

CONSEJO SUPERIOR DE INVESTIGACIONES CIENTÍFICAS
INSTITUTO ESPAÑOL DE MUSICOLOGÍA

ANTONIO DE CABEZÓN

(1510 - 1566)

OBRAS DE MÚSICA PARA TECLA, ARPA Y VIHUELA...
recopiladas y puestas en cifra por Hernando de Cabezón su hijo

(MADRID, 1578)

Volumen II

PRIMERA EDICIÓN POR
FELIPE PEDRELL

NUEVA EDICIÓN CORREGIDA
POR

Mons. HIGINIO ANGLÈS
DIRECTOR DEL INSTITUTO ESPAÑOL DE MUSICOLOGÍA

REIMPRESION

BARCELONA, 1982

ANTONIO DE CABEZÓN

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Monumentos de la Música Española

XXVIII

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ES PROPIEDAD

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AL LECTOR

España y el mundo musical conmemora este año de 1966 el cuarto centenario de la muerte del excelso Antonio de Cabezón (1566). Como homenaje y buen recuerdo de esta fecha nada mejor podía hacer el Instituto Español de Musicología que reeditar la música de Cabezón publicada por su hijo Hernando, en Madrid, 1578. Gracias a la buena comprensión del Consejo Superior de Investigaciones Científicas nos ha sido posible poder realizar nuestro ensueño. Las obras de Antonio de Cabezón conocidas hasta ahora figuran, por una parte, en el libro de Luis Venegas de Henestrosa, Libro de cifra nueva para órgano, arpa y vihuela (Alcalá de Henares, 1557), que reeditamos en el año 1944 (nueva edición 1964), y el citado libro impreso en Madrid por su hijo Hernando. Aparte estas composiciones, poca cosa conocemos, si exceptuamos unas piezas muy simples que encontró Santiago Kastner en Portugal (Coimbra, ms. 242, Biblioteca Universidad, Musica).

La figura de Antonio de Cabezón y el significado artístico-espiritual de su obra musical han sido estudiados en diversas ocasiones, empezando por Felipe Pedrell, el descubridor y primer editor de sus composiciones en tiempos modernos. En nuestro Nel cuarto centenario della morte di Antonio de Cabezón organista di Carlo V e di Filippo II (Roma, 1966), leído en parte en la conferencia-concierto que, patrocinado por la Embajada de España cerca de la Santa Sede, se celebró en el Pontificio Istituto di Musica Sacra di Roma, el 26 de marzo del presente año, dimos una mirada general a la persona y a la obra del ilustre organista, corporalmente ciego, si bien dotado de una vista

espiritual penetrante que hicieron de él el oráculo del órgano europeo de la sazón.

Como complemento al referido homenaje, el Instituto Español de Musicología, además de publicar la extensa monografía preparada, después de muchos años de búsquedas y confrontaciones, por Macario Santiago Kastner, dedicará el Anuario Musical 1966 al estudio del incomparable organista de Carlos V y de Felipe II.

* * *

Lo mismo que en el volumen I, el P. Julián Sagasta, C.R.L., organista de la basílica de Santa María Mayor de Roma, nos ayudó a corregir las pruebas de la parte musical, añadiendo las ligaduras de las notas más imprescindibles, con el fin de facilitar la buena ejecución de las piezas en el órgano. Nos es grato consignar aquí nuestro más profundo reconocimiento. En la crítica de la edición anotamos las diversas notas ligadas que no figuran en la edición original, ligaduras que podrán suprimirse cuando las piezas sean ejecutadas por otros instrumentos.

La edición del siglo XXI no es siempre perfecta y es poco consecuente en el caso de las notas ligadas. Con el fin de que el lector viera en seguida cuándo los ligados son añadidos por nosotros, queríamos indicarlos con puntillos; desistimos de hacerlo así, al ver que tipográficamente nuestra edición nada ganaba en este punto.

HIGINIO ANGLÉS

Roma, 15 de abril de 1966.

CRÍTICA DE LA EDICIÓN

Nos limitamos a notar las siguientes observaciones.

N.º XL. *Pange lingua IV*. Las notas del canto litúrgico no siempre aparecen ligadas como exige la melodía.

Pág. 1, pautado 2, compás 5-6₁₋₂: *la* sin ligar en el tiple. Compás 8: *sic* en el original. Pautado 3, compás 3-4: *la* sin ligar en el tenor.

Pág. 2, pautado 3, compás 6: *sol* sin ligar en el contralto.

Pág. 3, pautado 1, compás 6-7: *do* sin ligar en el tiple.

Pág. 4, pautado 1, compás 5-6: *fa* sin ligar en el contralto.

N.º XLI. *Pange lingua V de Urreda*. Sobre el *Pange lingua* de Urreda véase H. Anglés, *Anuario Musical*, VII (1952), págs. 195-200. Como indicamos allí, se hace difícil poder decir el porqué en España abunda tanto el nombre de Urreda en las versiones polifónicas del *Pange lingua* con tonada española y en las glosas para órgano.

El tema, en el tenor, no siempre aparece con las notas correspondientes ligadas.

Pág. 4, pautado 4, compás 8: El *do* del tiple sin ligar.

Pág. 5, pautado 1, compás 3₁: El original escribe *fa* en el bajo.

Pautado 3, compás 8: *do* sin ligar en el bajo. Pautado 4, compás 2-3: *sol* sin ligar en el contralto.

Pág. 6, pautado 2, compás 1₃₋₄: *do* sin ligar en el contralto.

Pautado 3, compás 4-5: *do* sin ligar en el tiple.

Pág. 7, pautado 1, compás 2-3: *re* sin ligar en el contralto; *sol* sin ligar en el bajo.

N.º XLII. *Versos de Magnificat. Tono primero*. Pág. 10, pautado 1, compás 2-3: *re* sin ligar en el contralto.

Pág. 11, pautado 2, compás 4-5: *re* sin ligar en el contralto.

Compás 5-6: *sol* sin ligar en el bajo.

N.º XLIII. *Versos del segundo tono*, pág. 13, pautado 2, compás 6: el *la* del contralto y el *fa* del tenor sin ligar en el original. Pautado 3, compás 1-3: *fa* sin ligar en el tenor y en el bajo.

Pág. 15, pautado 2, compás 5₂: *do* natural en el bajo a pesar del *do* sostenido en el tiple.

Pág. 16, pautado 1, compás 1₃₋₄: El original escribe *fa* blanca en el tiple.

N.º XLIV. *Versos del tono tercero*, pág. 16, pautado 4, compás 8-9: *la* sin ligar en el contralto.

Pág. 19, pautado 4, compás 4-5: *do* sin ligar en el tiple.

Las notas del tema en el tiple no siempre se presentan ligadas.

N.º XLV. *Versos del cuarto tono*, pág. 21, pautado 1, compás 6-7: el *mi* del contralto va sin ligar en el original.

Pág. 22, pautado 2, compás 6-7: *mi* sin ligar en el tenor. Pautado 4, compás 9-11: *mi* sin ligar en el contralto.

Pág. 23, pautado 2, compás 5-6: *mi* sin ligar en el contralto.

Pautado 3, compás 4-5: *mi* sin ligar en el contralto. Pautado 4, compás 4-5: *mi* sin ligar en el contralto.

N.º XLVI. *Versos del quinto tono*, pág. 24, pautado 3, compás 5-6: *la* sin ligar en el tenor. Pautado 4, compás 2-3: *la* sin ligar en el tenor.

Pág. 25, pautado 3, compás 1: *sic* en el original. Compás 2-3: *la* sin ligar en el tenor.

N.º XLVII. *Versos del sexto tono*, pág. 29, pautado 1, compás 3-4: En el contralto se escribe *re mi* negras en lugar de *re do*, como escriben las otras voces.

Pág. 31, pautado 1, compás 3: *do* sin ligar en el bajo. Pautado 2, compás 3-4: *do* sin ligar en el contralto.

Pág. 32, pautado 1, compás 3-4: *sol* sin ligar en el contralto; *mi* sin ligar en el tenor y en el bajo.

N.º XLVIII. *Versos de séptimo tono*, pág. 32, pautado 3, compás 3-4: *mi* sin ligar en el contralto. Pautado 4, compás 5-6: *re* sin ligar en el tiple.

Pág. 35, pautado 4, compás 1, tenor: En el original se escribe *la* blanca con puntillo, *si* becuadro negra. Compás 4-5: *re si* sin ligar.

N.º XLIX. *Versos del octavo tono*, pág. 39, pautado 3, compás 4-5: *sol* sin ligar en el tiple.

N.º L. Comienzan cuatro Kyries de cada tono. *Kyrie Rex virginum*, pág. 40. Se trata del «Kyrie Cunctipotens» que hemos visto en el n.º 10.

N.º LI. *Kyrie del primer tono*. Cabezone parafrasea melodías de Kyrie algunas veces desconocidas. Según parece, glosa aquí el Kyrie n.º II ad libitum «Summe Deus» del Kyriale Romanum.

Pág. 45, pautado 2, compás 7: Para evitar las 5.^a paralelas del tenor con el bajo, cambiamos el *la* del tenor en *fa* sostenido, y el *fa* sostenido del tiple, en *la*. Compás 2-3: *re* sin ligar en el contralto. Compás 5-6: *la* sin ligar en el tiple.

Pág. 46, pautado 1, compás 5: En el original, se lee *fa* en el contralto. Pautado 2, compás 7, tenor: El original escribe *fa* en el bajo, en lugar de *mi*. Pautado 4, compás 5-6: *la* sin ligar en el tiple, y en el tenor.

Pág. 47, pautado 1, compás 2: En el original, *sol* sostenido *la* corcheas. Pautado 2, compás 3: Tiple y contralto aparecen como *sol si* blancas con puntillo, *fa la* negras. Con el fin de igualar el motivo, escribimos: *sol fa si la* blancas. Compás 9: El tenor escribe *sol* sostenido. Pautado 4, compás 6: El tenor canta *sol* blanca, *sol* negra; cambiamos el *sol* negra en *fa*.

N.º LII. *Kyrie del segundo tono*. La tonada que parafrasea Cabezone recuerda un poco la del Kyrie n.º IV del Kyriale Romanum.

Pág. 49, pautado 4, compás 2-3: *la* sin ligar en el contralto.

Pág. 50, pautado 4, compás 6: así en el original: *do* natural en el tiple, y *do* sostenido en el contralto.

Pág. 51, pautado 1, compás 4-5: *fa* sin ligar en el contralto.

Pautado 3, compás 4-5: *si re sol* sin ligar en el original.

N.º LIII. *Kyrie del tercero tono*, pág. 54, pautado 1, compás 1: En el original el bajo canta *mi*; parece mejor *sol*, imitando el tema anterior.

N.º LIV. *Kyrie del cuarto tono*, pág. 55, pautado 4, compás 10-11: *fa* sin ligar en el contralto y en el bajo. Compás 2-3: *fa* sin ligar en el bajo.

N.º LV. *Kyrie del sexto tono*. Esta melodía recuerda la del n.º XVII del Kyriale Romanum.

Pág. 59, pautado 4, compás 3-4: *do* sostenido sin ligar en el contralto.

Pág. 60, pautado 1, compás 7-8: *do* sin ligar en el contralto.

Pautado 2, compás 7-8: *do* sin ligar en el contralto.

Pág. 63, pautado 4, compás 8-9: el original escribe las tres voces inferiores ligadas.

N.º LVI. *Kyrie del séptimo tono*. La presente melodía recuerda un poco la del n.º XIV «Iesu Redemptor» del Kyriale Romanum.

Pág. 66, pautado 3, compás 5: *mi* sin ligar en el bajo.

N.º LVII. *Kyrie del quinto tono*, pág. 66. Cabezón parafrasea en estos versos el Kyrie n.º IV ad libitum «Kyrie altissime» del Kyriale Romanum.

N.º LVIII. *Tiento I del segundo tono*, pág. 70. El original escribe: «Comiençan los tientos». Las piezas que hemos editado hasta aquí de Cabezón — aparte algunos himnos — forman propiamente el repertorio de sus obras menores. Con todo, cabe observar que el ciego organista, clarividente como no hubo otro en su época, trata los versos, fabordones e himnos de mano maestra y pone ya allí el fundamento de la música organística de la escuela hispana de los siglos XVI-XVII.

Al empezar la edición de los tientos entramos ya en la gran obra de Cabezón. Es en los tientos donde más se vislumbra el alma del ciego organista. Estas piezas aparecen impregnadas de un misticismo sorprendente y de una técnica contrapuntística maravillosa.

Los tientos de Cabezón fueron reeditados en parte o en su conjunto muchas veces desde que Pedrell dio a conocerlos en 1895 y siguientes. Entre todas las ediciones modernas nos complacemos en recordar los *Tientos und Fugen*, de Macario Santiago Kastner (Edition Schott 1948), en la cual ofrece una versión fidelísima a la del original y estudia las características más sobresalientes de cada tiento, que confronta con las obras similares de los grandes organistas europeos coetáneos de Cabezón o bien algo posteriores.

Se conservan sólo dos colecciones de tientos compuestos por Cabezón. La primera colección está formada por quince tientos, y fue publicada por Luys Venegas de Henestrosa en su *Libro de Cifra nueva* (Alcalá de Henares, 1557). H. Anglés, en *La Música en la Corte de Carlos V* (Barcelona, 1944, nueva ed. 1964), ofrece una edición moderna completa. La segunda colección figura en el libro

que, preparado por su hijo Hernando de Cabezón (1541-1602), apareció en Madrid en 1578, y que ofrecemos de nuevo en este volumen II y en el III siguiendo el orden de la edición de Madrid.

