THE INTEGRATION
OF SPANISH AND PORTUGUESE ORGAN MUSIC
WITHIN THE LITURGY
FROM THE LATTER HALF OF THE SIXTEENTH TO THE EIGHTEENTH CENTURY

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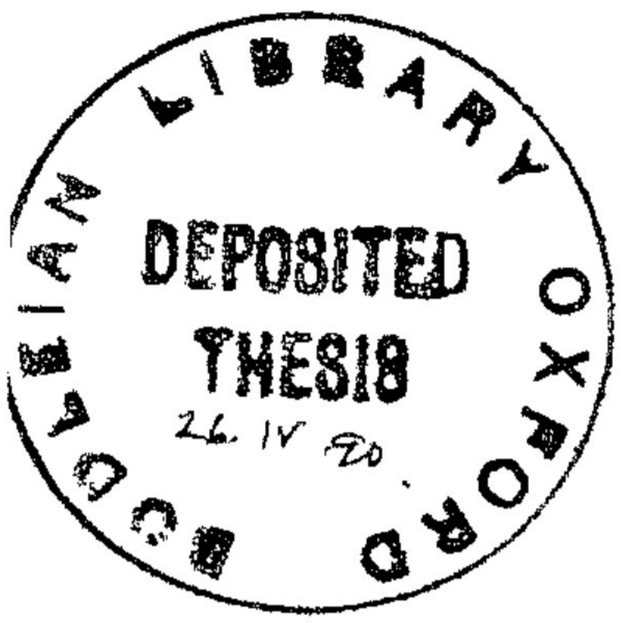

VOLUME II A

Thesis

submitted for

the Degree of Doctor of Philosophy

Michaelmas Term, 1986

Editorial introduction

The principal aim of this anthology of organ music dating from between the sixteenth and the eighteenth centuries is to provide a musical complement to the historical and analytical text in volume I, illustrating in particular the last two chapters: 'Music for the Canonical Hours' (chapter 5) and 'Music for the Mass' (chapter 6). As far as possible, therefore, the music here has been arranged according to the discussion and argument in these two chapters.

As has already been indicated, the organ versets for the psalms and canticles are ordered not only consistently with the eight psalm-tones, but also according to compositional type:

(i) the fabordones, which are however arranged chronologically and then tonally;

(ii) versets with bipartite structures - entradas and cantus firmus versets (both on the solemn and 'simple' psalm-tone formulae), and versets employing an admixture of fugal and cantus firmus principles;

(iii) versets with undivided structures - principally those consisting of fugal adaptations of the saeculorum formulae;

(iv) a selection of miscellaneous versets which contain no obvious links with the psalm-tones.

The psalm-tone versets are succeeded by a group of hymn settings which are arranged according to the liturgical calendar (see chapter 5, section (iv), (a)); most of these are preceded by a monophonic version of the particular hymn tune, taken from a source dating from roughly the same period as that of the organ music itself. These hymns are followed by a large number of Pange lingua and Sacris solemniis arrangements, written in various styles, dating from the seventeenth and eighteenth centuries.

The final section of this anthology consists of a selection of seventeenth- and eighteenth-century organ masses, or individual movements form the same, placed as far as possible in chronological order of composition.

Sources and notation

It has not been the policy in this thesis to incorporate detailed analyses and descriptions of the musical sources where these may be found in other modern publications. A list of the main sources in manuscript consulted, which also gives a brief indication of the musical notation in each one, is included in the appendix. The music in this anthology has been transcribed from the following notation systems:

(i) choir-book format (Bermudo (1555), Santa María (1565) and Lorente (1672));

(ii) tablature (the Spanish *cifra* system: Venegas de Henestrosa (1557), MBN M.1358 and PBPM M.1577);

(iii) *partitura* or open-score on three- or four staves (the majority of manuscripts: see Appendix III);

(iv) closed score on two staves (the 'Coll' MSS in particular).

In most respects, the four types of notation may be regarded in chronological order although the 'open-score' system, first used in the sixteenth century (CBGU MM.48 and MM.242), persisted well into the eighteenth century. Descriptions and explanations of the indigenous *cifra* system are included in a number of books and editions which are listed in the bibliography.[1] Suffice it to say here that in this system, each line within a 'stave' represents a single contrapuntal 'voice' or part: these ranged from between two to four, the latter disposition being the most characteristic of

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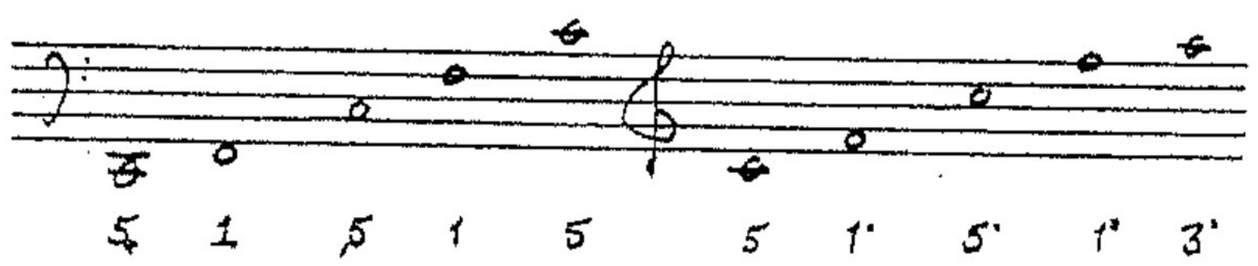
1. See, for example, Apel (1953), pp.47-53; Hudson (1961); Ife and Truby ed. (1986), vol. I, pp.6-7; Jambou (1976).

sixteenth- and seventeenth-century music. Each octave of the keyboard was divided into seven notes beginning on F, with each of these being numbered from '1' to '7'. Associated with a scale starting on F, therefore, the key signature was either B♭ ('B' or '♭' before the stave) or B♮ ('♮' before the stave). Other accidentals which occured during the course of a piece corresponded numerically with the note which was being sharpened or flattened (e.g. f♯ was written as '1♯'). In order to distinguish between the different octaves, diacritical marks were placed above or below the particular digit. The pitches, generally limited to the following span, were therefore indicated as follows:



Finally, the time signatures, (C, ¢ or ¢3) were also placed before the first stave, and the rhythmic value of the fastest note in each bar was placed above the stave.

Presentation of the music in this anthology

(i) a general heading (in block capitals) precedes each arrangement or sequence of pieces;

(ii) the original title of the piece is included at the start of each piece on the left-hand side of the page, whilst the source and reference precedes each item at the top right-hand side. A title on the top left-hand side in round brackets is a general one, indicating that the succeeding verset has been lifted from that particular series. (Words and letters are added to the original text in accordance with the principles outlined in the Notes preceding this thesis as a whole.);

(iii) each transcription is preceded by an indication of the original clef signs, time signatures (one on each stave) and, in the case of the music notated on just two staves in particular, a short musical incipit. An exception however is made of the music transcribed from cifra (see above) and where a series of versets, similarly notated, follow one another consecutively in a source. Unless indicated, original note values are retained in each piece.

(iv) changes of page or folio in the original source are indicated in round brackets at the appropriate bar in the transcription:

(v) additions to the musical text are made in both round and square brackets (see below, (x) Accidentals and (xi) Counterpoint); no distinction, however, is intended between bracketed accidentals which appear in, or above or below the staves;

(vi) editorial ties are indicated by dotted lines;

(vii) editorial bar lines are dotted;

(viii) editorial emendations to the musical text are both indicated by square brackets and commented upon in the footnotes accompanying each piece;

(ix) in the Pange linguas, the scribes rarely wrote out the repetition of the opening section of the hymn-tune; in the transcriptions of these settings, however, this repetition has been added editorially with an asterisk to indicate the point at which the editorial completion begins.

(x) Accidentals:

(a) the original 'key' signature has been retained in each case;

(b) in the sources of keyboard music from this period, additional accidentals virtually always appear above or below

the note (and stave) to be altered chromatically; there are however a few instances when these are placed in front of the appropriate note itself. In either case, the accidental affected just the note in question, or possibly two or three notes when these were grouped within the same metrical unit. Contrary to modern practice, therefore, there was no prolonged duration of an accidental within a bar;

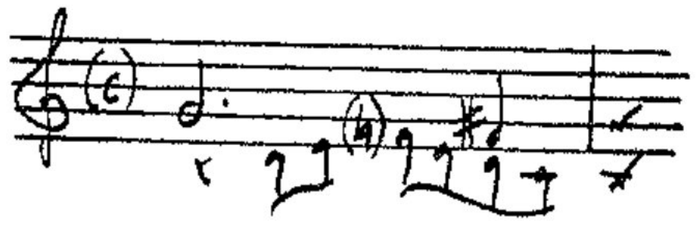
(c) in keeping with this time-honoured custom all such accidentals have been retained in the transcriptions; furthermore, where the scribe failed to repeat an accidental within the same bar, this has been supplied editorially in round brackets ((♯)); accidentals in square brackets are purely editorial additions;

(d) as an added accidental in the original source was applicable only to the note with which it appeared, cancellations were implied rather than specifically indicated; for the purposes of clarification, a cancelled accidental has been supplied in the transcription in round brackets ((♮));

(e) the natural sign (♮) was not used in seventeenth- and eighteenth-century organ sources; this was indicated either by a sharp (♯), in the case of the naturalization of a flattened note in the key signature, or a flat (♭), in the case of the naturalization of a sharpened note in the key signature. In the transcriptions, these have been altered to the modern (unbracketed) natural sign.

(f) in order that no ambiguity should arise regarding the interpretation of the characteristic 'punto intenso contra remisso' cadence in this music - more commonly recognized as

the so-called 'English cadence' - the rise to the flattened 7th in such a cadence, clashing with the sharpened 'leading-note', is distinguished by a natural sign in round brackets. E.g:



(xi) Counterpoint:

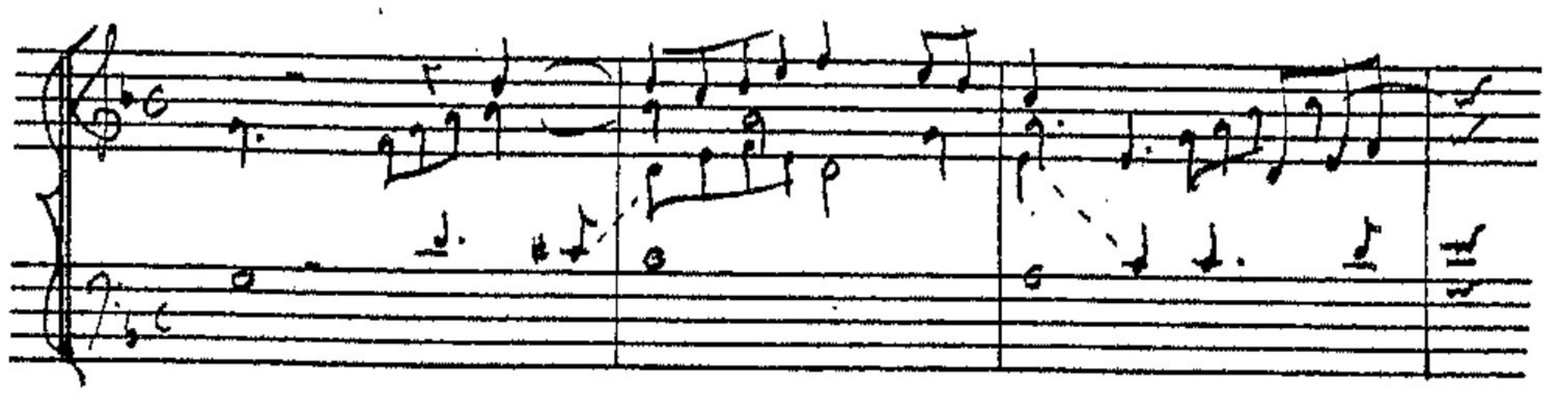
In the transcriptions, an overriding consideration has been to preserve and clearly demonstrate the original (two- to five-part) counterpoint in which the music was conceived. However, in transferring the music to a two-stave system in accordance with modern principles of keyboard notation, the part-writing is sometimes obscurred. In order to distinguish between each of the countrapuntal parts, particularly where these cross each other, the following system of notation has been observed as far as possible:

(a) the stems of the notes of which the rhythmic value is a minim or less are placed on the right-hand side;

(b) where a pair of 'voices' (e.g. tiple and alto or tenor and bass) cross each other the stems of the notes forming the lower of the two parts may be transferred to the left-hand side;

(c) similarly, where the tenor crosses over to the upper of the two staves or the alto to the lower, for instance, this part is notated with the stems on the left-hand side of the notes; a dotted line indicates when this change of stave occurs. (The principle is to avoid the prolonged use of leger lines between the staves as far as possible.) For example:

[Cabanilles: verso de 7º tono] (BBC M. 387, f.83r)



(In the medio registro versets in four parts, the 'additional' part in a three-part accompaniment is notated with the stems on the left-hand side of the notes). Rests (and notes) which are omitted in the original source are supplied editorially in square brackets. (Exceptions are the few pieces (e.g. the organ mass by Galles) which were not originally conceived strictly contrapuntally, and which were notated on just two staves.)

Any adjustments made to the original notation are indicated (see points (v) - (x) above). However, as there is an inconsistency regarding the duration of the final held chords in pieces in C time, which may be written either as breves (𝅜) or semibrèves (𝅝), these have all been transcribed as semibreves without comment.

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I

VERSETS FOR THE PSALMS AND CANTICLES

I

VERSETS FOR THE PSALMS AND CANTICLES

(1)

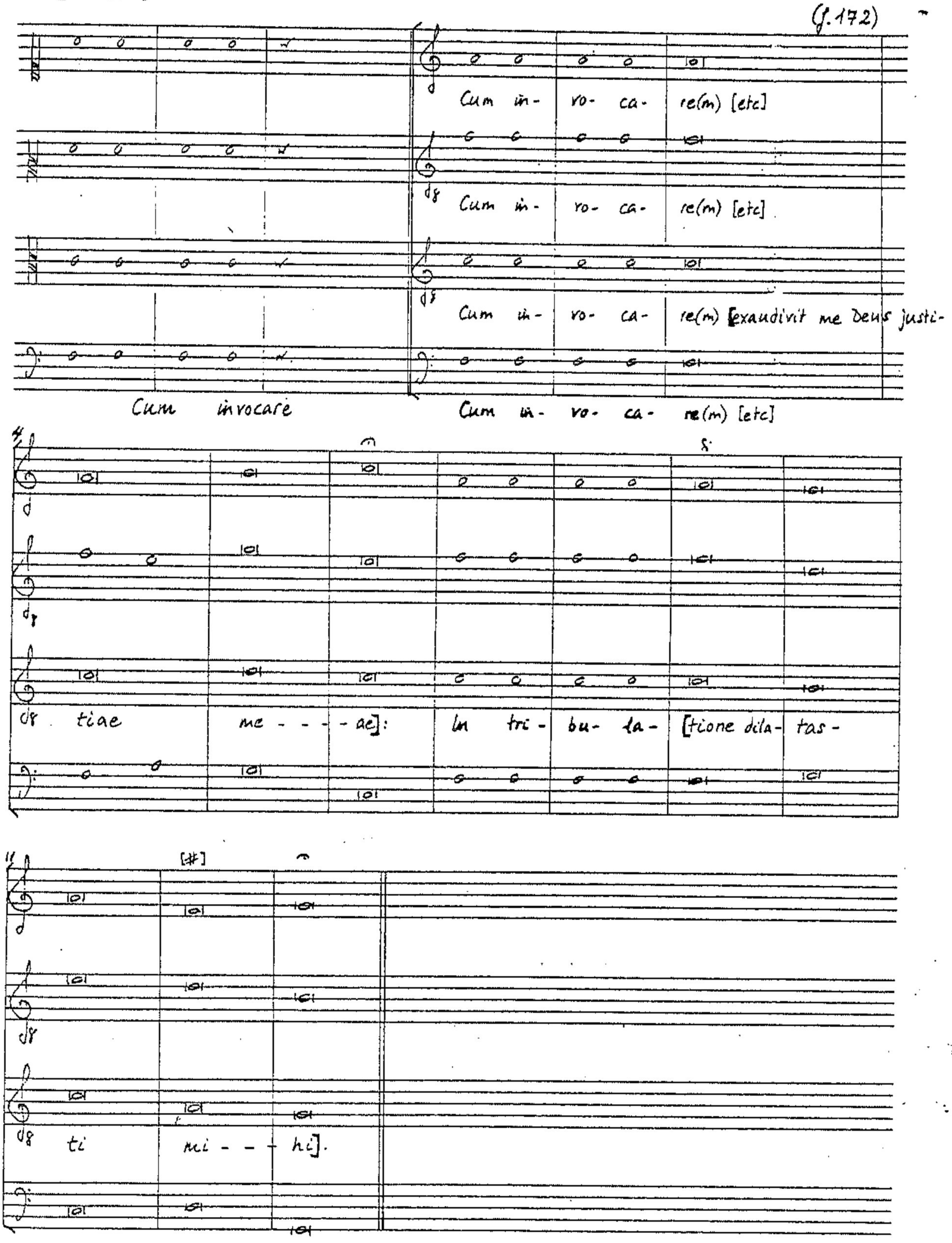
THE FABORDON

① CBGU MM.242: CUM INVOCAREM

[8 tom]

CBGU MM.242

(f.172)



② CBGU MM. 12

[6] [1]to(m)

CBGU. MM. 12
(ff. 187ᵛ-188)

S

Nūc Nu(n)c di nuit (ti's) s(er)vu(m) tu- u(m) d(o)- — — —

Nūc Nu(n)c di nuit (ti's) [etc]

Nūc Nu(n)c di nuit (ti's) [etc]

Nūc Nu(n)c di nuit (ti's) [etc]

S

- (nu)- ne: se- (cun)-d(um) v(er)bu(m) tu- u(m) in pa-

- - - — - - - - - - - - - - - ce.

1. 'S. to.' (sic).

CBGU MM. 12
(ff 187v-188)

7 (tom)

5

Dixit Di - xit d(o)- (mi)- n(u)s d(o)- (mi)- n(o) me-

[c] Dixit Di - xit [etc]

[c] Dixit Di - xit [etc]

[c] Dixit Di - xit [etc]

7 [#]

o: se- de a dex- tris me - - - - is.

8 (tom)

CBGU MM. 12
(f187r-188)

Dixit

Di - xit d(o)- (mi)- n(u)s d(o)- (mi)- n(o) me - - -

Dixit

Di - xit [etc]

Dixit

Di - xit [etc]

Dixit

Di - xit [etc]

- - - -

[Tonus peregrinus]

CBGU MM. 12
s (ff 187v-188)

In In ex- i- tu Is- ra- el de e- gip-

In In ex- i- tu [etc]

In In ex- i- tu [etc]

In In ex- i- tu [etc]

to do — — — — mus Ja- cob de p(o)- p(u)- lo

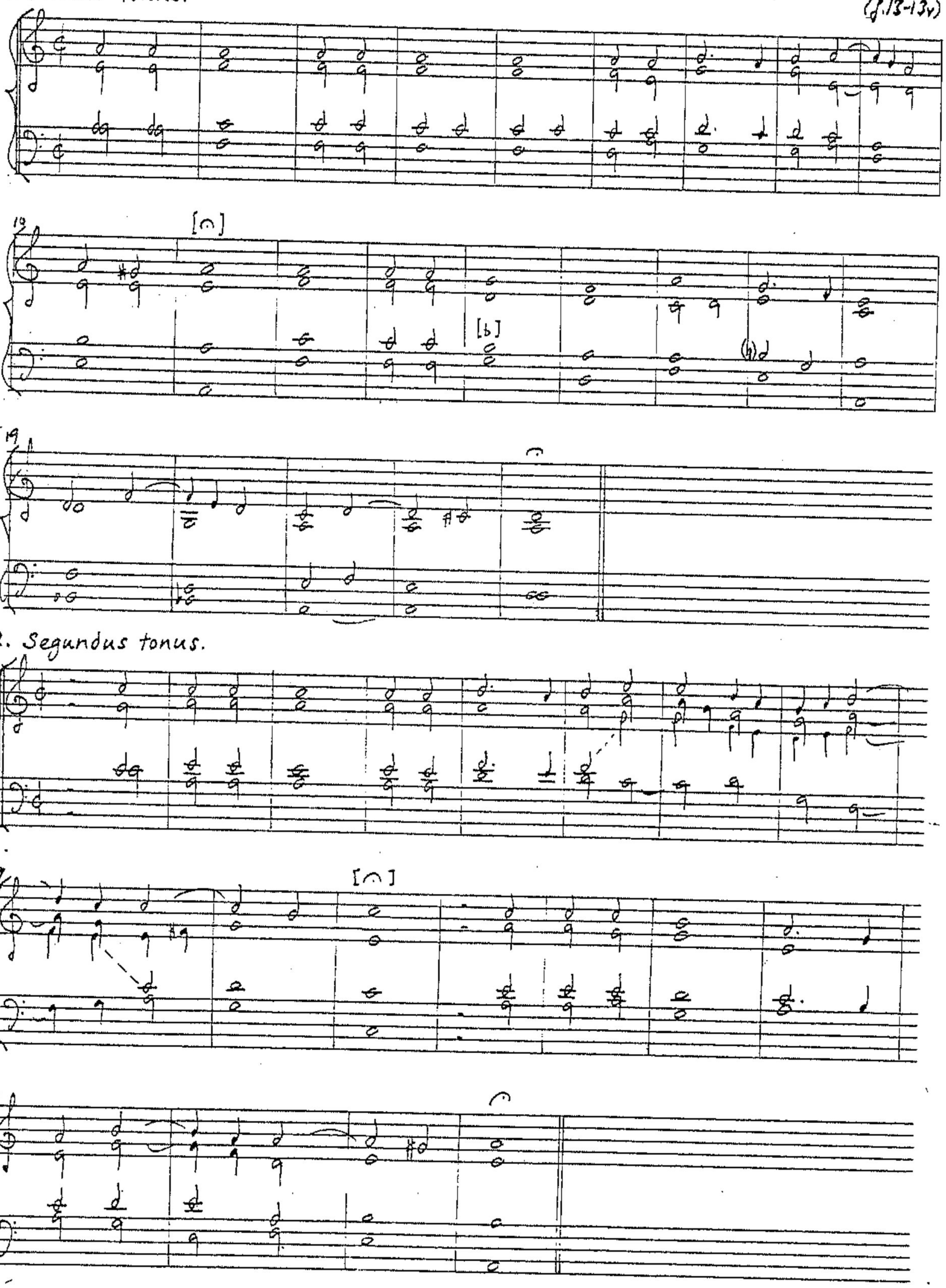
bar- ba- ro

(3) L. VENEGAS: LIBRO (1557), FAVORDONES LLANOS

L. Venegas de Henestrosa:
Libro de cifra nueva (1557).
(f. 13-13v)

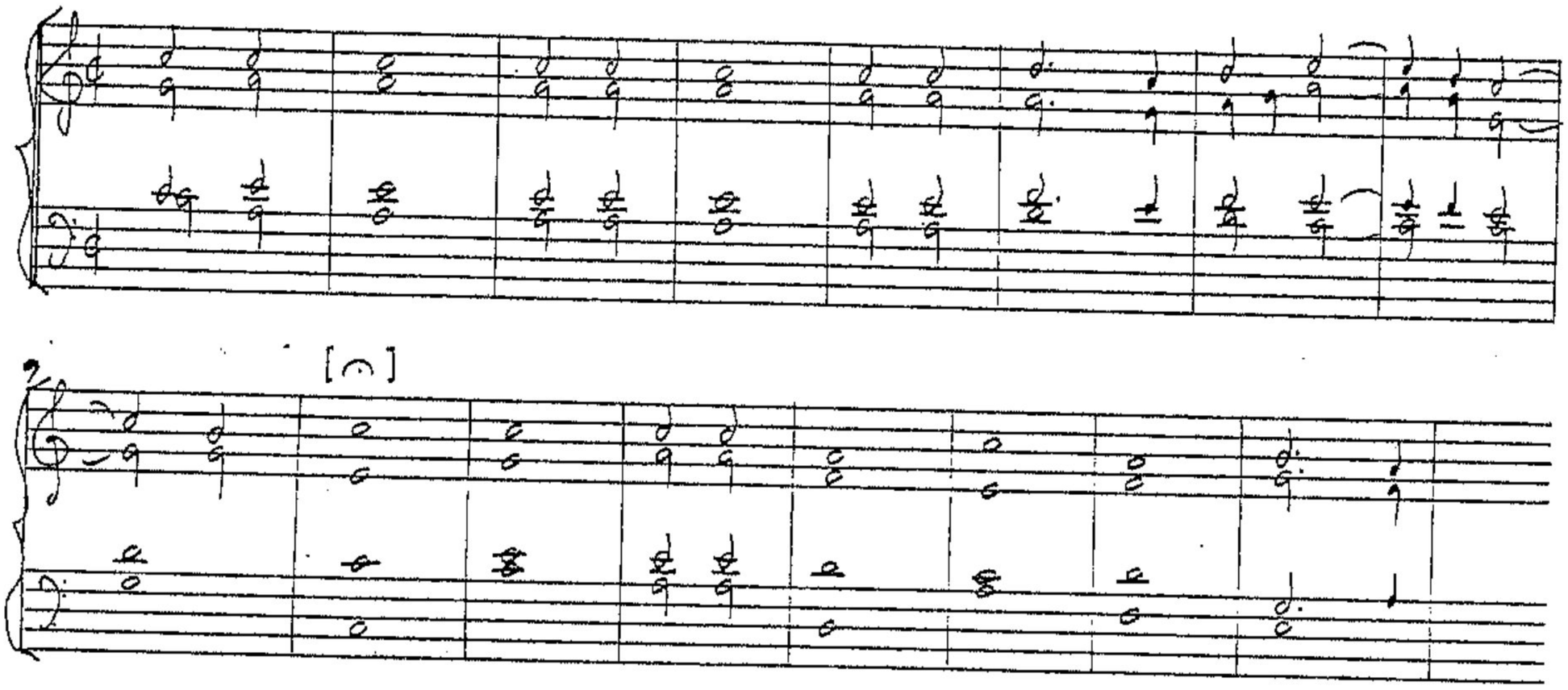
Siguense ocho Favordones llanos (y glosados.)

1. Primus tonus.

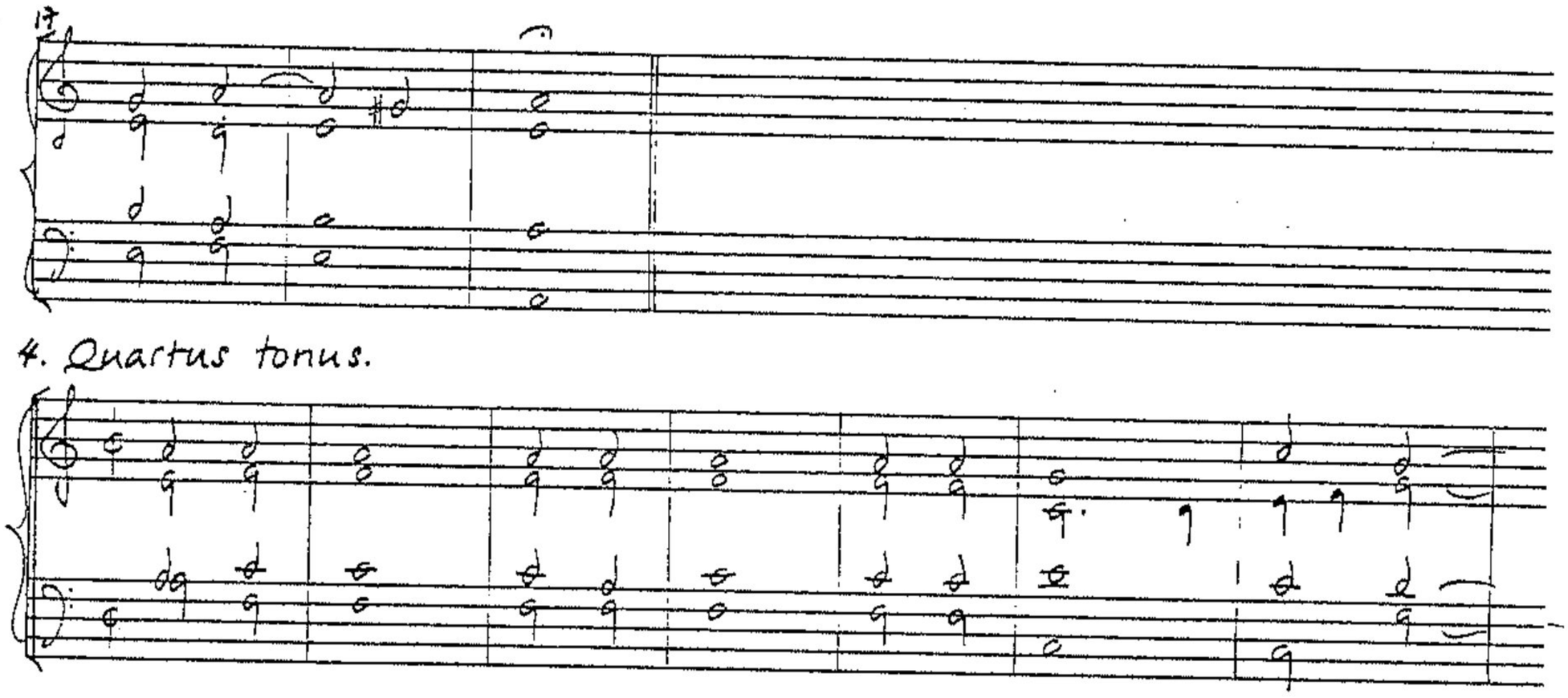


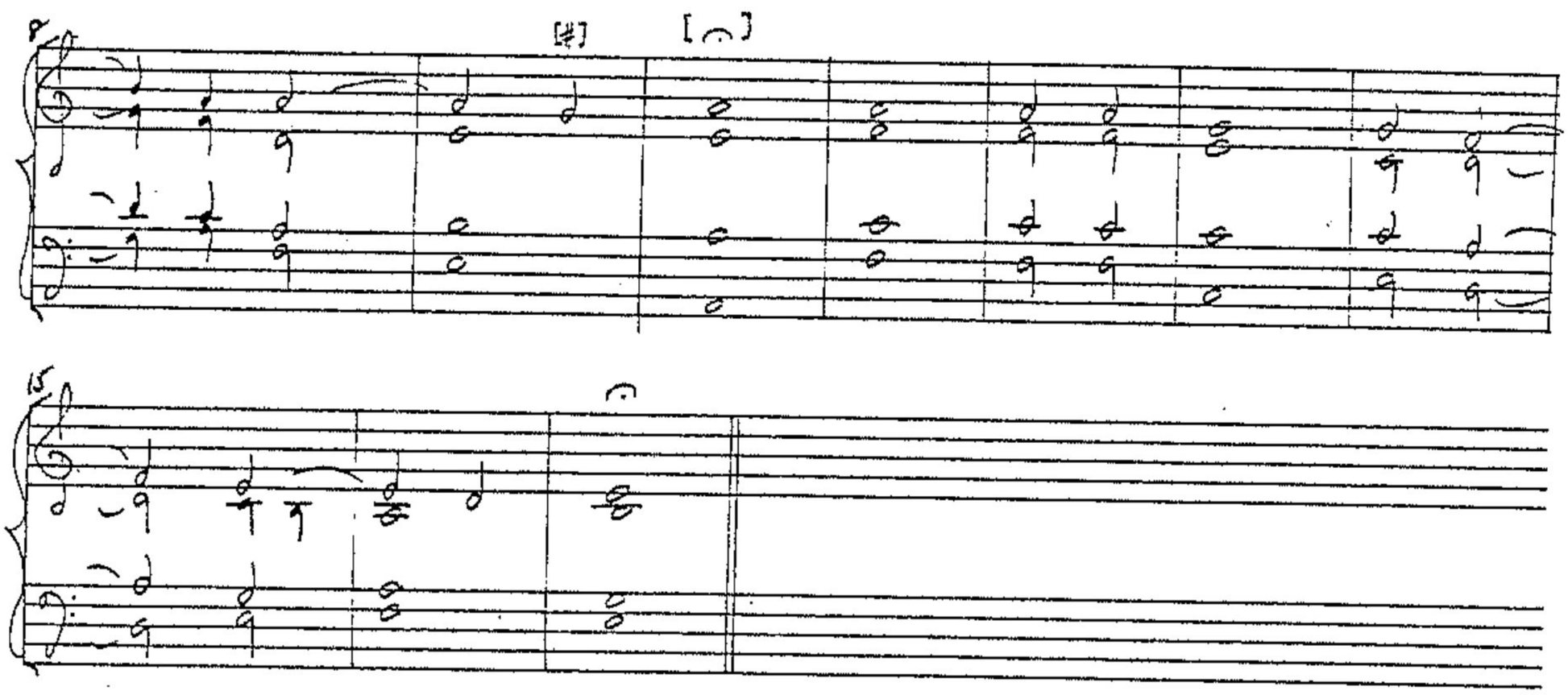
2. Segundus tonus.

3. Tertius tonus.

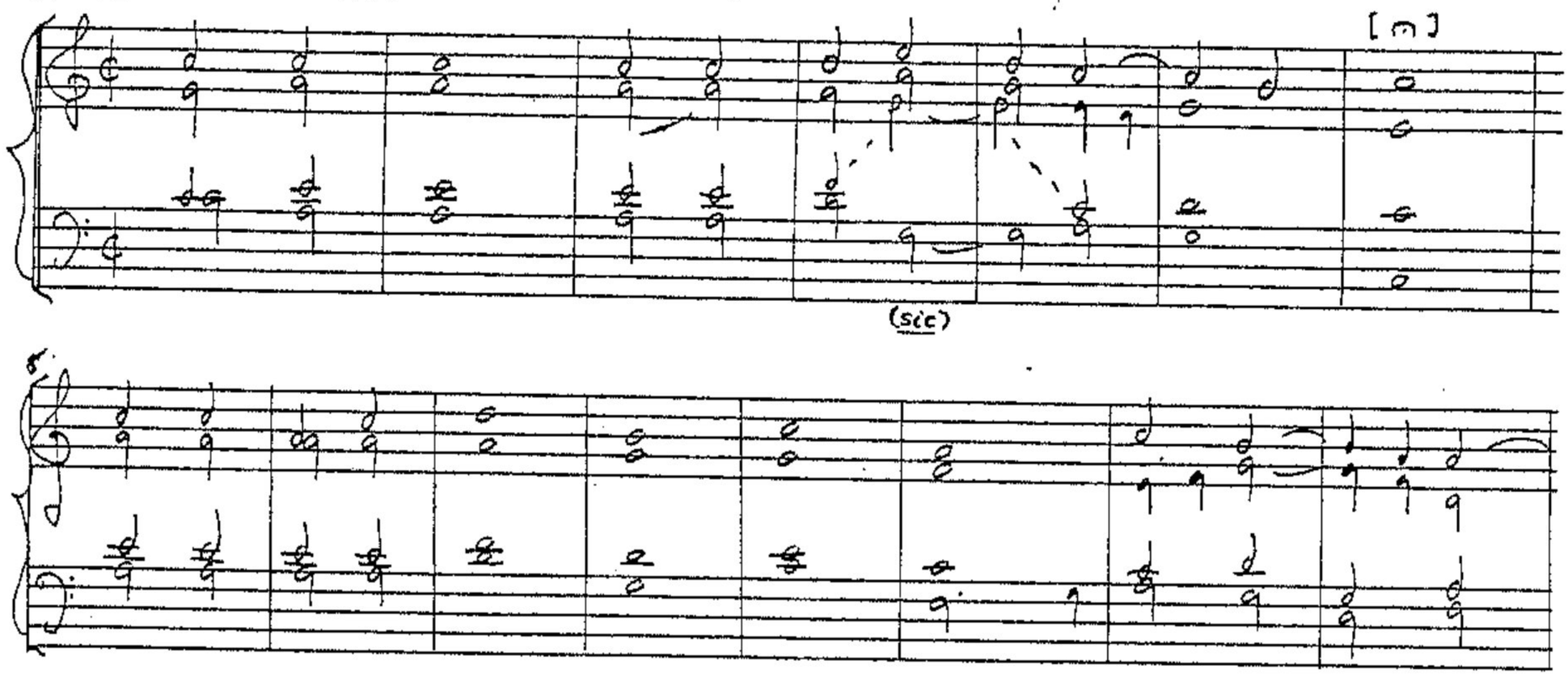


4. Quartus tonus.

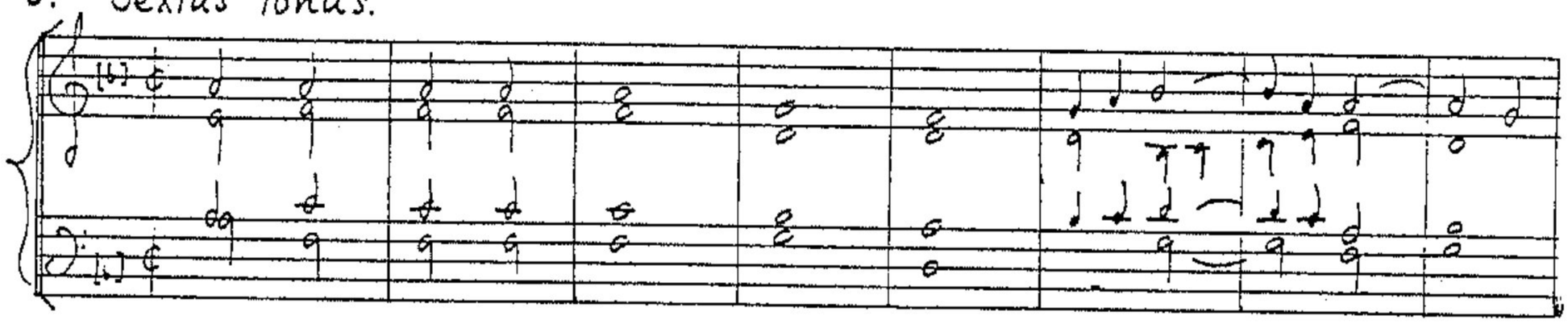


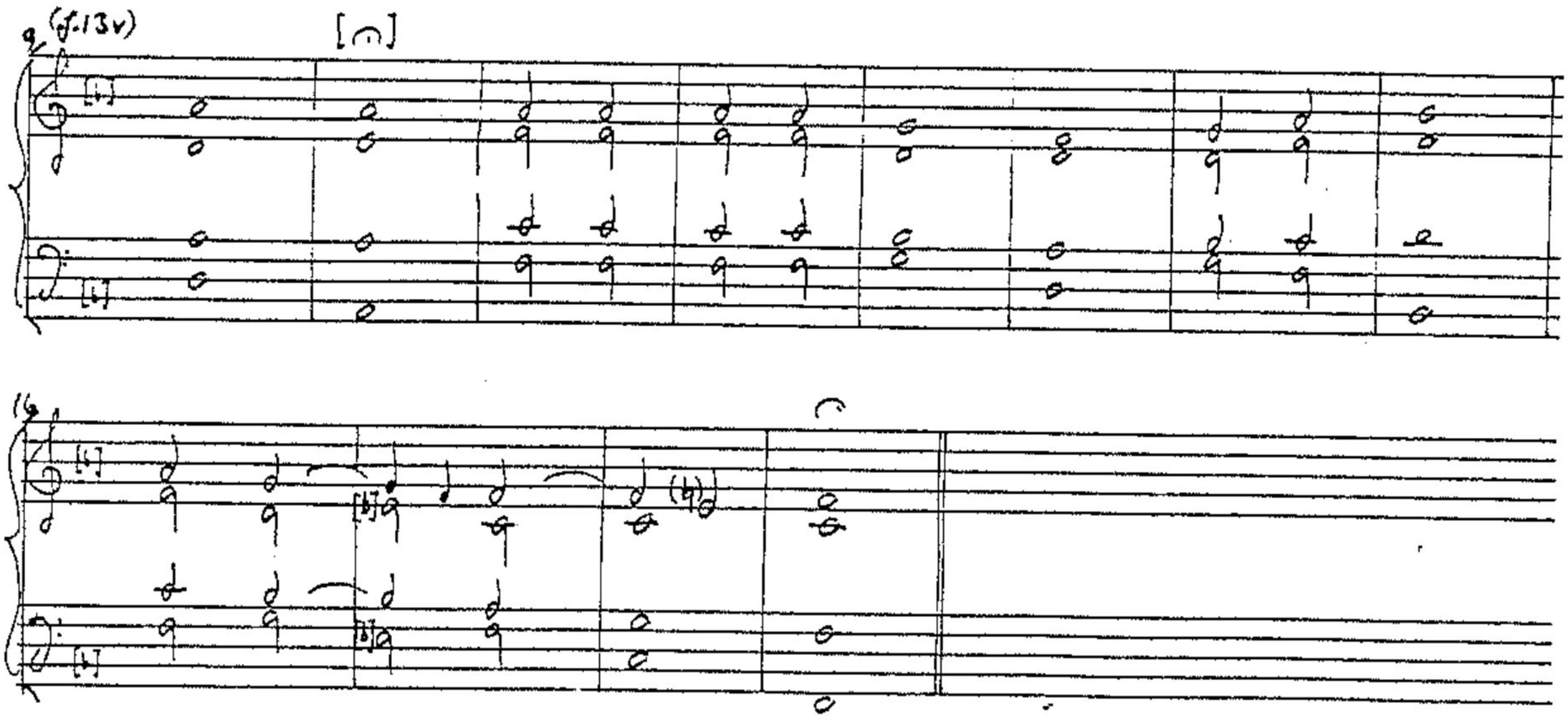


5. Quintus tonus.

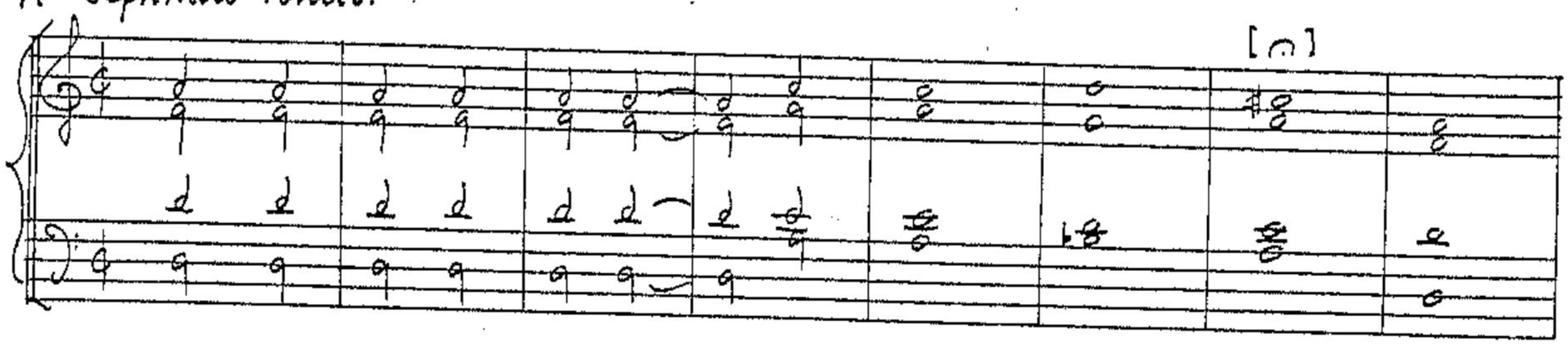


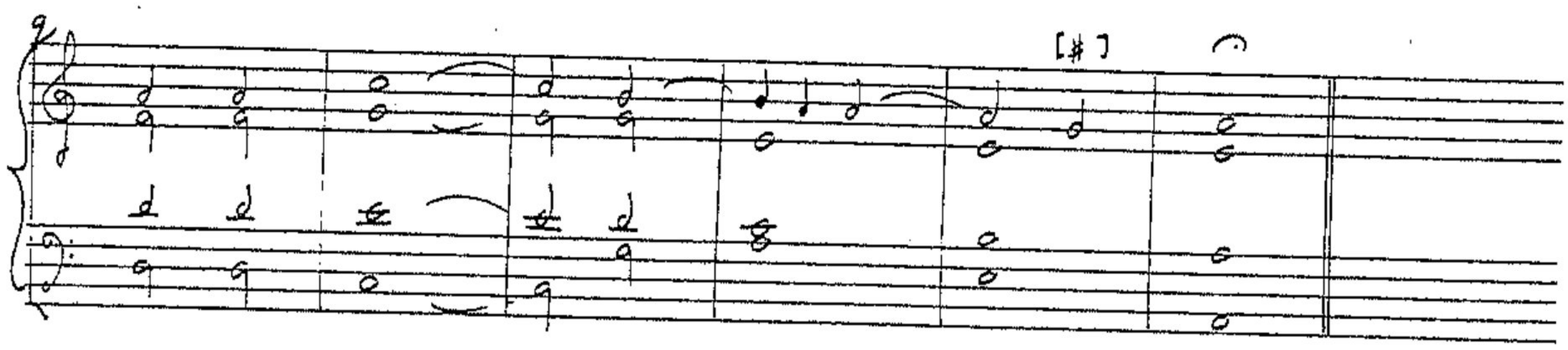
6. Sextus tonus.



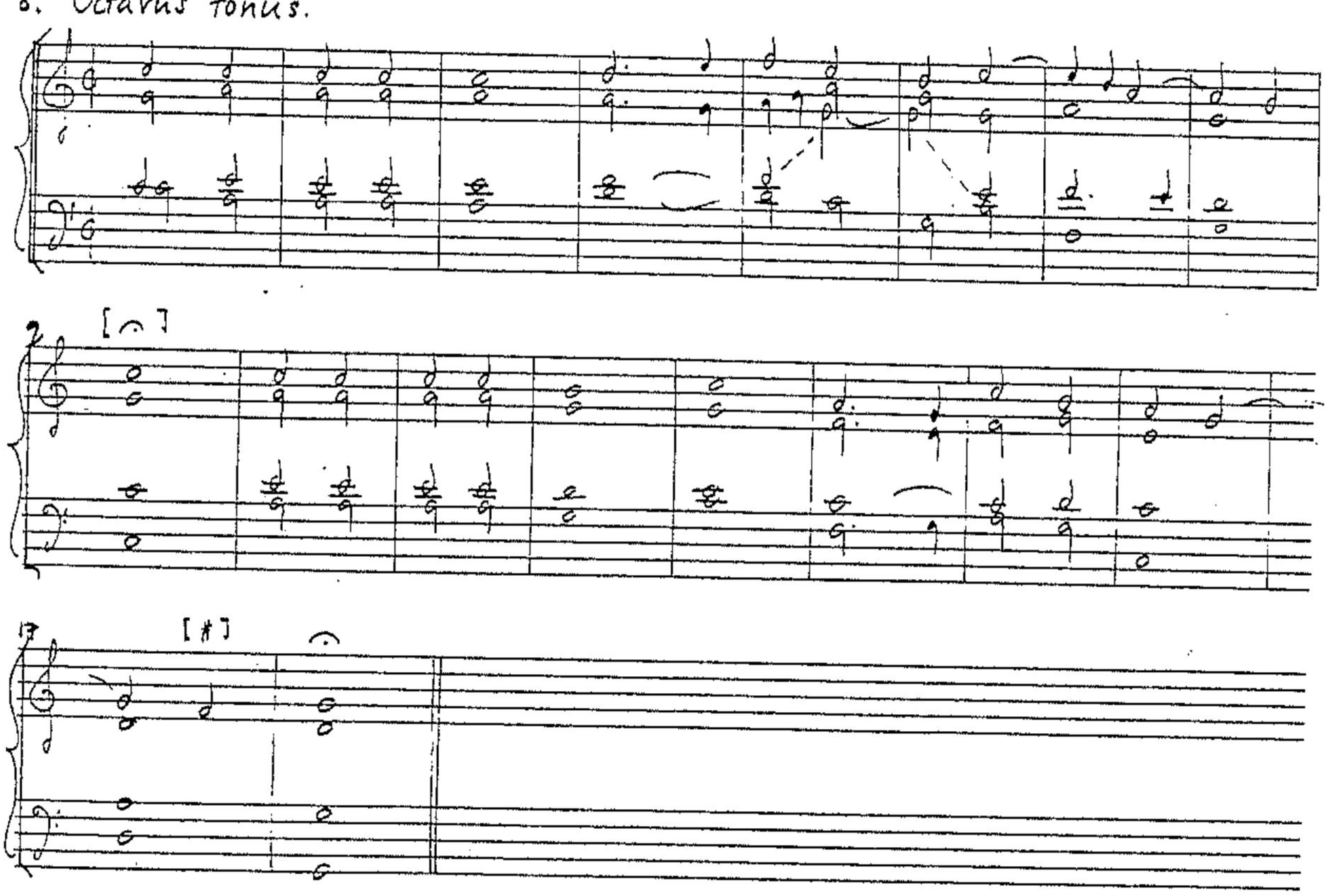


7. Septimus tonus.





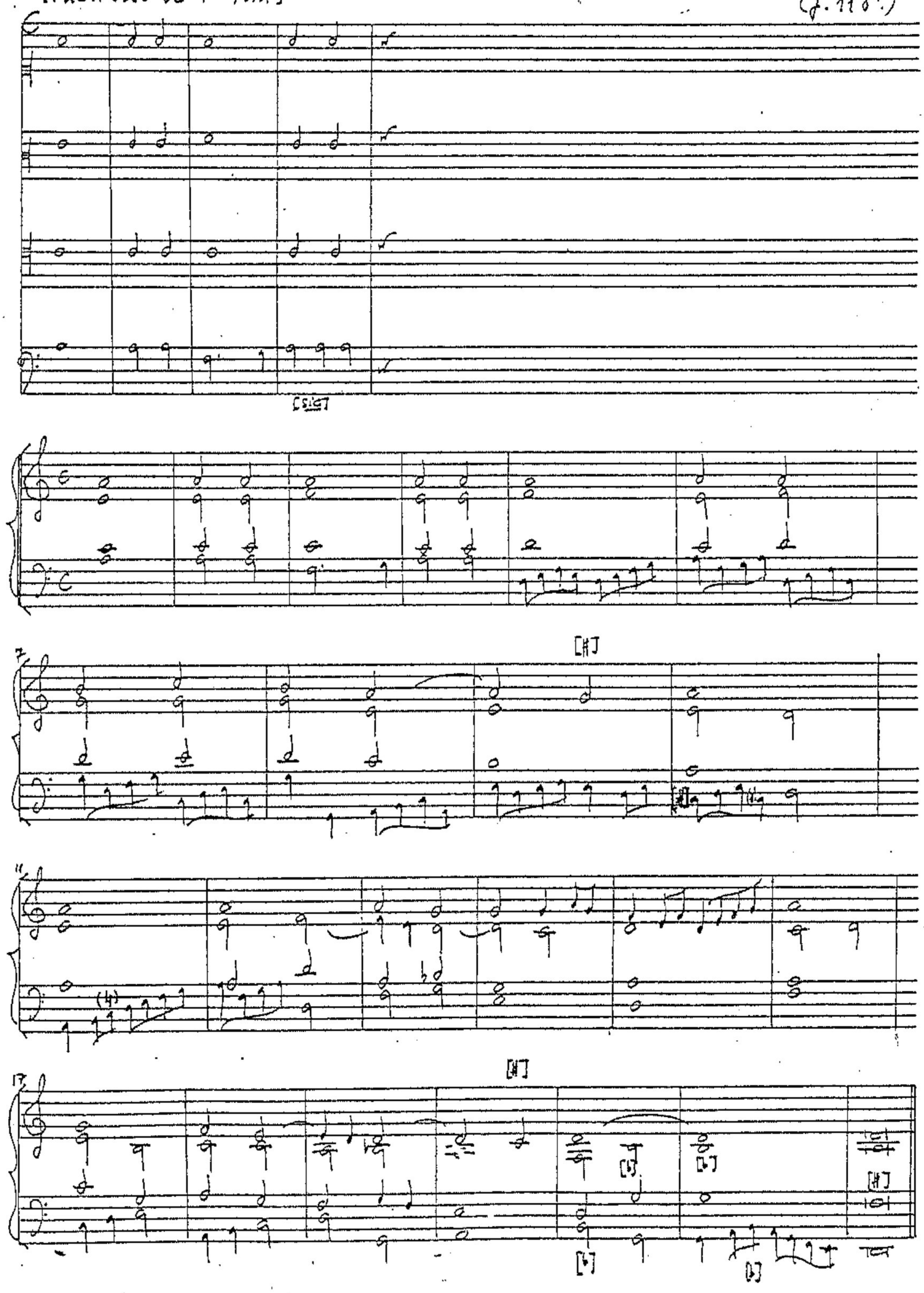
8. Octavus tonus.



④ CBGU MM.242: FABORDÃOS

CBGU MM.242
(f. 118r.)

[Fabordão de 1° tom]



CBGU MM. 242
(f. 118r)

[Fabordão de 1° tom.]

(sic)

IMP Academy Monastical

[Fabordão de 2° tom]

CBGU MM. 242
(ff.118v-119)

(f.119)

13

18

1 (Bar II) tenor · b♭ in MS.

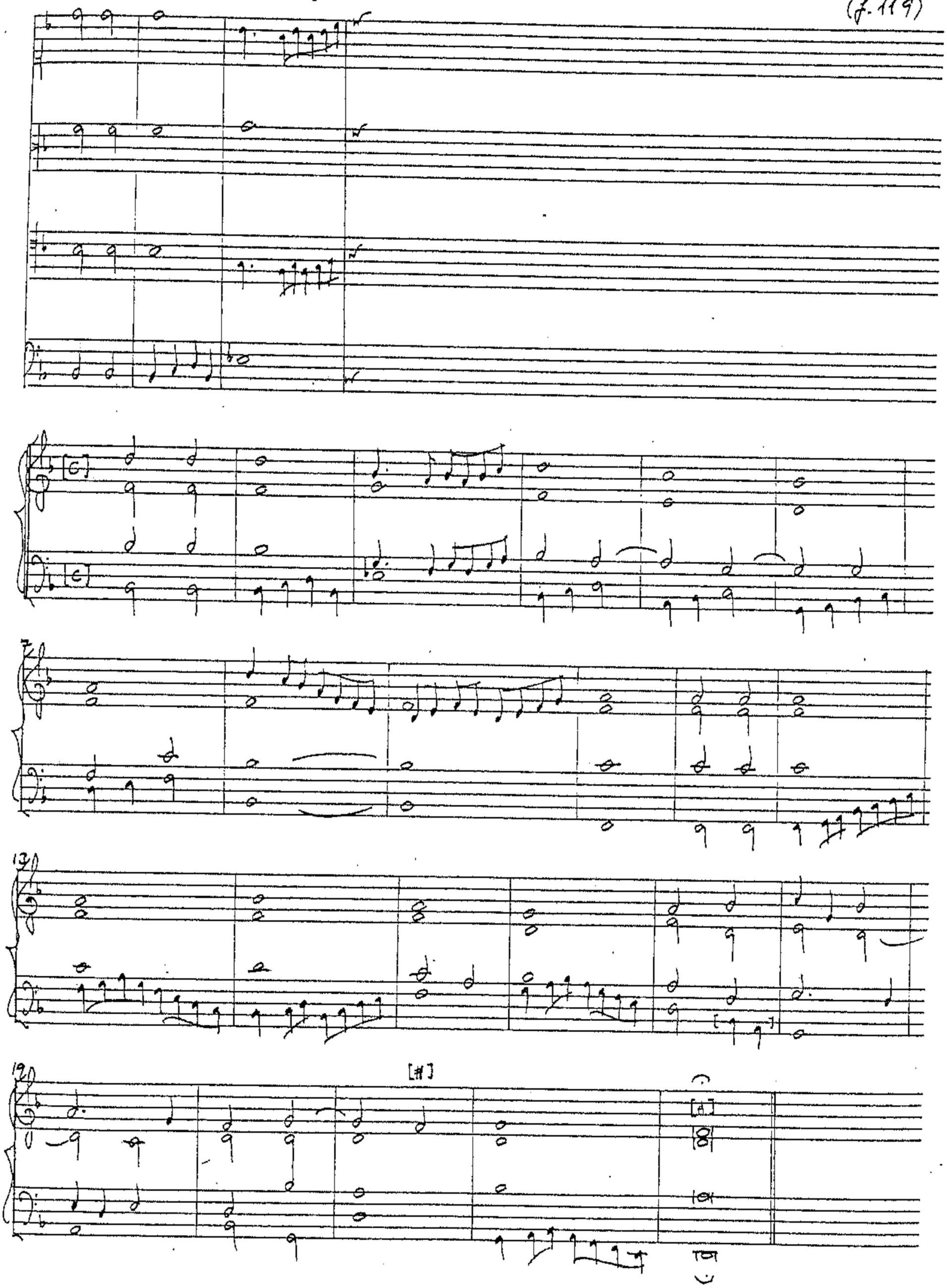
CBGU MM.242
(f.119)

[fabordão de 2º tom]

(sic)

[Fabordão de 3° tom]

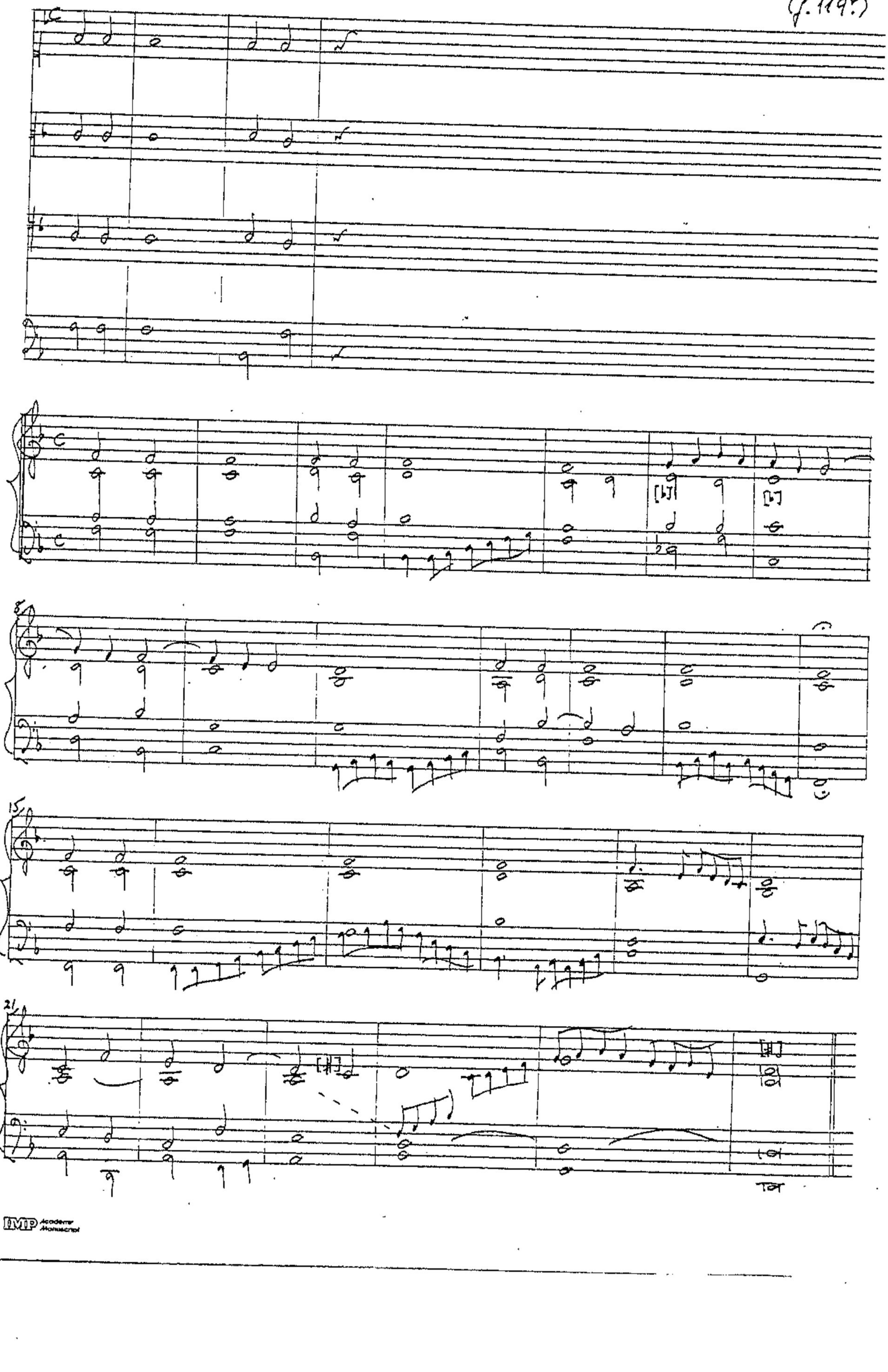
CBGU MM. 242
(f. 119)



1. (Bar 17) bass: c Bb in ms.

[Fabordão de 3º tom]

CBGLL MM. 242
(f. 119r.)



IMP Academia Manuscript

CBGU MM. 242
(f. 119r.)

C [Fabordão de 3ª tom.]

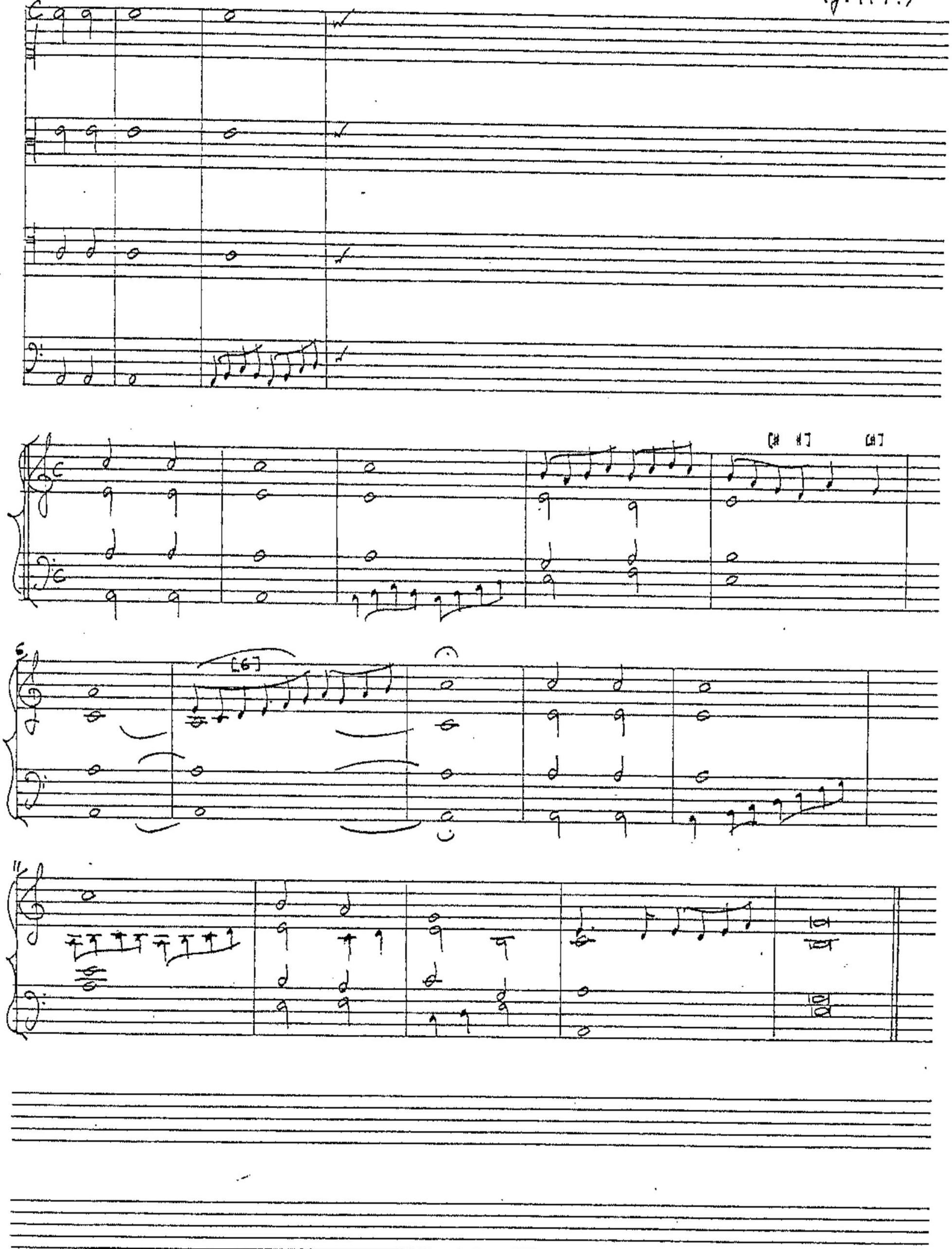
(sic)

[#]

IMP Academy Manuscript

CBGU MM.242
(f. 119r.)

[Fabordão de 4° tom.]



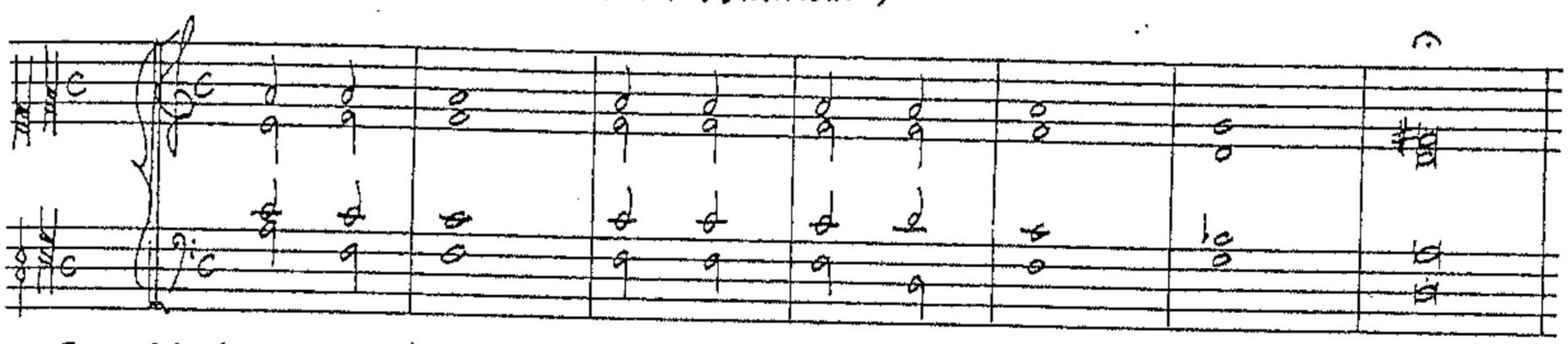
IMP Academy Manuscript

⑤ SANTA MARIA: LIBRO (1565), FAVORDONES

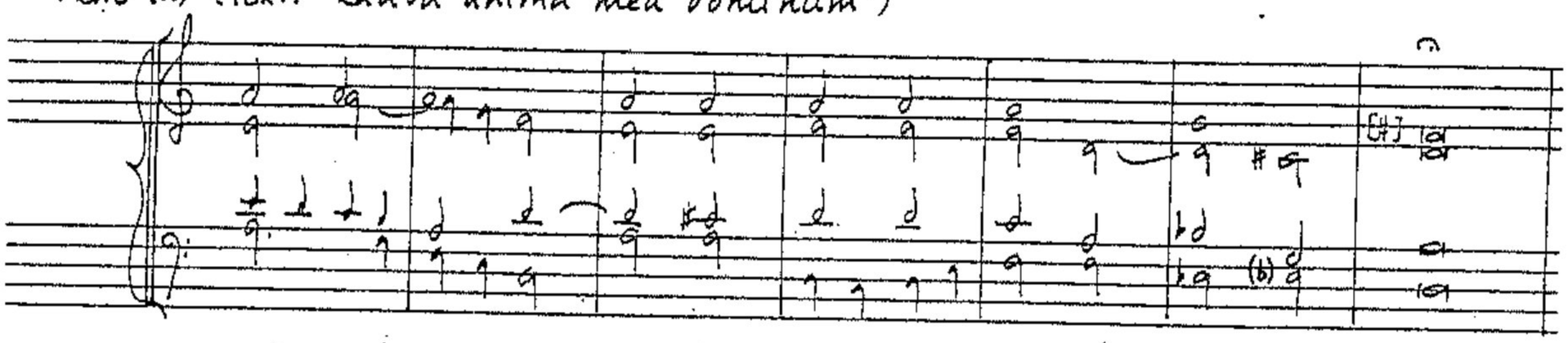
T. de Santa María: Libro (1565)
(Cap. 16, ff. 43-7v)

1. Favordón del primero tono.

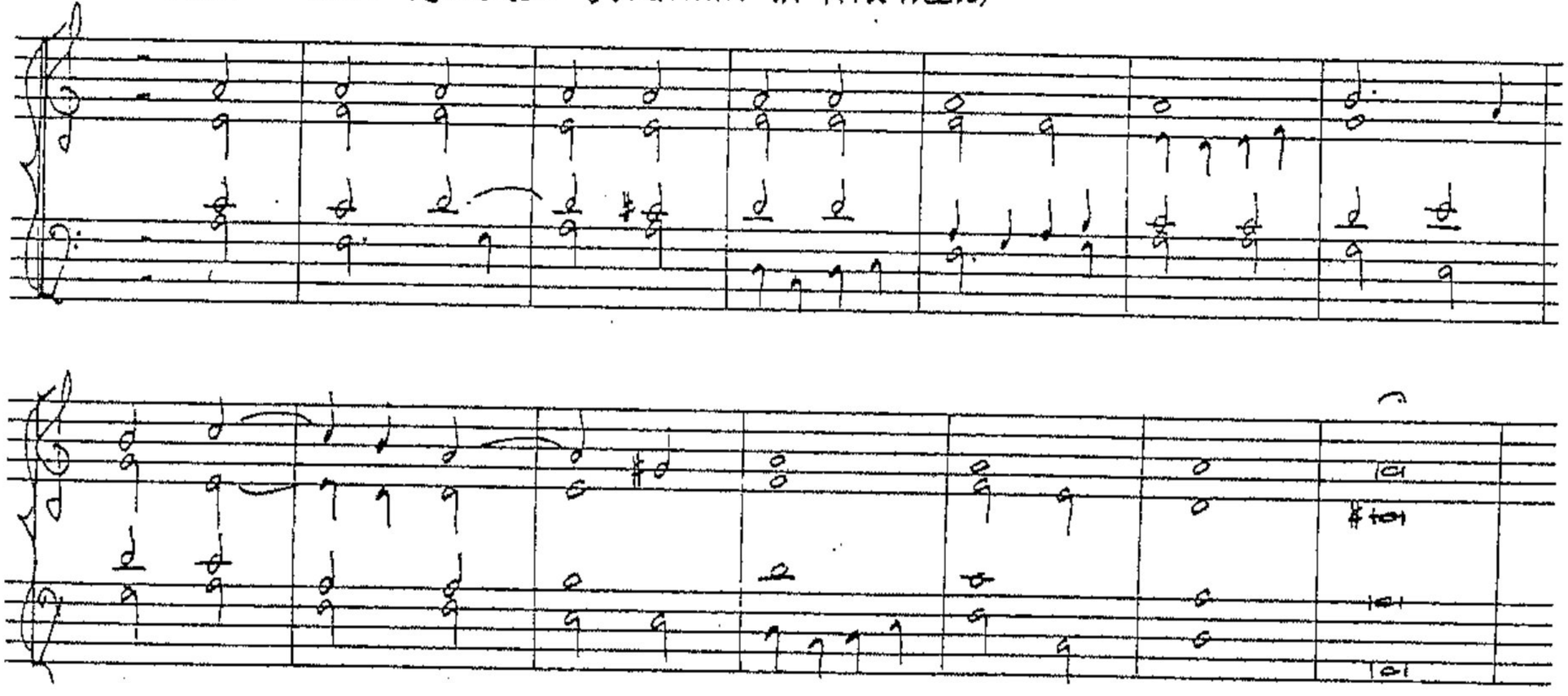
Flexo (i) (Text: 'Lauda anima mea dominum')



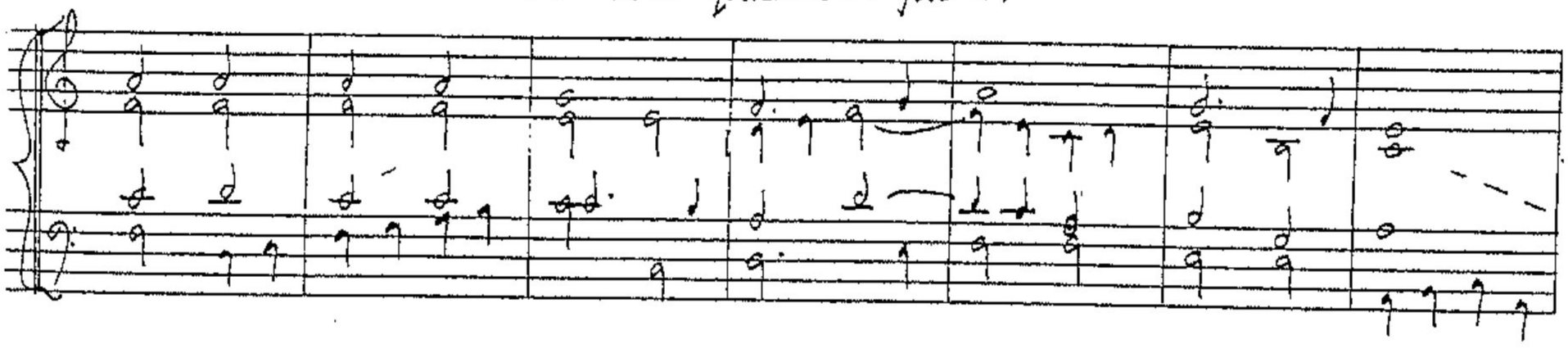
Flexo (ii) (Text: 'Lauda anima mea dominum')



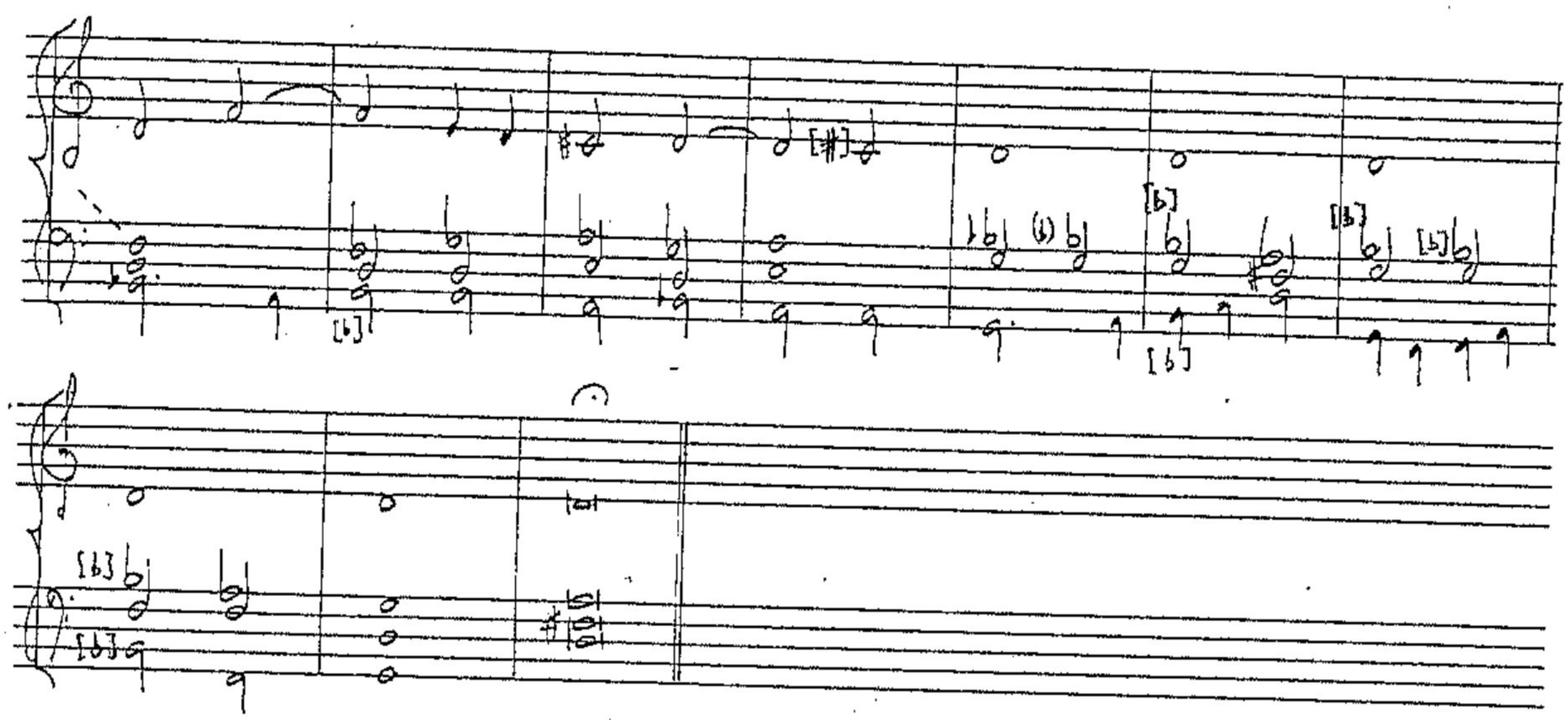
Mediación (Text: 'Laudabo dominum in vita mea)



Final (Text: 'Psallam Deo meo quam diu fuero.')

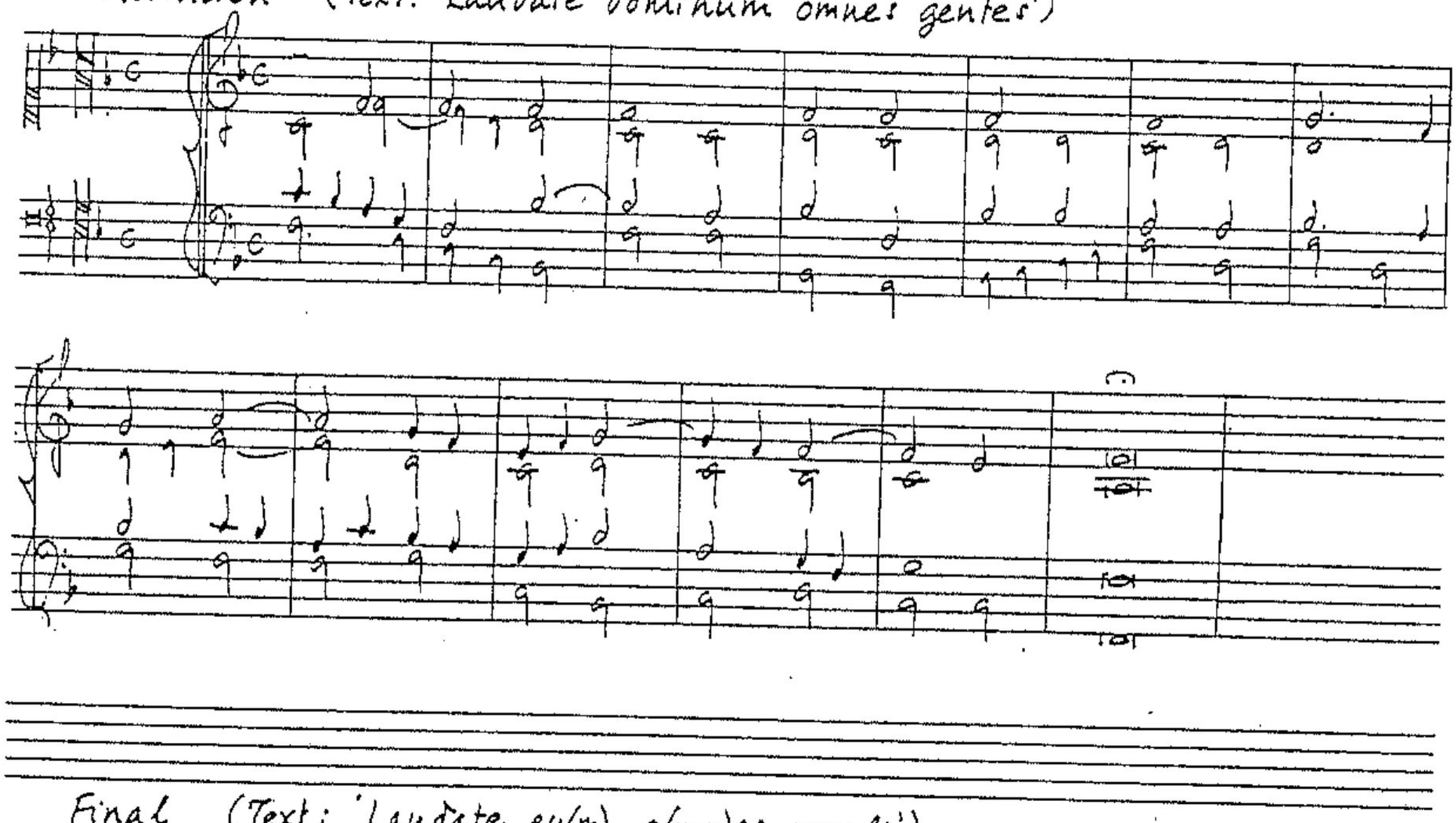


IMP Academy Manuscript

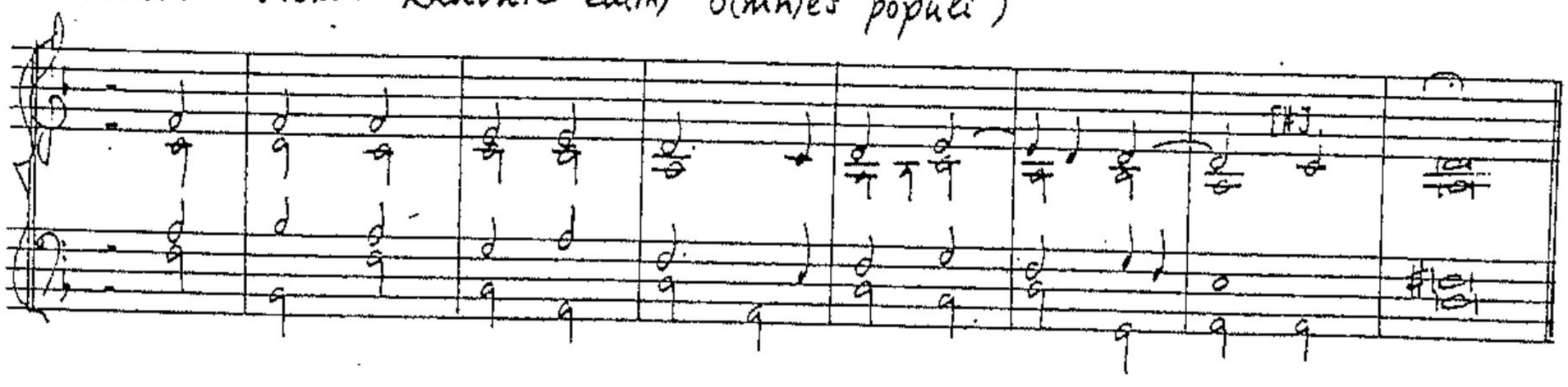


2. Farordón del segundo tono. (Ibid., f. 44v)

Mediación (Text: 'Laudate dominum omnes gentes')



Final (Text: 'Laudate eu(m) o(mn)es populi')



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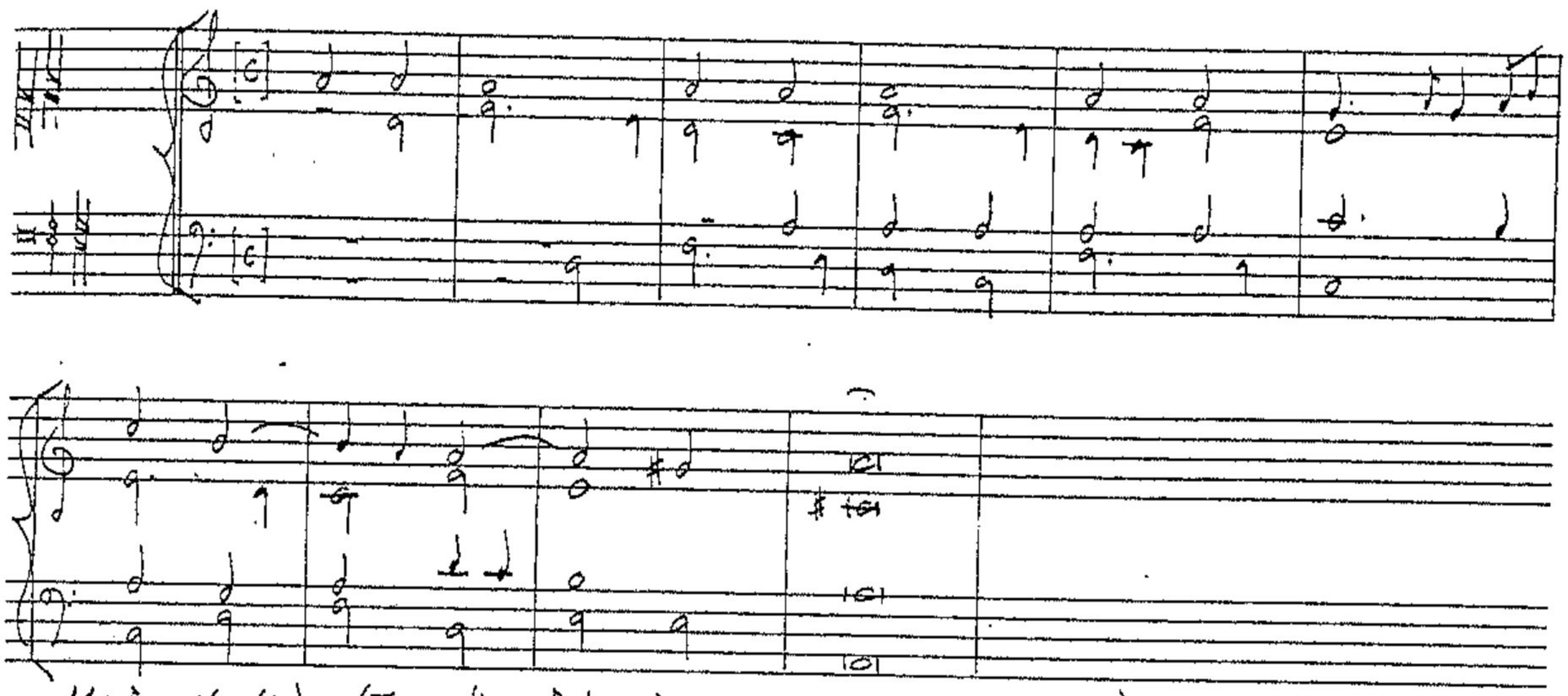
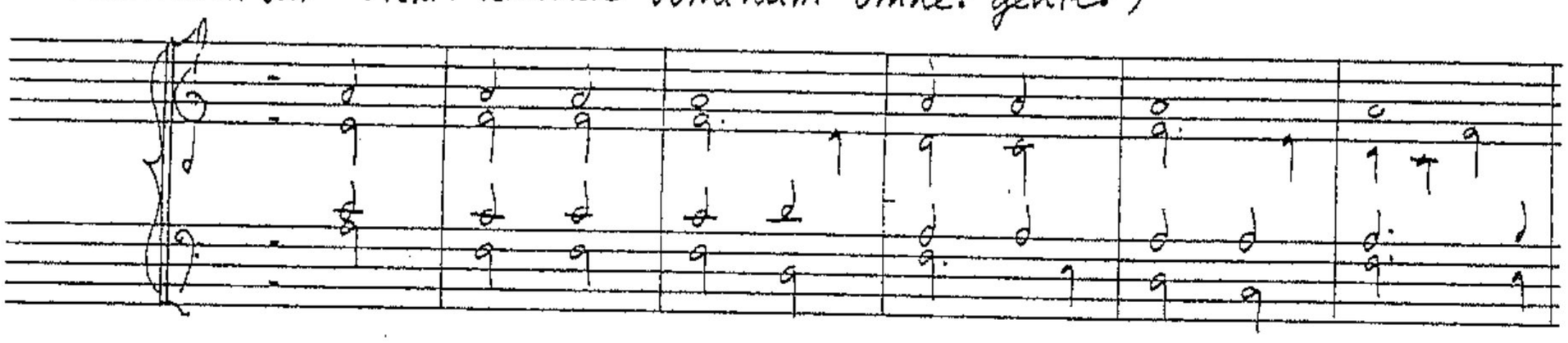
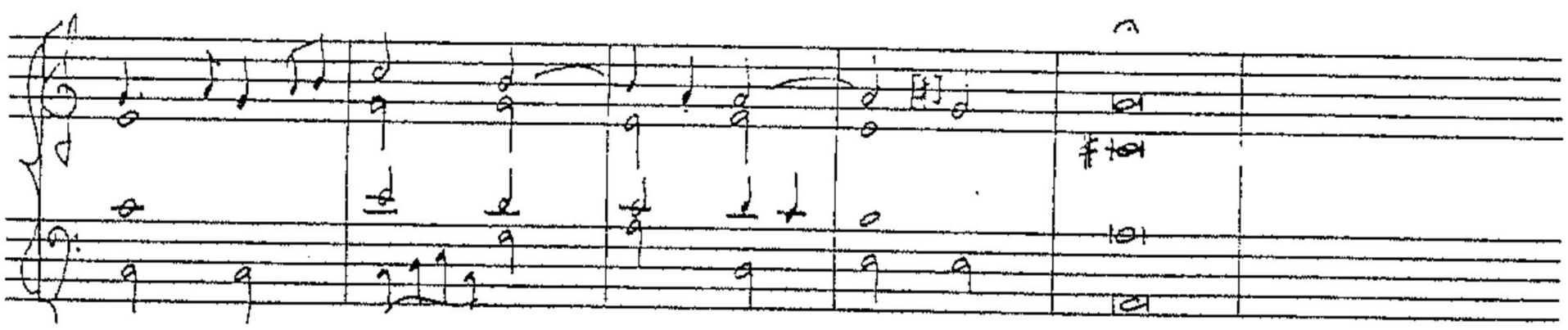
4. Favordón del quarto tono.

Mediación (i) (Text: 'Dixit Dominus') (Ibid., f. 45)

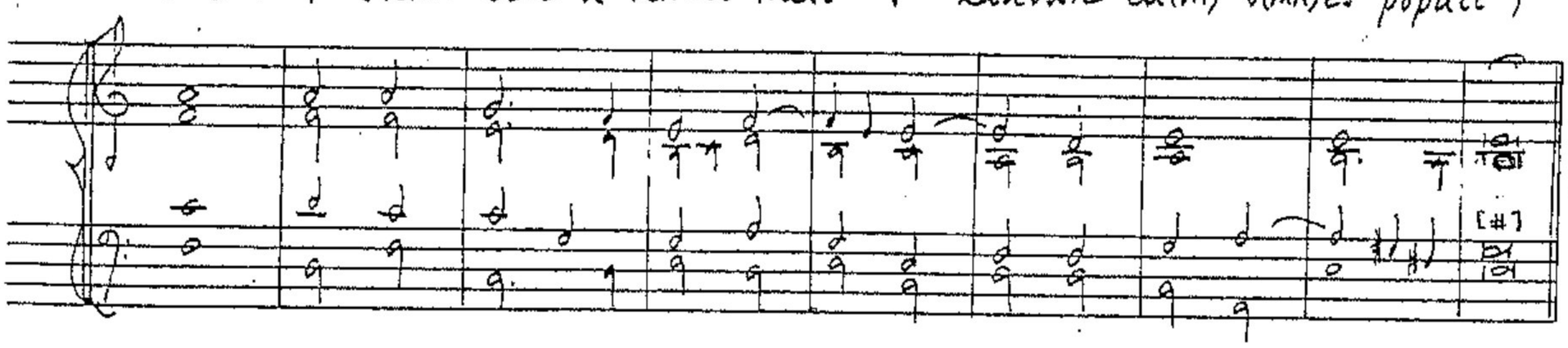


Mediación (ii) (Text: 'Laudate dominum omnes gentes')



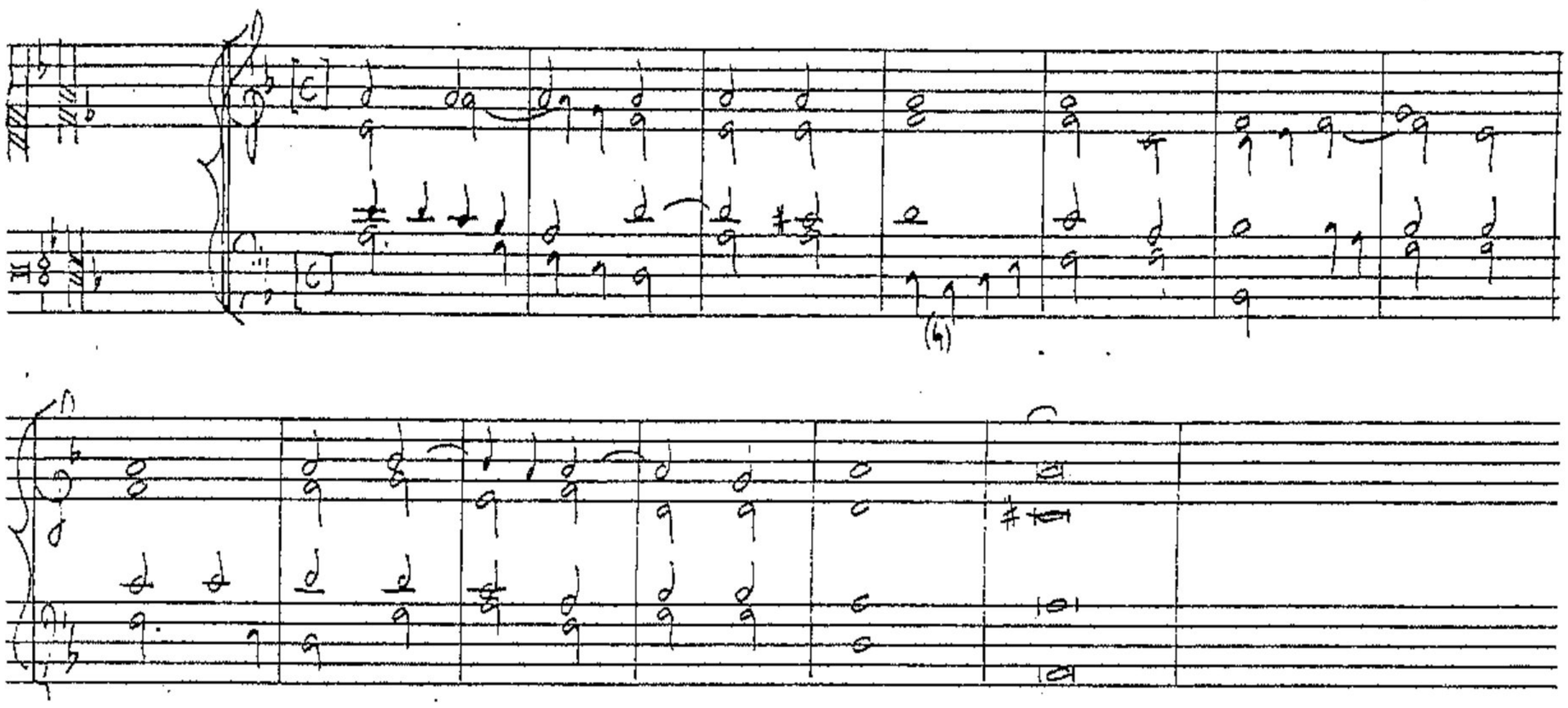


Final (i y ii) (Text: 'Sede a dextris meis' y 'Laudate eu(m) o(mn)es populi')



6. Favordón del sesto tono

Mediación (Text: 'Nunc dimitis servum tuum domine') (Ibid., f. 46)

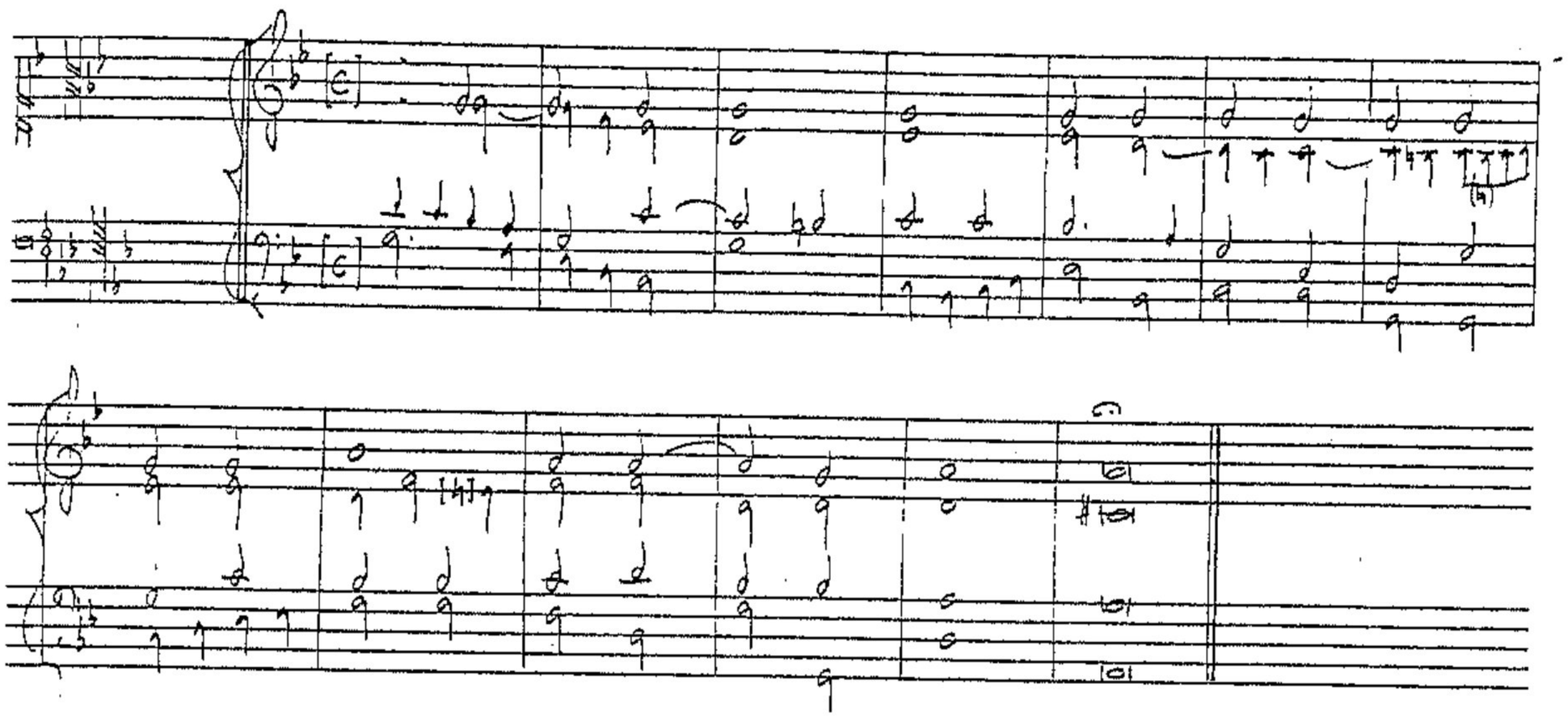


Final (Text: 'Secundum verbum tuum in pace')

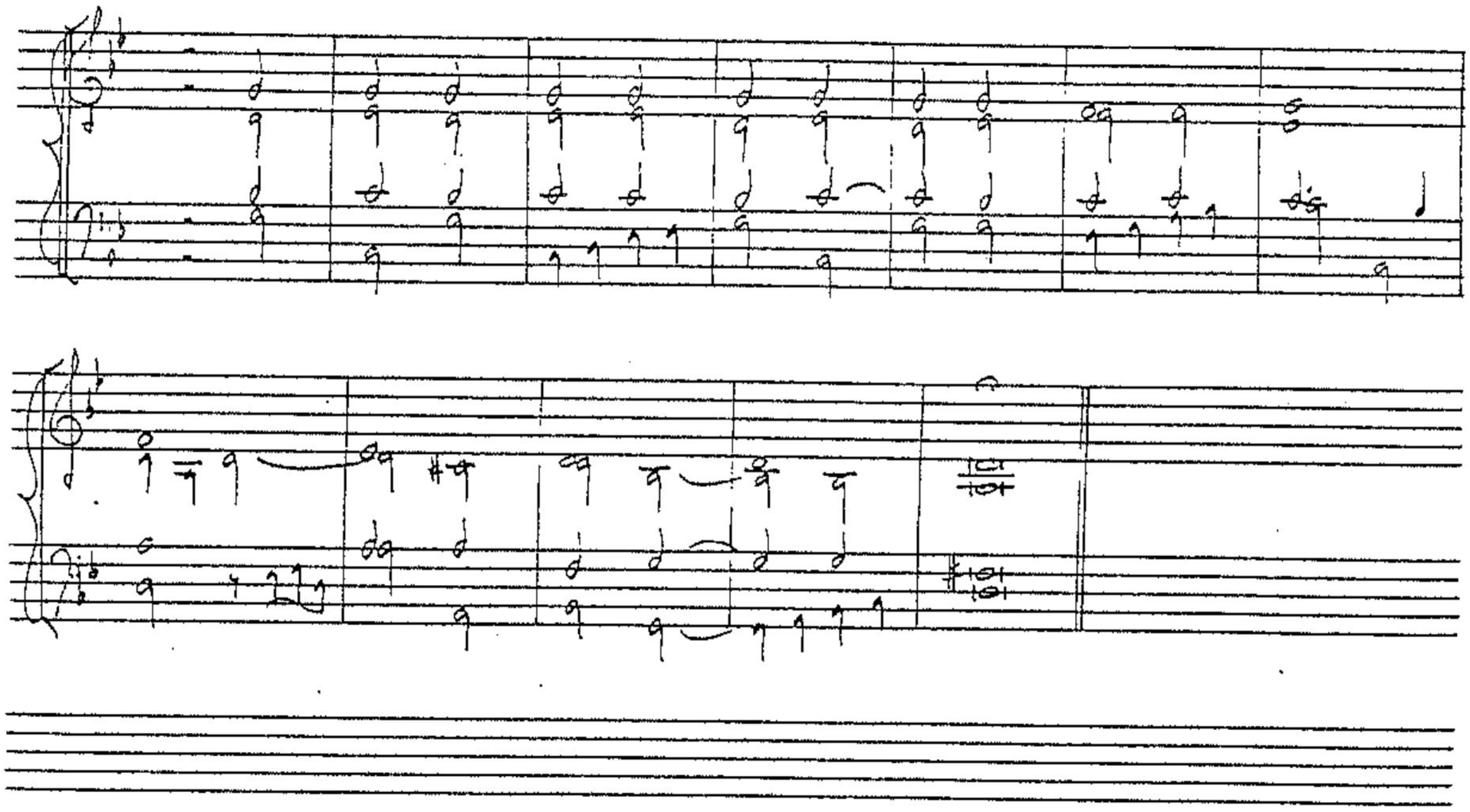
IMP Academic Manuscript

7. Favordón del séptimo tono

Mediación (Text: Cu(m) invocare(m) exaudivit me Deus iustitiae meae')



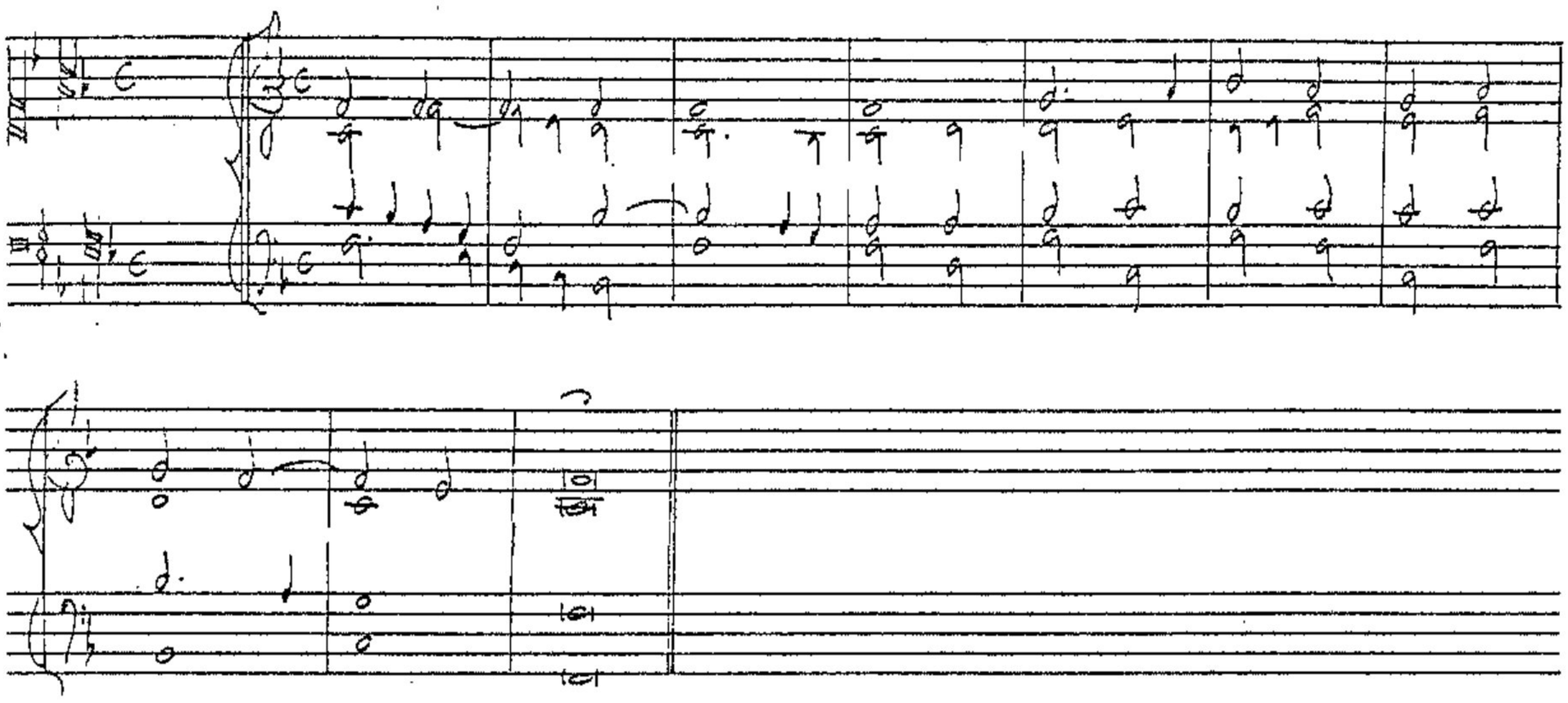
Final (Text: 'In tribulatione dilatasti mihi')



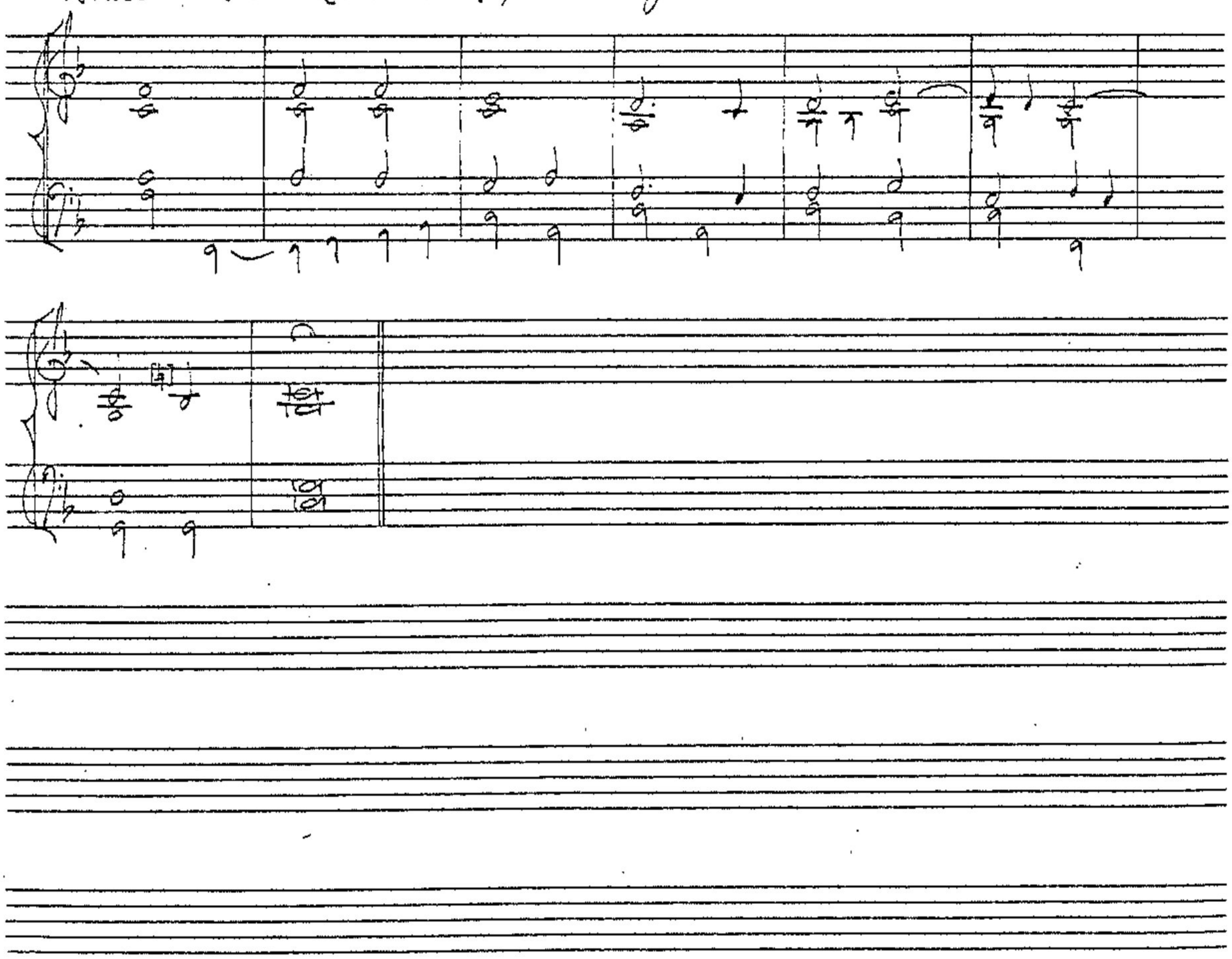
IMP Academy Manuscripts

8. Favordón del octavo tono

Mediación (Text: 'Lauda Hierusalem dominum') (Ibid., f. 47r)

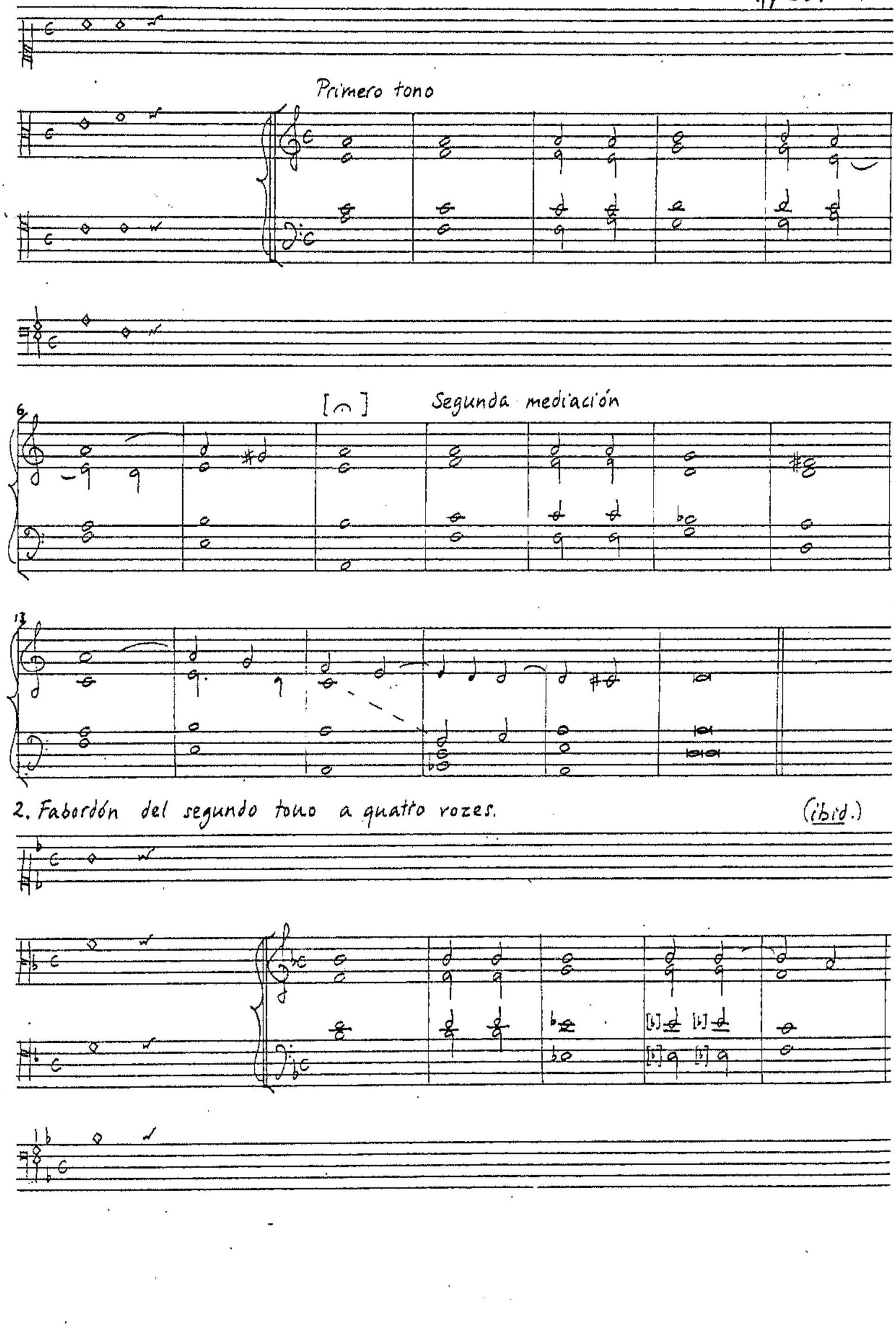


Final (Text: 'Laud(a) Deu(m) tuum Syon')

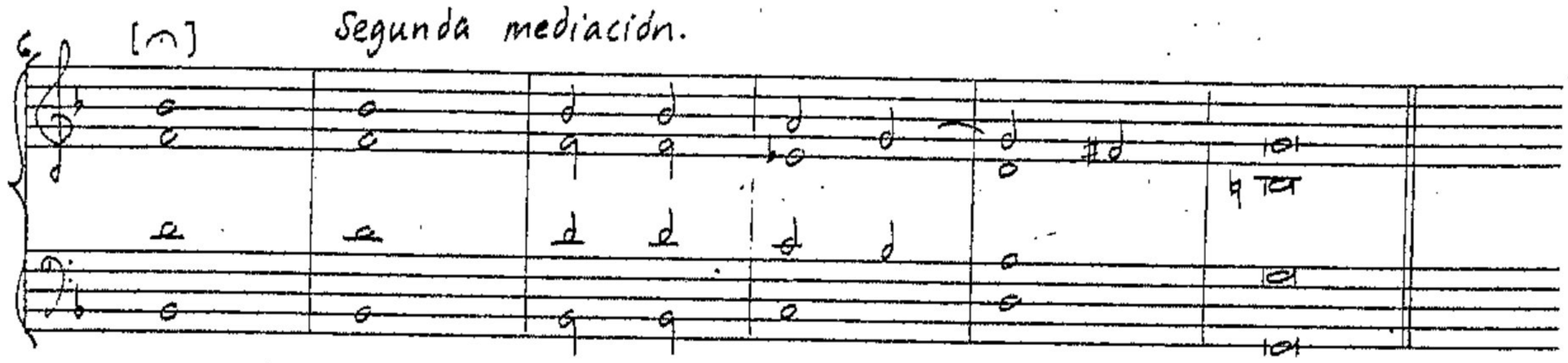


⑥ A. LORENTE: EL PORQUE (1672), FABORDONES

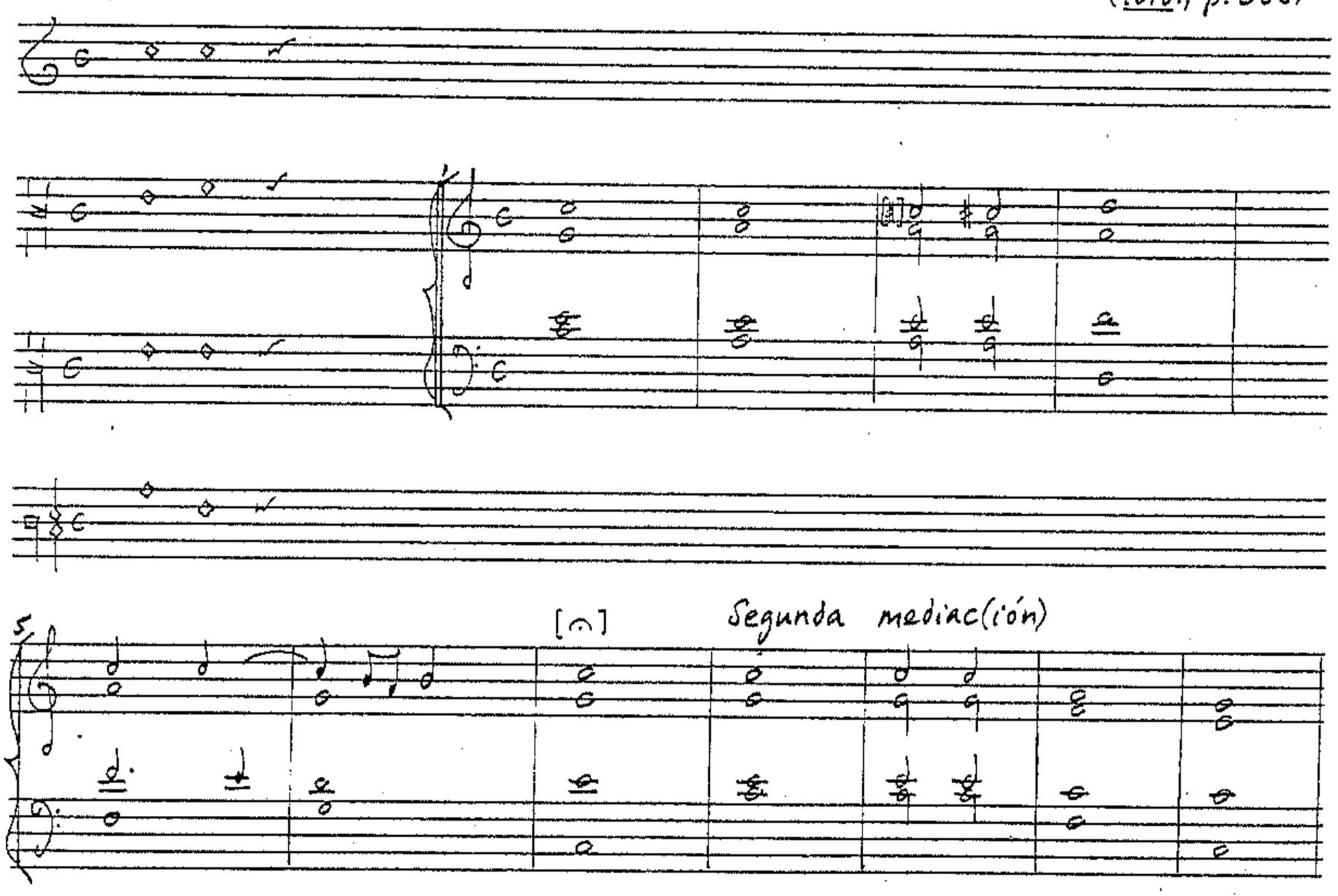
1. Exemplo del fabordón del primero tono a quatro vozes. Lorente: El porqué (1672) (pp. 567-71)



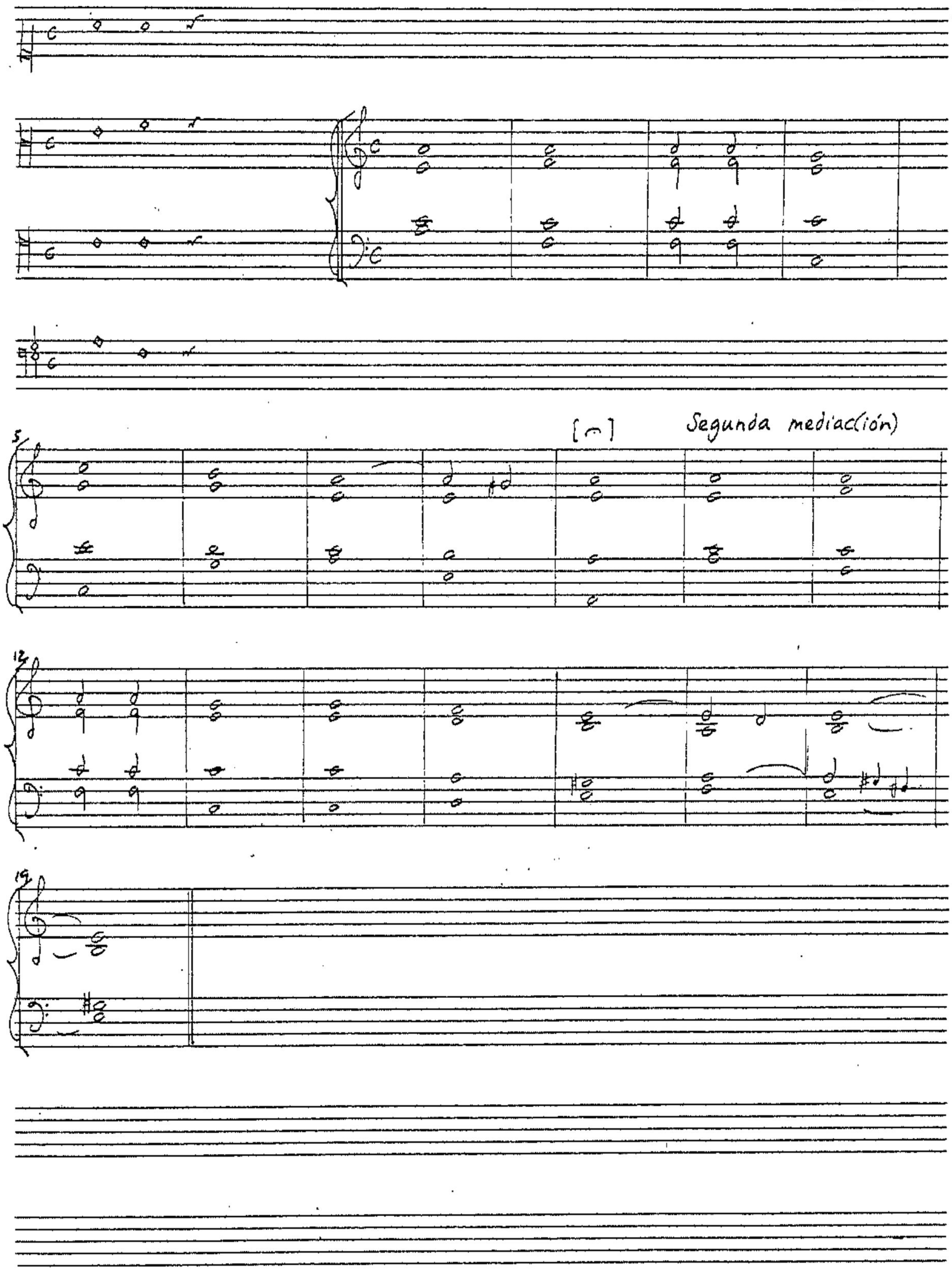
2. Fabordón del segundo tono a quatro vozes. (ibid.)



