

# Diferencias sobre la Pavana Italiana

♩ = 100

Antonio de Cabezón (1510-1566),  
arr. Martin Grayson

Guitar 1

Guitar 2

Measures 1-4 of the piece. Guitar 1 (treble clef) plays a melody of eighth and sixteenth notes. Guitar 2 (treble clef) provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is common time (C).

5

Measures 5-8. Measure 5 continues the melodic line in Guitar 1. Measure 6 features a long, sustained chord in Guitar 2. Measures 7 and 8 show more complex rhythmic patterns in both guitars.

9

Measures 9-13. Measure 9 introduces a new melodic phrase. Measure 10 has a long sustained chord in Guitar 2. Measures 11-13 continue the melodic development in Guitar 1.

14

Measures 14-17. Measure 14 features a melodic phrase with a sharp sign. Measure 15 has a long sustained chord in Guitar 2. Measures 16 and 17 continue the melodic line in Guitar 1.

18

Measures 18-21. Measure 18 features a melodic phrase. Measure 19 has a long sustained chord in Guitar 2. Measures 20 and 21 continue the melodic line in Guitar 1.

2 22

26

30

33

37

40

This musical score is for a piano piece, spanning measures 22 to 40. It is written for two staves, treble and bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into systems of two staves each. Measure numbers 22, 26, 30, 33, 37, and 40 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of tied notes and slurs, indicating sustained sounds or melodic lines. The bass staff often provides a harmonic foundation with sustained chords and moving lines, while the treble staff carries the primary melodic themes. The piece concludes with a final cadence in measure 40.

44

3

Measures 44-46 of a musical score. Measure 44 features a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note chord (F3, C4). Measure 45 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 46 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4).

47

Measures 47-49 of a musical score. Measure 47 features a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 48 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 49 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4).

50

Measures 50-52 of a musical score. Measure 50 features a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 51 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 52 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4).

53

Measures 53-56 of a musical score. Measure 53 features a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 54 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 55 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 56 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4).

57

Measures 57-60 of a musical score. Measure 57 features a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 58 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 59 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 60 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4).

61

Measures 61-64 of a musical score. Measure 61 features a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 62 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 63 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4). Measure 64 has a treble clef with a whole note chord (F4, C5) and a bass clef with a half note chord (F3, C4).

65

Measures 65-68 of a musical score. The right hand features a melody with eighth and sixteenth notes, including triplets in measures 66 and 67. The left hand provides a harmonic accompaniment with chords and single notes, including a sharp sign in measure 67.

69

Measures 69-72 of a musical score. The right hand continues the melodic line with eighth and sixteenth notes. The left hand features a more active bass line with eighth and sixteenth notes, including a long slur in measure 72.

73

Measures 73-76 of a musical score. The right hand has a melodic line with eighth and sixteenth notes, including a long slur in measure 73. The left hand features a bass line with eighth and sixteenth notes, including a long slur in measure 76.

77

Measures 77-80 of a musical score. The right hand features a melodic line with eighth and sixteenth notes, including a long slur in measure 79. The left hand features a bass line with eighth and sixteenth notes, including a long slur in measure 80.

81

Measures 81-84 of a musical score. The right hand features a melodic line with eighth and sixteenth notes, including a long slur in measure 81. The left hand features a bass line with eighth and sixteenth notes, including a long slur in measure 84.

84

Measures 84-87 of a musical score. The system consists of two staves. The upper staff begins with a whole rest in measure 84, followed by a series of eighth and sixteenth notes in measures 85, 86, and 87. The lower staff provides harmonic support with chords and moving lines, including a melodic phrase in measure 84 and sustained notes in measures 85 and 86.

88

Measures 88-91 of a musical score. The system consists of two staves. The upper staff features a melodic line with a sharp sign in measure 88, followed by eighth notes and a half note in measure 89, and then a phrase of eighth notes in measures 90 and 91. The lower staff has sustained notes in measures 88 and 89, followed by a melodic phrase in measures 90 and 91.

