

SERIE DIDACTICA DE MUSICA ANTIGUA / EARLY MUSIC DIDACTIC SERIES

Dirigida por / General Editor
MARIO A. VIDELA

La SERIE DIDACTICA DE MUSICA ANTIGUA tiene por finalidad brindar al músico práctico y al estudiante una selección del vasto legado musical de los períodos preclásicos, muchas veces sólo accesible a estudiosos y especialistas.

El creciente interés por la Música Antigua ha hecho florecer en nuestros días numerosos conjuntos vocales e instrumentales que se dedican en gran parte a explorar el repertorio musical de la Edad Media, el Renacimiento y el Barroco, originados generalmente en grupos corales o de flautas dulces que incorporan luego la guitarra, el laúd, el clave y otros instrumentos antiguos.

Esta serie ayudará a enriquecer dicho repertorio presentando, no sólo un accesible y variado material sino también un número suficiente de indicaciones complementarias que introducirán al ejecutante en los distintos problemas de interpretación y lo estimularán a realizar sus propias experiencias y búsquedas en la interesante práctica de la música antigua.

The EARLY MUSIC DIDACTIC SERIES aims at offering to the performer and the student a selection from the vast legacy of the Middle Ages, the Renaissance and the Baroque, often only available to specialists and scholars.

Nowadays the increasing interest in Early Music, fostered mainly by the resurgence of the recorder, has brought to being a growing number of ensembles which, employing also guitar, voices and eventually other old instruments (lute, harpsichord, viola da gamba, etc.), devote themselves to exploring the preclassical repertoire.

These series aspire to enrich that repertoire by presenting material which is varied and easily accessible, being also supplied with additional indications allowing the player to delve into the problems of interpretation and stimulating him to investigate and penetrate further into the fascinating world of the performance of Early Music.

English translation:
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SERIE DIDACTICA DE MUSICA ANTIGUA
DIDACTIC SERIES OF EARLY MUSIC

EJEMPLOS DE ORNAMENTACION DEL RENACIMIENTO
EXAMPLES OF ORNAMENTATION FROM THE RENAISSANCE

revisión de/*edited by*
MARIO A. VIDELA

RICORDI

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PREFACIO

El considerable número de tratados y ejemplos de ornamentación del Renacimiento que se han conservado, nos revela un arte altamente desarrollado que, originado en antiguas prácticas de improvisación, se extendió hasta el Barroco. Poco sabríamos hoy acerca de ese arte si careciéramos de dichas fuentes escritas. Éstas, no obstante, sólo constituyen un mero reflejo de las variadas prácticas de ornamentación improvisadas por los músicos de aquella época. Una de estas prácticas —“la *disminución*”—, adquirió gran popularidad y difusión durante el siglo XVI, en la ejecución de la música polifónica y solística tanto sacra como profana.

Por *disminución* o *coloratura* (conocida en España como “*glosa*” y en Inglaterra como “*division*”) se entiende generalmente el proceso de dividir las notas largas de una melodía en valores más breves, llenando los intervalos con pasajes de diversas figuraciones (notas de paso, escalas, etc.). Estos pasajes o “*passaggi*” se introducían en distintos puntos de la melodía y con preferencia en las cadencias finales, sobre la penúltima nota de una composición. No sólo era frecuente la ornamentación de la voz superior de una pieza polifónica sino la improvisación de disminuciones en todas las voces de una composición, como lo sugiere Hermann Finck en su *Practica Musica* (Wittenberg, 1556): “*Todas las voces deben ser ornamentadas, pero no simultáneamente, de manera que cada voz se destaque a su turno*”. También era típico de la primera forma la variante citada por Lodovico Zacconi en su *Prattica di Musica* (Venecia, 1592): “*Es una delicia cuando una voz de la pieza es cantada con disminuciones improvisadas mientras las demás voces se tocan en instrumentos*”.

No existen diferencias fundamentales entre la ornamentación vocal y la instrumental. Por el contrario, era un rasgo característico del Renacimiento la libre elección del medio de ejecución, como aparece indicado tantas veces en la mayoría de los títulos de publicaciones y tratados teóricos de la época: “*per cantare e sonare con tutte le sorti di stromenti di fiato, et corda, et di voce humana*”.

Además de los tratados didácticos sobre ornamentación, del siglo XVI, numerosos ejemplos prácticos de este arte pueden encontrarse en transcripciones para instrumentos de obras vocales, especialmente en tablaturas para laúd o teclado de Attaignant, Merulo, Gabrieli, Cabezón, etc. (ver Bibl. 1).

Una moderna interpretación de la música del Renacimiento y Temprano Barroco, históricamente correcta, deberá tener en cuenta los principios básicos de ornamentación como parte integral de la ejecución. El músico actual podrá adquirir dicha práctica consultando las diversas tablas y ejemplos de la época, algunos de los cuales se han seleccionado en este volumen.

La revisión

Todos los ejemplos incluidos en este libro son ornamentaciones originales del Renacimiento y, por ende, valiosa guía acerca de un arte cuya tradición casi se ha perdido.

El material se ha seleccionado con el fin de ofrecer al músico práctico un panorama del arte de la ornamentación en el Renacimiento en forma didáctica.

En la primera parte, se presenta el Libro Primero del *Tratado de Glosas sobre Cláusulas y otros generos de puntos* de Diego Ortiz Toledano publicado en Roma en 1553, en forma completa, juntamente con los ejemplos de los Capítulos XIX y XXIII del *Libro llamado Arte de Tañer Fantasía* de Fray Thomas de Sancta María impreso en Valladolid, en 1565. Estos dos autores españoles se complementan en tal forma que la combinación de sus ejemplos resulta sumamente didáctica y de gran provecho para el estudiante. De esta manera obtenemos un panorama sintético e integral de las múltiples posibilidades de *disminución* de intervalos y cadencias así como de otros ornamentos usados en la música del Renacimiento.

En la segunda parte, se han seleccionado diversos ejemplos prácticos de la época que ilustran claramente sobre la manera de disminuir, vocal o instrumentalmente, una o más voces de un madrigal o una chanson. También se han incluido algunas danzas con sus respectivas versiones ornamentadas.

Por último se ha agregado un apéndice que contiene una síntesis de la primera parte del Capítulo XIX del citado libro de Fray Thomas de Sancta María que trata, curiosamente, por primera vez en su época, sobre la “*desigualdad*” en la interpretación de los valores rítmicos.

Las figuras rítmicas de todos los ejemplos (con excepción de las danzas Nos. 8 y 9) han sido reducidas a la mitad de sus valores originales, a fin de adecuar la notación antigua a nuestra actual unidad rítmica que es la negra, aclarando en las notas respectivas cuando se ha realizado. También, por razones prácticas de ejecución, se han colocado barras de compás en todos los casos necesarios, puesto que en la música del Renacimiento no se usaban, salvo en obras para laúd o teclado.

Al extractarse los textos españoles originales, se han adecuado al castellano actual algunas palabras o modernizado la ortografía para facilitar su lectura.

Los ejemplos prácticos de la 2da. Parte se han incluido en forma completa a fin de que no solamente sean útiles para su análisis sino también para su ejecución práctica y puedan formar parte del repertorio de solistas y conjuntos interesados en la música antigua. Una manera de aprender ornamentación y compenetrarse de su estilo es ejecutando los ejemplos originales primero en su forma simple y luego en su versión elaborada.

En cuanto a los ejemplos de disminuciones de la 1ra. Parte, éstos podrán usarse tal como aparecen, adecuándolos a la tonalidad necesaria, o bien formando nuevas glosas con elementos de distintos casos. También se podrán disminuir o aumentar los valores rítmicos, según la necesidad, esto ocurre algunas veces en las tablas originales (comparar, por ejemplo, en la Tabla "*Para subir segunda*" las glosas 1 y 24 - 16 y 25 - 27 y 41, etc.). De esta manera, el ejecutante irá adquiriendo práctica hasta crear sus propias disminuciones en adecuado estilo.

En la elección de las glosas pueden seguirse diferentes criterios teniendo en cuenta en cada caso su posible función "*expresiva*".

Criterios de elección:

- 1) Diferentes funciones armónicas (cadencias auténticas o plagales).
- 2) Diferentes funciones sintácticas (cadencias intermedias o finales).
- 3) Diferencias de fraseo y articulación.

Otra manera de practicar ornamentación es memorizar algunas glosas tipo para poder aplicarlas en su momento en forma más espontánea.

De todas maneras, es conveniente seguir al comienzo las recomendaciones que da Diego Ortiz en el Prefacio de su *Tratado de Glosas* (ver Fuentes y Notas N° 1), experimentando pacientemente primero con ornamentaciones escritas hasta llegar paulatinamente a la improvisación. Resultan de actualidad las frases de Fray Thomas de Sancta María en su *Arte de Tañer Fantasía* (fol. 58): "*...que el trabajo y uso continuado, vence todas las cosas, y haze maestro, lo cual a cada passo vemos por experiencia, y por tanto, dixo un sabio: Que la gota caua la piedra, nó de vna vez, ni de dos, sino siempre cayendo*".

Deseo expresar aquí mi agradecimiento al Profesor Enrique Belloc por estimularme a realizar este trabajo. Especial agradecimiento debo también a mi colega Profesor Sergio Siminovich por las inestimables sugerencias que fueron de gran ayuda. Asimismo, deseo agradecer al Profesor Roberto Lara por su asesoramiento en las adaptaciones para guitarra.

Finalmente, por el permiso para reproducir algunos facsímiles de las ediciones originales, mi mayor reconocimiento a las siguientes bibliotecas: Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz, Berlin, The British Library Board, London y Civico Museo Bibliografico Musicale, Bologna.

FUENTES Y NOTAS

1. DISMINUCIONES SOBRE INTERVALOS - Thomas de Sancta María, Diego Ortiz
("Glosas sobre Puntos")

Fray Thomas de Sancta María: Libro Llamado Arte de Tañer Fantasía, assi para Tecla como para Vihuela y todo instrumento, en que se pudiere tañer a tres, y a quatro voces, y a más. Por el qual en breue tiempo, y con poco trabajo, fácilmente se podrá tañer Fantasía. El qual por mandado del muy alto consejo Real fue examinado, y aprouado por el eminente músico de su Magestad Antonio de Cabeçon, y Iuan de Cabeçon, su hermano. Valladolid, 1565. Se conservan ejemplares en la Biblioteca Estatal de Berlín, Museo Británico y Biblioteca Euing de la Universidad de Glasgow. Edición moderna en facsímil, publicada en 1972 por Gregg International Publishers Limited, Westmead, Inglaterra. Los ejemplos han sido extraídos del Capítulo XXIII: "Del glosar las obras" fols. 58 y 59. Por razones prácticas se han suprimido las claves. Valores rítmicos reducidos a la mitad.

Escribe Sancta María en dicho capítulo:

*Para glosar las obras, se ha de advertir, que solamente se hacen glosas en tres figuras, que son Semibreves (redondas), Mínimas (blancas) y Semimínimas (negras), aunque las menos veces en las Semimínimas.**

Para bien glosar una obra, dos cosas se han de notar. La una, es que si se pudiere todas las voces igualmente lleven glosas, esto es que tanta glosa lleve una voz como otra. La otra cosa es, que así como se imitan las voces, así también se imiten las glosas con todas las voces, excepto cuando algún impedimento hubiere, el cual muchas veces se ofrece. Y para que cumplidamente y con toda perfección, cualquiera sepa glosar las obras que pusiere, se ponen aquí apuntadas todas las mejores maneras de glosar que hubiere, así para unisonar, como para subir y bajar segunda, tercera, cuarta, quinta, sexta, séptima y octava. (siguen los ejemplos).

Diego Ortiz Toledano: Tratado de Glosas sobre Clausulas y otros generos de puntos en la Música de Violones nueuamente puestos en luz. Roma, 1553. Unico ejemplar conservado en la Biblioteca Estatal de Berlín. Edición completa moderna revisada por Max Schneider, publicada en 1961 por Bärenreiter No. 684, Kassel, Alemania. En la Biblioteca Nacional de Madrid se conserva una edición de la misma obra pero con texto en italiano.

Los ejemplos han sido extraídos del Libro Primero, fols. 21v a 24v. Valores rítmicos, reducidos a la mitad. En el original no hay claves. El material ha sido parcialmente reordenado por razones didácticas.

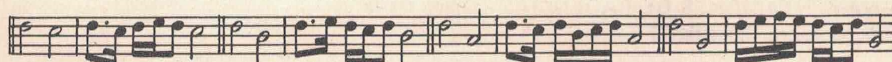
El siguiente es el texto sintetizado de los párrafos más importantes del Prefacio de Diego Ortiz (fols. 3-4v.):

EL MODO QUE SE HA DE TENER PARA GLOSAR

El que quisiere aprovecharse de este libro, ha de considerar la habilidad que tiene y conforme a ella escoger las glosas que mejor le parecieren. Porque aunque la glosa sea buena, si la mano no puede con ella no puede parecer bien y el defecto no será de la glosa. Este libro muestra el camino de qué manera se han de glosar las notas, pero la gracia y los efectos están en el ejecutante; en tocar dulcemente, que salga la voz unas veces de un modo y otras de otro, mezclando algunos suaves quiebros (ver N°2 ejemplos de Sancta María) y algunos pasajes ligados (refiriéndose al arco del violón).

