

Monash University
Department of Music

SELECTED SONGS FROM
LIBRO DE MUSICA EN CIFRAS PARA
VIHUELA INTITULADO EL PARNASO
BY ESTEBAN DAZA (VALLADOLID 1576)

A TRANSCRIPTION AND STUDY

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Chapter I

INTRODUCTION

In musical terms alone, the sixteenth century truly was Spain's Golden Age. In no other period has that country produced such a large and concentrated body of composition of equally undisputed quality. Part of the richness of that era which we have inherited is the repertoire of music for the Vihuela. It stands highly amongst the music of Spain's acknowledged masters as well as those of all Europe.

The Vihuela repertoire is part of the tradition of solo instrumental music for keyboard and plucked instruments which began to develop rapidly during the latter decades of the fifteenth century and early ones of the sixteenth, and which has continued from that point. The life of the Vihuela, as part of that tradition, was however, far more limited. It became superseded in the closing years of the sixteenth century by the guitar as well as by a changing social climate and musical taste. We however, from our present position can see beyond these changes, and while respecting them, can approach the repertoire from a different standpoint, attempting as best we can, to see it in its own right.

Although the research of John Ward¹ has resulted in an extensive list of known sixteenth century players and virtuosi of the vihuela, our musical knowledge is limited to the compositions and arrangements of seven vihuelistas whose work survives. The following is a chronological list of these men and their works.

Luis Milán: Libro de música de vihuela de mano intitulado El Maestro, Valencia, 1535/6.

Luis de Narváez: Los seys libros del Dephin de música de cifra para tañer Vihuela, Valladolid, 1538.

Alonso Mudarra: Tres libros de música en cifras para Vihuela, Seville, 1546.

Enríquez de Valderrábano: Libro de música de Vihuela intitulado Silva de Sirenas, Valladolid, 1547.

Diego Pisador: Libro de Música para Vihuela, Salamanca, 1552

Miguel de Fuenllana: Libro de Música para Vihuela,

1 Ward, John M: The Vihuela de Mano and its Music (1536-1576), unpublished dissertation, New York, 1953.

intitulado Orphénica Lyra, Seville,
1554.

Esteban Daza: Libro de música en cifras para
vihuela, intitulado El Parnasso,
Valladolid, 1576.

In addition to these, are three books of music by composers who designate their work to be played by either keyboard instruments, harp or vihuela, and the theoretical writings of Bermudo which deal extensively with the vihuela:

Luis Venegas de Henestrosa: Libro de cifra nueva
para tecla, harpa y vihuela, Alcalá,
1557.

Tomás de Santa Maria: Libro llamado Arte de tañer
Fantasia assi para tecla como para
vihuela y todo instrumento, Valladolid,
1565.

Antonio de Cabezón: Obras de música para tecla,
harpa y vihuela, de Antonio de Cabezón,
Músico de la cámara y capilla del Rey
Don Felipe nuestro Señor. Recopiladas
y puestas en cifra por Hernando de
Cabezón, su hijo. Madrid 1578.

Fray Juan Bermudo: Declaración de Instrumentos
Musicales, Ossuna 1549, 1550, 1555.

Quite an amount of information survives about some of the vihuelistas and from this, as well as from the music itself we are able to derive an idea of the social function, musical influences and general importance of the movement. The vihuela was an aristocratic instrument and those vihuelistas about whose lives we know were either courtiers, court musicians or members of the clergy. Luys Milán was a member of the court of Vicereine Germaine de Foix at Valencia and the author of a book on courtly life, El Cortesano published in 1561. Luys de Narváez was employed by the Chief Commander of León; Alonso Mudarra was at the palace of the Dukes of the Infantado at Guadalajara until entering the priesthood in 1566; Valderrábano was probably maestro de capilla to the Conde de Miranda; Pisado^o is known to have entered the priesthood in 1526, and the blind Fuenllana was a chamber musician to the Marquesa de Tarifa and later to Phillip II.

In their courtly lives, these men would have come to know much music of other composers, both Spanish and foreign. The powerful courts of the Kings Phillip I (the handsome), Charles V, and Phillip II, attracted eminent composers from abroad, particularly members of the Franco-Belgian school. Gombert, Crecquillon, Mouton and

Payen all visited Spain and exerted great influence. Printed instrumental music for lute and keyboard from other European centres is known to have reached Spain, and together with the journeys of vihuelistas abroad and those of foreign instrumentalists to Spain, resulted in a broad interchange of musical culture. The effect of this interchange on the compositions of the vihuelistas however is best seen in general terms, for a comparative study of existing music would tend to show differences of approach more readily than similarities, with the possible exception of Milán upon whom the influence of Italian lutenists is most evident.

The work of the vihuelistas reflects a sensitivity to and mastery of the technical and aesthetic problems of composition, as well as an awareness of the capabilities and sonorities of their instrument. The vihuela repertoire can be divided into five categories: (1) Free-form compositions of which the fantasía is the most eminent and makes up a considerable portion of the repertoire; (2) arrangements of sacred and secular vocal works, largely by Spanish and Flemish composers; (3) Variations, of which Narváez is the earliest surviving composer to employ the form; (4) Dances in the courtly tradition, and (5) accompanied songs.

The general style and aesthetic of the vihuelistas can be seen in their adherence to polyphonic tradition. While lutenists in other countries were working towards a more freely independent style, the Spaniards were absorbed in realizing a satisfactory solution to the problem of the assimilation of the polyphonic principles of linear equality, independence and continuity into an instrumental idiom. This presents a large problem on an instrument such as the vihuela both because of technical limitations and the fact that its sounds have only short duration. Notwithstanding, the solutions offered by the vihuelistas are considerable in their success, and while demanding a great deal of skill on the part of the performer, much of it is hidden from the listener by the often introverted style. Deviation from this observation is to be found however, and quite a number of overtly virtuosic compositions exist. Such an aesthetic provides for a highly intellectualized and abstract art, moderated only by the warm influence of popular song.

Chapter II

EL PARNASO

Research by various writers on the vihuela has failed to discover any mention of Daza in any contemporary source beside his own book. Nothing has been found to indicate his dates and therefore his age at the time of the publication of El Parnaso, nor with regard to his occupation or his station in society. The present study, therefore, undertakes to raise several points gained from an examination of the general introductory material found in the book before dealing with a number of songs from it.

There are several general biographical points that can be made. It is apparent that Daza was a man of decided genius. The works contained in El Parnaso display most competent musicianship in their composition and arranging. Furthermore, many of them require a highly developed technique and although it is without substantiation¹, it is reasonable to assume that Daza was capable of playing his own works, and that therefore he may also be regarded as

¹ The only mention of him being a player is in the Epigram (see p 16). The second consideration, however, is that lute and vihuela music comes from a tradition where the composer is also the performer.

a virtuoso performer in his own right. It is also evident that Daza was an educated man, literate, with a knowledge of classical language and literature as well as music. If he was also a virtuoso performer, then he must have lived in a manner which allowed him to work towards achieving such competence. It seems unlikely, due to the fact that the book's licence addresses him as a "citizen (= rate-payer) of Valladolid", and to his obscurity that Daza was a member of the nobility. According to the tradition of the vihuelistas, this would suggest that he was either a musician attached to some court or noble household at or near Valladolid, or perhaps himself was a well-to-do dilettante.

El Parnaso, published in Valladolid in 1576, is the last of the books of music for vihuela, appearing twenty-two years after that of his immediate precursor Fuenllana (1554), and forty-one years after the earliest book, by Milán (1535). It was the only vihuela book published during the reign of Phillip II. Six copies of the book are known to be extant. They are to be found in the Bayerische Stadtsbibliothek, Munich; Biblioteca Nacional, Lisbon; Biblioteca Municipal, Porto; Biblioteca de la Escorial; and the Biblioteca Nacional, Madrid, which has two copies.

A microfilm of the copy held by the Bayerische Stadtbibliothek has been used in this study. The leaves of the book measure approximately 14 cm x 19 cm, the longer figure being the width of the page. There are one hundred and thirteen leaves of music, each side of which carries three hexagrams of tablature. These are preceded by four leaves which carry the title, licence, dedication, epigram, explanation of the tablature and erratum; and are followed by two leaves which contain the table of contents and colophon. These sections are reproduced and translated on the following pages.

Daza divides his book into three other libros, each of which contains compositions of a particular type. Each book comprises a different number of works, but is of approximately equal length. The entire work contains sixty-two pieces.

The first book consists entirely of fantasías by Daza himself. There are twenty-two compositions arranged systematically. The first eight fantasías are in each of the modes. They are followed by four pieces in three voices, six in four voices and four de pasos largos para desenvolver² las manos, (in large steps to develop the hands.)

2 literally: to unravel

The second book comprises arrangements by Daza of vocal works by Crecquillon, Mayllart, Richafort, Simon Buleau, Pedro Guerrero, Francisco Guerrero, and Juan Basurto. There are thirteen compositions in this book.

The third book contains twenty-seven works, all but two of which are accompanied songs. The remaining two compositions are solo arrangements of French Chansons. Most, if not all, of the songs appear to be arrangements of polyphonic vocal works with one voice specified to be sung. It is from this book that the works transcribed herein are drawn.

The printing of El Parnaso, by Diego Fernández de Córdoba is austere but accurate. The book's price, given as 136 maravedís is, according to figures given by Lynch³, equivalent to about \$3.75, current Australian price. This is based on the figure that one gram of 22 carat silver at that time was worth 4.4 maravedís. (Ward⁴ basing himself on statistics from Hamilton's study⁵ deduces that the 680 ms at which Santa Maria's treatise was valued

3 Lynch, John: Spain under the Habsburgs, Vol.I, p.349.

4 op. cit. p.362.

5. Hamilton, Earl J: American treasure and the price revolution in Spain, 1501 - 1650, Harvard University Press, Cambridge, 1934.

could purchase about twenty-two chickens, thirty-two pounds of olive oil, or one hundred and ten pounds of wine.) The house of Fernández de Córdoba was also responsible for the printing of the works of both Narváez and Valderrábano, although the latter bears the name of Francisco Fernández, probably brother of Diego. The engraving of the god Mercury with the printer's anagram at its feet which appears at the end of the third book of El Parnaso (fol. 114), is also found beneath the colophon of Valderrábano's book, but a different one is used in Narváez's book. Other than this engraving, the decoration in El Parnaso is limited to the ornamental border around the title page of each book and of the letter which commences each section of the introduction.

As foliation numbering begins only at the start of the tablature, leaf numbers have been given to clarify the setting out of the introductory and concluding material.

Leaf 1: Title page

LIBRO DE MUSICA | en cifras para Vihuela, intitulado el |
 Parnasso en el qual se hallara toda diuersidad de Musica,
 assi Mo | tetes, sonetos, Villanescas, en lengua Castellana,
 y otras cosas, | como Fantasias del Autor, hecho por
 Esteuan Daça, ve | zino de la muy insigne villa de Valladolid,
 diri- | gido al muy Illustre señor Licenciado | Hernando de
 Habalos de Soto | mayor del Consejo su- | premo de su Ma |
 gestad & c. Impresso por Diego Fernandez de Cordoua,
 Impressor | de su Magestad. Año de M.D. Lxxvj
 Esta tassado en 136^o Maravedis.

6 price added in Ms. Price was fixed after printing (see Licence)

Leaf lv; Licence

EL REY:

Por quanto por parte de vos Estevan Daga vezino de la villa de Valladolid, noe | fue fecha relacion, diciendo que vos auia des fecho vn libro de musica de Vihuela, el qual era muy vtil y prouechoso, y atento el trauajo que enle hazer auia des tenido, | nos suplicastes os mandassemos dar licencia para le hazer imprimir, y priuilegio | por veynte años, o como la nuestra merced fuesse. Lo qual visto por los del nuestro Consejo, por quanto enel dicho libro se hizola diligencia que la pregmatica por nos | agora nueuamente sobre ello fecha dispone, fue acordado que deuiamos mandar dar | esta nuestra Cedula enla dicha razon, y tube lo por bien, por la qual vos damos li | cencia y facultad para que vos o la persona que para ello vuestro poder ouiere, y | no otra persona alguna, podays hazer imprimir y vender, el dicho libro que de suso se haze mincion, en estos | nuestros reynos por tiempo y espacio de diez años cumplidos, primeros siguientes, q̄ corren y le cuenta desde | el dia dela data de esta nuestra Cedula, so pena que qualquiera persona q̄ sin tener para ello vuestro poder lo | imprimiere, o vendiere, o hiziere imprimir o vender, pierdan toda la impression q̄ hizieren y vendieren, con | los moldes y aparejos della, y mas incurran en pena de cinquenta mil marauedis por cada vez q̄ lo contrario | hizierē, la mitad dela qual dicha pena sea para nuestra camara e fisco, y la otra mitad para vos el dicho Este | uan Daga, y todas las vezes q̄ se vuiere de imprimir el dicho libro durante el tiempo de los dichos diez años | se traya al nuestro consejo juntamēte conel original q̄ enel fue visto, q̄ va rubricada cada plana, y firmado en | fin del de Alonso de Vallejo nuestro Scriuano de Camara, y vno delos q̄ enel nuestro consejo residen, para q̄ se | vea si la dicha impression esta conforme al original, y se os de licēcia para lo poder vender, y se tase el precio | en q̄ le ouiere de vēder cada volumē so pena de caer e incurrir en las penas cōtenidas enla dicha pregmatica y | leyes de nuestros reynos, y mandamos a los del nuestro consejo, y a otrss qualesquier justicias destes reynos | q̄ guarden y cumplan y executan y hagan guardar, cumplir y executar esta nuestra Cedula, y todo lo enella | concedida. Fecha en S. Lorenço a xxix. días del mes de Iunio, de mil y

quinientos y setenta y cinco años.

Yo el Rey.

Por mandado de su Magestad.

Antonio de Erasso

Leaf 2: Dedication

Al muy Illustre Señor, el Señor Licenciado | Hernando
de Habalos de Sotomayor del Consejo supremo | Esteuan
Daca su seruidor P.F. y S. desea.
Victvrvs liber debet habere genium, El libro que ha de
durar (muy | Illustre Señor) dize Marcial, que ha de
tener genio, desseando pues yo con | aquel amor que cada
vn padre tiene a sus hijos, por mas que sean feos, y
la | gañosos, que este mio dure, y viua largos años, no
supe a qual genio mejor pudiesse dar le que a v.m. cuya
eminencia de letras, valor de persona, res- | plandor de
vida, entereza de costumbres, son tales, que ninguna
mayor defensa, contra | lenguas inuidiosas, ni mas seguro
fauor y amparo para entre buenos podra llevar este mi |
libro, que el nombre de v.m. escrito y sellado en su
frente: y pues el, y su autor se han que | rido valer de
vn tal señor, agrauio haria v.m. en negar su fauor, a
quien con humildad de | verdadero seruidor se acoje a
su tutela, como a la mejor y mas segura que los virtuosas
tra- | bajos pueden tener el dia de oy en Españã: y
considerando que seruios desta calidad, | mas por
voluntad con que se offrescen, que por su valor merescen
ser | estimados, no des | preciando la pobreza de mi presente,
se sirua de mi voluntad y persona como de muy o- | bligada,
para en cosas de mas importancia, siempre que se offrescan
al seruios de v.m. | cuyo muy Illustre persona y estado
nuestro Señor & c.

Leaf 2v: Epigram

DE STEPHANO DAZZA. | Colloquium inter Musas & Appollinem.

LAETior, vnde pater solito es? Pythone perempto
Vix tua te talem lumina Phebe parant
Nunquid laetaris: quod toto numine Dazzam
Dignaris Cithara, carminibusque tuis
Tum Deus: hoc laetor: sic vos gaudete, Camaenae

Cum titulos nostros, augeat vsque Chely
 Sic illi verax, aeternos auguror annos
 In colat, vt coelum liberiore bono

TODAS las fantasias difficiles y faciles, van señaladas
 cõ dos letras al prin|cipio, que es, con vna letra. D.
 y con vna letra. F. que significan las que vā | con
 letra. D. son difficiles, y las que con letra. F. son
 faciles.

Leaf 3: Regla

REGLA breue y compendiosa para entender estas cifras y
 algunos pri- 7 |mores dellas, con la qual Regla, sabiendo
 cantar vn poco de canto de | Organo, muy facilmente se
 puede poner en la Vihuela, y entender al|gunas dudas,
 que podrian ocurrir, por no hauer preceptos, para sauellas,
 y se-|re lo mas breue que pudiere, porque no podre dezir
 tanto que otros no lo ayan | tratado.

Las seys rayas a lo larga, significan ser las seys
 cuerdas dela | Vihuela, tomandolas desta manera.

| | |
|---------|-------|
| Sexta | _____ |
| quinta | _____ |
| quarta | _____ |
| Tercera | _____ |
| Segūda | _____ |
| prima | _____ |

Las letras de cuenta de Guarismo significan numero, |
 contando de vno hasta diez. Exemplo. 1. 2. 3. 4. 5. 6. 7.
 8. 9. x. | saluo esta letra, o, que en la cuerda que
 estuuiere, se ha de | dar en vacio

Todas estos numeros señalan en que traste se an de |
 tocar las cuerdas, y assi, este numero. 1. en la cuerda
 que estubiere se a de tocar en el prime|ro traste, y assi
 el numero 2. se tocara enel segundo traste: y por el
 cõsiguiente los demas, | y todos los numeros q̄ estubierẽ
 en frente los vnos de los otros, tocarse an juntas las
 cuer-|das en q̄ estubieren: y quãdo esten por si apartado
 el uno del otro, tocarse a cada cuerda | por si. Exemplo.

7 Top line of page is partly cut off, due to poor
 registration of the plate

A musical staff with five lines. Above the staff are several circles containing numbers: 0, 3, 3, 0, 3, 4, 5, 3, 0, 4, 0. Below the staff are letters and numbers: Z, 0, 3, 3, Z, 4, 5, Z, 3, 0, 0, Z, 4, Z, 4, 0. The letters and numbers are arranged in a way that suggests a rhythmic pattern.

