Obras de musica para tecla, arpa y vihuela (1578)

Part V. *Versos de Magnificat sobre los ocho tonos* (Verses of the *Magnificat* on the eight tones)

Antonio de Cabezon (1510 — 1566)

Edited by Giampaolo Orrigo - URTEXT

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R. 3891

OBRAS DE MVSI CA PARA TECLA ARPA Y vihuela, de Antonio de Cabeçon, Muſico de la camara y capilla del Rey Don Philippe nueſtro Señor.

RECOPILADAS Y PVESTAS EN CIFRA POR HERNANDO de Cabeçon ſu hijo. Anſi meſmo Muſico de camara y capila de ſu Mageſtad.

DIRIGIDAS A LAS. C. R. M. DEL REY DON Philippe nueſtro Señor.

BIBLIOTECA NACIONAL

129

CON PRIVILEGIO.

Impreſſas en Madrid en caſa de Franciſco Sanchez. Año de M. D. LXX.

Biblioteca Nacional de España

Contents

Editorial Notes iv
Sources iv
Critical Apparatus v

1. Siete Versos del Primer Tono - Magnificat 1

2. Seys Versos del Segundo Tono - Magnificat 7

3. Otro seys versos del tercer tono - Magnificat 11

4. Siete versos del quarto tono - Magnificat 15

5. Seys versos del quinto tono - Magnificat 20

6. Siete Versos del Sexto Tono - Magnificat 24

7. Siete Versos del Septimo Tono - Magnificat 29

8. Siete Versos del Octavo Tono - Magnificat 34

Editorial Notes

This edition of the *Obras de musica para tecla, arpa y vihuela* is based on the original print edition of 1578. The title page of this edition has 1570 as the print date, but the *Errata* page, i.e. corrections to the edition made at the time of printing, gives the date of the "two days of the month of August of the year 1578". This is normally considered the date of the royal *Imprimatur* and therefore the date when the edition was printed. In addition, we took into consideration the modern edition by P. Pedrell, published in Barcelona by Breitkop & Hartel in the year 1895. We did not highlight however the deviations from this modern edition, since it was used more as a control source, rather than a direct source of the material. The reason for this is that we noticed quite some deviations from the original print, not justified by any particular reason.

The original 1578 edition is notated in *cifras*, rather than normal musical notation. The 1578 edition includes an introduction where this notation is explained. The explanation is quite clear, therefore very few controversial passages are found in the book. This present modern edition is rendered following the modern notation on two staves, using treble amd bass clefs. The accidental in the original edition are valid only for the note they are attached to. This present edition uses the modern convention and the accidentals are valid for the entire bar. Editorial accidentals are added above thre notes, in small print. Key signatures follow the accidentals found at the beginning of each piece, as specified in the original introduction: when a B is specified, the F key is used, in order to have a b flat as key signature. When a ♮ is specified, the C key is used, in order not to have any accidentals. Where needed, editorial ties are noted, following also the indiecations given in the original introduction. Original time notation and note duration has been preserved, unless otherwise noted. In those few cases, the scale of reduction is indicated at the beginning of the piece.

No pedal indication is given, since the Iberian organs at Cabezon time had only piston type pedals with very limited capabilities, although they could be used to doulce certain *cantus firmus*, especially when it tends to be confused with the rest of the polyphony or to double a lower pitch one[1].

Sources

Original edition (Madrid, 1578) in portrait format. Digital copy downloaded from the site of the Biblioteca Nacional de España. Link to the catalogue record: `http://catalogo.bne.es/uhtbin/cgisirsi/?ps=kxPkEdbrX6/BNMADRID/90480402/9`.Title page: *OBRAS DE MVSI / CA PARA TECLA ARPA Y / vihuela, de Antonio de Cabeçon, Musico de / la camara y capilla del Rey Don Phi- / lippe nuestro Señor. / RECOPILADAS Y PVESTAS EN CIFRA POR HERNANDO / de Cabeçon su hijo. Ansi mesmo Musico de*

[1] B. Owen, *The Registration of Baroque Organ Music*, 1997, p.23

camara y capilla de su Magestad. / DIRIGIDAS A LAS S. C. R. M. DEL REY DON / Philippe nustro Señor. / CON PRIVILEGIO. / Impressas en Madrid en casa de Francisco Sanchez. Año de M.D.LXX.

Critical Apparatus

r. H. stands for right Hand. // l. H. stands for left Hand.

Bars	Stave	Notes
		1. Siete Versos del Primer Tono - Magnificat. III.
17	r. H.	Alto: The Original has *e*.
		1. Siete Versos del Primer Tono - Magnificat. V.
11	r. H.	Alto: The Original has a *b* natural explicitly marked.
23	r. H.	Cantus: Second quarter. Although Cabezon warns us that intervals of tenths should be regarded in general as mistakes, in this particular case it seems correct and it will be preserved as in the Original.
24	r. H.	Cantus: The Original has a quaver instead of a crotchet on the first quarter.
		3. Otro seys versos del tercer tono - Magnificat. VI.
26	r. H.	Cantus: The Original has two tied crotchets for the *a'* on the second quarter.
		4. Siete versos del quarto tono - Magnificat. II.
12	r. H.	Alto: The Original has *d'* sharp on the first quarter.
		4. Siete versos del quarto tono - Magnificat. III.
11	l. H.	Tenor: The Original has *g'* sharp on the first quarter.
		4. Siete versos del quarto tono - Magnificat. IV.
18	r. H.	Alto: The Original has *e'* on the third quarter.
		5. Seys versos del quinto tono - Magnificat. III.
9	l. H.	Tenor: The Original has *f'* on the second half.
		5. Seys versos del quinto tono - Magnificat. V.
19	l. H.	Tenor: The Original has *g* on the first quarter.
		6. Siete Versos del Sexto Tono - Magnificat. III.
12	r. H.	Cantus: The Original has *g'* as a crotchet on the second half.
		7. Siete Versos del Septimo Tono - Magnificat. VI.
12	l. H.	Bass: The Original has *d'* on the first eighth.

1. Siete Versos del Primer Tono - Magnificat

Seven verses of the first tone - Magnificat

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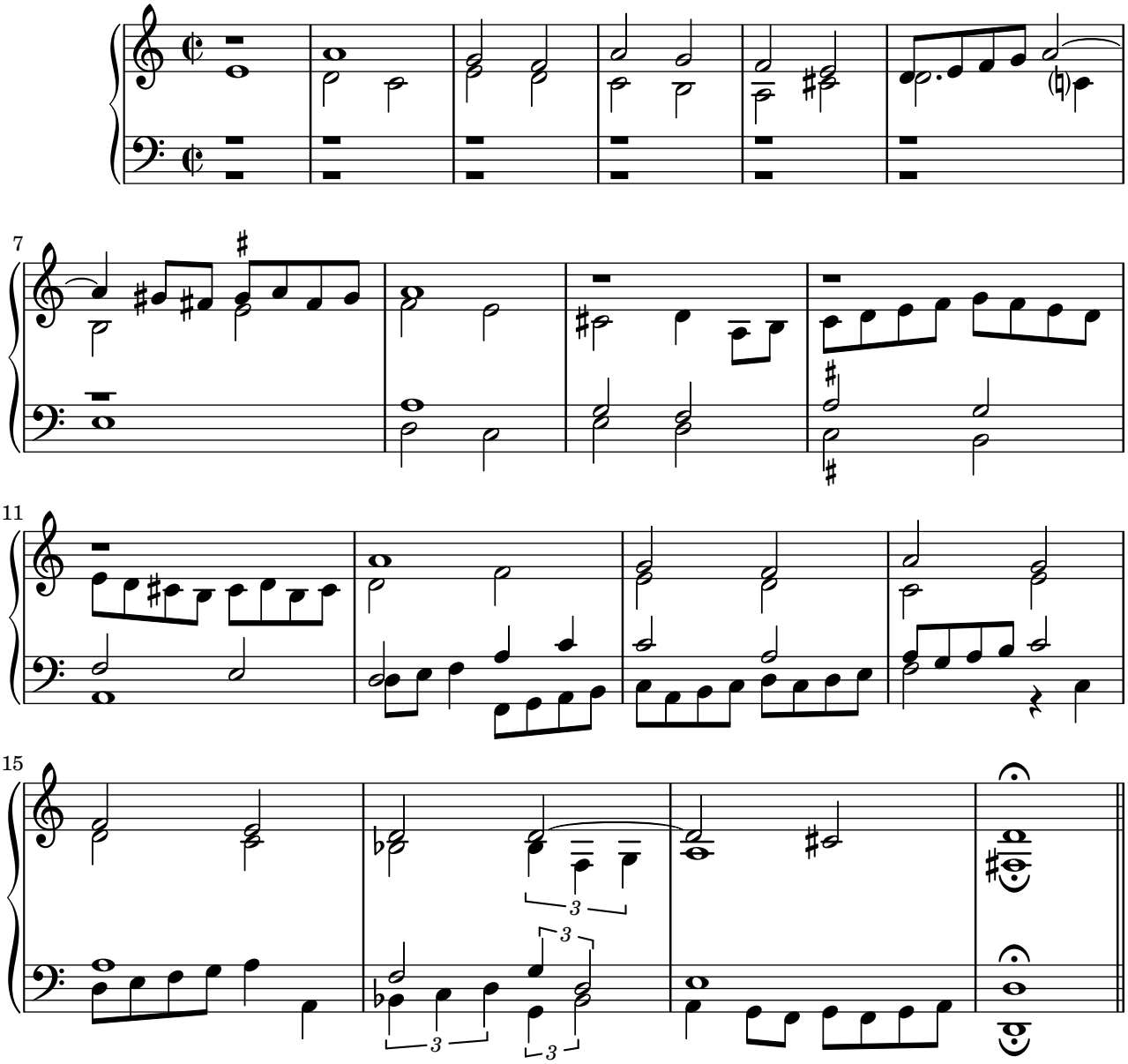

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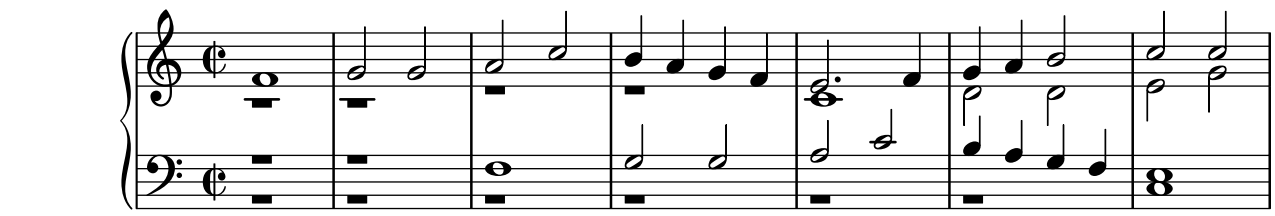

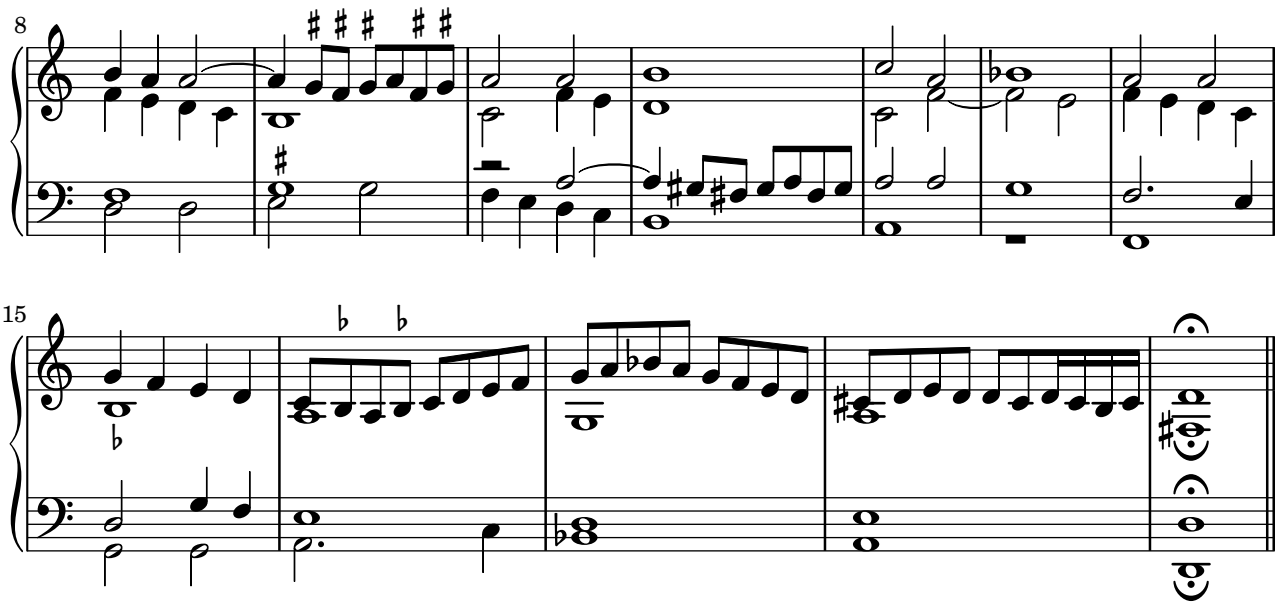

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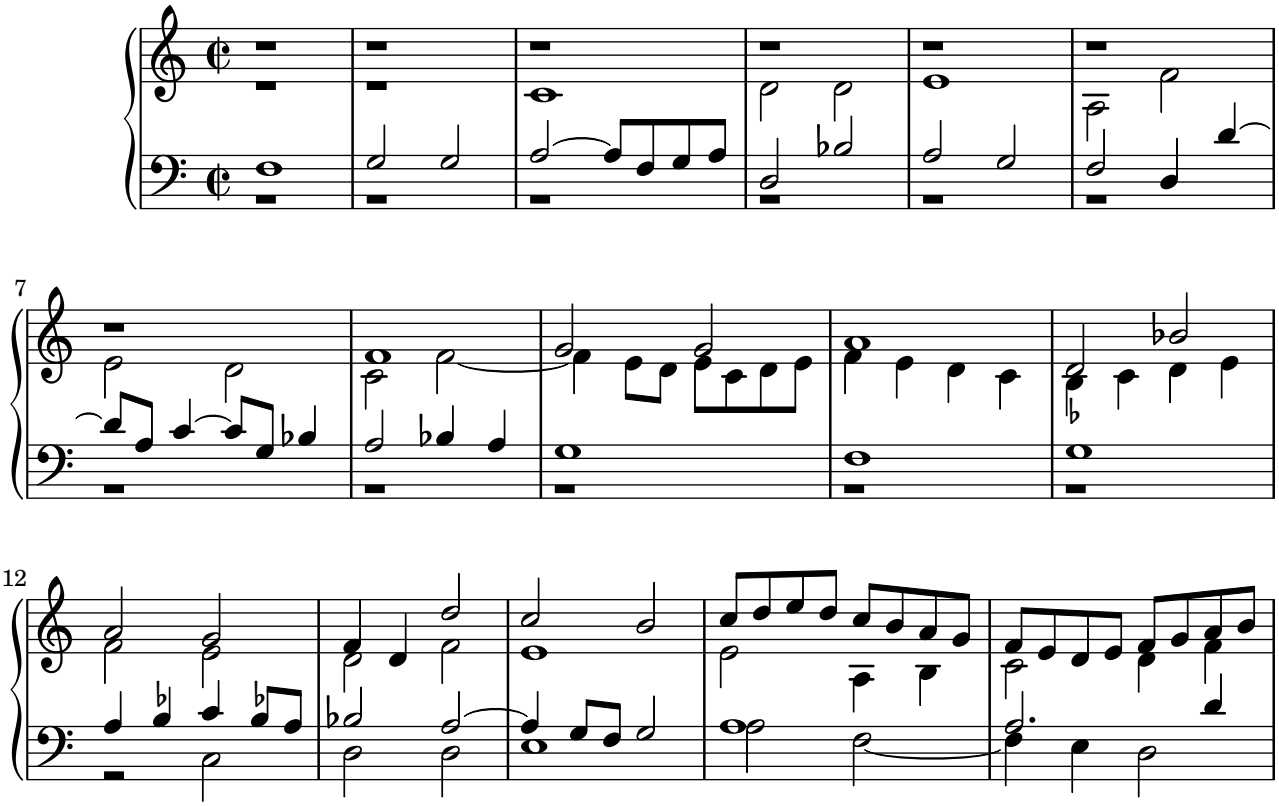

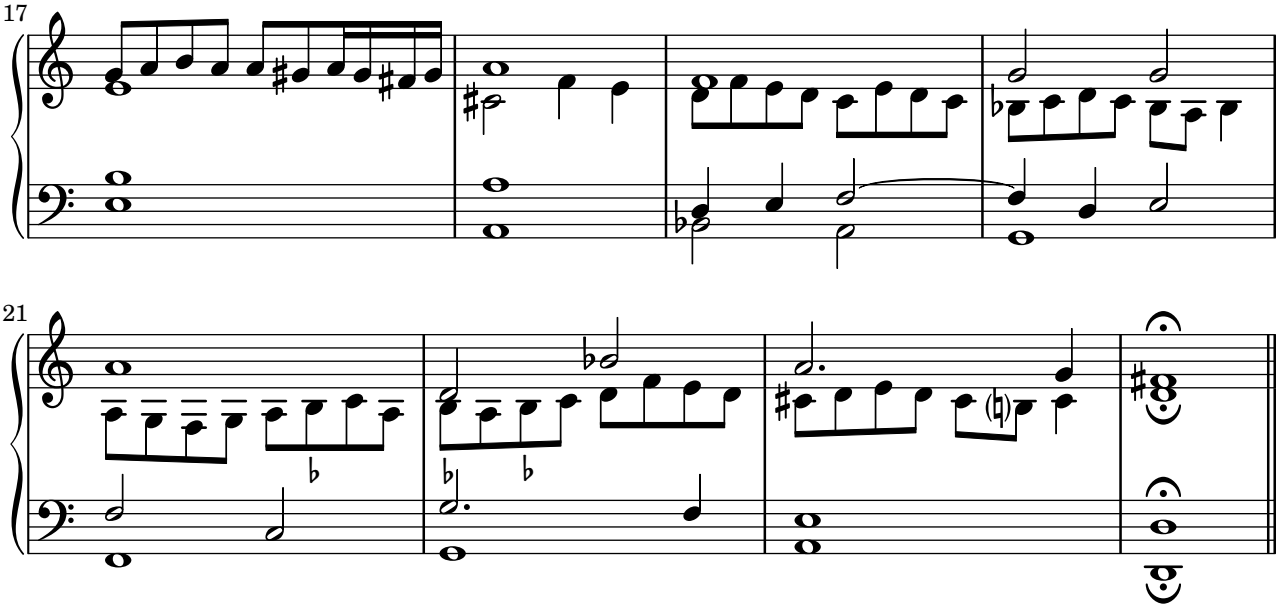

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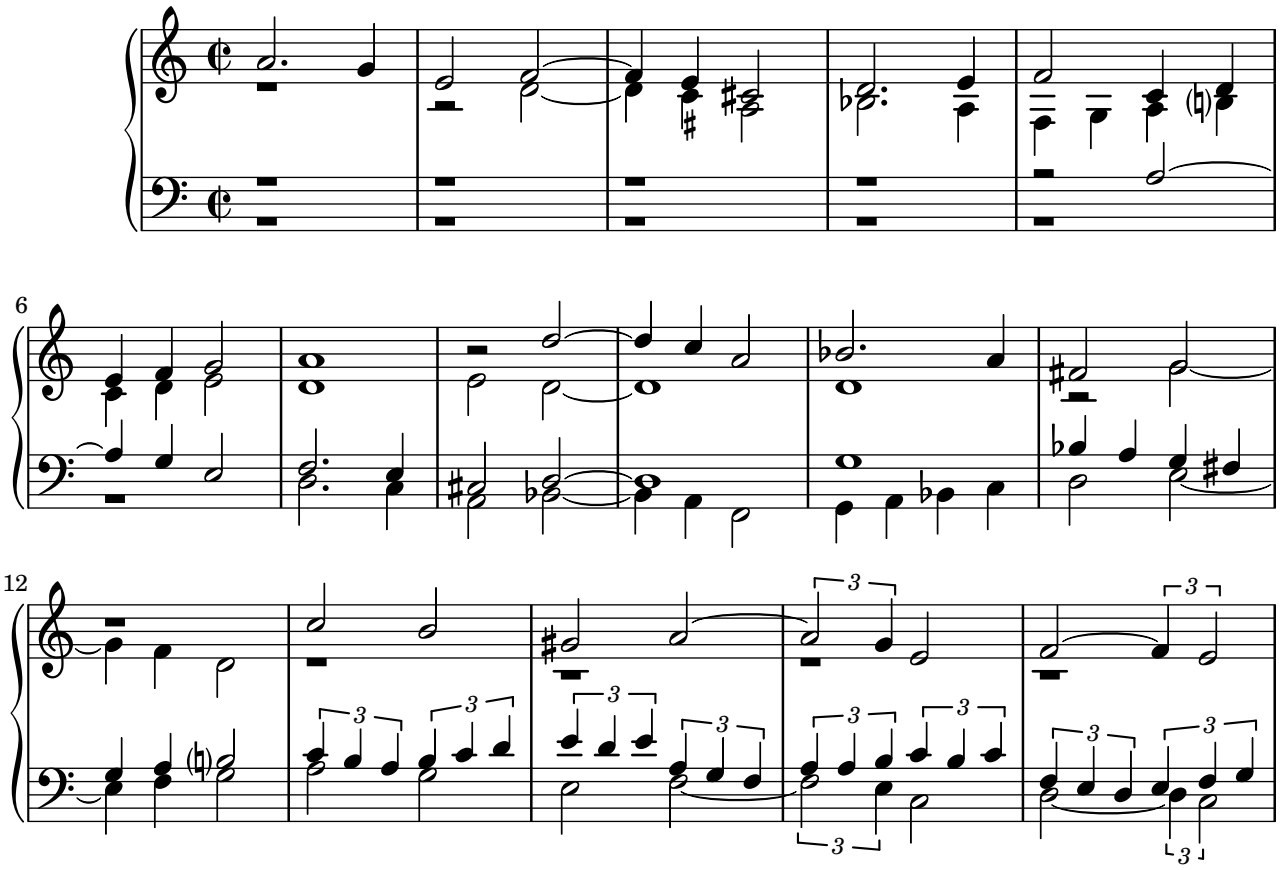

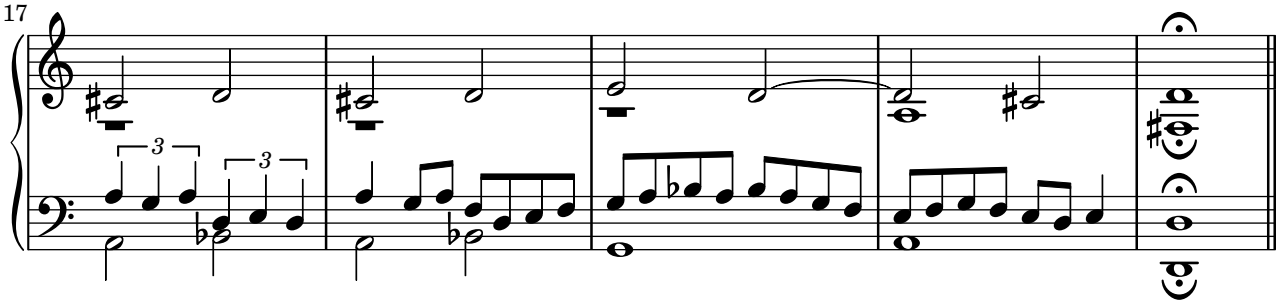

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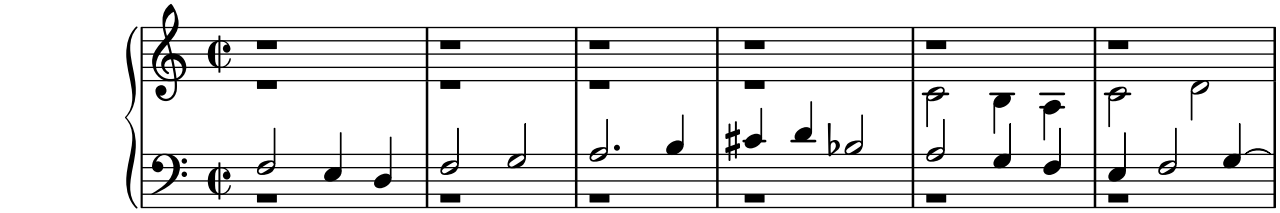

