

Luis de Narváez

- * Cuatro diferencias sobre
«Guárdame las vacas»
- * Otras tres diferencias /
Hechas por otra parte

Los seys libros del Delphin de musica, Libro VI, f.97r-99v; 99v-101v.

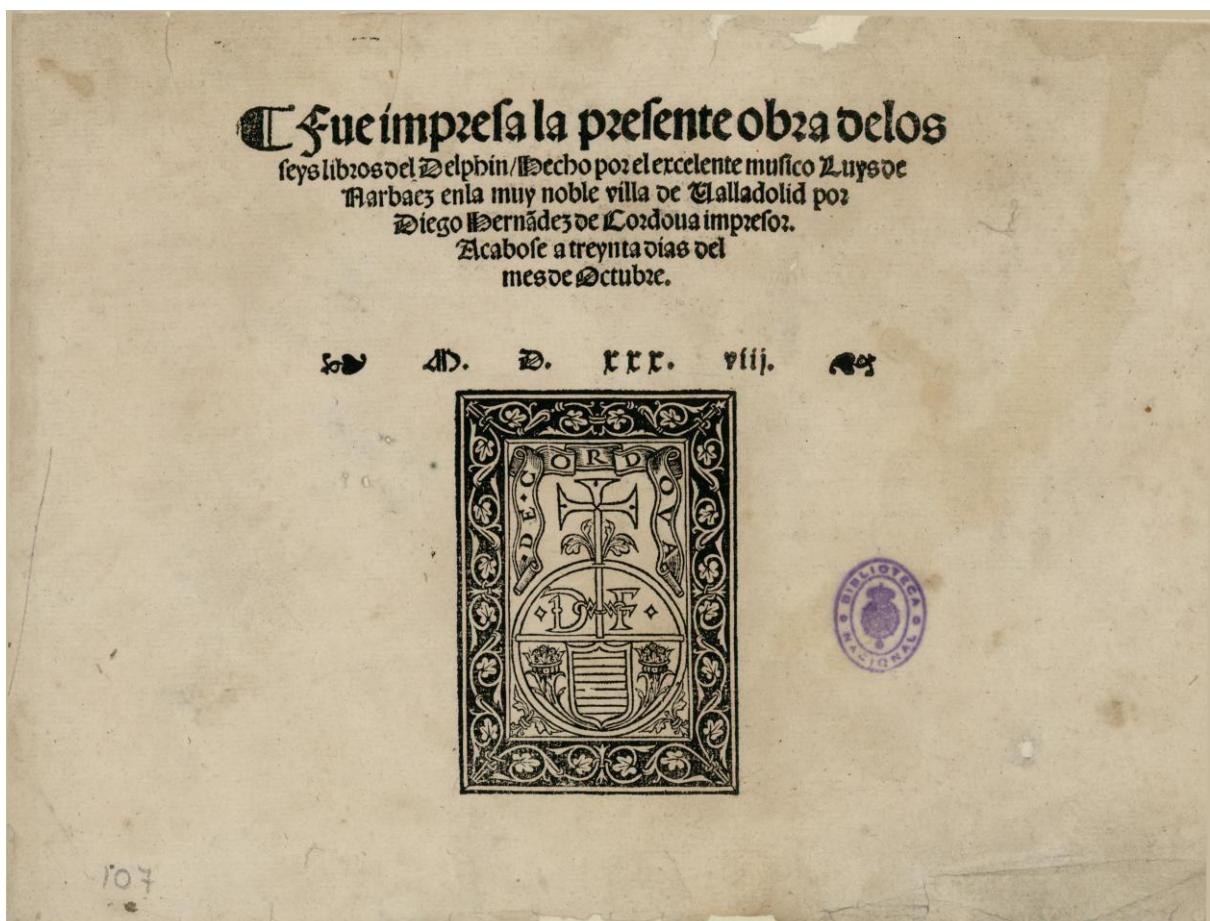
Für Gitarre bearbeitet von
Transcribed for guitar by

Stefan Apke

Vlotho, den 25. Dezember 2019



«Los seys libros del Delphin de musica de cifras para tañer vihuela», Valladolid 1538, f.71v