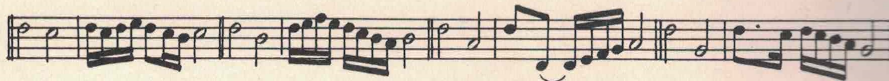
MODO DE GLOSAR SOBRE EL LIBRO

El primero y más perfecto es que la glosa (disminución) empiece y termine en la misma nota básica antes de pasar a la siguiente, de manera que no pueda haber ninguna imperfección.
Ejemplo:



* Cuando en las transcripciones modernas se reducen las figuras originales a la mitad (como en nuestro caso), esta indicación debe interpretarse como si se refiriera a blancas, negras y corcheas.

La segunda manera toma un poco más de licencia y no cumple la anterior condición.
Ejempló:



Esta manera es necesaria porque con las licencias que se toman se hacen cosas muy buenas y muy lindos floreos que no se podrían hacer con la primera sola, y por eso la uso en algunas partes de este libro. La falta que se le puede encontrar es que al concluir la glosa se produzcan algunas consonancias perfectas (quintas u octavas paralelas) con otras voces, pero esto es una cosa que importa poco porque con la presteza no se puede escuchar.

La tercera manera es salir de la composición e ir más o menos a oído no llevando certeza de lo que se hace. Esto hacen algunos que como tienen un poco de habilidad quieren ejecutar glosas saliendo sin propósito y sin compás de la composición, yendo a parar a alguna cadencia o nota que conocen. Esta es una cosa reprobada en música, porque como no respeta la composición no puede tener perfección ninguna. Ya que esto sucede por no saber composición, he hecho este libro para que, aun los que teniendo conocimientos elementales de armonía (canto de órgano), con poco trabajo puedan tocar perfectamente, pues aquí hallarán los grupos de notas que son necesarios glosar sobre todas las cadencias, según las reglas de la composición.

REGLA DE COMO SE HA DE GLOSAR UNA VOZ PARA TOCAR O CANTAR

Se ha de tomar la voz que se quiere glosar e ir la escribiendo de nuevo y cuando llegare a donde quiere glosar ir al libro y tomar la disminución que mejor le quedase, ya sea de cadencias o de intervalos, y ponerla en el lugar de las notas originales. Adviértase que cuando en la cadencia original hubiere alguna alteración, dicha alteración seguirá rigiendo en las respectivas notas de la disminución.

2. ADORNOS DE FIGURAS FIJAS - Thomas de Sancta María ("Redobles y Quiebros")

Fray Thomas de Sancta María: Op. cit. fols. 46v a 51v.

Los ejemplos han sido extraídos del Capítulo XIX: "Del modo de hazer los redobles y quiebros". Valores rítmicos reducidos a la mitad.

Se ha tratado aquí de sintetizar en forma práctica todas las indicaciones del citado Capítulo de Sancta María, prefiriéndose reducir a lo indispensable los textos teóricos y dándose prioridad a los ejemplos musicales. La notación rítmica de los ejemplos "C" ("Senzillos") es la interpretación del revisor de las indicaciones respectivas de Sancta María, ya que la notación rítmica original tiene sólo una significación aproximada. Además de los ejemplos de "quiebros senzillos" anotados, Sancta María aclara dentro del mismo capítulo dos formas más de ejecución que son propias de los instrumentos de teclado. Se trata de la ejecución de "quiebros senzillos" articulando solamente dos teclas en vez de tres, o sea: *el dedo que toca la primera nota no se levanta de la tecla sino que queda oprimiéndola mientras que el dedo que toca la segunda nota se saca luego de la tecla deslizándose por ella como quien rasguña. Esta segunda nota se ha de tocar tan rápido después de la primera como si hubiesen tocado juntas una Segunda.* Una notación aproximada de esta práctica sería la siguiente:



Concluye Sancta María diciendo que: *de estos dos quiebros, el que es para subir no es tan gracioso ni suena tan bien a los oídos como el que es para bajar, y por esta causa se ha de usar menos.*

3. ORNAMENTACIONES DE CADENCIAS - Diego Ortiz ("Glosas sobre Cláusulas")

Diego Ortiz Toledano; Op. cit. Libro Primero fols. 5r a 21r.

Valores rítmicos reducidos a la mitad. Se han suprimido las claves y alteraciones del original reduciendo todas las cadencias a una única nota final, cuya altura podrá ser luego transportada por el lector según cada caso. El material ha sido en parte reordenado en forma didáctica, suprimiéndose sólo aquellos ejemplos repetidos en el original en distintos tonos. En cuanto al modo de empleo de los ejemplos ver las indicaciones en el Prefacio y las propias de Ortiz en la nota N° 1.

4. MADRIGAL: O SONNO - Cipriano de Rore (1516-1565)

A) *O Sonno o della queta humida ombrosa*, Madrigal de Cipriano de Rore, texto de Giovanni Della Casa (Soneto), publicado en Venecia en 1557 por Antonio Gardano: *Di Cipriano de Rore il secondo libro de Madrigali*. moderna reimpresión en *The Italian Madrigal*, III, N° 49 de Alfred Einstein; Sessions and Strunk. Princeton, 1949.

Valores rítmicos reducidos a la mitad. Original sin barras de compás.

B) Disminuciones sobre la voz superior de Girolamo Dalla Casa: *Il vero modo di diminuir, con tutte le sorti di stromenti, Libro Secondo*, Venecia, 1584. Ejemplar existente en el Civico Museo Bibl. Mus. de Bologna. Ejemplo extraído del fol. 32: "*Da cantar in compagnia, & anco con il Liuto solo*". Valores rítmicos reducidos a la mitad. Clave y armadura originales.

C) Acompañamiento para laúd o guitarra (reducción de las tres voces inferiores por el revisor). Según la indicación de Dalla Casa, la voz superior ornamentada puede cantarse acompañada por las demás voces o con laúd solo; en este último caso puede servir la reducción aquí realizada.

Traducción del texto:

Oh Sueño
Oh plácido hijo de esta húmeda
y sombría noche
Oh consuelo de los mortales;
Dulce olvido de los graves males
por los cuales la vida
es tan áspera y tediosa,

Socorre al corazón,
al corazón que languidece
y que no tiene descanso;
Alivia estos miembros
cansados y frágiles.
Ven, oh Sueño
extiende y posa sobre mí
tus oscuras alas.

5. MADRIGAL: O FELICI OCCHI MIEI - Jacques Arcadelt (1505 - c.1572)

A) Versión del Madrigal a cuatro voces extraída de Diego Ortiz Toledano: Op. cit. Libro Segu. Jo, fols. 35v. a 37r. Ortiz no menciona el nombre de Arcadelt como autor del madrigal. Esta obra figura, sin embargo, en la colección de Arcadelt *1. libro di Madrigali a 4 v.* (Venecia 1539). Ed. Mod. por W. Wiora (1930) "*Das Chorwerk*" V.

B) "*Recercada segunda sobre el mismo madrigal*" de Diego Ortiz Toledano: Op. cit. Libro Segundo fols. 38v - 39r.

Es este otro ejemplo de ornamentación de la voz superior de un madrigal, semejante al N° 4, sólo que aquí en forma instrumental. Corresponde a lo que Ortiz denomina *La tercera manera de tañer el Violón con el Cymbalo que es sobre cosas compuestas*, es decir la ejecución en viola da gamba de disminuciones o variaciones ("*diferencias*") sobre un madrigal, un motete o cualquier otra obra, cuyas voces se tocan en el clave. Aconseja Ortiz que cuando las glosas o variaciones se hacen sobre la voz de soprano, "*tiene más gracia*" que el ejecutante de clave no toque esta voz. Las variaciones son denominadas por Ortiz "*Recercadas*".

Valores rítmicos reducidos a la mitad. Siguiendo las indicaciones de Ortiz hemos separado la voz de soprano (*cantus*) de la reducción para teclado del madrigal a fin de que ésta sea omitida por el ejecutante; debajo de la misma, se ha colocado como guía el texto original.

6. MADRIGAL: A LA DOLC' OMBRA - Cipriano de Rore (1516-1565)

A *la dolc' ombra de le belle frondi*, Madrigal de Cipriano de Rore, texto de Francesco Petrarca (Sestina), en *Di Cipriano de Rore il primo libro de' madrigali a quattro voci* (Ferrara, 1550; Venecia, 1575). Disminuciones sobre las cuatro voces extraídas del tratado de Girolamo Dalla Casa *Il vero modo di diminuir*, Op. cit. *Libro Secondo*, fols. 38 y 39, "*tutte le quattro parte diminuite*". Valores rítmicos reducidos a la mitad. Original sin barras de compás. Estas ornamentaciones son factibles cuando el madrigal es cantado por un grupo de cuatro solistas, como era costumbre en el Renacimiento, y no con un coro numeroso.

Traducción del texto:

A la dulce sombra
de las hermosas frondas
me escapé,
huyendo de una luz despiadada
que hasta aquí abajo
desde el tercer cielo
me quemaba.

El aire amoroso
que renueva el tiempo,
limpiaba de nuevo
las pequeñas colinas
y florecían por los parajes
las hierbas y las ramas.

7. CHANSON: FRAIS & GAILLARD - Clemens non Papa (1510-c.1557) o Thomas Crequillon (? - 1557)

A) *Frasqui gallard*: Anónimo. Canción XII a 4 voces en tablatura extraída del *Libro de Cifra Nueva para Tecla, Harpa y Vihuela* de Luys Venegas de Henestrosa, Alcalá, 1557, fol. LXXI. Edición moderna de Higinio

Anglés: *La Música en la Corte de Carlos V*, Consejo Superior de Investigaciones Científicas, Barcelona 1944, pág. 208 a 210. Valores rítmicos reducidos a la mitad. Esta versión encontrada es la que suponemos más aproximada a la chanson original, que no conocemos; probablemente sea una transcripción instrumental literal de la misma.

B) Disminuciones sobre la voz superior de Girolano Dalla Casa: *Il vero modo di diminuir*, Op. cit. Libro Secondo, fol. 6 y 7, *Frais & gaillard a 4*, Clemens non Papa. Valores rítmicos reducidos a la mitad. Se trata aquí de disminuciones de carácter puramente instrumental que podrán ejecutarse con *"tutte le sorte de stromenti... in compagnia de gli stromenti di fiato, & di tasti, & anco di corda, con viole da gamba & con viole da braccio"*.

C) Elaboración para teclado de Andrea Gabrieli (1510 - 1586) extraída de su colección *Canzoni alla Francese et Ricercari Ariosi, tabulate per sonar sopra istromenti da tasti* (Venecia, 1605): *Canzon Francese deta Frais & Gaillard, A quatro voci di Crequillon*. Edición moderna de Pierre Pidoux, publicada por Bärenreiter N° 1782, pág. 9 a 13.

Este es otro interesante ejemplo de una elaboración instrumental para teclado (clave u órgano) de la Chanson original, atribuída aquí a Crecquillon, con una rica profusión de disminuciones en todas las voces, especialmente en la superior e inferior, realizadas con gran maestría. Valores rítmicos reducidos a la mitad.

8. PAVANE - Pierre Attaingnant (fl.c.1530)

A) Versión para 4 instrumentos (*"Pavanne"*) extraída de la colección: *Neuf basses dances deux branles vingt et cinq Pauennes avec quinze Gaillardes en musique a quatre parties* impresa en París en 1530 por el editor Pierre Attaingnant. Original existente en la Biblioteca Estatal de Baviera. Edición moderna por F. J. Giesbert, Ed. Schott 3759.

B) Elaboración para teclado (*"Pavane"*) extraída de la colección: *Quatorze Gaillardes, neuf Pavannes, sept Branles et deux Basses Dances, le tout reduict de musique en la tablature du jeu d'orgues, espinettes, manicordions et tels semblables instruments musicaulx*, impresa en París en 1531 por el editor Pierre Attaingnant, fol. 35. Edición moderna por Daniel Heartz: *Keyboard Dances from the earlier Sixteenth Century*, Corpus of Early Keyboard Music N° 8, American Institute of Musicology, 1965, pág. 31. Valores rítmicos originales.

C) Versión para laúd (*"Pavane"*) extraída de la colección: *Dixhuit basses dances... Le tout reduyt en la tablature du Lutz*, impresa en París en 1529 por el editor Pierre Attaingnant. Original existente en la Biblioteca Prusiana de Berlín. Edición moderna por Helmut Mönkemeyer: *Die Tabulatur N° 5*, Friedrich Hofmeister FH 4554.

9. PAVANE-GAILLARDE "SI JE M'EN VOIS"

A) *"Pavanne, Si je m'en vois a cinq."* Versión para 5 instrumentos de Claude Gervaise extraída de la colección *Troisième Livre de Dancieries* impreso en París en 1557 por el editor Pierre Attaingnant (fol. 1). Original existente en la Biblioteca Nacional de París. Edición moderna por Bernard Thomas, London Pro Musica Edition LPM AD3. Valores rítmicos reducidos a la mitad. Original una quinta más bajo, sin barras de compás. Se ha omitido en el ejemplo la correspondiente *"Gaillarde"* a cinco voces pues no guarda relación estrecha con las versiones para laúd de Adrián Le Roy. Es probable que Le Roy realizara las versiones de la *"Gaillarde"* partiendo de la estructura melódico-armónica de la pavana, transformándola en tiempo ternario. Es también posible que tomara como base otras *"Gaillardes"* de Gervaise, como las que aparecen en el IV y VI Livres de *Dancieries*. La *"Gaillarde"* de este último libro corresponde a la *"Pavane Passemaize"*, que aparece como N° 4 en el volumen *Danzas del Renacimiento* de esta misma Serie

B) y C) Versiones para laúd de Adrian Le Roy (transcripción para guitarra por el revisor).

