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

Part VI. *Quatro Kiryes de cada tono* (Four *Kyrie* for each tone)

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

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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

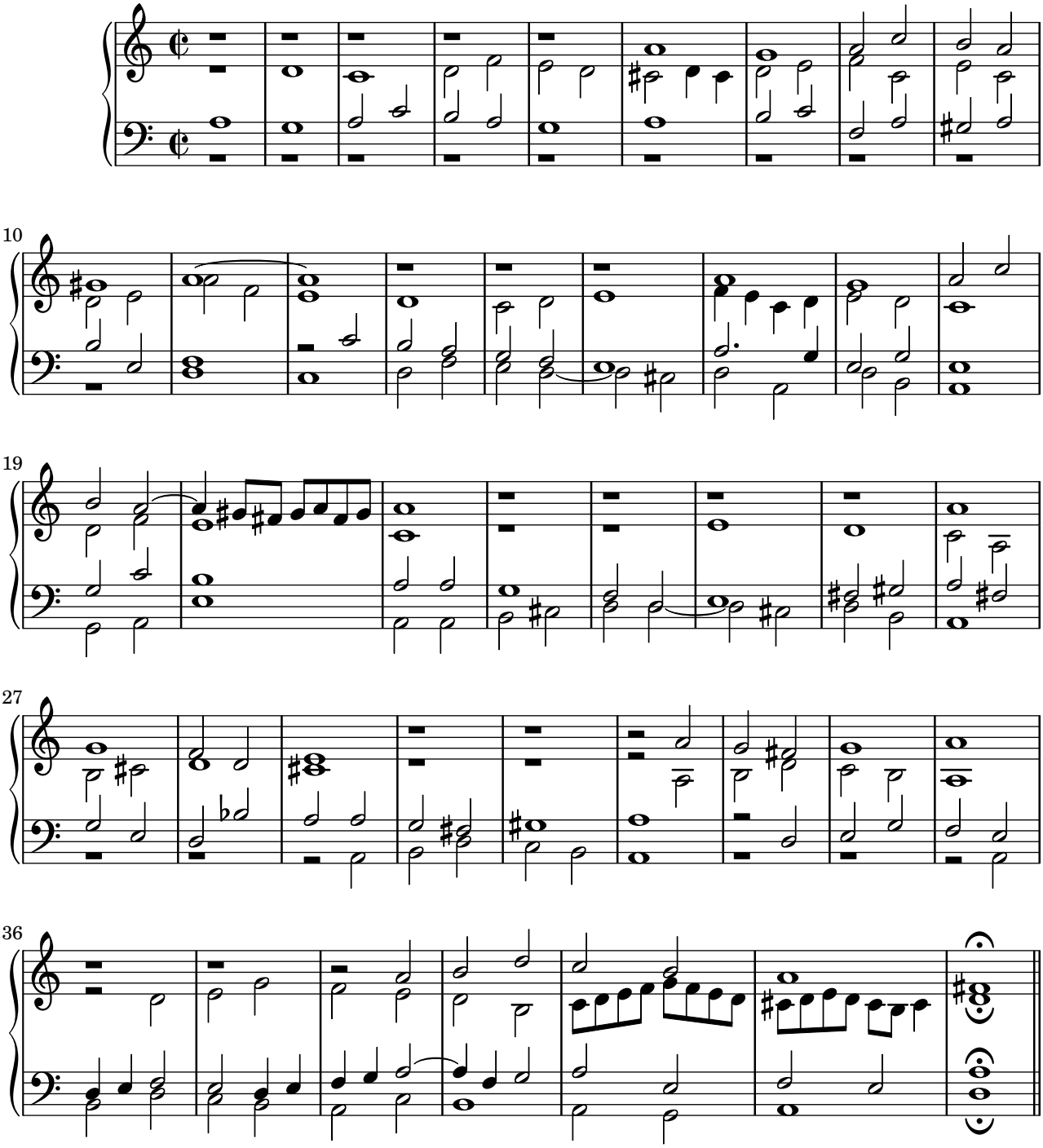
r. H. stands for right Hand. // l. H. stands for left Hand.

Bars	Stave	Notes
		2. Quatro Kirye del Primer Tono. IV.
1	l. H.	Bass: The Original has e^{m}.
		4. Quatro Kirye del Tercer Tono. IV.
13	l. H.	Tenor: The Original has b sharp on the first minim.
		7. Quatro Kirye del Septimo Tono. IV.
N. A.	N. A.	A manuscript note on the Original states that the fourth verset is of the 8^{th} tone.

1. Quatro Kirye *(sic)* de nuestra Señora - Rex virginum

Four Kyrie of our Lady - Rex virginum

I.



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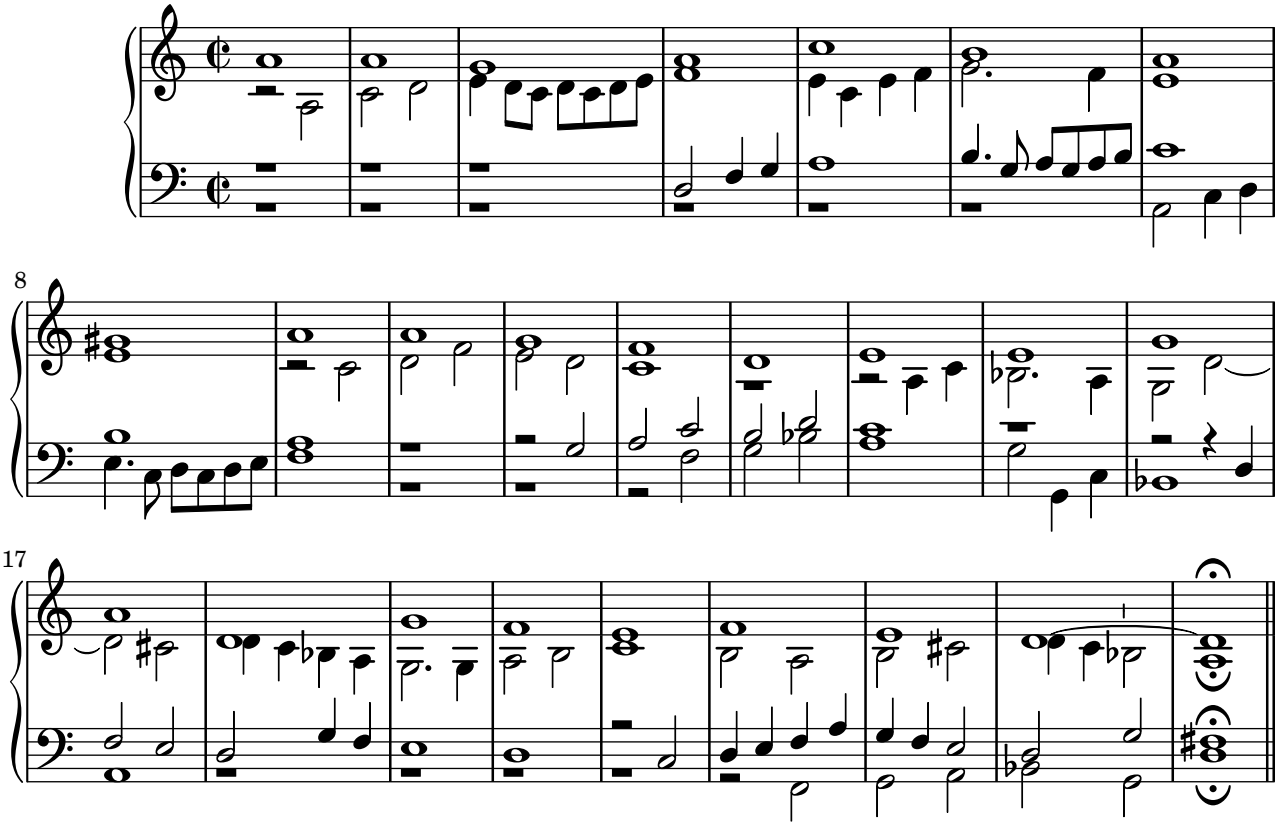

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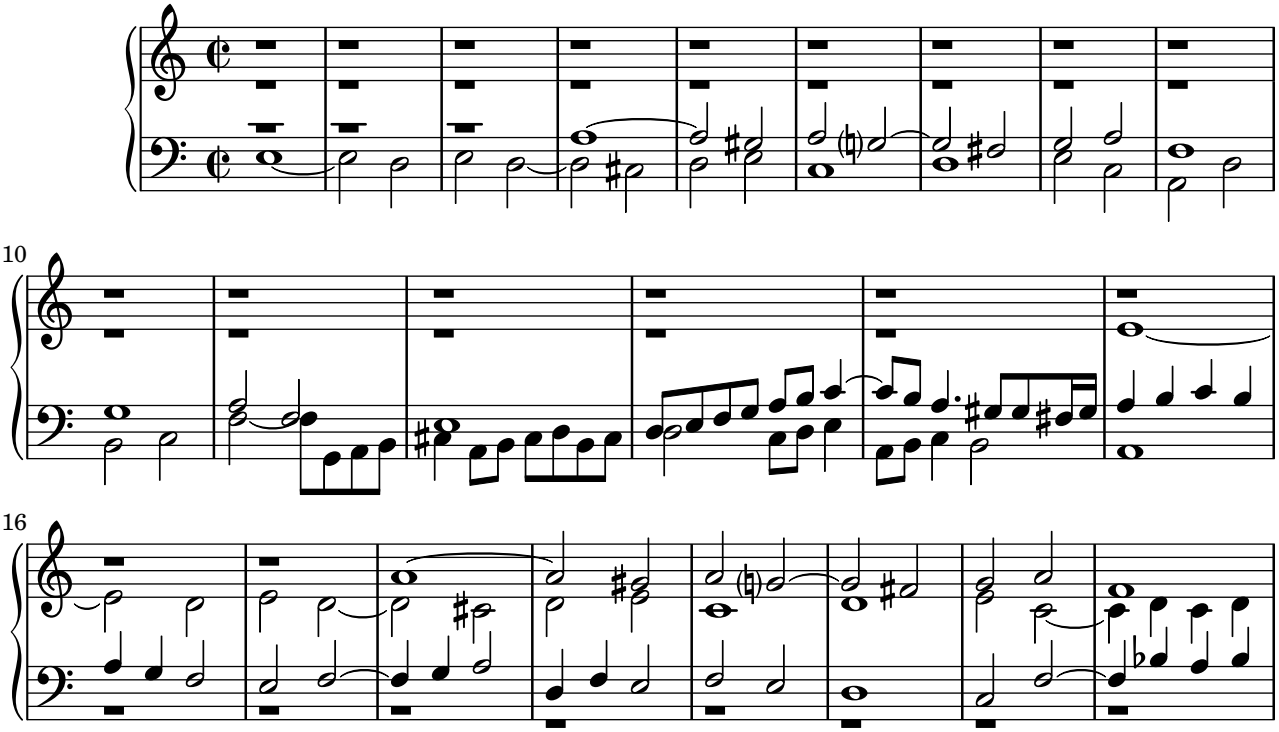

