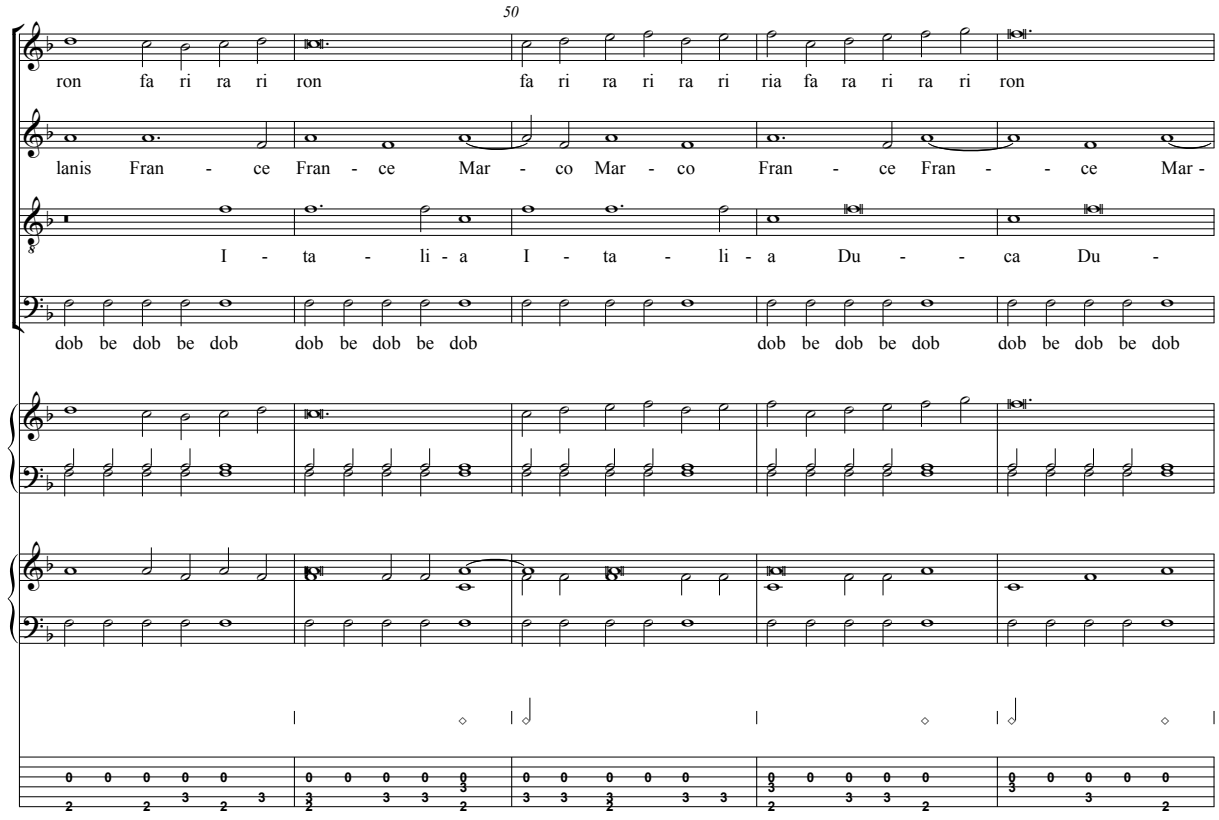
ron fa ri ra ri ron fa ri ra ri non fa ri ra ri ron fa ri ra ri
frap - pez de - dans Fran - ce Fran - - ce tu - ez ces vi -
Du - - ca Du - - ca Du - - ca Du - ca Du - - ca
dob be dob be dob dob be dob be dob su bot - ti - glia - - ni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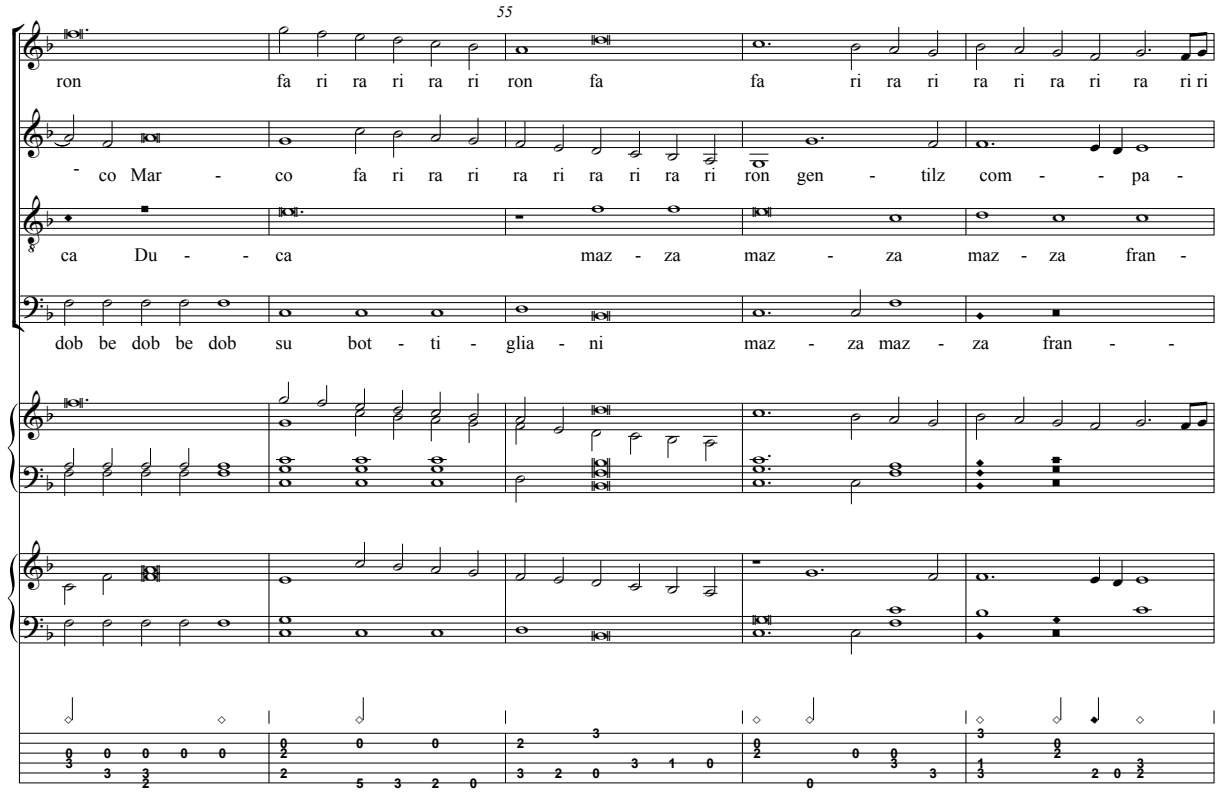
ron fa ri ra ri ron fa ri ra ri ra ri ria fa ra ri ra ri ron
lanis Fran - ce Fran - ce Mar - co Mar - co Fran - ce Fran - - ce Mar -
I - ta - li - a I - ta - li - a Du - - ca Du -
dob be dob be dob dob be dob be dob dob be dob be dob dob be dob be dob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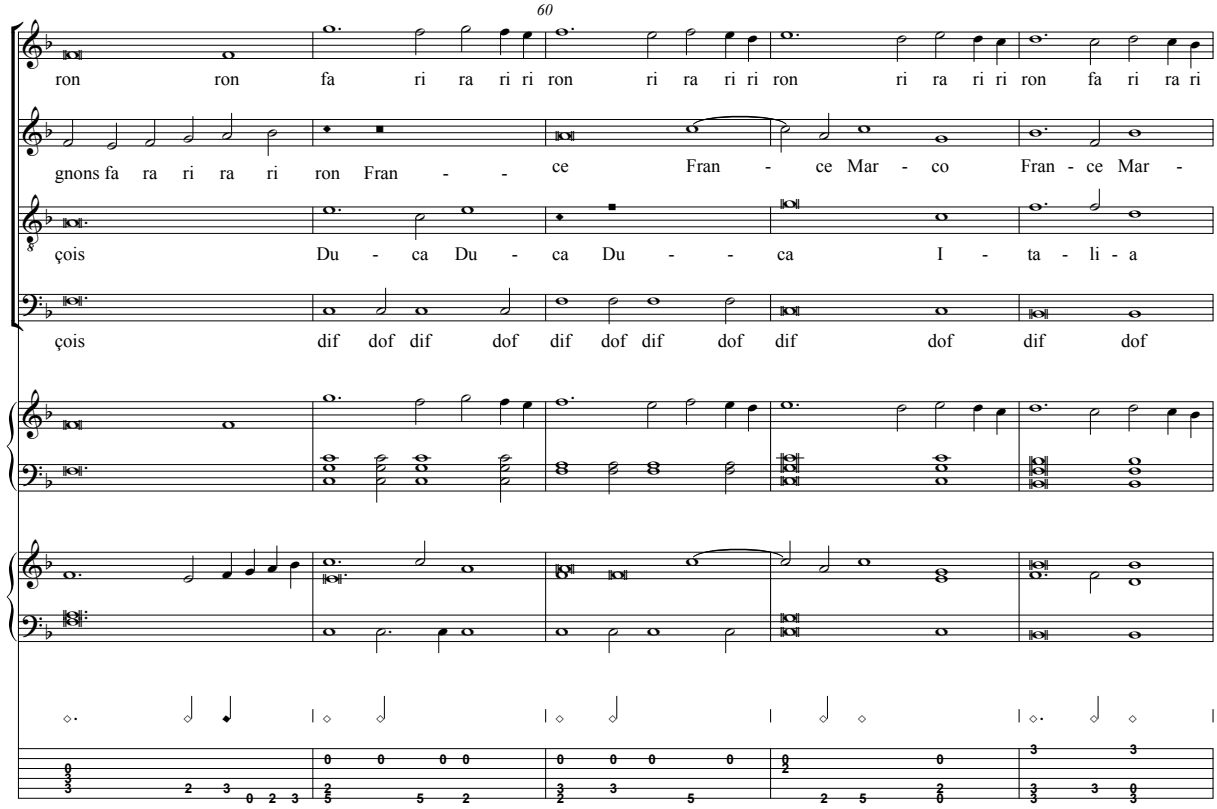
ron fa ri ra ri ra ri ron fa fa ri ra ri ra ri ra ri ra ri ri
- co Mar - co fa ri ra ri ra ri ra ri ra ri ron gen - tilz com - - pa -
ca Du - - ca maz - za maz - za maz - za fran -
dob be dob be dob su bot - ti - glia - ni maz - za maz - za fran - -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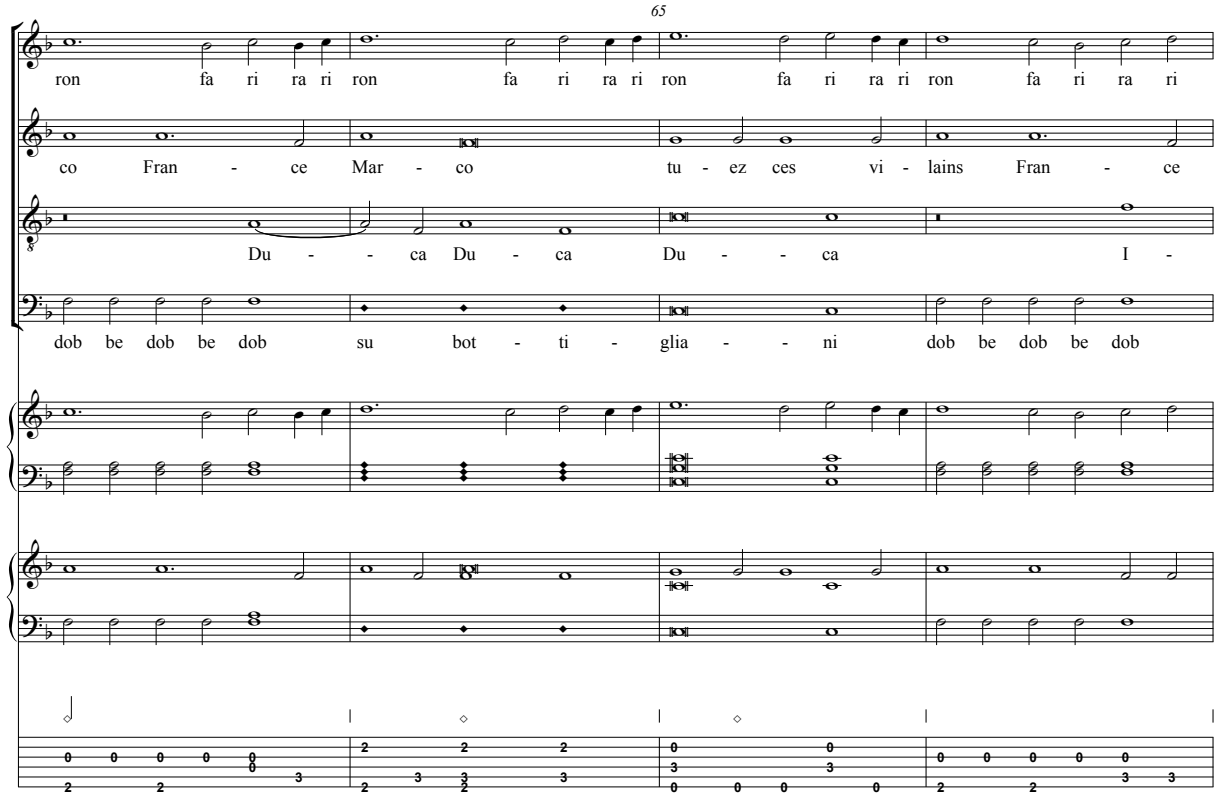
ron ron fa ri ra ri ri ron ri ra ri ri ron ri ra ri ri ron fa ri ra ri
gnons fa ra ri ra ri ron Fran - - ce Fran - ce Mar - co Fran - ce Mar -
çois Du - ca Du - ca Du - - ca I - ta - li - a
çois dif dof dif dof dif dof dif dof dif dof dif dof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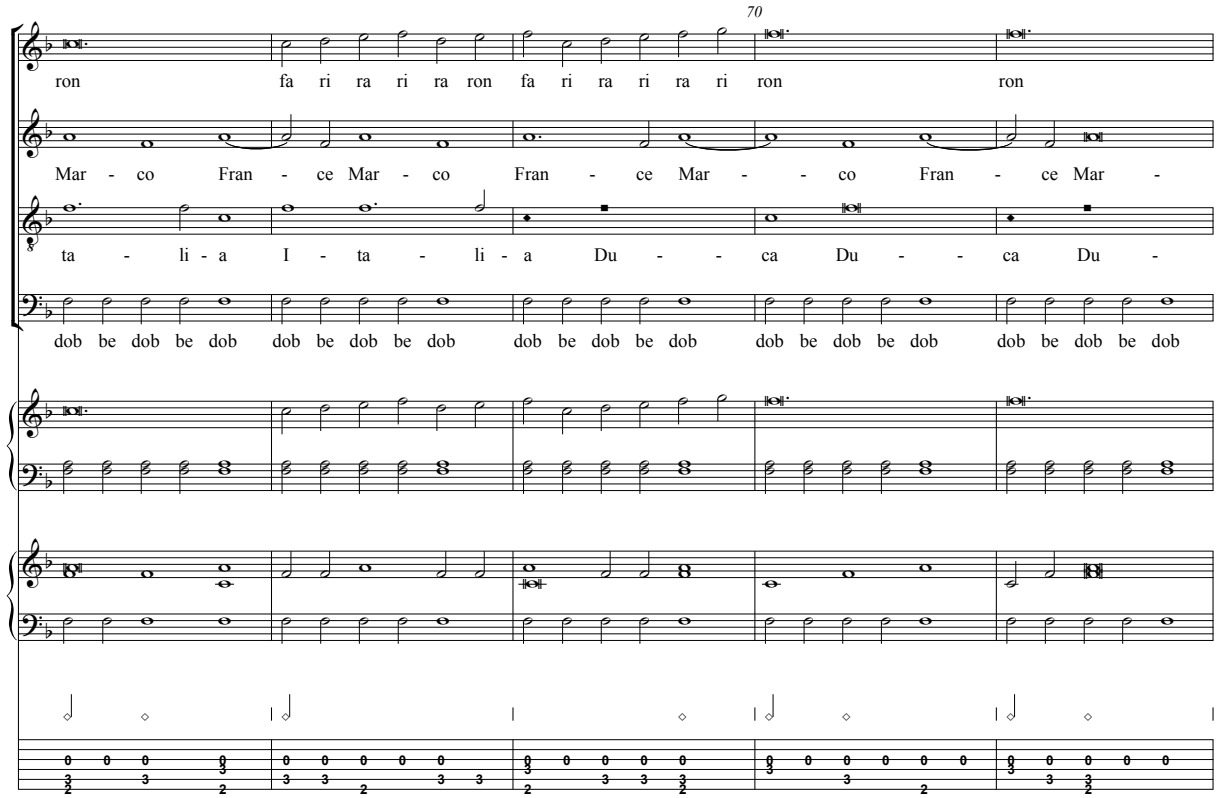
ron fa ri ra ri ron fa ri ra ri ron fa ri ra ri ron fa ri ra ri
co Fran - ce Mar - co tu - ez ces vi - lains Fran - ce
Du - - ca Du - ca Du - - ca I -
dob be dob be dob su bot - ti - glia - - ni dob be dob be dob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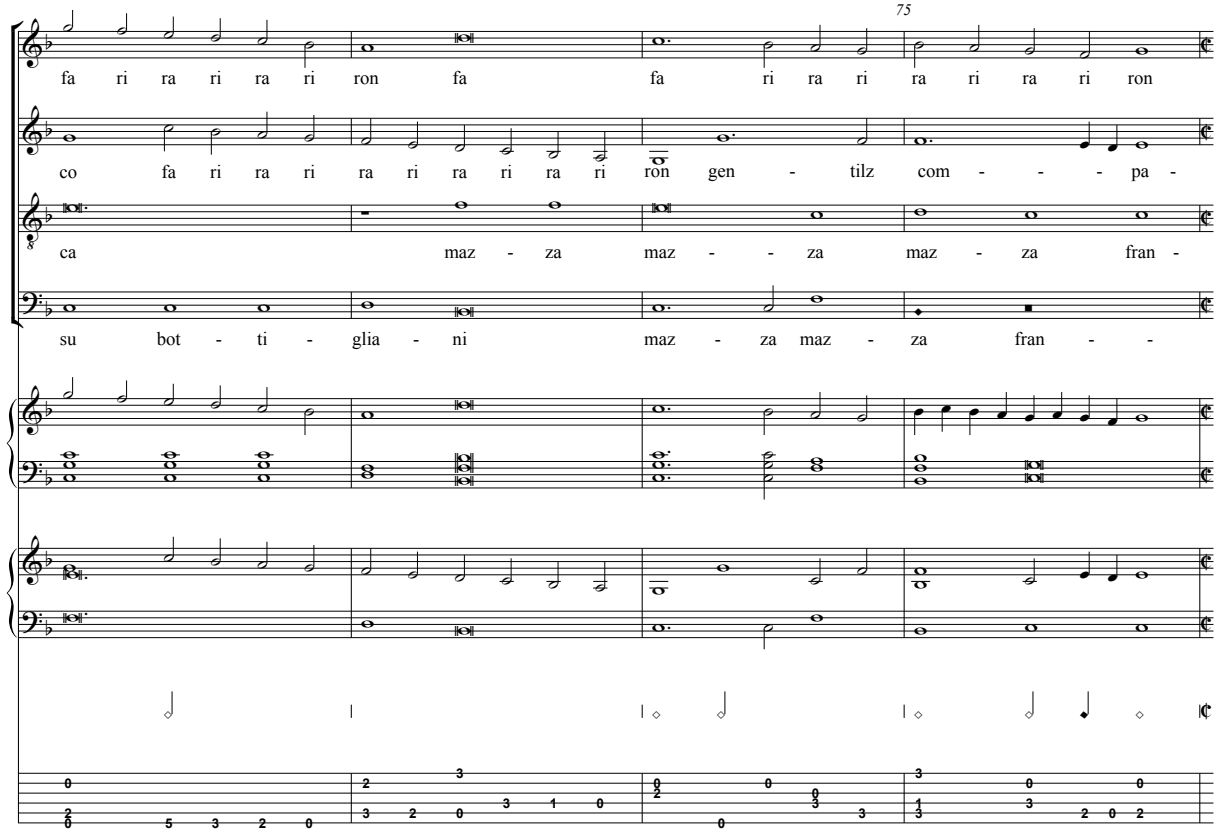
ron fa ri ra ri ra ron fa ri ra ri ra ri ron ron
Mar - co Fran - ce Mar - co Fran - ce Mar - - co Fran - ce Mar -
ta - li - a I - ta - li - a Du - - ca Du - - ca Du -
dob be dob be dob dob be dob be dob dob be dob be dob dob be dob be dob dob be dob be dob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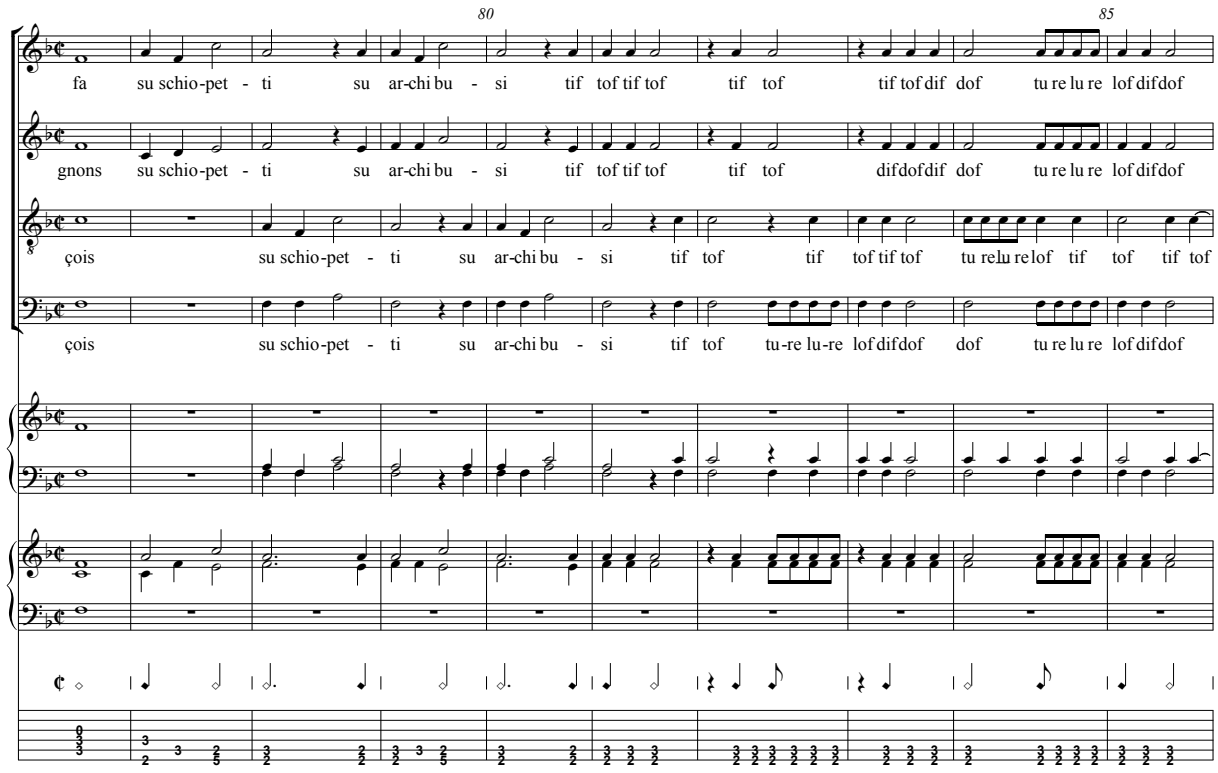
fa ri ra ri ra ri ron fa fa ri ra ri ra ri ra ri ron
co fa ri ra ri ra ri ra ri ra ri ron gen - tilz com - - - pa -
ca maz - za maz - - za maz - za fran -
su bot - ti - glia - ni maz - za maz - za fran - -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fa su schio-pet - ti su ar-chi bu - si tif tof tif tof tif tof tif tof dif dof tu re lu re lof difdof
gnons su schio-pet - ti su ar-chi bu - si tif tof tif tof tif tof difdofdif dof tu re lu re lof difdof
çois su schio-pet - ti su ar-chi bu - si tif tof tif tof tif tof tu relu re lof tif tof tif tof
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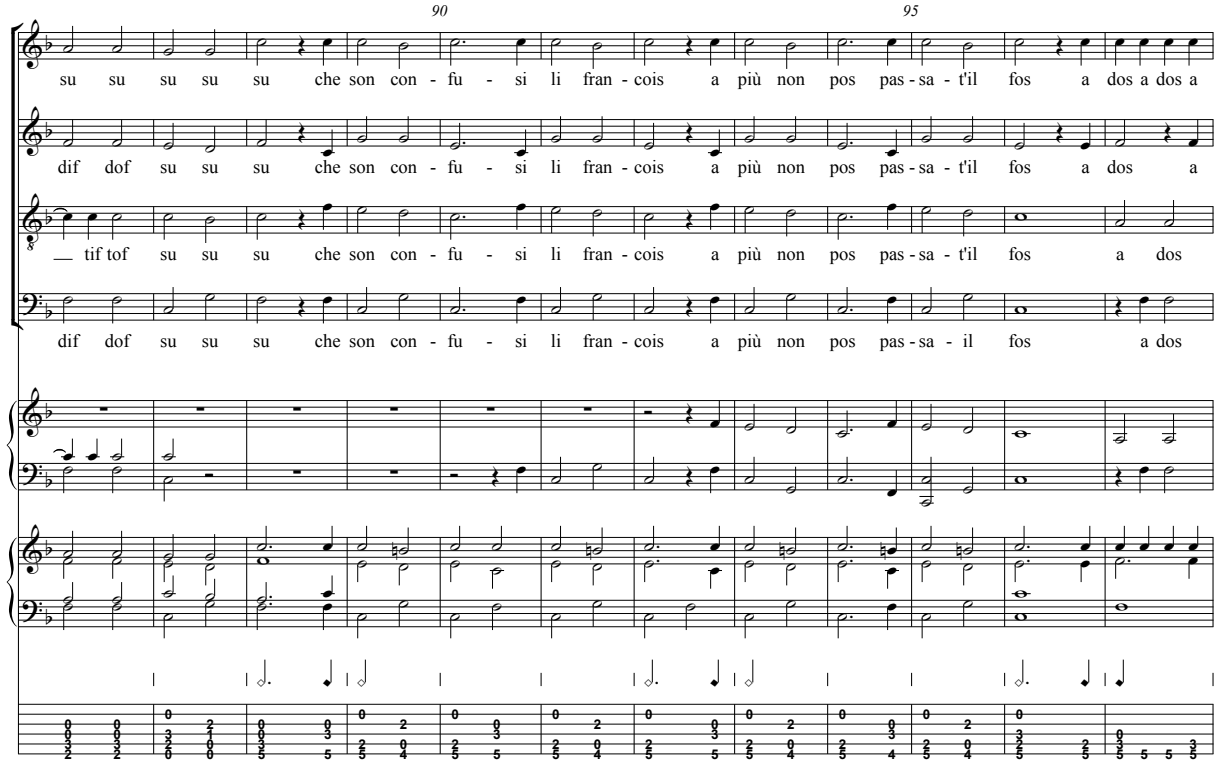
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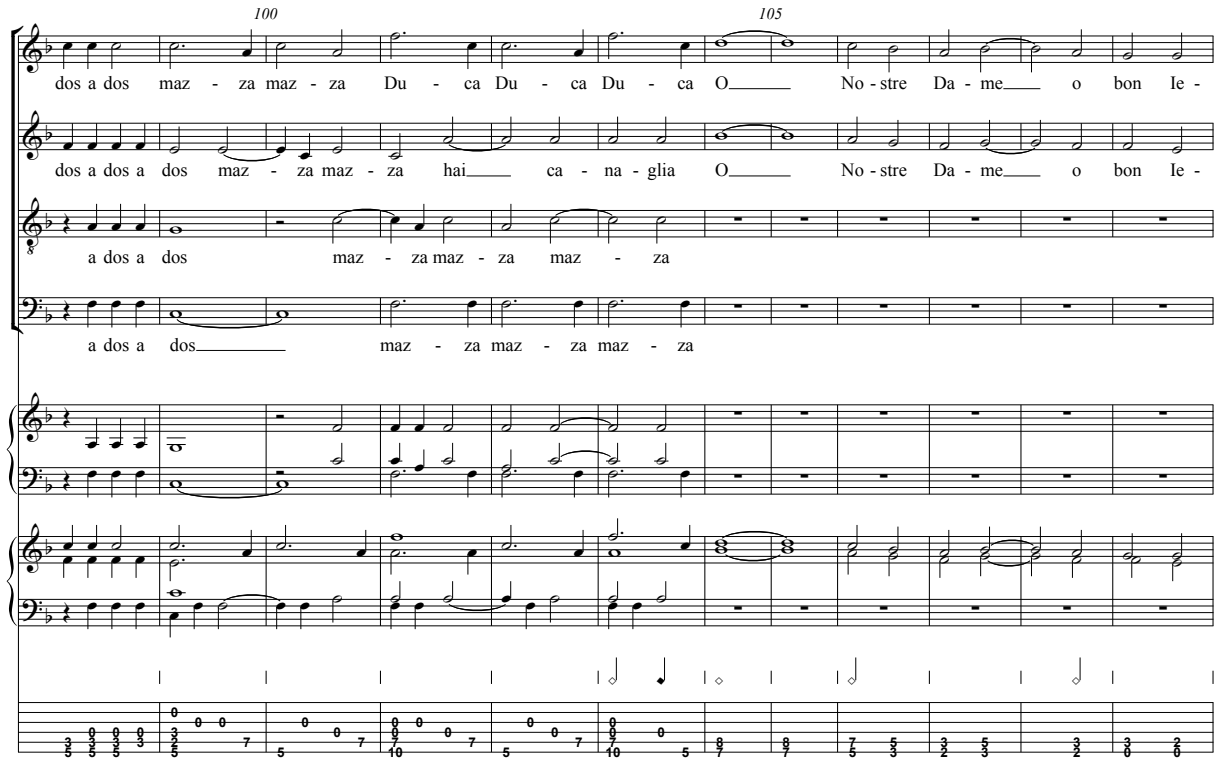
su su su su su che son con - fu - si li fran - cois a più non pos pas - sa - t'il fos a dos a dos a
dif dof su su su che son con - fu - si li fran - cois a più non pos pas - sa - t'il fos a dos a
tif tof su su su che son con - fu - si li fran - cois a più non pos pas - sa - t'il fos a dos
dif dof su su su che son con - fu - si li fran - cois a più non pos pas - sa - il fos a dos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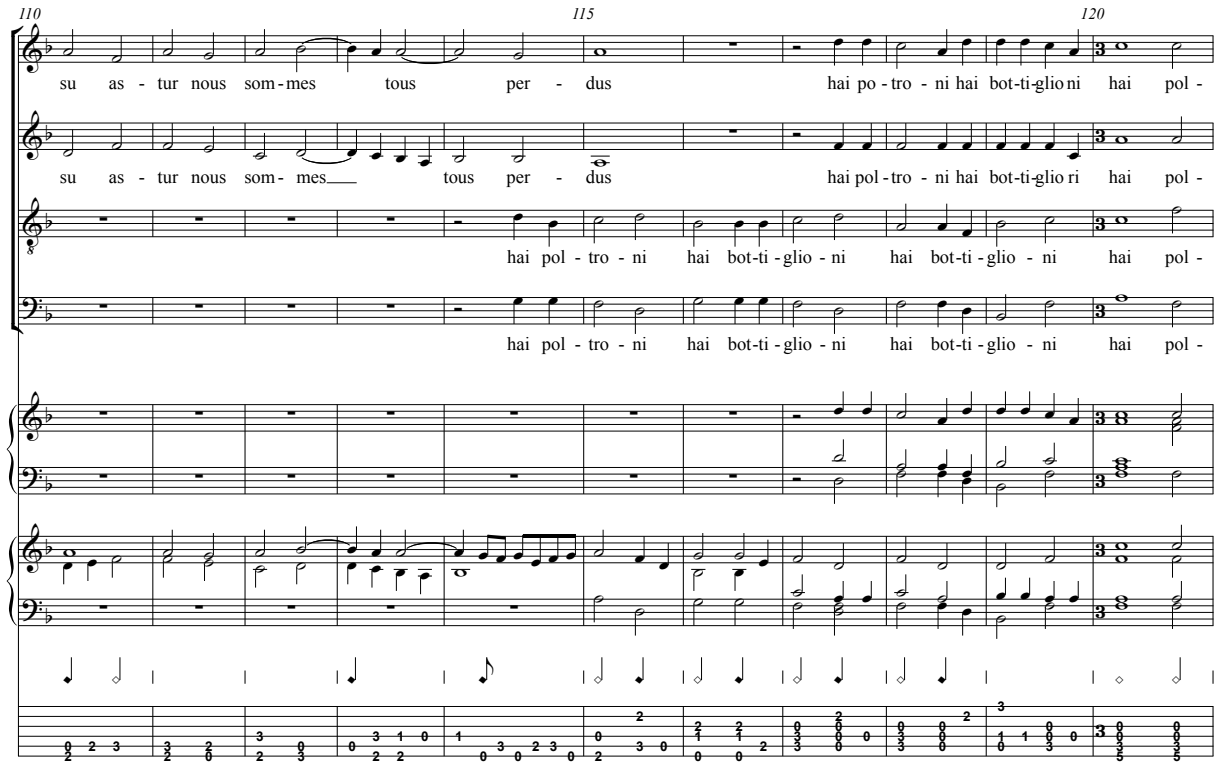
dos a dos maz - za maz - za Du - ca Du - ca Du - ca O No - stre Da - me o bon Ie -
dos a dos a dos maz - za maz - za hai ca - na - glia O No - stre Da - me o bon Ie -
a dos a dos maz - za maz - za maz - za
a dos a dos maz - za maz - za maz - za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su as - tur nous som - mes tous per - dus hai po - tro - ni hai bot-ti-glio ni hai pol -
su as - tur nous som - mes tous per - dus hai pol - tro - ni hai bot-ti-glio ri hai pol -
hai pol - tro - ni hai bot-ti - glio - ni hai bot-ti - glio - ni hai pol -
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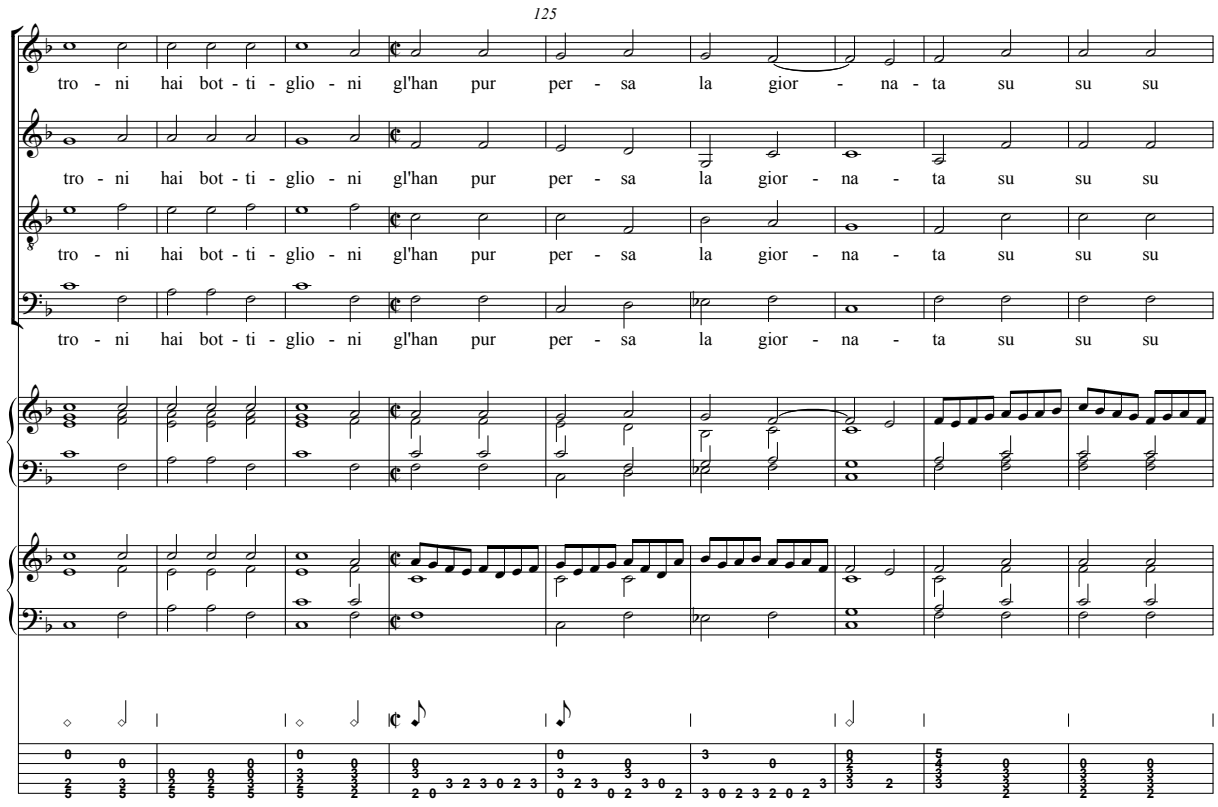
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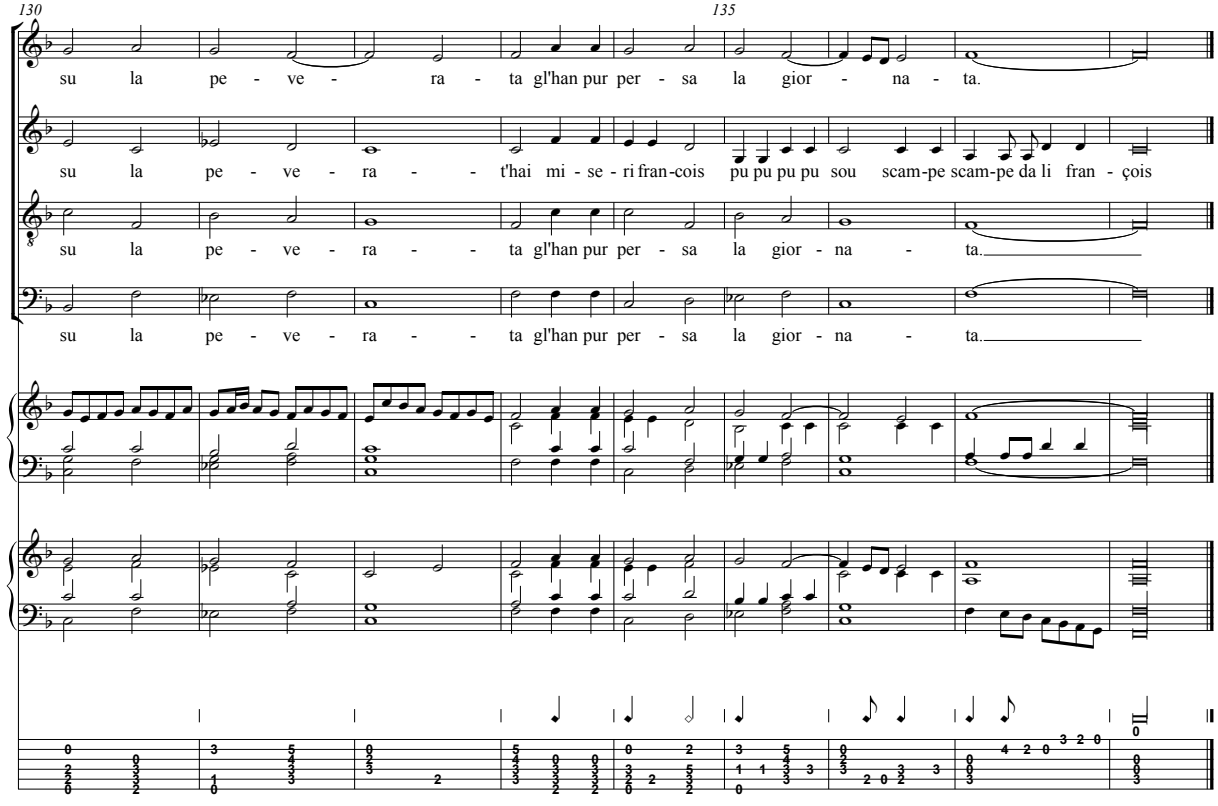
tro - ni hai bot - ti - glio - ni gl'han pur per - sa la gior - na - ta su su su
tro - ni hai bot - ti - glio - ni gl'han pur per - sa la gior - na - ta su su su
tro - ni hai bot - ti - glio - ni gl'han pur per - sa la gior - na - ta su su su
tro - ni hai bot - ti - glio - ni gl'han pur per - sa la gior - na - ta su su su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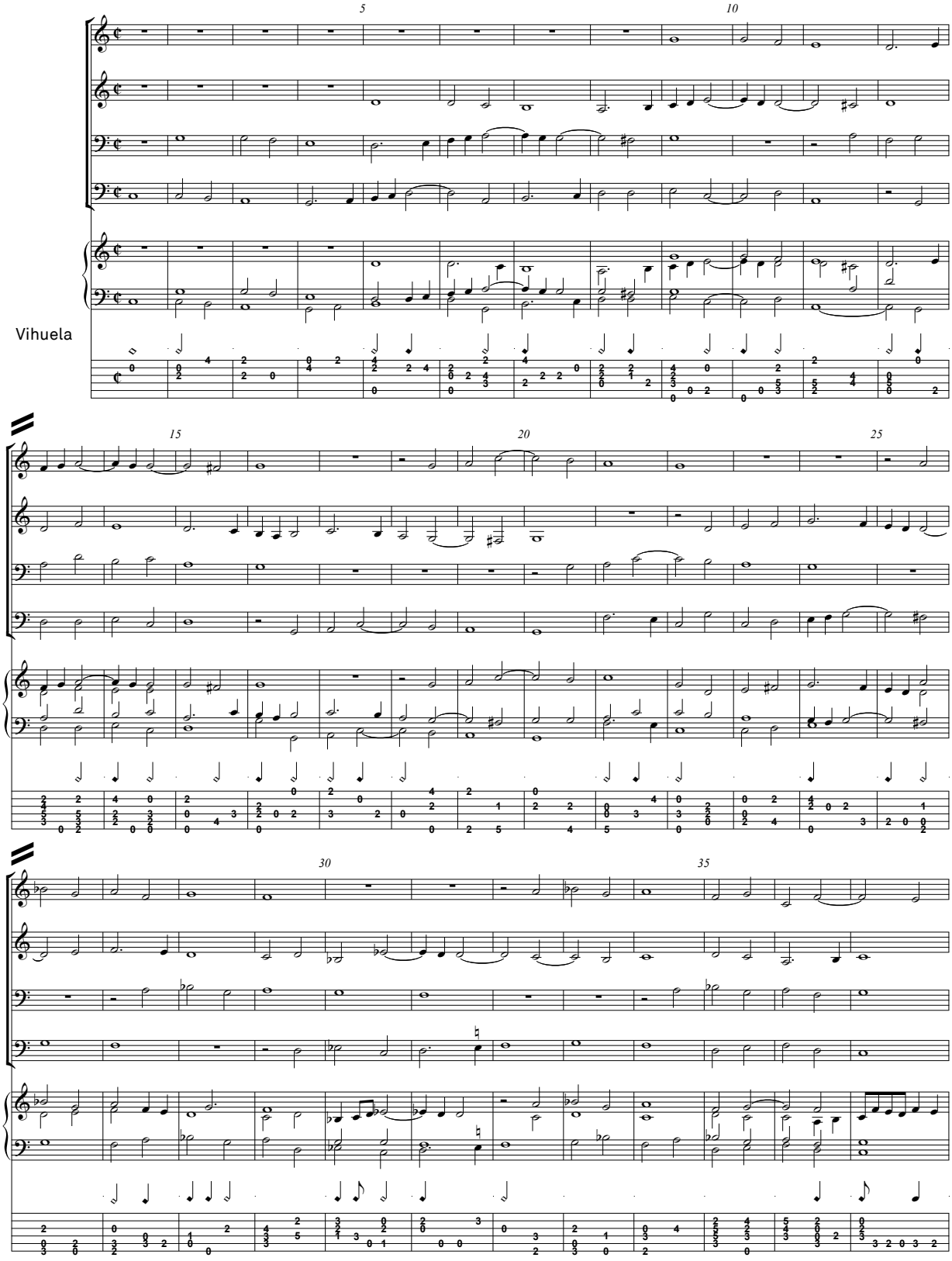
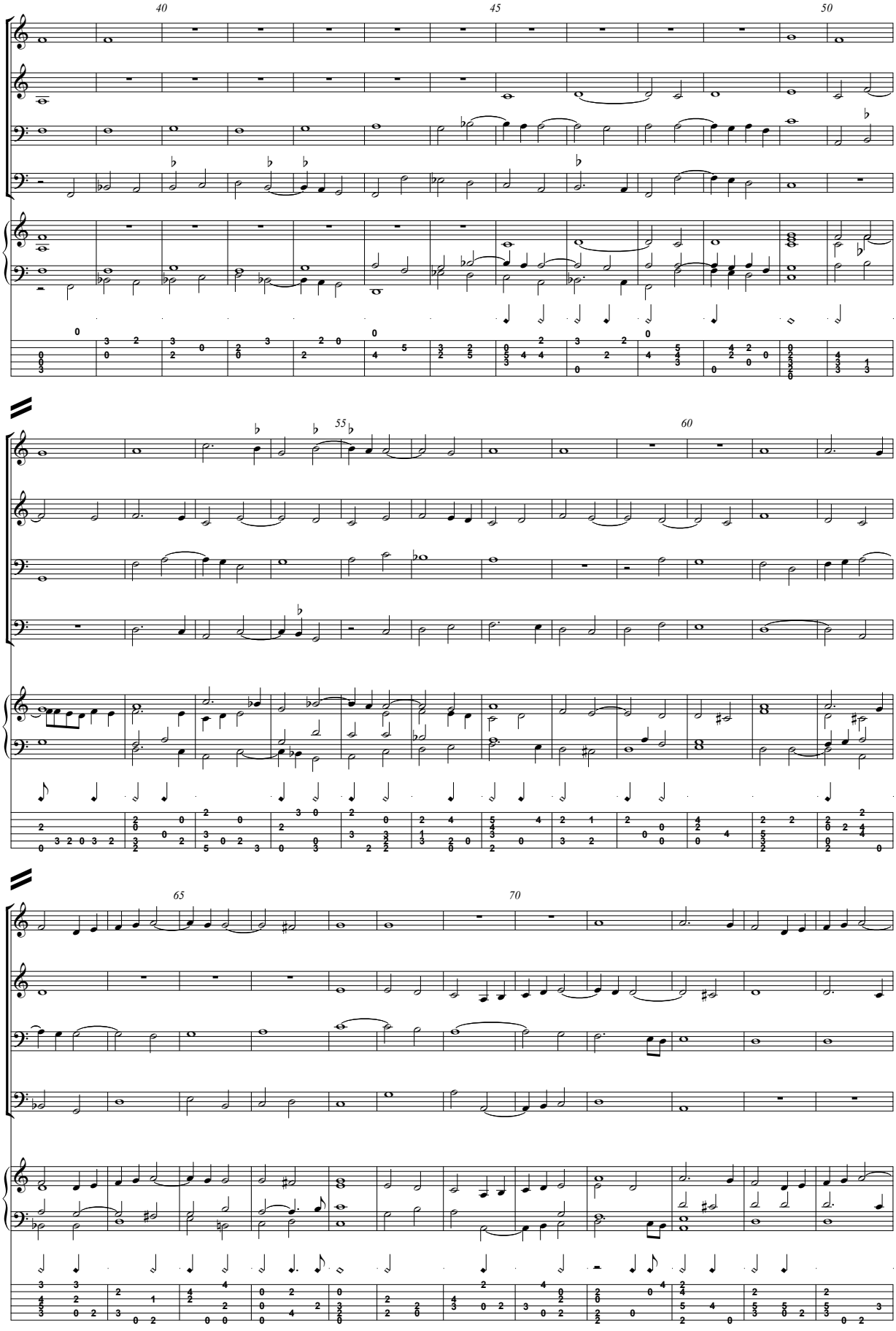
su la pe - ve - ra - ta gl'han pur per - sa la gior - na - ta.
su la pe - ve - ra - t'hai mi - se - ri fran-cois pu pu pu pu sou scam-pe scam-pe da li fran - çois
su la pe - ve - ra - ta gl'han pur per - sa la gior - na - ta.
su la pe - ve - ra - ta gl'han pur per - sa la gior - na - ta.