La *"Pavane si je m'en voy"* y su disminución (denominada *"Shorter tyme"*) han sido extraídas de la colección: *A Briefe and easye instruction to learne the tablature to conducte and dispose thy hande unto the Lute*, editada en Londres en 1568-74 por Ihon Kingston, fols. 28v a 29v. Único ejemplar existente en el Museo Británico (BM K.1.c. 19/25). Edición moderna por Pierre Jansen, *Les Luthistes, Oeuvres d'Adrian Le Roy "Fantasies et Danses" (Instruction 1568)*, Centre National de la Recherche Scientifique, París, 1962. Esta es una traducción inglesa del libro de Adrian Le Roy *L'Instruction pour apprendre la tablature du luth et la manière de toucher cet instrument*, publicado en París en 1567 y del cual no se ha conservado ningún ejemplar.

La *"Gaillarde"* con el mismo título *"Sy ie m'en vois"* y la correspondiente versión con disminuciones (denominada *"La gaillarde precedente plus diminuée"*) han sido extraídas del *Premier Livre de Tablature de Luth* de Adrian Le Roy, editado por el autor y Robert Ballard en París en 1551 (fols. 22v-23v). Único ejemplar conservado en la Biblioteca Estatal de Baviera en Munich (4°Mus.Pr.152). Edición moderna por André Souris y Richard de Morcourt, *Les Luthistes, Oeuvres d'Adrian Le Roy, "Fantaisies, Motets et Chanson" (Premier Livre 1551)*. La melodía de esta *"Gaillarde"* se conoció también con el título: *"L'ennuy qui me tourmente"* y posteriormente como la *"Spagnoletta"*.

Original para laúd una sexta más bajo. En la pavana se han conservado los valores rítmicos originales. En la gaillarda se han aumentado al doble.

10. NOWEL'S GALLIARD - Anón. (c. 1600)

Versión para teclado, con disminuciones en las repeticiones, extraída de la famosa colección manuscrita conocida como *The Fitzwilliam Virginal Book* que se conserva en el Fitzwilliam Museum, Cambridge (32 G 29). Moderna edición por J. A. Fuller Maitland y W. Barclay Squire, Breitkopf & Härtel, Wiesbaden, 1899, reimpresa en 1963 por Dover Edition, Londres, (pág. 369). Valores rítmicos reducidos a la mitad.

El tema de la gallarda fue probablemente tomado de la colección de Antony Holborne: *Pavans, Galliards, Almains and other short Aeirs both grave and light, in five parts, for viols, violins or other musical winde instruments* (Londres, 1599). Una selección, que incluye dicha gallarda fue realizada por John A. Parkinson: *Suite for five Recorders*, editada por Schott & Co. Londres, 1952 (S & Co. 5670).

Este ejemplo, como los anteriores de Adrian Le Roy, muestran el arte de la disminución en la frontera entre la ornamentación propiamente dicha y la forma-tipo en que luego cristalizará: el "tema con variaciones" (ver el Prefacio del libro *Fantasías y Variaciones de Maestros Holandeses del Siglo XVII* (Ed. Ricordi Americana B.A. 12964).



Diego Ortiz: "Tratado de Glosas", 1553
 (Título/title)
 Berlin, Musikabteilung der Staatsbibliothek
 Preussischer Kulturbesitz.

De las glosas para glosar las obras.
 EXEMPLO.

Thomas de Sancta María: "Libro llamado Arte de Tañer
 Fantasía", 1565, fol. 58v. London, British Library Board

Girolamo Dalla Casa: "Il vero modo di diminuir...", Libro secondo, 1584, fol. 32. Bologna, Civico Museo Bibliografico Musicale.

Girolamo Dalla Casa: "Il vero modo di diminuir...", Libro secondo, 1584, fol. 6. Bologna, Civico Museo Bibliografico Musicale.

Girolamo Dalla Casa: "Il vero modo di diminuir...", Libro secondo, 1584, fol. 38/39. Bologna, Civico Museo Bibliografico Musicale.

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PREFACE

The considerable number of treatises and examples of Renaissance ornamentation which have come down to us, show a highly developed art which, having originated in the old practices of improvisation, extend to the Baroque. Very little would we know of that art if we lacked these written sources, which are nothing but a gleam of the manifold practices of ornamentation improvised by the musicians of that period. One of these practices, "*the diminution*", acquired great popularity and diffusion during the XVIth century interpretation of polyphonic and solo music, both sacred and profane.

Diminution or "*coloratura*" ("*glosa*" in Spain, "*division*" in England) generally refer to the procedure of dividing the long notes of a melody into a series of notes of shorter value, by filling the intervals with passages of different figurations, passing notes, scales, etc. Those passages or "*passaggi*" were introduced at different points of the melody and preferably in the final cadences on the penultimate note of a composition. Not only was the ornamentation of the upper voice of a polyphonic piece frequent, but also the improvisation of diminutions in all the voices of a composition, as Hermann Finck suggests in his *Practica Musica* (Wittenberg, 1556): "*All the voices must be ornamented but not simultaneously, so that each voice stands out in its turn*". Typical of the other case is the variant referred to by Lodovico Zacconi in his *Prattica di Musica* (Venice, 1592): "*It is delightful when a voice of the piece is sung with improvised diminutions while the others are played by instruments.*"

There are no actual technical differences between vocal and instrumental ornamentation. On the contrary, one common feature of the Renaissance was the free election of the performing medium, such as it appears in most of the titles of publications and theoretical treatises: "*per cantare e sonare con tutte le sorti di stromenti di fiato, et corda, et di voce humana*".

Alongside the didactic treatises on ornamentation in the XVIth century, many practical examples of this art can be found in instrumental transcriptions of vocal pieces, such as in the tablatures by Attaingnant, Merulo, Gabrieli, Cabezón, etc. (see Bibl. 1)

A modern interpretation of the music of the Renaissance and Early Baroque, to be historically correct, should take into account the basic principles of ornamentation as an integral part of the performance. The modern musician may attain this practice by consulting the diverse charts and examples of that period, part of which have been included in this volume.

Editorial procedures:

All the examples included in this book are original Renaissance ornamentations and constitute, therefore, a valuable guide to an art with an almost lost tradition.

The material has been selected with the purpose of offering the practical musician a didactic panorama of the art of ornamentation in the Renaissance.

In the first part we present the First Book of the *Tratado de Glosas sobre Cláusulas y otros generos de puntos*, by Diego Ortiz Toledano, published in Rome in 1553, together with examples of the XIXth and XXIIIrd chapters of the *Libro llamado Arte de Tañer Fantasía*, by Fray Thomas de Sancta María, published in Valladolid in 1565. These two Spanish authors mingle so well that the combination of their examples is remarkably didactic and advantageous for the student. Thus we get a synthetic and complete outline of the manifold possibilities of diminution on intervals and cadences as well as other ornaments used in Renaissance Music.

In the second part we have selected some practical examples of the period which neatly illustrate the vocal or instrumental diminution of one or several voices of a madrigal or chanson. Some dances with their corresponding ornamental versions have also been included.

Finally, an Appendix containing a synthesis of the first part of the XIXth chapter of the said book by Fray Thomas de Sancta María has been added. It deals for the first time in this period with the "*unevenness*" in the interpretation of rhythmic values.

As a rule the note values of the examples have been halved, in order to adequate the old notation to the modern rhythmic unity, i.e. the crotchet. This, when done, is specified in the corresponding notes.

When extracting the original Spanish texts some words have been translated into modern Spanish and the spelling has been modernized in order to facilitate its reading.

The practical examples of the Second Part have been reproduced in complete form so as to be useful not only for analysis, but also for their practical execution, so that they can be included in the repertoire of soloists and ensembles interested in Early Music.

A way of learning ornamentation and understanding its style is to play first the original examples in their single, and afterward, in their elaborated version.

Regarding the examples of diminutions in the First Part, they can be played just as they are, adequating them to the required tonality, or composing new ones with elements taken from several cases. It is possible too, to diminish or augment their rhythmic values according to the requirements. This sometimes happens in the original charts (compare, for example, in the Chart "*Ascending second*", diminutions 1 and 24, 16 and 25, 27 and 41, etc.). Thus the player should be gaining practice until he is able to create his own diminutions in a suitable style.

In the election of the diminutions different criteria can be followed, taking into account in each case their possible "*expressive*" function.

Criteria for selection:

- 1) Different harmonic functions (authentic or plagal cadences).
- 2) Different syntactic functions (intermediate or final cadences).
- 3) Differences in phrasing and articulation.

Another way of practicing ornamentation is to memorize some typical diminutions so as to apply them more spontaneously when required. In any case, it is convenient to follow first the instructions given by Diego Ortiz in the Preface to his *Tratado de Glosas* (see Sources and Notes N° 1), patiently trying written ornamentations and gradually attaining improvisation. The concepts of Fray Thomas de Sancta María in his *Arte de Tañer Fantasía* (fol. 58) are also applicable to modern times: "*...that continuous work and usage overcomes every difficulty, and achieves mastership, as we often see by experience; and thus, a wise man said: that a drop drills a hole through the stone, not all of a sudden, but by persistently falling.*"

I hereby wish to express my gratitude to Professor Enrique Belloc for encouraging me in the writing of this work. I am also especially indebted to my colleague Professor Sergio Siminovich for his most opportune suggestions which were of great help. I likewise owe thanks to Professor Roberto Lara for his assistance in the guitar adaptations.

Finally, for permission to print some facsimiles of the original books, grateful acknowledgement is made to the following libraries: Musikabteilung der Staatsbibliothek Preussischer Kulturbesitz, Berlin, The British Library Board, London and Civico Museo Bibliografico Musicale, Bologna.

Buenos Aires, April 1975

Mario A. Videla

SOURCES AND NOTES

1. DIMINUTIONS OF INTERVALS - Thomas de Sancta Maria, Diego Ortiz ("Glosas sobre Puntos")

Fray Thomas de Sancta María: Libro Llamado Arte de Tañer Fantasía, assi para Tecla como para Vihuela y todo instrumento, en que se pudiere tañer a tres, y a quatro voces, y a más. Por el qual en breue tiempo, y con poco trabajo, fácilmente se podrá tañer Fantasía. El qual por mandado del muy alto consejo Real fue examinado, y aprouado por el eminente músico de su Magestad Antonio de Cabeçon, y Iuan de Cabeçon, su hermano. Valladolid, 1565. There are copies in the State Library of Berlin, in the British Museum and Euing Library of the University of Glasgow. Modern facsimile edition published in 1972 by Gregg International Publishers Limited, Westmead, England. The examples have been taken from Chapter XXIII: "Del glosar las obras" (How to ornament the works), fols. 58 and 59. Clefs have been omitted for practical reasons. Note values halved.

In this Chapter, Sancta María says:

*In order to ornament a piece, it is worth noting that the diminutions are only done on three figures, which are: the semibreve, the minim and the semiminim (crotchet), the last case being less frequent. **

In order to ornament a piece correctly, two things should be noted: First, that when possible, diminutions should be applied to all the voices. Secondly, that as the voices are imitated, so the diminutions of the different voices should be imitated, unless some impediment occurs, which is frequent. For the succesful and perfect ornamentation of a piece a number of the best diminutions are given, be it for unisoning, ascending or descending second, third, fourth, fifth, sixth, seventh and octave. (Examples follow).

Diego Ortiz Toledano: Tratado de Glosas sobre Clausulas y otros generos de puntos en la Música de Violones nueuamente puestos en luz. Rome, 1553. Only one copy extant in the Berlin State Library. Modern complete edition by Max Schneider, published in 1961 by Bärenreiter N° 684, Kassel, Germany. In the National Library in Madrid is kept an edition of the same work but with Italian text.

The examples have been taken from The First Book, fols. 21v to 24v. Note values halved. No clefs in the original. The material has been partially re-arranged for didactic reasons.

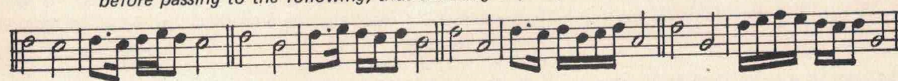
The following texts have been summarized from the most important paragraphs by Diego Ortiz's Preface (fols. 3-4v):

THE WAY TO PLAY GLOSES

"Those who wish to use this book advantageously must considere their skill, and choose the best gloses (diminutions) according to it. Because, even if the glose is good, but cannot be properly played, the result will be bad, and the glose will not be to blame. This book shows the way to play diminutions, but the skill and results depend on the player. This means, playing sweetly, trying sometimes a type of sound, sometimes another and interpolating some soft "queibros" (type of ornament: see N° 2 examples by Sancta Maria), and some "legato pasages" (referring to the viol bow).

THE WAY TO PLAY GLOSES FROM THE BOOK

The first and most perfect way is when the glose begins and ends on the same basic note before passing to the following, thus avoiding any imperfection. Example:



The second way is freer and does not comply with the previous condition. Example:



* When in modern transcriptions original note values are halved, as in the present case, the indication must be interpreted as if it referring to minim, crotchet and quaver.

This is necessary, because by means of this liberty some good results and beautiful ornamentations are possible, which would not be if using only the first way. That is why I include them in some part of this book. A possible objection is that at the end of the glose sometimes parallel fifths or octaves appear, but this is not very important because the speed prevents them from being heard.