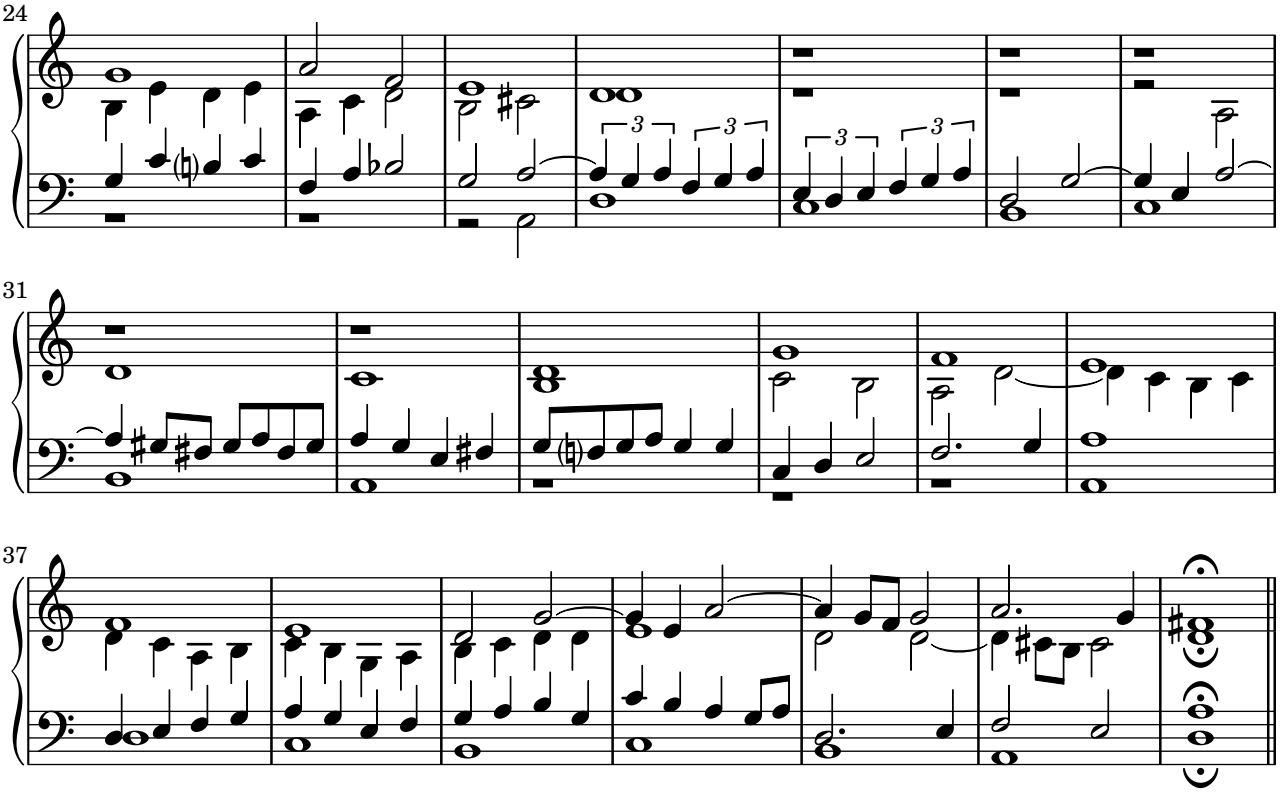

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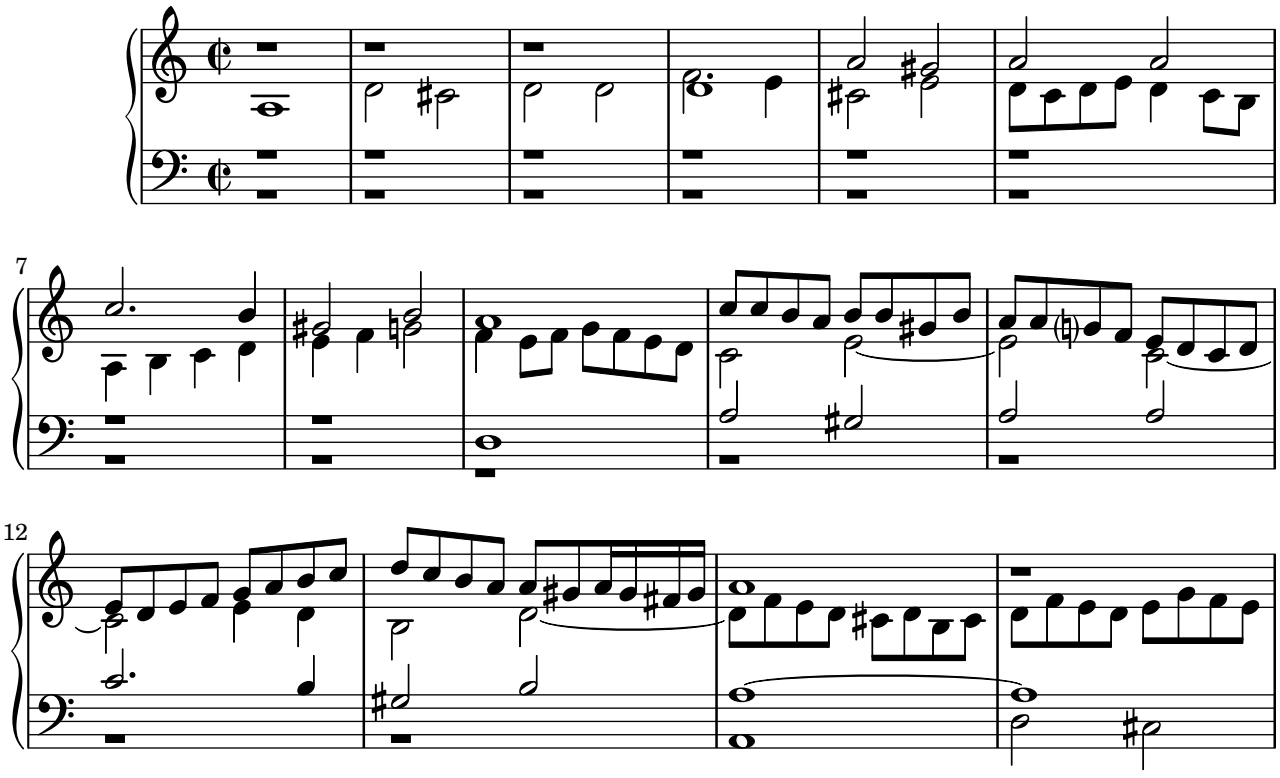
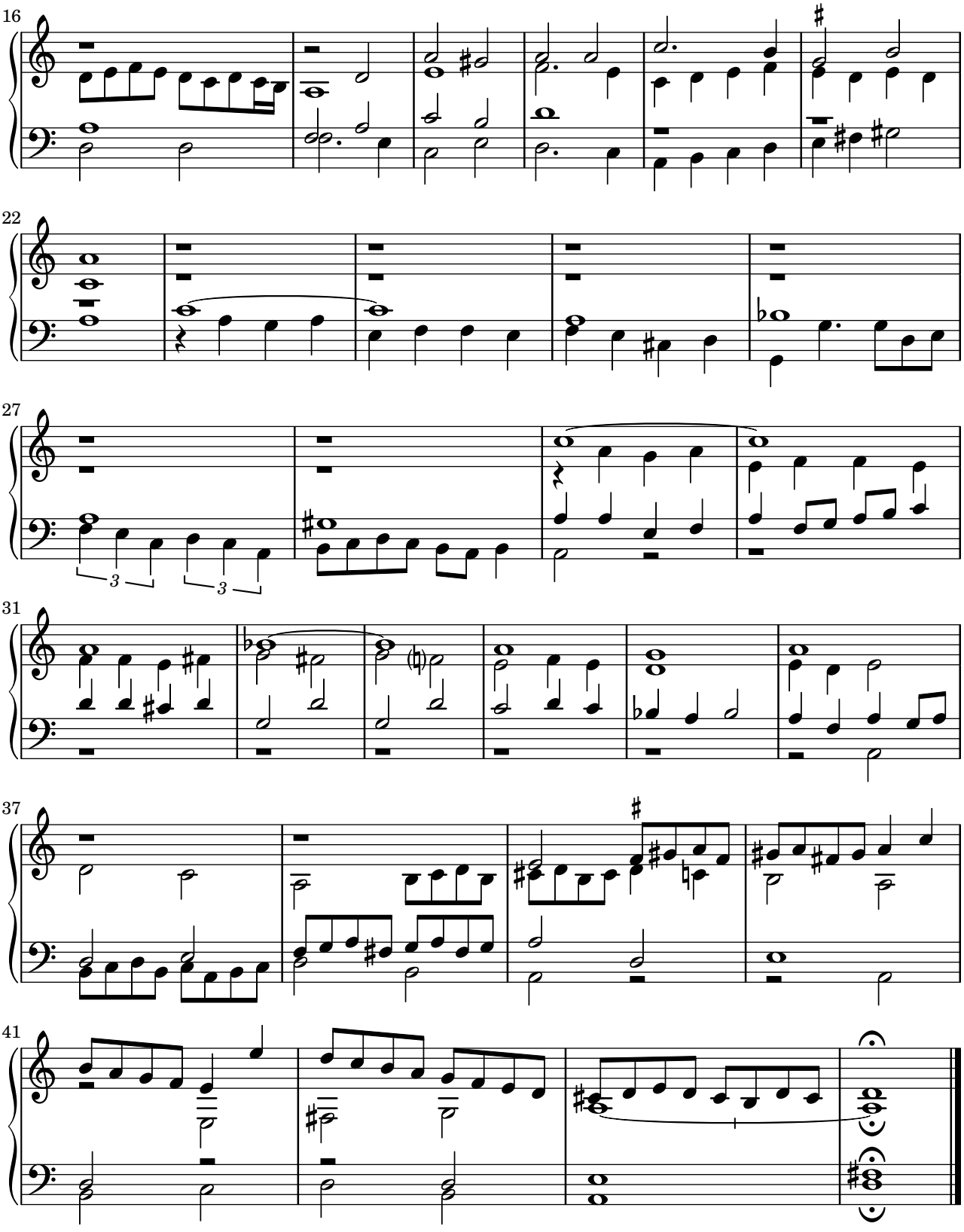
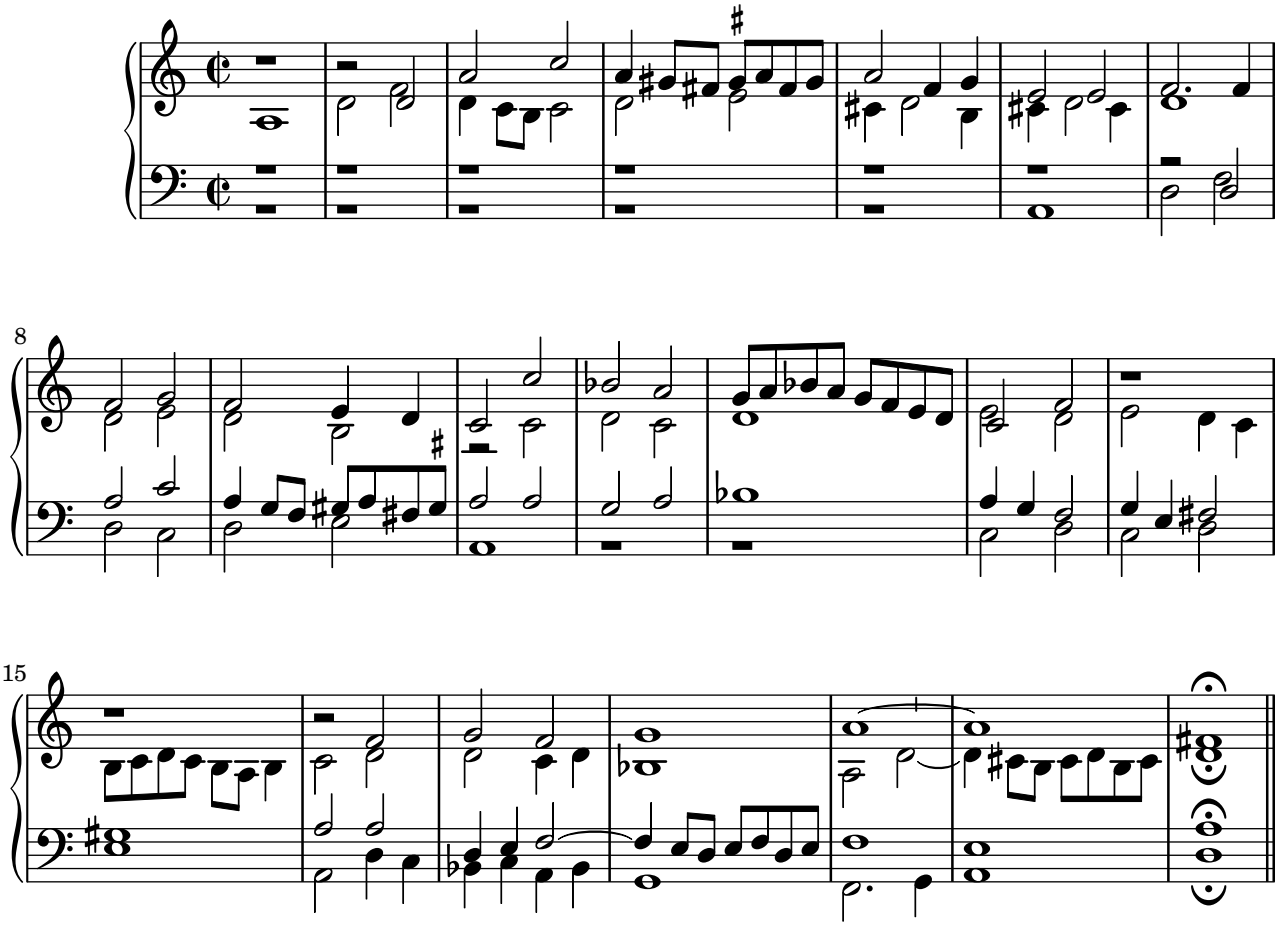



16
22
27
31
37
41

2. Quatro Kirye *(sic)* del Primer Tono

Four Kyrie of the First Tone

I.



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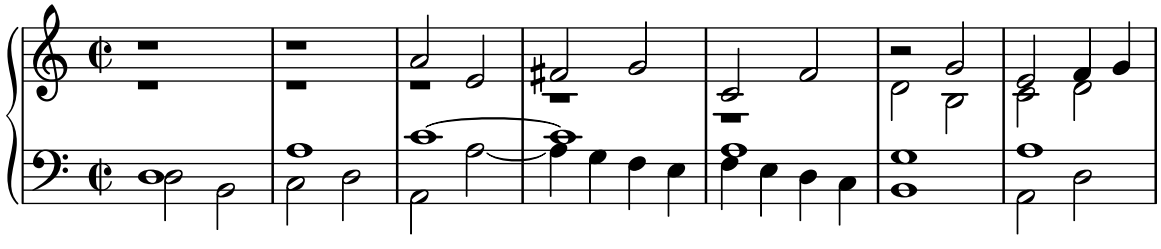

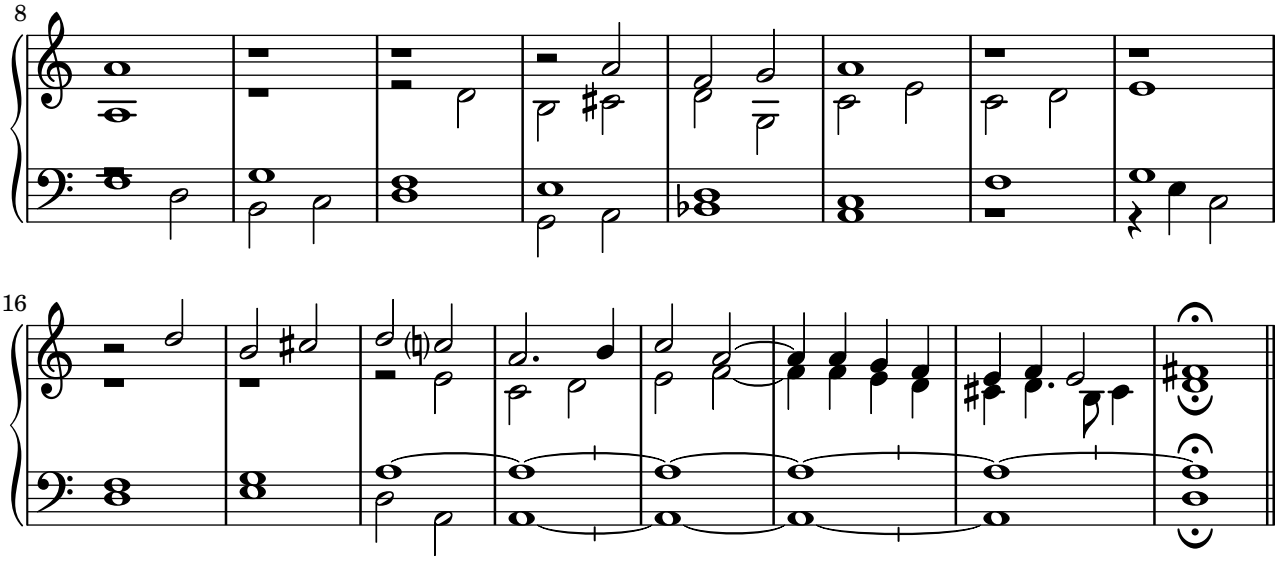

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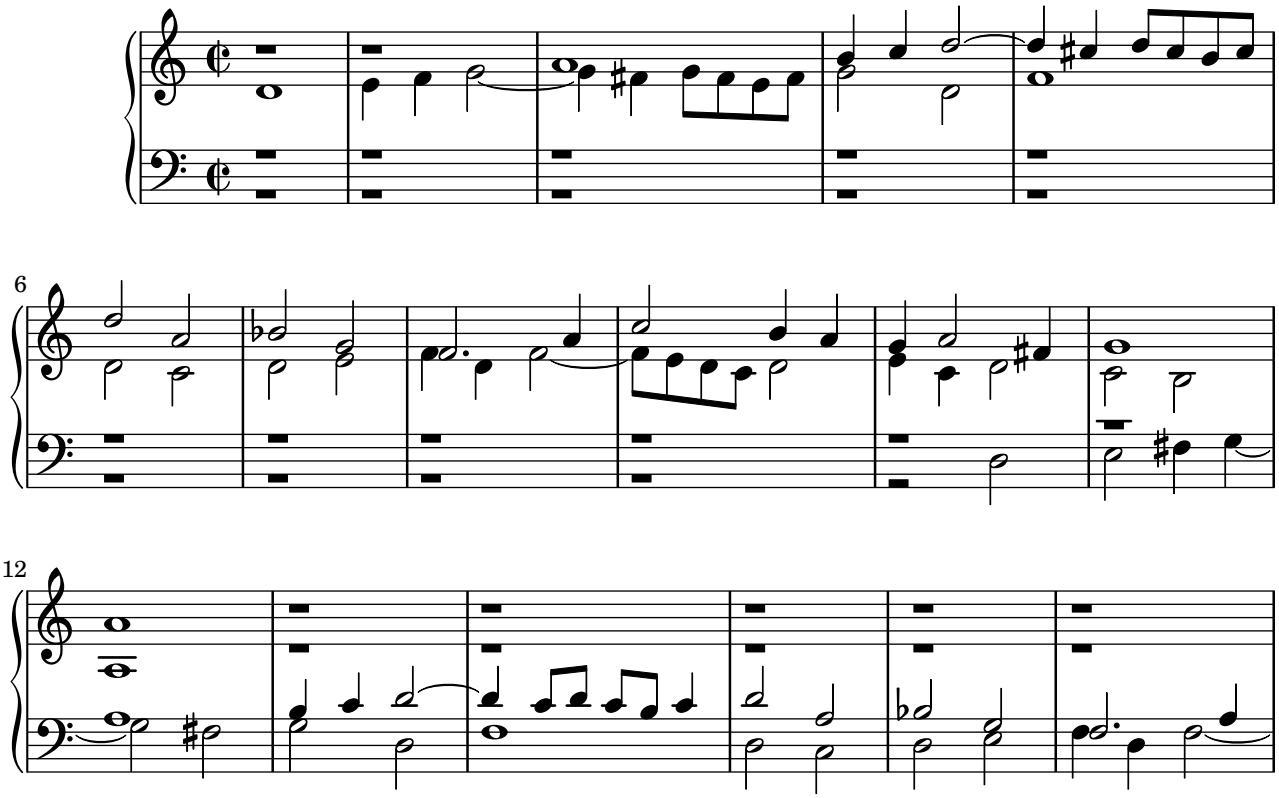

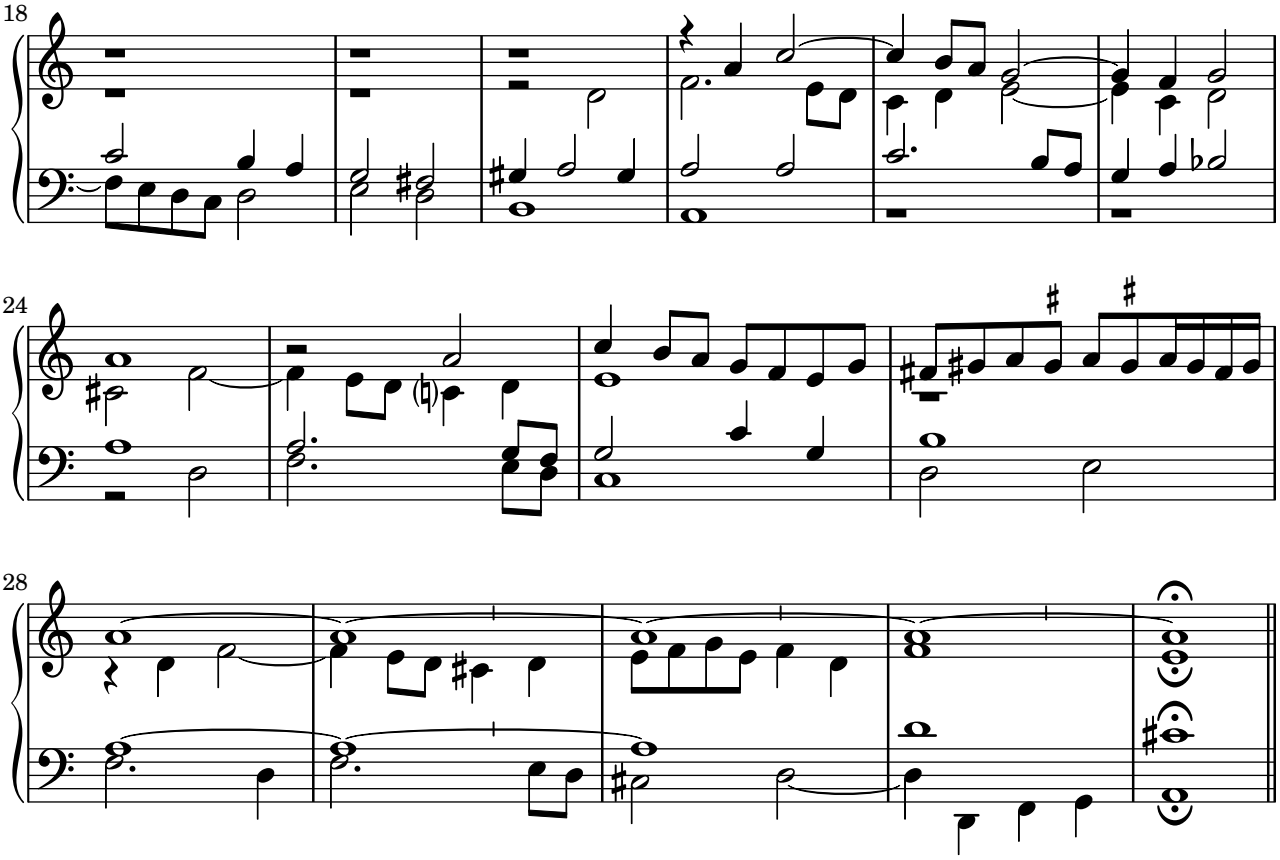

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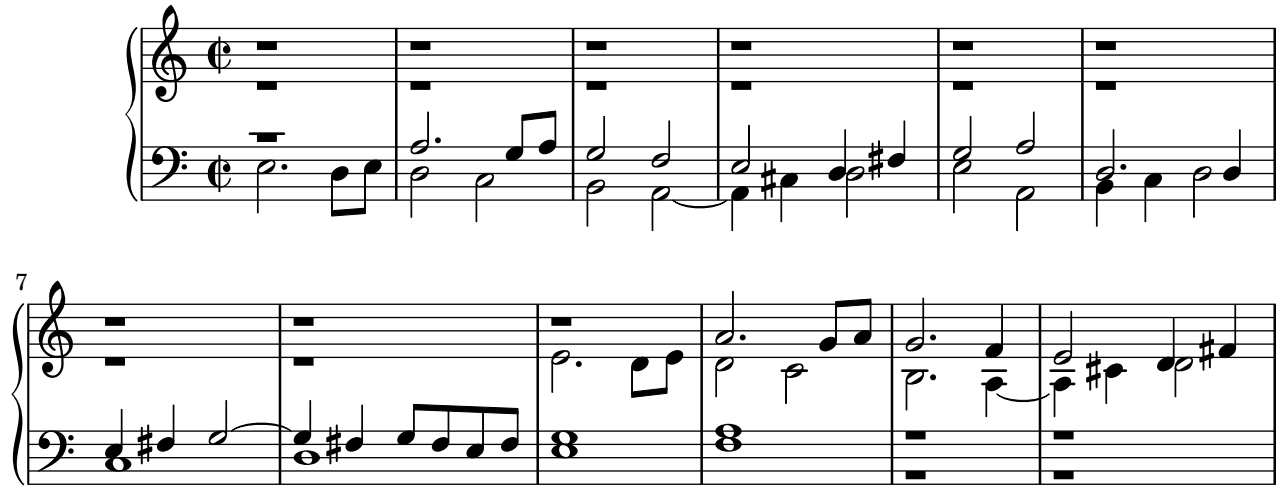

