Antonio de Cabeçon

(Castrillo Mota de Judíos 1510 – Madrid 1566)

Comiençan los motetes de a cinco y canciones glosados

Fol. 105-136

from :

Obras de Musica para Tecla, Arpa y Vihuela

Madrid 1578

First part: 10 motets in 5 voices

transcribed for keyboard instrument and harp

and arranged for instruments

by Arnold den Teuling

Recorders or other instruments

2016-2017

Introduction to the edition of the remaining part of Antonio de Cabezón's Obras de Musica para Tecla, Arpa y Vihuela, Madrid 1578

Hernando de Cabeçon (Madrid 1541-Valladolid 1602), as he spelled his name, published his father's works in 1578, despite the year 1570 on the title page. The royal privilege for publication bears the date 1578 in the page which also contains the "erratas".

The Obras contain an extensive and very useful introduction, followed by 200 folio's of printed music. The notes are represented by numbers on a line, each line being one voice. Cabeçon explains in his introduction how this tablature works. A facsimile is in IMSLP.

My project concerns an edition of the three sections of Cabeçon's work meant for keyboard instruments or (diatonic) harp, omitted by the editors Pedrell and Anglès since 1895. For the details on other editions and on my choice I refer to my edition for keyboard instrument. As by-products I give arrangements for 3-6 instruments, especially recorders, facilitated by Cabeçon's way of music notation: tablature with each line bearing one voice. If you play other instruments than recorders you should play the treble recorder part one octave down, and read the other parts with clefs an octave down. I included separate parts where the number of pages of the score exceeded 3. The page numbers only refer to the scores.

Cabeçon maintained in his intabulations of existing pieces the composer's original note values and represented the original pitches, "come stà", so without correcting them for chiavetti or high clefs. But he allowed himself liberties especially in final bars. He broke up long notes and applied multiple diminutions and ornaments. In the table of contents I put an * with pieces the originals of which may be found in IMSLP or CPLD. So you can compare Cabeçon's version with the original. You may consult the original source if possible, for instance at Early music Online, https://repository.royalholloway.ac.uk/access/searching.do .
The originals are playable on recorders too.
I follow the Grove Music Online for the authorship of the original vocal pieces.

Cabeçon applied accidentals independently for every voice and repeated them for every note, as usual in the period. Though not usual any more I maintained that, and I did not correct Cabeçon's inconsistencies. But to be clear I had to add a natural or a flat sign where the signs were not repeated within the same bar and in places where voices cross. The performer should decide where he respects or corrects the inconsistencies. Many seeming inconsistencies are too consistent to be errors! Other editors and most performers, from Pedrell on, adapt modern use as to the accidentals. Pedrell and his followers do not give the details of their editorial accidentals. It is, however, very easy to add them oneself in this edition. Every voice should be played as an independent melody and clashes between, for instance, B flat and B natural may be regular and should not always be repaired. But evident errors should of course be corrected, and I mentioned them in my critical notes; beginning with this part of my edition I corrected the evident errors in superscript editorial accidentals; I added critical remarks where

relevant, sometimes referring to the edition for keyboard instrument. Horizontal brackets above one or more notes indicate that I put the marked notes one octave up, and horizontal brackets under a staff indicate any other change to make the voice playable on recorders. Please consult the keyboard edition if you wish to eliminate recorder adaptations unnecessary for other instruments.

This second part of my edition is the first half of the section in the content list (Tabla) "Comiençan los motetes de a cinco y canciones glosados", "Here begin the motets in five voices and songs with diminutions." On fo. 104v the section begins with: "Des de a qui se da principio a los motets y canciones de a cinco glosados", "This is the beginning the motets and songs in five voices". It contains 24 works in five voices, from which this part contains the 10 motets, folionumbers 105- 136. The chansons will follow.

Arnold den Teuling, Assen, Netherlands, January 2017.

Contents of "Comiençan los motetes de a cinco y canciones glosados" transcribed for recorders or other instruments

Cabeçon's TABLA with corrected folio numbers		This edition with page numbers (separate parts after their score, without continuing numbers)	
Stabat mater &c. con 2. parte. Iusquin	105	Josquin Desprez, Stabat mater dolorosa	107*
Inviolata. Iusquin. con 2. y 3. parte	110v	Josquin Desprez, Inviolata, integra et casta es	129*
Si bona suscepimus Verdeloth	114v	Philippe Verdelot, Si bona suscepimus	145*
Aspice domine Iaqueth	118	Jacquet de Mantua, Aspice Domine quia facta est	159
Saname domine. Clemens non papa	121	Jacob Clemens non Papa, Sana me Domine, abridged,	171
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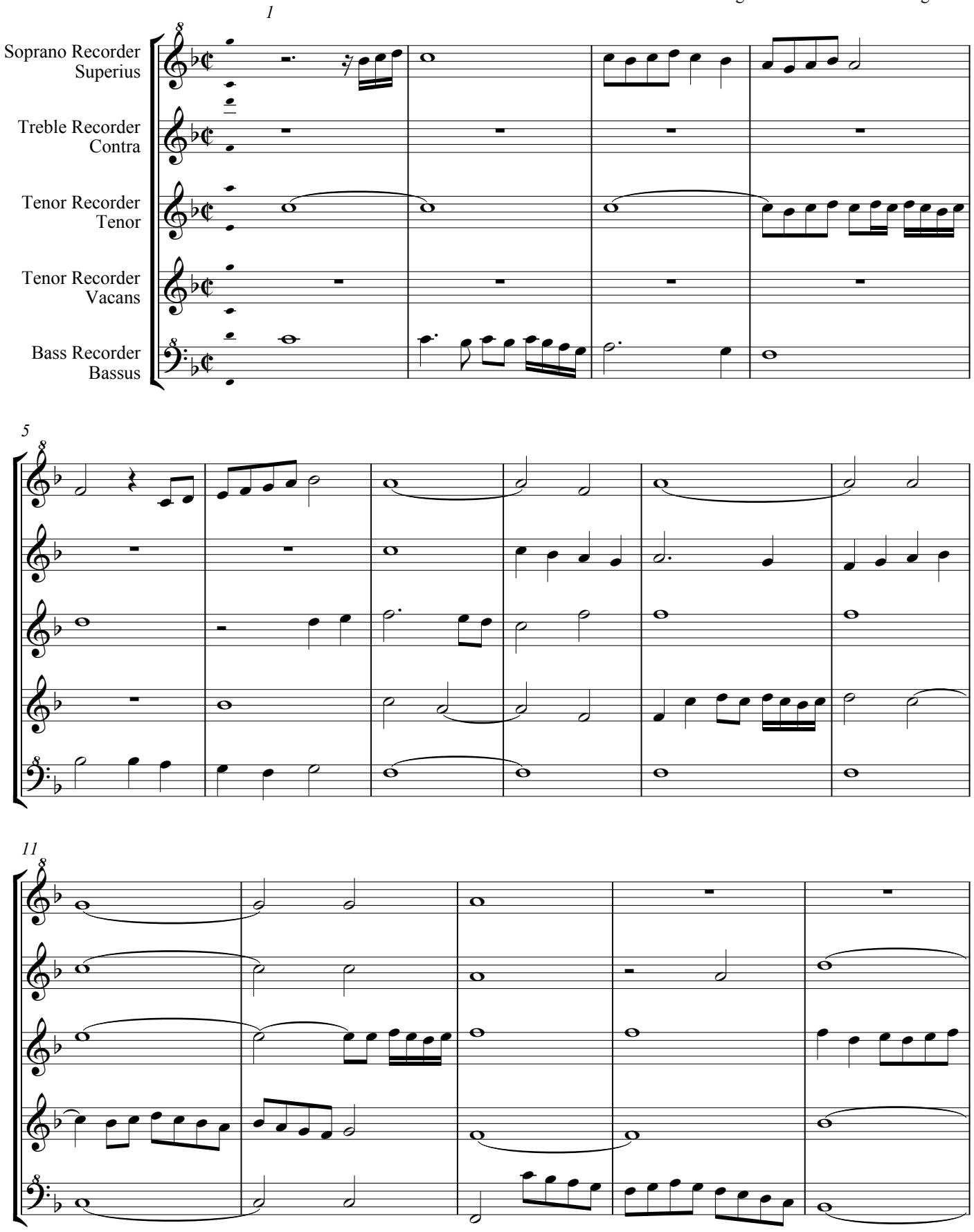
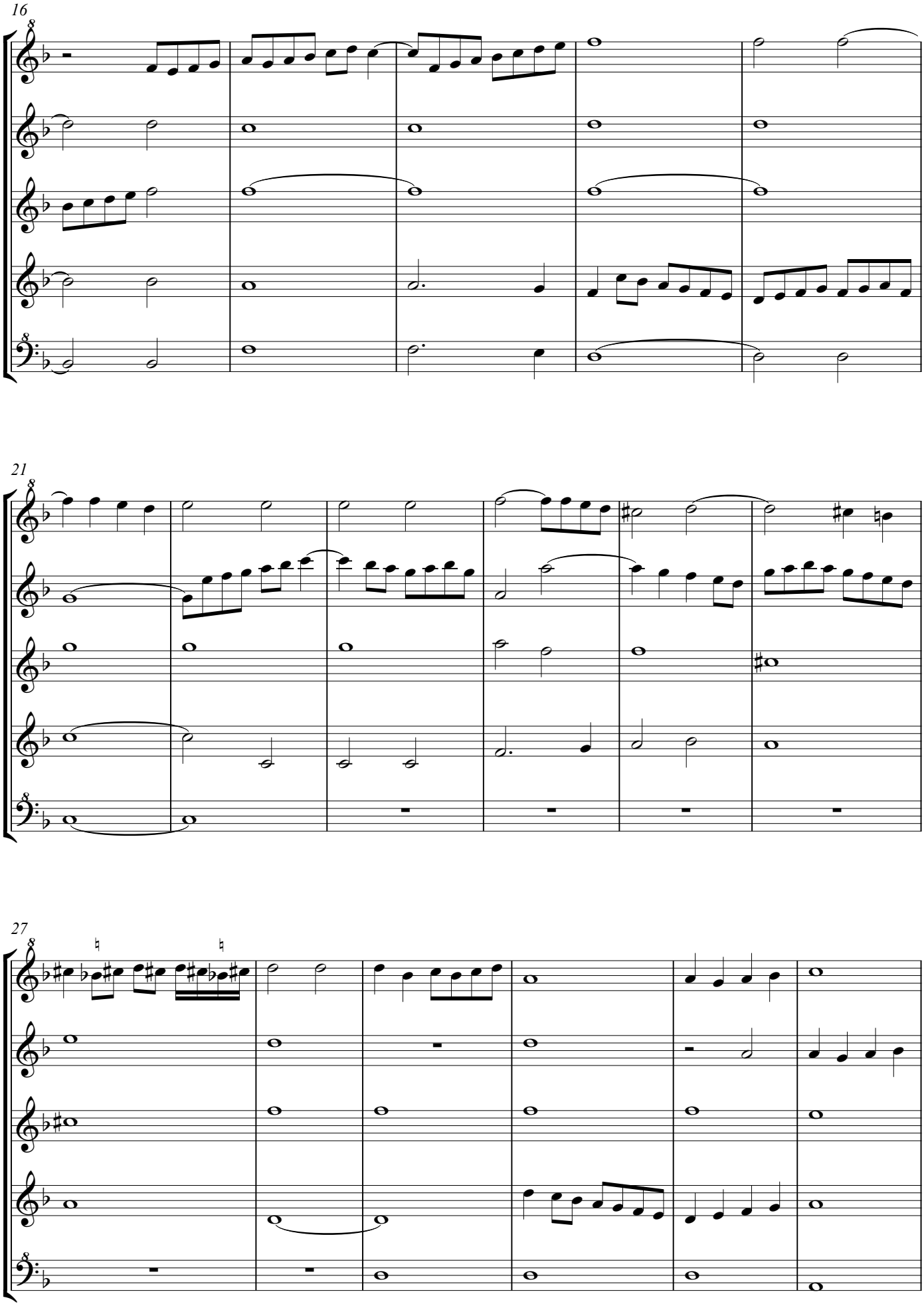
		alla quinta bassa	201
Tercera parte de virgo salutifera	128v	Josquin Desprez, Virgo salutiferi, third part	220
Hierusalem luget. Ricafort	129	Jean Richafort or Lupus Hellinck, Jerusalem luge	224*
Stabat mater, Iusquin con diferente glosa	131	Josquin Desprez, Stabat mater dolorosa with other diminutions (first part only)	231*
Inviolata Iusquin con differente glosa	134	Josquin, Inviolata, with other diminutions (first part only)	244*

Stabat mater &c. con 2. parte Iusquin

Fo. 105. Stabat mater dolorosa, Josquin Desprez.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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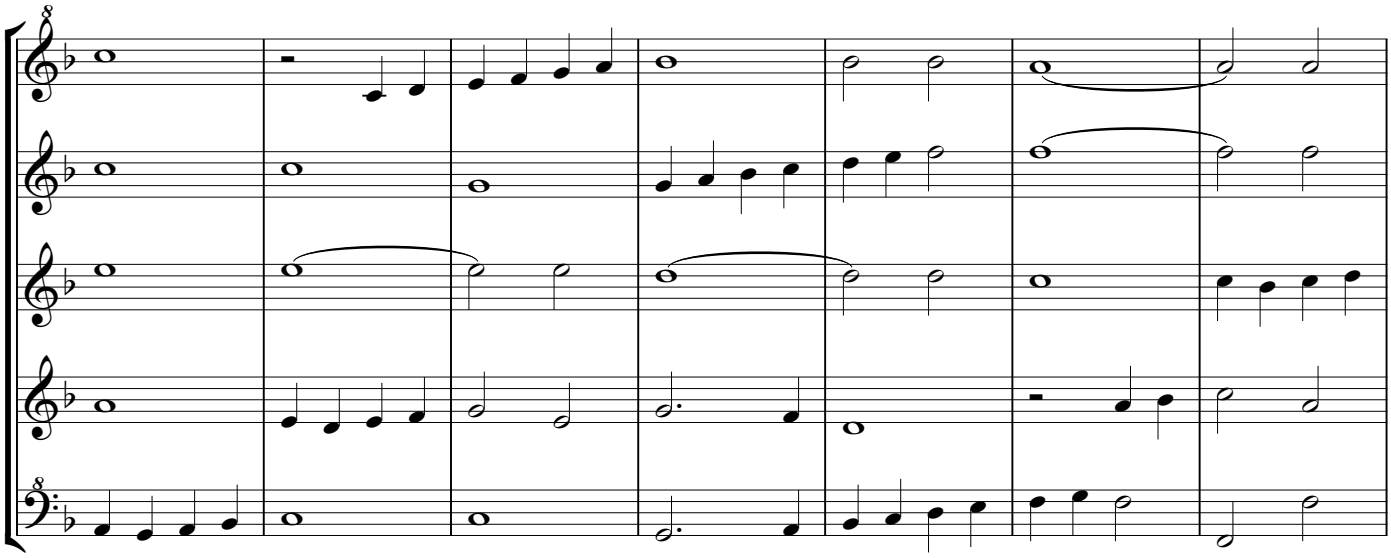

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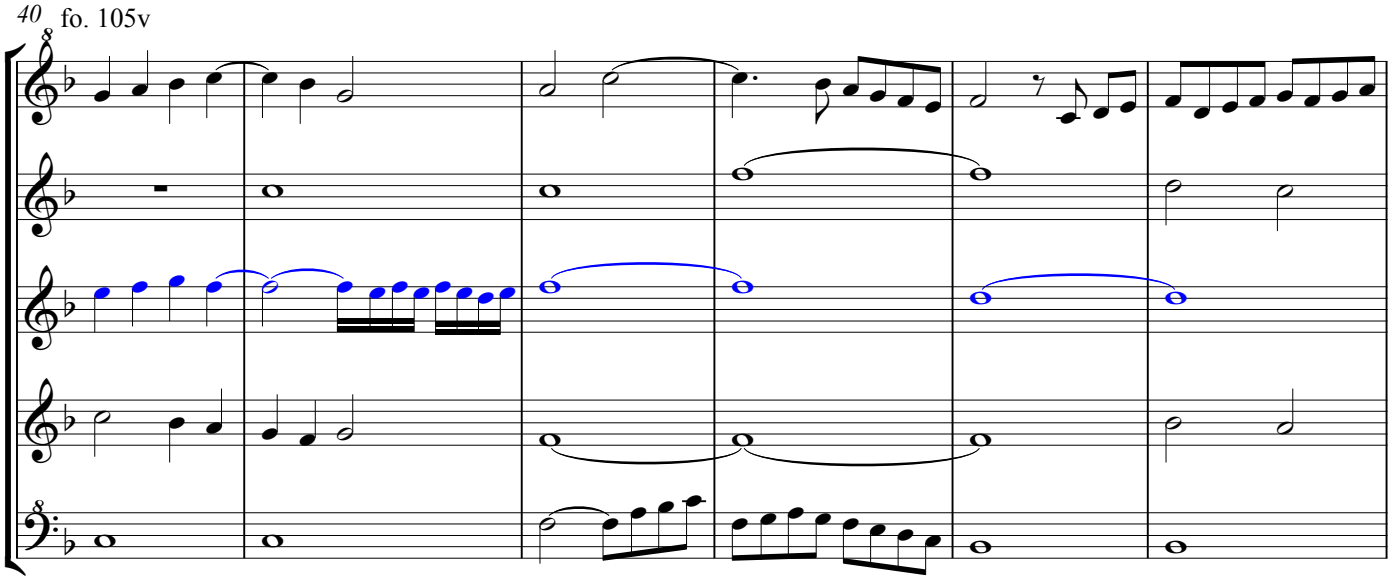

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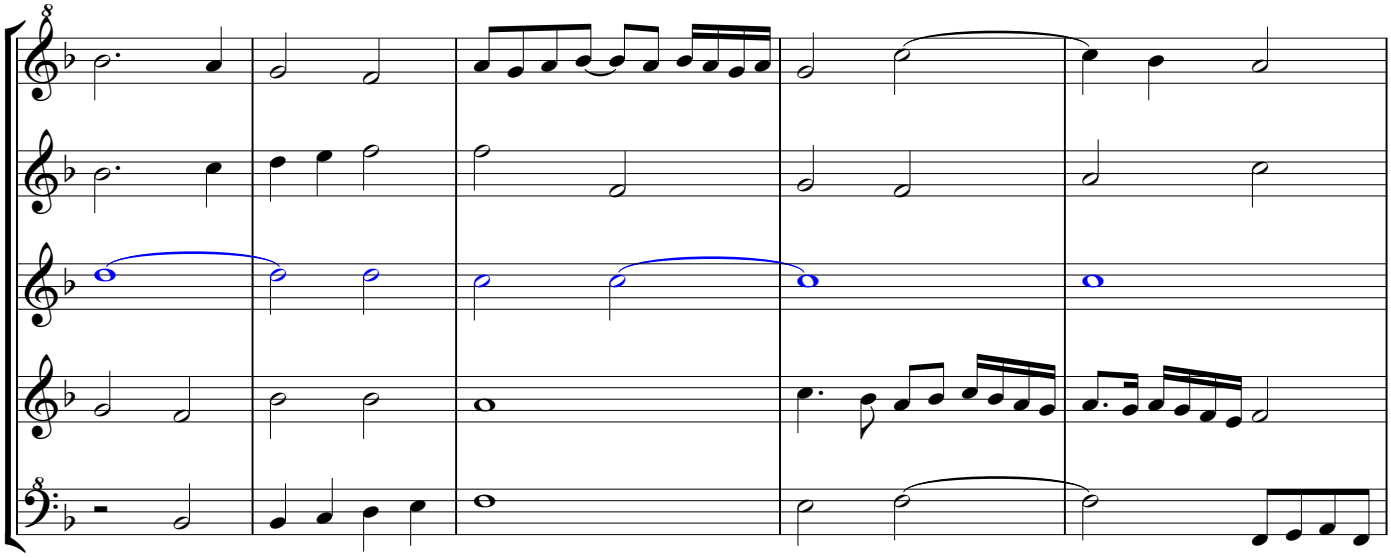

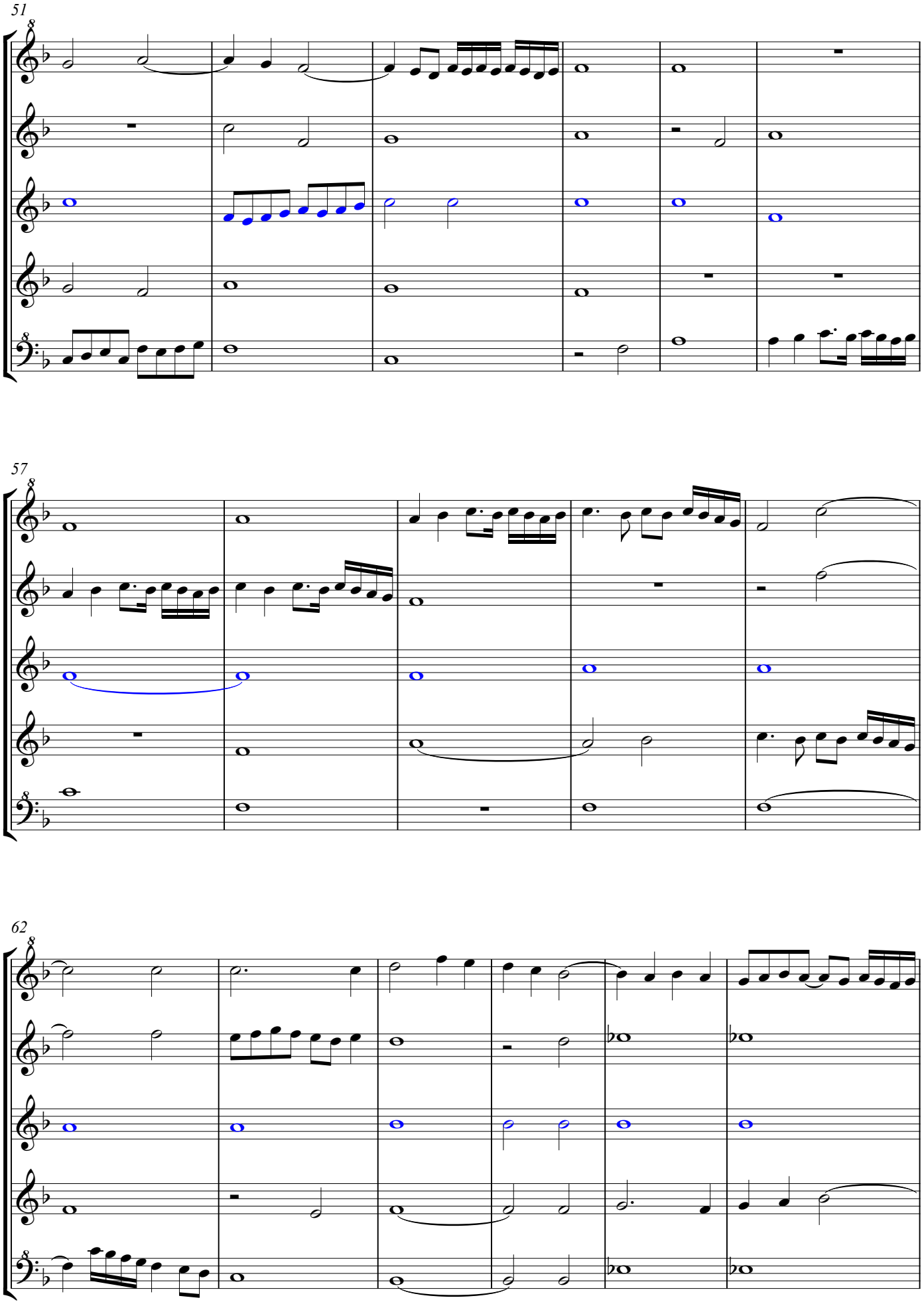
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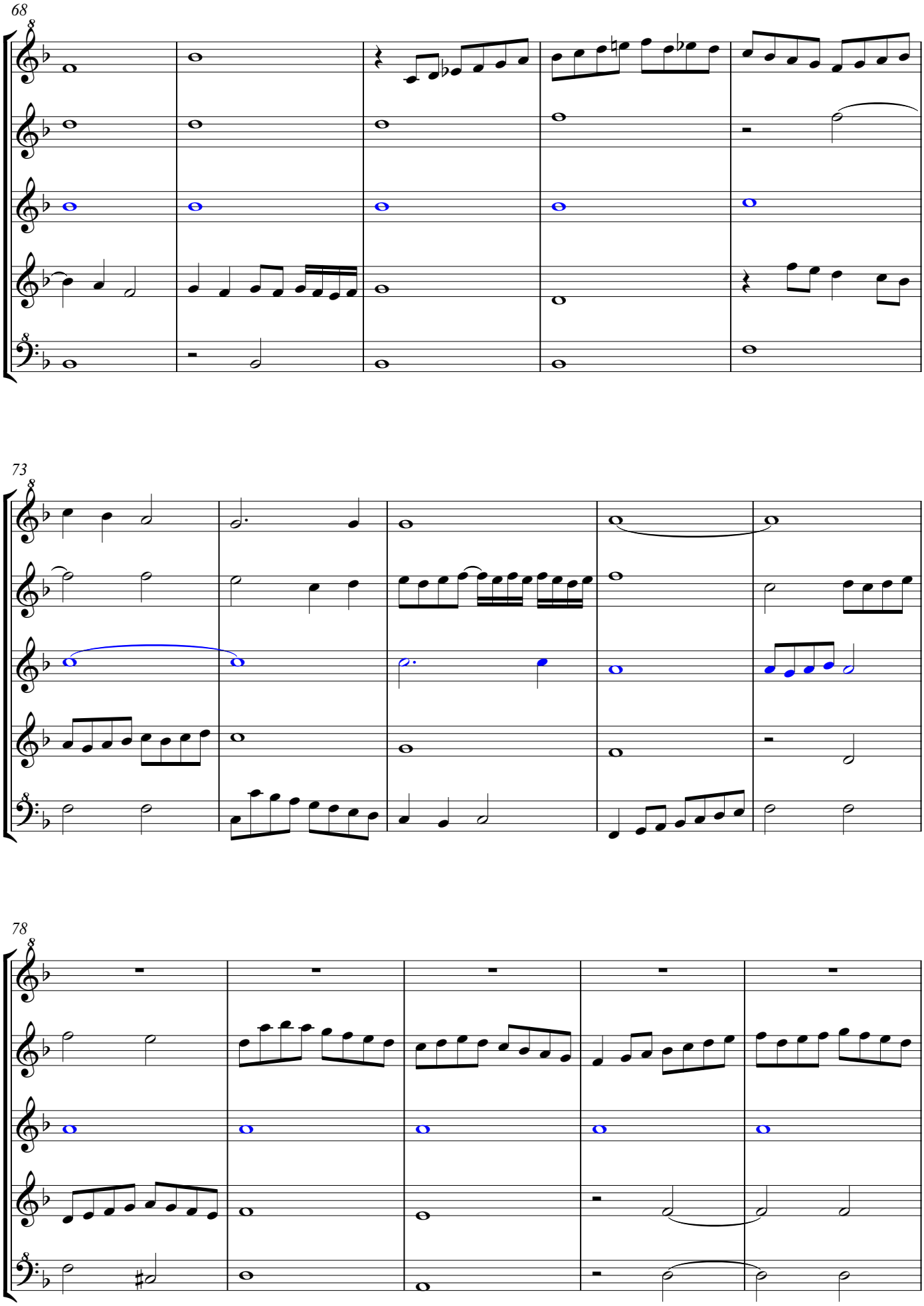
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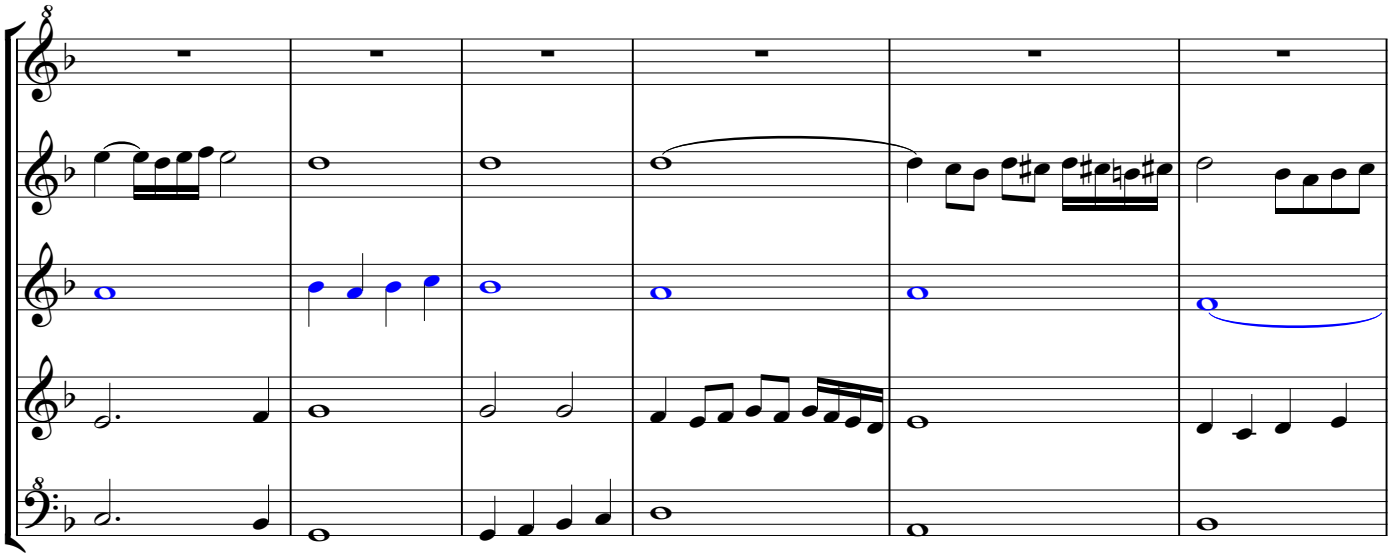

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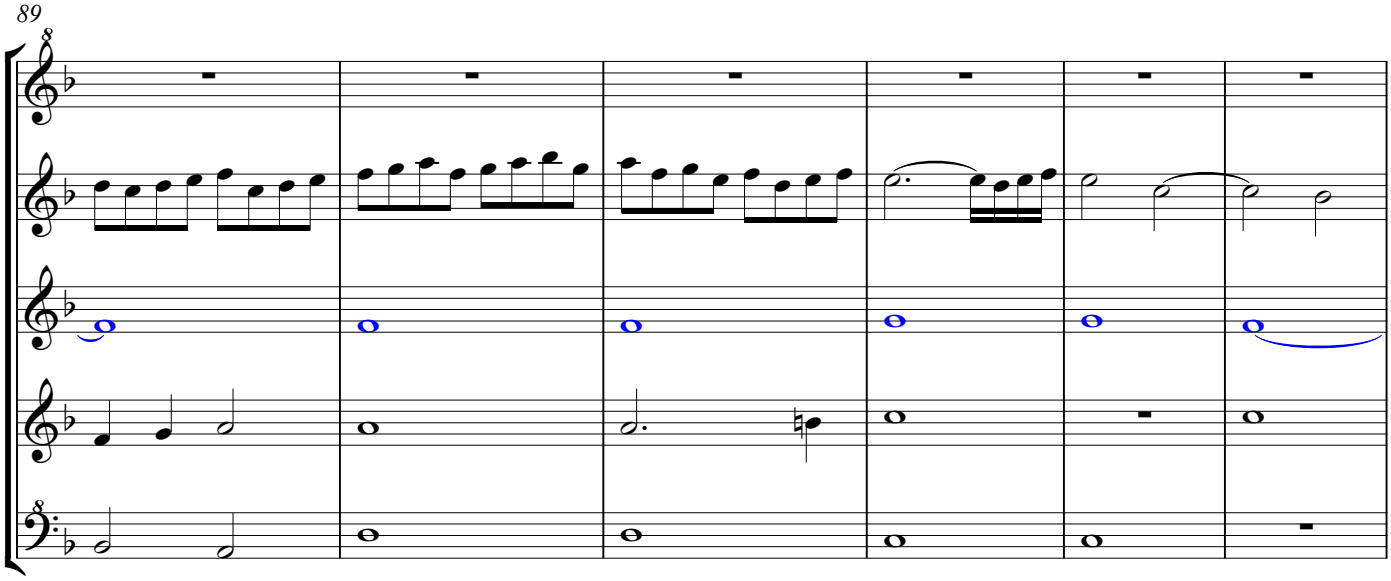

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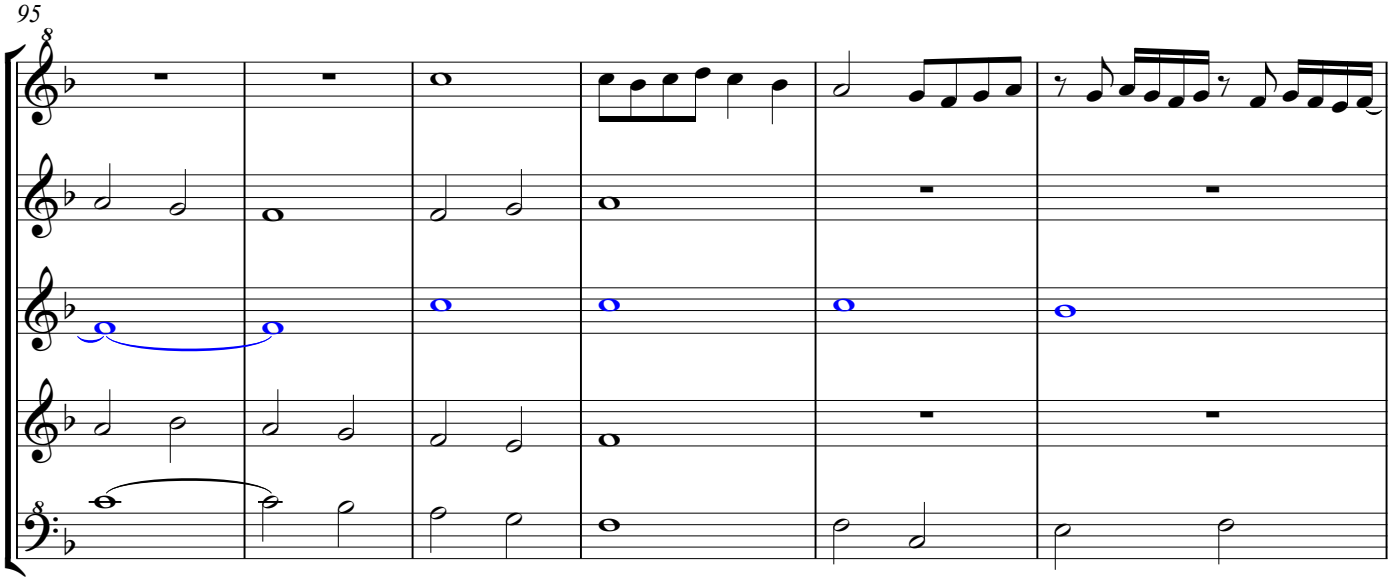

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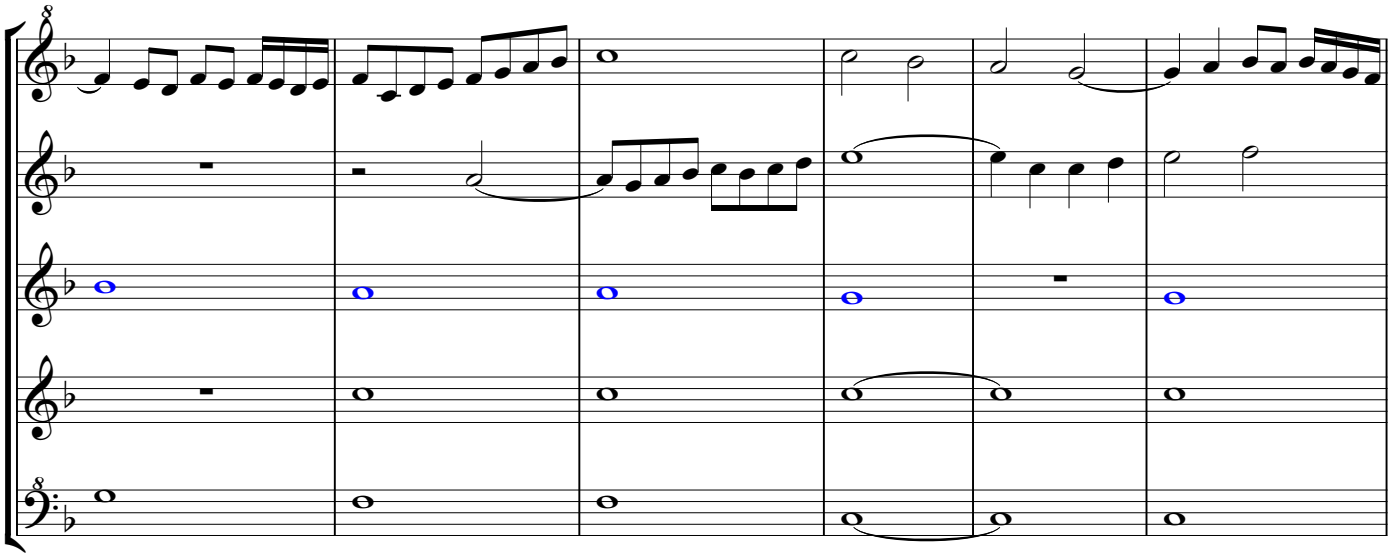

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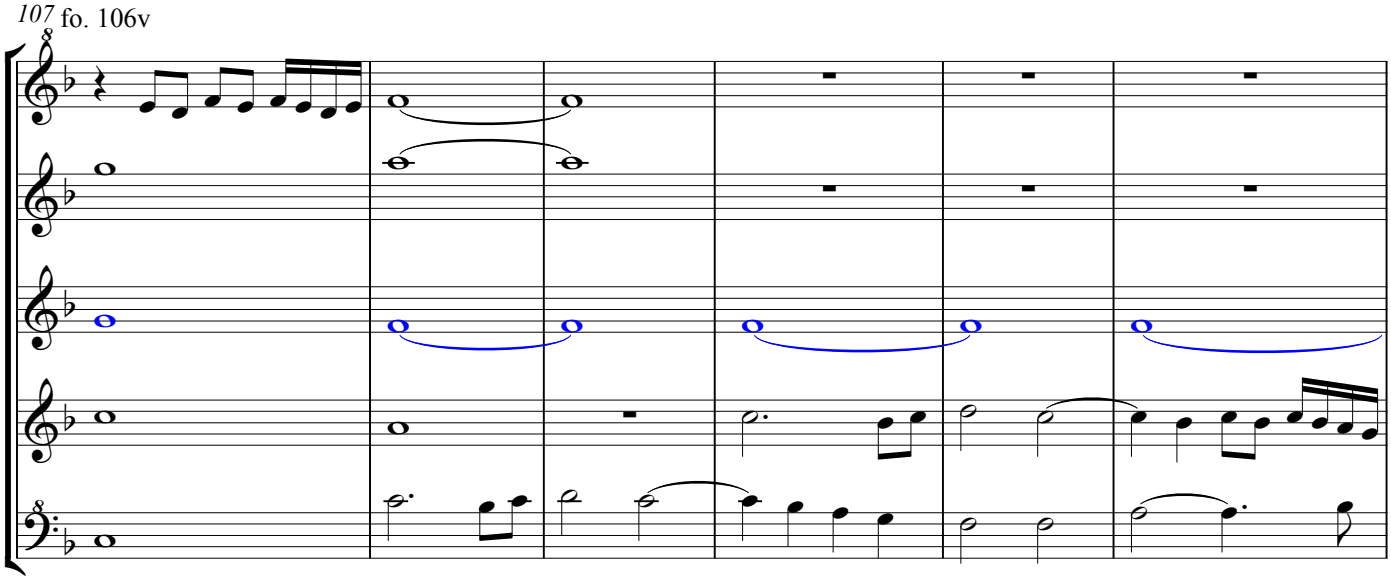

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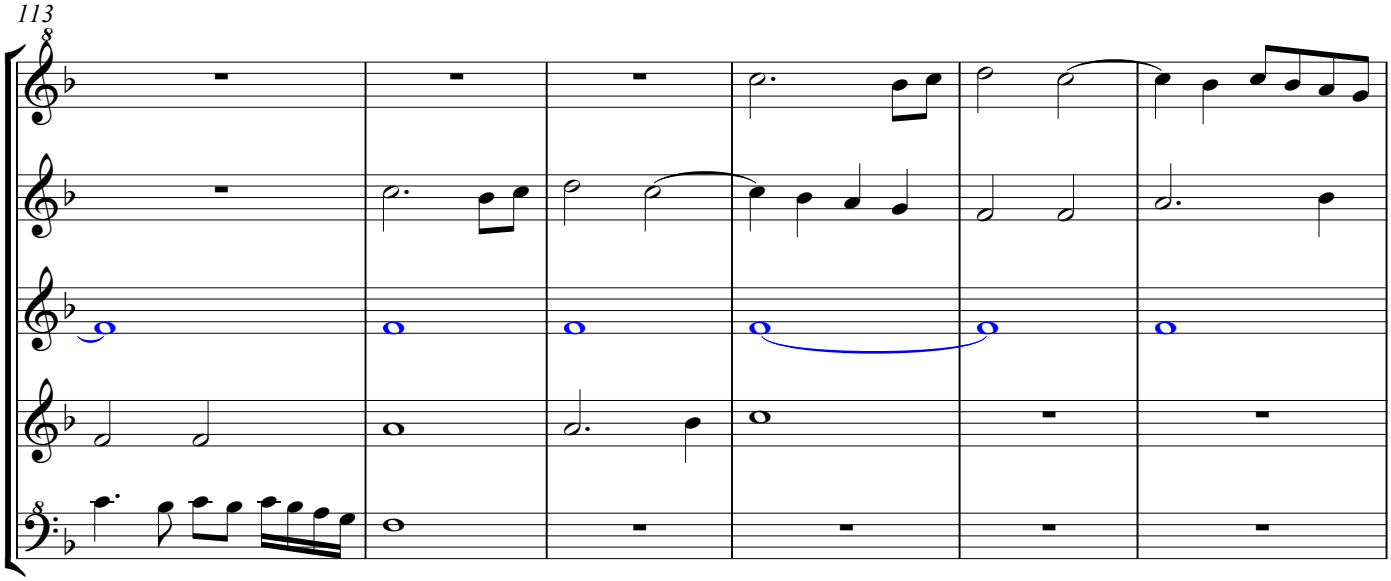

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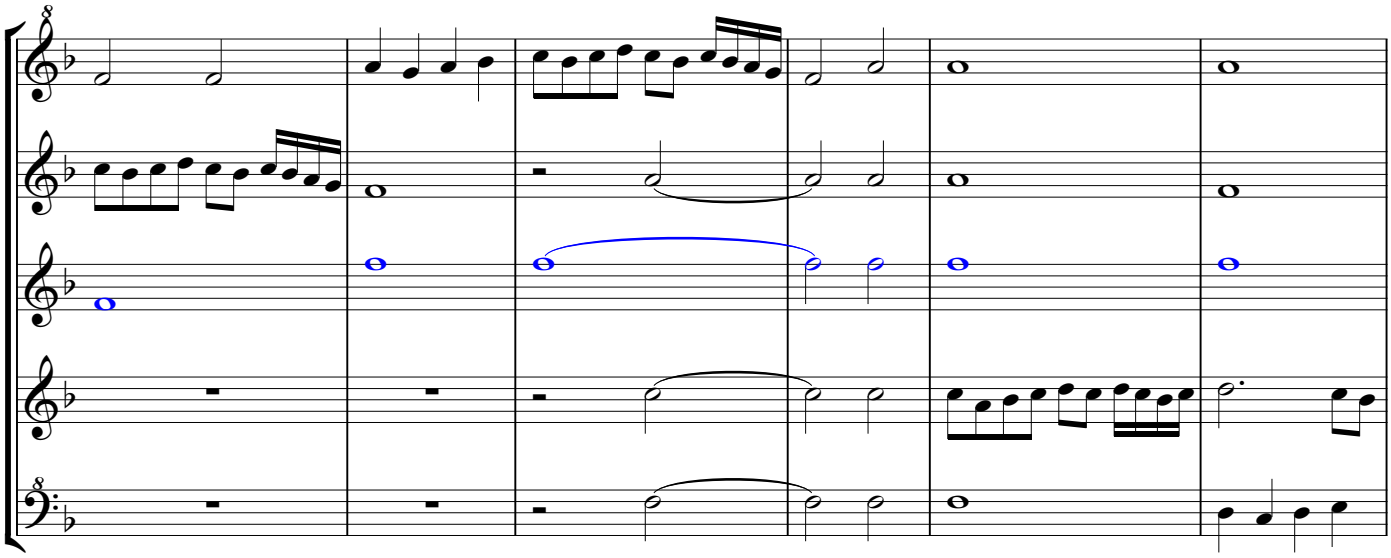

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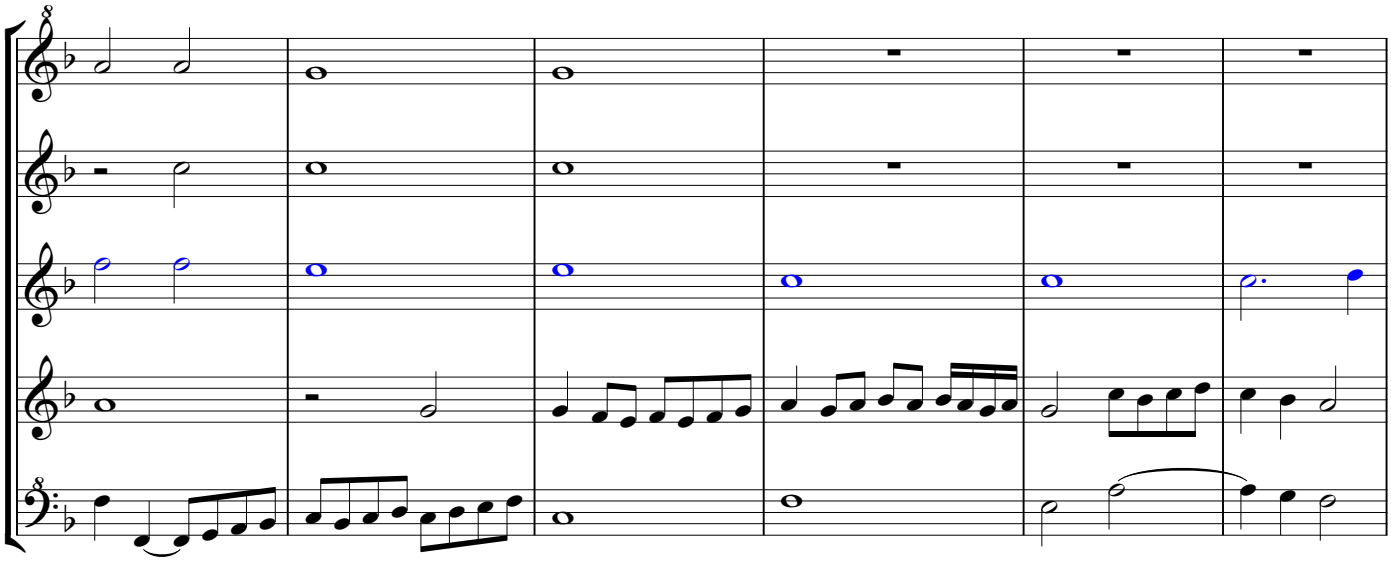

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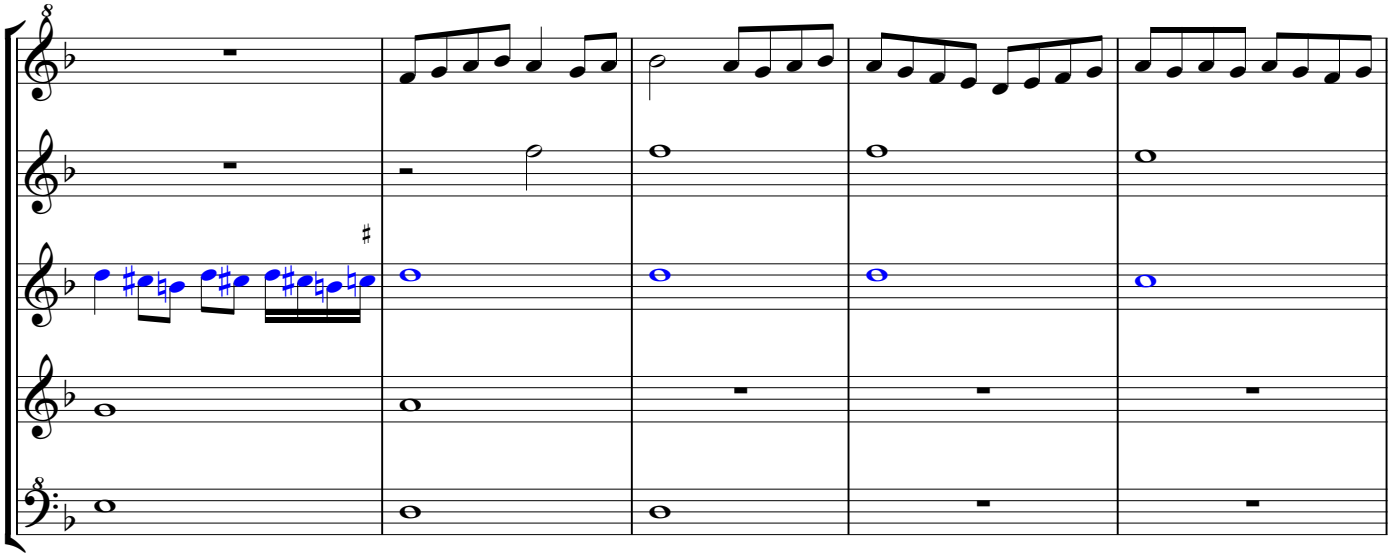

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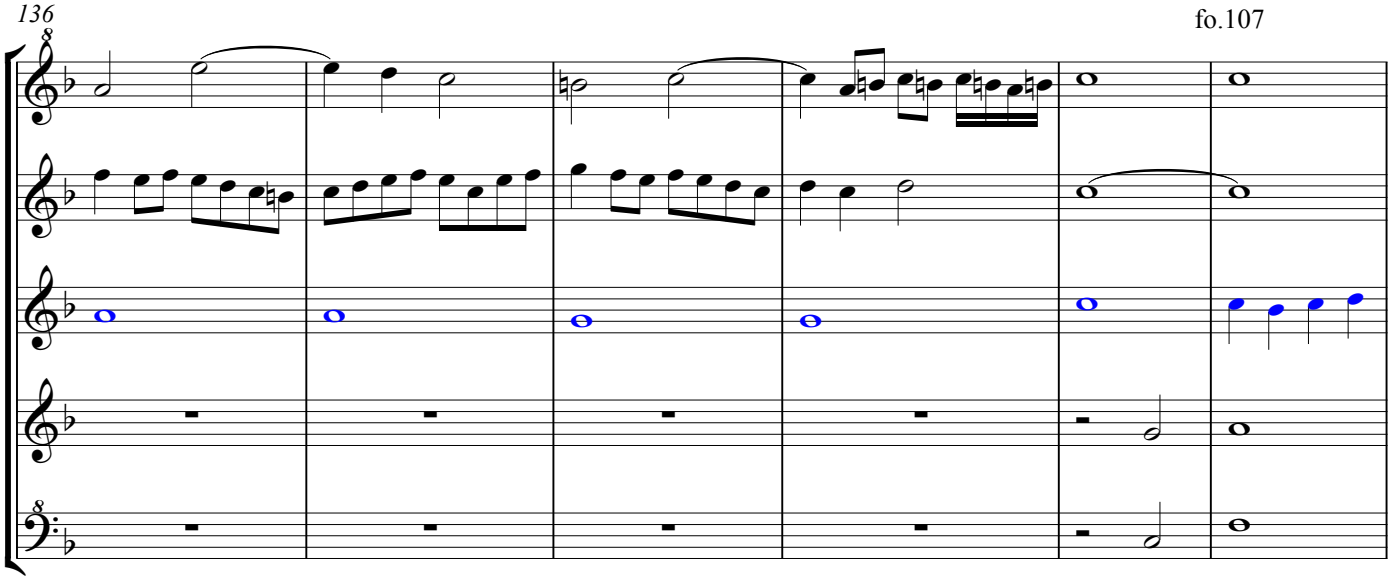

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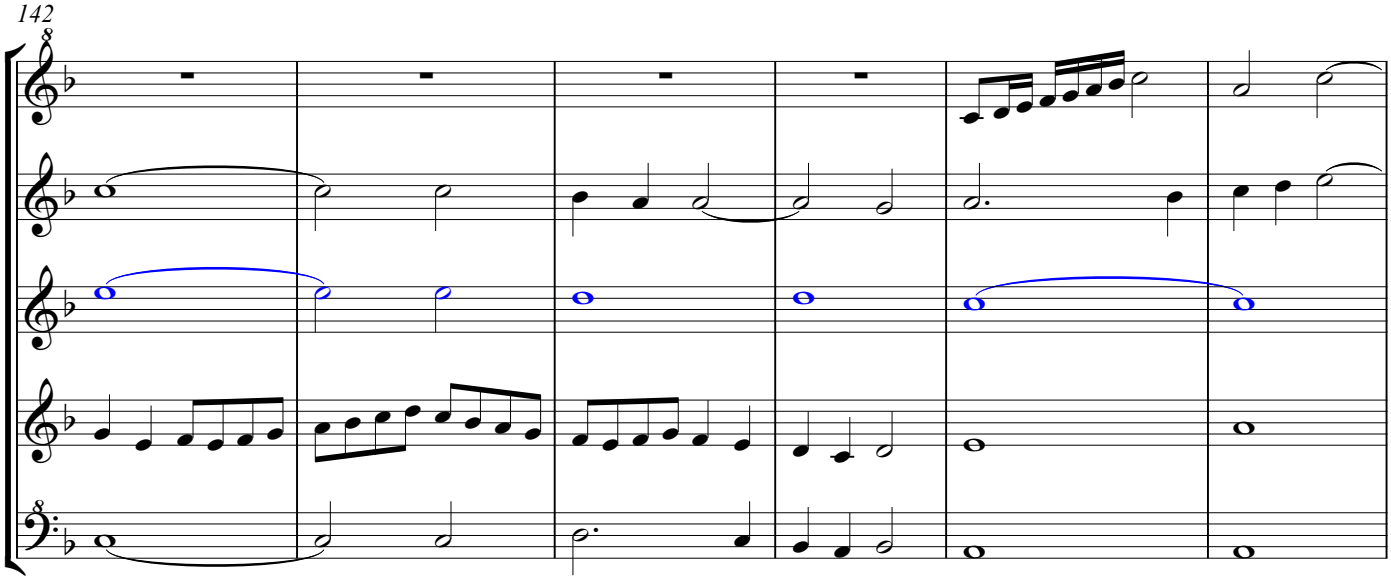

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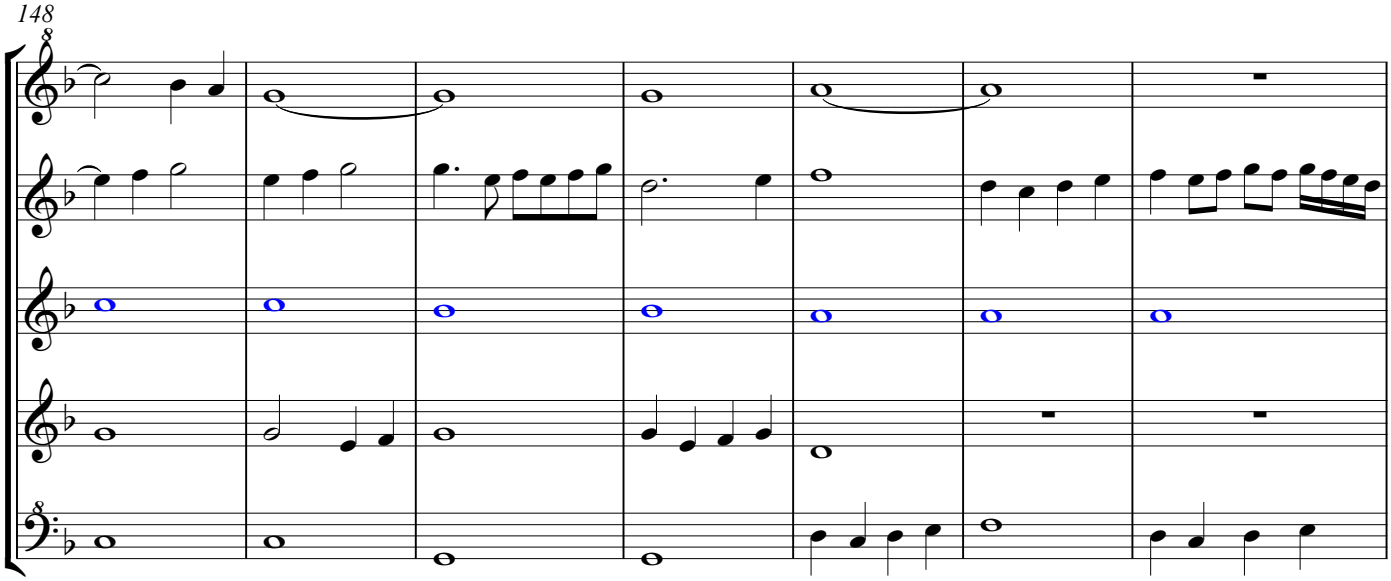

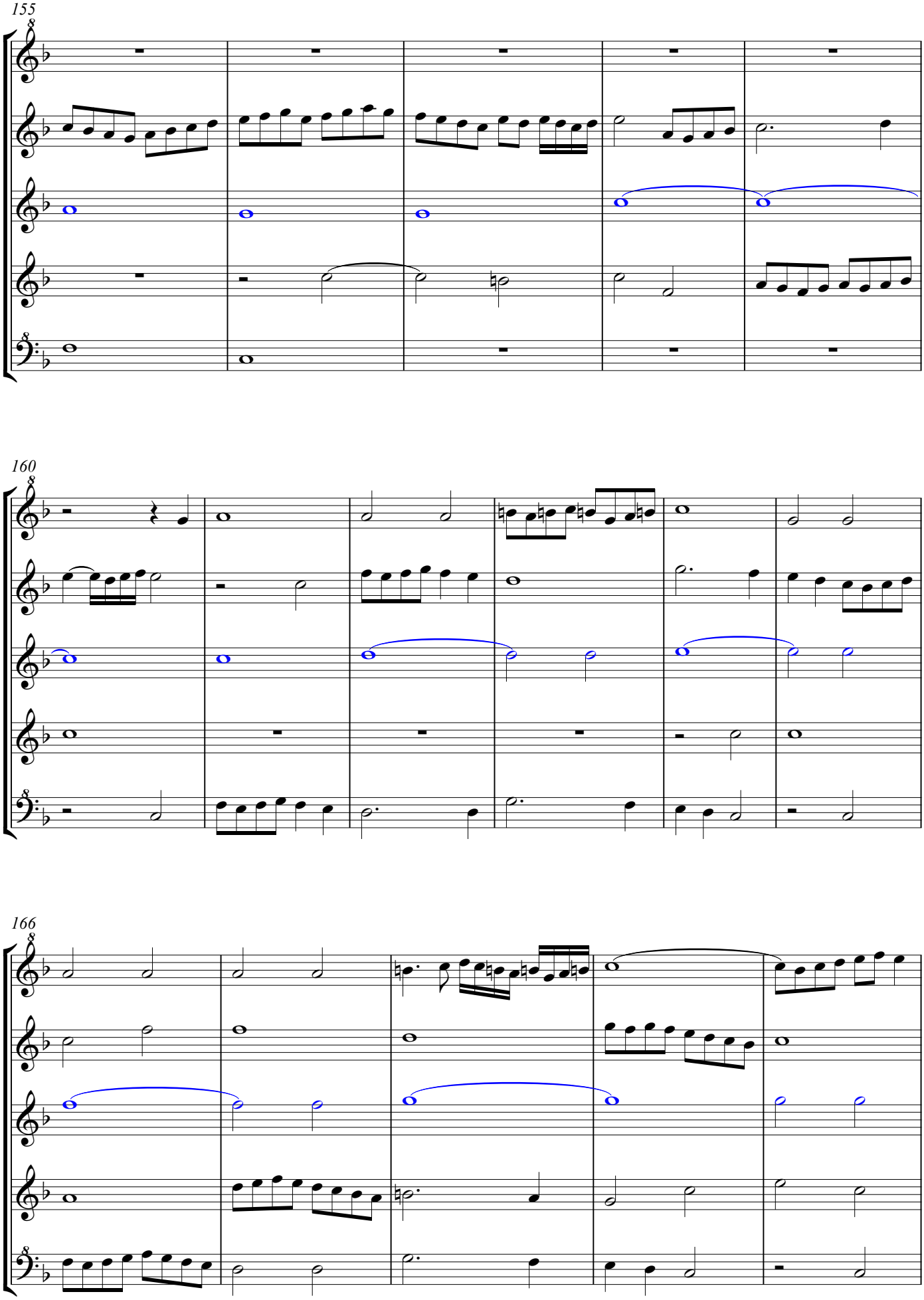
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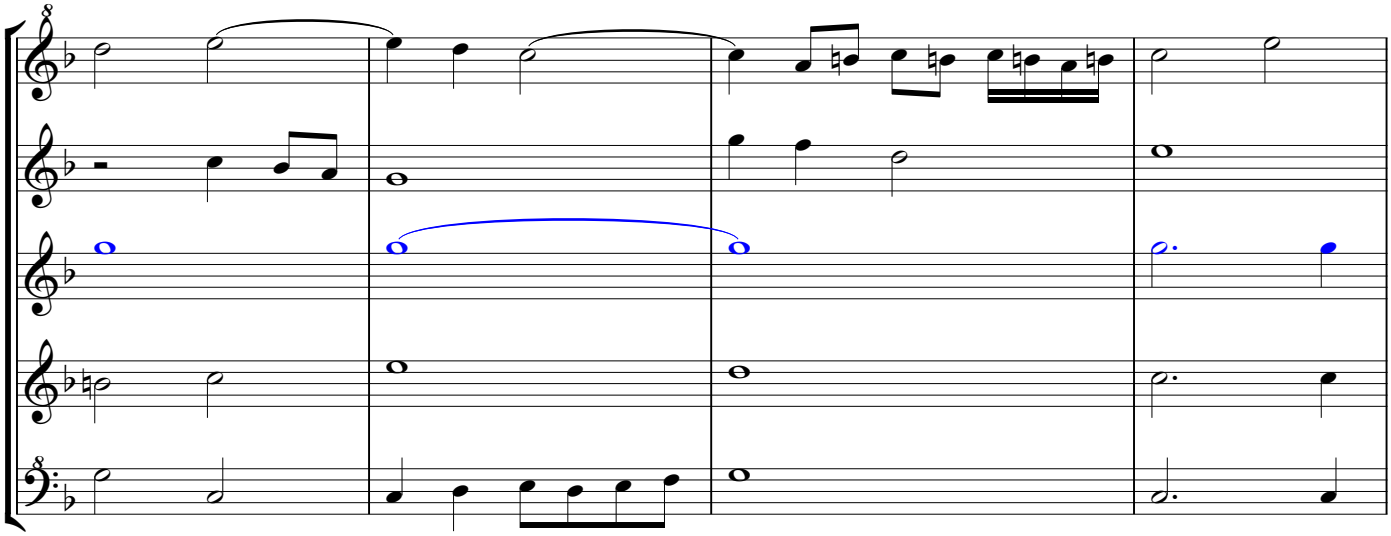

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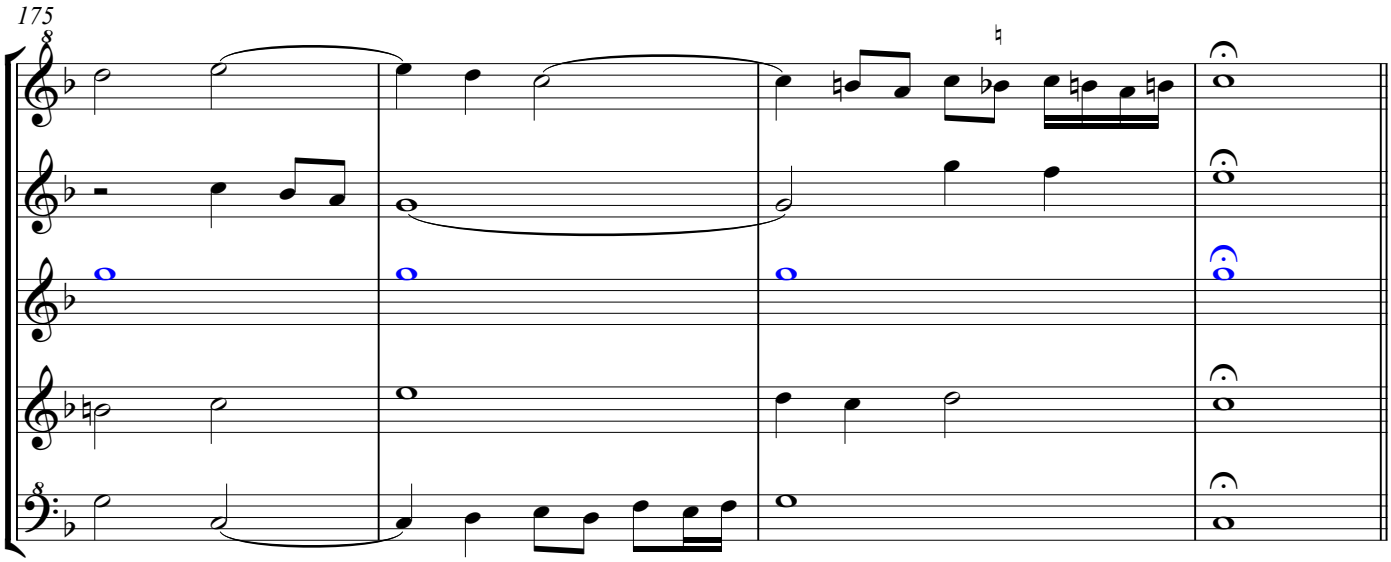

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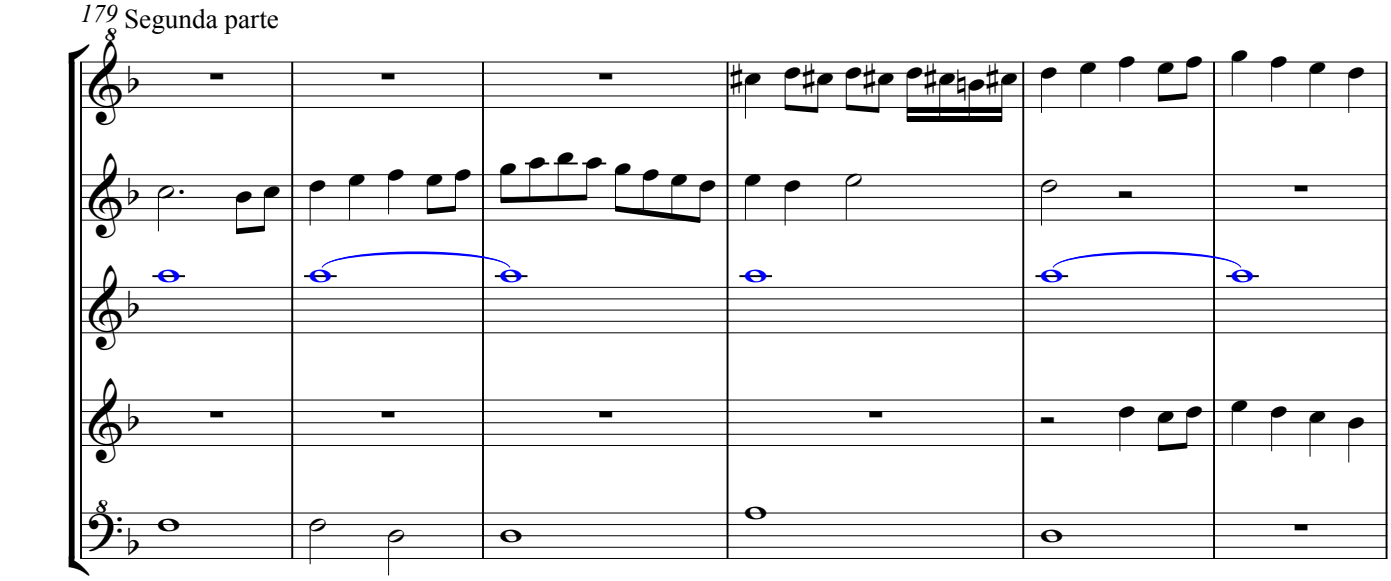

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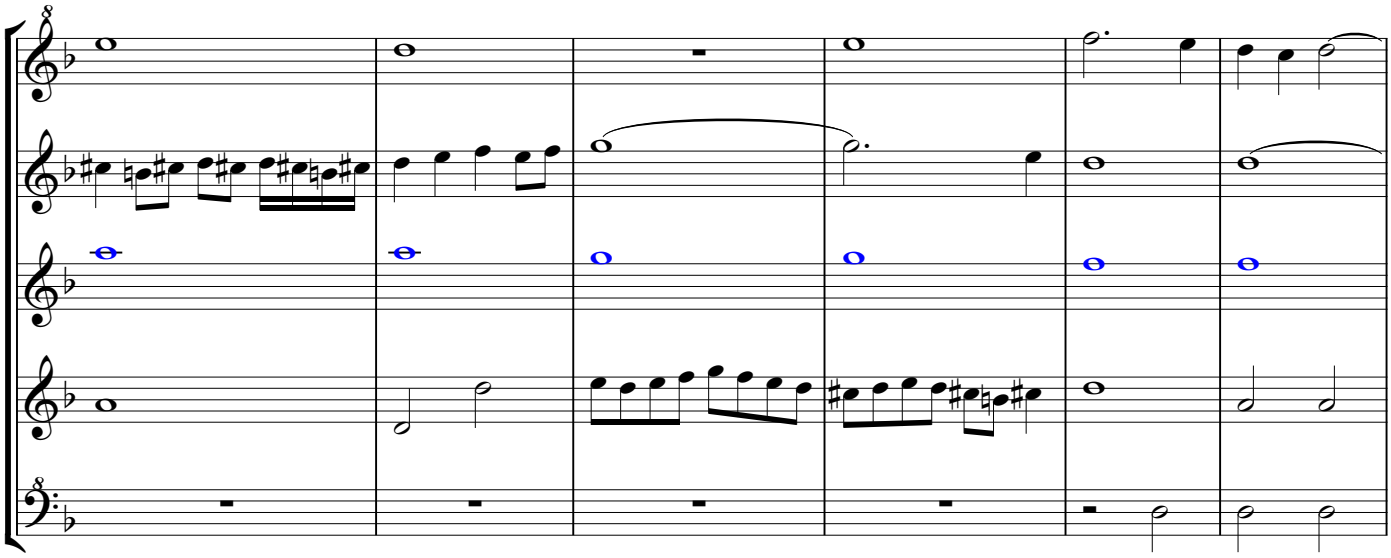

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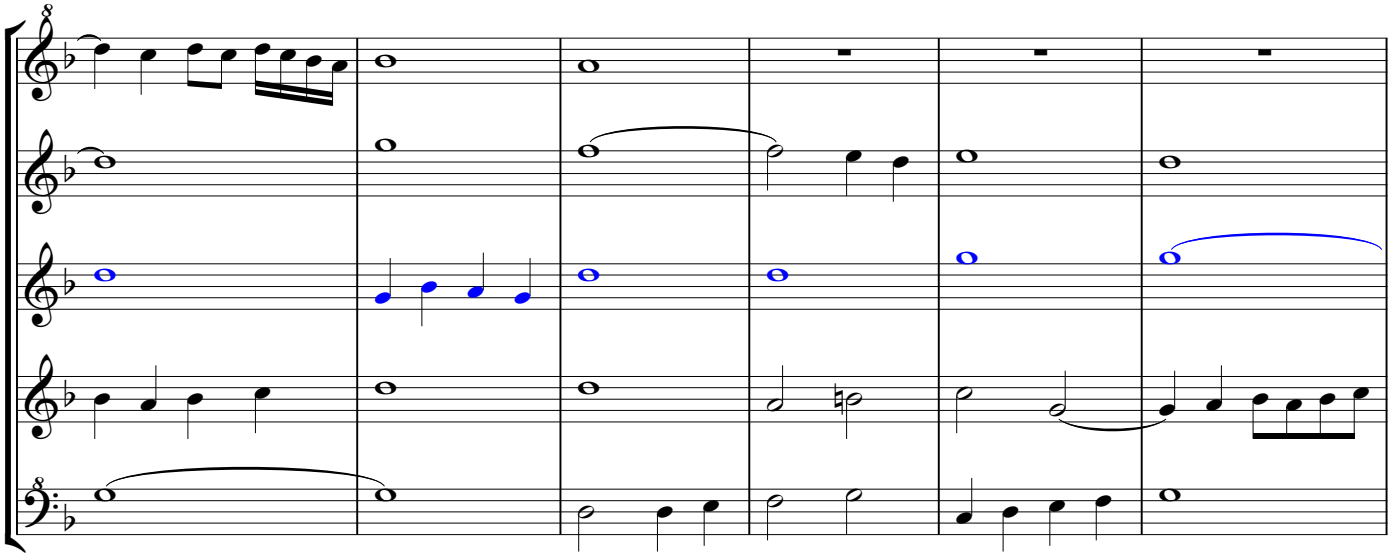

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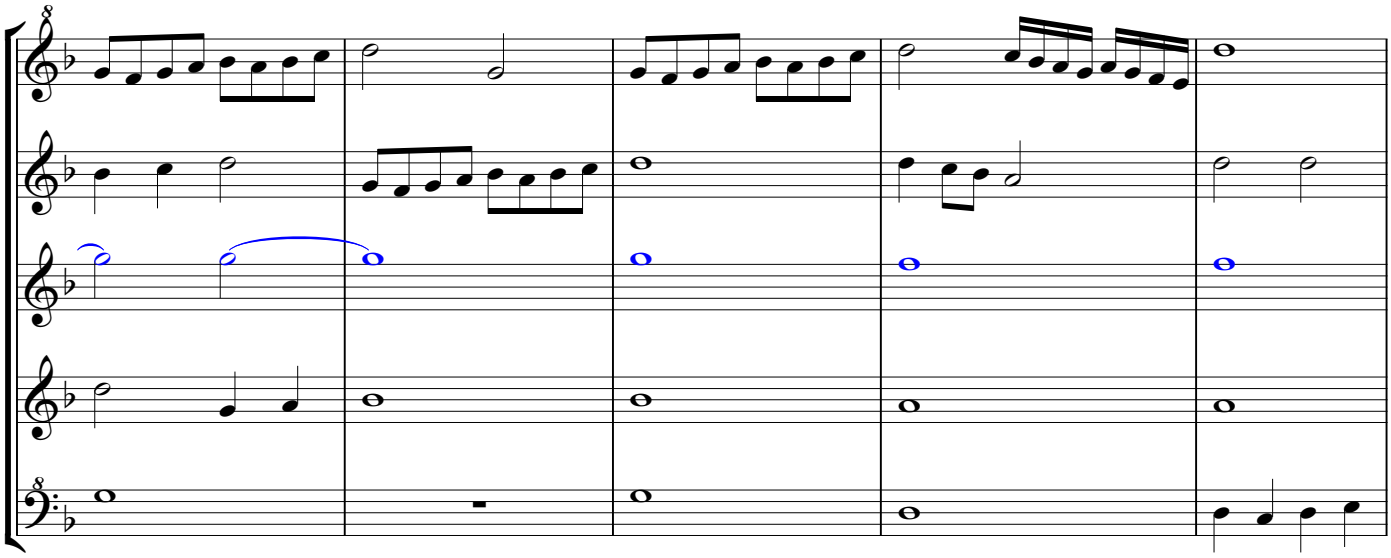

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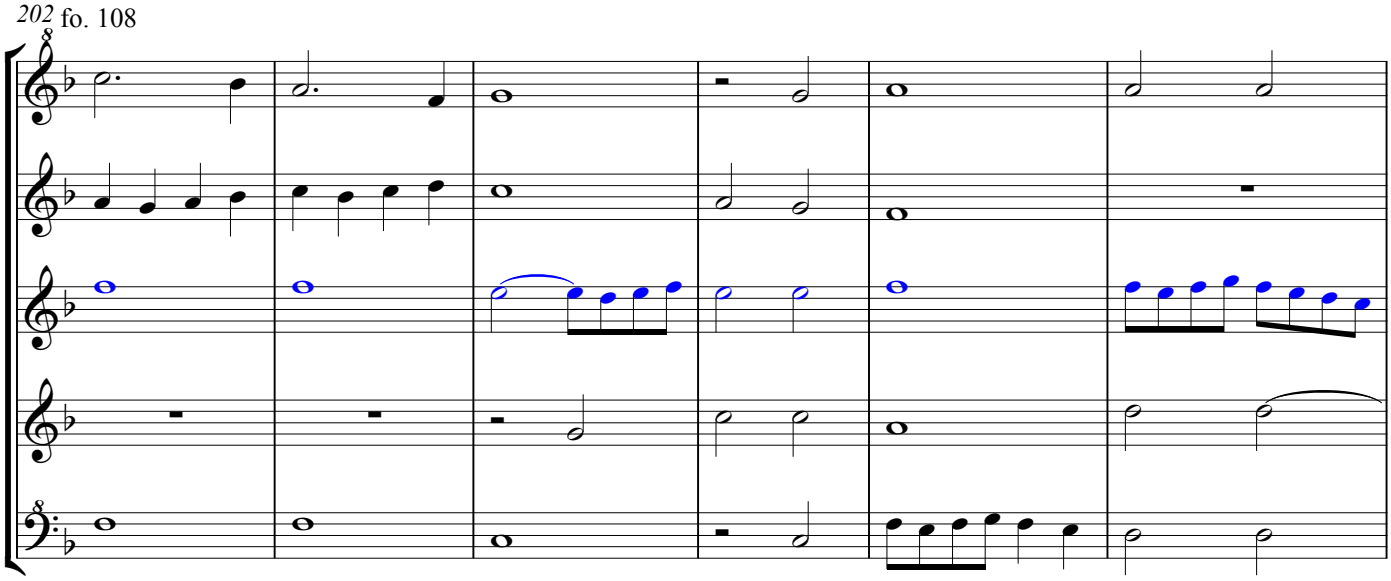

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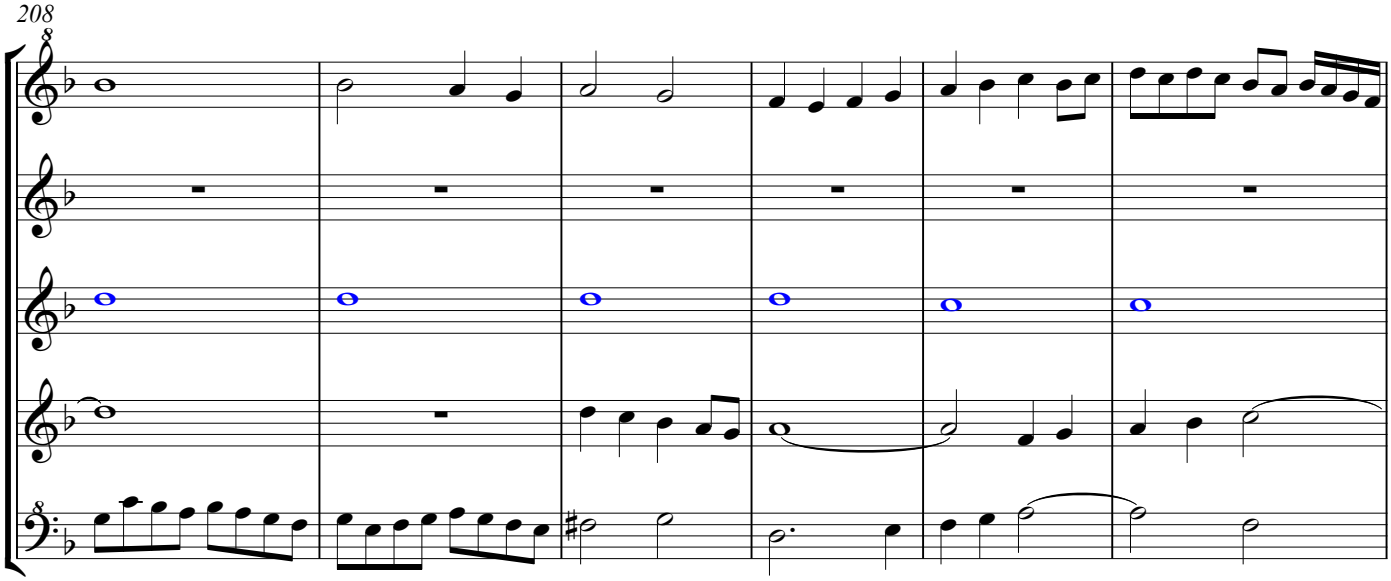

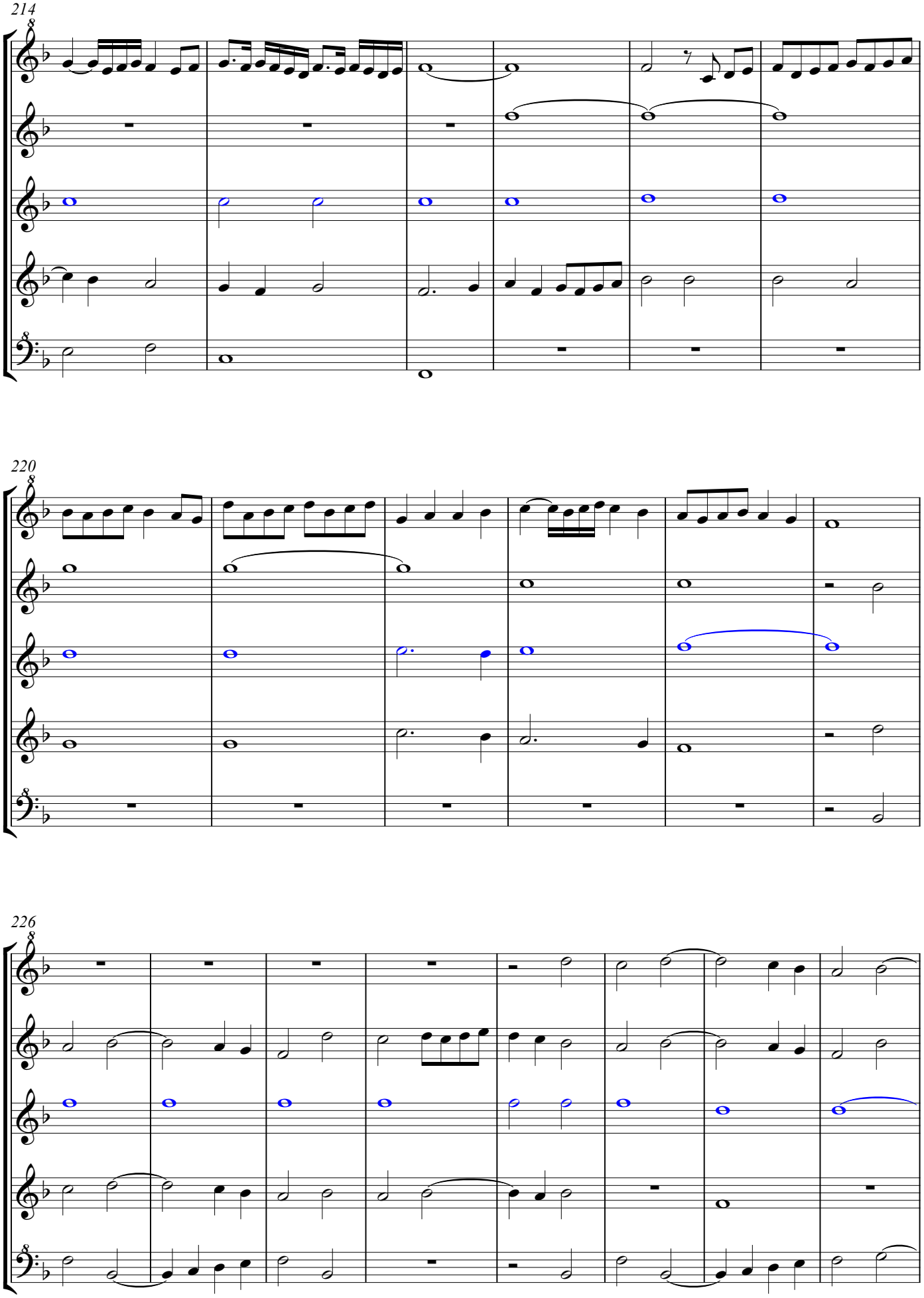
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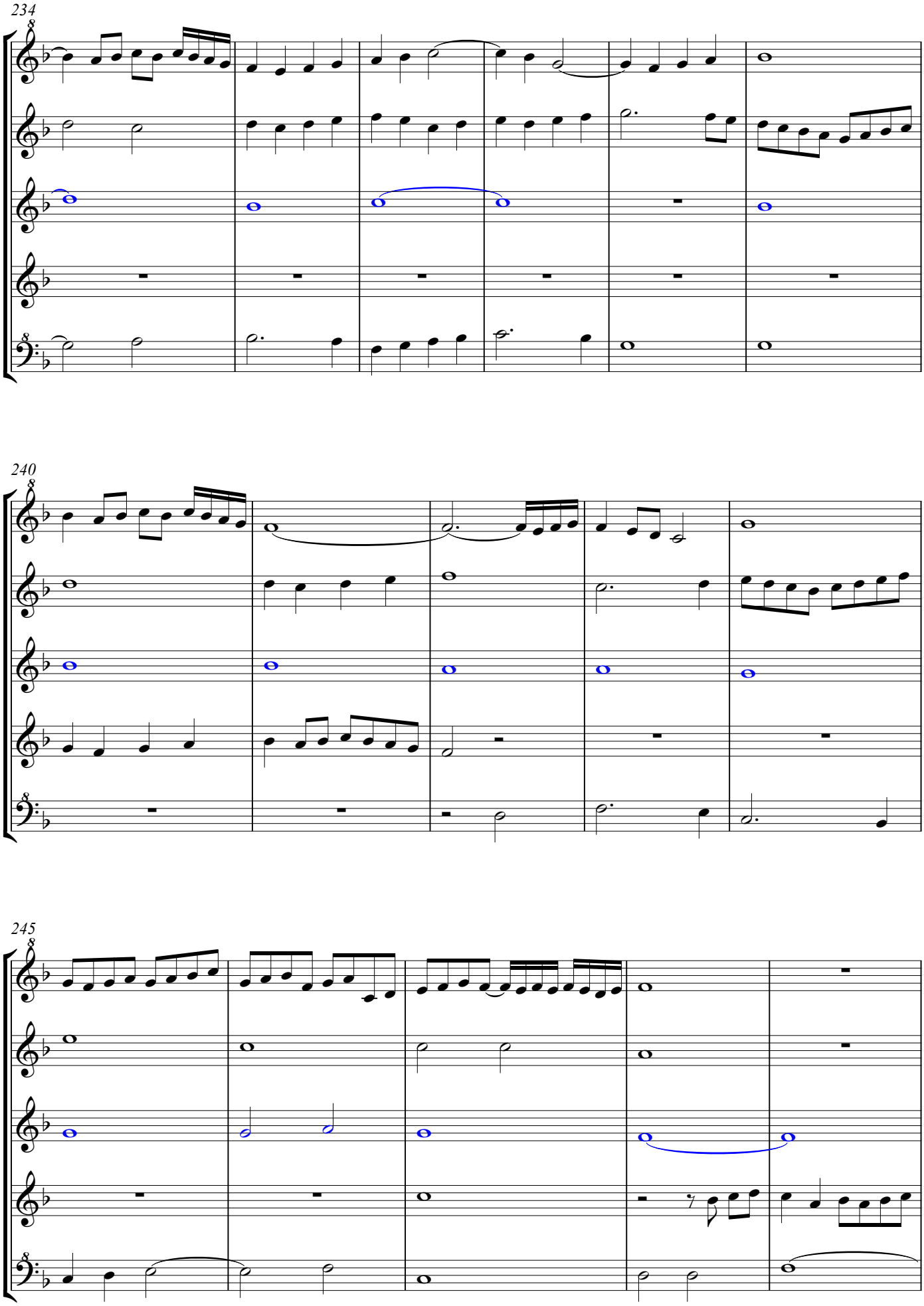
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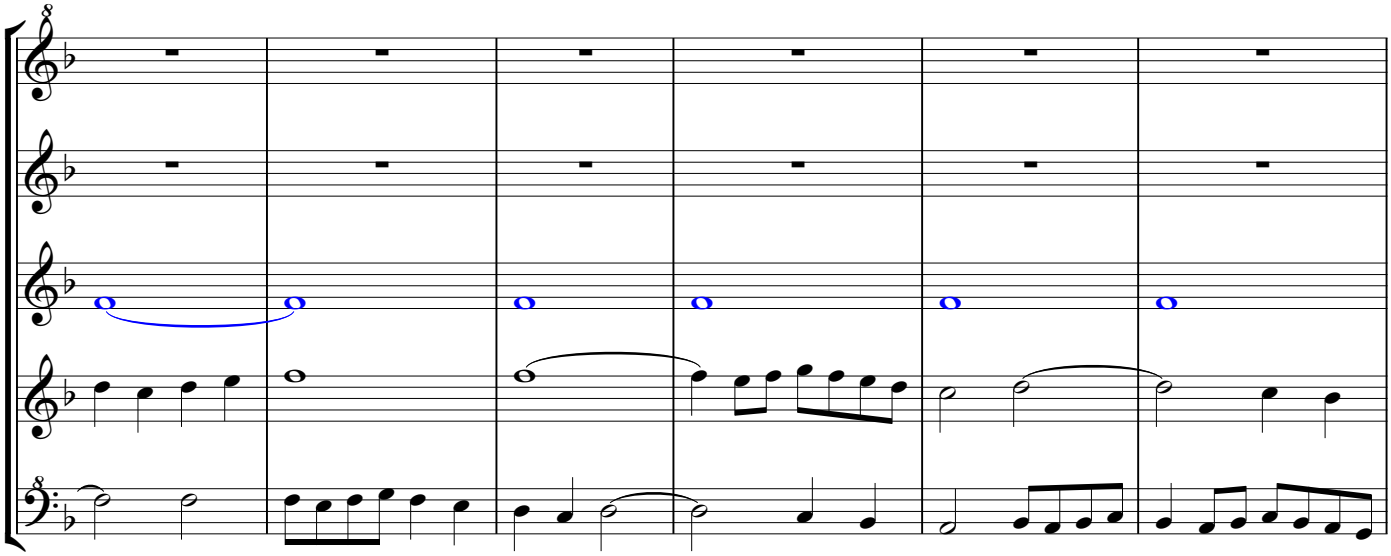

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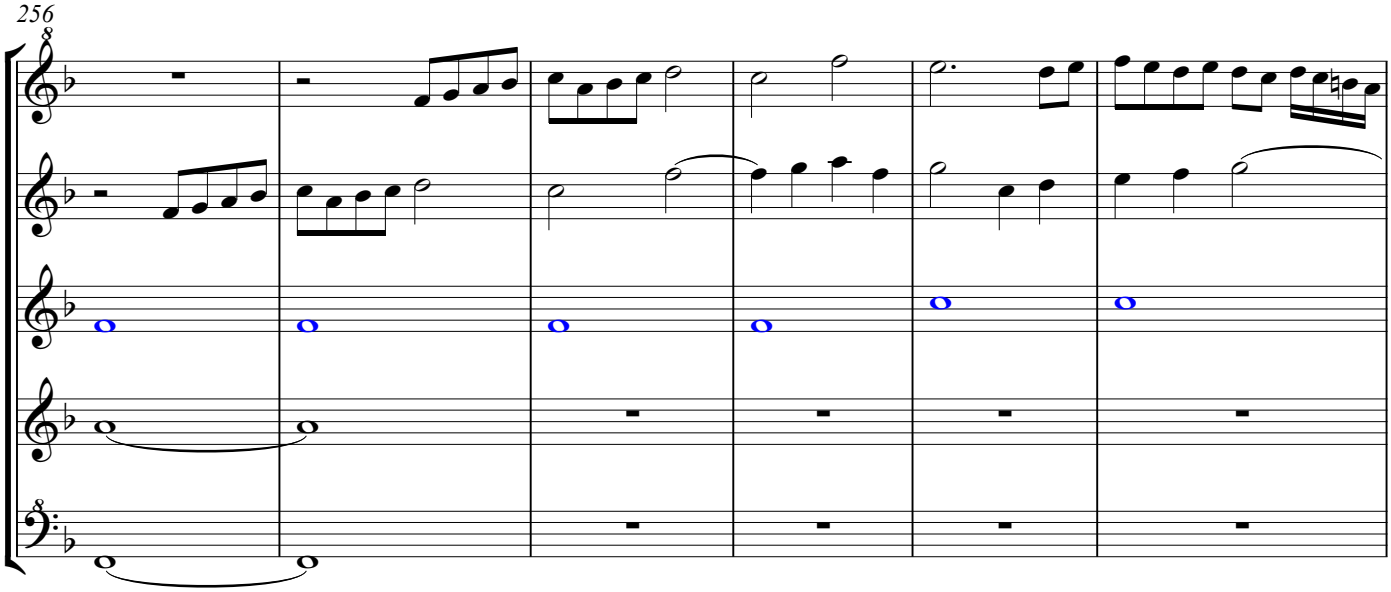

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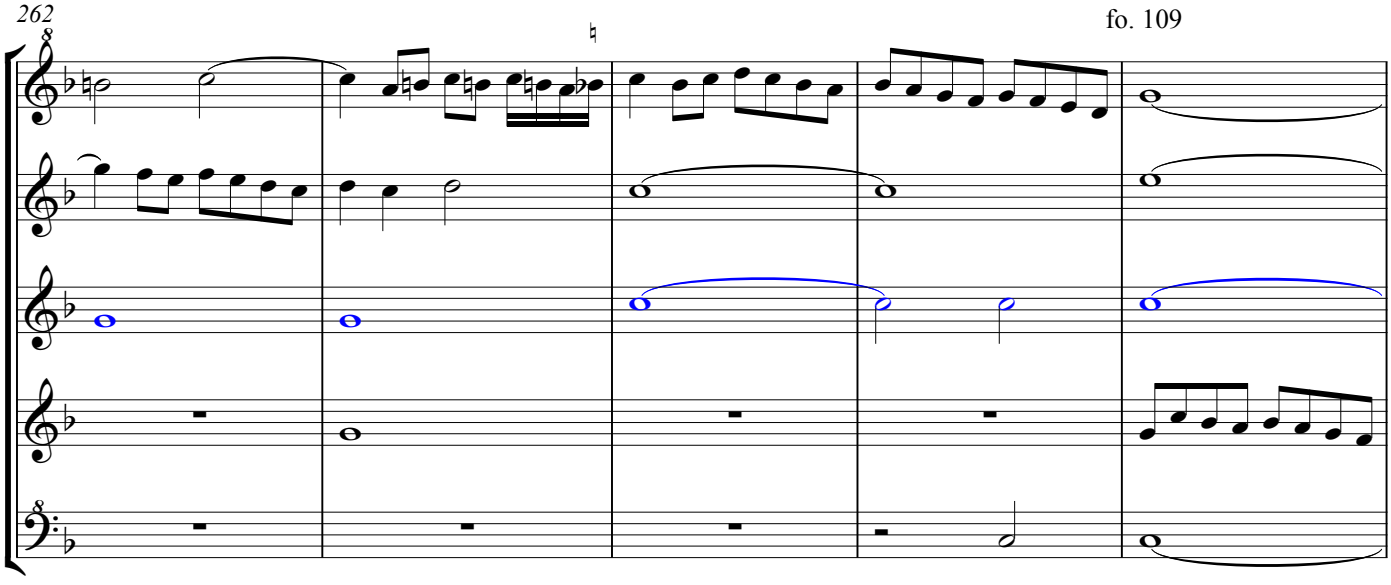

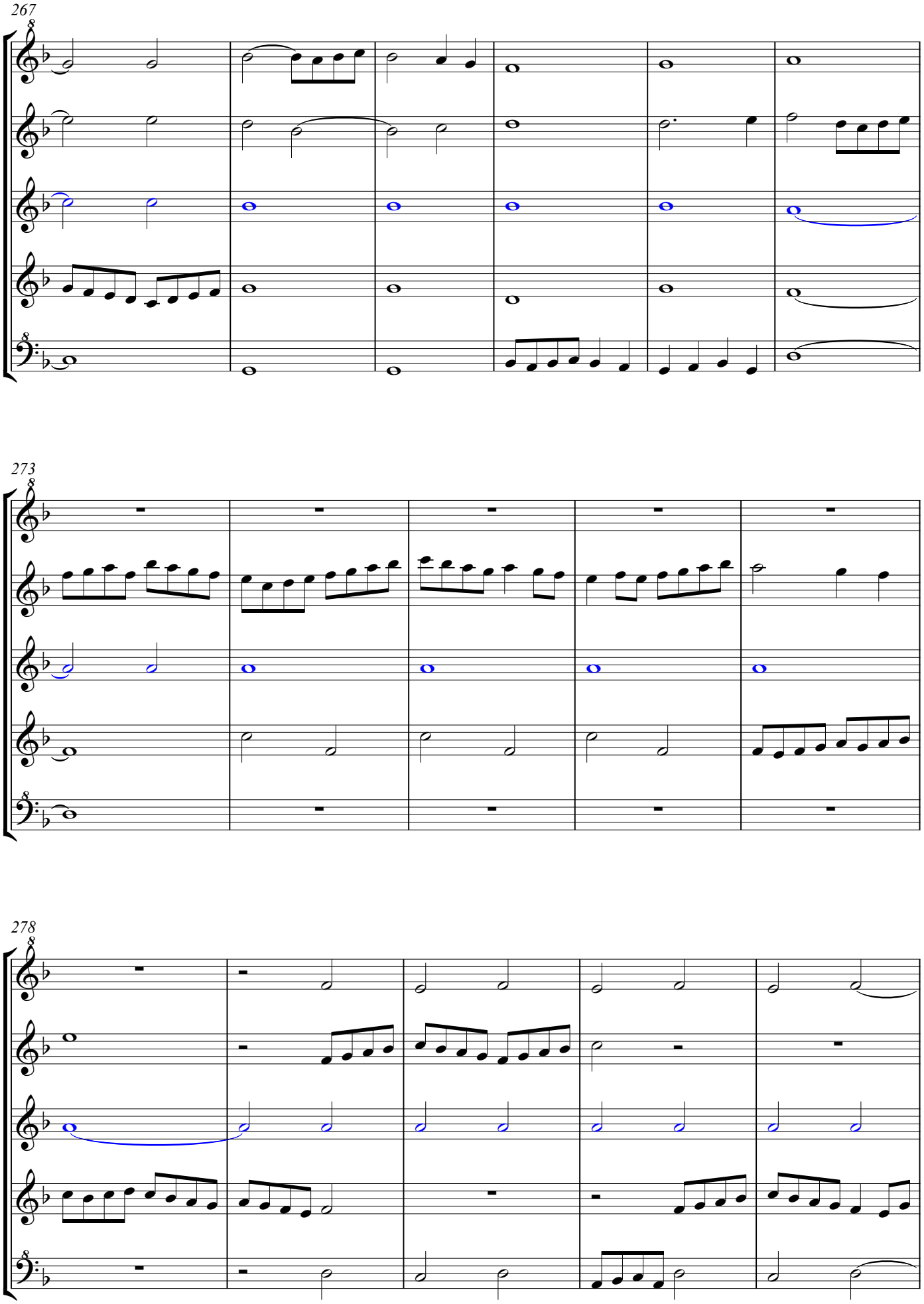
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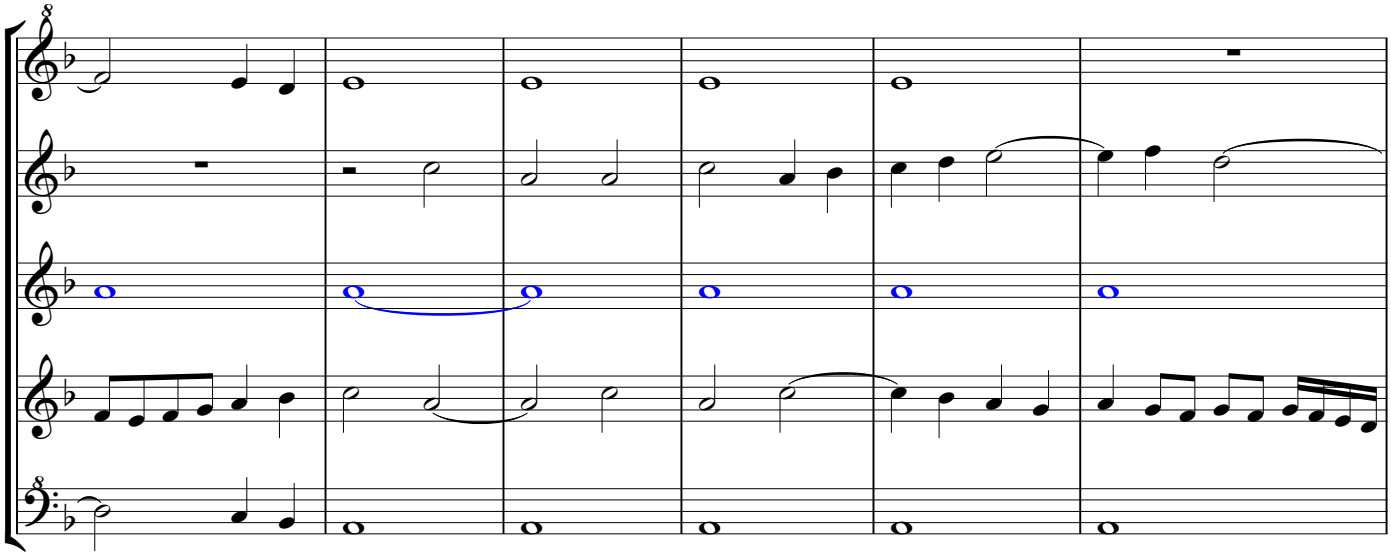

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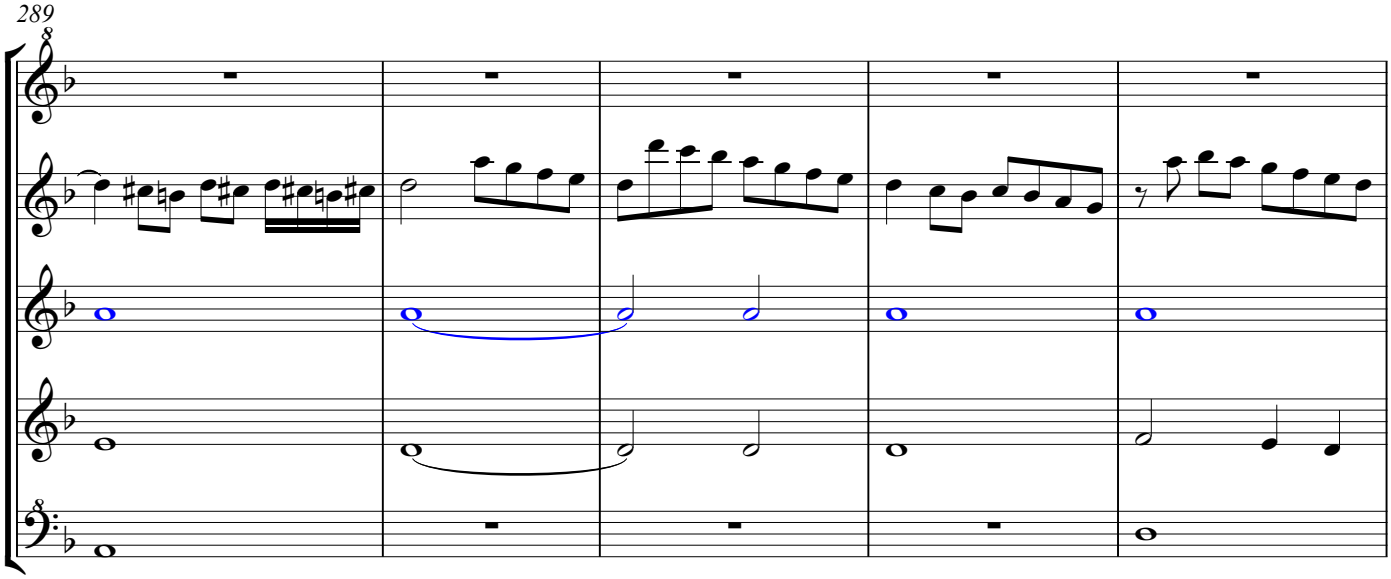

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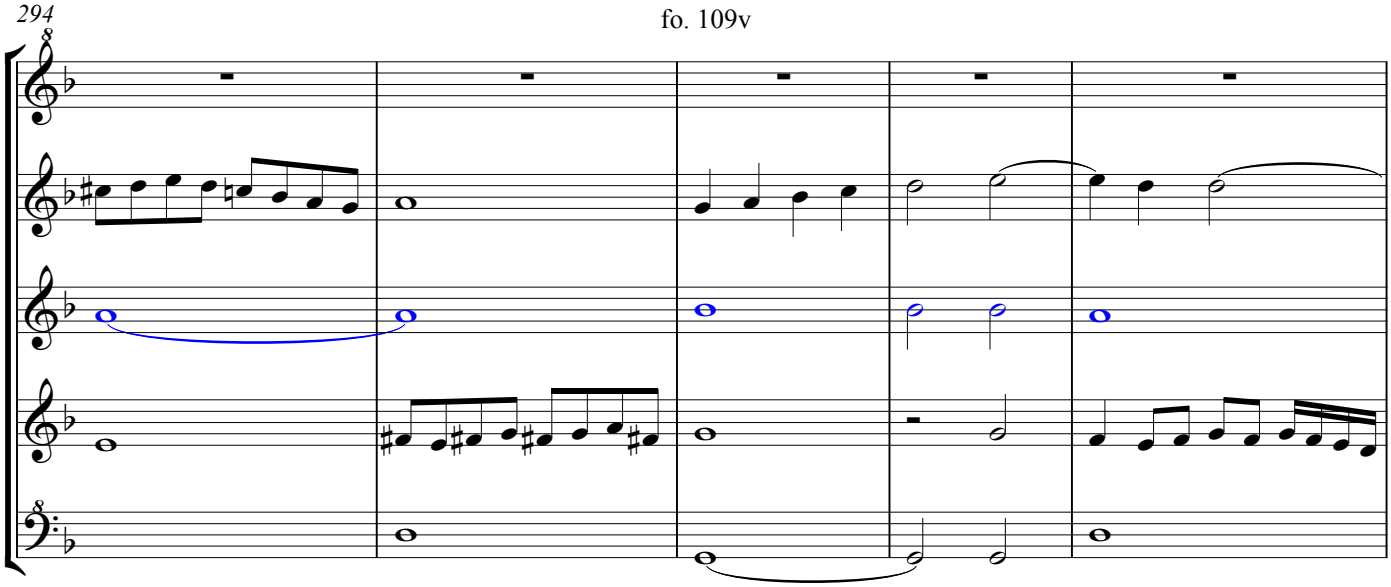

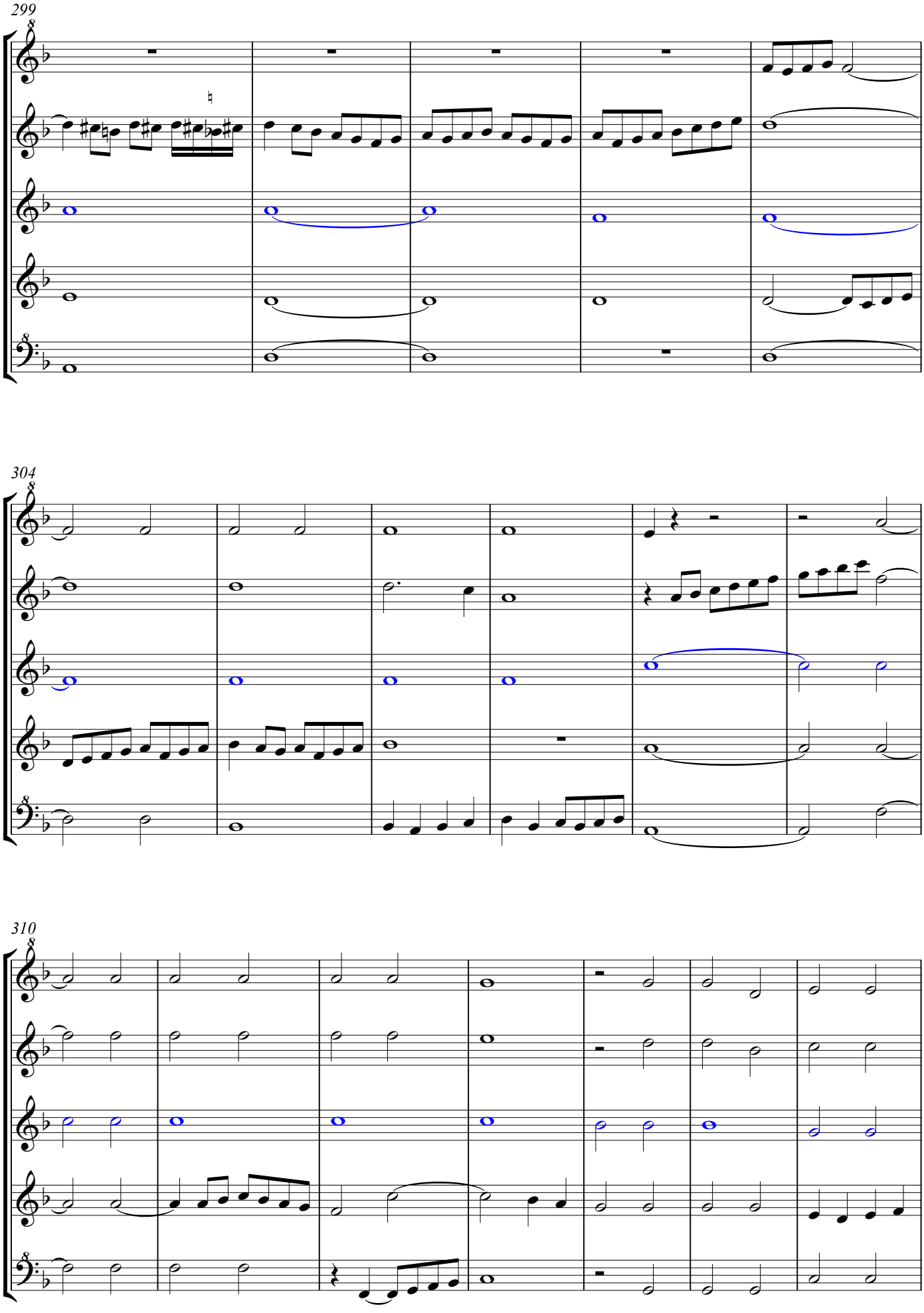
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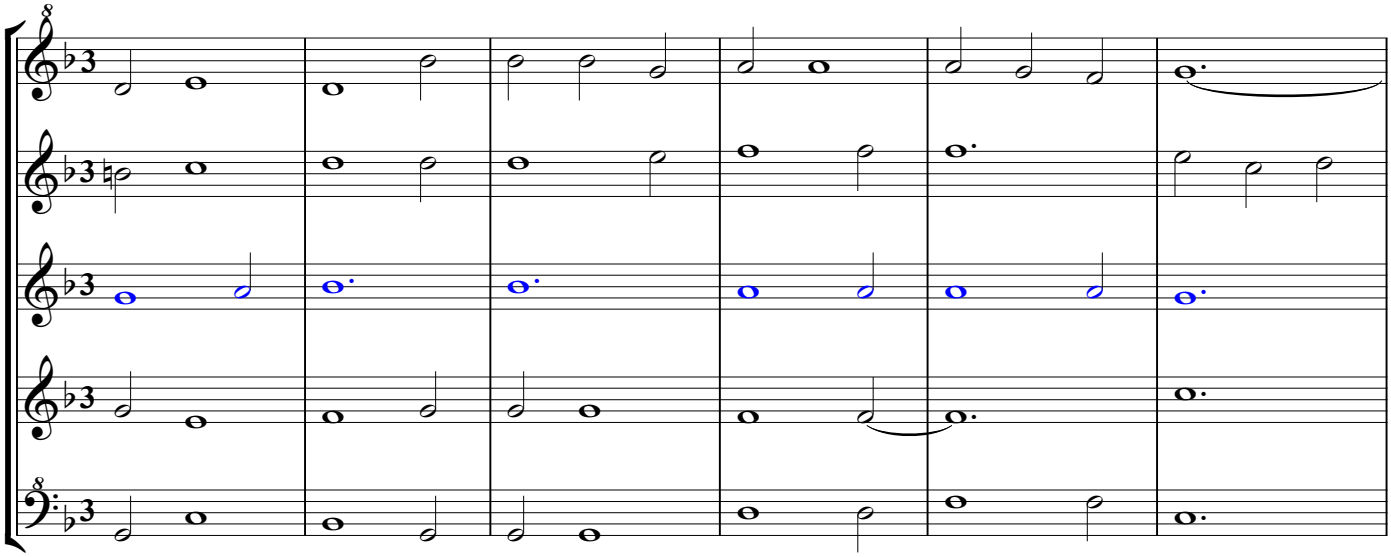

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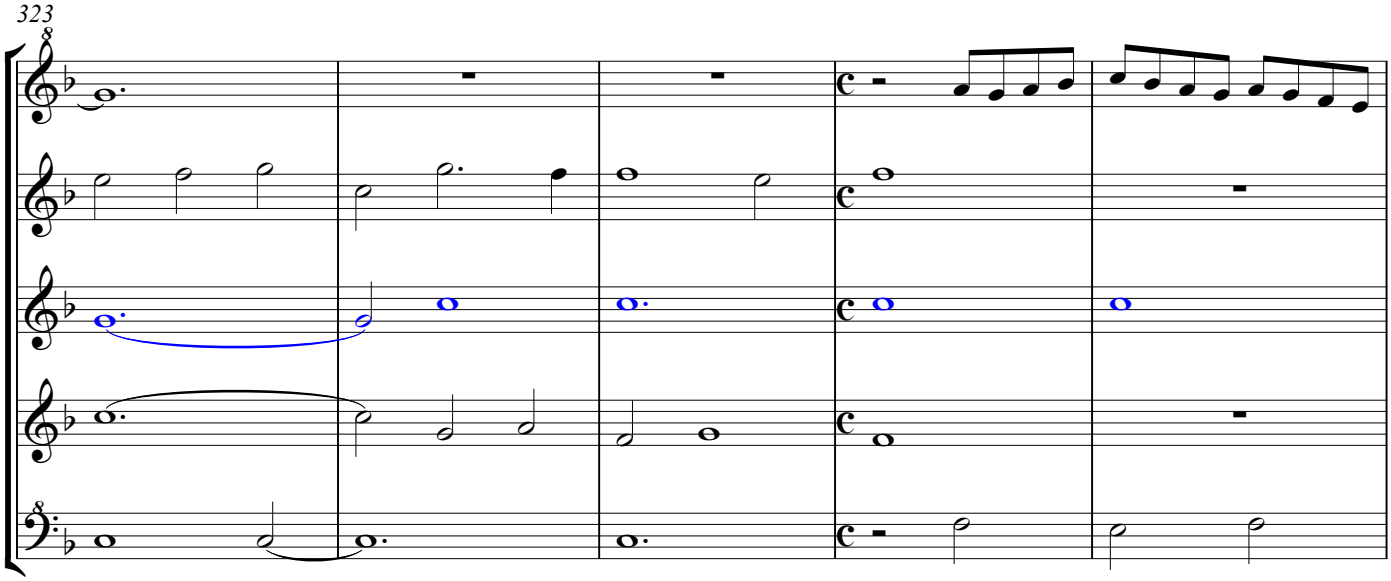

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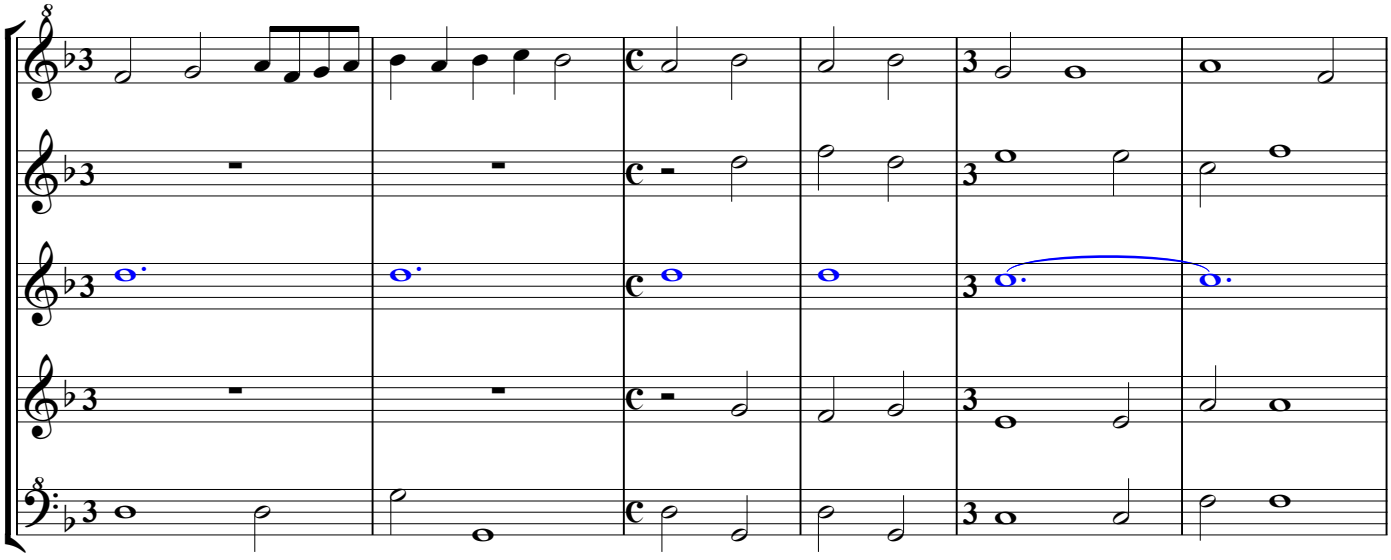

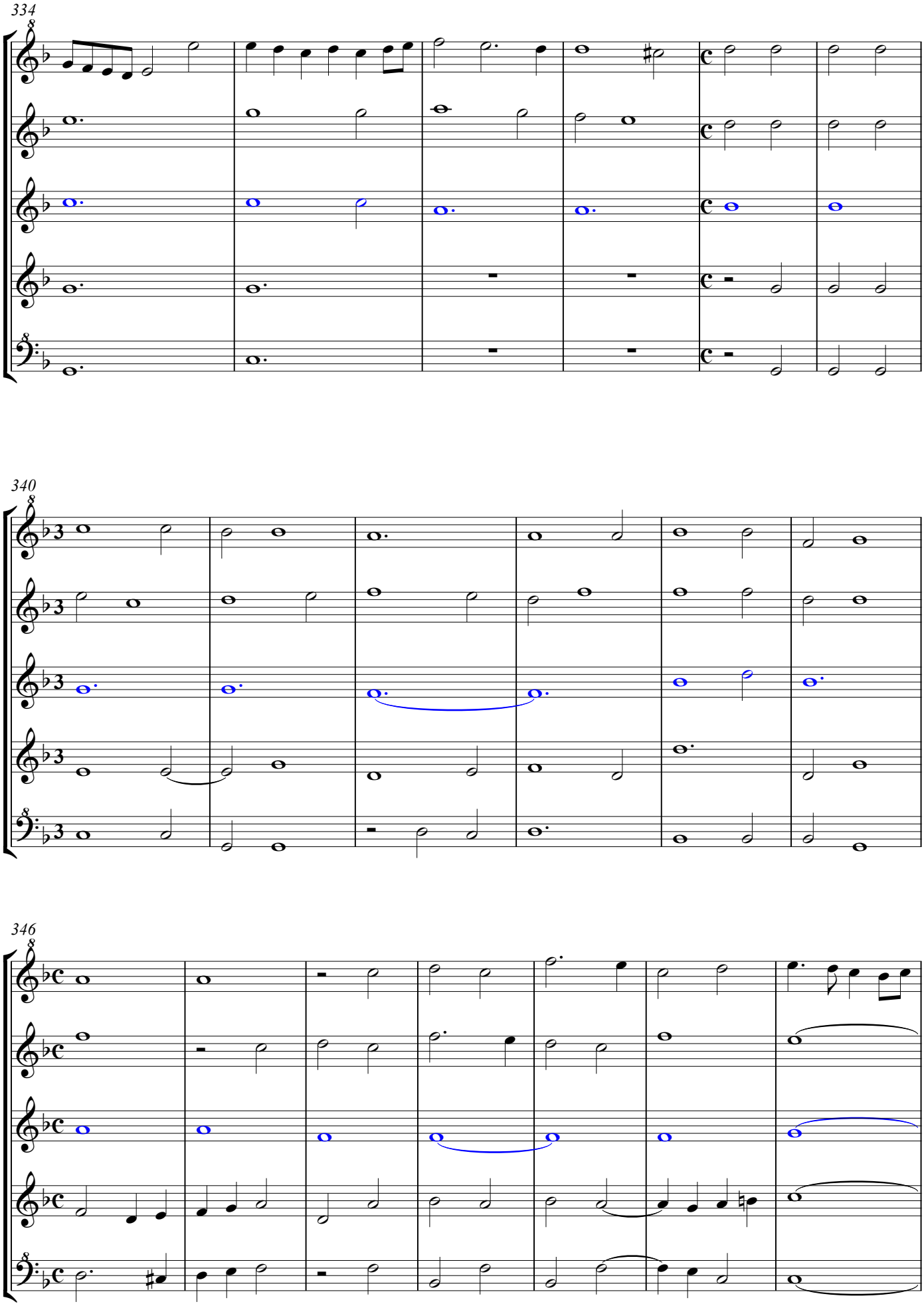
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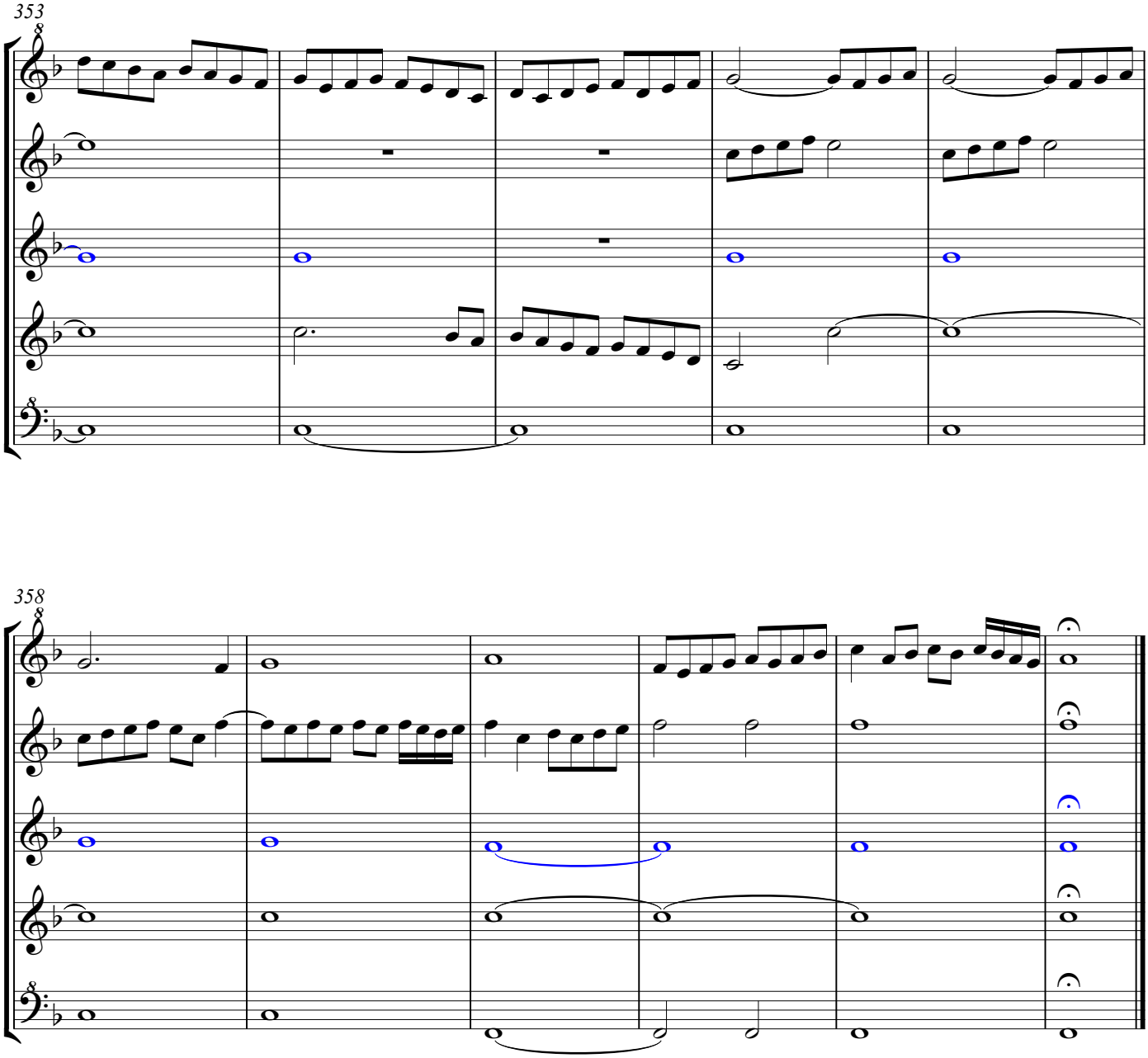


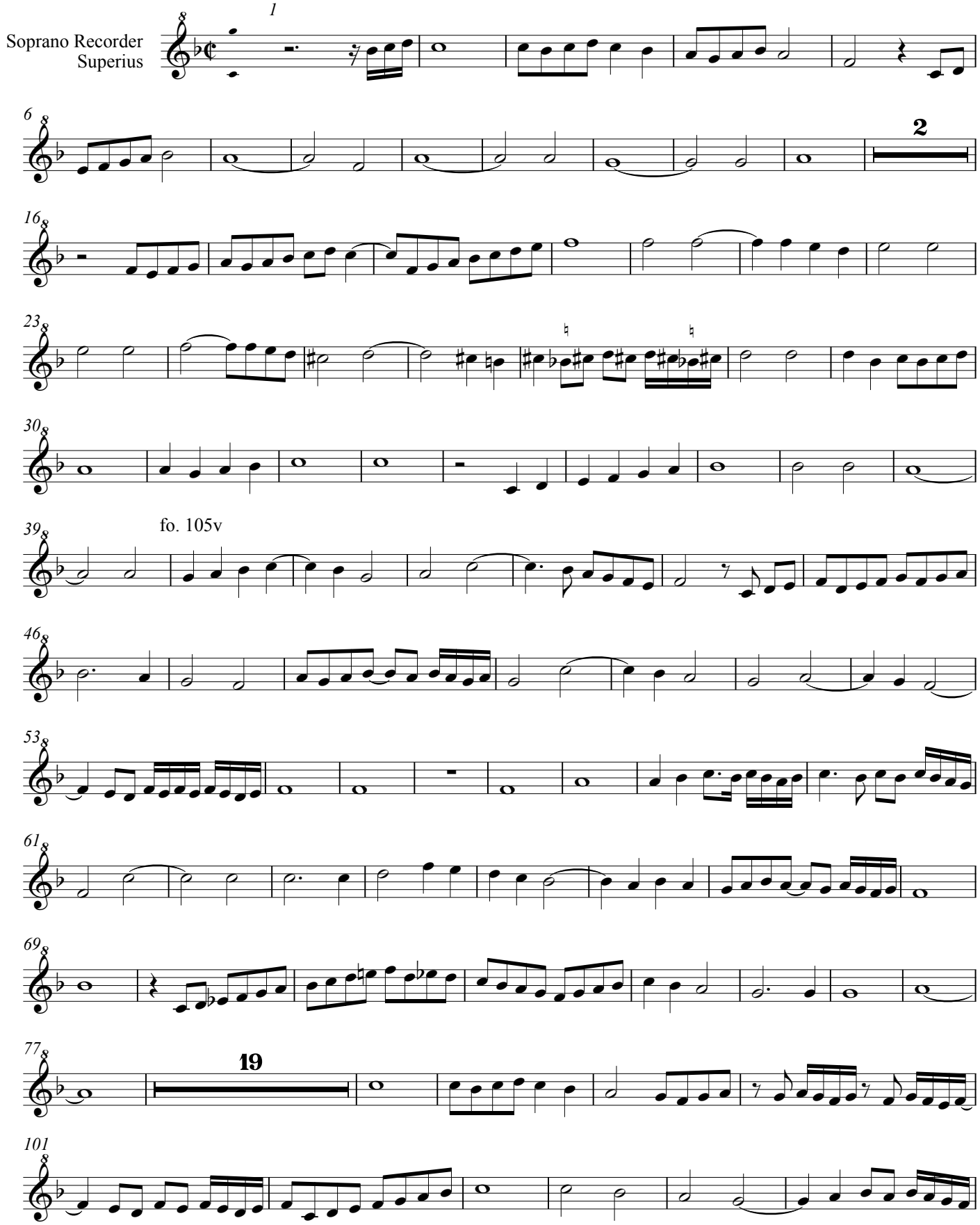
The arrangement has been made from Cabeçon's keyboard piece elsewhere in this site. Josquin's original is in the Chigi codex, included in IMSLP fo. CCXXXIIIv-CCXXXVII, in the pdf format part 6 pdf pages 59-66. Josquin used Binchois's chanson Comme femme as cantus firmus. His parts are: unnamed upper part (superius), Contra, Tenor (cantus firmus),Vacans (meaning: unnamed too), and Bassus. The original clefs are in this order G2, C3, C3, C4 and F3 in the first part, and G2, C3, C2, C4 and F4 in the second part. So they are high clefs or chiavetti, and Josquin's piece should presumably be performed a fourth down, with an extremely low bass voice.
The original compass of Cabeçon's voices is as follows: Superius: a-a flat", Contra: c-d", Tenor: e-c",Vacans (= unnamed): b flat-b'flat, Bass: F- d'. Attribution to recorders in the original pitches would result in treble, tenor, tenor, bass and bass, with many, though not unplayable, high notes.
I prevented the use of the highest recorder register: changing the attribution to the voices and by changing low notes where that was not possible. The adaptations concern the following bars: 5, 22-23, 43, 70, 181, 200-201, 217, 244, 282-283, 292-293, 301 and 308. Of course everybody is free to make other choices. And you may contact me for an instrumention of the original score.

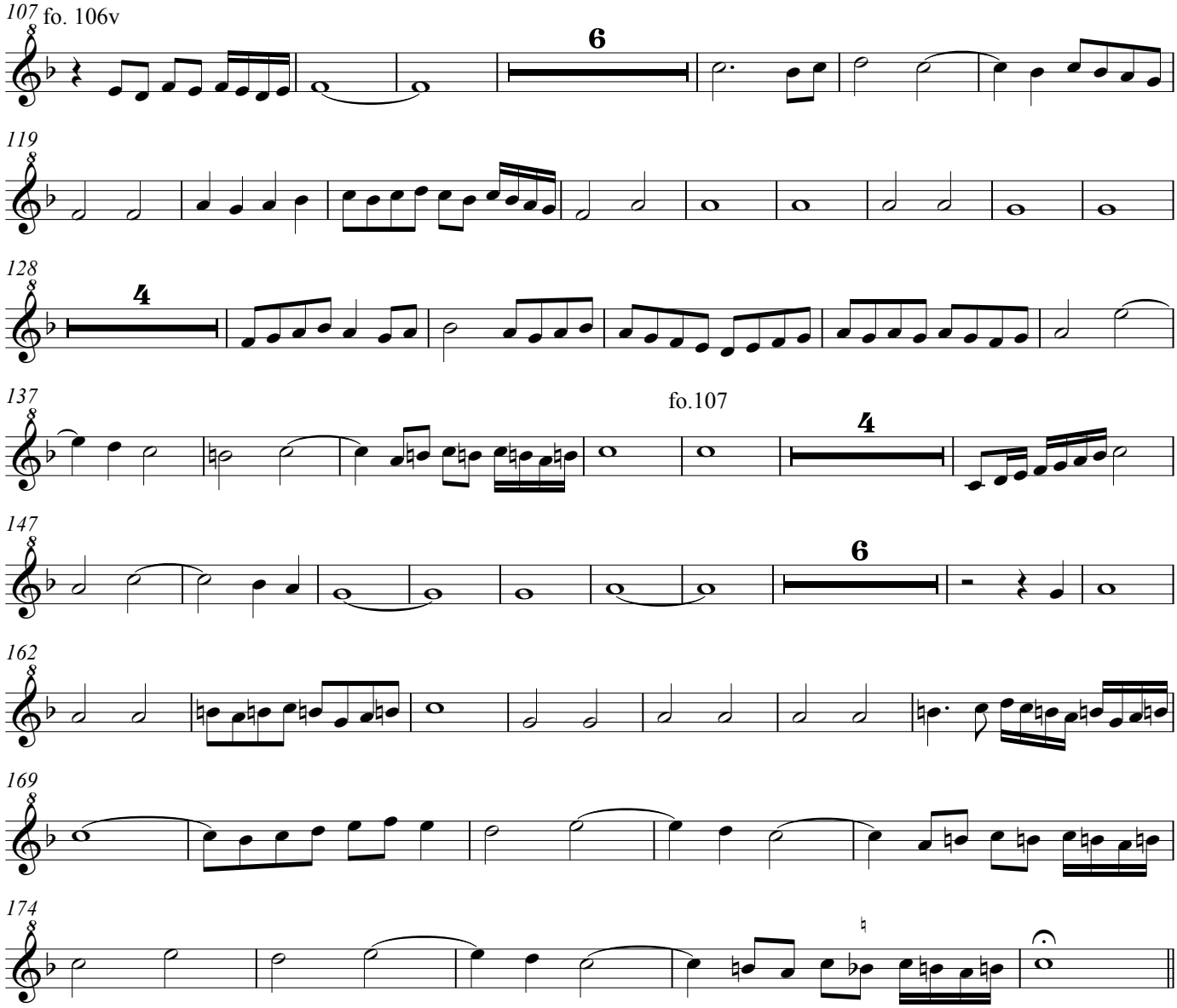
Stabat mater &c. con 2. parte Iusquin

Fo. 105. Stabat mater dolorosa, Josquin Desprez.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Soprano Recorder
Superius

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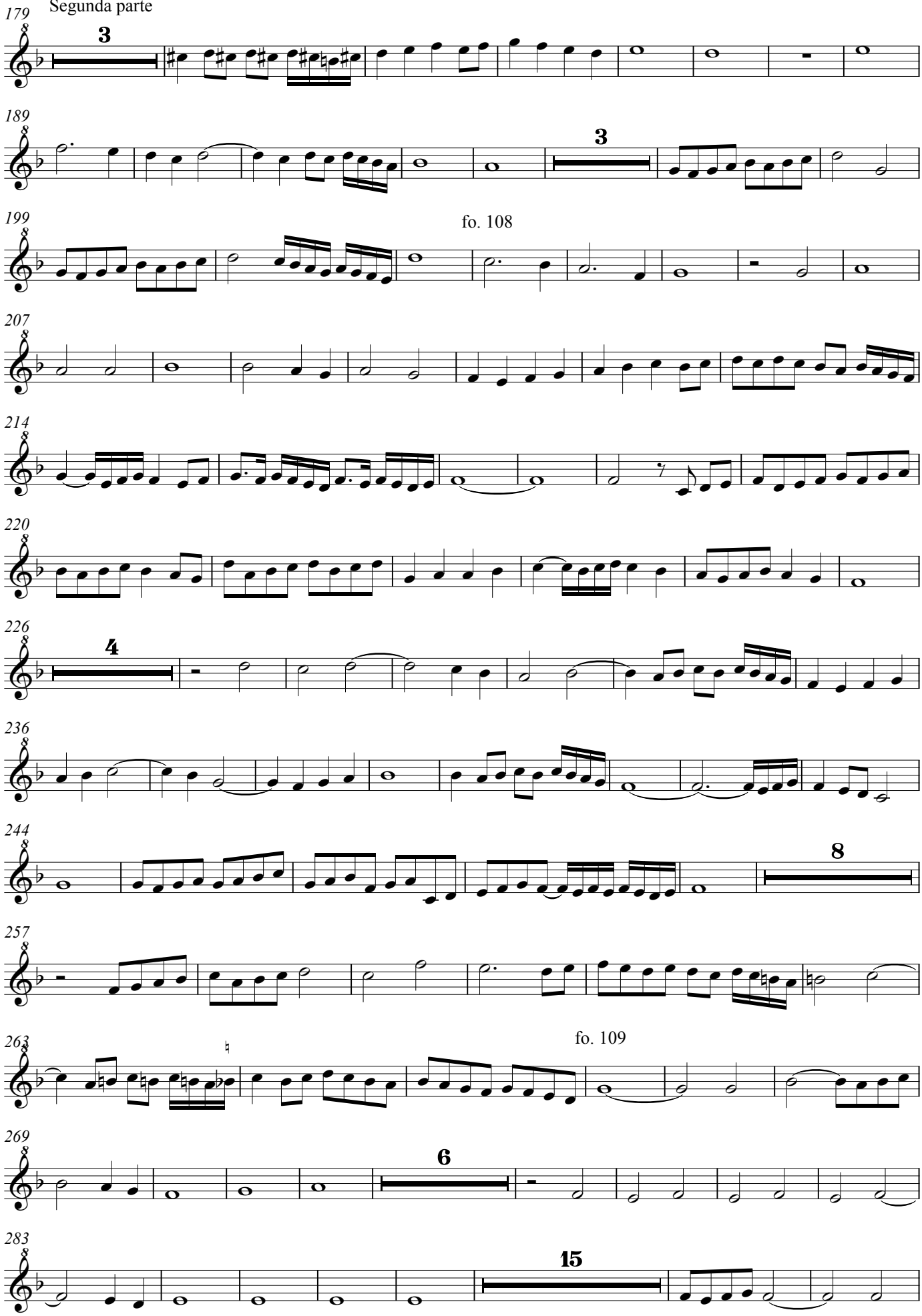
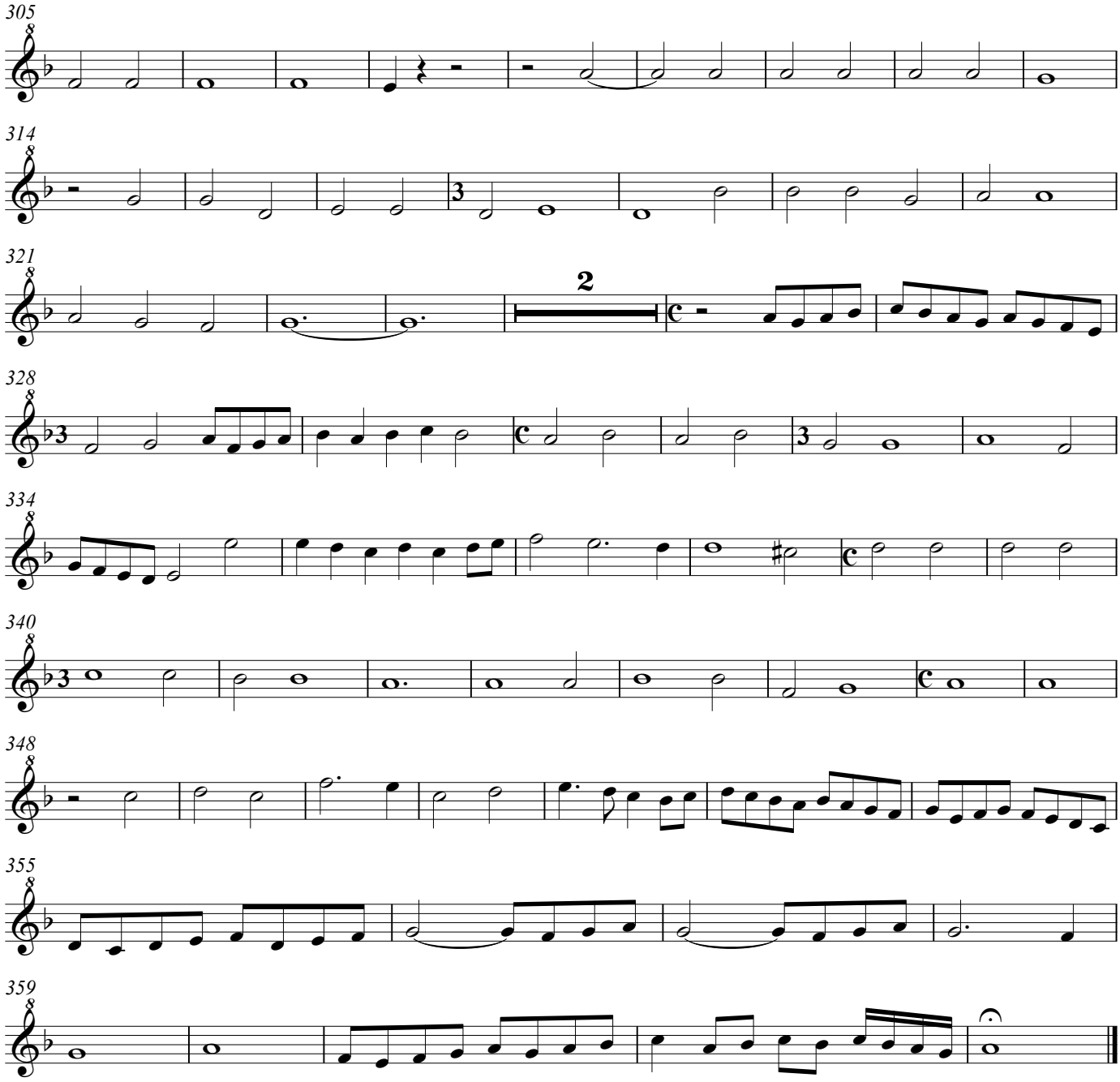
fo. 106v
6
119
128
4
137
fo.107
4
147
6
162
169
174

Segunda parte

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314
321
2
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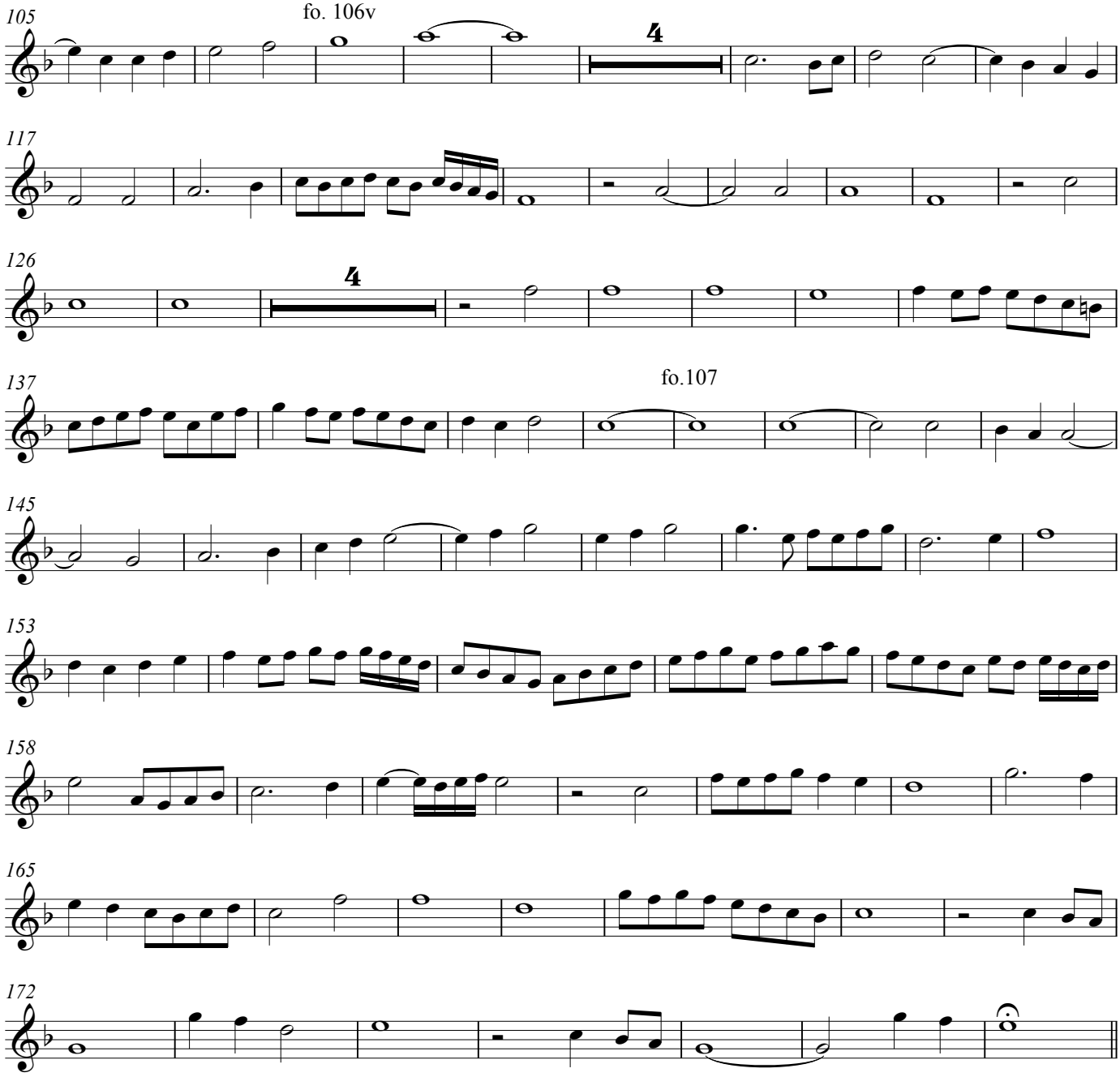
334
340
348
355
359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fo. 106v
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117
126
4
137
fo.107
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153
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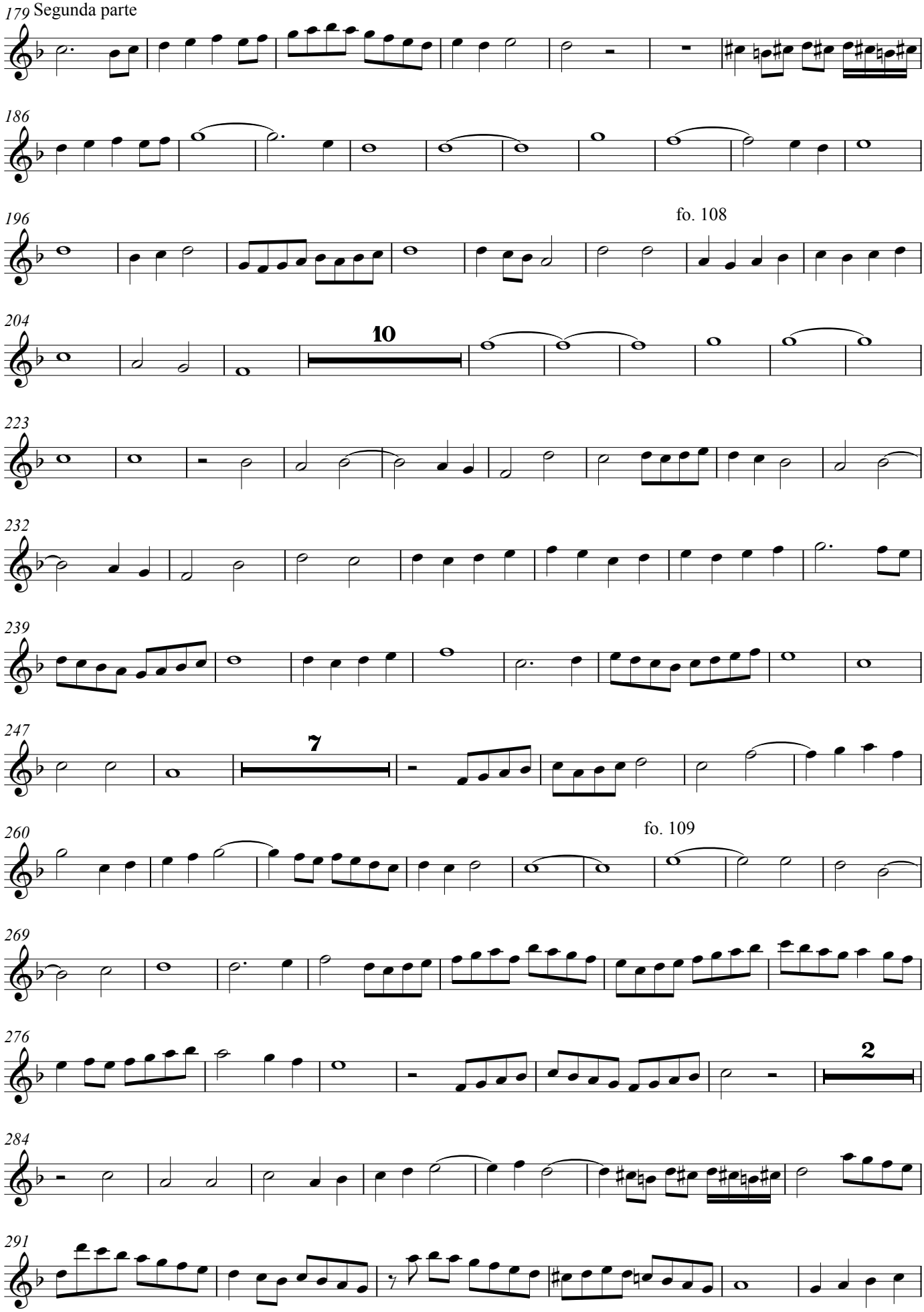
165
172


179 Segunda parte
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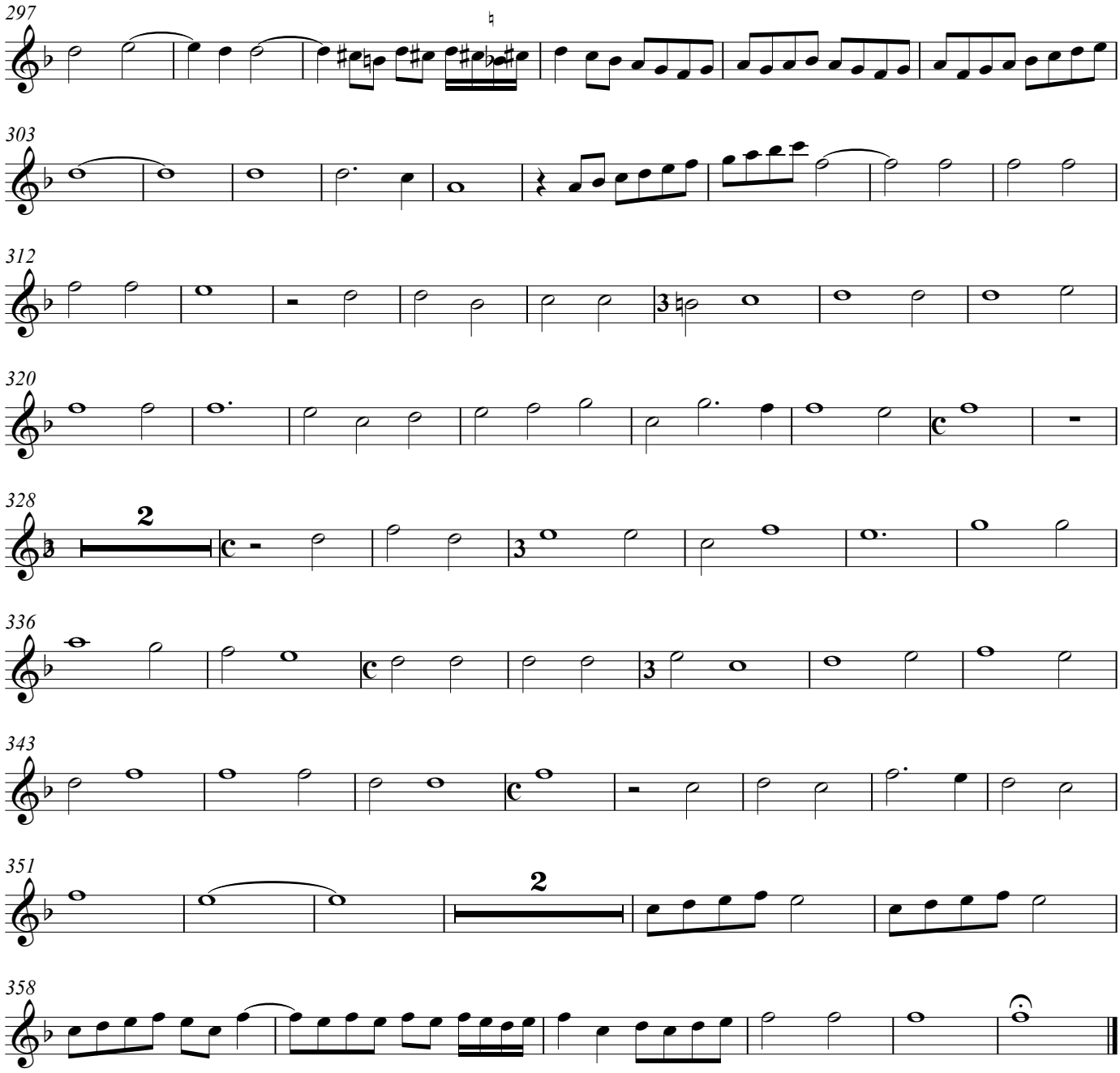
196
fo. 108
204
10
223
232
239
247
7
260
fo. 109
269
276
2
284
291

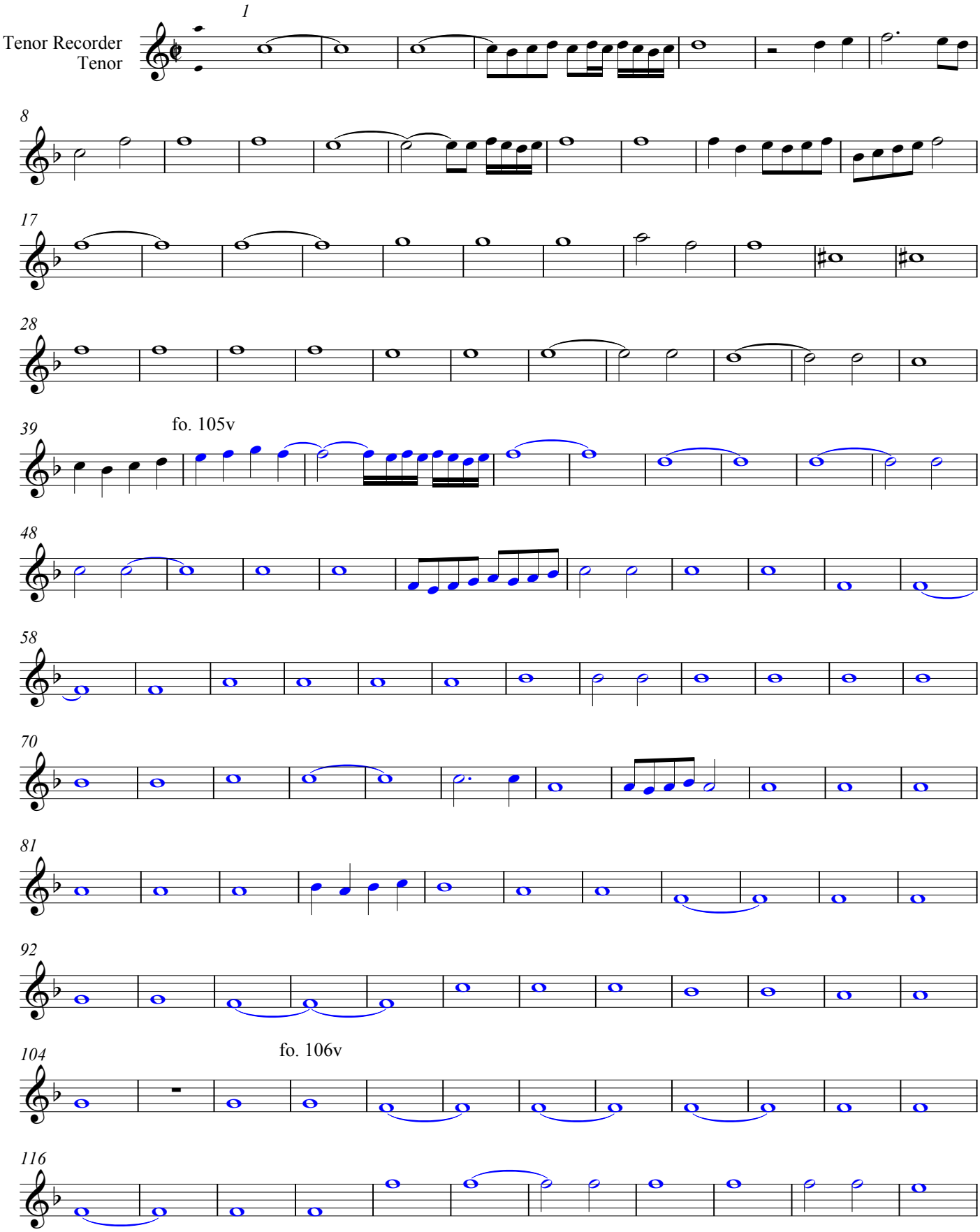

297
303
312
320
328
2
336
343
351
2
358

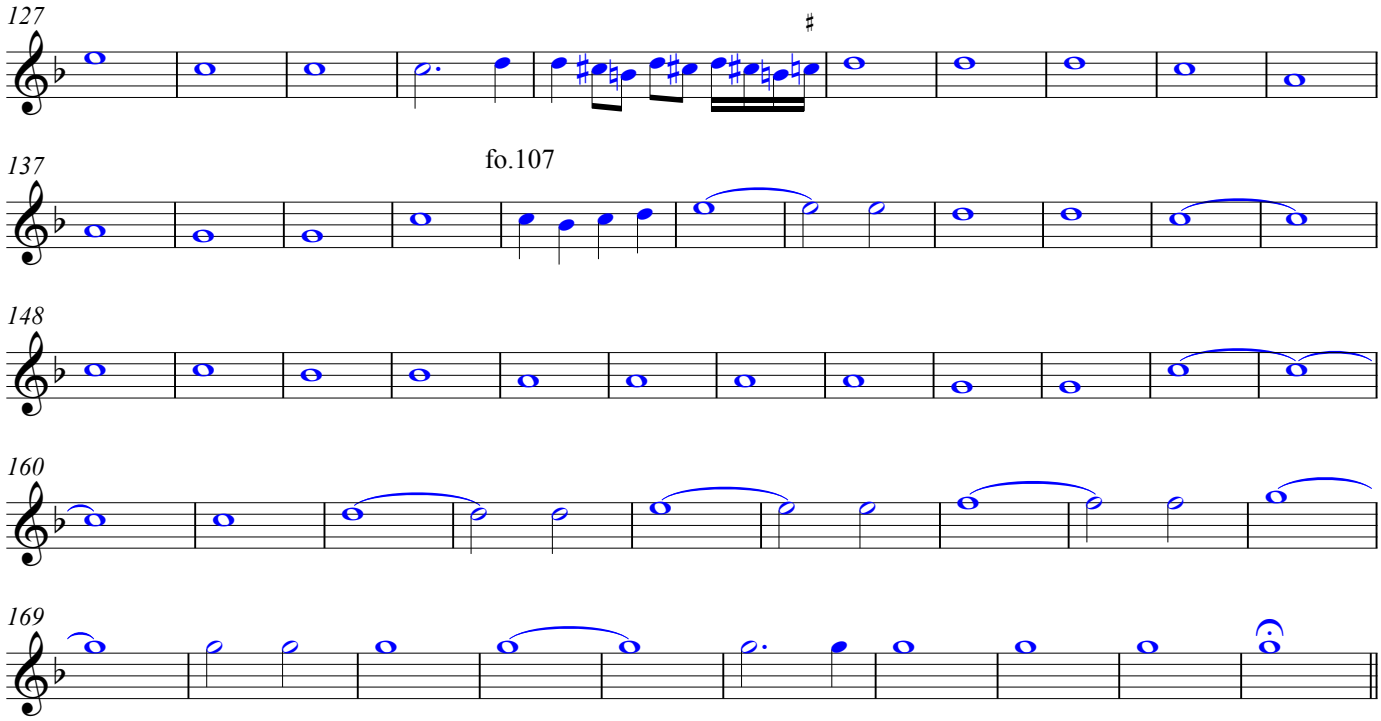
Stabat mater &c. con 2. parte Iusquin

Fo. 105. Stabat mater dolorosa, Josquin Desprez.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder
Tenor

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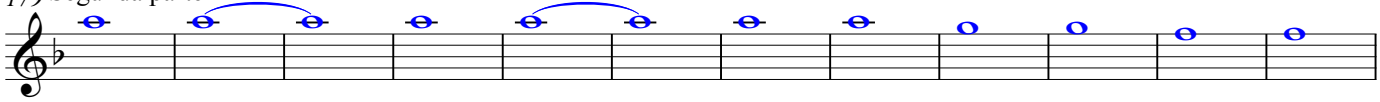
137
fo.107
148
160
169

179 Segunda parte



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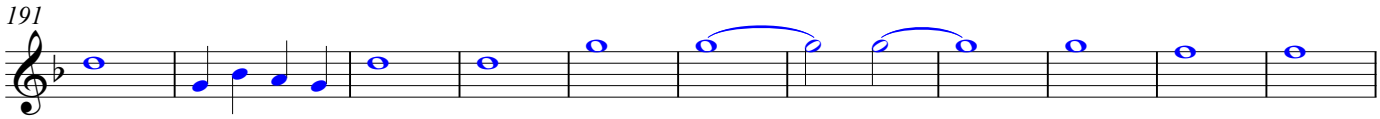
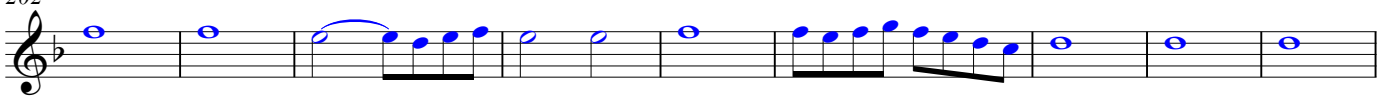


202 fo. 108



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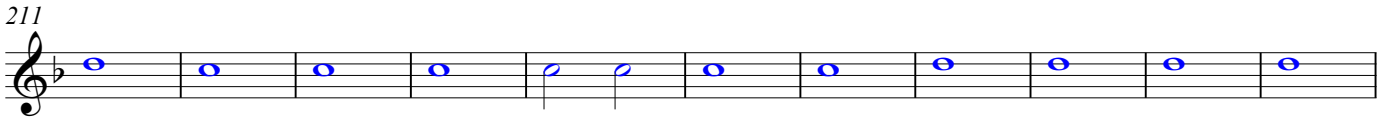

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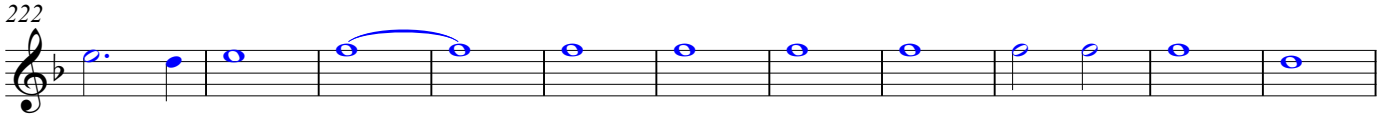