No es cómputo mío hacer aquí un comentario crítico para mejor hacer resaltar la estética personalísima, llena de oración y de religiosidad que tanto enaltecen la figura del organista de Carlos V y Felipe II.

Pág. 70, pautado 4, compás 5-6: *si* sin ligar en el tenor.

Pág. 72, pautado 2, compás 7-8: *re* sin ligar en el contralto.

Compás 1-2: *re* sin ligar en el bajo.

Pág. 73, pautado 2, compás 3: En el contralto el original escribe *sol* la blancas; escribimos *sol* redonda.

N.º LIX. *Tiento II del cuarto tono*. Basta fijarse un poco en la armonía genial y en el contrapunto refinado del presente tiento, cuya técnica tanto influyó en la obra de Sebastián Aguilera de Heredia, Juan Cabanilles y otros organistas españoles.

Pág. 75, pautado 2, compás 9: *mi* sin ligar en el contralto.

Compás 3-4: *la* sin ligar en el tenor.

N.º LX. *Tiento III del primer tono*. Como observó Kastner, el tema inicial recuerda el principio de la Salve Regina: *la, sol* (sostenido), *la, re*, confiado al tenor, y repetido por el tiple: *la, sol* (natural), *la, re*. La cuarta disminuida *fa* sostenido *si* bemol, tan característica de la canción popular española y tan practicada por los organistas nacionales, se presenta aquí ya muy usada por Cabezón.

Pág. 79, pautado 4, compás 2-3: *la* sin ligar en el tiple y en bajo. Compás 3: en el bajo *la* redonda ligada con la anterior.

Pág. 80, pautado 3, compás 2-1: *sol sol* sin ligar en el contralto.

Pág. 81, pautado 2, compás 6-1-2: *si* becuadro en el tenor.

Pautado 4, compás 6, tiple: *fa* sostenido redonda. Compás 6: Bajo, *re* redonda en el original.

Pág. 82, pautado 4, compás 6-2-3: *re* negra con puntillo, *si* corchea en el original.

N.º LXI. *Tiento IV sobre «Qui la dira»*. Cabezone escribió este tiento sobre la chanson francesa «Qui la dira» de Clément Jannequin. La chanson francesa es a cinco voces, pero Cabezone prefirió escribir el tiento, en el cual elabora la chanson de Jannequin, a cuatro voces.

Pág. 84, pautado 4, compás 1-2: *mi* sin ligar en el contralto.

Pág. 85, pautado 3, compás 8: Contralto, *mi* redonda en el original.

Pág. 86, pautado 4, compás 11: Contralto, *re* redonda; tenor, *la* redonda. Para el buen canto de las voces transcribimos *la* y *re* respectivamente.

N.º LXII. *Tiento V del segundo tono*, pág. 87, pautado 3, compás 1-2: *re* sin ligar en el tiple. Compás 8-9: El original escribe *si* bemol ligado en el contralto. Pautado 4, compás 6-7: *re* sin ligar en el contralto.

Pág. 89, pautado 4, compás 3-4: el original escribe: *si* becuadro en el tiple, pero el tema exige *la*.

N.º LXIII. *Tiento VI del tercer tono. «Fugas al contrario»*, pág. 90: Ya se comprende que la palabra «Fuga» no tiene aquí el sentido que tuvo más tarde en la música para clave.

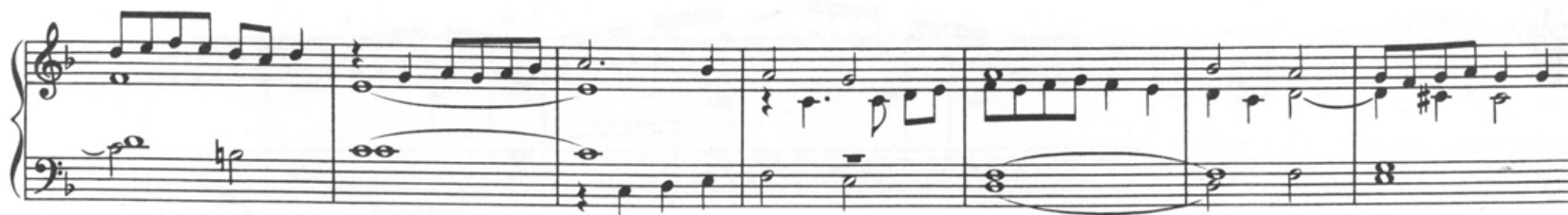
PARTE MUSICAL

XL
Himno XIX
Pange lingua IV



The image displays four systems of musical notation for piano, each consisting of a grand staff with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** The first system shows a piece of music in a key with one flat (B-flat). It features a mix of eighth and sixteenth notes, with some measures containing slurs and ties. The bass line is more active than the treble line.
- System 2:** The second system continues the piece, showing a more complex melodic line in the treble with many sixteenth notes. The bass line provides a steady accompaniment with eighth notes.
- System 3:** The third system shows a change in the key signature to two flats (B-flat and E-flat). The music continues with similar rhythmic patterns, featuring slurs and ties.
- System 4:** The fourth system begins with a dynamic marking of *f.* (forte) and a repeat sign with a first ending bracket labeled *27^v*. The notation includes various note values and rests, ending with a final chord.



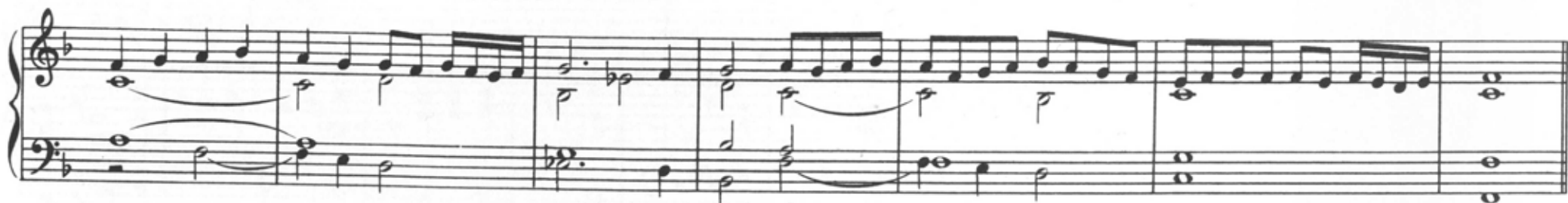
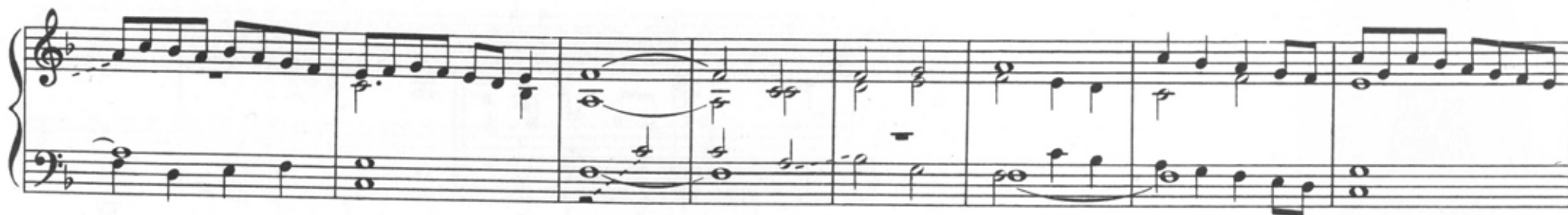


XLI
Himno XX
Pange lingua V
de Urreda

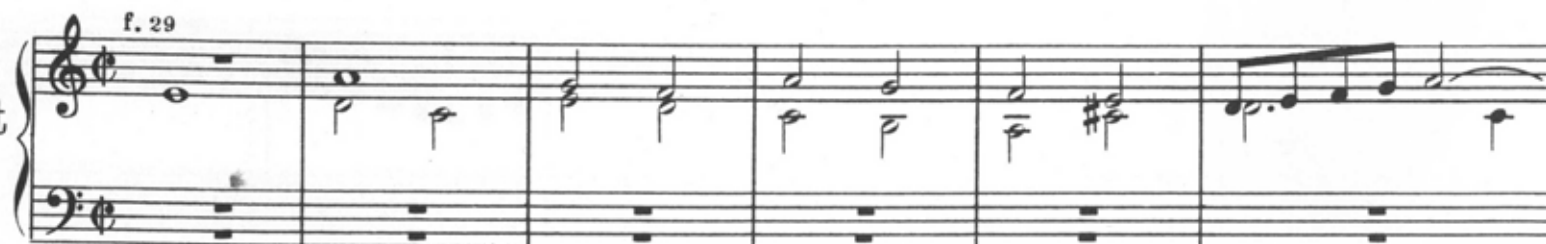




The image displays four systems of musical notation, each consisting of a treble and a bass staff. The notation is written in a standard musical style with various notes, rests, and slurs. The first system shows a complex arrangement of notes and rests. The second system features a prominent slur in the treble staff. The third system includes a dashed line in the treble staff, possibly indicating a continuation or a specific performance instruction. The fourth system shows a key signature change to one sharp (F#) in the final measure of the treble staff. The overall layout is clean and professional, typical of a printed musical score.



XLII
Versos de Magnificat
Tono primero
I





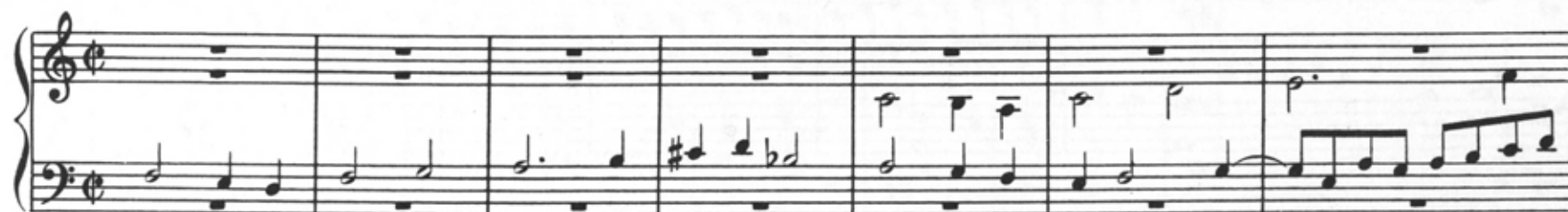
III

f. 29^v

IV

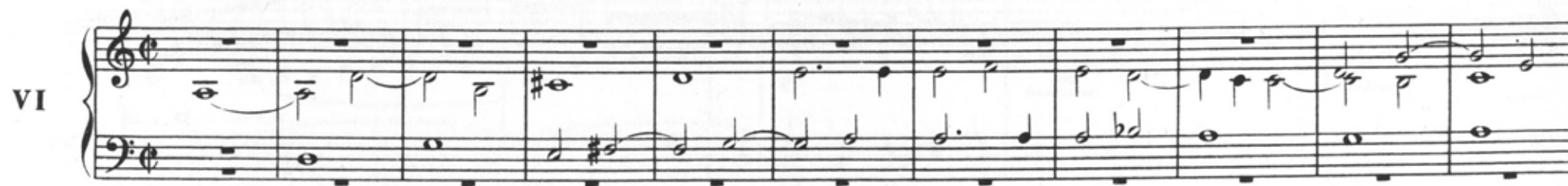


V



f. 30







XLIII
Versos del segundo tono
I





III



IV



V

System V consists of four measures. The treble clef staff contains whole chords: C major (C-E-G), C major (C-E-G), C major (C-E-G), and C major (C-E-G). The bass clef staff contains a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3.

f. 31^v

System f. 31^v consists of six measures. The treble clef staff contains whole chords: C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), and C major (C-E-G). The bass clef staff contains a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3.

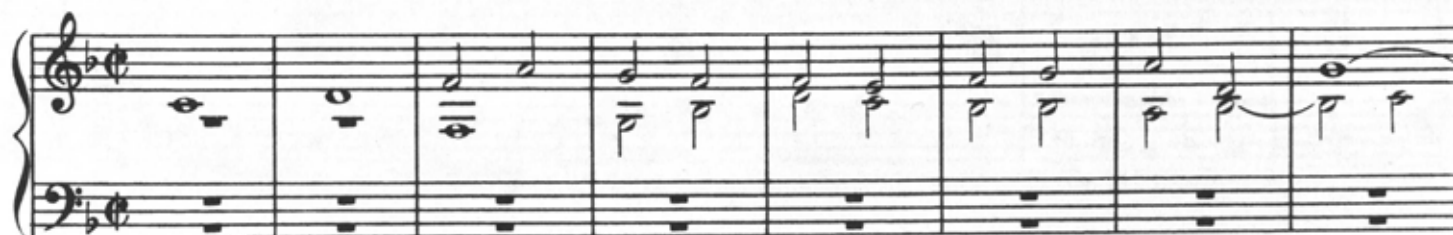
VI

System VI consists of six measures. The treble clef staff contains whole chords: C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), and C major (C-E-G). The bass clef staff contains a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3.

System 1 consists of eight measures. The treble clef staff contains whole chords: C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), C major (C-E-G), and C major (C-E-G). The bass clef staff contains a descending eighth-note scale: C4, B3, A3, G3, F3, E3, D3, C3.