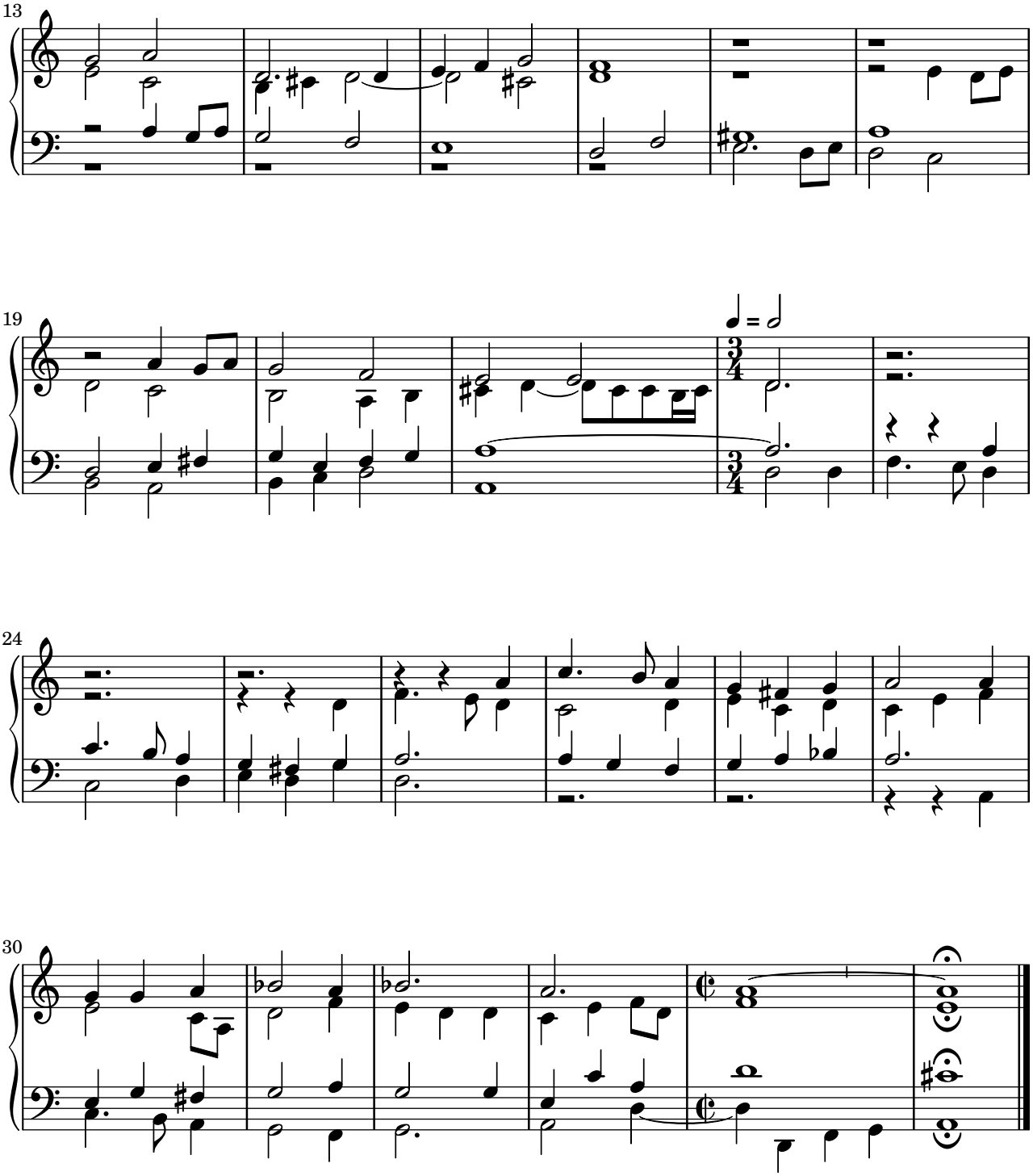
13
19
♩ = 𝅗𝅥
24
30

3. Cuatro Kirye *(sic)* del Segundo Tono

Four Kyrie of the Second Tone

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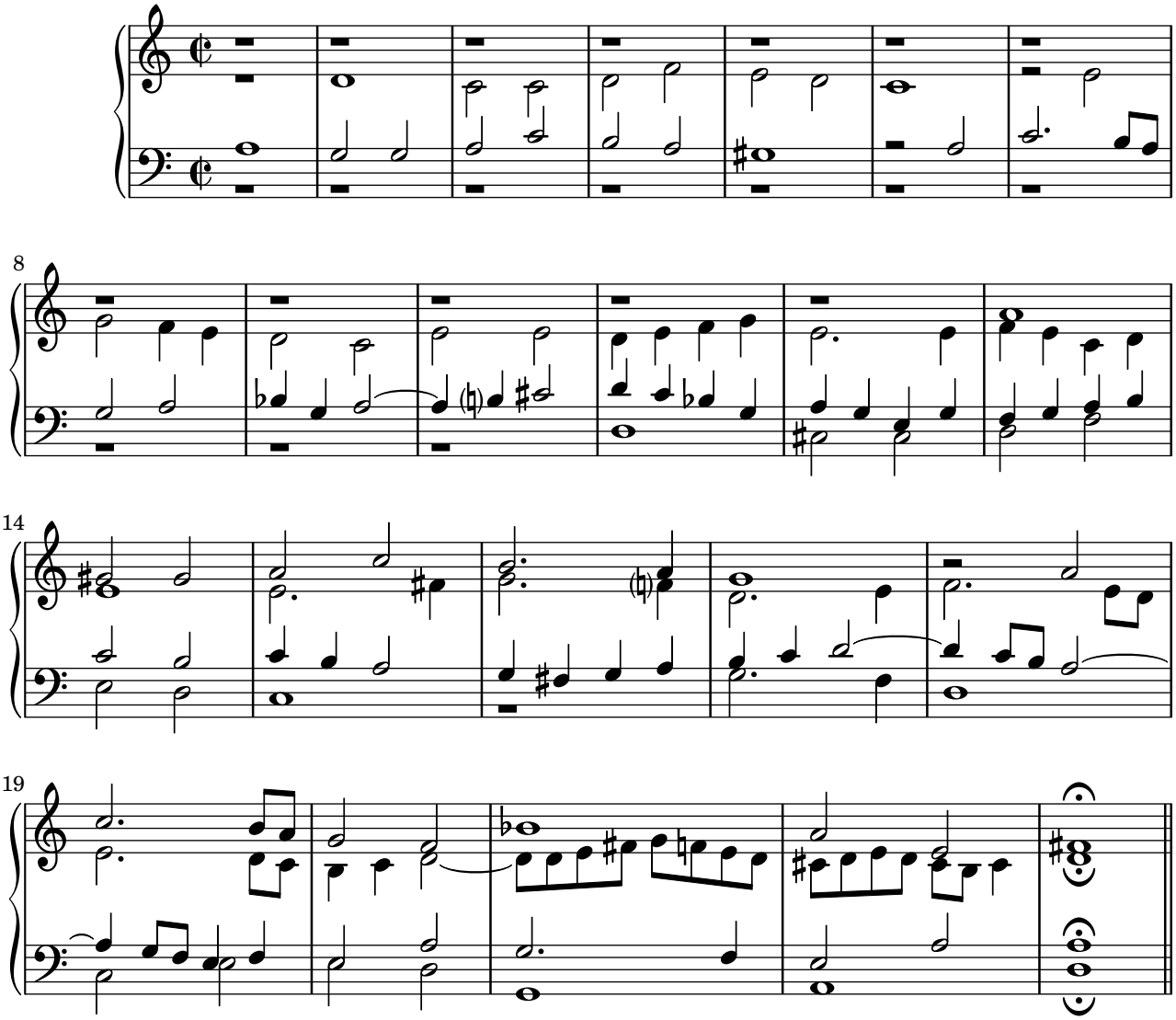

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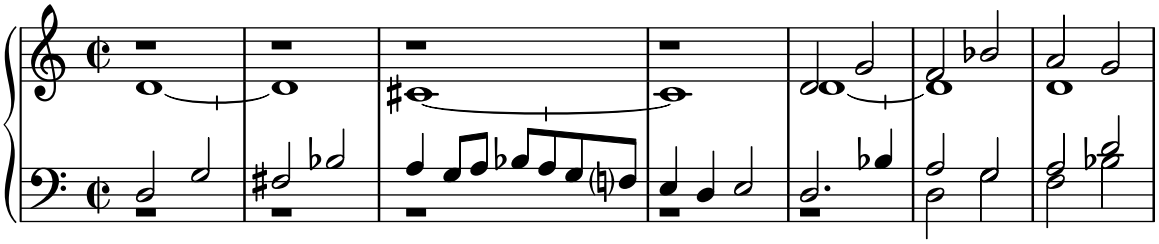

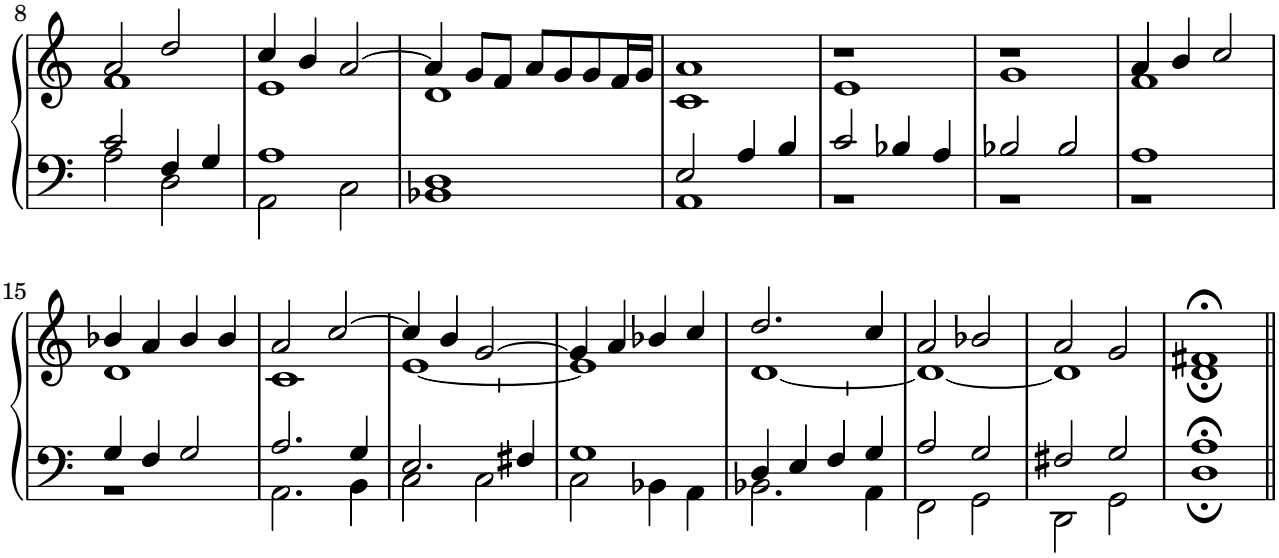

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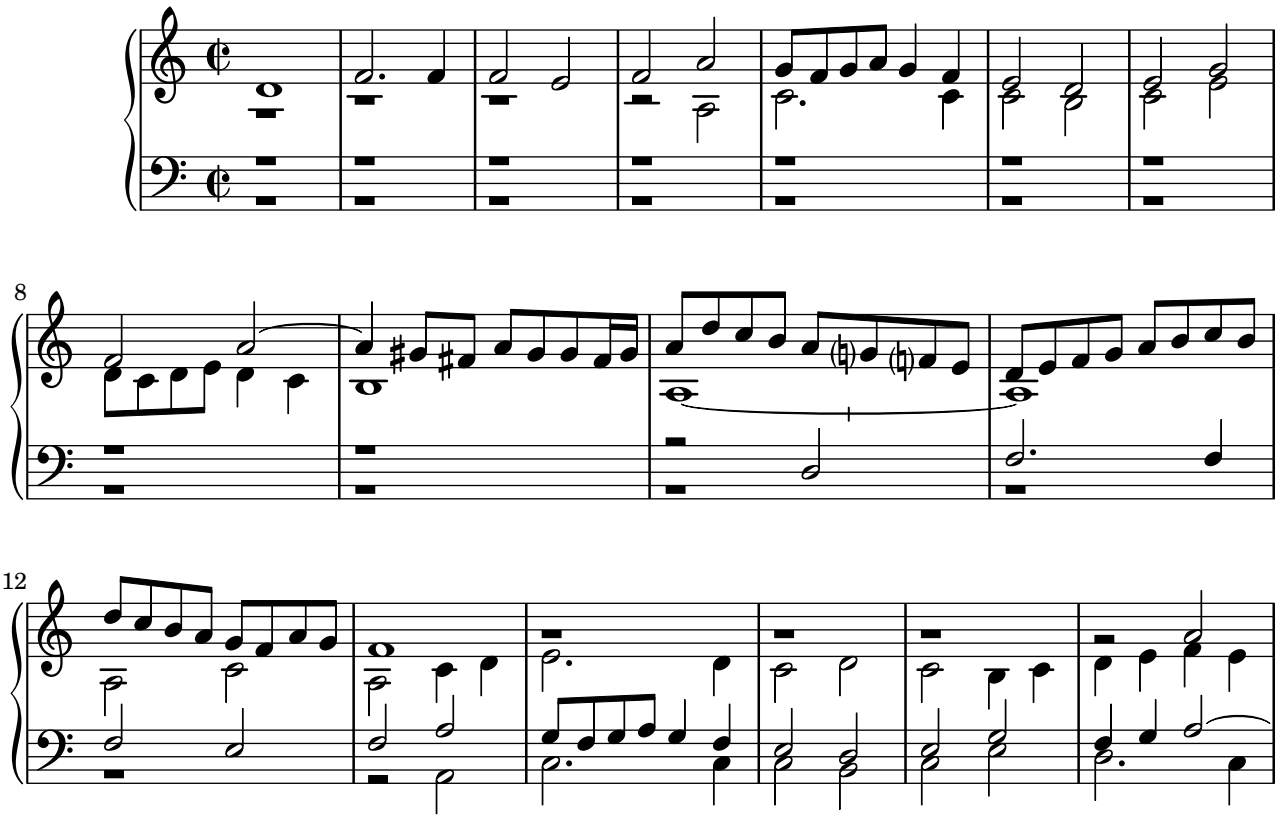