~ «... en la muy noble villa de Valladolid por Diego Hernandez de Cordoba impresor. Acabose a treynta dias del mes de Octubre. A. D. XXX. VIII»

Inhaltsverzeichnis / Contents

Midi	1
1 Cuatro diferencias sobre «Guárdame las vacas» (2 Seiten/pages)	3
2 Otras tres diferencias / Hechas por otra parte (2 S./p.)	5
3 Revision	7
3.1 Emilio Pujol	7
3.2 Willi Apel	7
4 Faksimiles	9
4.1 Cuatro diferencias sobre «Guárdame las vacas»	9
4.2 Otras tres diferencias / Hechas por otra parte	10
4.3 Kontext / Context	10

MIDI-Dateien / MIDI-Files

Cuatro diferencias sobre «Guárdame las vacas»

Otras tres diferencias

Software

MuseScore
L^AT_EX
GIMP
GNU/Linux, Kubuntu

Narváez und die Vihuela

Die Vihuela, ein der Gitarre ähnliches Instrument, das im 15. und 16. Jh. sehr populär war, kann als das Instrument der spanischen Renaissance angesehen werden.¹ Die Laute spielte in Spanien, anders als in benachbarten Ländern, nur eine untergeordnete Rolle, möglicherweise, weil sie als das Instrument der maurischen Invasoren angesehen wurde.²

Es gibt die Vihuela in diversen Varianten, z. B. in der Version, die mit den Fingern gezupft wird, die *vihuela de mano*. Sie wird komplett chörig (z. B. mit sechs Chören) bespannt und unisono gestimmt. Die Stimmung ist variabel. Und in der Praxis hat sie sich nicht nach absoluten Tonhöhen gerichtet, sondern danach, wie hoch die höchsten Saiten gestimmt werden konnten, also bis kurz vor der Zerreißgrenze. Als Abstände werden Quart – Quart – große Terz – Quart – Quart verwendet.

Der spanische Vihuelist und Komponist Luis de Narváez (Luys de Narváez, Luys de Narbaez), vermutlich um 1500 in Granada geboren und circa (oder nach) 1550 gestorben, veröffentlichte sein Hauptwerk *Los seys libros del Delphin de musica de cifras para tañer vihuela* 1538 in Valladolid und widmete es einem sehr einflussreichen Mann, Francisco de los Cobos y Molina (Francisco de los Couos), Staatssekretär unter Karl V., betreut mit der Obhut über das spanische Finanzwesen.

Narváez komponierte oder bearbeitete geistliche und weltliche Stücke, z. B. von Sängern / Komponisten wie Nicolas Gombert, Josquin Desprez und Jean Richafort. Das fünfte der sieben Bücher von *Los seys libros* enthält Vokalmusik (Romanzen und Villancicos), die für die Vihuela bearbeitet wurde. Ansonsten finden sich in den Büchern auch Fantasien, die später in Transkriptionen wie denen von Emilio Pujol durchnummert wurden (Fantasía I – XIV)^{3,4} und Diferencias, teilweise über volkstümliche Melodien wie hier «Guárdame las vacas» (»Hüte mir die Rinder«).

Die Fantasía ist im 16. Jh. ein zumindest teilweise polyphon angelegtes Instrumentalstück (seit Luis Milán, *El Maestro* 1535/36) und die Diferencia ist eine frühe Variationsform. Seine sechs Diferencias über die Hymne »O gloriosa Domina« werden zur besten Intrumentalmusik des 16. Jh. gezählt.⁵

»Aus der Widmung, die Narváez seinen Tabulaturbüchern voranstellte, ist zu schließen, daß er unter den Vihuelisten als erster die Kunst der Variation pflegte und sich somit erstmals in der Musikgeschichte überhaupt der Variationstechnik als selbständige musikalische Gattung bediente.«⁶

Narváez and the vihuela

The vihuela is an instrument quite similar to the guitar. It was very popular in the 15th and 16th century and can be seen as the instrument of the Spanish Renaissance.¹ Different to other countries in the neighbourhood, the lute wasn't important in Spain, potentially because it was seen as the instrument from the Moorish invaders.²

The vihuela exists in different variants, e.g. in a version plucked with the fingers, the *vihuela de mano*. This instrument is completely equipped with courses (e.g. with six courses), tuned in unison. The tuning can vary. In real life it was not tuned by an absolute tone pitch, but according to the highest strings and how high they could be tuned—as much as possible, shortly before they disrupted. The distances were fourth—fourth—major third—fourth—fourth.