Las figuras de canto de organo que | estan encima
de las rayas, señalan el va|lor de los golpes, y assi
todo numero | q̃ estubiere con otros, o por si, se le
da|ra el valor de la figura que tubiere por | señal.
Exemplo.

Leaf 3v: Regla (continued)

Two staves of musical notation. The top staff has diamond symbols above it, some with a vertical line through them. The bottom staff has diamond symbols below it. The notation includes letters and numbers, similar to the example above, but with the diamond symbols indicating specific rhythmic or articulation points.

Los puntillos | que ay en los es|pacios entre
ra-|ya y raya, siruē | de guiar los nu-|meros que se
han de dar juntos: y tambien siruen de guiar las figuras
de canto de organo | sobre los numeros que han de estar,
como parece en el exemplo que puse arriba.

Las rayas que atreuissan las cuerdas diuiden vn
compas, que son los golpes que ay | de vna raya a otra:
que si es vn golpe, si le dara a cada vno el valor de
vn semibreue, y si ay dos golpes | se le dara a cada vno
el valor de vna minima, y si son quatro, golpes se les
dara el valor de | quatro seminimas: y si ay ocho golpes
se les dara el valor de ocho corcheas: que cada vn|
numero destes quatro numeros hazen vn compasillo. Exemplo.

| | | | | |
|---|---|-------|-----------------|----|
| ◇ | ◇ | ◆ | ◆ | II |
| . | 0 | z | . | z |
| z | . | 4 | 4 | z |
| 0 | 3 | 5 | 4 z 5 4 z 4 5 4 | 5 |
| 0 | z | 3 z 0 | z | |
| 0 | 0 | | | |

Todos los golpes que huieren de vna figura a otra, se tañeran al compas, y se les dara el valor de la figura que encima de si tuuierẽ: que si encima del golpe esta vn semibreue, todos los golpes siguientes

Leaf 4: Regla (continued) and Erratum.

guientes valdran cada vno vn semibreue hasta llegar a otra figura: y si fuere la figura de minima, valdra cada golpe vna minima, por el consiguiente se tendra cada golpe como fuere la figura de quien toma valor, como se vee claramente enel exemplo passado.

YA hauemos tratado del entendimiento de las cuerdas, trastes, y figuras, y de la manera que se han de tañer, guardando el orden que tenemos dicho. Resta que primero traemos del compas. Compas se llama distancia, o espacio, que se lleua con la pie, o cõ la mano, que ay de vn golpe a otro: y assi ay dos maneras de compas, mayor, y menor. El mayor contiene en si dos del menor, que se dize compasillo, del qual se trata en este libro: y haze mas al caso, por mas facil y claro de entender, porque todo lo que se canta es compasillo, que es valor de vn semibreue, o dos minimas, o quatro seminimas, o ocho corcheas, que qualquiera destes numeros hazen vn compasillo. Exemplo.



No trato de las proporciones, porque en este libro no se hallara ningun genero de proporcion.

Correction con la qual facilmente se podran emendar | los errores que ay en estos libros.

| Fol. | Pla. | Pauta. | Cõp. | |
|------|------|--------|-------|--|
| 1 | 2 | 3 | 4 | Vna minima que esta sobre el golpe primero, ha de seminima. |
| 7 | 1 | 2 | vlti. | Vna seminima \tilde{q} esta sobre el tercero golpe ha de ser sobre el segũdo. |
| 9 | 1 | 3 | 2 | Falta vna seminima sobre el primer golpe |
| 16 | 2 | 1 | vlti. | En algunos libros el segundo \tilde{z} en la tercera que esta enfrente de otro \tilde{z} que esta en la prima, ha de estar enfrẽte del \tilde{z} que esta mas a delante en la prima. |

| Fol. | Pla. | Pauta. | Cõp. | |
|------|------|--------|-------|---|
| 21 | 1 | 2 | vlti. | Vna minima frõtero de vn quatro en la quarta, ha de ser seminima. |

Leaf 4v: Erratum (continued)

| | | | | |
|----|---|---|-------|--|
| 23 | 2 | 2 | vlti. | Vna seminima \tilde{q} esta sobre el golpe primero, ha de estar sobre el seg. |
| 40 | 1 | 3 | 9 | En algunos libros en el golpe primero esta vn \tilde{z} en la prima debaxo vn $\hat{\phi}$ en la segunda, ha de ser vn \tilde{z} . |
| 46 | 2 | 1 | 9 | En algunos libros en el segundo golpe esta vn $\hat{\phi}$ en la segunda, deba xo de vn \tilde{z} en la quarta, ha de estar el $\hat{\phi}$ en la prima. |
| 76 | 1 | 3 | 5 | En el primer golpe falta vn $\hat{\phi}$ en la segũda debaxo del \tilde{z} en la terce. |

Fol. Pla. Pauta. Cõp.

| | | | | |
|----|---|---|-------|---|
| 82 | 2 | 1 | vlti. | En el segundo golpe un ζ que esta en la quarta ha de ser ζ |
| 88 | 2 | 2 | 5 | En algunos libros enel segũdo golpe esta vna corchea sobre el ζ en la quarta, ha de ser seminima. |
| 88 | 2 | 2 | vlti. | Enel postrer golpe esta vna minima sobre vn $\hat{\theta}$ no la ha de auer ni o tra figura alguna. |

| Fol. | Pla. | Lin. | Por. | En la letra se ha de dezir: |
|------|------|------|----------------------|-----------------------------|
| 37 | 1 | fin. | decorauit | decolorauit |
| 72 | 1 | 3 | rebelauit | reuelauit |
| 74 | 2 | 1 | de casu | de la su- |
| 75 | 1 | 7 | y no se la dare | y yo no se la dare |
| 76 | 1 | 1 | grau. | grande |
| 78 | 2 | 1 | elado. | el hado |
| 80 | 2 | 1 | bien lo que entiendo | bien lo que no entiendo |
| 82 | 1 | 1 | niue | viue |
| 82 | 1 | 2 | que alma | que al alma |
| 89 | 1 | 1 | no vez | no ves |
| 90 | 2 | fin. | que atreue | que se atreue |
| 93 | 1 | 1 | caballos | cauallos |
| 110 | 1 | 3 | señase | señalase |

Translation of the above:

Leaf 1: Title Page:

Book of music in tablature for the Vihuela, called El Parnaso in which one will find all kinds of music, such as motets, sonnets, villanescas in the Castillian tongue and other things such as Fantasías by the author,

made by Esteban Daza, citizen of the most notable city of Valladolid, dedicated to the most illustrious gentleman, the bachelor Hernando de Habalos de Sotomayor of the Supreme Council of His Majesty, etc. Printed by Diego Fernández de Córdoba, printer to His Majesty, in the year 1576.

Priced at 136 maravedís.

Leaf lv: Licence

The King:

Whereas a request has been made on behalf of you, Esteban Daza, citizen of the City of Valladolid, informing us that you had made a book of music for the vihuela which was very useful and beneficial; and considering the labours which you have put into it, besought us to command a licence to be issued for its printing, and privilege of copyright for twenty years, or as should seem good to us. Which matter having been seen by our council, inasmuch as the said book has been subjected to due process as determined by our recently established ordinance on these matters, it was agreed that we should command our permit to that effect be issued, to which I have assented; we therefore grant our licence and authority so that you, or any person

empowered by you, and no other person whatever, may cause to be printed and sold the aforementioned book in these our Realms for time and space of ten full years immediately following, to run and be counted from the date of this permit, under penalty that whomever, not being by you so empowered, should print it, or sell it, or cause it to be printed and sold, suffer confiscation of the entire impression, together with the plates and equipment used therein, and furthermore incur as fine, fifty thousand maravedís⁸ for each and every offense, half of which is to be for our treasury and revenue and the other half for you, the said Esteban Daza; and on all occasions on which the said book is to be printed for space of the said ten years, that it be laid before our council together with the original which was seen by them, and with every page initialled, and at the end of the whole signed by Alonso de Vallejo, scrivener to the treasury, and resident upon our council, in order that it may be seen whether the said impression conforms to the original, and see if a licence may be issued to you for its printing and for the fixing of the price at which each volume ought be sold,

⁸ approximately \$1336.50 (Aust.)

under pain of incurring the penalties set forth in the said ordinance and laws of our Realms. And we command those of our council and other jurisdictions whatsoever of these our Realms that they keep, fulfil, and execute, and cause to be kept, fulfilled and executed this our permit and all things granted therein. Given at San Lorenzo (del Escorial) on the twenty-ninth day of the month of June, one thousand, five hundred and seventy-five years.

I, the King

By order of His Majesty

Antonio de Brasso

Leaf 2: Dedication

To the very illustrious sir, the bachelor Hernando de Habalos de Sotomayor of the Supreme council; Esteban Daza, your servant, peace happiness and health⁹ desires:

Victurus liber debet habere genium, the book which has lasting value (most illustrious sir), says Marcial, has to have wit. I wish then with the same love which every father has toward his sons, that even if they be ugly and idle, desiring that this book of mine may survive

9 Given in original as P.F. y S. which to all accounts appears not to be a standard abbreviation. Taken as meaning: paz, felicidad y salud

and live for many years, I knew not to which wit to whom better I might be able to give it, than to your grace whose eminence in letters, worth of person, splendour of life, and integrity of manners, are such that no greater protection against jealous tongues, nor surer favour and aid amongst the good, will this my book be able to take, than to have the name of your grace written and stamped on its brow. And as it, and its author, have sought the support of such a lord, offense would your grace do to deny your protection to one who with the humility of a true servant takes refuge under your care, as the best and safest that virtuous labour can have in these days in Spain. And considering that services of this quality merit to be esteemed, more for the goodwill with which they are offered than for their worth, may you, not despising the poverty of the present work, use my goodwill and person, as of one most obliged whenever, for things of greater import, such should be of service to your grace whose most illustrious person and station may Our Lord, etc.

Leaf 2v: Epigram

Dialogue concerning Stephen Dazza, between Apollo and the muses.

Wherefore, father, art thou happier than usual?
 Phoebus, having slain the python you scarcely
 rejoice so much in your own radiance, as (in the
 fact) that now, O God, with all your divine strength
 you consider Dazza worthy of your cithara and songs.

In this indeed I rejoice. You, muses, likewise
 rejoice. May his lyre so extol our honour that it
 become for him a truthful foreteller (= pledge) of
 eternity, that he may dwell in heaven with greater
 joy.

All the difficult and easy fantasias are shown with two
 letters at the beginning that is, with the letter D and
 the letter F which means that those with the letter D
 are difficult and those with the letter F are easy.

Leaves 3, 3v, 4: Rule

Short and condensed rule to understand these figures¹⁰
 and some of their beauties, so that with which rule,
 knowing how to sing a little from mensural notation,
 one can easily apply it to the vihuela, and understand
 some of the doubts which may occur by not having laws by

10 i.e. the tablature

which to know them. And I will always be as short as possible, because I cannot say much that others have not already dealt with.

The six long lines represent the six strings of the vihuela taking them in this manner:¹¹

| | |
|--------|-------|
| sixth | _____ |
| fifth | _____ |
| fourth | _____ |
| third | _____ |
| second | _____ |
| first | _____ |

The figures represent numbers, counting from one to ten. Example, 1, 2, 3, 4, 5, 6, 7, 8, 9, X, except the figure 0 which, upon the string it falls, has to be played open.

All these numbers show upon which fret one has to play the strings, and so the number 1, on the string which it falls, has to be played on the first fret, and so the number 2 is played on the second fret, and consequently with the remainder. And all the numbers which might be above one another are played together on the strings which they fall, and when they are apart from one another, each is played on its own. Example:

¹¹ It is traditionally accepted that the first string is that of highest pitch.



The figures of mensural notation which are above the lines show the value of the golpes¹², and so each number that is with others or on its own is given the value of the figure which it has as its sign. Example:

(see next page)

The dots which are found in the spaces between one line and another serve to guide the numbers which have to be played together; and also serve to guide the figures of mensural notation above the numbers which they have to be, as appears in the example which I gave above.

The lines which cross the strings divide the bars, which are all the golpes which are from one line to the

12 Daza's term has been retained because English offers no satisfactory alternative. Golpe is used here to describe each musical event, which is each time a single note or chord is plucked.

Handwritten musical notation for guitar, consisting of a single staff with rhythmic symbols and diamond-shaped fret markers. The symbols include 'Z' for a quarter note, '4' for a quarter rest, and '5' for an eighth note. Fret markers are placed above the staff at various positions.

Handwritten musical notation for guitar in treble clef with a key signature of two sharps (F# and C#). The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. Fret markers are present above the staff.

Handwritten musical notation for guitar, similar to the first system, featuring rhythmic symbols and diamond-shaped fret markers.

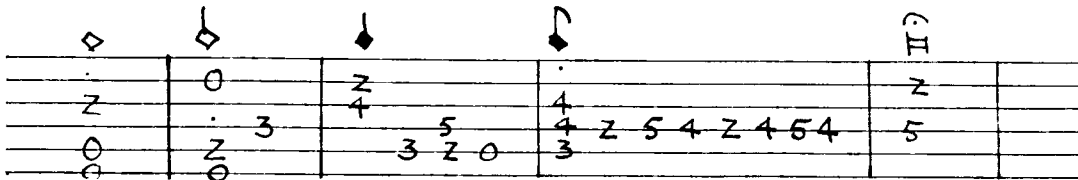
Handwritten musical notation for guitar in treble clef with a key signature of two sharps. It features a mix of note values and rests, with fret markers above the staff.

Handwritten musical notation for guitar, continuing the rhythmic and fret marker notation from the previous systems.

Handwritten musical notation for guitar in treble clef with a key signature of two sharps. The notation concludes with a double bar line and a final chord symbol 'C'.

Four empty musical staves, likely provided for practice or as a continuation of the piece.

next. If it is one golpe, it will be given the value of a semibreve; if there are two golpes, each will be given the value of a minim; and if there are four golpes, they will be given the value of four crotchets; and if there are eight golpes, they will be given the value of eight quavers; that each number of these four sizes makes a compasillo¹³. Example:



All of the golpes which may have one (mensural) figure or another are played to the beat¹⁴, and they will be given the value of the figure which is above them: that if above the golpe is a semibreve, all the

13 The term compasillo is a diminutive of compás which means 'bar'. For reasons that will become evident in the following paragraphs, the term is best left untranslated.

14 The Spanish term used here is compás, which means 'beat' as well as 'bar'.

following golpes will each be worth a semibreve until arriving at another figure; and if it were the figure of a minim, each golpe would be worth a minim; and consequently one will have each golpe as if it were the figure of which it takes its value, as can clearly be seen in the previous example.

We have already dealt with the understanding of the strings, frets, figures, and of the manner in which they have to be played, observing the order in which we have spoken. It remains to deal with the beat. The beat is the name for the distance or space which one counts with the foot or with the hand, which is from one golpe to the next: and so there are two types of beat: major and minor. The major comprises two of the minor which is called compasillo with which this book deals; and it is more common by being easier and clearer to understand, because all that one sings is compasillo, which is the value of a semibreve, two minims, four crotchets, or eight quavers, any of which makes a compasillo. Example:



I shall not deal with proportions, for in this book one will not find any species of proportion.

As the corrections stipulated in the Erratum have been observed in the transcription, they are not translated here.

Fol. 74. Title page to book three.

Comienca el Libro tercero de Mu- | sica en cifras para
Vihuela, el qual con- | tiene vn Romance, y algunos
Sonetos y Villanescas en letra | Castellana, y Villancicos,
en todo lo qual se señala | la voz con vnos puntillos: y
al cabo del | ay dos canciones Francesas | tañidas sin
cantar. | M.D. LXXVI.

Here begins the third book of music in tablature for the vihuela, which contains a Romance, and several Sonetos and Villanescas with Spanish lyrics, and Villancicos, in all of which the voice is shown by commas: and at the end are two French Chansons to be played without singing. 1576.

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Fue impresso el presente Libro hecho por | Estevan Daza
 en la muy Noble villa de Valladolid por Diego Fer|nandez
 de Cordoua Impressor de su Magestad, | acobose a doze
 dias del mes de Abril | año de mil y quinientos | y
 setenta y seys.

The present book, made by Esteban Daza, was printed in
 the most noble city of Valladolid by Diego Fernández de
 Córdoba, printer to His Majesty, and it was finished on
 the twelfth day of April in the year 1576.

The title El Parnaso carries with it a twofold
 meaning. Firstly, it refers to Mount Parnassus, the
 mountain paradise of the Greek poets. This usage is
 a reflection of the classical spirit which became a
 tradition amongst the vihuelistas. Several of the books
 which preceded Daza's contain reference to Greek mythology

and explanations of music in terms of the scientific and philosophical beliefs of Pythagorus, Aristotle, Socrates, Plato and others. Luys Milan's book El Maestro contains an illustration of Orpheus playing the vihuela with words in the border saying:

El gran Orptheo, Primero inventor, | por quien la
vihuela parece en el mundo, | Si el fue primero,
no fue sin segundo | Pues Dios es de todos, de todo
hazedor.

(The great Orpheus, first inventor, by whom the vihuela appeared in the world. If he was the first, he was not without a second (i.e. Milan himself) since God is of all things, Creator of all).

The title of Fuenllana's book Orphenica Lyra (the Lyre of Orpheus) is obviously drawn from the same mythology.

Similar implications are derived from the titles of the books by Narváez and Valderrábano, respectively Los seys libros del Delphin (the six books of the dolphin) and Silva de Sirenas (authology of the sirens). Valderrábano explains his title in the dedicatory page addressed to the Conde de Miranda:

Está música se causa y perfeciona de siete
Sirenas que ay en el alma, que son siete
virtudes, las quales despiertan el espíritu con
su concordia y armonía, para sentir y conoscer
las cosas divinas y humanas, y el gran bien que
deste conocimiento se sigue.