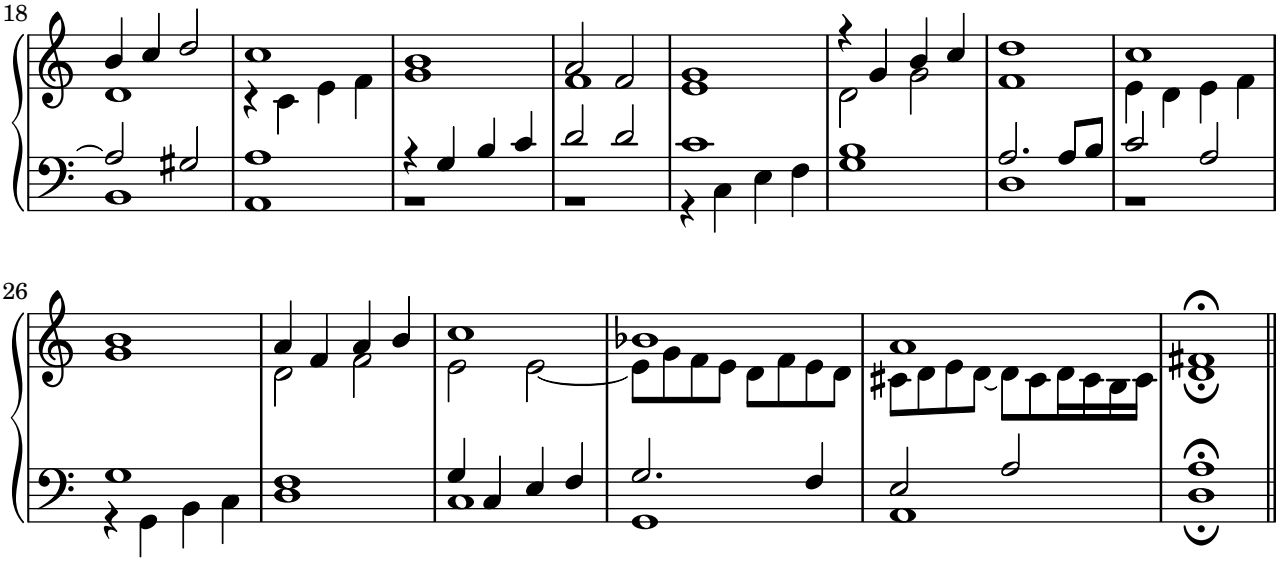

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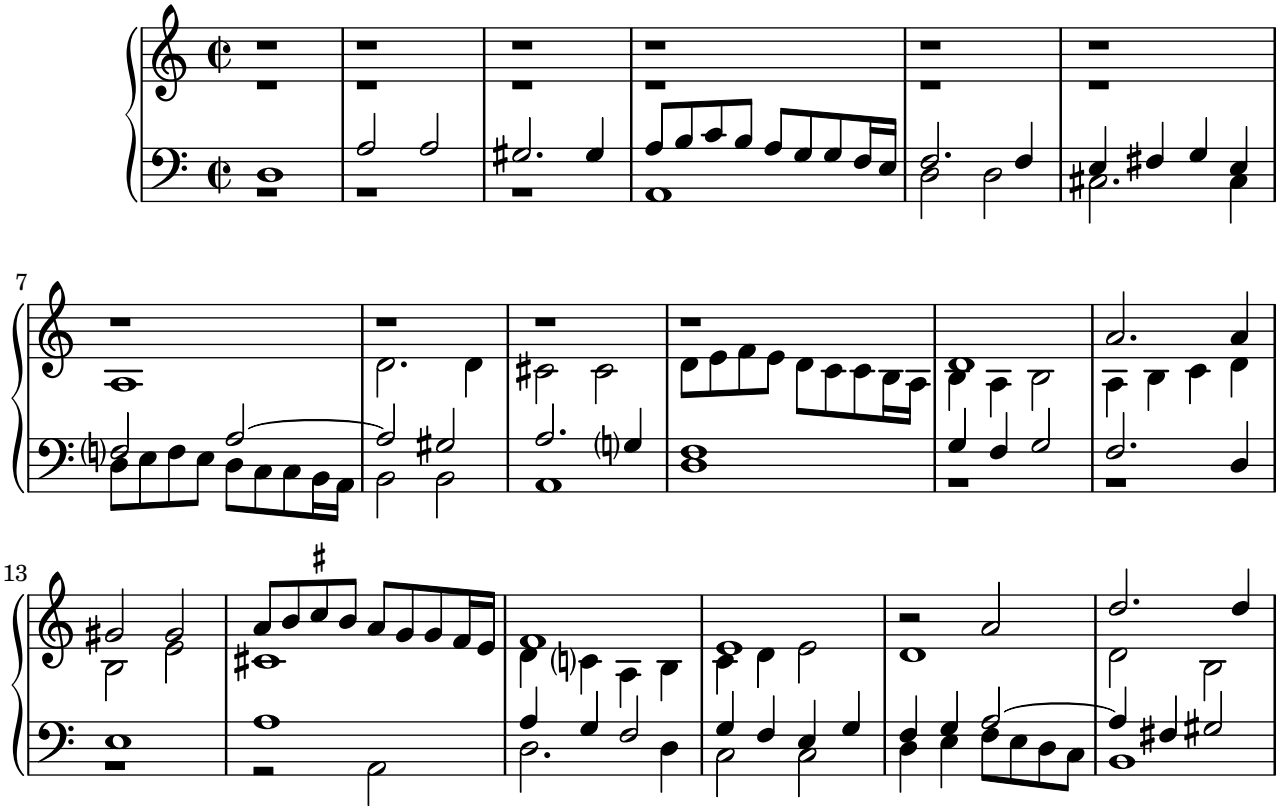
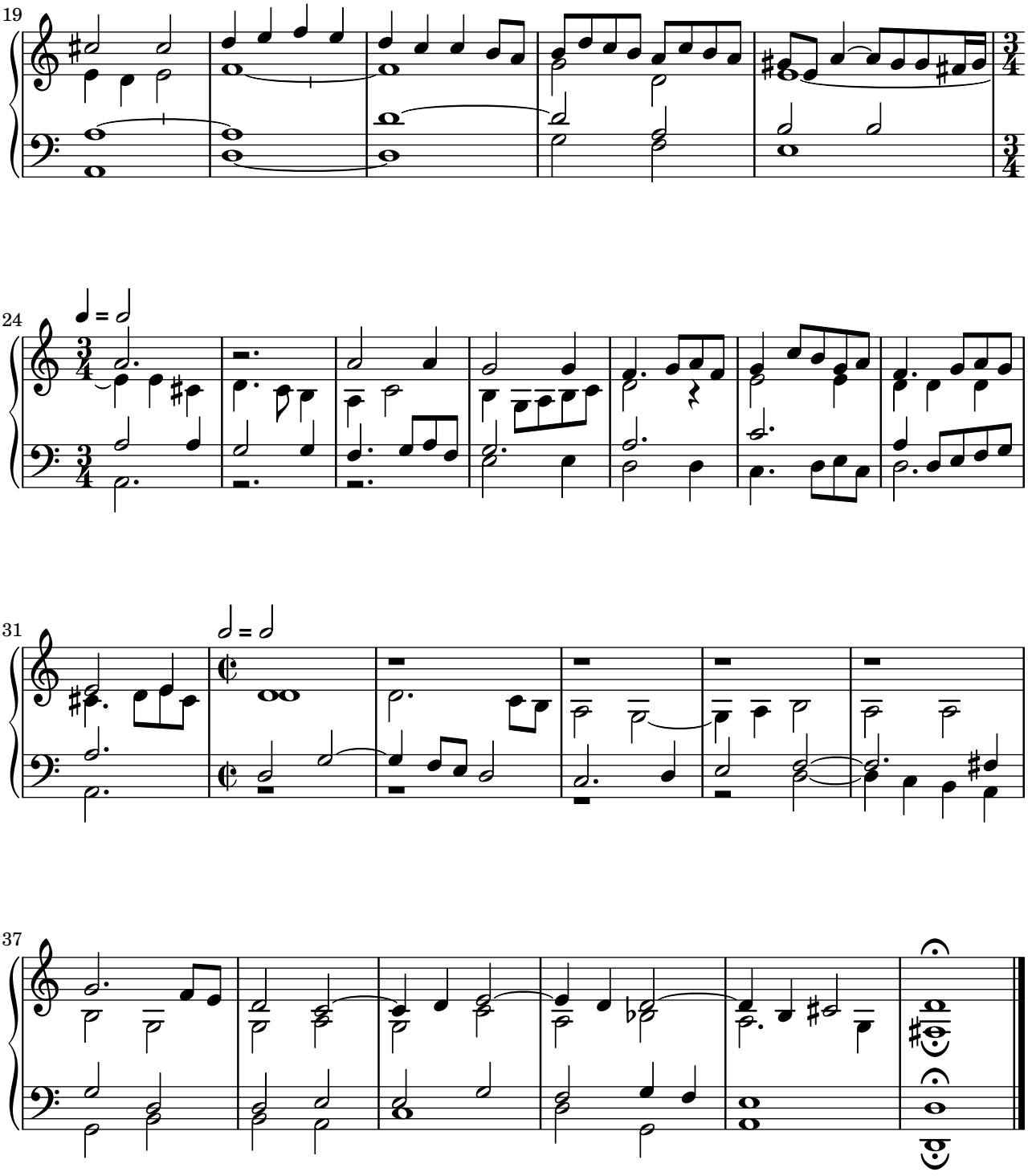
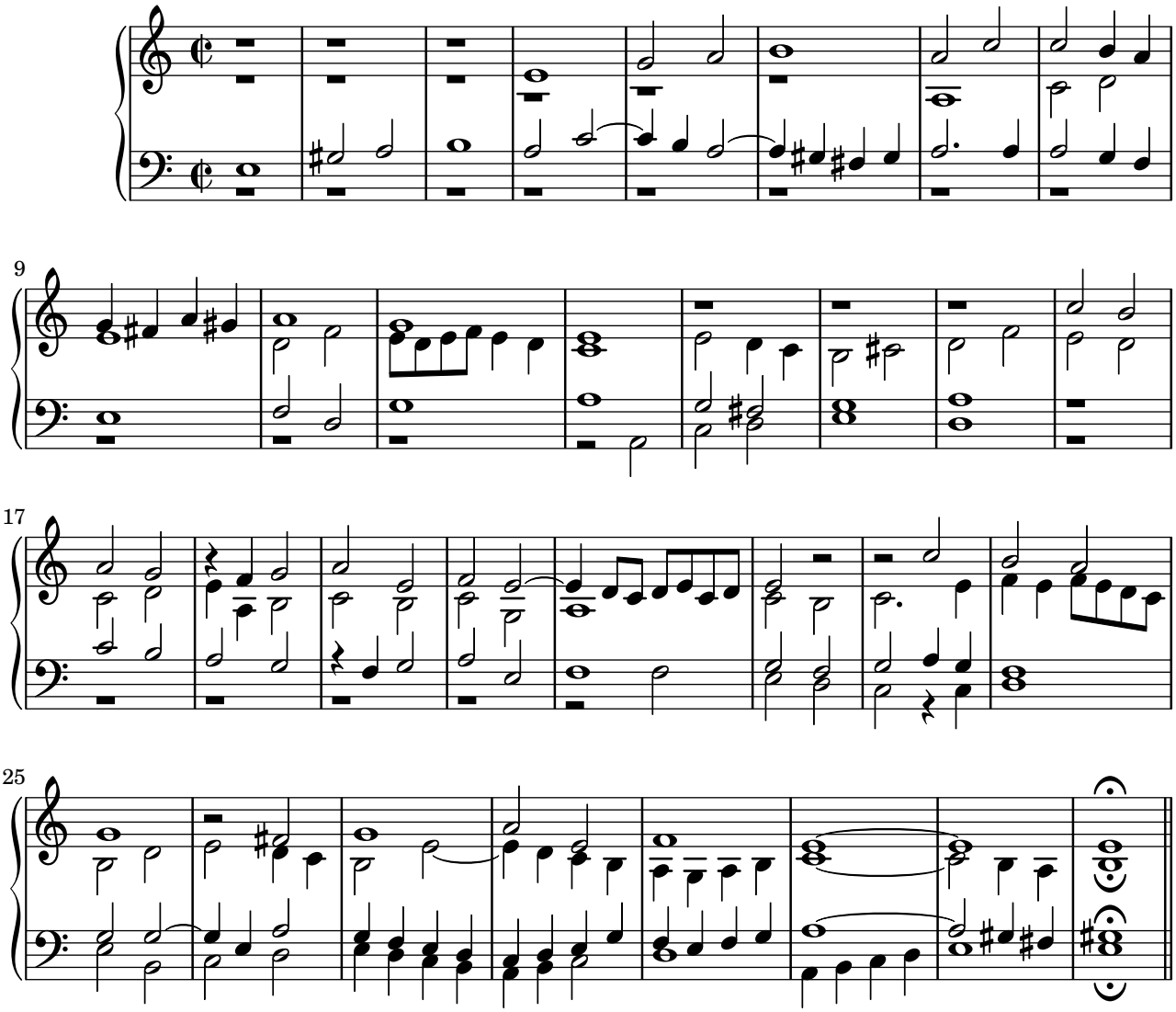



19
24
♩ = 𝅗𝅥
31
𝅗𝅥 = 𝅗𝅥
37

4. Quatro Kirye *(sic)* del Tercer Tono

Four Kyrie of the Third Tone

I.



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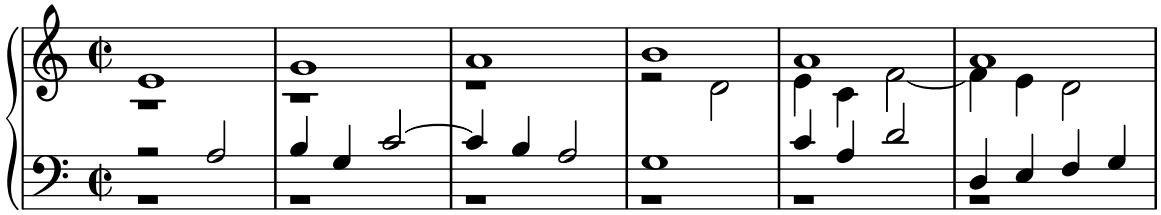

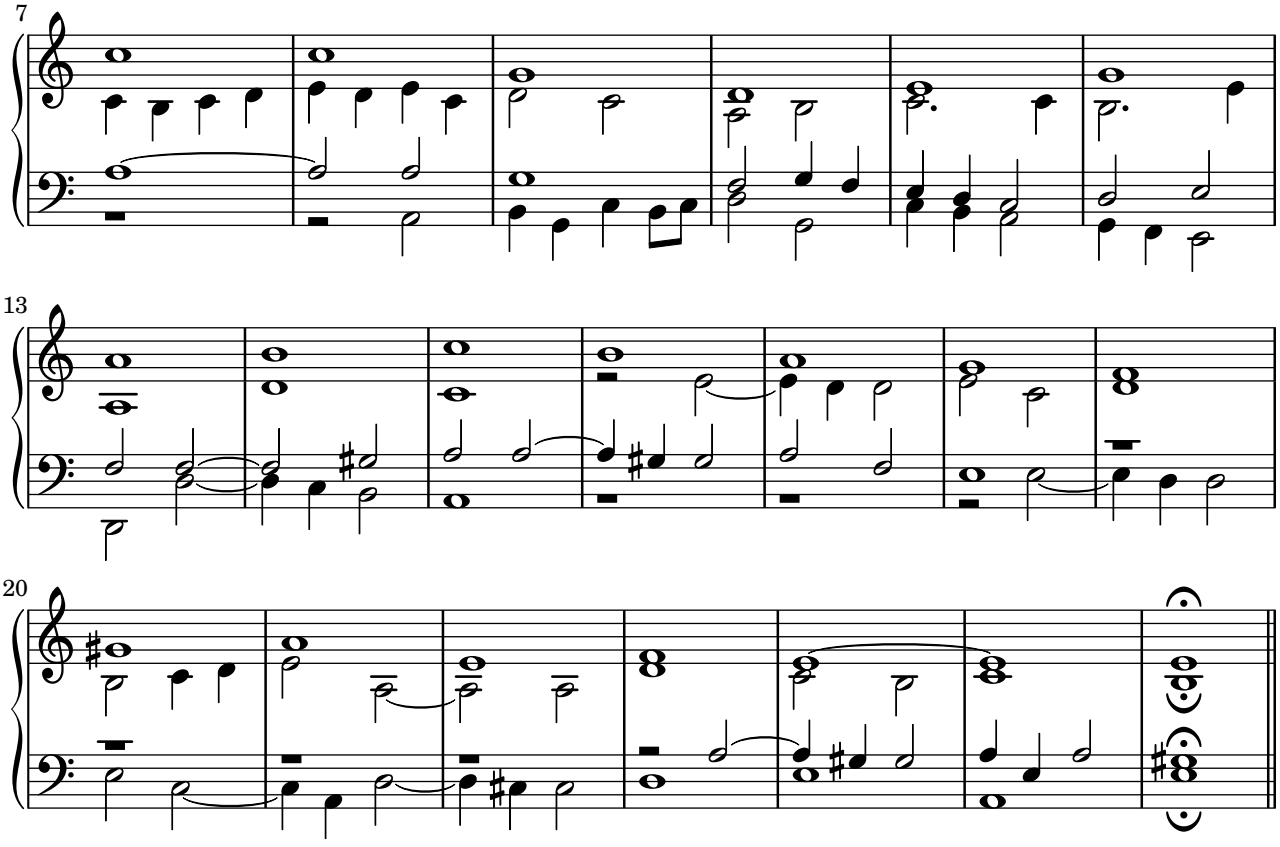

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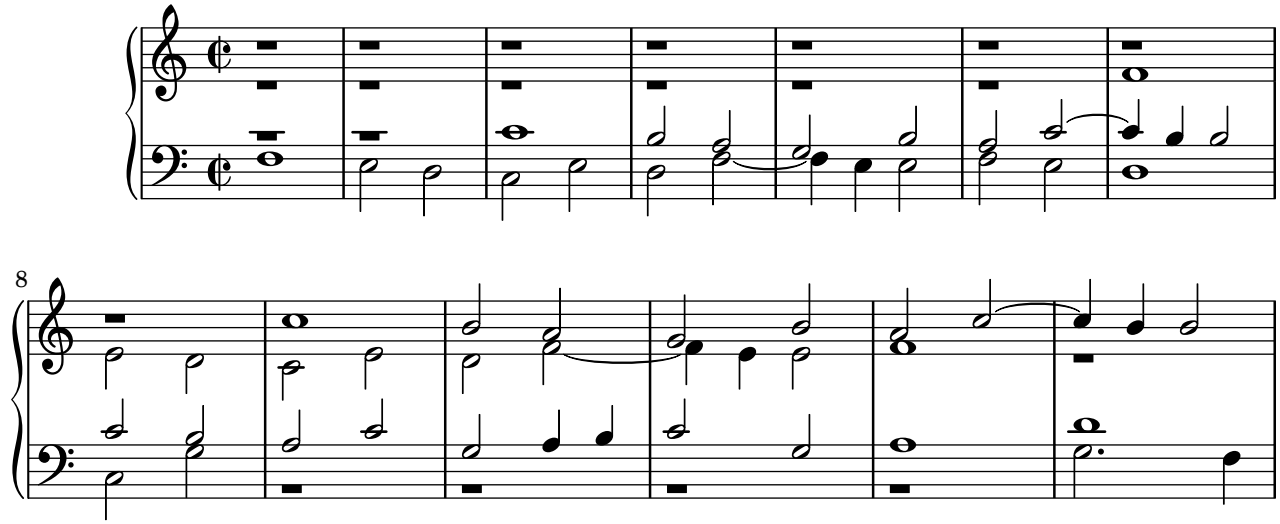

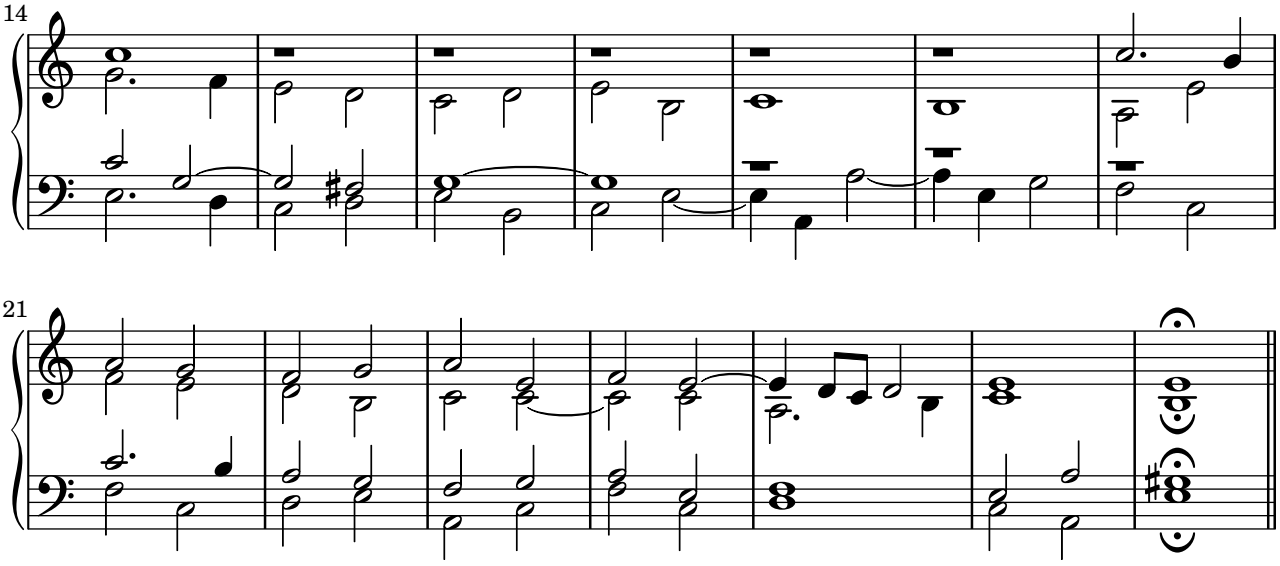

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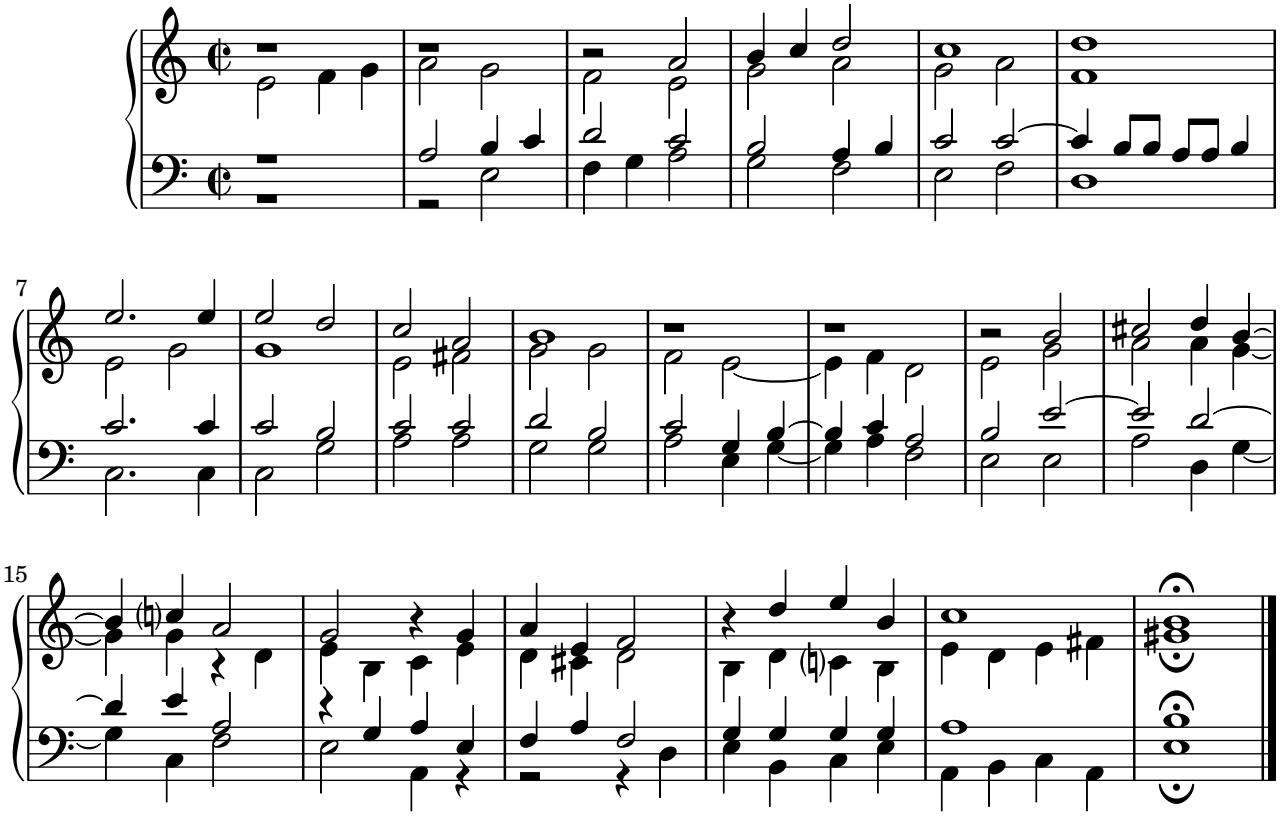