XLIV
Versos del tono tercero
I



II

III

IV

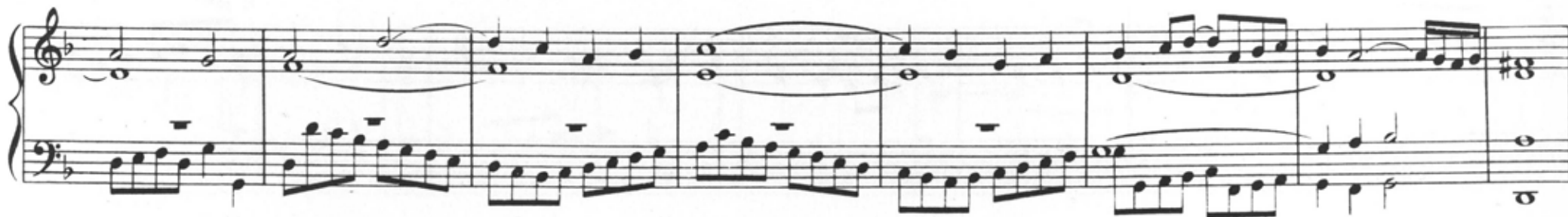
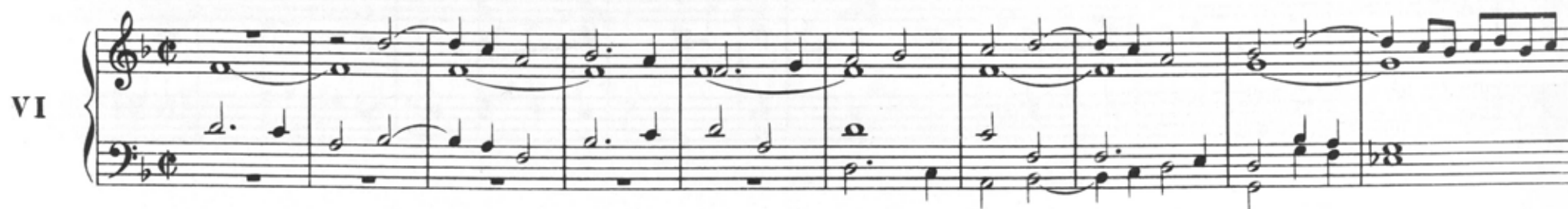
System IV consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains measures 1 through 8. The lower staff is in bass clef with the same key signature and time signature. It also contains measures 1 through 8. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. A slur is present over measures 2 and 3 in the bass staff.

System V consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains measures 1 through 8. The lower staff is in bass clef with the same key signature and time signature. It also contains measures 1 through 8. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. A slur is present over measures 2 and 3 in the bass staff.

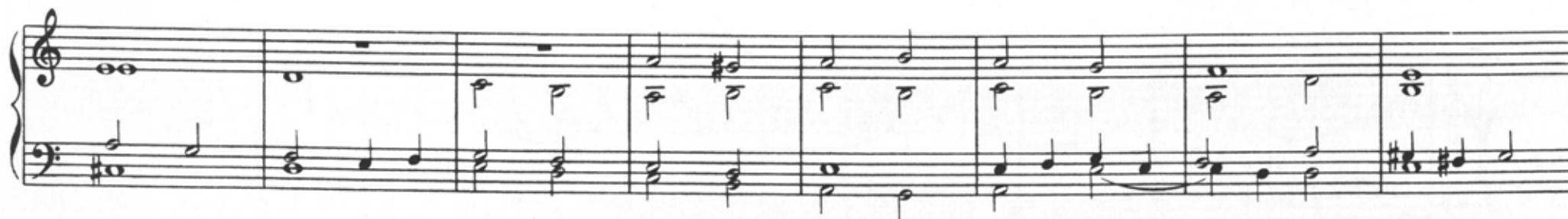
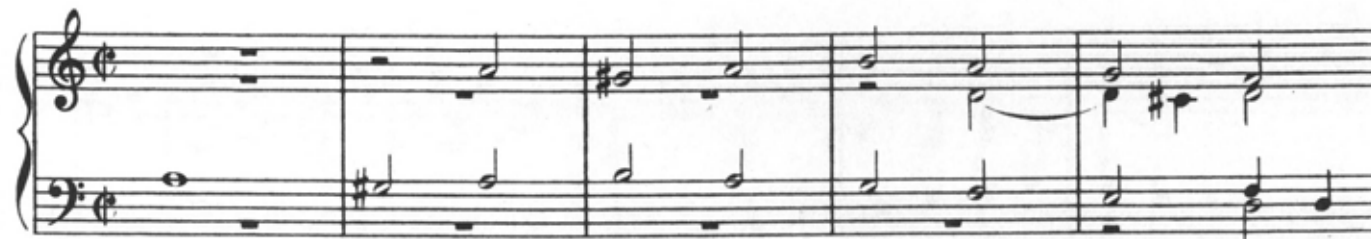
V

System VI consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains measures 1 through 8. The lower staff is in bass clef with the same key signature and time signature. It also contains measures 1 through 8. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. A slur is present over measures 2 and 3 in the bass staff.

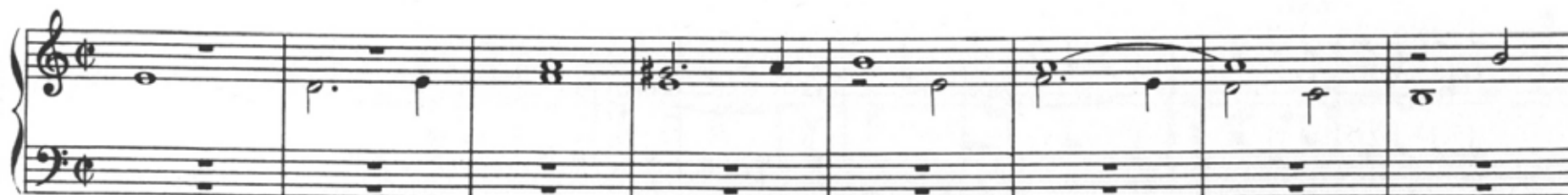
System VII consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains measures 1 through 8. The lower staff is in bass clef with the same key signature and time signature. It also contains measures 1 through 8. The music features a variety of note values including eighth, quarter, and half notes, as well as rests. A slur is present over measures 2 and 3 in the bass staff.

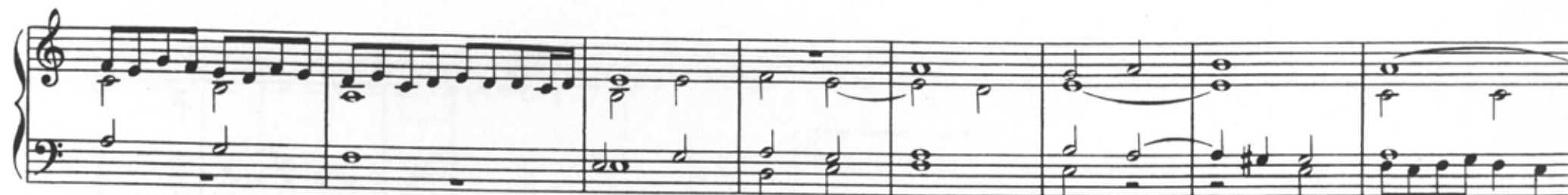


XLV
Versos del cuarto tono
I

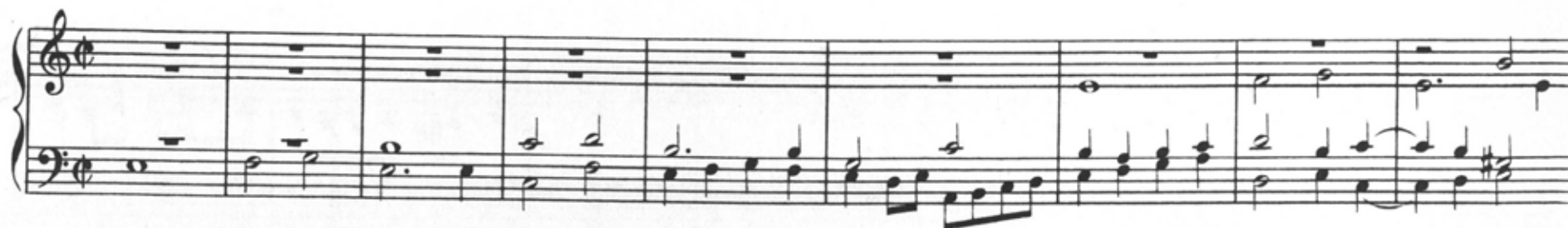


II





III



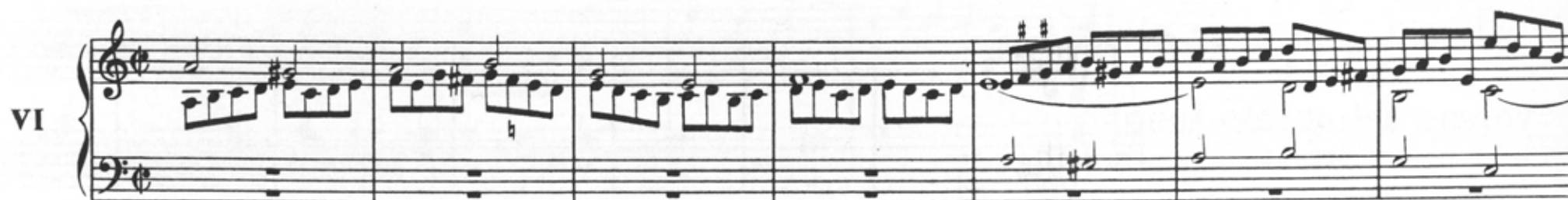
IV

Section IV consists of four systems of piano music, each with a grand staff (treble and bass clefs). The first system (measures 34-40) features a treble staff with whole rests and a bass staff with a melodic line in D major. The second system (measures 41-47) continues the bass staff melody with some chords in the treble. The third system (measures 48-54) includes a melodic line in the treble staff and a bass staff with chords and a melodic line. The fourth system (measures 55-61) features a treble staff with chords and a bass staff with a melodic line. The key signature is one sharp (F#) and the time signature is common time (C).

V

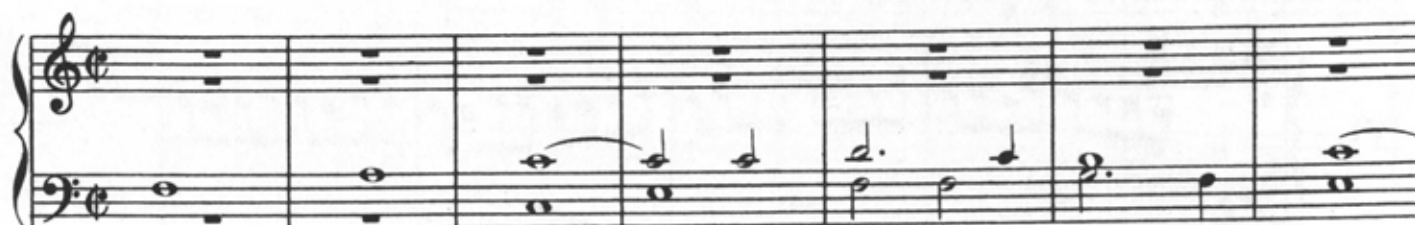
f. 34

Section V consists of one system of piano music (measures 62-68) with a grand staff. The treble staff has whole rests, and the bass staff has a melodic line. The key signature is one sharp (F#) and the time signature is common time (C).





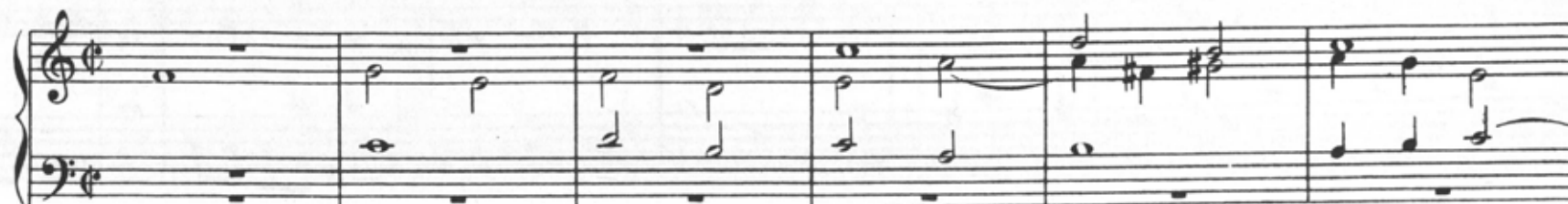
XLVI
Versos del quinto tono
I

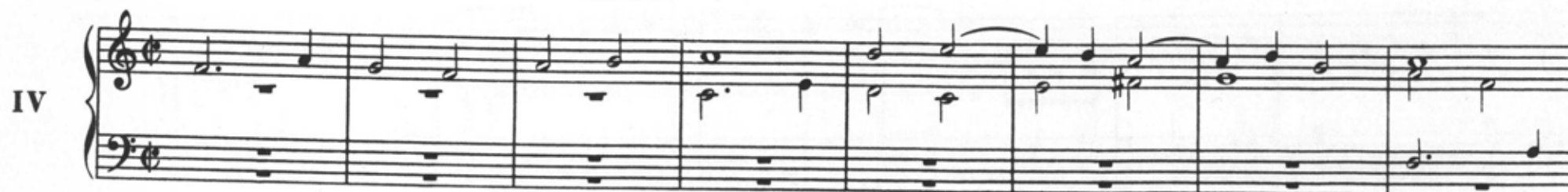


II



III





V

f. 35[▼]

Measures 35-42 of the voice part V. The music is in 2/4 time. Measure 35 starts with a whole rest. Measures 36-37 contain half notes. Measure 38 has a half note followed by a quarter rest. Measures 39-40 are eighth notes. Measure 41 has a half note followed by a quarter rest. Measure 42 ends with a half note.