3. Fabordón del tercero tono a 4. (ibid., p. 568)

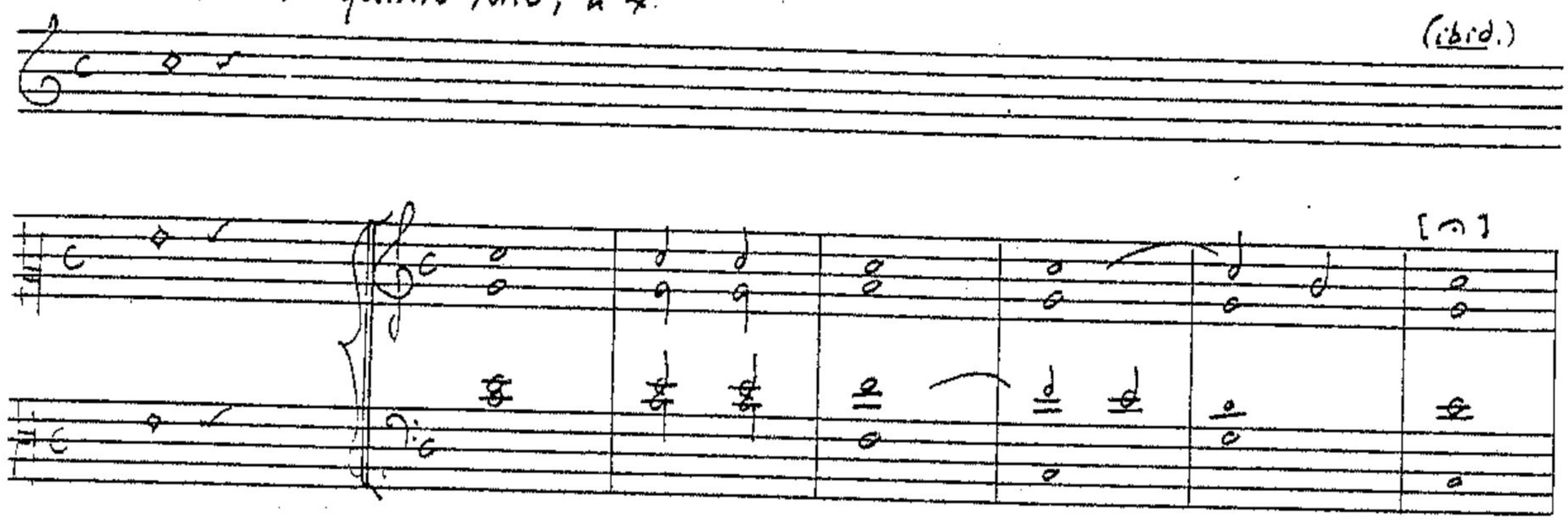


4. Fabordón de quarto tono a 4. (ibid.)

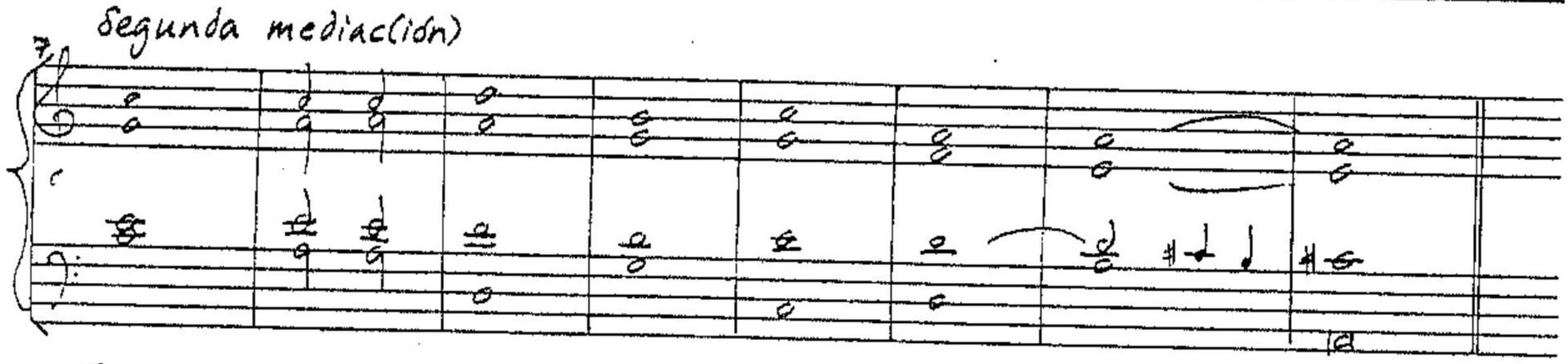


5. Fabordón de quinto tono, a 4.

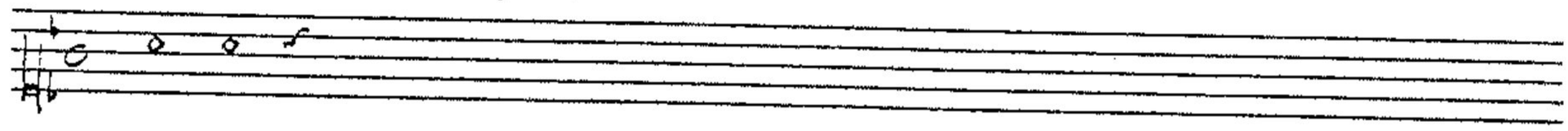
(ibid.)



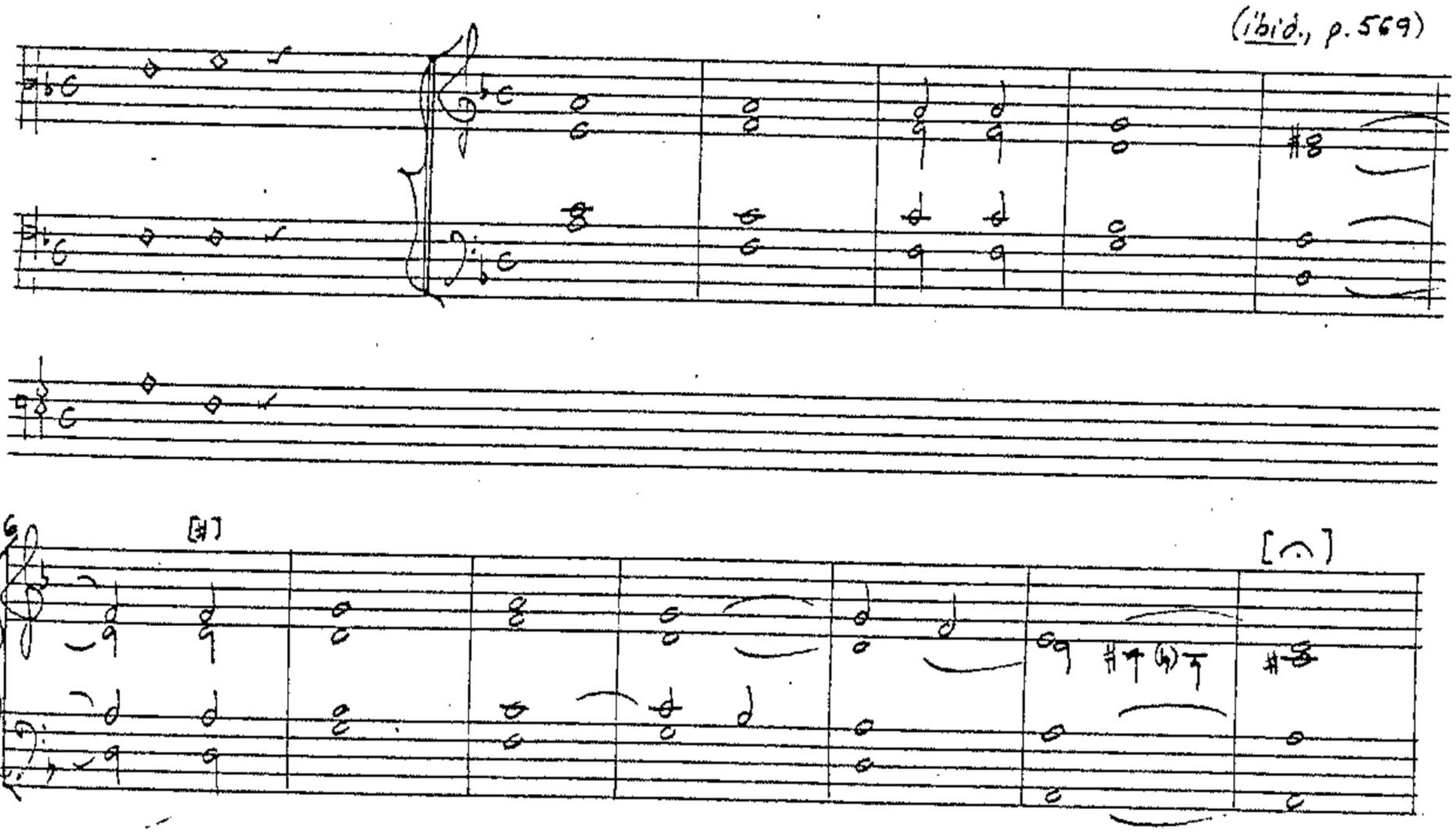
Segunda mediac(ión)



6. Fabordón del sexto tono, a 4.



(ibid., p. 569)



Segunda mediac(ión)

13

21

7. Fabordón del séptimo tono. a 4. (ibid.)

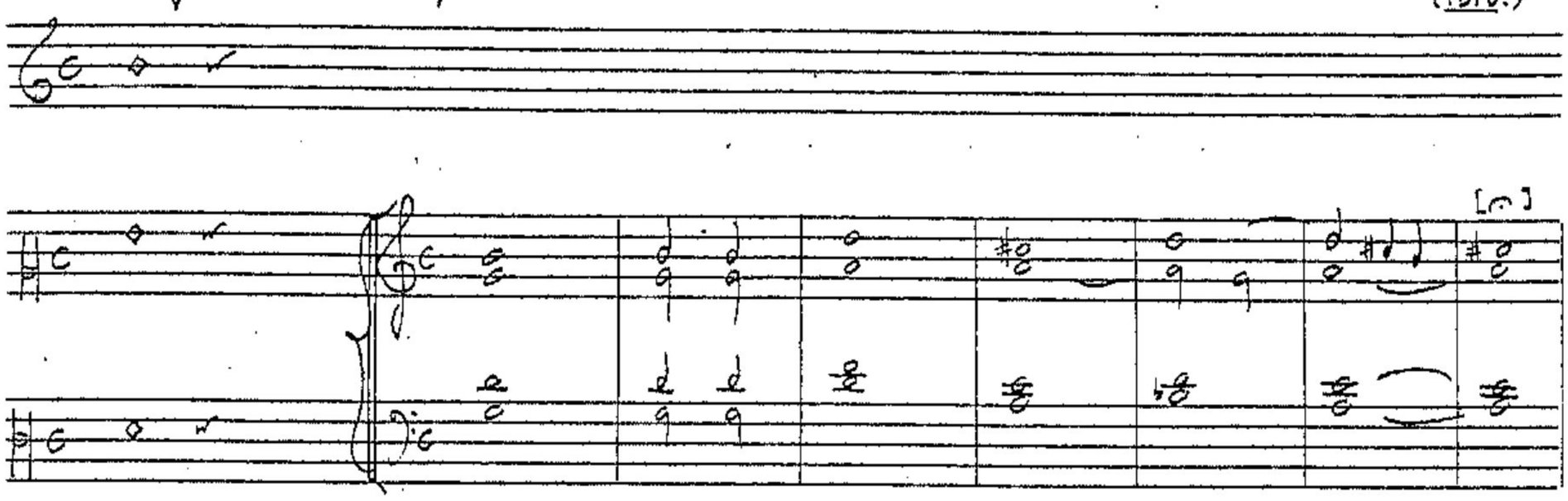
[sic]

Segunda mediac(ión)

[sic]

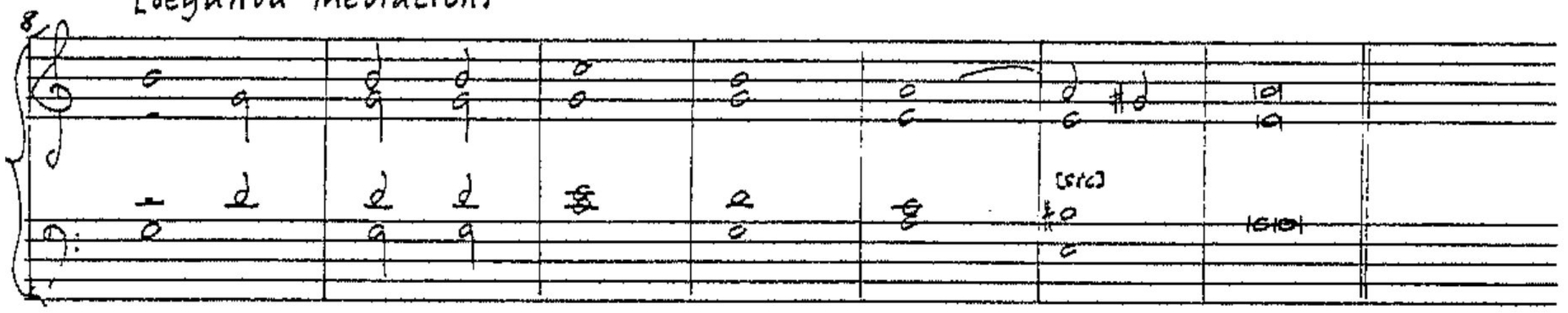
EMI MUSIC academy manuscript

7. Otro fabordón de séptimo tono. (ibid.)



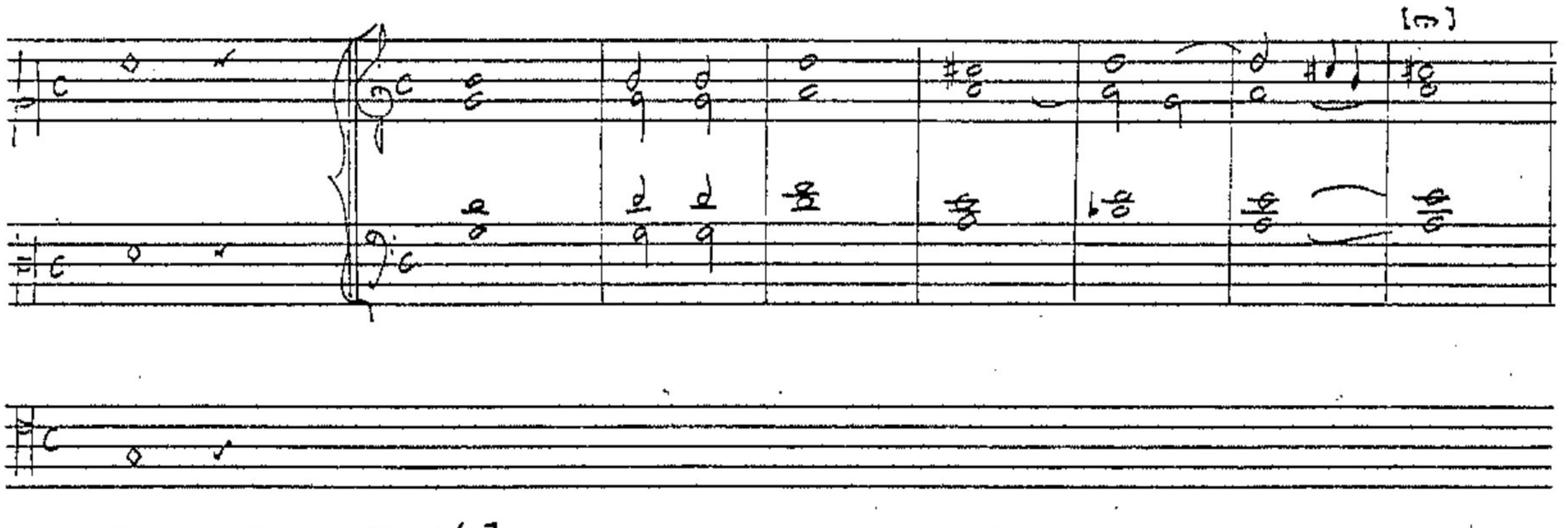
[segunda mediación]

8.



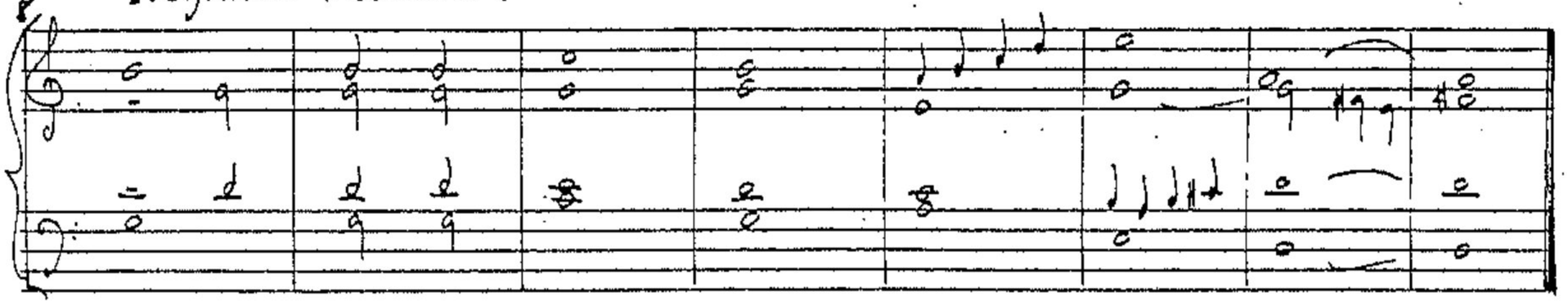
Fabordón de séptimo tono, a 4.

(ibid., p. 570)



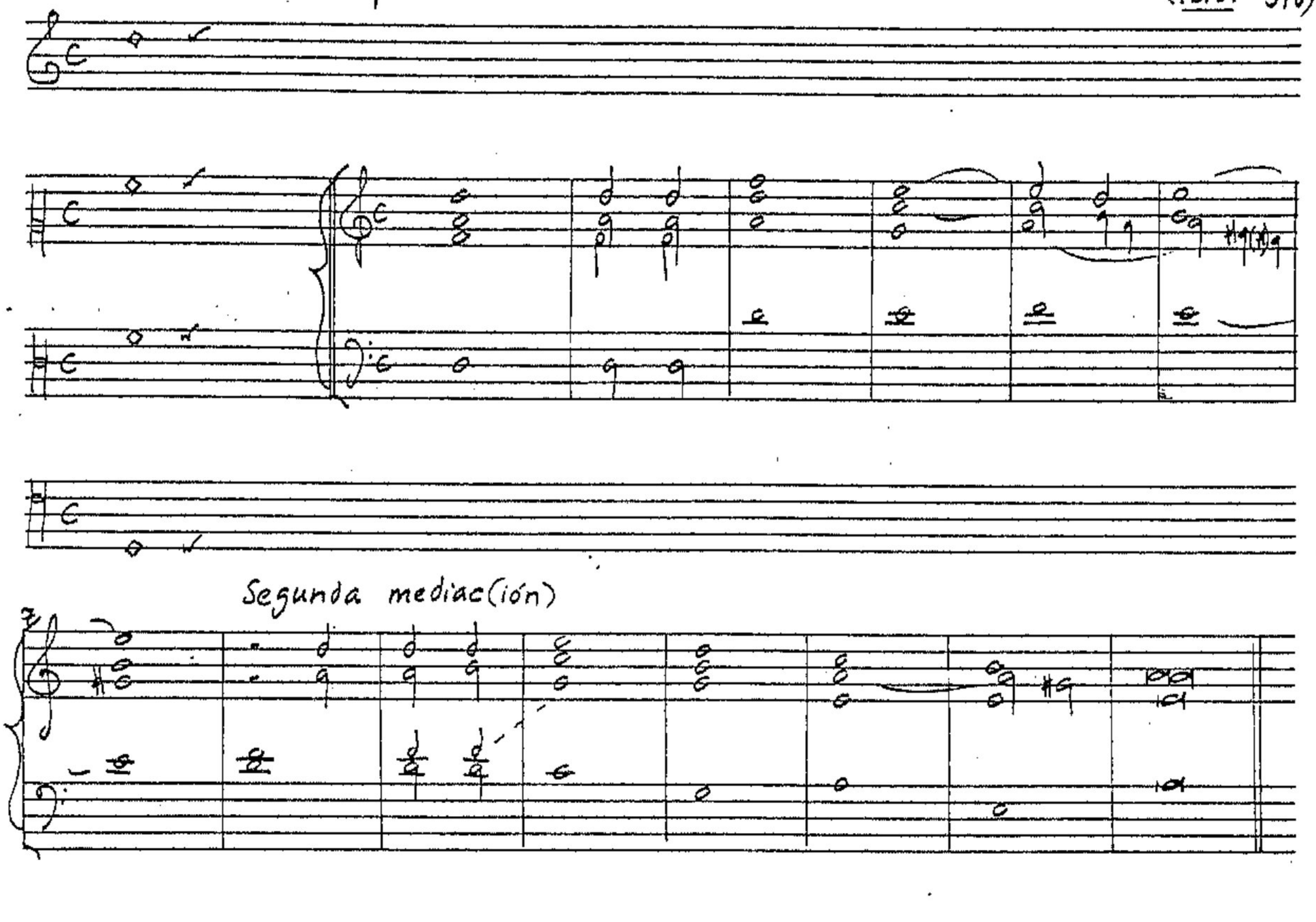
[segunda mediación]

8.

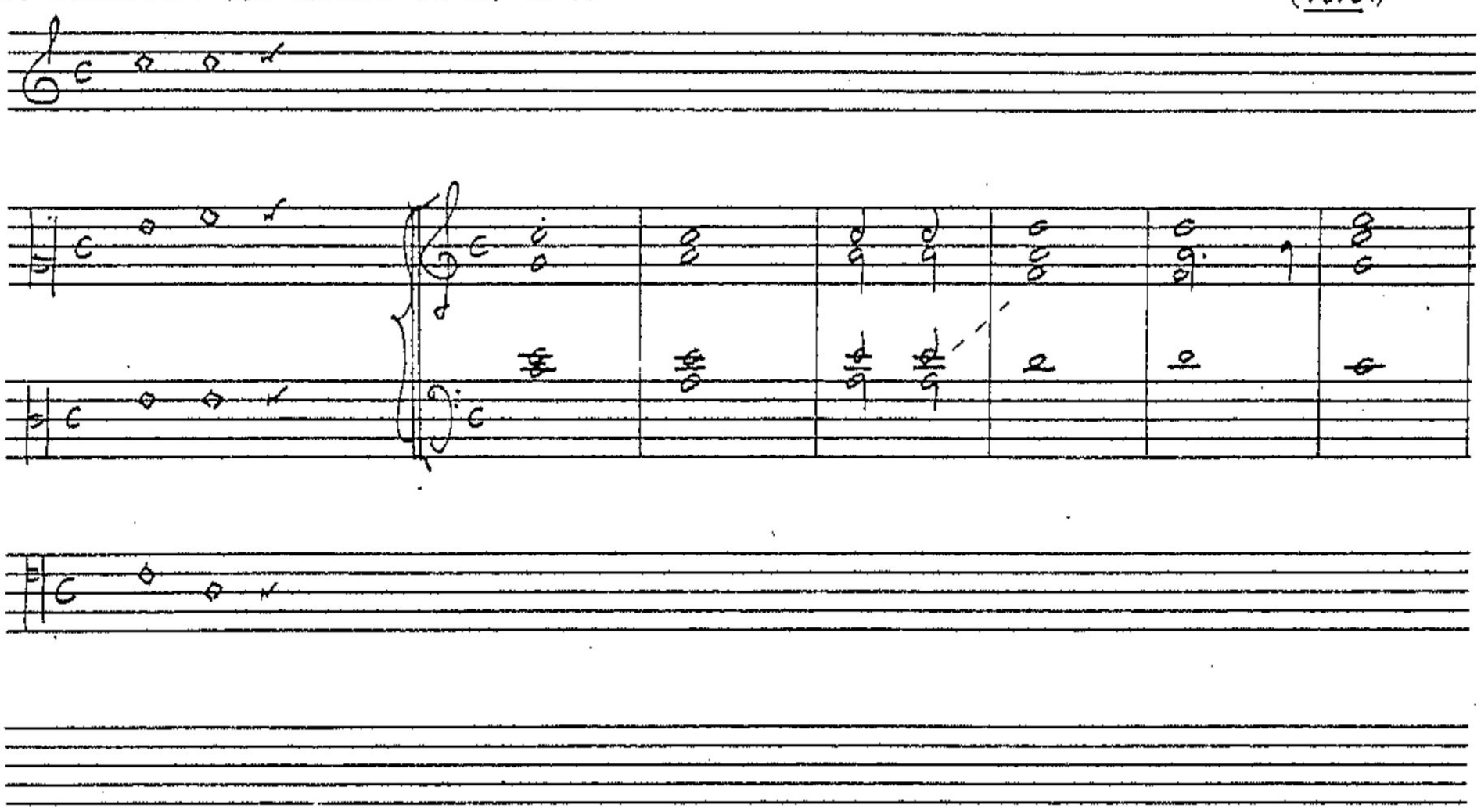


EMI MUSIC academy manuscript

7. Otro Fabordón de séptimo tono. (ibid. 570)



8. Fabordón del octavo tono, a 4. (ibid.)



FM MUSIC academy manuscript

[∩] Segunda mediac(ión)

15

* Fabordón del tono que llamman [sic] octavillo puntado por octavo tono. (ibid., p.571)

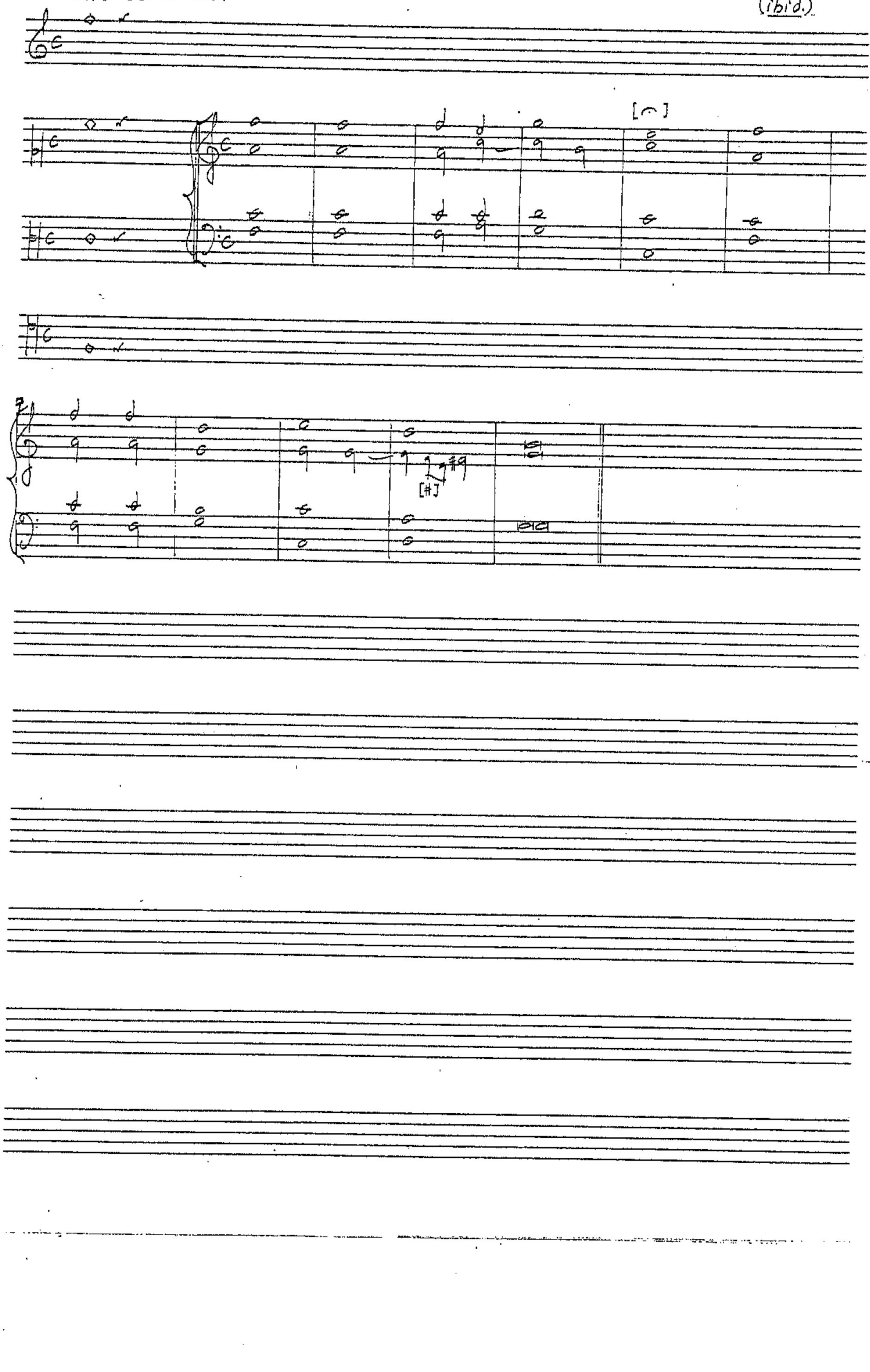
[∩]

[Segunda mediación]

RM music academy manuscript

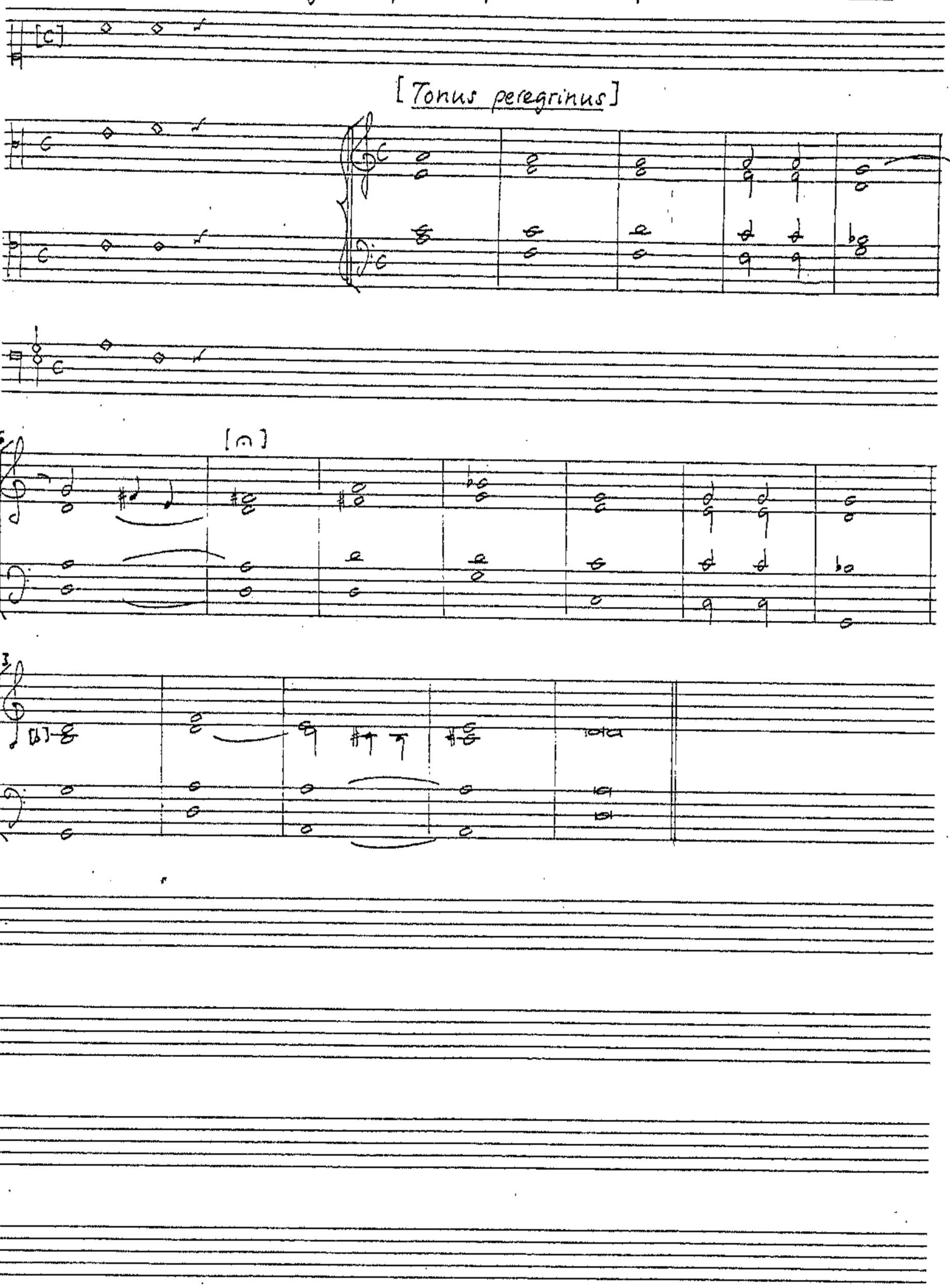
8. Otro octavillo.

(ibid.)



T.P.

Octavillo q(ue) llaman irregular: puntase por claves de primero tono. (ibid.)

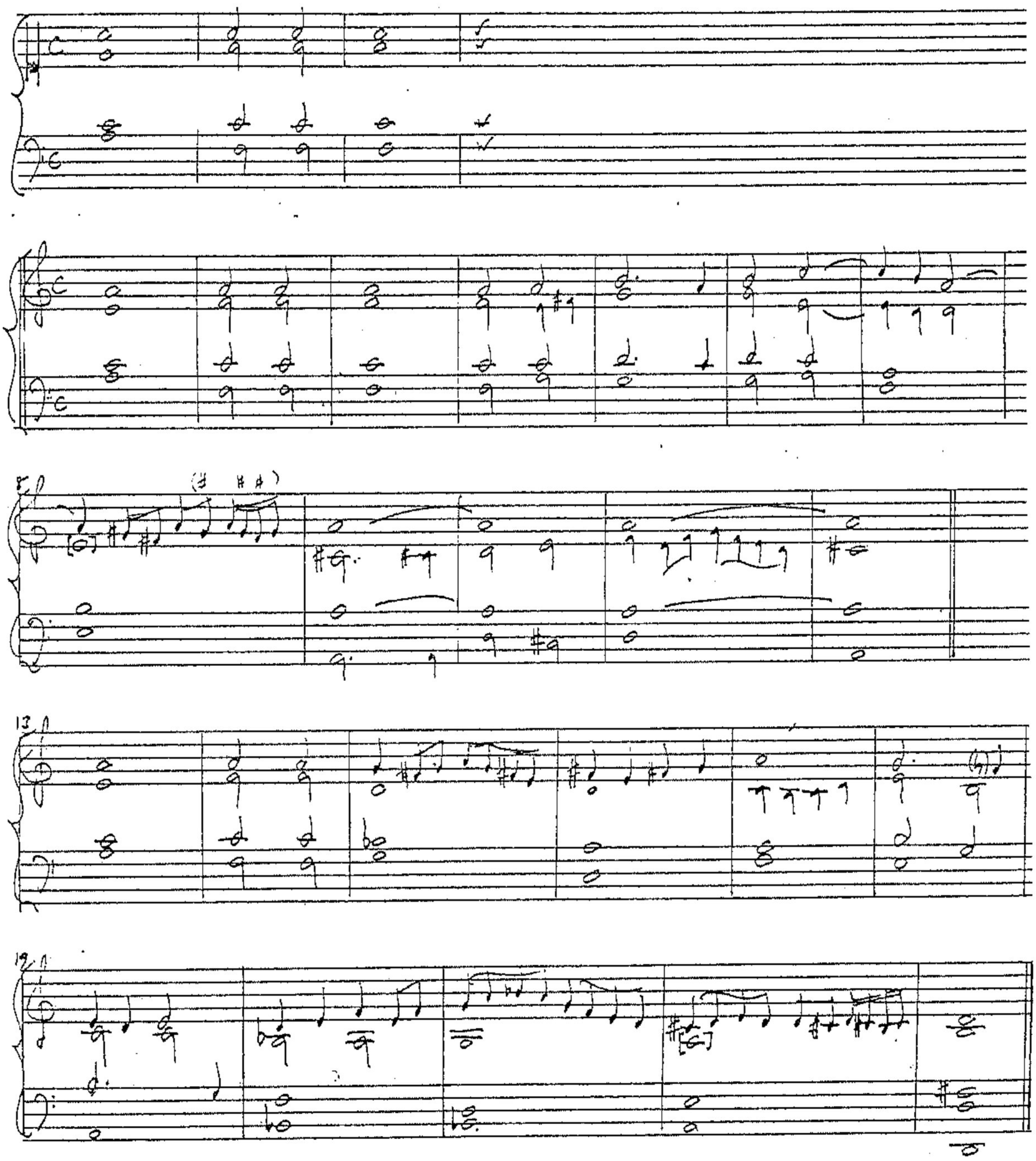


music academy manuscript

⑦ MBN M. 1359 (a) FAVORDONES LLANOS

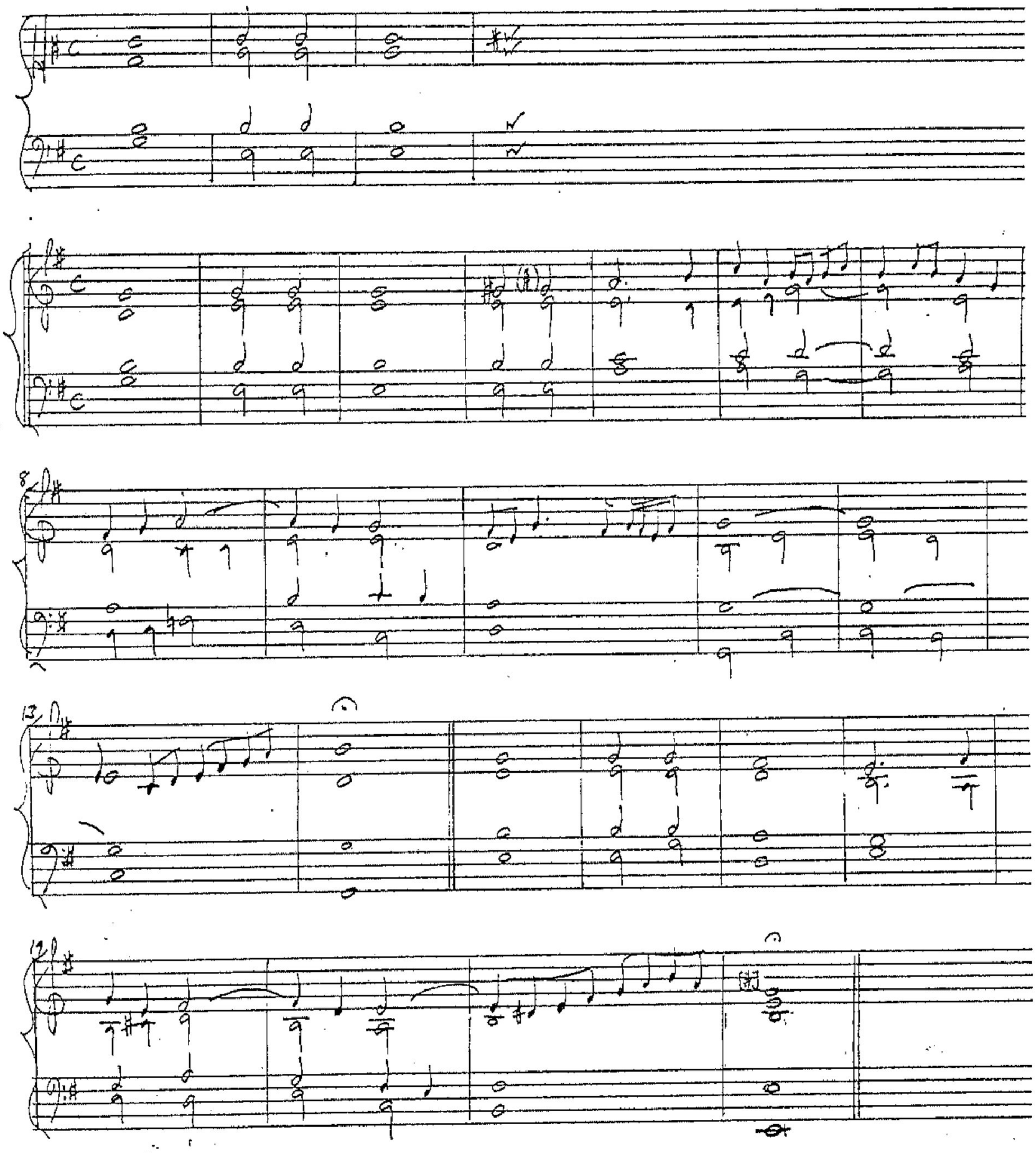
1. Favordones [sic] de 1° tono llano

MBN M. 1359
(p. 1)

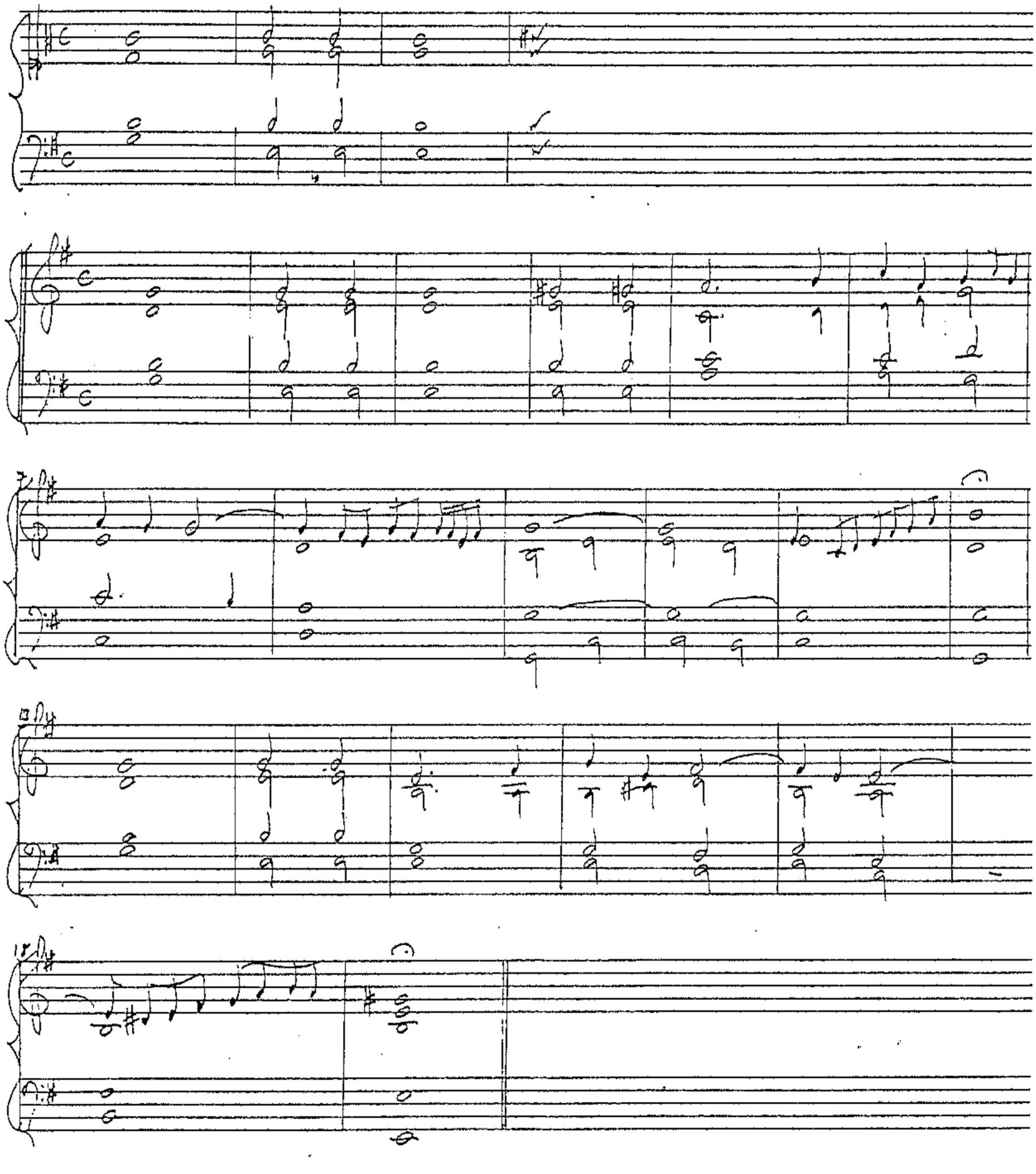


2. Favordón de 2° tono llano

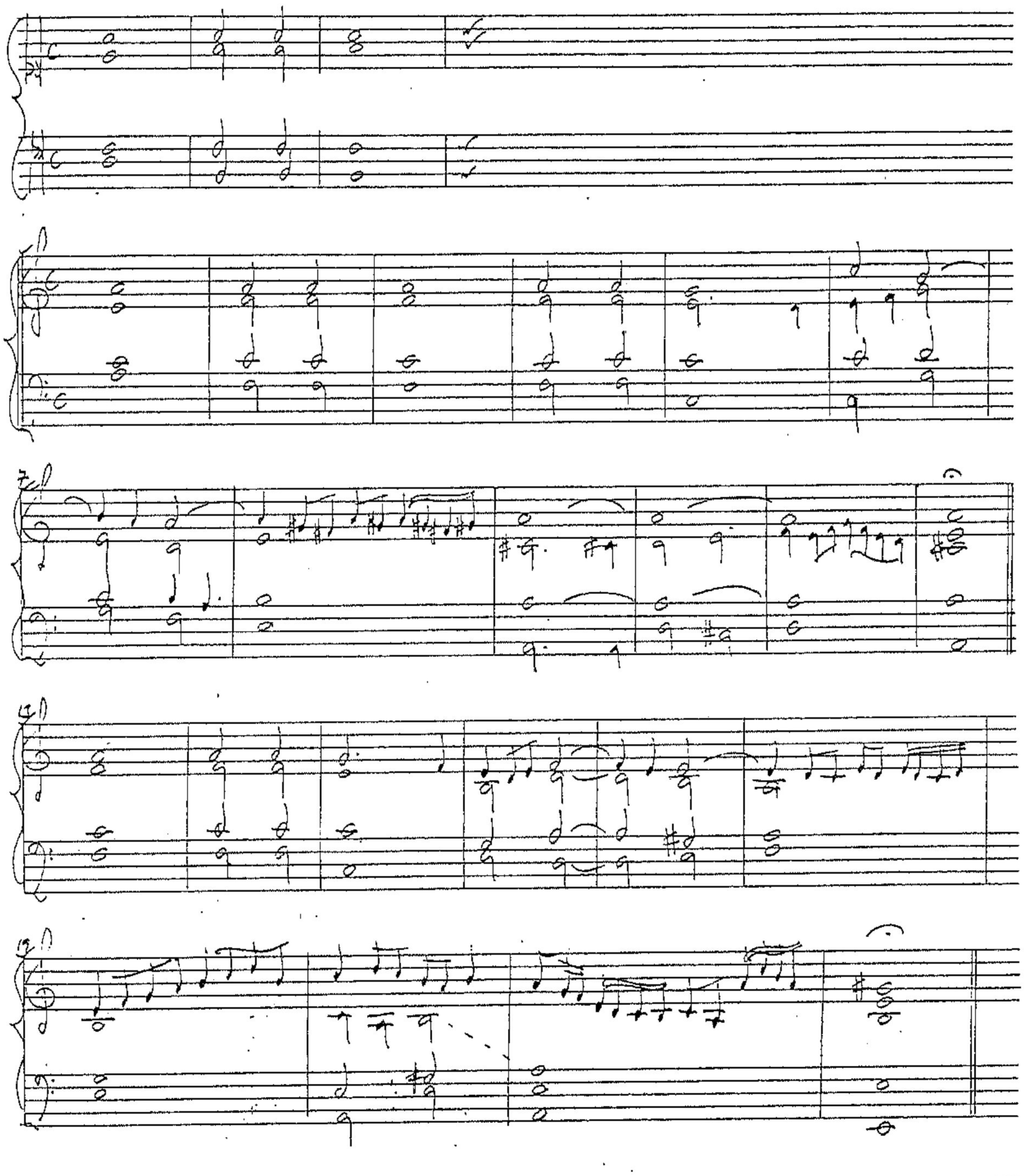
(Ibid., p. 3)



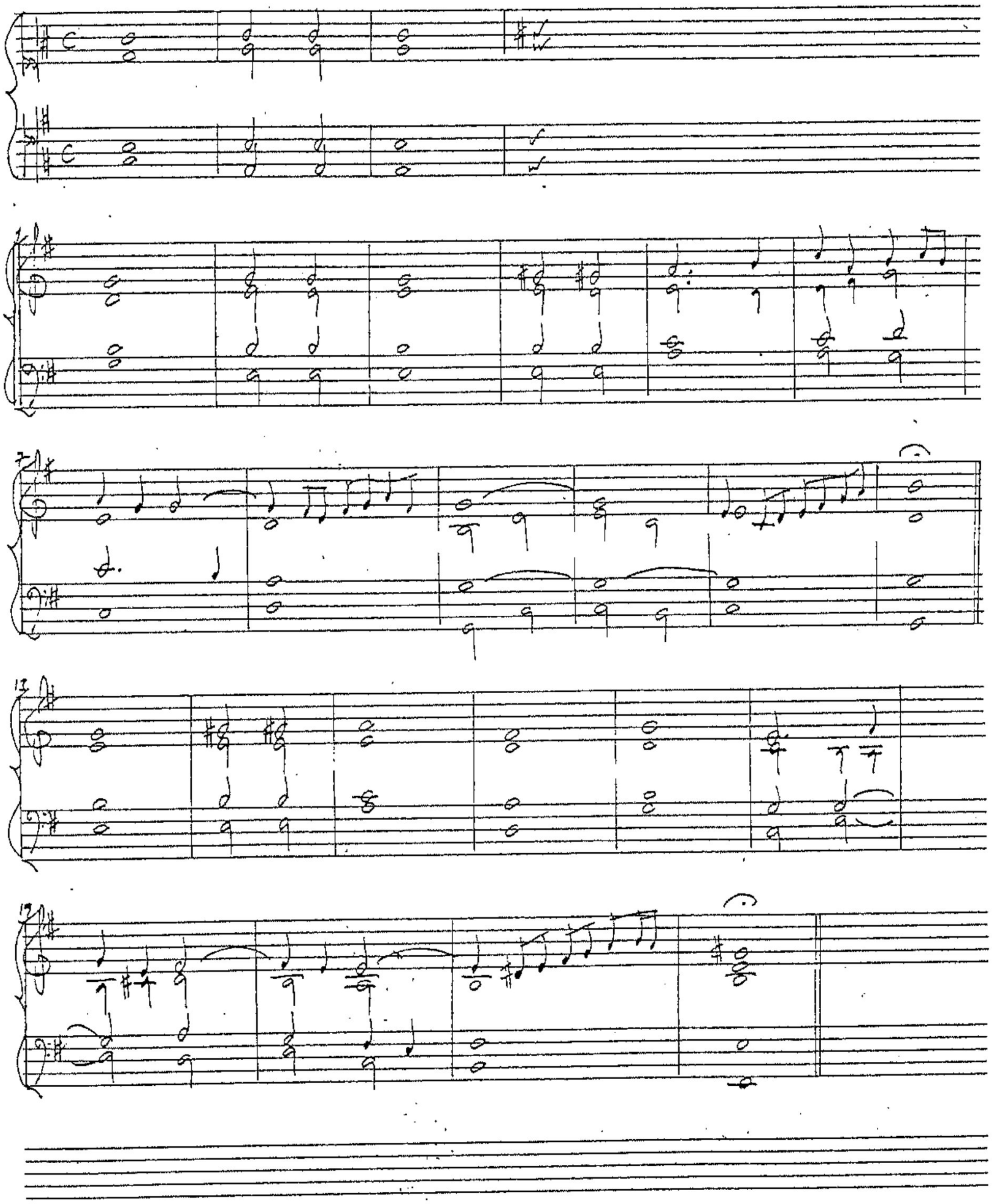
3. Favordón de 3° tono llano (Ibid., p. 4)



4. Otro [fabordón] de 4° tono llano (Ibid., pp. 5-6)

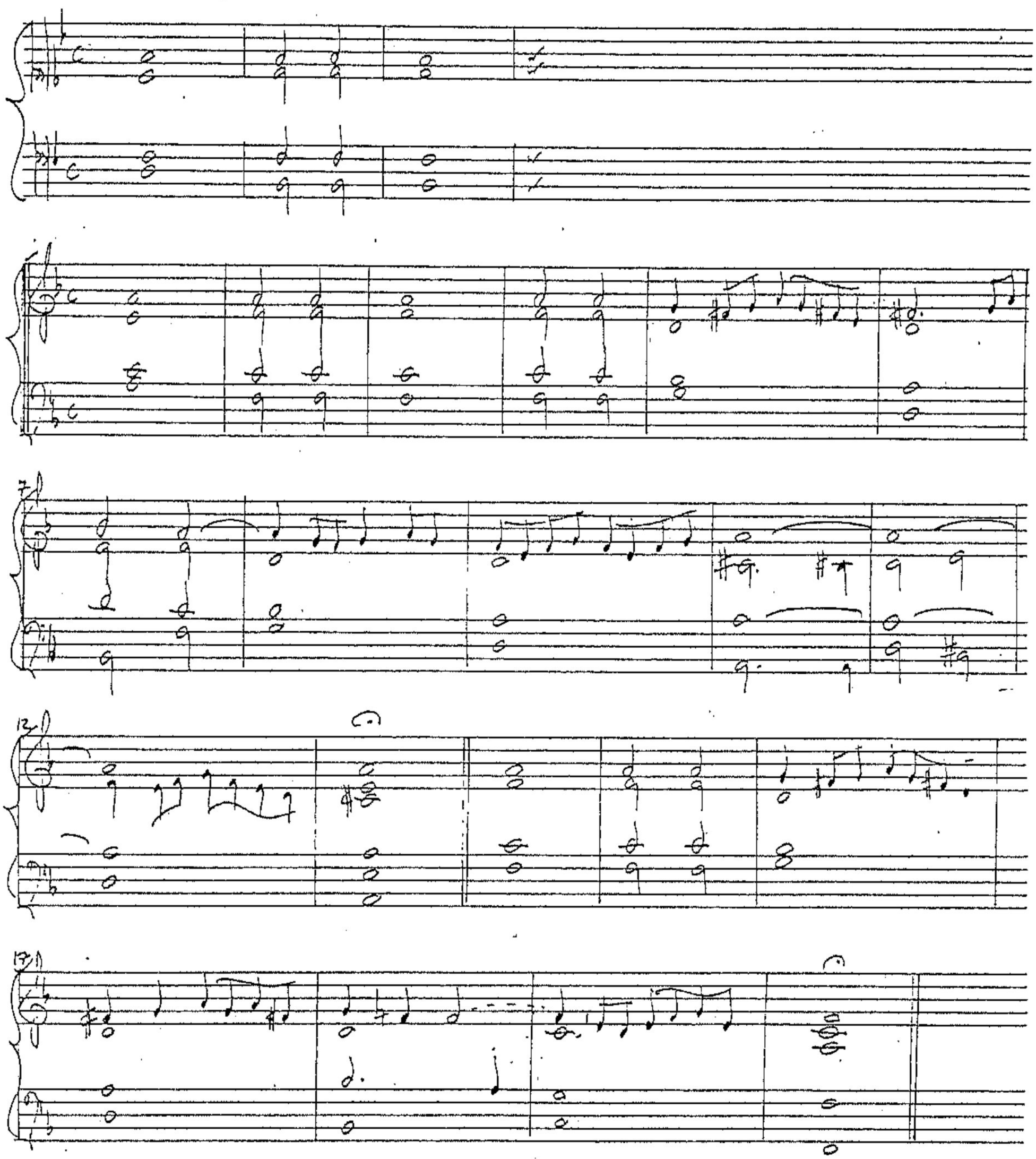


5. Favor'dón de 5 tono llano (Ibid., p. 7)



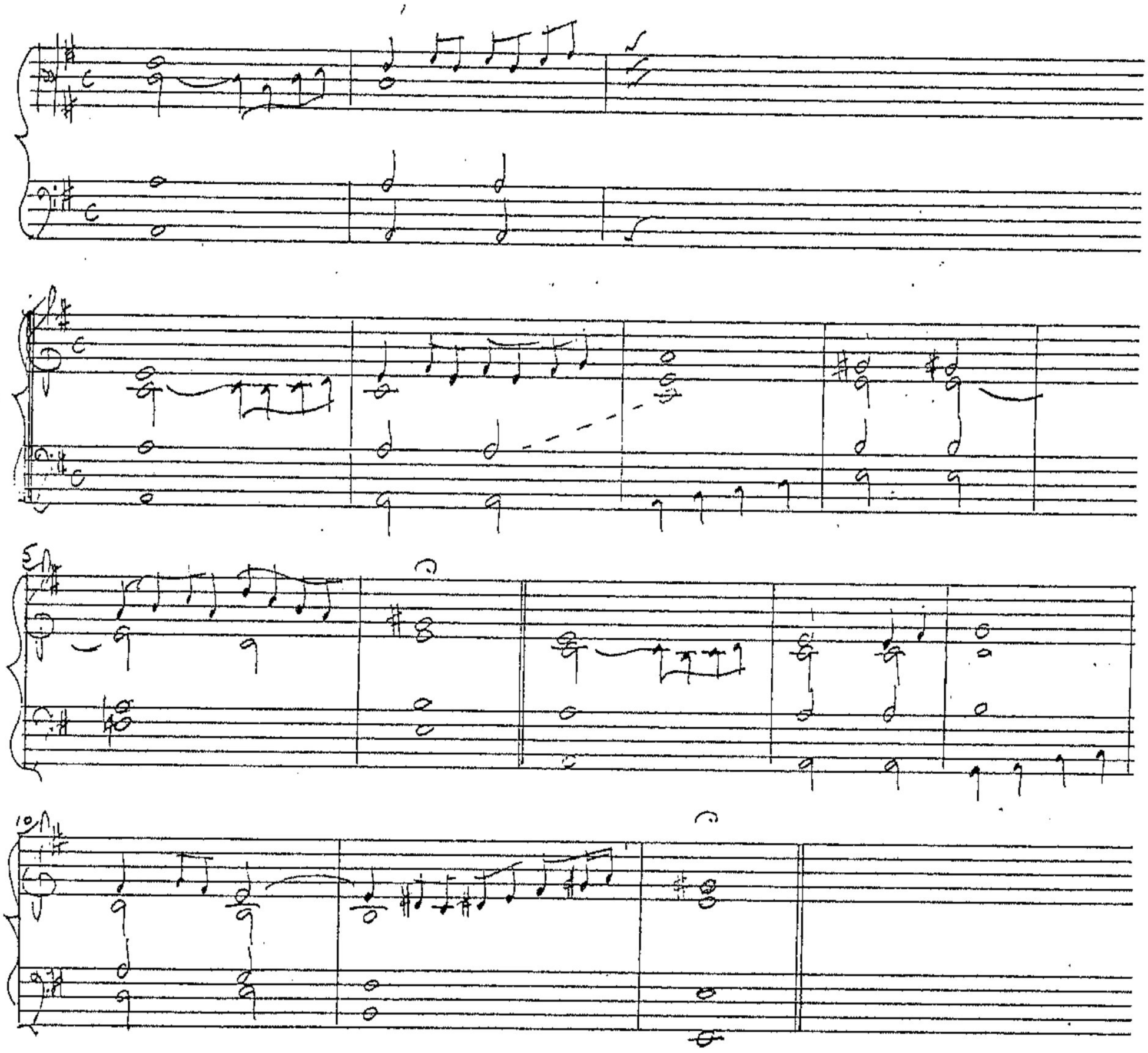
(C) Academy

6. Favordón de 6° tono llano (Ibid., p. 9)



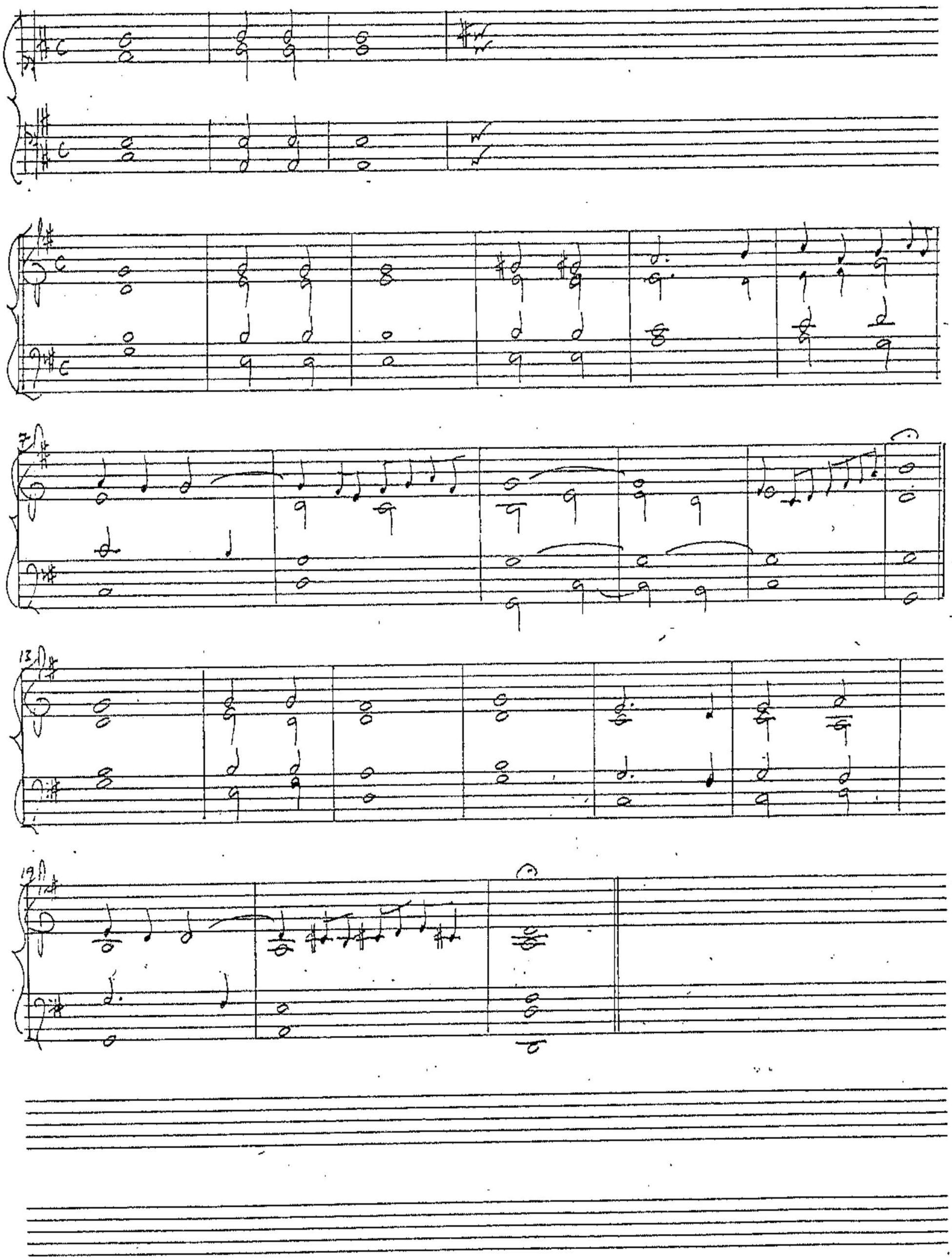
IMP Academy Manuscript

7. Favordón de 7° tono llano. (Ibid., p.10)

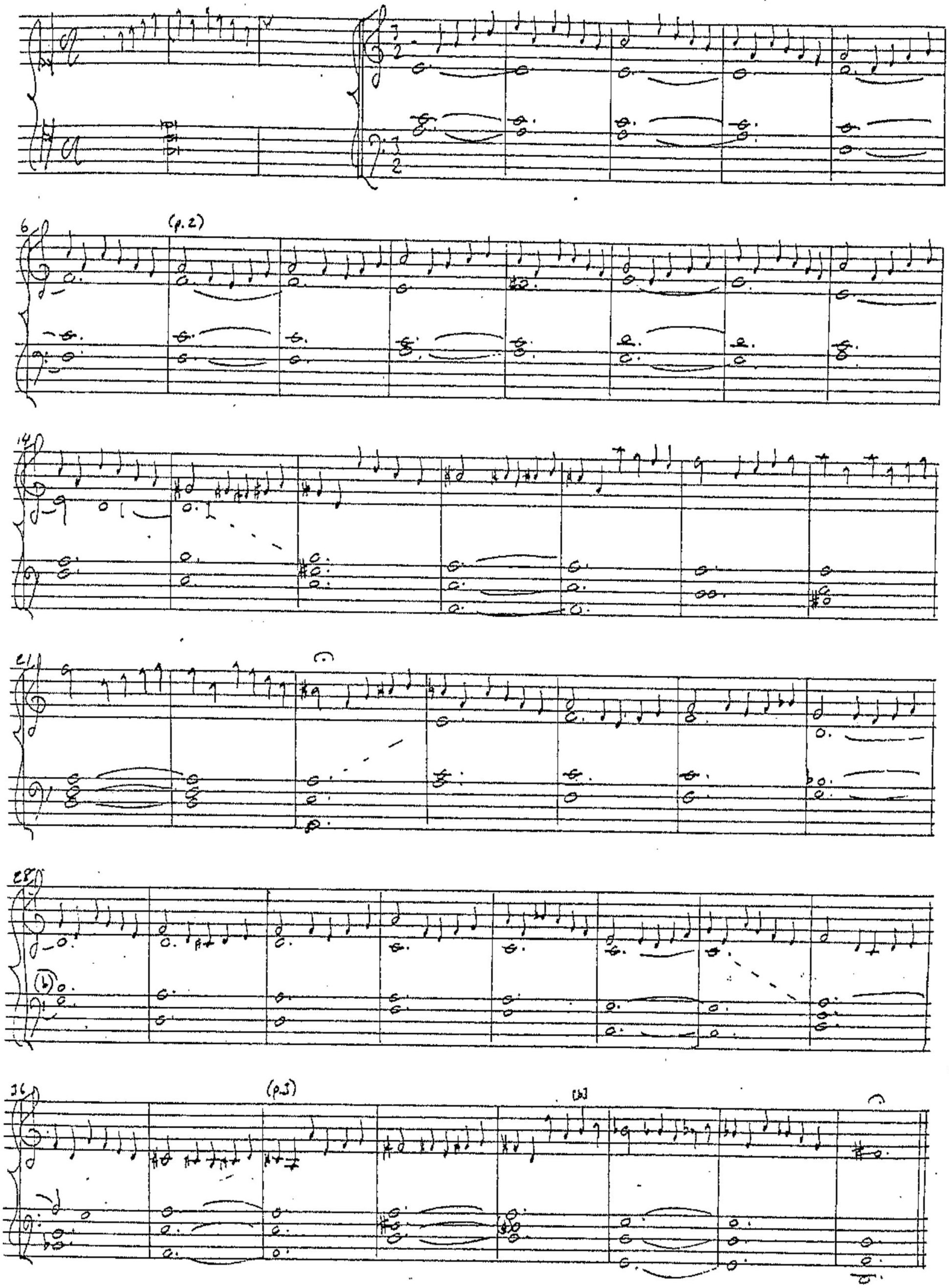


8. Farordón de 8º tono llano

(Ibid., pp. 11-12)

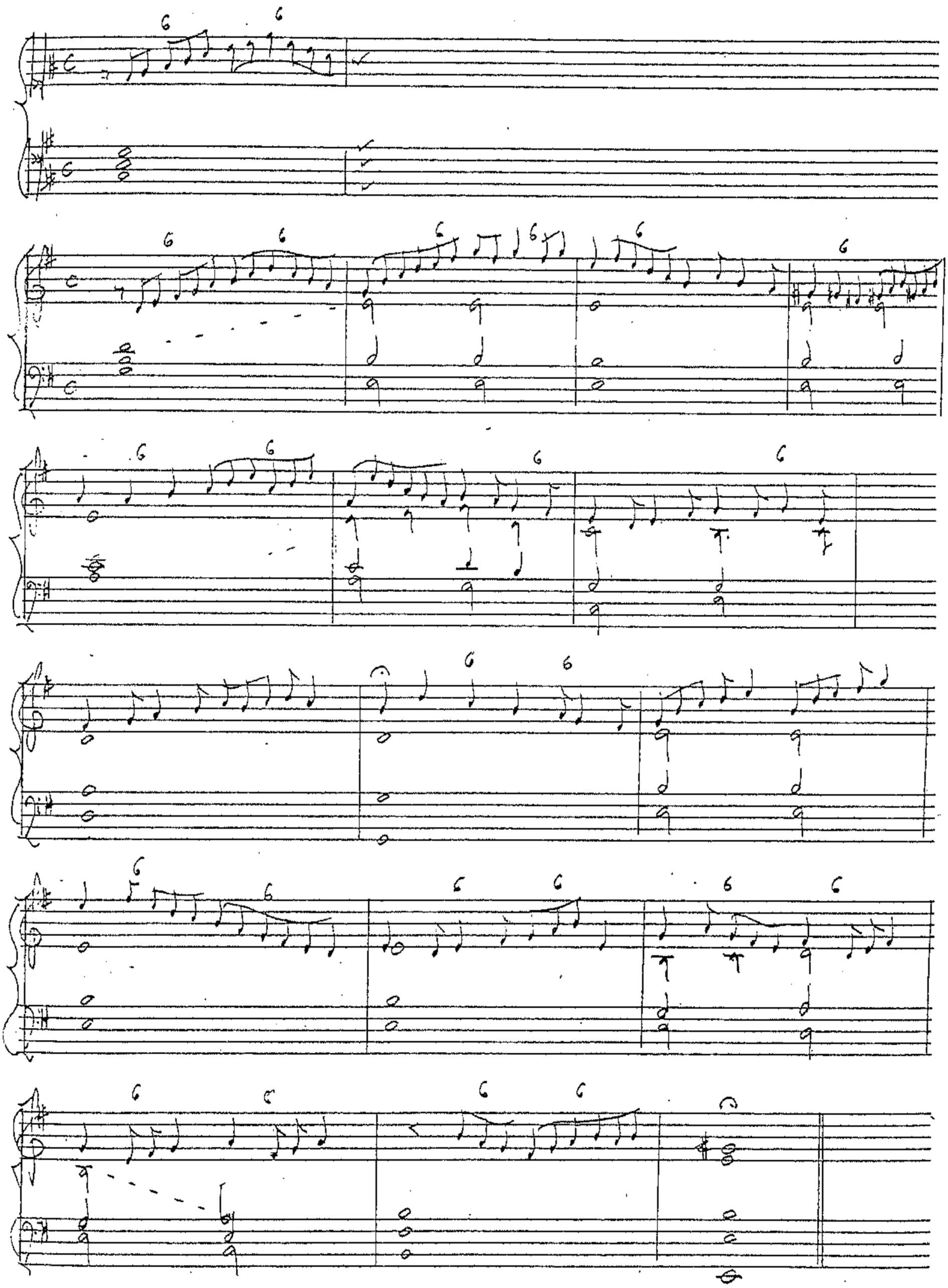


Favordón de primer tono glotado (Ibid., pp. 1-3)



IMP Academy Manuscript

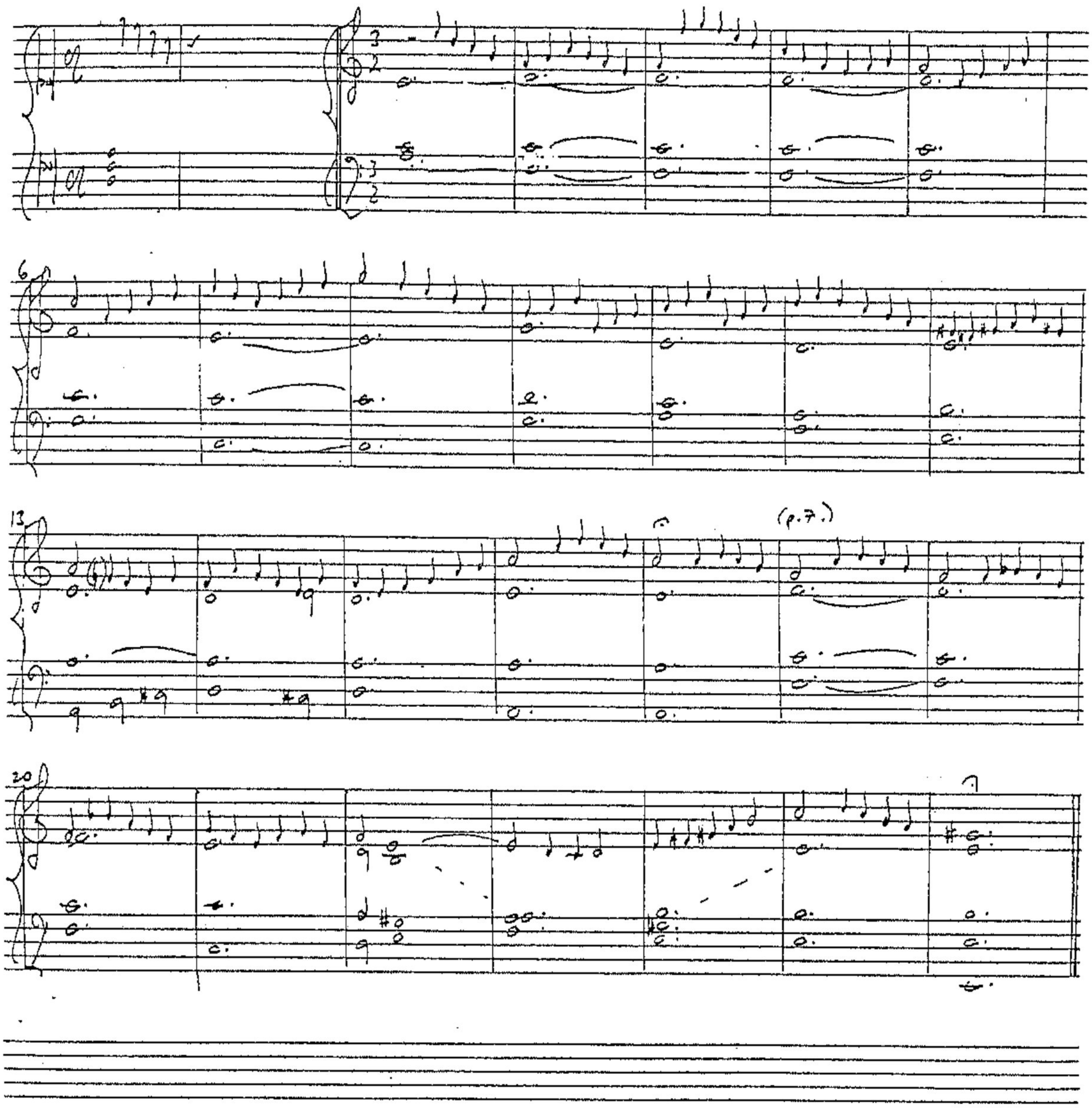
Otro [fabordón] de 3° tono glosado (Ibid., p. 5)



IMP Academia Manuscrita

Otro [fabordón] de 4° tono glosado

(Ibid., pp. 6–7)



IMD Academy

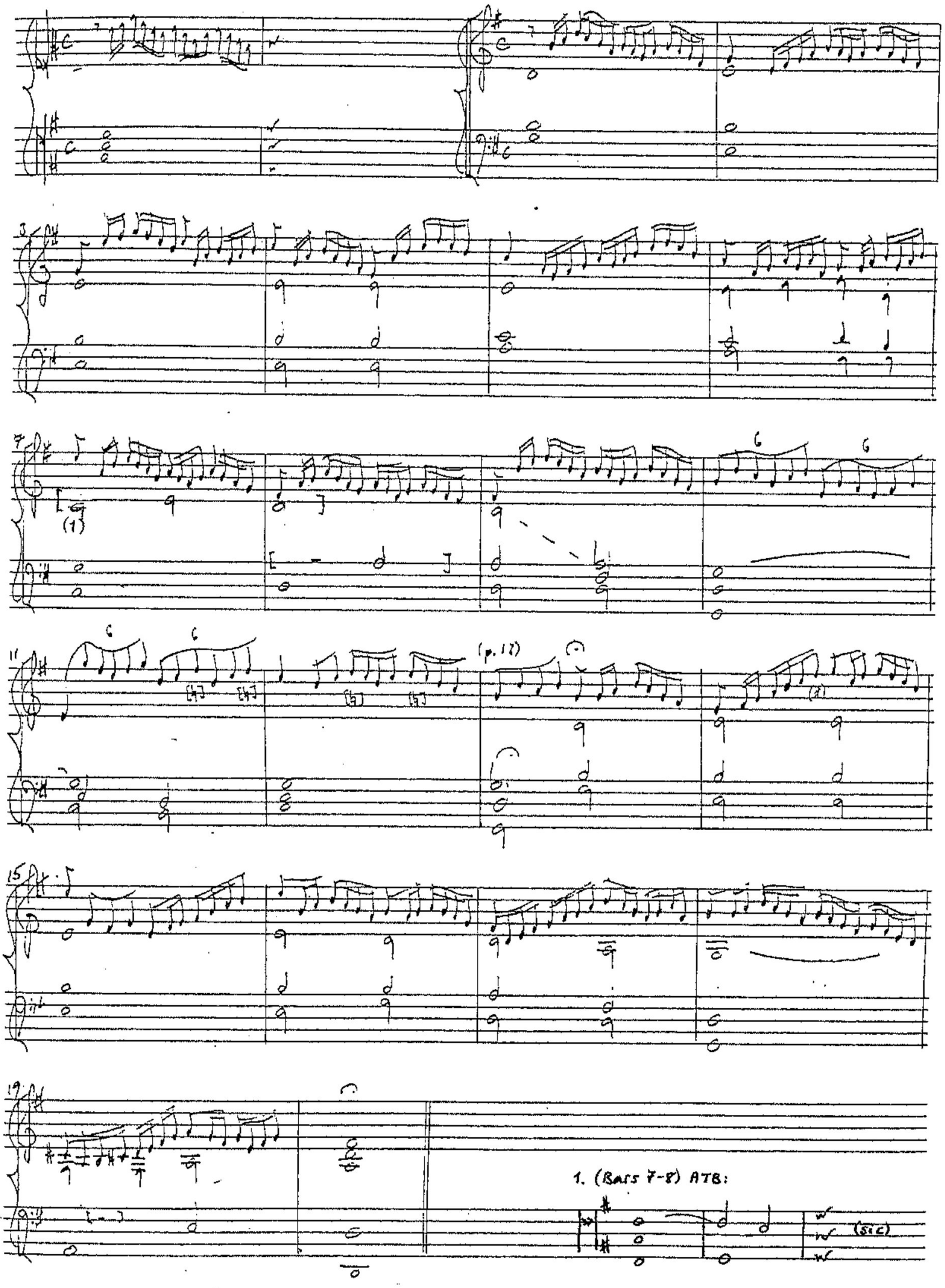
Otro [tarordón] de 6° tono glosado

(Ibid., pp. 9-10)

IMP Academia Manuscript

Otro [fabordo'n] de 8° tono glosado

(Ibid., pp. 12-13)

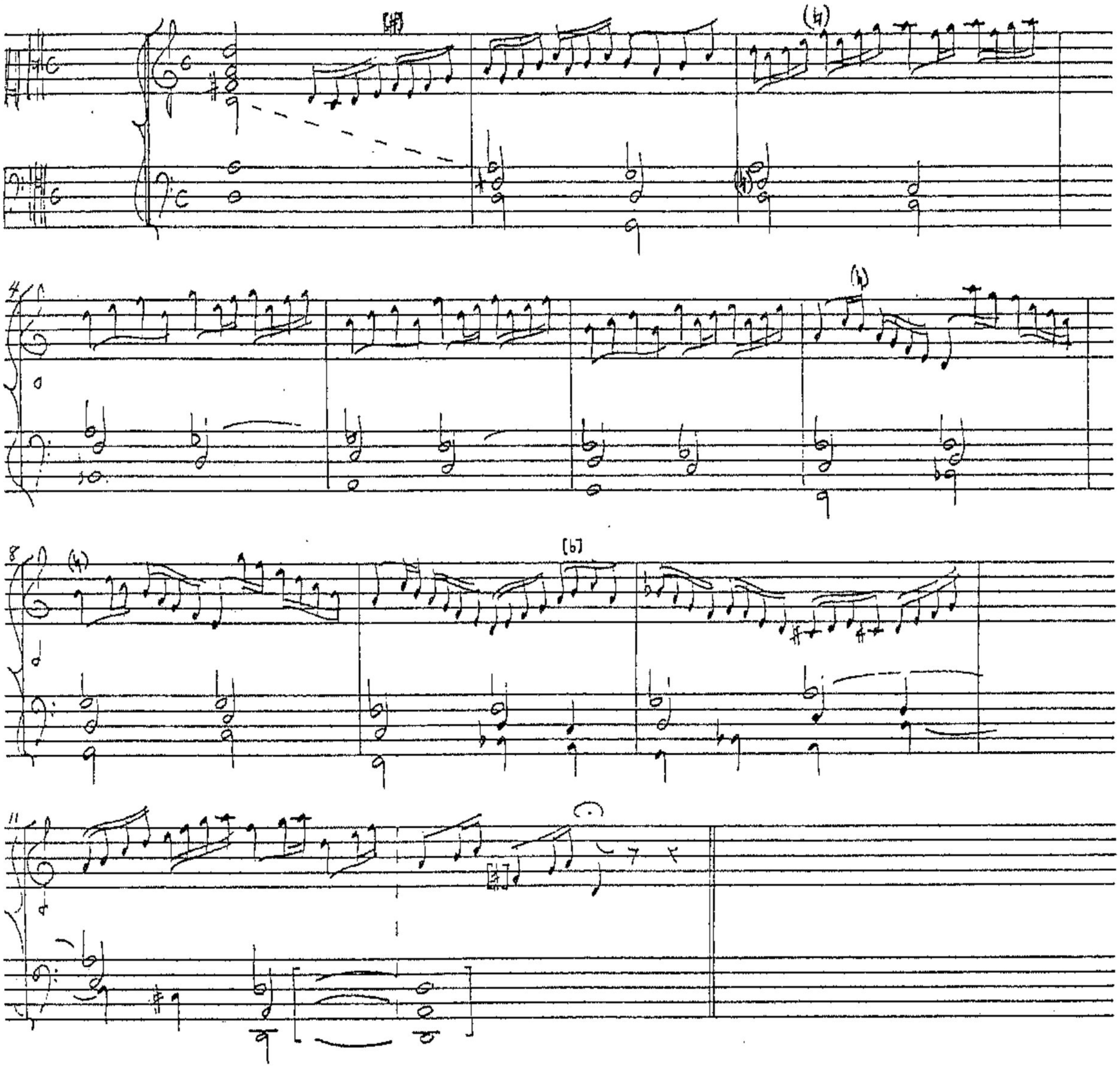


IMP Academy Monuscript

(8) BBC M.1011: FABORDONES

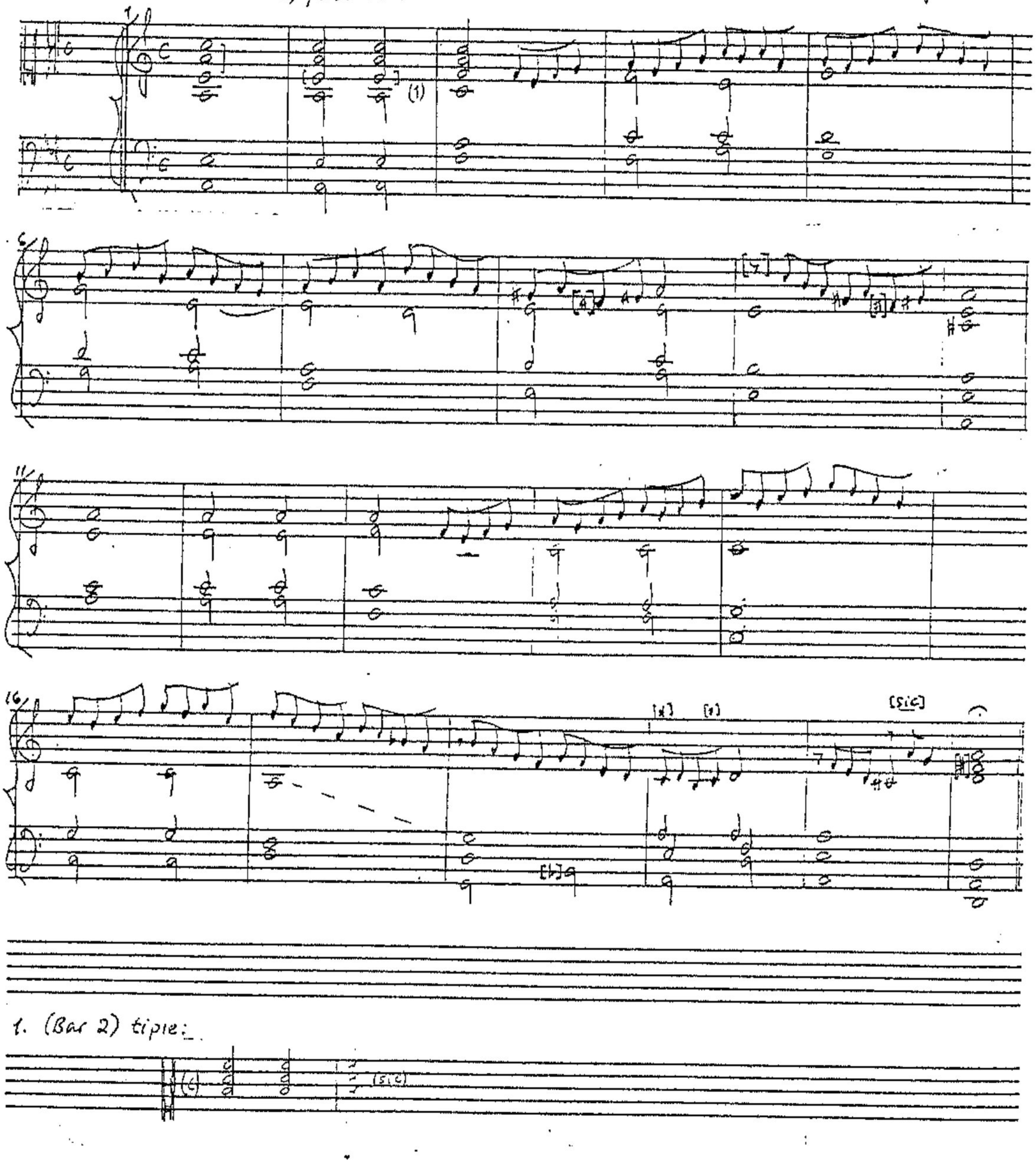
Verso 9° de 1° tono

BBC M.1011
(f.93)



BBC M. 1011.
(f. 93v.)

Verso 10 de 1° tono, fabordón



1. (Bar 2) tiple:



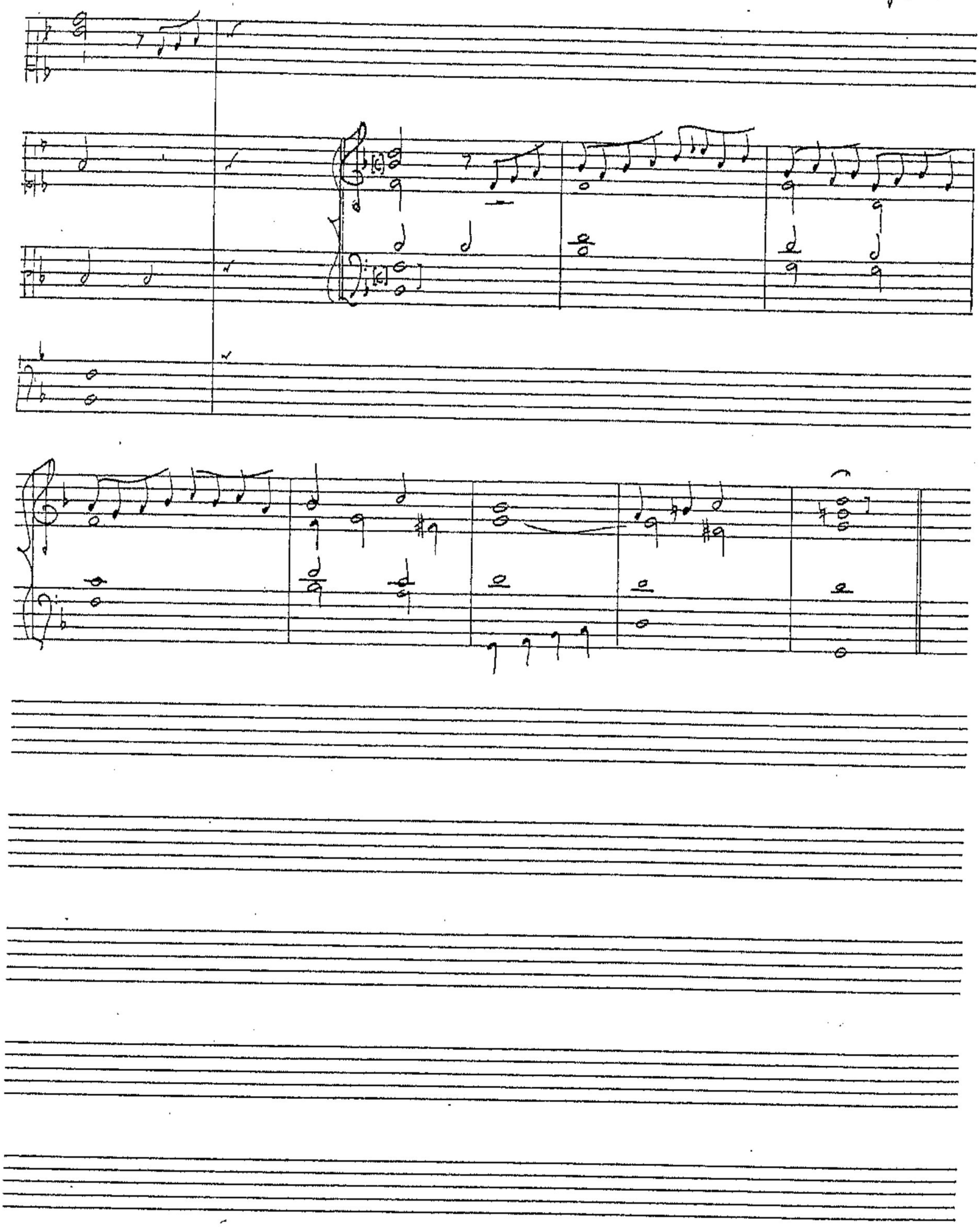
Fabordón Verso de 2° tono por Gsolreut y también para 3° [tono] BBC M.1011 (f. 101)
de Fr. Antonio Tormo [1]

tri.

1. This transposition for the 3rd tone is unusual..

[Fabordón verso] Para 3° [tono por Gsolreut de Fr. Antonio Tormo]

BBC M.1011
(f.101)

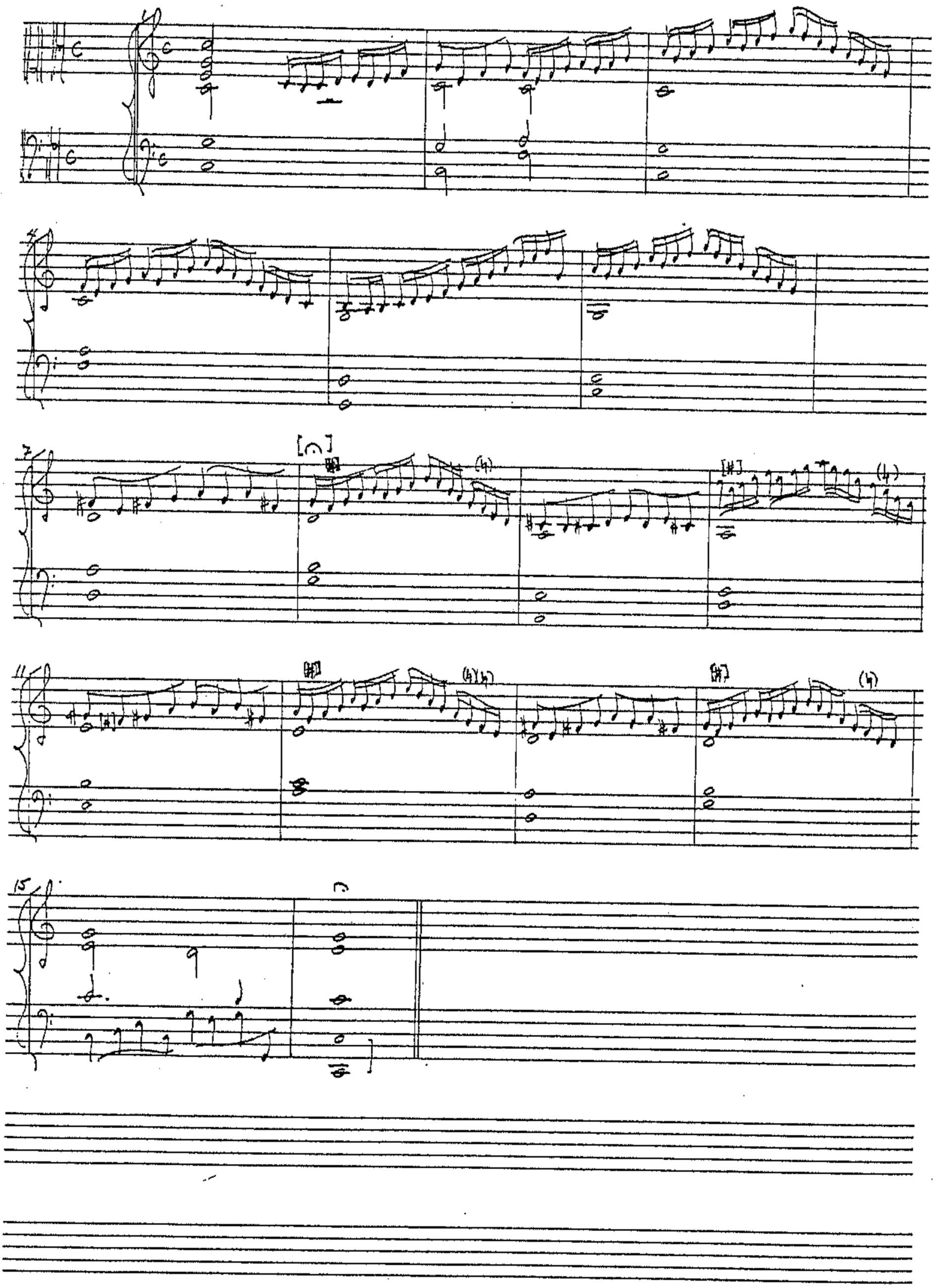


Fabordón de 4° tono

BBC M.1011
(f.128)

Versos de 5º tono por Csolfaut
[Fabordón]

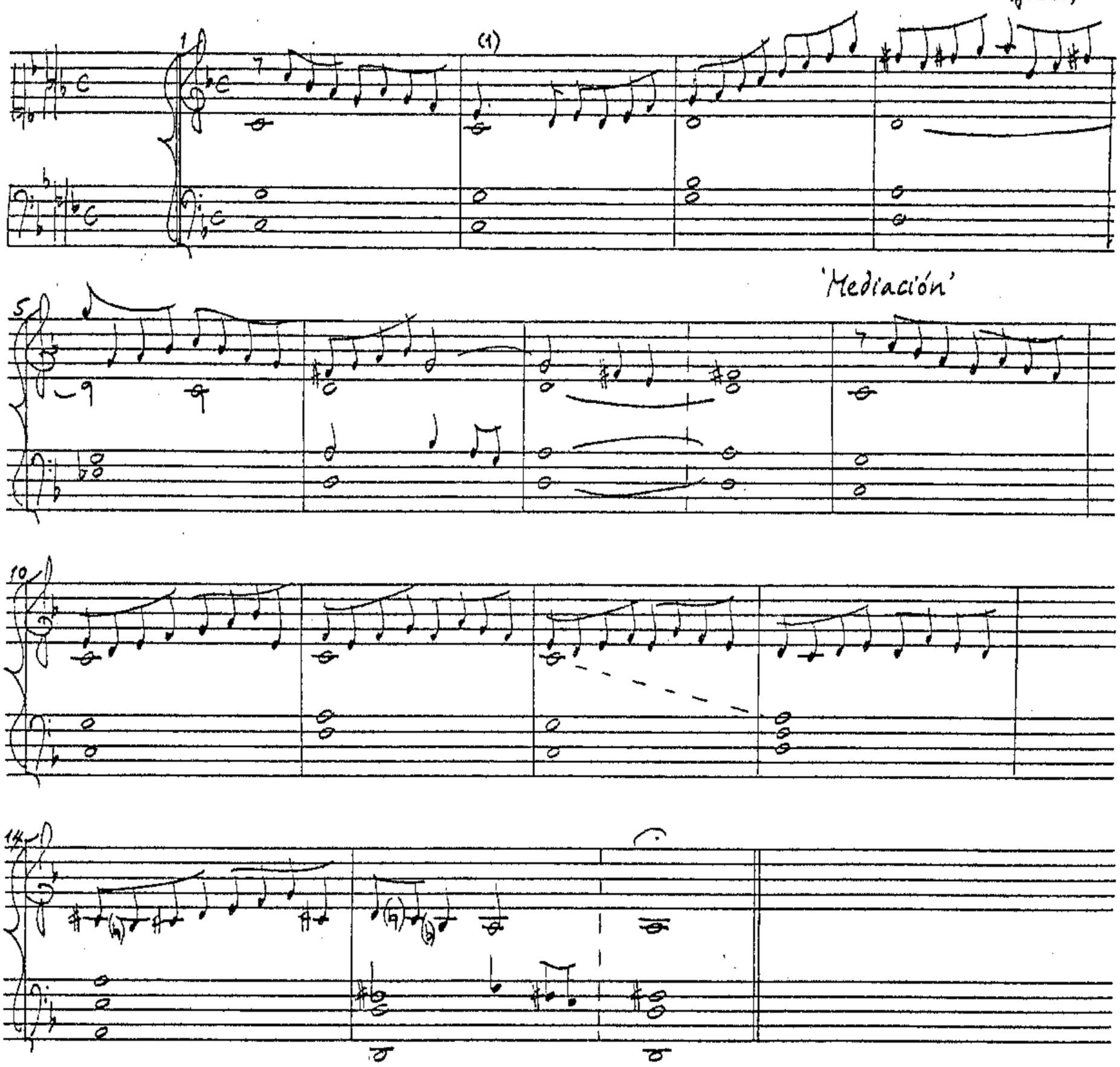
BBC M.1011
(f.130)



Verso de 7° tono Para Salmos [Fabordón]

BBC M.1011
(f.35v)

'Mediación'



1. (Bar 2) this bar is repeated in MS.

Fabordón de 7° tono Punto Baxo

BBC M.1011
(f.35)

(sic)

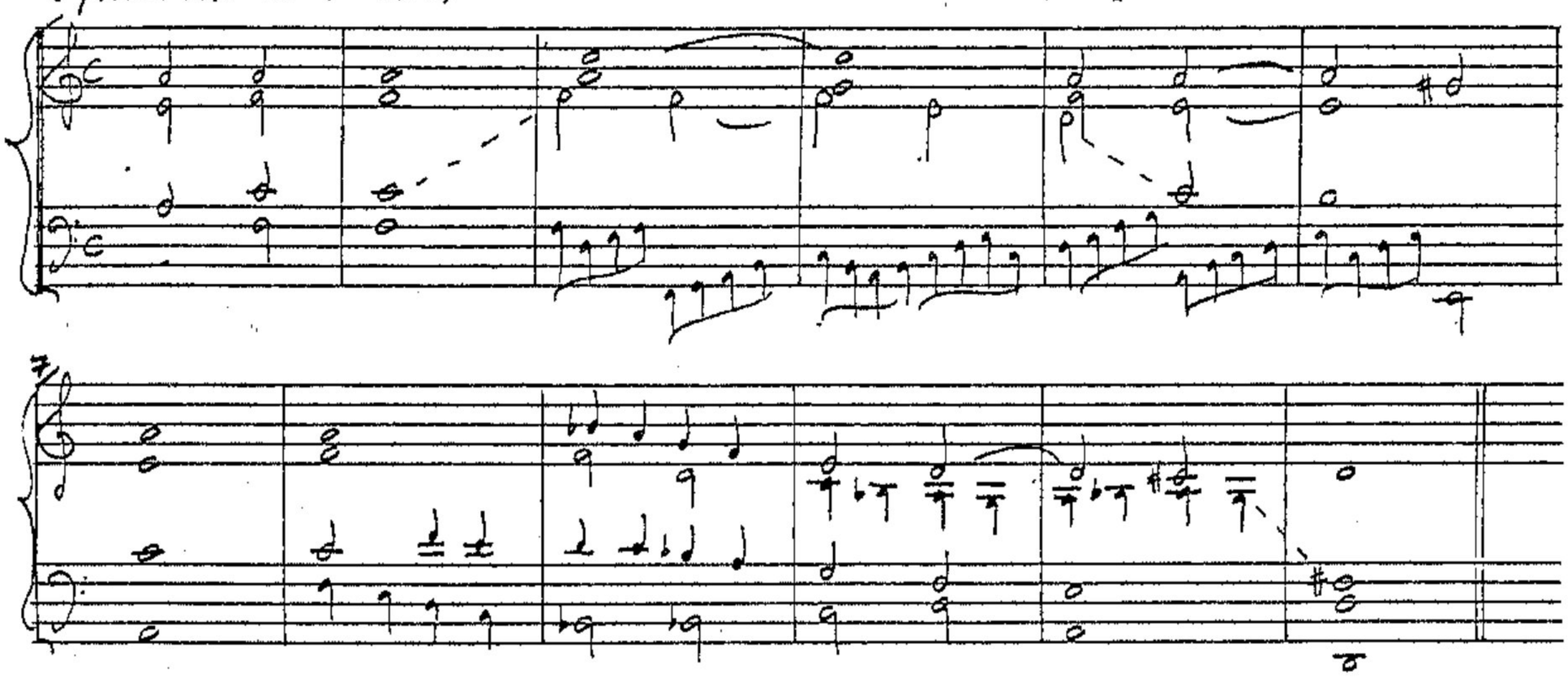
10

15

⑨ LIBRO DE CYFRA : FABORDÃOS

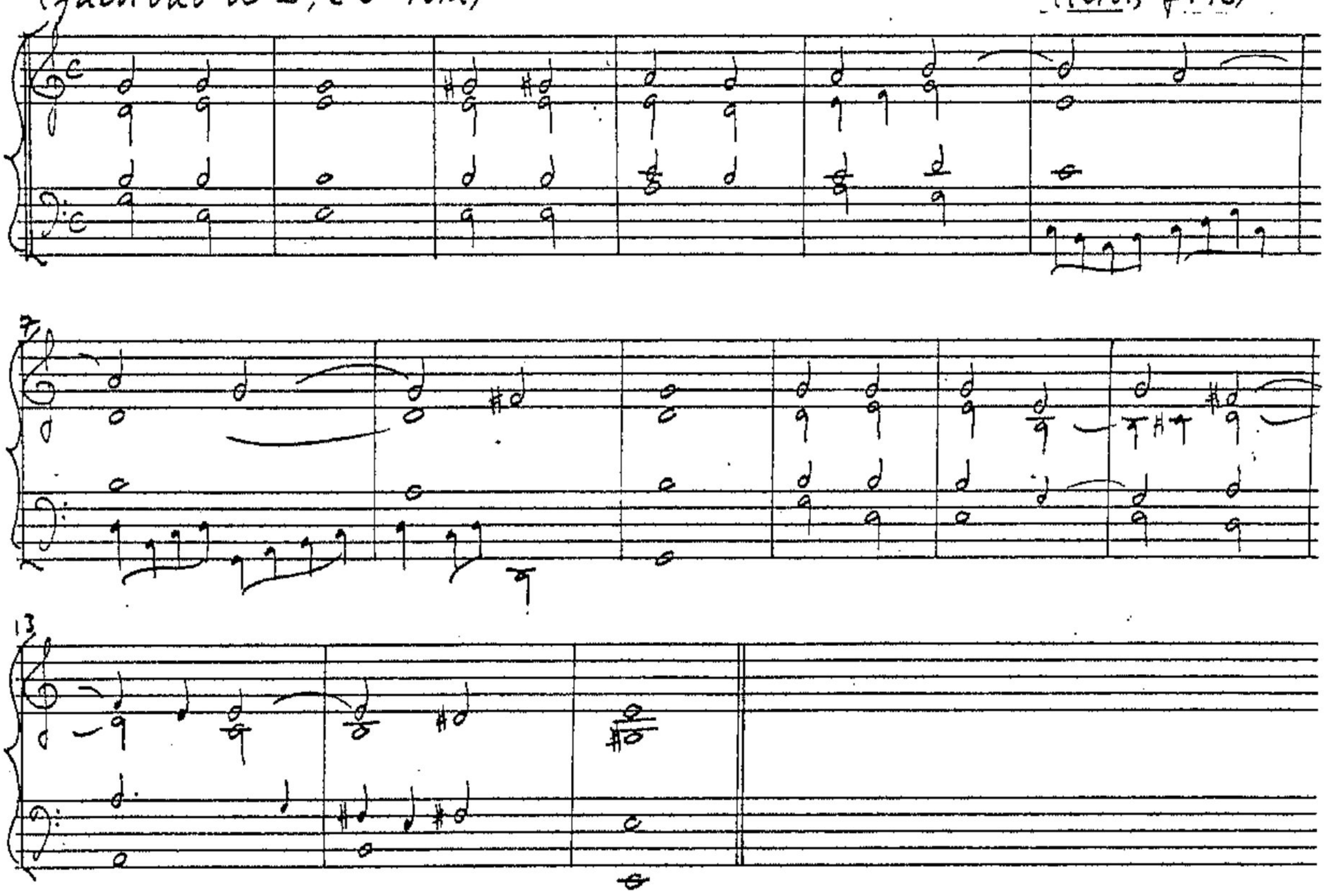
Libro de cyfra
(PBPM M.1577, ff.73-87v)

Jogo de versos de todos os 8 tõ(e)ns de fr. Martinho garcia de Olague
(fabordão de 1º tom)



(fabordão de 2º, e 3º tom)

(ibid., f. 75)



(fabordão de 4° tom)

(ibid., f. 78v.)