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Four Kyrie of the Fourth Tone

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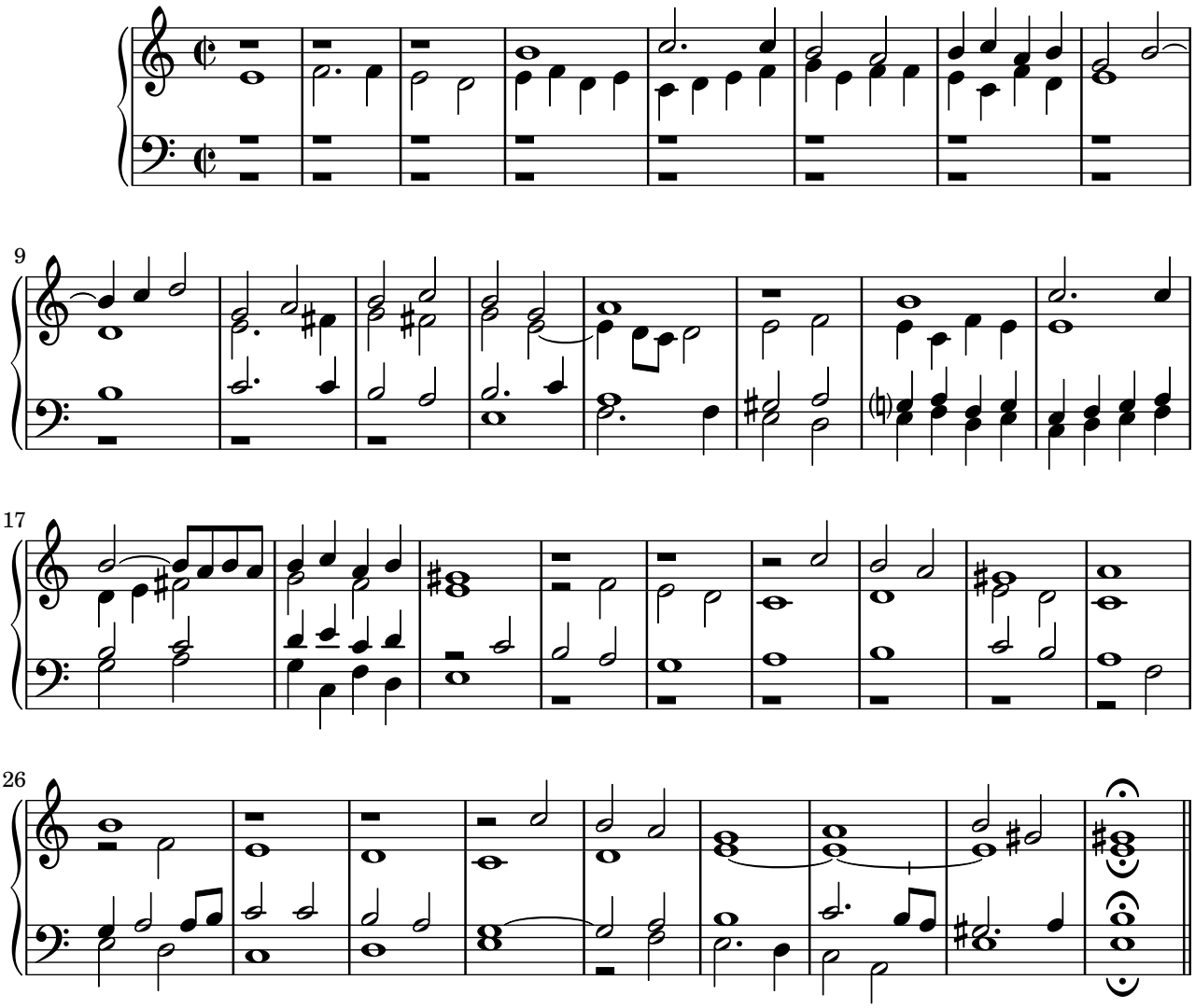

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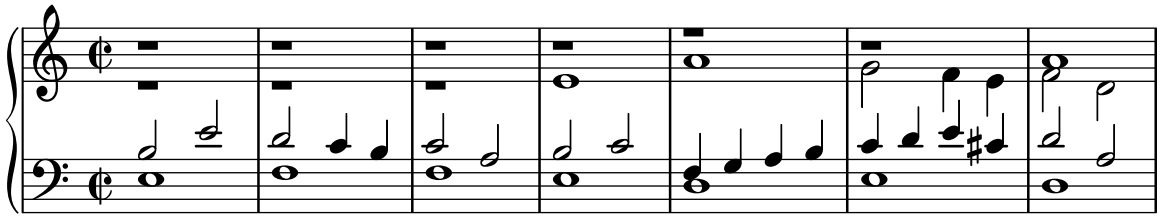

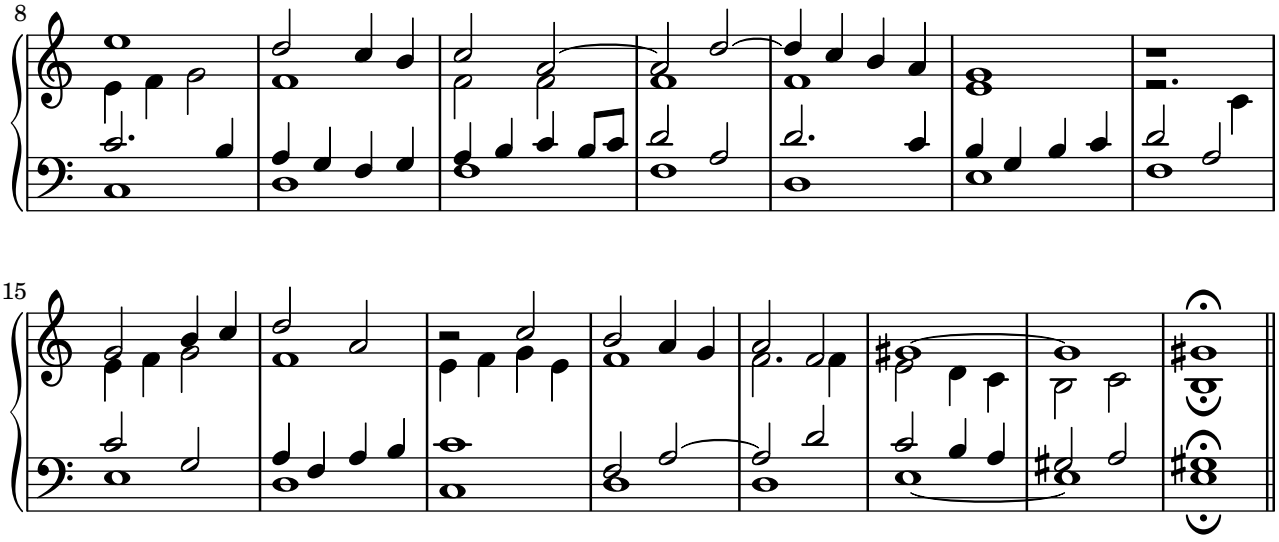

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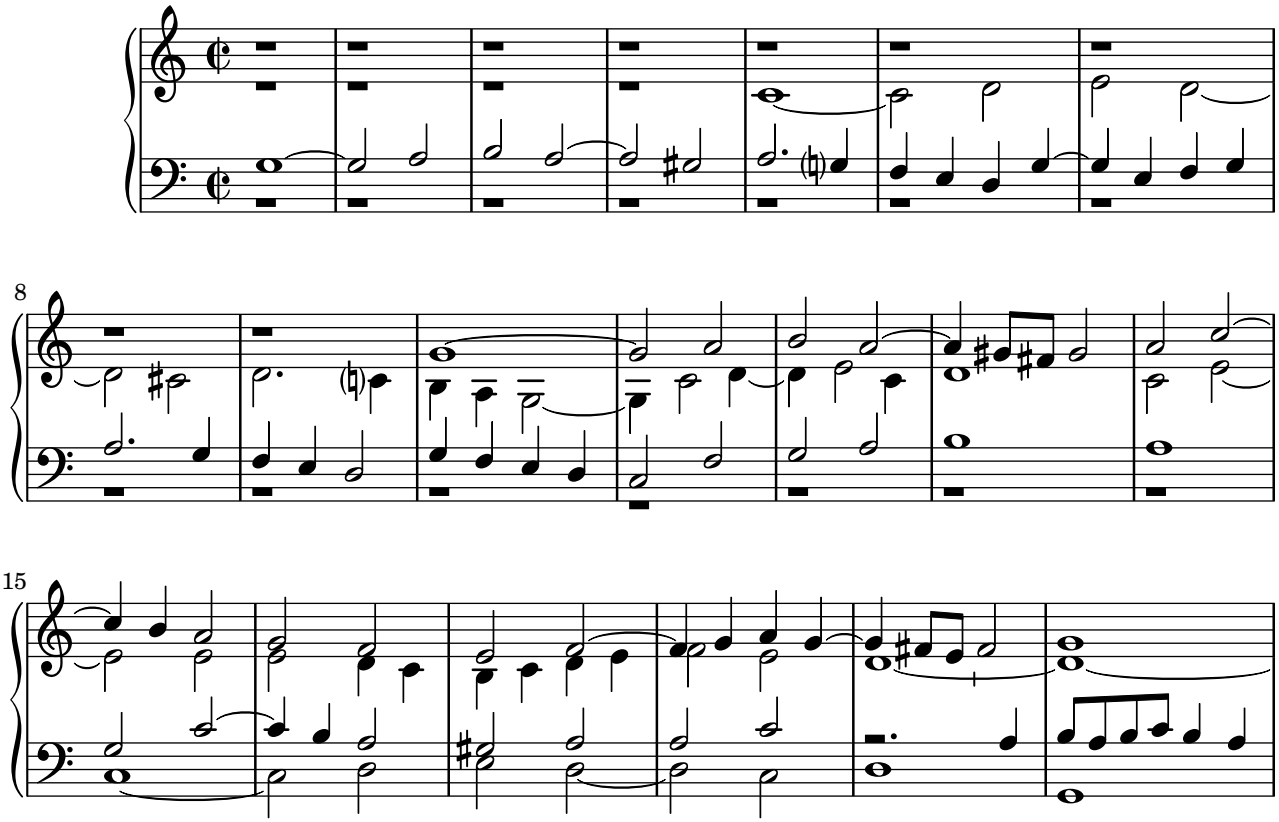

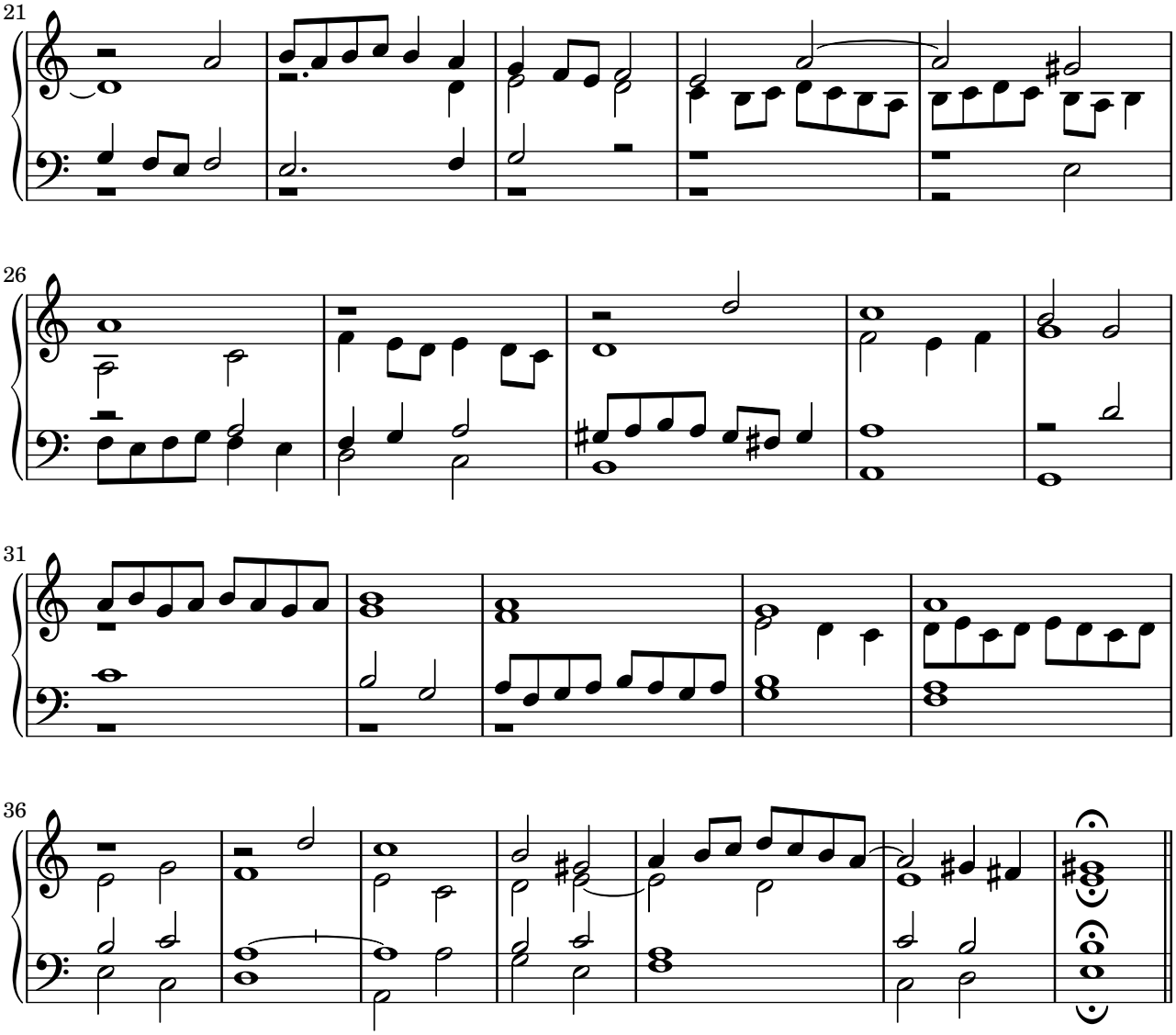

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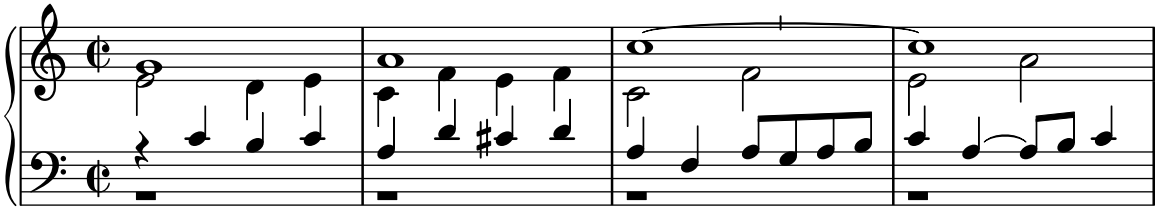