92

Measures 92-95 of a musical score. The system consists of two staves. The upper staff contains a continuous melodic line of eighth notes across all four measures. The lower staff features a series of chords, with a melodic line in measure 92 and sustained notes in measures 93, 94, and 95.

96

Measures 96-99 of a musical score. The system consists of two staves. The upper staff has a melodic line of eighth notes across all four measures. The lower staff features a series of chords, with a melodic line in measure 96 and sustained notes in measures 97, 98, and 99.

100

Measures 100-103 of a musical score. The system consists of two staves. The upper staff has a melodic line of eighth notes across all four measures. The lower staff features a series of chords, with a melodic line in measure 100 and sustained notes in measures 101, 102, and 103.

104

Measures 104-107. The right hand features a melodic line with eighth and sixteenth notes, including a trill in measure 104. The left hand provides a harmonic accompaniment with chords and moving lines. A slur connects the first two notes of the left hand in measure 104.

108

Measures 108-110. The right hand continues the melodic development with eighth notes. The left hand features a steady accompaniment of chords and moving lines.

111

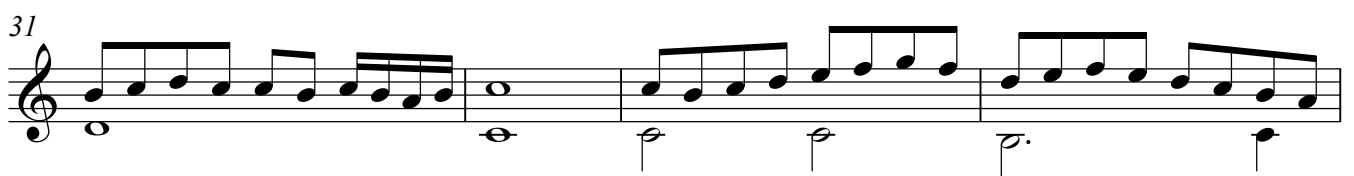
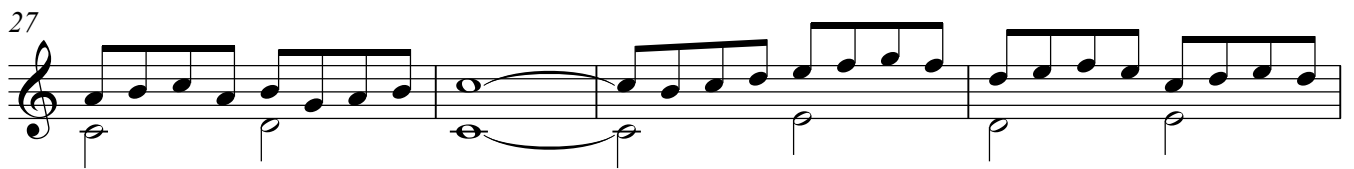
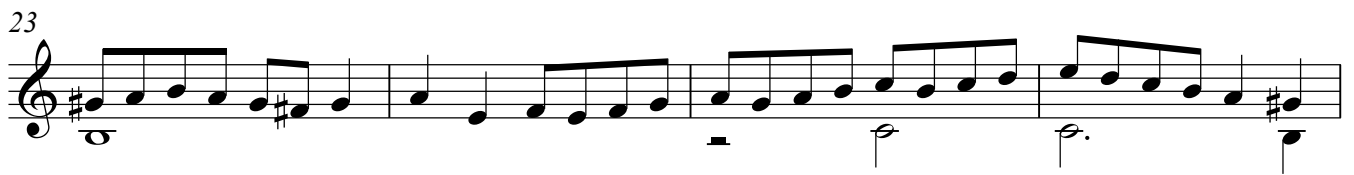
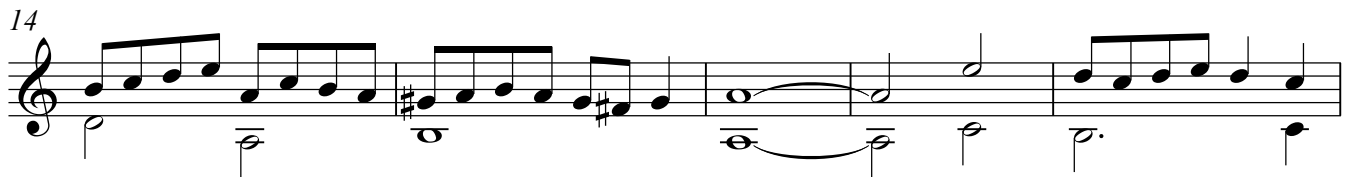
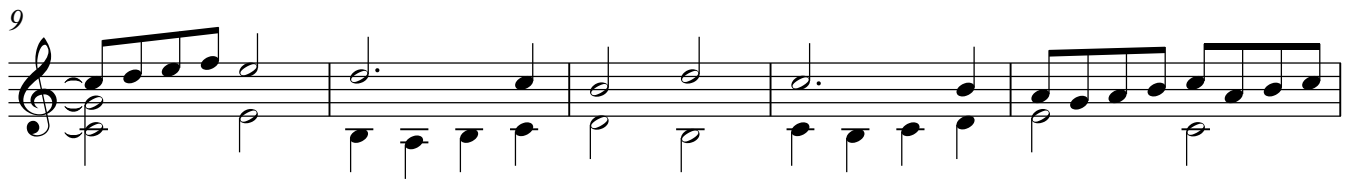
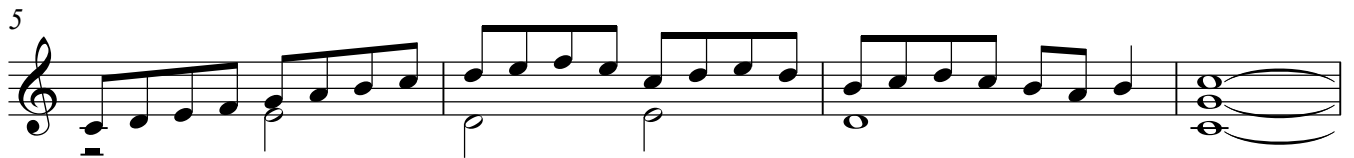
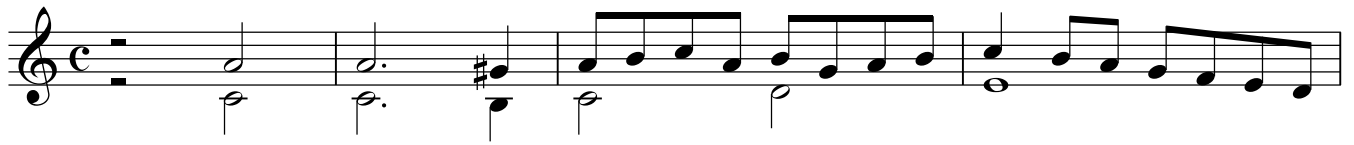
Measures 111-113. The right hand has a melodic line with eighth notes and a trill in measure 112. The left hand features a steady accompaniment of chords and moving lines. The system concludes with a double bar line and repeat signs.