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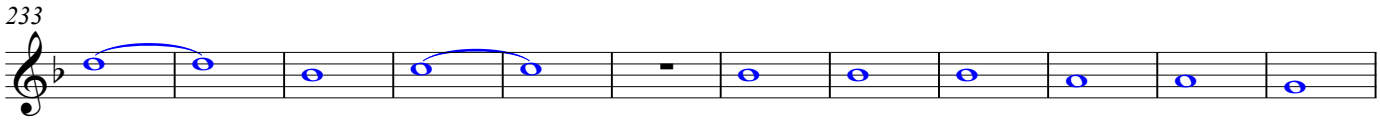

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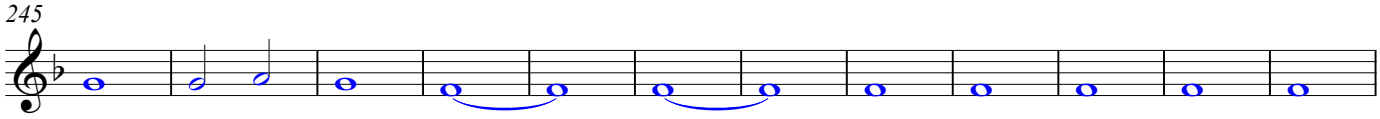
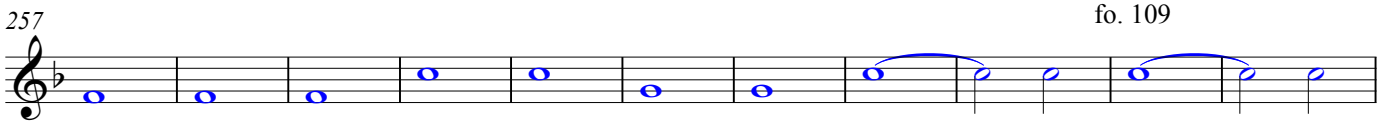


257 fo. 109



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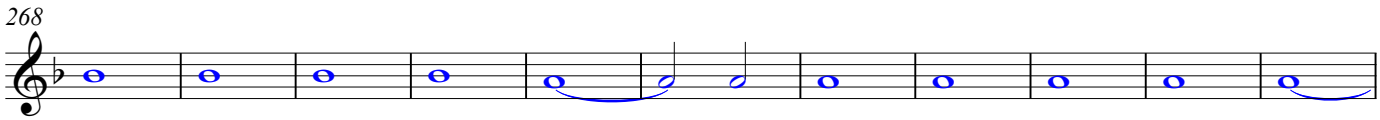

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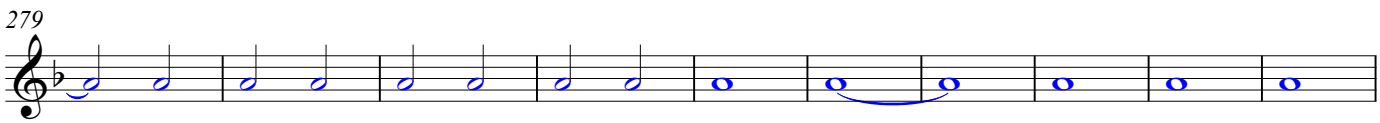

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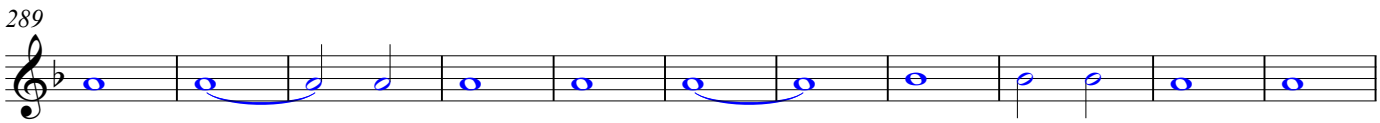

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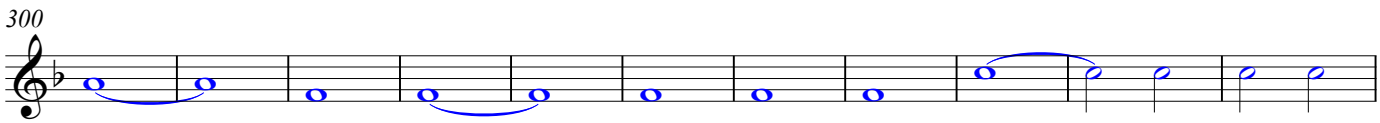

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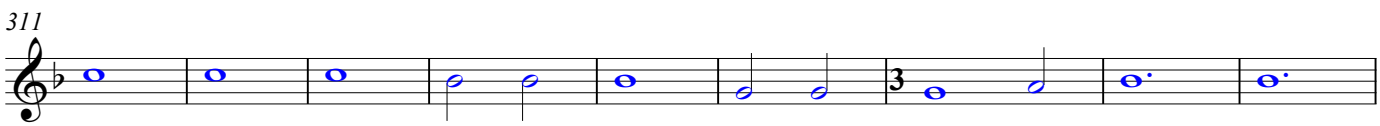
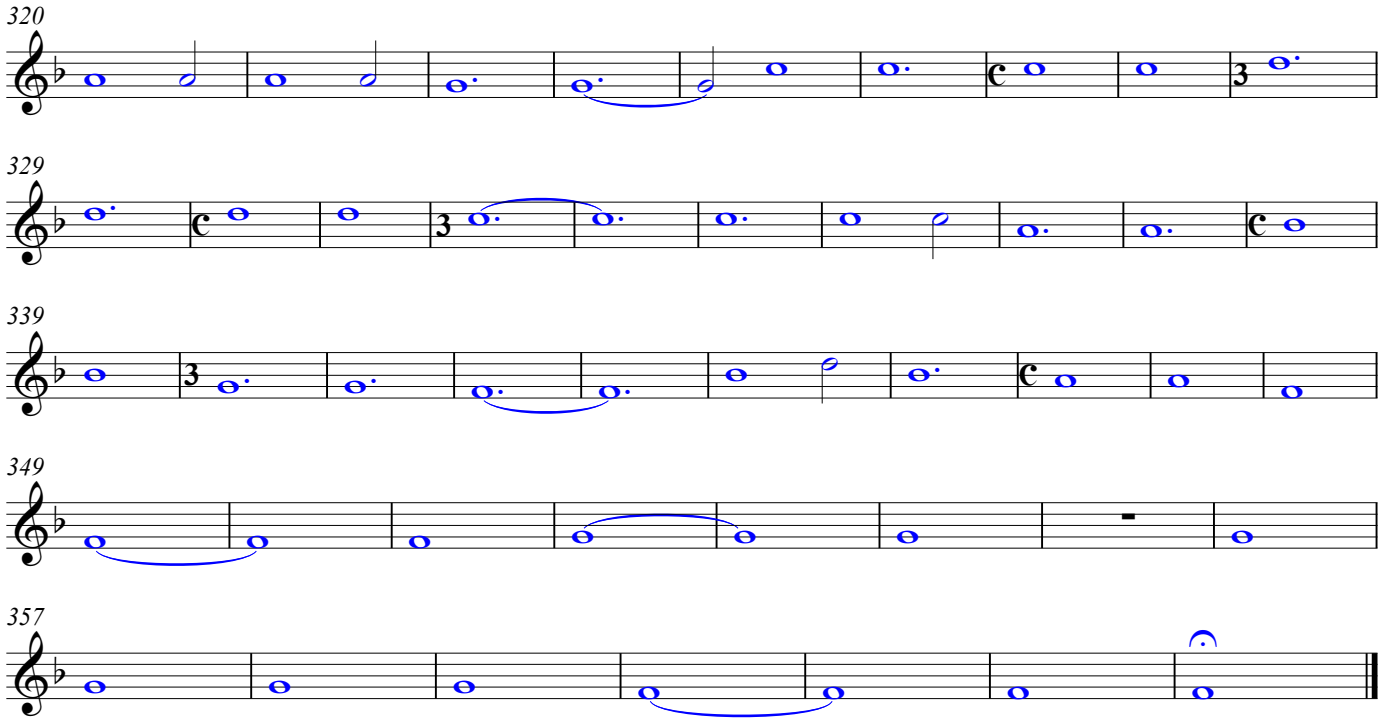


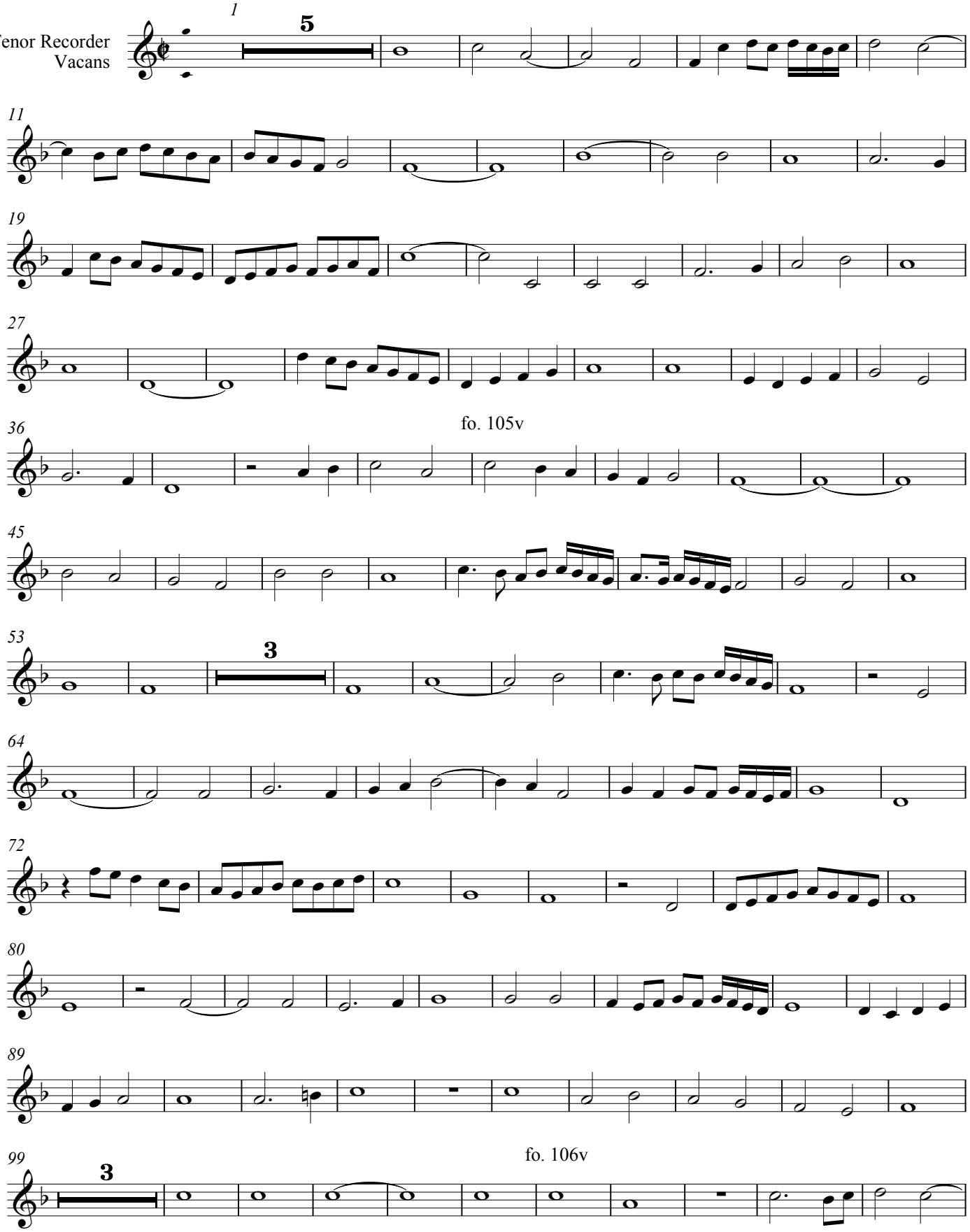

320
329
339
349
357

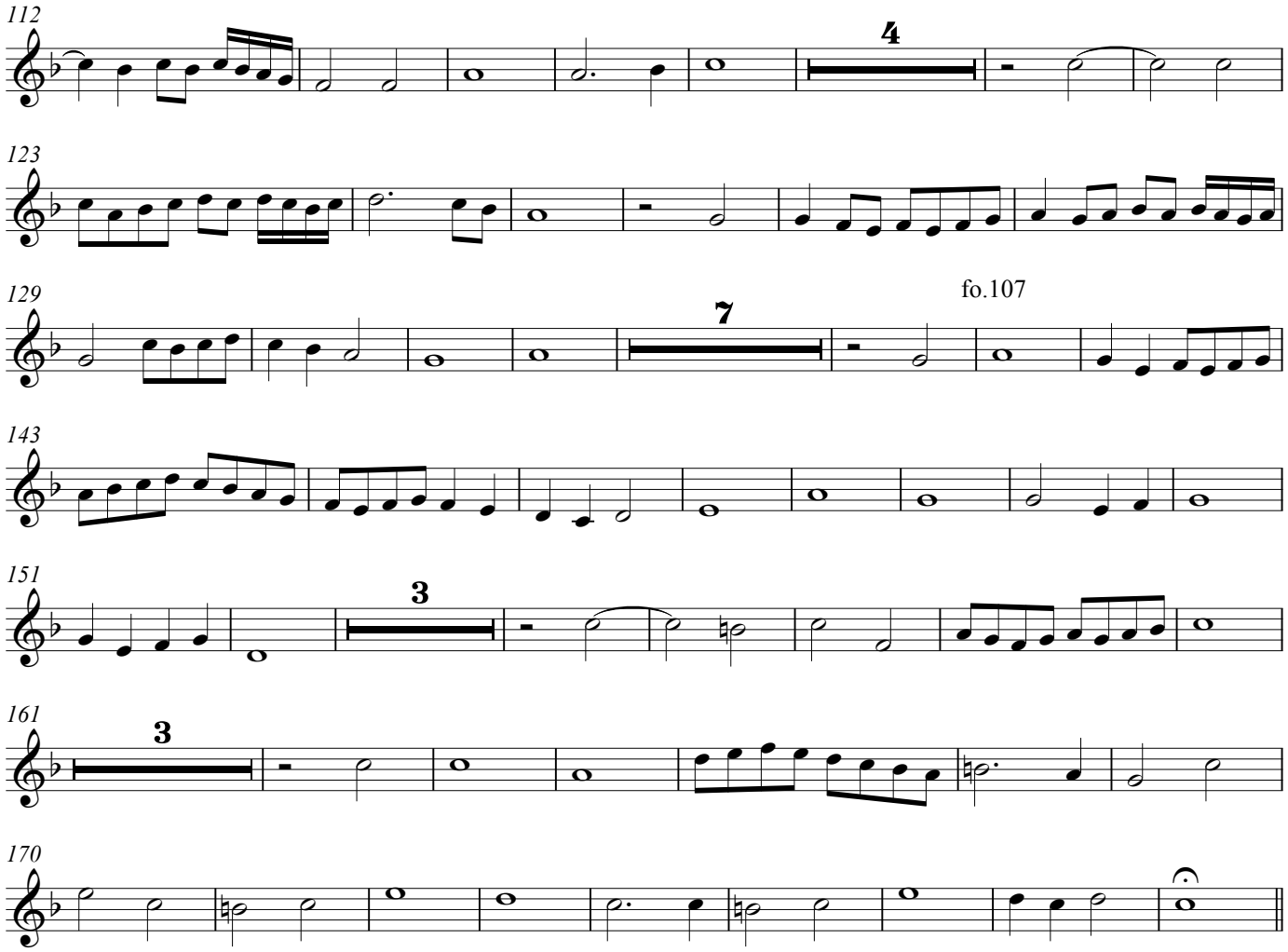
Stabat mater &c. con 2. parte Iusquin

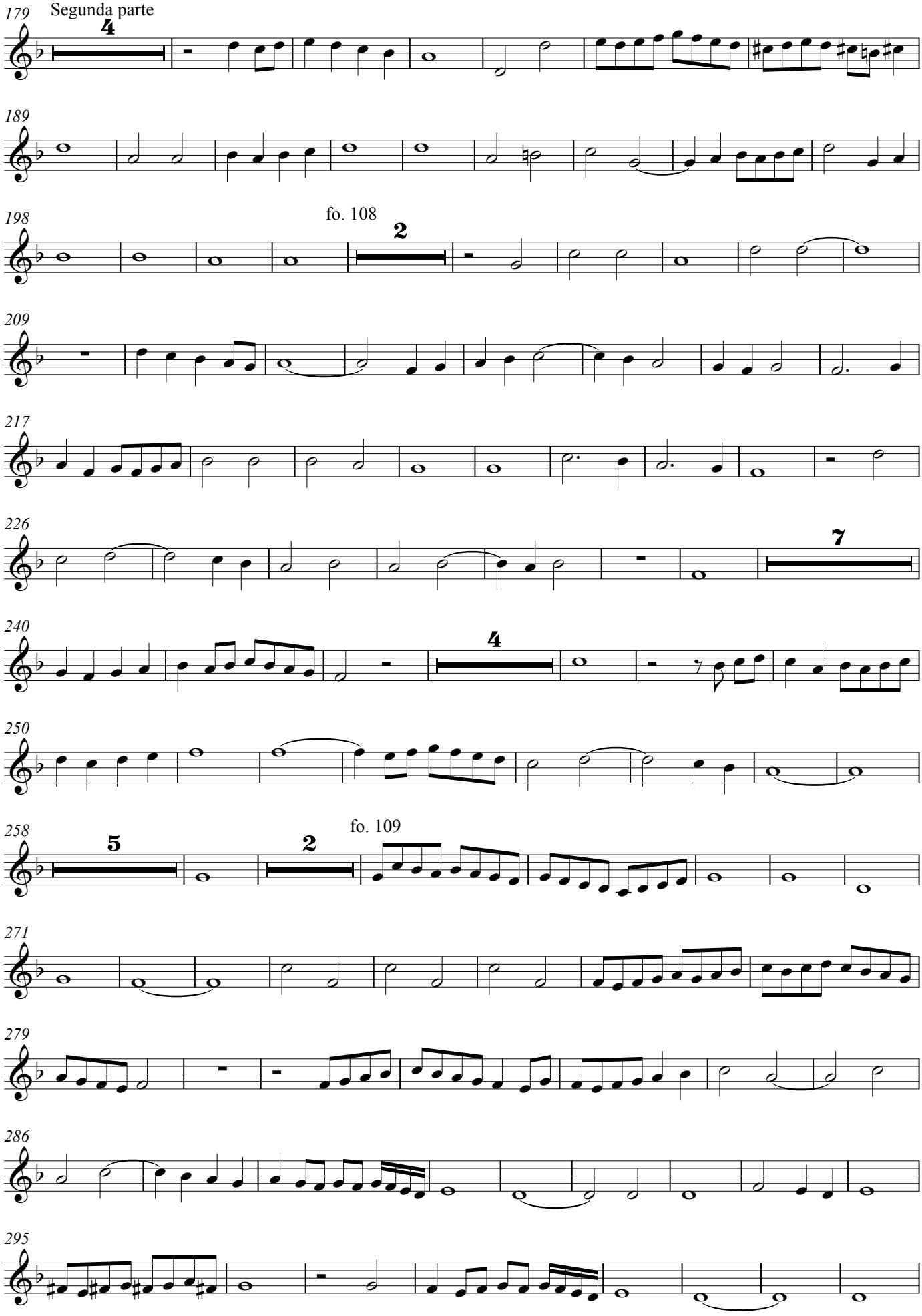
Fo. 105. Stabat mater dolorosa, Josquin Desprez.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder
Vacans




112
4
123
129
fo.107
7
143
151
3
161
3
170


179
Segunda parte
4
189
198
fo. 108
2
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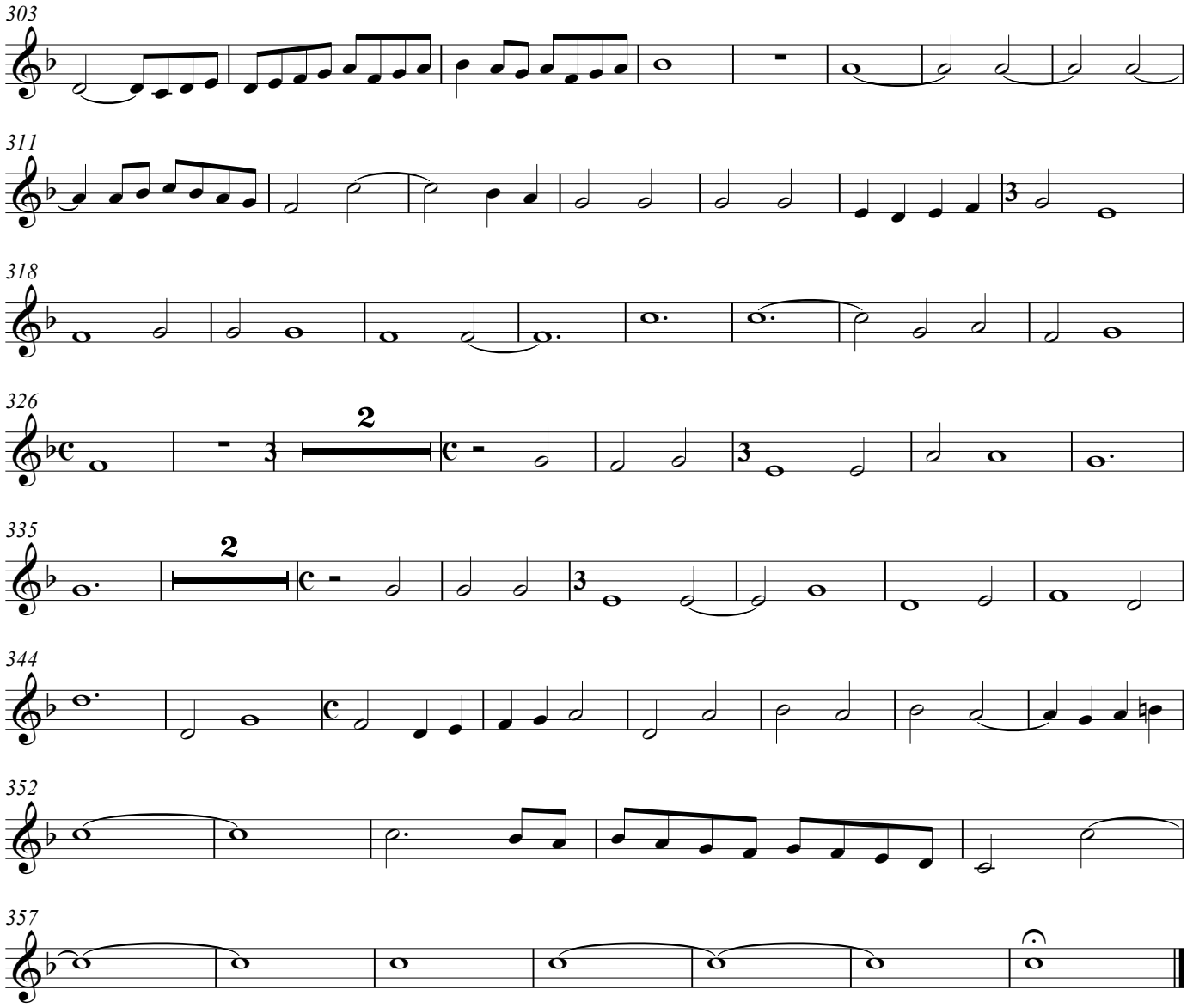
217
226
7
240
4
250
258
5
fo. 109
2
271
279
286
295

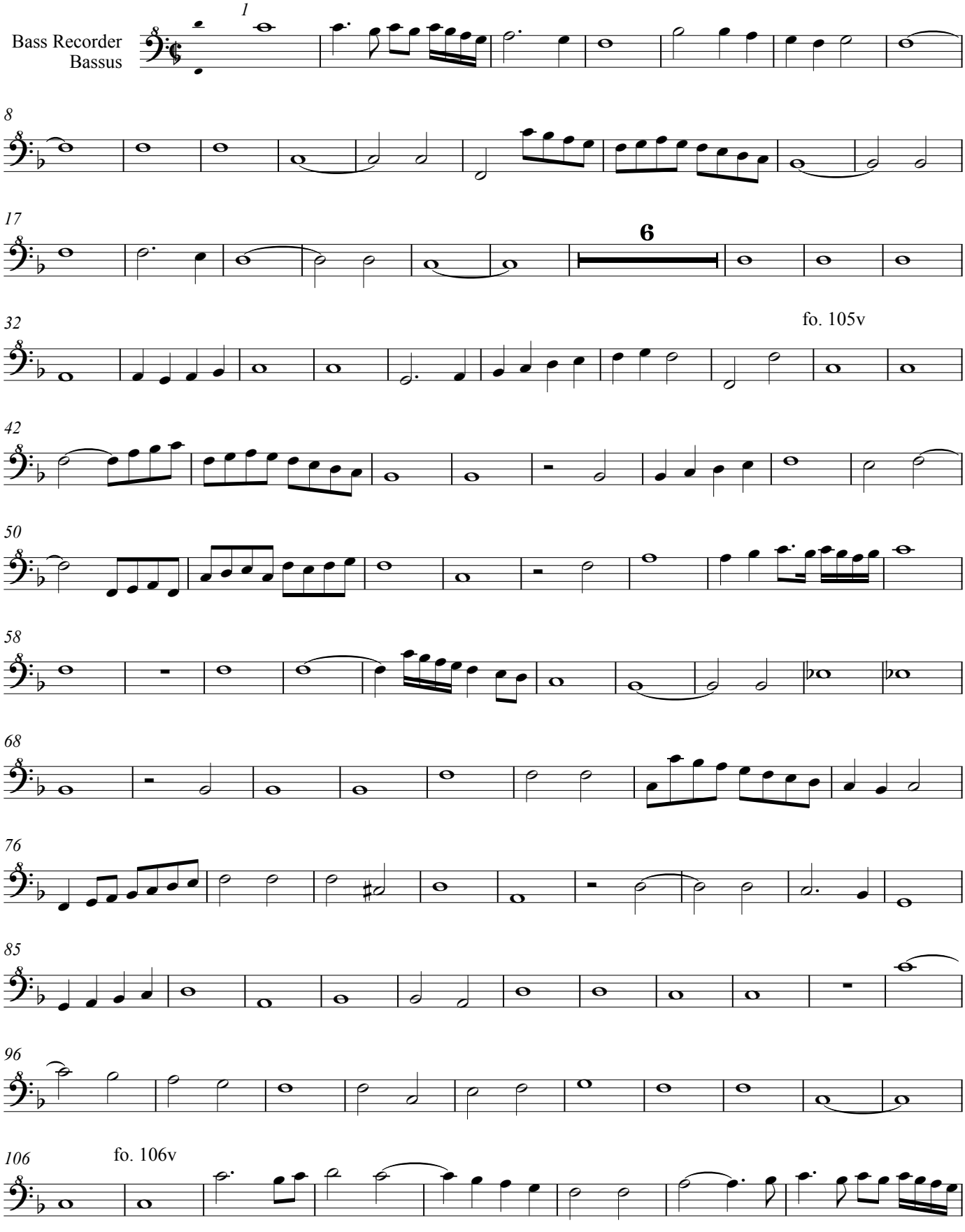

303
311
318
326
2
335
2
344
352
357

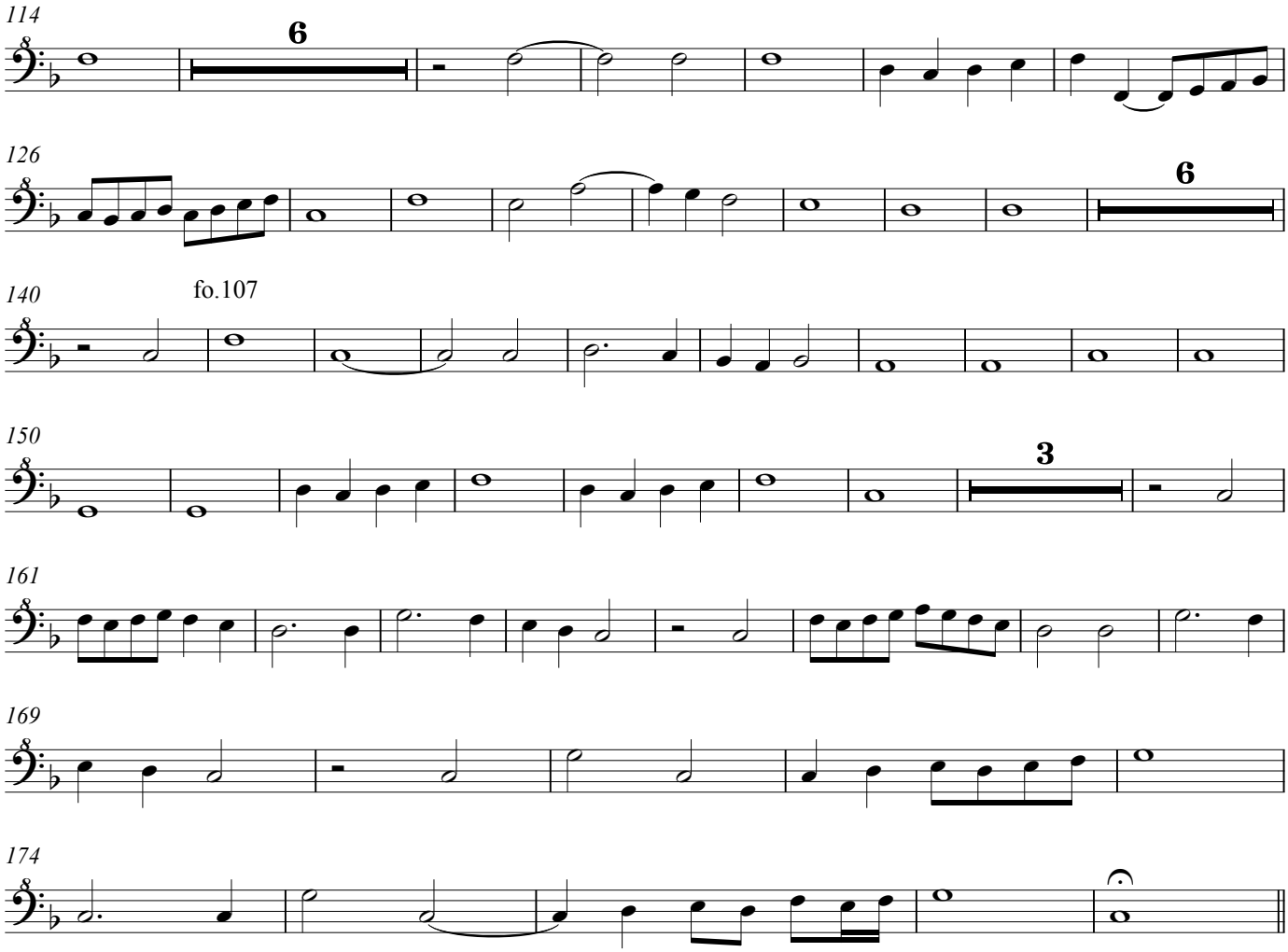
Stabat mater &c. con 2. parte Iusquin

Fo. 105. Stabat mater dolorosa, Josquin Desprez.

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Bass Recorder
Bassus

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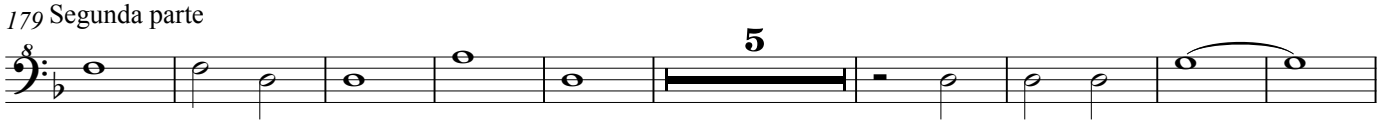
6
126
6
140
fo.107
150
3
161
169
174

179 Segunda parte



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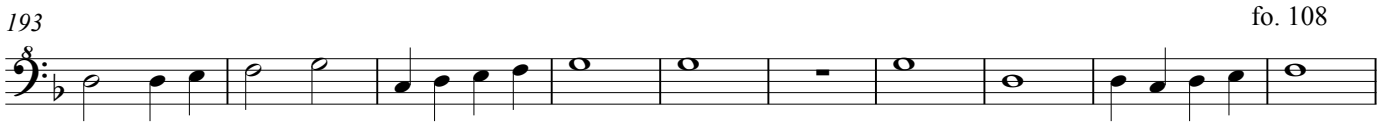

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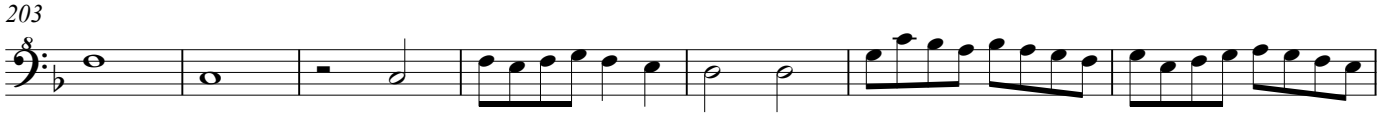

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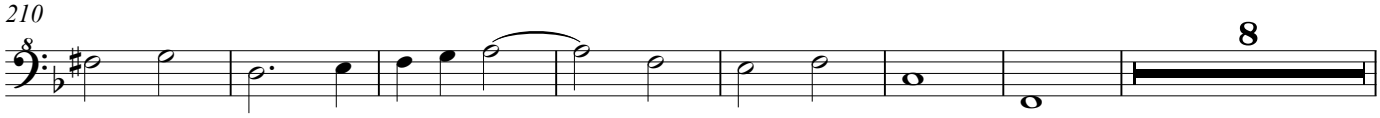

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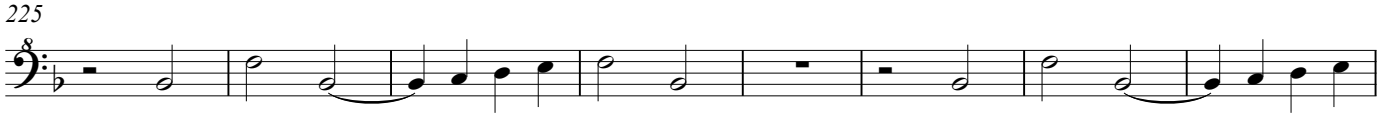

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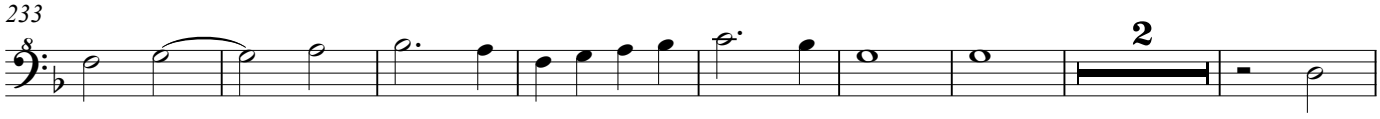

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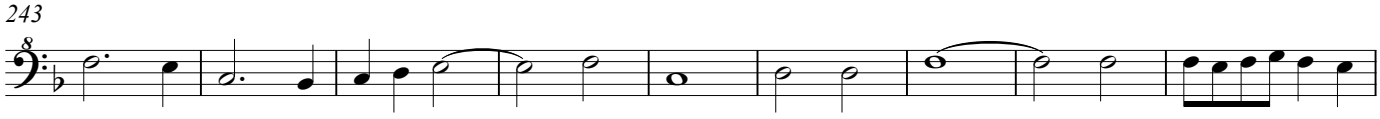

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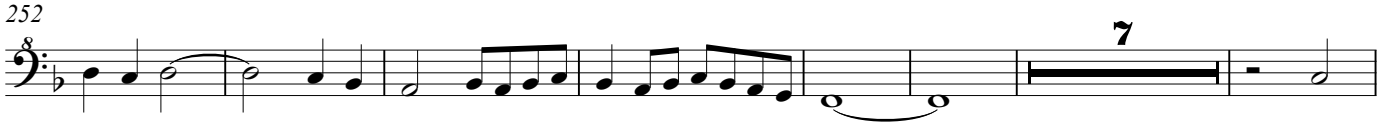
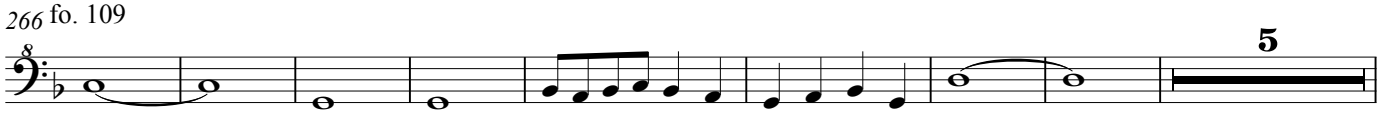


266 fo. 109



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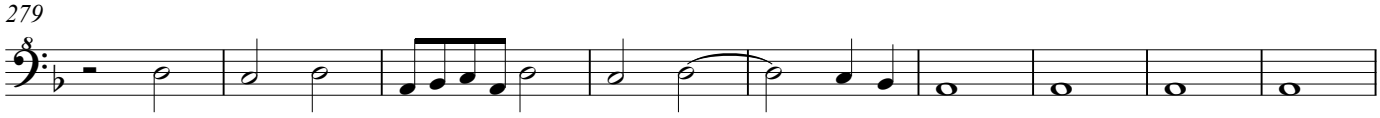

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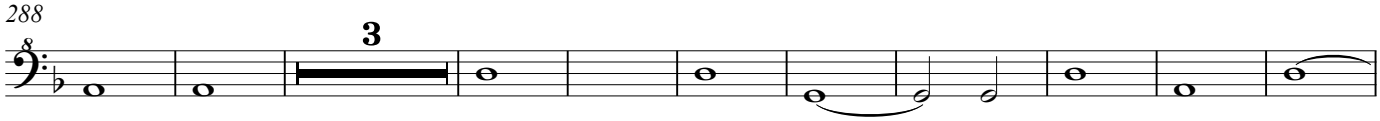

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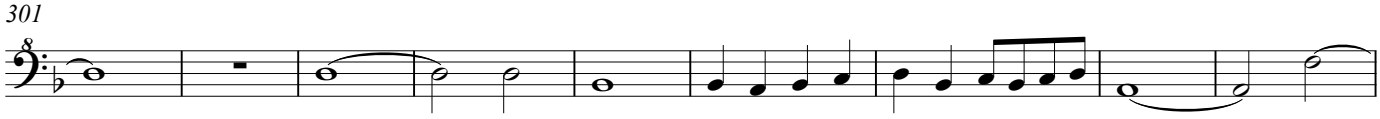

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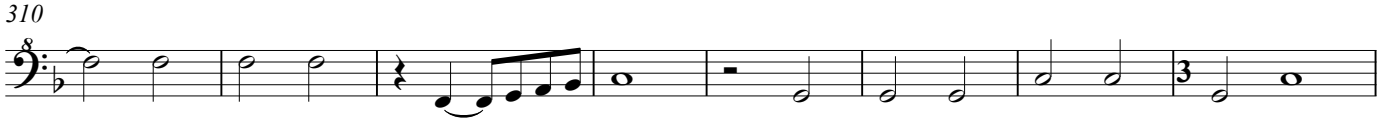
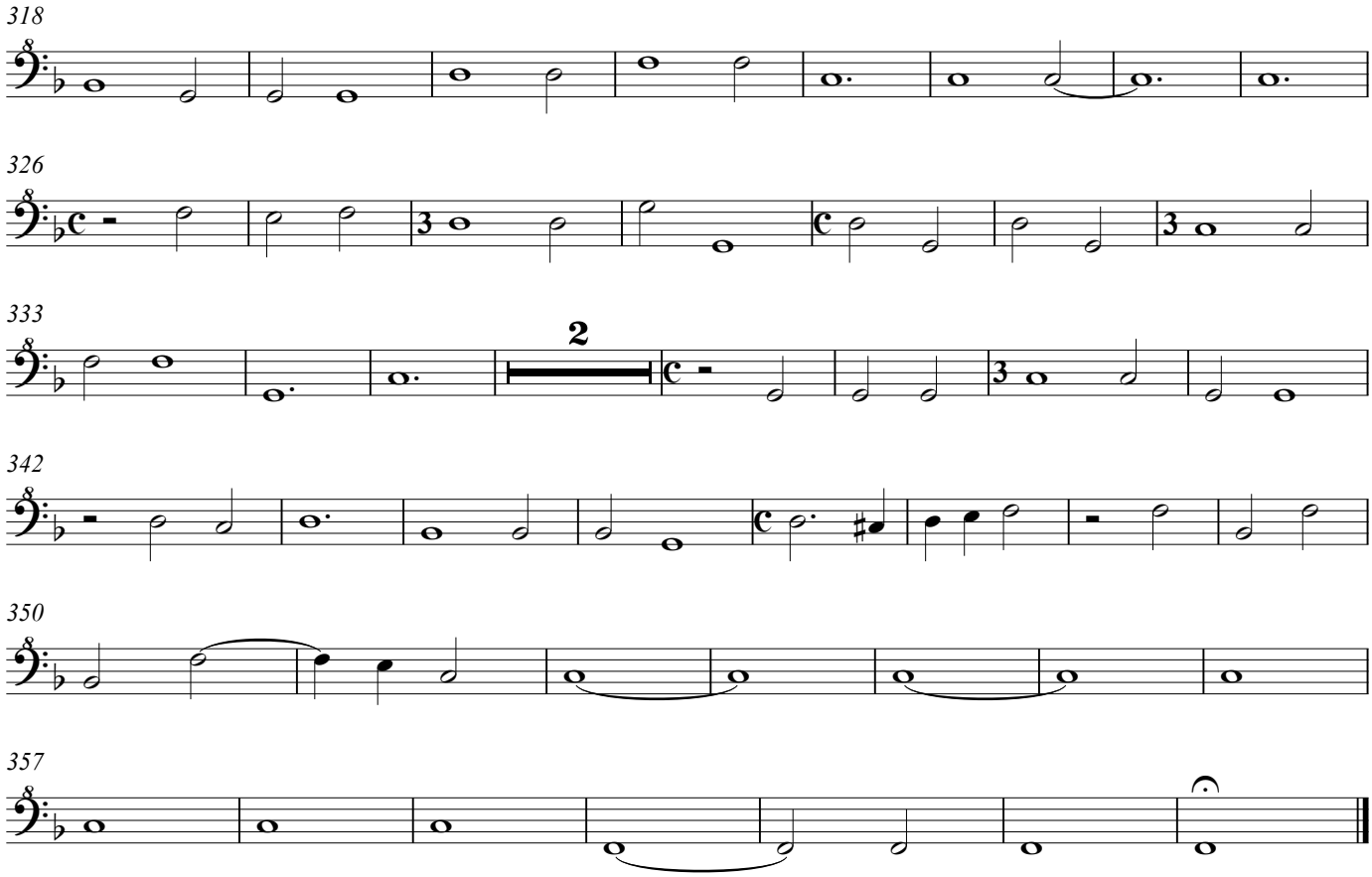
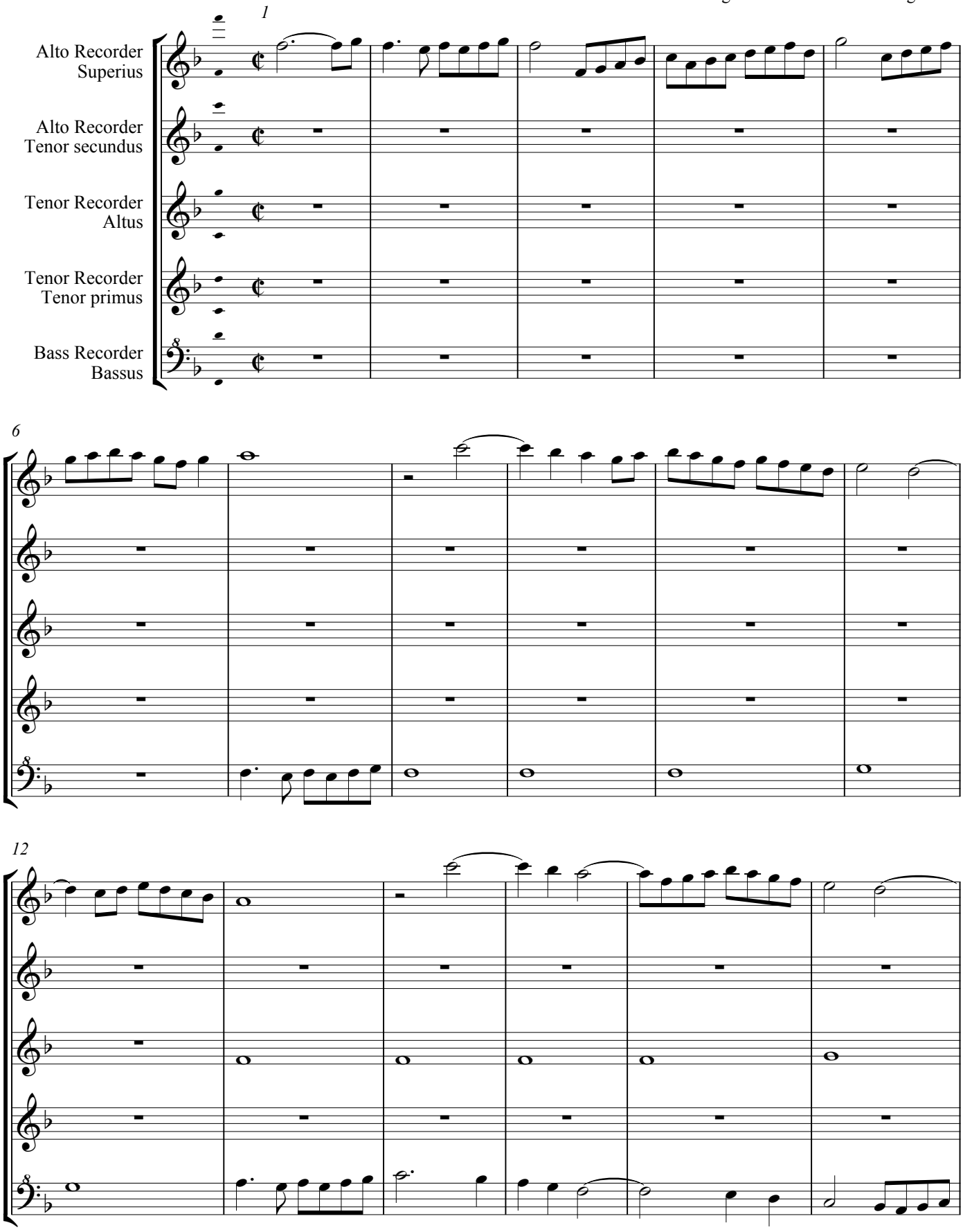


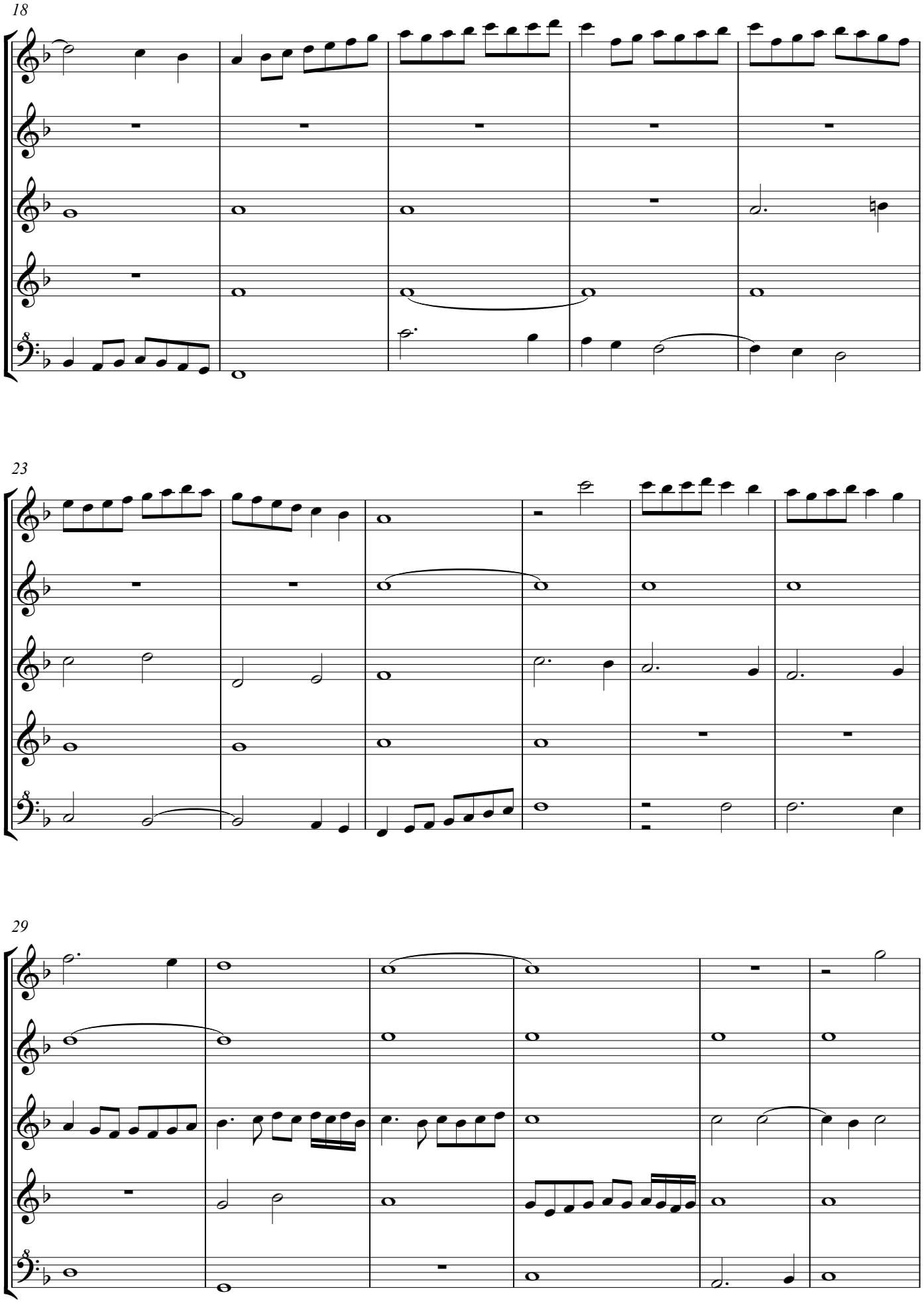

318
326
333
2
342
350
357

Inviolata. Iusquin. con 2. y 3. parte

Fo. 110v. Inviolata, integra et casta es, Josquin Desprez

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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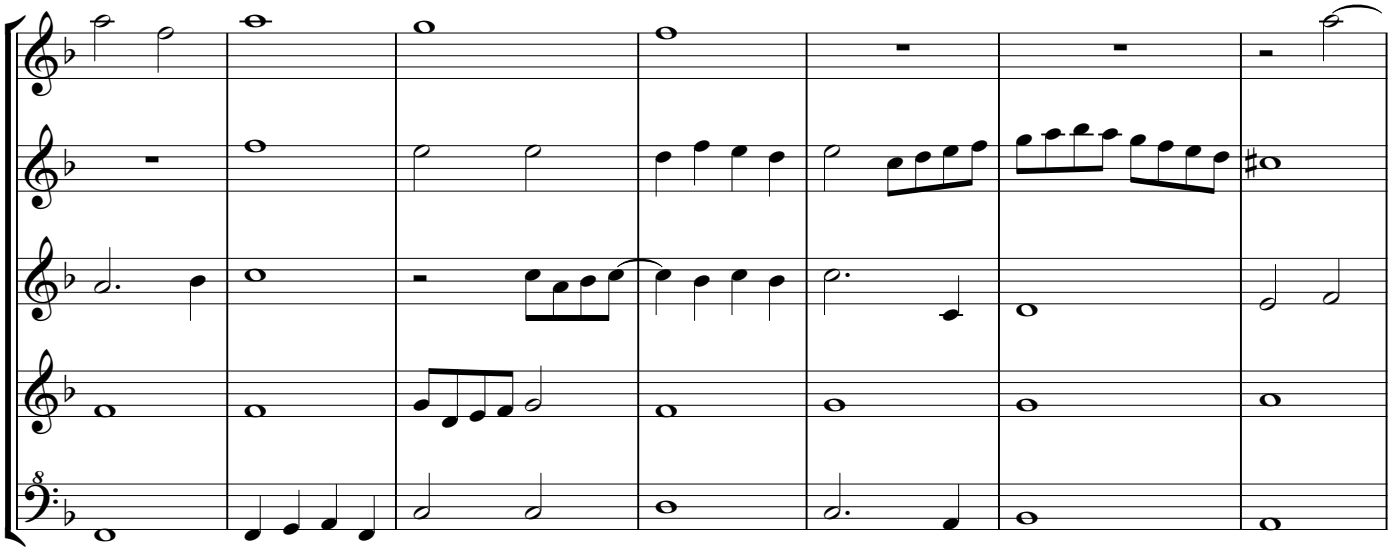
23
29

fo.111

35



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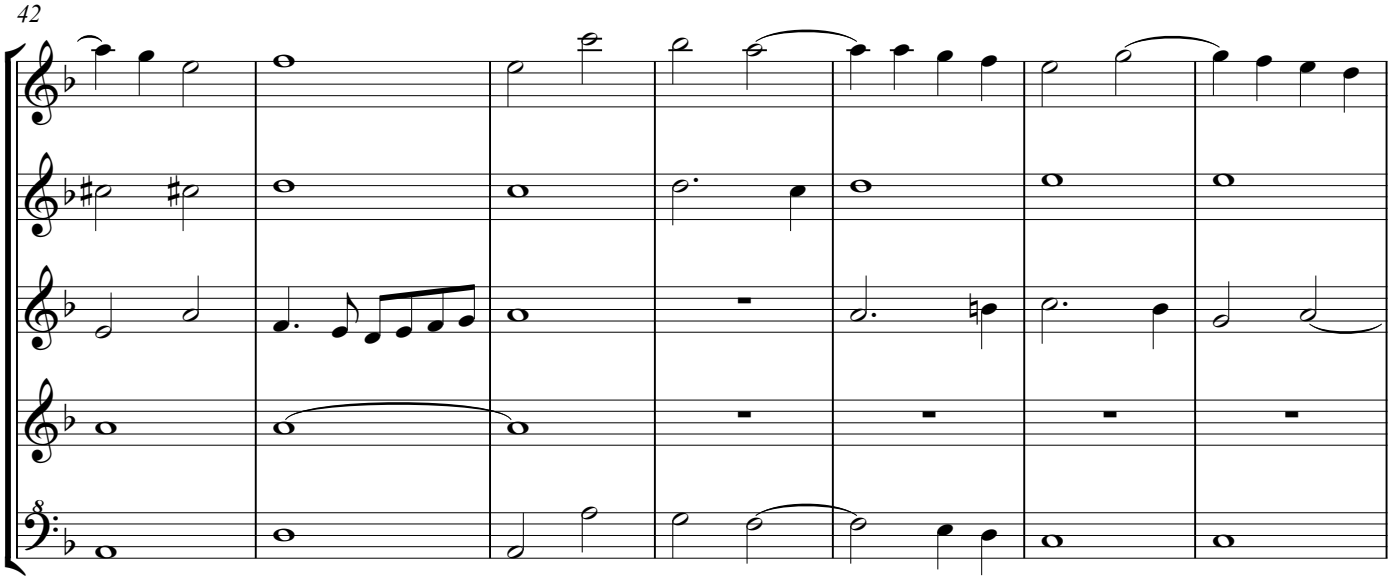

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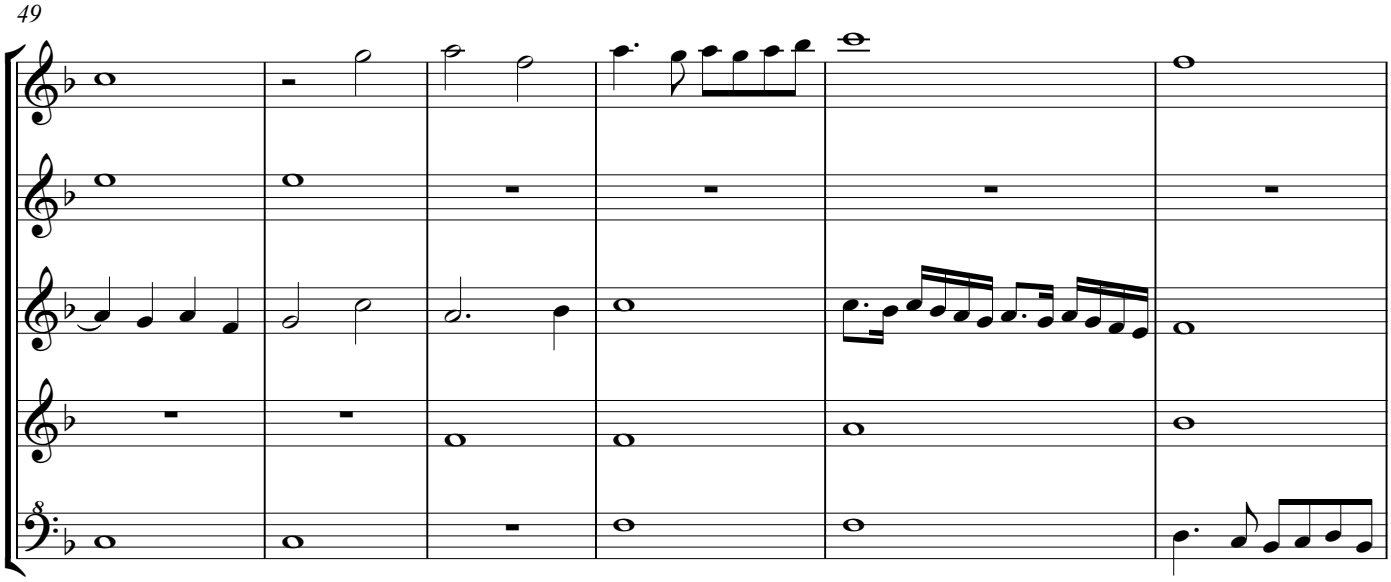
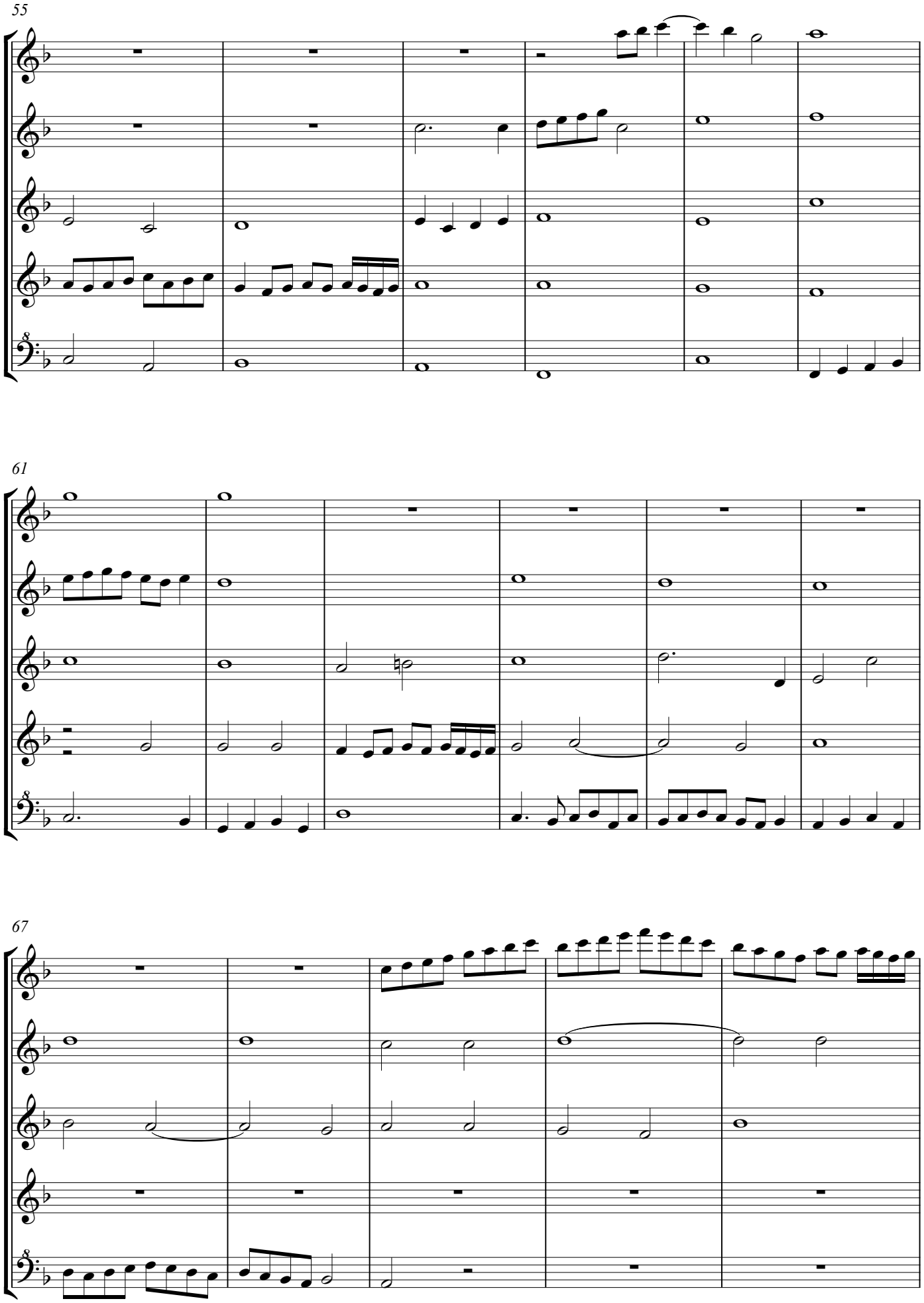
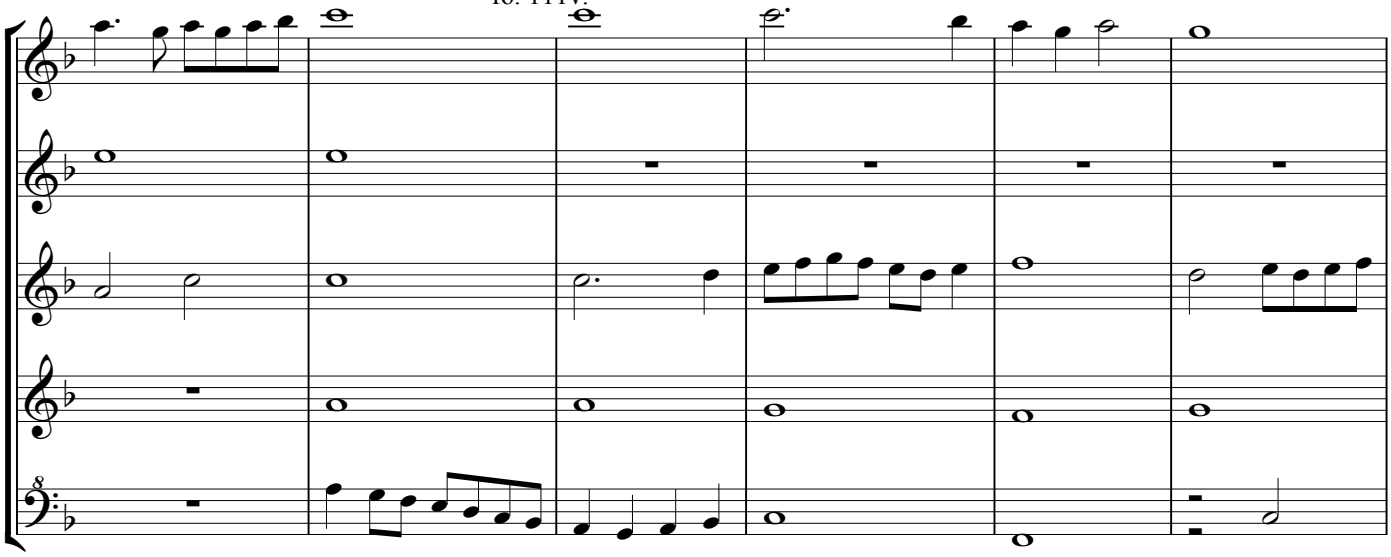



55
61
67

fo. 111v.

72



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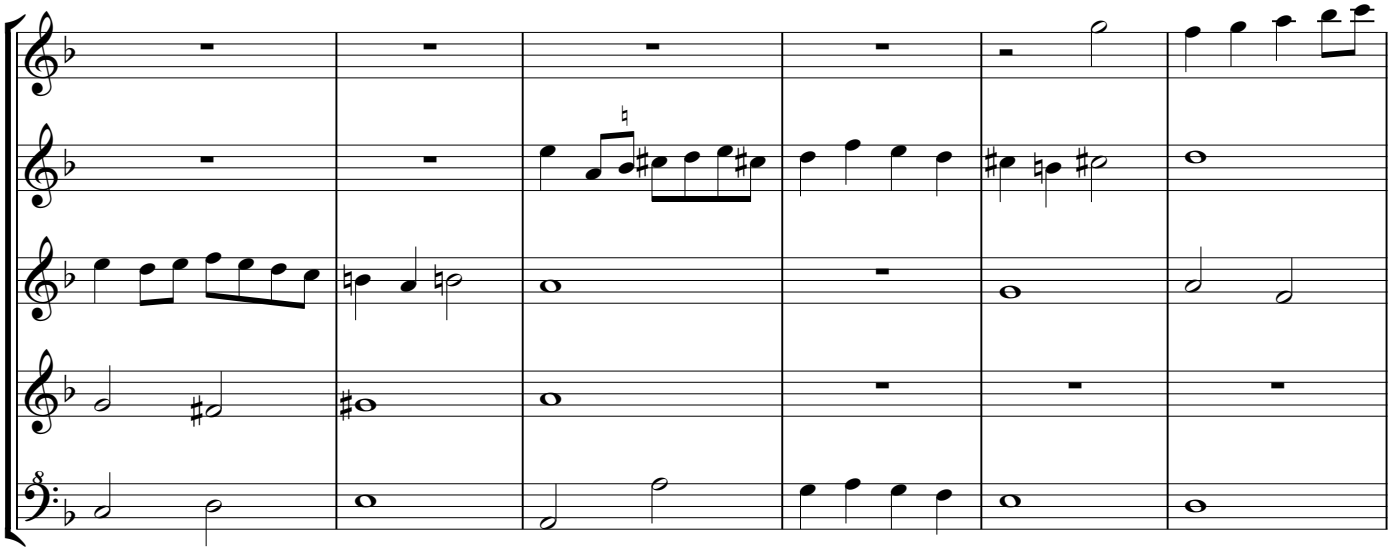

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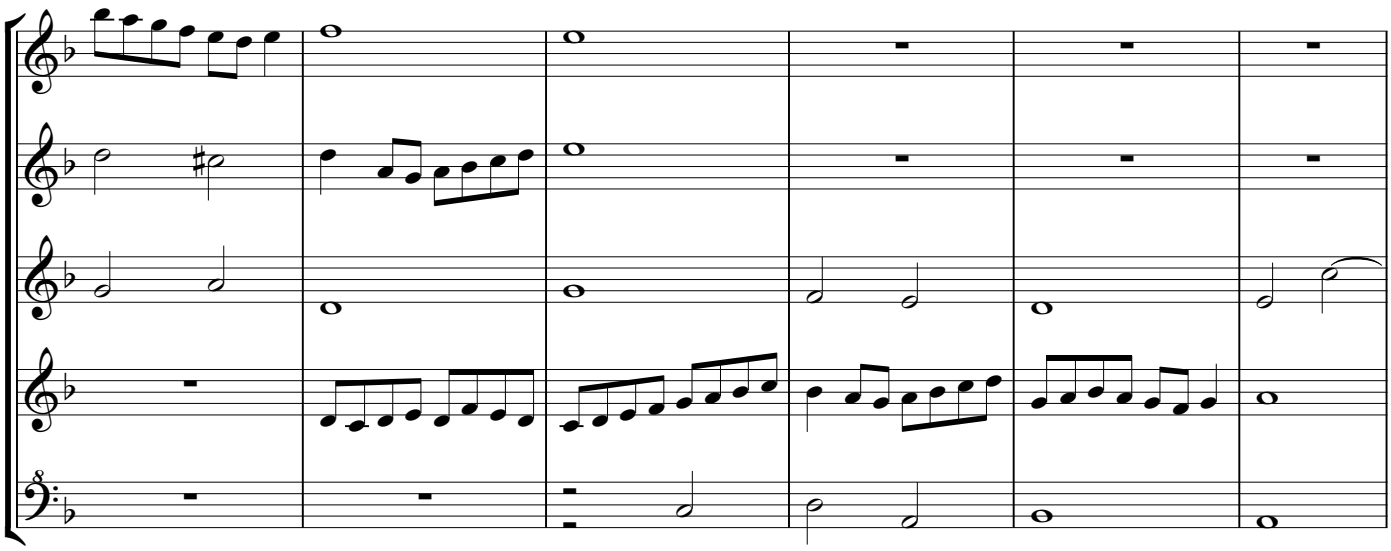

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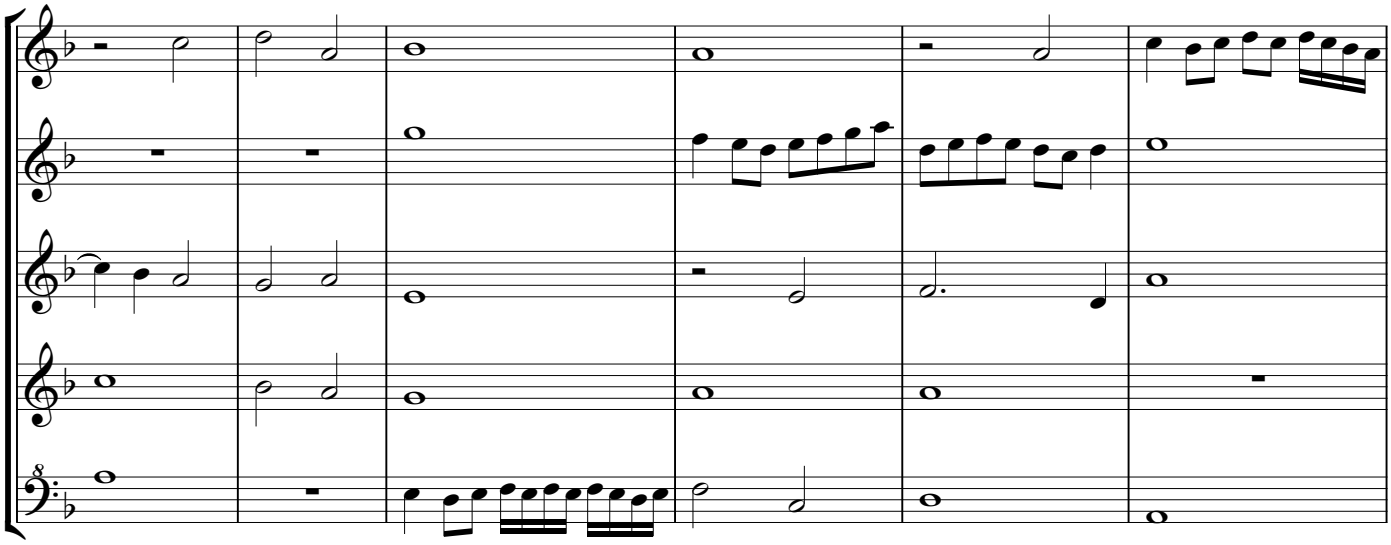

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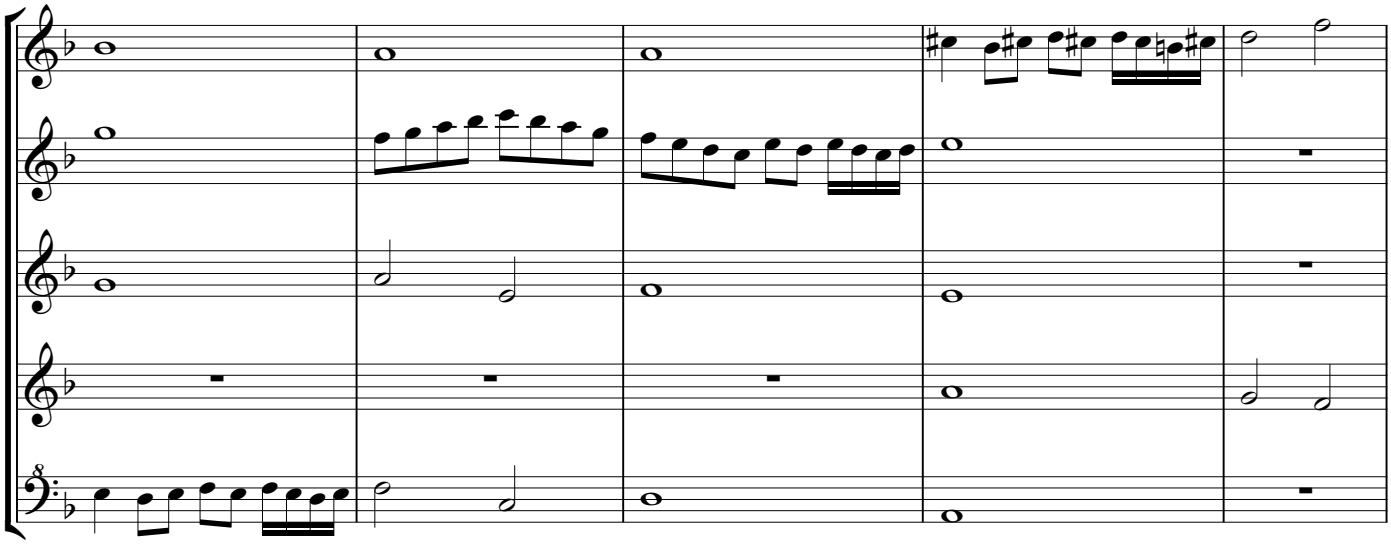

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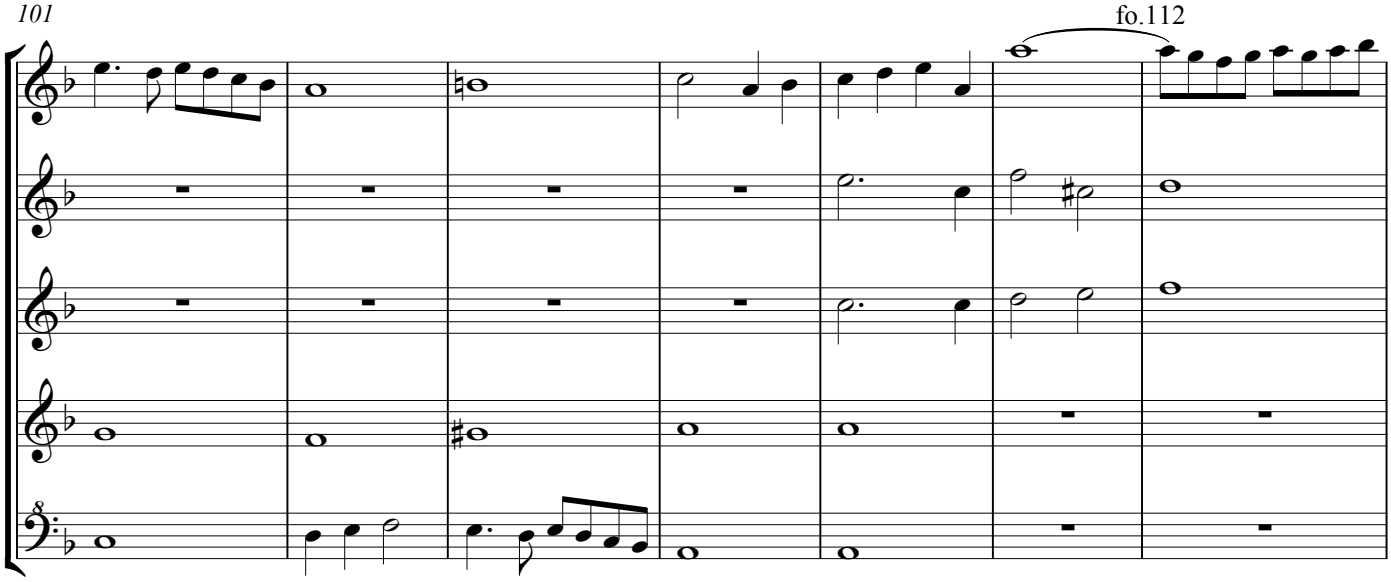
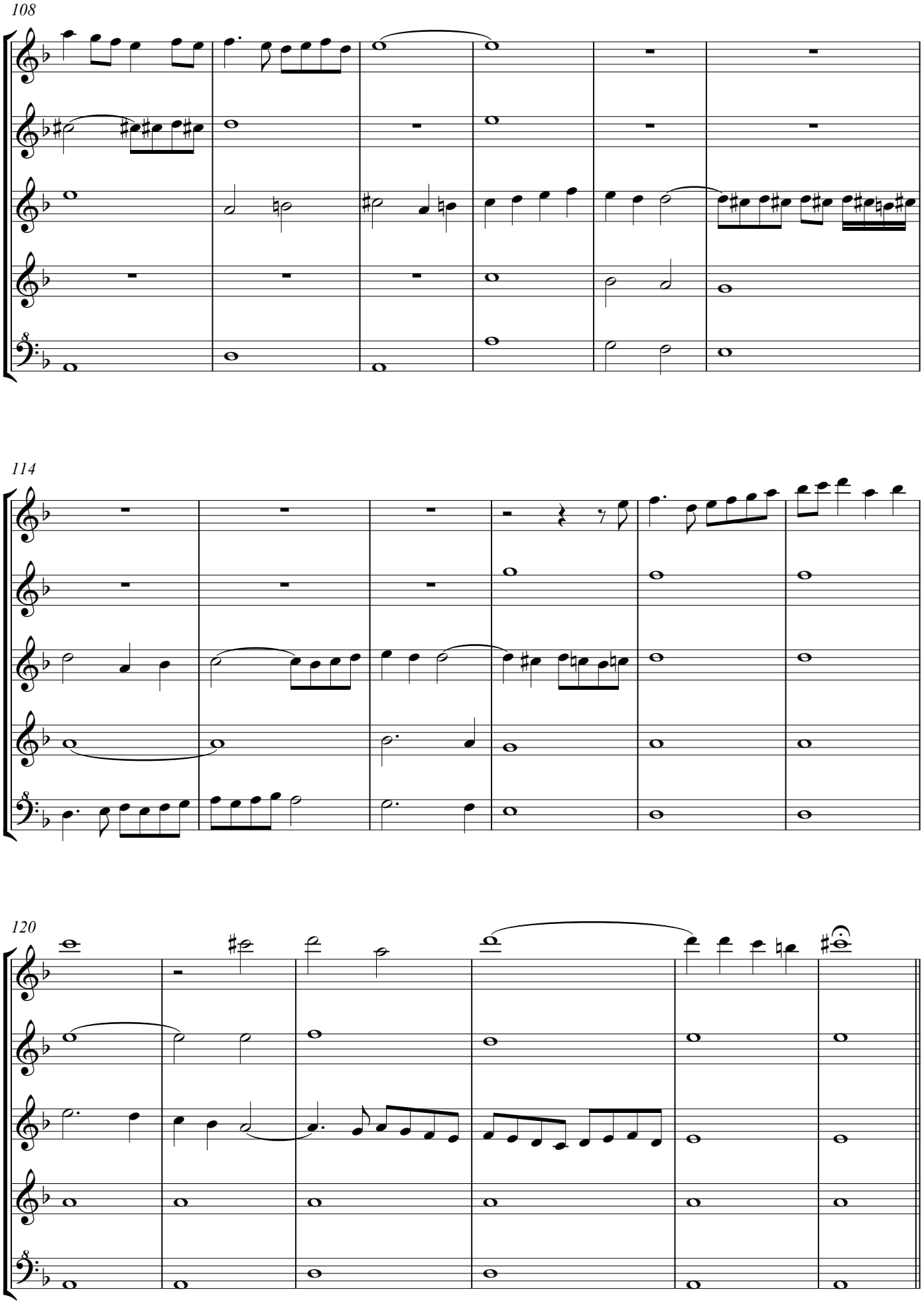
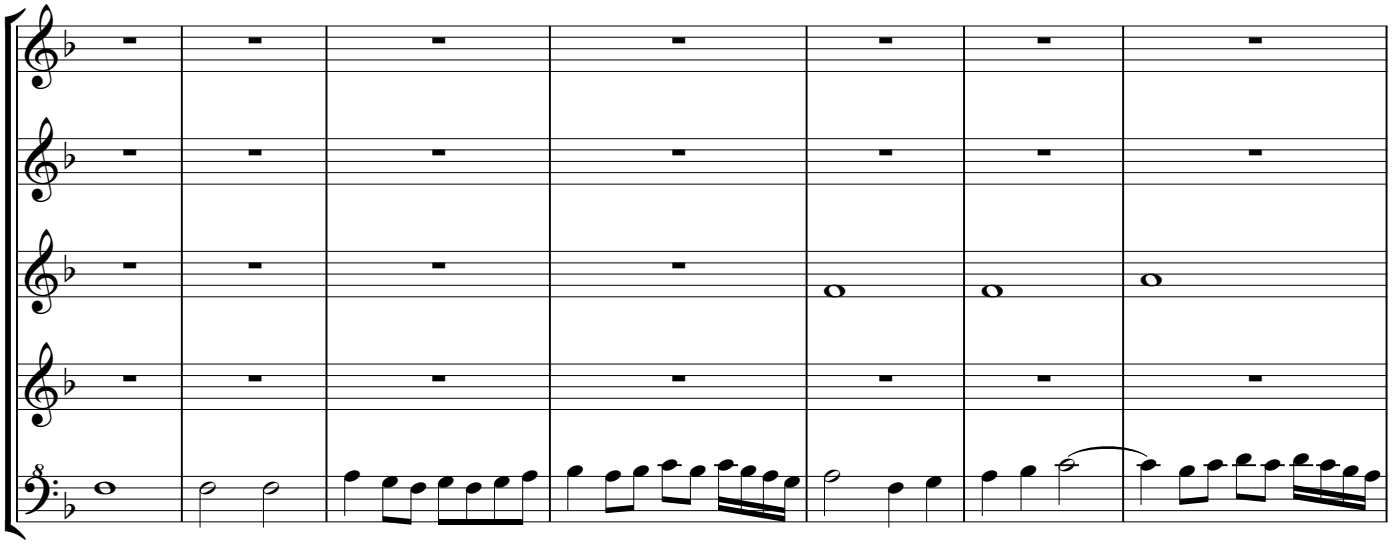



108
114
120

126 Segunda parte de Inviolata. Iusquin.



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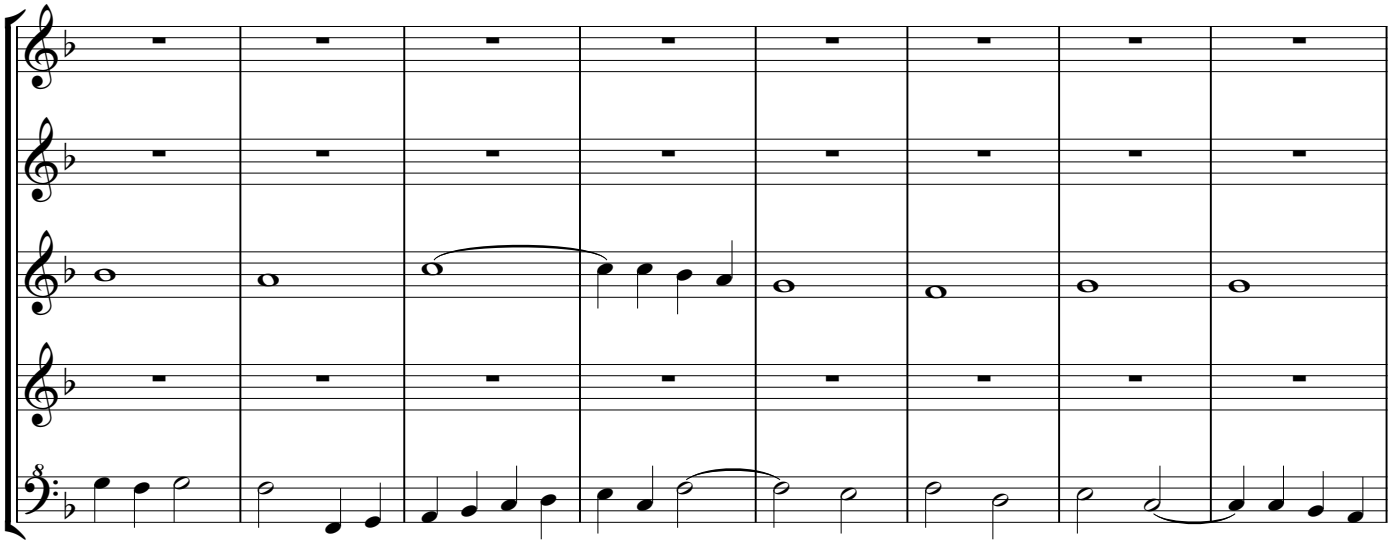

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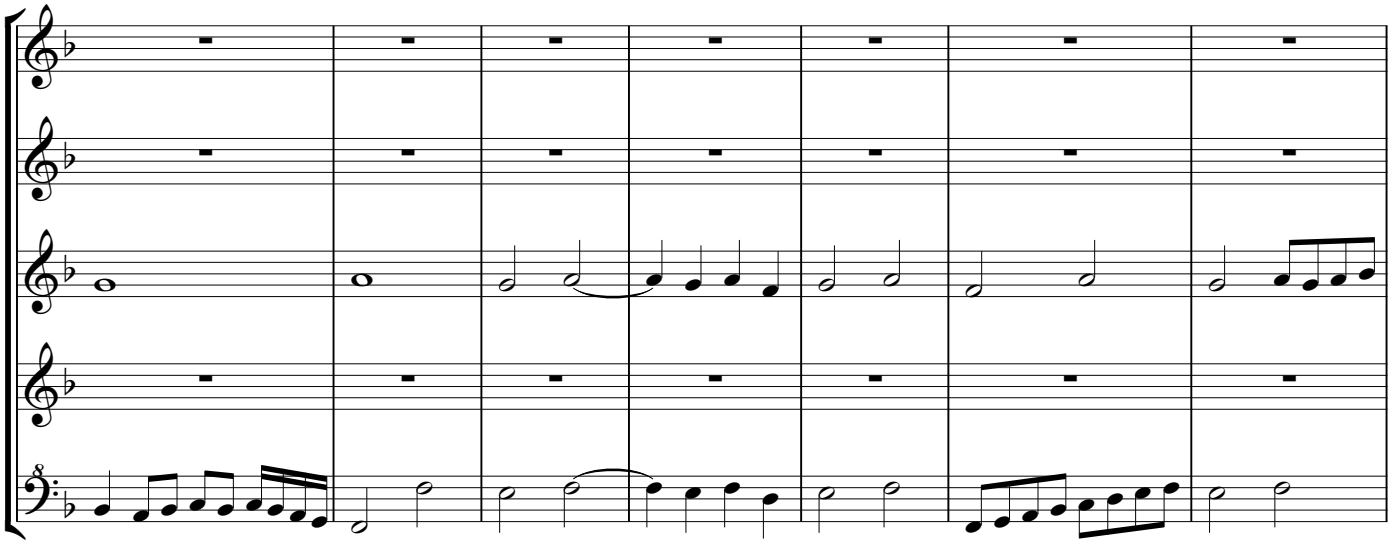
fo. 112v.



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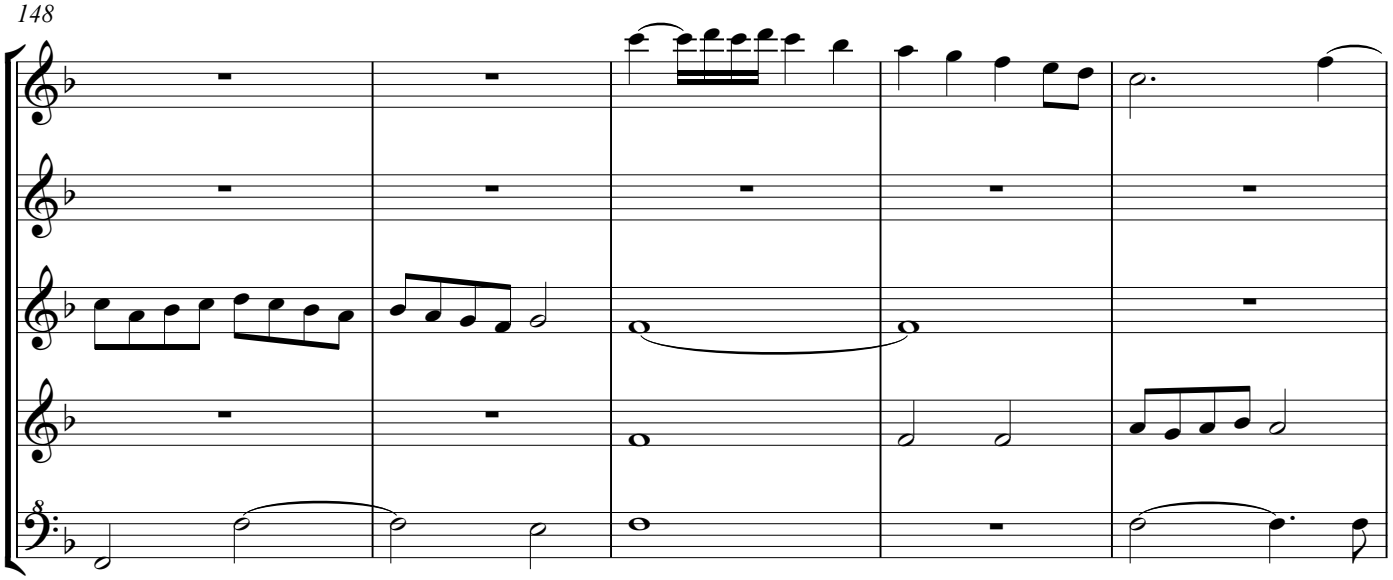

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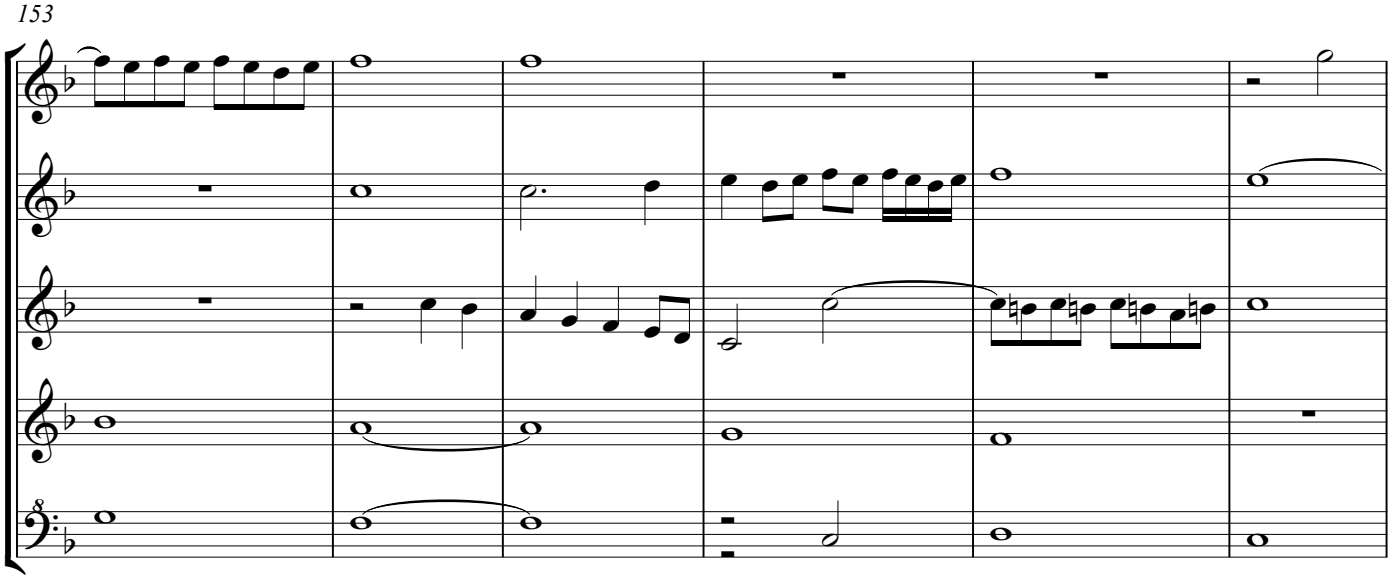

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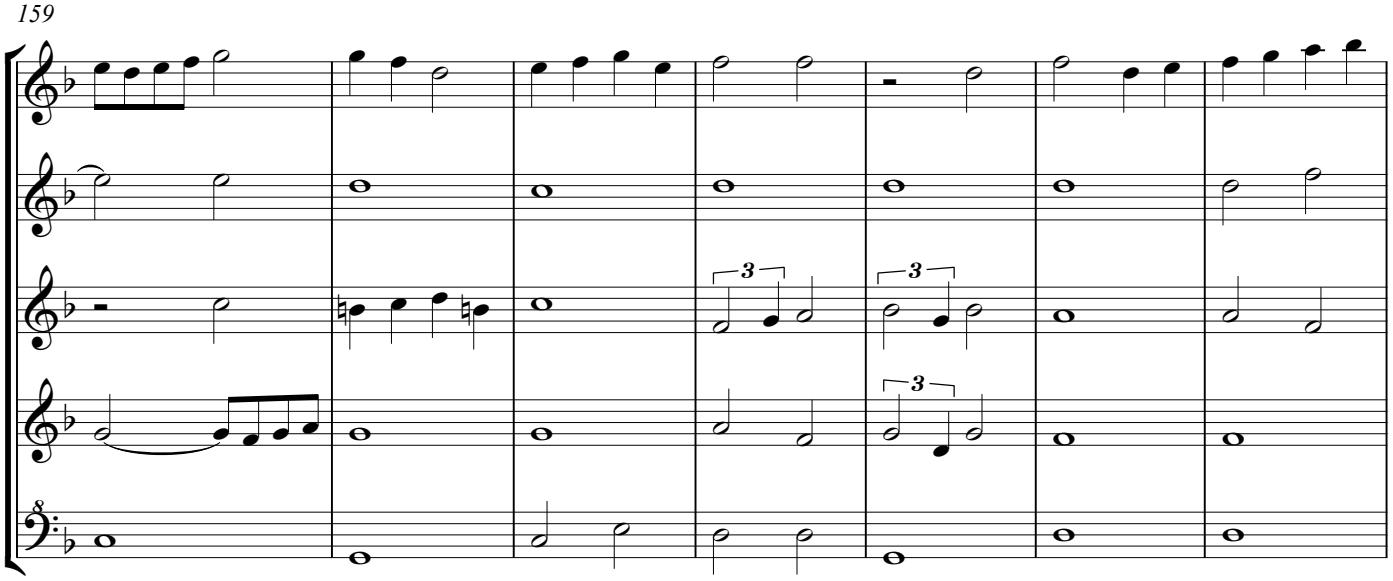

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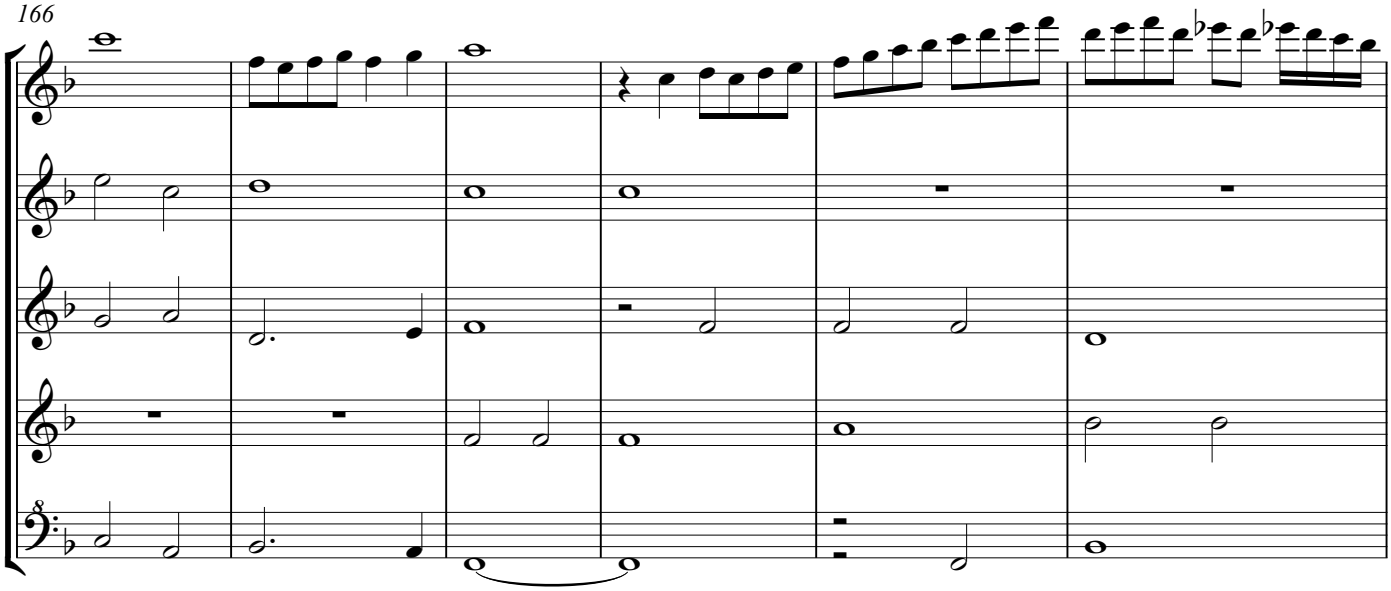

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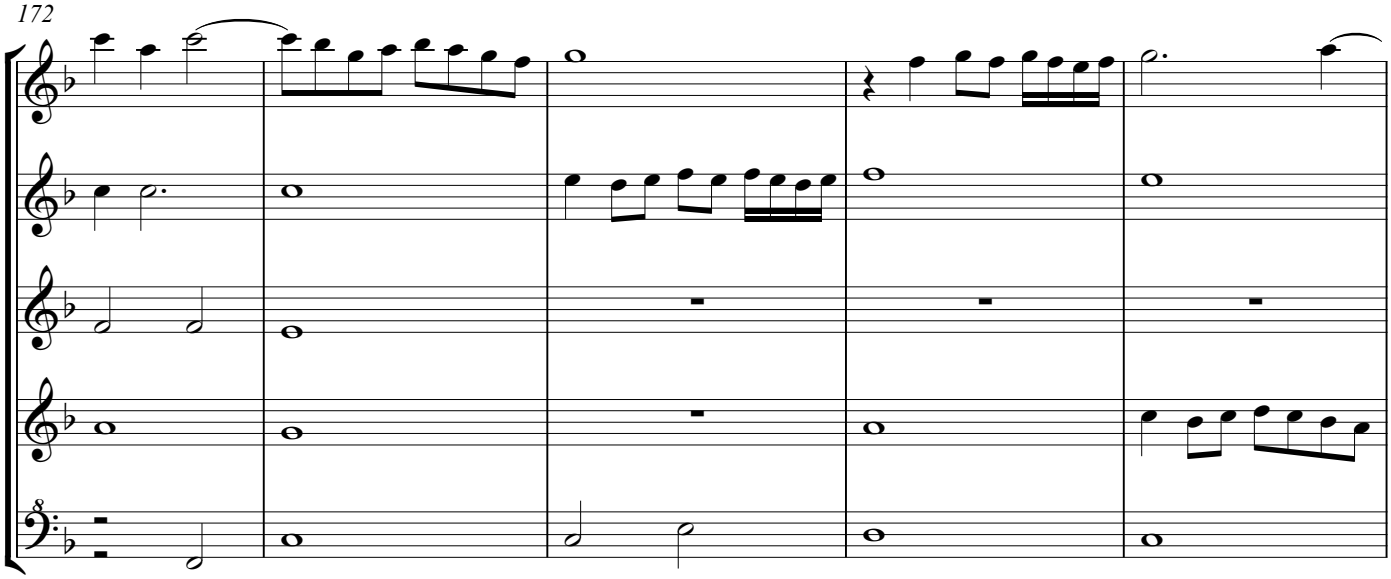
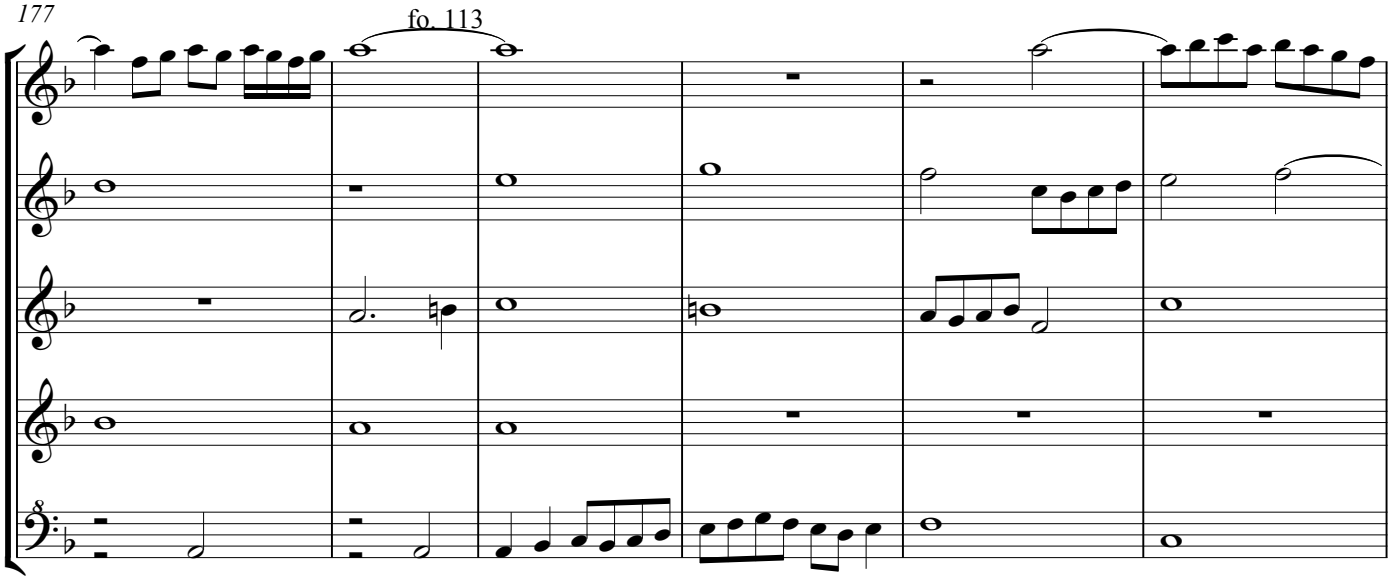


177

fo. 113



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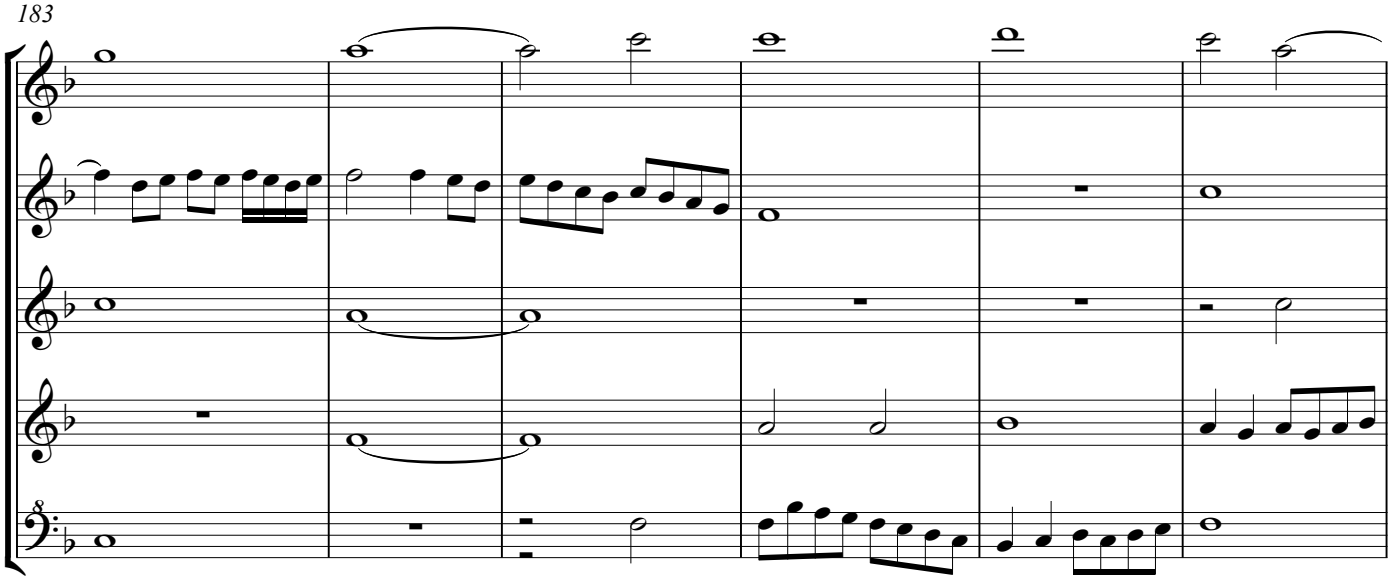

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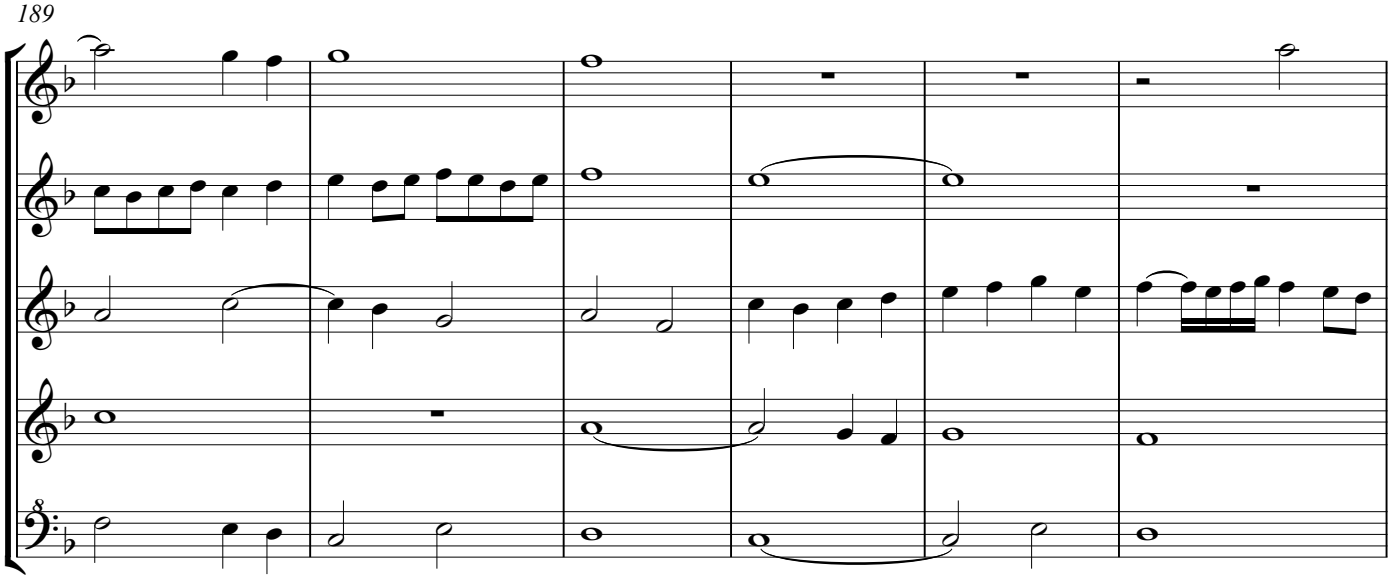

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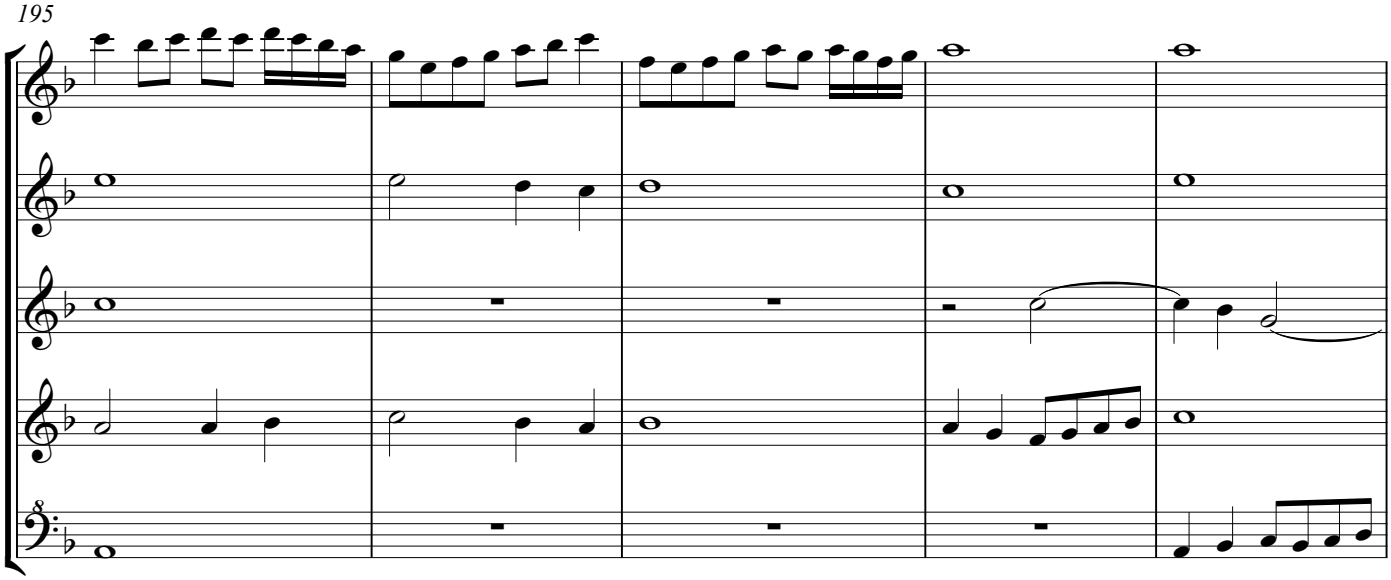

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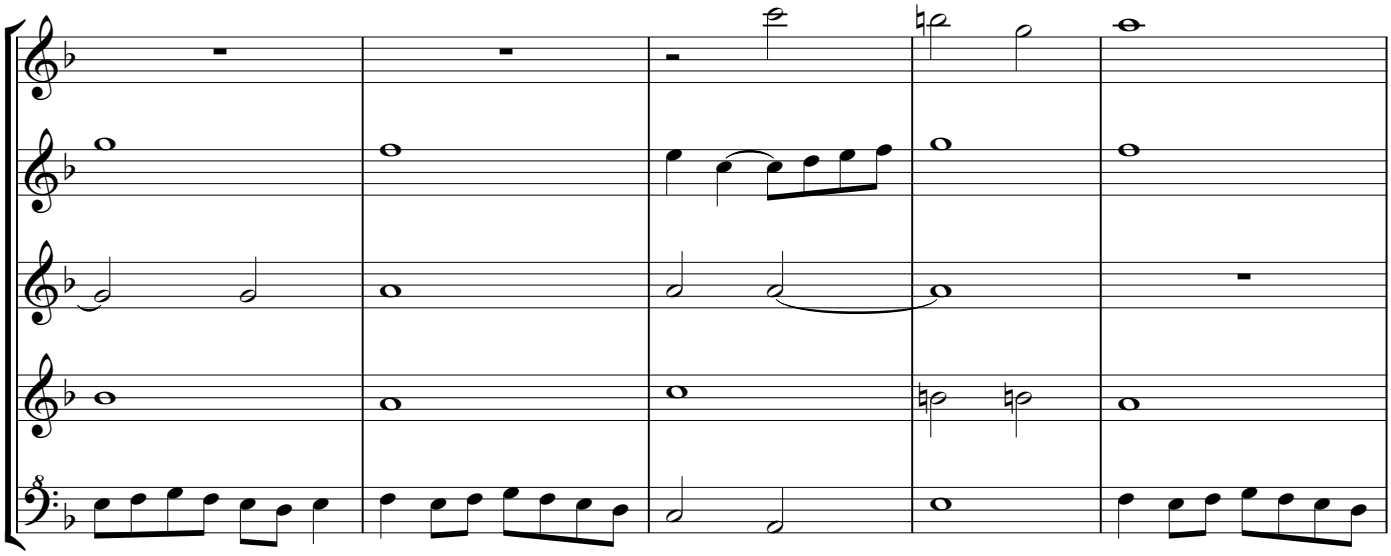

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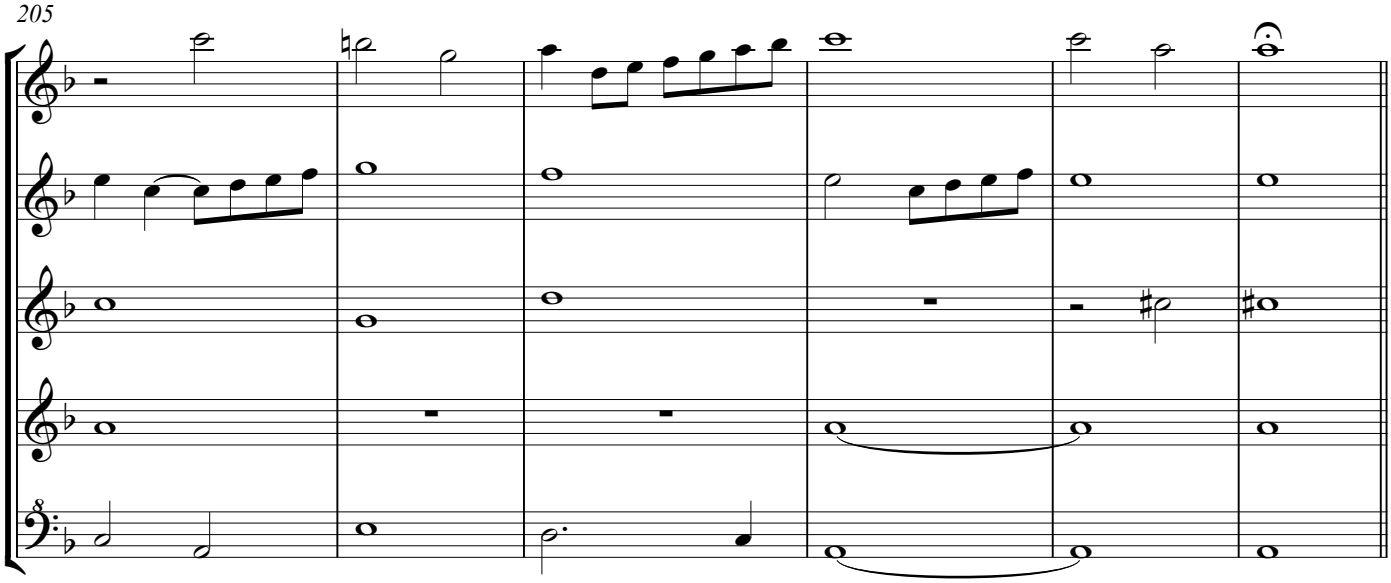
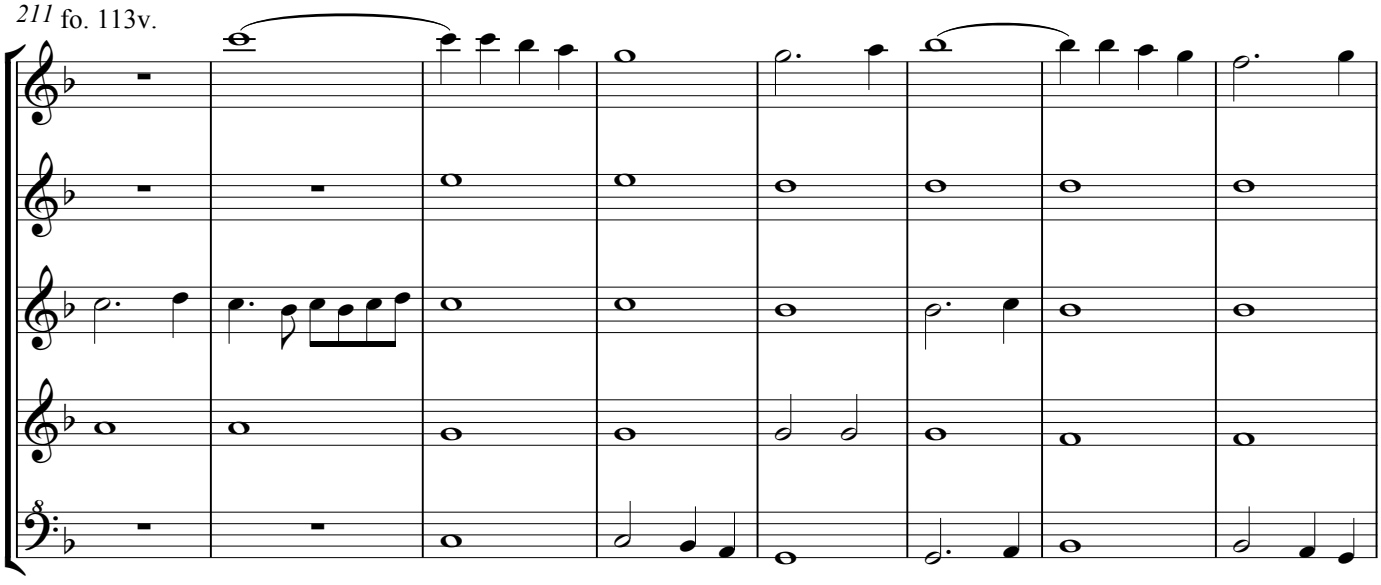
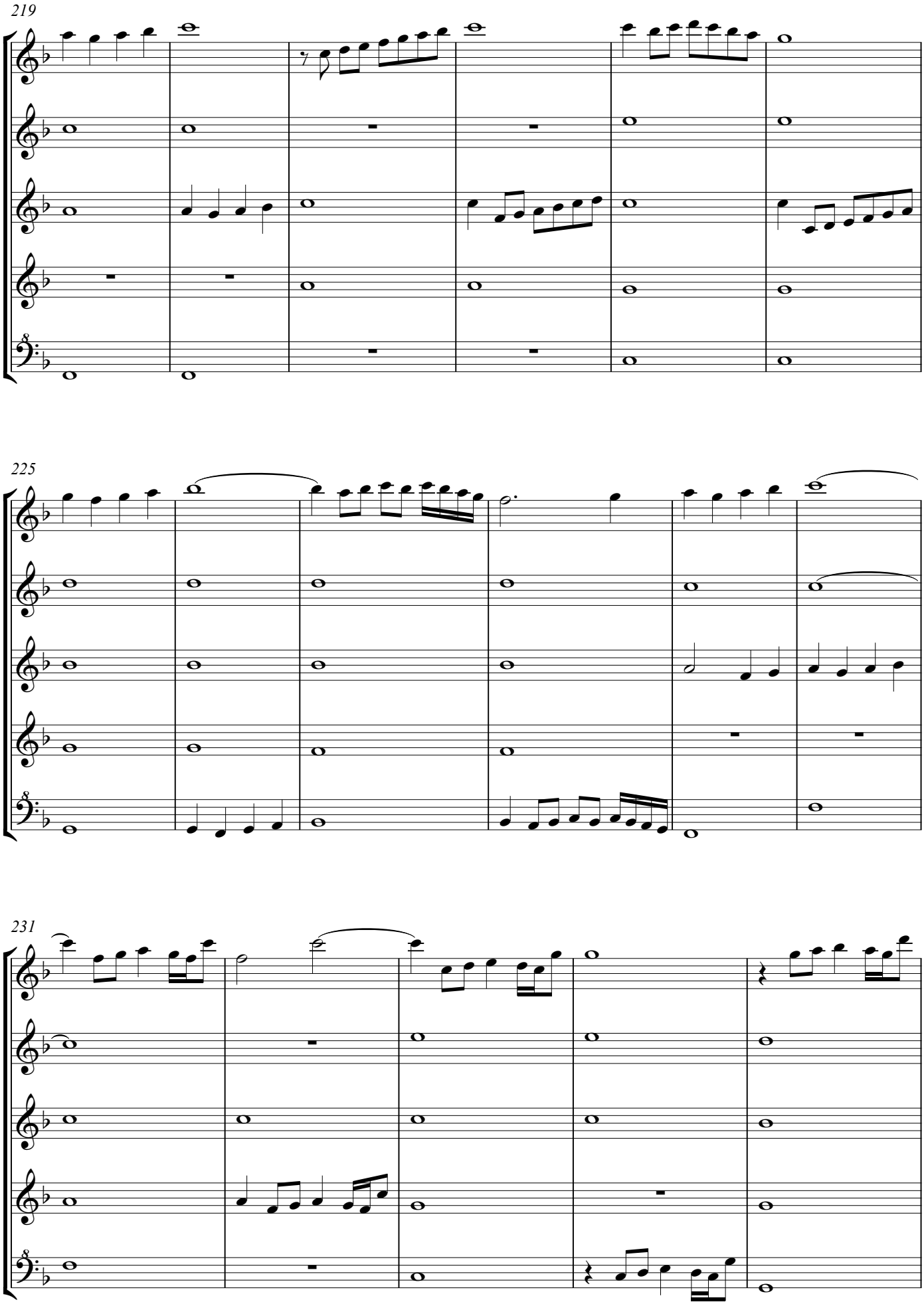


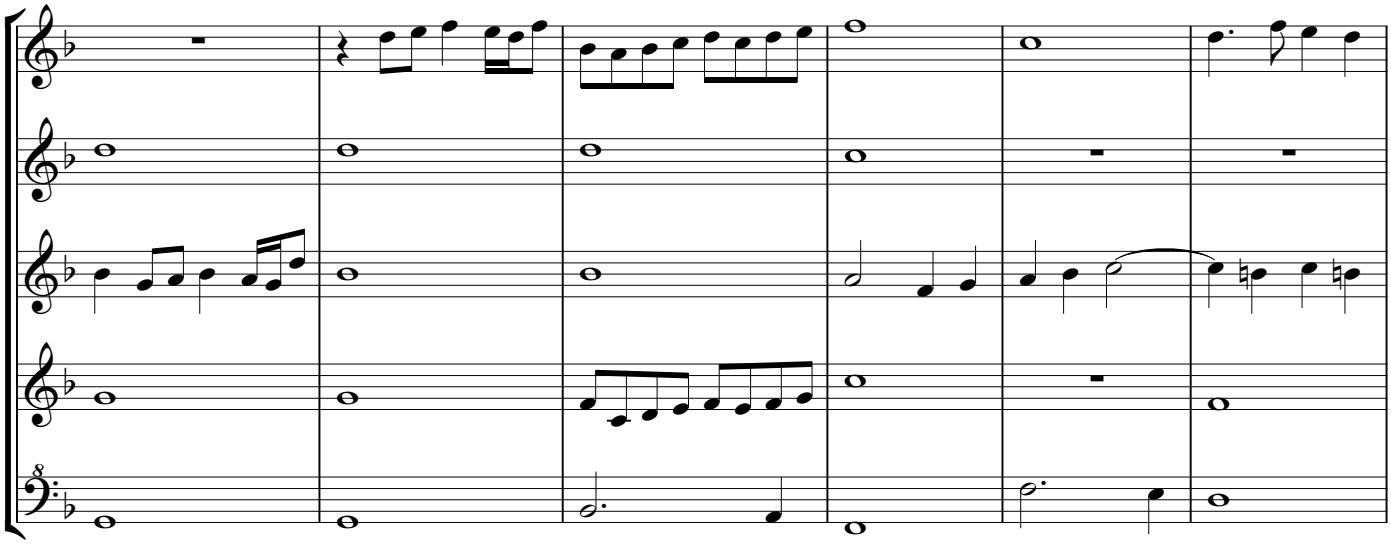
Tercera parte de Inviolata.

211 fo. 113v.



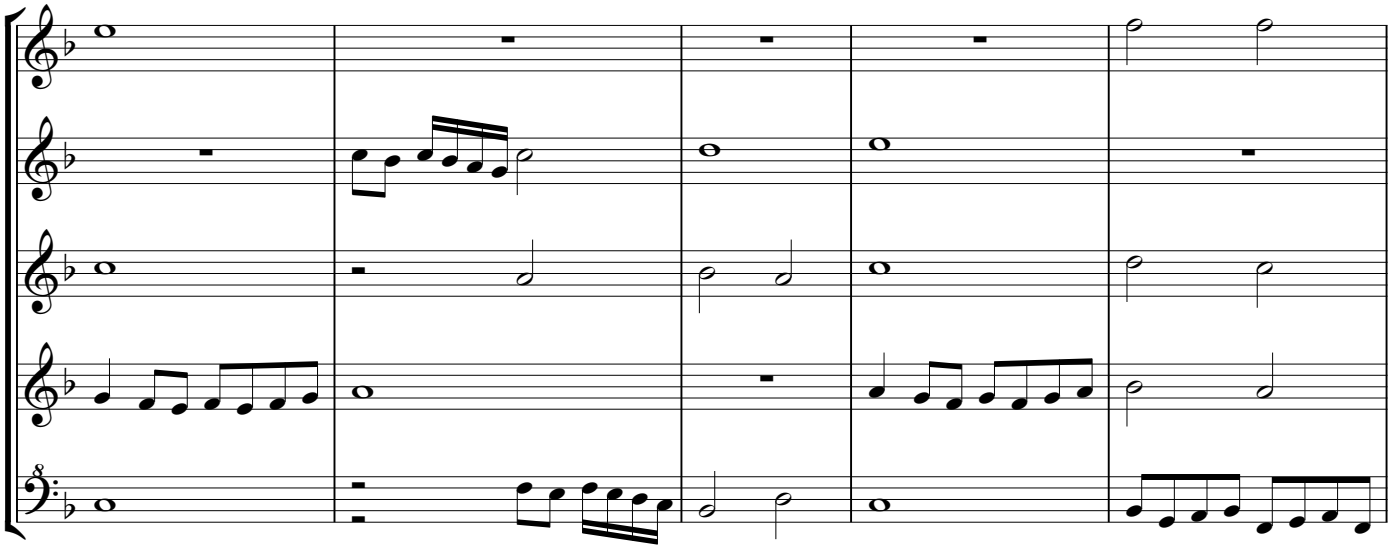

219
225
231

236



242

fo. 114



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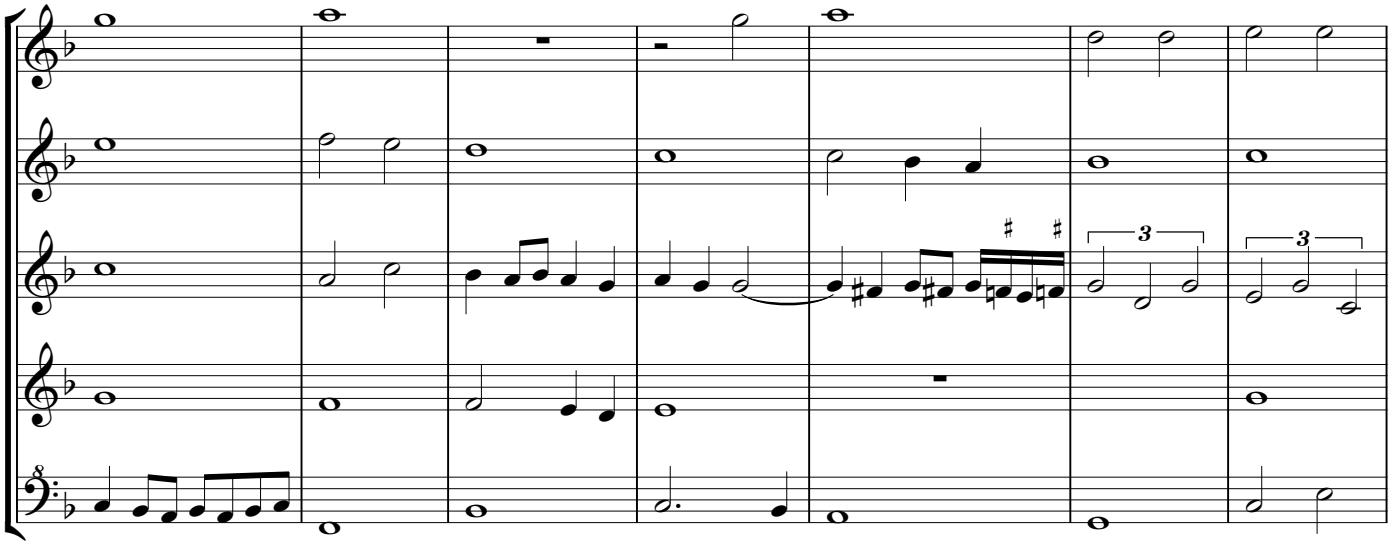
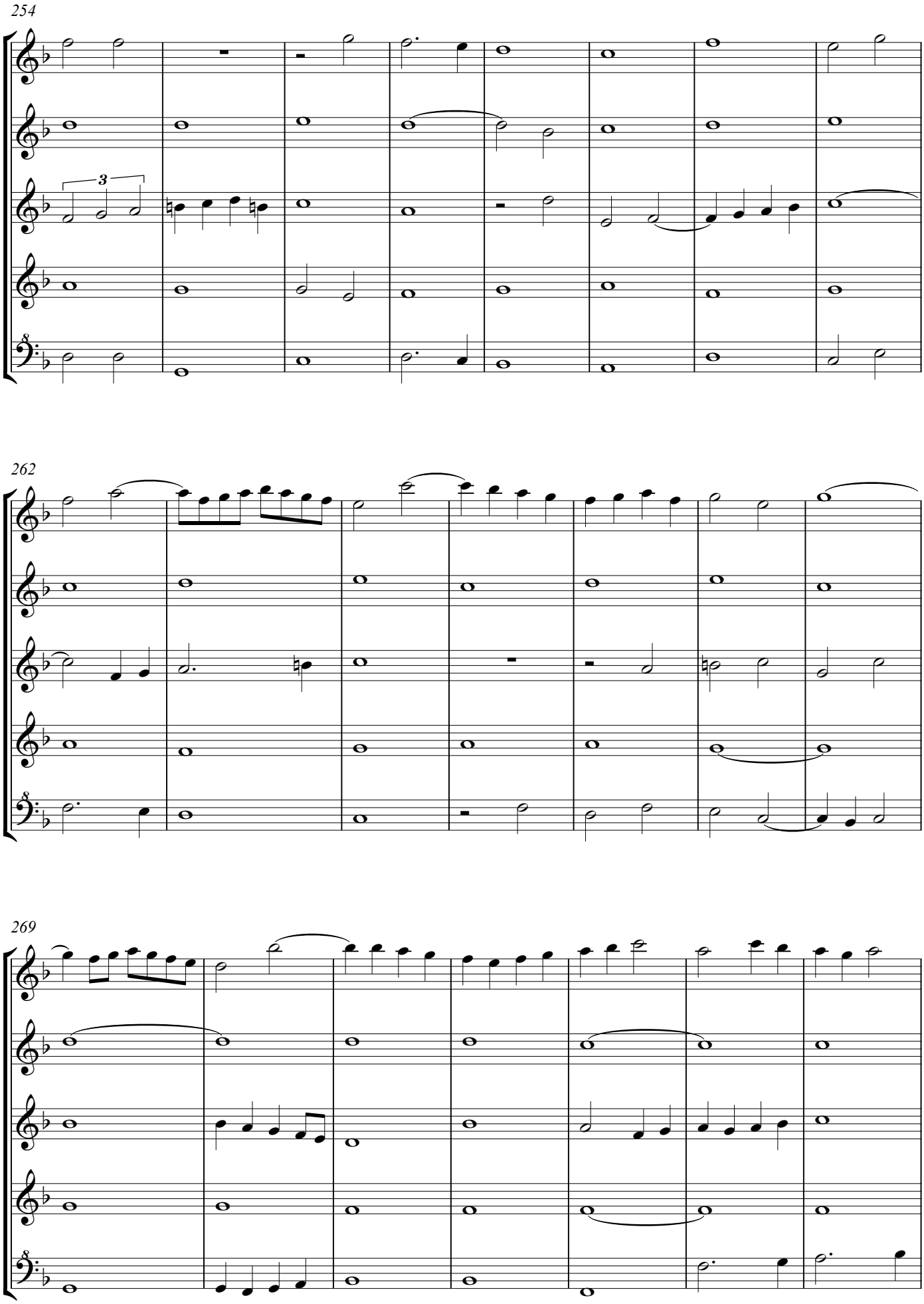
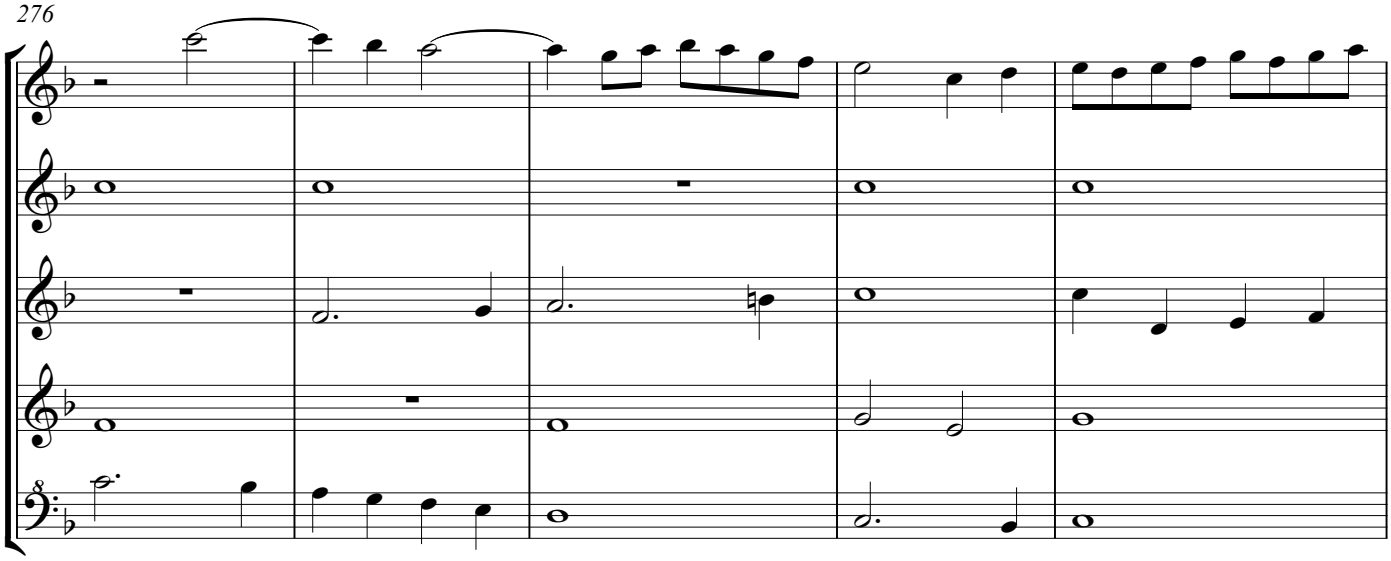


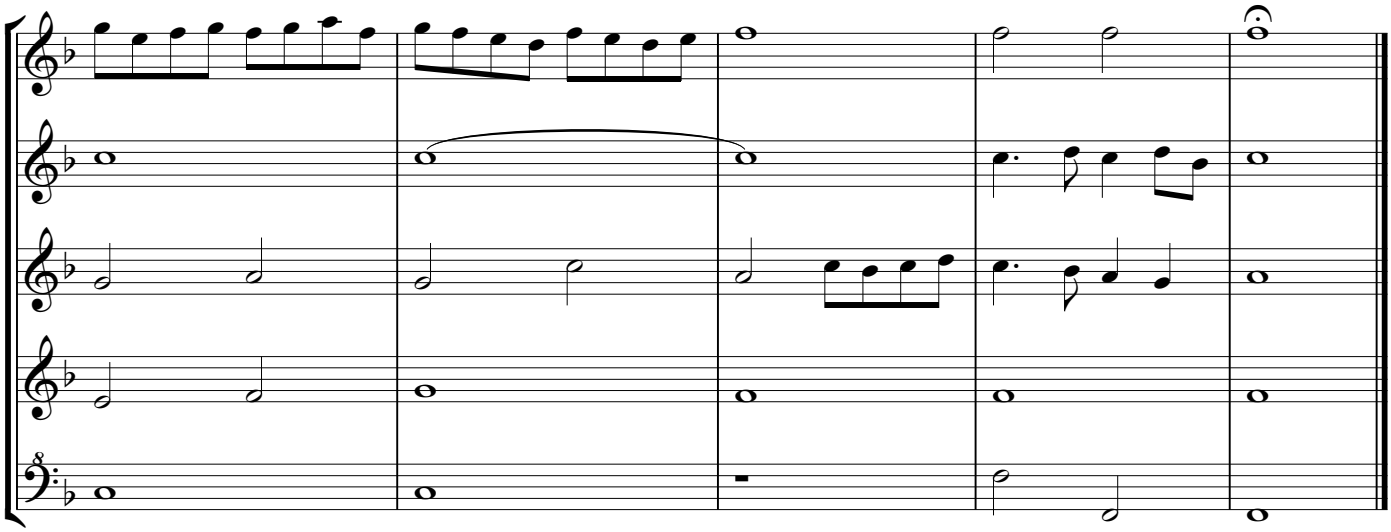

254
3
262
269

276



281

fo. 114v.



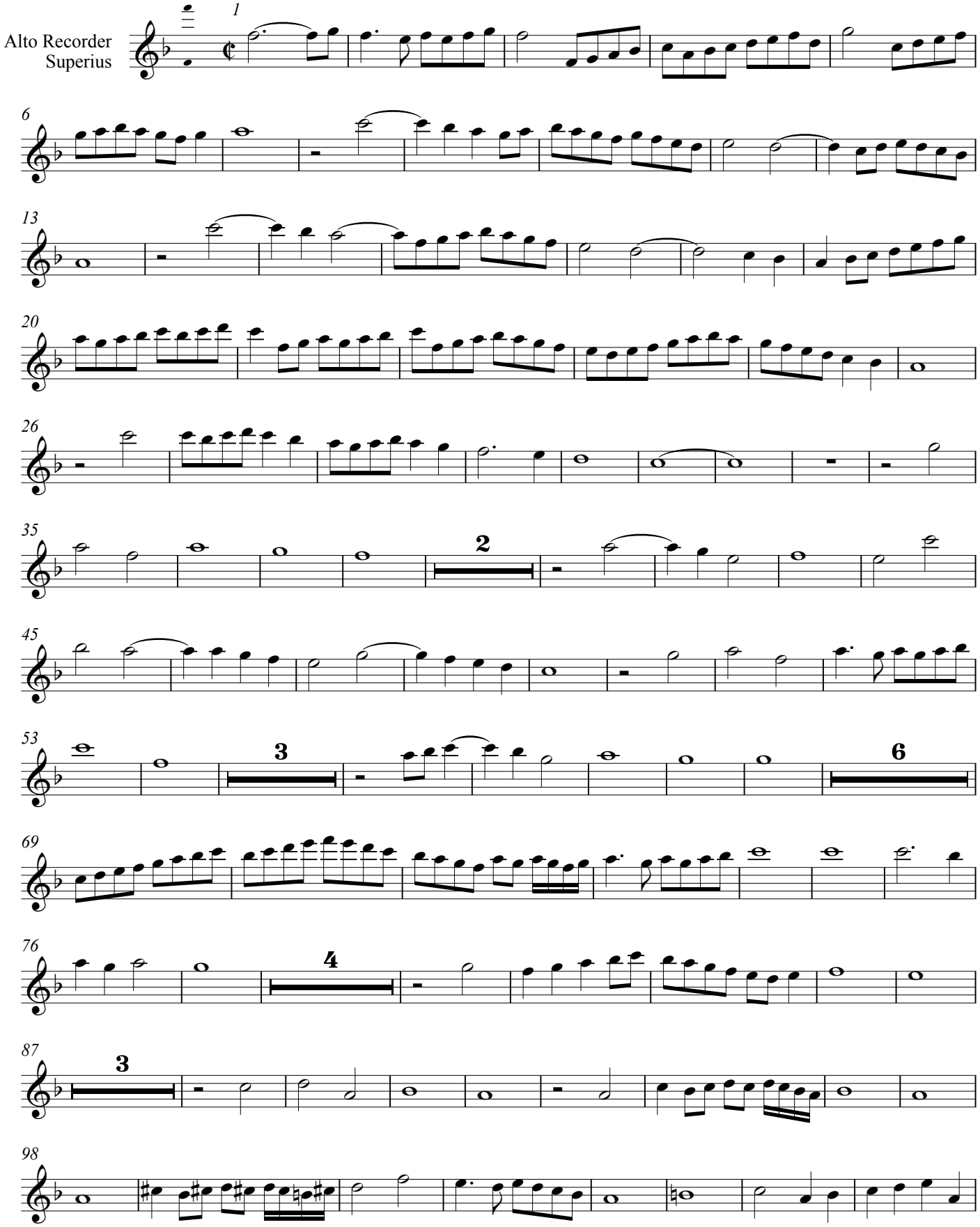
Tenor primus bar 63 note 6: 𝅘𝅥𝅯 not notated; other solutions possible.
Tenor primus bar 277: rest or lengthening sign not notated, it may be a semibrevis f, tied to the semibrevis f in bar 276. Cabeçon handles the canon too free to decide.
According to Petrucci's edition 1519: Motetti de la corona Liber quartus, nr. VI (in IMSLP), the tenors are a fuga in diapente, a canon on the fifth. The two tenors start in bar 19, and bar 25 in the first part, bar 150 and 154 in the second, and bar 211 and 213 in the third part.
Josquin's original clefs in Petrucci's edition are C2 in the first part, C1 in the other parts, C3, C4 (tenor), and F4.
Cabeçon composed a second set of glosas on this motet.