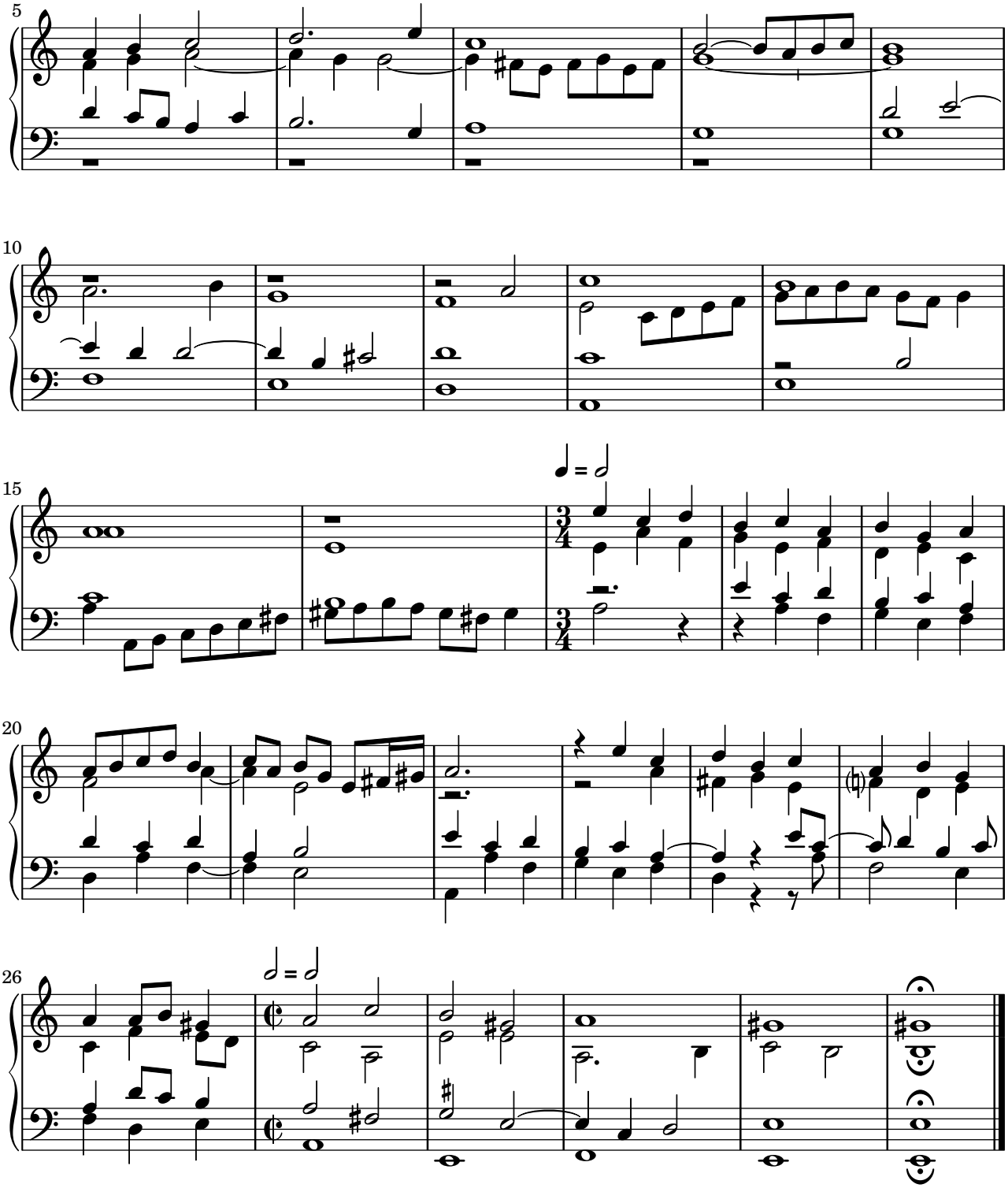
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10
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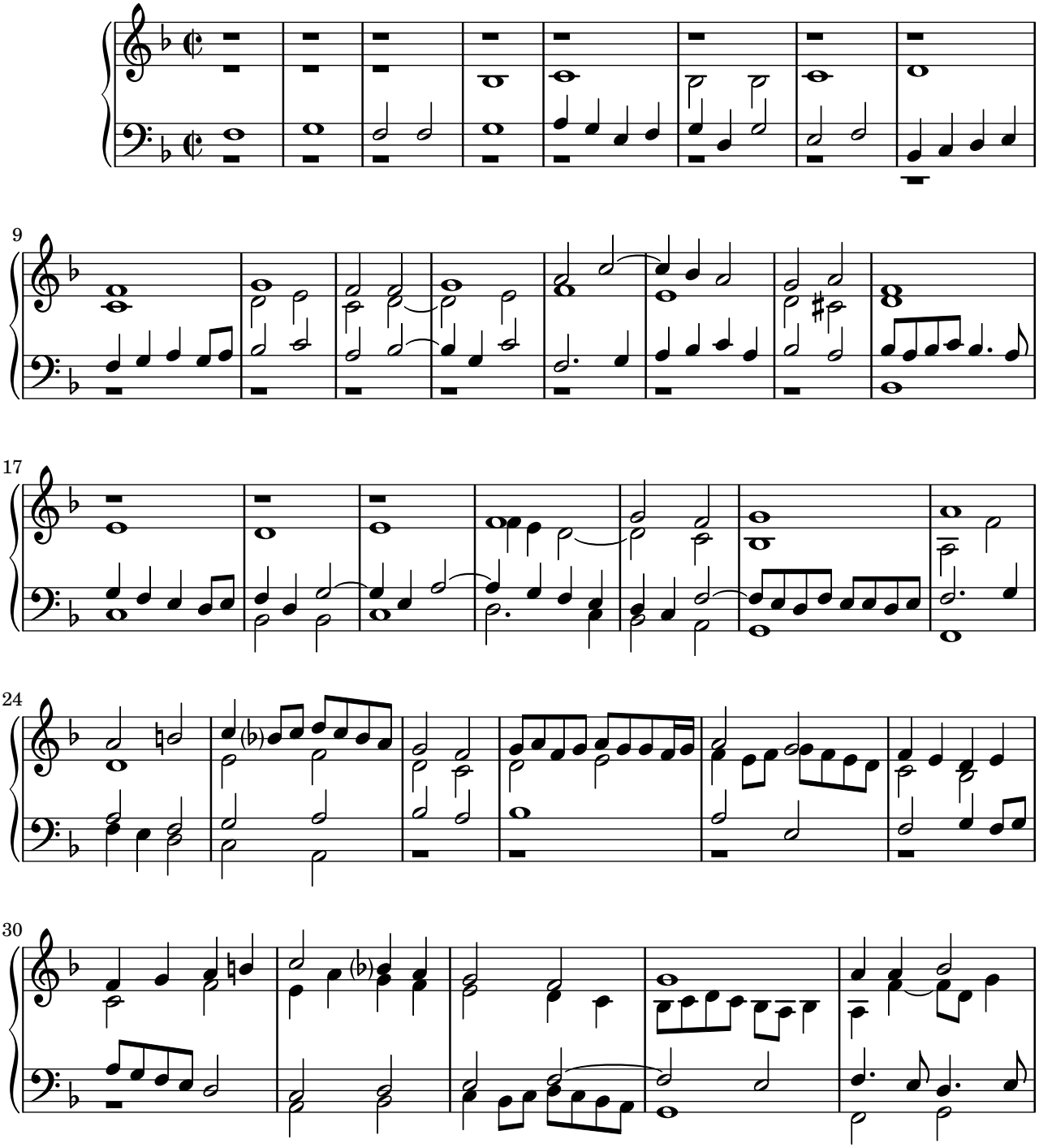
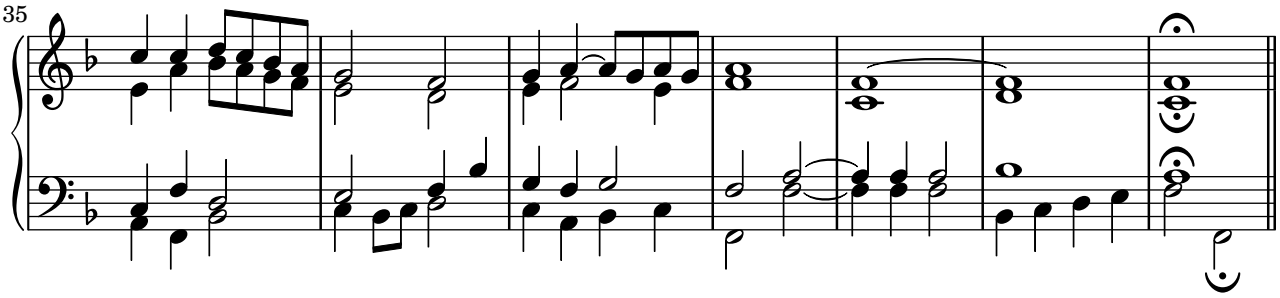
20
26

6. Quatro Kiryes *(sic)* del Sexto Tono

Four Kyrie of the Sixth Tone

I.





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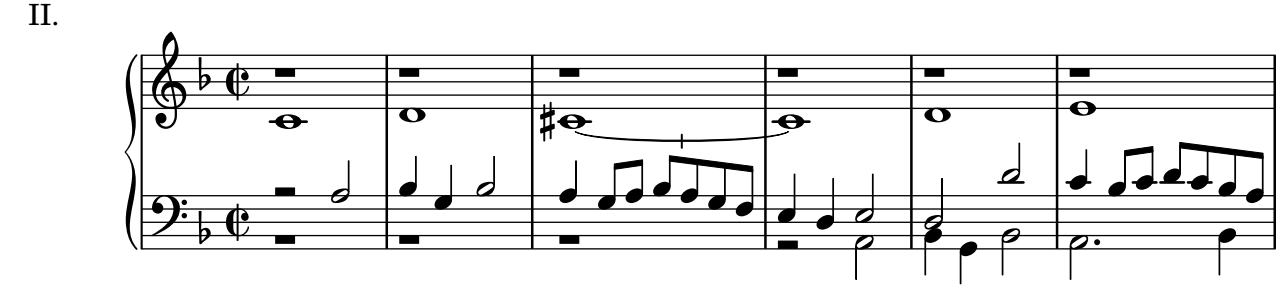

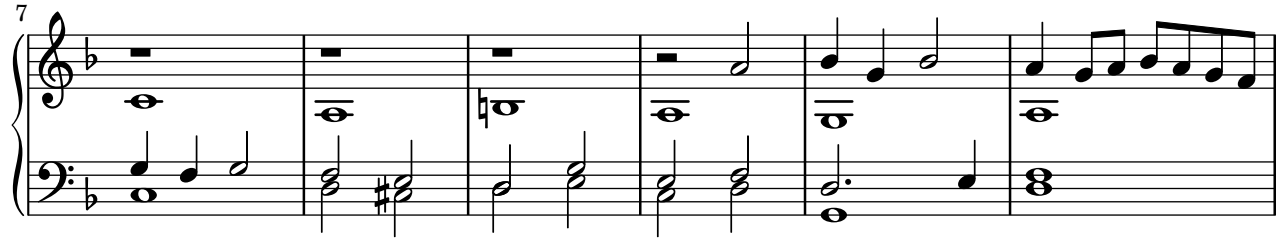

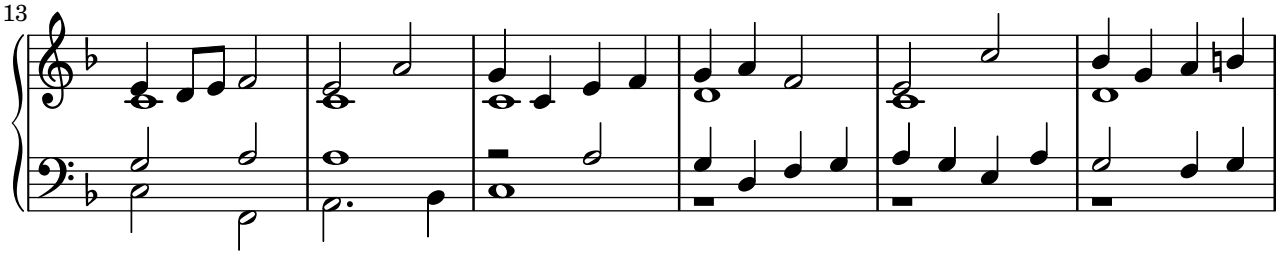

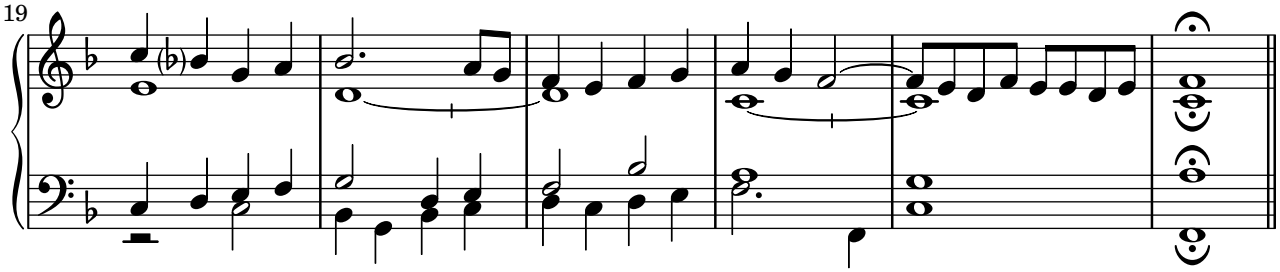

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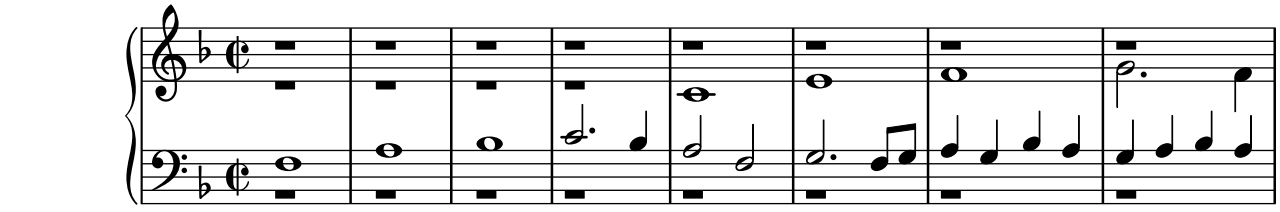