The Spanish vihuelist and composer Luis de Narváez (Luys de Narváez, Luys de Narbaez) was presumably born around 1500 in Granada and passed away in or after 1550. His main work *Los seys libros del Delphin de musica de cifras para tañer vihuela* was published 1538 in Valladolid. He dedicated it to a very influential man, Francisco de los Cobos y Molina (Francisco de los Couos), Secretary of State, who managed the Spanish financial concerns of King Charles V.

Narváez composed or arranged clerical and mundane pieces, e.g. from singers / composers like Nicolas Gombert, Josquin Desprez and Jean Richafort. The fifth of the seven books from *Los seys libros* contains vocal music (Romanzas and Villancicos), arranged for the vihuela. Apart from that there are fantasies in his books, which were numbered later on in transcriptions like those from Emilio Pujol (Fantasía I – XIV)^{3,4} and Diferencias partially using popular songs like “Guárdame las vacas” (“Take care of the cattle”).

In the 16th century the Fantasía is a partially polyphonic constructed instrumental piece (since Luis Milán, *El Maestro* 1535/36) and the Diferencia is a very early variation form. His six Diferencias about the hymn “O gloriosa Domina” are ranked to be in between the best instrumental music of the 16th century.⁵ Derived from his dedication at the beginning of his tabulation books it seems that Narváez was the first of the vihuela players who used the art of varying and this kind of variation technique as a standalone musical genre.⁶

¹Siehe zu Vihuela, Gitarre und Laute die Ausführungen von Konrad Ragossnig: *Handbuch der Gitarre und Laute*. Mainz 1978, Schott's Söhne, S. 37, S. 55 ff. u.a.

²Andere potentielle Gründe / other possibilities: José Miguel Moreno: *La Guitarra Española (1536-1836)*, CD-Booklet.

³Emilio Pujol: *Luys de Narváez: Los seys libros (...)*, Barcelona 1945.

⁴Graciano Tarragó: *Luys de Narváez: Los seys libros (...)*, Madrid 1971. Union Musical Española, 21613.

⁵Vgl. Konrad Ragossnig: *Handbuch der Gitarre und Laute*. Mainz 1978, Schott's Söhne, S. 107 f.

⁶Ebenda, S. 70.

Cuatro diferencias sobre «Guárdame las vacas»

Los seys libros del Delphin de musica de cifras para tañer vihuela, Libro VI, f. 97r-99v
Valladolid 1538

Eingerichtet von Stefan Apke

Luis de Narváez (um 1500 – circa 1550)

III

Primera diferencia

II

III

6

III

Segunda diferencia

II

III

7

Tercera diferencia

IX

I

Quarta diferencia

II

V

III

Otras tres diferencias

Hechas por otra parte

Los seys libros del Delphin de musica de cifras para tañer vihuela, Libro VI, f. 99v-101v
Valladolid 1538

Eingerichtet von Stefan Apke

Luis de Narváez (um 1500 – circa 1550)

A musical score for a vihuela, featuring a single staff with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-6 show various rhythmic patterns involving eighth and sixteenth notes, with some notes having numerical or letter-like markings below them. A bracket labeled 'I' spans the first two measures.

Primera diferencia

A musical score for a vihuela, featuring a single staff with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-6 show various rhythmic patterns involving eighth and sixteenth notes, with some notes having numerical or letter-like markings below them.

A musical score for a vihuela, featuring a single staff with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-6 show various rhythmic patterns involving eighth and sixteenth notes, with some notes having numerical or letter-like markings below them. A bracket labeled 'I' spans the first two measures.

A musical score for a vihuela, featuring a single staff with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-6 show various rhythmic patterns involving eighth and sixteenth notes, with some notes having numerical or letter-like markings below them.