(This music has its origin and perfection in the seven sirens which there are in the soul, which are seven virtues, and these waken the

spirit with their balance and harmony, in order to feel and know things both divine and human, and the great good which follows from this knowledge.)

The lengthy Prologue which follows this passage, greatly extends these lines of thought.

The second connotation of El Parnaso is the use of that word in Spanish to mean 'anthology', and thus the title is as much a reflection of content as of the composer's attitude to the content. The title was taken up again seventy-two years later by the celebrated poet Francisco de Quevedo who, in 1648, published a collection of poems called El Parnaso Español.

THE SONGS IN EL PARNASO

As mentioned earlier, it is likely that all of the songs in El Parnaso are arrangements of earlier vocal works, and that only the compositions in the first book, the fantasías, are original. It is interesting to note however that of the songs in the third book, only some of the works are acknowledged to be by other composers. This is in contrast to the second book where all the works bear the names of their original composers.

The reason for this practice seems clear. Most of the works whose composers have been acknowledged are those

of contemporary origin, the Sonetos and Villanescas. One of each of these is not acknowledged however; nor is the other sixteenth century piece, the Canción. This omission is inexplicable. The Romance and the Villancicos, being older, are more likely to have been of popular origin, and the numerous surviving versions of essentially the same works suggest that they are little more than vocal settings of popular songs, and therefore were considered to belong in the public domain rather than be to the credit of any particular composer. Daza's Romance is a romance viejo, an epic which survived from a long oral tradition before being written down. His setting therefore could either be original, or a free adaptation or conscientious transcription of another work. Similarly, the Villancicos can often be traced back, either by their music or lyrics to an earlier time. Their settings could also fit any of these categories, although surviving earlier versions show them to be of limited originality.

Chapter III

TABLATURE

The explanation given by Daza of his tablature is both succinct and satisfactory, and warrants no clarification. The tablature he uses does not introduce any concepts not found in the earlier vihuela books. He does however use certain symbols of which he makes no explanation.

TEMPO. The vihuela books were the first instrumental books to give the performer an indication of tempo. Milán states the tempo of each piece in the prefatory remarks which precede it. Narváez and the subsequent vihuelistas employ symbols for this purpose. These were adapted from the mensuration signs of earlier practice, but there was no standardization. Narváez used two symbols, Φ and Φ , which respectively meant fast and very slow. Mudarra and Valderrábano both used three symbols. Φ , Φ , and C , in Mudarra's book respectively meant fast, moderate and slow, while Valderrábano used Φ , Φ and Φ to respectively mean slow, quite fast and fast.

Two symbols appear in El Parnaso, but unlike those

previously mentioned, are given no explanation. They are: ♩ and C . Examination of their usage, with particular reference to the third book has shown them to be a little inconsistent, and therefore difficult to label. It would not be just, however, to merely dismiss them on that count as insignificant. It seems likely that the symbol ♩ is meant to indicate a slower tempo than the symbol C in the majority of cases, but each would necessarily have to represent a wide range of tempi. There are three factors which can be used in support of this assertion. Each shows considerable consistency. (1) An examination of the technical difficulty of each piece shows that of the seven songs found in this edition, five are able to be played easily according to the suggested interpretation of the symbols. (2) According to the style of each song form and the meaning of the texts, five of the seven examples are absolutely consistent. (3) Comparing the four songs for which earlier sources have been found, three of Daza's tempo markings agree with the symbols on the manuscripts from which they are drawn. This is only valid in that mensuration implies tempo to a small degree. The inconsistent example, Quan bienaventurado is also inconsistent

with each of the other criteria.

The other possible interpretation would be to use one symbol to represent ²2, and the other ⁴4. Neither of the realizations of this bears any consistency.

INDICATION OF THE VOCAL PART. Three systems were employed by the vihuelistas to denote the line of a composition which was to be sung. Two of these systems show the vocal part within the tablature by having it show in red ink instead of the usual black, or by marking each figure to be sung by an apostrophe at its top right-hand corner. The third system supplied the vocal line in mensural notation on a separate stave. The system used by Daza is that which shows the sung part with apostrophes. Only on the title page of the third book does he actually instruct the singer to follow the part indicated. On the title page of the first book he also says, with regard to the four voiced fantasías, that "the tenor is shown with commas so that it can be sung if desired."

REPETITION OF TEXT. The symbol ·ii· occurs at several points in the text of many songs. In the present transcription it has been taken to mean the repetition of the preceding line of text. This is verified by the

text underlay of the vocal models found in the Appendix.

A second interpretation may justifiably be applied in performance. Instead of textual repetition, which can often appear out of context in a solo song medium, the symbol could be interpreted as a point at which the solo instrument takes over the vocal line until the text begins again. This practice would overcome some of the ungainly settings of text which occur in these sections, and provide short instrumental interludes often characteristic of song style.

RHYTHM. Daza employs a technique of which there appears to be no precedent in the vihuela tablatures at my disposal. In order to be able to syncopate the first beat of a bar, he extends the length of the previous bar by the duration of one crotchet, and reduces the following by the same amount, thus: $\downarrow \downarrow \downarrow \downarrow \downarrow$. In transcription, without reduction of values, it appears thus: $\downarrow \downarrow \downarrow \downarrow \downarrow$. Other than a similar system used by Mudarra and Milán whereby the previous example would have been notated in this manner: $\downarrow \downarrow \downarrow \downarrow \downarrow$, syncopation of this type was impossible. Within the bar however it could be shown by the use of the dot of addition.

INSTRUMENTAL TUNING. Daza takes it for granted that the player knew how his instrument was to be tuned in order to realize the tablature correctly. Tuning, by his time, must have been regarded as quite standard¹. The intervals between the strings are: fourth, fourth, major third, fourth, fourth.

One practice peculiar to the vihuelistas which seems not to have existed with lutenists of other countries was that of multiple instrumental tunings. By examining the rubrics at the beginnings of many vihuela pieces, including those by Daza, it becomes evident that there were seven types of vihuela in existence, designated by their theoretical tunings. These were: vihuela in Gamaut, in Are, in Bai, Cfaut, Dsolre, Elami, and Pfaut.

The system by which these names were derived is based on the hexachordal system as explained by Bermudo whereby against a set of theoretical pitches, were constructed six hexachords beginning at different positions along the theoretical scale. This theoretical concept was also expressed by Morley² who devised a chart showing in the

1 Bermudo comments however that vihuelistas, especially the most virtuosic, experimented with all manners of scordatura. op. cit. lib.4.

2 Morley, Thomas: A Plaine and Easie Introduction to Practicall Musicke, London, 1597. (Shakespeare Association Facsimiles XIV. London O.U.P. 1937)

left hand column the theoretical pitches and alongside them to the right, the position of the various hexachords. The second column of theoretical pitches merely indicates that the same practice occurred in the upper octaves. The scale begins on Gamma which represents the lowest theoretical pitch.

| | | | | | | | | | | |
|----|-----|---|---|---|---|--|--|-----|-----|-----|
| ee | e'' | | | | | | | | la | la |
| dd | d'' | | | | | | | | sol | sol |
| cc | c'' | | | | | | | | fa | fa |
| bb | b' | | | | | | | | mi | mi |
| aa | a' | | | | | | | | re | re |
| g | g' | — | | ♩ | — | | | | ut | ut |
| p | f' | | | | | | | | mi | |
| e | e' | | | | | | | | re | |
| d | d' | | | | | | | | ut | |
| c | c' | — | ♭ | | — | | | la | sol | |
| b | b | | | | | | | sol | fa | |
| a | a | | | | | | | fa | mi | |
| G | g | | | | | | | mi | re | |
| F | f | — | ♯ | | — | | | re | ut | |
| E | e | | | | | | | ut | | |
| D | d | | | | | | | la | sol | |
| C | c | | | | | | | sol | fa | |
| B | b | | | | | | | fa | mi | |
| A | a | | | | | | | mi | re | |
| F | G | | | | | | | re | ut | |

From this it is easy to observe the manner by which the various vihuelas were named. The first part of the name is derived from one of the theoretical pitches, and the following parts from the hexachord tones to which it corresponds. The first vihuela is in Ganaut. It corresponds to the first note of the theoretical scale, Gamma,

which is equivalent to the first pitch of the first hexachord, ut. This process follows for each vihuela name.

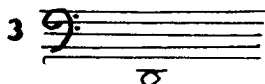
The practical implications of this system are twofold. Firstly, it implies that the various vihuelas were tuned at different pitches and secondly that each vihuela was fretted differently in order to correspond to the requirements of the Pythagorean system of temperament which was used in Spain during the sixteenth century. It seems likely however, that these differences were in practice often of little importance as it would be unlikely that the majority of vihuelistas owned an entire chest of instruments.

Bermudo mentions, with respect to the first implication that some vihuelistas did actually own a brace of seven instruments, each with its lowest string tuned to the next lowest note of the theoretical scale; that is to Gamma (G), A, B (or B^b), C, D, E, and F. Between them they were capable of producing the entire range of the theoretical gamut. It should be pointed out that this theoretical gamut was not related to any concept of standardized pitch so the term Gamma does not necessarily imply any relationship to the pitch G. In terms of likely pitches for the lowest course on a vihuela,

the most feasible low would be D^3 , or perhaps even C. It would be here that vihuelas in Gamut would have possibly found their lowest pitch.

The vihuelista who owned only one instrument could imagine all the theoretical tunings without any great dissatisfaction. The reason for the tunings being more importantly theoretical than practical has to do with the imaginary perception of modality which, when thought of in terms of the specified tunings, occurs in largely untransposed forms, thus avoiding the consideration of many accidentals. Pujol's⁴ transcriptions, all made according to tuning, reflect this.

In the case of temperament, the problem is a little more complex. The existence of the various theoretical tunings, combined with the use of Pythagorean temperament necessitates that all the vihuelas did not have their frets placed in the same positions. With this temperament, two sizes of semitone existed. In the sixteenth century gamut, these two sizes were represented by the semitones



4 Pujol's editions of the works of Narvaez, Mudarra, and Valderrábano are all published in the volumes of Monumentos de la música Española

E - F, and B^b - B^b. The B^b - B^b semitone was about 114 cents in size and therefore called major, while the E - F semitone was about 90 cents and called minor⁵. In his treatise, Bermudo extends this idea and arrives at a solution to the chromatic division of the octave⁶. This is shown in the following table.

| Interval | Type of Semitone |
|--------------------|------------------|
| G - G [#] | MAJOR |
| G [#] - A | minor |
| A - B ^b | minor |
| B ^b - B | MAJOR |
| B - C | (minor) |
| C - C [#] | MAJOR |
| C [#] - D | minor |
| D - D [#] | minor |
| D [#] - E | MAJOR |
| E - F | (minor) |
| F - F [#] | MAJOR |
| F [#] - G | minor |

Bermudo does not show the size of the B - C and E - F semitones. There are two reasons however which justify their both being minor semitones. (1) Using the figures quoted as interval sizes, the ten intervals shown total 1020 cents. The two 90 cent intervals bring

5 Intervallic sizes are those specified in Apel's Harvard Dictionary of Music

6 This he does by means of a diagram of a keyboard in the section of his book which deals with the organ. Op. cit. fol. lxii.

this total to 1200, the size of the perfect octave.

(2) It seems more in keeping with Bermudo's system if a predominantly major-minor alternation is observed.

The distance of each fret on each vihuela depended on the size of the intervals above the theoretical pitch of the lowest course. Although Ward⁷ bases his interpretation of the vihuela's temperament upon Bermudo's description of how to fret it, and correctly deduces that the system creates "a kind of equal temperament" (p. 32) based on a mixture of Pythagorean and Euclidian principles, it can clearly be seen from the diagrams of the fingerboard of each vihuela given by Bermudo⁸, that a stricter adherence was paid to Pythagorean principles than Ward would suggest. Bermudo's diagrams show a clear distinction between major and minor semitones in the spacing of his frets, but his self-contradiction suggests that the practice of his two systems was bound not to be uniform.

The table below shows the theoretical fretting arrangements for each tuning. A vihuelista who possessed

7 Op. cit. p.29ff.

8 Op. cit. lib.IV

only one instrument, would have been able, provided his frets were not fixed, to adjust them to meet the requirements of each theoretical tuning.

| Vihuela | Theoretical pitch of lowest course | Fret | | | | | | | | | |
|---------|------------------------------------|------|-----|-----|-----|-----|-----|-----|-----|-----|-----|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| Gamaut | G | MAJ | min | min | MAJ | min | MAJ | min | min | MAJ | min |
| Are | A | min | MAJ | min | MAJ | min | min | MAJ | min | MAJ | min |
| Bai | B | min | MAJ | min | min | MAJ | min | MAJ | min | MAJ | min |
| Cfaut | C | MAJ | min | min | MAJ | min | MAJ | min | MAJ | min | min |
| Dsolre | D | min | MAJ | min | MAJ | min | MAJ | min | min | MAJ | min |
| Elami | E | min | MAJ | min | MAJ | min | min | MAJ | min | MAJ | min |
| Ffaut | F | MAJ | min | MAJ | min | min | MAJ | min | MAJ | min | min |

This fretting system however is not perfect and therefore some pitches will be slightly imperfect. These pitches have been tabulated below and largely agree with those arrived at by Pujol⁹ who based his calculations on Bermudo's diagrams of each instrument rather than, as is done here, basing them on pure theory. The only discrepancy between the two calculations is caused by the positioning of the eighth fret of the vihuela in Gamaut which I suggest is either a mistake in Bermudo's diagrams, or more likely, a modification made by him for practical reasons.

9 Mudarra: op. cit. edited Pujol, Monumentos de la Música Española VII, Barcelona, 1949, p. 60

| Vihuela | Course | Imperfect notes | |
|---------|--------|-----------------|---------------------------------|
| | | Fret | Pitch |
| Gamaut | 5 | VIII | G [#] |
| | 4 | III, VIII | G [#] , C [#] |
| | 3 | I, VI | B ^b , E ^b |
| | 2 | I | E ^b |
| Are | 5 | VI | G [#] |
| | 4 | I, VI | G [#] , C [#] |
| | 3 | IV | E ^b |
| Bmi | 5 | IV | G [#] |
| | 4 | IV | C [#] |
| | 3 | II, IX | E ^b , B ^b |
| | 2 | IX | E ^b |
| Cfaut | 5 | III | G [#] |
| | 4 | III, X | C [#] , G [#] |
| | 3 | I, VIII | E ^b , B ^b |
| | 2 | VIII | E ^b |
| Dsolre | 5 | I | G [#] |
| | 4 | I, VIII | G [#] , C [#] |
| | 3 | VI | B ^b |
| | 2 | VI | E ^b |
| Elami | 4 | VI | G [#] |
| | 3 | IV, IX | B ^b , E ^b |
| | 2 | IV | E ^b |
| Ffaut | 5 | X | G [#] |
| | 4 | V, X | G [#] , C [#] |
| | 3 | III, VIII | B ^b , E ^b |
| | 2 | III | E ^b |

Further survey would need to be undertaken to determine the extent to which these imperfect frets were avoided in practice. The tablatures of the songs in this edition show quite a consistent avoidance of

them, but use some of them at cadences or in passages where the tonic has shifted from its original position. These are tabulated beneath. The large number of imperfect notes occurring on the first fret in Ay Mudo soy and on the eighth fret in ¿No ves, amor? could be corrected by a conscientious player, by altering the position of the fret. In both cases, the said frets are not used significantly on other courses. The figures given are minimally distorted by the fact that not all the positions on the vihuela are always used. It is interesting to note that the songs of older origin, the Romance and Villancicos do not have a specified tuning. According to Bermudo's method of observing where the semitones occur on the instrument in order to ascertain mode¹⁰, the three transcribed in this edition are all tuned in Are, and also quite consistently avoid the imperfect positions.

10 op. cit. fol. xxix^v. cap. lxxii. (see p.53)

| Song | Vihuela Tuning | Imperfect Frets ¹¹ | No. of occurrences |
|----------------------------|----------------|-------------------------------|-------------------------|
| Enfermo estaua Antioco | Are | 4·I | 2 |
| Ay mudo soy | Ganaut | 3·I 2·I | 34 22 |
| Quan bienauntu- rado | Bmi | 4·III | 3 |
| Prado verde y florido | Cfaut | | without imperfection |
| No ves, amor? | Cfaut | 3·I 3·VIII 2·VIII | 3 20 6 |
| A tierras ajenas | Are | 4·I | 3 |
| Gritos daua la morenica | Are | | without imperfection |

A number of the vihuelistas included rubrics to indicate the instrumental tuning for each piece. Daza follows this practice by indicating at the head of each piece that a given note will be found on a given string at a given position. At the head of Fantasia I (lib.1. fol.1.) he instructs:

Señalase la clave de Fefaut segunda en primero traste.

This tells that the note F is found on the second course at the first fret. The second course is therefore tuned

¹¹ As in the previous diagram, Arabic numerals represent the course of the instrument, while frets are shown by Romans.

in E which means that the sixth must be A. The tuning of the vihuela is therefore Are.

While some of the vihuelistas used this same system, others did not. Milán and Mudarra give no indication of tuning. Milán does, however, give some practical advice as in the comments which precede his fourteenth fantasía where he says:

Esta fantasía que se sigue tambien es para hazer redobles con dos dedos: y siempre que tañereys el quarto y tercero tono por estos terminos que esta fantasía anda: algareys un poco el quarto traste dela vihuela para que el punto del dicho traste sea fuerte y no flaco.

(This fantasía which follows is also for playing runs with the two fingers: and whenever you play the fourth and third modes, according to which this fantasía goes, raise the fourth fret a little so that the note on that fret is strong and not weak.)