The third way is to leave aside the composition and take rather the ear as a guide, without being sure of what one is doing. This is done by people with little skill who want to play gloses without respecting the composition and its time, arriving at a certain cadence or note familiar to them. This is not accepted in music, because if it is not faithful to the composition, it cannot be perfect at all. As this is due to ignorance of composition, I have written this book so that even those who lack elementary knowledge of harmony (canto de órgano) can play perfectly with little work. Here they shall find the groups of notes of every type of cadence, on which they should play diminutions according to the rules of composition.

RULE OF HOW TO MAKE GLOSES ON A VOICE, FOR PLAYING OR SINGING

The voice should be re-written and when the part that is going to be ornamented is reached, the book should be consulted, in order to choose the most convenient glose of cadences or of intervals, and insert it instead of the original notes. Notice that when an alteration appears in the original cadence, it should be kept in the respective notes of the diminution.

2. ORNAMENTS OF FIXED FIGURES - Thomas de Sancta Maria ("Redobles and Quiebros")

Fray Thomas de Sancta María: Op. Cit. fols. 46v to 51v.

The examples have been taken from Chapter XIX: "Del modo de hazer los redobles y quiebros" (How to play trills and mordents). Note values halved.

Our intention has been to summarize in a practical way every indication of this chapter to concentrate on the indispensable items of the theoretical texts and to assign priority to musical examples. The rhythmic notation of the examples "C" ("Senzillos"), is the editor's interpretation of the corresponding indications by Sancta María, because the original rhythmic notation is merely approximate. Alongside the examples of "quiebros senzillos" (simple mordents), Sancta María reveals in the same chapter two other ways of performance belonging to keyboard instruments. They concern the playing of "simple mordents" by striking only two keys instead of three, that is: *the finger that strikes the first note does not rise from the key, but persists on it, while the finger that strikes the second one is raised from the key as if scratching it, so rapid that it sounds as if the interval of a second was struck.* An approximate notation of this practice would be:



Sancta María finally says that: *of these two simple mordents the one for ascending is not so gentle and does not sound so well as the one for descending, that is why it should be less used.*

3. DIVISIONS OF CADENCES - Diego Ortiz ("Glosas sobre Cláusulas")

Diego Ortiz Toledano: Op. Cit. First Book Fols. 5r to 21r.

Note values halved. Original clefs and accidentals have been suppressed reducing all the cadences to a single final note, which the reader can transport according to the case. The material has been didactically re-arranged, and only the examples repeated in different tones in the original have been suppressed. As regards the way of using the examples, see the indications of the preface and the ones by Ortiz himself in note N° 1.

4. MADRIGAL: O SONNO - Cipriano de Rore (1516-1565)

A) *O Sonno o della queta humida ombrosa*, Madrigal by Cipriano de Rore, text by Giovanni Della Casa (Sonnet), published in Venice in 1557 by Antonio Gardano: *Di Cipriano de Rore il secondo libro de Madrigali*. Modern edition by Alfred Einstein: *The Italian Madrigal*, III, N° 49, Sessions and Strunck, Princeton, 1949.

Note values halved. No bar lines in original.

B) Diminutions on the upper voice by Girolamo Dalla Casa: *Il vero modo di diminuir, con tutte le sorti di stromenti*, Libro Secondo, Venice, 1584. A copy extant in the Civico Museo Bibl. Mus., Bologna. Example extracted from fol. 32: "*Da cantar in compagnia, & anco con il Liuto solo*". Note values halved. Original clef and key.

C) Accompaniment for lute or guitar (reduction of the three lower voices by the editor). According to Dalla Casa's indication the upper ornamented voice can be sung accompanied by the other voices or with lute alone; in this case, the present guitar reduction can be useful.

Translation of the text:

O Dream	Succour the heart
O placid son of this humid	the heart that suffers from languor,
and shadowy night	the restless heart;
O consolation of mortals	Relieve these limbs
Sweet oblivion of the weighty distresses	exhausted and weak.
which make life	Come, O Dream,
so bitter and tedious,	stretch and tend over me
	your dark wings.

5. MADRIGAL: O FELICI OCCHI MIEI - Jacques Arcadelt (1505-c.1572)

A) Four-part vocal version of the Madrigal extracted from Diego Ortiz Toledano: Op. cit. Book Second, fols. 35v to 37r. Ortiz does not mention Arcadelt's name as the author of the madrigal. This piece, however, is included in the edition of Arcadelt 1. libro di Madrigali a 4 v. (Venice, 1539). Modern edition by W. Wiora (1930) *Das Chorwerk V*.

B) "Second Recercada on the same madrigal" by Diego Ortiz Toledano: Op. cit. Book Second, fols. 38v - 39r.

This is another example of division on the upper voice of a madrigal, similar to N° 4, save for the fact that here it is instrumental. It corresponds to what Ortiz calls *The third way to play the Violon with the harpsichord on composed pieces*, that is, to play with the viola da gamba, diminutions or divisions ("*diferencias*" in Spanish) on a madrigal, motet or any other piece while its voices are played on the harpsichord. Ortiz advises that when the gloses or divisions are played on the soprano voice, it is more gracious for the harpsichord player not to play this voice. These variations are called "*Recercadas*" by Ortiz.

Note values halved. Following Ortiz's indications we have separated the soprano voice (*cantus*) from the other voices reduced for keyboard, so that it can be omitted by the player; the original text has been added to the soprano voice as a guide.

6. MADRIGAL: A LA DOLC' OMBRA - Cipriano de Rore (1516-1565)

A la dolc' ombra de le belle frondi, Madrigal by Cipriano de Rore, text by Francesco Petrarca (Sestina), in Di Cipriano de Rore il primo libro de' madrigali a quattro voci (Ferrara, 1550; Venice, 1575). Diminutions on the four voices extracted from the treatise by Girolamo Dalla Casa *Il vero modo di diminuir*, op. cit. *Libro Secondo*, fols. 38 and 39: "*tutte le quatro parte diminuite*." Note values halved. No bar lines in original. These ornamentations are feasible when the madrigal is sung by a group of four soloists, as was the custom in the Renaissance, and not by a numerous chorus.

Translation of the text:

Under the sweet shadow	The amorous air
of the beautiful foliage	which renews the time,
I escaped	cleansed again
fleeing from an impious light	the little hills,
which even here	and in all places
from the third heaven	flourished again
burnt me.	the branches and grass.

7. CHANSON: FRAIS & GAILLARD - Clemens non Papa (1510-c.1557) or Thomas Crecquillon (? - 1557)

A) *Frasqui gallard*: Anonymous. Song XII for 4 voices in tablature extracted from the *Libro de Cifra Nueva para Tecla, Harpa y Vihuela* by Luys Venegas de Henestrosa, Alcalá, 1557, fol LXXI. Modern edition by Higinio Anglés: *La Música en la Corte de Carlos V*, Consejo Superior de Investigaciones Científicas, Barcelona, 1944, page 208 to 210. Note values halved. This version is the one we suppose the most approximate to the original, unknown to us; perhaps it is a literal instrumental transcription of the same.

B) Diminutions on the upper voice by Girolamo Dalla Casa: *Il vero modo di diminuir*, Op. cit. *Libro Secondo*, fol 6 and 7, *Frais & gaillard a 4*, Clemens non Papa. Note values halved.

These are diminutions of a purely instrumental character, that can be played with "*tutte le sorte de stromenti... in compagnia de gli stromenti di fiato, & di tasti, & anco di corda, con viole da gamba & con viole da braccio*".

C) Keyboard setting by Andrea Gabrieli (1510 - 1586) extracted from his collection *Canzoni alla Francese*

et Ricercari Ariosi, tabulate per sonar sopra istromenti da tasti (Venice, 1605): *Canzon Francese deta Frais & Gaillard, A quatro voci di Crequillon*. Modern edition by Pierre Pidoux, published by Bärenreiter N° 1782, page 9 to 13. This is another interesting example of an instrumental elaboration for keyboard (Harpischord or organ) of the original Chanson, here attributed to Crequillon, with a rich profusion of diminutions on all the voices, especially on the upper and lower, and very skillfully done. Note values halved.

8. PAVANE - Pierre Attaignant (fl.c.1530)

A) Four-instruments version ("*Pavanne*") extracted from the collection: *Neuf basses dances deux branles vingt et cinq Pauennes avec quinze Gaillardes en musique a quatre parties*, printed in Paris in 1530 by the editor Pierre Attaignant. Copy in the State Library of Baviera. Modern edition by F.J. Giesbert, Schott 3759.

B) Keyboard setting ("*Pavane*") extracted from the collection: *Quatorze Gaillardes, neuf Pavannes, sept Branles et deux Basses Dances, le tout reduit de musique en la tablature du jeu d'orgues, espinettes, manicordions et tels semblables instruments musicaux*, printed in Paris in 1531 by the editor Pierre Attaignant, fol. 35. Modern edition by Daniel Hartz: *Keyboard Dances from the earlier Sixteenth Century*, Corpus of Early Keyboard Music N° 8, American Institute of Musicology, 1965, page 31. Original rhythmic values.

C) Lute version ("*Pavane*") extracted from the collection: *Dixhuit basses dances ...Le tout reduyt en la tablature du Lutz*, printed in Paris in 1529 by the editor Pierre Attaignant. A copy extant in the Prussian Library of Berlin. Modern edition by Helmut Mönkemeyer: *Die Tabulatur N° 5*, Friedrich Hofmeister FH4554.

9. PAVANE-GAILLARDE "SI JE M'EN VOIS"

A) "*Pavanne, Si je m'en vois a cinq*". Instrumental five-part version by Claude Gervaise extracted from the collection: *Troisième Livre de Dances*, printed in Paris in 1557 by the editor Pierre Attaignant (fol. 1). Copy extant in the Paris National Library. Modern edition by Bernard Thomas, London Pro Musica Edition LPM AD3. Note values halved. Original a fifth lower. No bar lines. In the present example, the corresponding five-part "*Gaillarde*" has been omitted, because it bears no close relation with the lute versions by Adrian Le Roy. It is probable that Le Roy treated the "*Gaillarde*" on the melodic-harmonic structural base of the pavane, transforming it into a ternary rhythm. It is also possible that he could have taken other "*Gaillardes*" by Gervaise, like the ones that appear in the IV and VI Livres de Dances. The "*Gaillarde*" from this last book, corresponding to the "*Pavane Passemaize*", is included as N° 4 in the volume *Dances of the Renaissance* of this Series.

B) and C) Lute versions by Adrian Le Roy (guitar transcription by the editor).

The "*Pavane si je m'en voy*" and its ornamented version (called "*Shorter tyme*"), has been extracted from the collection: *A Briefe and easie instruction to learne the tablature to conducte and dispose thy hande unto the Lute*, printed in London in 1568-74 by Ihon Kingston, fols. 28v to 29v. The only extant copy is in the British Museum (BM K.1. c. 19/25). Modern edition by Pierre Jansen, *Les Luthistes, Oeuvres d'Adrian Le Roy "Fantasies et Danses"* (Instruction 1568), Centre National de la Recherche Scientifique, Paris, 1962. This is an English translation of Adrian Le Roy's book: *L'Instruction pour apprendre la tablature du luth et la manière de toucher cet instrument*, published in Paris in 1567 of which no copy is extant.

The "*Gaillarde*" under the same title "*Sy ie m'en vois*" and its corresponding version with diminutions (called "*La gaillarde precedente plus diminuée*") have been extracted from the *Premier Livre de Tablature de Luth* by Adrian Le Roy printed by the author and Robert Ballard in Paris in 1551 (fols. 22v - 23v). Only copy extant in the State Bavarian Library in Munich (4^e Mus. Pr. 152). Modern edition by André Souris and Richard de Morcourt, *Les Luthistes, Oeuvres d'Adrian Le Roy, "Fantasies, Motets et Chanson"* (Premier Livre 1551).

This Galliard tune was also known under the name: "*L'ennuy qui me tourmente*" and later became popular as the "*Spagnoletta*".

Original lute version a sixth lower. Original note values of the pavane preserved. Note values doubled in the galliard.

10. NOWEL'S GALLIARD - Anon. (c.1600)

Keyboard version, with diminutions in the repetitions, extracted from the famous manuscript collection known as *The Fitzwilliam Virginal Book* preserved in the Fitzwilliam Museum, Cambridge (32 G 29). Modern edition by J.A. Fuller Maitland and W. Barclay Squire, Breitkopf & Härtel, Wiesbaden, 1899, reprinted in 1963 by Dover Edition, London (page 369). Note values halved. The galliard tune was probably taken from Anthony Holborne's collection *Pavans, Galliards, Almains and other short Aeirs both grave and light, in five parts, for viols, violins or other musical winde instruments* (London, 1599). A selection, which include this galliard was edited by John A. Parkinson: "*Suite for five Recorders*", Schott & Co. London, 1952 (S. & Co. 5670).

This example, as the latter by Adrian Le Roy, illustrates the last stages of the art of diminution before it crystallizes in a type-form: the "theme with variations" (see the Preface from the book *Fantasias and Variations by Dutch Masters of the 17th Century* (Ed. Ricordi Americana B.A. 12964).

PRIMERA PARTE - FIRST PART

1. Disminuciones de intervalos – Diminutions of intervals

Thomas de Sancta María - Diego Ortiz

("GLOSAS SOBRE PUNTOS")

Para unisonar – Unisoning

Sancta María

Musical notation for the first section, 'Para unisonar' by Sancta María. It consists of 12 measures of music on a single staff. The notation features a series of eighth notes with stems pointing downwards, creating a descending melodic line. The measures are numbered 1 through 12.