Piano accompaniment for measures 35-42. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

VI

Measures 35-42 of the voice part VI. The music is in 2/4 time. Measure 35 starts with a whole rest. Measures 36-37 contain half notes. Measure 38 has a half note followed by a quarter rest. Measures 39-40 are eighth notes. Measure 41 has a half note followed by a quarter rest. Measure 42 ends with a half note.

Piano accompaniment for measures 35-42. The right hand plays chords and single notes, while the left hand plays a steady eighth-note accompaniment.

XLVII
Versos del sexto tono
I



II

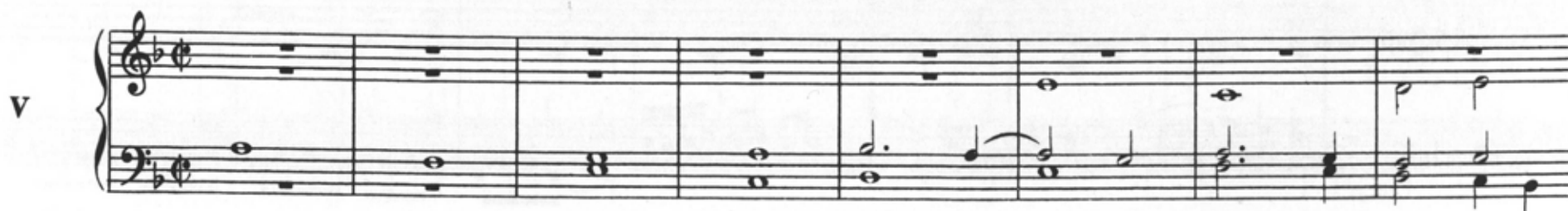


III



IV





VI

f. 37

VI

VI

VII

VII

VII



XLVIII
Versos del séptimo tono
I



II

III

IV



V

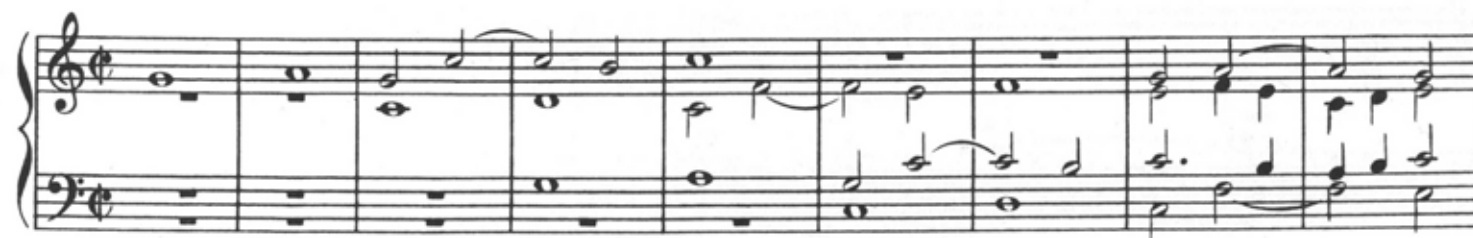




VII



XLIX
Versos del octavo tono
I

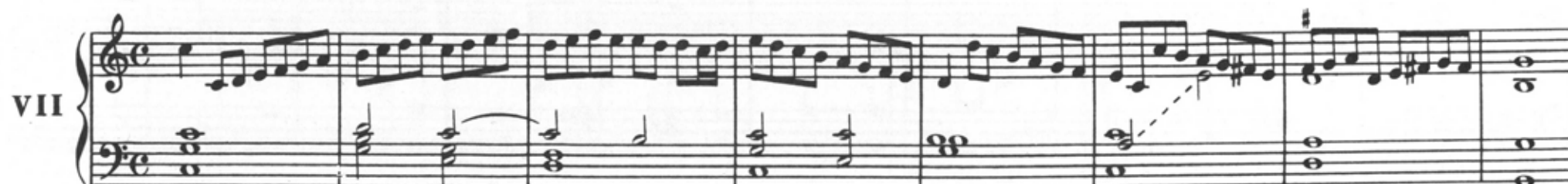


f. 39^v

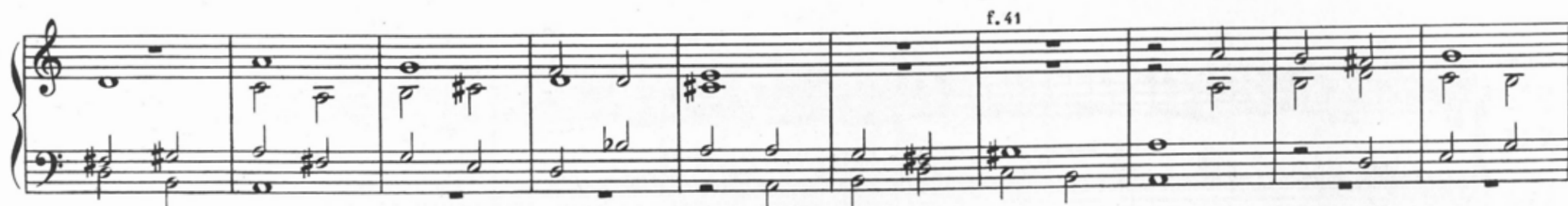
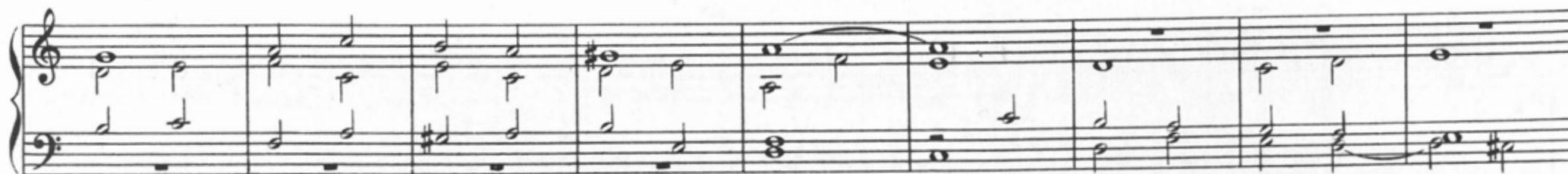
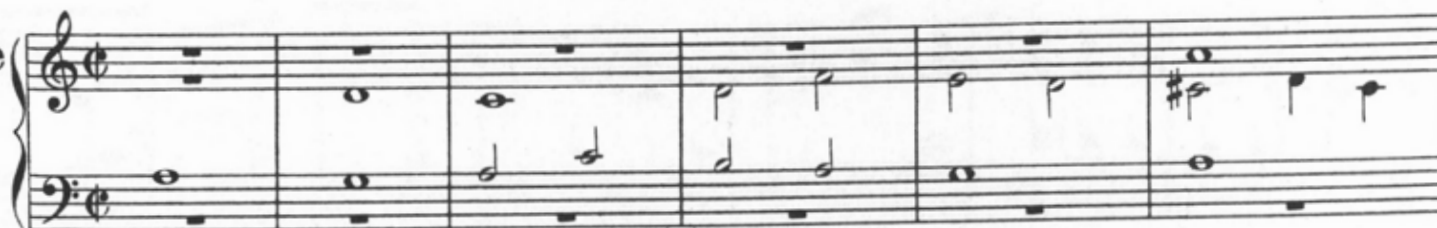
II

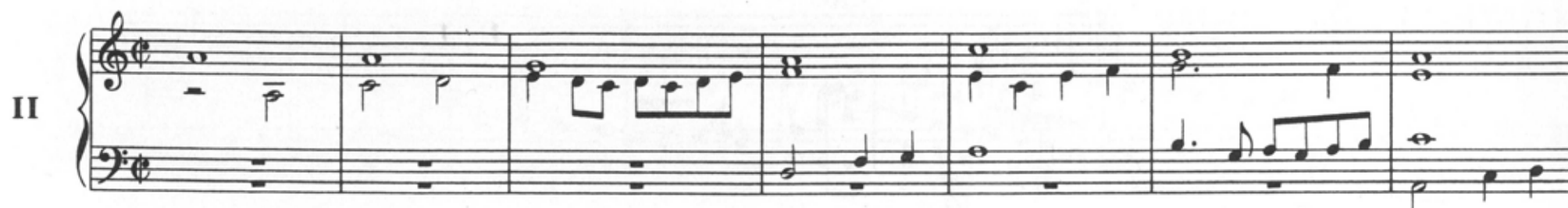
III





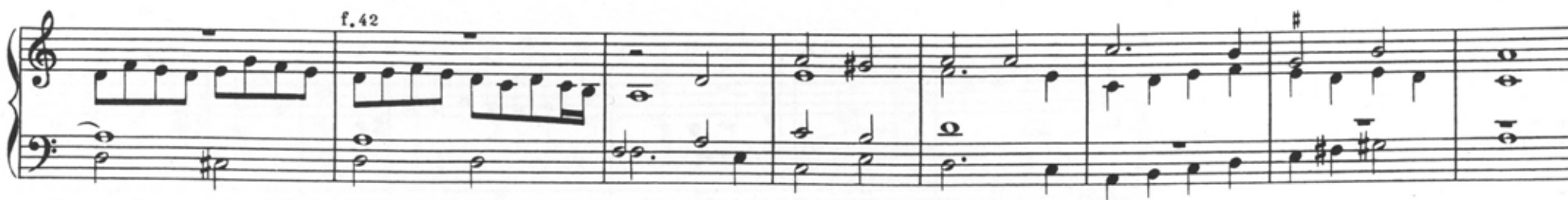
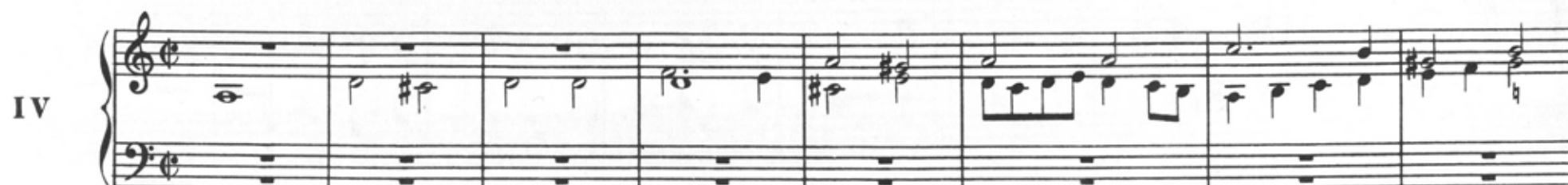
L
Comienzan cuatro Kyrie
de cada tono
Kyrie Rex virginum
I





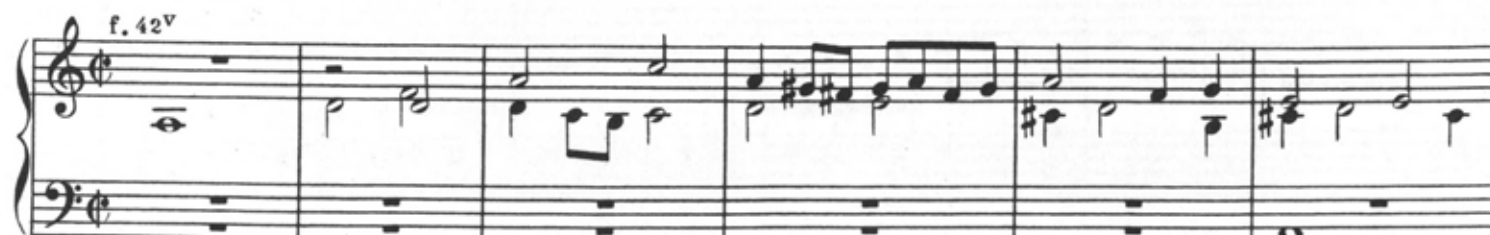
III

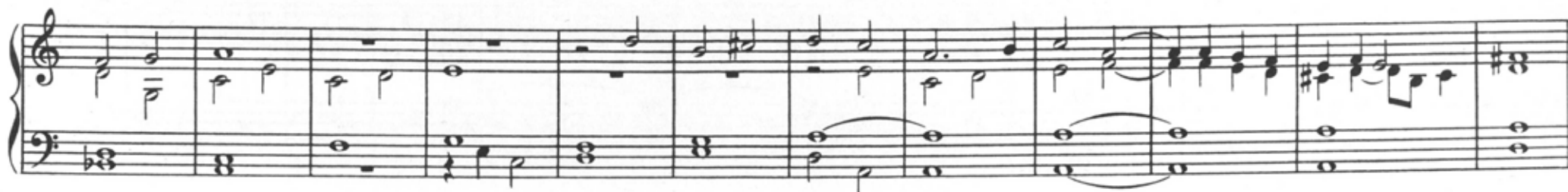
The musical score consists of four systems of piano music, each with a grand staff (treble and bass clefs). The key signature has one sharp (F#). The first system, labeled 'III', shows measures 40-47. The right hand is mostly silent, with whole rests. The left hand plays a sequence of notes: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, 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B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362,





LI
Kyrie del primer tono
I





III

f. 43

This musical score consists of four systems of piano music, each with a grand staff (treble and bass clefs). The music is written in a key with one sharp (F#) and a common time signature. The first system begins with a measure rest in the treble and a whole note chord in the bass. The second system features a more active treble line with eighth and sixteenth notes, while the bass line remains mostly static. The third system shows a continuation of the treble melody with some chromatic movement. The fourth system concludes with a final cadence, marked by a double bar line and a key signature change to two sharps (F# and C#) in the final measure.