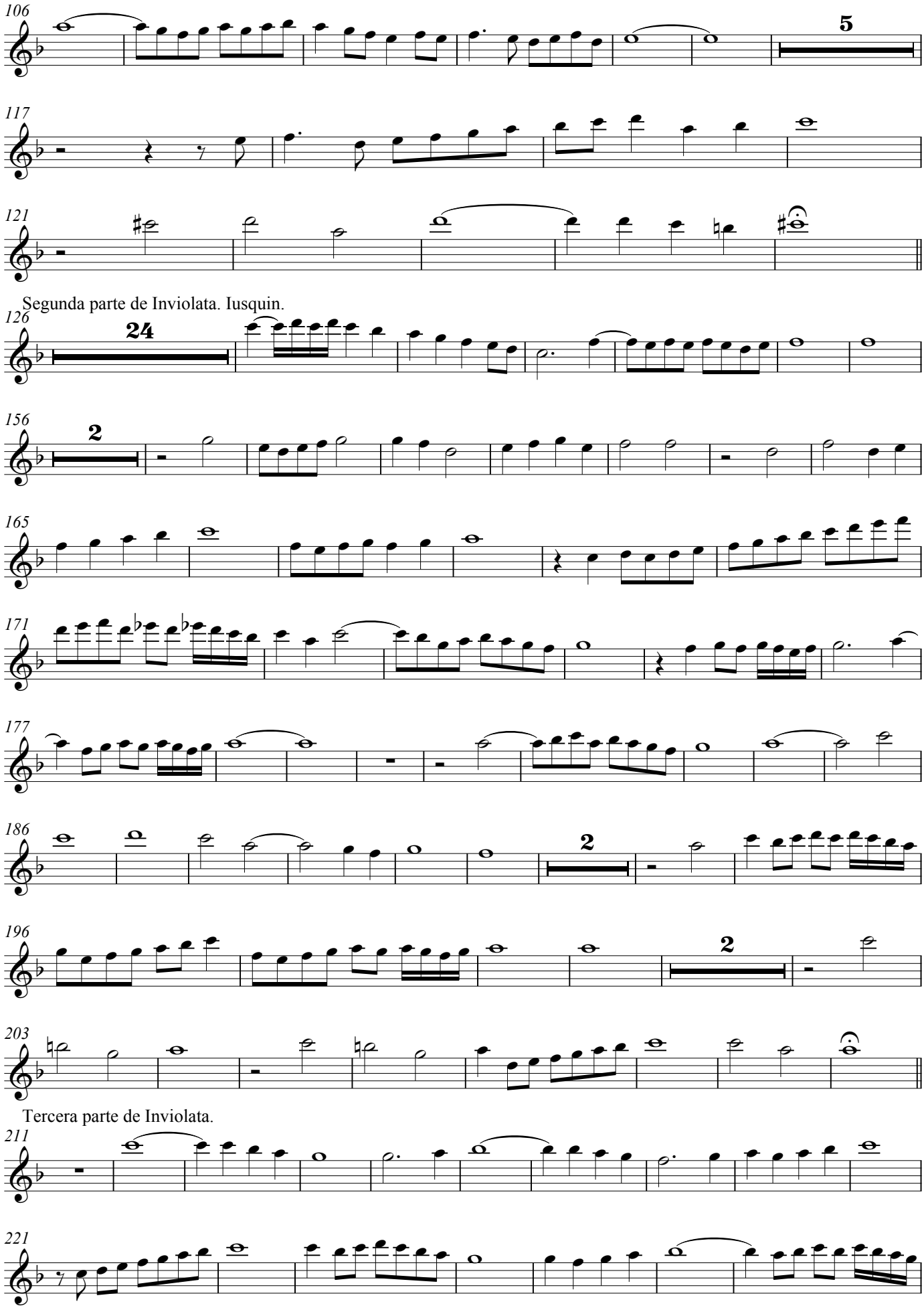
Inviolata. Iusquin. con 2. y 3. parte

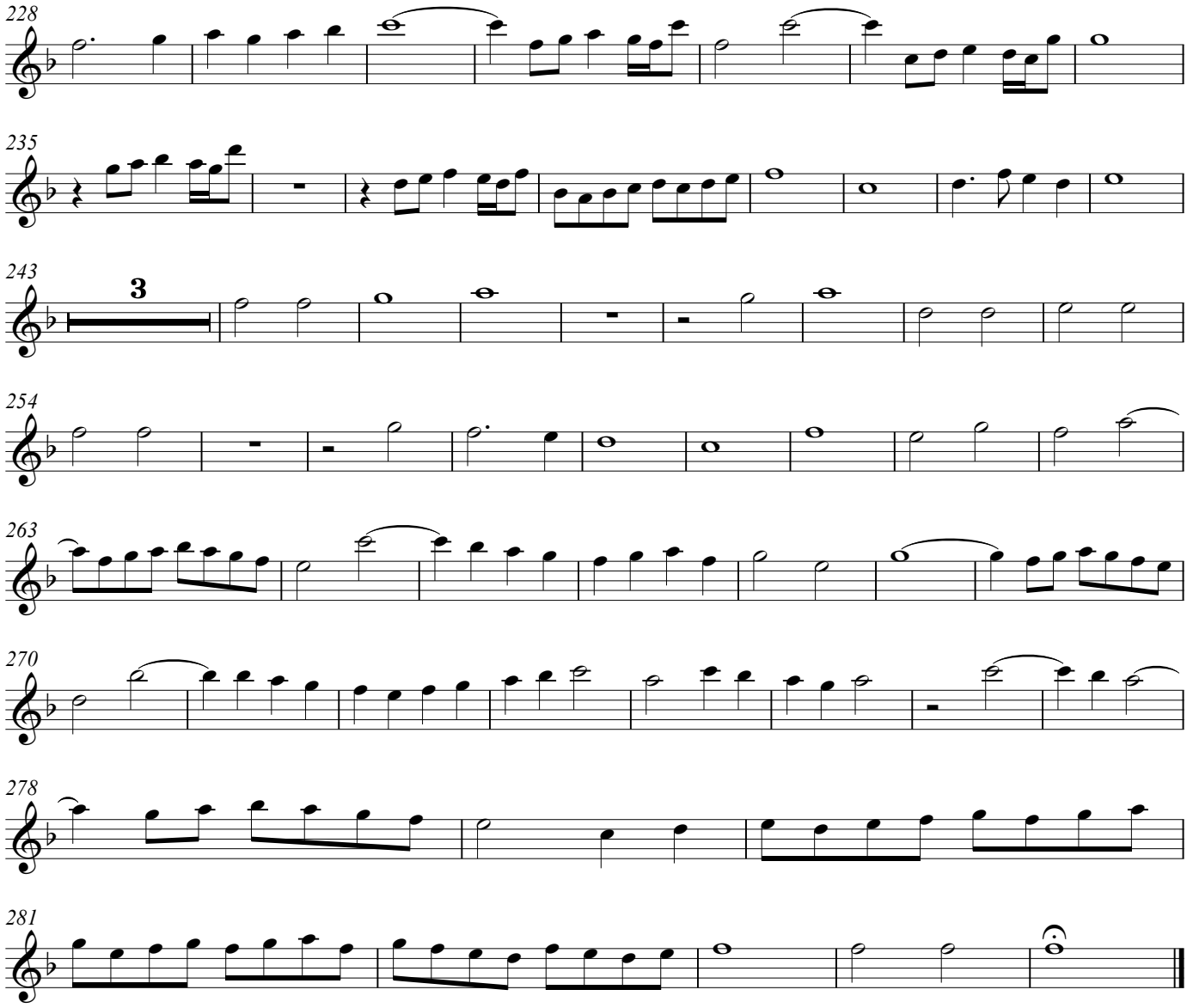
Fo. 110v. Inviolata, integra et casta es, Josquin Desprez

Alto Recorder Superius

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




106
5
117
121
Segunda parte de Inviolata. Iusquin.
126
24
156
2
165
171
177
186
2
196
2
203
Tercera parte de Inviolata.
211
221

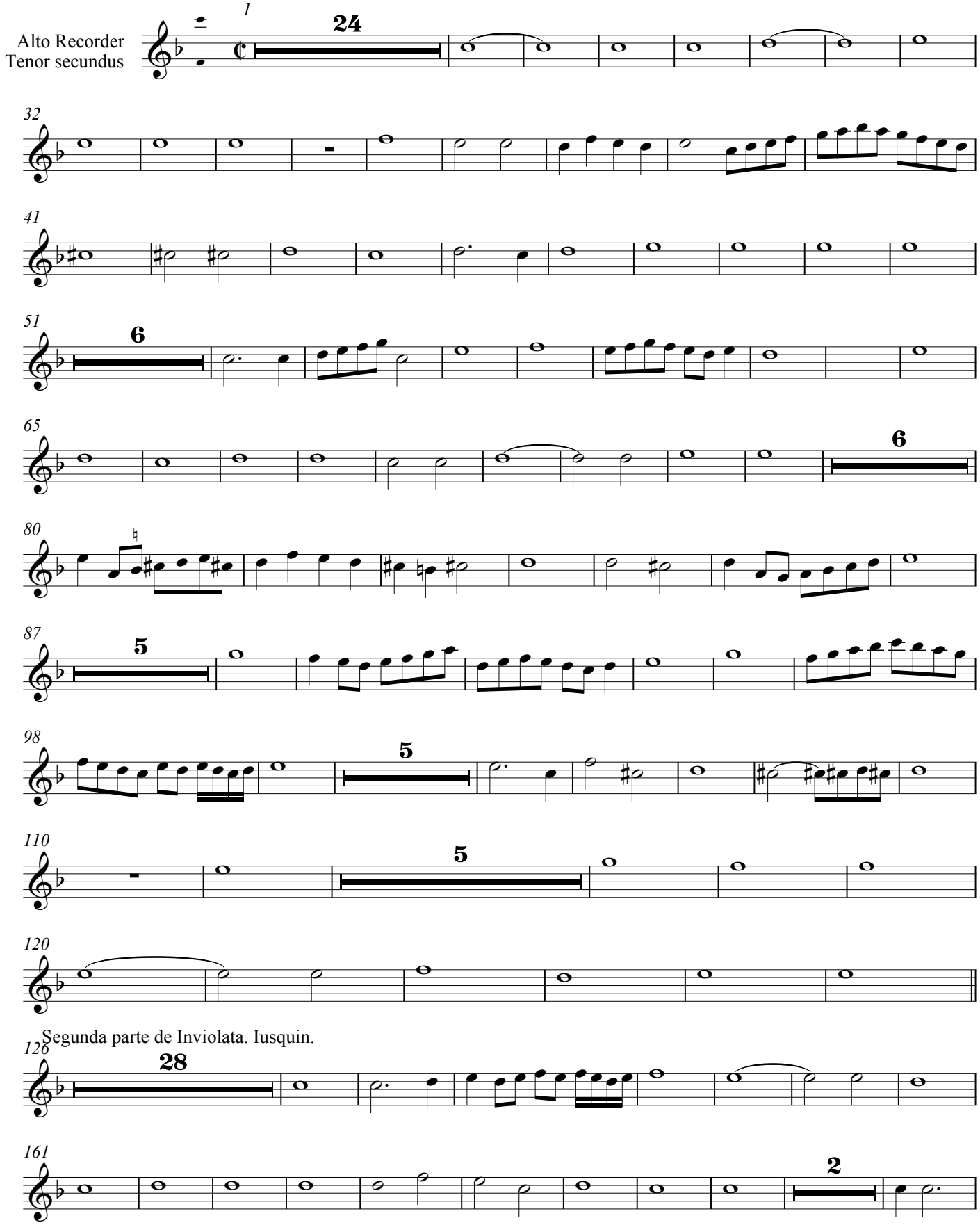

228
235
243
3
254
263
270
278
281

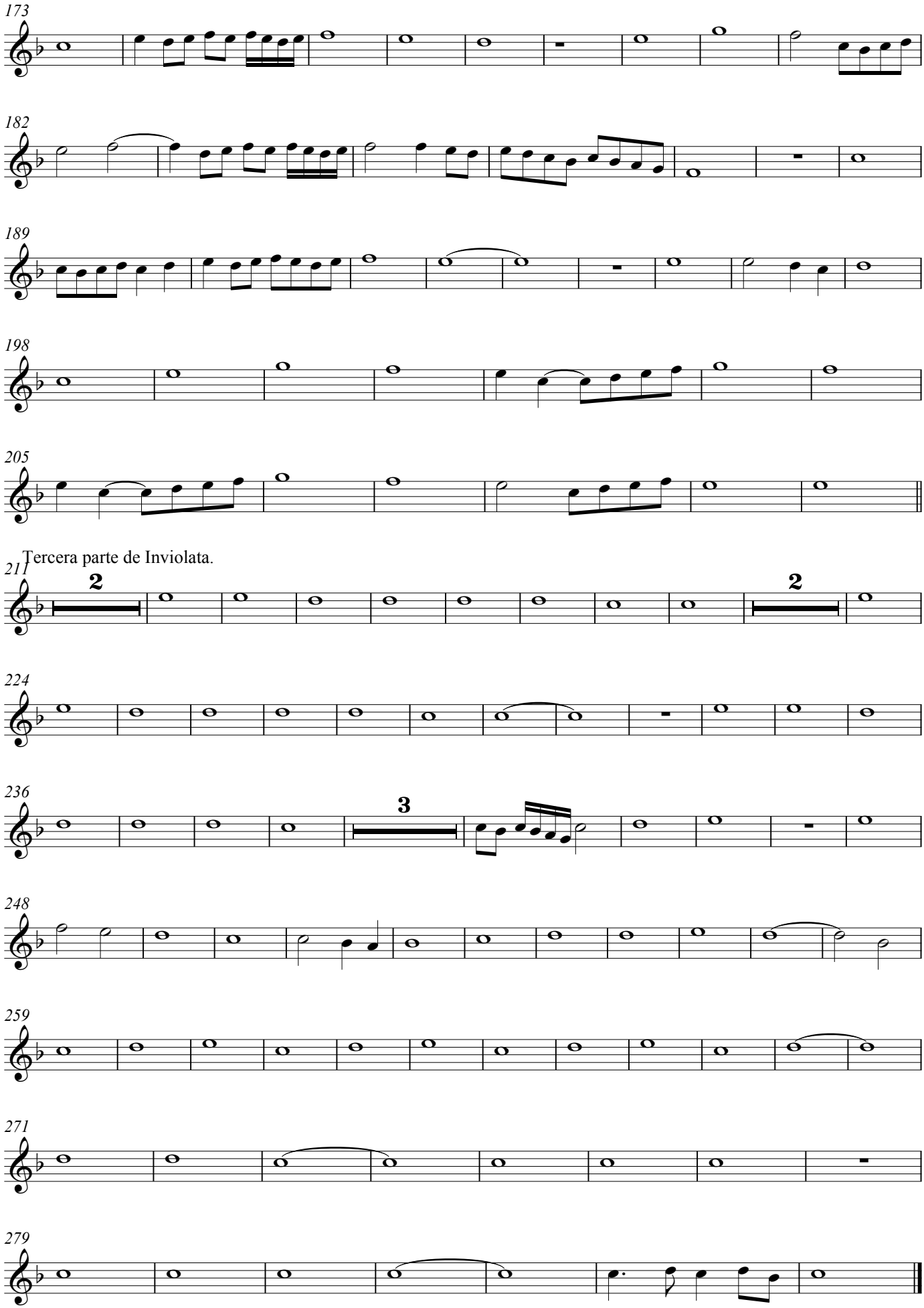
Inviolata. Iusquin. con 2. y 3. parte

Fo. 110v. Inviolata, integra et casta es, Josquin Desprez

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Alto Recorder
Tenor secundus



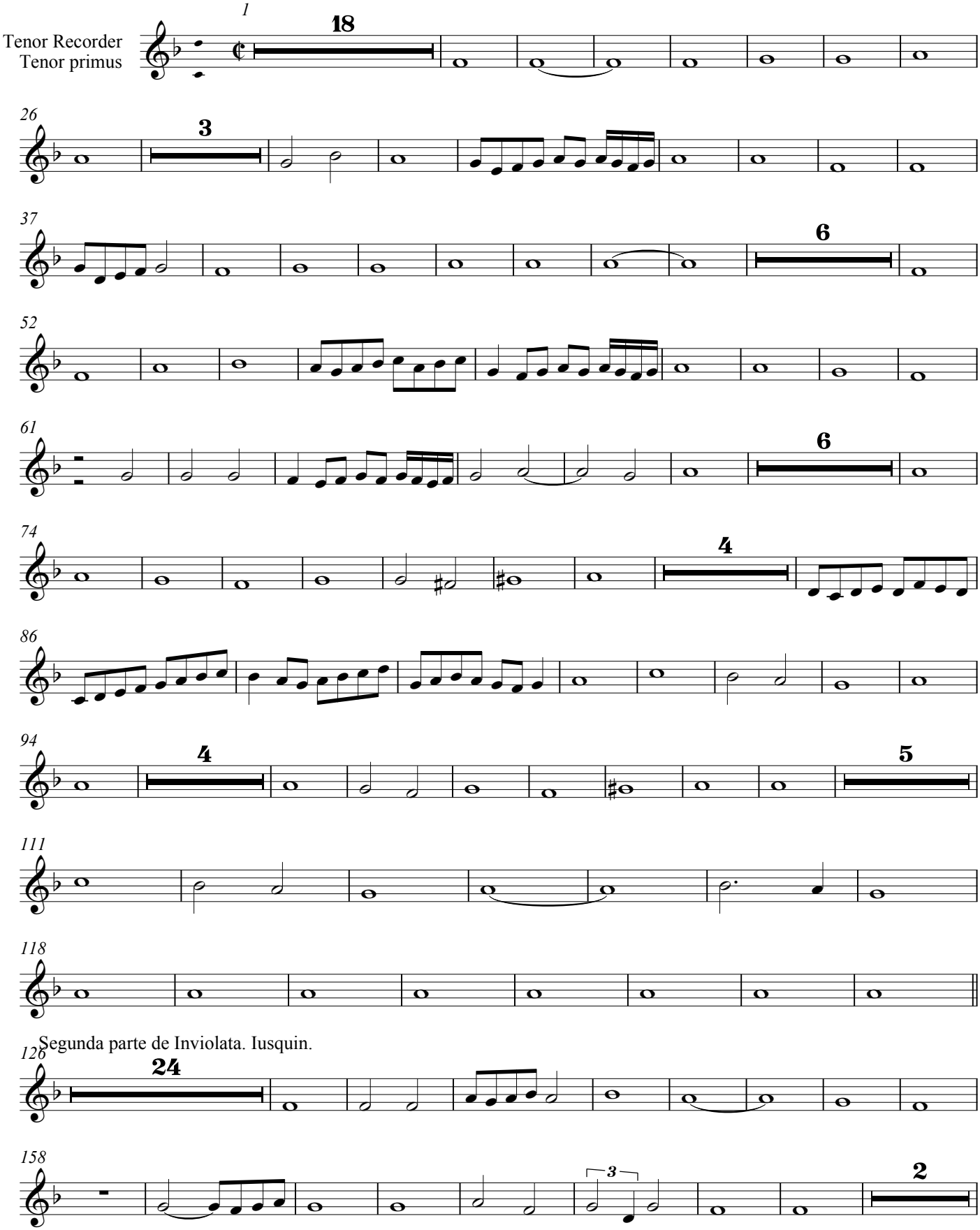

173
182
189
198
205
Tercera parte de Inviolata.
211
2
2
224
236
3
248
259
271
279

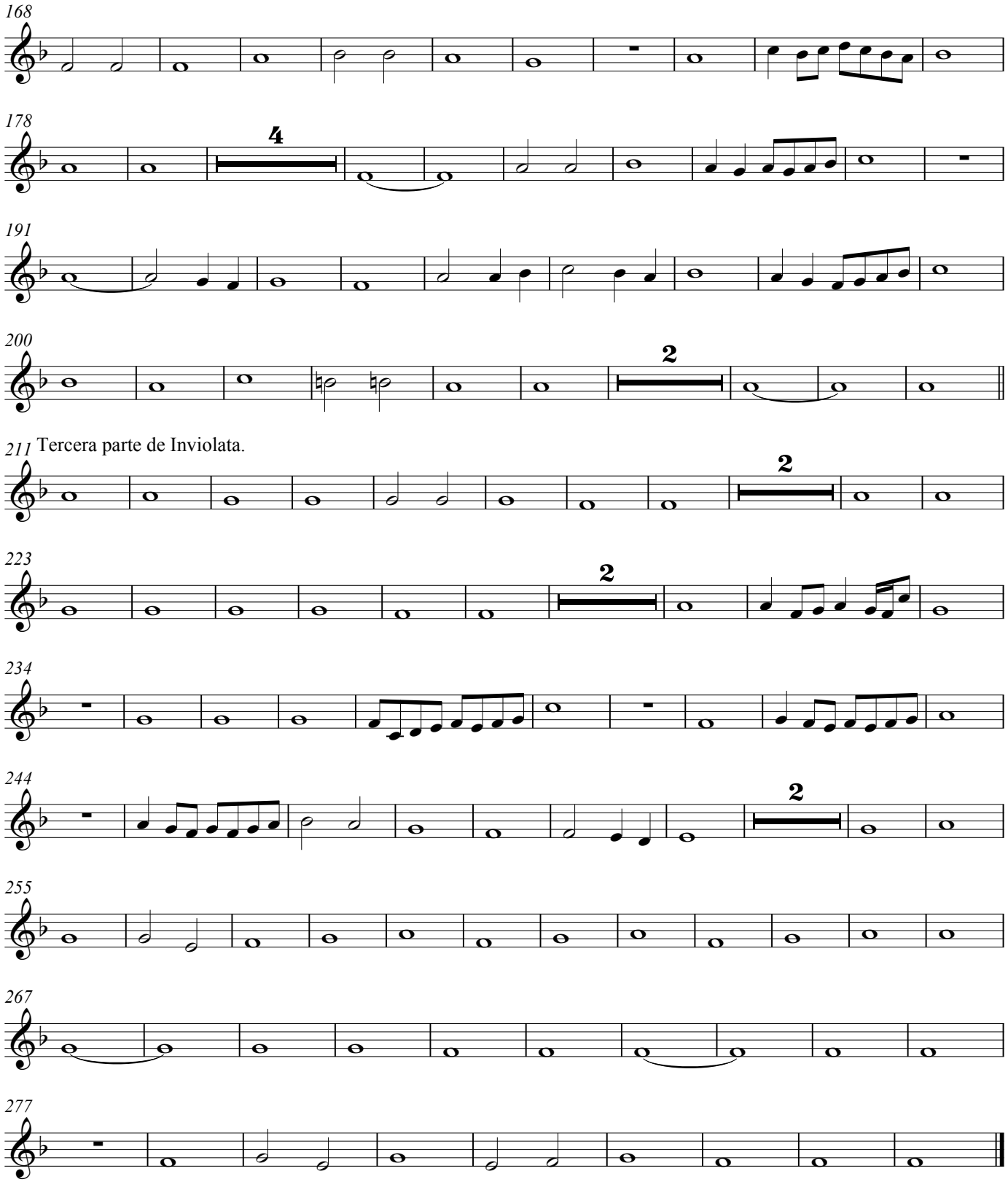
Inviolata. Iusquin. con 2. y 3. parte

Fo. 110v. Inviolata, integra et casta es, Josquin Desprez

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder
Tenor primus

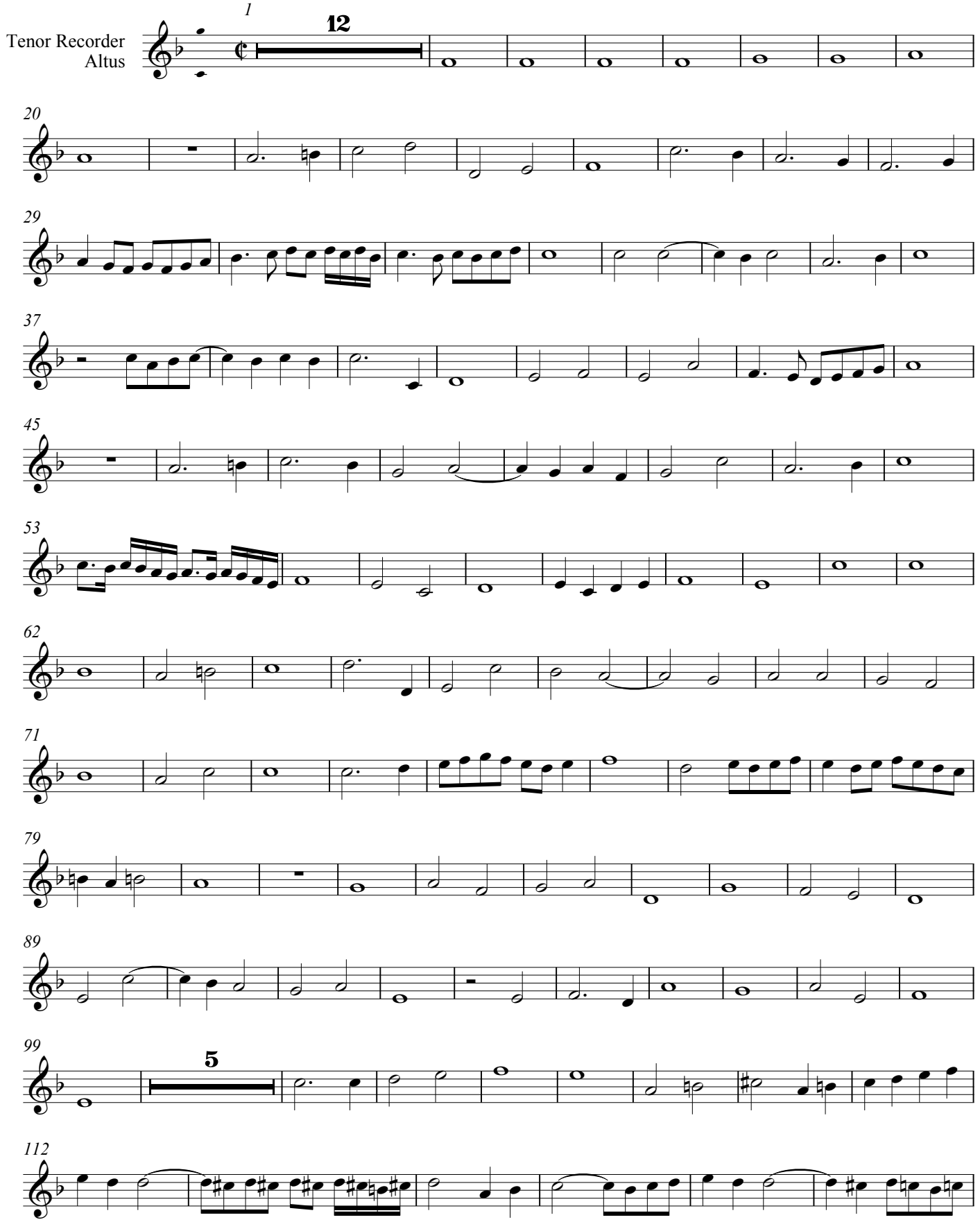


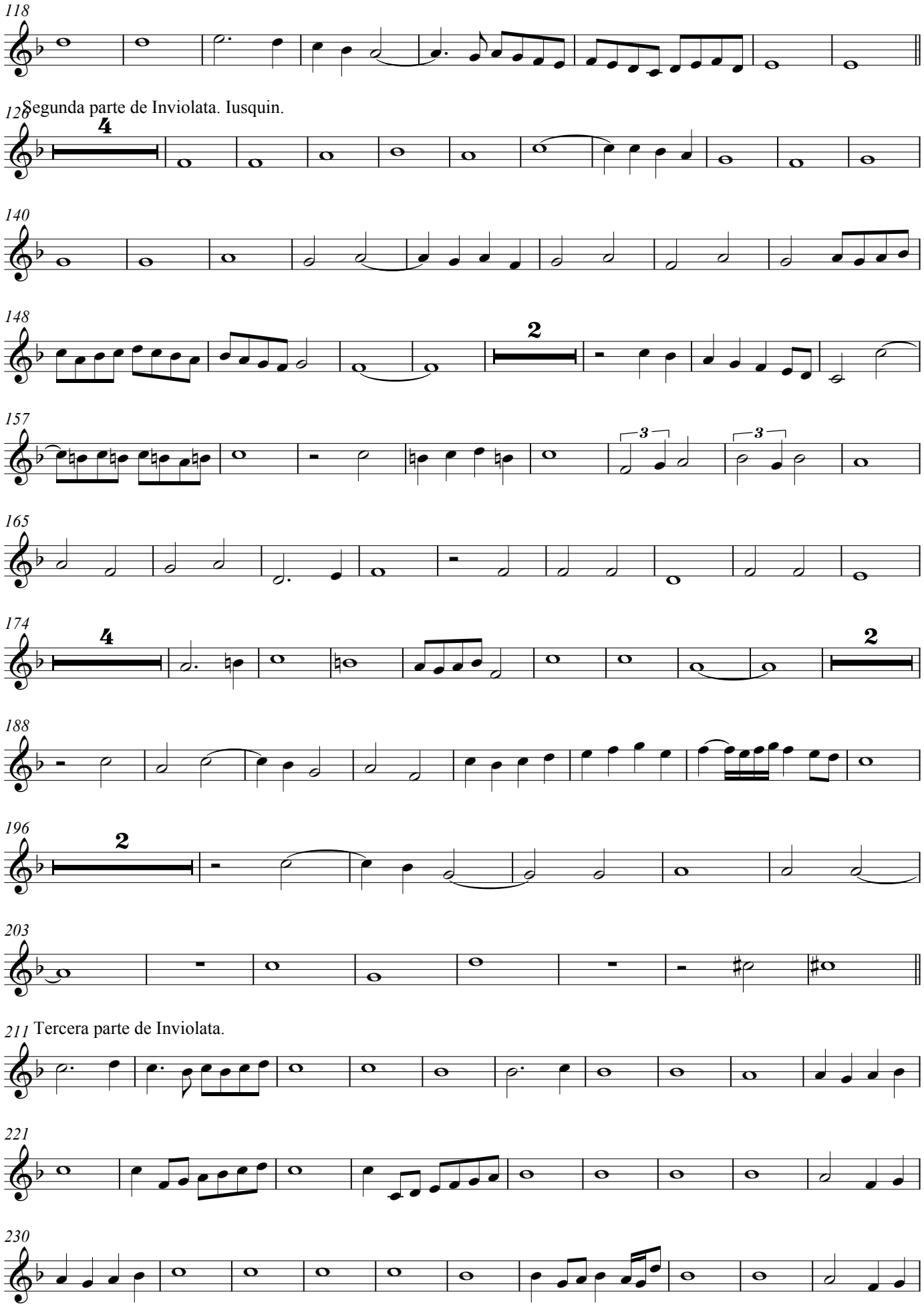

168
178
4
191
200
2
211 Tercera parte de Inviolata.
2
223
2
234
244
2
255
267
277

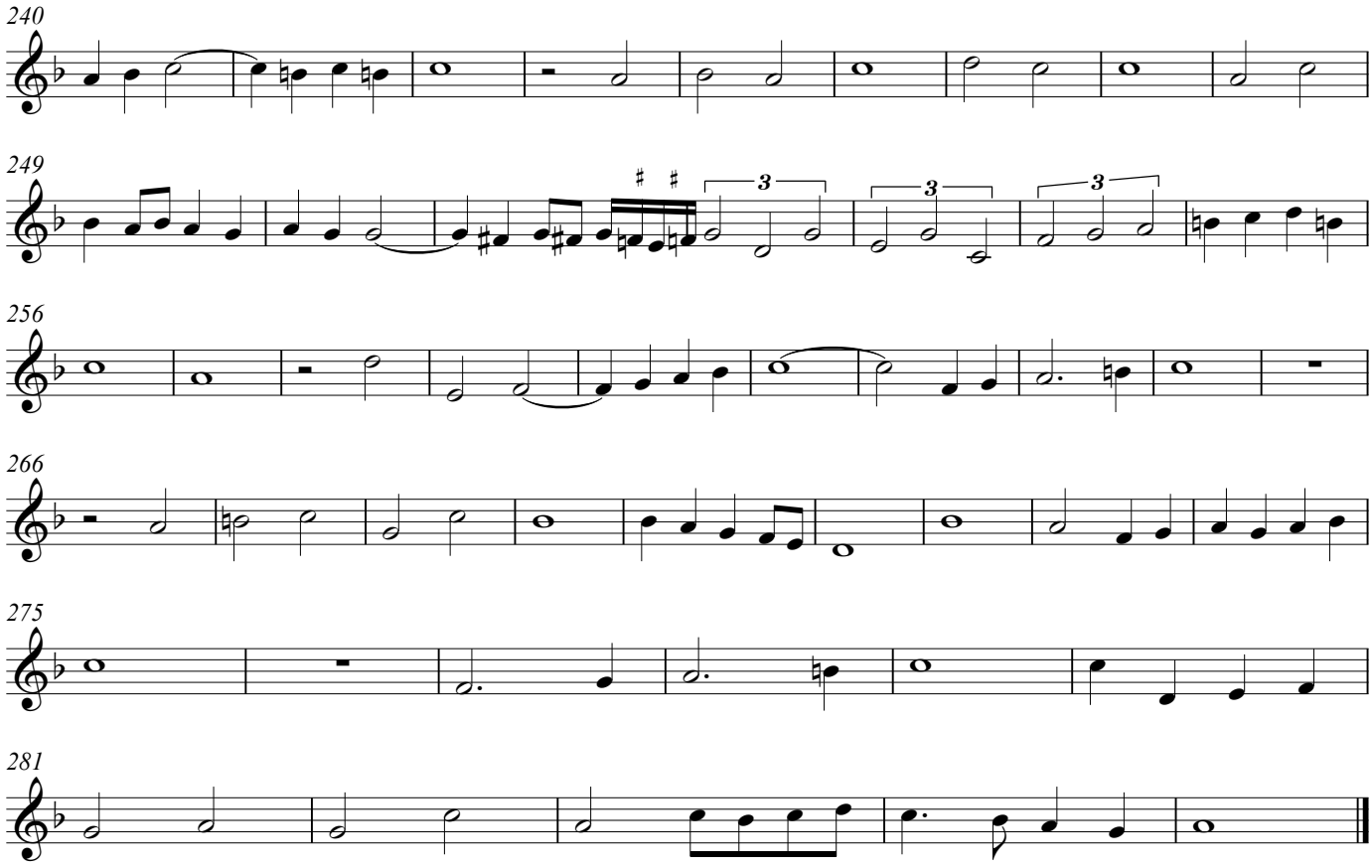
Inviolata. Iusquin. con 2. y 3. parte

Fo. 110v. Inviolata, integra et casta es, Josquin Desprez

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




118
Segunda parte de Inviolata. Iusquin.
128
4
140
148
2
157
3
3
165
174
4
2
188
196
2
203
Tercera parte de Inviolata.
211
221
230

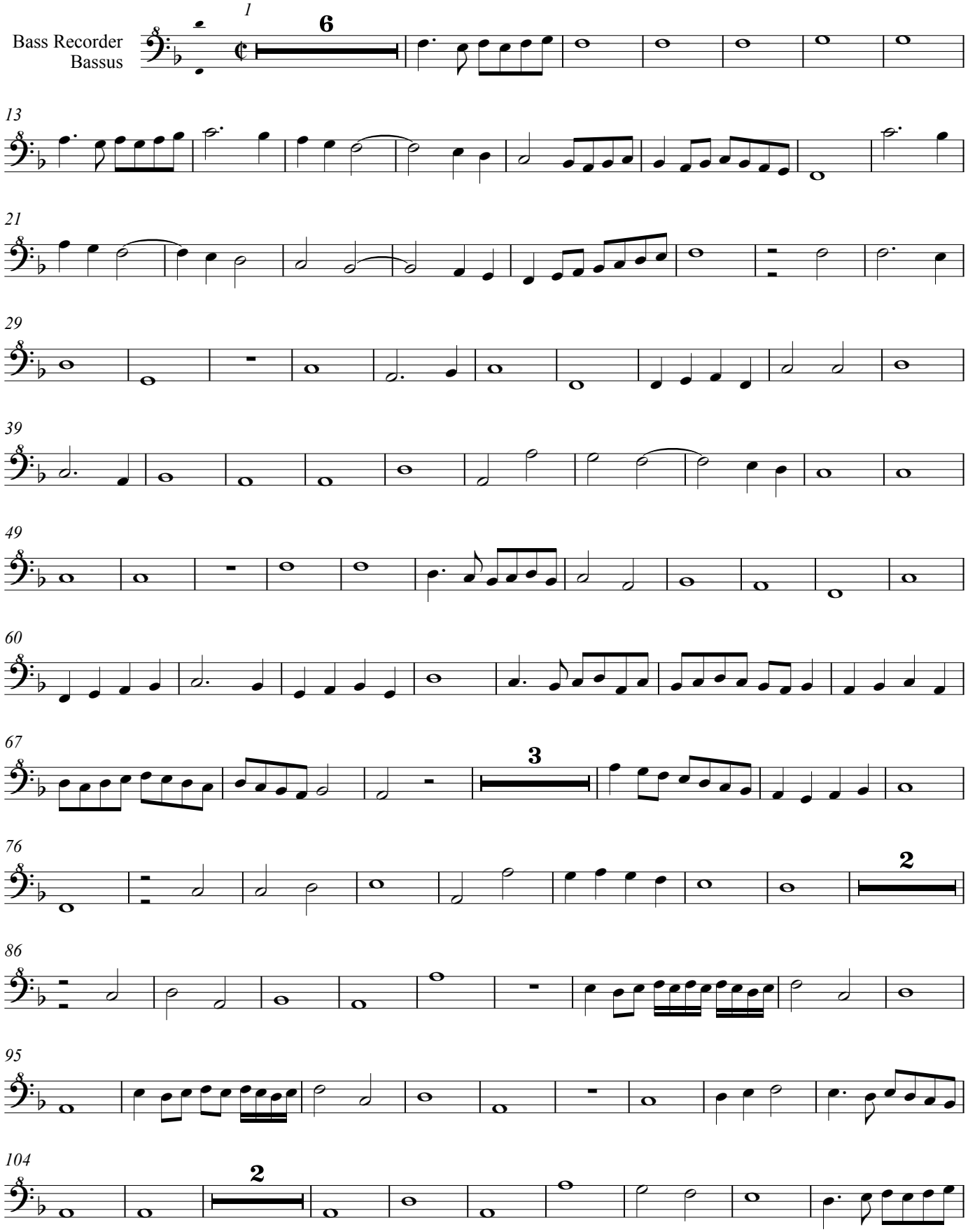

240
249
256
266
275
281

Inviolata. Iusquin. con 2. y 3. parte

Fo. 110v. Inviolata, integra et casta es, Josquin Desprez

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Bass Recorder Bassus



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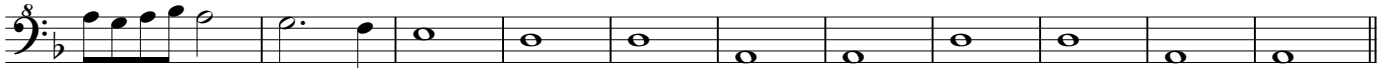
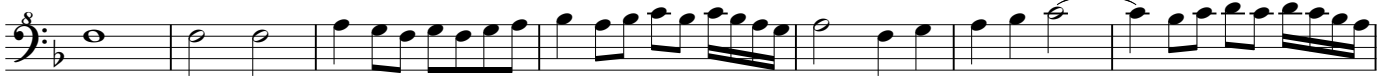


126 Segunda parte de Inviolata. Iusquin.



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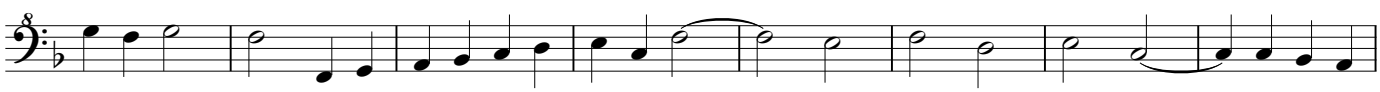

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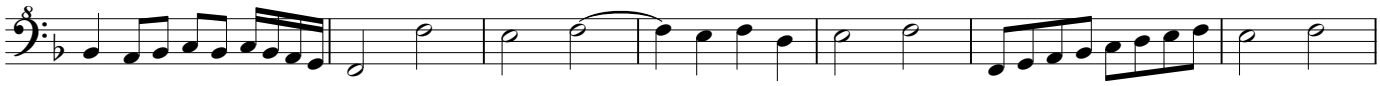

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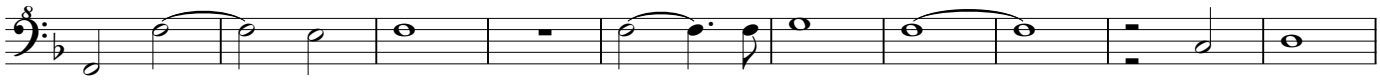

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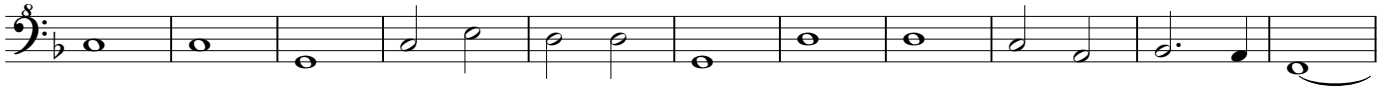

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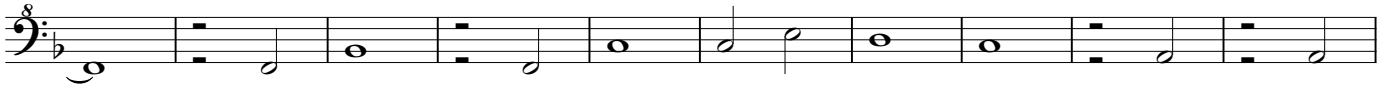

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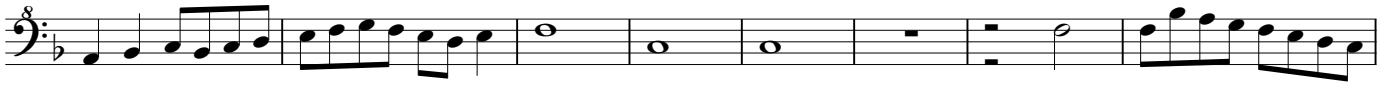

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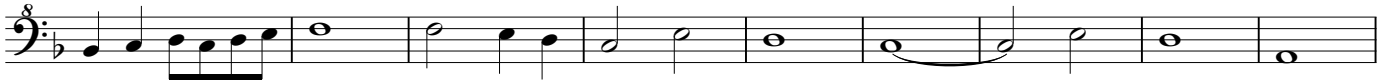

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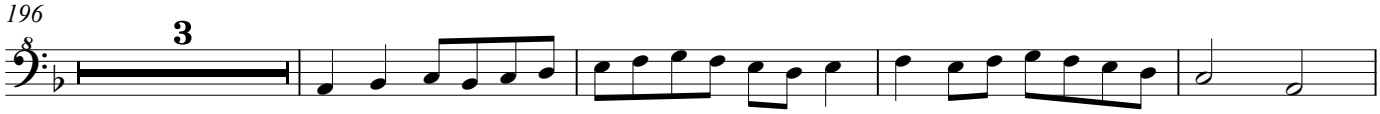

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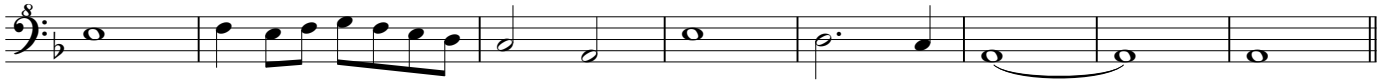

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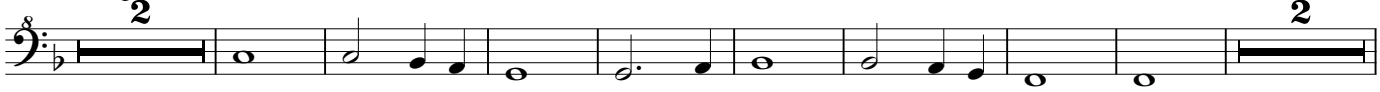

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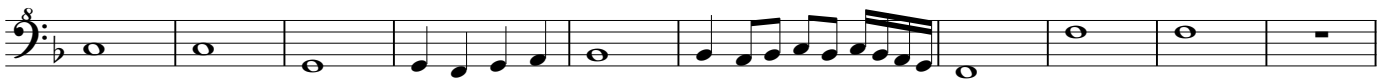

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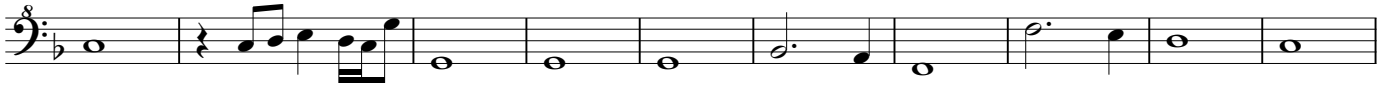

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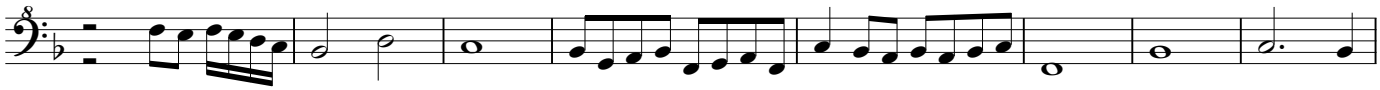

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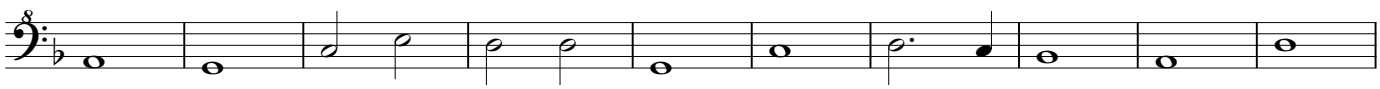

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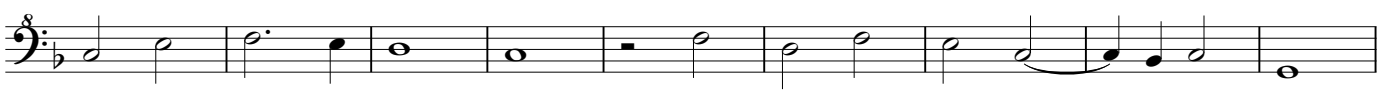

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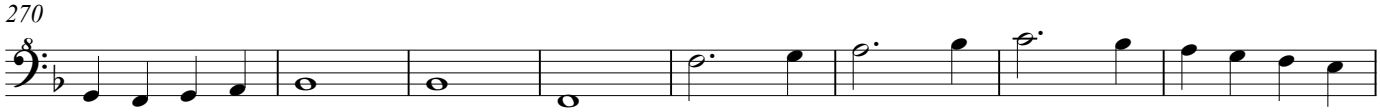

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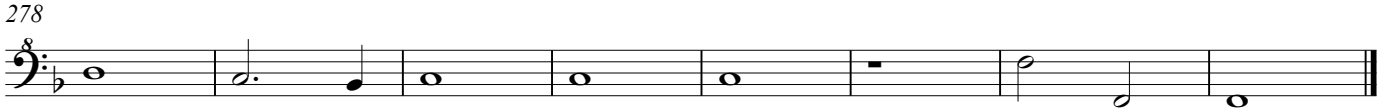
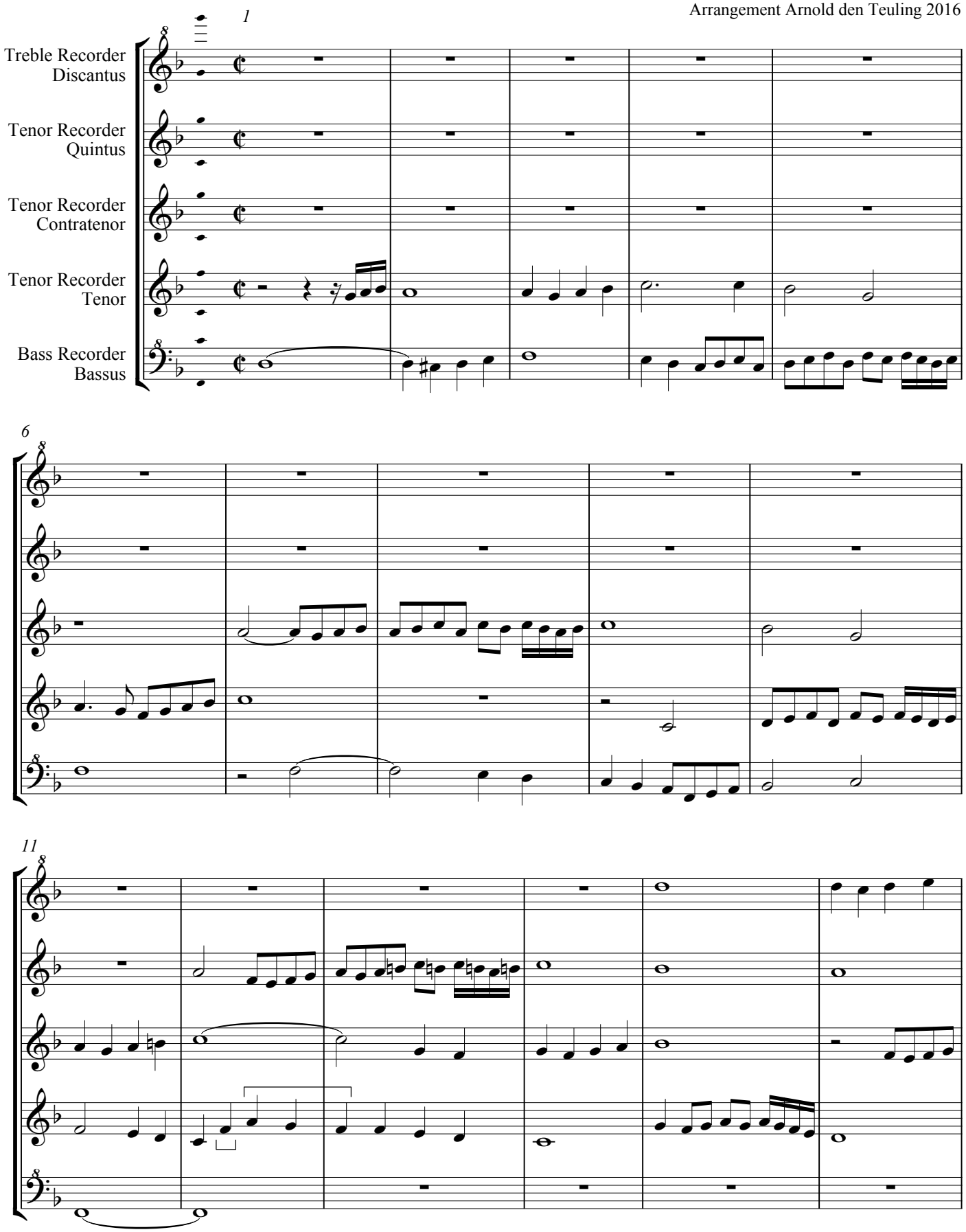
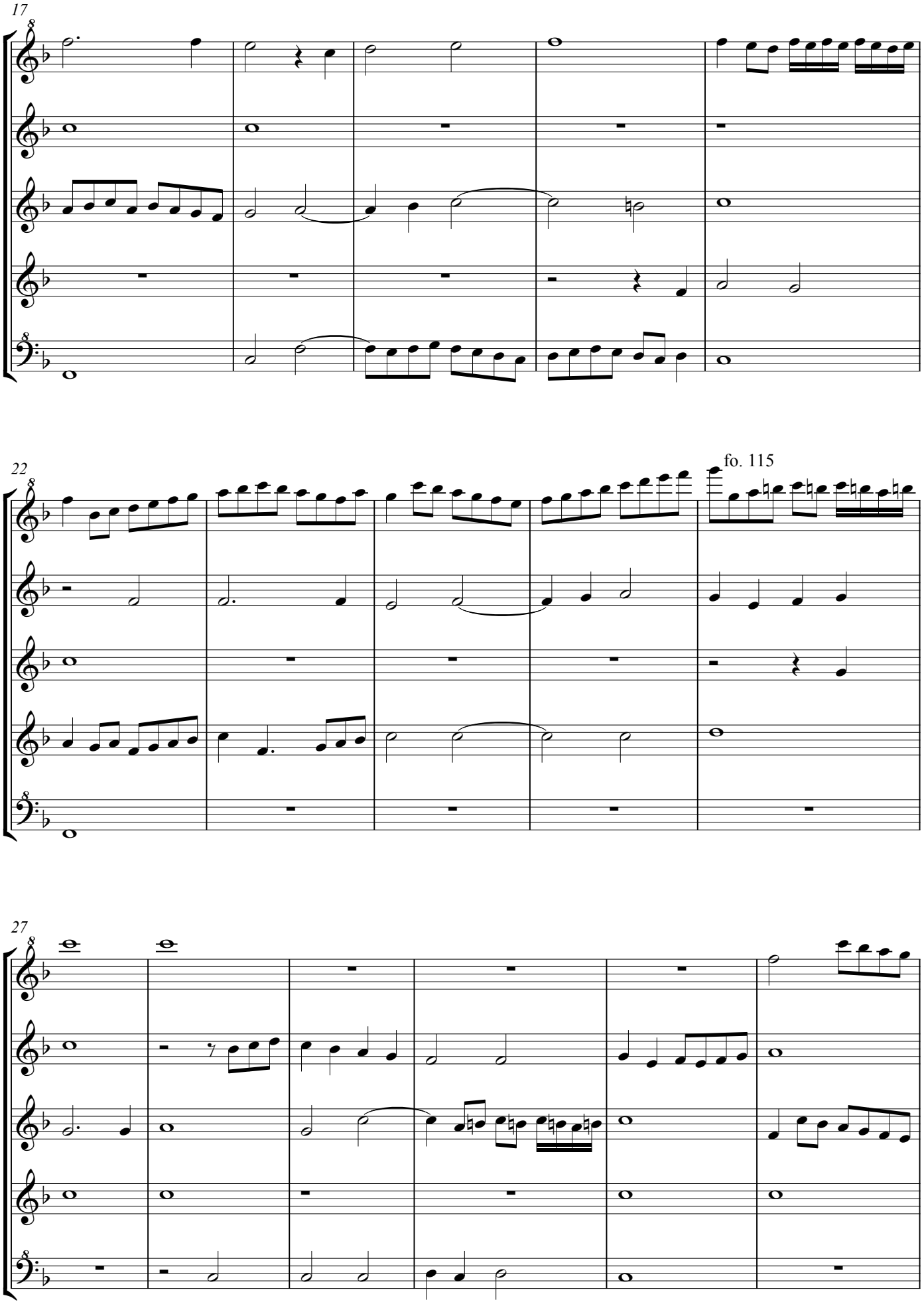


Si bona suscepimus Verdelot

Fo. 114v. Philippe Verdelot

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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fo. 115
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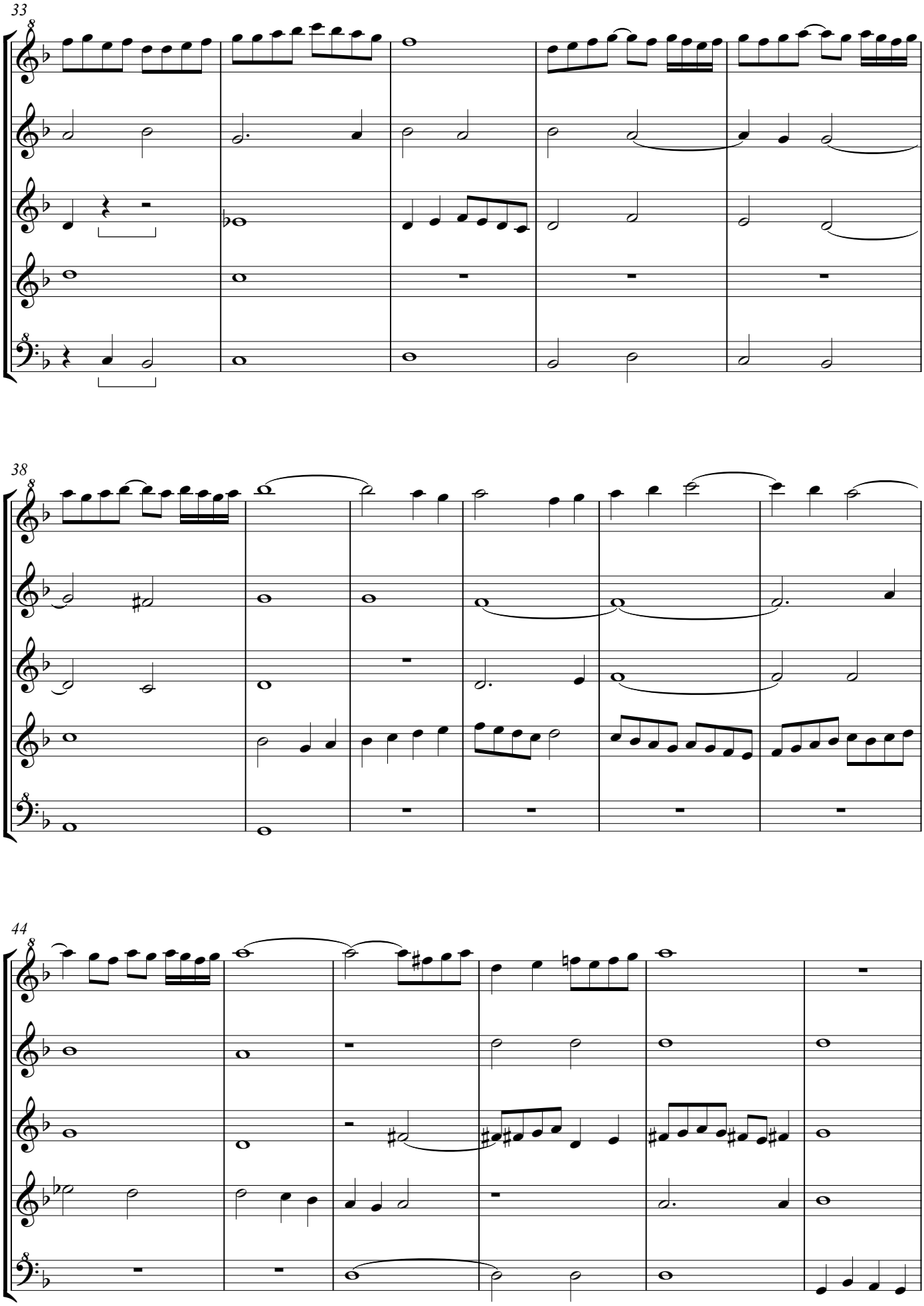
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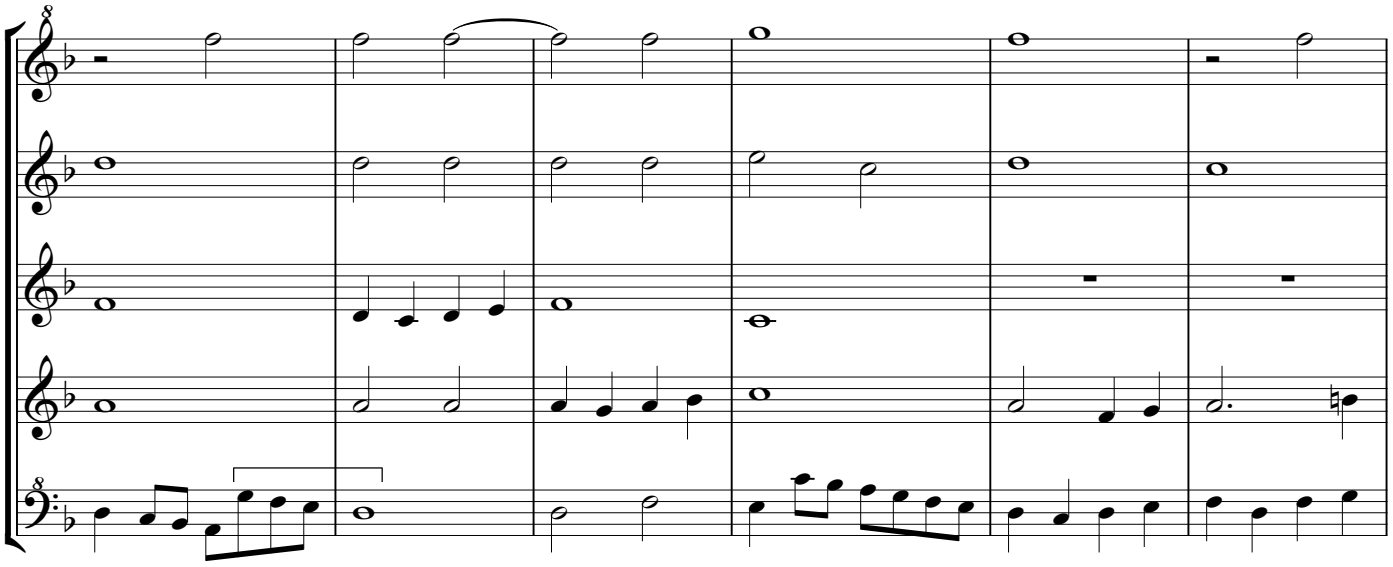

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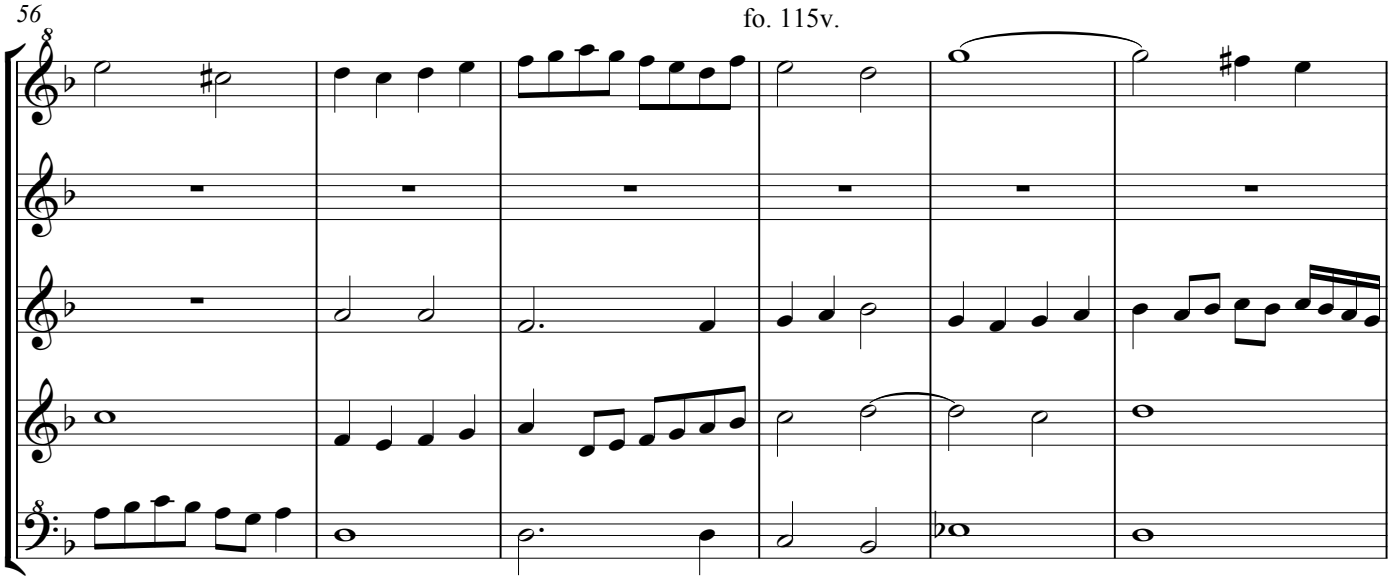
fo. 115v.



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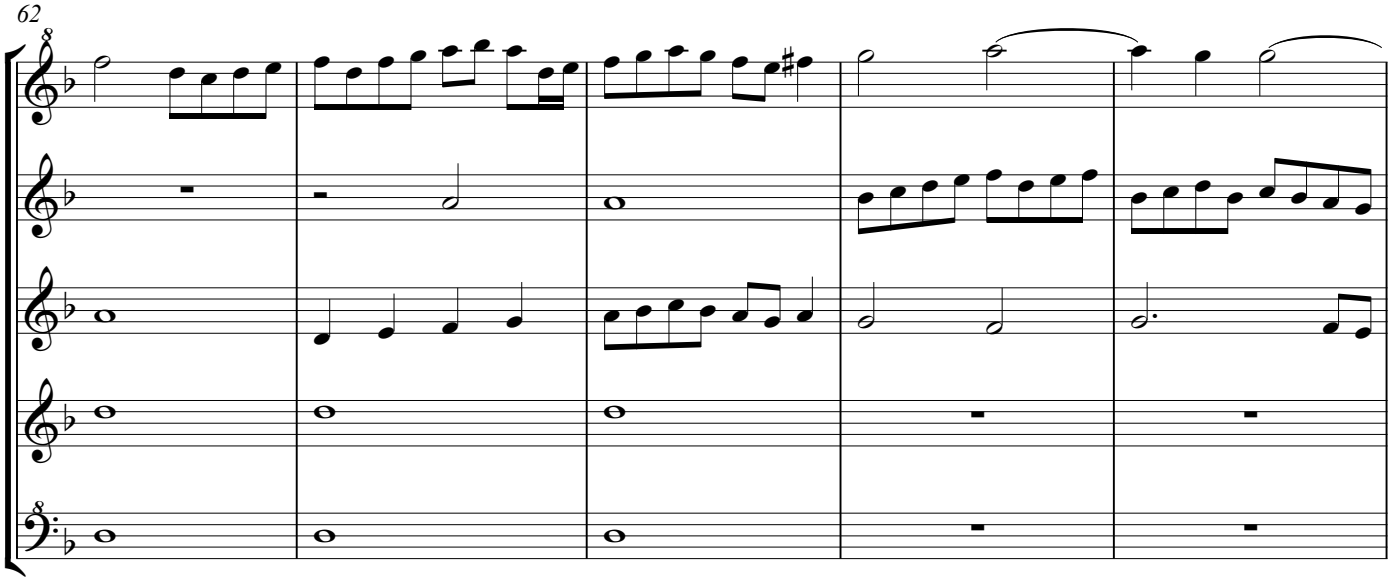

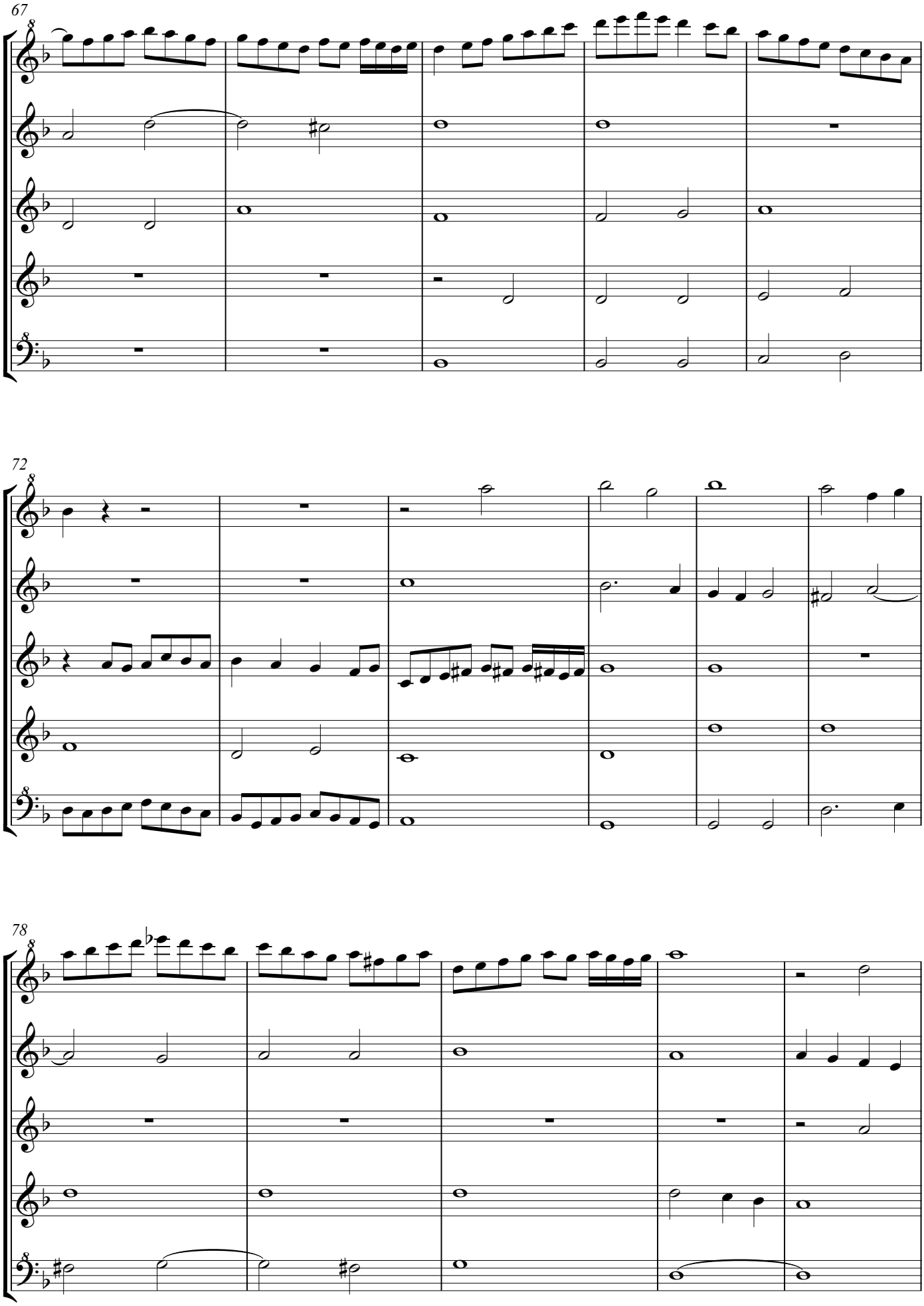
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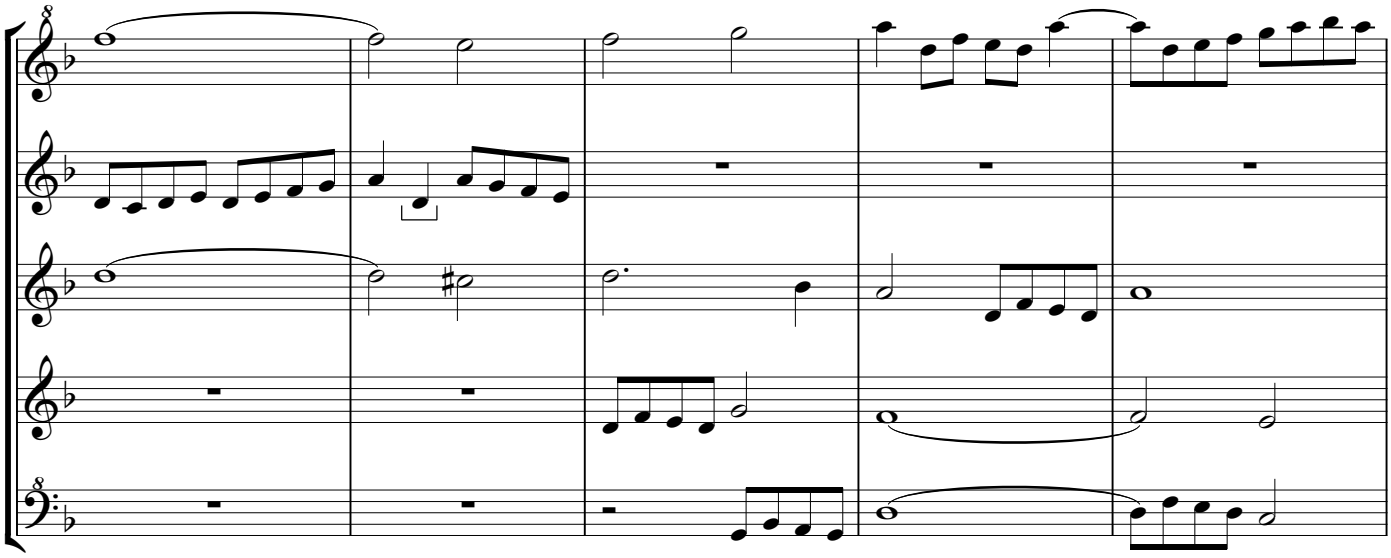

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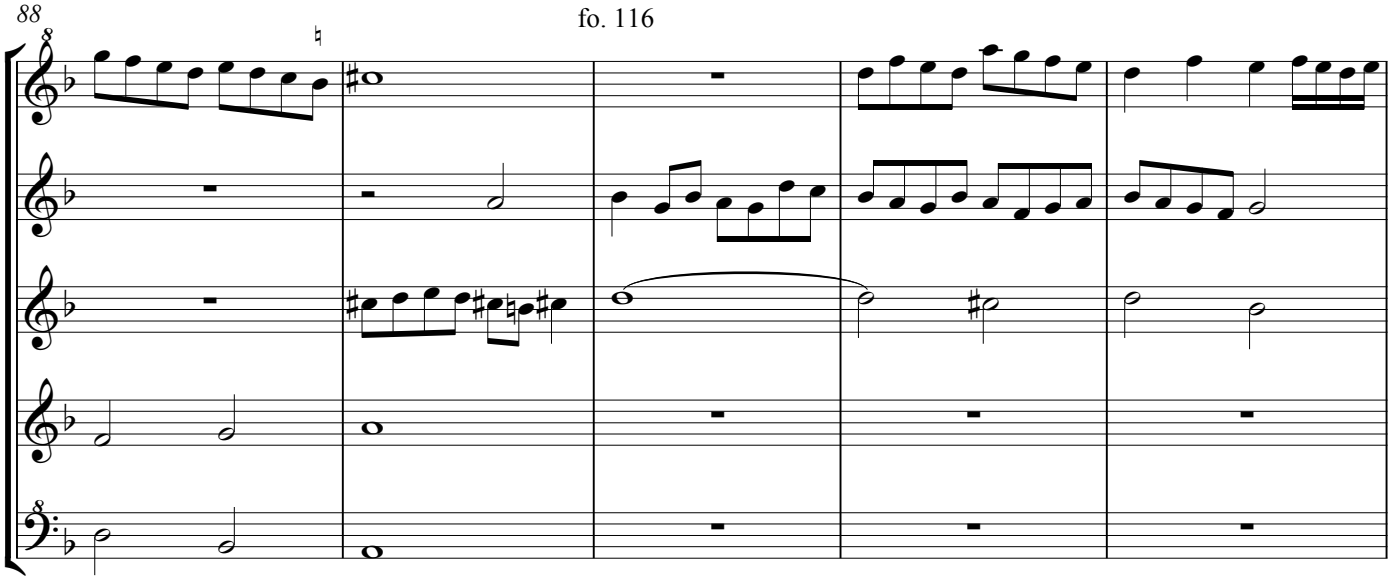
fo. 116



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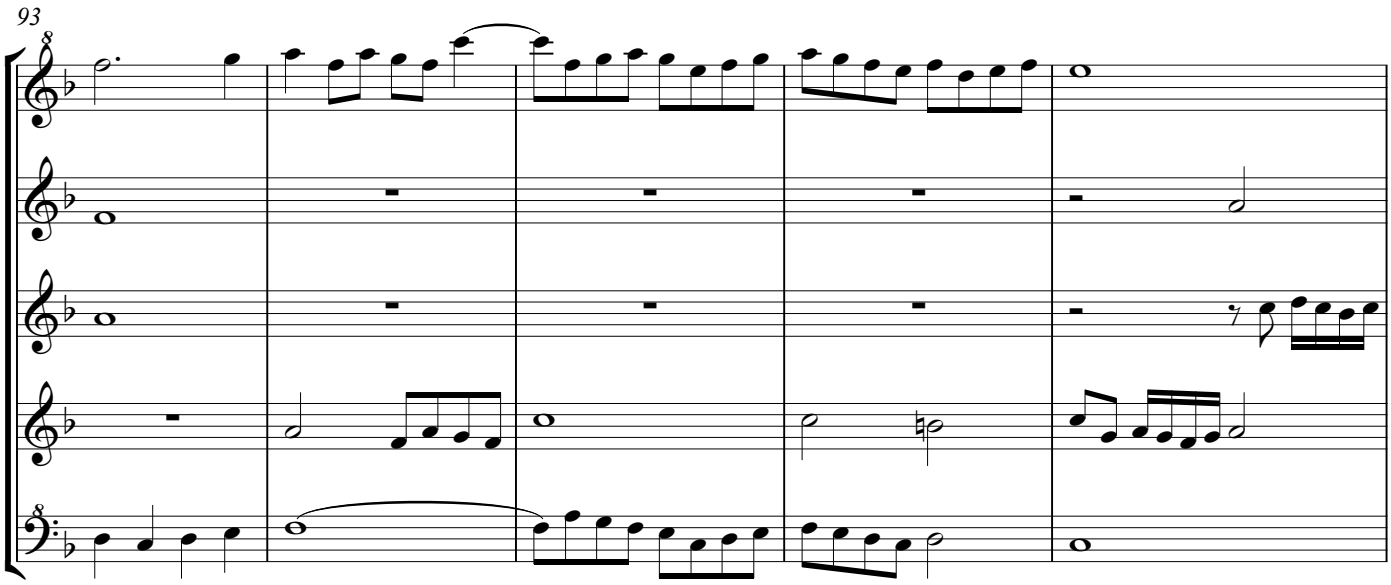

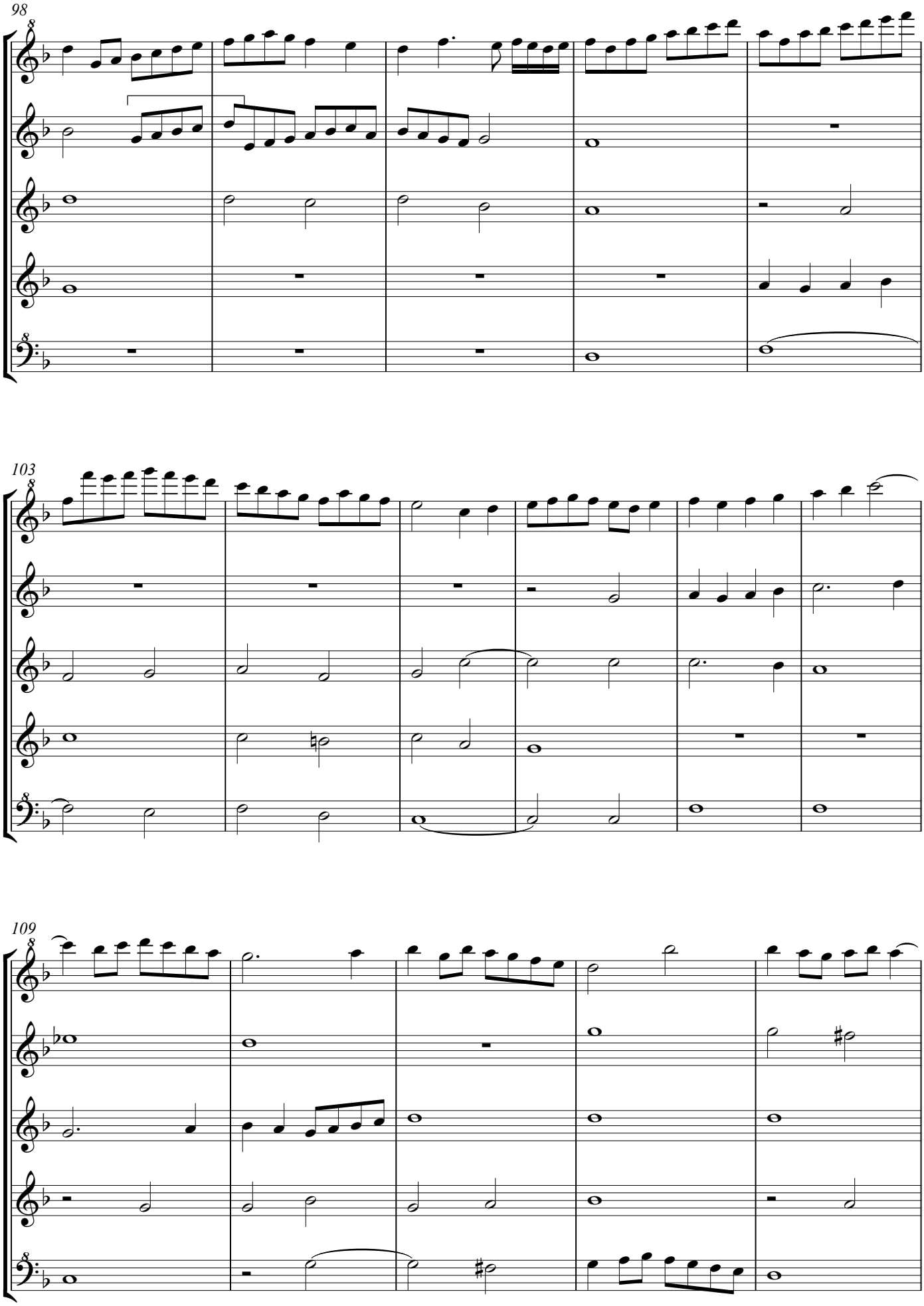
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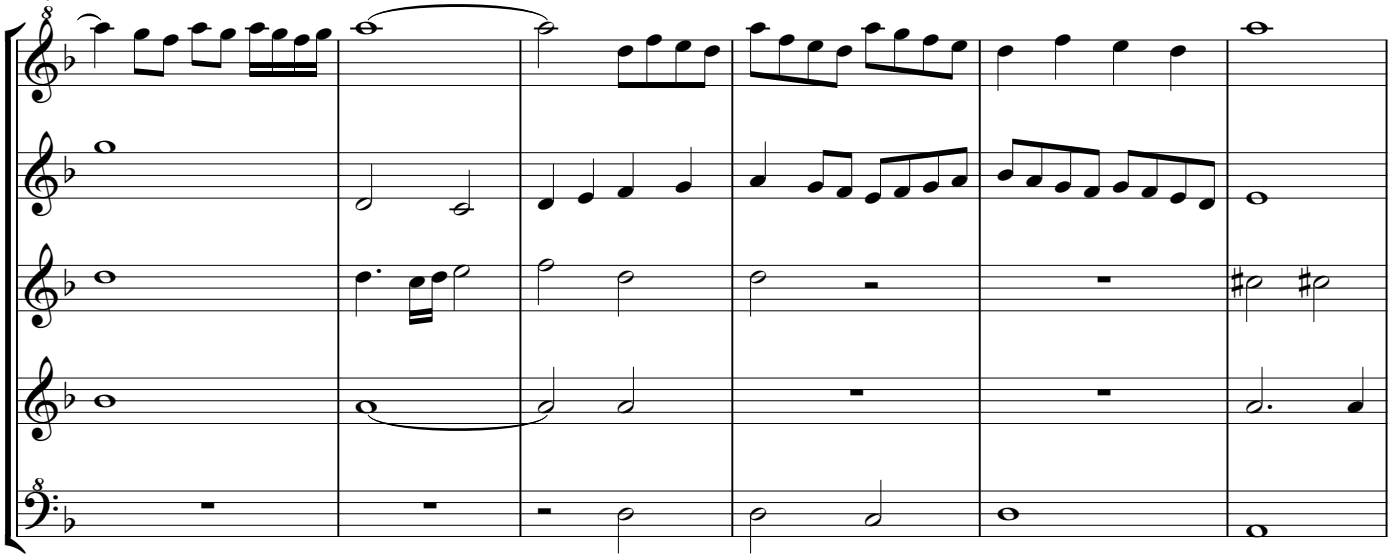

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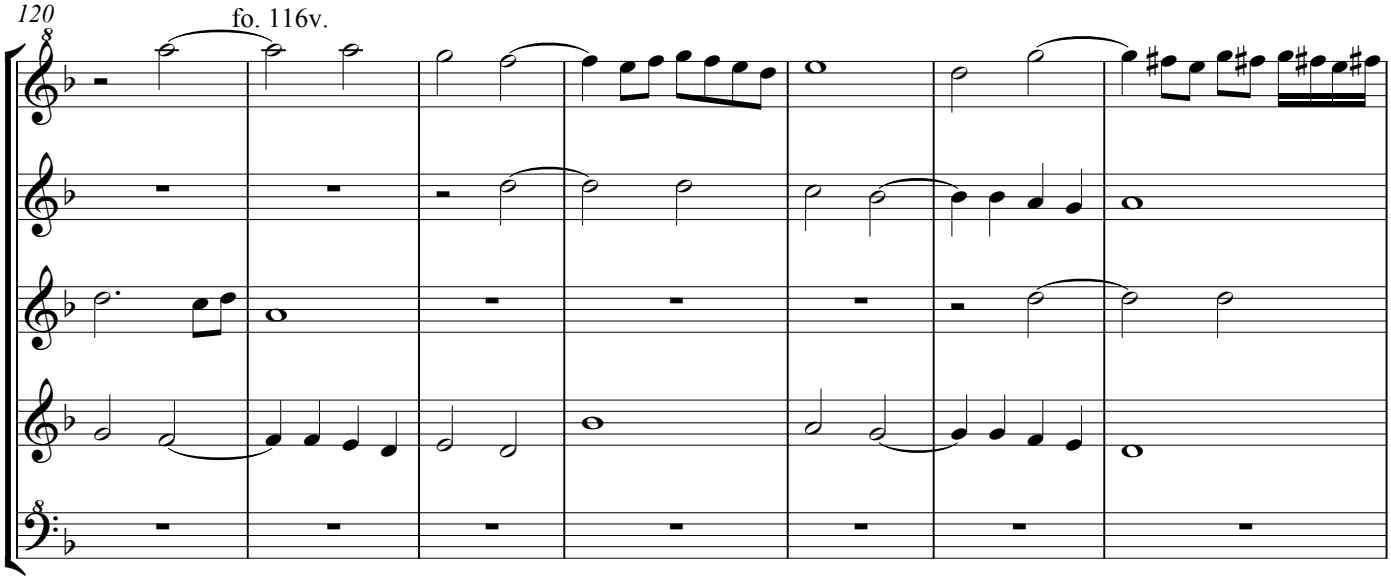
fo. 116v.



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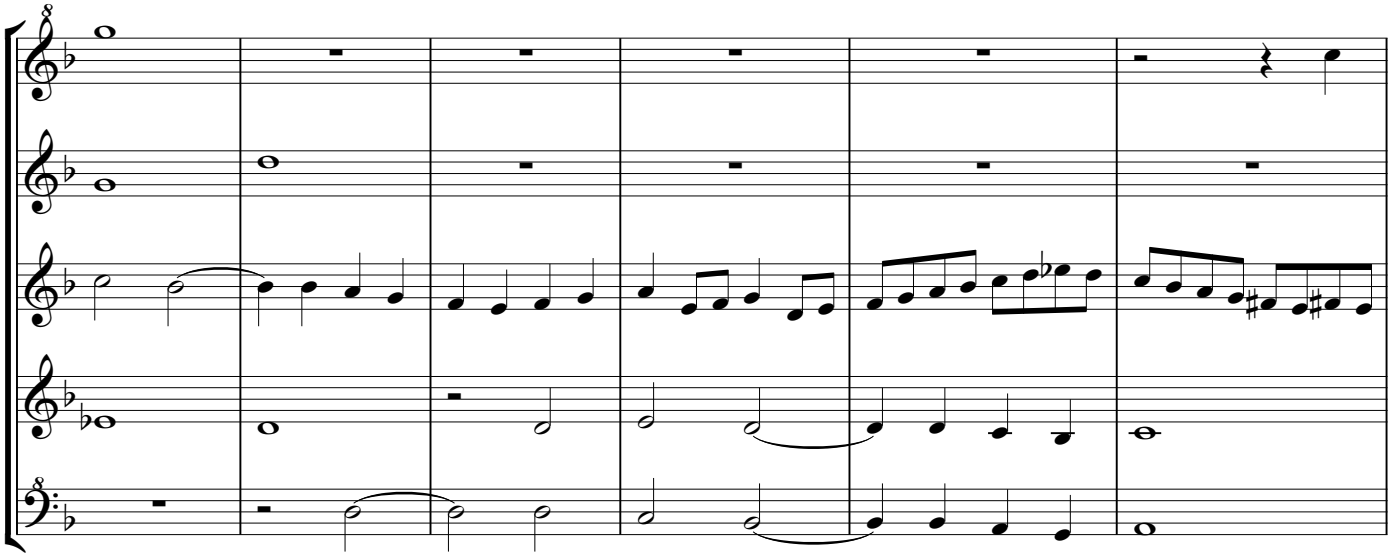

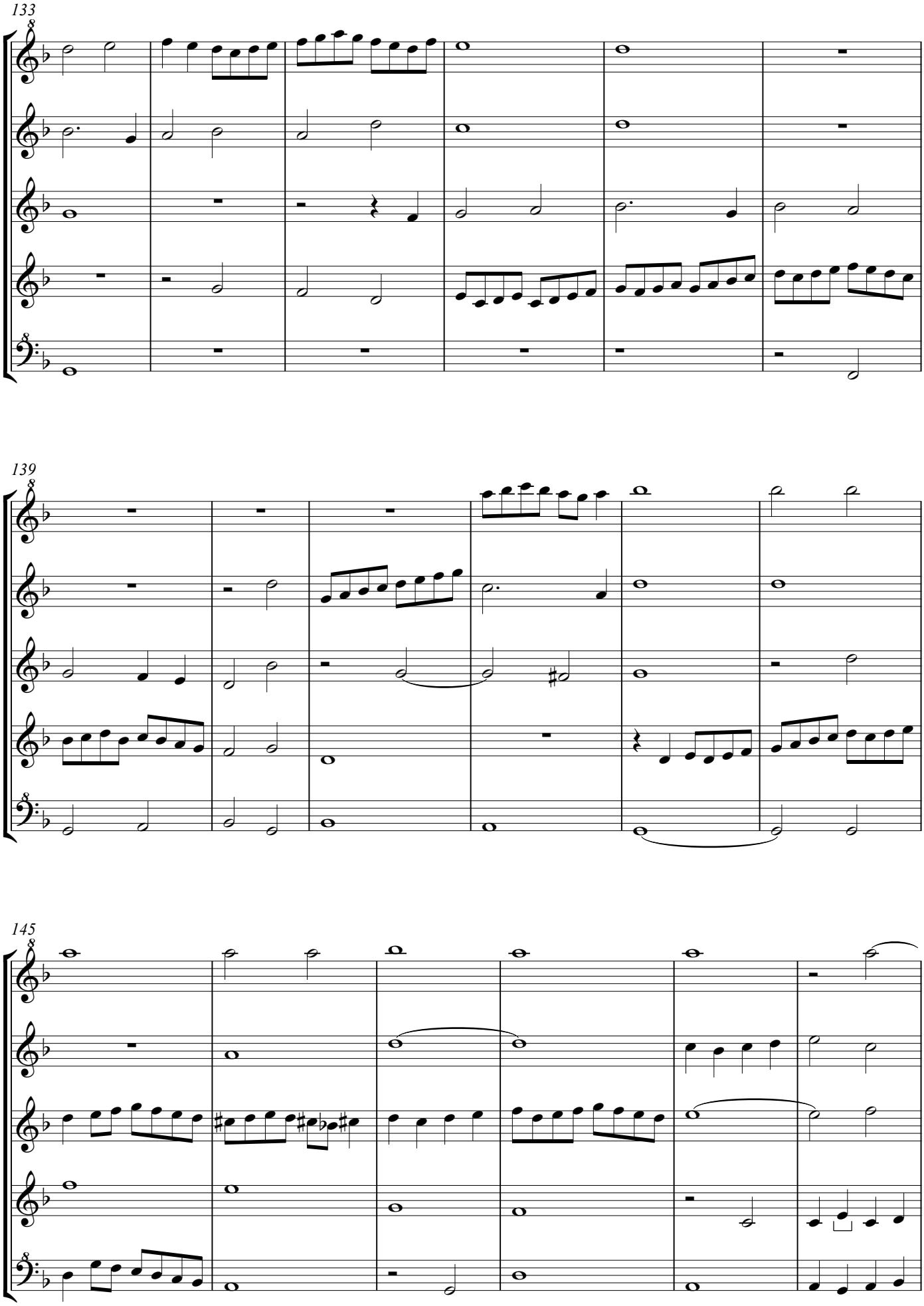
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fo. 117

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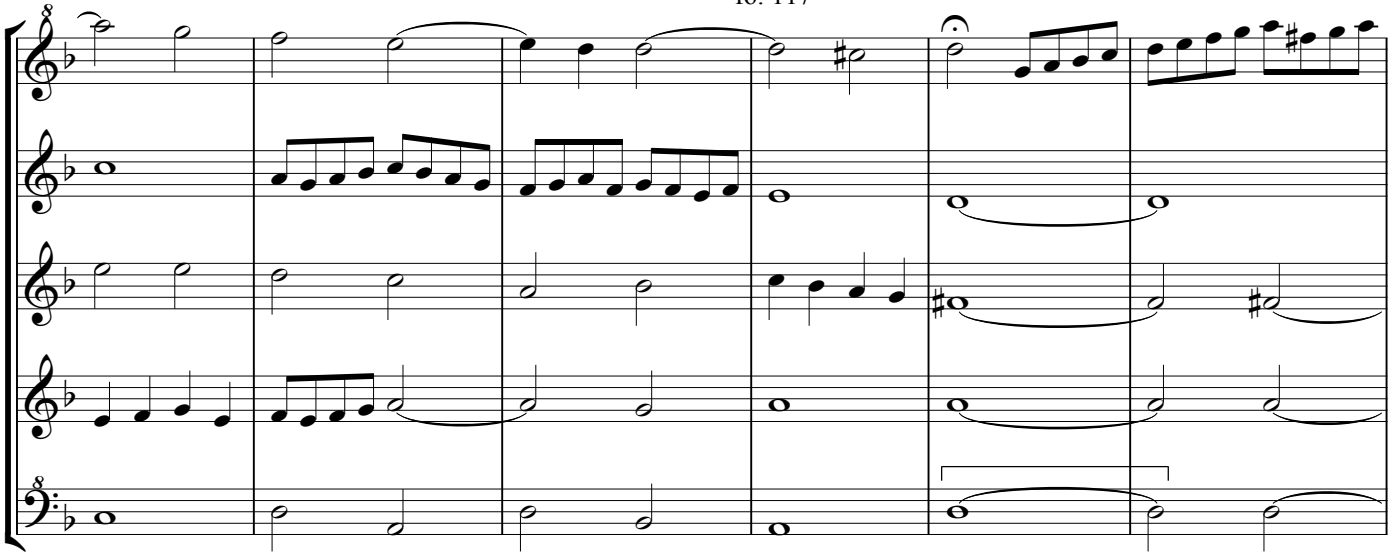

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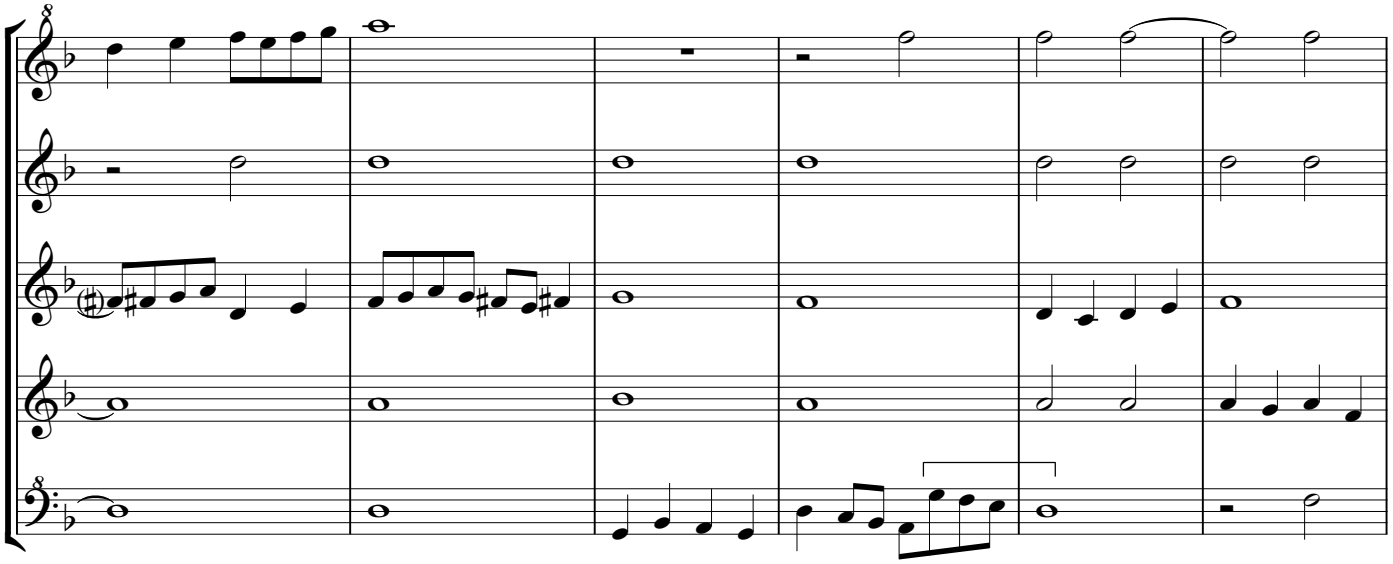

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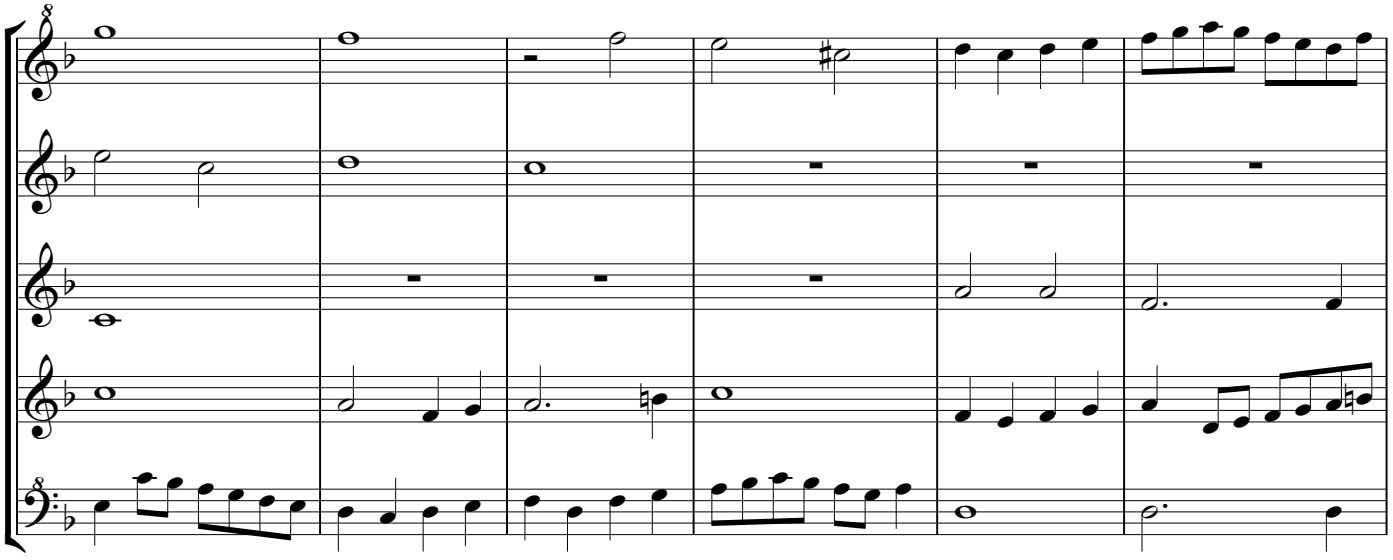

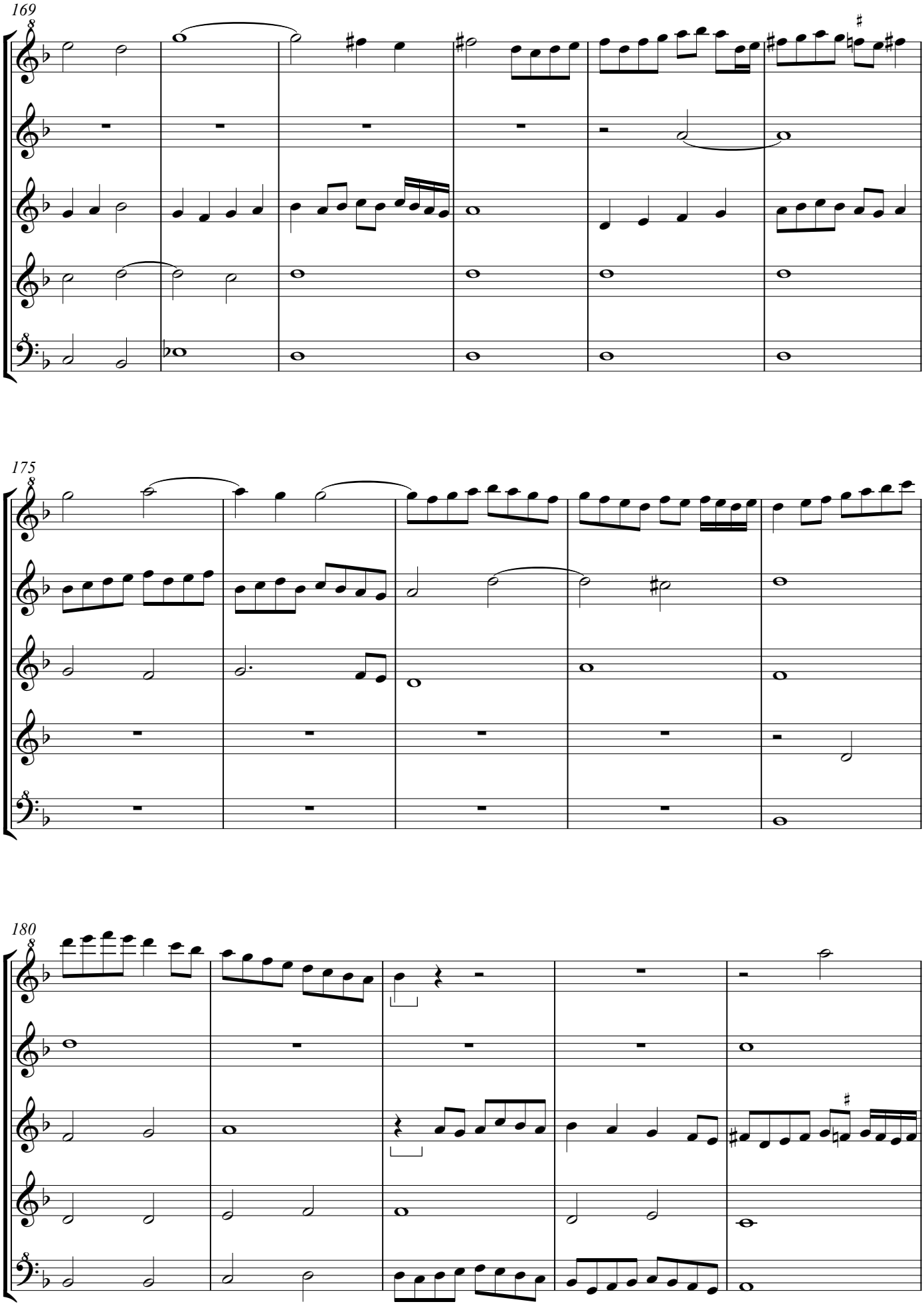
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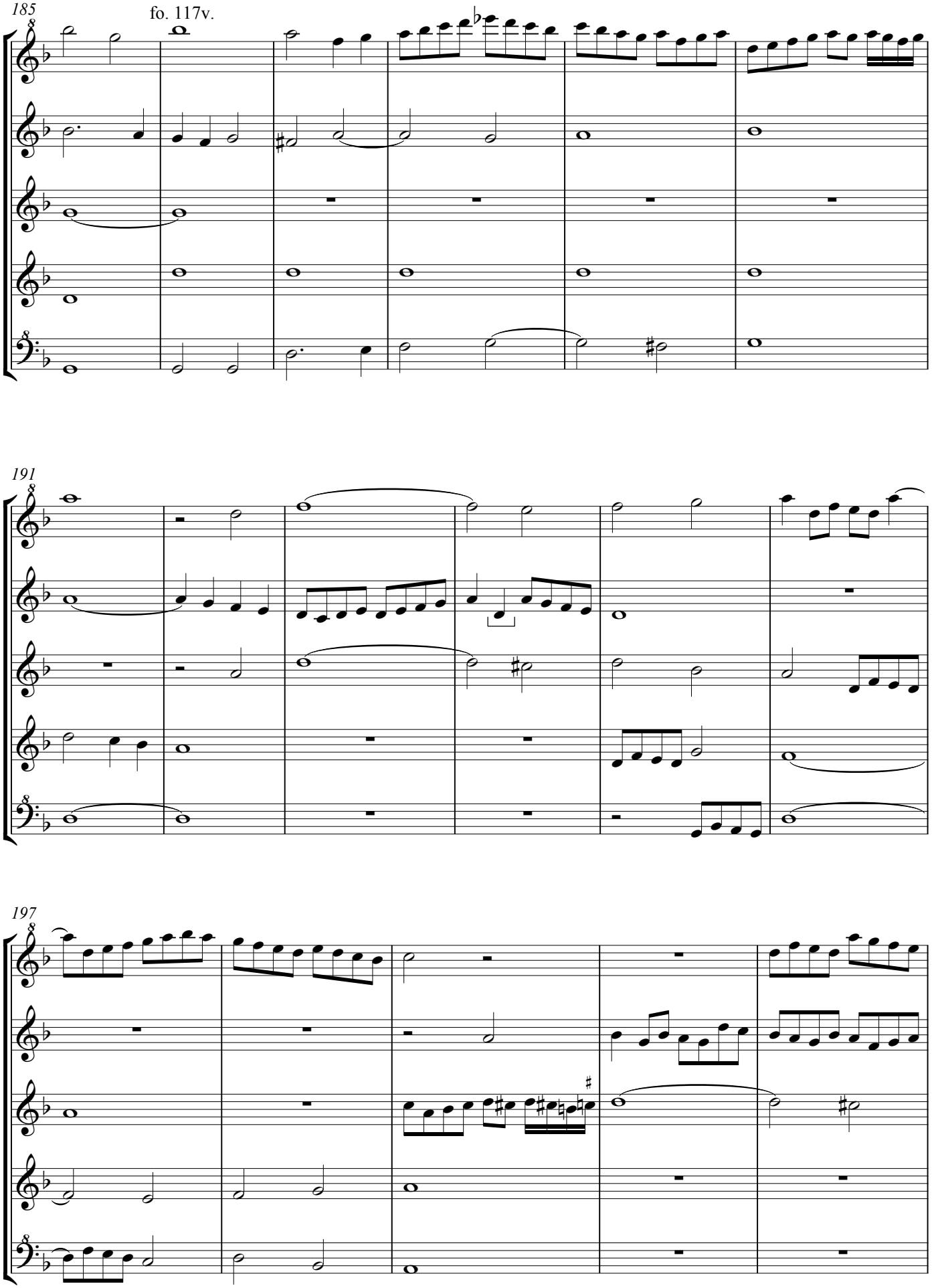
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fo. 117v.
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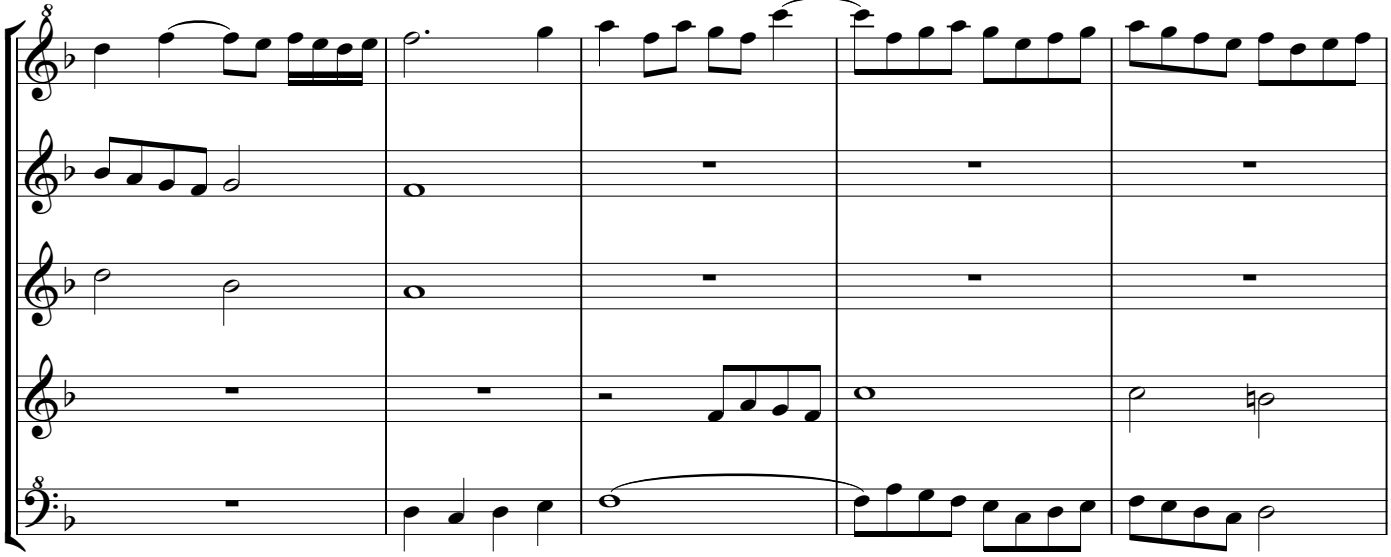

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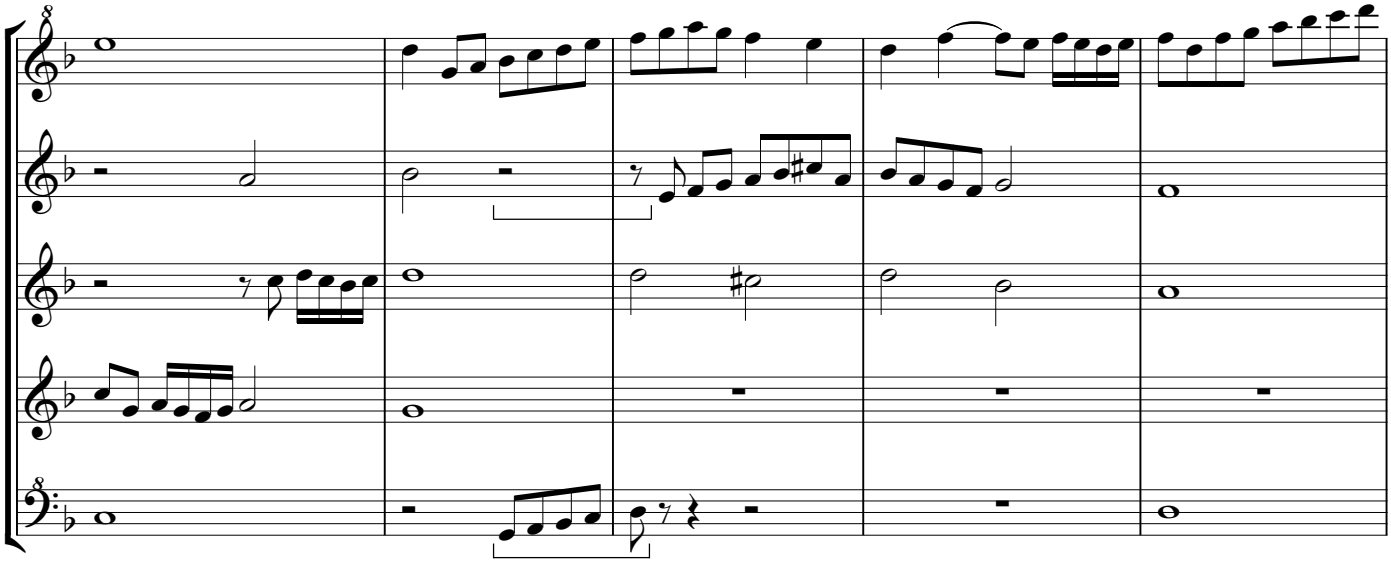
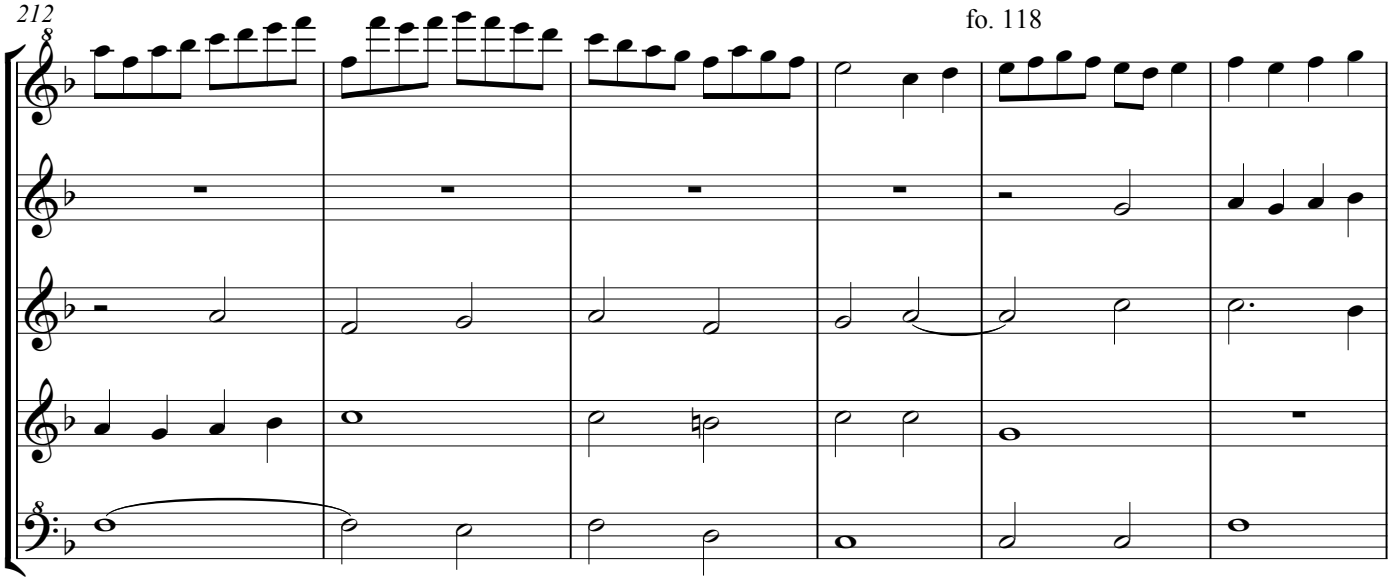
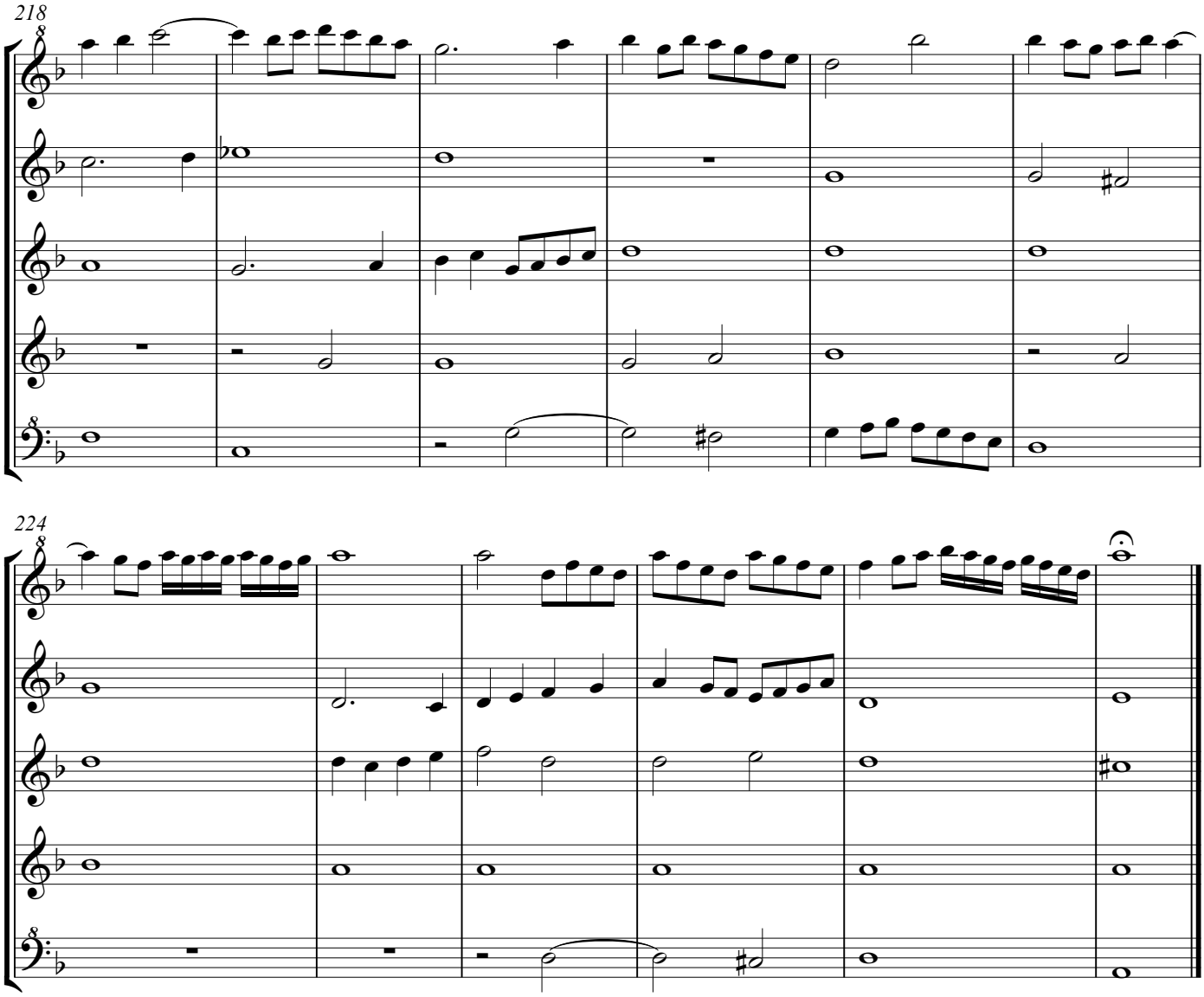


212

fo. 118





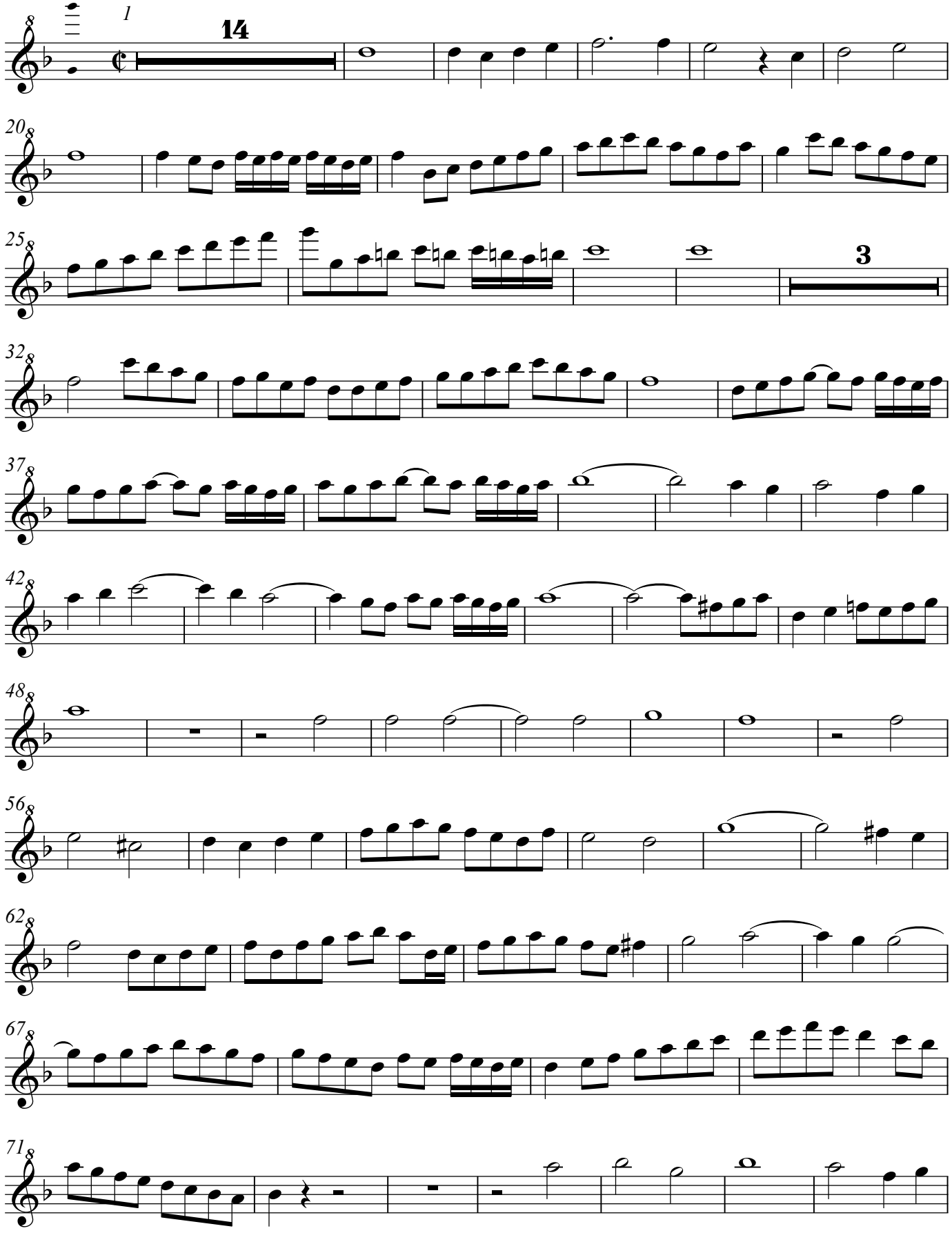
The original clefs of Verdelot's piece, as published by Joh. Formschneider, Novum et insigne opus musicum, Nürnberg 1539, nr. 17, accessible in IMSLP, are C2, C4, C4, C4 and F4, with part names discantus, contratenor, tenor, quintus and bassus. Cabeçon placed the voices in another order: discantus, quintus, contratenor, tenor, bassus, so placing the quintus on his line 4. The original piece by Verdelot is accessible in CPLD. Verdelot's compass of the contratenor (Cabeçon's line 3, here the middle voice) is b-flat-f', tenor (line 2, here voice 4) c-d' and quintus (line 4, here voice 2) c-e'. Cabeçon may have made his own choice, but possibly he used a source with this disposition.
Some transpositions in this recorder arrangement were necessary. I marked octavated or otherwise raised notes with brackets above, and notes moved to other voices with brackets below the staves.

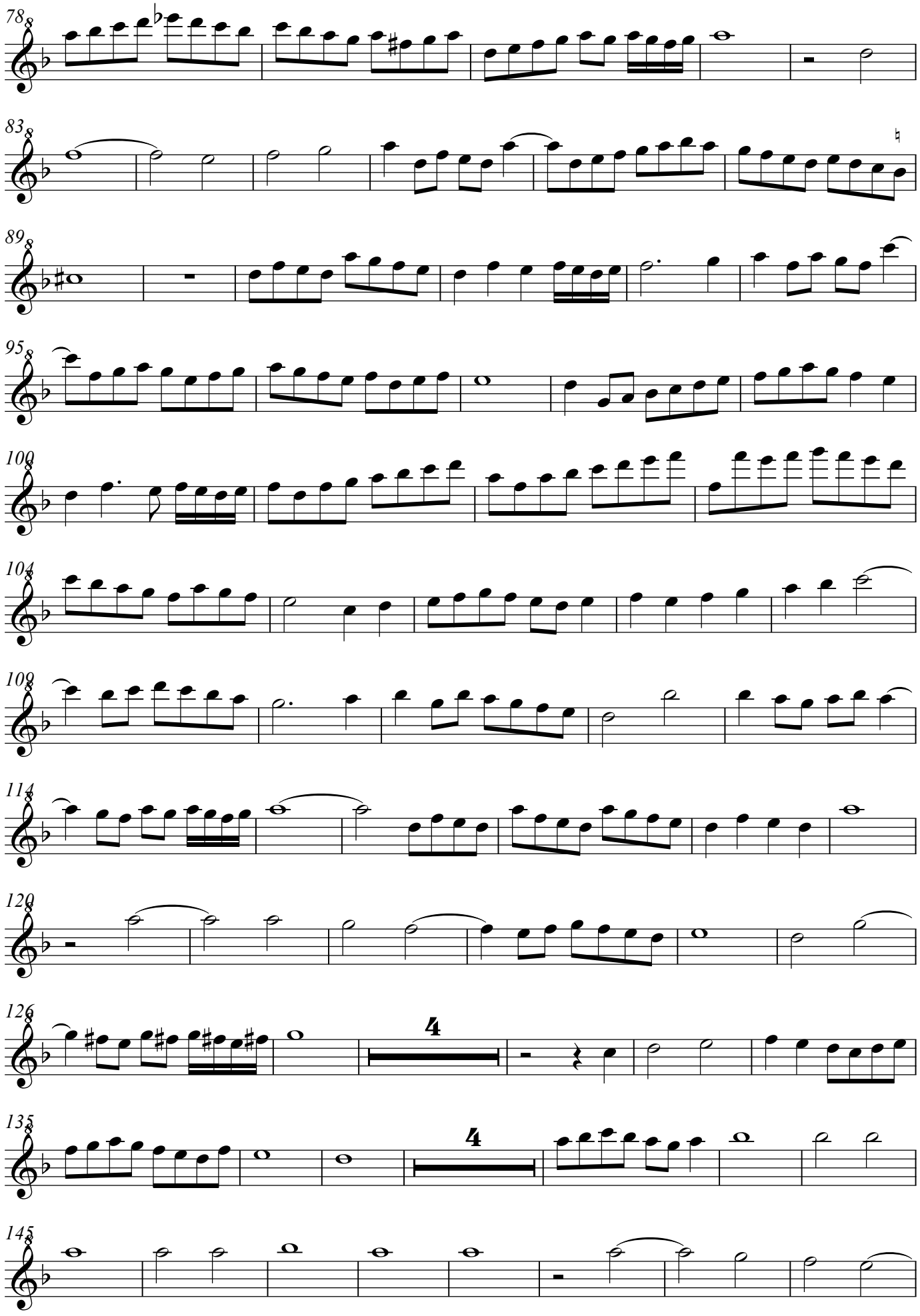
Bar 79 (C.'s line 4, staff 2) quintus note 2 a and (line 1) bassus note 2 f# are notated one quaver position too far to the right, I changed # at quintus note 2 a to discantus note 6 f'#;
Bar 145 (line and staff 3) contratenor and (line 1) bassus contains 7 quavers only; I prefer lengthening the first note supposing that the duration signs ♩ and ♪ are missing;
Bar 192 bassus: lengthening sign missing;
Bar 221 (line 4, staff 2) quintus: rest sign missing.

Si bona suscepimus Verdelot

Treble Recorder Discantus Fo. 114v. Philippe Verdelot

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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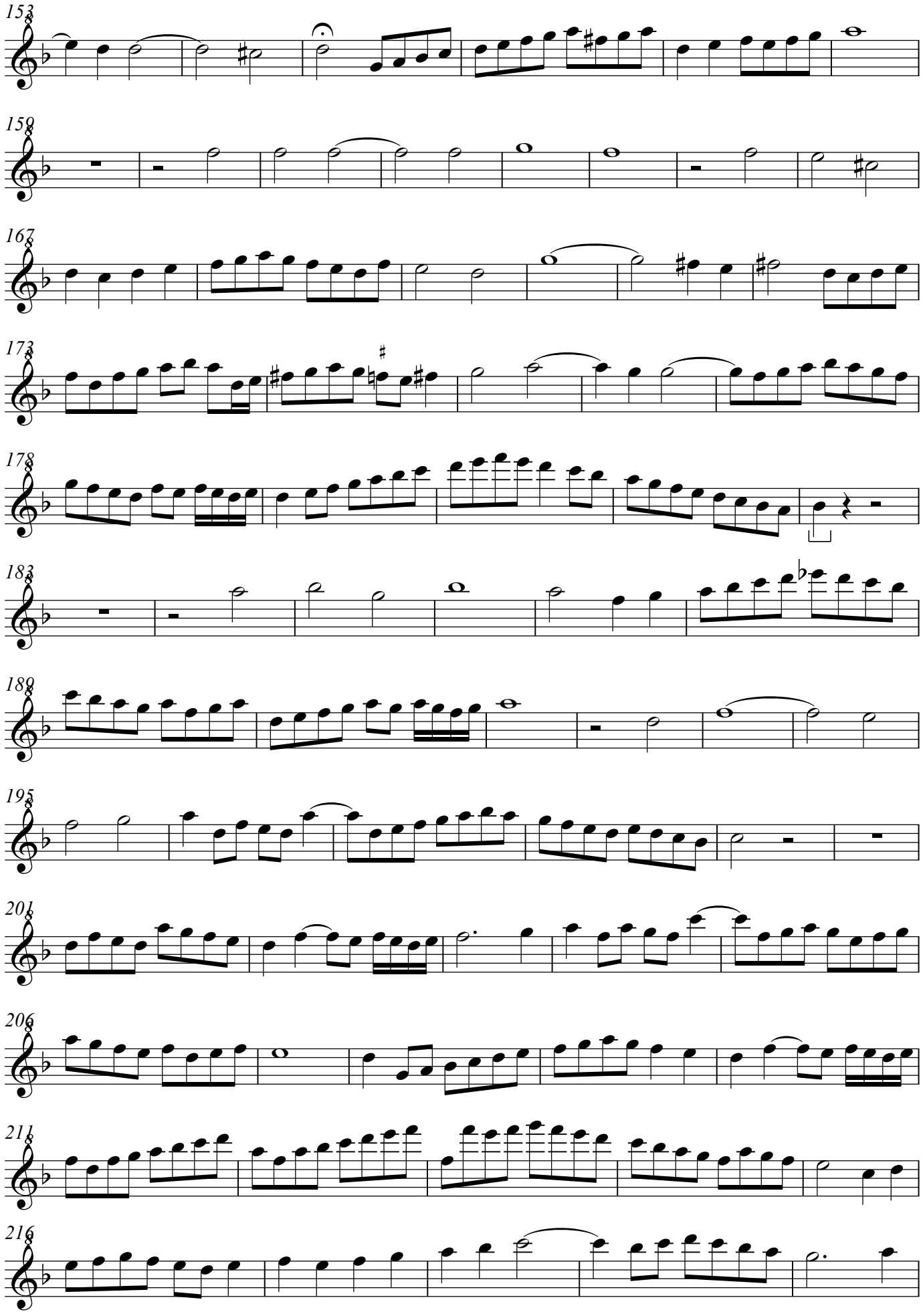
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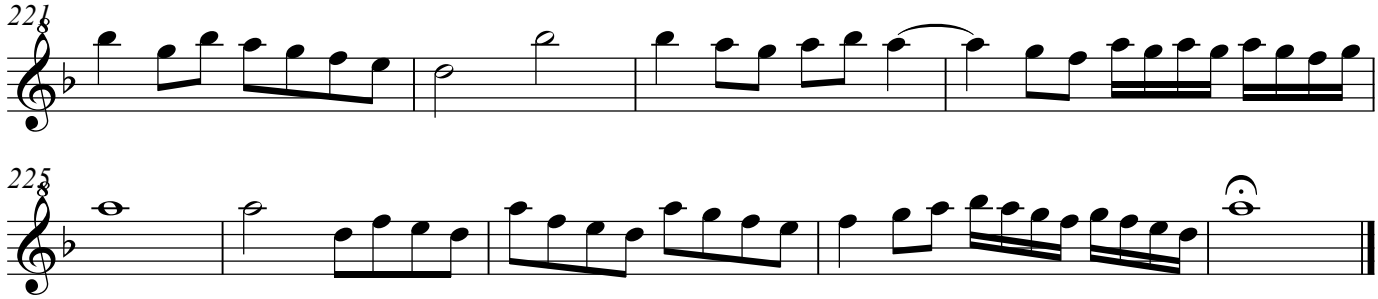

221

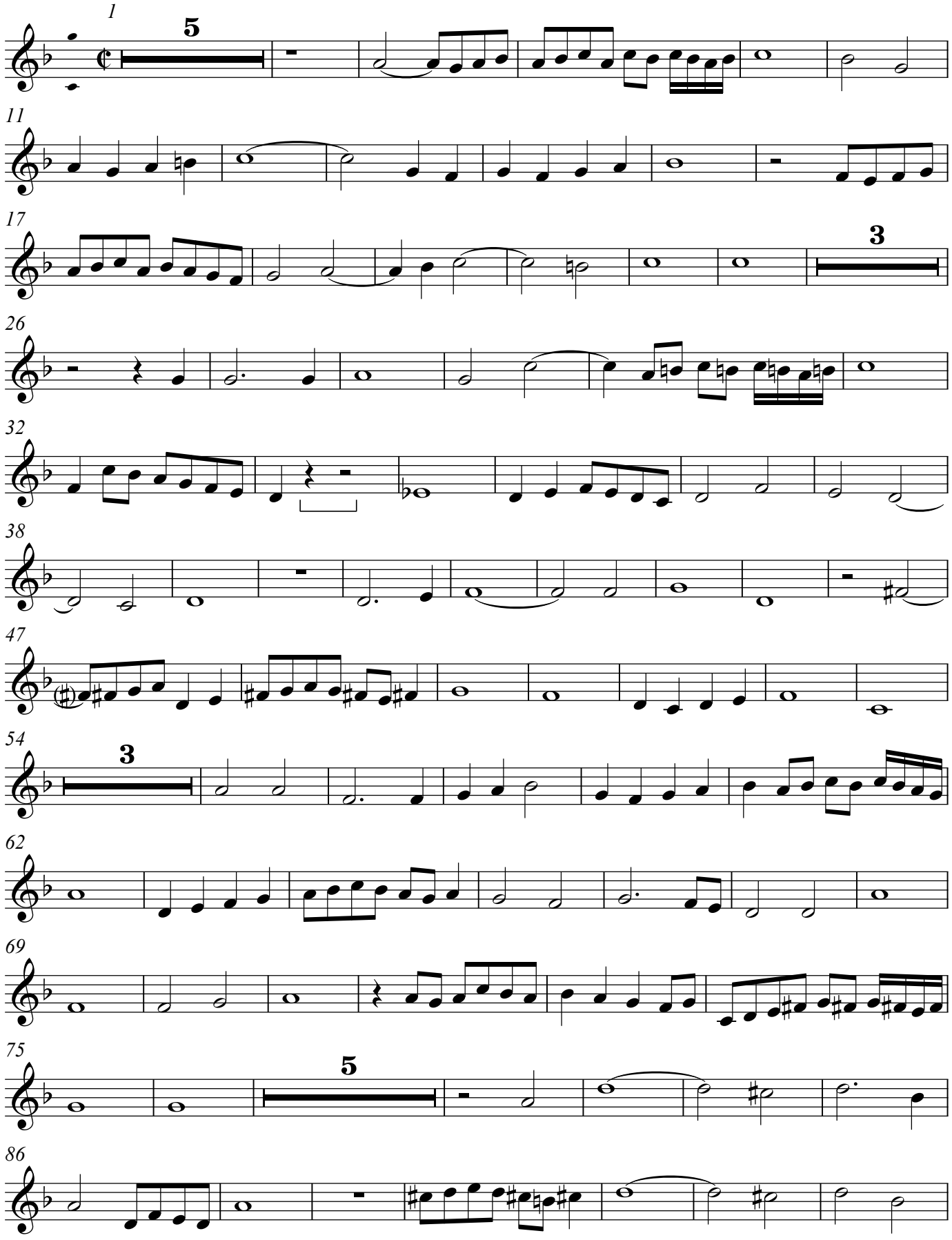
225

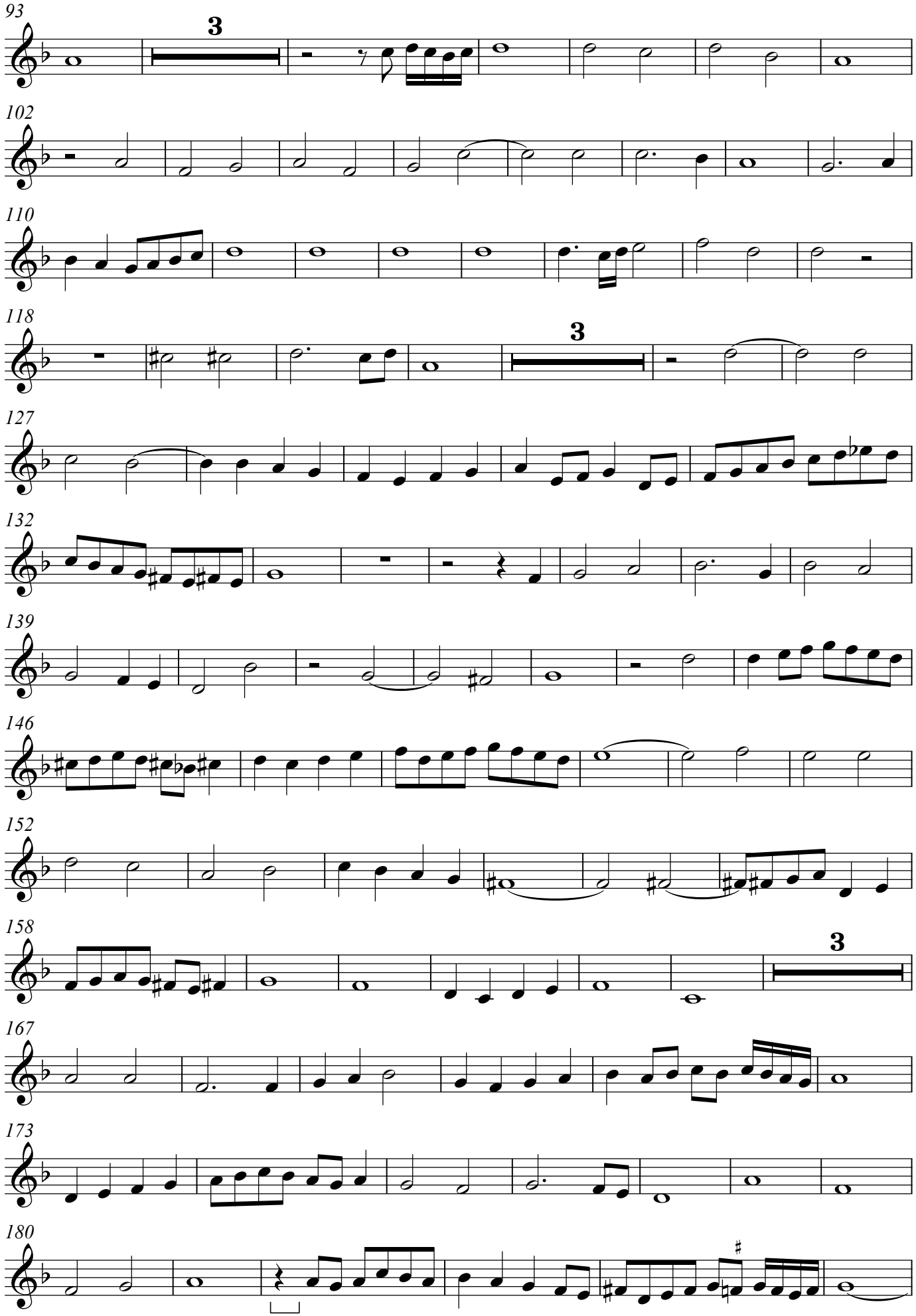
Si bona suscepimus Verdelot

Fo. 114v. Philippe Verdelot

Tenor Recorder Contratenor

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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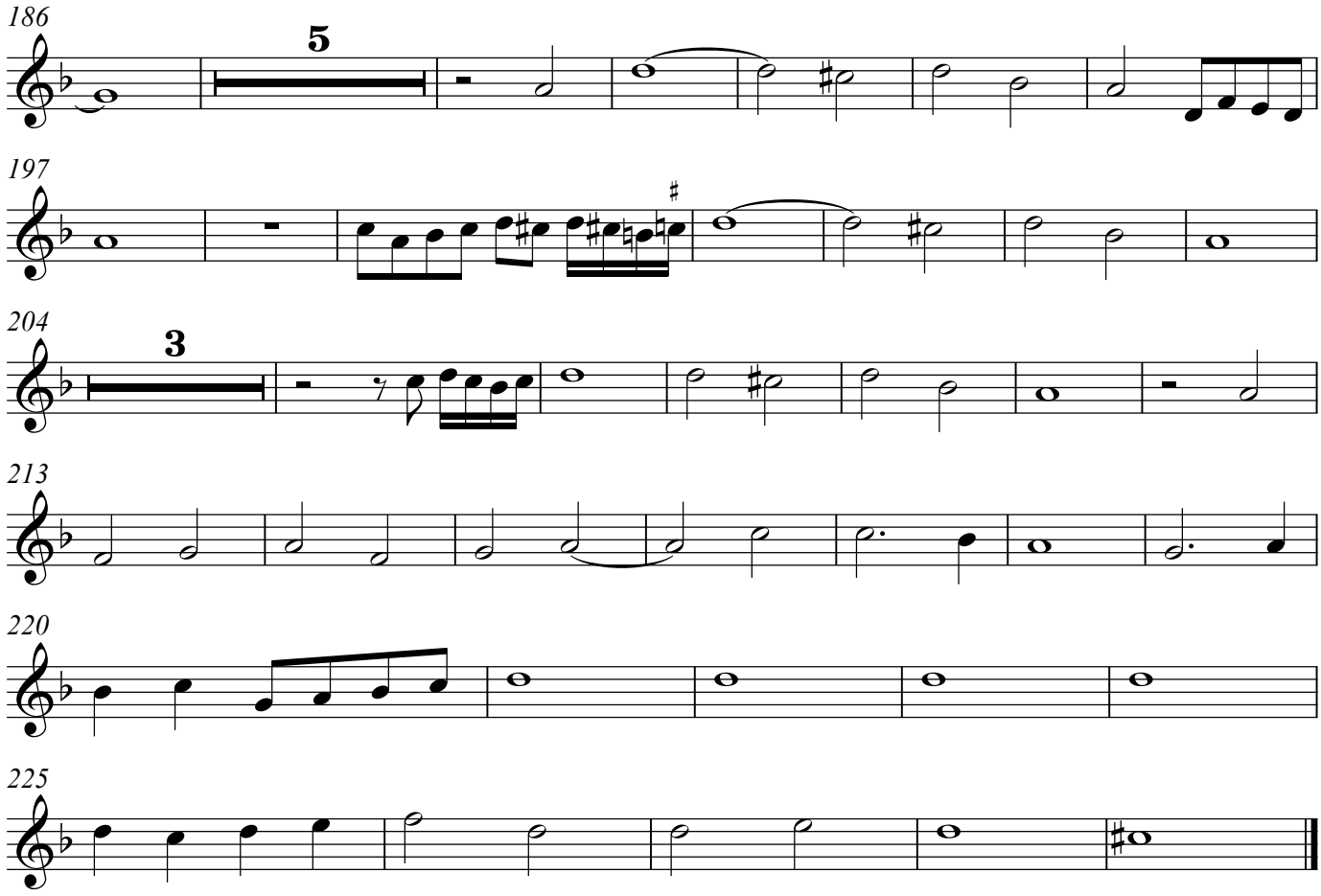
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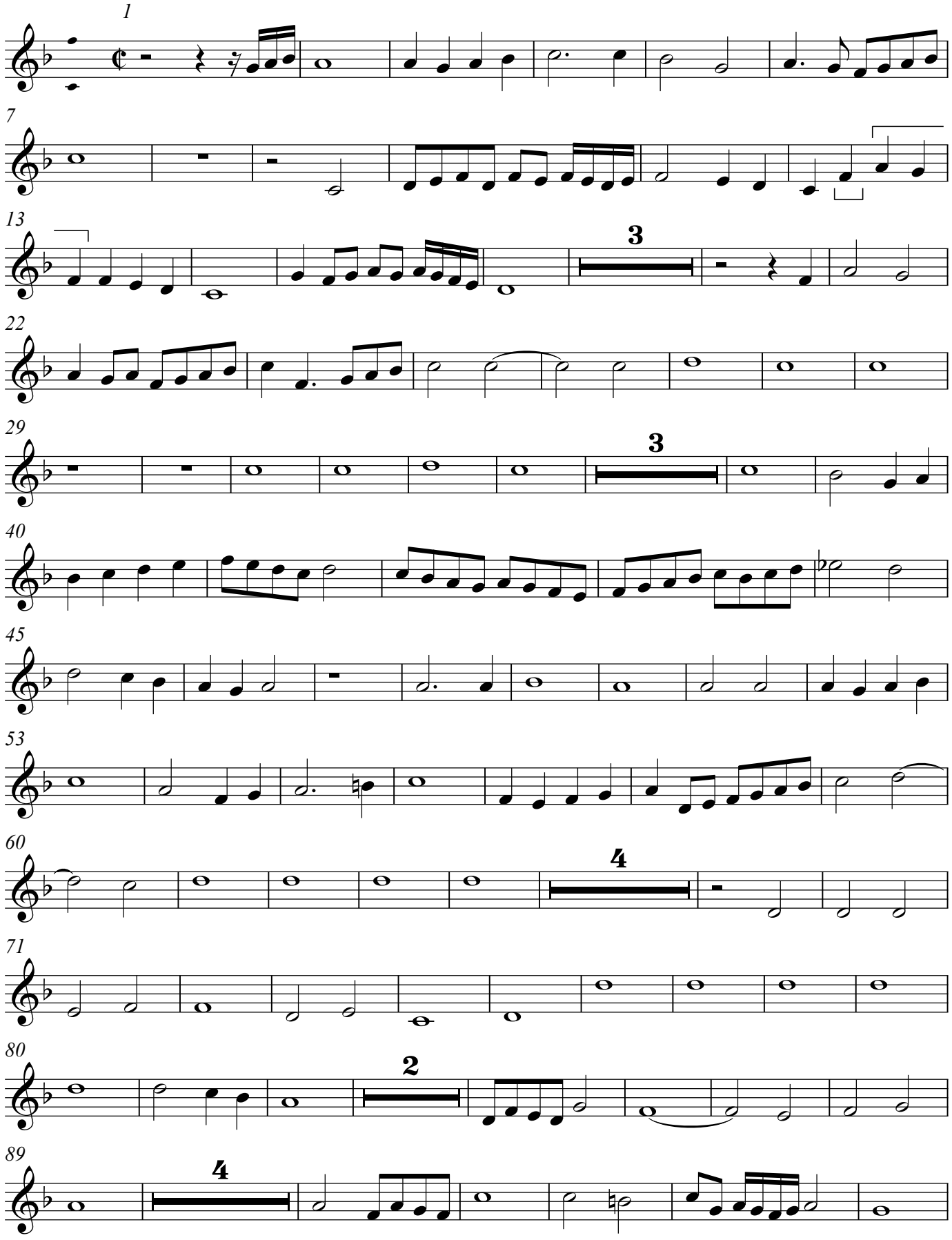
5
197
204
3
213
220
225

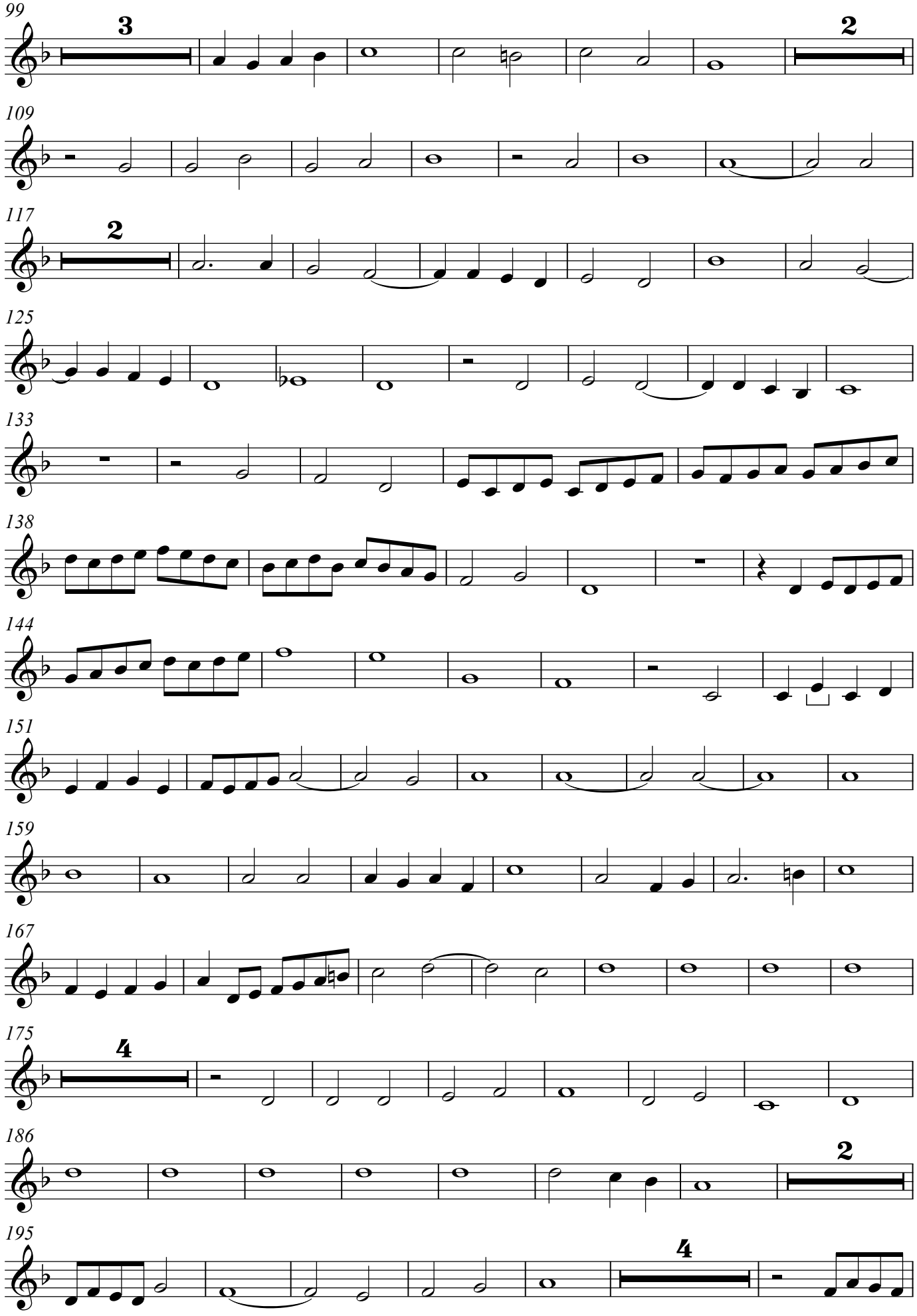
Si bona suscepimus Verdelot

Fo. 114v. Philippe Verdelot

Tenor Recorder Tenor

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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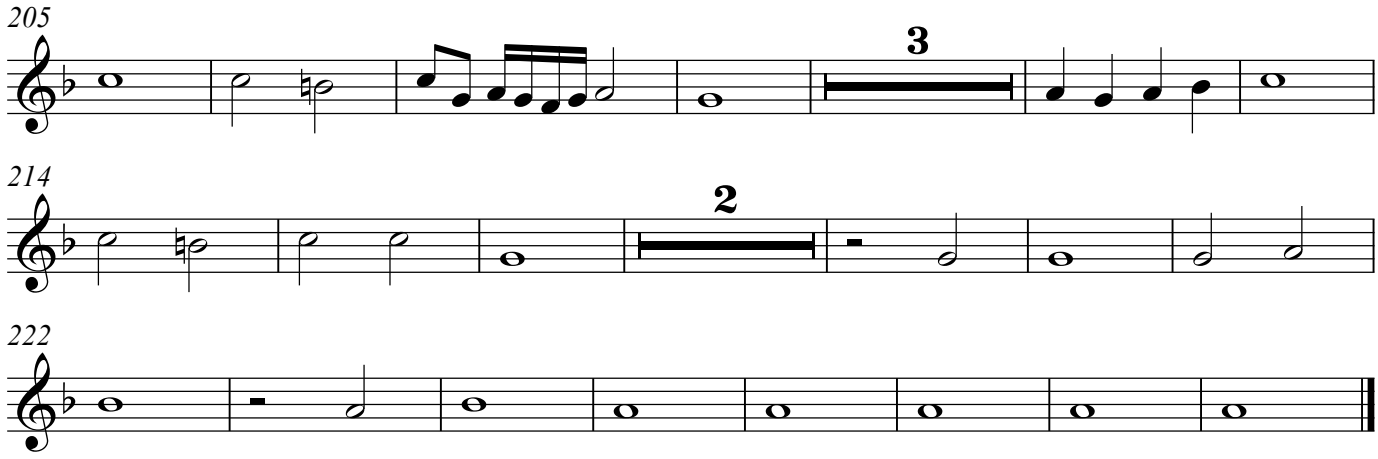
4

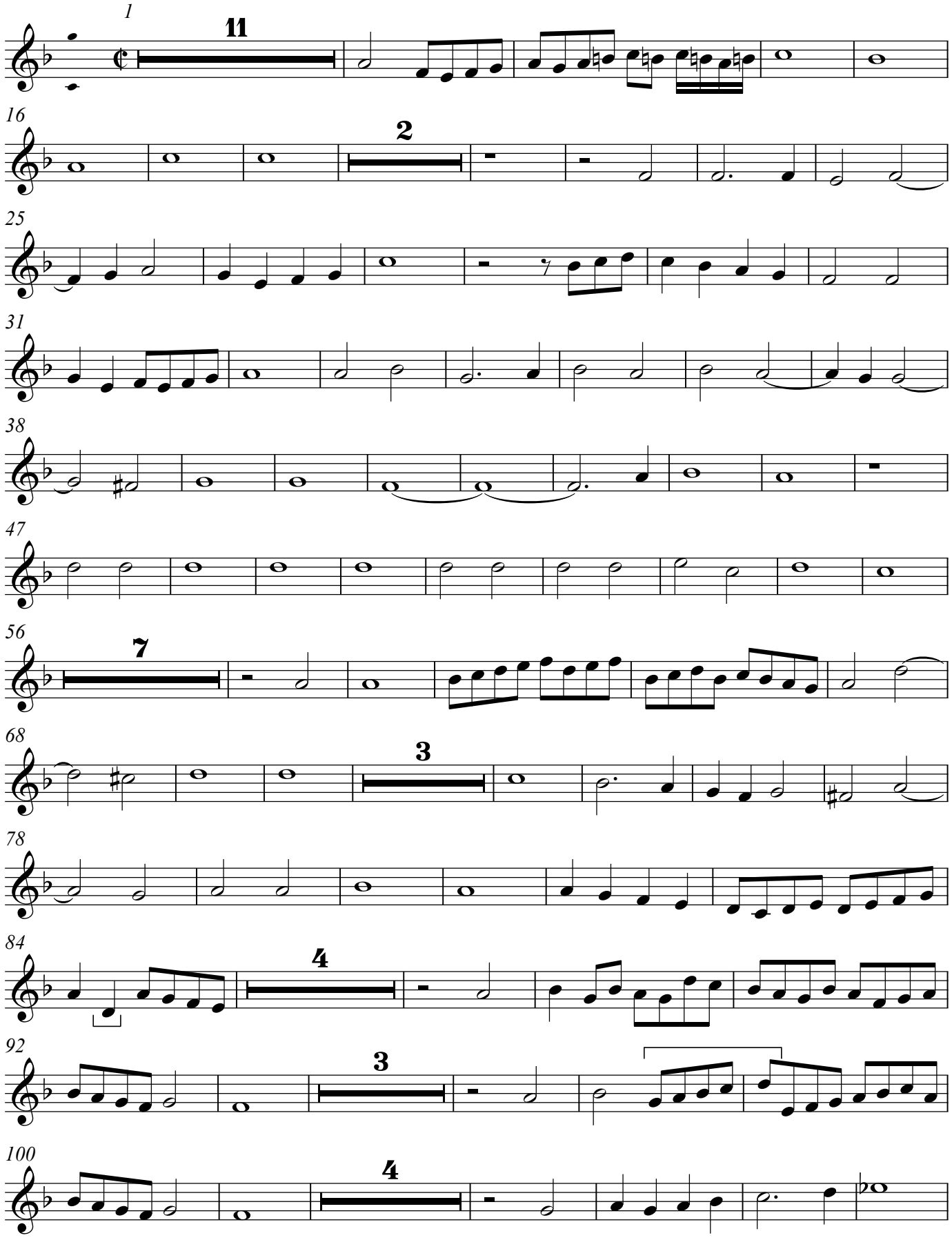

205
3
214
2
222

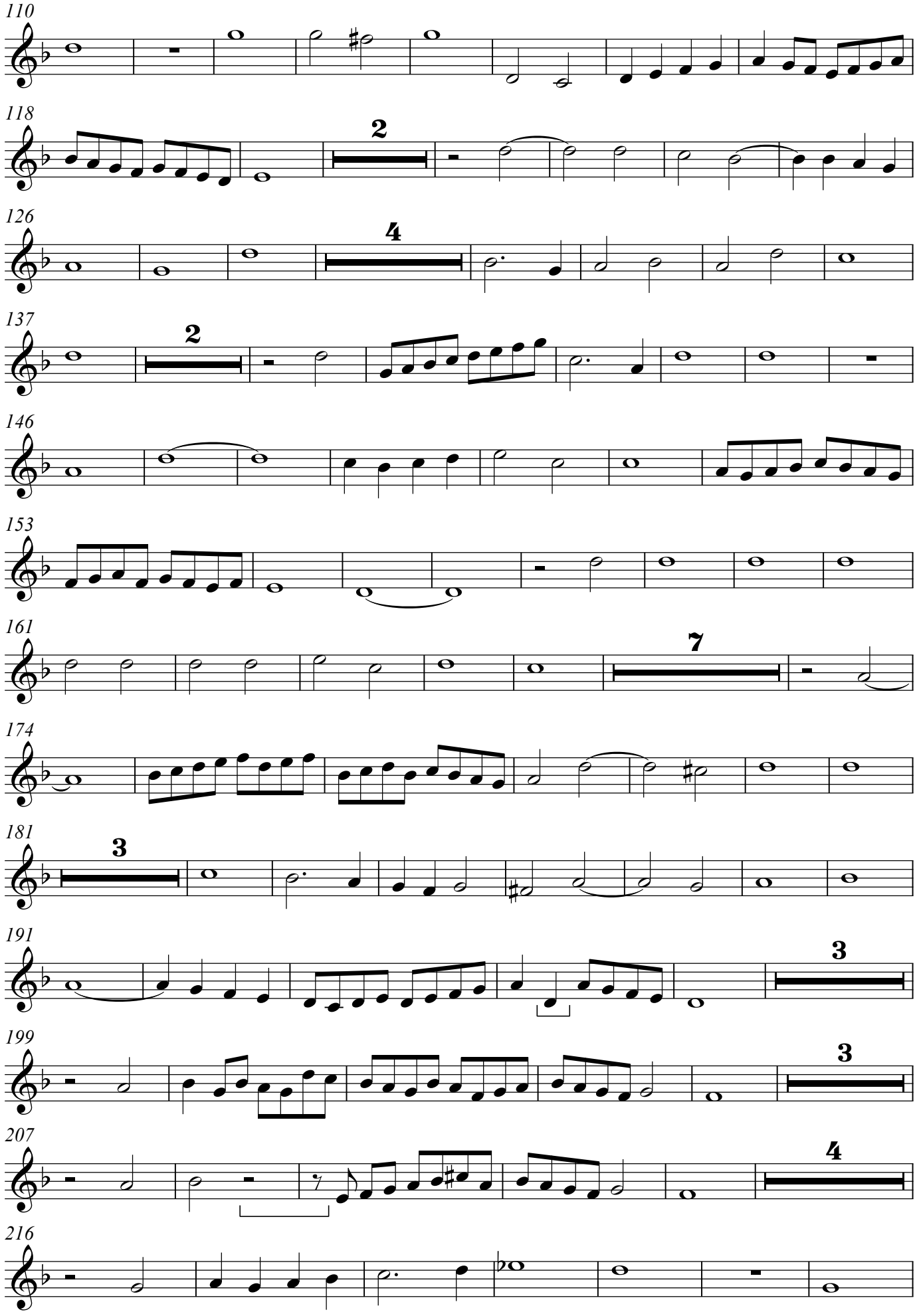
Si bona suscepimus Verdelot

Fo. 114v. Philippe Verdelot

Tenor Recorder Quintus

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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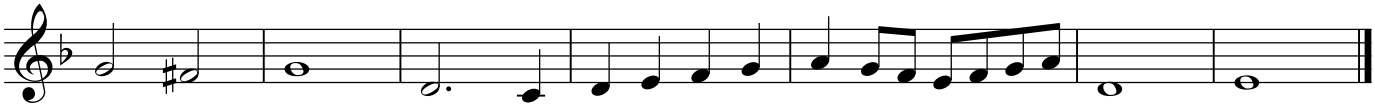
223

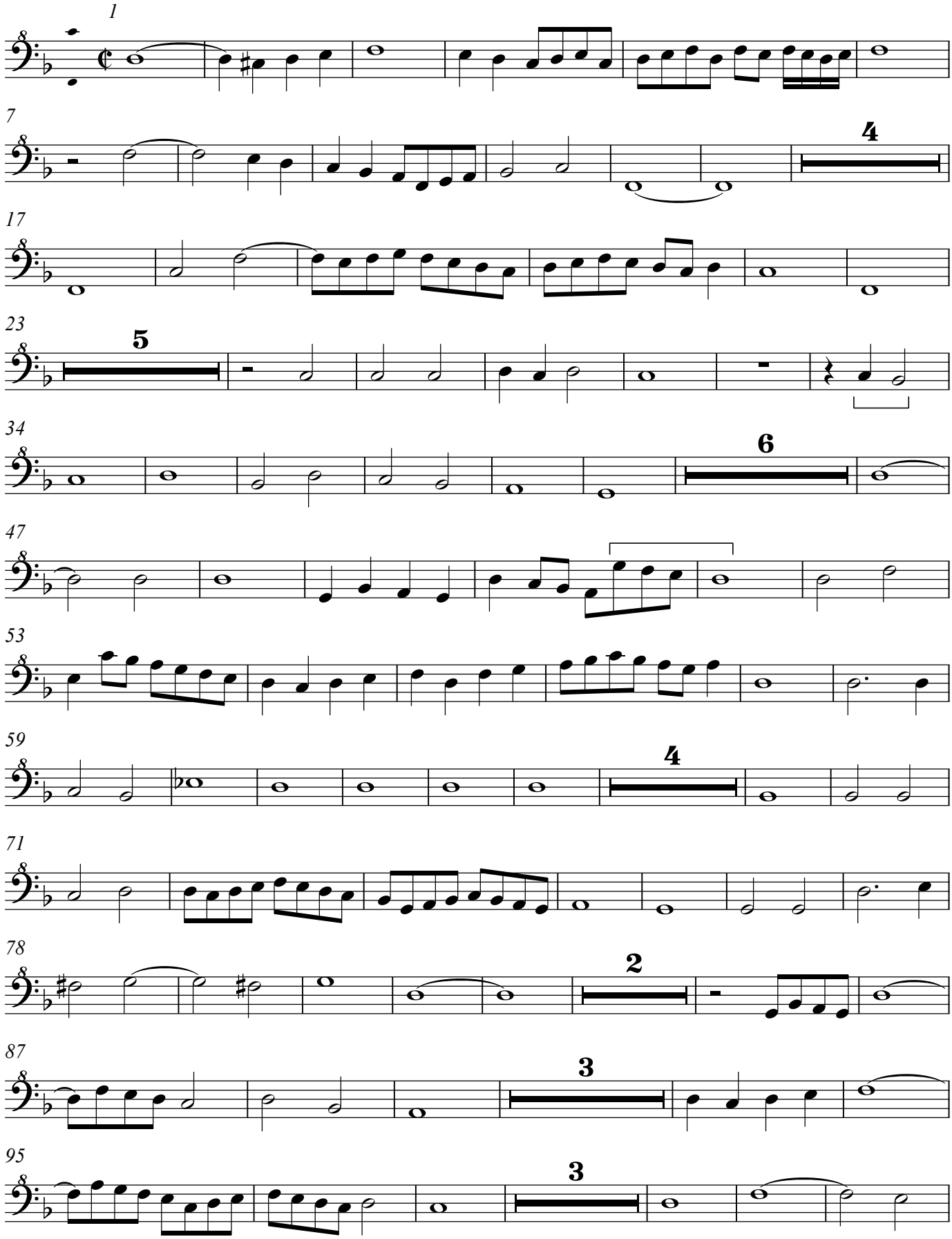


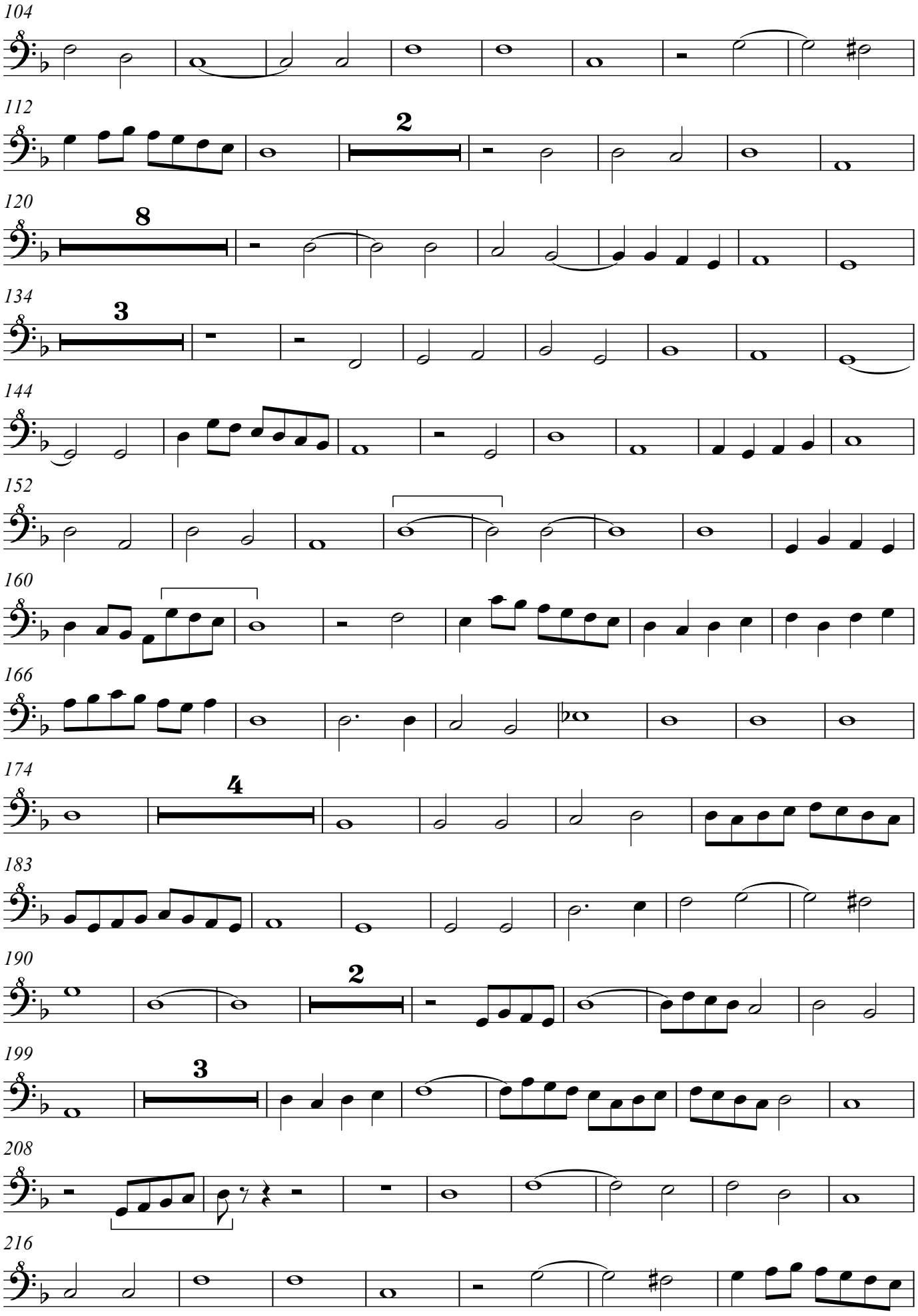
Si bona suscepimus Verdelot

Bass Recorder Bassus

Fo. 114v. Philippe Verdelot

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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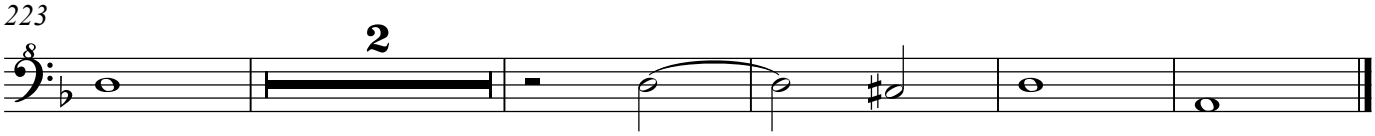
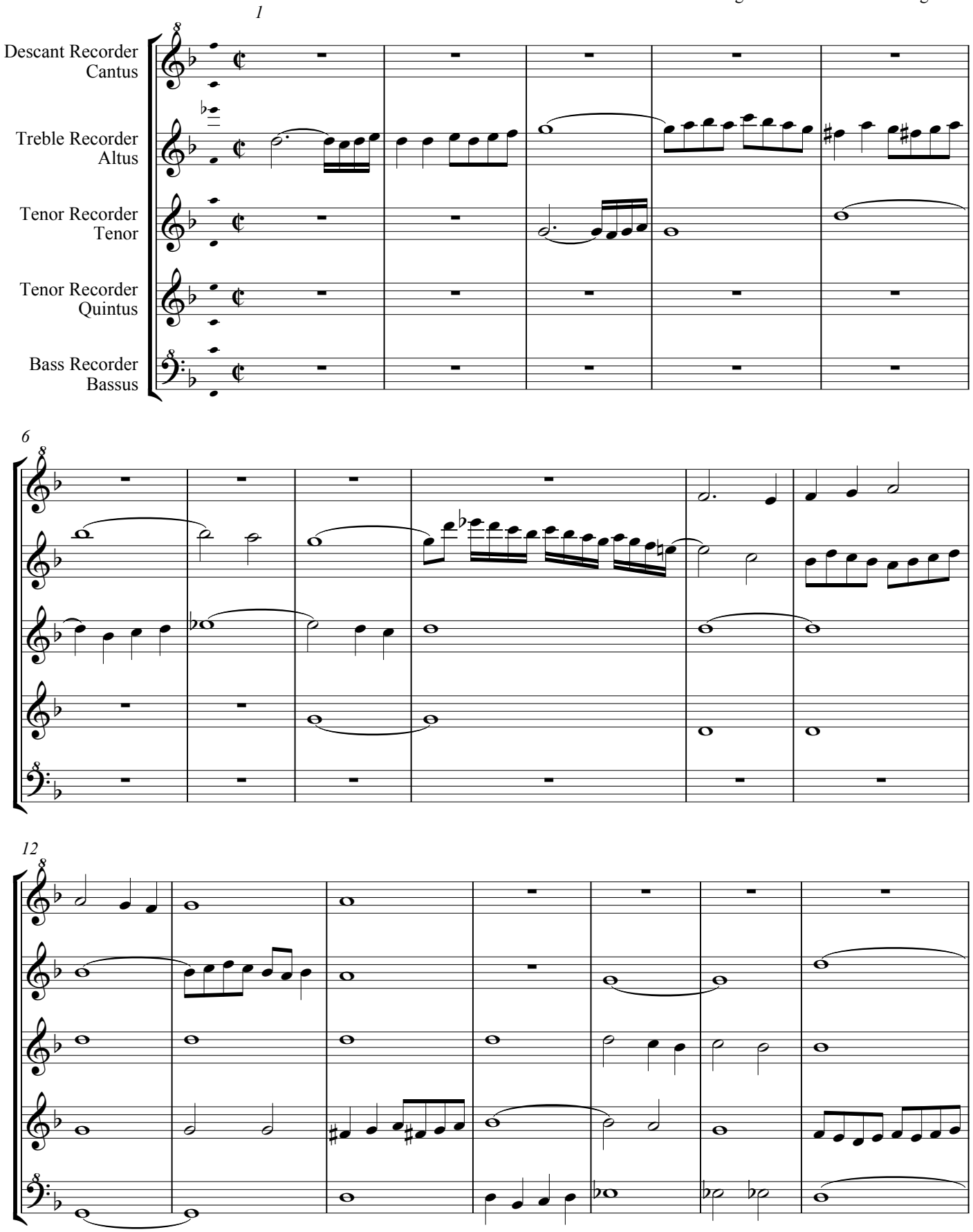


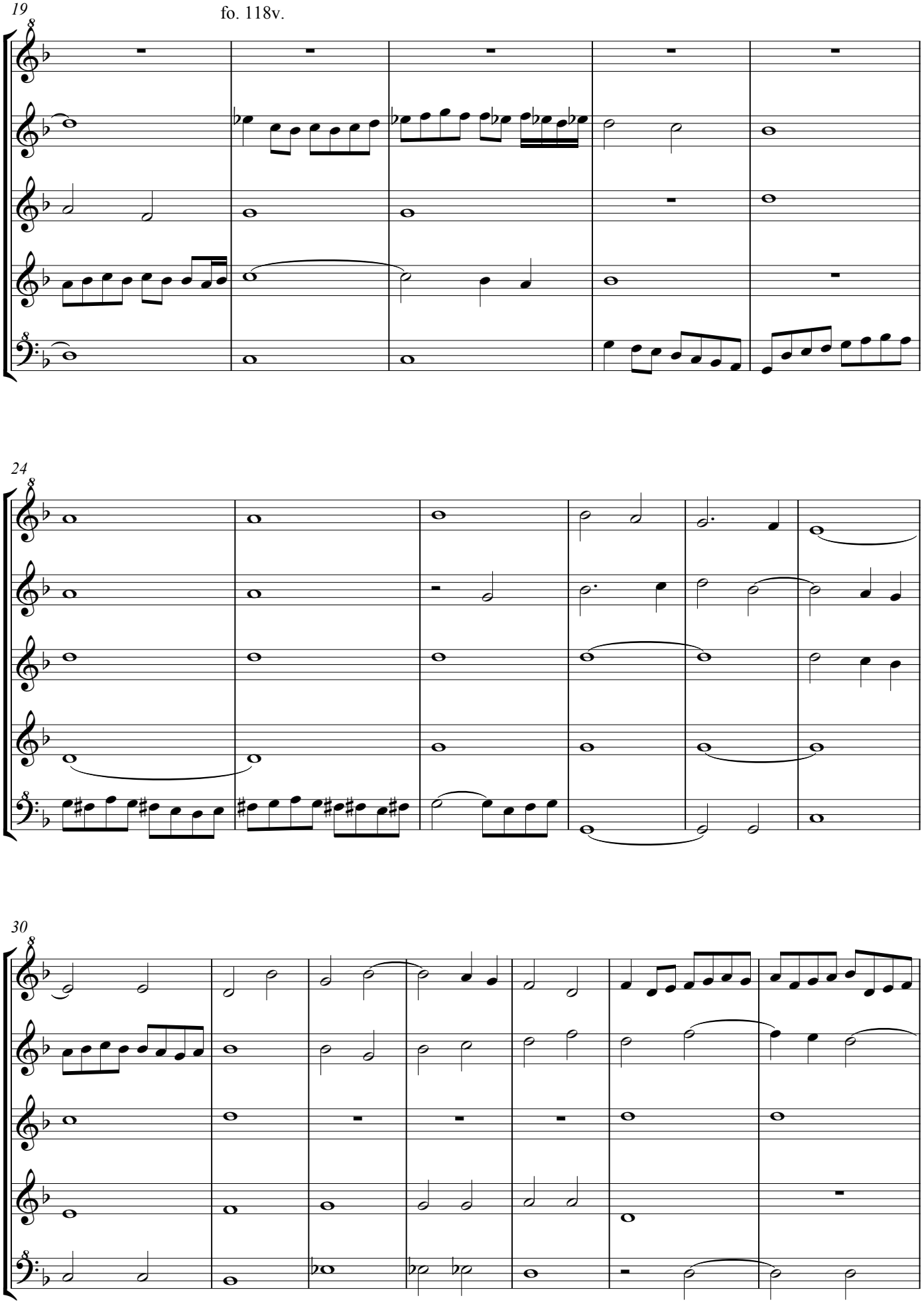
Aspice Domine Iaquet

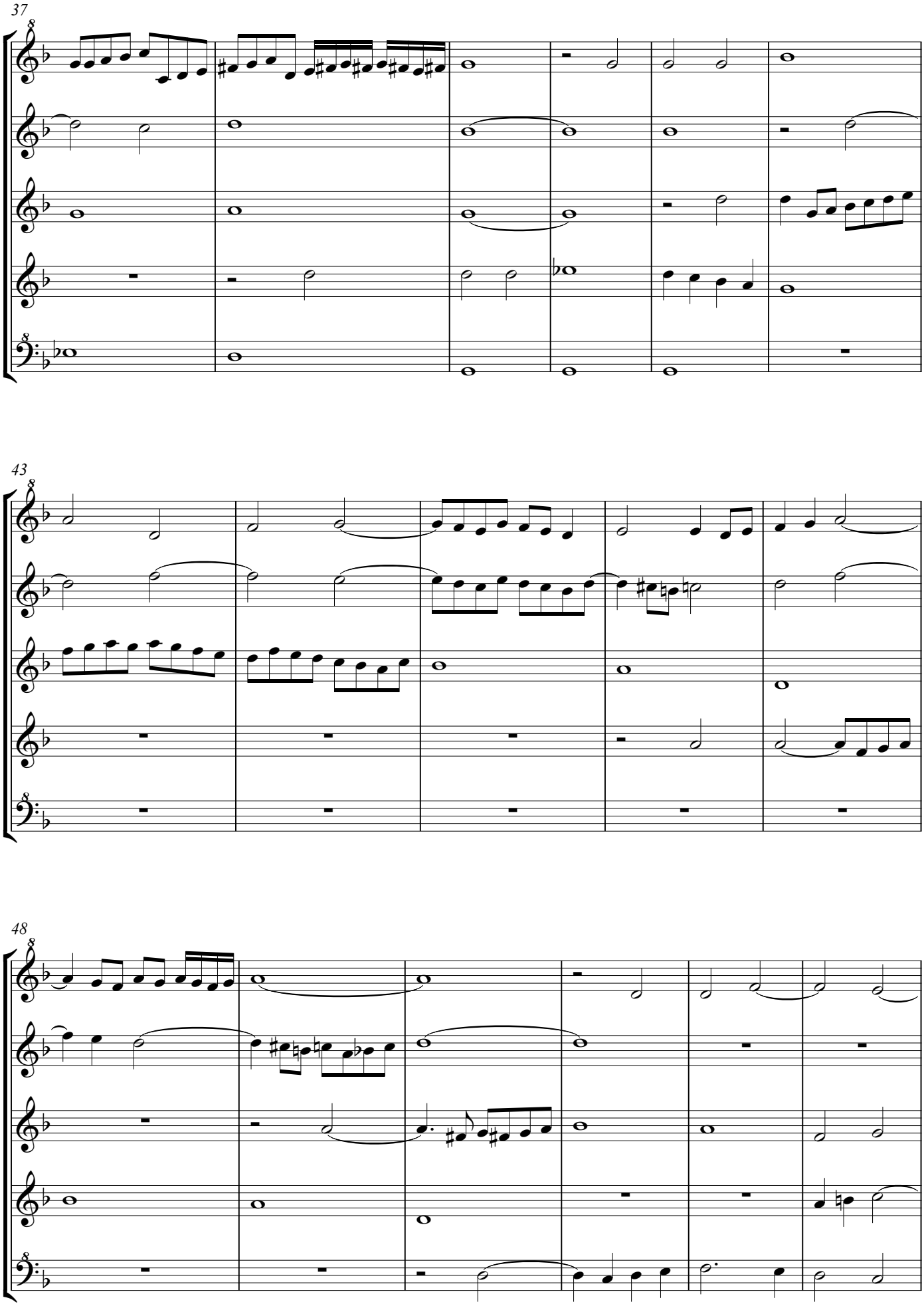
Fo. 118 Jacquet de Mantua, Aspice Domine quia facta est

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



fo. 118v.