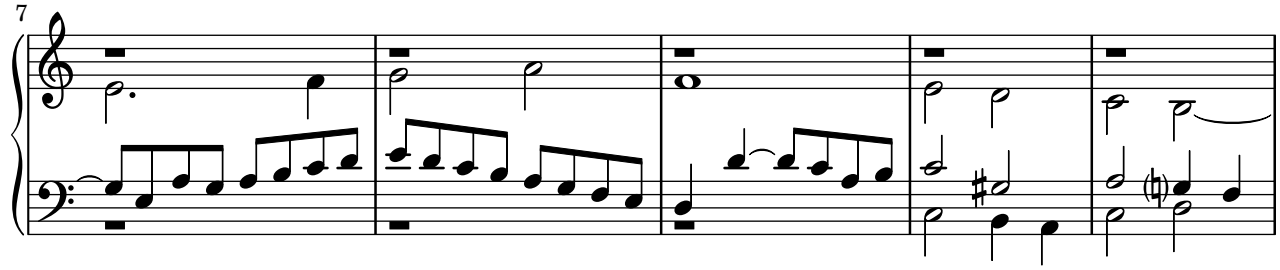

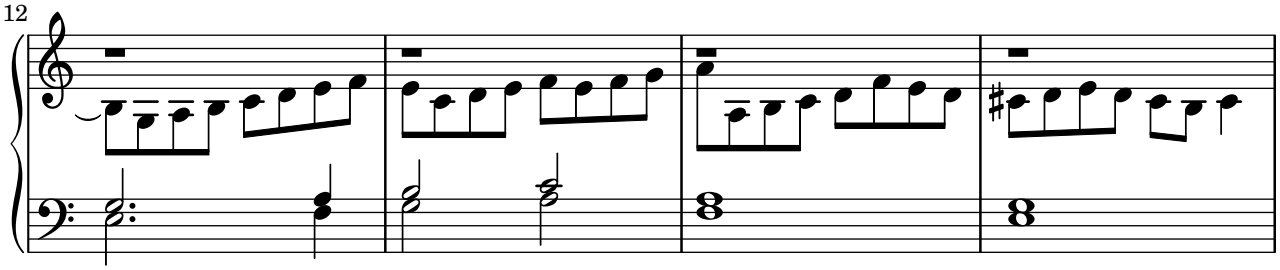

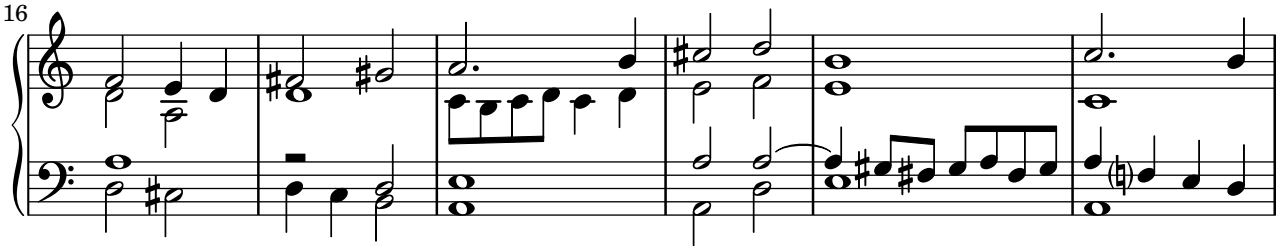

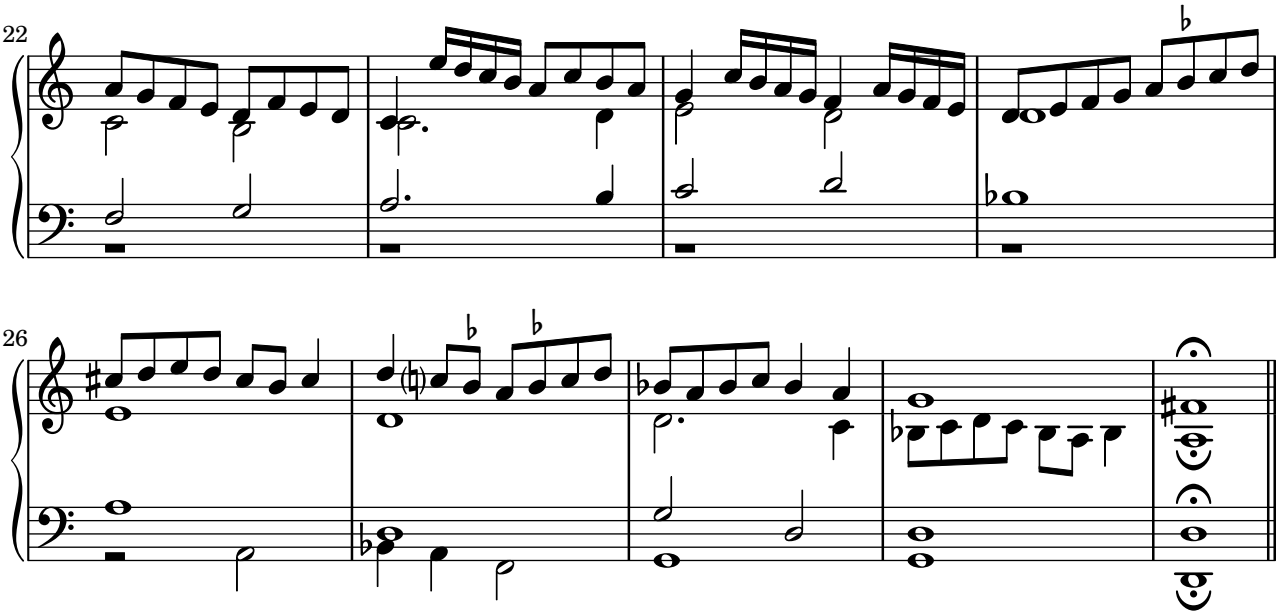

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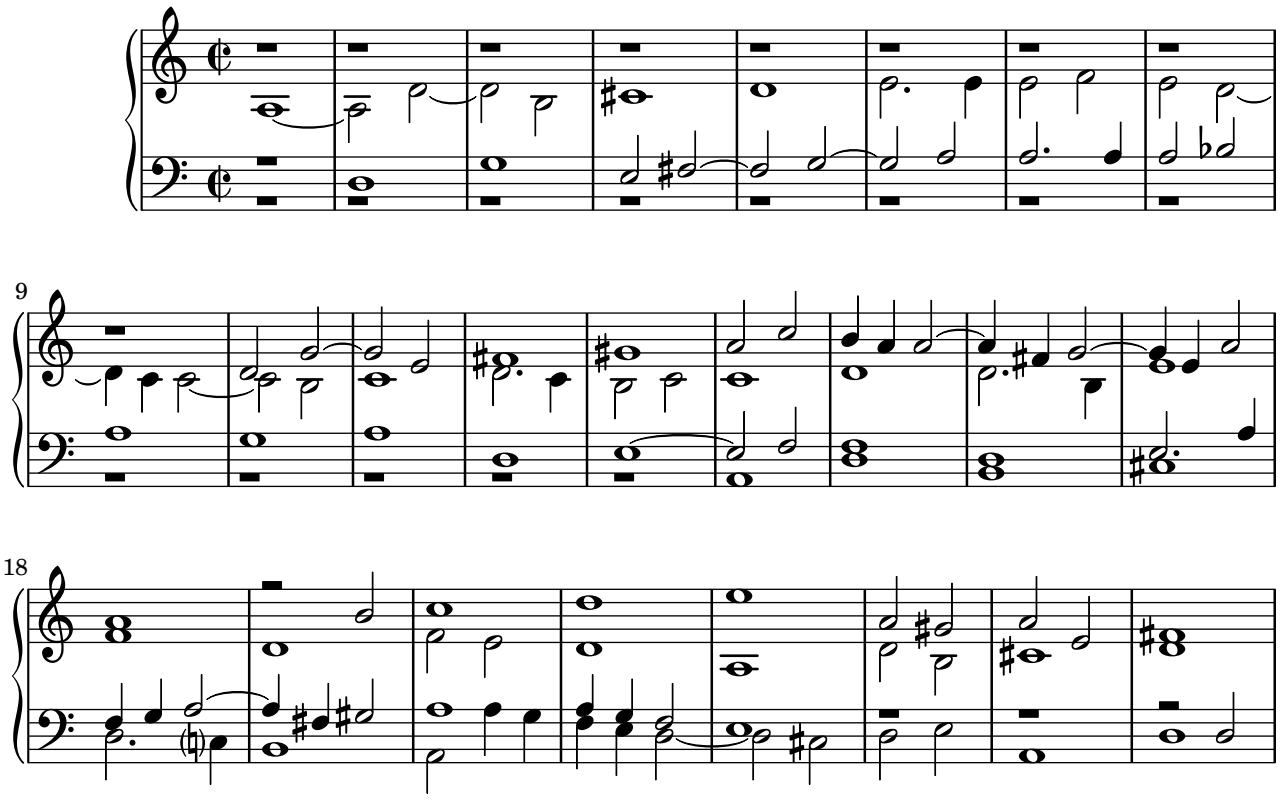

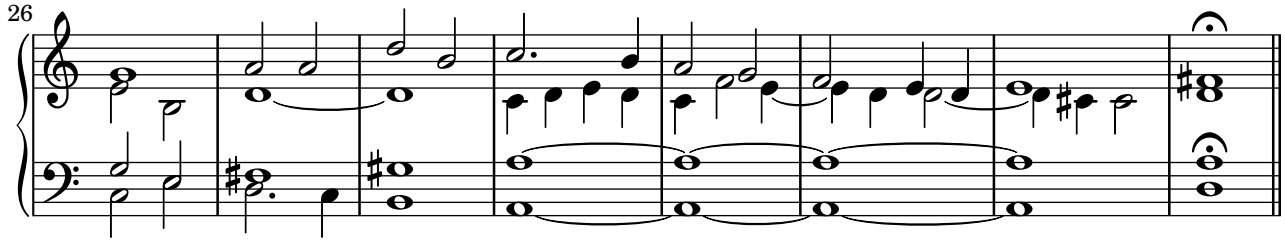

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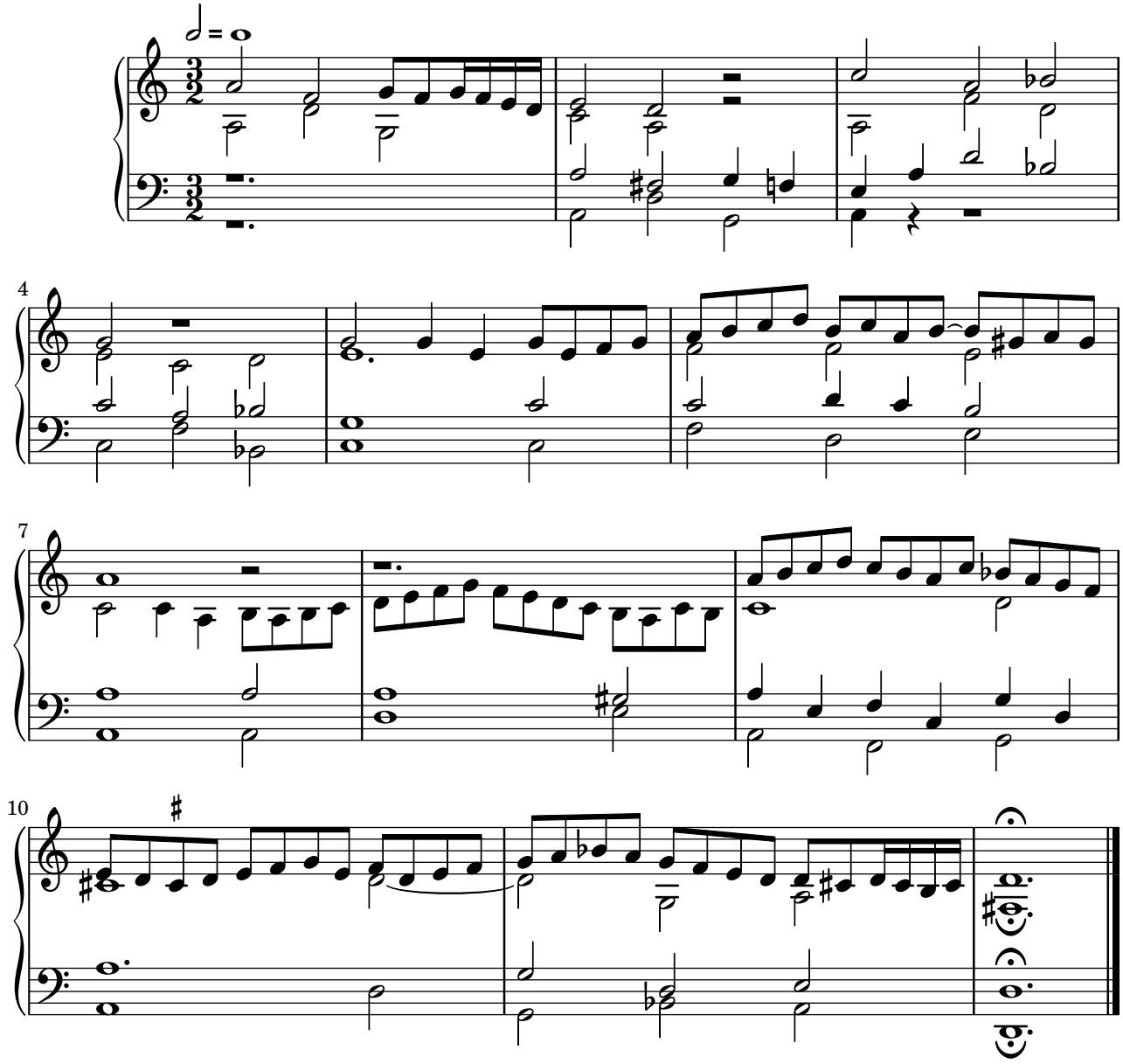

2. Seys Versos del Segundo Tono - Magnificat

Six verses of the second tone - Magnificat

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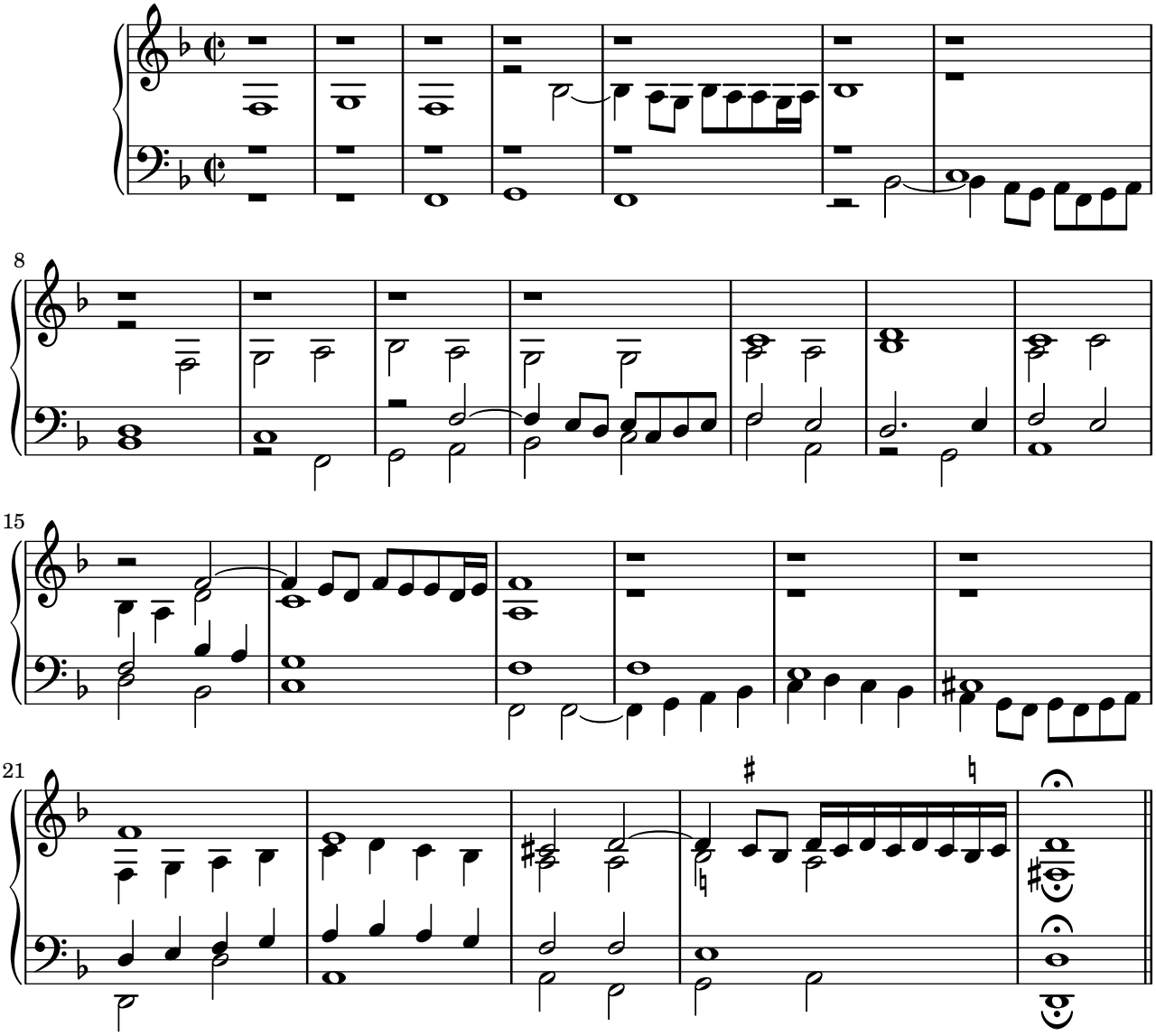

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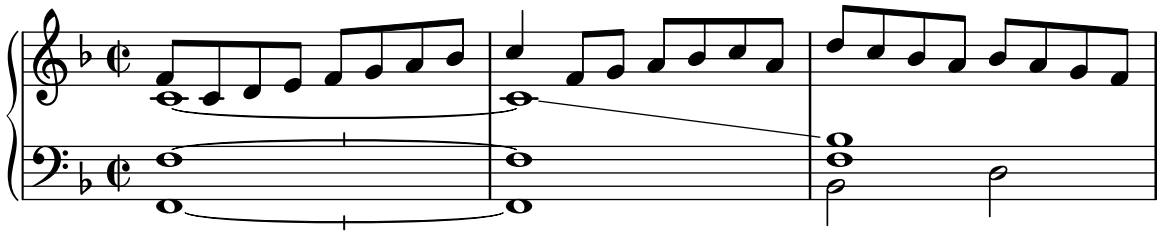

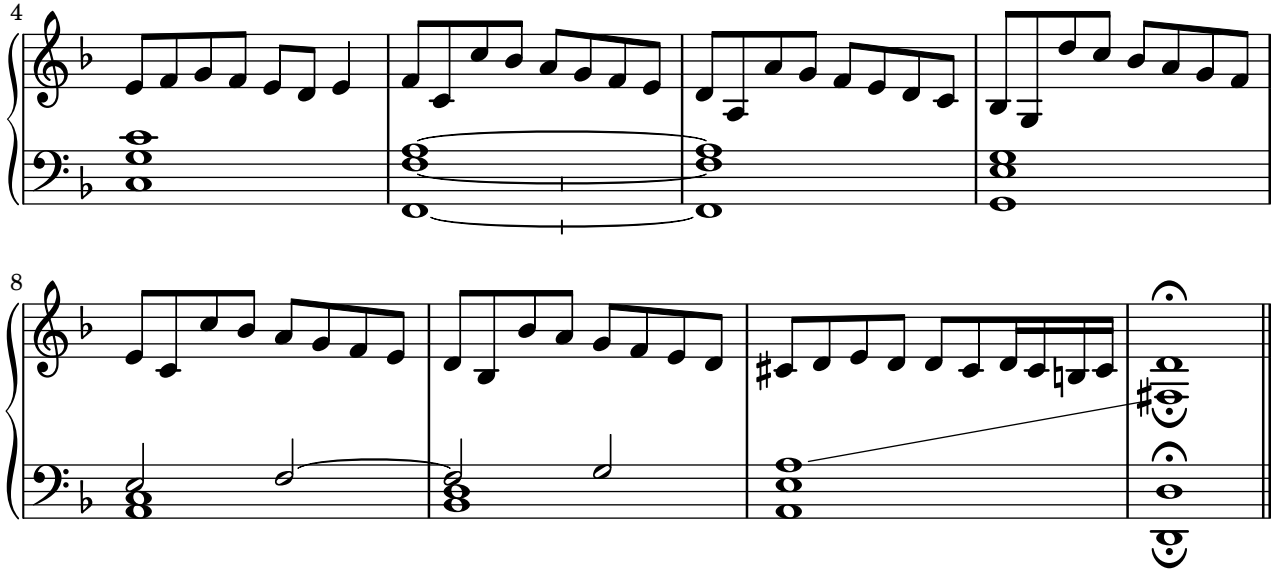

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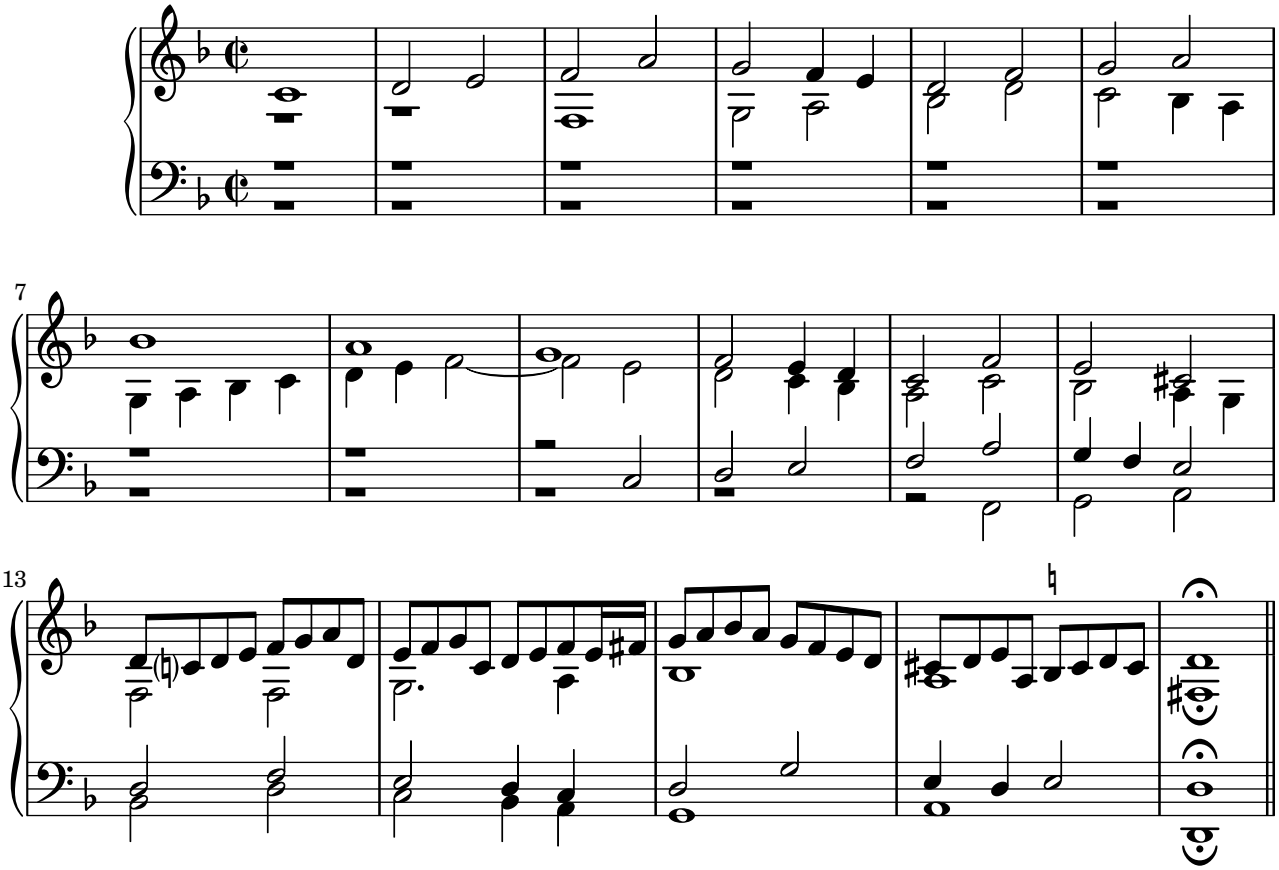

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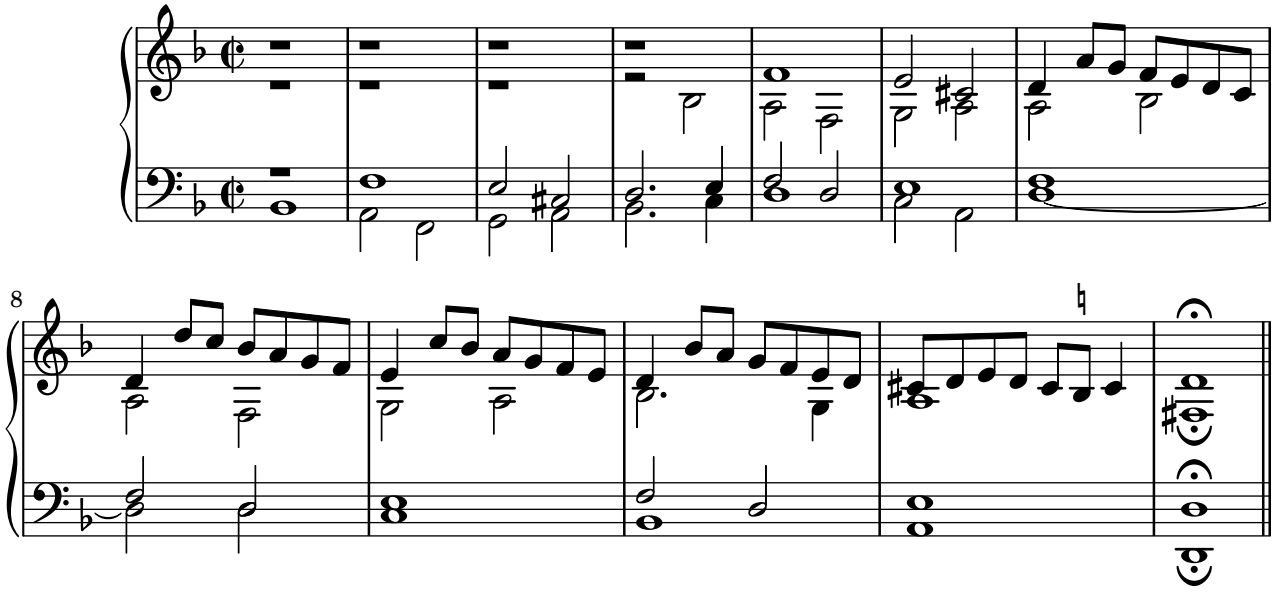