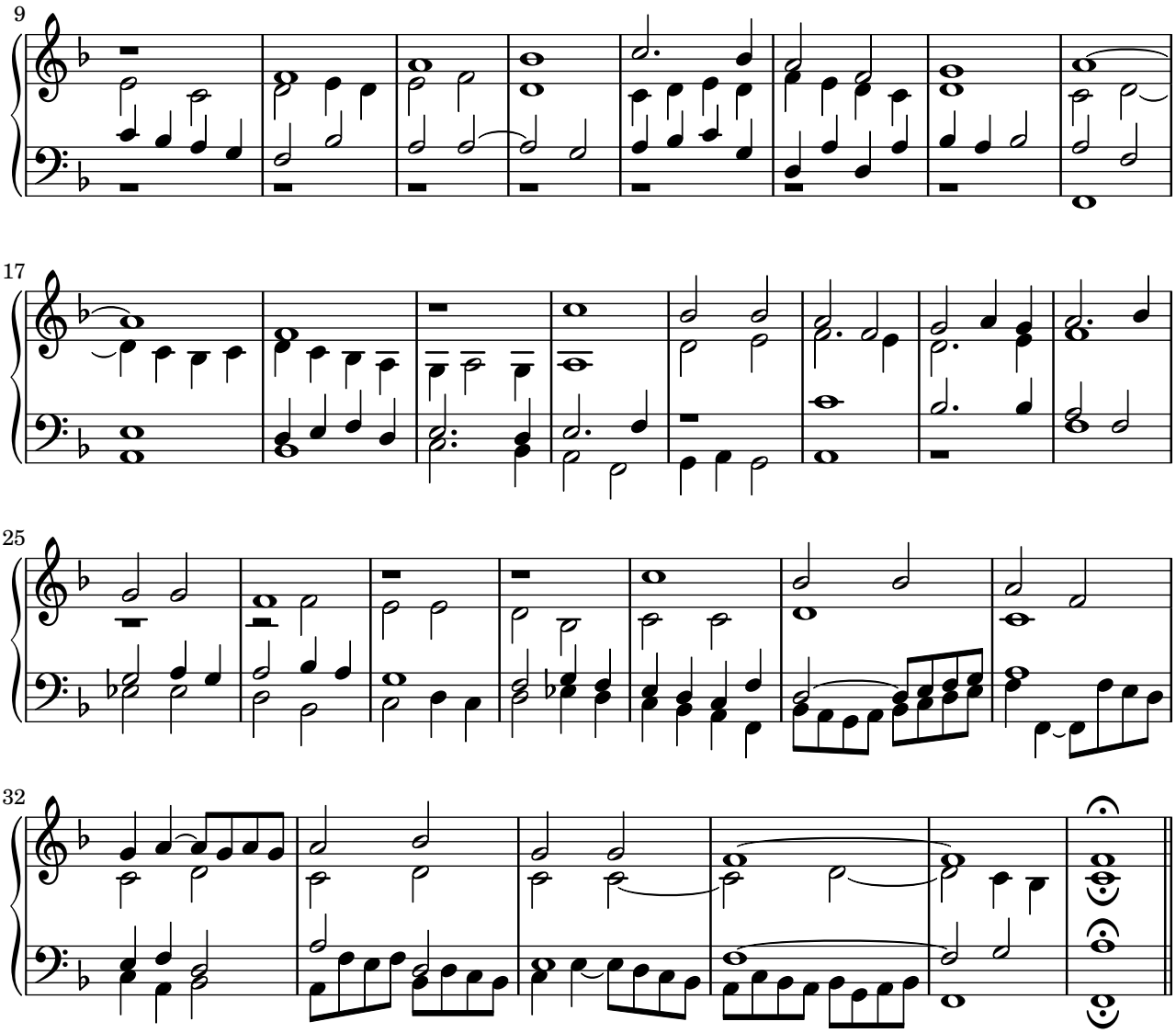

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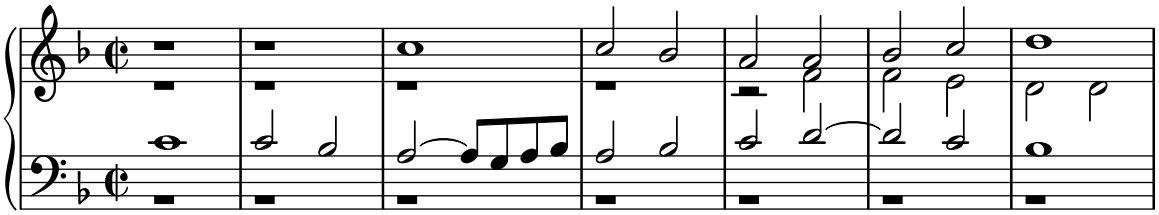
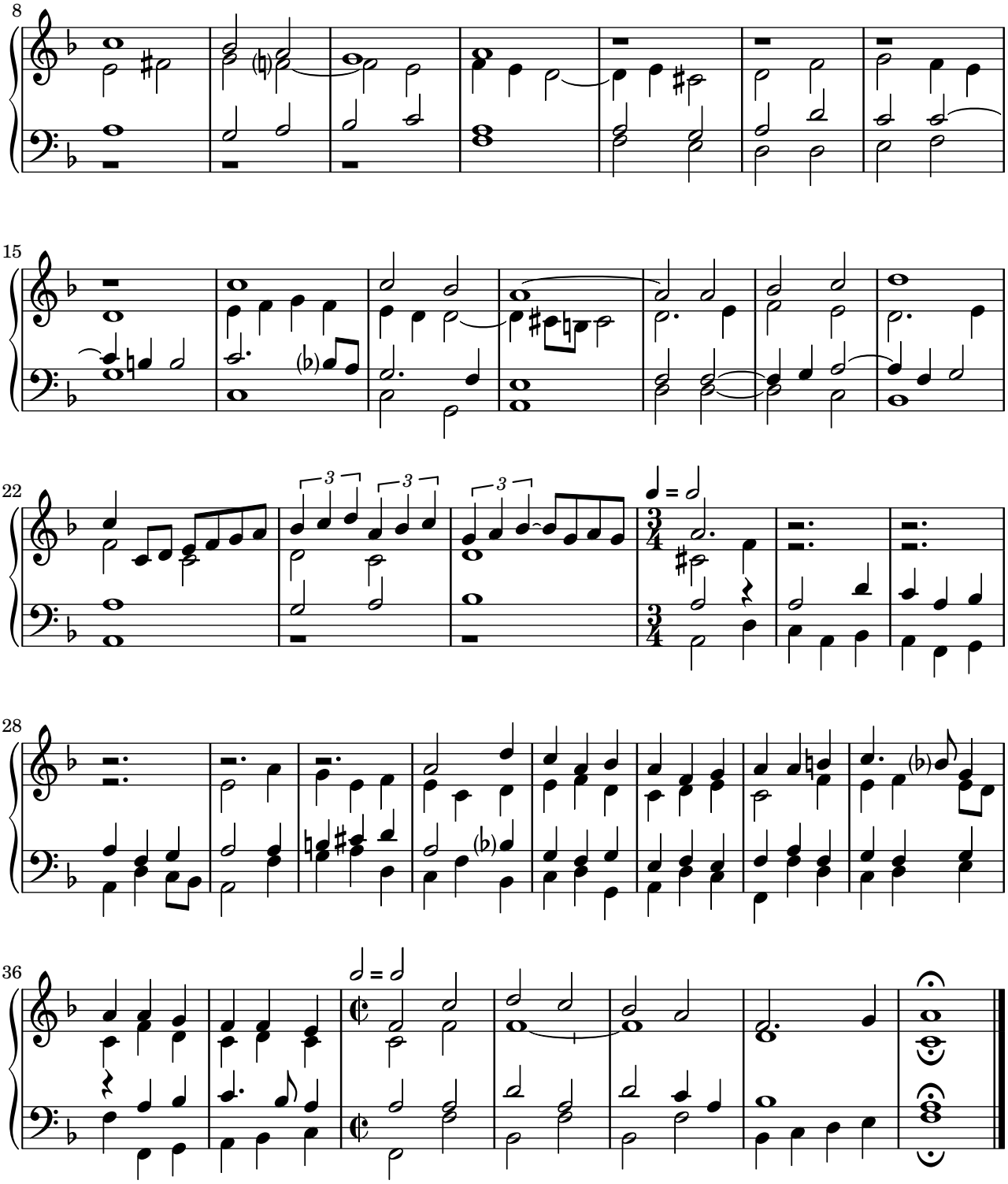
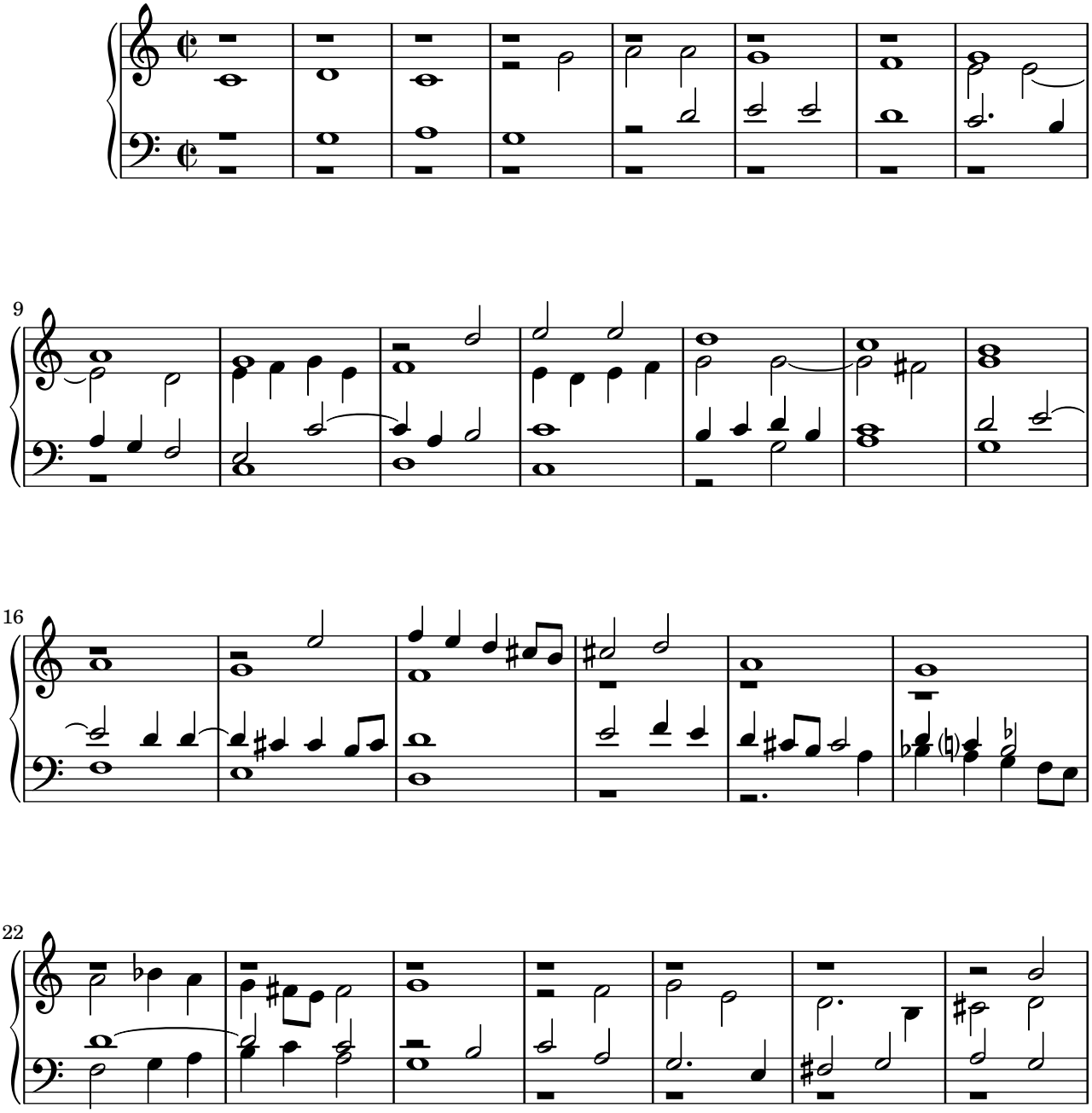


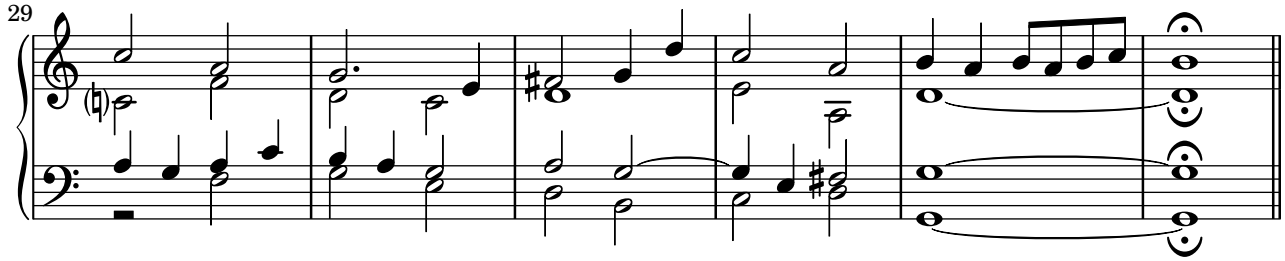

8
15
22
3
3
3
4 = 𝅗𝅥
3/4
28
36
𝅗𝅥 = 𝅗𝅥

7. Quatro Kiryes *(sic)* del Septimo Tono

Four Kyrie of the Seventh Tone

I.





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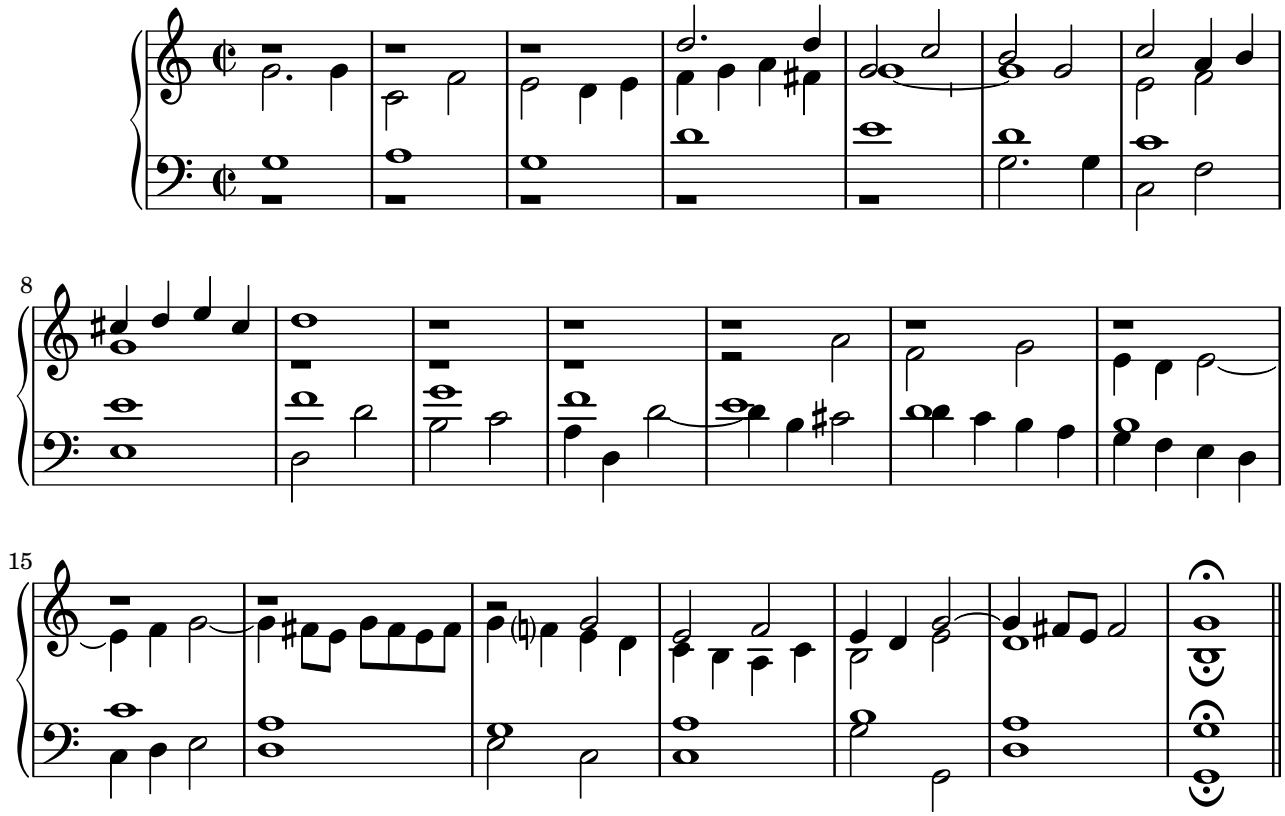

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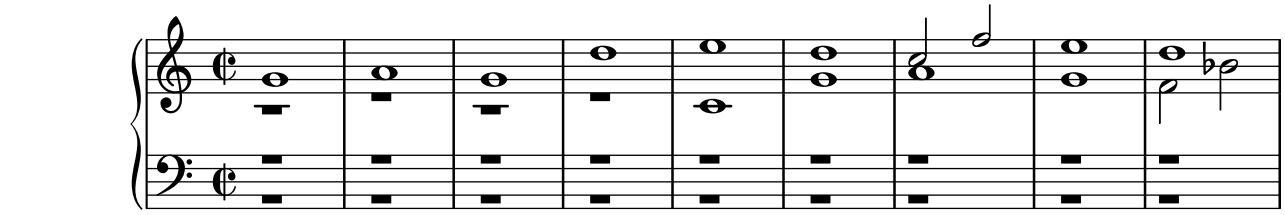
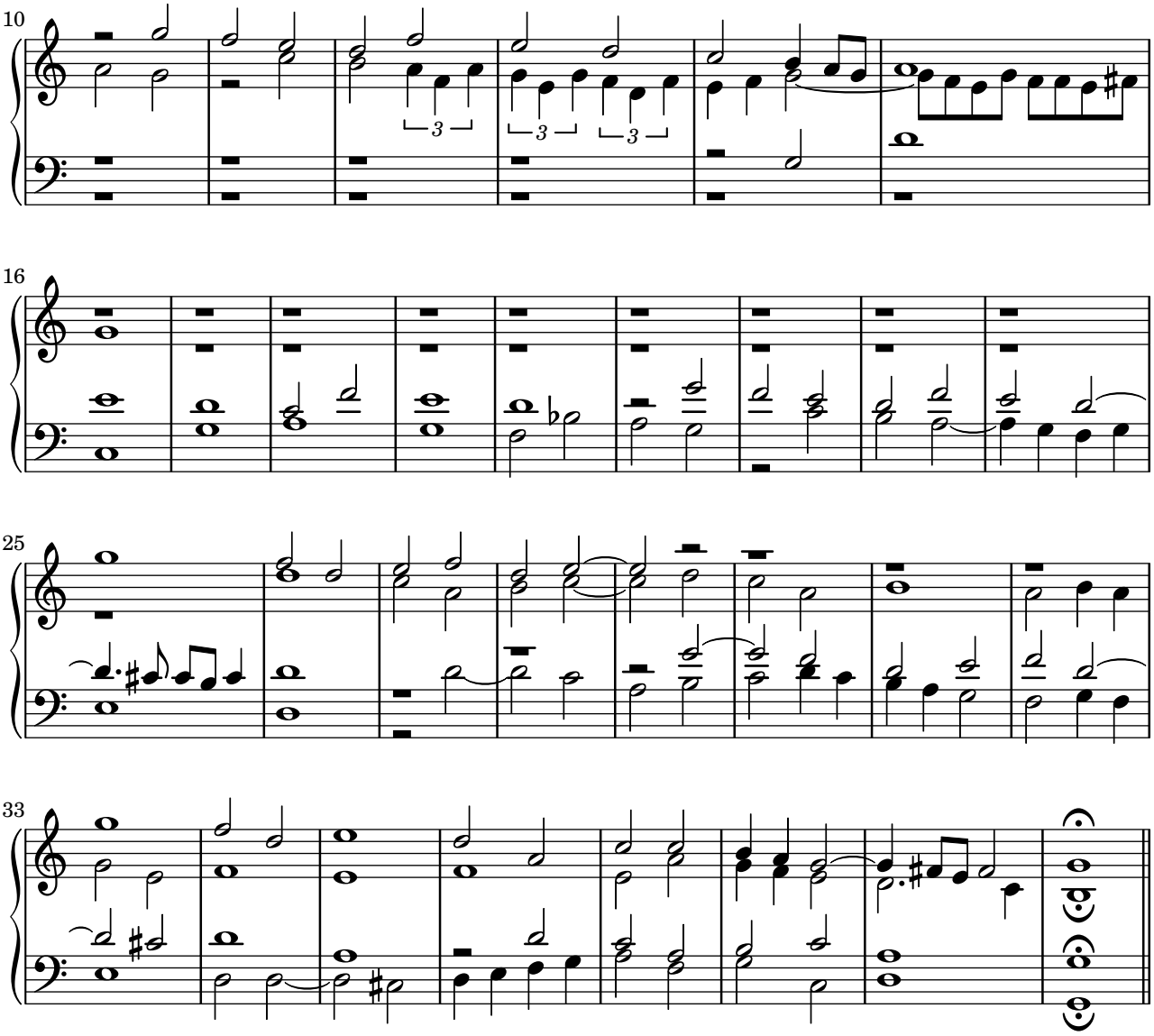
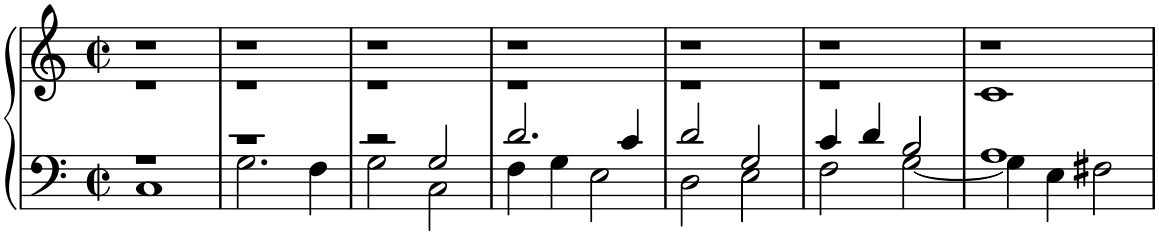
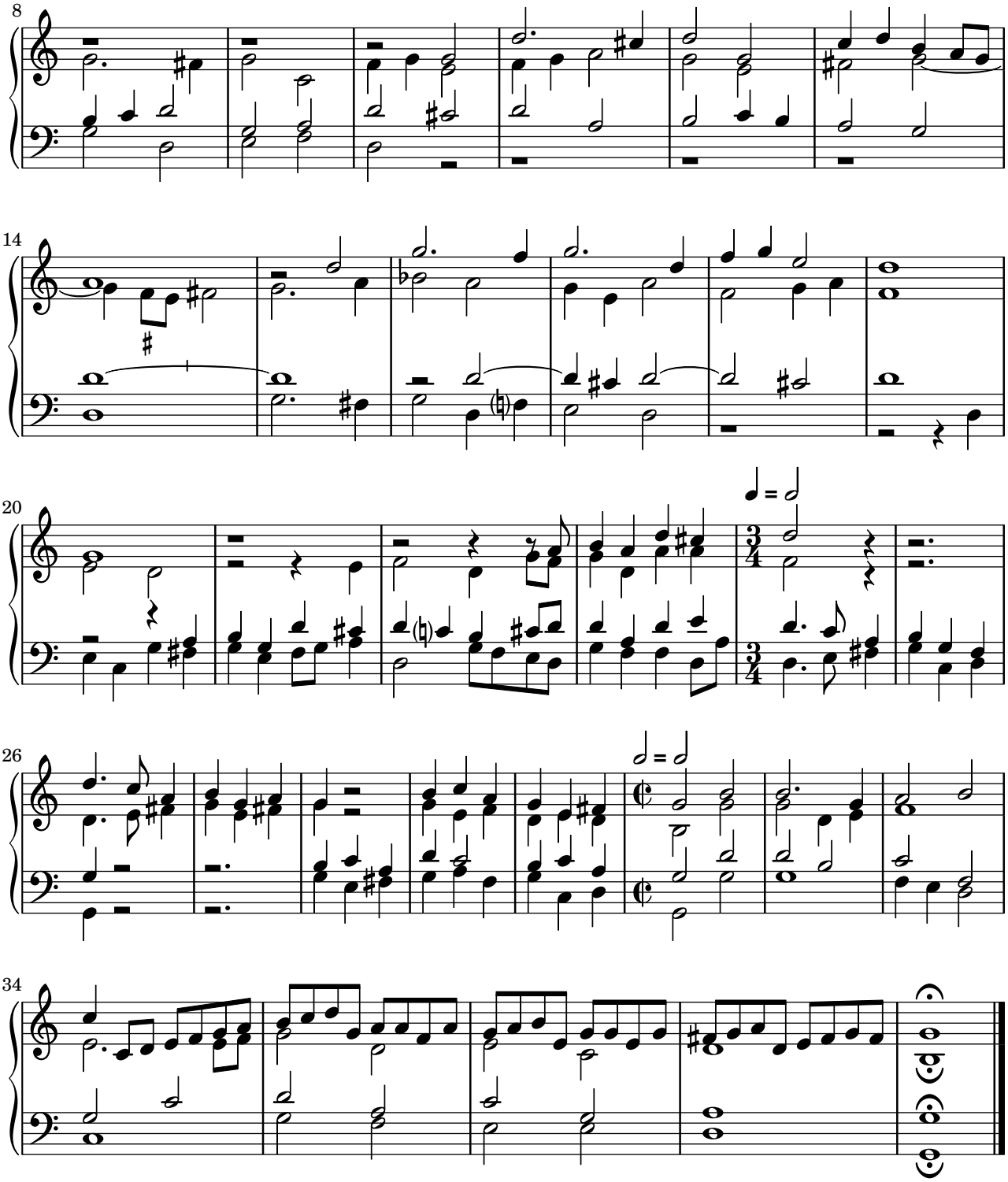