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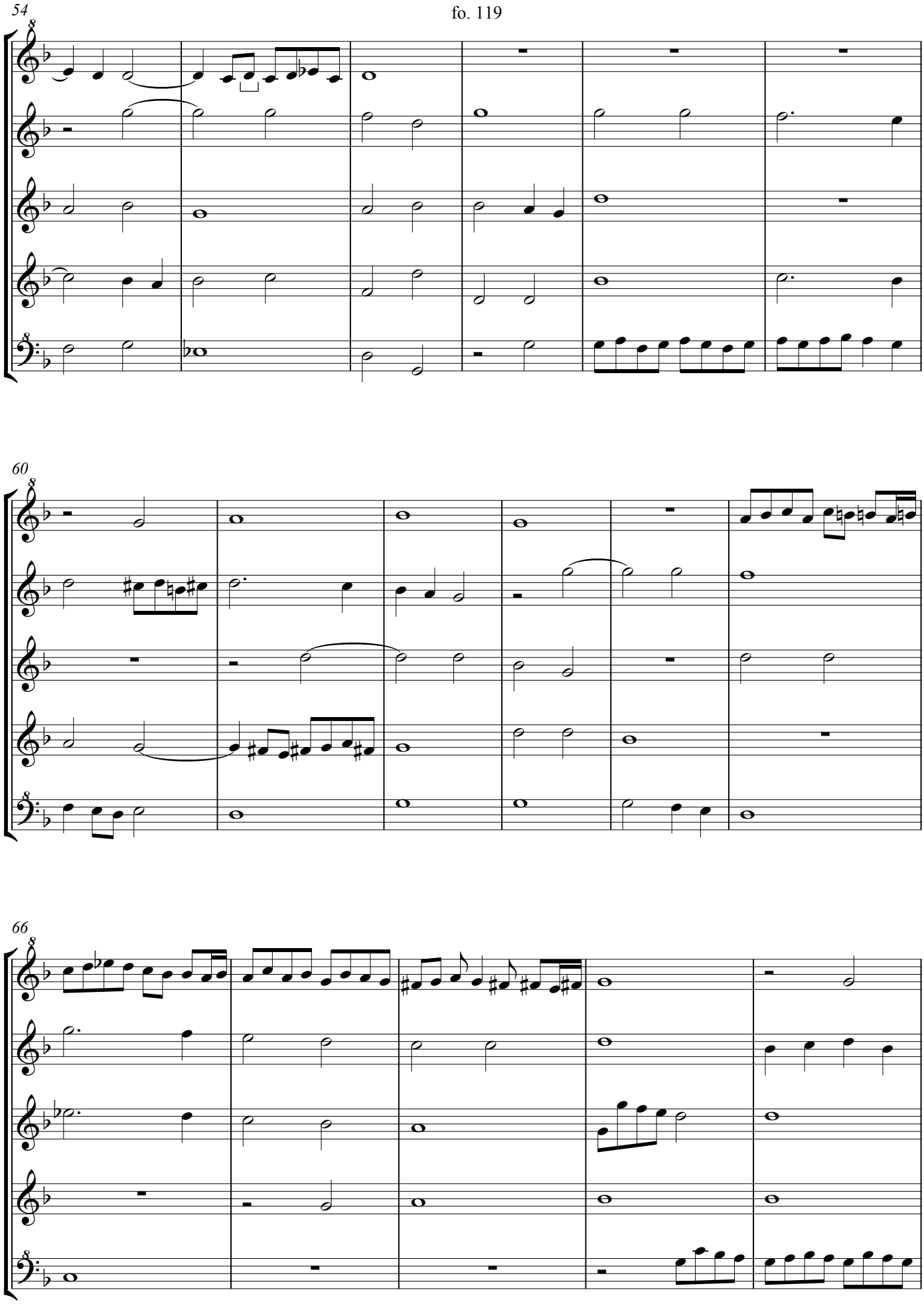
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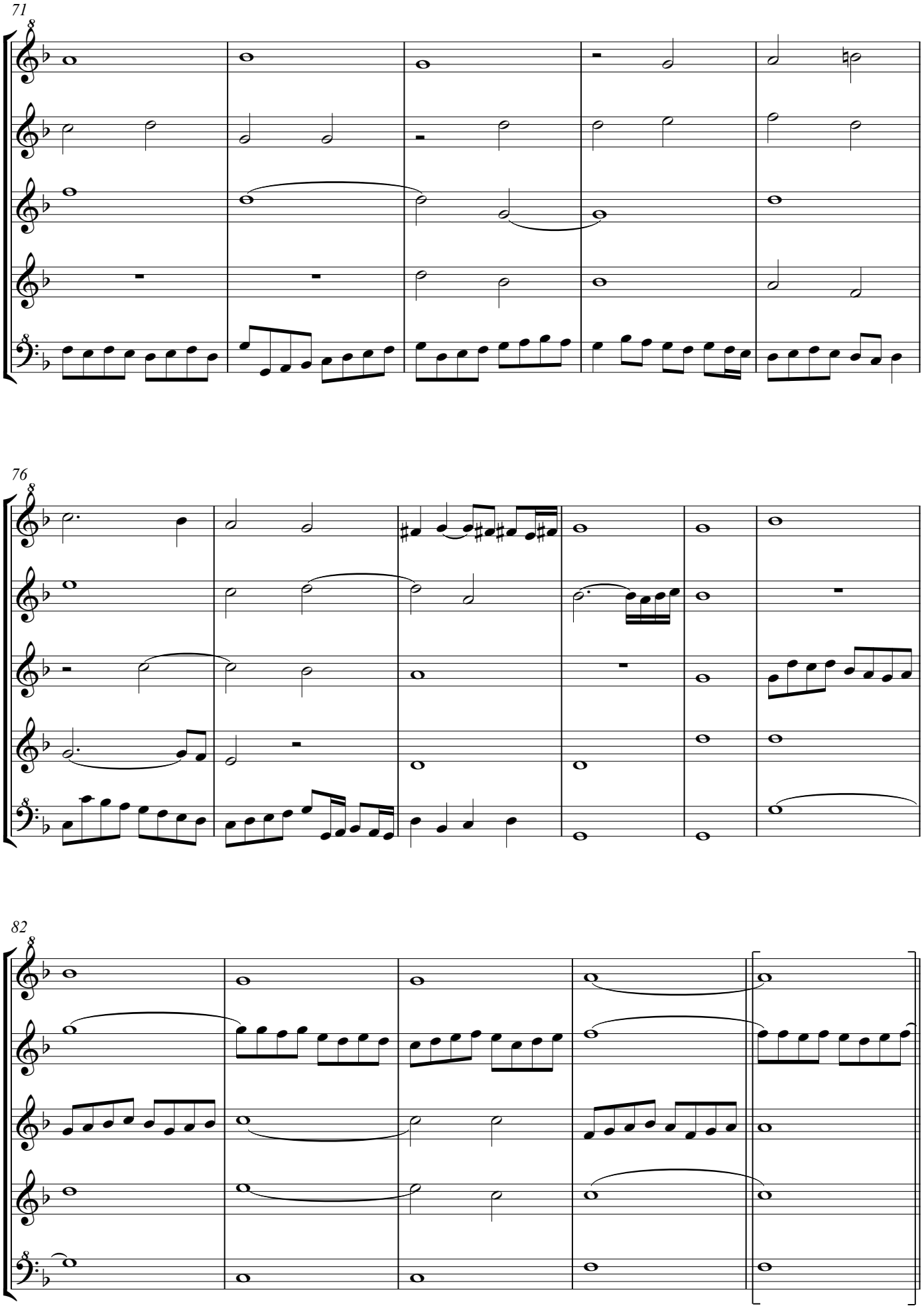
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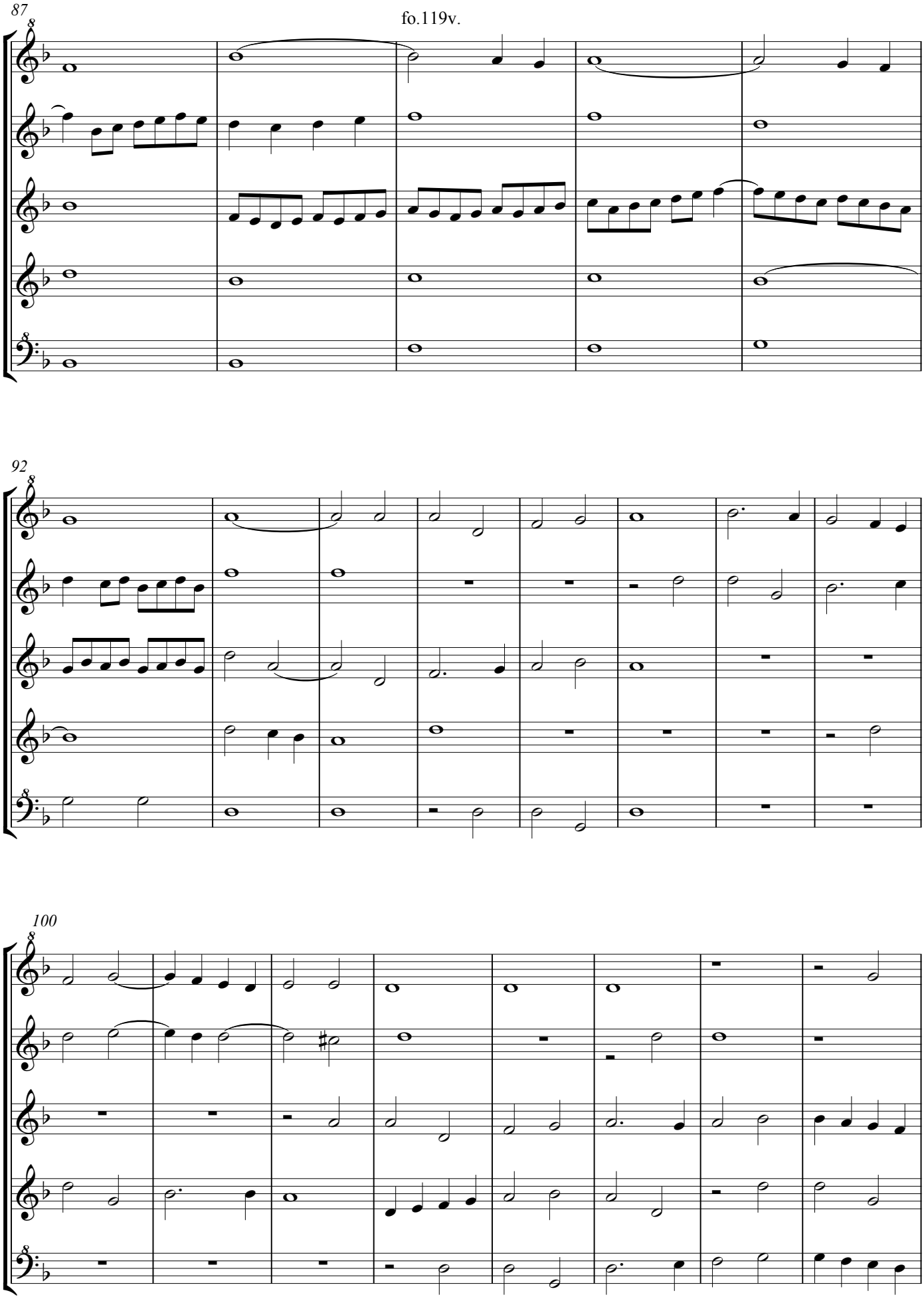
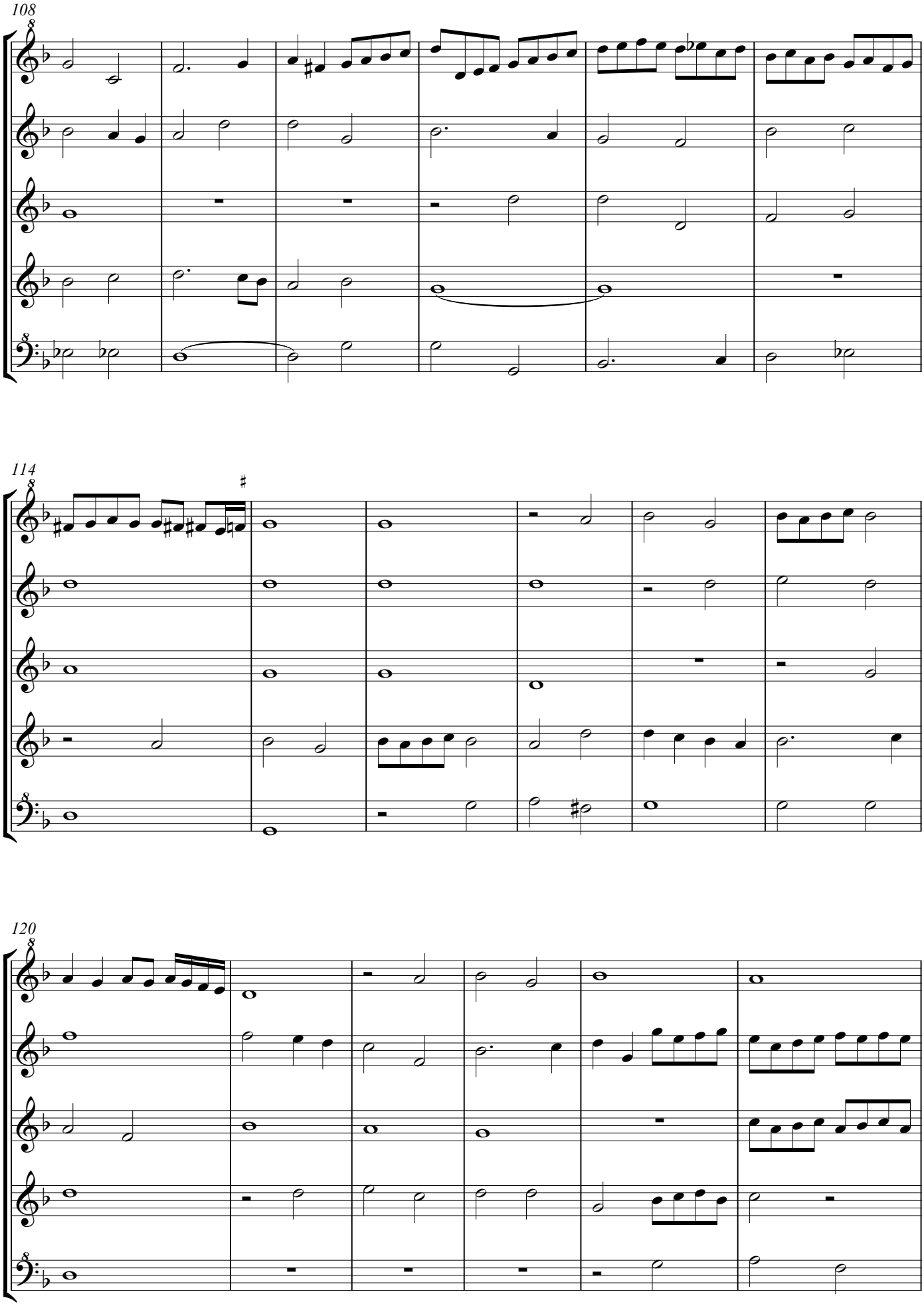
fo.119v.

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fo.120

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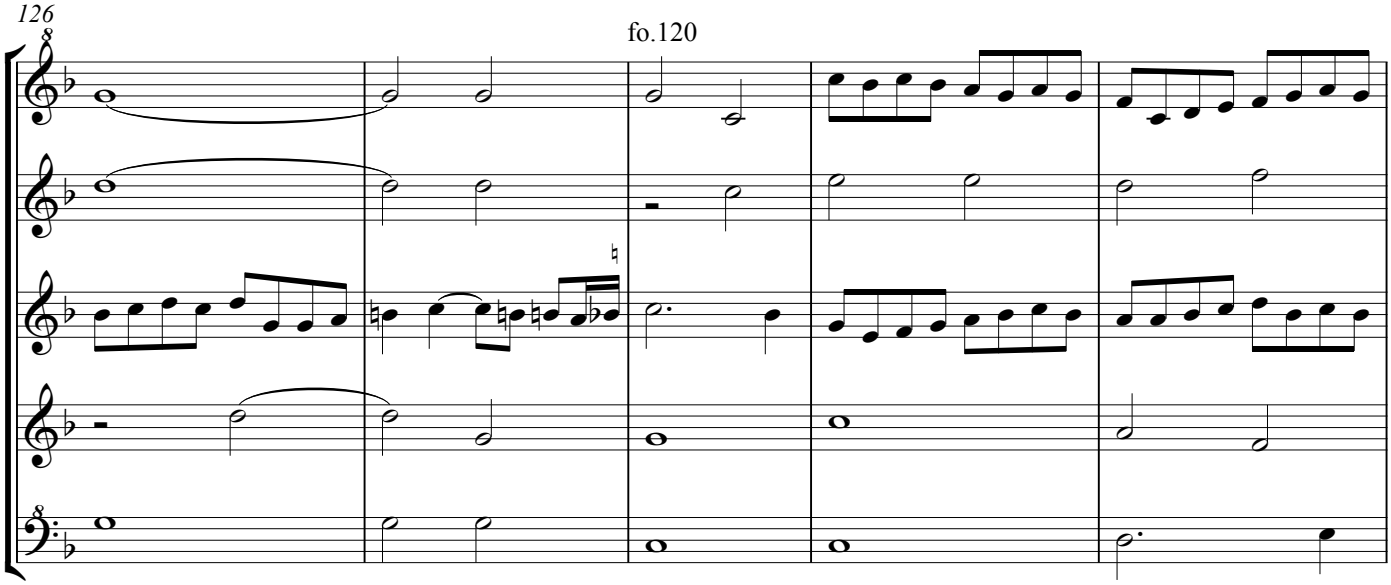

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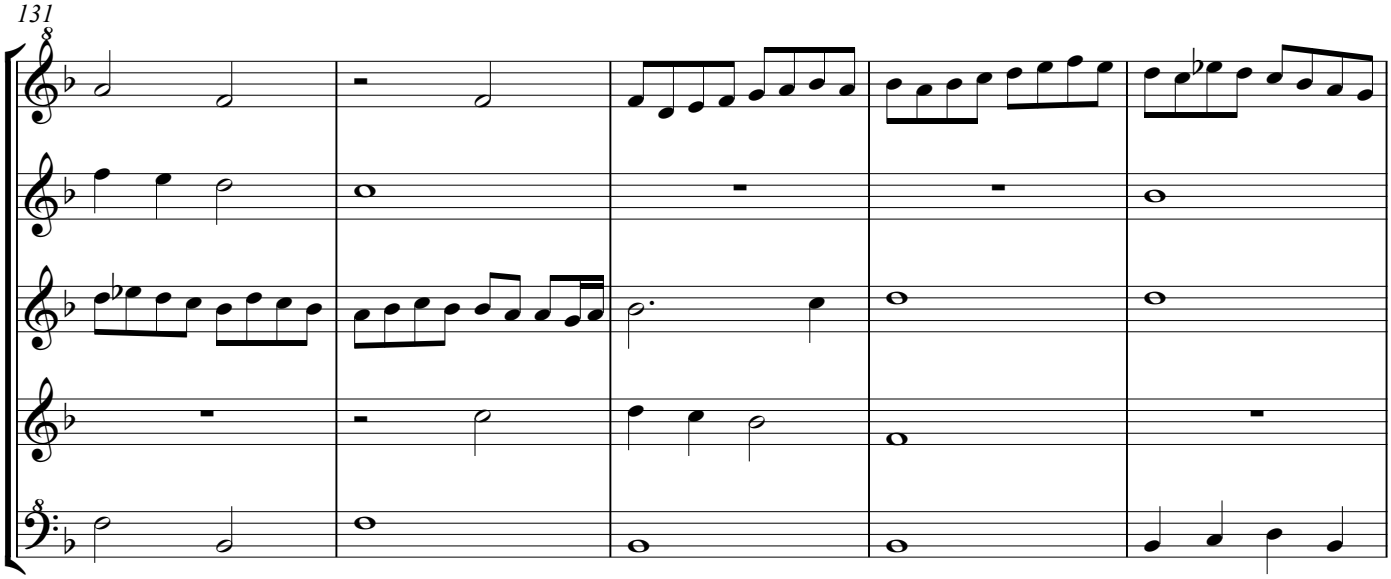

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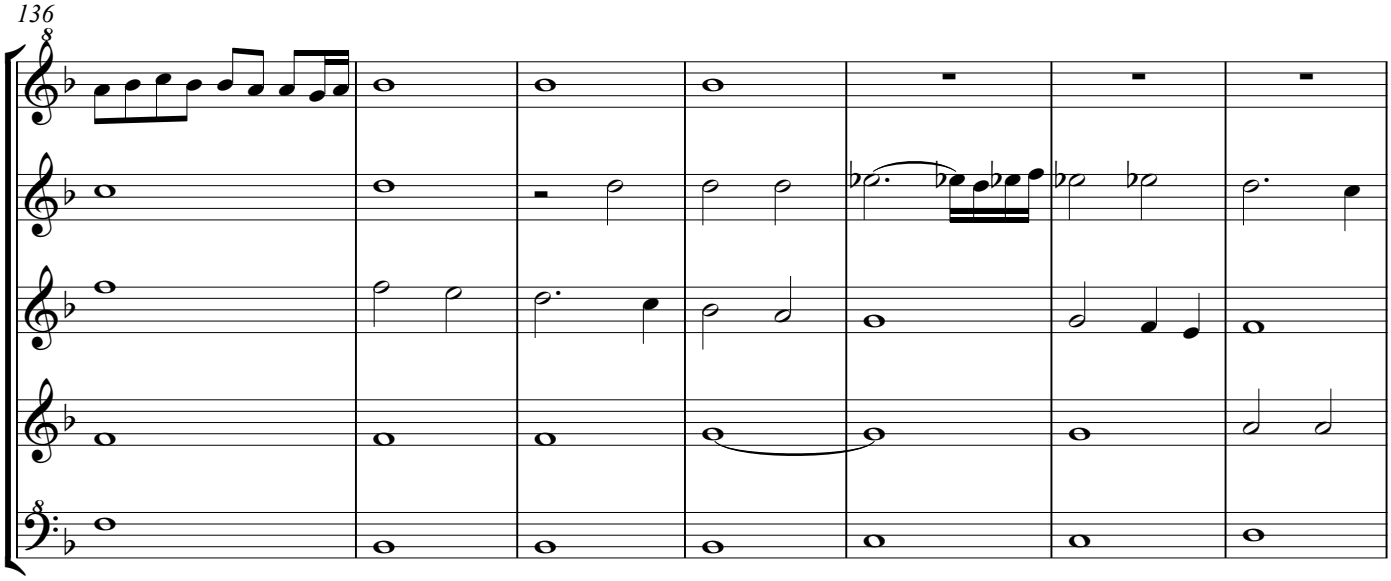

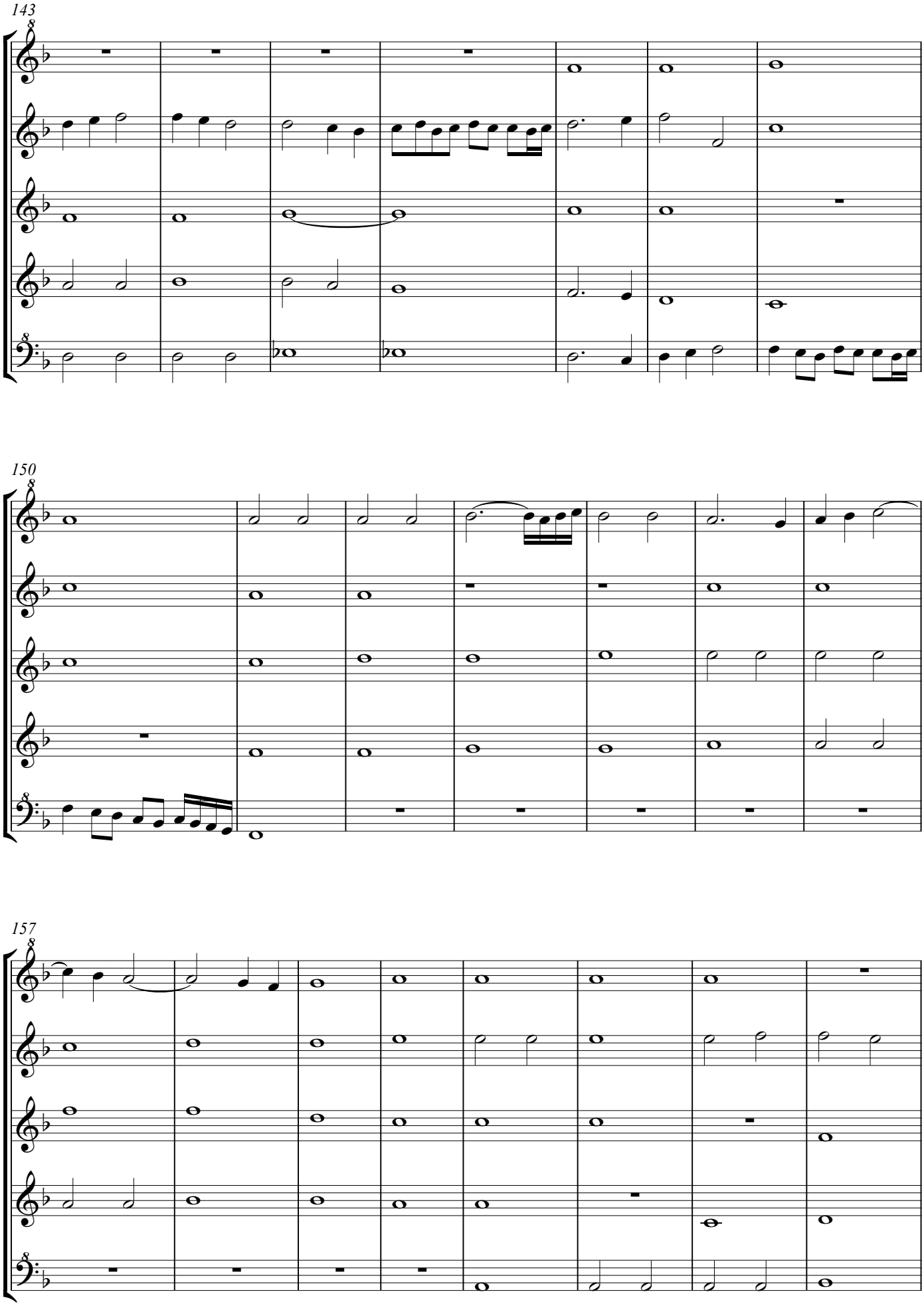
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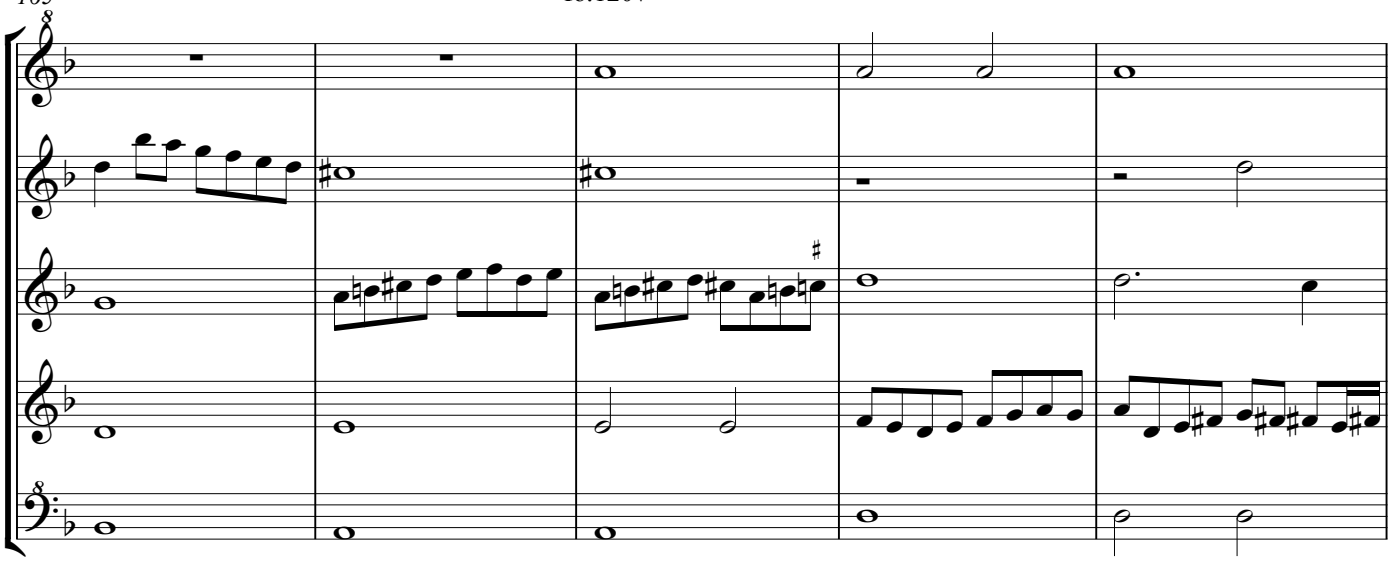

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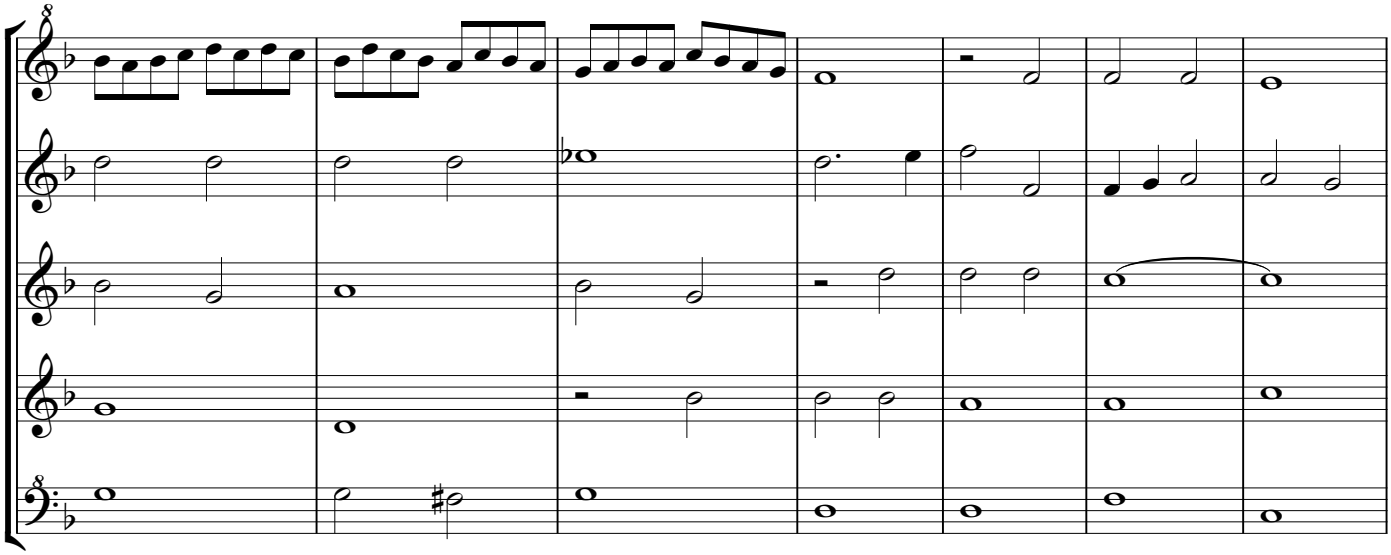

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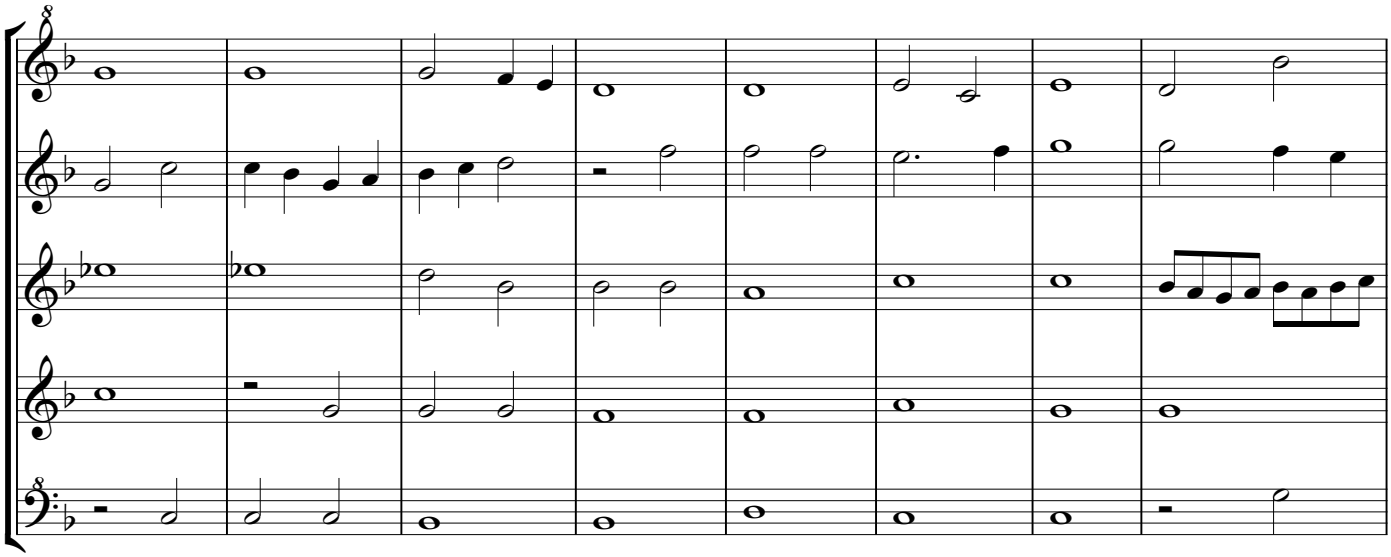

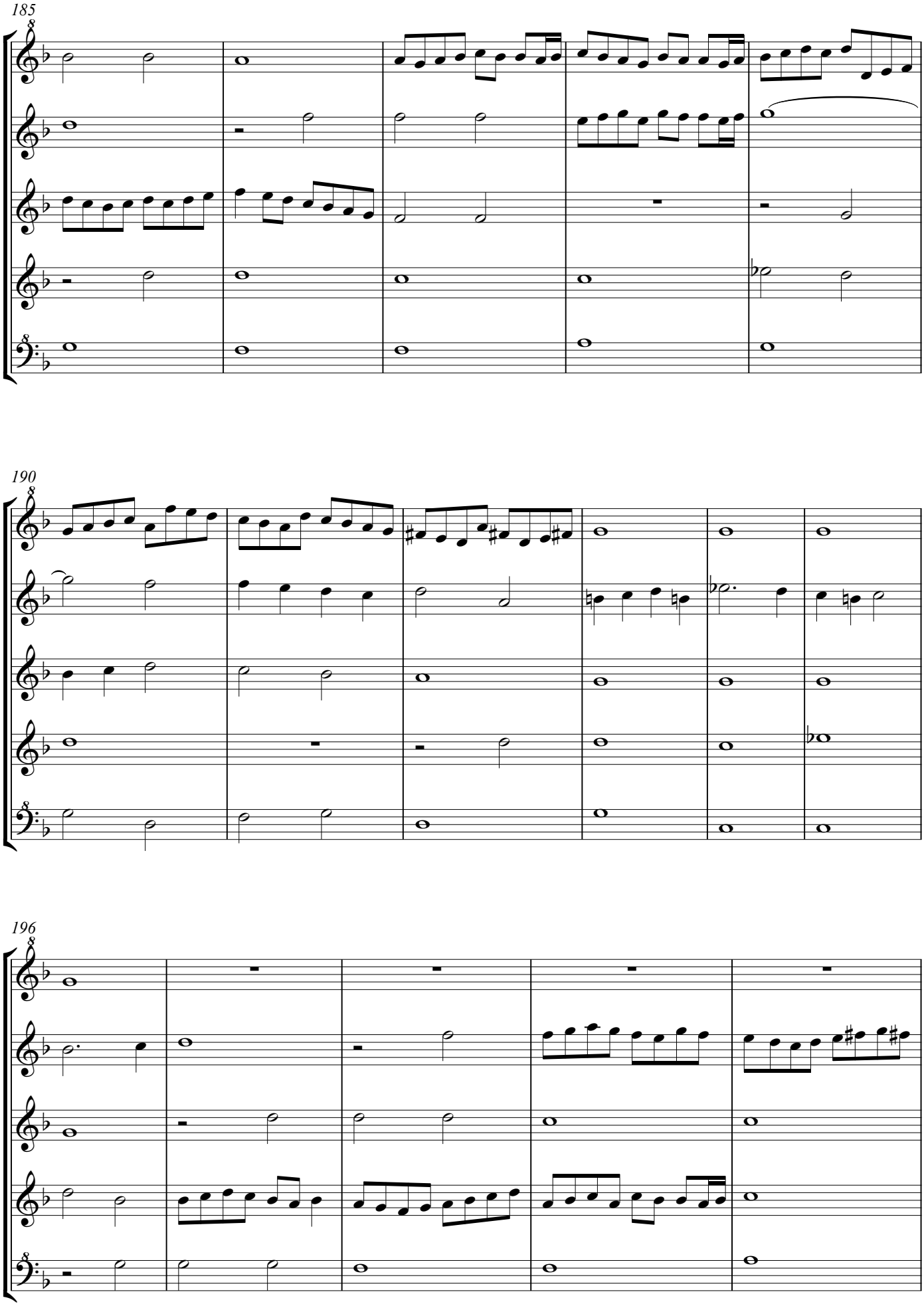
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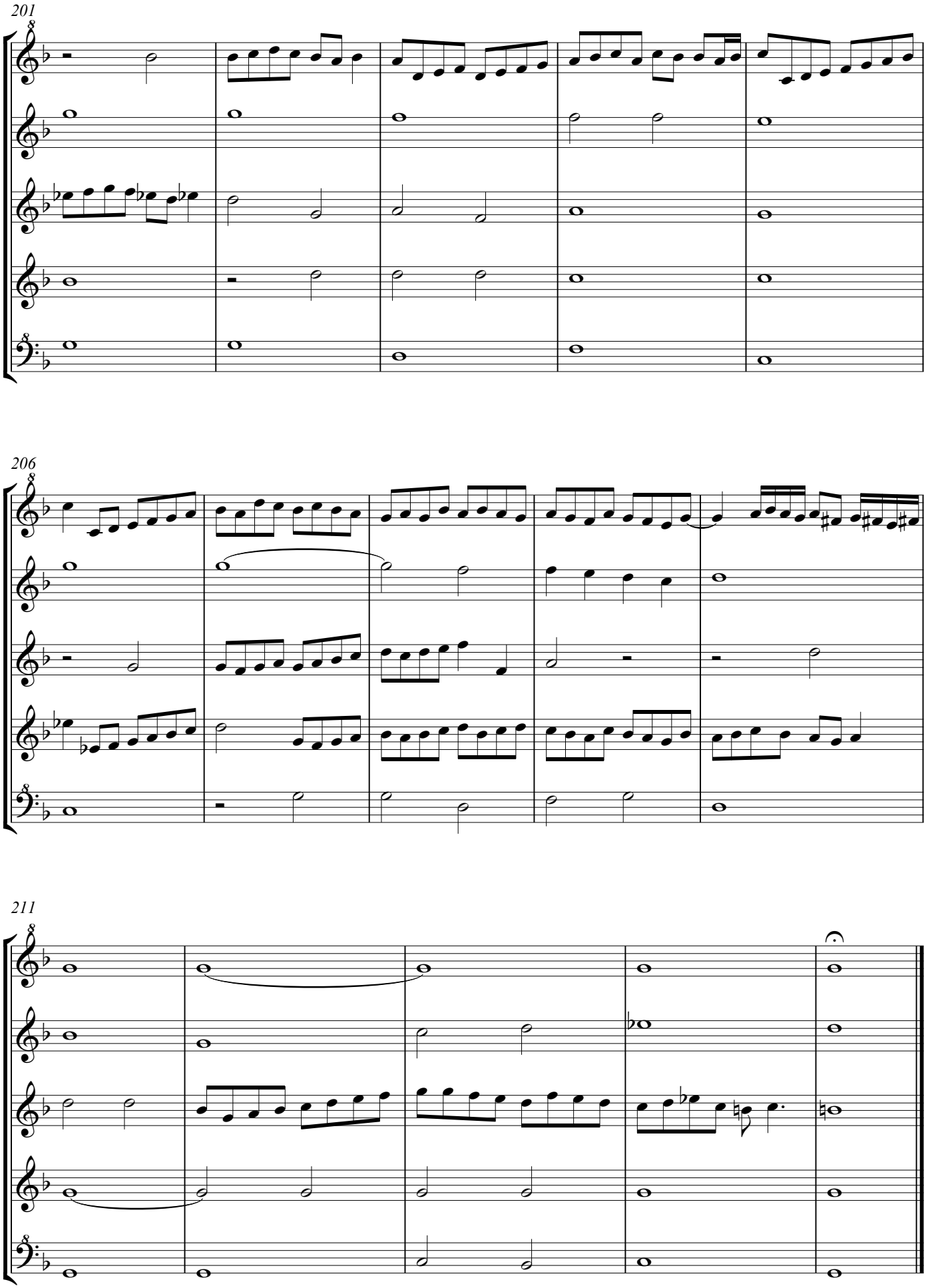


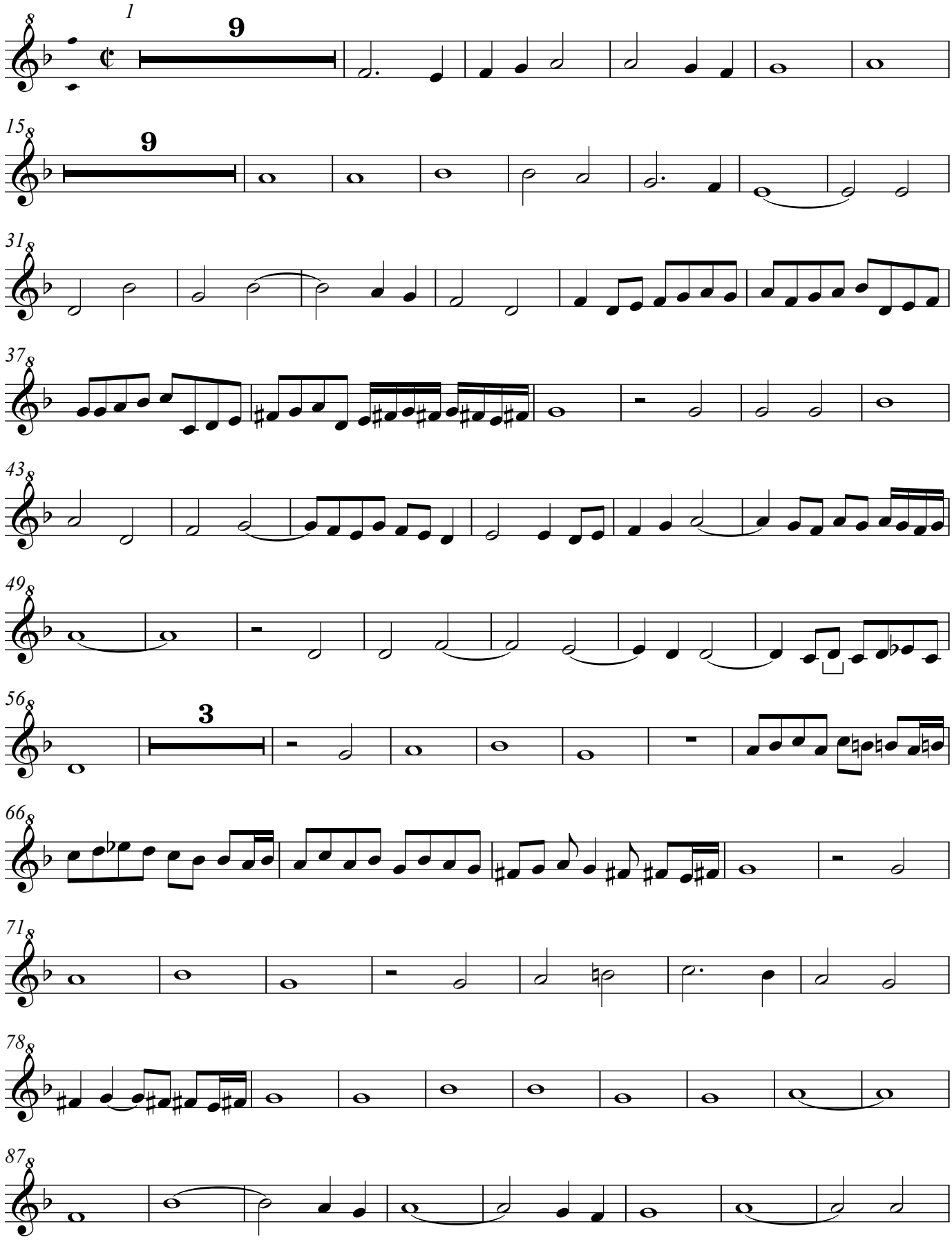
See critical comment in the keyboard edition, especially for bar 86.

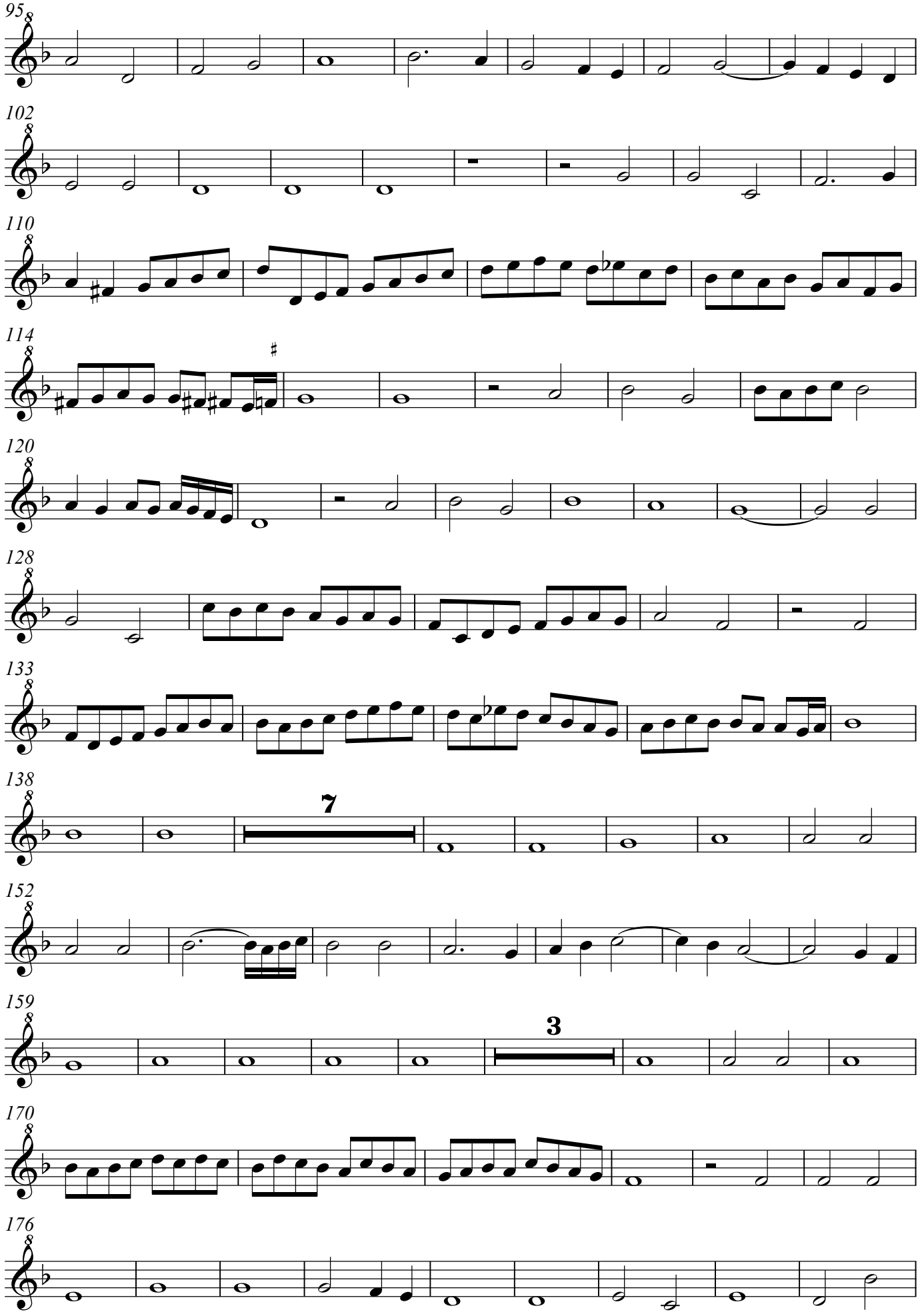
Aspice Domine Iaquet

Fo. 118 Jacquet de Mantua, Aspice Domine quia facta est

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Descant Recorder Cantus

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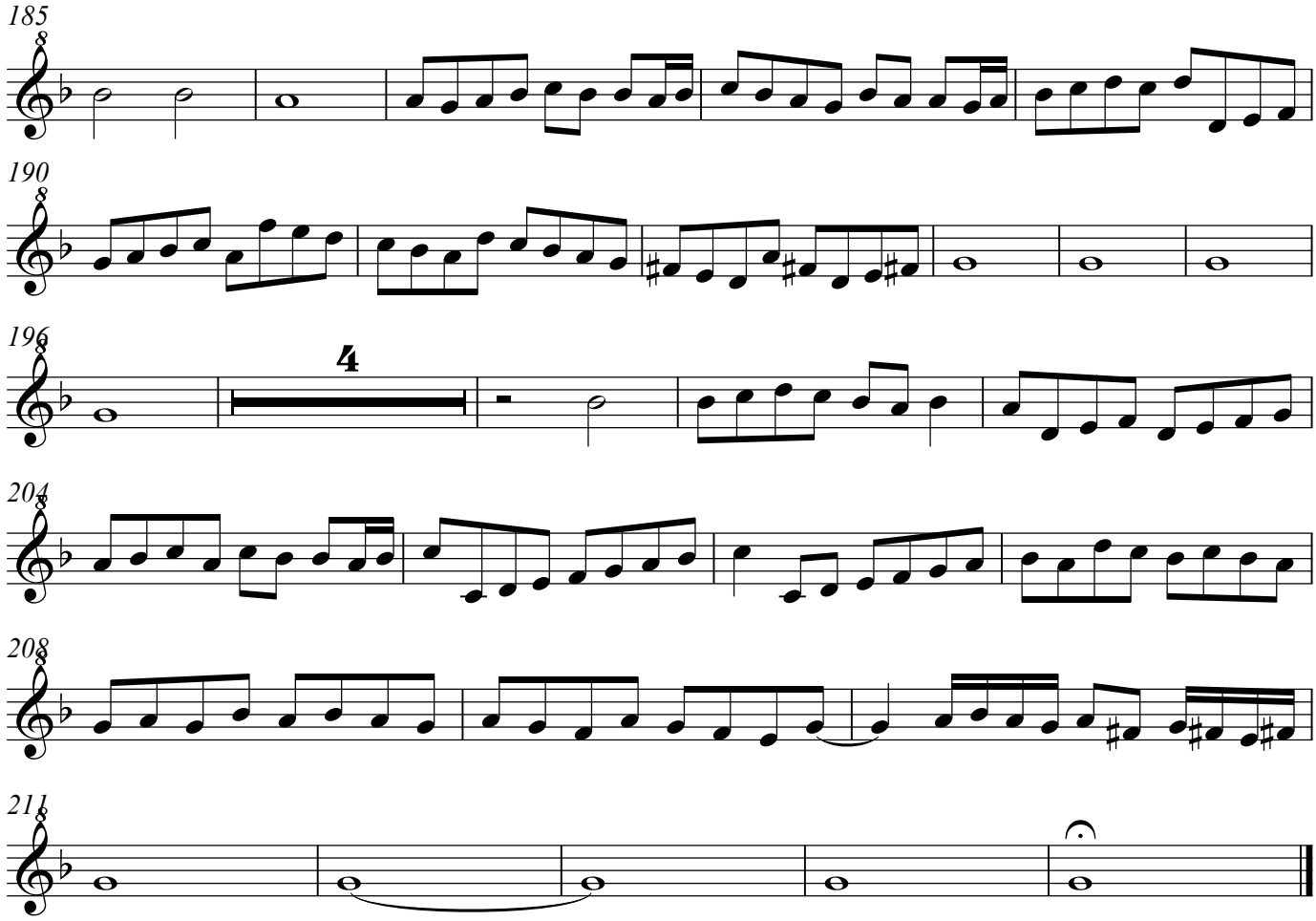
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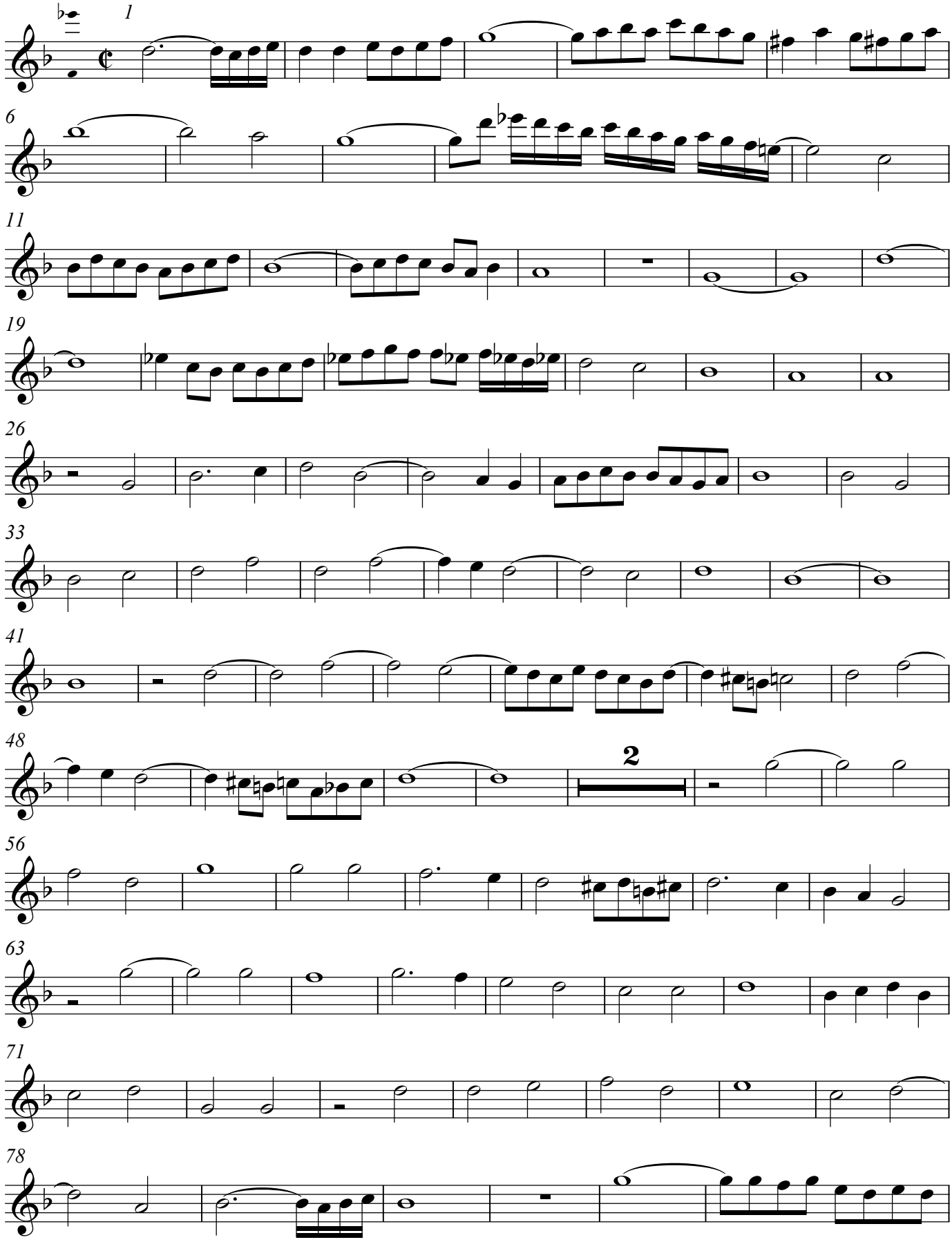
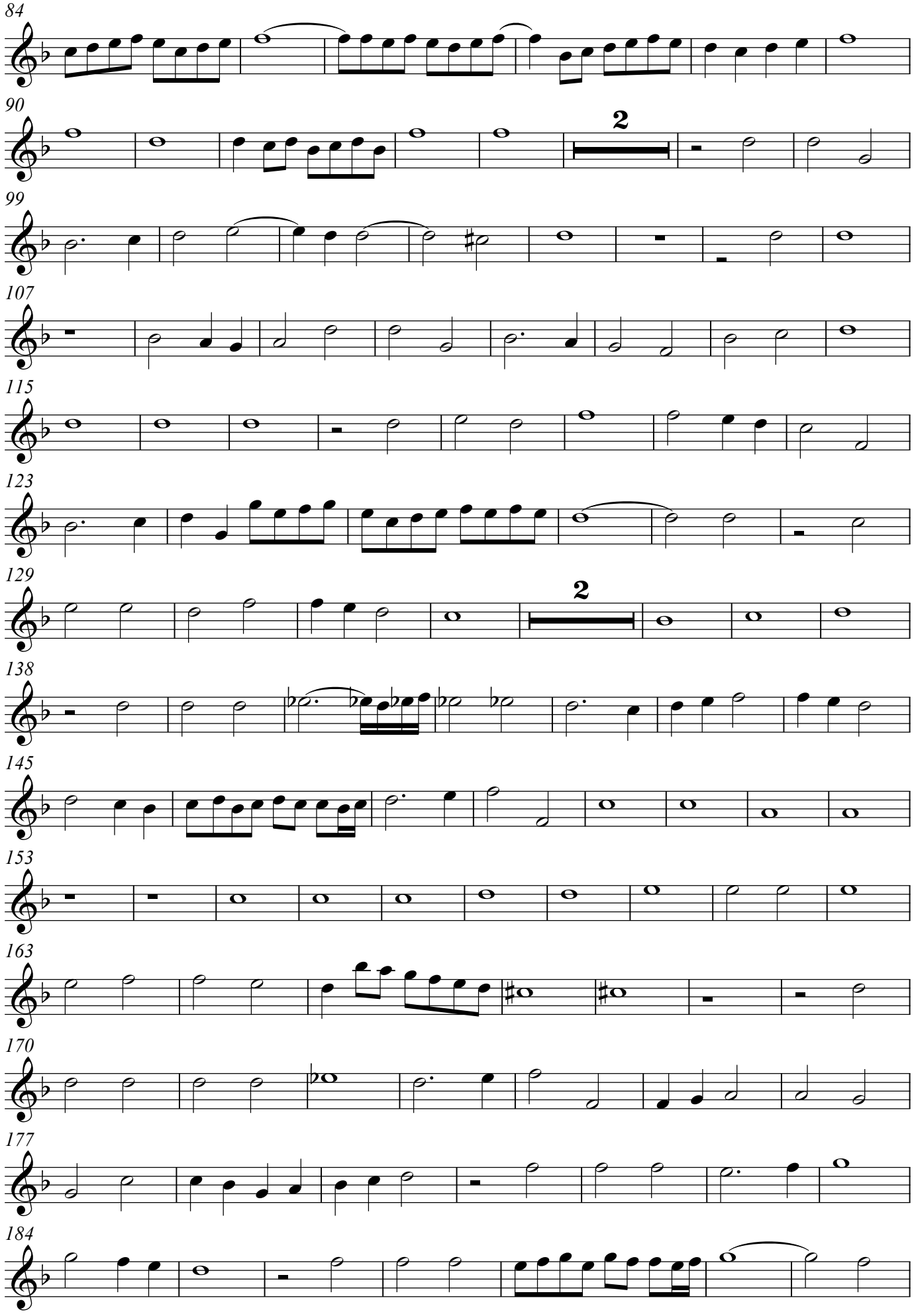
Aspice Domine Iaquet

Fo. 118 Jacquet de Mantua, Aspice Domine quia facta est

Treble Recorder Altus

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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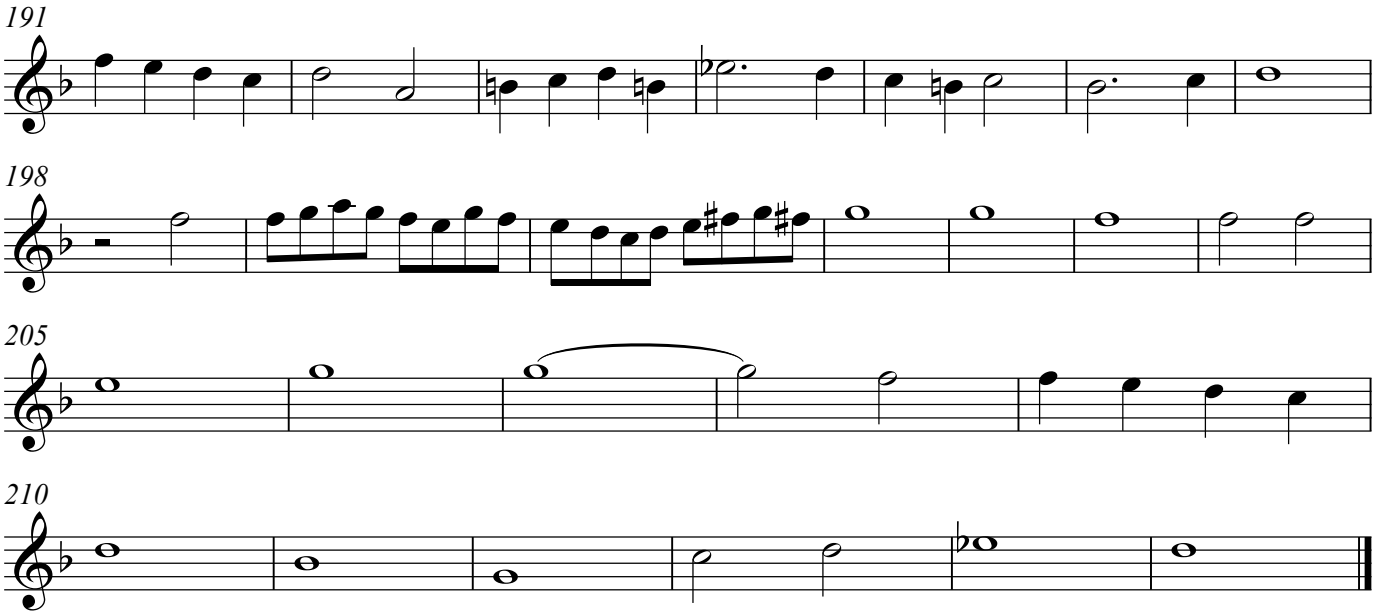
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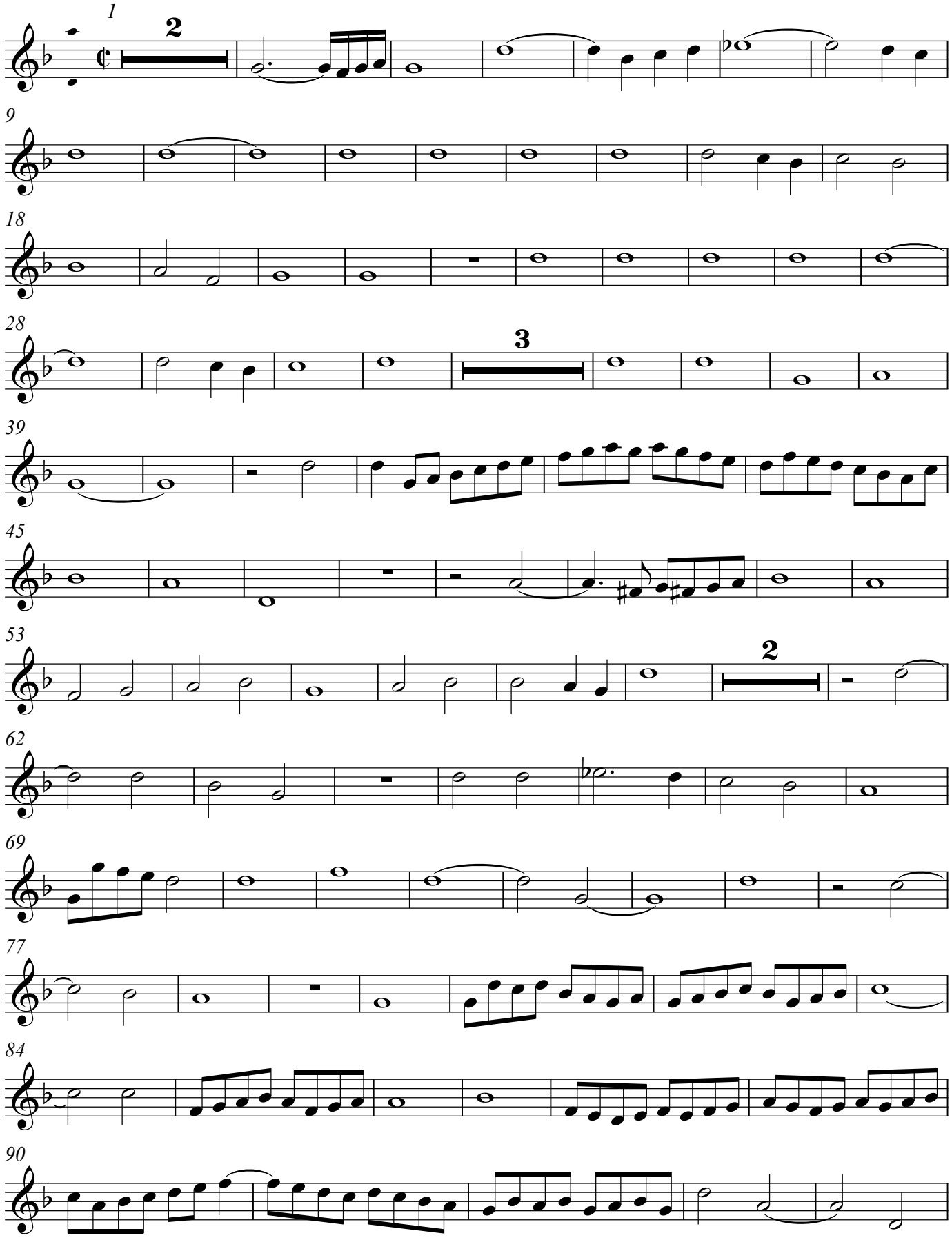
210

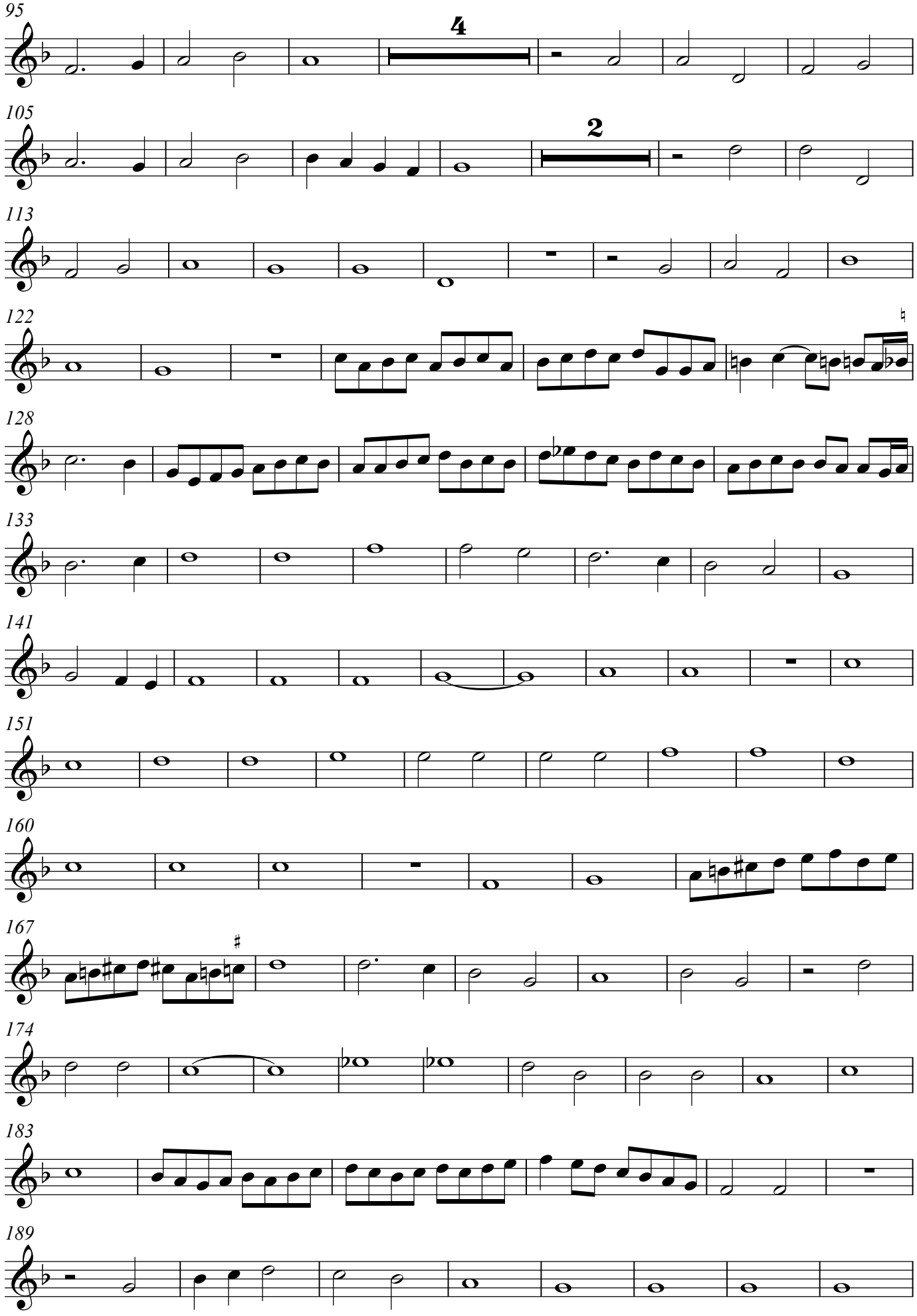
Aspice Domine Iaquet

Fo. 118 Jacquet de Mantua, Aspice Domine quia facta est

Tenor Recorder Tenor

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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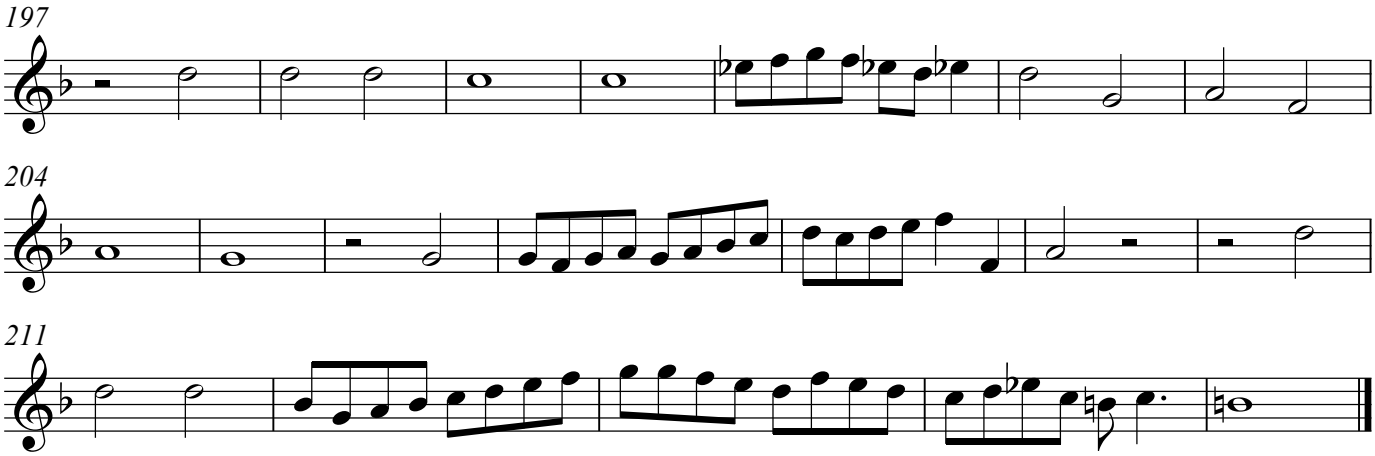
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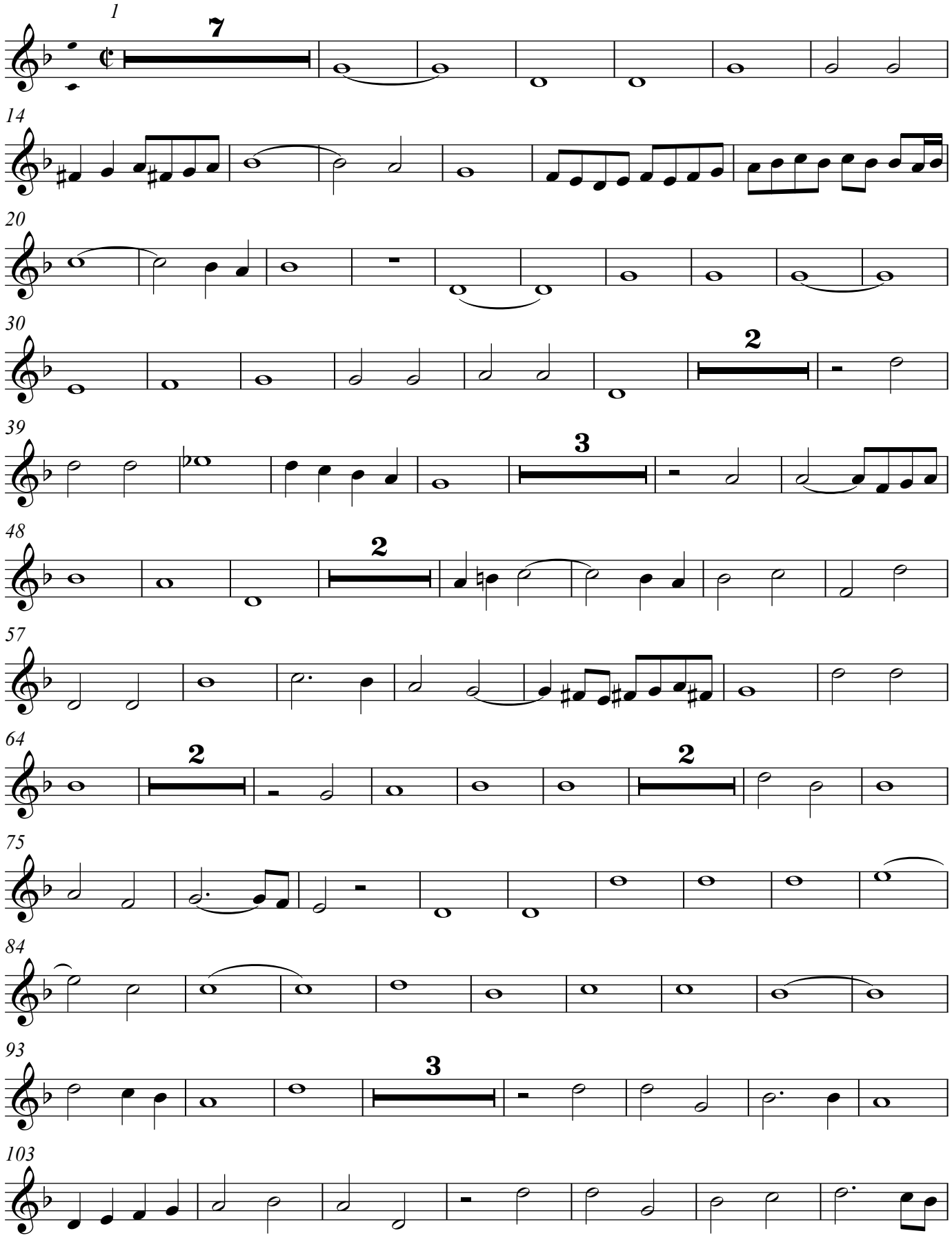
211

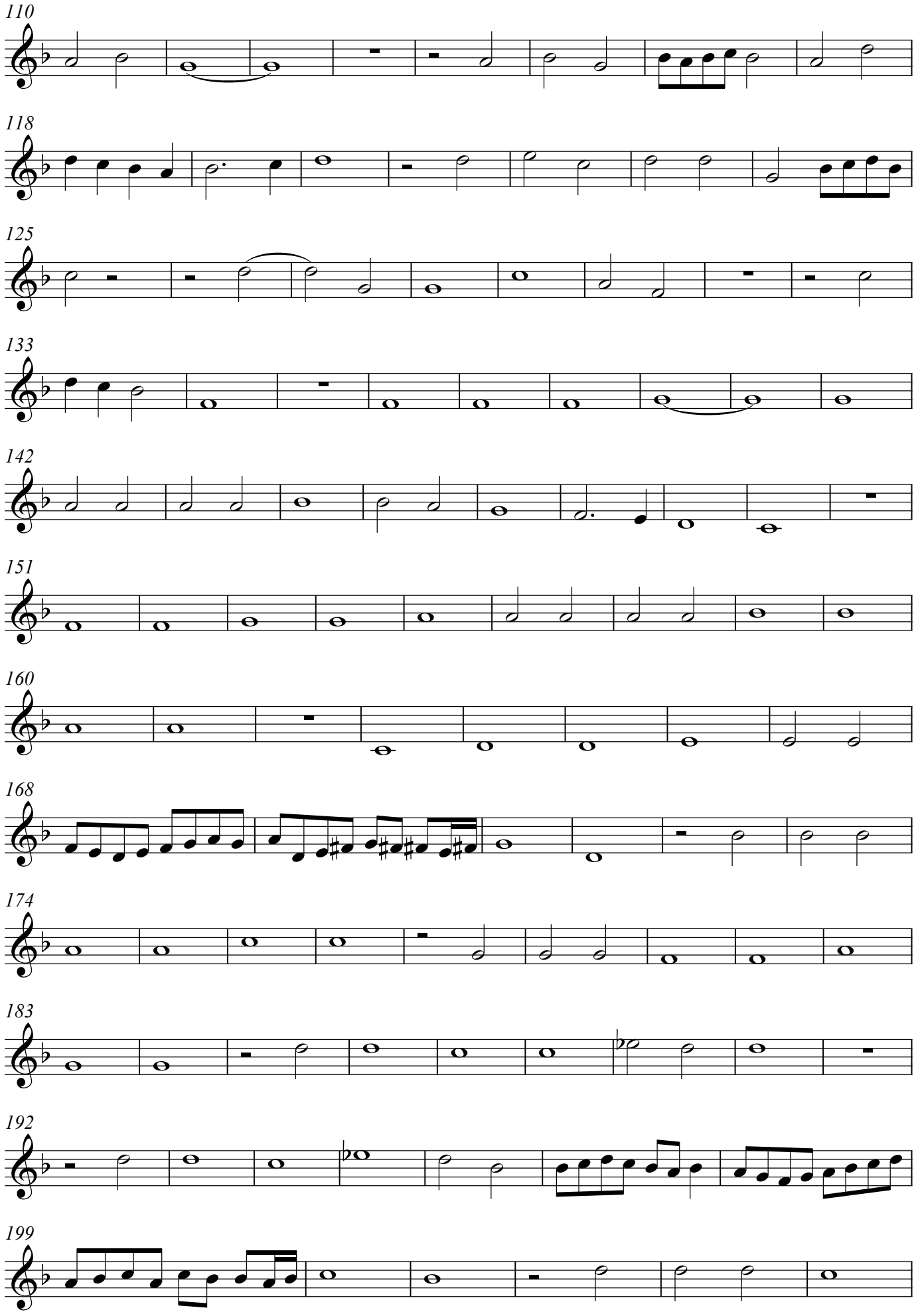
Aspice Domine Iaquet

Fo. 118 Jacquet de Mantua, Aspice Domine quia facta est

Tenor Recorder Quintus

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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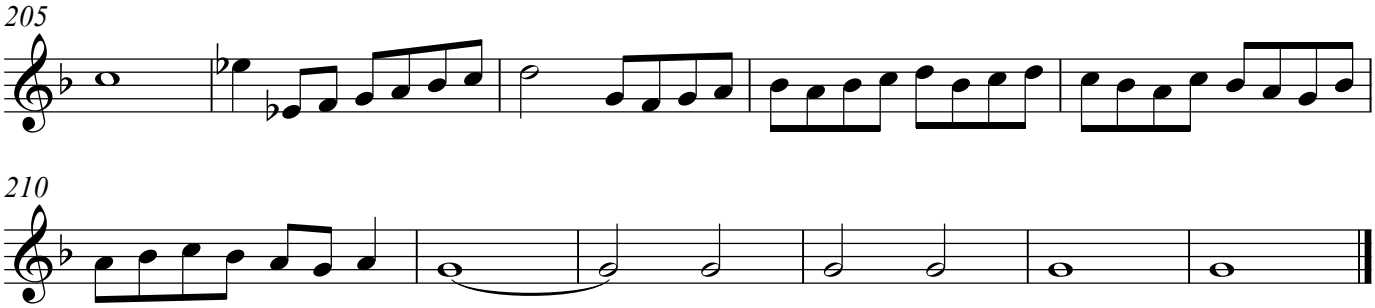
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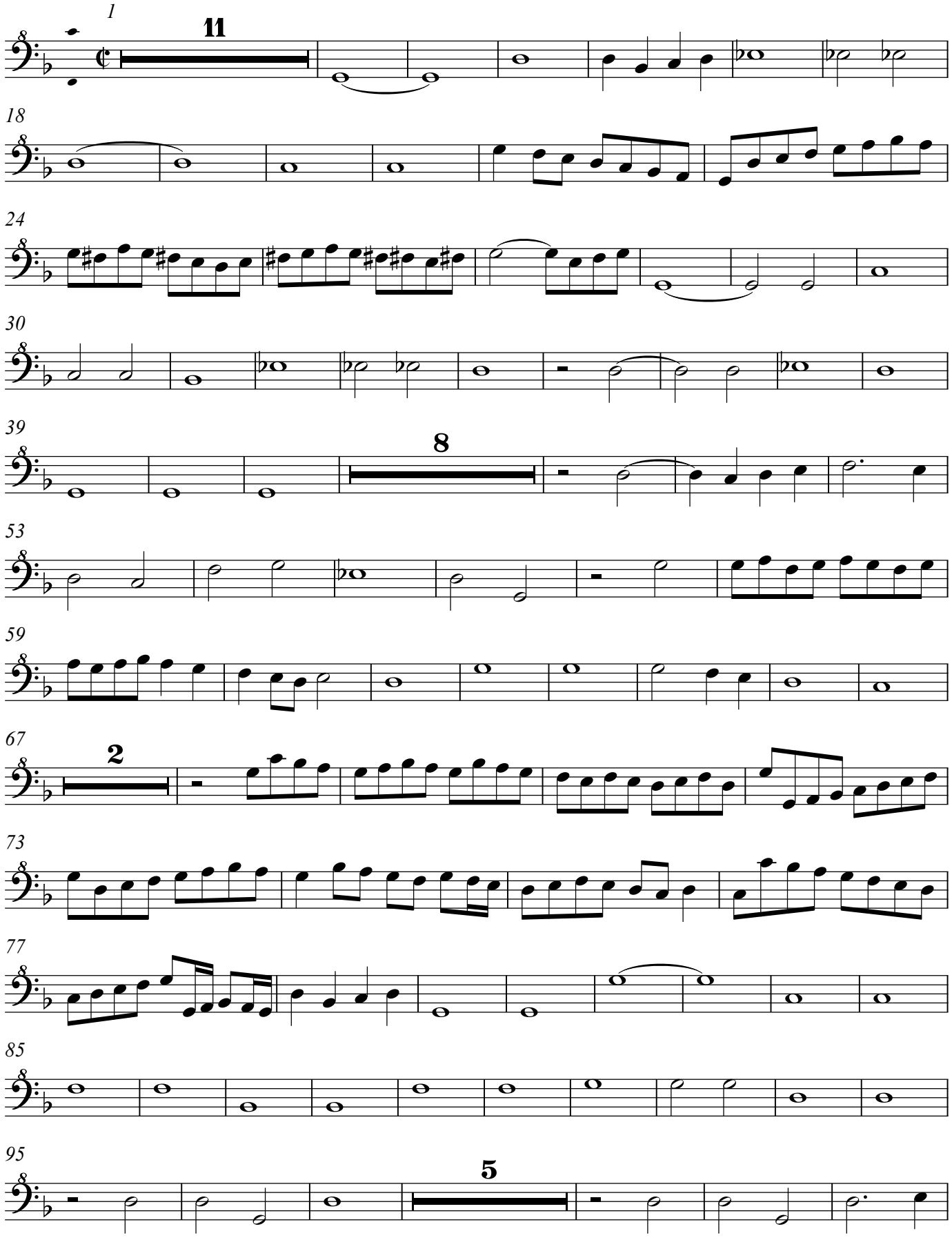
210

Aspice Domine Iaquet

Fo. 118 Jacquet de Mantua, Aspice Domine quia facta est

Bass Recorder Bassus

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



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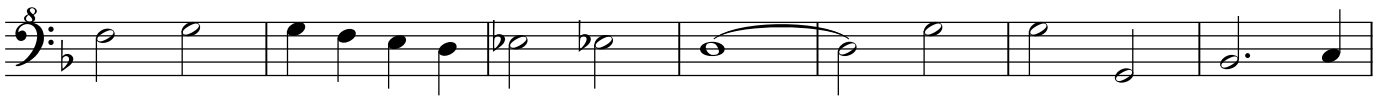

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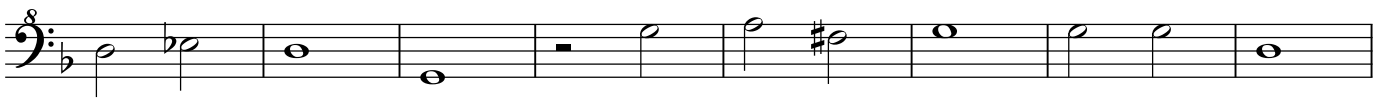

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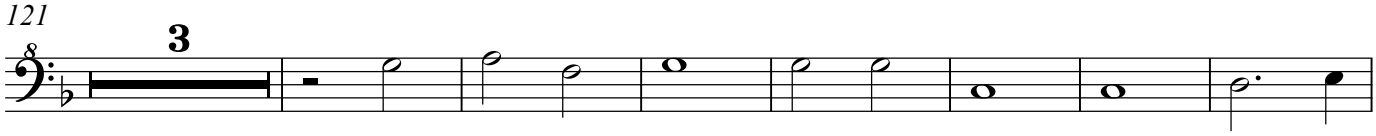

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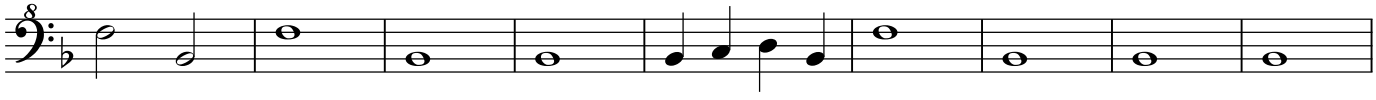

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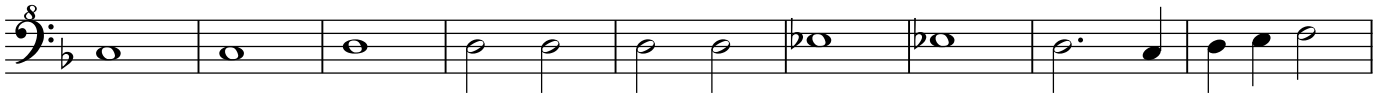

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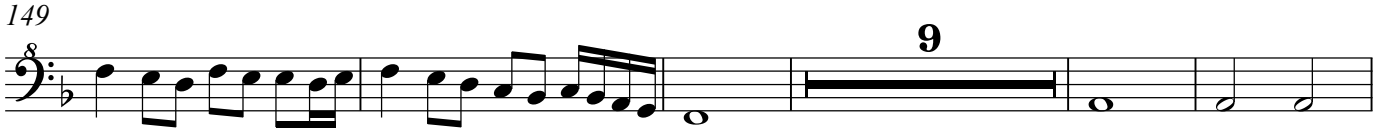

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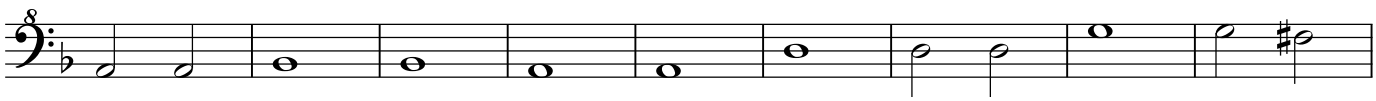

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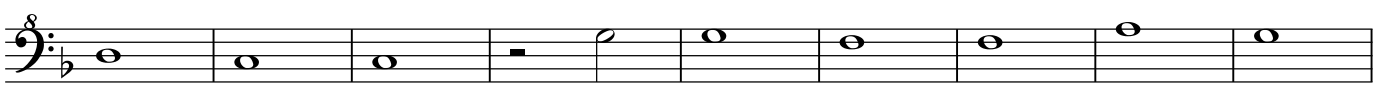

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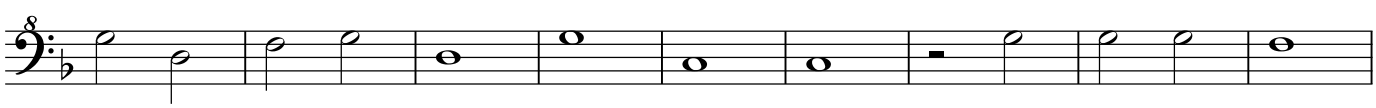

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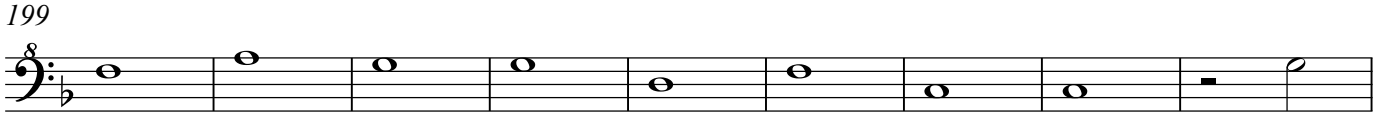

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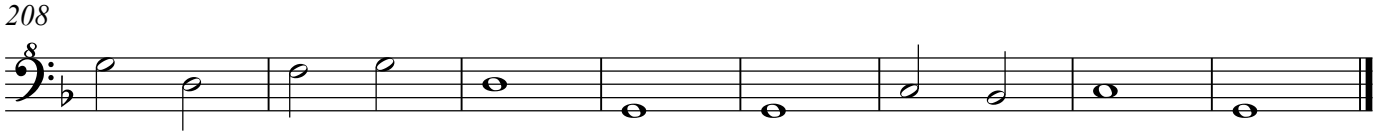
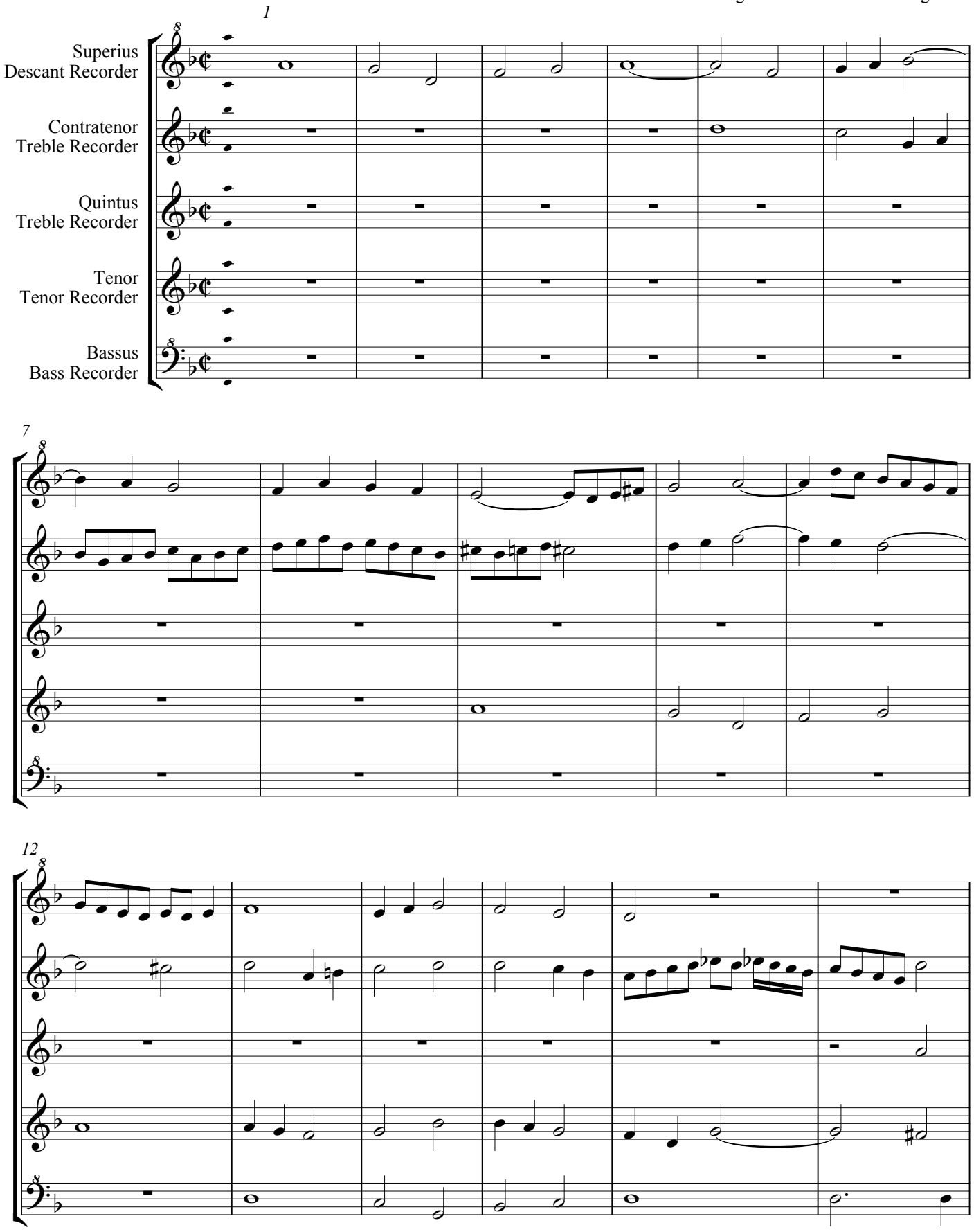


Sana me Domine. Clemens non Papa

Fo. 121 Jacob Clemens non Papa, Sana me Domine, abridged

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



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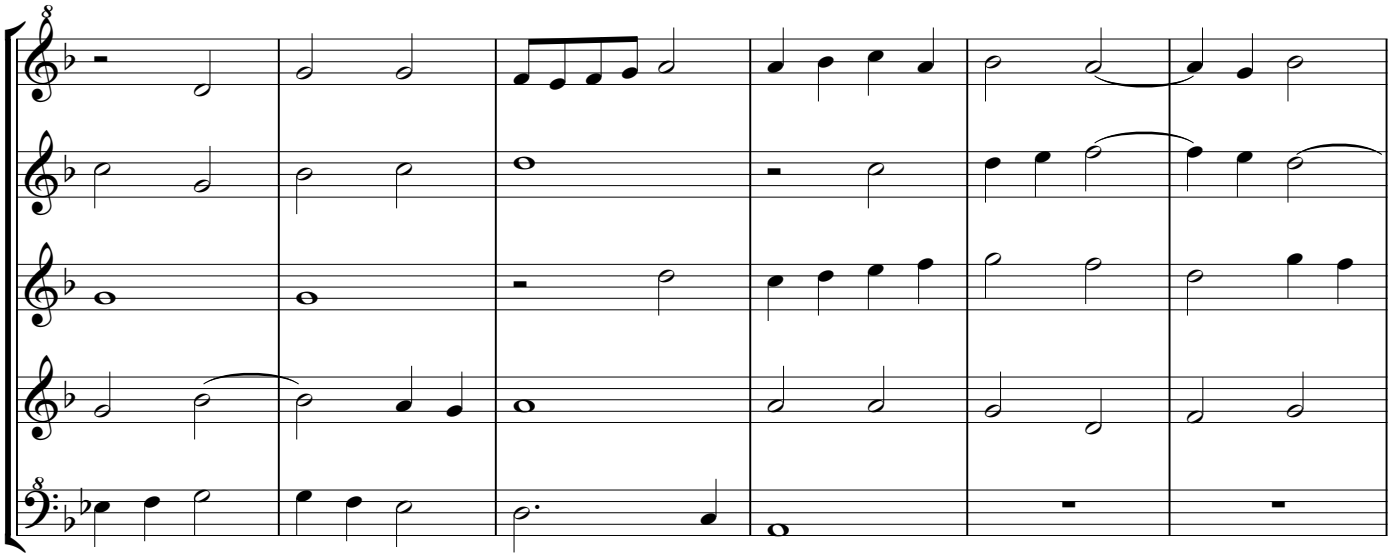
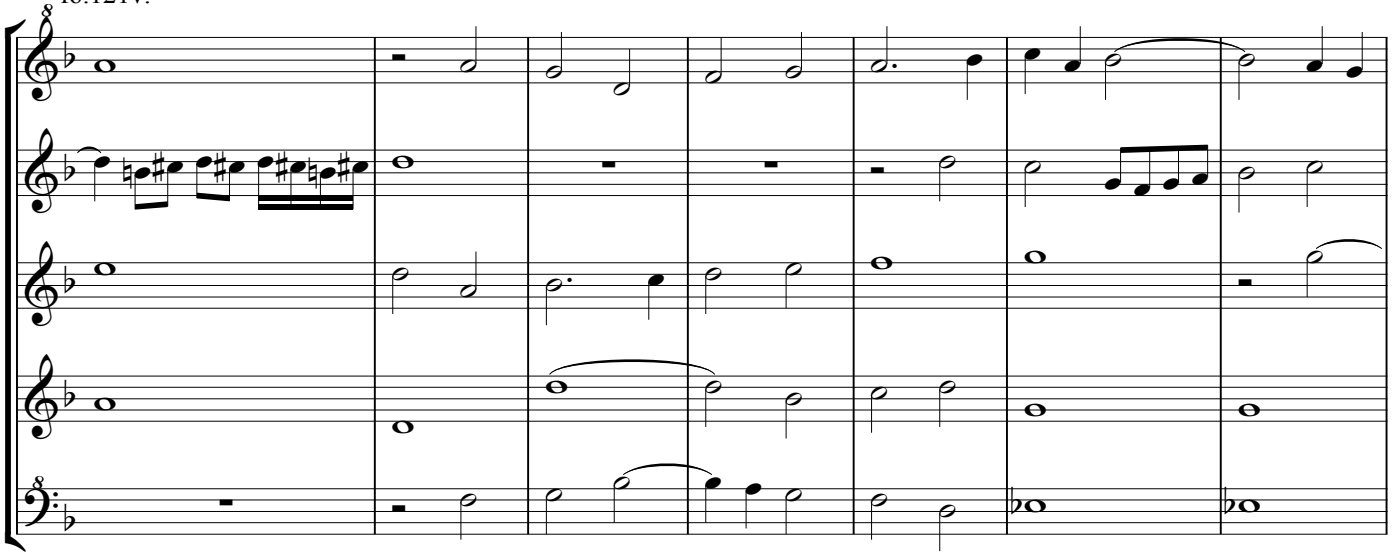


24 fo.121v.



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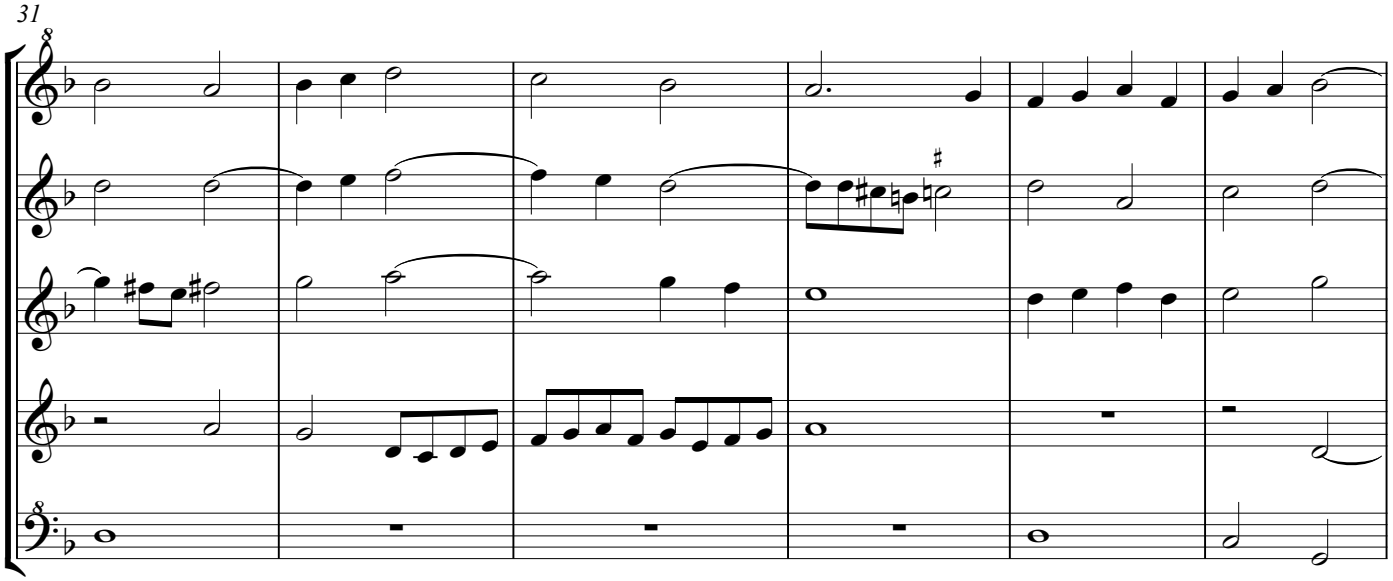

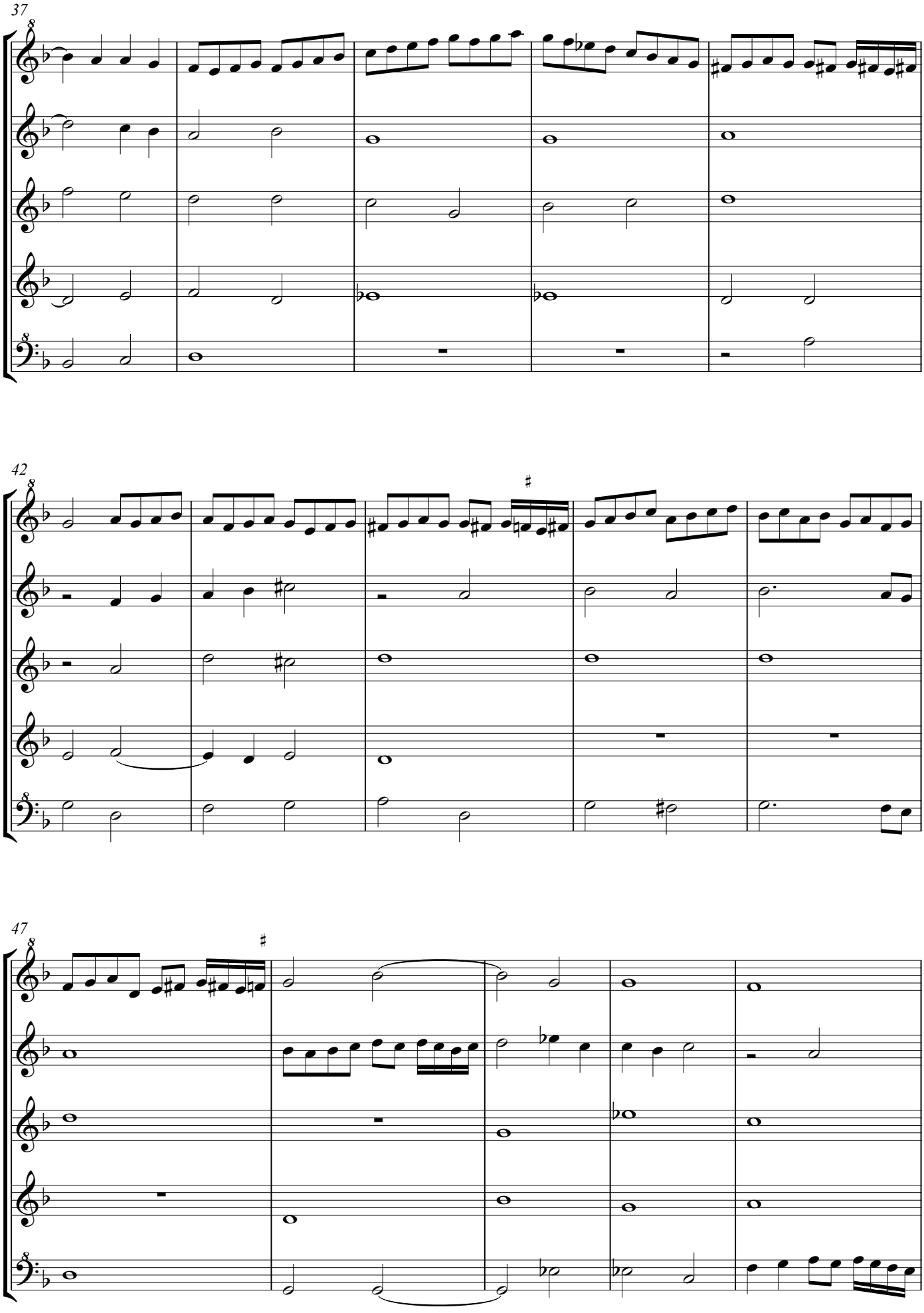
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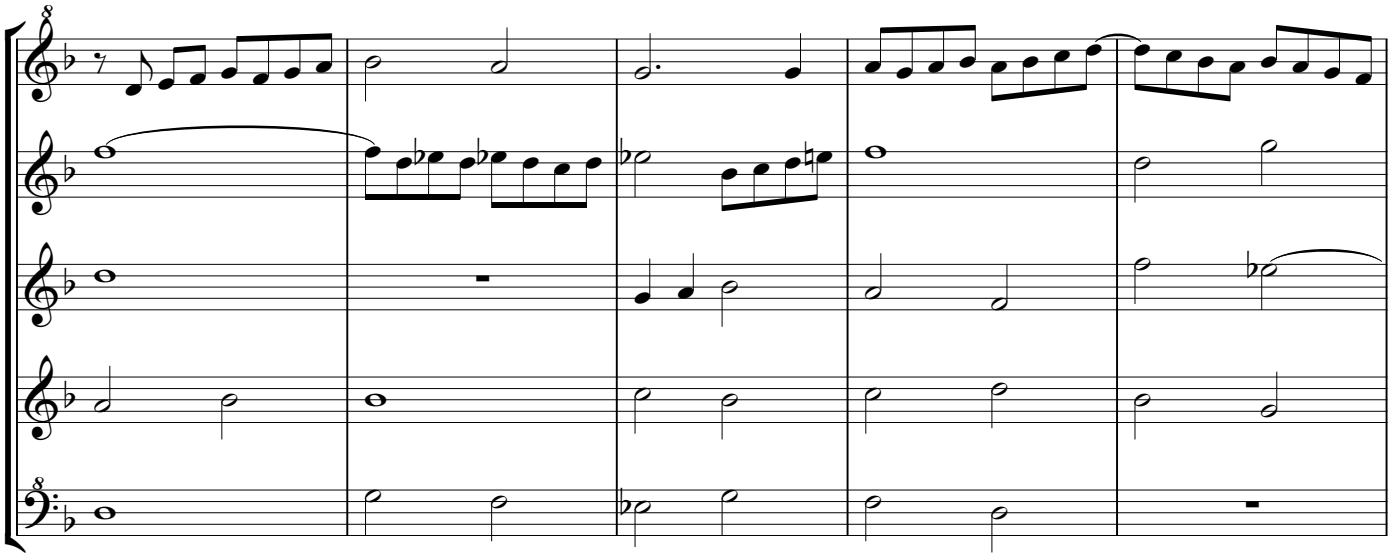
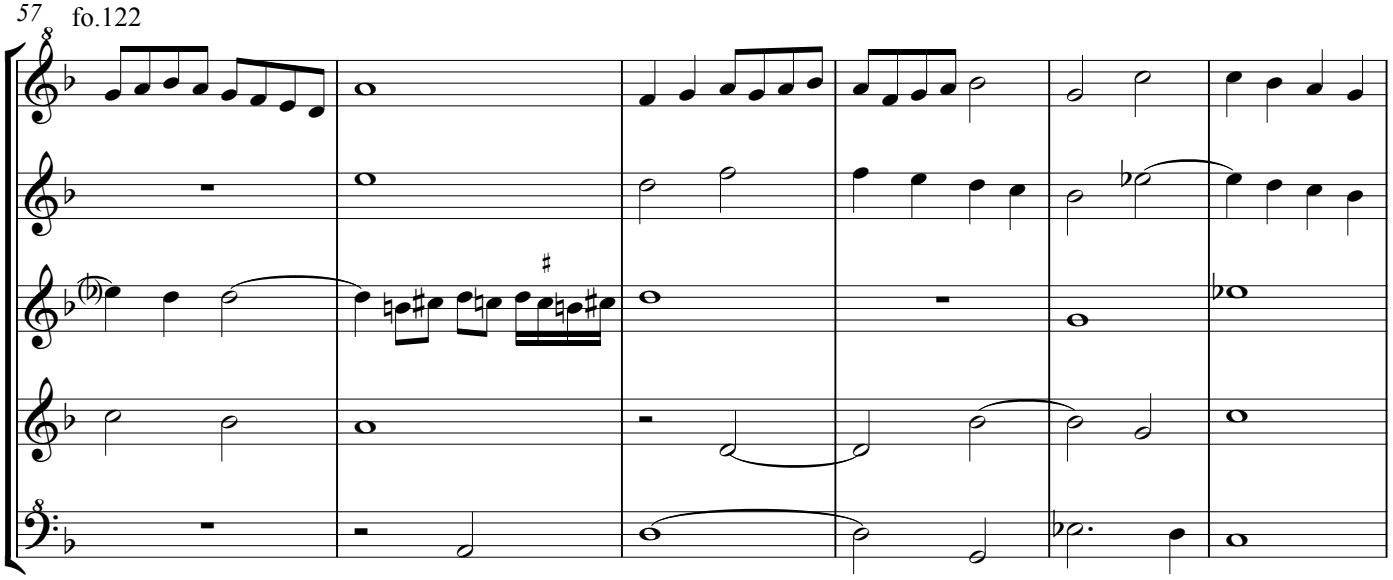


57 fo.122



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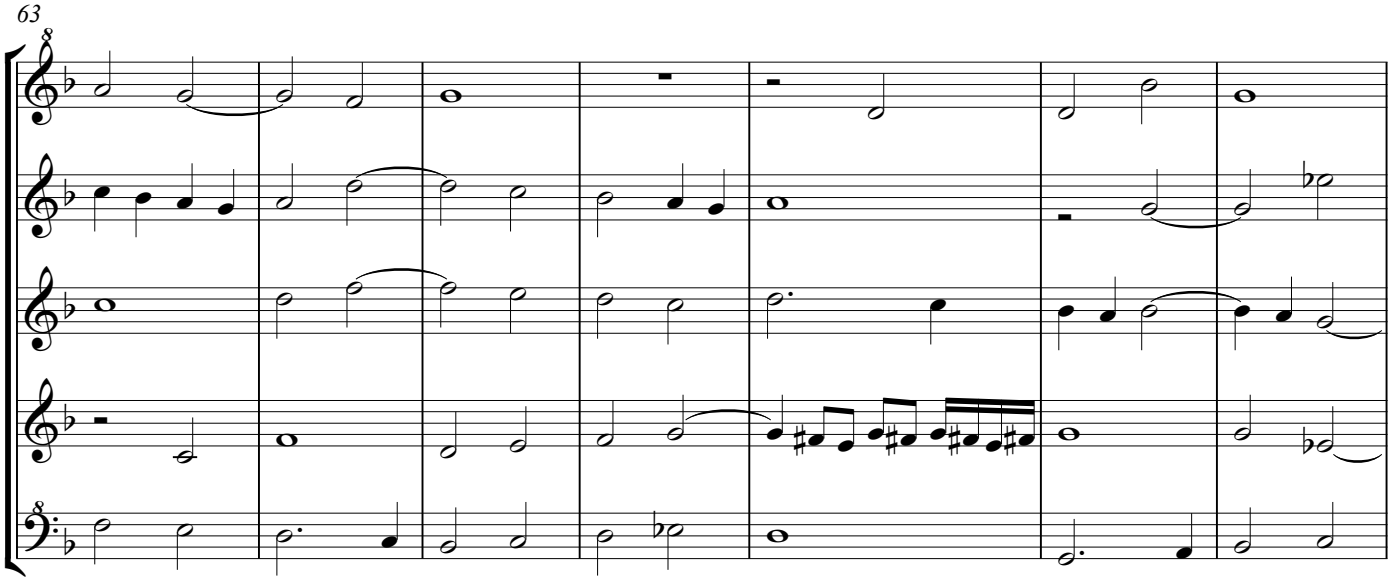

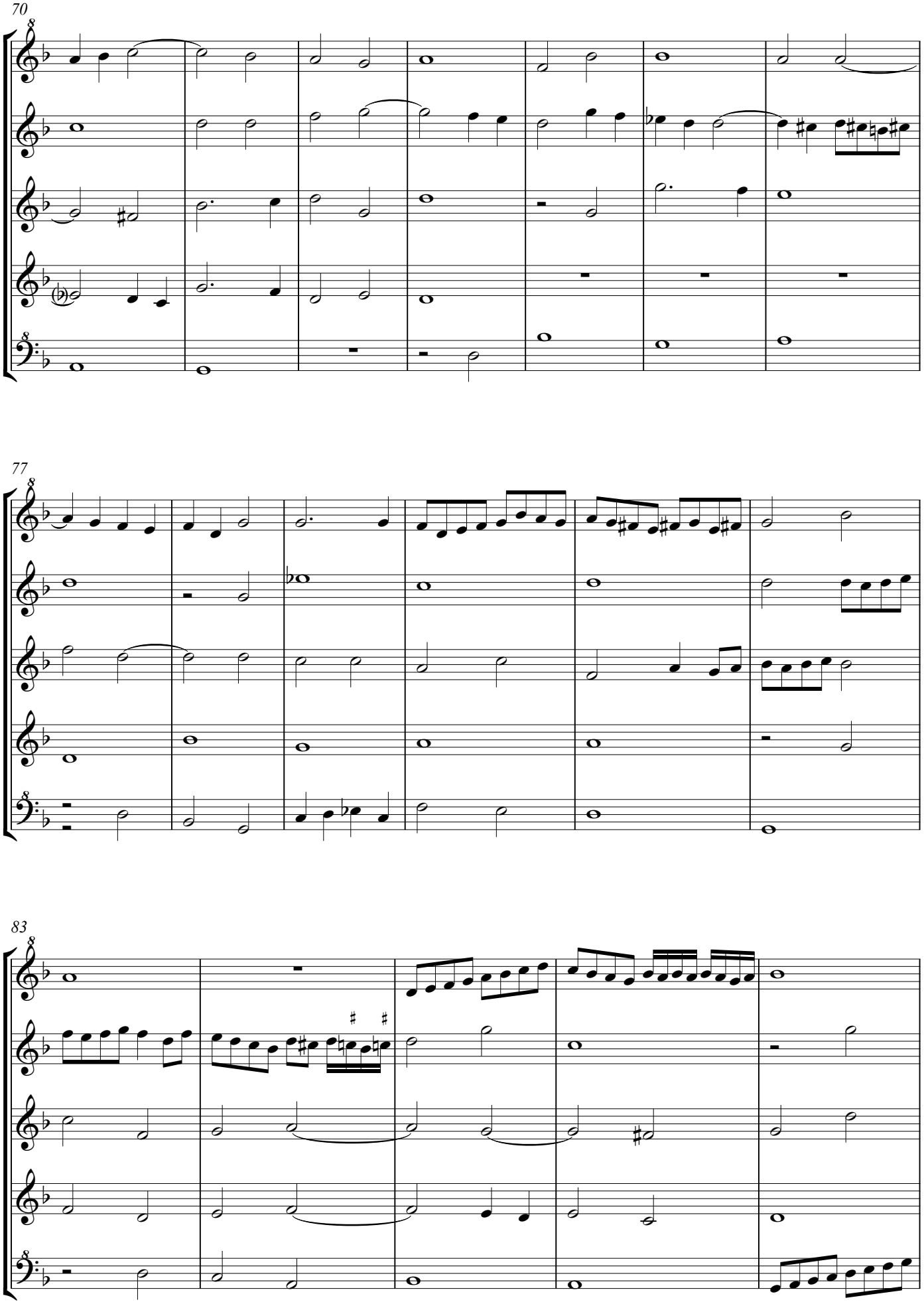
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fo.122v.

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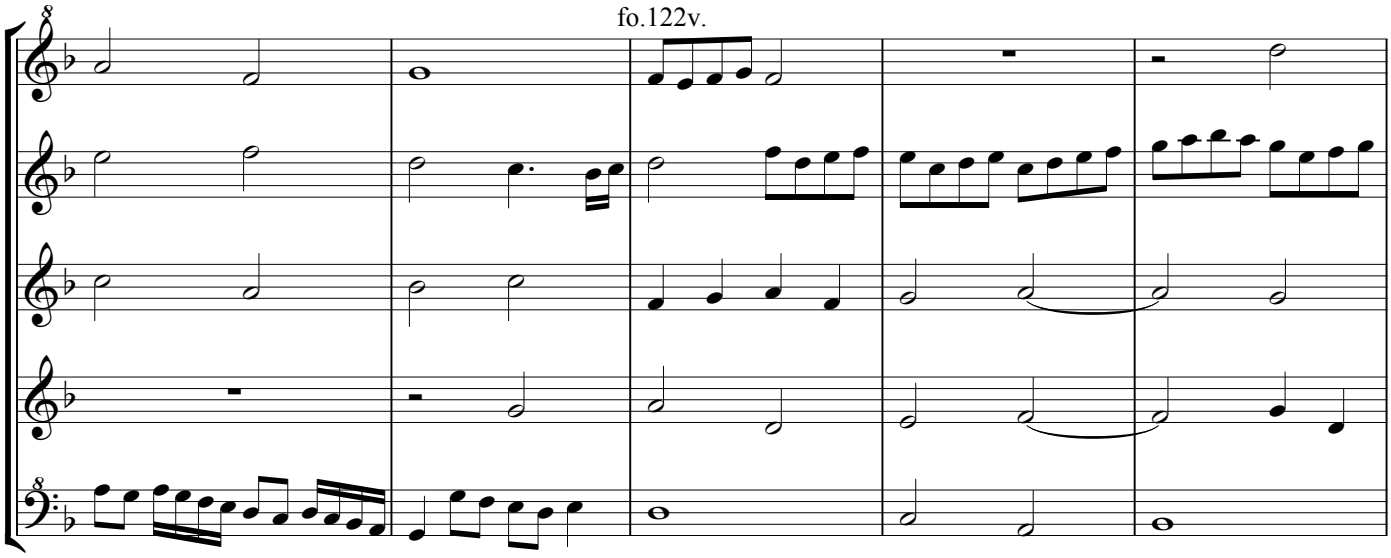

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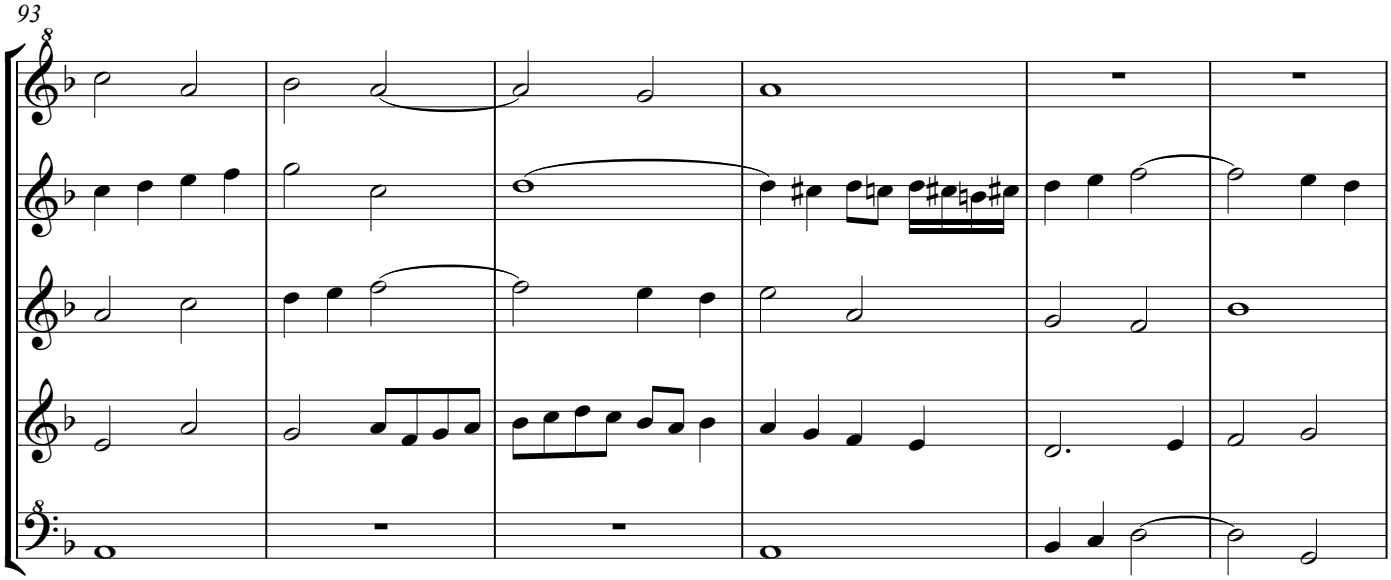

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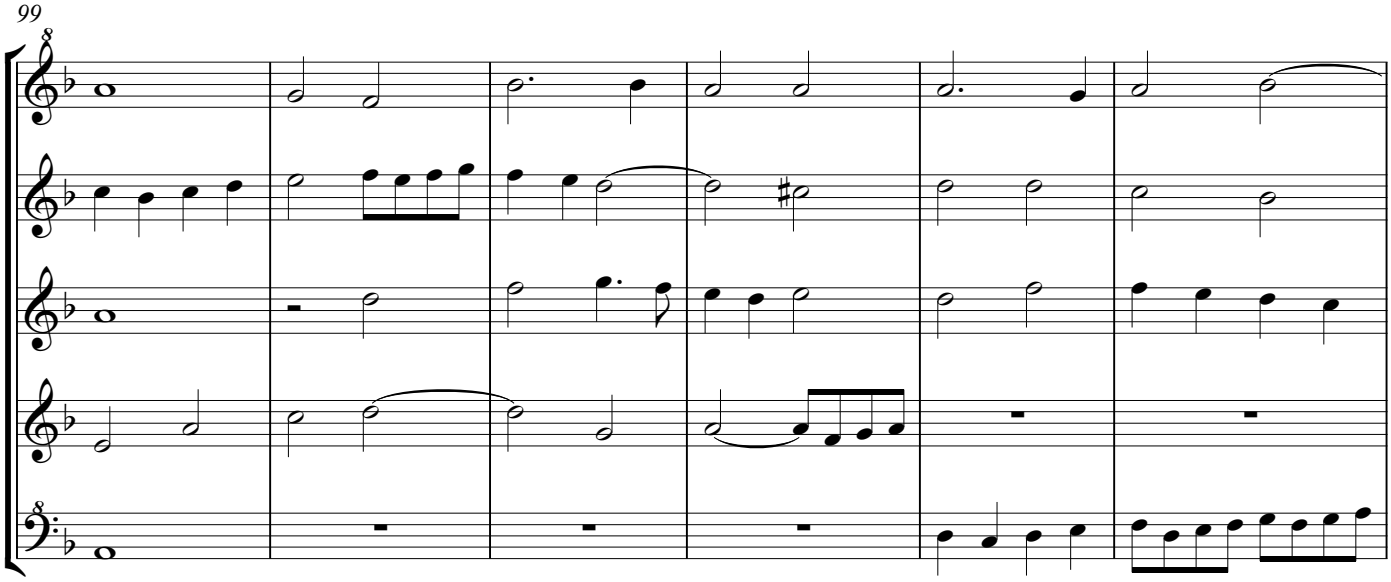

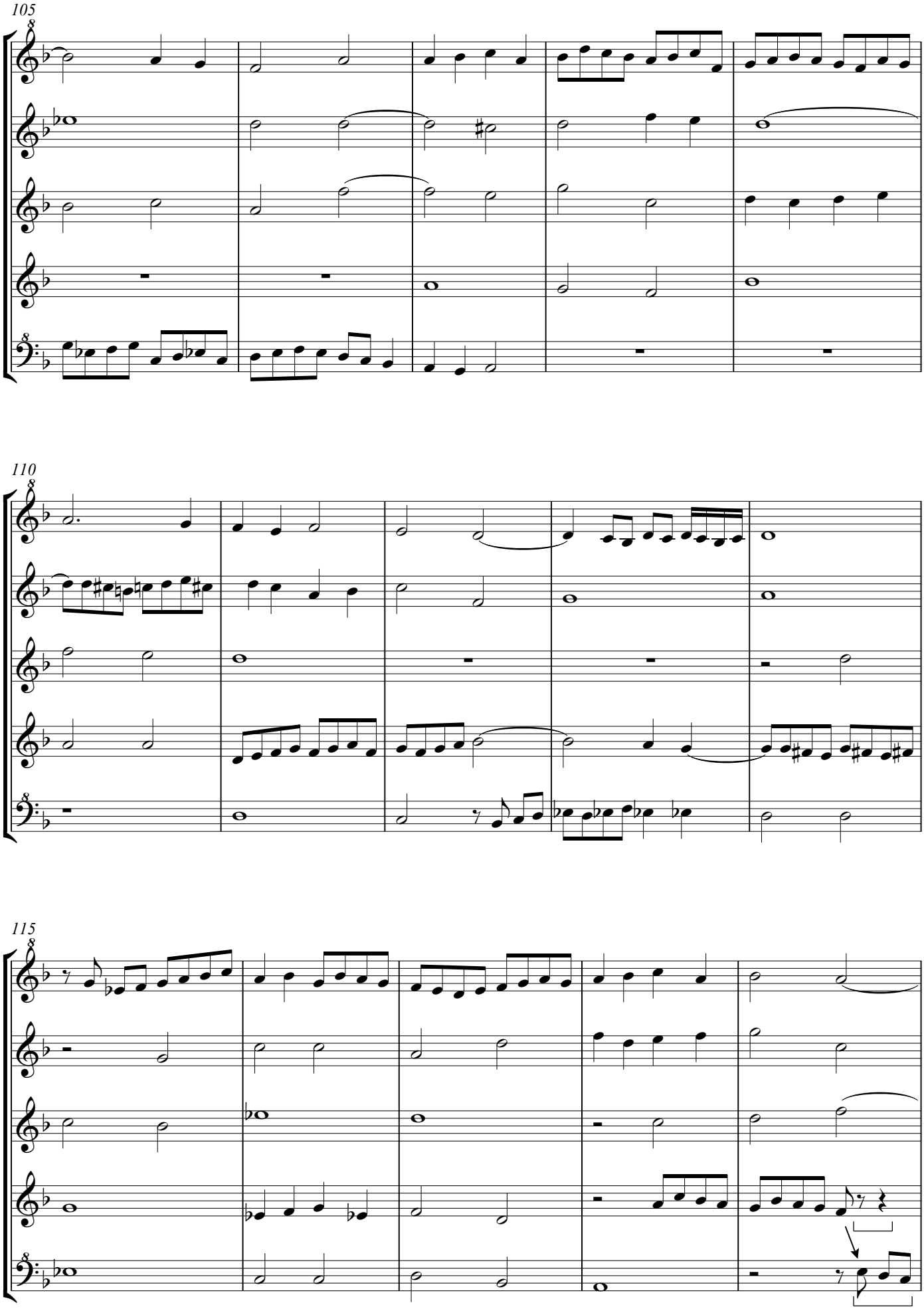
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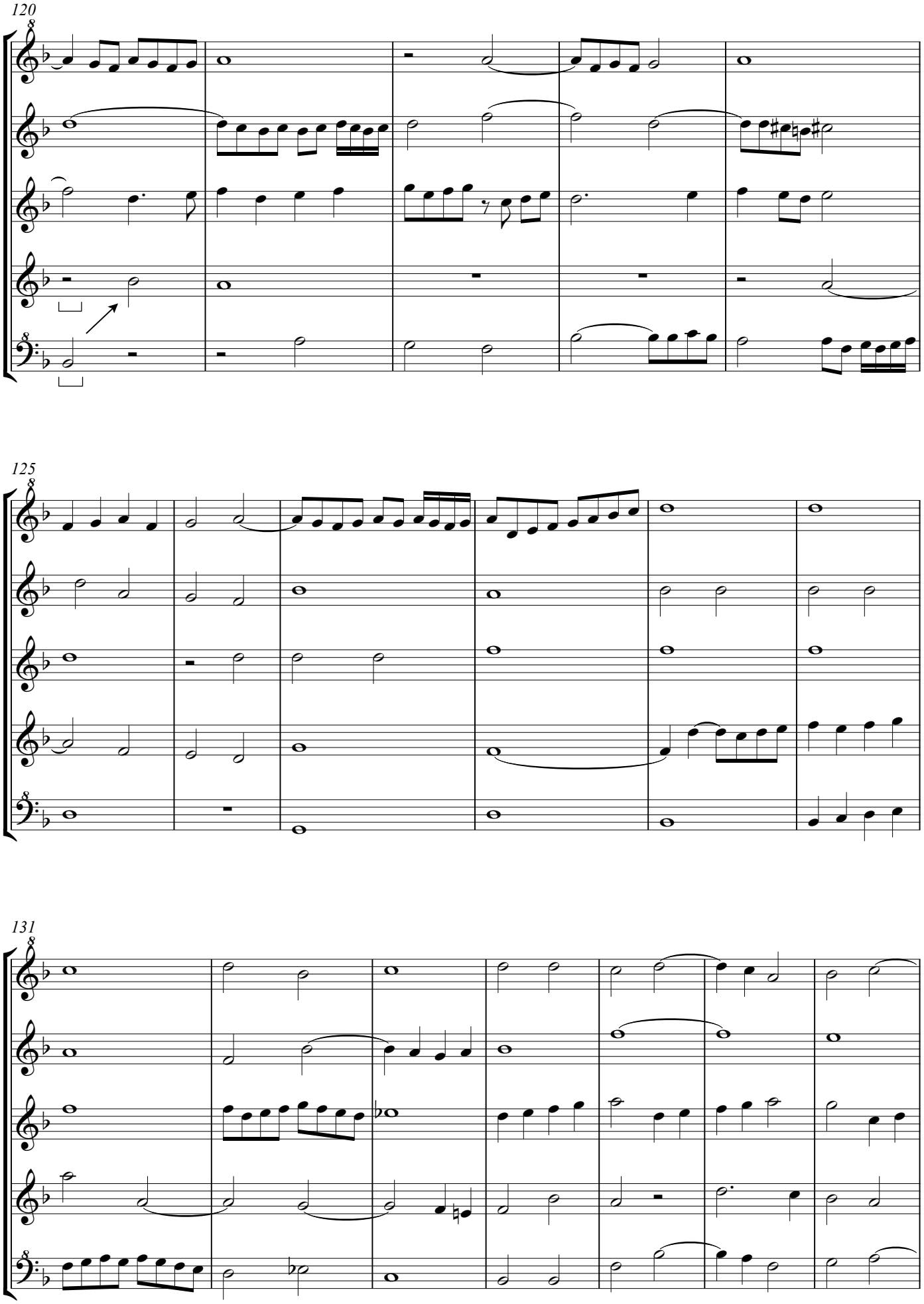
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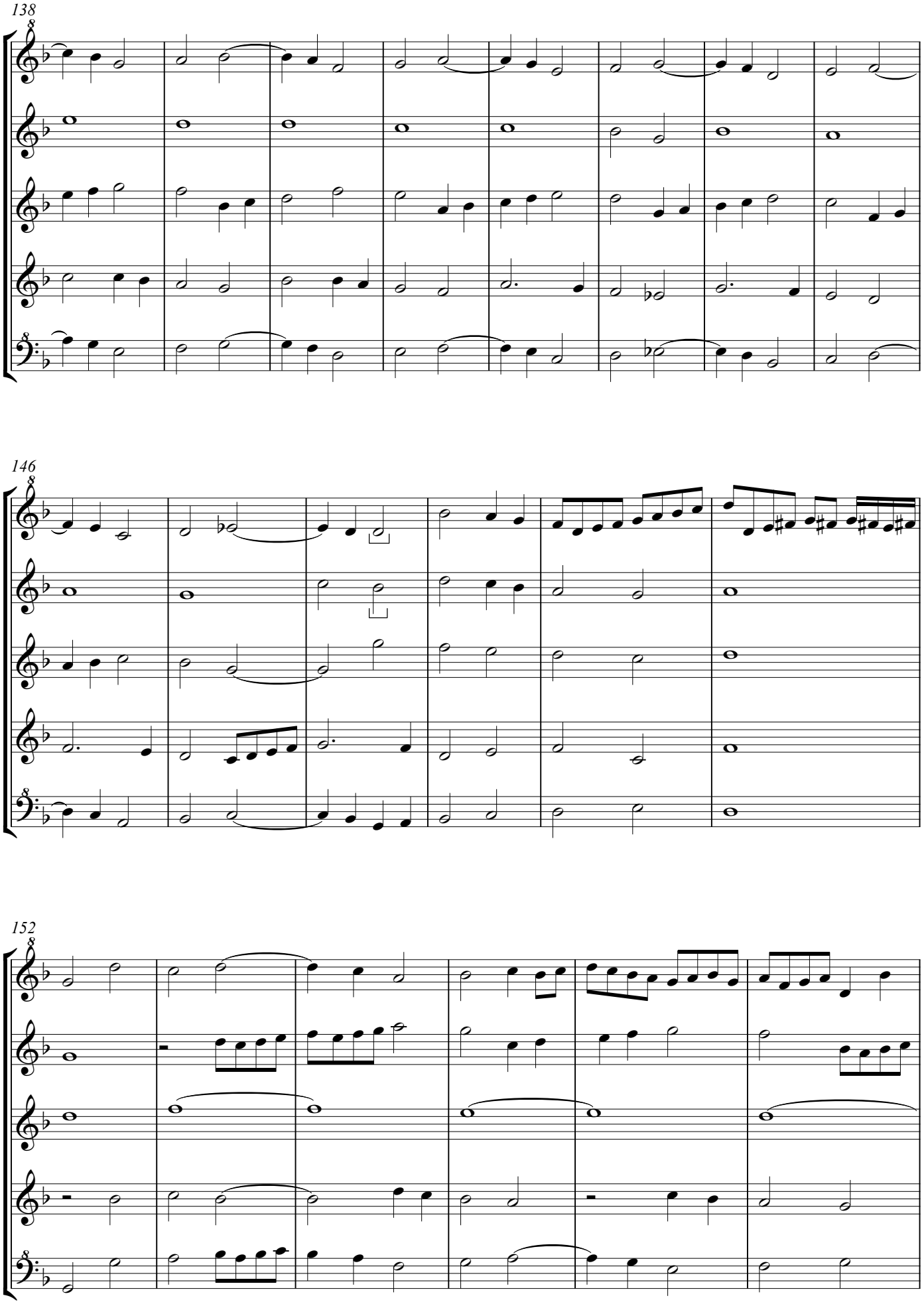
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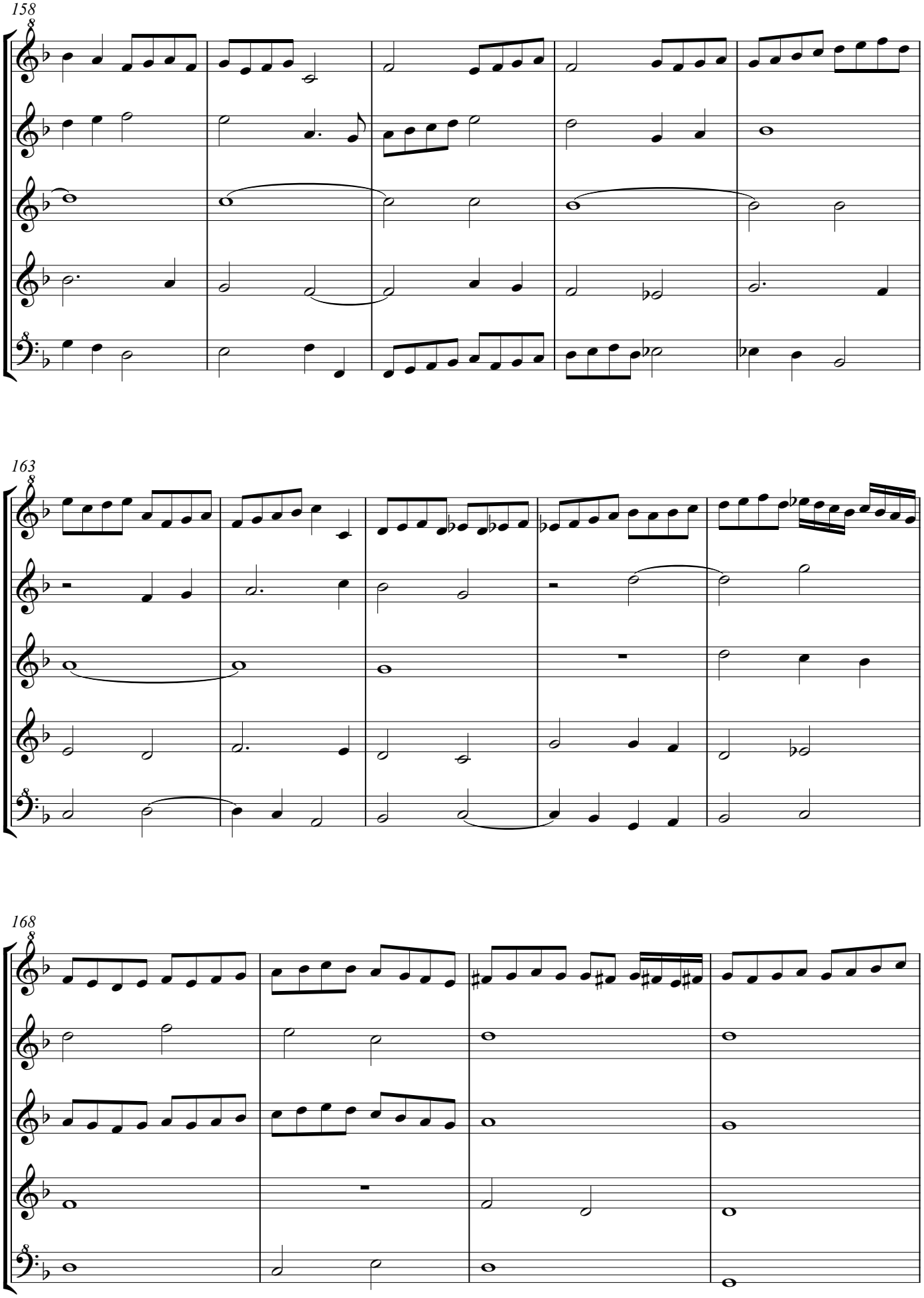
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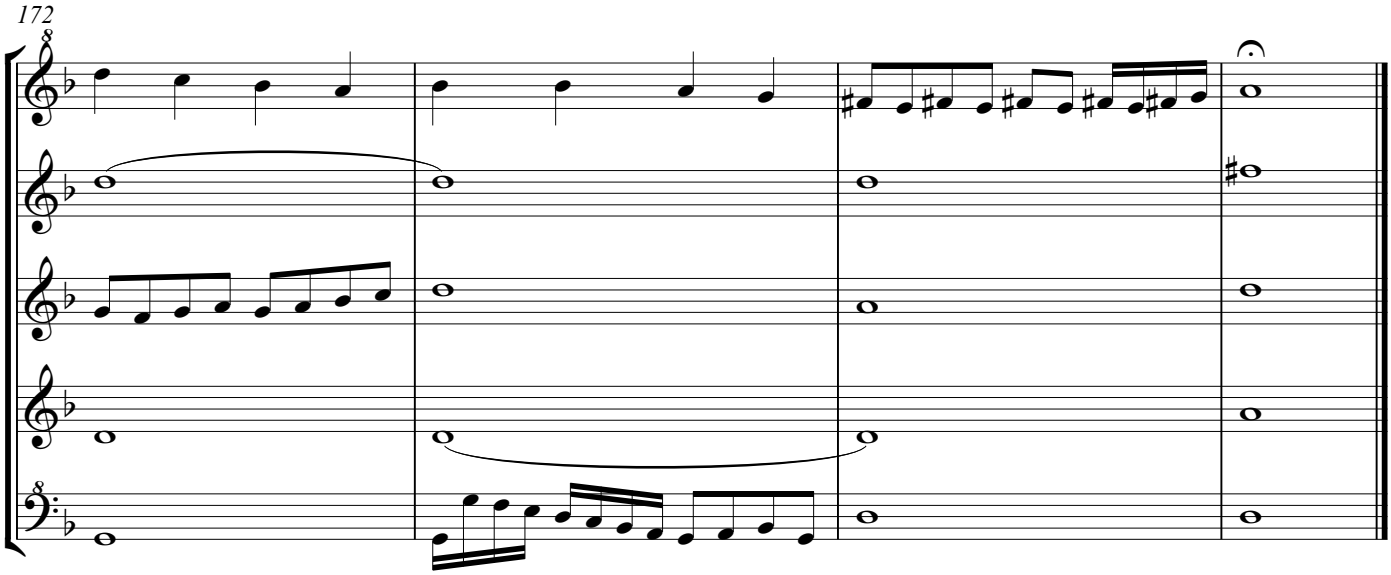


Bar 104 Bassus: both g's notated an octave down; bar 145 Tenor: d notated 1 octave up. Bar 154 Tenor n.1: 3=a, in page erratas however: "el 3 del tenor ligatura", so tied to the previous note b.

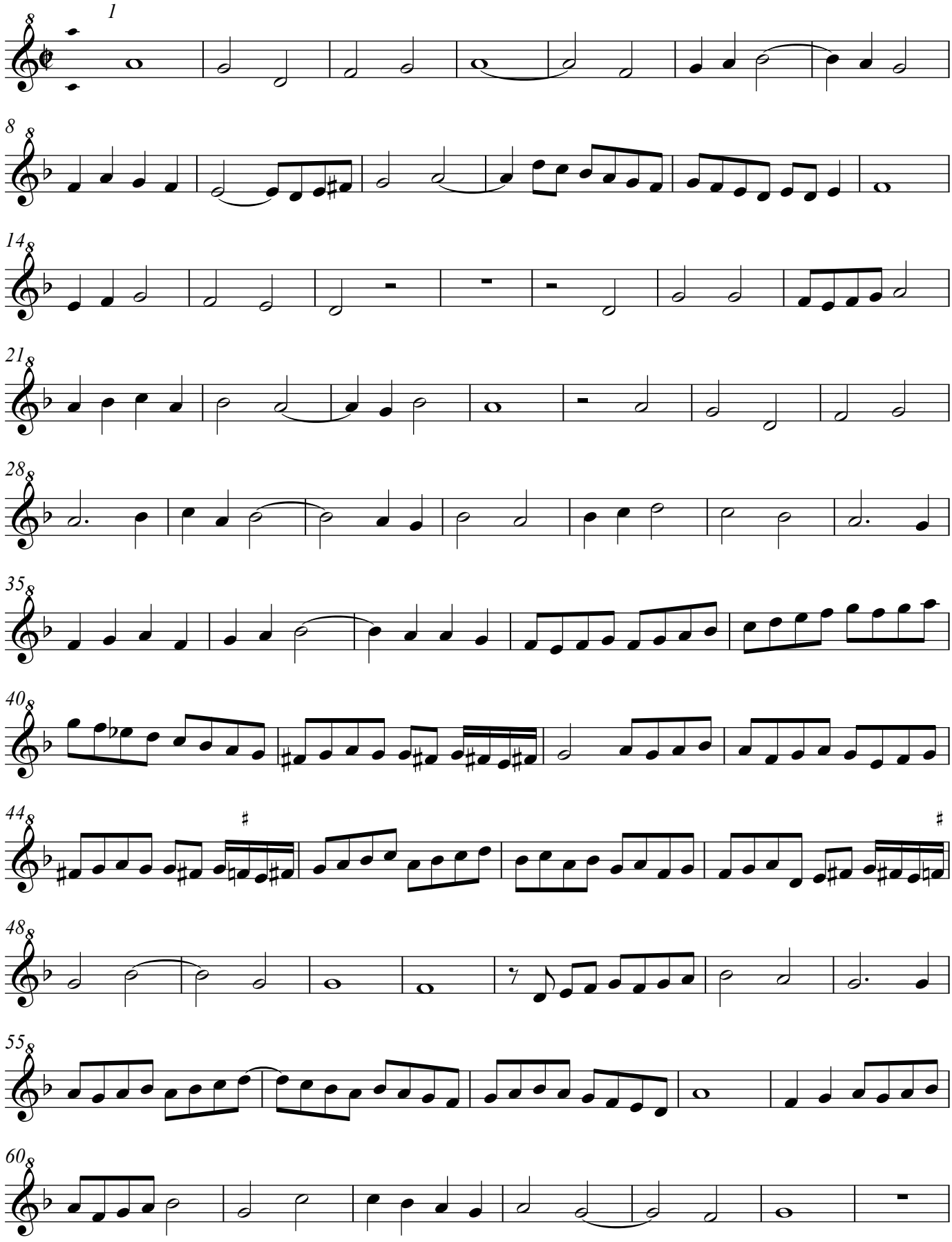
Cabeçon did not arrange the whole piece, but left out the second stanza, bars 76-138 in the edition by K.P. Bernet Kempers of Jacob Clemens non Papa in CMM, vol. IV nr. 15 pp. 66-72. In bar 151-152 of this edition Cabeçon proceeds to the refrain "Quoniam in te spes mea recumbit", "Because my hope rests in thee". Original clefs: C1,C3,C3,C4,F4.