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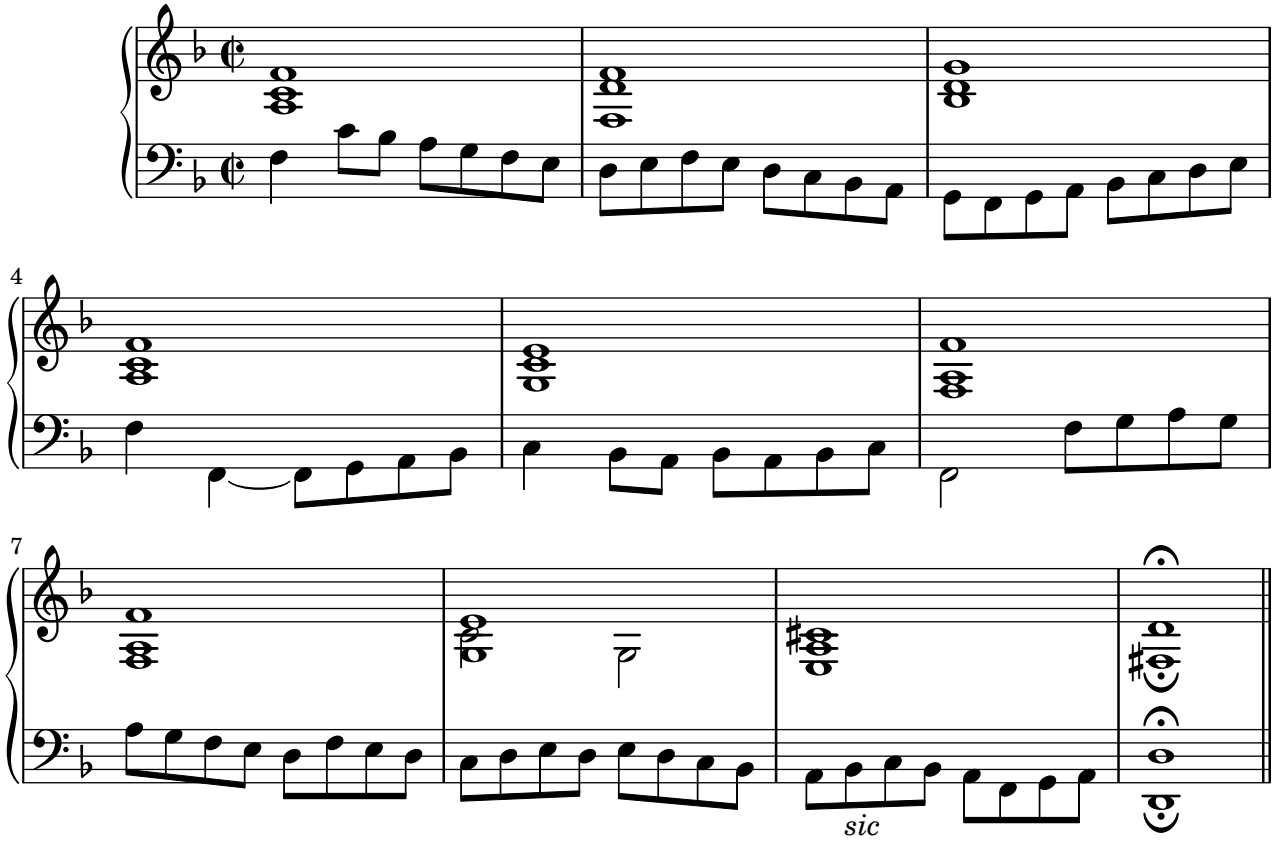

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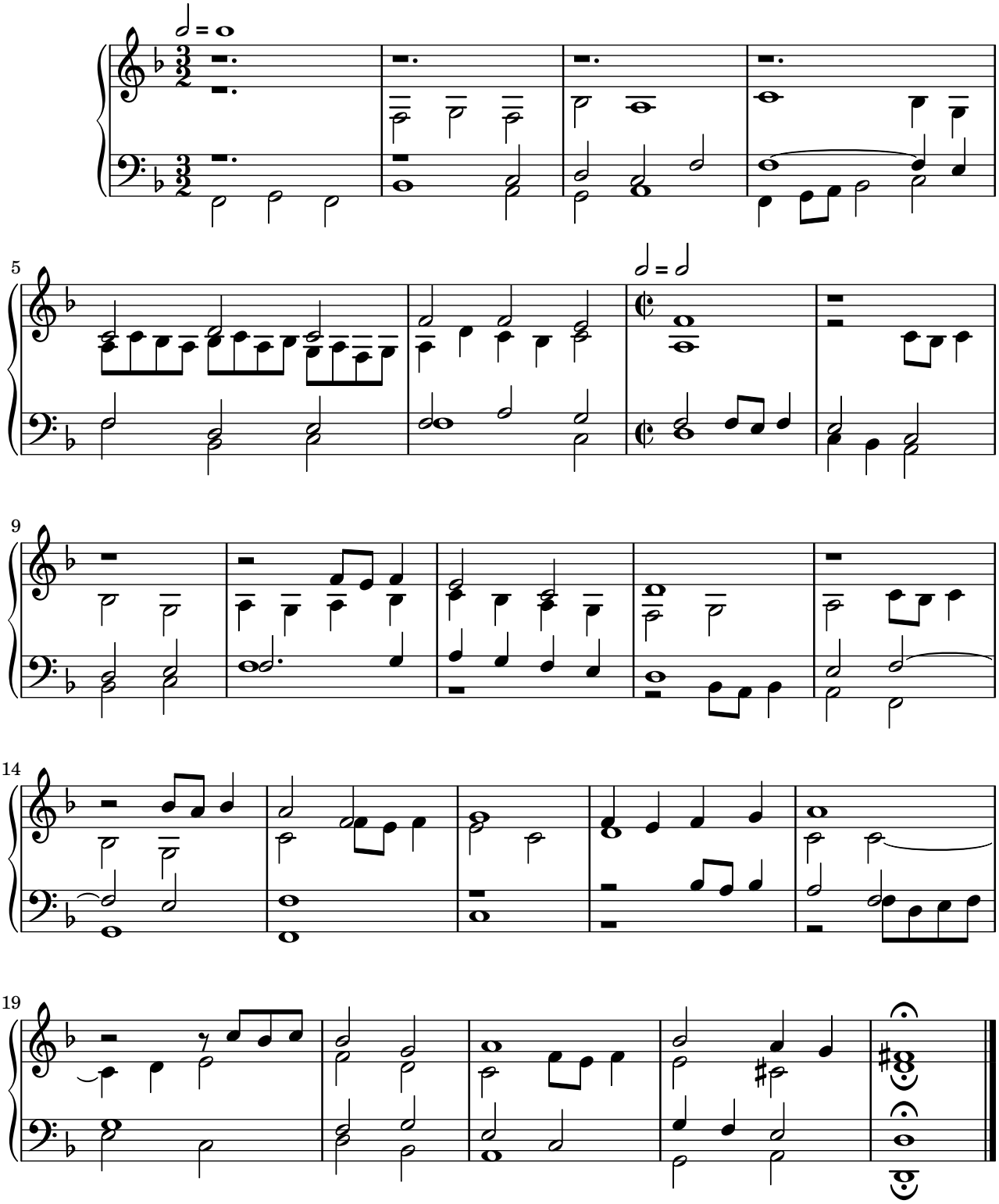
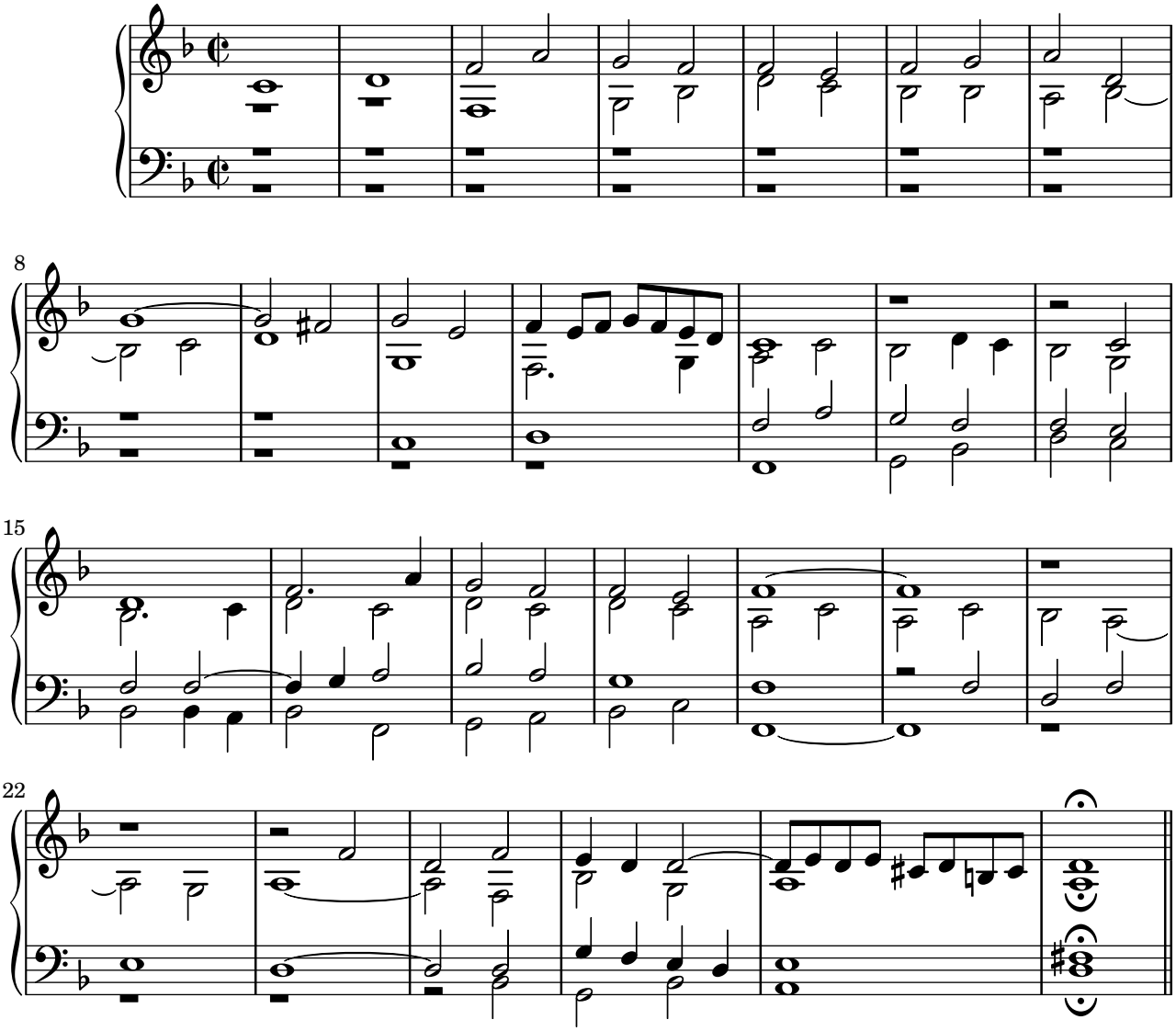


3. Otro seys versos del tercer tono - Magnificat

Other six verses of the second tone - Magnificat

I.



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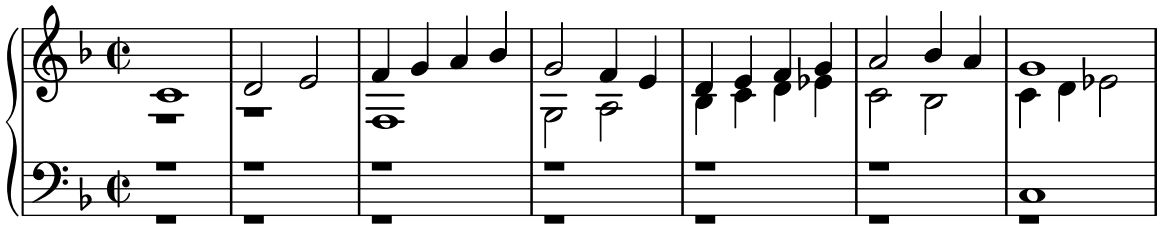

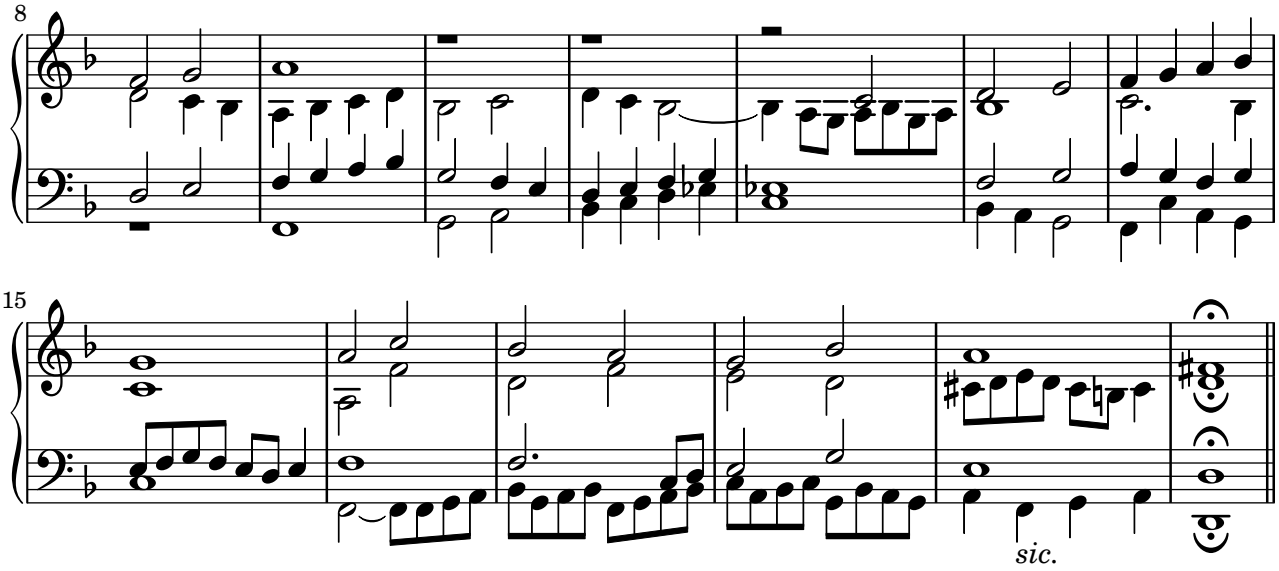

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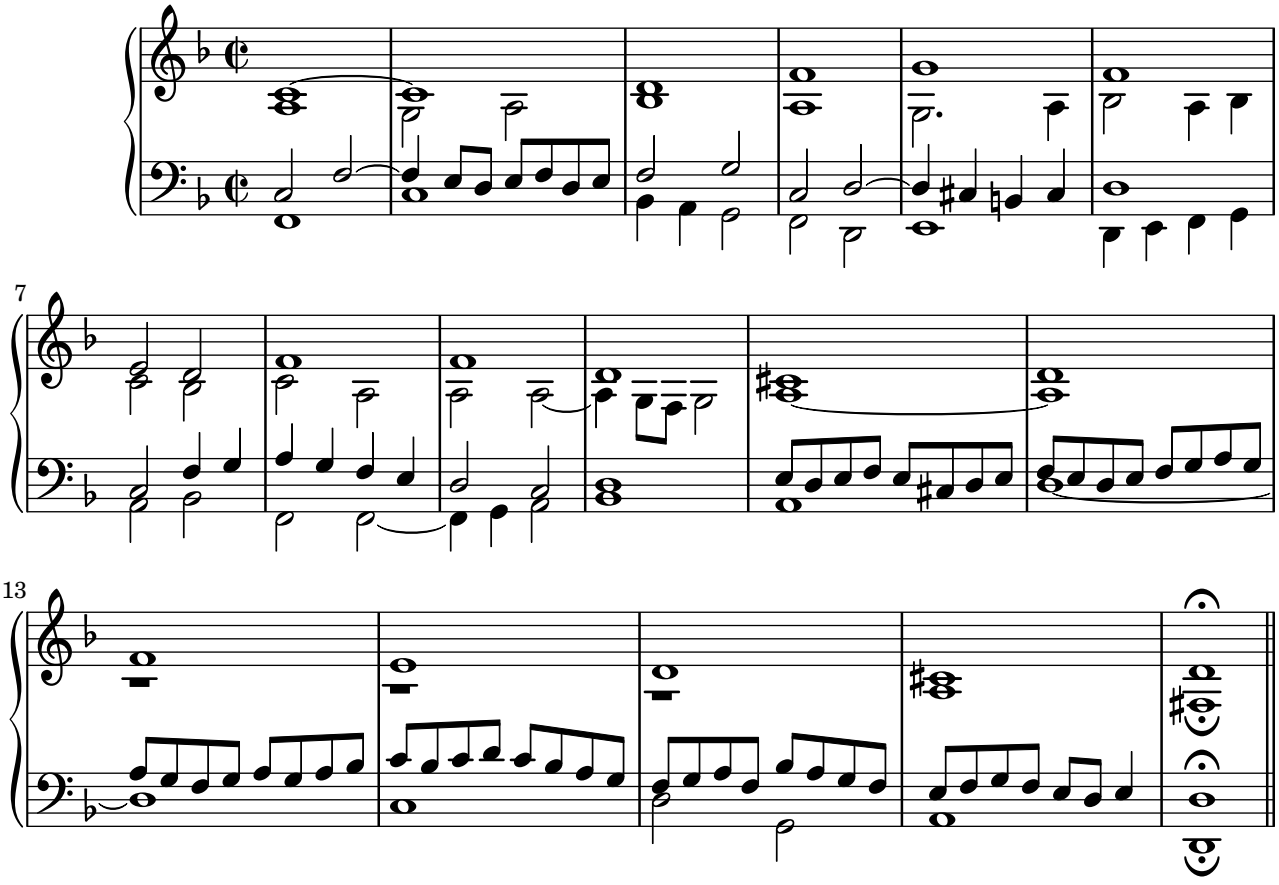

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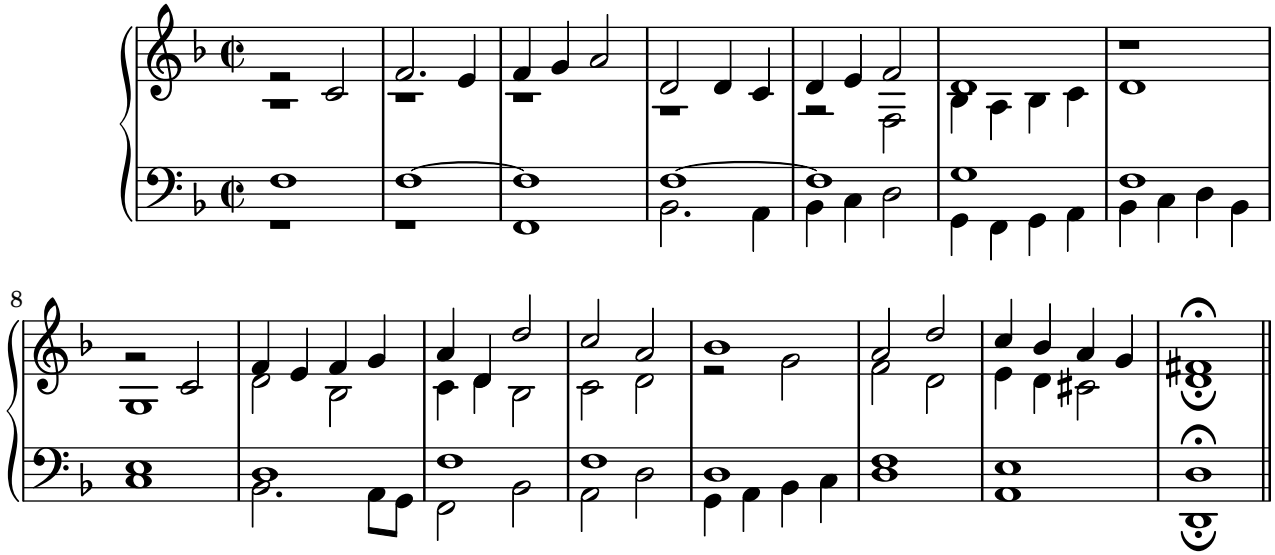