(fabordão de 6° tom)

(ibid., f. 81)

EMI MUSIC academy manuscript

(fabordão de 7° tom)

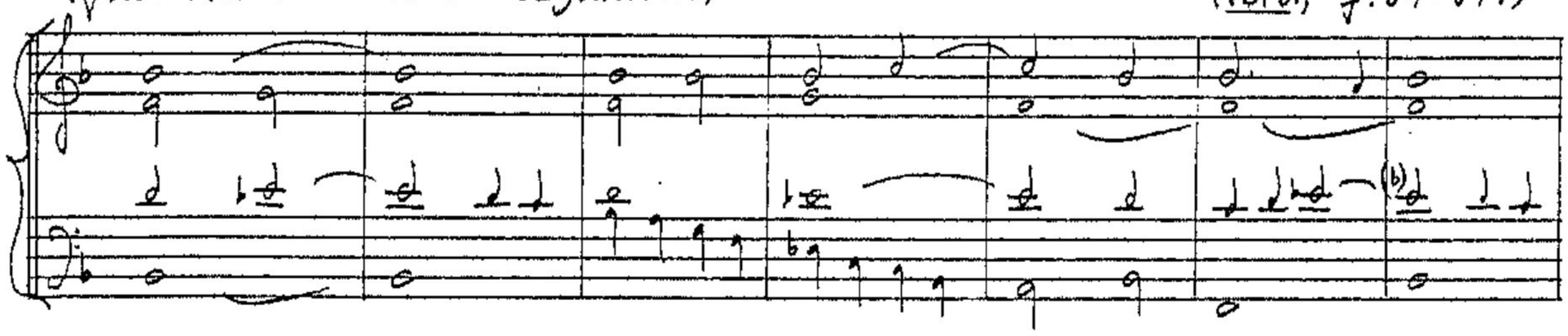
(ibid., f. 82r.)

(fabordão de 8° tom)

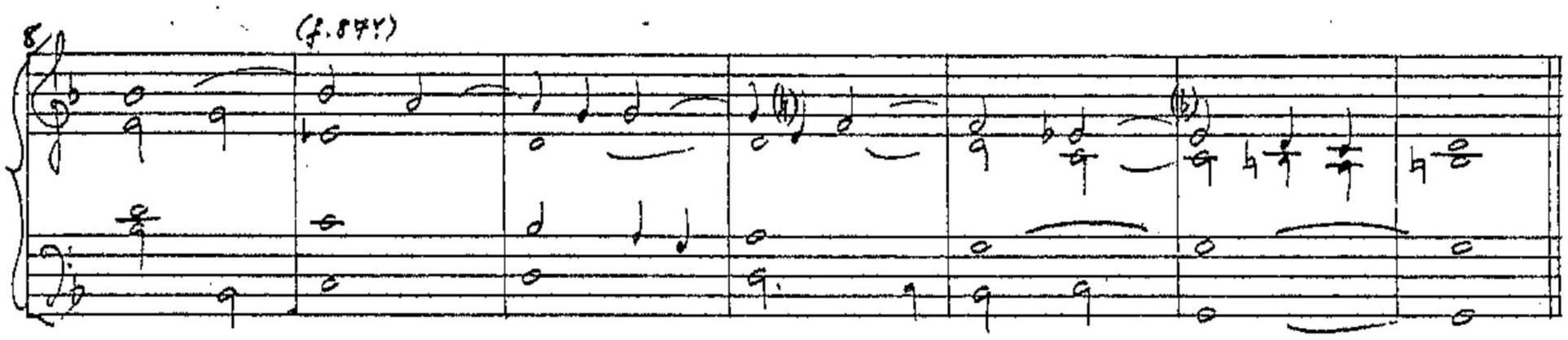
(ibid., f. 84)

(fabordão de 2° tom: segundillo)

(ibid., f. 87-87v)



(f. 87v)



EMI MUSIC academy manuscript

(10) MARTIN Y COLL: RAMILLETE (1709), FABORDONES

A. Martín y Coll: Ramillete de música (1709).
(MBN M. 2267)

1. V.

([Fabordón] de 4° tono)

[=] (p. 139)

([Fabordón] de 6° tono)

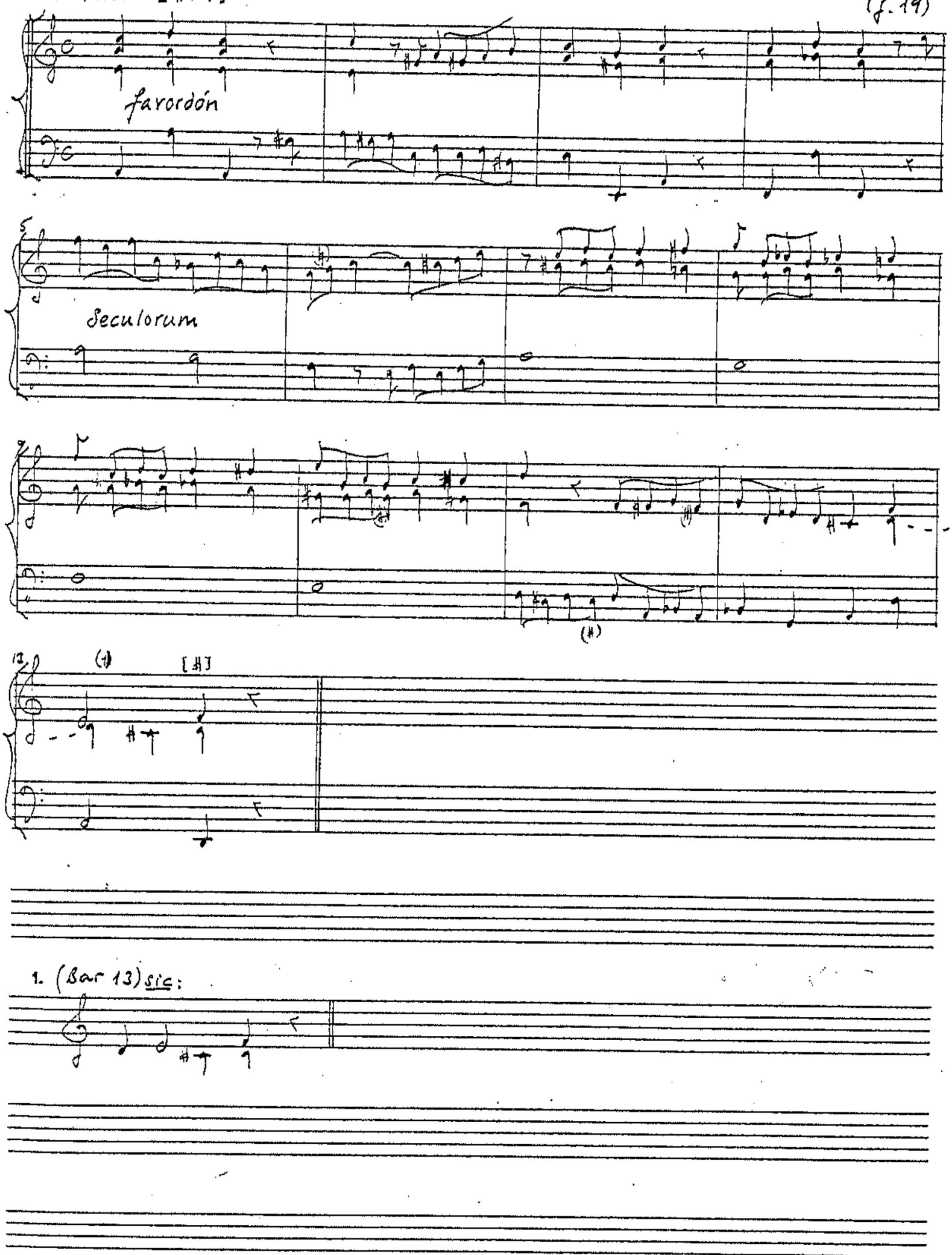
(ibid., pp. 148-9)

(p. 149) [=]

(11) MBN M. 1187: LOPEZ, FABORDON

(Juego de versos para todos tonos de Dⁿ Feliz Máximo López.) MBN M. 1187 (f. 19)

1º tono [V. 1]



IMP Academy Manuscript

(ii)

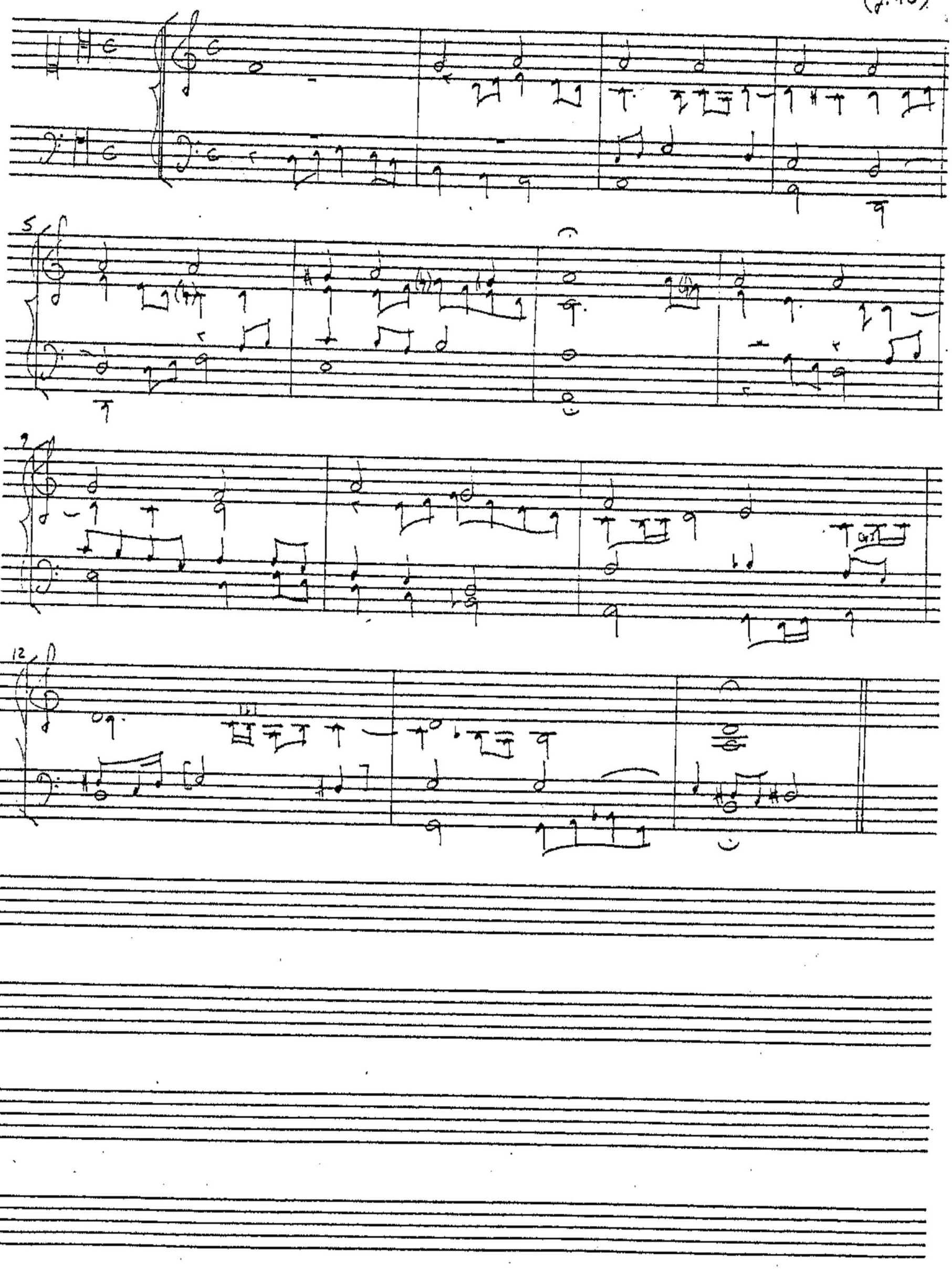
VERSETS WITH BIPARTITE STRUCTURES

(12)

TONE 1

(Versos de 1° tono)

BBC M.387
(f.10)



Otro [verso de] pr(imer)o tono

BBC M.387
(f. 3)

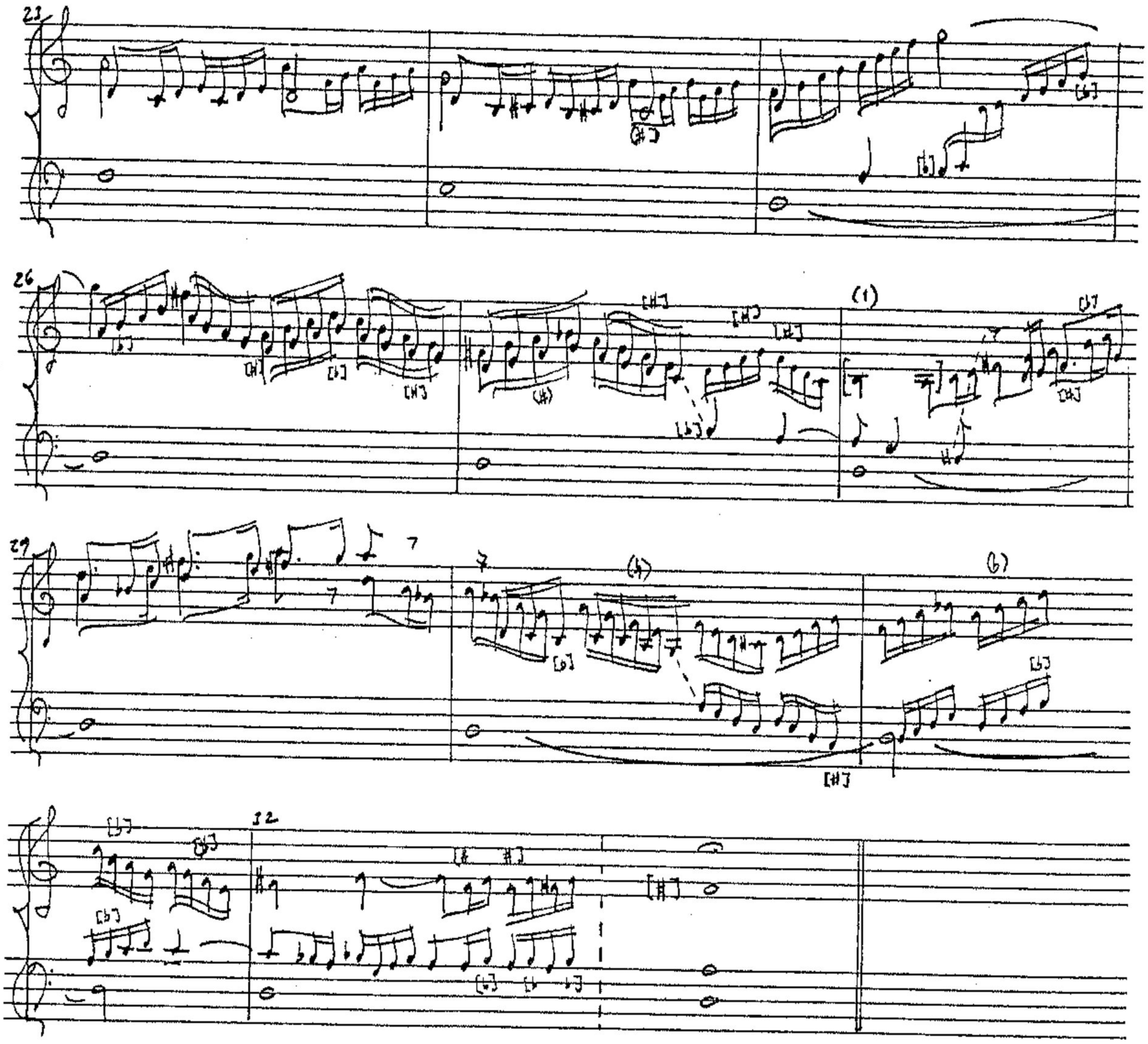
[Verso de 1° tono]

(Ibid., f. 10)

Verso [de] P.° tono de quontras del meritissimo Maestro Cabanilles

BBC M. 387
(f. 421)

1. (Bar 5) Alto: c'# (sic)



1. (Bar 28) Alto: d' c' in MS.

(Versos de todos los tonos para Magnificat de Cabanillas)

BSC M.729
(ff.148v-51)

[1° verso de 1° tono]

(f.149 (b))

(f.149v (a))

2° [IX.]

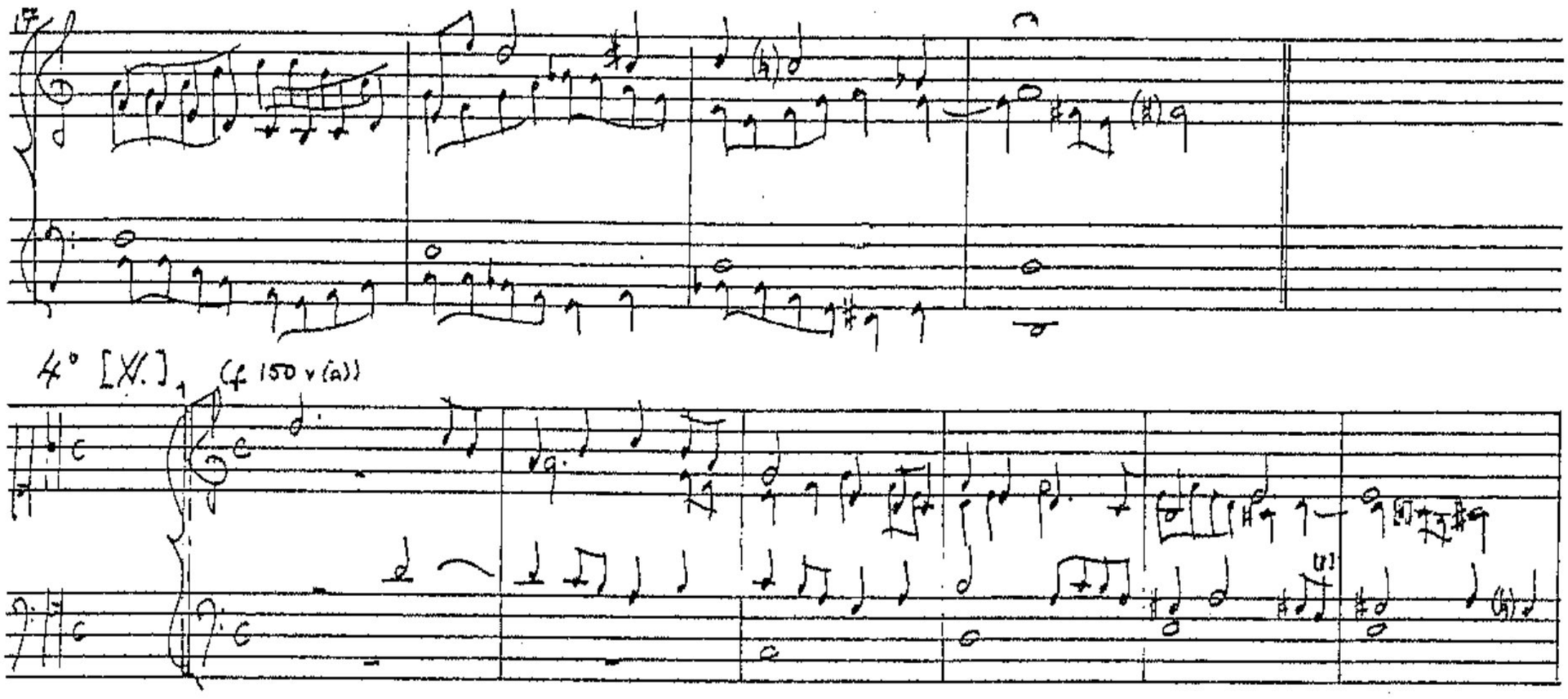
13 (f. 150 (a))

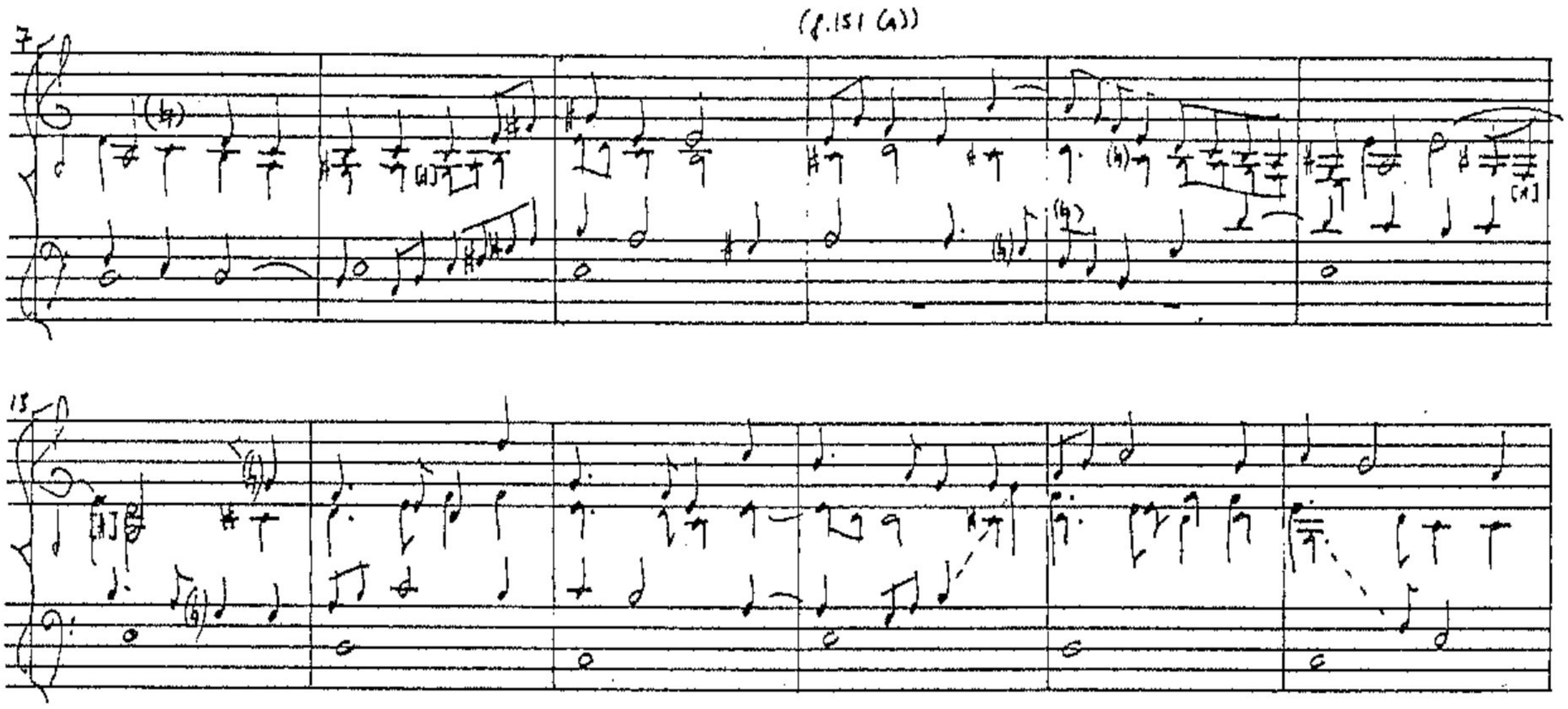
19

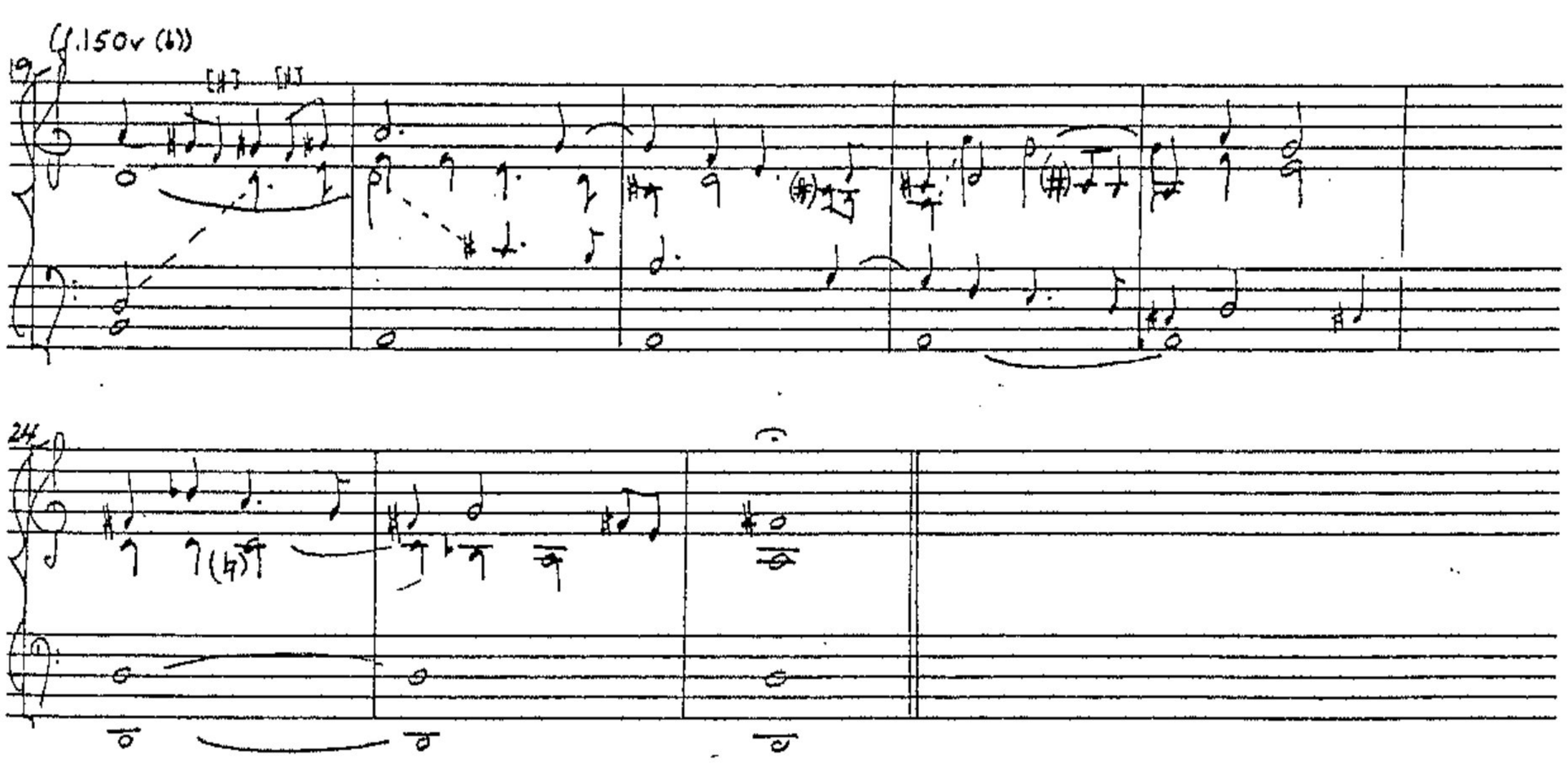
25

3° [X.] (f. 149v (b))

12 (f. 150 (b))


4° [X.]
(f. 150 v (a))
(f. 151 (a))


(f. 150v (b))



(Versos de 1° tono Para Psalmodia de Fransiso [sic] Espelt
[etcha en el año de 1687])

BBC M.751.21
(pp.25-6)

4° V.

6.

10.

(p.26)

14.

1. (Bar 4) bass: B in MS.

([6° verso] para Magnificat Solemne, sive clasica)

MBN M. 1359
(pp. 25-6)

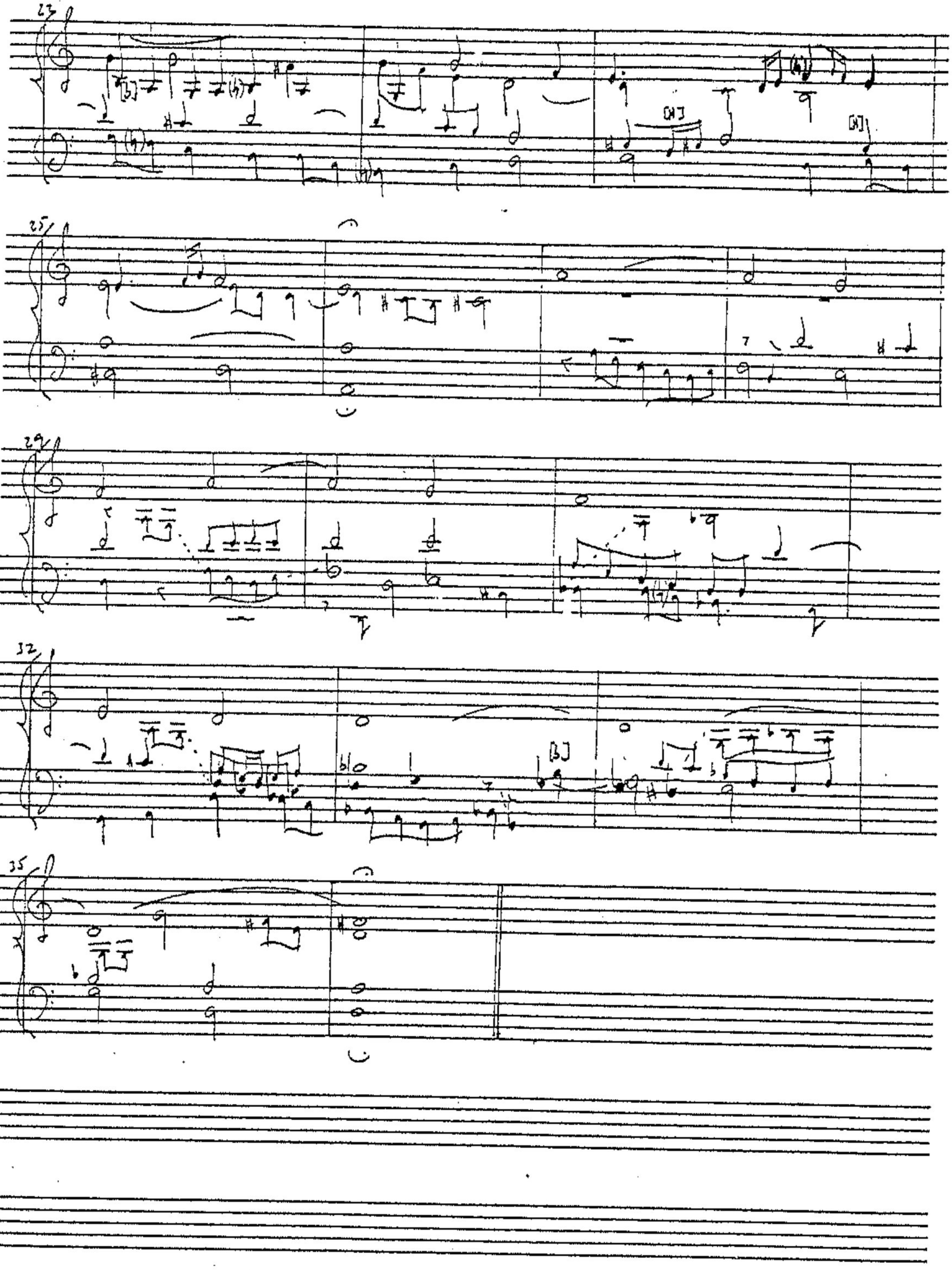
19. XI.

[H H H H H] (p. 26)

8vo verso pr(imer)o tono de M° Juan Cabanillas

BBC. M. 387
(ff. 1v.-2)

1. There is a concordance with this verset in BBC M. 729 (f. 109r).



(Versas de p(rime)ro tono [de Hervás] con canto llano)

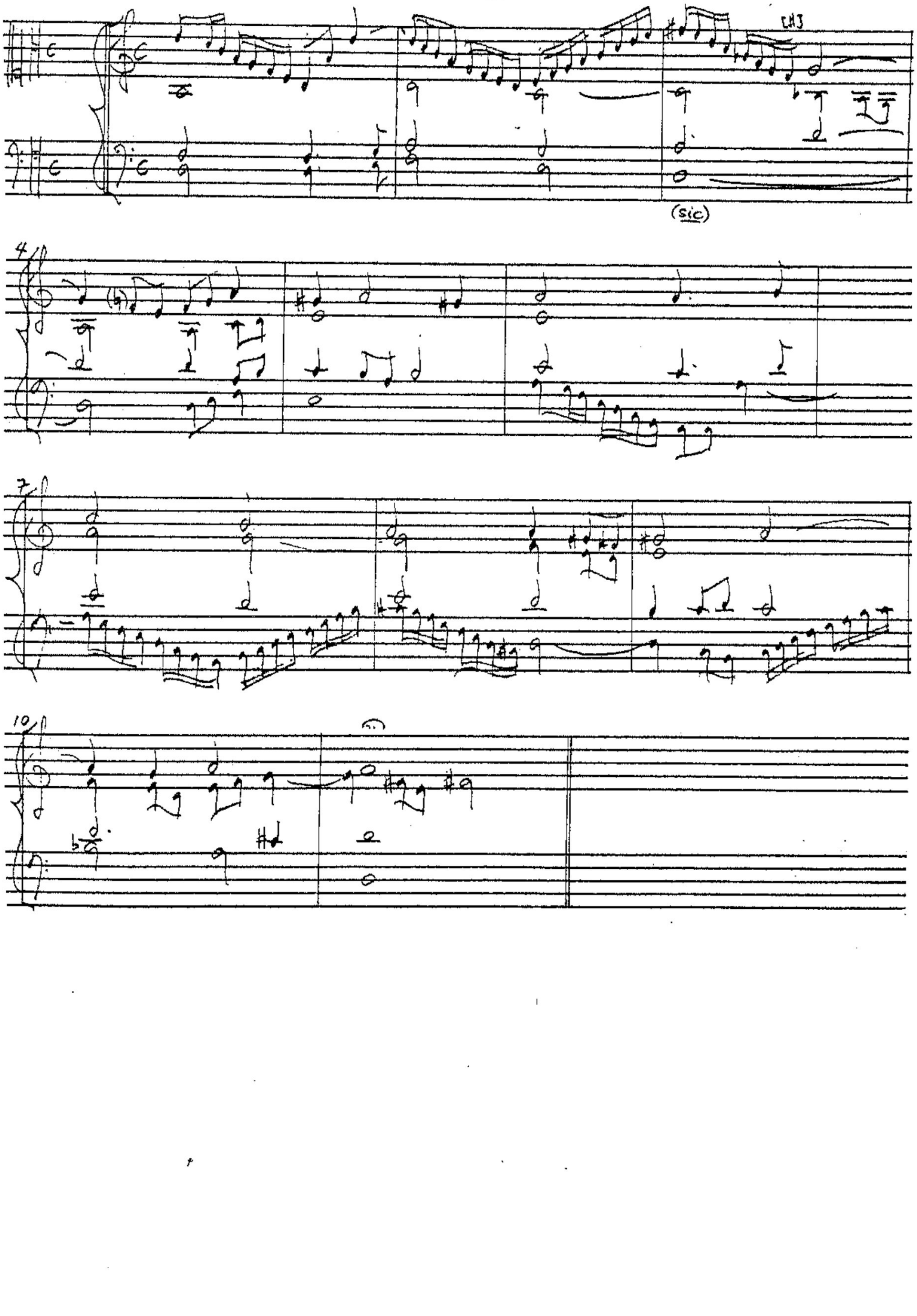
BBC M.1011
(ff.3r-4)

1° [verso]

1. (Bar 2) tenor: ♯ in ms.
2. (Bar 10) tenor: 'd' in MS.
3. (Bar 21) tiple: (minim) d" in ms.

J. Elías: Música de órgano (1717)
(MBN M. 812, f. 5v)

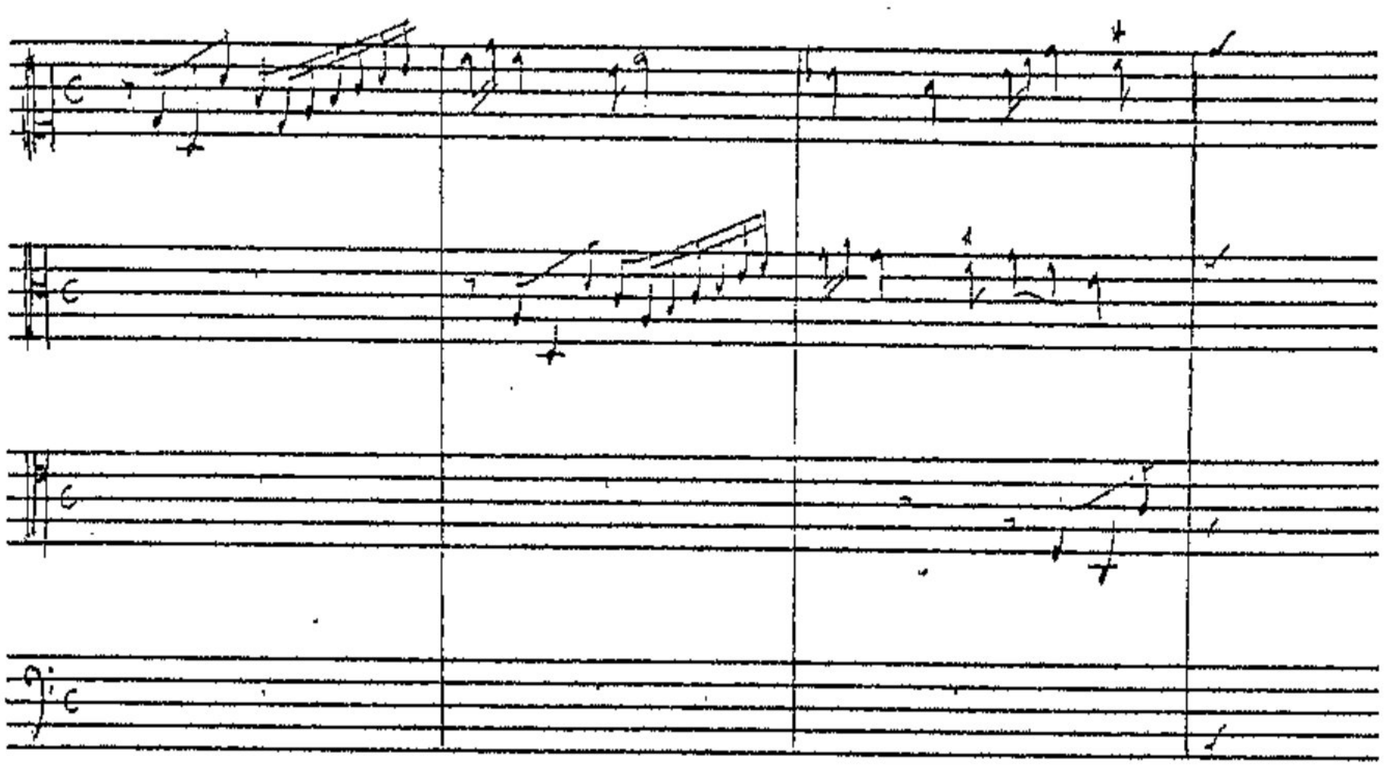
(Otros versos [de] 1° tono del Sr. Joseph Elías)
[1° Vs]

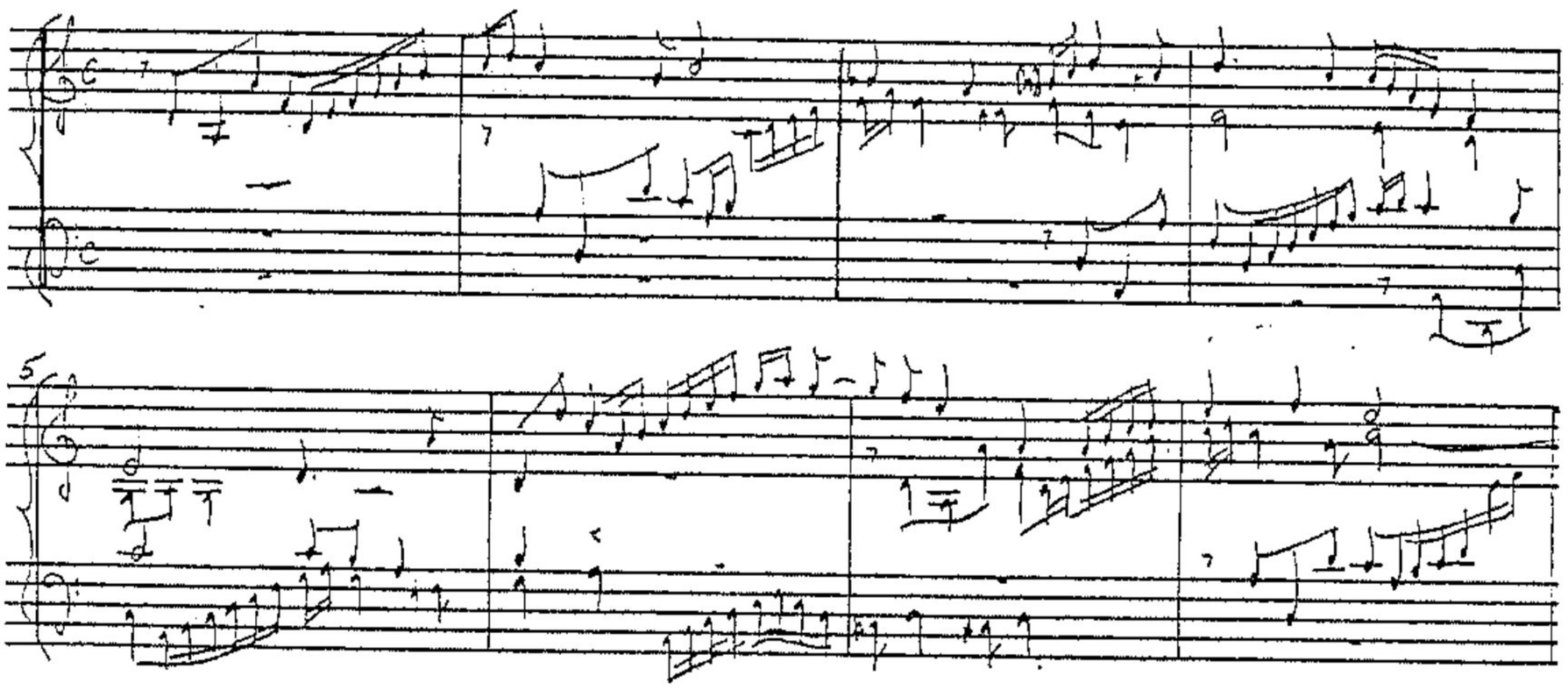


(Otros versos [de] 1° tono [...])

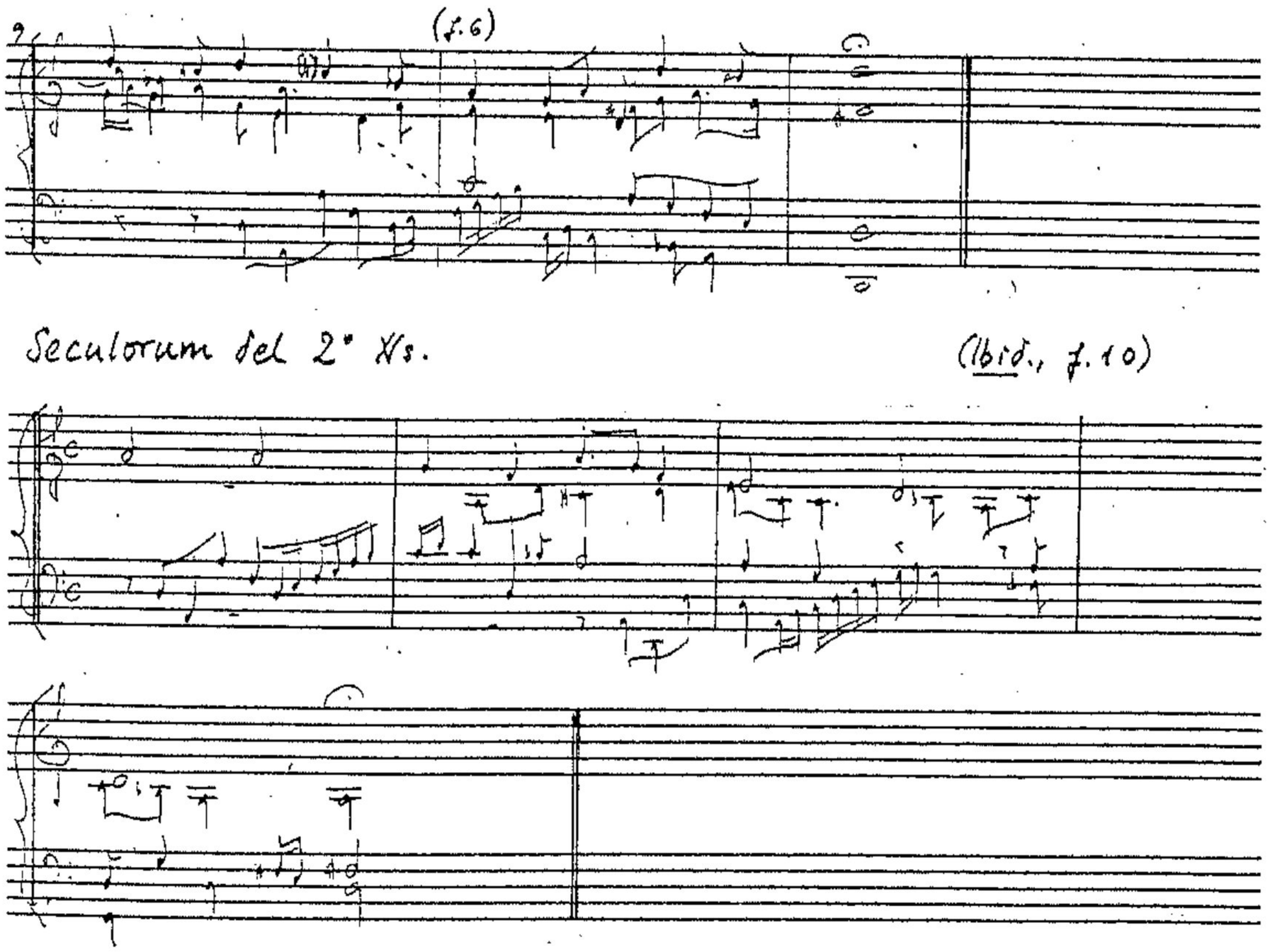
2° Ns. [de 1° tono] y los demás q[ue] se siguen son para Psalmos

J. Elías: Musicha de órgano (1717)
(MBN M. 812, ff. 5v-6)





(f. 6)



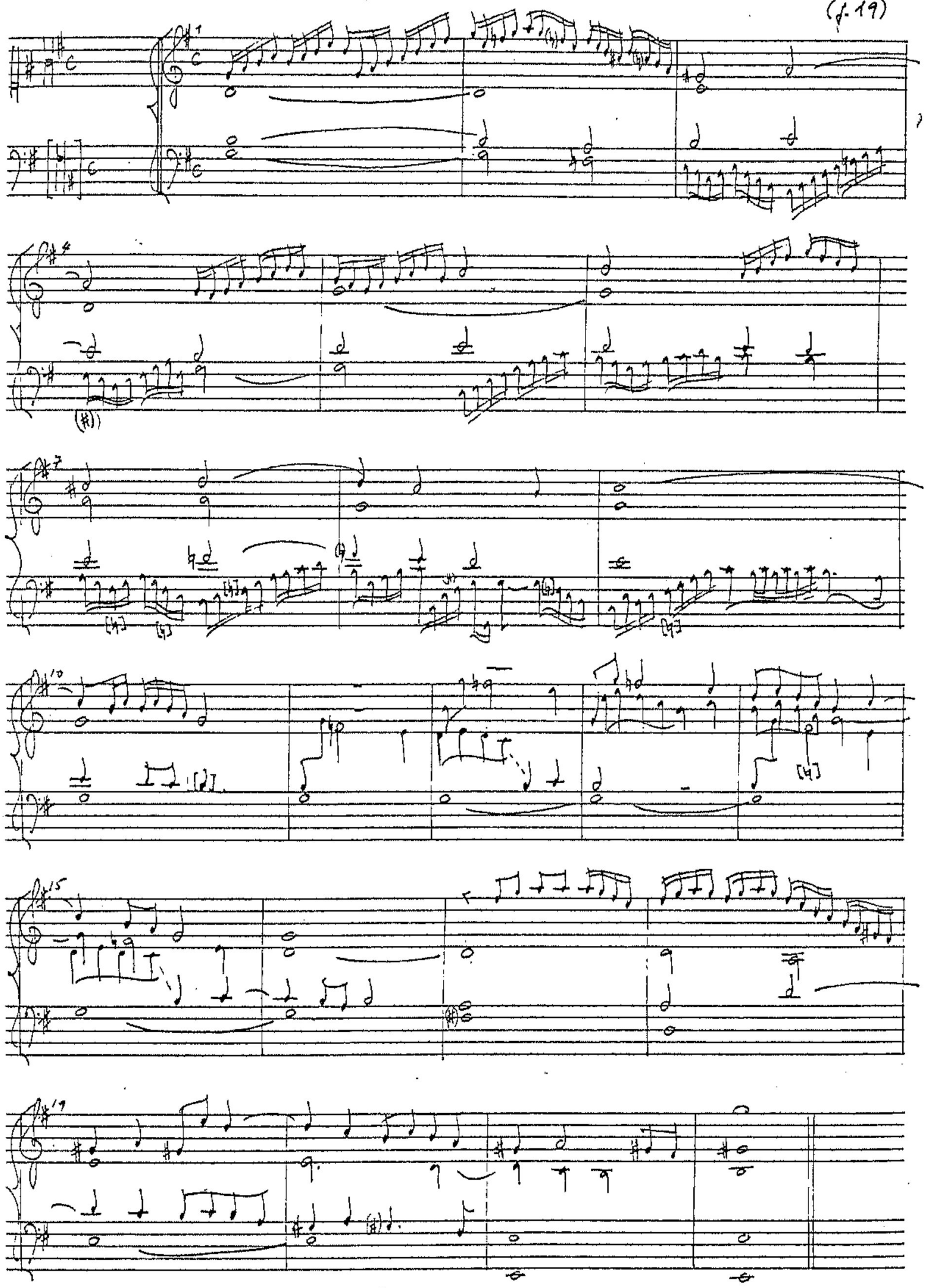
Seculorum del 2° Ns.

(Ibid., f. 10)

TONE 2

Entrada, 2do tono [por Elami]

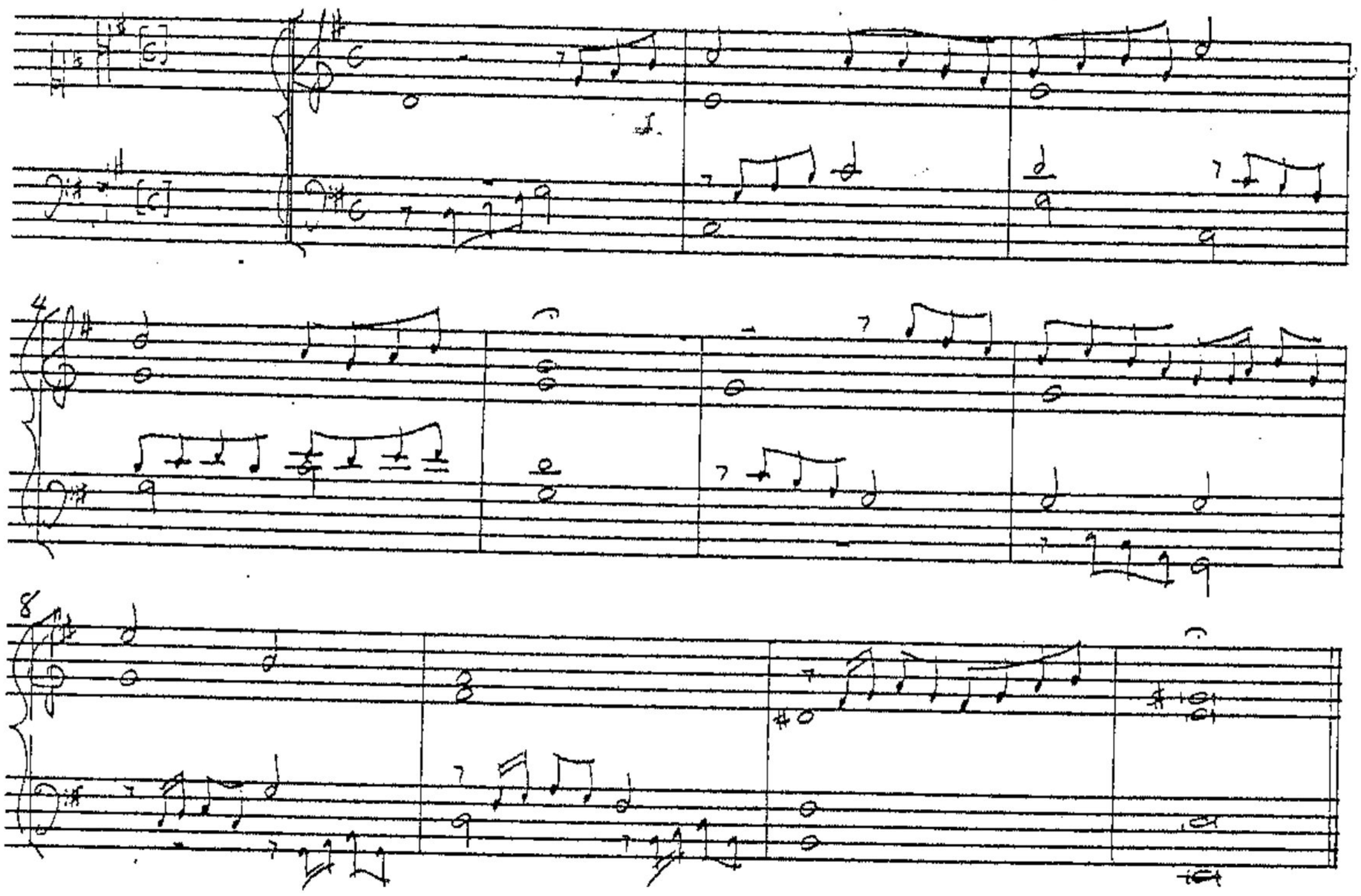
BBC M.387
(f. 19)



1. (Bar 10) tenor: d" in MS.

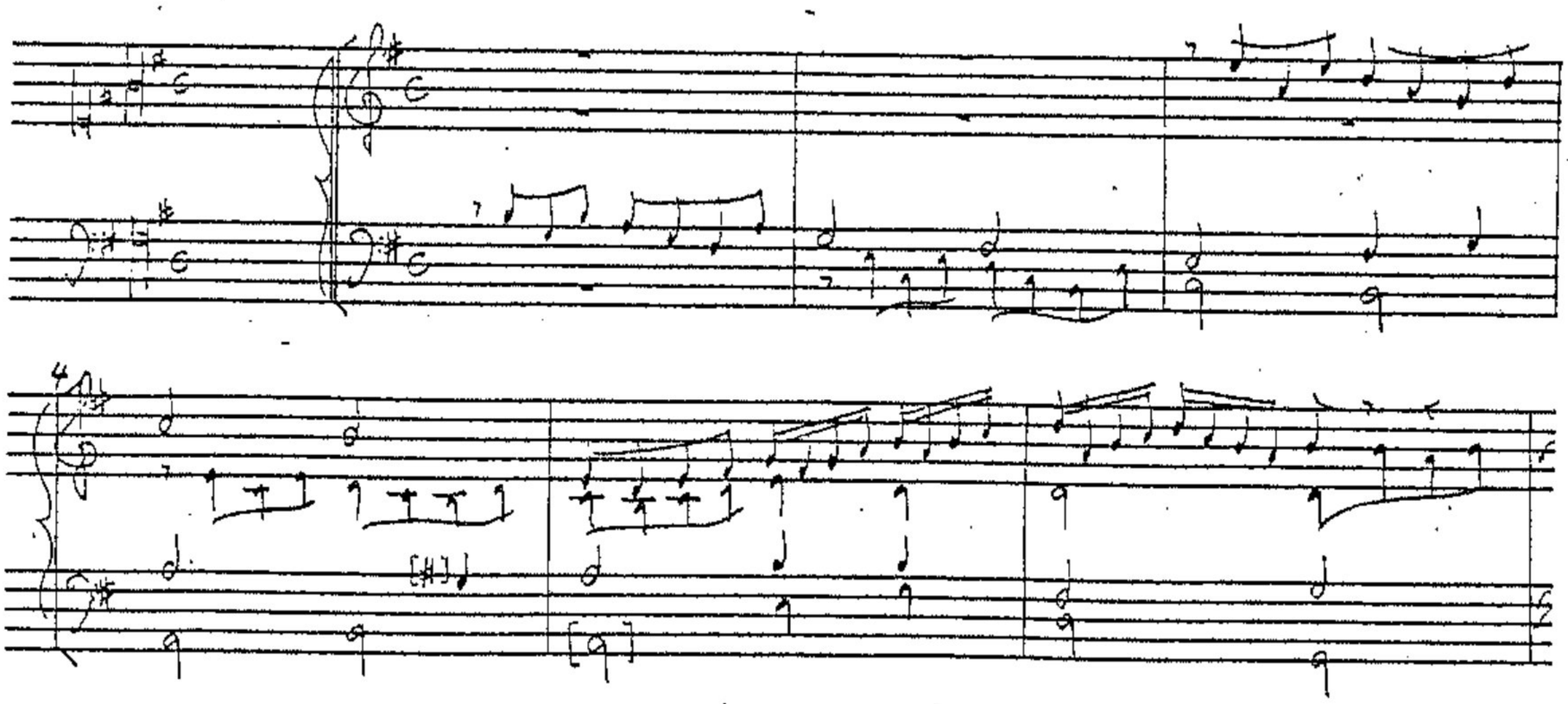
[Verso de 2° tono] de florcadell

BBC M.387 (f.22)



[Verso de 2° tono de] florcadell

=(Ibid., ff.22-22v)



7

10

[H]

13

(f.22r)

16

19

22

[H]

(Versos de 2° tono [por E la mi])

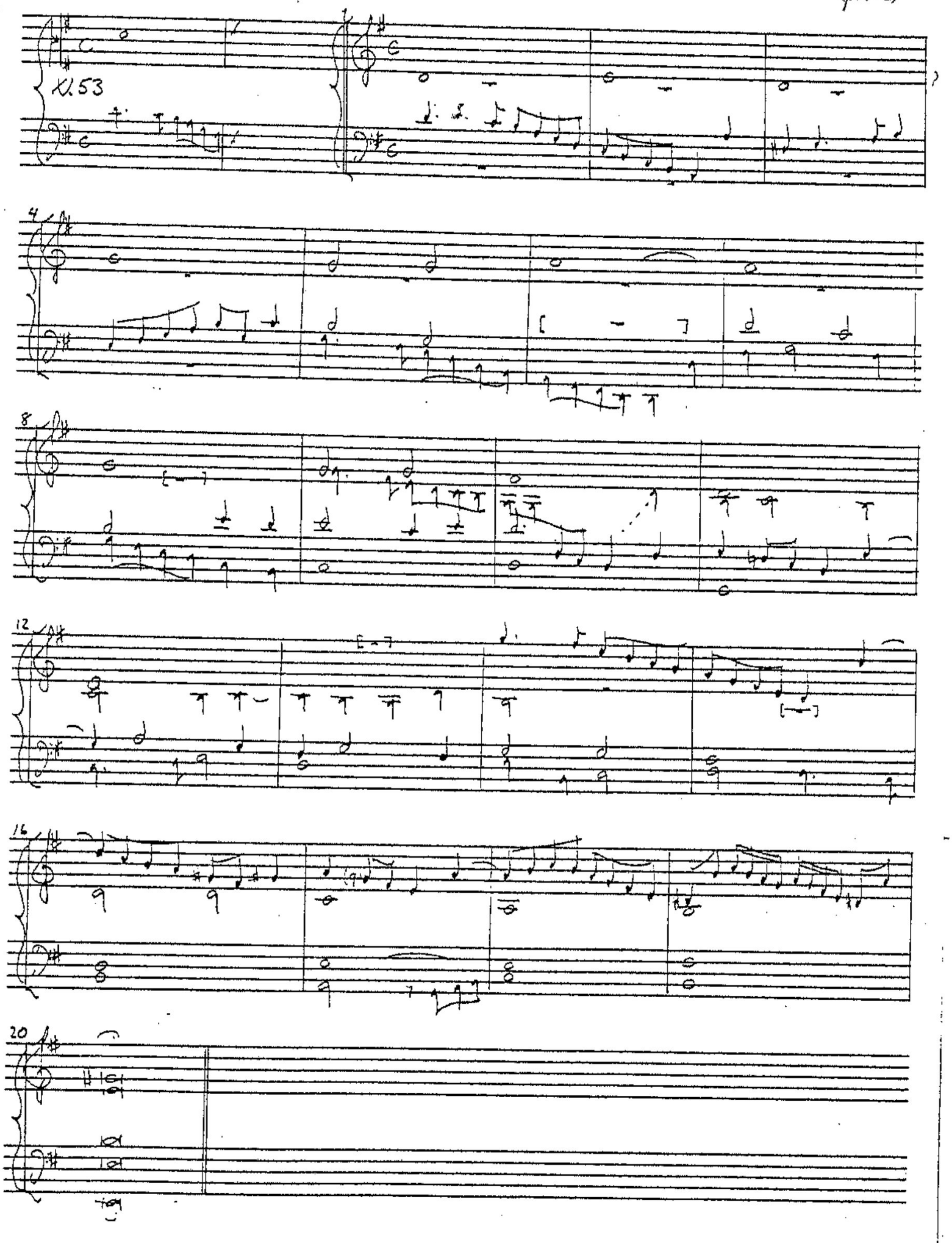
MBN M.1359
(pp 141-2)

V.39

(p.142)

(Versos de 2° tono [por E la mi])

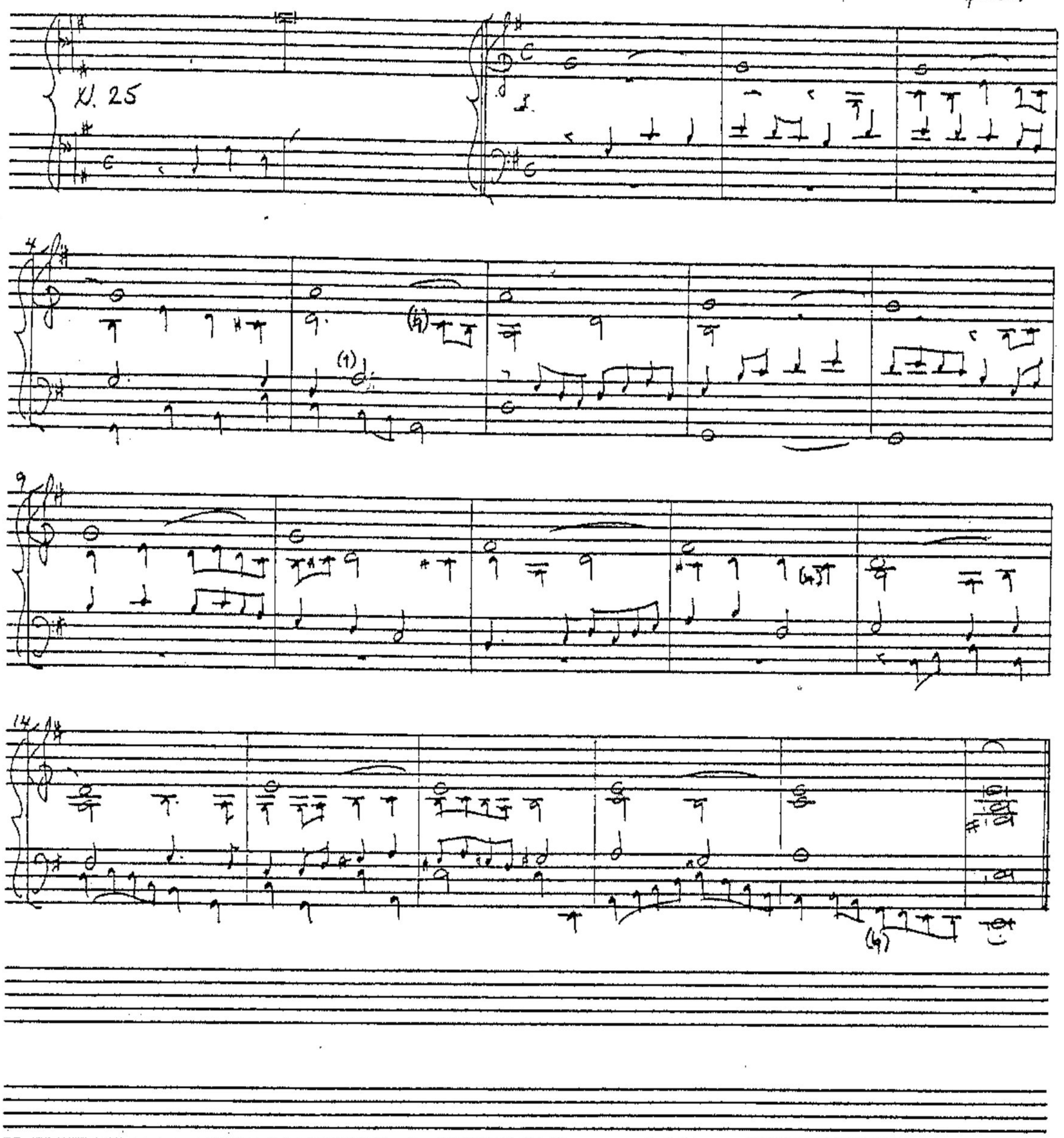
MBN M.1359
(p.150)



(Versos [de 2° tono por E la mi] sobre canto llano)

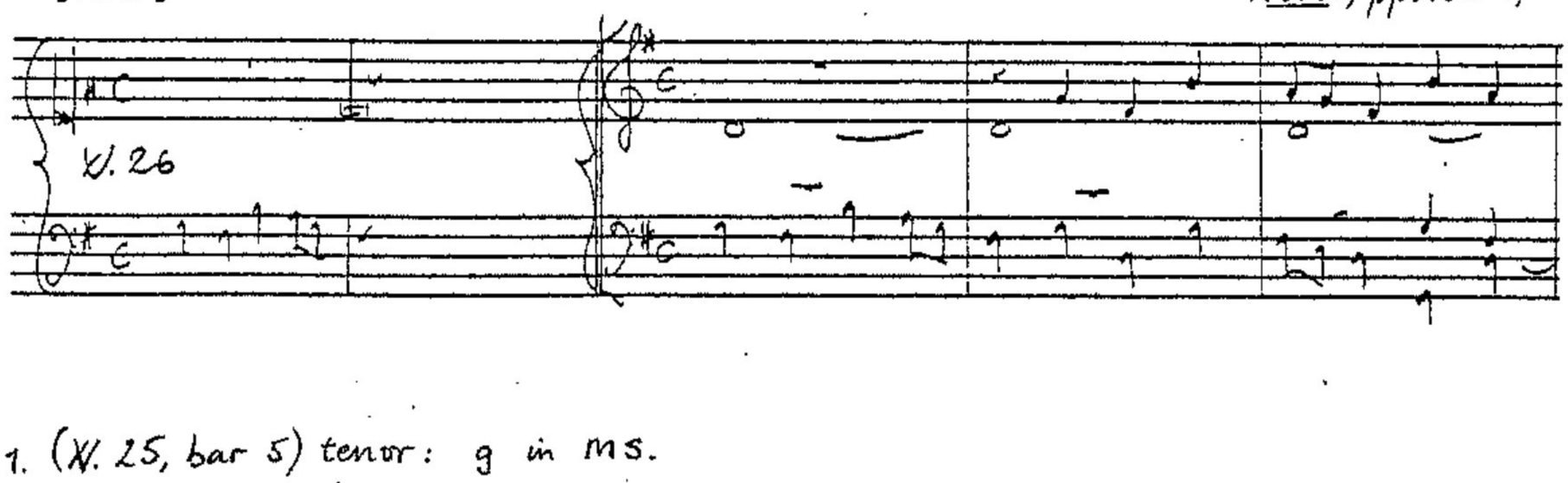
MBN M.1359
(p.130)

[V. 1]



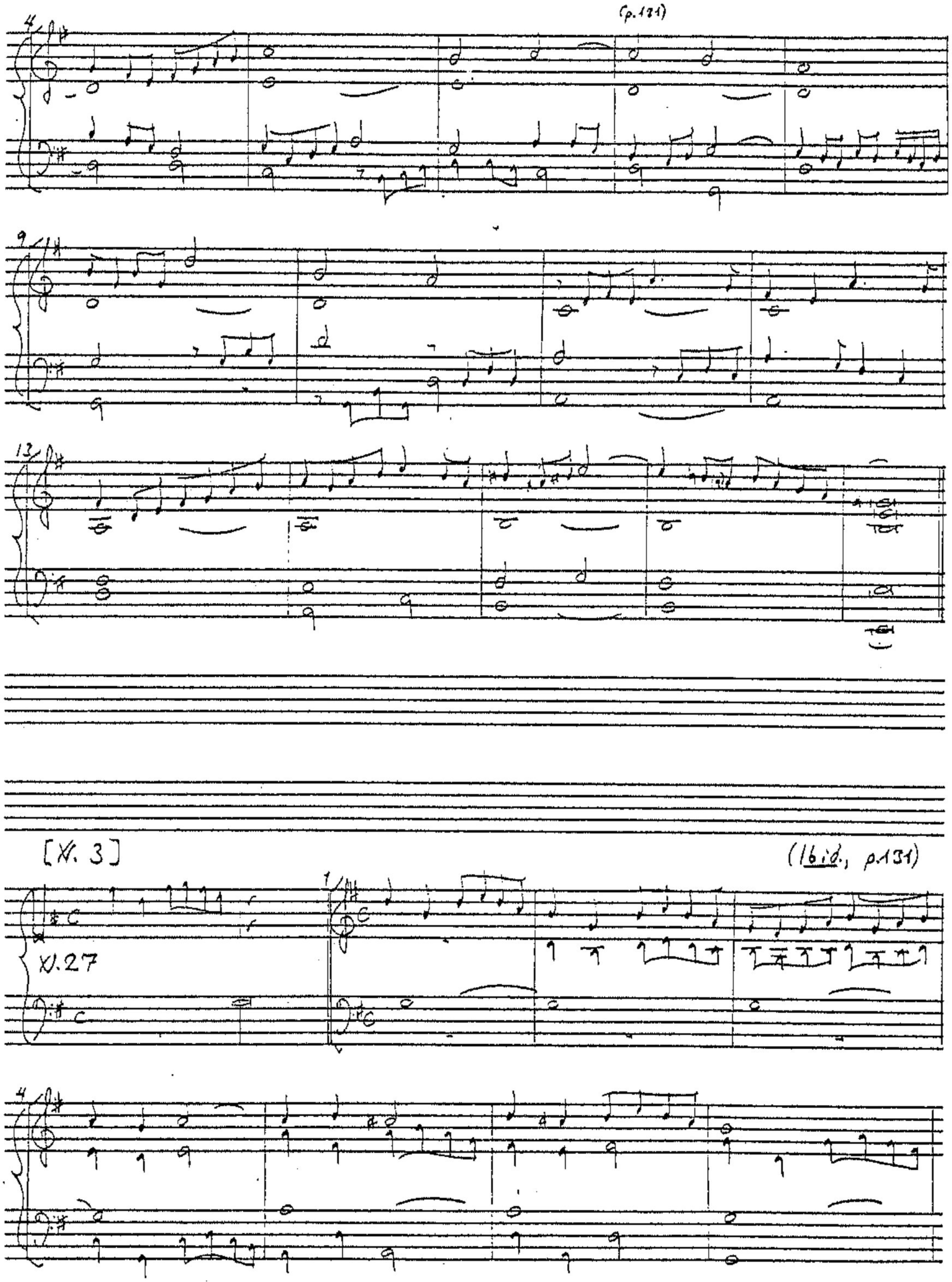
[V. 2]

(Ibid., pp.130-1)



1. (V. 25, bar 5) tenor: g in ms.

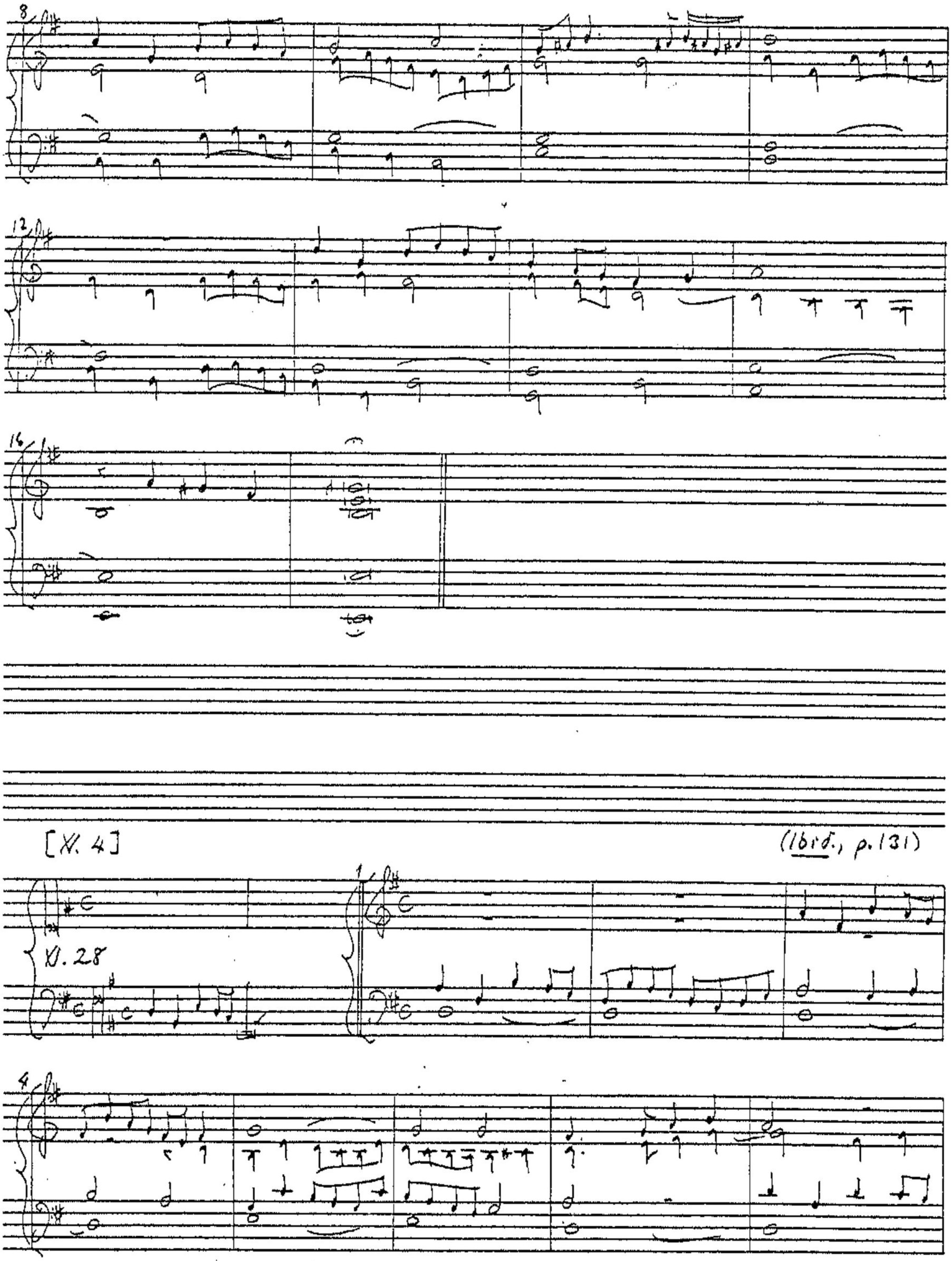
(p. 131)

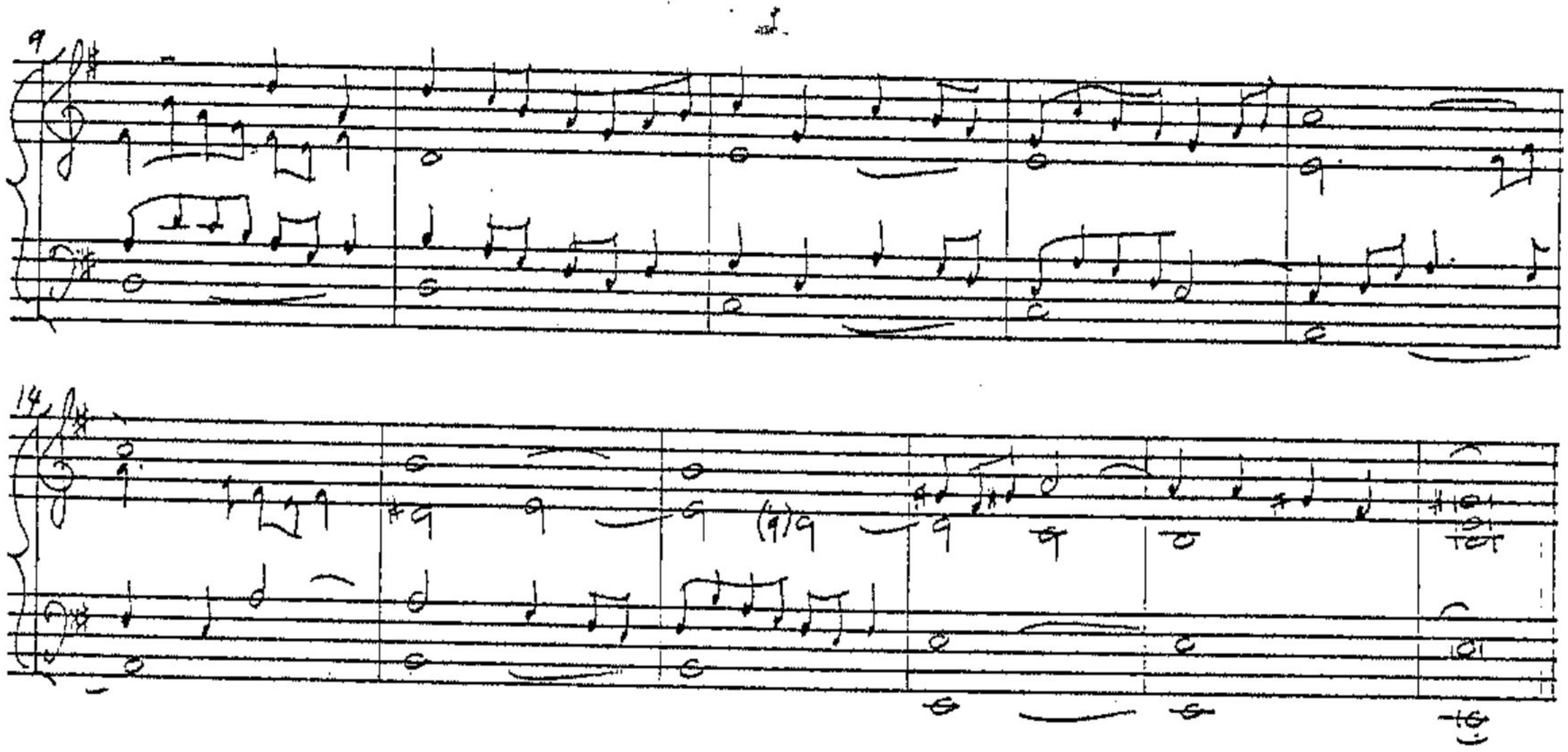


[N. 3]

(Ibid., p. 131)

N. 27


8
12
16
[V. 4]
(Ibid., p. 131)
V. 28
1
4


9
14

(Versos de 2° tono del mismo [autor, Cabanillas])

BBC M.729
(ff. 117r - 119)

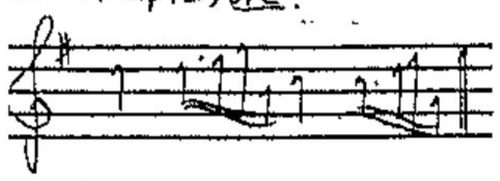
[X.] 6°

(ff.117r(a))

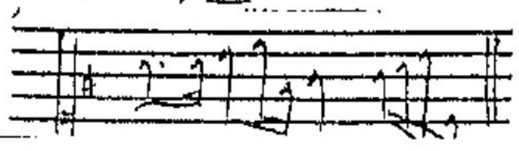
(ff. 118 (a))

(ff. 117v (b))

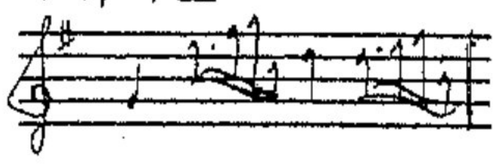
(Bar 7) triple, sic:



(Bar 9) alto, sic:



3. (Bar 11) triple, sic:



4. (Bar 21) bass: A in MS.

5. (Bar 24) bass: E in MS.

25

(f. 118 (4))

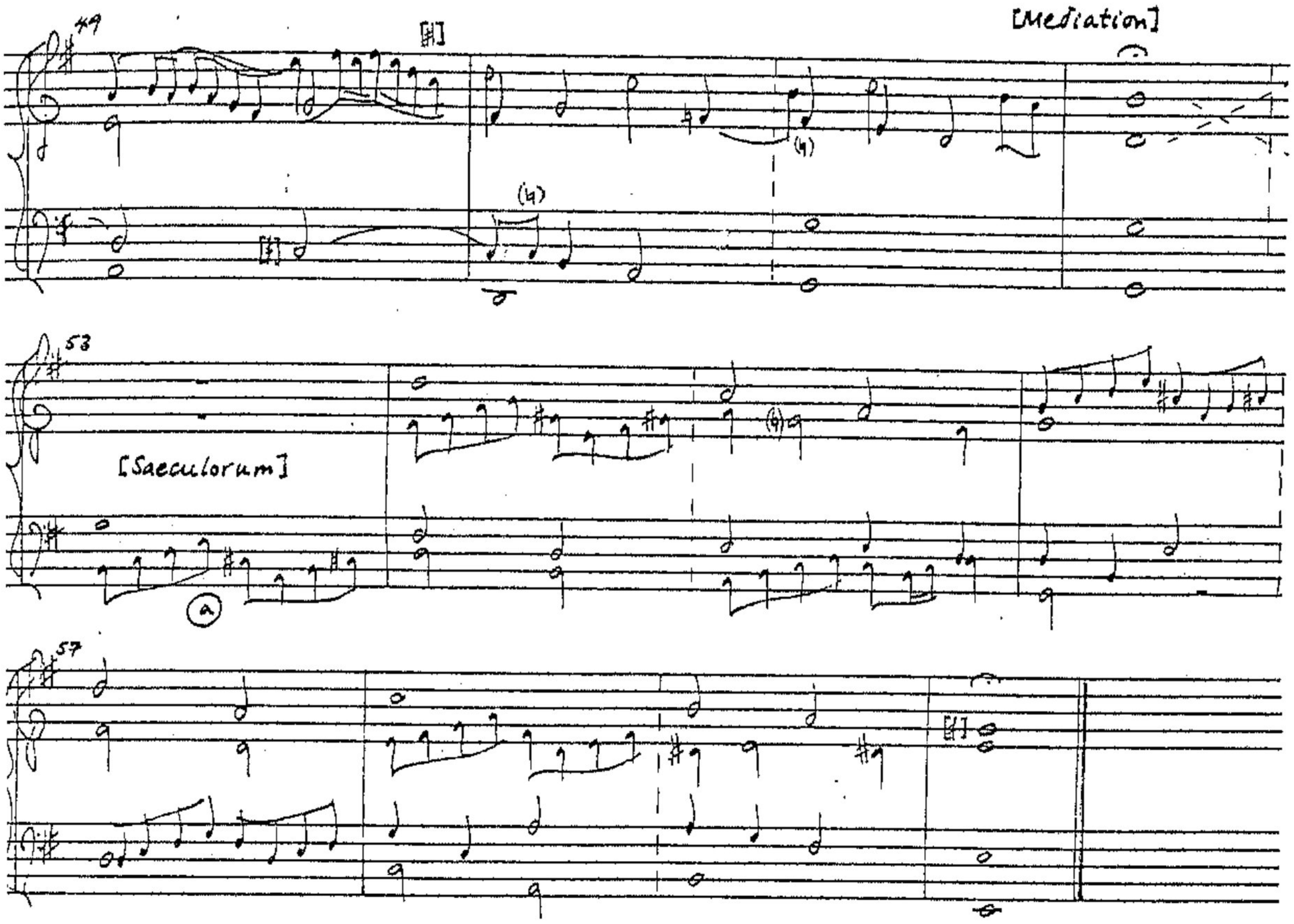
29

31 (sic)

37 (f. 118v (a))

41

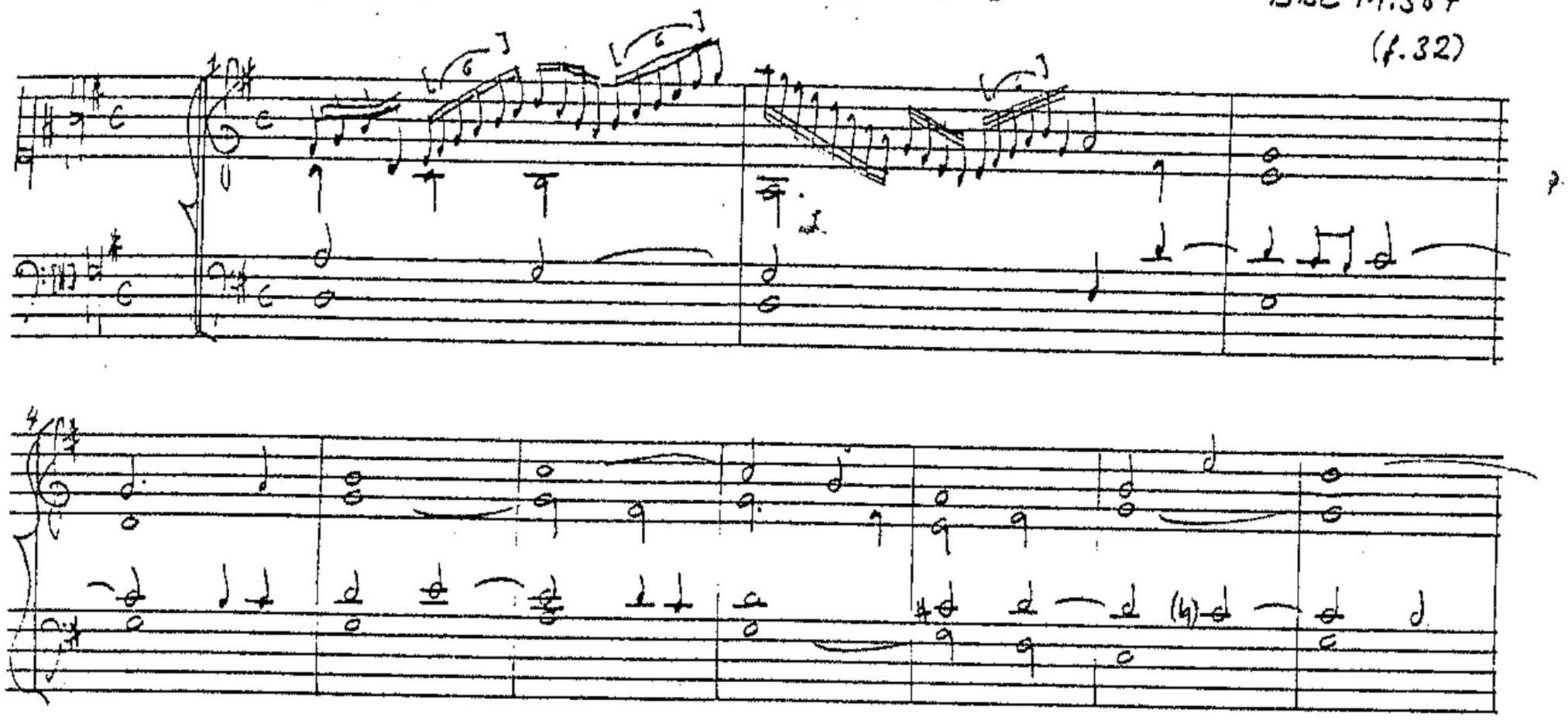
45 (f. 119 (a))

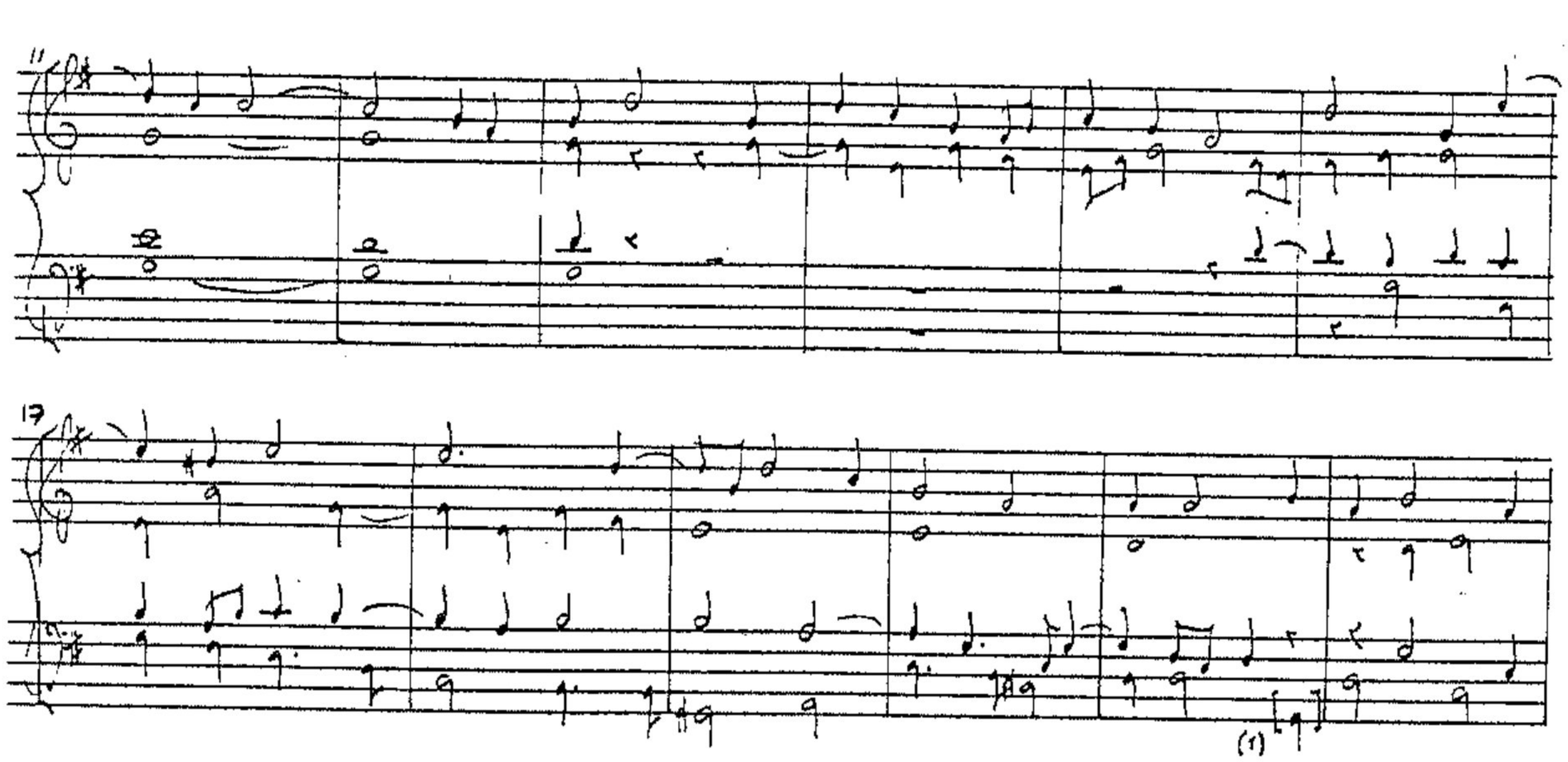

49
[Mediation]
53
[Saeculorum]
57

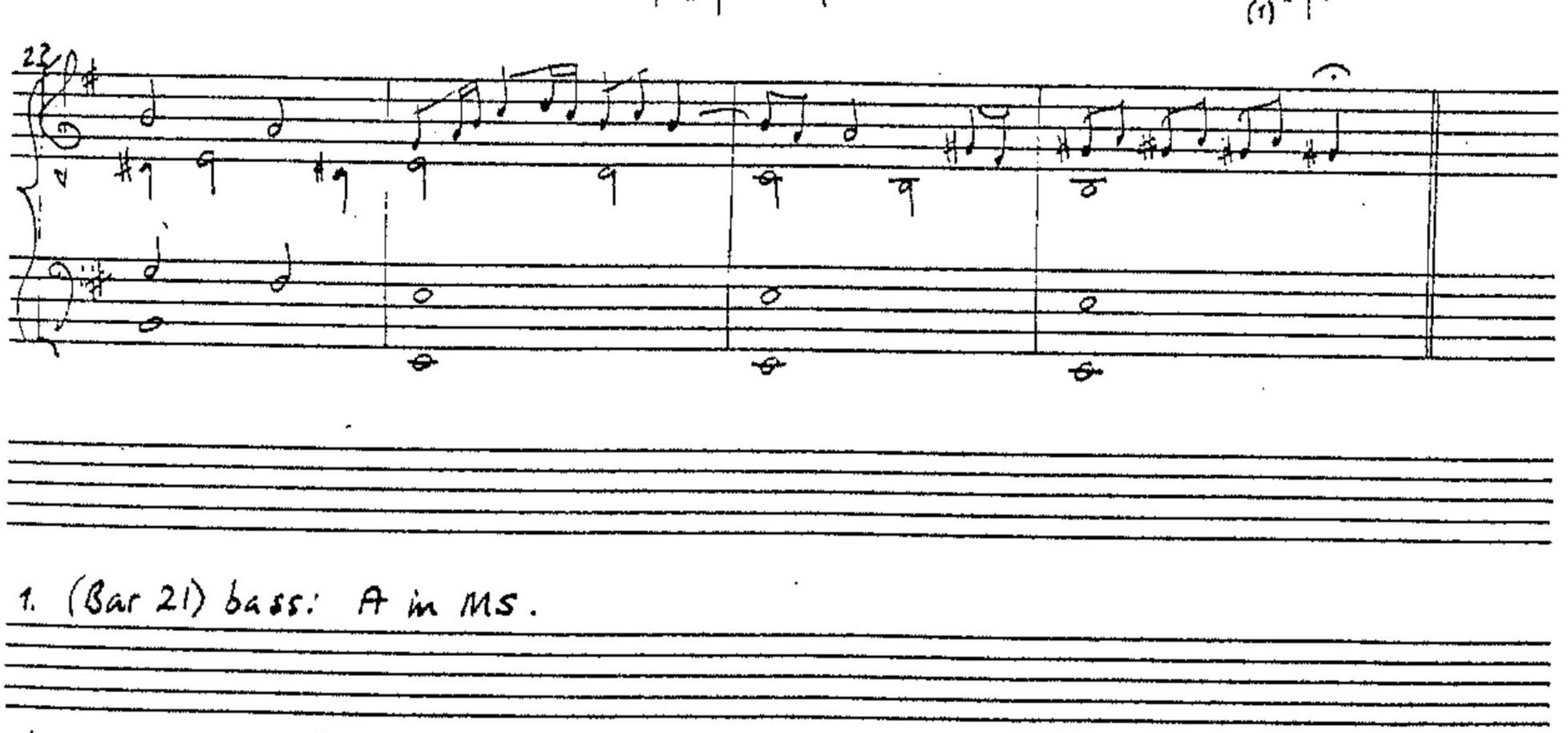
TONE 3

Versos de tercero tono [de] Cabanillas. [Entrada]

BBC M.387
(f.32)



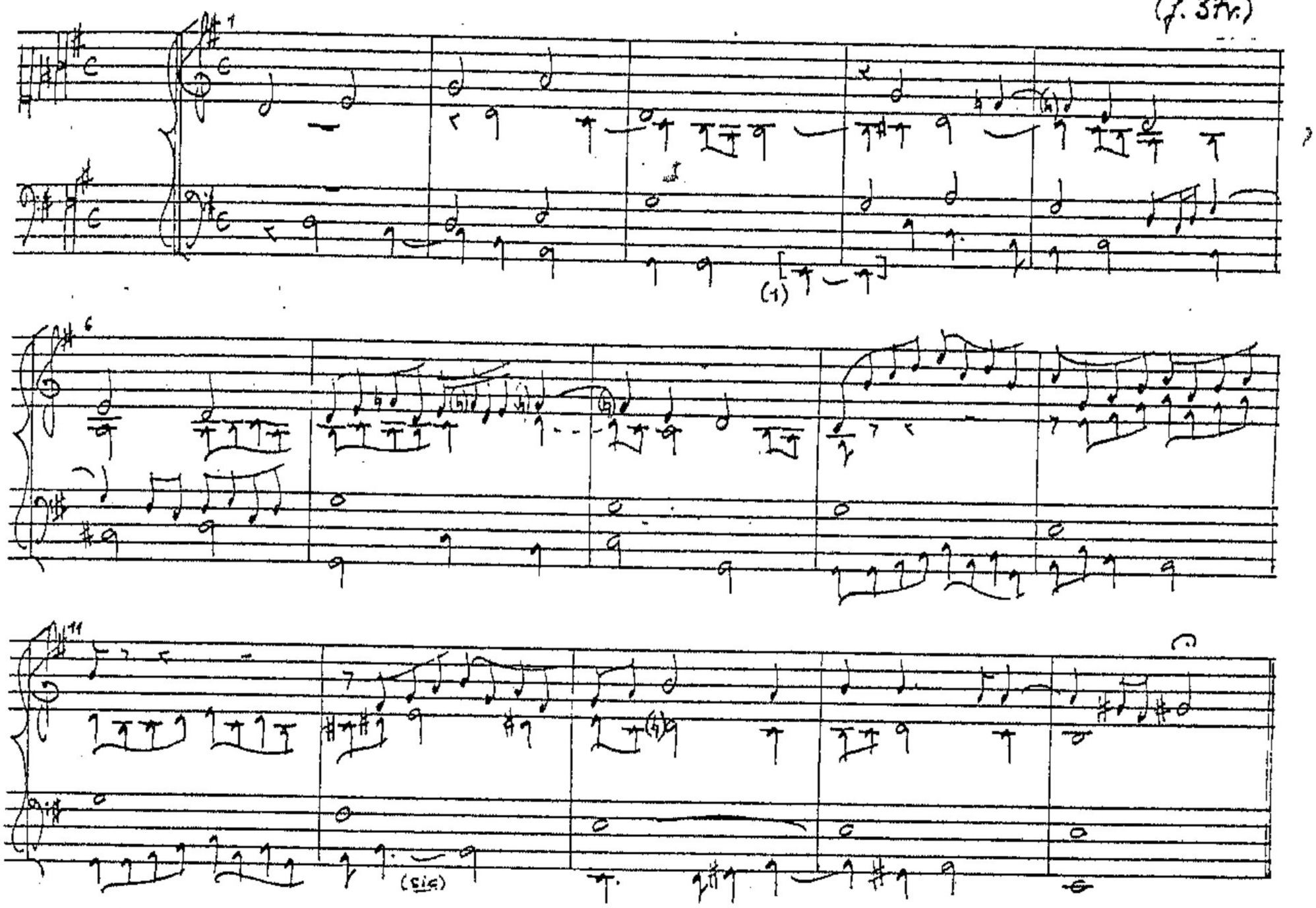




1. (Bar 21) bass: A in MS.

Verso 3º tono

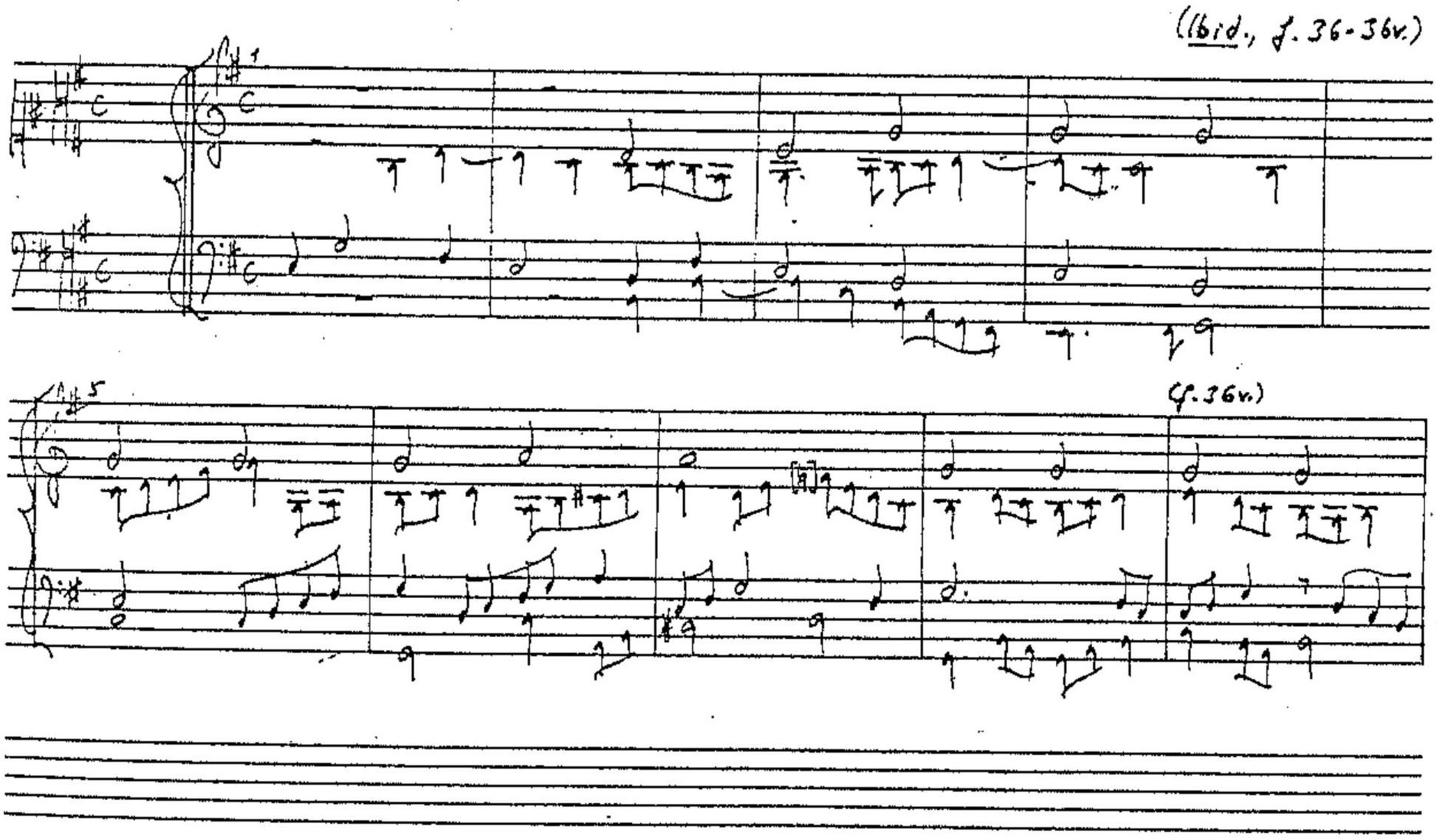
BBC M.387
(f. 37r.)



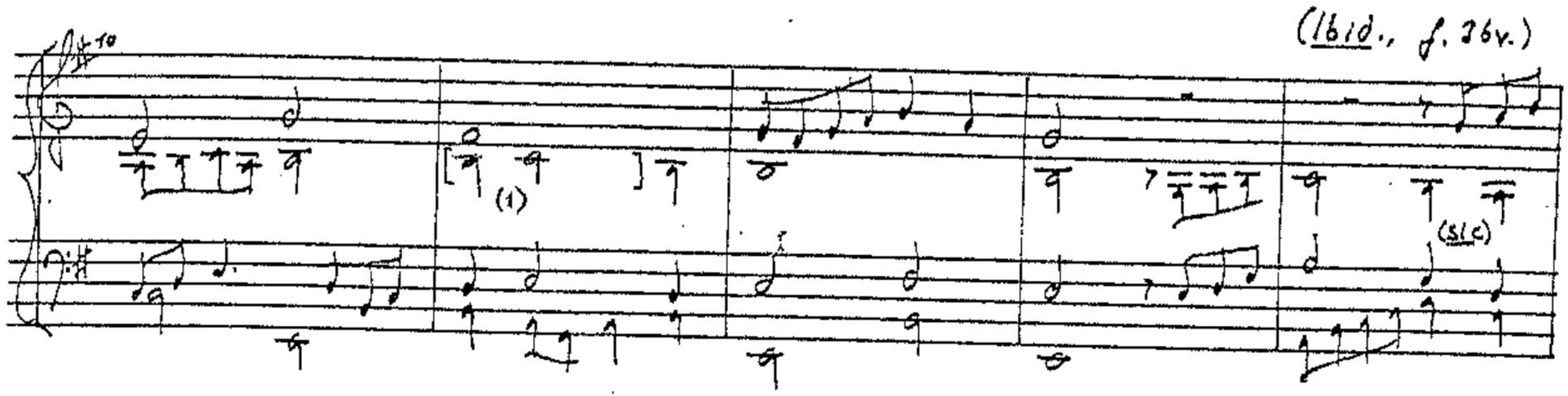
1. (Bars 3-4) Bass: F in ms.

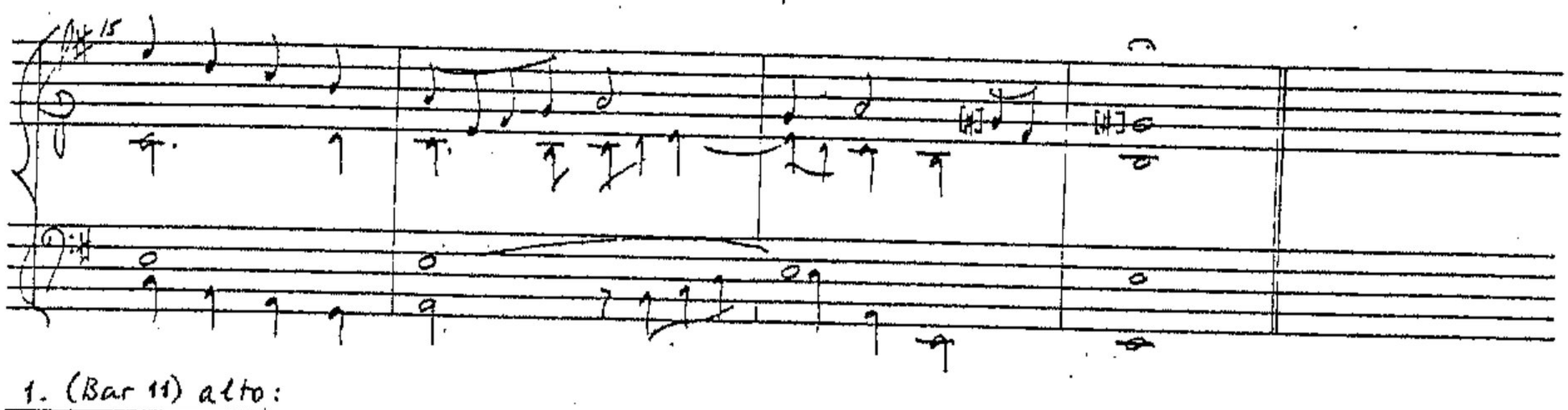
Verso tercero tono de Ximénez

(Ibid., f. 36-36v.)

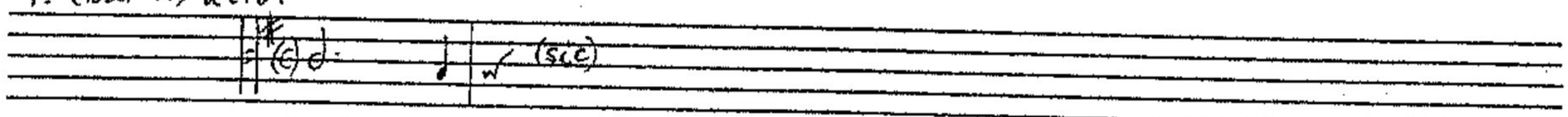


(Ibid., f. 36v.)



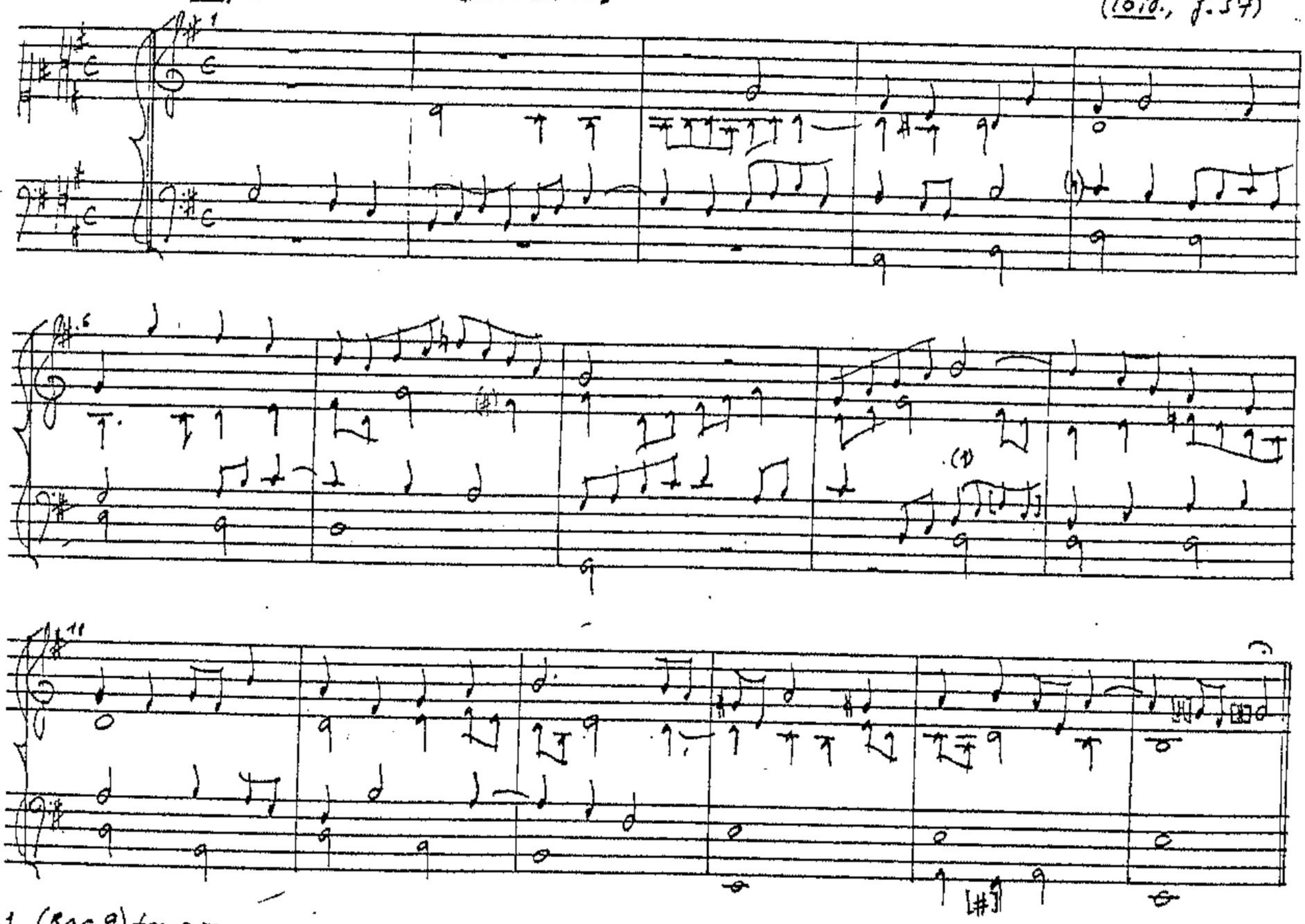


1. (Bar 11) alto:

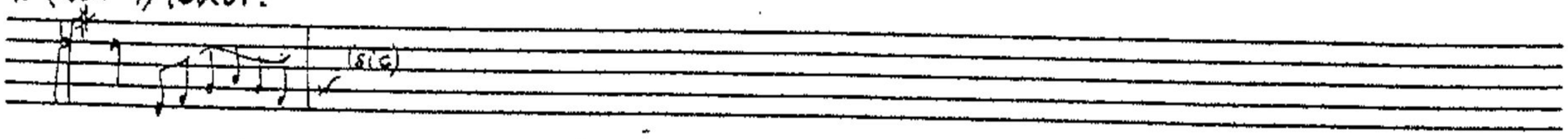


Verso 2° (sic, =[3°]) tono [Ximénez]

(Ibid., f. 37)



1. (Bar 9) tenor:



(Versos de 3° tono del mismo [autor, Cabanillas])

[X.] 6° [partido de mano izquierda]

BBC M. 729
(f. 121r-2v)

(f. 121v (a))

(f. 122 (a))

(f. 121v (b))

1. (Bar 14) alto. b' in MS.