# Diferencias sobre la Pavana Italiana

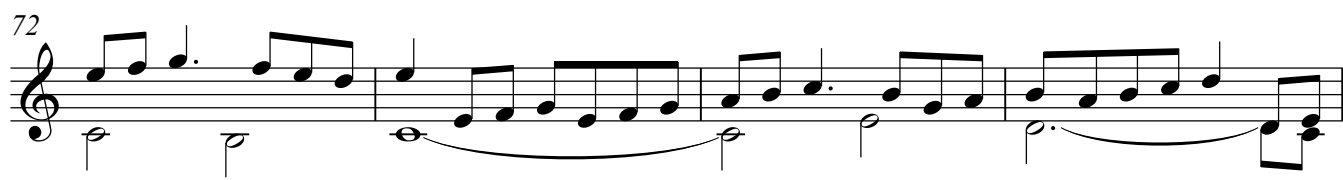
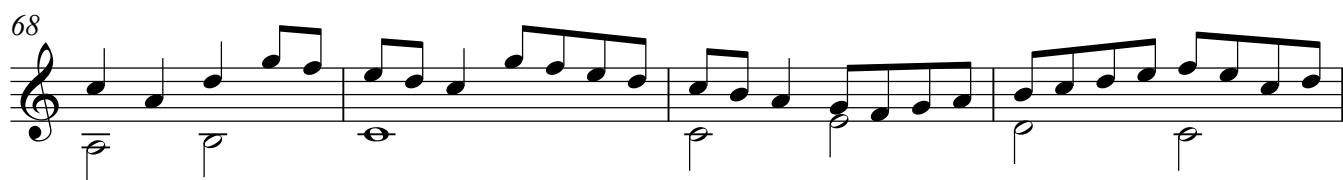
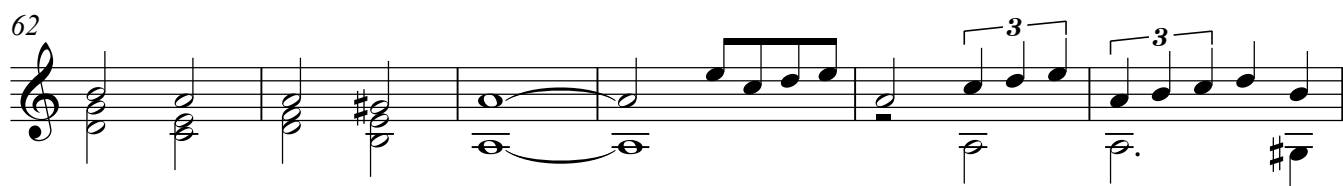
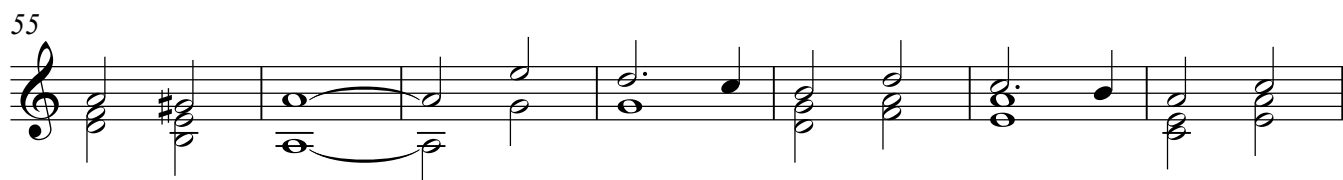
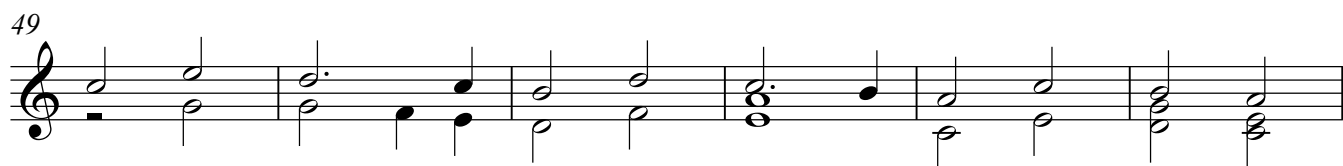
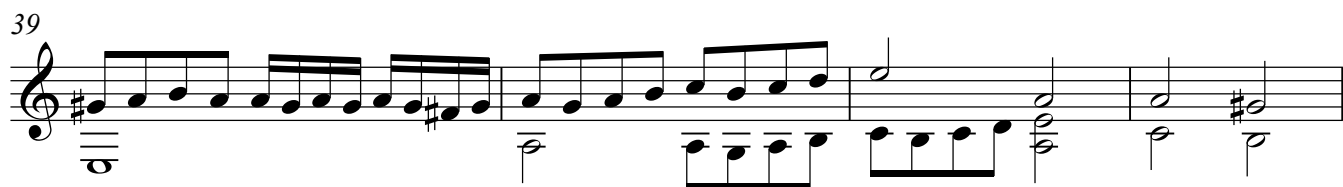
Guitar 1

Antonio de Cabezón (1510-1566),  
arr. Martin Grayson

$\text{♩} = 100$



V.S.