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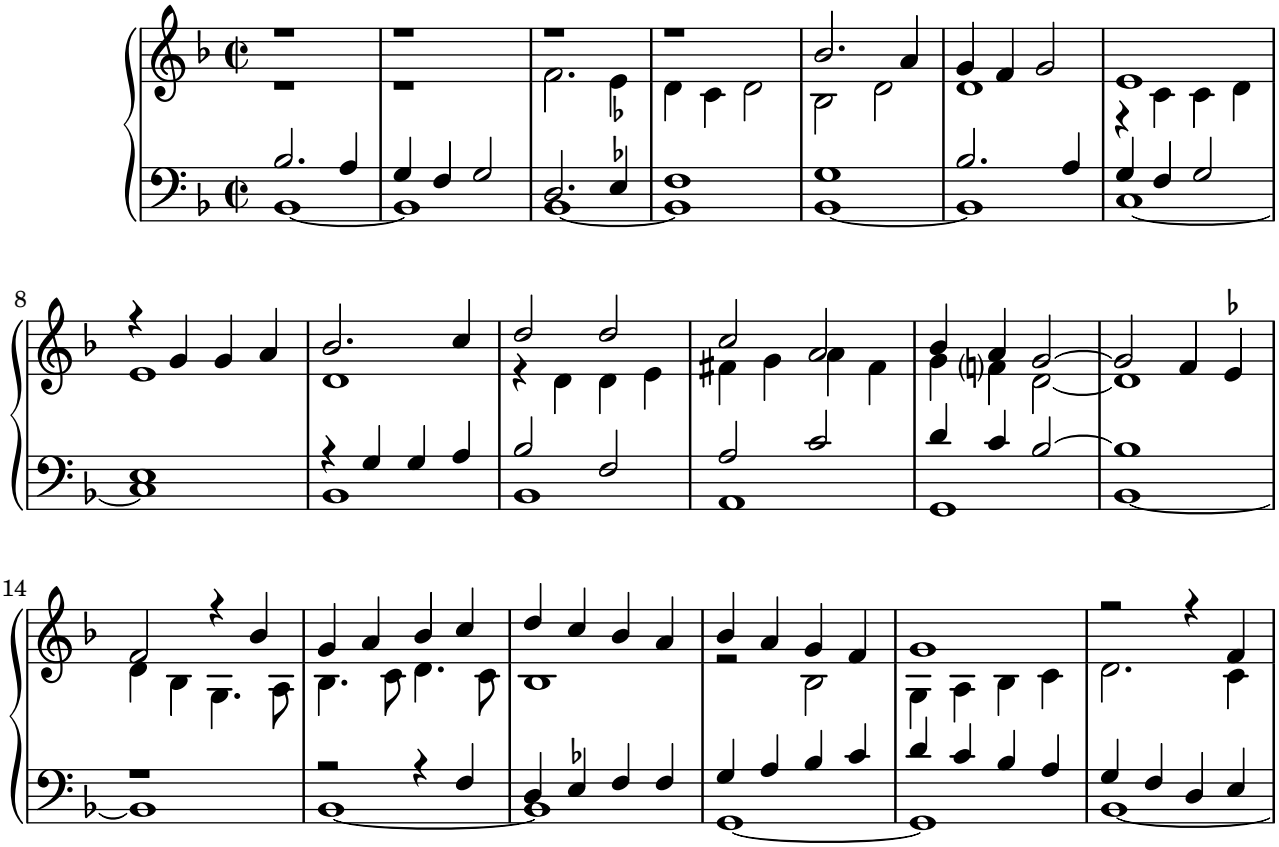
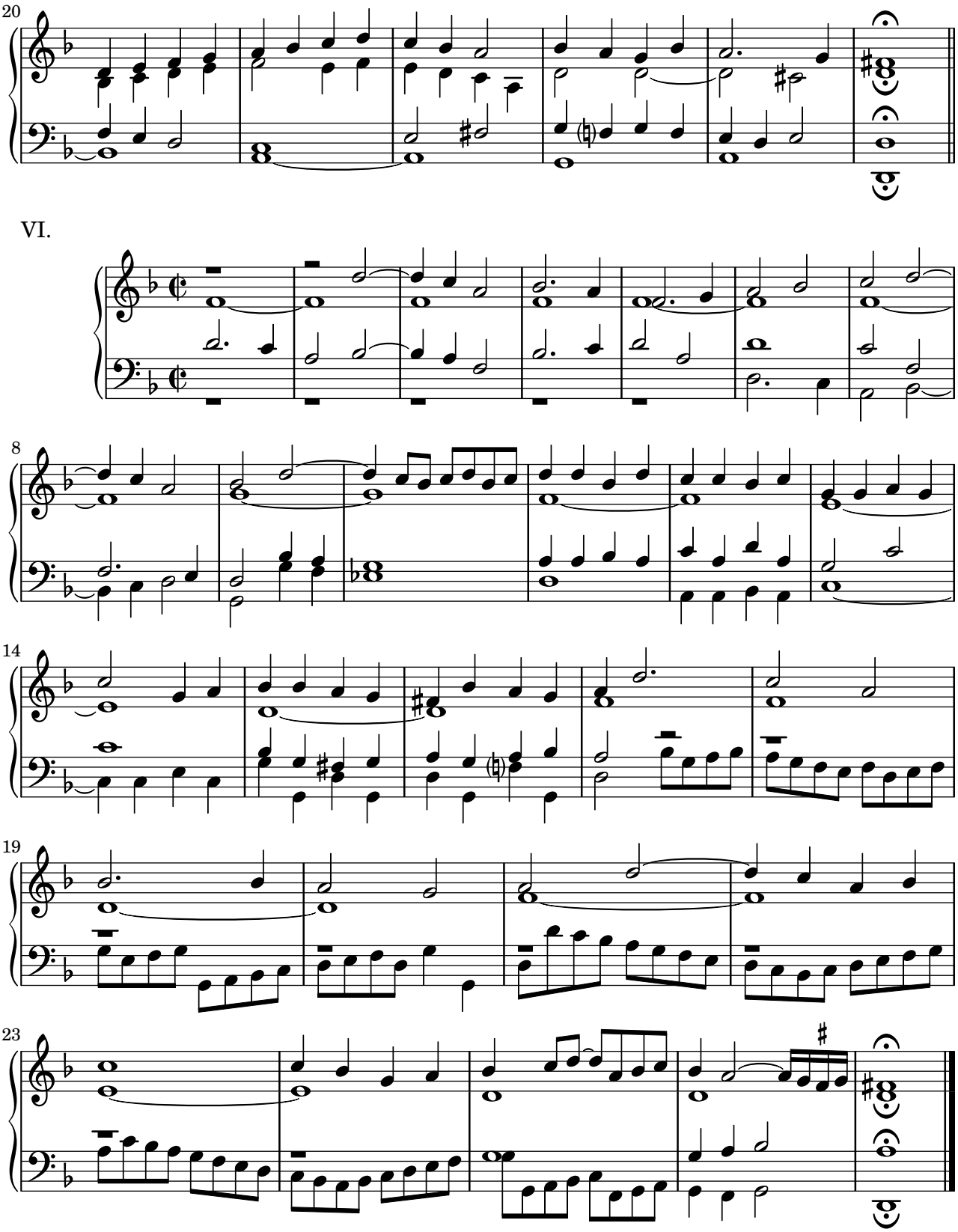
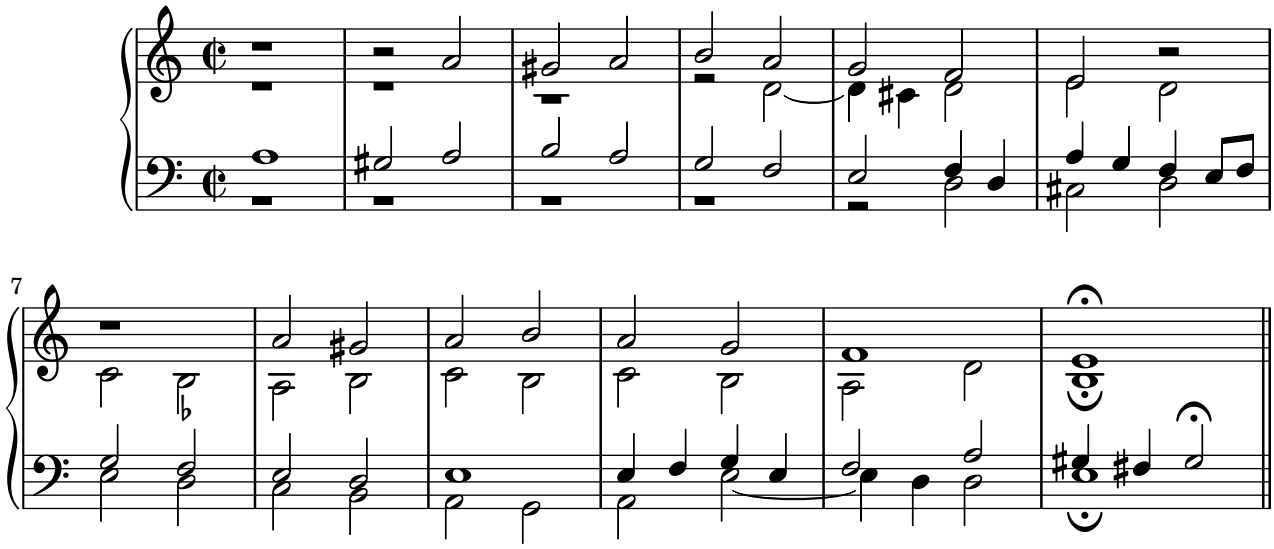



20
VI.
8
14
19
23

4. Siete versos del quarto tono - Magnificat

Seven verses of the fourth tone - Magnificat

I.



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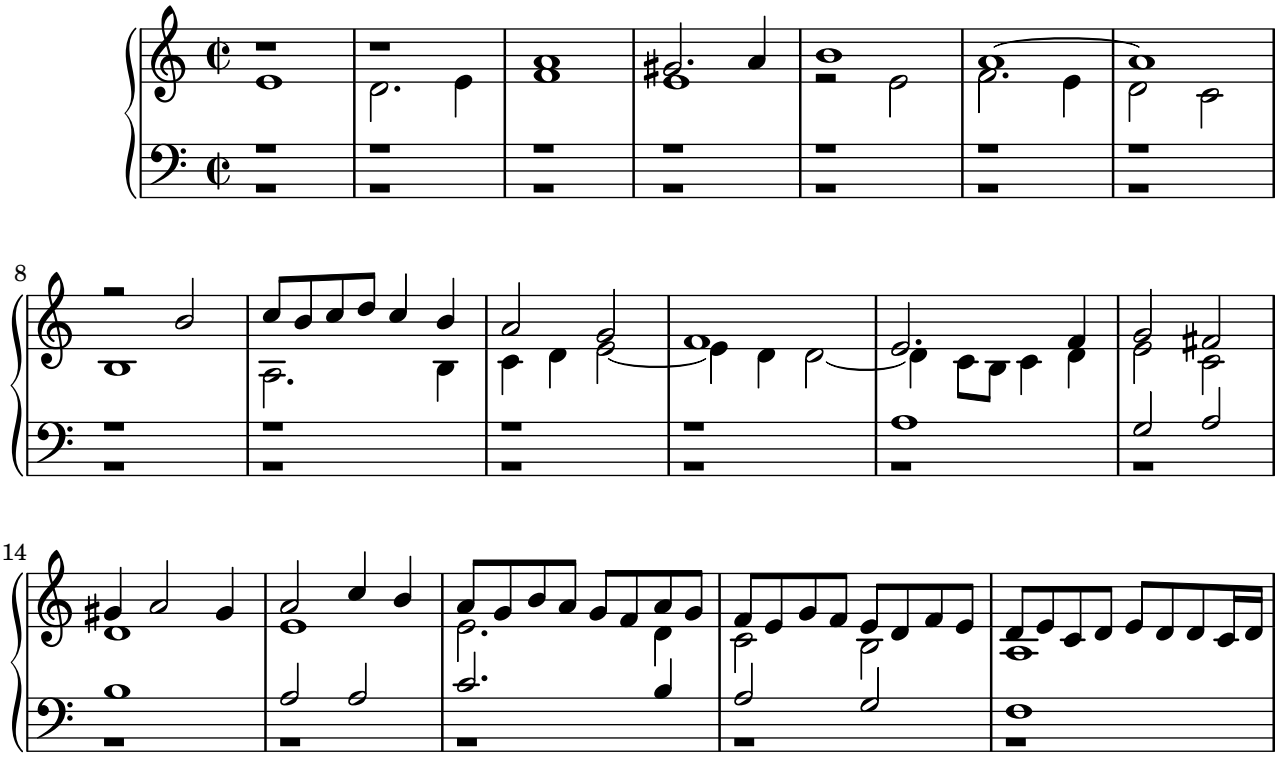

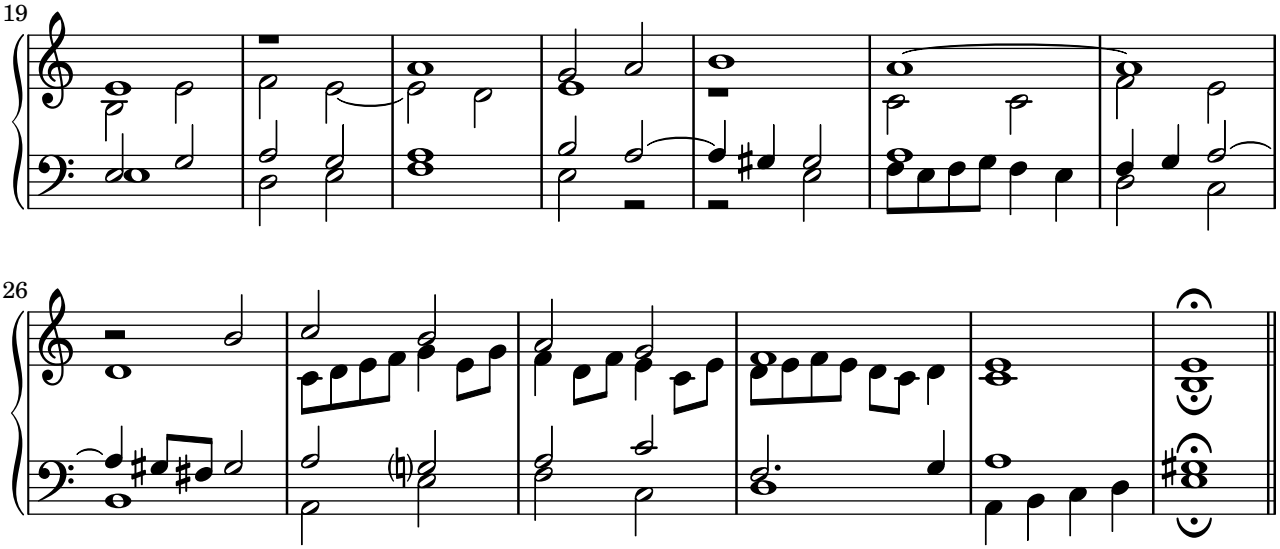

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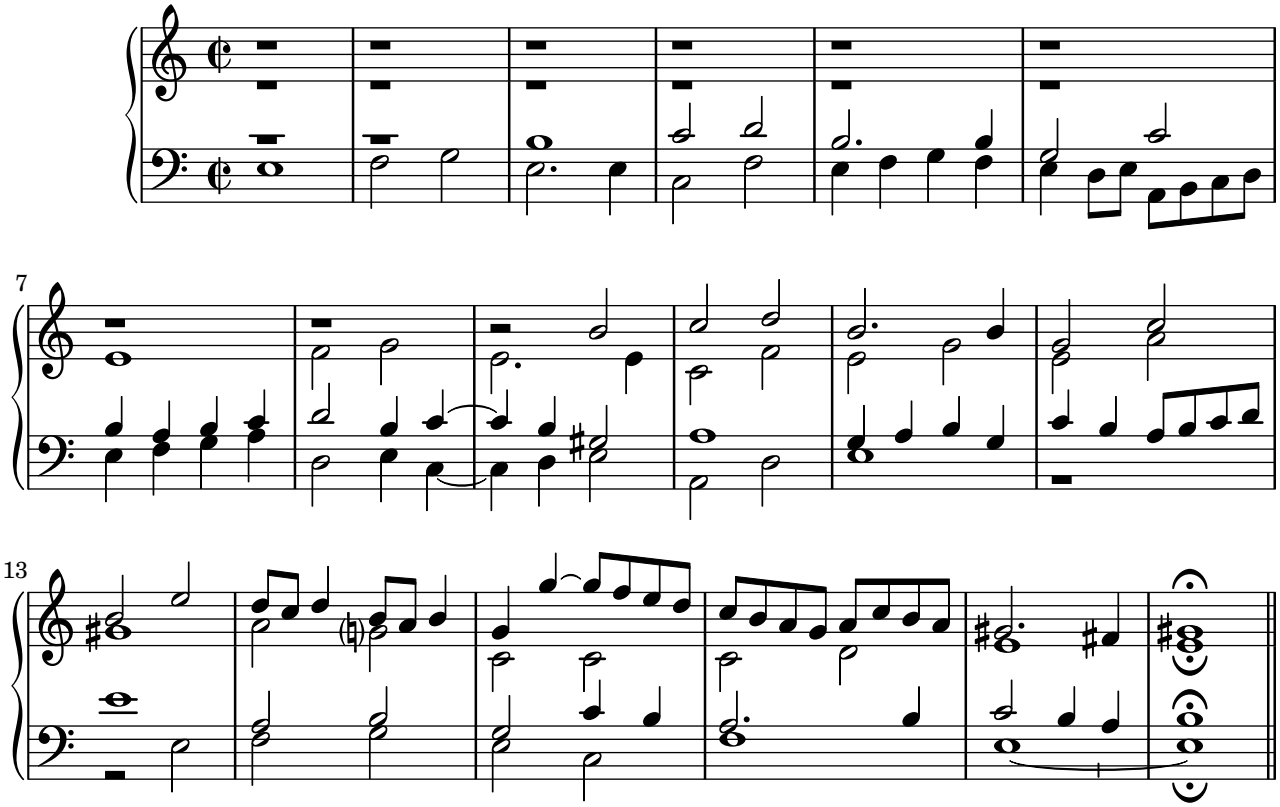

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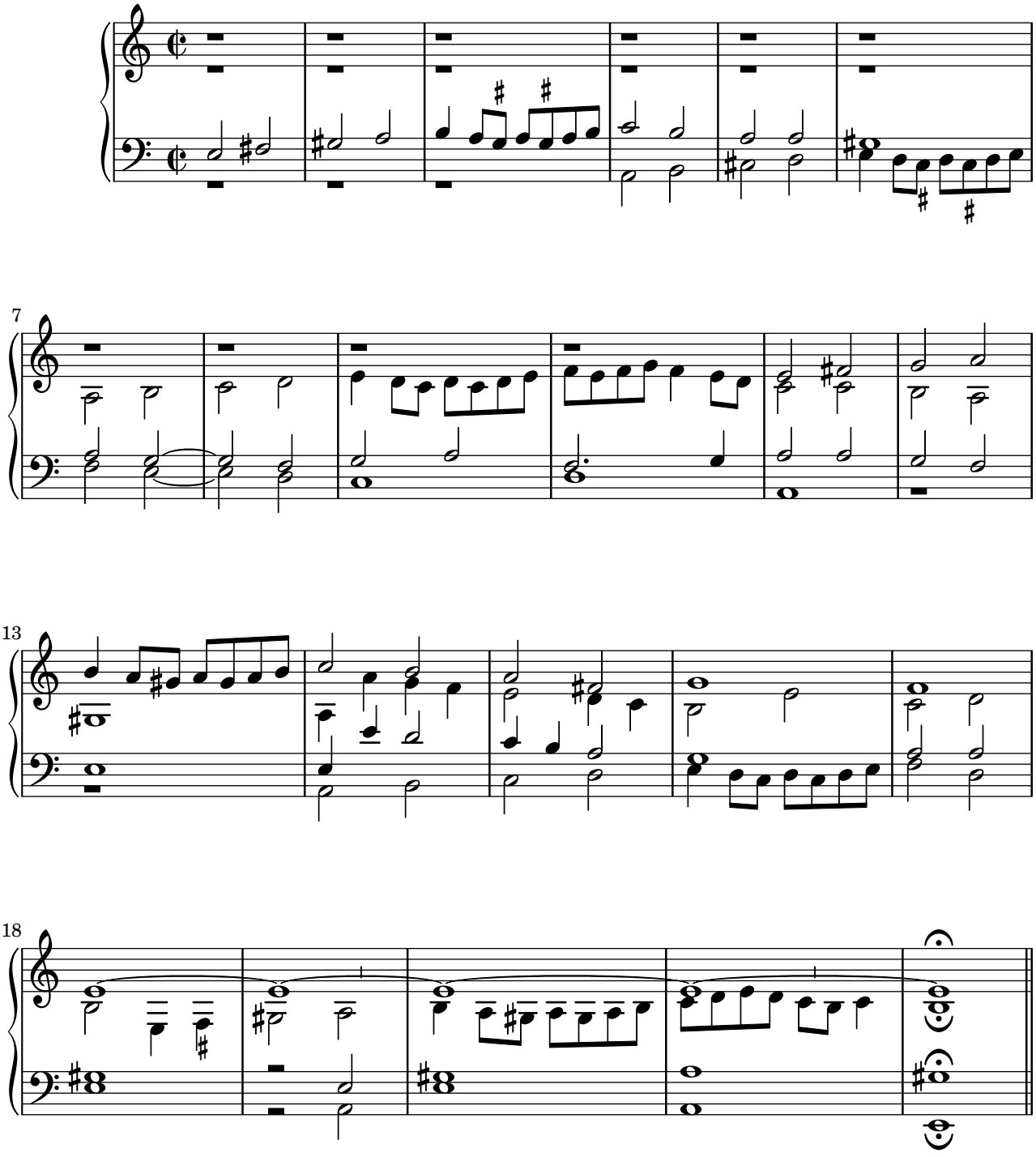

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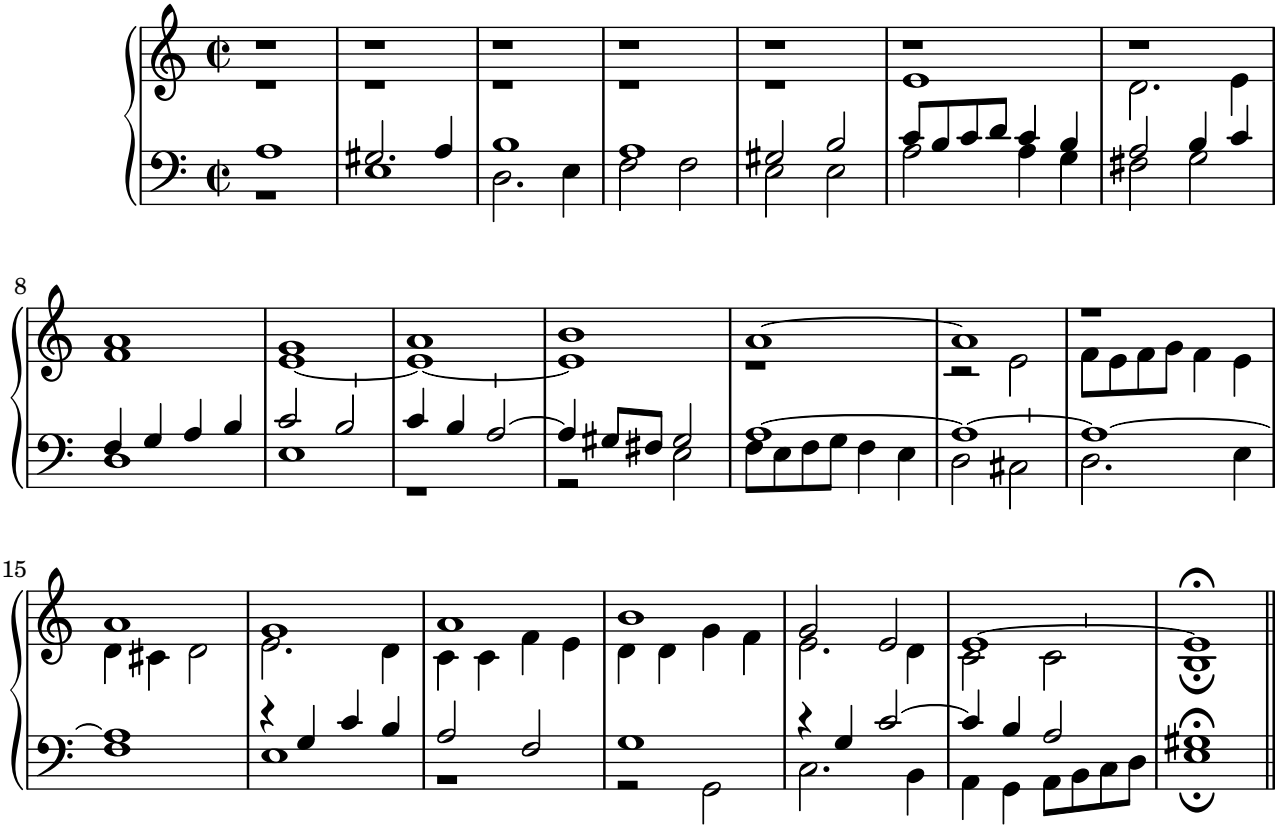

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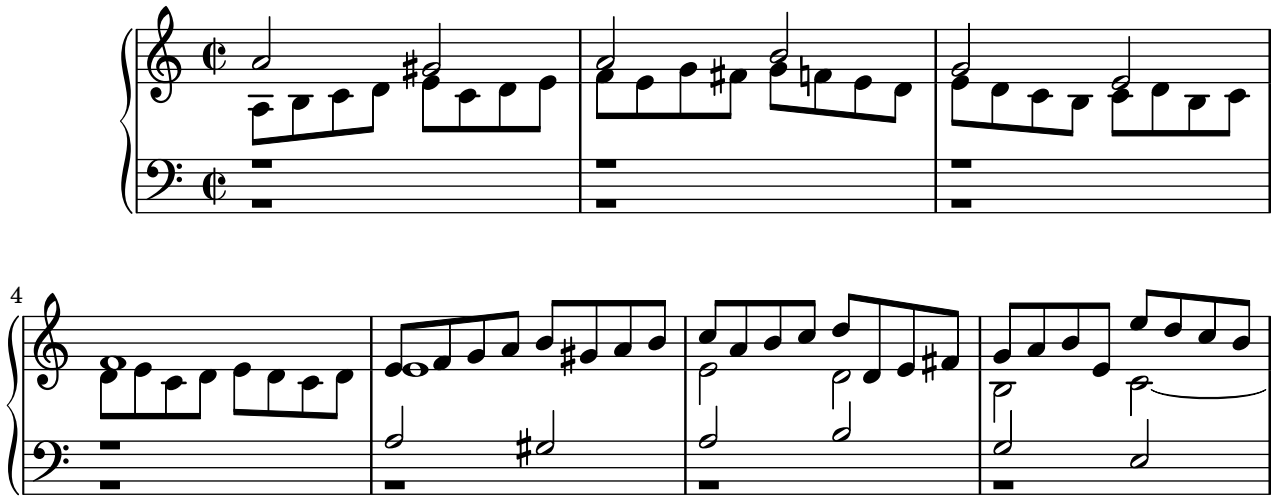