7a. Christe redemptor

Antonio de Cabezón

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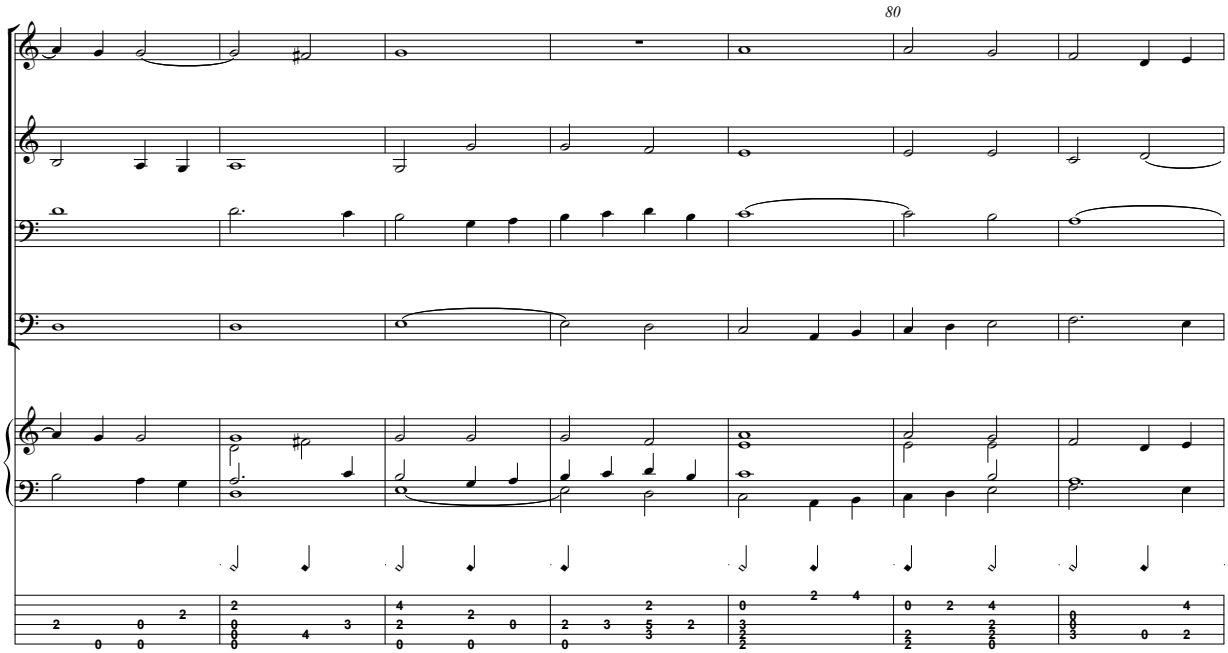
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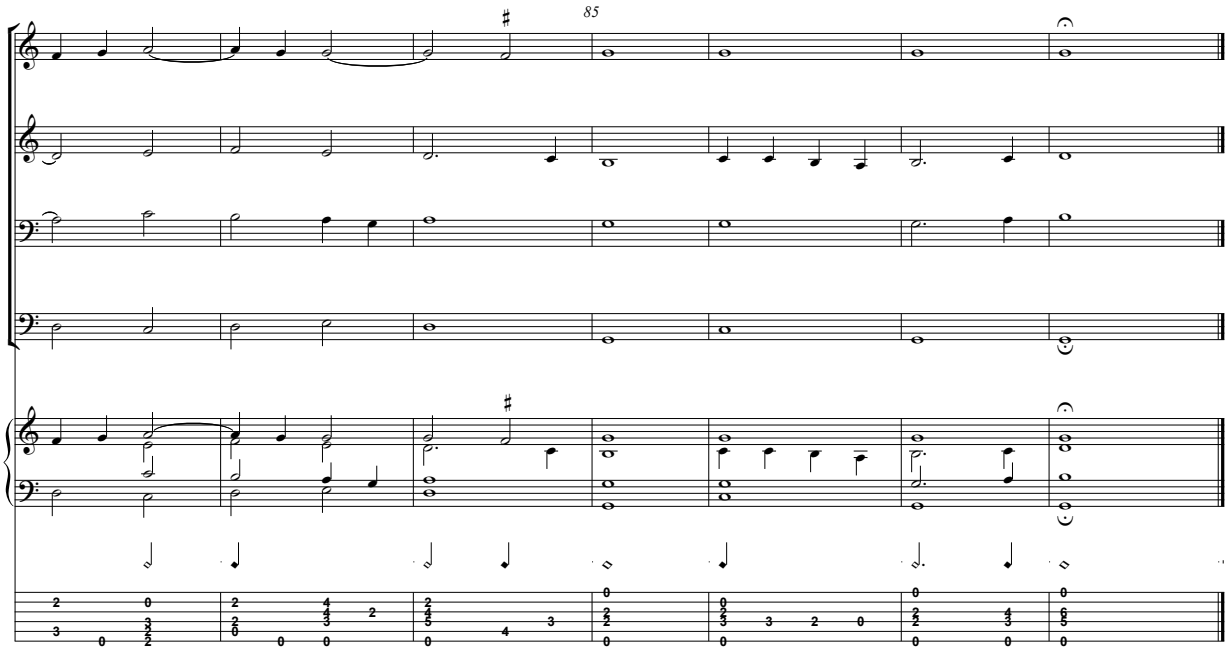
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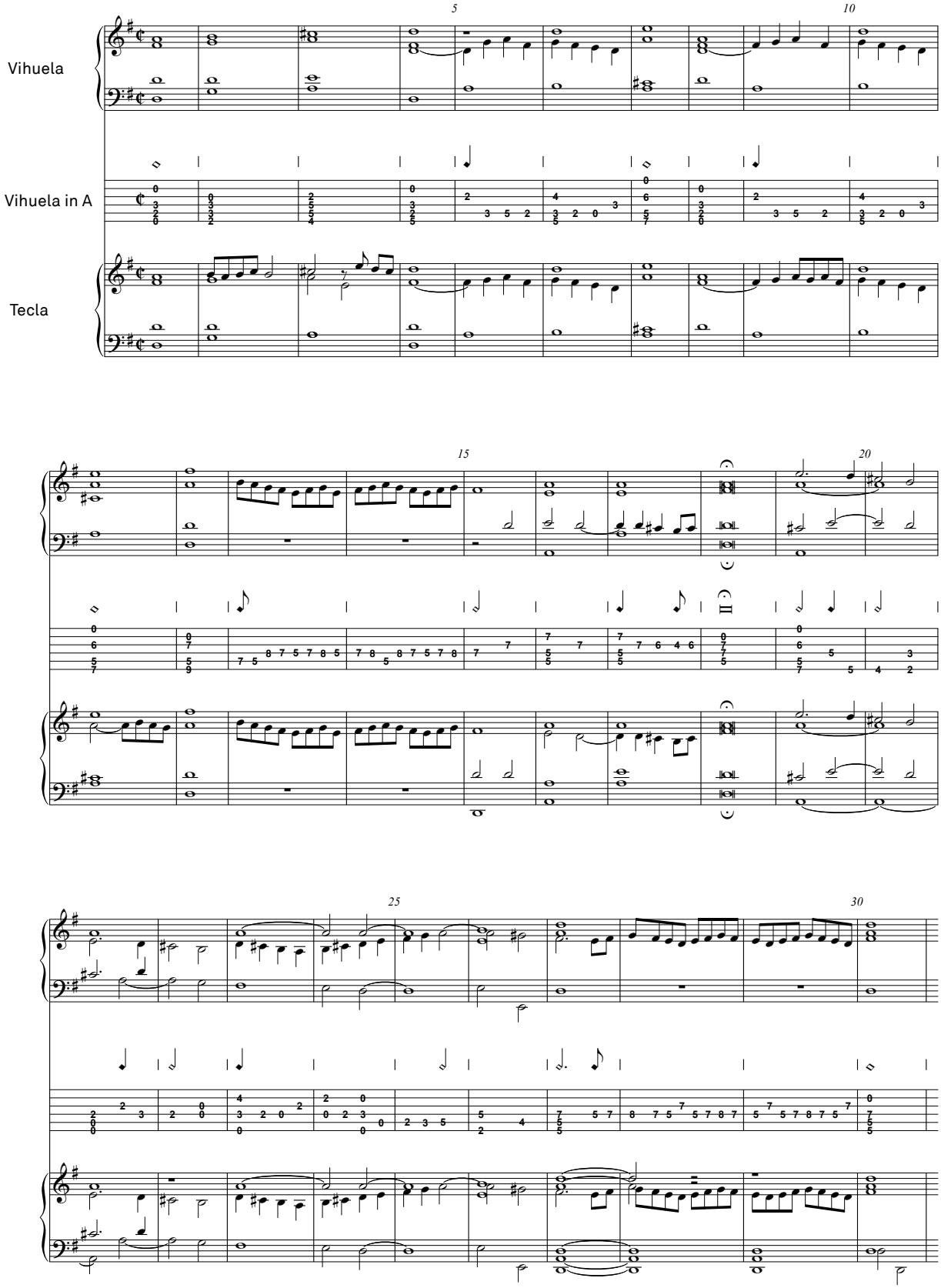
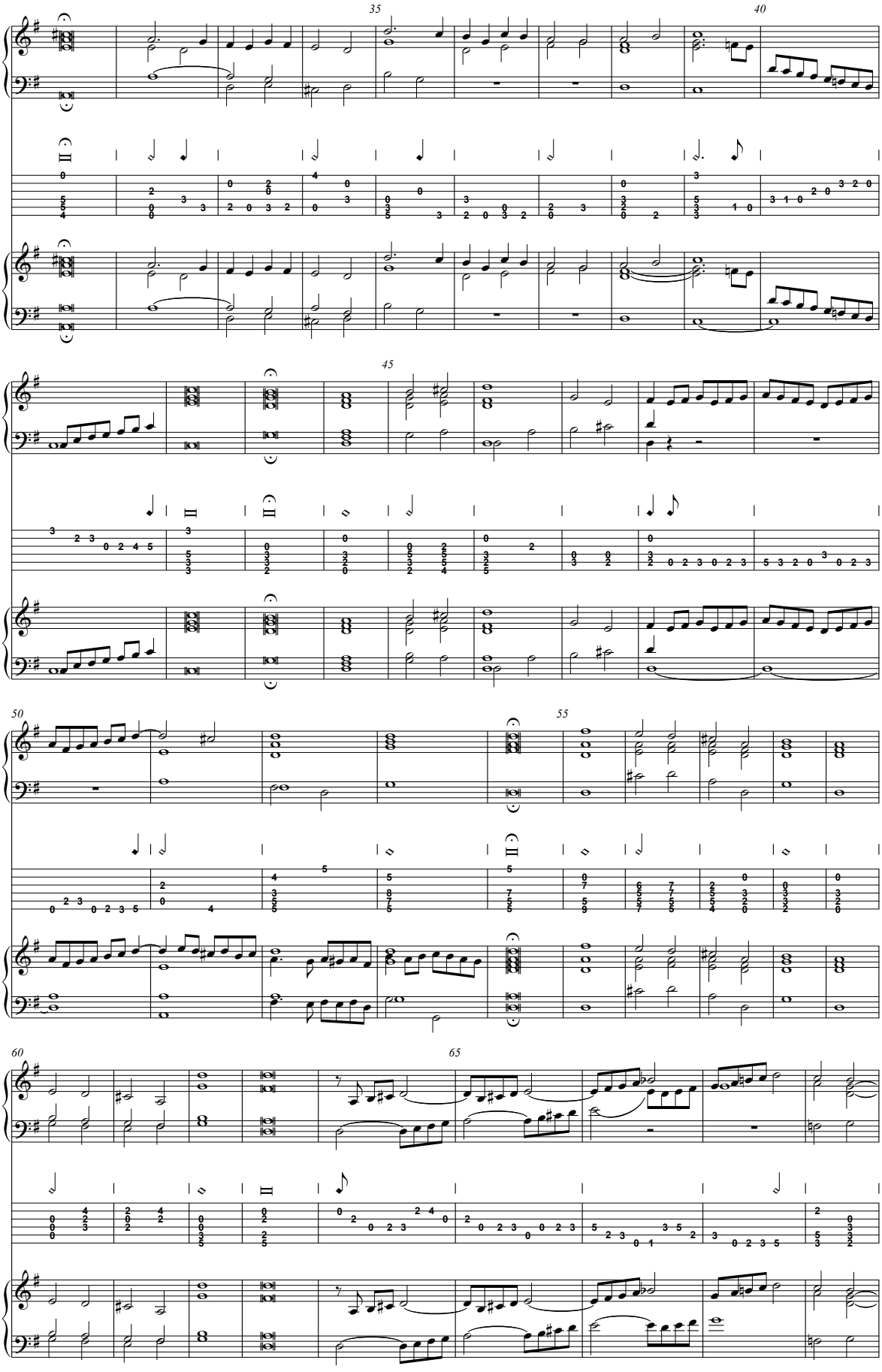
8a. Tento

Luis Milán

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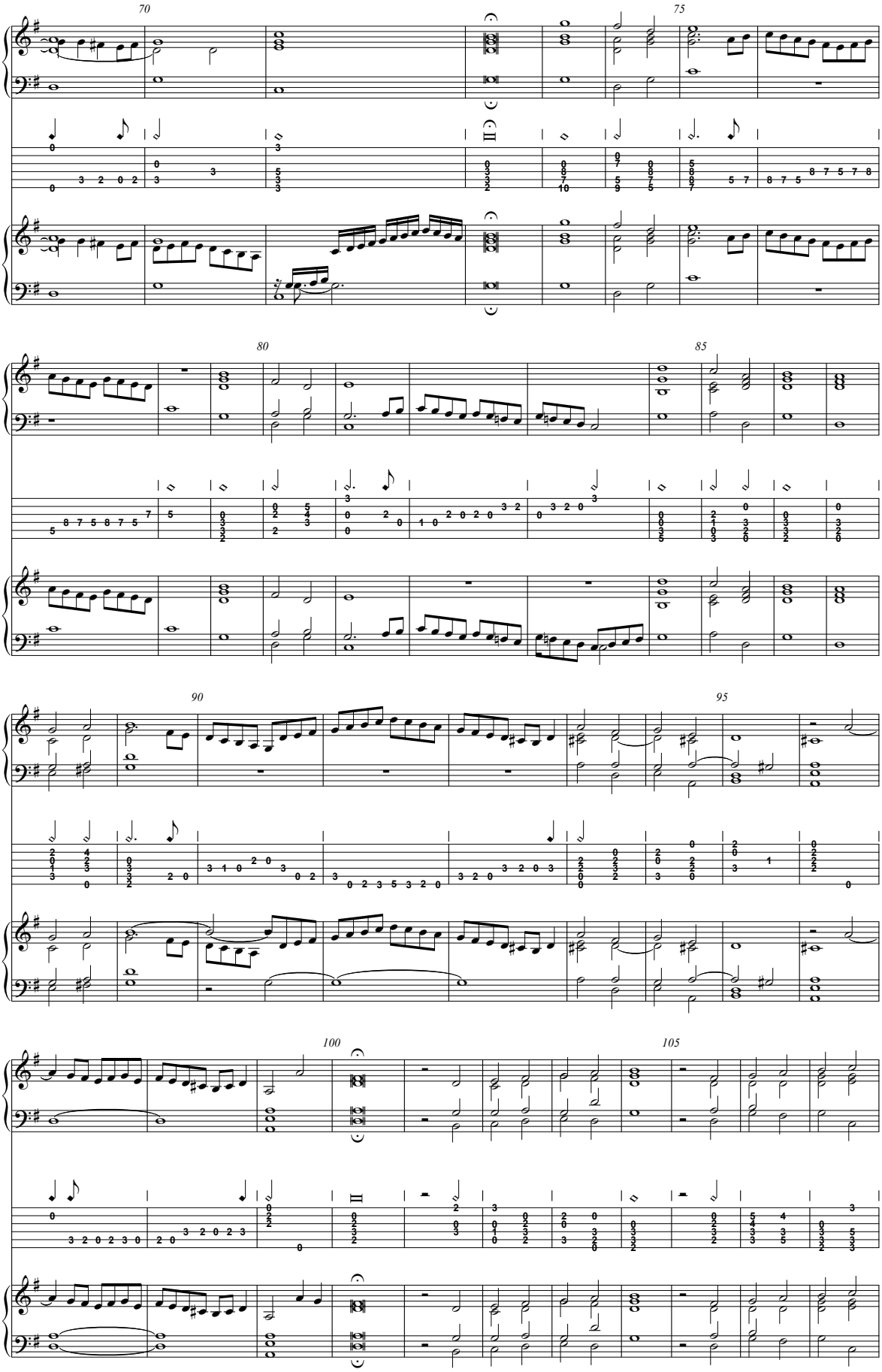
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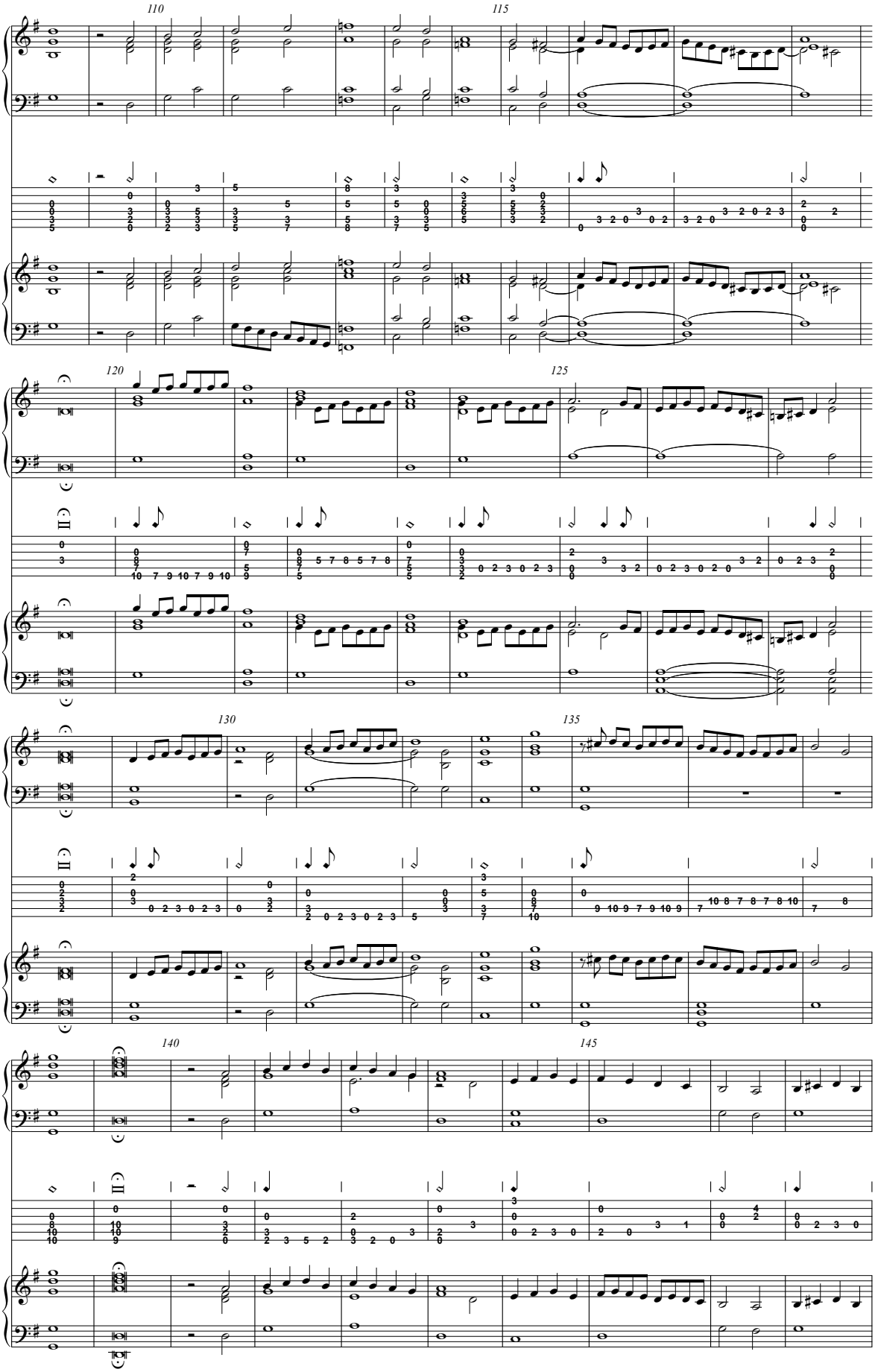
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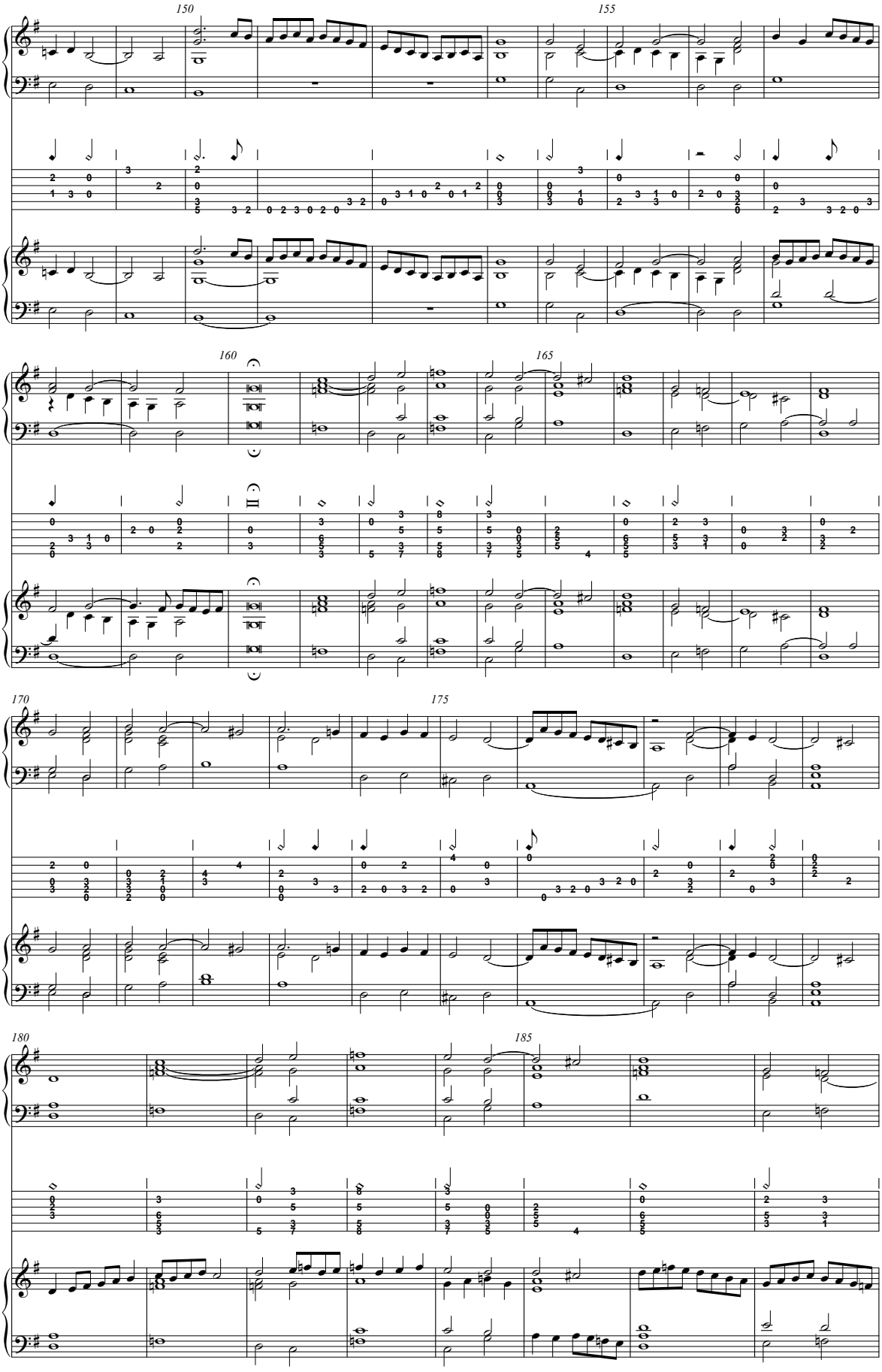
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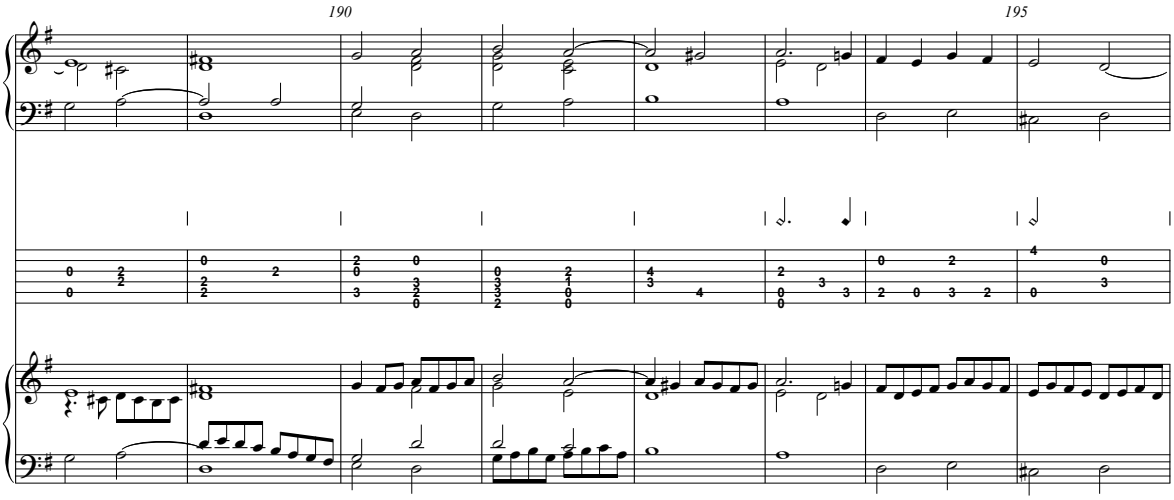
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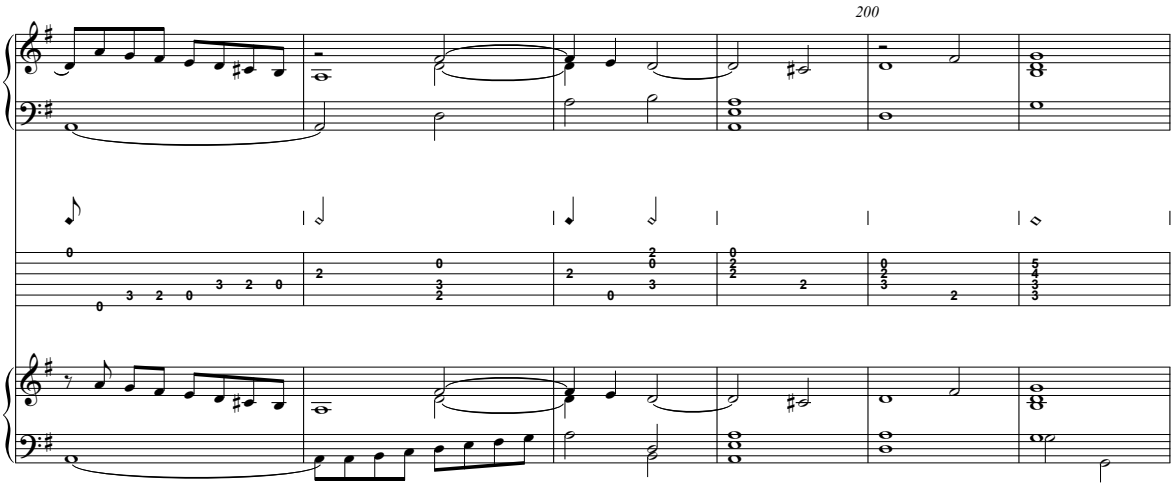
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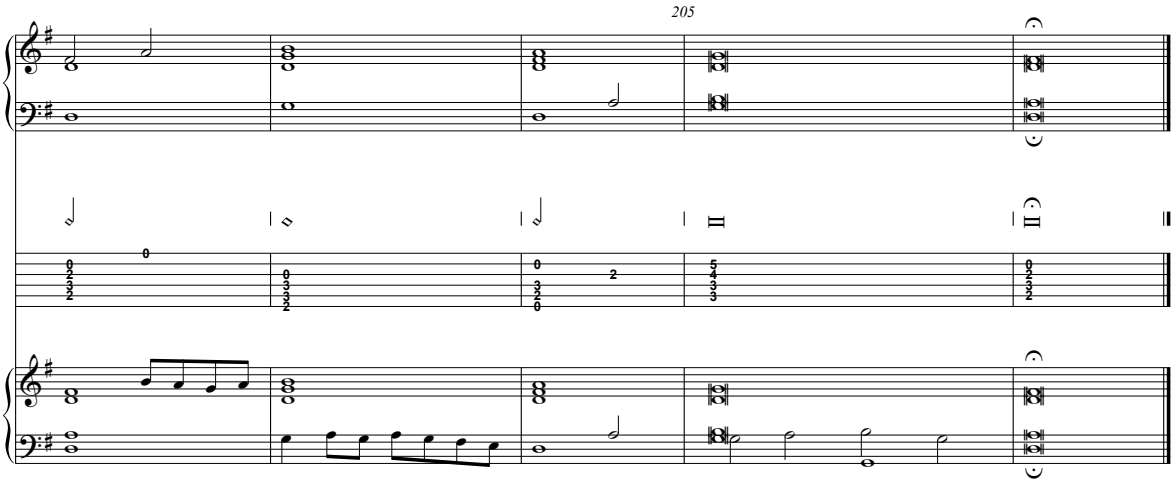
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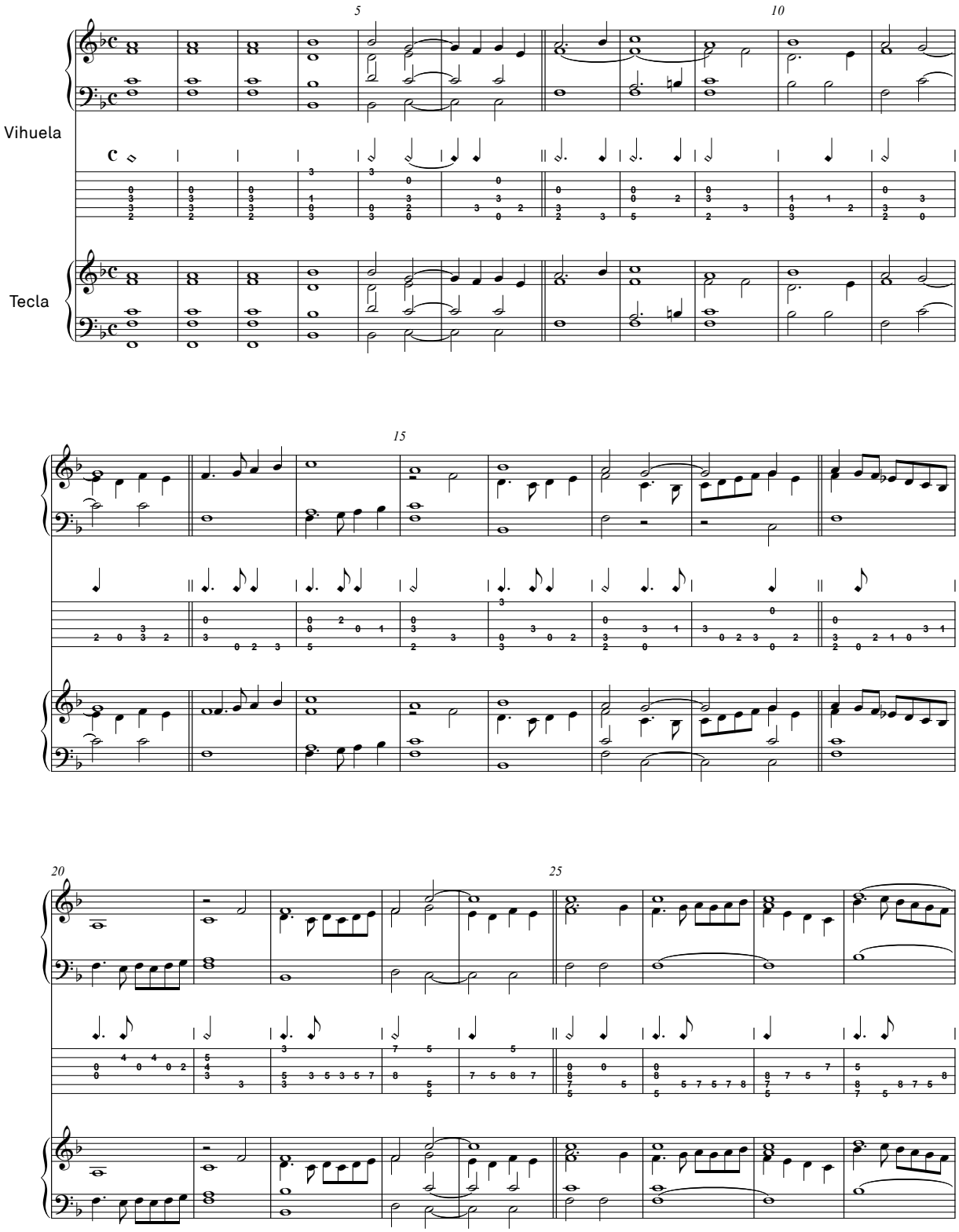
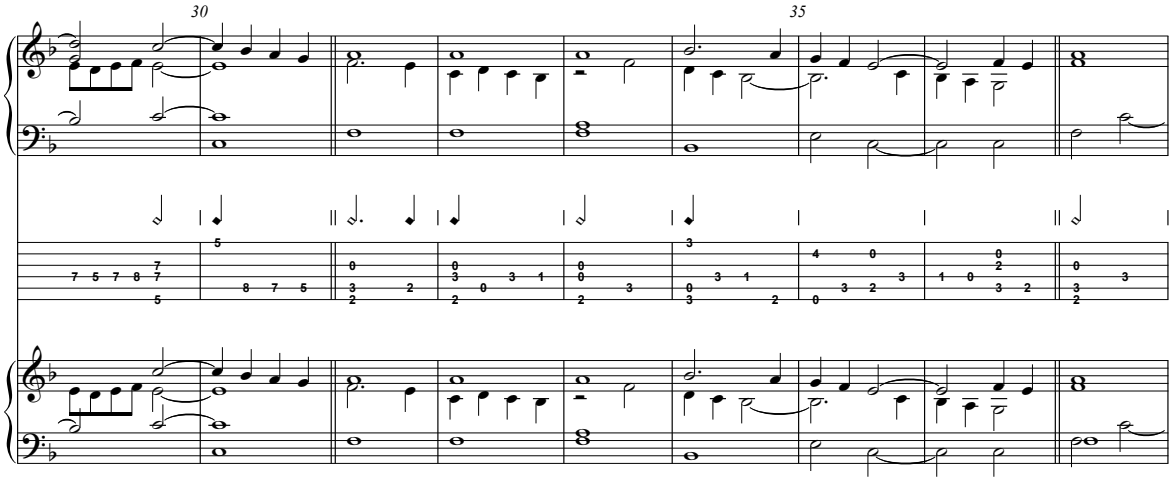
9a. Condeclaros

Alonso Mudarra

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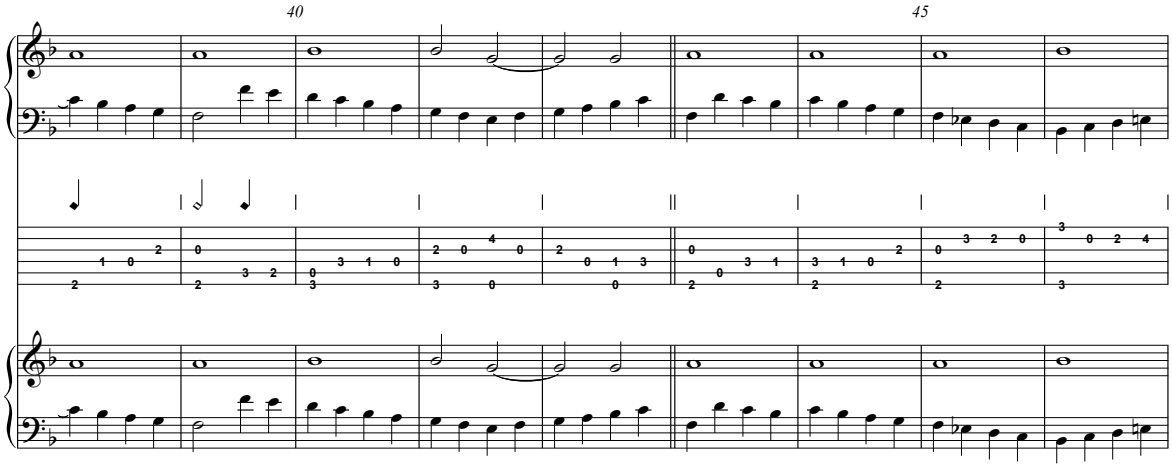
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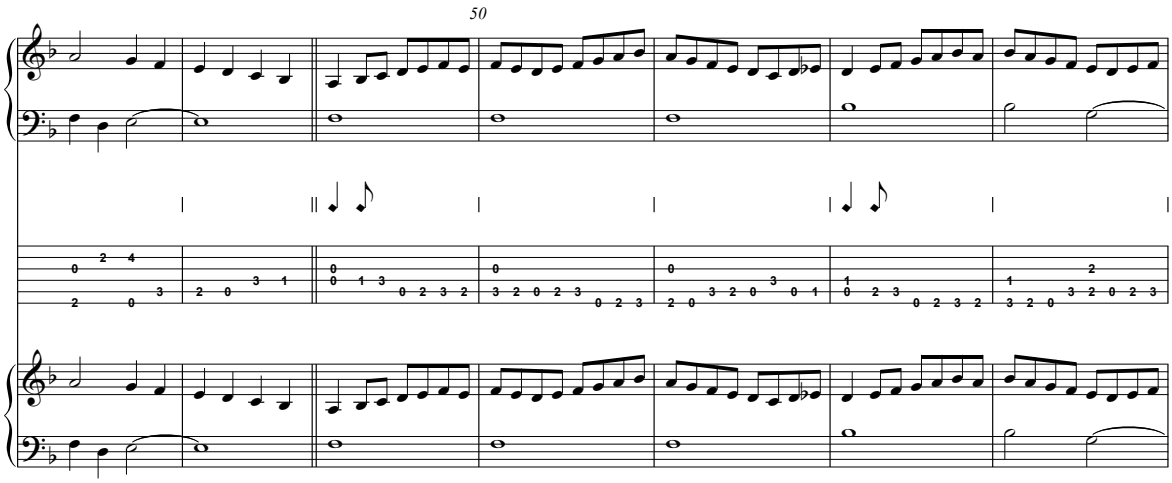
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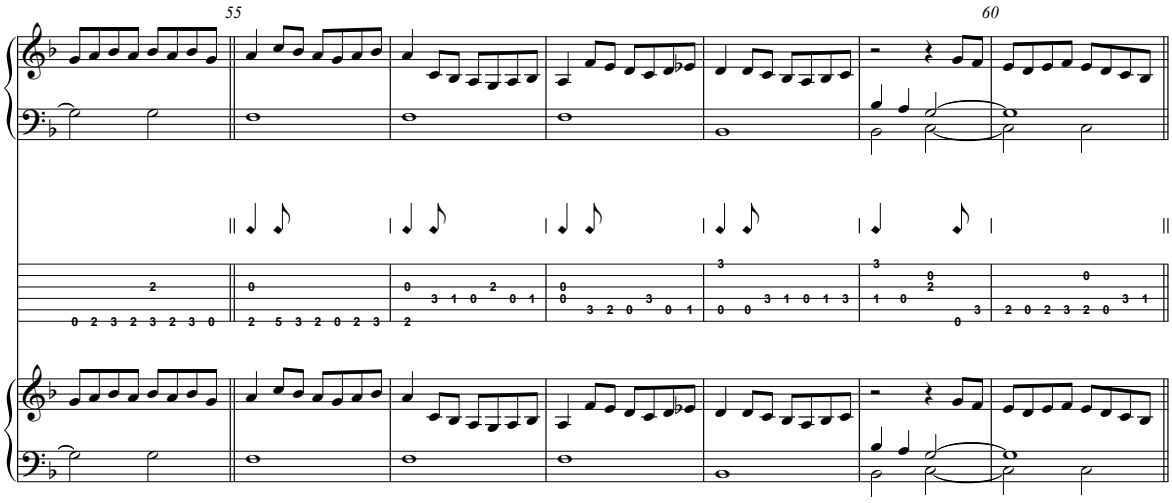
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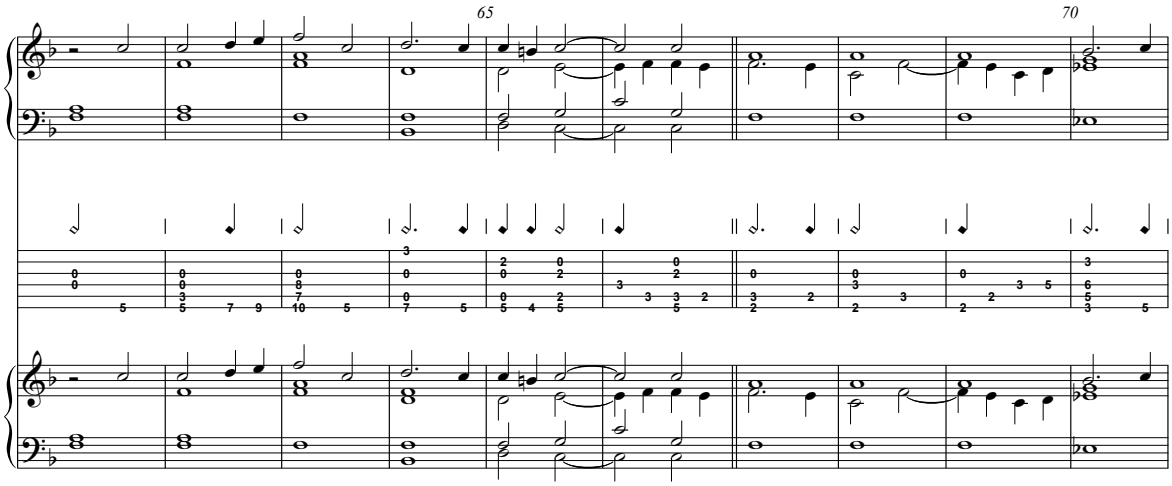
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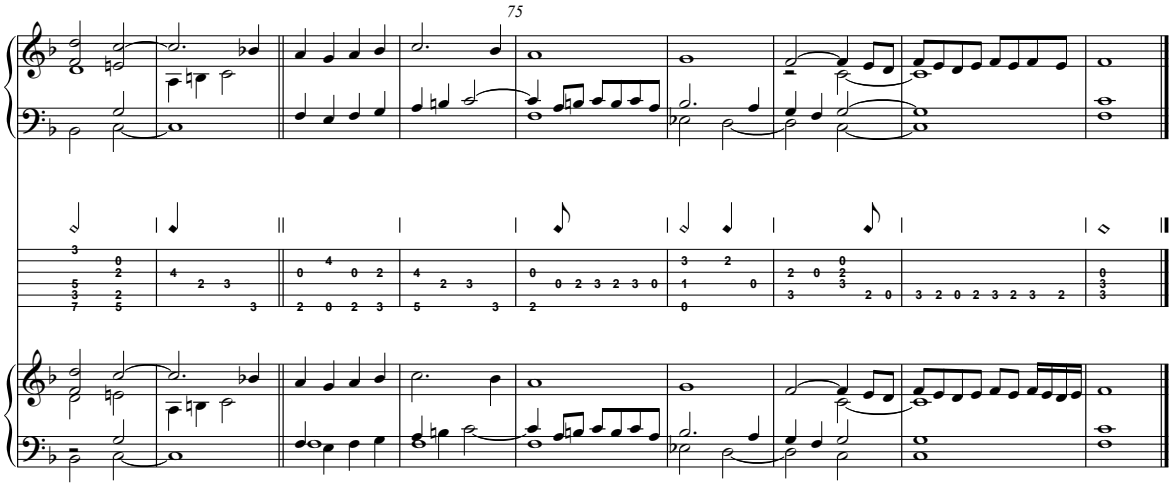
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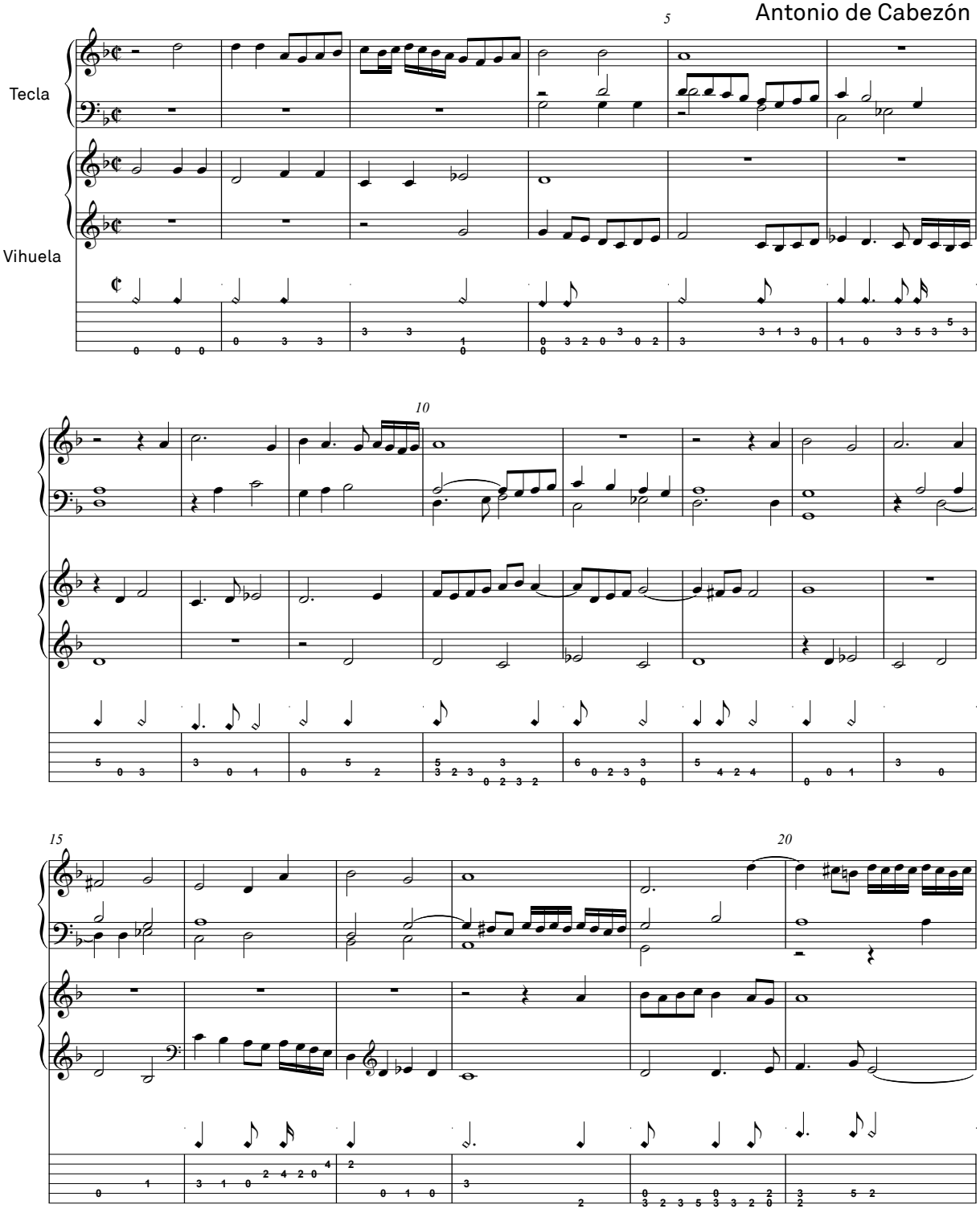

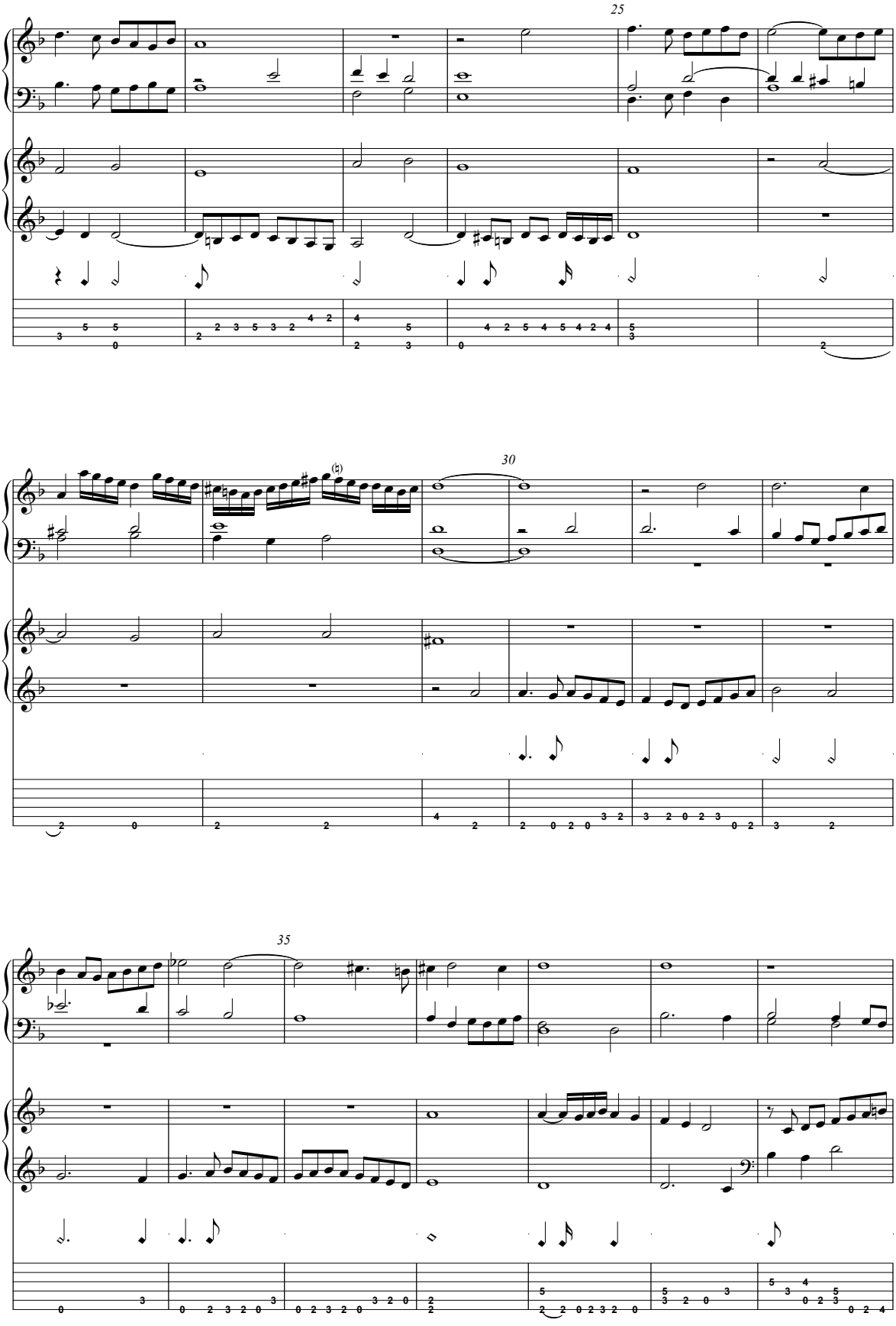
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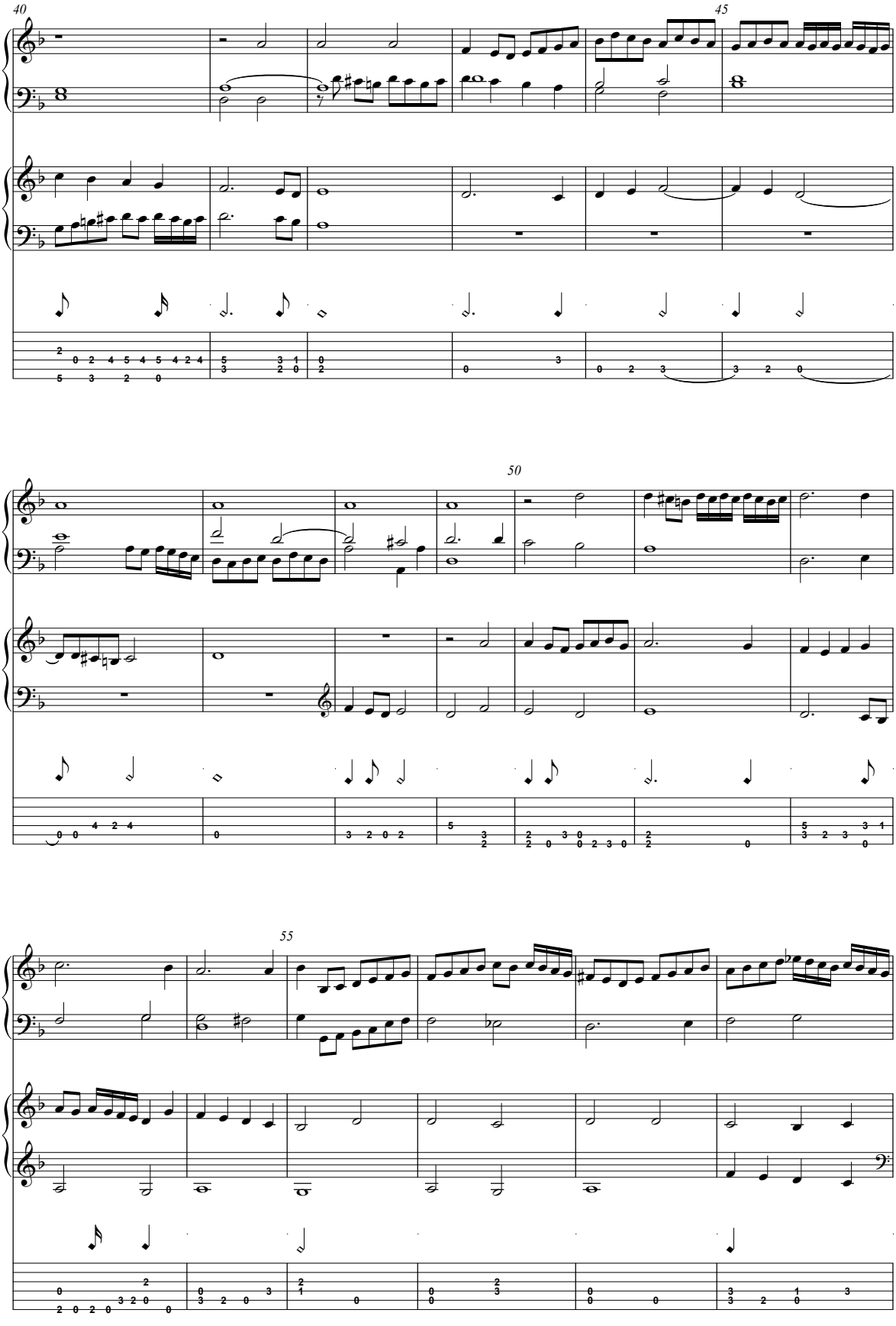
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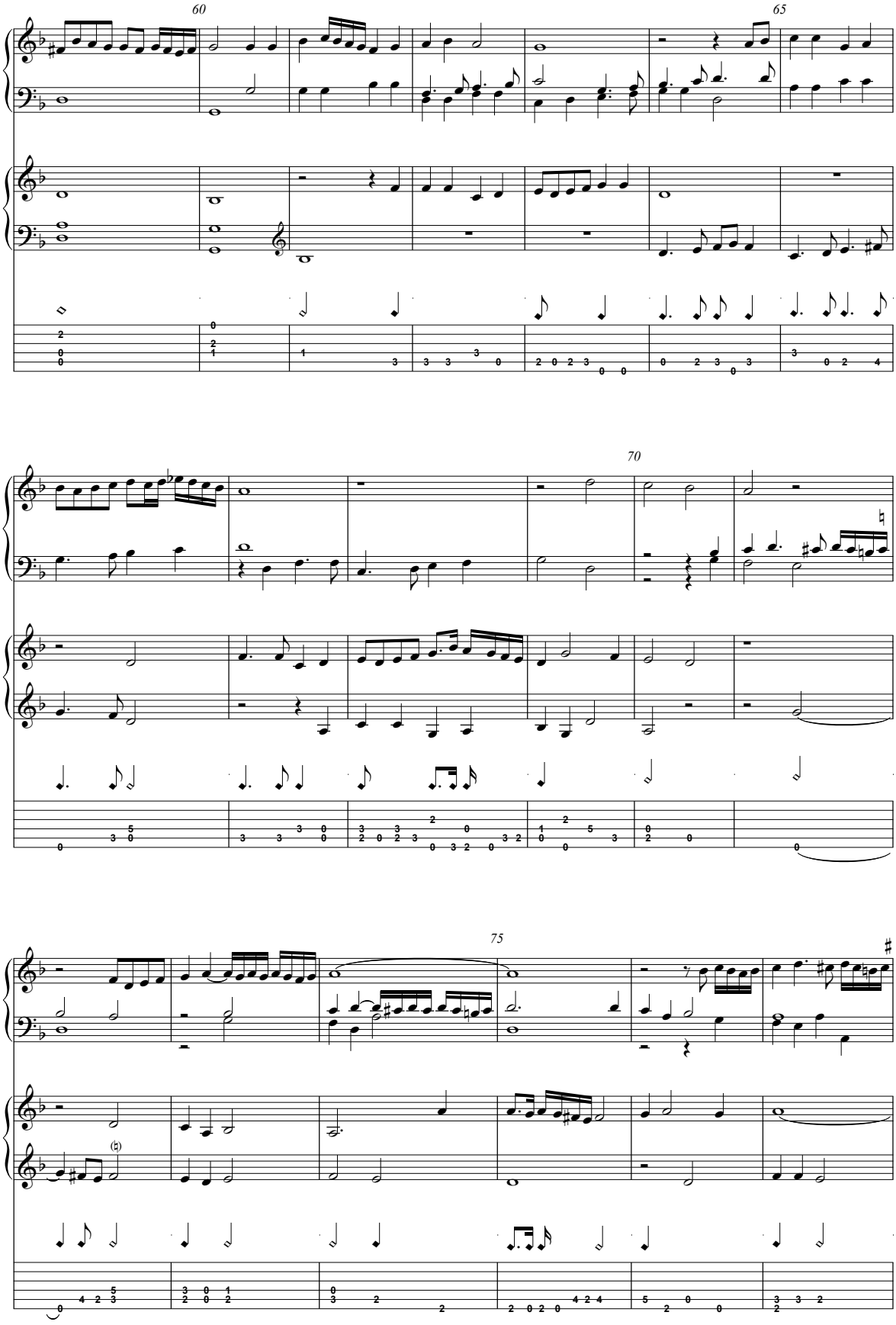
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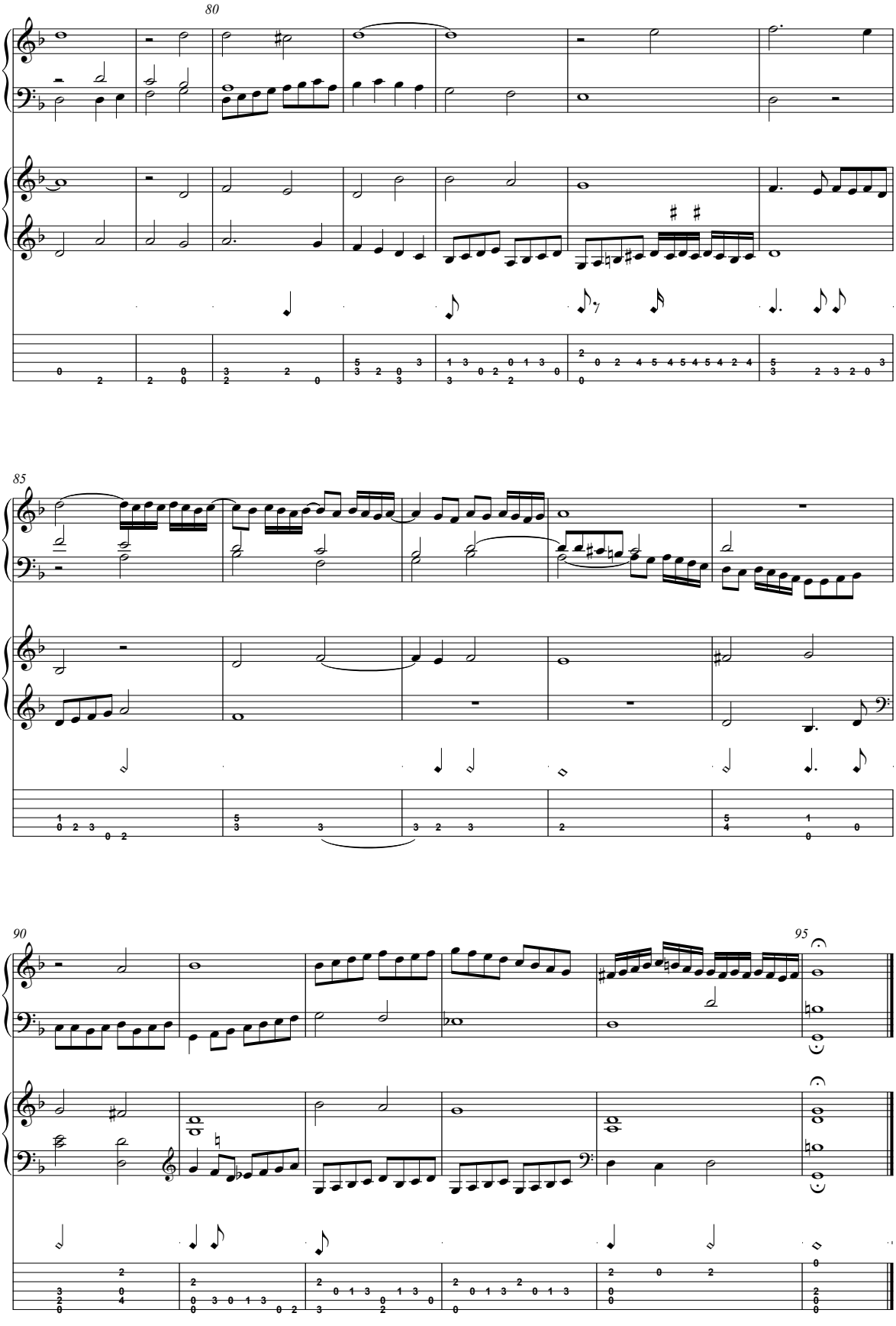
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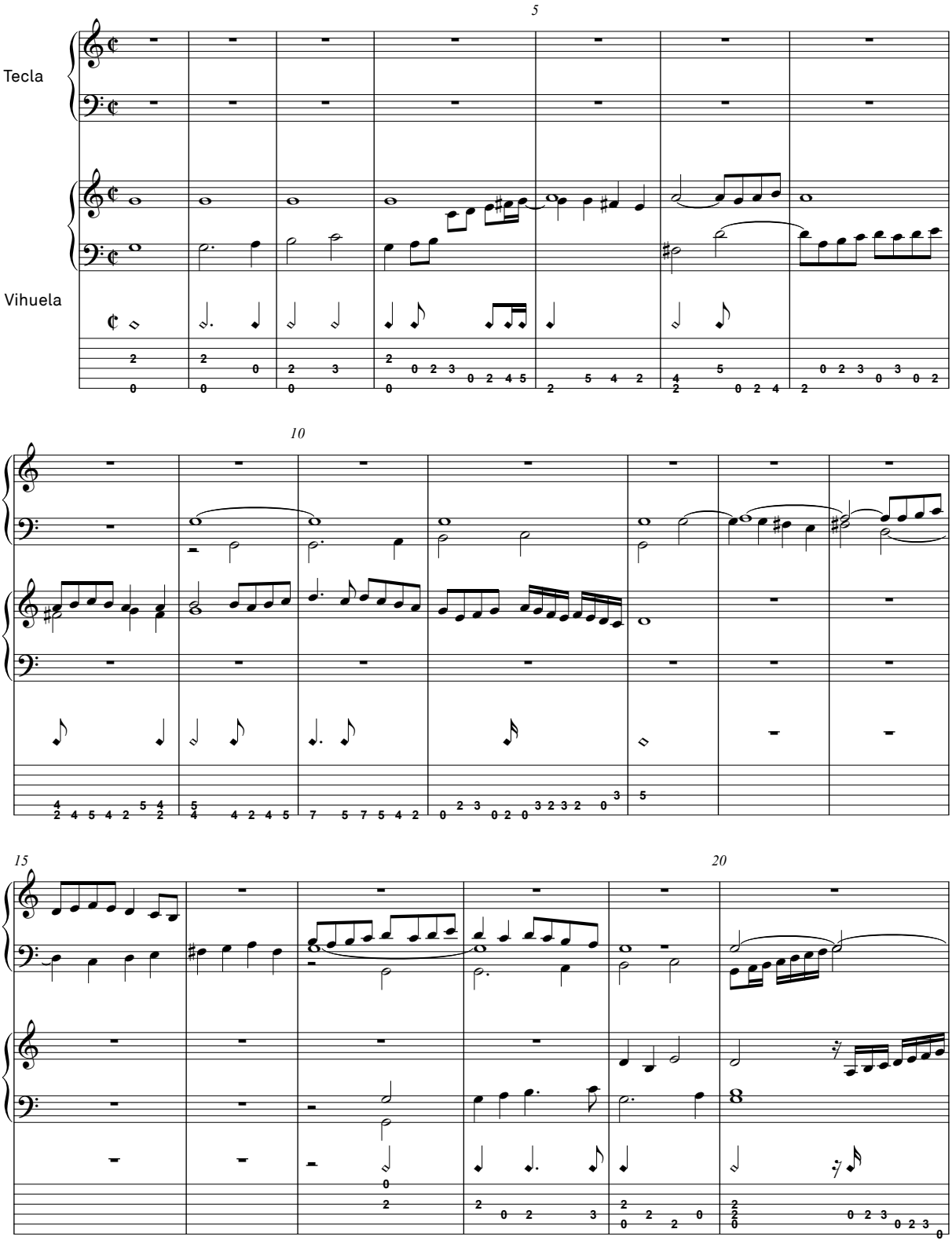
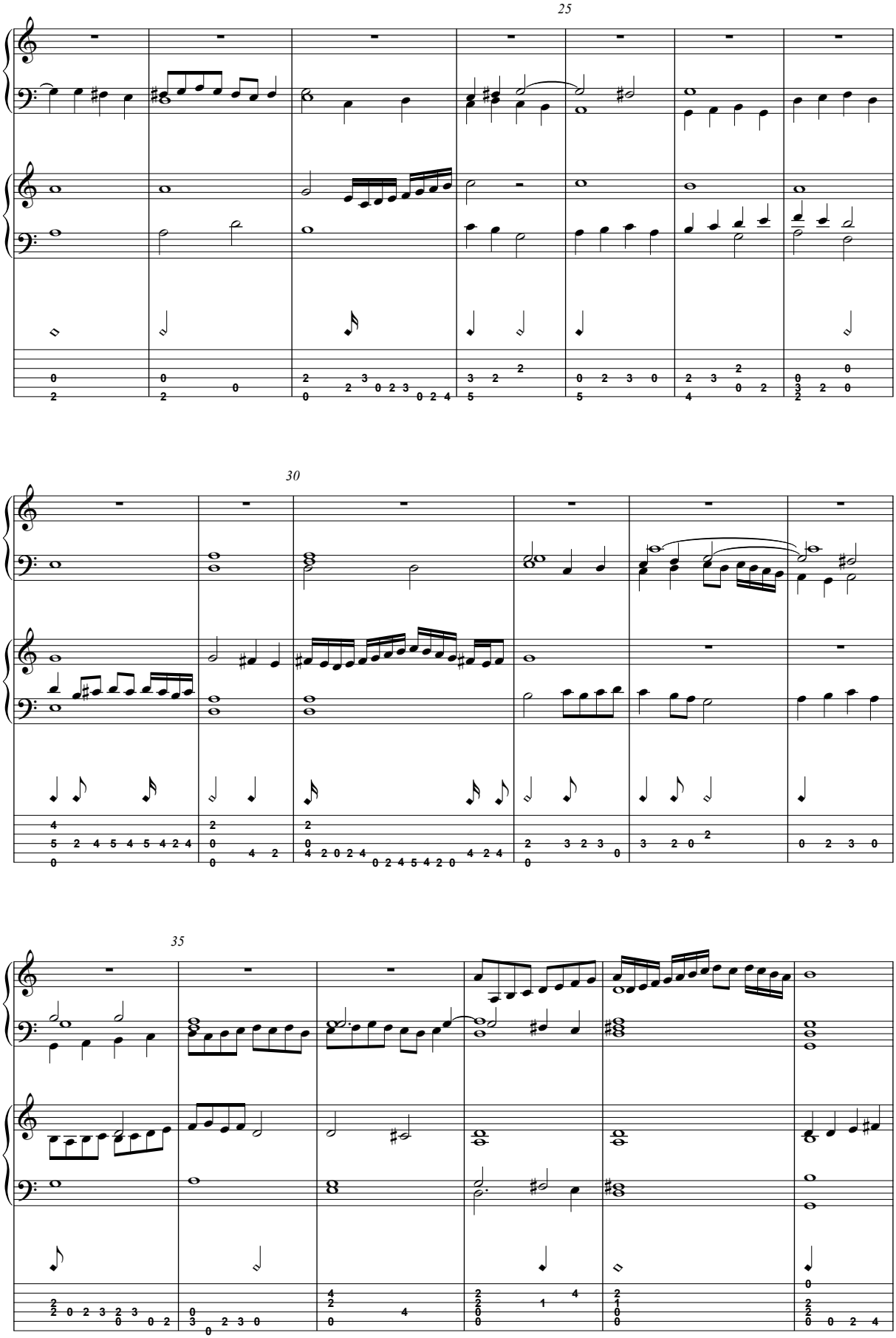
2b. Benedicta es regina cælorum