A musical score for a vihuela, featuring a single staff with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-6 show various rhythmic patterns involving eighth and sixteenth notes, with some notes having numerical or letter-like markings below them. A bracket labeled 'I' spans the first two measures.

A musical score for a vihuela, featuring a single staff with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-6 show various rhythmic patterns involving eighth and sixteenth notes, with some notes having numerical or letter-like markings below them. A bracket labeled 'I' spans the first two measures.

Segunda diferencia

A musical score for a vihuela, featuring a single staff with a treble clef, a key signature of one flat, and a time signature of common time (indicated by a '4'). The music consists of six measures. Measure 1 starts with a dotted half note followed by a sixteenth-note pattern. Measures 2-6 show various rhythmic patterns involving eighth and sixteenth notes, with some notes having numerical or letter-like markings below them.

Musical score for piano, page 5, measures 1-8. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measures 1-4 show a melodic line with various note values and rests. Measures 5-8 continue the melodic line, with measure 8 concluding with a half note. Measure numbers 1 through 8 are written above the staves.

Musical score for piano, page 7, measures 1-10. The score consists of two staves. The top staff uses a treble clef and a key signature of one flat. The bottom staff uses a bass clef and a key signature of one flat. Measure 1: Treble staff has eighth notes (1, 2), (3, 4). Bass staff has eighth note 3. Measure 2: Treble staff has eighth notes (2, 3), (4, 5). Bass staff has eighth note 3. Measure 3: Treble staff has eighth notes (1, 2), (3, 4). Bass staff has eighth note 3. Measure 4: Treble staff has eighth notes (2, 3), (4, 5). Bass staff has eighth note 3. Measure 5: Treble staff has eighth notes (1, 2), (3, 4). Bass staff has eighth note 3. Measure 6: Treble staff has eighth notes (2, 3), (4, 5). Bass staff has eighth note 3. Measure 7: Treble staff has eighth notes (1, 2), (3, 4). Bass staff has eighth note 3. Measure 8: Treble staff has eighth notes (2, 3), (4, 5). Bass staff has eighth note 3. Measure 9: Treble staff has eighth notes (1, 2), (3, 4). Bass staff has eighth note 3. Measure 10: Treble staff has eighth notes (2, 3), (4, 5). Bass staff has eighth note 3.

Musical score for piano, page 9, measures 8-10. The score consists of two staves. The left staff uses a treble clef, a key signature of one flat, and a common time signature. It contains measures 8 through 10. Measure 8 starts with a forte dynamic (F) and includes a 3/8 time signature. Measures 9 and 10 continue the melodic line. The right staff begins in measure 10, featuring a bass clef, a key signature of one flat, and a common time signature. It includes a bass clef, a bass dynamic (B), and a bass clef repeat sign.

A musical score for piano in 3/4 time, featuring a treble clef and a key signature of one flat. The right hand plays a melodic line with eighth-note patterns, some with grace notes. The left hand provides harmonic support with sustained notes and eighth-note chords. Measure numbers 4, 5, 6, and 7 are indicated above the staff.

Tercera diferencia

Musical score for the right hand of the piano part, page 3, measures 8-11. The score is in common time (indicated by the '4' at the top center) and consists of four staves. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of eighth note = 8. The second staff starts with a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 8. The third staff starts with a bass clef, a key signature of two sharps, and a tempo marking of eighth note = 8. The fourth staff starts with a treble clef, a key signature of one sharp, and a tempo marking of eighth note = 8. The music features various note heads with stems and beams, and some notes have numerical values (e.g., 2, 3, 4) placed above them.

A musical score for piano, page 5, showing measures 8 through 11. The key signature is B-flat major (two flats). Measure 8 starts with a bass note followed by a treble eighth-note pattern. Measure 9 begins with a bass eighth note, followed by a treble eighth-note pattern. Measure 10 starts with a bass eighth note, followed by a treble eighth-note pattern. Measure 11 concludes with a bass eighth note, followed by a treble eighth-note pattern.

Musical score for piano, page 7, measures 1-5. The score consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a common time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. Measure 1 starts with a forte dynamic. Measures 2-5 show a repeating pattern of eighth-note chords. Measure 6 begins with a forte dynamic.