19

22

(f. 122 (b))

25

28

(3(c)

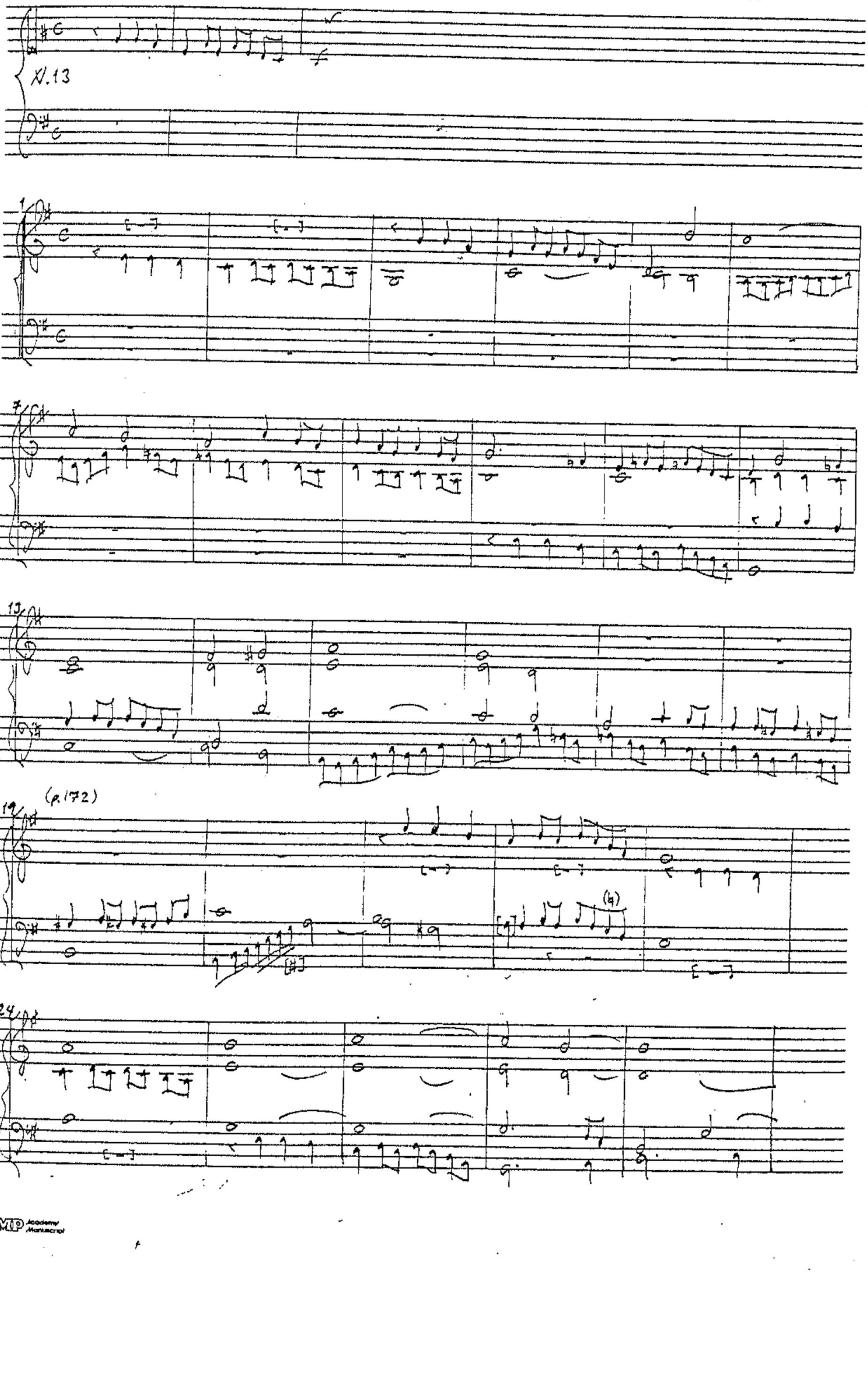
32

(f. 122v. (a))

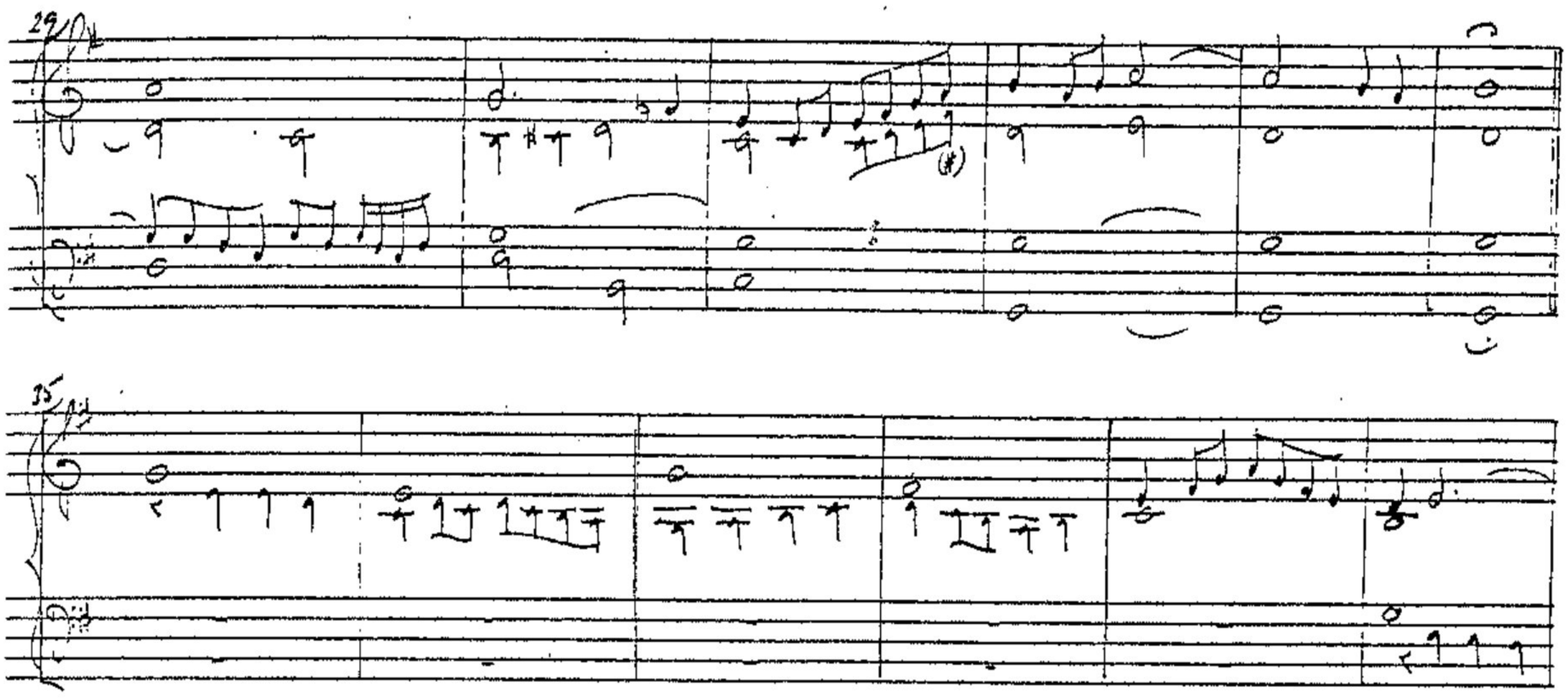
35

(Versos de 3° tono [por E la mi])

MBN M.1359
(pp. 171-2)



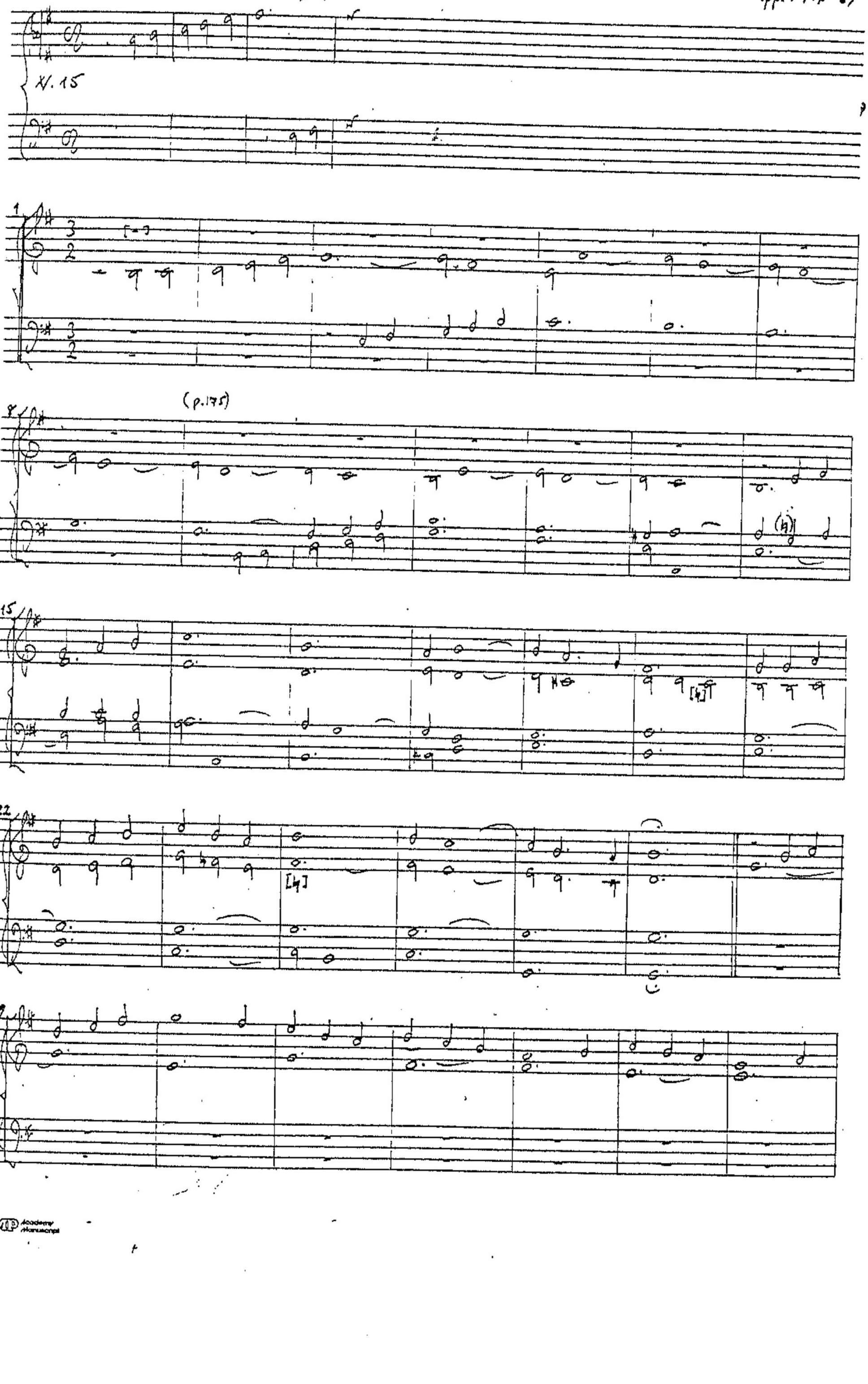
IMP Academy Manuscript



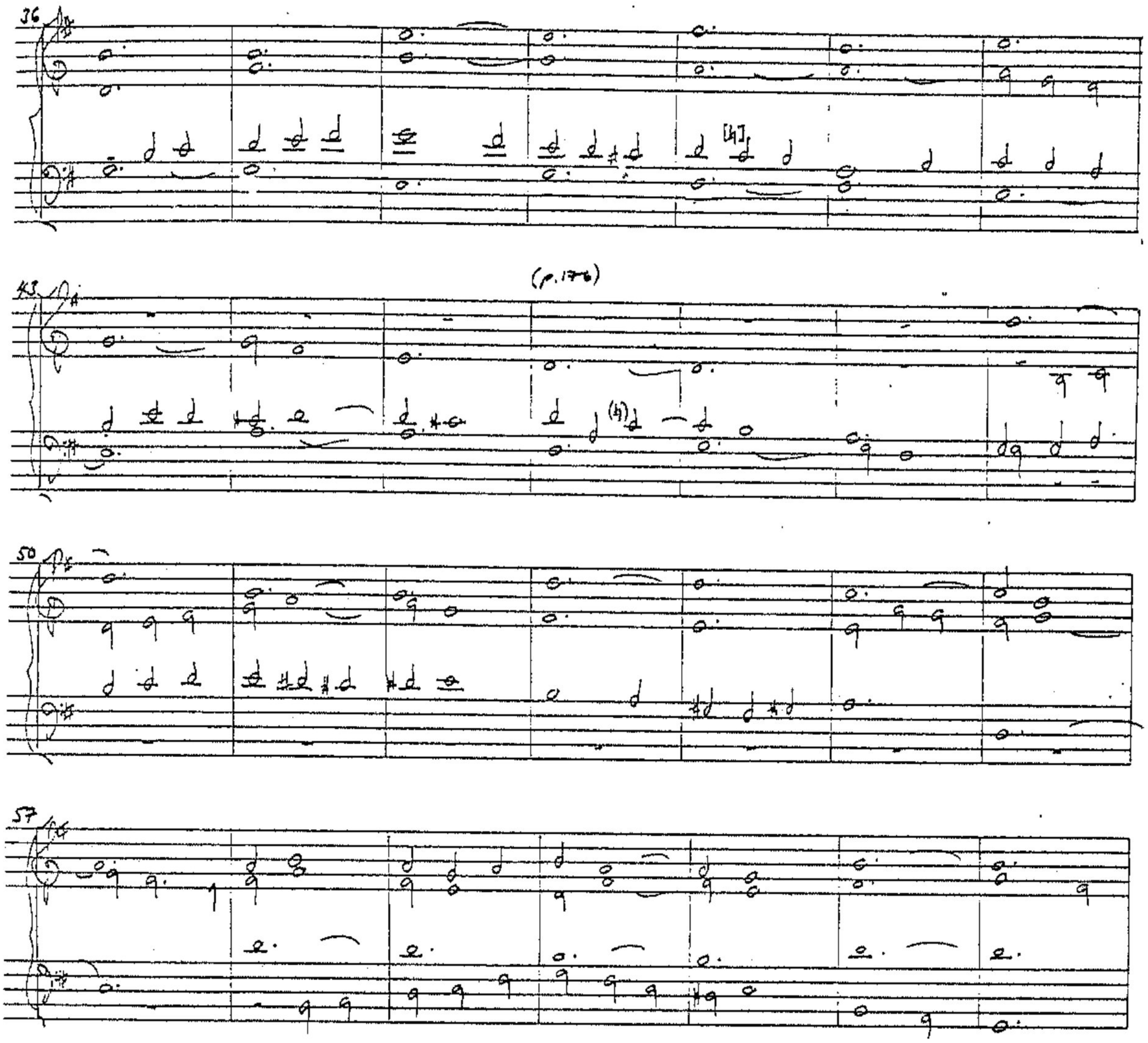
IMP Academy Manuscript

(Versos de 3° tono [por E la mi])

MBN M.1359
(pp. 174-6)



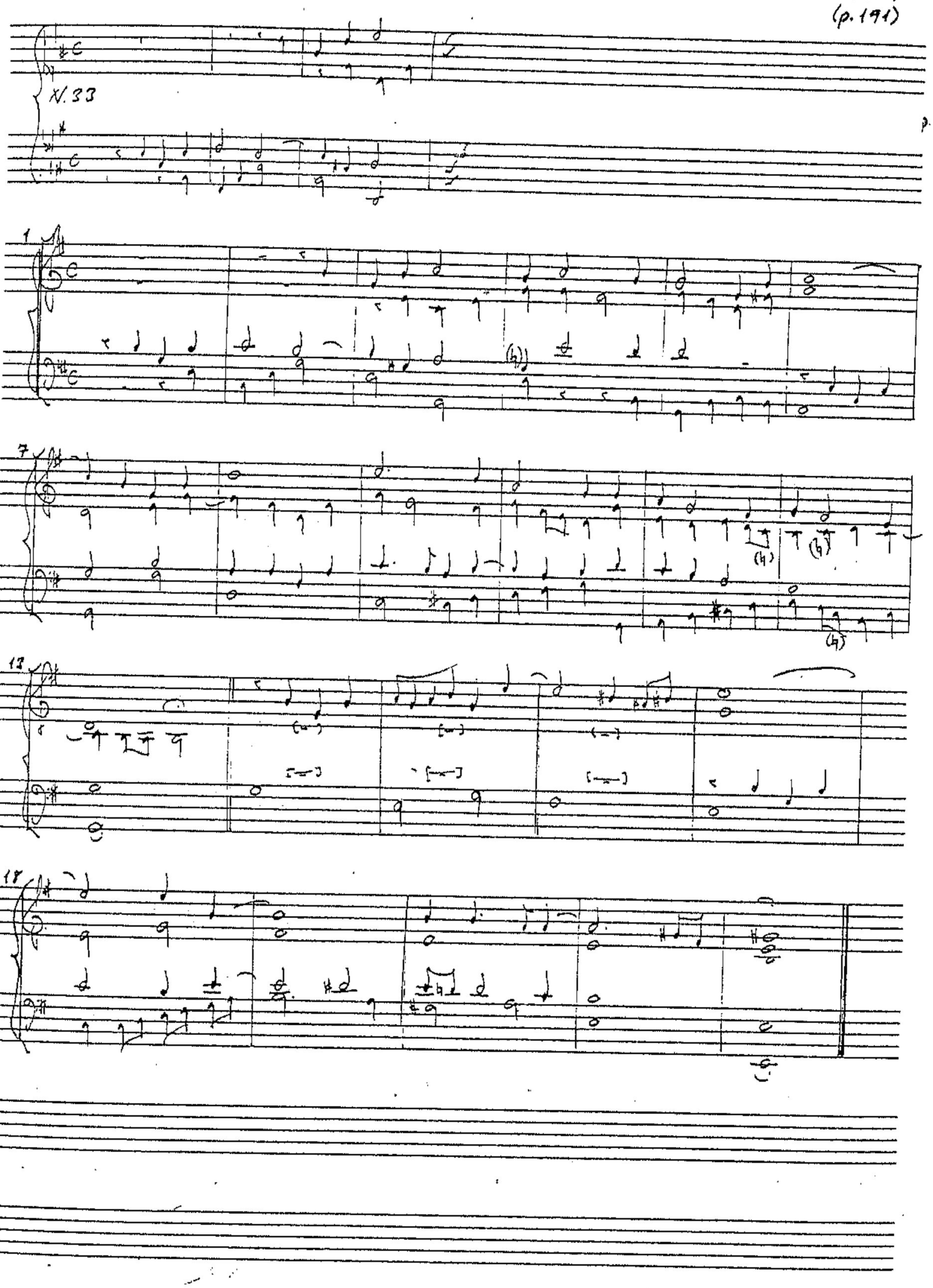
IMP Academy Manuscript



IMP Academy Manuscript

(Versos de 3° tono [por E la mi'])

MBN M.1359
(p. 191)

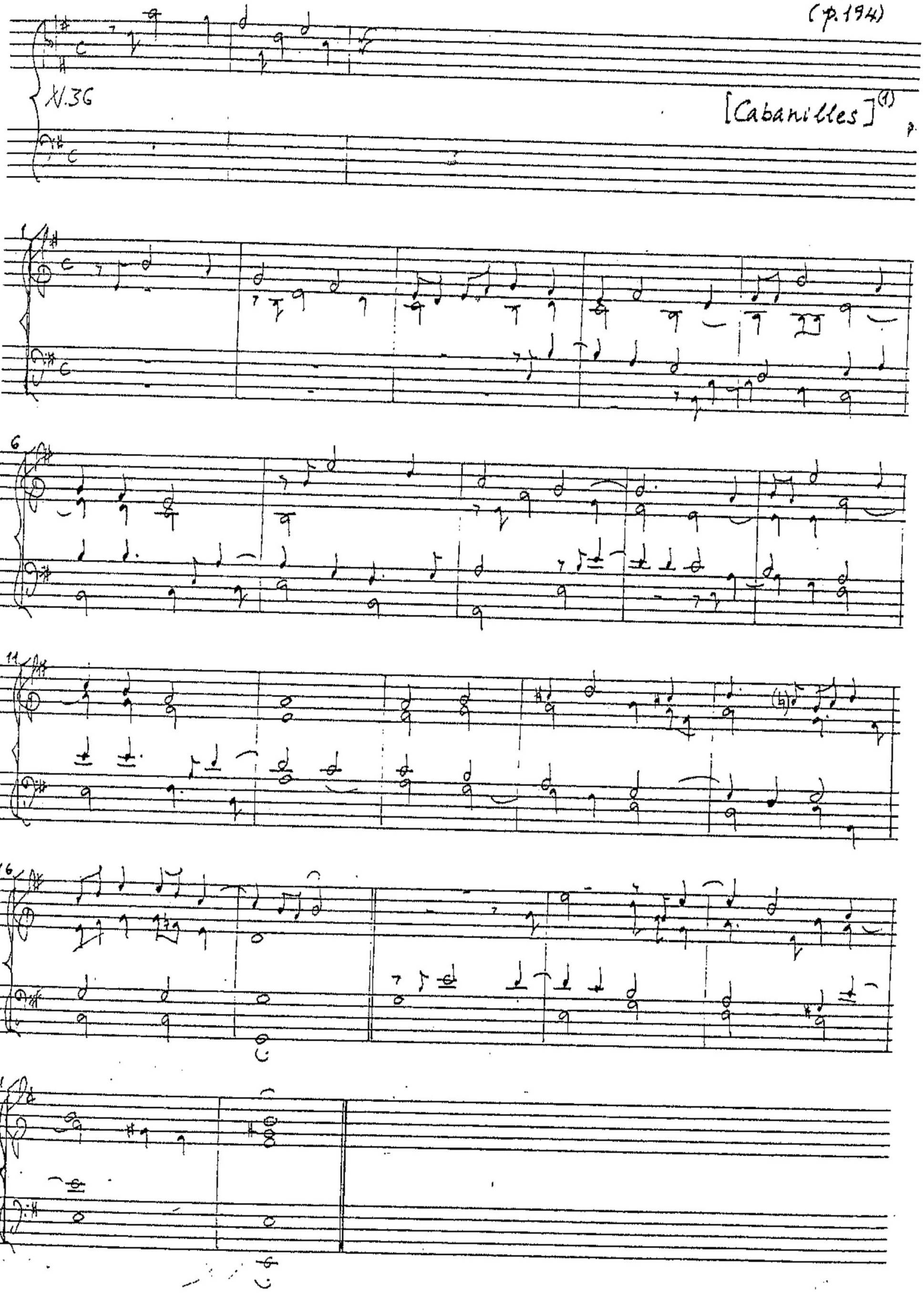


IMP Academy Manuscript

(Versos de 3º tono [por E la mi])

HBN M. 1359
(p. 194)

[Cabanilles][1]



1. There is a concordance with this verset in BBC M.751.21, pp. 375-6, where it is one of the versets in the Psalmodia by Cabanilles (pp. 355-413): 3º tono. N.4.

(Versos de 3° tono. [por E la mi])

MBN M.1359
(pp.197-8)

V.KO

p

[4]

p.198

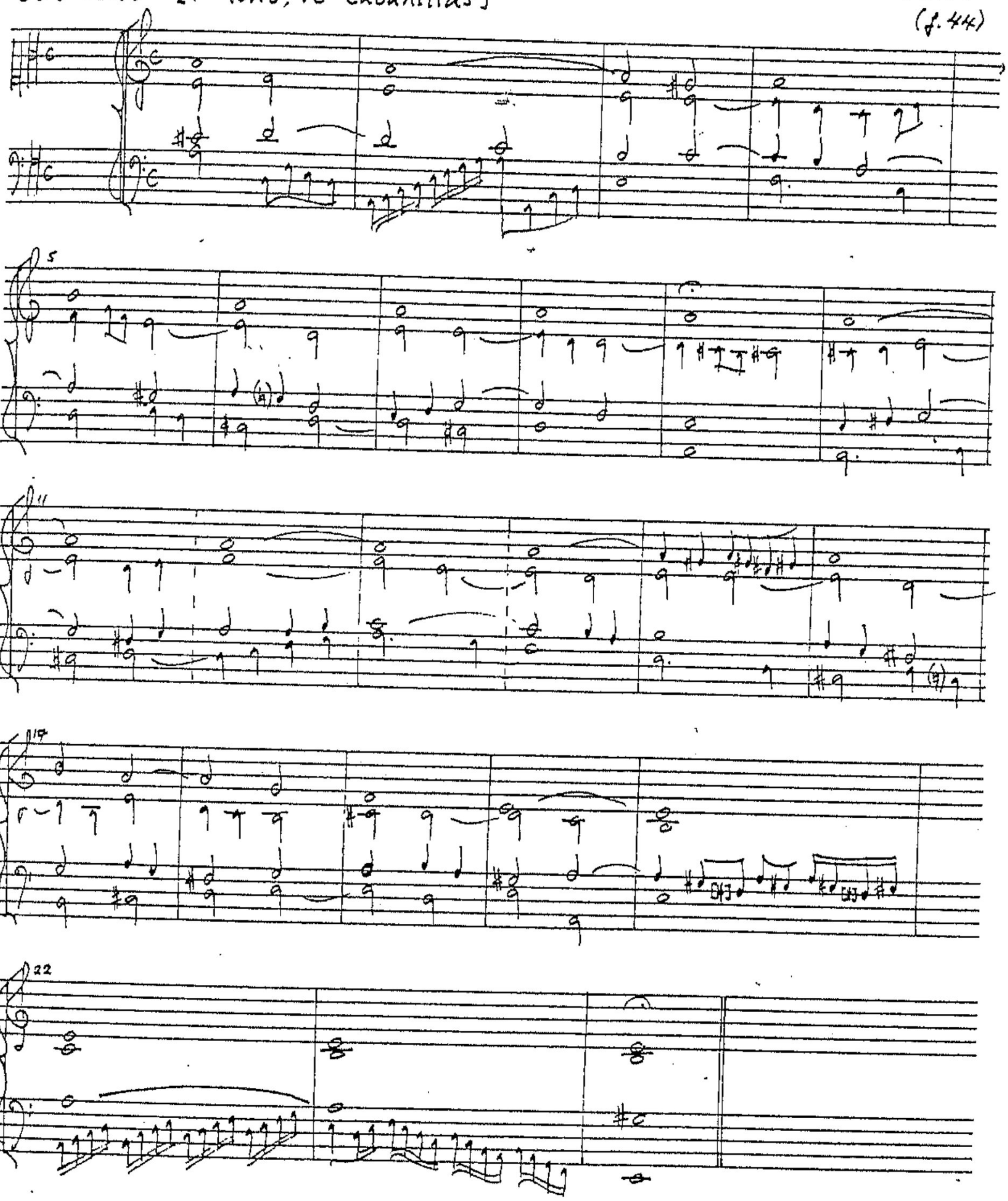
IMP Academy Manuscript

(15)

TONE 4

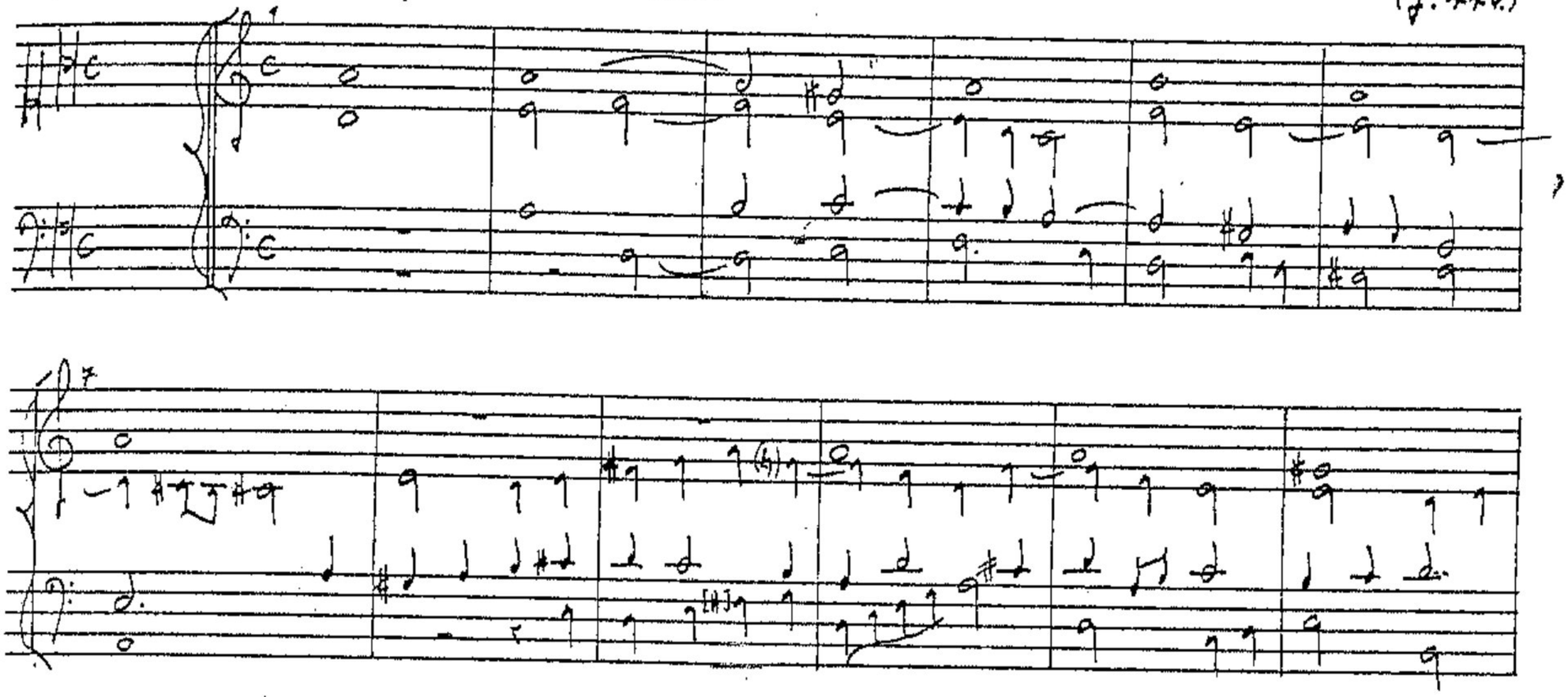
Otro verso [4° tono, de Cabanillas]

BBC. M.387
(f. 44)



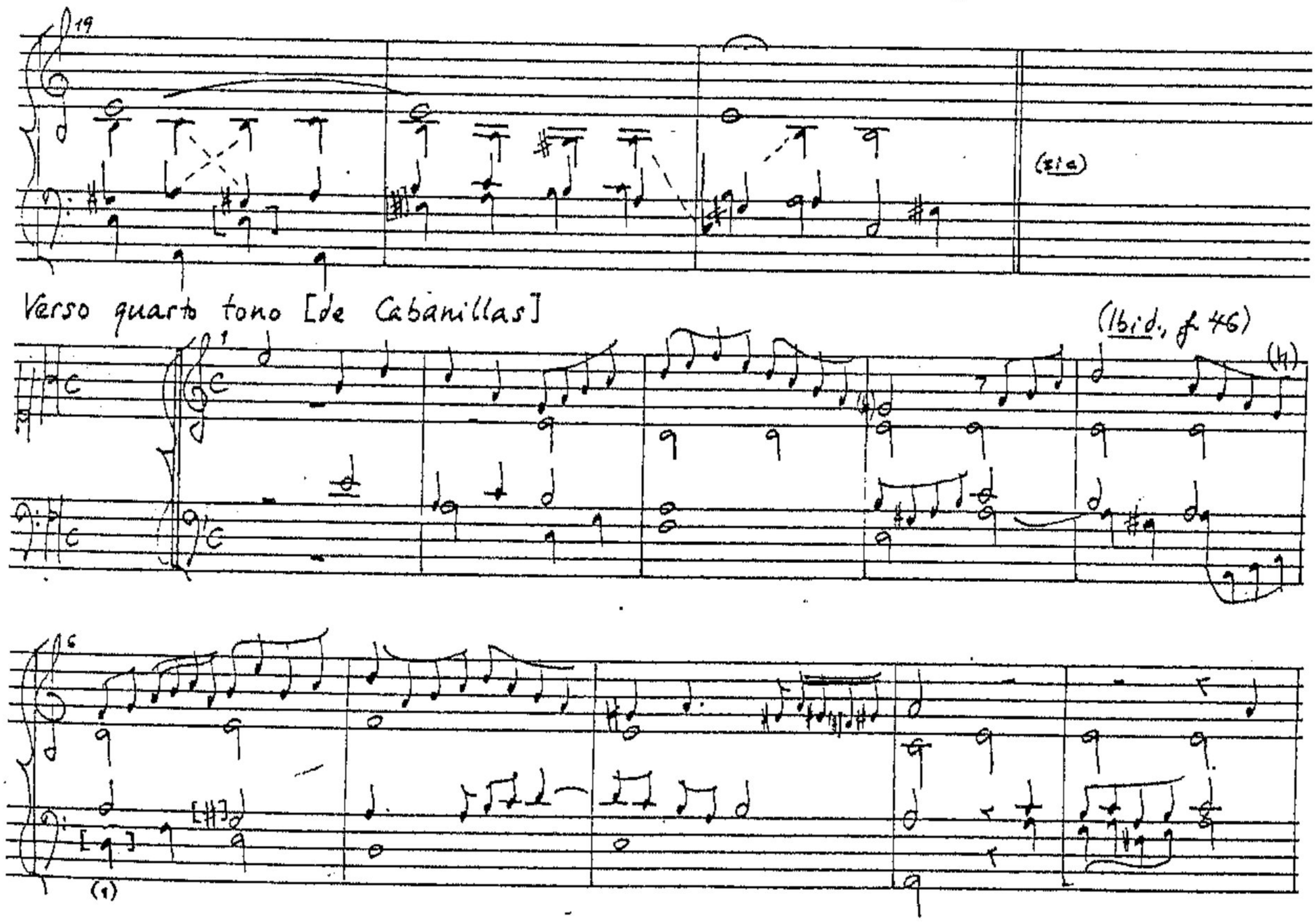
Otro verso [4° tono, de Cabanillas]

BBC M.387
(f. 44v.)



Verso quarto tono [de Cabanillas]

(Ibid., f. 46)



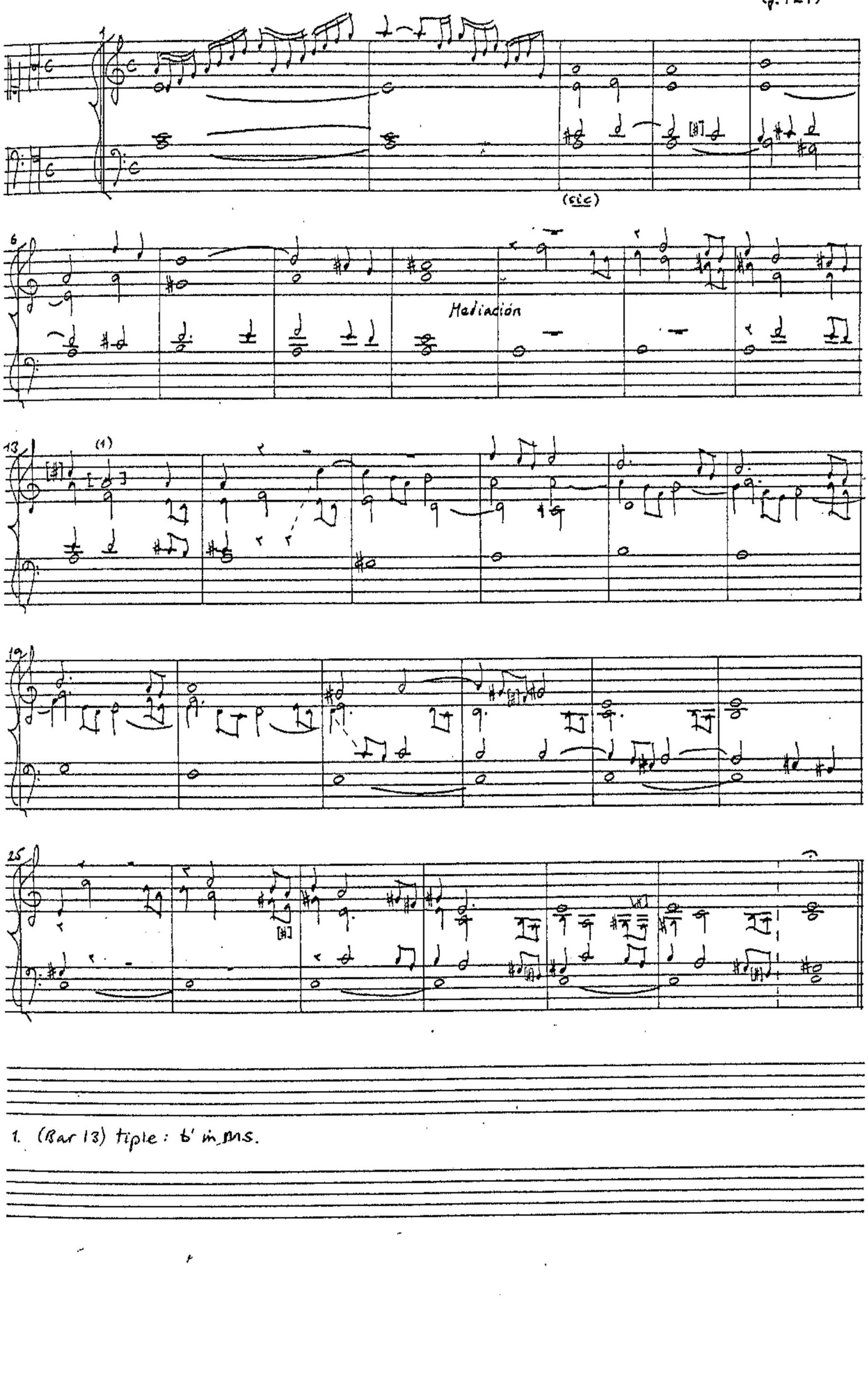
1. (Bar 6) bassi e in MS.

1. (Bar 16) tenor: c' d' c' in ms.

Verso 4° tono [de Cabanillas] (Ibid., f. 46v.)

Entrada de Magnificat de 4° tono [de] Cabanilles

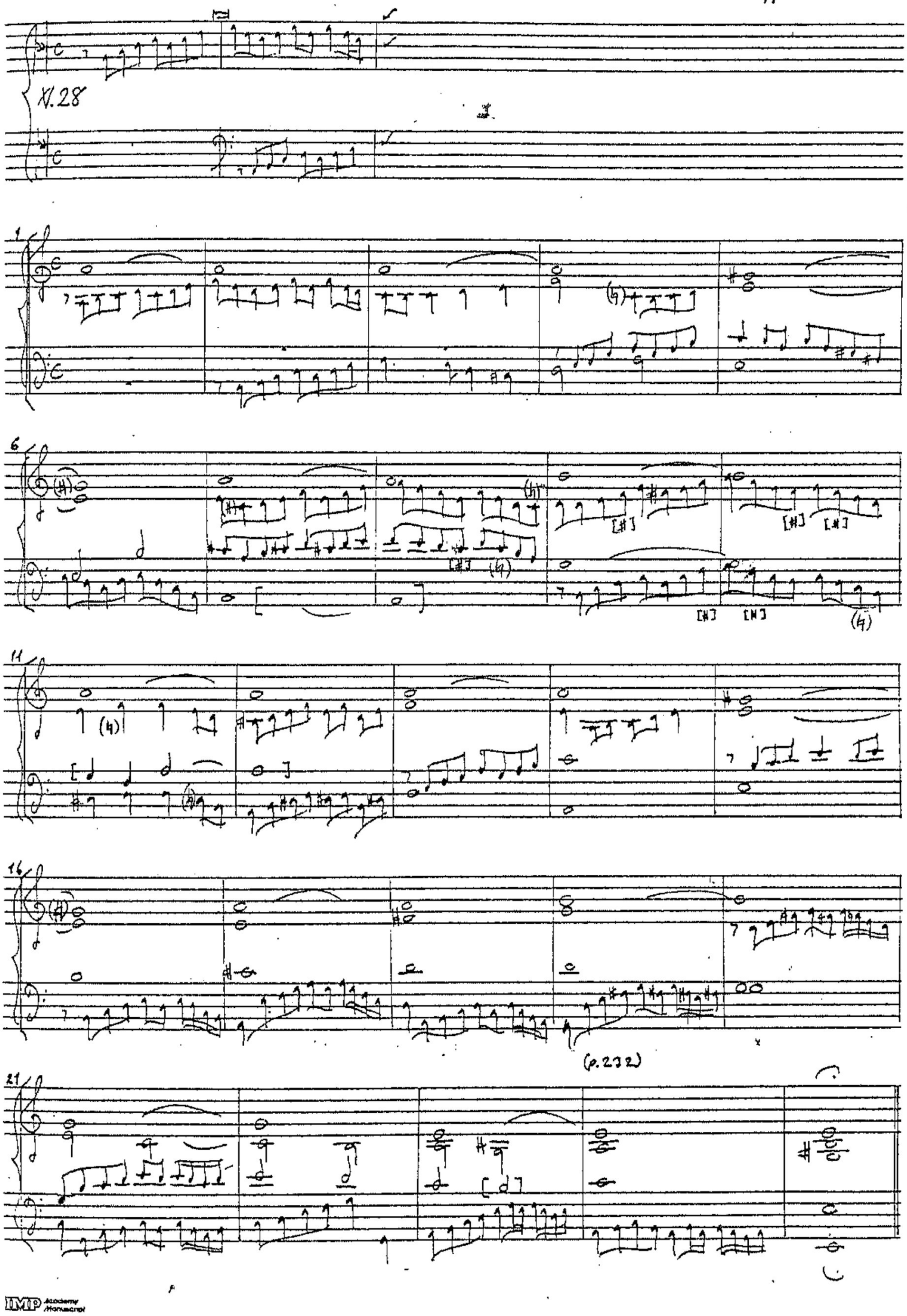
BBC M. 1011
(f. 121)



1. (Bar 13) tiple: b' in MS.

(Versos de 4° tono)

MBN M.1359
(pp. 231-2)



IMP Academy Monuscript

(Versos de 4° tono)

MBN M. 1359
(pp. 244-5)

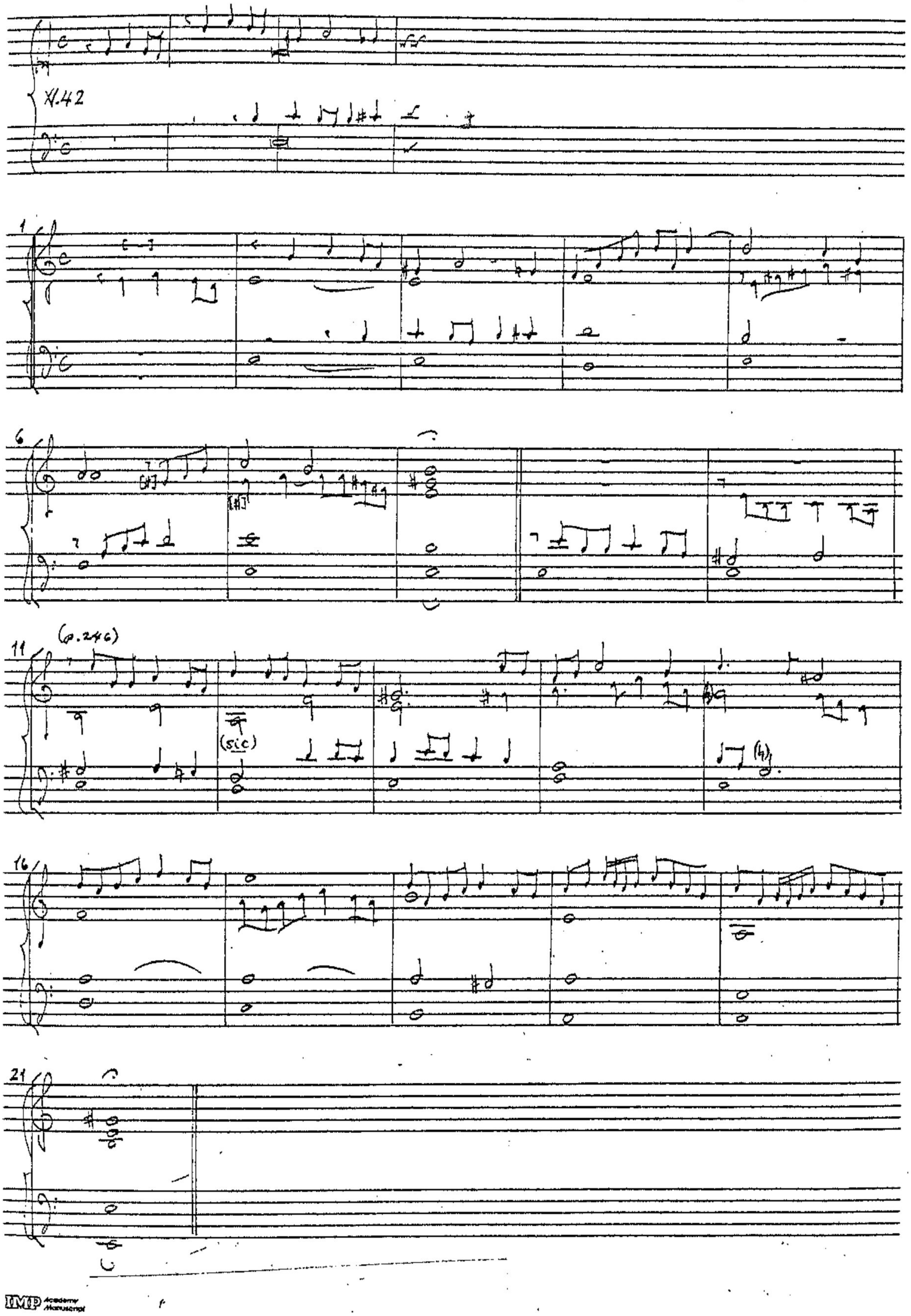
N.41

(p. 245)

IMP Academy Manuscript

(Versos de 4° tono)

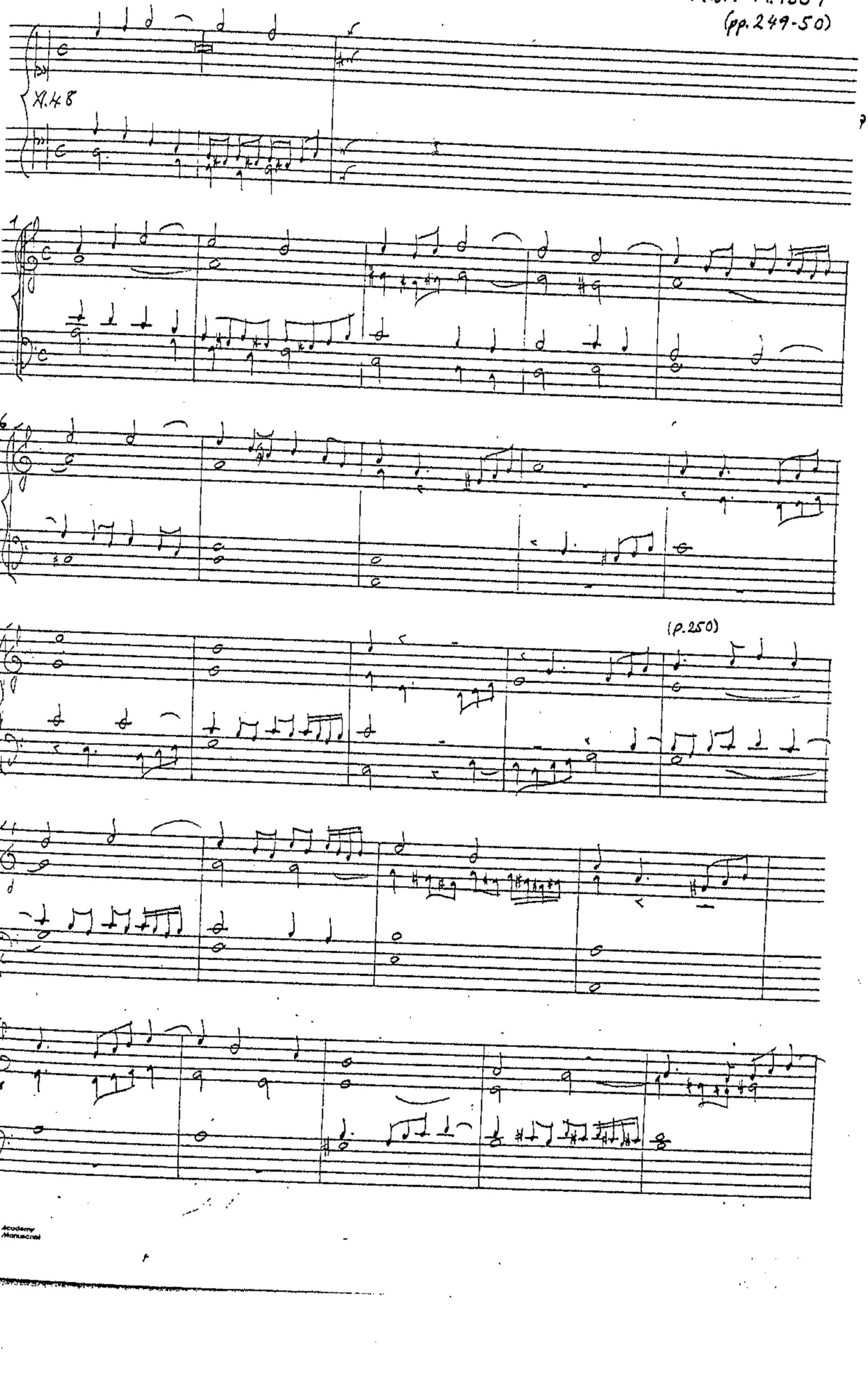
MBN M.1359
(pp. 245-6)



IMP Academy Manuscript

(Versos de 4º tono)

MBN M.1359
(pp. 249-50)



IMP Academy Manuscript

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(Ibid., pp. 21 - 2)

XI. 6

(p. 212)

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8

IMP Academy Manuscript

(Versos de 4.º tono del mismo. [autor, Cabanillas])

BBC M.729
(ff.125-6)

[XL] 3º

(f.125(b))

(f.125v (a))

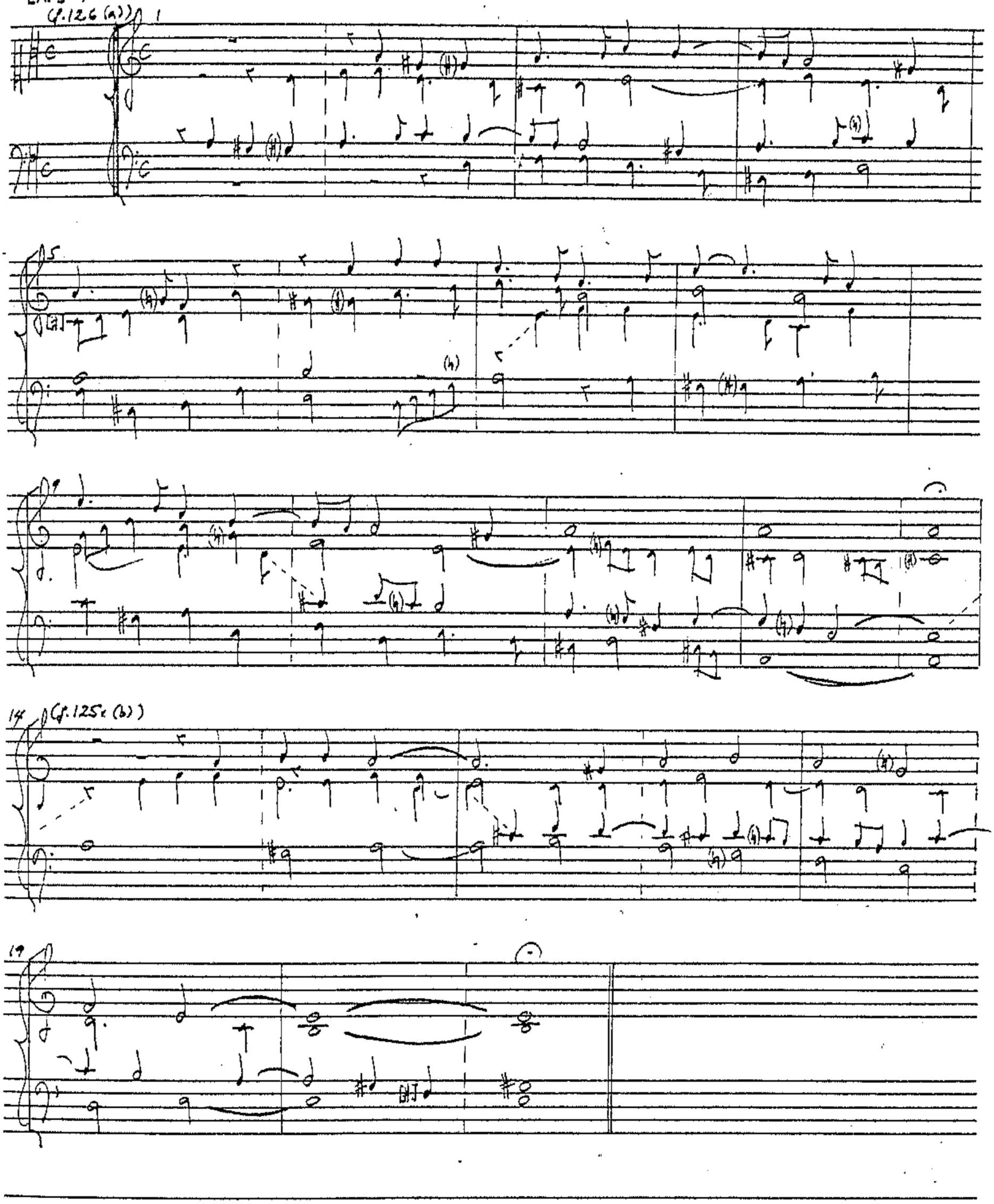
(f.126(a))

1. (Bar 8) tiple: 3' in MS.

(Versos de 4° tono del mismo [autor, Cabanil(as])

BBC M.729
(ff.126 v 125v.)

[X.] 4°

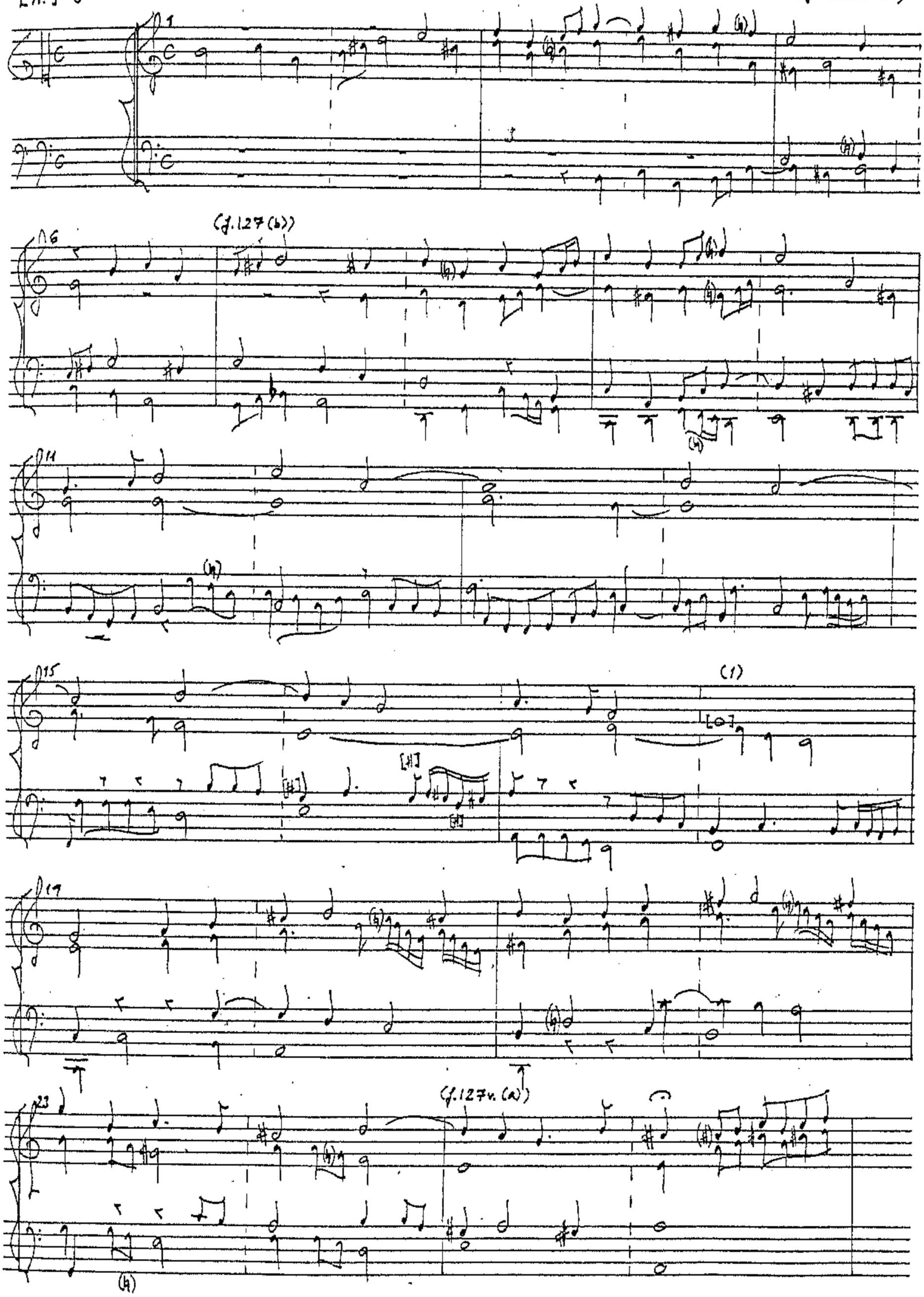


1. There is a concordance with this verset in BBC M.751.21, pp. 387-8, and HBN M.1359, p. 237 (X 35).

Versos de 4° tono del mismo [autor, Cabanillas])

BBC M.729
(f. 126r-7v).

[X.] 6°



1. (Bar 18) tiple: 'a' in MS.

27

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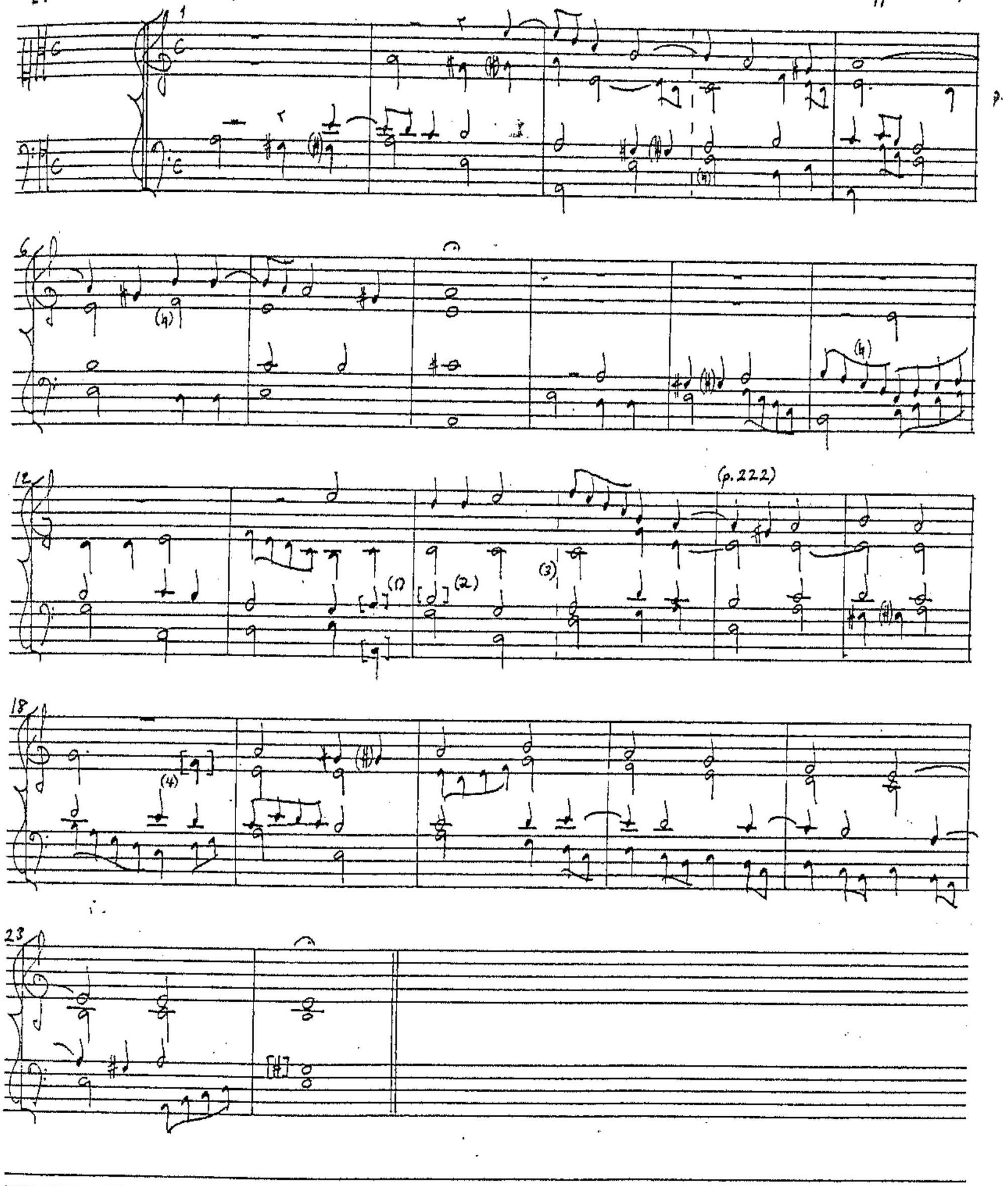
(Versos de 4° tono [para Psalmos de Mosen Gabriel Menalt])

BBC M. 751.21
(pp. 221-2)

[1° Verso]



1. (Bar 13) tenor: g in MS; bass: G in MS.
2. (Bar 14) tenor: a in MS.
3. (Bars 14-15) alto:

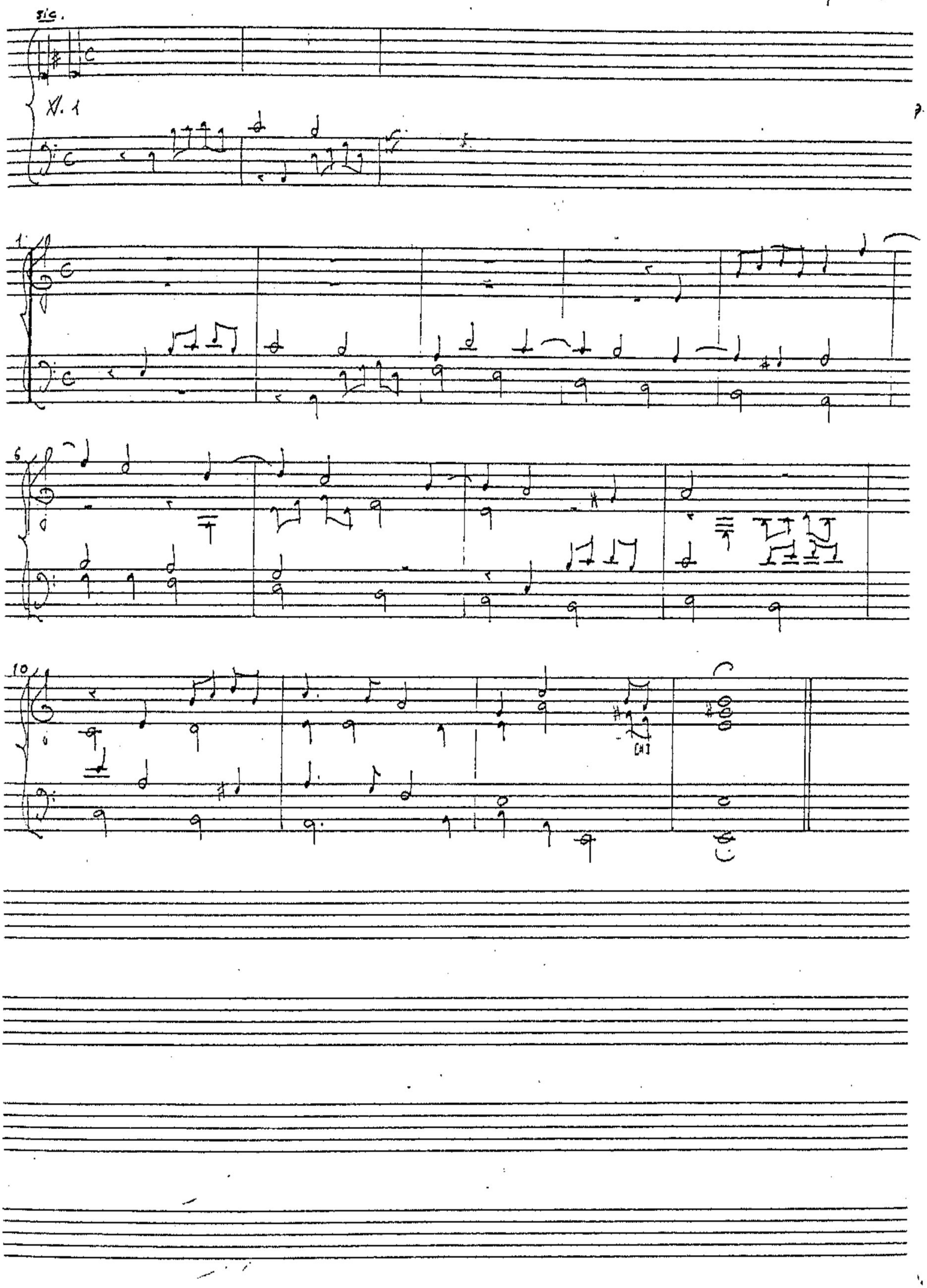


4. (Bar 18) alto:



(Versos de 4° tono)

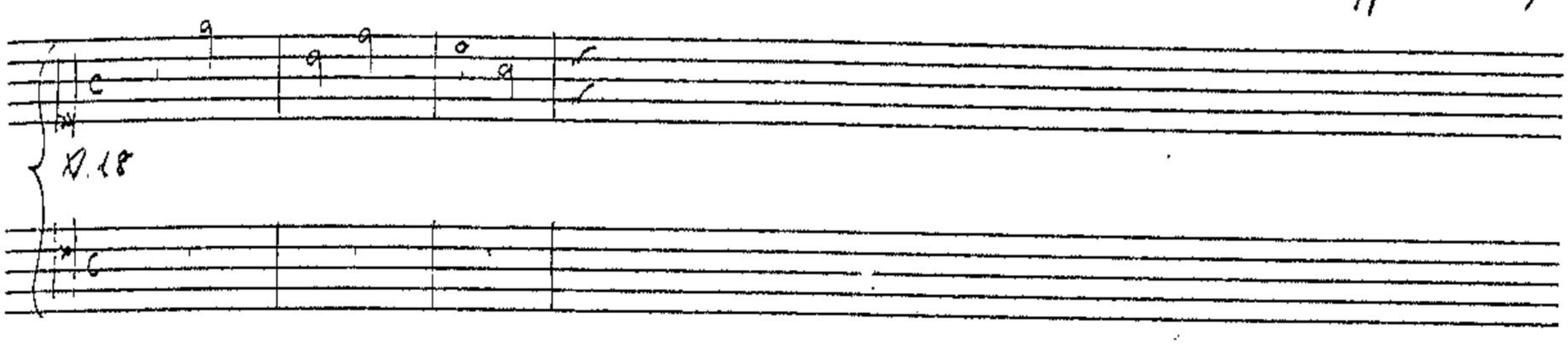
MBN M.1359
(p.209)

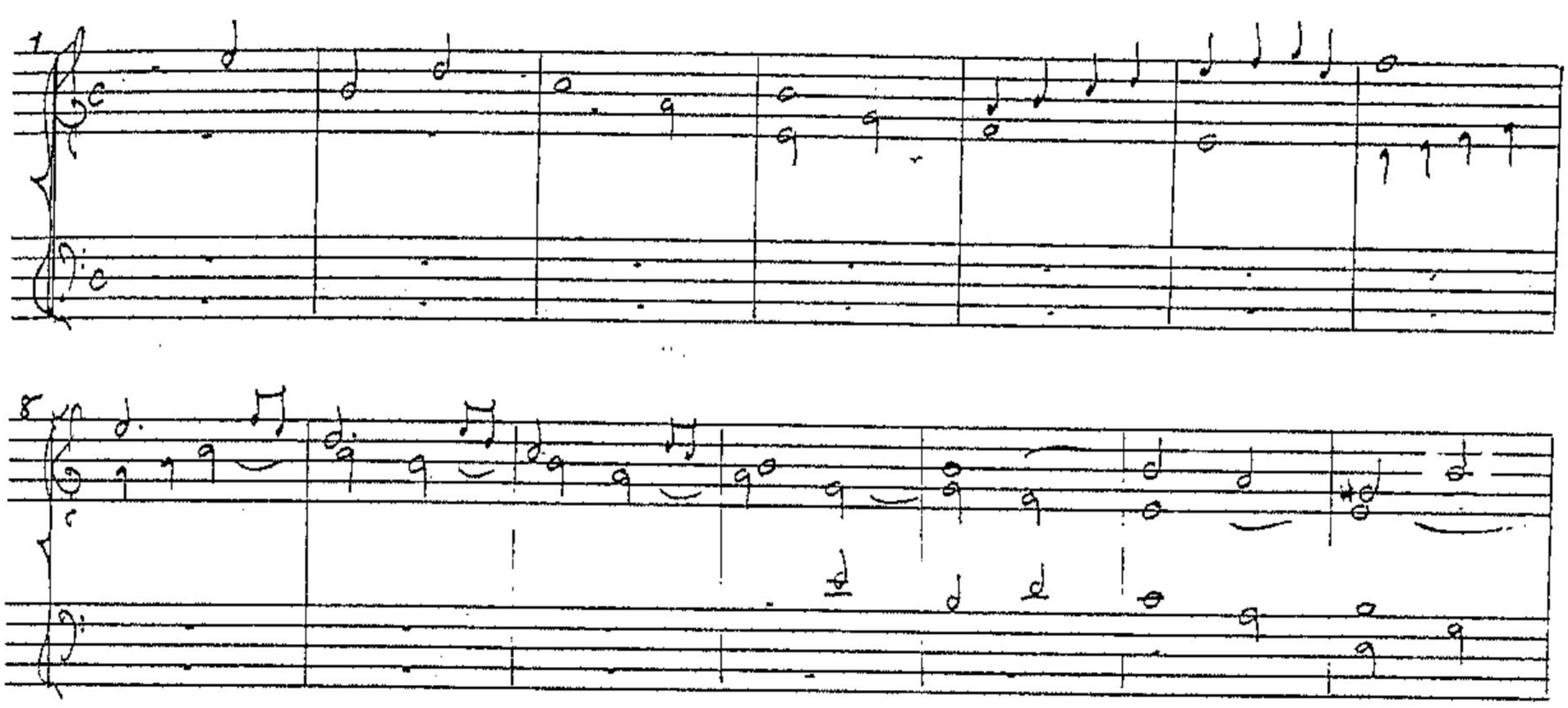


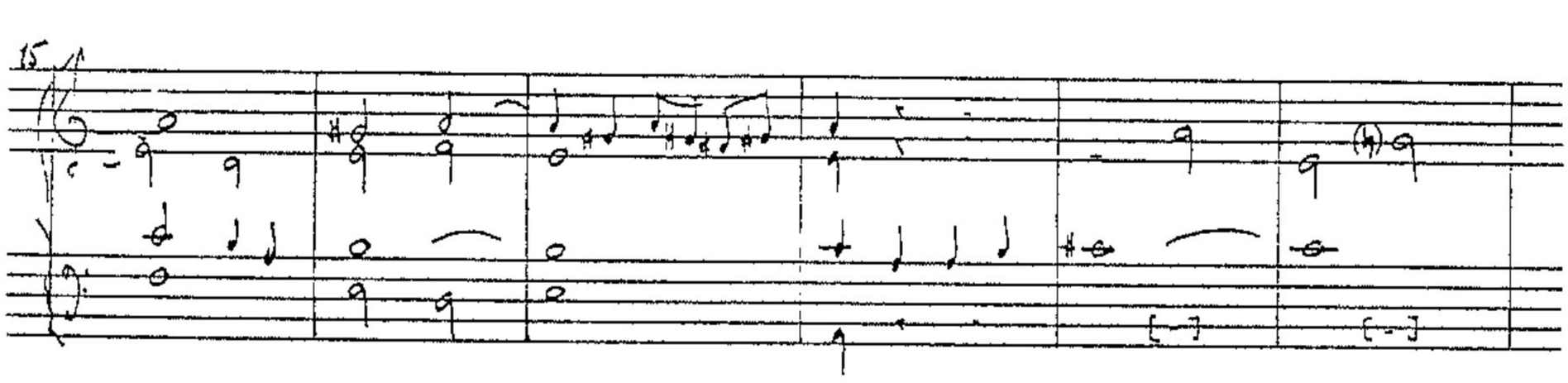
IMP Academy Manuscript

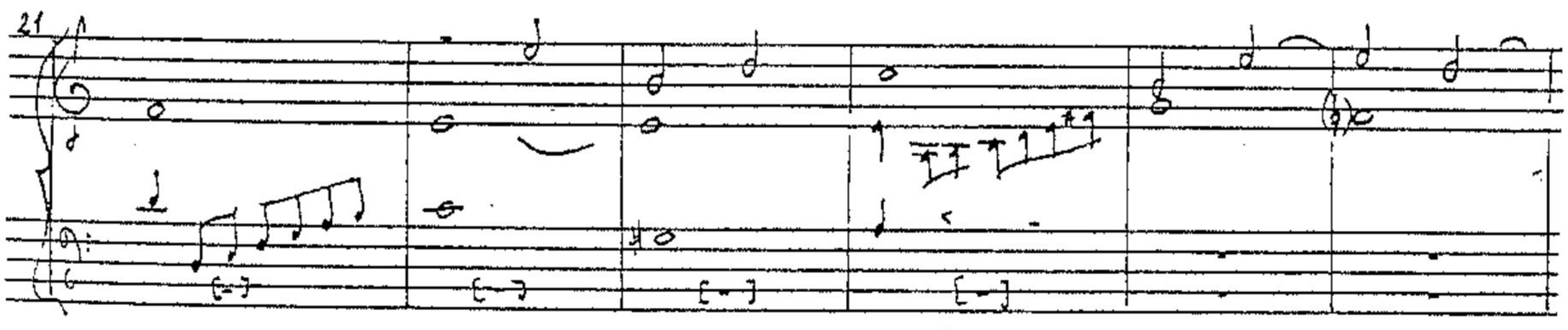
(Versos de 4° tono)

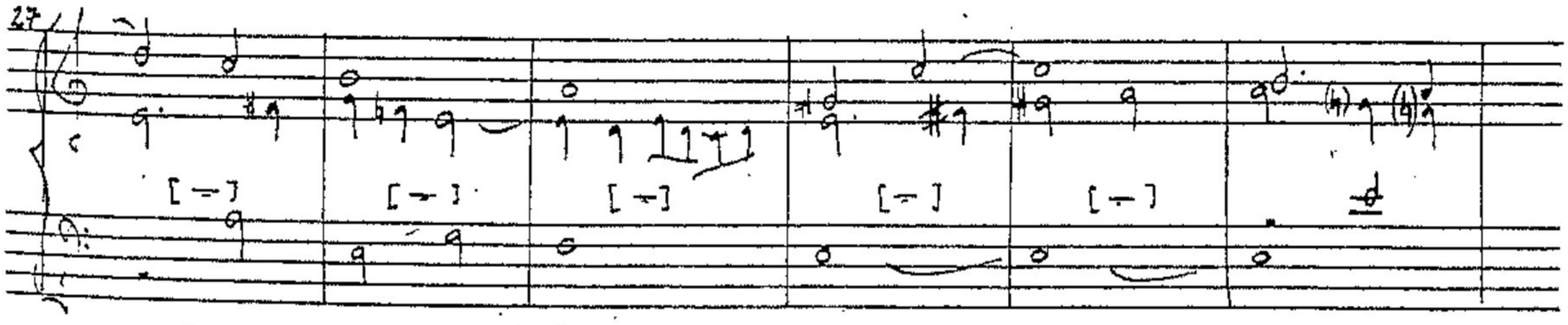
MBN M.1359
(pp 219-20)











IMP Academy Manuscript

(p. 220)

33

39

Mediación

46

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IMP Modern Manuscript

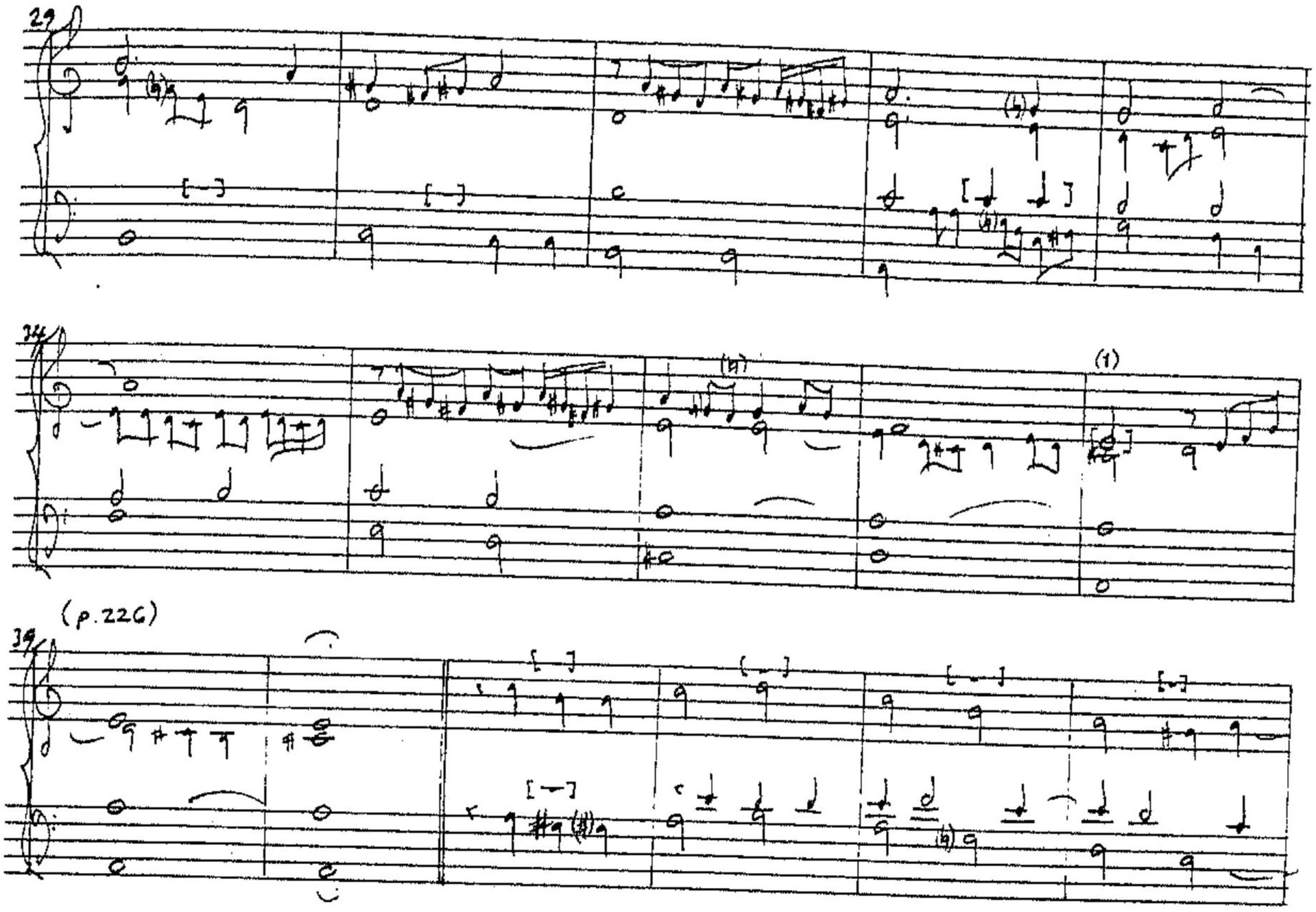
(Versos de 4° tono)

MBN M.1359
(pp. 224-6)

XI.21

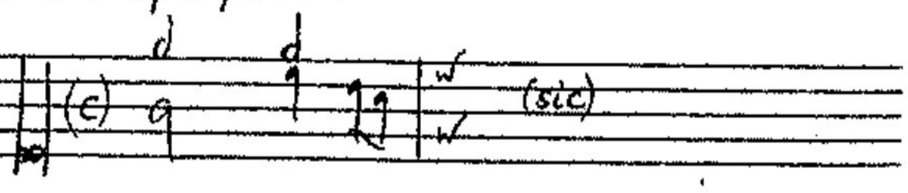
(p. 225)

IMP Academy Manuscript



1. (Bar 38) tiple: f' in MS.

2. (Bar 47) tiple / alto:



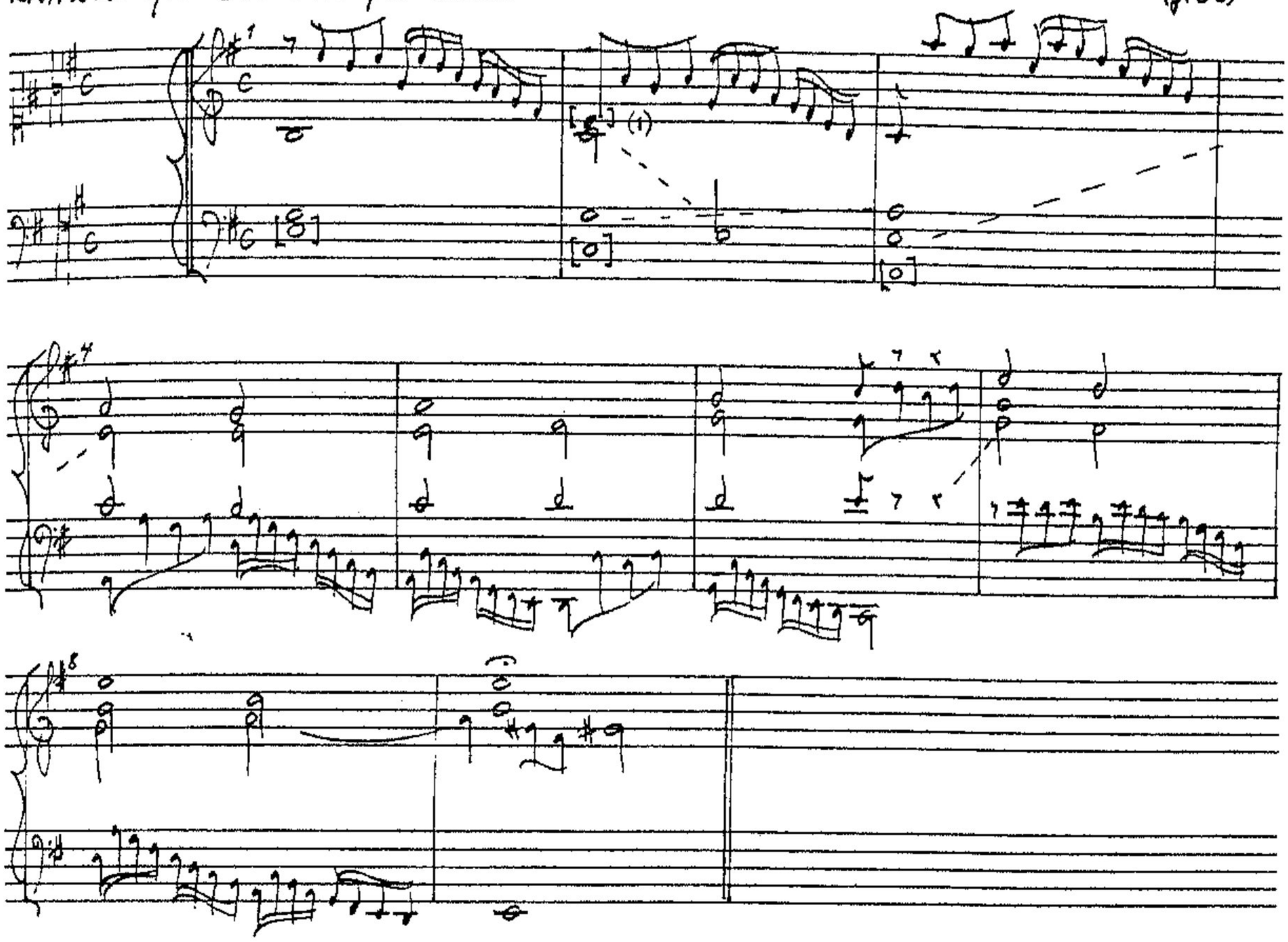
IMP Academy Manuscript

(16)

TONE 5

BBC M.387
(f.53)

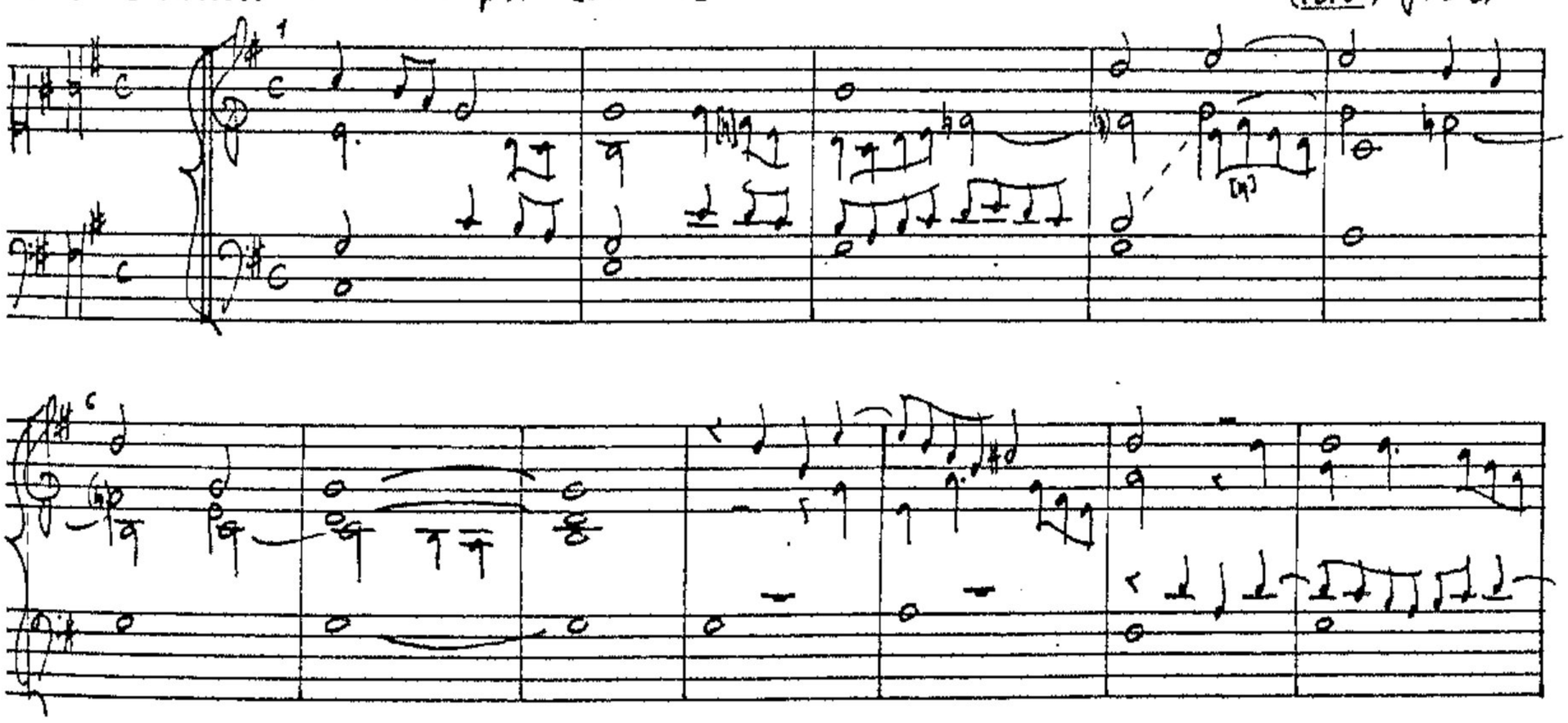
Entrada quin[t]o tono por el anni



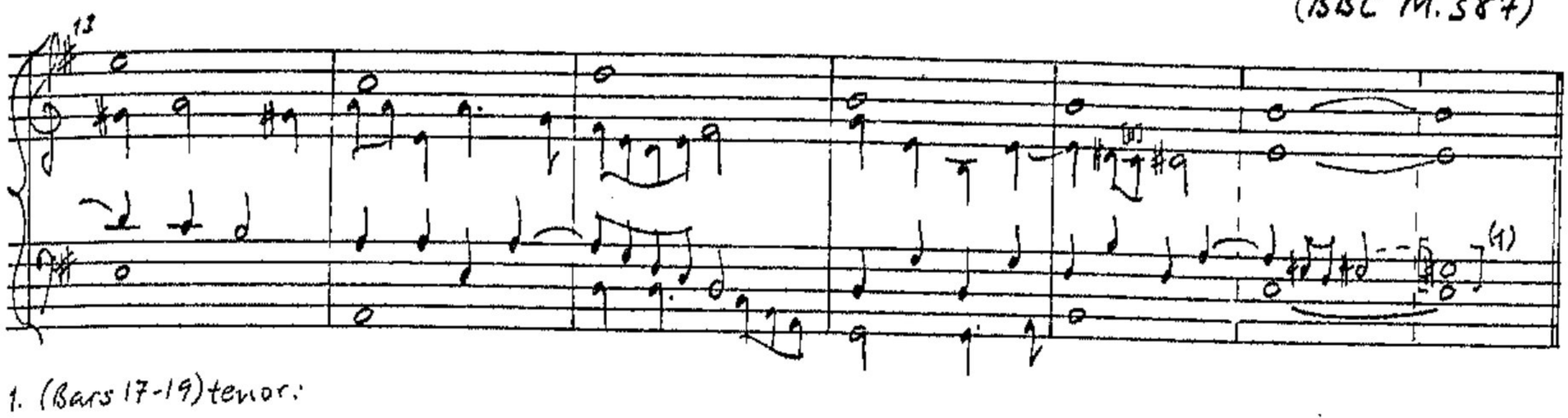
1. (Bar 2) tiple: e'' in MS.

Otra entrada 5to tono por [el anni]

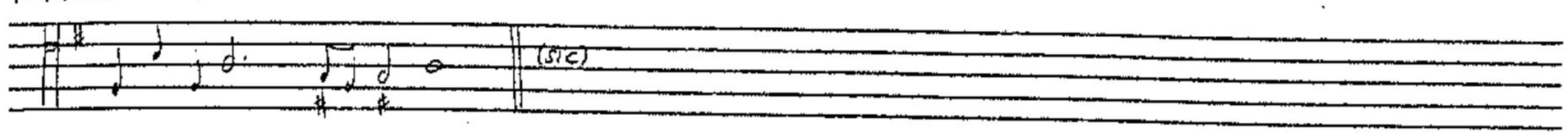
(Ibid., f. 53)



(BBC M.387)

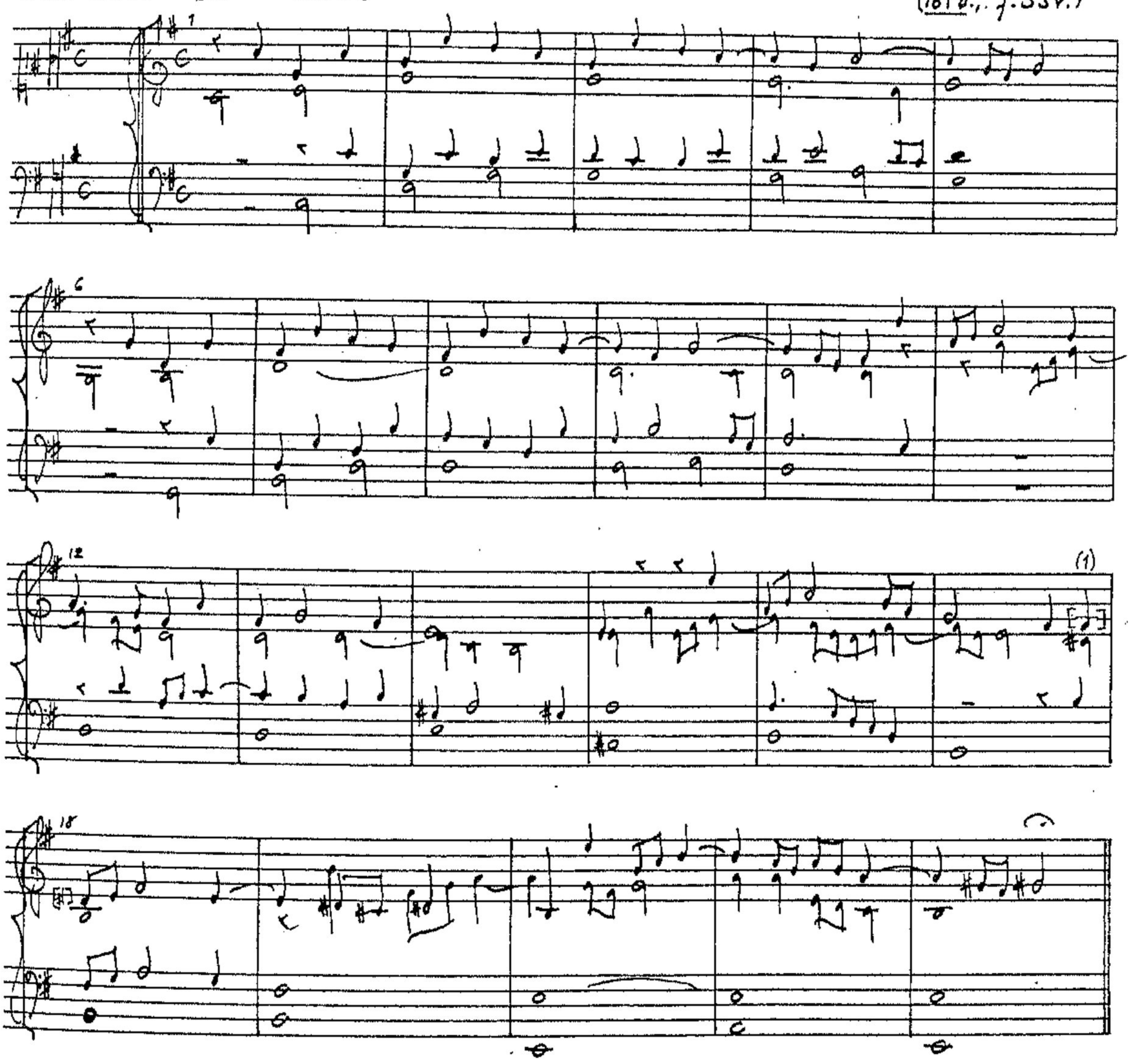


1. (Bars 17-19) tenor:



Otro verso [de 5° tono]

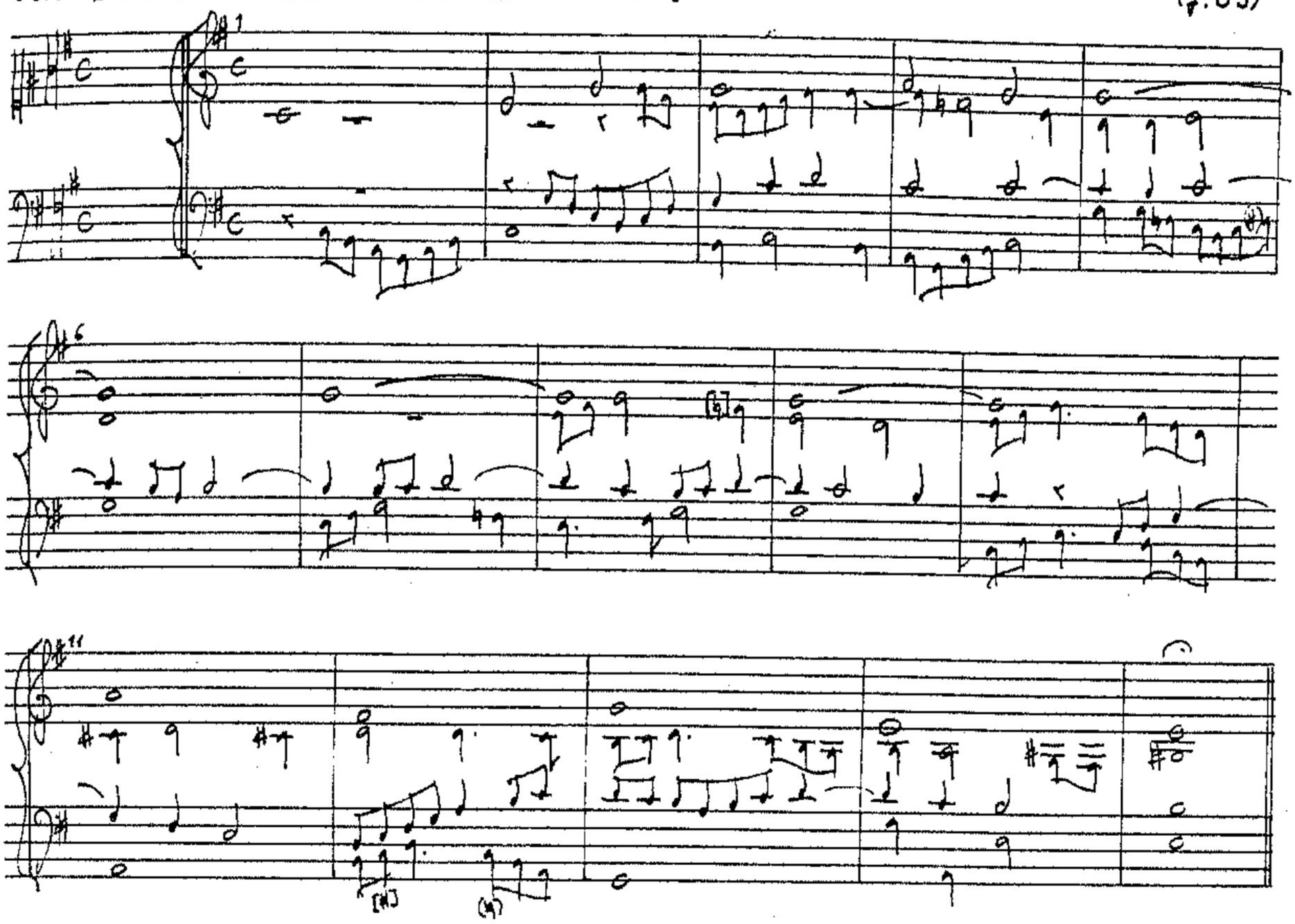
(Ibid., f. 53v.)



1. (Bar 19) tiple: g' in ms.