For works where the tuning is not specified, Bermudo's system can be readily applied. He states:

Aunque en las cifras no digan que tono es, o donde tiene la clave, facilmente lo podeis saber. Mirad en qualquiera de las cuerdas donde se forma el semitono y por el conocereis lo sobredicho.¹²

(Even if the tablature doesn't tell the mode or the key, you are able to know it easily.

12 Op. cit. fol. xxix^v Cap. lxxii

Look to see on which of the strings the semitone is formed and by it you will discover the above-mentioned).

It has been necessary to make such a detailed review of the practice of fretting the various vihuelas for two purposes. The first is to offer an explanation of a question which has caused considerable confusion to those interested in the instrument and its literature. The second is to give the reader of this edition sufficient knowledge of the relevant musical theories to permit a more satisfactory understanding of the present transcription, which for reasons set out elsewhere has been made in one tuning only.

The explained theories are not uniformly applied in current instrumental practice. The development of the various fretting systems for the vihuela in the sixteenth century was purely functional. They developed in order to compensate for the peculiarities of Pythagorean temperament, so that music played on the vihuela was in accordance with the norms of the time. Today, however, we operate according to a different norm, the equally tempered scale, which requires no such compensating system. Any insistence on original fretting is merely guided by a desire for complete authenticity which is

only a detail when seen in light of the music itself.
The right should be reserved however for each maker and
player to adopt whichever system he prefers.

Chapter IV

CRITERIA FOLLOWED IN THE TRANSCRIPTION

No human endeavour which is aimed at a recreation of the past can hope to avoid the influence and effect of the present, nor the period of time which separates them. Problems regarding the authenticity of any historical recreation arise, and the definition of the degree to which such modifications be permitted and accepted becomes necessary. In the course of carrying out the present project, I have become aware of several of the problems which relate directly to the transcription and edition of music for fretted instruments. The basis of these problems is seen in terms of the degree of objectivity required in the work, and how much justification there is for the introduction of concepts not present in the original notation. In all cases, the attitude adopted must primarily be a musical one, thus ensuring that the selected solution be the one which conveys the greatest musical sense to the reader. The edition is offered as a creative solution to the problems of the music and is above all aimed at the performer but hopefully not at the expense of scholars in search of critical scores.

POLYPHONIC TRANSCRIPTION. Leo Schrade¹ maintains that transcriptions of lute tablatures fall into two categories, one of which deals in conjecture with the addition of values not present in the original, amounting to a deviation from it, while the other is the mere repetition of the original in factual and indifferent notation. This he calls a proper transcription. In order to assess the validity of this viewpoint, it is first necessary to determine the actual musical elements which are expressed by the tablature under discussion². These are: (1) relative pitch³, indicated numerically as a stopped position on a string; (2) metre, as shown by the use of bar lines, and; (3) the temporal relationship of the notes of shortest duration. The greatest problem is that the notation does not indicate any sort of polyphonic tendency in the compositional process. One can only observe that a number of pitches are required to be sounded simultaneously. The notation does not

1 Luys Milán: El Maestro ed. Leo Schrade. Publikationen Alterer Musik II, Leipzig 1927. Reprint 1967, p.viii

2 For an explanation of tablature, see Daza's remarks found here in Chapter II.

3 The concept of absolute pitch did not exist in sixteenth century instrumental tablature

give any indication of the manner in which the music is to be perceived, or was perceived. The transcriber is forced to make a decision as to how this problem should be dealt with.

Schrade maintains, and his transcription demonstrates, that only the concepts expressed through the original notation should be embodied in the transcription. What he fails to recognize is that the moment one makes any change to the original notation he is changing the essential character of the notation, but not necessarily the music. By converting the figures of the tablature to specific pitches written on staves, the visual character of the original is almost completely destroyed. The present transcription follows the procedure opposed by Schrade. If one is converting music from a given system of notation to another, then the music should be expressed by each system in the manner which best demonstrates to the reader what can justifiably be called the character of the music. Each notation should express this character in its own terms so that anyone familiar with that particular system can make good sense of what is written.

As the introductory chapter attempts to make clear, polyphony is the guiding concept in vihuela composition.

The case for the polyphonic transcription of the tablatures is therefore a strong one. Several additional points are worth making:

(1) Daza, whose compositional style differs little from that of the other vihuelistas, states at the beginning of nearly every composition the number of voices in which it is conceived, thus showing a polyphonic approach to both composition and perception.

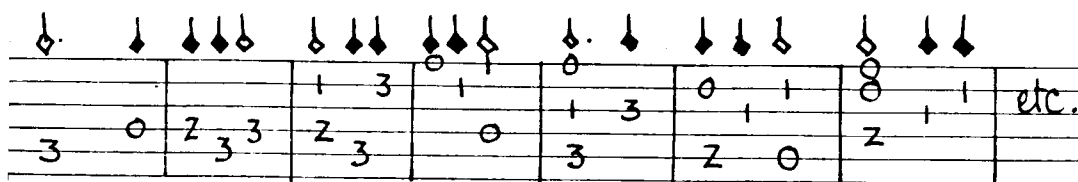
(2) It is clear from comparisons made between extant vocal works and arrangements made of them for the vihuela by the composers under discussion, that the polyphonic nature of the vocal models have been preserved in the instrumental versions.⁴

(3) The references by the vihuelistas themselves to counterpoint and other polyphonic techniques shows their attitude towards their music.

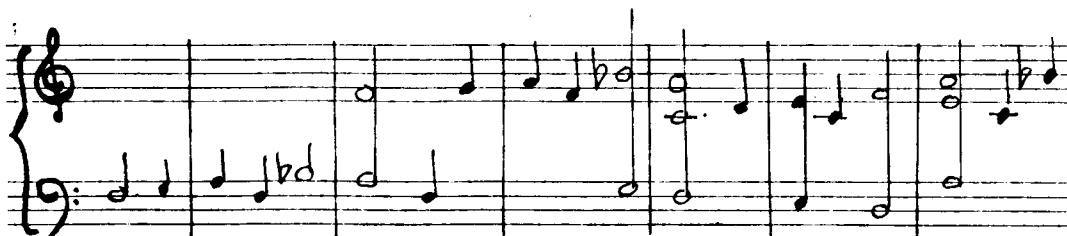
The inclusion in the edition of a reproduction of the original tablature ensures that the reader can check the polyphonic transcription with the original. By demonstration, the virtues of the polyphonic system of transcription and

4 c.f. the transcriptions herein and the vocal originals included in the Appendix.

the relative weaknesses of Schrade's literal and indifferent method can be made clear. The example used is the opening of Milán's fifth fantasía as reprinted in Schrade's edition⁵. Note that the tablature is inverted by comparison to that of Daza and the other vihuelistas. The first (highest) course is shown uppermost on the page.



Schrade transcribes it for an instrument tuned in A:



There are a number of features about this transcription which are worthy of comment other than the non polyphonic realization.

⁵ Op. cit. p. 20ff.

(1) No time signature has been given. Even though the tablature does not have one, we come to expect it in modern notation. The importance of metre in this style of composition is underplayed by its omission.

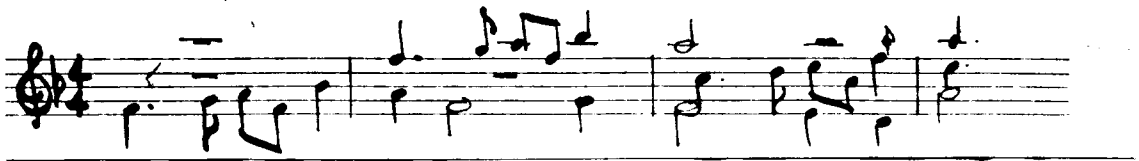
(2) The B^b shown as an accidental in the transcription is quite consistently used throughout the piece and ought to be shown as a "key signature" especially as the piece operates around the tonal centres of F and D. B^b only appears infrequently, and always as a leading tone in cadences on C, and in cadences on A.

(3) The use of two staves for the transcription can easily be taken as an implication of a "piano reduction". This is unnecessary and could be equally transcribed onto a single staff as is customary in music for related modern instruments.

The following is a transcription of the same passage, retaining the A tuning for convenience of comparison, but made polyphonically and in consideration of the above observations.



REDUCTION OF VALUES. In keeping with the aforementioned principles, most of the works in the edition have had their note values reduced by half. The above example appears more comprehensible when reduced thus:



INSTRUMENTAL TUNING. Despite the implications of the section of the previous Chapter devoted to theoretical tunings, all the transcriptions here are made for an instrument tuned in E, that is: E, A, d, f#, b, e'. There are four main arguments which can be used against this practice:

- (1) Daza gives instrumental tunings for his songs.
- (2) Transcription according to tuning would minimize the use of accidentals, thereby visually preserving the modality of each piece.
- (3) The transcriptions would agree with the tonality of the vocal pieces from which they are drawn if transcribed according to pitch.
- (4) The identity of pre-existing melodies used in pieces would more readily be preserved if transcriptions

accorded with tuning.

These arguments have been rejected in order that a modern performer of the vihuela, unfamiliar with tablature, can have a uniform notation from which to work. Pujol's transcriptions are all made according to the various tunings, and, as the tablature is not supplied, are extremely awkward to perform from. Standardized E tuning also places the transcription within the range of the guitar, which is the most suitable modern instrument to be used as an alternative to the vihuela. It can also be argued that transcription according to tuning presents an unjustifiably rigid concept of absolute pitch, instead of the more flexible quality of tablature which only deals with pitch relationships.

It should be observed that both the vocal line and the vihuela part are notated an octave above their actual pitch throughout this edition.

DOUBLING OF THE VOCAL LINE. One problem which arises from the system of notation in Daza's songs as well as those of the other vihuelistas is that of whether the vocal line should be doubled on the accompanying instrument. The vihuelistas do not agree with regard to this,

and some of them are even self-contradictory. What seems to be the case is that doubling was an arbitrary question dependent upon the wishes of both composer and performer, as well as the technical facility of the individual instrumentalist.

There are three possible attitudes which can be adopted for the purpose of transcription. There can be transcriptions which employ consistent doubling, others which have no doubling or those which intermittently double according to context.

A transcription which consistently doubles would adhere to the observation that in all of Daza's songs the vocal line is intabulated in such a way that it falls within the reach of the accompanist's hand. This would allow a satisfactory solo instrumental performance of each song. In many cases however it would demand great virtuosity of the player. Furthermore, both Mudarra⁶ and Valderrábano⁷ state that doubling should occur consistently, but many of their works with separate mensural notation of the vocal part contradict this.

6 Op. cit. ed. Pujol. p.40

7 Op. cit. ed. Pujol p.16

When no doubling occurs, the size of the instrumentalist's task is considerably lessened. The accompaniment falls into the reach of a greater number of performers. The disadvantage of this however, especially in compositions of three voices, is that the balance between singer and instrumentalist becomes less satisfactory. Its main advantage is the independence given to the singer.

Limited doubling occurs in most of the works by Mudarra and Valderrábano which have a mensurally notated vocal part. It permits a more satisfactory realization of the dramatic element of the music, lending and withdrawing support of the vocal line according to context. The dynamic range of the medium is thus widened.

The present transcription employs this practice of limited doubling. It realizes that a performer can, by working directly from the tablature, easily follow either of the other possible performance practices. It attempts to offer an interpretation which is based on the enhancement of the inherent musical qualities of each passage of each piece. The following general principles have been adhered to:

(1) The compositions in three voices are predominantly doubled while those in four voices are predominantly not doubled.

(2) Doubling, in four voice compositions where the vocal line is not the uppermost voice of the texture, has been seen as necessary to avoid disruption of the polyphony. This is particularly applicable where the sung voice is the lowest. A female singer would be likely in this situation to transpose the vocal line an octave.

(3) Doubling has been applied at cadences to strengthen the sound and cadential function.

(4) In other passages, doubling has been employed to enhance homophonic textures where the block chordal nature warrants stressing and balancing, and avoided in contrapuntal passages where independence of line is fundamental.

(5) Florid vocal melismas, and passages where the voice exerts strong rhythmic independence have not been doubled.

INSTRUMENTAL CHARACTERISTICS. A practical understanding of the instruments concerned can have specific implications regarding the way in which one transcribes music for fretted instruments. The durations of notes and realization of polyphony sometimes require modification

due to a knowledge of technical possibilities and limitations.

In all cases, this transcription has sought to realize these problems in terms of the logic of the instrument. Sustained notes, at times, can extend beyond their expected points of release. These sounds have been prolonged. Problems of fingering may affect the flow of the polyphony, resolution of suspensions and other devices. These passages are transcribed as they sound rather than as they should theoretically sound. The crossing of voices in densely textured vocal works lose all significance when arranged for a solo instrument. The transcription also presents these in terms of the instrument's logic; that is, as they sound rather than stressing the manner in which the strands of the work were originally conceived.

TEXTS. The transcription preserves the spelling of the texts as found in El Parnaso, although much of it is now archaic. Certain alterations and additions have been made in order to facilitate their meaning:

- (1) Punctuation is added.
- (2) Written accents are added.
- (3) Proper nouns are capitalized.

These alterations occur in the transcription and commentary only, and not in the reproduction of the tablature.

The translations of the texts are not made in accordance with the metre, rhyme or syllabic structure of the originals. These should therefore be regarded only as aids, not as alternatives for performance.

Chapter V

MUSICAL FORMS

Five song forms, each with its own characteristic style are found in the third book of El Parnaso. This Chapter presents a brief discussion of each. The works transcribed represent a cross-section of these forms and styles.

ROMANCE. The romance is essentially a poetic form of popular origin and represents a Spanish tradition of epic poetry. Its subject matter usually falls into one of the following five themes: historical, Carolingian, Romanesque, lyrical or biblical, and the poems were often recited as accompanied songs. Most of the romances were preserved only by oral tradition before the sixteenth century.

The romance is structured in four line stanzas with no restriction as to their number. The rhyme scheme is usually x, a, y, a and the lines are usually octo-syllabic. The 'a' syllable is usually constant throughout all the stanzas.

The musical setting of romances follows no strict form other than generally following poetic structure.

The same music, or a variant of it, is usually used for each stanza. Most romances by the vihuelistas offer different solutions to the problem of setting. It seems probable that players would have varied the accompaniment during the recitation of a romance and Trend has suggested that this is the root of the development of variation form in Spain¹. Valderrábano's romance, Adornado se á el buen viejo includes a variation in this manner².

SONETOS: In the vihuela books prior to El Parnaso, two types of composition were labelled soneto. The first of these is a musical setting of a literary sonnet, while the second is a purely instrumental composition whose title is probably a diminutive of the term son, meaning 'song' and bearing no similarity to the former. Daza's three sonetos are all settings of Spanish sonnets. Mudarra was the first vihuelista to set Spanish sonnets, but Milán before him had set six in Italian.

The Spanish sonnet is very much akin to the Petrarchan model from which it developed. It is of fourteen lines, each of eleven syllables, divisible into an octave comprising

1 Trend, J.B: Luis Milán and the Vihuelistas. Hispanic Notes and Monographs XI, O.U.P. 1925, p.55

2 Op. cit. lib.II, fol. 20

two quatrains, and a sestet of two tercets. The setting of sonnets, like the romance, does not fall into any regular pattern. Composers usually arrive at a solution which places the poetic form at the basis of the musical structure, but without placing further limits on it. Stylistically it owes much to the Italian madrigal.

CANCIÓN. Two types of canción are to be found in the vihuela books. One represents its primitive form, similar in style to the romance, while the second shows a highly cultivated style which existed as a poetic form in its own right in the sixteenth century, especially in the hands of such men as Boscán and Garcilaso. It was a thirteen line form with a complex pattern of lines of seven and eleven syllables, structured thus: a⁷ b⁷ c¹¹ a⁷ b⁷ c¹¹ c⁷ d⁷ e⁷ e⁷ d¹¹ f⁷ f¹¹. The setting of both forms of canción was usually through composed and in the latter style often stylistically similar to Italian vocal forms, particularly the frottola and madrigal. Daza's canción is of the second type.

Although being regarded by Einstein³ as the first monodic madrigal, the canción was often not limited to

3 Einstein, Alfred: The Italian Madrigal, Massachusetts, 1944.

the style he suggests either in vocal or accompanied settings.

VILLANESCA. The villanesca evolved during the sixteenth century and does not appear in any of the vihuela books before that of Pisador. El Parnaso contains nine examples of the form, and so the growth of its popularity is clear. It is primarily a vocal form, regarded as being of Neapolitan origin, developing as a reaction against the refinements of the madrigal. It is often built of short themes, of popular suggestion, containing many repeated pitches which add a dance-like rhythm at the expense of the sumptuous lines which characterize the madrigal. The bourgeois influence on the style is often great, but sometimes the distinction between villanesca and madrigal is fine, some composers calling a work by one name and others calling it by the other.

The texts of the villanescas show no regular structure. They appear to be selected sections of poems, or short poems perhaps written by the composers themselves. Pastoral and mythological themes, as well as that of love predominate and are usually of an idyllic character.

Eight of the nine villanescas which Daza has included in El Parnaso are known to be arrangements of vocal works.

Manuscripts containing the original settings have been traced for six of these. The works selected by him appear typical of villanesca style.

VILLANCICO. The villancico is the most common sixteenth century Spanish song and one which reflects the national style at its most pronounced level. It is the character of this form, more than any other, which has so profoundly influenced the vihuelistas. Its origin is the popular lyric which bears the influence of the Arabic zéjel in its structure. The theme of love, courtly or popular, is the most common but the sixteenth century saw the more frequent introduction of historical, elegaic, and biblical subjects.

The essential nature of the villancico is its division into two parts the estribillo (refrain) and copla (verse). The copla is further divided into two sections, the mudanza and vuelta. In its most primitive form it is structured in exactly the same way as the zéjel:

| | | |
|-------|-------------|---------|
| | Estribillo: | A B |
| Copla | { Mudanza: | c, c, c |
| | { Vuelta: | a |
| | Estribillo: | A B |

In the more developed villancico form, more flexibility

was permitted in the mudanza which often has between two and five lines. A four line mudanza type would have this structure:

```

          Estribillo:  A B
Copla  (  Mudanza:  x c y c
        (  Vuelta:   a
          Estribillo:  A B

```

In both forms, short lines of six to eight syllables are the most common, and partial omission of the estribillo frequently occurs in its repeat.