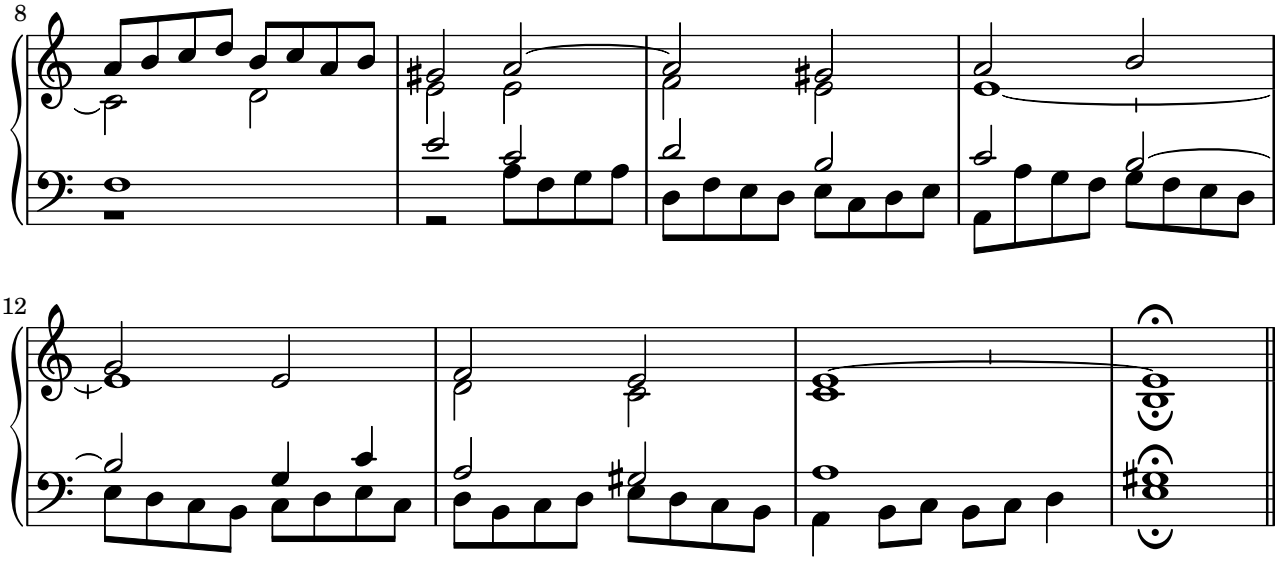

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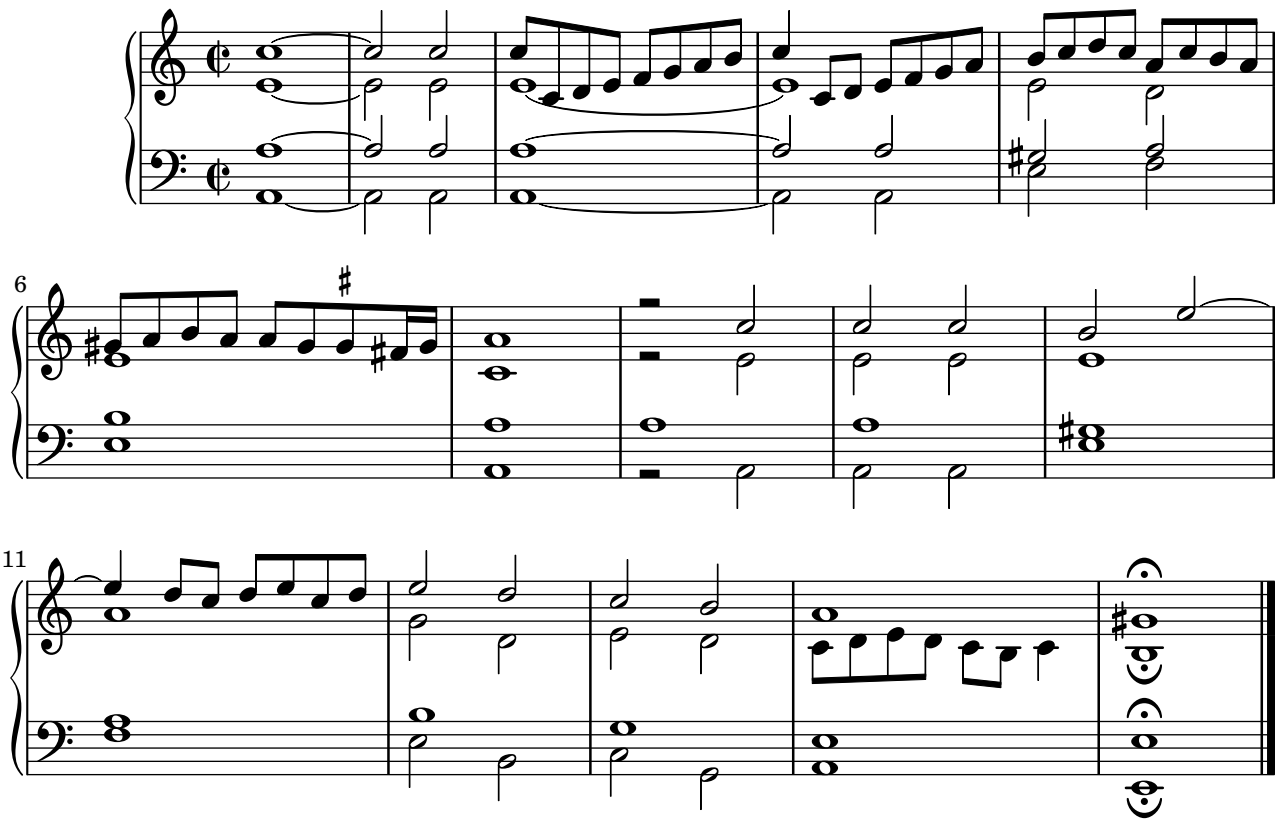

5. Seys versos del quinto tono - Magnificat

Six verses of the fifth tone - Magnificat

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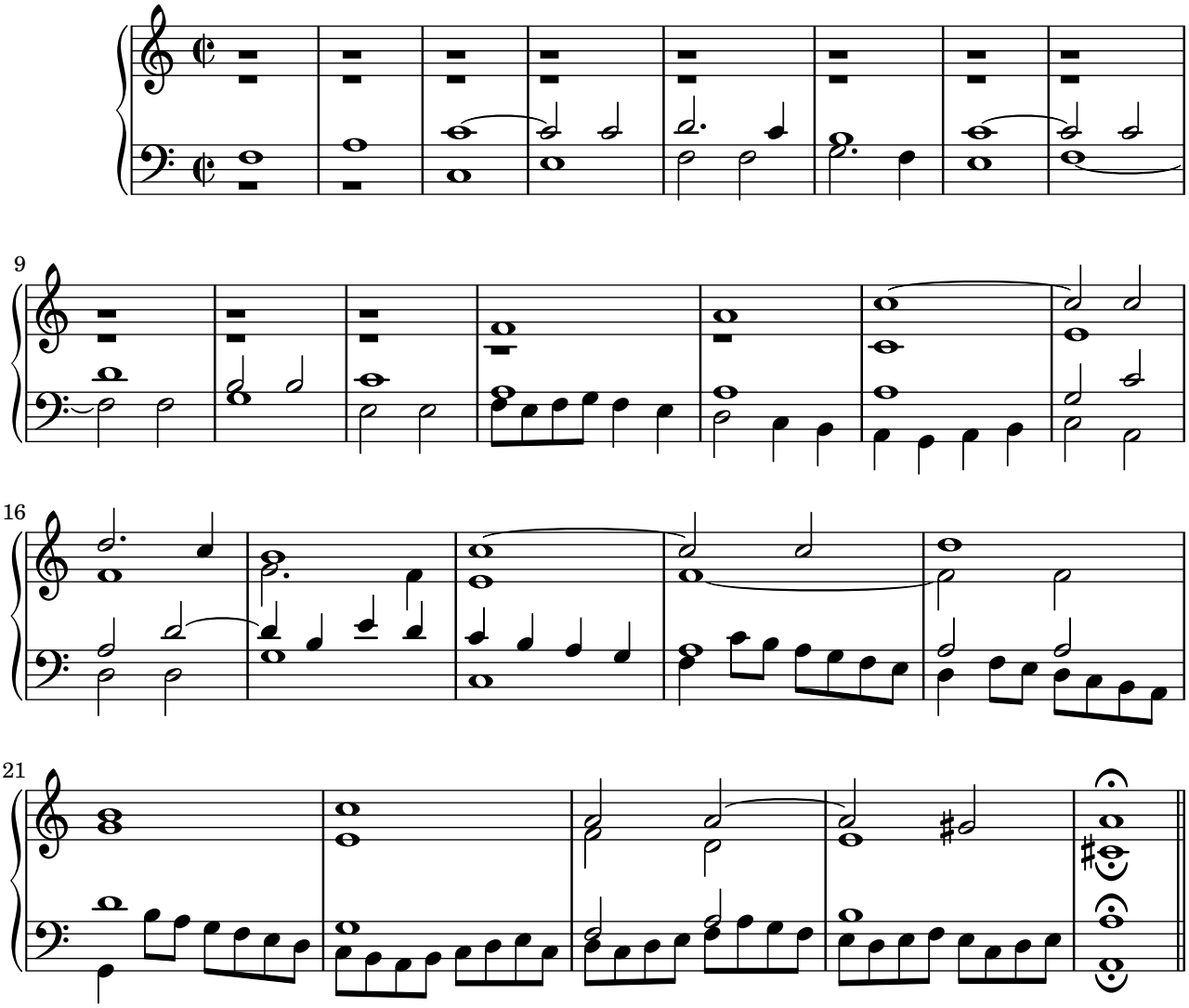

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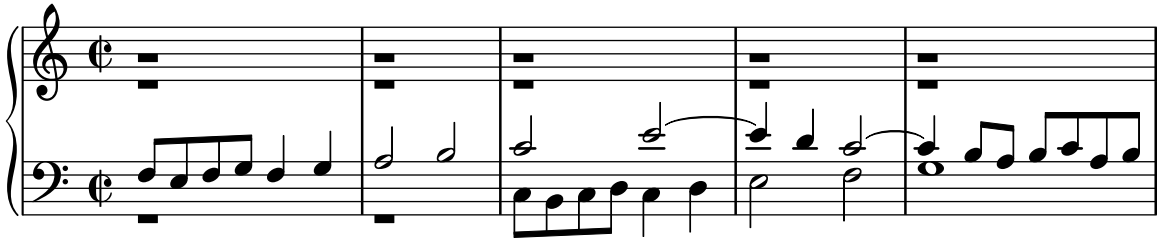

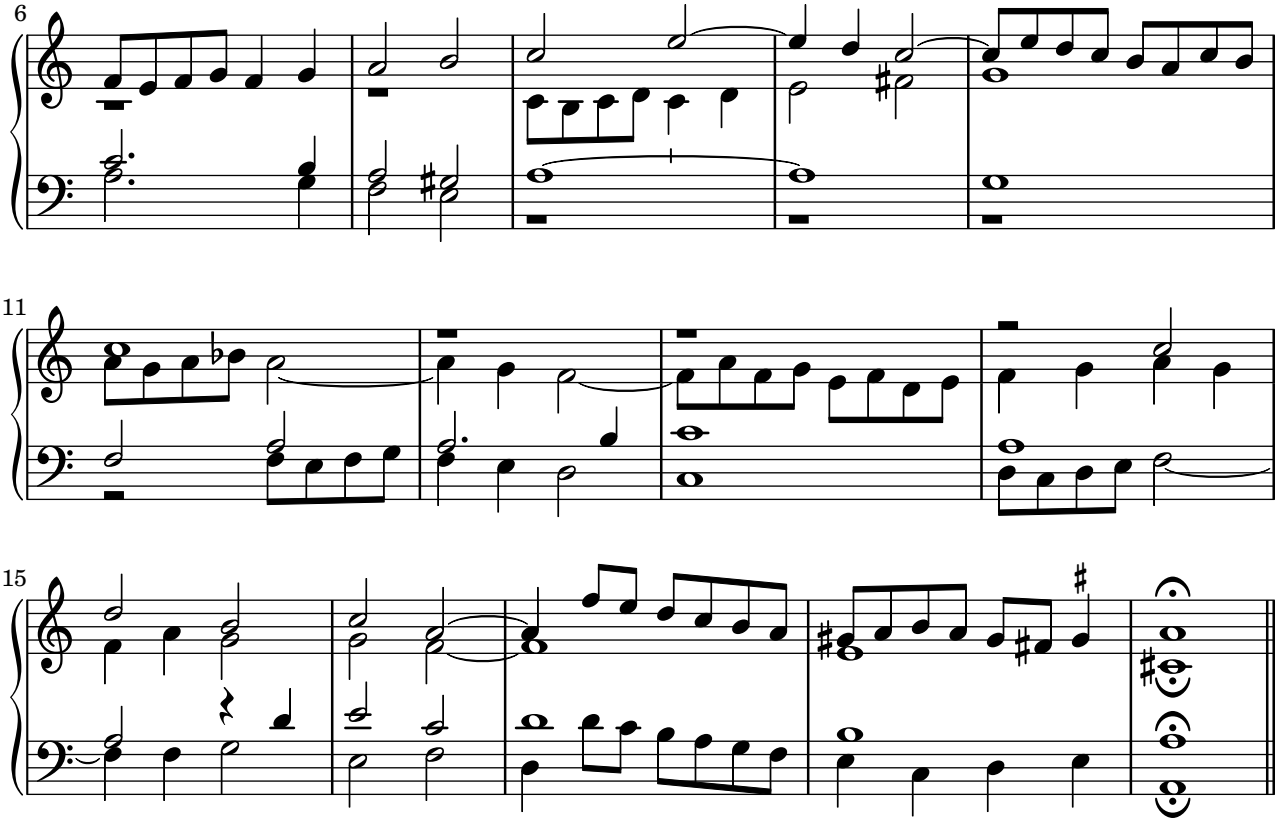

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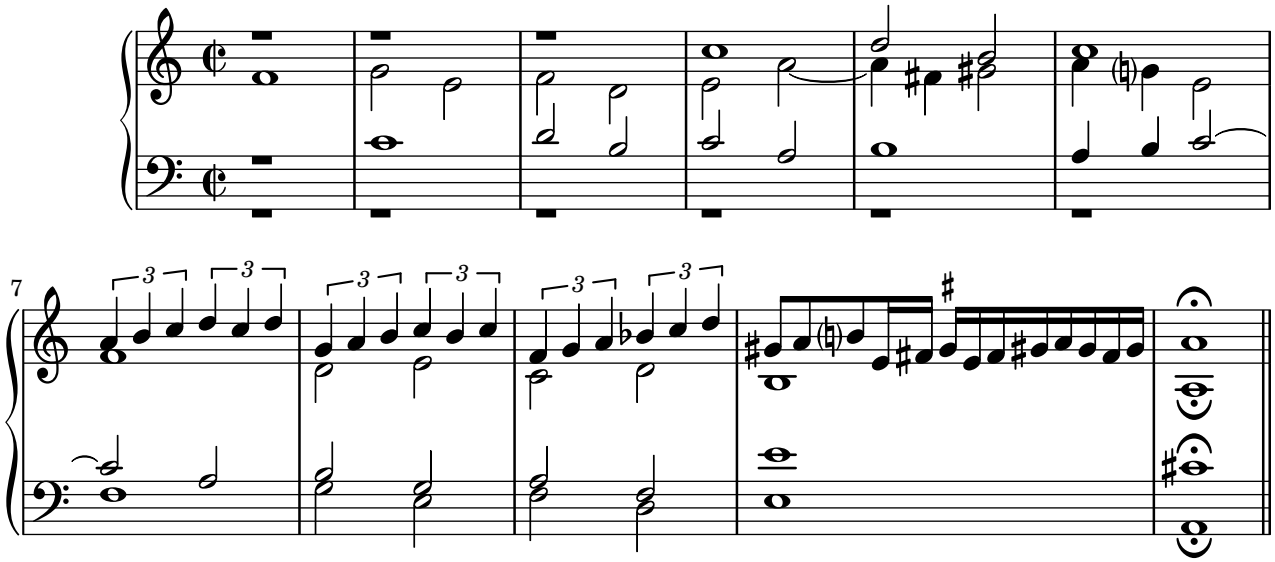

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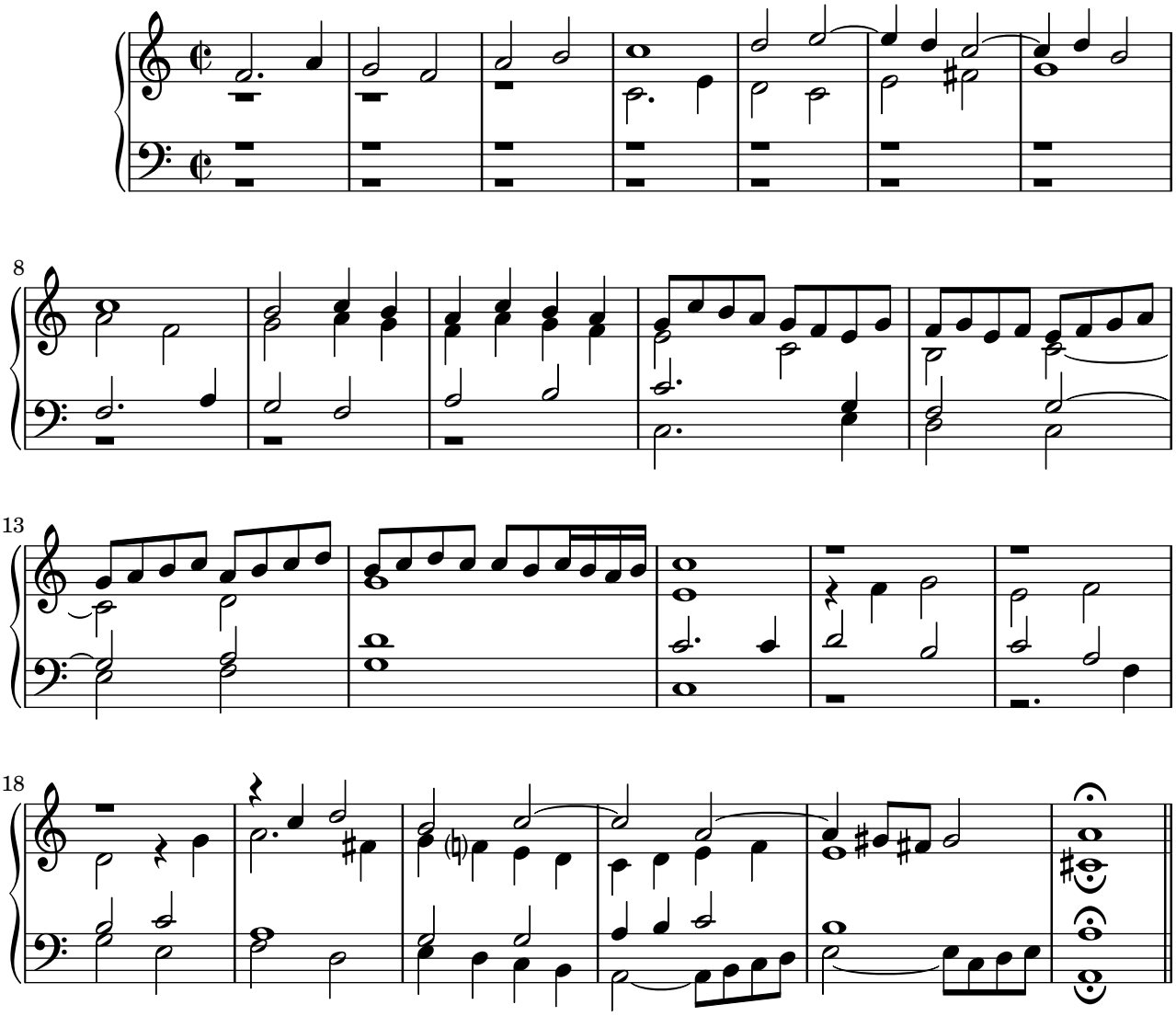

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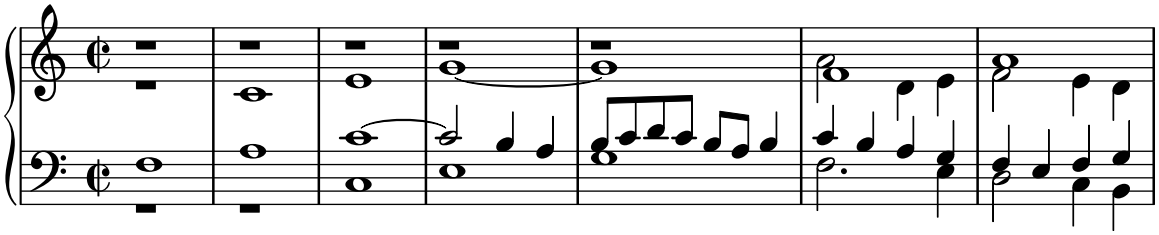

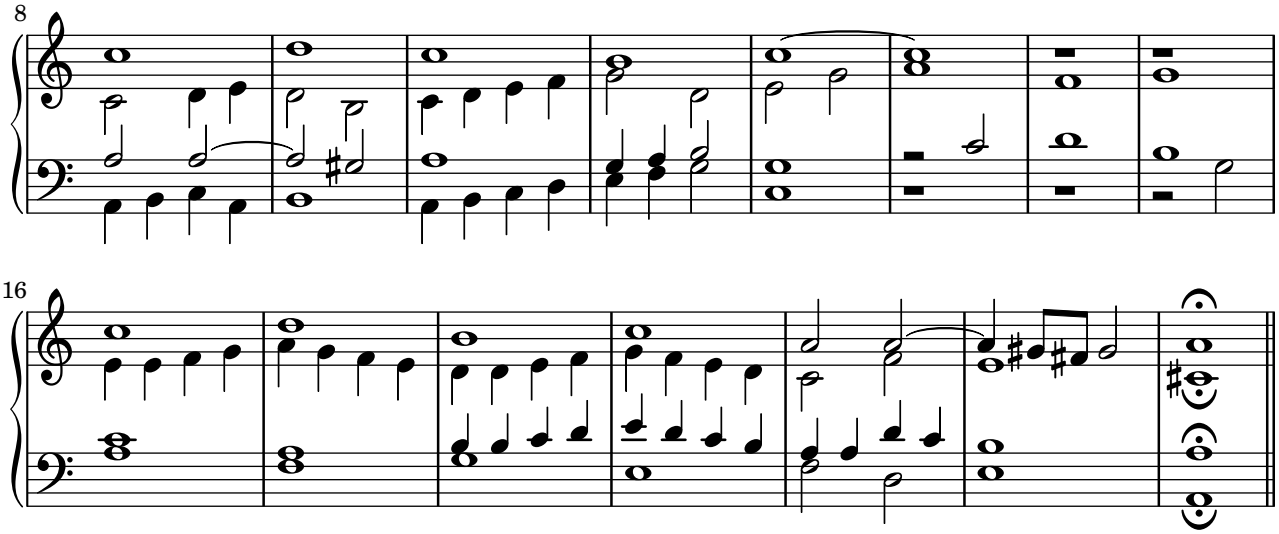

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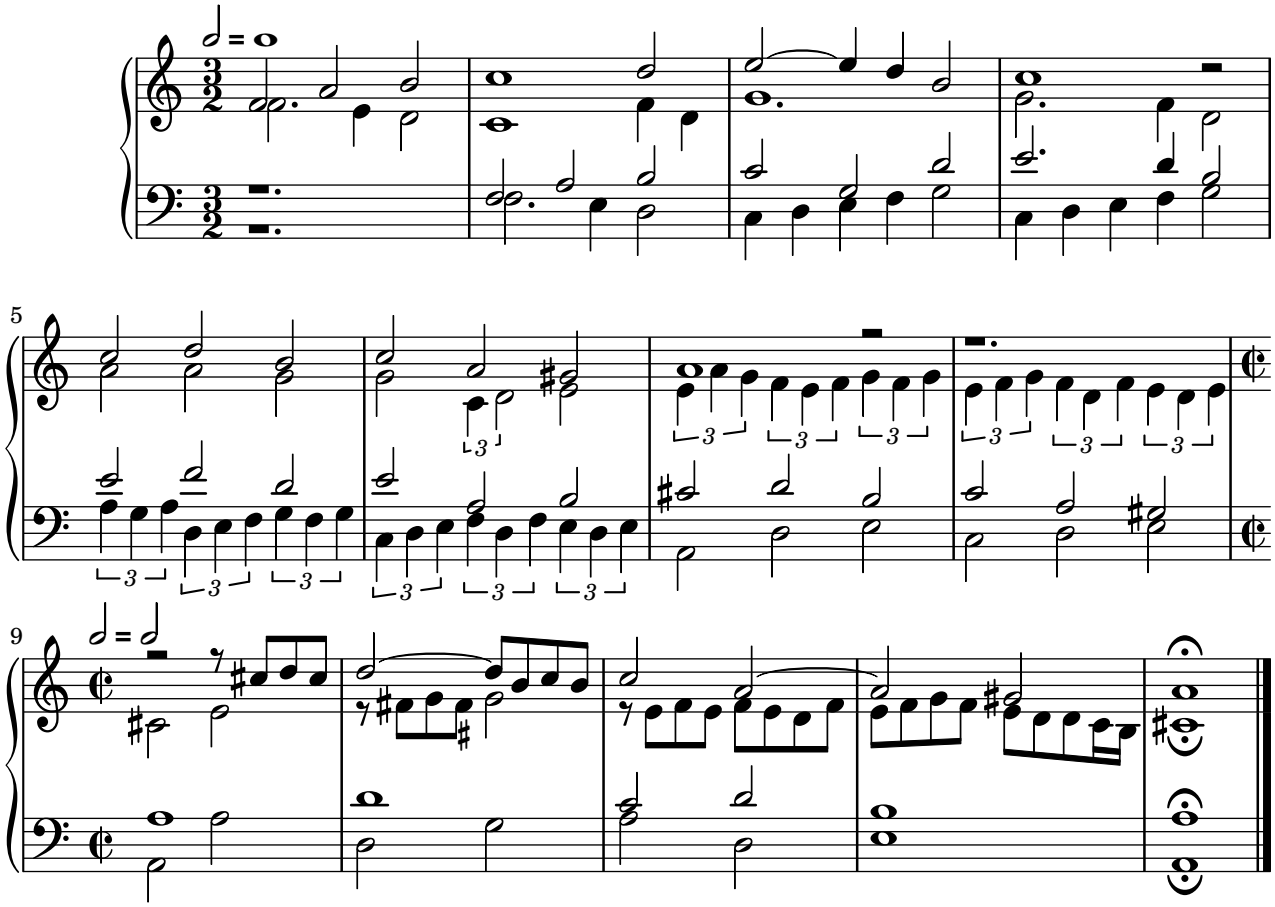
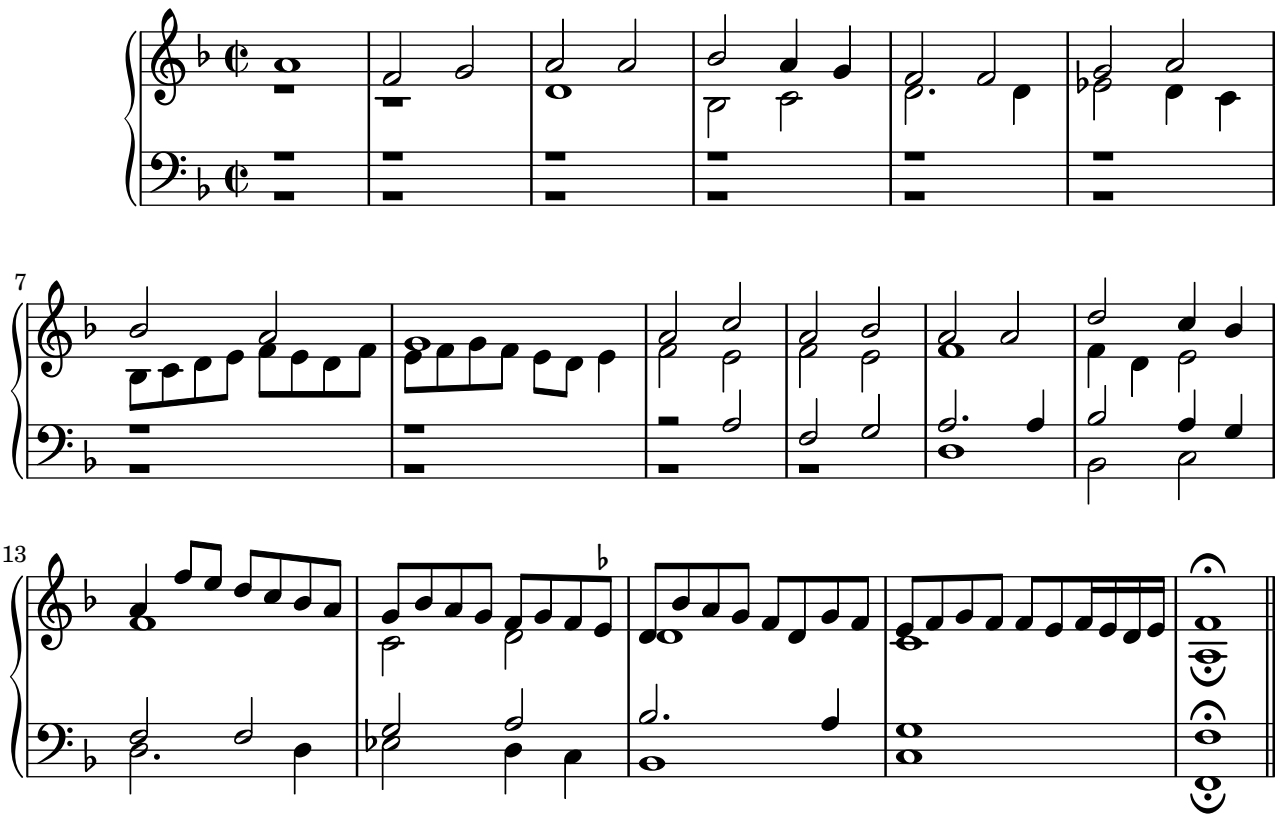


6. Siete Versos del Sexto Tono - Magnificat

Seven verses of the sixth tone - Magnificat

I.