Antonio de Cabezón

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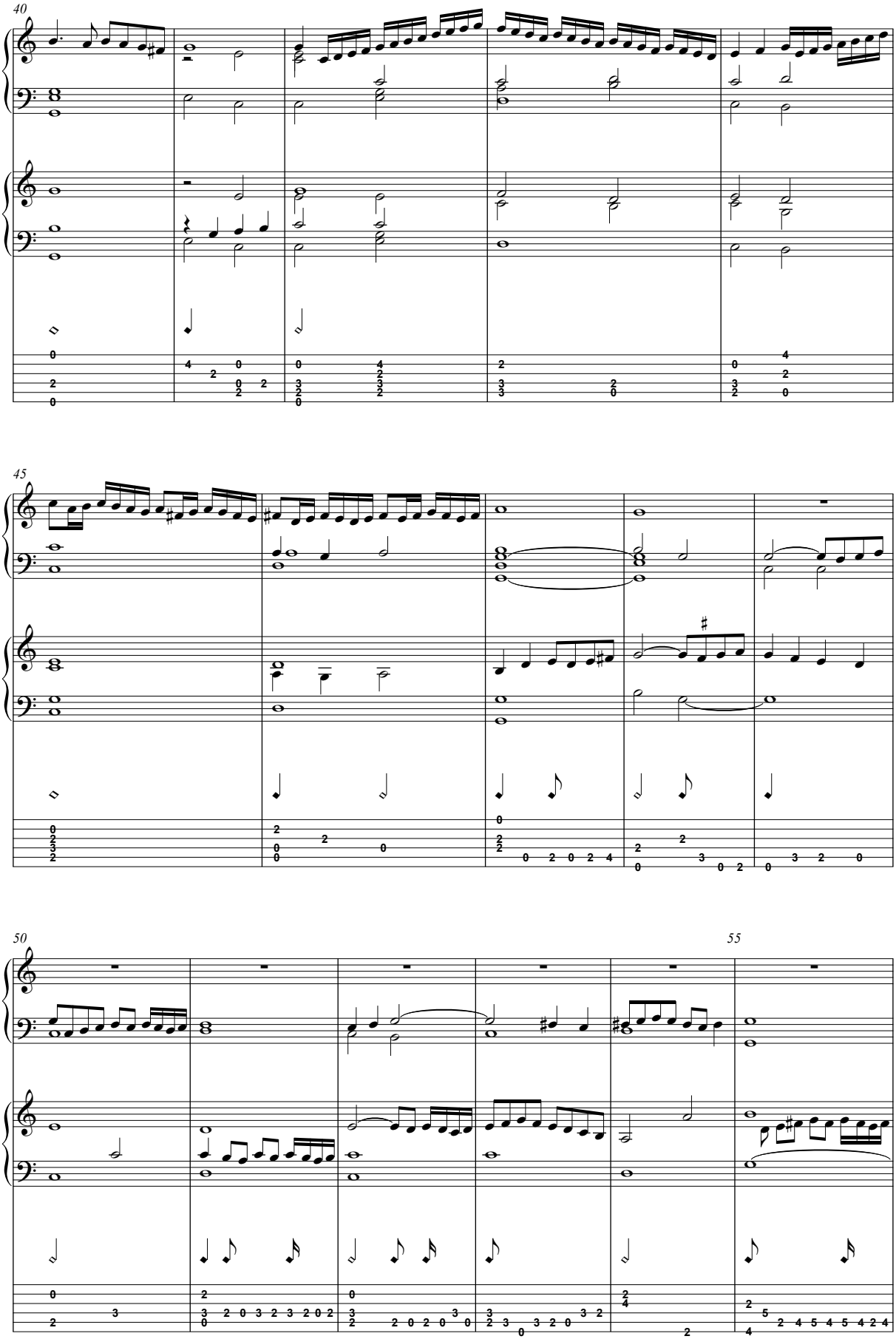
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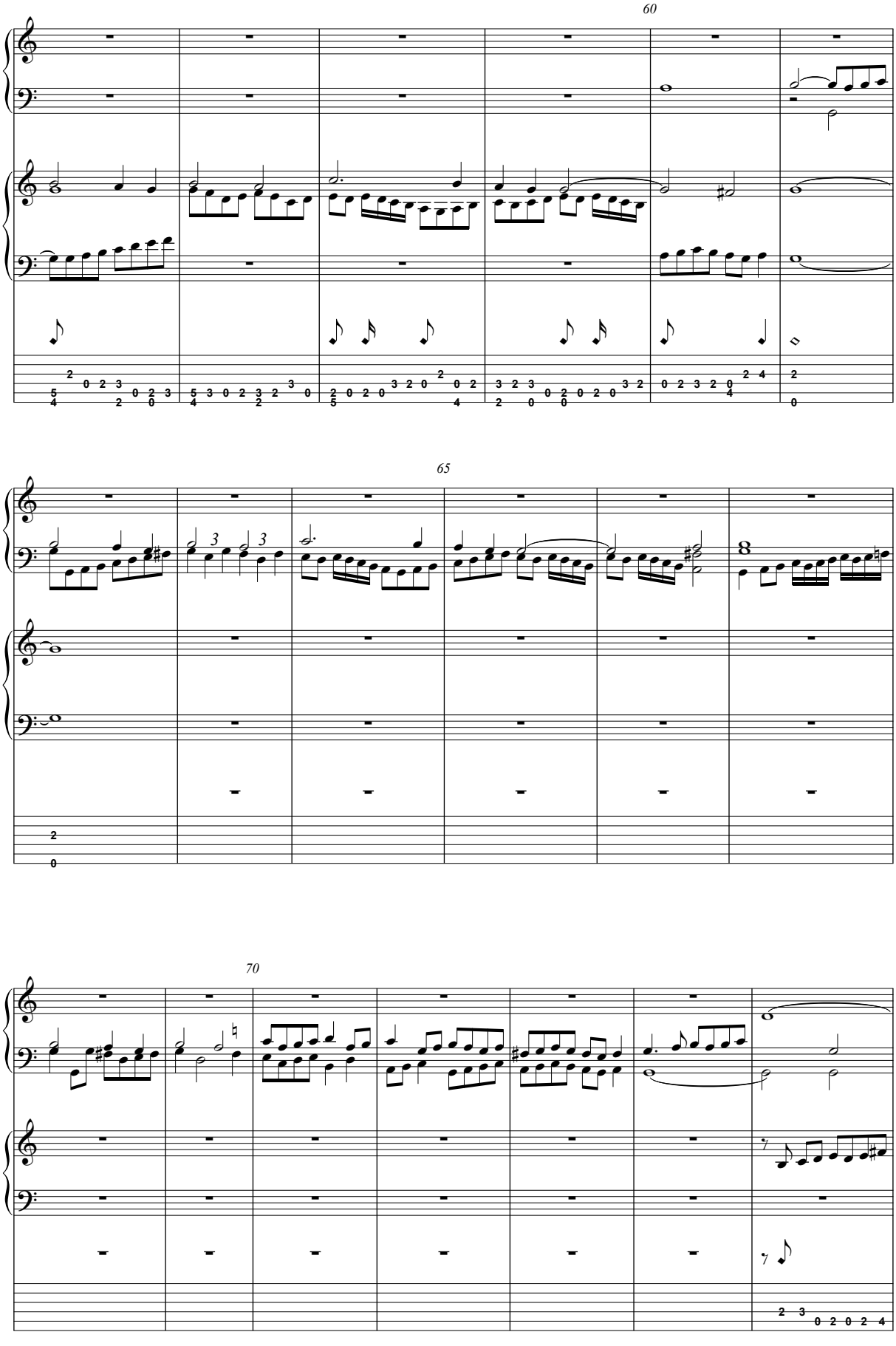
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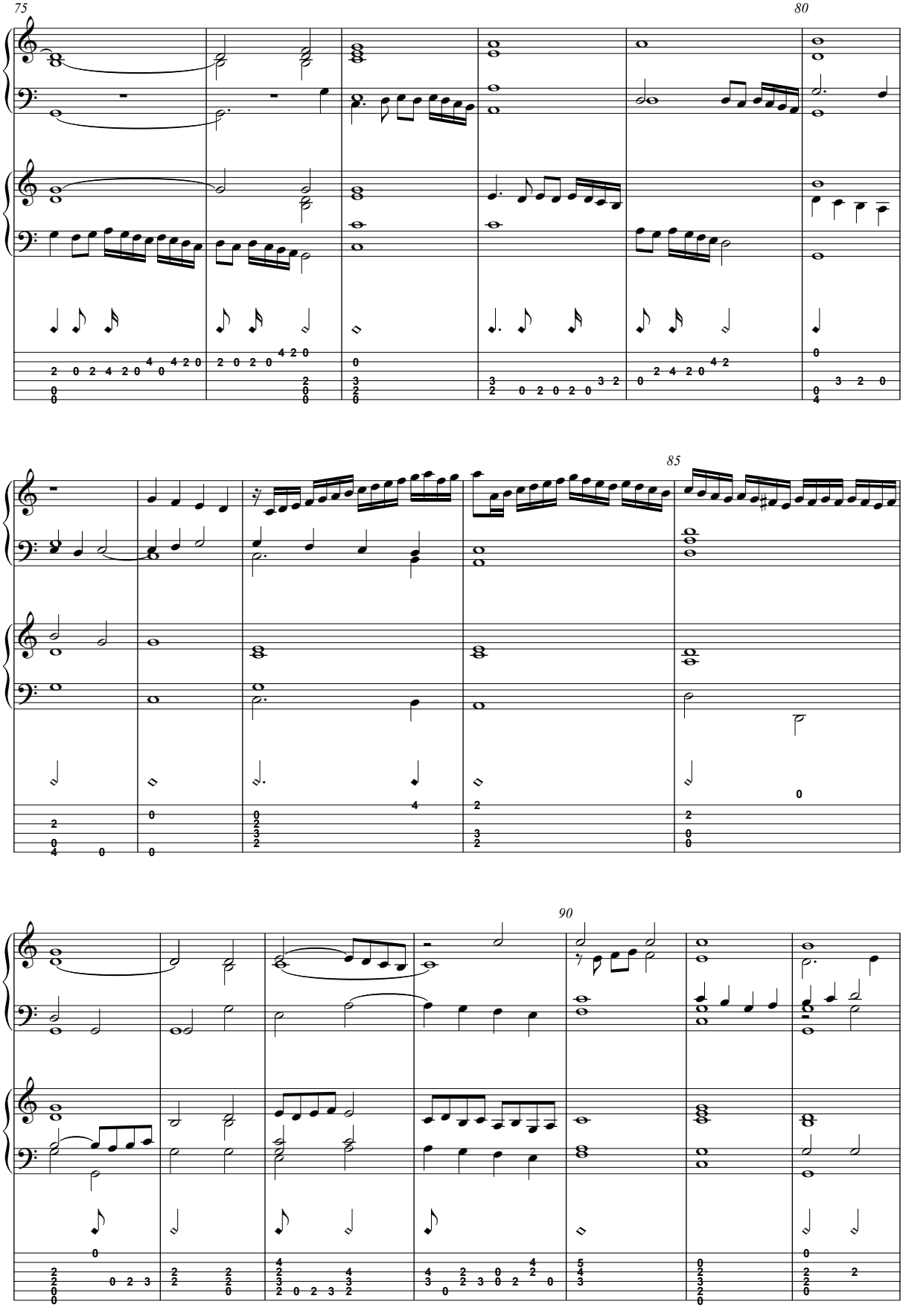
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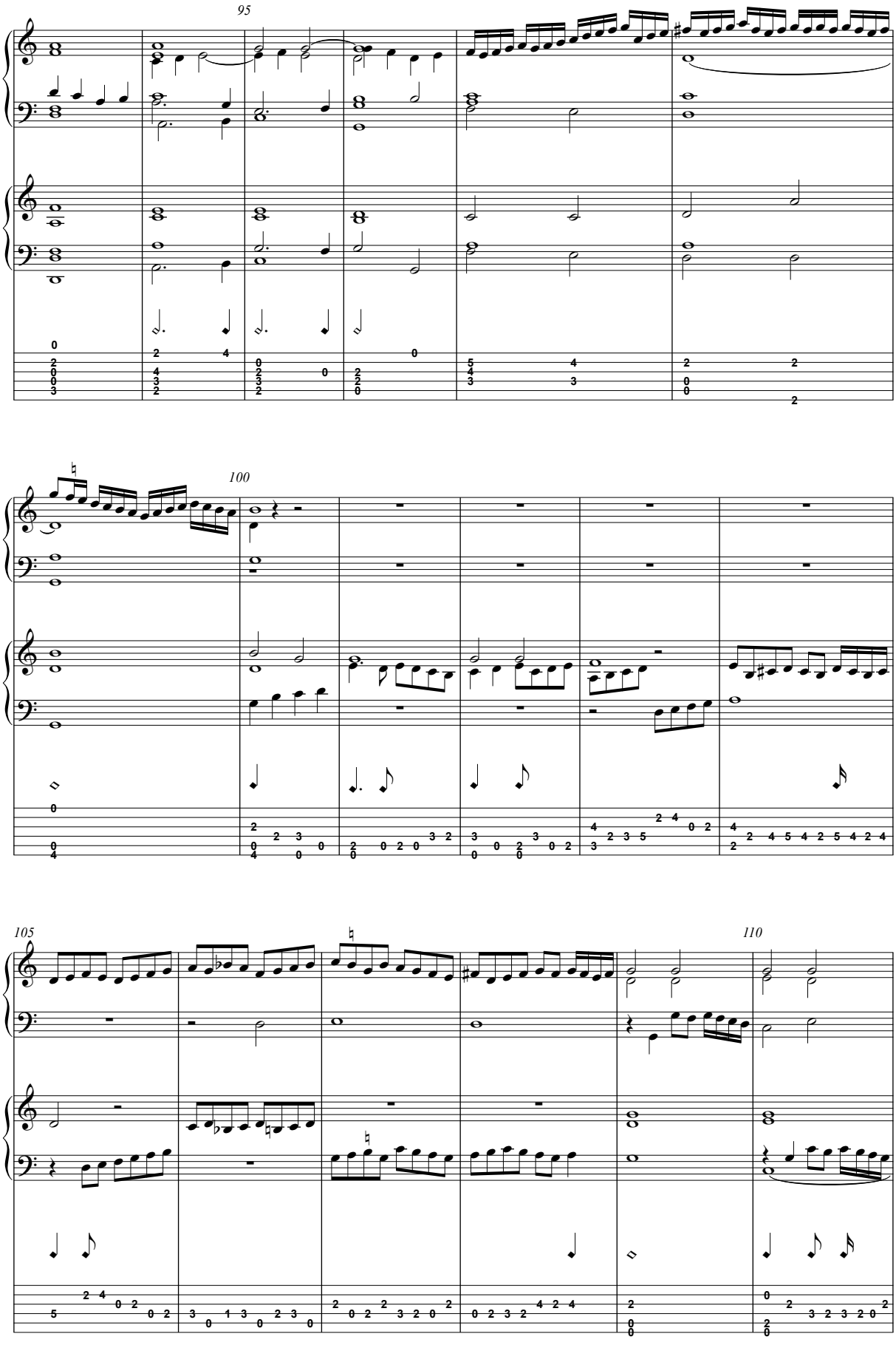
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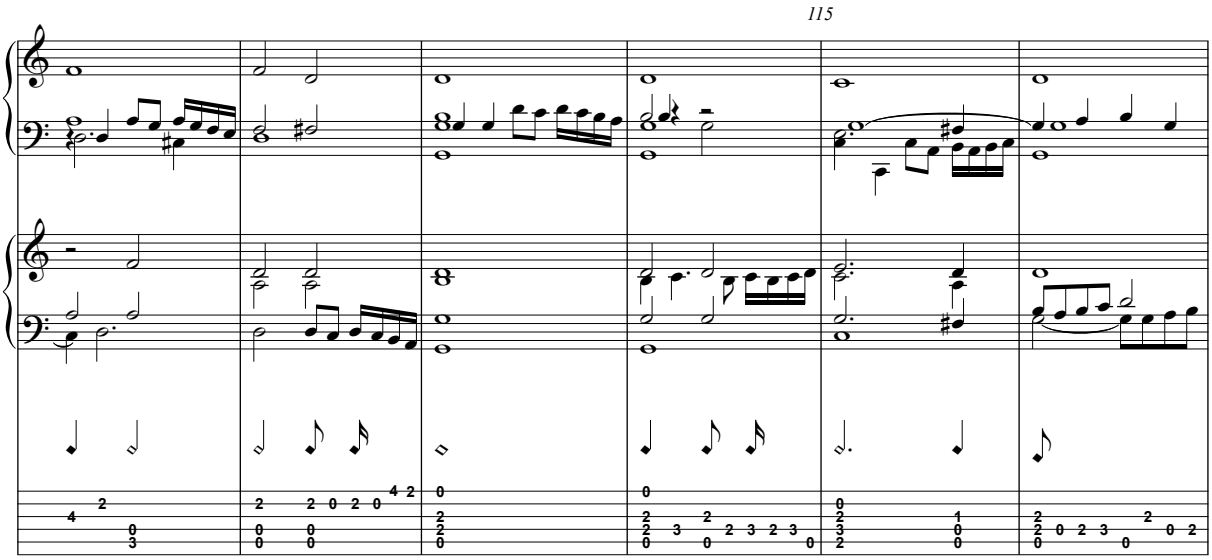
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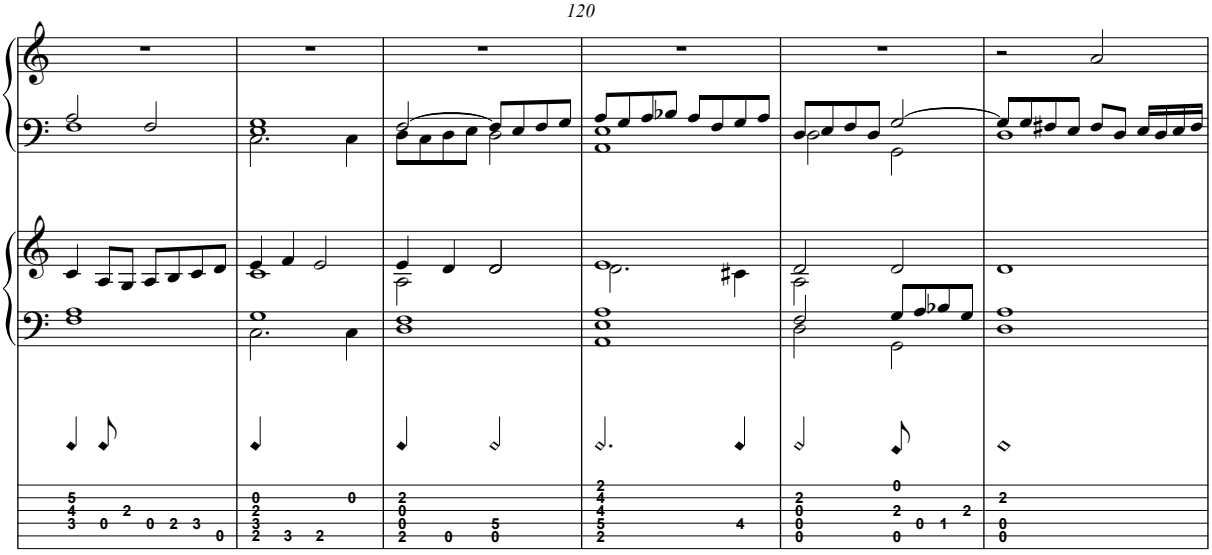
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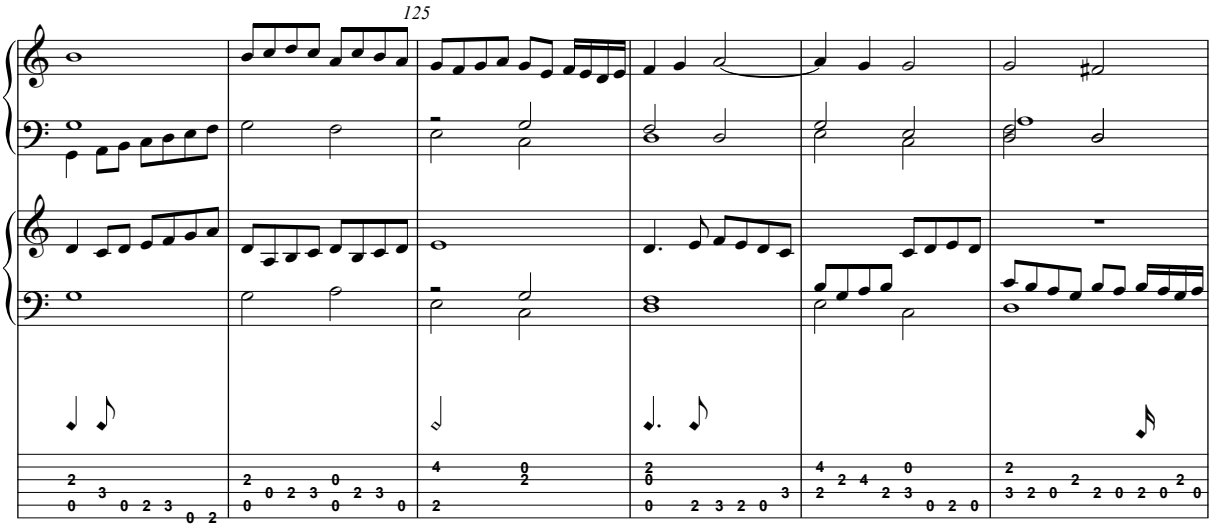
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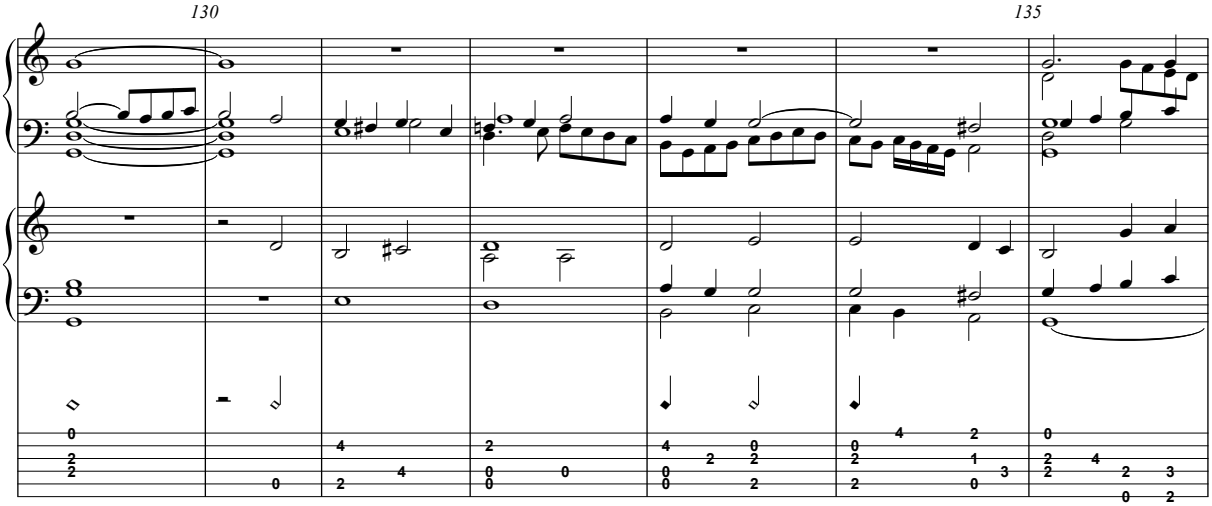
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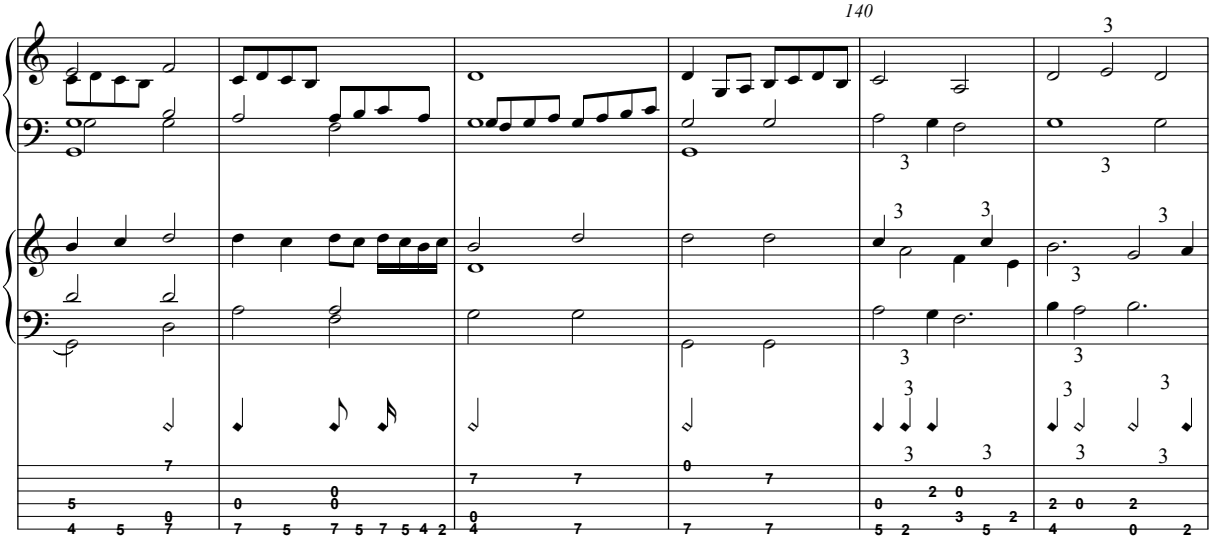
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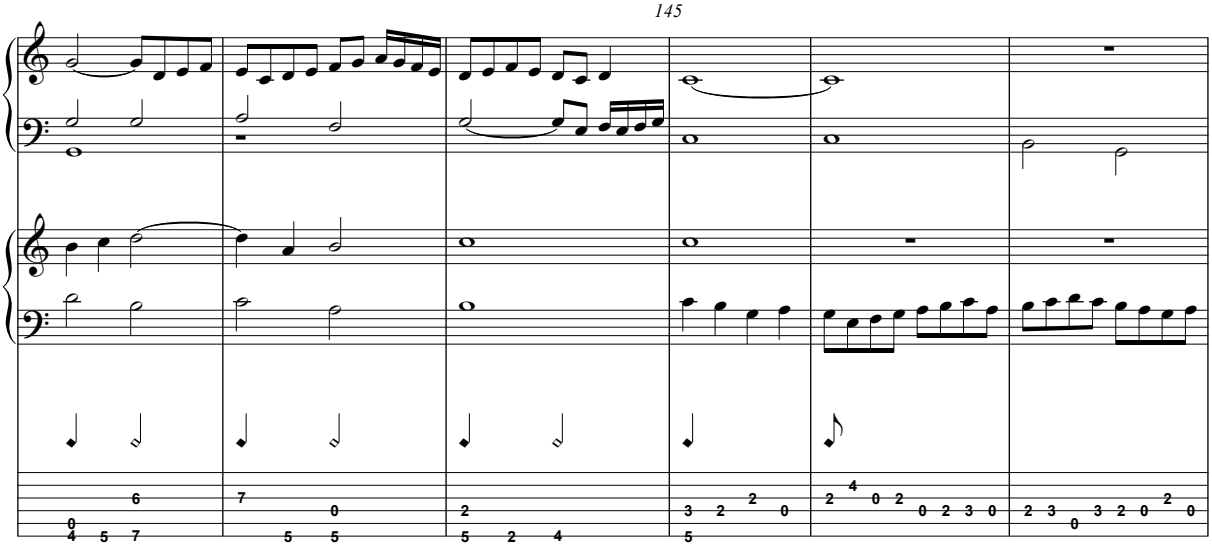
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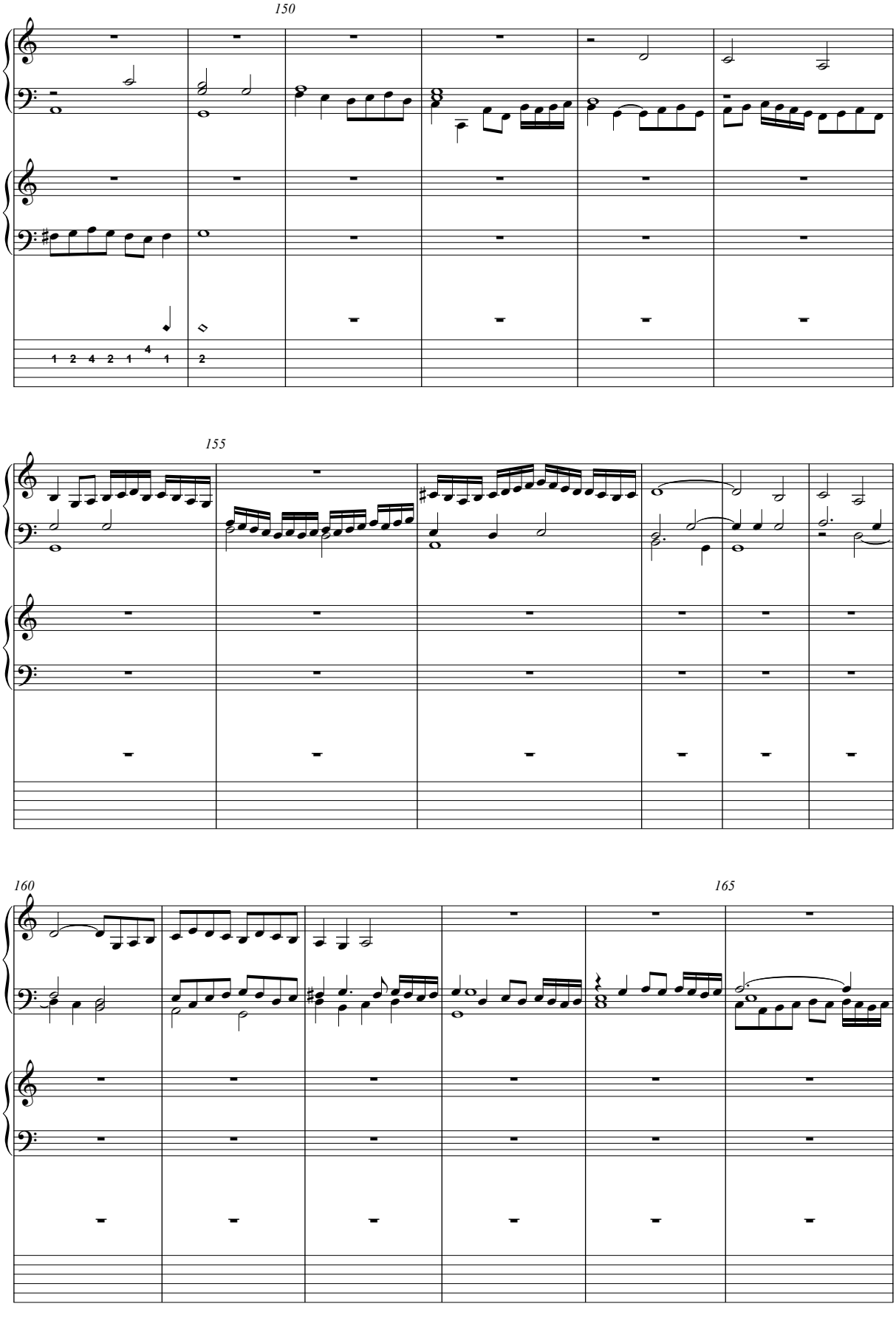
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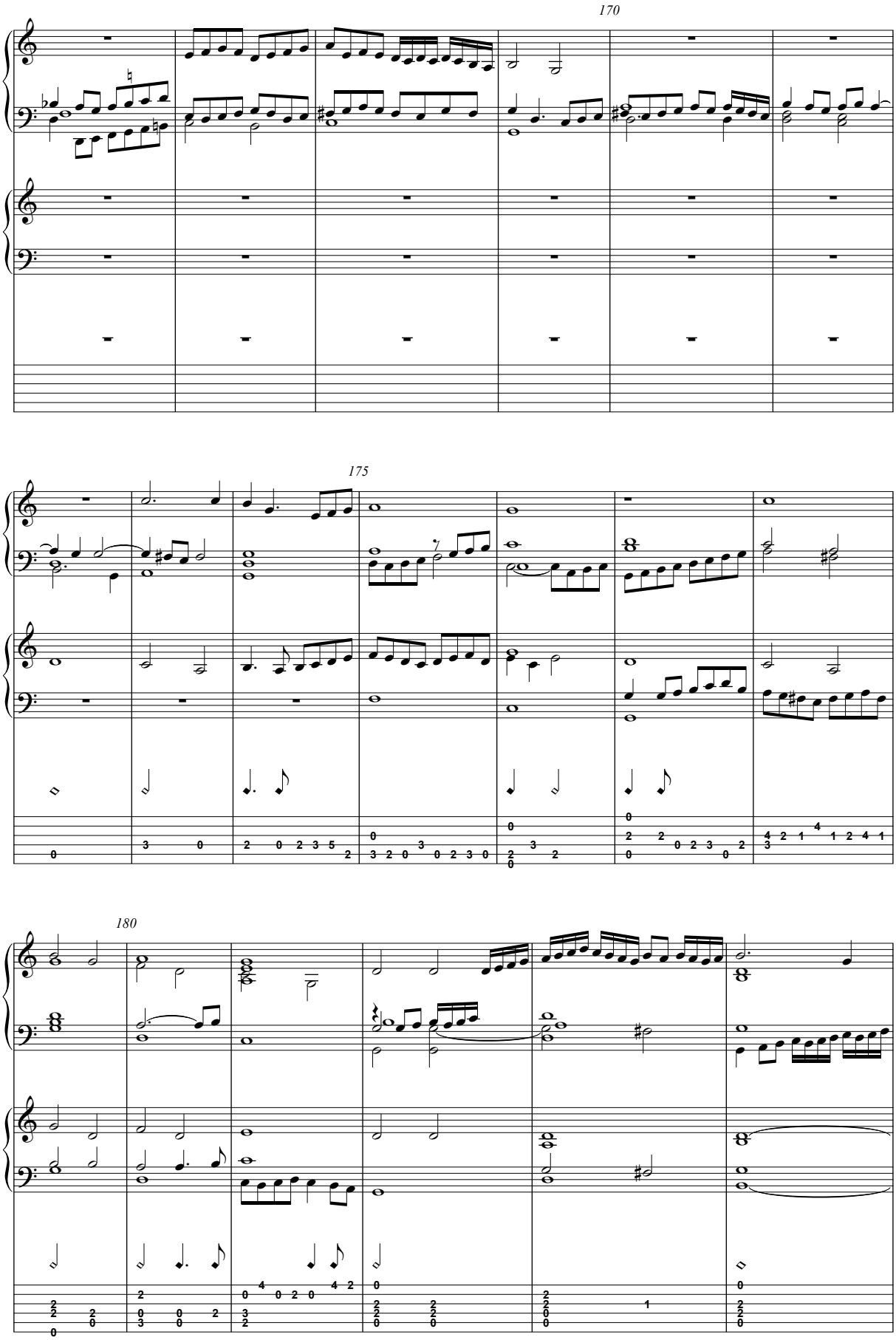
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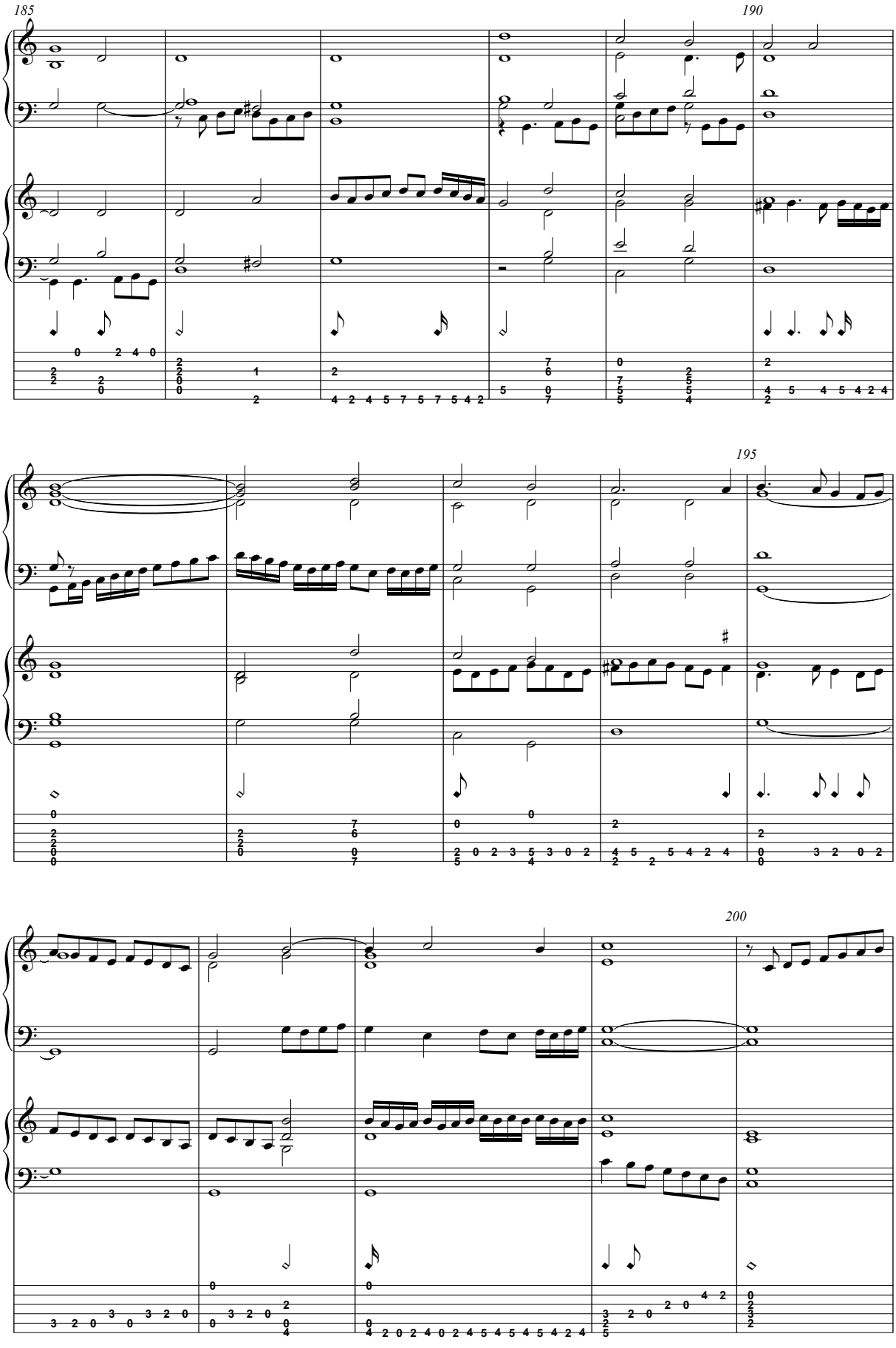
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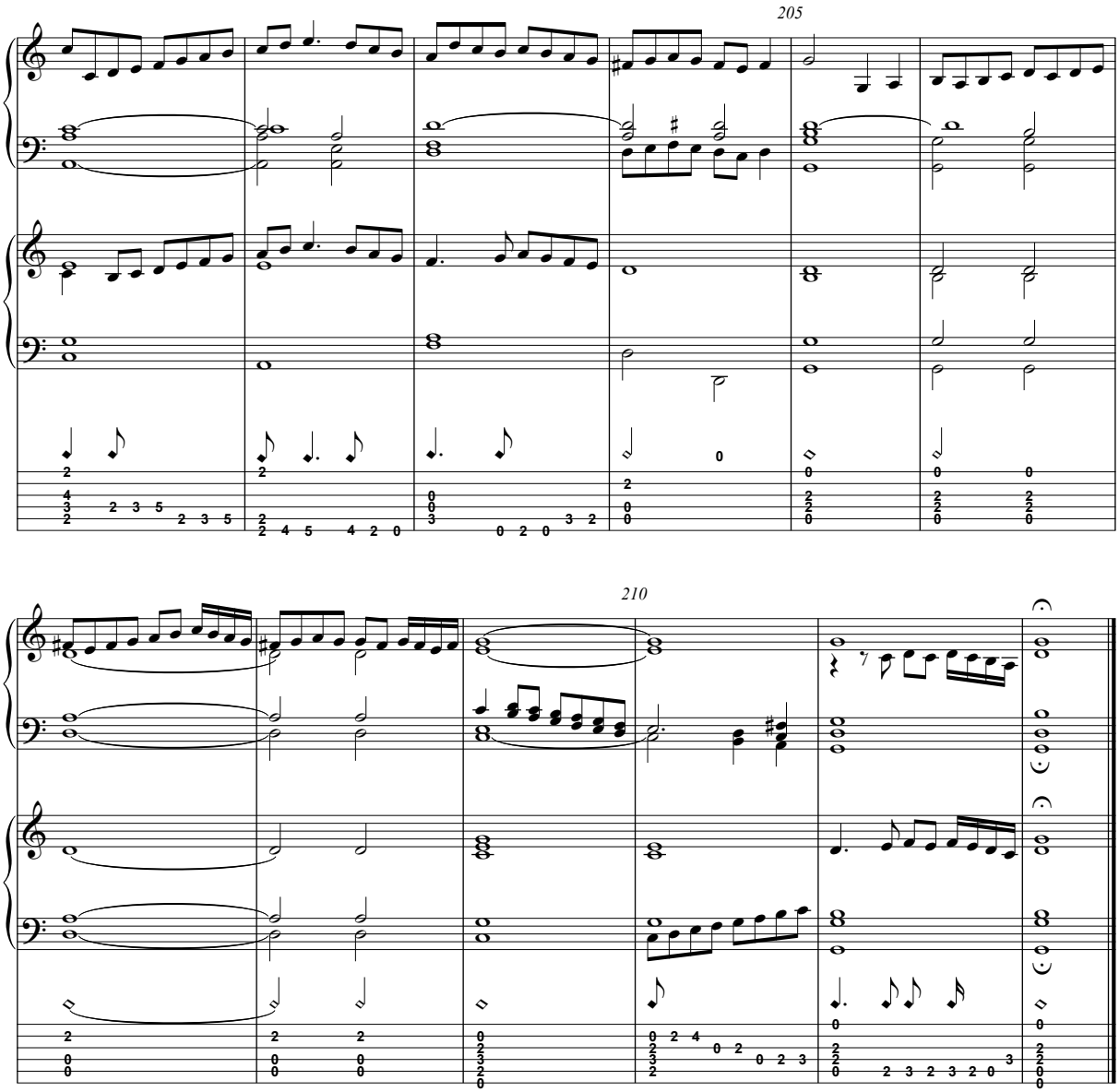
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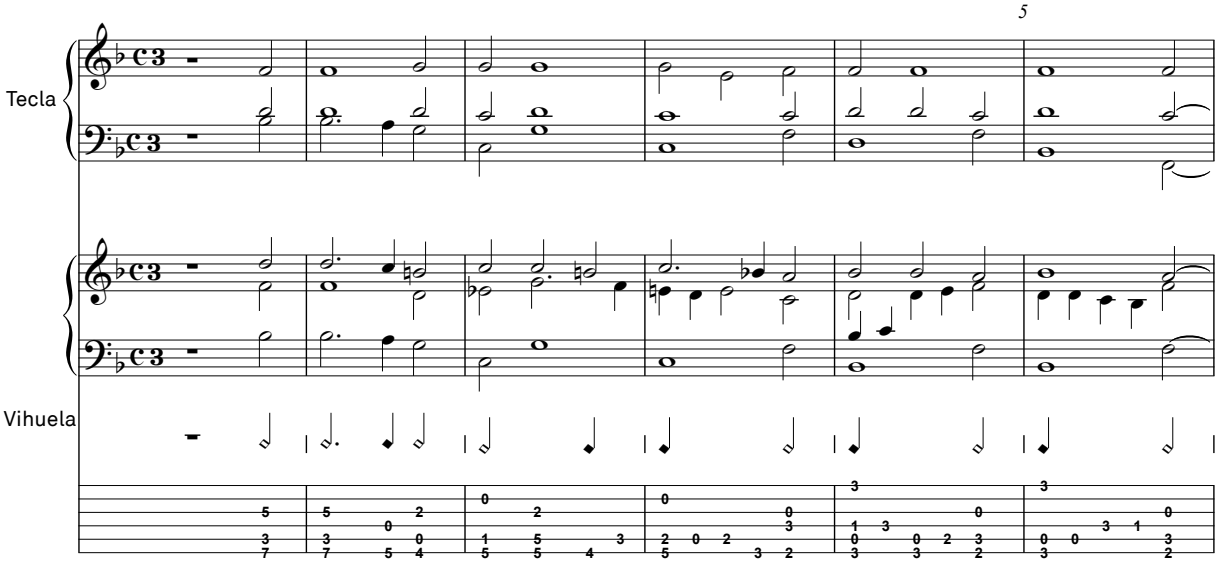
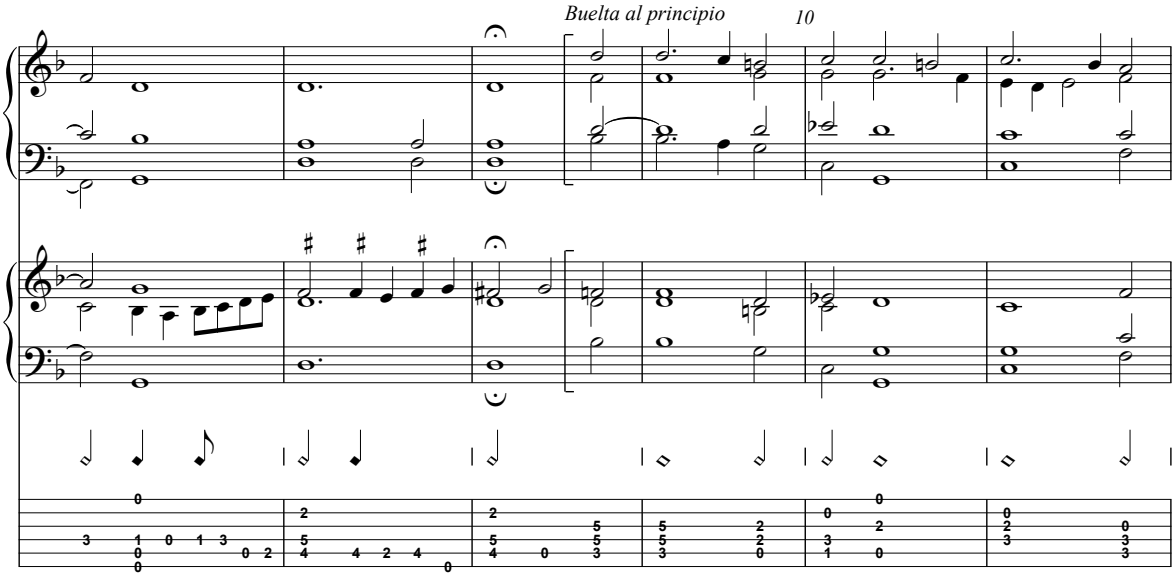
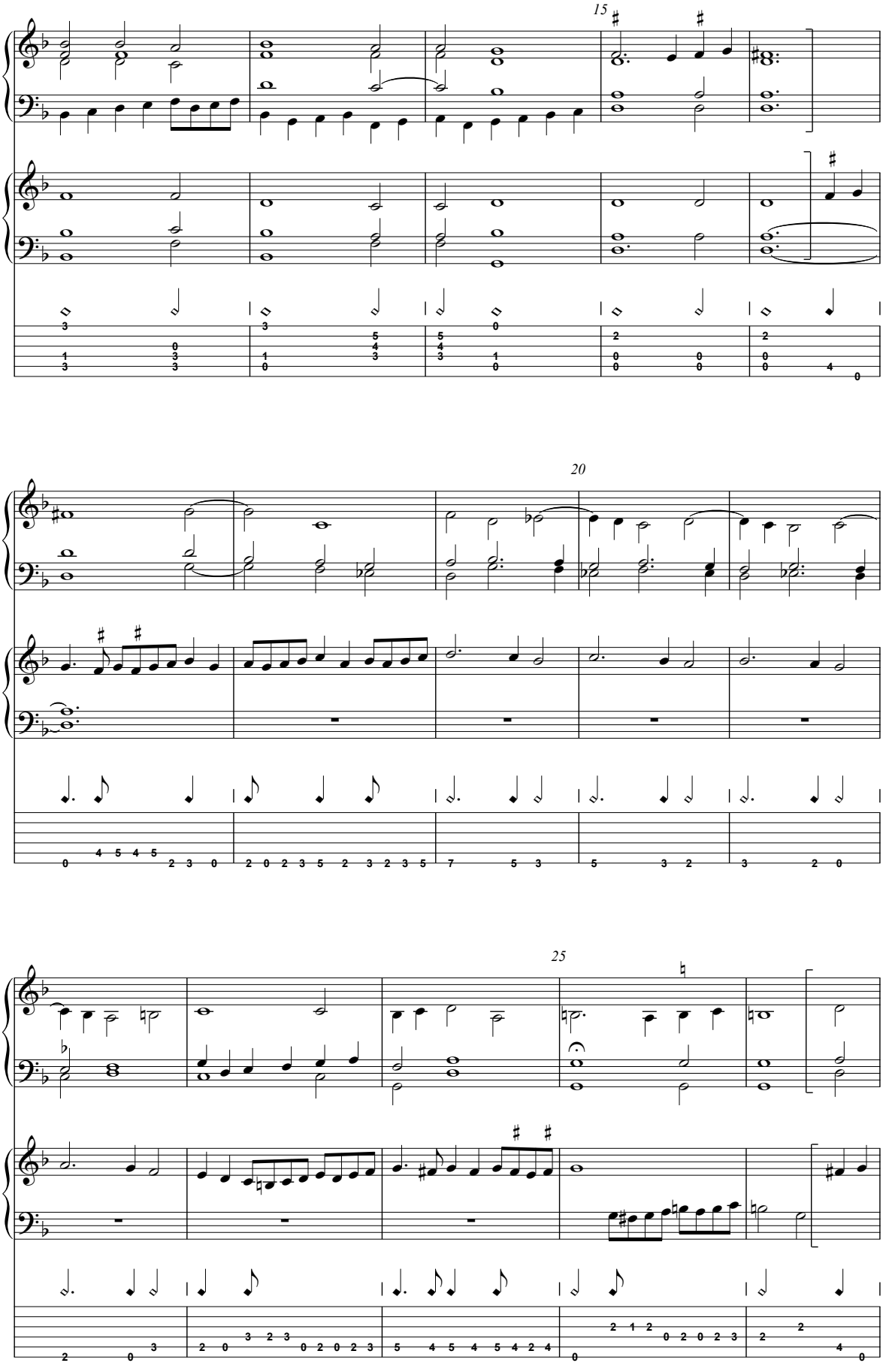
3b. Differe[n]cias sobre la Gallarda Milanesa