Two manners of villancico setting are common in the vihuela books. The first, definitely the older, is that of a clearly articulated form, and is usually just a setting of the popular themes pertaining to it. It often has repeated musical phrases and usually comprises one or two short themes. It reflects the strophic origins from which the musical style of the villancico is thought to be derived. The more cultivated setting of the villancico which developed in the sixteenth century still often relied on popular themes for its foundation, but worked them into a more continuous and homogenous fabric of seemingly through composed imitative polyphony.

El Parnaso contains eleven villancicos, eight of which are in four voices, the remainder being in three. They represent both styles of text and music.

Chapter VI

COMMENTARY

1. ROMANCE: Enfermo estaua Antioco

Daza's book contains only one romance. Its poetic structure is regular, conforming with the norms of rhyme and metre. The subject matter is historical. The poem is an epic of a much earlier date, although no other version has been found. Its character is typical.

Enfermo estaua Antioco,
príncipe de la Suría,
de Estratonice la reyna
ferido de amor jacía.

Muger era de su padre,
Rey Demetrio se dezía,
el rey era viejo anciano
y ella linda amarabilla.

Mal doliente está en la cama,
calla y siempre padescía
por ser como es su madrastra
sufre y la llaga encubría

Determina de morir
antes de que su mal diga,
y quanto más lo encubre
muy mayor daño le hazía.

Muchos médicos le curan
ninguno la causa atina,
vno tomándole el pulso
la Reyna que a verío iba.

Alteróse el pulso tanto
que el médico la entendía,

fuesse luego para el Rey
desta manera dezía:

Diziendo, sepa tñ Altura
que Antioco moriría,
su mal no lleba remedio
pues por mi muger moria.

Yo no se la daré
aunque me cueste la vida
Mucho le regala el Rey
dale ciudades y villas.

Dixo el médico señor,
si como es la muger mía,
fuesse tuya el buen Rey,
díme si se la darías.

(Sick lay Antioch
prince of Syria.
Wounded by love of Stratonice
the queen, he lay.

Wife she was to his father,
King Demetrius by name.
The King was an old, old man
and she marvellously pretty.

He is mortally sick in his bed,
silent and ever suffering.
Because she is as she is, his stepmother,
he suffers and conceals his wounds.

He determines upon death
rather than confess the cause of his sickness,
and the more he conceals it,
the greater the harm he does himself.

Many doctors examine him,
None of them ascertains the cause,
While one of them takes his pulse
the queen comes to see him.

His pulse changed so much
 that the doctor realized the truth.
 He went straight away to the king
 and spoke thus:

Saying: know Your Highness
 that Antioch will die.
 His ailment has no cure
 since he is dying because of my wife.

And I will not give her to him
 although it costs me my life.
 The king makes him many presents,
 he gives him cities and towns.

Then said the doctor: My Lord,
 if it were your wife
 instead of mine, O Good King,
 tell me if you would give her to him.)

The same music is repeated for each stanza of text, but only the first two stanzas are underlaid. Those remaining are fitted to the music by the performer.

The shape of the vocal line is characteristic of the romance. It has a narrow range, a seventh, and moves by step or by leaps of a third. The notes are generally long and sustained. The homophonic texture of the accompaniment adds to the solemnity of the style, and while preventing rhythmic vitality, provides an ideal basis for instrumental elaboration. The composition is in four voices.

The structure of the music follows the text by means of the two main cadences which occur at the end of the second and fourth lines of each stanza (bars 8 and 21). These create a pseudo phrygian modality based on a D[♯] final, which contributes to the Spanish character of the piece. Cadences of lesser importance occur at the end of the first and third lines. The overall tonal centre of the piece is A. Each line of text begins on a chord of A minor or its dominant. The epic quality of the musical style is augmented by the repetition of the last word of the last line of each stanza.

Critical Notes¹

lib. III fol. 74v, 75

Rubric: Romance, showing the treble with commas.

Although no indication of tuning is given, Bermudo's system shows it to be Are.

Tempo is shown ♩ = slow according to the present criteria.

Bar

3b Original text is poorly placed. The syllables

¹ Bar numbers refer to the bars of the transcription. Where values are reduced, the two tablature bars falling within the transcribed bar are respectively designated a and b.

placed beneath the first beat fall more naturally onto the F[#], at the resolution of the suspension.

- 6b The 3 on the first line of the tablature, above the syllable trio is almost illegible in the original.
- 7 The original text bears a typographical error, corrected in the erratum, giving ca su instead of la su.

Text: Stanza 8. The first line is given in the original as y no se la doce, but is corrected in the erratum to y yo no se la dare.

Antecedent Transcriptions.

- Azpiazu, José de: as a guitar transcription; published as a single sheet. Unión Musical Española 1971
- Mitjana, R: in La musique en Espagne, p. 2024-5
- Pedrell, F: in Cancionero Musical Popular Española, Vol. 3.

Discography

- Angeles, Victoria de los: on (Spanish Song of the Renaissance), His Master's Voice (ALP 1883).

2. SONETO: Ay mudo soy

This work is Daza's arrangement of a vocal piece, no longer extant, by Pedro Ordoñez. Little is known of Ordoñez other than that he accompanied Pope Paul III to the Council of Trent and that in 1540 he obtained leave to go to Spain. He was also one of the three Spanish singers found in Rome by Morales. The text of the work is anonymous.

As a poem, the sonnet is not particularly notable, but lends itself aptly to musical setting, producing a work of fine quality. Although the sonnet form, as used, is of the Petrarchan type, the text shows greater allegiance to the courtly love tradition, resembling the style of many works found in the fifteenth century cancioneros.

Ay mudo soy, hablar no puedo,
duelo por hablar lo qu'e sentido,
Señora, si me fuesse concedido,
estando padeciendo cada credo.
Dices me que no te hable, mas he miedo
en tan grande silencio ser perdido
licencia, mi señora, yo te pido
y entonces de mi boca alçaré el dedo.
Dichosa fue mi suerte y desdichada,
agora que ~~há~~ hablarte ni serbirte
no puedo pues que tú me lo as mandado.
Reyna que tirana no osé dezirte
aunque mis dias has tiranizado
manda oir pues que muero por quererte.

(Alas, dumb I am, to speak unable,
I suffer for to tell what I have felt,

my lady, if it were permitted to me,
 suffering as I am at every moment.
 You tell me that I must not speak to you,
 but I fear my perdition in so great a silence.
 My lady, I beg leave of you,
 and then will I remove my finger from my lips.
 Happy was my fate and yet unhappy
 now that I may not either speak or serve you
 since thus you have commanded me.
 O queen, to whom as tyrant I dared not tell it,
 although you have tyrannized my life,
 I command you to hear that I am dying for love
 of you.)

The metrical scheme and rhyme of the poem is irregular,
 and therefore seems as if the text given is somewhat
 defective. The first and second lines are of irregular
 length as is the rhyme of the sestet. Its structure is:
 a⁹ b¹⁰ b¹¹ a¹¹ a¹¹ b¹¹ b¹¹ a¹¹ c¹¹ d¹¹ e¹¹ d¹¹ e¹¹ d¹¹.
 In the musical setting, repetition of the text occurs in
 lines 3, 10, 11 and 14.

The music of the sonnet, in four voices, is through
 composed and in the Italian madrigal style. There is
 broad melodic cohesion, with stepwise movement and thirds
 forming the basis of each voice, and with musical phrases
 interlocking. Tonal, rhythmic, and textural criteria
 can be used to delineate the poetic structure, together
 with the introduction of new motives.

Tonally, both quatrains begin and end in E minor,
 with substantial cadences, followed by the sestet,

beginning in the dominant area, B, and concluding in the tonic once again. Within each section, a number of different tonal areas occur.

The setting of the first quatrain is largely homophonic, with little variety of texture or rhythm. The second quatrain is contrasted to this with each of its lines displaying a different texture. In line five, the voices are paired, and move in parallel thirds imitating each other at a bar's distance. The setting of line six is homophonic with great rhythmic emphasis, using repeated pitches. Line seven continues this but with some metric alteration, and with repeated rhythmic and melodic motives. Line eight is set similarly to the first quatrain but with more syncopation in the upper voice. The sestet also shows considerable variety. Line nine is set homophonically and with syncopation. Lines ten and eleven are largely homophonic but with metric displacement. Lines twelve and thirteen are in the style of line nine, but the final line introduces a new motive which imitatively repeated until the end. A small amount of "word painting" occurs, particularly in the setting of the exclamation Ay (bar 1), and tiranizado (bars 52 - 53).

The metric displacement referred to in the previous paragraph creates a problem in transcription based on the significance one affords the bar line with respect to accent. The present transcription maintains constant barring but admits a justifiable alternative. Bars 26 to 29 could be transcribed thus (quoting only the vocal line):

—di ————— do li-cen-ci-a mi se -ño-ra, yo te pi-
—do y en-ton-ces

Bars 37 and 38 similarly could be transcribed:

—go-ra a — go-ra que ni ha — klar-te ni ser-bir

Also justifiable would be this reworking of bars 42 to 45:

pue-do pues que tú me lo as man - da - do no pue-do pues que tú
me lo as man - da - do

Critical Notes

The work is found beginning: lib.III, fol. 75, last hexagram, and ending at the foot of fol. 77.

Rubric: Soneto for four voices by Pedro Ordoñez, showing the key of Csolfaut on the third string on the third fret and showing the treble voice with commas.

This indicates an instrument in Gamaut.

According to the suggested criteria, the sign ♩ shows a slow tempo.

Bars

- 1-2 Setting of Ay mudo on weak beats with marked rests is unusual.
- 3 Setting of no puedo has been altered.
6. Original text shows que. Transcribed as qu'e for grammatical sense.
- 11a Lower voices almost illegible in tablature.
- 38 Tablature shows instrumental unison, i.e. the figure 5 on the 3rd course is the same pitch as the open second course against the syllable ser-.
- 42b-43a, 44b-45a, Tablature bars of unequal length to permit syncopation.

3. CANCIÓN: ¡Quan bienaventurado!

The one canción in El Parnaso is Daza's arrangement of a vocal work in four voices by Rodrigo Zaballos (sometimes spelt Cevallos) to a text by Garcilaso de la Vega. The canción may be regarded as through composed although there is reason to argue that bar 24, almost the mid-point of the work, begins an elaborated repetition of the previous material². It is in a rhythmically smooth style, again reflecting elements of the madrigal. Its textures are, in general, either homophonic, or of paired voices with slightly freer counterpoint preceding cadences. The lines of the voices are gently undulating, each phrase having a range of not more than a fifth. Of particular note and beauty is the antiphonal setting of the last line of text.

The surviving vocal piece, found in the Cancionero Musical de la casa de Medinaceli³ is the version arranged by Daza. Some minor rhythmic differences between the two suggest that he may have worked from another manuscript, unless he considered his differences to be more suited

2 c.f. bars 1 - 4, 24 - 25; 15 - 17, 37 - 41; 18 - 21, 42 - 44.

3 Querol-Gavaldá, M. (ed.): Monumentos de la Música Española, Vol. IX, p. 54. (Reprinted here in Appendix).

to an instrumental setting. A number of the villanescas however, which appear consecutively in El Parnaso all appear in the said cancionero. In his commentary on the vocal piece, Querol-Gavaldá, the editor, describes it as "a model of balance between music and the content of the text; a composition in which the spiritual expression reaches the highest peak of feeling, but within the limits of the purest classicism."⁴

The following is a table of the differences between these two surviving versions, attempting to show Daza's editorial practice. Other than the rhythmic differences mentioned above, there are some other minor alterations of pitch and voicings. Of particular interest is the attitude shown to problems of musica ficta. Daza shows preference for leading tone (dominant) cadences.

Several abbreviations are used in the table:

Za = Zaballos; Da = Daza.

Voices are named according to Zaballos:

T¹ = Tiple 1; T² = Tiple 2; A = Altus; Te = Tenor.

Bar numbers refer to the present transcription, as do the beats, but Zaballos' bars are given in brackets

4 op. cit. p. 12


following Daza's.

The equivalence sign (=) is used in conjunction with pitch in Daza's version. It is to be taken to mean: "equals, given that the vihuela is tuned (theoretically) in accordance with the composer's instruction."

The asterisk, used in conjunction with musica ficta, indicates the editorial addition of the required accidental to the vocal piece to make it accord with Daza.

| Bar | Beat (↓) | Voice | Difference |
|----------|-------------|-------------------|---|
| 2(3) | 1 | All. | Za: chords held (to fit text) Da: chord repeated |
| 3(5) | 1 | Te | Za = B ^b *; Da = B ^b |
| 5(9) | 1 | Te | Za = B ^b *; Da = B ^b |
| 5(9) | 2 | A | Za = C; Da = C [#] |
| 5(10) | 4 | A | ditto |
| 6(11) | 1 | T ² | Za = B*; Da = B ^b |
| 6(11) | 2 | T ¹ | Za = C; Da = C [#] |
| 8(16) | 4 | T ¹ | Za = F; Da = E |
| 9(17) | 1 | T ² | Za = C; Da = B |
| 9(17) | 1 | Te | Za = G; Da = D (Mistake in Daza? - figure 3 on 6th course instead of 5th.) |
| 10(20) | 3,4 | T ² ,A | Da. runs parts together; adds B ^b (2nd ↓) to make ascending phrase |
| 11(21) | 1 | T ¹ | Za = G*; Da = G [#] |
| 11(22) | 4 | T ² | ditto |
| 12(23,4) | 1-3 | T ¹ | Za = \tilde{d} ; Da = d d d |

| Bar | Beat (\downarrow) | Voice | Difference |
|-------------|--------------------------|---------------------------------|--|
| 13(25) | 2 | T ² | Za = C*; Da = C [#] |
| 14(28) | 3-4 | T ² | Za = $\dot{\downarrow}$ (F); Da = $\downarrow\downarrow$ (A,A) |
| 15(30) | 3-4 | T ² | Za = $\downarrow\downarrow$ (G,C); Da = \downarrow (C) |
| 16(32) | 3-4 | T ² | Za = G*; Da = G [#] |
| 18(36) | 3-4 | T ² | Za = $\downarrow\downarrow$; Da = \downarrow |
| 19(37) | 1-2 | Te | Za = $\downarrow\downarrow$; Da = $\downarrow\downarrow$ |
| 19(37) | 1-2 | T ² | Za = \downarrow ; Da = $\downarrow\downarrow$ |
| 19(38) | 3-4 | T ¹ , T ² | Last \downarrow of T ¹ in Da. is T ² in Za. |
| 22(43,4) | 1-4 | T ¹ | Da. omits the syncopation of Za. |
| 22(44) | 4 | T ¹ | Za = G*; Da = C [#] |
| 23(45) | 1 | A | Da. omits one note (A) |
| 23(46) | 4 | A | Za = C; Da = C [#] |
| 25(49) | 1 | T ¹ | Za = B*; Da = B ^b |
| 27(53) | 1 | T ² | Za = F; Da = F [#] |
| 27(53) | 2 | T ² | Za = F; Da = G [#] |
| 29(57) | 1 | T ¹ | ditto |
| 32(64) | 3-4 | T ² | Za = C*; Da = C [#] |
| 34(67) | 1-2 | T ² , A | Za = $\downarrow\downarrow$; Da = $\downarrow\downarrow$ |
| 34(67) | 2 | T ¹ | Za = C; Da = C [#] |
| 37(73) | 2 | T ² | Za = D; Da = A |
| 37(73) | 1-2 | A | Za = D, F; Da = E, G. |
| 37(73) | 1-2 | Te | Za = B ^b , B ^b ; Da = C, C. |
| 39(77) | 2 | A | Za = B; Da = C |
| 41(81) | 2 | A | Za = G*; Da = G [#] |
| 43(85) | 1 | T ² | Da. omits one note from Za. |
| 43(85) | 2 | T ² | Za = G*; Da = G [#] |
| 45-6(89-91) | | | Za = T ¹ solo; T ² , A, Te as a block Da = T ¹ , T ² paired; A, Te paired |
| 46(91) | 2 | T ² | Za = A; Da = B ^b |
| 46(92) | 4 | T ² | Za = B*; Da = B ^b |
| 47(93) | 2 | T ² | Omitted by Da. |

| Bar | Beat (J) | Voice | Difference |
|--------|-------------|----------------|--|
| 47(93) | 2 | A | Za = F; Da = F [#] |
| 48(95) | 1-2 | Te | Za = d (D); Da =  (D,C) |
| 48(96) | 4 | T ² | Za = G; Da = G [#] Ed. of Za. has used <u>ficta</u> to make Phrygian cadence; Da = dominant. |

| Bar | Textual Difference |
|-----------|---|
| 9(17) | Za = dulce; Da = dulce |
| 15(29) | Za = lexos; Da = lejos |
| 19(37) | Za = ynpide; Da = impide |
| 24(47) | Za = vee; Da = ve |
| 25(49) | Za = plaça; Da = plaza |
| 39(77) | Za = hanbre; Da = anbre |
| 44(88) | Za = rogar; Da = rrogar |
| 46(92) ff | Za = temer y estar quexoso Da = temer ni estar quejoso |

| Line (of text) | Differences of Setting |
|-------------------|--|
| 1 | Za follows speech rhythm more closely. |
| 4 | ditto, especially "desuydado" |
| 5 | ditto, especially "de enpacharse" |
| 6 | Za repeats "y enbaraça"; Da repeats "en lo que al alma", etc. |
| 8 | The repeat in Za fits the music less awkwardly. |
| 9 | Za more logical. Difference only slight. |
| 11 | "Despierta" is set differently. Both satisfactory. |
| 13 | Slight difference. Both satisfactory. |

The text is the only one in this edition for which an author can be found. It is from Garcilaso's second Eclogue and was published along with his other works in 1543 as an appendix to those of Boscan. The poetic

structure is a perfect example of canción form, and the idyllic theme is based on the Beatus Ille of Horace:

¡Quán bienaventurado
 aquél puede llamarse
 que con la dulce soledad se abraça
 y uiue descuydado
 y lejos de enpacharse
 en lo que al alma impide y enbaraça!
 No ve la llena plaza,
 ni la soberbia puerta
 de los grandes señores,
 ni los aduladores
 a quien la anbre del fabor despierta
 no le será forçoso
 rrogar, fingir, temer ni estar quejoso.