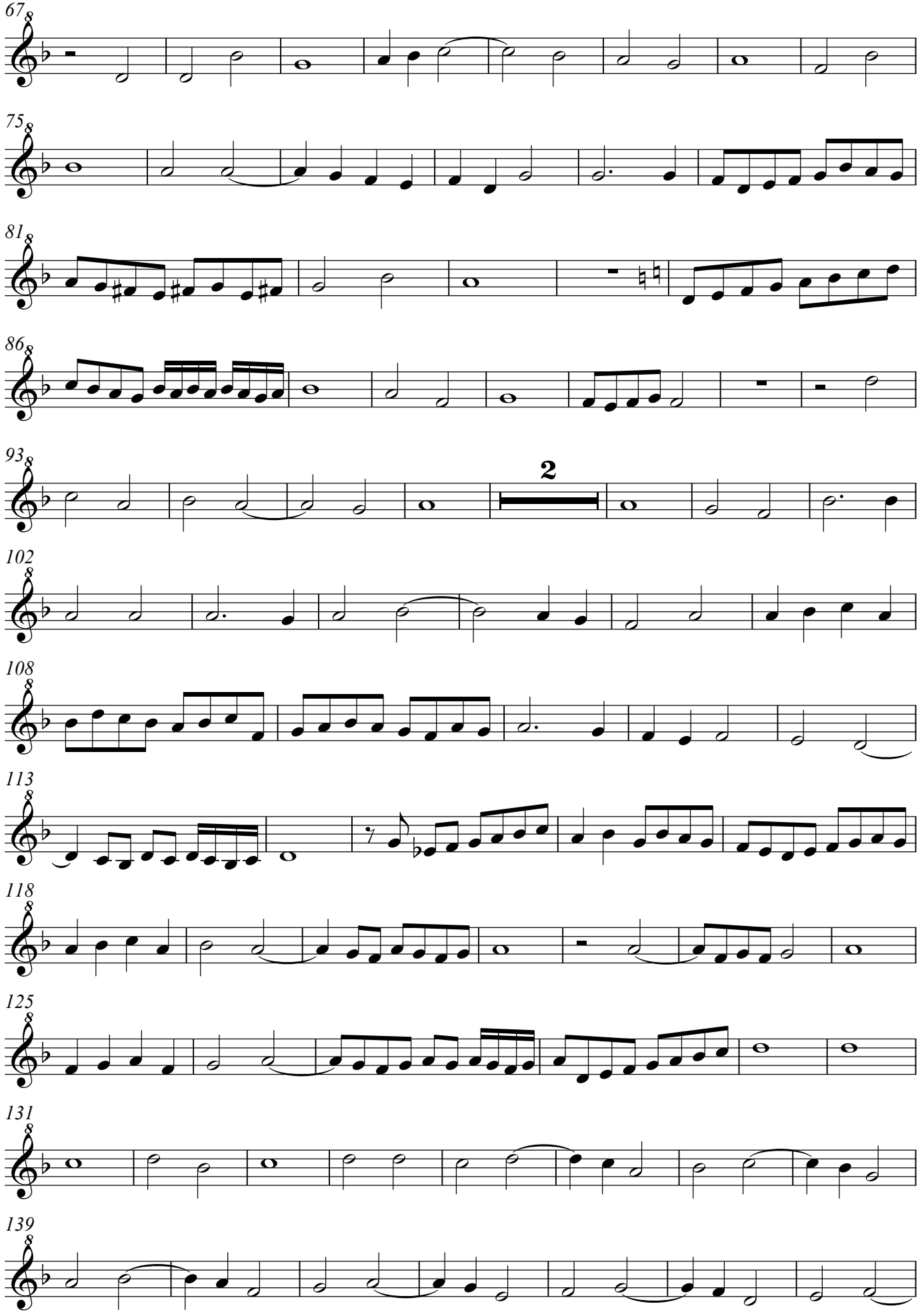
Sana me Domine. Clemens non Papa

Fo. 121 Jacob Clemens non Papa, Sana me Domine, abridged

Superius Descant Recorder

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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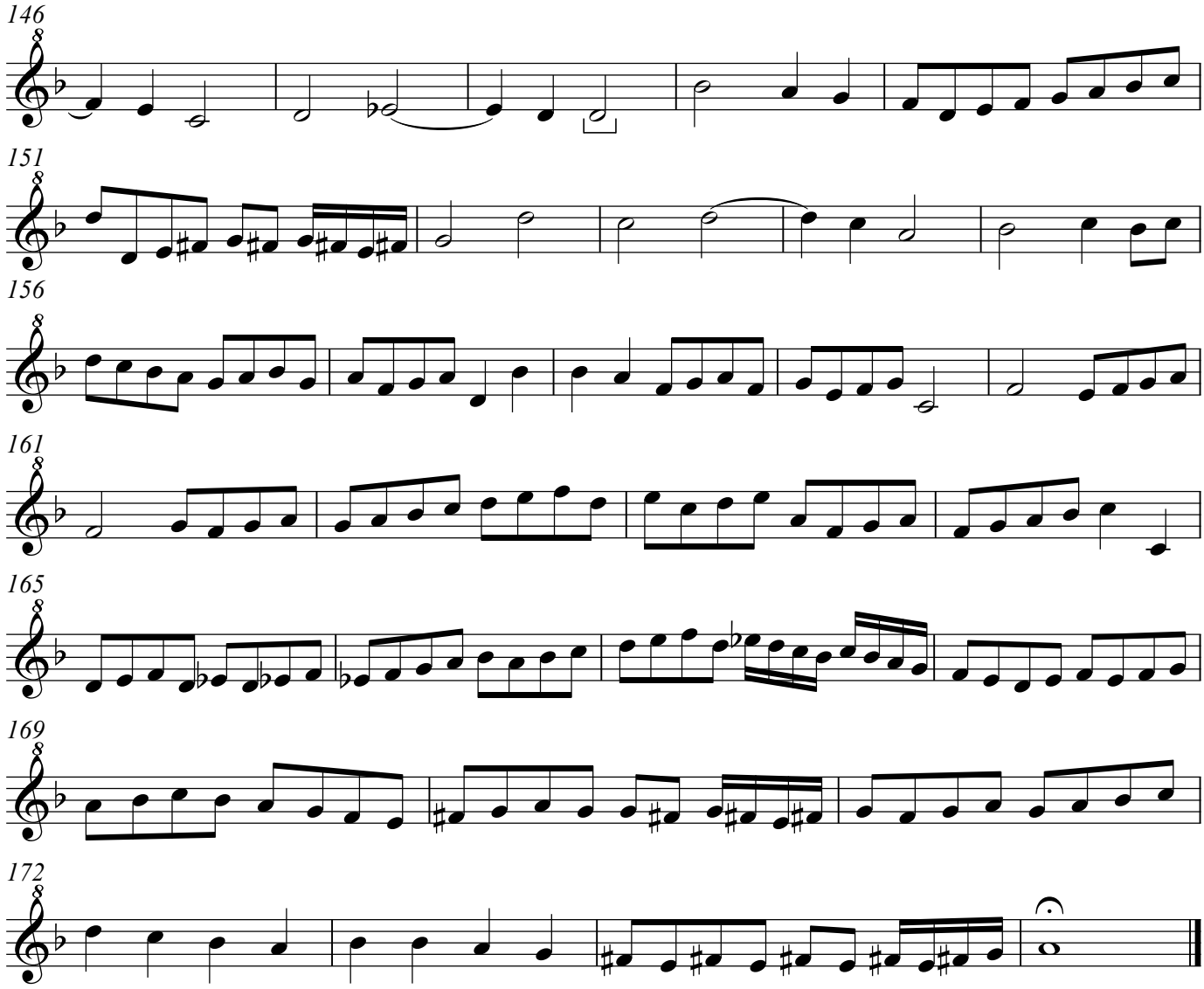
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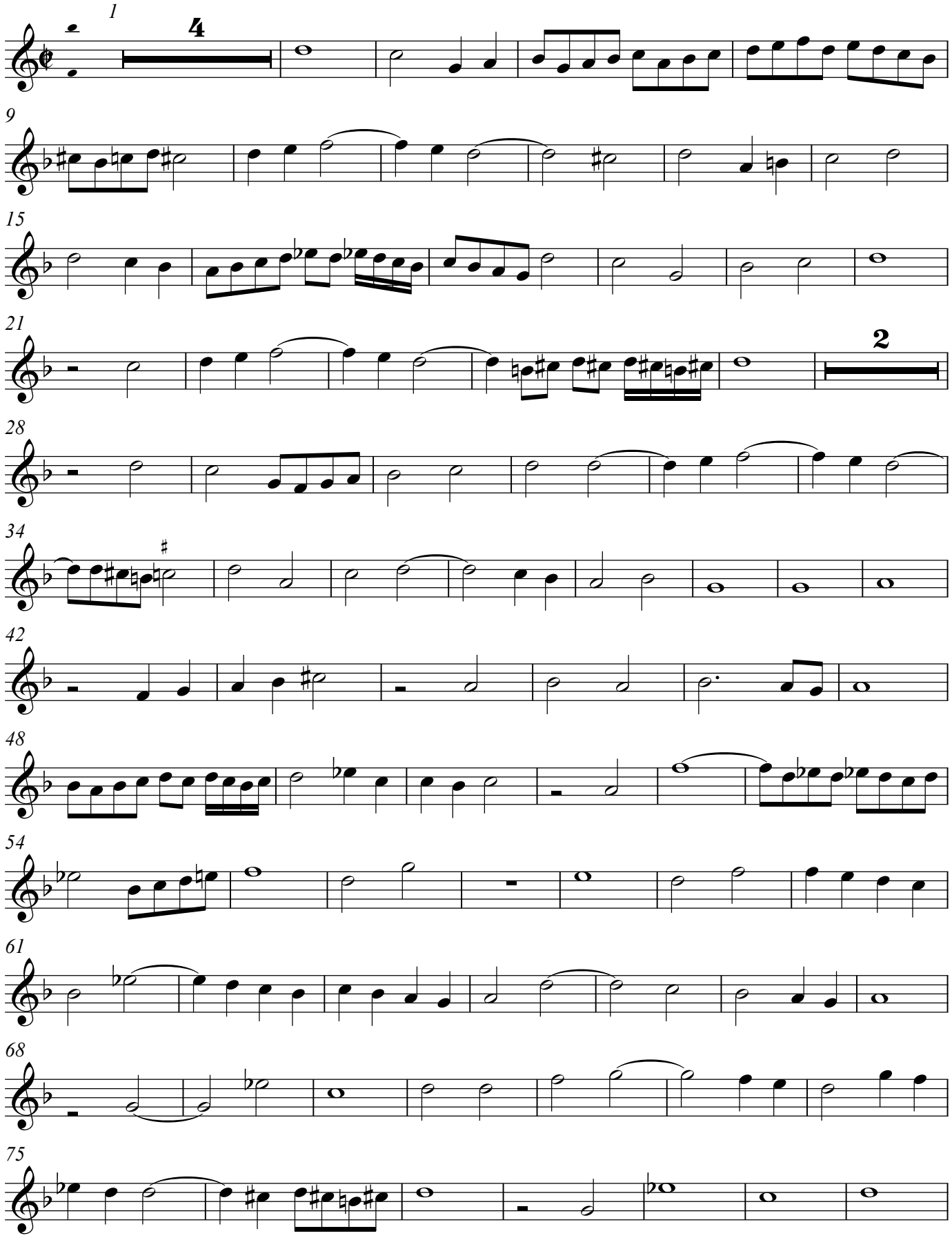
161
165
169
172

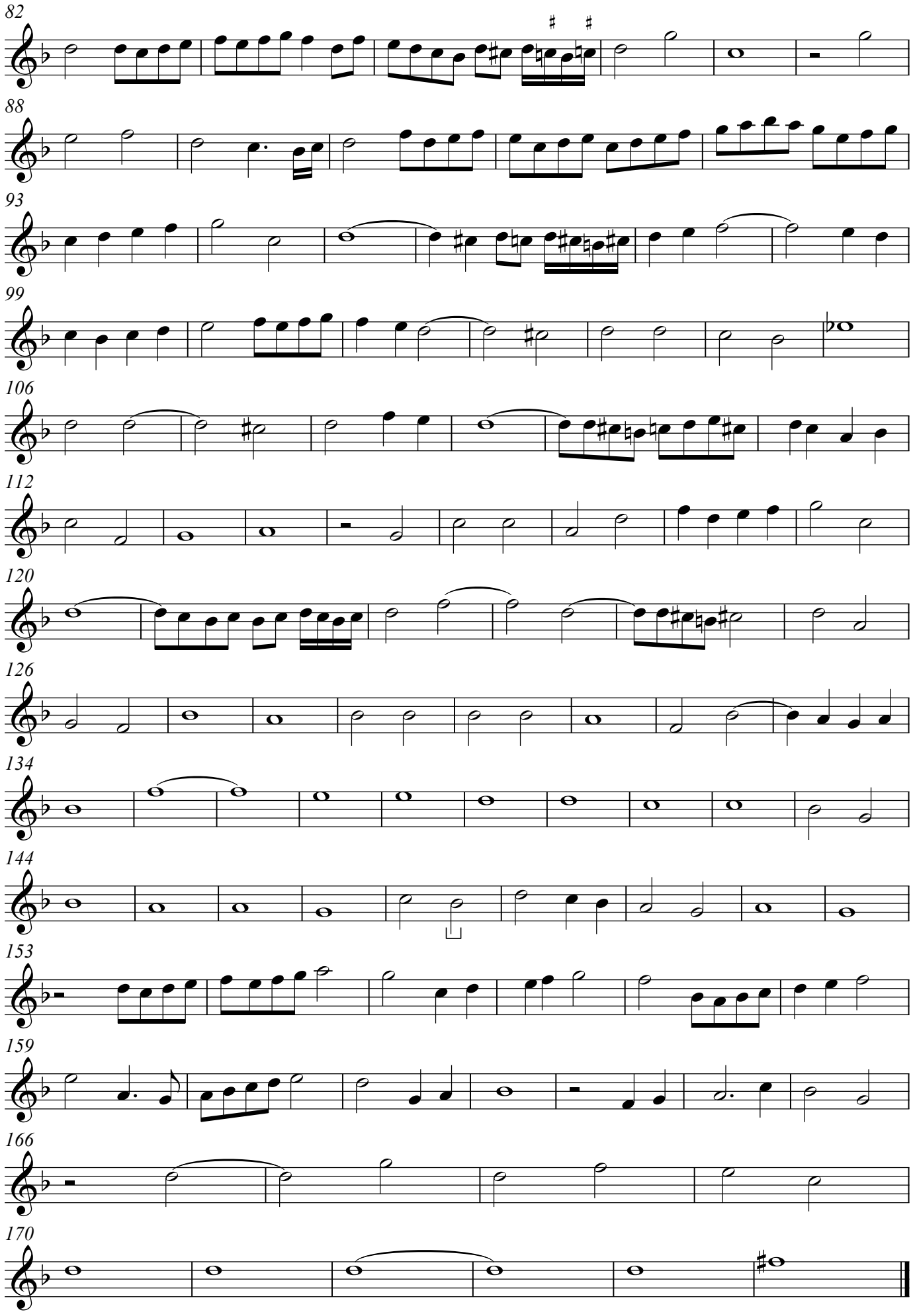
Sana me Domine. Clemens non Papa

Fo. 121 Jacob Clemens non Papa, Sana me Domine, abridged

Contratenor Treble Recorder

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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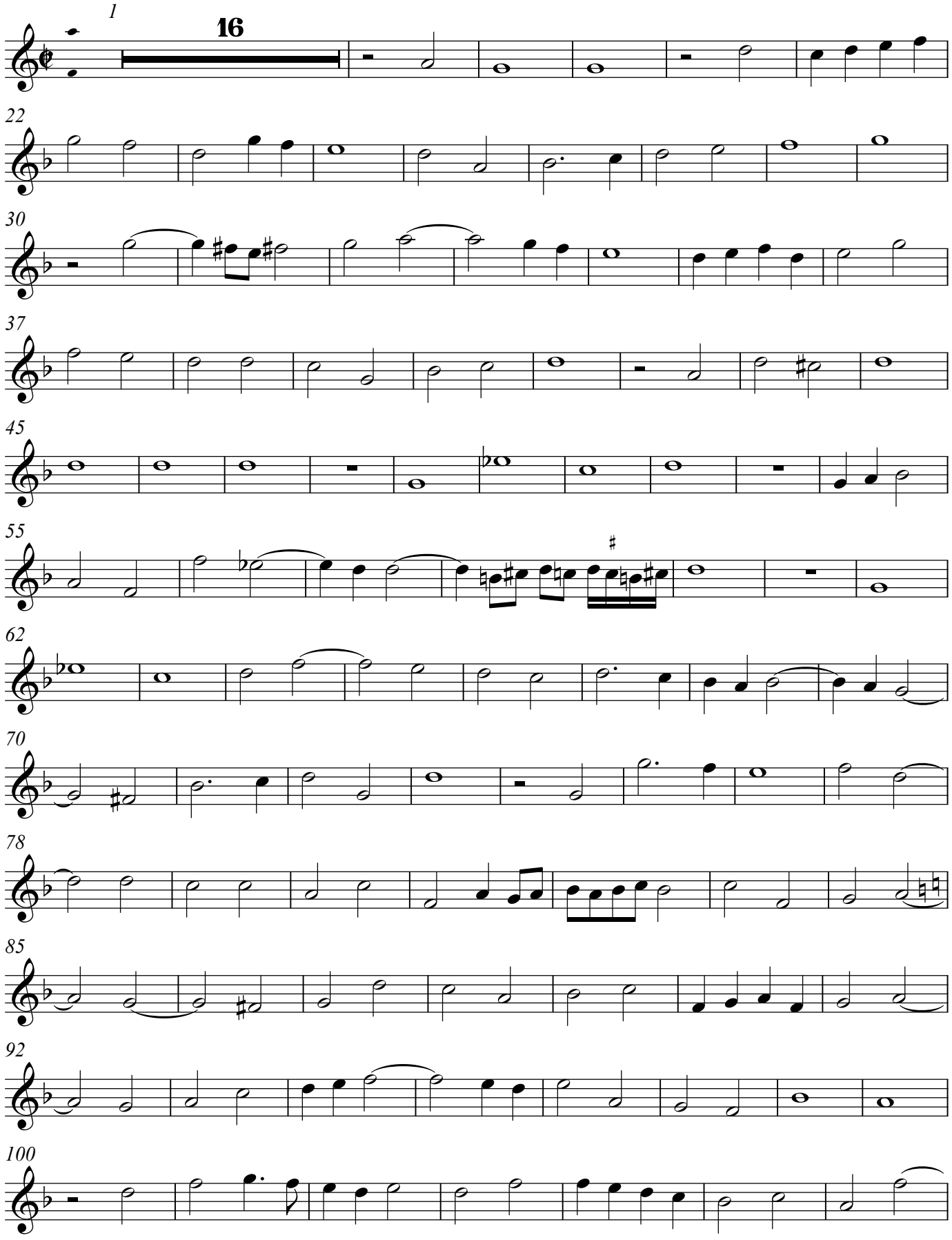
170

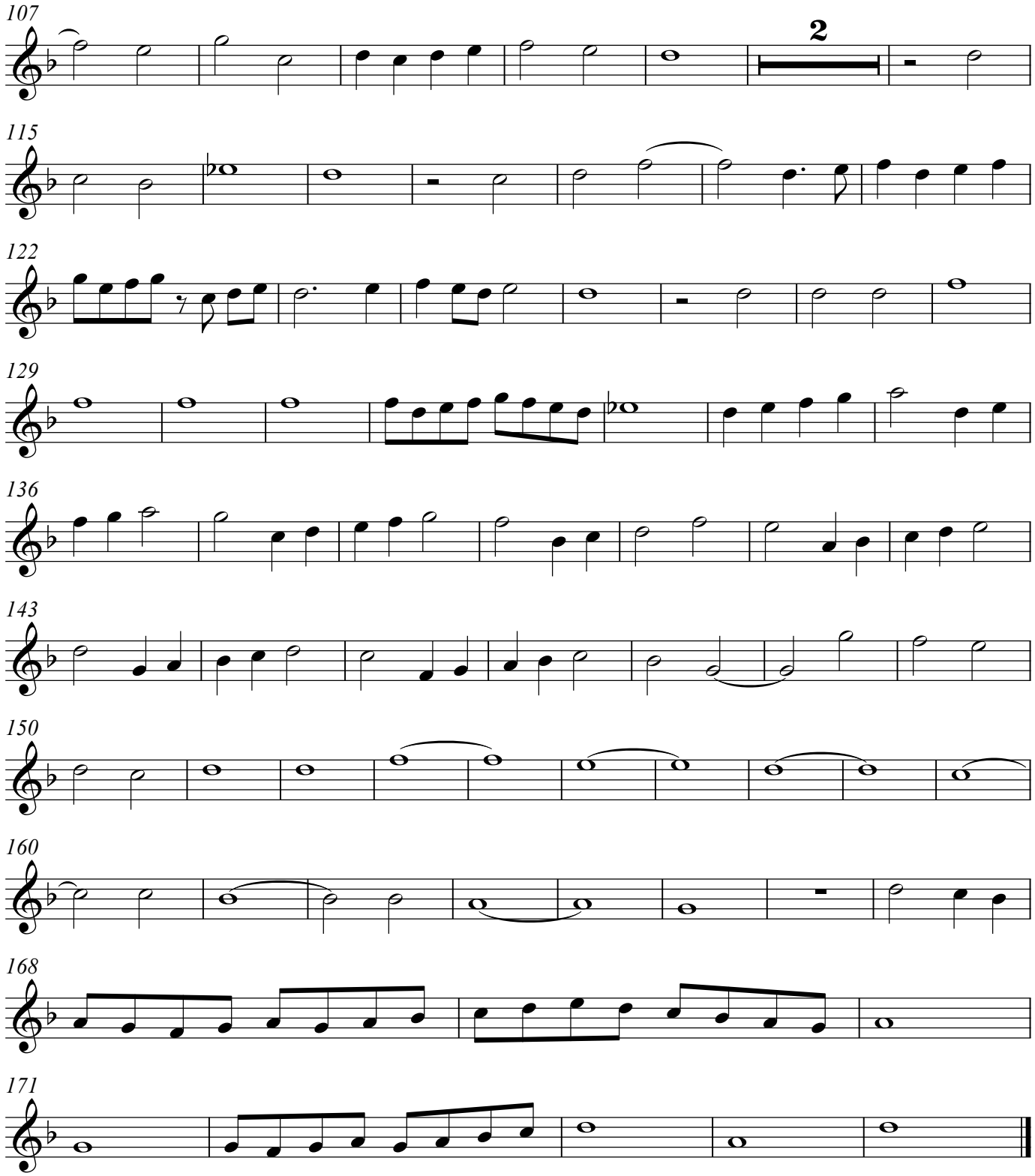
Sana me Domine. Clemens non Papa

Fo. 121 Jacob Clemens non Papa, Sana me Domine, abridged

Quintus Treble Recorder

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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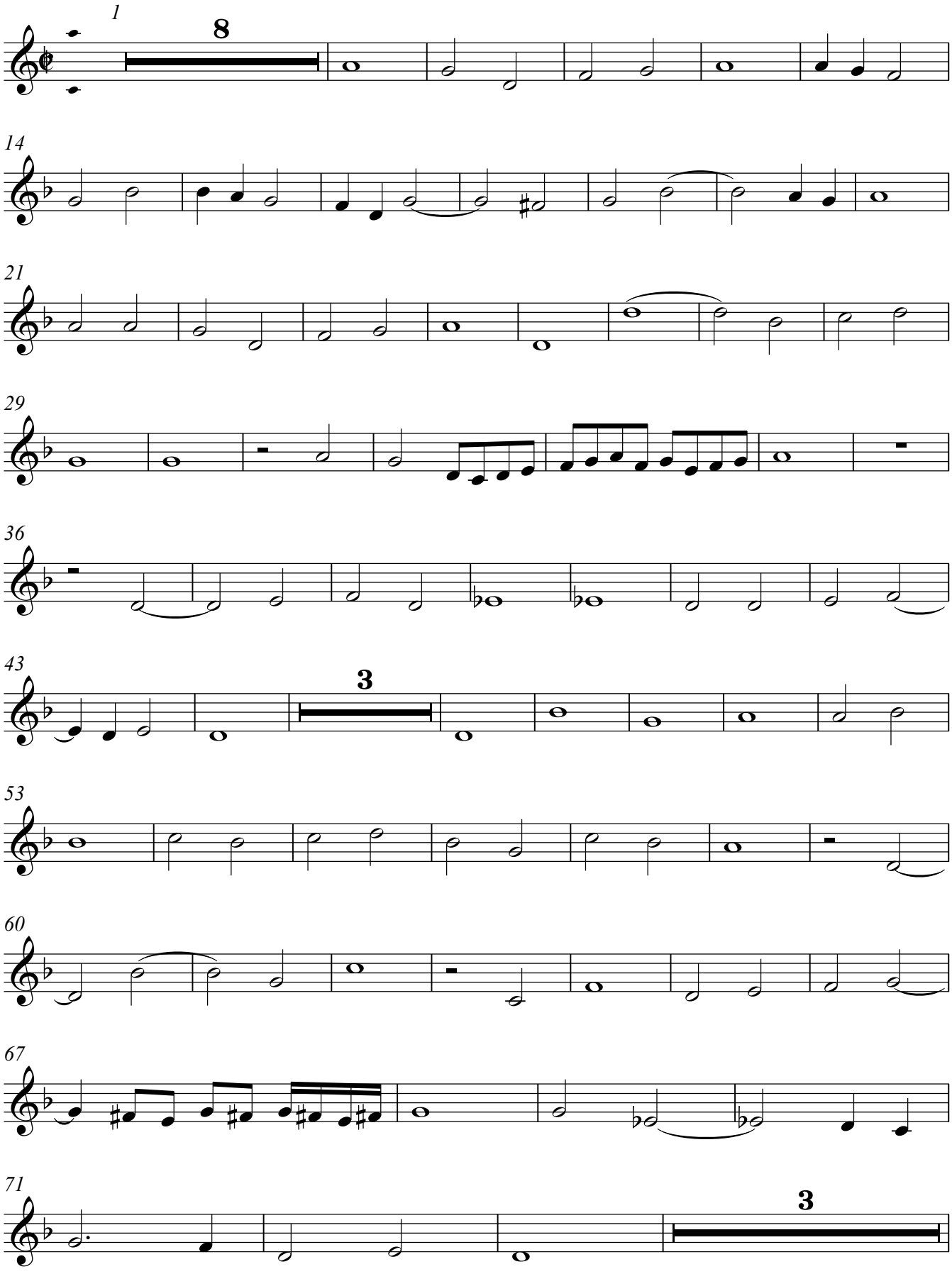
168
171

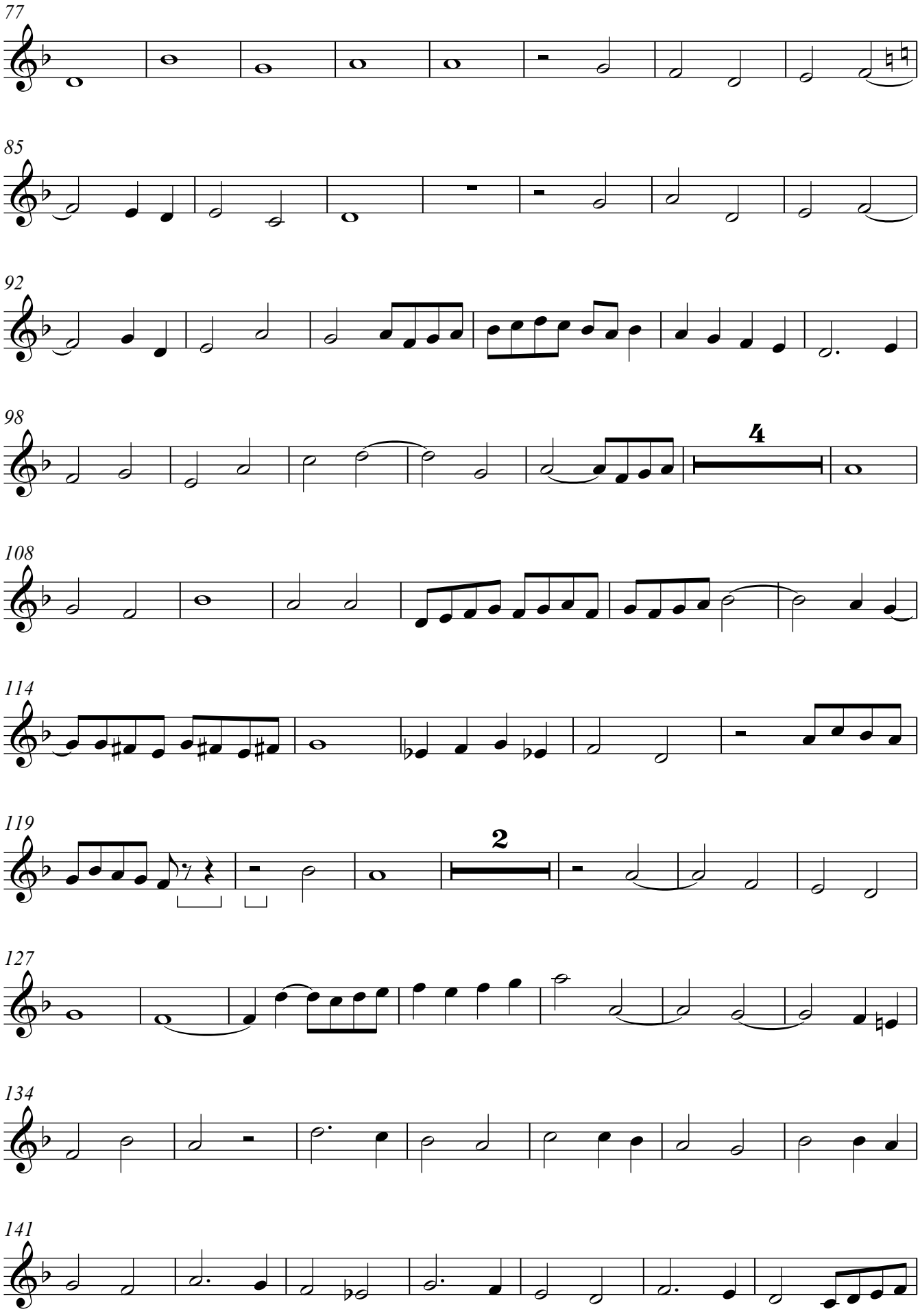
Sana me Domine. Clemens non Papa

Fo. 121 Jacob Clemens non Papa, Sana me Domine, abridged

Tenor Tenor Recorder

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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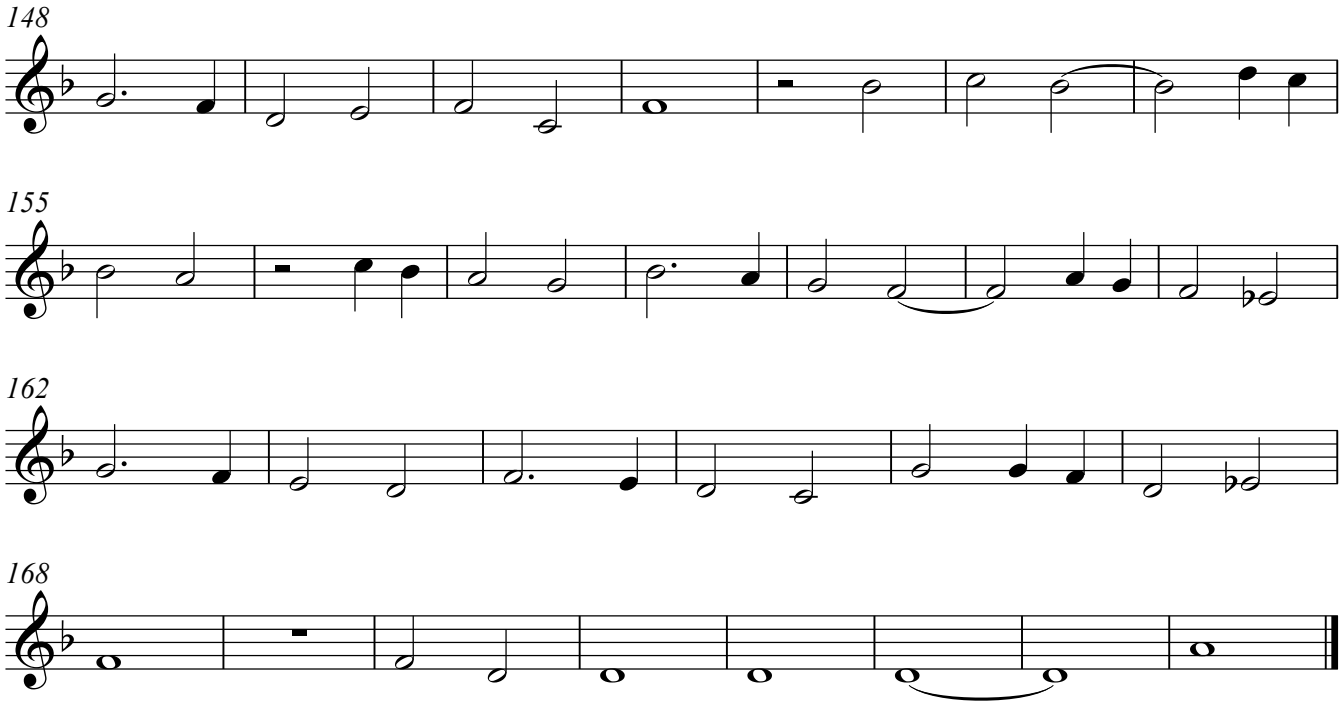
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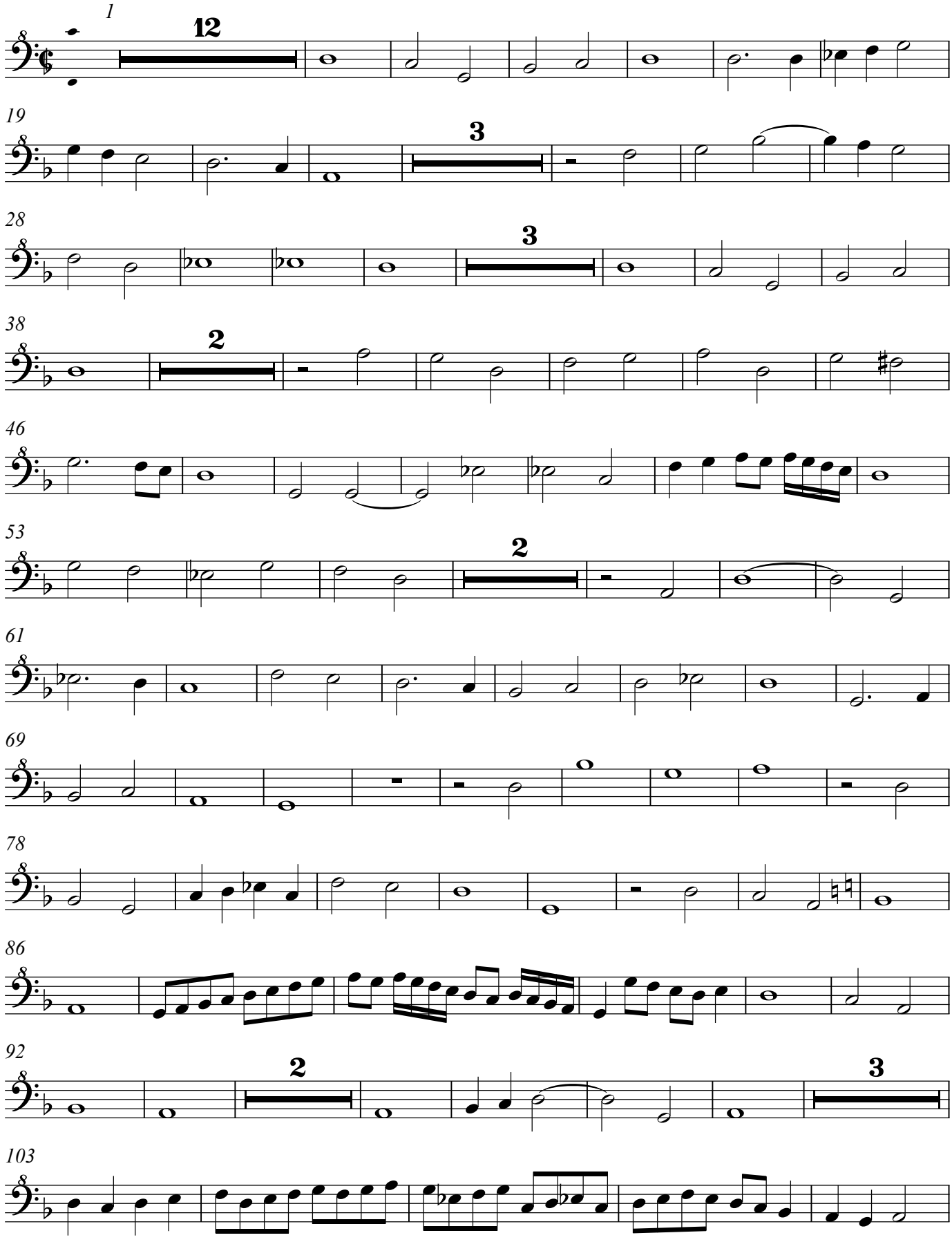
155
162
168

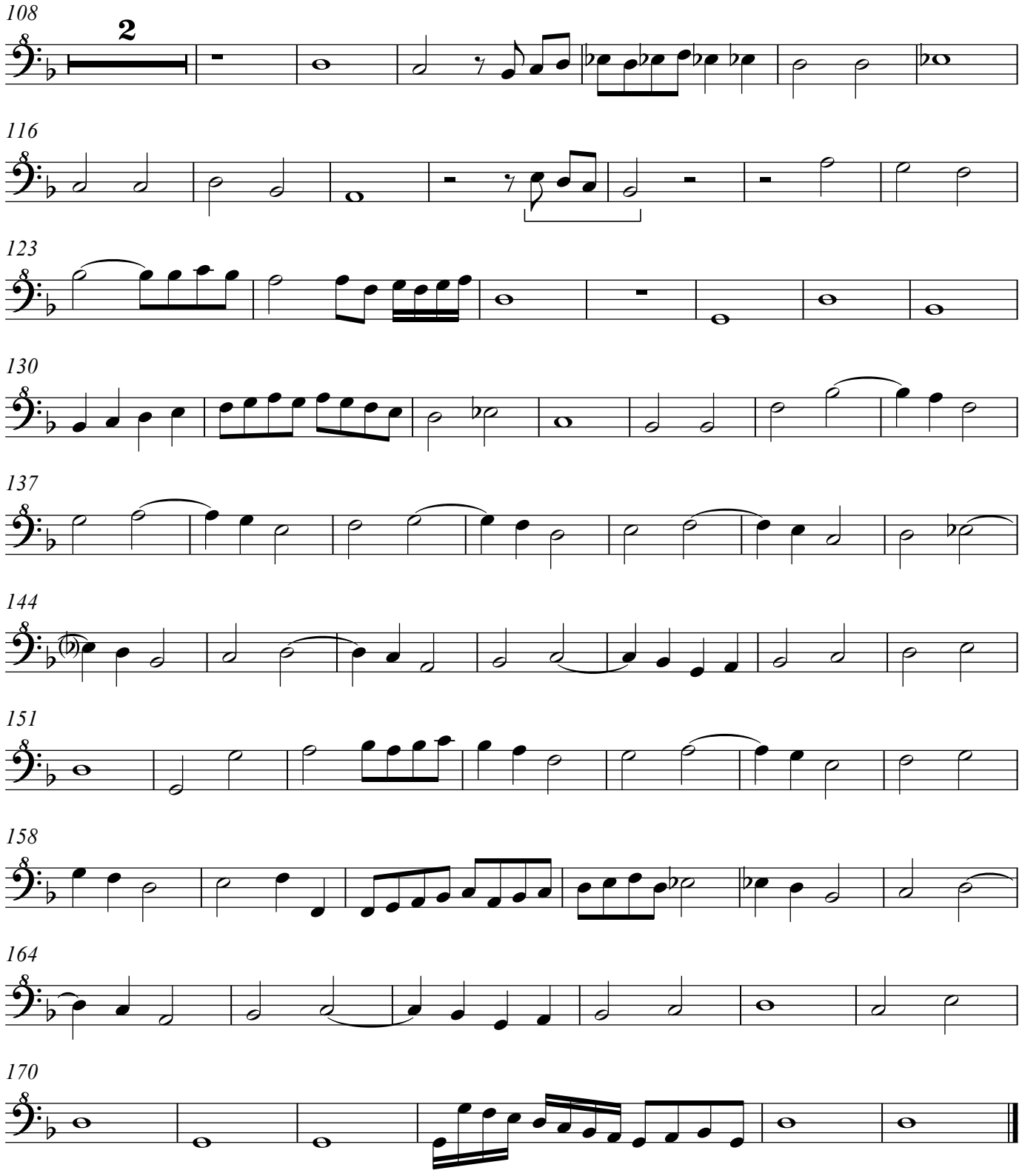
Sana me Domine. Clemens non Papa

Fo. 121 Jacob Clemens non Papa, Sana me Domine, abridged

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Bassus Bass Recorder

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123
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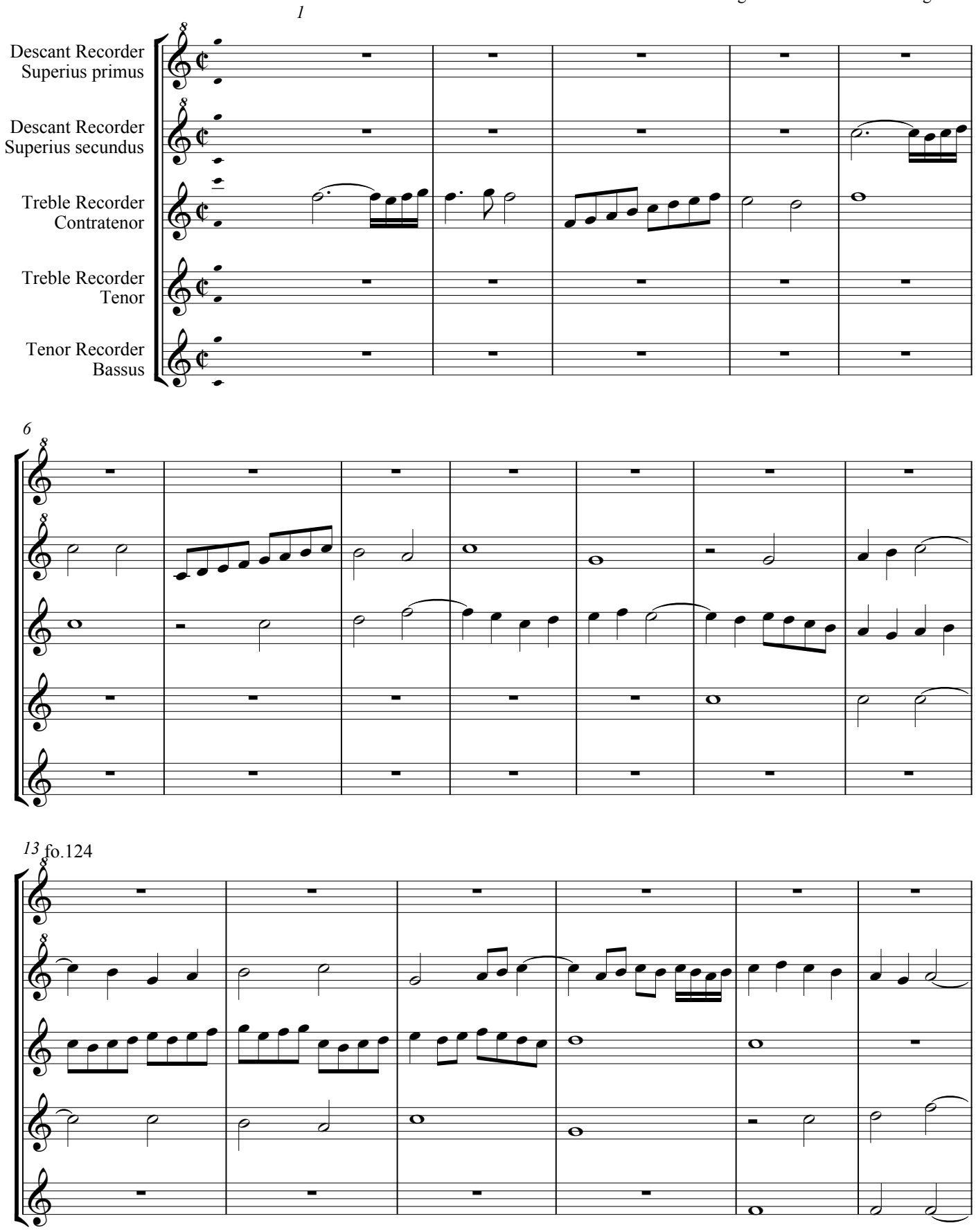
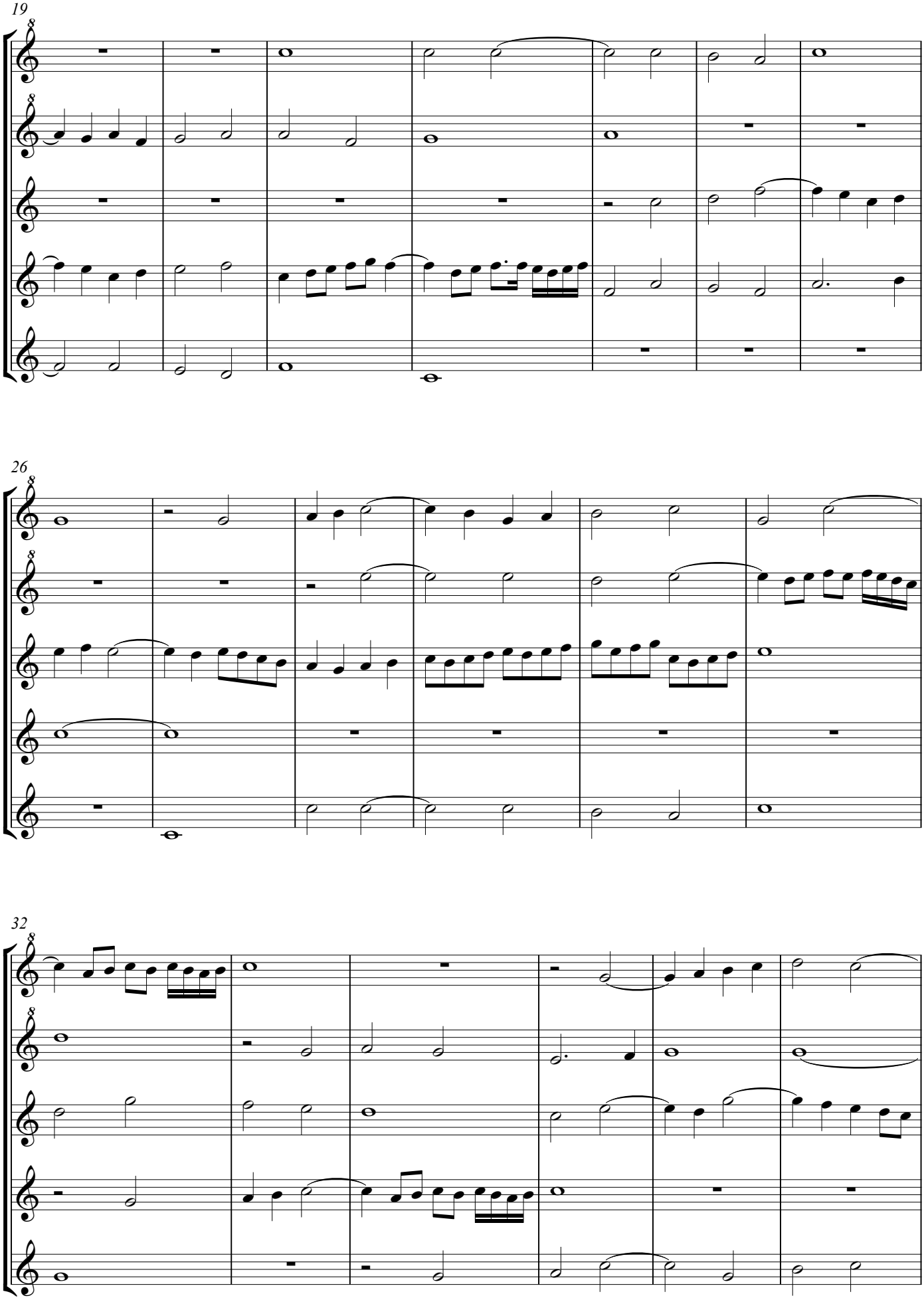
137
144
151
158
164
170

In te Domine speravi. Lupus. con segunda parte

Fo. 123v. Lupus Hellinck, In te Domine speravi

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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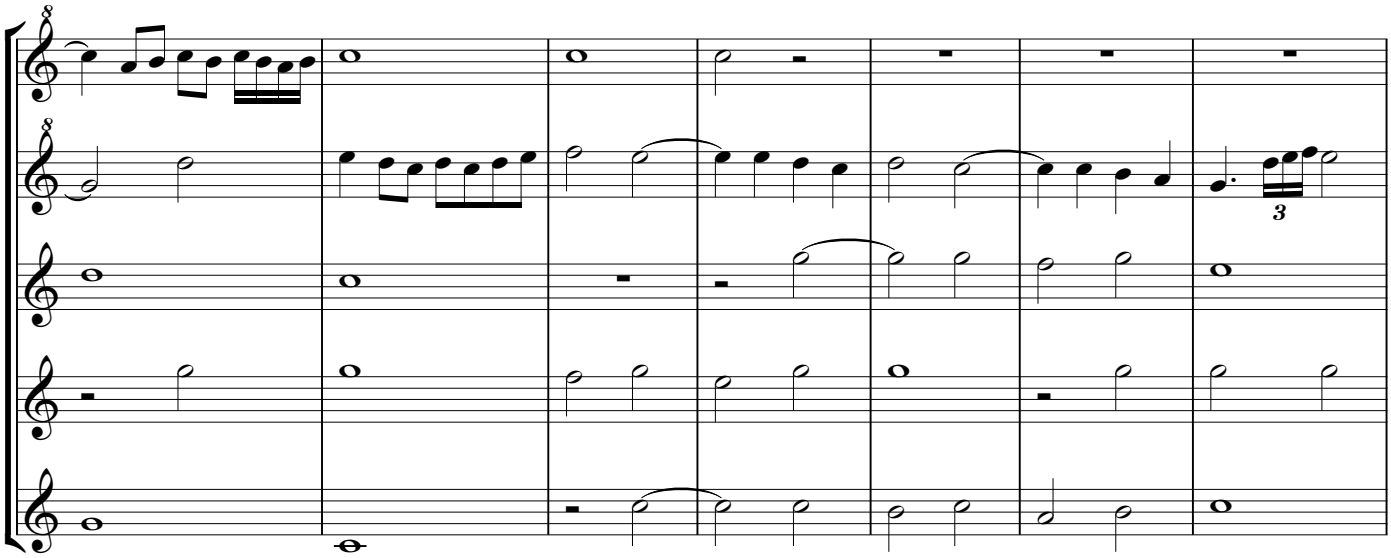

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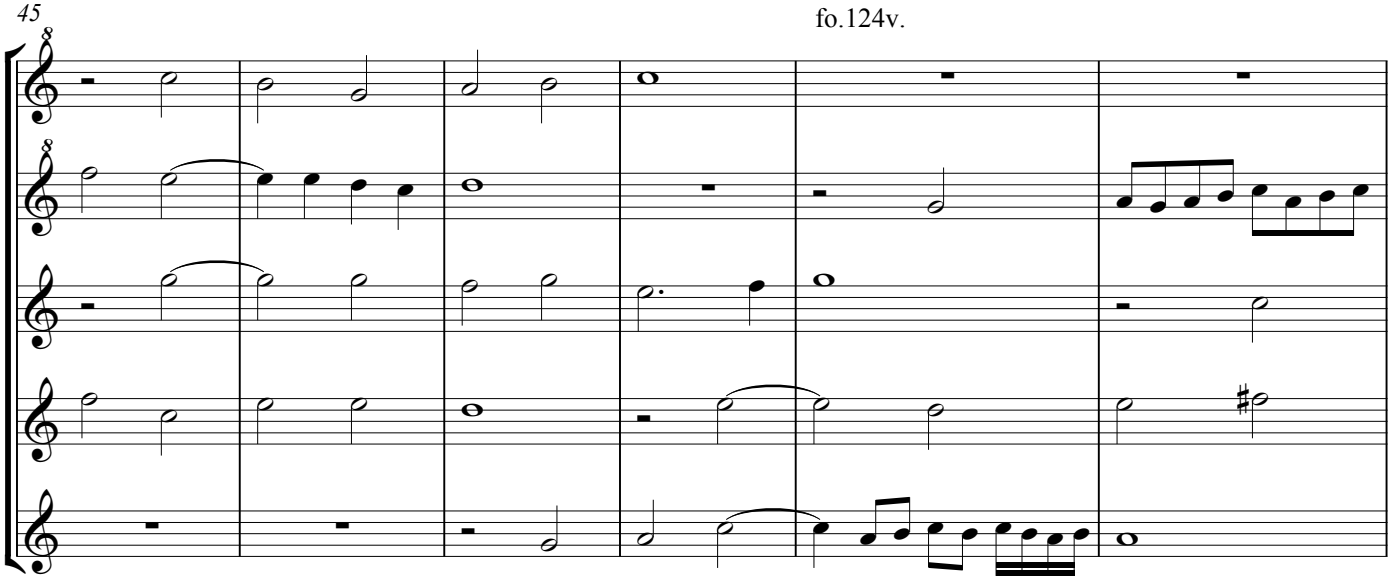
fo.124v.



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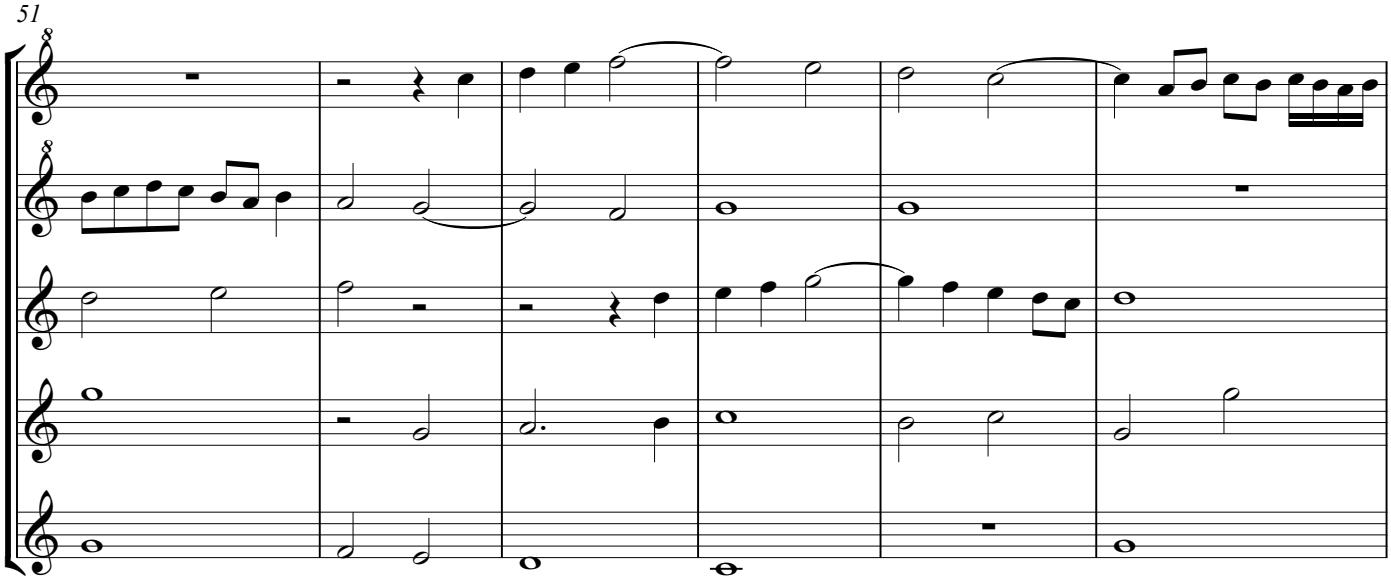

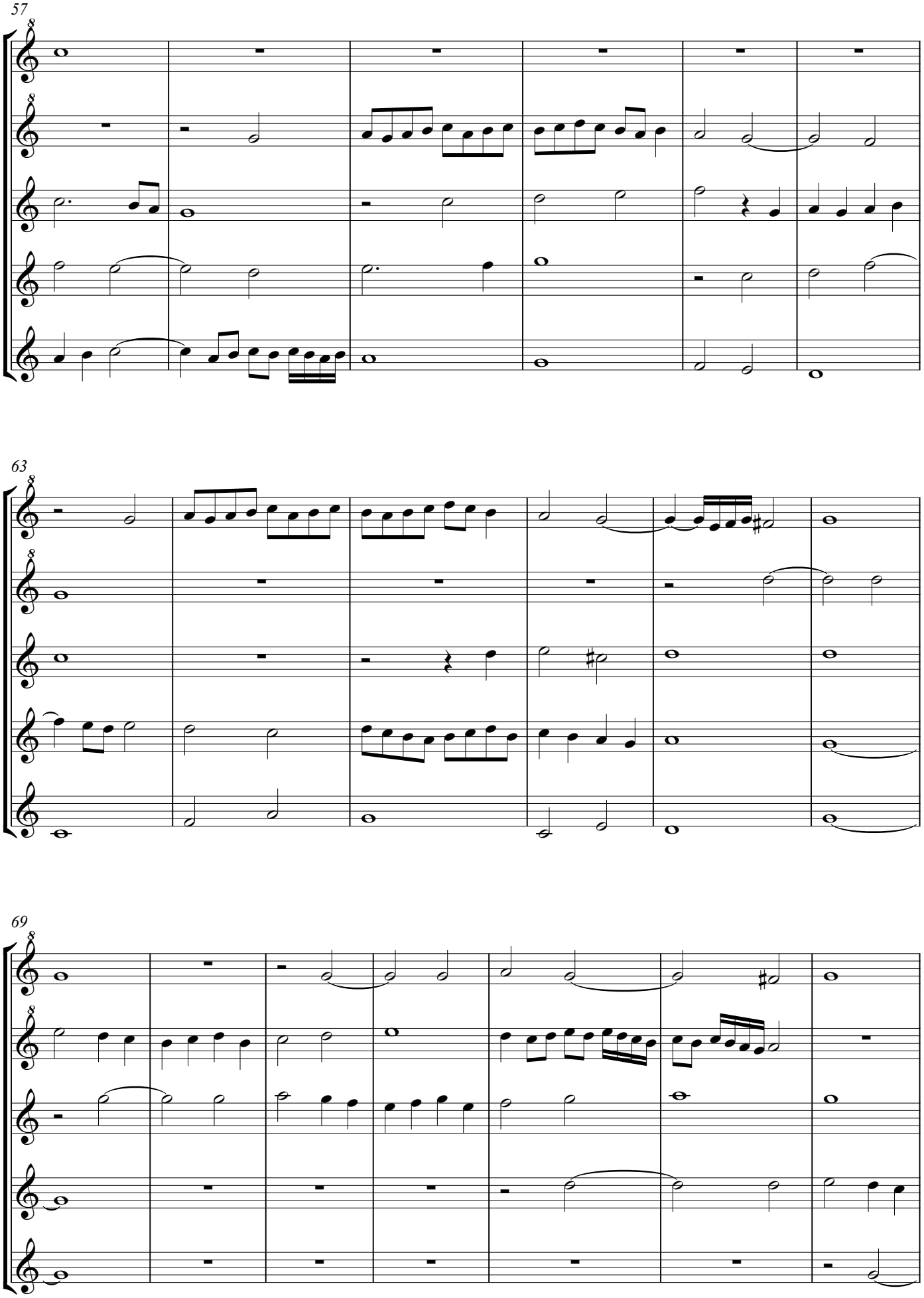
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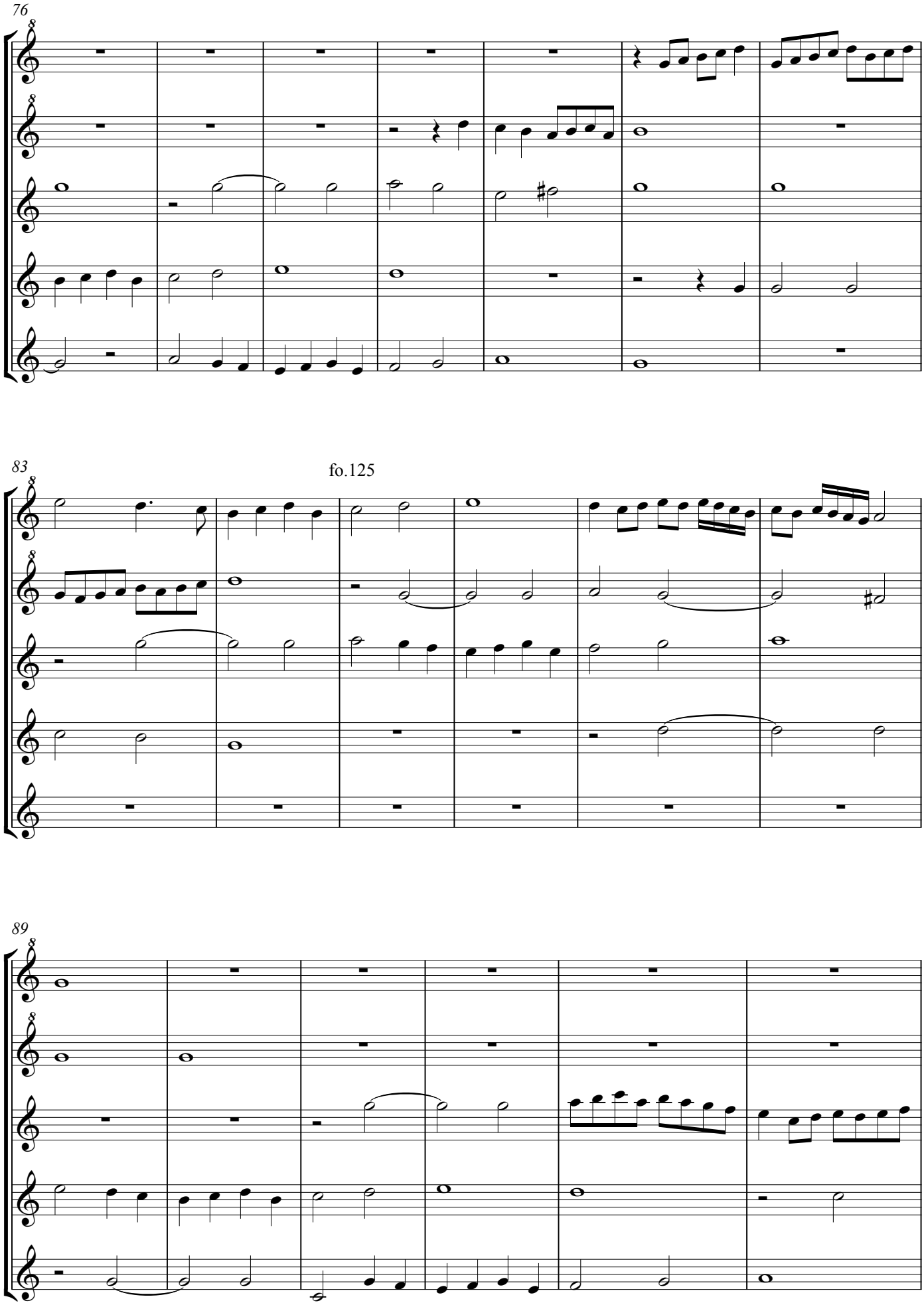
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fo.125
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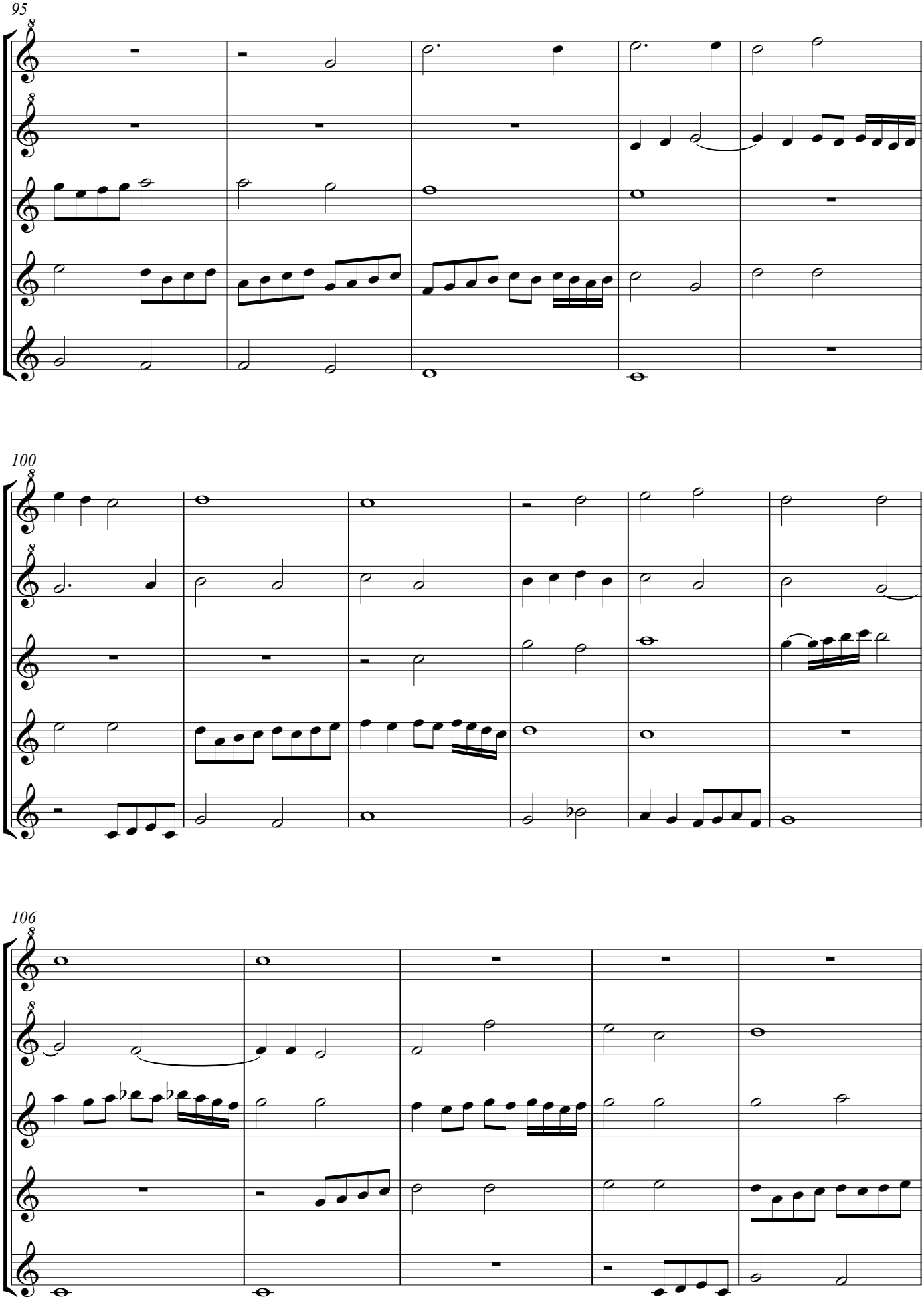
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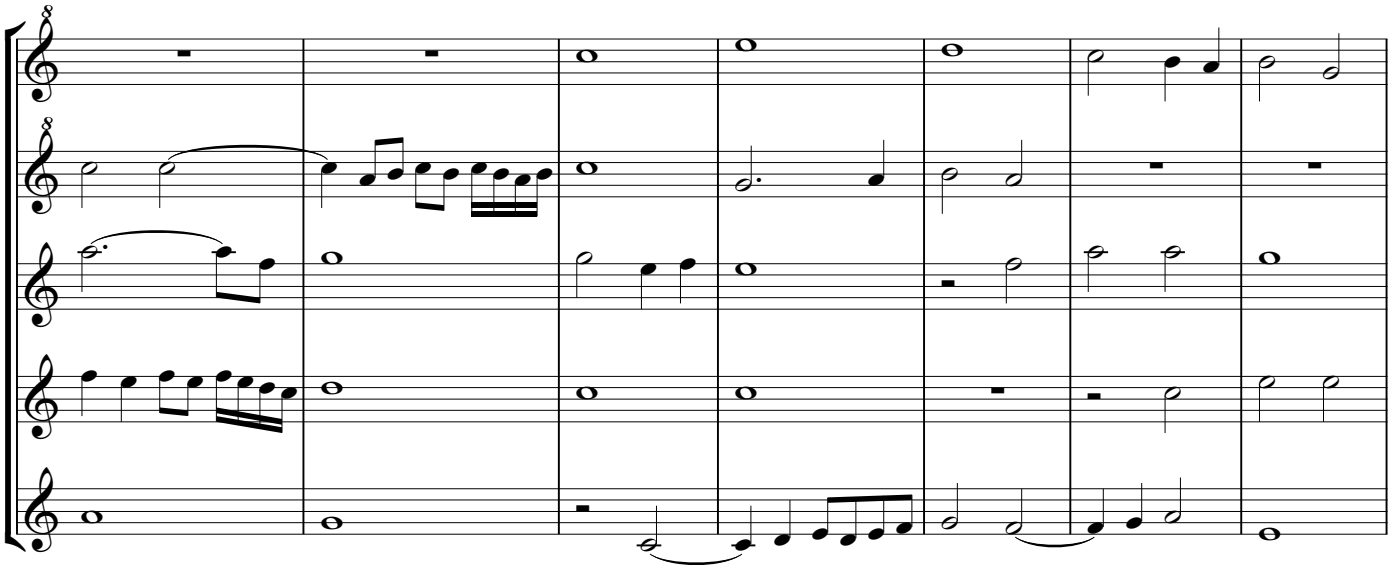

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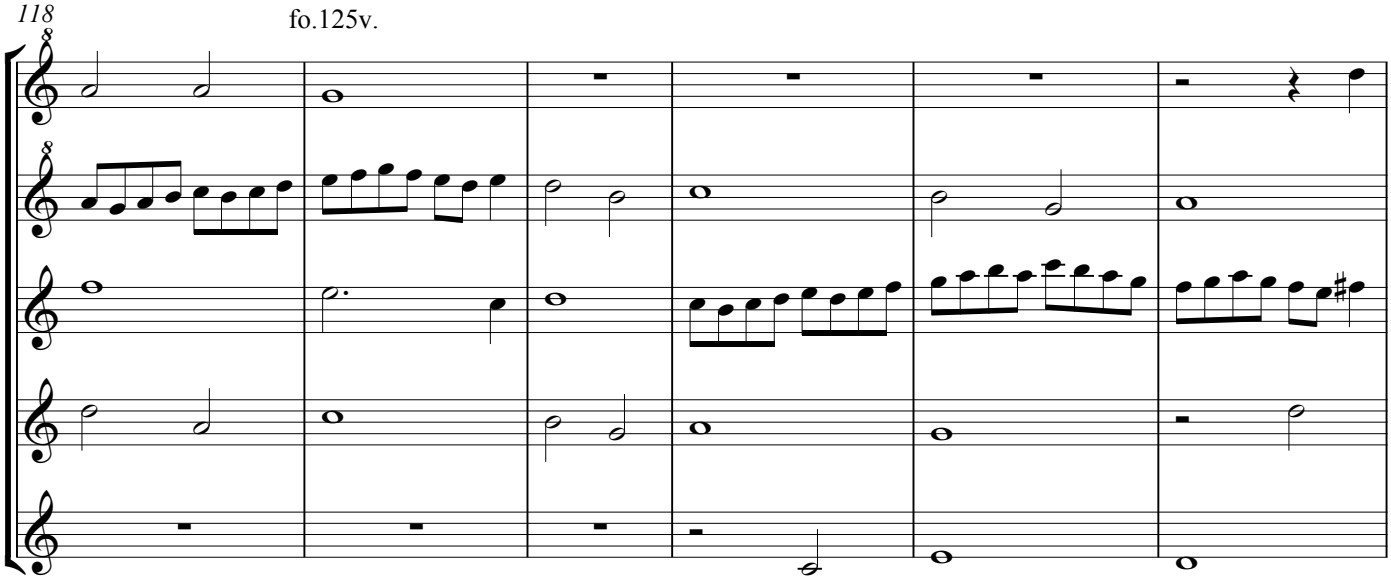
fo.125v.



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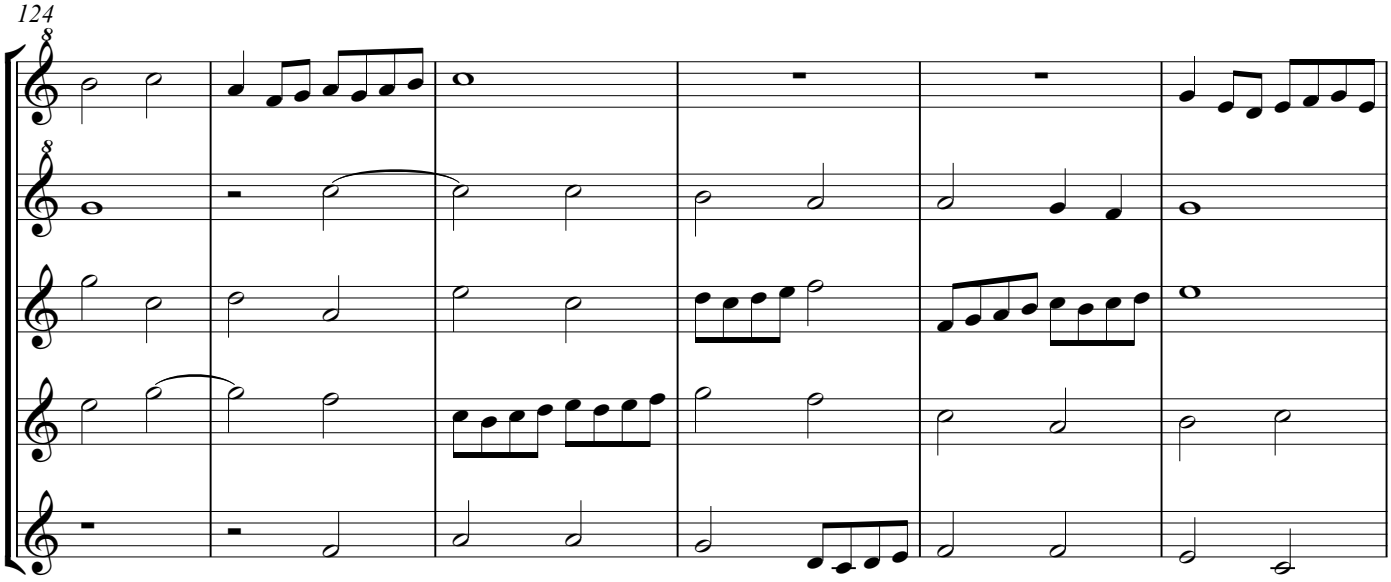

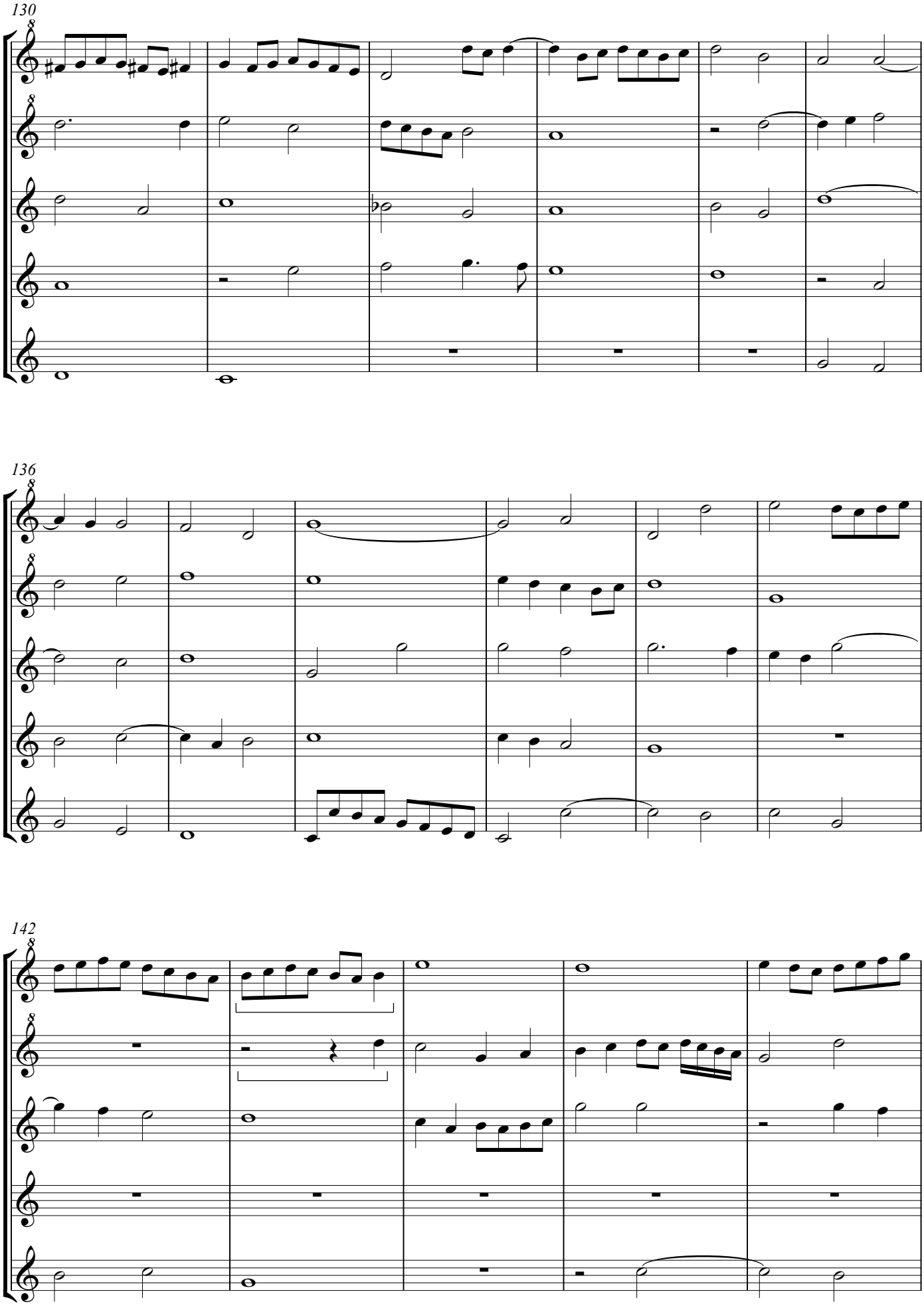
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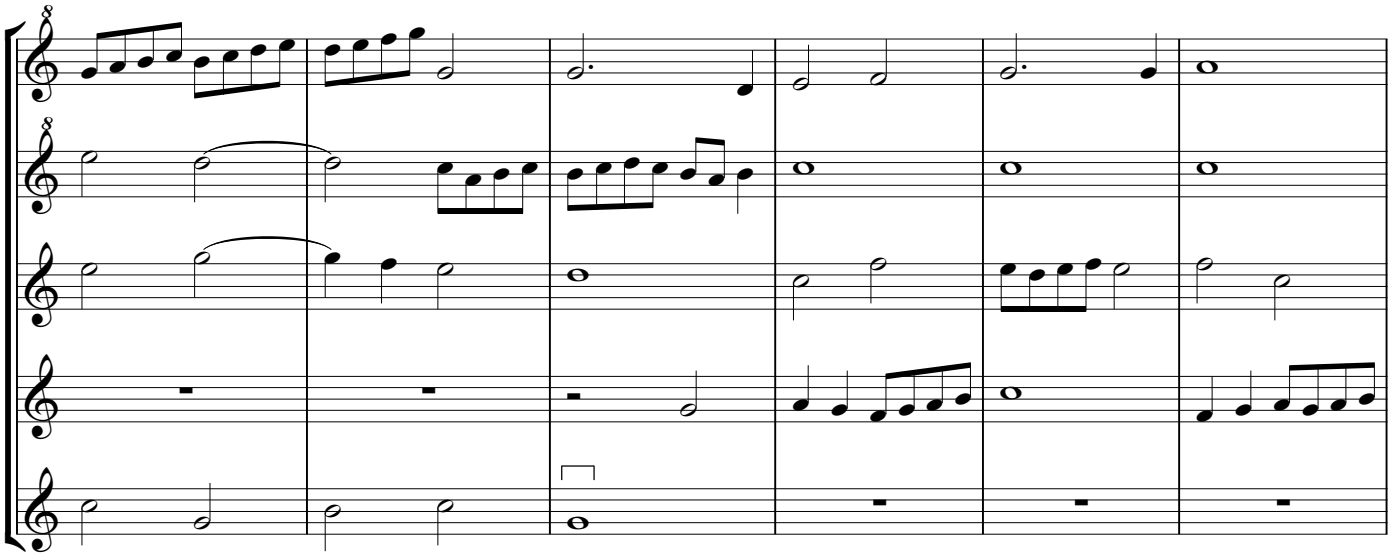

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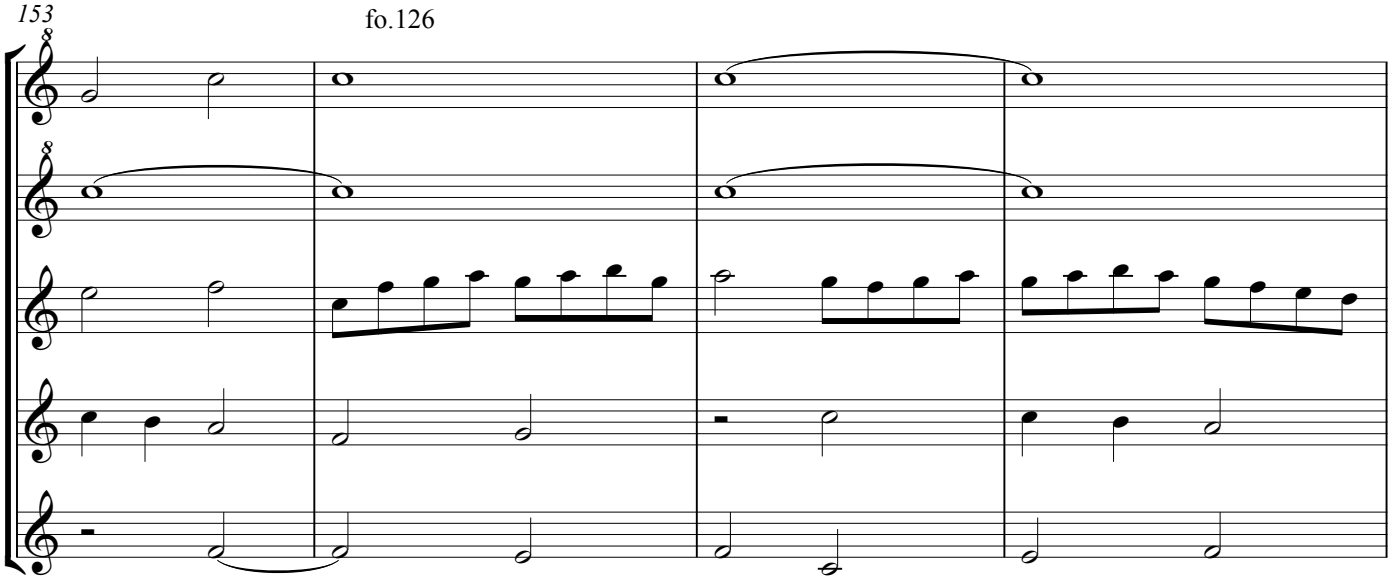
fo.126



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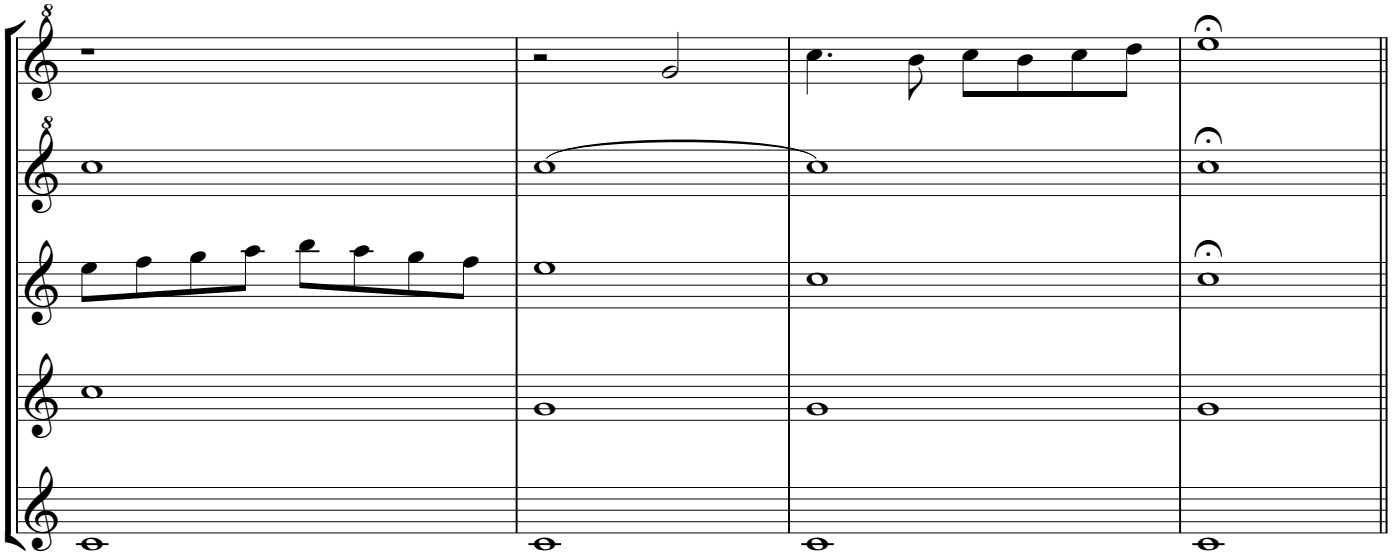
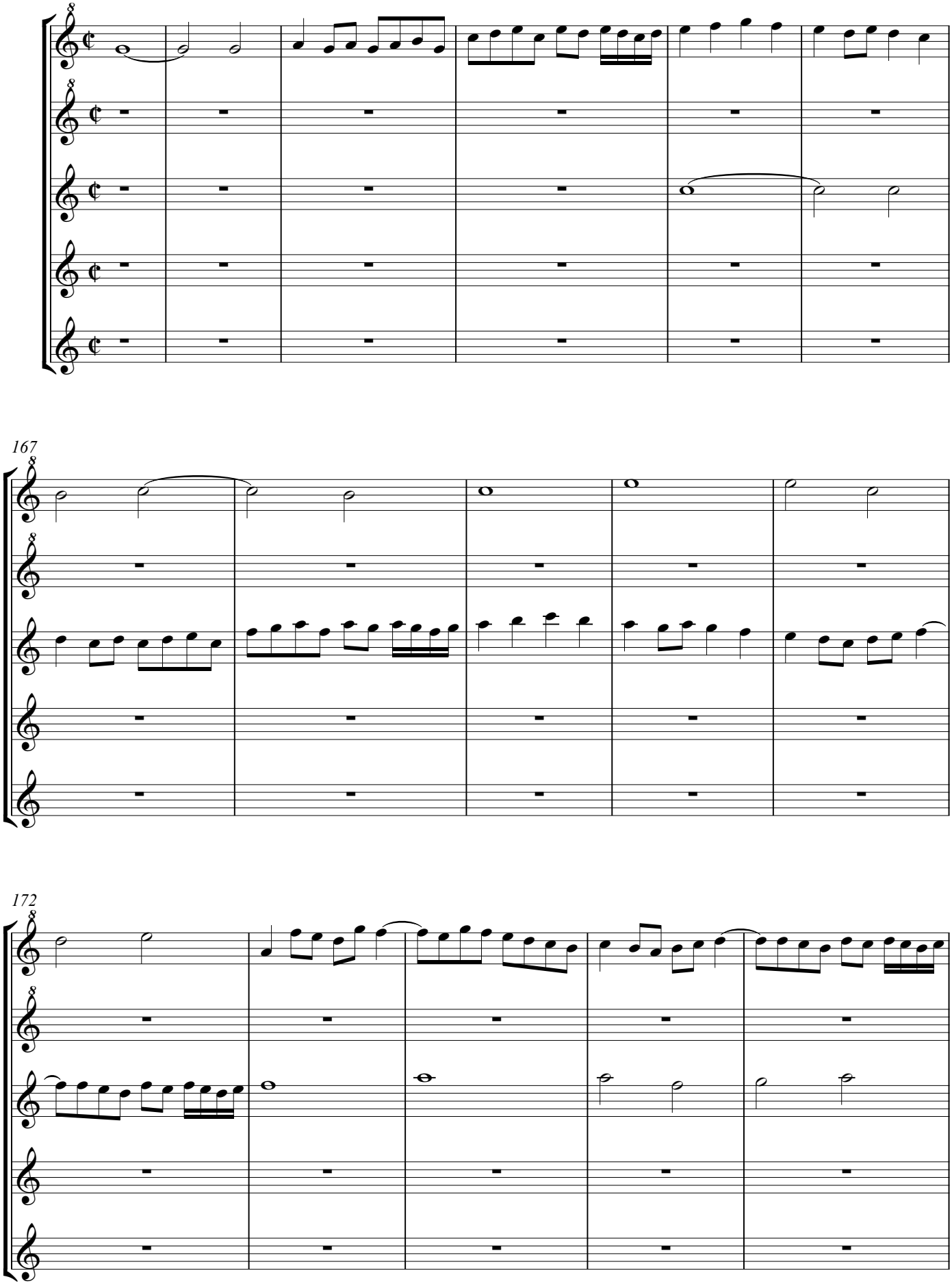


Segunda parte de In te Domine speravi



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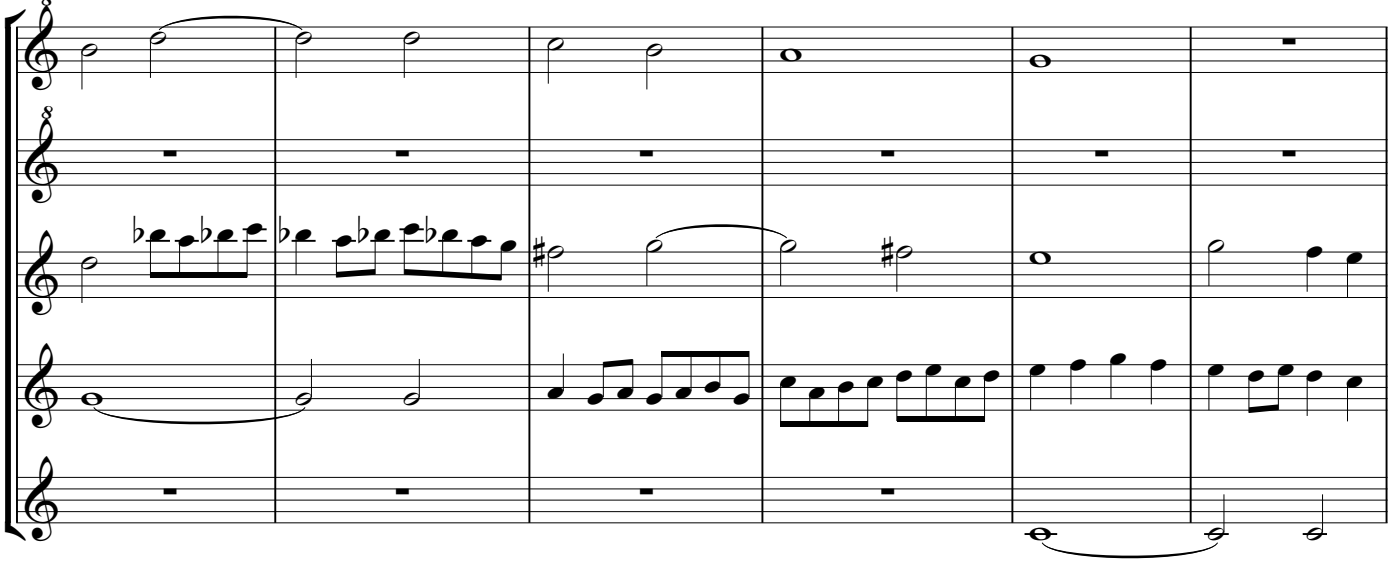

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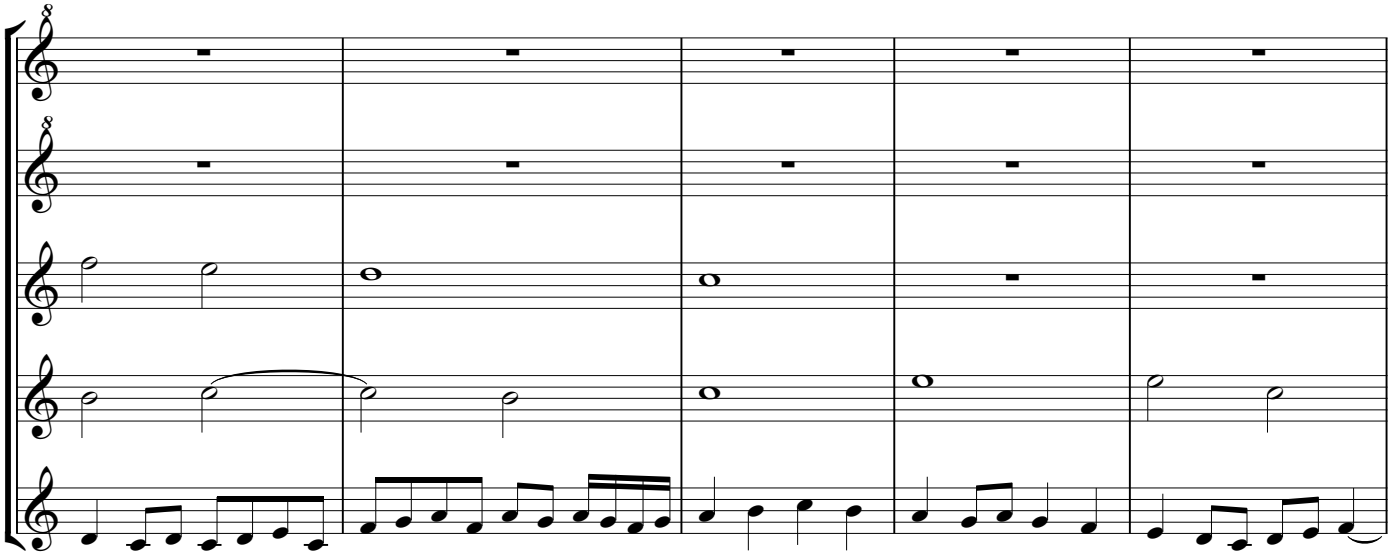

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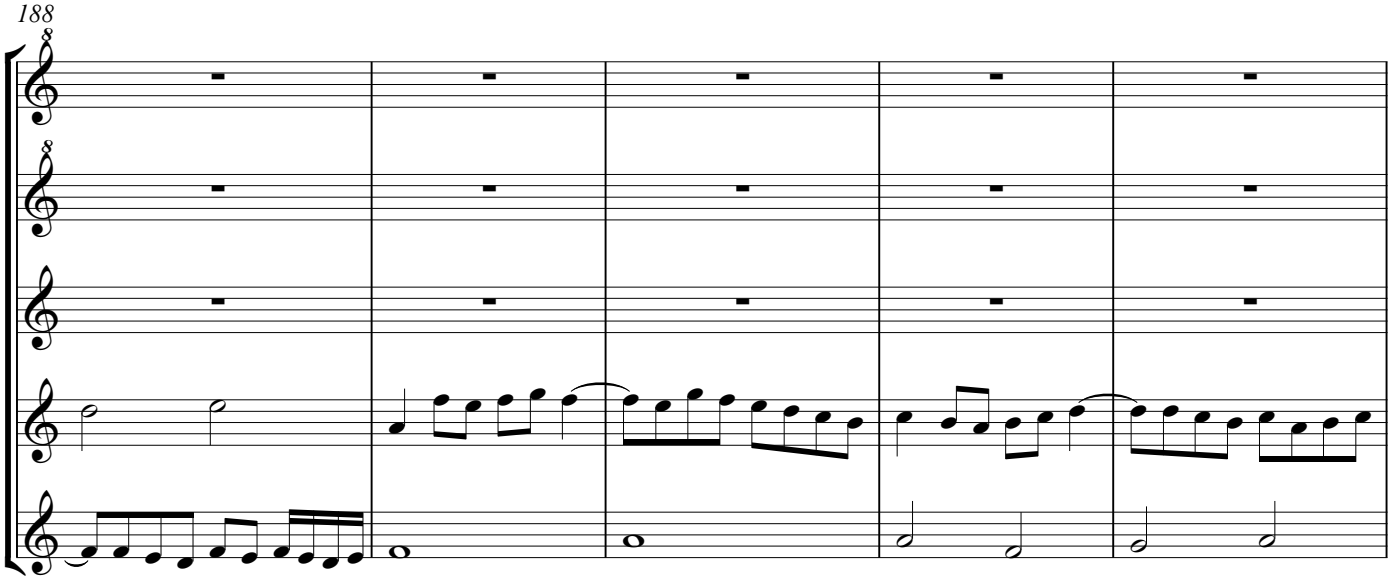

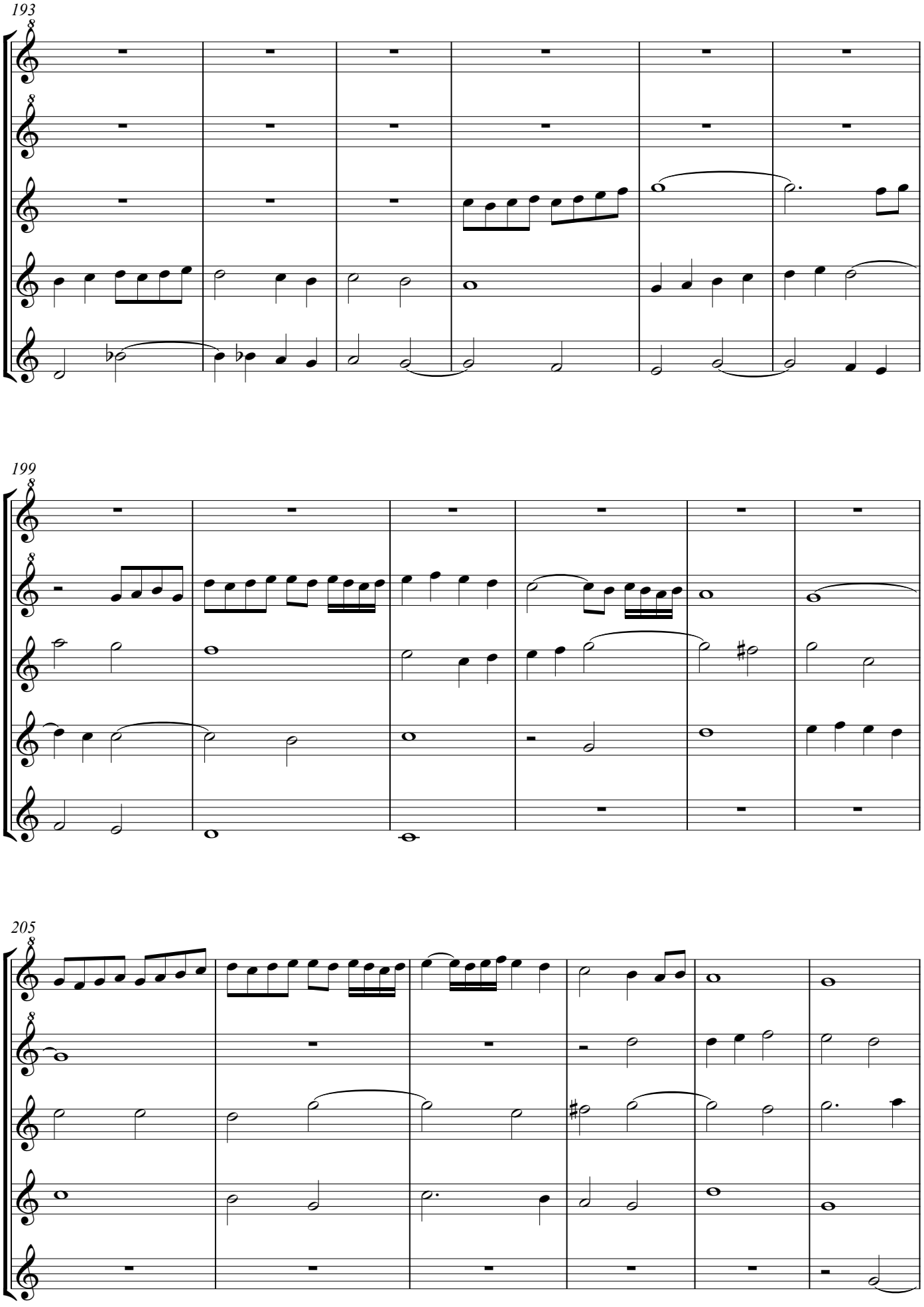
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fo.127

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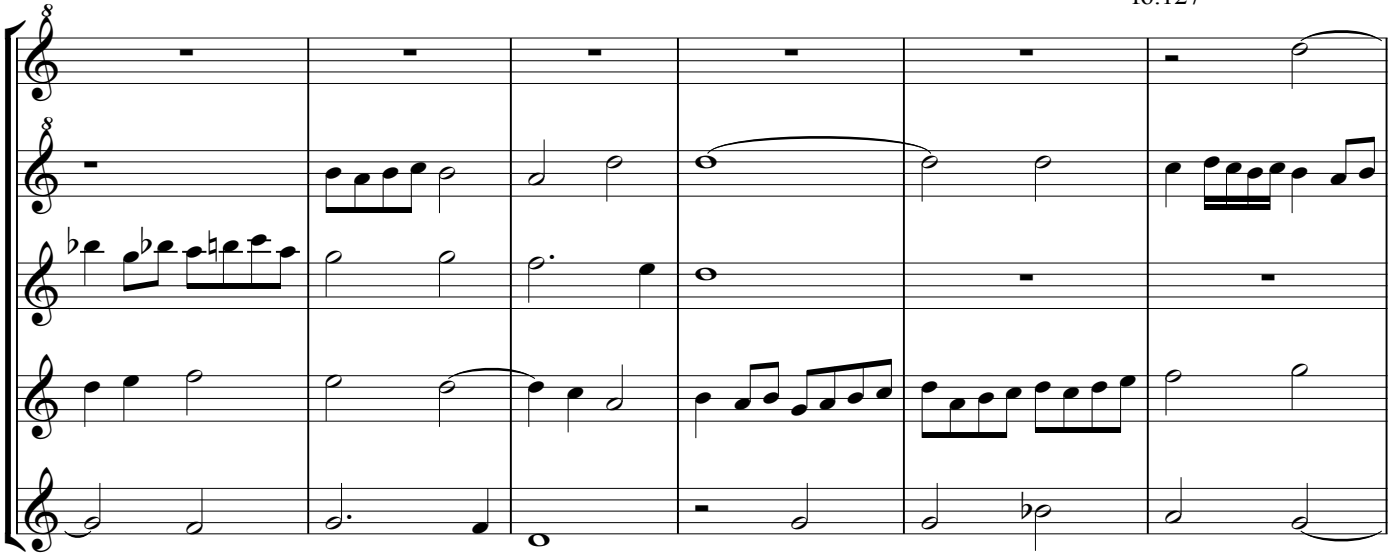

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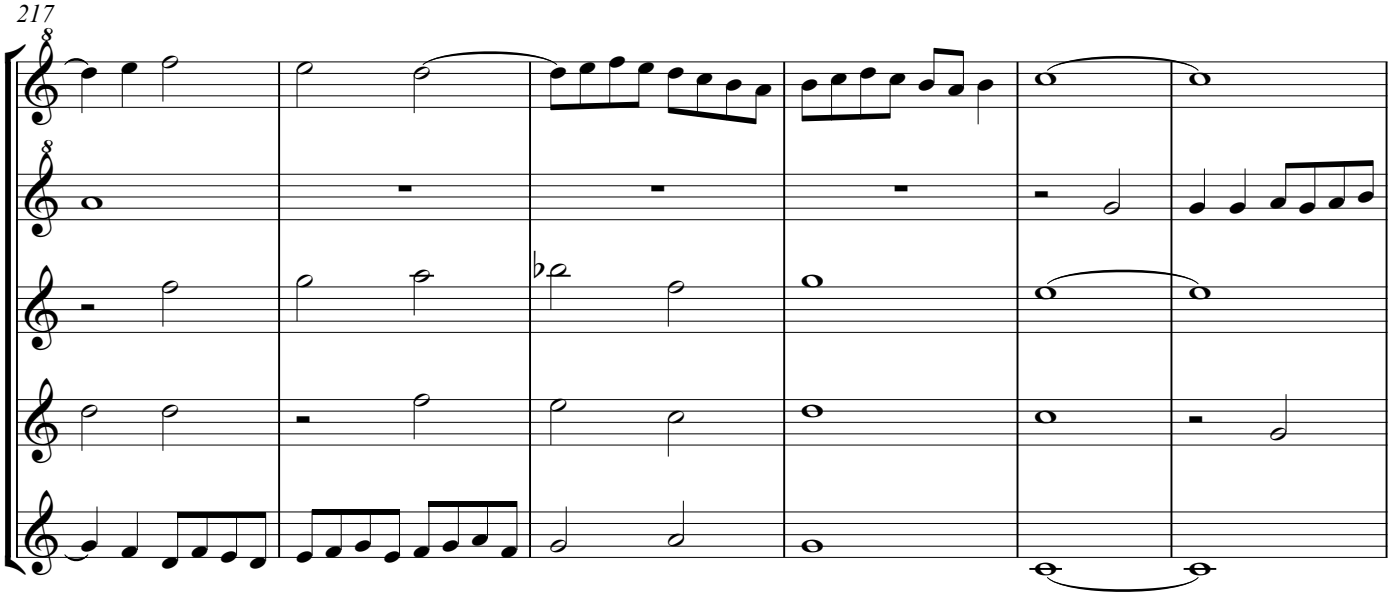

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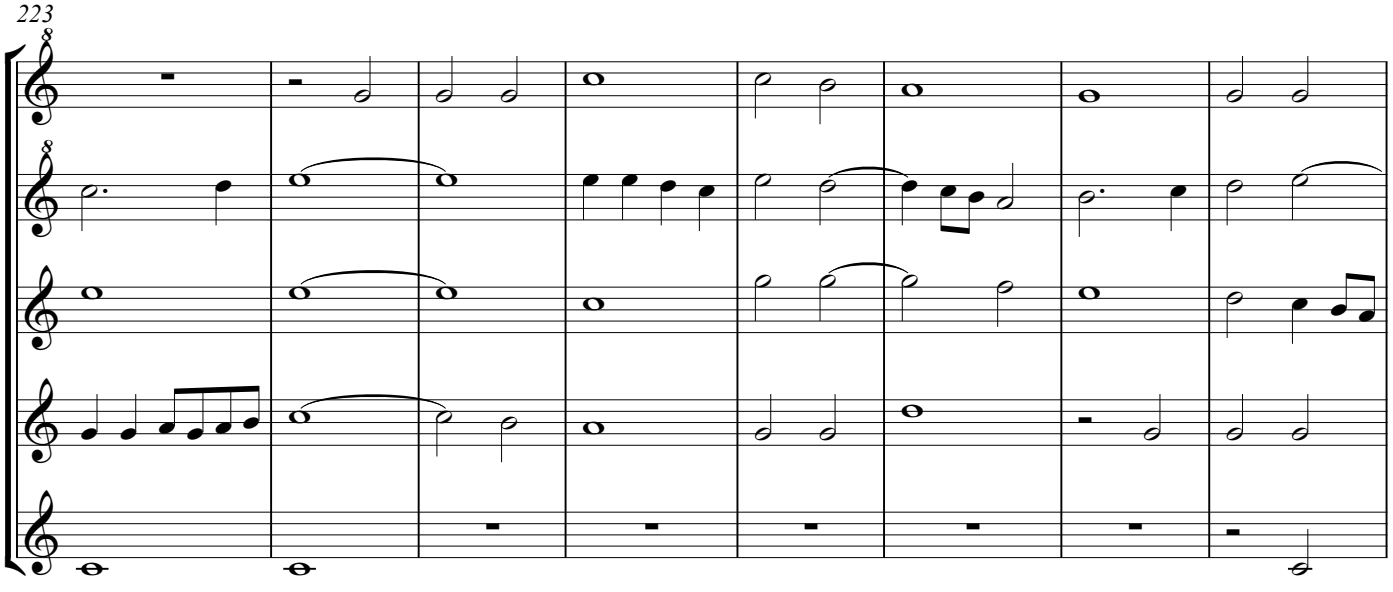

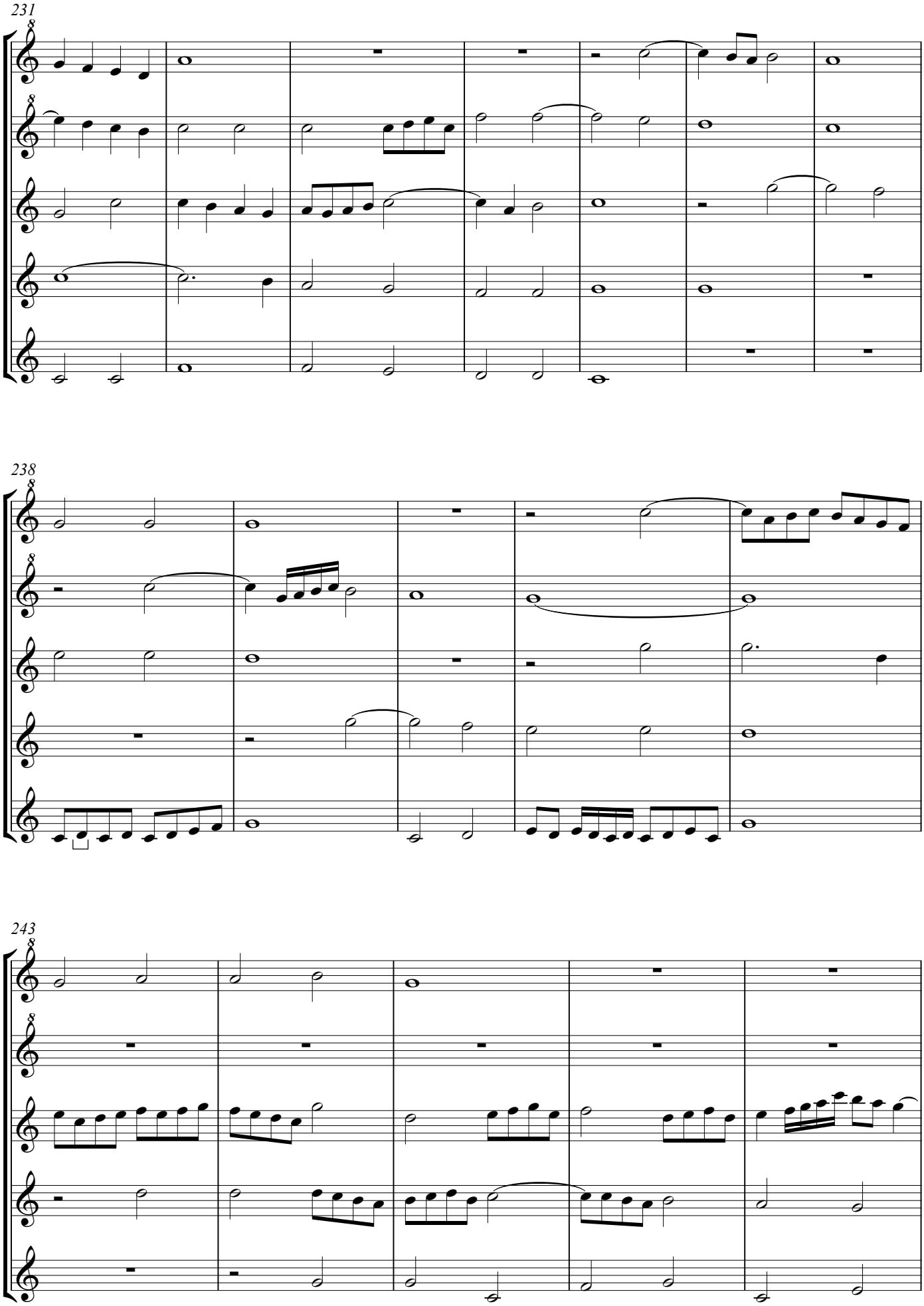
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fo.127v.

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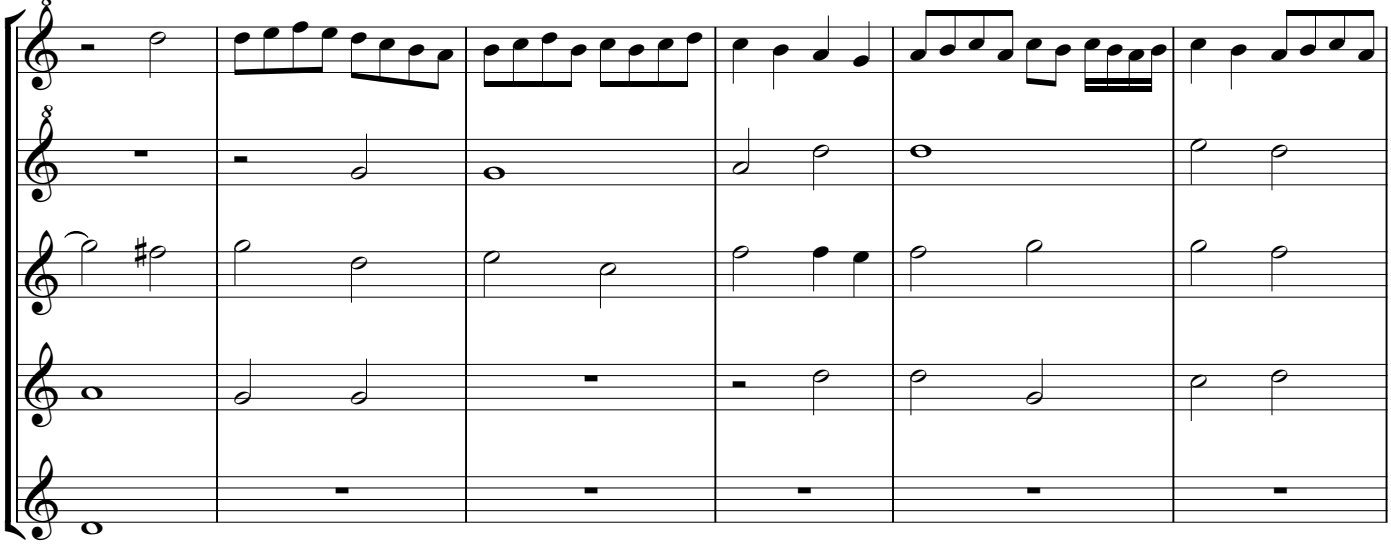

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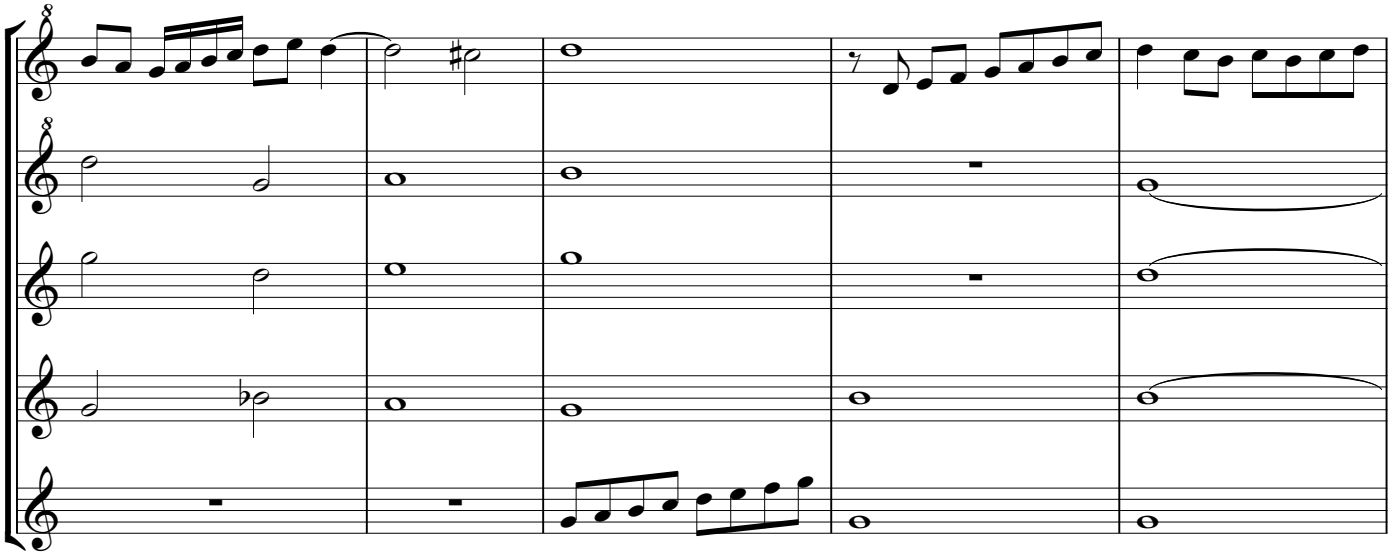

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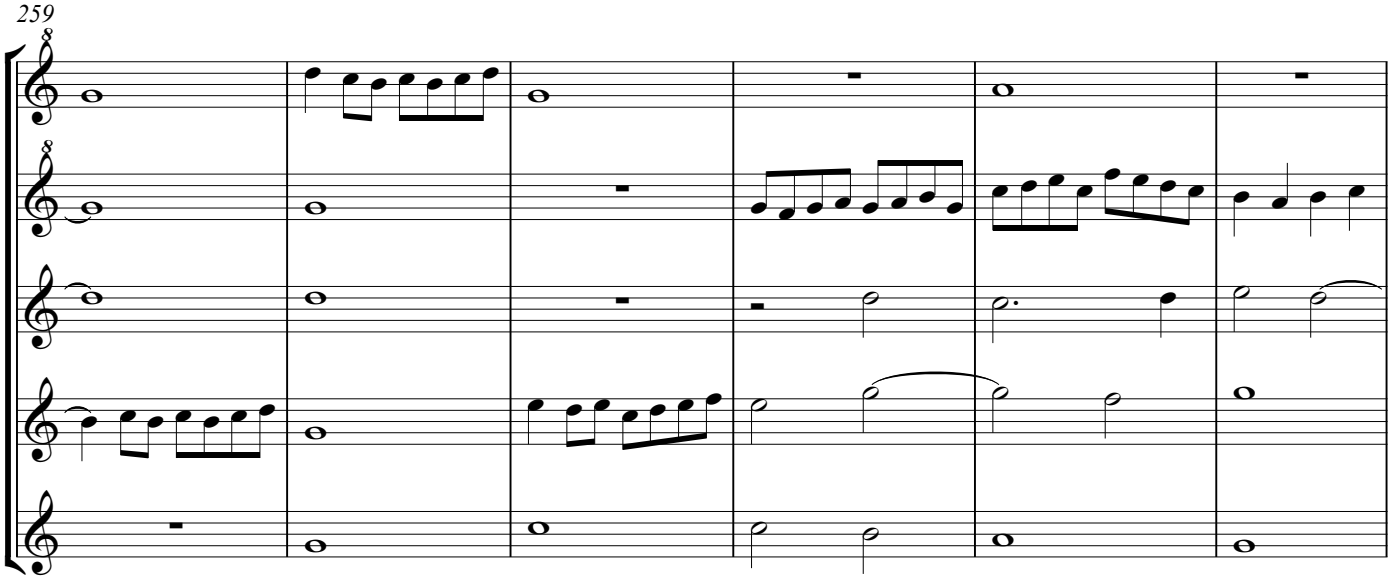

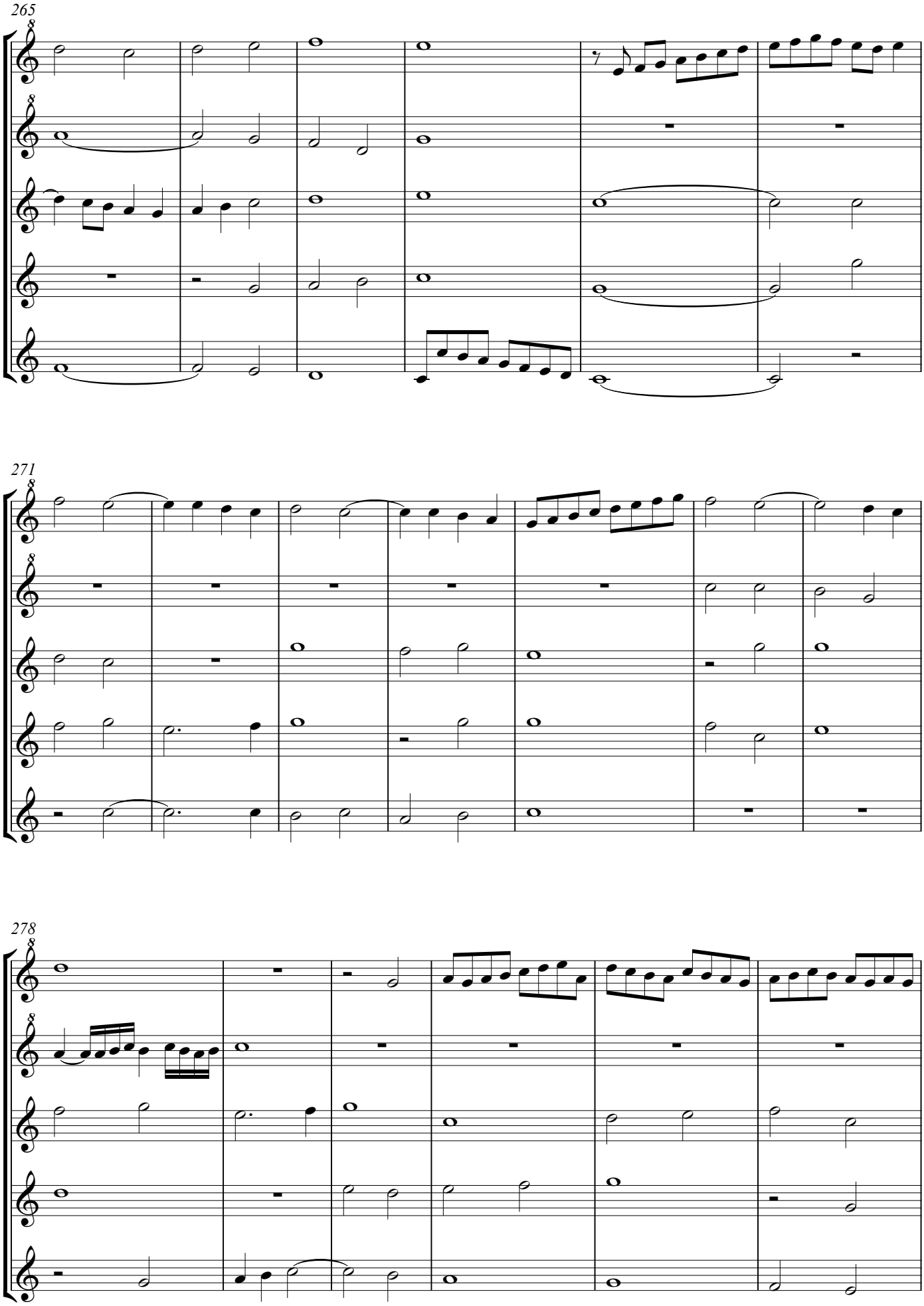
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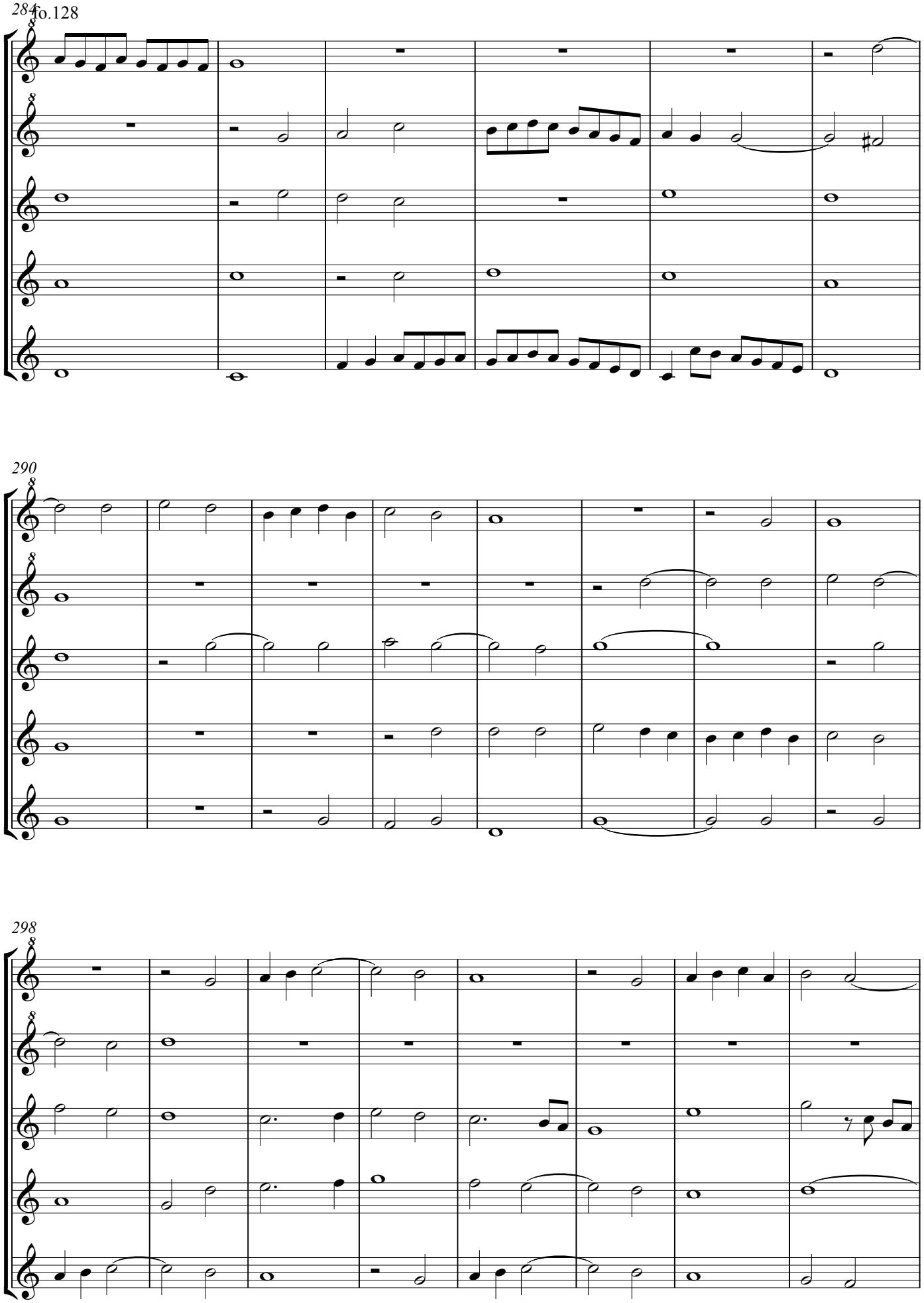
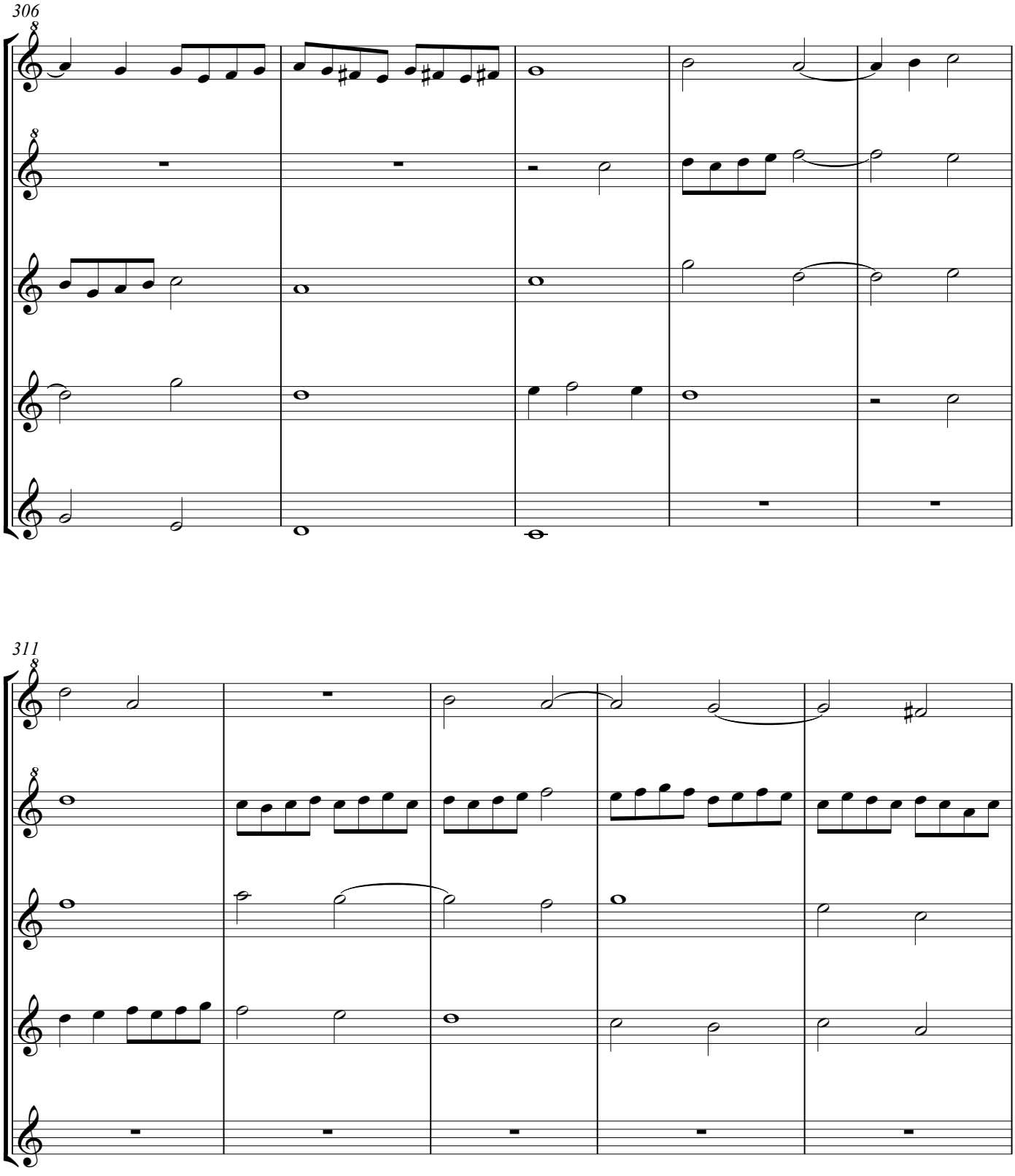
271
278


284
fo.128
290
298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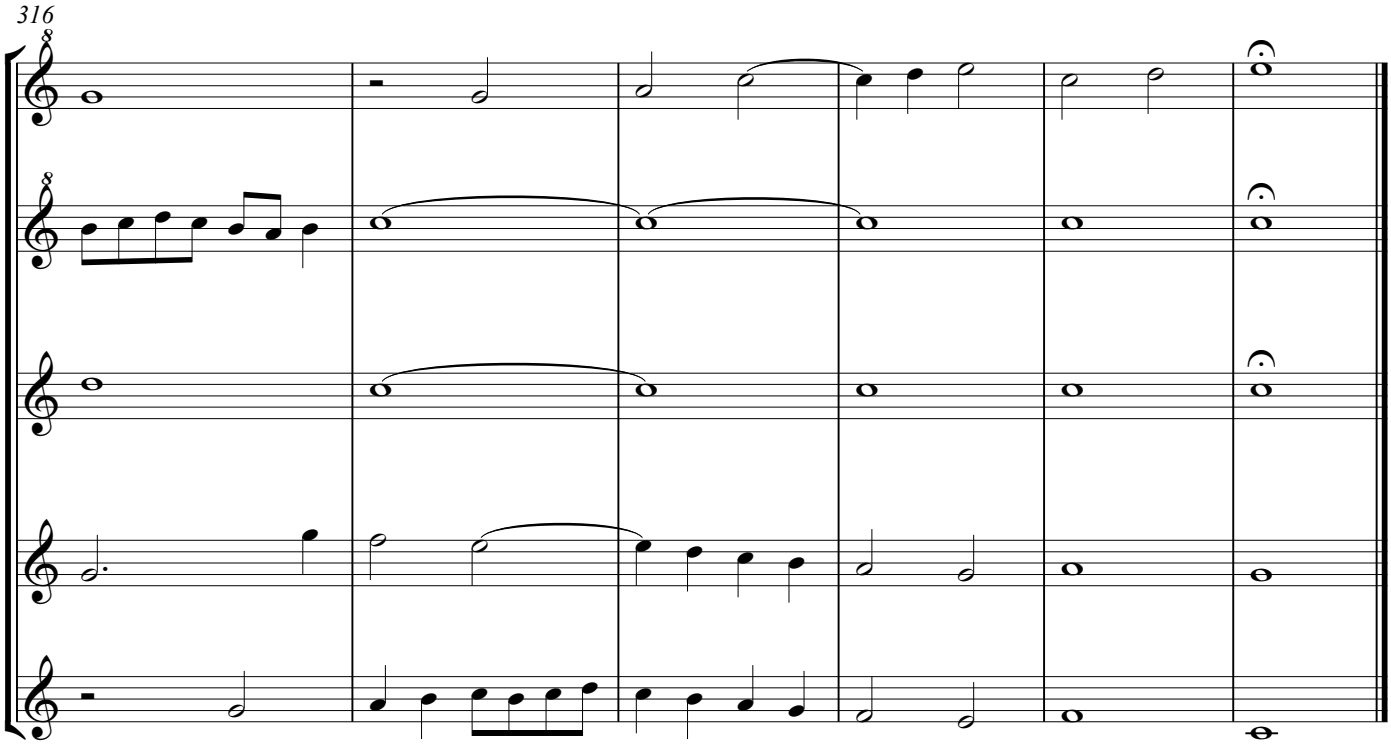


Cabeçon displays the voices of Lupus Hellinck's original just as published in A. Smijers and T. Merrit, Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535, Monaco 1962, dl IX p. 55: resp. Primus superius, Secundus superius, Contratenor, Tenor and Bassus. Formschneider's 1537 edition where it is nr 16, (in partbooks, in IMSLP) calls the first two voices Quintus and Discantus. The original clefs are G2, G2, C3, C3 and F3, high clefs or chiavetti, indicating that the piece should be performed a fifth down, alla quinta bassa. Cabeçon arranged his version come stà, at the notated pitch. So is this recorder arrangement for 2 descant, 2 treble and tenor recorders. I made another arrangement a fifth down for 2 treble, 2 tenor and bass recorder.

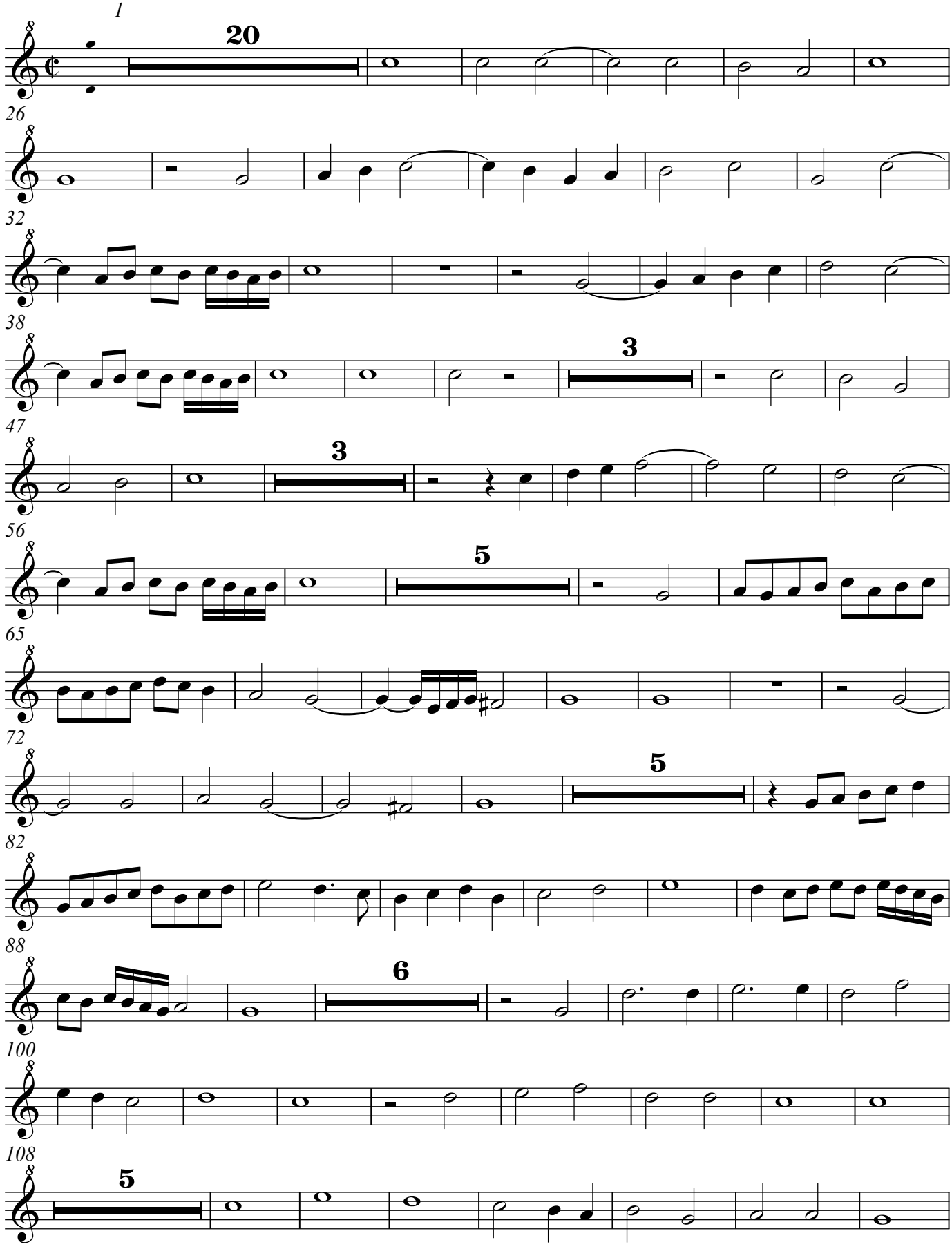
Bar 44 Superius secundus n.2: triplet number 3 missing; note value notation is: ♩. + 𝅘𝅥𝅯 above d'; the alternative interpretation is normally notated as ♩ above g' + lengthening sign 𝅭 under note value 𝅘𝅥𝅯;
Bar 111 Tenor n.5: note value change missing;
Bar 128 Tenor n.1: notated as c";
Bar 130 Superius primus n. 6: notated as e";
Bar 149 Bassus: G, exceding the compass of the Tenor or, after transposing down, Bass recorders. Lupus: g
Bar 308 Bassus: semibrevis c confirmed by Lupus's original; vertical stroke in position of n. 2 neglected.

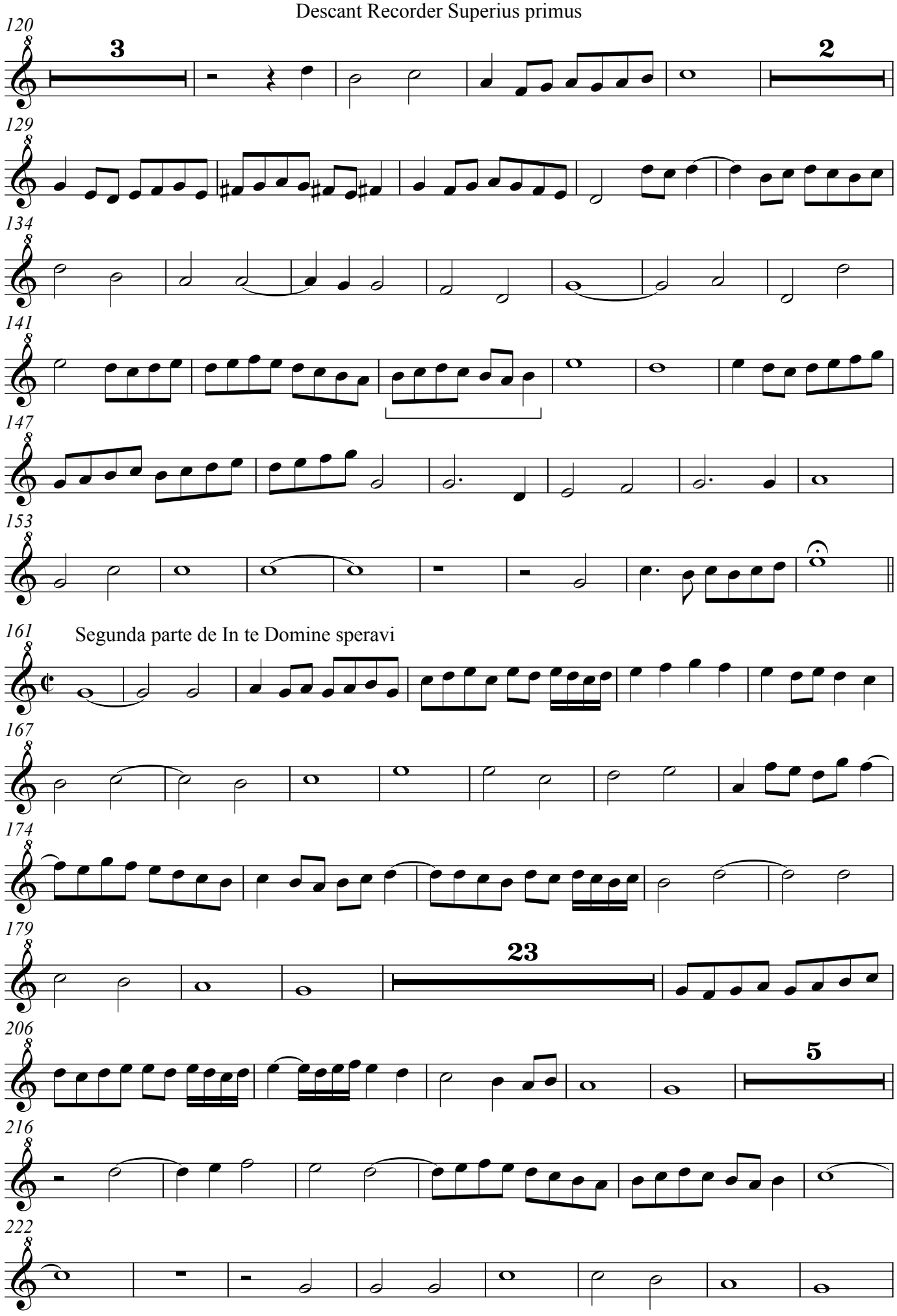
In te Domine speravi. Lupus. con segunda parte

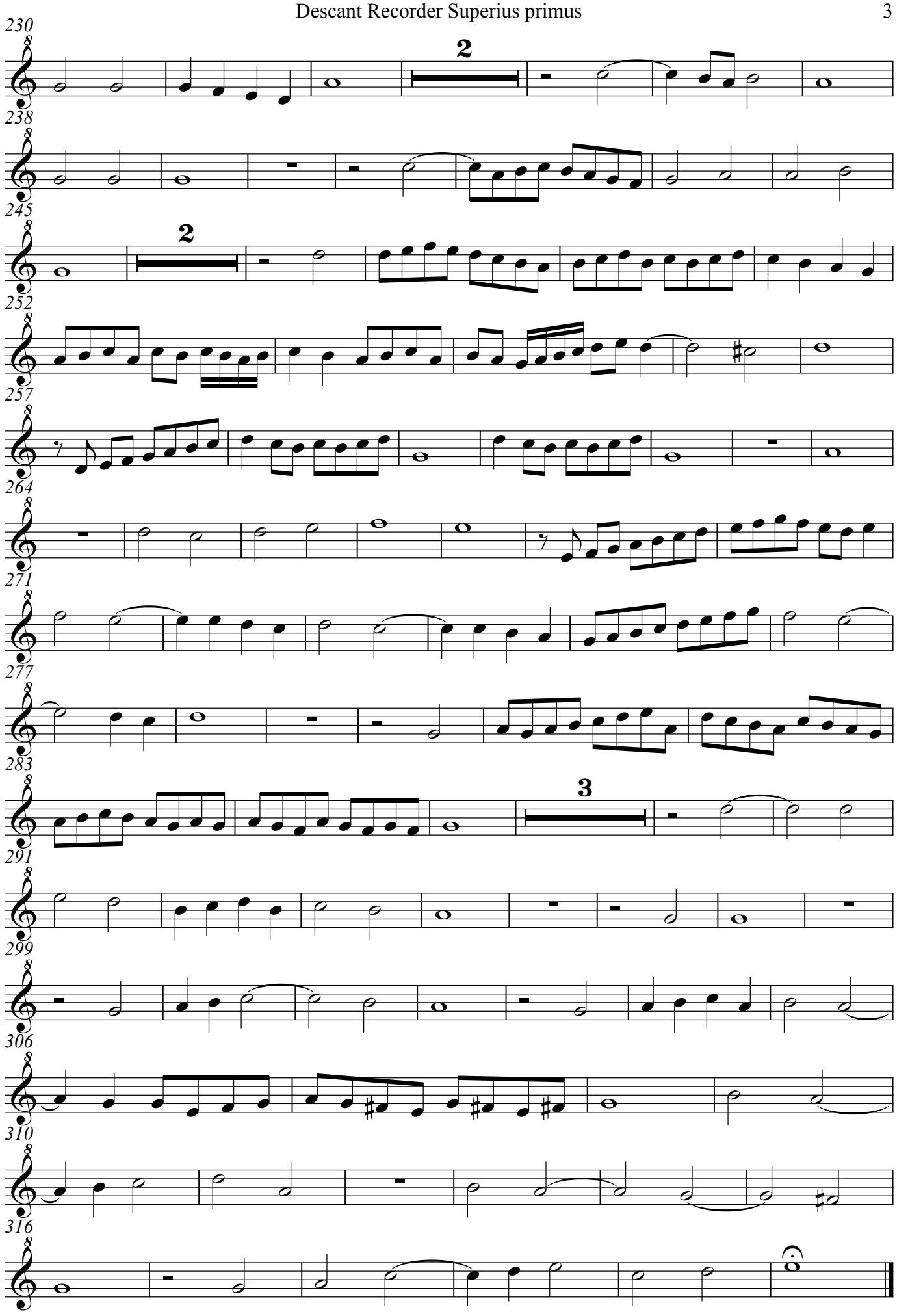
Fo. 123v. Lupus Hellinck, In te Domine speravi

Descant Recorder Superius primus

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




120
3
2
129
134
141
147
153
161
Segunda parte de In te Domine speravi
167
174
179
23
206
5
216
222

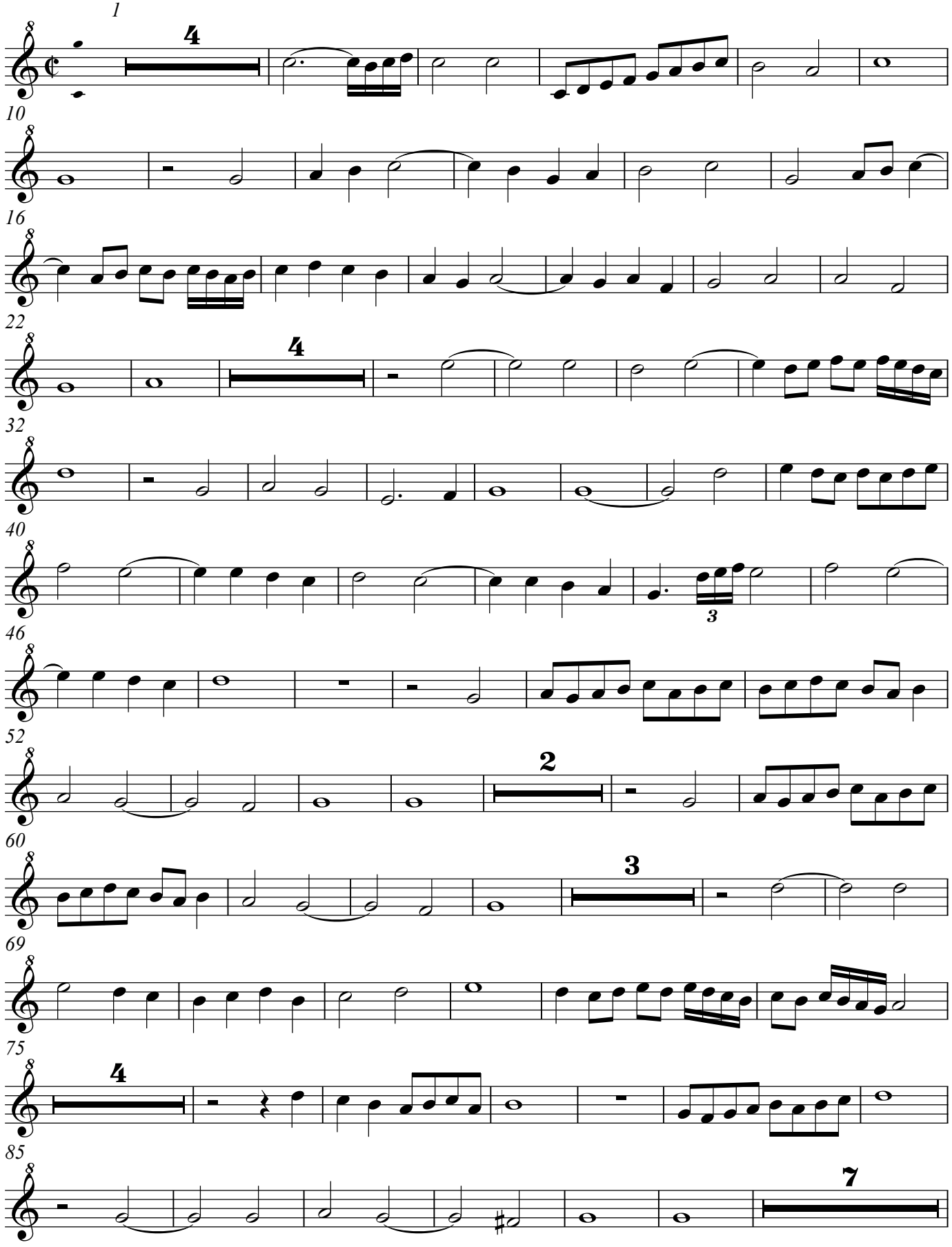

230
2
238
245
2
252
257
264
271
277
283
3
291
299
306
310
316

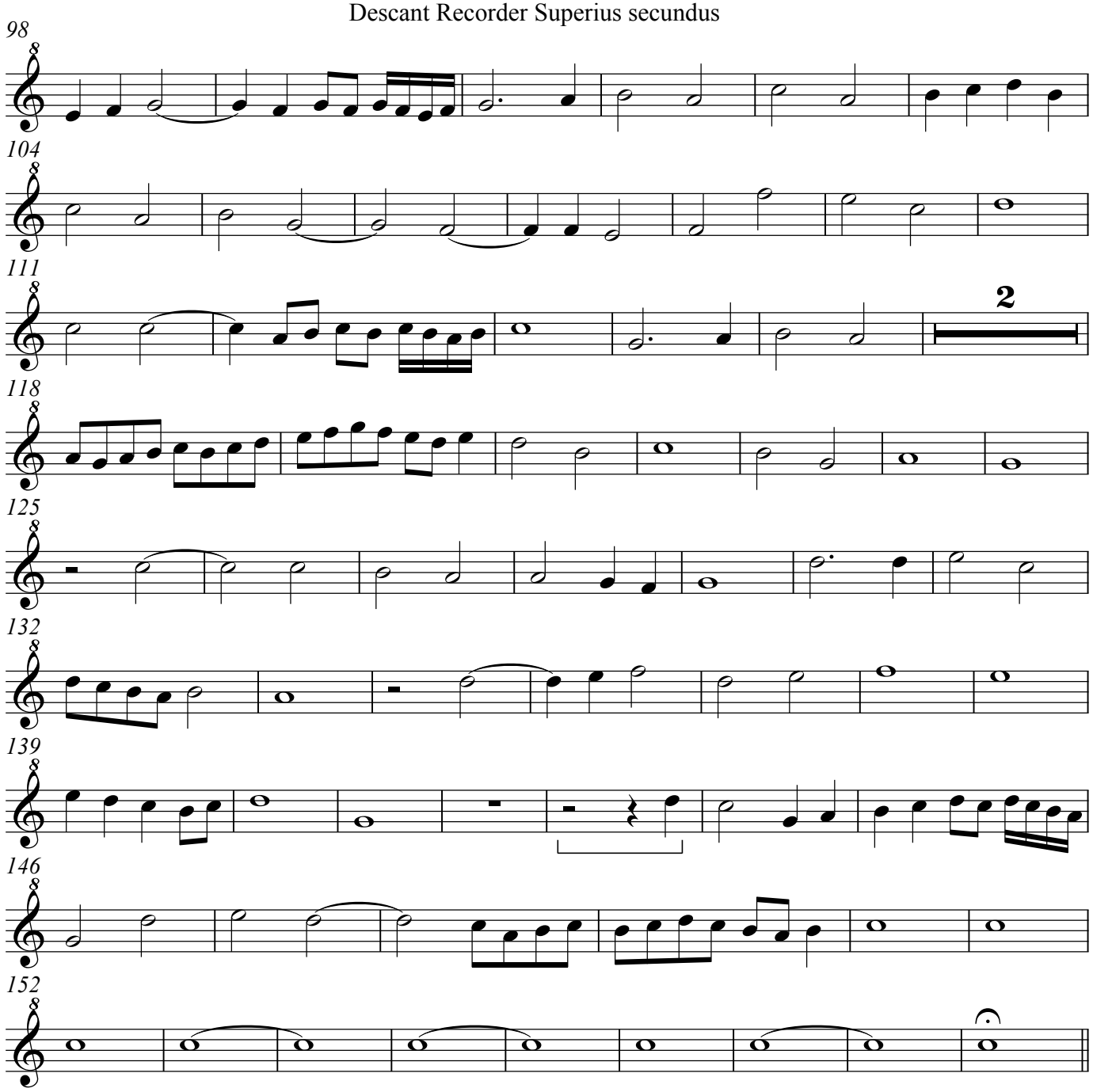
In te Domine speravi. Lupus. con segunda parte

Fo. 123v. Lupus Hellinck, In te Domine speravi

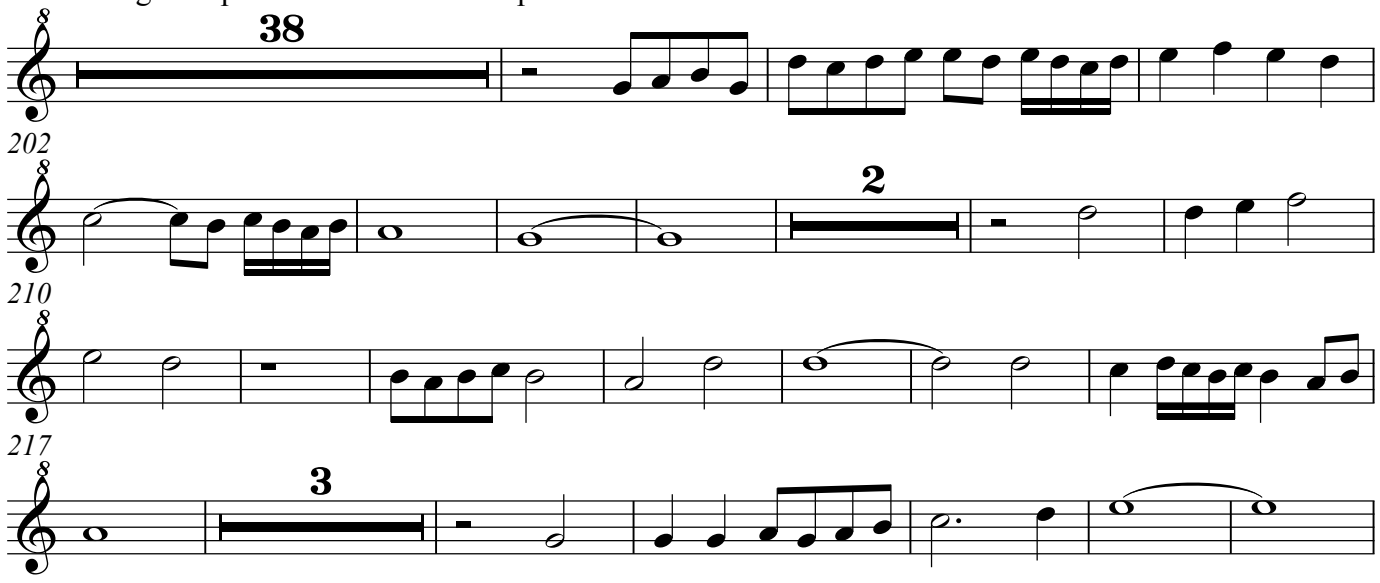
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

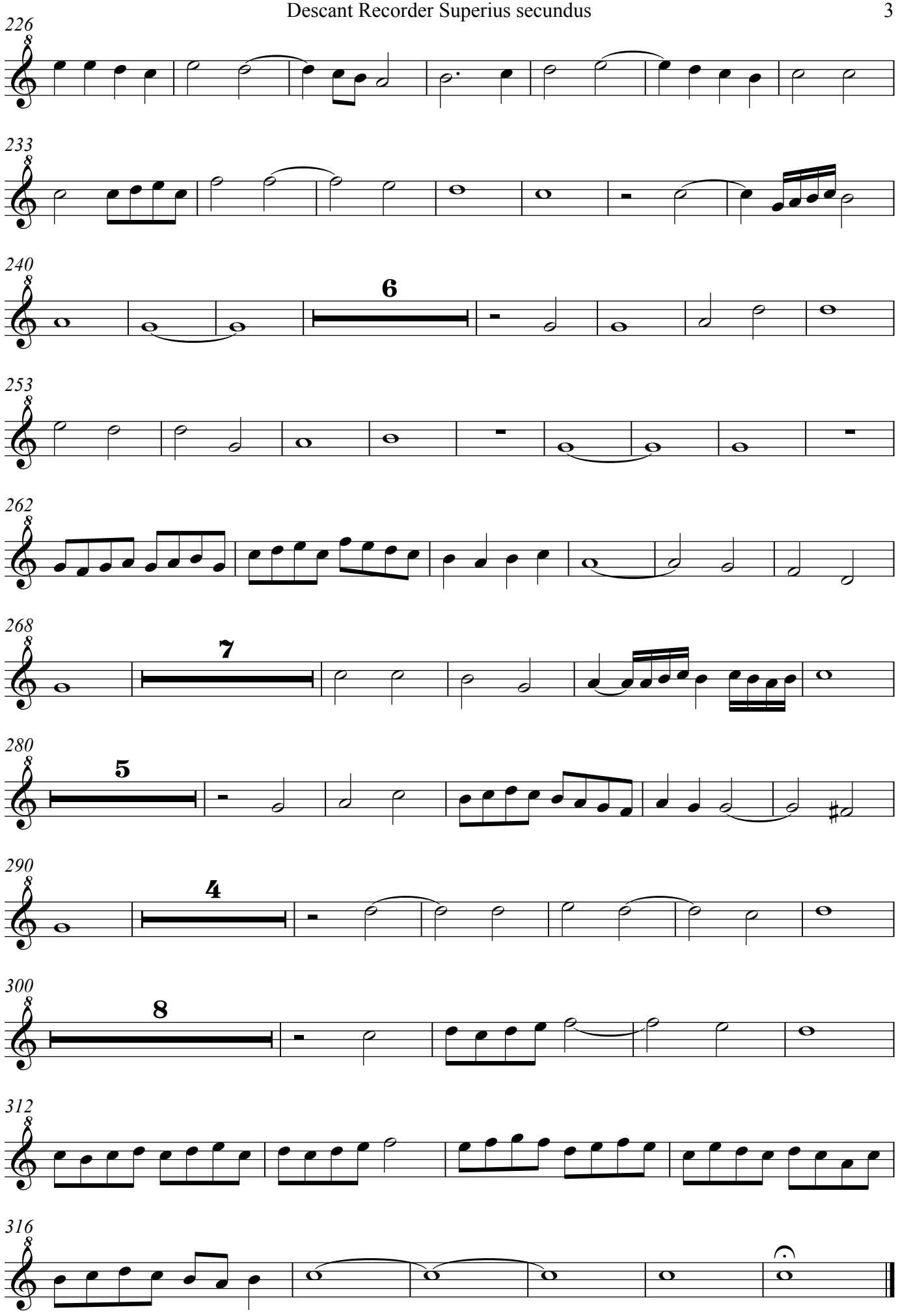
Descant Recorder Superius secundus





161 Segunda parte de In te Domine speravi



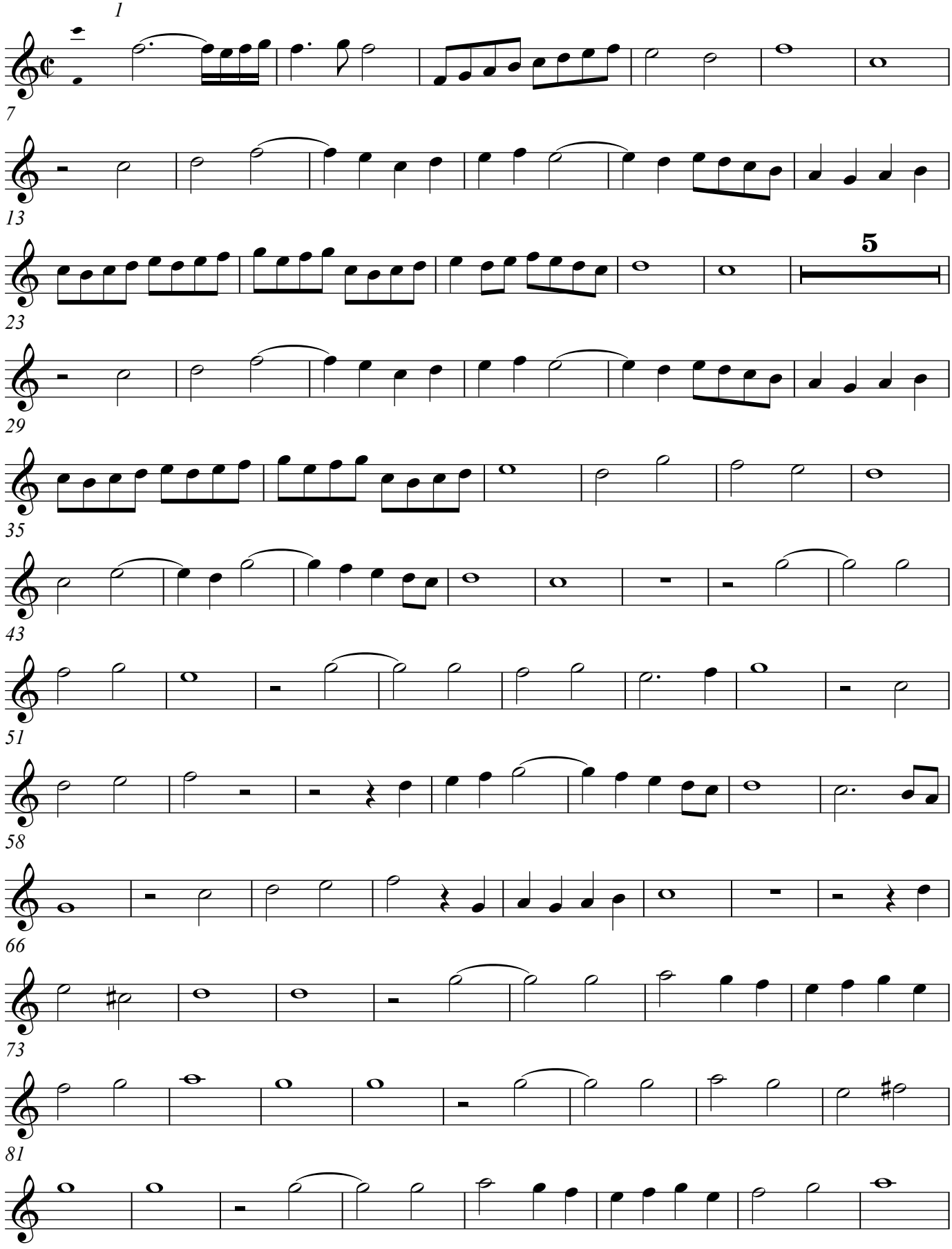

226
233
240
6
253
262
268
7
280
5
290
4
300
8
312
316

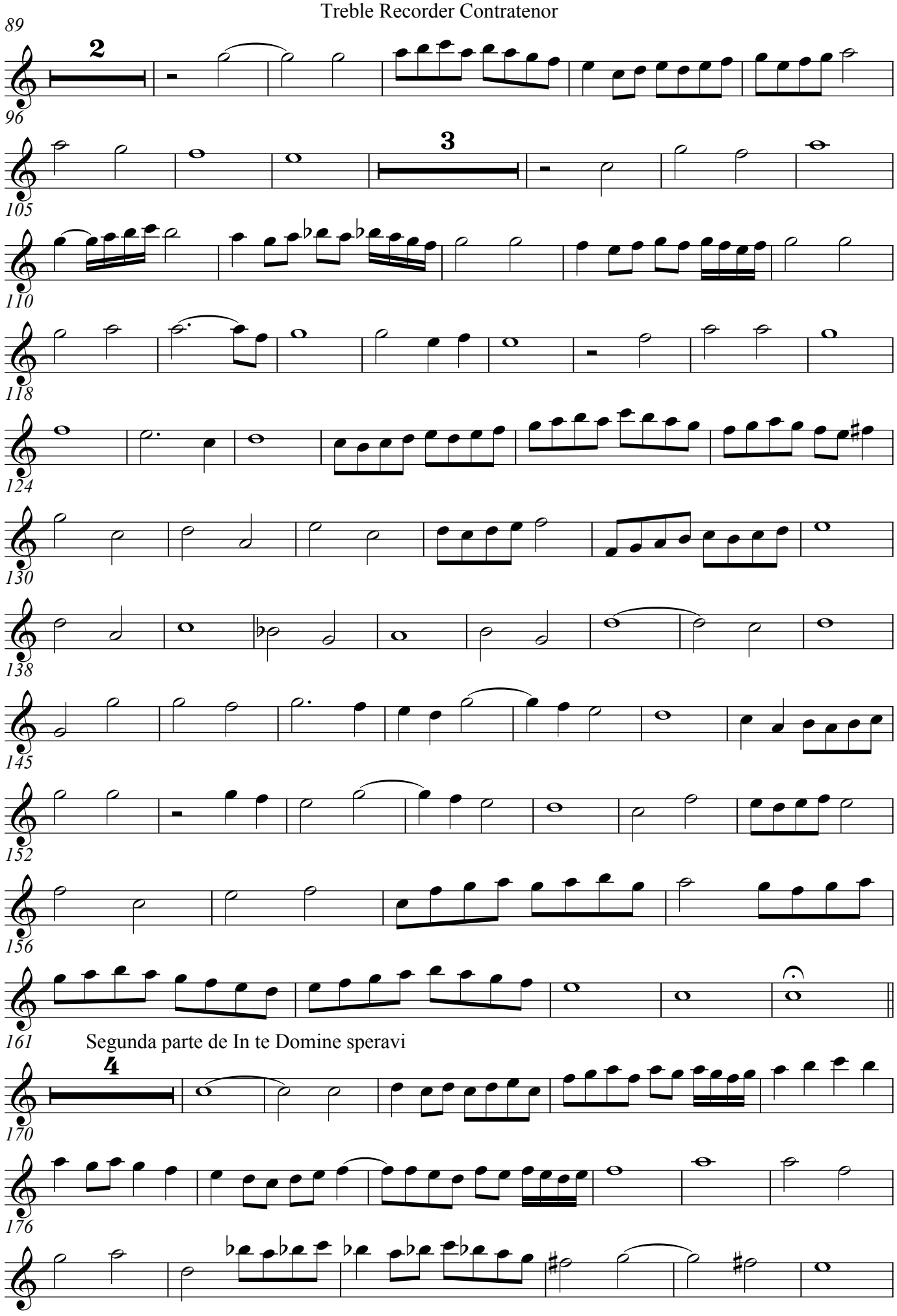
In te Domine speravi. Lupus. con segunda parte

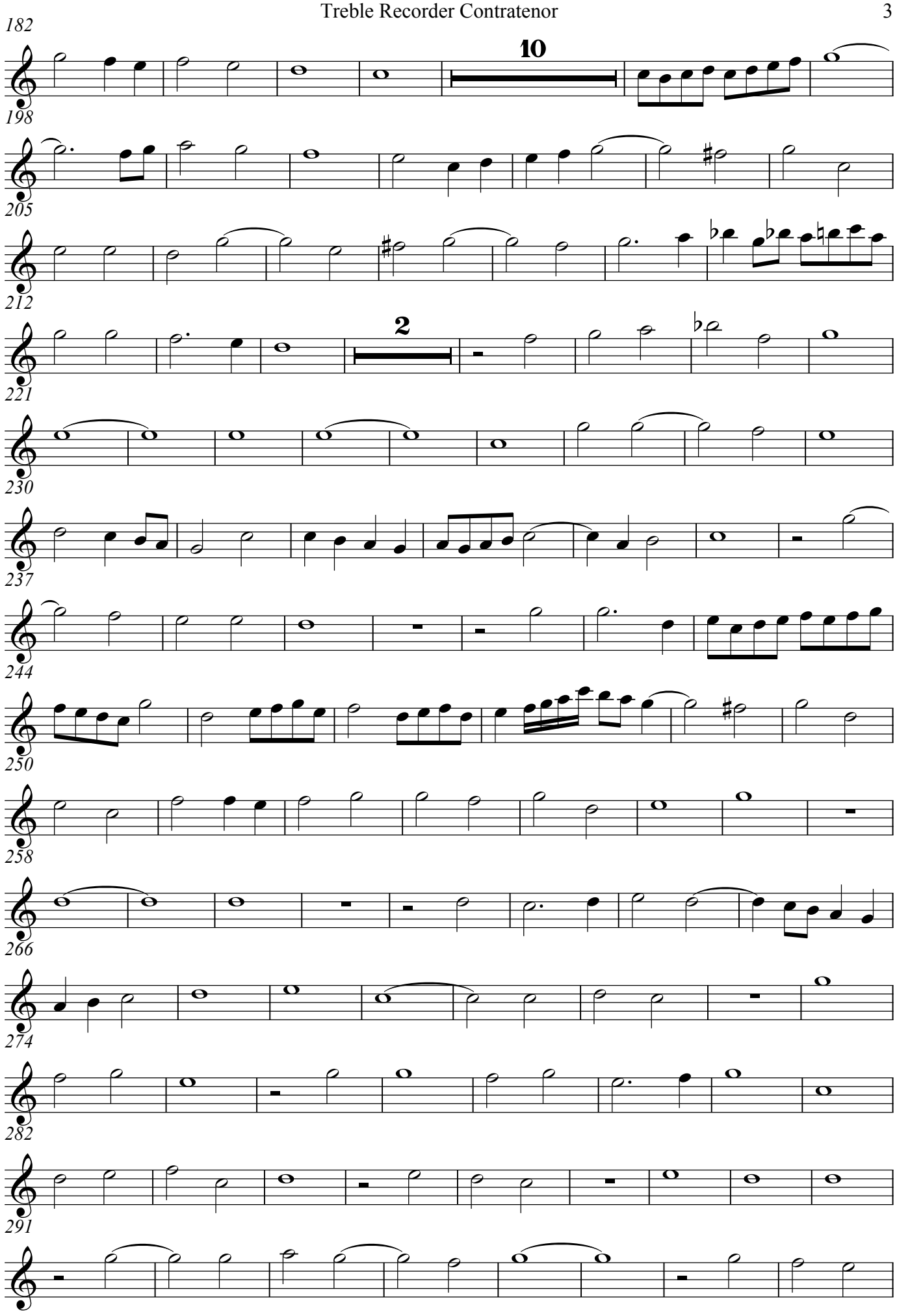
Fo. 123v. Lupus Hellinck, In te Domine speravi

Treble Recorder Contratenor

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016




89
2
96
3
105
110
118
124
130
138
145
152
156
161
Segunda parte de In te Domine speravi
4
170
176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10
198
205
212
2
221
230
237
244
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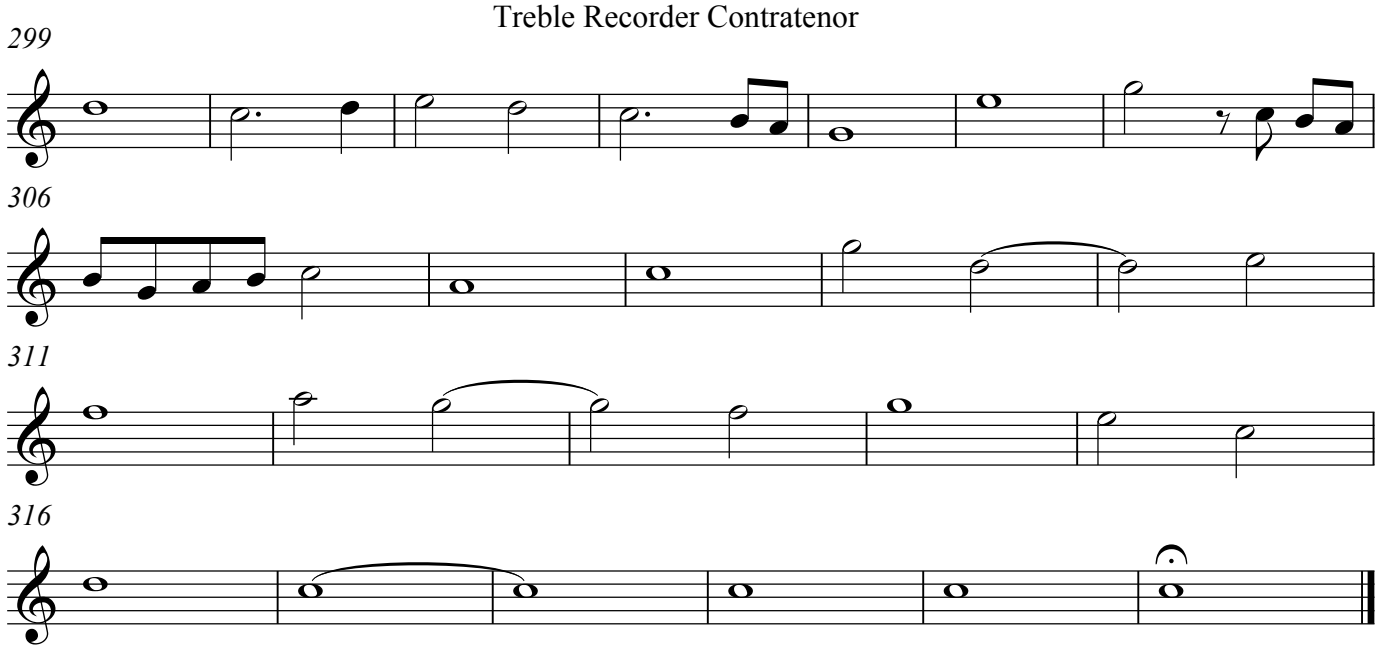
258
266
274
282
291

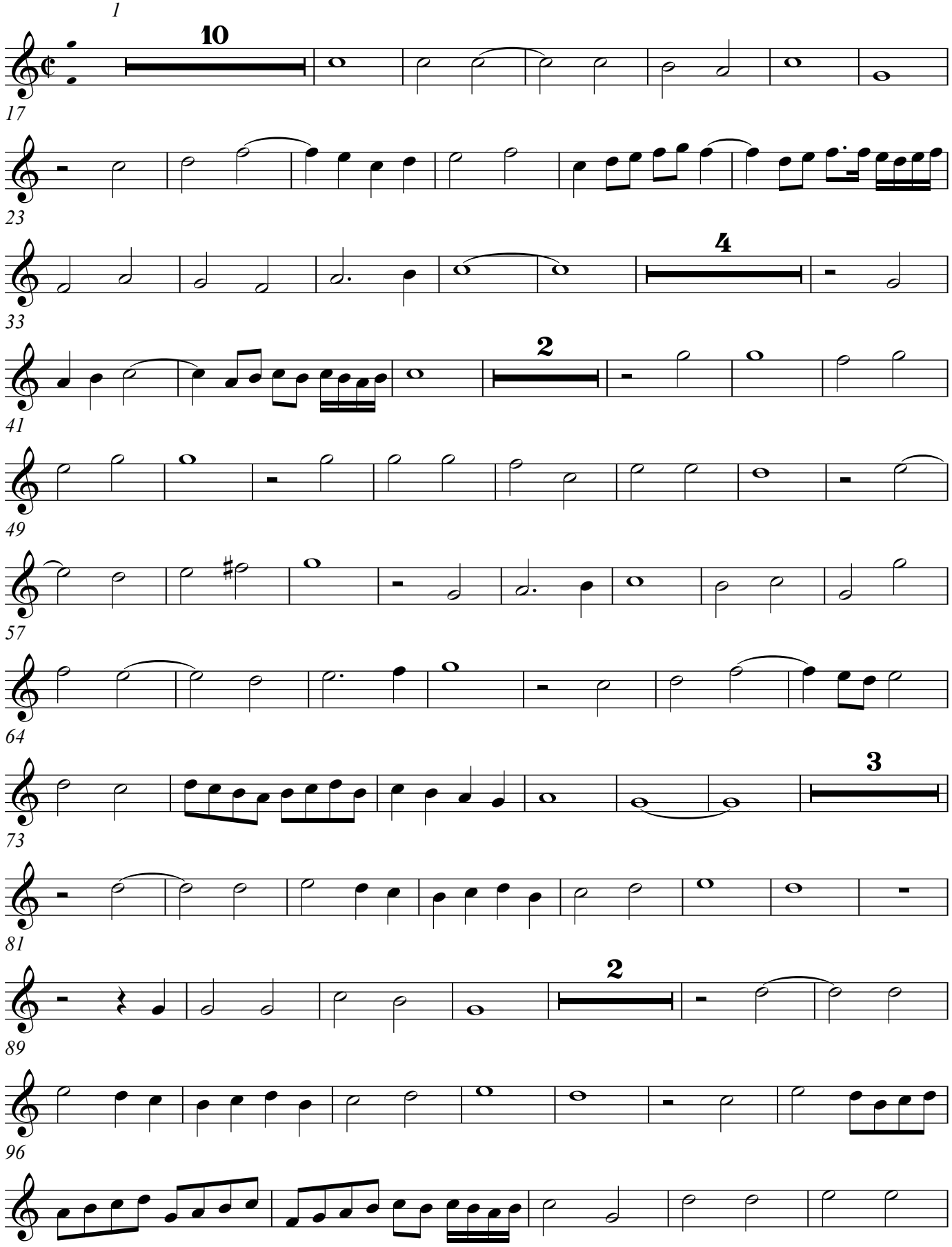

299
306
311
316

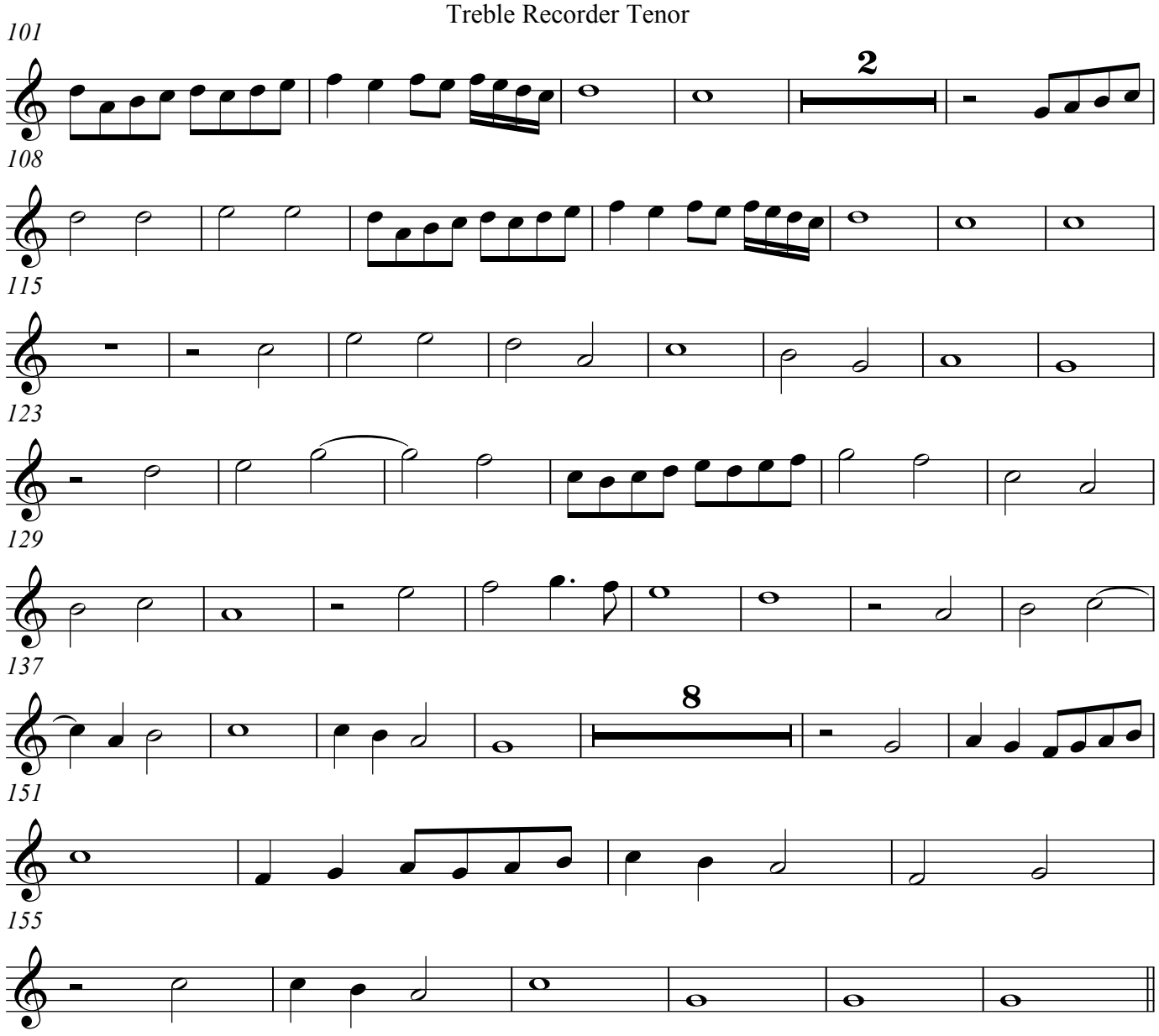
In te Domine speravi. Lupus. con segunda parte