IV. (handwritten note: *8 tono*)

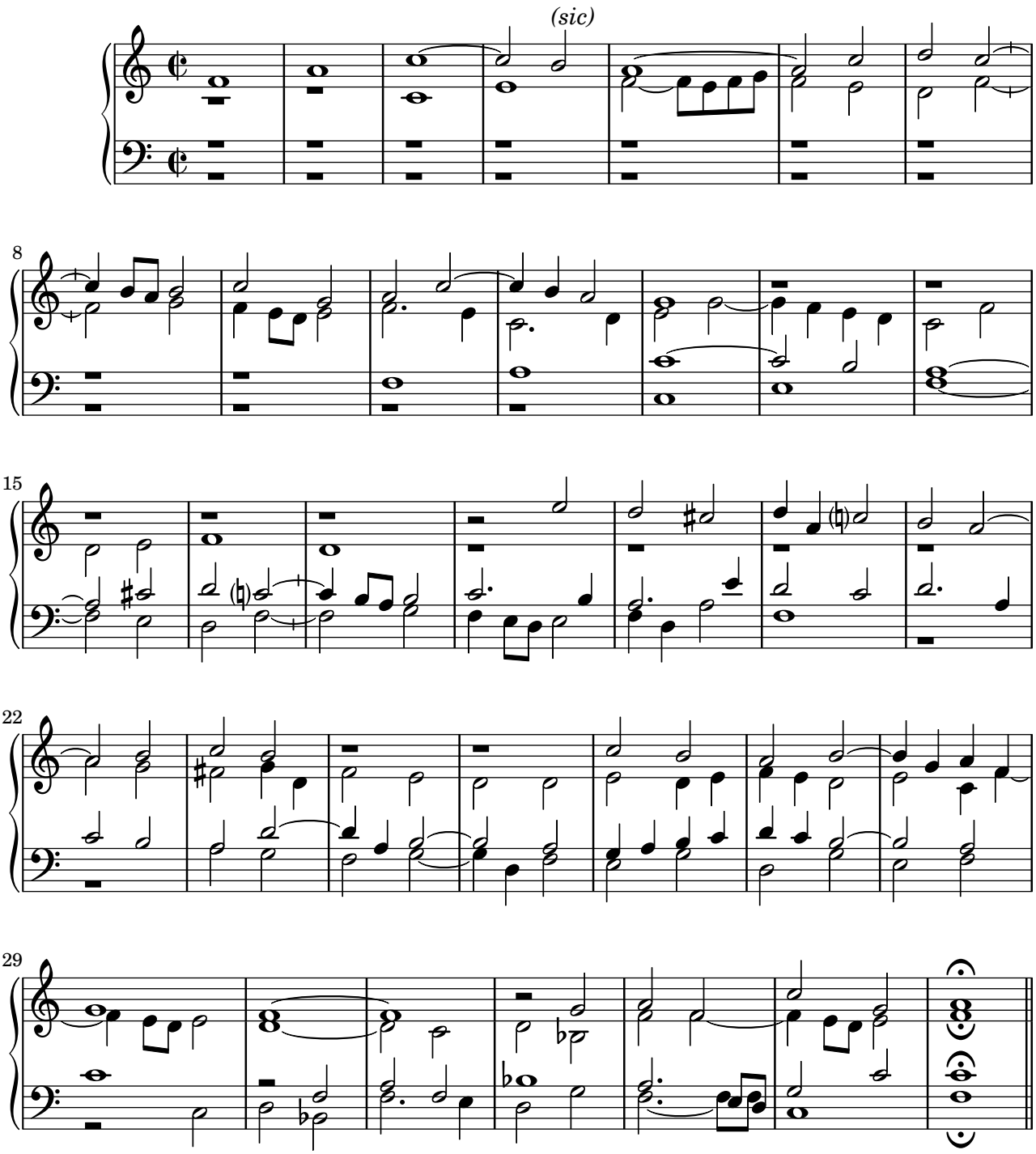



8
14
20
4 = 𝅗𝅥
26
𝅗𝅥 = 𝅗𝅥
34

8. Quatro Kiryes *(sic)* del Quinto Tono

Four Kyrie of the Fifth Tone

I.



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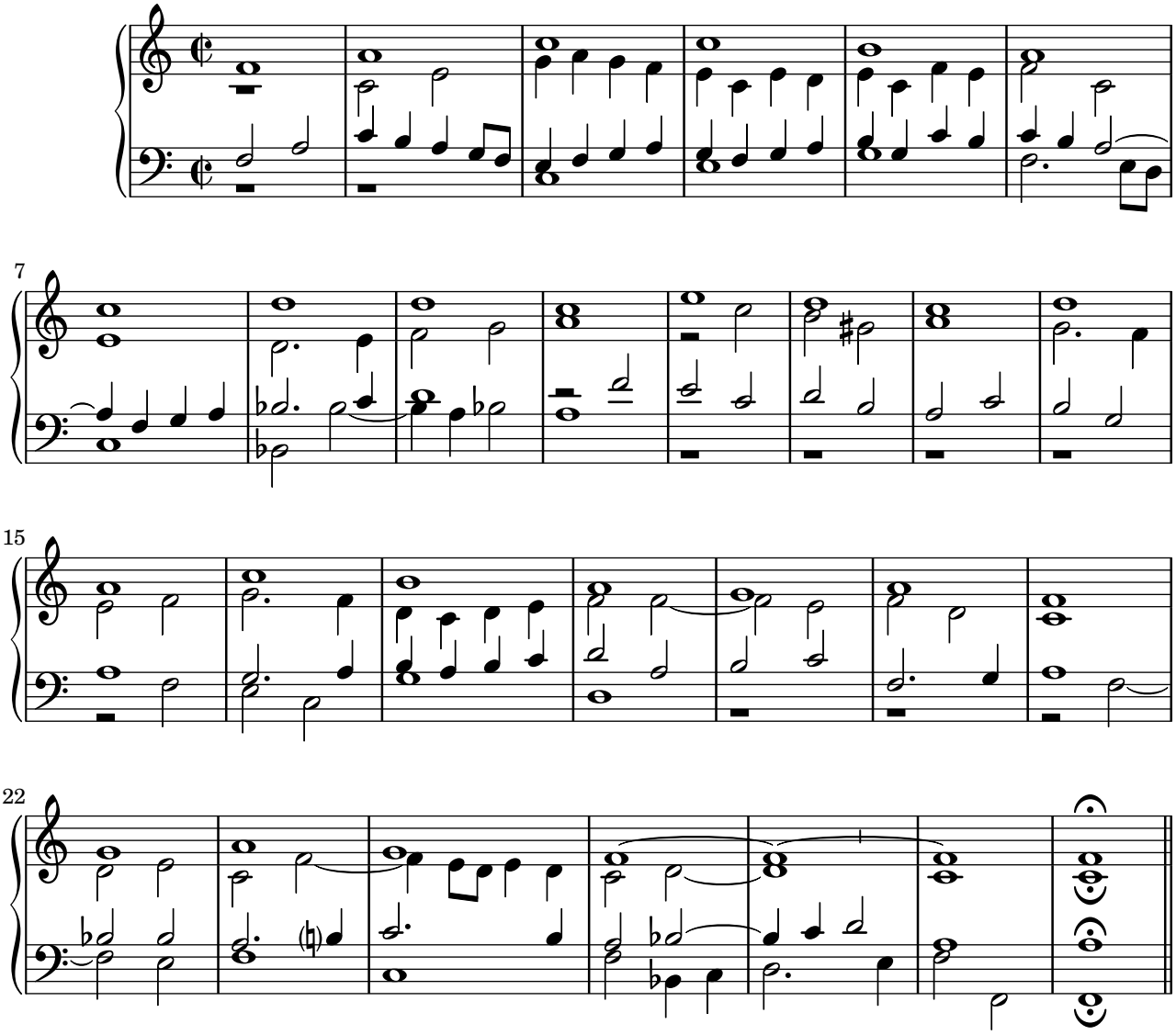

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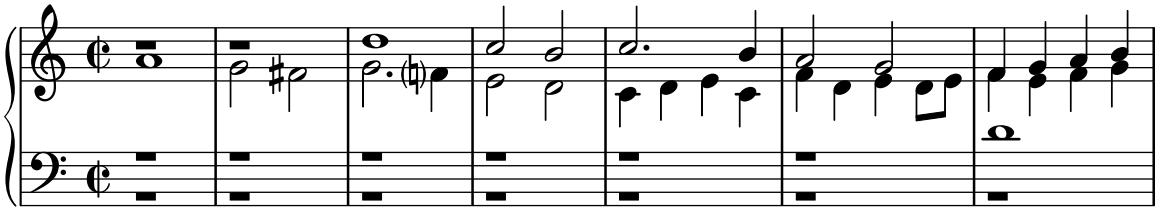
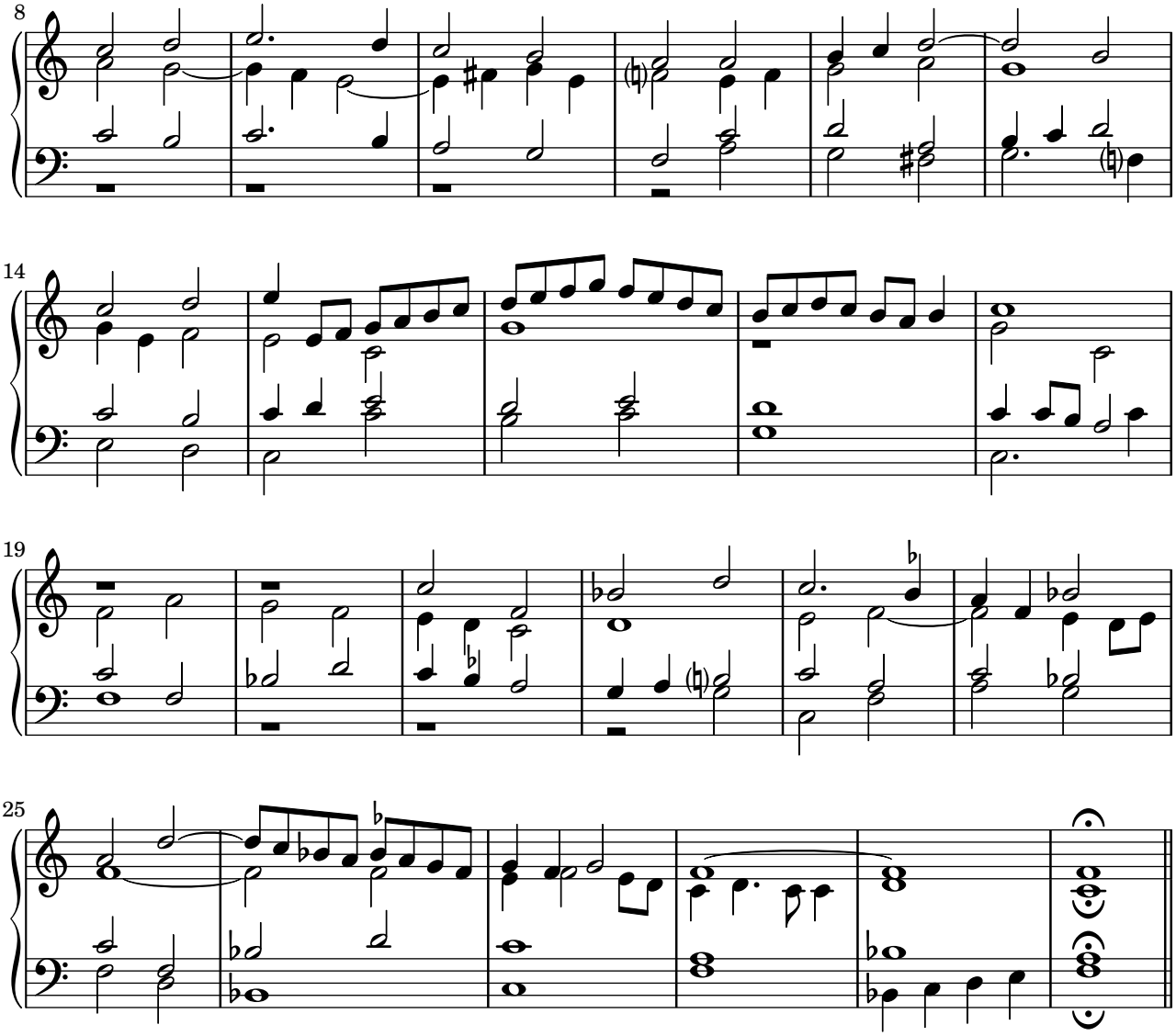
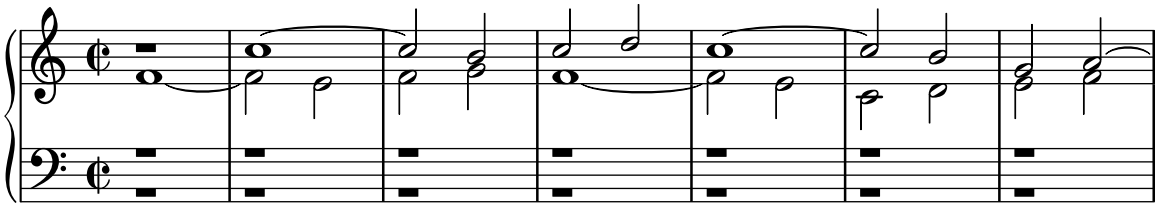
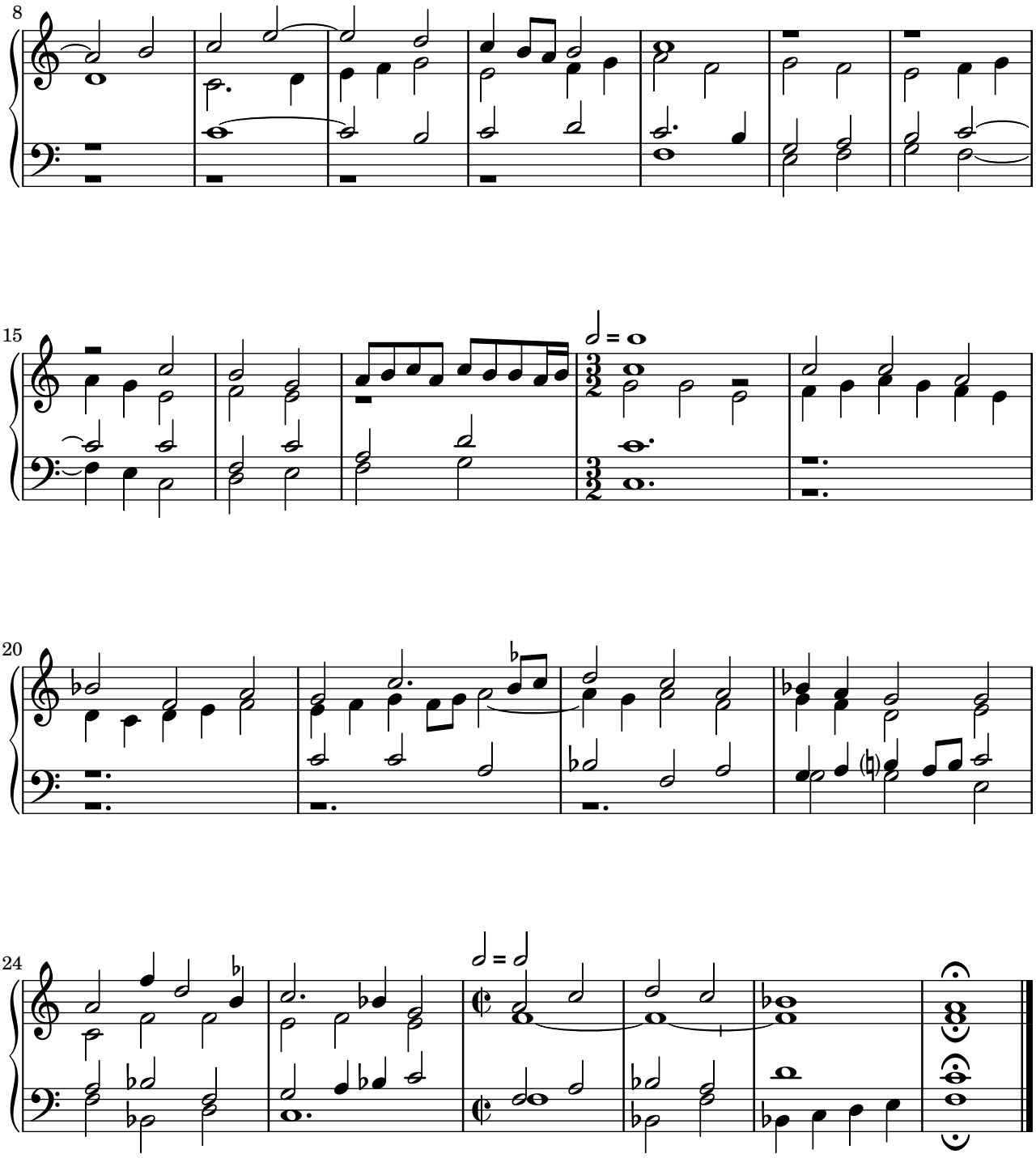




VI.

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