(How happy
 he can call himself
 who embraces sweet solitude
 and lives carefree
 and far from enbroilment
 in what trammels and hinders the soul.
 He sees not there the teeming market place
 nor the proud portals
 of the great lords,
 nor the flatterers
 in whom hunger for favours has awakened.
 To him it will not be necessary
 to beg, pretend, fear or be plaintive).

Critical Notes

lib.III, fol. 8lv., last hexagram, to fol. 83 first hexagram.

Rubric: Canción in four voices, showing the key of Csolfaut on the fourth string on the third fret, and showing the treble voice with commas.

This indicates a vihuela in Bmi, which theoretically gives the work the same pitch as its vocal model. The tempo signature C, according to the present criteria, suggests that the work should be fast.

Bar

- 1-4 The first line of text is poorly placed. The transcription adopts Zaballos' underlay.
- 14b The middle figure of the chord immediately preceding y lejos is almost illegible. It could be either 3, 4 or 5 (on the 3rd line). 4 is the most logical. This note is an addition to the original vocal work.
- 18 Error in the text, corrected in the Erratum. The tablature gives lo que alma instead of lo que al alma.
- 30a The second chord in the tablature had the figure 2 on the 4th line (course). Altered to 3 according to the Erratum.
- 35b The 3 on the 3rd line, against the syllable -res is almost illegible in the original.

Antecedent Transcriptions

Other than the vocal version mentioned, a fragment of

the work is transcribed in:

Trend, J.B: The Music of Spanish History to 1600 ex.60

4. VILLANESCA: Prado verde y florido


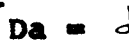



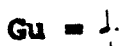

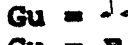

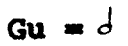
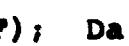

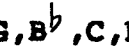

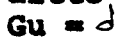
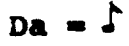
This villanesca is Daza's arrangement of a four voice composition by Francisco Guerrero. It displays characteristic villanesca style. Its rhythm is more robust than in works of the madrigal type, with general rests on strong beats, subsequent weak beat entries and so on. Repeated pitches characterize its melodic style, and therefore its chordal nature. A number of larger leaps, octaves, fourths and consecutive thirds add vigour. A variety of contrapuntal techniques are used, canonic entries, paired voices, and several types of imitation, but all operate within a general homophonic texture and unified rhythmic structure. The work is through composed and was reputedly one of the most widely known Spanish songs of the sixteenth century.

The Guerrero original of the work is to be found in the Cancionero Musical de la casa de Medinaceli⁵. Daza's arrangement shows great respect for his model.

5 op. cit. Vol.I, p.104 (reprinted here in the Appendix)

There are some rhythmic alterations and several melodic differences largely due to the omission of the text in the lower voices and the technical limitations of the vihuela. There are a few problems of musica ficta to which Daza offers solution, again favouring the leading tone cadence. Text setting is also a little different. The following table lists Daza's modifications of the Guerrero version, and uses the following abbreviations: Da = Daza; Gu = Guerrero; * = editorial addition of musica ficta in vocal work in agreement with Daza; T¹ = Tiple 1; T² = Tiple 2; A = Altus; Te = Tenor. Bar numbers pertain to both versions.

| Bar | Beat (1) | Voice | Difference |
|-----|-------------|---------------------------------|--|
| 1 | | T ¹ , A | Gu = d. d; Da = d. d. d (due to text setting) |
| 4 | | T ¹ , A | Gu = z d d; Da = z d d d (ditto) |
| 4 | | T ² , Te | Gu = d. d; Da = d. d. d (as bar 1) |
| 6 | 3 | T ¹ , T ² | Da swaps the upper two voices for one note. Adds melodic beauty. |
| 7 | 2-3 | All | Chord on 2nd beat in Gu is reiterated by Da on 3rd beat |
| 9 | 3-4 | T ² | Gu = j. j; Da = j. j |
| 9 | | Te | Gu = z d d d; Da = z d d |
| 10 | | T ² . | Gu = d d d; Da = j. j. j |
| 10 | 2 | Te | Gu = B ^b ; Da = G (at demand of instrument) |
| 11 | | T ² , A, Te | Gu = j. d j; Da = j. d d d (due to text) |
| 12 | 1 | T ² | Gu = B ^b ; Daza = B ^b but suspended onto 2nd beat. |

| Bar | Beat (-) | Voice | Difference |
|-----|-------------|------------------------|--|
| 14 | 1 | T ² , A, Te | Da reiterates last chord of previous bar |
| 16 | 3 | T ² | Gu =  ; Da =  |
| 19 | 1-2 | A | Gu = D, D; Da = D, F |
| 20 | | A | Line not distinctly separated from others in arrangement |
| 24 | | T ¹ | Gu = B ^b ; Da = B ^b |
| 24 | | T ¹ | Gu =  ; Da =  |
| 24 | 2 | A | Gu = E; Da = F |
| 25 | | T ² , Te | Gu = 0; Da =  |
| 25 | | Te | Da = 8va, lower than Gu |
| 26 | 2-3 | T ² | omitted by Da |
| 27 | 1 | T ² | omitted (= tied) |
| 27 | 1-3 | Te | omitted |
| 27 | 2 | T ² | Gu = B ^b ; Da = B ^b |
| 28 | 2 | T ¹ | ditto |
| 29 | 2 | T ² | Gu = F; Da = C |
| 31 | 3-4 | T ² | Gu =  ; Da =  |
| 31 | | A | Gu =  ; Da =  |
| 31 | 3-4 | A | Gu = F; Da = D |
| 32 | | | All but Te altered. T ¹ - quite different pitches and rhythm; T ² pitch and ficta (Da = B ^b); A rhythm. |
| 35 | 1 | T ² , A, Te | Gu chord held across barline. Da reiterates it. |
| 36 | 1 | T ¹ | Gu = G; Da = B ^b |
| 36 | | T ² | Gu =  (D, F); Da =  (F, E, F) |
| 36 | | A | Gu =  (G, B ^b , C, F); Da =  (B ^b , C) |
| 38 | | T ¹ | Gu = 0; Da =  |
| 38 | | T ² , Te | ditto |
| 38 | 3-4 | A | Gu =  (E); Da =  (E, F, E) |

| Bar | Textual Difference |
|--------------|---|
| 1-3 | Rhythmic difference in bar alters setting of 1st line and repeat. Gu is closer to speech rhythm in "prado verde." |
| 7-8 21-23 | Gu = fuentes claras; Da = fuente clara Da repeats text completely; in Gu it is editorially added |
| 24 32 | Different setting of "pastora" Second syllable of "frescura" (-cu-) set differently |
| 35ff | Different underlay of "ablandará". From there until finish Daza's underlay is 2 beats ahead of Gu until 38. |

The text of the villanesca is an anonymous pastoral poem of sixteenth century origin. Only the first stanza is given in the vocal version. An anonymous six voice setting of the second stanza exists in the same manuscript, as well as a version with the same music but set to a different text, beginning: Pan divino, gracioso, sacrosanto.

The stanzas are each of six lines set out thus: a¹¹, b¹¹, c¹¹, c¹¹, d⁷, d¹¹. The last pair of lines form a refrain.

Prado verde y florido, fuente clara,
alegres arboledas y sonbrías;
pues veis las penas mías cada ora,
contaldas blandamente a mi pastora,
que si conmigo es duxa,
quiza lá ablandará vuestra frescura.

El fresco y manso viento que os alegra
está de mis suspiros inflamado,
y pues os a dañado asta agora,
pedid vuestro remedio a mi pastora,

que si conmigo es dura,
 quizá la ablandará vuestra frescura.

(Green and flowery meadow, clear fountain,
 Happy and shady groves,
 Since you see my ever present sorrows
 Tell them softly to my shepherdess
 for if she is harsh towards me,
 perhaps your coolness will assuage her.

The cool and gentle breeze which cheers you
 is inflamed with my sighs,
 and since till now it has harmed you,
 ask my shepherdess for your remedy,
 for if she is harsh towards me,
 perhaps your coolness will assuage her).

Critical Notes.

Begins lib.III, fol.83, hex. 2; ends fol.84, hex. 2.

Rubric: Following are several villanescas in four voices, and in this, the first one, which is by Francisco Guerrero, the key of fefaut is shown on the third string on the third fret, and the treble is shown by commas.

The key requires an instrument in Cfaut, which theoretically gives the arrangement the same pitch as the vocal model.

C = fast tempo, according to the present criteria.

Bar

7 - 11 The second stanza is poorly set. Meaning would be lost and speech rhythm, which is important

to the setting, would be destroyed if Daza's underlay were strictly observed.

- 8a Duration symbol omitted from the tablature above cla- should obviously be a semibreve.
- 9 Tablature gives estar in second stanza. Grammatically incorrect; it should be está.
- 14 - 15 The setting of os a dañado is altered as Daza's underlay is again awkward.
- 27b The comma which marks the figure 2 on the second line, against the syllable si, is unclear in the original.

Antecedent Transcriptions:

Morphy, G: Les Luthistes Espagnols du XVI ème Siecle,
p.242.

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5. VILLANESCA: ¿No ves, amor

Juan de Navarro is the composer of this villanesca

in four voices arranged by Daza. The work is unique amongst those transcribed here in that it stipulates that the bass voice be sung. Although it bears the rhythmic energy and bold texture which characterizes the previous work, it is far more contrapuntal in style. Its first half, to about bar 24, readily displays the textures and devices of Prado Verde, but gradually gives way to a style of greater linear freedom until the introduction of the imitated quaver motive in bar 34. From this point the character of the piece becomes more racy as the motive is thrown from voice to voice, except between bars 39 and 44 where it falls into relief. Its prominence, associated with the line of text tírale una saeta que le duela, provides a rhythmic and therefore textural intensity towards the end of the work, made imperative by textual meaning. Other than this loose textural division, the work is through composed.

The anonymous six line stanza of text is a love poem directed to Cupid. It bears formal similarity to that of the previous work and is structured thus: a¹¹ b¹⁴ b¹⁴ c¹¹ a¹¹ a¹².

¿No ves, amor, que esta gentil moçuela
burla de ti claramente y de mi muerte
y con su hermosura presume de tan fuerte

que de tu cruel arco no se cura?
 Y pues en tal locura se desbela,
 tírale vna saeta que le duela.

(Do you not see, Love, that this gentle lass
 is clearly mocking both you and my death,
 and with her beauty presumes to be so strong
 that to your cruel bow she pays no heed?
 And since she strives to procure such folly,
 shoot her an arrow, that it might hurt her.)

Daza's editorial practice in his arrangement of this work, also found in the Cancionero Musical de la casa de Medinaceli⁶, is largely the same as that employed in the works already discussed. However, the quite consistent use of the equivalents of E^b and F[#], in terms of the Key of the vocal work, shows the manipulation of musica ficta to produce a definite diatonic minor modality; G minor in the vocal work and B minor in the present transcription. The editor of the vocal version assumes this to be the composer's intention in any case, and quite regularly adds the relevant accidentals. Besides this, simplification to suit the vihuela and text setting are the major points of difference. These are given in the table below. The following abbreviations are used: Da = Daza; Na = Navarro; T¹ = tiple 1; T² = tiple 2,

6 Op. cit. Vol.II, p.78 (reproduced here in the Appendix)

A¹ = altus 1; A² = altus 2. Bar numbers refer to both the vocal model and the arrangement, and the pitches are given as if the transcription were in the same key as the vocal work. An asterisk shows the inclusion of the musica ficta shown by Daza in the edition of the vocal work.

| Bar | Beat (♪) | Voice | Difference |
|-----|-------------|---------------------------------|---|
| 2 | 3 | T ² | Na = E*; Da = E ^b |
| 3 | 1 | T ¹ | Na = F*; Da = F# |
| 4 | 2 | T ¹ | Na = E*; Da = E ^b |
| 5 | 3 | T ¹ | ditto |
| 7 | 4 | T ² | ditto |
| 8 | 2,3 | T ¹ | Da omits quaver (B ^b) |
| 8 | 2 | A ¹ | Da moves quaver (G), forward onto beat |
| 8 | 3 | T ² | Na = E; Da = E ^b |
| 9 | 1 | T ² | Da omits quavers F, E |
| 9 | 2 | T ¹ , A ² | Na = E*; Da = E ^b |
| 10 | 1 | T ¹ | ditto |
| 10 | 2 | T ² | ditto |
| 10 | 2 | A ¹ | Da adds quaver (repeated pitch) Possible error in tablature. Had figure 8, on the 2nd line been on 3rd, correlation would have been exact. Na = B ^b ; Da = E ^b |
| 11 | 1 | T ¹ | Na = E*; Da = E ^b |
| 11 | 3 | A ¹ | Na = F*; Da = F# |
| 12 | 3 | T ² | Na = E*; Da = E ^b |
| 13 | 1 | T ² | ditto |
| 14 | 1 | A ² | ditto |
| 15 | 1 | T ² | Na = F*; Da = F# |

| Bar | Beat (♪) | Voice | Difference |
|-------|-------------|---------------------------------|--|
| 16-18 | | A ² | Da transposes this line down a third. Consequently, the other parts are slightly altered for the sake of harmony |
| 16 | 4 | T ¹ | Na = E; Da = E ^b |
| 17 | 1 | T ² | Da omits 1st ♪ (C) |
| 17 | 2 | T ¹ ₂ | Na = E*; Da = E ^b |
| 17 | 4 | T ¹ ₂ | ditto |
| 17 | 4 | A ¹ ₁ | Da omits B ^b |
| 20 | 2 | T ¹ ₂ | Na = B ^b ; Da = B ^b |
| 20 | 3 | T ² | Na = E*; Da = E ^b |
| 21 | 2 | T ¹ | Da omits A |
| 21 | 4 | T ¹ ₁ | Na = E*; Da = E ^b |
| 22 | 1 | A ¹ ₁ | Na = F; Da = F [#] |
| 24 | 3 | T ¹ | Na = E*; Da = E ^b |
| 26 | 4 | T ² | ditto |
| 27 | 3 | A ¹ | Da omits G |
| 27 | 3 | A ² | Na = E*; Da = E ^b |
| 28 | 3 | T ² | Na = D; Da = C |
| 28 | 3,4 | A ¹ | Na = ♪. ♪; Da = ♪. ♪ |
| 29 | 1 | T ¹ | Na = E*; Da = E ^b |
| 30 | 2 | A ¹ | Na = F*; Da = F [#] |
| 31 | 1,2 | T ¹ | Na = ♪. ♪; Da = ♪. ♪ |
| 31 | | T ¹ , T ² | Da compresses both lines into one |
| 31 | 2,3,4 | A ¹ | Na = B ^b ; Da = B ^b |
| 32 | 1 | T ² | Na = E*; Da = E ^b |
| 32 | 3 | T ¹ | ditto |
| 32 | 3,4 | A ¹ | Na = ♪. ♪; Da = ♪. ♪ |
| 33 | 1,2 | T ¹ | Na = ♪; Da = ♪. ♪ |
| 33 | 1 | T ² , A ² | Na = E*; Da = E ^b |
| 33 | 2 | T ² | Na = D; Da = E ^b |
| 34 | 2 | T ¹ | Da omits D |

| Bar | Beat (↓) | Voice | Difference |
|-----|-------------|----------------|--|
| 34 | 3 | T ¹ | Na = E*; Da = E ^b |
| 35 | 1 | T ² | Da omits G |
| 35 | 1,2,4 | T ² | Na = E*; Da = E ^b |
| 36 | 3 | T ¹ | ditto |
| 37 | 1 | A ¹ | Na = F; Da = B ^b |
| 37 | 2 | T ¹ | Na = E*; Da = E ^b |
| 38 | 1 | A ¹ | ditto |
| 39 | 1 | T ¹ | Na = F; Da = F# |
| 40 | 1 | T ² | Da omits C |
| 40 | 4 | A ¹ | Na = F; Da = F# |
| 43 | 3,4 | T ² | Na = ↓; Da = ↓↓ |
| 43 | 1 | T ¹ | Na = E*; Da = E ^b |
| 44 | 1 | T ¹ | ditto |
| 44 | 1 | T ² | Da omits B ^b |
| 44 | 2 | T ² | Na = E*; Da = E ^b |
| 45 | 3 | T ² | ditto |
| 46 | 1,2,4 | T ¹ | ditto |
| 47 | 3 | T ² | ditto |
| 48 | 2 | T ² | ditto |
| 49 | 1 | A ¹ | ditto |
| 50 | 1 | T ² | Na = F; Da = F# |
| 51 | 1 | T ¹ | Da omits C |
| 51 | 2 | T ² | Da adds ↓ (= C) |
| 51 | 4 | A ¹ | Na = F; Da = F# |
| 52 | 1 | T ¹ | Na = B ^b *; Da = B ^b |
| 53 | | | This bar not found in Navarro. |

| Bar | Textual Difference |
|------------------|---|
| 4 7,8 9,11 | Na = qu'es; Da = que es Na = de ti a la clara; Da = de ti claramente Na repeats <u>y de mi muerte</u> ; Da, no repeat Melismatic setting of <u>muerte</u> |
| 29,30 | Na omits <u>no se cura</u> repetition (added editorially) |
| 33 48-52 | Na = desvela; Da = debela Na = <u>tírale con una saeta, saeta que le duela, que le duela</u> Da = <u>tírale una saeta que le duela, que le duela, que le duela.</u> |

Critical Notes.