Fo. 123v. Lupus Hellinck, In te Domine speravi

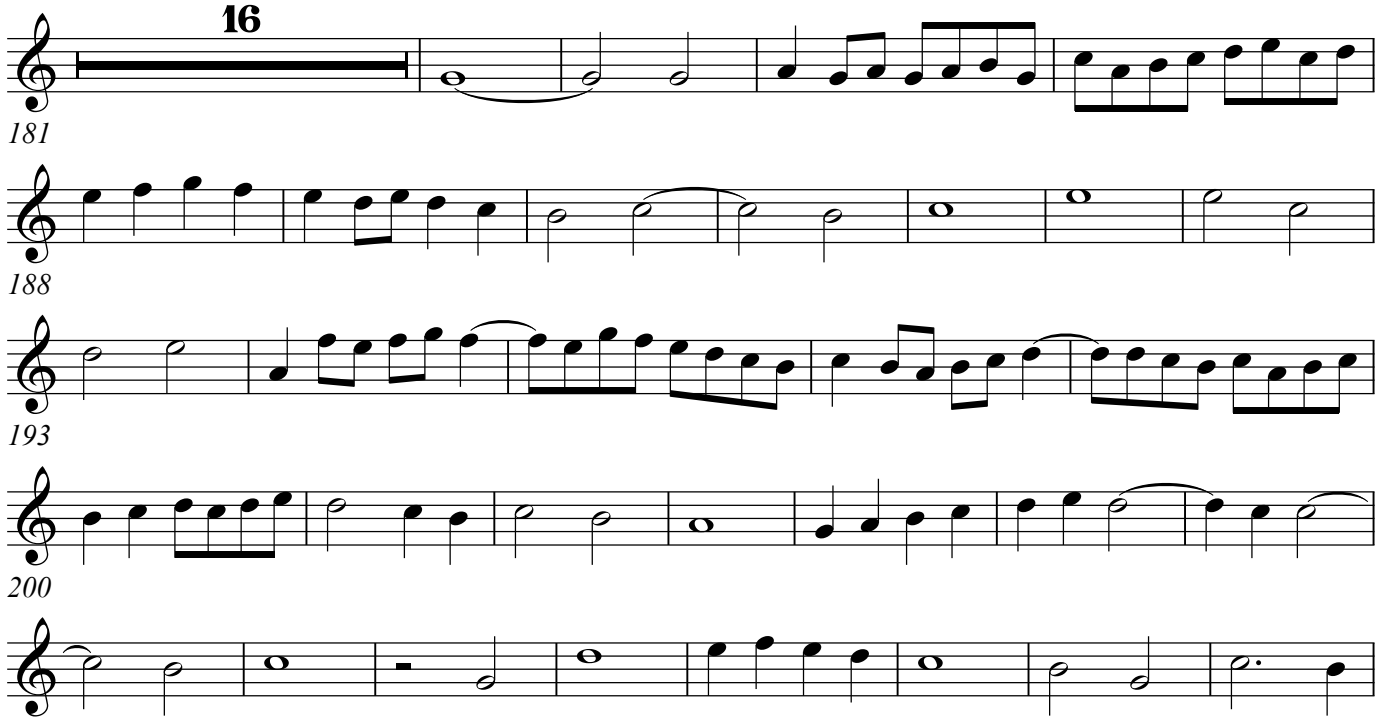
Treble Recorder Tenor

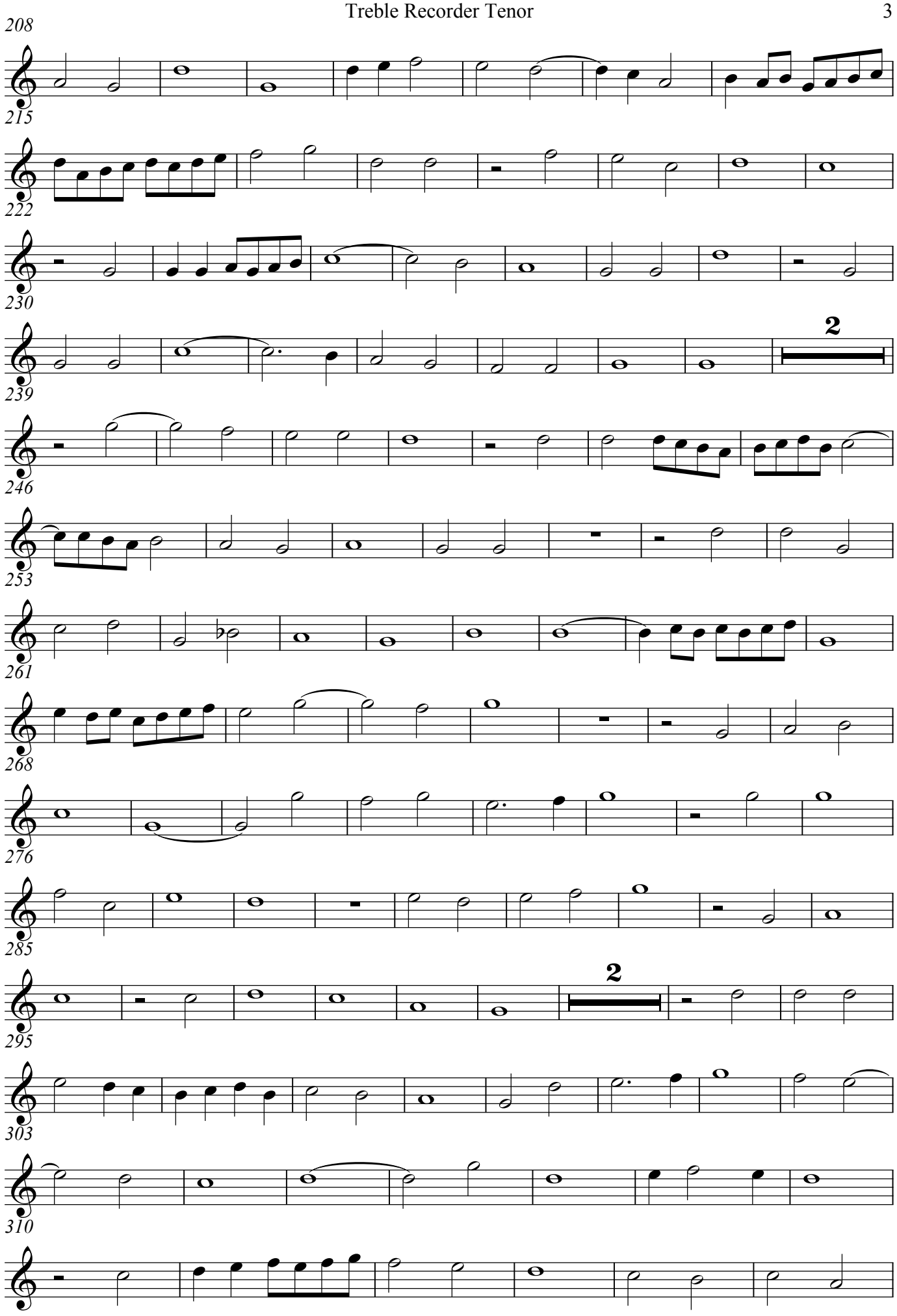
Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



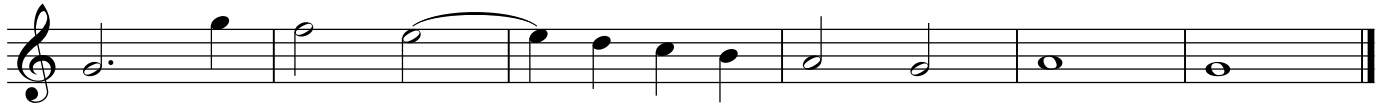


161 Segunda parte de In te Domine speravi




208
215
222
230
239
2
246
253
261
268
276
285
295
2
303
310

316

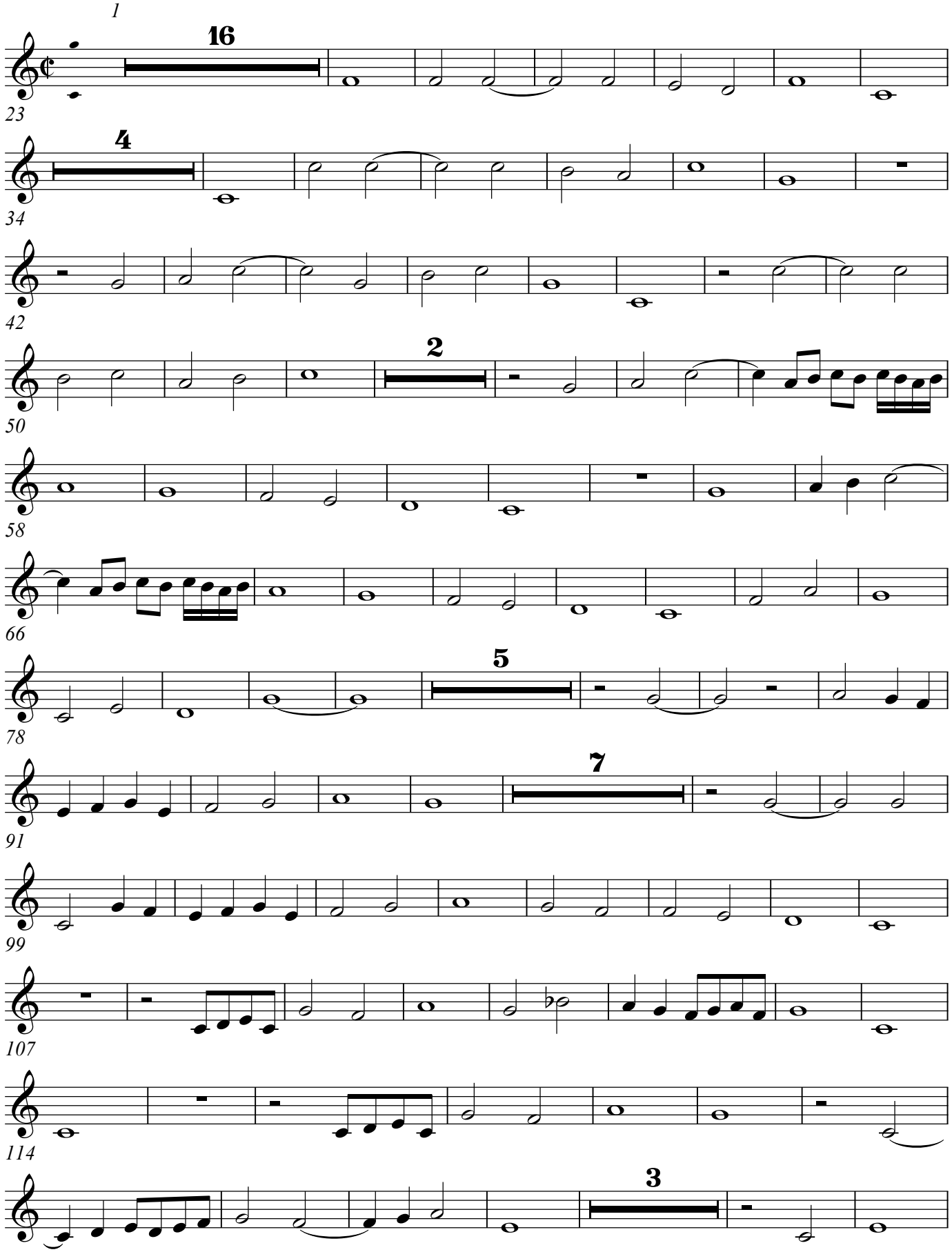


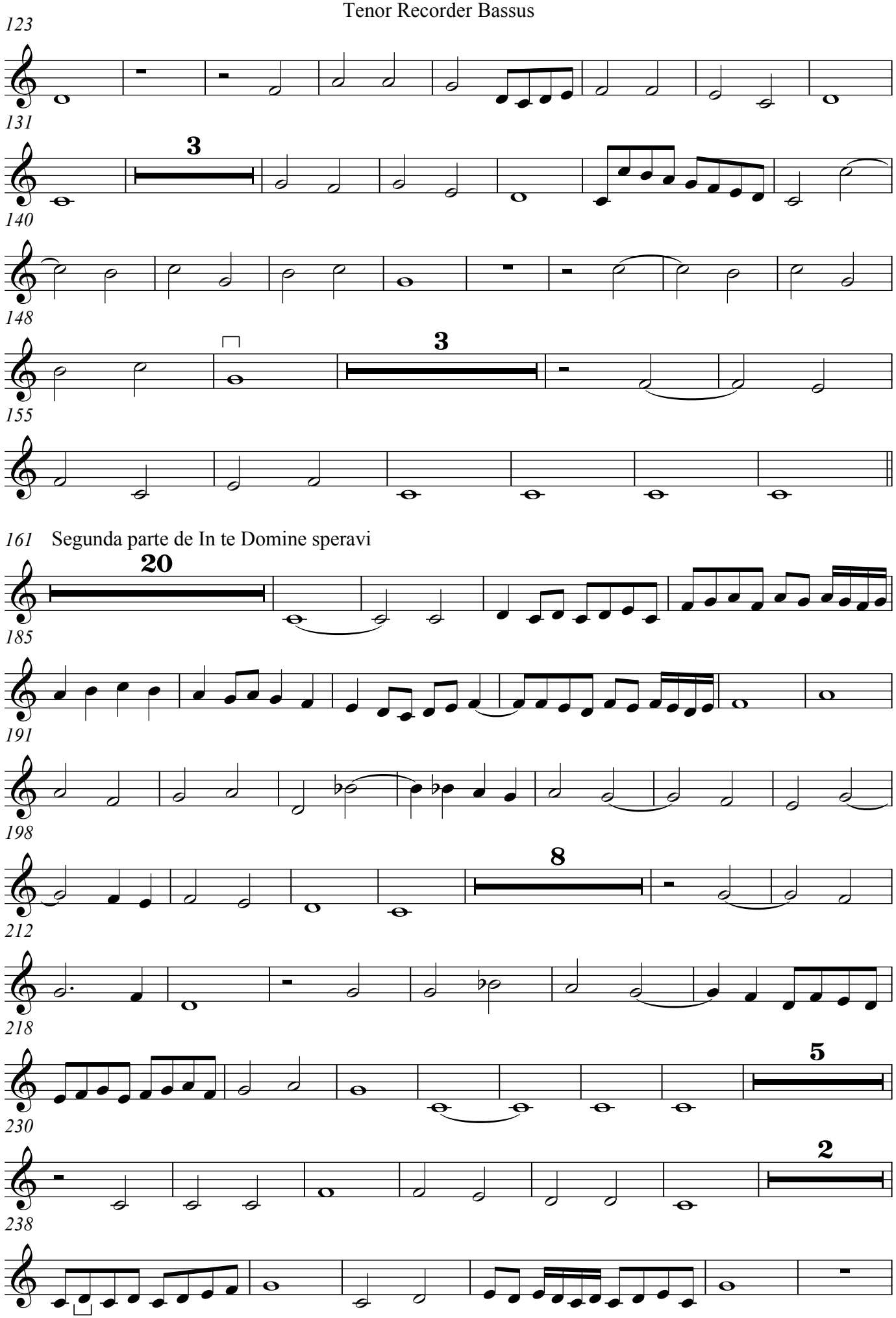
In te Domine speravi. Lupus. con segunda parte

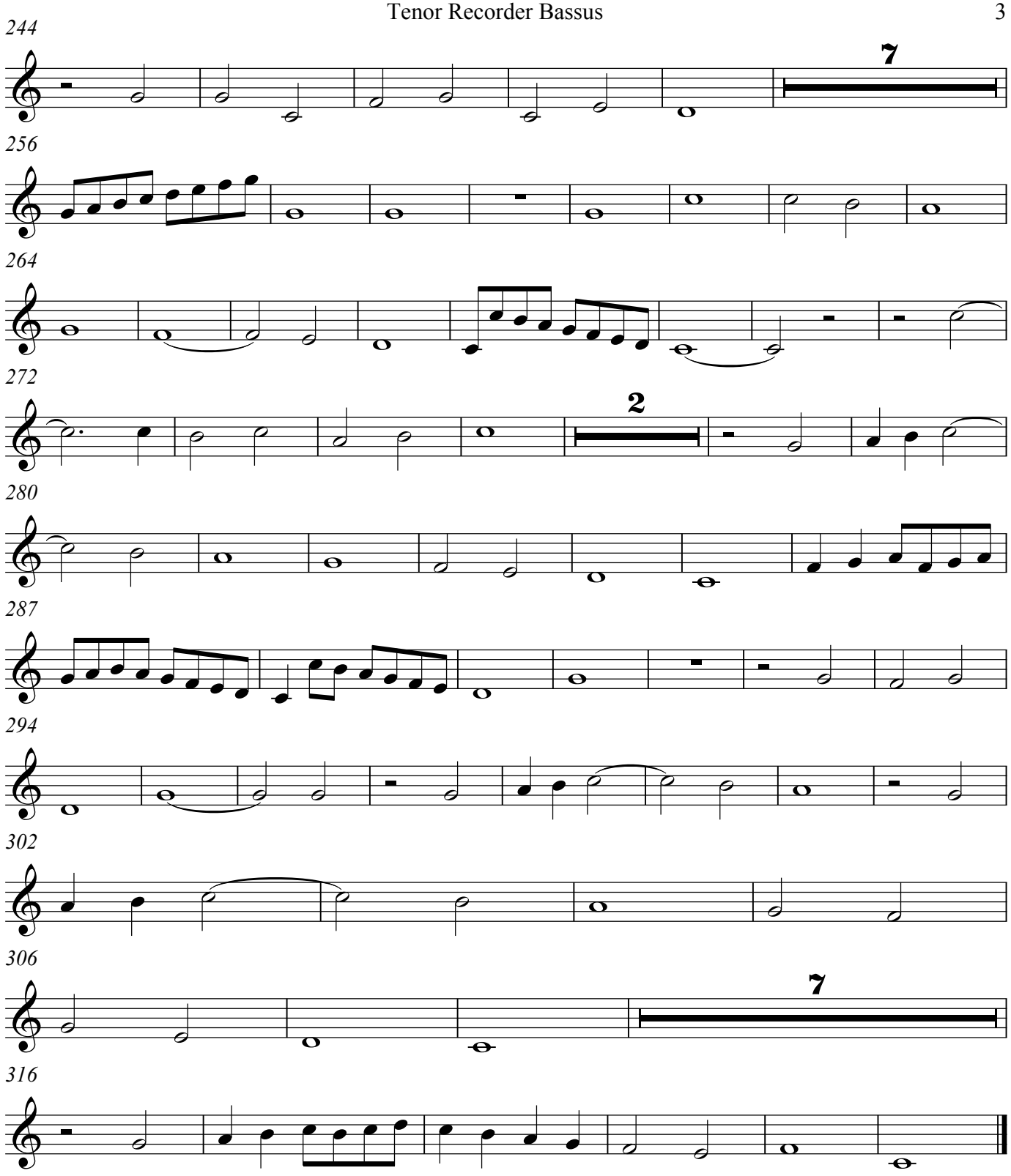
Fo. 123v. Lupus Hellinck, In te Domine speravi

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder Bassus




123
131
3
140
148
155
3
161 Segunda parte de In te Domine speravi
20
185
191
198
212
8
218
230
5
238
2


244
7
256
264
272
2
280
287
294
302
306
7
316

In te Domine speravi. Lupus. con segunda parte

Fo. 123v. Lupus Hellinck, In te Domine speravi
alla quinta bassa

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

1

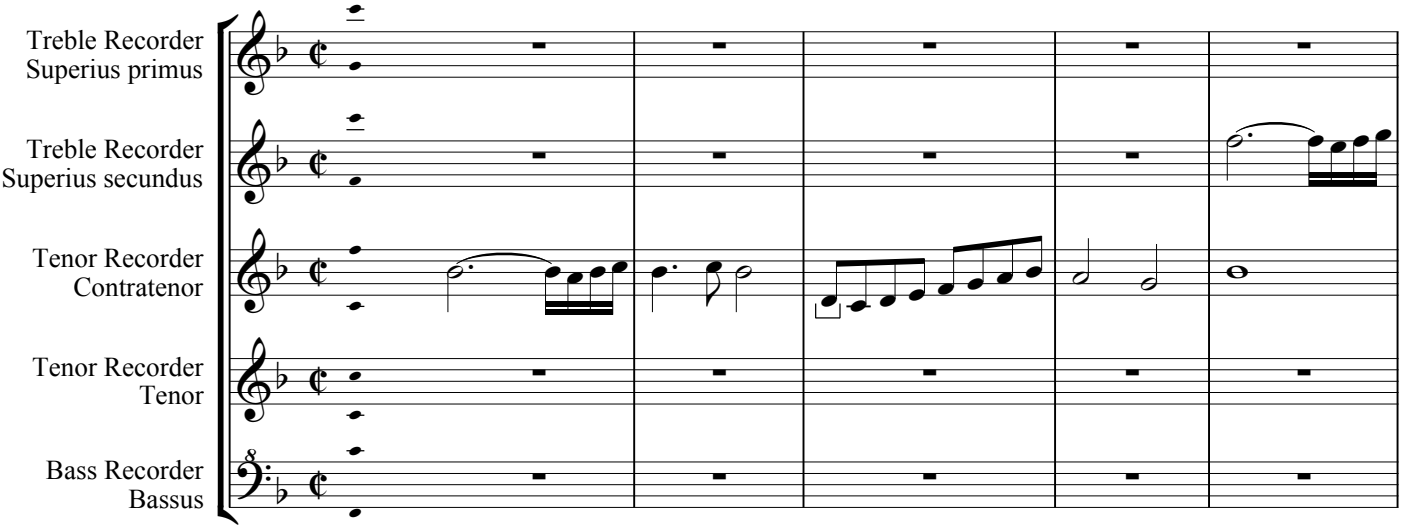
Treble Recorder
Superius primus

Treble Recorder
Superius secundus

Tenor Recorder
Contratenor

Tenor Recorder
Tenor

Bass Recorder
Bassus



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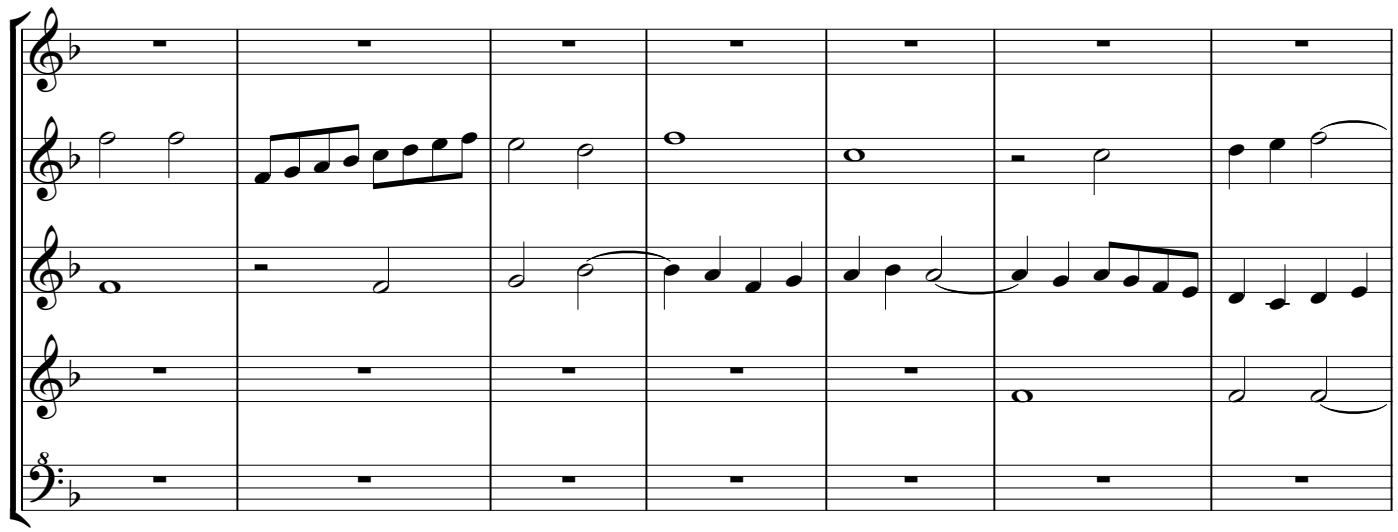
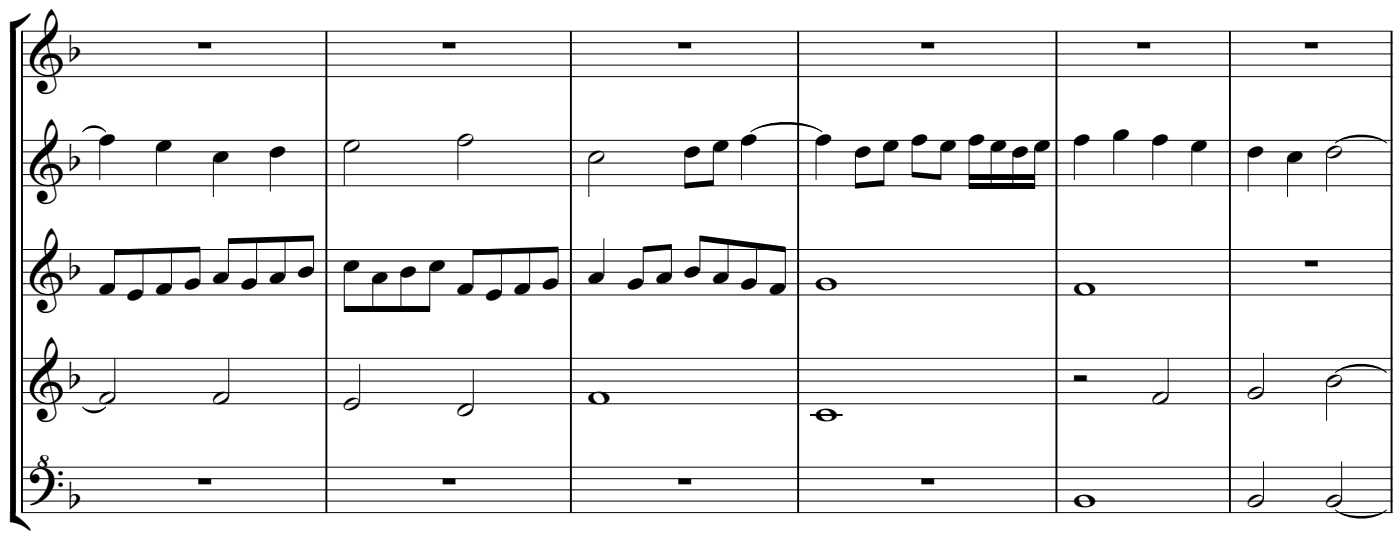
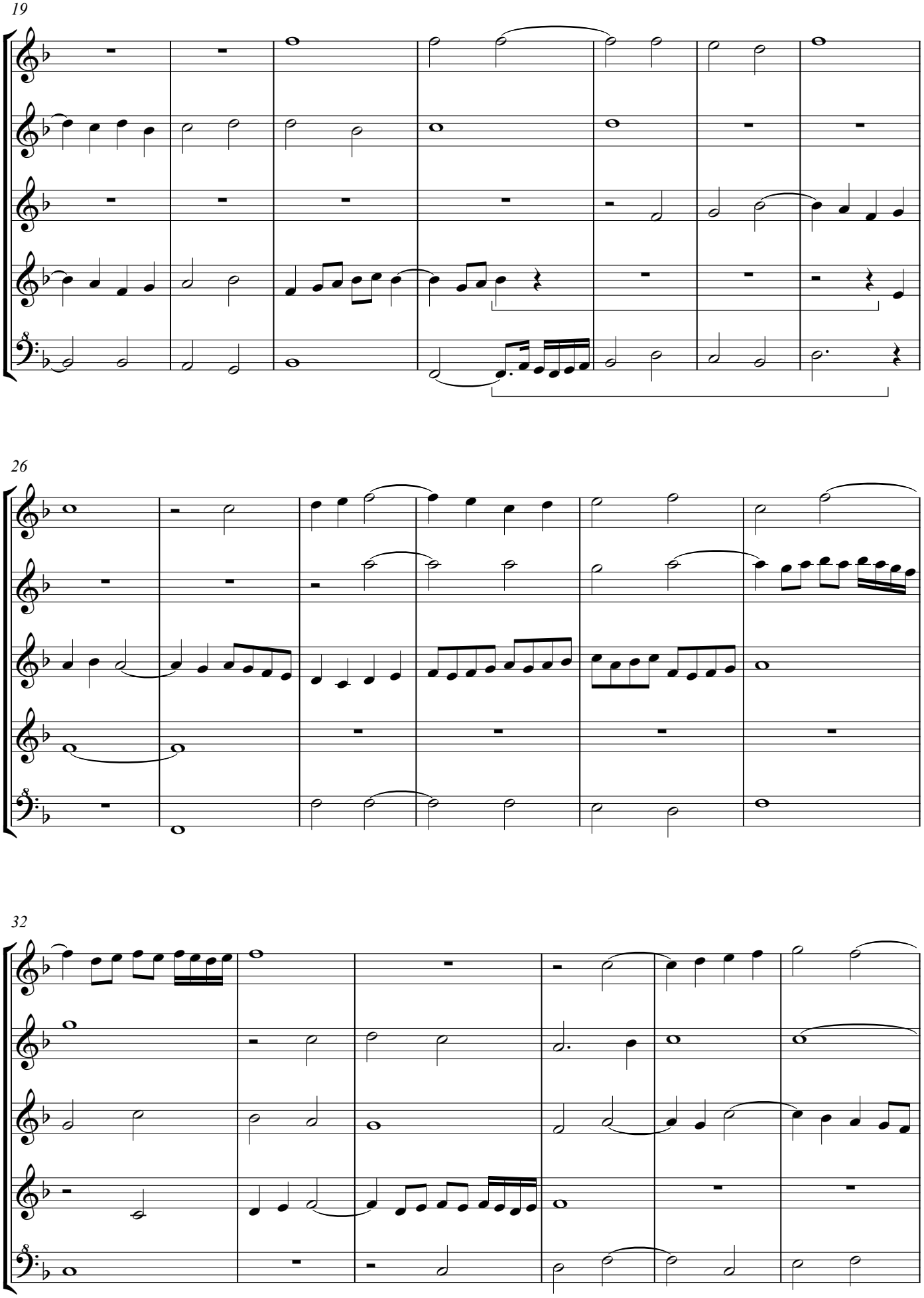


13 fo.124

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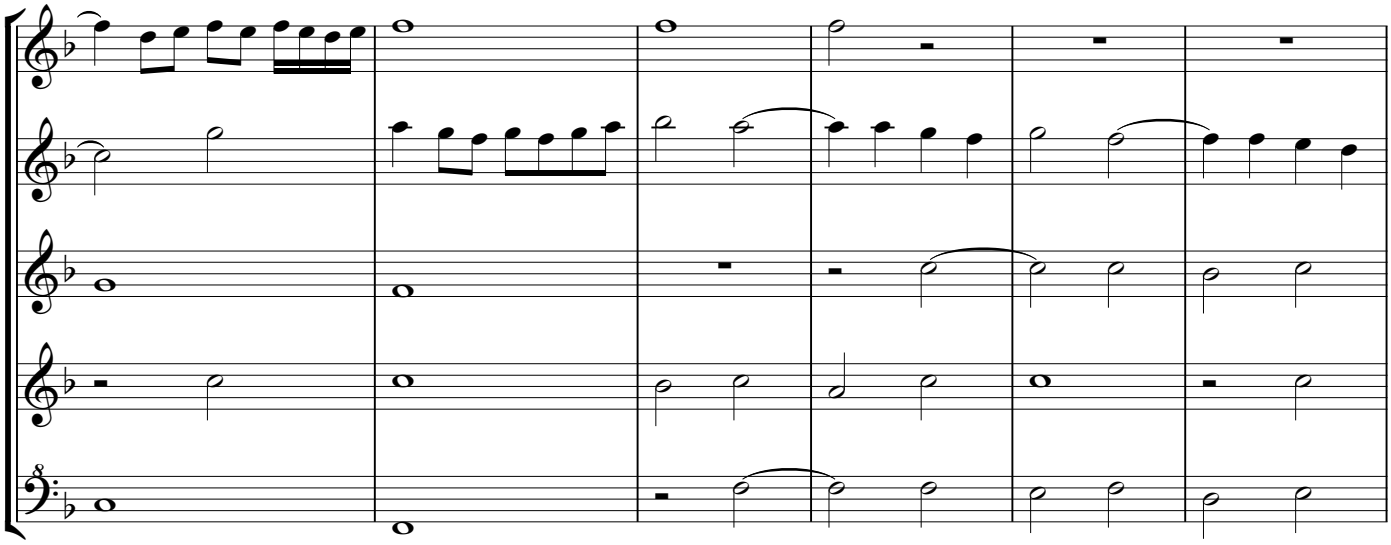
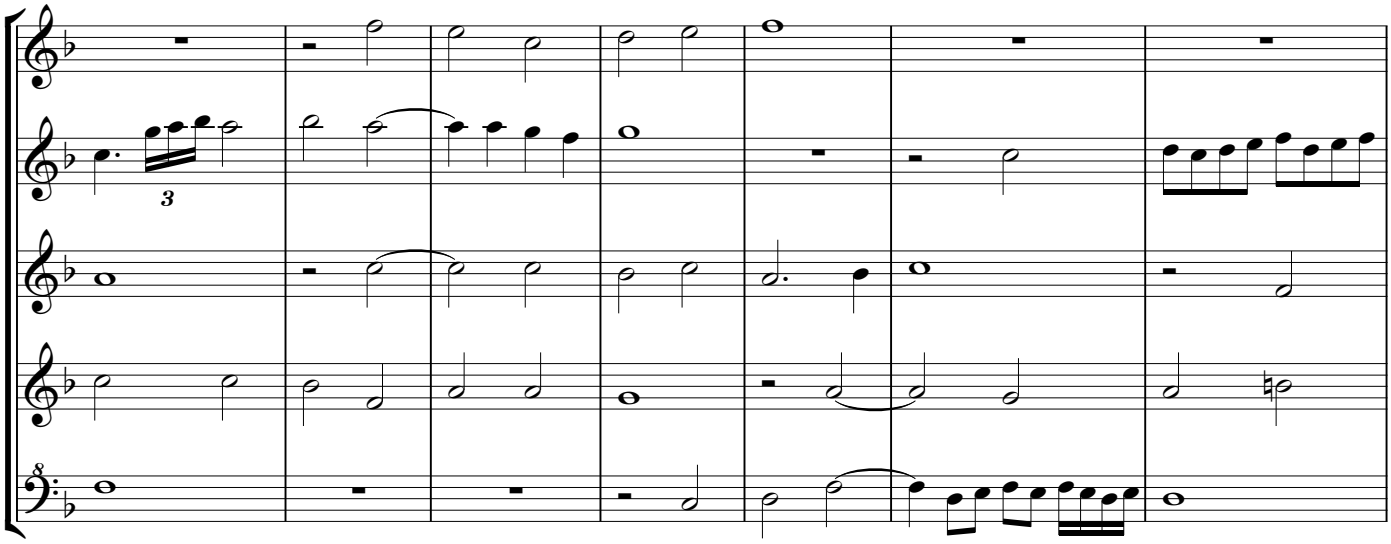
26
32

38



44

fo.124v.



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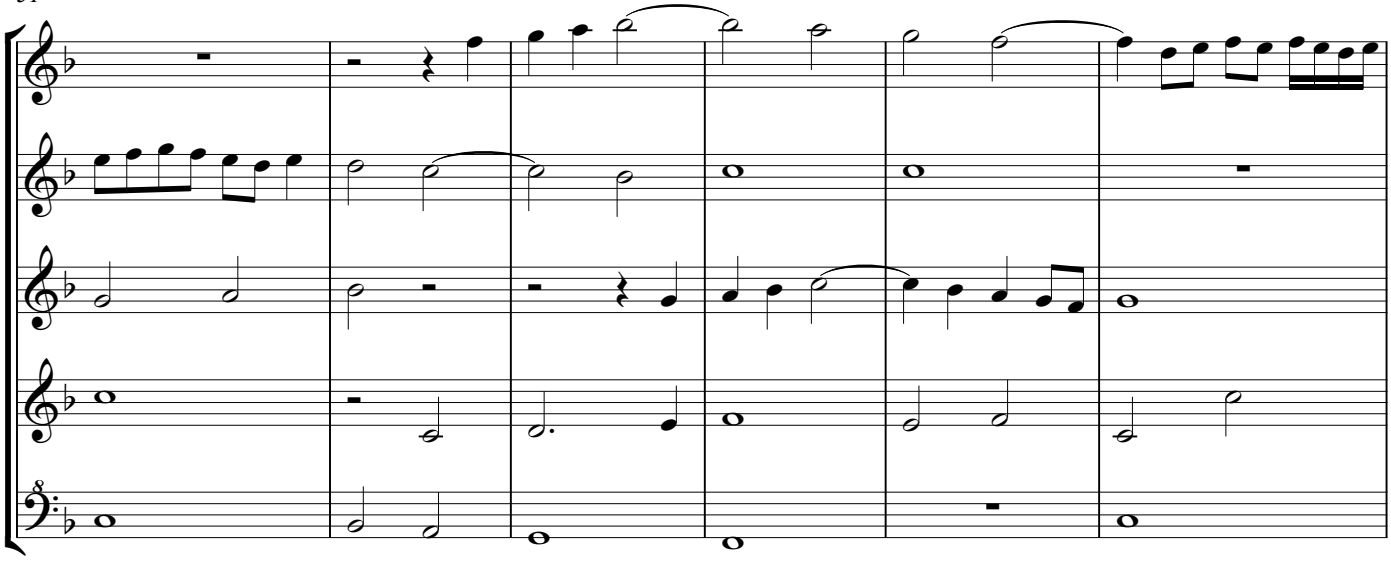

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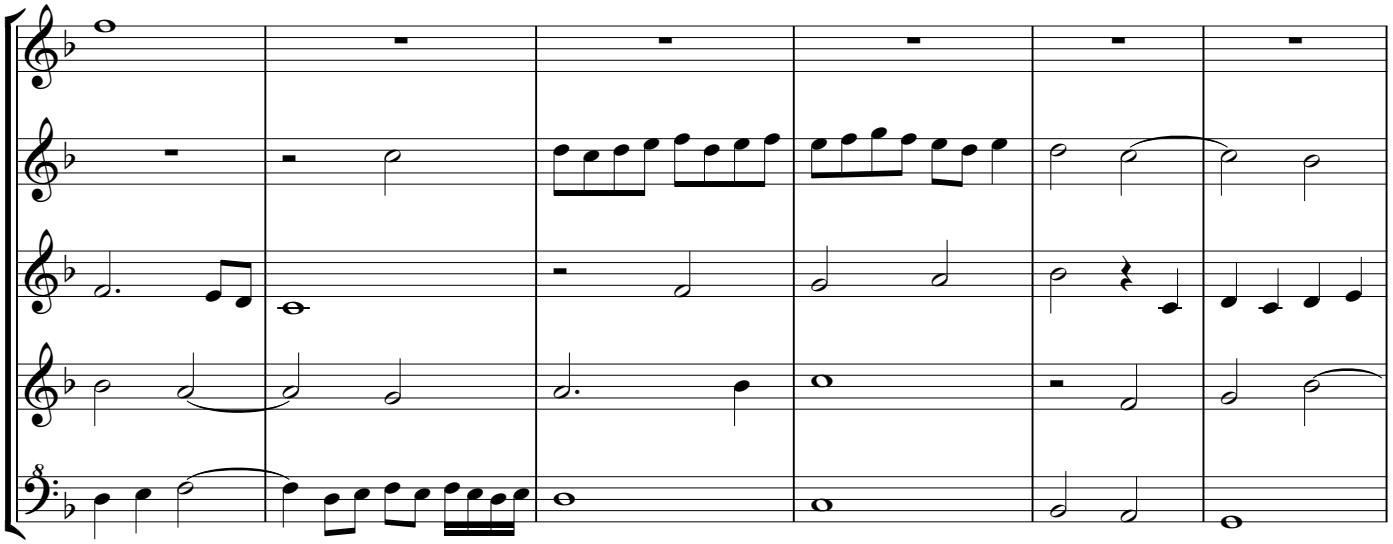

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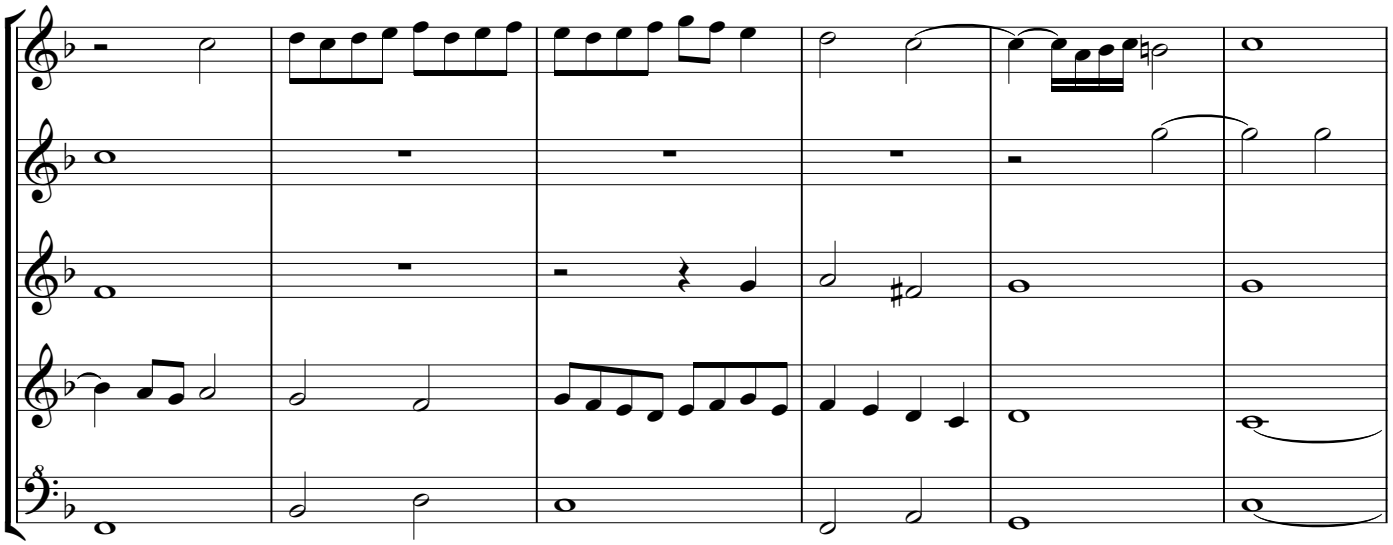

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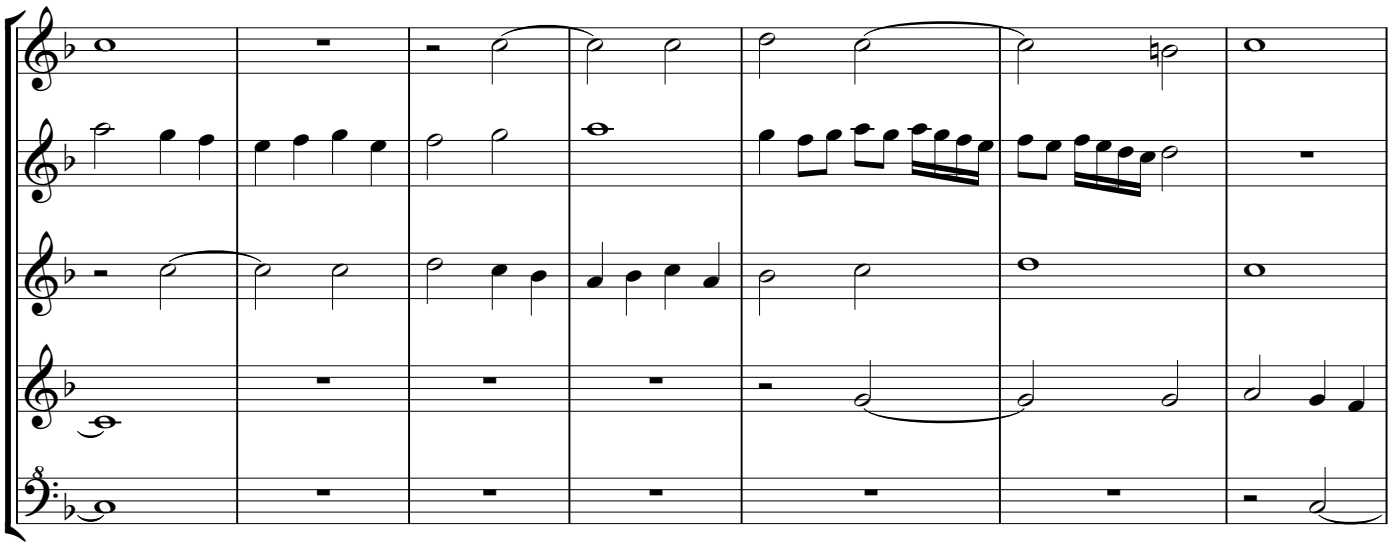

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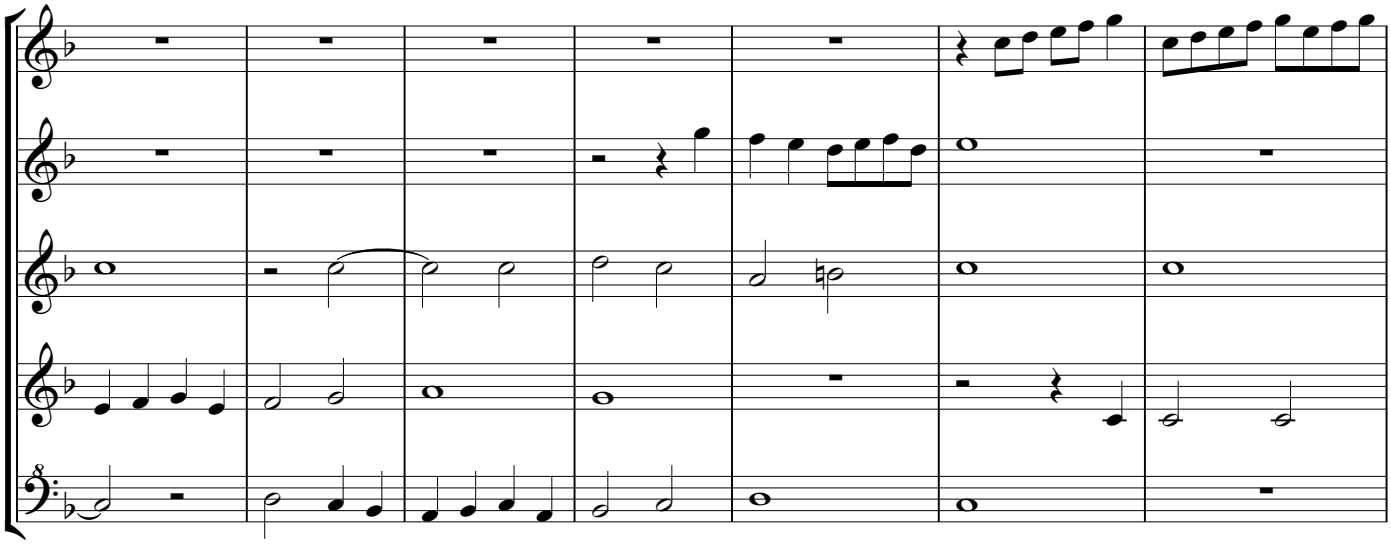

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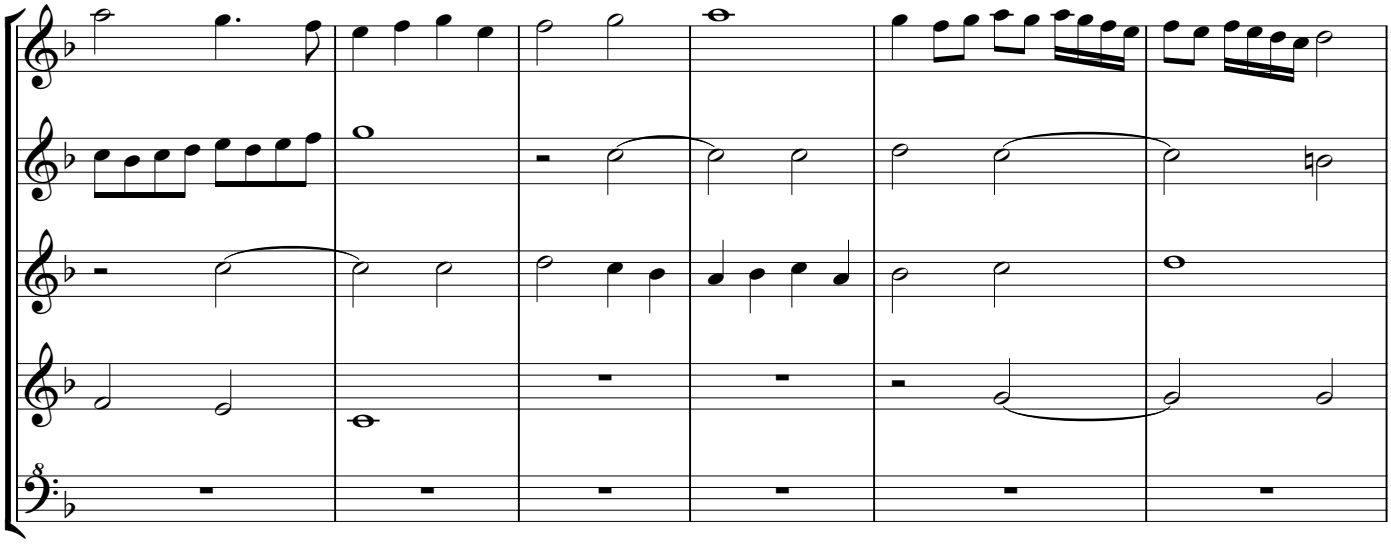
fo.125



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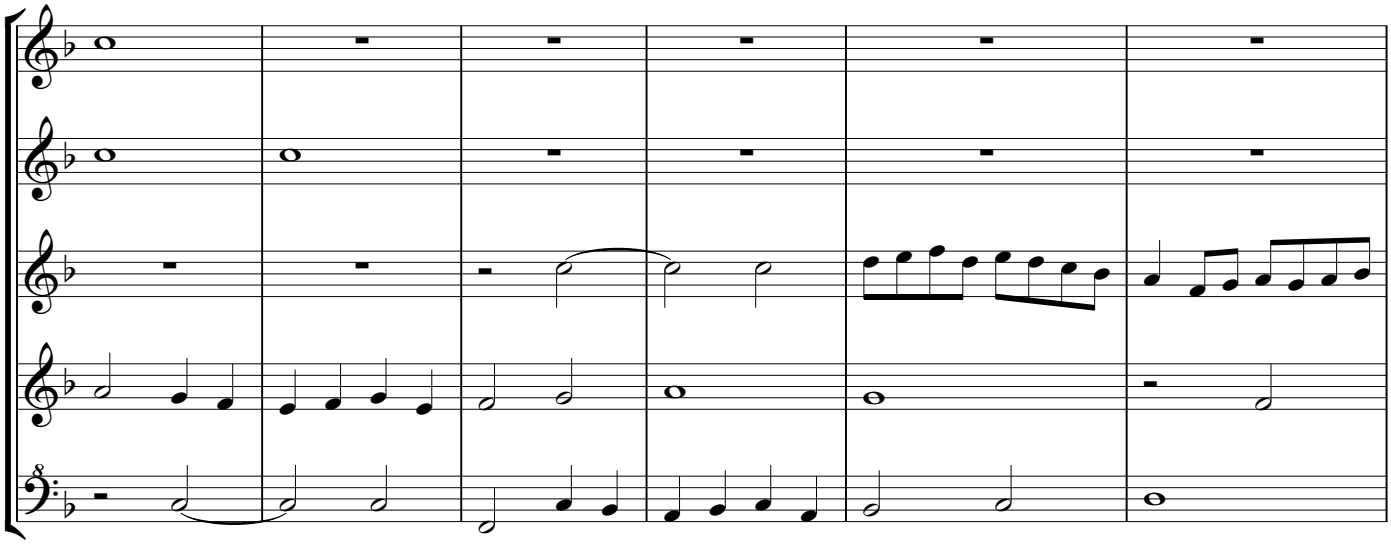

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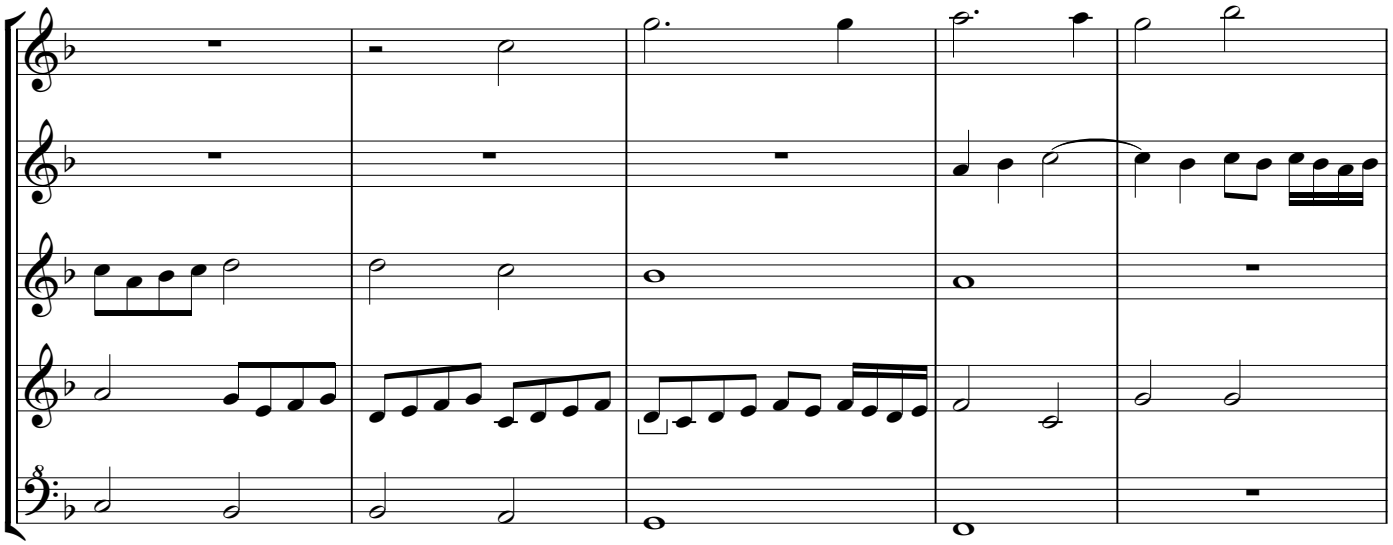

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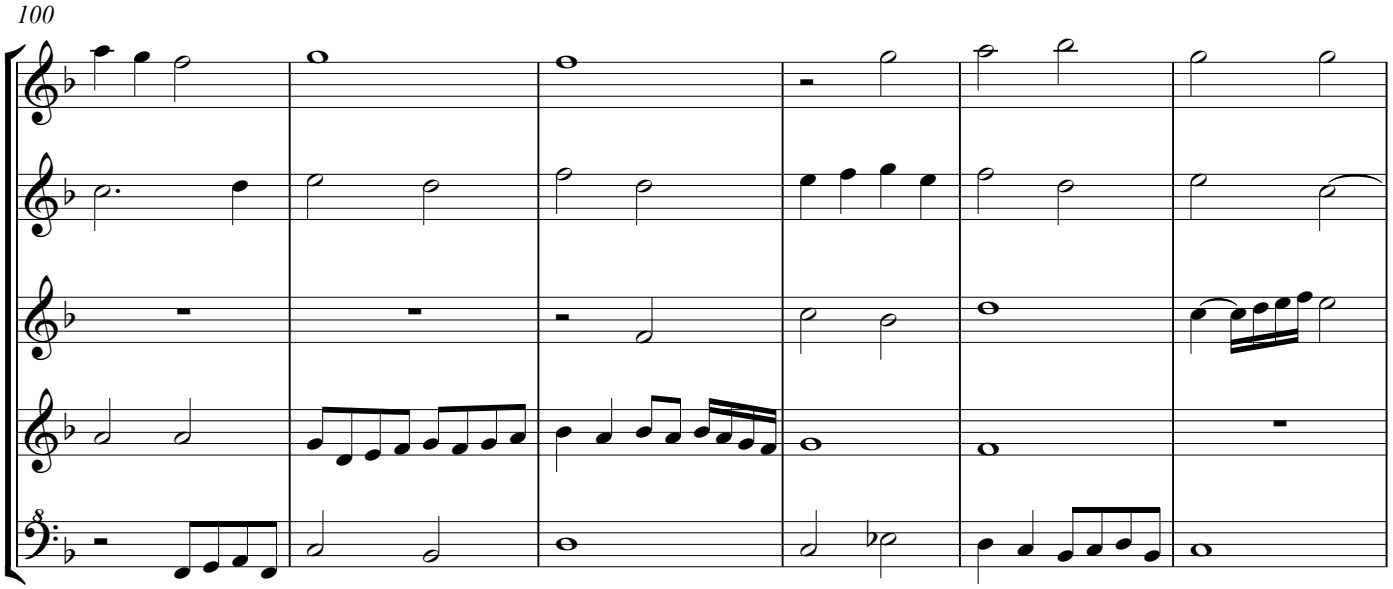

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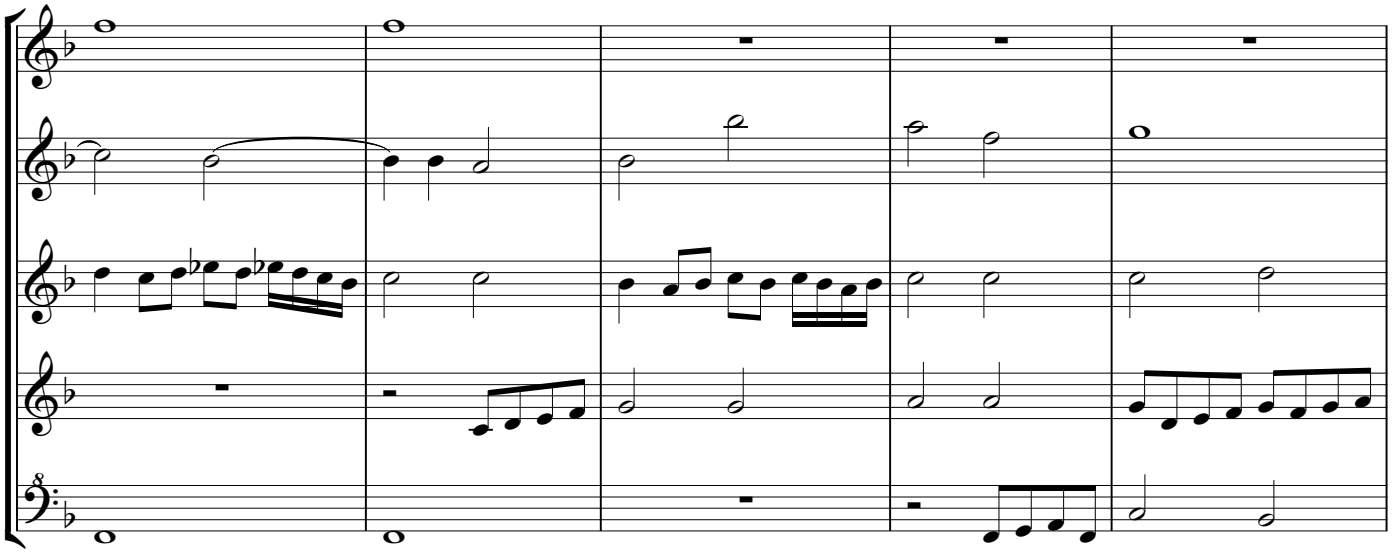

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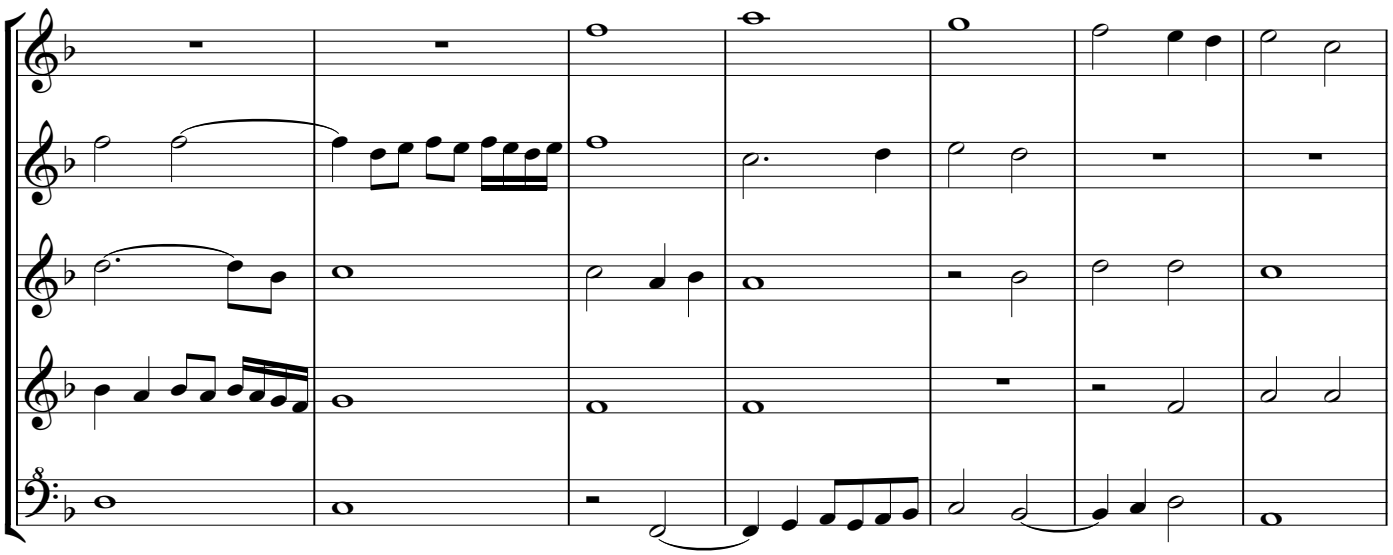
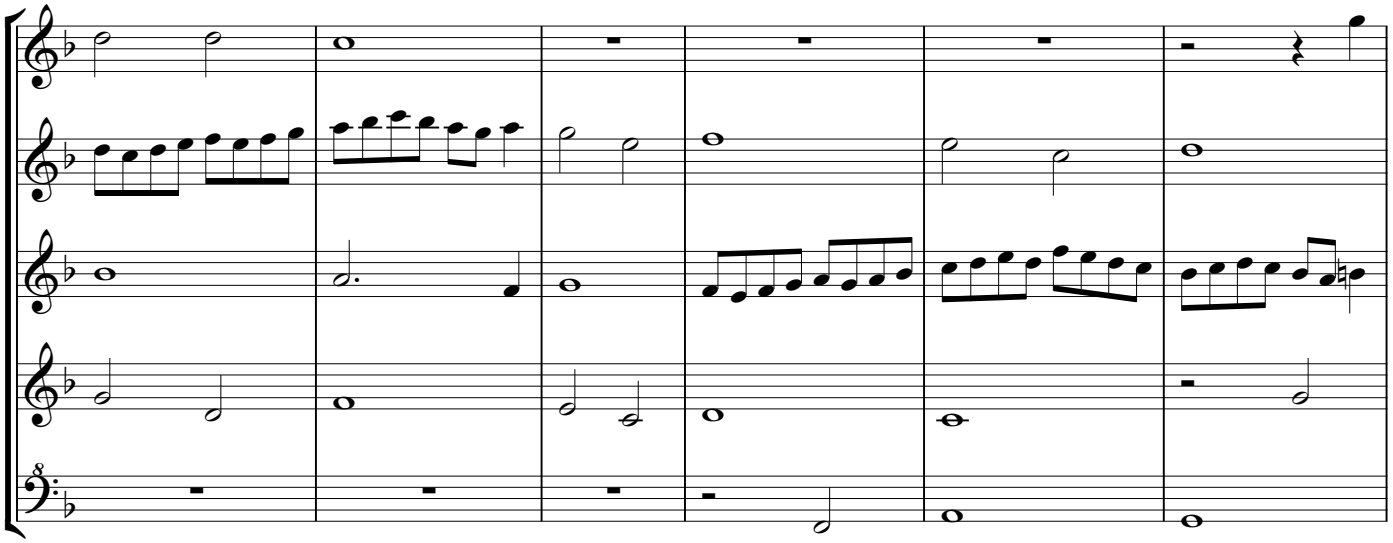


118

fo.125v.



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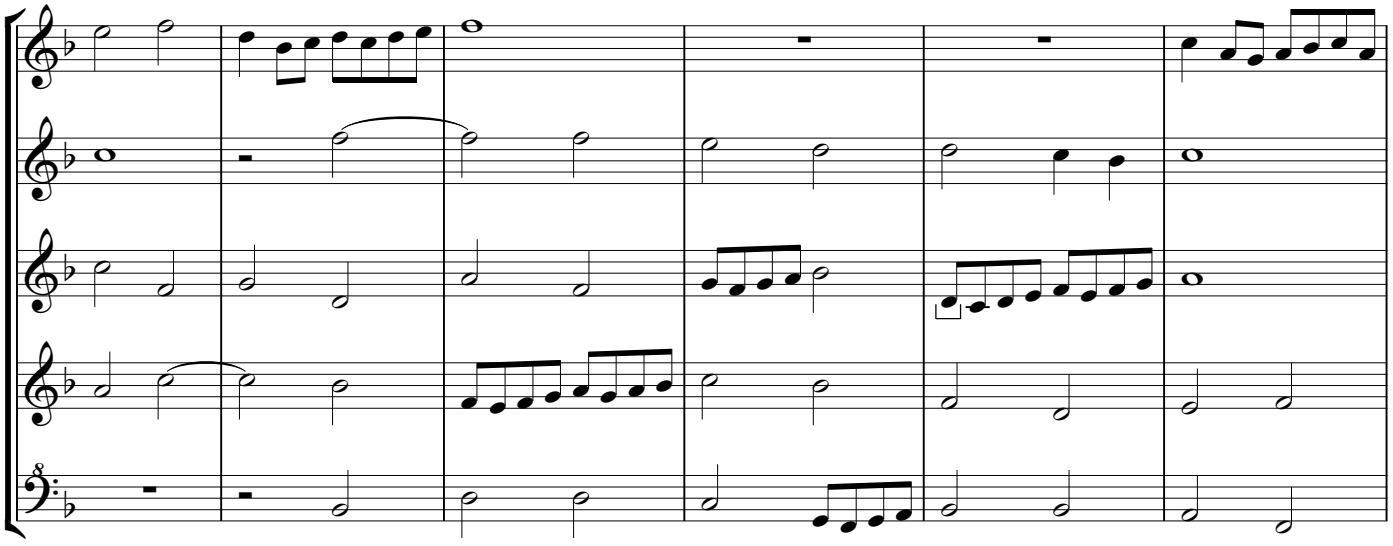

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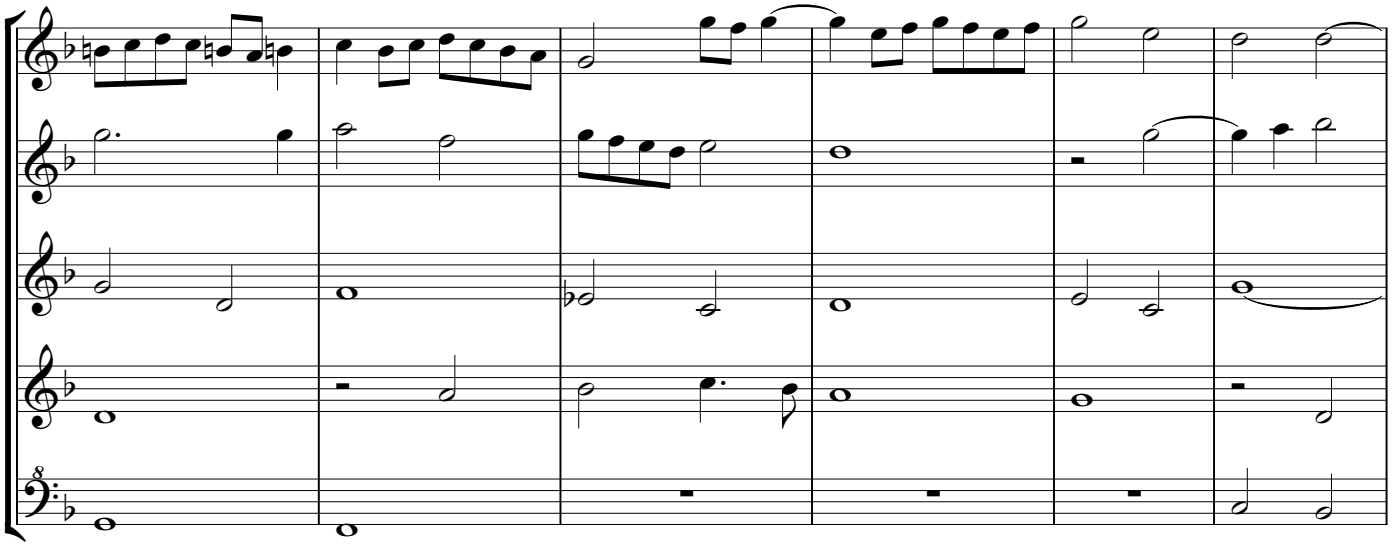

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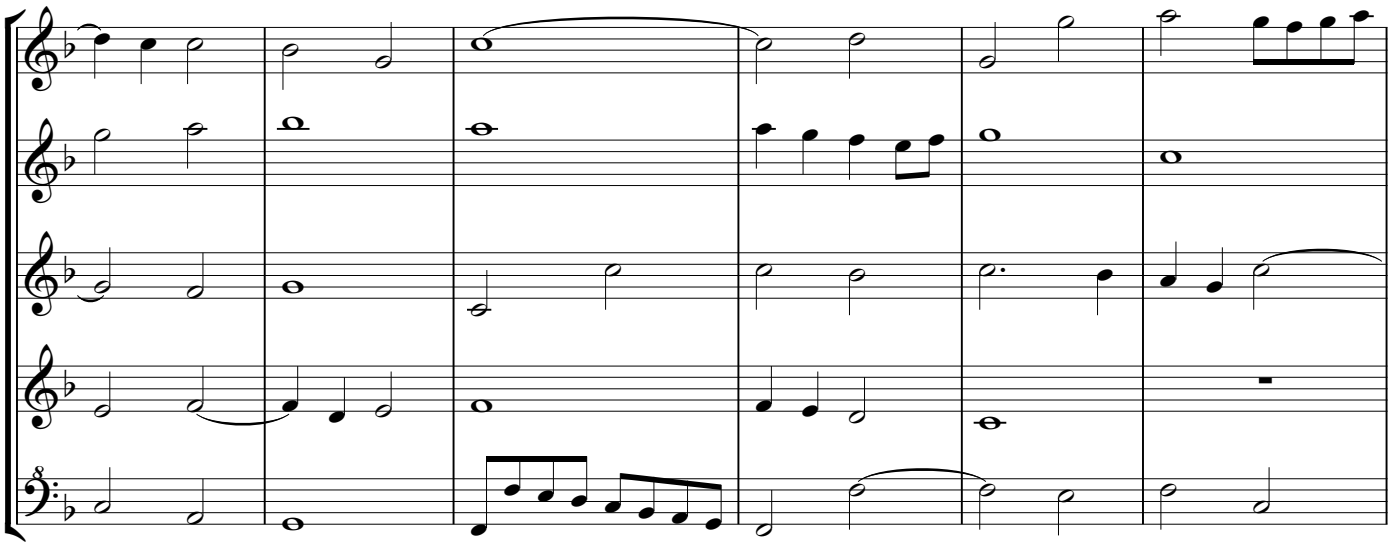

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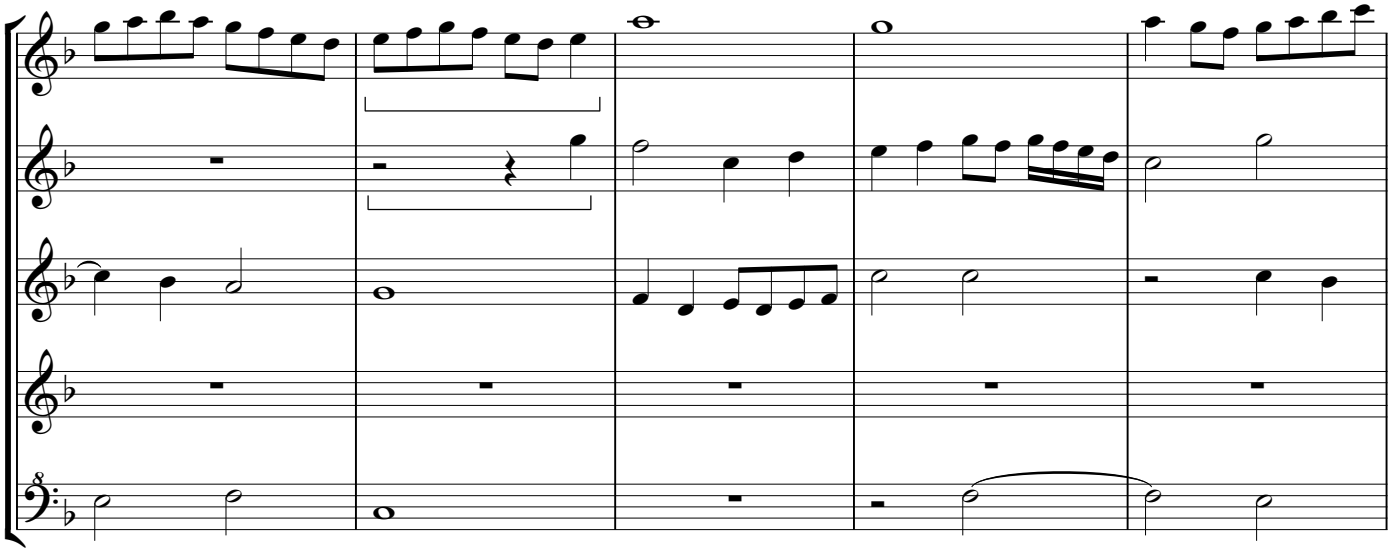

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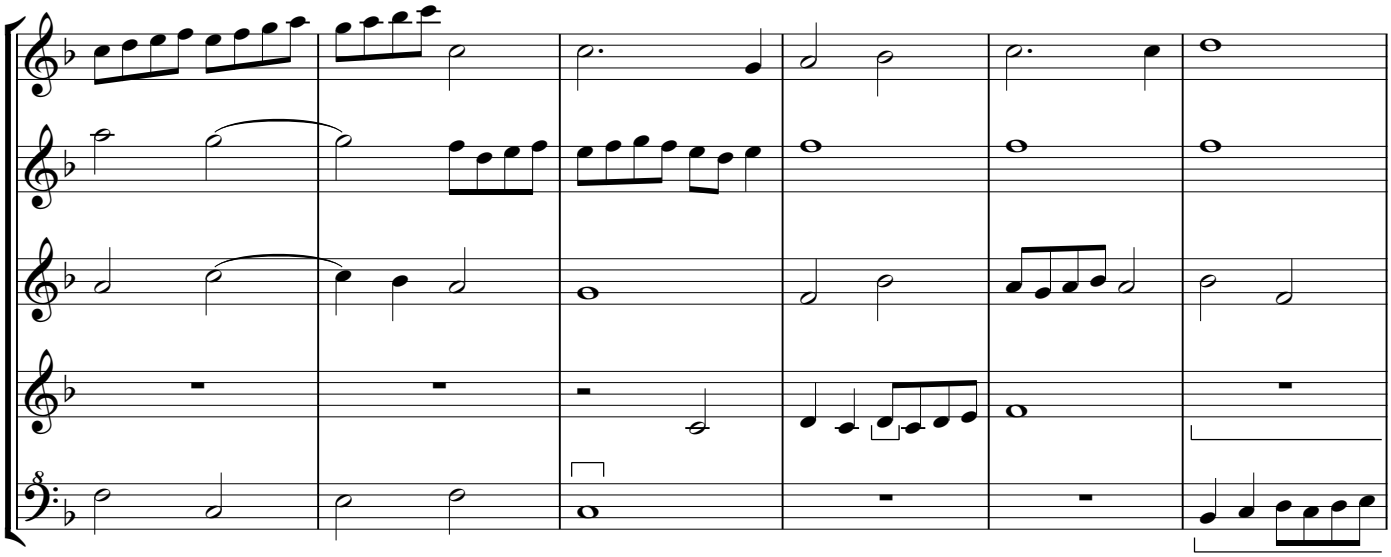
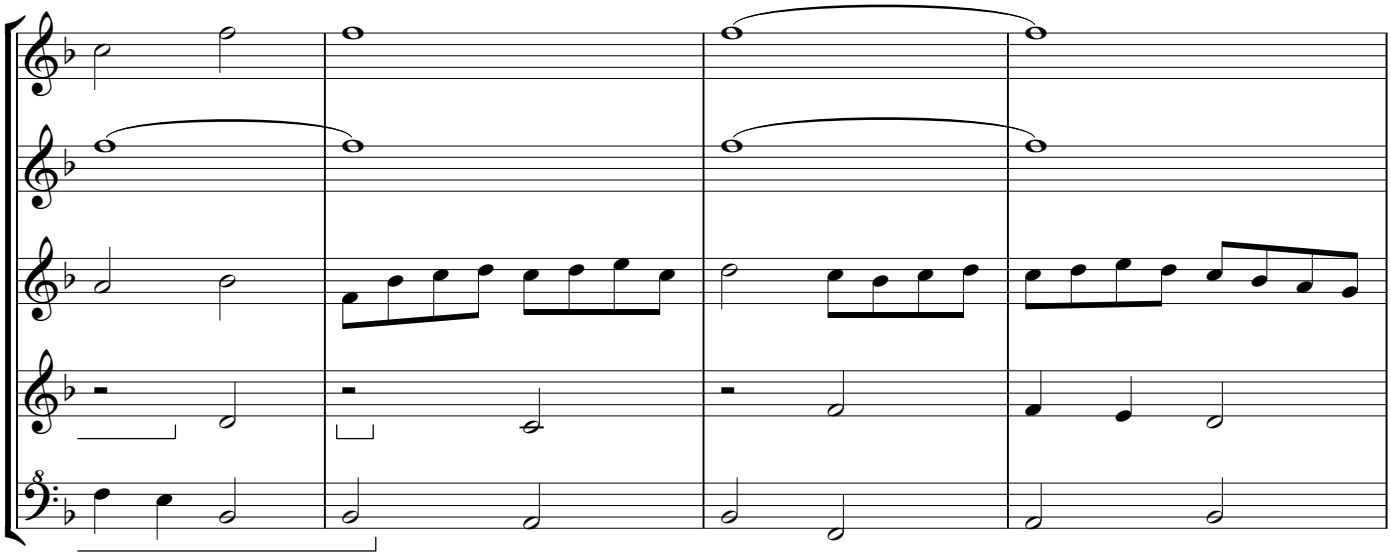


153

fo.126



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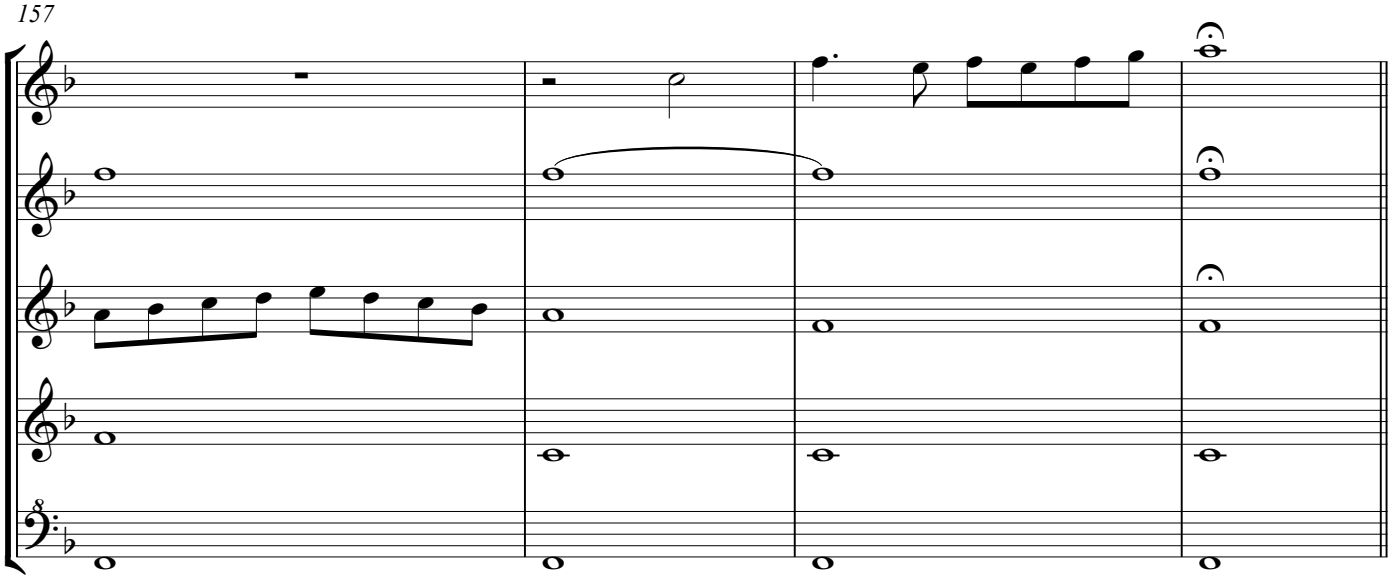
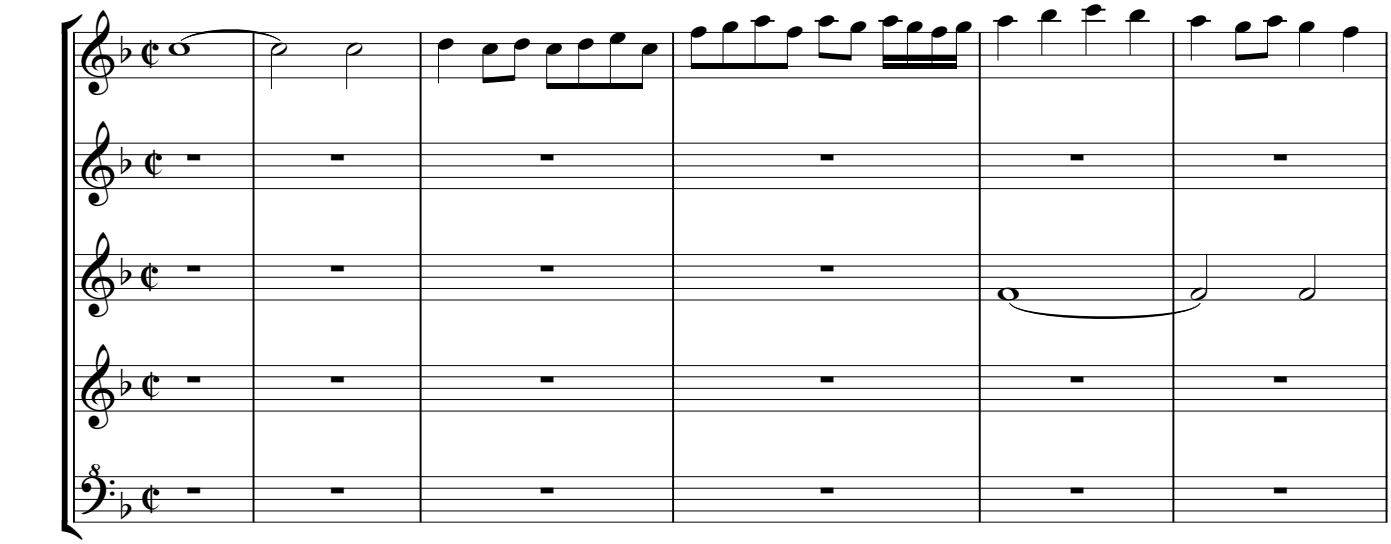


161 Segunda parte de In te Domine speravi



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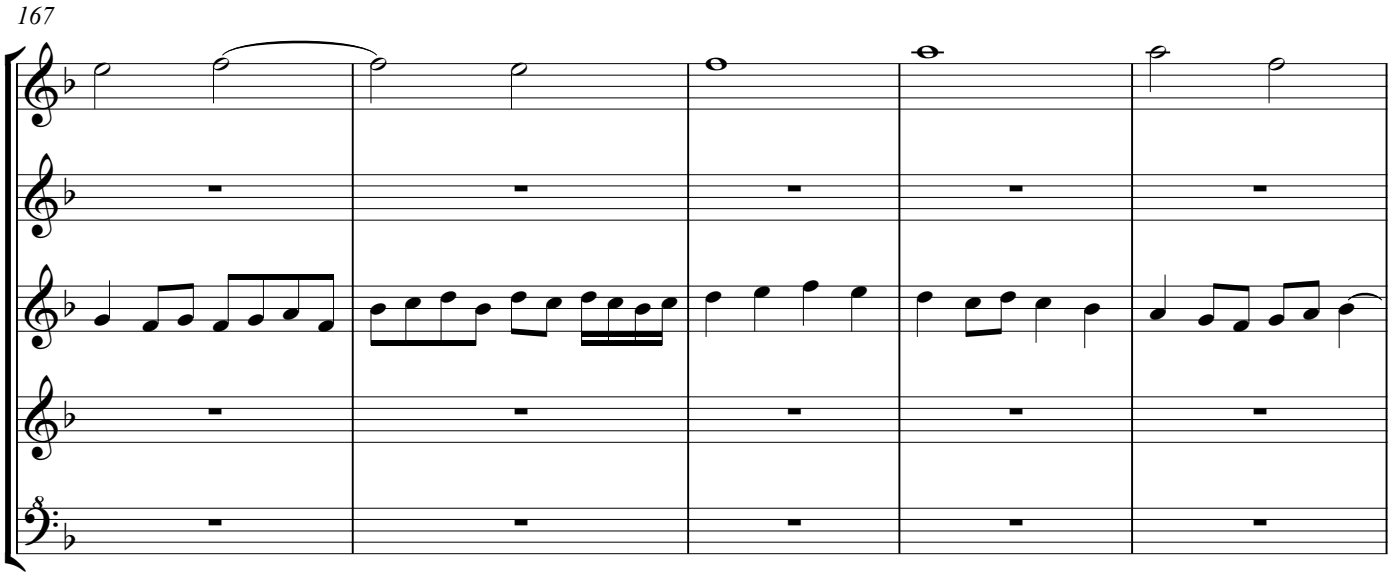

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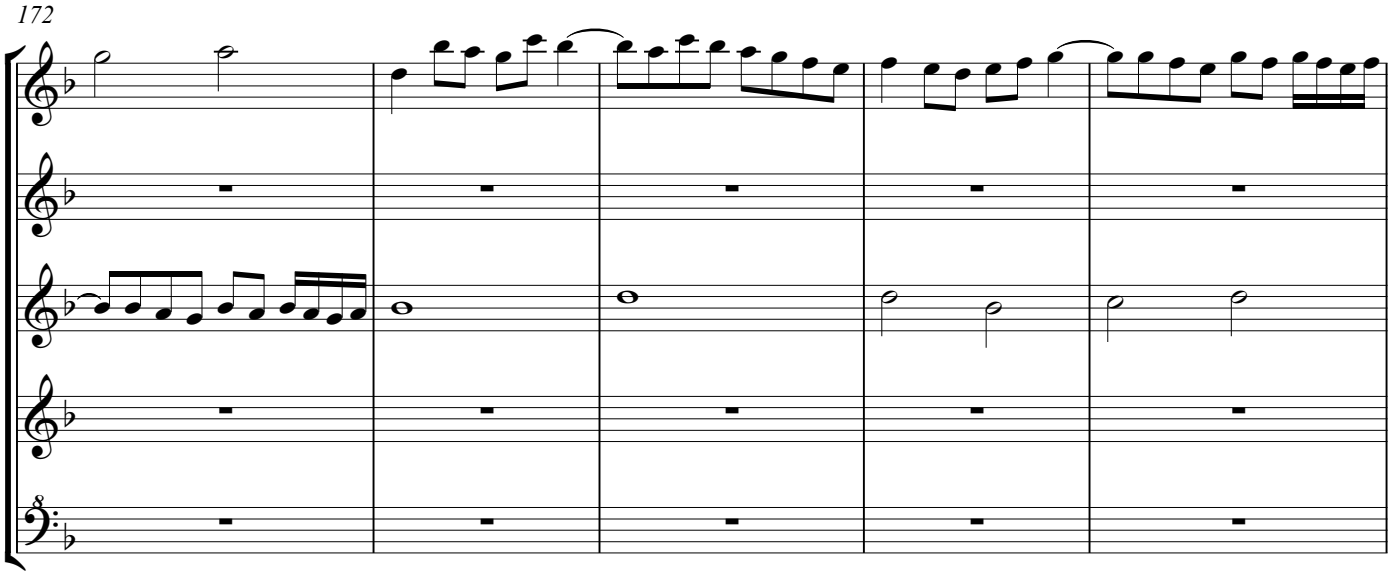

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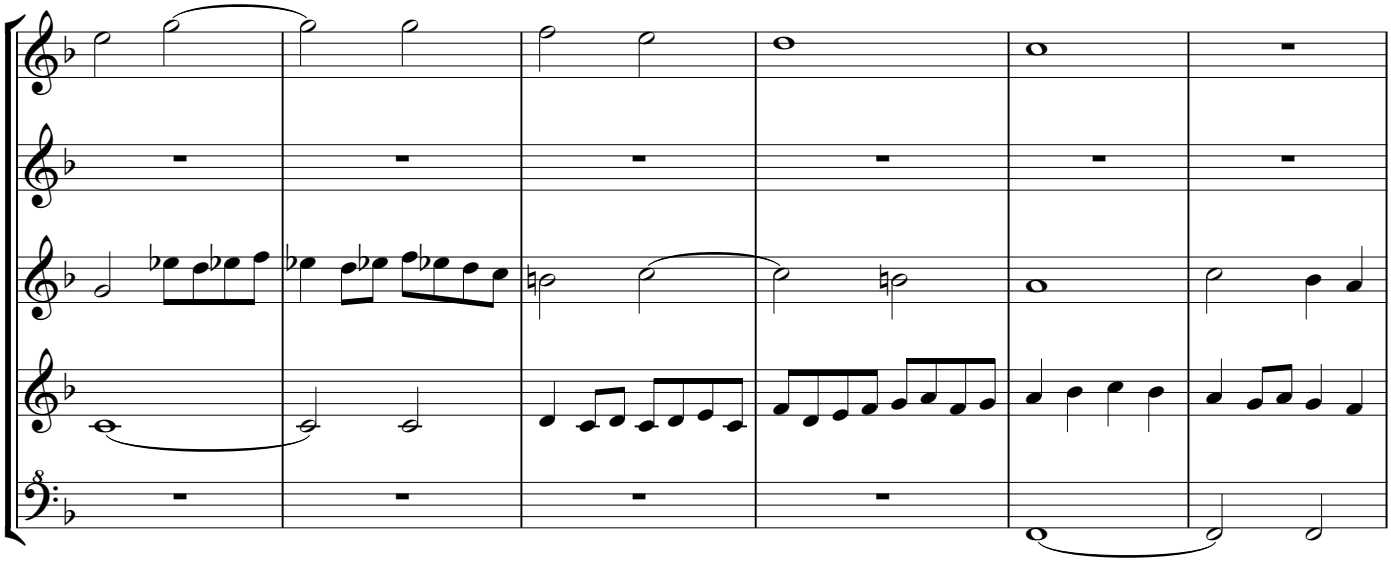
fo.126v.



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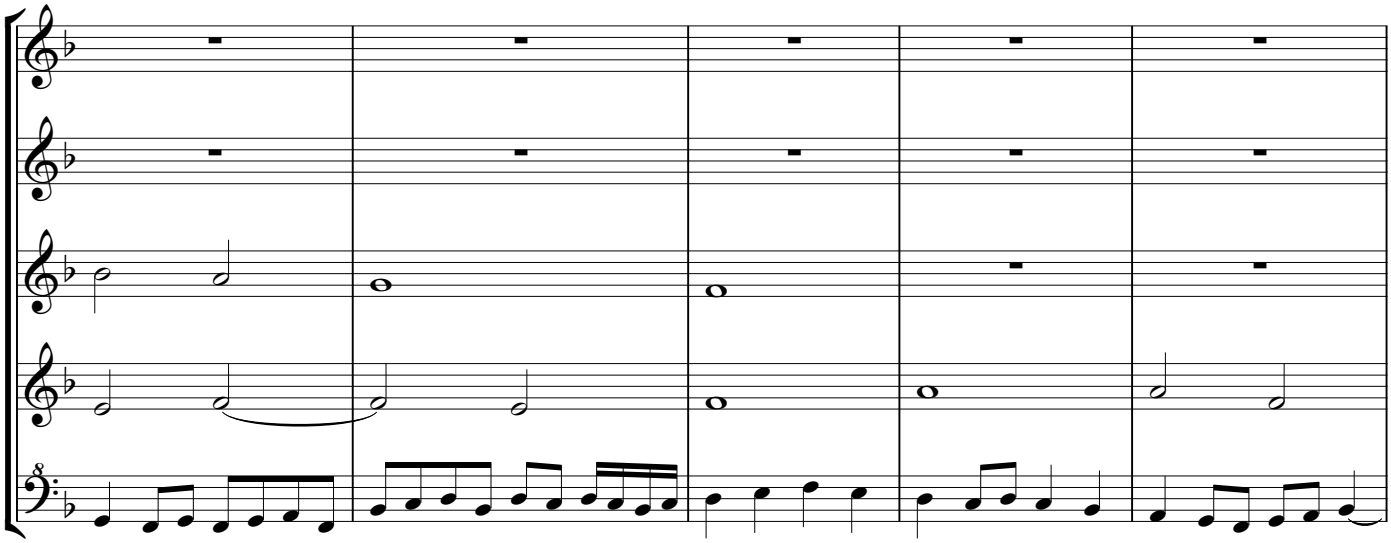

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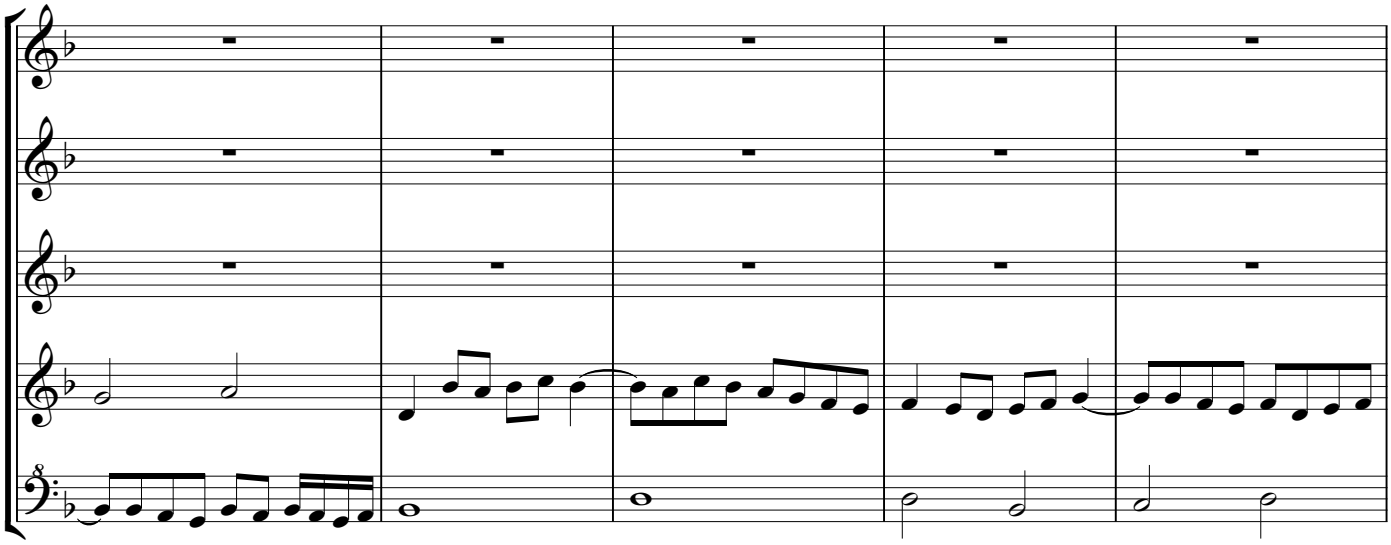

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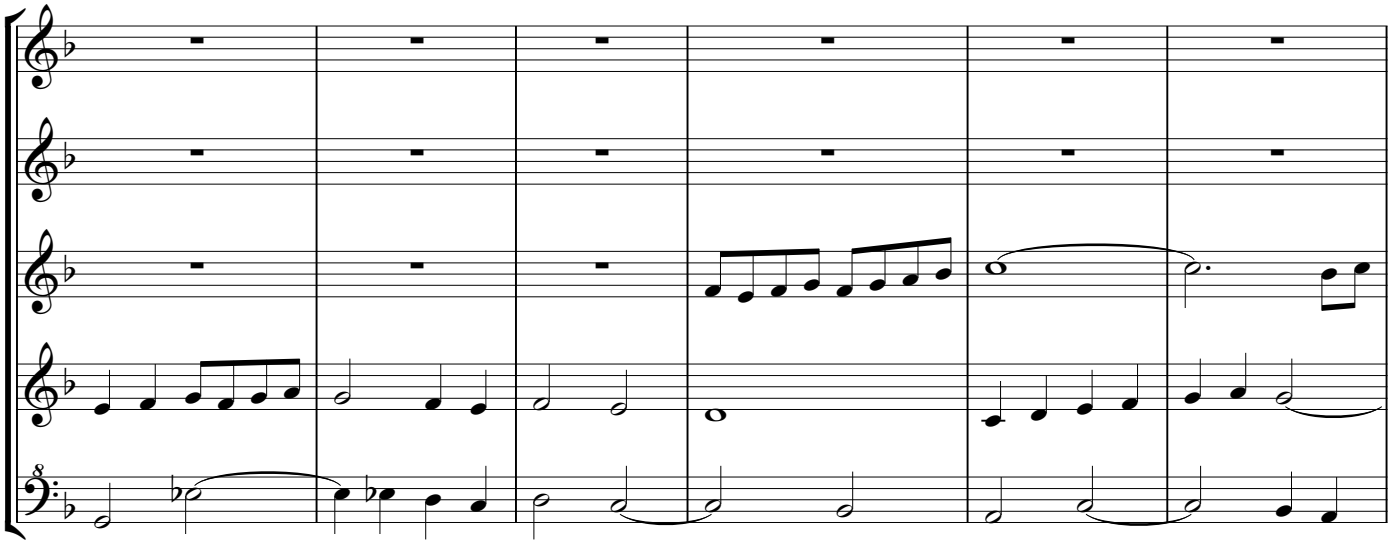

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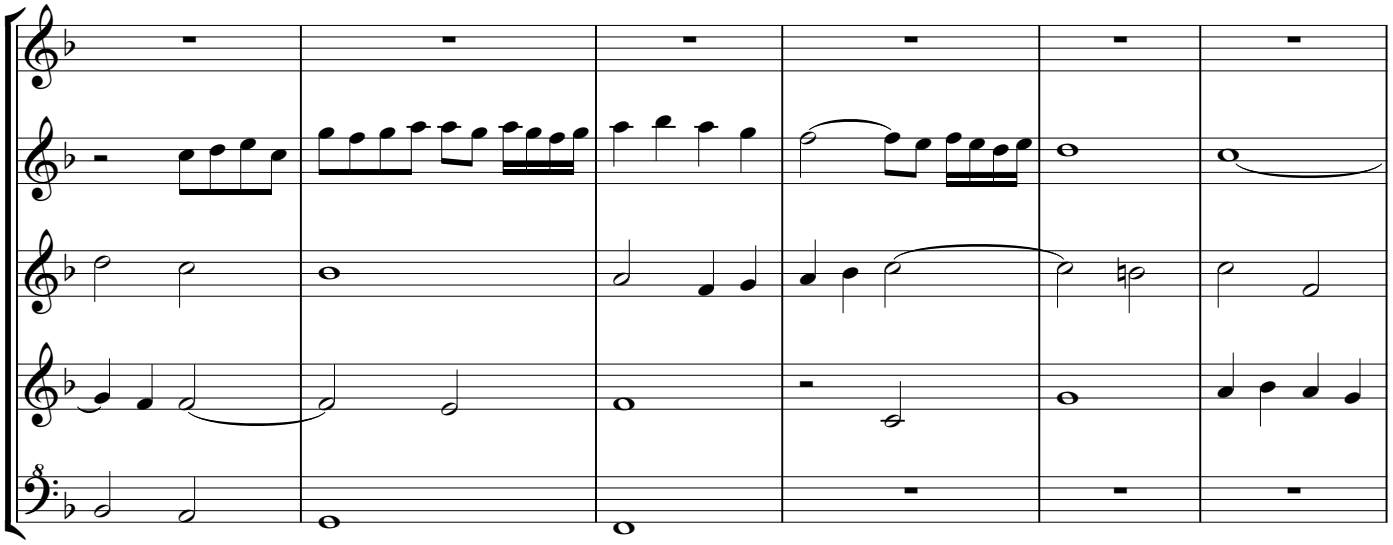

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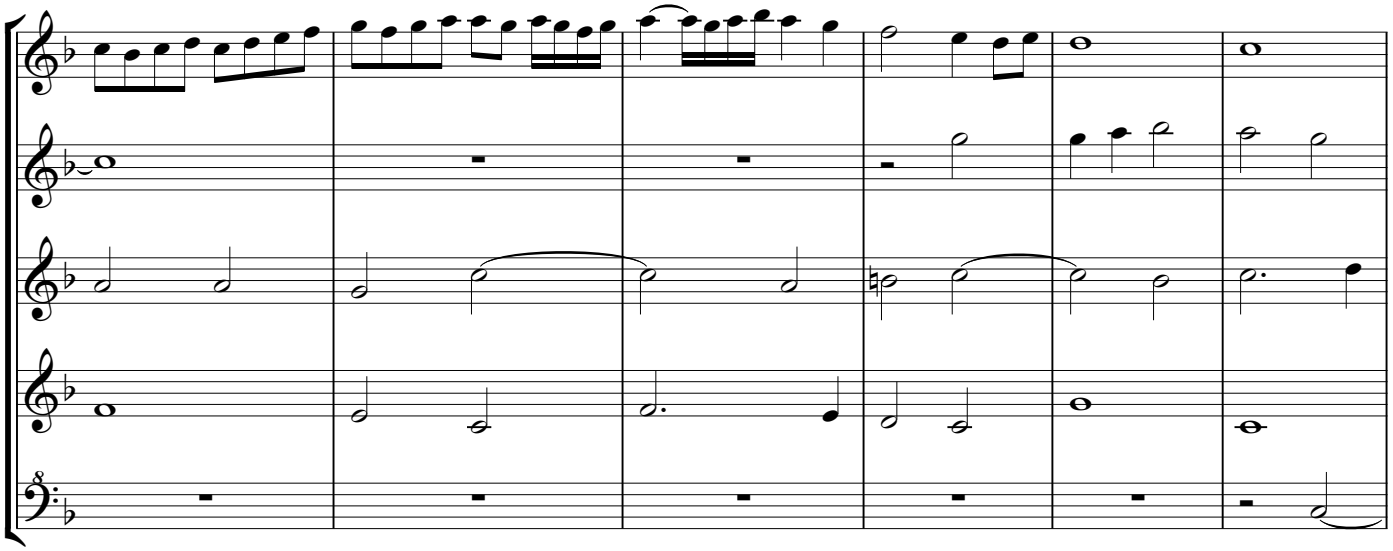

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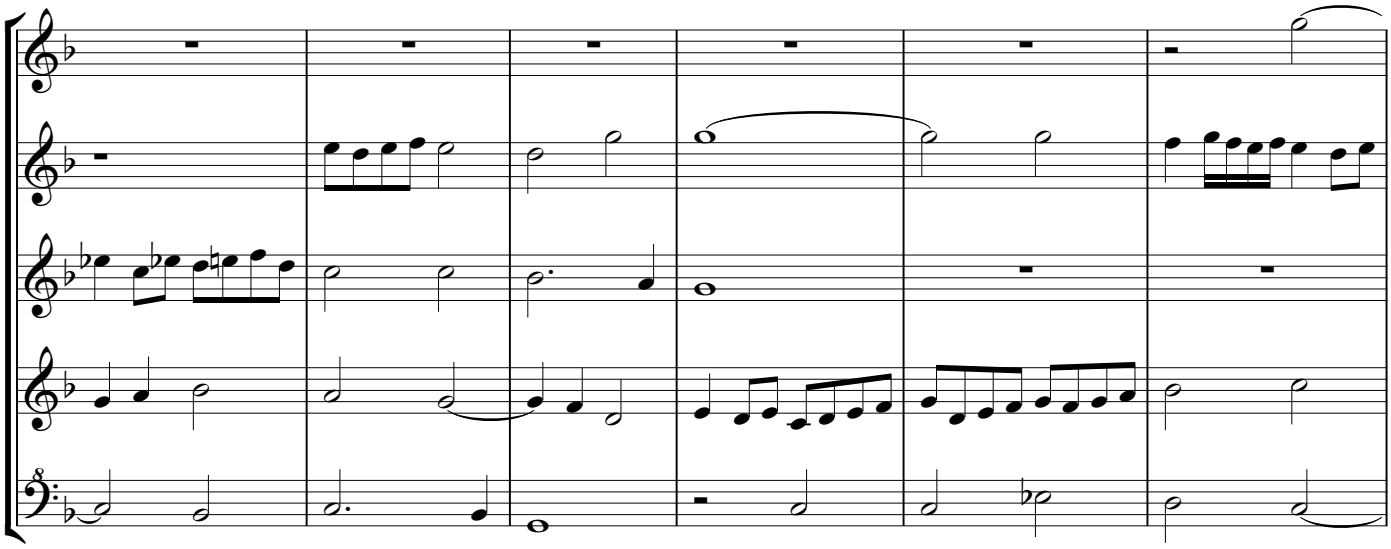
fo.127



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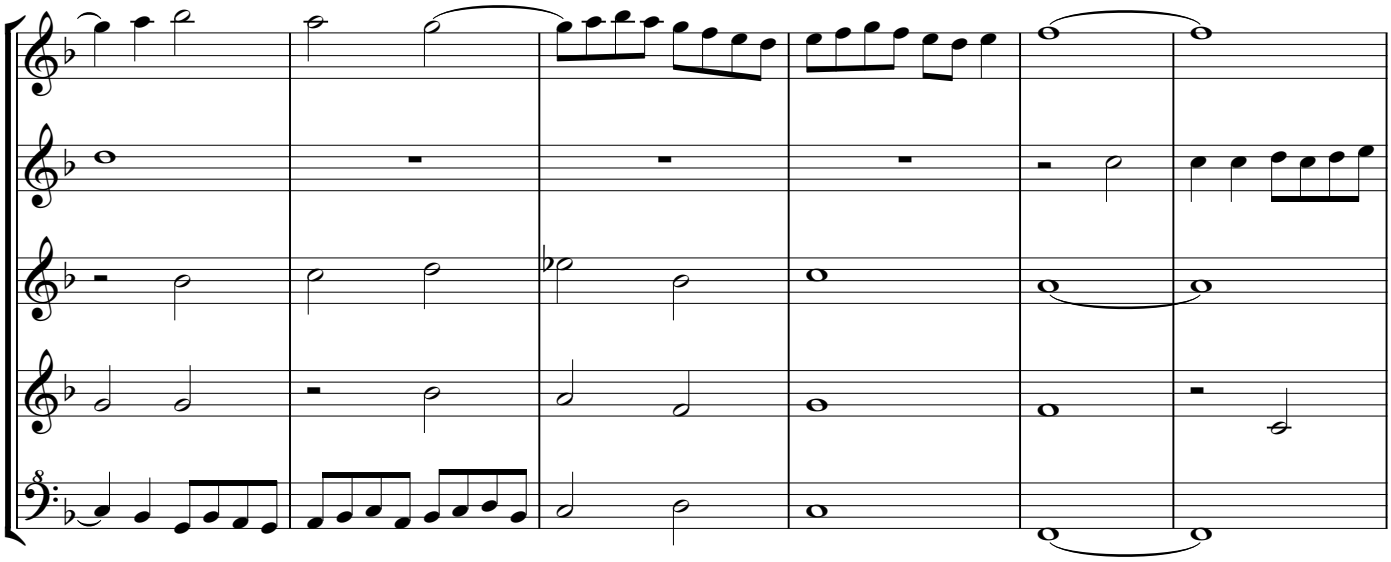

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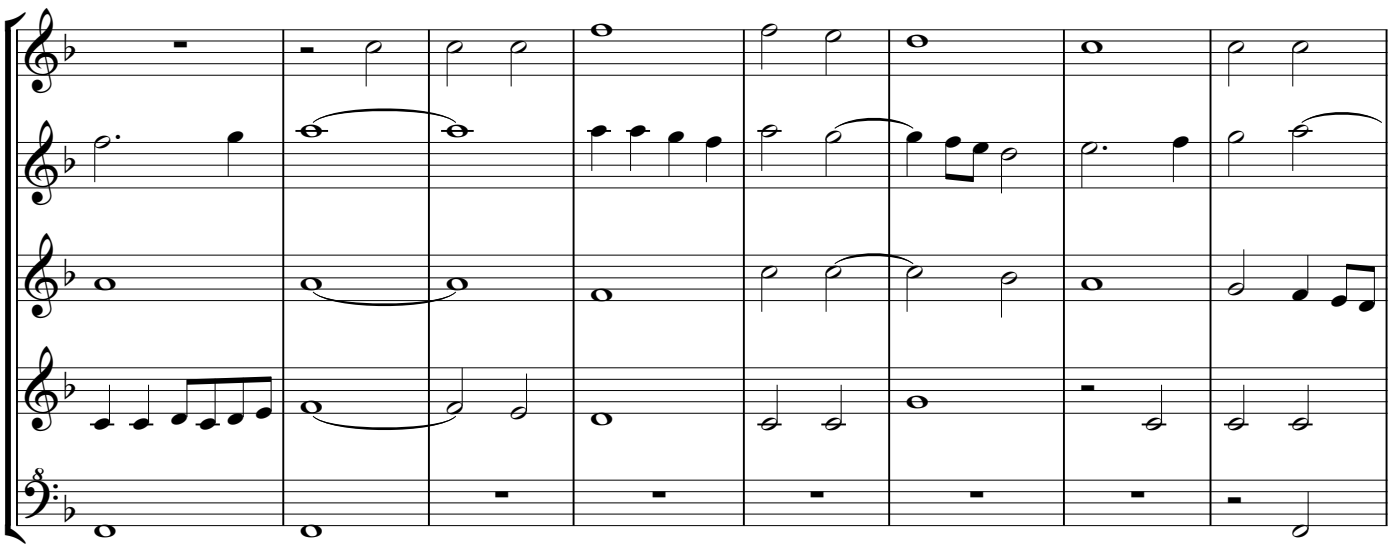

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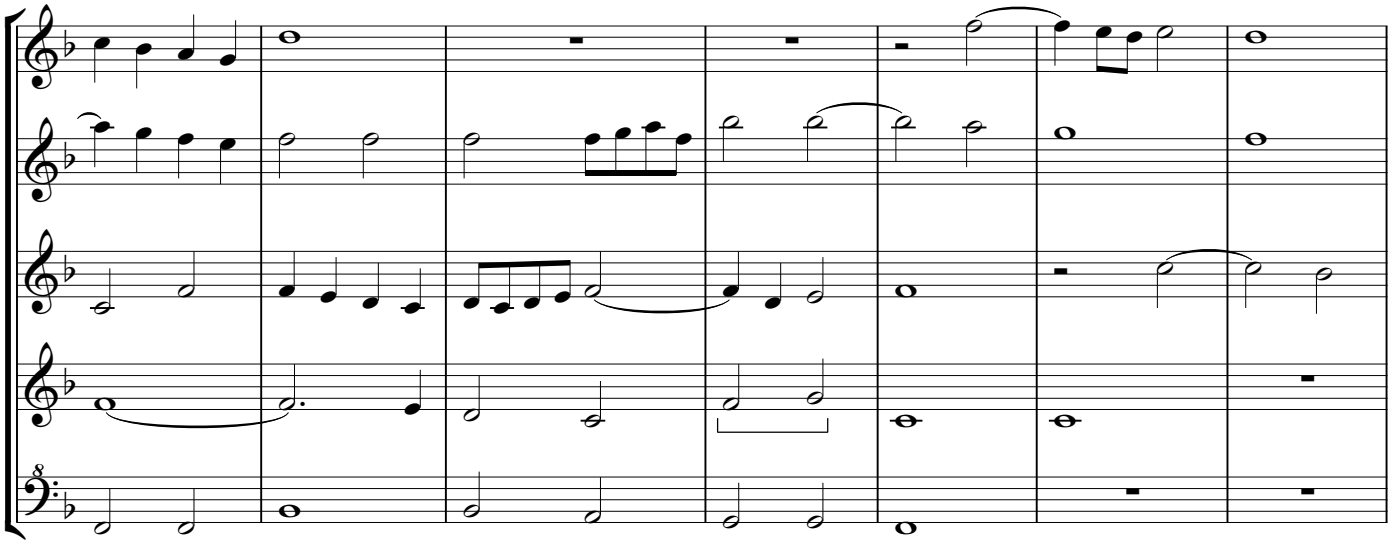

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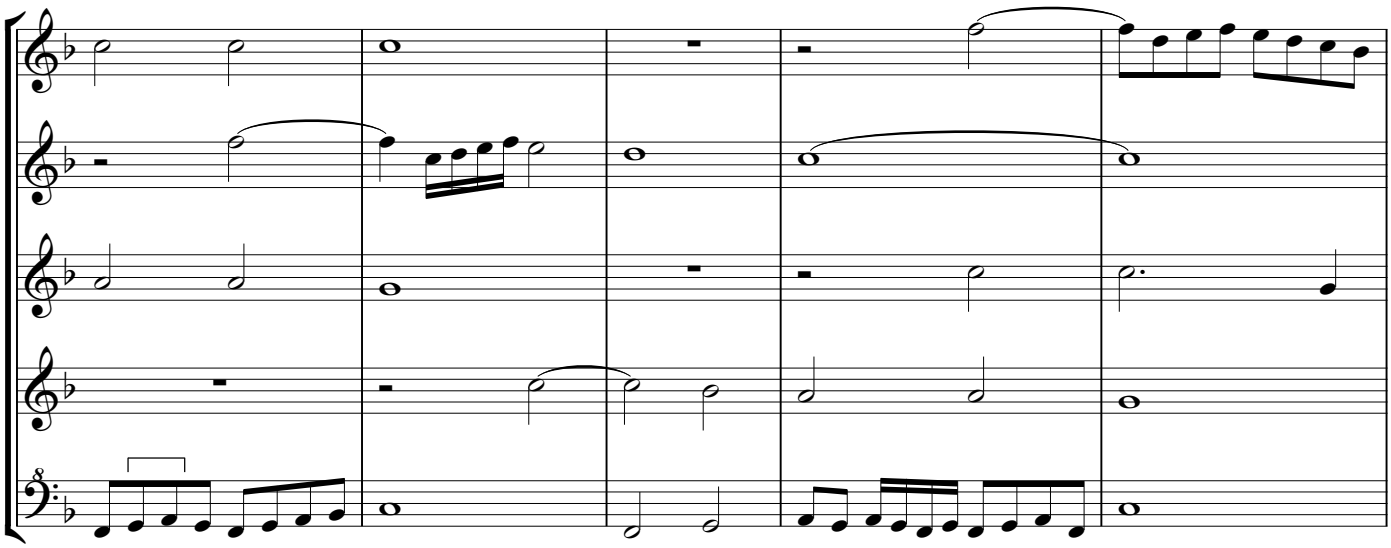

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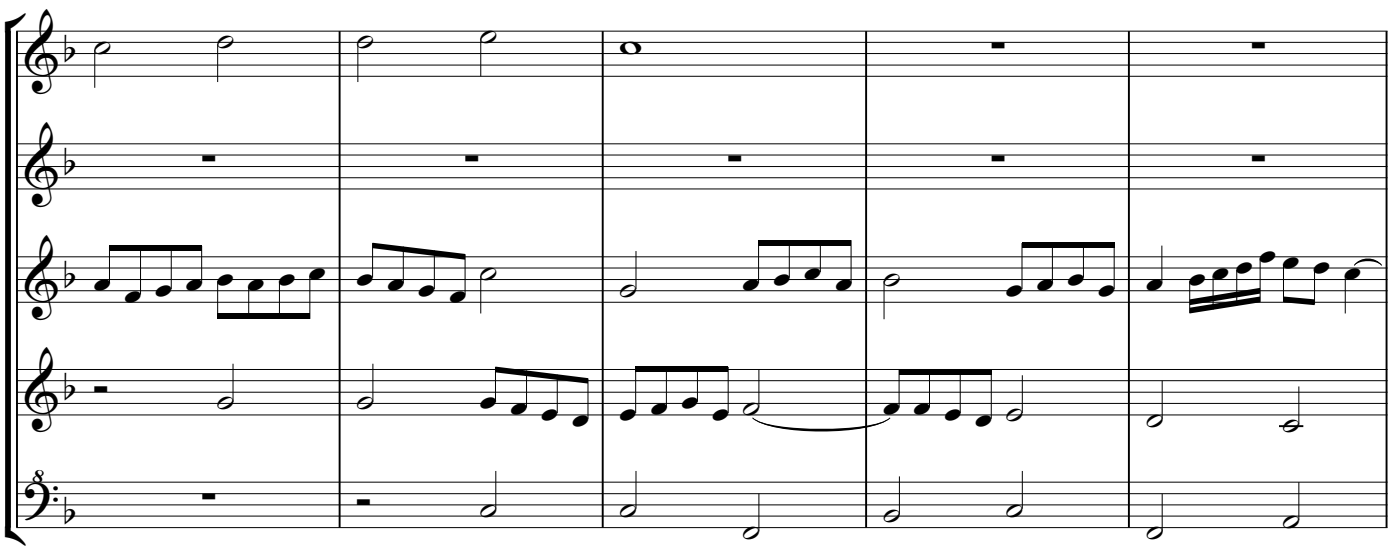

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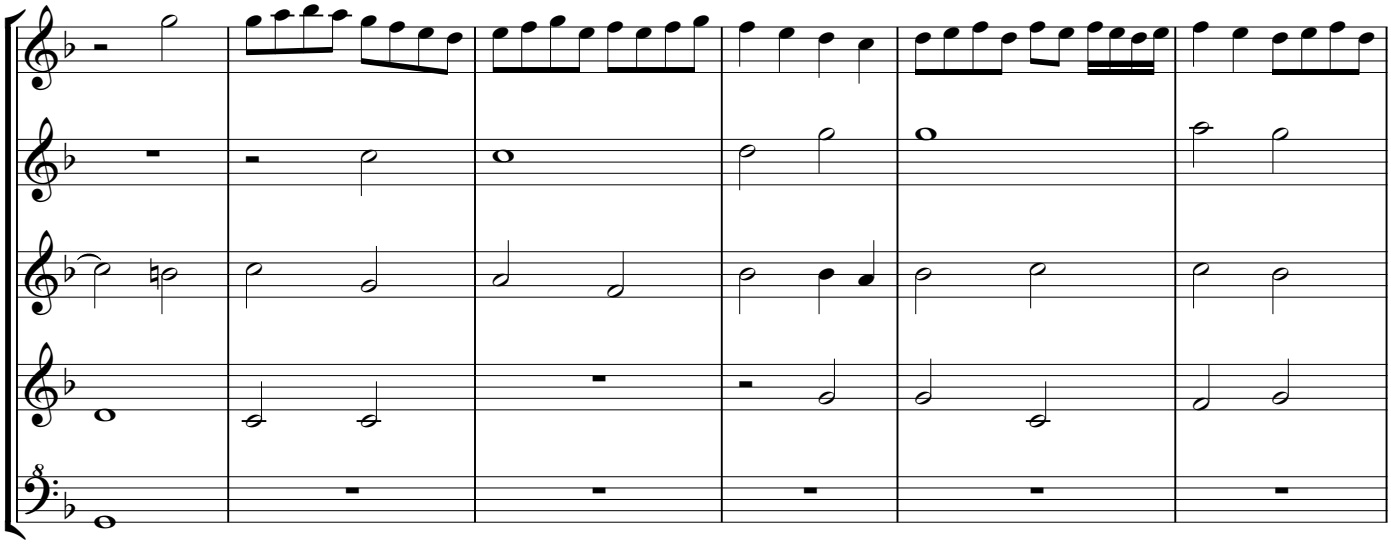
fo.127v.



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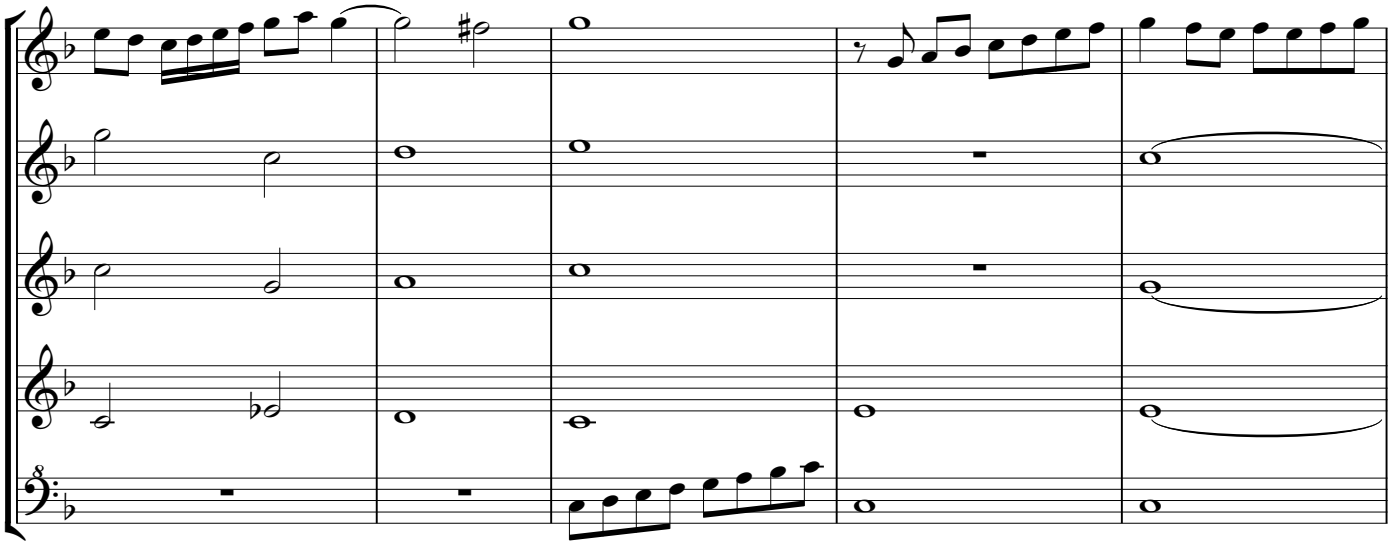

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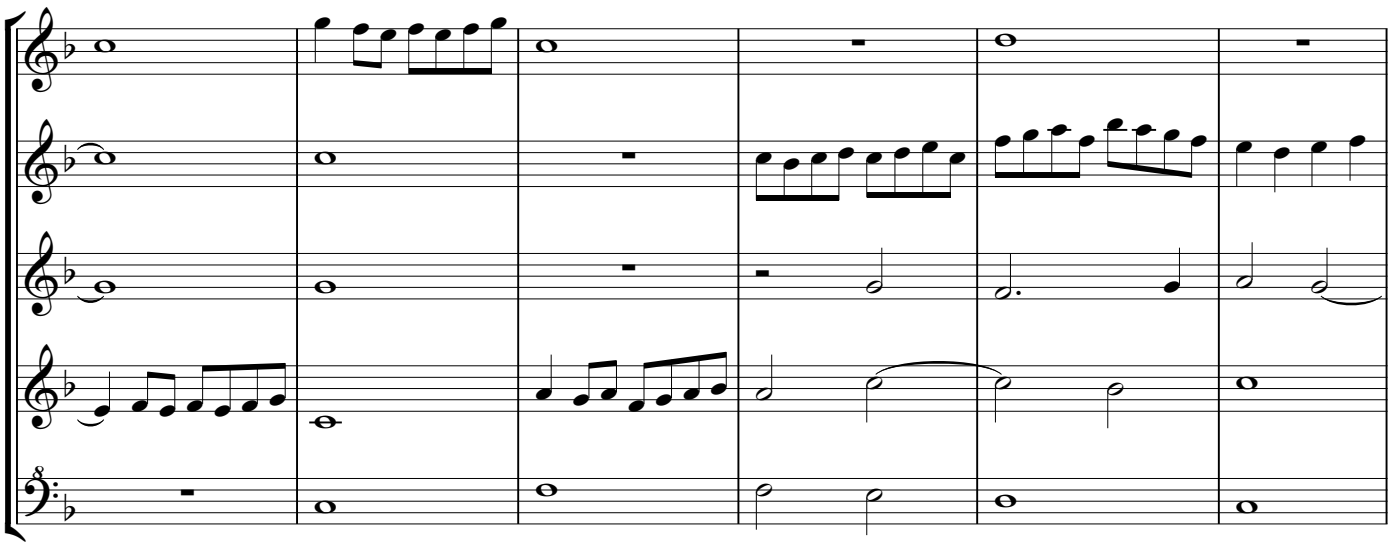
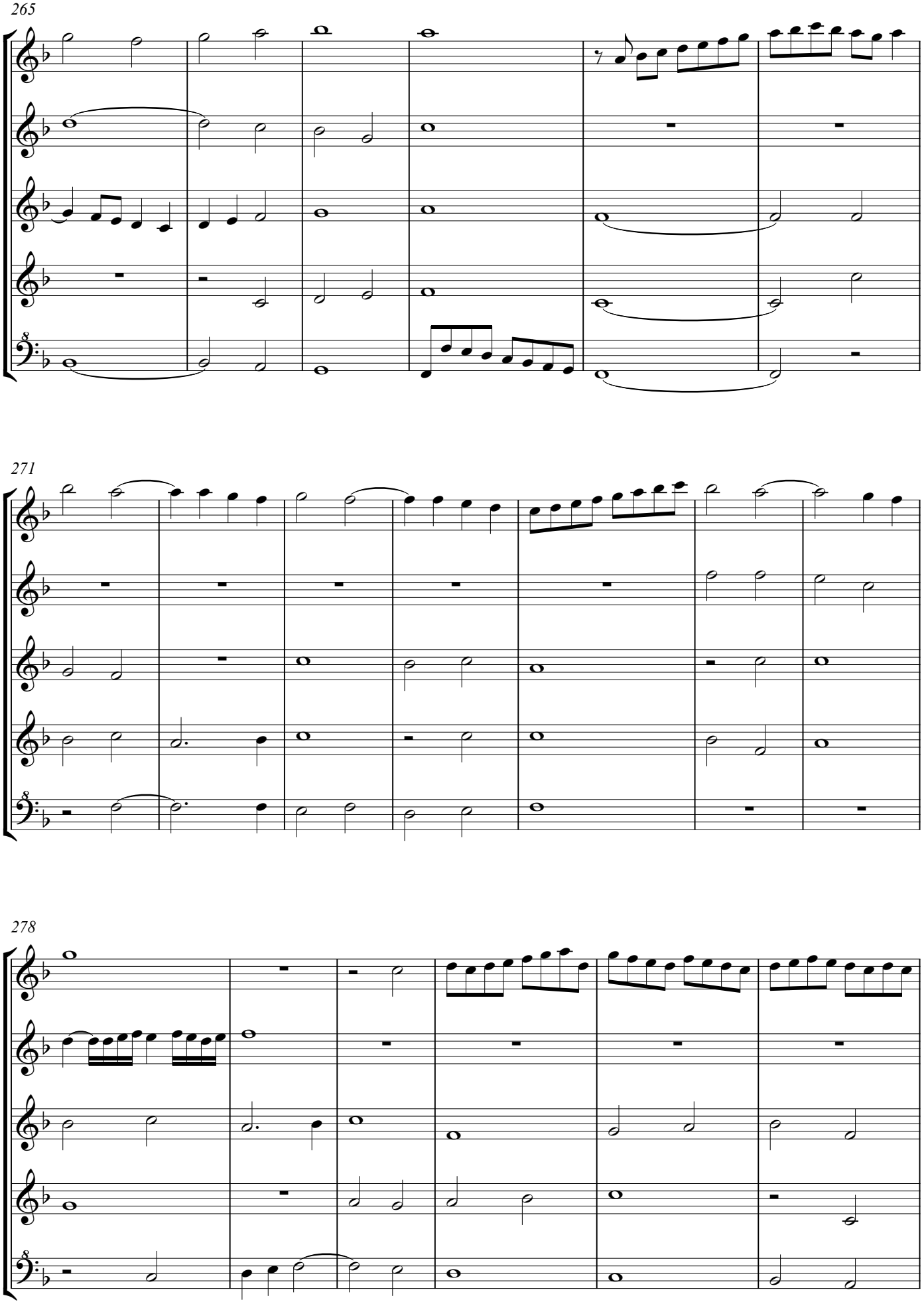
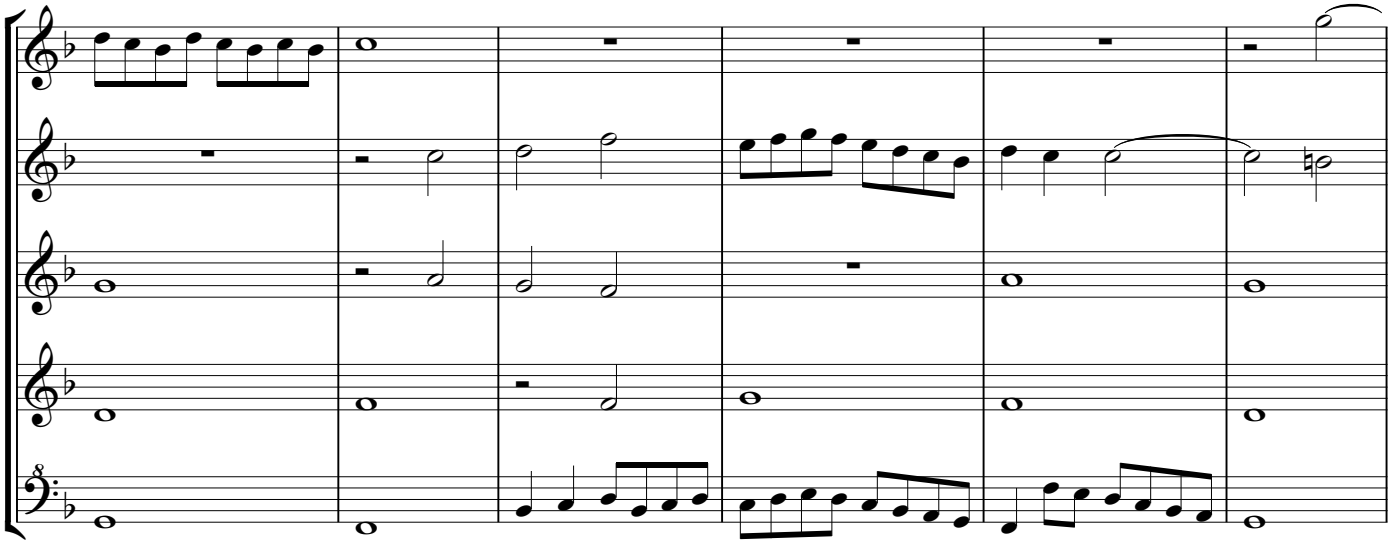



265
271
278

284 fo.128



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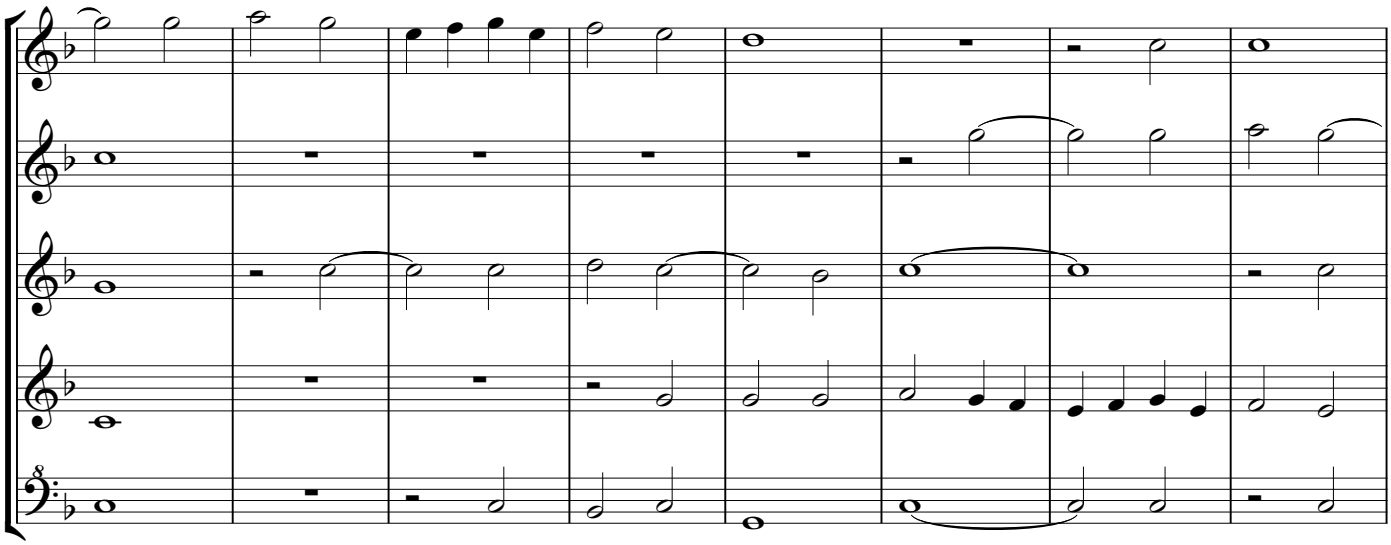

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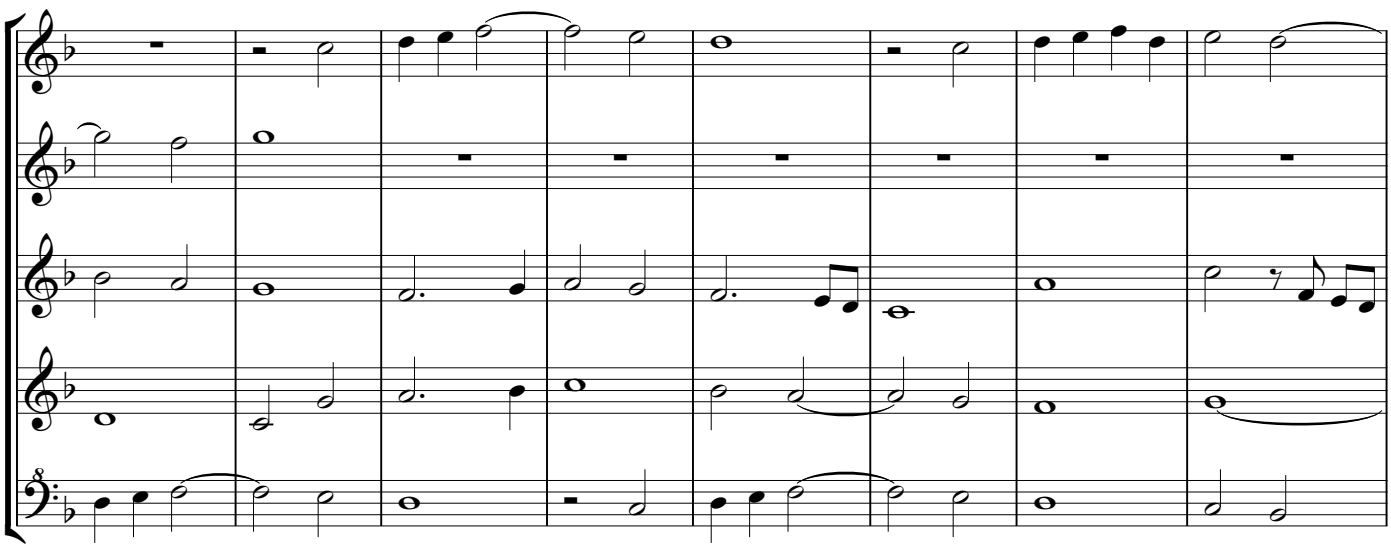

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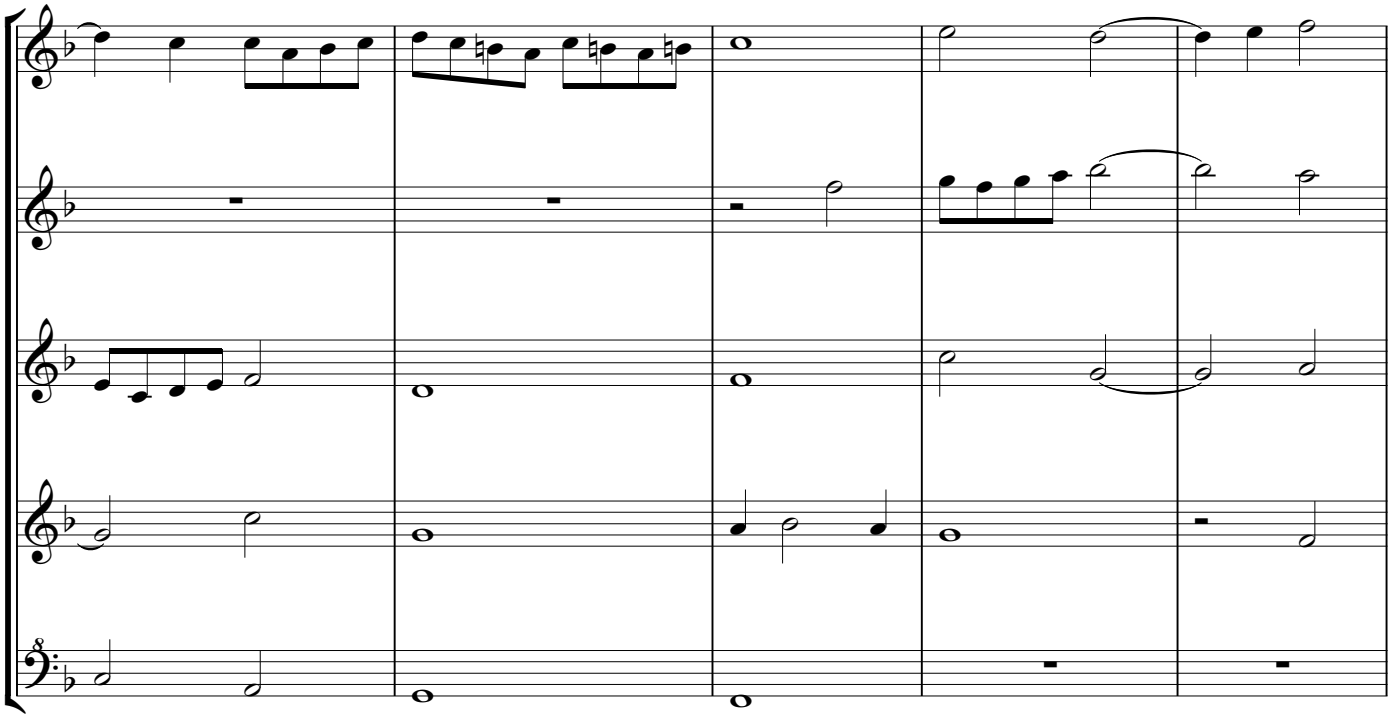

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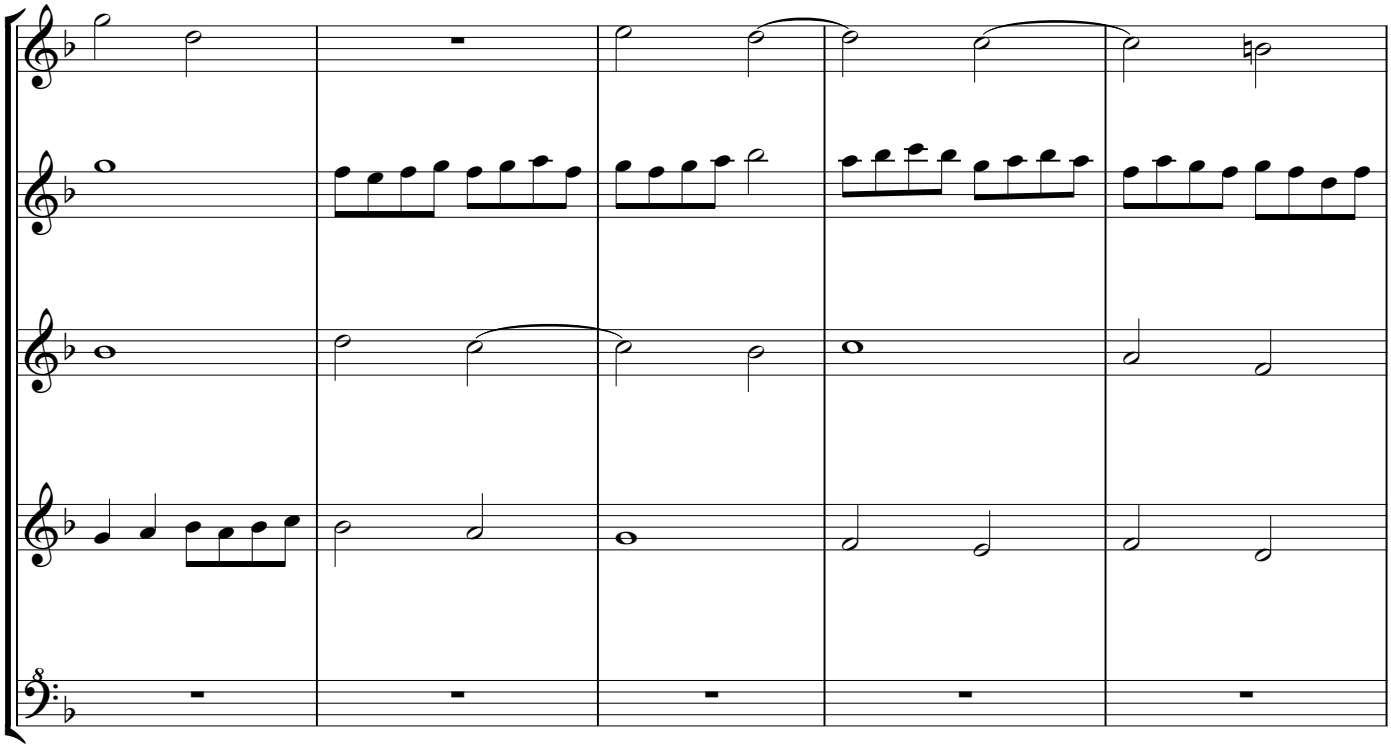
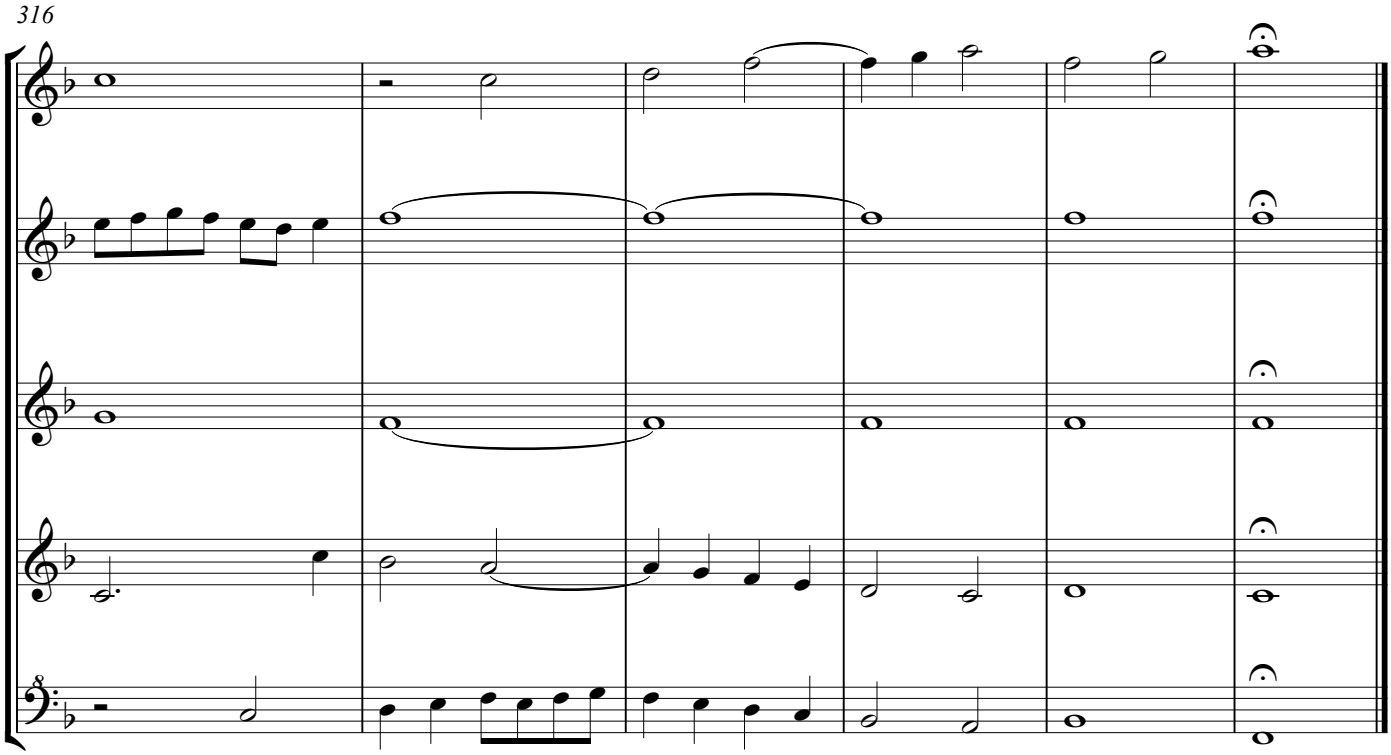




Cabeçon displays the voices of Lupus Hellinck's original just as published in A. Smijers and T. Merrit, Treize livres de motets parus chez Pierre Attaingnant en 1534 et 1535, Monaco 1962, dl IX p. 55: resp. Primus superius, Secundus superius, Contratenor, Tenor and Bassus. Formschneider's 1537 edition where it is nr 16, (in partbooks, in IMSLP) calls the first two voices Quintus and Discantus. The original clefs are G2, G2, C3, C3 and F3, high clefs or chiavetti, indicating that the piece should be performed a fifth down, alla quinta bassa. Cabeçon arranged his version at the notated pitch. I transposed this recorder version a fifth down, for 2 treble , 2 tenor and bass recorders. I made another version come stà, at its notated pitch, for 2 descant, 2 treble and 1 tenor recorders.

Bar 44 Superius secundus n.2: triplet number 3 missing; note value notation is: 𝅗𝅥. + 𝅘𝅥𝅯 above d'; the alternative interpretation is normally notated as 𝅗𝅥 above g' + lengthening sign 𝅭 under note value 𝅘𝅥𝅯;
Bar 111 Tenor n.5: note value change missing;
Bar 128 Tenor n.1: notated as c";
Bar 130 Superius primus n. 6: notated as e";
Bar 149 Bassus: G, exceding the compass of the Tenor or, after transposing down, Bass recorders. Lupus: g
Bar 308 Bassus: semibrevis c confirmed by Lupus's original; vertical stroke in position of n. 2 neglected.