Antonio de Cabezón



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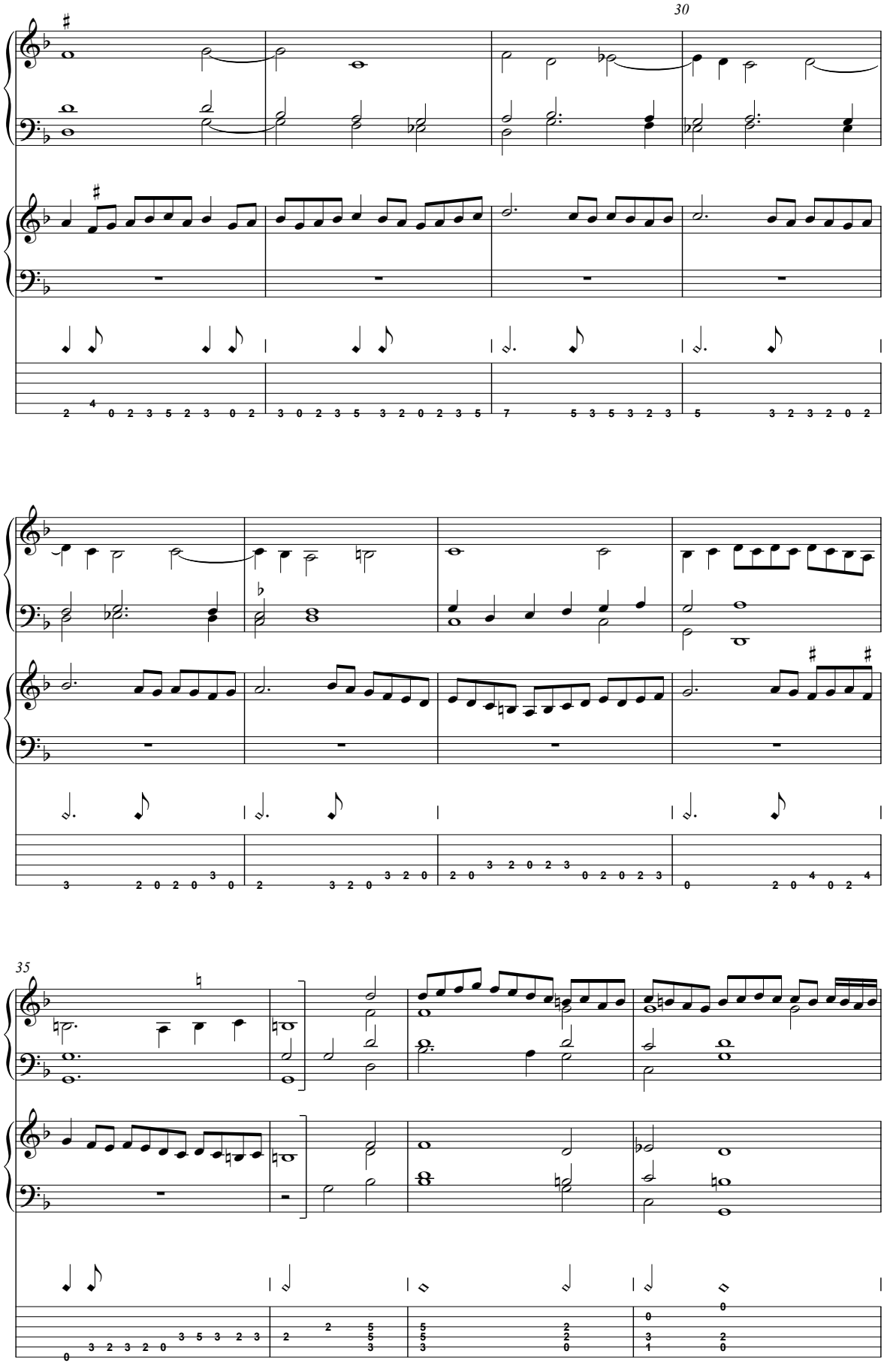
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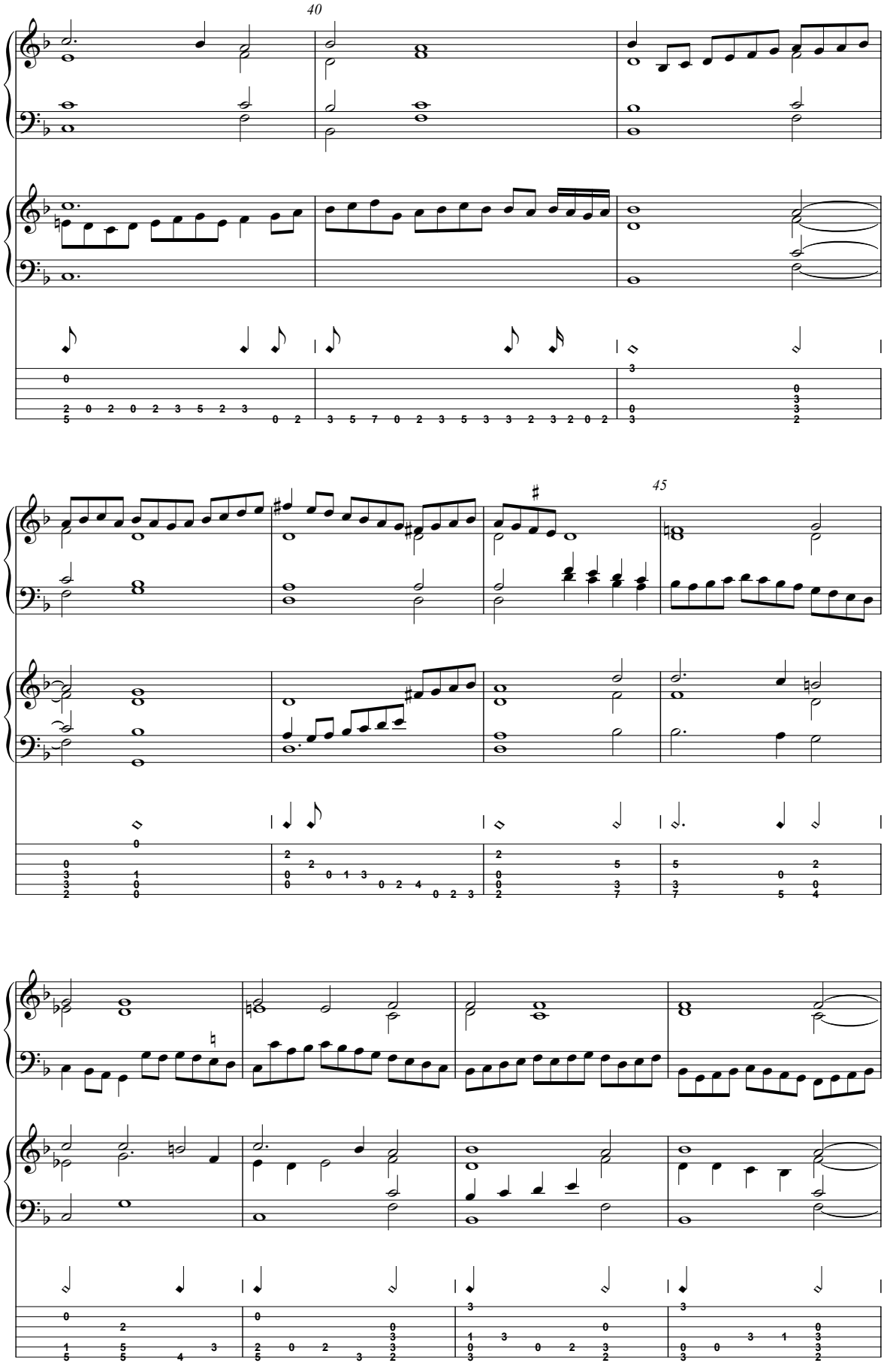
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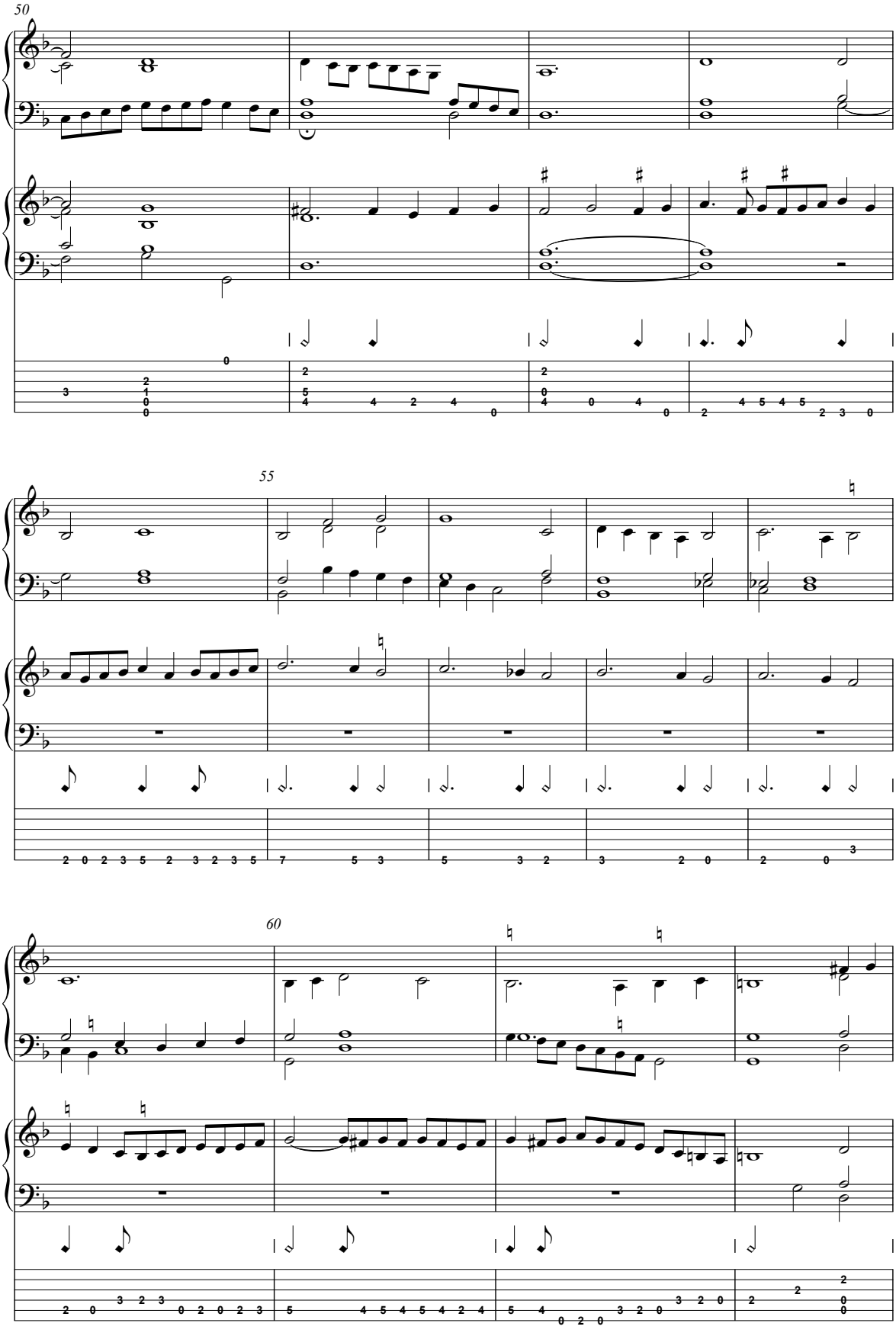
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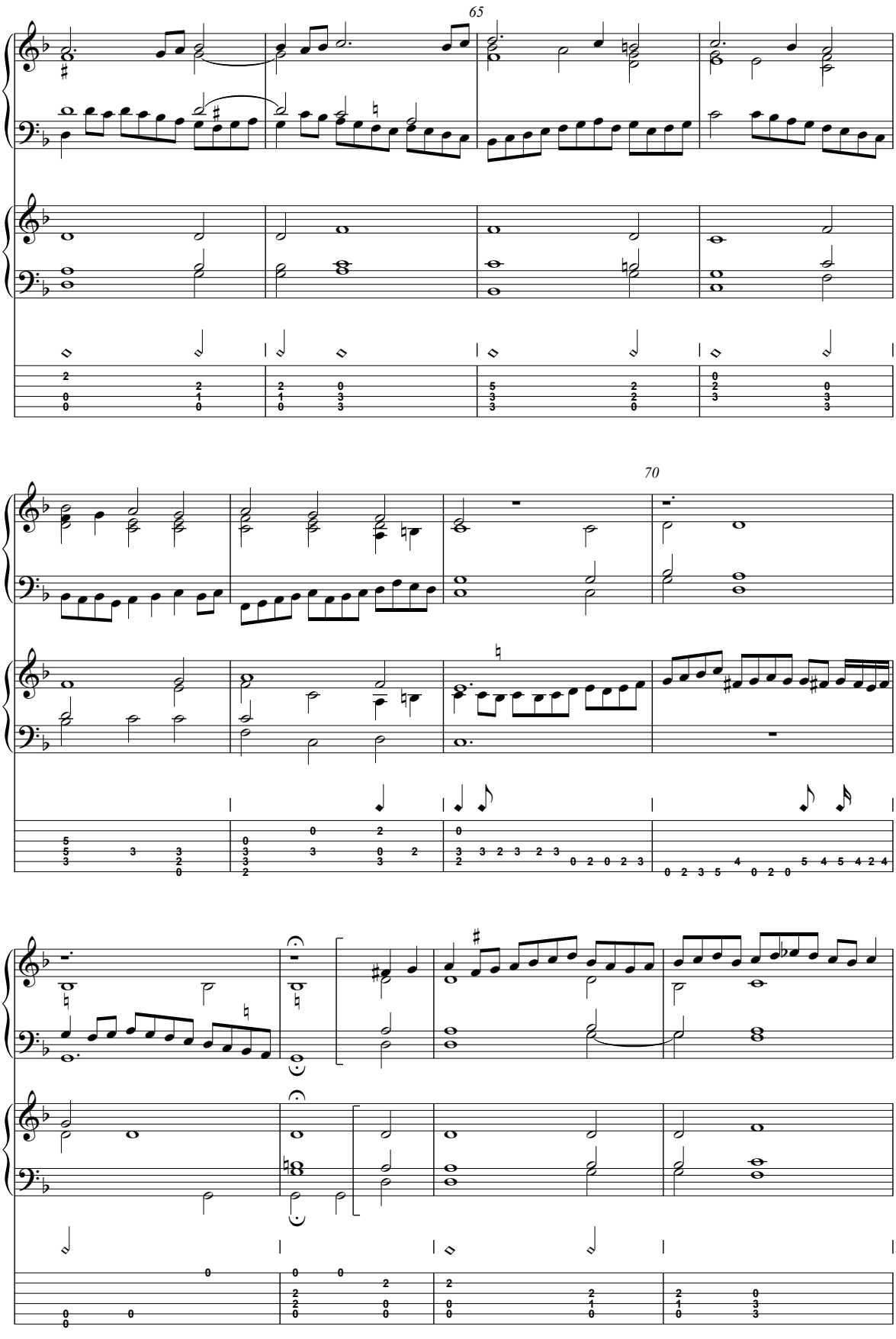
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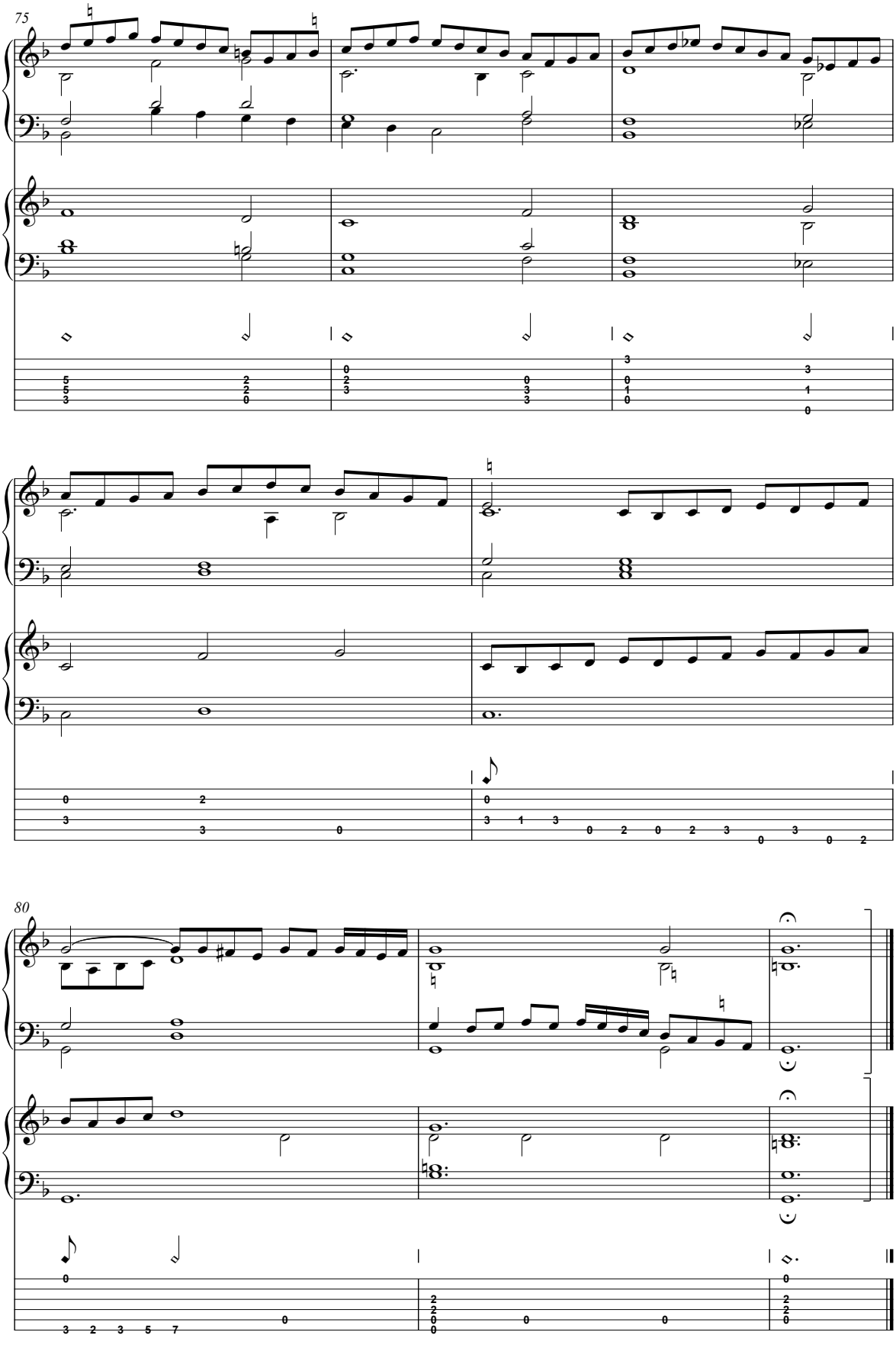
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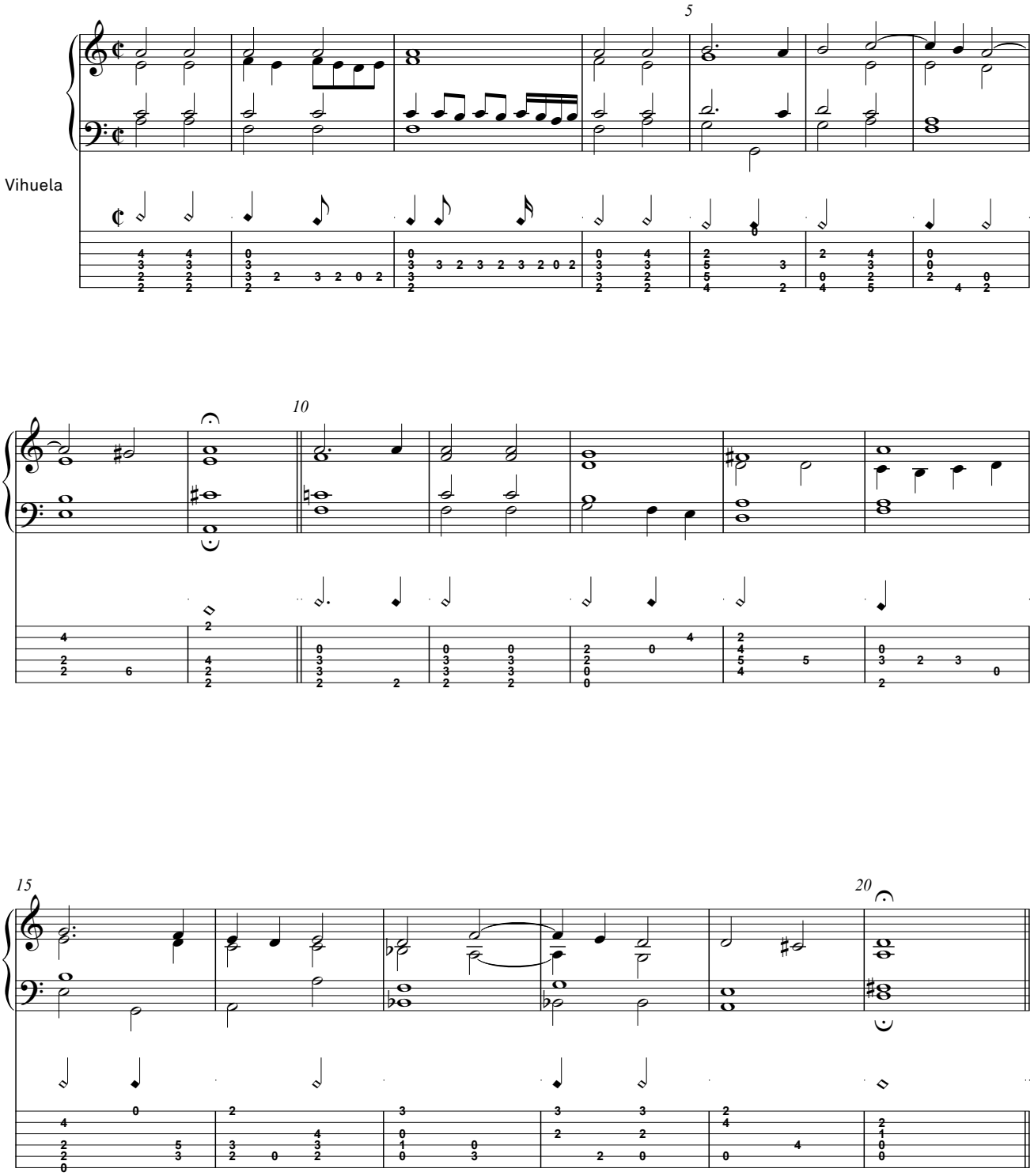
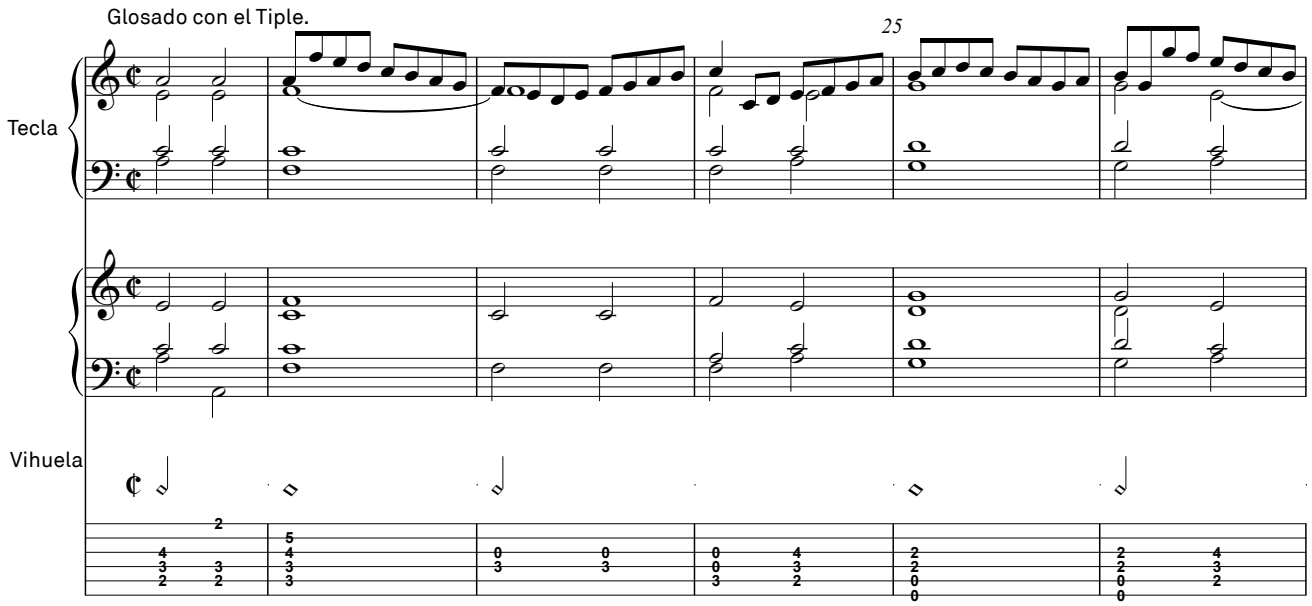
4b. Fabordo[n] del premier tono llano

Antonio de Cabezón




Glosado con el Tiple.
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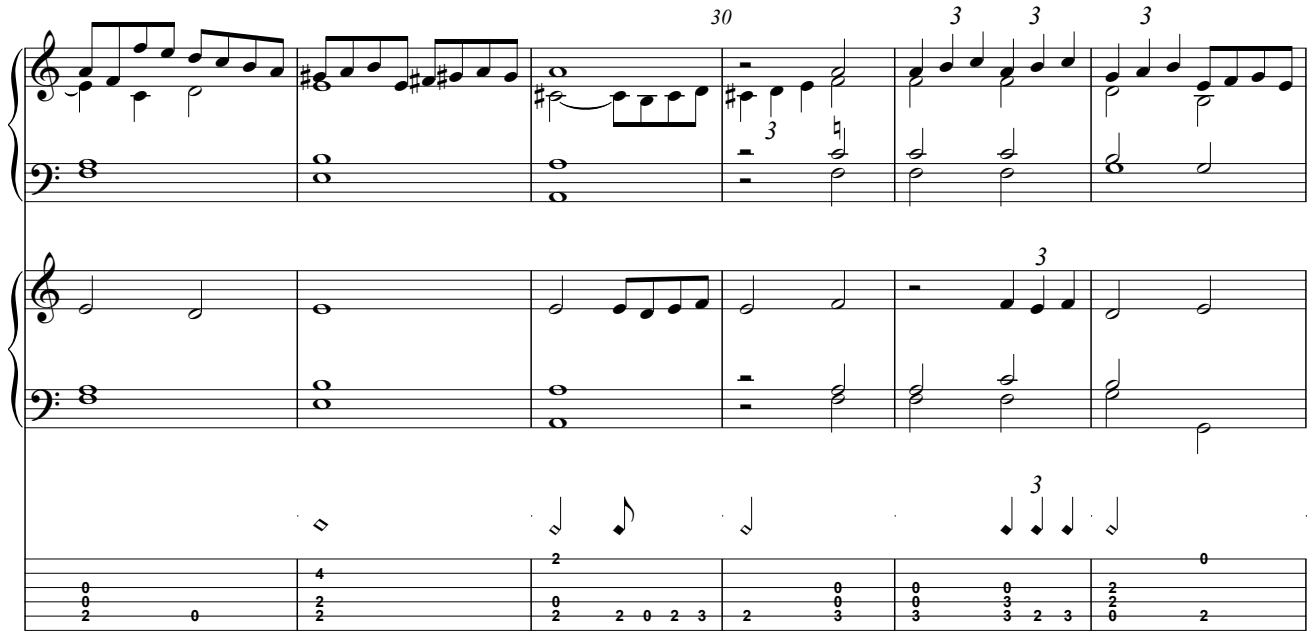
Tecla
Vihuela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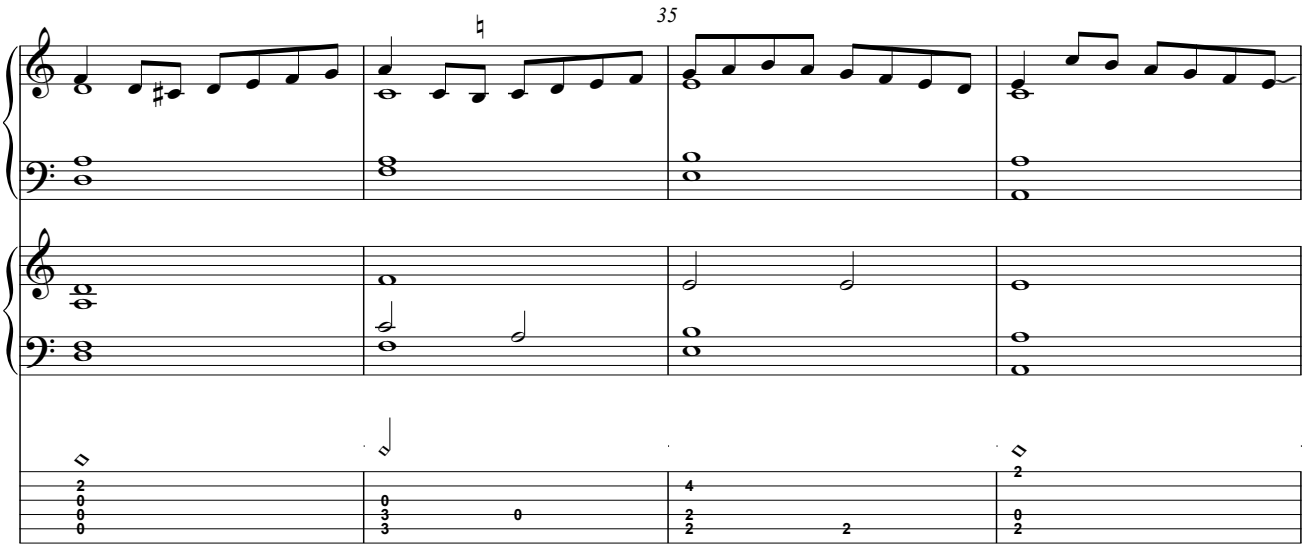
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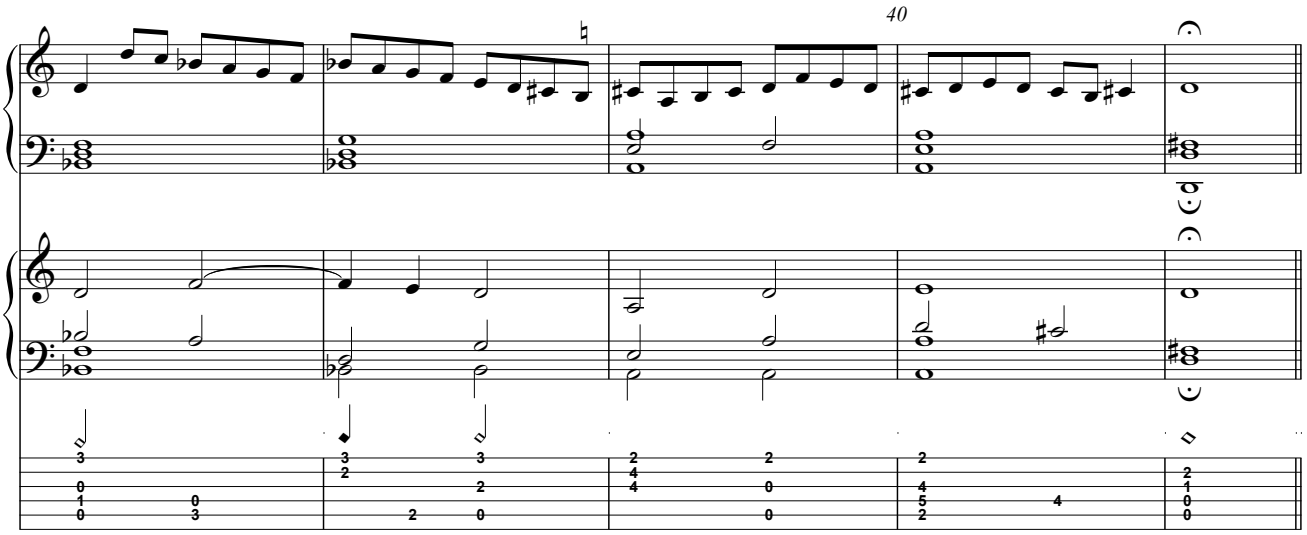
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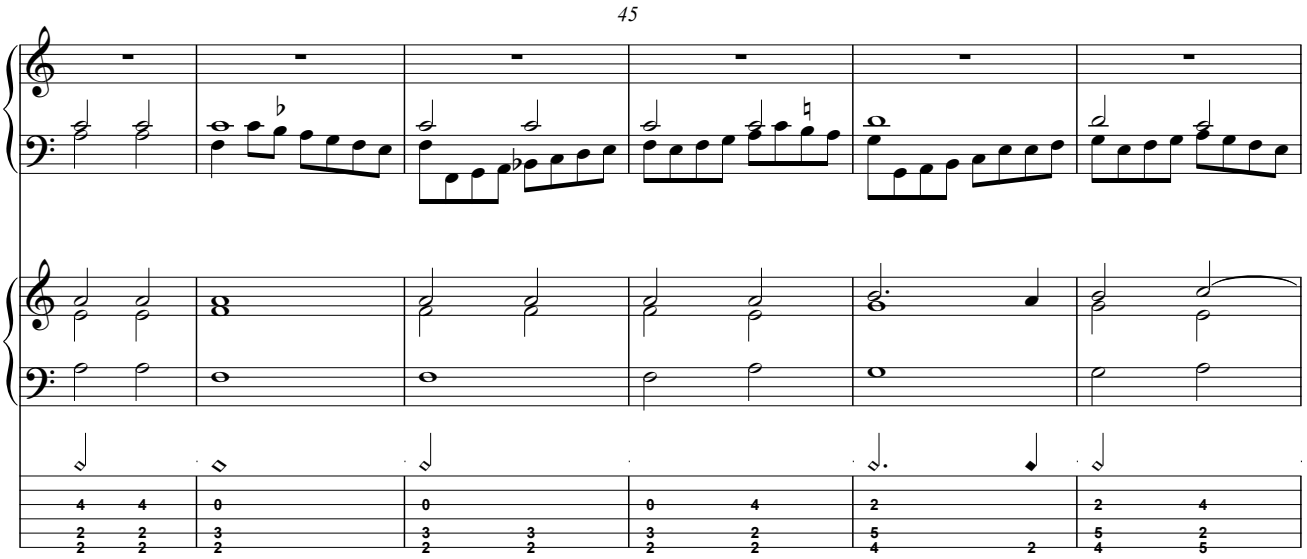
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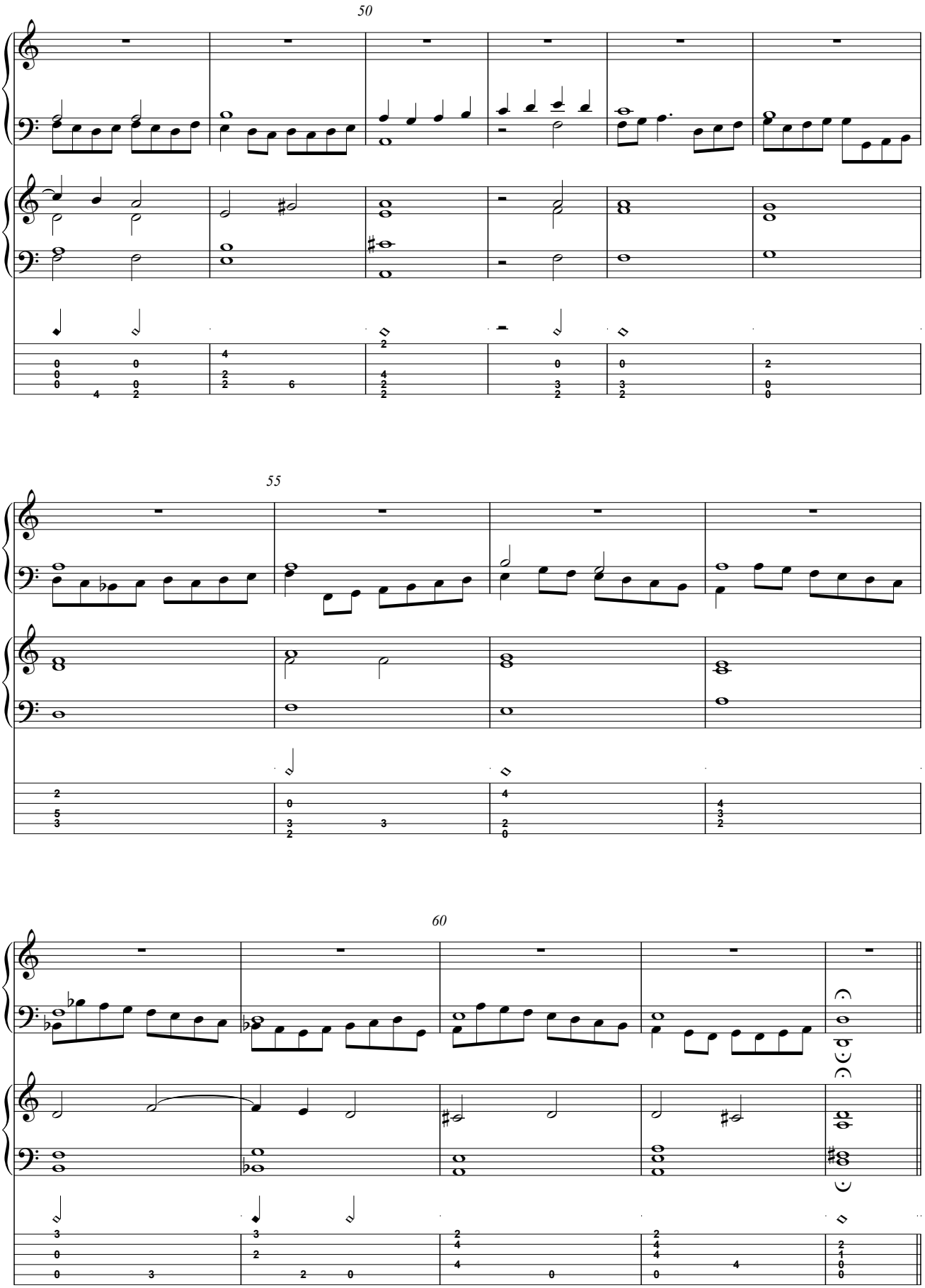
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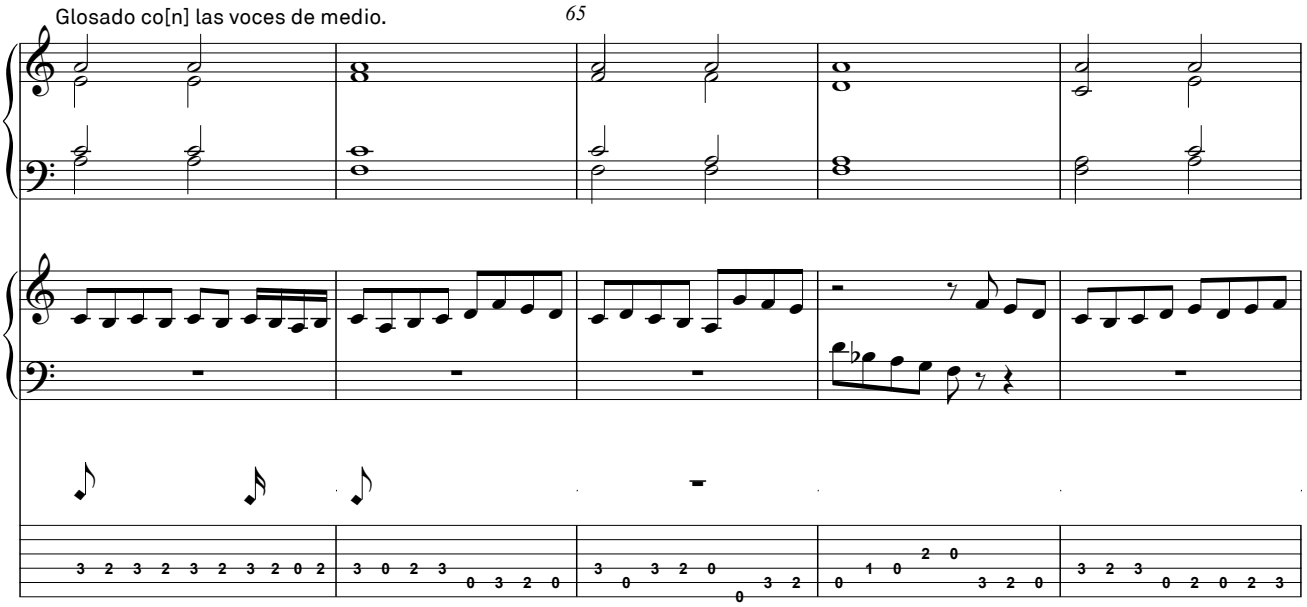
Glosado co[n] las voces de medio.
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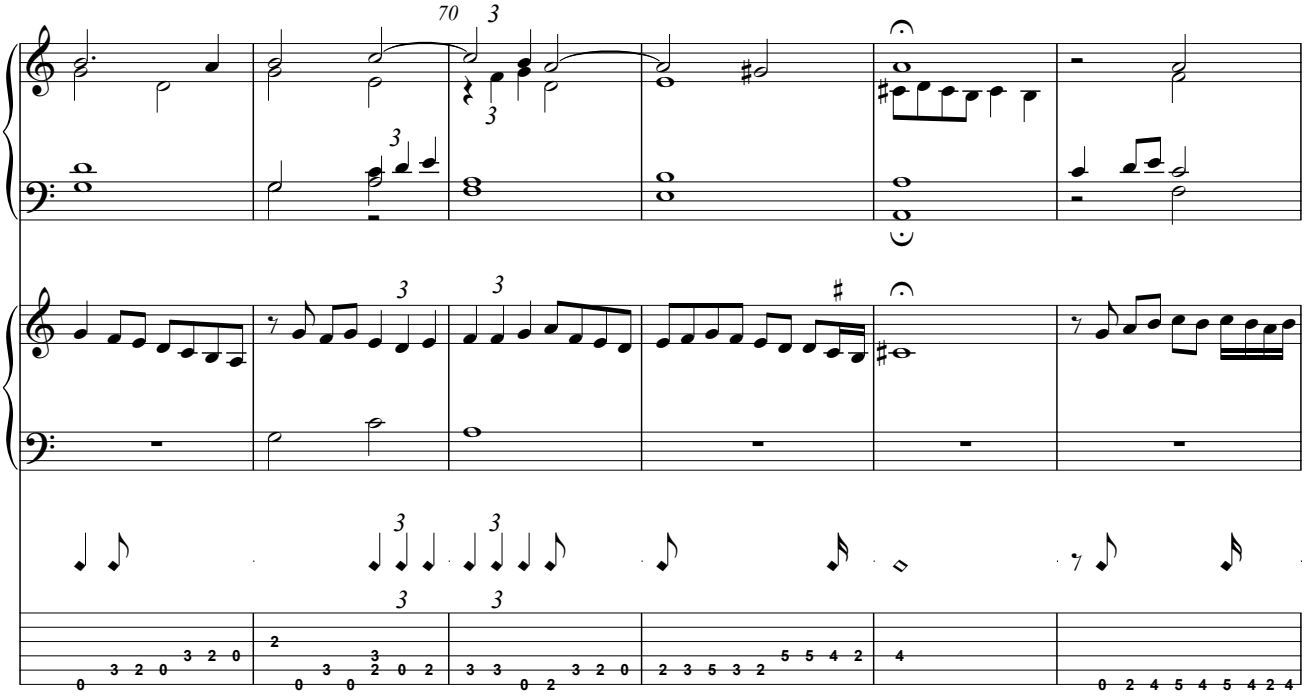
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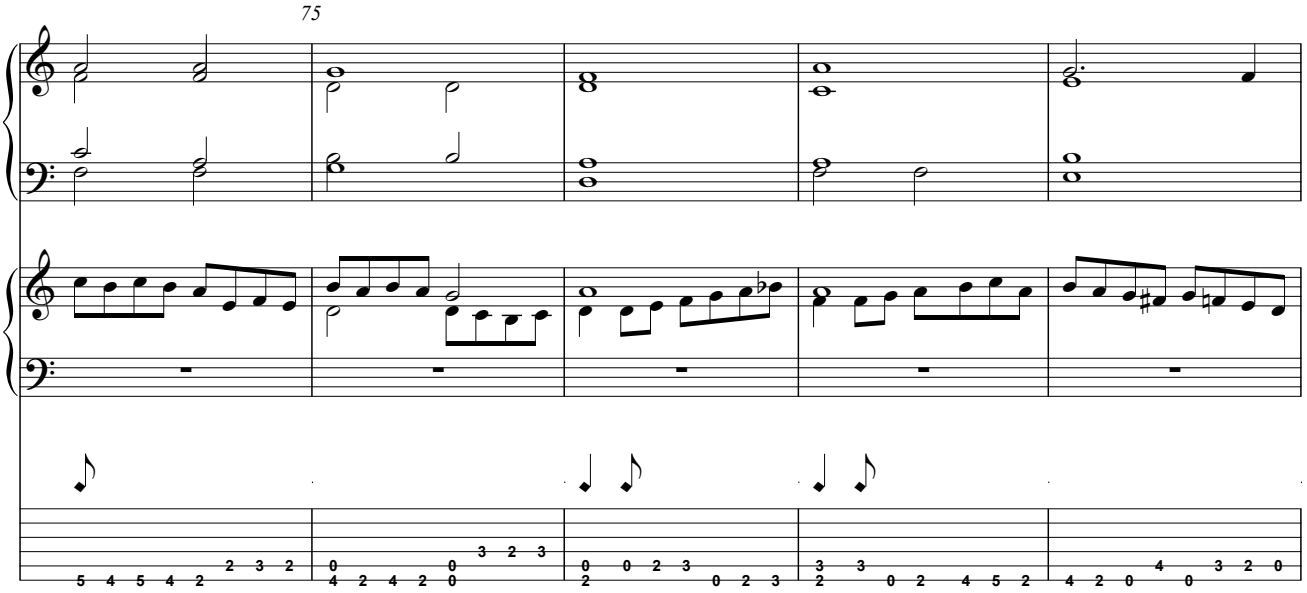
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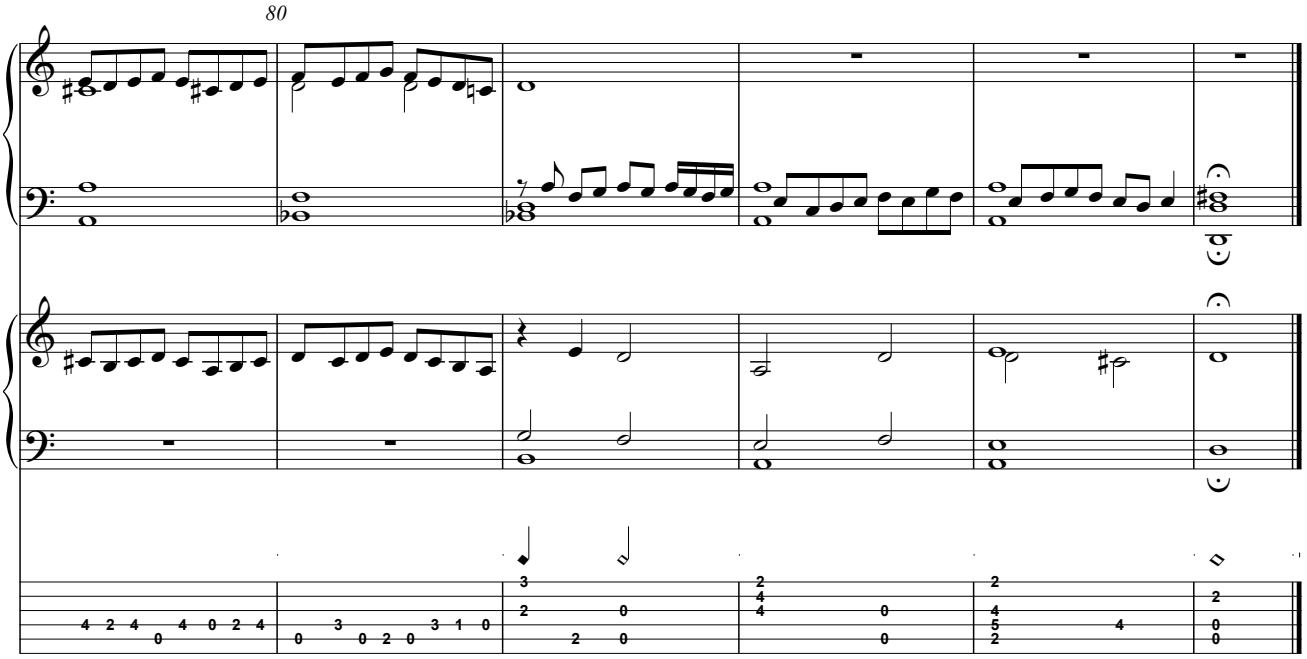
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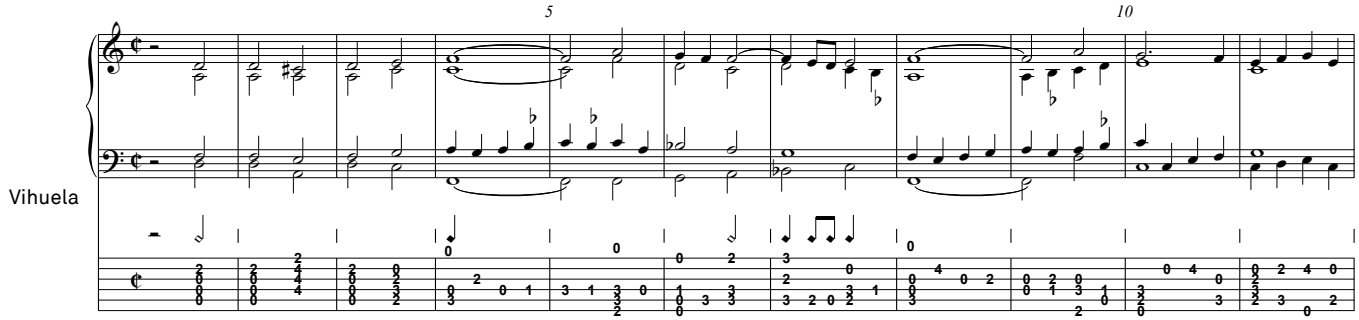
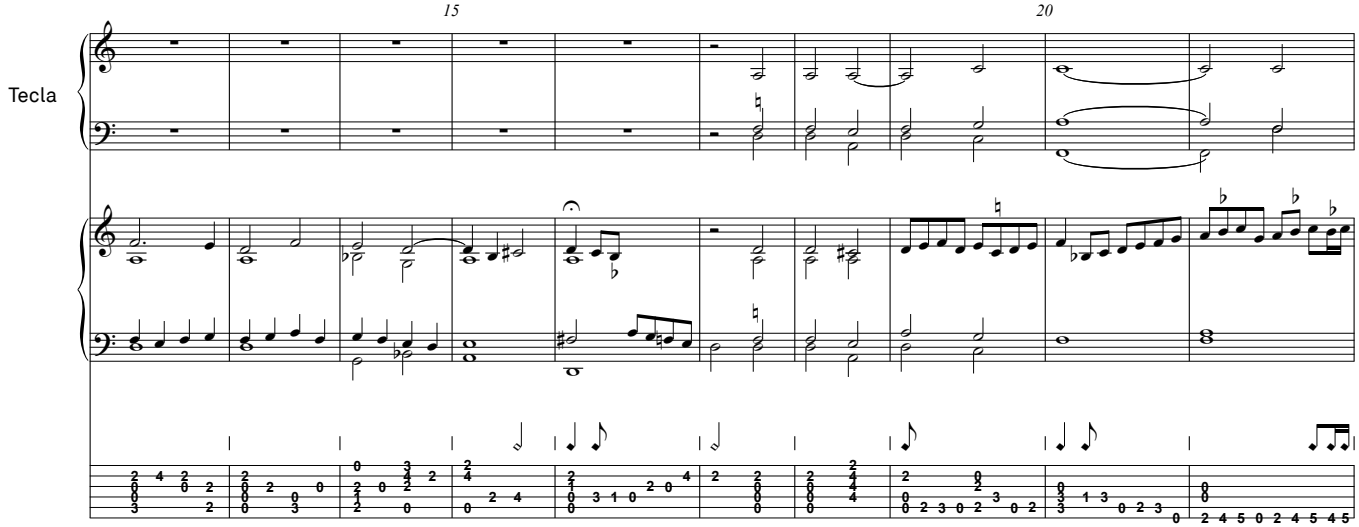
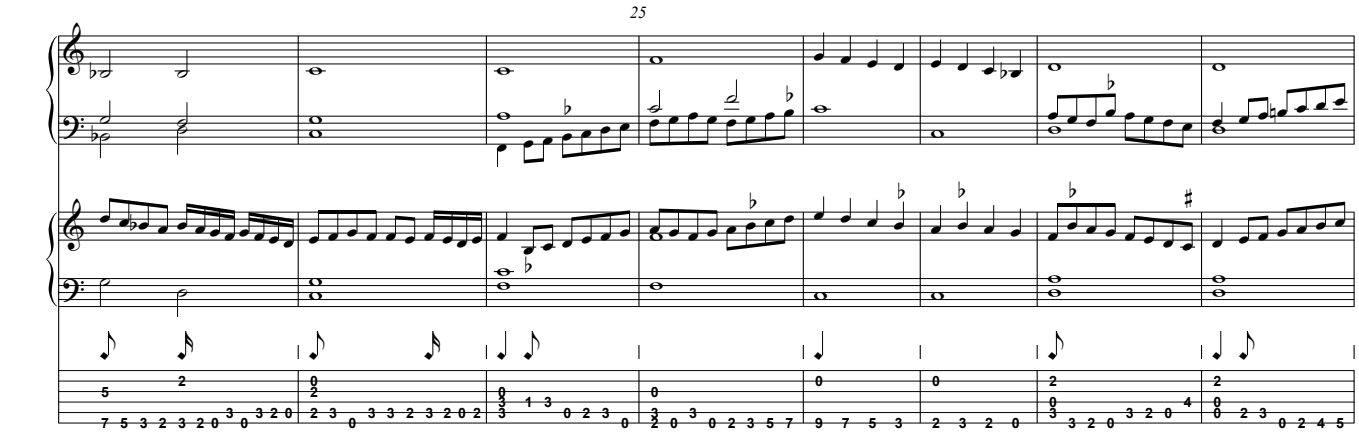
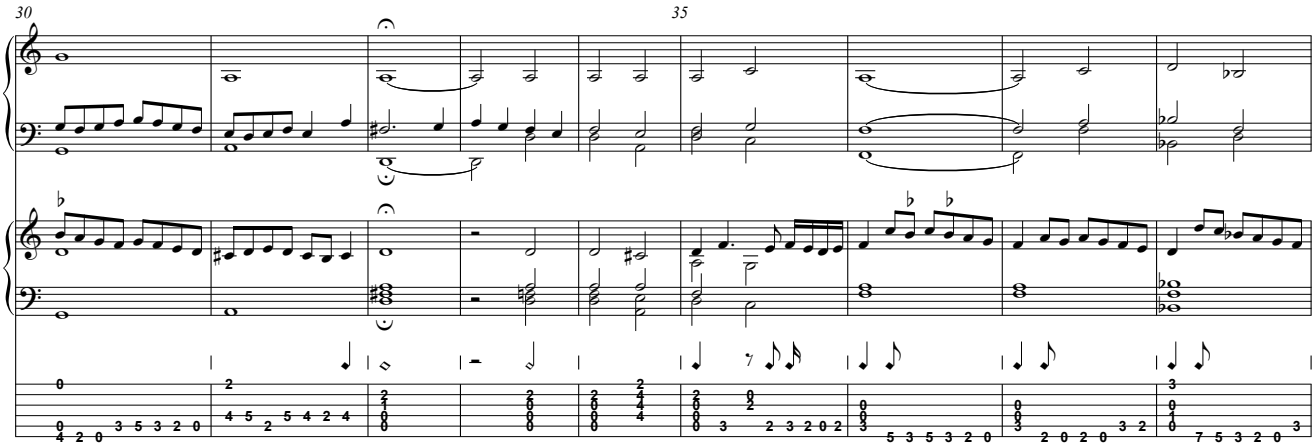
5b. Differe[n]cias sobre el canto de la Dama le demanda