IV

System IV, measures 1-8. The music is in G major (one sharp) and 4/4 time. The right hand has whole rests. The left hand plays a sequence of chords and eighth notes: G2-F#1, G2-E1, G2-D#1, G2-C#1, G2-B1, G2-A1, G2-G#1, and G2-F#1. A double bar line is at the end of measure 8.

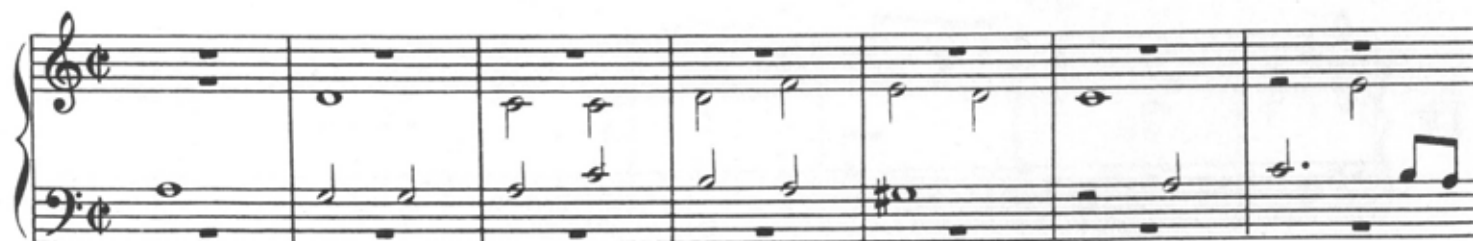
System V, measures 1-8. The right hand plays a sequence of chords and eighth notes: G2-F#1, G2-E1, G2-D#1, G2-C#1, G2-B1, G2-A1, G2-G#1, and G2-F#1. The left hand has whole rests. A double bar line is at the end of measure 8.

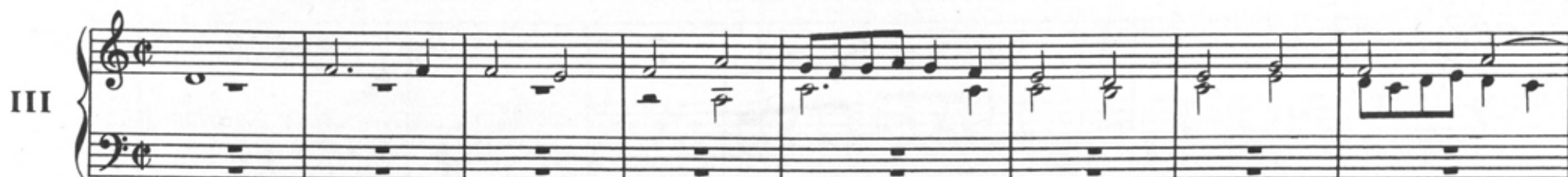
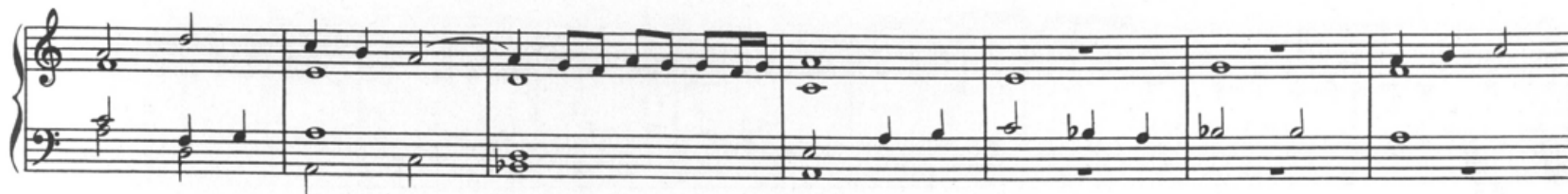
f. 43^v

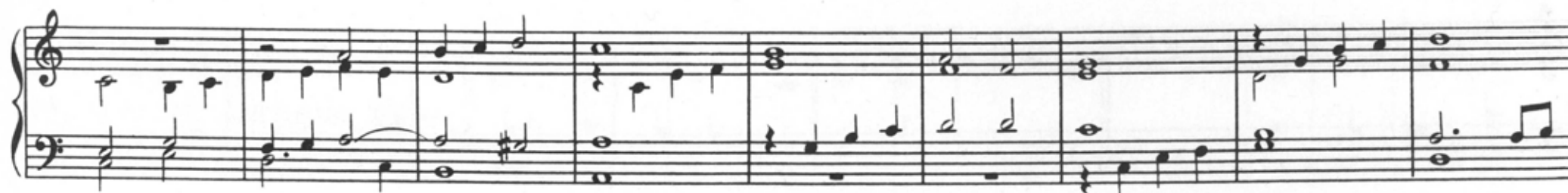
System VI, measures 1-8. The music is in G major. The right hand plays a sequence of chords and eighth notes: G2-F#1, G2-E1, G2-D#1, G2-C#1, G2-B1, G2-A1, G2-G#1, and G2-F#1. The left hand has whole rests. A double bar line is at the end of measure 8.

System VII, measures 1-8. The music is in G major. The right hand plays a sequence of chords and eighth notes: G2-F#1, G2-E1, G2-D#1, G2-C#1, G2-B1, G2-A1, G2-G#1, and G2-F#1. The left hand has whole rests. A double bar line is at the end of measure 8.

LII
Kyrie del segundo tono
I





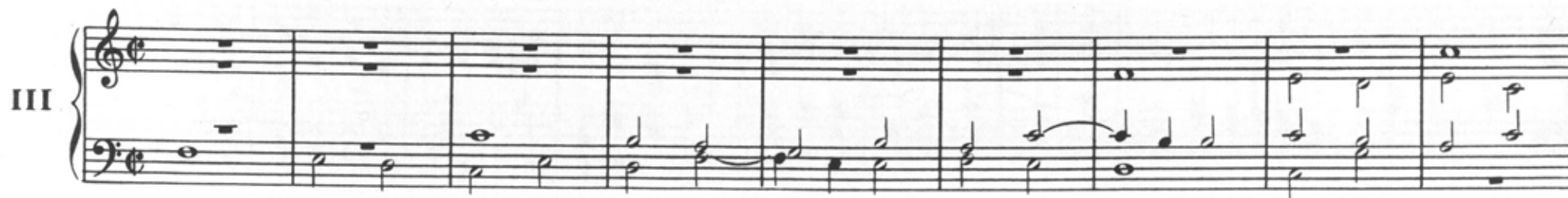


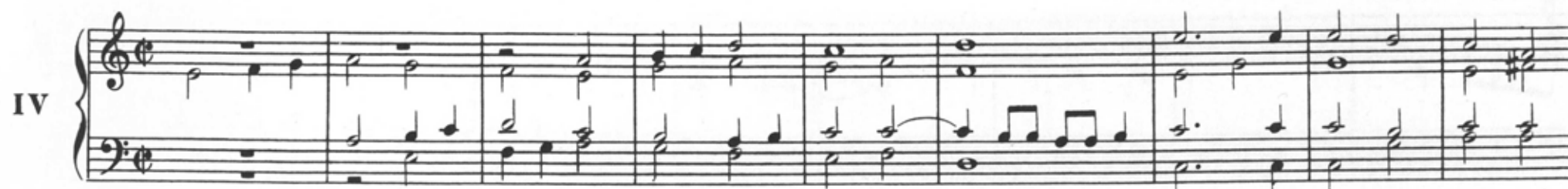


LIII
Kyrie del tercero tono
I



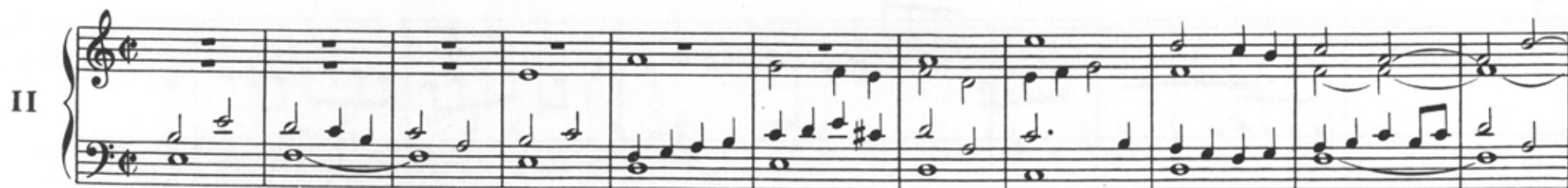
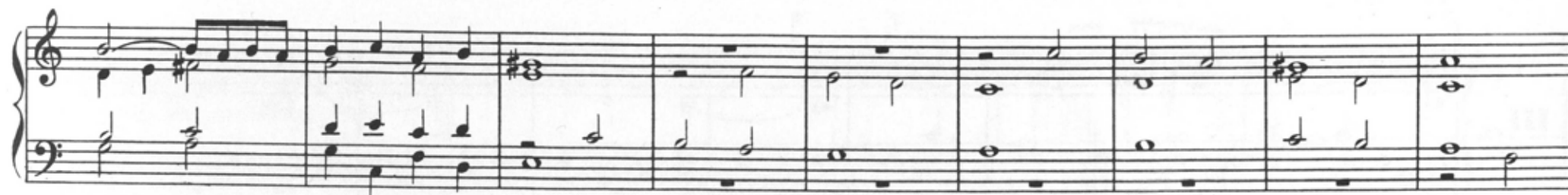
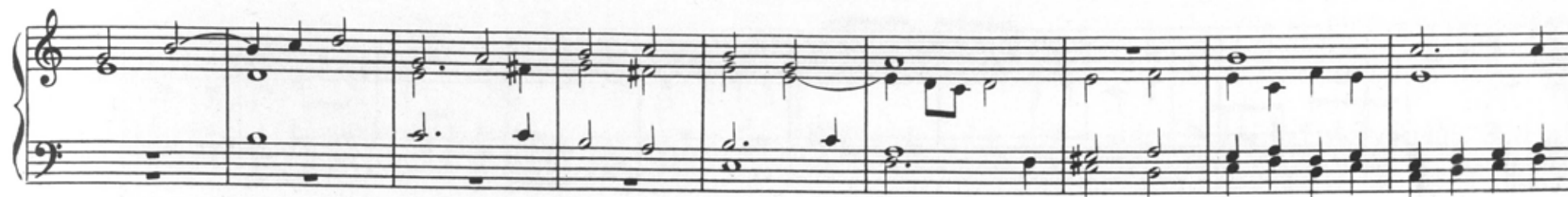




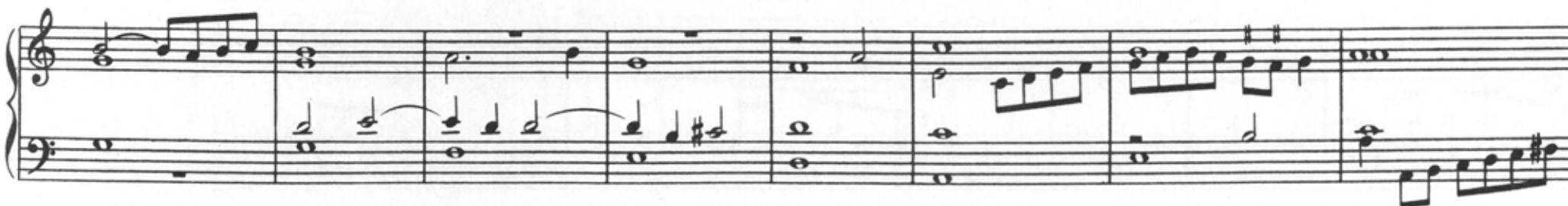
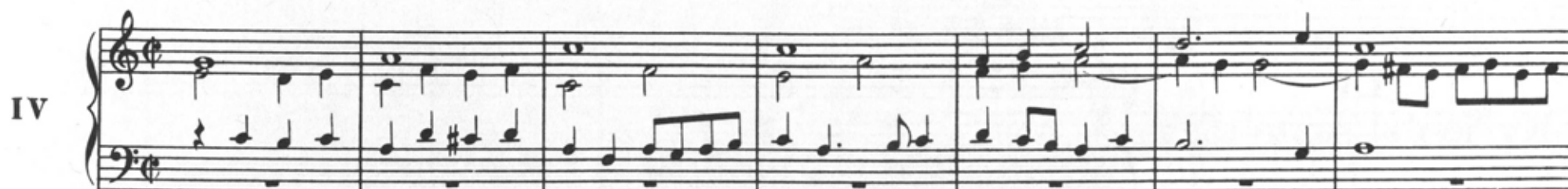
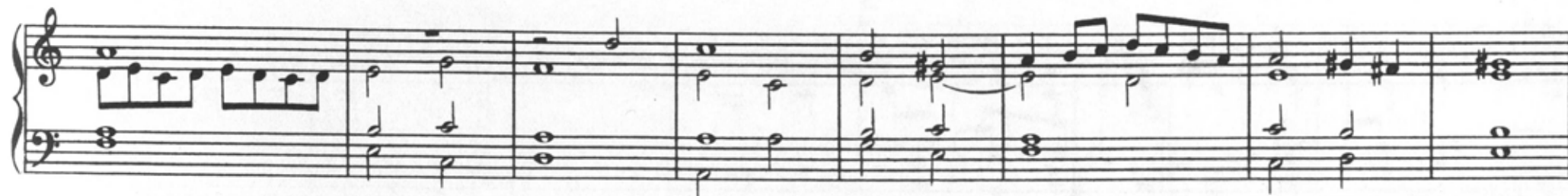