Begins 1st hex. fol.89; finishes 1st hex. fol.90v.

Rubric: Another villanesca in four voices, by Navarro showing the key of Csolfaut on the fourth string at the second fret, and showing the bass voice with commas.

The key stipulates a vihuela in Cfaut, making the theoretical pitch the same as that of the vocal work.

The signature C indicates a fast tempo according to the criteria followed.

Bar

2 The word ves is corrected from the erratum. The tablature gives it as vex.

3 The third chord appears in the tablature with the

figure 7 on the third line, being C[#] in the tonality transcribed. This should be B according to musical sense, and is shown thus in the vocal model.

- 6-10 The intricate crossing of parts in this passage of the vocal work has been simplified according to the principle stated in Chapter IV.
- 37 The word con has been added in the repetition of the text in order to follow the melodic line, and according to Navarro's original.

6. VILLANCICO: A tierras ajenas.

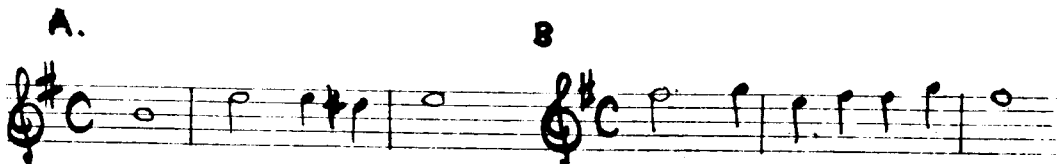
This villancico is one of the three voice works in El Parnaso. It is not attributed to any composer, and therefore it seems safe to claim that it is based on a popular melody. Two vocal settings of the same text survive⁷ and show similar melodic features.

Two possibilities as to the origin of Daza's version exist. Either he made his own version based on the pre-existing melodies, or arranged another vocal version now lost. The composition suggests the latter by the vocal

7 One version, by Peñalosa, is found in Angles edition La Música en la Corte de los Reyes Católicos No. 362 (reproduced here in the Appendix). The other is No.22 in the Cancionero de Upsala (ed. Mitjana, R. and Bal y Gay, J.) Mexico City, 1944

character of its lines. The style of the work suggests that it was written considerably later than the version by Peñalosa. Daza's version is through composed, while the older version has a clearly articulated form with repeats and large structural cadences. Daza's version is also harmonically more varied and more melismatic allowing greater emotional expression of the sentiments conveyed by the text.

Two main melodic cells provide cohesion in Daza's version. They are each repeated several times and are significant at points of structural division in the text. The durations of the pitches are frequently altered:



Both of these themes are also found in the version by Peñalosa. The main theme of the estribillo of the Peñalosa version (bars 1 - 6), also found in Daza's version is afforded much less prominence by the latter, being set in the treble voice from bar 33 to 35.

The text is a perfect example of the villancico form with a five line mudanza. It is structured:

Estribillo: A⁶ A'⁶
 Copla (mudanza: b⁶ c⁶ b⁶ c⁶ c⁶
 (vuelta: a⁶
 Estribillo: A⁶ A'⁶

Its theme is common to many old Spanish lyrics; that of the alienated Moorish girl in Christian lands.

A tierras ajenas,
 ¿quién me trujo a ellas?

Yo bibo penando
 con graves porfías,
 las noches pensando
 que escriba los días.
 De lágrimas mías
 mis cartas van llenas,

a tierras ajenas,
 ¿quién me trujo a ellas?

(To foreign lands,
 who brought me to them?)

I live in grief
 with grave complaints
 thinking at night
 what I shall write by day.
 Of my tears
 do my letters go full,

to foreign lands.
 Who brought me to these?)

One alteration to the text has been made here. In the first line of the mudanza the past participle penado has been replaced by the present participle penando. This makes no alteration to meaning other than eliminating the male gender implied by the former. This type of

text comes traditionally from the mouth of a woman. This editorial alteration concords with the text of the Peñalosa version. The following are the other textual differences between the two:

line

2 Pen = traxo; Da = trujo
 4 Pen = tristes porfías; Da = grabes porfías
 6 Pen = que 'scriva; Da = que escriba.

Critical Notes.

Begins last hex. fol.97; ends at bottom of fol.98v.

Rubric: Another villancico for three voices and the treble is shown with commas.

No tuning is indicated but Bernaudo's system shows it to be for a vihuela in Are.

Tempo ♩ is slow according to the present criteria.

Bar

24-26 The setting of pensando has been altered.

48 The underlay of -nas has been altered. The original is not satisfactory.

7. VILLANCICO: Gritos daua la morenica.

Daza's version of this delightfully simple villancico in four voices would appear to be an arrangement of a vocal work, probably of late fifteenth century origin. The text is in the form of the zéjel which provides the

basis of the musical form. The text is structured thus:

| | | | |
|-------|-------------|-----------------|-------------------------------|
| | Estribillo: | A ¹⁴ | B ⁸ |
| Copla | (mudanza: | C ⁸ | C ⁹ C ⁹ |
| | (vuelta: | a ⁵ | |
| | Estribillo: | B ⁸ | |

The musical structure is based on two short melodies which are stated in the estribillo which is repeated, the second time having a thickened texture. The section concludes with a number of syncopated imitations of the second theme boldly presented. The copla is set entirely to the first melody. Only the second line of the estribillo is repeated, and is set to the second melody, concluding once again with a similar set of imitative repetitions.

In addition to the above, it is interesting to note the manner in which the musical form has been interlocked with the poetic form. The first two lines of the mudanza are set to the first phrase of the first melody of the estribillo. As only the second line of the estribillo is repeated after the copla, the last line of the mudanza, and the vuelta are set to the same music as the first line of the estribillo. These two lines have a total of fourteen syllables, the same as the first line of the estribillo and so they can fit exactly.

The two forms can be set against each other thus:

| | |
|-------|---------------|
| Text | A B c c c a B |
| Music | X Y x x X Y |

The text is a simple Moorish love poem:

Gritos daua la morenica so el olibar,
que las ramas haze temblar.

La niña cuerpo garrido,
Morenica cuerpo garrido
lloraua su muerto amigo
so el olibar,

que las ramas haze temblar.

(The little dark girl under the olive grove
cries aloud,
and makes the branches tremble.

The girl with her fine body,
The dusky girl with her fine body
Lamented her dead lover
'neath the olive grove

and makes the branches tremble).

Critical Notes.

Begins 2nd hex. fol.102v.; ends 2nd hex. fol.103v.

Rubric: Villancico in four voices showing the treble
line with commas.

No tuning is given, but Bermudo's system indicates a
vihuela in Are.

Tempo C is fast, according to the criteria followed.

THE TRANSCRIPTION

1. ROMANCE : Enfermo estaua Antioco

Romance
 (tálase el
 triple con v
 nos punti-
 llas)

En my fer ger mo e es ta ra ua An de ti ru

1. En fer mo es ta ra ua An de ti su
 2. Mu ger me es ta ra ua An de ti su

pa dre prin rey ci de me trio de la su ri de zi

pa dre, prin Rey ci De me tri o se de zi

a de el etra rey to e nice ra la vie jo

a, de Es tra rey to e ni ce la vie jo

re-
an-
cia
na-
no
fe-
y
ri-
ella
do
de
lin-
a-
da

mor-
a
ja
ci-
ma-
ra
bi-
lla
ja
a

ci-
ma-
ra
bi-
lla

2. SONETO: Ay mudo soy

Soneto a quatro de Pedro Ordóñez, Ferralafe
 la clave de Csoltant tercera en terçero traste
 y ferralafe la voz del tripe cō mos puntillas.

Tablature: z | 0 0' | 1 2 3 4 5 4 3 2 1

Voice: Ay mu -

Vihuela: (Guitar accompaniment)

Tablature: z : z | z z | 3 3 | z 4 | 3 3

do soy ha blar no pne do duelo

do soy, ha - blar no pne - do, due - lo

Tablature: 3 3 | 0 0 | z 0 | z z | z z | 0 0 | 0 5 4 3

por ha blar lo que ren ti do le ño ra

por ha - blar lo qu'e sen - ti - do, Se - ño - ra

li me fue- se con ce di do

si me fue- se con - ce - di - do,

con ce di do es tan do pa de- cien do ca

con- ce- di do, es- tan- do pa- de- cien- do ca

da credo aces me que no te ha ble

- da cre - do. Di- ces me que no te ha- ble,

4 3 1 0 | 4 | 5 3 2 1 | 4 3 2 1 | 0 0 0 0 0 0
 3 1 0 | 0 2 | 5 3 2 1 | 4 3 2 1 | 0 2 | 0 0 0 0 0 0
 5 3 2 1 | 4 3 2 1 | 5 3 2 1 | 4 3 2 1 | 0 2 | 0 0 0 0 0 0
 3 1 0 | 0 2 | 5 3 2 1 | 4 3 2 1 | 0 2 | 0 0 0 0 0 0

mas he miedo en tan grande si

20

mas he mie-do en tan gran-de si-

5 3 2 1 | 4 3 2 1 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
 3 1 0 | 2 1 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
 5 3 2 1 | 4 3 2 1 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0
 3 1 0 | 2 1 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

len ci o ser per di do li

25

-len-ci o ser per-di do li-

2 2 2 | 0 | 3 3 3 | 4 5 | 5 5 5 | 0 2 | 0 0
 5 5 5 | 5 5 3 | 3 3 3 5 | 4 5 | 5 5 5 | 0 2 | 0 0
 3 3 3 | 2 1 0 | 3 3 3 5 | 4 5 | 5 5 5 | 0 2 | 0 0
 5 5 5 | 5 5 3 | 3 3 3 5 | 4 5 | 5 5 5 | 0 2 | 0 0

cen ci a mi se ñora yo te pido y entonces de mi bo

30

-cen-ci-a mi se-ño-ra, yo te pi-do, y en-ton-ces de mi bo-

ni hab lar te ni fer bir te no puedo pues que tu me lo

ni hab-lar-te ni ser-bir — te no pue-do pues que tú me lo

as mandado .ii.

as man-da-do, no pue-do pues que tú me lo as man-da-do.

rey na que ti ra na ti ra no no o

Rey — na que ti — ra — na, ti — ra — na, no o —

0 0 | 0 2 3 | 5 3 2 2 | 0 5 | 2 7 | 0 0 0

3 3 | 3 3 3 | 3 3 3 | 3 3 | 3 3 | 3 3 3 | 3 3 3 +

0' 0' | 0' 2' 3' | 5' 3' 2' 2' | 0' 5' | 2' 7' | 0' 0' 0'

le de zirte aunque mis di as has te

50

—sé de-zir-te aun-que mis dí-as has ti —

2 3 2 | 0 | 0 0 | 0 0 | 0 0 2

4 3 3 | 0 | 2 2 2 3 | 2 3 2 | 5 5 2

4 0' 0' 4' | 0' 0' 0' | 0' 0' 0' | 0' 0' 0' | 0' 0' 0' | 5' 5' 2'

ra niza do manda 0

ra-ni-za-do, man-da o-

5 2 | 0 0 0 | 0 2 2 3 | 0 5 5 5 | 2 | 2 5 5 5

4 5 | 3 3 3 | 3 4 4 | 3 5 5 | 0 2 | 2 5 5 5

2' 3' | 2' 2' 2' | 2' 3' 2' | 0' 3' 3' 3' | 2' 5' 5' 4' | 0' 3' 3' 3'

ir ptes que muero por querer te .ii. que muero

55

—ir ptes que muero por que-rer-te, que muero por que-rer-te, que muero

Handwritten musical score for guitar and voice. The guitar part is on a six-line staff with fret numbers and chord diagrams. The voice part is on a five-line staff with lyrics "por querer te" and "por que-rer-te.".

Guitar notation includes fret numbers (0, 2, 3, 4) and chord diagrams (e.g., $\begin{matrix} 0 & 2 & 2 \\ 3 & 1 & 0 \\ 3 & 0 & 0 \end{matrix}$ and $\begin{matrix} 3 & 0 & 0 & 0 \\ 2 & 1 & 3 & 3 & 3 \\ 2 & 0 & 0 & 1 \end{matrix}$). The voice part includes lyrics "por querer te" and "por que-rer-te.".

A set of five empty musical staves.

A set of five empty musical staves.

3. CANCIÓN : ¡ Quán bienaventurado

Cancion a quatro, señálate la clave de C Gólfaut
 en la quarta en tercero traste, y señálate la voz
 del típle con vnos puntillos

Quan bien a

Voice

Vihuela

¡ Quán bien — a - ven - tu -

ven tu ra do a quel puede

— ra do a - qué l pue -

llamar le que con la

de llá - mar — e que con la

3 5 5 6 5 3 6 6 3 3 0 2 3 0 0 0 3 3

dul ce so le dad se abra ça y ui ue des-cuy

dul-ce so-le - dad se-a-bra — ça y ui-ue des-cuy

0 3 3 4 3 3 5 4 3 3 0 3 7 3

dado y le jos de en

— da - do y le - jos de en -

5 5 3 3 0 2 2 3 4 3 4 3 5 3 5 5 3 5

pa char se en lo que al alma inpi de en

-pa - char - se en lo que al al - ma im-pi-de en

b que al alma impide y en ba ra

²⁰

 lo que al al — ma im — pi — de y en — ba — ra —

so no ve la llena pla za ni la lo ber

²⁵

 — sa ! No ve la lle — na pla — za, ni la so — ber —

uia puerta .ii. de los grandas se ño

³⁰

 — uia puer — ta, ni la so — ber — uia puer — ta de los gran — des se — ño —

Handwritten musical score for guitar and voice. The score is divided into three systems, each with a guitar part (top), a vocal line (middle), and a piano accompaniment (bottom).

System 1:

- Guitar:** Fingerings include 5, 3, 3, 5, 5, 3, 3, 4, 5, 3, 4, 4, 5, 3, 5, 4, 3, 5, 4, 3, 5, 3.
- Vocal:** Lyrics: "res ni los a du la do".
- Piano:** Accompaniment for the first system.

System 2:

- Guitar:** Fingerings include 5, 5, 5, 5, 3, 5, 5, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 3, 5, 5.
- Vocal:** Lyrics: "res, a quien la".
- Piano:** Accompaniment for the second system.

System 3:

- Guitar:** Fingerings include 3, 6, 3, 3, 5, 5, 3, 2, 5, 0, 7, 7, 0, 6, 6, 6, 6.
- Vocal:** Lyrics: "an-bre del fa bor des-pier ta".
- Piano:** Accompaniment for the third system.

no le se - rá for - so ro - gar fin

no le se - rá for - so ro - gar fin

gir te mer ni es - tar que jo so.

- gir, te - mer, ni es - tar que - jo - so.

4. VILLANESCA: Prado verde y florido

Siguente ciertas Villanescas a quatro, y en esta primera que es de Francisco Guerrero señatate la clave de f#aut tercera en tercero traste, y va señatada con vnos puntillos la voz del tipe

C

3/2 3/2 3/2

Pra do ver el fresco

Voice

1. Pra-do ver
2. El fres-co

Vinuela

de y flo ri do
y manlo vien do

-de y flo - ri - do,
y man - so vien - to,

pra - do ver - de y flo -
el fres - co y man - so

fuen te da ma a le gres
que as ale gra esta de mis lal

- ri - do,
vien - to,

fuen - te cla - ma,
que os a - le - gra

a - le - gres
es - tá de

ar bo le das y son bri as do pues veis pues

10 pi ros in fla ma do y pues

ar - bo - le - das y son - bri - as ;
 mis sus - pi - ros in - fla - ma - do ,
 pues y pues

las penas mias cada da go ra

os a da ña do as ta a go ra

las pe - nas mí - as ca - da o - ra ,
 as a da - ña - do as - ta a go - ra ,

con tal das blandamen te con tal das

pe did vuestro re me dio pe did vuel

20 con - tal - das blan - da - men - te ,
 pe - did vues - tro re - me - dio ,
 con - tal - das
 pe - did vues -

Handwritten musical notation for the first system. It features a guitar chord chart at the top with strings 5, 4, 3, 2, 1 and fret numbers. Below the chords are the lyrics: "blandamen te a mi pal to ra tro reme dio a mi pal to ra".

Handwritten musical notation for the second system. It includes a vocal line with lyrics: "blan-da-men-te a mi pas-to-ra -tro re-me-dio". Below the vocal line is a guitar accompaniment line with chords and rhythmic markings.

Handwritten musical notation for the third system. It features a guitar chord chart at the top and the lyrics: "que si co migo es du ra qui sa la a blanda que si co migo es du ra qui sa la a blanda".

Handwritten musical notation for the fourth system. It includes a vocal line with lyrics: "que, si co-mi-goes du-ra, qui-sá la a-blan-da". Below the vocal line is a guitar accompaniment line with chords and rhythmic markings.

Handwritten musical notation for the fifth system. It features a guitar chord chart at the top and the lyrics: "ra vuel tra fres cu ra qui sa ra vuel tra fres cu ra qui sa".

Handwritten musical notation for the sixth system. It includes a vocal line with lyrics: "-ra vuel-tra fres-cu ra, qui-sá". Below the vocal line is a guitar accompaniment line with chords and rhythmic markings.

Handwritten musical score for guitar and voice. The guitar part is at the top with tablature and chord symbols. The voice part is below with lyrics in Spanish. The lyrics are: "la a-blan da ra vuel tra fres cu ra." and "la a-blan da ra vuel tra fres cu ra." The score includes a guitar part with tablature and a vocal line with lyrics.

A set of five empty musical staves for guitar, consisting of five horizontal lines.

A set of five empty musical staves for guitar, consisting of five horizontal lines.

5.

VILLANESCA ¿ No ves amor ?