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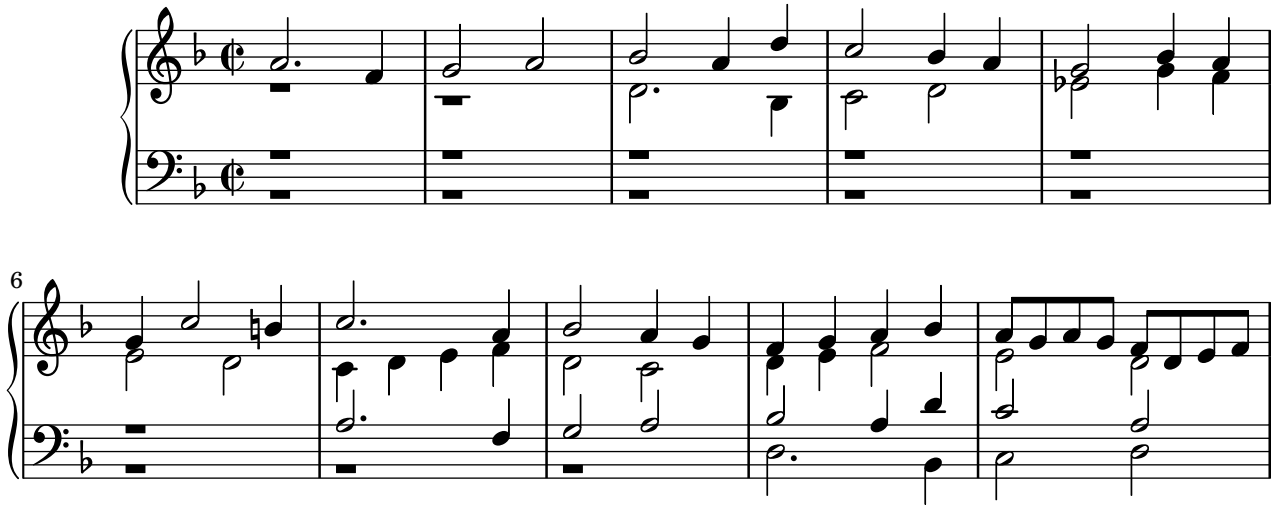

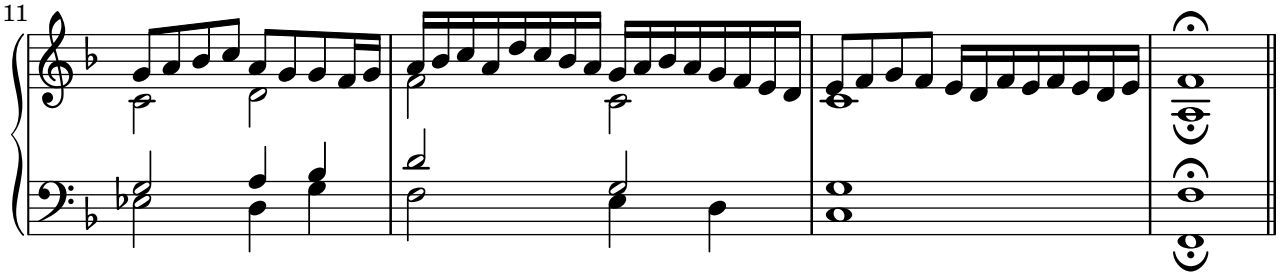

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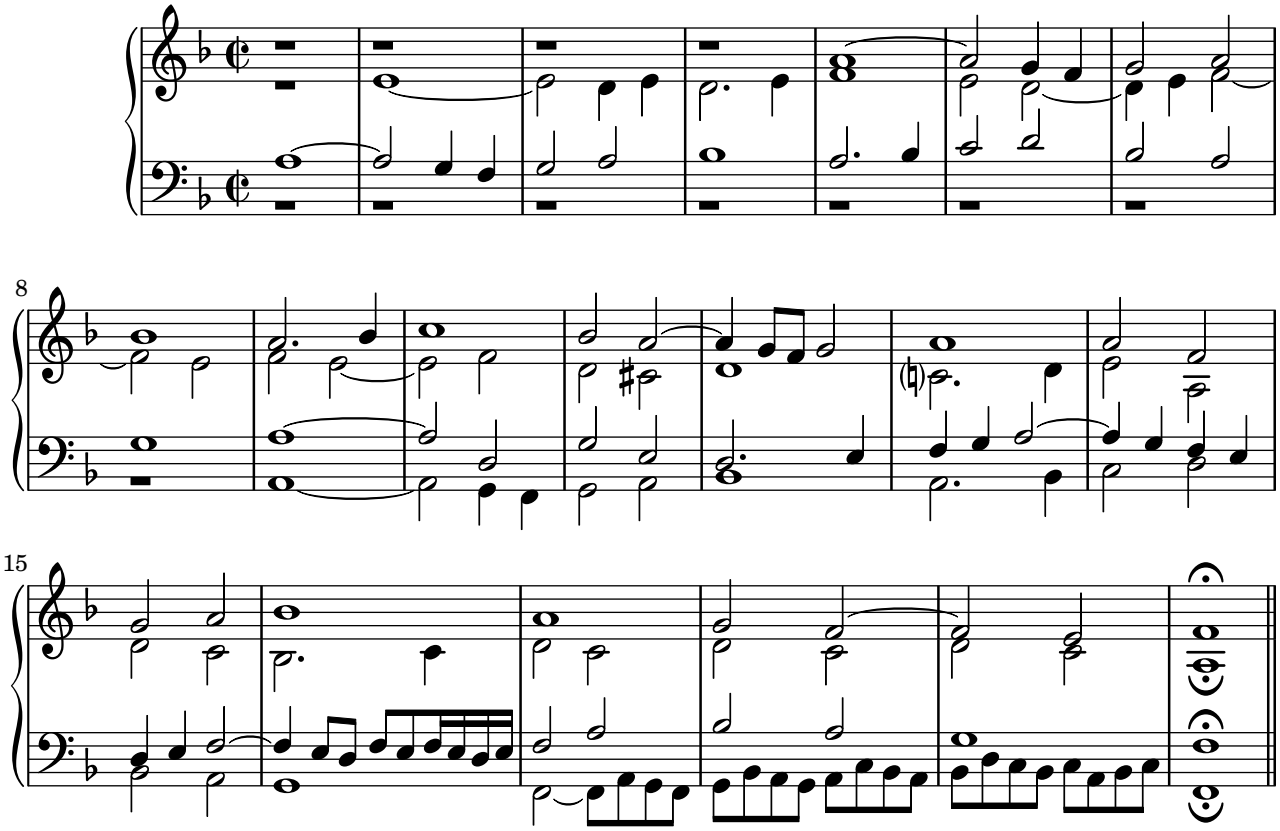

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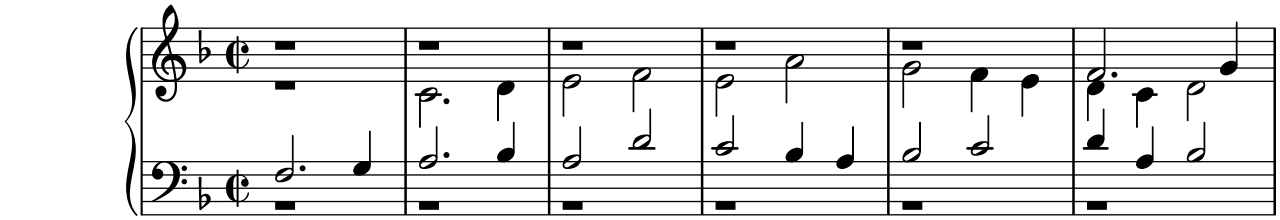

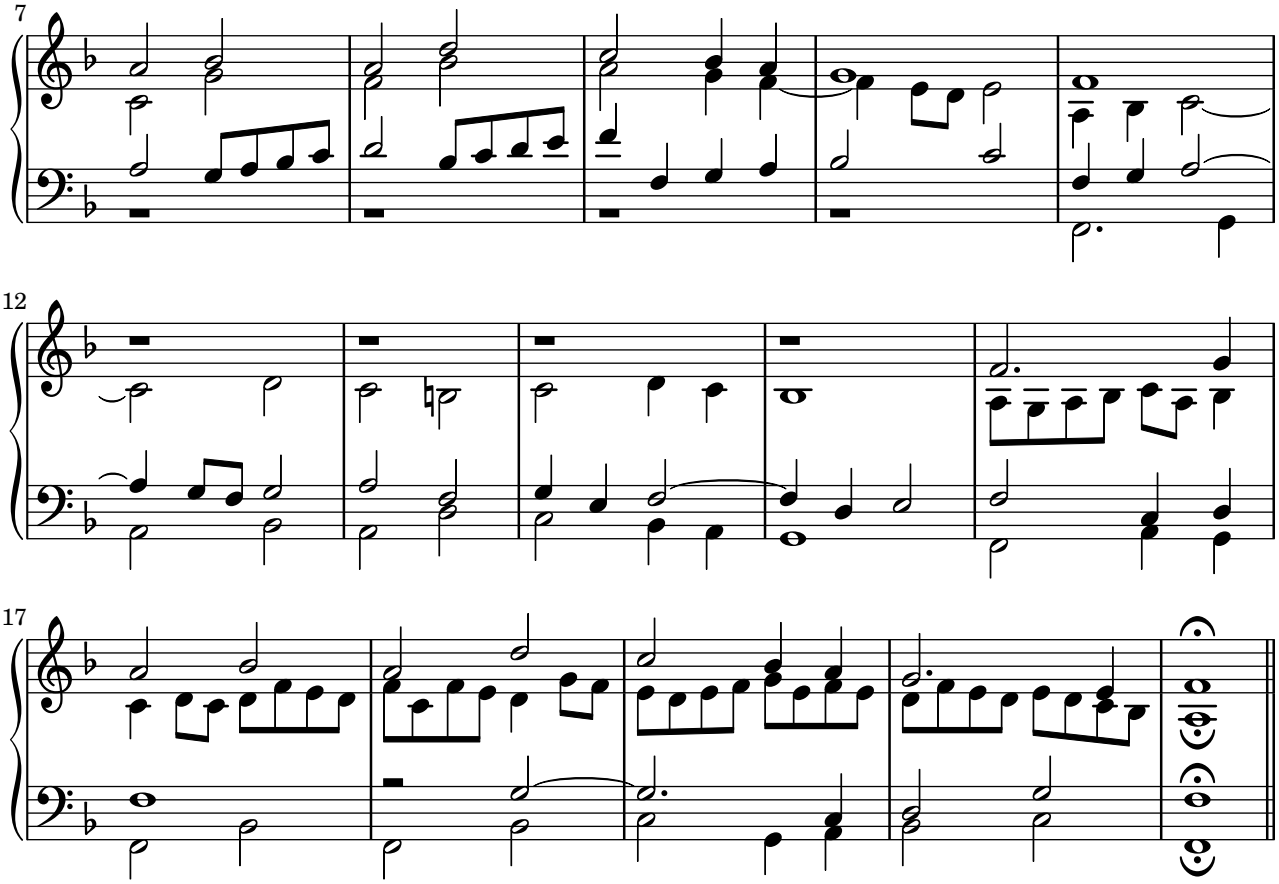

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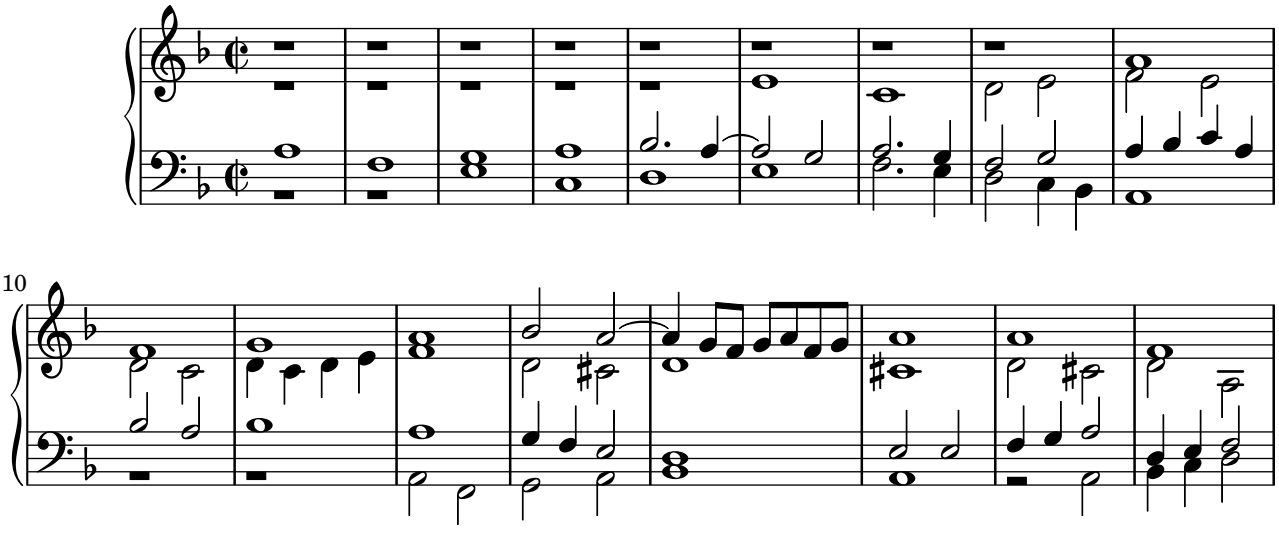

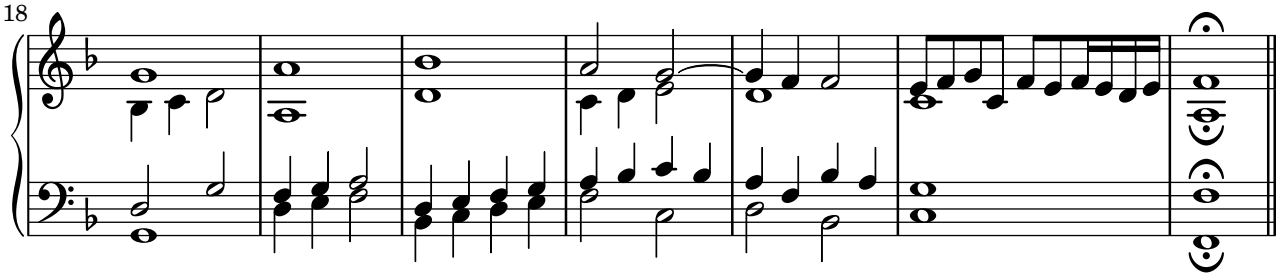

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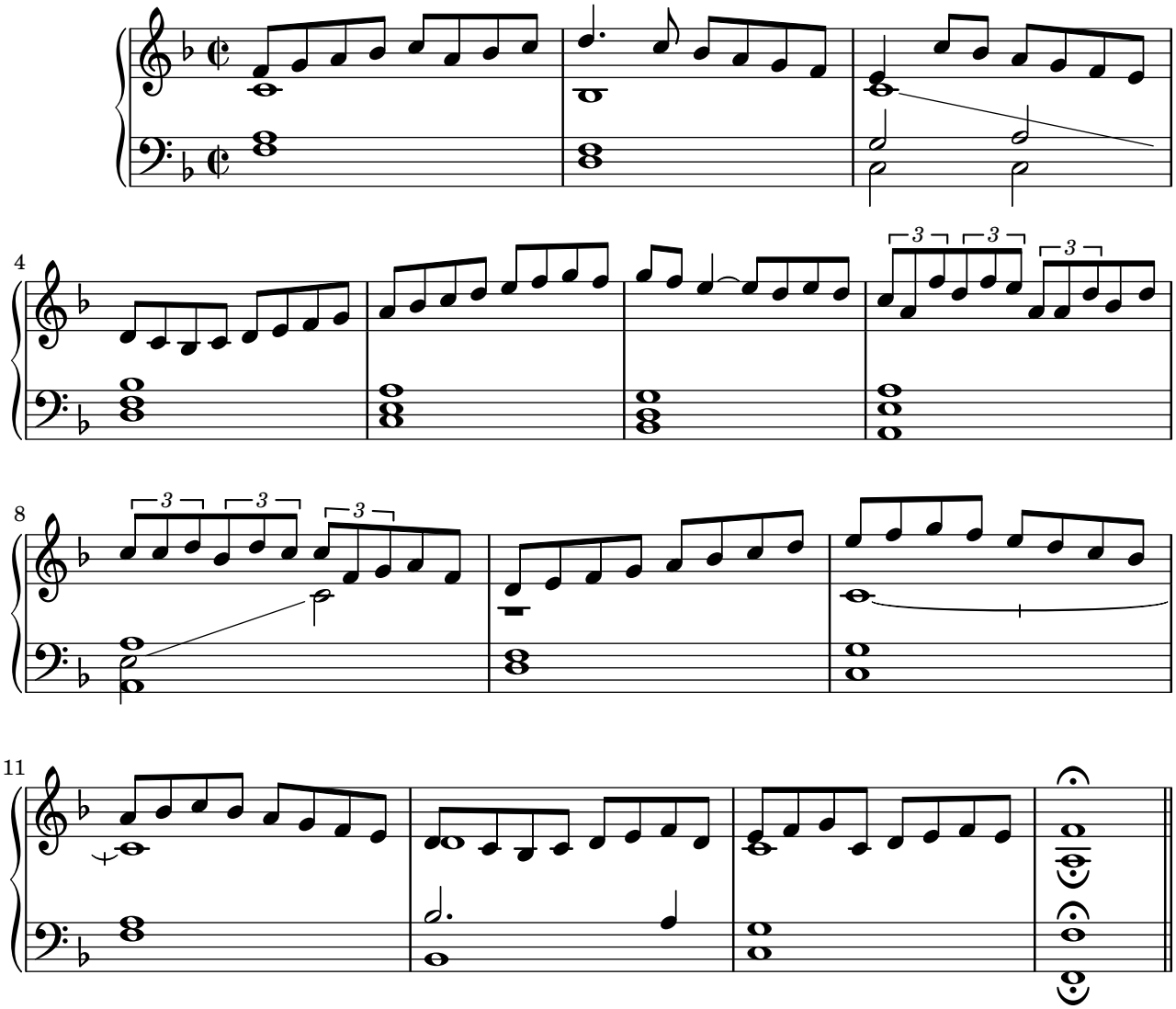