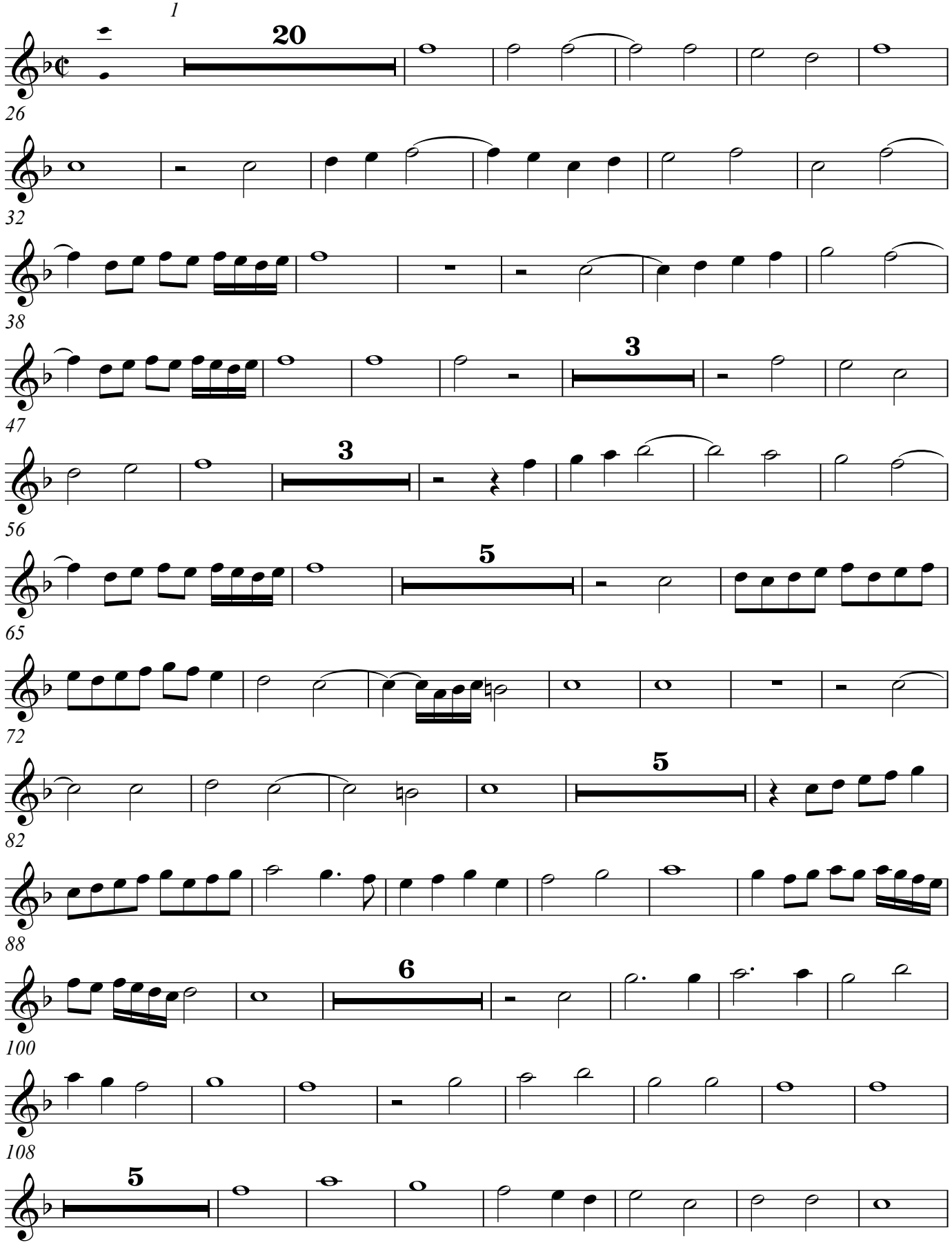
In te Domine speravi. Lupus. con segunda parte

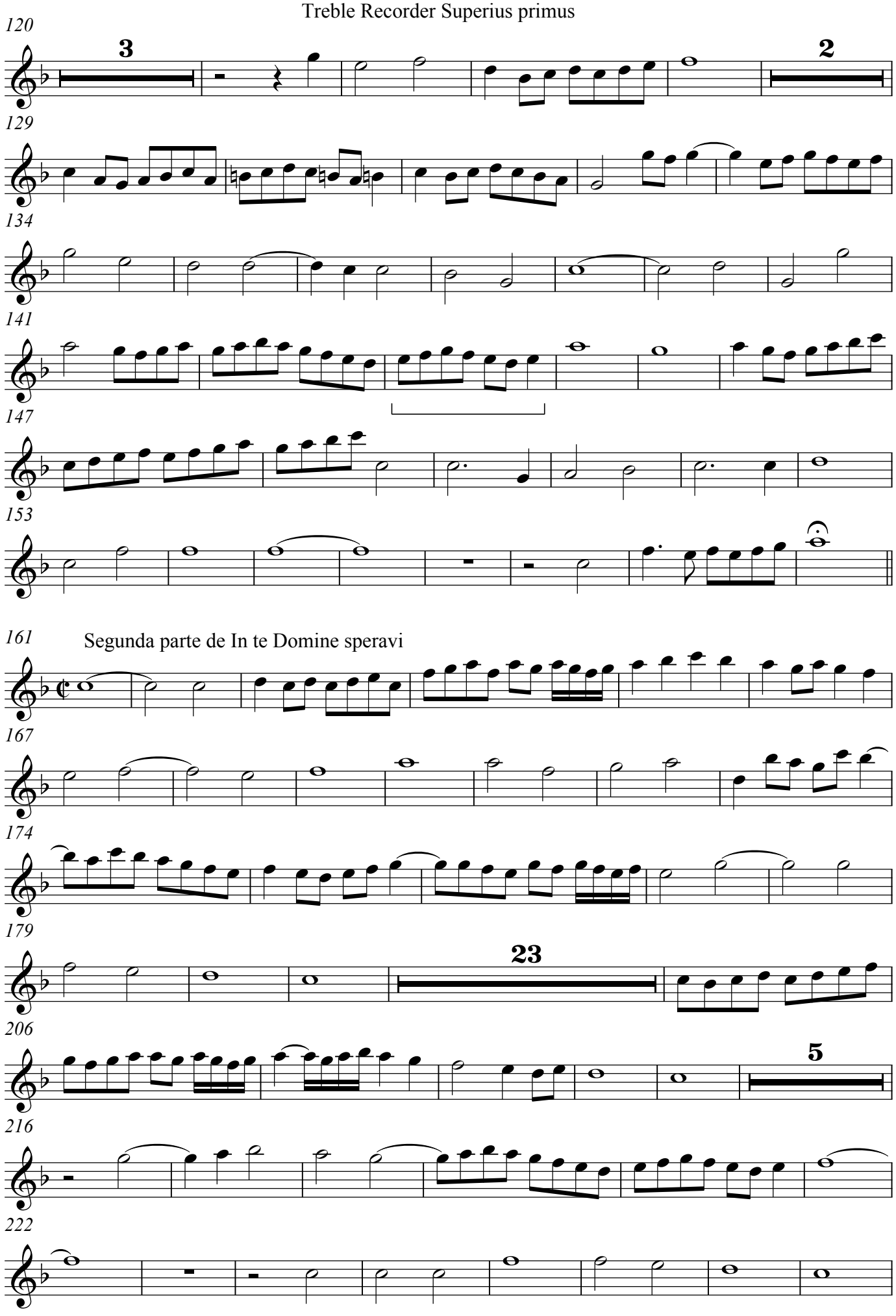
Fo. 123v. Lupus Hellinck, In te Domine speravi

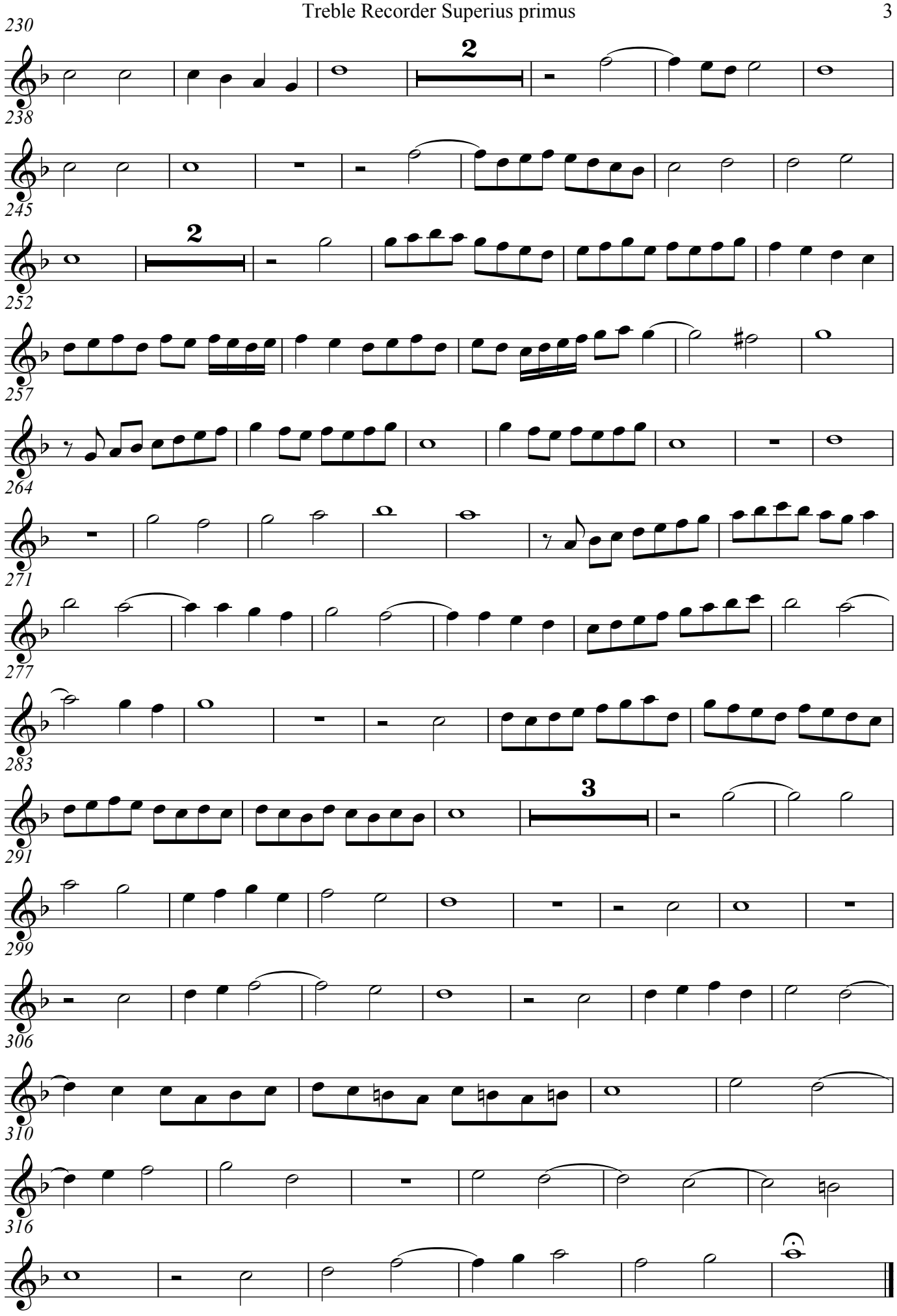
alla quinta bassa

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble Recorder Superius primus




120
3
2
129
134
141
147
153
161
Segunda parte de In te Domine speravi
167
174
179
23
206
5
216
222


230
2
238
245
2
252
257
264
271
277
283
3
291
299
306
310
316

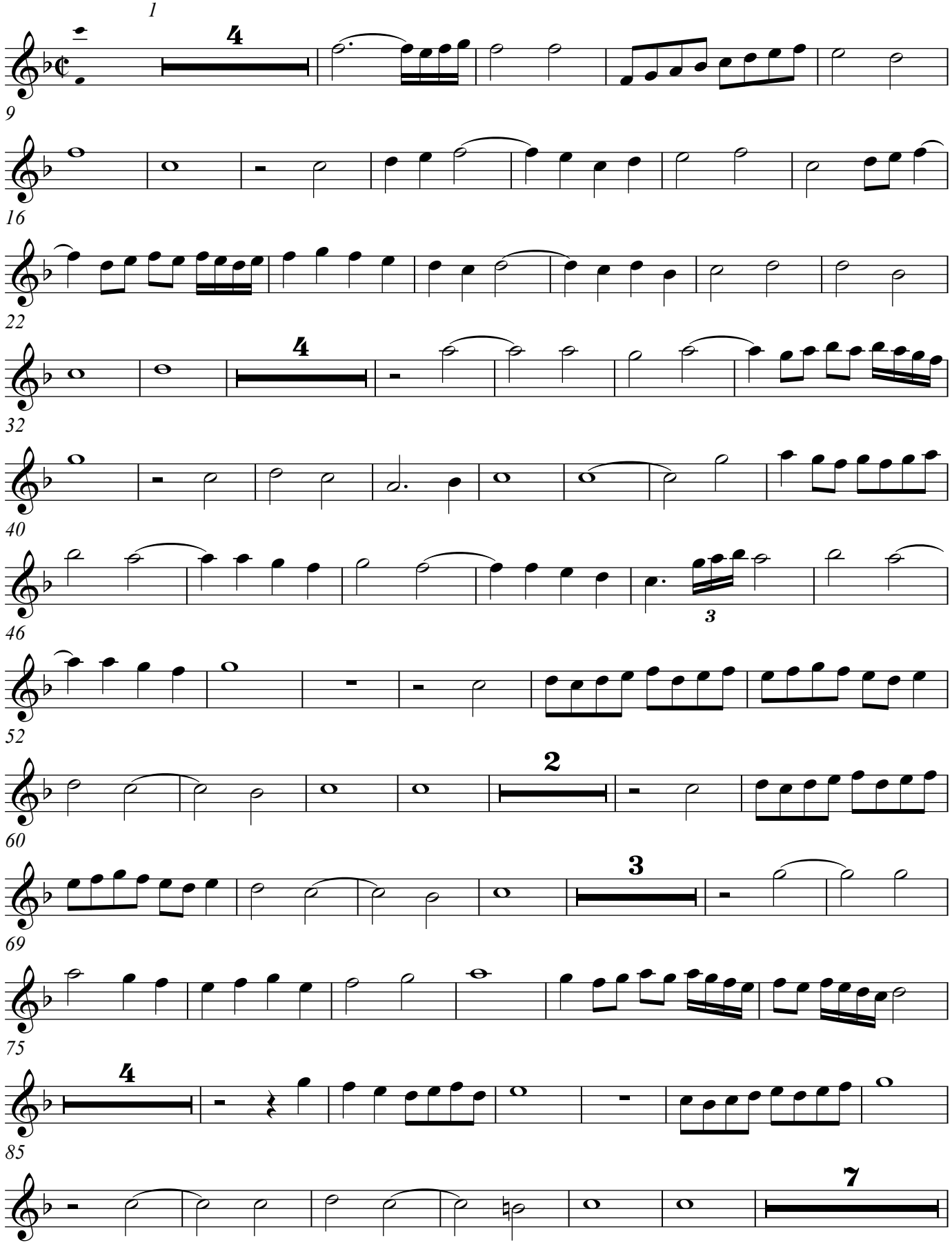
In te Domine speravi. Lupus. con segunda parte

Fo. 123v. Lupus Hellinck, In te Domine speravi

alla quinta bassa

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble Recorder Superius secundus



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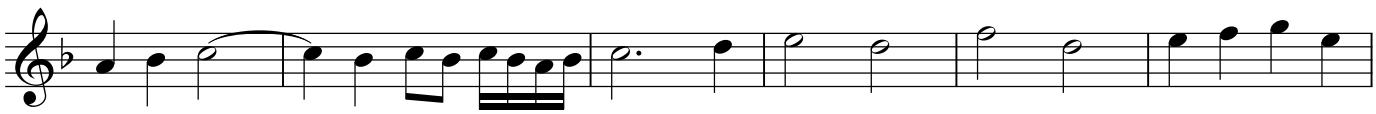

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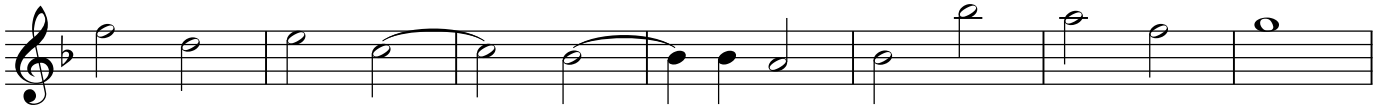

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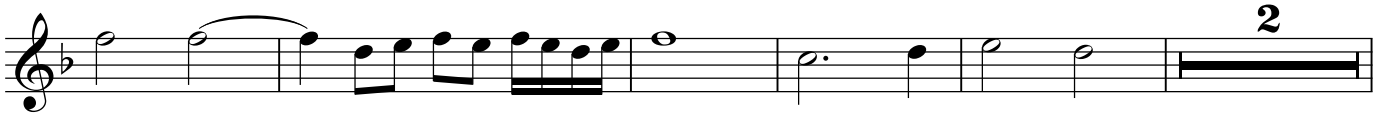

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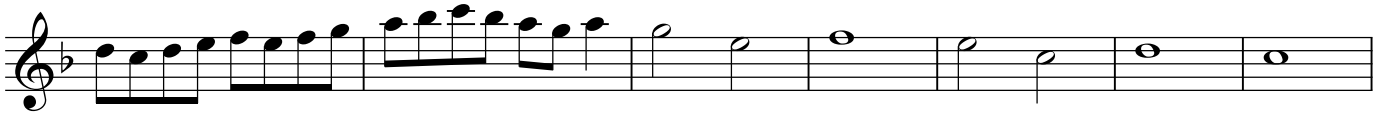

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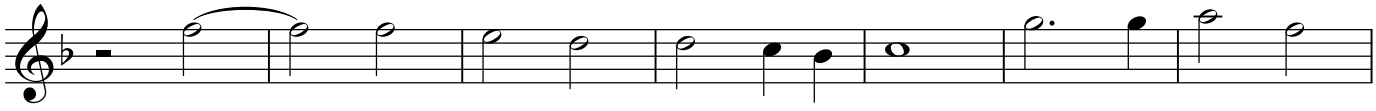

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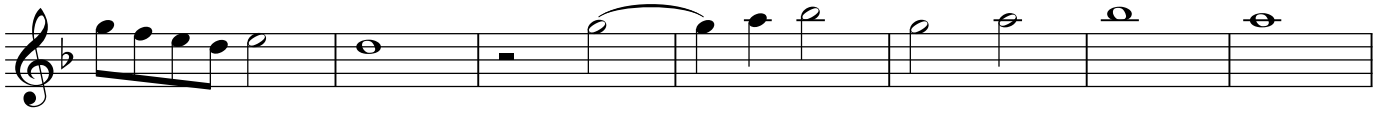

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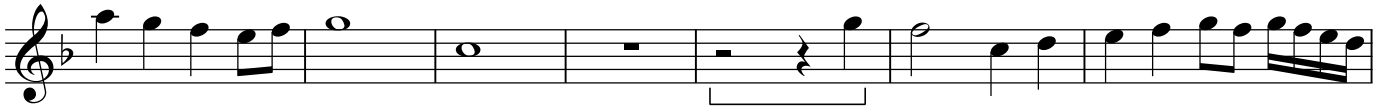

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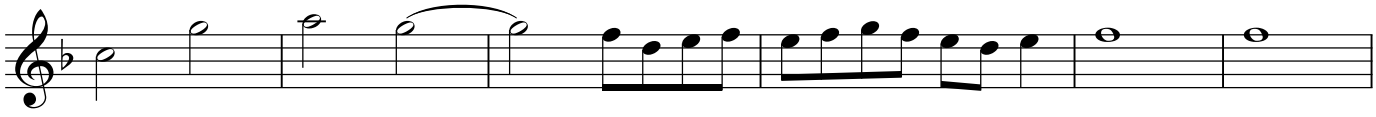

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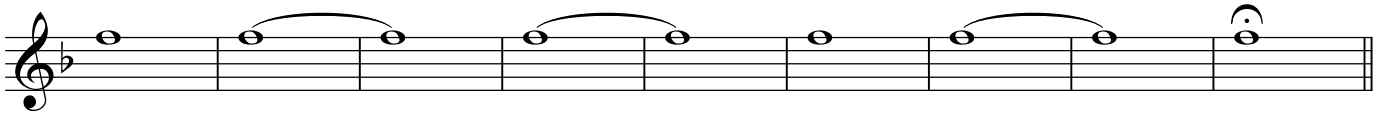
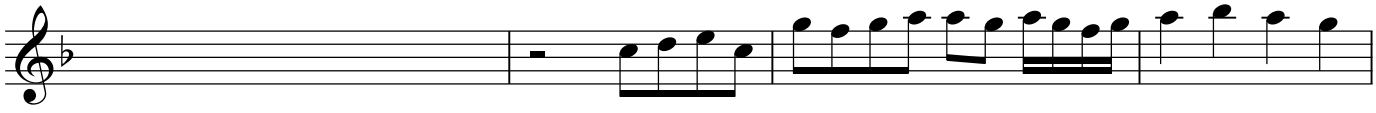


161 Segunda parte de In te Domine speravi



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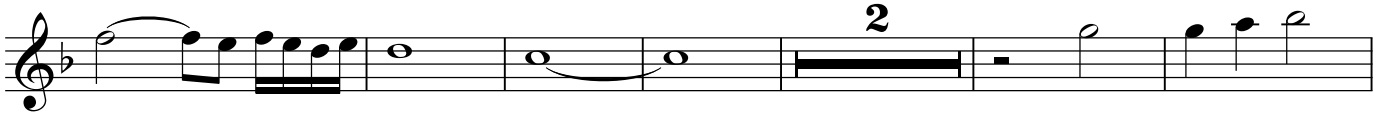

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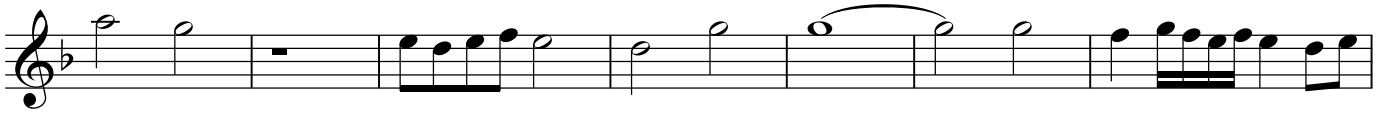

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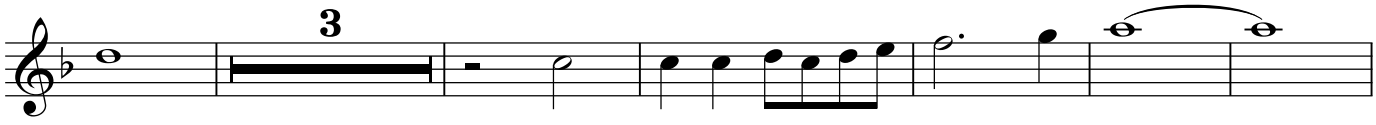

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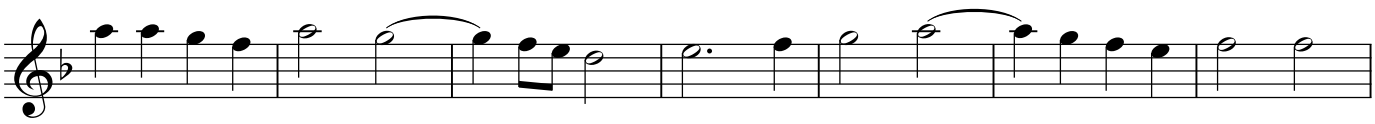

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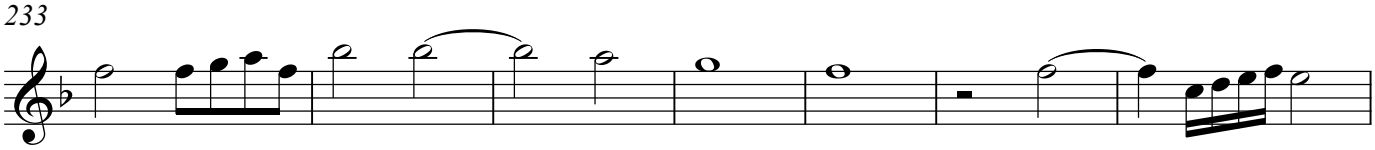

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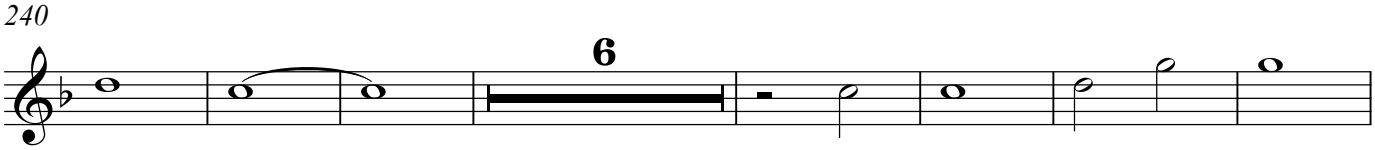

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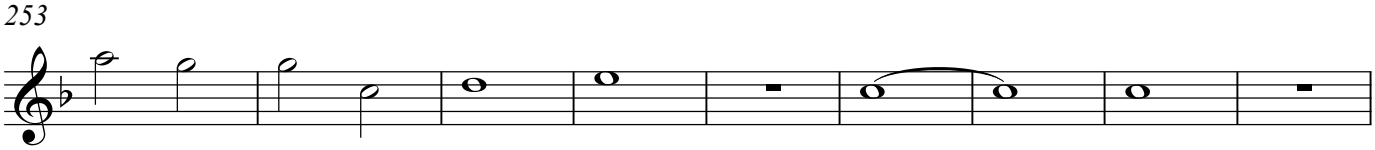

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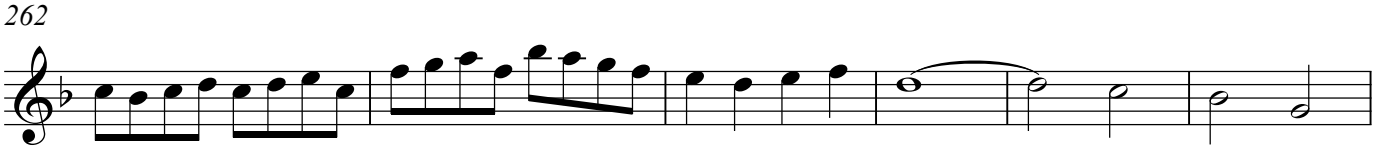

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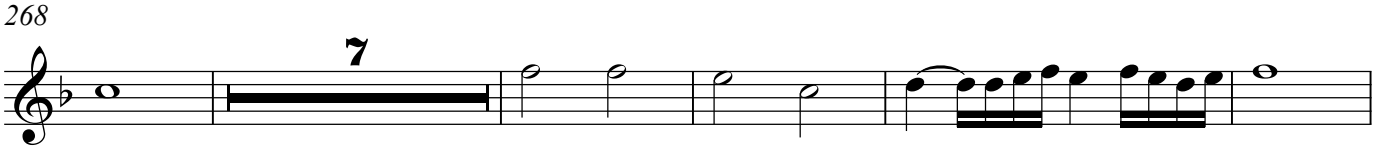

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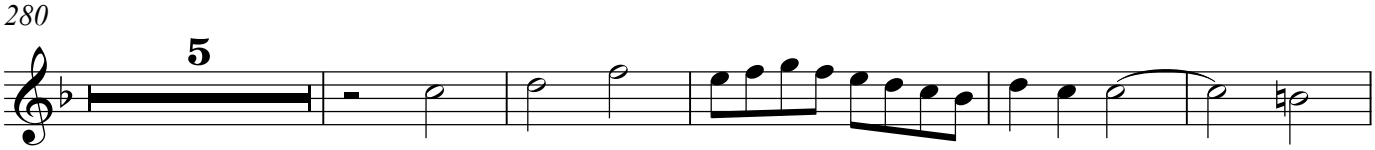

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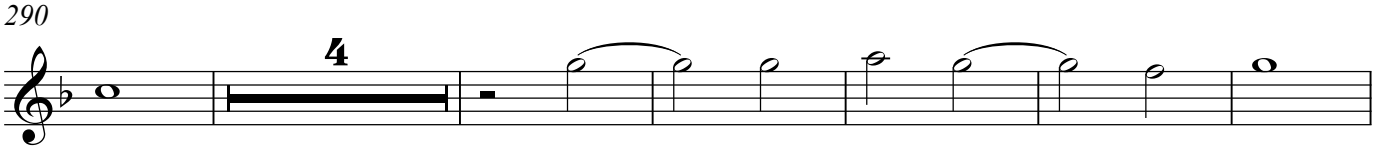

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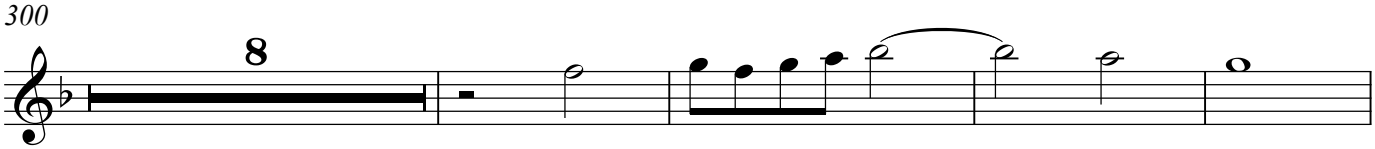

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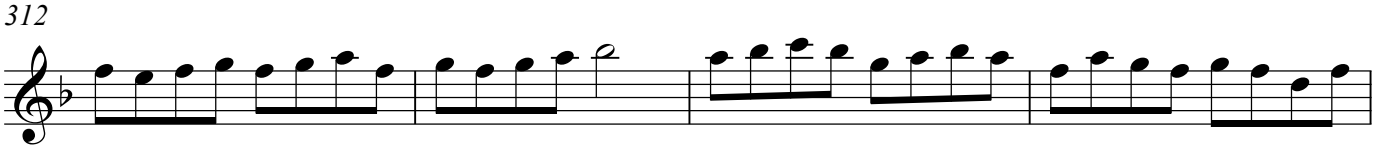

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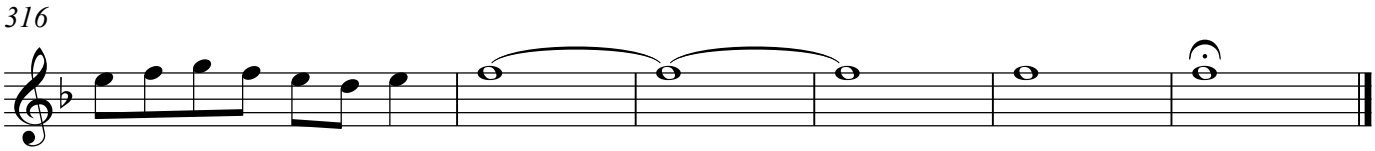


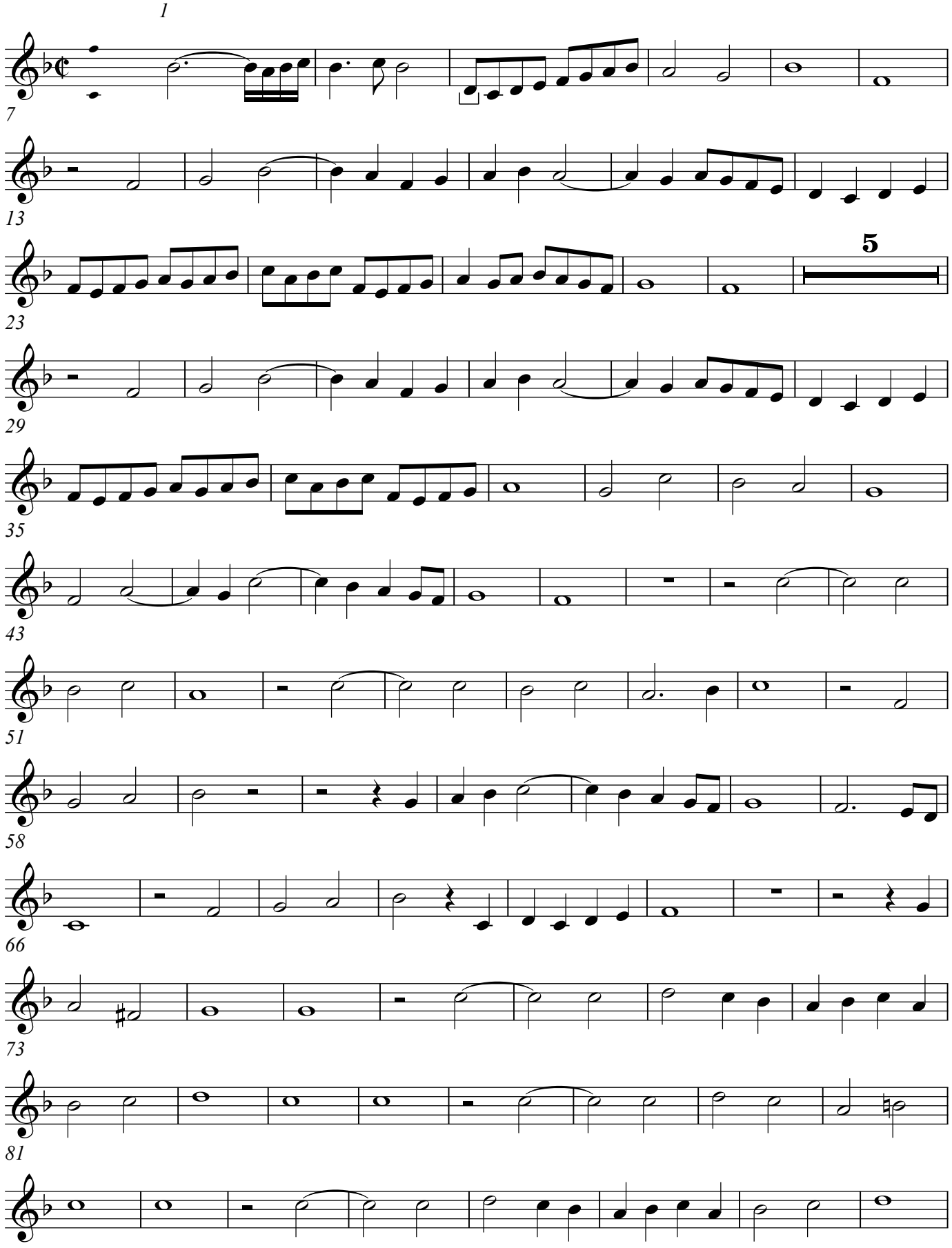
In te Domine speravi. Lupus. con segunda parte

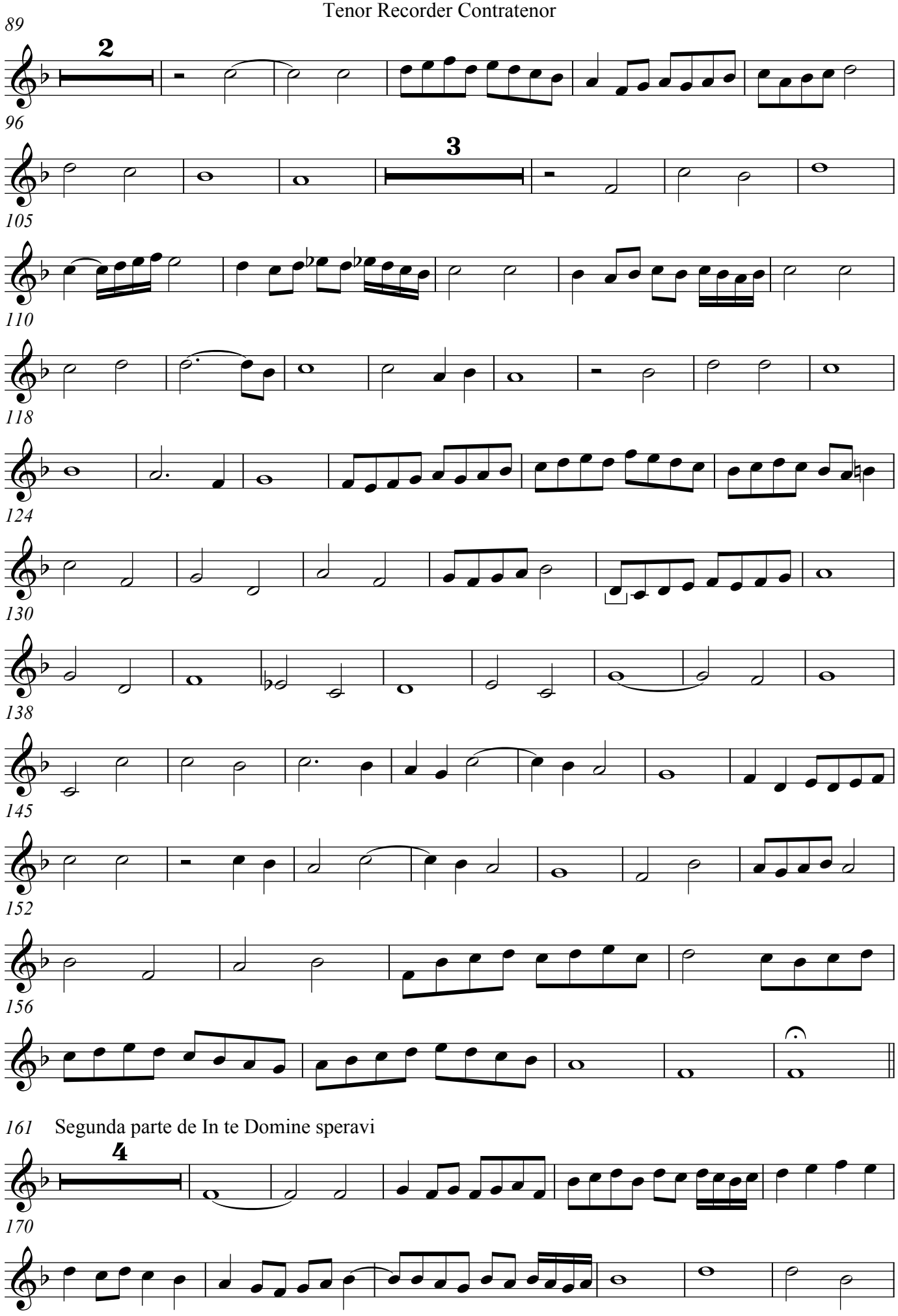
Fo. 123v. Lupus Hellinck, In te Domine speravi

alla quinta bassa

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder Contratenor

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2
96
3
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138
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152
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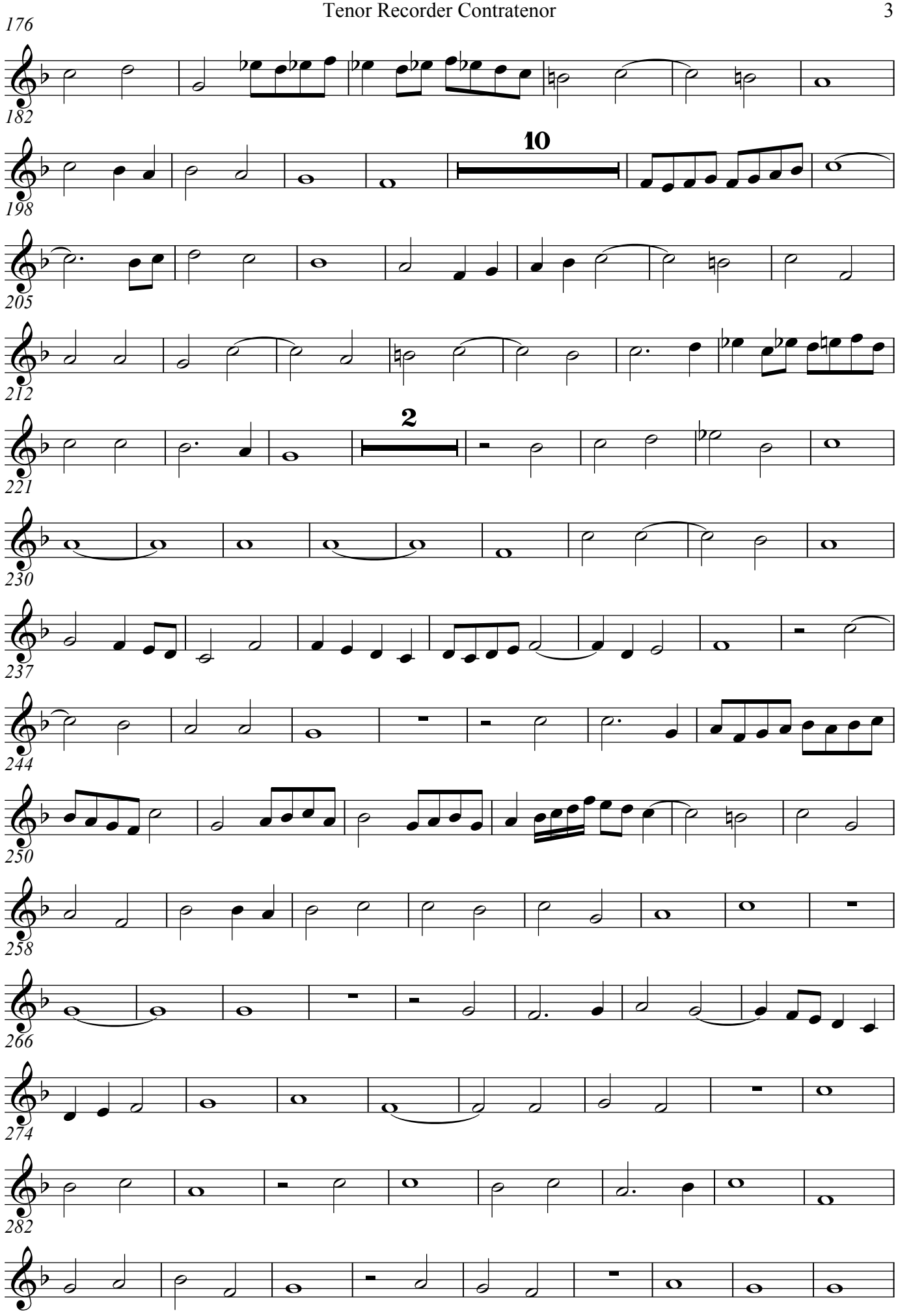
161 Segunda parte de In te Domine speravi
4
170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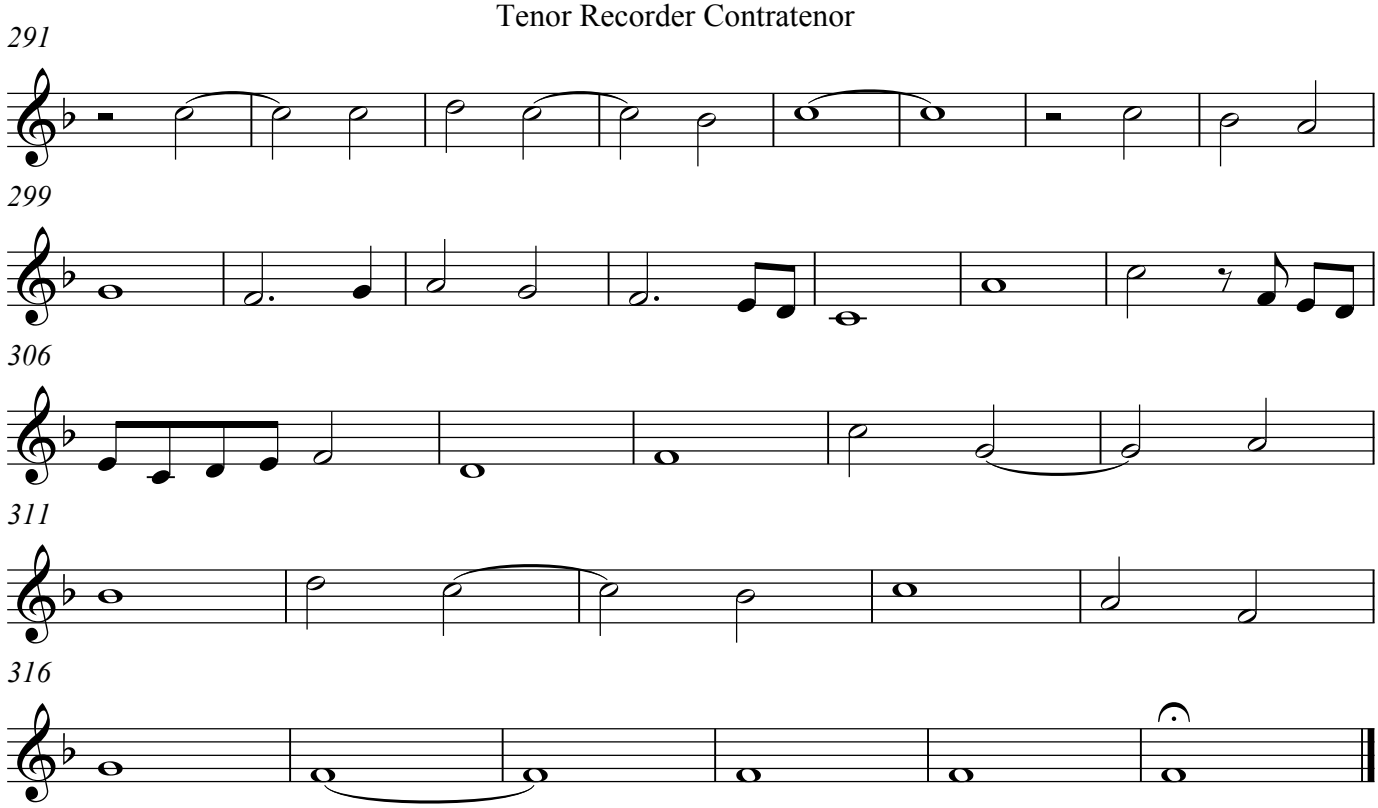
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299
306
311
316

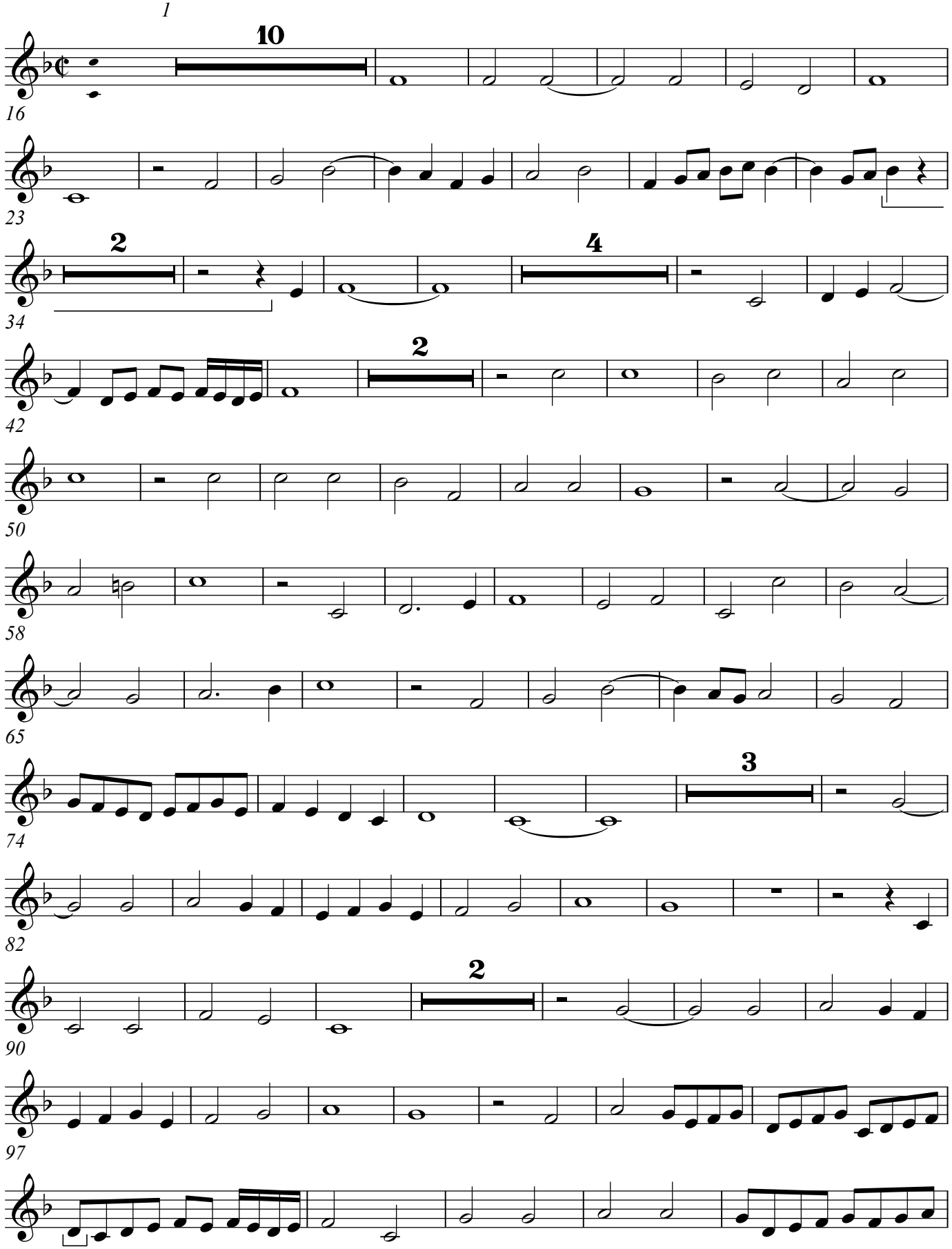
In te Domine speravi. Lupus. con segunda parte

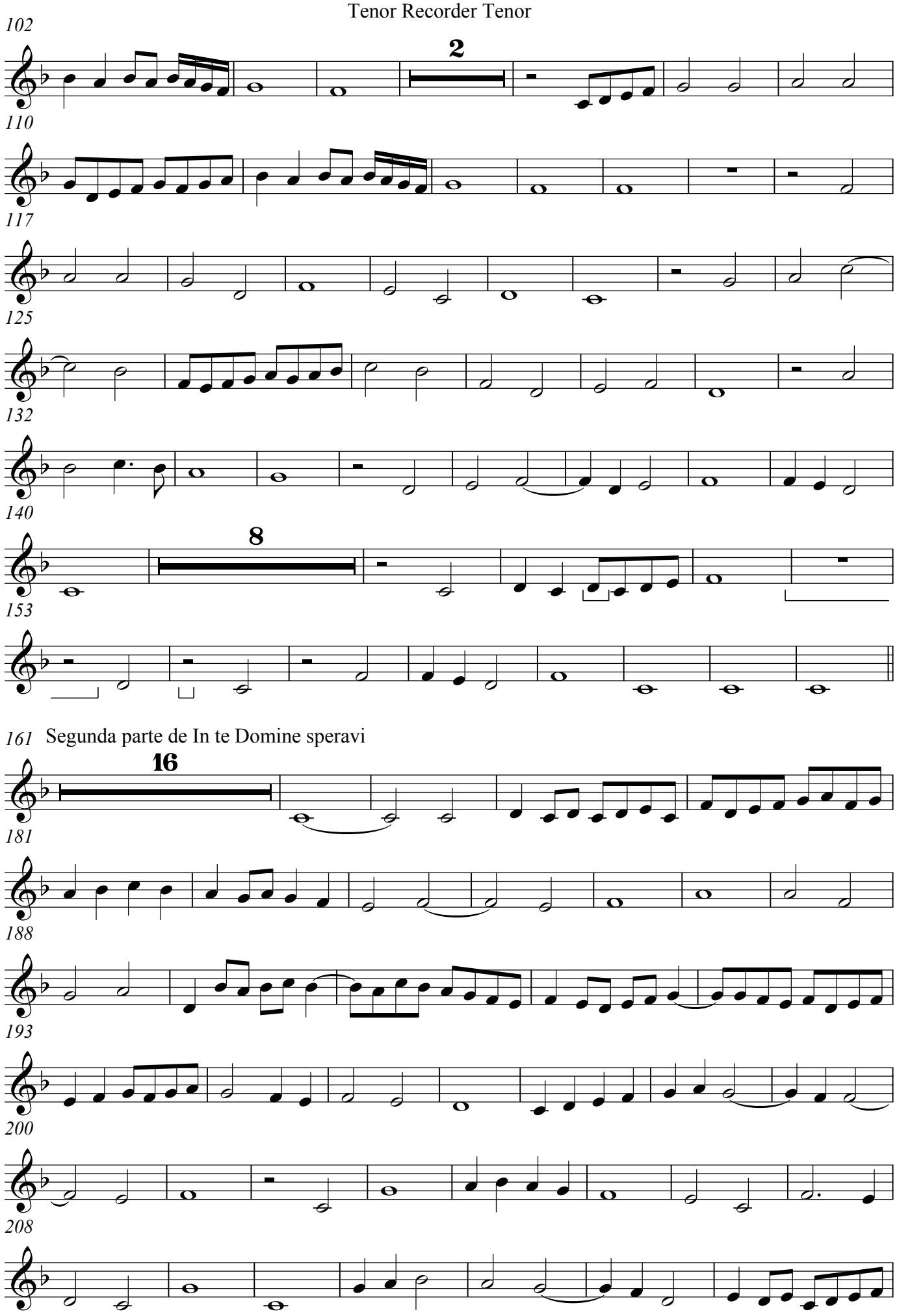
Fo. 123v. Lupus Hellinck, In te Domine speravi

Tenor Recorder Tenor

alla quinta bassa

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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161
Segunda parte de In te Domine speravi
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188
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200
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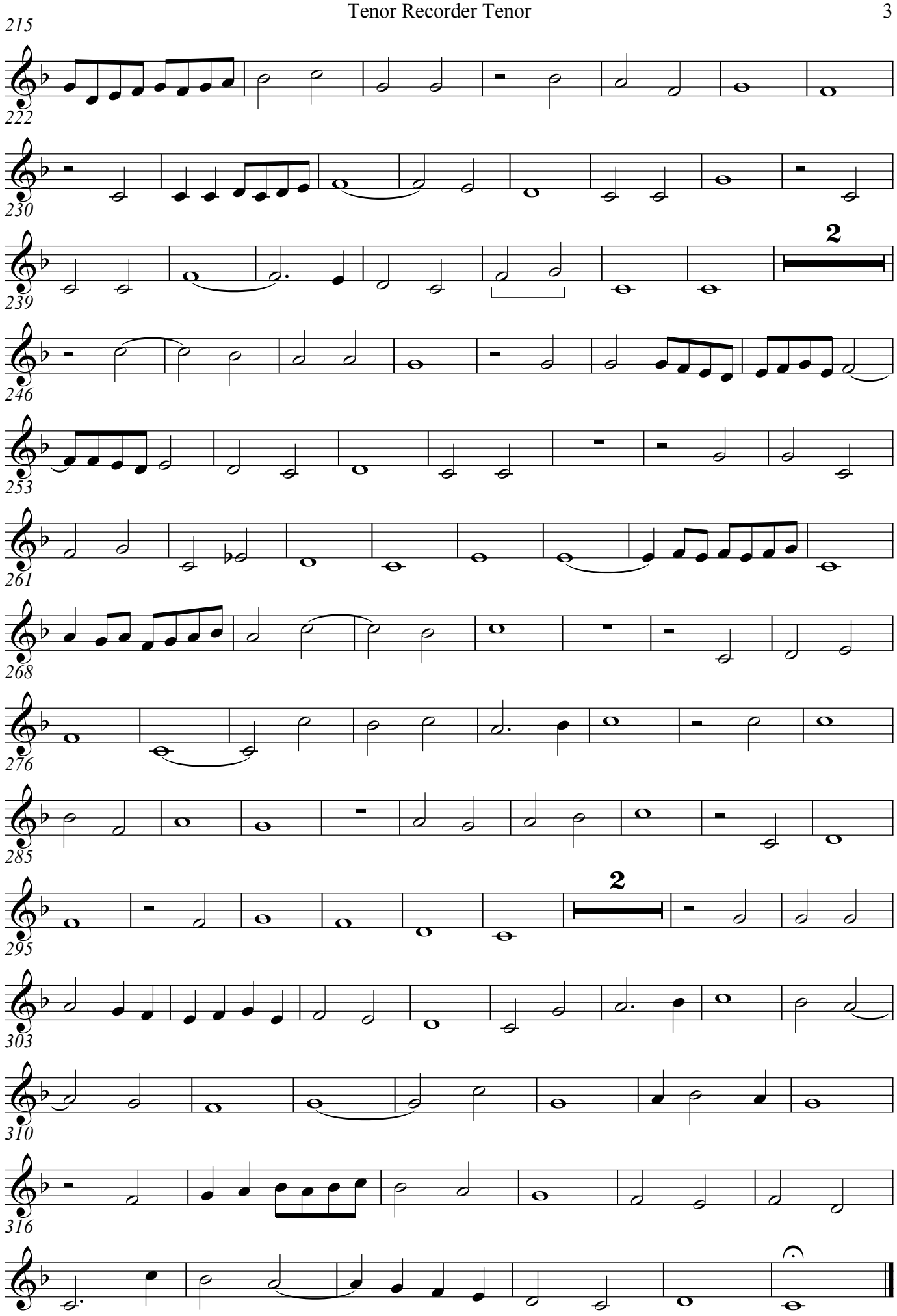
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222
230
239
2
246
253
261
268
276
285
295
2
303
310
316

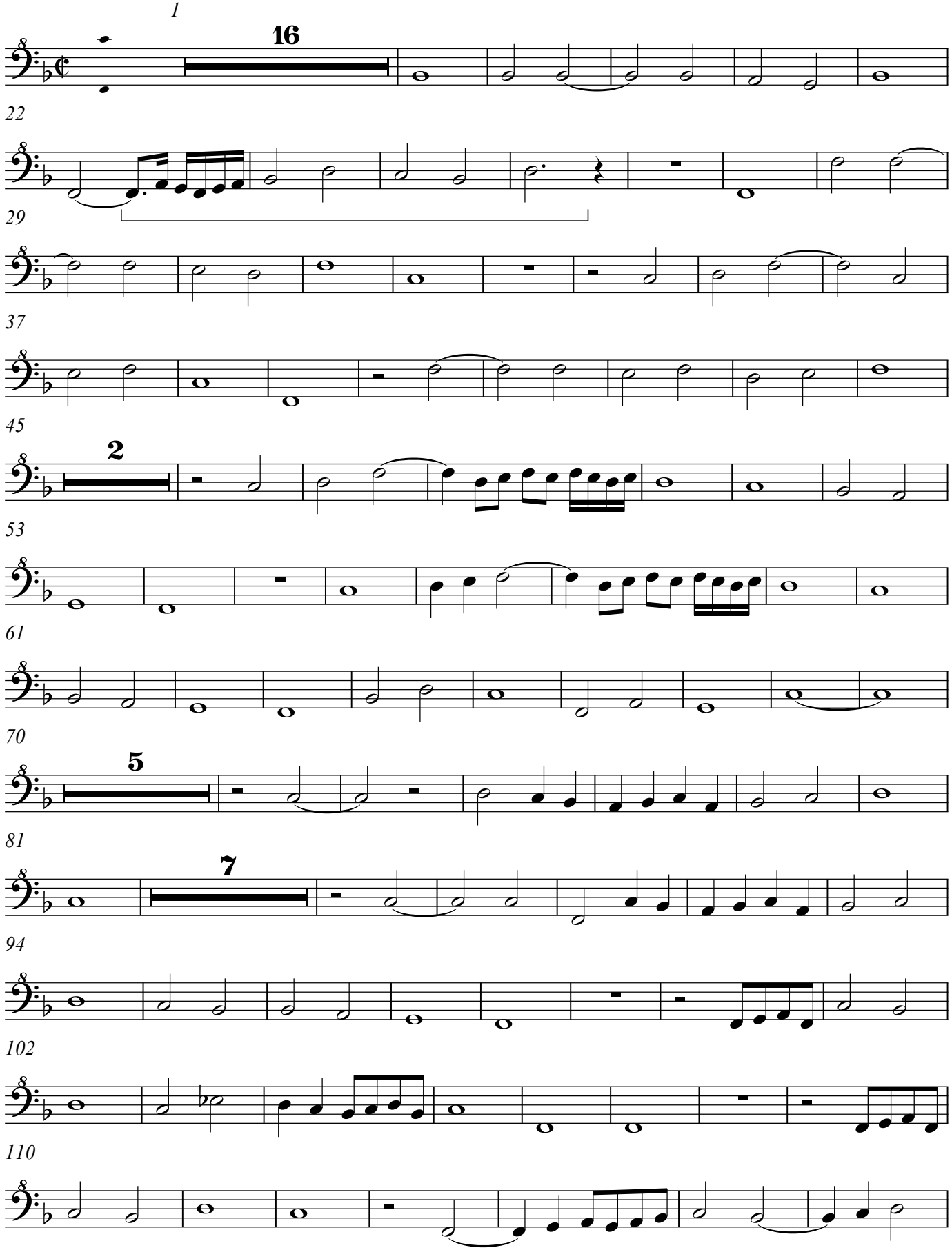
In te Domine speravi. Lupus. con segunda parte

Fo. 123v. Lupus Hellinck, In te Domine speravi

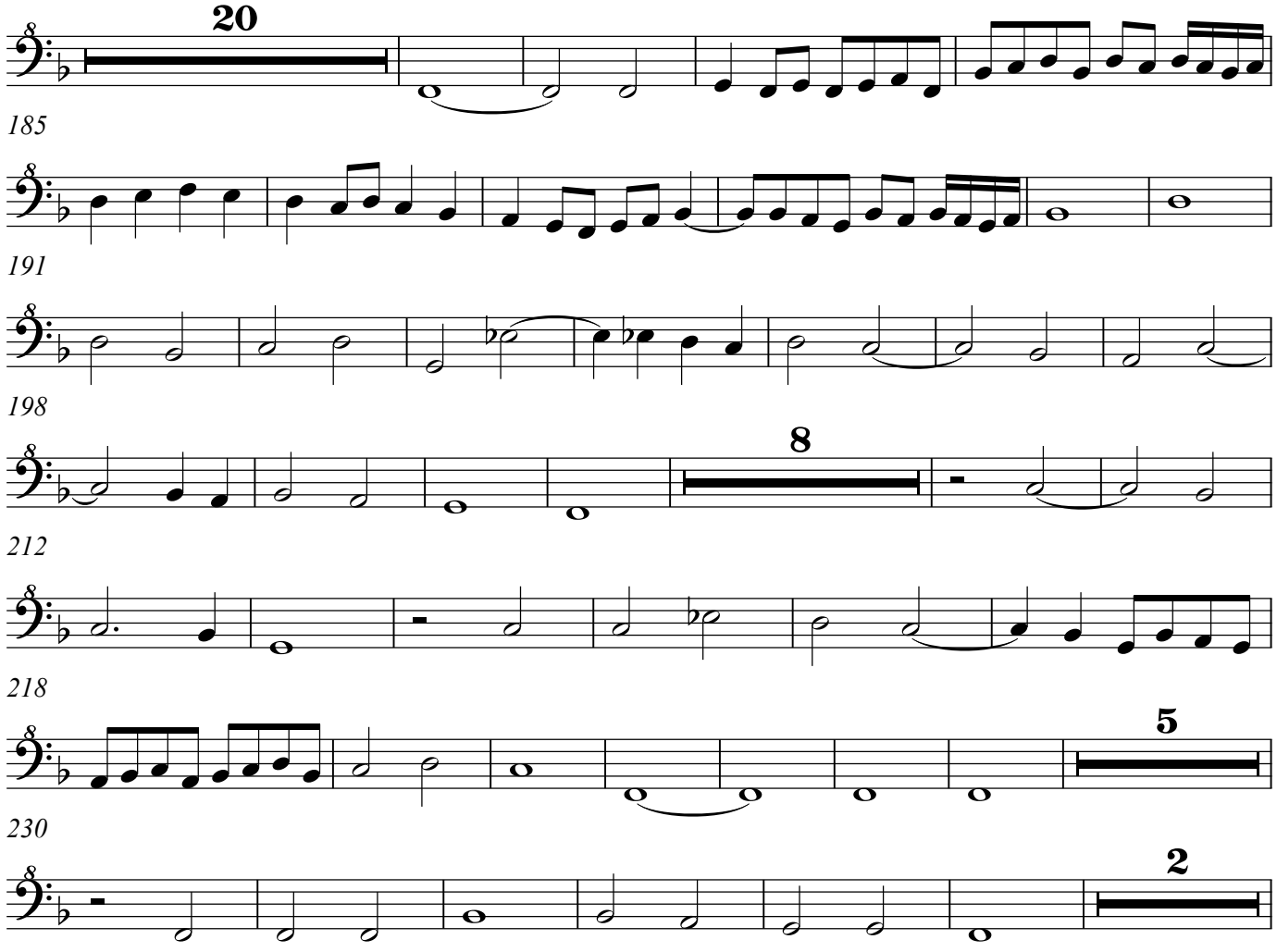
alla quinta bassa

Antonio de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Bass Recorder Bassus



161 Segunda parte de In te Domine speravi



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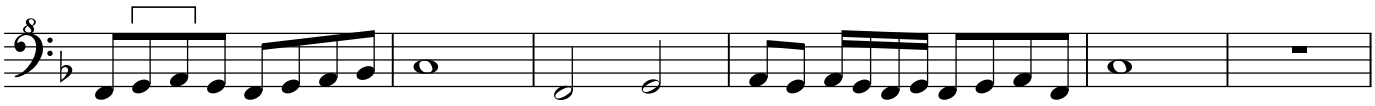

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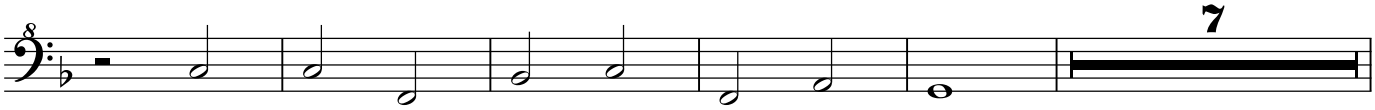

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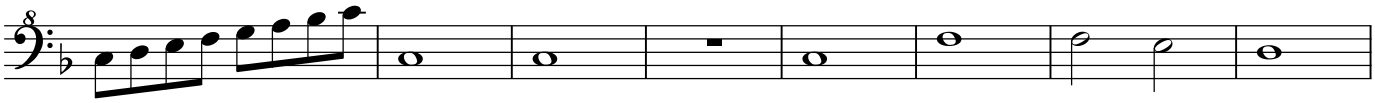

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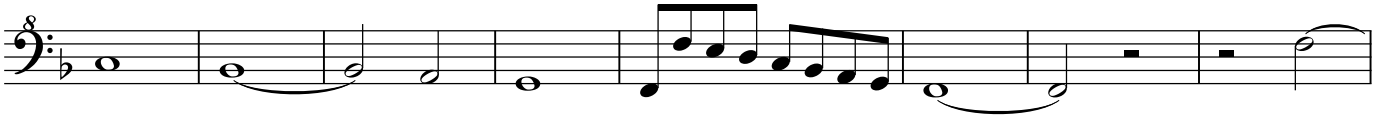

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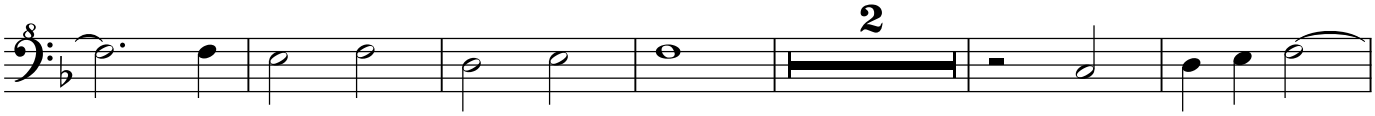

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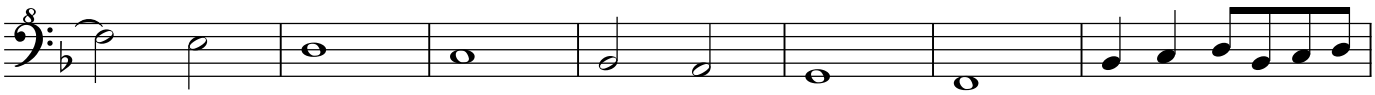

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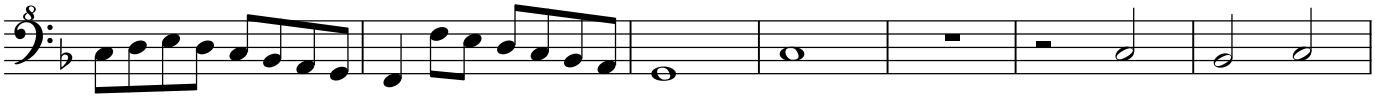

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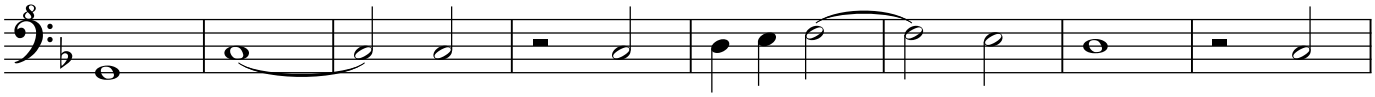

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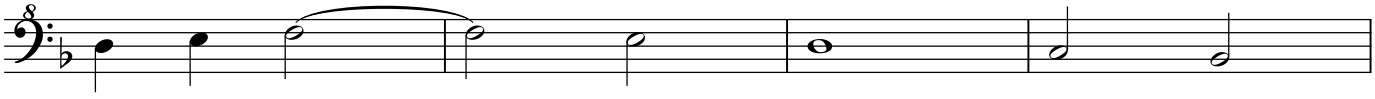

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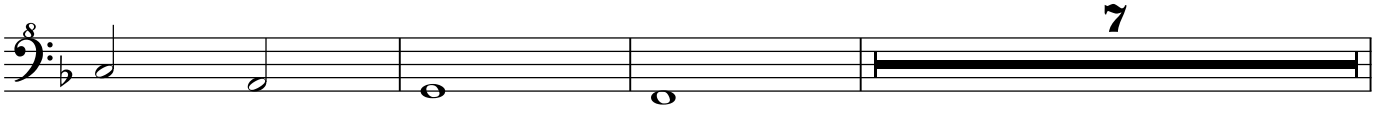

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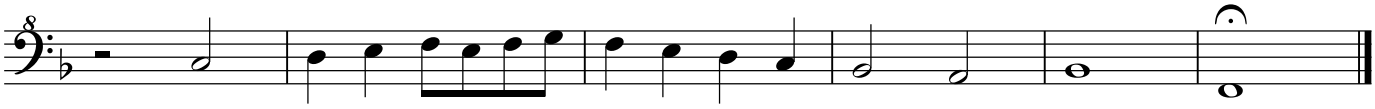
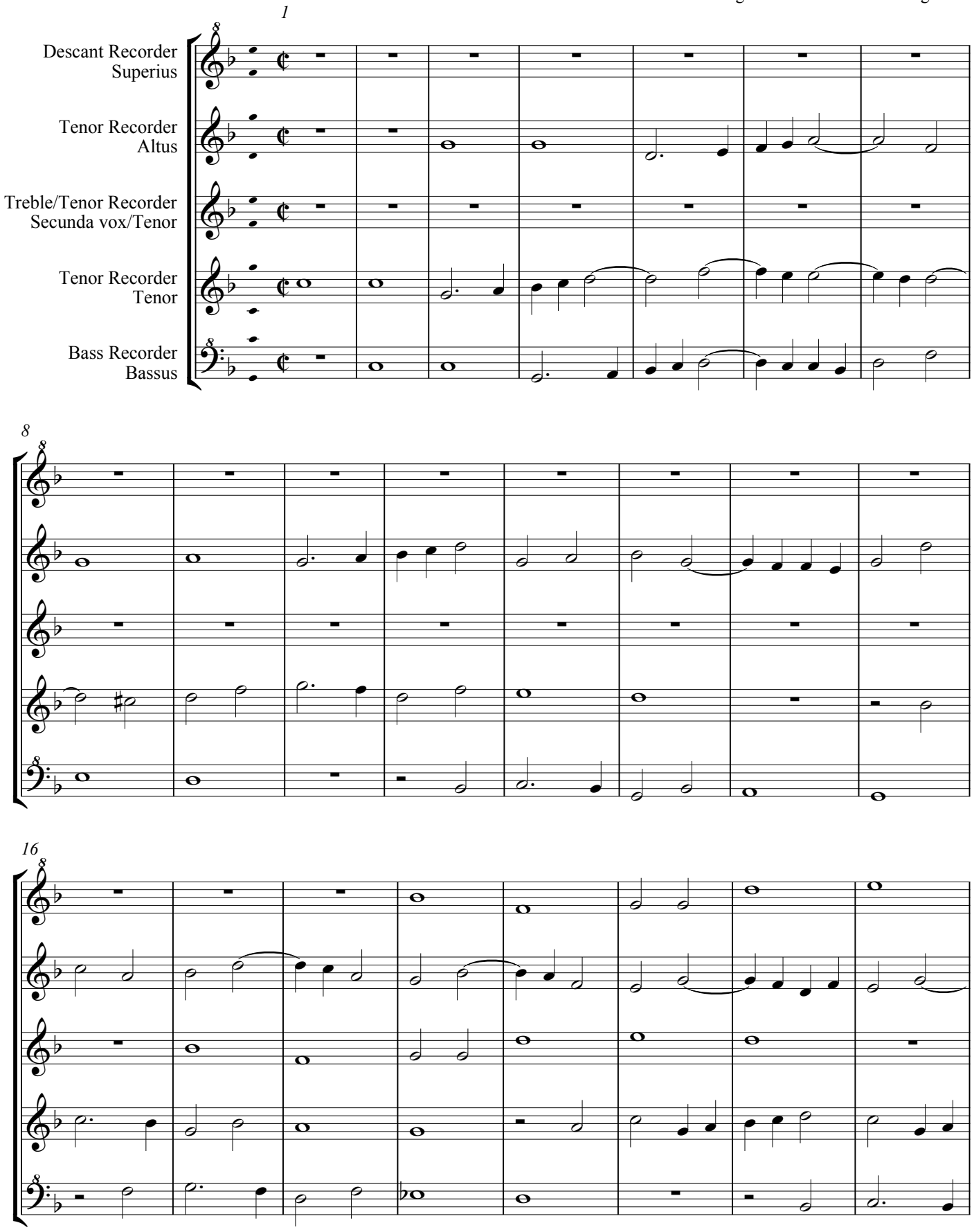
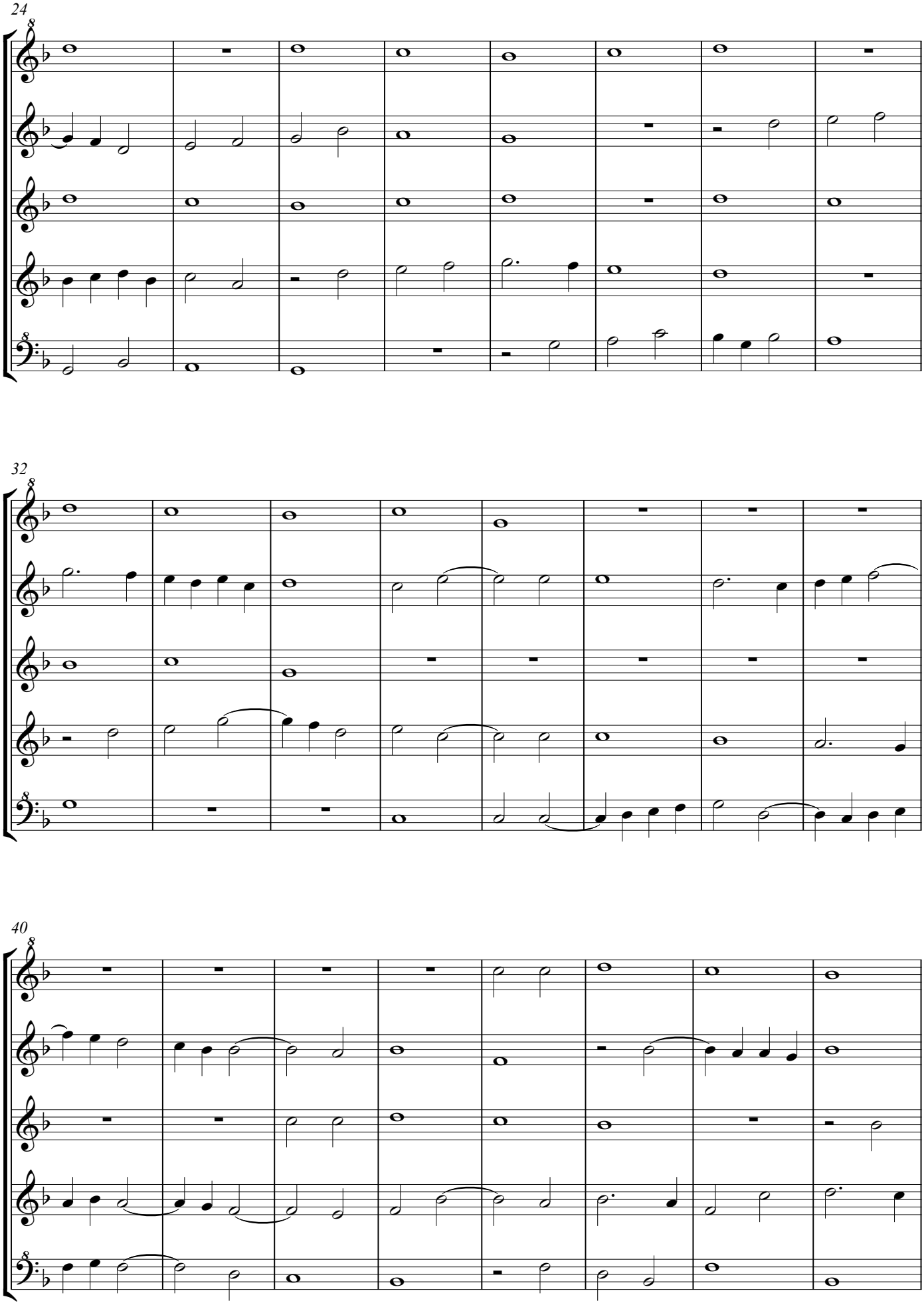


Tercera parte de virgo salutifera. Iusquin

Fo.128v. Josquin Desprez, Virgo salutiferi, third part

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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40

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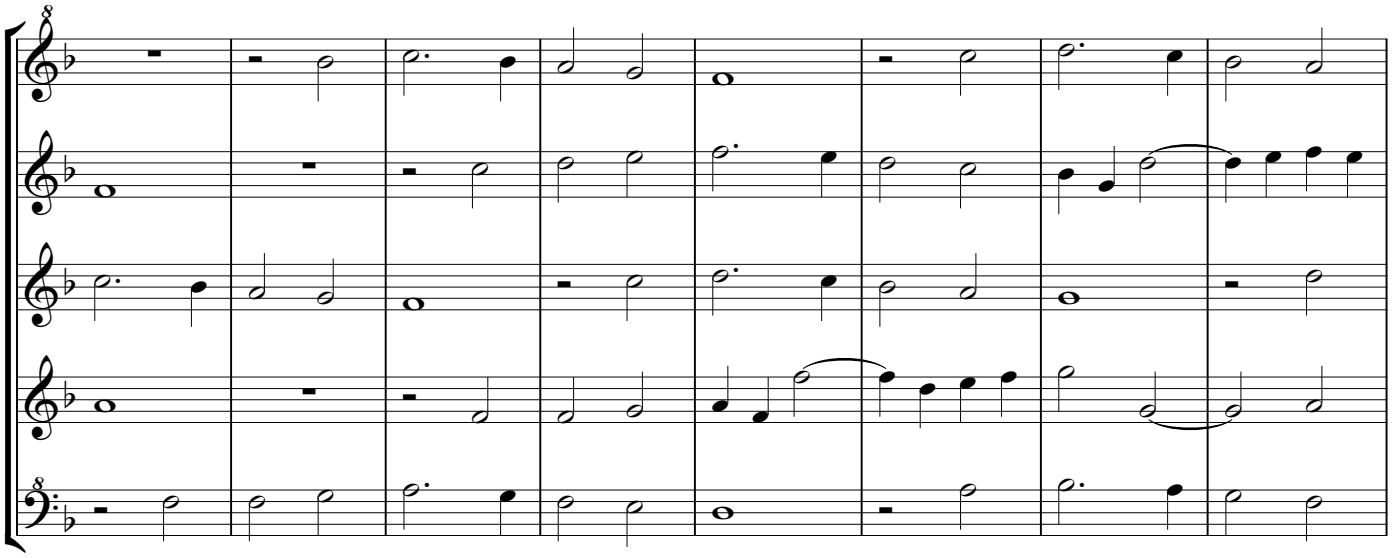
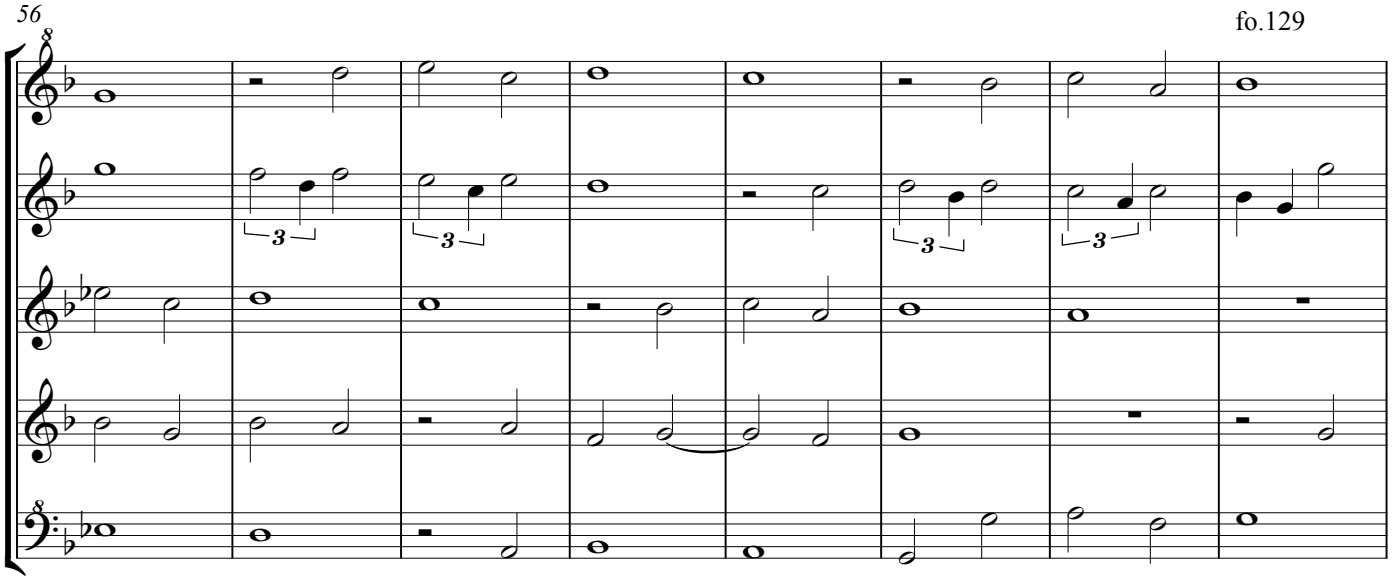


56

fo.129



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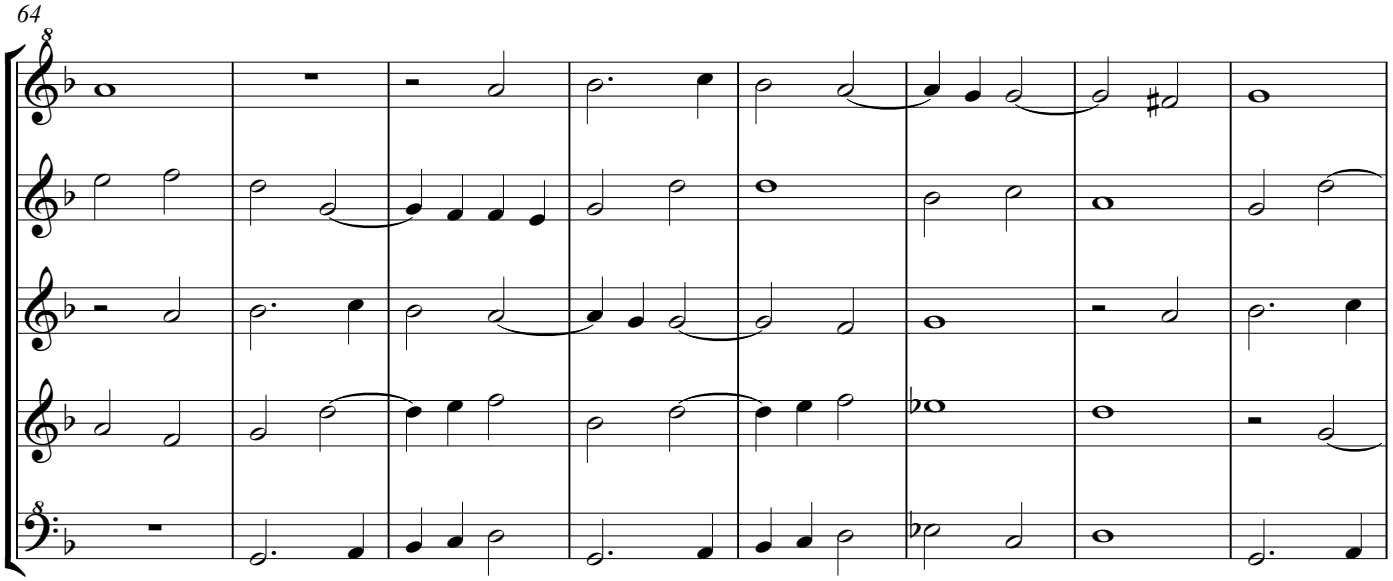
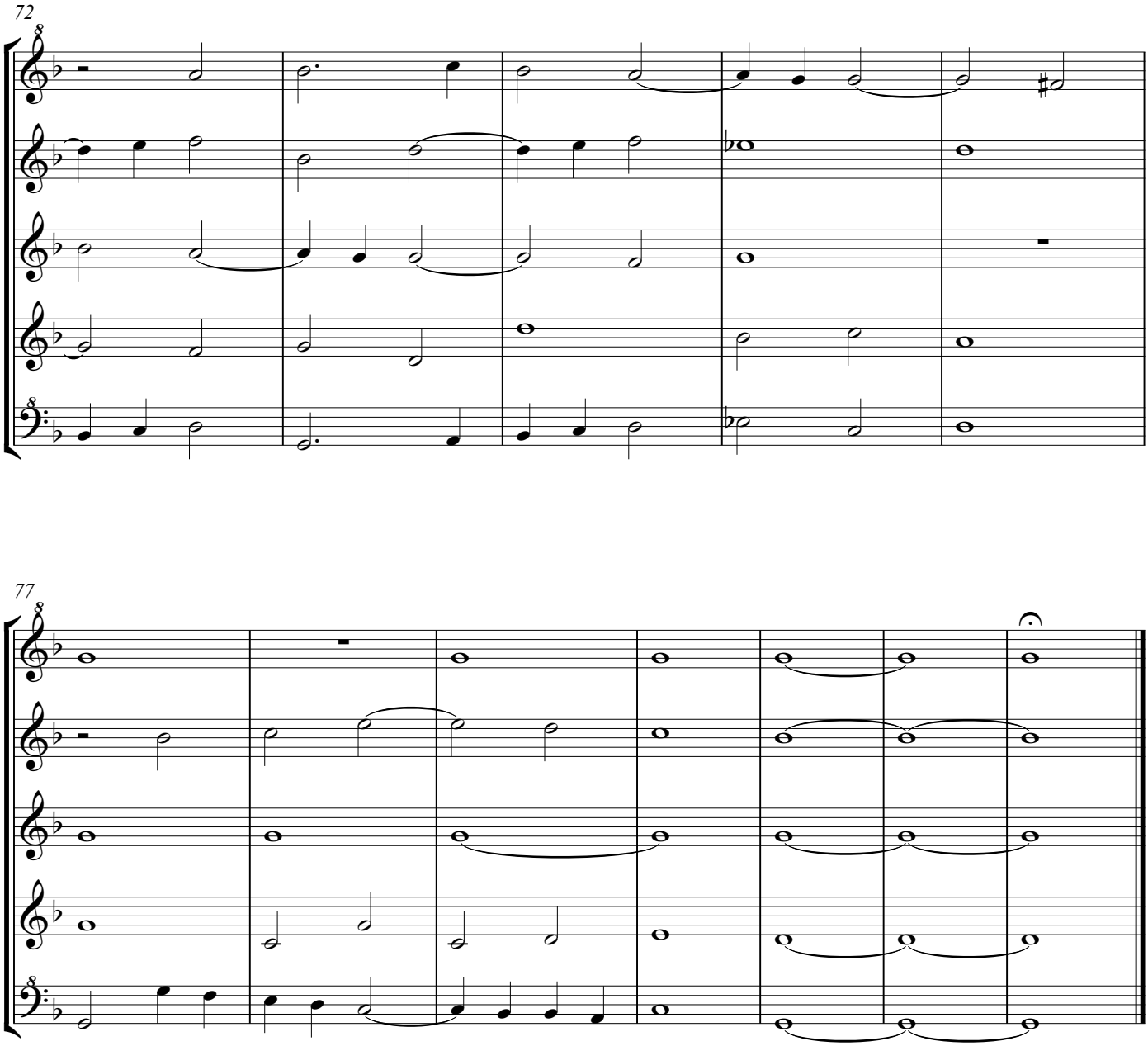




Cabeçon intabulated this piece without applying glosas; he halved the note values and added barlines and accidentals.
In Petrucci's edition in Motetti de corona Book III nr IIII (in IMSLP) are the voices Superius, Altus, Secunda vox/ Tenor, Tenor and Bassus. The clefs are C1, C4, C4, C4 and F4 in most Josquin sources. The Superius and Secunda vox make a cantus firmus on the first part of the Gregorian plainchant Ave Maria, alleluia (4x), in canon starting at bar 17 and 19. In plainchant as sung today the e' in Secunda vox bar 21 and the e" in Superius bar 23 are flattened. Nor Josquin nor Cabeçon do so. In Gregorian plainchant the flattening of the si (or b) is and was not obligatory in all cases. The melody is not exactly the same as in the modern Graduale Romanum.
The triplets in Altus bars 57-58 and 61-62 are different from all sources of Josquin's motet known to me.
Bar 22 voice 4 n.3: sharp sign neglected after comparison with Josquin's score.

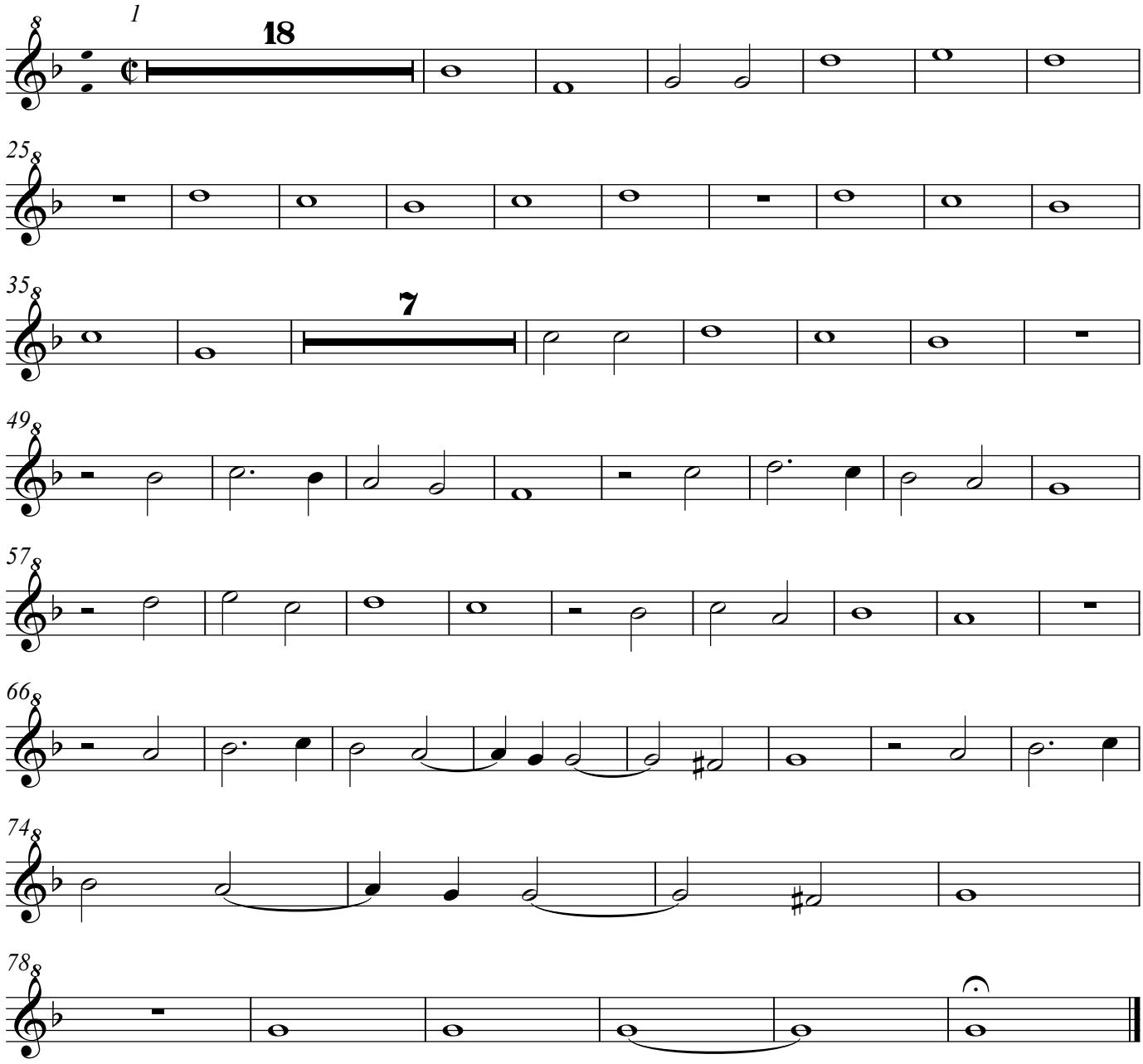
Tercera parte de virgo salutifera. Iusquin

Fo.128v. Josquin Desprez, Virgo salutiferi, third part

A. de Cabeçon (1510-1566)

Descant Recorder Superius

Arrangement Arnold den Teuling 2016

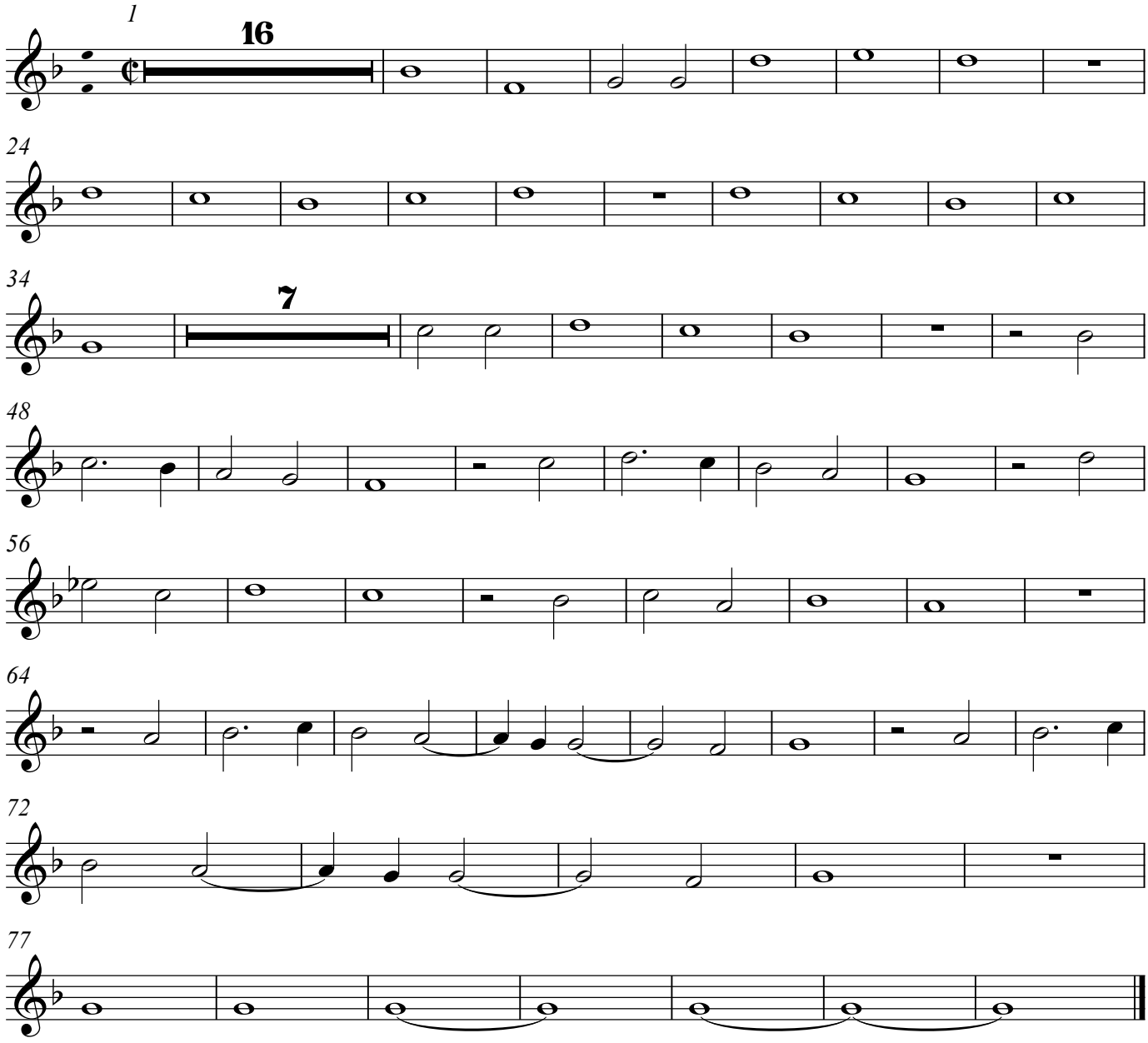


Tercera parte de virgo salutifera. Iusquin

Fo.128v. Josquin Desprez, Virgo salutiferi, third part

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble/Tenor Recorder Secunda vox/Tenor

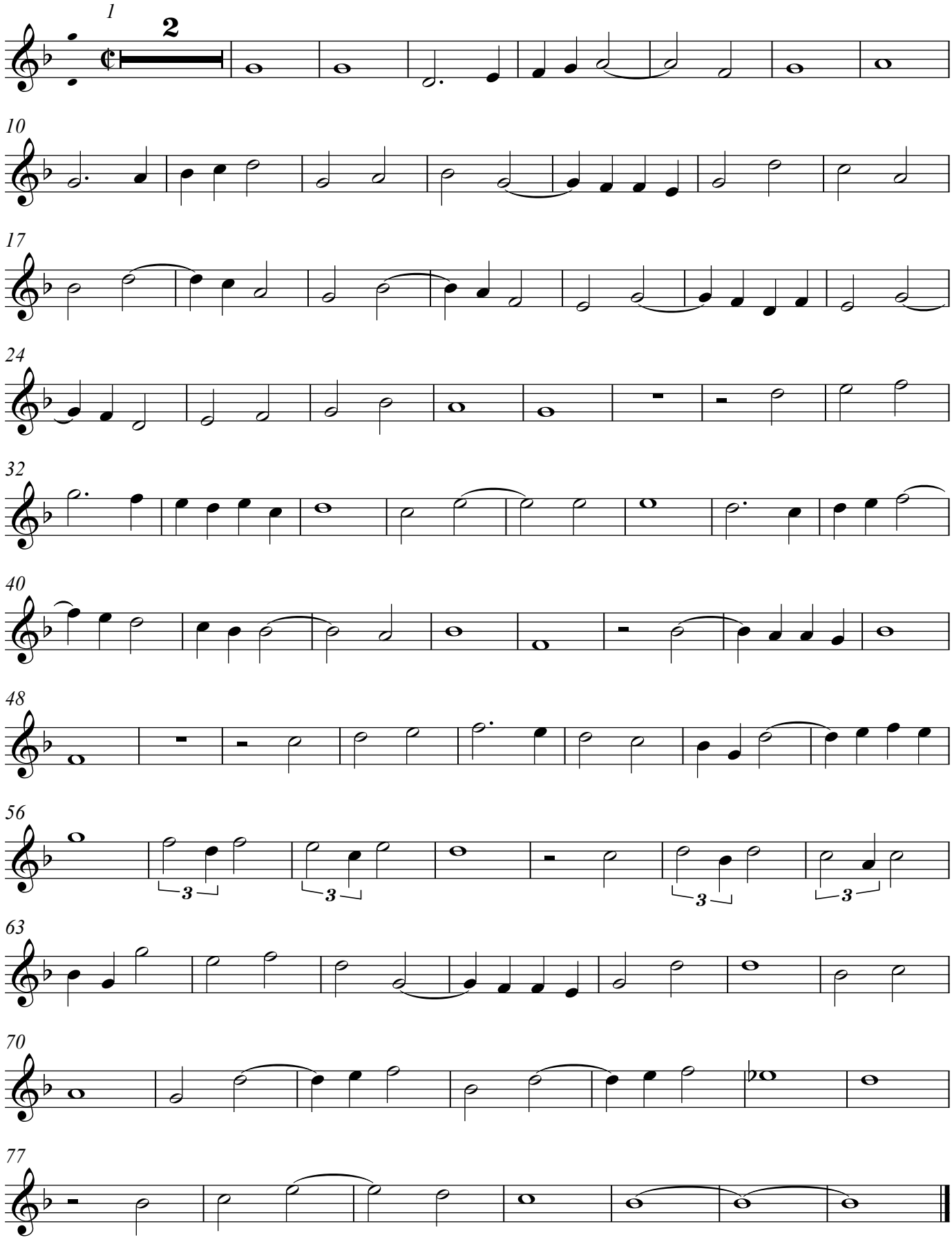


Tercera parte de virgo salutifera. Iusquin

Fo.128v. Josquin Desprez, Virgo salutiferi, third part

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder Altus

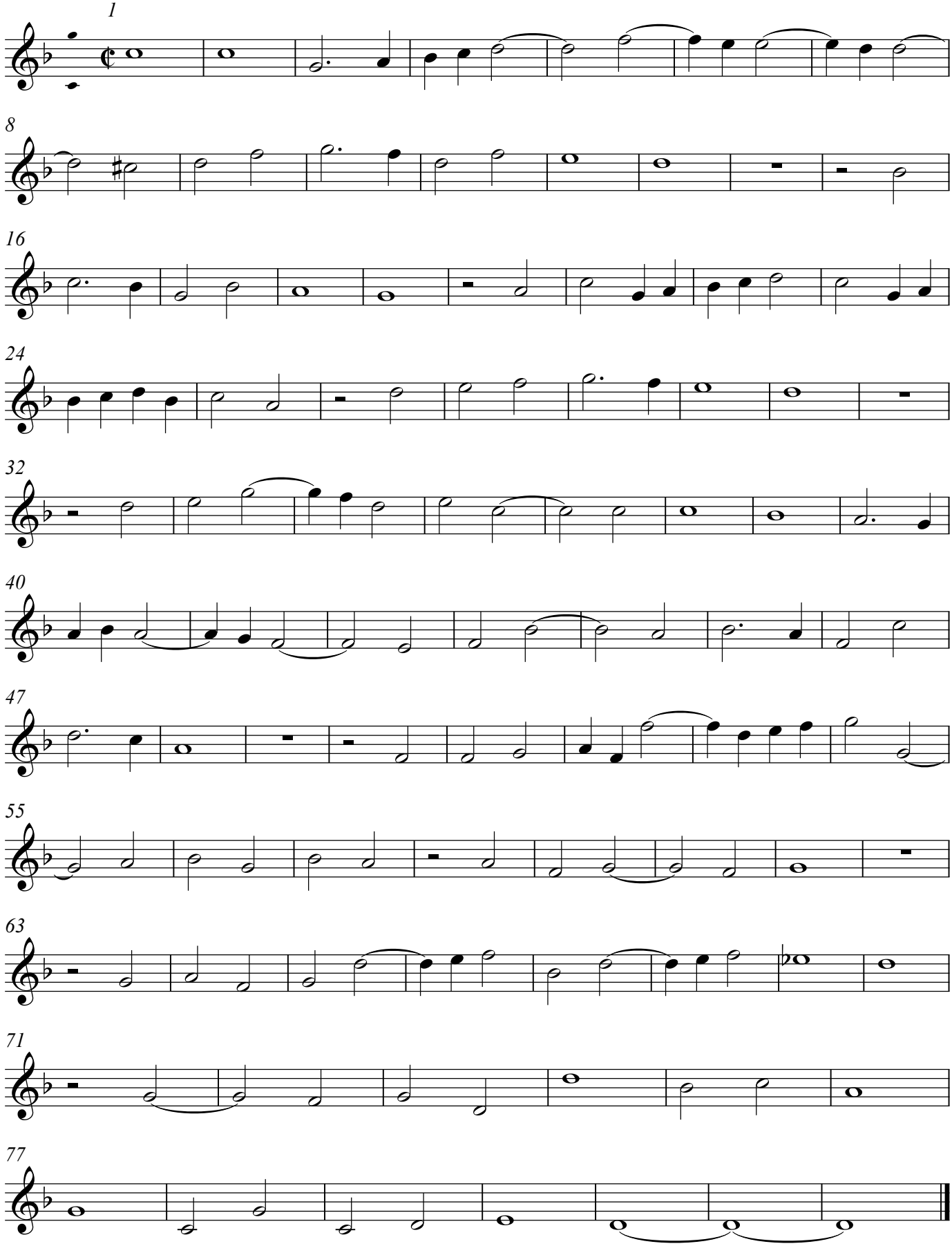


Tercera parte de virgo salutifera. Iusquin

Fo.128v. Josquin Desprez, Virgo salutiferi, third part

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder Tenor

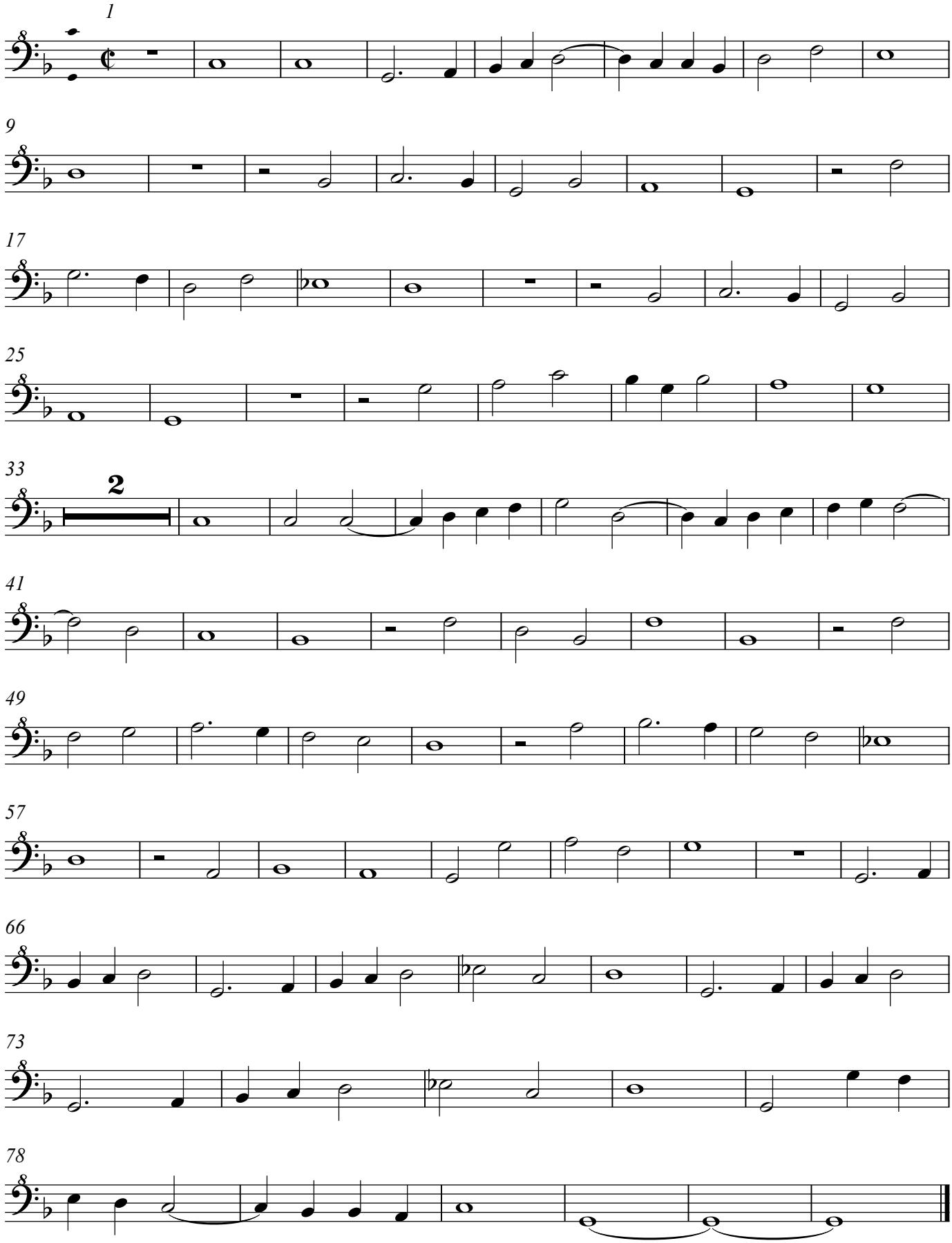


Tercera parte de virgo salutifera. Iusquin

Fo.128v. Josquin Desprez, Virgo salutiferi, third part

Bass Recorder Bassus

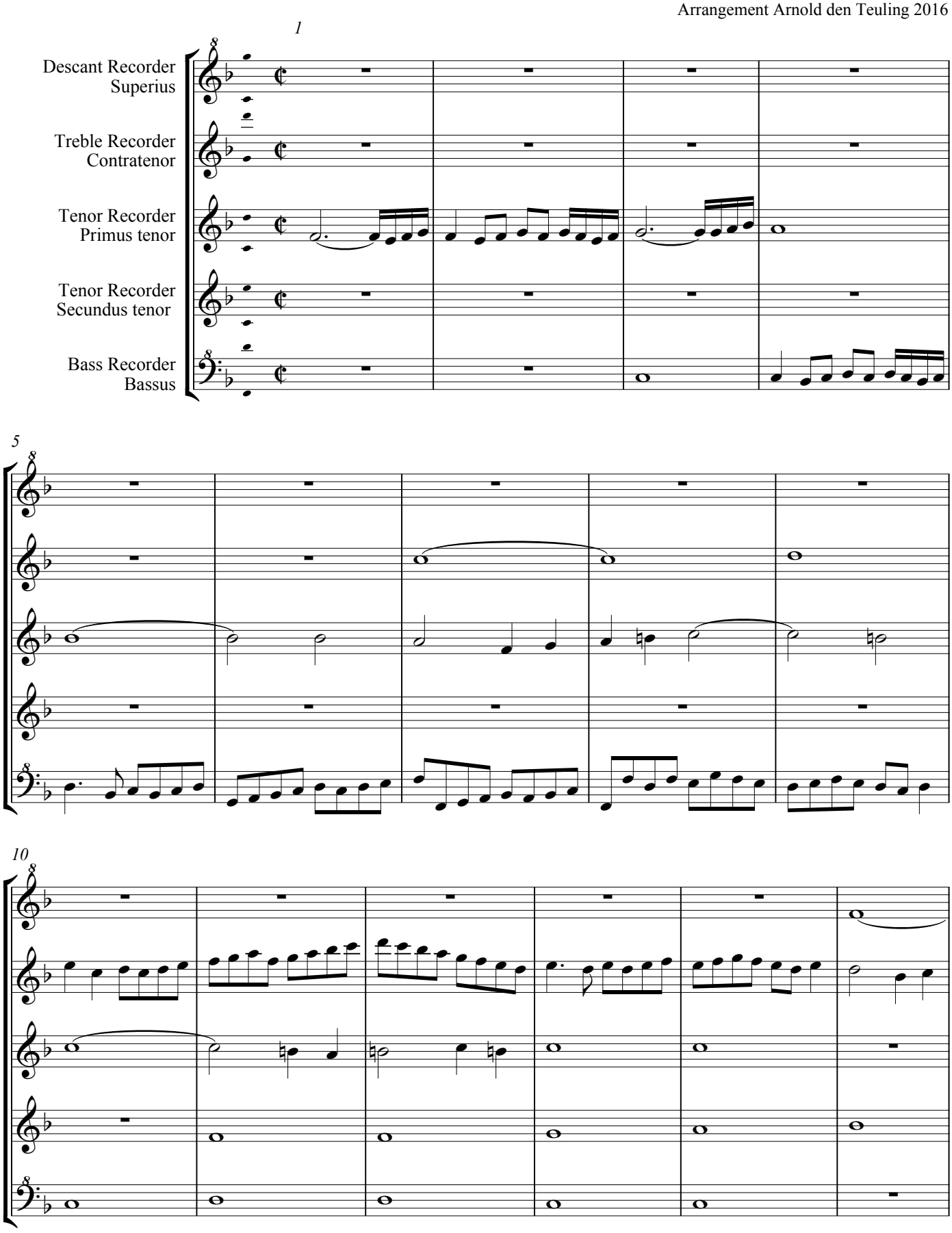
A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

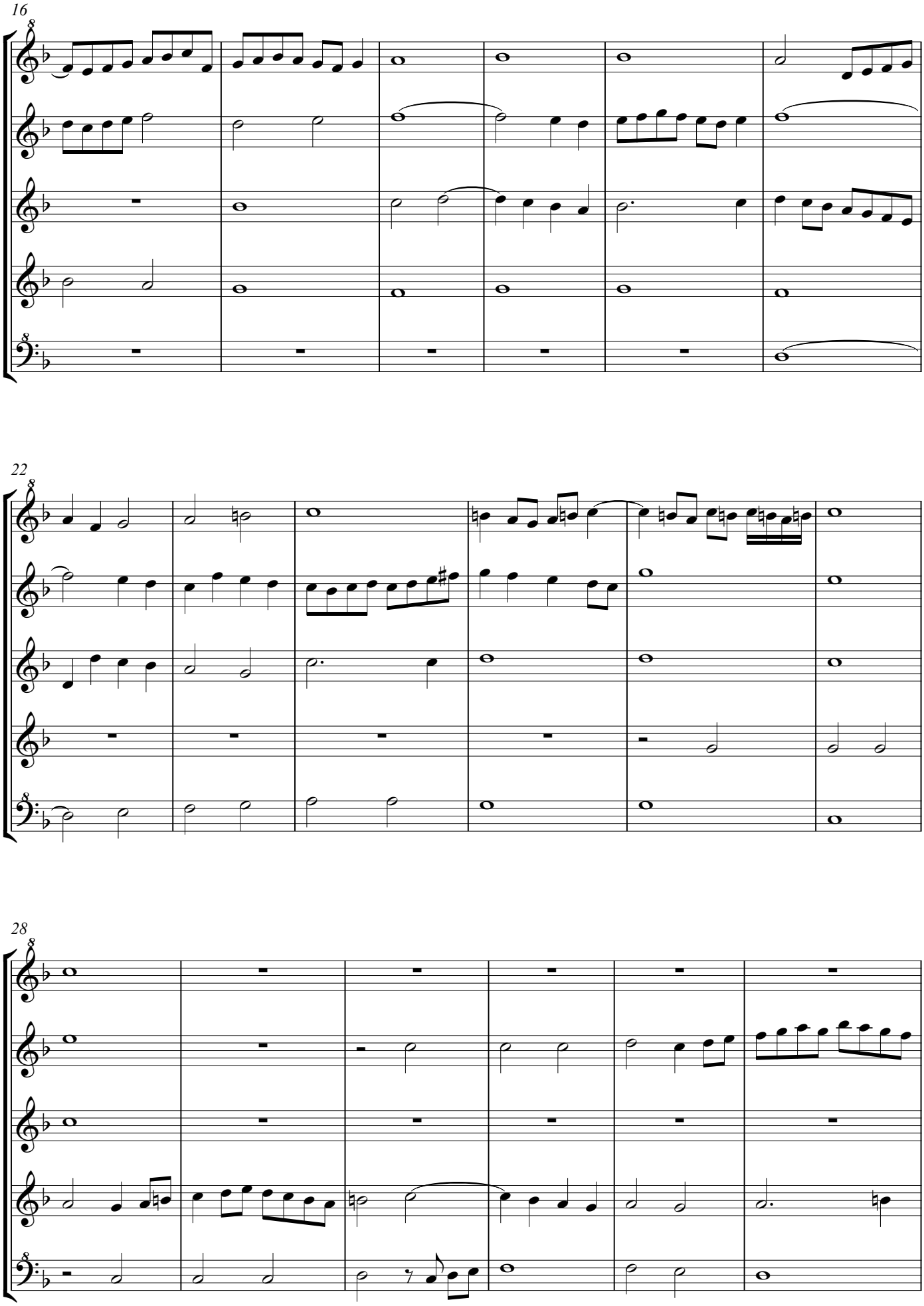


Hierusalem luget. Ricafort

Fo.129. Jean Richafort or Lupus Hellinck, Jerusalem luge

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

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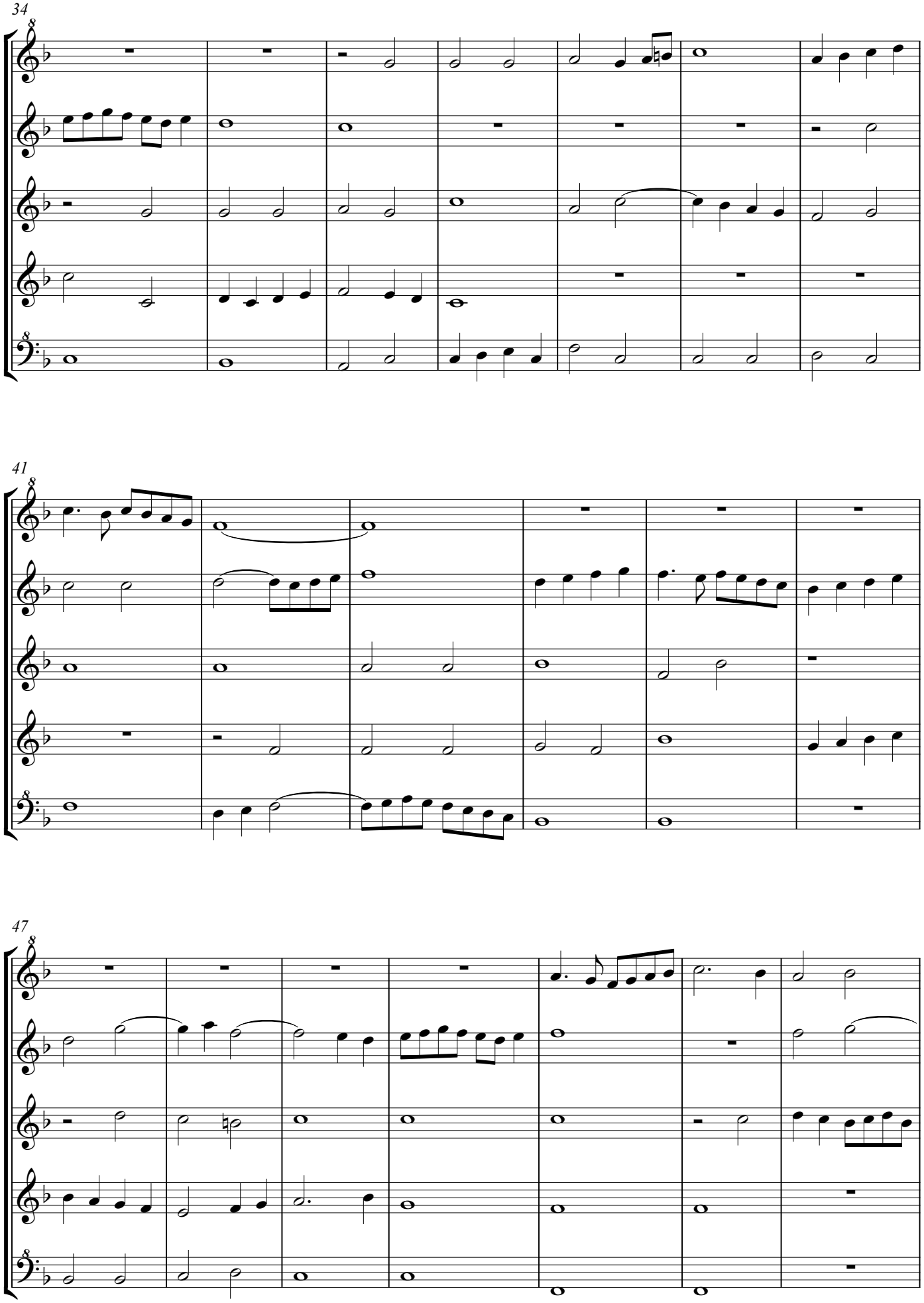
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41
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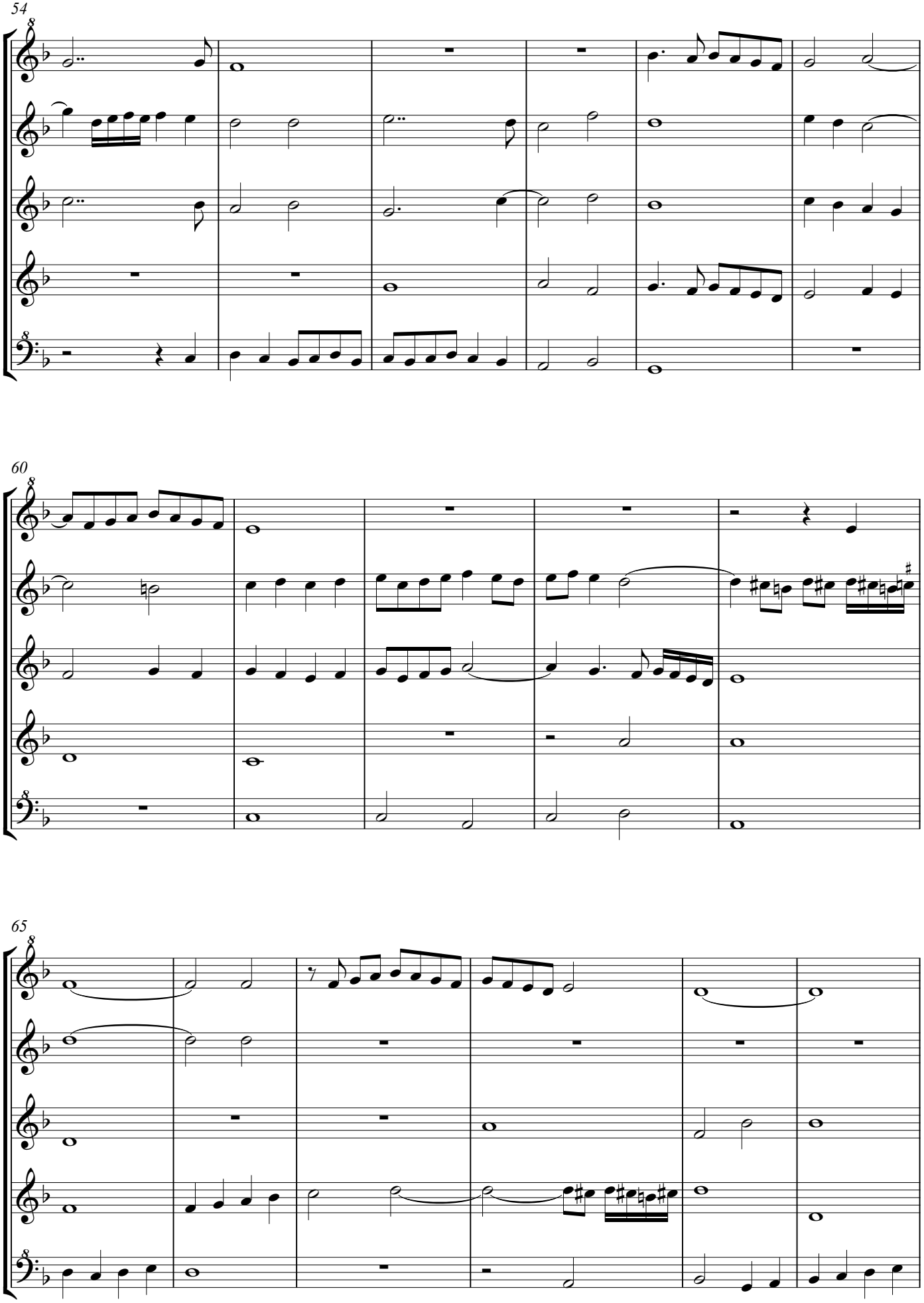
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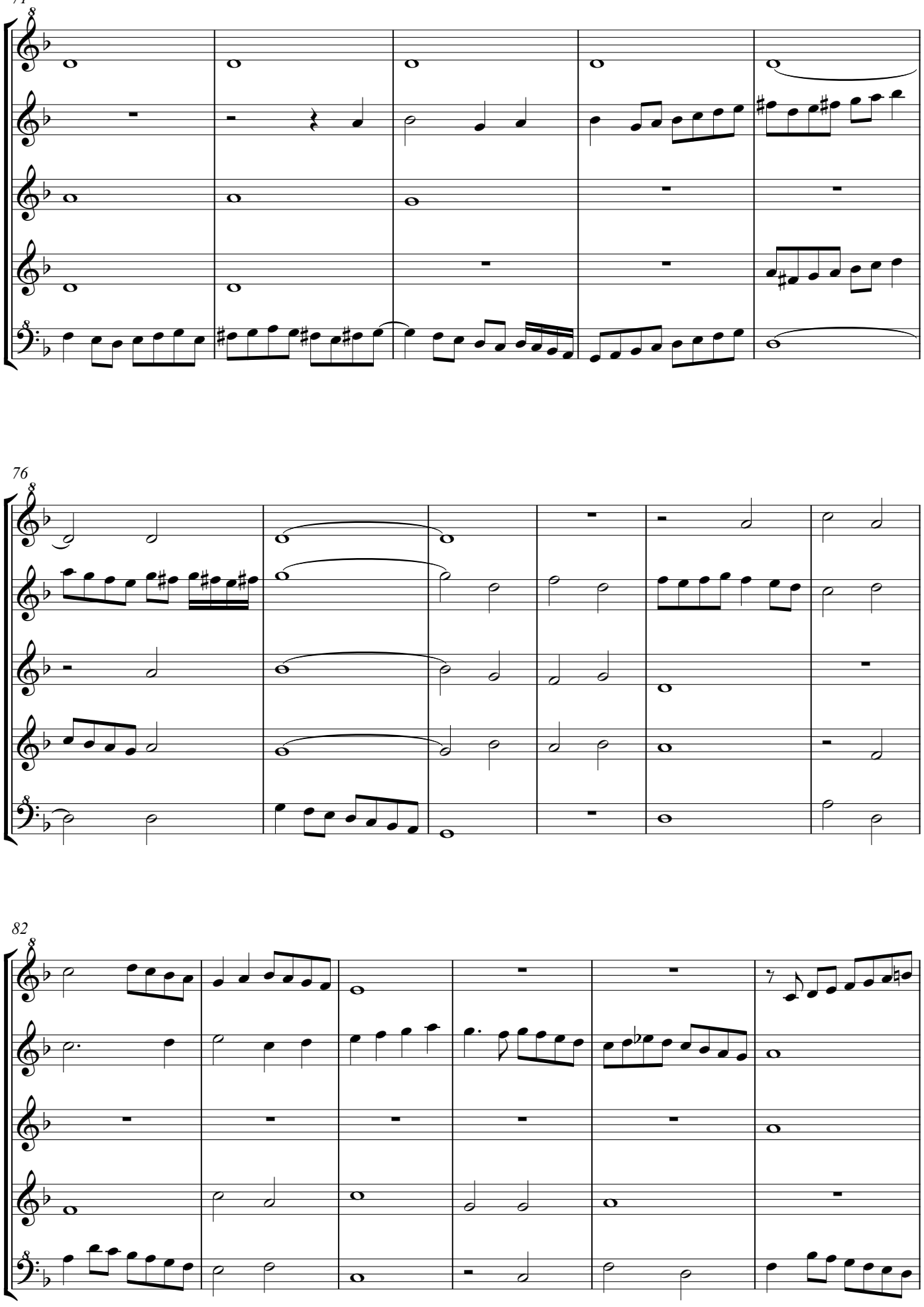
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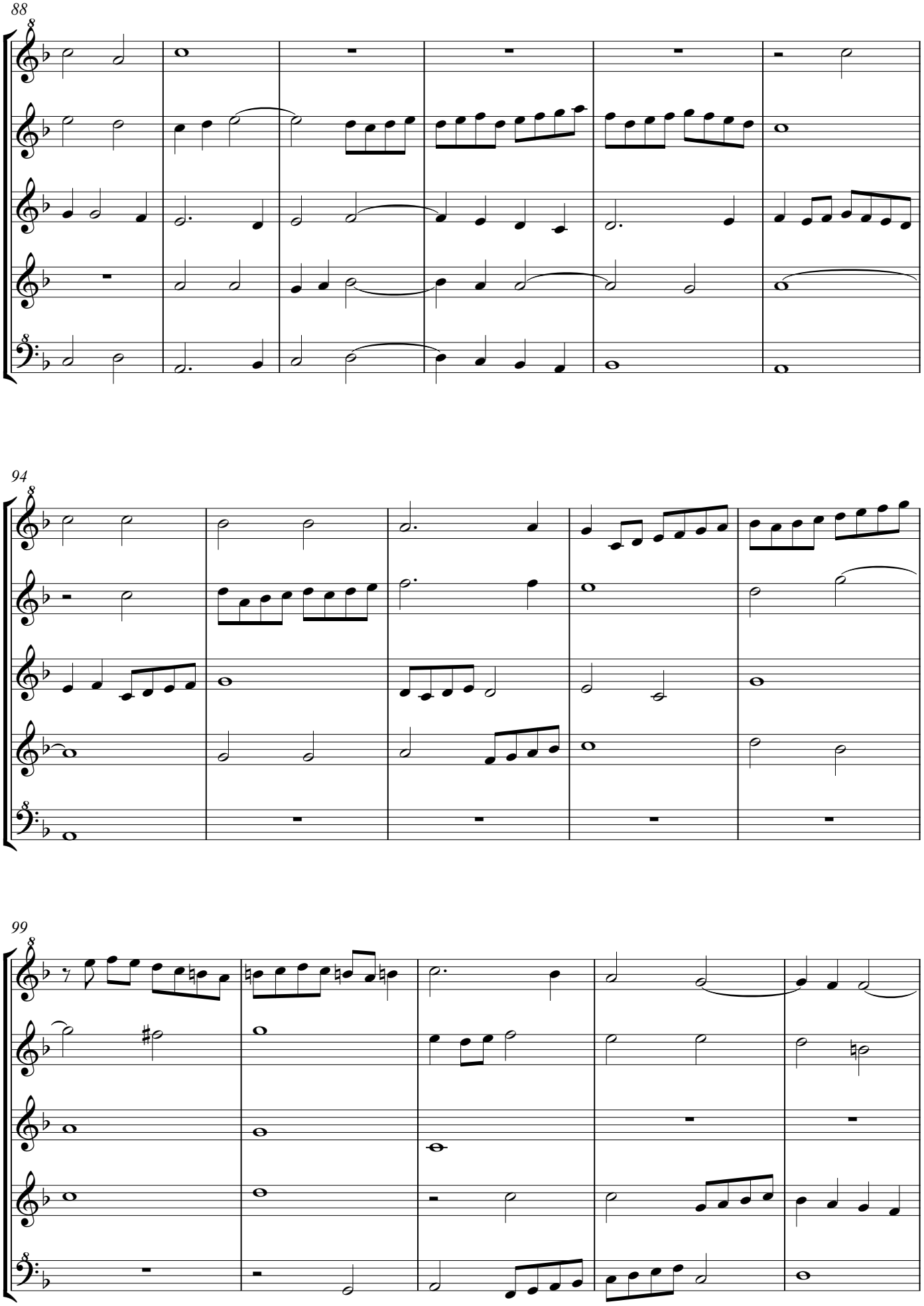
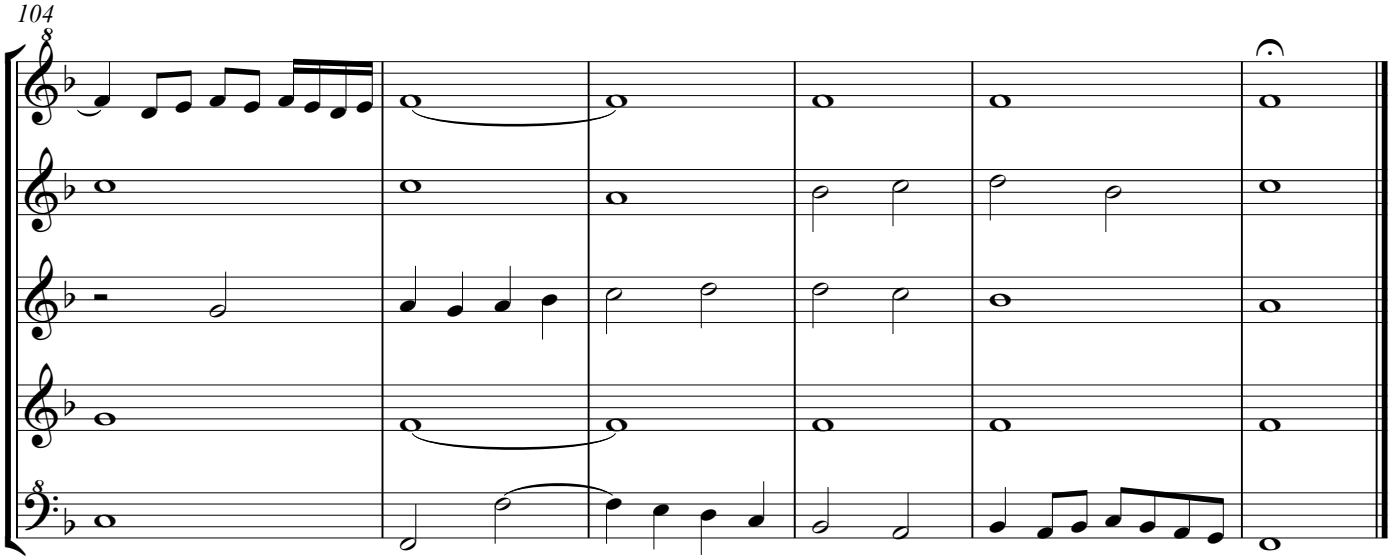

88
94
99



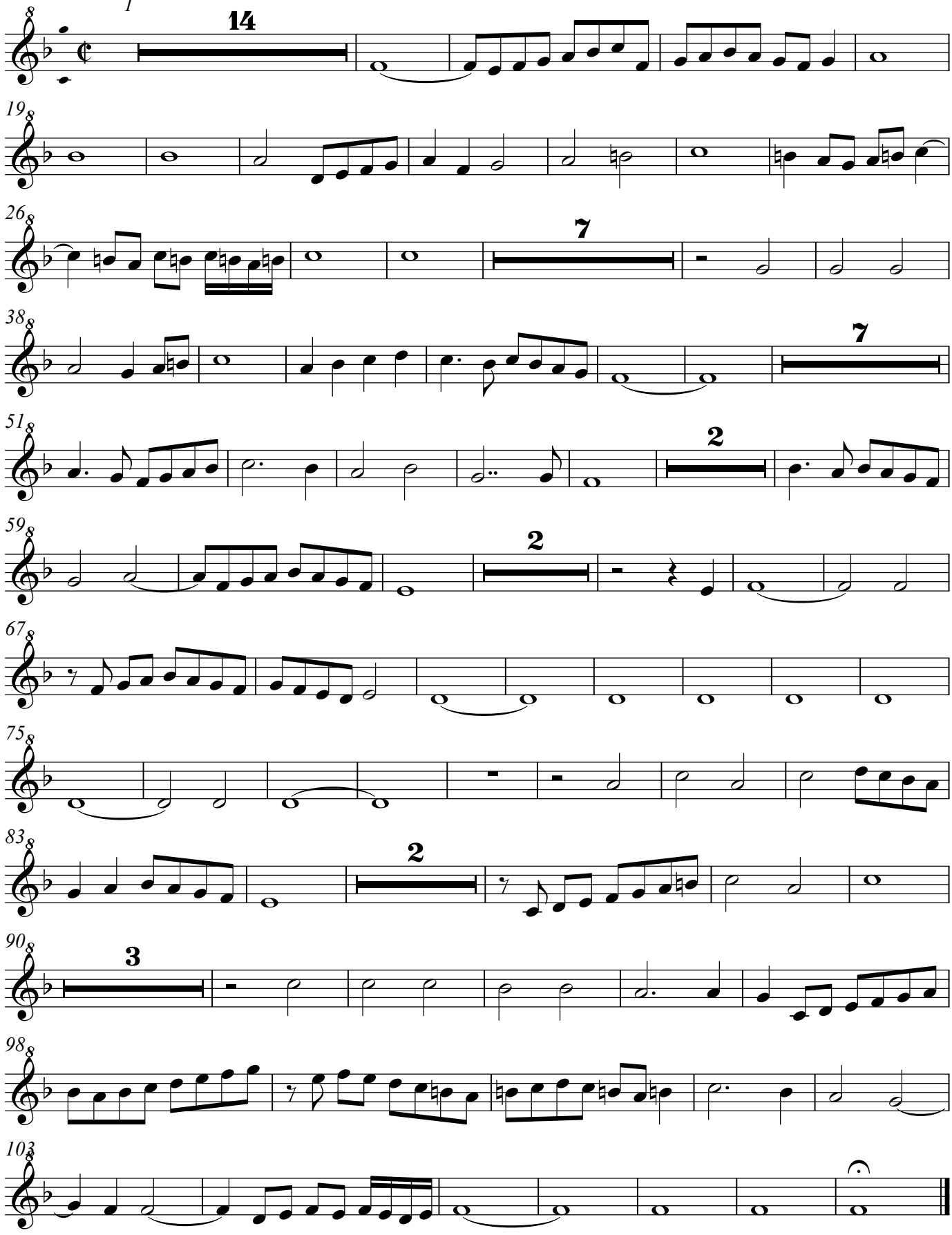
Cabeçon glosased the first part of Lupus's or Richafort's work only. Its voices are Superius, Contratenor, Primus tenor, Secuncus tenor and Bassus, with clefs C1, C3, C4, C4 and F4 in the edition of Pierre Attaingnant, Motettorum liber octavus, Paris 1534. An edition of the original is in IMSLP as a work by Lupus Hellinck.

Hierusalem luget. Ricafort

Fo.129. Jean Richafort or Lupus Hellinck, Jerusalem luge

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Descant Recorder Superius

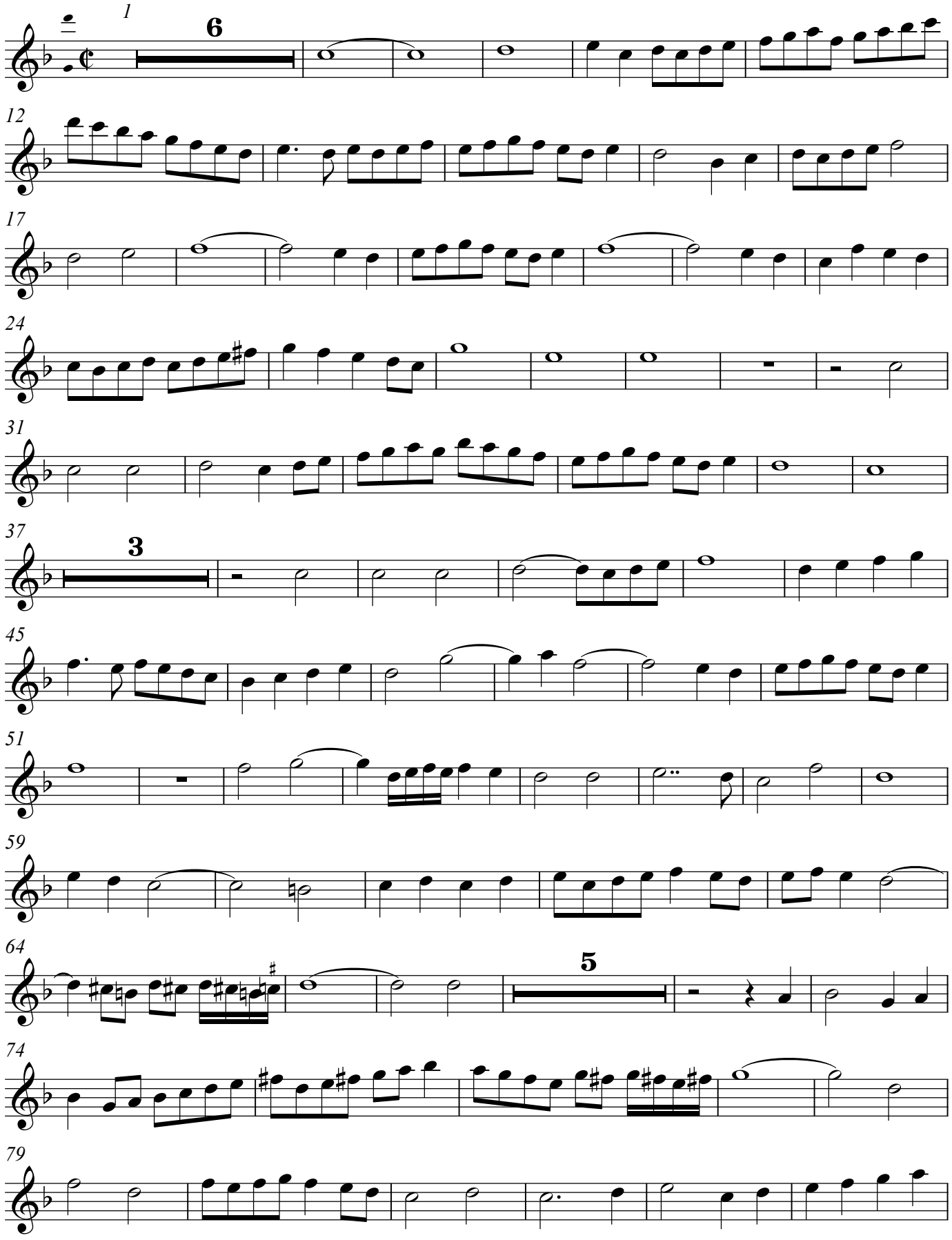


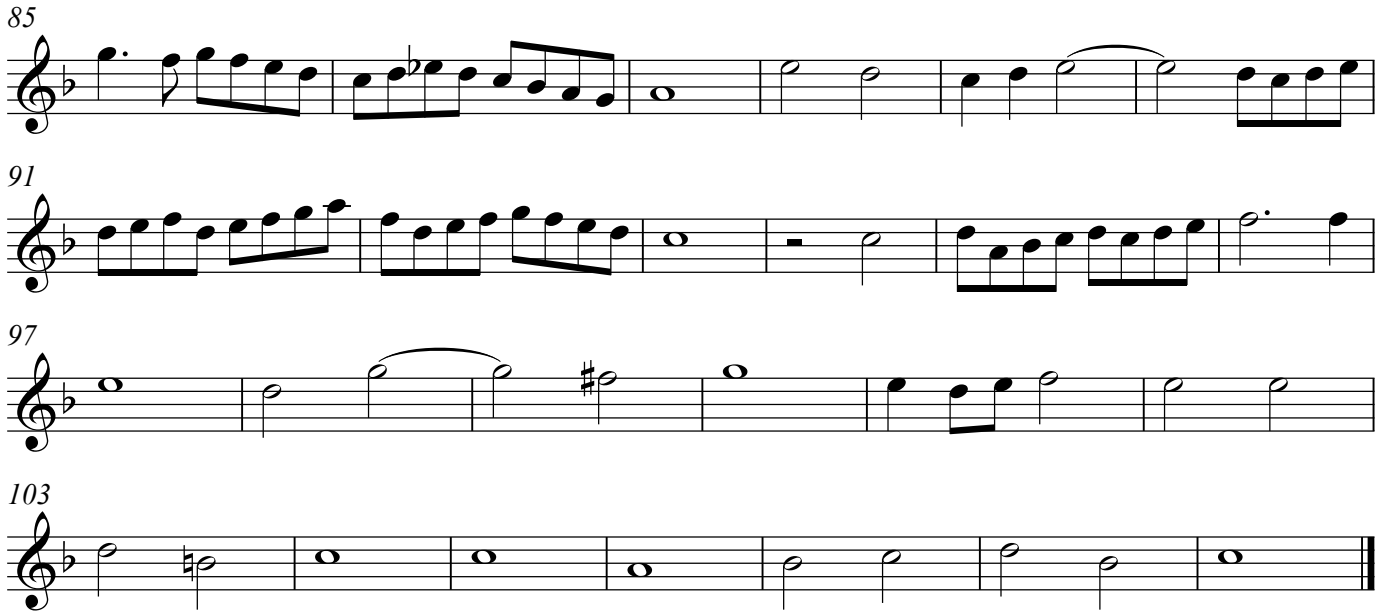
Hierusalem luget. Ricafort

Fo.129. Jean Richafort or Lupus Hellinck, Jerusalem luge

Treble Recorder Contratenor

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



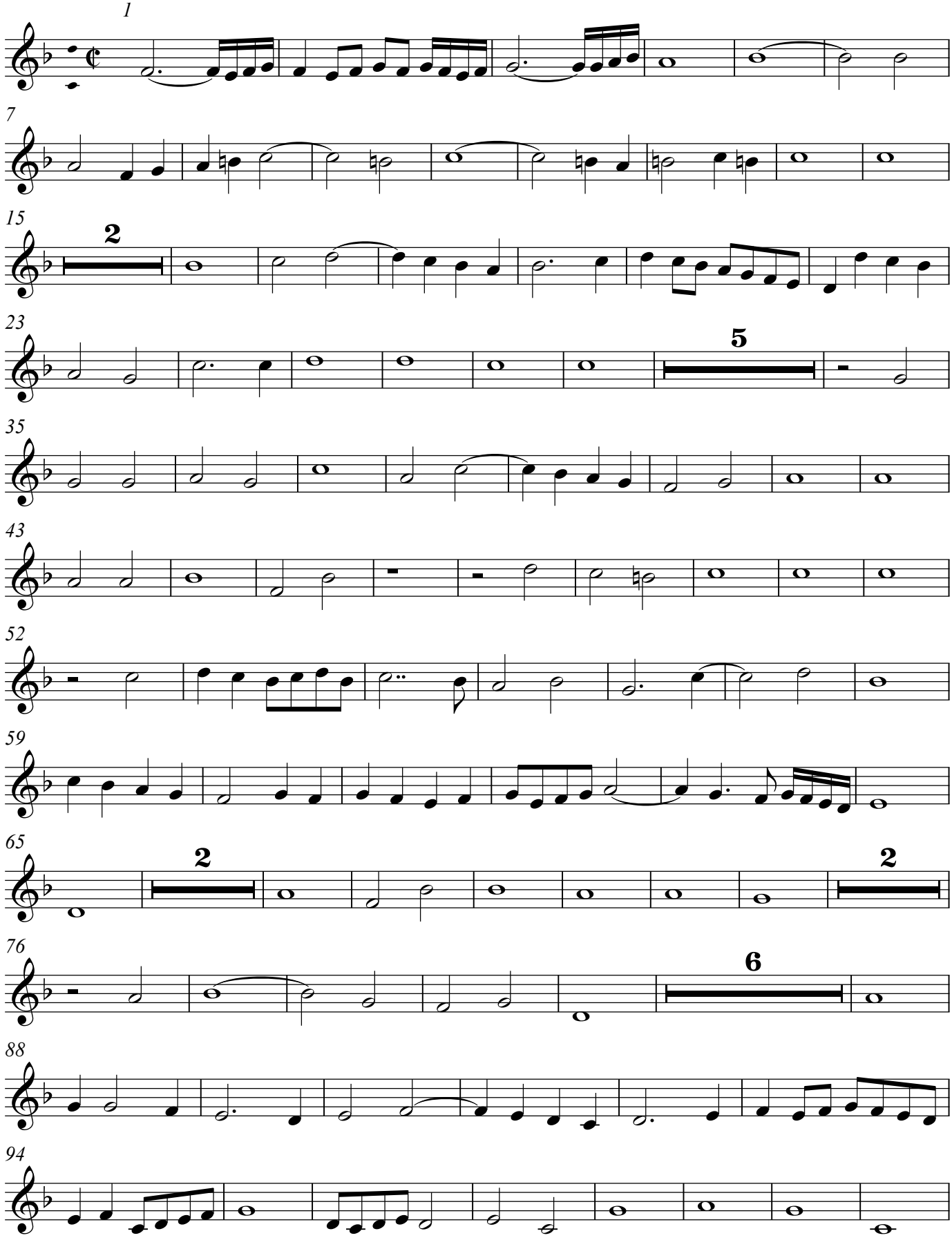

85
91
97
103

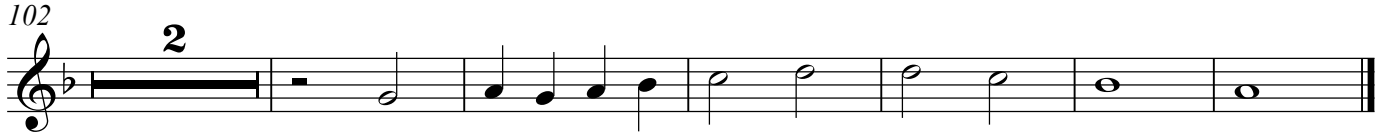
Hierusalem luget. Ricafort

Fo.129. Jean Richafort or Lupus Hellinck, Jerusalem luge

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder Primus tenor



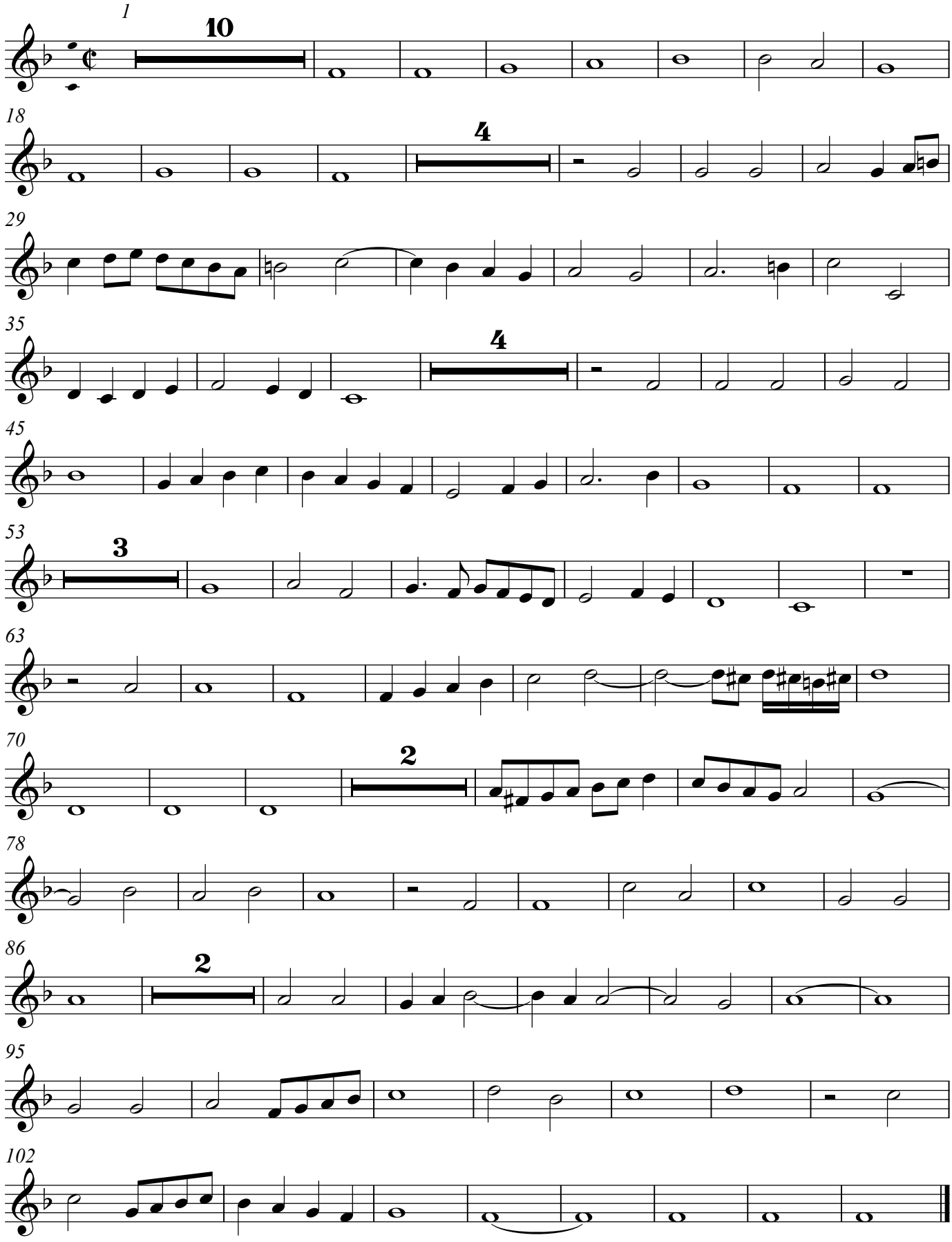

102
2

Hierusalem luget. Ricafort

Fo.129. Jean Richafort or Lupus Hellinck, Jerusalem luge

Tenor Recorder Secundus tenor

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

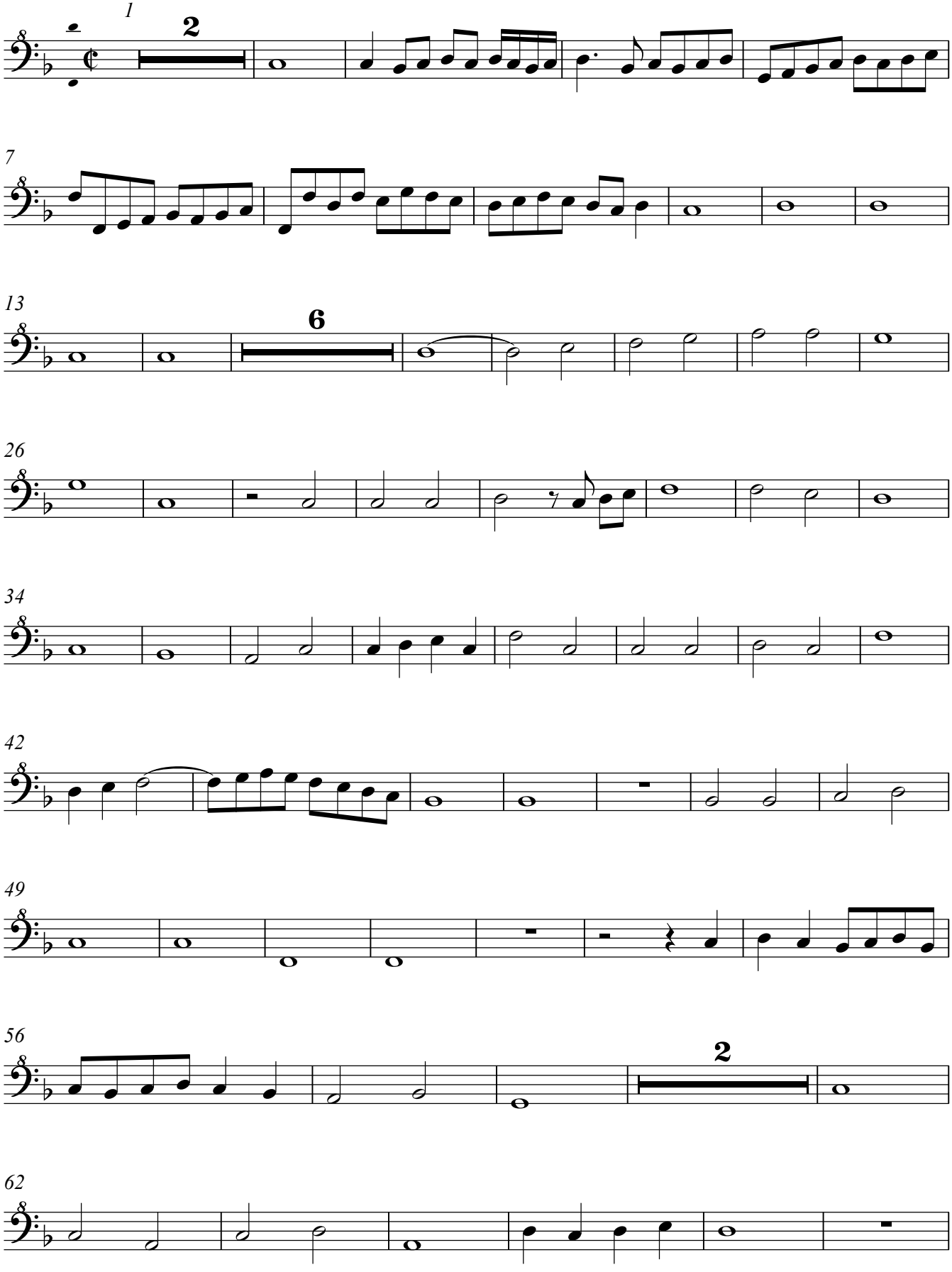


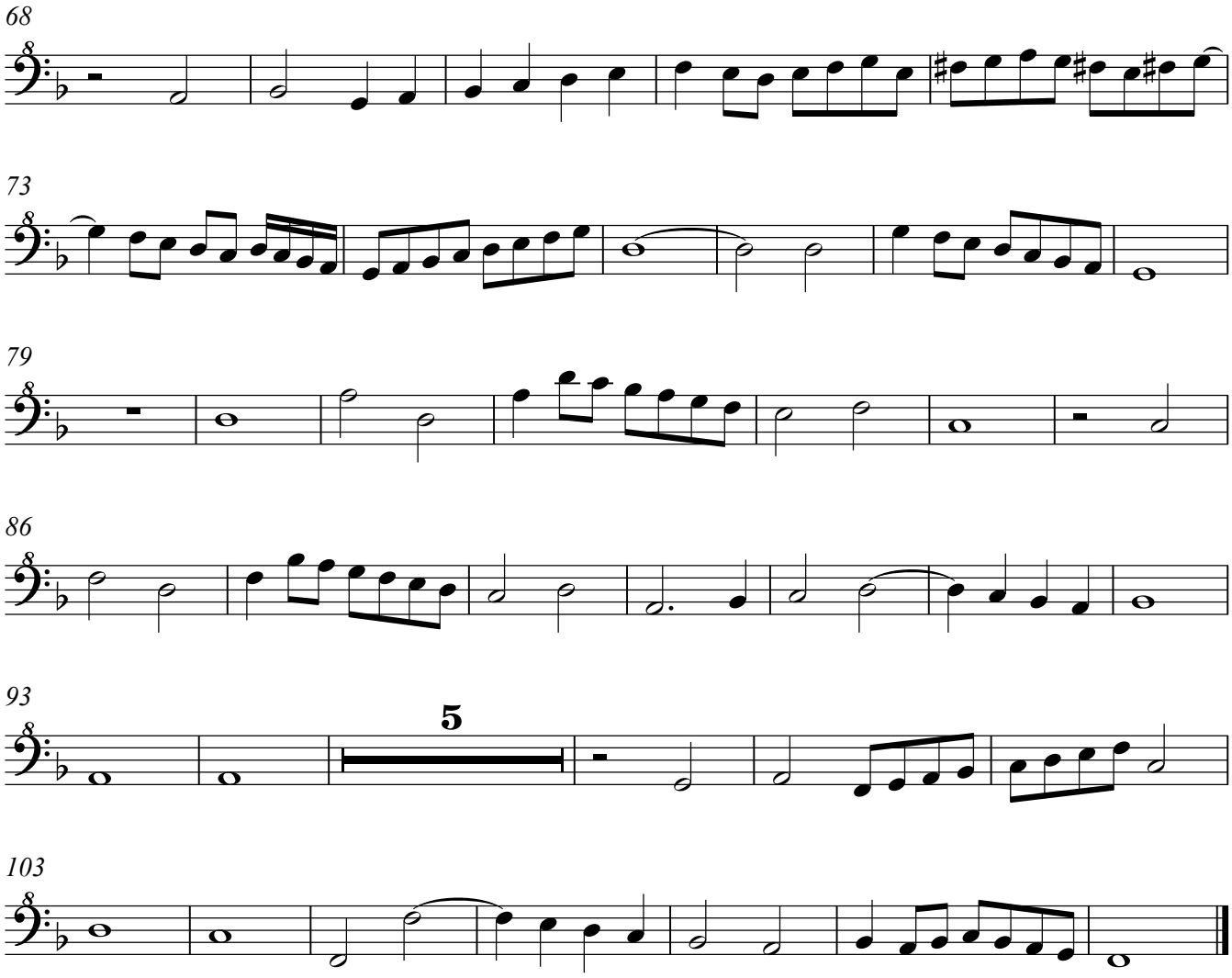
Hierusalem luget. Ricafort

Fo.129. Jean Richafort or Lupus Hellinck, Jerusalem luge

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Bass Recorder Bassus

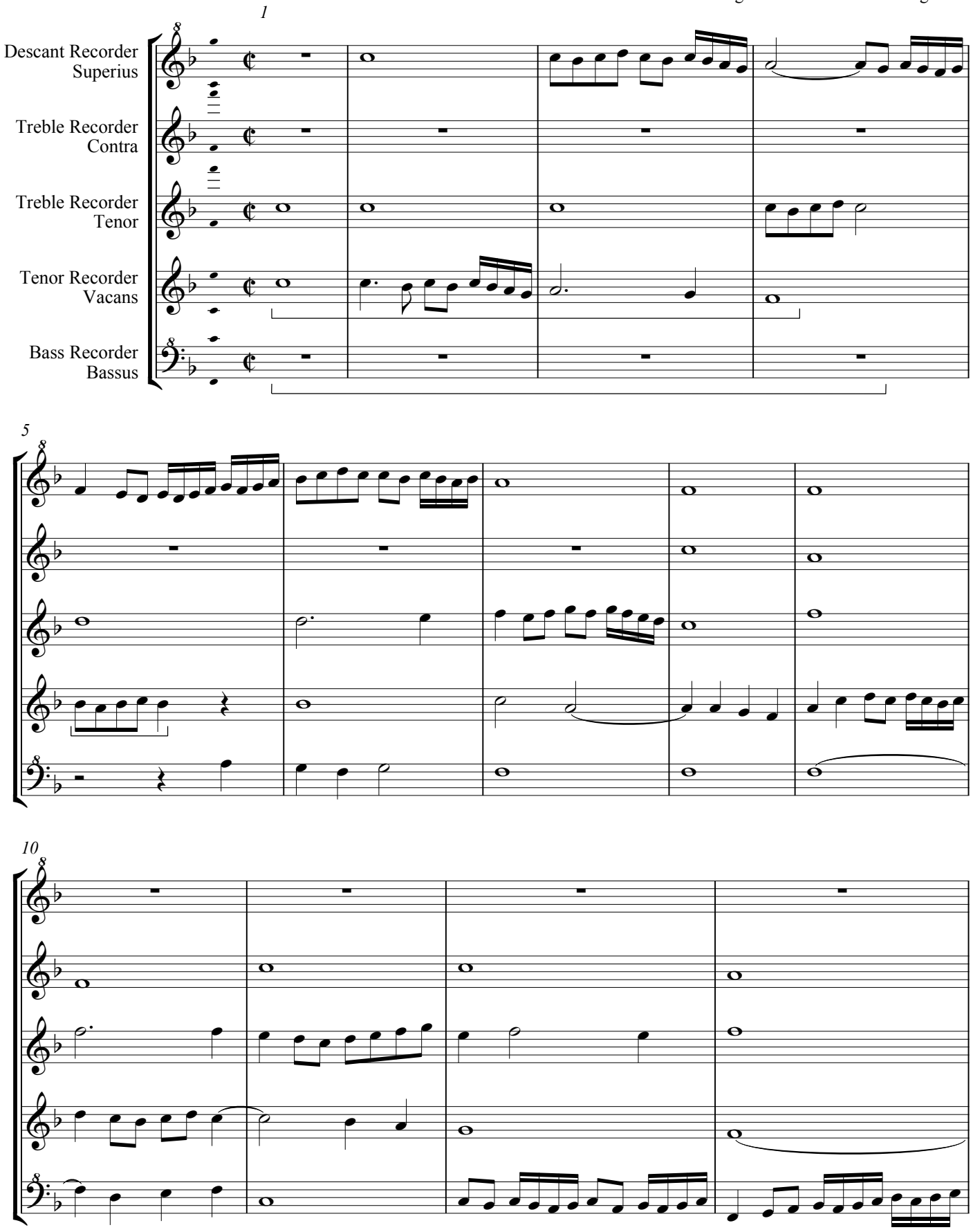



68
73
79
86
93
5
103

Stabat mater dolorosa. Iusquin con differente glosa

Fo. 131 Josquin Desprez, Stabat mater dolorosa, first part,
with different diminutions

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



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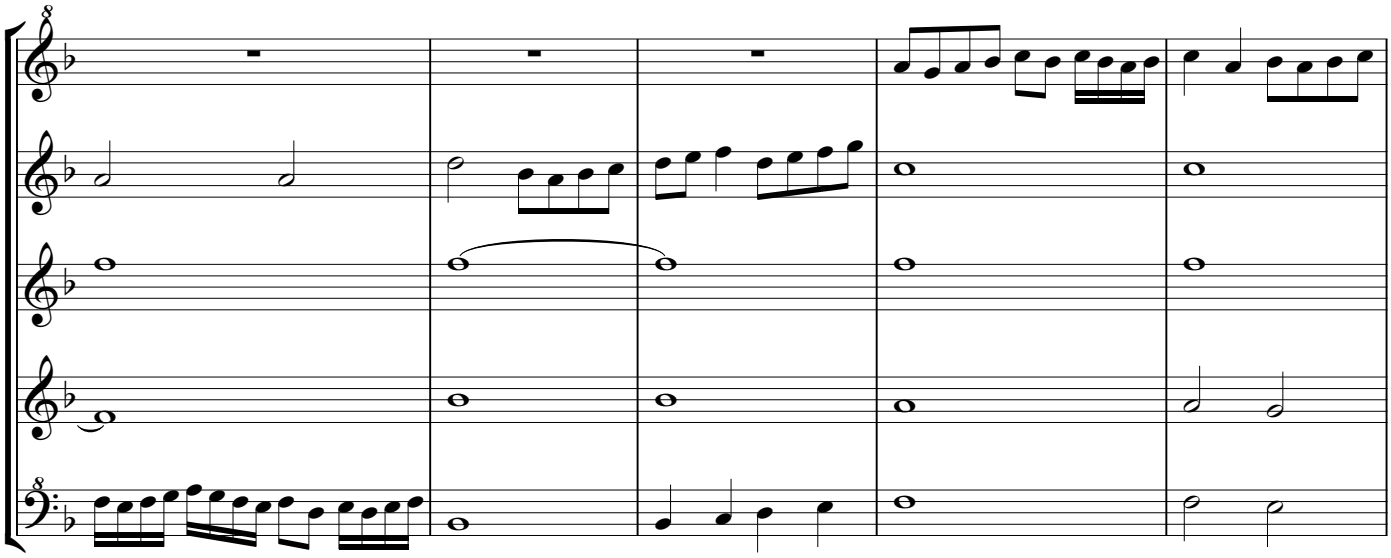

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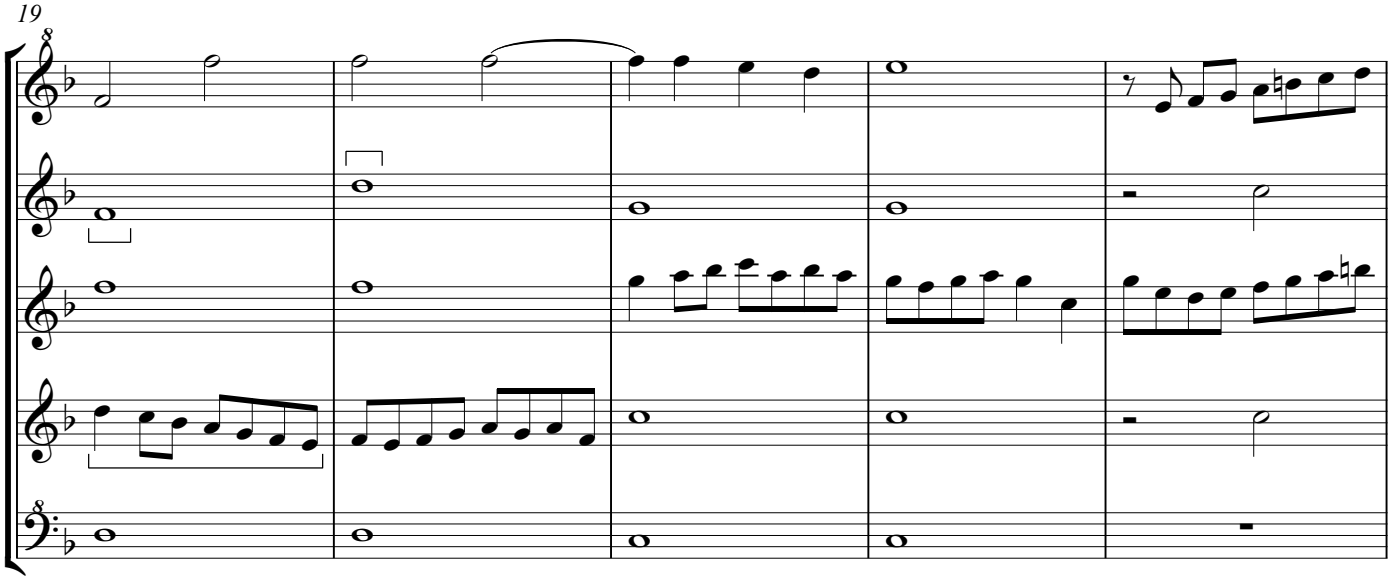

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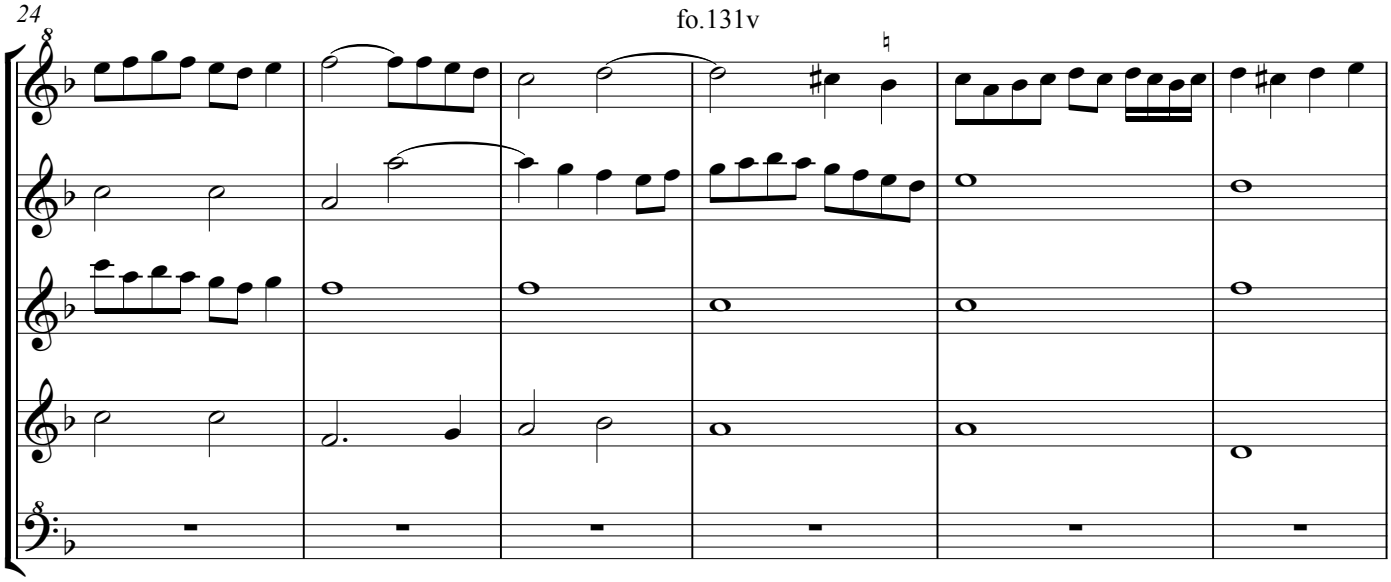
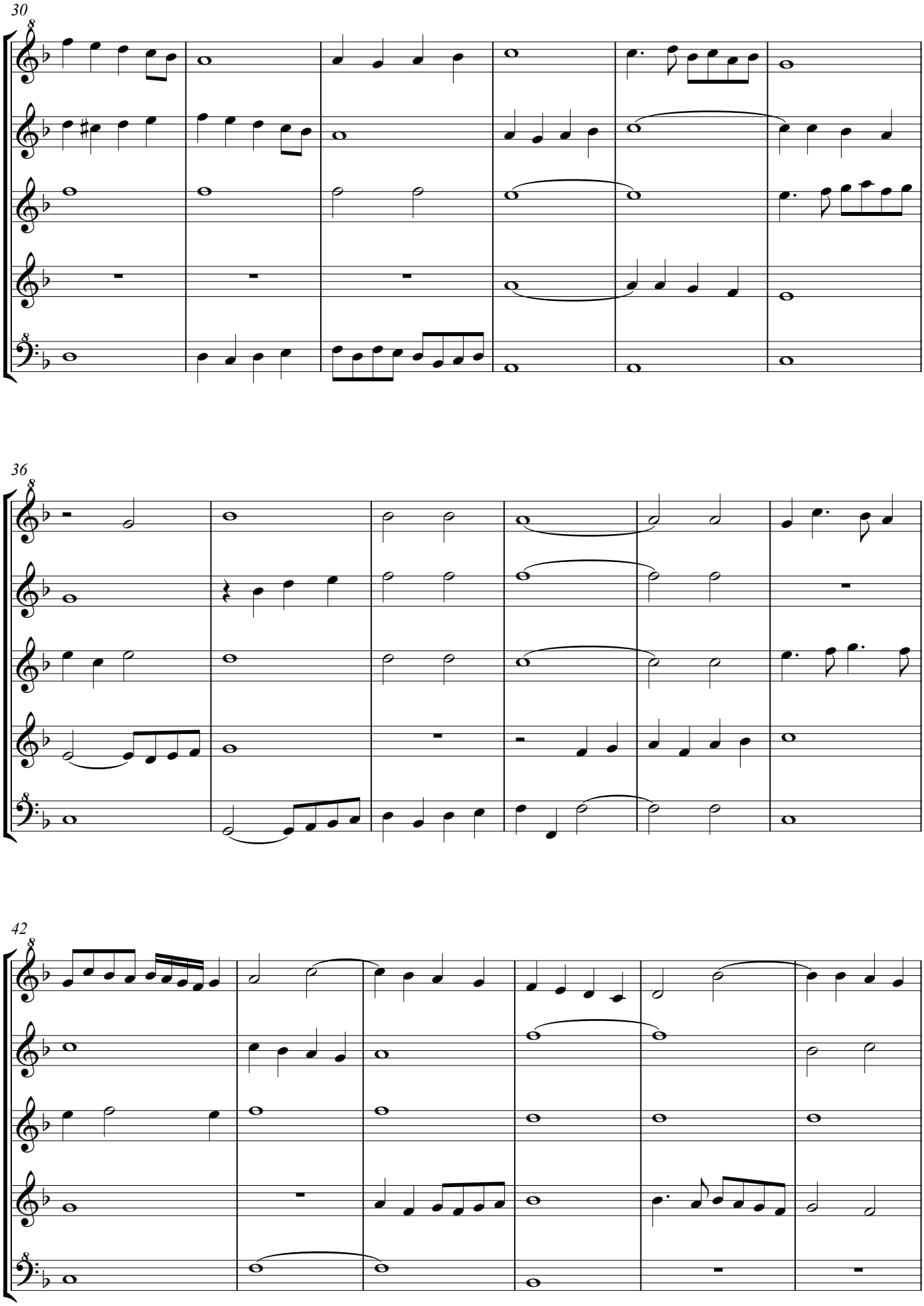
fo.131v

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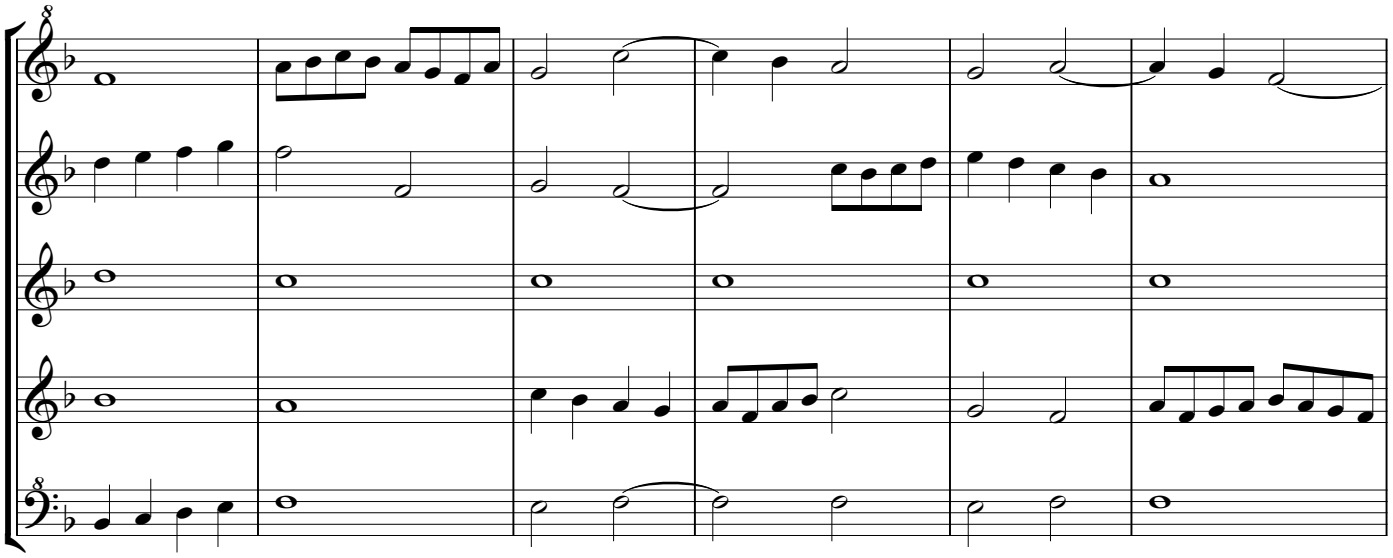
36
42

48



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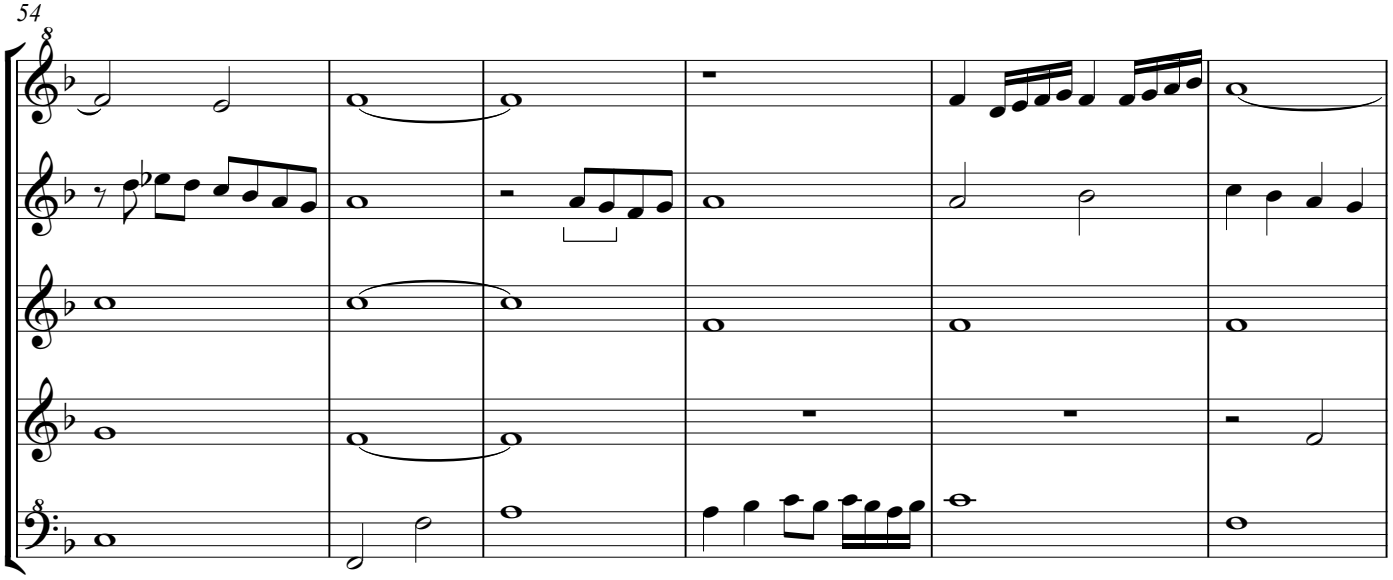