Para subir segunda – Ascending second

Sancta María

Diego Ortiz

Musical notation for the second section, 'Para subir segunda'. It consists of 33 measures of music on a single staff. The notation features a series of eighth notes with stems pointing upwards, creating an ascending melodic line. The measures are numbered 1 through 33. The first 15 measures are attributed to Sancta María, and the remaining 18 measures (16-33) are attributed to Diego Ortiz.

Musical notation for measures 34 through 43. Measures 34-39 are on the first staff, and measures 40-43 are on the second staff. Each measure contains a single note with a fermata.

Para bajar segunda – Descending second

Musical notation for the piece 'Para bajar segunda – Descending second'. The notation is spread across 11 staves, with measure numbers 1 through 44. The piece is attributed to 'Sancta Maria' and 'Diego Ortiz'. Each measure contains a single note with a fermata.

Musical notation for measures 45 through 60. The notation is arranged in three staves. Each measure is numbered above the staff. The music consists of eighth and sixteenth notes with slurs and accents.

Para subir tercera - Ascending third

Musical notation for measures 1 through 4. The notation is on a single staff. Each measure is numbered above the staff. The music features a sequence of ascending eighth notes with slurs and accents. The text "Santa María" is written above the staff at the end of measure 4.

Musical notation for measures 5 through 7. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents.

Musical notation for measures 8 through 10. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents.

Musical notation for measures 11 through 13. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents. The text "Diego Ortiz" is written above the staff at the end of measure 13.

Musical notation for measures 14 through 16. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents.

Musical notation for measures 17 through 18. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents.

Musical notation for measures 19 through 23. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents.

Musical notation for measures 24 through 29. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents.

Musical notation for measures 30 through 33. The notation is on a single staff. Each measure is numbered above the staff. The music continues the ascending eighth-note sequence with slurs and accents.

Para bajar tercera – Descending third

Sancta Maria

Diego Ortiz

This section contains 34 numbered measures of musical notation for a descending third exercise. The notation is arranged in seven horizontal lines. The first line contains measures 1-4, the second line 5-8, the third line 9-13, the fourth line 14-16, the fifth line 17-19, the sixth line 20-24, and the seventh line 25-28. Measures 29-34 are on a final line. The exercise is attributed to Sancta Maria and Diego Ortiz.

Para subir cuarta – Ascending fourth

Sancta Maria

This section contains 11 numbered measures of musical notation for an ascending fourth exercise. The notation is arranged in three horizontal lines. The first line contains measures 1-4, the second line 5-8, and the third line 9-11. The exercise is attributed to Sancta Maria.

Diego Ortiz

Musical notation for the first piece by Diego Ortiz, consisting of 18 measures. The notation is written on a single staff with a treble clef. Measures 12-14 show a sequence of eighth notes. Measures 15-17 show a sequence of sixteenth notes. Measures 18-20 show a sequence of eighth notes. Measure 21 shows a sequence of eighth notes. Measure 22 shows a triplet of eighth notes. Measures 23-29 show a sequence of eighth notes. The piece ends with a fermata over the final note.

Para bajar cuarta — Descending fourth

Sancta Maria

Musical notation for the second piece by Sancta Maria, consisting of 30 measures. The notation is written on a single staff with a treble clef. Measures 1-4 show a sequence of eighth notes. Measures 5-8 show a sequence of sixteenth notes. Measures 9-12 show a sequence of eighth notes. Measures 13-15 show a sequence of eighth notes. Measures 16-18 show a sequence of sixteenth notes. Measures 19-21 show a sequence of eighth notes. Measures 22-24 show a sequence of eighth notes. Measures 25-30 show a sequence of eighth notes. The piece ends with a fermata over the final note.

Diego Ortiz

Para subir quinta – Ascending fifth

Sancta Mari

Diego Ortiz

This section contains 27 numbered measures of musical notation on a single staff. The notation consists of eighth and sixteenth notes, often beamed together, with a fermata over each measure. The notes ascend in a stepwise fashion, creating an ascending fifth pattern. The first measure starts on a middle C, and the sequence continues up to a G two octaves higher.

Para bajar quinta – Descending fifth

Sancta Mari

Diego Ortiz

This section contains 18 numbered measures of musical notation on a single staff. The notation consists of eighth and sixteenth notes, often beamed together, with a fermata over each measure. The notes descend in a stepwise fashion, creating a descending fifth pattern. The first measure starts on a G two octaves higher, and the sequence continues down to a middle C.

Musical notation for measures 19 through 24. Measures 19-21 are on the first staff, and measures 22-24 are on the second staff. Each measure begins with a half note followed by a sixteenth-note triplet.

Para subir sexta – Ascending sixth

Musical notation for the ascending sixth exercise, labeled "Santa María". It consists of two staves. The first staff contains measures 1 through 5, and the second staff contains measures 6 and 7. Each measure starts with a half note, followed by a sixteenth-note triplet.

Para bajar sexta – Descending sixth

Musical notation for the descending sixth exercise, labeled "Santa María". It consists of three staves. The first staff contains measures 1 through 4, the second staff contains measures 5 through 8, and the third staff contains measures 9 through 11. Each measure starts with a half note, followed by a sixteenth-note triplet.

Para subir séptima – Ascending seventh

Musical notation for the ascending seventh exercise, labeled "Santa María". It consists of two staves. The first staff contains measures 1 through 3, and the second staff contains measures 4 through 8. Each measure starts with a half note, followed by a sixteenth-note triplet.

Para bajar séptima – Descending seventh

Musical notation for the descending seventh exercise, labeled "Santa María". It consists of two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 7. Each measure starts with a half note, followed by a sixteenth-note triplet.

Para subir octava – Ascending octave

Sancta Maria

Two staves of musical notation for an ascending octave exercise. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 5. Each measure is marked with a circled number (1, 2, 3, 4, 5) above the first note. The notes are beamed together in groups of four, and the exercise shows an upward stepwise progression across the octave.

Para bajar octava – Descending octave

Sancta Maria

Two staves of musical notation for a descending octave exercise. The first staff contains measures 1 and 2, and the second staff contains measures 3 and 5. Each measure is marked with a circled number (1, 2, 3, 4, 5) above the first note. The notes are beamed together in groups of four, and the exercise shows a downward stepwise progression across the octave.

Pasaje ascendente – Ascending passage

Diego Ortiz

Three staves of musical notation for an ascending passage exercise. The first staff contains measures 1 through 4, the second staff contains measures 5 through 7, and the third staff contains measures 8 through 10. Each measure is marked with a circled number (1 through 10) above the first note. The notes are beamed together in groups of four, and the exercise shows a continuous upward stepwise progression across the octave.

Pasaje descendente – Descending passage

Three staves of musical notation for a descending passage exercise. The first staff contains measures 1 through 4, the second staff contains measures 5 through 7, and the third staff contains measures 8 through 10. Each measure is marked with a circled number (1 through 10) above the first note. The notes are beamed together in groups of four, and the exercise shows a continuous downward stepwise progression across the octave.

2. Adornos de figuras fijas – Ornaments of fixed figures

Thomas de Sancta María
("REDOBLES - QUIEBROS")

Redobles (Deben siempre emplear tono y semitono / *Must always contain a tone and a half-tone*)



a) Antiguas maneras.
Old fashion.

b) No permitido por
Forbidden with
contener dos tonos.
two tones.

c) Nuevas maneras más galanas (con la nota auxi-
liar superior antes del tiempo acentuado).
More elegant new fashion (with the upper
auxiliary note before the beat).

Quiebros

A. "Reyterados" (Trinos / *Trills*)



a) Antigua manera.
Old fashion.

b) Nueva manera más galana (con la nota auxiliar superior antes del
tiempo acentuado).
More elegant new fashion (with the upper auxiliary note before
the beat).

B. (Atéticos, en forma de gruppetto) (*Unaccented, like turns*)



a) Deben siempre tener el semitono abajo.
Must always have the half-tone below.

b) No permitido por tener un tono en la parte inferior.
Forbidden with a
tone below.

C. "Senzillos" (Mordentes simples / *Simple mordents*)



a) Para pasajes ascendentes
In ascending passages

b) Para pasajes descendentes
In descending passages

Deben usarse en corcheas alternadas / *Must be used on alternate eight - notes*

Notación / *Written*

a) En notas acentuadas / *On accented notes*

Ejecución / *Played*

b) En notas no acentuadas (manera más galana) / *On unaccented notes (more elegant fashion)*

Casos especiales / *Special cases*

Notación / *Written*

a) b) c)

Ejecución / *Played*

d) e)

- a) El "quiebro sencillo" para bajar puede, a veces, emplearse para subir si con la nota superior forma un semitono.
- b) Dos "quiebros sencillos" consecutivos pueden realizarse en dos corcheas seguidas, si descienden de una blanca.
- c) En un grupo de corcheas, que primero suben y luego bajan, la nota más alta empleará un "quiebro sencillo" descendente, aunque parezca que por ir subiendo se debería colocar uno descendente y
- d) viceversa.
- e) Para dar más gracia a la música, siempre se han de hacer "quiebros" en todas las corcheas que desciendan de una negra con puntillo.

- a) The "simple mordent" for descending can eventually be used in ascending when a half-tone is formed with the upper note.
- b) Two consecutive "simple mordents" can be used on two eighth-notes in succession when these descend from a half-note.
- c) In a group of eighth-notes that rise and fall, a descending "simple mordent" will be used in the upper note, although in rising, an ascending one, apparently should be used, and
- d) vice versa.
- e) To give the music more grace "mordents" should be used on all eighth-notes that descend from a dotted quarter-note.

3. Ornamentaciones de cadencias – Divisions of cadences

Diego Ortiz

("GLOSAS SOBRE CLAUSULAS")

Tabla de las cadencias en orden alfabético

Table of cadences in alphabetical order

Los recuadros marcados por el revisor indican los pasajes idénticos en cadencias similares.
The Editor's framing show identical passages in similar cadences.

The table displays 26 musical cadences, labeled A through Z. Each cadence is represented by a single staff of music with a treble clef and a common time signature. The notes are primarily quarter and eighth notes, often ending with a fermata. Some cadences feature a star symbol above the penultimate note. The cadences are arranged in rows: A-D, E-F, G-I, J-L, M-N, O, P-R, S-U, V-X, Y1-Y3, and Z1-Z2. The last five cadences (Y1-Y3 and Z1-Z2) are noted as being generally found in alto and tenor parts.

Según Ortiz estas 5 últimas cadencias se encuentran generalmente en las voces de contralto y tenor.

According to Ortiz these five last cadences are generally found in alto and tenor parts.

* De acuerdo a la práctica del Siglo XVI la penúltima nota de una cadencia debe siempre formar semitono con la nota final (excepto en cadencias frigias). Esta era una de las convenciones conocidas como "Musica Ficta".
According to XVI th. Century practice the penultimate note of a cadence must always form a half-tone with the final note (except in phrygian cadences). This was one of the conventions known as "Musica Ficta".

A

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

B

1 2 3 4 5 6 7 8 9

Exercise B consists of five staves of music. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The third staff contains measures 5 and 6. The fourth staff contains measure 7. The fifth staff contains measures 8 and 9. The music features a mix of eighth and sixteenth notes, with some measures containing slurs and accents.

C

1 2 3 4 5 6 7

Exercise C consists of three staves of music. The first staff contains measures 1, 2, and 3. The second staff contains measures 4 and 5. The third staff contains measures 6 and 7. The music is characterized by a steady eighth-note pattern with occasional slurs and accents.

D

1 2 3 4 5 6

Exercise D consists of three staves of music. The first staff contains measures 1 and 2. The second staff contains measures 3 and 4. The third staff contains measures 5 and 6. The music features a complex rhythmic pattern with many sixteenth notes and slurs.

E

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

F

1 2 3 4 5 6 7 8 9 10 11 12

Detailed description: This block contains the first exercise, labeled 'F'. It consists of 12 measures of music on a single staff. The notation includes quarter notes, eighth notes, and sixteenth notes, with various rests and accents. The exercise is divided into two groups of six measures each. The first measure starts with a fermata over a quarter note, and the last measure ends with a fermata over a quarter note.

G

1 2 3 4 5 6 7 8 9 10 11 12

Detailed description: This block contains the second exercise, labeled 'G'. It consists of 12 measures of music on a single staff. The notation includes quarter notes, eighth notes, and sixteenth notes, with various rests and accents. The exercise is divided into two groups of six measures each. The first measure starts with a fermata over a quarter note, and the last measure ends with a fermata over a quarter note. A circled number '3' is written below the first measure of the second group.

H

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

I

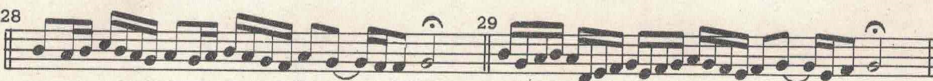
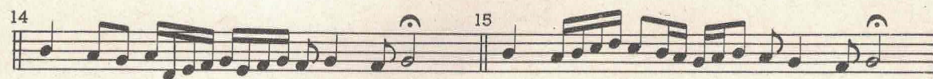
1 1 2 3 4 5 6 7

Detailed description: This block contains the first seven measures of exercise I. Measure 1 starts with a treble clef and a common time signature. It features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4 with a fermata. Measure 2 continues with eighth notes: A4, B4, C5, B4, A4, G4, F4, and a half note G4 with a fermata. Measure 3 has eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, and a half note G4 with a fermata. Measure 4 has eighth notes: F4, E4, D4, C4, B3, A3, G3, and a half note G3 with a fermata. Measure 5 has eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, and a half note G3 with a fermata. Measure 6 has eighth notes: F3, E3, D3, C3, B2, A2, G2, and a half note G2 with a fermata. Measure 7 has eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, and a half note G2 with a fermata.