Antonio de Cabezón





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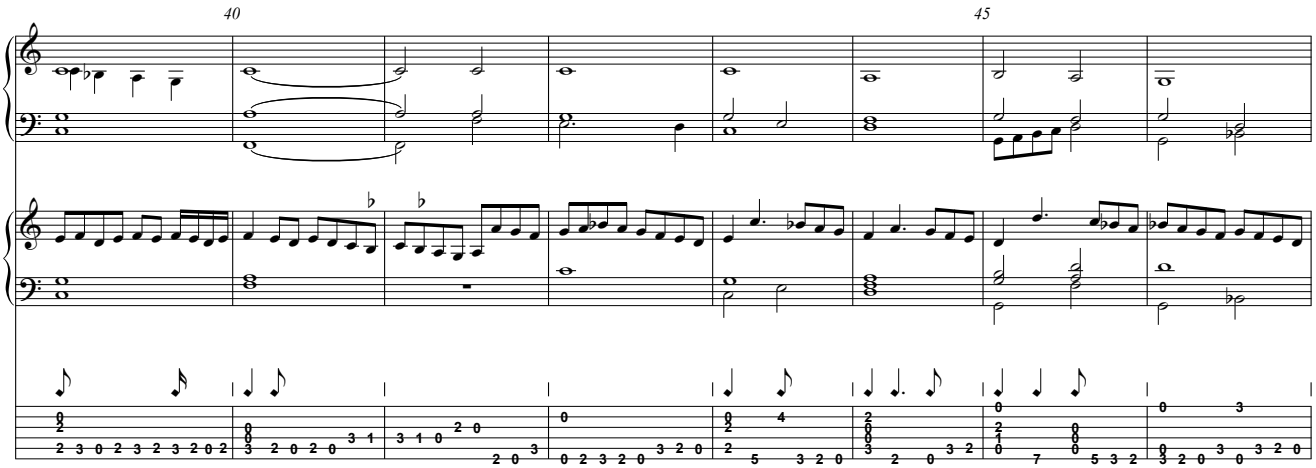
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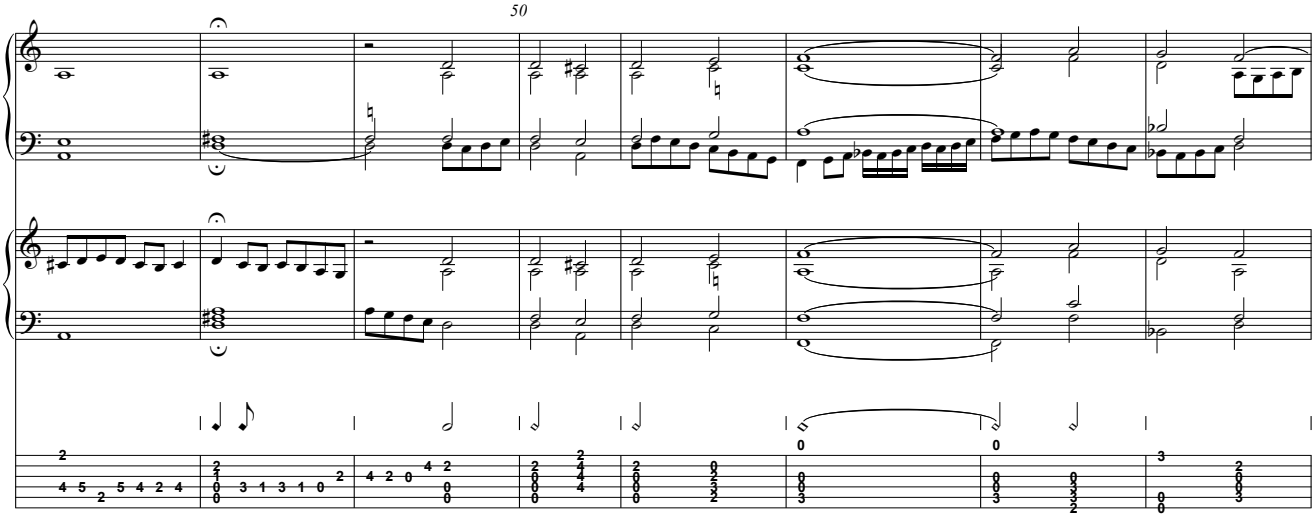
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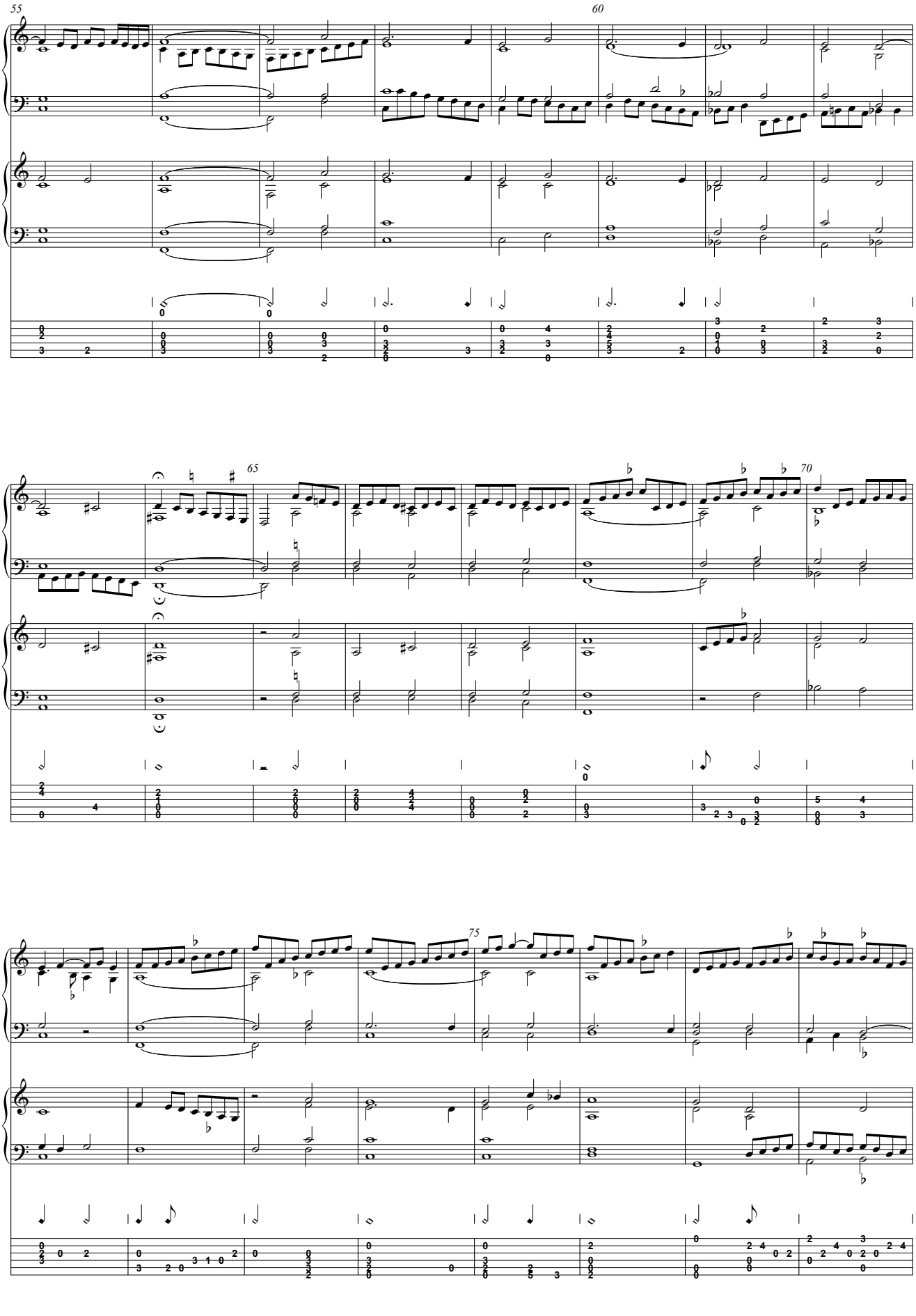
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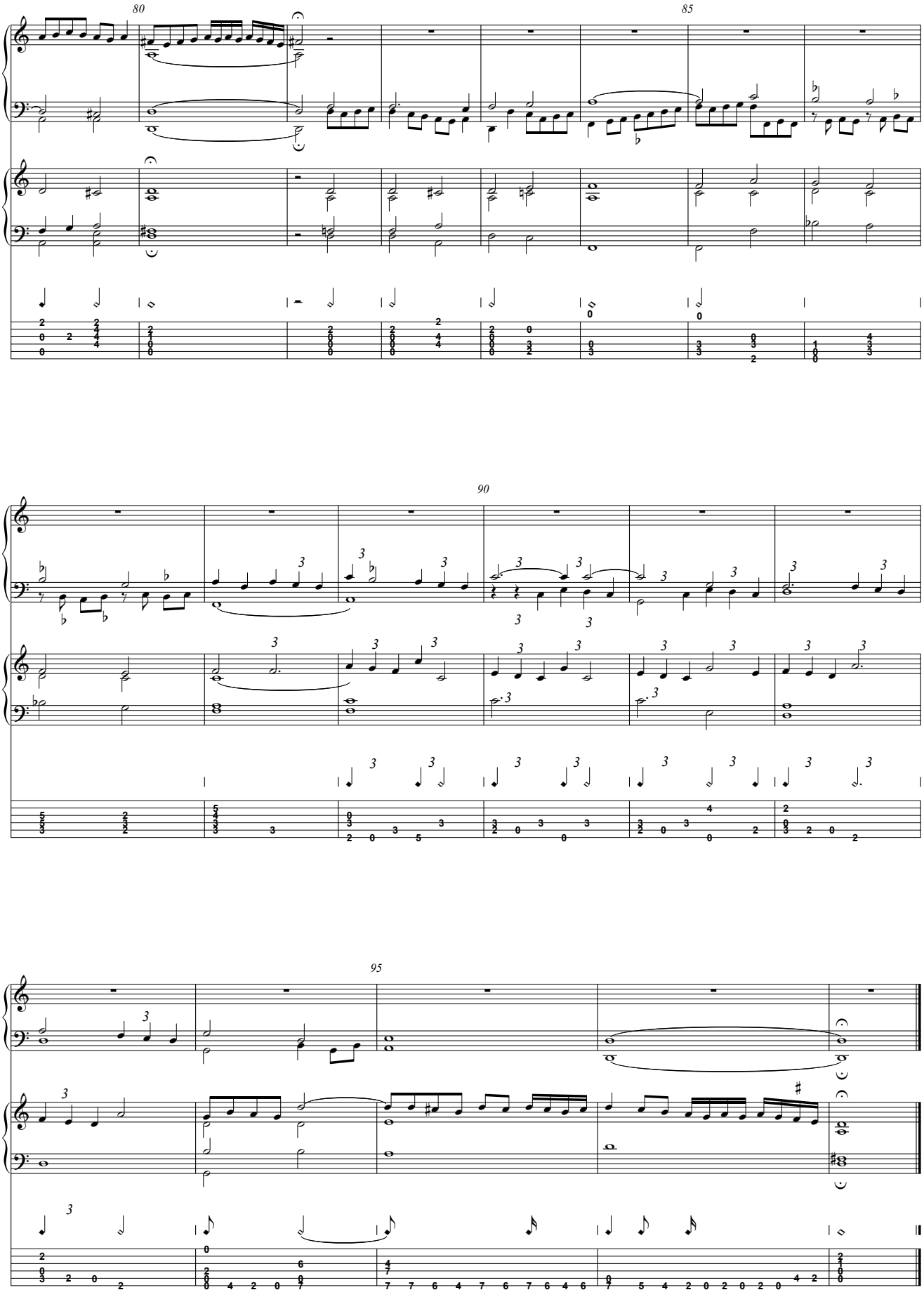
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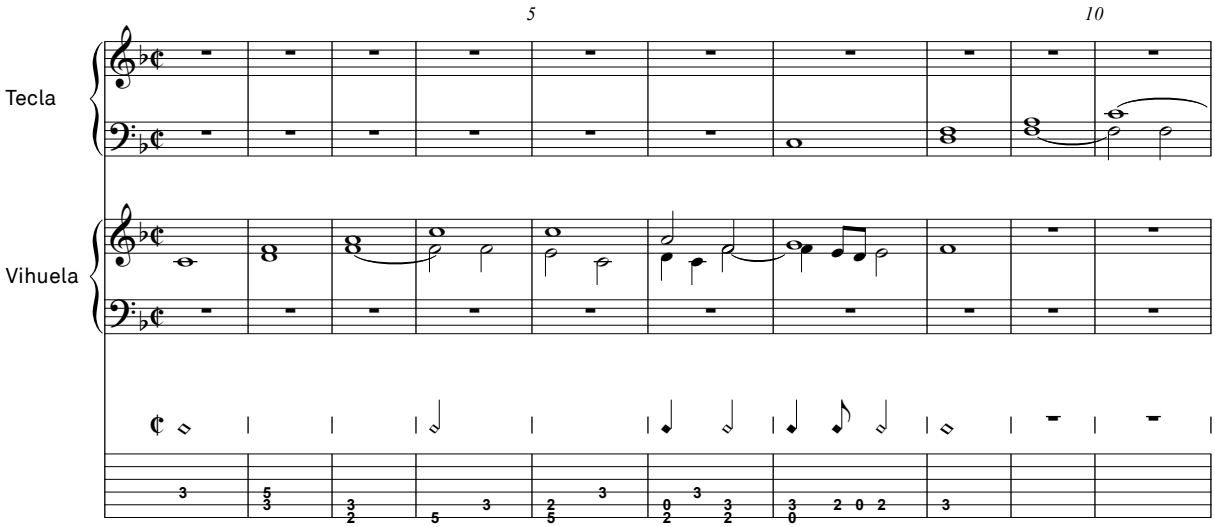
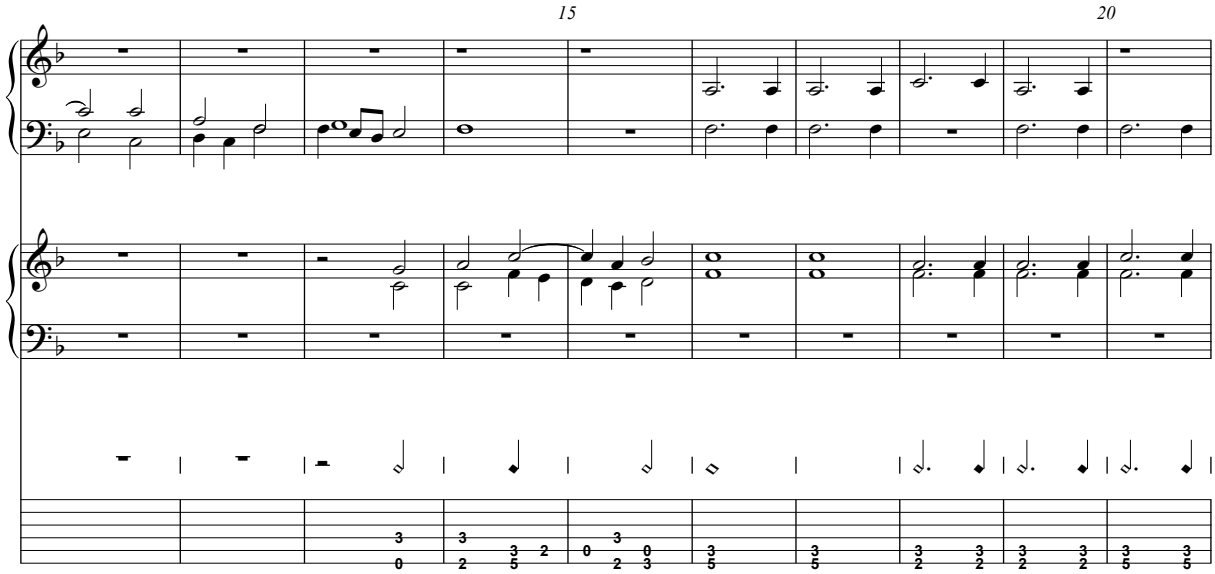
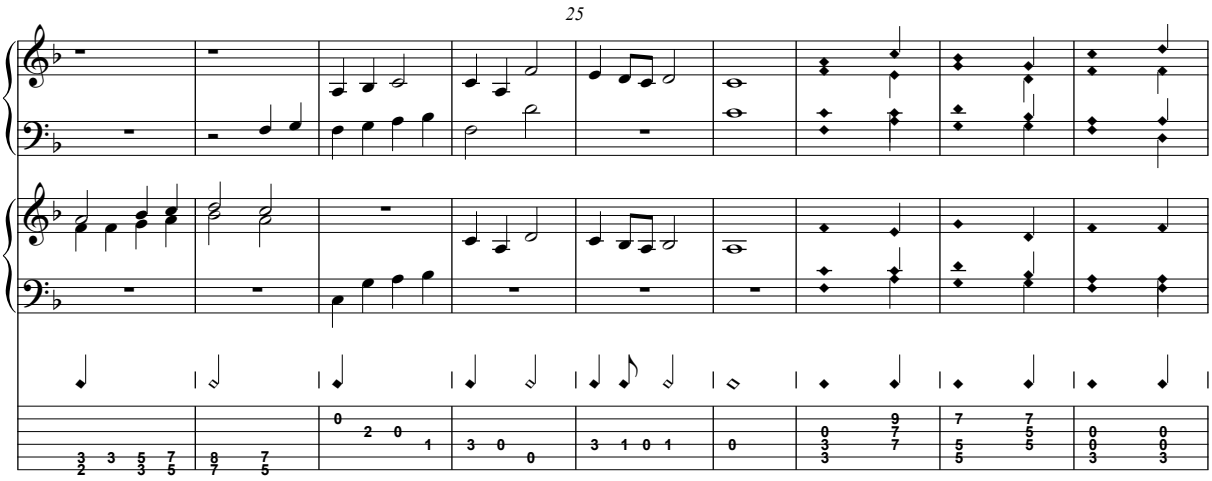
6b. La Bataglia Taliana.
Seconda Parte

Matthias Werrecore



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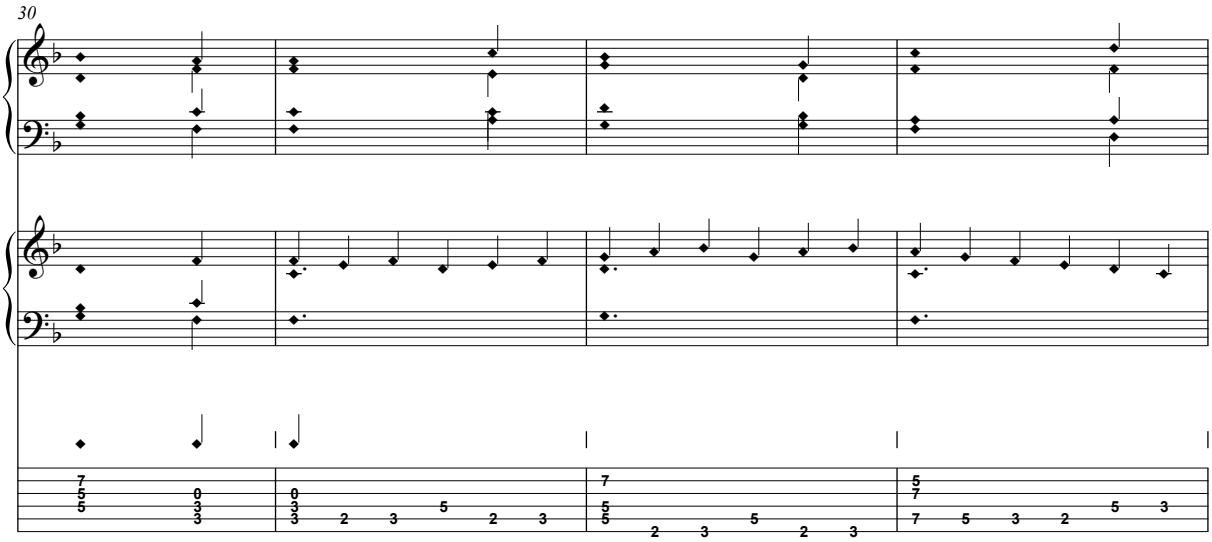
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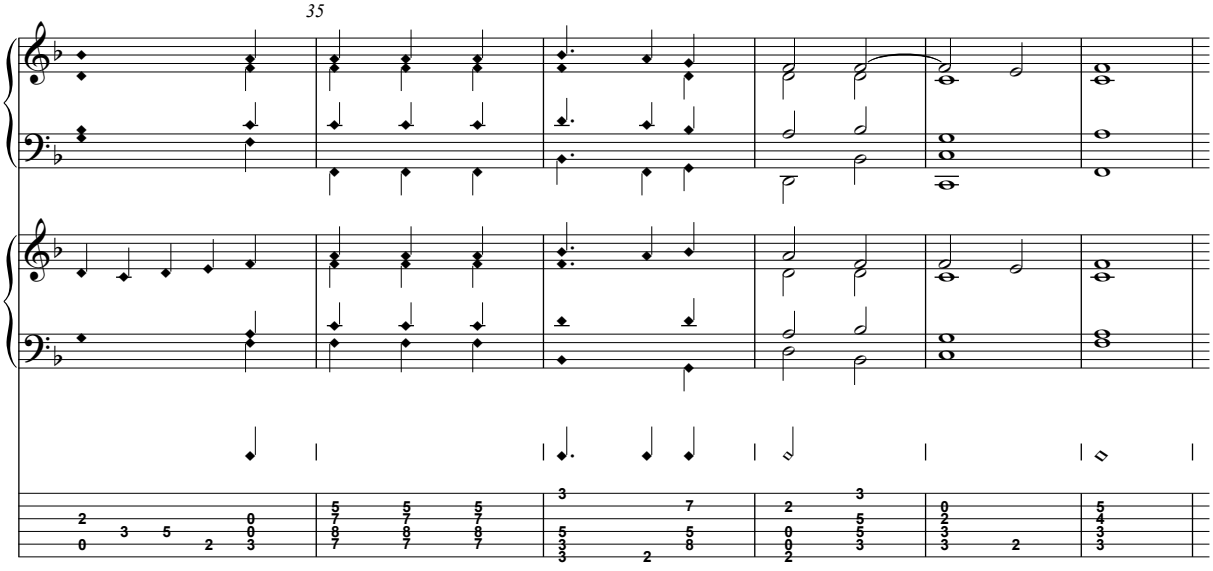
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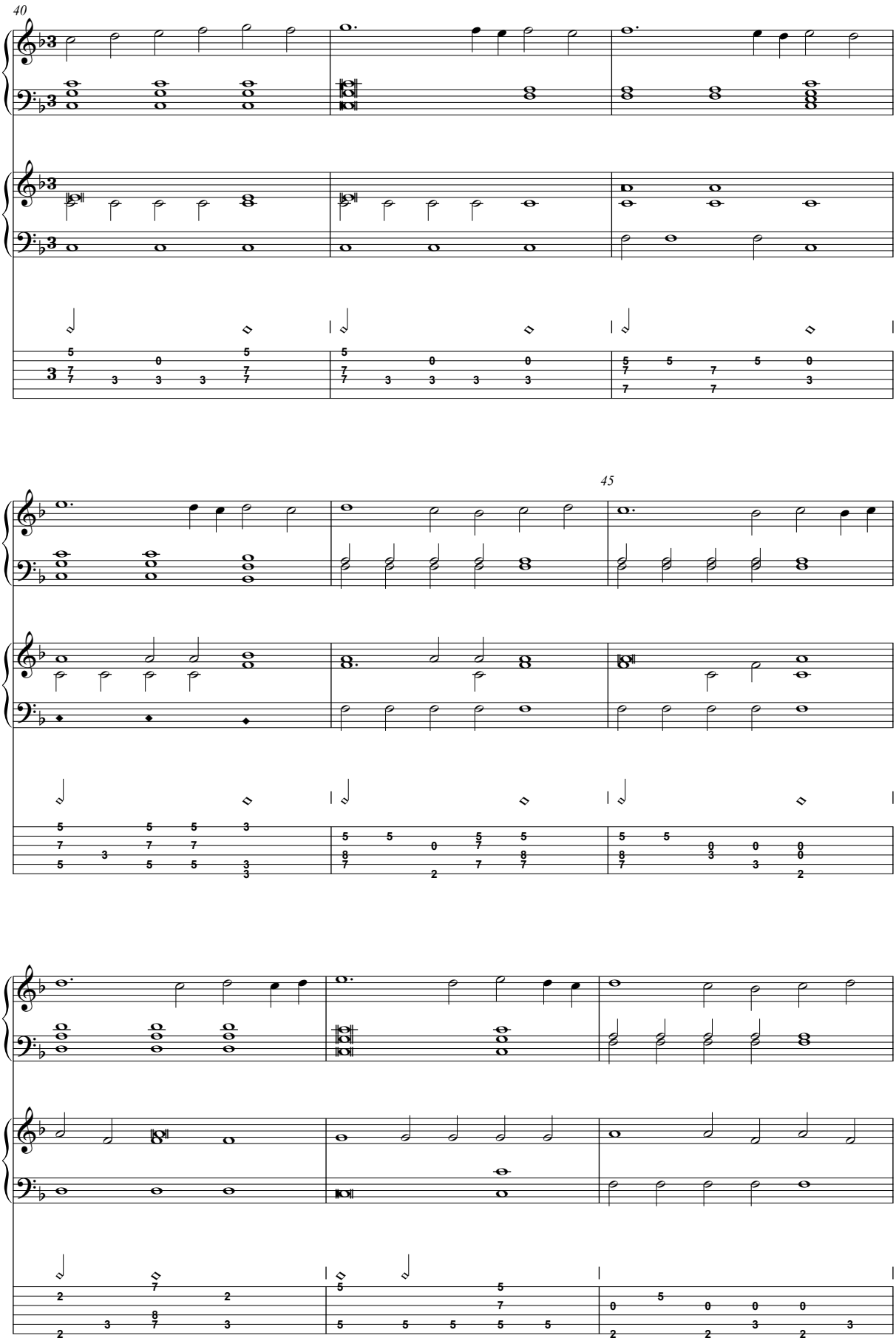
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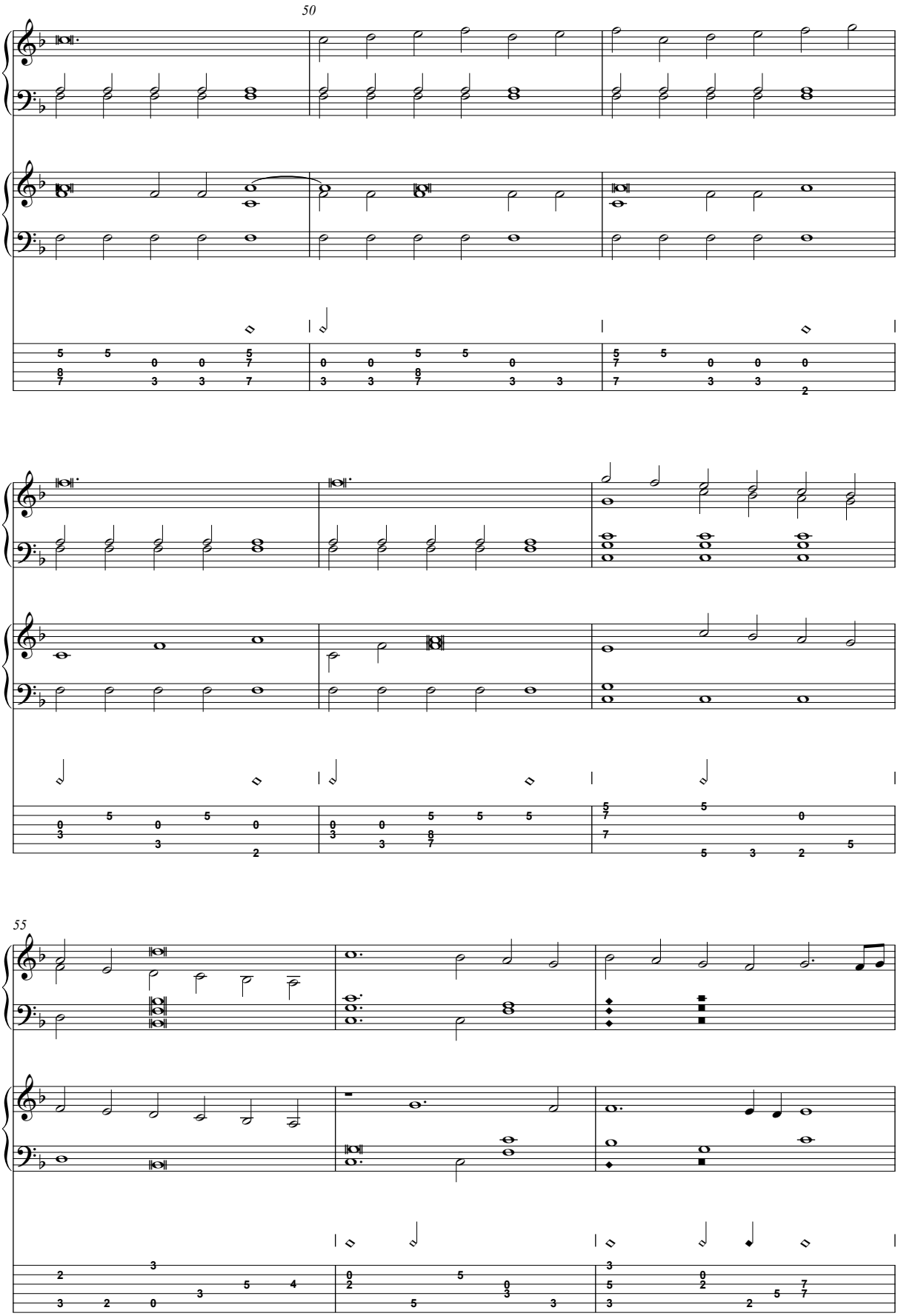
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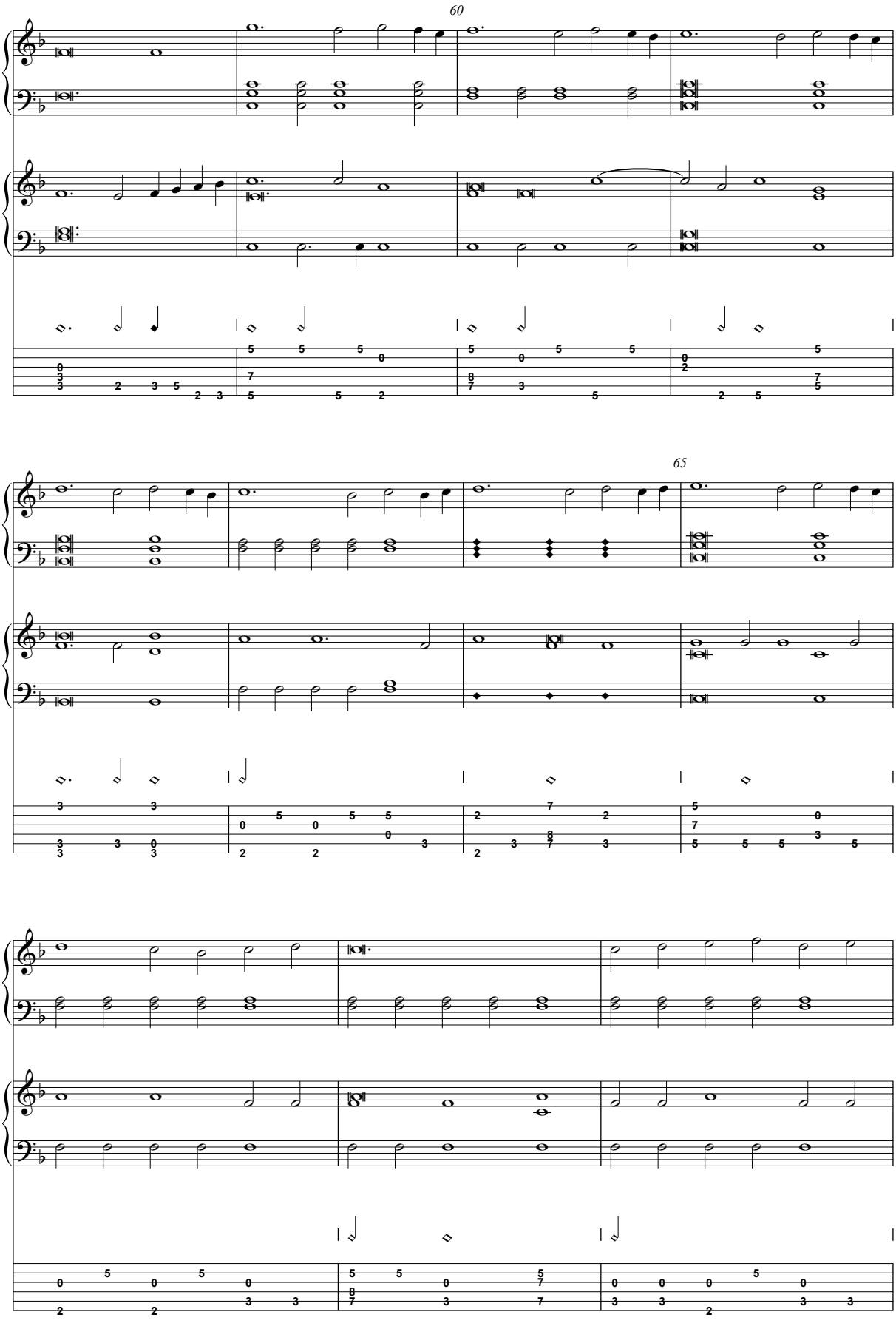
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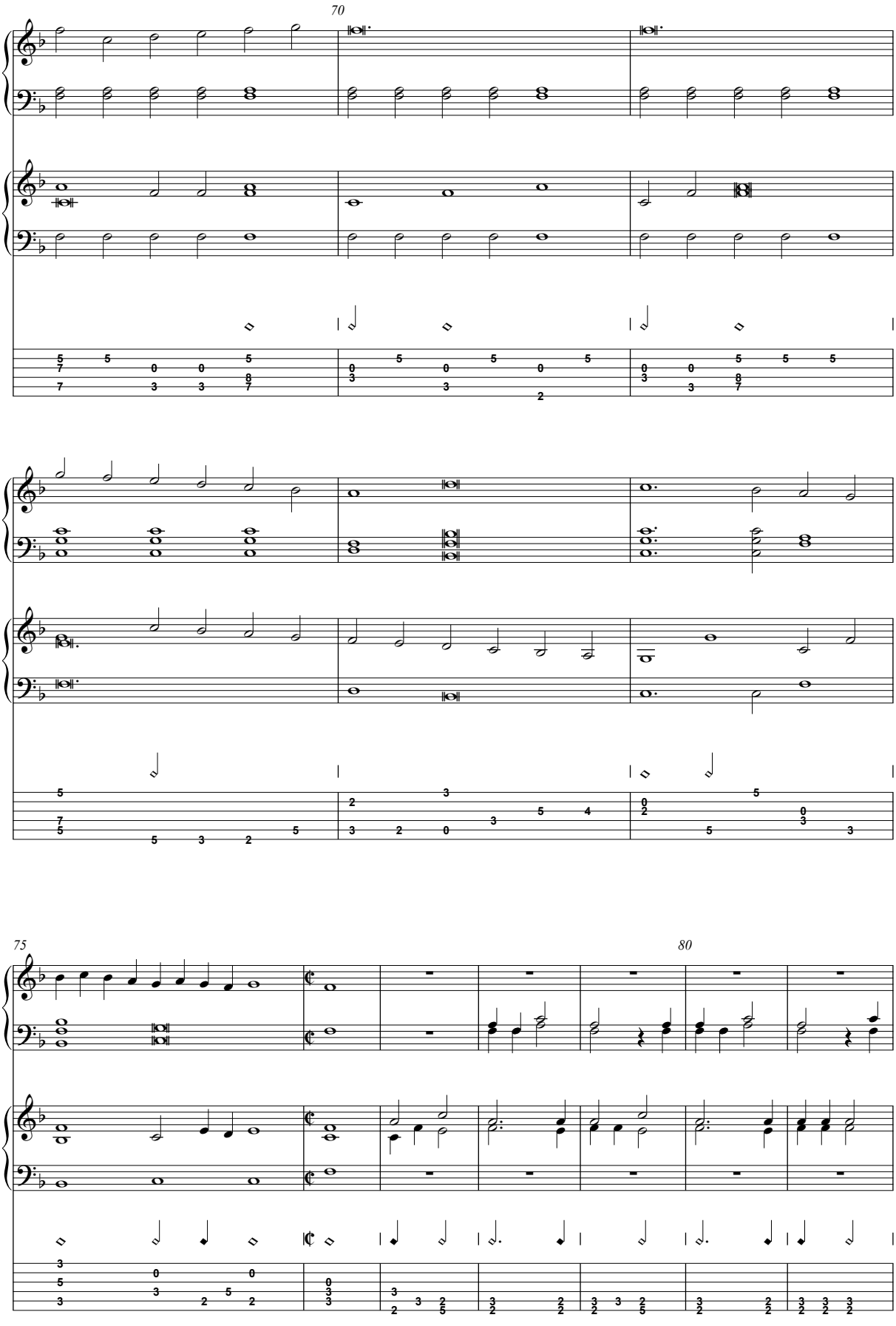
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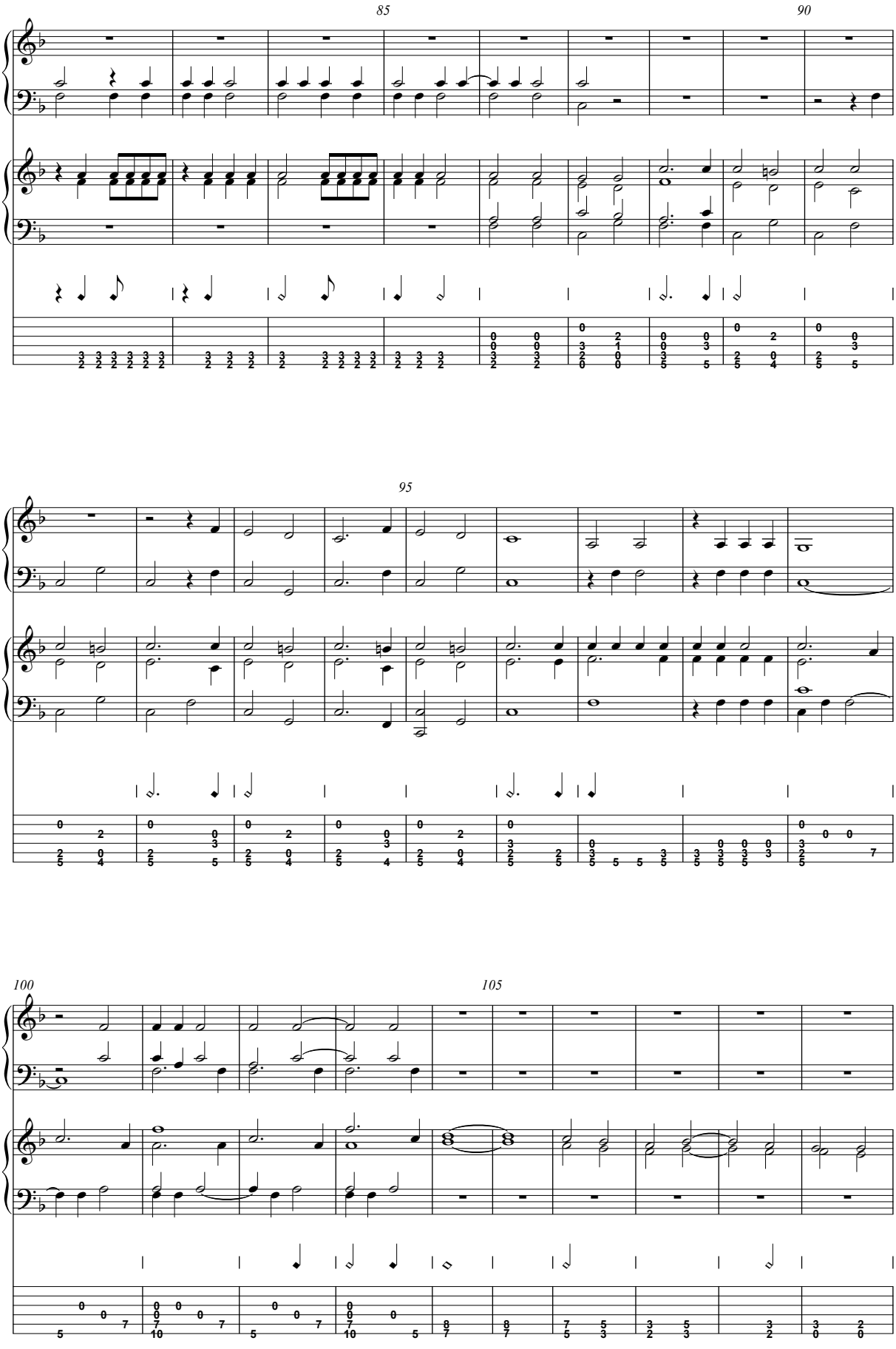
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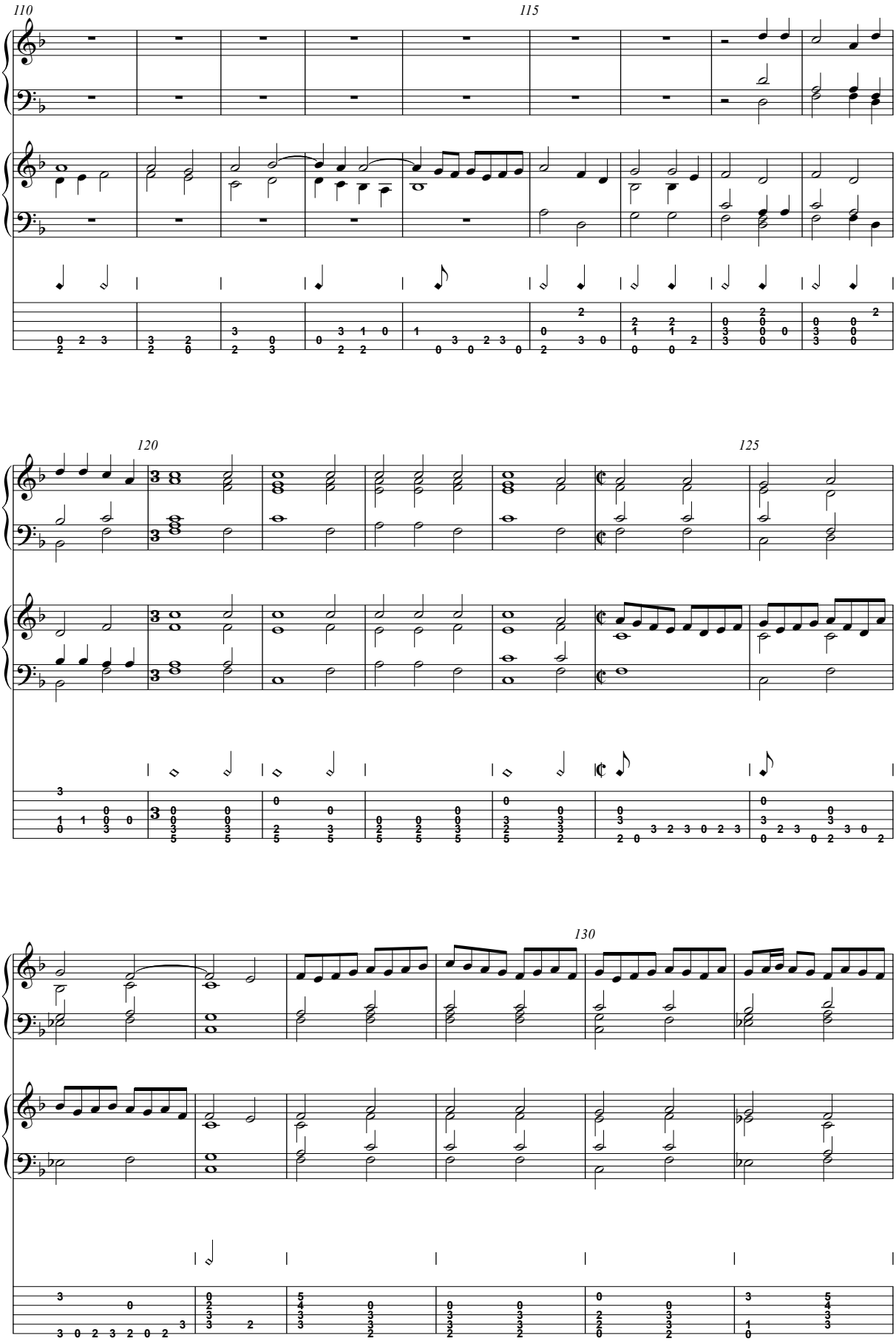
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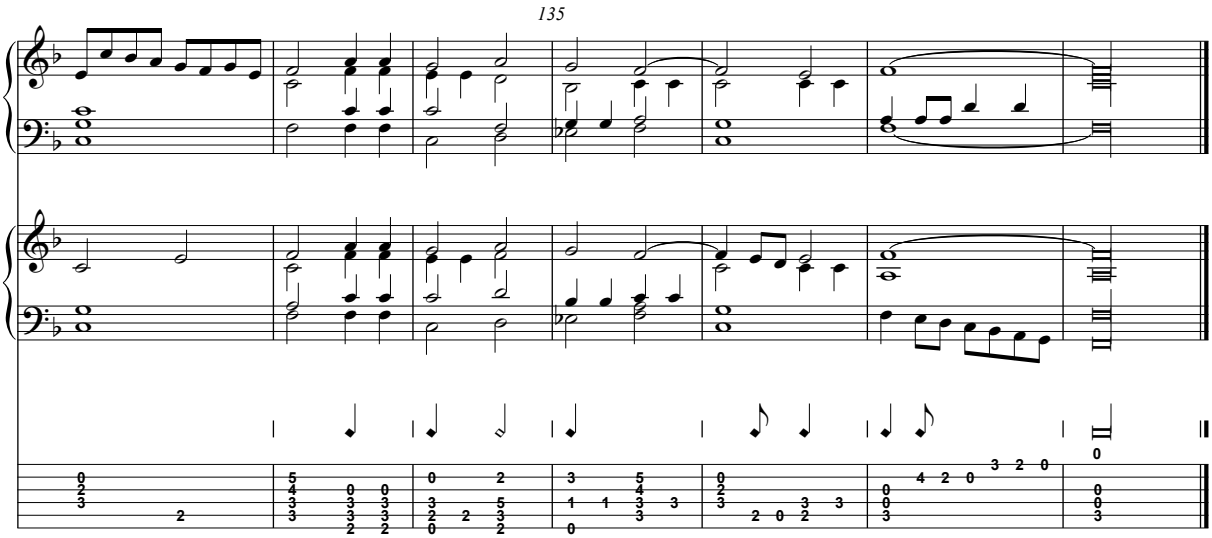
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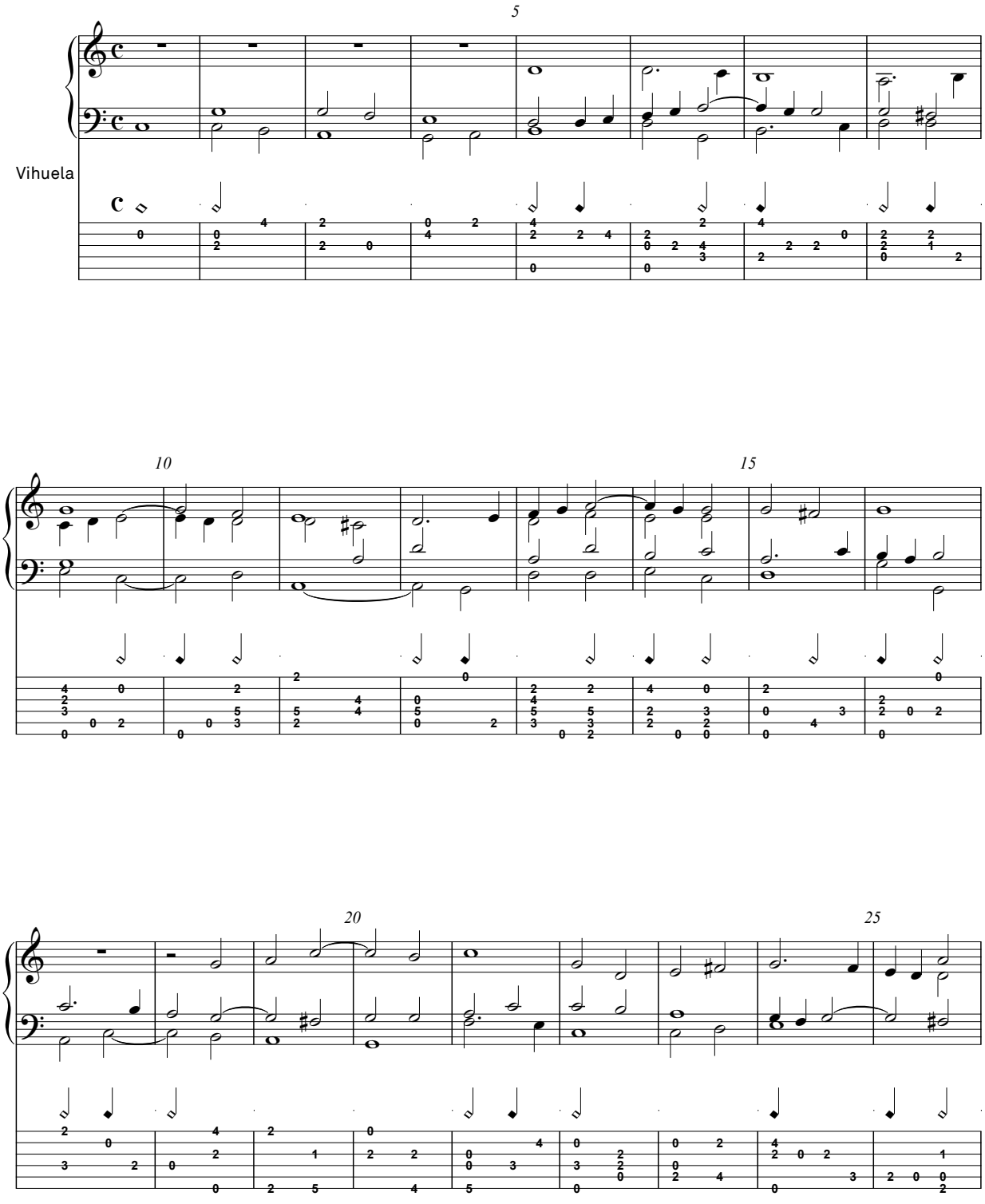
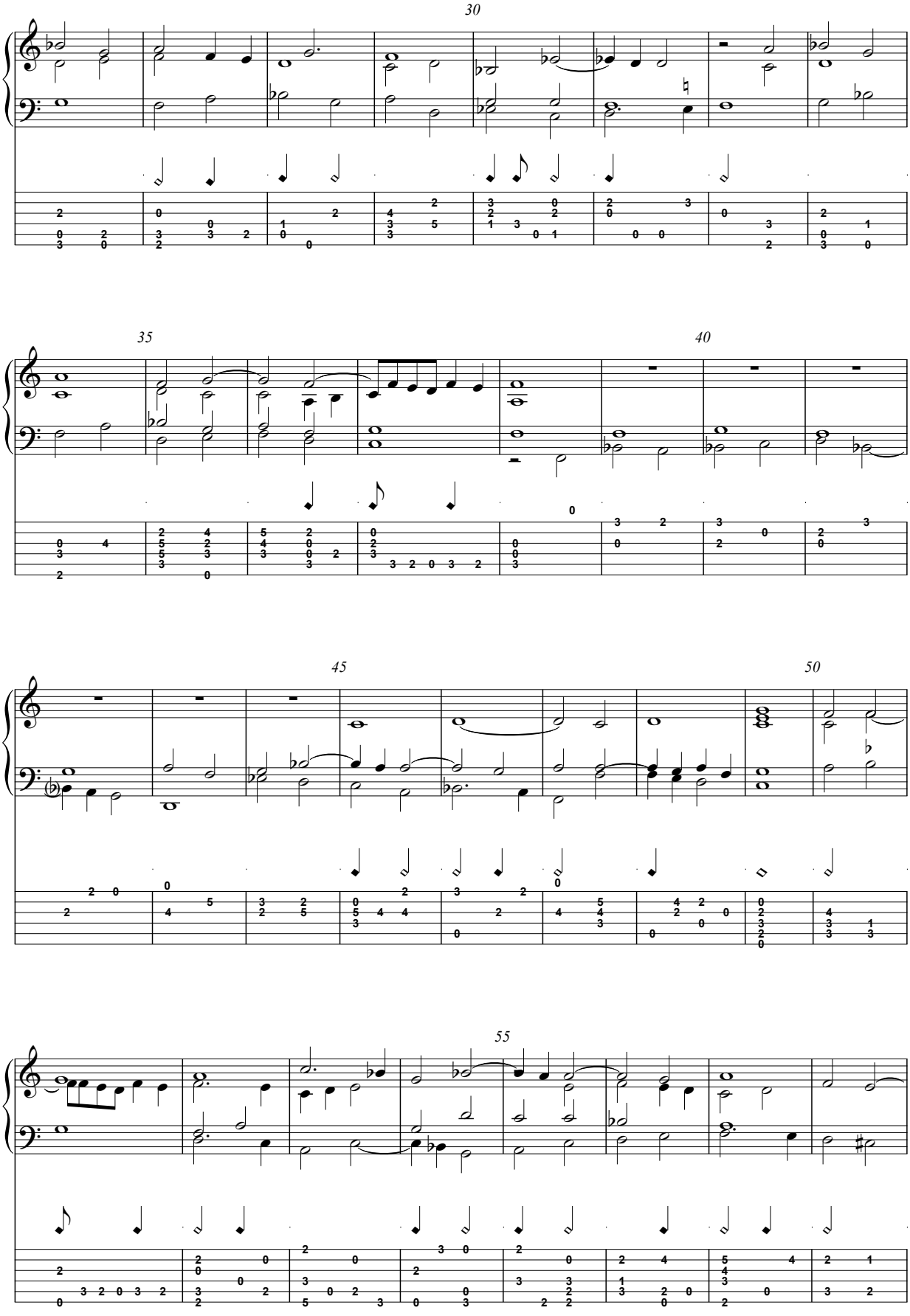
7b. Christe redemptor