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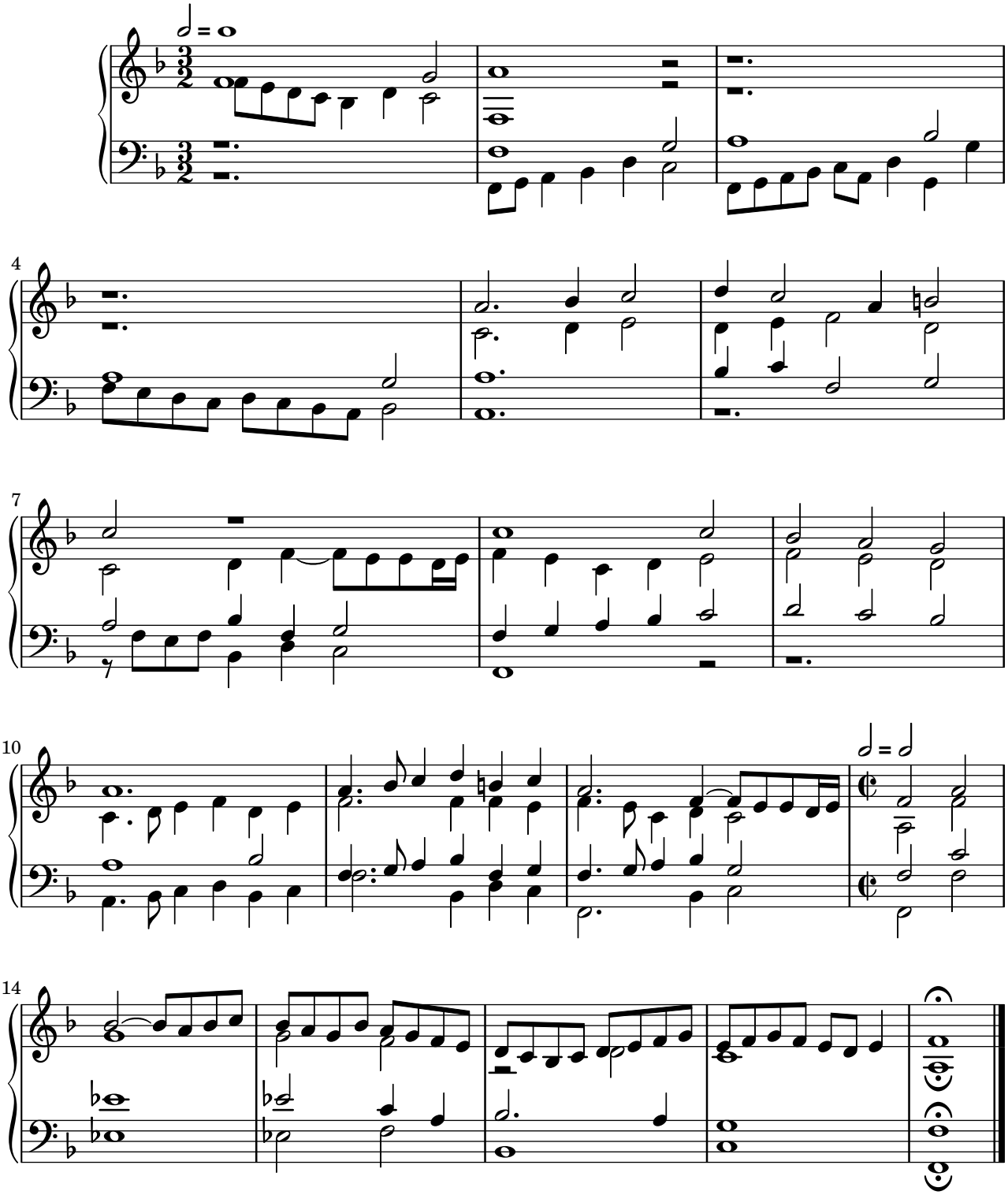
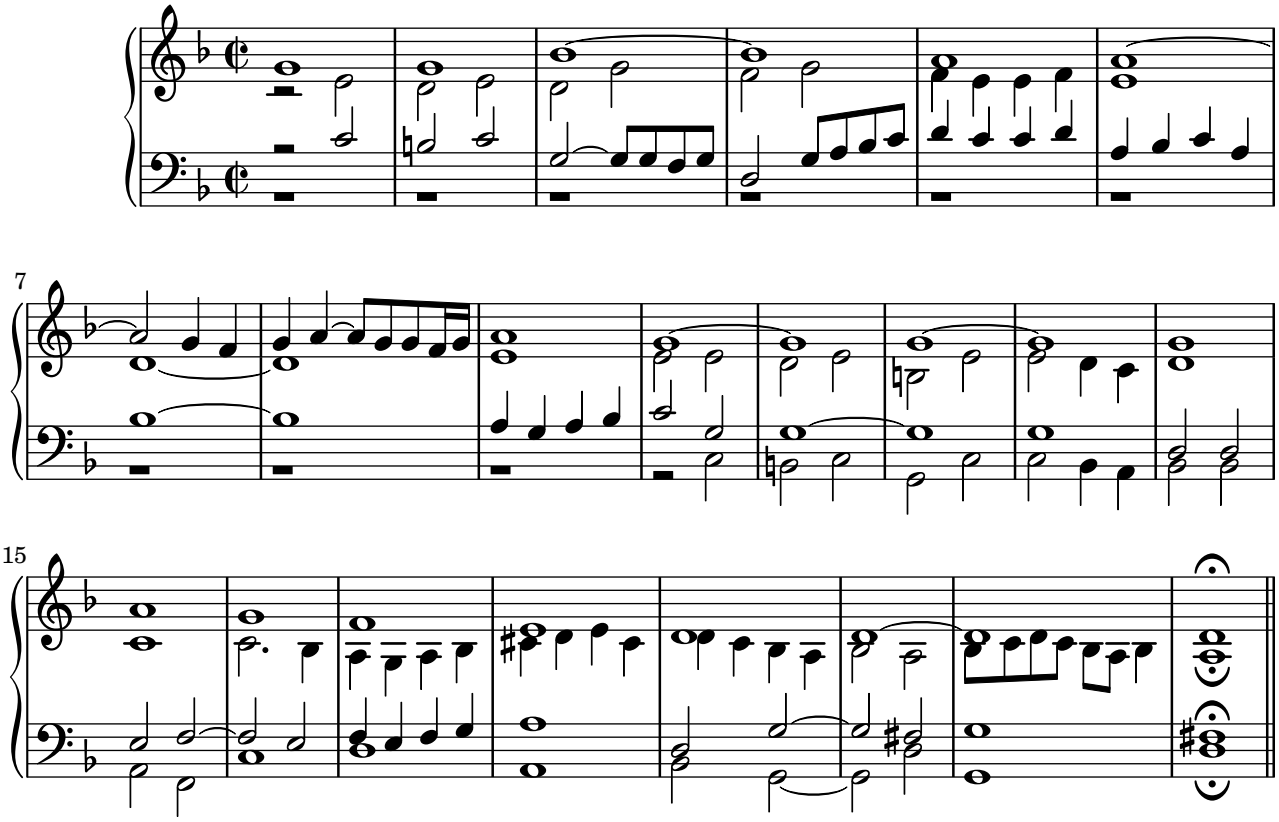


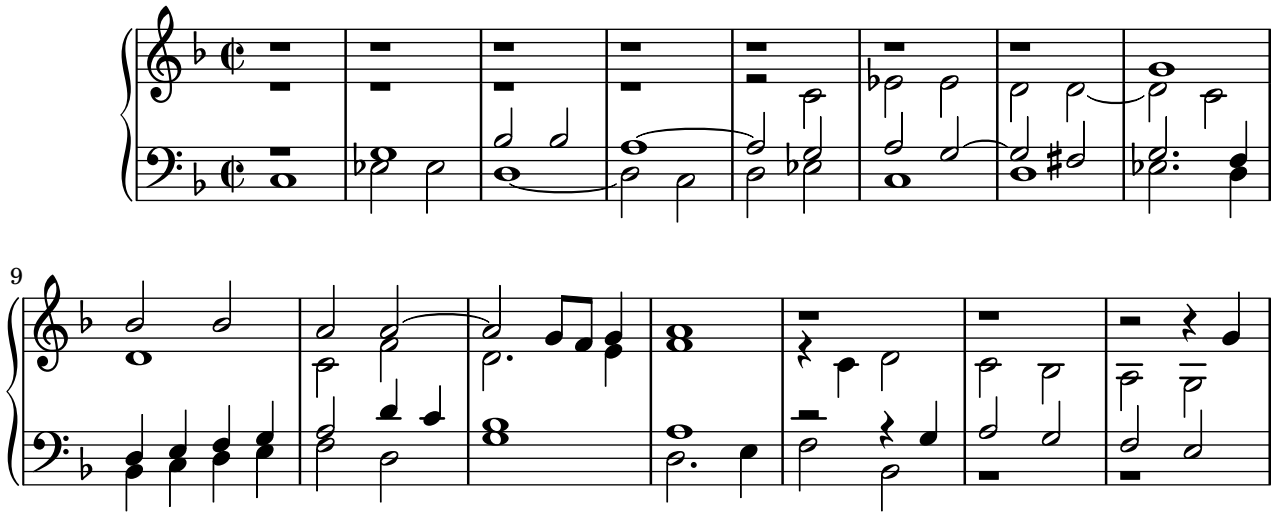
7. Siete Versos del Septimo Tono - Magnificat

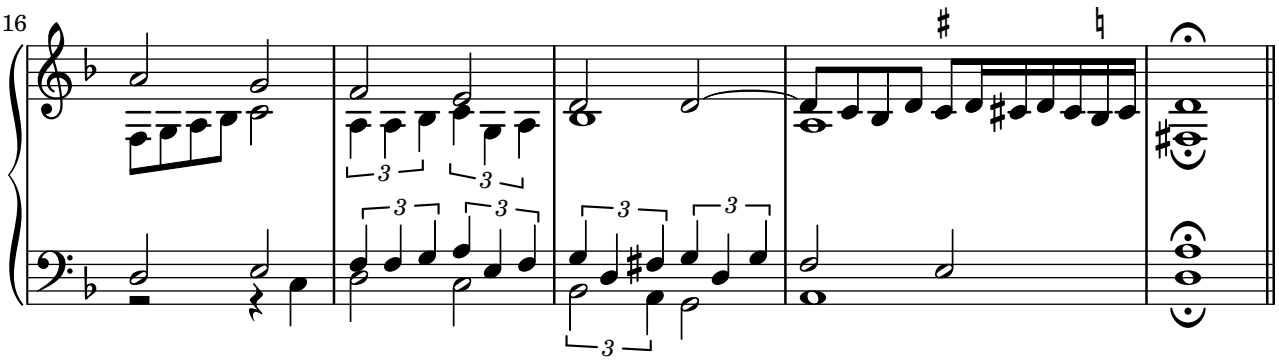
Seven verses of the seventh tone - Magnificat

I.



II.





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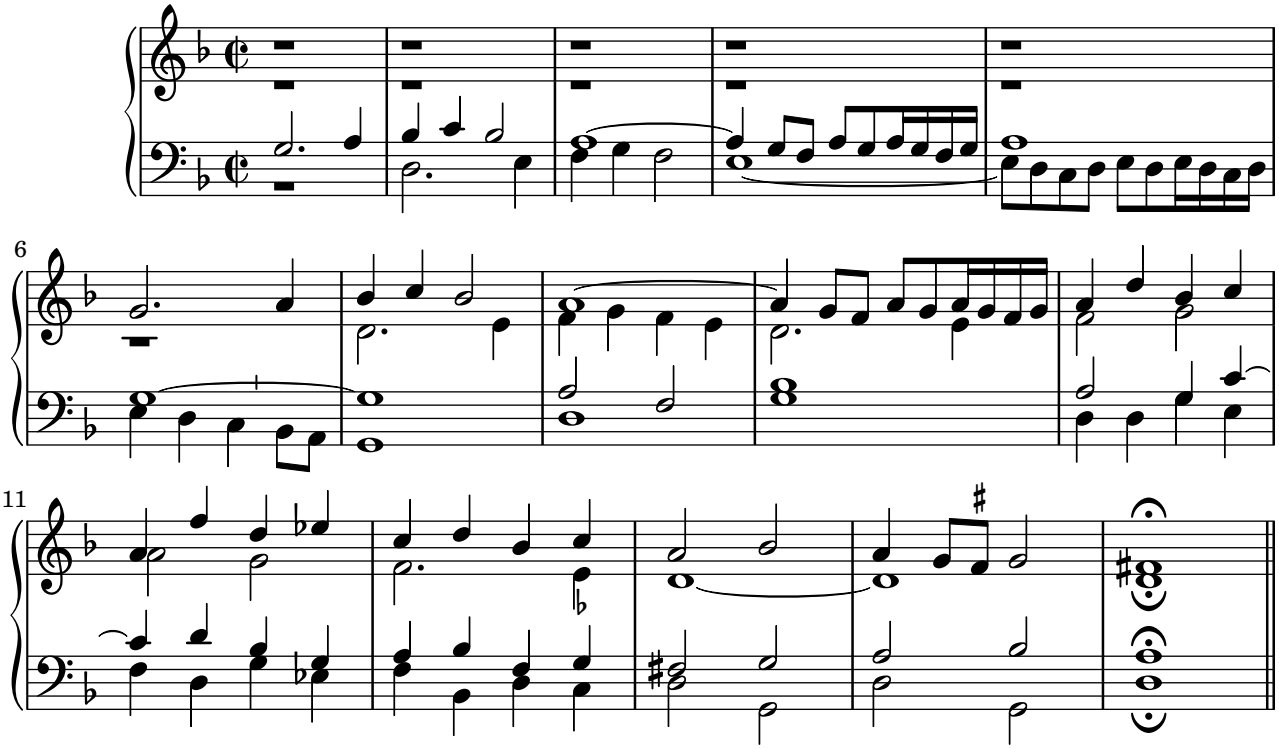

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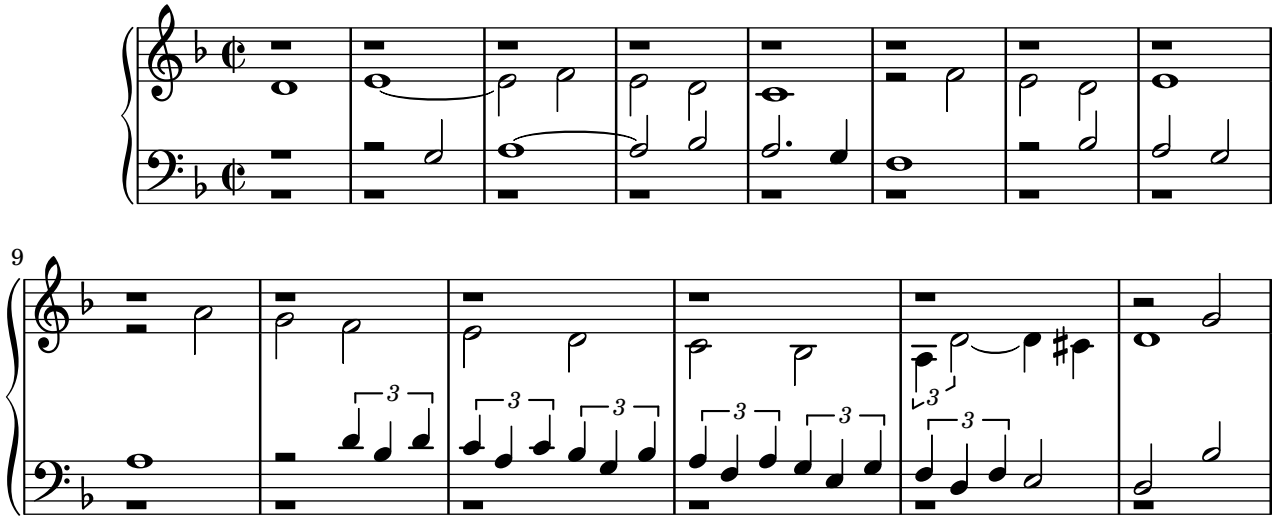

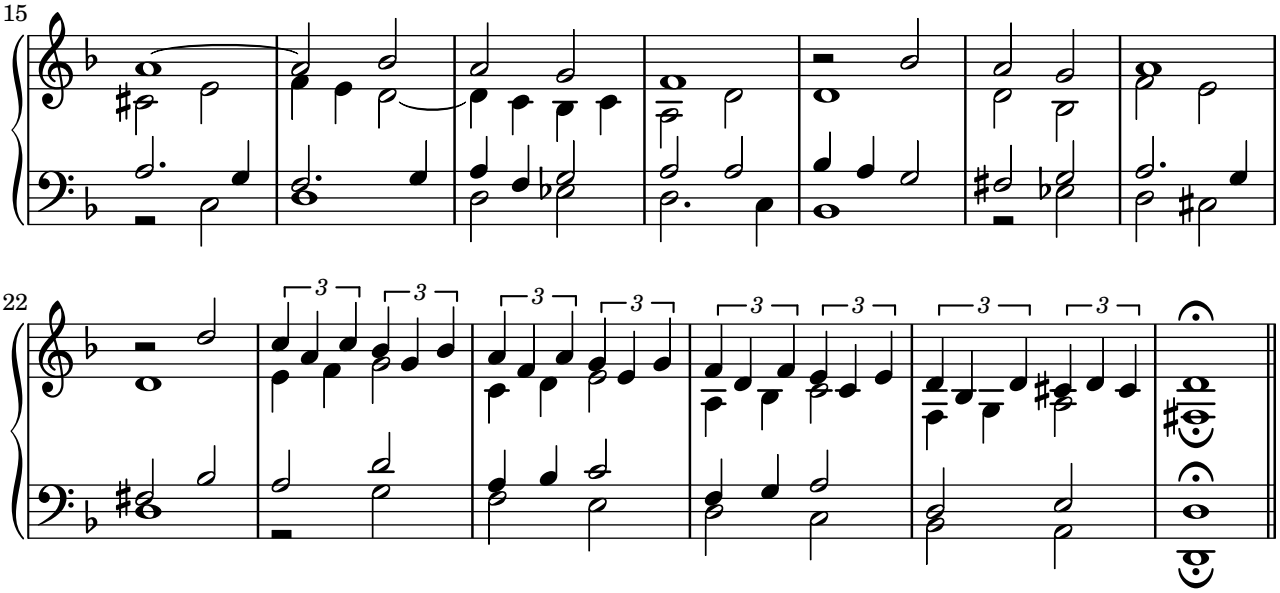

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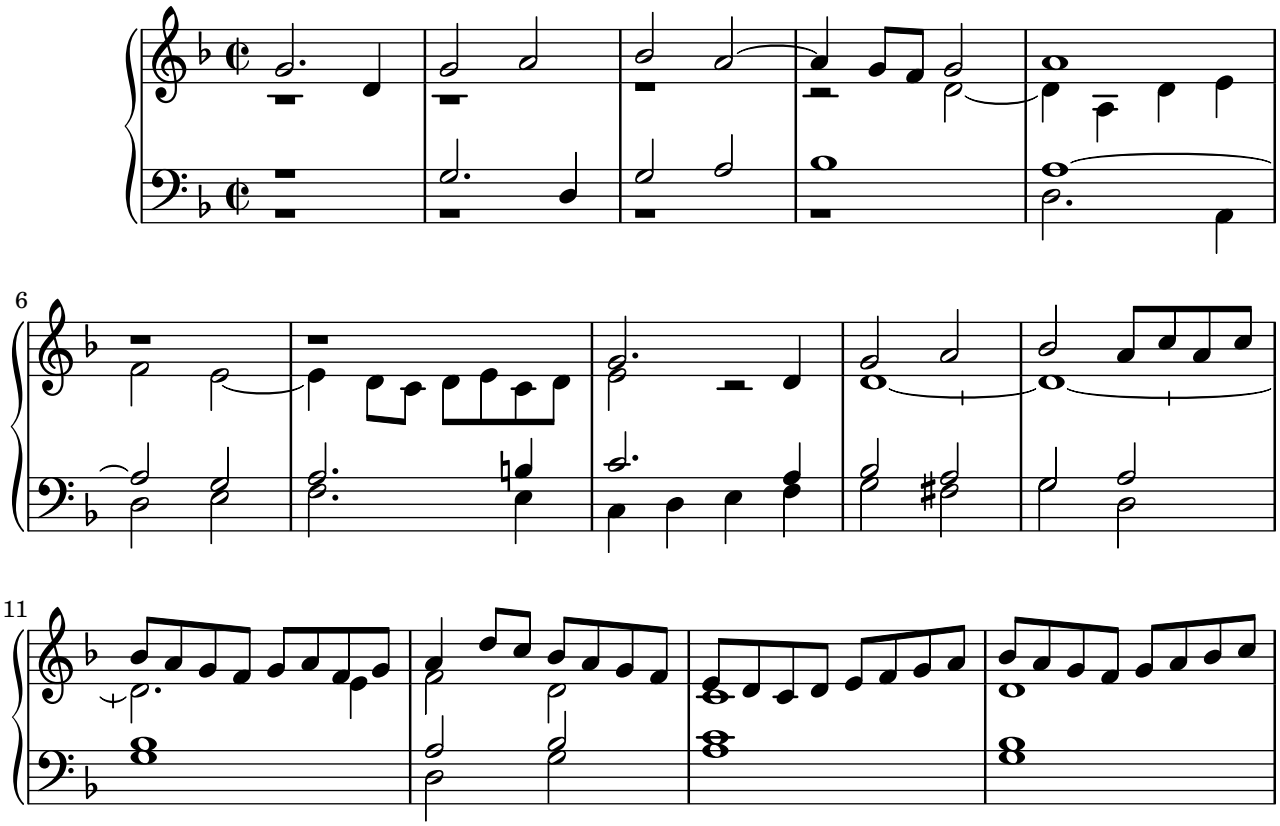

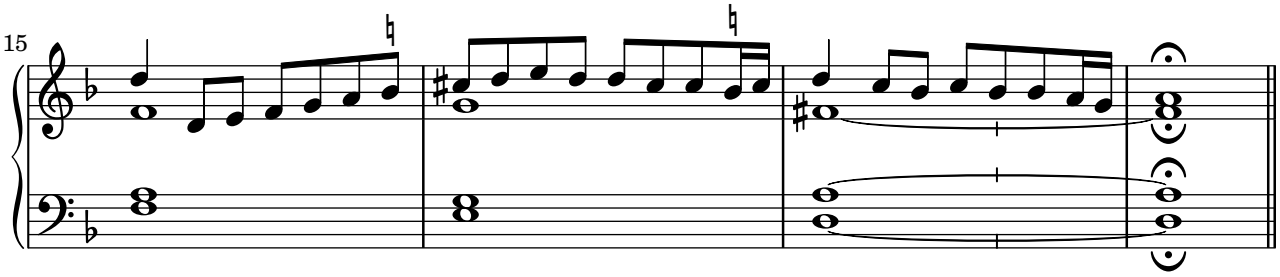

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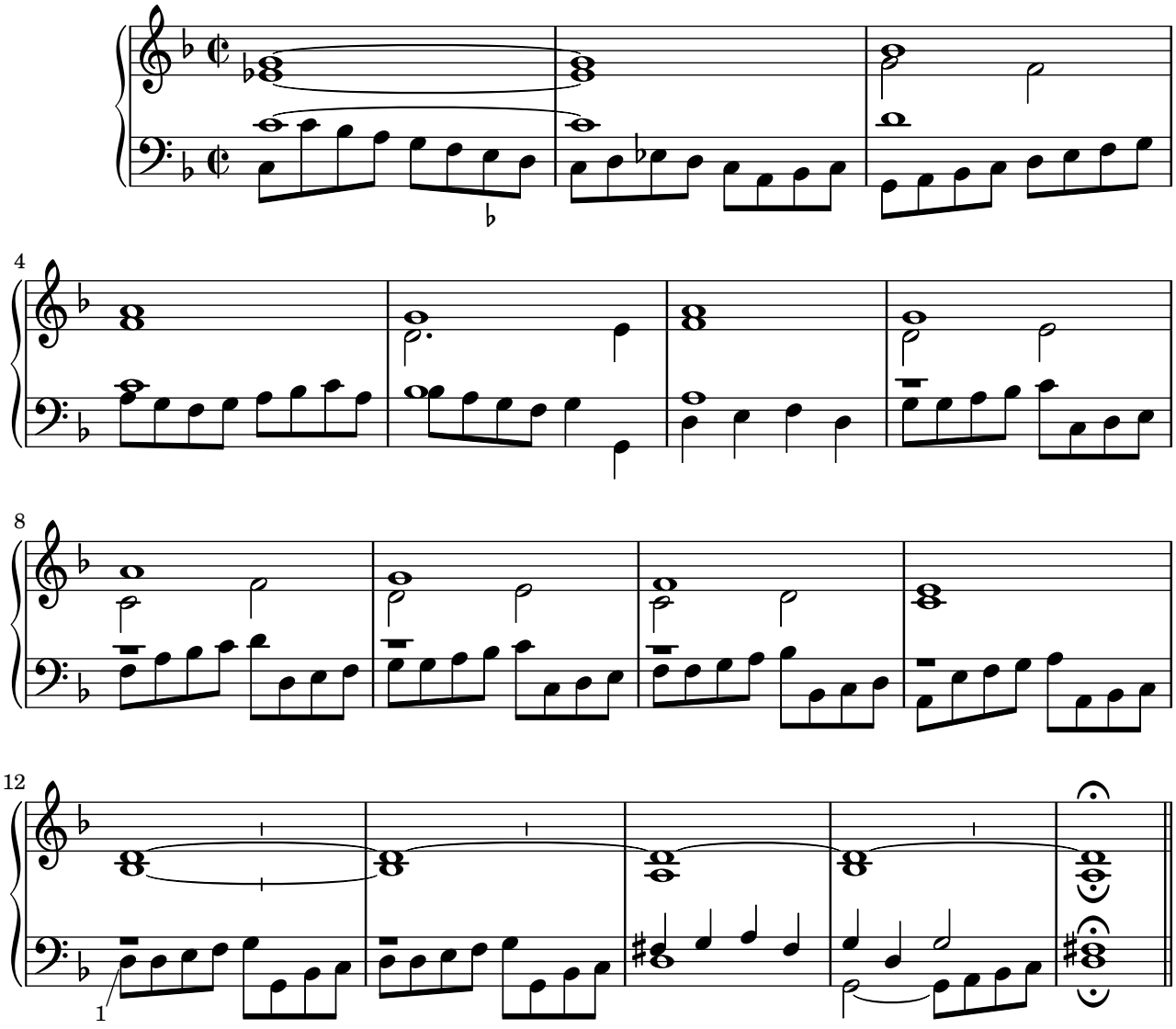