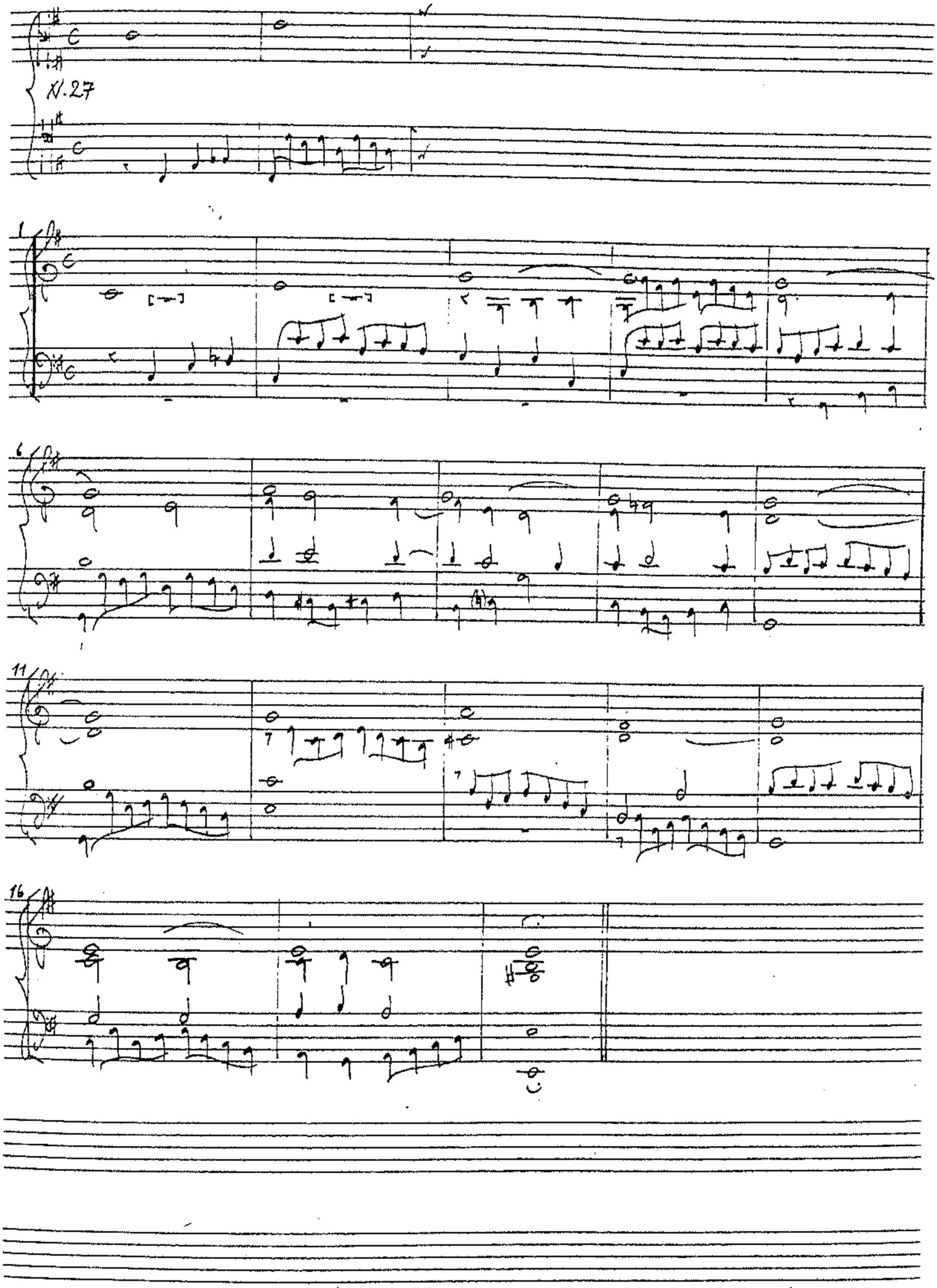
BBC M.387
(f.53)

Otro [verso] con canto llano [de 5º tono]



(Versos de 5° tono por E la mi)

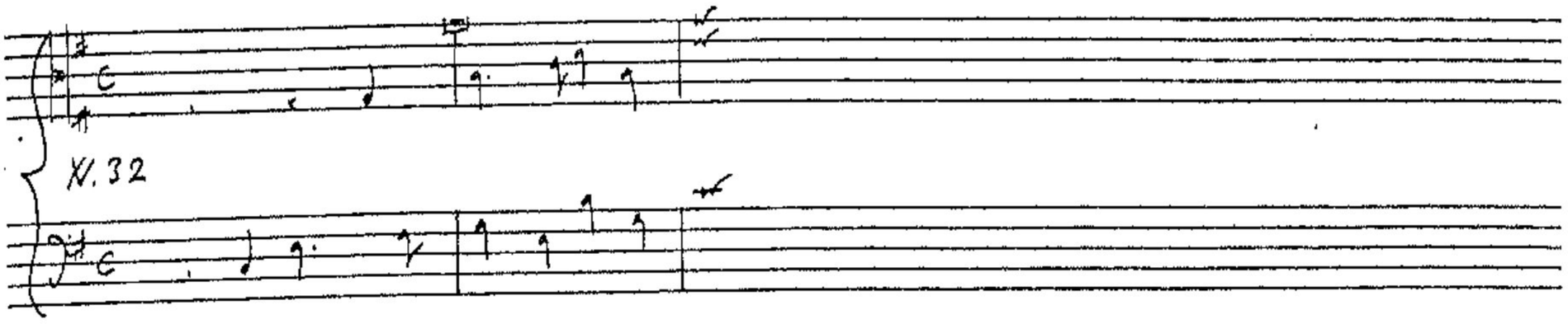
MBN M.1359
(p. 279)

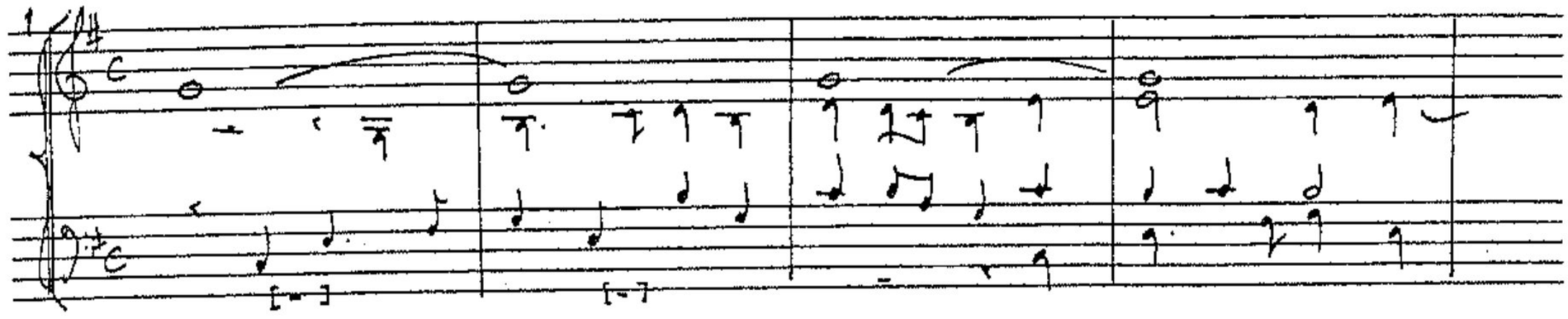


IMP Academy Manuscript

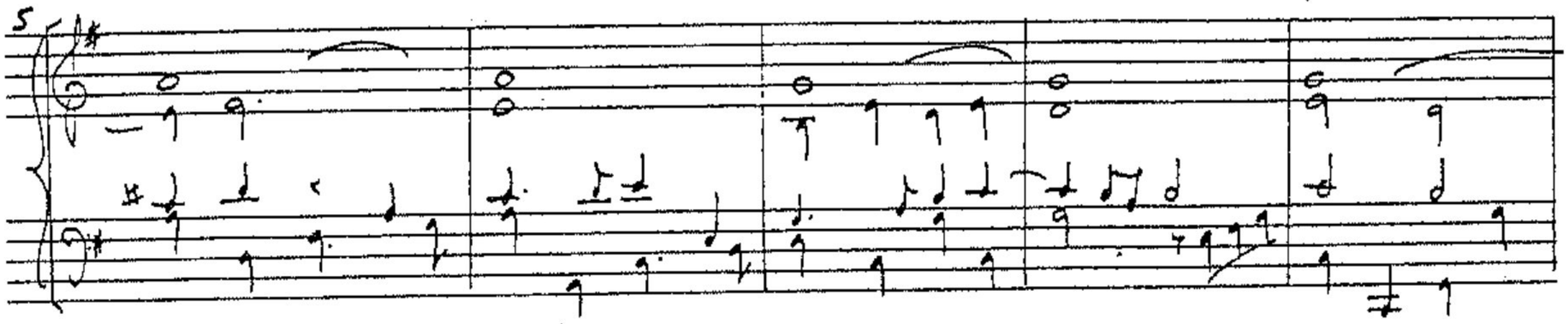
(Versos de Sº tono por E la mi)

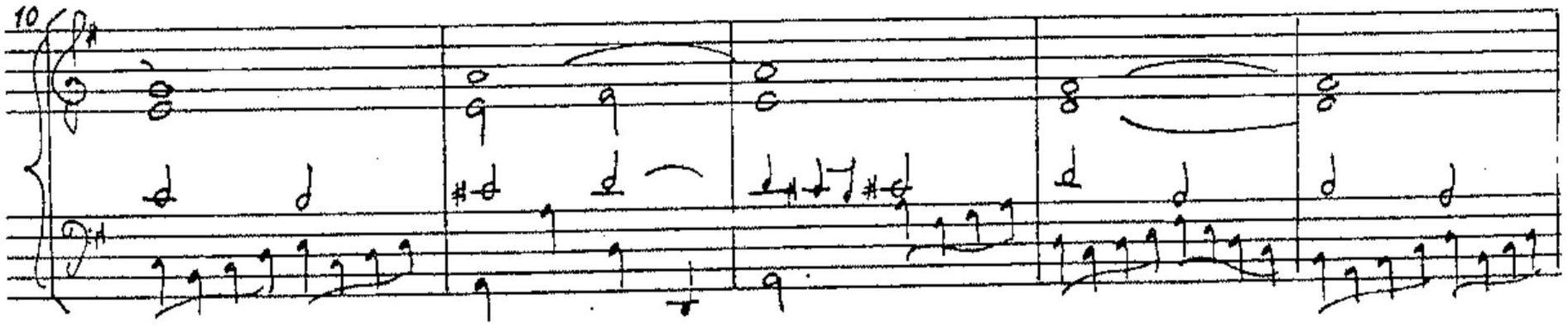
MBN M.1359
(pp.283-4)

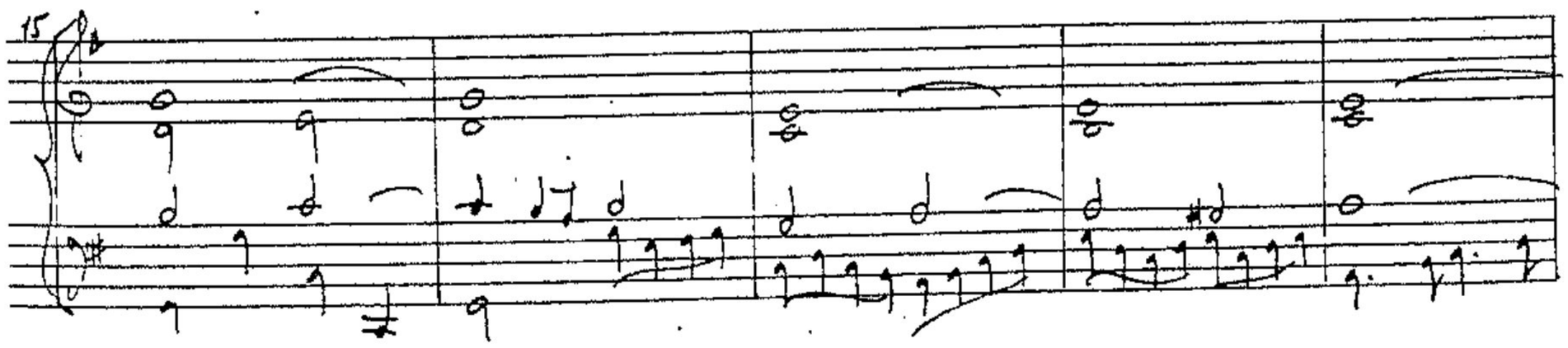


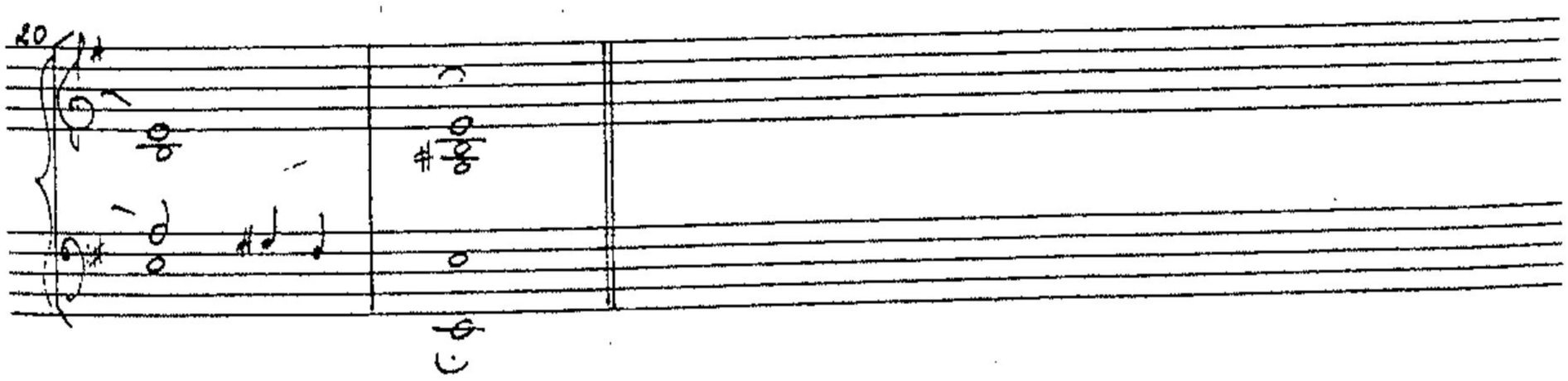


(p.284)









IMP Academy Monuscripi

(Versos de 5° tono por E la mi)

MBN M.1359
(pp. 284-5)

N.33

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(p.285)

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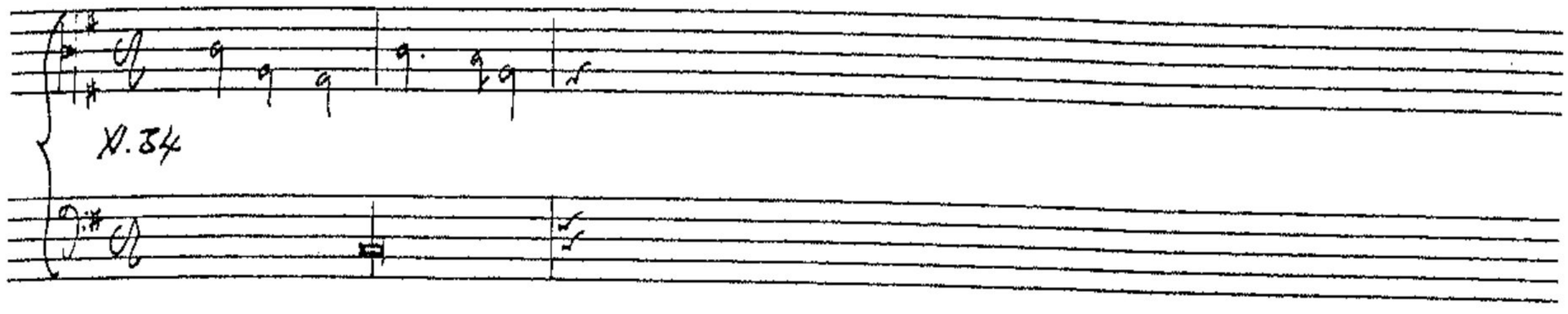
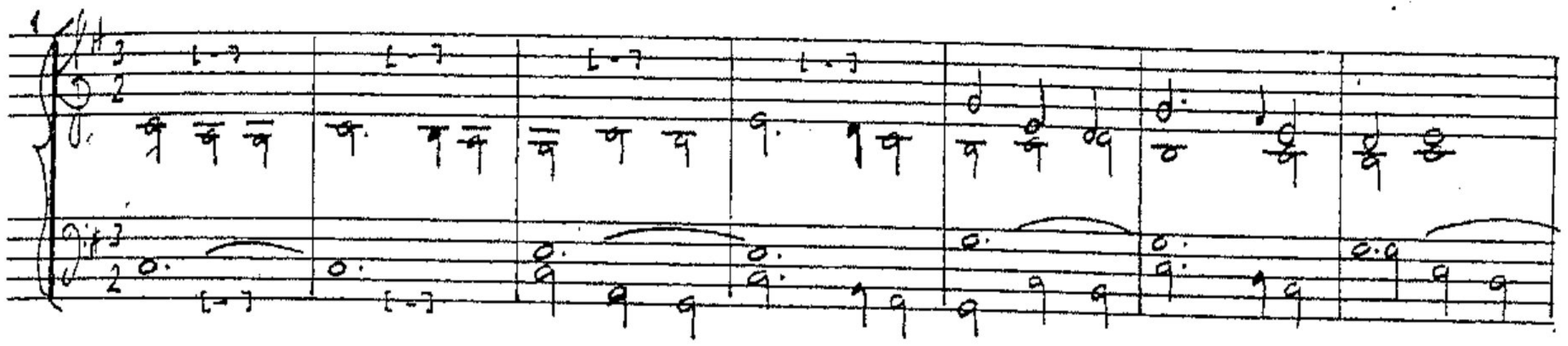
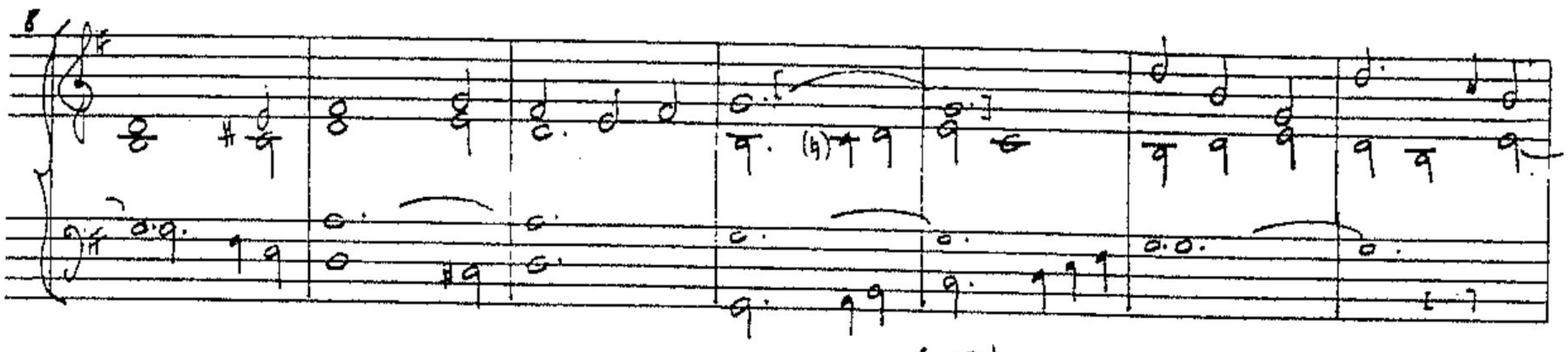
IMP Academy Manuscript

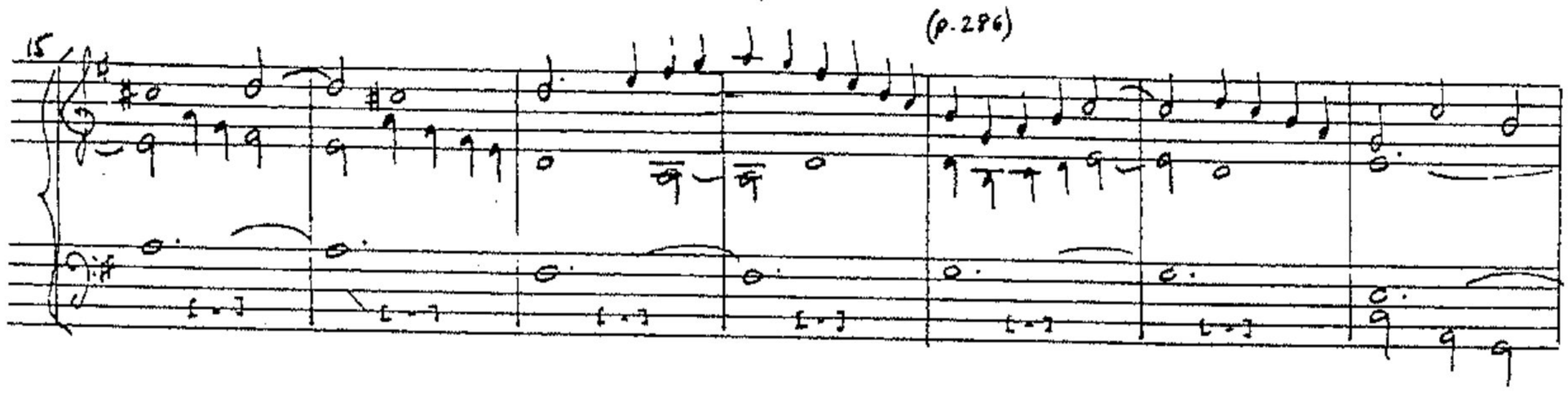
(Versos de 5º tono por E (a mi)

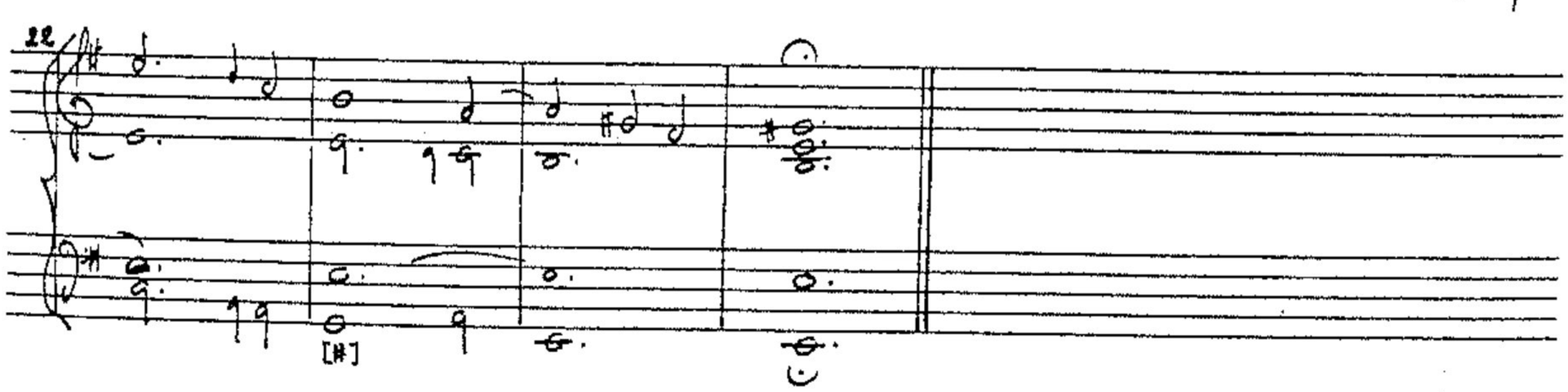
MBN M:1359
(pp. 285-6)











IMP Academy

(Versos de 5° tono por E la mi)

MBN M.1359
(p. 286)

N.35

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IMP Academy Manuscript

(Versos de 5º tono por E la mi)
[Verso de] Mano d'(erec)ha

MBN M. 1359
(pp. 298-300)

XL45 Mano dha

1

6

9

12

(H)

16

(p. 299)

IMP Academy Manuscript

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46

(Versos de 5° tono [de Cabanillas])

BBC M.729
(f. 131 -2)

[V.] 6°

(f. 131 (a))

[4]

5

[4]

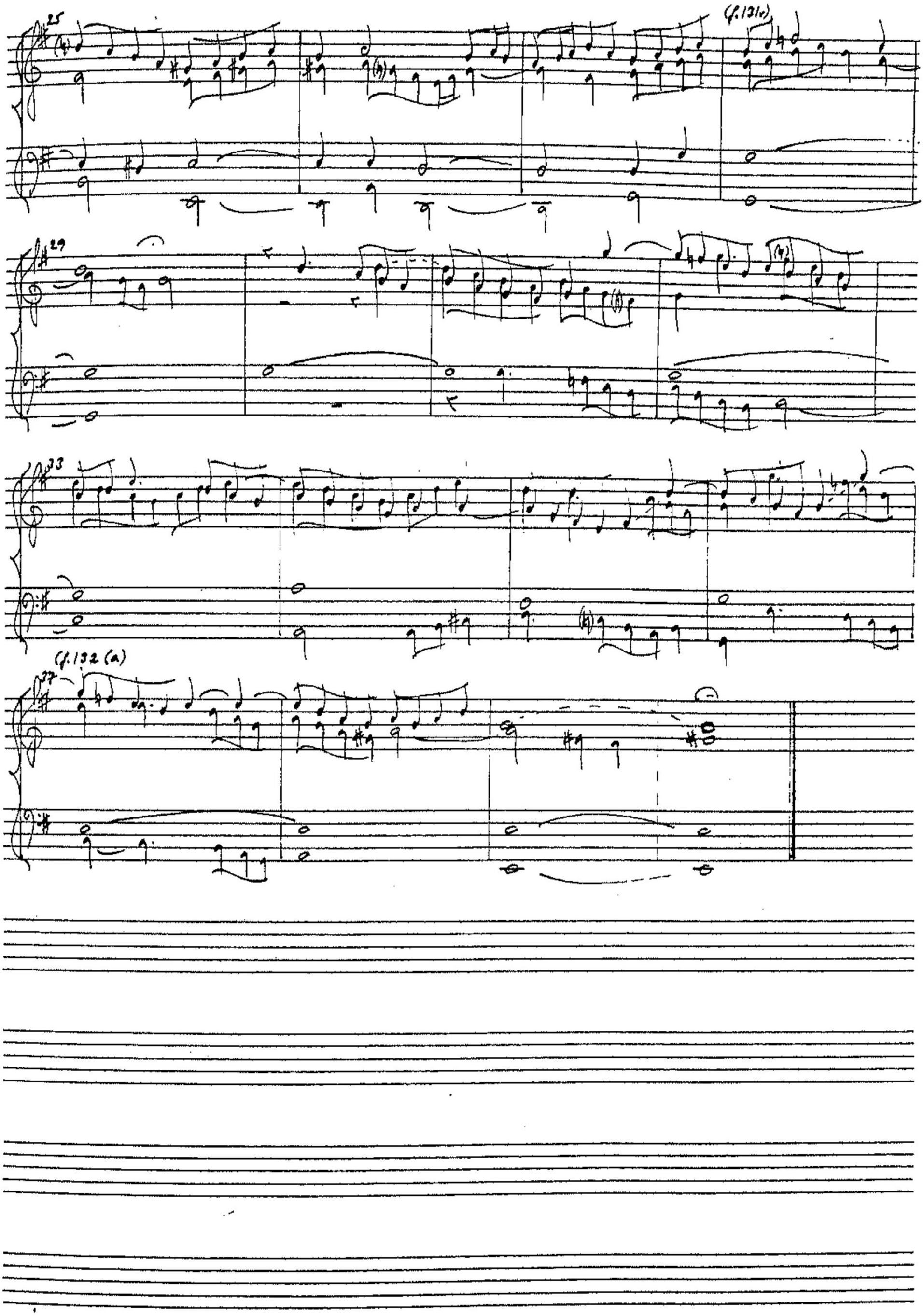
(f. 130v (b))

13

19

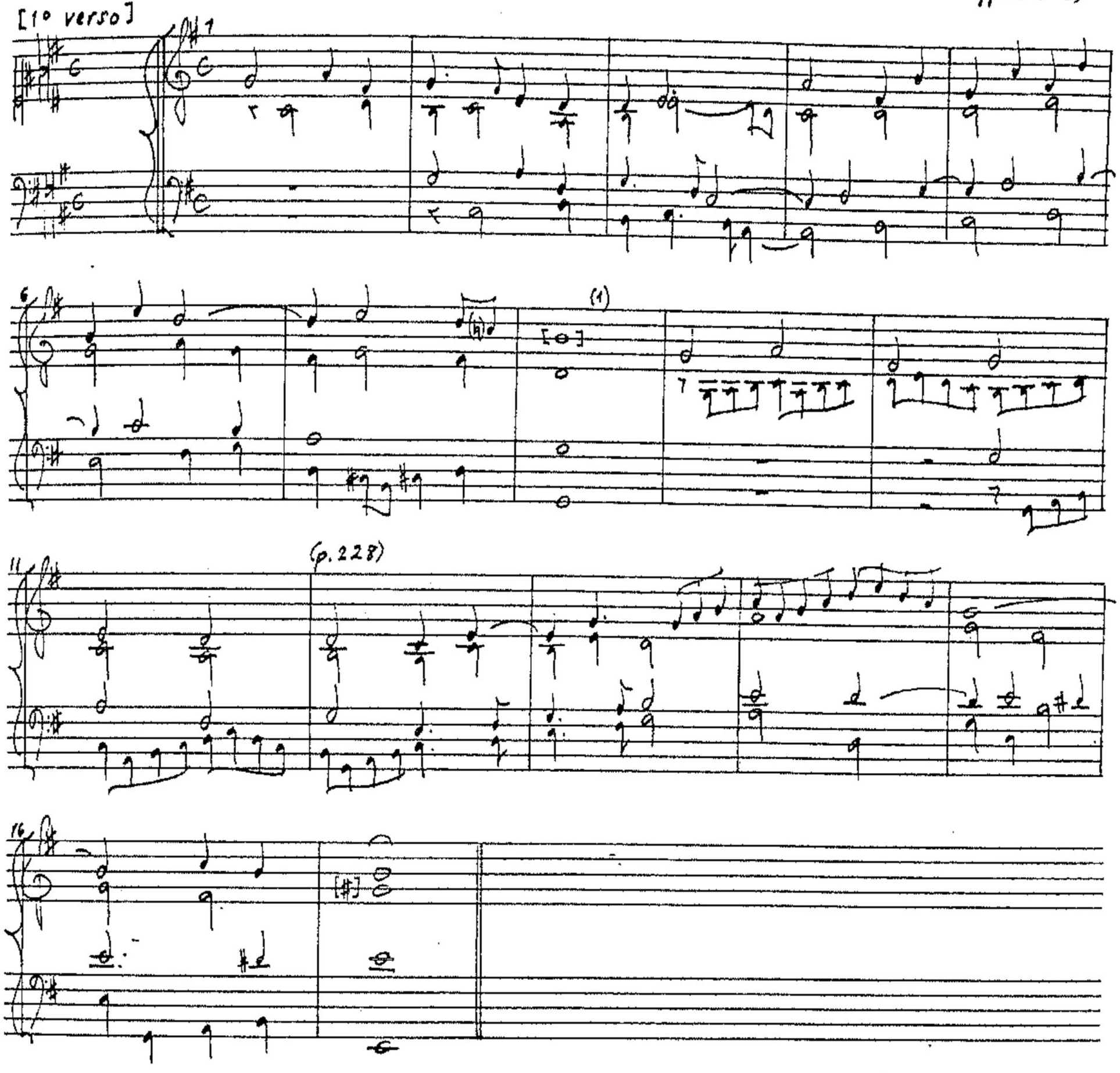
(f. 131 (b))

21


25
(f.131v)
29
33
(f.132 (a)
37

(Versos de 5º tono por Elanii [para Psalmos de Mosen Gabriel Menalt])

BBC M.751.21
(pp.227-8)

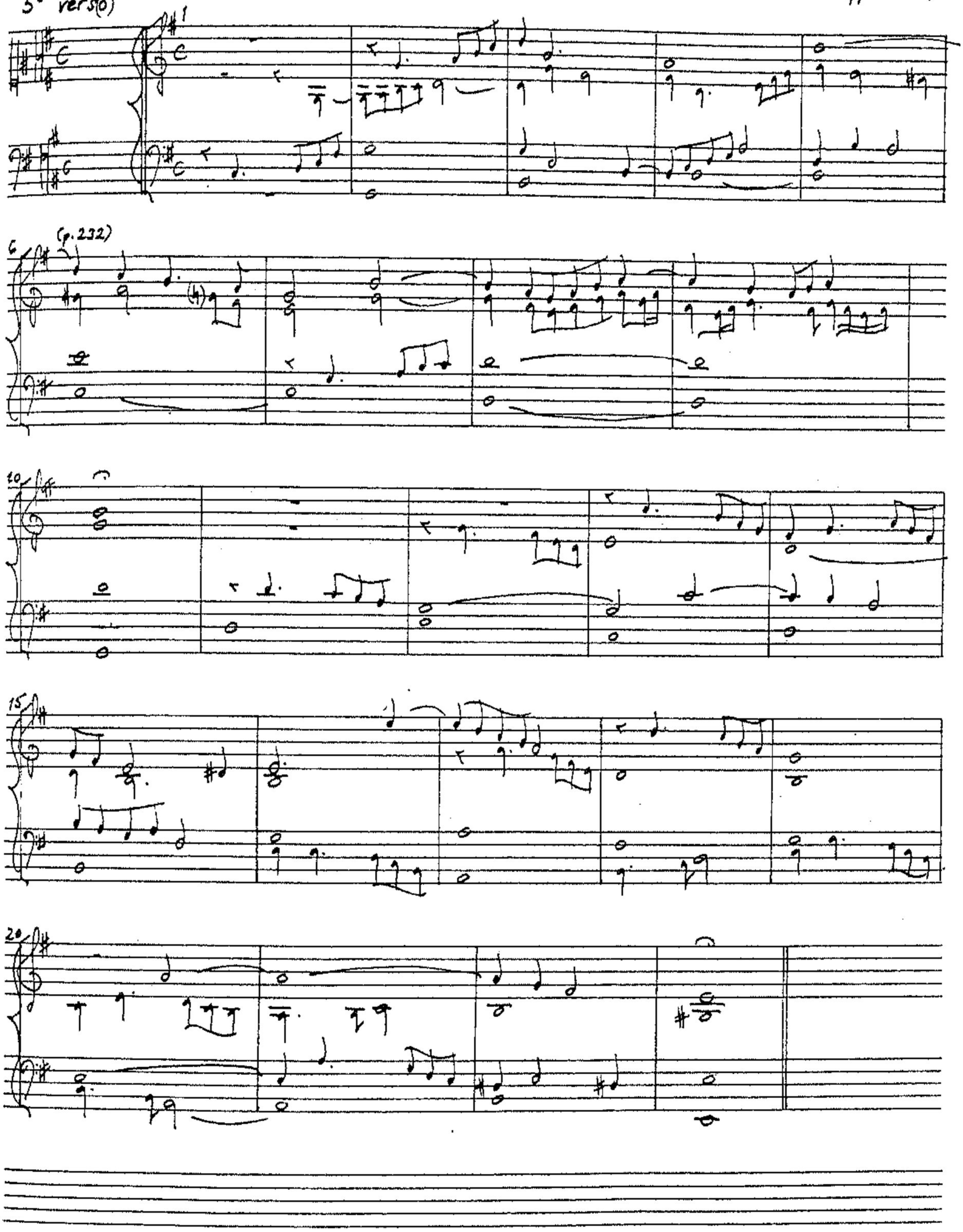


1. (Bar 8) tiple: d" in MS.

(Ibid.)

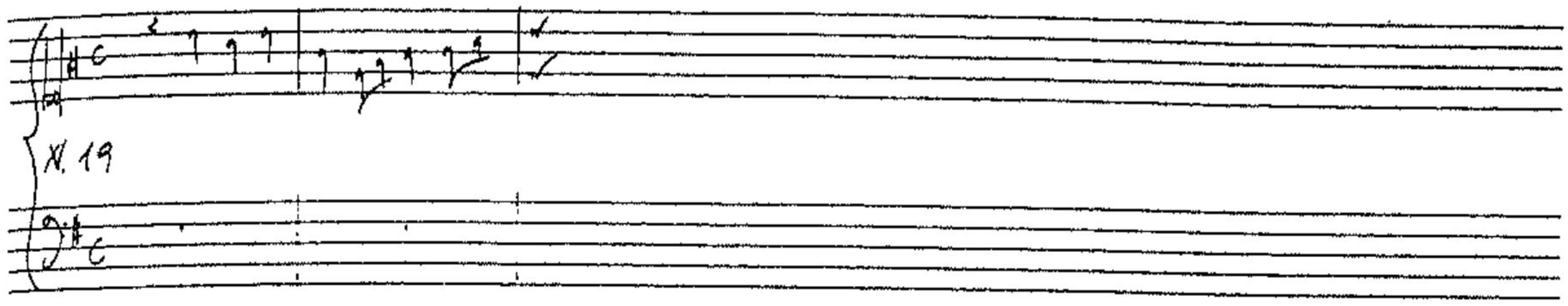
BBC M.751.21
(pp.231-2)

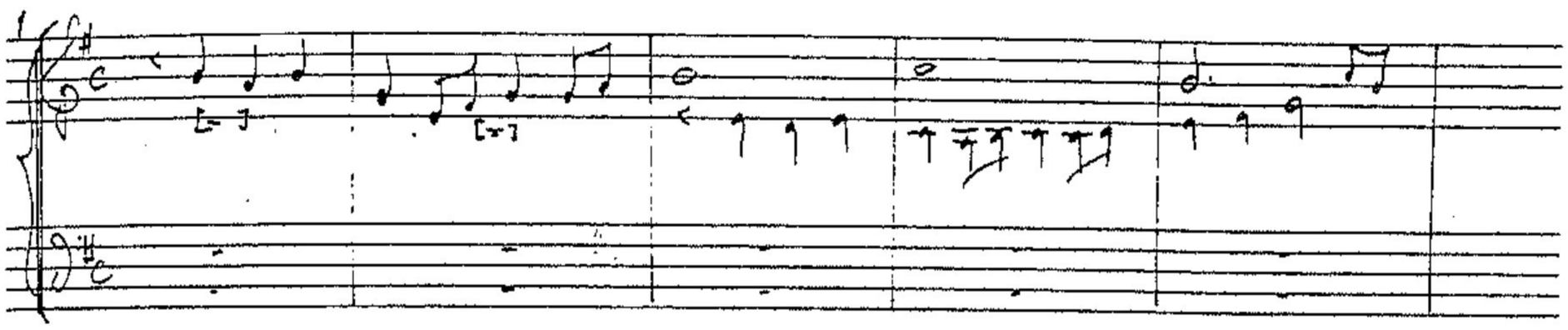
5° verso)

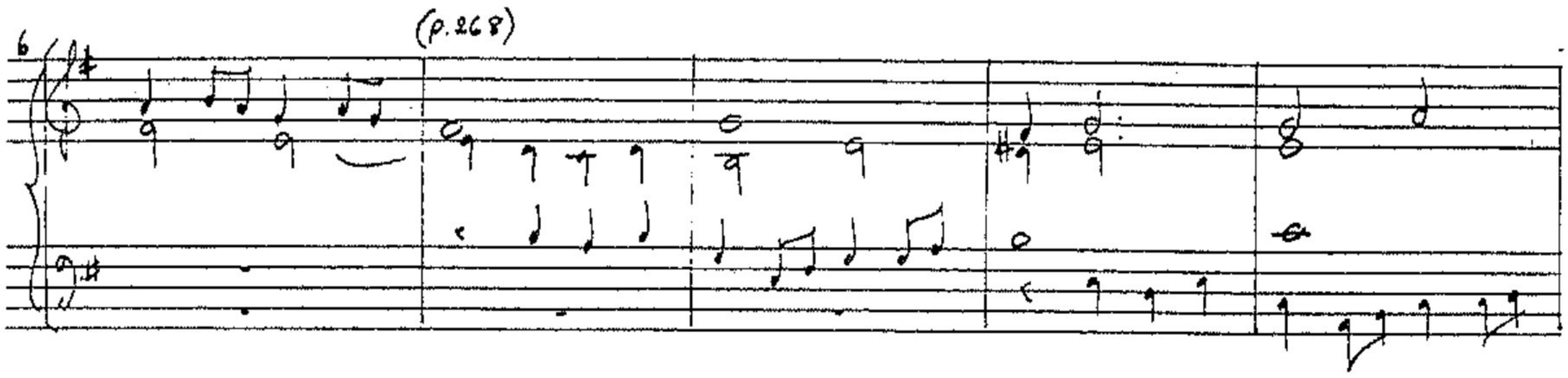


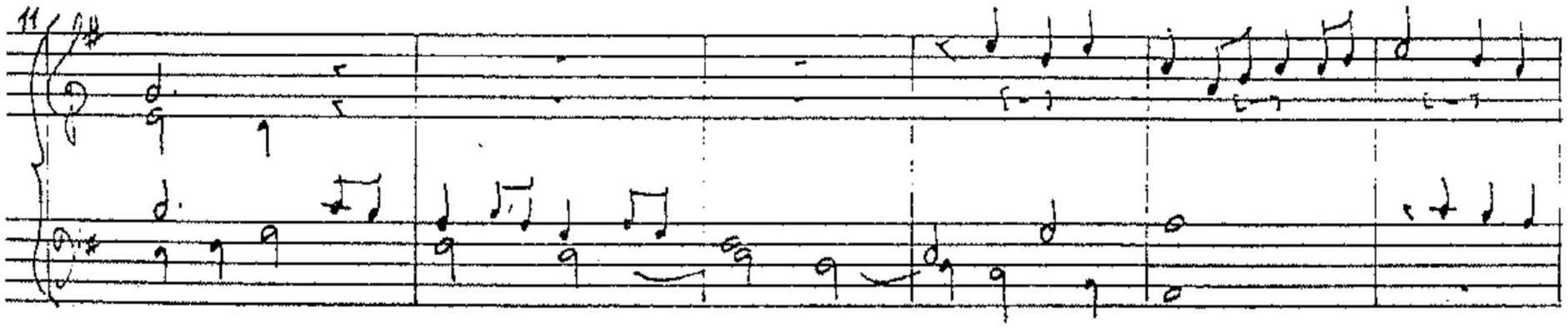
(Versos de 5º tono por E la mi)

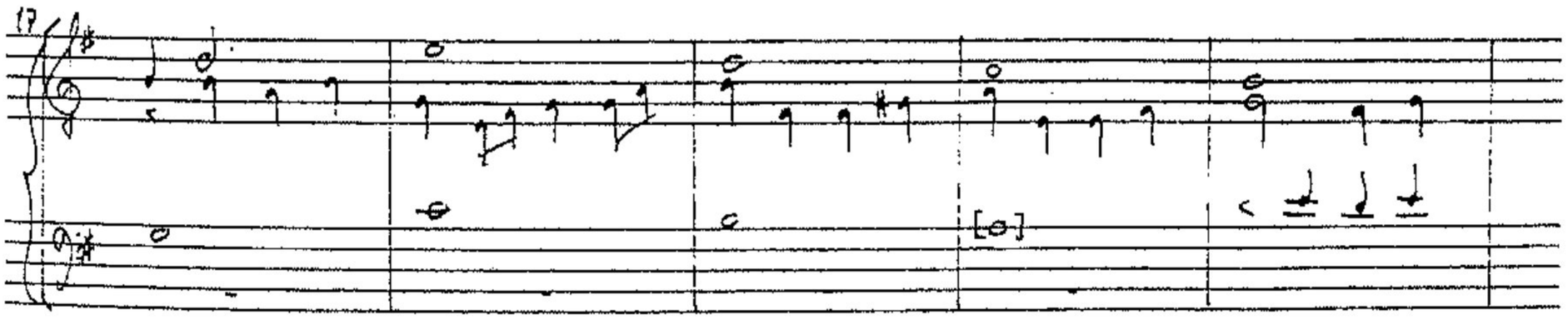
MBN M.1359
(pp. 267-9)

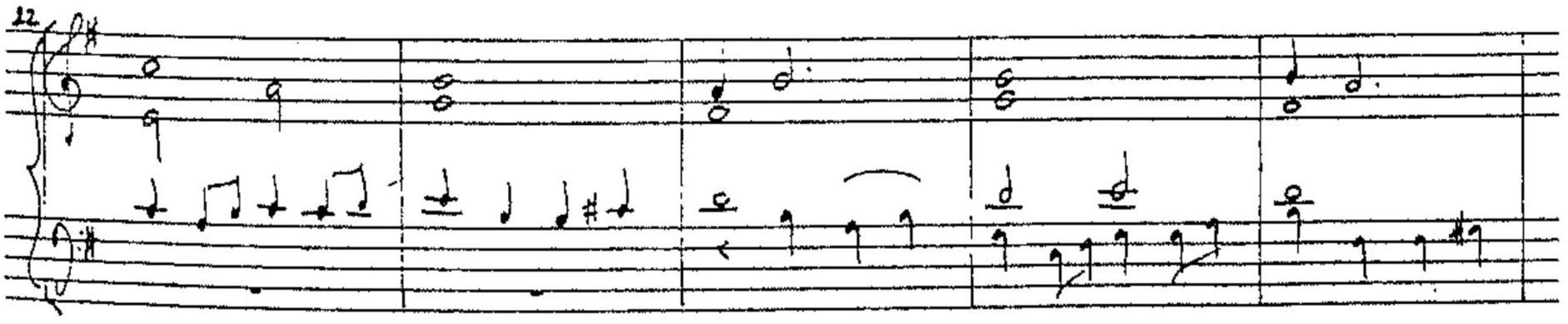




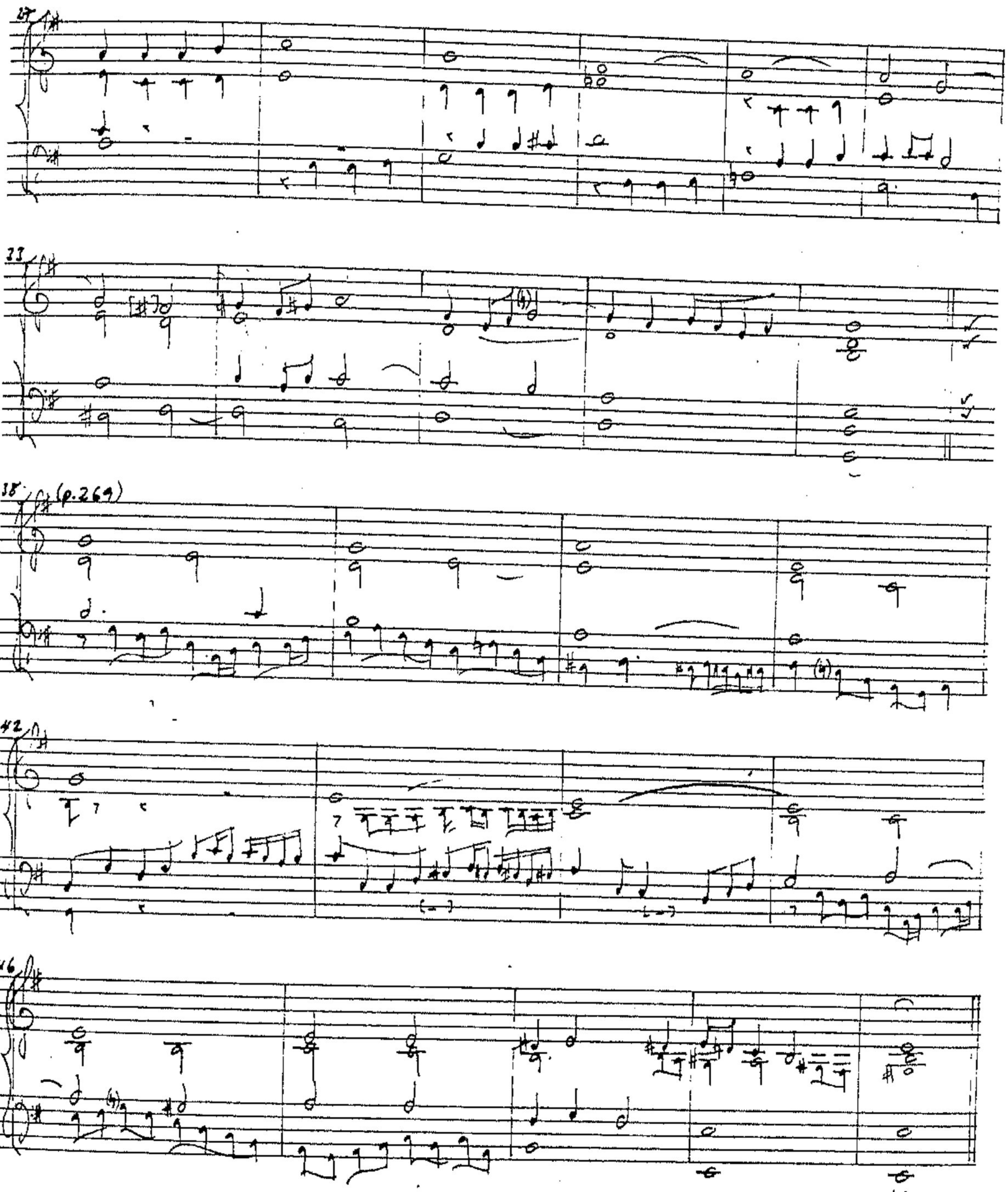








IMP Academy Manuscript



IMP Academy Manuscript

(Versos de 5º tono por E la mi)

MBN M. 1359
(pp. 272-5)

[Cabanilles ?]

(p. 273)

IMP Academy Manuscript

21

[—]

[—]

26

7

30

(p. 274)

35

39

41

IMP Academy Manuscript

47

51

(p. 275)

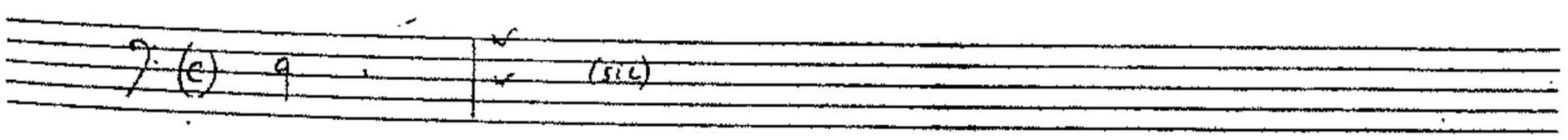
55

(1)

59

63

1. (Bar 55) tenor/bass:

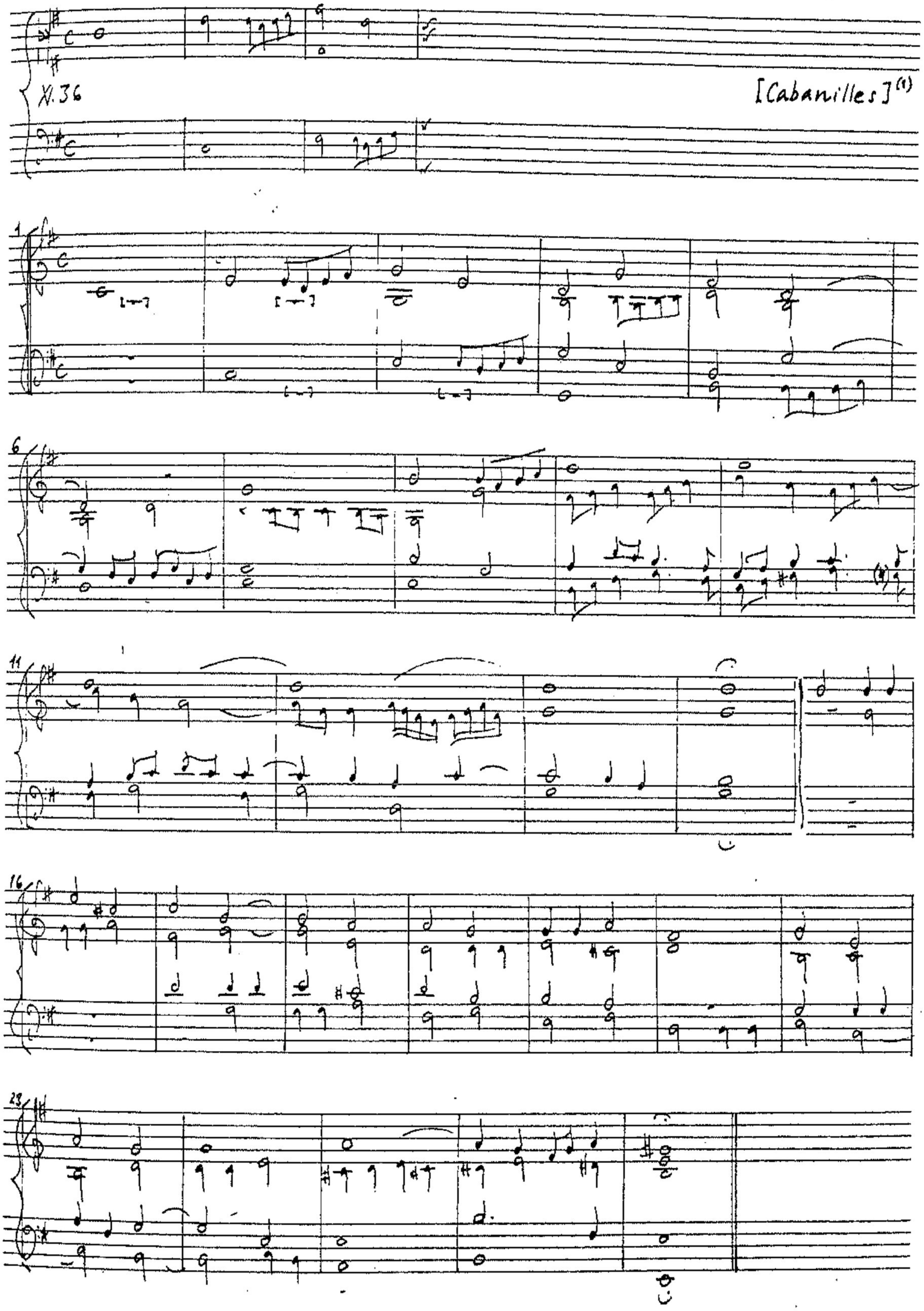


IMP Academy Manuscript

(Versos de 5º tono por E la mi)

MBN M. 1359
(p. 287)

[Cabanilles][1]



1. There is a concordance with this verset in BBC M. 751.21, pp. 386-7, where it is one of the versets in the Psalmodia by Cabanilles (pp. 355-413): 5º tono, V. 1.

(Versos de 5º tono por E la mi)

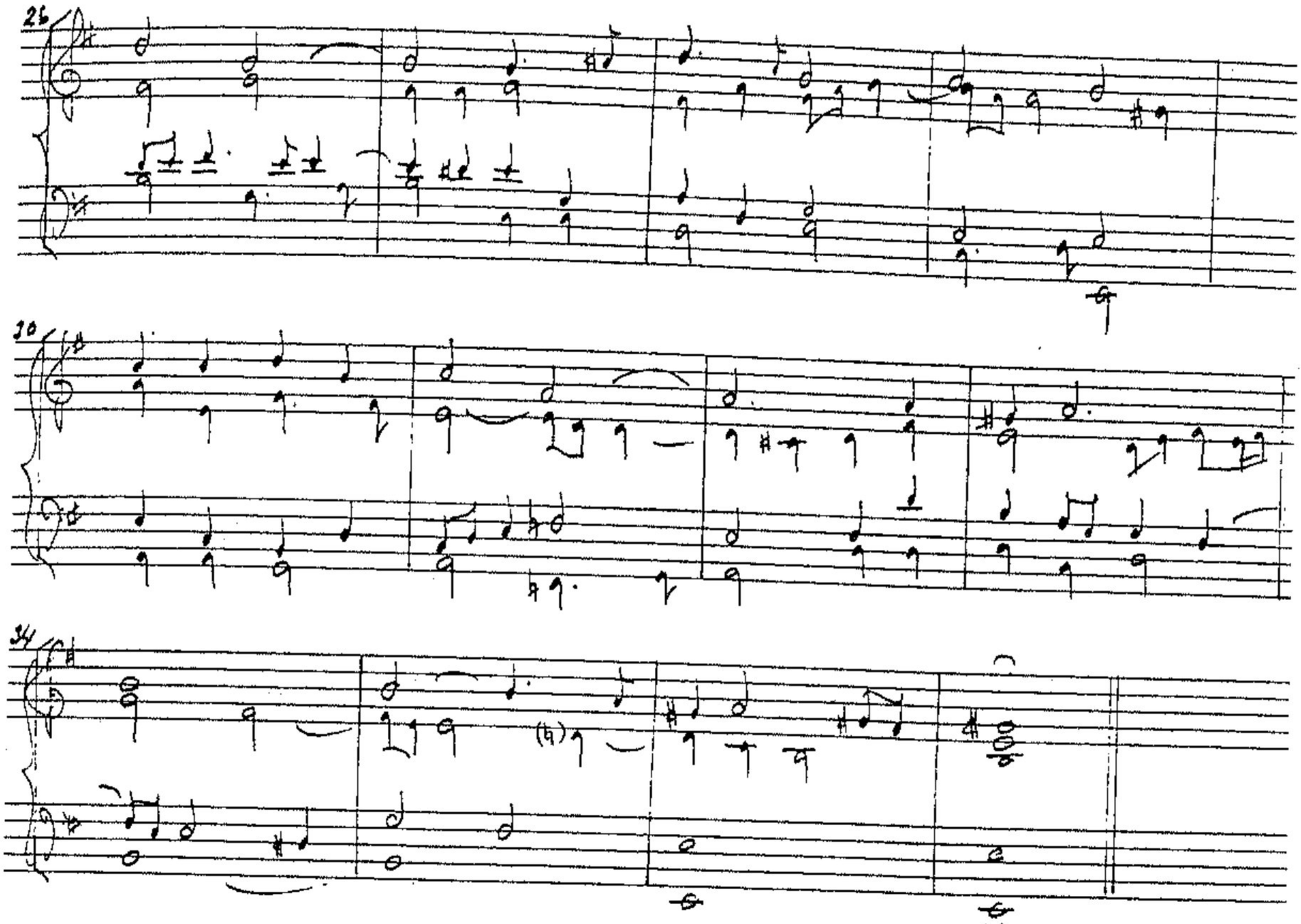
MBN M. 1359
(pp. 290-1)

[Cabanilles][1]

XI.39

(p.291.)

1. There is a concordance with this verset in BBC M.751.21, pp.390-2, where it is one of the versets in the Psalmodia by Cabanilles (ms 355-413): 5º tono N. 4.

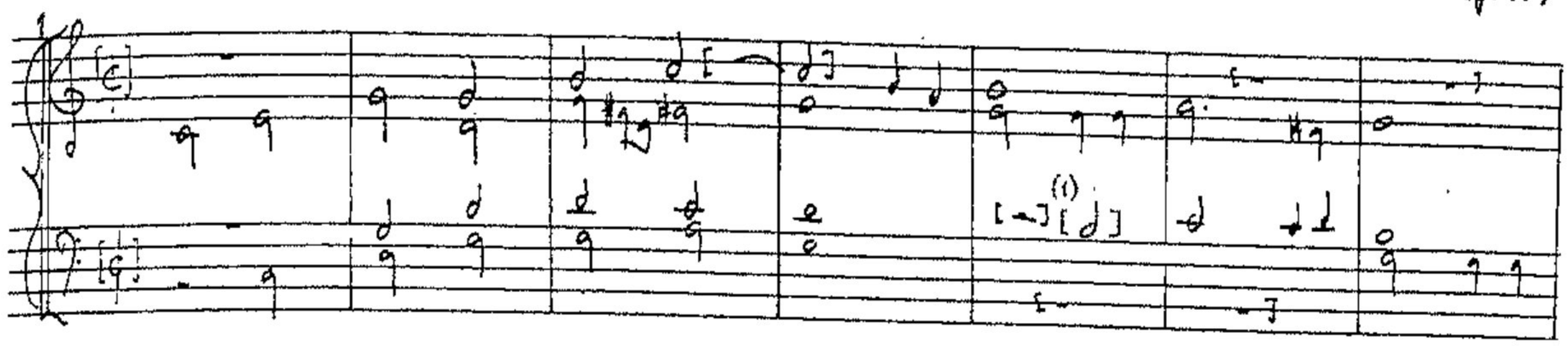


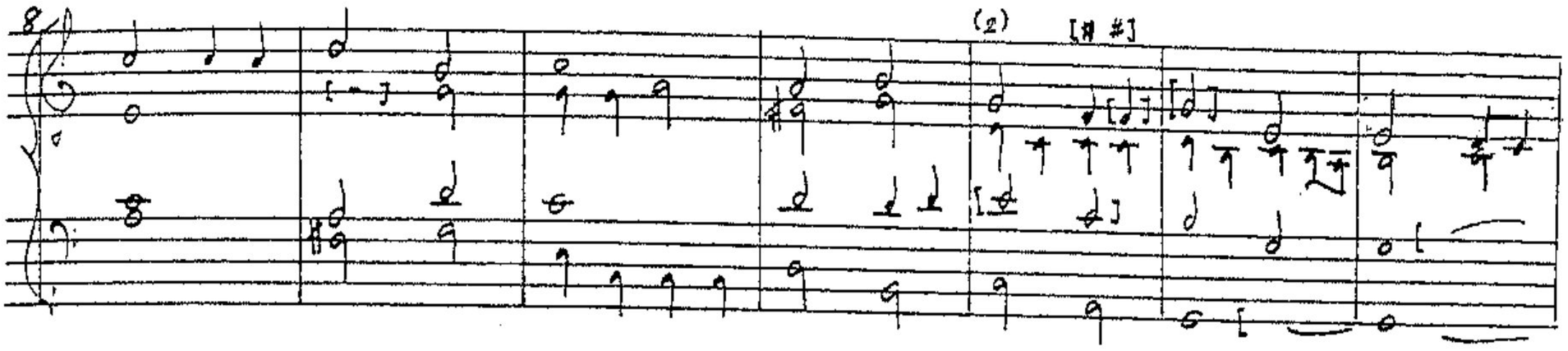
IMP Academy Manuscript

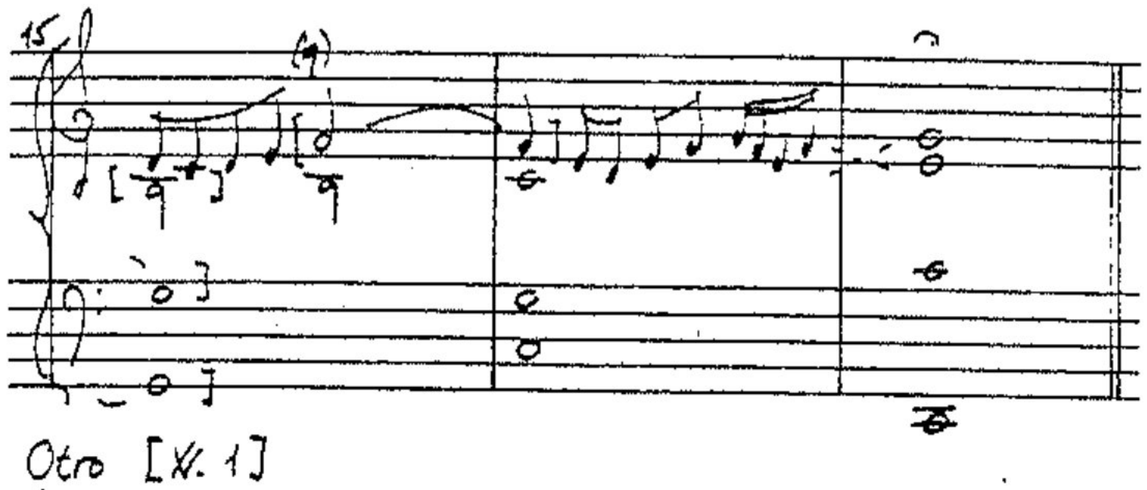
(Versos de 5° tono. por Csolfaut)

MBN M.1358
(f. 7v)

Otro [N. 8]

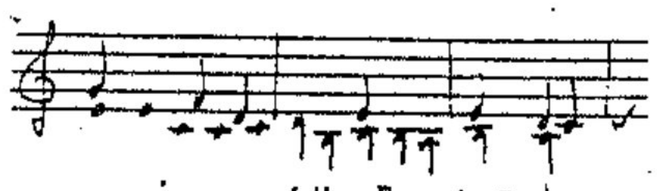






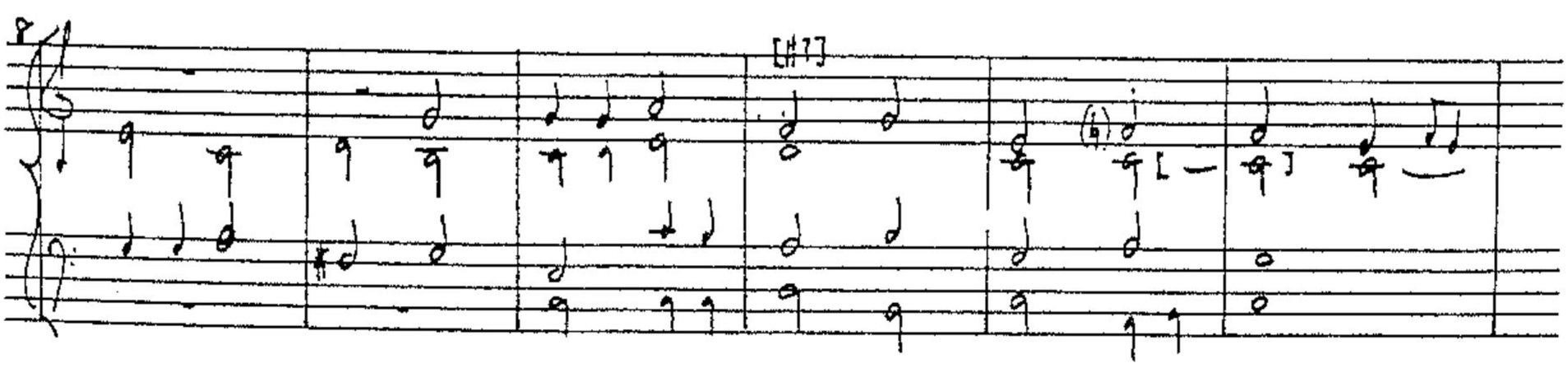
1. (Bar 5) tenor: c' in ms.

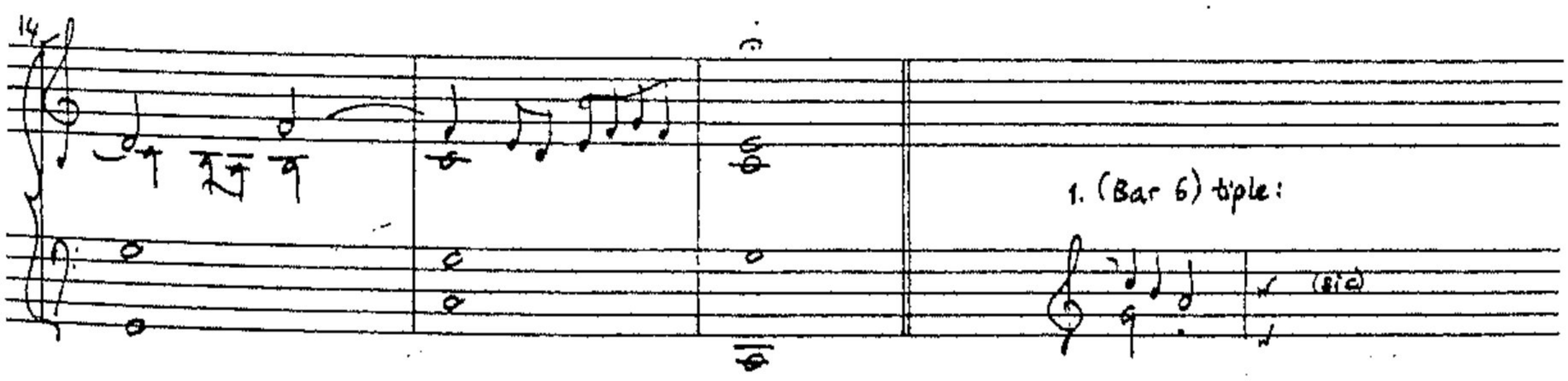
2. (Bars 12-14) Tiple y Alto:



(Ibid., f. 52)

Otro [N. 1]





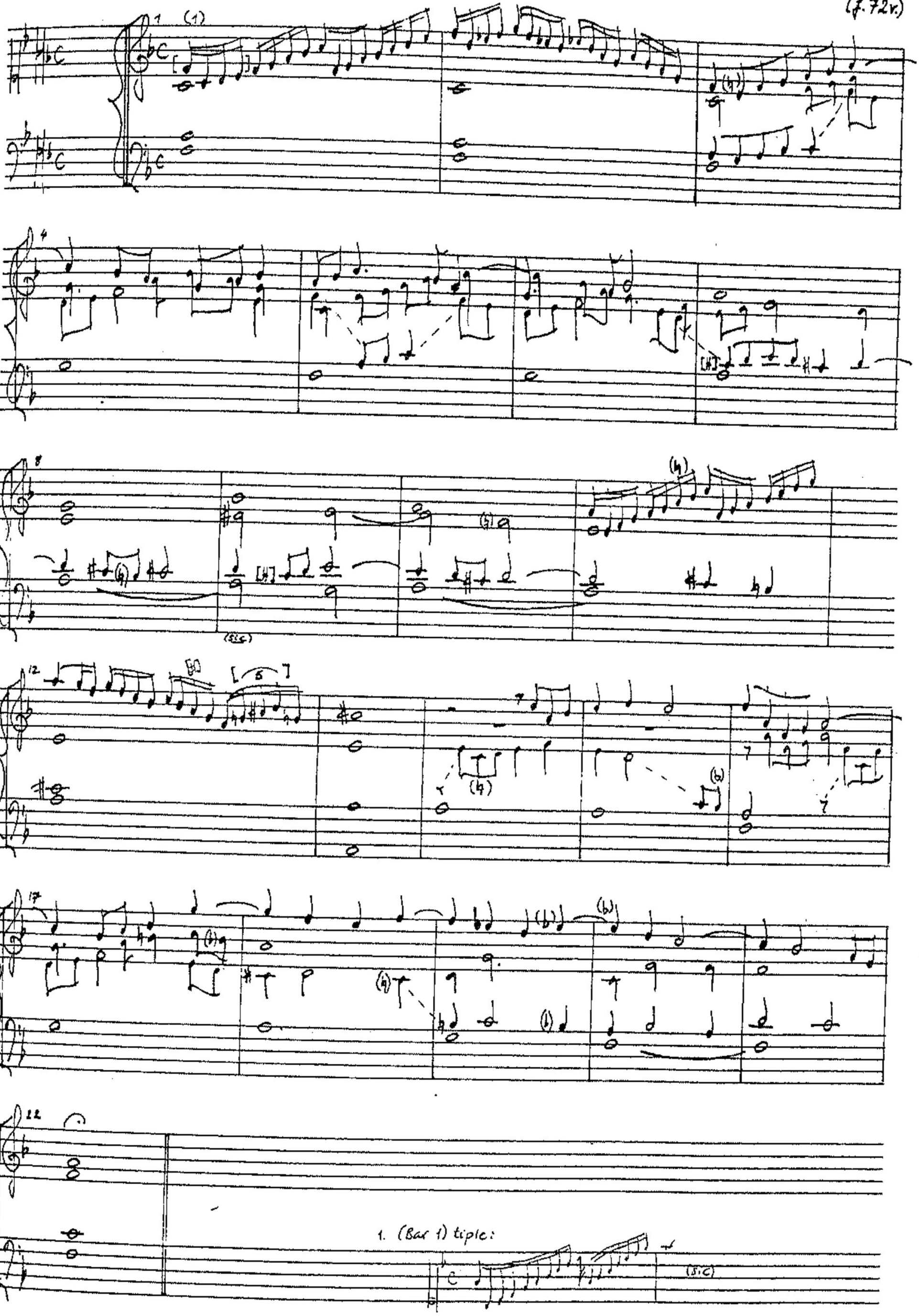
1. (Bar 6) tiple:

(17)

TONE 6

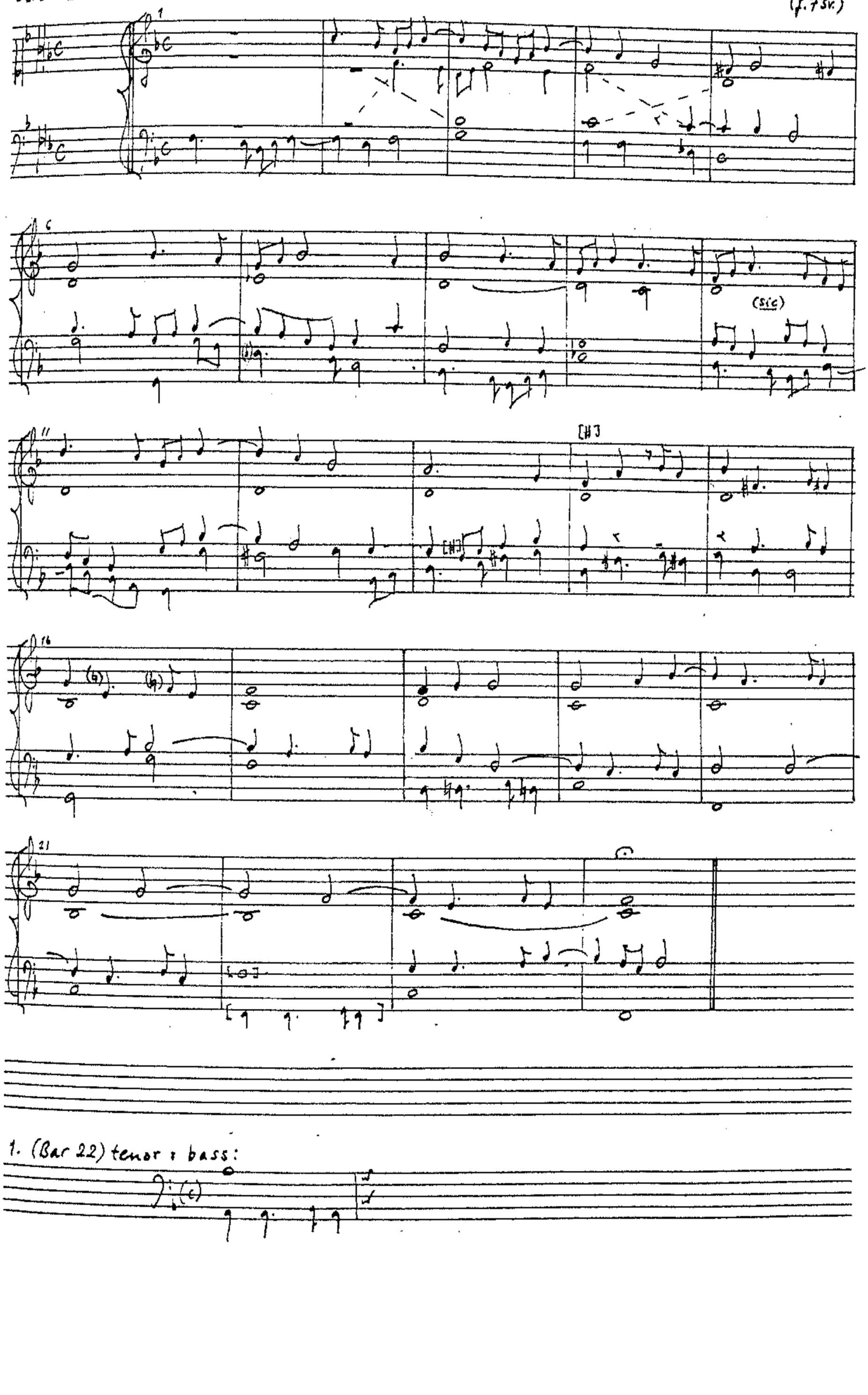
Otro verso 6 tono para entrada

BBC M.387
(f.72v.)



Otro [verso de] 6to tono de Cabanillas

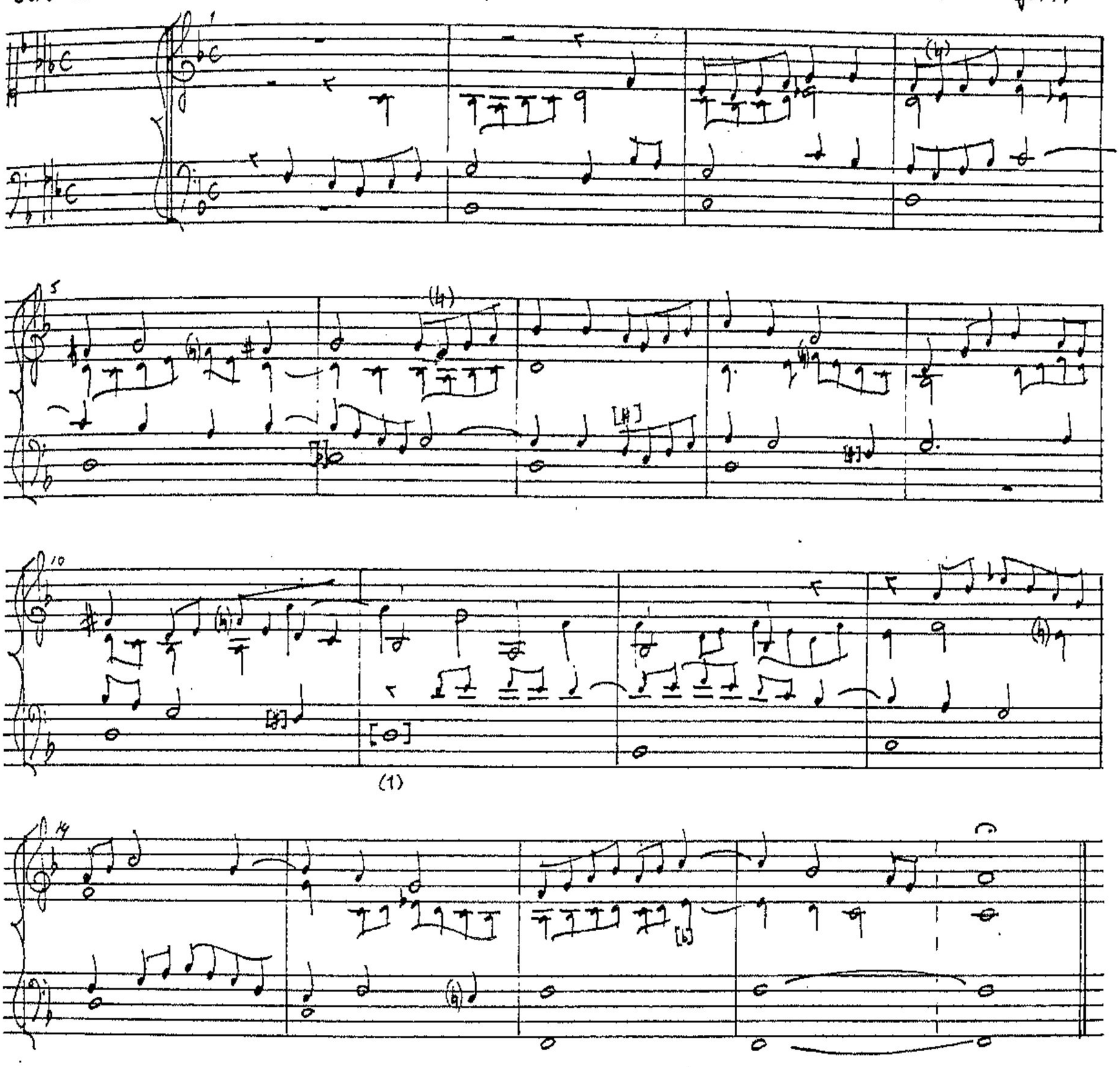
BBC M.387
(f.73v.)



1. (Bar 22) tenor : bass:

BBC M.387
(f.74)

Otro verso [de] 6th tono



1. (Bar 11) bass: c in MS.

Entrada de 6° tono de Fr. Antonio Tormo

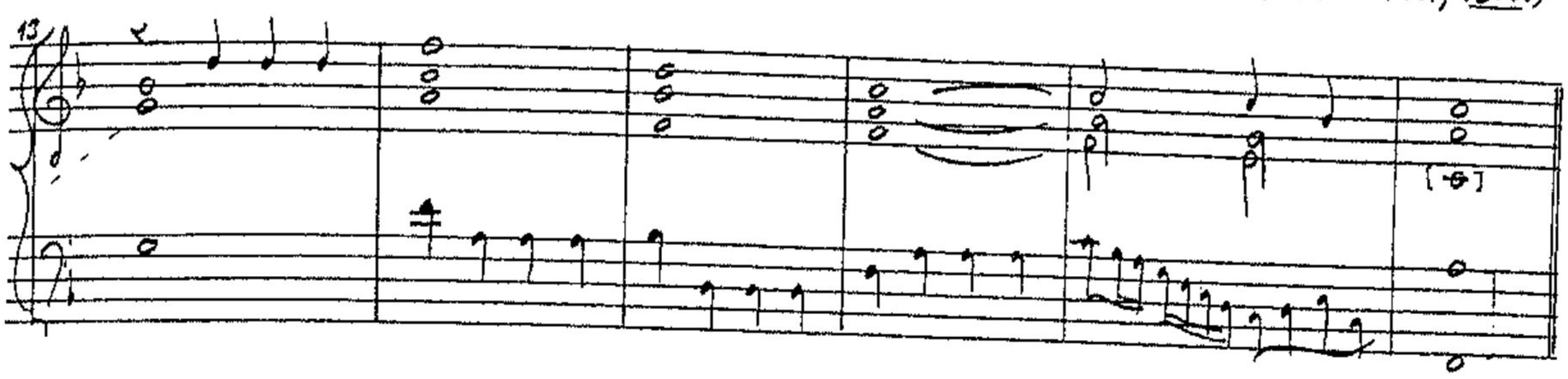
BBC M-1011
(f. 28)

(Versos de 6° tono)

(Ibid., f. 109)

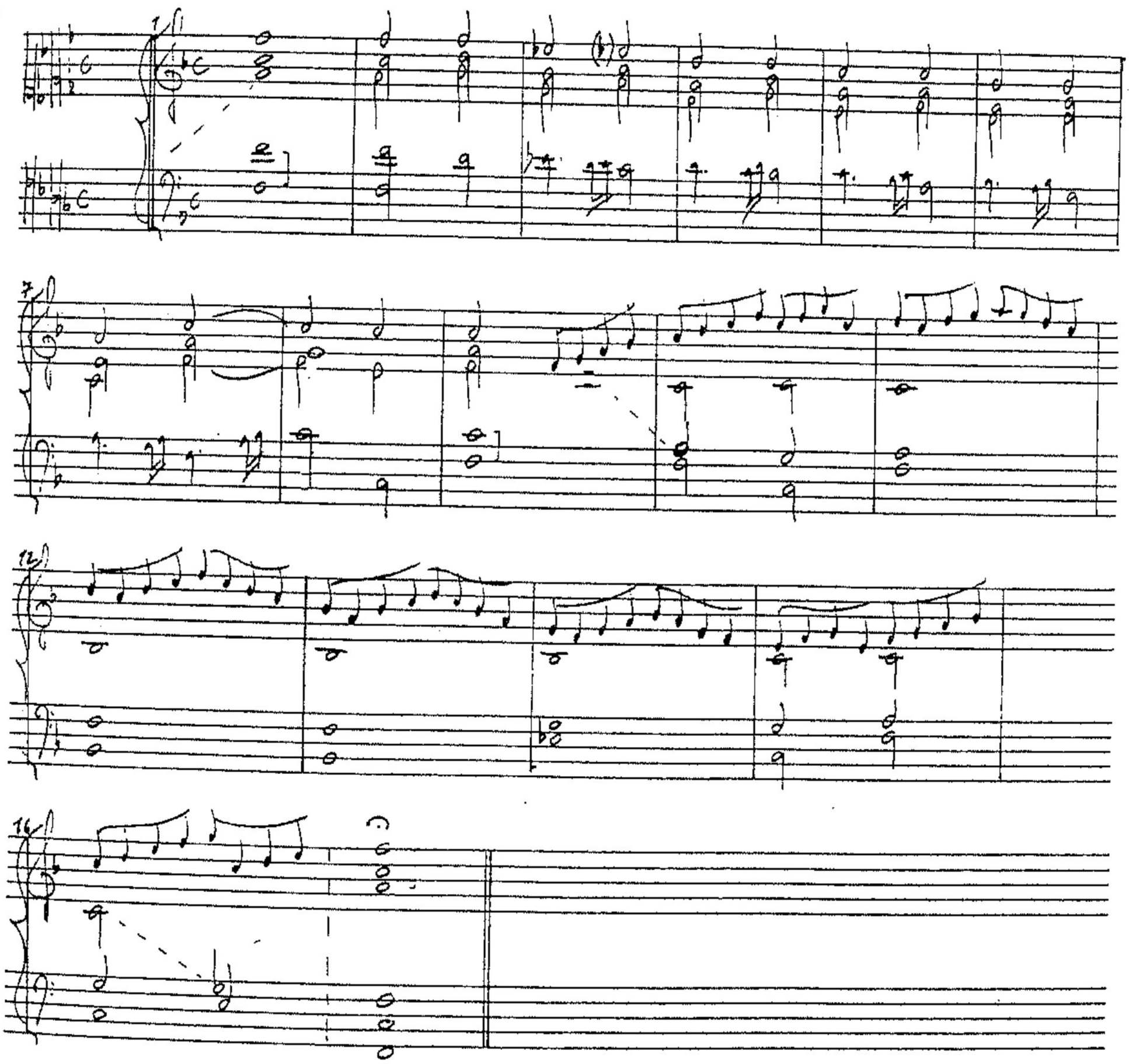
[V. 1]

(BBC M.1011, ibid.)



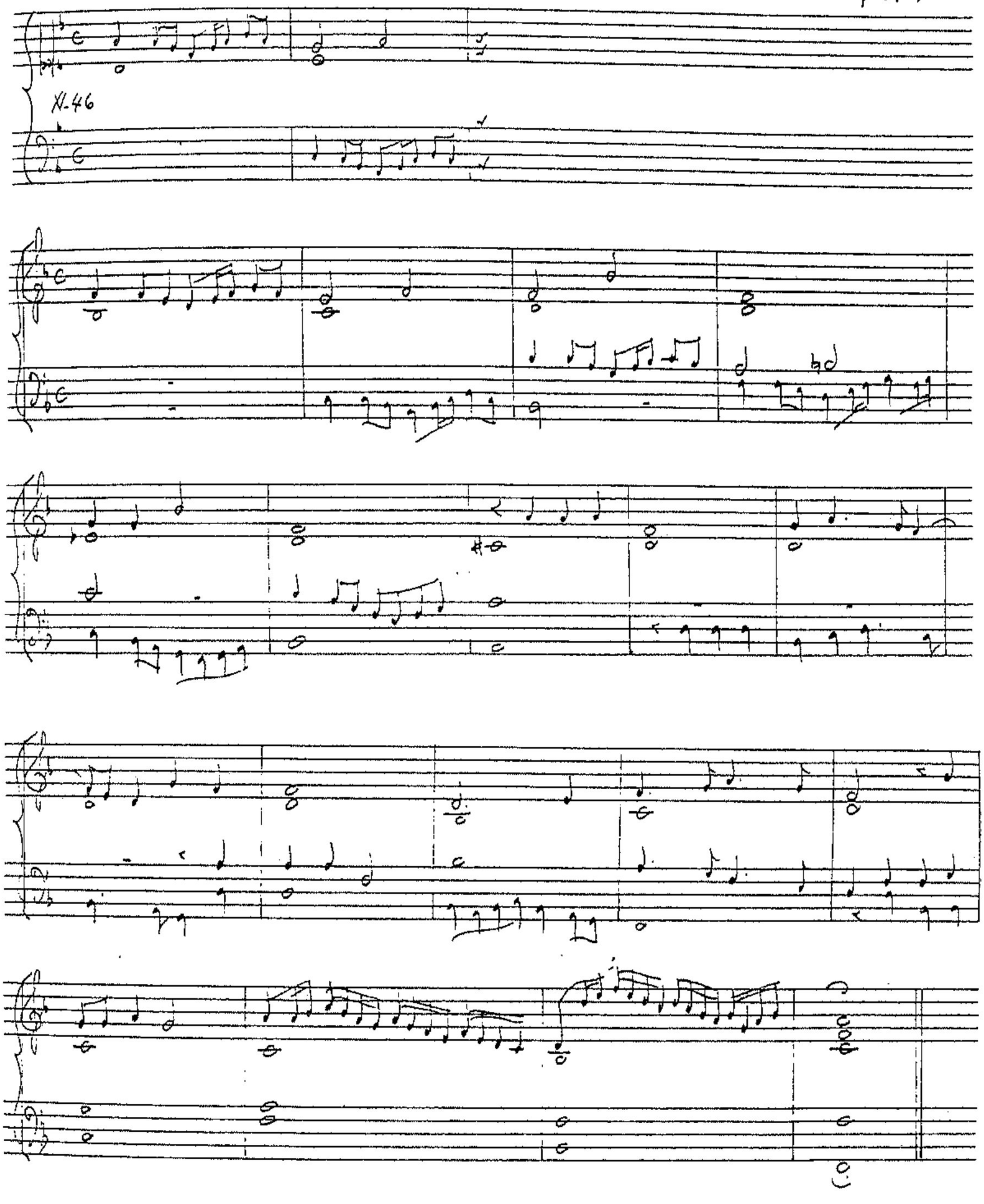
Verso [7°] de 6° tono

BBC M.1011
(f.110)



(Versos de 6° tono)

MBN M. 1359
(p. 342)



Otro [verso de] 6to tono

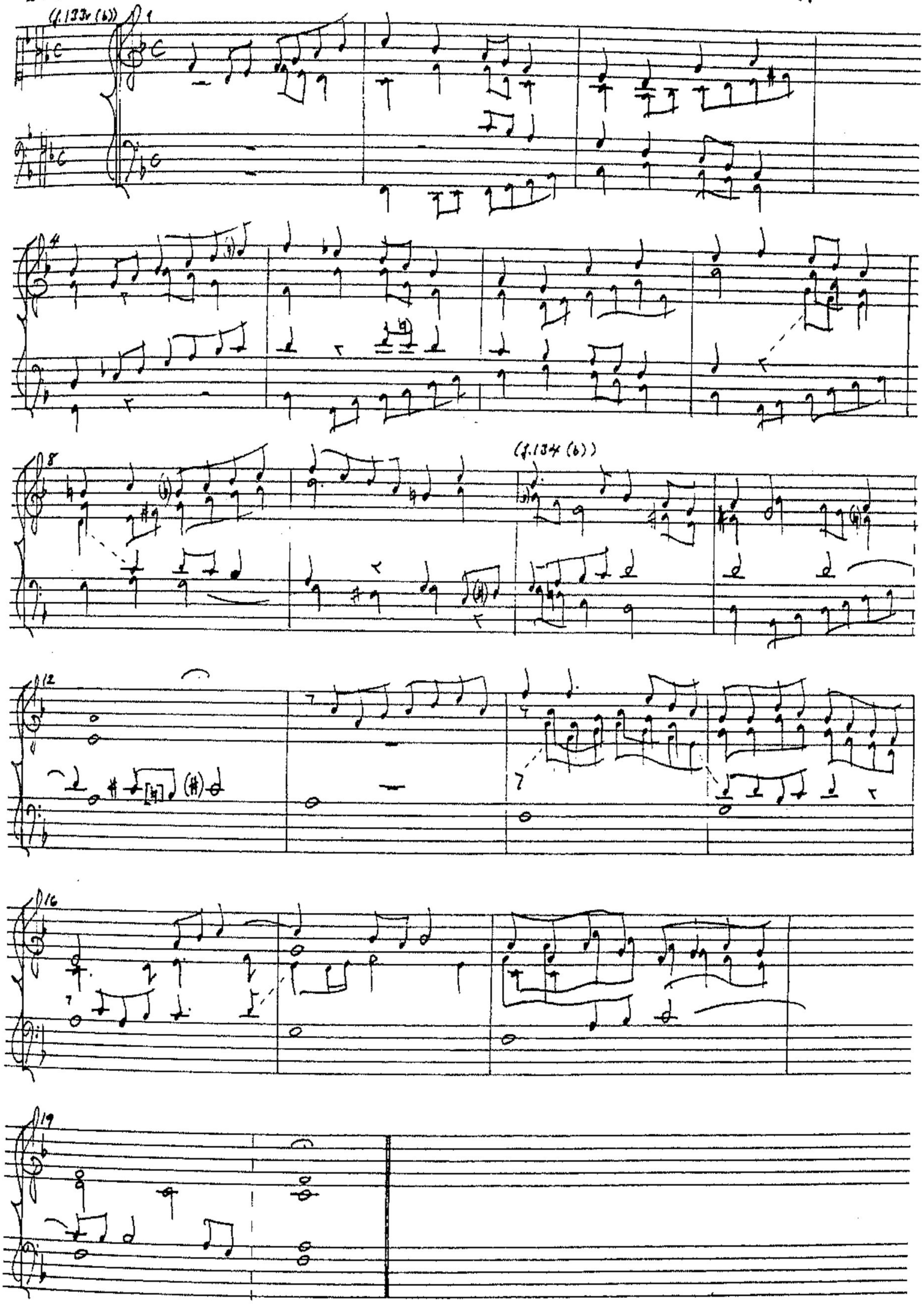
BBC M.387
(ff. 72v.-3)

(f. 73)

(Versos de 6° tono [de Cabanillas])

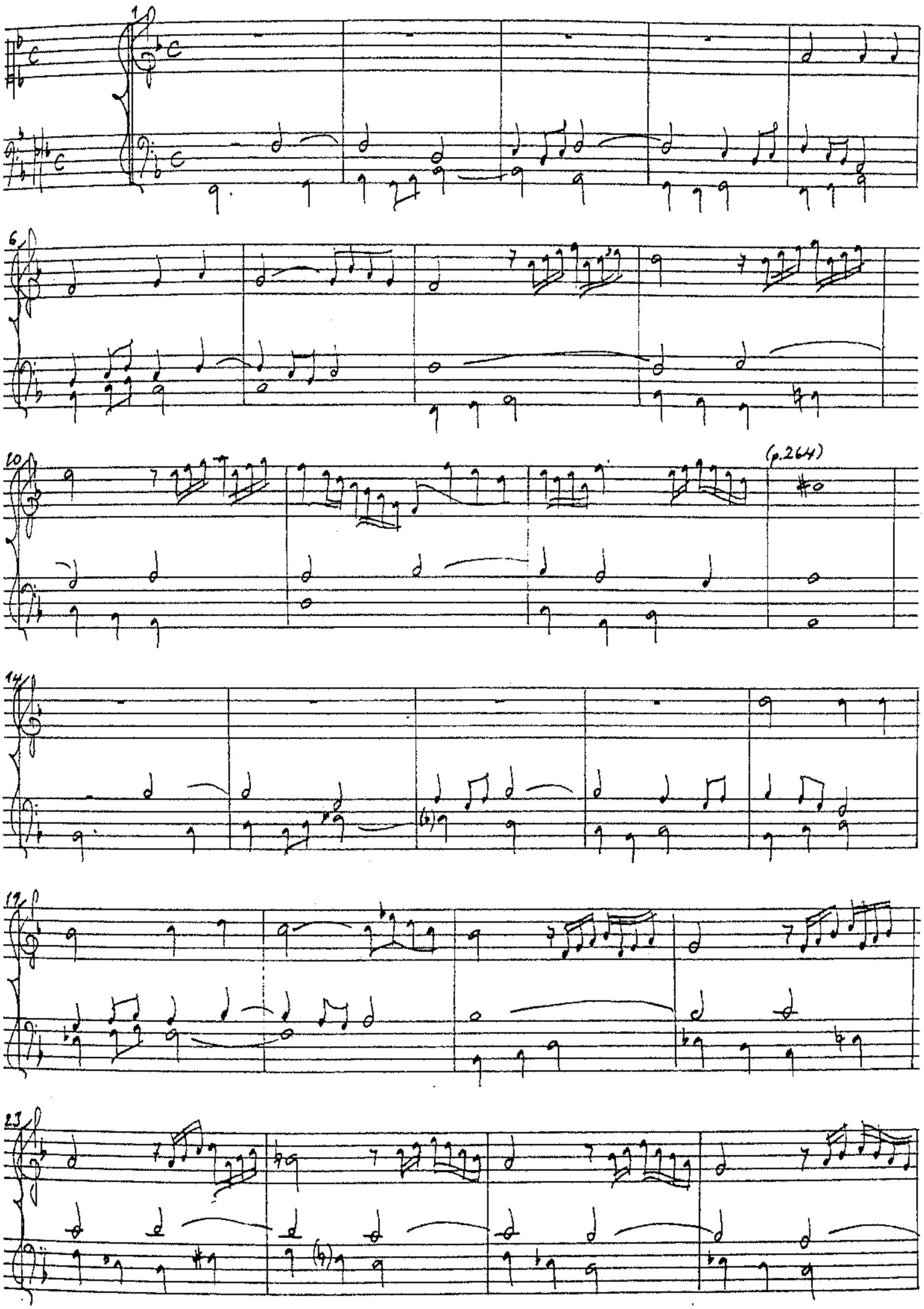
BBC M. 729
(ff. 133v - 4)

[IX.] 5°

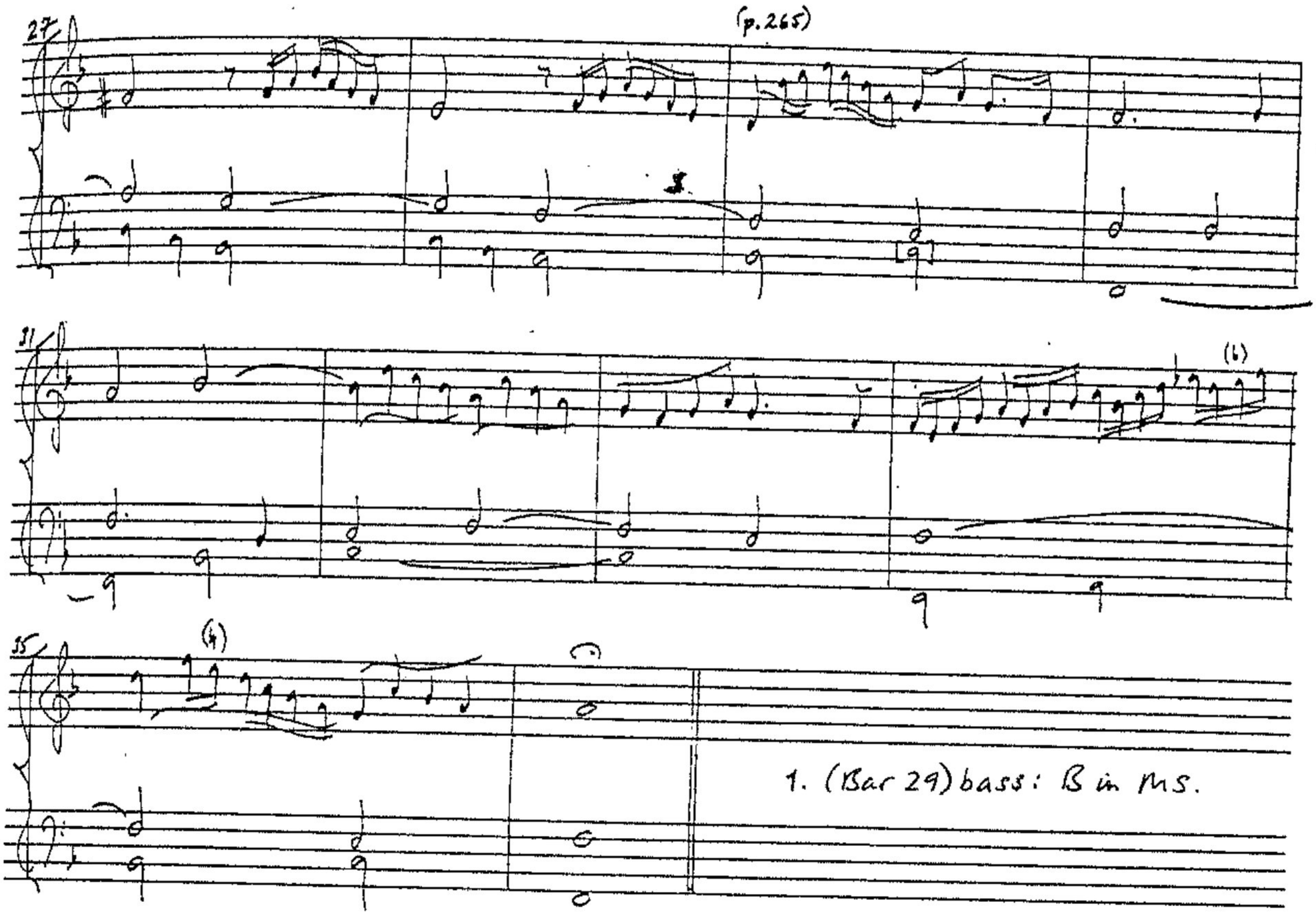


Verso, 6° tono, [partido de mano derecha de Gabriel Menalt]

RBC M.751.21
(pp. 263-5)

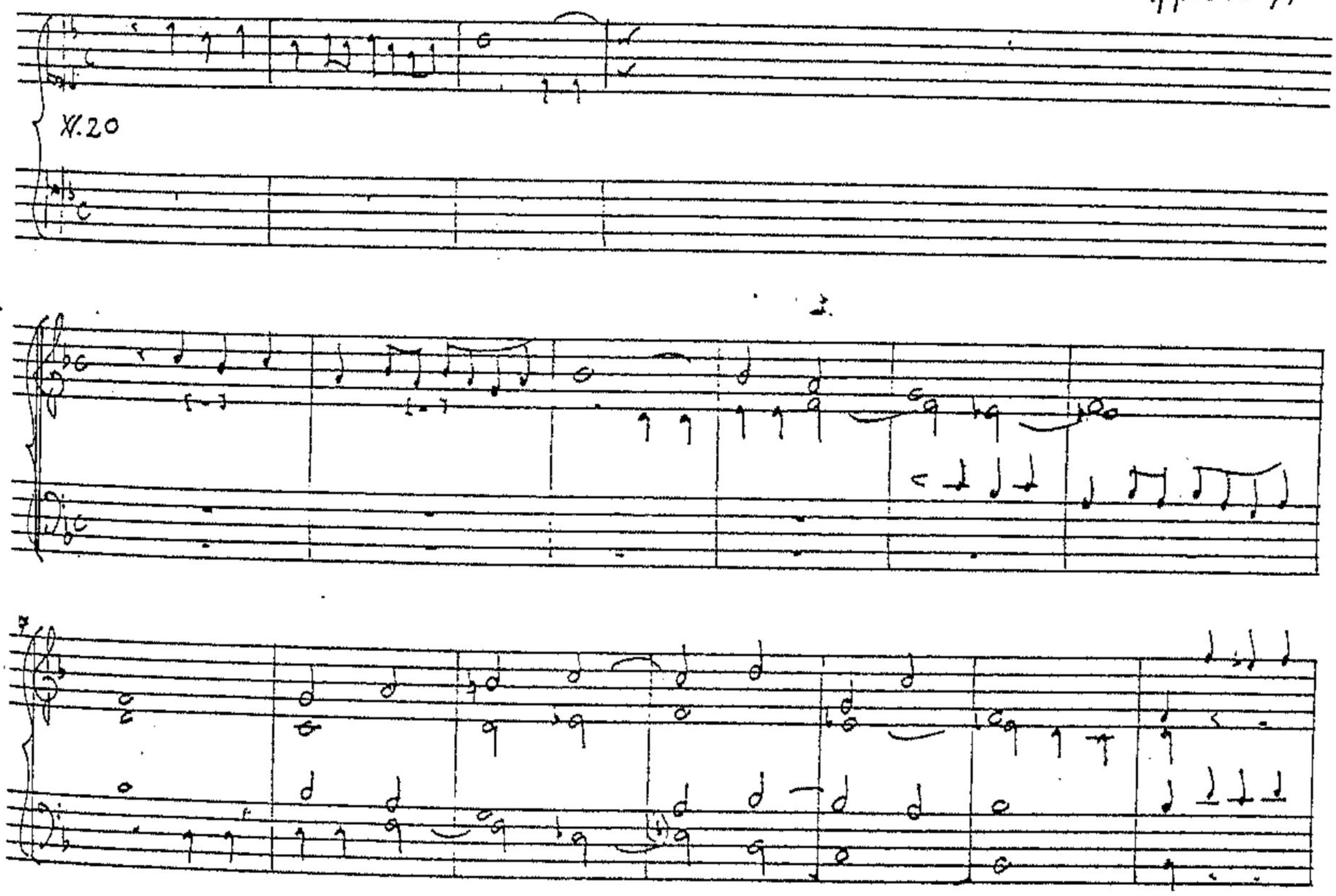


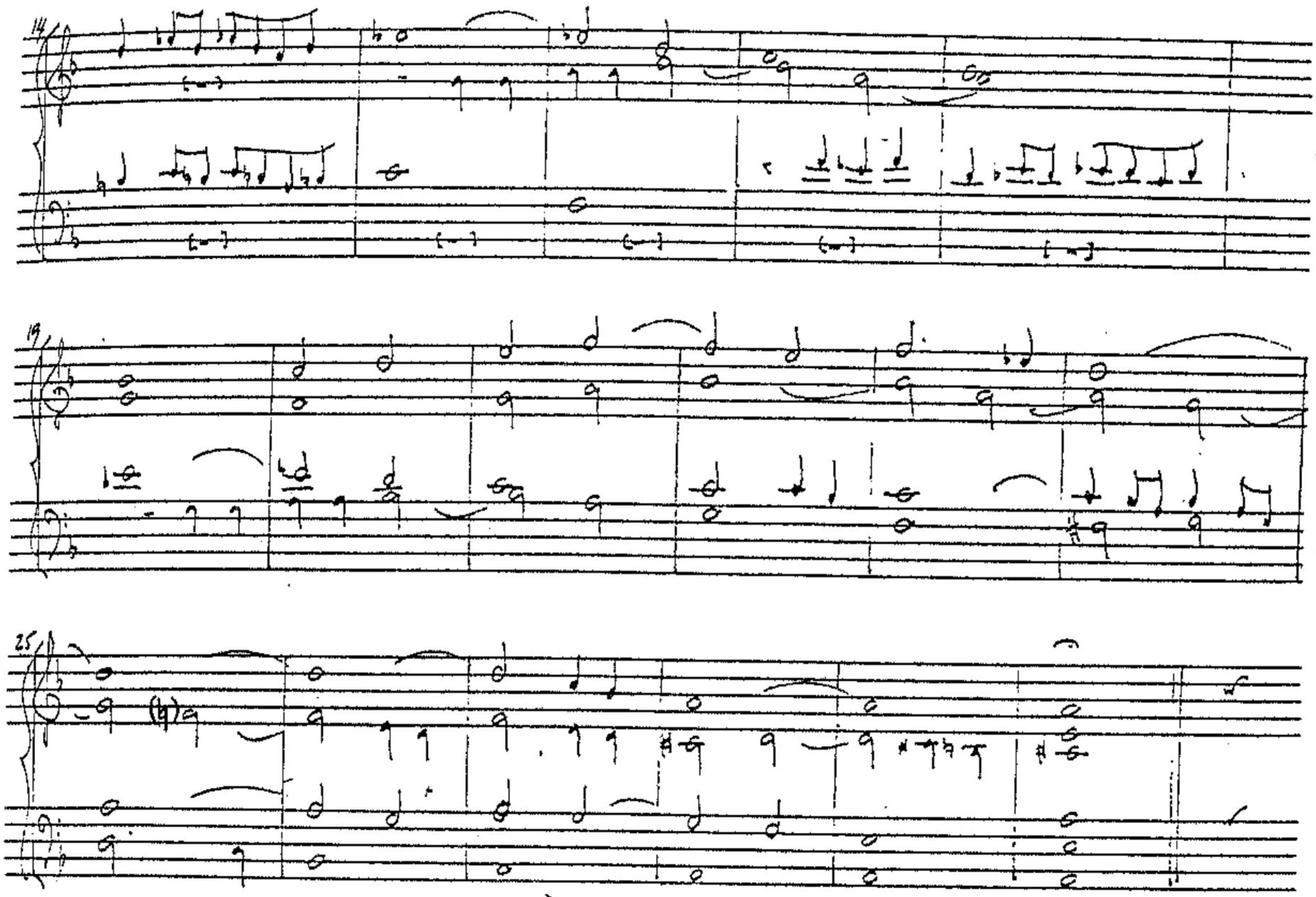
(BBC M.751.21, ibid.)

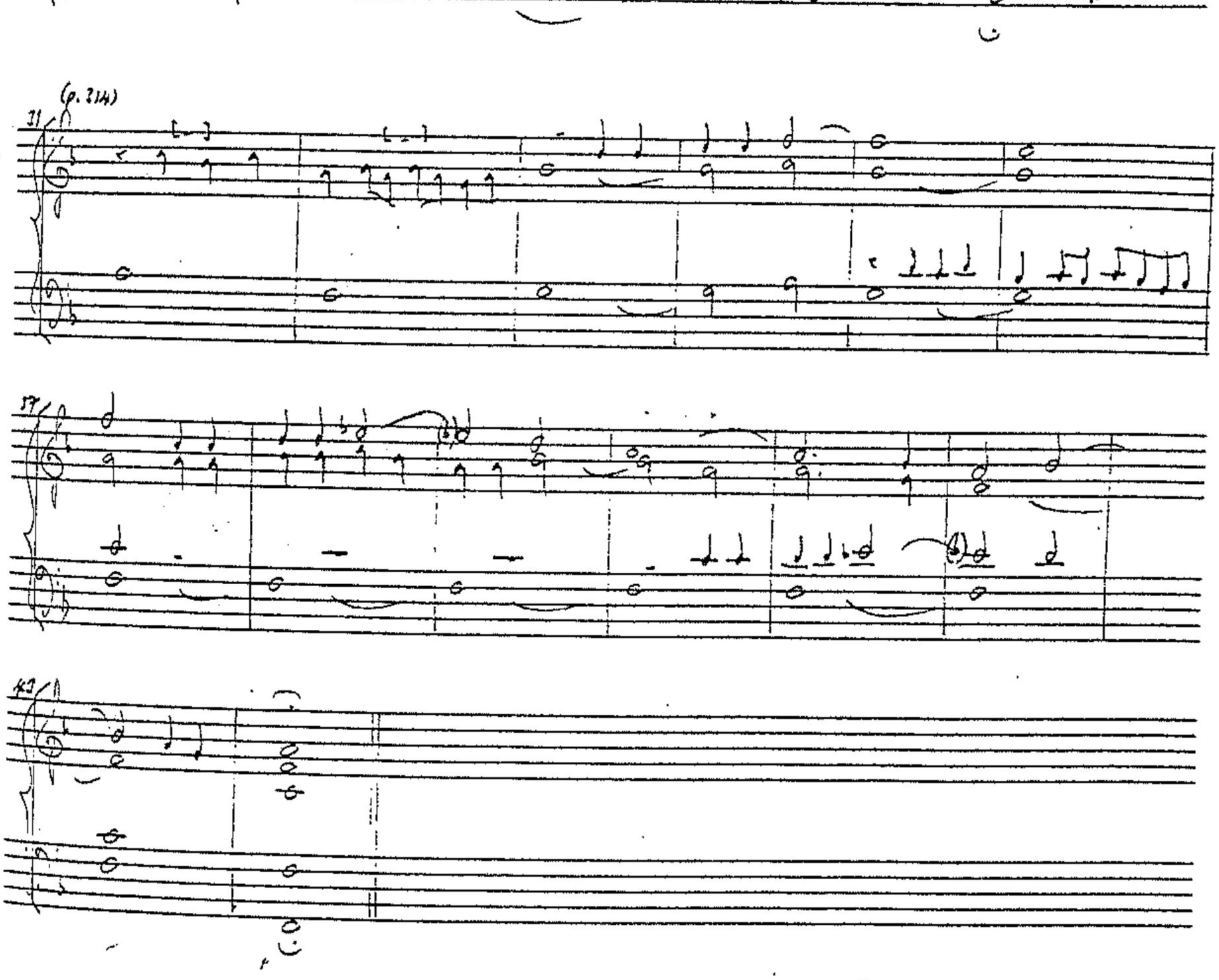


(Versos de 6° tono)

MBN M.1359
(pp. 313-4)




14
19
25

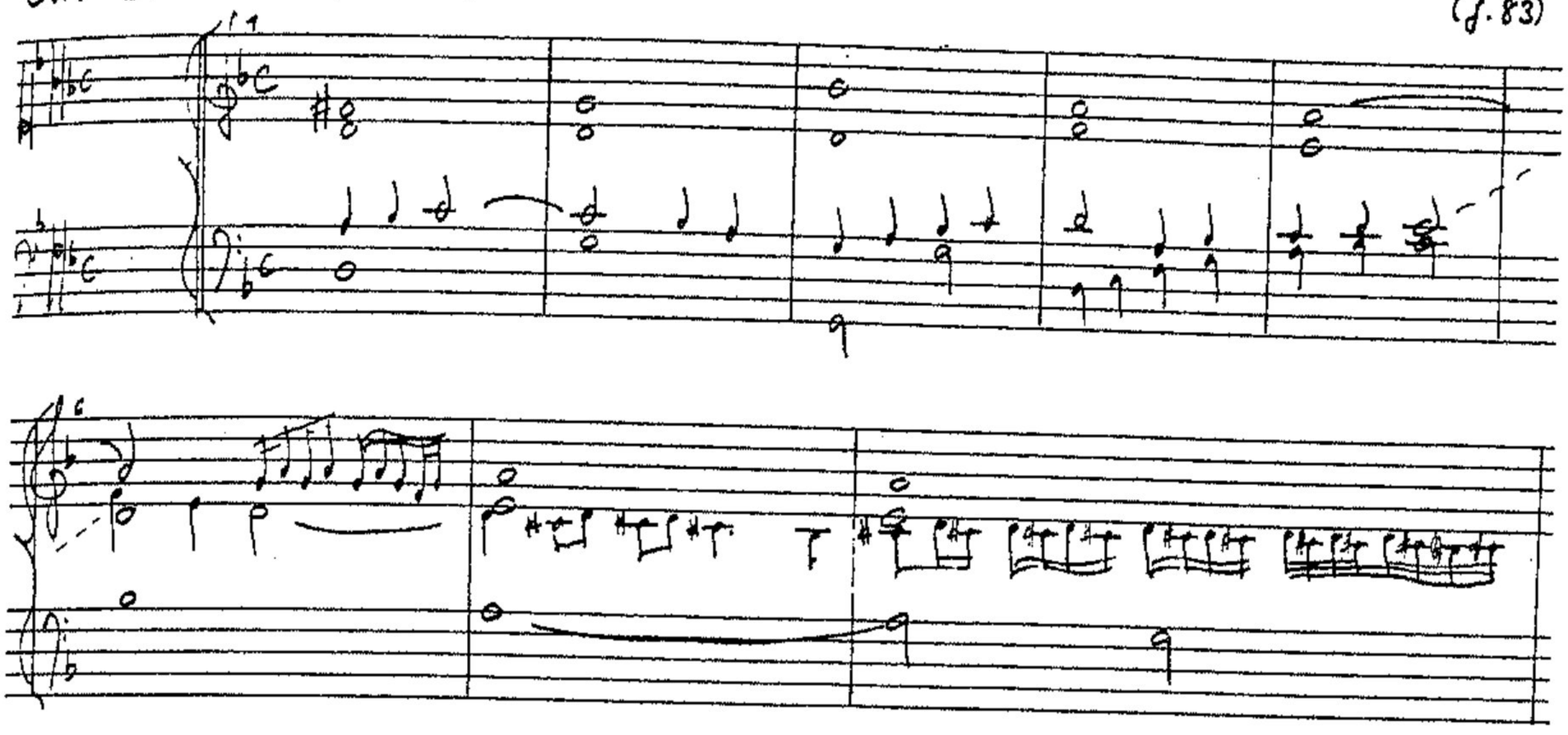

(p. 214)
31
37
43

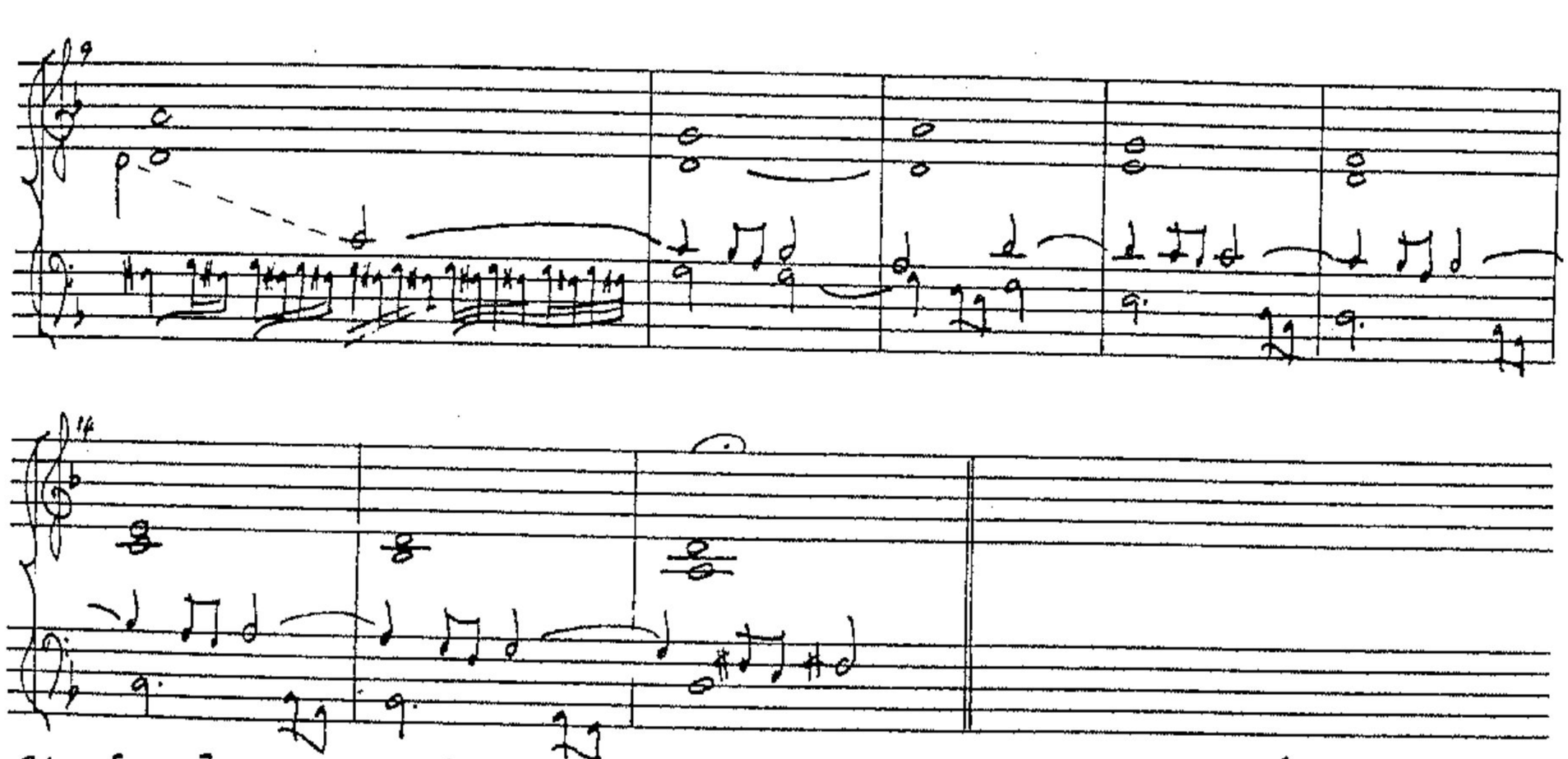
(18)

TONE 7

Otro [verso de] 7mo tono

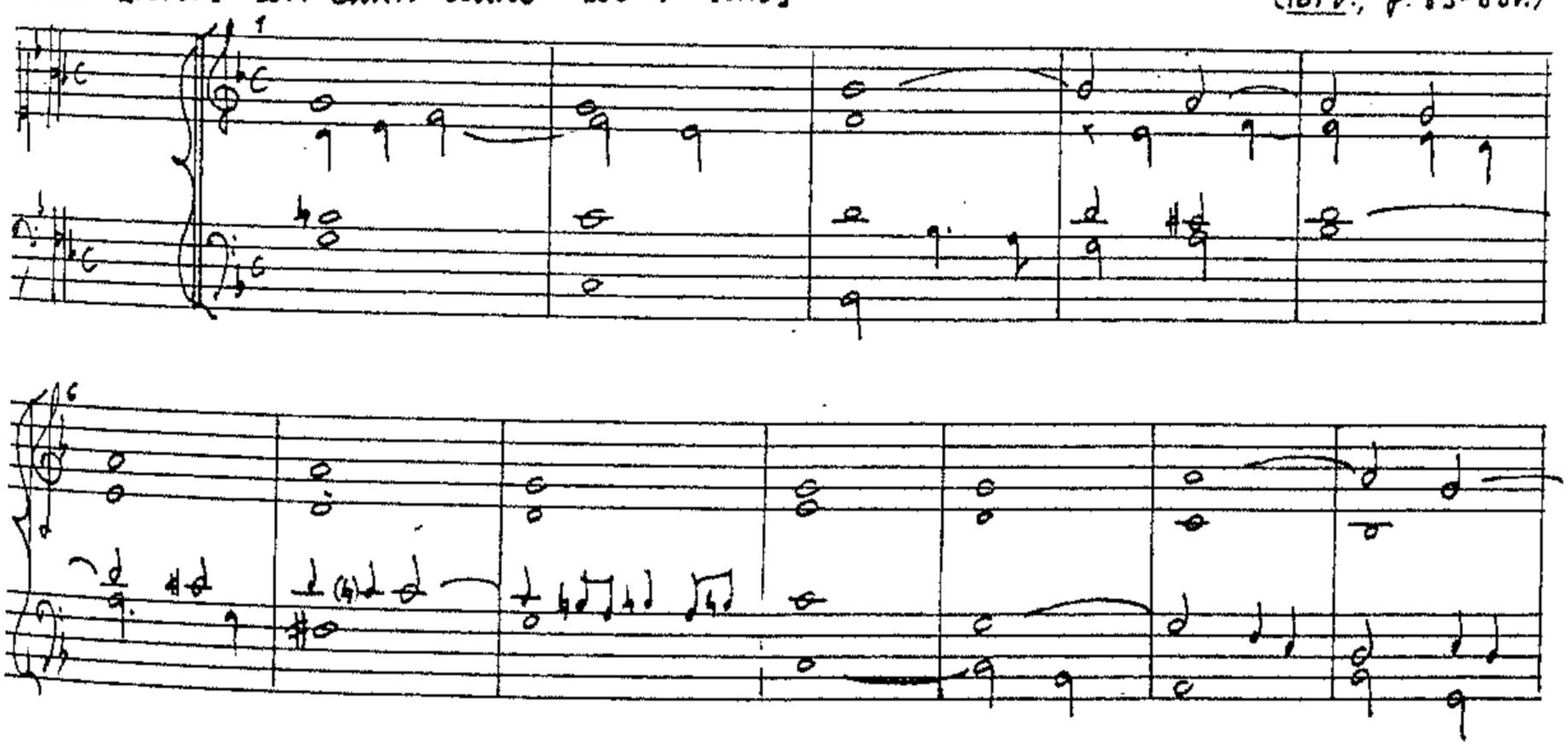
BBC M.387
(f. 83)





Otro [verso] con canto llano [de 7° tono]

(Ibid., f. 83-83v.)



(BBC M.357)

(f. 83r.)

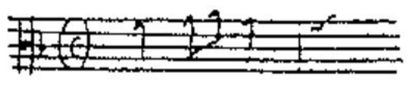
Otro [verso de] 7mo tono

(Ibid., f. 83v.)

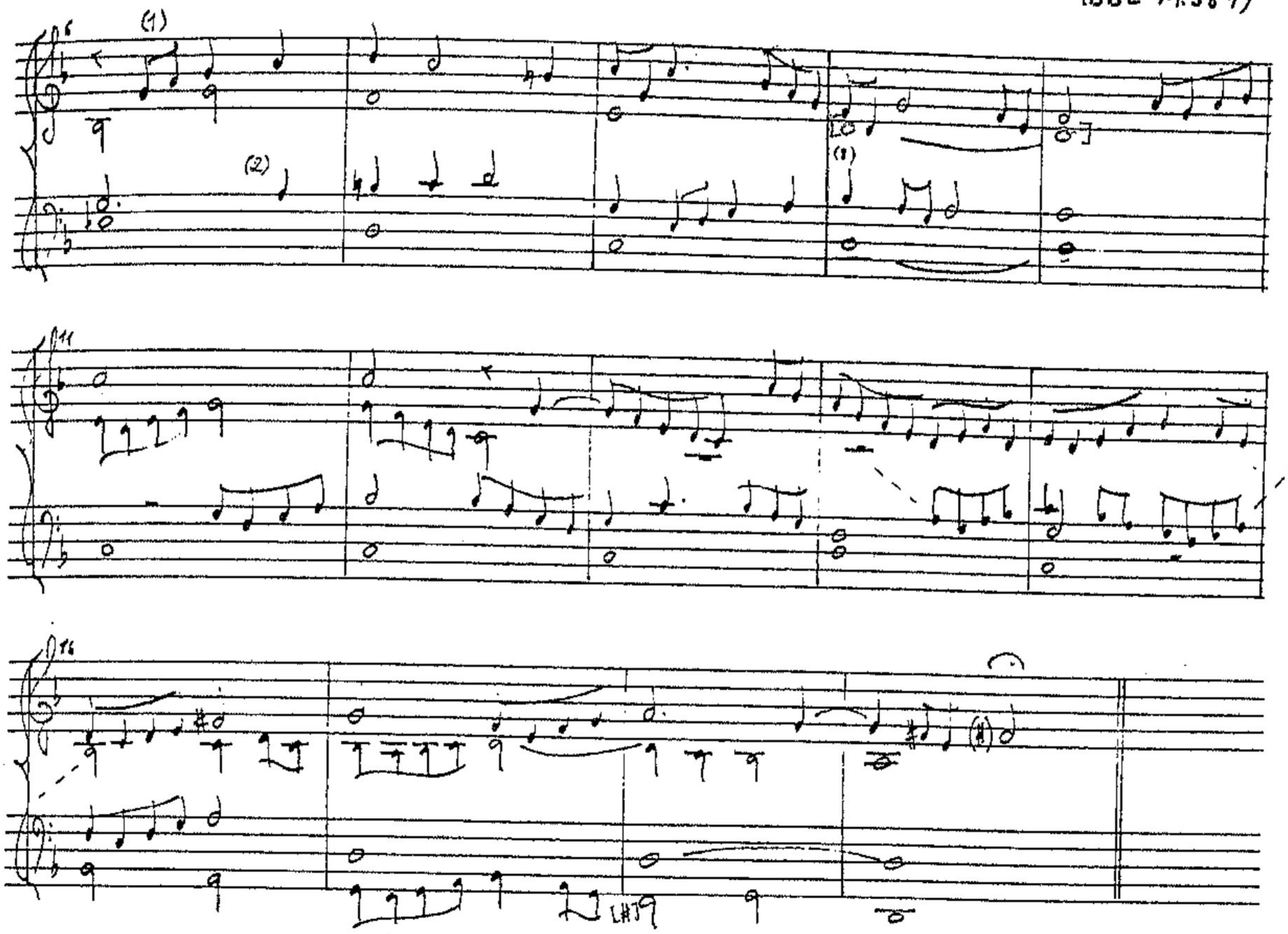
(sic)

Verso [de] 7° tono

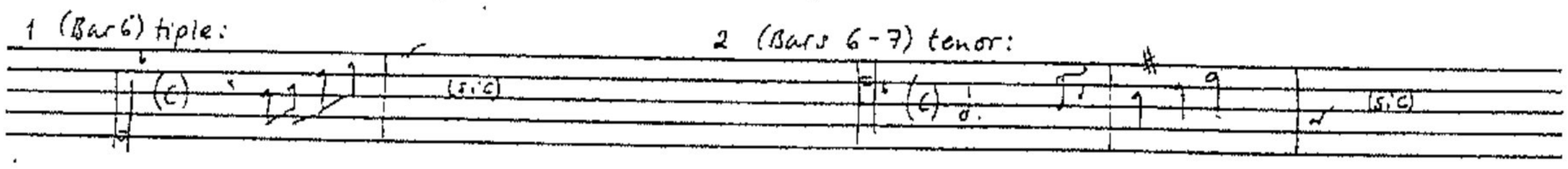
(Ibid., f. 84v.)