Antonio de Cabezón

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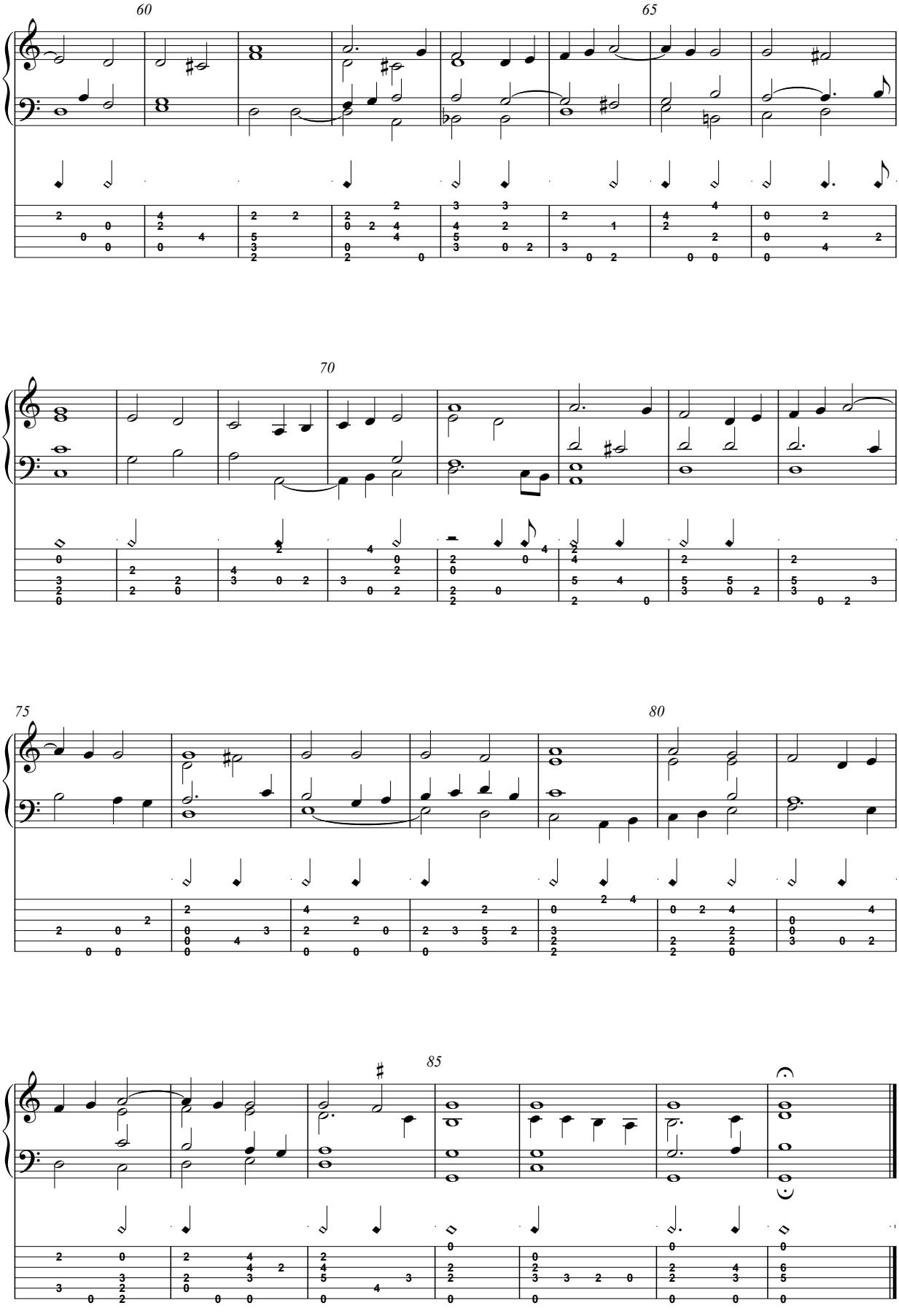
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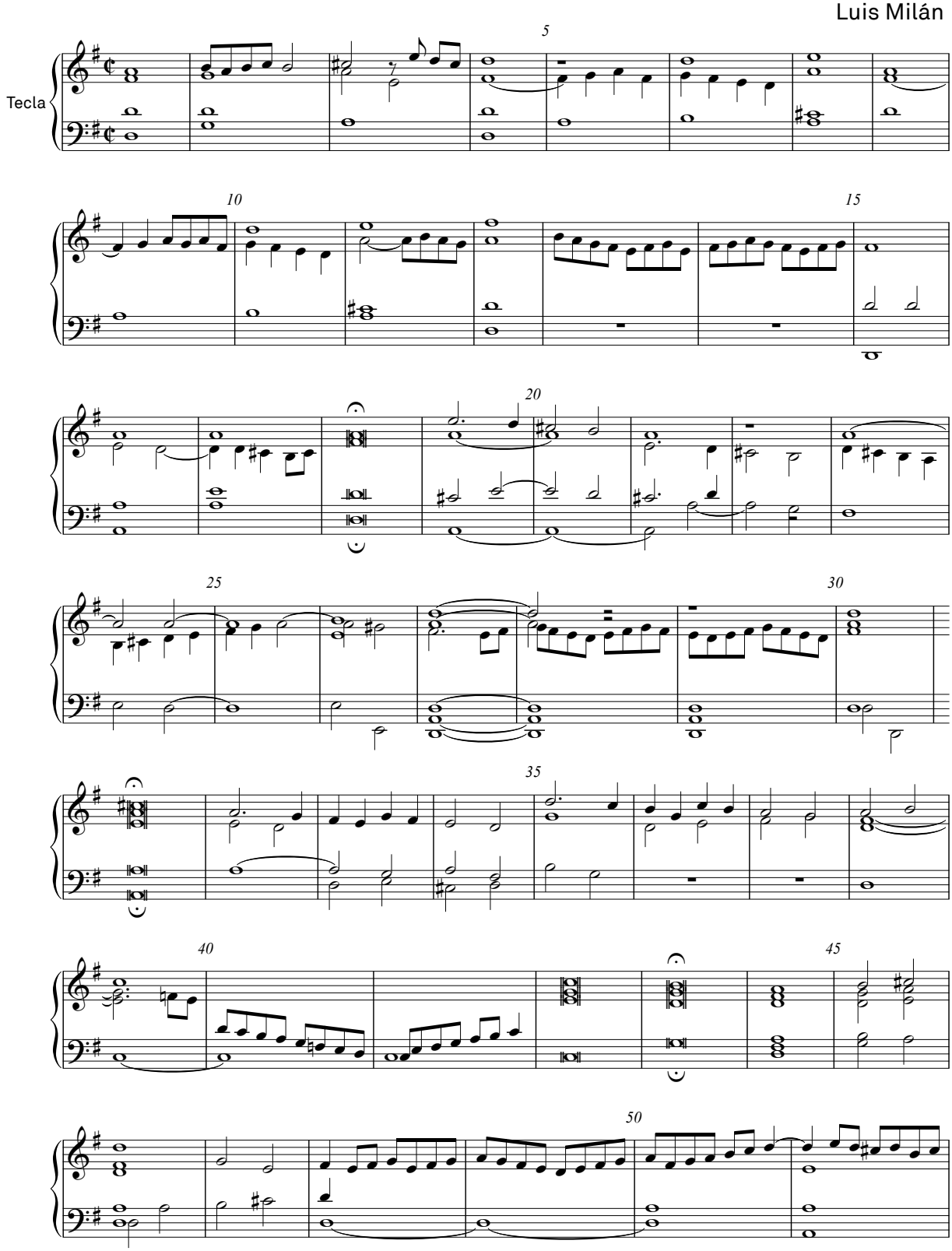
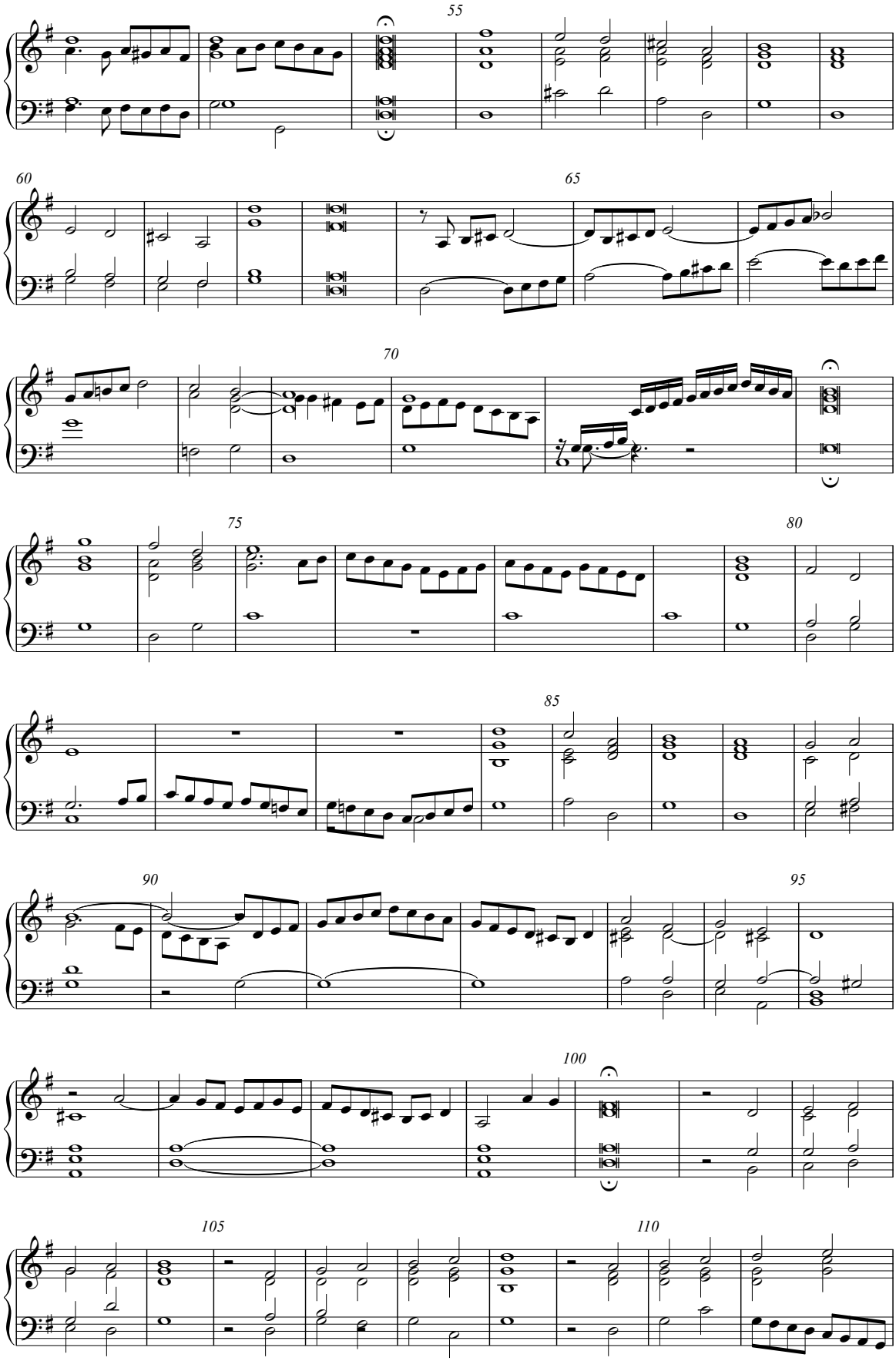
8b. Tento

Luis Milán

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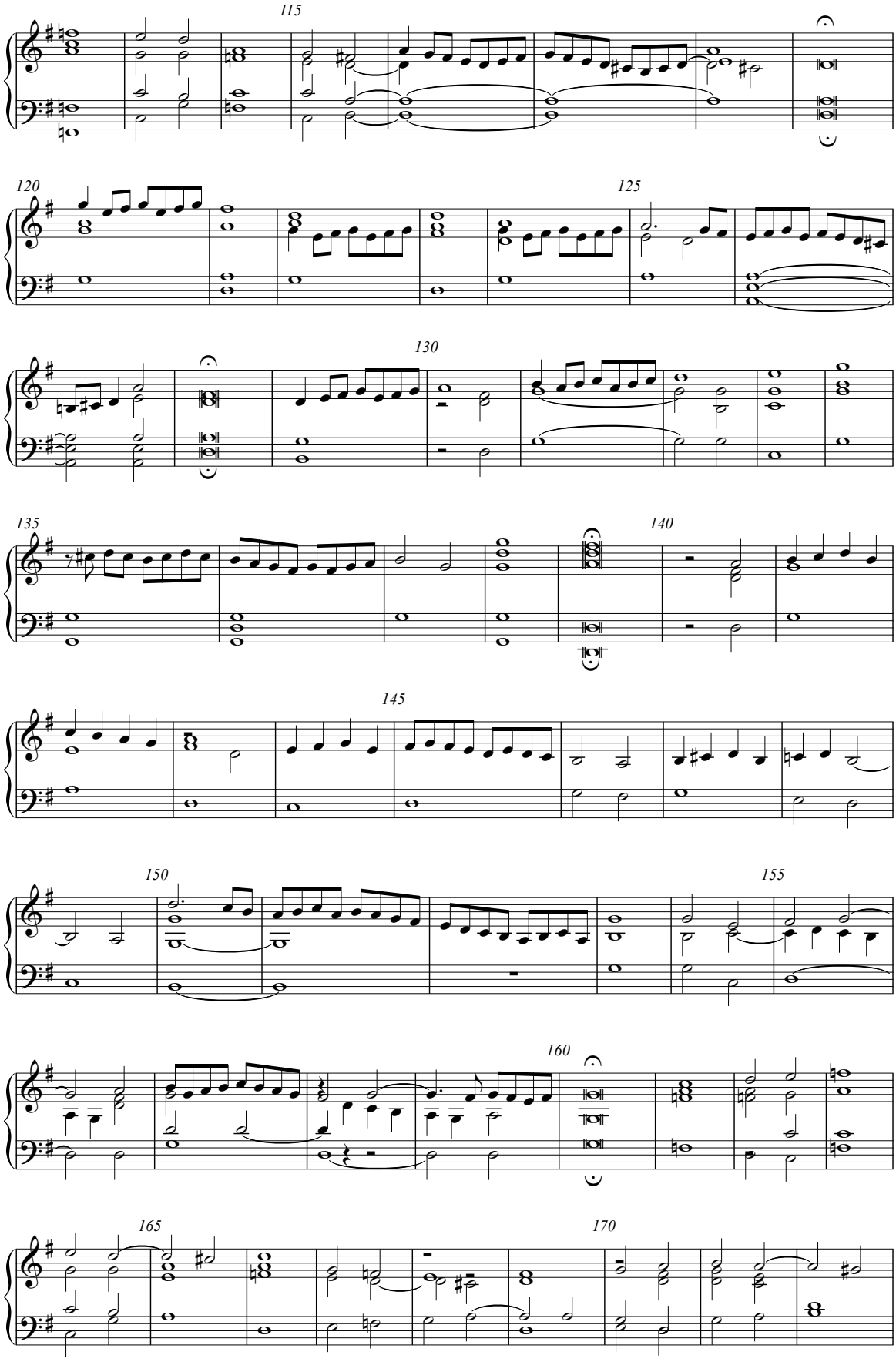
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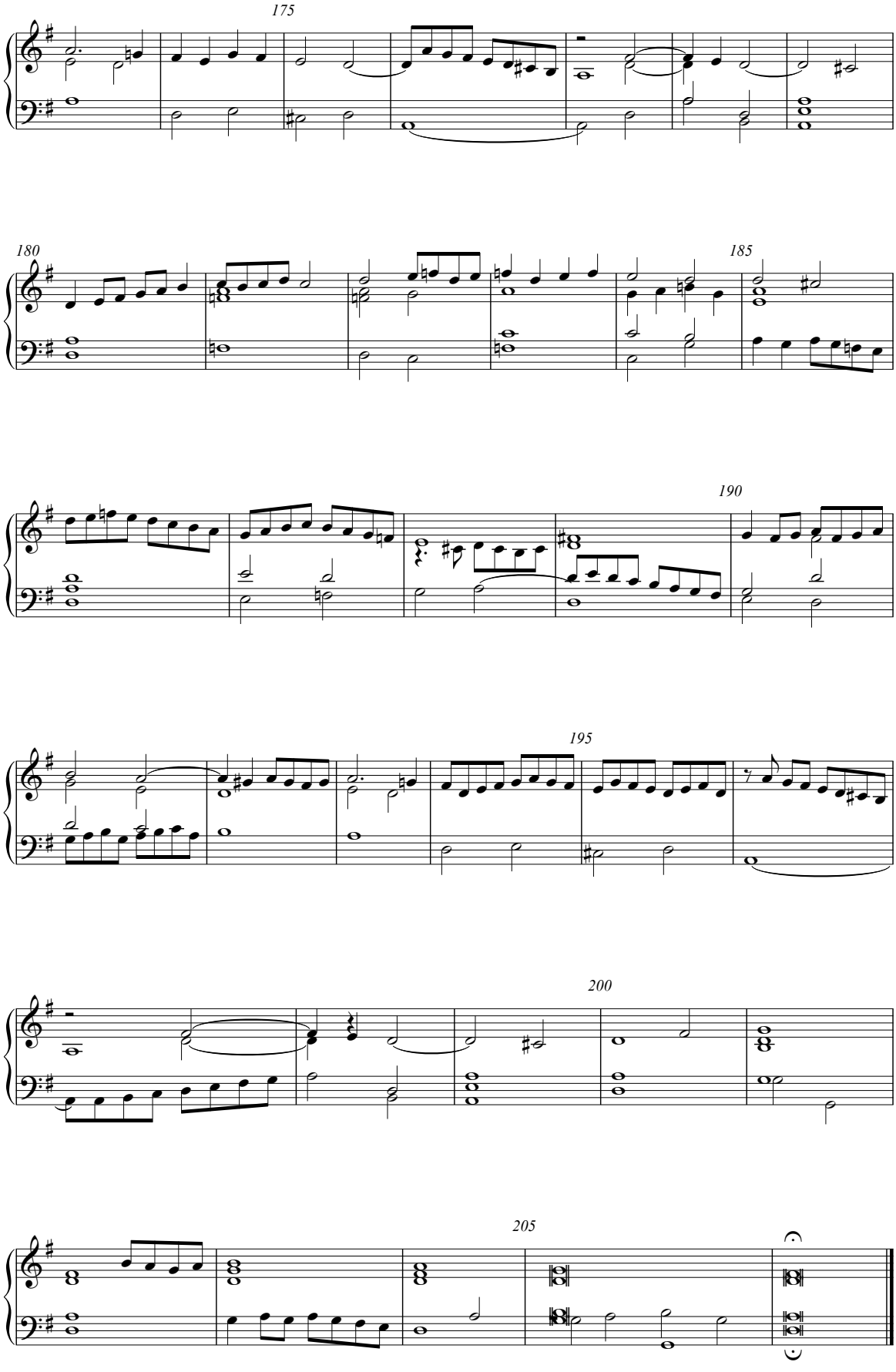
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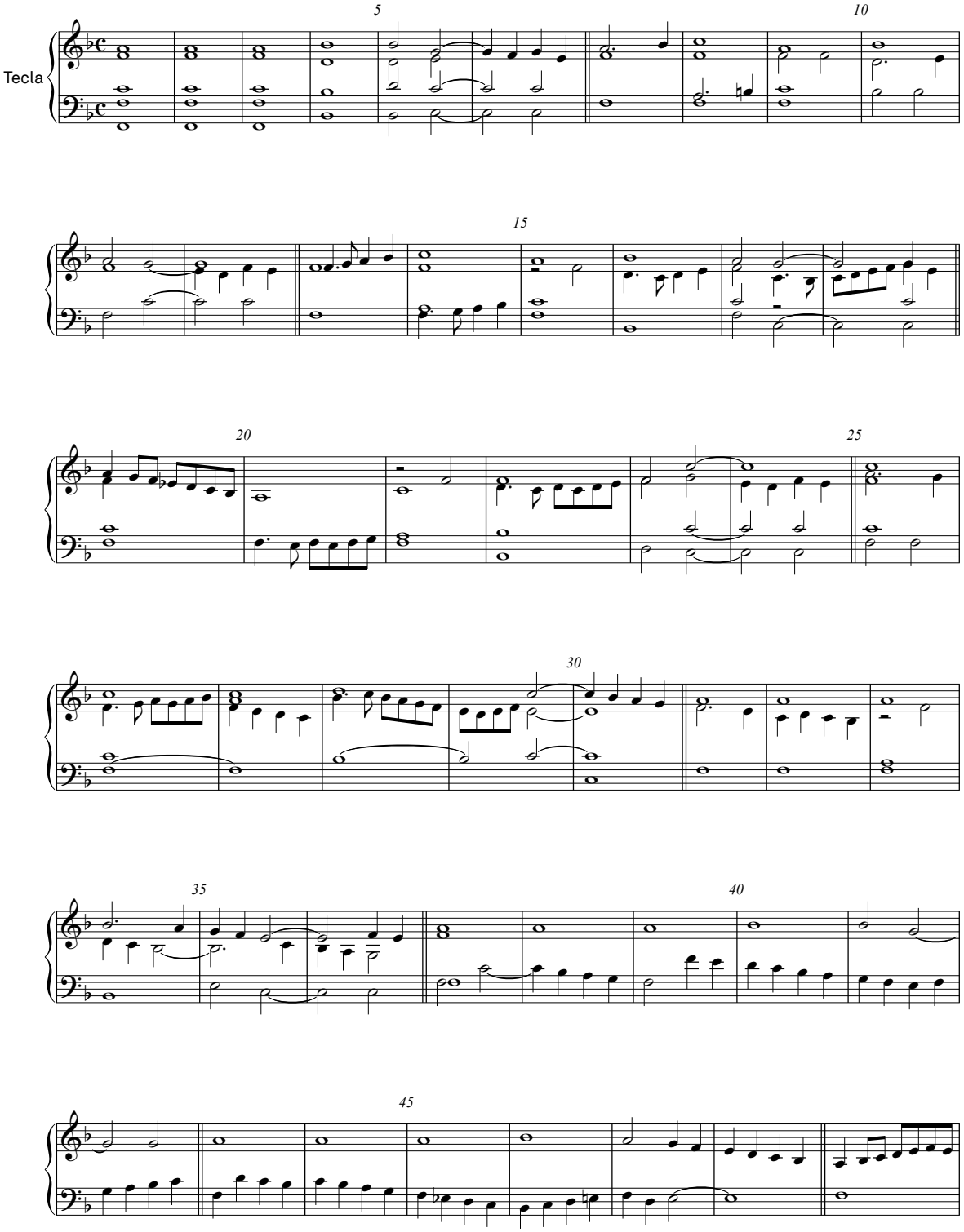
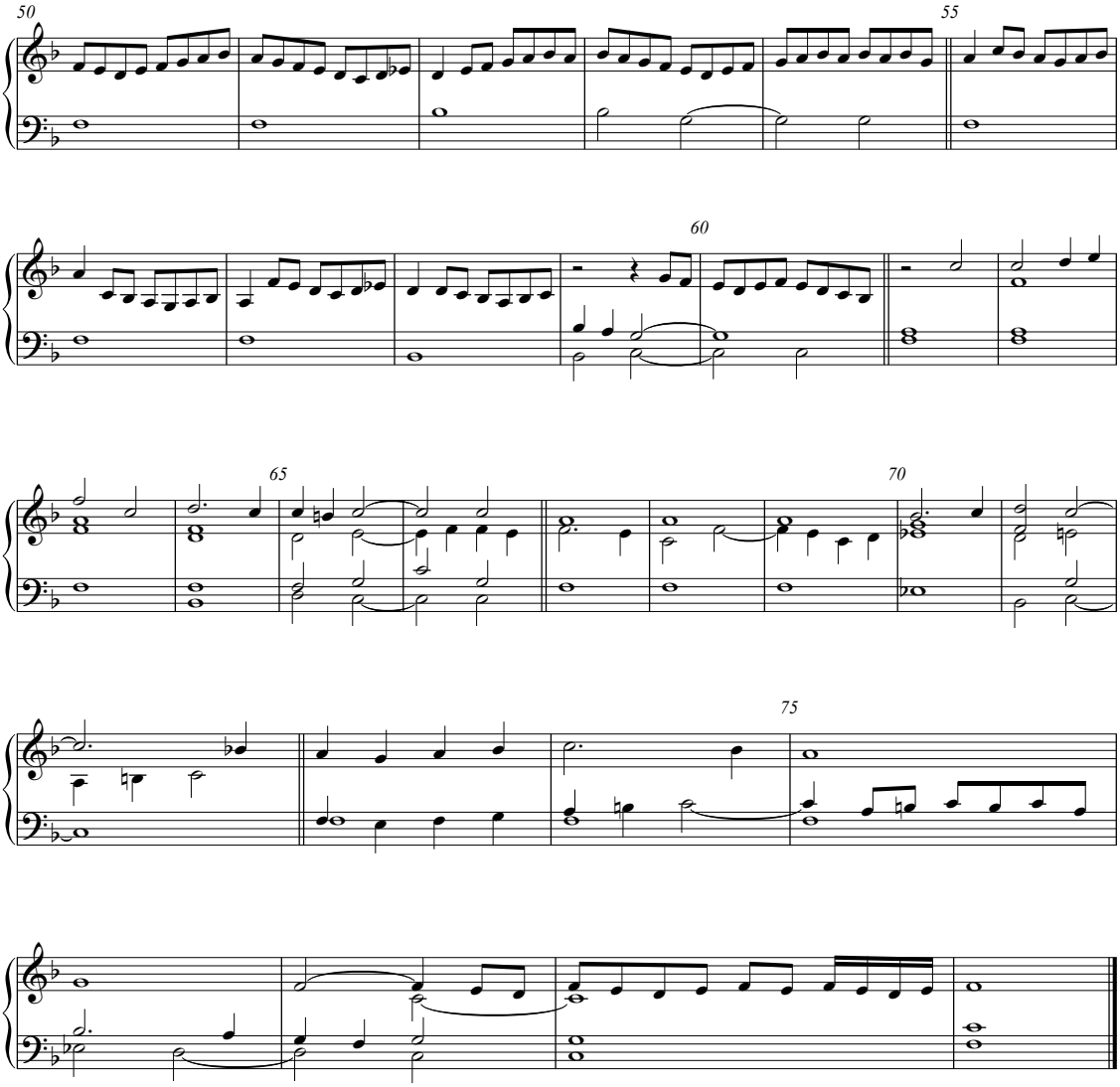
9b. Condeclaros

Alonso Mudarra

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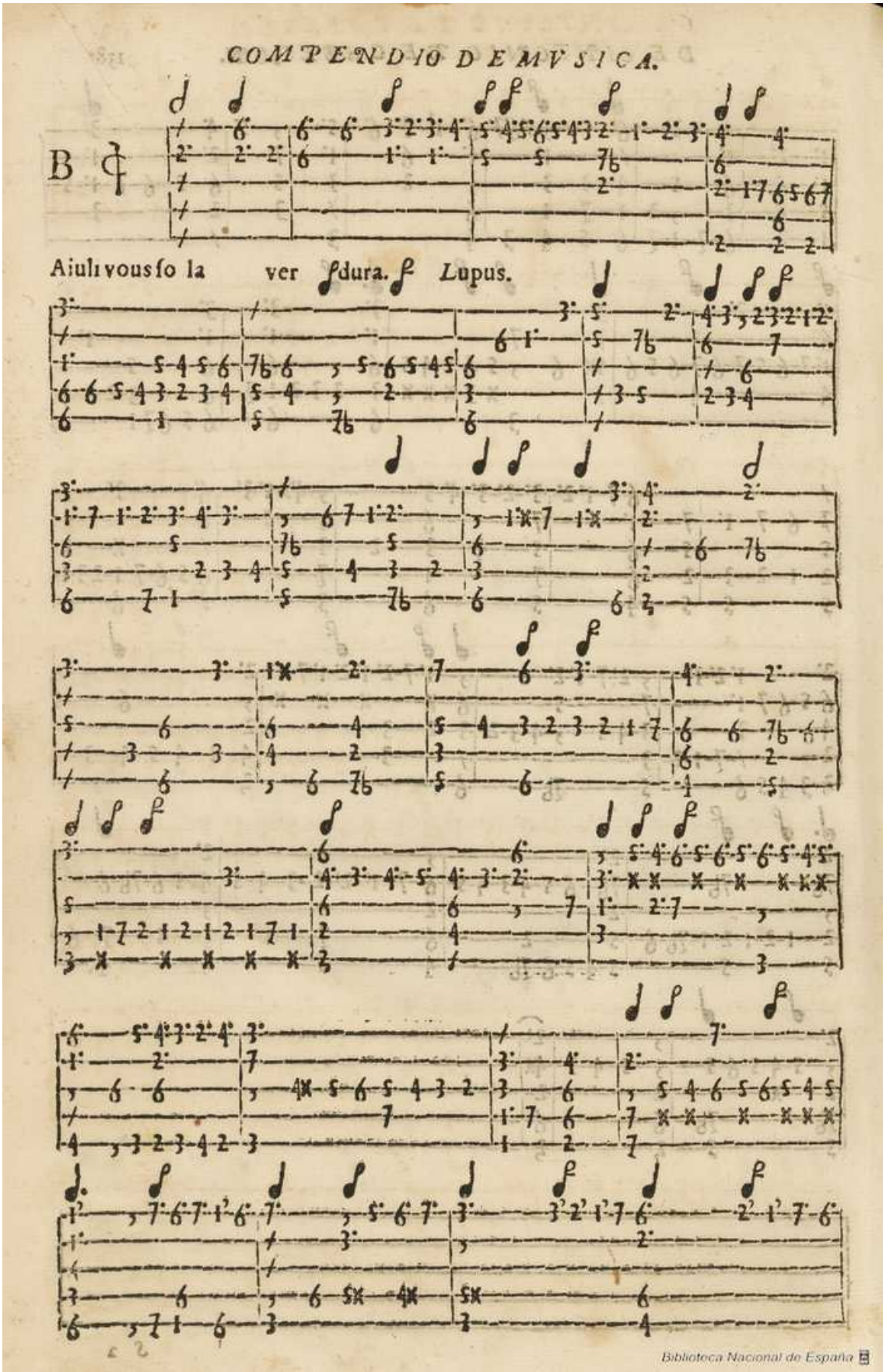

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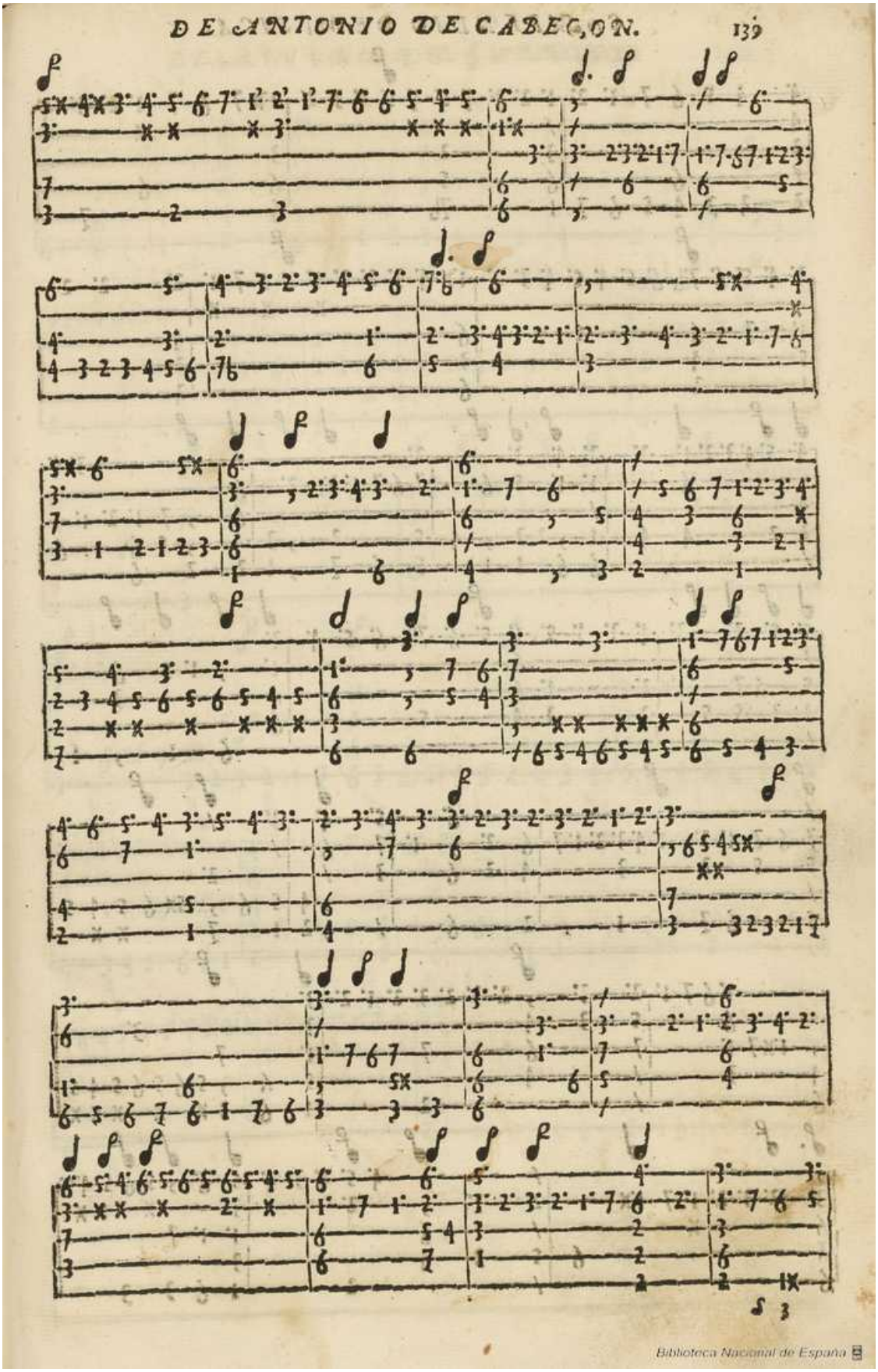

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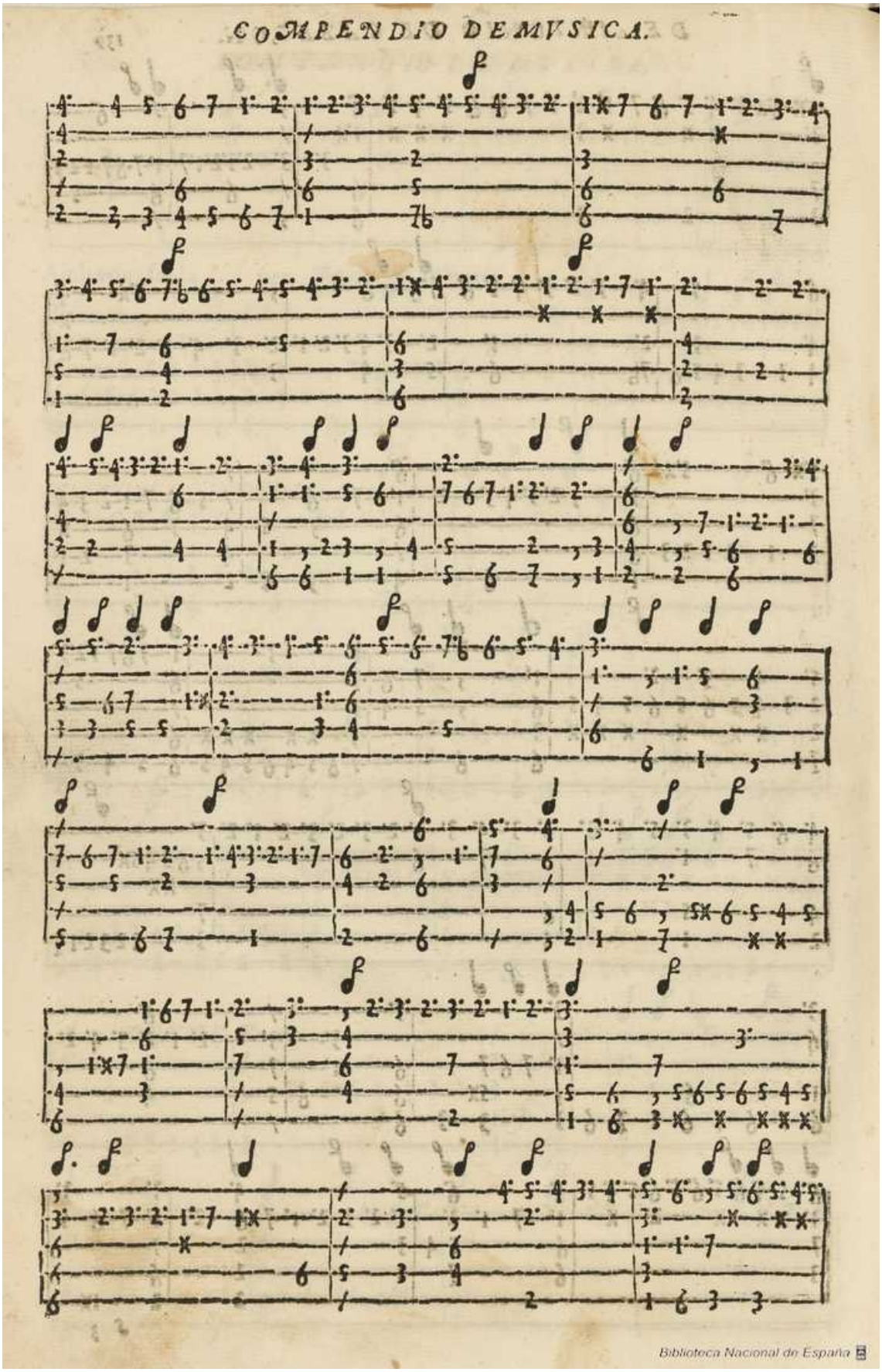

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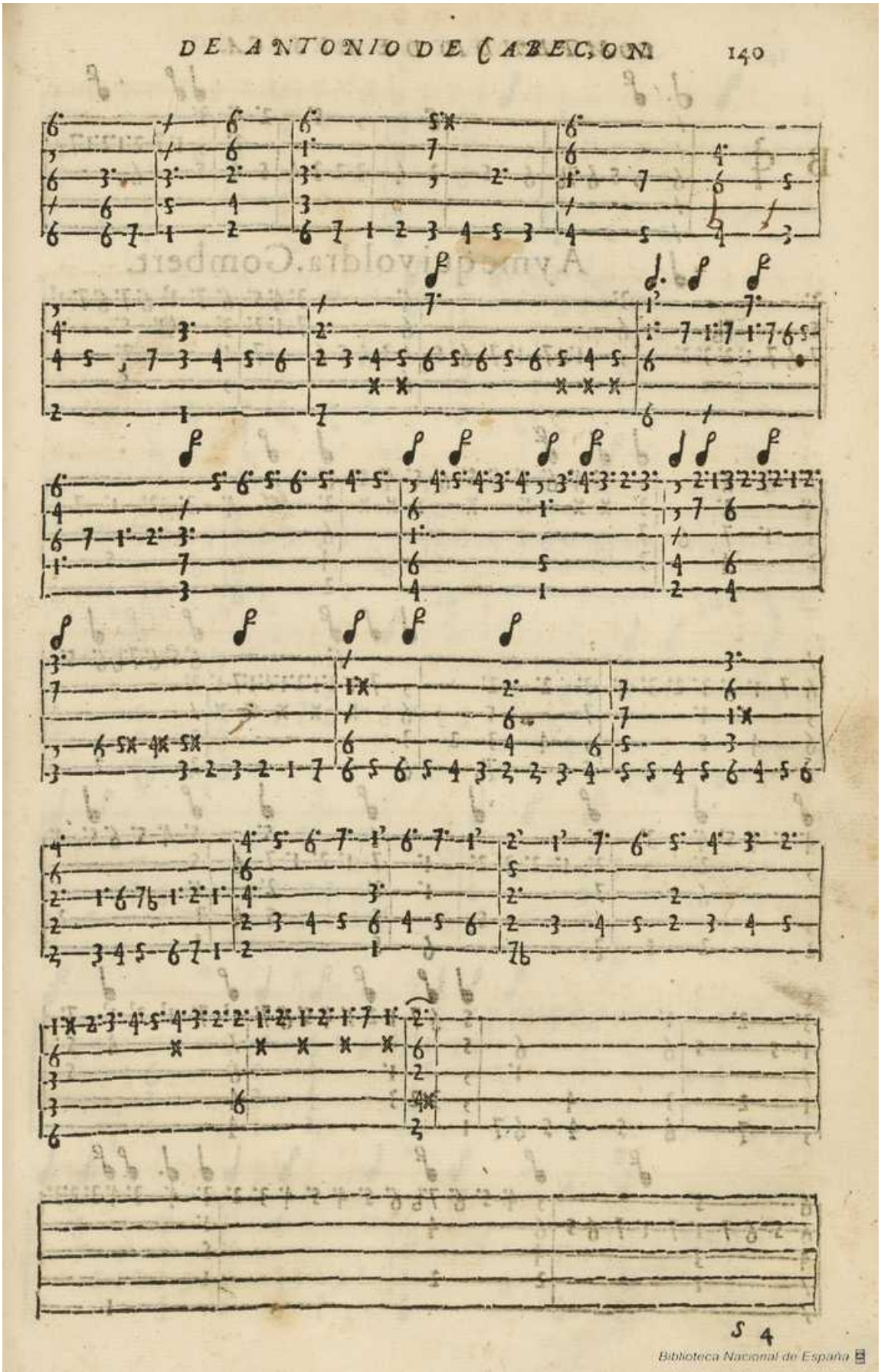

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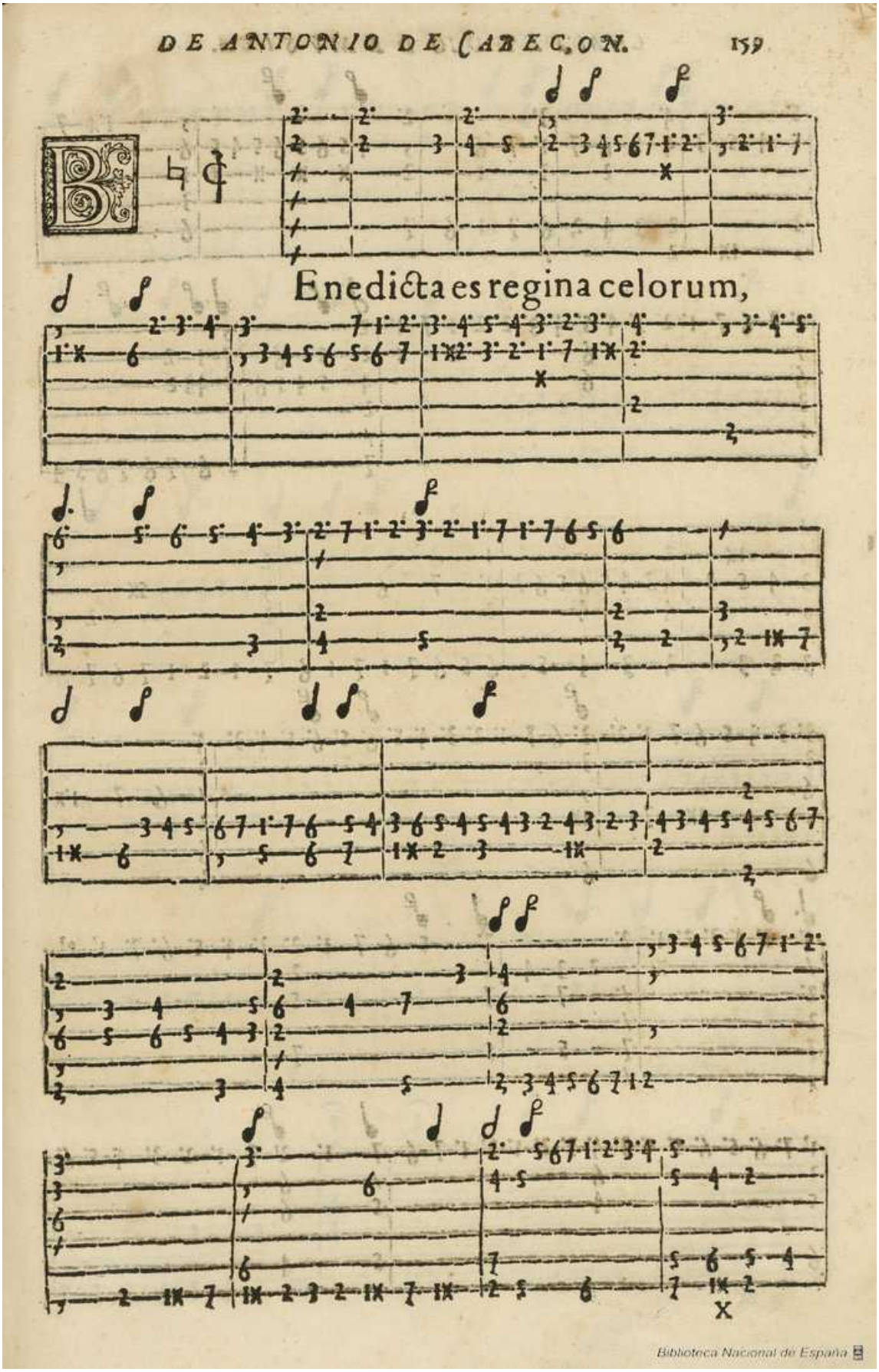

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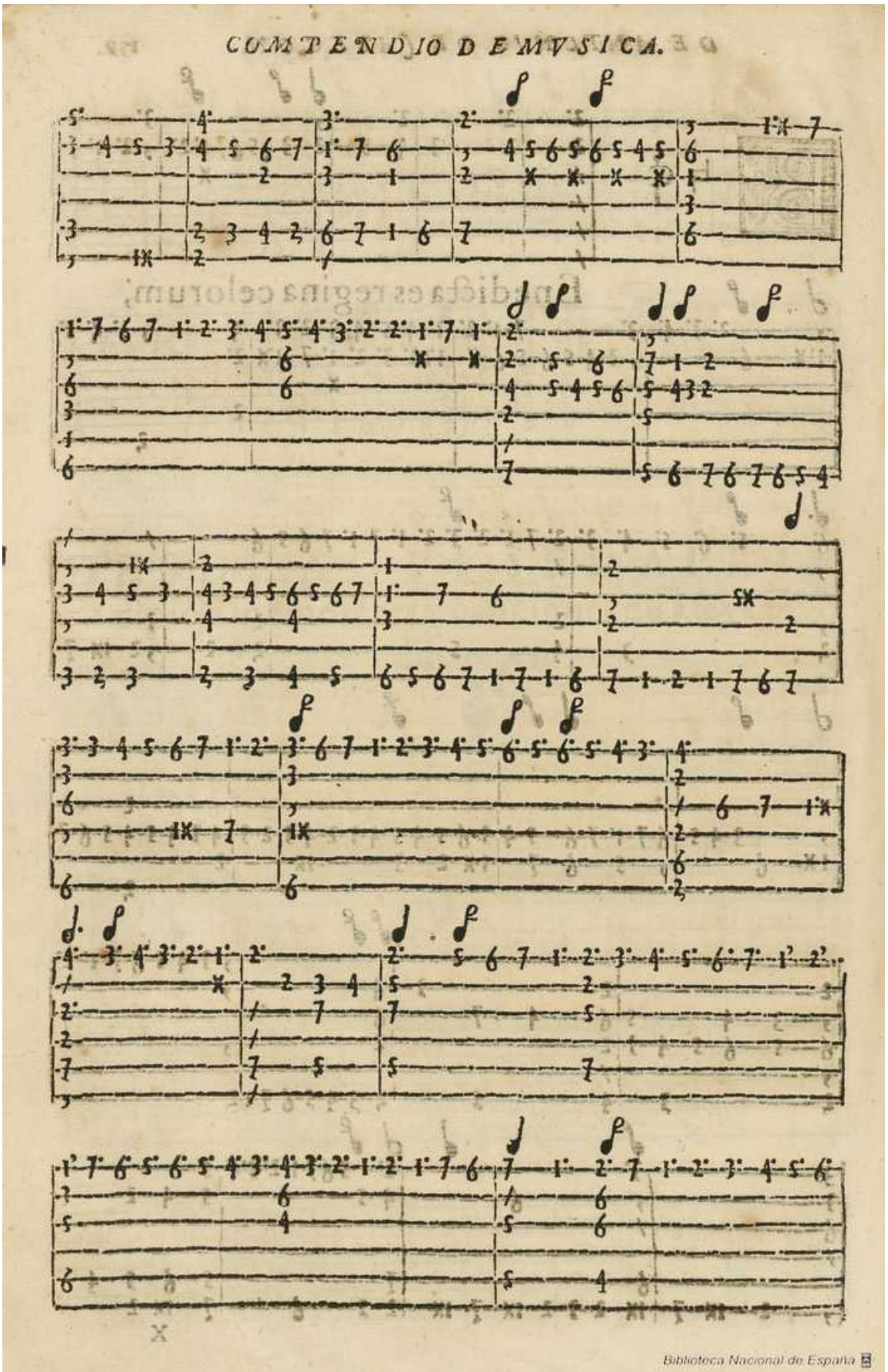

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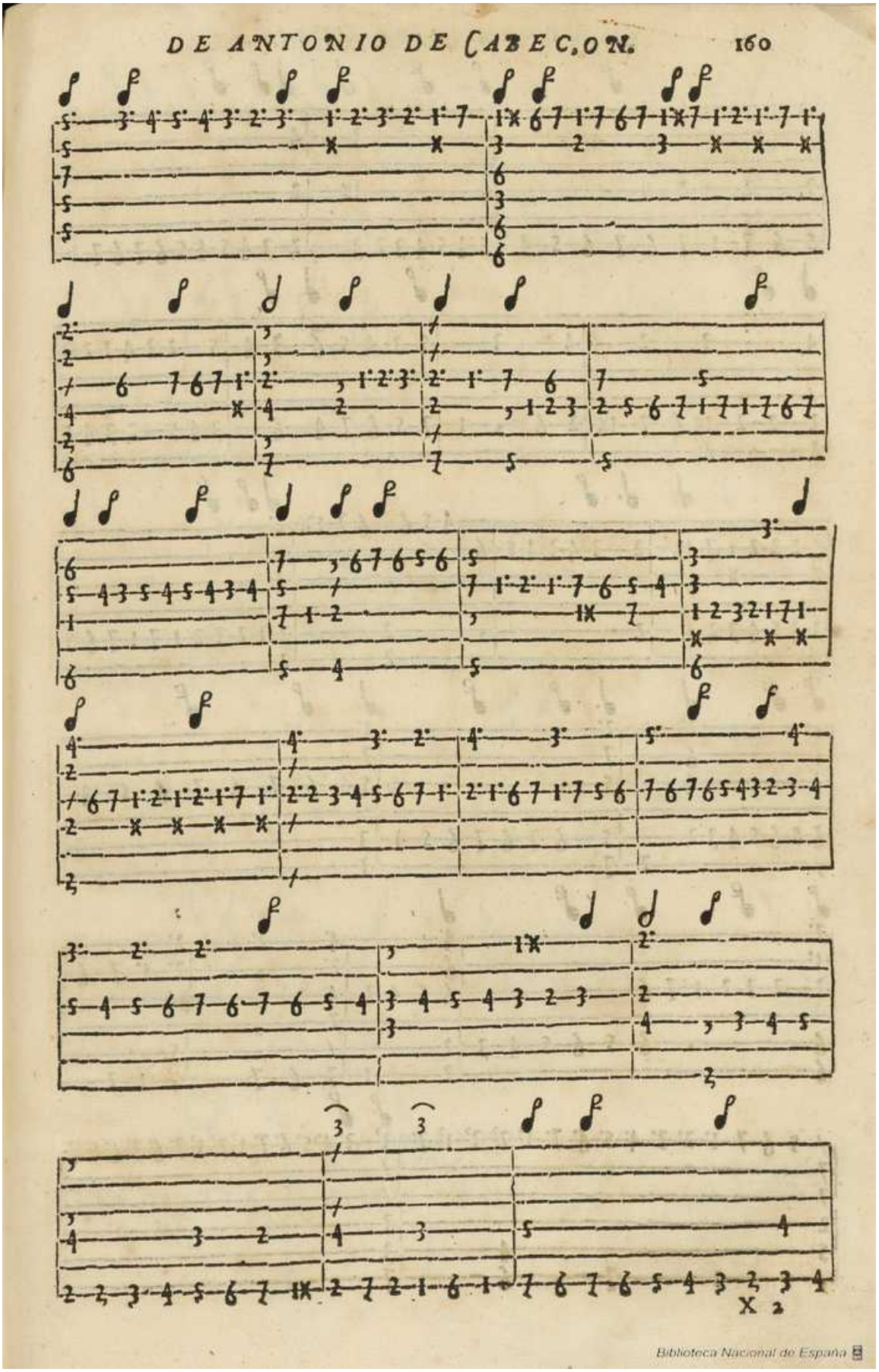

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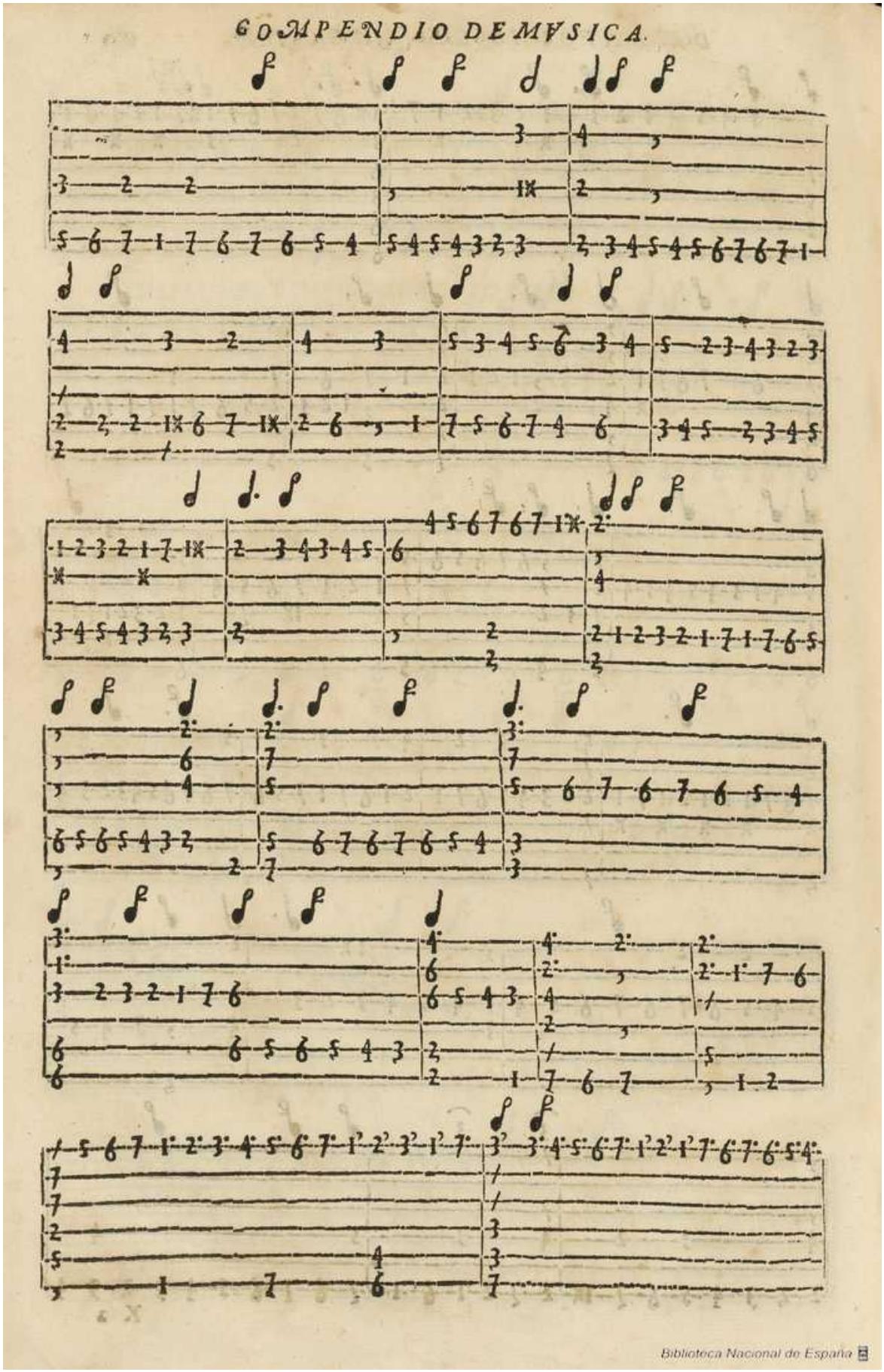

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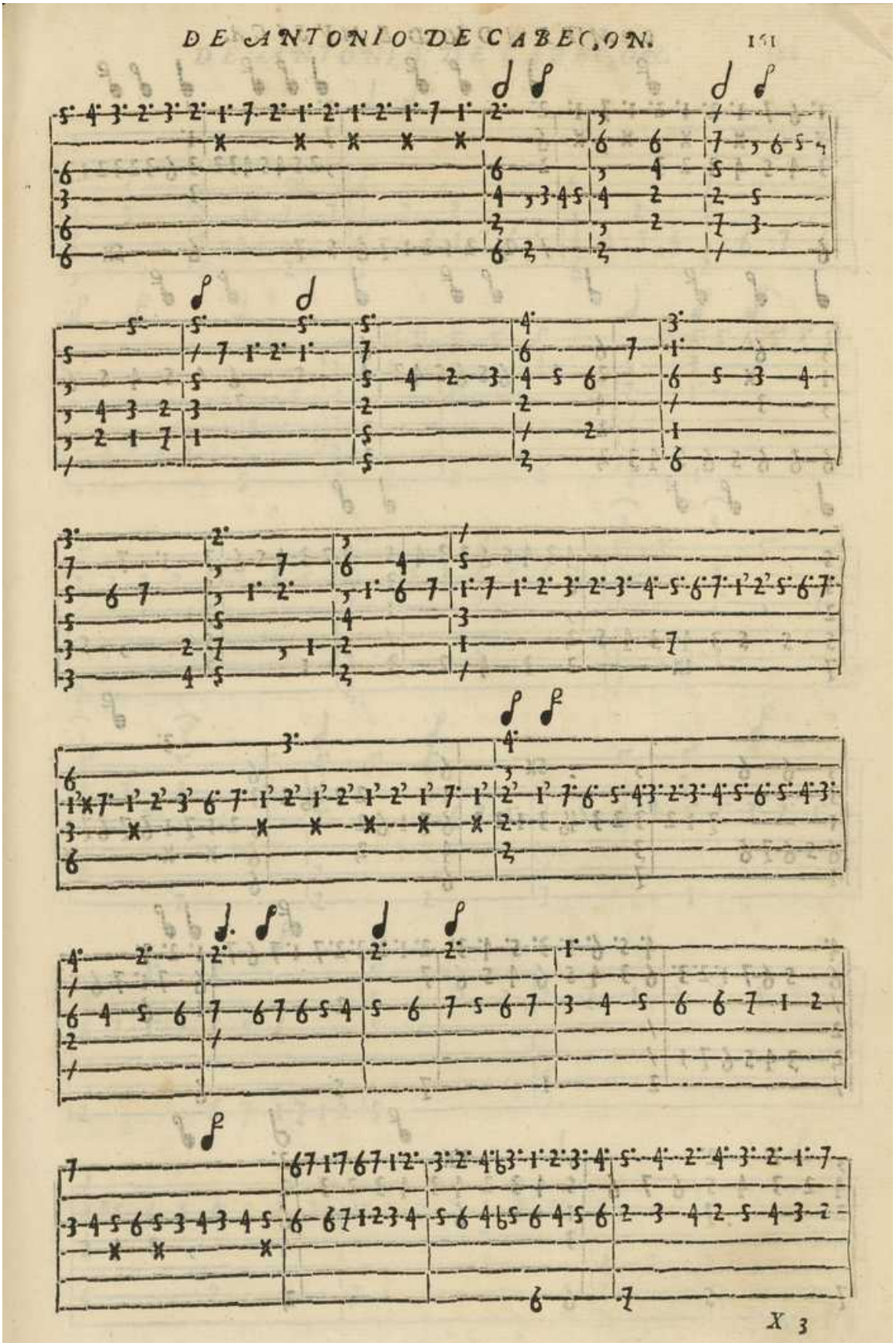