3 Revision

3.1 Emilio Pujol



alchetron.com

Emilio Pujol (1886 – 1980), war ein renommierter Schüler von Francisco Tárrega und einer der wenigen Gitarristen des 20. Jahrhunderts, der mit Fingerkuppen statt mit echten oder aufgeklebten langen Fingernägeln spielte. Neben der klassischen Gitarre hat sich Pujol insbesondere auch mit der Viuhela beschäftigt.

Im Jahr 1945 hatte er *Los seys libros del Delphin de musica* von Luis de Narváez transkribiert und in Barcelona herausgegeben. Es ist noch heute ein Referenzwerk.

Emilio Pujol (1886 – 1980) was one of the most talented pupils of Francisco Tárrega and he was one of the rare guitarists in the 20th century playing guitar with the fingertips instead of playing with long genuine (or glued on) fingernails. Beside playing the classical guitar he was also interested e.g. in using the vihuela.

In the year 1945 he transcribed *Los seys libros del Delphin de musica* from Luis de Narváez and published it in Barcelona. It is until today a reference work.

3.2 Willi Apel

Der deutsch-amerikanische Musikwissenschaftler Willi Apel (1893 – 1988) publizierte mehrere einflussreiche Werke, hierunter ein maßgebliches über die Aufzeichnung von Musik in Notenschrift, *Die Notation der polyphonen Musik 900 – 1600*.

Das ist deshalb interessant, weil dort in dem Abschnitt über die Lautentabulaturen (übrigens Pflichtlektüre für jeden, der sich mit Lautentabulaturen beschäftigen möchte!) die ersten sechs »Takte« von Narváez' *Diferencias sobre Guárdame las vacas* als Beispiel dienen, warum man nicht davon ausgehen kann, echte Takte vor sich zu haben, nur weil in der Tabulatur Taktstriche stehen. Im 16. Jahrhundert gibt es häufig Kompositionen, deren¹

»... wahrer Rhythmus gewöhnlich nicht aus der Originalnotation erkennbar [ist], sondern [...] im Gegenteil durch sie verschleiert [wird]. So sind z. B. in den Drucken der spanischen Lautenisten Narvaez (1538), [...] alle Stücke mit Taktstrichen versehen, und zwar stets im Abstand einer *S*. Da die *S* ihrer rhythmischen Funktion nach der

The German-American musicologist Willi Apel (1893 – 1988) published some influential works, hereof a decisive one about the musical notation, *The notation of polyphonic music, 900 – 1600*.

This is quite interesting, because in the section about lute tablatures (required reading for everyone who wants to transcribe lute tablatures!) the first six “measures” of Narváez' *Diferencias sobre Guárdame las vacas* are used as an example why one cannot trust to have real measures just because in the lute tablature it seems to be so. In the 16th century there are quite often compositions in which²

“... their true rhythm is usually obscured in the original notation. For instance, in the books of the Spanish lute composers Narvaez (1538), [...] all the pieces are barred, but in measures equalling only one *S* each. In modern terms, this means that the barlines mark off single beats, not measures.”

¹Willi Apel: *Die Notation der polyphonen Musik 900 – 1600*. Wiesbaden 1981, Breitkopf & Härtel, S. 72. Deutsche Ausgabe der englischen Originalausgabe.

²Willi Apel: *The notation of polyphonic music, 900 – 1600*. Cambridge, Mass. 1961. Mediaeval Academy of America, pp. 66-67. (Available at <https://archive.org/details/notationofpolyph00apel>).

heutigen Viertelnote entspricht, so bedeutet dies, daß die ‚Taktstriche‘ nicht volle Takte, sondern einzelne Schläge voneinander abgrenzen.«

Deshalb sollte man, um Takte im heutigen Sinne zu erstellen, zwei oder wie in diesem Fall drei originale Takte zu einem zusammenfassen.

(Das Beispiel von Apel a) und b) ist hier etwas abgeändert, da er im ersten Takt eine Note vergessen hatte.)

Hence it is useful to put two, or in this case three, original bars together in a single one to get a modern barring.