## Guitar 1

3

85

Musical notation for measure 85. The staff shows a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with some beamed sixteenth notes. The bass line features half notes and whole notes, including a chromatic movement from G# to F#.

89

89

[illegible]

97

Measure 97: Treble clef. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, 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101



105

109

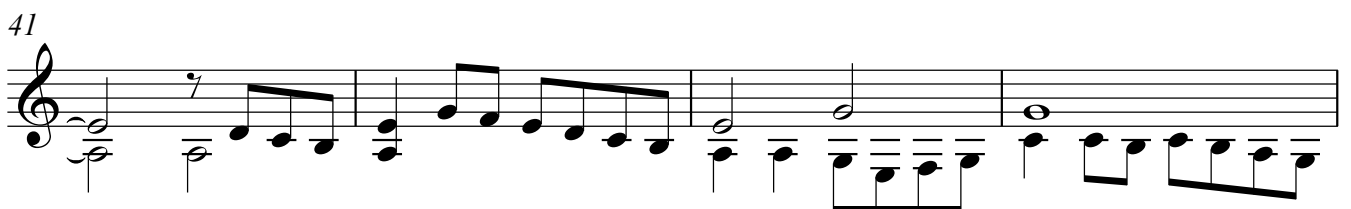
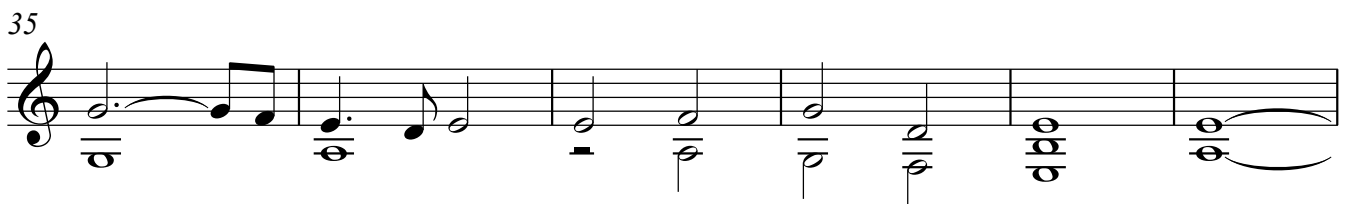
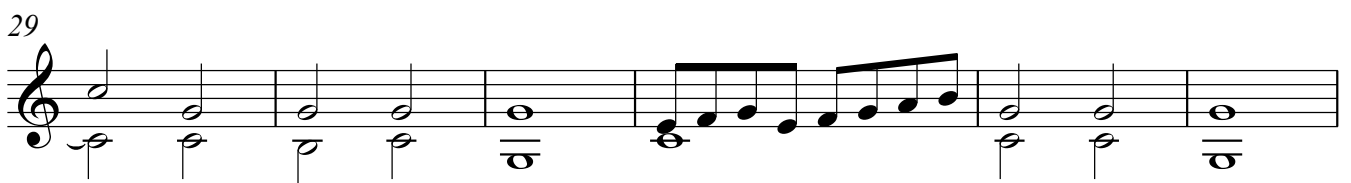
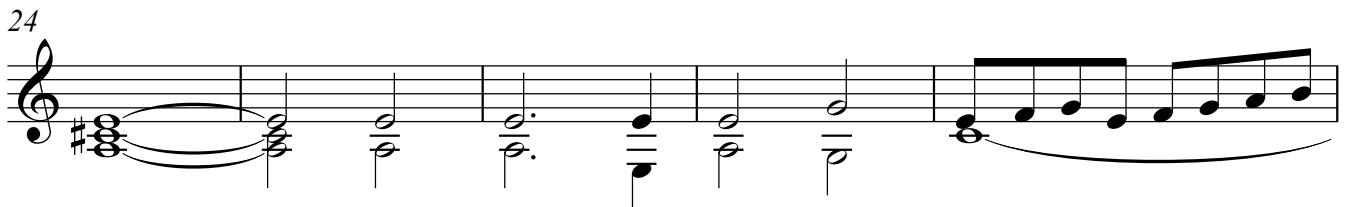
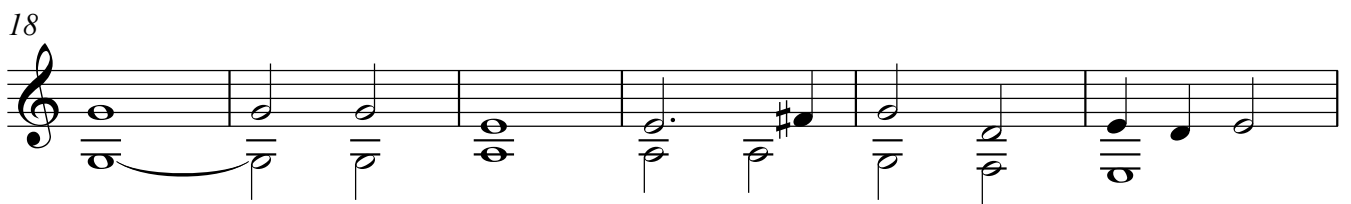