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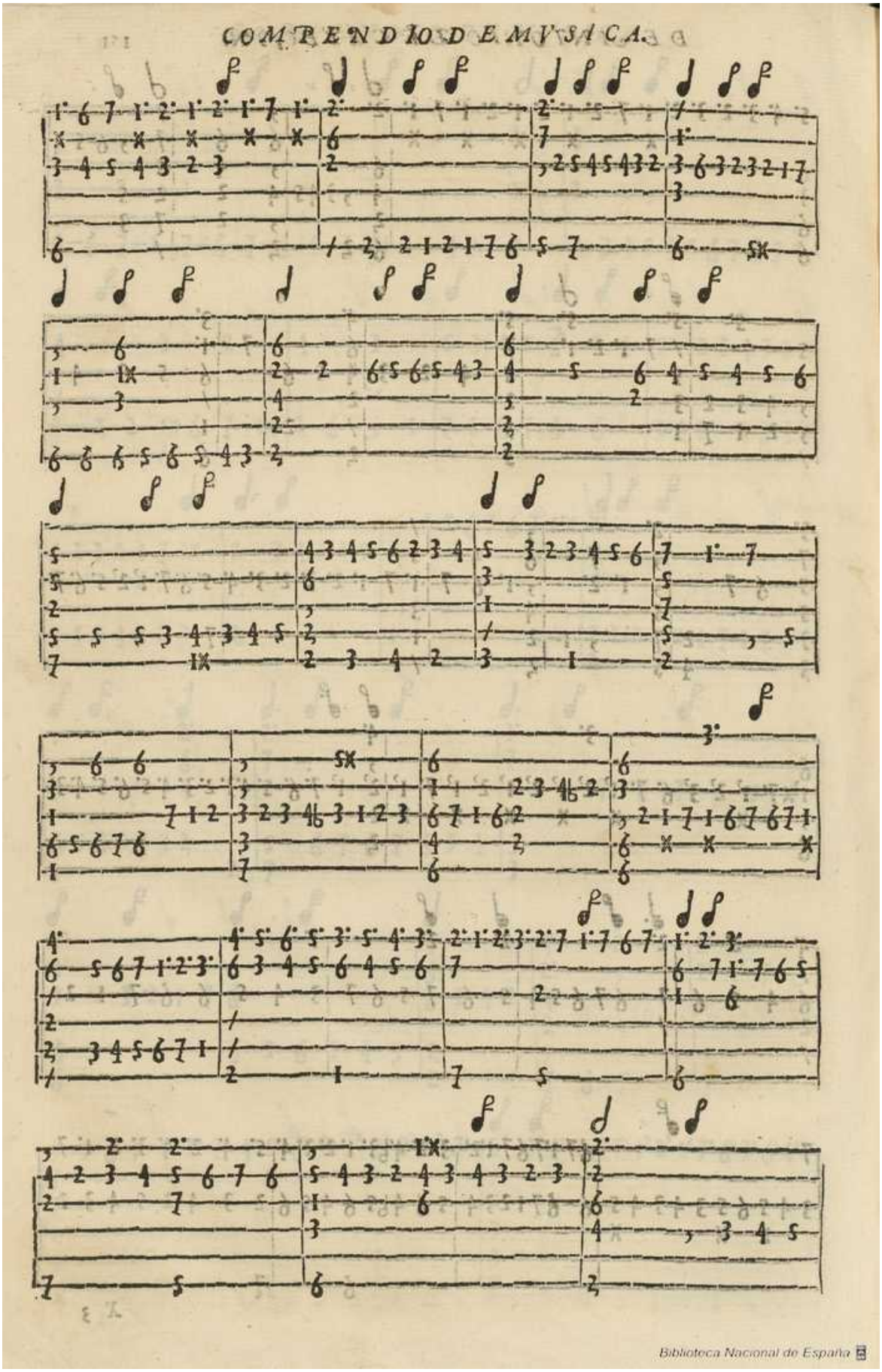

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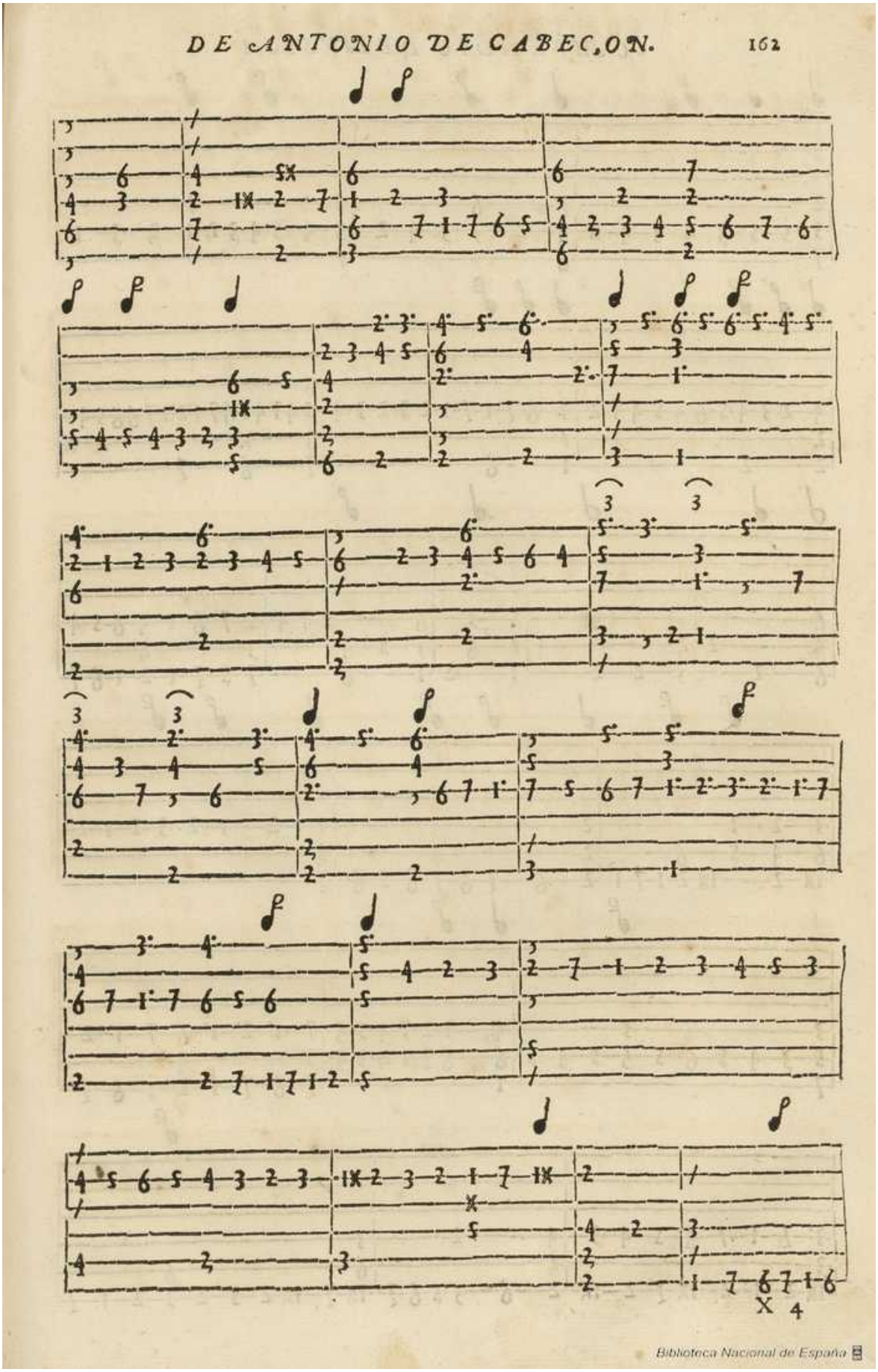

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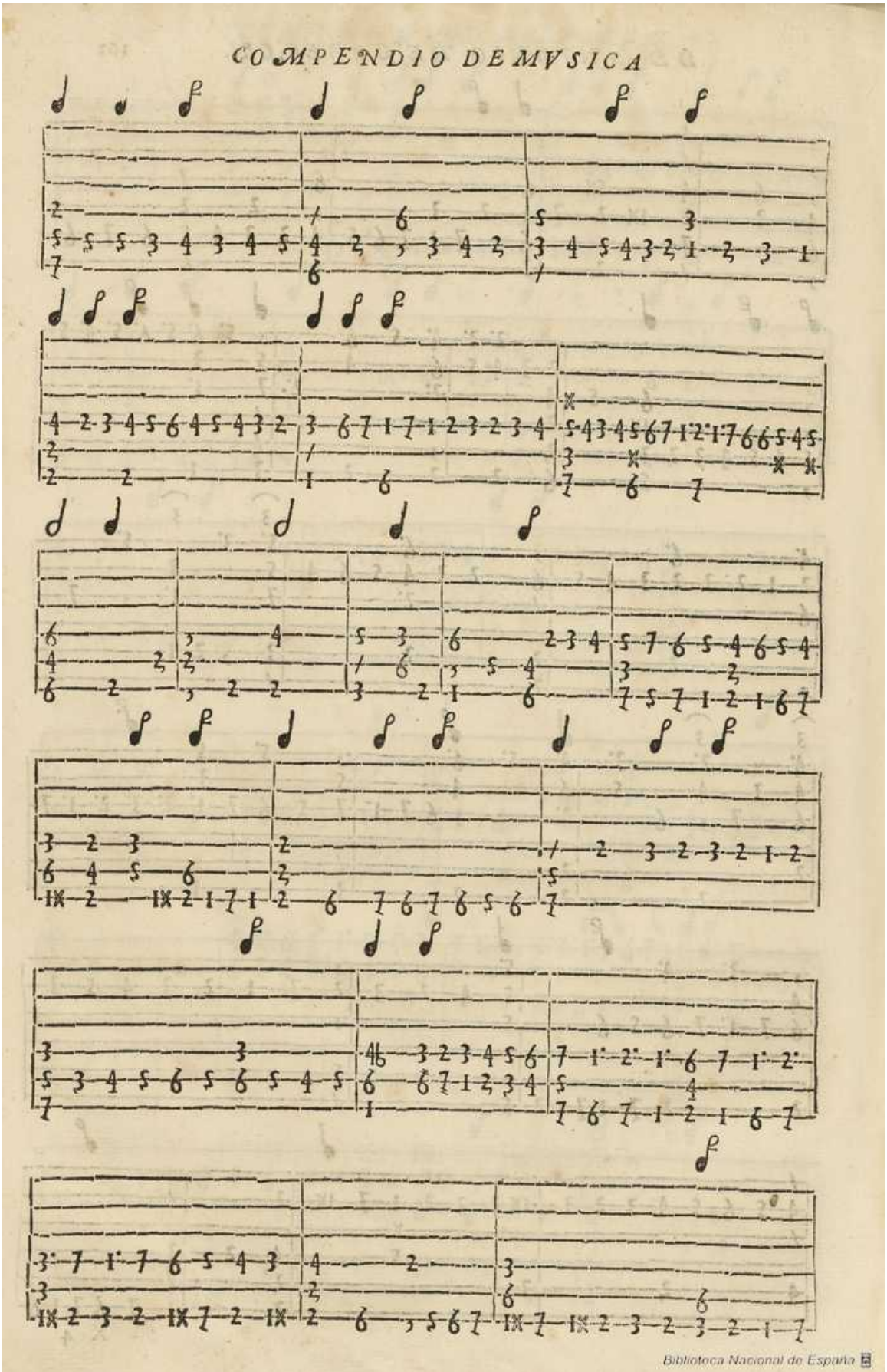

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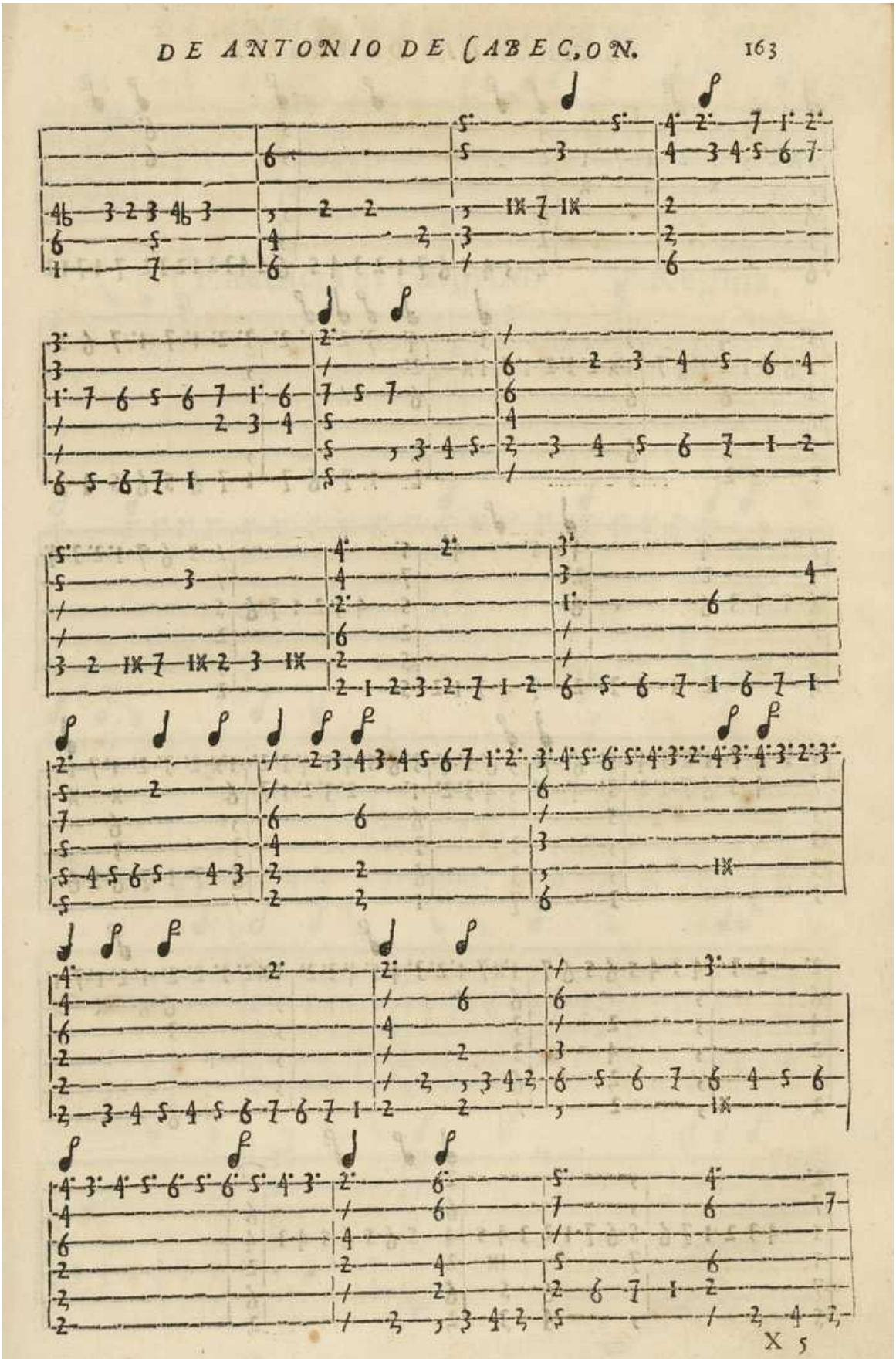

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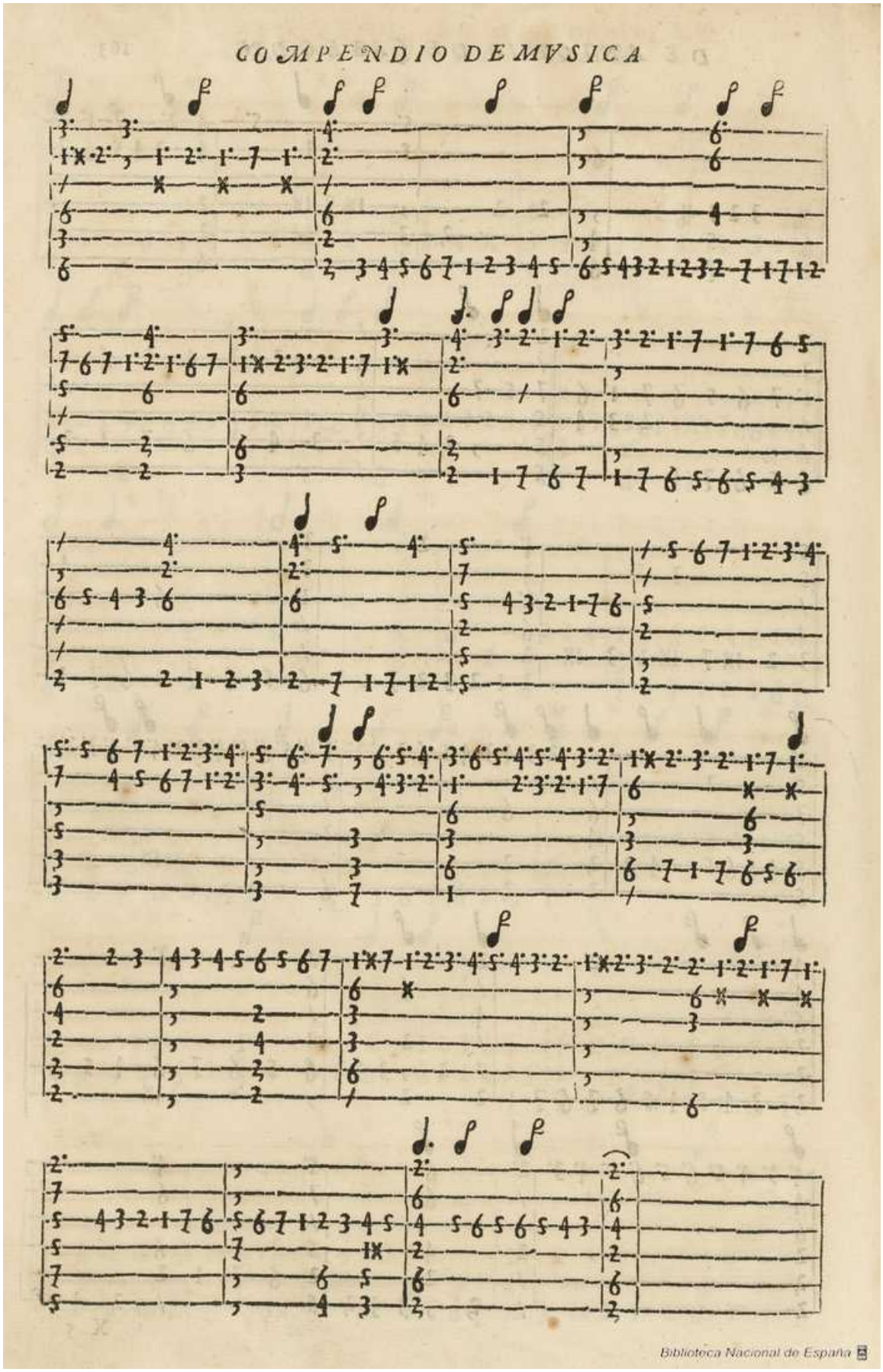

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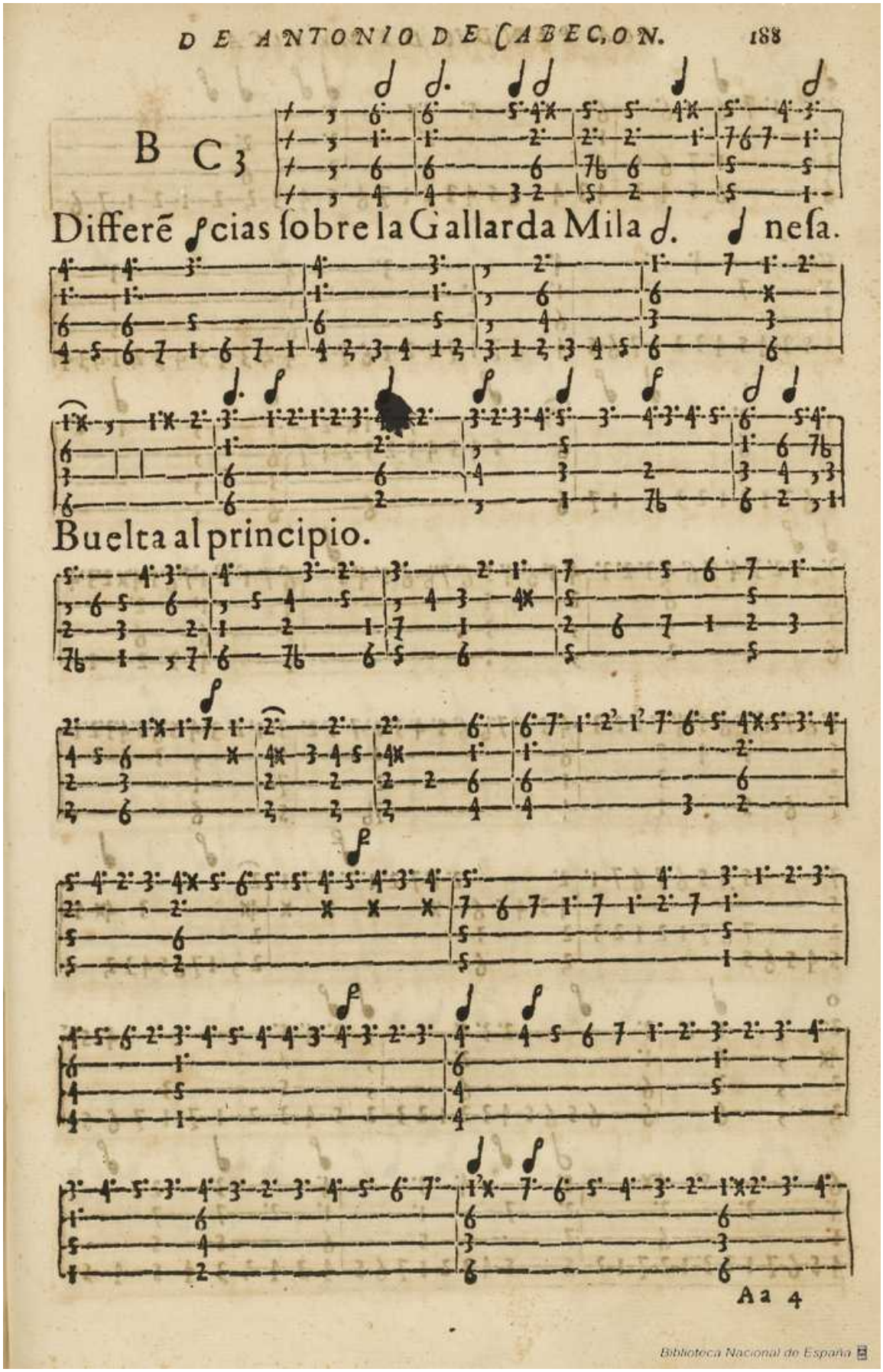

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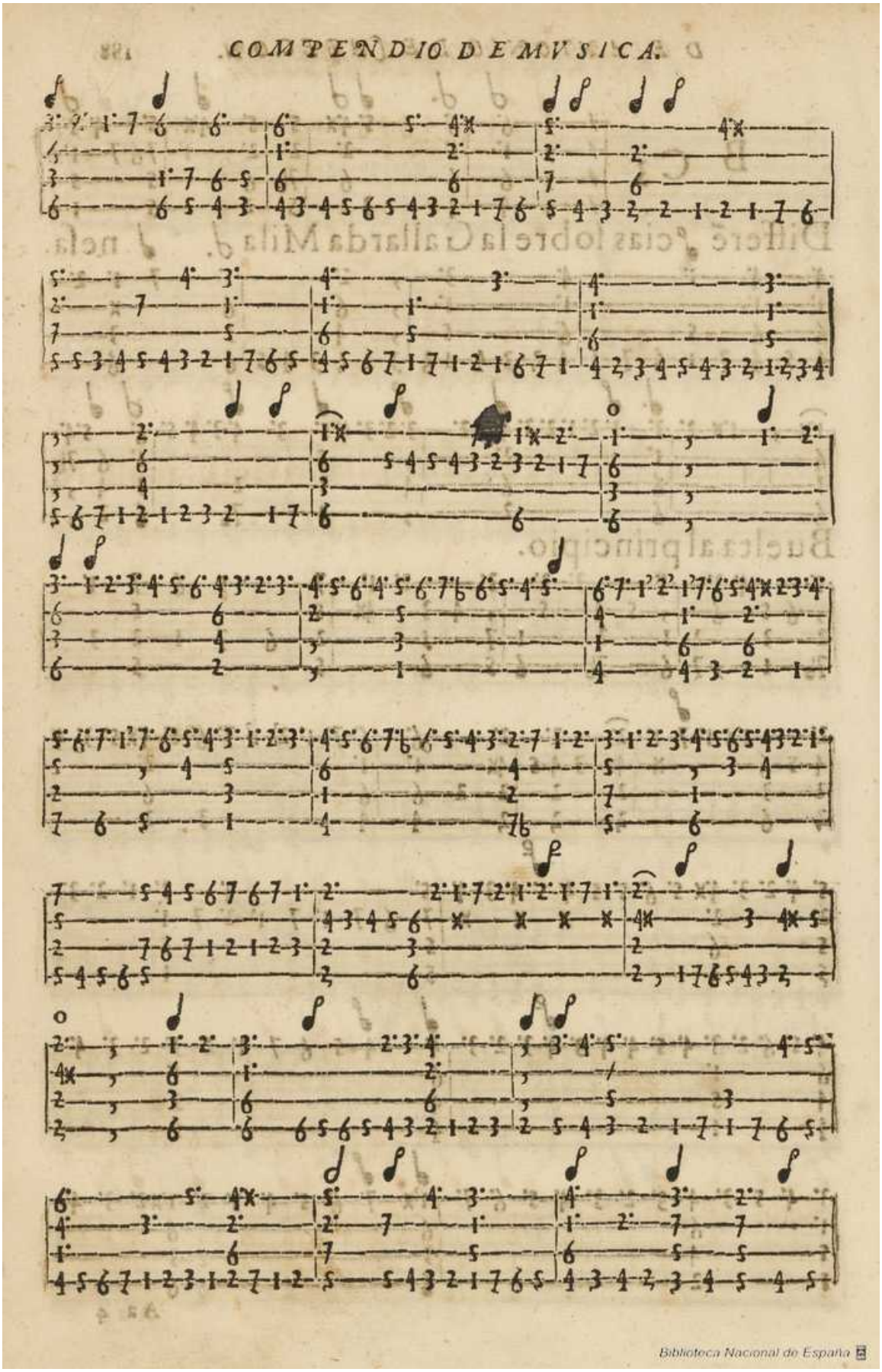

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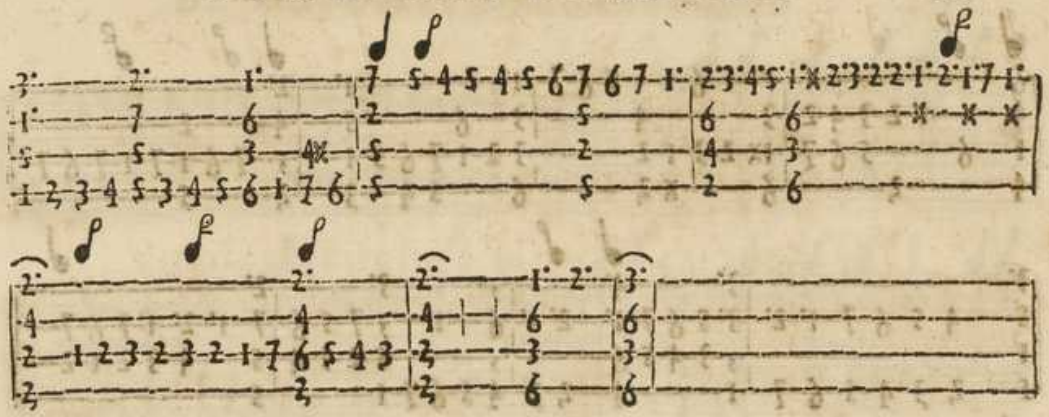

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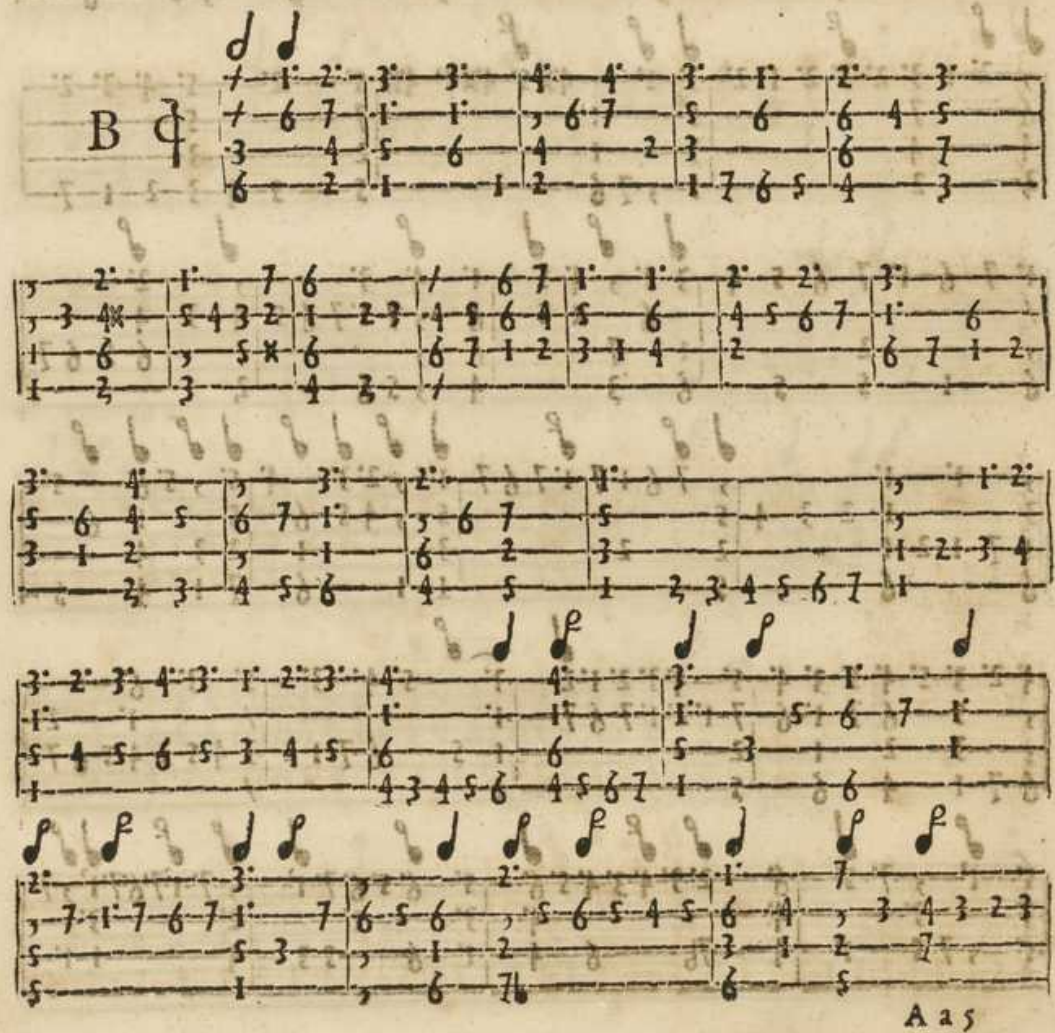

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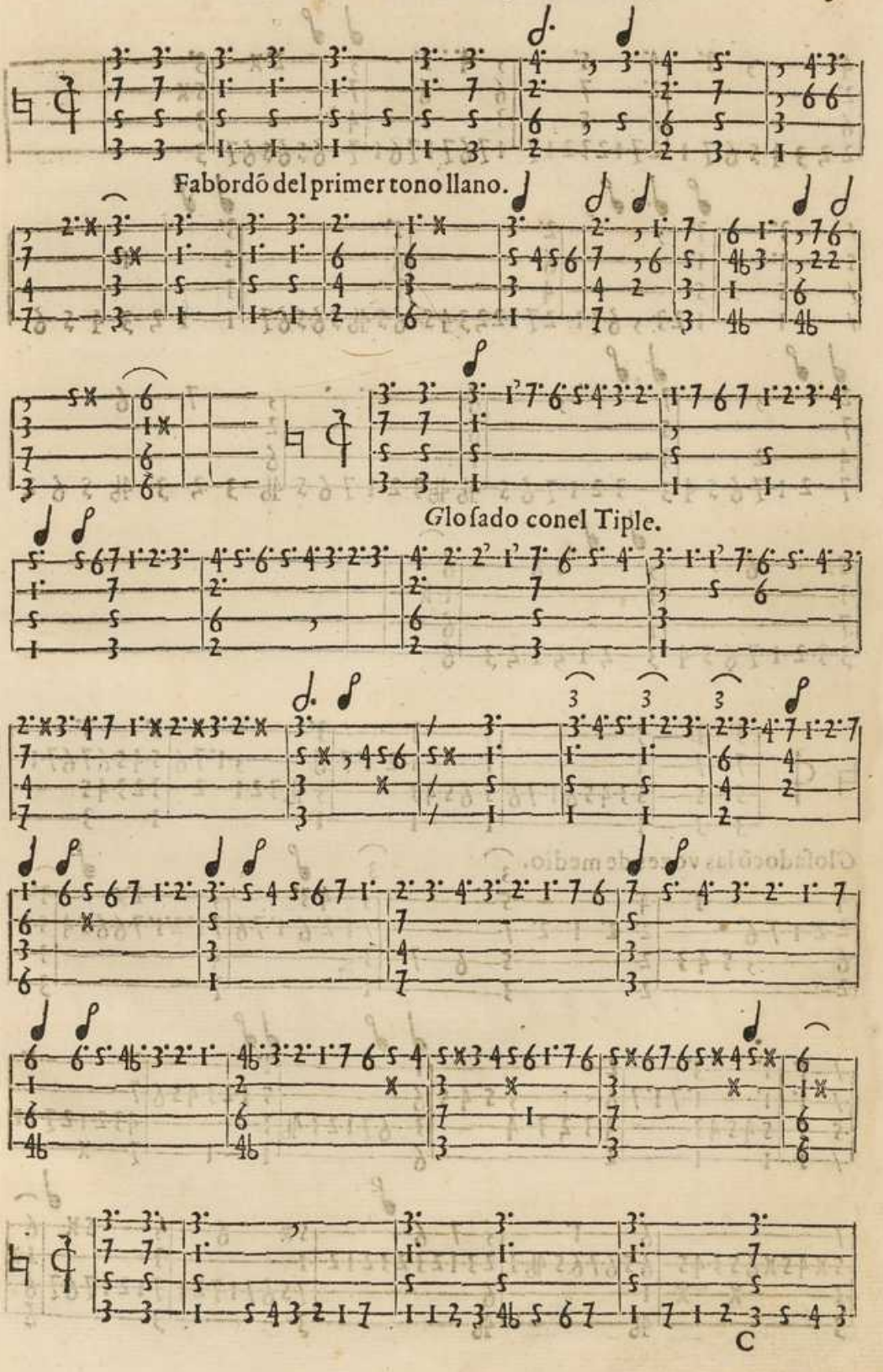

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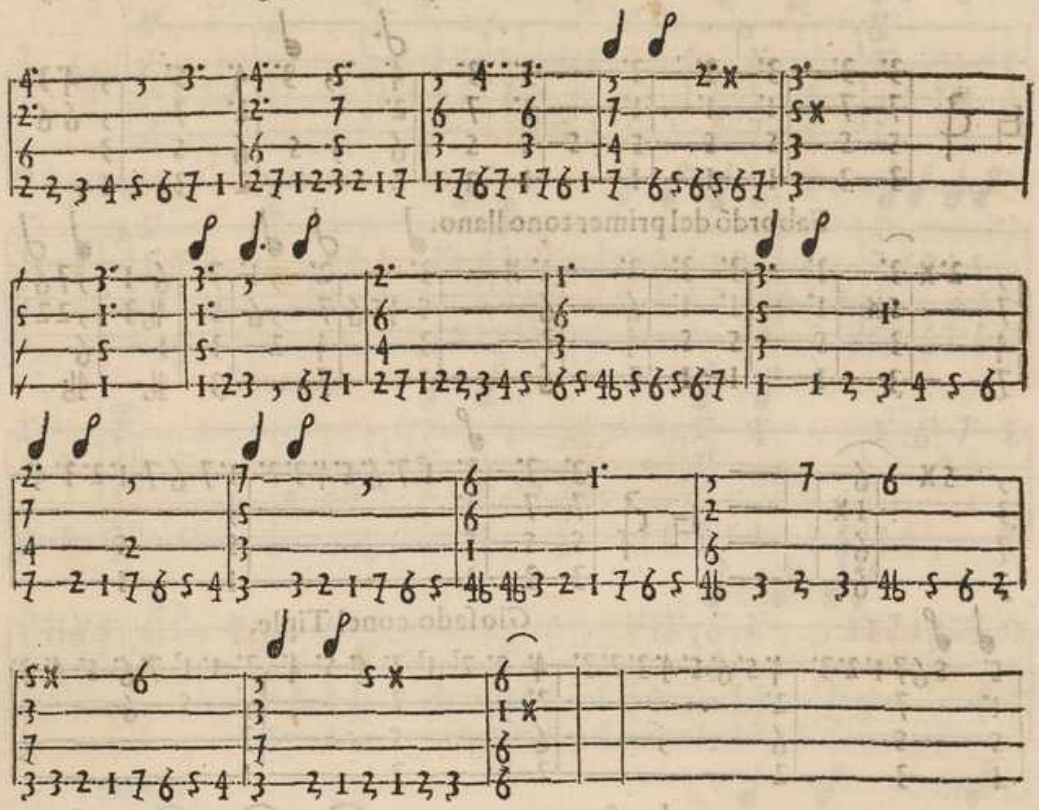

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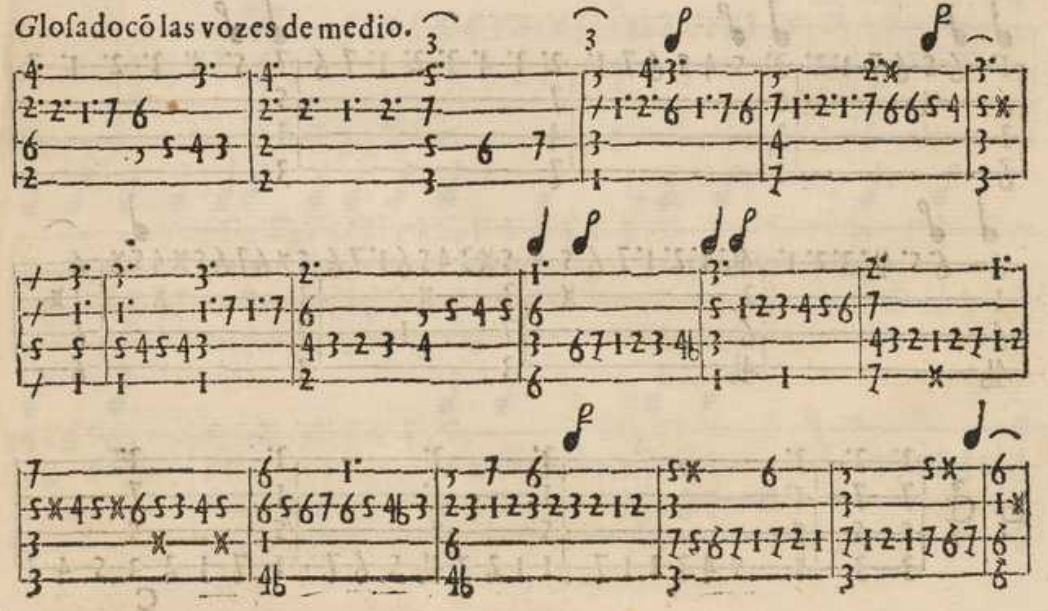

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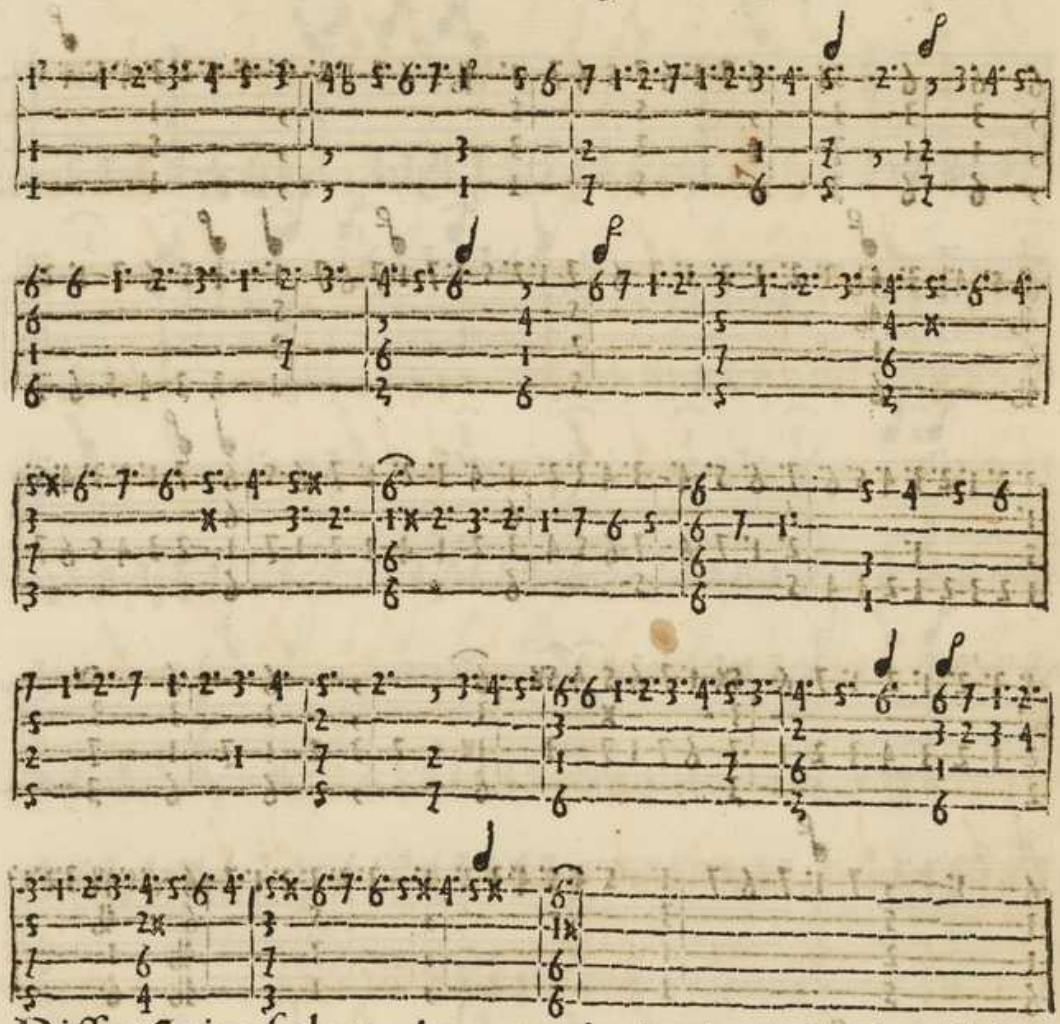

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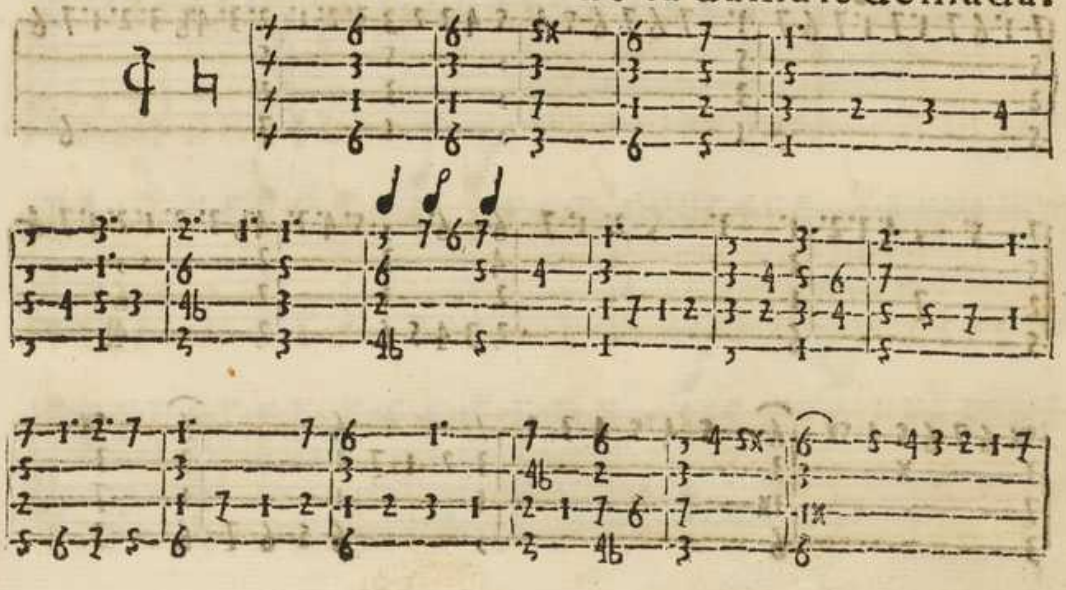

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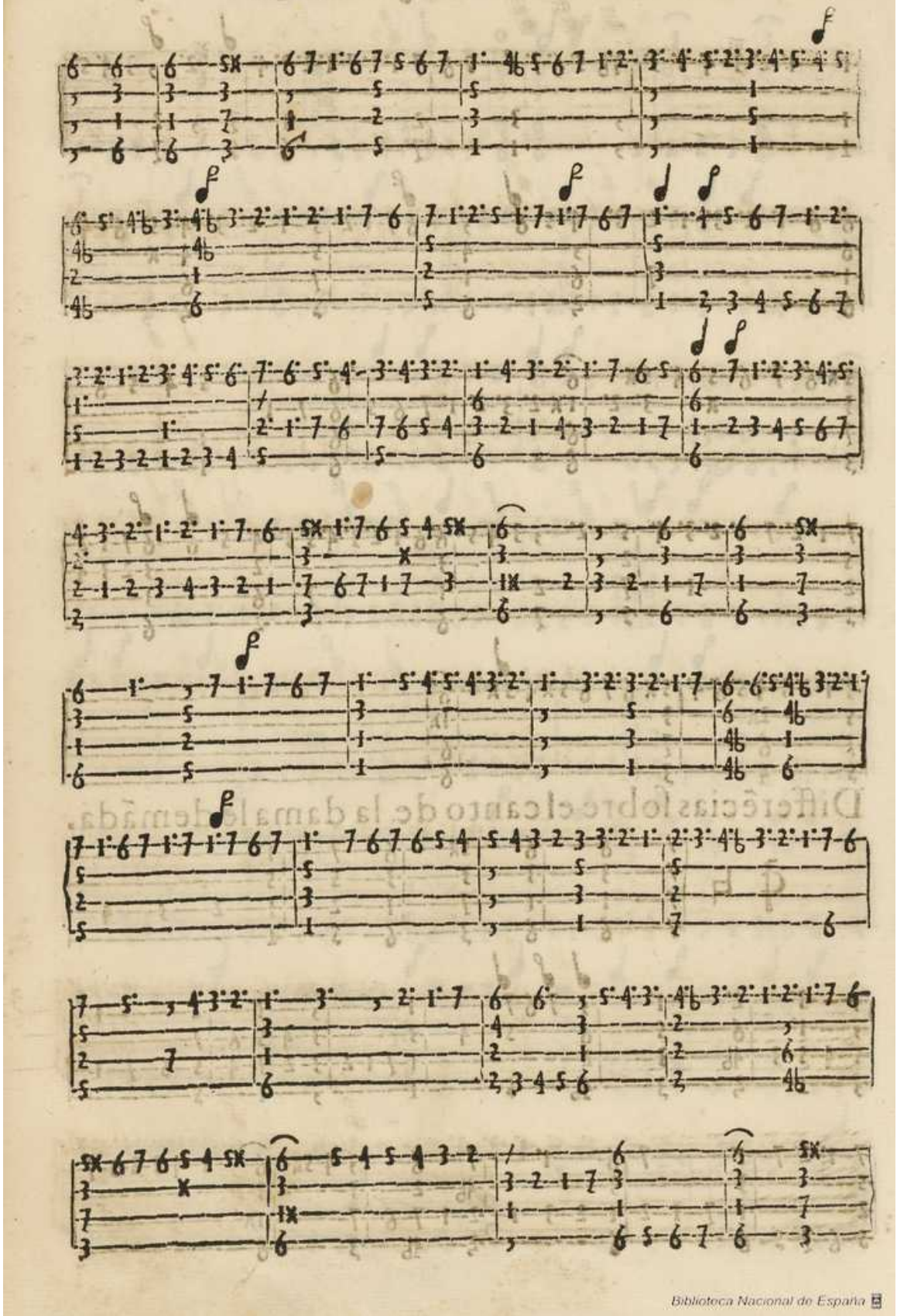

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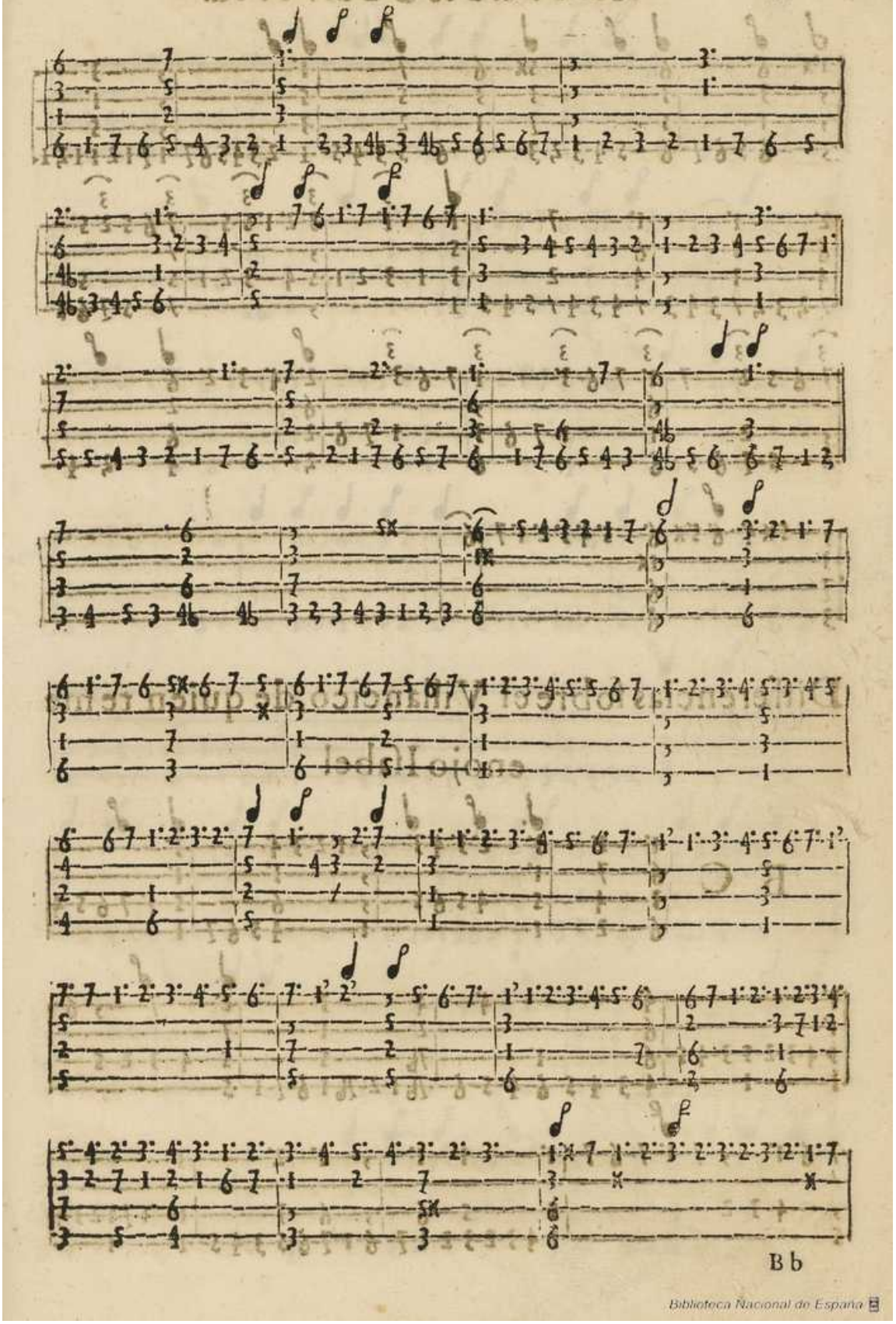

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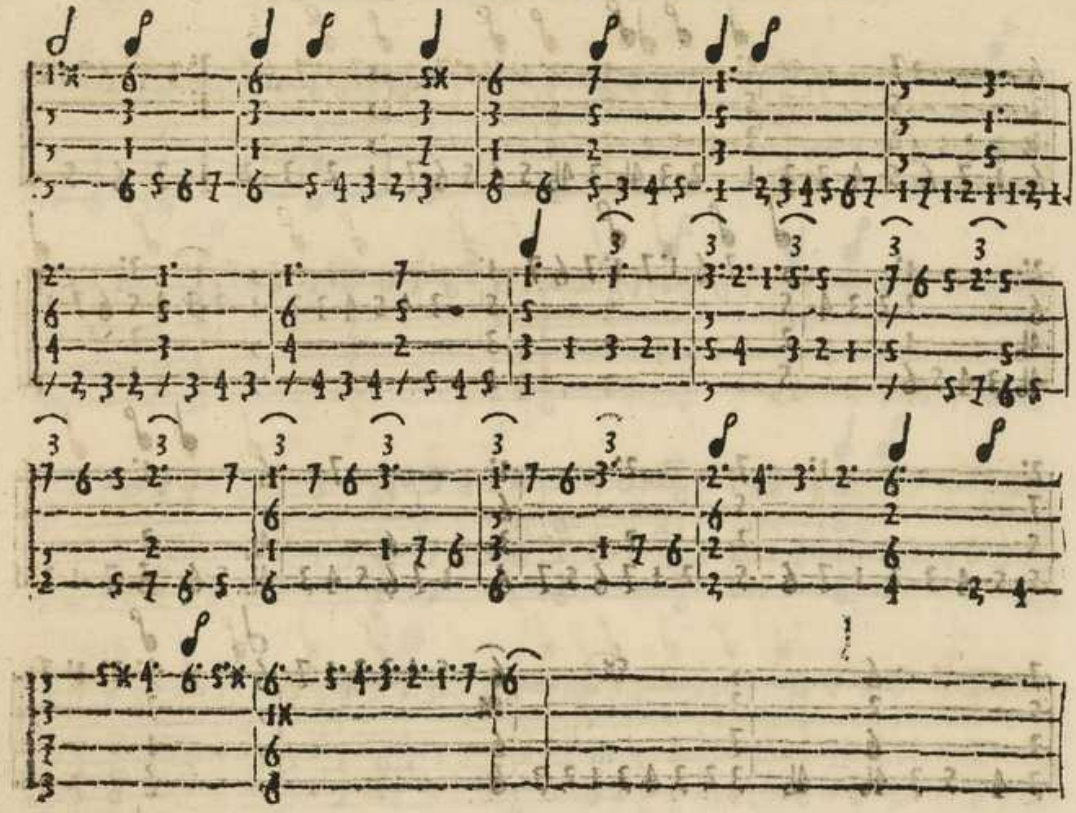

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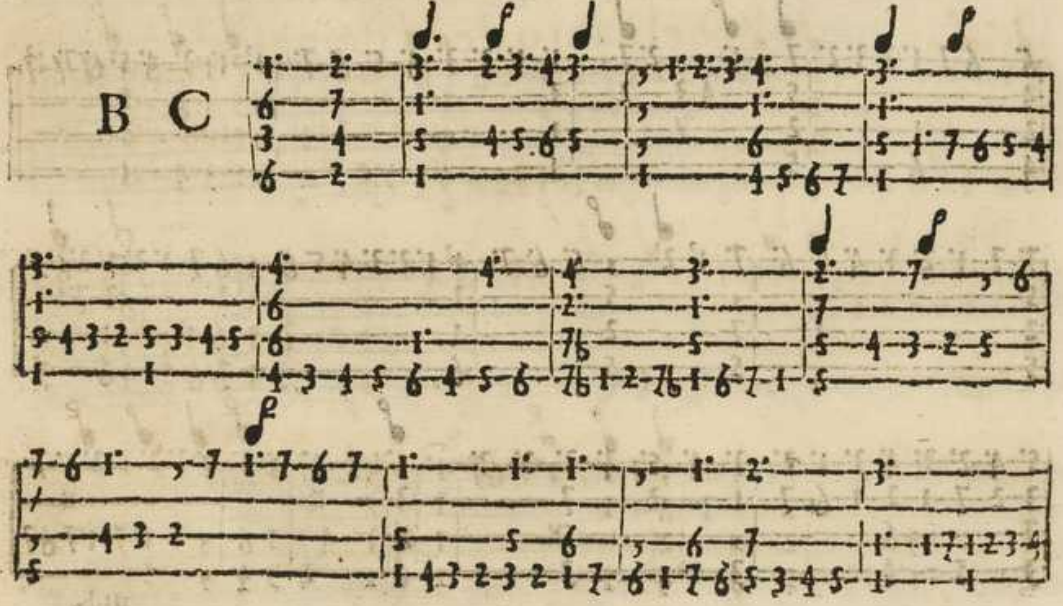