J

1 2 3 4 5 6 7 8 9 10 11 12 13

Detailed description: This block contains the first thirteen measures of exercise J. Measure 1 starts with a treble clef and a common time signature. It features a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4 with a fermata. Measure 2 continues with eighth notes: A4, B4, C5, B4, A4, G4, F4, and a half note G4 with a fermata. Measure 3 has eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, and a half note G4 with a fermata. Measure 4 has eighth notes: F4, E4, D4, C4, B3, A3, G3, and a half note G3 with a fermata. Measure 5 has eighth notes: G3, A3, B3, C4, B3, A3, G3, F3, and a half note G3 with a fermata. Measure 6 has eighth notes: F3, E3, D3, C3, B2, A2, G2, and a half note G2 with a fermata. Measure 7 has eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, and a half note G2 with a fermata. Measure 8 has eighth notes: G2, A2, B2, C3, B2, A2, G2, F2, and a half note G2 with a fermata. Measure 9 has eighth notes: F2, E2, D2, C2, B1, A1, G1, and a half note G1 with a fermata. Measure 10 has eighth notes: G1, A1, B1, C2, B1, A1, G1, F1, and a half note G1 with a fermata. Measure 11 has eighth notes: F1, E1, D1, C1, B0, A0, G0, and a half note G0 with a fermata. Measure 12 has eighth notes: G0, A0, B0, C1, B0, A0, G0, F0, and a half note G0 with a fermata. Measure 13 has eighth notes: F0, E0, D0, C0, B-1, A-1, G-1, and a half note G-1 with a fermata.



K



1 2 3

Musical staff 1 for part K, measures 1-3. The staff begins with a treble clef and a key signature of one flat. It contains three measures of music. Measure 1 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 2 contains eighth notes D5, E5, F5, G5, A5, B5, and C6. Measure 3 contains eighth notes D6, E6, F6, G6, A6, B6, and C7, ending with a fermata over the final note.



4 5

Musical staff 2 for part K, measures 4-5. Measure 4 contains eighth notes D6, E6, F6, G6, A6, B6, and C7. Measure 5 contains eighth notes D7, E7, F7, G7, A7, B7, and C8, ending with a fermata over the final note.



6 7

Musical staff 3 for part K, measures 6-7. Measure 6 contains eighth notes D7, E7, F7, G7, A7, B7, and C8. Measure 7 contains eighth notes D8, E8, F8, G8, A8, B8, and C9, ending with a fermata over the final note.



8 9

Musical staff 4 for part K, measures 8-9. Measure 8 contains eighth notes D8, E8, F8, G8, A8, B8, and C9. Measure 9 contains eighth notes D9, E9, F9, G9, A9, B9, and C10, ending with a fermata over the final note.



10

Musical staff 5 for part K, measure 10. Measure 10 contains eighth notes D9, E9, F9, G9, A9, B9, and C10, ending with a fermata over the final note.

L



1 2

Musical staff 1 for part L, measures 1-2. The staff begins with a treble clef and a key signature of one flat. It contains two measures of music. Measure 1 starts with a half note G4, followed by quarter notes A4, B4, and C5. Measure 2 contains eighth notes D5, E5, F5, G5, A5, B5, and C6, ending with a fermata over the final note.



3 4

Musical staff 2 for part L, measures 3-4. Measure 3 contains eighth notes D6, E6, F6, G6, A6, B6, and C7. Measure 4 contains eighth notes D7, E7, F7, G7, A7, B7, and C8, ending with a fermata over the final note.



5

Musical staff 3 for part L, measure 5. Measure 5 contains eighth notes D7, E7, F7, G7, A7, B7, and C8, ending with a fermata over the final note.



6

Musical staff 4 for part L, measure 6. Measure 6 contains eighth notes D8, E8, F8, G8, A8, B8, and C9, ending with a fermata over the final note.



7

Musical staff 5 for part L, measure 7. Measure 7 contains eighth notes D8, E8, F8, G8, A8, B8, and C9, ending with a fermata over the final note.

M

Musical notation for exercise M, consisting of seven staves. The first staff contains measures 1 and 2, with measure 1 starting with a fermata. The second staff contains measures 3 and 4. The third staff contains measure 5. The fourth staff contains measure 6. The fifth staff contains measure 7. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

N

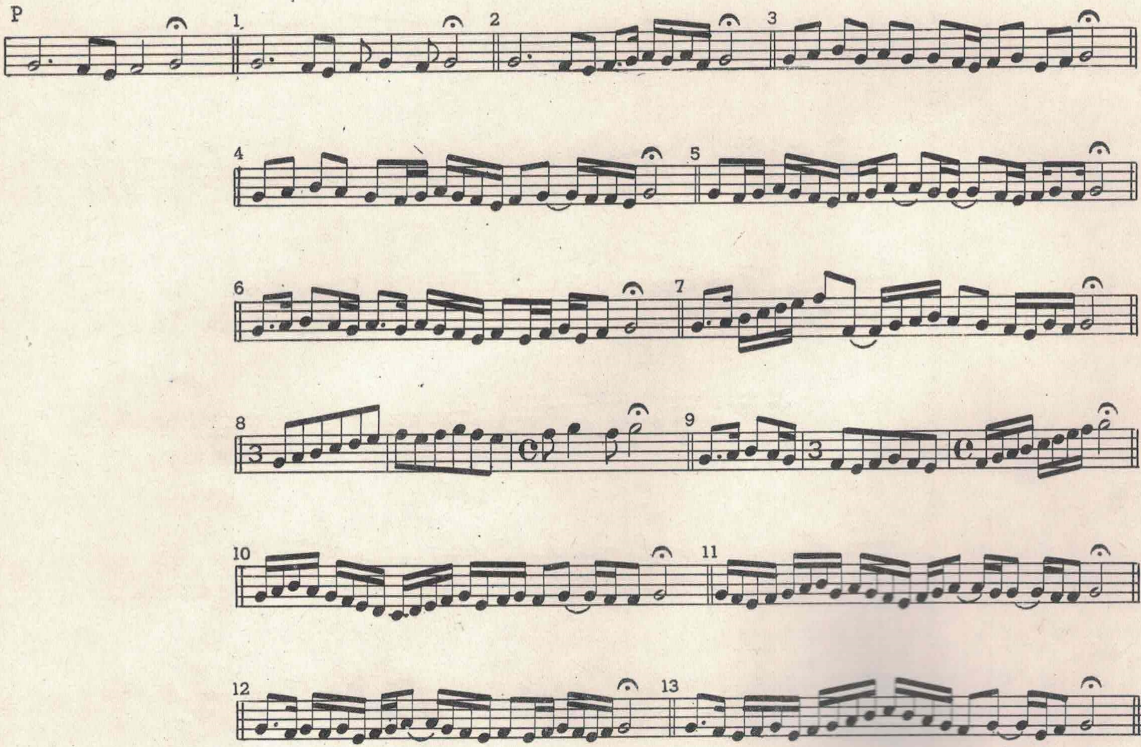
Musical notation for exercise N, consisting of four staves. The first staff contains measures 1 and 2, with measure 1 starting with a fermata. The second staff contains measures 3 and 4. The third staff contains measure 5. The fourth staff contains measure 6. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

O

Musical notation for exercise O, consisting of two staves. The first staff contains measures 1 and 2, with measure 1 starting with a fermata. The second staff contains measures 3 and 4. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

A musical score consisting of 20 measures, numbered 5 through 24. The notation is written on a single staff with a treble clef. The music features a complex rhythmic pattern, primarily consisting of eighth and sixteenth notes, often beamed together in groups. Many notes are marked with accents. The piece concludes with a final note in measure 24 that has a fermata above it. The paper shows signs of age, including some staining and discoloration.

P



1 2 3 4 5 6 7 8 9 10 11 12 13

Detailed description: This section contains 13 measures of music for exercise P. It begins with a piano (P) dynamic marking. The notation consists of a single melodic line on a five-line staff. Measures 1-3 are relatively simple, featuring quarter and eighth notes with accents. Measures 4-7 show increasing complexity with sixteenth-note patterns and slurs. Measures 8-13 continue with intricate rhythmic patterns, including triplets and sixteenth-note runs, all ending with accents on the final notes of each measure.

Q



1 2 3 4

Detailed description: This section contains 4 measures of music for exercise Q. It starts with a piano (P) dynamic marking. Measures 1-2 are simple quarter-note patterns with accents. Measures 3-4 are more complex, featuring sixteenth-note runs and slurs, ending with accents.

R



1 2 3 4

Detailed description: This section contains 4 measures of music for exercise R. It begins with a piano (P) dynamic marking. Measures 1-2 are simple quarter-note patterns with accents. Measures 3-4 are more complex, featuring sixteenth-note runs and slurs, ending with accents.

S

1 2 3 4 5 6

Detailed description: This block contains the musical notation for the Soprano (S) part. It consists of three staves. The first staff contains measures 1 and 2, with a fermata over the final note of measure 2. The second staff contains measures 3 and 4, with a fermata over the final note of measure 4. The third staff contains measures 5 and 6, with a fermata over the final note of measure 6. The music is written in a single treble clef and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

T

1 2 3 4

Detailed description: This block contains the musical notation for the Tenor (T) part. It consists of three staves. The first staff contains measures 1 and 2, with a fermata over the final note of measure 2. The second staff contains measure 3, with a fermata over the final note. The third staff contains measure 4, with a fermata over the final note. The music is written in a single treble clef and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

U

1 2 3 4

Detailed description: This block contains the musical notation for the Alto (U) part. It consists of three staves. The first staff contains measures 1 and 2, with a fermata over the final note of measure 2. The second staff contains measure 3, with a fermata over the final note. The third staff contains measure 4, with a fermata over the final note. The music is written in a single treble clef and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

V

1 2 3

Detailed description: This block contains the musical notation for the Bass (V) part. It consists of two staves. The first staff contains measures 1 and 2, with a fermata over the final note of measure 2. The second staff contains measure 3, with a fermata over the final note. The music is written in a single treble clef and features a mix of quarter, eighth, and sixteenth notes, with some slurs and ties.

W



X



Y1



1

2

Detailed description: This is the first staff of music for part Y1. It begins with a treble clef and a common time signature. The first measure contains a half note G4 with a fermata. The second measure starts with a first fingering '1' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The third measure starts with a second fingering '2' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.



3

4

Detailed description: This is the second staff of music for part Y1. The first measure starts with a third fingering '3' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The second measure starts with a fourth fingering '4' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.



5

6

Detailed description: This is the third staff of music for part Y1. The first measure starts with a fifth fingering '5' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The second measure starts with a sixth fingering '6' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.



7

8

3

Detailed description: This is the fourth staff of music for part Y1. The first measure starts with a seventh fingering '7' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The second measure starts with an eighth fingering '8' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The third measure starts with a triplet '3' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.



9

10

Detailed description: This is the fifth staff of music for part Y1. The first measure starts with a ninth fingering '9' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The second measure starts with a tenth fingering '10' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.



11

12

Detailed description: This is the sixth staff of music for part Y1. The first measure starts with an eleventh fingering '11' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The second measure starts with a twelfth fingering '12' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.

Y2



1

2

3

Detailed description: This is the first staff of music for part Y2. It begins with a treble clef and a common time signature. The first measure contains a half note G4 with a fermata. The second measure starts with a first fingering '1' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The third measure starts with a second fingering '2' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.



3

4

Detailed description: This is the second staff of music for part Y2. The first measure starts with a third fingering '3' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The second measure starts with a fourth fingering '4' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.



5

6

Detailed description: This is the third staff of music for part Y2. The first measure starts with a fifth fingering '5' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The second measure starts with a sixth fingering '6' and contains a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, and G4. The staff ends with a double bar line.

Y3

1 2 3 4 5 6 7 8 9 10

Detailed description: This block contains the musical notation for exercise Y3, consisting of ten measures. The notation is written on a single staff. Measure 1 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measures 2 through 10 contain a sequence of eighth and sixteenth notes, with various rests and accents. The exercise concludes with a double bar line.

Z1

1 2 3 4

Detailed description: This block contains the musical notation for exercise Z1, consisting of four measures. The notation is written on a single staff. Measure 1 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measures 2 through 4 contain a sequence of eighth and sixteenth notes, with various rests and accents. The exercise concludes with a double bar line.

Z2

1 2 3 4

Detailed description: This block contains the musical notation for exercise Z2, consisting of four measures. The notation is written on a single staff. Measure 1 starts with a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a quarter rest followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measures 2 through 4 contain a sequence of eighth and sixteenth notes, with various rests and accents. The exercise concludes with a double bar line.

SEGUNDA PARTE - SECOND PART

4. Madrigal : O sonno

Cipriano de Rore (1516 - 1565)

A. Versión original a 4 voces / *Original four - part vocal version*B. Disminuciones sobre la voz superior de Girolamo Dalla Casa (1584)
Dalla Casa (1584)C. Acompañamiento para laúd o guitarra / *Lute or guitar accompaniment*(Reducción del Revisor de las tres voces inferiores) (*Editor's reduction of the three lower voices*)

B

O Son - no o del - la que - ta hu.