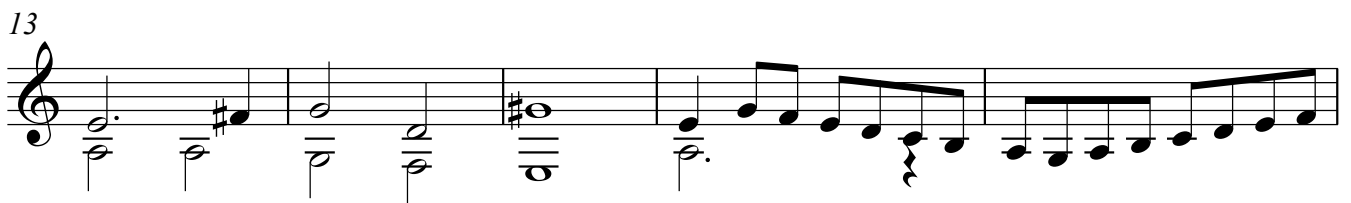
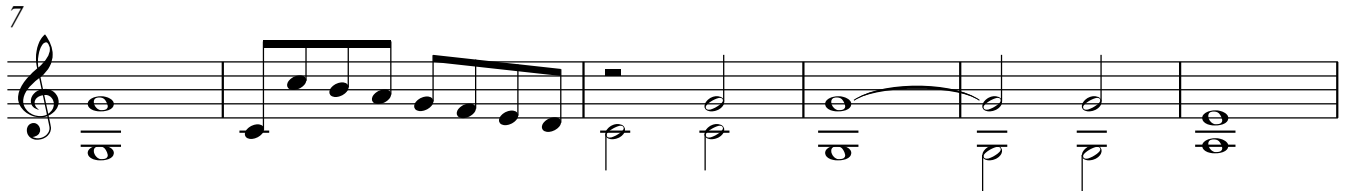
The first system of the musical score is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some notes beamed together. There are three measures in this system, separated by bar lines. The first measure contains four eighth notes. The second measure contains a quarter note followed by three eighth notes. The third measure contains a quarter note followed by three eighth notes. The system ends with a double bar line.

# Diferencias sobre la Pavana Italiana

Guitar 2

Antonio de Cabezon (1510-1566),  
arr. Martin Grayson

$\text{♩} = 100$



V.S.