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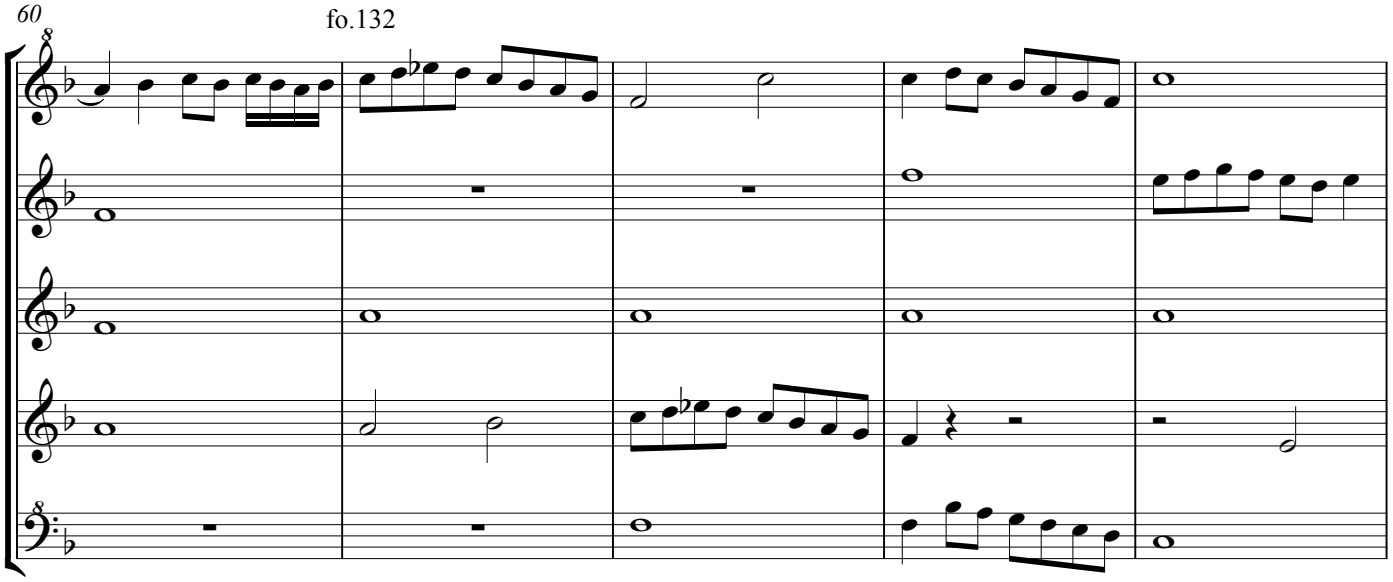
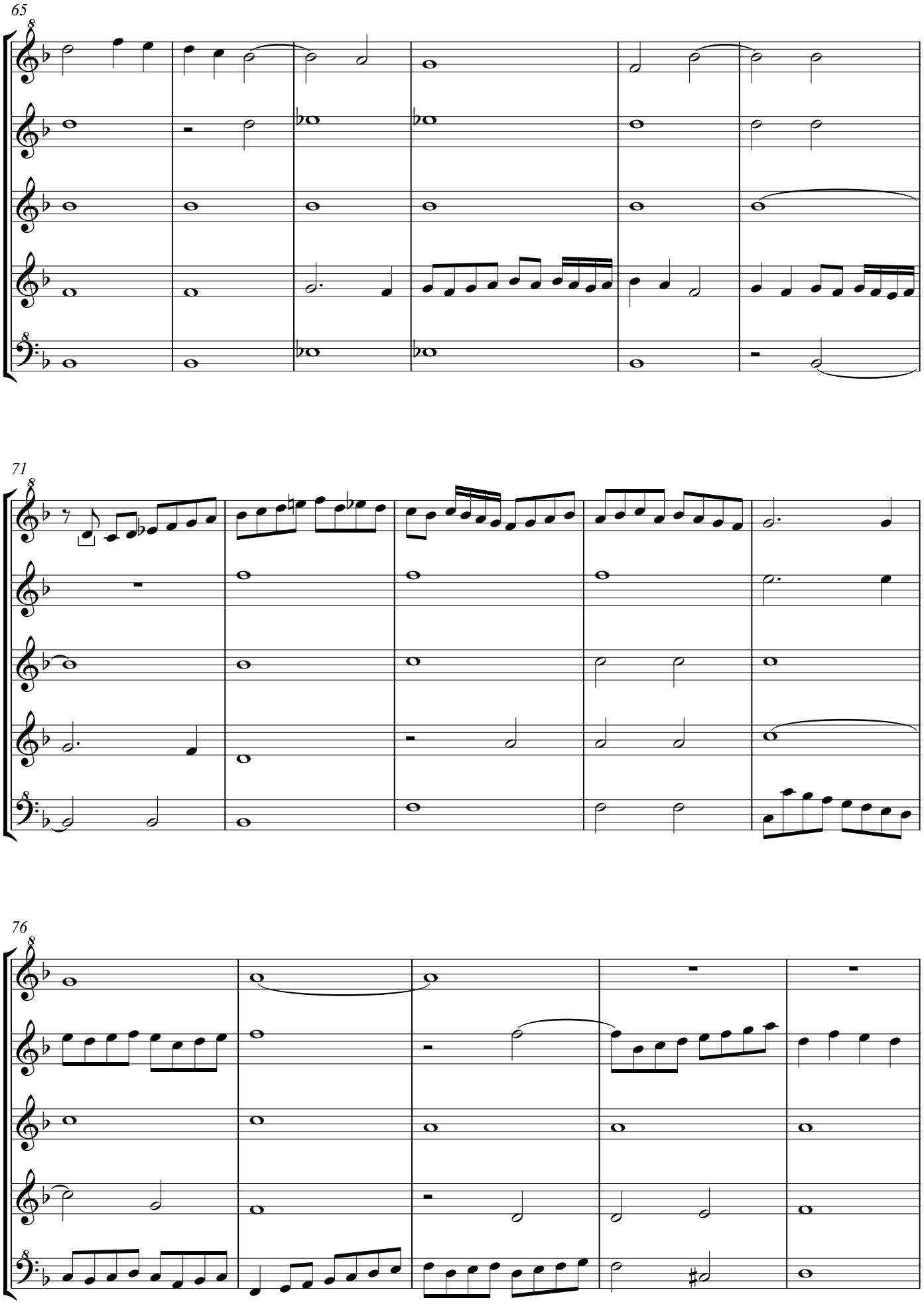
fo.132

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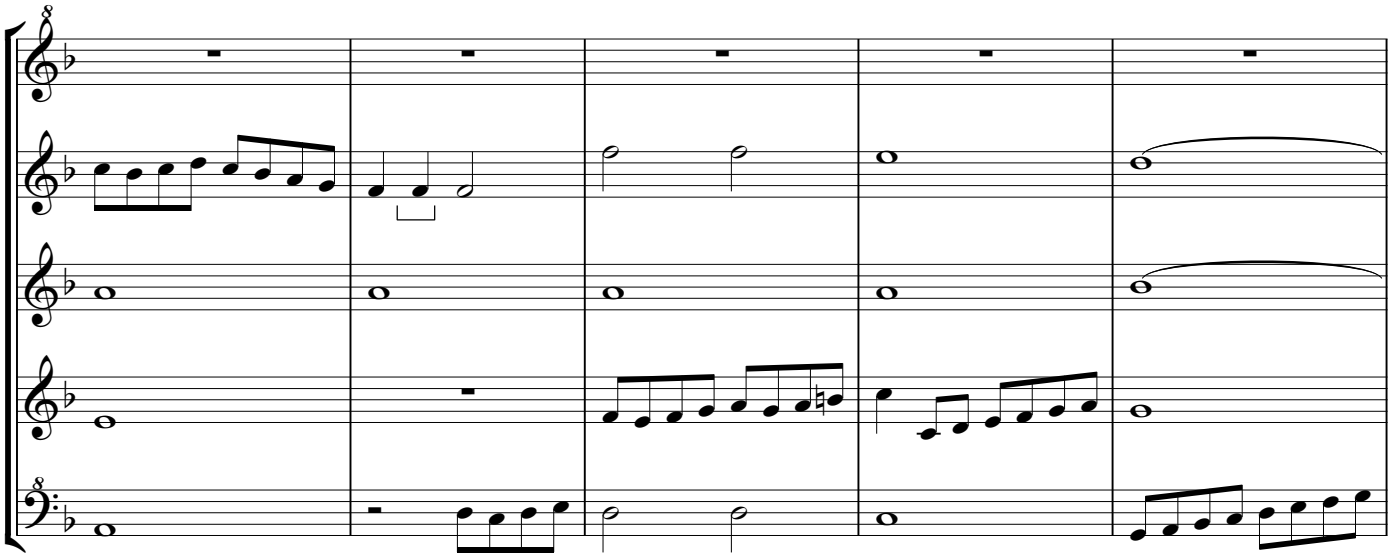
71
76

81



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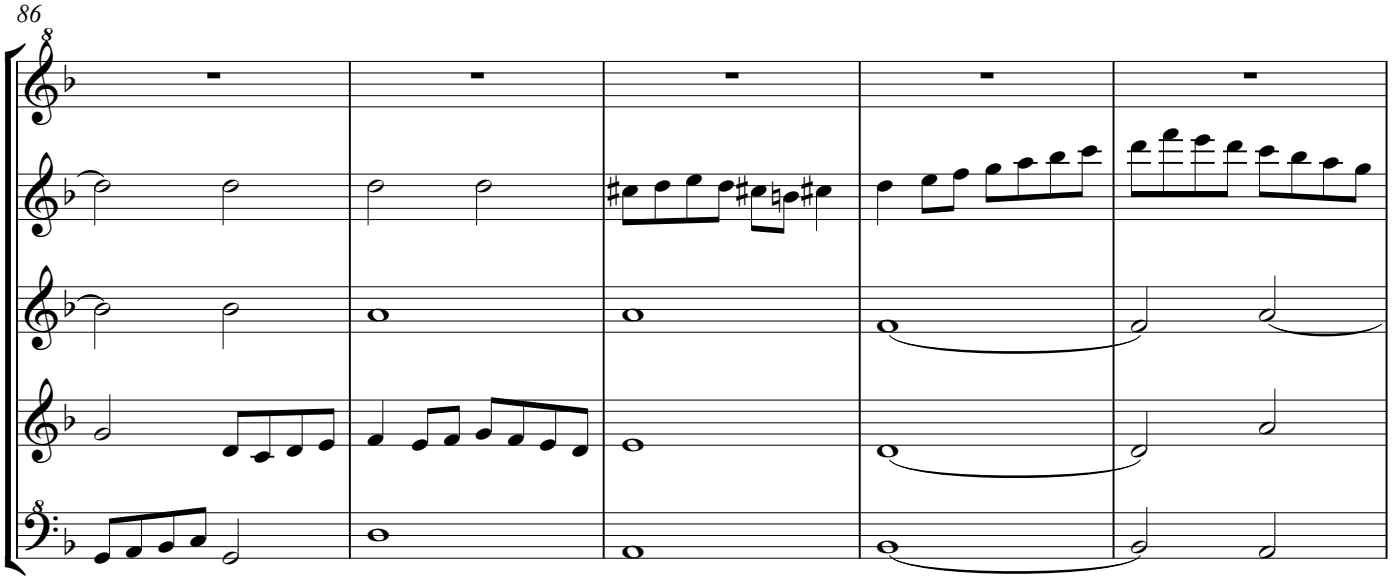
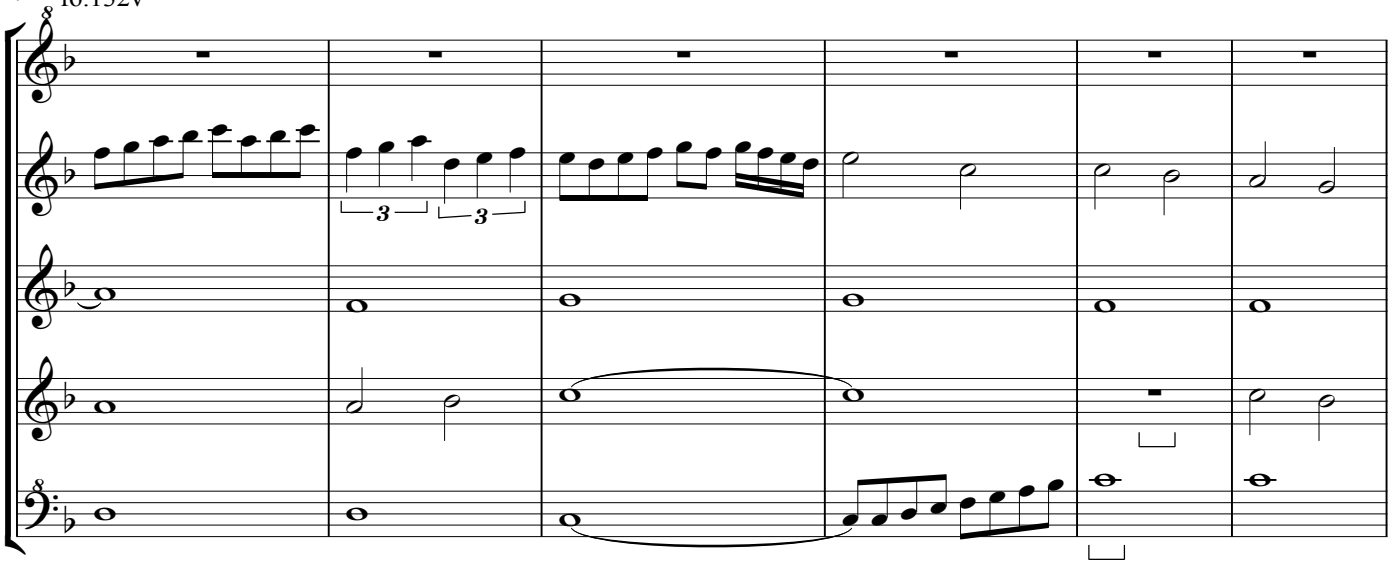
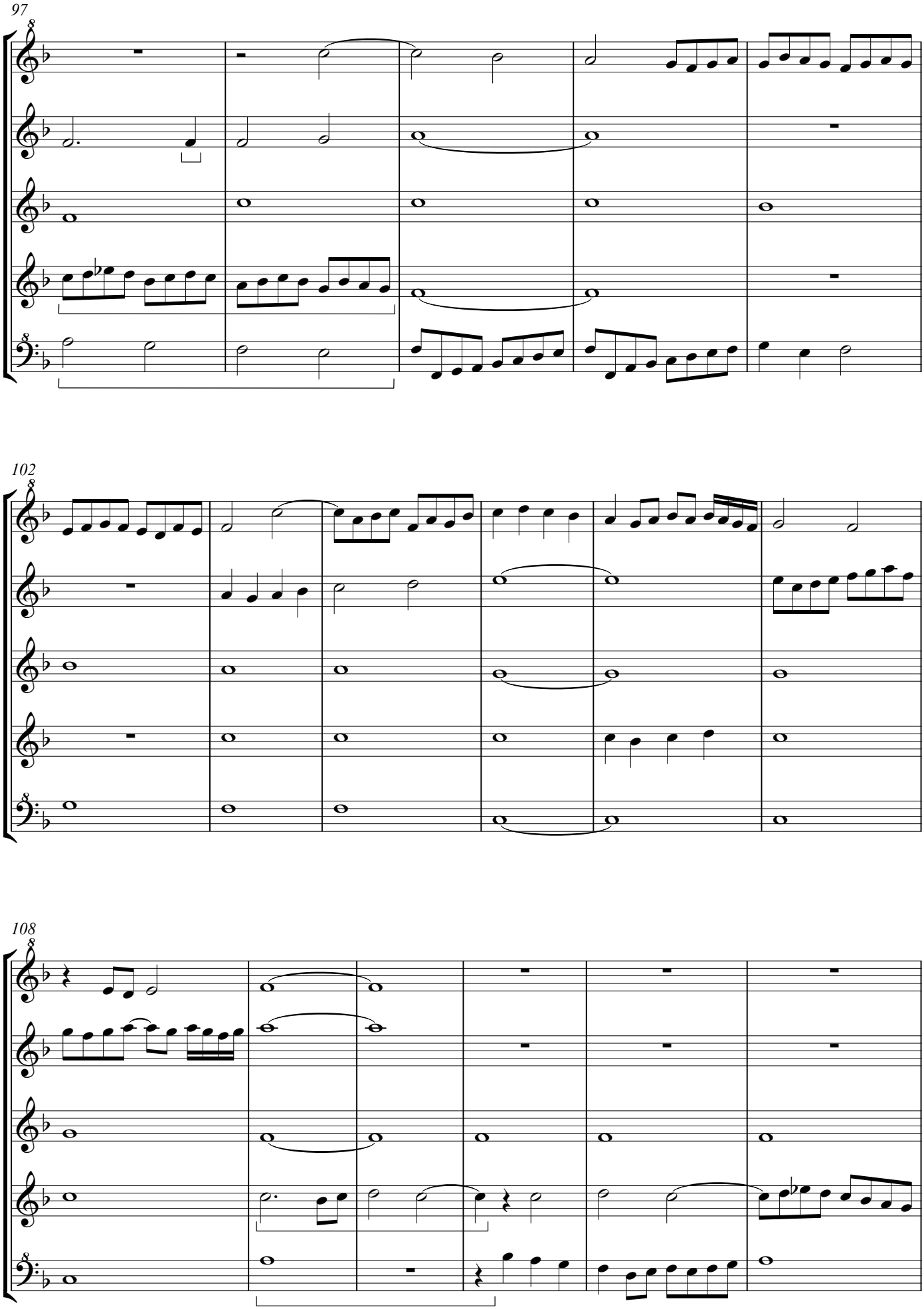


91 fo.132v

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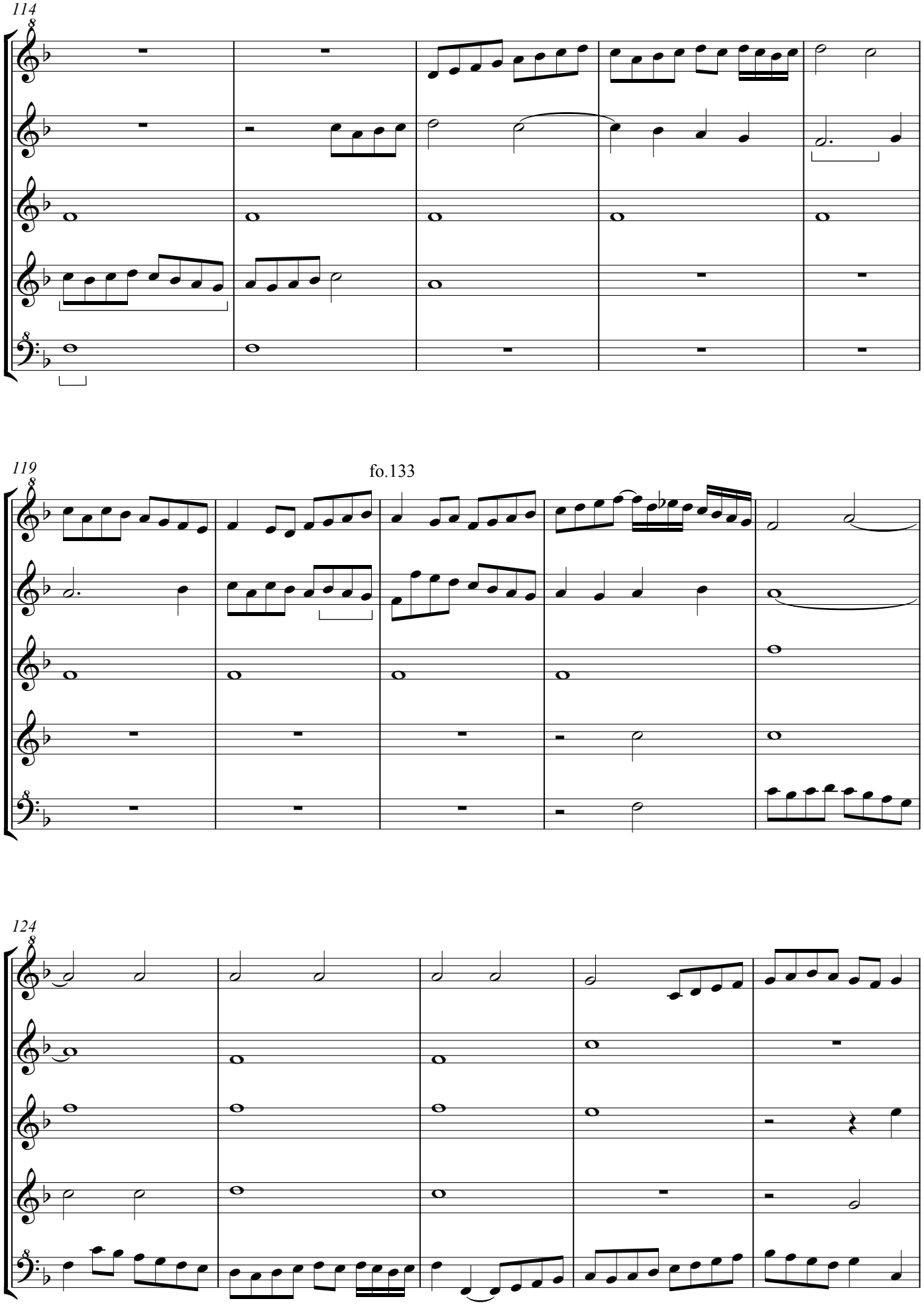
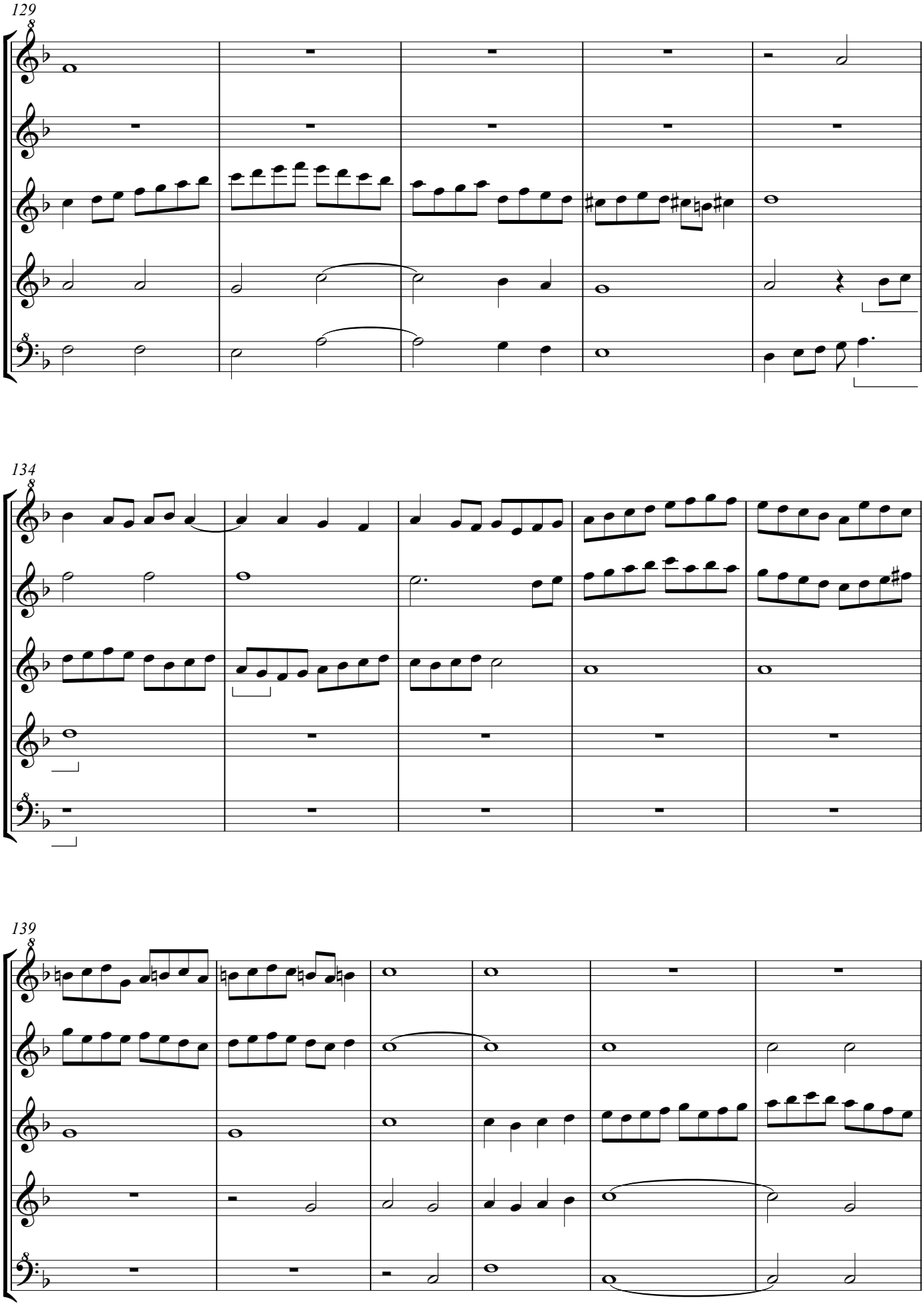
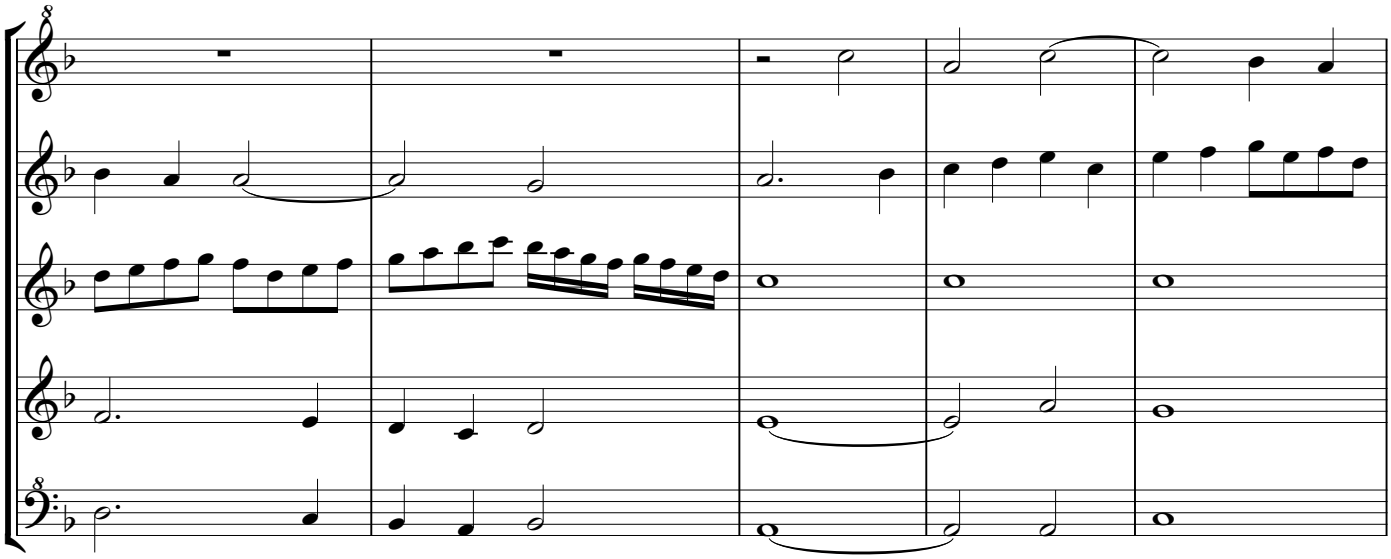
102
108

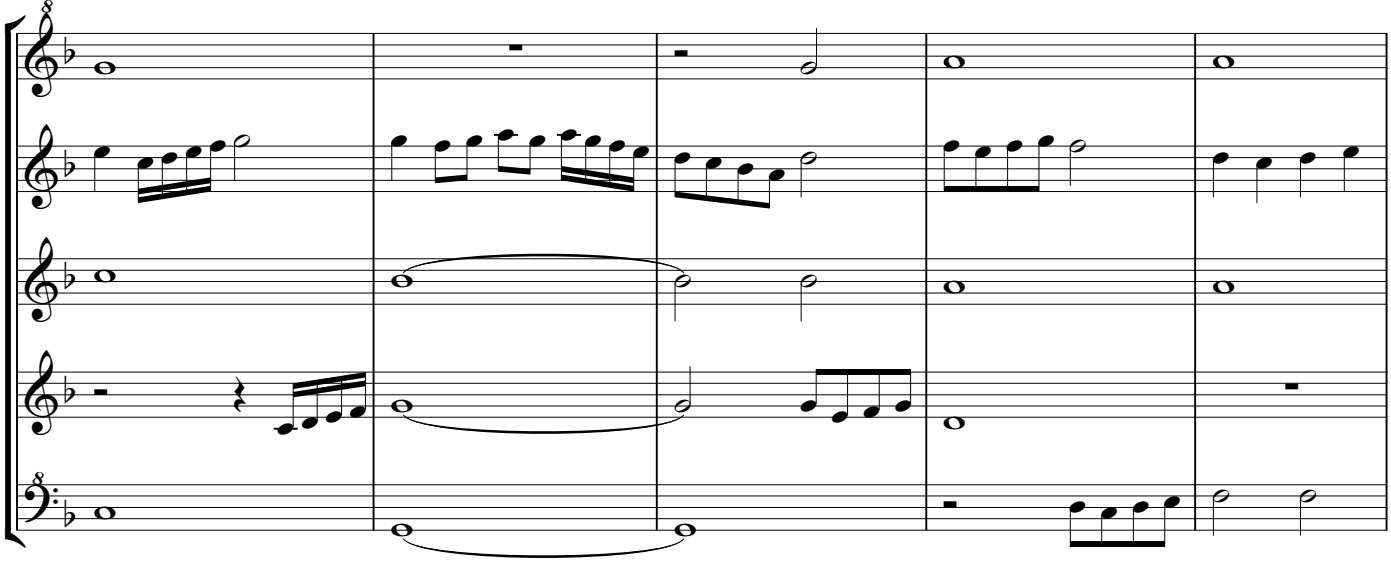

114
119
fo.133
124


129
134
139

145



150 fo.133v.



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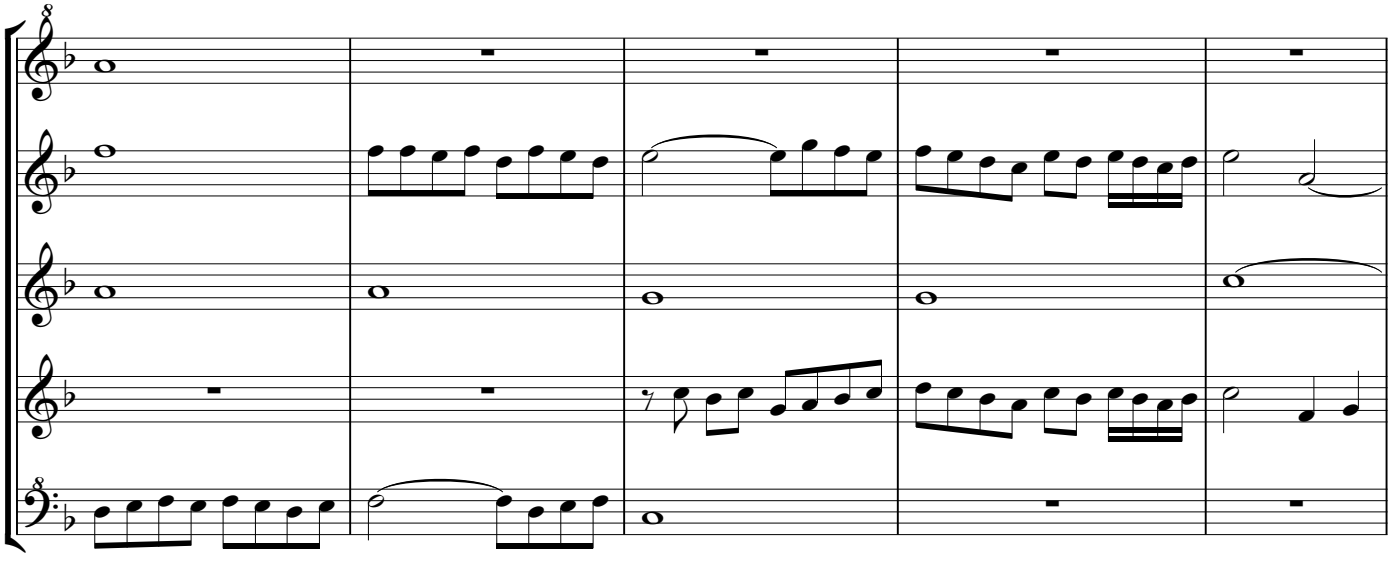
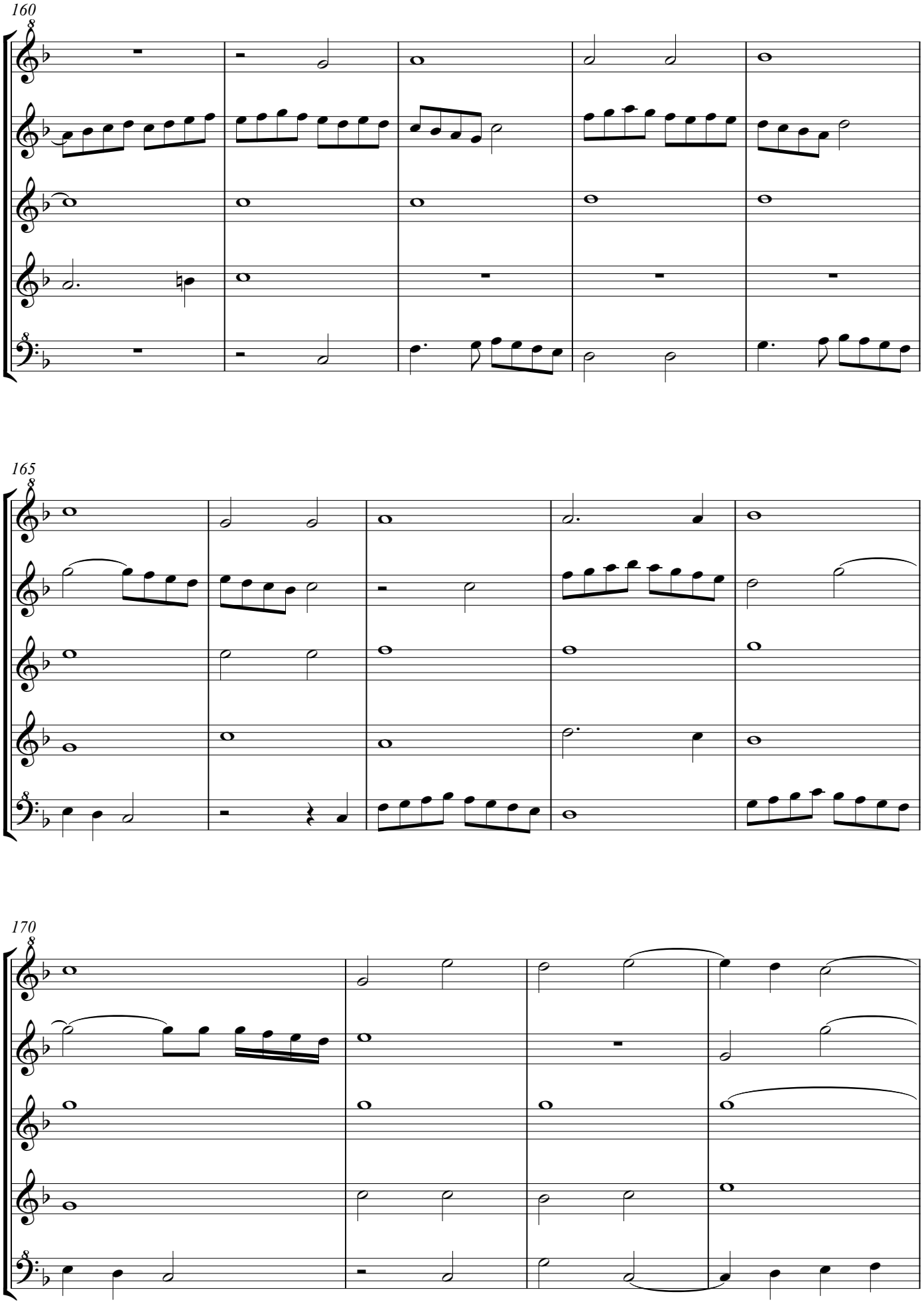
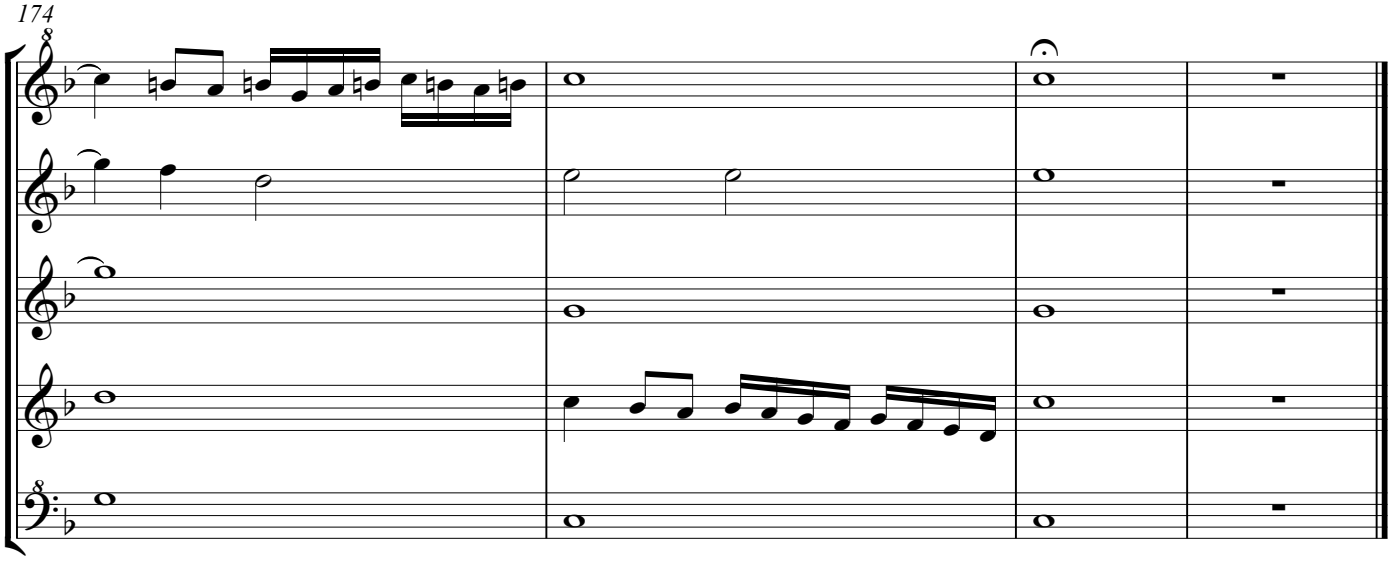



160
165
170



The arrangement has been made from Cabeçon's keyboard piece elsewhere in this site. Josquin's original is in the Chigi codex, included in IMSLP fo. CCXXXIIIv-CCXXXVII, in the pdf format part 6 pdf pages 59-66. Josquin used Binchois's chanson Comme femme as cantus firmus. His parts are: unnamed upper part (superius), Contra, Tenor (cantus firmus),Vacans (meaning: unnamed too), and Bassus. The original clefs are in this order G2, C3, C3, C4 and F3 in the first part, and G2, C3, C2, C4 and F4 in the second part. So they may be high clefs or chiavetti, and in that case Josquin's piece should be performed a fourth down, however, with an extremely low bass voice. The original compass of Cabeçon's voices is as follows: Superius: b-g", Contra: d-f", Tenor: d-f", Vacans (= unnamed): c-e', Bass: F- e' flat. Attribution to recorders at these pitches would result in treble, tenor, tenor, bass and bass, with many, and some unplayable, high notes. I kept the notated pitches and prevented the use of the highest recorder register by changing the attribution to the voices and by changing low notes where that was not possible. The changes are indicated by brackets. Of course everybody is free to make other choices. And you may contact me for an other instrumention of the score.

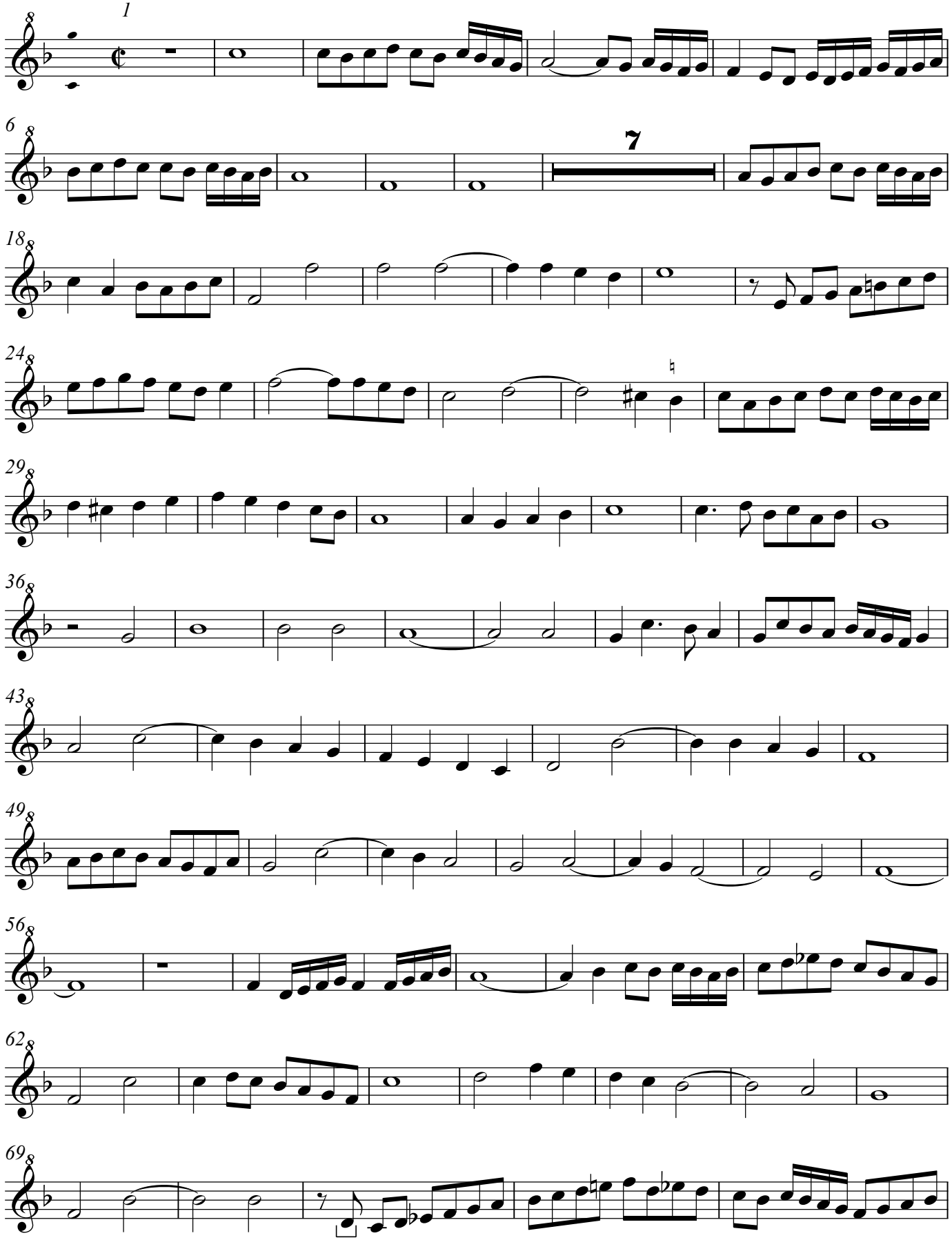
Bar 27 Superius n.3: # not in Josquin, but there are no sharps in bar 29-30 either; after listening to different possibilities I concluded that normalising the sharps would sound very dull, though sharpening bar 27 note 4, the b' flat to b' natural, would be acceptable.
Bar 125 Bassus n.1: d', missing a stroke, pitch confirmed by Josquin's original;
Bar 168 Bassus n.1: d', missing a stroke, pitch confirmed by Josquin's original.
Bar 177 This blank bar is Cabeçon's.

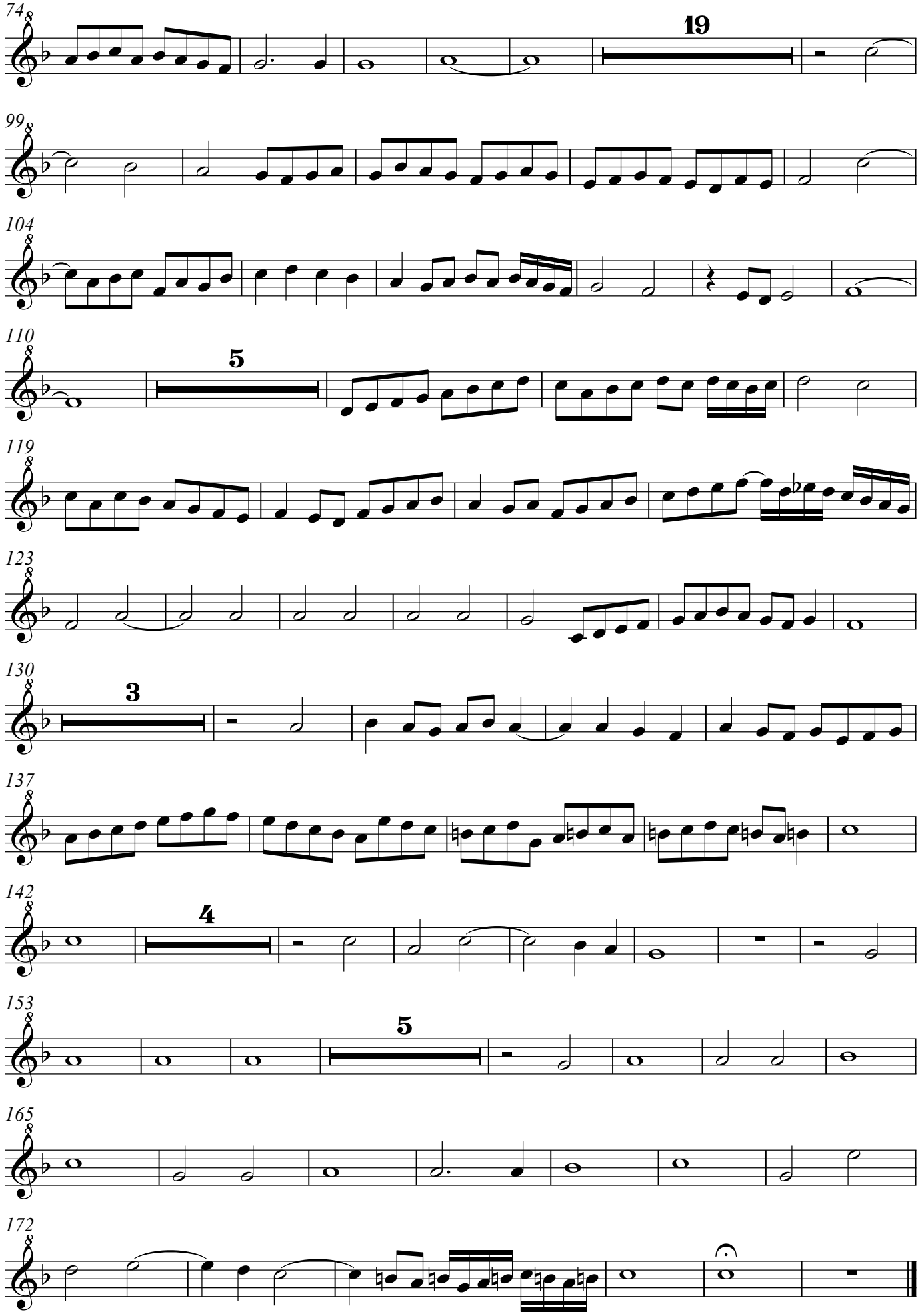
Stabat mater dolorosa. Iusquin con differente glosa

Fo. 131 Josquin Desprez, Stabat mater dolorosa, first part,
with different diminutions

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Descant Recorder Superius

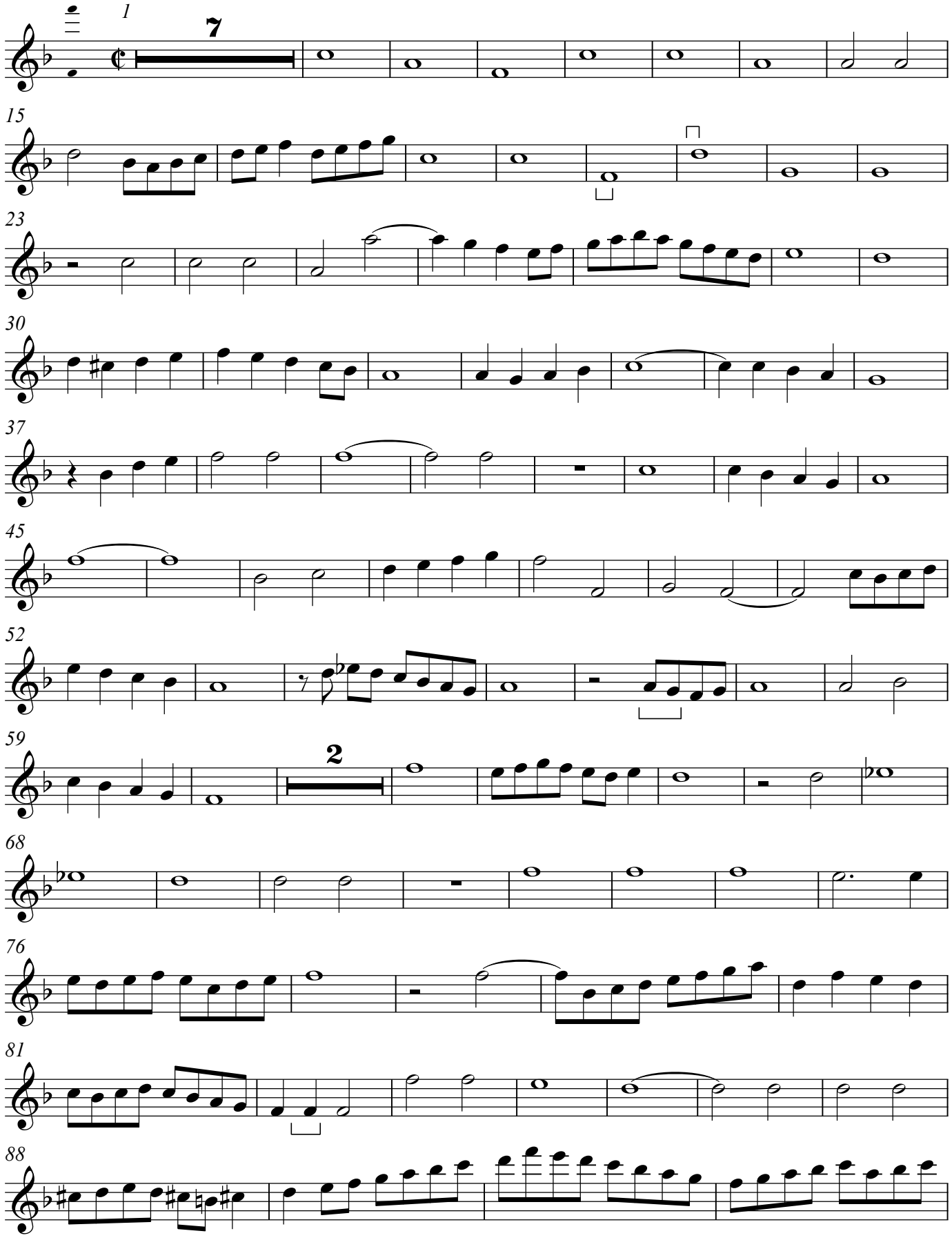


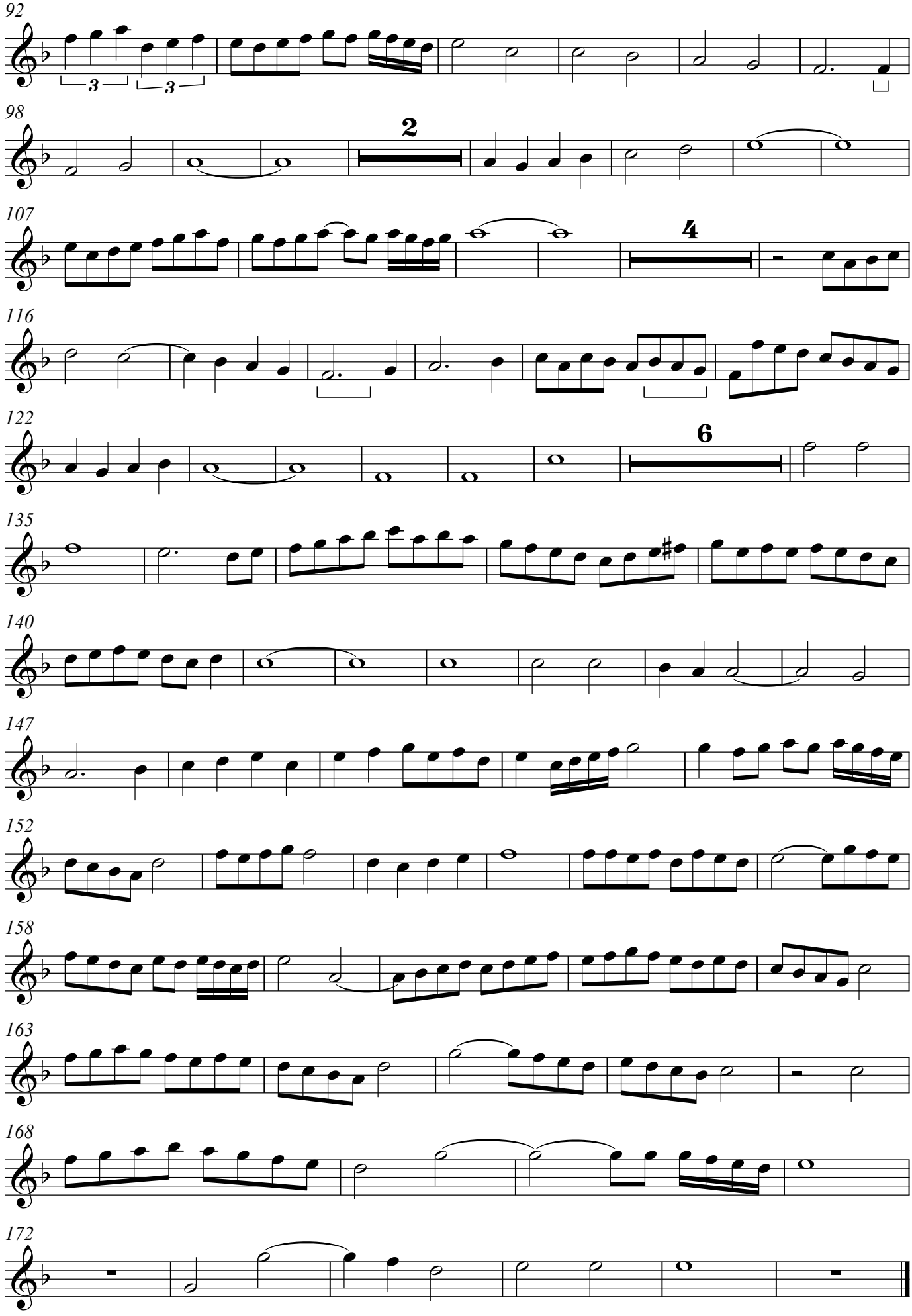

74
19
99
104
110
5
119
123
130
3
137
142
4
153
5
165
172

Stabat mater dolorosa. Iusquin con differente glosa

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble Recorder Contra



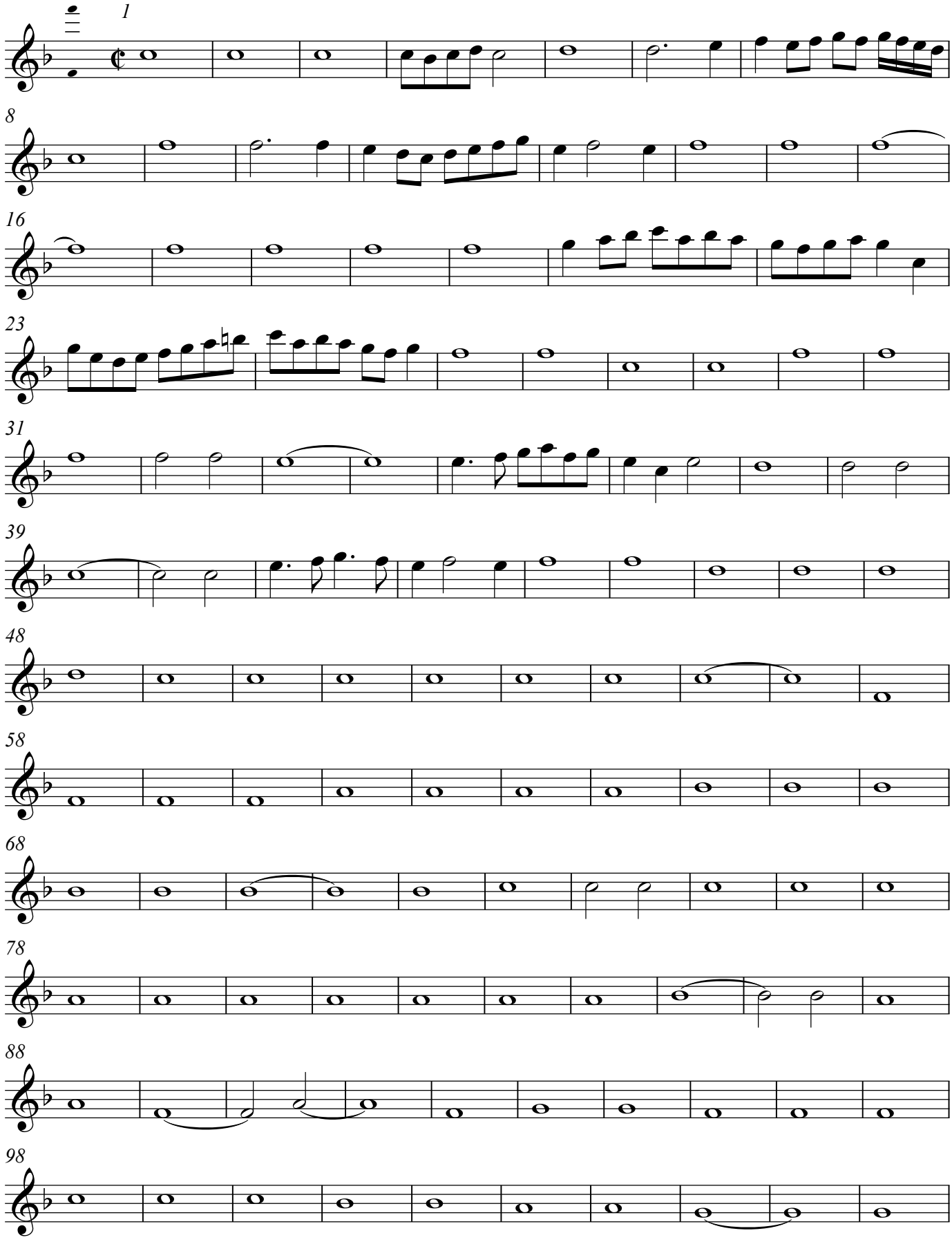

92
98
2
107
4
116
122
6
135
140
147
152
158
163
168
172

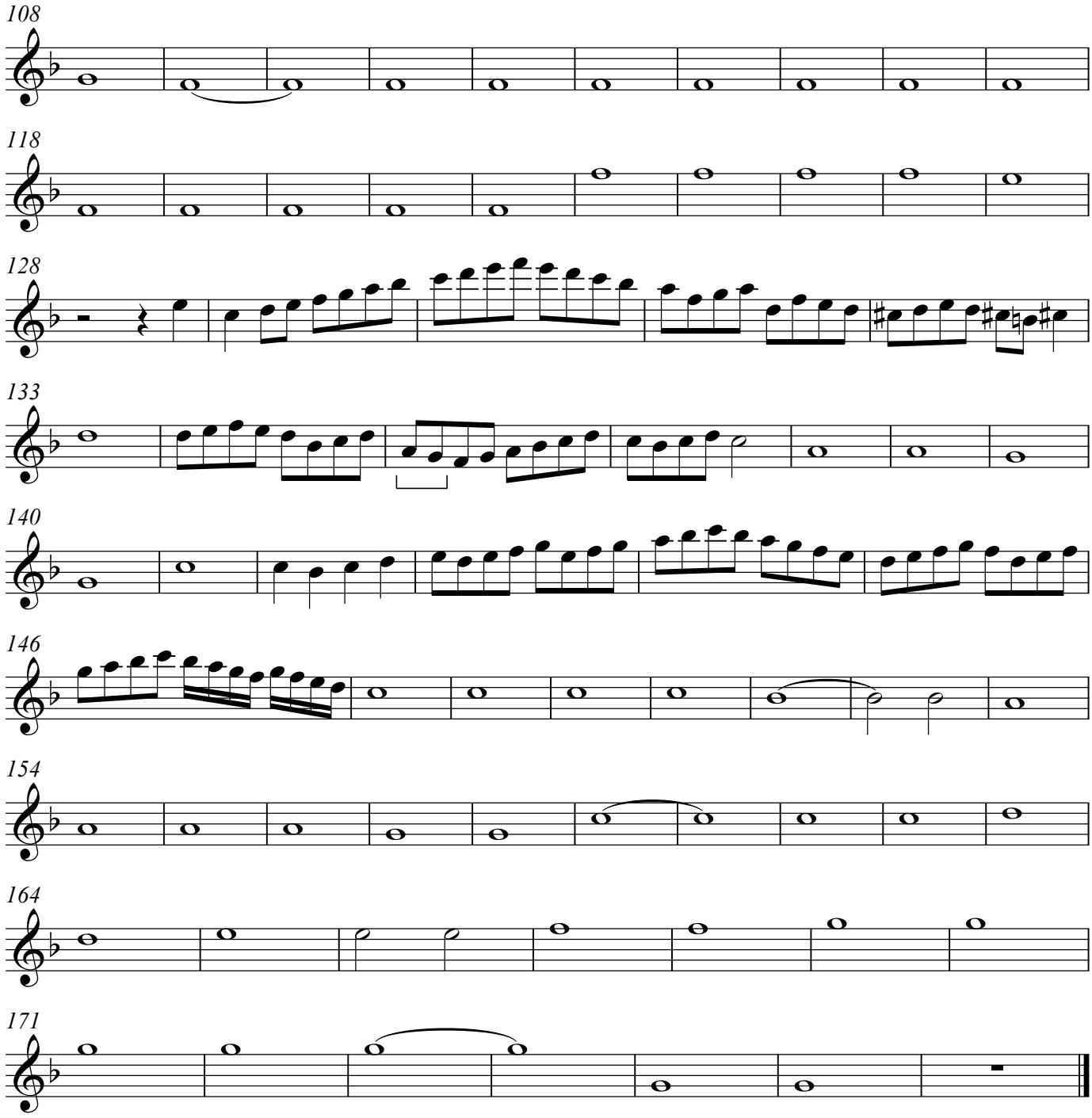
Stabat mater dolorosa. Iusquin con differente glosa

Fo. 131 Josquin Desprez, Stabat mater dolorosa, first part,
with different diminutions

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble Recorder Tenor



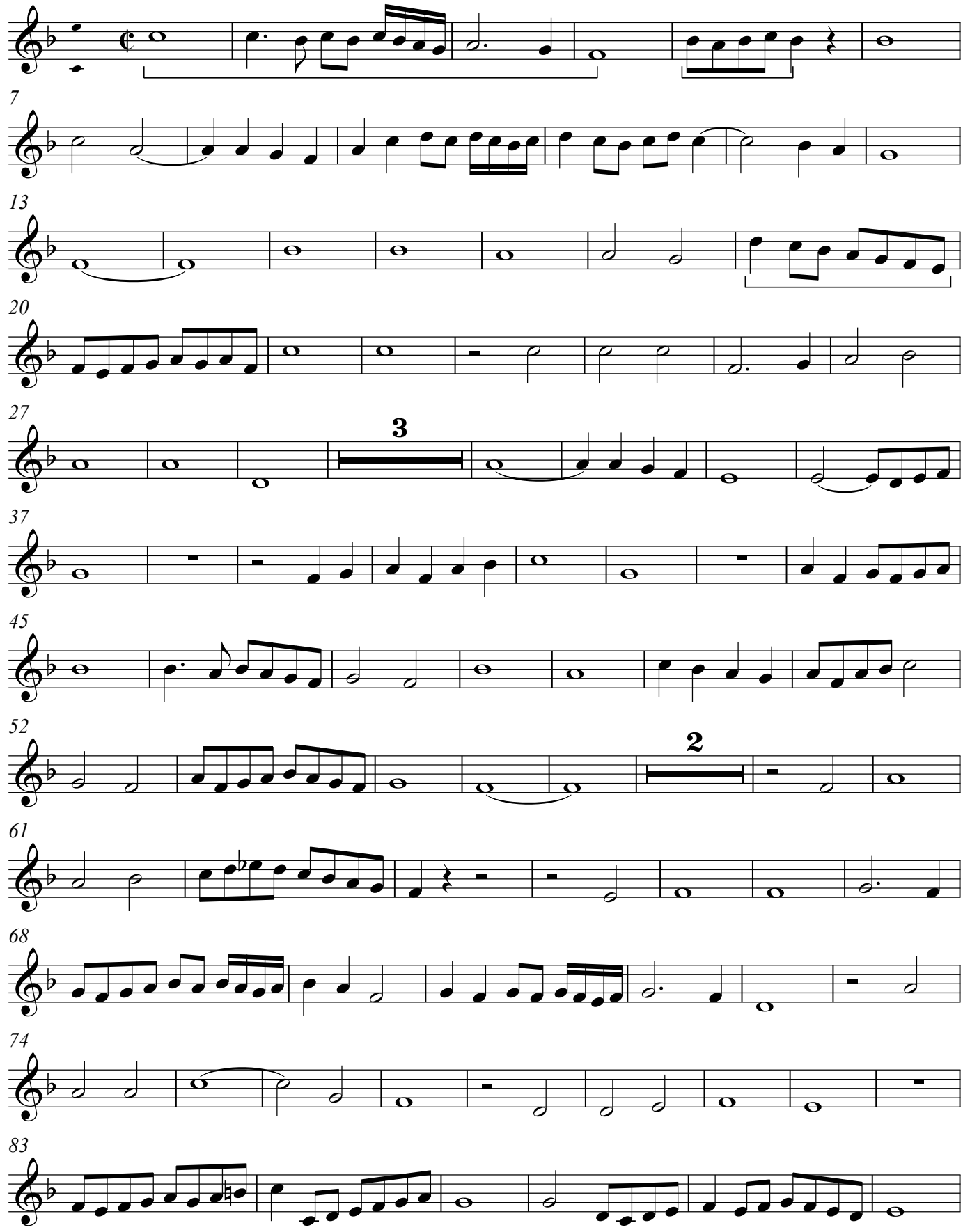

108
118
128
133
140
146
154
164
171

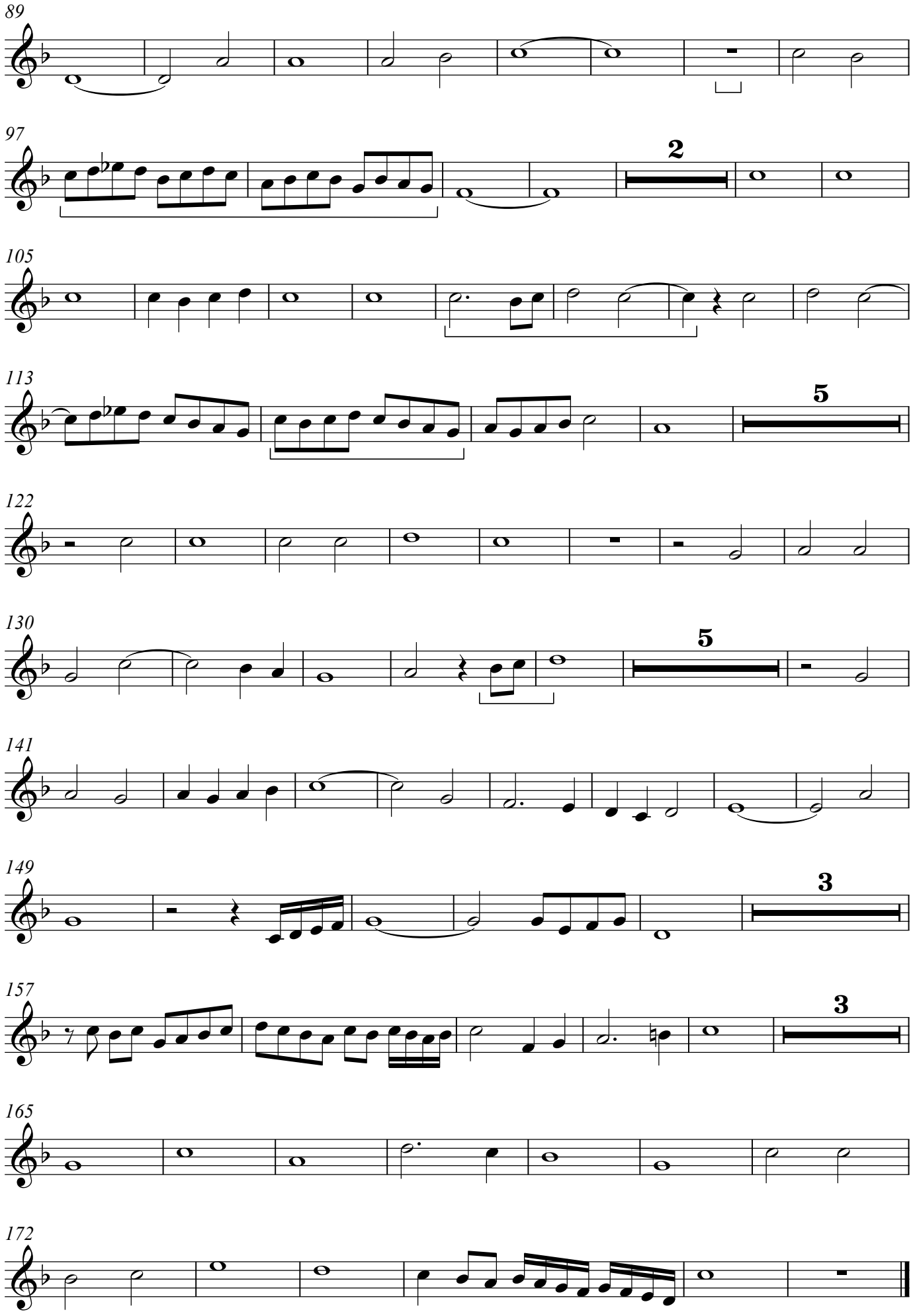
Stabat mater dolorosa. Iusquin con differente glosa

Fo. 131 Josquin Desprez, Stabat mater dolorosa, first part,
with different diminutions

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Tenor Recorder Vacans

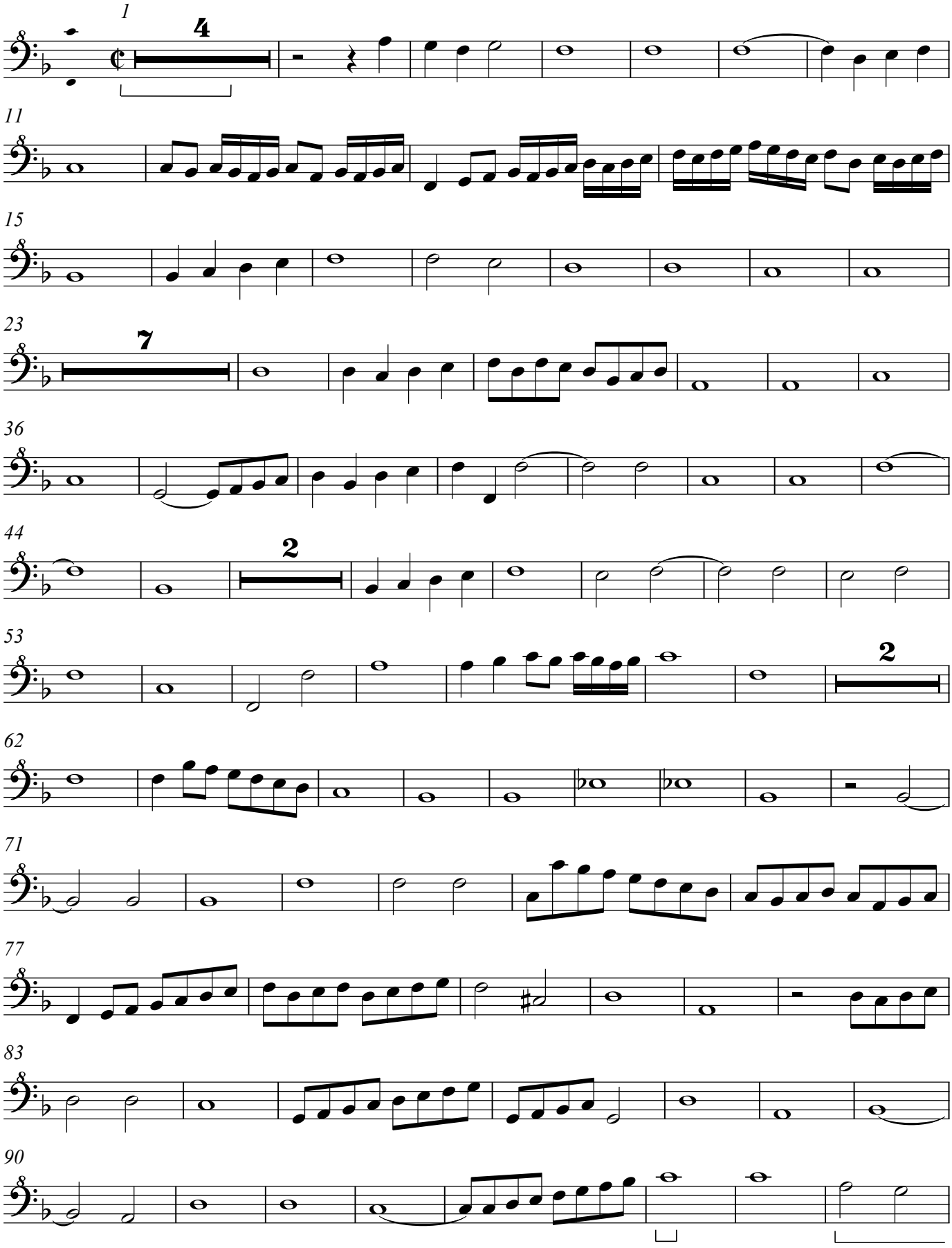


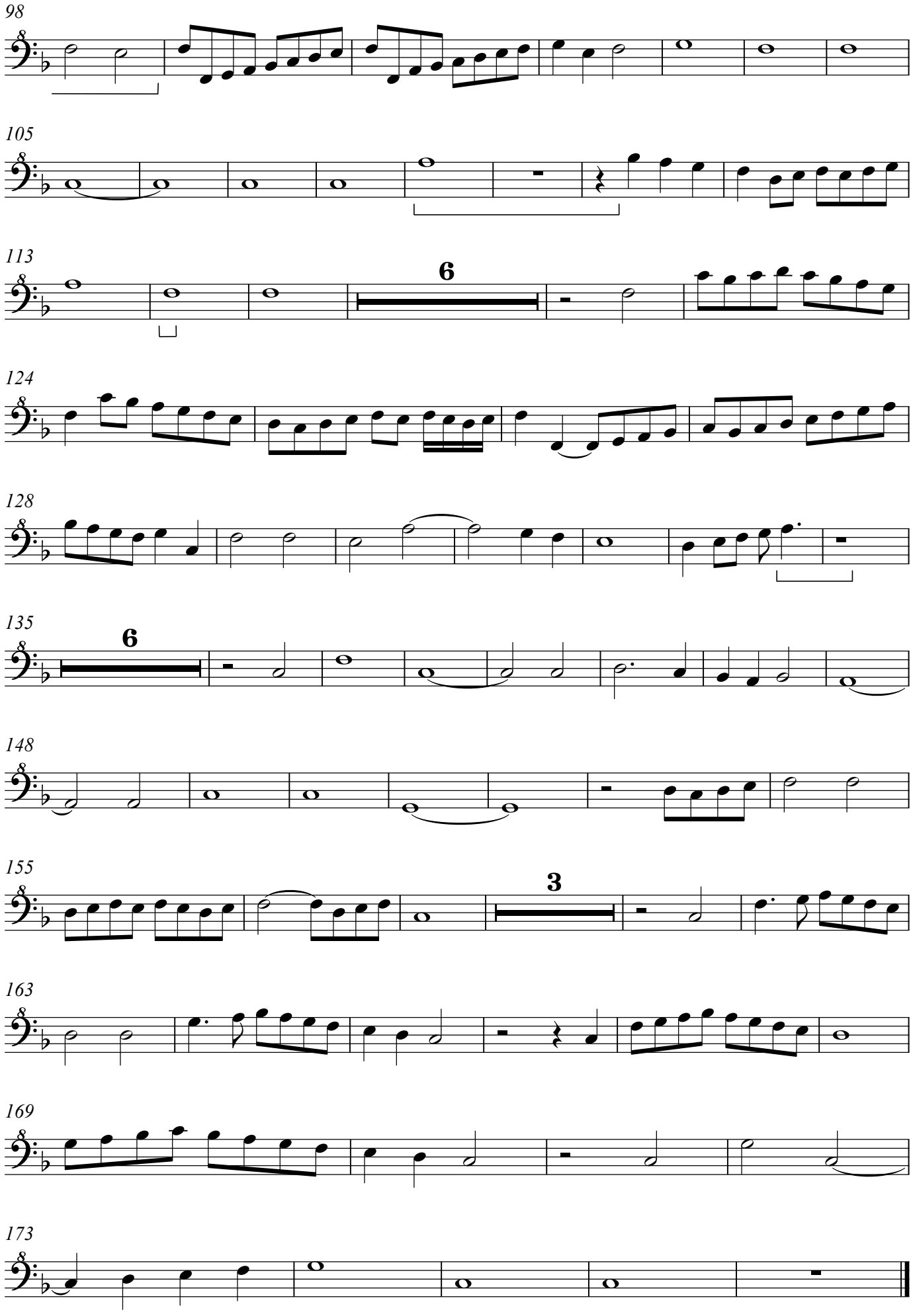

89
97
2
105
113
5
122
130
5
141
149
3
157
3
165
172

Stabat mater dolorosa. Iusquin con differente glosa

Bass Recorder Bassus

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

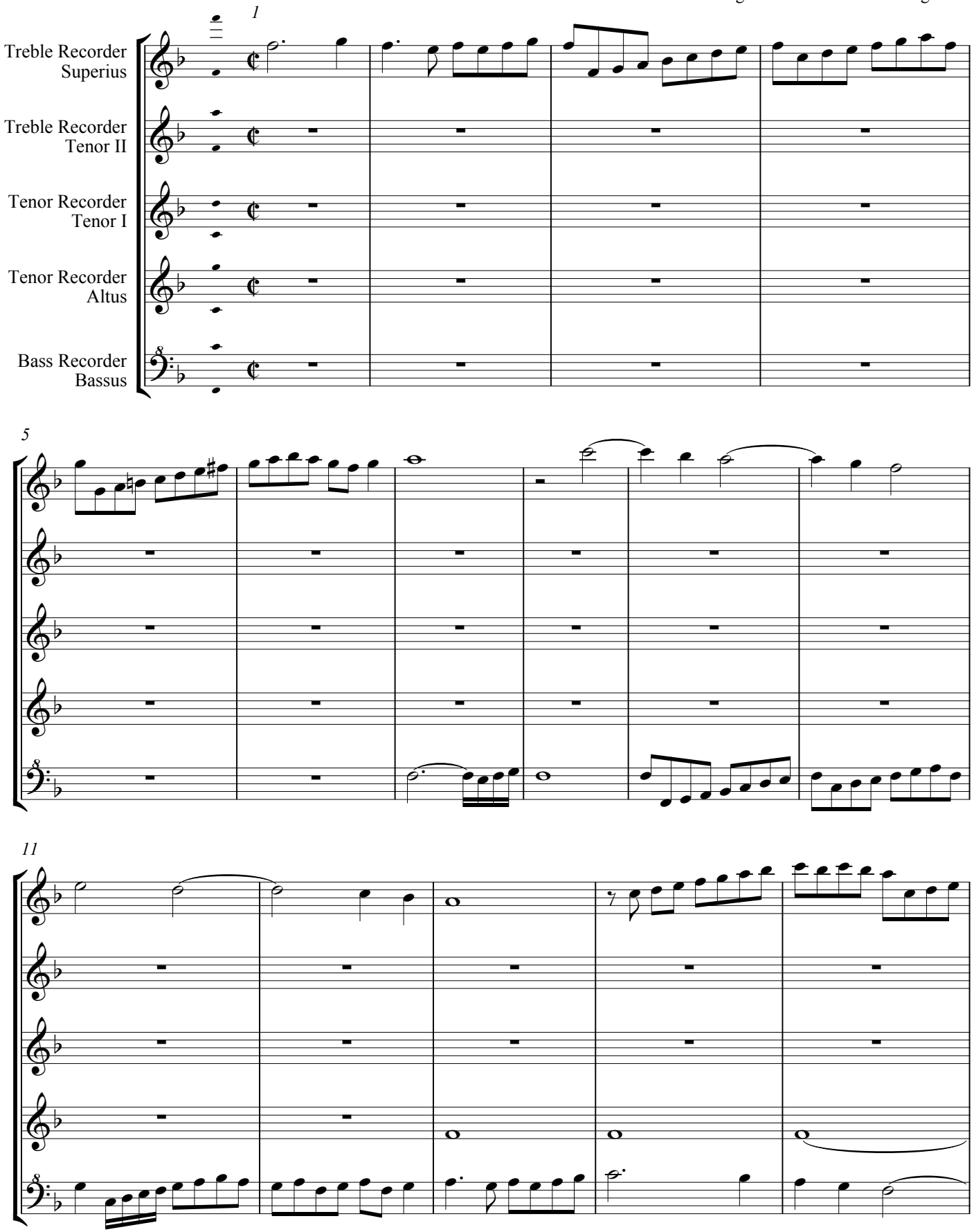



98
105
113
6
124
128
135
6
148
155
3
163
169
173

Inviolata. Iusquin, con diferente glosa

Fo. 134. Inviolata, integra et casta es, Josquin Desprez, with different diminutions, first part

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



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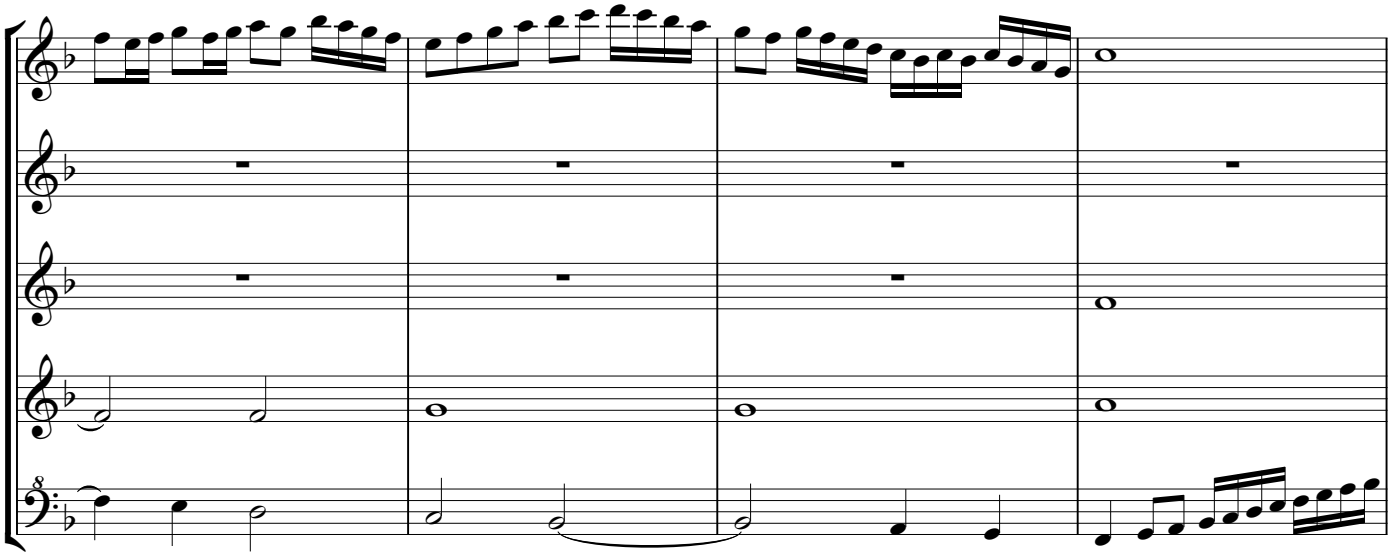

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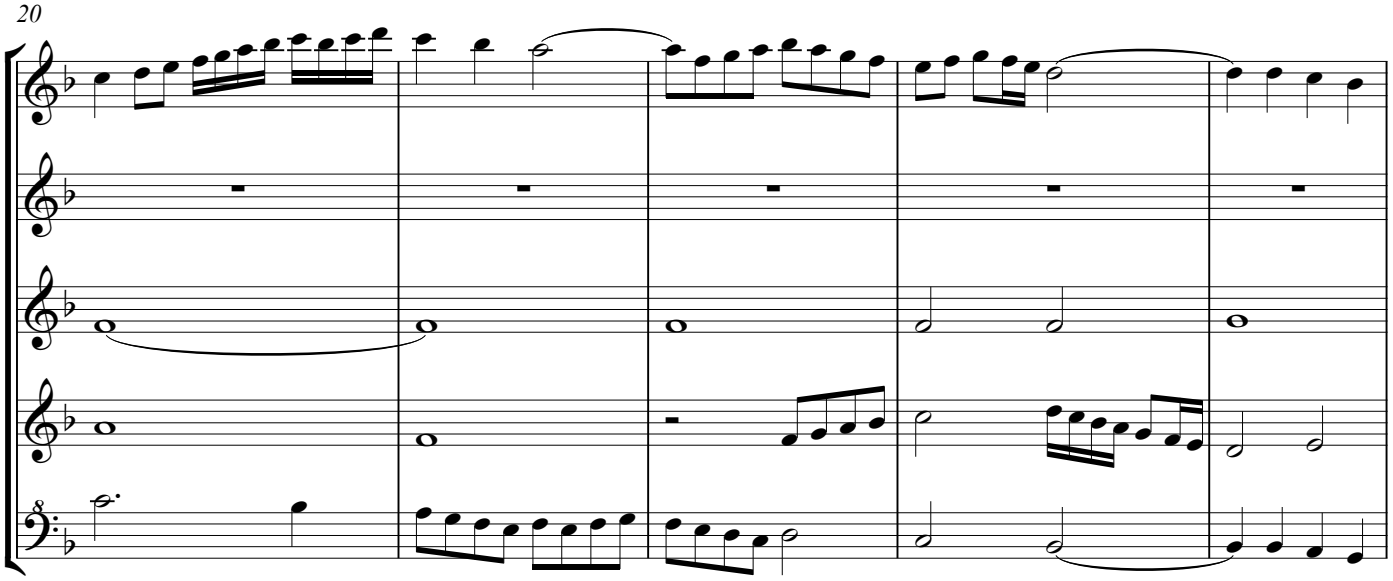

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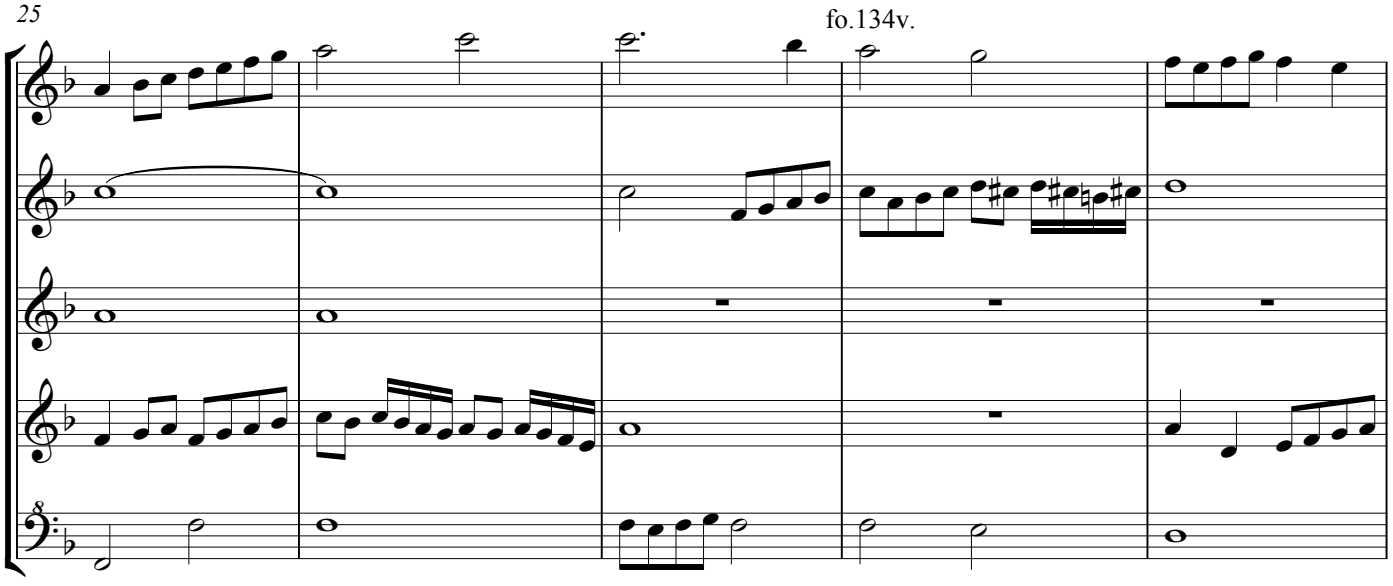
fo.134v.



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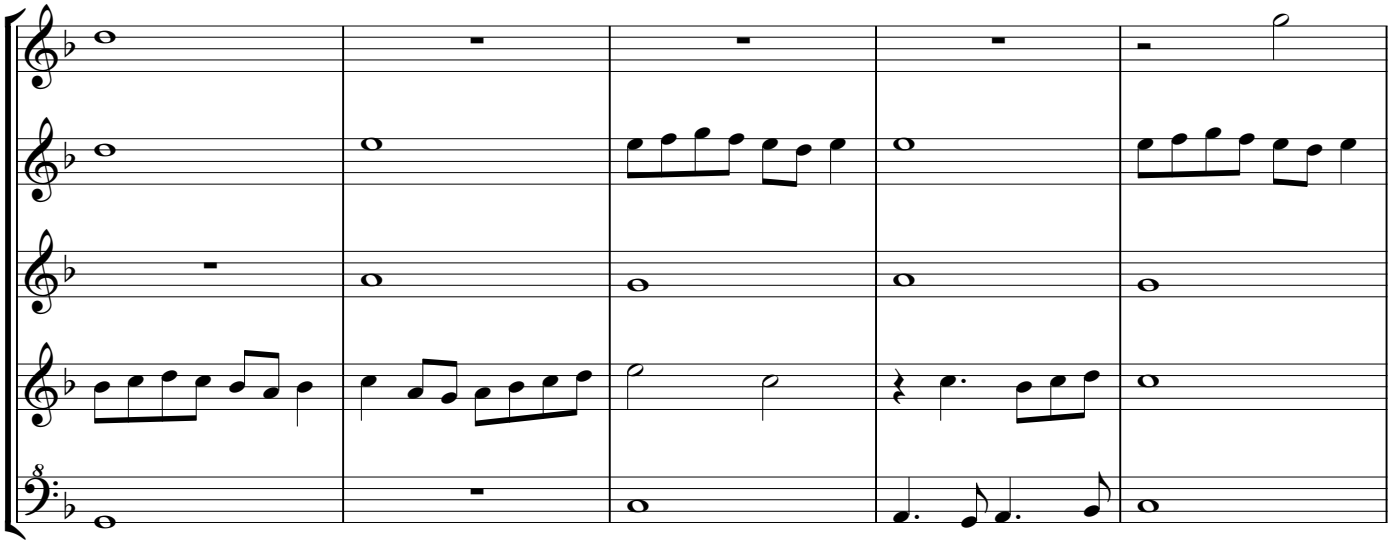

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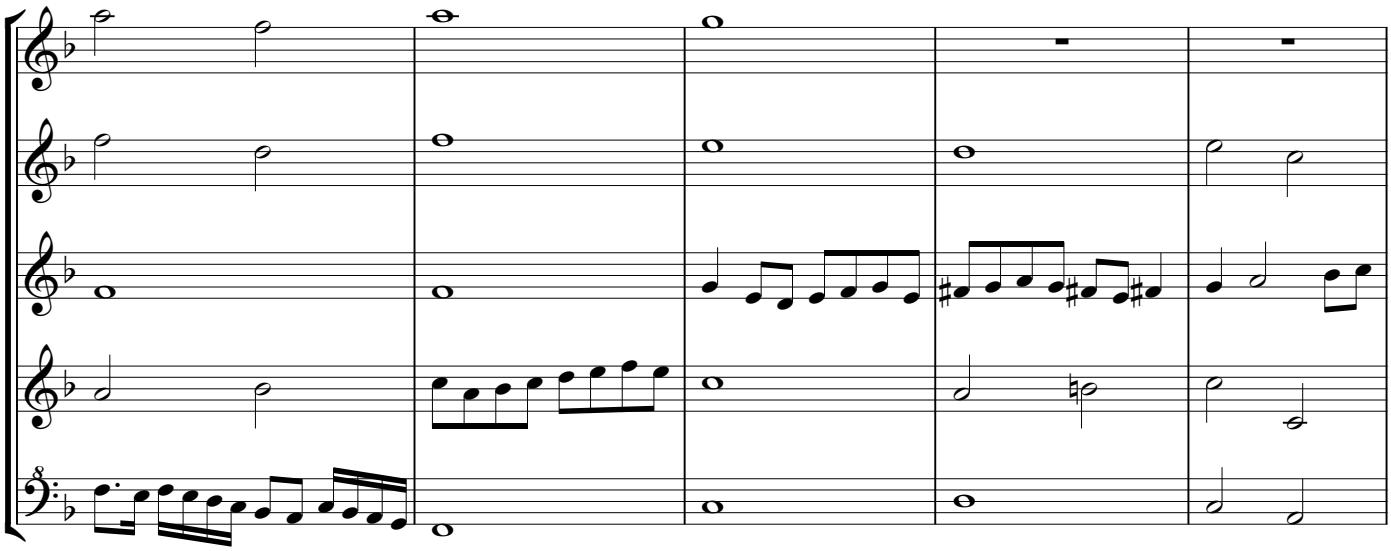

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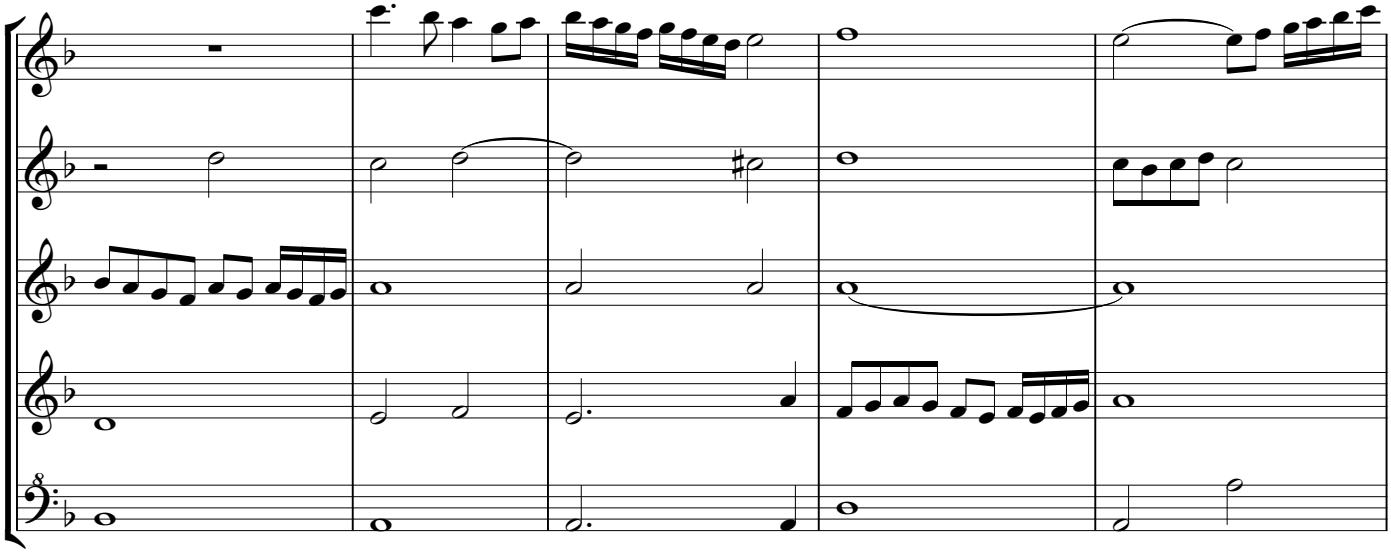

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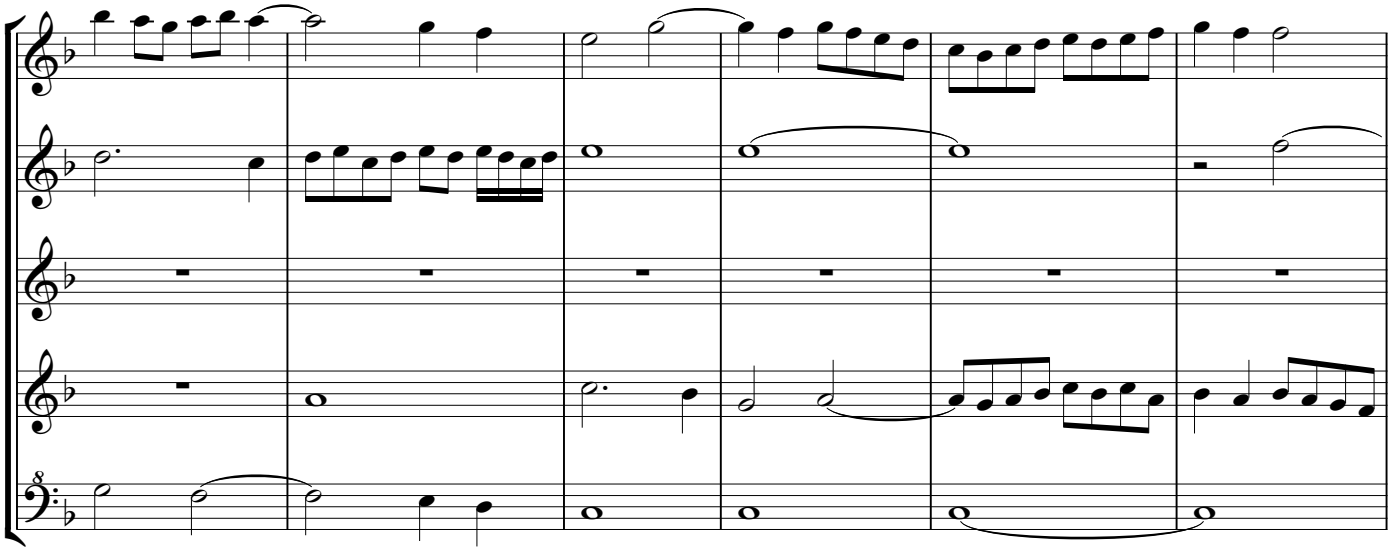

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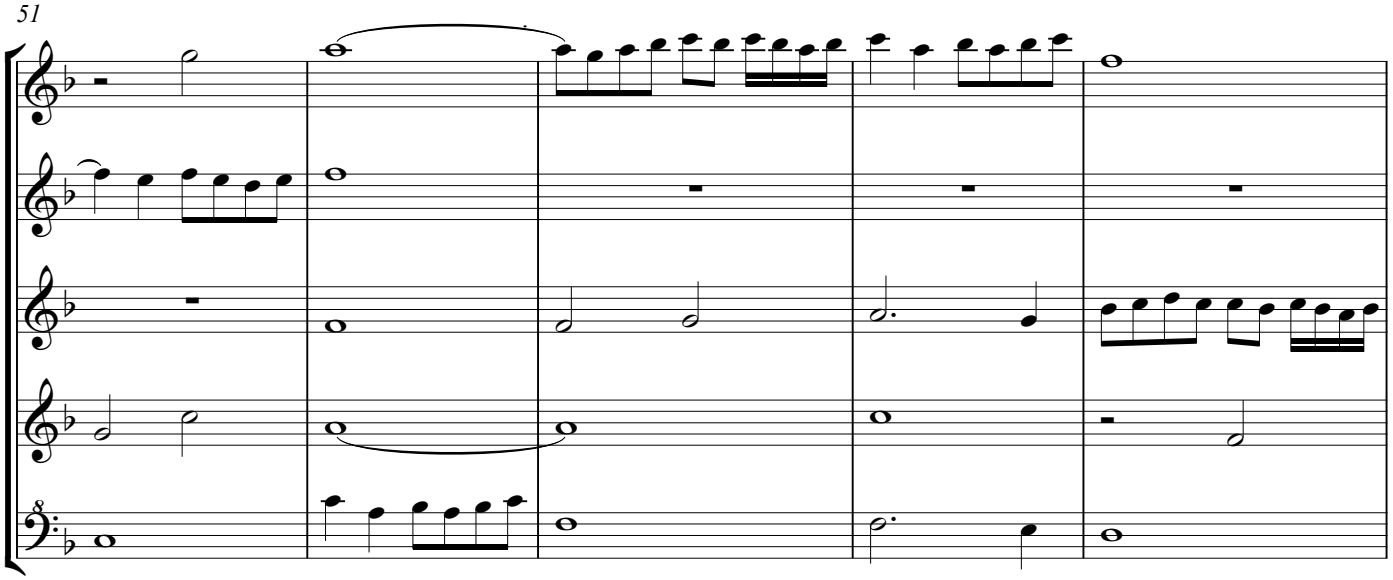
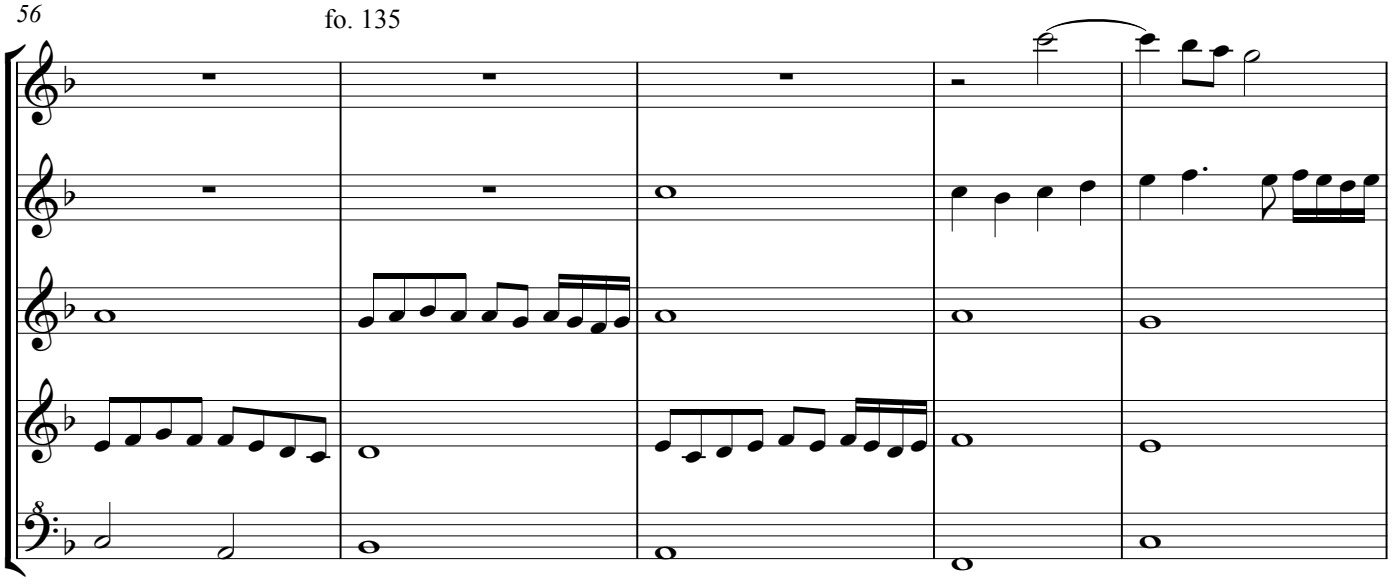
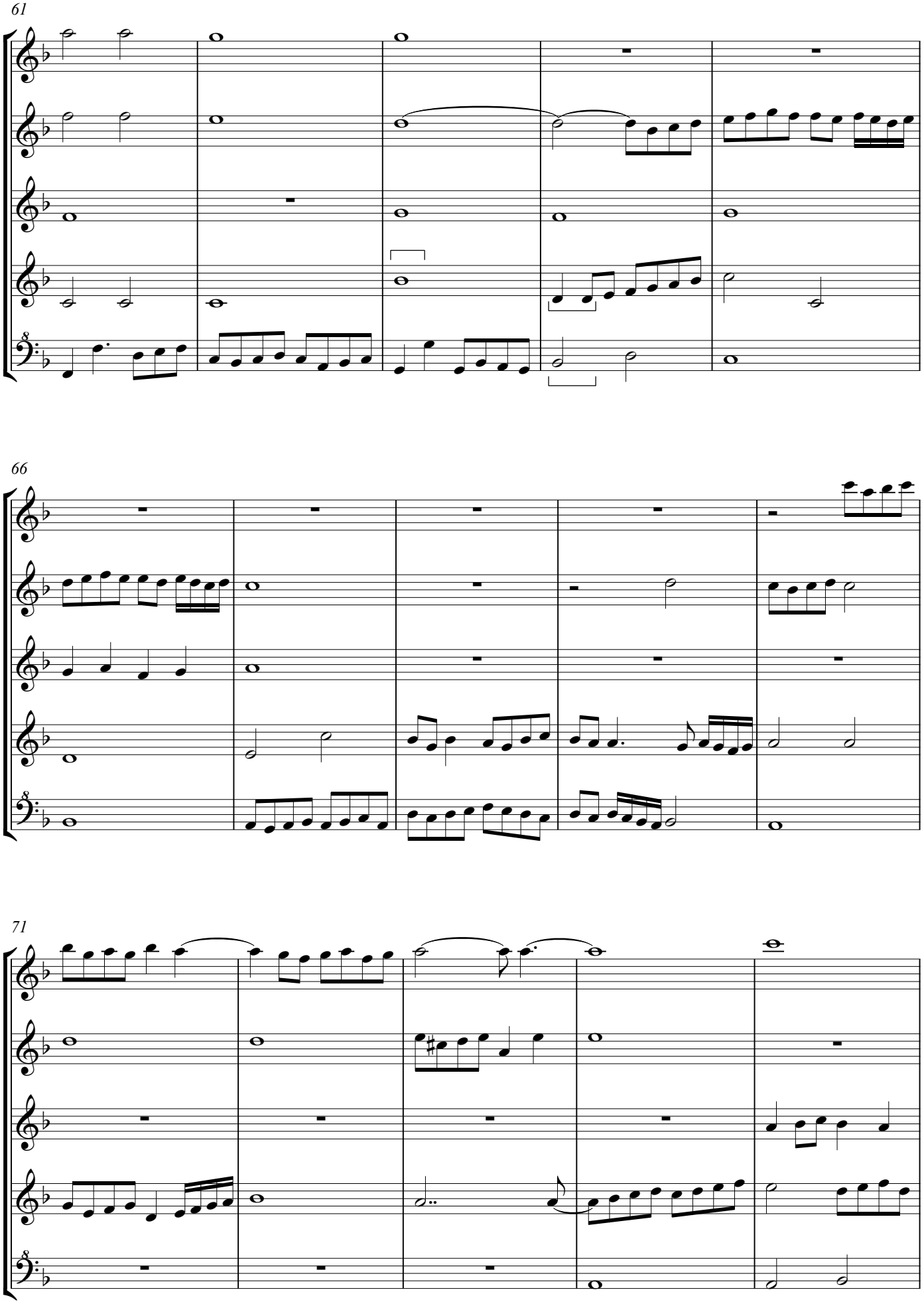


56

fo. 135

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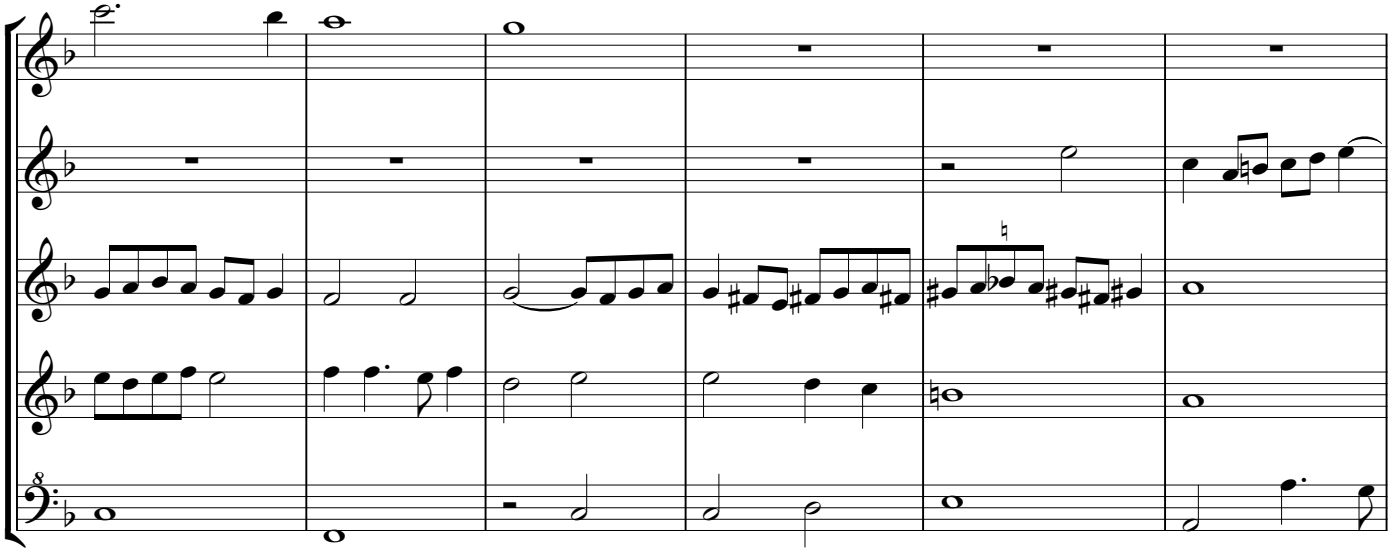
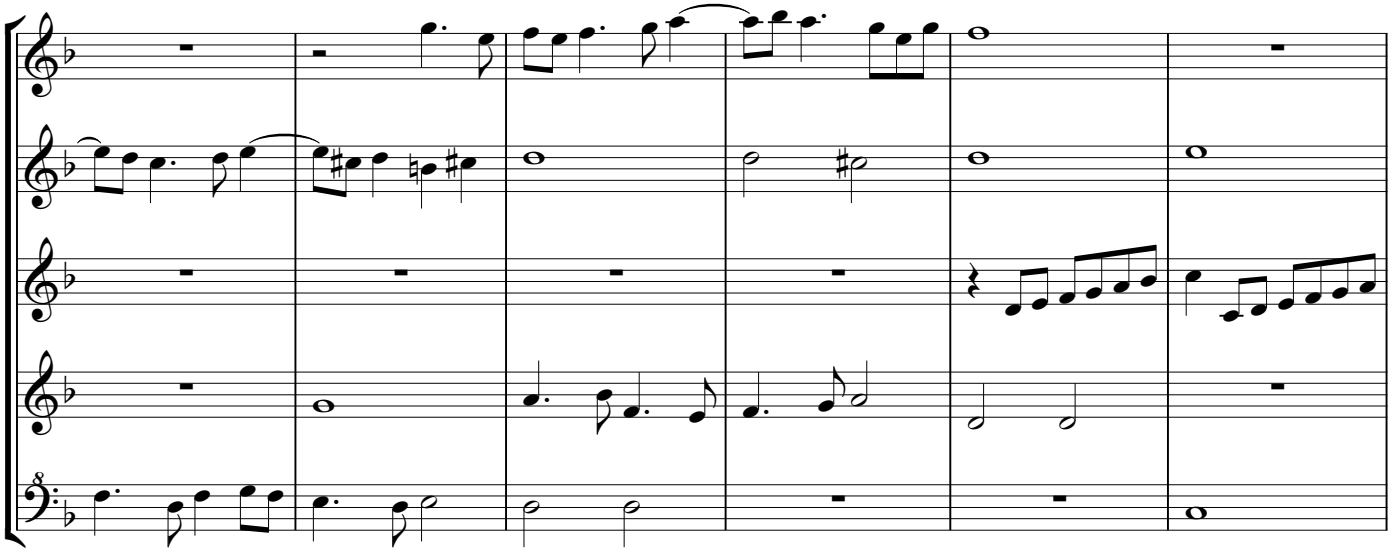
66
71

76



82

fo.135v.



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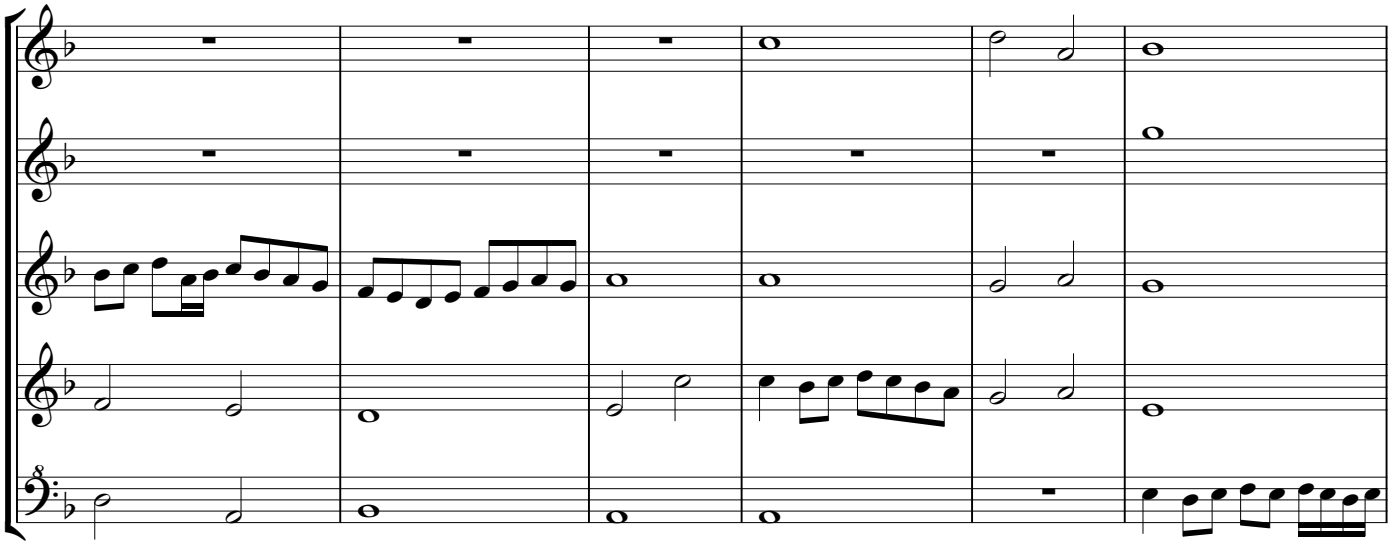

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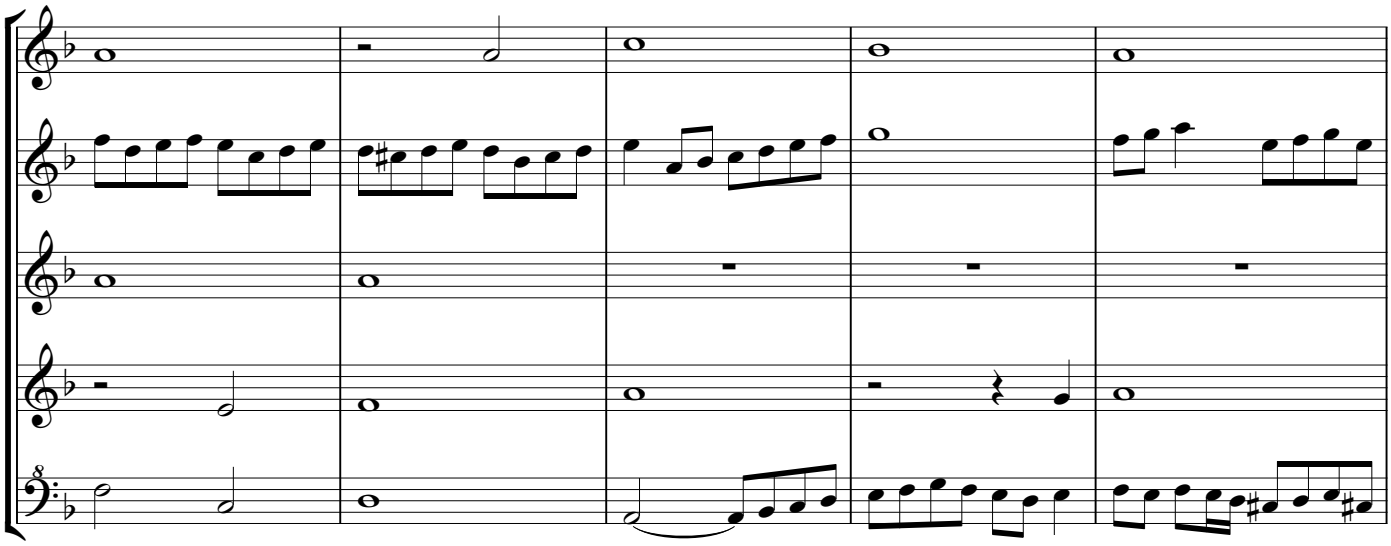

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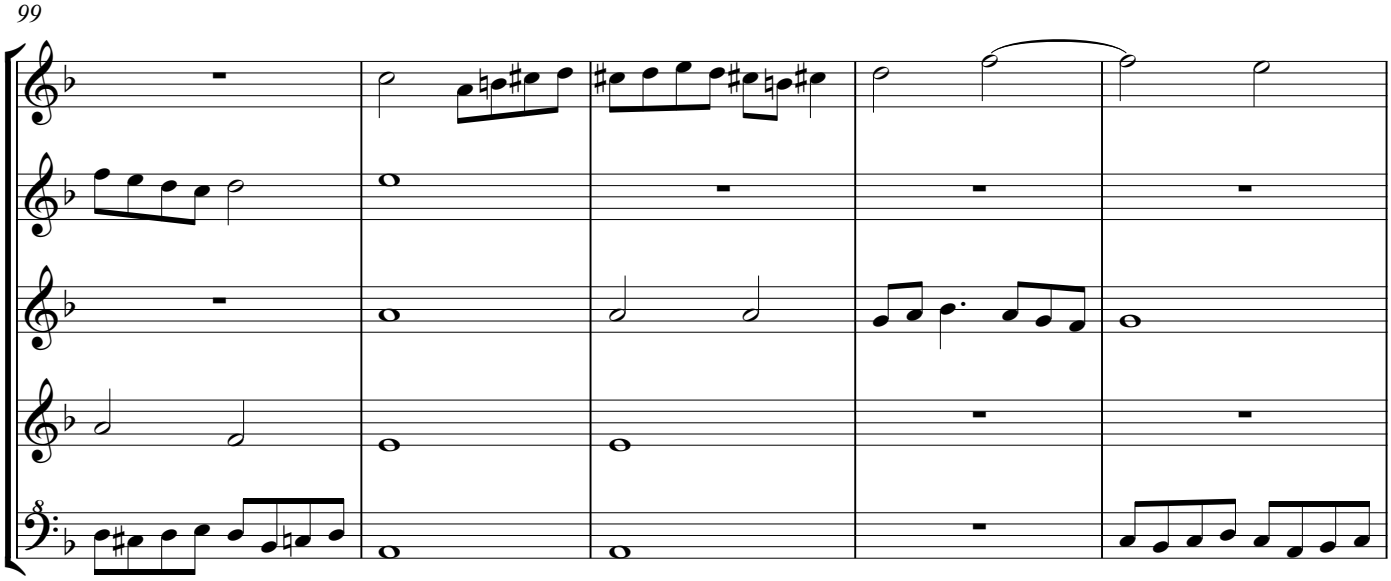

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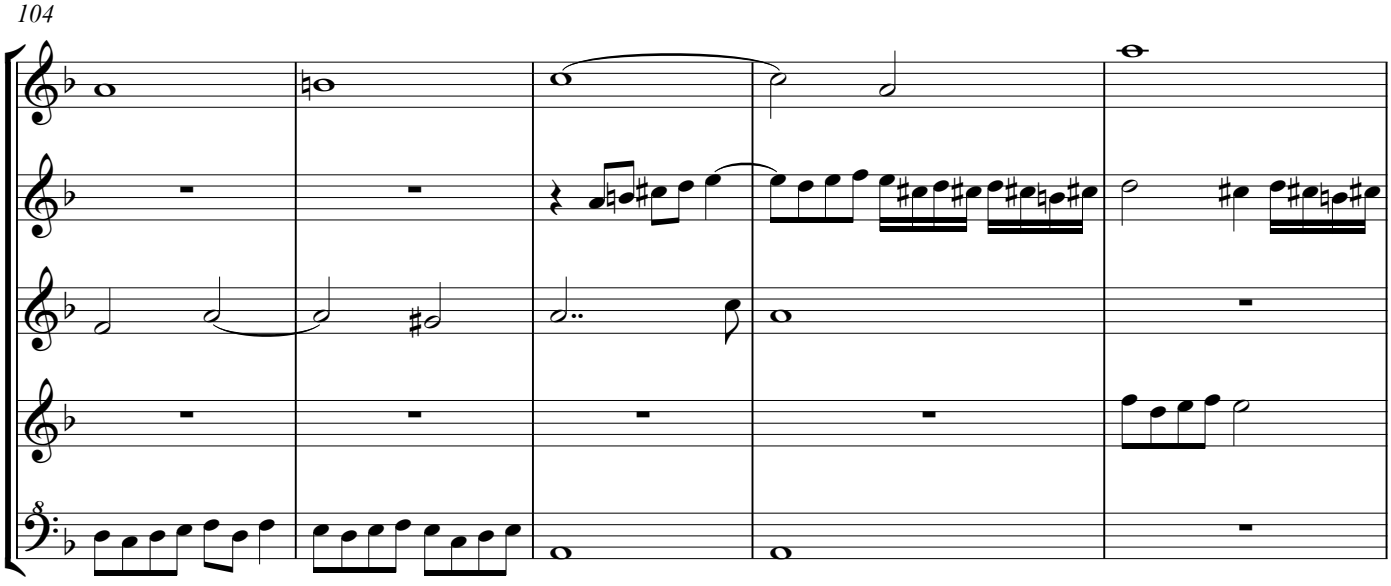
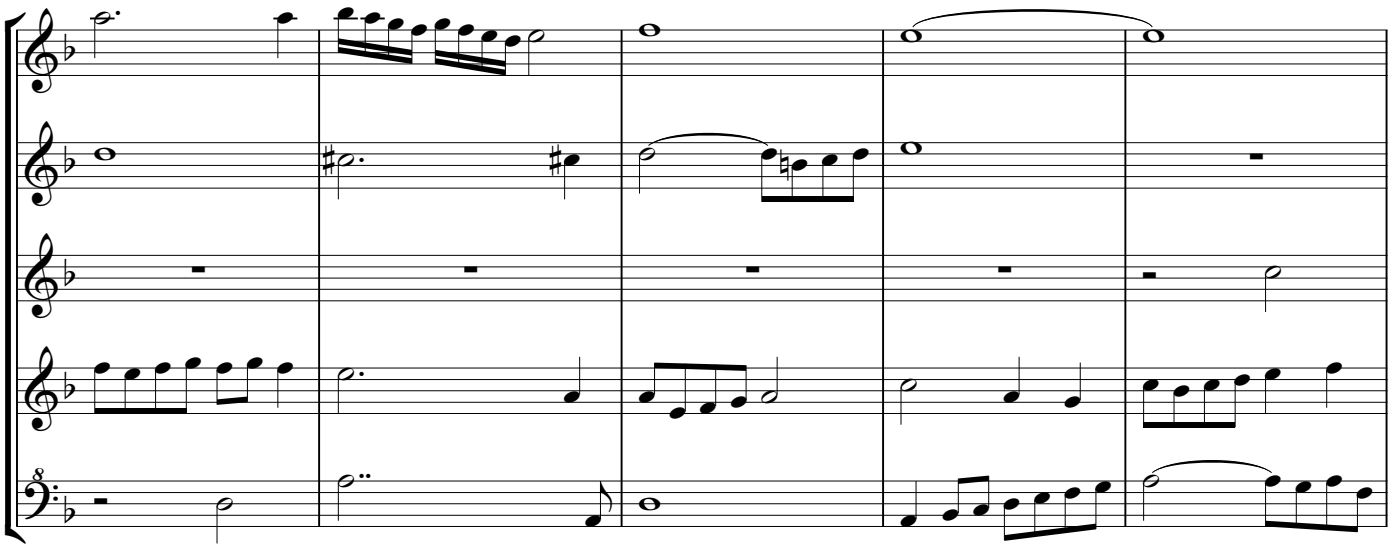


109

fo.136



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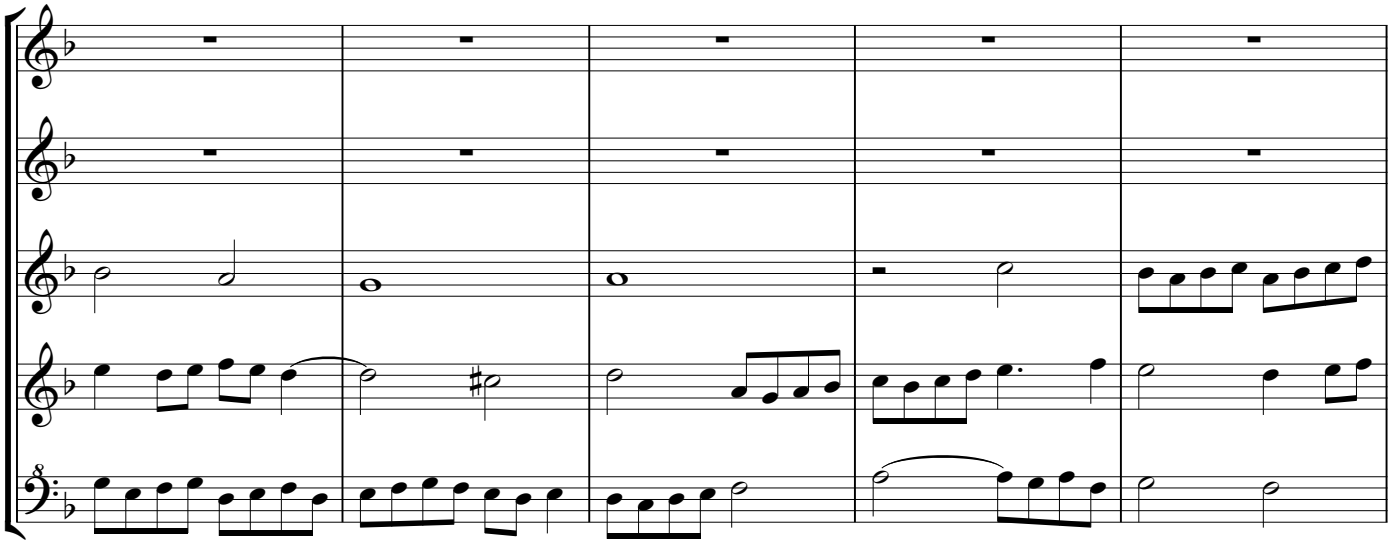

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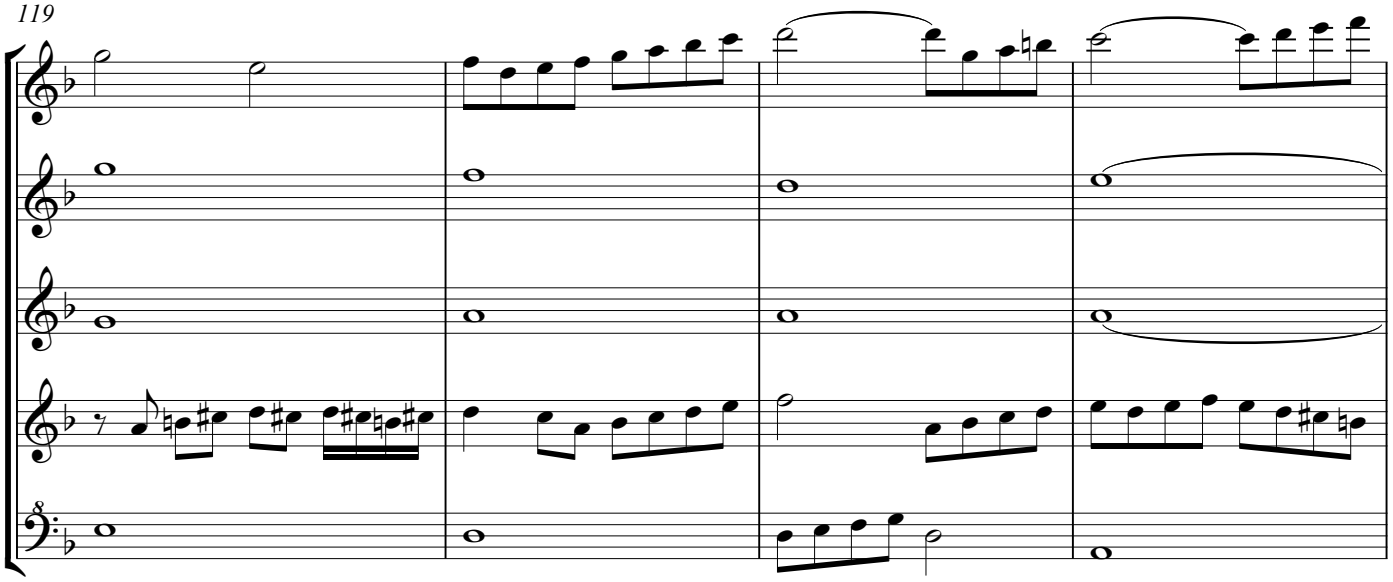
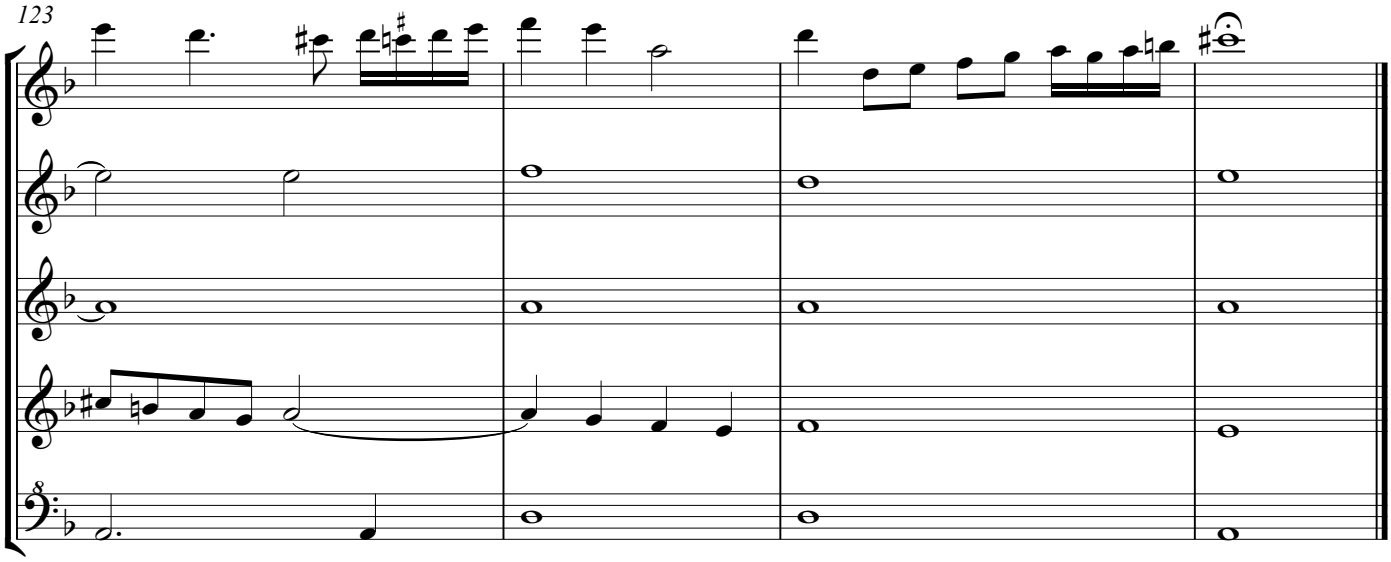




According to Petrucci's edition 1519: Motetti de la corona Liber quartus, nr. VI (in IMSLP), the tenors are a fuga in diapente, a canon on the fifth. The two tenors start in bar 19 and 25 in this first part.
Josquin's original clefs in Petrucci's edition are C2 in this first part, C3, C4 (tenor), and F4. Cabeçon composed another set of glosas on the complete motet with a different disposition of the voices.

Bar 19 Tenor II: c': error: no lengthening or rest sign in the subsequent bars, and does not fit in Josquin's canon in Inviolata, Tenor II starting in bar 25. Tenor I starts in bar 19.
Bar 53 Tenor II: no lengthening or rest sign until bar 58; the canon requires rests, confirmed by comparison with Josquin's original.
Bar 123 Superius n.3 # wrongly positioned, but c"sharp obviously meant.

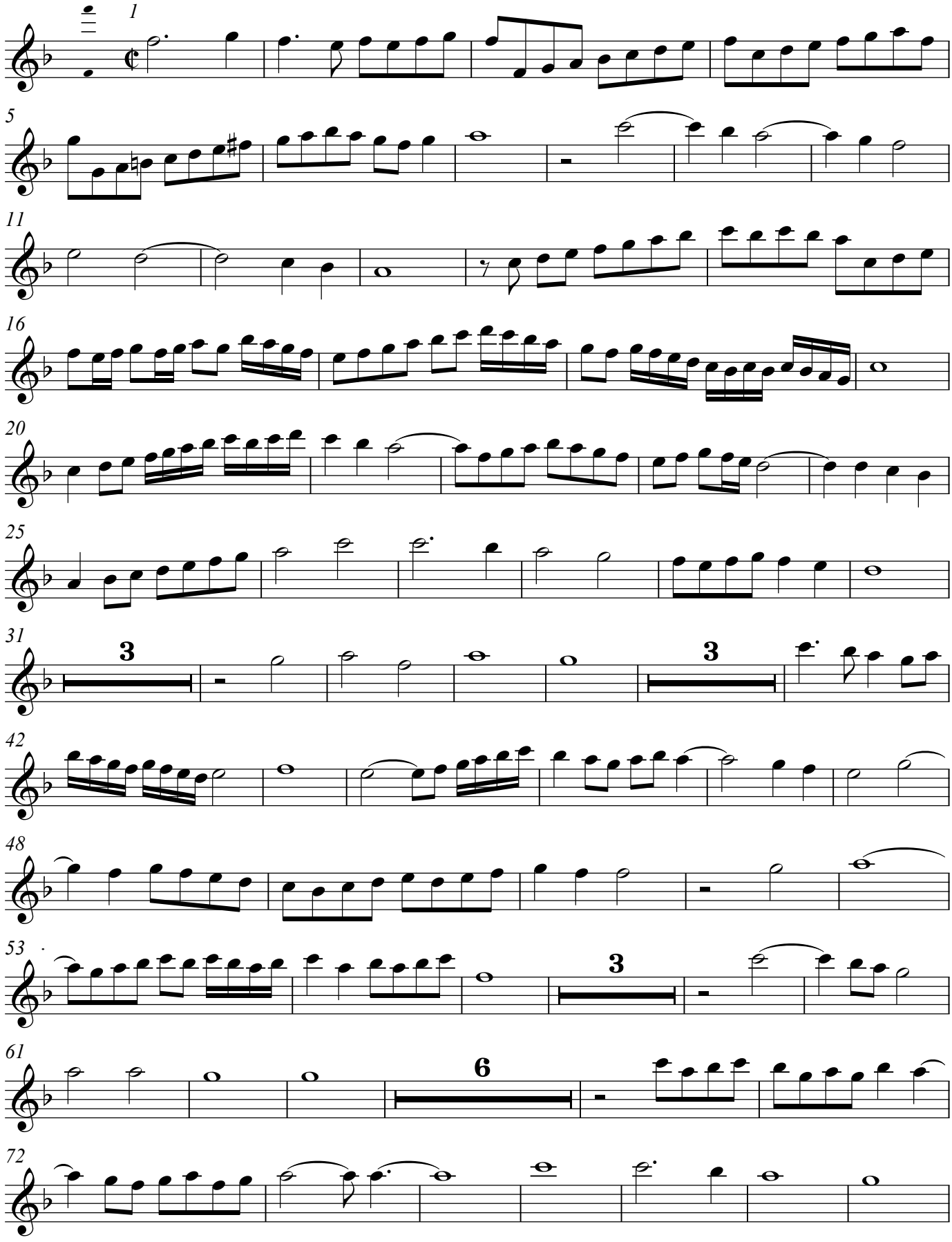
Inviolata. Iusquin, con diferente glosa

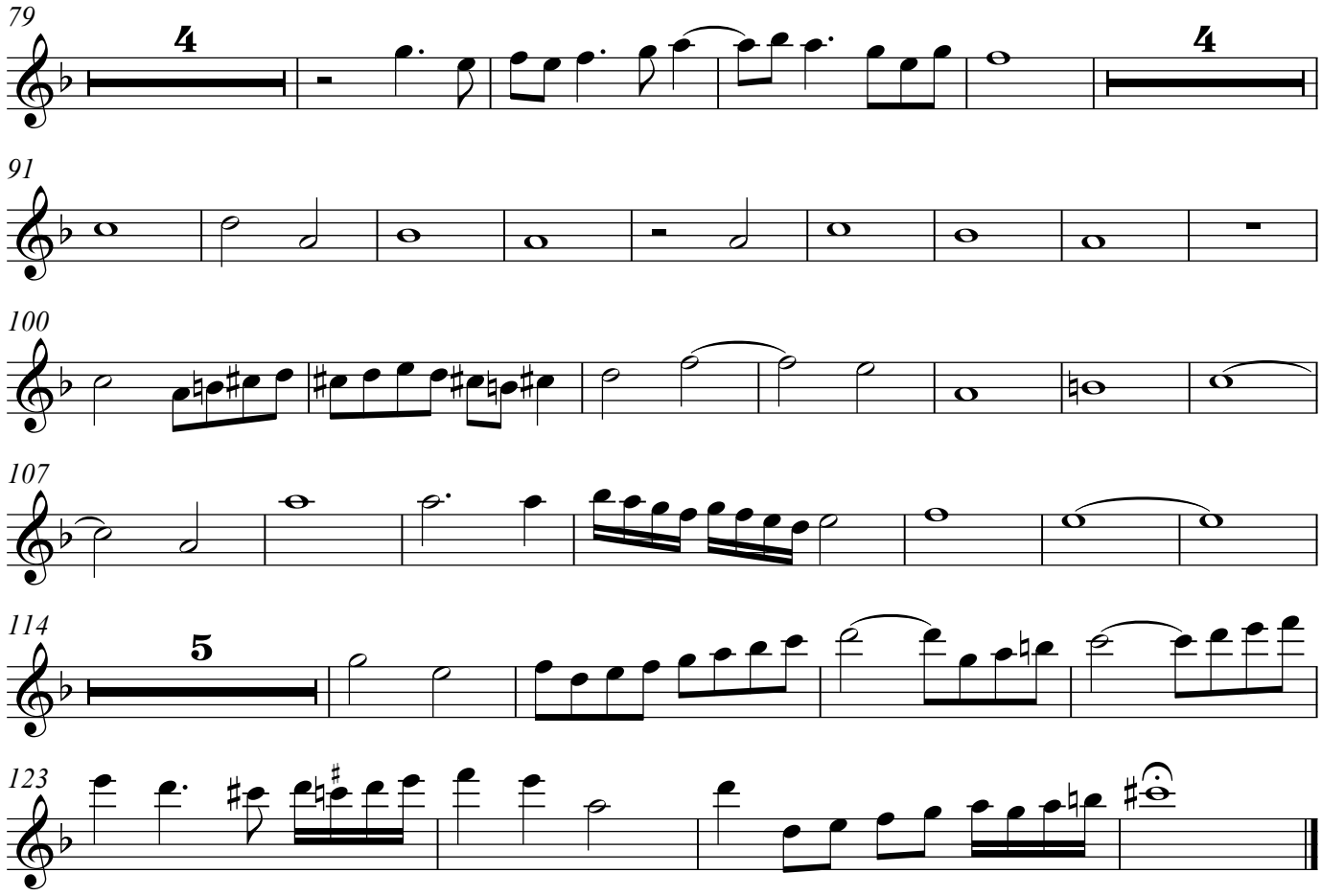
Fo. 134. Inviolata, integra et casta es, Josquin Desprez, with different diminutions, first part

Treble Recorder Superius

A. de Cabeçon (1510-1566)

Arrangement Arnold den Teuling 2016



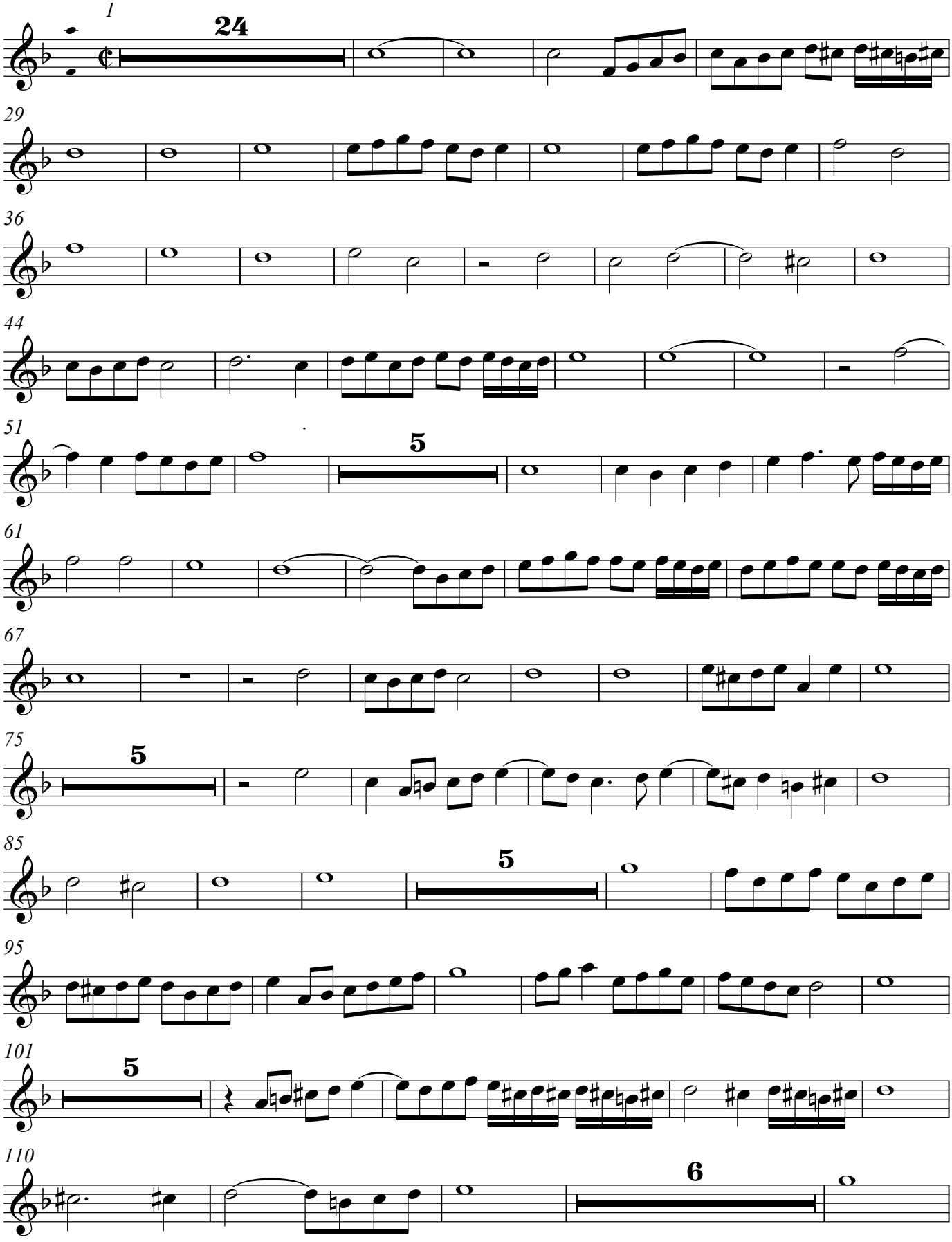

79
4
4
91
100
107
114
5
123

Inviolata. Iusquin, con diferente glosa

Fo. 134. Inviolata, integra et casta es, Josquin Desprez, with different diminutions, first part

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016

Treble Recorder Tenor II



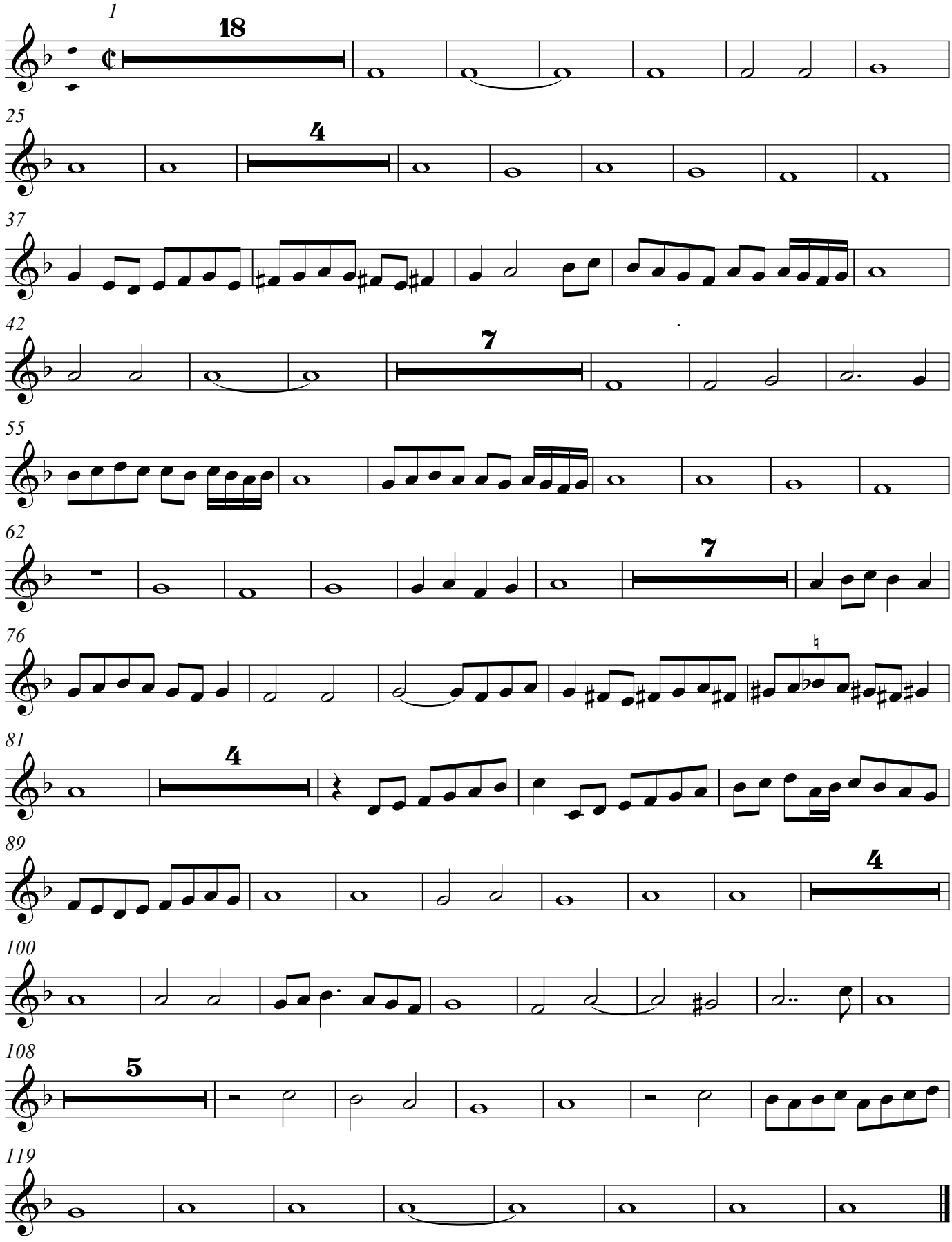
120

Inviolata. Iusquin, con diferente glosa

Fo. 134. Inviolata, integra et casta es, Josquin Desprez, with different diminutions, first part

Tenor Recorder Tenor I

A. de Cabeçon (1510-1566)
Arrangement Arnold den Teuling 2016



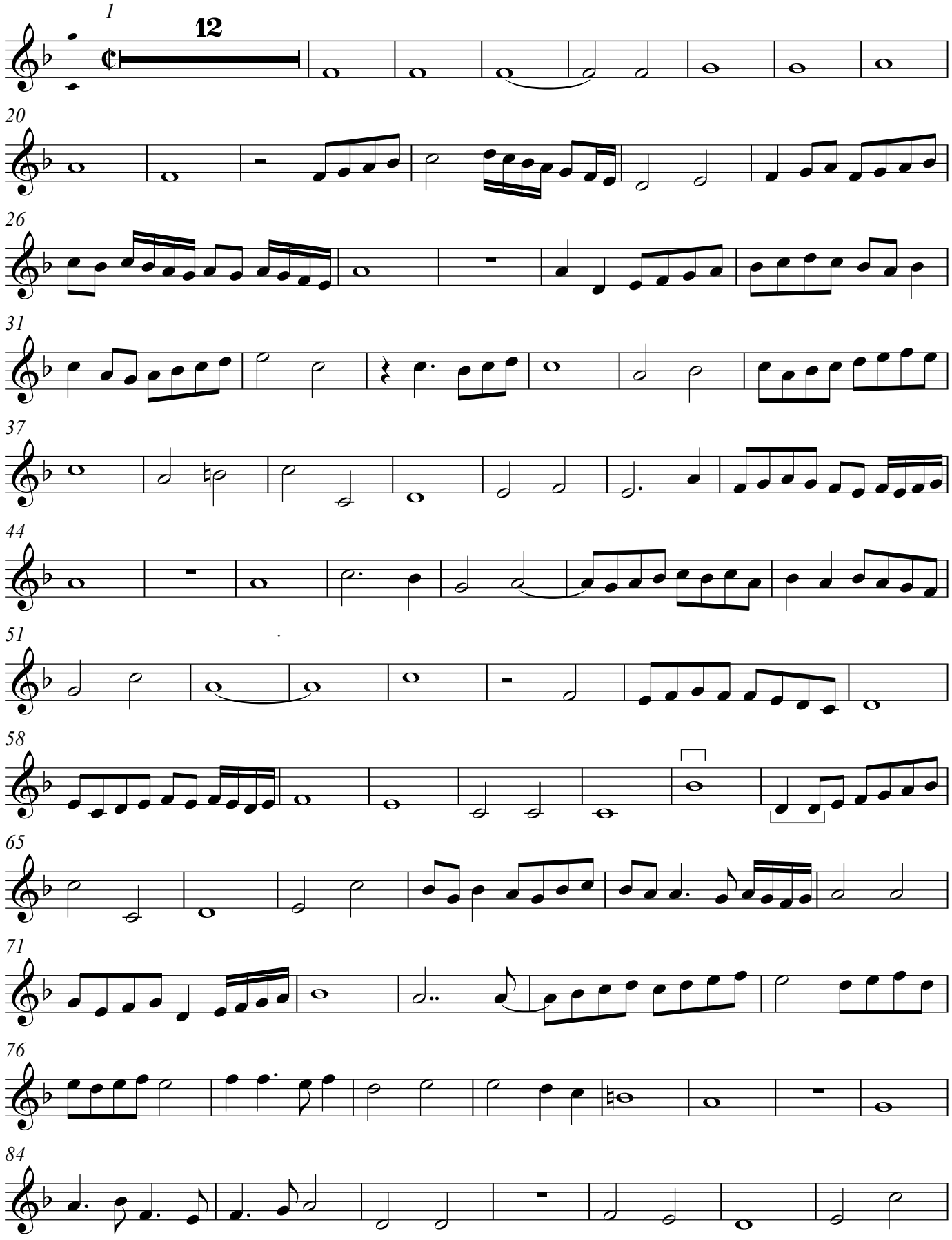
Inviolata. Iusquin, con diferente glosa

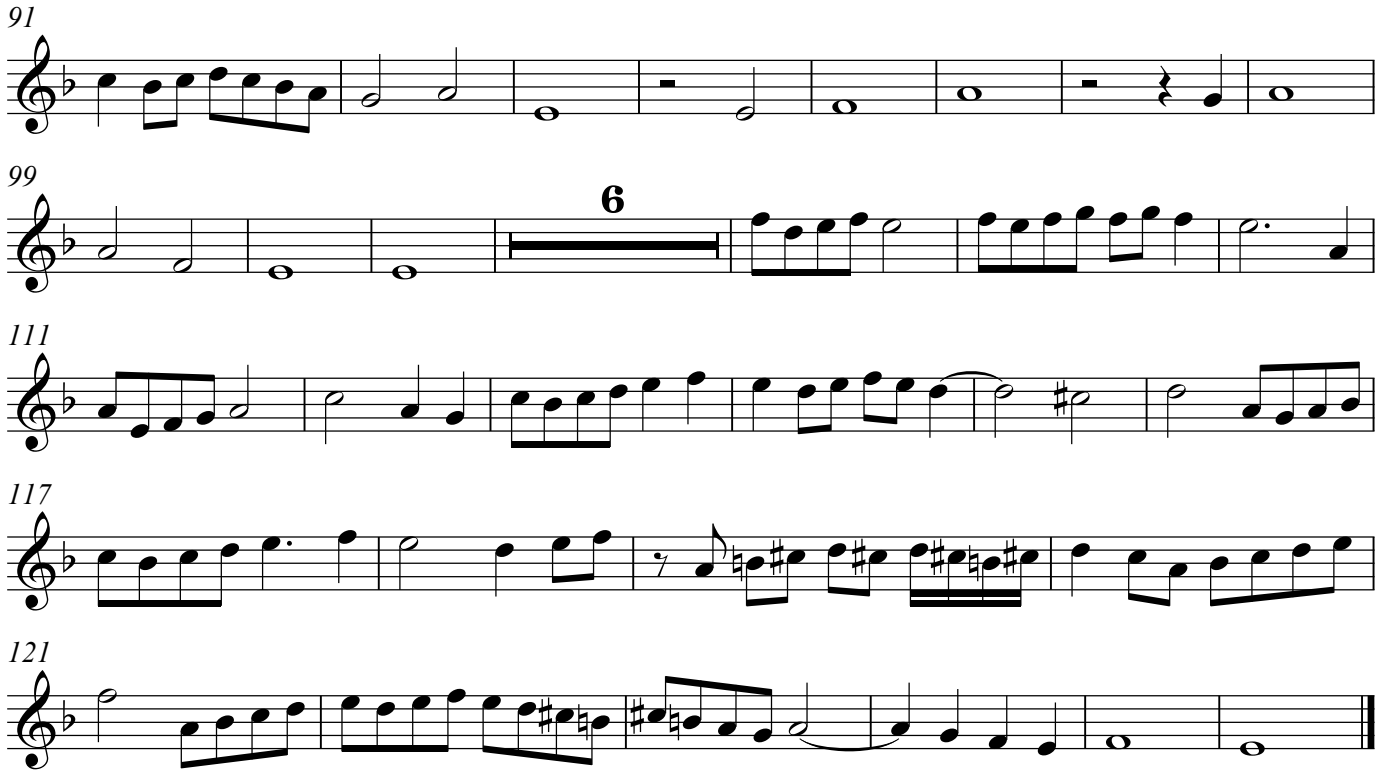
Fo. 134. Inviolata, integra et casta es, Josquin Desprez, with different diminutions, first part

Tenor Recorder Altus

A. de Cabeçon (1510-1566)

Arrangement Arnold den Teuling 2016




91
99
6
111
117
121

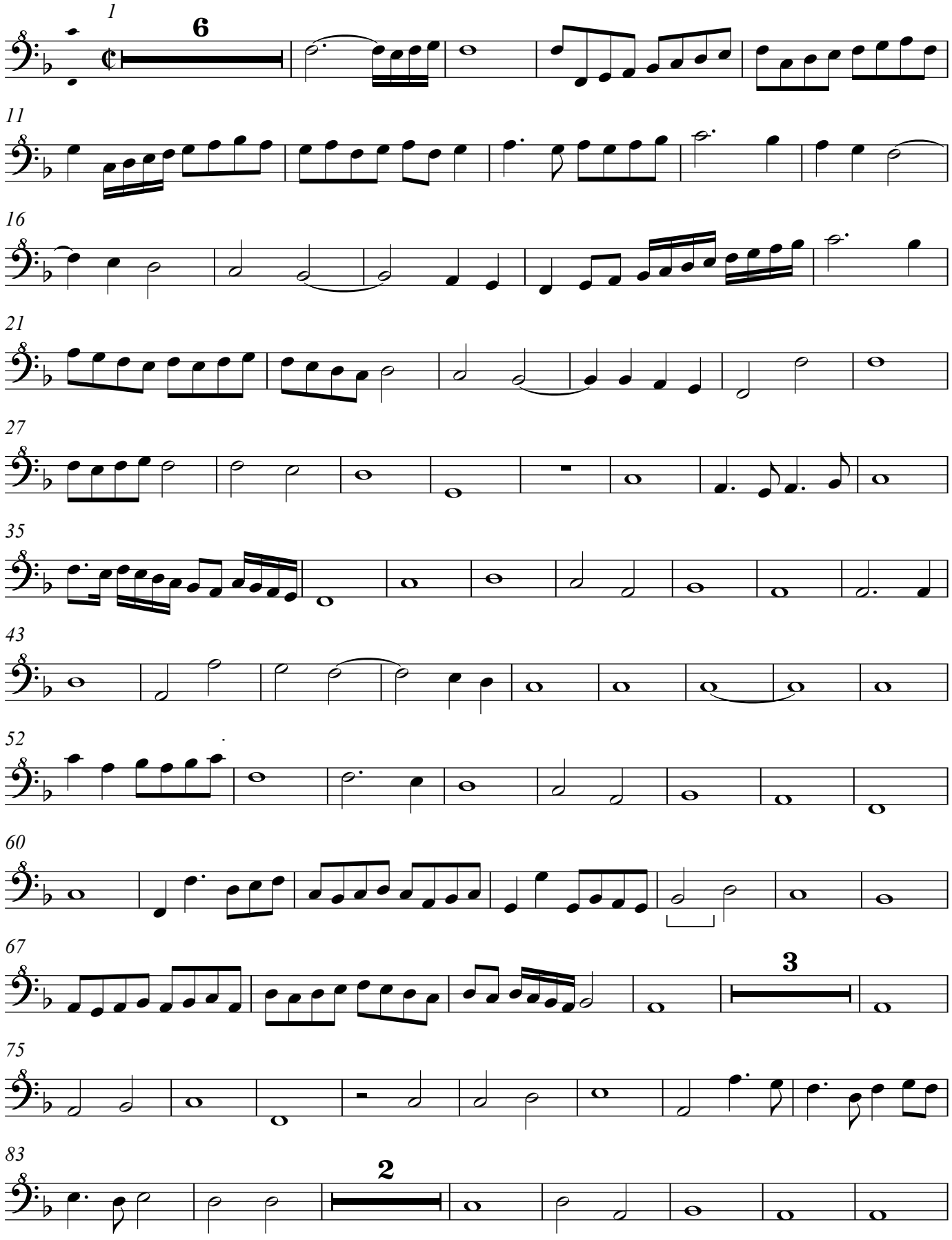
Inviolata. Iusquin, con diferente glosa

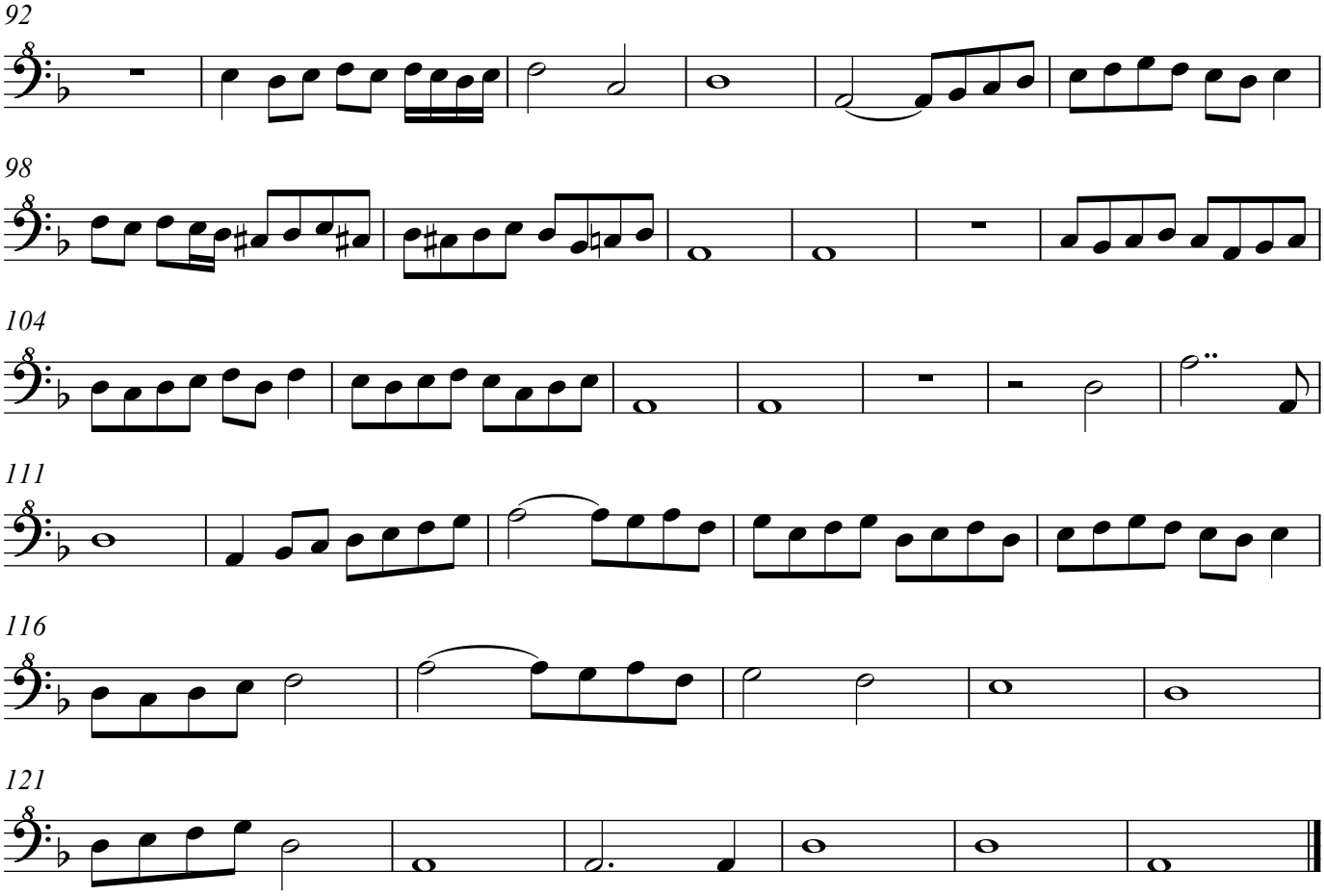
Fo. 134. Inviolata, integra et casta es, Josquin Desprez, with different diminutions, first part

Bass Recorder Bassus

A. de Cabeçon (1510-1566)

Arrangement Arnold den Teuling 2016




92
98
104
111
116
121