1. (Bar 2) alto:  (sic)

(BBC M.387)



1 (Bar 6) tiple:

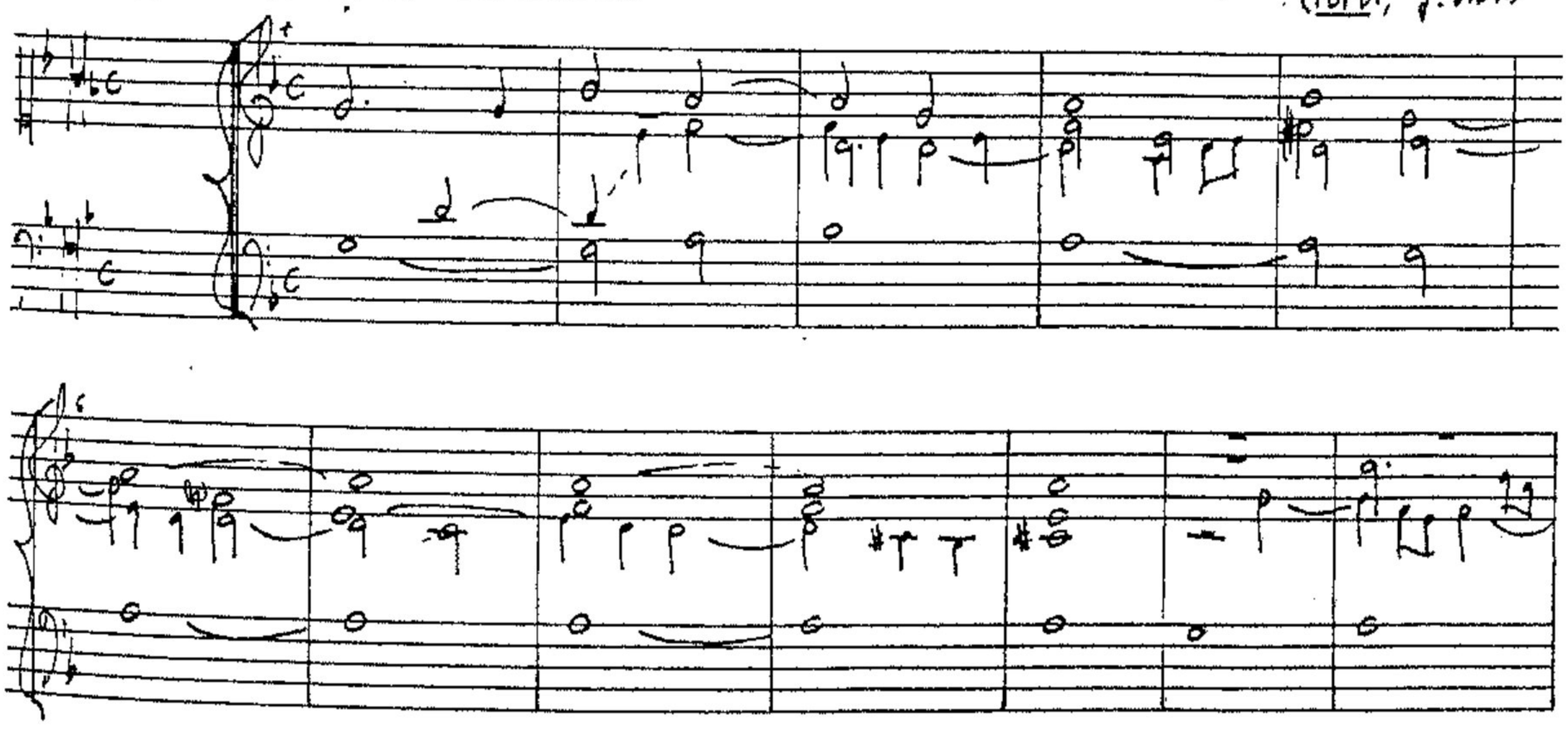


2 (Bars 6-7) tenor:

2. (Bars 9-10) alto: e' in ms.

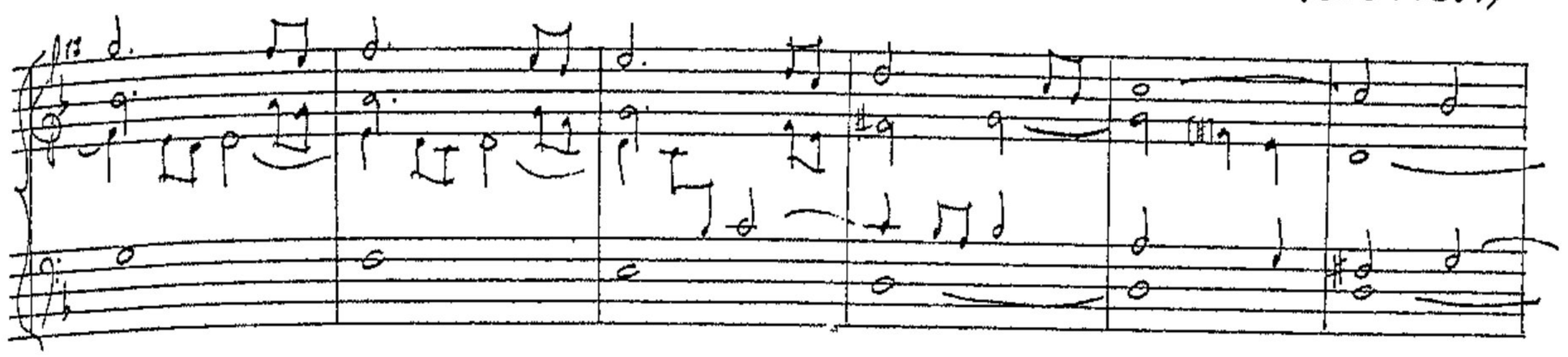
Verso [de 7° tono] de Caravillas[1]

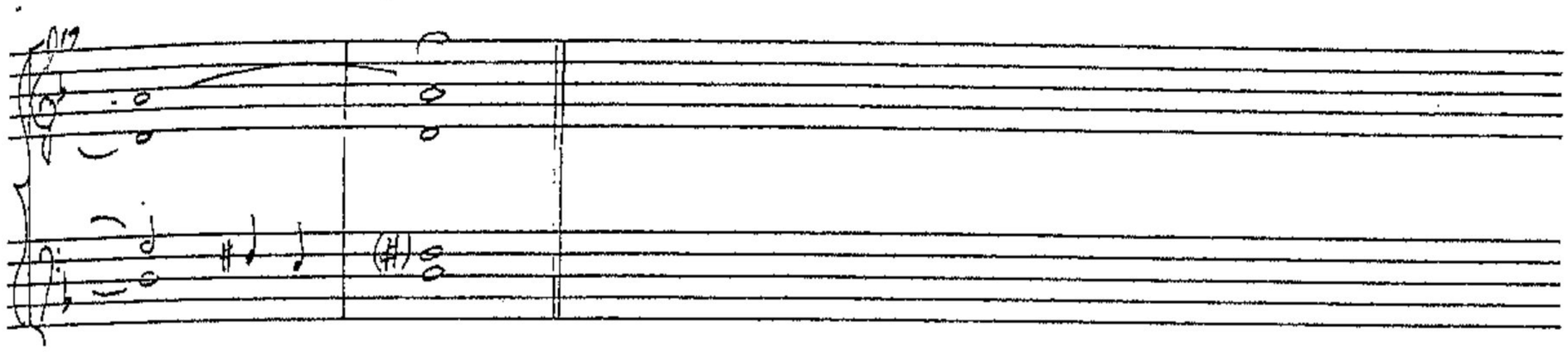
(1brd., f. 84v.)



1. There is a replica of this verset on f. 87r. where it is entitled 'Otro 7mo tono'.

(BBC M.387)

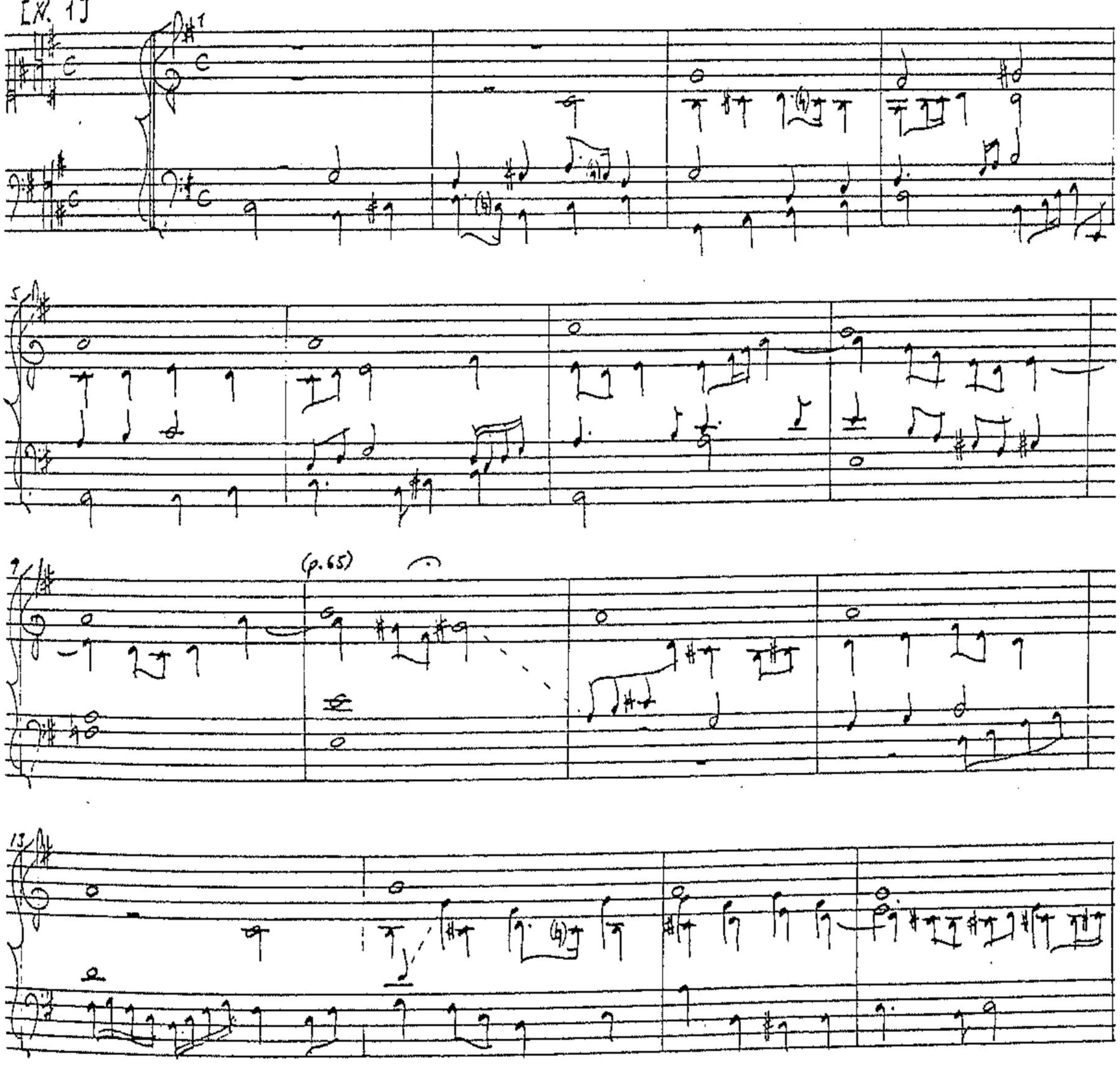




(Versos de 7° tono, por elami. [para psalmodia de Francisco Espelt, etcha en el año de 1687])

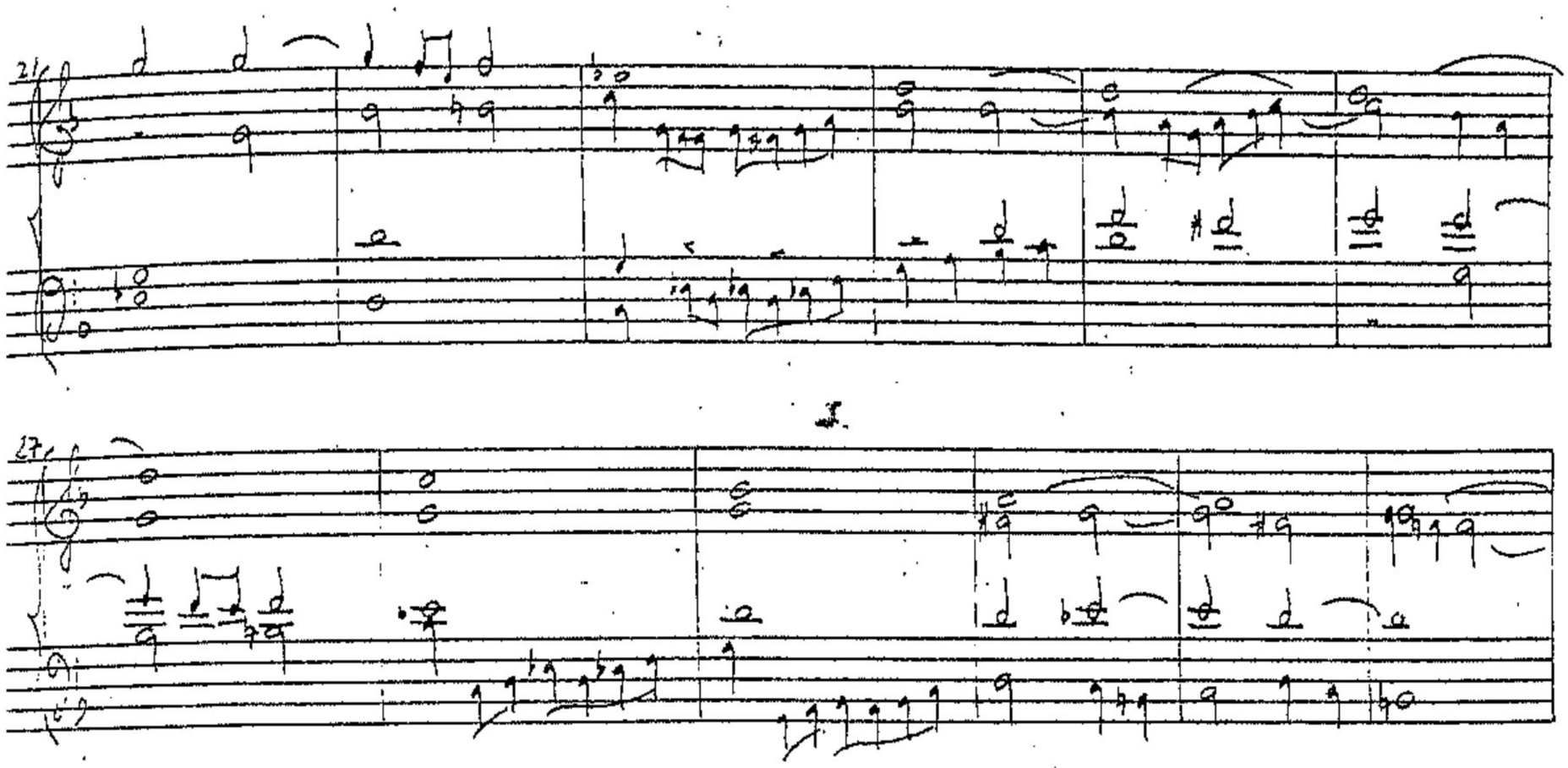
BBC M. 751.21 (pp. 64-5)

[N. 1]



(Versos de 7° tono por delasolre)

MBN M.1359
(p. 355)


21
I.
27
33
40
56
62

Otro verso [de] 7mo tono [de Cabanillas] (1)

BBC M. 387
(f. 82-82v.)

Mediación (f. 82v.)

1. There is a concordance of this verset in BBC M. 729, f. 136.
2. These accidentals appear in the version in BBC M. 729, f. 136.

Otro [verso de 7° tono] de M(ose)n Juan Caranillas

BBC M.387
(f.88-88v.)

(f.88v.)

1.

(RBC M.387)

1. (Bar 29) bass:

Entrada [de] 7mo tono de Cavanillas (Ibid., ff. 90v.-1)

1. (Bar 6) tiple: d' in MS. 2. The word 'la' is written above this note, e".

12

16

20

23

26

1. (Bar 19) tenor: d in MS.

2. (Bar 23) tenor:

3. (Bar 24) bass:

Verso 8º de 7º tono [por D la sol re] P(arti)do de mano d[e]recha asta la med(iaci)ón y después de dos tiples – M(e)d(iació)n (sic)

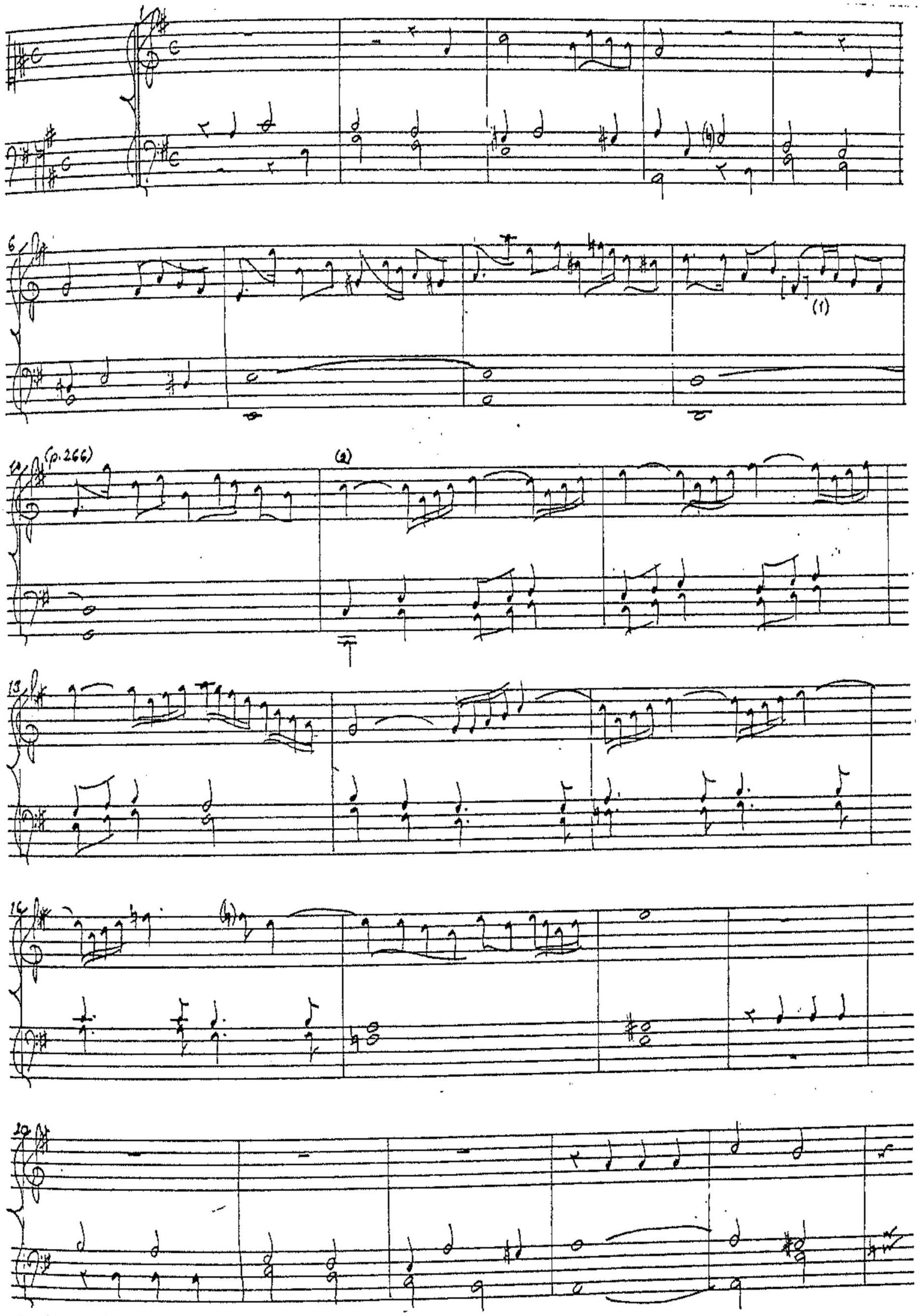
BBC M-1011 (f. 33-33v)

'MJ'

(f. 33v)

Verso, 7° tono, [partido de mano derecha de Gabriel Menalt]

BBC M.751.21
(pp. 265-7)



1. (Bar 9) triple: e' in ms.
1. (Bar 11 seq.) triple: ♩. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 ♩. 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 | (sic)

(BBC M.751.21, ibid.)

(p.267)

(Versos de 7° tono por Elami)

MBN M.1358
(f.8)

(Los quatro siguientes [Xs. 44-7] tienen el final en e la mi)

MBN M.1359
(pp. 394-5)

X. 45

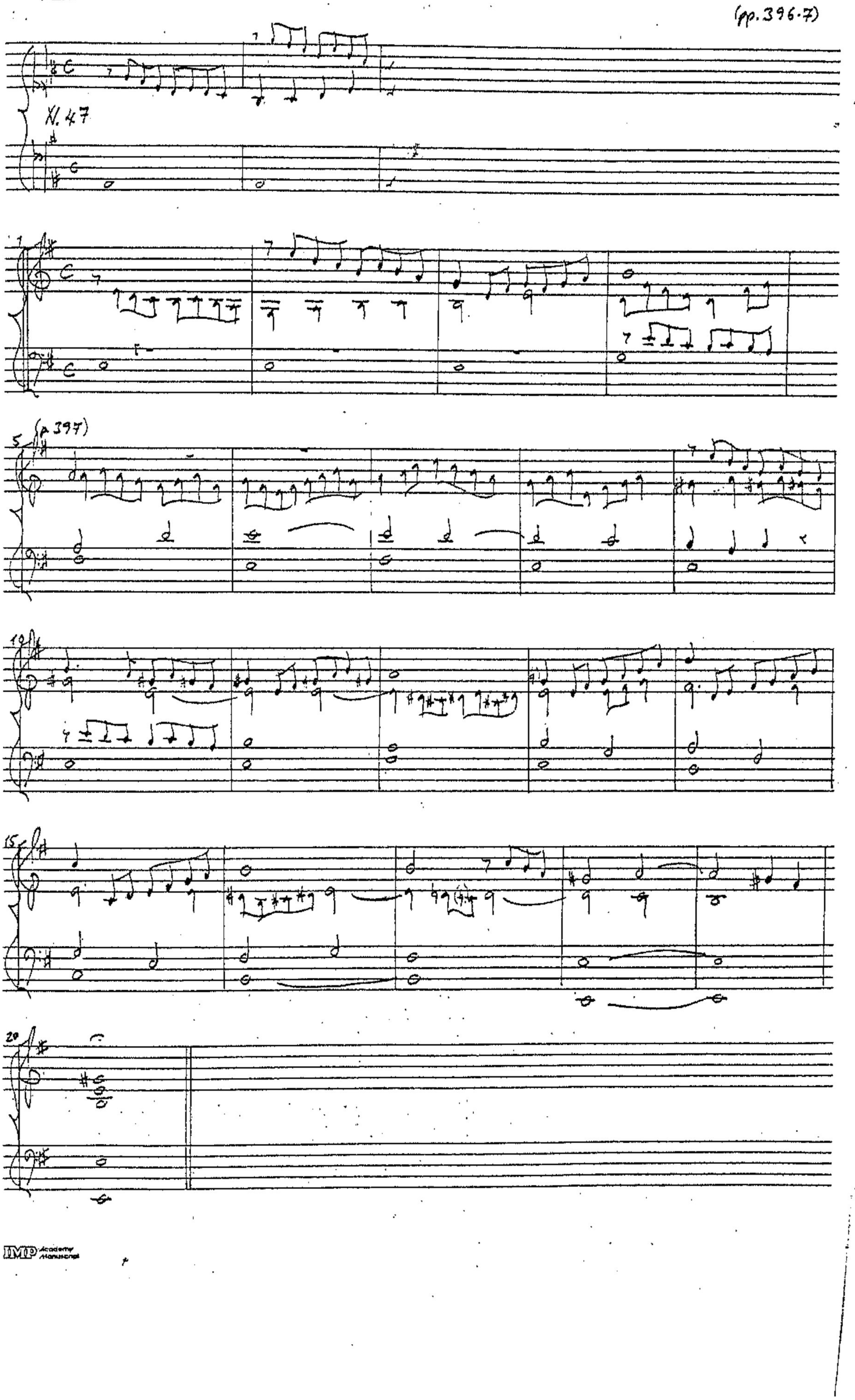
3.

(p. 395)

IMP Academy/Manuscript

(Ibid.)

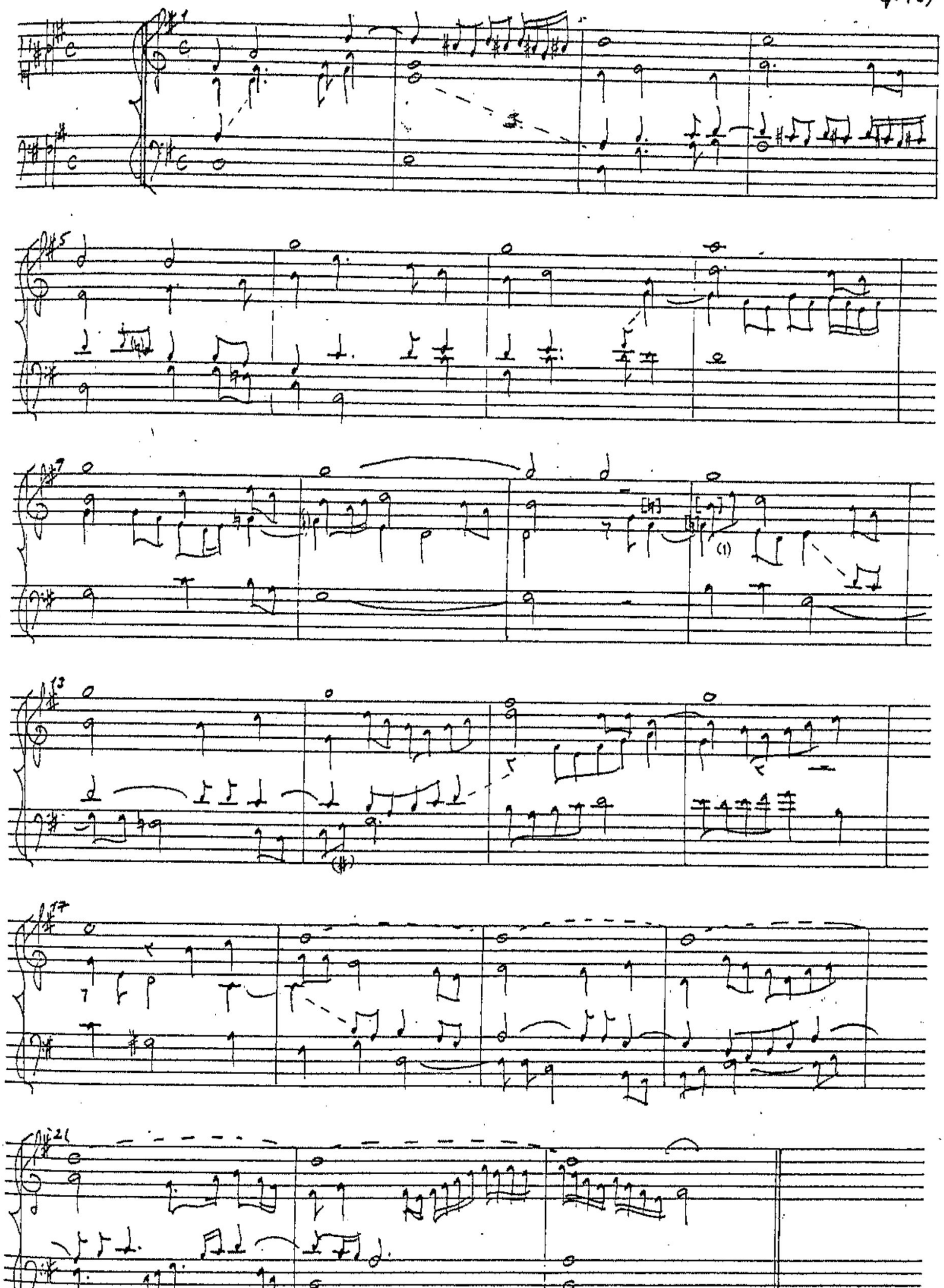
MBN M.1359
(pp. 396-7)



IMP Academy Manuscript

BBC M.387
(f. 95)

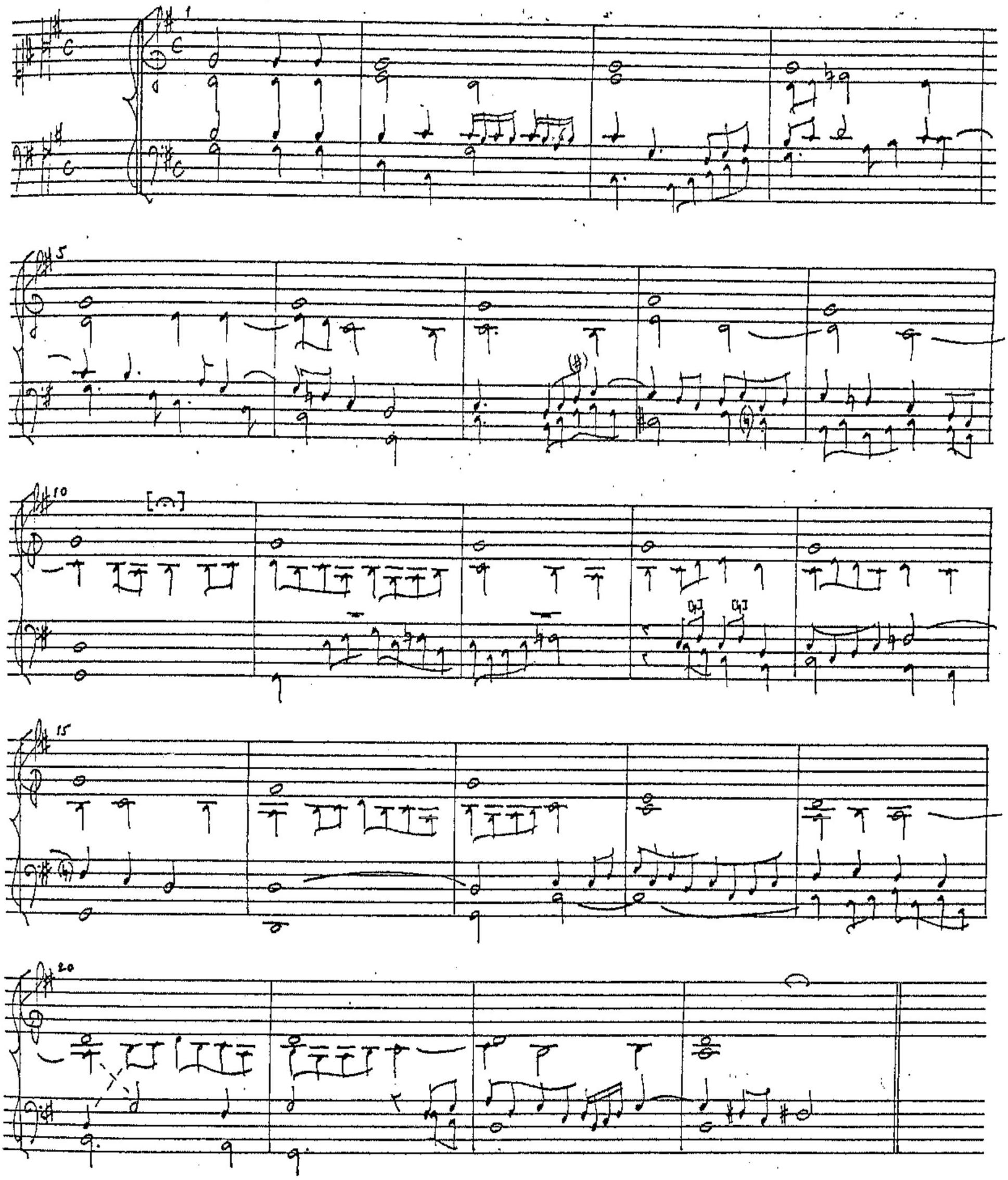
V(er)so 8va tono [de] Cabanillas



1. (Mar 12) alto: a'ii Ms.

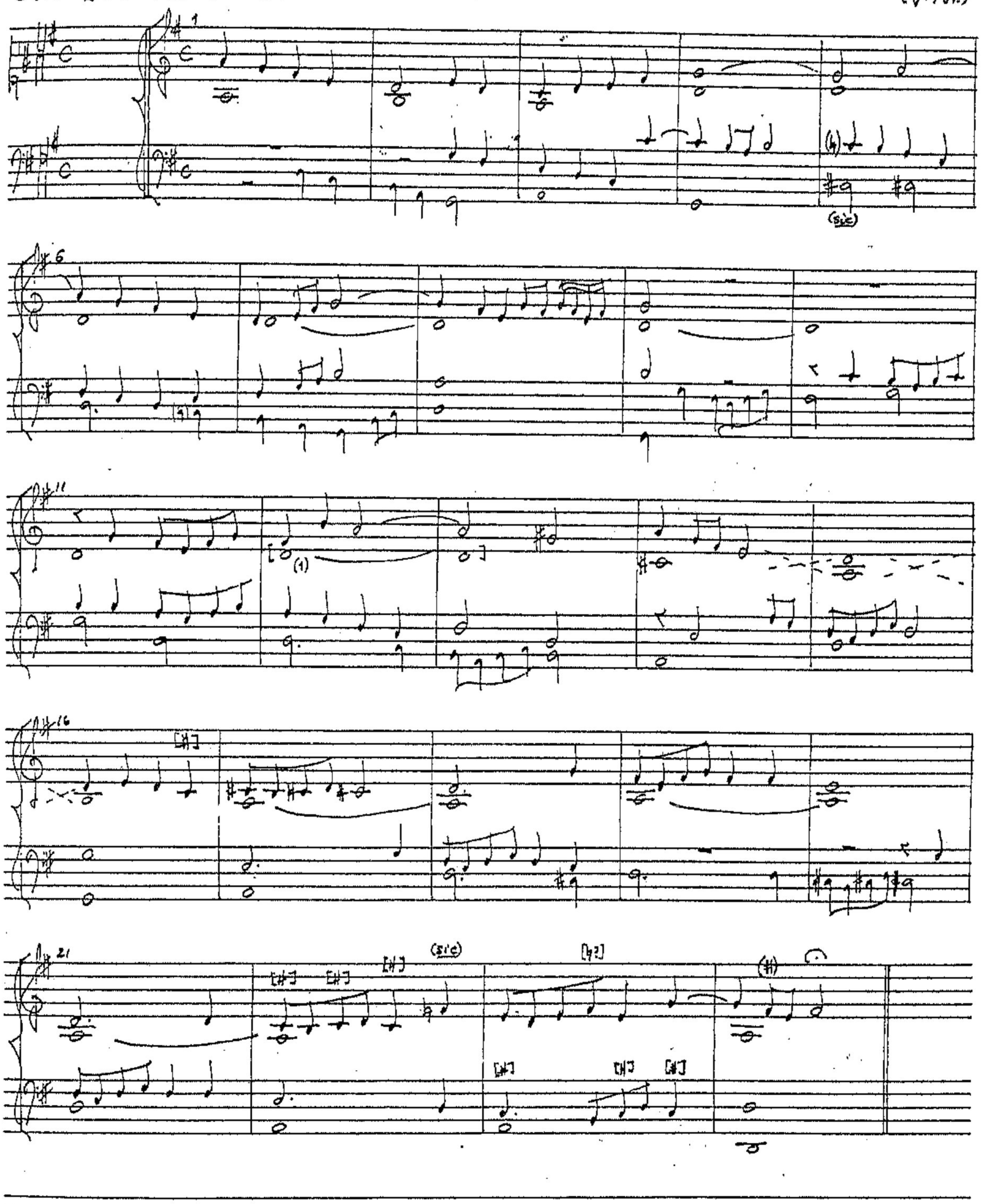
BBC M.387
(f.97)

Otro [verso de] 8vo tono



BBC M.387
(f.98v.)

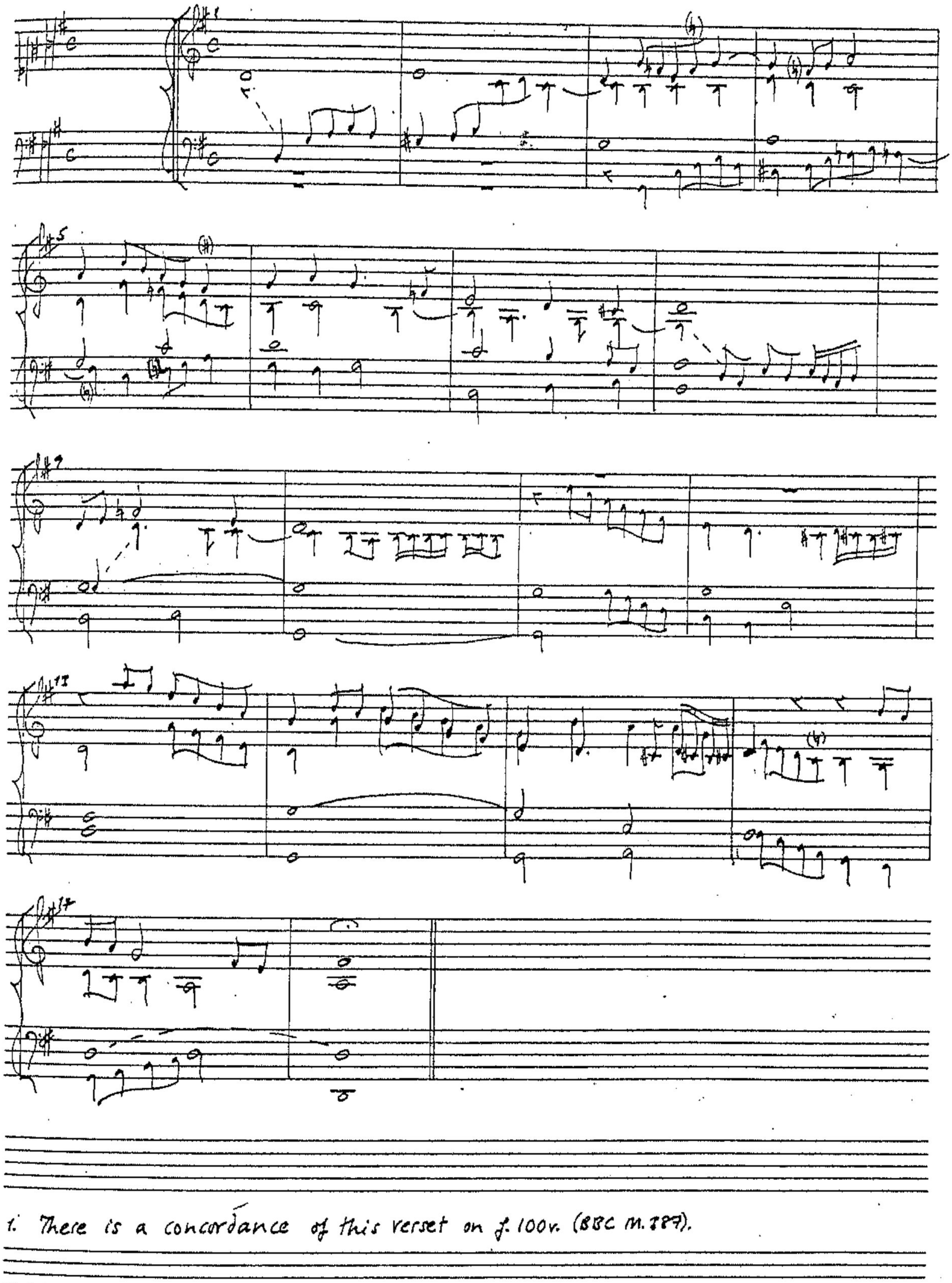
Otro [verso de] 8vo tono



1. (Bars 12-13) Alto: c' in MS.

BBC M.387
(f.99)

Otro verso [de] 8vo tono (1)

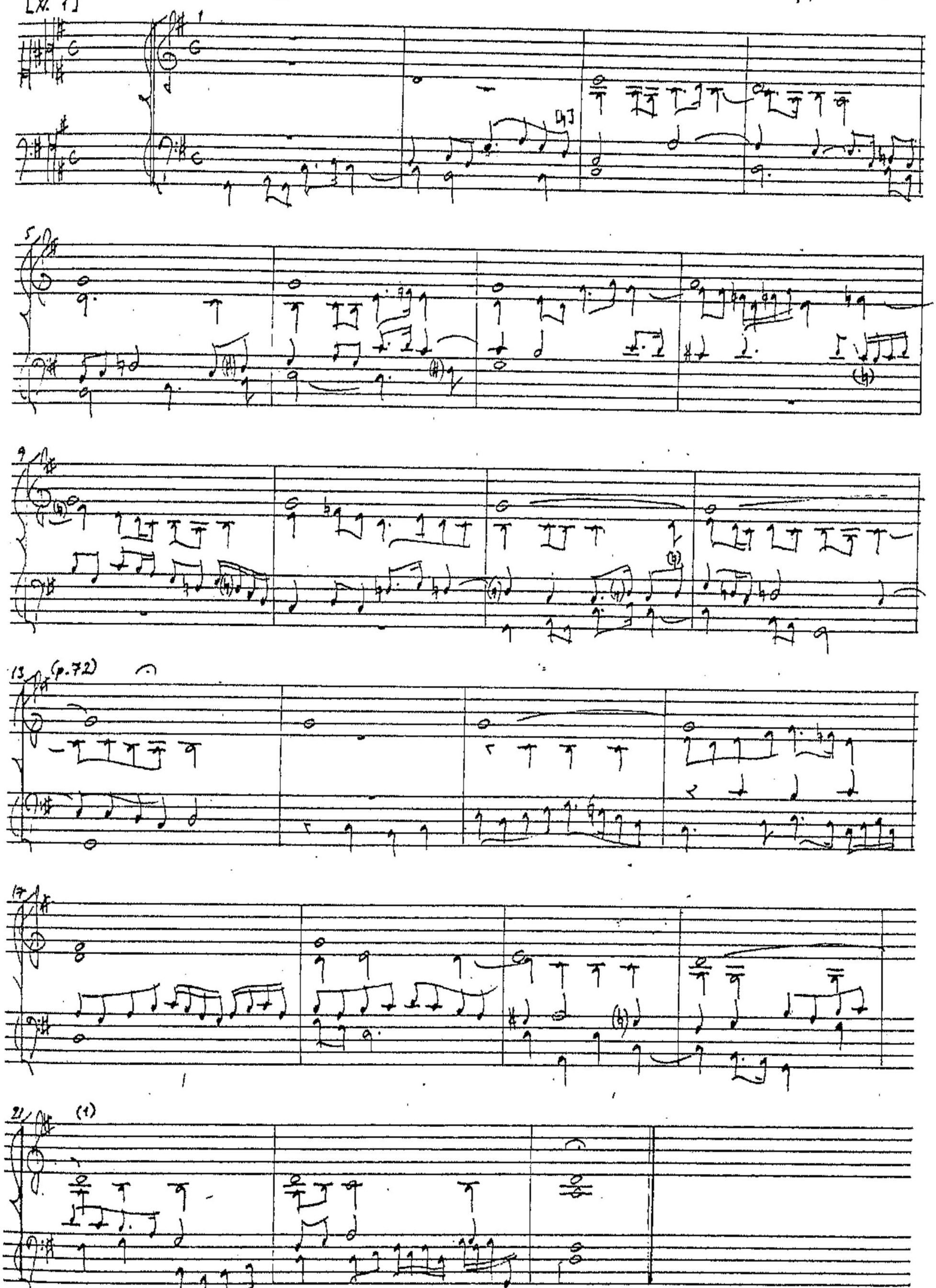


1. There is a concordance of this verset on f. 100v. (BBC M.387).

(Versos de 8ª tono [para psalmodia de Francisco Espelt, etcha en el año de 1687])

BBC M. 751. 21
(pp. 71-2)

[X. 1]



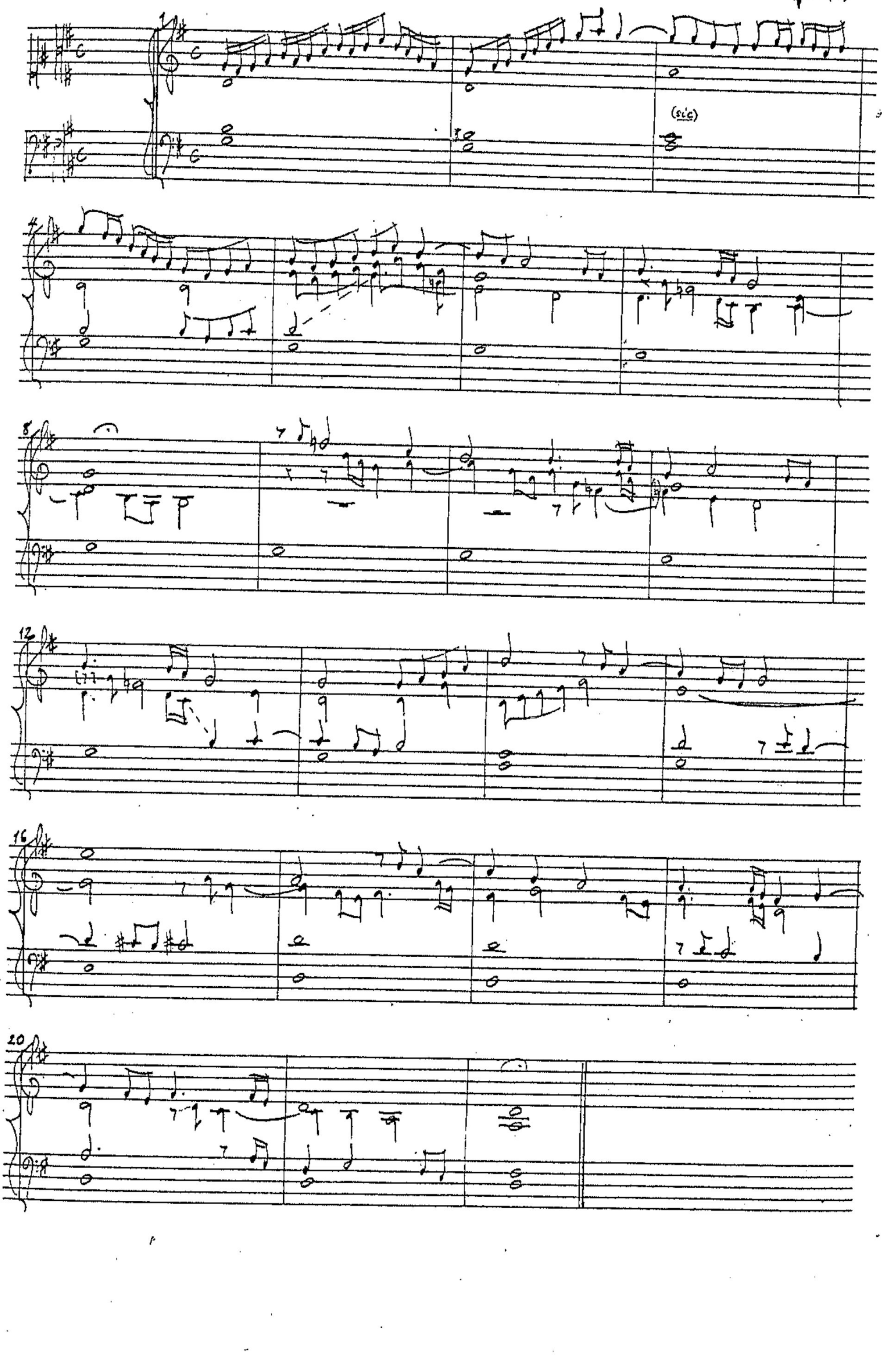
1. This bar. (21) is repeated in the MS.

Entrada de Cántico, Cantollano, y seculorum, de 8º [tono]
de Manuel Fabuenca

BBC M.1011
(f.37)

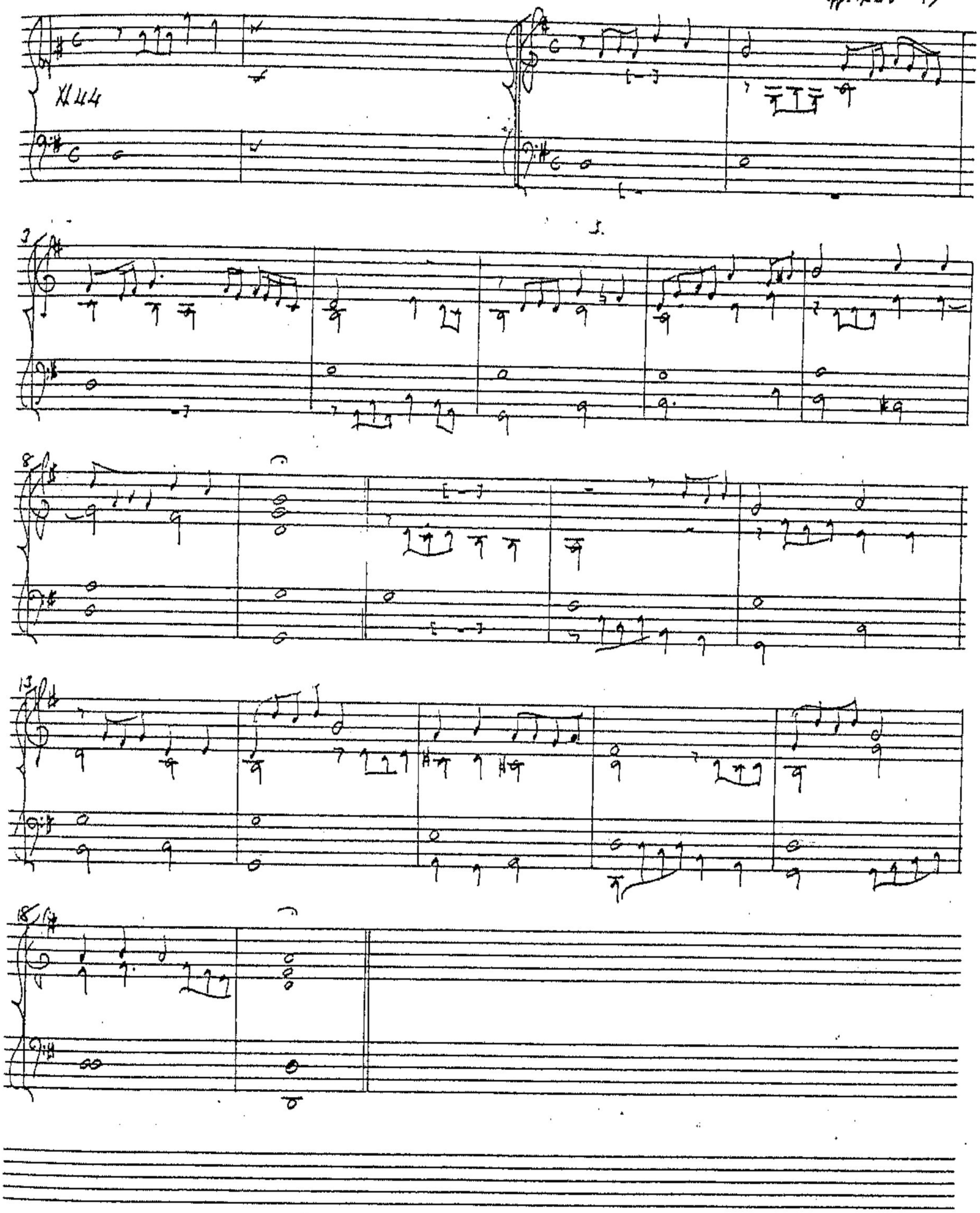
Verso de 8° tono con Canto llano y seculorum
de Manuel Fabuenca

BBC M.10 11
(f. 87v)



(Versos de 8° tono)

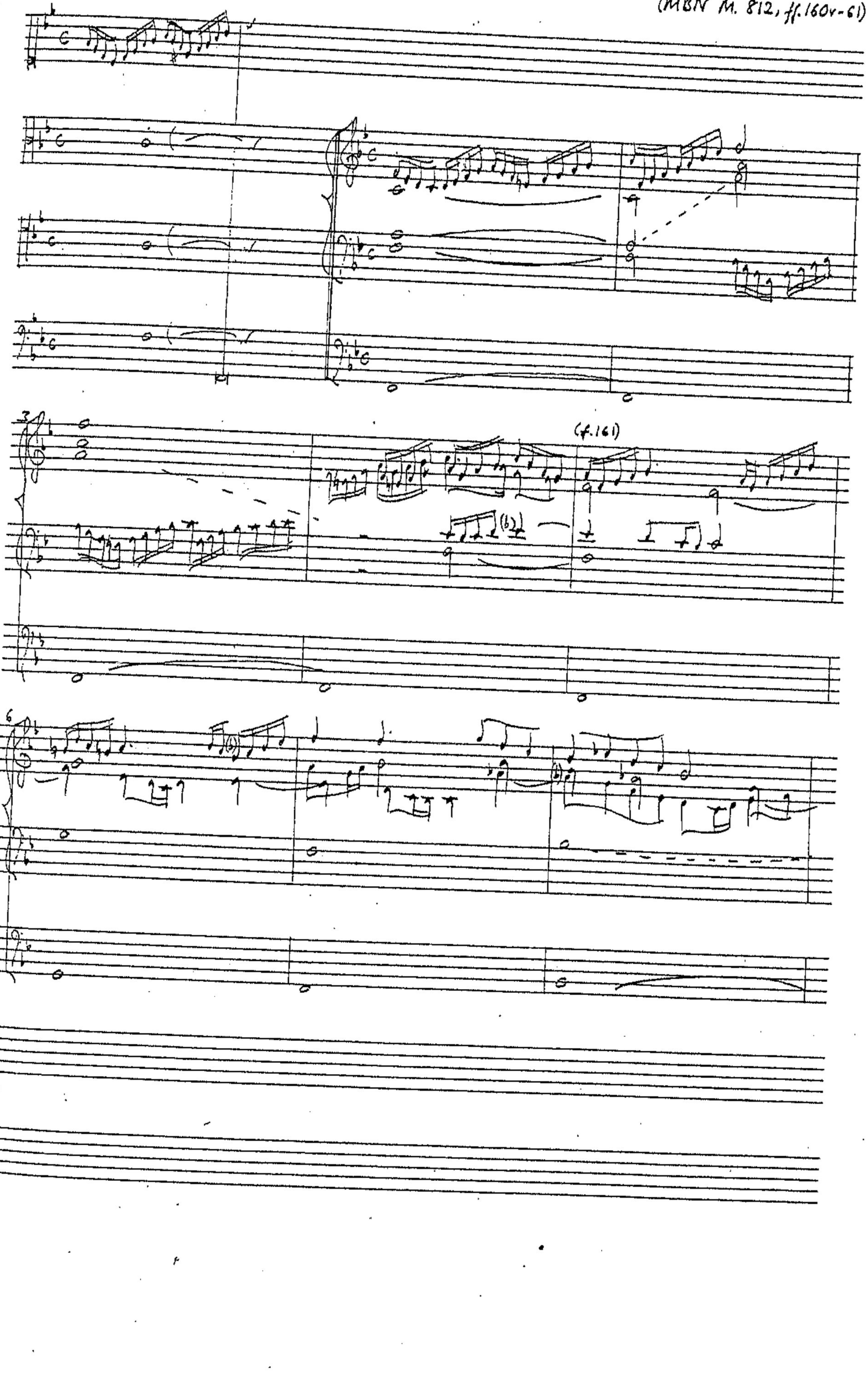
MBN M.1359
(pp. 438-9)

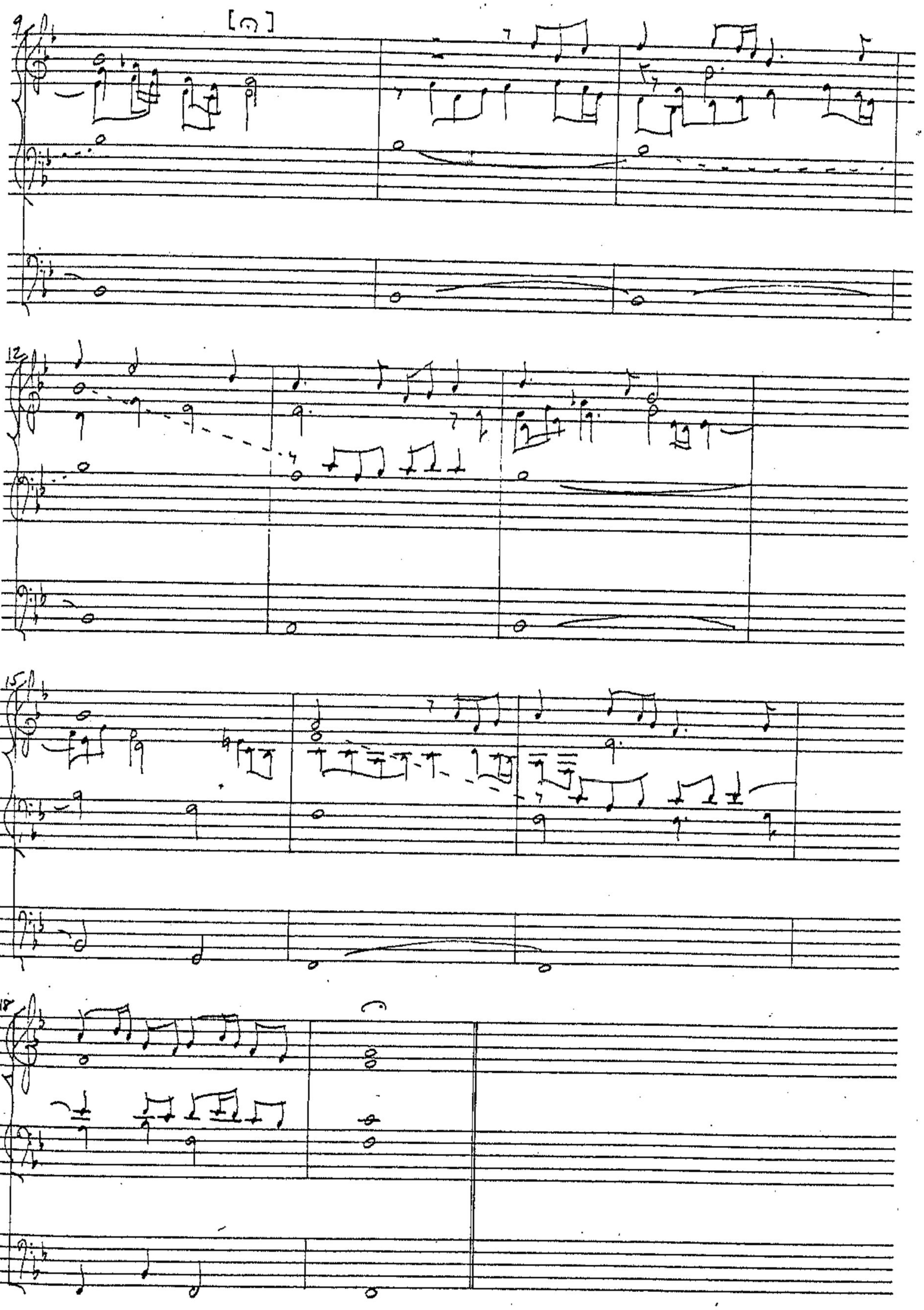


IMP Academy Manuscript

(Versos [de] 8º tono para Psalmodia por termino de ministriles) [IX. 9] Fabordón [= Entrada]

J. Elías: Música de órgano (1717)
(MBN M. 812, ff. 160v-61)




[3]
12
15
18

(Ad Completorium, 8us tonus. Cum Invocarem)

MonAM M. 1421
(p. 31)

1° [X.]

se- cu- lorum amen.

[G]

BBC M.387
(f. 94-94v)

3º Verso) 8vo Tono Partido Mano Izquierda [de Cabanillas]

1. (Bar 24) bass:

2. (Bar 37) bass:

3. (Bar 42) alto: b' in MS.

[Verso de 8° tono de] Florcadelt (sic)

BBC M.387
(f.101:)

(sic)

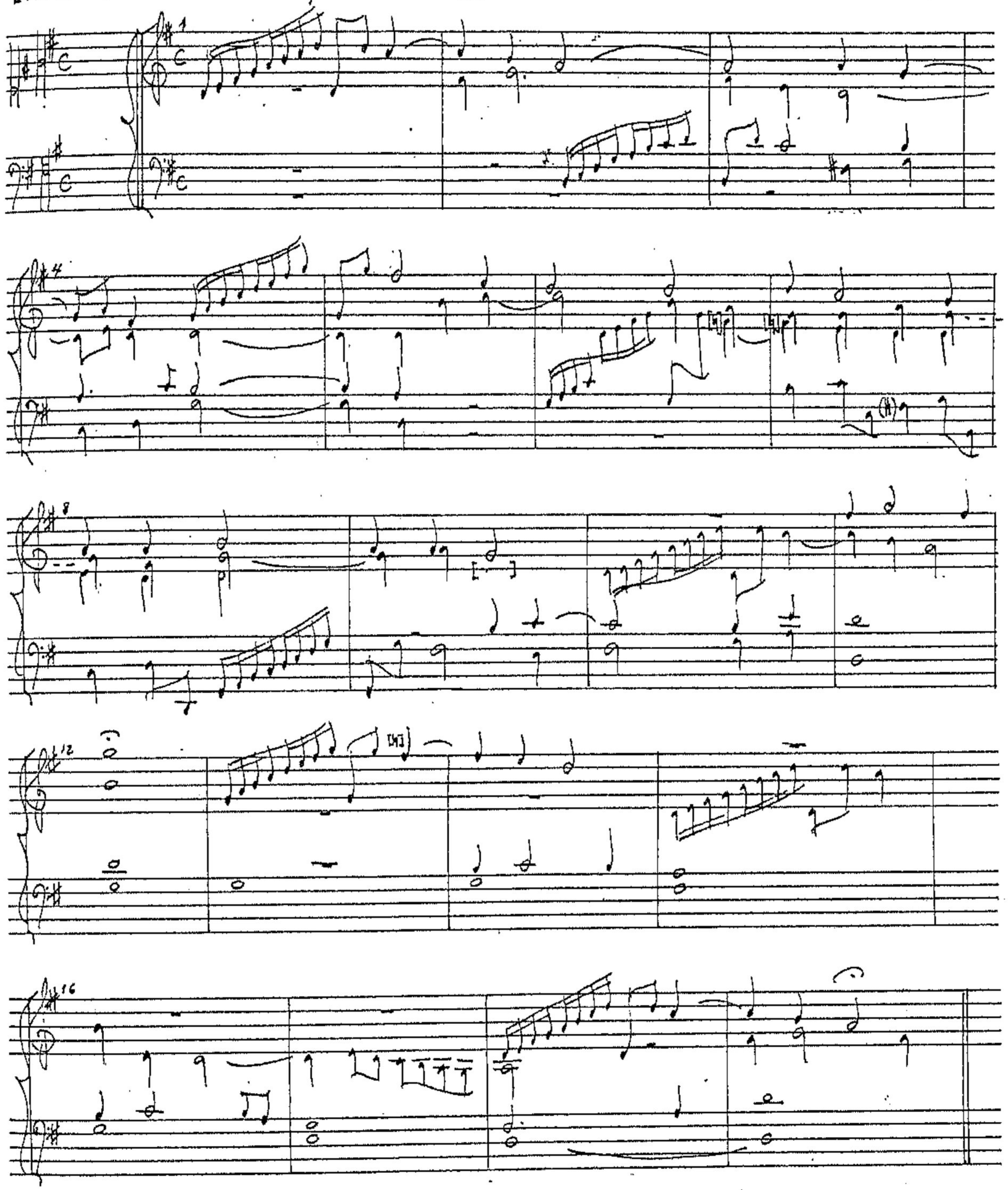
(sic)

1. (Bar 14) tiple:

(sic)

BBC M.387
(f. 101v.)

[Verso de 8° tono de] florcadelt (sic)

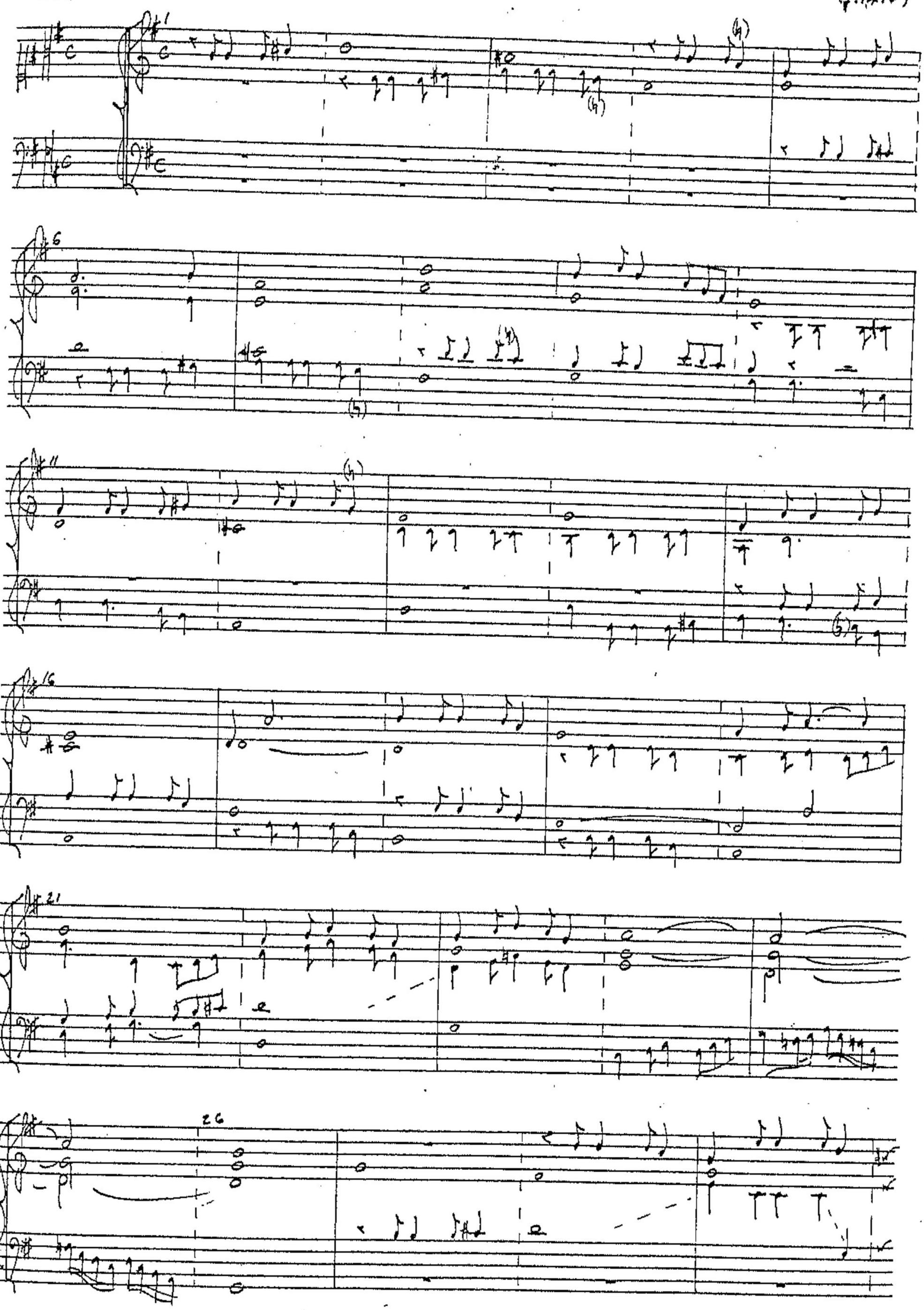


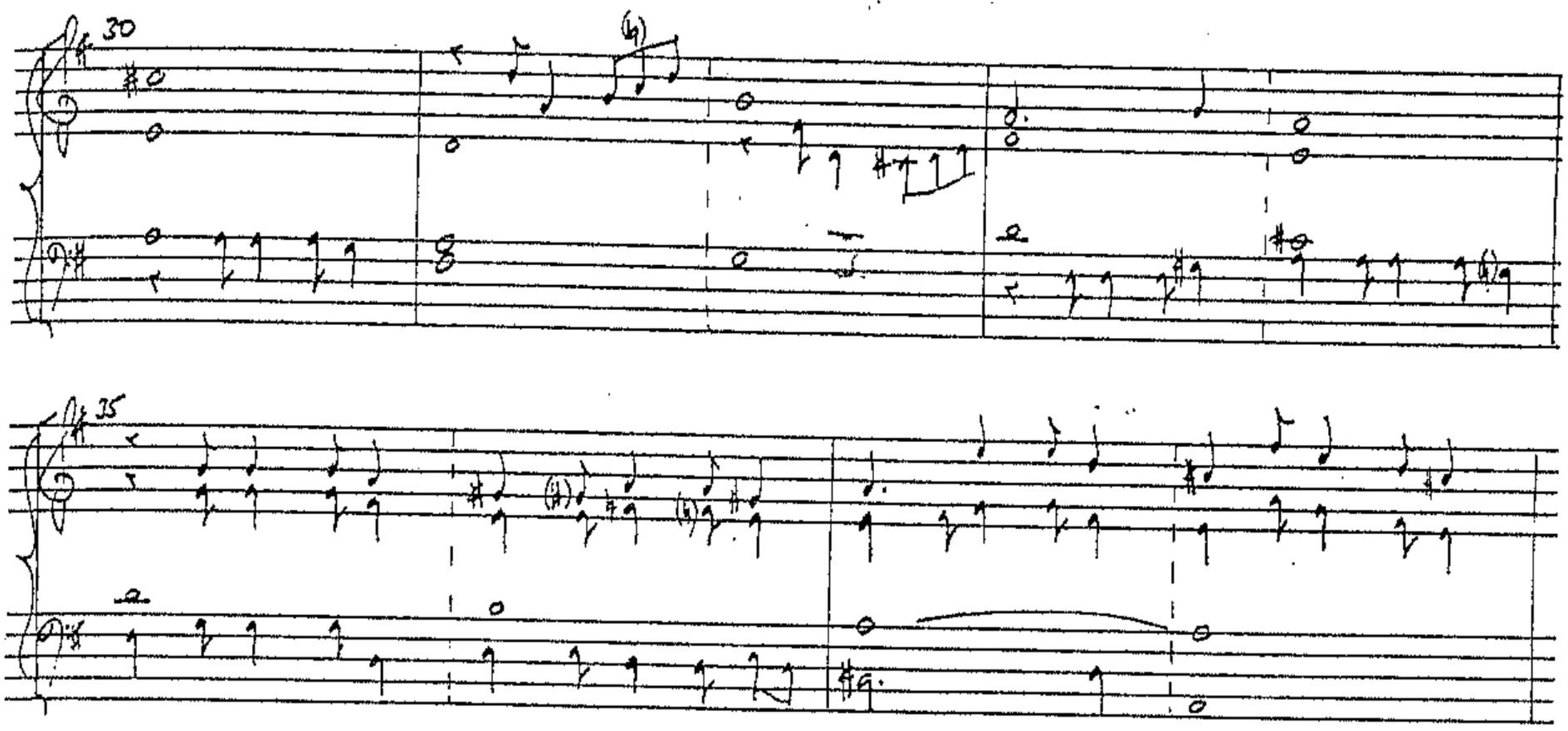
1. (Bar 9) alto: g' in MS.

(Versos de 8° tono [de Cabanillas])

[X.] 5°

BBC M. 729
(f. 141v)




30
35
37

(Versos [de] 8° tono [de Cabanillas])
[X.] 11°

BBC M.729
(ff.145v-7v.)

(f.145v (b))

(1)

6

(f.146 (b))

[#]

[#]

12

[etc.]

17 (2)

[c]

[c]

[4]

(f.146 (a))

21

[7]

24

(H)

1. [3/2] ♩ ♪ ♩

2. [c]

28

[4]

[4]

31 (f.147 (a))

[3 2]

[3 2]

36

42

[6]

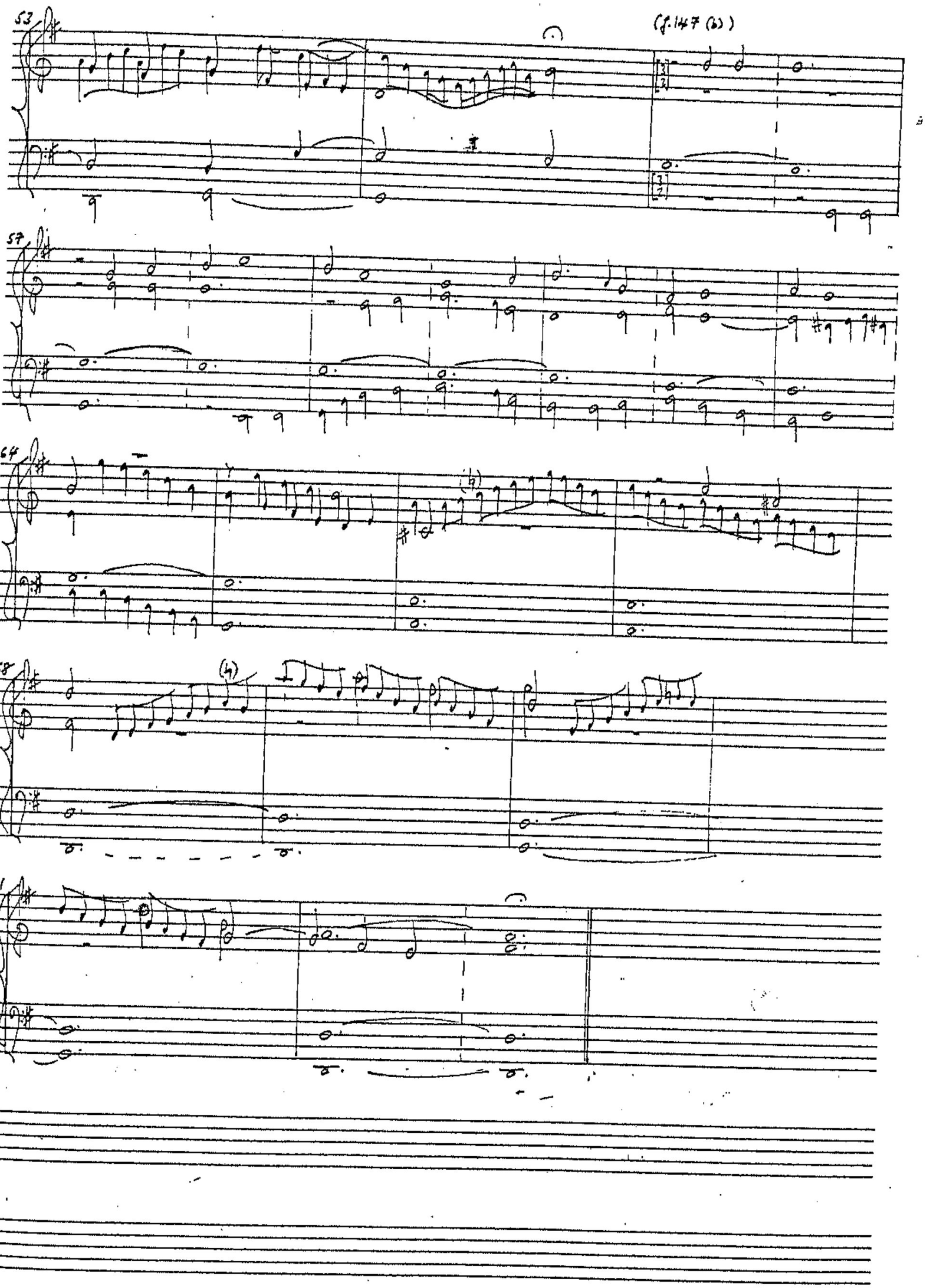
(f.146 (b))

[6]

[ ]

47

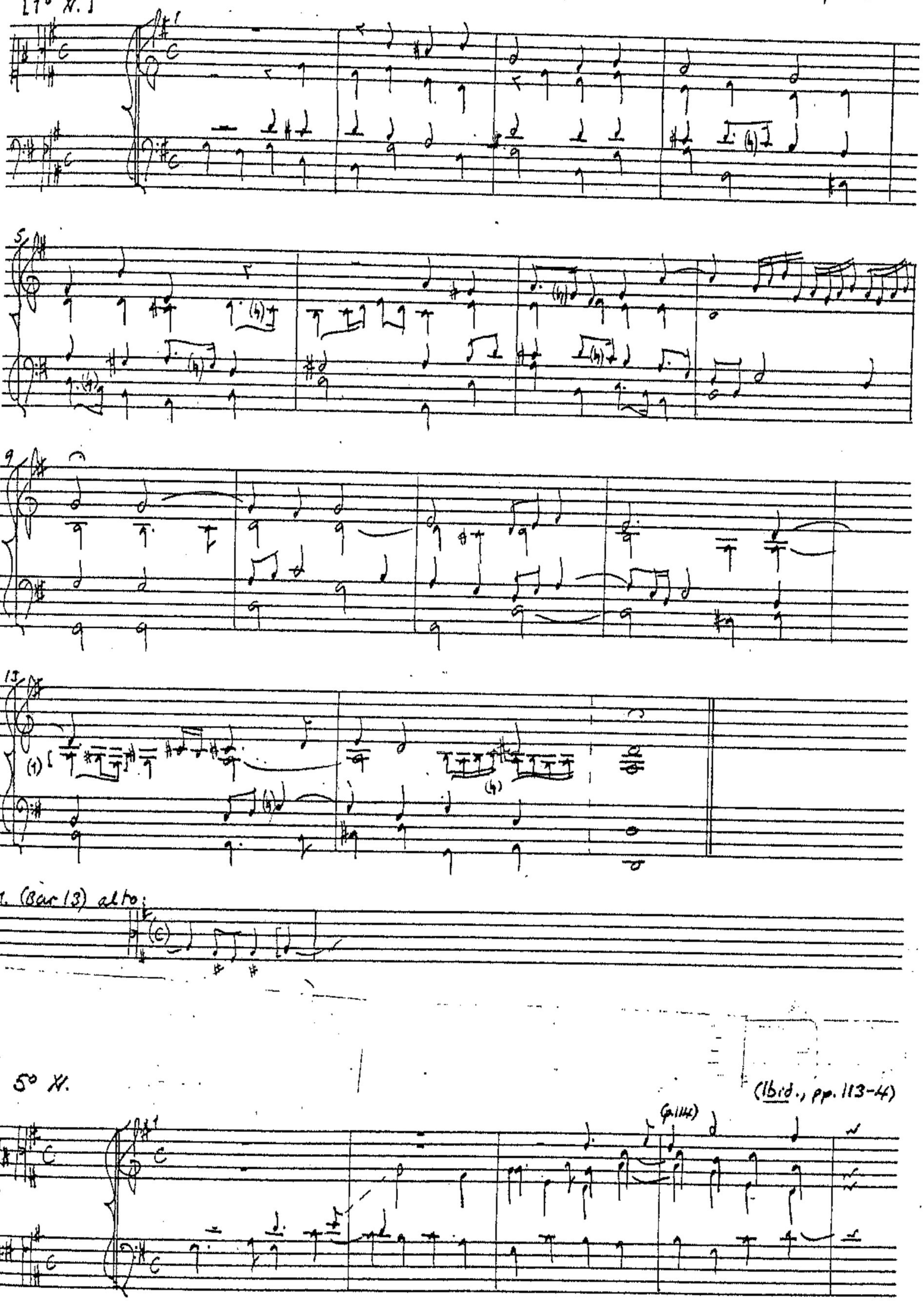
50


53
(cf. 147 (b))
57
64
(b)
68
(4)
71

(Versos de 8º tono [para psalmodia de Francisco Espelt, etcha en el año de 1685])

BBC M. 751.21
(p. 110)

[1º V.]

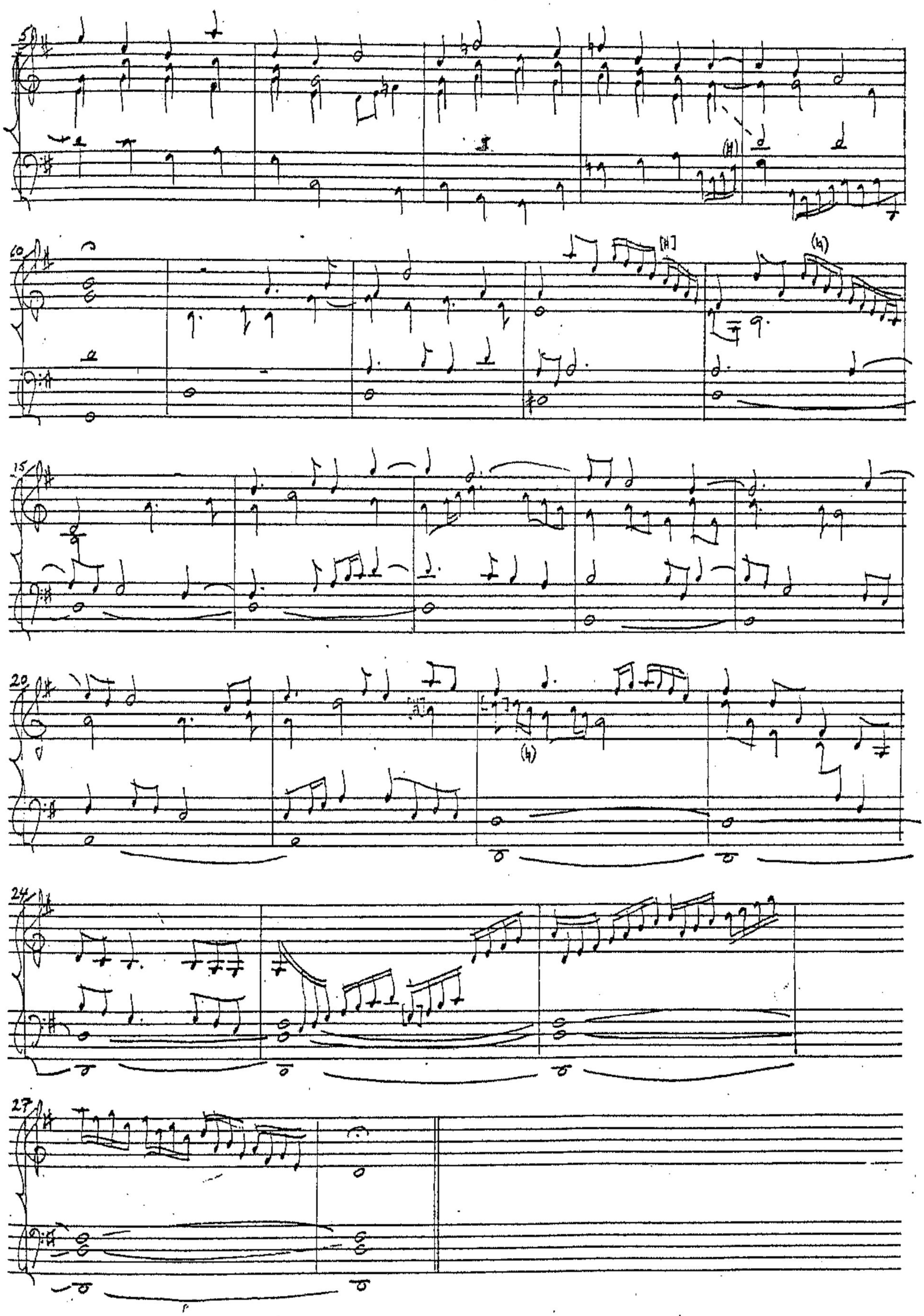


1. (Bar 13) alto:



5º V.

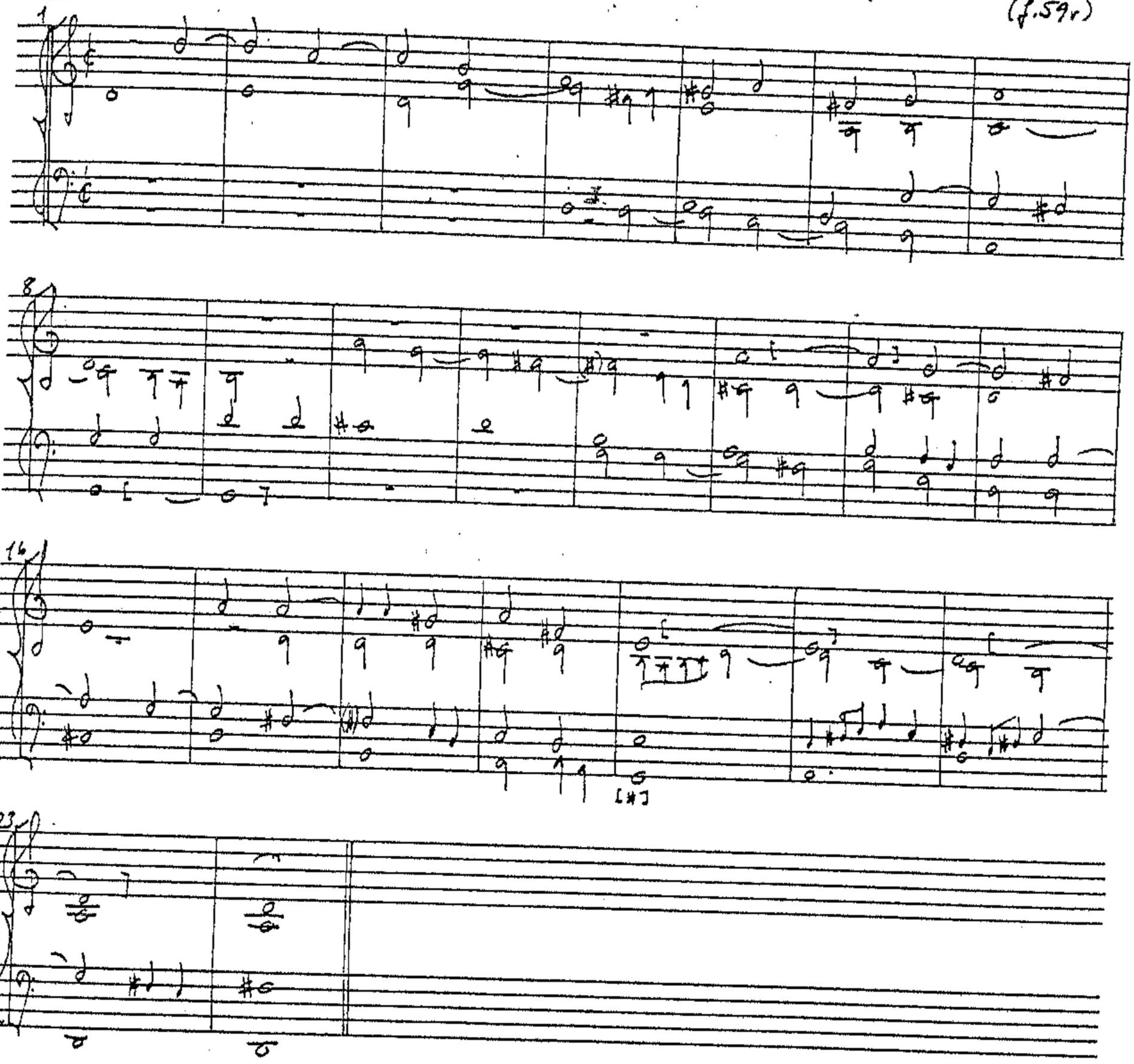
(Ibid., pp. 113-4)



(Versos de 8º tono)

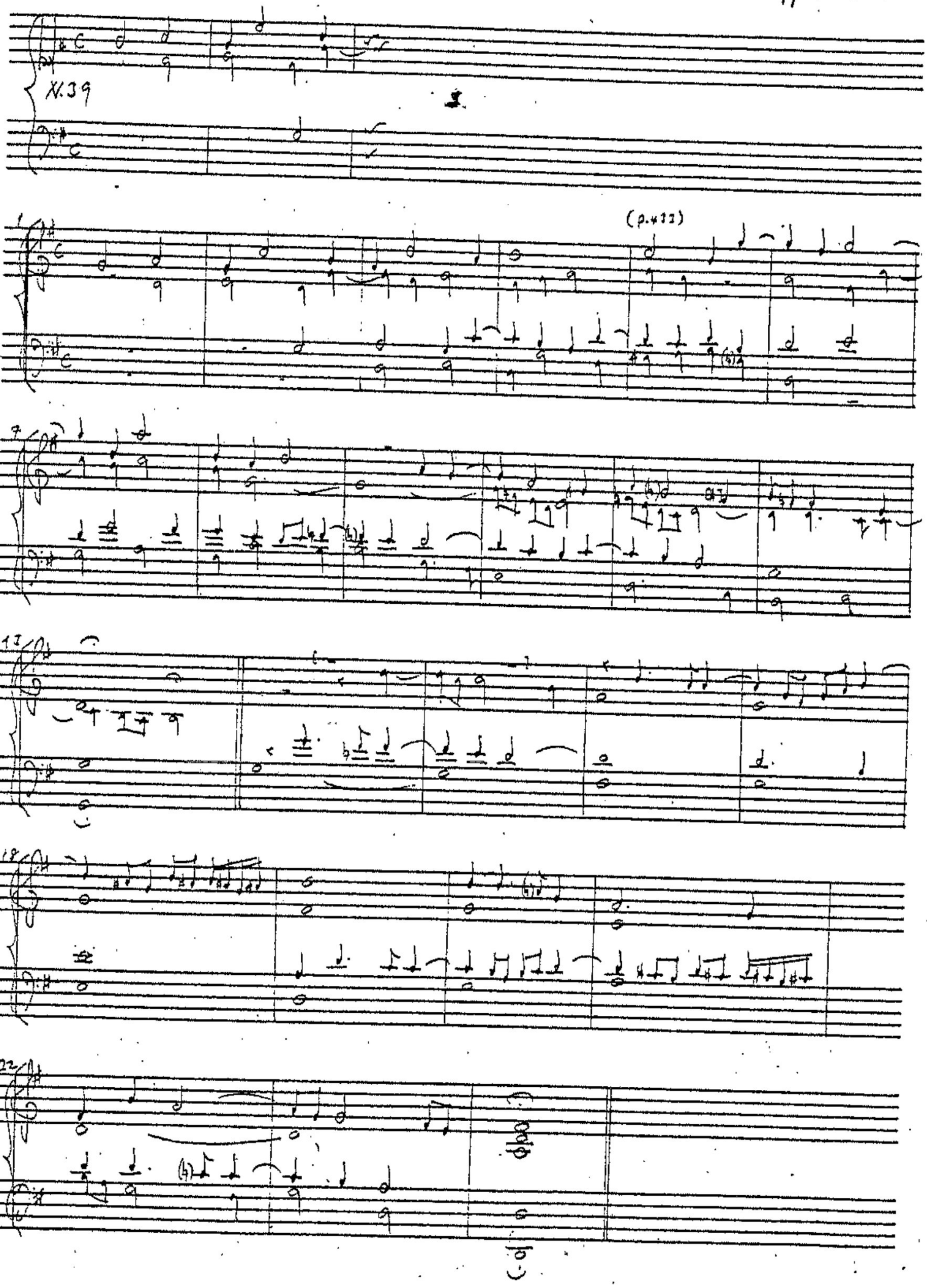
[N. 3]

MBN M. 1358
(f. 59r)



(Versos de 8° tono)

MBN. M.1359
(pp. 432-3)



(iii)

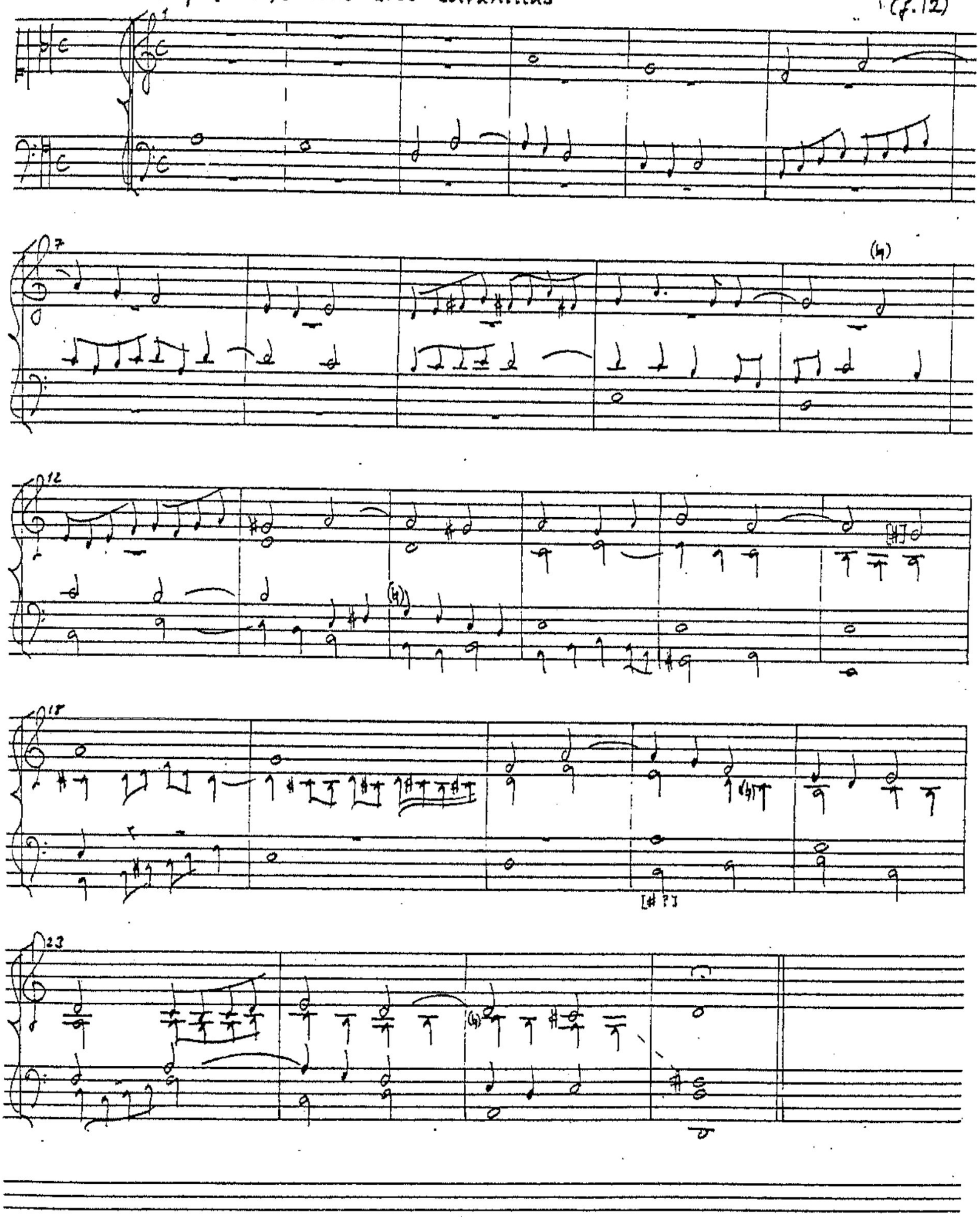
VERSETS WITH UNDIVIDED STRUCTURES

(20)

TONE 1

Verso [de] pr(imer)o tono [de] Caranillas

BBC M.387 (f.12)

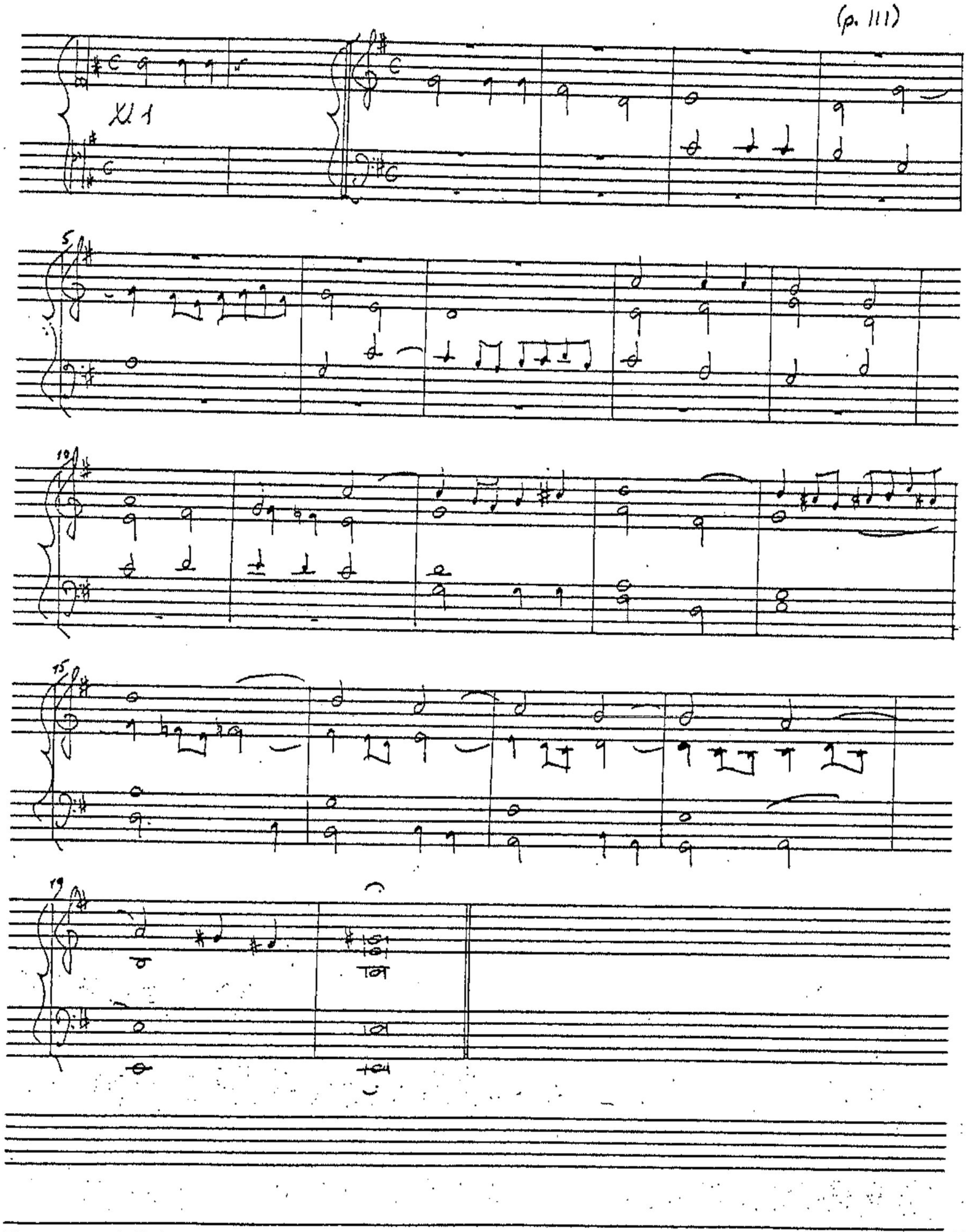


(21)

TONE 2

MBN M:1359
(p. 111)

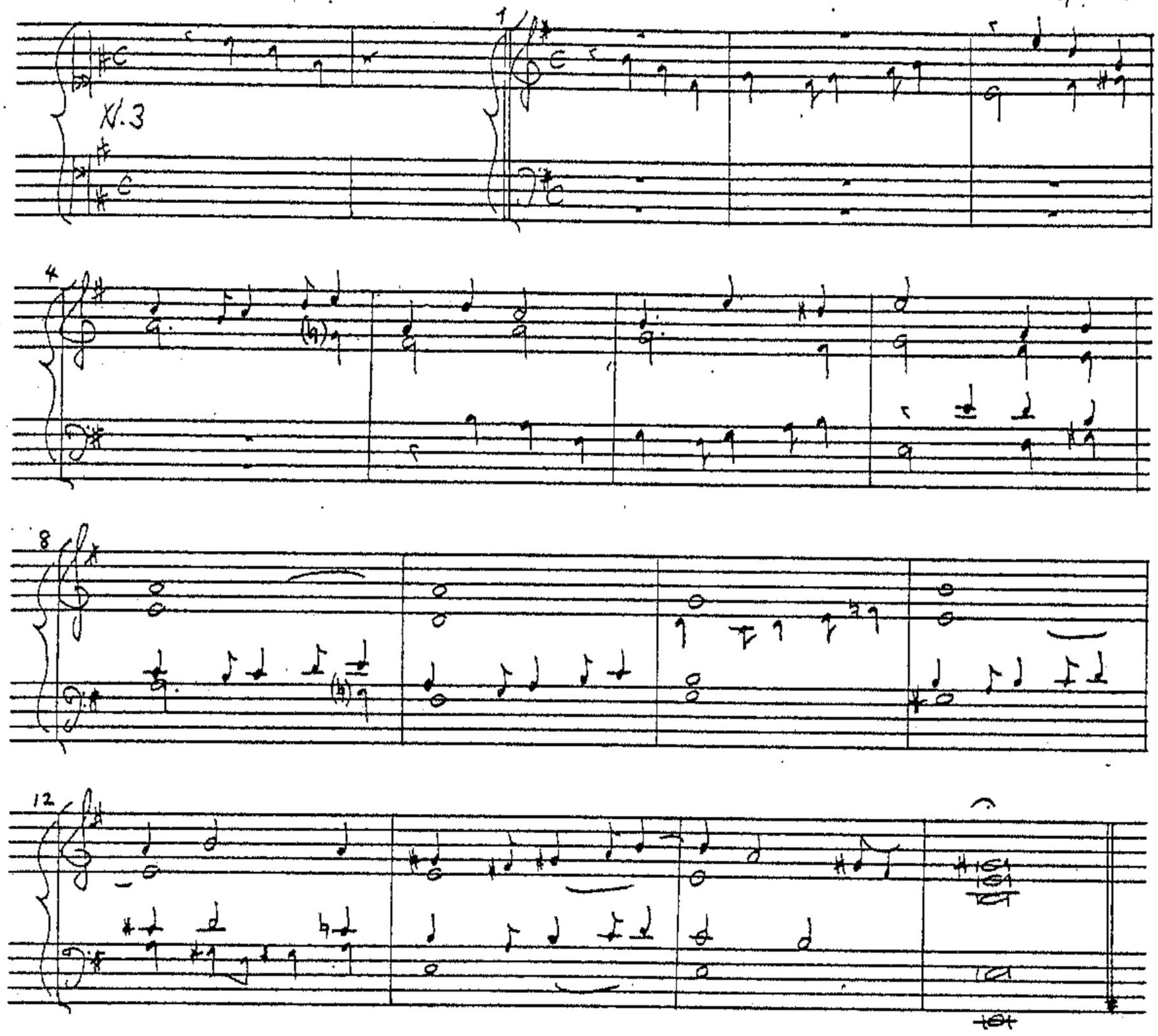
(Versos de 2° tono [por E la mi])



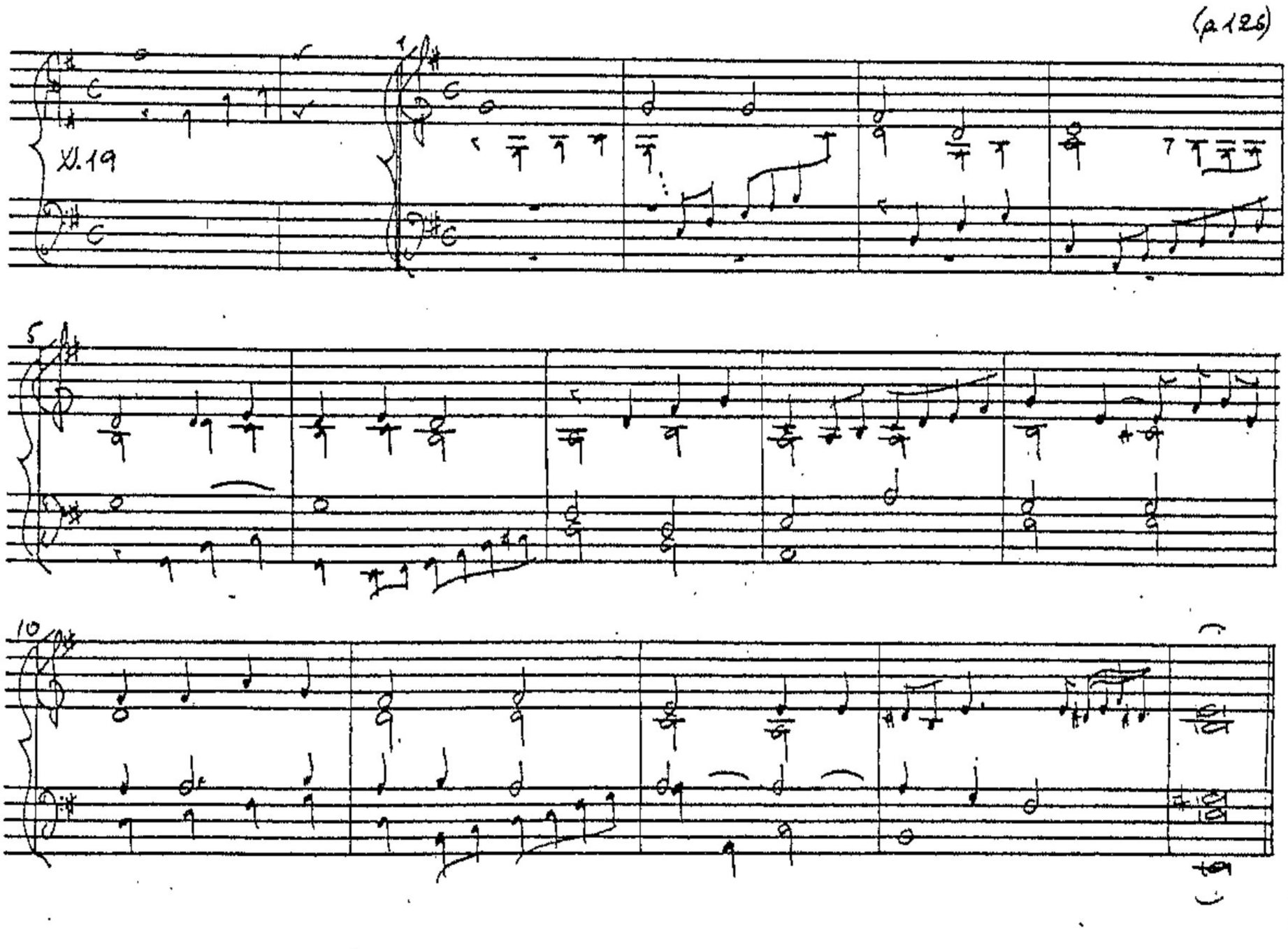
(Versos de 2° tono [por E la mi])

MBN M.1359

(p.112)

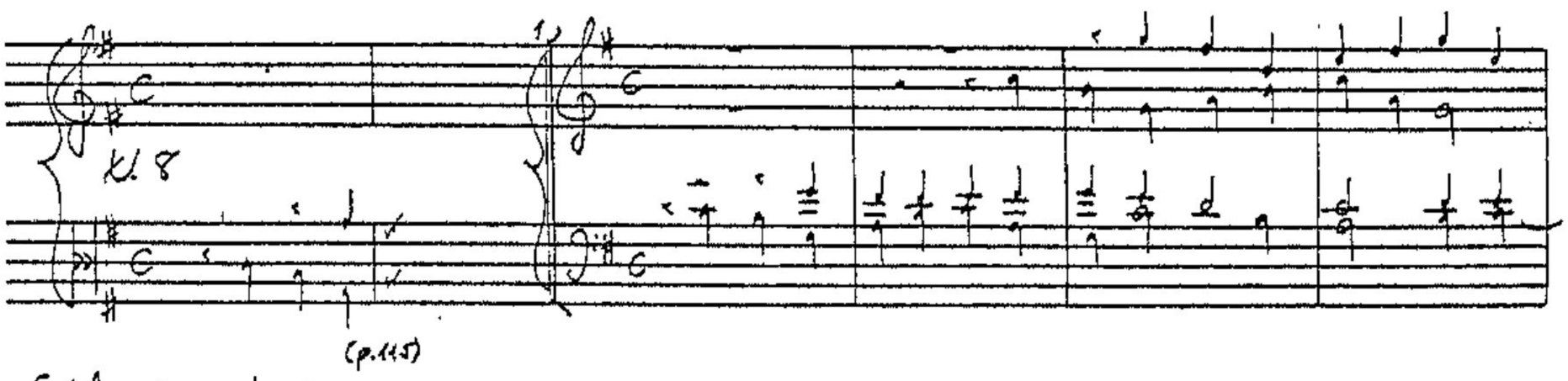


(p.126)

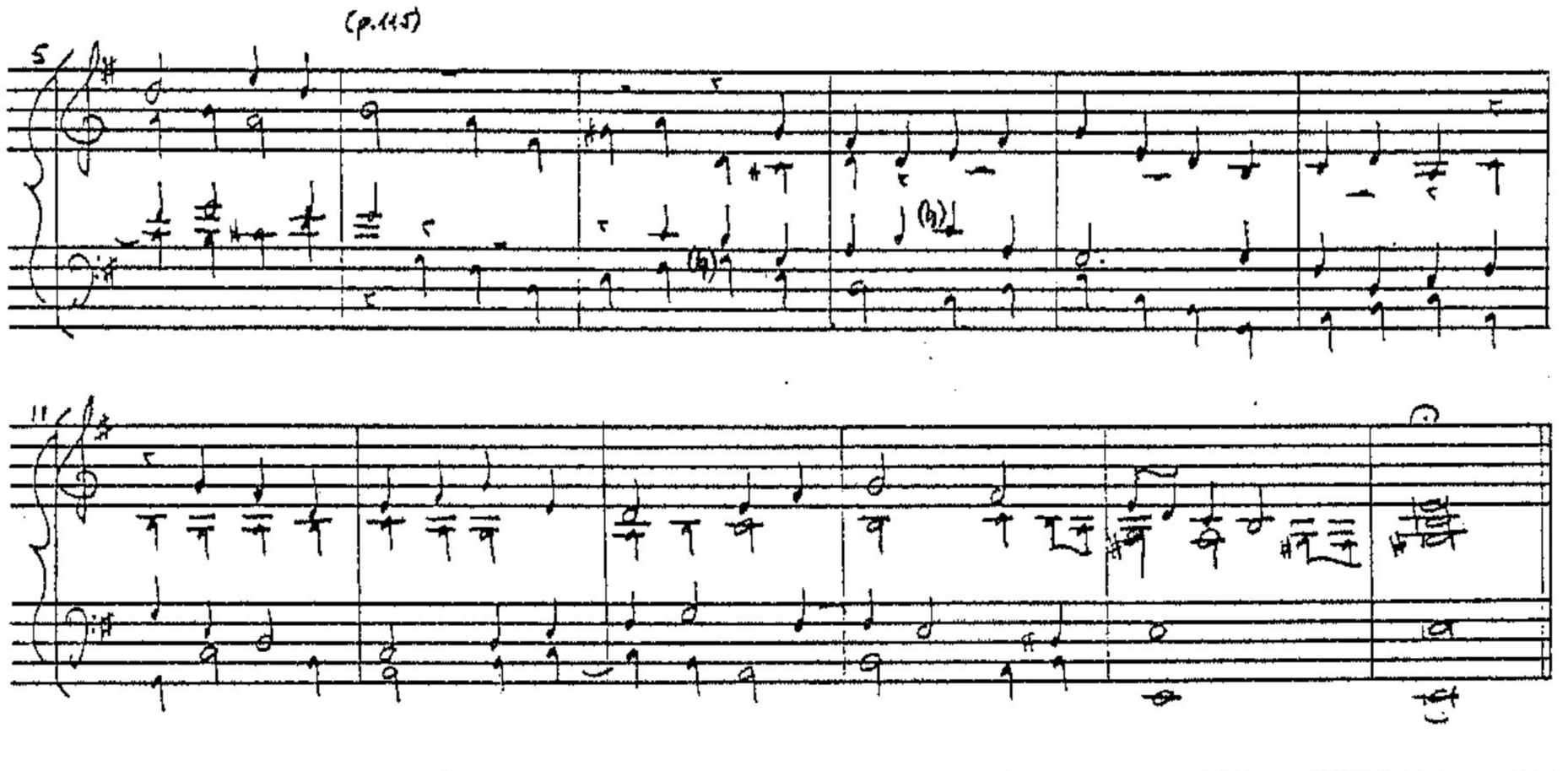


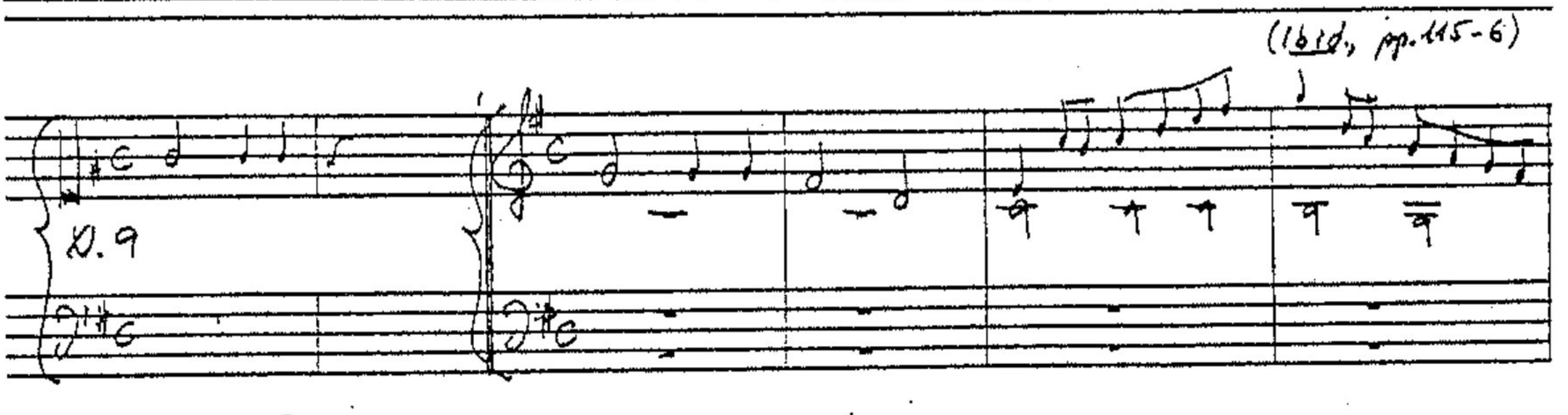
M-1-359
MBN M.1359
(pp. 114-5)