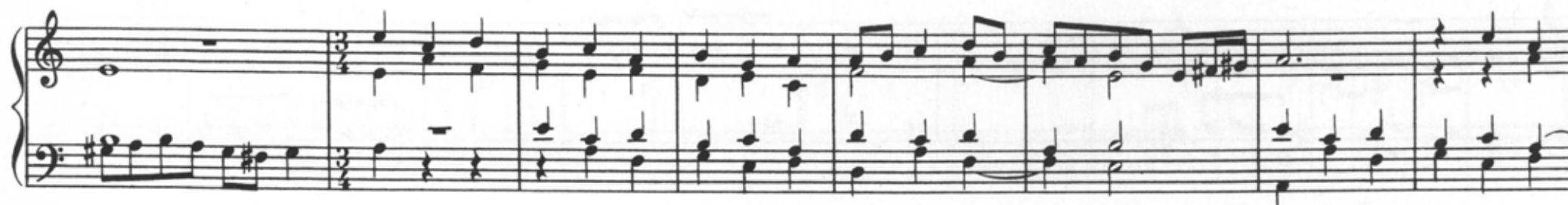
LIV
Kyrie del cuarto tono
I



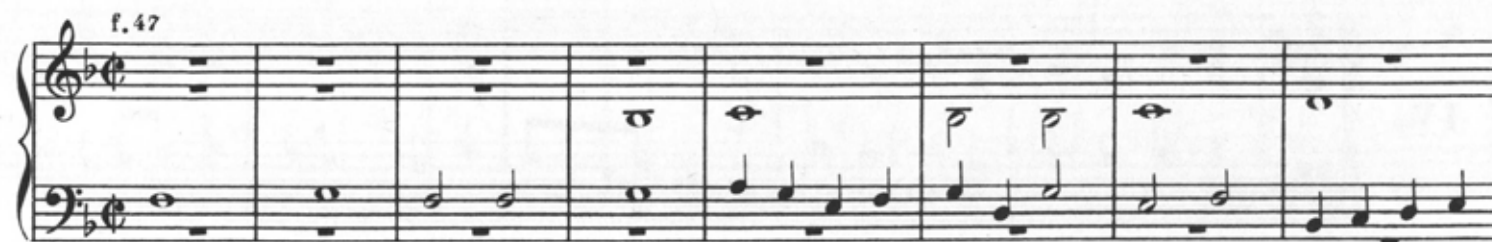








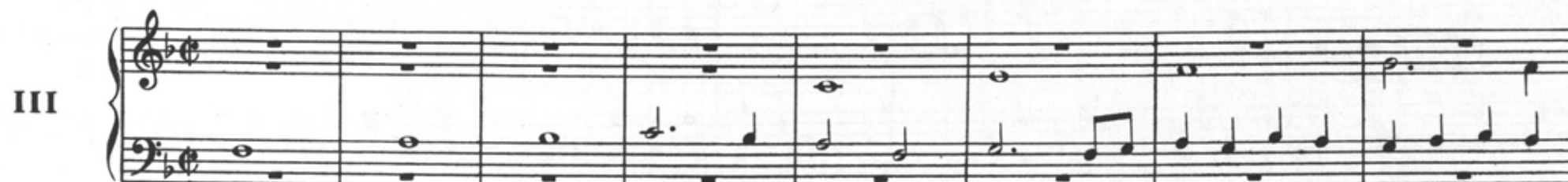
LV
Kyrie del sexto tono
I



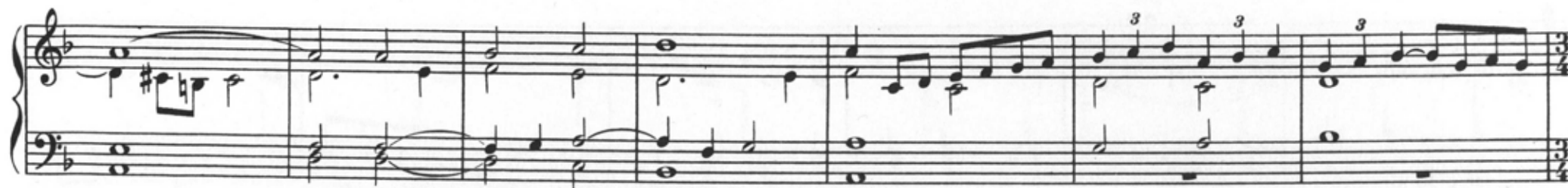
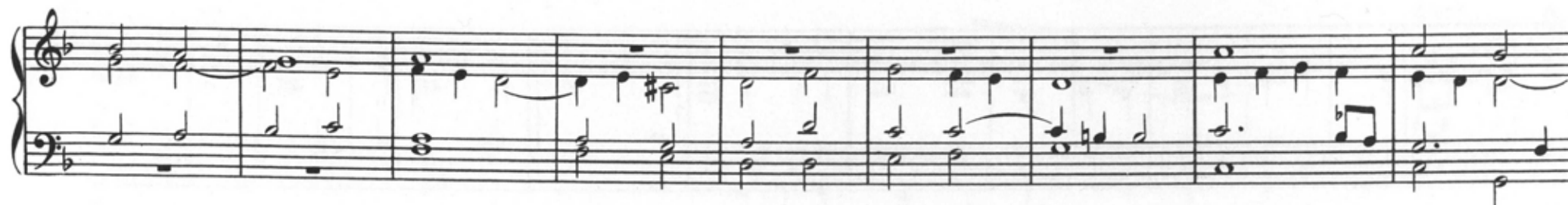


II

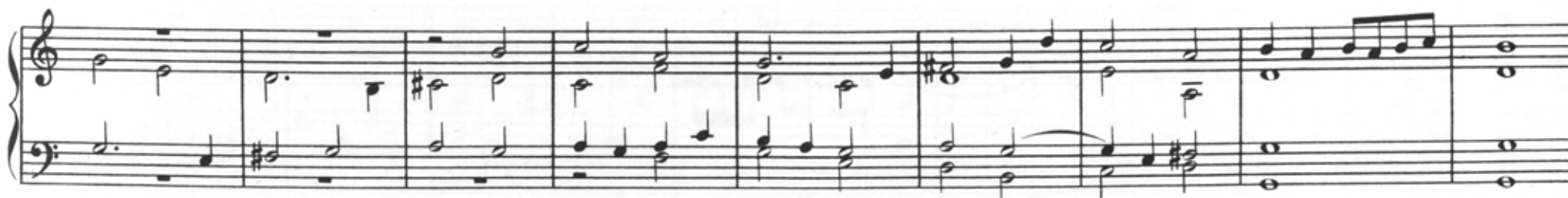
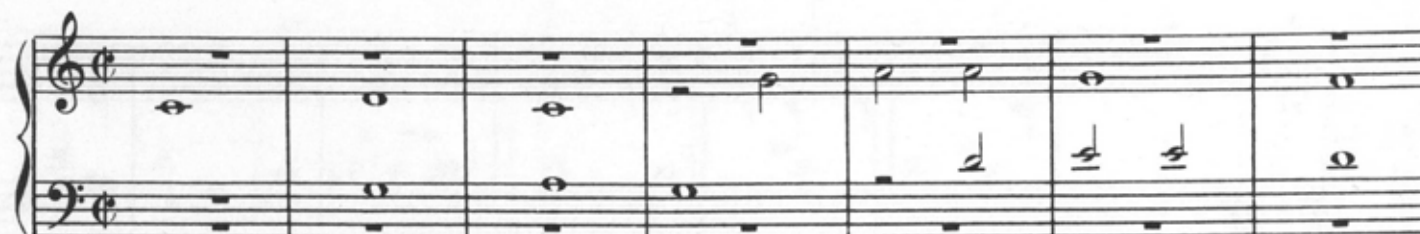








LVI
Kyrie del séptimo tono
I



II

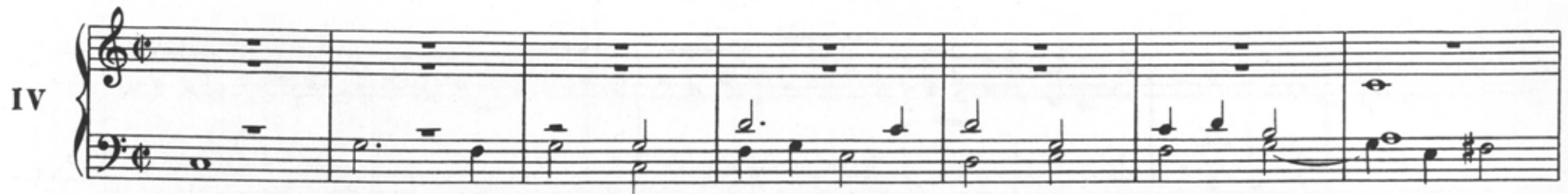
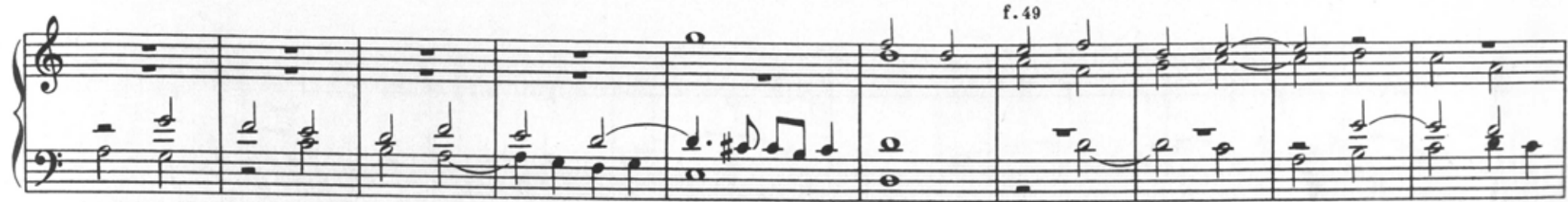
System II consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 4. The lower staff (bass clef) provides a harmonic accompaniment with chords and single notes, including a triplet of eighth notes in measure 4.

This system continues the musical piece from system II. It features a more complex melodic line in the upper staff with many sixteenth notes and a triplet. The lower staff continues with a steady accompaniment of chords and single notes.

III

System III begins with a new section marked 'III'. The upper staff features a melodic line with a triplet of eighth notes in measure 1. The lower staff provides a simple accompaniment with chords and single notes.

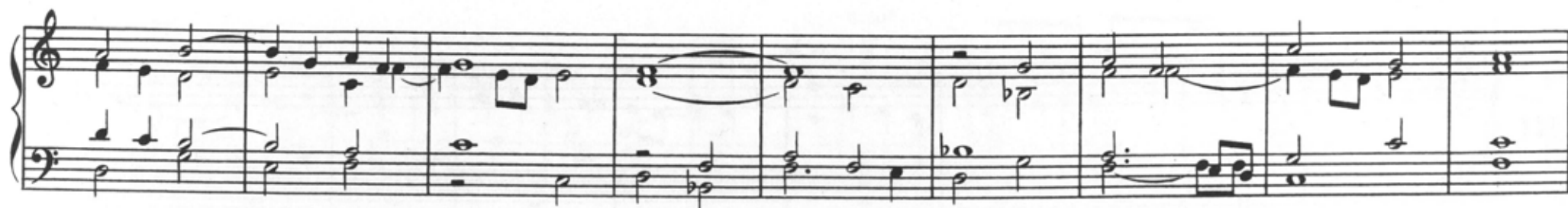
This system continues the musical piece from system III. It features a melodic line in the upper staff with a triplet of eighth notes in measure 1. The lower staff continues with a steady accompaniment of chords and single notes.