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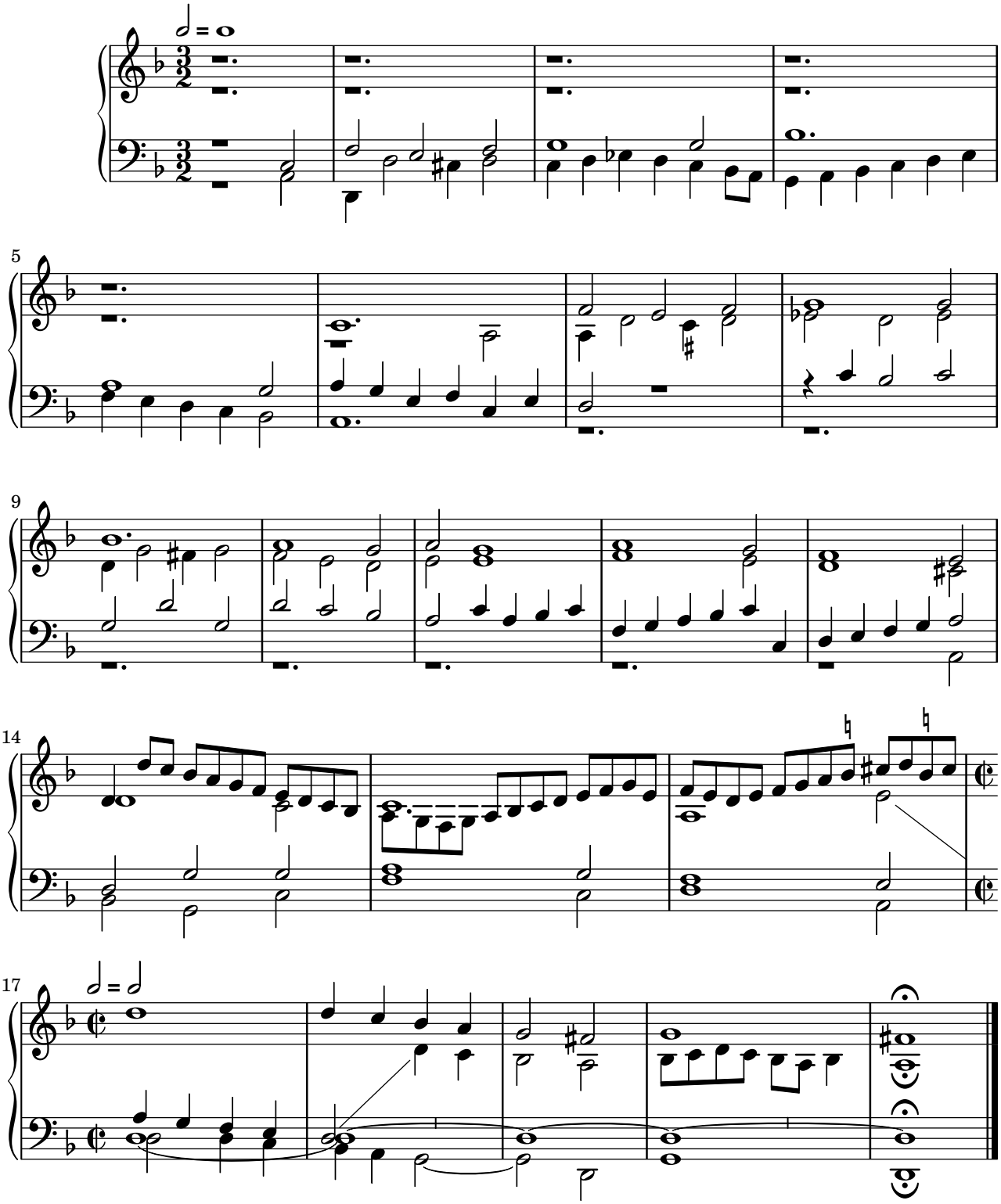
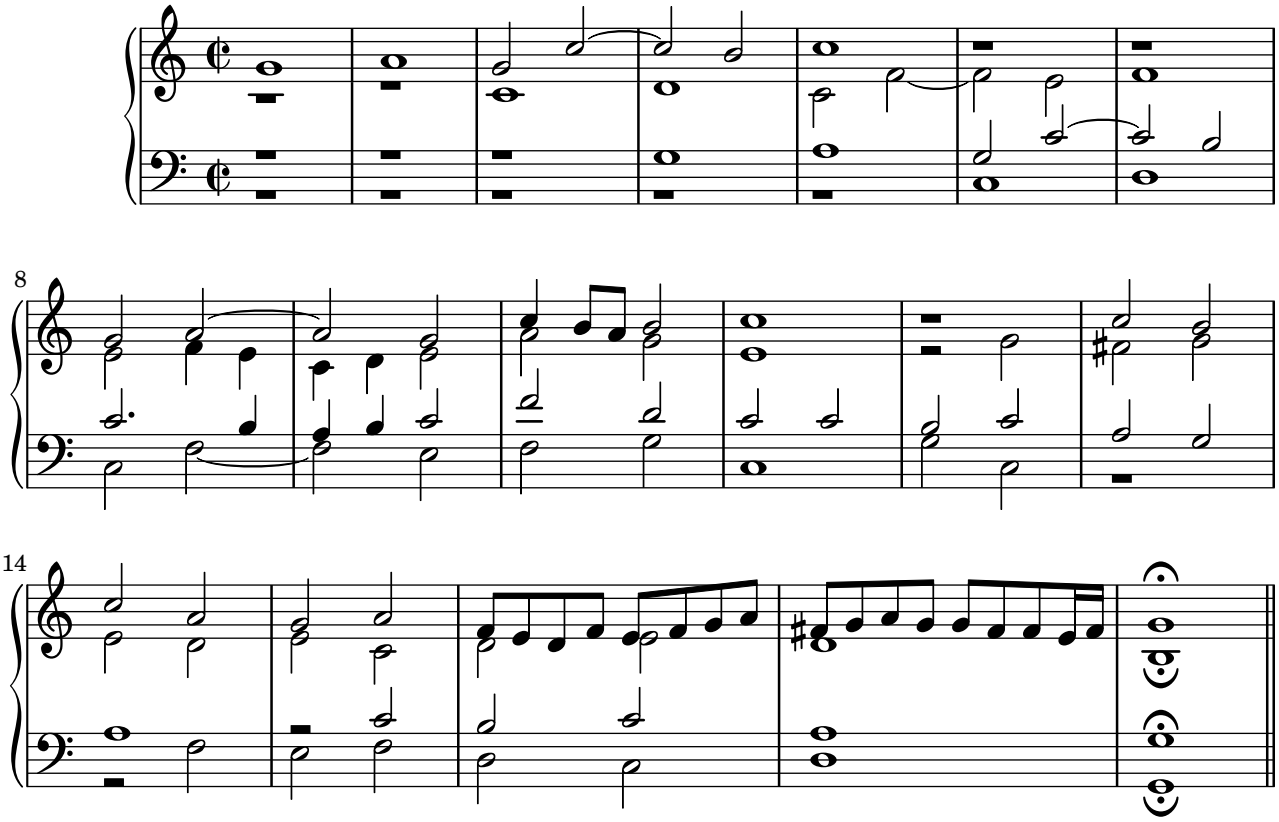


8. Siete Versos del Octavo Tono - Magnificat

Seven verses of the eigth tone - Magnificat

I.



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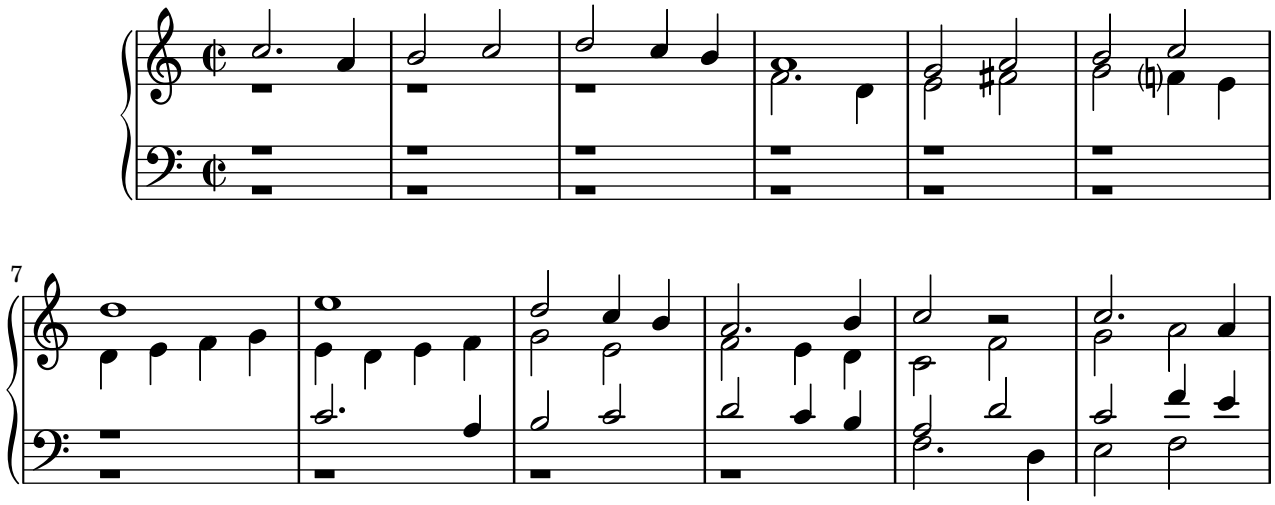

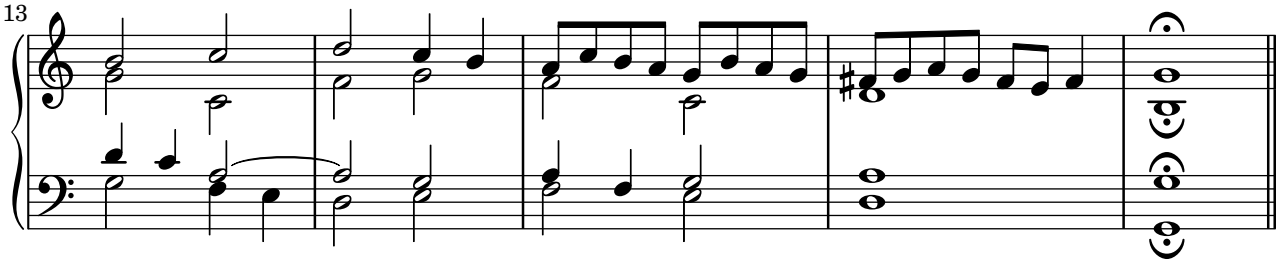

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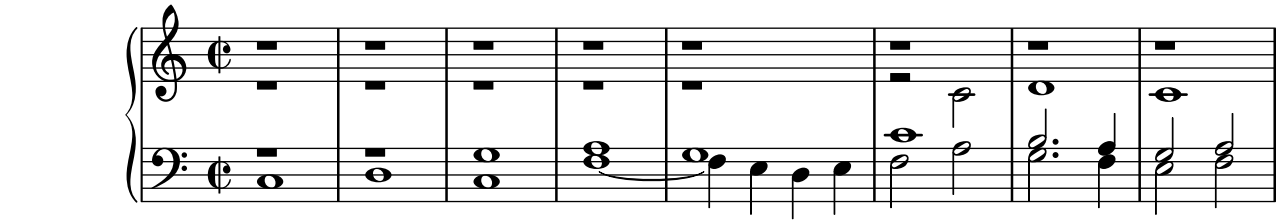

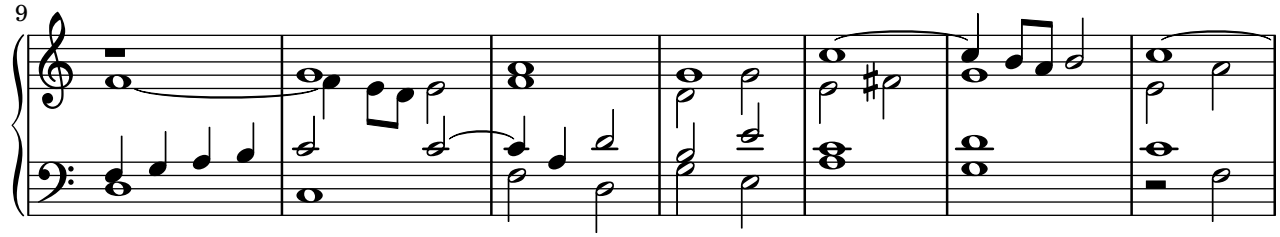

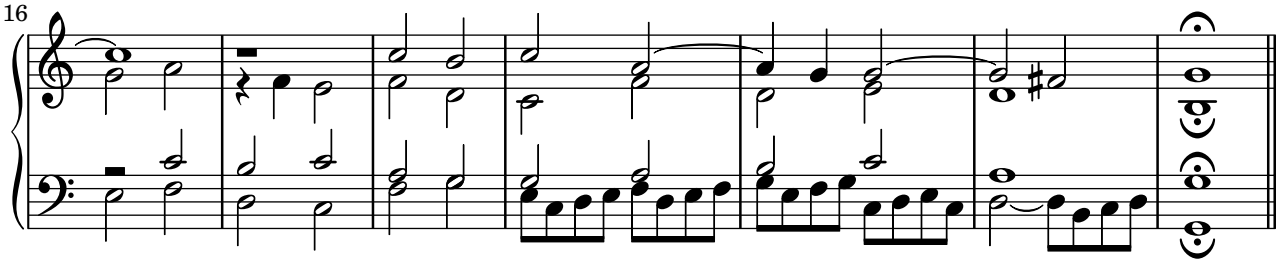

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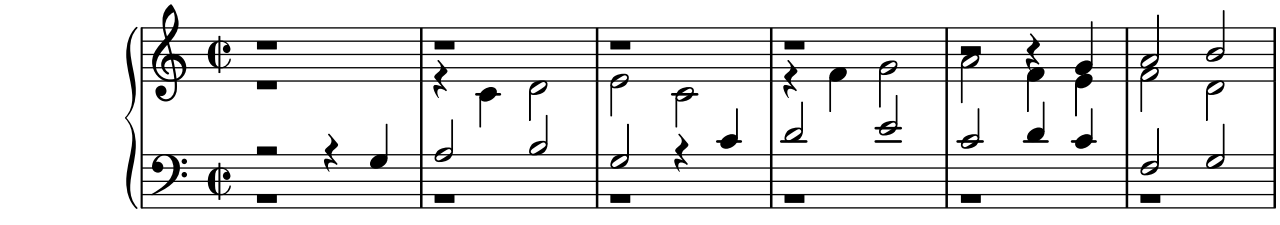

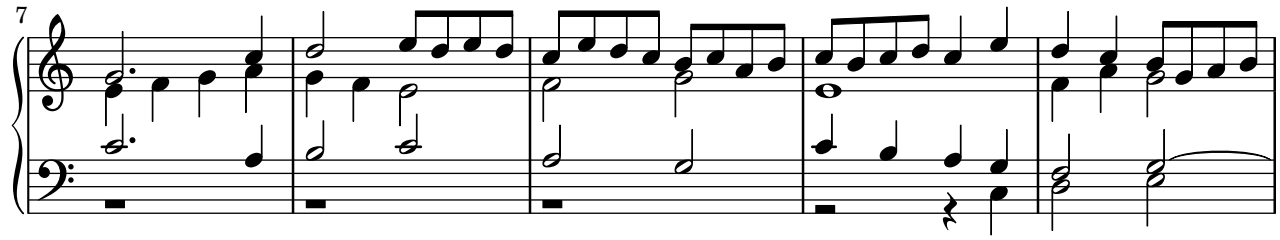

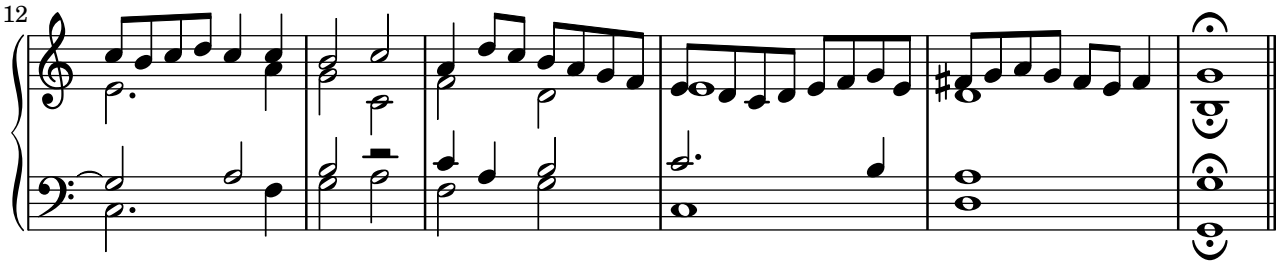

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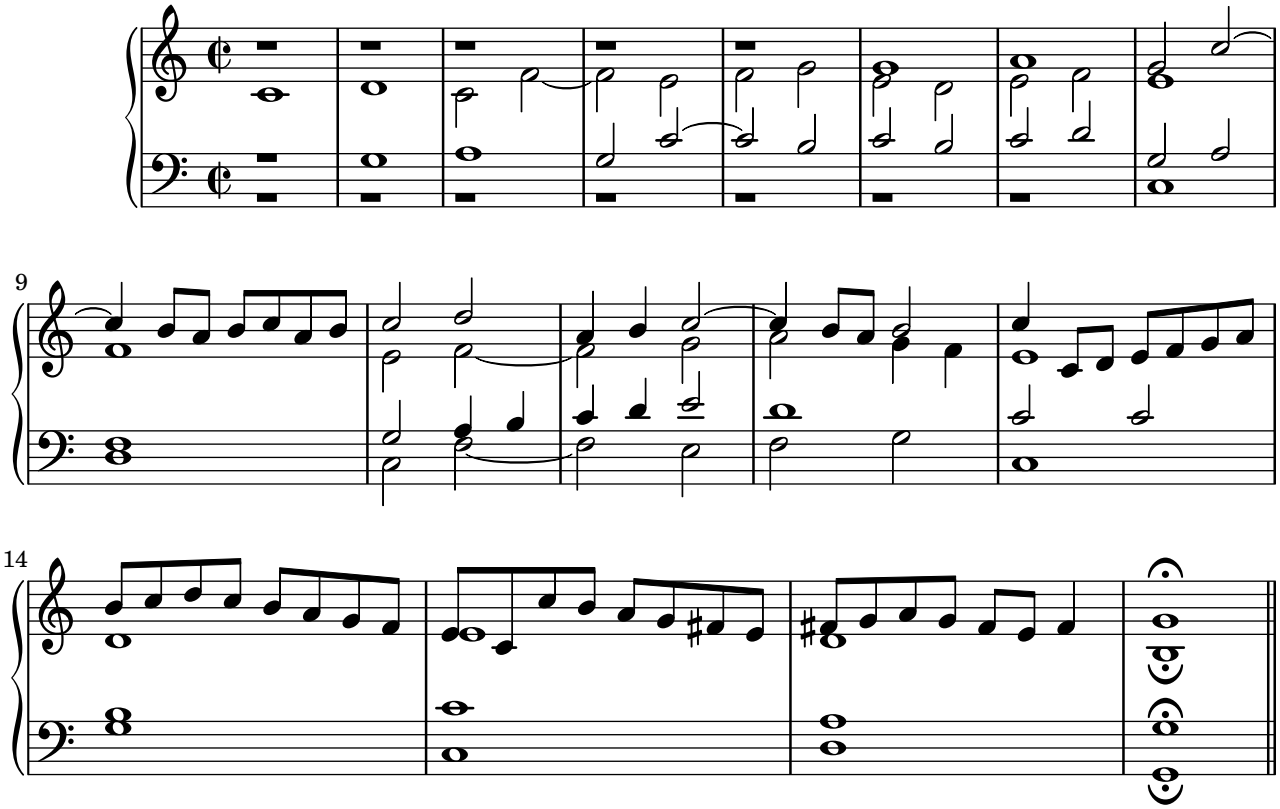

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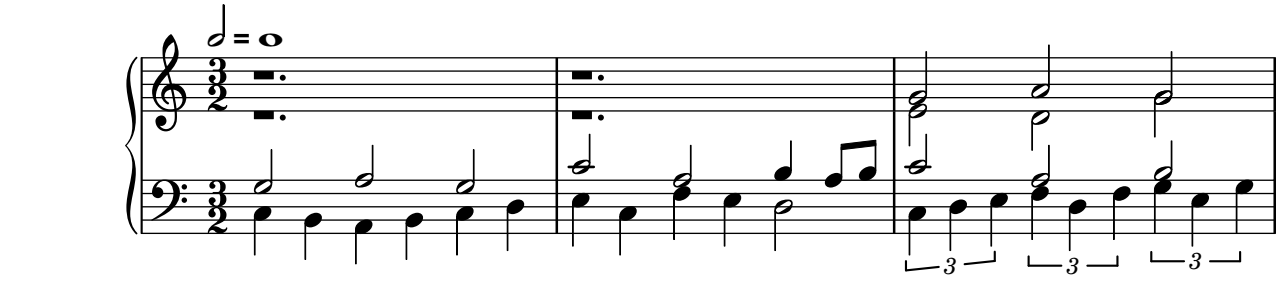

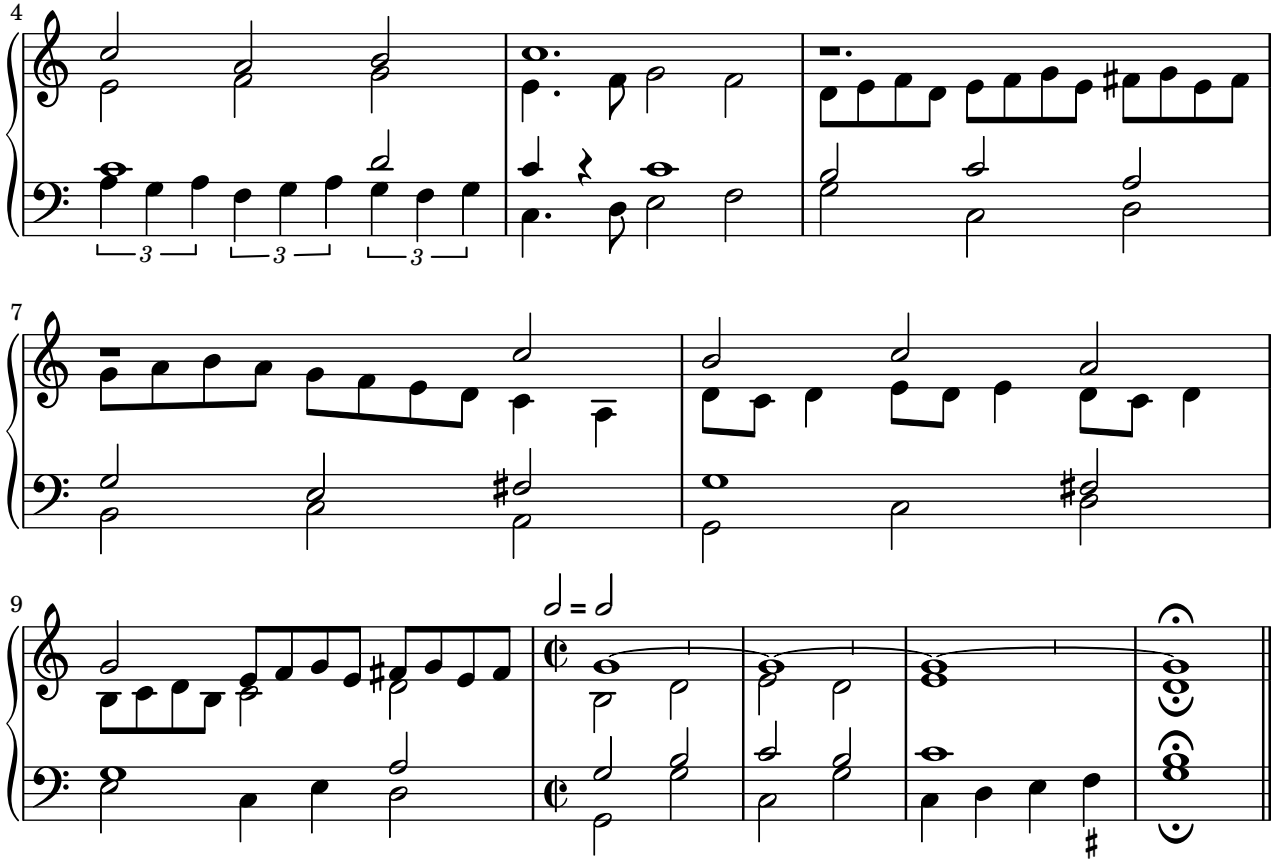
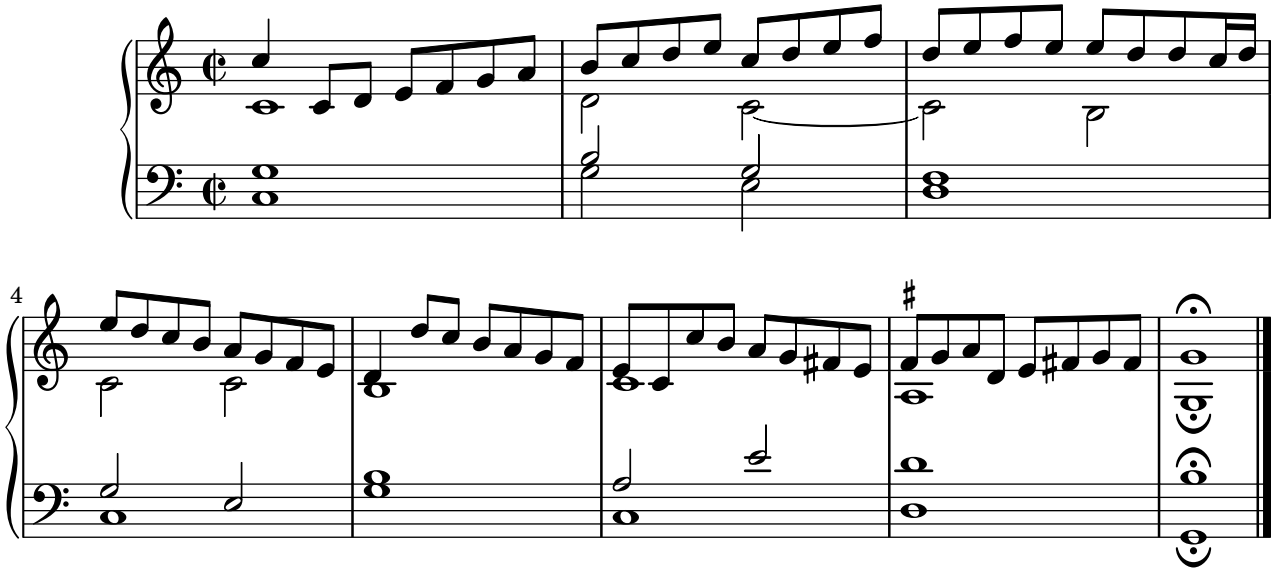
VII.