(Versos de 2° tono [por E la mi])

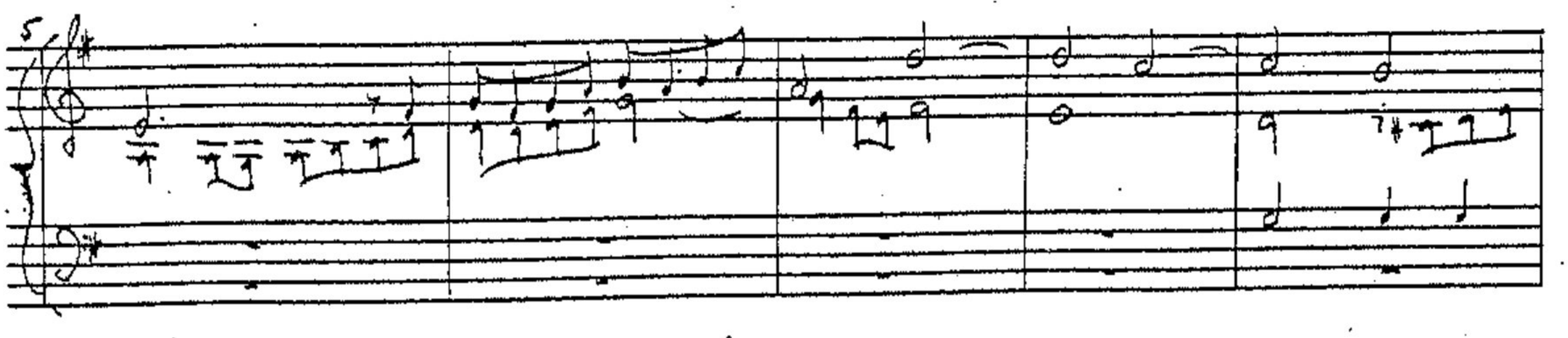


(p. 115)





(Ibid., pp. 115-6)



(MBN M.1359)

10 (1)

15 (p.46)

21

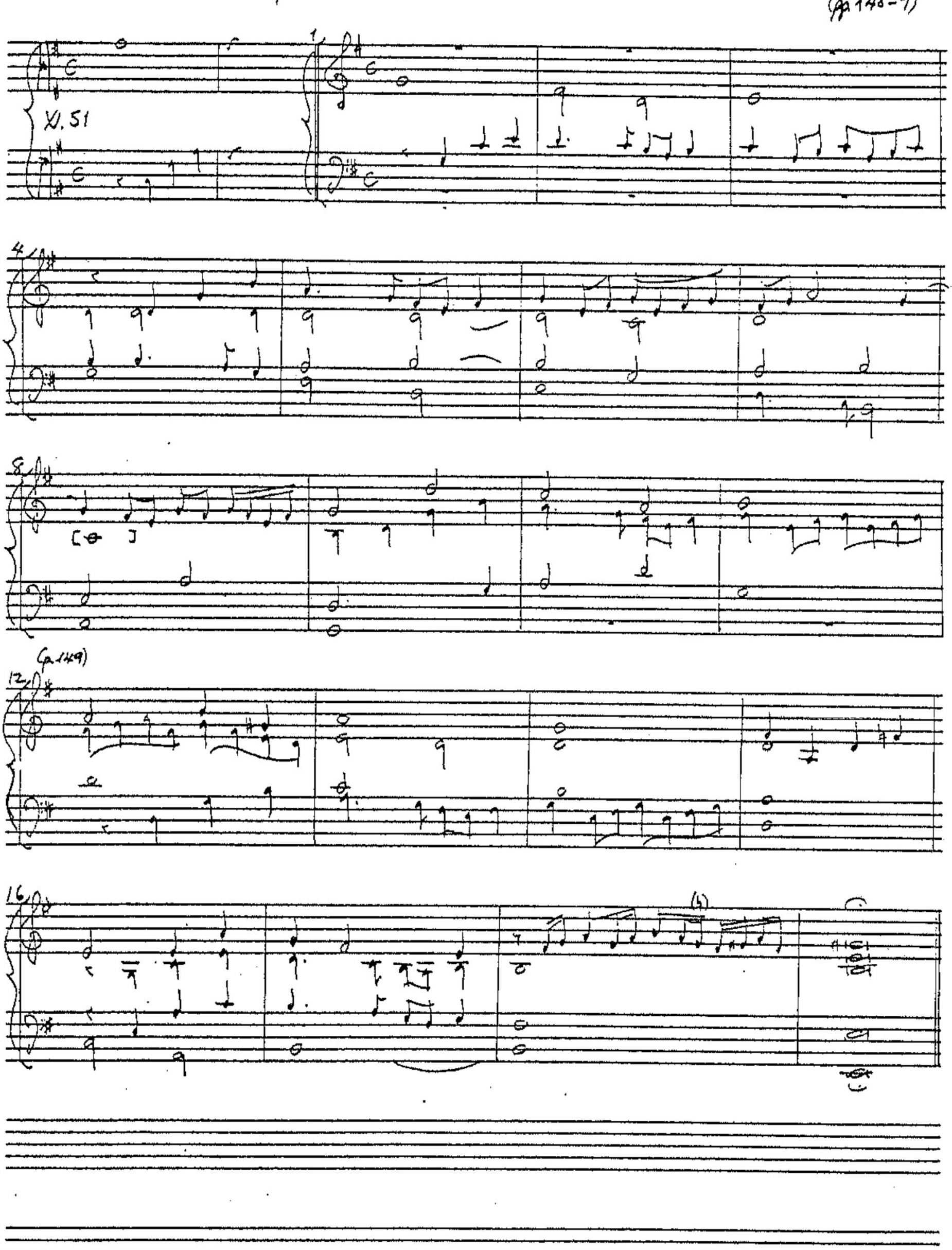
25

27

1. (Bar 11) tiple:

(Versos de 2° tono [por E la mi])

MBN M.1359
(fo 148-9)

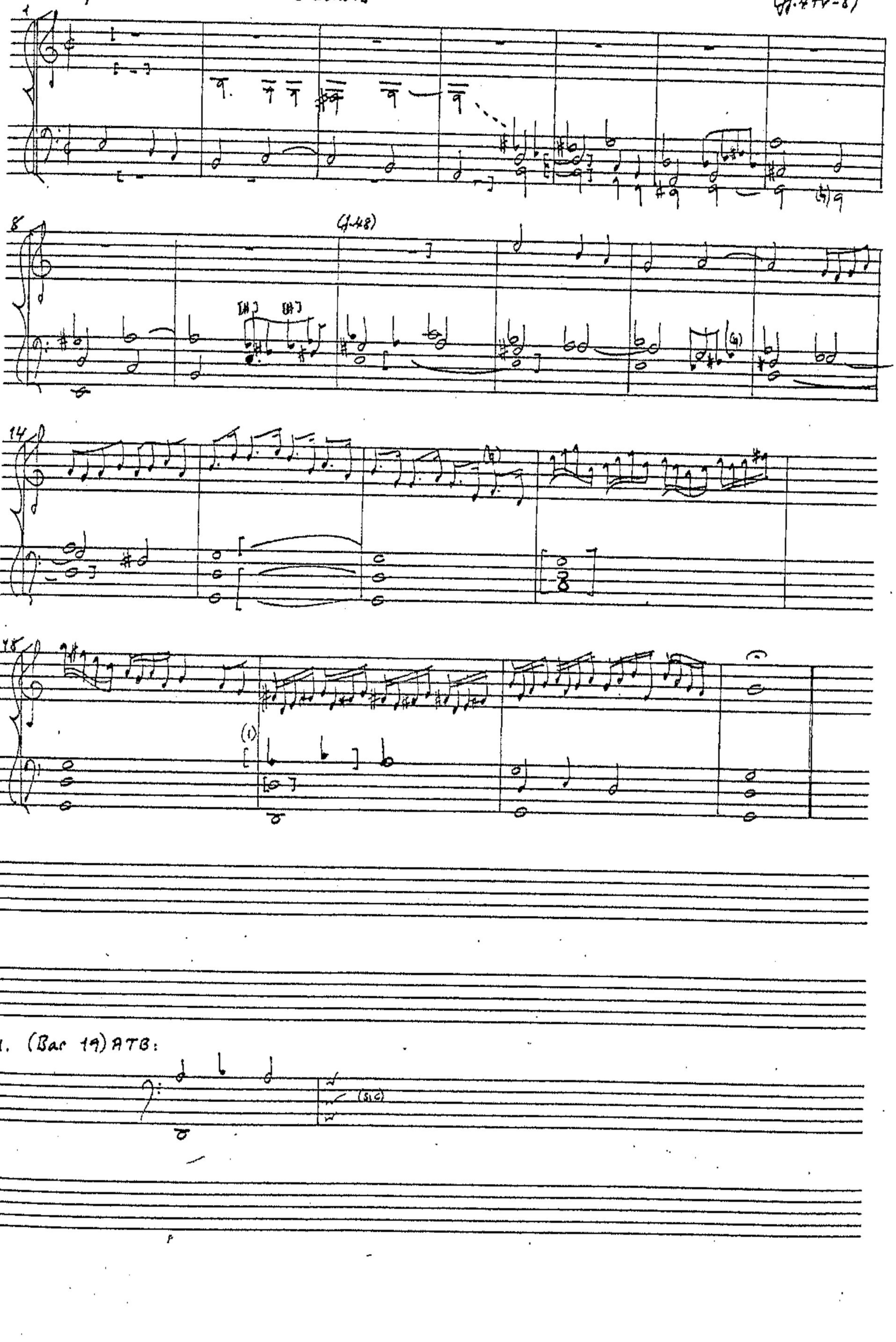


(22)

TONE 3

Versos de 3° tono en la mediación)
[N. 1, partido de mano derecha]

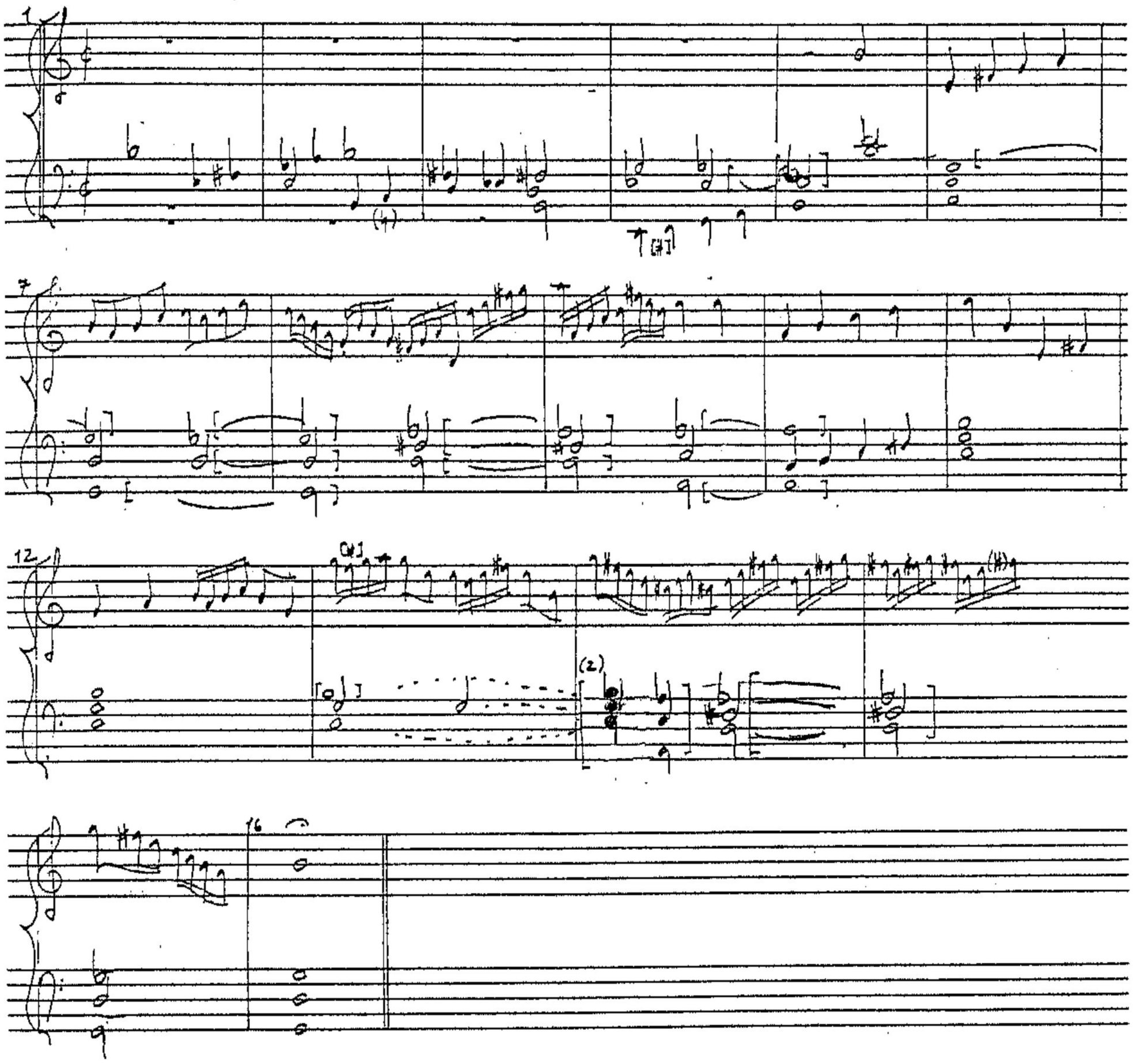
MBN M.1358
(f.47v-8)



1. (Bar 19) ATB:

(Versos de 3º tono en la mediación)
Otro [V. 2, partido de mano derecha]

MBN M. 1358
(f. 48)



BBC M. 387
(f. 34v)

N. 3 tono de Cabanillas

1. (Bar 3) alto: (sic)

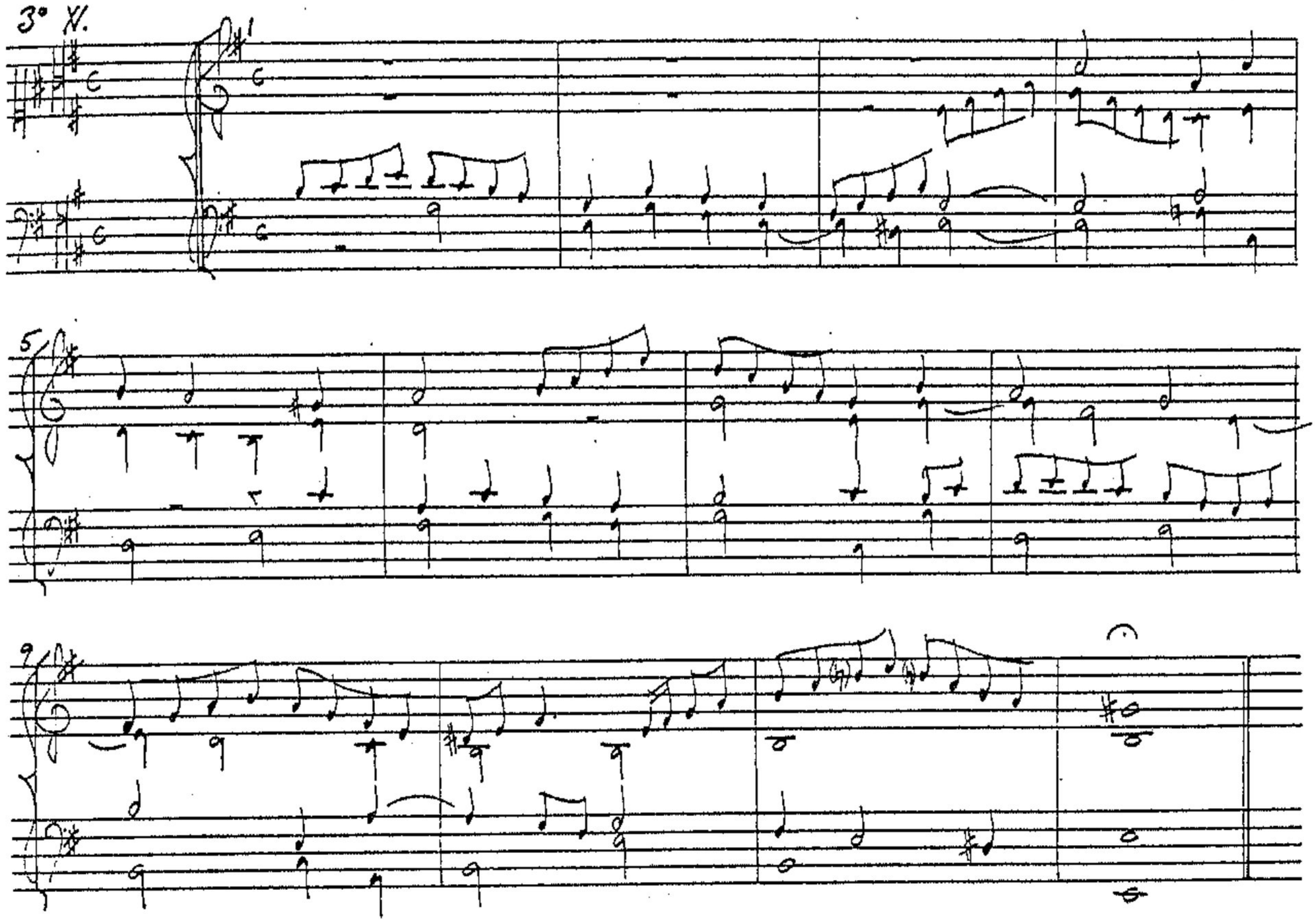
2. (Bar 11) alto: (sic)

Otro [verso] 3ro tono [de] Caranillas (Ibid., f. 41v.)

1. (Bar 3) alto: d' in MS.

([Versos de] 3° tono por Elami [para psalmodia de Francisco Espelt, etcha en el año de 1687])

BBC M.751.21 (p.37)



(Versos de 3° tono por Ela[mi para psalmodia de Francisco Espelt, etcha en el año de 1685])

BBC M.751.21 (p.87)

[1° V.]

5

(1)

10

1. (Bar 9) bass: c in MS.
2. (Bar 11) tenor:

(Ibid., pp. 85-9)

3° V.

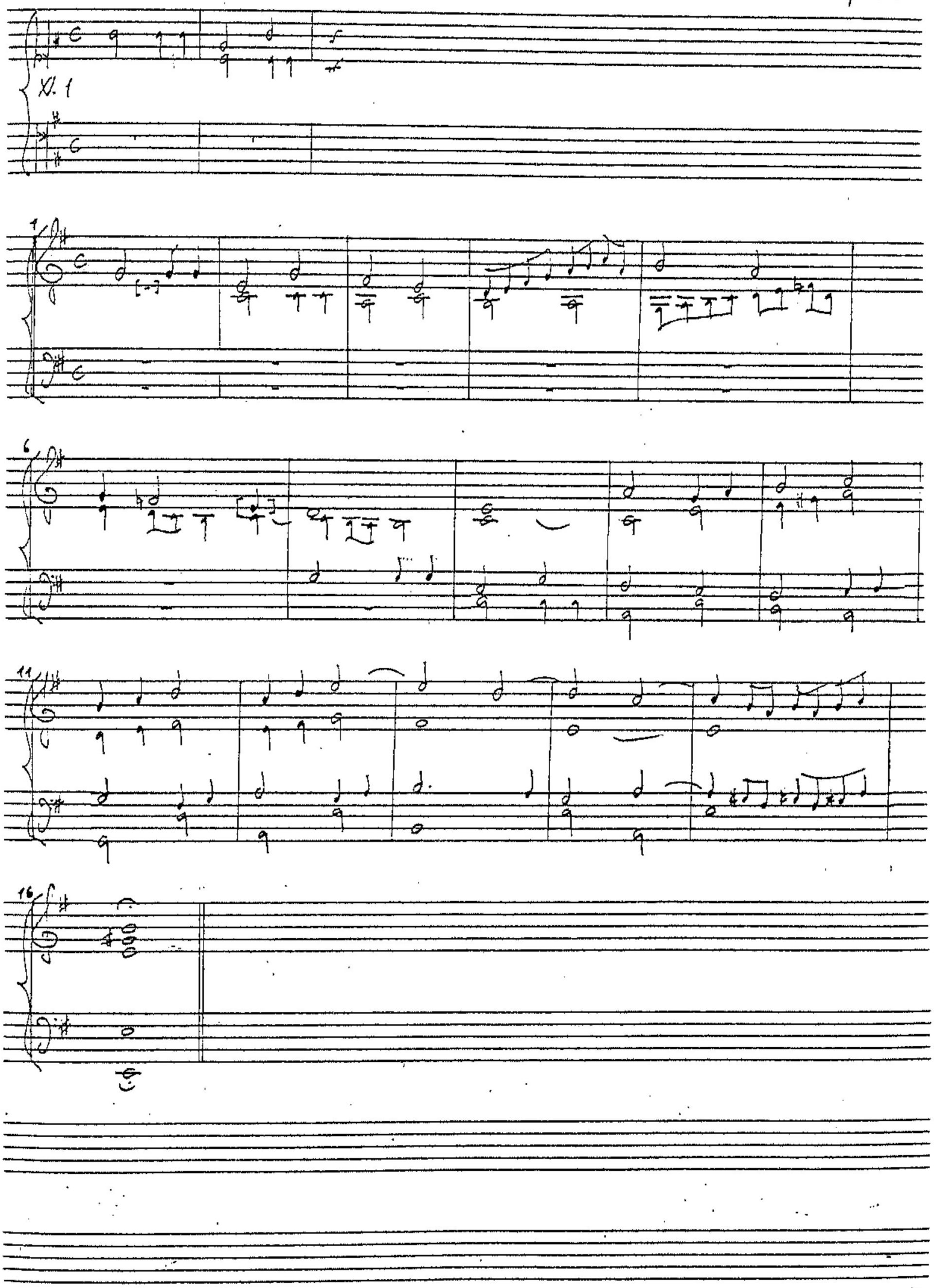
7 (p.89)

14

1. 3 d dd = 3/2 d dd

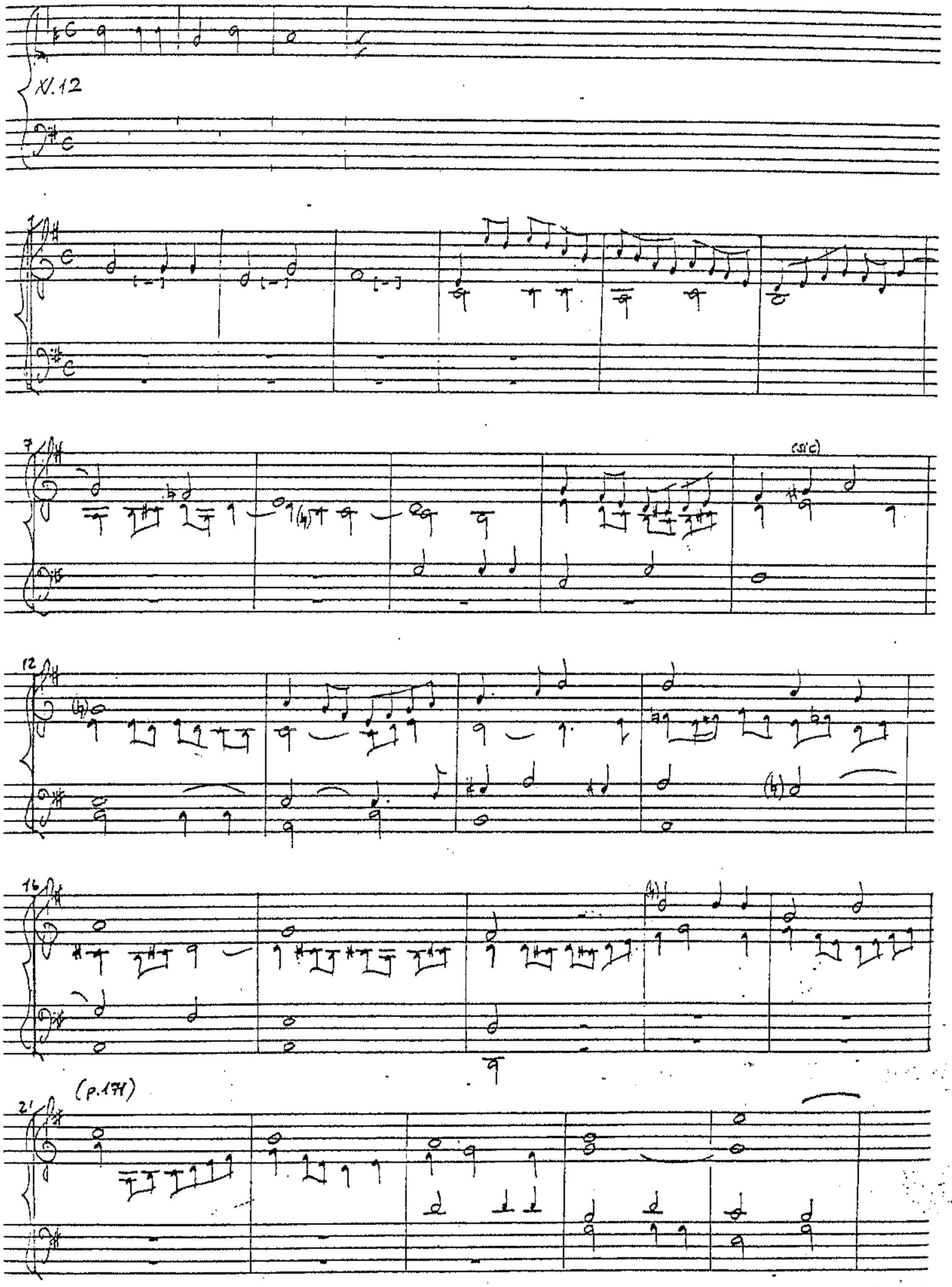
(Versos de 3º tono [por E la mi])

MBN M.1359
(p.163)



(Versos de 3° tono [por E la mi])

MBN M.1359
(pp.170-1)



IMP Academic Manuscript

(Ibid., p. 178)

IMP Academy Manuscript

(Versos de 3° tono [por E la mi])

MBN M.1359
(pp.181-2)

XI.21

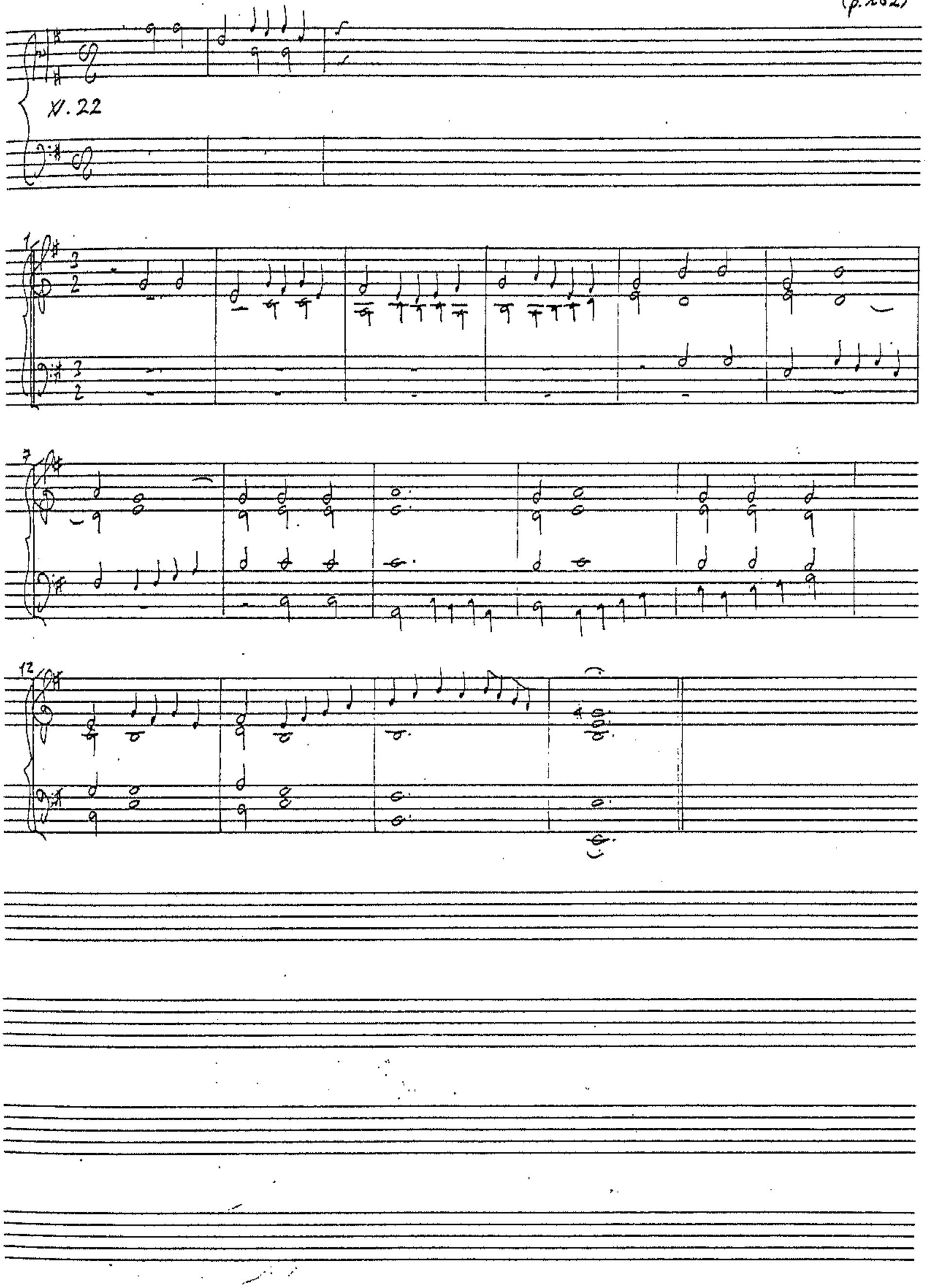
(p.182)

(h)

IMP Academy Manuscript

(Versos de 3° tono [por E la mi])

MBN M.1359
(p.182)



(Versos de 3º tono [por E la mi])

MBN M.1359
(pp.198-9)

N.41

13

18 (p.199)

IMP Academic Manuscript

(Versos de 3° tono [por E la mi])

MBN M.1359
(pp. 201-2)

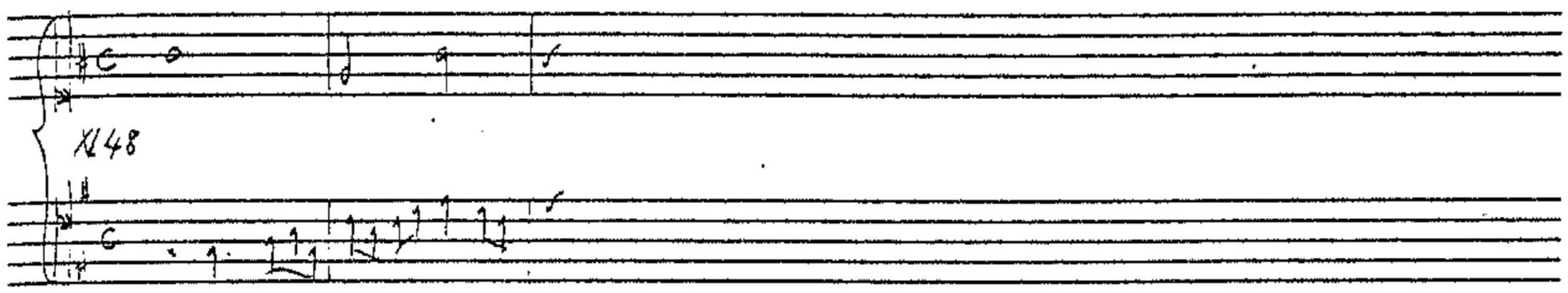
XI.45

(p. 202)

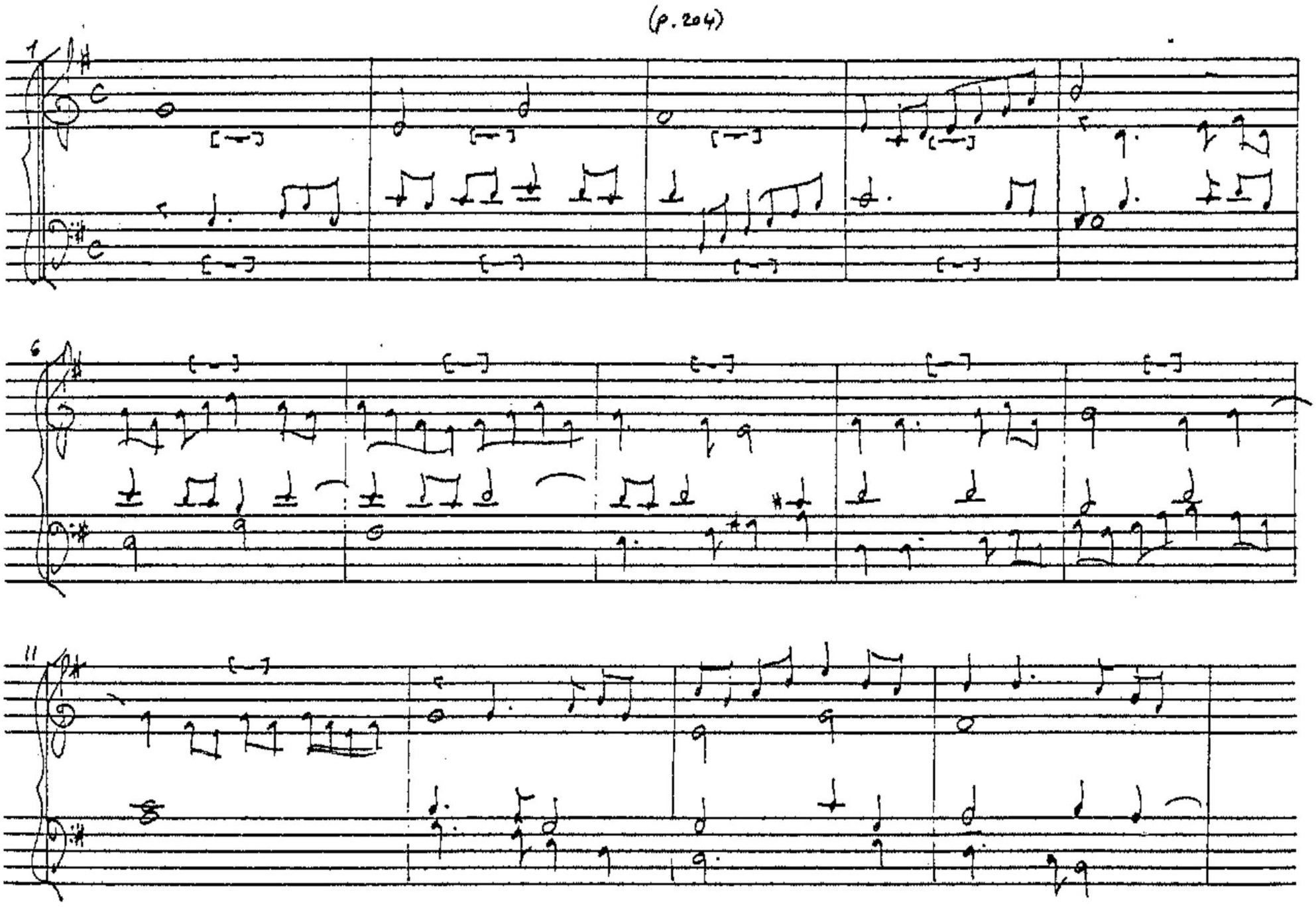
IMP Academy Manuscript

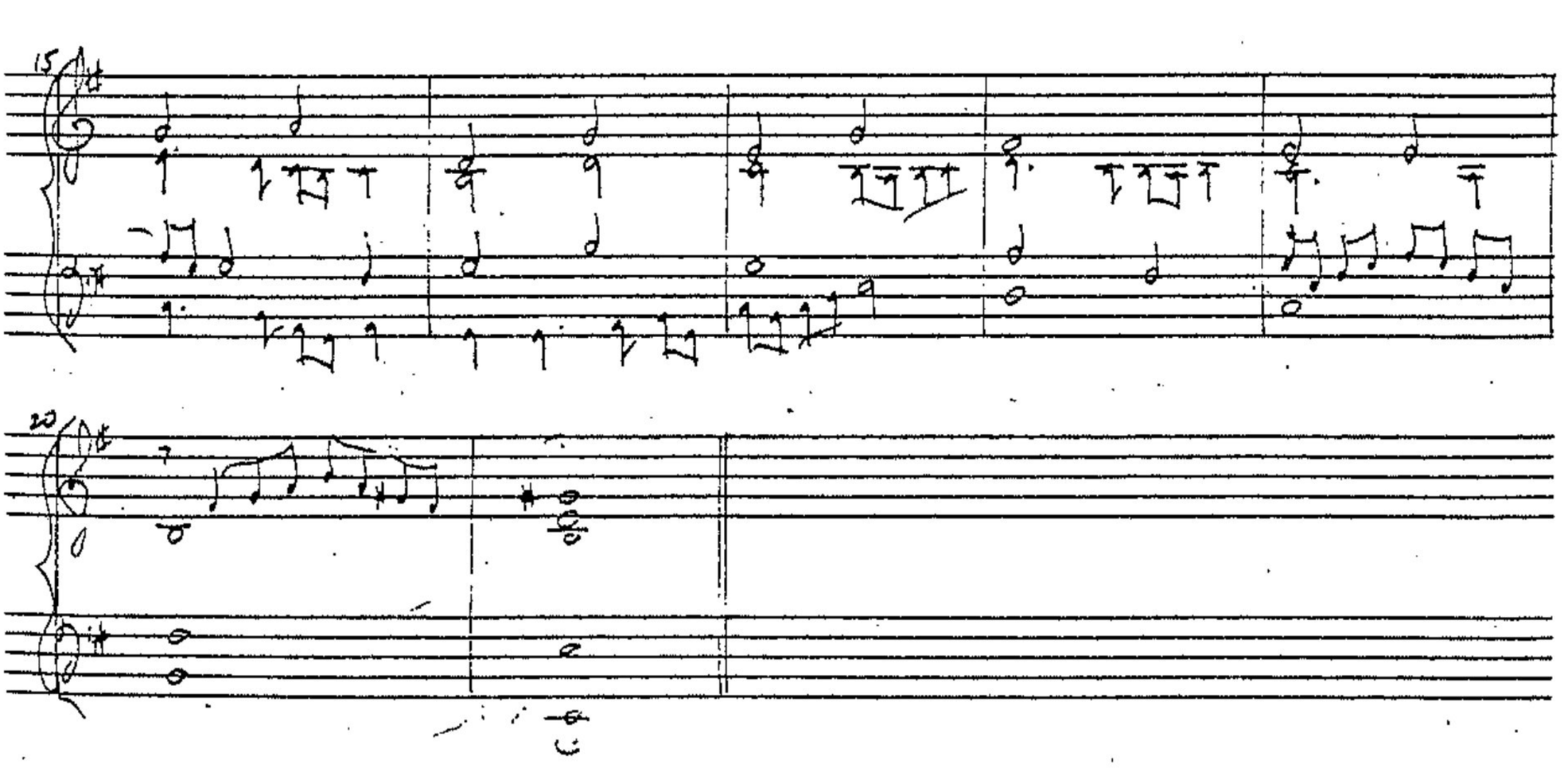
(Versos de 3° tono [por E la mi'])

MBN M. 1359
(pp. 203-4)



(p. 204)





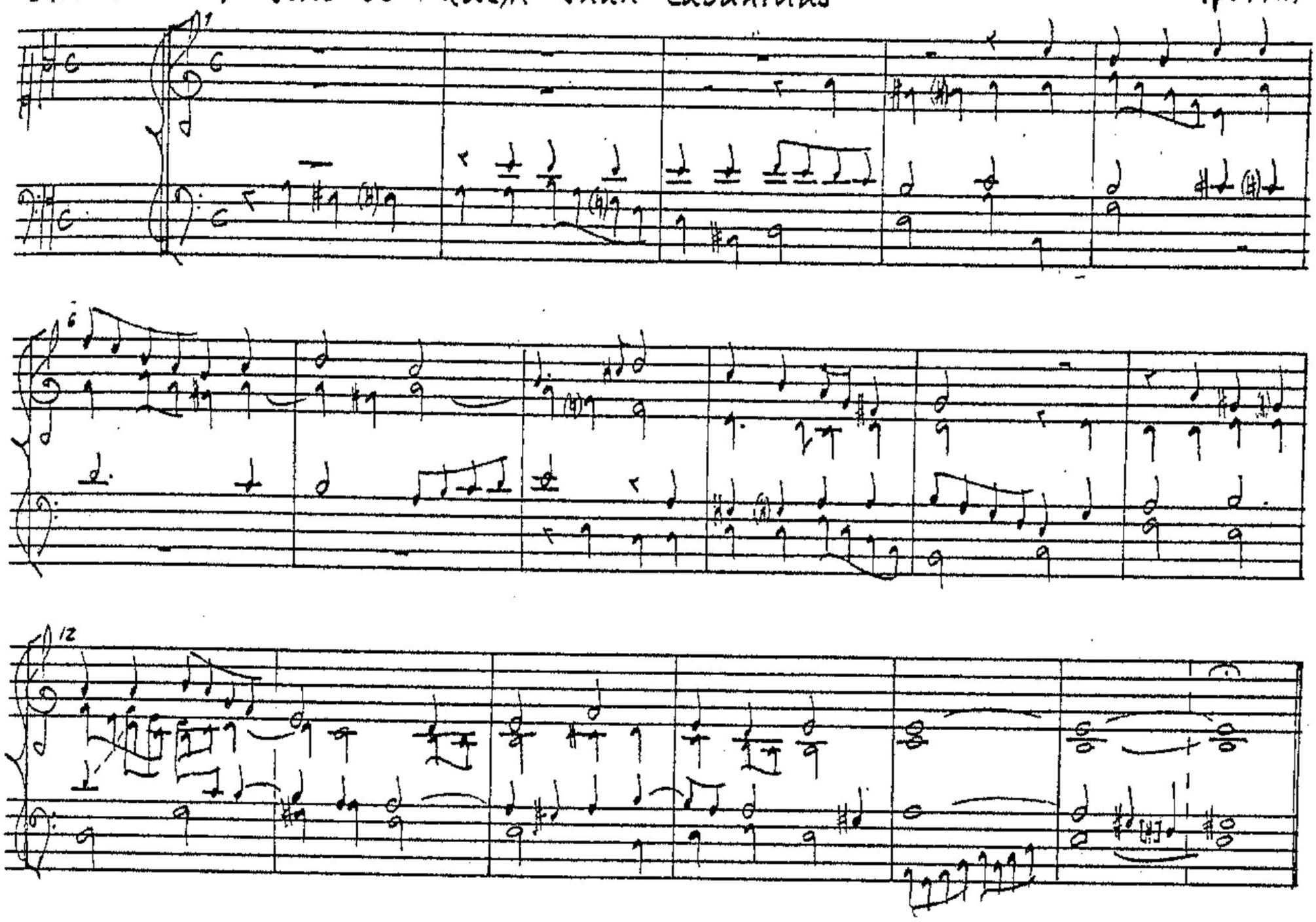
IMP Academy Manuscript

(23)

TONE 4

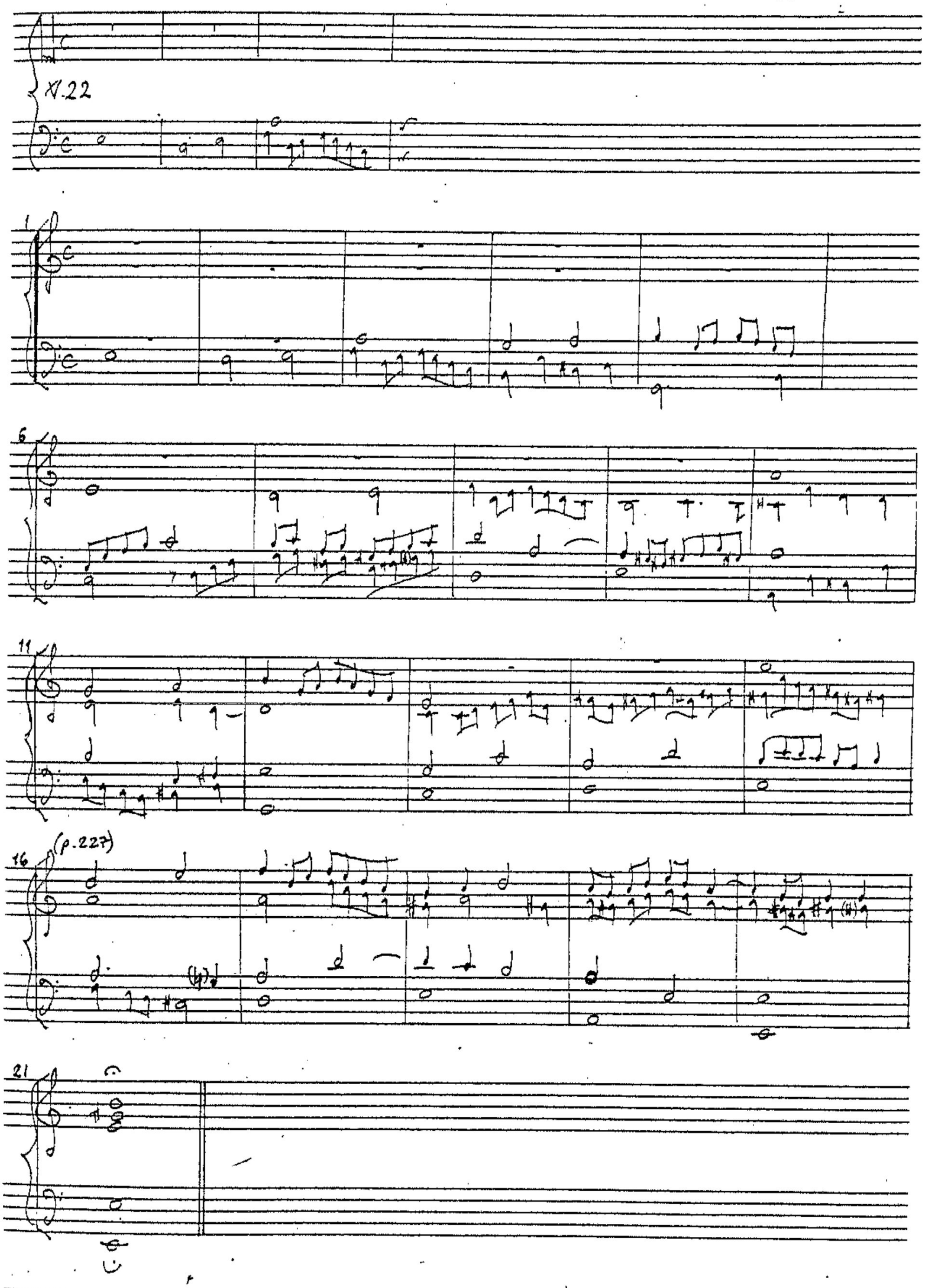
BRC M.387
(f.47v.)

Otro verso 4º tono de M(ose)n Juan Cabanillas



(Versos de 4° tono)

MBN M.1359
(pp. 226-7)



IMP Académie Internationale

(Versos de ¼° tono)

MBN M.1359
(pp. 228-9)

XI.25

p. 229

IMP Academy Manuscript

(Versos de 4° tono)

MBN M.1359
(p.236)

N. 34

IMP Academy Manuscript

(Versos de 4° tono)

MBN M.1359
(pp. 245-6)

XI.42

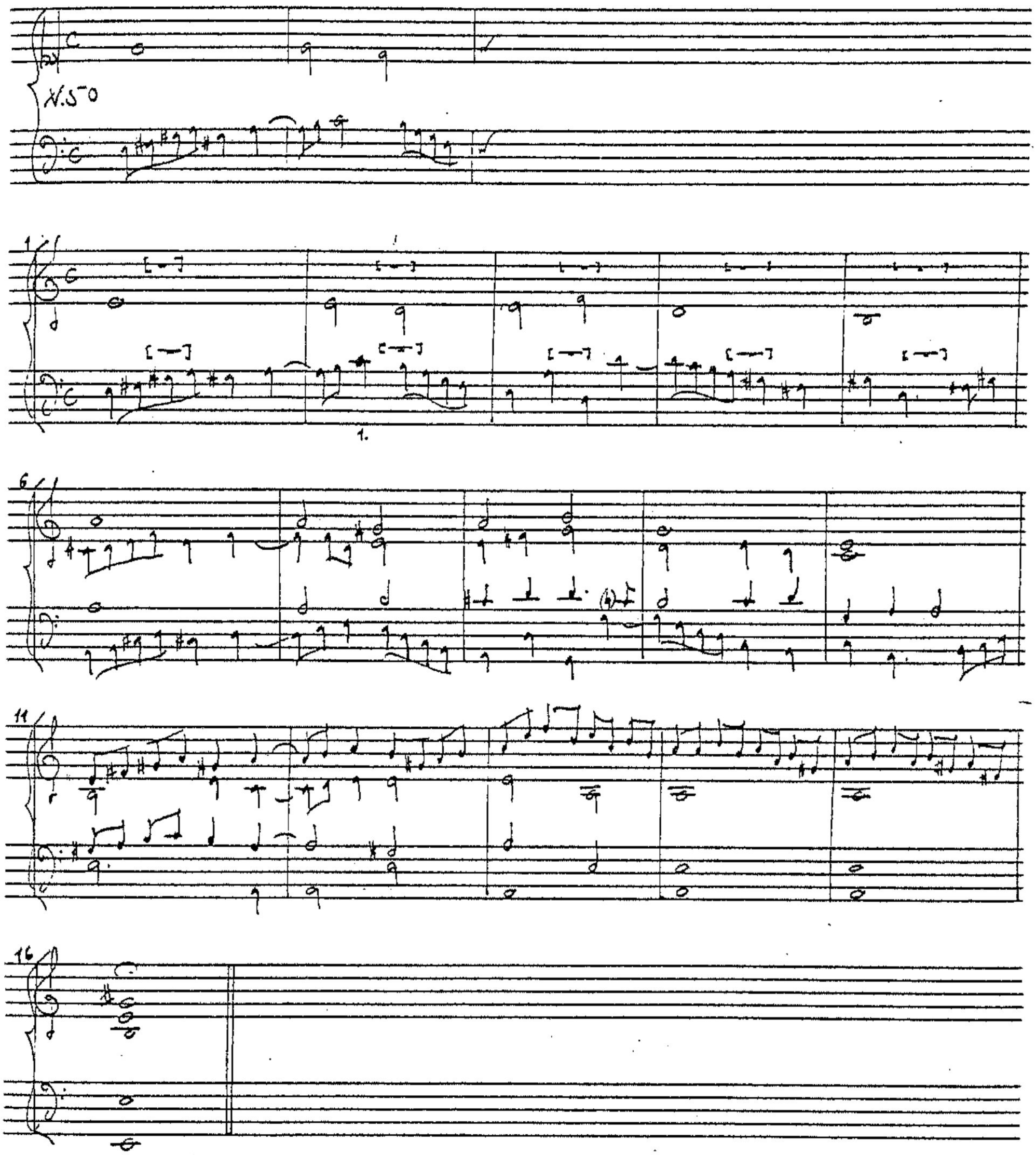
(p. 246)

(Ibid., p. 249)

XI.47

(Versos de 4° tono)

MBN M. 1359
(p. 252)



1. Bass rhythm: [illegible].

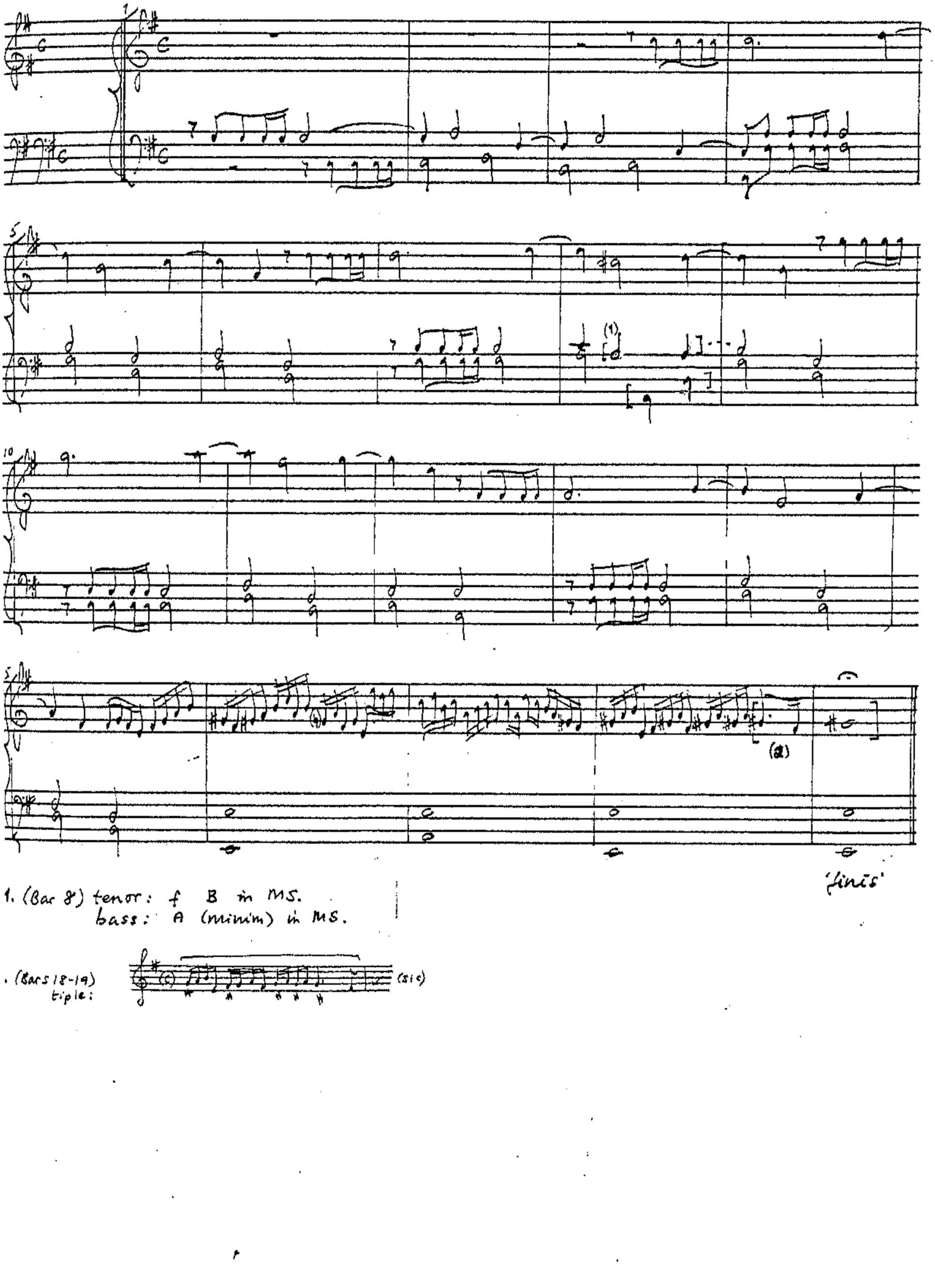
IMP Academy Manuscript

(24)

TONE 5

BBC M.387
(f.56)

Verso de Cavamillas a 3 de mano d(e)recha, 5 tono
[por Elami]

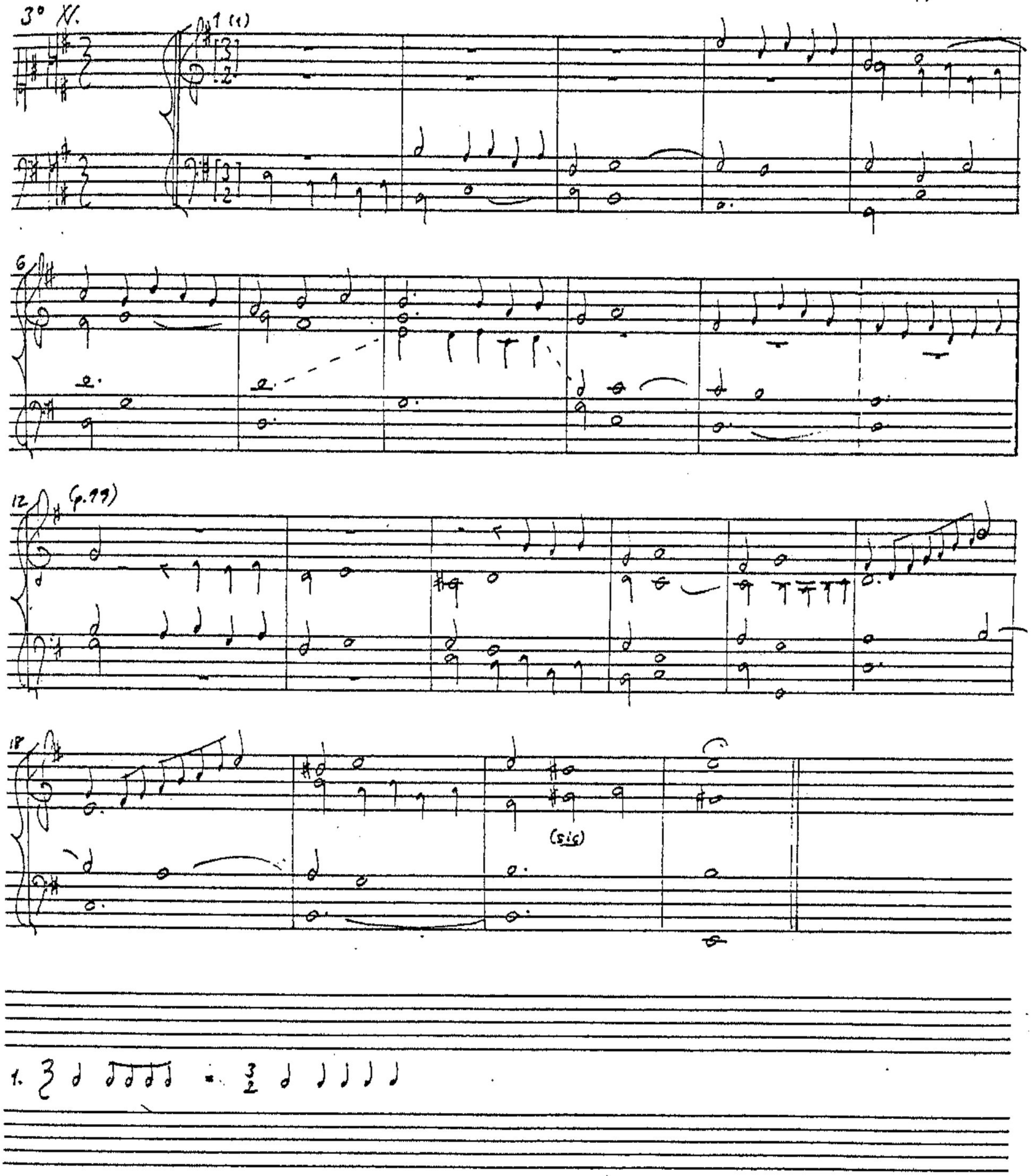


1. (Bar 8) tenor: f B in MS.
bass: A (minim) in MS.

. (Bars 18-19)
triple:

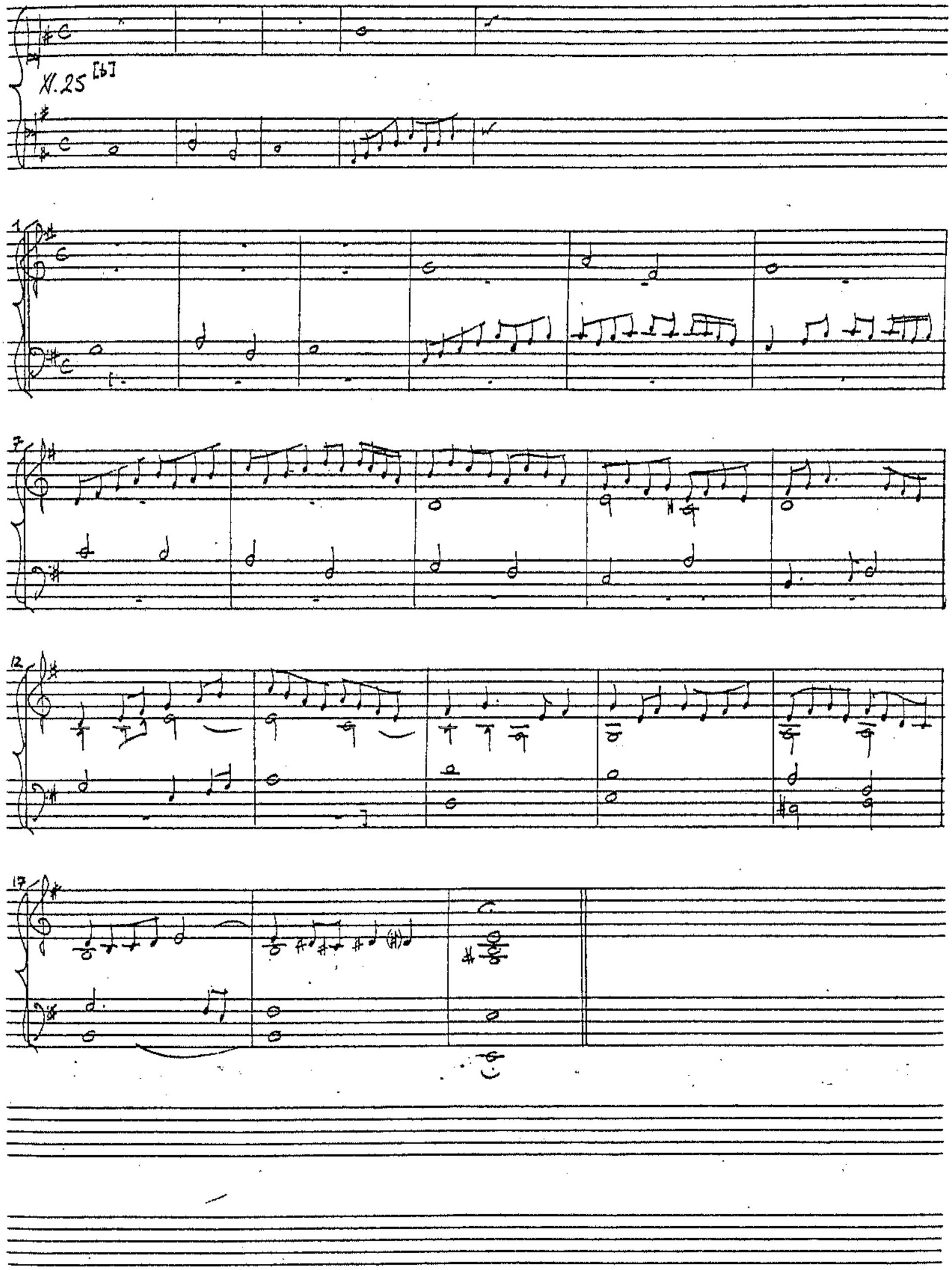
(Versos de 5º tono [para psalmodia de Francisco Espelt, etcha en el año de 1685])

BBC M. 751. 21
(pp. 98-9)



(Versos de 5º tono por E (a mi))

MBN M.1359
(pp. 277-8)

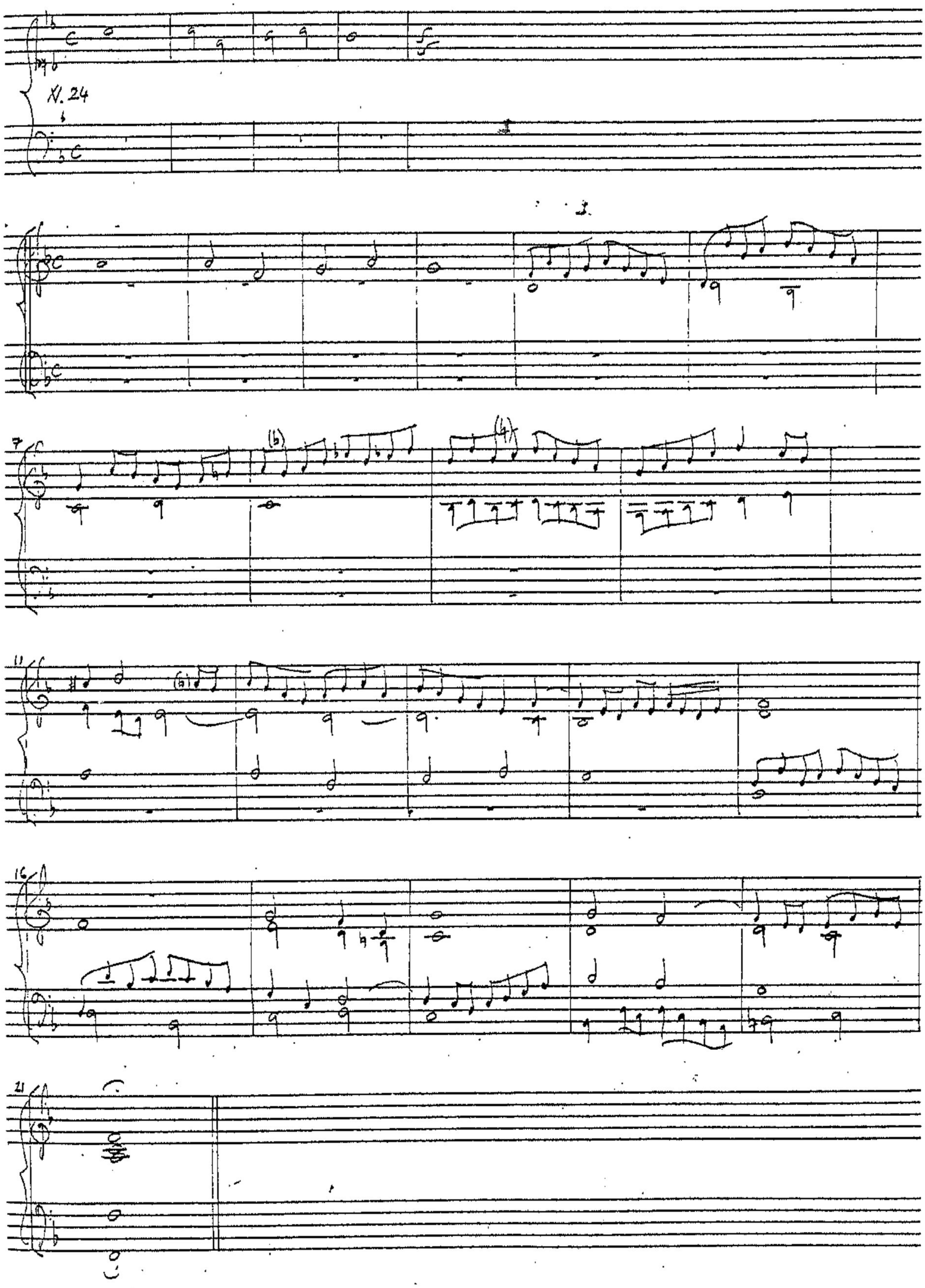


IMP Academy Manuscript

(25)

(Versos de 6° tono)

MBN M.1359
(p.318)

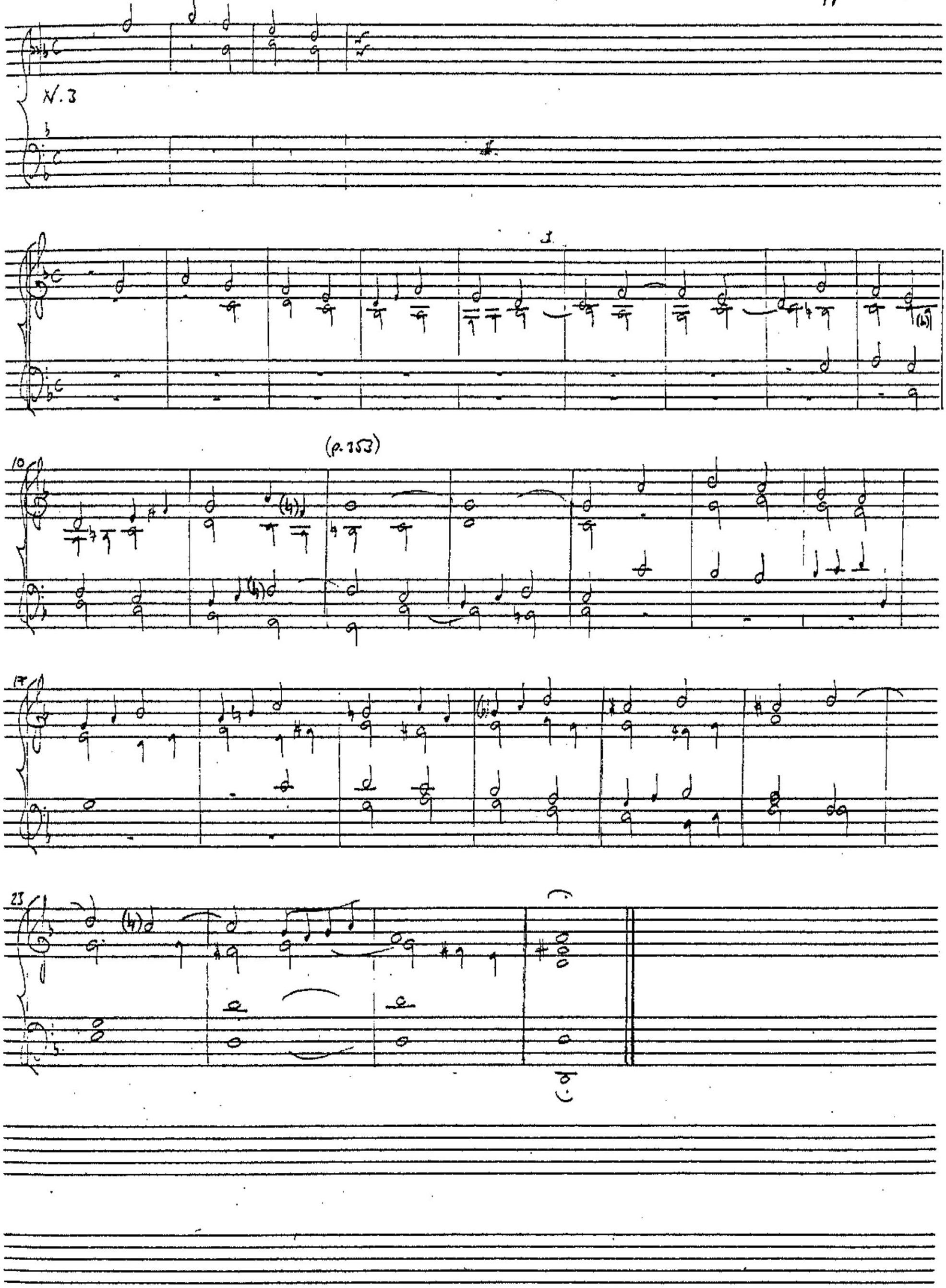


IMP Academy Manuscript

(26)

(Versos de 7° tono por delasolre)

MBN M.1359
(pp.352-3)



IMP Academy Manuscript

(Versos de 7 tons por delasolre)

MBN M.1359
(p. 373)

XI.24

7

13

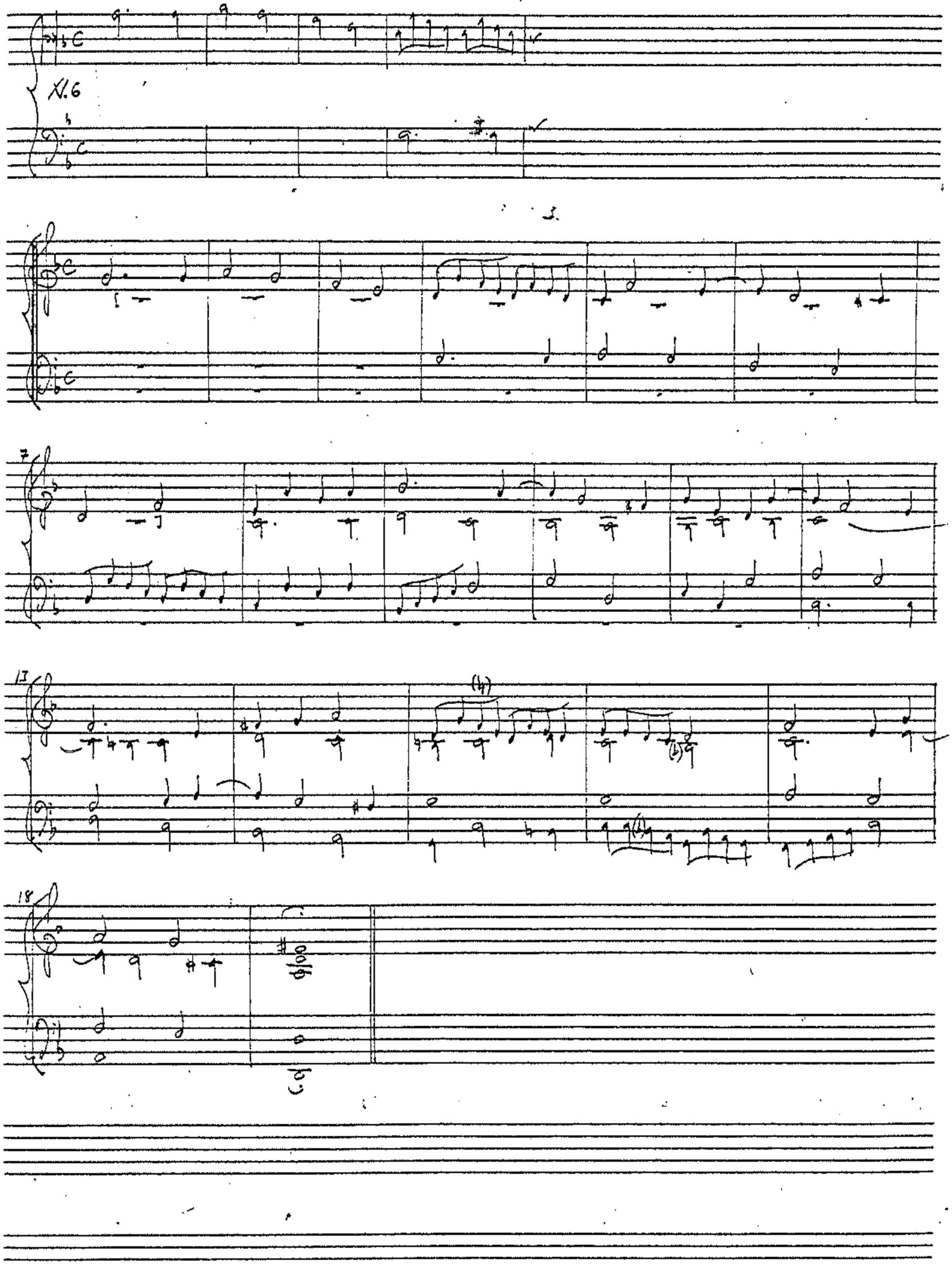
19

IMP Academy Manuscript

(27)

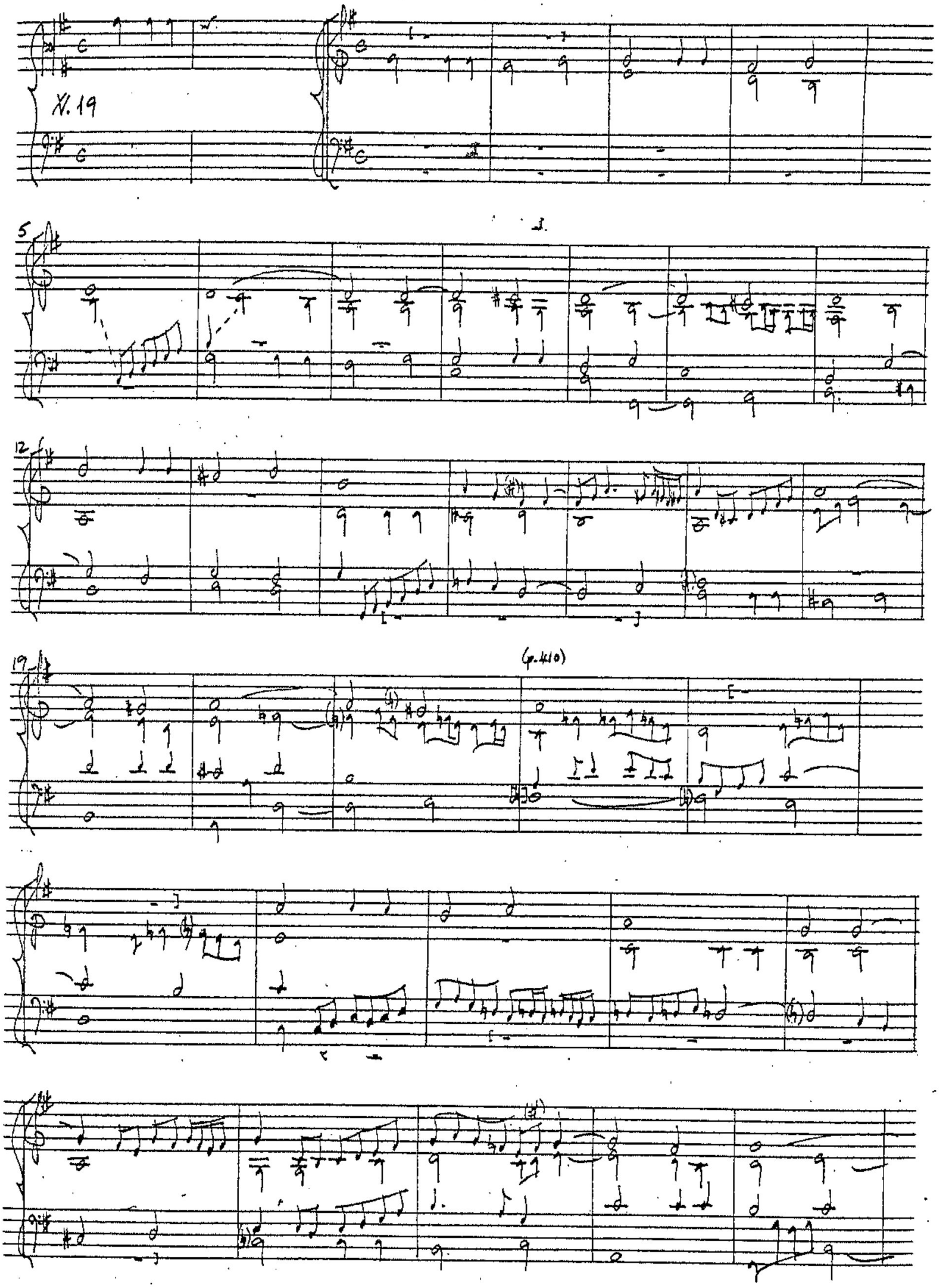
(Versos de 7° tono por delasolre)

MBN M. 1359
(p. 357)

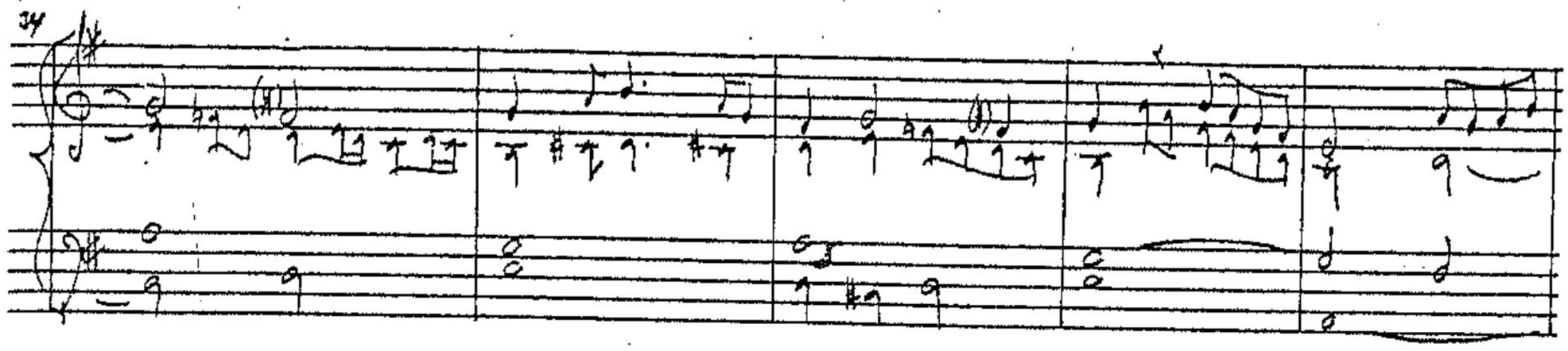


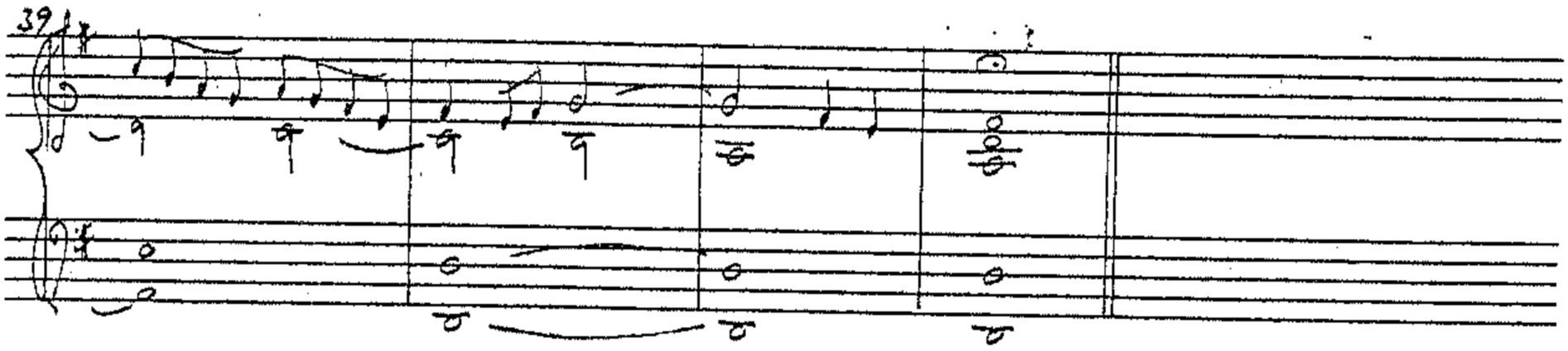
(Versos de 8° tono)

MBN M.1359
(pp. 409-10)



IMP Academia Manuscript


34


39

(Versos de 8° tono)

MBN M. 1359
(pp. 419-20)

XI. 24

5.

11

16

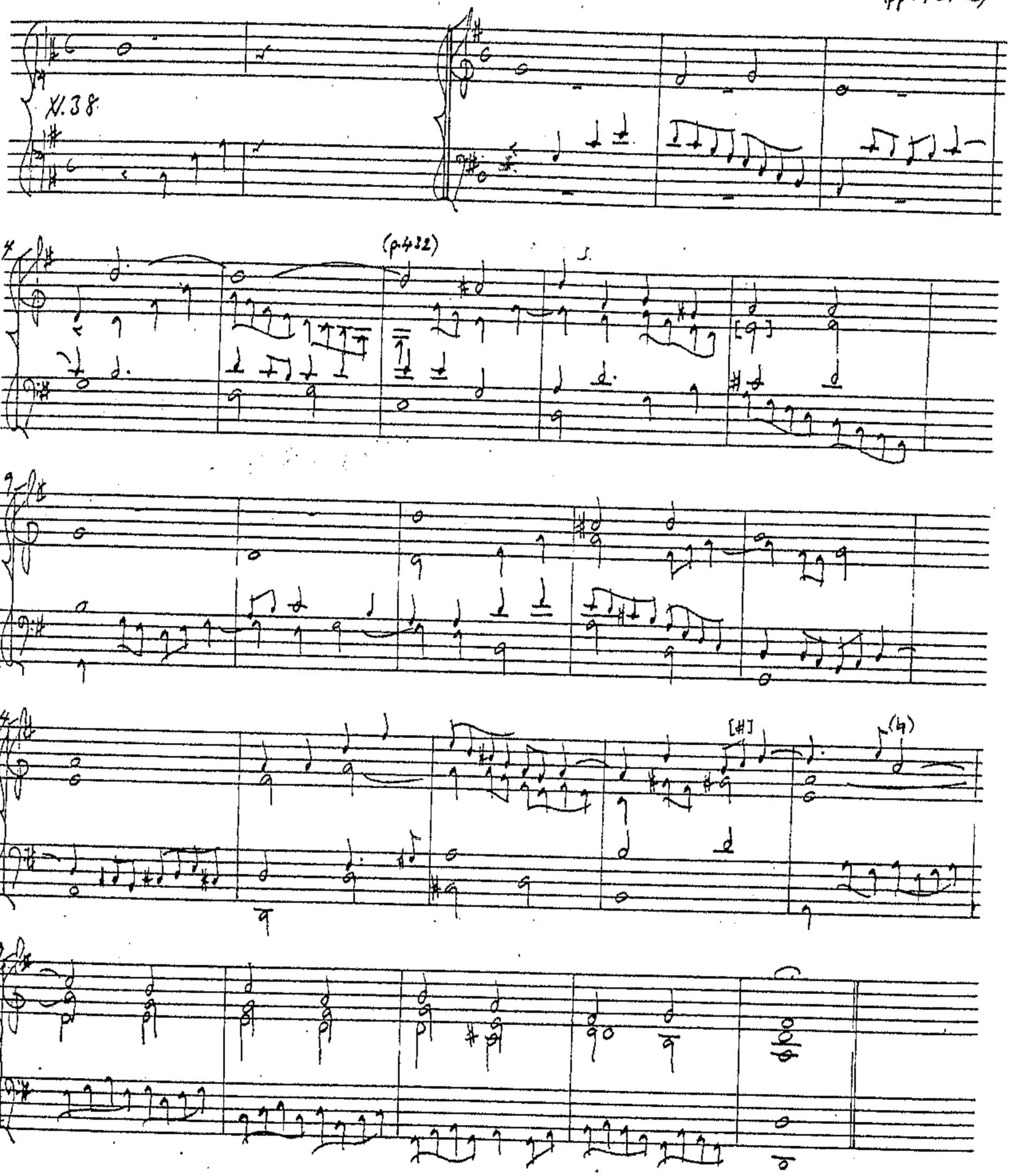
20

(p. 420)

IMP Academy Manuscript

(Versos de 8° tono)

MBN M.1359
(pp. 431-2)



1. (Bar 8) alto: c' in MS.

IMP Academia Monumenta

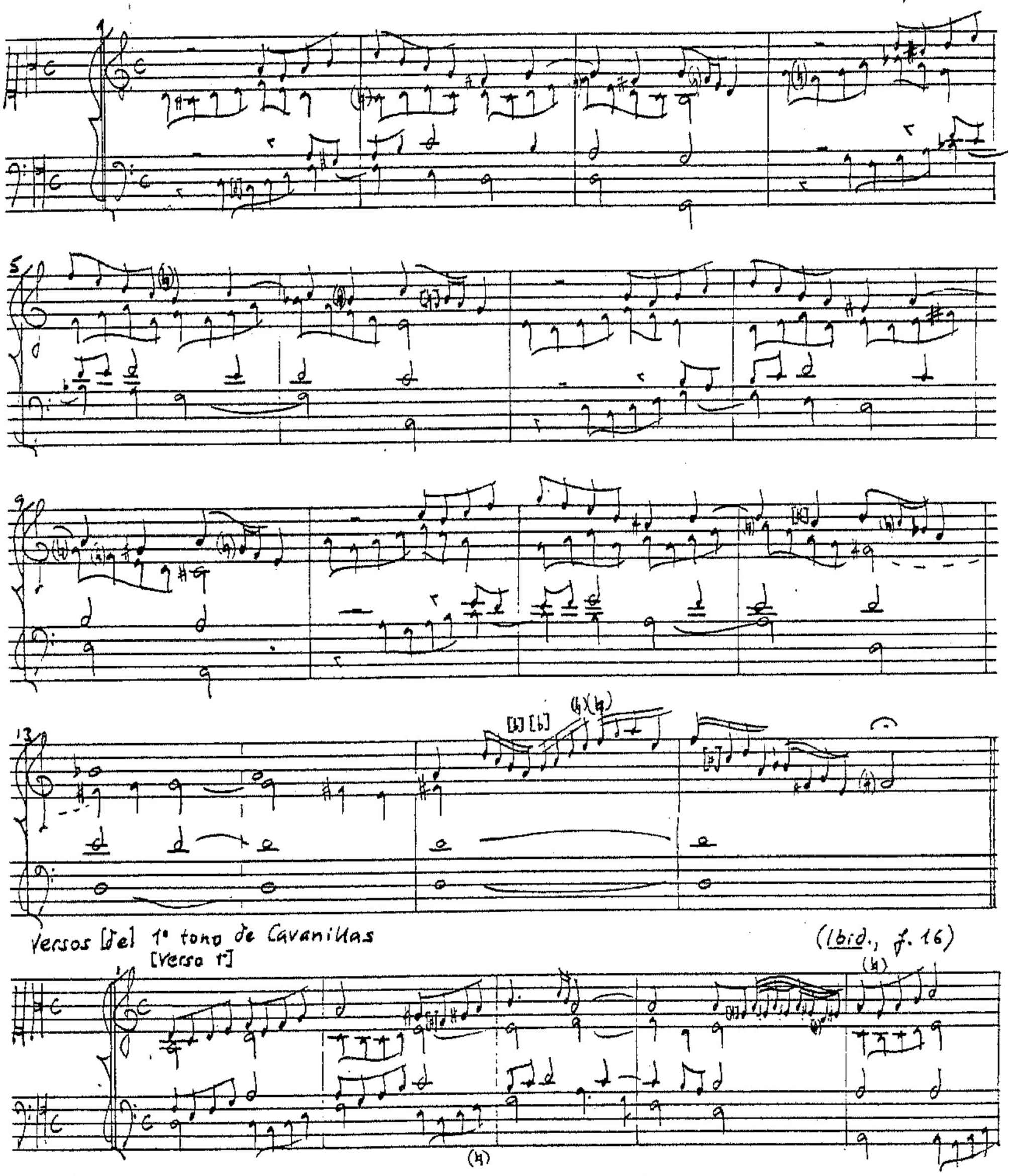
(IV)

MISCELLANEOUS VERSETS

(28) TONE 1

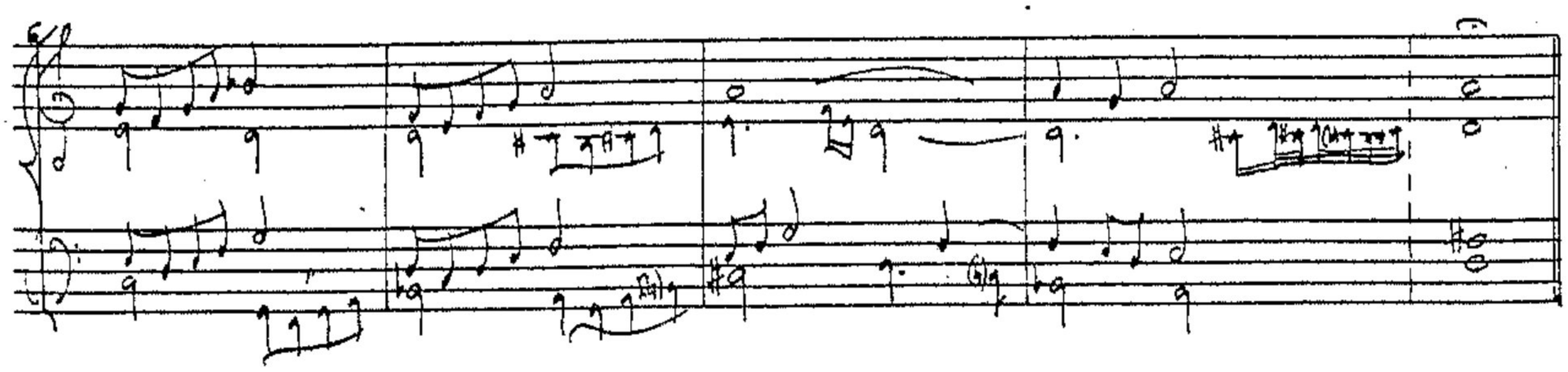
Versos [de] primero tono de Mº Juan Cabanillas

BBC M.387 (f. 1)



Versos [de] 1º tono de Cavanillas [Verso 1º]

(Ibid., f. 16)



BBC M.387
(f. 11)

Otro [verso de] p(rime)ro tono de Cabanillas

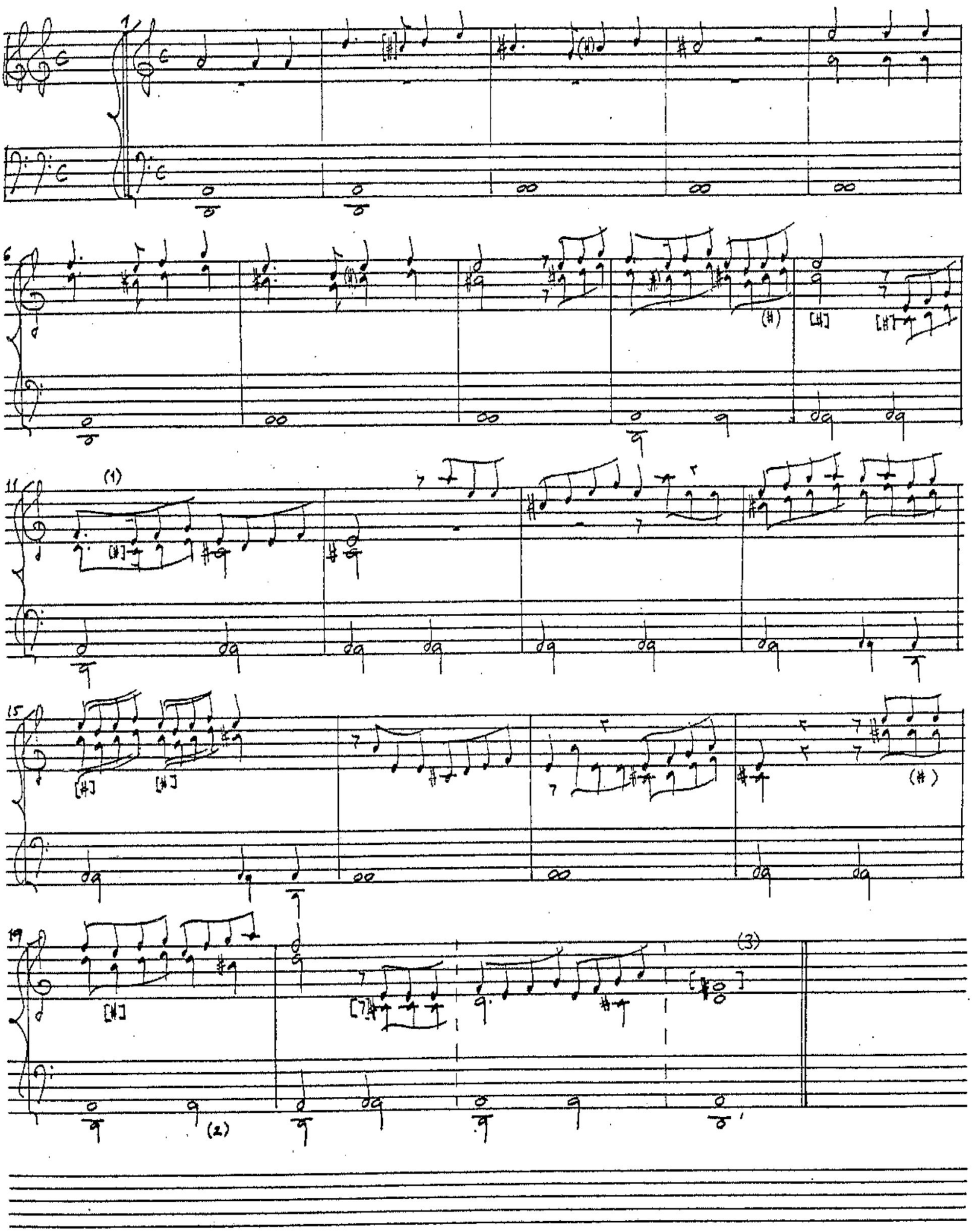
1. (Bar 13) bass: c in MS.

[Verso de 1° tono]

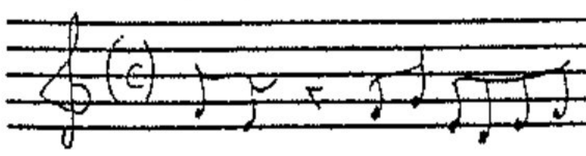
(Ibid., f. 7v.)

V(er)so partido de mano d[e]recha con contras de suerte que los dos baxos se han de tocar con las contras. [1° tono]

BBC M.1011 (f.92r)



1. (Bar 11) triple:



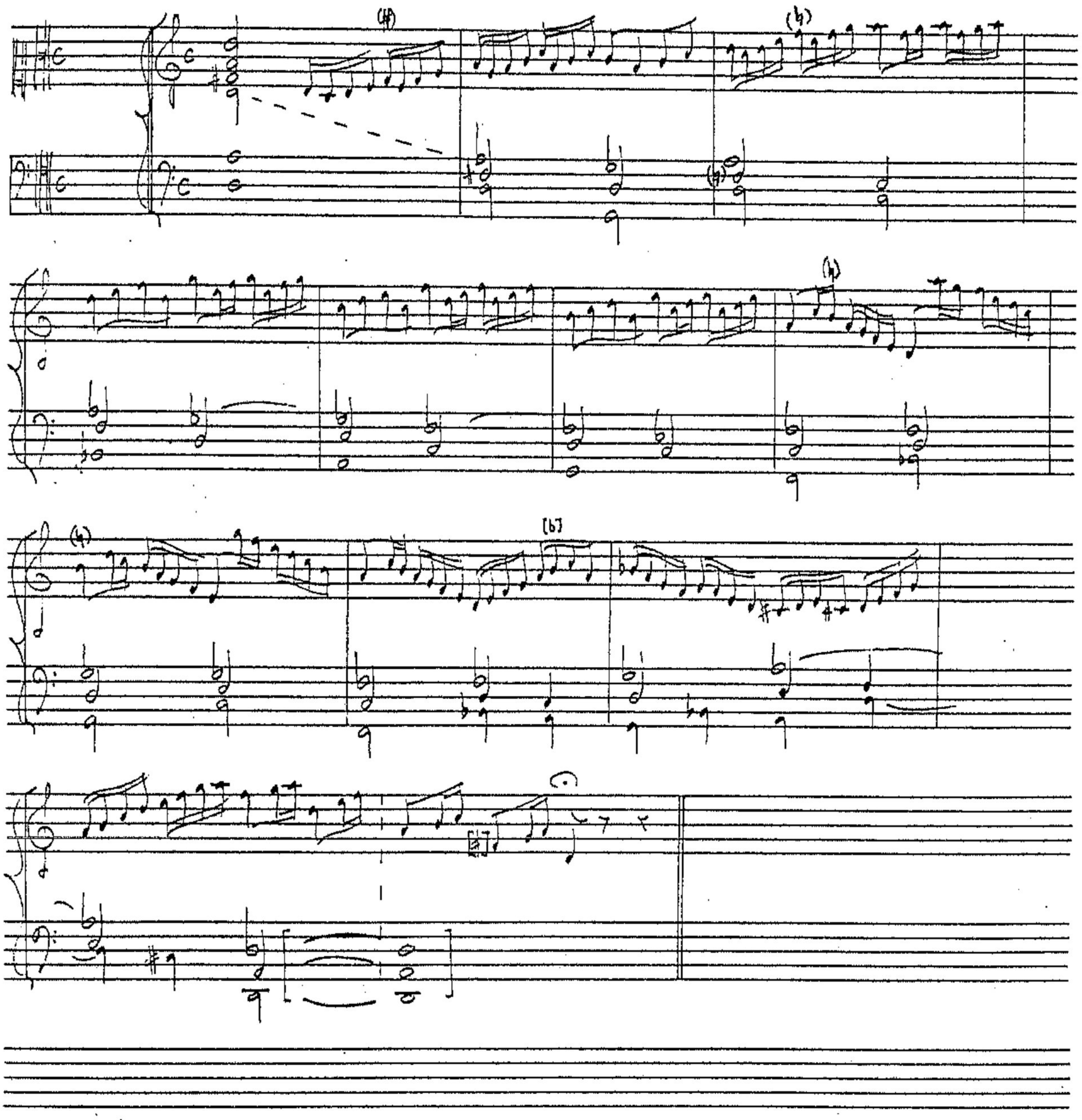
2. (Bar 19. seg) bass:



3. (Bar [22]) triple: a' # in MS.

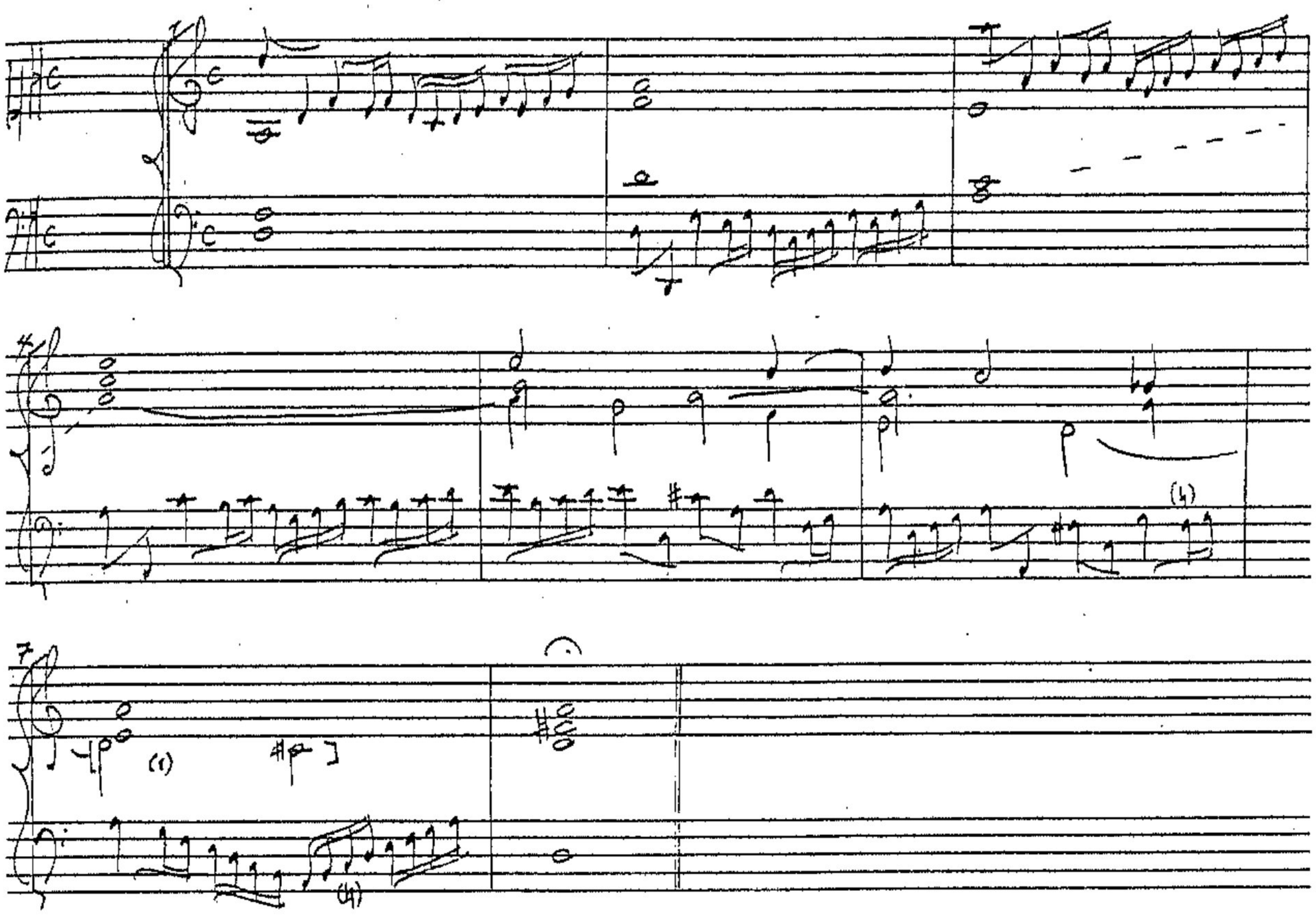
Verso 9° de 1° tono

BBC M.1011
(f.73)

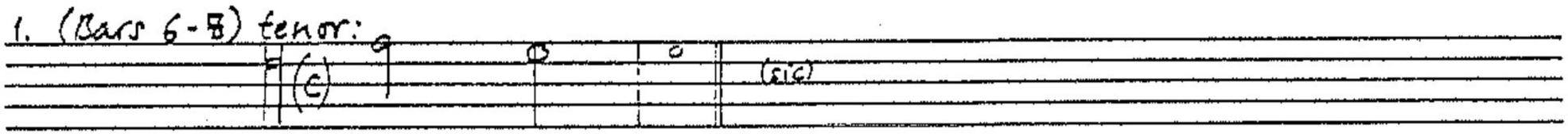


Verso de pr(imero) tono para misas y ta[m]bién para Salmos de Hervas.

BBC M 1011 (f. 96v)

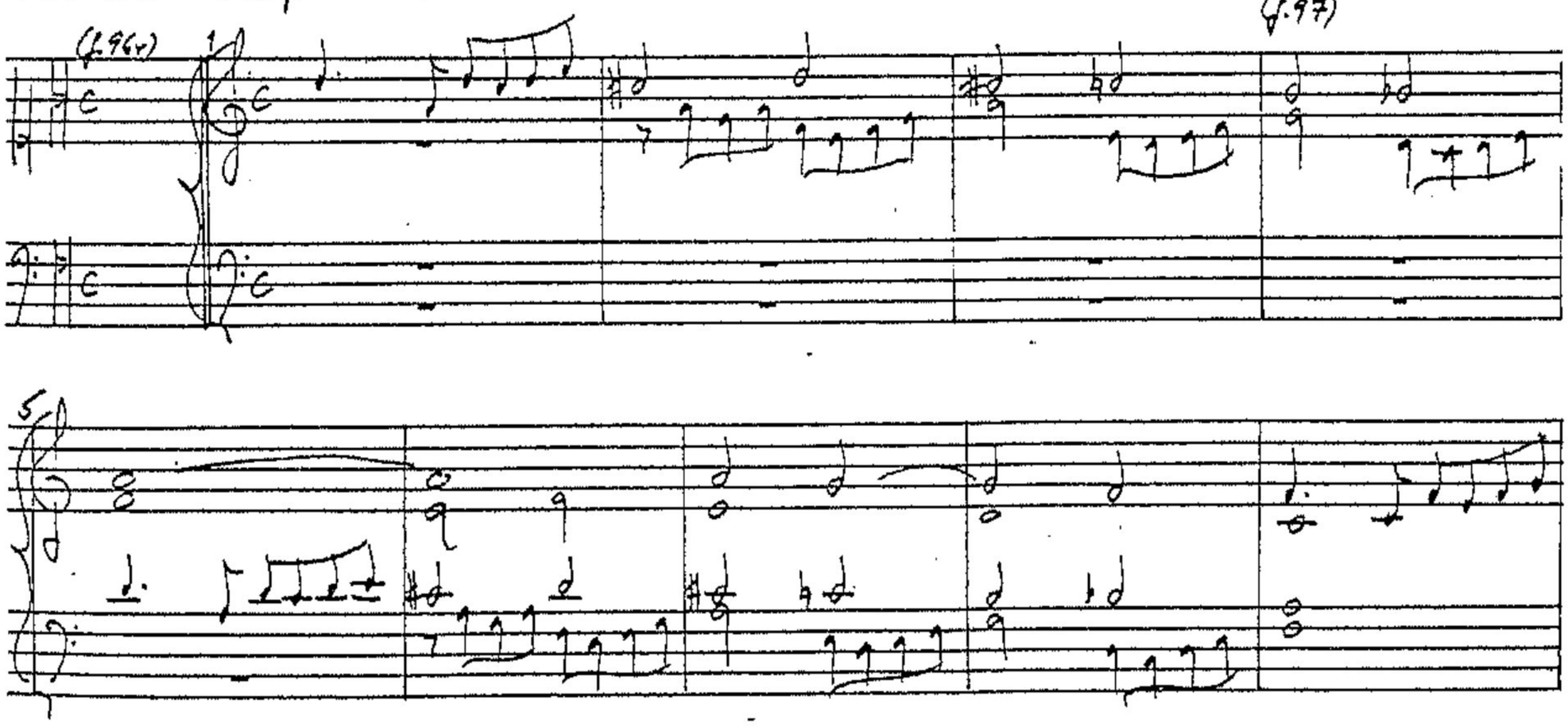


1. (Bars 6-8) tenor:

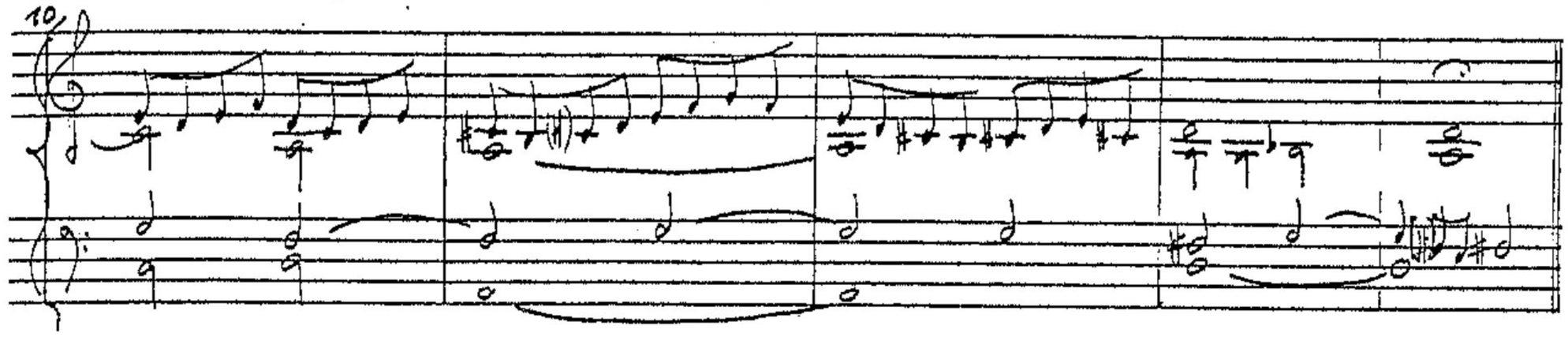


Otro [verso de] pr(imero) tono

(libid., ff. 96v.-7) (f. 97)

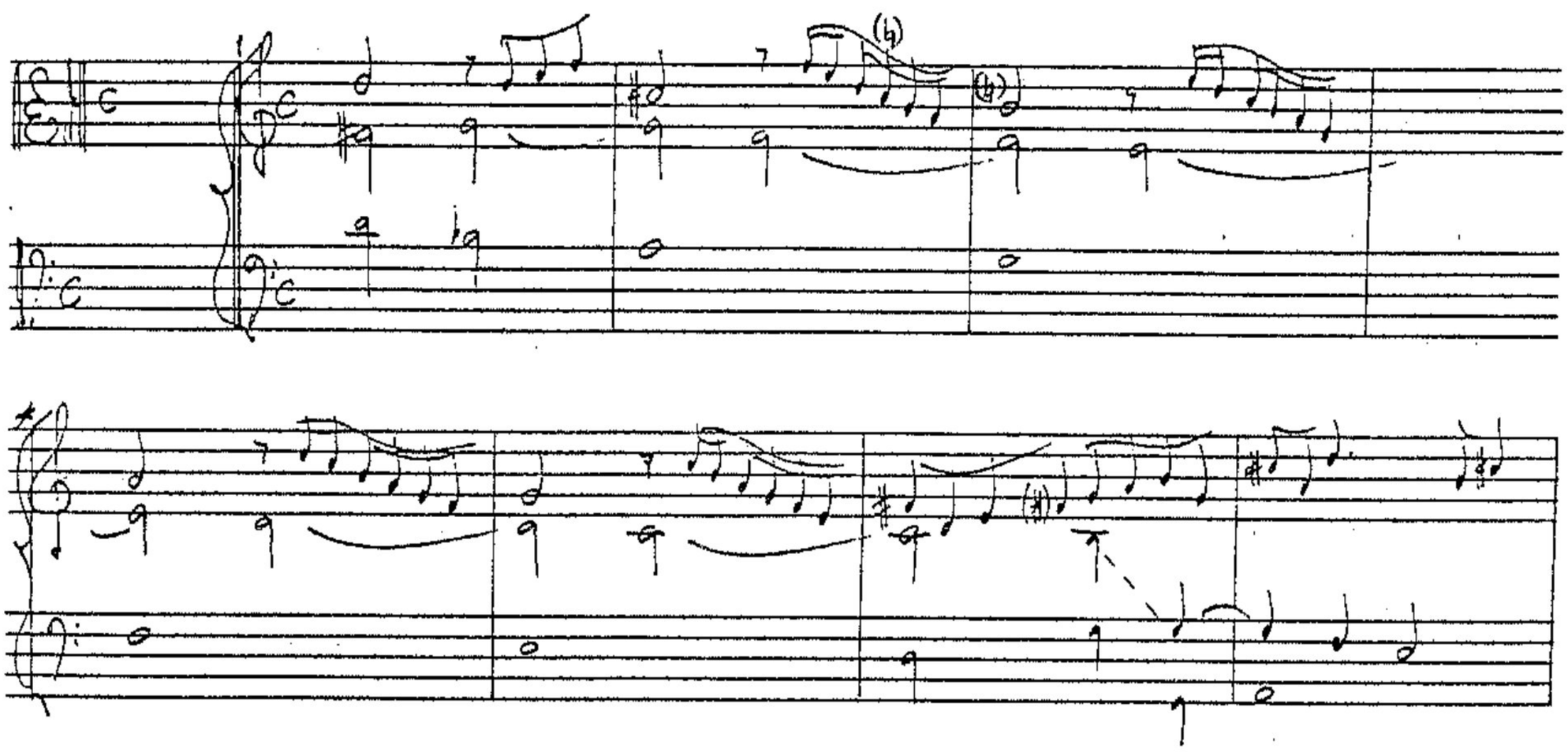


(BBC M.1011, ibid.)