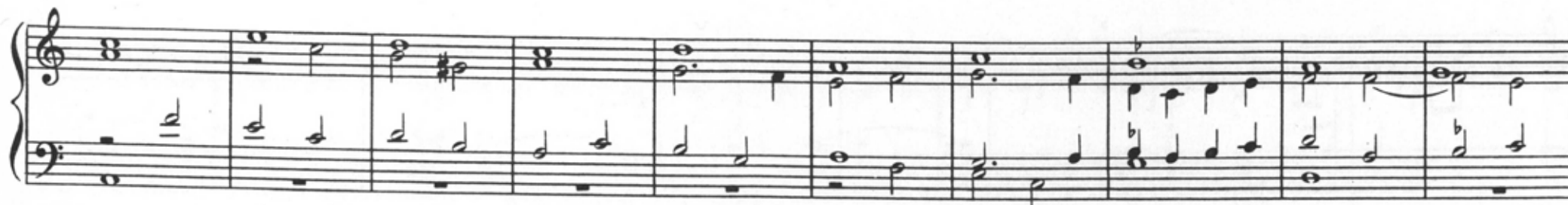


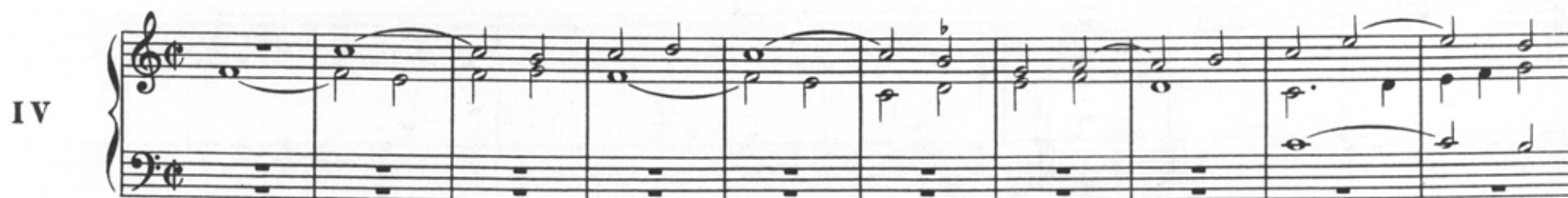


LVII
Kyrie del quinto tono
I

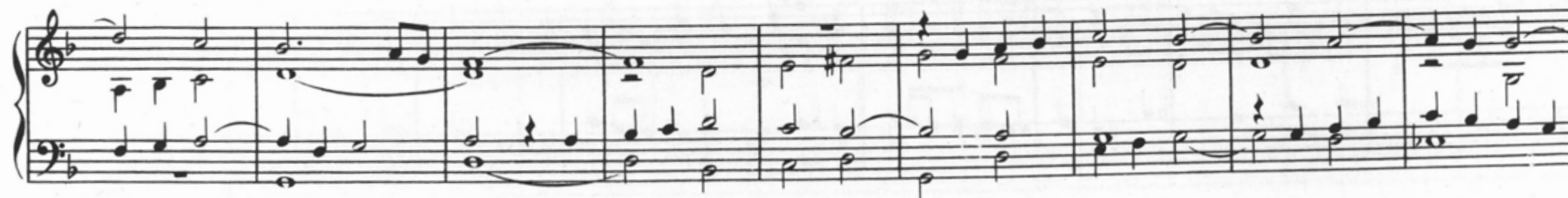
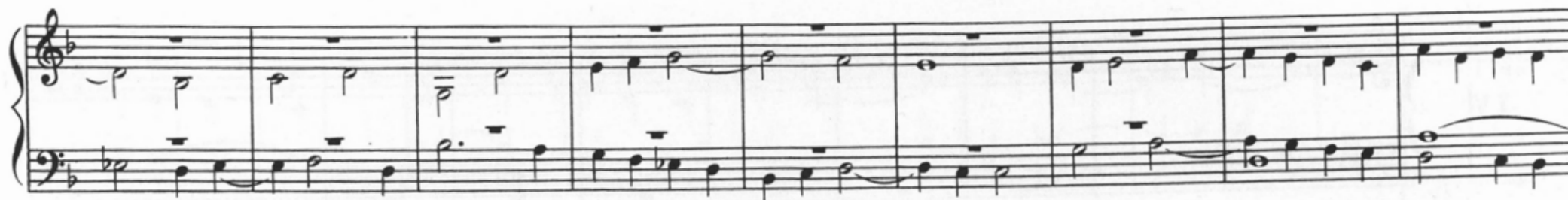
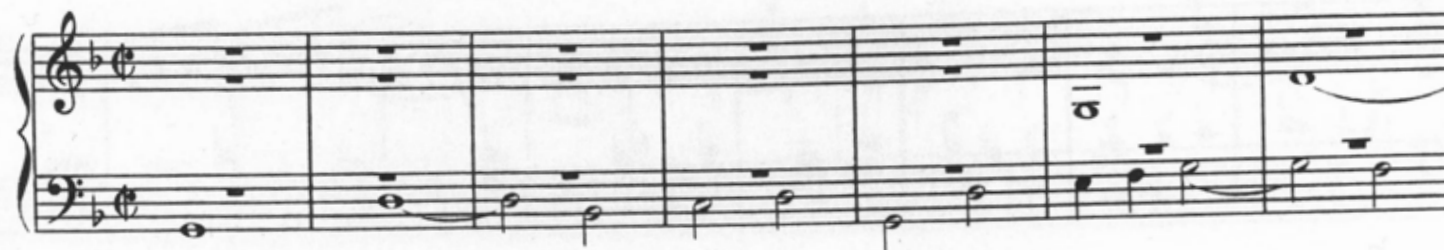


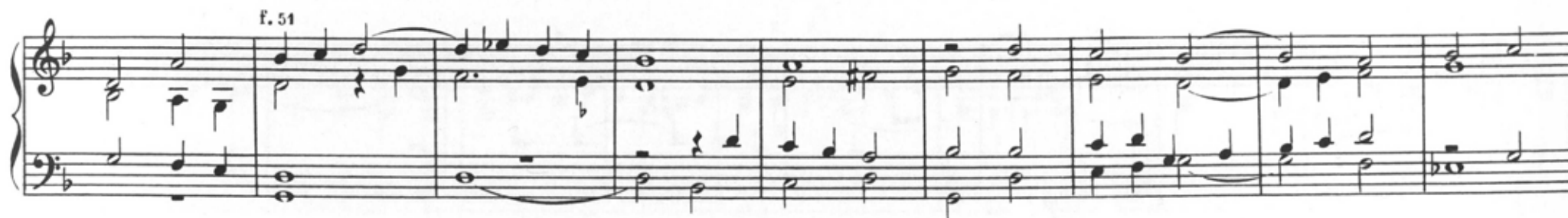
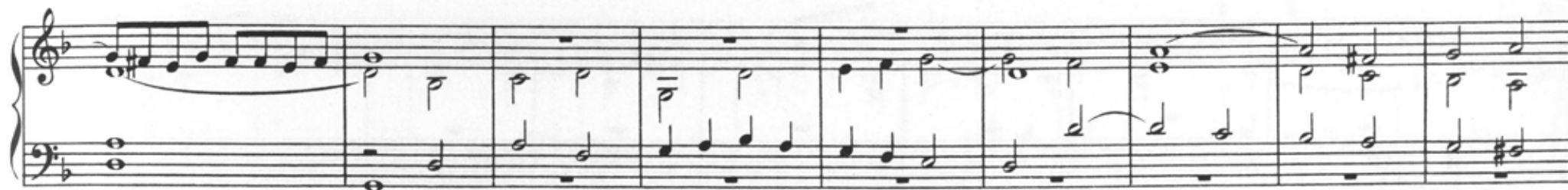


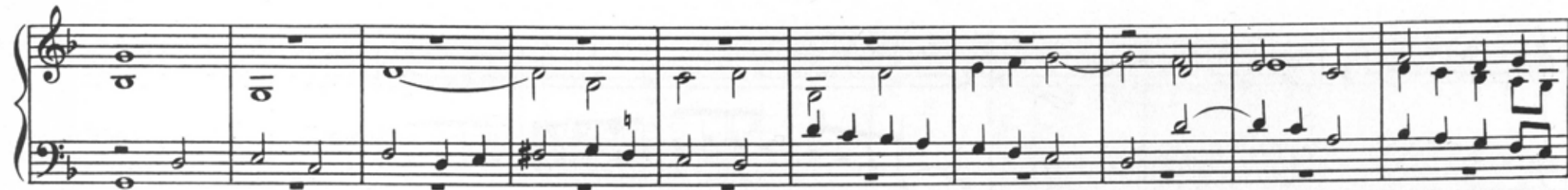




LVIII
Comienzan los tientos
Tiento I
Segundo tono










LIX
Tiento II
Cuarto tono

f. 52



A musical score for the song 'The Rose Tree'. It consists of two staves: a treble staff and a bass staff. The treble staff contains a melody with a key signature of one sharp (F#) and a 2/4 time signature. The bass staff contains a bass line with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style, and the bass line provides a harmonic accompaniment. The score is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change to one sharp (F#) in the final measure. The bass staff provides a harmonic accompaniment. The music is written in a common time signature. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes. The music is divided into measures by vertical bar lines.

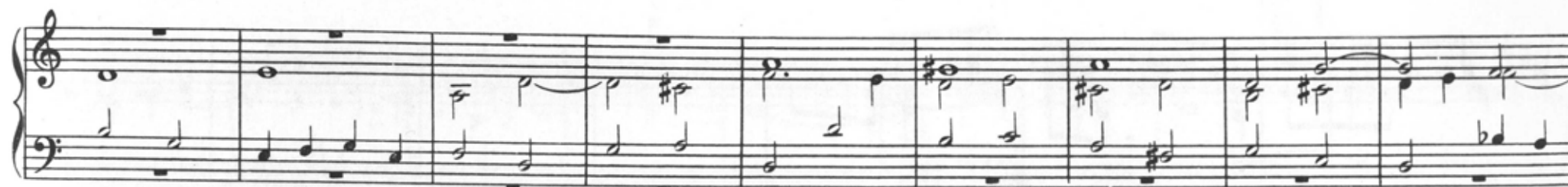


The image displays four staves of musical notation, likely for a piano piece, spanning measures 52 to 59. The notation is written in treble and bass clefs. The key signature is one sharp (F#), indicating D major or C# minor. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The first staff (measures 52-53) features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with quarter and half notes. A dynamic marking 'f. 52^v' is present above the right hand in measure 52. The second staff (measures 54-55) shows a continuation of the melodic and harmonic development. The third staff (measures 56-57) includes a prominent melodic phrase in the right hand. The fourth staff (measures 58-59) concludes the section with sustained chords and a final melodic flourish in the right hand.



LX
Tiento III
Primer tono



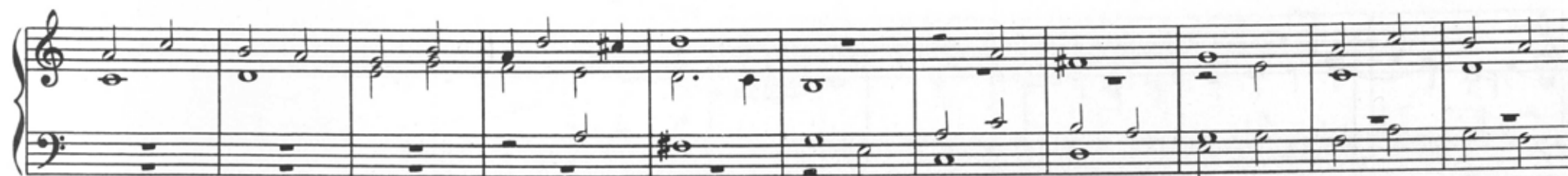


The image displays four systems of musical notation for piano, each consisting of a treble and bass staff. The notation is in a key with one sharp (F#) and one flat (Bb), likely D major or B minor. The first system shows a complex melodic line in the treble staff with many accidentals and a more active bass line. The second system continues this complexity with many beamed notes and slurs. The third system shows a more melodic and less technically demanding passage. The fourth system features a more active bass line with many beamed notes and a more melodic treble line. The notation includes various musical symbols such as notes, rests, accidentals, slurs, and ties.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The tempo is marked "f. 54". The key signature has one sharp (F#). The score consists of 16 measures. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a steady harmonic foundation with chords and single notes.

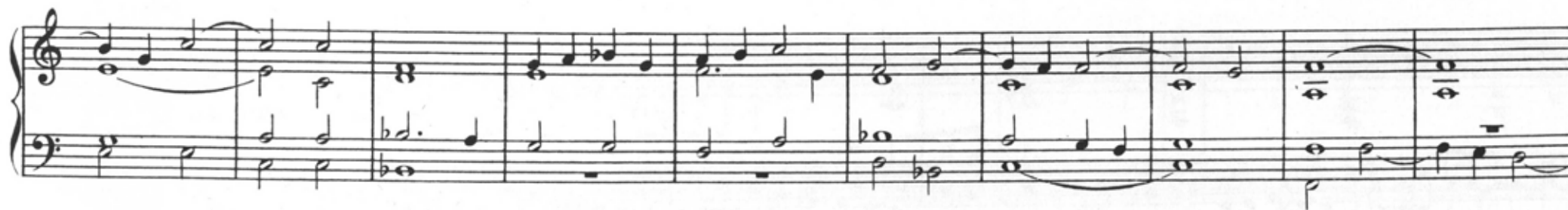
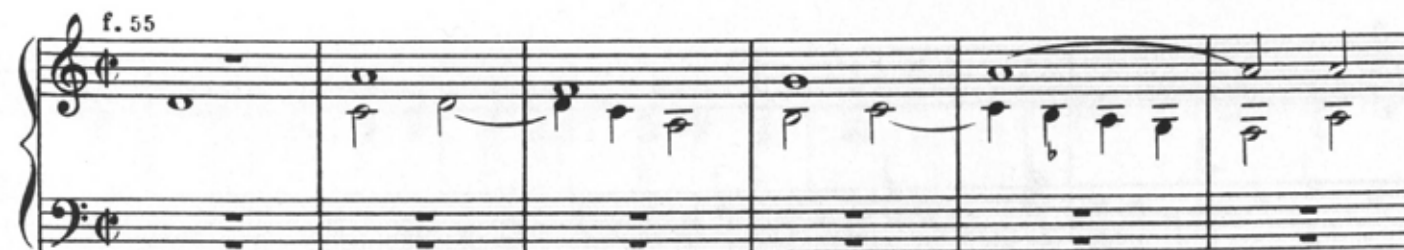
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, using a system of musical notation. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is composed of quarter and eighth notes, with some notes beamed together. The bass staff begins with a bass clef and a key signature of one flat. It provides a harmonic accompaniment using a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The piece concludes with a double bar line. The handwriting is in dark ink on aged, slightly yellowed paper.