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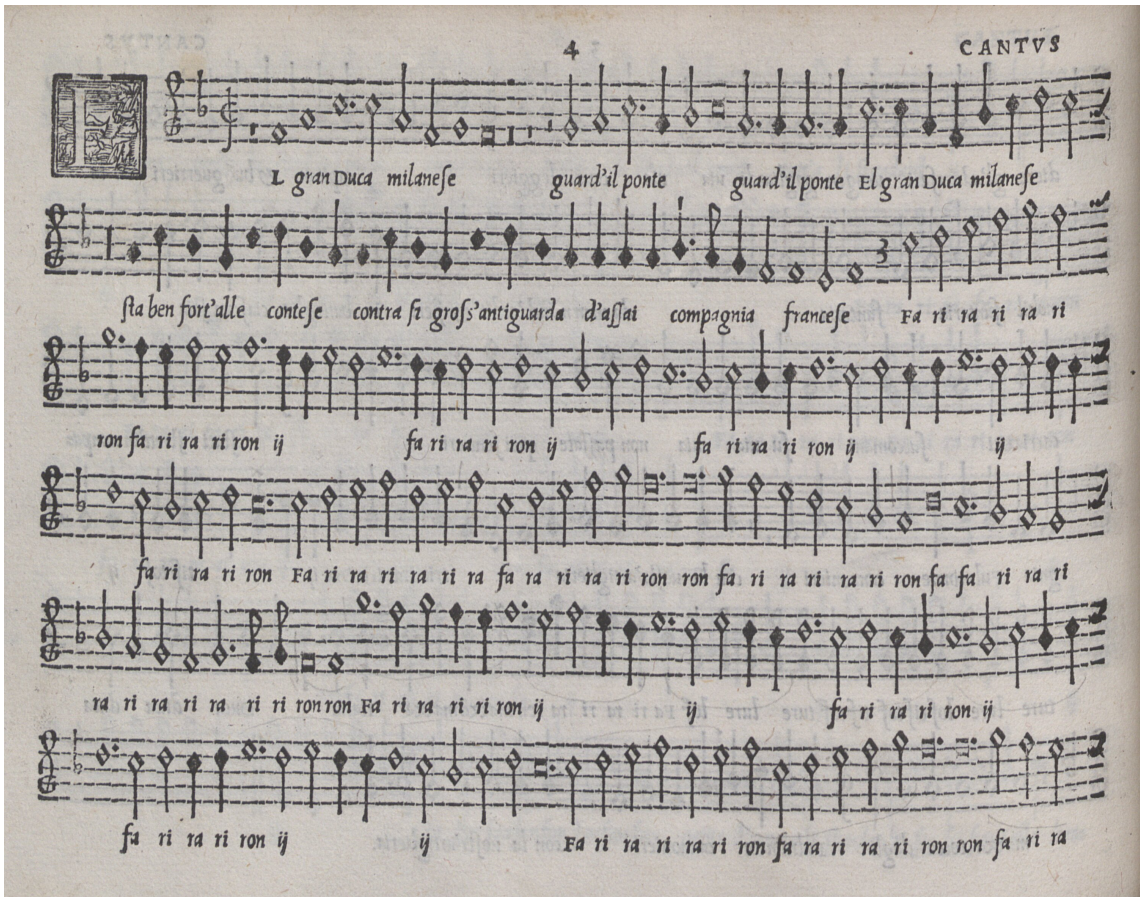
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ra ri ra ri ra ri ri ron ron Fa ri ra ri ri ron ij ij fa ri ra ri ron ij
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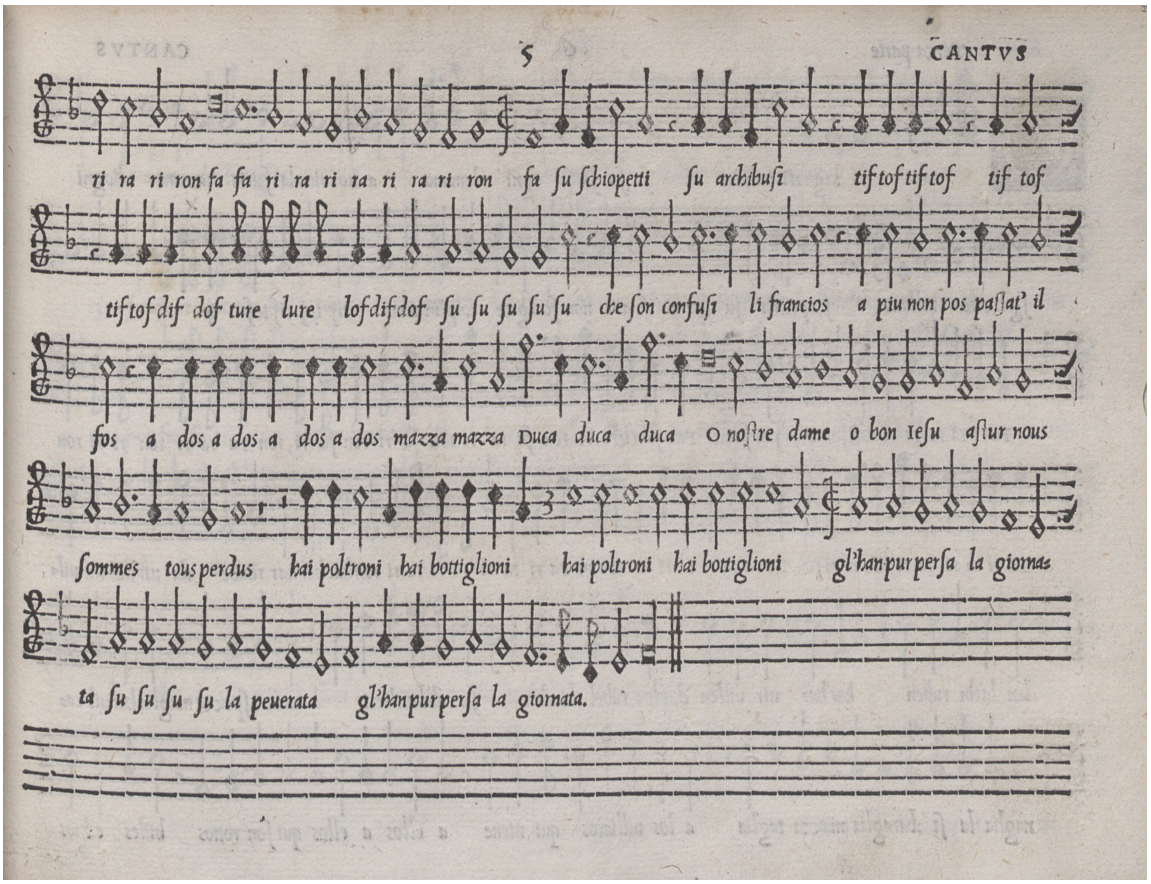
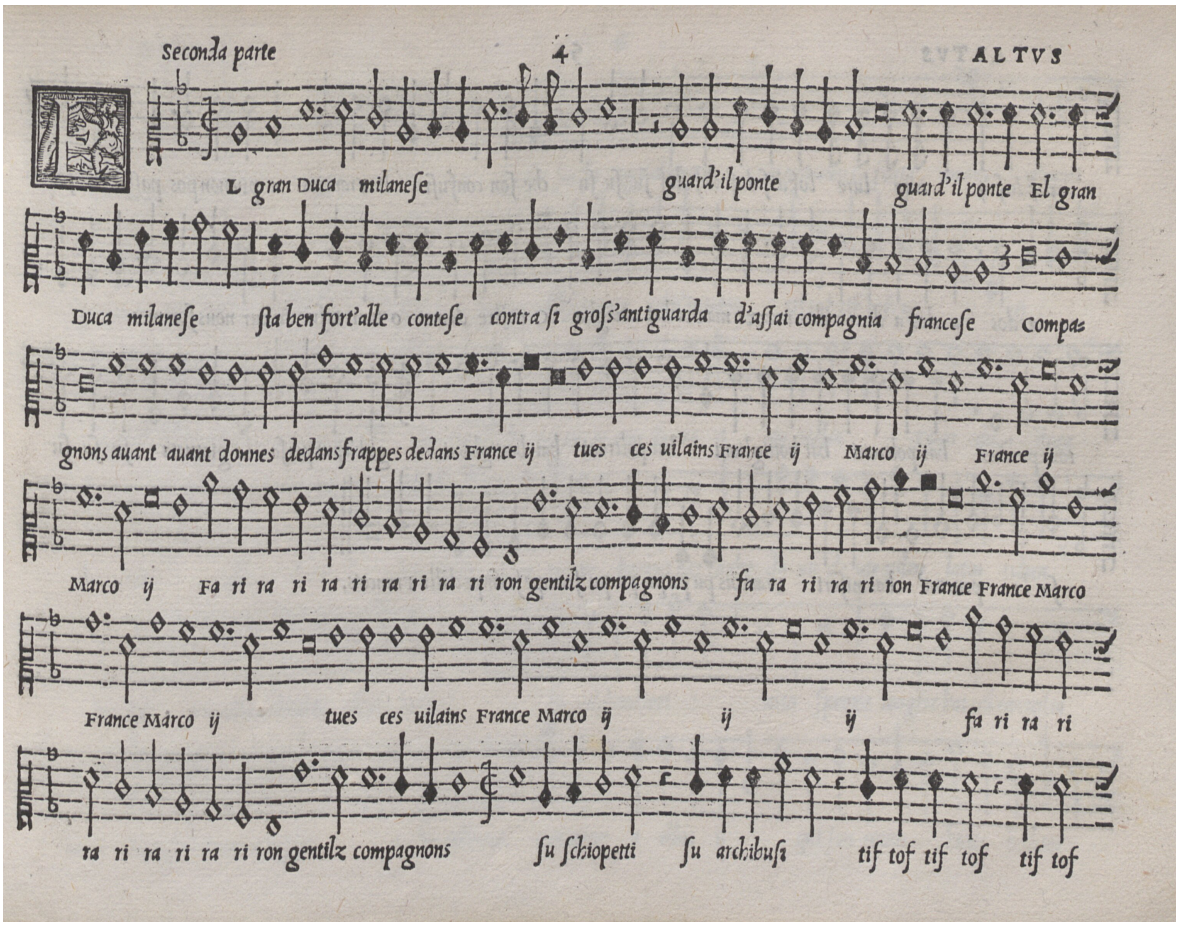
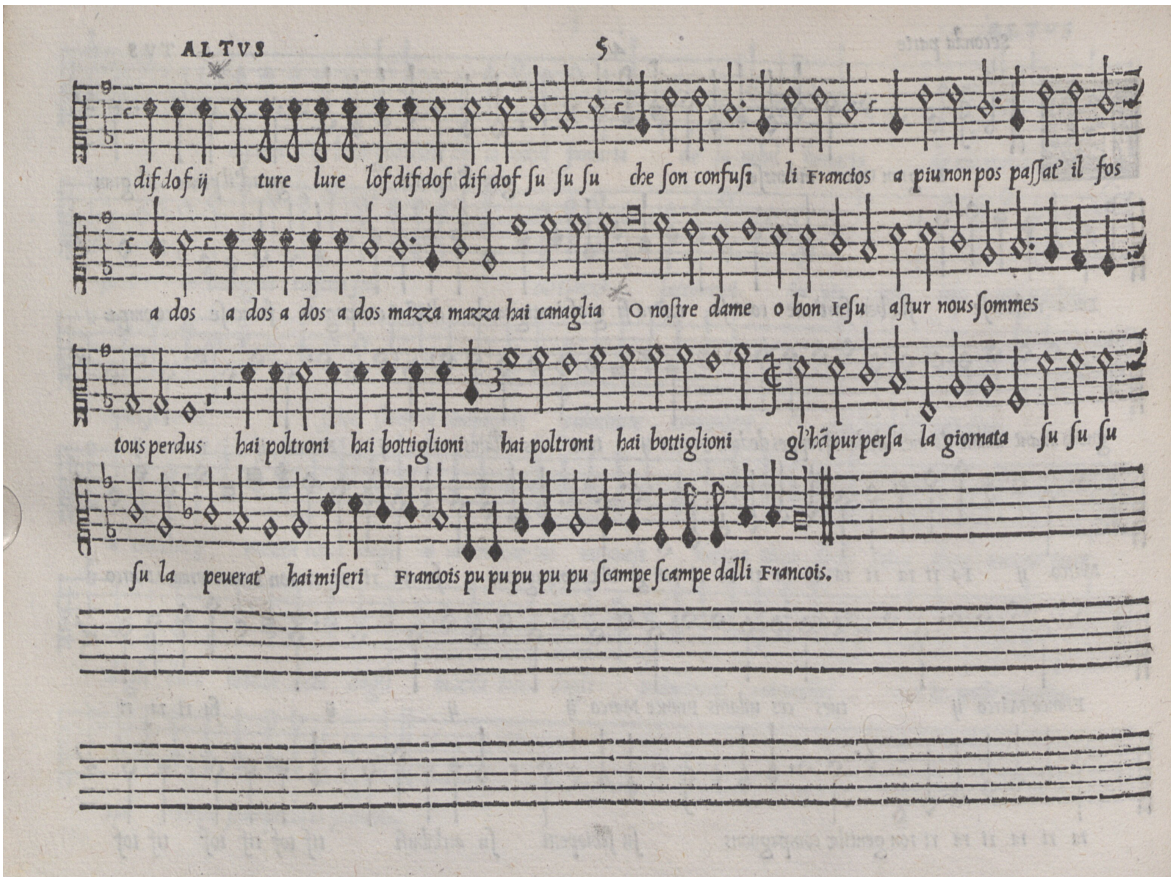
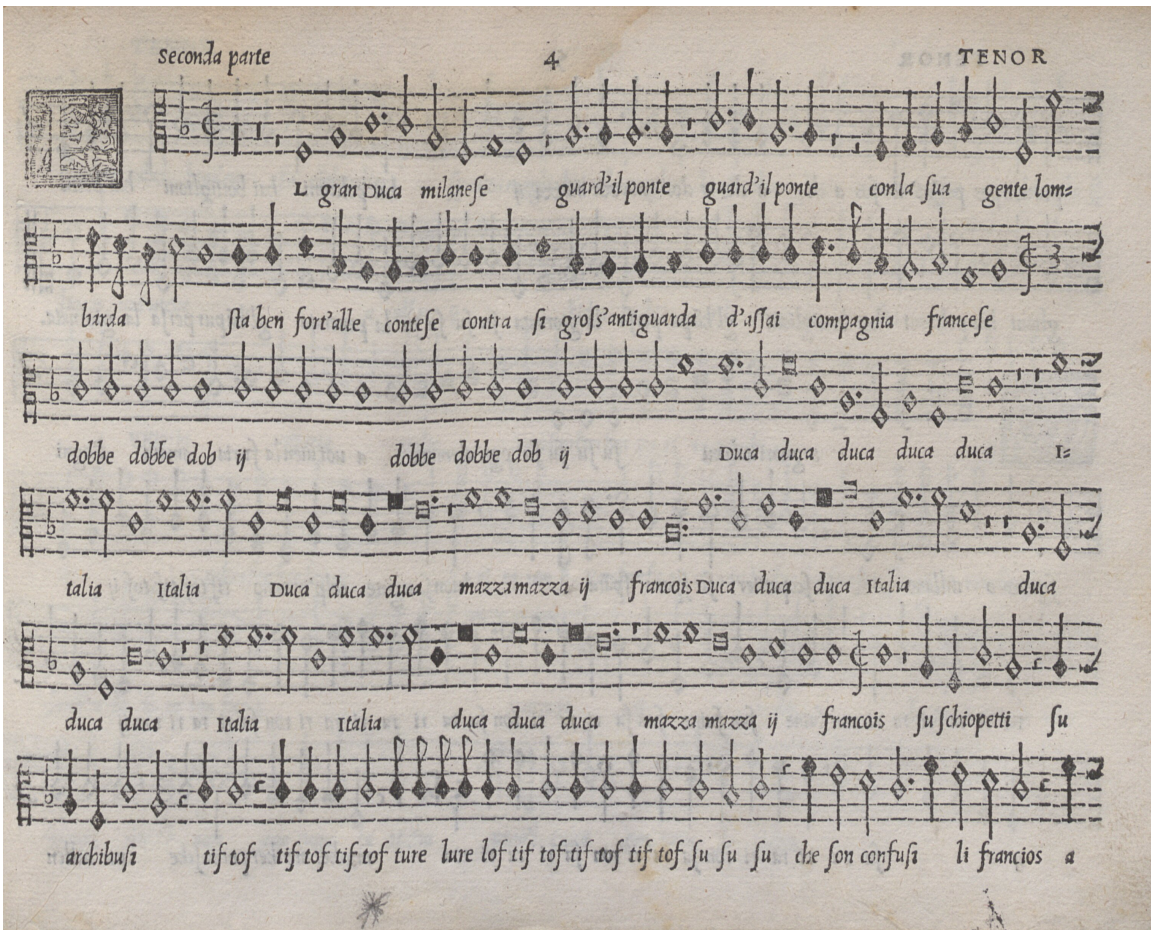
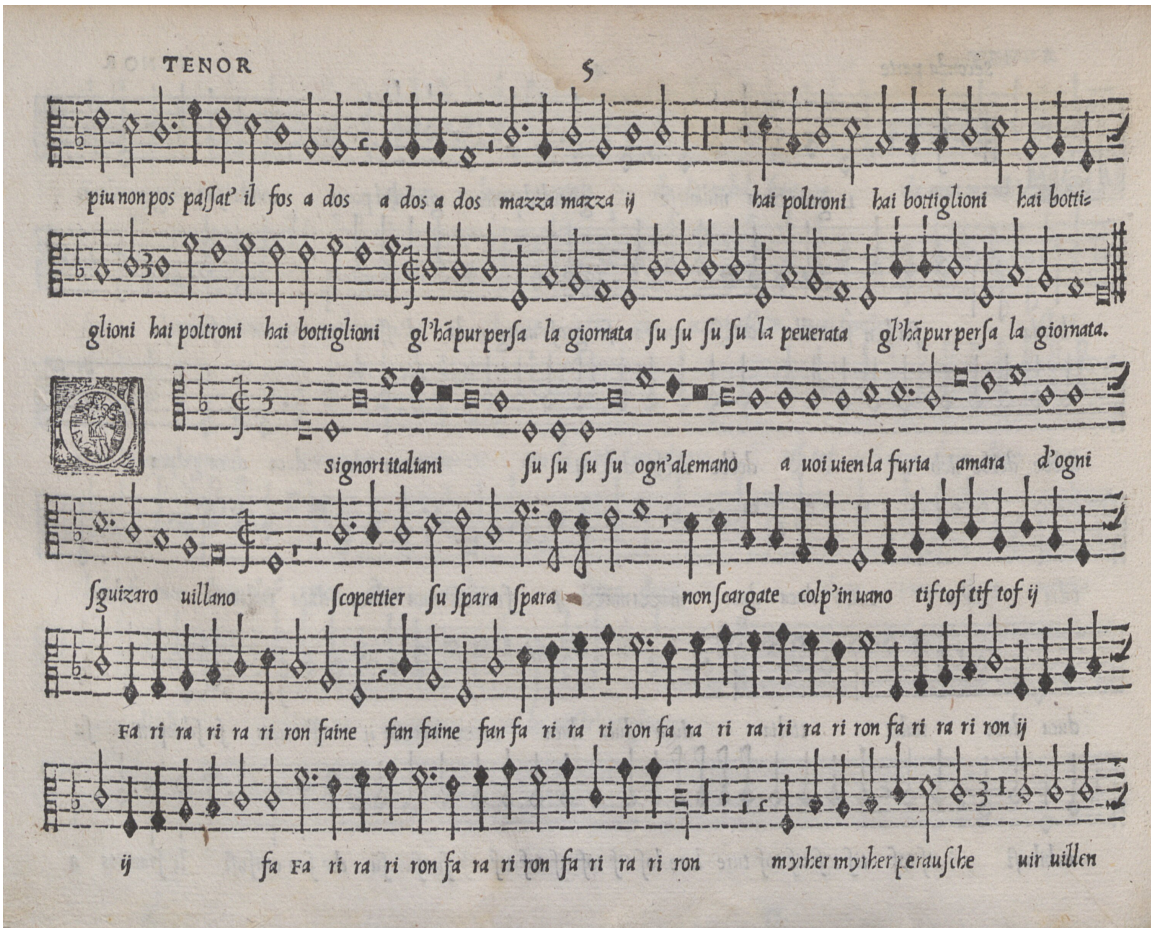
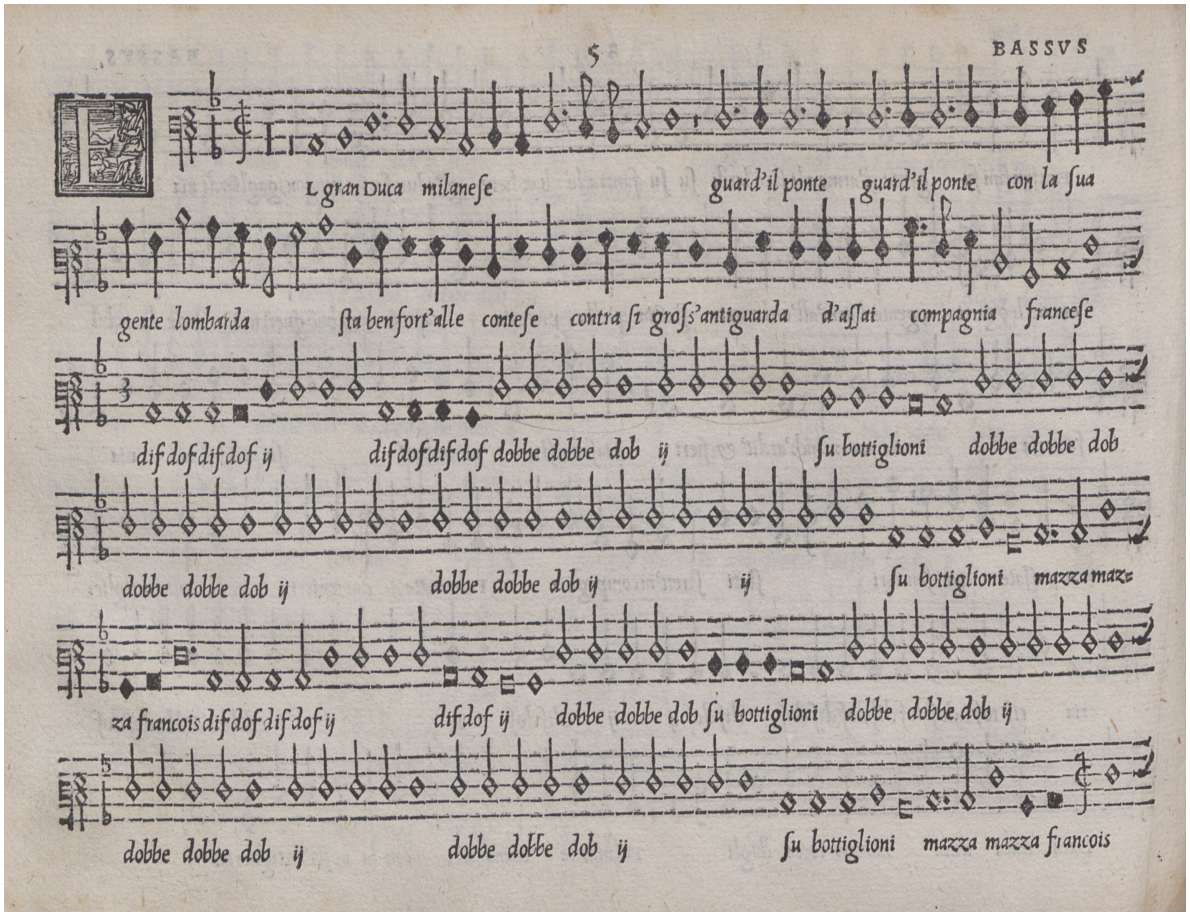

ri ra ri ron fa fa ri ra ri ra ri ra ri ron fa ſu ſchiopetti ſu archibuſi tif tof tif tof tif tof
tif tof dif dof ture lure lof dif dof ſu ſu ſu ſu ſu che ſon confuſi li francios a piu non pos paſſat' il
fos a dos a dos a dos a dos mazza mazza Duca duca duca O noſtre dame o bon Ieſu aſſur nous
ſommes tous perdus hai poltroni hai bottiglioni hai poltroni hai bottiglioni gl'han pur perſa la giorna
ta ſu ſu ſu ſu la peuerata gl'han pur perſa la giornata.

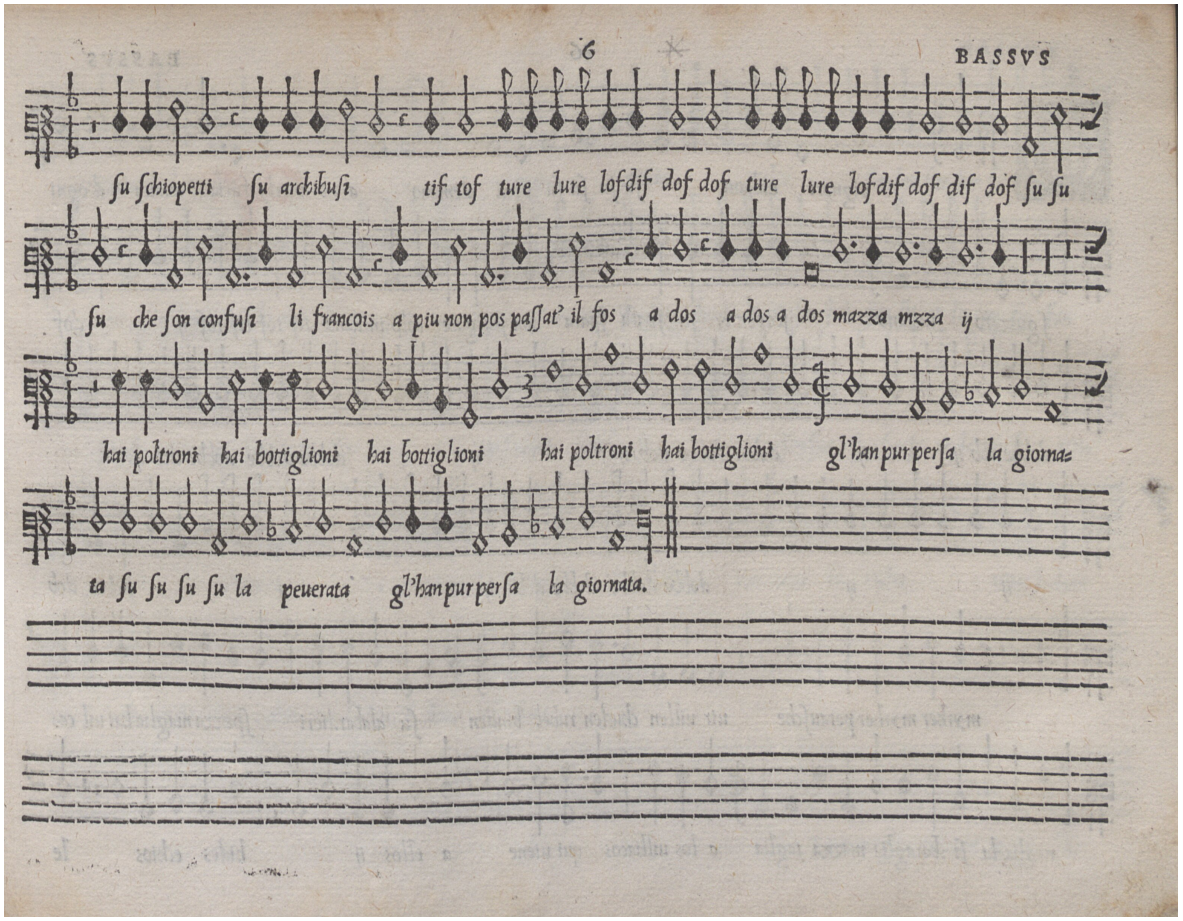

Seconda parte
4
ALTVS
L gran Duca milaneſe guard'il ponte guard'il ponte El gran
Duca milaneſe ſta ben fort'alle conteſe contra ſi groſs'antiguarda d'aſſai compagnia franceſe Compa-
gnons auant auant donnes dedans frappes dedans France ij tues ces uilains France ij Marco ij France ij
Marco ij Fa ri ra ri ra ri ra ri ra ri ron gentilz compagnons fa ra ri ra ri ron France France Marco
France Marco ij tues ces uilains France Marco ij ij ij fa ri ra ri
ra ri ra ri ra ri ron gentilz compagnons ſu ſchiopetti ſu archibuſi tif tof tif tof tif tof

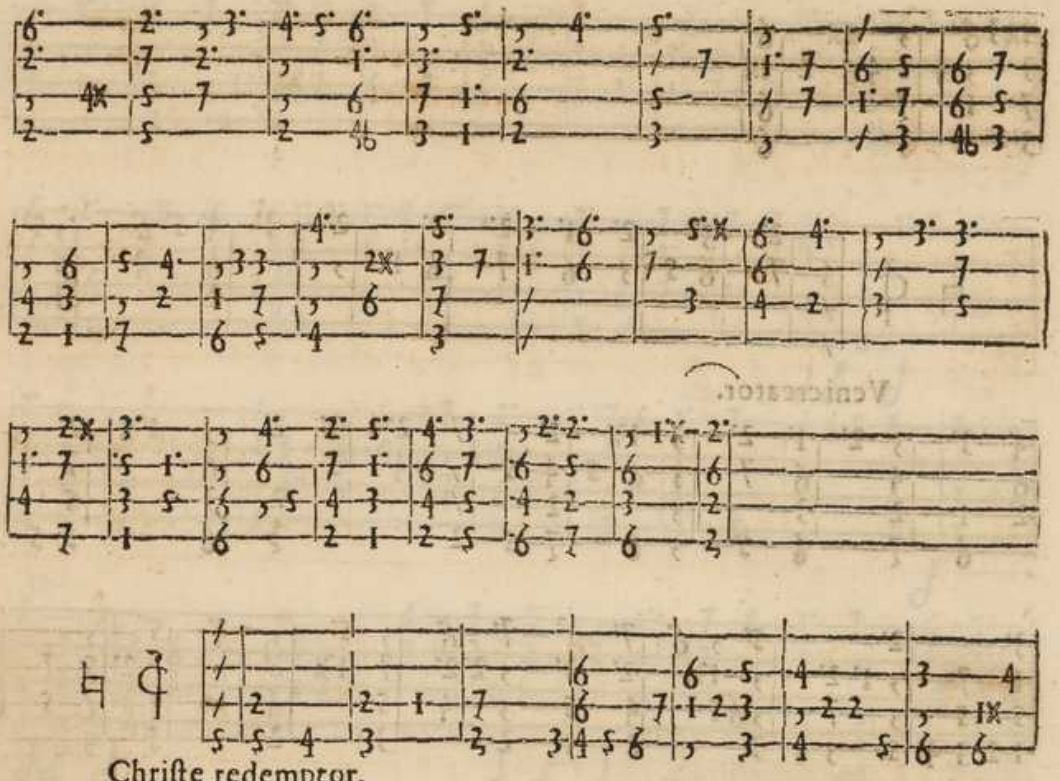

ALTVS
5
dif dof ij ture lure lof dif dof dif dof ſu ſu ſu che ſon confuſi li Francios a piu non pos paſſar' il fos
a dos a dos a dos a dos mazza mazza hai canaglia O noſtre dame o bon Ieſu aſtur nous ſommes
tous perdus hai poltroni hai bottiglioni hai poltroni hai bottiglioni gl'hã pur perſa la giornata ſu ſu ſu
ſu la peuerat' hai miſeri Francois pu pu pu pu pu ſcampe ſcampe dalli Francois.


Seconda parte 4 TENOR
L gran Duca milaneſe guard'il ponte guard'il ponte con la ſua gente lom=
barda ſta ben fort'alle conteſe contra ſi groſs'antiguarda d'aſſai compagnia franceſe
dobbe dobbe dob ij dobbe dobbe dob ij Duca duca duca duca duca I=
talia Italia Duca duca duca mazza mazza ij francois Duca duca duca Italia duca
duca duca Italia Italia duca duca duca mazza mazza ij francois ſu ſchiopetti ſu
archibuſi tif tof tif tof tif tof ture lure lof tif tof tif tof tif tof ſu ſu ſu che ſon confuſi li francios a


TENOR 5
piu non pos paſſat' il fos a dos a dos a dos mazza mazza ij hai poltroni hai bottiglioni hai botti=
glioni hai poltroni hai bottiglioni gl'hã pur perſa la giornata ſu ſu ſu ſu la peuerata gl'hã pur perſa la giornata.
Signori italiani ſu ſu ſu ſu ogn'alemano a uoi uien la furia amara d'ogni
ſguizaro uillano ſcopettier ſu ſpara ſpara non ſcargate colp'in uano tif tof tif tof ij
Fa ri ra ri ra ri ron faine fan faine fan fa ri ra ri ron fa ra ri ra ri ra ri ron fa ri ra ri ron ij
ij fa Fa ri ra ri ron fa ra ri ron fa ri ra ri ron mynher mynher perauſche uir uillen


L gran Duca milaneſe guard'il ponte guard'il ponte con la ſua
gente lombarda ſta ben fort'alle conteſe contra ſi groſs'antiguarda d'aſſai compagnia franceſe
dif dof dif dof ij dif dof dif dof dobbe dobbe dob ij ſu bottiglioni dobbe dobbe dob
dobbe dobbe dob ij dobbe dobbe dob ij ij ſu bottiglioni mazza maz-
za francois dif dof dif dof ij dif dof ij dobbe dobbe dob ſu bottiglioni dobbe dobbe dob ij
dobbe dobbe dob ij dobbe dobbe dob ij ſu bottiglioni mazza mazza francois


ſu ſchiopetti ſu archibuſi tif tof ture lure lof dif dof dof ture lure lof dif dof dif dof ſu ſu
ſu che ſon confuſi li francois a piu non pos paſſat' il fos a dos a dos a dos mazza mzza ij
hai poltroni hai bottiglioni hai bottiglioni hai poltroni hai bottiglioni gl'han pur perſa la giorna-
ta ſu ſu ſu ſu la peuerata gl'han pur perſa la giornata.



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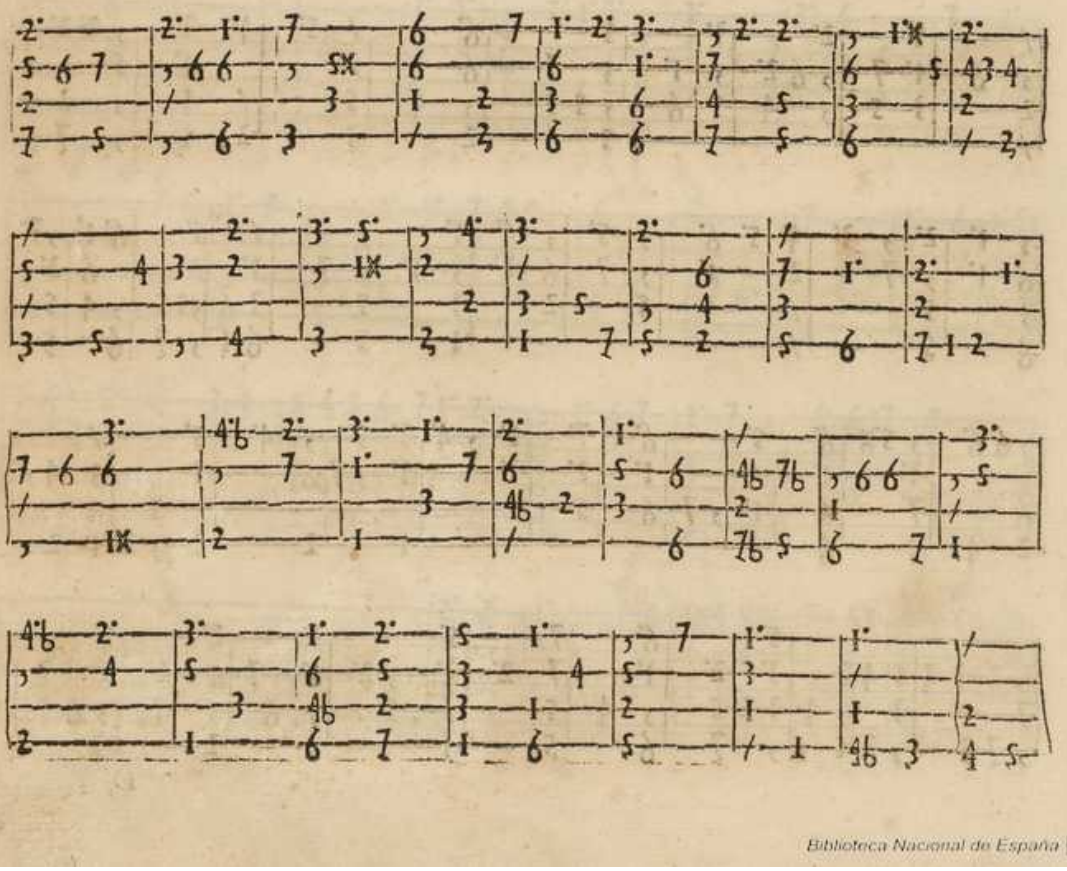

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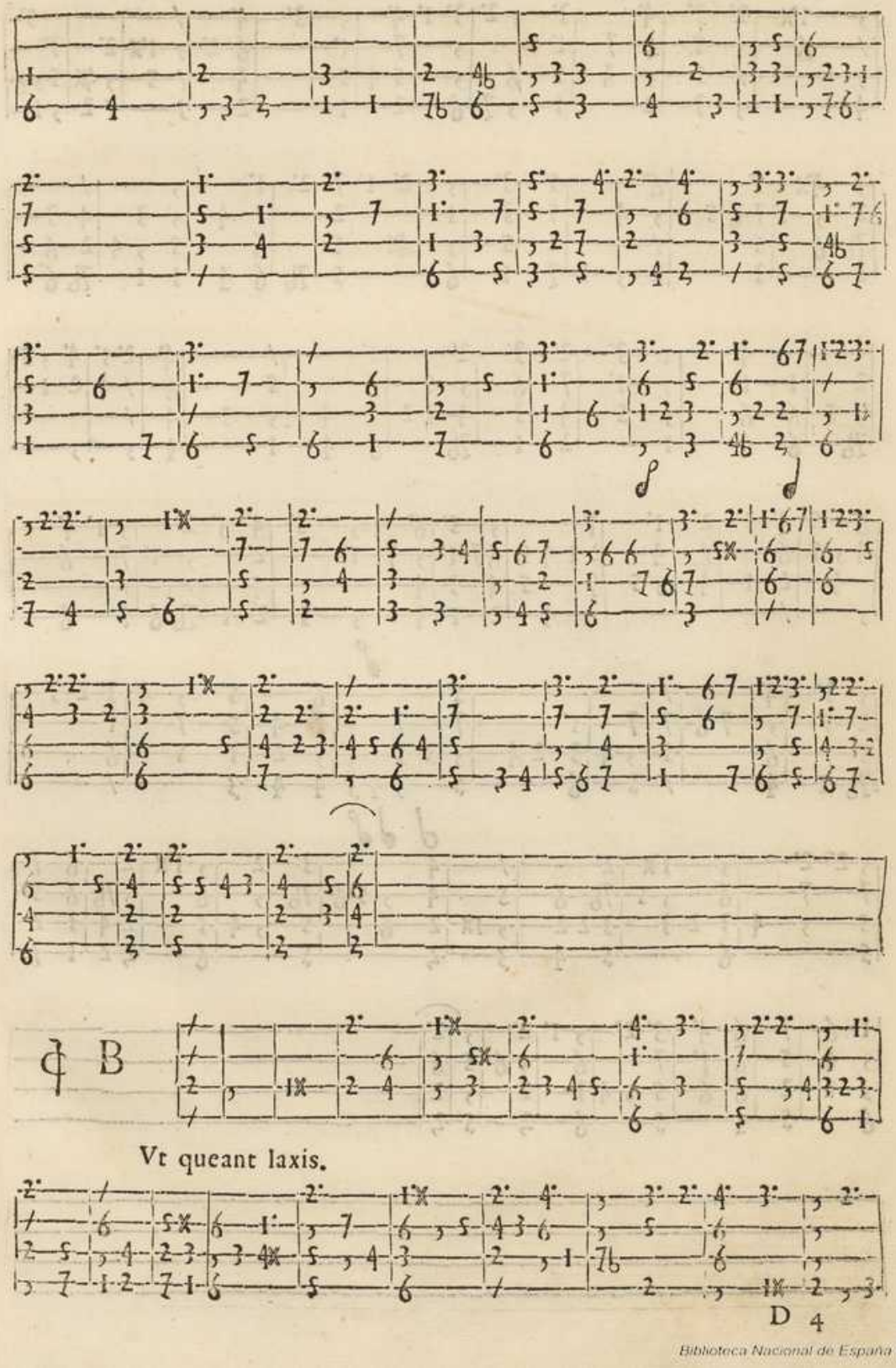

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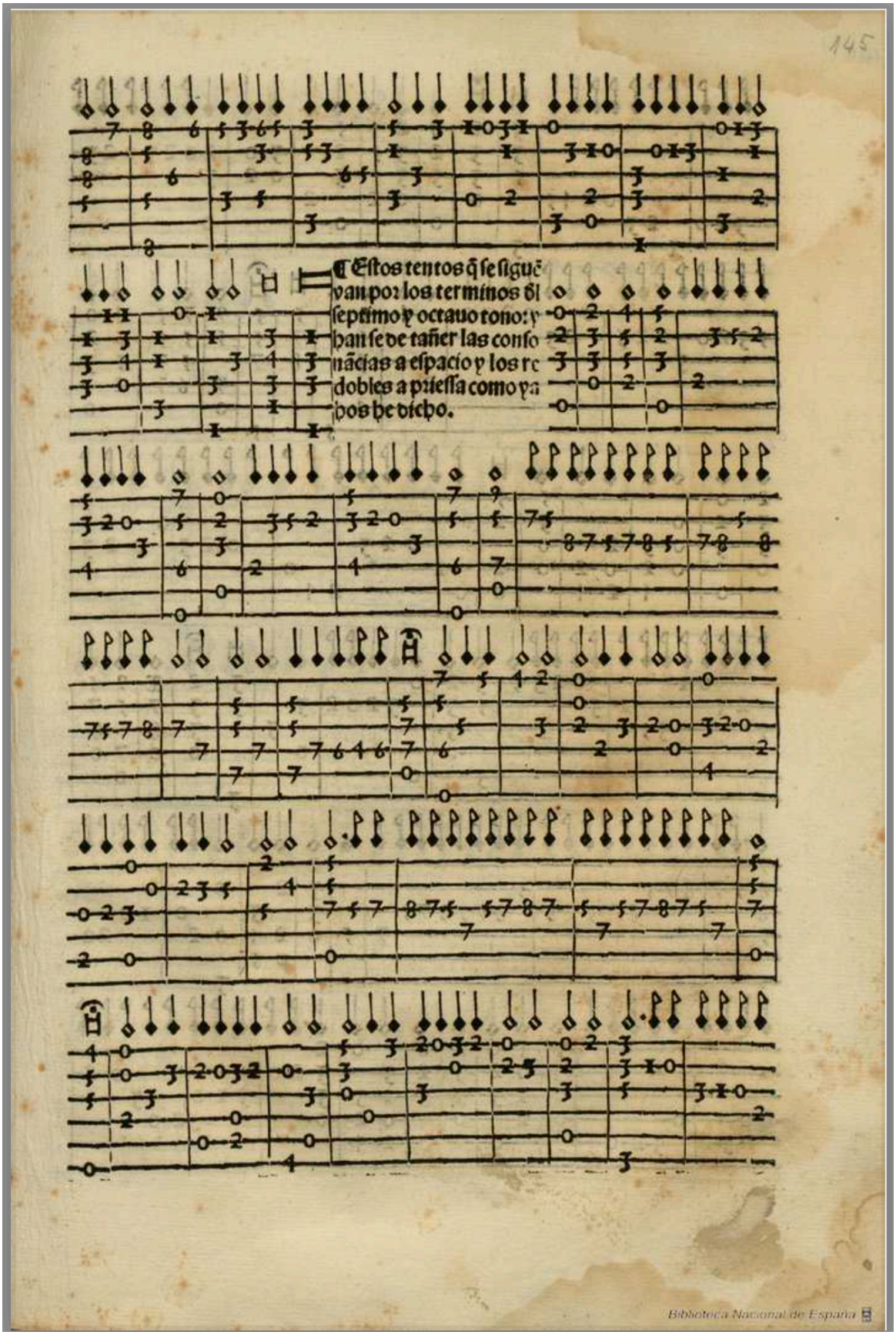

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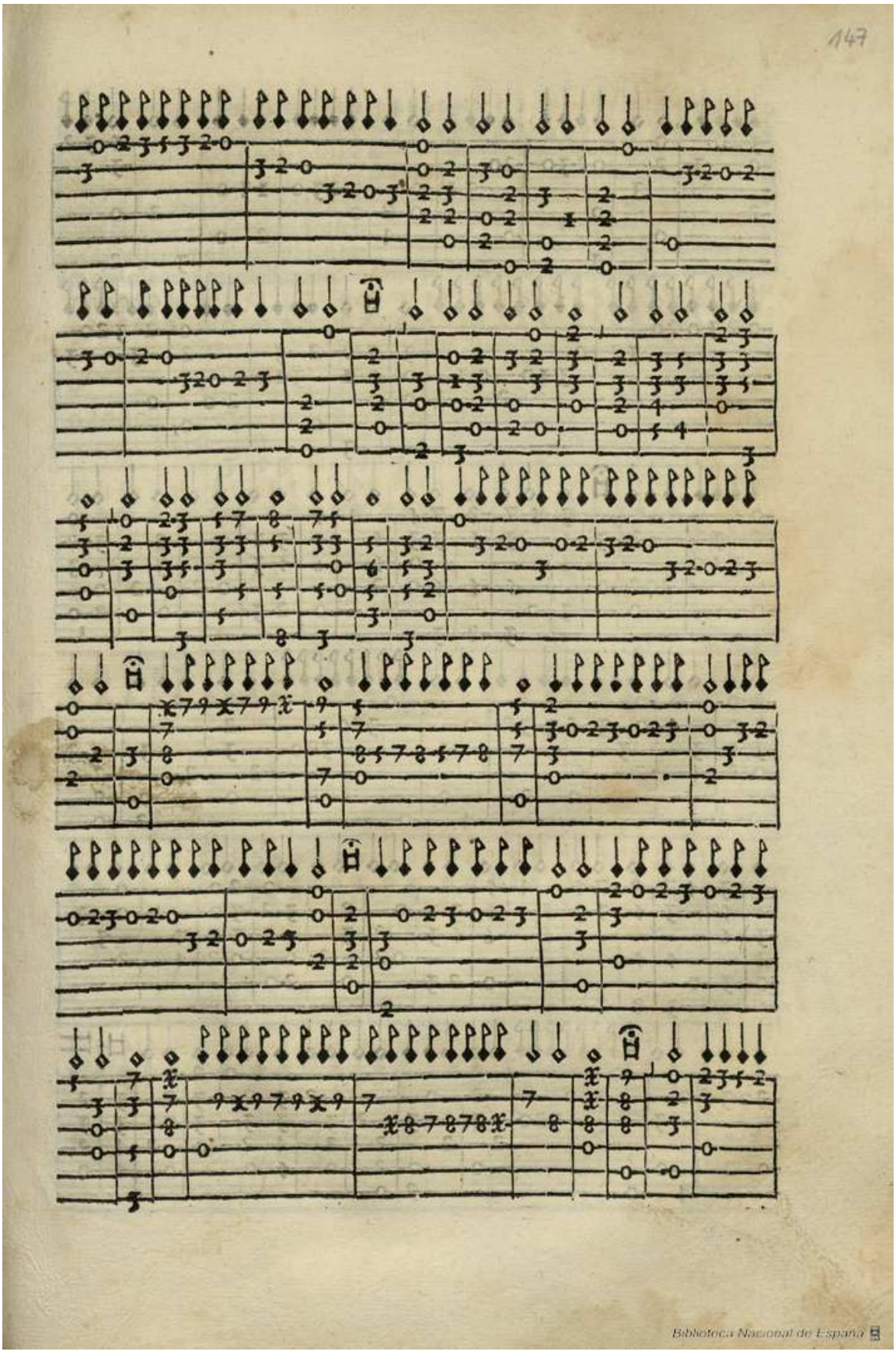
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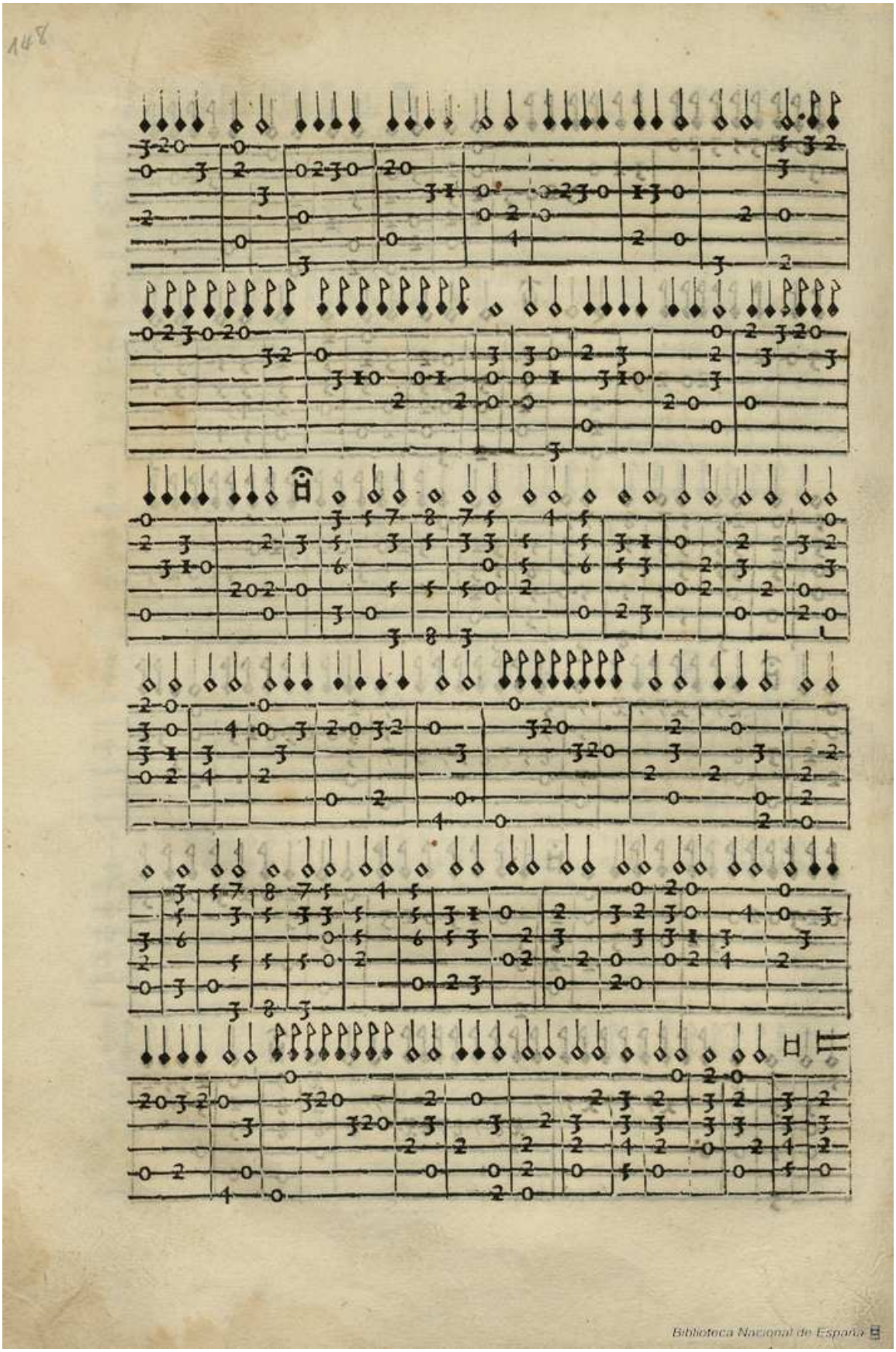
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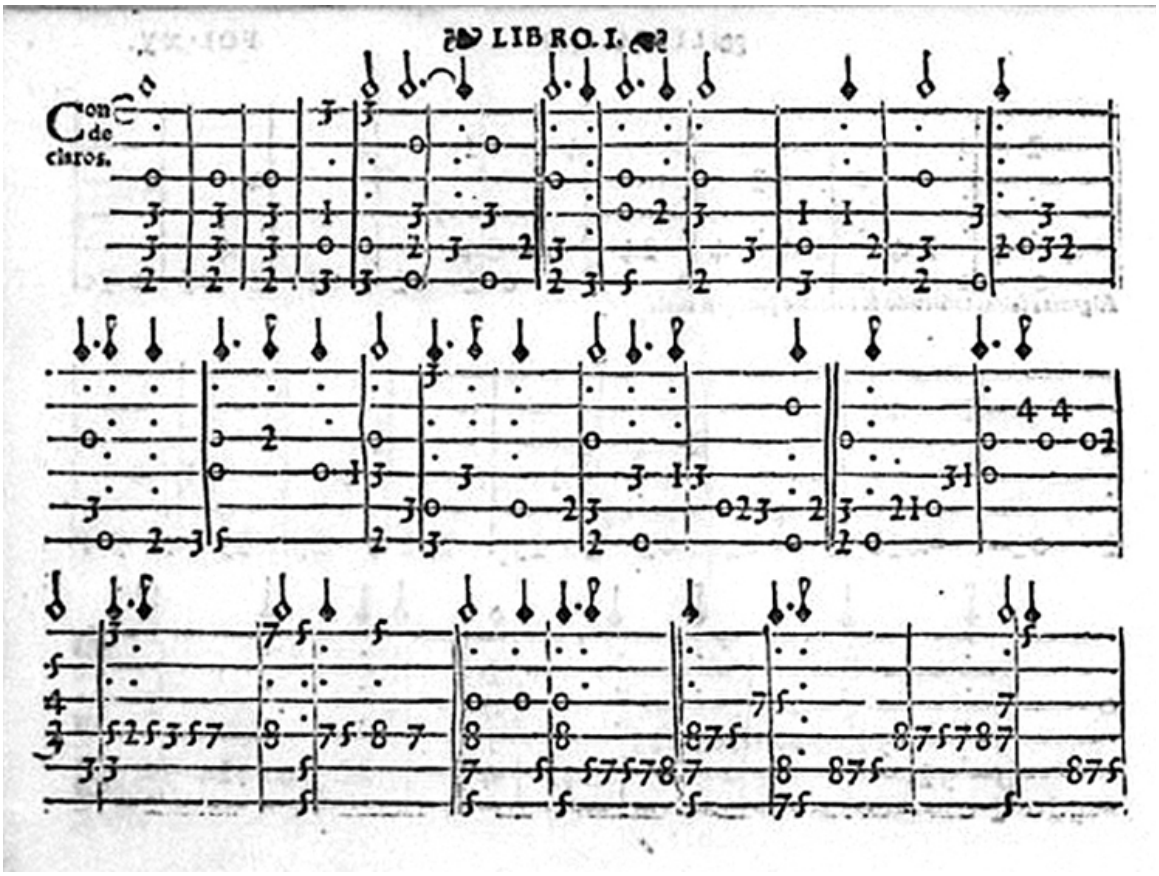
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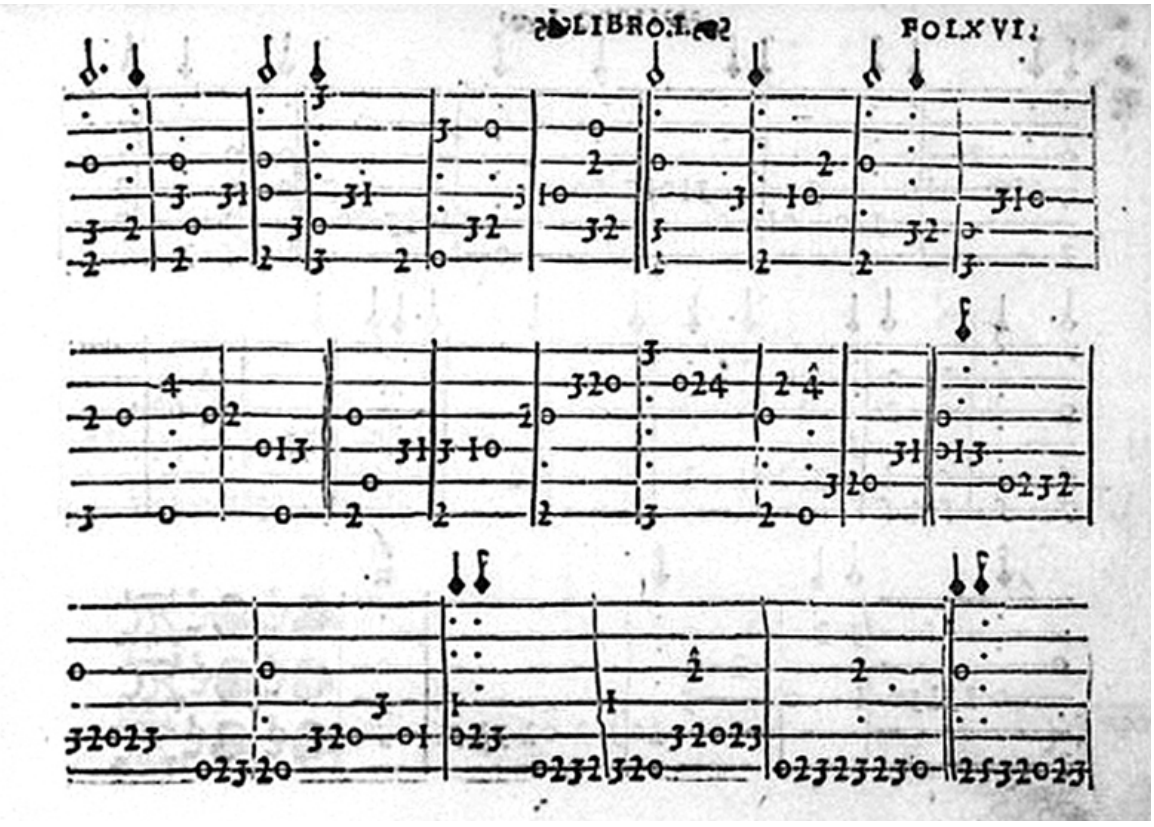
LIBRO. I.
FOL. XVI.

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