(Apel's example a) and b) is changed here a little bit, because he did forget a single note in the first bar.)



a) genaue Übertragung (ohne polyphone Interpretation) / strict transcription (without a polyphonic interpretation):



b) dito, aber mit eigentlichem Rhythmus und richtigen Takten / ditto, but with proper rhythm and correct modern barring:



Emilio Pujol hat die ersten sechs originalen Takte von «Guárdame las vacas» in dieser Weise aufzeichnet:⁹



Diese Vorgehensweise ist nur insofern günstig, weil es für den Leser ganz praktisch ist, die Takte schnell mit dem Original vergleichen zu können. Allerdings ist die Taktaufteilung grotesk und die gekünstelt wirkenden Syncopen machen eine glauben, der Komponist sei ein echter Langweiler. Wer so etwas auf der Gitarre spielt, der wird dazu verleitet extrem behäbig zu sein.

Emilio Pujol transcribed the first six original measures from “Guárdame las vacas” this way:⁹

This procedure is in so far useful as the reader is instantly capable of comparing the measures with the original. But the partitioning is grotesque and the artificial looking syncopes suggest that the composer is a real slowpoke. Who is enforced to play this with a classical guitar is misguided to play extremely cumbersome.

⁹Emilio Pujol: *Luys de Narváez: Los seys libros del Delphin de música de cifra para tañer vihuela*, transcripción y estudio por Emilio Pujol, Barcelona: Instituto Español de Musicología, 1945.

4 Faksimiles

«Los seys libros del Delphin de musica de cifras para tañer vihuela», Libro VI, Valladolid 1538, f.97r-99v; 99v-101v; 104v. **Biblioteca Nacional de España.**

4.1 Cuatro diferencias sobre «Guárdame las vacas»

The image displays six facsimiles of handwritten musical notation for vihuela, arranged in two columns of three. Each facsimile consists of two staves of music. The notation uses a system of dots and dashes (cifras) to represent fingerings and strumming patterns. The first column contains:

- Facsimile 1:** The title 'Guárdame las vacas, ton del primer Lomo.' followed by the beginning of the piece.
- Facsimile 2:** The second variation, labeled 'Segunda diferencia.'
- Facsimile 3:** The fourth variation, labeled 'Quarta diferencia.'

The second column contains:

- Facsimile 4:** The third variation, labeled 'Tercera diferencia.'
- Facsimile 5:** The fifth variation, labeled 'Quinta diferencia.'
- Facsimile 6:** The sixth variation, labeled 'Q. trastreto de otras diferencias hechas por otra parte.'

Each facsimile includes decorative elements like small figures at the top and bottom.

4.2 Otras tres diferencias / Hechas por otra parte



[Italienische Tabulatur / Italian tablature]

4.3 Kontext / Context

Cuatro diferencias ... &
Otras tres diferencias ...
... gehören zusammen / belong together.

Tabla.	
Quinta diferencia de doble a cuatro.	so. lxxij.
Sexta diferencia de milmo igno a tres.	so. lv.
Primer contra punto de facris so lennja a cuatro.	so. lyj.
Segundo contra punto de facris so lennja a tres.	so. lvij.
Tercero contra punto de facris solenjs aquo.	so. lxi.
Quinto contra punto de facris solenjs aquo a uno.	so. lxi.
Primer contra punto de facris solenjs nijos a uno.	so. lxi.
Tabla del quinto libro.	
Y salaffen el Rey amiro.	so. lxxij.
Yaleana se el Rey moso.	so. lxxiiij.
Tres diferencias sobre un villancico q dize si tantos balcones la garga combaten.	so. lxxv.
Segunda diferencia de este villancico.	so. lxxvij.
Tercera diferencia del mismo.	so. lxx.
Sexta diferencia sobre un villancico que dizen, y la mi cinta dorada.	so. lxxij.
Segunda diferencia.	so. lxxiiij.
Tercera diferencia.	so. lxxv.
Quarta diferencia.	so. lxxvij.
Quinta diferencia.	so. lxxvij.
Sexta diferencia.	so. lxxvij.
La bella mal maridada.	so. lxxvij.
Fin.	