A

O Son - no o del - la que - ta hu.

Alto

O Son - no

Tenore

Basso

O Son - no o del - la que - ta hu.

C

Laúd o guitarra
Lute or guitar

5

mi - da om - bro - sa Not - te pla - ci - do fi - glio

A

mi - da om - bro - sa Not - te pla - ci - do fi - glio

Alto

mi - da om - bro - sa Not - te pla - ci - do fi - glio

Tenore

Basso

mi - da om - bro - sa Not - te pla - ci - do fi - glio

C

Laúd o guitarra
Lute or guitar

O de mor-ta-li E-gri com-for-to o-blio dol-ce

O de mor-ta-li E-gri com-for-to o-blio dol-ce

O de mor-ta-li E-gri com-for-to o-blio dol-ce d

O de mor-ta-li E-gri com-for-to o-blio dol-ce

de ma-li Si gra-vi on-d'è la vi-ta a-spra

de ma-li Si gra-vi on-d'è la vi-ta a-spra

ma-li Si gra-vi on-d'è la vi-ta a-spra

de ma-li Si gra-vi on-d'è la vi-ta a-

20

no - io - - sa Soc - cor - -

no - io - - sa Soc - cor - -

no - io - - sa Soc - cor - -

sprae no - - io - - sa Soc - cor - -

25

rial cor ho - mai, soc - cor - rial cor ho - mai che lan -

rial co - reho - mai, soc - cor - rial co - - reho - mai che lan -

che lan -

rial co - reho - mai, soc - cor - rial co - reho - mai

30

gu'e po - sa Non ha - ve E ques - te mem - bra stan -

gu'e po - sa Non ha - ve e ques - te mem - bra stan -

gu'e po - sa Non ha - ve

e ques - te mem - bra stan -

35

ch'e fra - li so - le - va A me t'en vo - la o son -

ch'e fra - li So - le - va a me t'en vo - la o son -

ch'e fra - li So - le - va a me t'en vo - la o

40

no, A me t'en-vo - la o son - no E

no, a me t'en-vo - la o son - no e

no, a me t'en-vo - la o son - no e

son - no, a me t'en-vo - la o son - no e

45

l'a - li tue bru - ne so - pra me di - sten - die po - sa.

l'a - li tue bru - ne so - pra me di - sten - die po - sa.

l'a - li tue bru - ne so - pra me di - sten - die po - sa.

l'a - li tue bru - ne so - pra me di - sten - die po - sa.

5. Madrigal: O felici occhi miei

Jacques Arcadelt (1505 - c. 1572)

A. Versión original a 4 voces / *Original four - part vocal version*

B. Recercada sobre la voz superior de Diego Ortiz (1553) / *Recercada on the upper part by Diego Ortiz (1553)*

The musical score is presented in a system of five staves. The top staff is labeled 'B' and contains a complex, fast-moving melodic line. The second staff is labeled 'A' and contains a simpler vocal line. The third staff is labeled 'Altus' and contains a vocal line with lyrics. The fourth staff is labeled 'Teclado Keyboard' and contains a keyboard accompaniment. The fifth staff is labeled 'Tenor Bassus' and contains a vocal line. The score is divided into three systems, with measures 5, 10, and 15 marked. The lyrics are: 'O fe - li - ci oc - chi miei fe - li - ci voi che se - te car' al mio sol per che sem - bianz' ha - ve'.'

20

te de gl'oc-chi che gli fur si _____ dol - ce re

i voi ben voi se - te voi voi

25

voi fe - li - ciet io io no che per que -

30

Musical score for measures 30-34. The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "tar vo - - stro de-sio cor-r'amirar l'on-". The piano accompaniment features a complex rhythmic pattern of sixteenth and thirty-second notes. The bass line provides harmonic support with chords and single notes.

35

Musical score for measures 35-39. The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line continues with the lyrics: "de mi stru - go poi". The piano accompaniment continues with its intricate rhythmic texture. The bass line maintains the harmonic foundation.

40

Musical score for measures 40-44. The system consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line concludes with the lyrics: "mi stru - go poi." The piano accompaniment and bass line continue their respective parts, ending with sustained notes.

6. Madrigal: A la dolc' ombra

Cipriano de Rore (1516 - 1565)

Disminuciones sobre las 4 voces de Girolamo Dalla Casa (1584) / *Diminutions on the four voices by Girolamo Dalla Casa* (1584)

Canto

Alto

Tenore

Basso

A la dolc' om - - bra de le belle fron -

A la dolc' om - bra de le be - lle

A la dolc' om - bra de le belle fron - de

A la dolc' om - - bradele be - lle fron - de

5

di cor - si fu-ggend'undis-pie-ta - to lu - me (cor-si fug-gen d'undis-pie-ta -

fron-di cor - si fuggend'undis-pie-ta - to lu - me

cor - si fuggend'undis-pie-ta - to lu - me cor si fug-ge d'un dis-pie-ta - to lu -

cor - si fug-ge d'un dis-pie-ta - to

10

- to lu - me) ch'en fin - qua - giu m'ar - dea dal - ter -

ch'en fin qua giu m'ar - de - a m'ar - de - a dal ter -

me ch'en fin qua giu m'ar - dea dal ter - zo cie -

lu - me ch'en fin qua giu ch'en fin qua giu m'ar - dea dal

zo cie lo E dis - gom - bra - va gia di

zo cie lo E dis - gom - bra - va gia di

lo E dis - gom - bra - va gia di neu'

ter - zo cie lo E dis - gom - bra - va gia di

neu' i pog - gi L'aur' a - mo - ro - sa che ri - no - va' l'

neu' i pog - gi L'aur' a - mo - ro - sa che

i pog - gi L'aur' a - mo - ro - sa

ne - u' i pog - gi L'aur' a - mo - ro - sa che ri - no - va' l'

tem po che ri - no - va' l' tem - po E fio - rian

ri - no - va' l' tem - po che ri - no - va' l' tem - po E fio - rian per le piag - ge

che ri - no - va' l' tem - po E fio - rian per le piag - ge

tem - po E fio - rian per le piag - ge

7. Chanson : Frais & Gaillard

Clemens non Papa (1510 - c. 1557)

- A. Versión instrumental a 4 voces (Venegas de Henestrosa, 1557) / *Four - part instrumental version (Venegas de Henestrosa, 1557)*
 B. Disminuciones sobre la voz superior de Girolamo Dalla Casa (1584) / *Diminutions on the upper part by Girolamo Dalla Casa (1584)*
 C. Elaboración para teclado de Andrea Gabrieli (1605) / *Keyboard setting by Andrea Gabrieli (1605)*

B

A

Cantus
Altus

Tenor
Bassus

C

Teclado
Keyboard

The image shows the first system of a musical score. It consists of five staves. The top staff is labeled 'B' and contains a single melodic line. The second and third staves are grouped together and labeled 'A', 'Cantus', and 'Altus'. The fourth and fifth staves are grouped together and labeled 'C', 'Teclado', and 'Keyboard'. The music is in a common time signature and features various rhythmic patterns and ornaments.

5

2)

The image shows the second system of the musical score, starting at measure 5. It consists of five staves. The top staff has a measure marked '5' and a second ending marked '2)'. The music continues with various rhythmic patterns and ornaments.

Orig. La 2) Orig. Mi
 Orig. A Orig. E

The first system of music consists of three staves. The top staff is a single treble clef staff with a complex melodic line featuring many sixteenth and thirty-second notes. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff is a treble clef staff with chords and moving lines, while the bottom staff is a bass clef staff with a steady bass line.

The second system of music also consists of three staves. The top staff continues the complex melodic line from the first system. The piano accompaniment in the middle and bottom staves continues with similar harmonic support, including some chordal textures in the bass line.

The third system of music consists of three staves. The top staff shows a melodic line with some rests and more rhythmic variety. The piano accompaniment in the middle and bottom staves provides harmonic support, with the bass line showing some syncopation.

The fourth system of music consists of three staves. The top staff continues the melodic development. The piano accompaniment in the middle and bottom staves features more active bass lines and chordal movement.

The first system of music consists of three staves. The top staff is a vocal line in treble clef, featuring a melodic line with eighth and sixteenth notes. The middle staff is a piano accompaniment in treble clef, with chords and moving lines. The bottom staff is a piano accompaniment in bass clef, providing a harmonic foundation with chords and moving lines. A first ending bracket is present in the piano accompaniment, marked with a '1)'.

The second system of music continues the composition with three staves. The vocal line (top staff) continues its melodic development. The piano accompaniment (middle and bottom staves) provides a complex harmonic and rhythmic support, with the bass line featuring a steady eighth-note pattern in some sections.

1) Orig. La 2) Orig. Mi
Orig. A Orig. E

The first system of the musical score consists of three staves. The top staff is a treble clef with a melodic line featuring eighth and sixteenth notes, ending with a sixteenth-note flourish. The middle staff is a treble clef with a vocal line, including a dotted line and a fermata. The bottom staff is a bass clef with a bass line. A '6' is written below the top staff in the second measure.

The second system of the musical score consists of three staves. The top staff is a treble clef with a melodic line featuring a triplet of eighth notes. The middle staff is a treble clef with a vocal line. The bottom staff is a bass clef with a bass line. A '3' is written above the top staff in the first measure, and a '6' is written below the top staff in the fourth measure.

The third system of the musical score consists of three staves. The top staff is a treble clef with a melodic line featuring a dotted line and a sixteenth-note flourish. The middle staff is a treble clef with a vocal line. The bottom staff is a bass clef with a bass line.

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line featuring eighth and sixteenth notes, including a complex sixteenth-note passage. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The middle staff has a treble clef and contains chords and moving lines. The bottom staff has a bass clef and contains a bass line with chords and moving lines.

30

The second system of the musical score begins at measure 30. The top staff features a melodic line with sixteenth-note runs, each marked with a '6' above it. The middle and bottom staves are piano accompaniment. The middle staff has a treble clef and contains chords and moving lines. The bottom staff has a bass clef and contains a bass line with chords and moving lines.

The first system of music consists of three staves. The top staff is a single melodic line with eighth and sixteenth notes. The middle staff is a vocal line with a similar rhythmic pattern. The bottom staff is a piano accompaniment with chords and moving lines in both hands.

The second system continues the musical piece. It features more complex piano accompaniment with sixteenth-note runs in the right hand and chords in the left hand. The vocal line continues with eighth notes.

35

The third system begins at measure 35. It shows a continuation of the piano accompaniment with intricate sixteenth-note patterns. The vocal line has some rests and then resumes with eighth notes.

The fourth system concludes the page. It features a final piano accompaniment section with a sixteenth-note flourish in the right hand. The vocal line ends with a few notes.

1) Orig. Do #
Orig. C #

38

40

Musical score for measures 38-40. The score is written for a grand staff with two systems. The first system (measures 38-39) features a treble clef with a melodic line and a bass clef with a supporting line. The second system (measures 40-41) continues the piece with more complex rhythmic patterns and a prominent bass line. The notation includes various note values, rests, and dynamic markings.

41

Musical score for measures 41-44. The score is written for a grand staff with two systems. The first system (measures 41-42) shows a treble clef with a melodic line and a bass clef with a supporting line. The second system (measures 43-44) continues the piece with more complex rhythmic patterns and a prominent bass line. The notation includes various note values, rests, and dynamic markings.

45

Musical score for measures 45-49. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The music features complex rhythmic patterns, including sixteenth-note runs and chords. The piano accompaniment includes arpeggiated figures and sustained chords. The vocal lines consist of melodic phrases with some rests. The number '6' appears below the piano staves in measures 47 and 48, possibly indicating a fingering or a specific performance instruction.

50

Musical score for measures 50-54. The score continues with four staves: two vocal staves and two piano staves. The piano part features a prominent arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The vocal lines continue with melodic development. The overall texture is dense and intricate.

51

Musical score for measures 51-54. The score is written for four staves: two treble clefs and two bass clefs. Measure 51 features a complex melodic line in the top treble staff with many sixteenth notes. The other staves provide harmonic support with chords and rhythmic patterns. The piece concludes with a final chord in measure 54.

55

Musical score for measures 55-58. Measure 55 begins with a treble clef staff containing a melodic line with a '6' fingering indicated below it. The bass clef staves provide a steady accompaniment. The score continues through measure 58, ending with a final melodic flourish in the top treble staff.

57

Musical score for measures 57-59. The score is written for three systems. The first system consists of a single treble clef staff with a melodic line. The second system consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system also consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

60

Musical score for measures 60-62. The score is written for three systems. The first system consists of a single treble clef staff with a melodic line, featuring a sixteenth-note pattern with the number '6' written below the notes. The second system consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The third system also consists of two staves: a treble clef staff with a melodic line and a bass clef staff with a bass line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

8. Pavane

Pierre Attaingnant (fl. c. 1520)

A. Versión para 4 instrumentos (1530) / *Four - instruments version (1530)*

B. Elaboración para teclado (1531) / *Keyboard setting (1531)*

C. Versión para laúd (1529) / *Lute setting (1529)*

(Transcripción para guitarra por el revisor) (Guitar transcription by the editor)

A

Superius
Contratenor

Tenor
Bassus

B

Teclado
Keyboard

C

6^a en Re
(Laúd) Guitarra
(Lute) Guitar
6th in D

5

10

First system of musical notation, measures 10-11. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). Measure 10 contains several chords and a melodic line in the bass. Measure 11 continues the harmonic and melodic development.