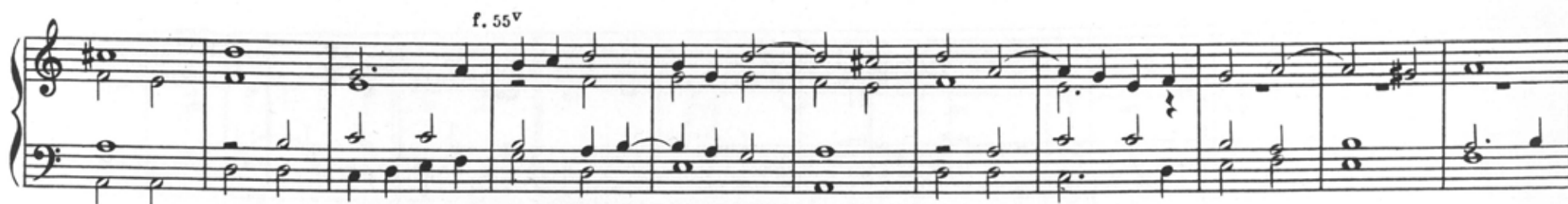
A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, using a system of musical notation including notes, rests, and bar lines. The melody is primarily in the treble staff, while the bass staff provides a harmonic accompaniment. The notation is in a historical style, with some notes beamed together and various rests used to indicate timing. The piece concludes with a final cadence in the bass staff.

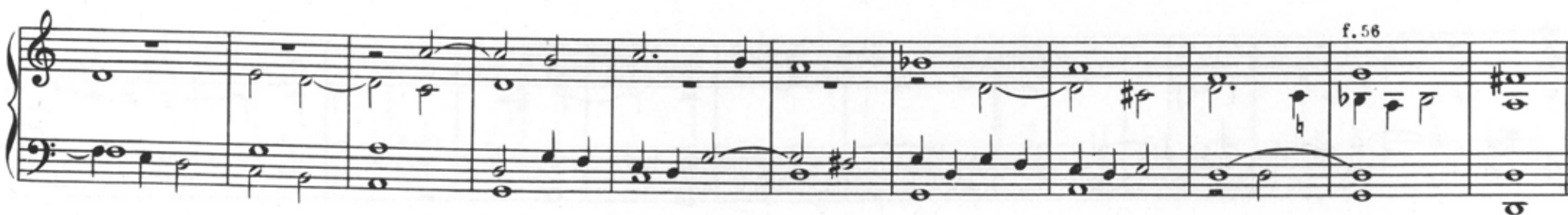


The image displays four systems of musical notation for piano, each consisting of a treble and a bass staff. The notation is in a key with one flat (B-flat) and a 4/4 time signature. The first system shows the right hand with whole rests and the left hand with eighth-note patterns and triplets. The second system features chords in the right hand and eighth-note patterns in the left hand, including a triplet. The third system continues with chords and eighth-note patterns, with triplets in the left hand. The fourth system concludes with chords and eighth-note patterns, ending with a double bar line. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks.

LXI
Tiento IV
sobre "Qui la dira"

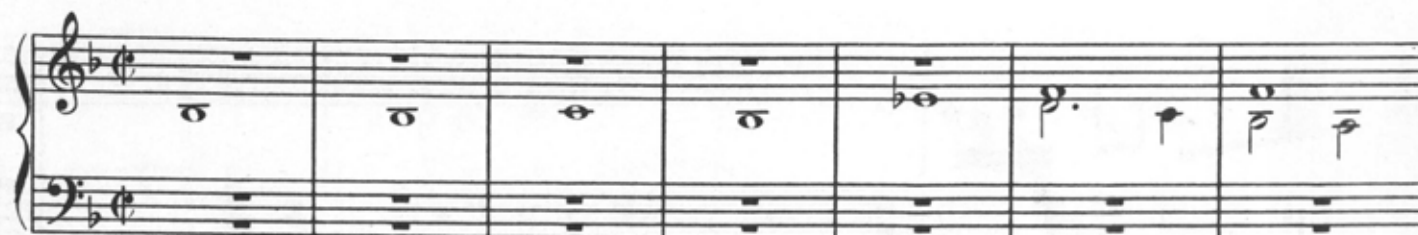




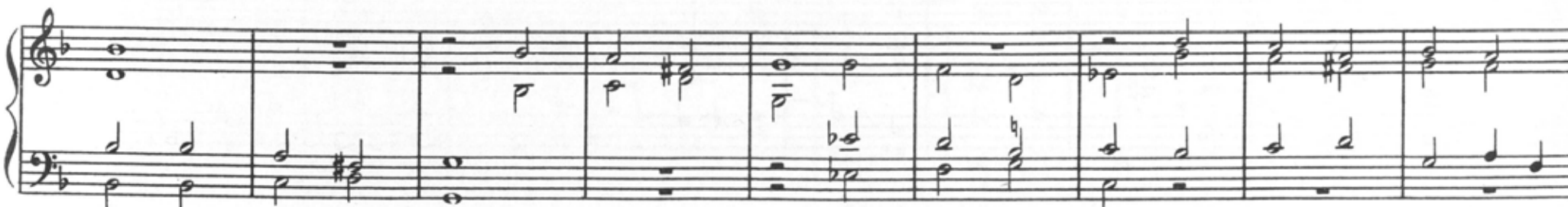
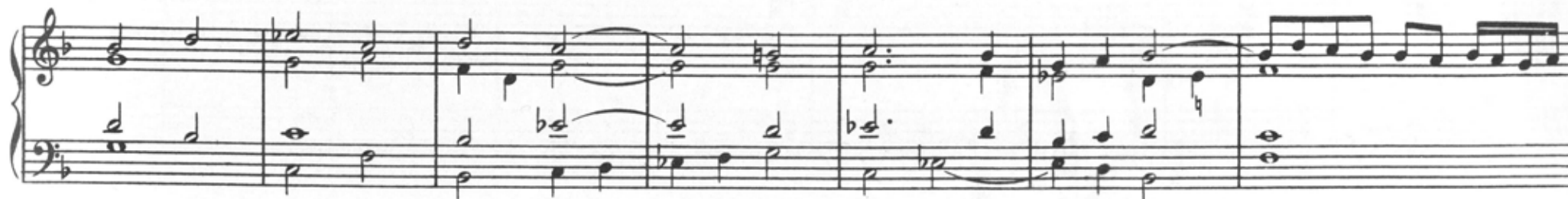
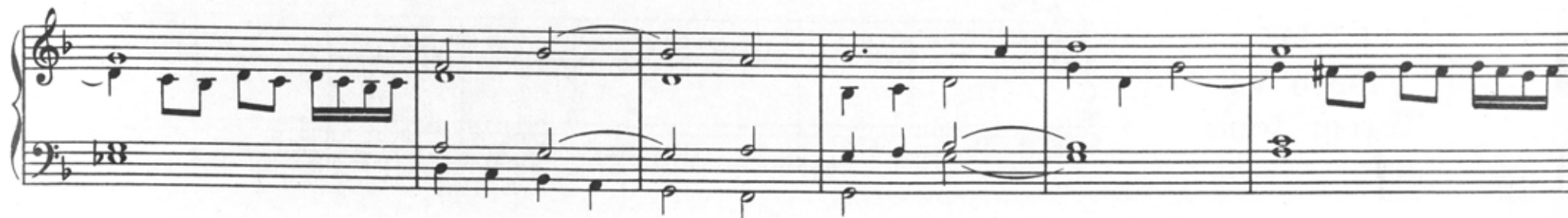


f. 56

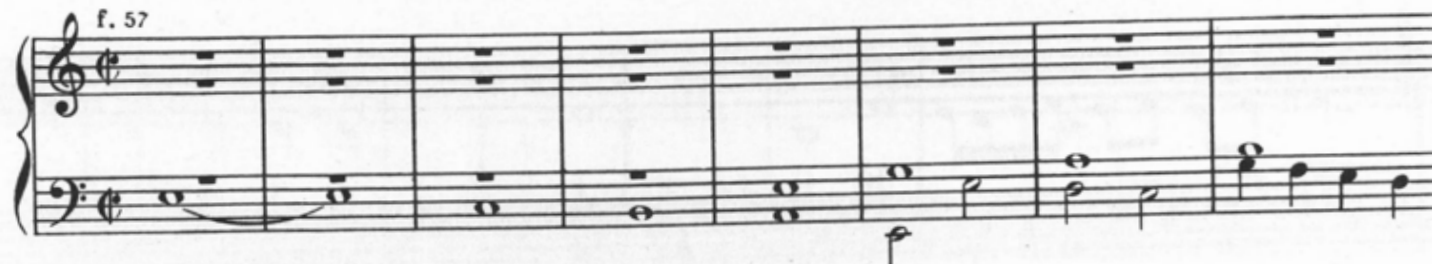
LXII
Tiento V
Segundo tono

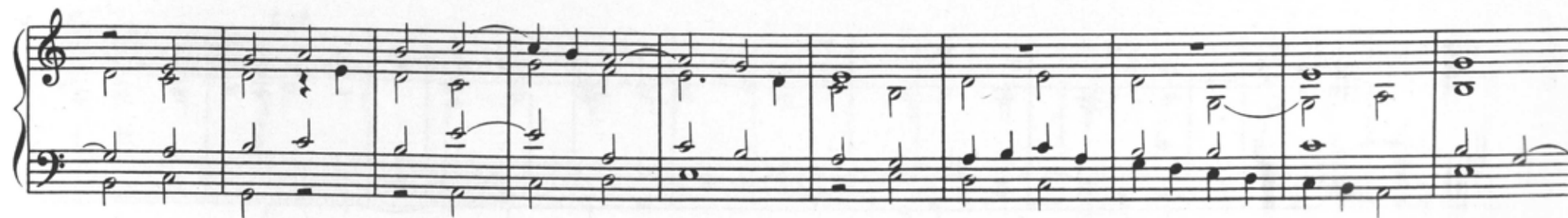


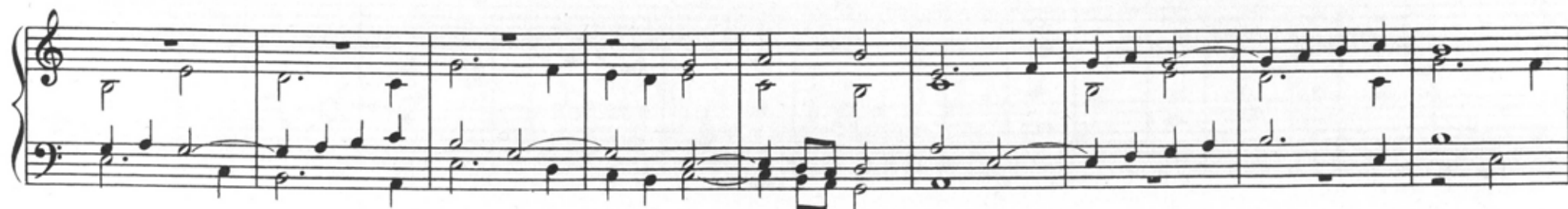
The image displays four staves of musical notation for piano, spanning measures 54 to 59. The notation is written in a grand staff format, with a treble and bass clef on each staff. The key signature is one flat (B-flat). The first staff (measures 54-55) features a descending eighth-note scale in the right hand and a steady eighth-note accompaniment in the left hand. The second staff (measures 56-57) includes a dynamic marking of *f. 56^v* above the right-hand staff. The third staff (measures 58-59) continues the melodic and harmonic development. The fourth staff (measures 60-61) concludes the system with sustained chords and moving lines in both hands.

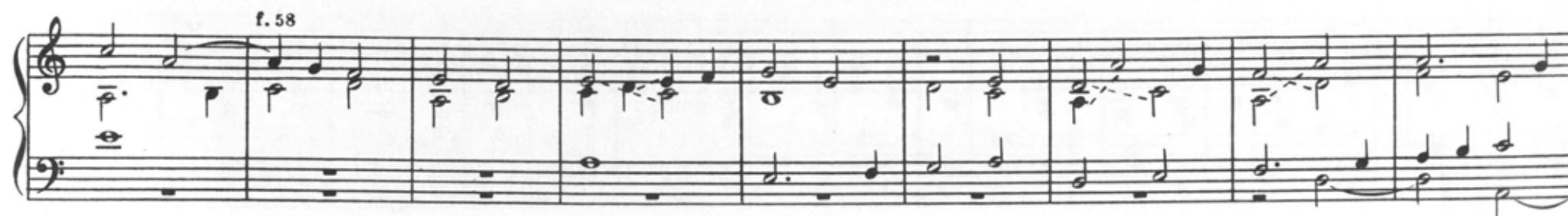


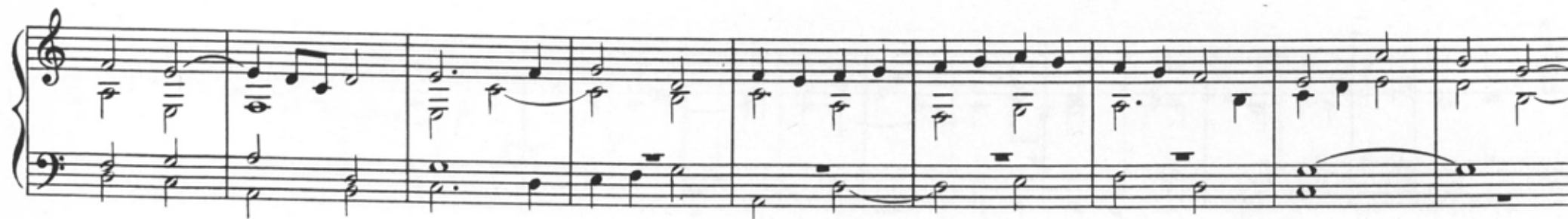
LXIII
Tiento VI
Tercer tono
Fugas al contrario













f. 59

The image displays four systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The first system is marked 'f. 59'. The second system features a 'p' (piano) dynamic marking. The third system includes a 'p' marking and a 'f' (forte) marking. The fourth system concludes with a 'p' marking. The notation is written in a clear, professional style, typical of a musical score.

Talleres de grabado y estampación de música de A. Boileau Bernasconi. Provenza 285 y 287, Barcelona.