Otra Villanesca a quatro de Nabarro, señáale la clave de Csolfaut quarta en segundo traste, y leñáale la voz de bajo con unos puntillos.

C

| | | | |
|----|-----|------|-----|
| 2' | 7' | 4' | 2' |
| 5 | 8 | 7 | 5 |
| 2 | 7 | 7 | 2 |
| No | ves | amor | ii. |

Voice

Vihuela

que es ta gen til mo sue la bur la de ti

ves, a-mor, que es-ta gen-til mo-sue-la bur-la de ti

da ra men te y de mi muer te y con su

da-ra-men-te y de mi muer-te y con su

her mo su ra pre su me de tan

her - mo - su ra, pre - su me de tan

fuer te que de tu cruel ar co no se cura

fuer - te que de tu cru - el ar - co no se cu - ra,

que de tu cruel ar co no se cu

que de tu cru - el ar - co no se cu -

4' 3 3 5 8 | : : z' | 4' z' | : : | z' 5' z' 5' |

ra no fe cu ra y pues en tal lo cu ra

30

ra, no se cu - ra? y pues en tal lo-cu-ra

5 5 7 | 0' : | 3 3 z' 5 7 7 | 5' 7' 5' 3' 5' | z 8 7 5 |

le del be la ti ra le ma la eta que le due la

35

se des-be - la, tí-ra le u-na sa - e - ta que le due - la

4' z' 0' 4' z' 0' 4' | z' z' | 4' z' | z' 4' |

ii. que le due la que le due

40

tí - ra - le con un - a sa - e - ta, sa - e - ta que le due - la, que le due -

6.

VILLANCICO: A tierras ajenas

Otro villancico a tres
y señalale la voz del ti-
ple con unos puntillos

A tier ras a ge

Voice

A tier-ras a-ge

Vihuela

nas quien me trujo a e

nas, ¿quién me tru-jo a e

llas ? A tier ras a-ge

llas ? A tier ras a-ge

Handwritten guitar tablature for the first system, consisting of two staves. The top staff shows fret numbers (0, 3, 5, 4, 3, 0) and the bottom staff shows string numbers (3, 2, 3, 2, 0, 0). Diamond-shaped markers are placed above the notes.

Vocal melody and piano accompaniment for the first system. The vocal line starts at measure 10 and includes the lyrics "nas ¡ quién me tru — jo a e". The piano accompaniment is in treble clef with a key signature of one sharp (F#).

Handwritten guitar tablature for the second system, showing fret numbers (0, 3, 4, 5, 3, 0) and string numbers (0, 0, 0, 0, 0, 0). Diamond-shaped markers are placed above the notes.

Vocal melody and piano accompaniment for the second system. The vocal line includes the lyrics "— llas? Yo bi — bo pe —". The piano accompaniment continues in treble clef with a key signature of one sharp.

Handwritten guitar tablature for the third system, showing fret numbers (0, 3, 5, 3, 0, 3, 0) and string numbers (3, 2, 3, 2, 0, 0, 0). Diamond-shaped markers are placed above the notes.

Vocal melody and piano accompaniment for the third system. The vocal line includes the lyrics "na do con gra bes por fi — nan — do con gra — bes por — fí —". The piano accompaniment continues in treble clef with a key signature of one sharp.

as .ii. las no ches

This system shows guitar chords and lyrics. The chords are: $\begin{matrix} \diamond & \diamond & \downarrow & \diamond \\ z & z & 0 & z \\ 0 & 0 & 3 & 0 \\ 0 & 0 & 1 & 0 \\ 0 & 0 & 1 & 0 \\ 0 & 0 & 0 & 0 \end{matrix}$, $\begin{matrix} 3 \\ z \\ 0 \\ 0 \end{matrix}$, $\begin{matrix} 3 \\ z \\ 0 \\ 0 \end{matrix}$, $\begin{matrix} 3 \\ z \\ 0 \\ 0 \end{matrix}$, $\begin{matrix} 3 \\ z \\ 0 \\ 0 \end{matrix}$, $\begin{matrix} z \\ 0 \\ 0 \\ 0 \end{matrix}$, $\begin{matrix} z \\ 0 \\ 0 \\ 0 \end{matrix}$. The lyrics are "as .ii. las no ches".

as con gra — bes por — fi — as, las no — ches

This system contains the vocal melody and piano accompaniment for the second system. The lyrics are "as con gra — bes por — fi — as, las no — ches".

pen fando .ii.

This system shows guitar chords and lyrics. The chords are: $\begin{matrix} \diamond & \diamond & \diamond & \diamond & \diamond & \diamond \\ 3 & 3 & 3 & 3 & 3 & 3 \\ z & 0 & 3 & 0 & z & 3 \\ 0 & 3 & 0 & 3 & 0 & 0 \\ 3 & 1 & 5 & 3 & 1 & 0 \\ 3 & 2 & 0 & 3 & 1 & 0 \\ 0 & 0 & 0 & 0 & 0 & 0 \end{matrix}$. The lyrics are "pen fando .ii.".

pen san do, las no

This system contains the vocal melody and piano accompaniment for the fourth system. The lyrics are "pen san do, las no".

ches pen san do

This system shows guitar chords and lyrics. The chords are: $\begin{matrix} \diamond & \diamond & \diamond & \diamond & \diamond & \diamond & \diamond & \diamond \\ 3 & 3 & 3 & 3 & 3 & 3 & 4 & z \\ 0 & 3 & 0 & z & 0 & z & 0 & 3 \\ 0 & 2 & 3 & 0 & z & 4 & 5 & 3 \\ 3 & 2 & 0 & 0 & z & 0 & 0 & 0 \\ 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \\ 0 & 0 & 0 & 0 & 0 & 0 & 0 & 0 \end{matrix}$. The lyrics are "ches pen san do".

ches pen san do

This system contains the vocal melody and piano accompaniment for the fifth system. The lyrics are "ches pen san do".

que el criba los días

que es-cri-ba los días

Detailed description: This system features a guitar chord diagram at the top with diamond-shaped fret markers. Below it is a guitar staff with rhythmic notation (z for downstroke, o for upstroke) and fingerings (1, 3, 4). The lyrics 'que el criba los días' are written below the guitar staff. A vocal line in treble clef with a key signature of one sharp (F#) follows, with lyrics 'que es-cri-ba los días' and a fermata over the final 'días'. A piano accompaniment line in bass clef with a key signature of one sharp is at the bottom.

de la grietas mi

de lá-gri-mas mí

Detailed description: This system features a guitar chord diagram at the top. The guitar staff shows rhythmic notation and fingerings. The lyrics 'de la grietas mi' are written below the guitar staff. A vocal line in treble clef with a key signature of one sharp follows, with lyrics 'de lá-gri-mas mí' and a fermata over the final 'mí'. A piano accompaniment line in bass clef with a key signature of one sharp is at the bottom.

as mis car-tas van lle

as mis car-tas van lle

Detailed description: This system features a guitar chord diagram at the top. The guitar staff shows rhythmic notation and fingerings. The lyrics 'as mis car-tas van lle' are written below the guitar staff. A vocal line in treble clef with a key signature of one sharp follows, with lyrics 'as mis car-tas van lle' and a fermata over the final 'lle'. A piano accompaniment line in bass clef with a key signature of one sharp is at the bottom.

3 1 0 0 3' z' 4 3 4 2 2 5 2 3 2 1

nas a tier ras a ge

45

nas a tier — ras a — ge —

2 5 5 4 2 3 3 2 3 6 5 4 2 2 5 2

nas a tier ras a ge nas

50

nas, a tier — ras a — ge — nas

2 2 3 3 0 2 3 2 1 2 2 0 2 0 3 3 1

¿quien me trujo a e llas quien me trujo a e

55

¿quién me tru-jo a e — llas? ¿quién me tru-jo a

Handwritten musical score for a song. The score consists of three staves. The top staff is a piano accompaniment with chords and diamond-shaped symbols above it. The middle staff is the vocal line with lyrics in Spanish: "e - llas ? ¿ quién me tru - jo a e - llas ?". The bottom staff is the piano accompaniment for the vocal line. The key signature is one sharp (F#). The time signature is not explicitly written but appears to be 4/4. The lyrics are written below the vocal line.

A set of five empty musical staves for writing.

A set of five empty musical staves for writing.

7. VILLANCICO: Gritos daua la morenica

Villancico a quatro, señala lo
 la voz del tiple con mas
 puntillas.

Gri tos da ua la mo re

Voice

Gri-tos da-ua la mo-re-

Vihuela

ni ca lo el o li bar

-ni-ca so el o-li-bar,

que los re mas ha ze tem blar

gri tos

que los re-mas ha-ze tem-blar.

Gri-tos

da ua la mo re ni ca b el o li bar

da-ua la mo-re - ni-ca - so el o - li - bar,

que las ra mas ha ze tem blar que las ra mas ha ze tem

que la ra - mas ha - ze tem - blar, que las ra - mas ha - ze tem -

blar que las ra mas ha ze tem blar que las ra mas ha ze tem

blar, que las ra - mas ha - ze tem - blar, que las ra - mas ha - ze tem -

blar la ni ña cuerpo gar ri do

20

-blar. La ni-ña cuer-po gar-ri do,

mo re ni ca cuer po gar ri do lo ra na fu muer to a

25

mo-re-ni-ca cuer-po gar-ri do, llo-ra-ua su muer-to a-

mi go b el o li bar que las ra mas ha

-mi-go so el o-li-bar, que las ra-mas ha-

ze tem blar que las ra mas ha ze tem blar que las ra mas ha

30

-ze tem-blar, que las ra-mas ha-ze tem-blar, que las ra-mas ha

ze tem blar que las ra mas ha ze tem blar

35

-ze tem-blar, que las ra-mas ha-ze tem-blar.

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APPENDIX

69. ¡Quán bienaventurado

Cevallos

f. 129^v-130

[Tiple 1º] ¡Quán bien a - ven - tu - ra - do

[Tiple 2º] ¡Quán bien a - ven - tu - ra - do

[Altus] ¡Quán bien a - ven - tu - ra - do

[Tenor] 8 ¡Quán bien a - ven - tu - ra - do

do a - qué l pue - de lla - mar - se,

a - qué l pue - de lla - mar - se,

a - qué l pue - de lla - mar - se, que con la dul - ce

8 a - qué l pue - de lla - mar - se, que con la dul -

que con la dul - ce so - le - dad sea - bra -

que con la dul - ce so - le - dad se a - bra -

so - le - dad sea - bra - ça, sea - bra -

8 - ce so - le - dad sea - bra - ça, sea - bra -

1) Falta en el orig. 2) soledad dulce

25

ça y bi - be des - cuy - da - do y
 ça y bi - be des - cuy - da - do y
 ça y bi - be des - cuy - da - do
 y le - xos deen - pa - char -

30 35

le - xos deen - pa - char - se en lo que
 le - xos de en - pa - char - se
 y le - xos deen - pa - char - se en lo que al
 se en lo que al al - mayn -

40

al al - ma yn - pi - de y en - ba - ra - ça, y en - ba - ra - ça,
 en lo que al al - ma yn - pi - de y en - ba -
 al - mayn - pi - de, yn - pi - de y en - ba - ra -
 pi - de y en - ba - ra - ça, en lo que al al - mayn - pi - de

45

y en - ba - ra - çal No vee la lle - na pla -
 ra - çal No vee la lle - na pla -
 çal No vee la lle - na pla -
 ra - çal No ve la lle - na pla -

50 55

ça, ni la so-ber-bia puer-ta, ni la so-ber-
 - - - ça, ni la so-ber-bia puer-ta, ni la so-ber-
 ça, ni la so-ber-bia puer-ta, ni la so-ber-
 s ça, ni la so-ber-

60

- bia puer-ta de los gran-des se-ño-res,
 - bia puer-ta de los gran-des se-ño-res, de
 - bia puer-ta de los gran-des se-ño-res, de
 s - bia puer-ta de

65

ni los a-du-la-
 los gran-des se-ño-res, ni los a-
 los gran-des se-ño-res, ni los a-
 s los gran-des se-ño-res,

70

do-res;
 du-la-do-res; a
 du-la-do-res; a quien la han-bre
 s a quien la han-bre del fa-

75

a quien la han - bre del fa - vor
 quien la han - bre del fa - vor
 del fa - bor des - pier - ta, [des - pier -
 s bor des - pier - ta, des - pier -

80 85

des - pier - ta, no le se - rá for -
 des - pier - ta, no le¹⁾ se - rá for -
 ta.] des - pier - ta, no le se - rá for -
 s ta, [des - pier - ta.] no le se - rá for -

90

ço - so ro - gar, fin - gir,
 ço - so ro - gar, fin -
 ço - so ro - gar, fin -
 s ço - so ro - gar, fin -

95

te - mer yes - tar que - xo - so.
 gir, te - mer yes - tar que - xo - so.
 gir, [te - mer yes - tar]²⁾ que - xo - so.
 s gir, te - mer yes - tar que - xo - so.

1) Orig. les 2) Ms. borrado

76. ♩ No ves, amor,

Anónimo = Navarro

f. 136^v-137

[Tiple 1.º] ♩ No ves, a - mor, no ves, a - mor, qu'es -

[Tiple 2.º] ♩ No ves, a - mor, no ves, a - mor, qu'es -

[Altus 1.º] ♩ No ves, a - mor, no ves, a - mor, qu'es -

[Altus 2.º] ♩ No ves, a - mor, no ves, a - mor, qu'es -

ta gen.til mo. çue - la bur - la de tia la cla -

ta gen.til mo. çue - la bur - la de tia la cla - ray de mi muer -

ta gen.til mo. çue - la bur - la de tia la cla - ra

ta gen.til mo. çue - la bur - la de tia la cla - ray de mi muer -

ra y de mi muer - te y, con su her - mo - su - ra,

te, y de mi muer - te y, con su her - mo - su - ra, pre.

y de mi muer - te y, con su her - mo - su - ra, pre.

te, y de mi muer - te y, con su her - mo - su - ra,

20

pre-su-me de tan fuer - te, que de tu cru-el ar -
 su-me de tan fuerte, de tan fuer - te, que de tu cru-el ar -
 su-me de tan fuer - te, de *tan fuerte*, que de tu cru-el ar -
 pre-su - me de tan fuer - te, que de tu cru-el ar -

25

co no se cu - ra, que de tu cru-el ar - co,
 co no se cu - ra, *que de tu cru-el ar - co*, que de tu
 co no se cu - ra, *que de tu cru-el ar - co*,
 co no se cu - ra, que de tu

30

que de tu cru-el ar - co no se cu - ra? Y,
 cru-el ar - co no se cu - ra, no se cu - ra?
 que de tu cru-el ar - co no se cu - ra?
 cru-el ar - co no se cu - ra, no se cu - ra?

pues en tal lo - cu - ra se des - ve - la, ti - ra leu - na sa -
 Y, pues en tal [*lo - cu - ra*] se des - ve - la, ti -
 Y, pues en tal lo - cu - ra se des - ve - la,
 Y, pues en tal lo - cu - ra se des - ve - la, ti - ra leu - na sa -

35

e-ta que le due - la, ti - ra le una sa - e-ta que le due - la, u - na sa -

ra le u - na sa - e-ta que le due - la, u - na sa -

ti - ra le u - na sa - e-ta que le due - la, ti - ra le u - na sa - e-ta que le

e-ta que le due - la, ti - ra le con u - na sa - e-ta, sa - e-ta que le

40

e - ta que le due - la. Y, pues en tal lo - cu - ra

e - ta que le due - la. Y, pues en tal lo - cu - ra

due - la, que le due - la. Y, pues en tal lo - cu - ra se

due - la, que le due - la. Y, pues en tal lo - cu - ra

45

se des - ve - la, ti - ra le u - na sa - e-ta que le due - la,

se des - ve - la, ti - ra le u - na sa - e-ta que le due - la, ti - ra le u - na sa -

des - ve - la, ti - ra le u - na sa - e-ta que le

se des - ve - la, ti - ra le u - na sa - e-ta que le due - la,

50

u - na sa - e-ta que le due - la.

e-ta que le due - la, u - na sa - e-ta que le due - la.

due - la, ti - ra le una sa - e-ta que le due - la, que le due - la.

ti - ra le con u - na sa - e-ta sa - e-ta que le due - la, que le due - la.

1) Falta en el orig. 2) Repetido en el Ms.

362. A tierras ajenas

Peñalosa

f. 246

The musical score consists of three staves. The top staff is the vocal line, starting with a treble clef and a key signature of one flat. The lyrics are "A tie - rras a - ge -". The middle staff is for the Tenor voice, labeled "T[enor]", with lyrics "A tierras". The bottom staff is for the Contrabass voice, labeled "C[ontra]", with lyrics "A tierras". The piano accompaniment is shown in the left hand of the top staff and the bottom staff, with a bass clef and a key signature of one flat. A measure number "5" is written at the end of the top staff.

10 *Fin*

nas, ¿Quién me tra - xoa e - - - llas?

15

Yo bi - vo pe - nan.do Con tris - tes por - fi - as;
Las no - ches pen - san.do Que scri - va los di - as.

Yo bivo penando
Las noches

20 25

De lá - gri - mas mi - as Mis car - tas van lle -

30 *D. C.*

nas A tier - ras a - ge - - - nas.

Las cartas escrivo
Por dar nueva cuenta
Quan mal se m'asienta
La vida en que bivo;
Que bivo cativo
En fuertes cadenas
En tierras ajenas,
¿Quién me traxo a ellas?

Congoxas, sospiros,
Y lágrimas tristes
Me fuerçan deziros
El mal que me distes;
Pues que consentistes
Que crescan mis penas
En tierras ajenas,
¿Quién me traxo a ellas?

¡O tú, que te queexas
Del mal que rreçibes!
Culpado te dexas
A muerte si vives;
Pues dices qu'escribes,
Tu alma condenas
A tierras ajenas.
¿Quién me traxo a ellas?