Second system of musical notation, measures 12-13. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 12 features a complex rhythmic pattern with sixteenth notes in the treble and bass. Measure 13 continues with similar rhythmic activity.

Third system of musical notation, measures 14-15. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 14 shows a melodic line in the treble and a bass line. Measure 15 concludes the system with a final chord.

15

Fourth system of musical notation, measures 16-17. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 16 contains a melodic line in the treble and a bass line. Measure 17 concludes the system with a final chord.

Fifth system of musical notation, measures 18-19. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 18 features a complex rhythmic pattern with sixteenth notes in the treble and bass. Measure 19 continues with similar rhythmic activity.

Sixth system of musical notation, measures 20-21. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat. Measure 20 shows a melodic line in the treble and a bass line. Measure 21 concludes the system with a final chord.

1) Orig. sin doble barra
 Orig. without double bars

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a mix of quarter and eighth notes, with some rests and a repeat sign in the second measure.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat. The music is more active, featuring sixteenth-note runs in the upper staff and eighth-note patterns in the lower staff.

The third system of music consists of a single staff in treble clef with a key signature of one flat. The music is primarily composed of chords and rests, with some eighth-note patterns.

20

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat. The music continues with a mix of quarter and eighth notes, including a sharp sign in the upper staff.

The fifth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat. The music features sixteenth-note runs in the upper staff and eighth-note patterns in the lower staff, with a sharp sign in the upper staff.

The sixth system of music consists of a single staff in treble clef with a key signature of one flat. The music is primarily composed of chords and rests, with some eighth-note patterns.

25

Musical score for measures 25-29. The score is written in a grand staff with three systems. The first system (measures 25-26) features a treble clef with a key signature of one flat and a bass clef. The second system (measures 27-28) shows more complex rhythmic patterns in the treble clef. The third system (measures 29) concludes with sustained notes in the treble clef.

30

Musical score for measures 30-34. The score is written in a grand staff with three systems. The first system (measures 30-31) includes a sharp sign in the treble clef. The second system (measures 32-33) features intricate sixteenth-note passages in both treble and bass clefs. The third system (measures 34) ends with sustained notes in the treble clef.

9. Pavane– Gaillarde “ Si je m'en vois ”

- A. Versión para 5 instrumentos de Claude Gervaise (1557) / *A. Five-part instrumental version by Claude Gervaise (1557)*
 B. Versión para laúd de Adrian le Roy (1568) / *B. Lute version by Adrian le Roy (1568)*
 C. Versión para laúd con disminuciones de Adrian le Roy (1568) / *C. Lute version with diminutions by Adrian le Roy*
 (Transcripción para guitarra por el revisor) / *(Guitar transcription by the editor)*

A. Pavanne

Superius
Contratenor
Tenor

Secundus
tenor
Bassus

B. Pavane

(Laúd) Guitarra
(Lute) Guitar

C. Pavane (plus diminuée)

(Laúd) Guitarra
(Lute) Guitar

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C'. The music features a mix of chords and moving lines. In the upper staff, there are chords with a sharp sign (#) in the final measure. The lower staff contains a melodic line with eighth and sixteenth notes.

The second system continues the piece with two staves. The upper staff shows a melodic line with eighth notes and some rests. The lower staff features a more complex rhythmic pattern with sixteenth notes and chords. A sharp sign (#) is present in the upper staff towards the end of the system.

10

The third system begins with a measure number '10' at the start of the upper staff. It consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and chords. A sharp sign (#) is visible in the upper staff.

The fourth system continues with two staves. The upper staff features a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and chords. A sharp sign (#) is present in the upper staff.

The fifth system concludes the page with two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a bass line with eighth notes and chords. A sharp sign (#) is present in the upper staff.

B. Gaillarde

Musical notation for B. Gaillarde, measures 1-4. The piece is in 3/4 time. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of chords.

C. Gaillarde (plus diminuée)

Musical notation for C. Gaillarde (plus diminuée), measures 1-4. The piece is in 3/4 time. The right hand features a continuous eighth-note pattern, and the left hand plays chords.

5

Musical notation for B. Gaillarde, measures 5-8. The right hand continues with chords and eighth notes, and the left hand provides accompaniment.

Musical notation for C. Gaillarde (plus diminuée), measures 5-8. The right hand continues with eighth-note patterns, and the left hand provides accompaniment.

10

Musical notation for B. Gaillarde, measures 9-12. The right hand continues with chords and eighth notes, and the left hand provides accompaniment.

Musical notation for C. Gaillarde (plus diminuée), measures 9-12. The right hand continues with eighth-note patterns, and the left hand provides accompaniment.

15

Musical notation for B. Gaillarde, measures 13-16. The right hand continues with chords and eighth notes, and the left hand provides accompaniment.

20

10. Nowel's Galliard

Versión anónima para teclado de "The Fitzwilliam Virginal Book" (c. 1600) con disminuciones en las repeticiones.

Anonymous keyboard version from "The Fitzwilliam Virginal Book" (c. 1600) with diminutions in the repetitions.

The musical score is written for a keyboard instrument in 3/4 time. It consists of two systems of music, each with a first ending and a second ending. The first system begins at measure 1 and ends at measure 15. The second system begins at measure 16 and ends at measure 30. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like 'Rep.' and '25'. The key signature is one sharp (F#).

Musical notation for measures 25-30. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note melody with various accidentals. The bass staff provides a harmonic accompaniment with chords and single notes. Measure 30 is marked with the number '30' above the treble staff.

Musical notation for measures 31-34. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melody with a triplet of eighth notes in measure 33, marked with a '3' above the notes. The bass staff continues the accompaniment. Measure 33 is marked with the number '3' above the treble staff.

Musical notation for measures 35-39. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melody with dotted rhythms and various accidentals. The bass staff provides a steady accompaniment. Measure 35 is marked with the number '35' above the treble staff.

Musical notation for measures 40-43. The system consists of a treble clef staff and a bass clef staff. The treble staff begins with a repeat sign and the word 'Rep.' above it. The melody consists of eighth-note patterns. The bass staff provides a rhythmic accompaniment. Measure 40 is marked with the number '40' above the treble staff.

Musical notation for measures 44-49. The system consists of a treble clef staff and a bass clef staff. The treble staff features a complex eighth-note melody. The bass staff provides a harmonic accompaniment. The system concludes with a double bar line and repeat dots.

Fingering notation for the piece. It shows a quarter note with a finger number '1' below it, followed by an equals sign and a quarter note with a slur over it. This is followed by a slash, then a quarter note with a finger number '3' below it, an equals sign, and a triplet of eighth notes with a slur and the number '3' above it. This is followed by another quarter note with a finger number '1' below it, an equals sign, and a sextuplet of eighth notes with a slur and the number '6' above it.

APENDICE

Como único testimonio de una práctica, no sabemos hasta qué grado utilizada en el Renacimiento, pero que luego alcanzó gran difusión en el Barroco, nos encontramos con la *"desigualdad rítmica"* descrita por Thomas de Sancta María en el Capítulo XIX de su citado libro *Arte de tañer Fantasía*. Este Capítulo titulado *"Del Modo de tañer con buen ayre"* contiene en los fols. 45-47 las siguientes indicaciones que aquí extractamos (valores rítmicos reducidos a la mitad):

Adviértase que *"para tañer con buen ayre"* (tocar con elegancia) se requiere tocar las corcheas de una manera y las semicorcheas de tres.

1) En el caso de corcheas consecutivas, la primera se ha de hacer más larga y la segunda más corta, como si una tuviera puntillo y la otra fuera semicorchea. Ejemplo:

A duo

2) Las tres maneras de tocar las semicorcheas consecutivas son:

a) Primera y tercera semicorchea más largas, segunda y cuarta más cortas:

b) Primera y tercera semicorchea más cortas, segunda y cuarta más largas. Esta manera es más galana que la anterior y sirve para glosas cortas:

APPENDIX

As the only one testimony of a certain practice, which we ignore up to what extent was used in the Renaissance, but which attained great diffusion later in the Baroque Period, we find the *"rhythmical unevenness"* described by Thomas de Sancta María in Chapter XIX of his said book *Arte de Tañer Fantasía*. This Chapter, under the title of *"Del Modo de tañer con buen ayre"* (How to play with elegance) contains in the fols 45-47 the following indications which we here summarize (note values halved):

Notice that in order to *"play elegantly"* it is necessary to play the quavers in one way, and the semiquavers in three different ways.

- 1) In the case of consecutive quavers, the first one must be longer and the second shorter, as if the first were dotted and the second a semiquaver. Example:

A duo

- 2) The three way of playing consecutive semiquavers are:

- a) The first and third semiquavers longer, the second and fourth shorter:

- b) The first and third semiquavers shorter, the second and fourth longer. This way is more elegant than the previous and used in short gloses:

- c) The third way is a very slight speeding up of the first three semiquavers and a lingering on the fourth. Notice that the first three must not be played excessively quick nor the fourth too slow, because the result is awful in music. This is the most elegant way and is used in long an short gloses alike: (approximate interpretation by the editor).

We see that, according to Sancta Maria, each one of these three last ways becomes gradually *"more elegant"* and refined, and the unevenness should not be measured, but slightly insinuated; its use is always expressive!

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METODOS-ESTUDIOS Y OBRAS PARA FLAUTA DULCE

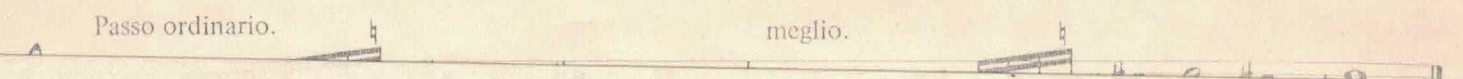
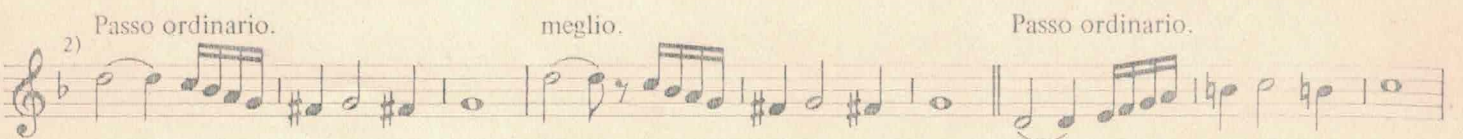
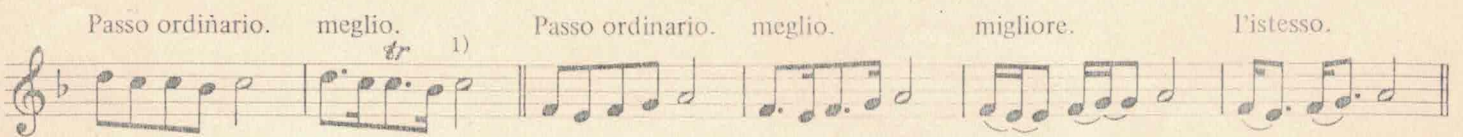
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12380	AKOSCHKY-VIDELA	Iniciación a la flauta dulce. Tomo I (S. en Do)
12591	-	Iniciación a la flauta dulce. Tomo II (S. en Do)
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12759	ALEMANY	5 Villancicos para fl. dulce, guitarra y canto
11941	ANDREONI	Método (S. en Do - C. en Fa - T. en Do)
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12609	DEMANTIUS	11 Cánones. Para 2 fl. dulces (S-C) y/u otros Inst.
12608	-	17 Cánones. Para 2 fl. dulces (S-S) y/u otros Inst.
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VARI ESERCITII, 1614

Antonio Brunelli

Vari esempi di Crome, e Semicrome ne' quali si vede Che cantando ordinariamente non ten-/dono vaghezza però trovandosi detti passi tanto in questi esercitii, quanto in altre Compo/sitioni, bisognerà cantarle nelli sotto scritti modi, come qui si vede.

„[Es folgen] verschiedene Beispiele der Achtel und Sechzehntel, in denen zu sehen ist, daß sie – gewöhnlich gesungen – keine Anmutigkeit gewähren; allein, man findet solche ‚passi‘ (gemeint ist jeweils der ‚Passo ordinario‘) sowohl in diesen Übungen als auch in anderen Kompositionen: sie sollen in der unten notierten Weise gesungen werden, wie man hier sieht (vgl. ‚meglio‘, ‚migliore‘ und ‚optimo‘).“



PRIMI esercitii per una voce Sola sopra, ut, re, mi, fa, sol, per soggetto.

Soggetto.

A. E. O.

(1) (2) (3) (4) (5)
 (6) (7) (8) (9) (10)
 (11) (12) (13) (14)
 (15) (16) (17)
 (18) (19) (20)
 (21) (22) (23)
 (24) (25) (26)

Fine de Primi Esercizi.

SECONDI Esercizii per una voce Sola Sopra Sol, fa, mi, re, ut, per Soggetto.

Soggetto.

A. E. O.

(1) (2) (3) (4) (5)
 (6) (7) (8) (9)

(10) (11) (12) (13) (14)

(15) (16) (17)

(18) (19) (20)

(21) (22) (23)

(24) (25) (26)

Fine De Secondi Esercizi.

TERZI Esercizii per dua voci sopra il sottoscritto soggetto.

Canto Primo.

Canto Secondo.

Can-ta - te.

Can-ta - te.

6 3 4 3

Primo Modo.

2. Modo.

Can-ta - te.

Can-ta - te.

3. Modo.

Can-ta - te.

Can - ta - te.

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