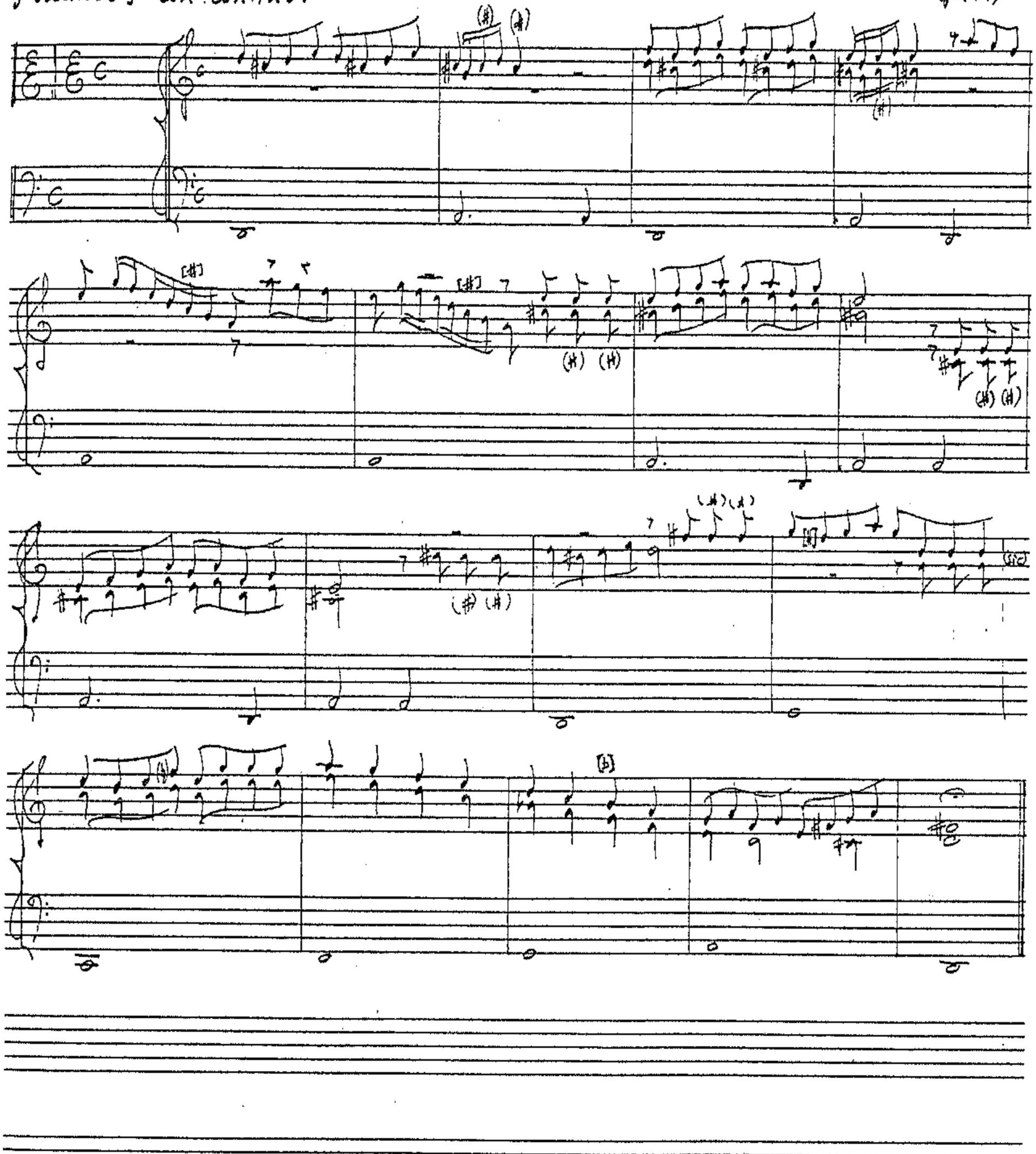
Verso 3°, 1° tono de Fr. Juan de S(a)n Agustín

BBC M.1011
(f.98)



Verso 4º de 1º tono de Fr. Juan de S(a)n Agustín [para hymnos y salmos] Con. Contras.

BBC M. LOII (4.98v)

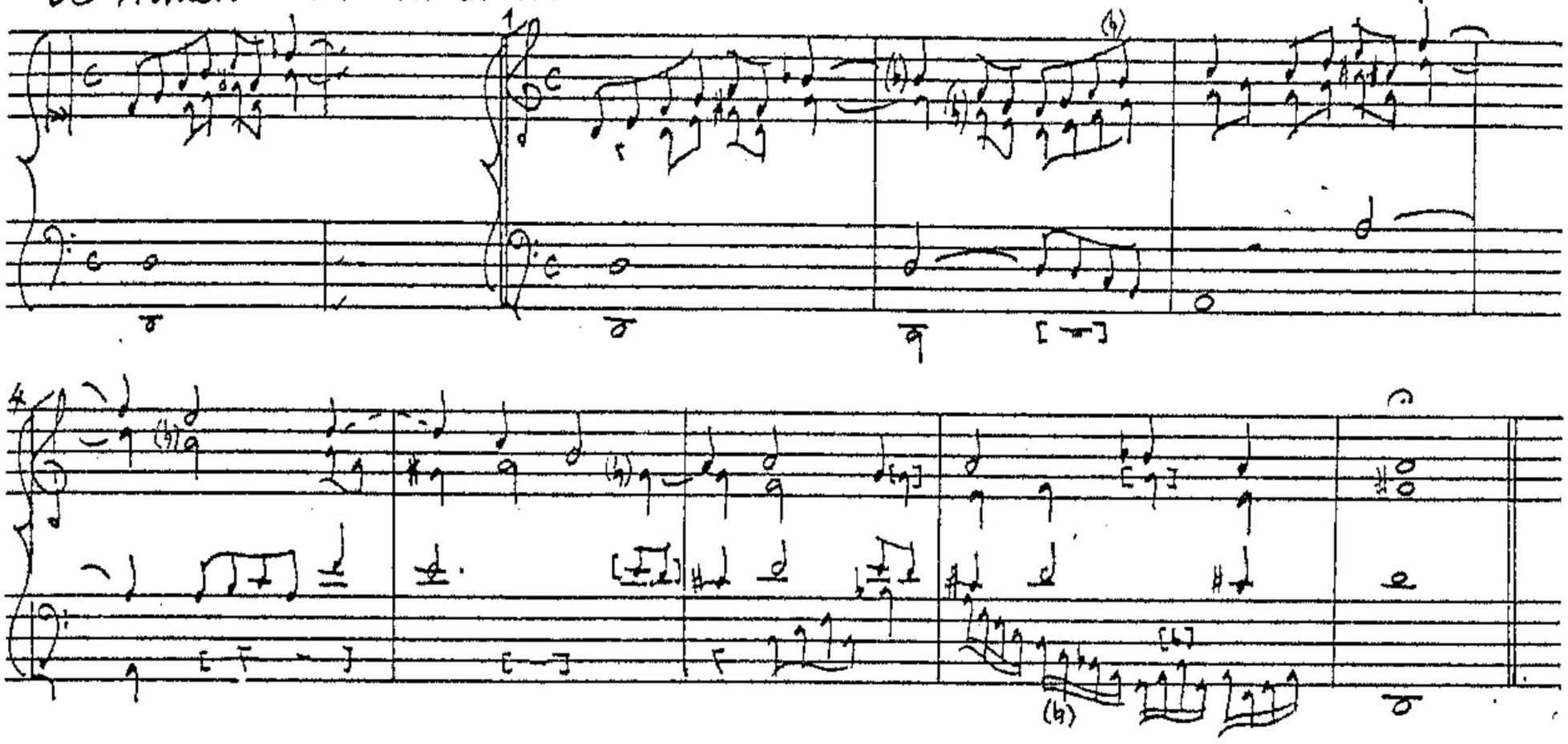


(Juego de versos de todos tonos)

MBN M.1357

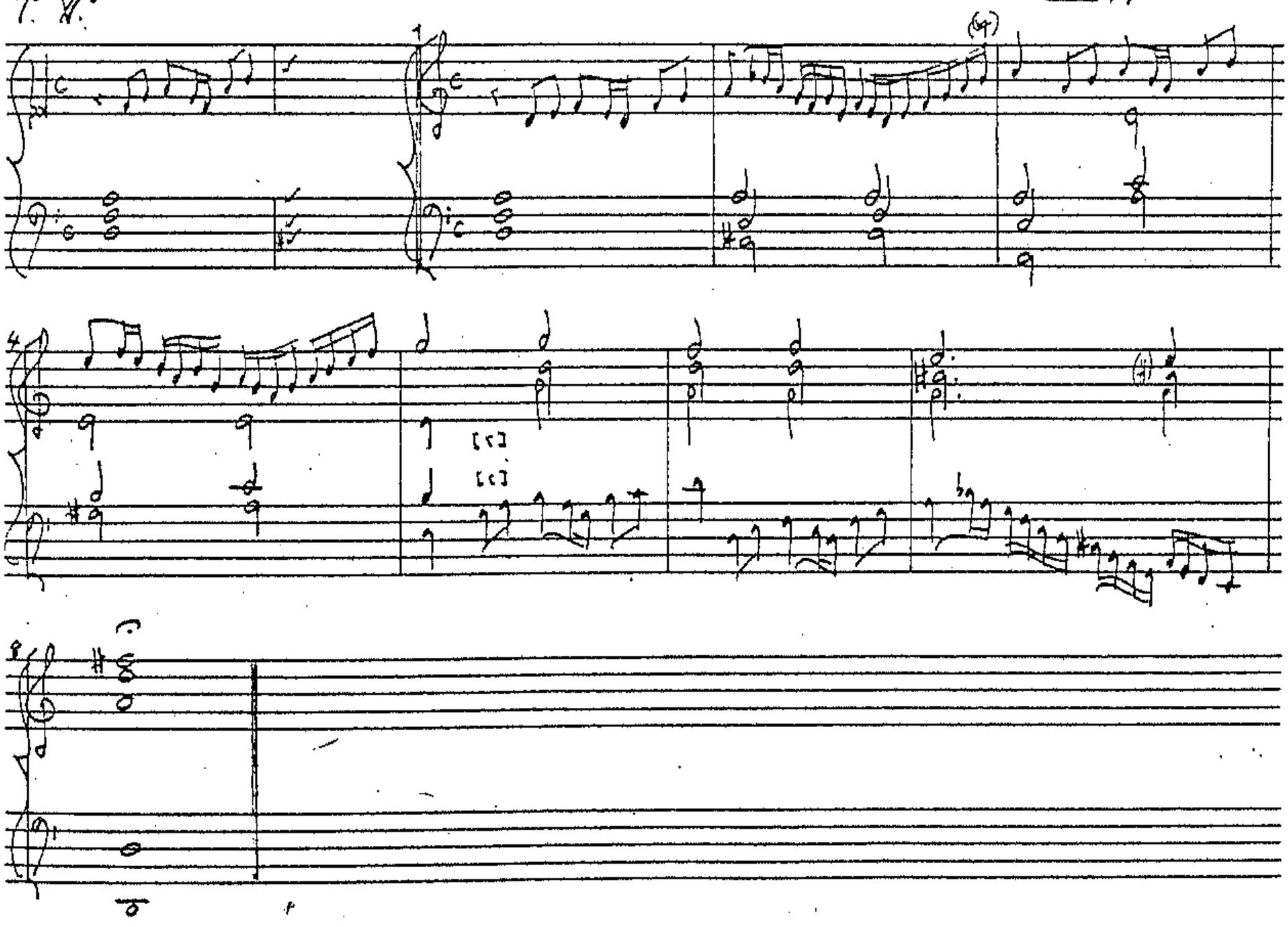
(p.24)

De Primero tono. Primer V.



(Ibid., p. 26)

7° V.°



Otro V(er)so de Caranillas, [2° tono por E la mi]

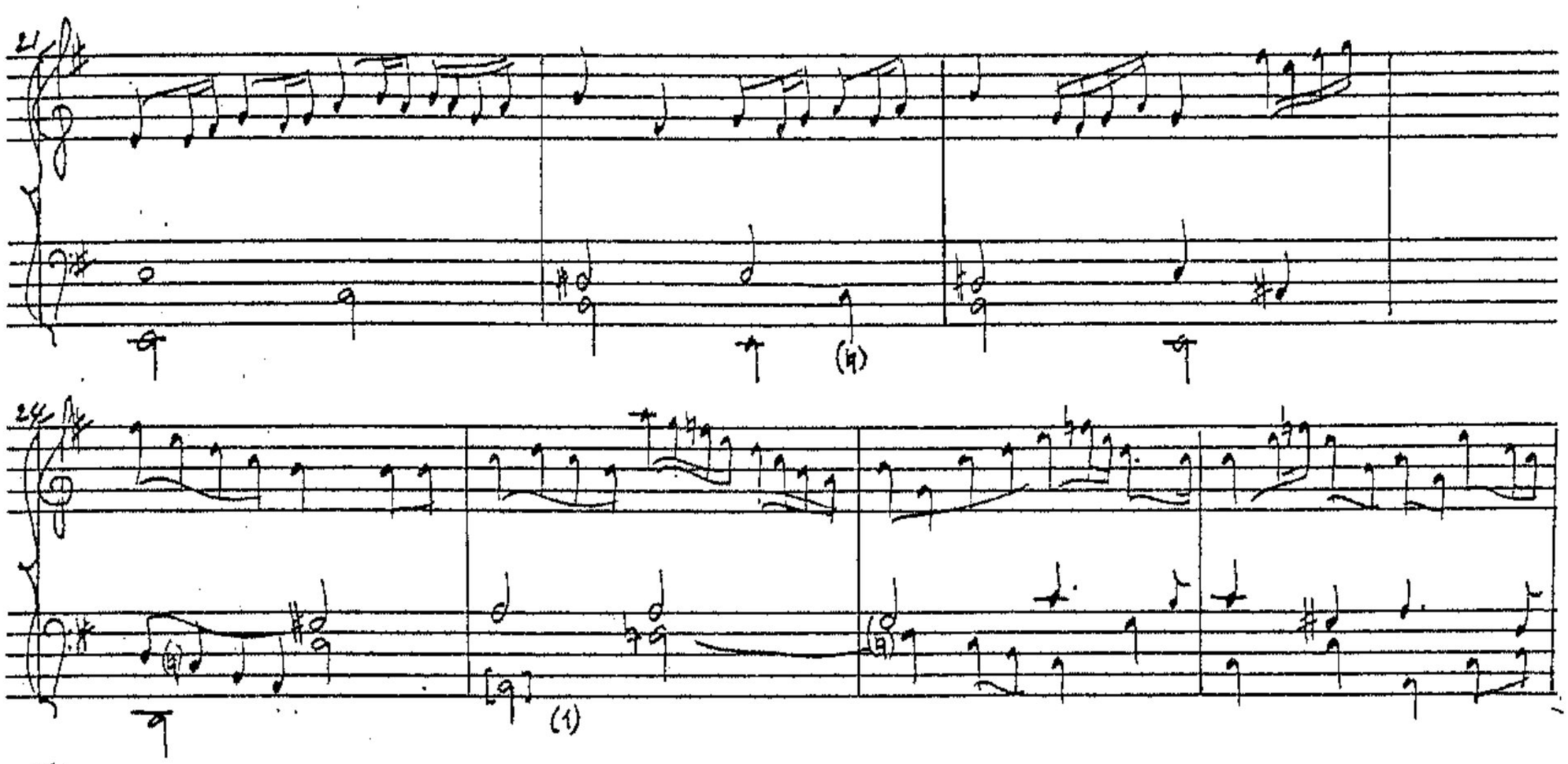
BBC M.387
(f.23r.)

1. (Bar 15) tiple: b' in MS.

Verso de 2° tono [por elami, partido de mano derecha]
de Fabuenca

BBC M.1011
(f.129)

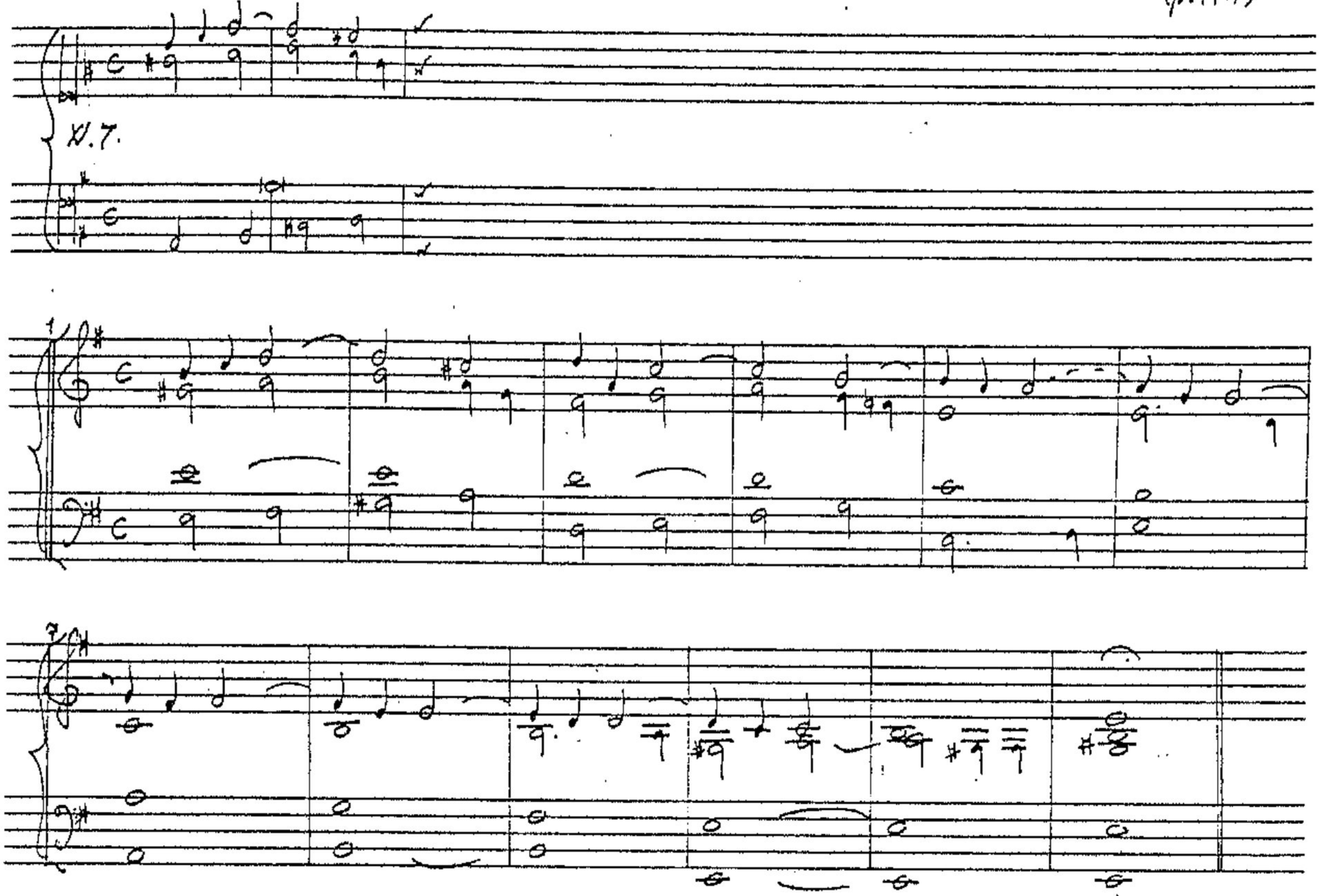
(RBC M.Coll, ibid.)



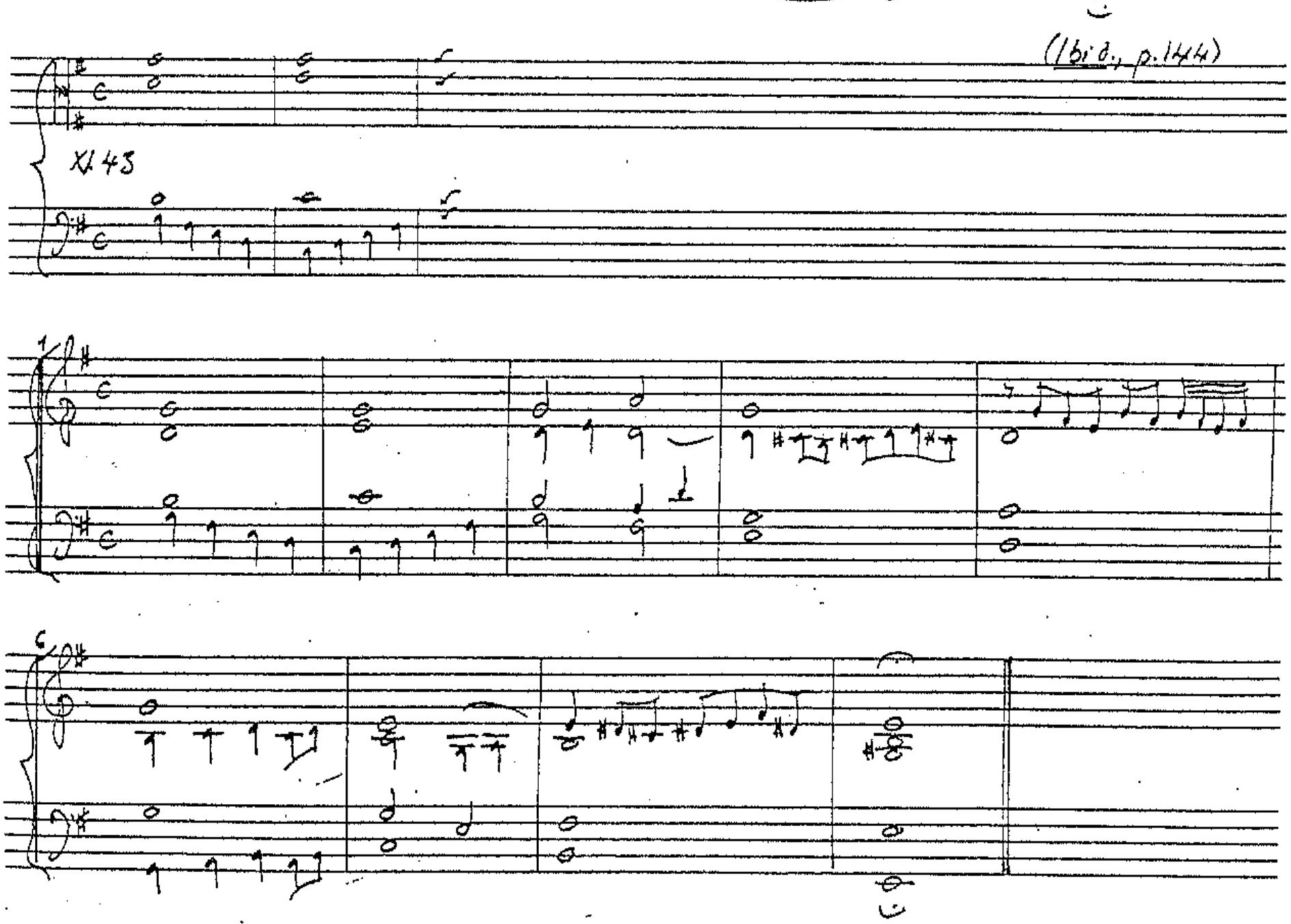
1. (Bar 25) bass: G in MS.

(Versos de 2° tono [por E la mi])

MBN. M.1359
(p.114)



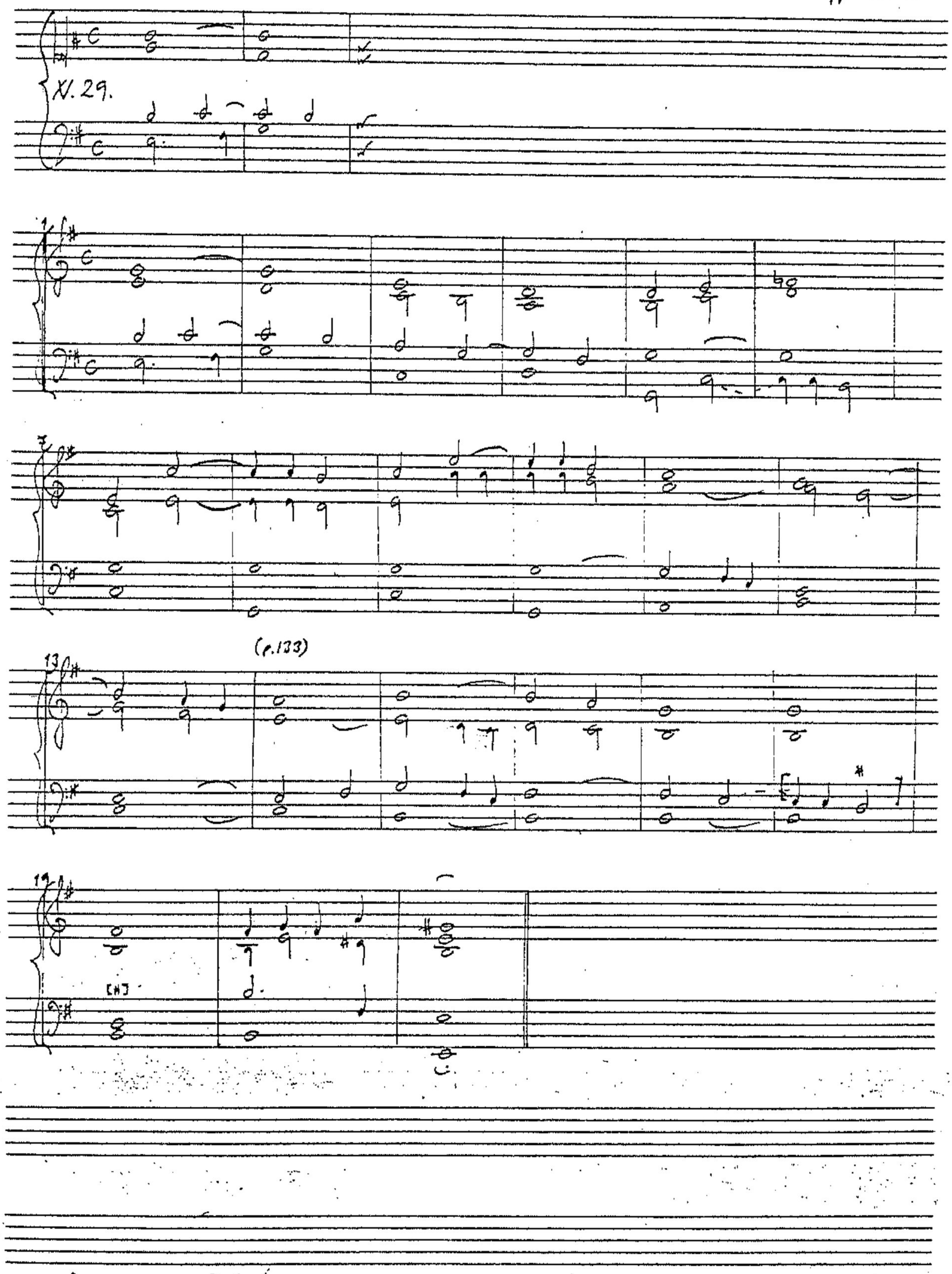
(Ibid., p.144)



IMP Academy Manuscript

(Versos de 2° tono [por Elamic])

MBN M.1359
(pp. 132-3)

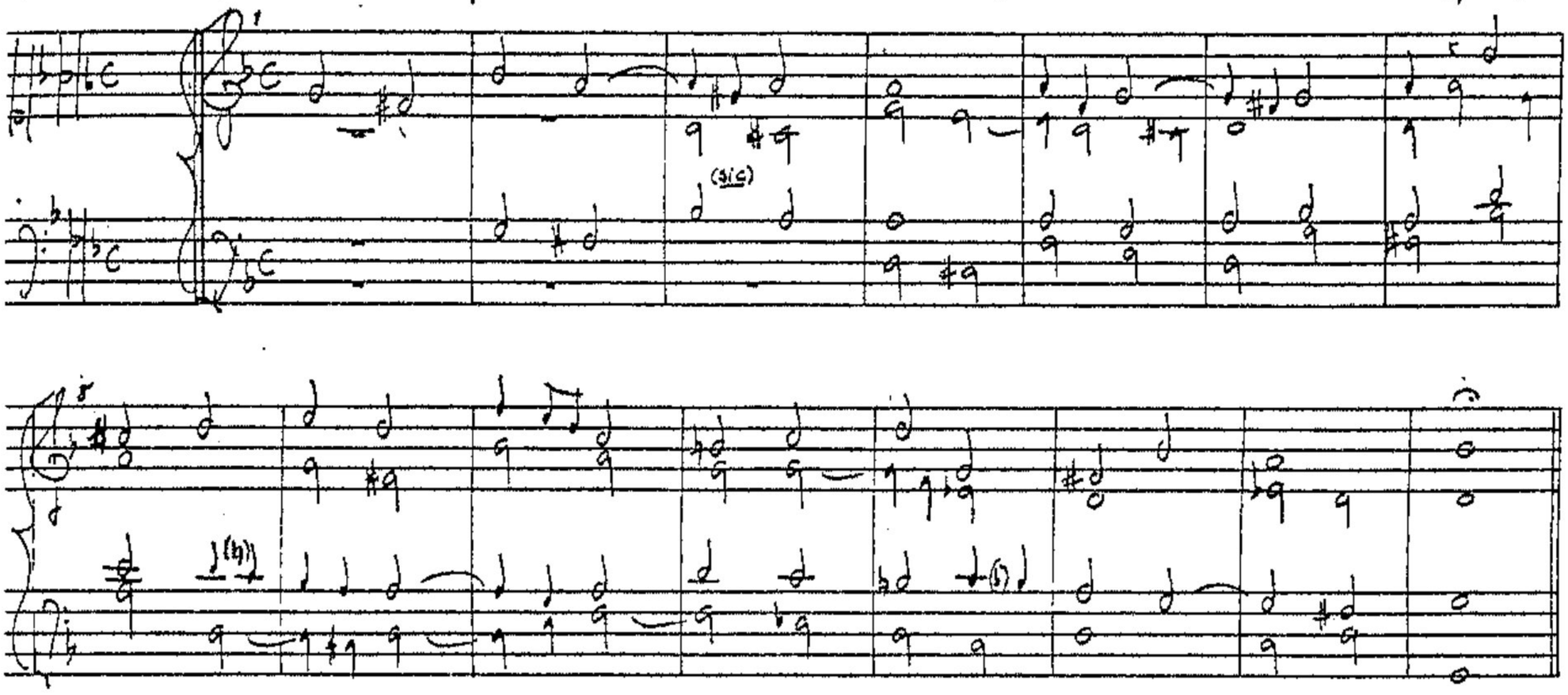


IMP Academy Manuscripts

(Juego de versos, 2do tono por Gsolreut de Cabanillas)

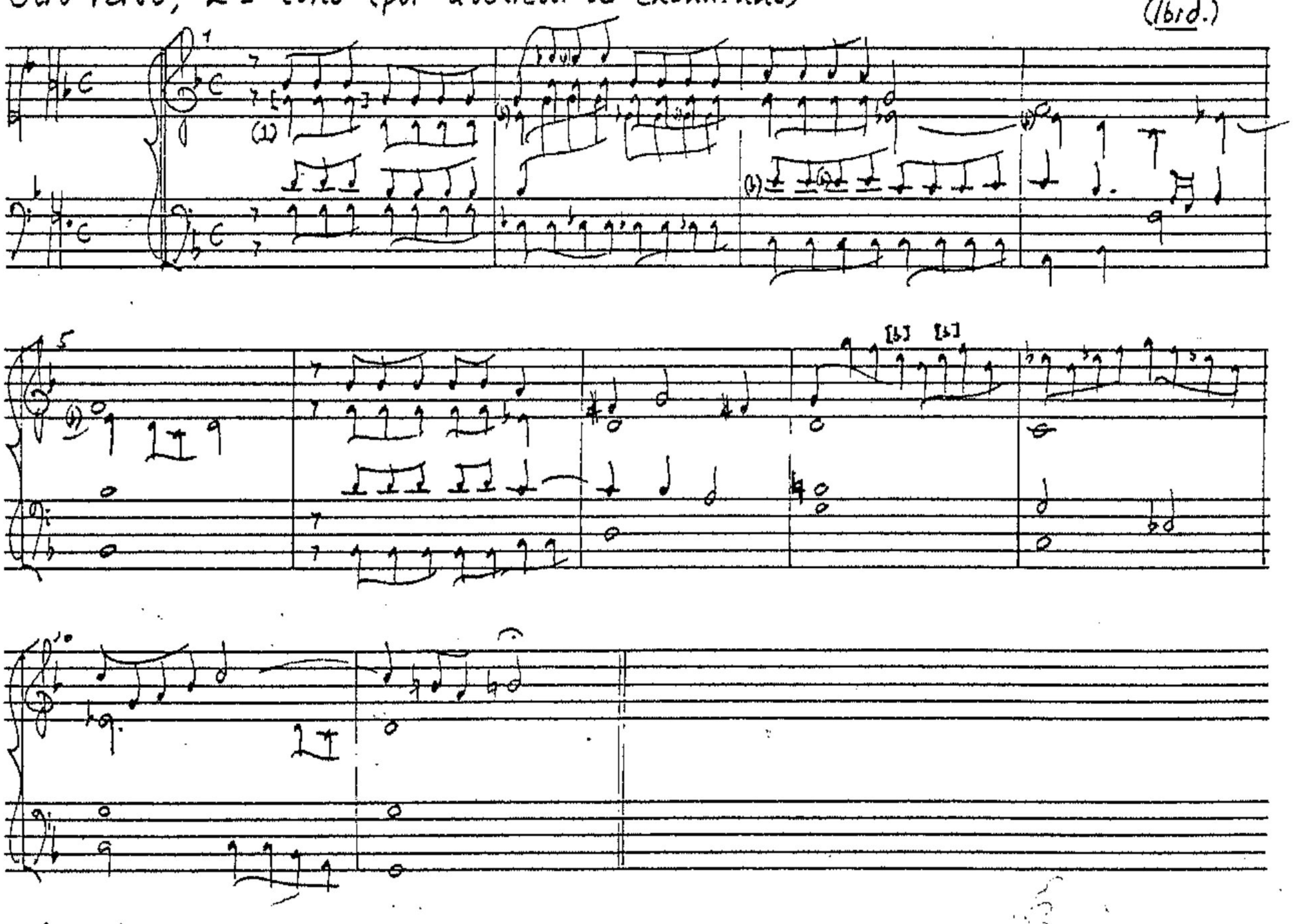
BBC M.387
(f.29)

Otro verso, (2do tono por Gsolreut de Cabanillas)

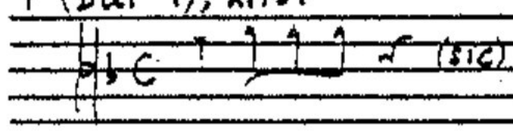


Otro verso, 2do tono (por Gsolreut de Cabanillas)

(Ibid.)

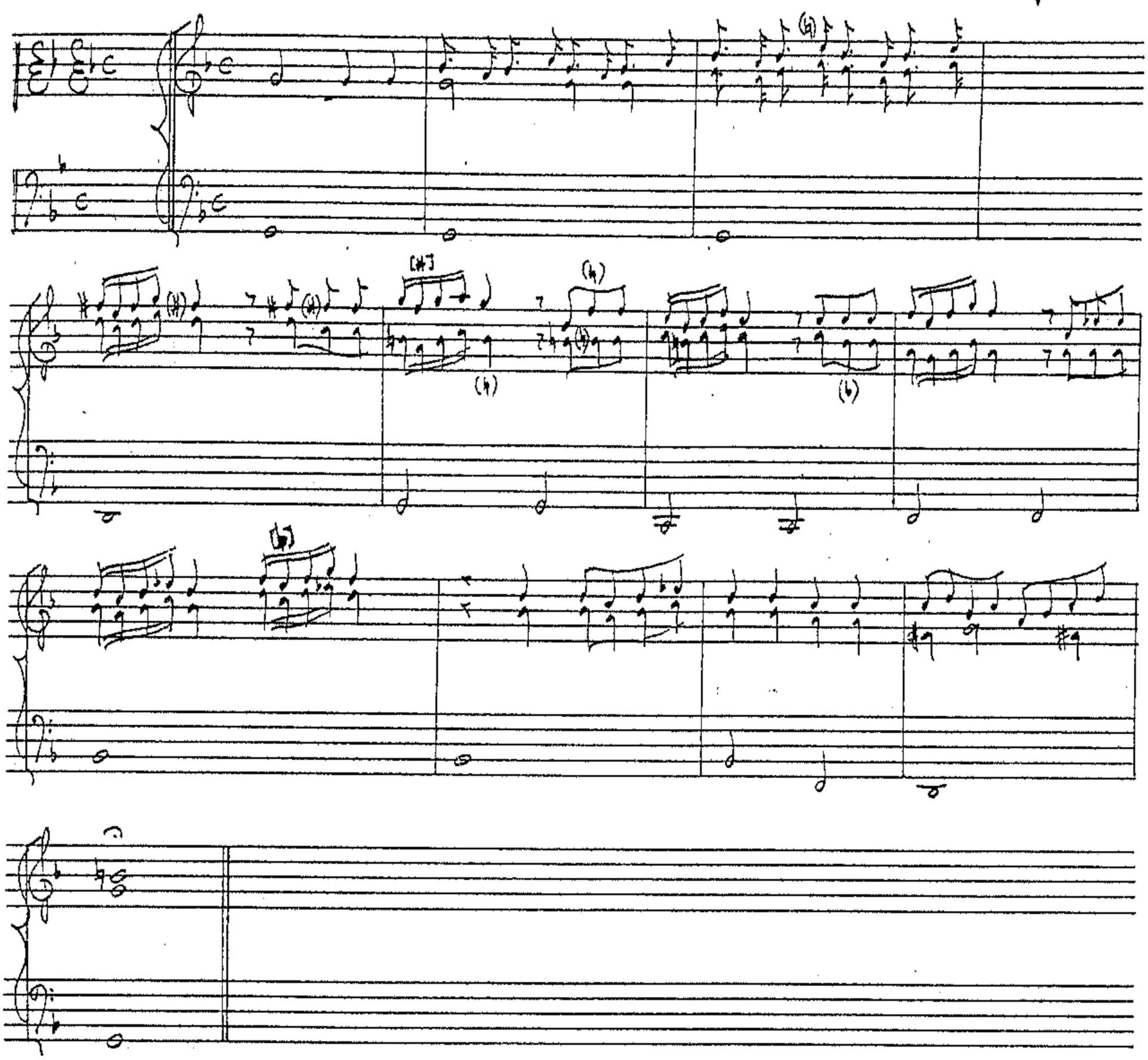


1 (Bar 1), alto:



Verso 4° [de 2° tono por Gsolreut] partido con contras de Fr. Juan de S(a)n Agustín

BBC M.1011 (f.104v)

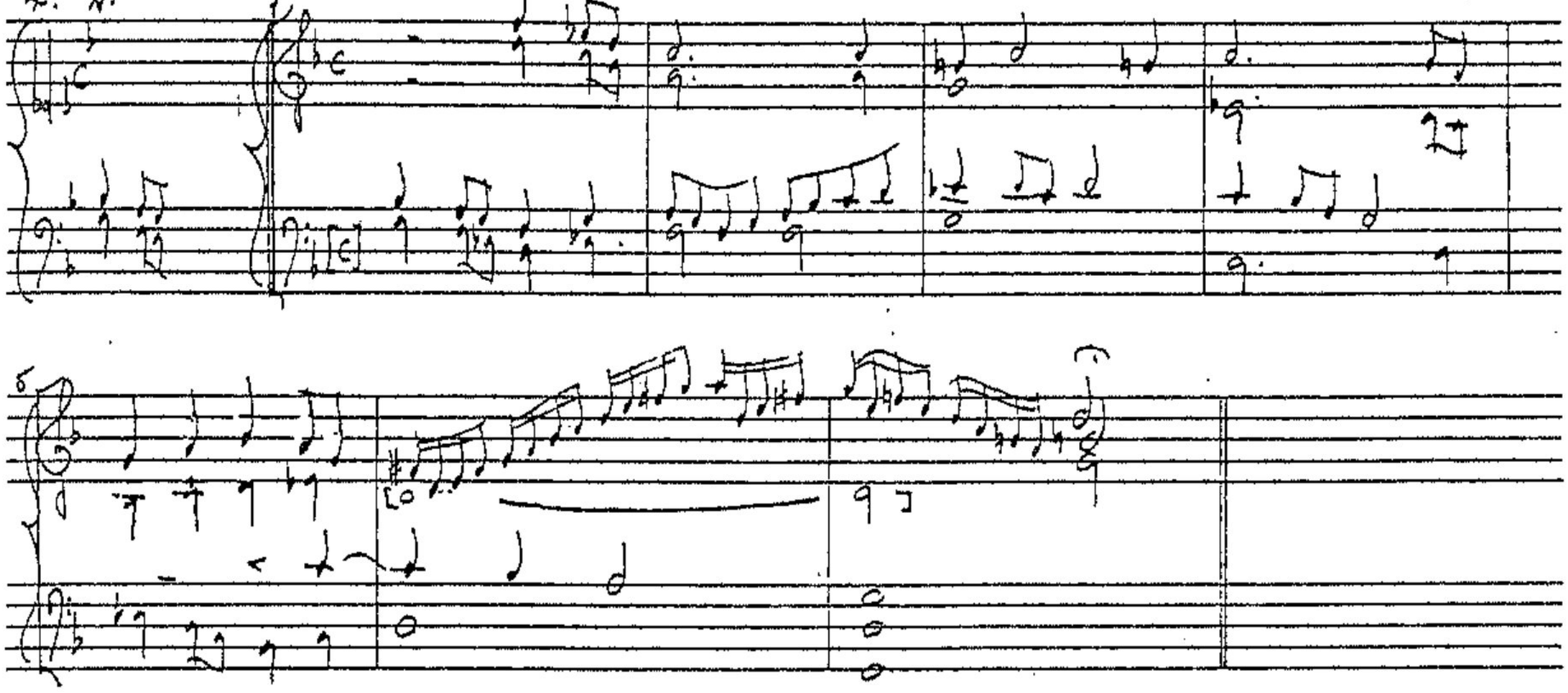


(Juego de versos de todos tonos)
Versos de 2° tono por Gesolreut.

MBN M.1357

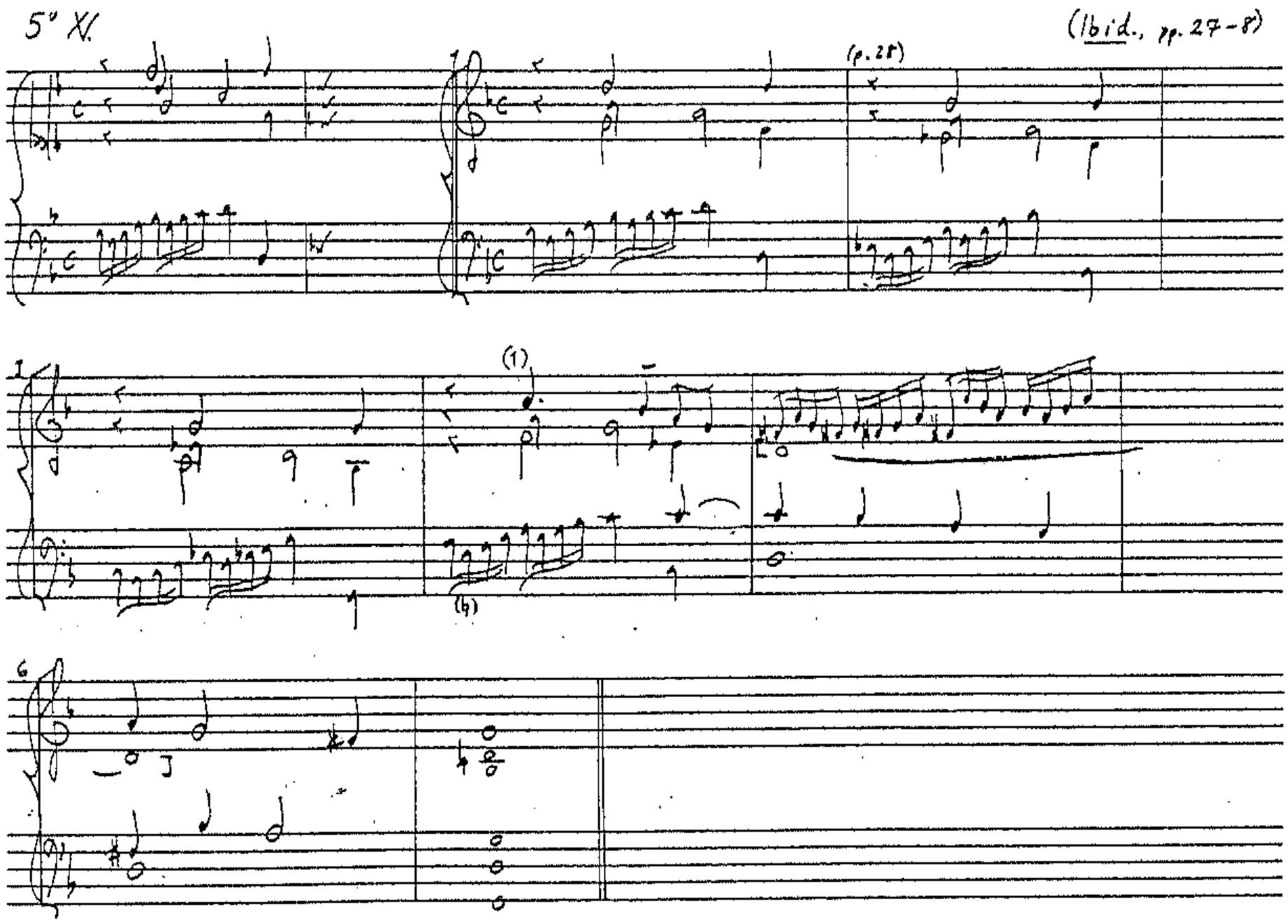
(p.27)

4° X.

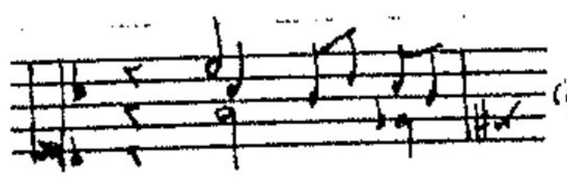


5° X.

(Ibid., pp. 27-8)



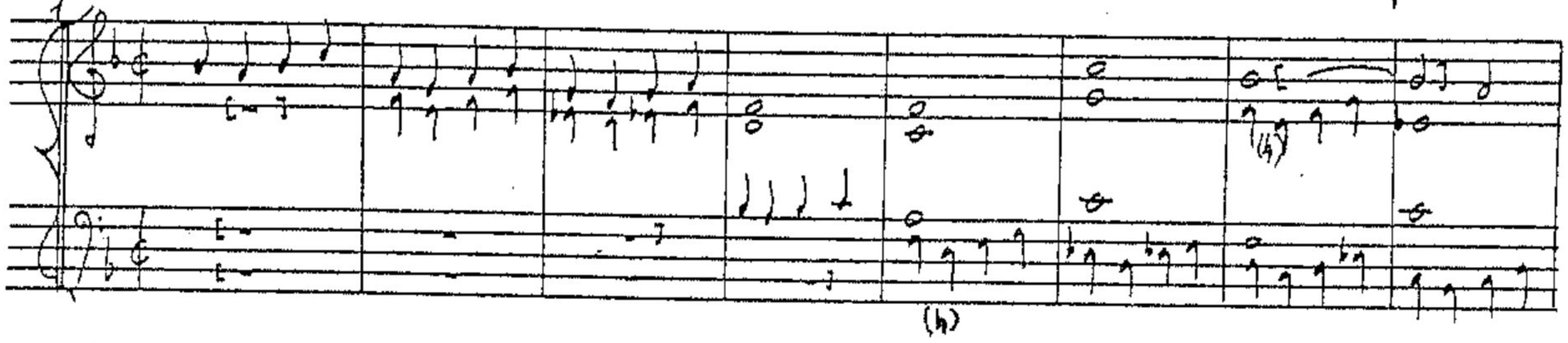
1. (X. 5, bar 4) Tip. Alt. Ten:


(sic).

(Verssos [sic] de segundillo)

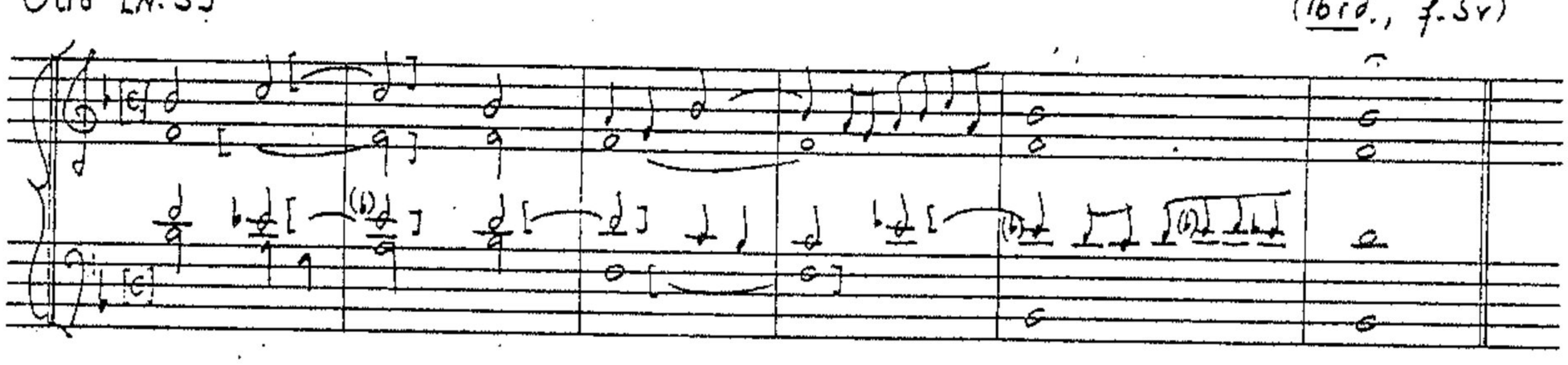
MBN M.1358
(f. 5)

[X. 1]

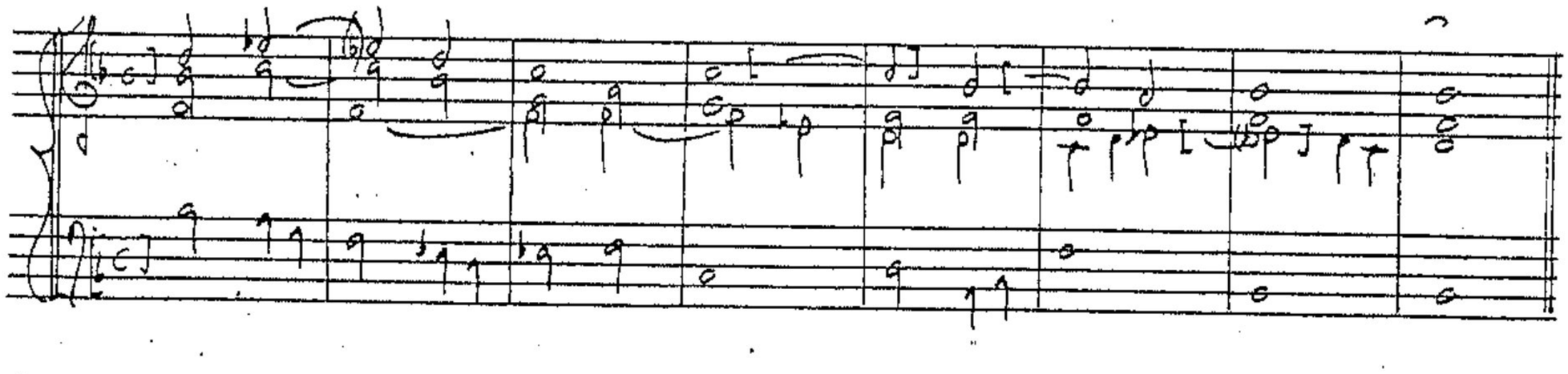


Otro [X. 3]

(Ibid., f. 5v)



Otro [X. 4]

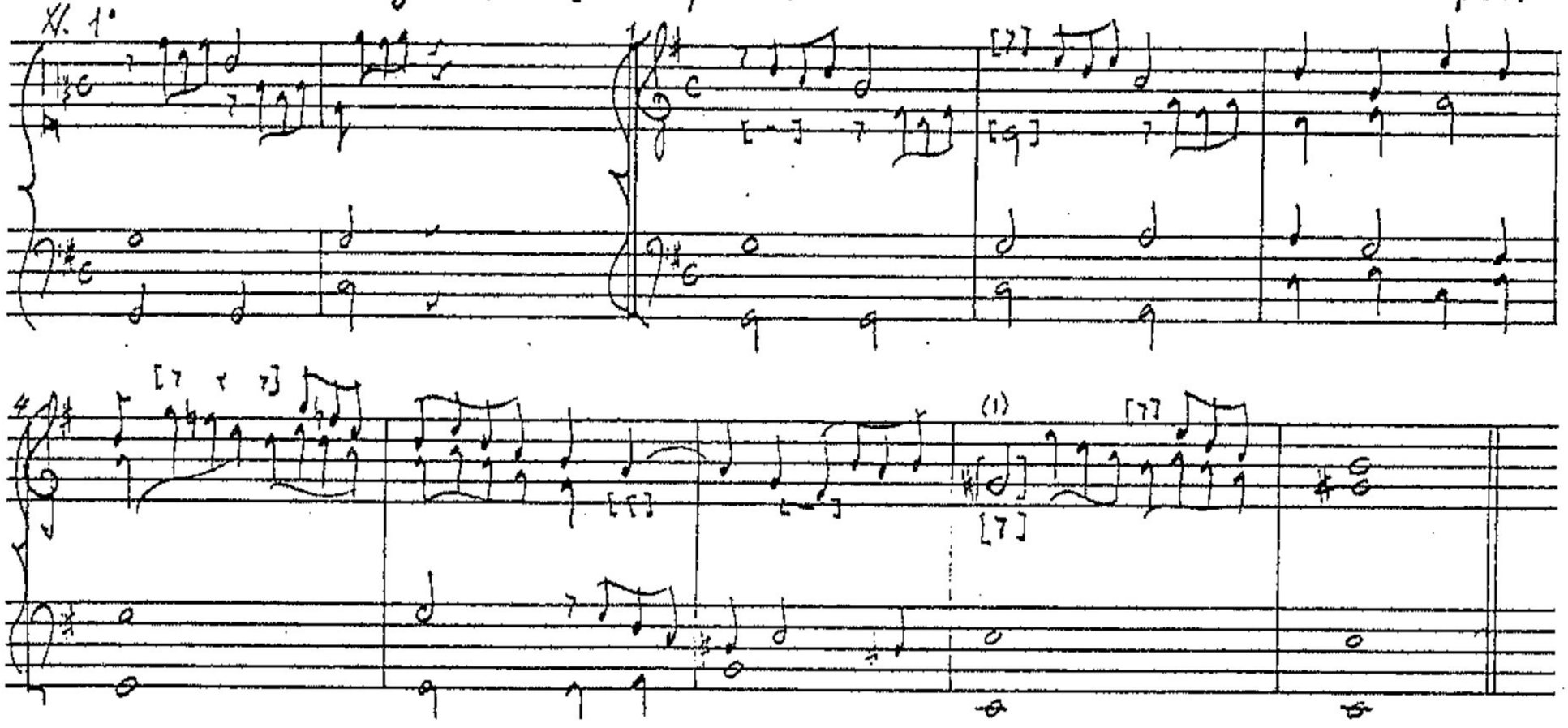


(30)

TONES 2, 3 & 5

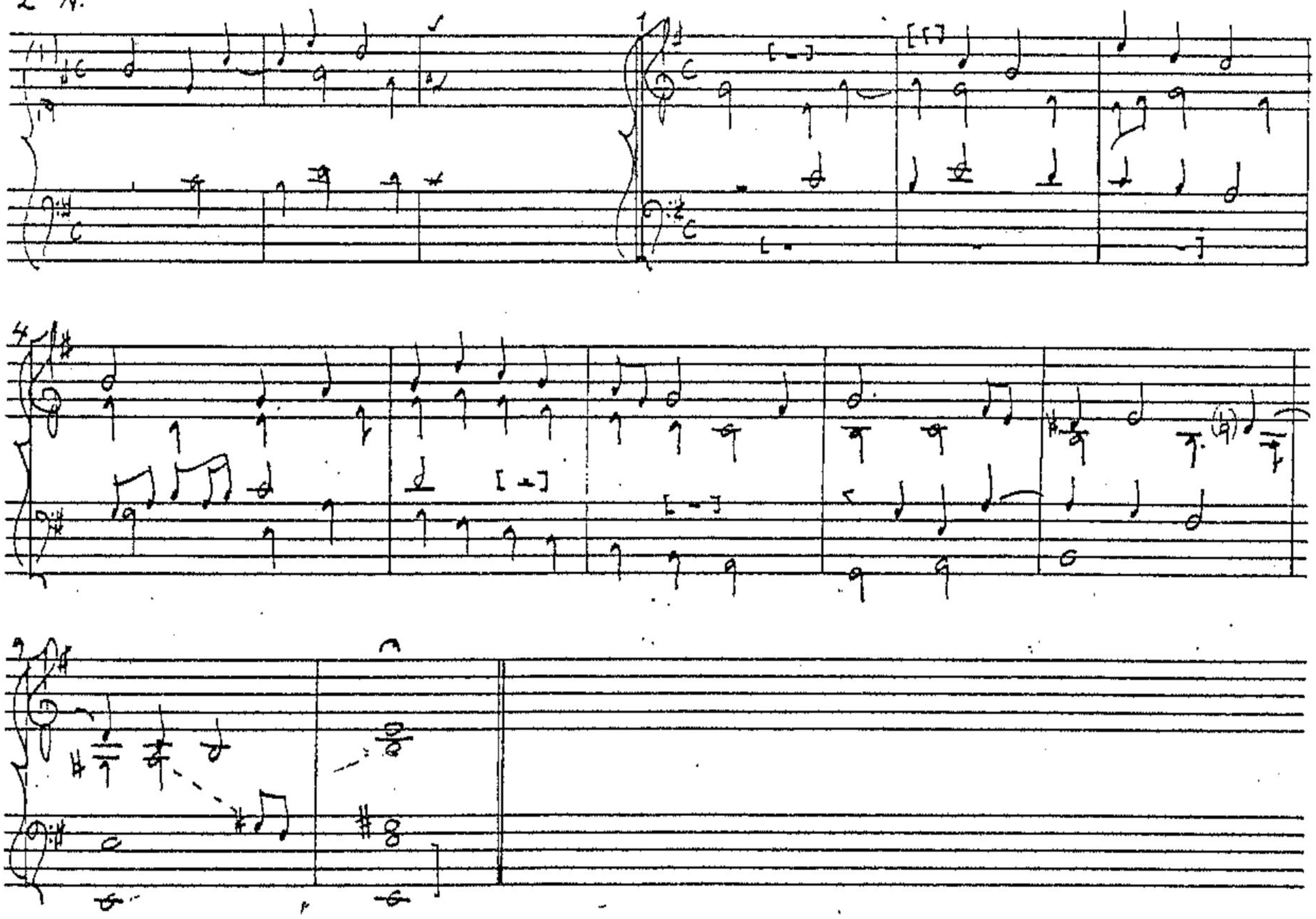
(Juego de versos de todos tonos)
Versos de 2°. de 3° y [de] 5° [tono] por E la mi

MBN M.1357
(p.28)



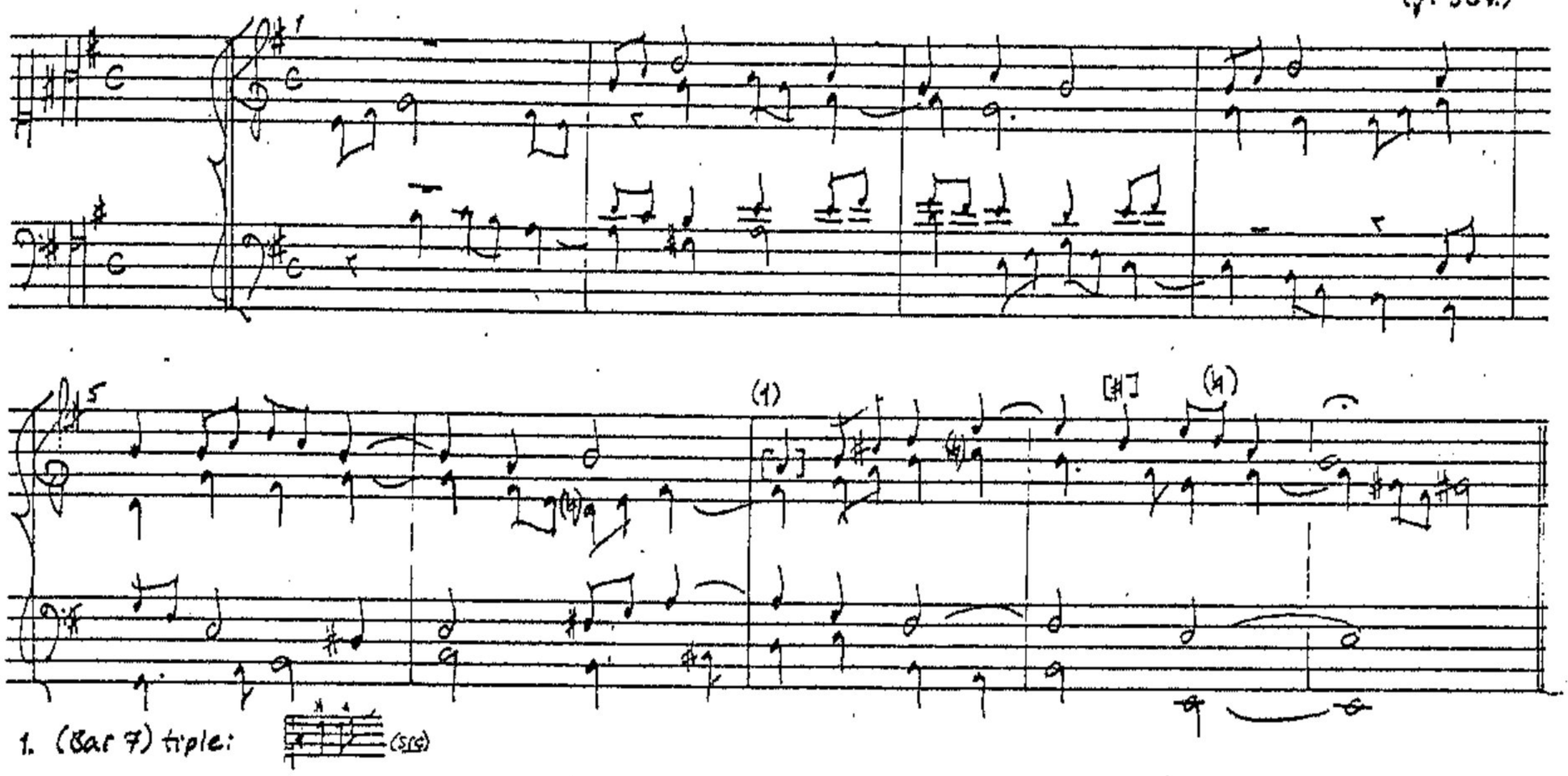
(1) (Bar 7) triple: ♩ value in ms.

(Ibid., p. 28)

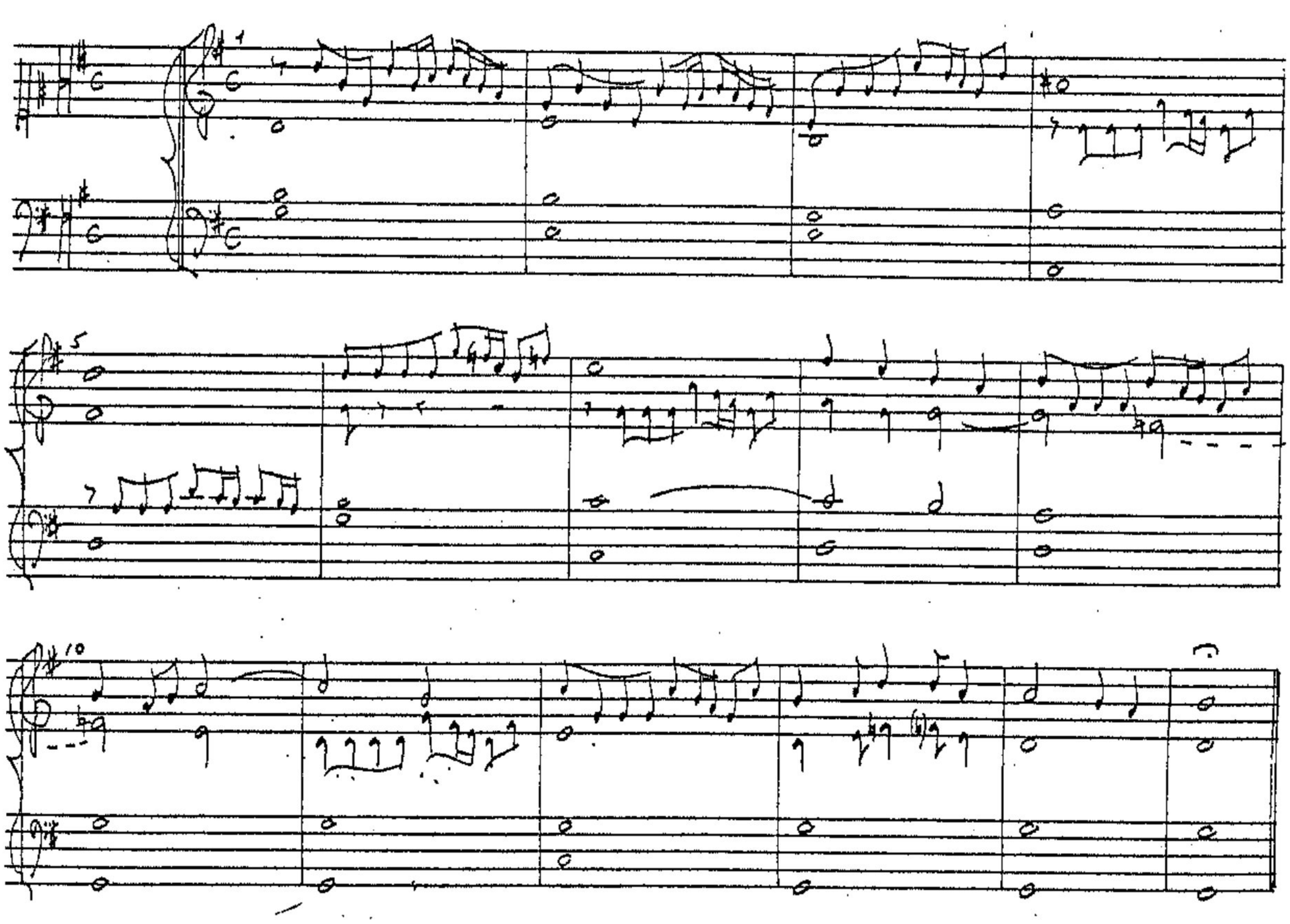


N. 3° tono de Cabanillas

BBC M.387
(f. 35v.)

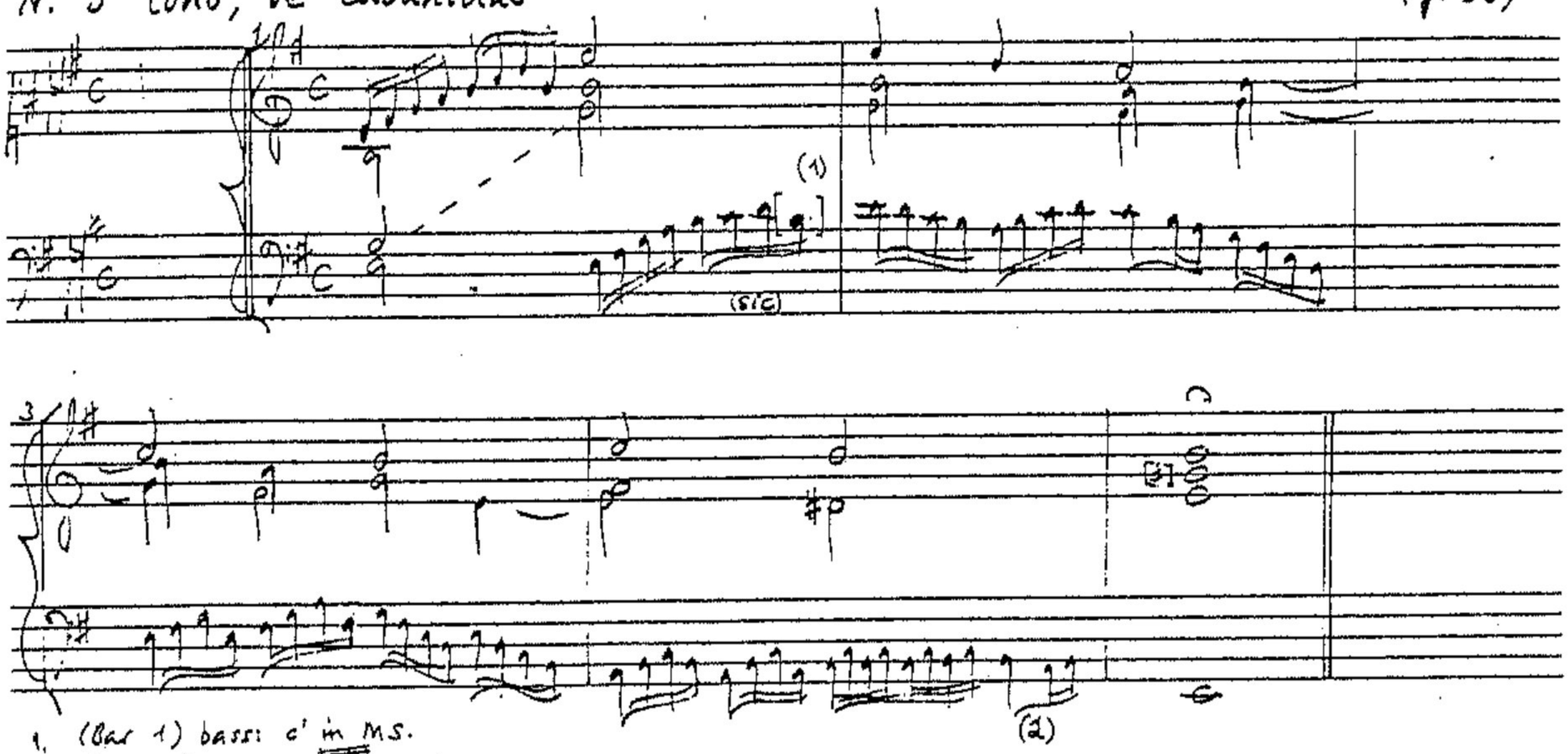


N. 3° tono [de] Cabanillas. (Ibid., f. 36)



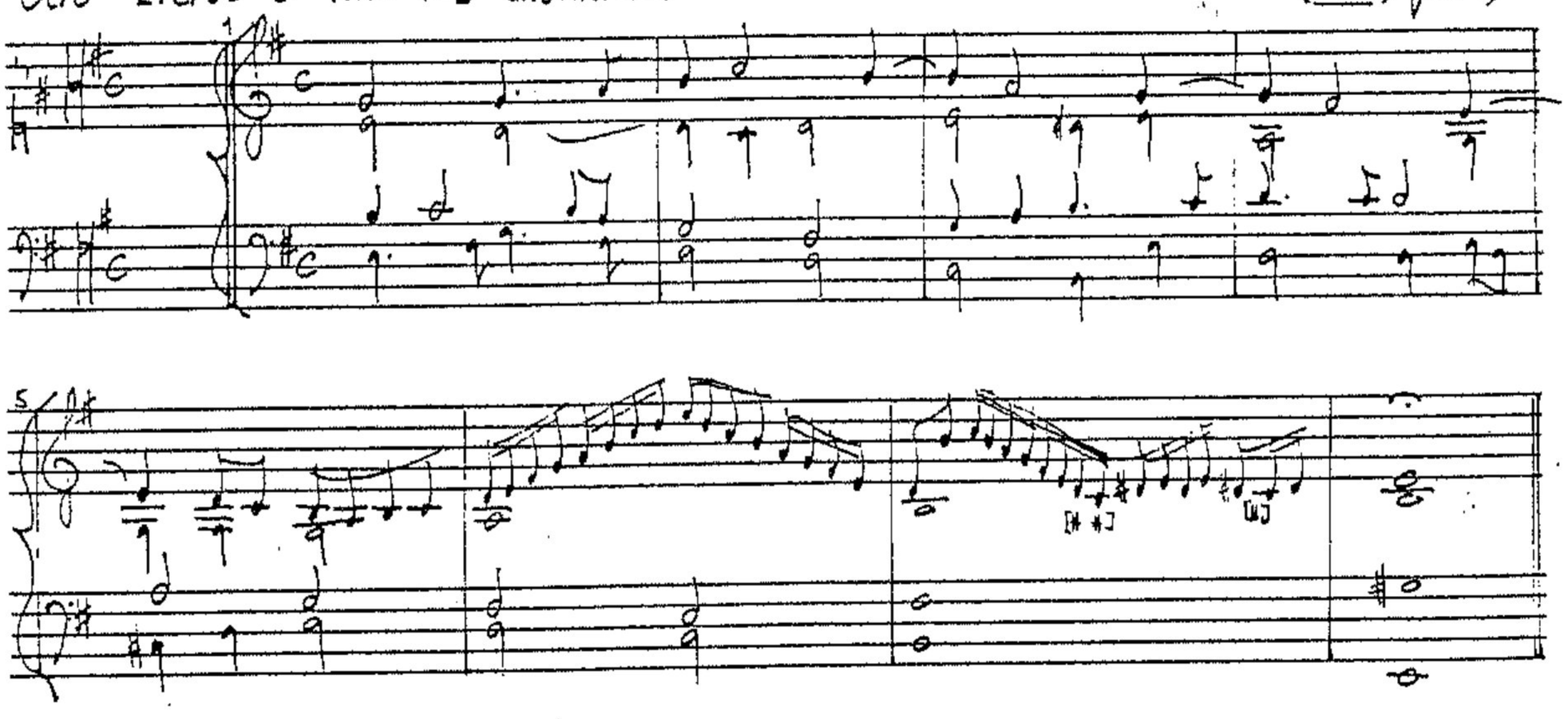
BBC M. 387
(f. 36)

N. 3° tono, de Cabanillas

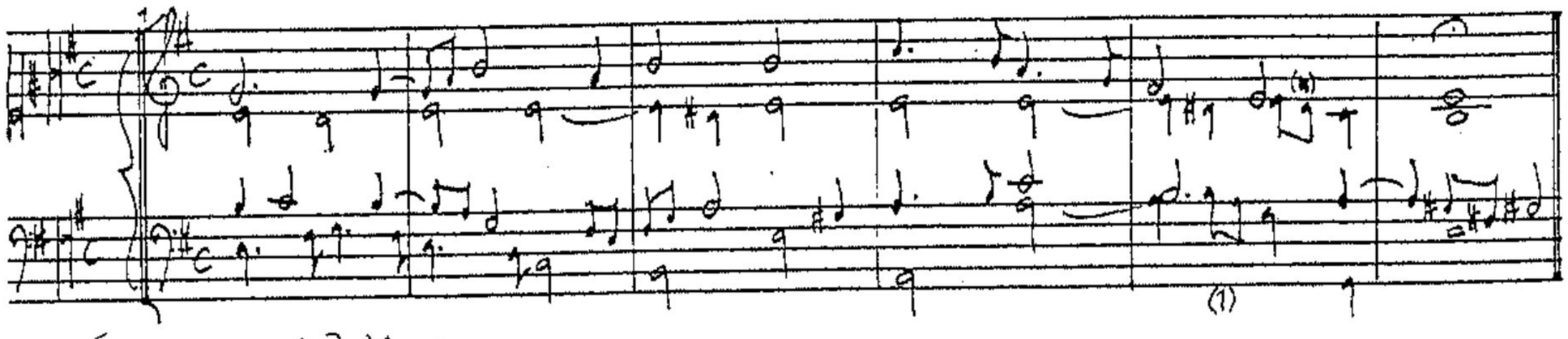


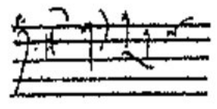
1. (Bar 1) bass: c' in MS.
2. (Bar 4) bass: (sic)

Otro [verso 3° tono de] Cabanillas (Ibid., f. 37)



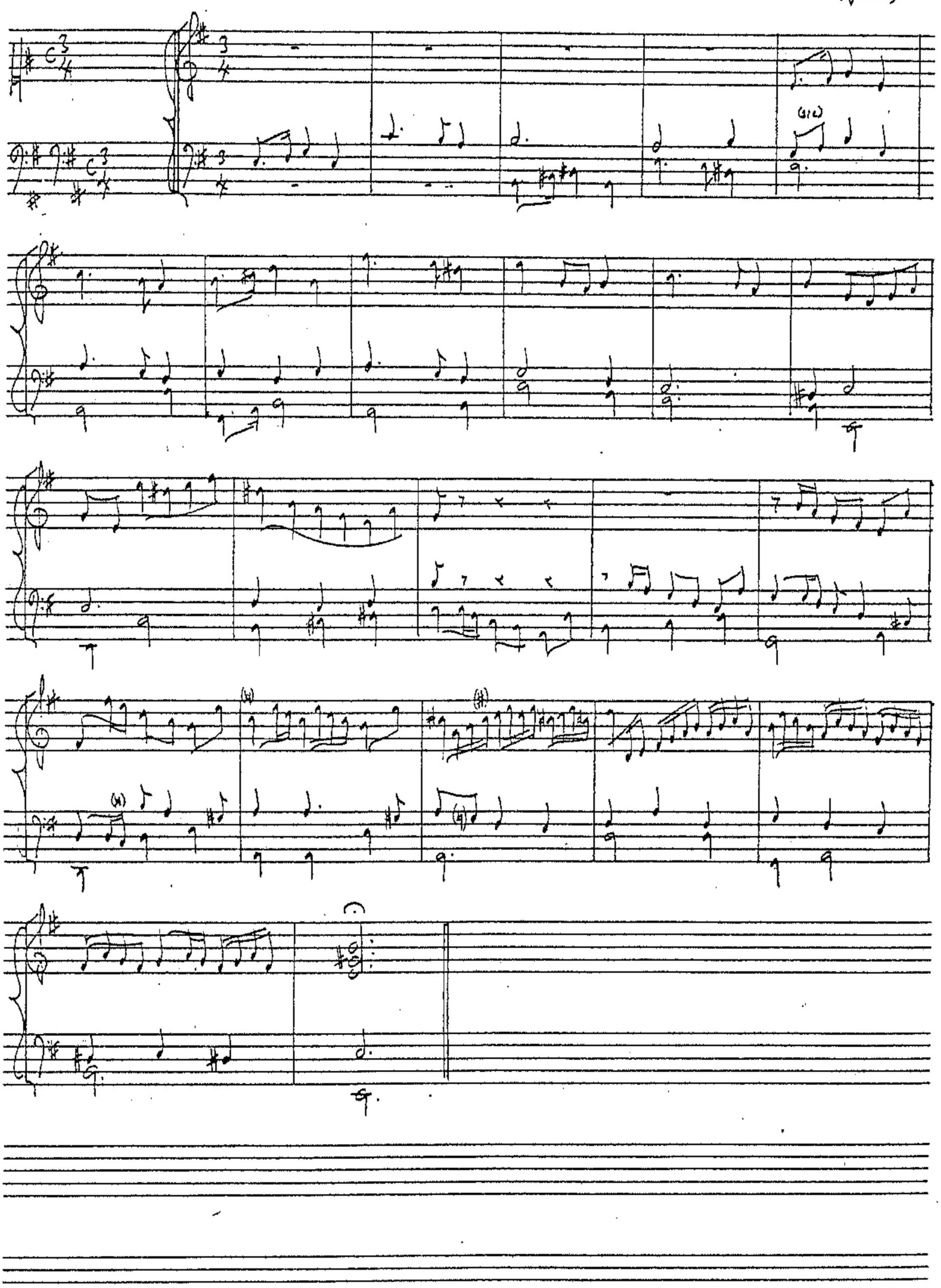
Otro [verso] 3° tono de Ca[banillas] (Ibid., f. 39)



1. (Bar 5) bass:  (sic)

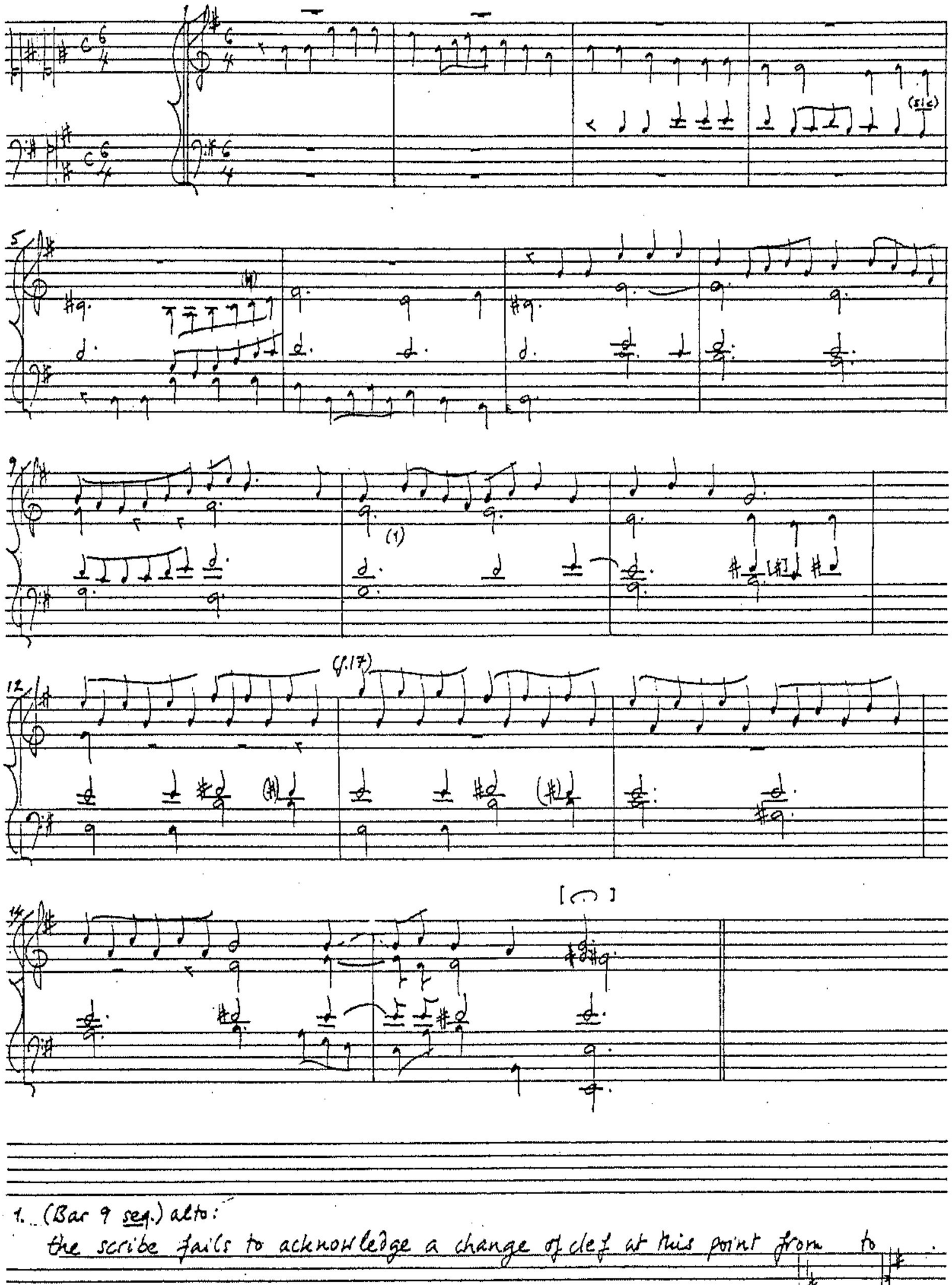
9° Verso de Fr. Antonio Tormo de 3° tono [por elami]

BBC M.1011
(f. 15v)



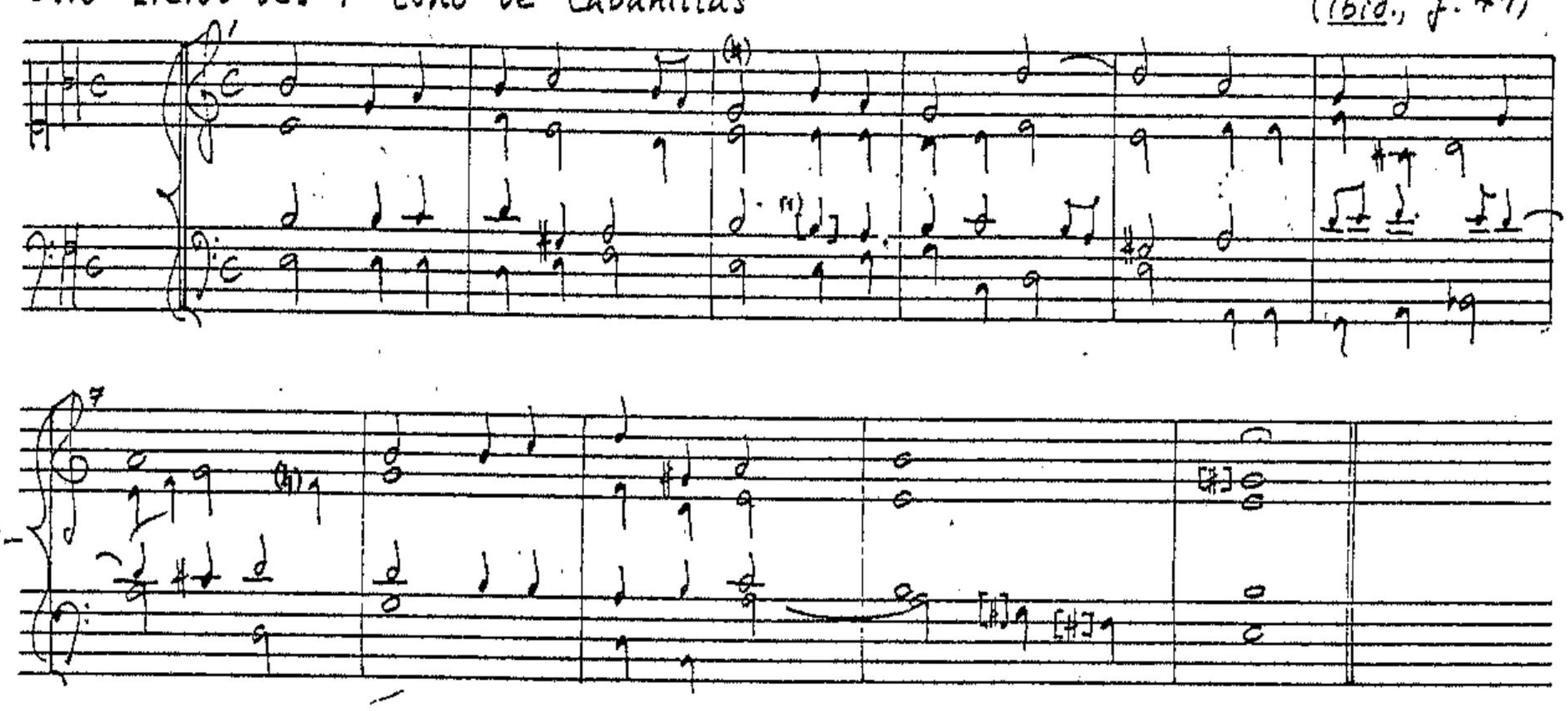
13 Verso de 3° tono [por elami] de Fr. Antonio Tormo

BBC M.1011
(ff.16v-17)



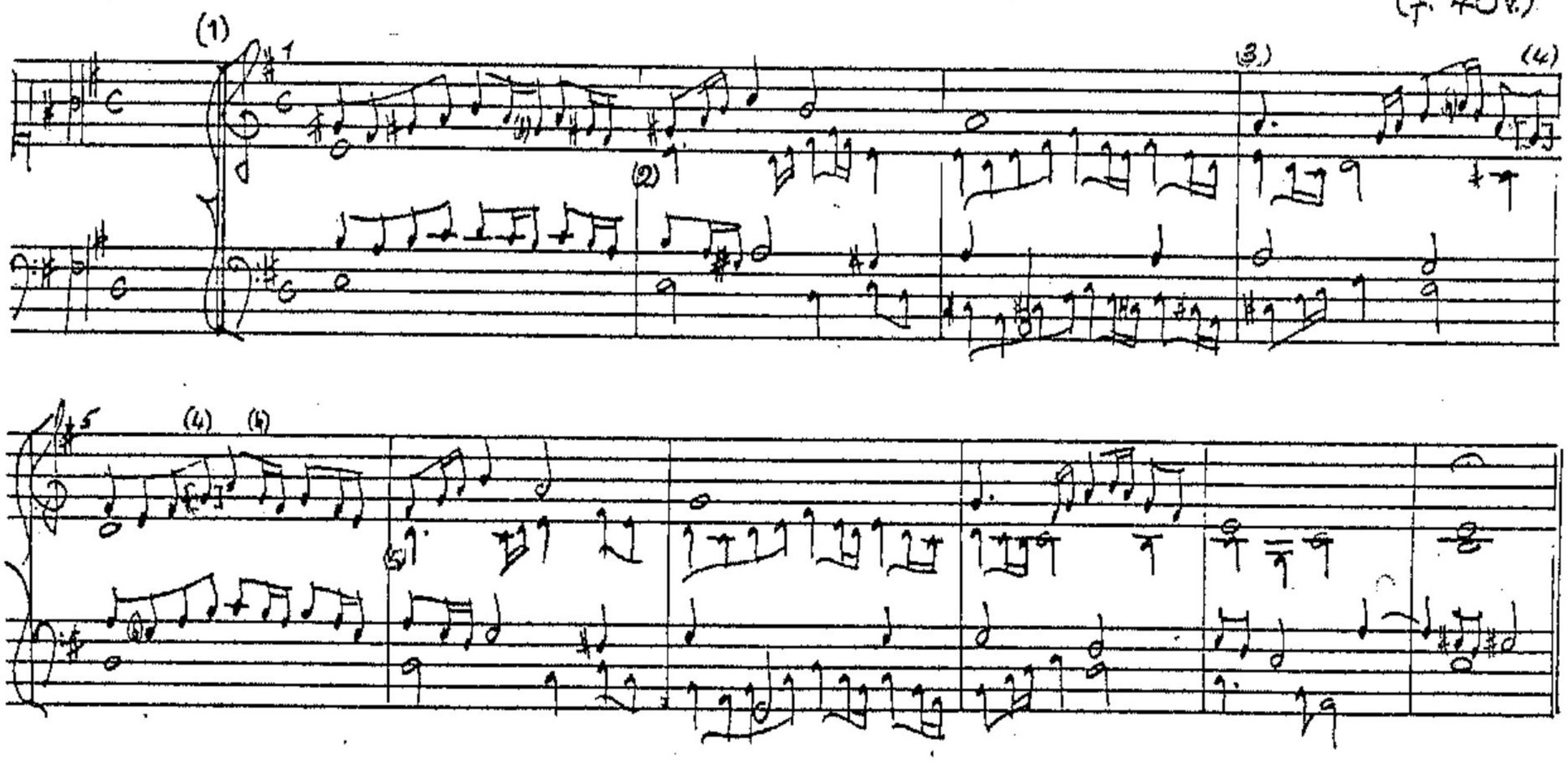
1. (Bar 9 seq.) alto:
the scribe fails to acknowledge a change of clef at this point from to .

Otro [verso de] 4° tono de Cabanillas (Ibid., f. 49)



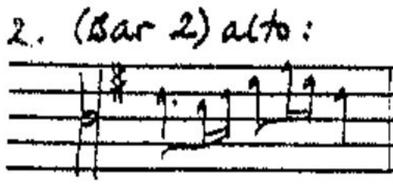
1. (Bar 3) tenor: a in MS.

Verso quarto tono [de Cabanillas] BBC M.387 (f. 40v.)

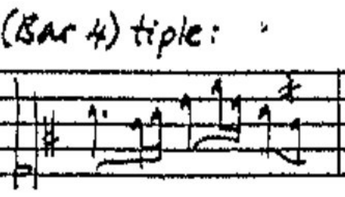


1. This verset is included within the section of 3rd-tone versets which have an f# in the signature.

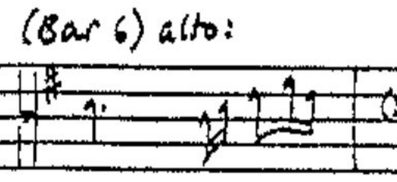
2. (Bar 2) alto:



3. (Bar 4) tiple:



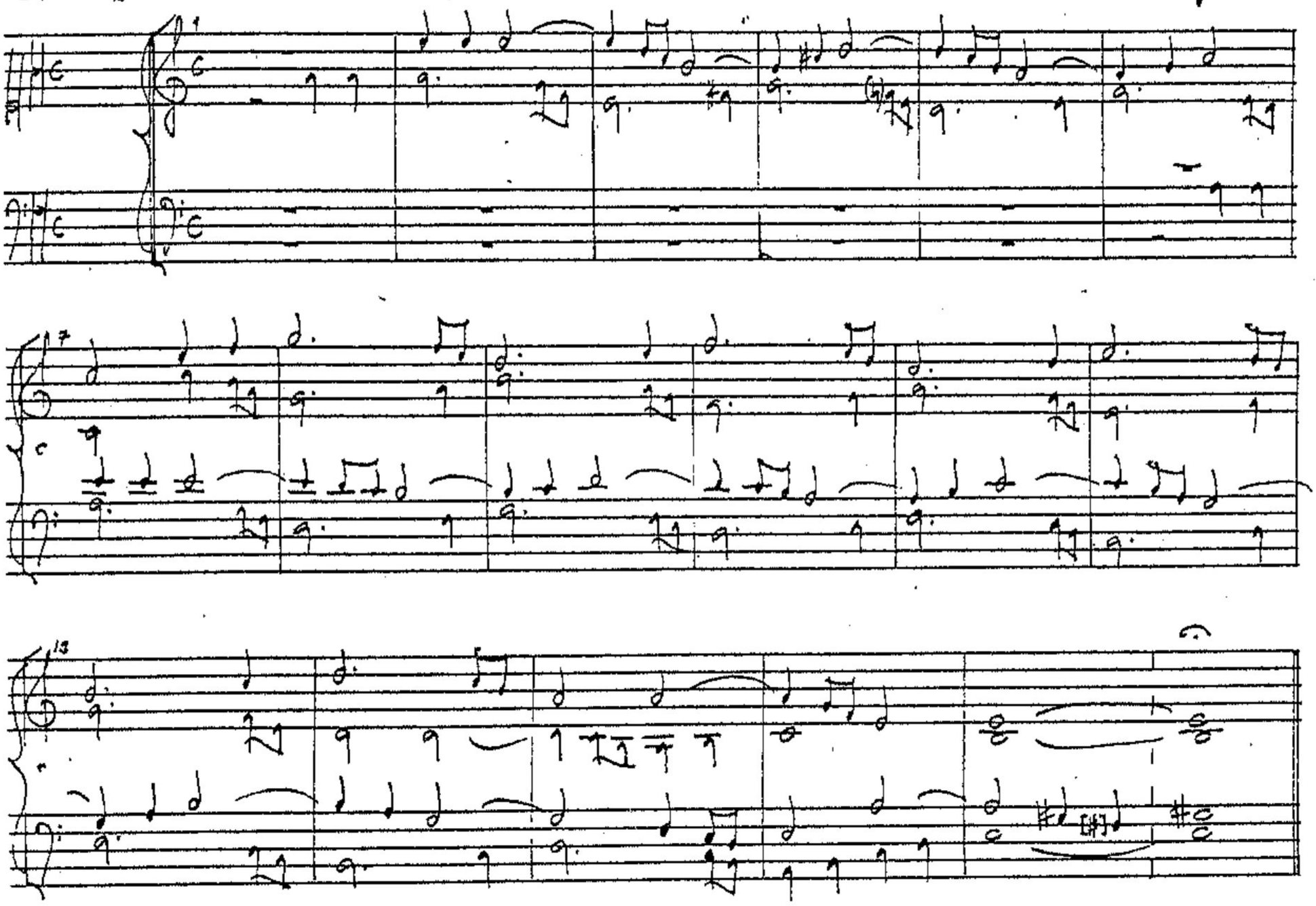
5. (Bar 6) alto:



4. (Bars 4 to 5) tiple: g'# in MS.

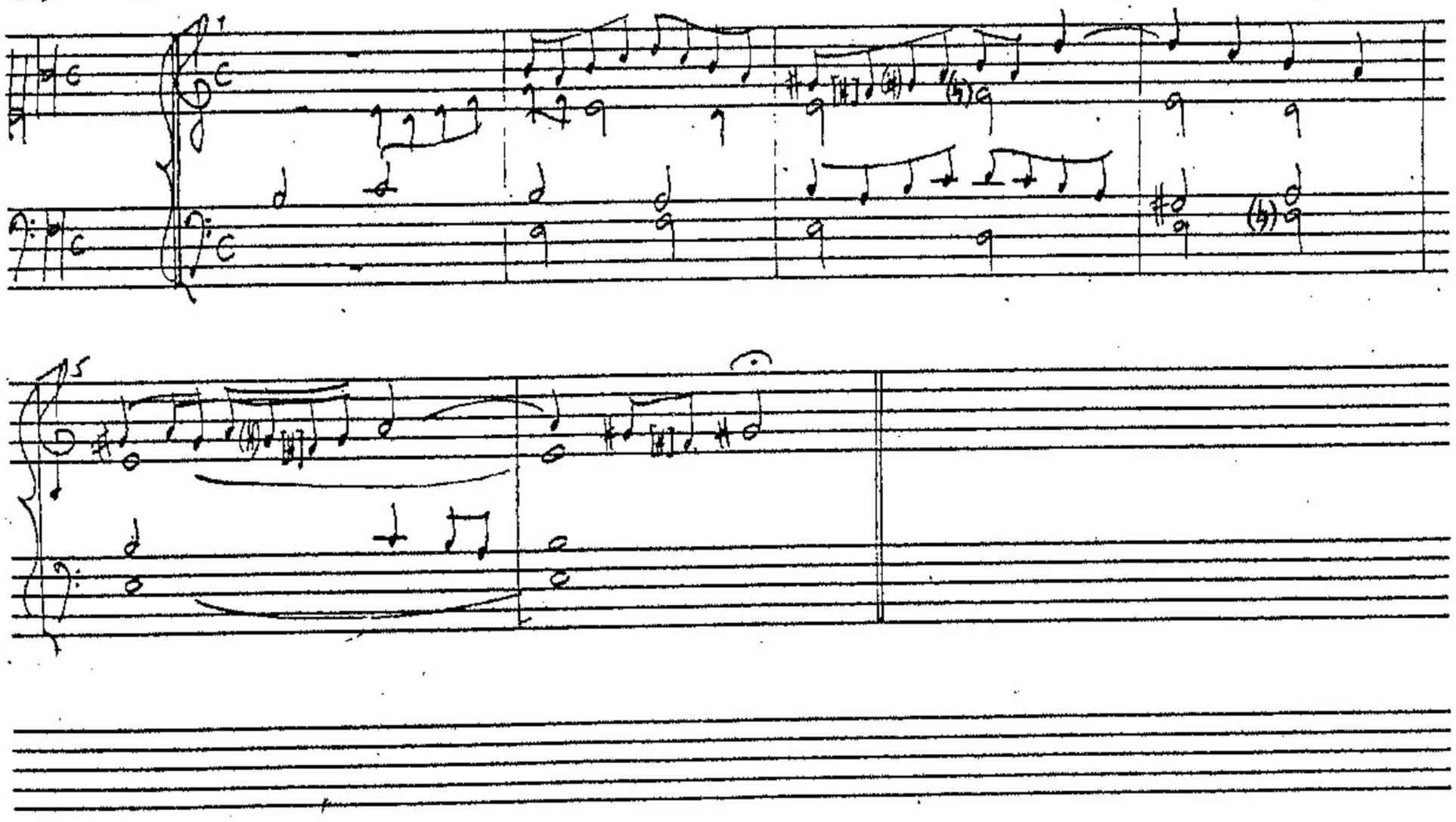
Otro [verso de] 4to tono de Cabanillas

BBC M.387
(f.47)



Otro [verso de] 4° tono de Cabanillas

(Ibid., f.48)

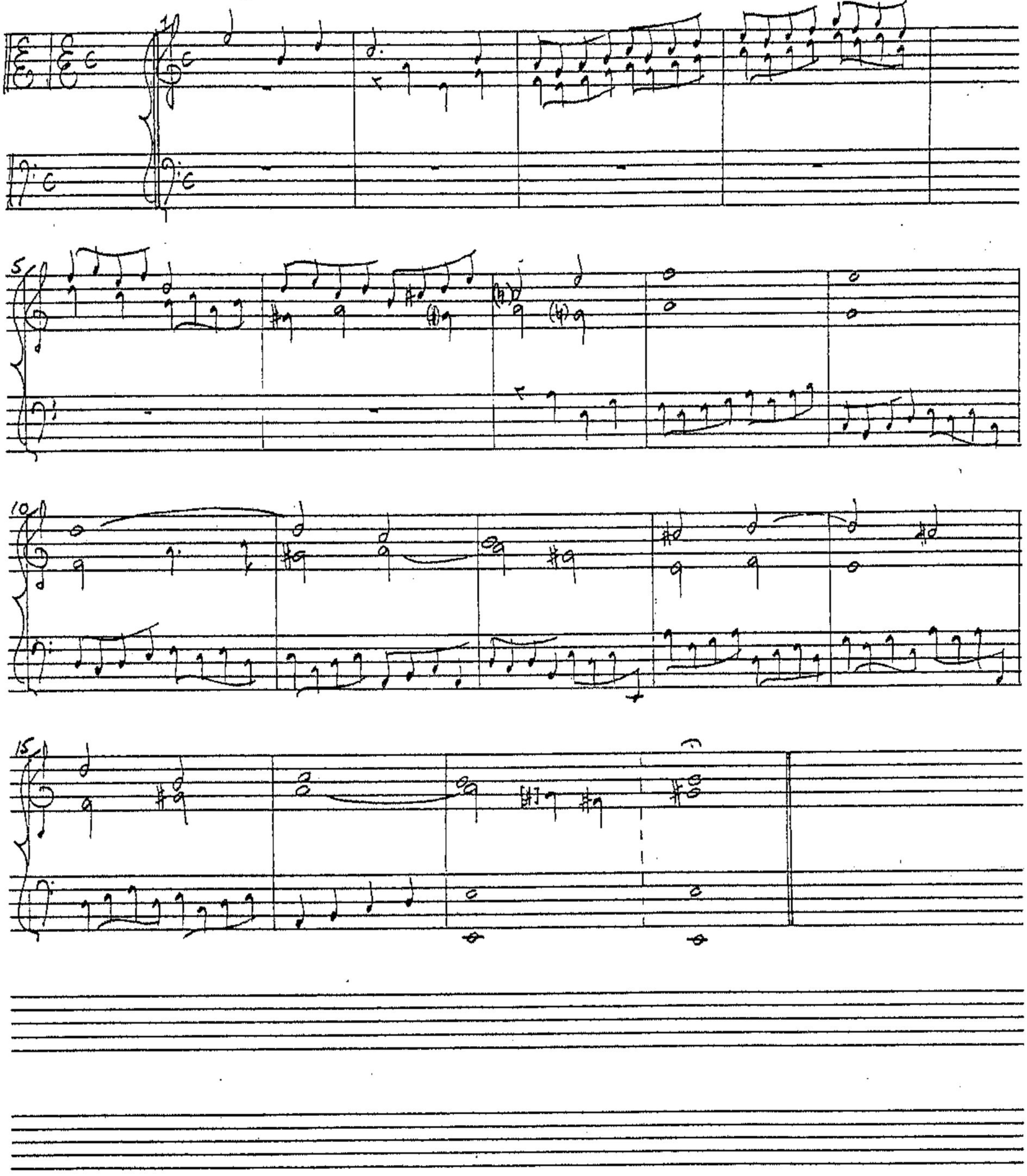


Verso de dos tiples con contras de Fr. Juan de S(a)n Agustín
de 4° tono

BBC M.1011
(f.120)

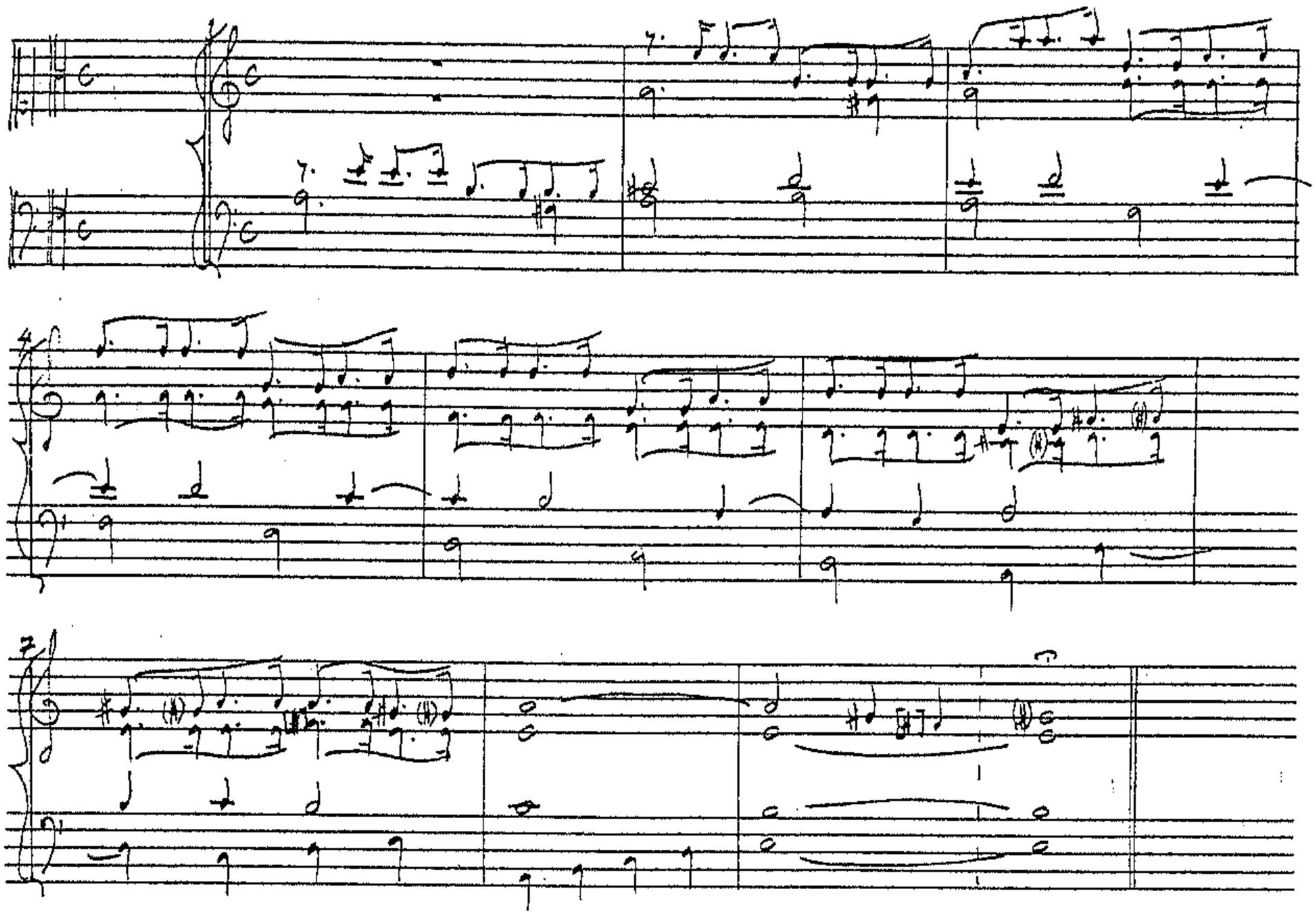
Otro [verso de 4° tono] partido de mano izquierda de
Fr. Juan de S(a)n Agustín

BBC M.1011
(f.120v)



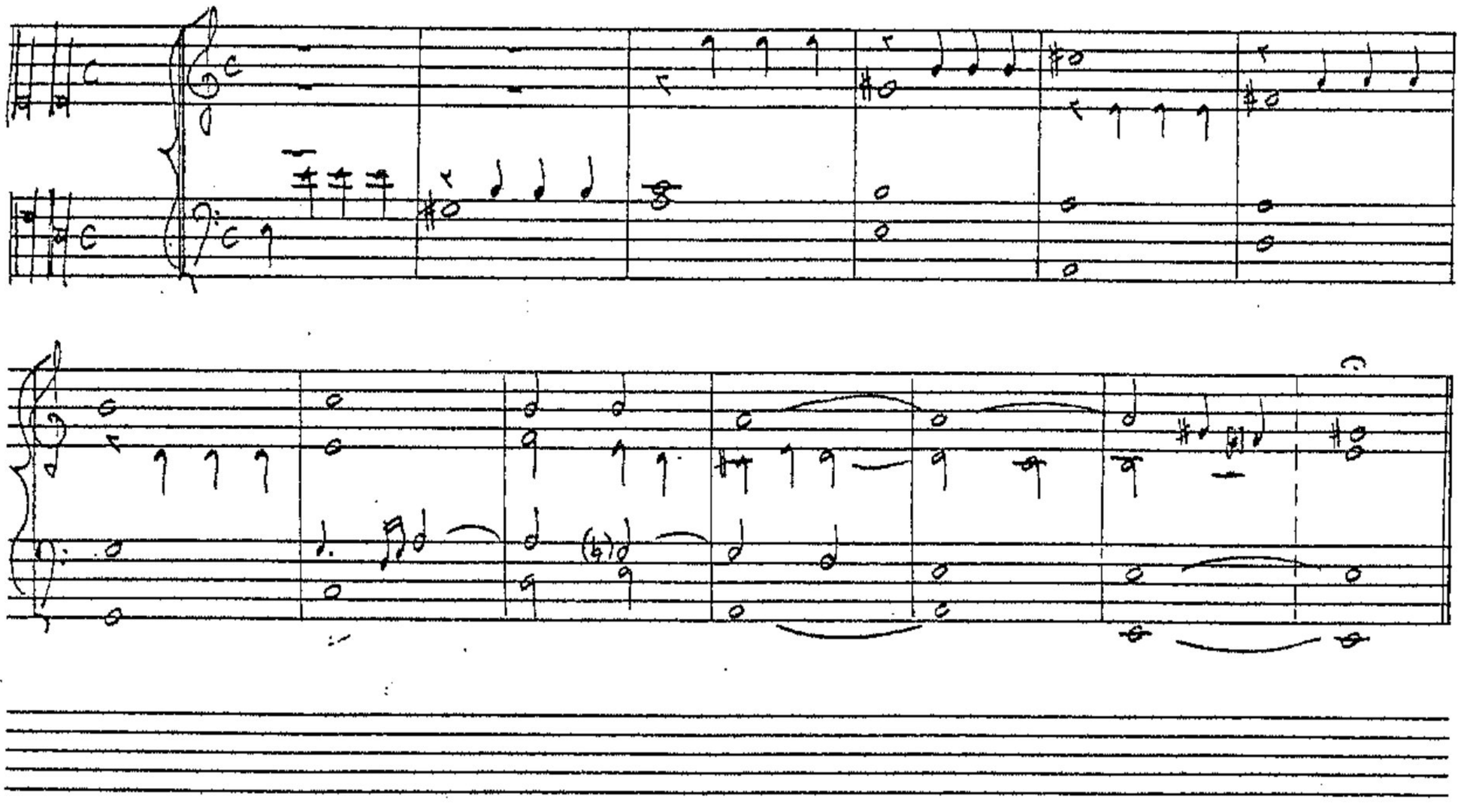
Versos de 4º tono Para Salmos es'este [sic] De mi maestro Fr. Antonio Tormo. [Verso 1]

BBC M.1011 (f.123)



Verso 12 de 4º tono de falsas [de Antonio Tormo]

(Ibid., f. 125)



(V(erso)s de 4° tono baxo para las Laudes)

MBN M.1357
(pp.124-5)

1° [V.]

4

1. (Bar 2) triple x alto, sic:

2° [V.]

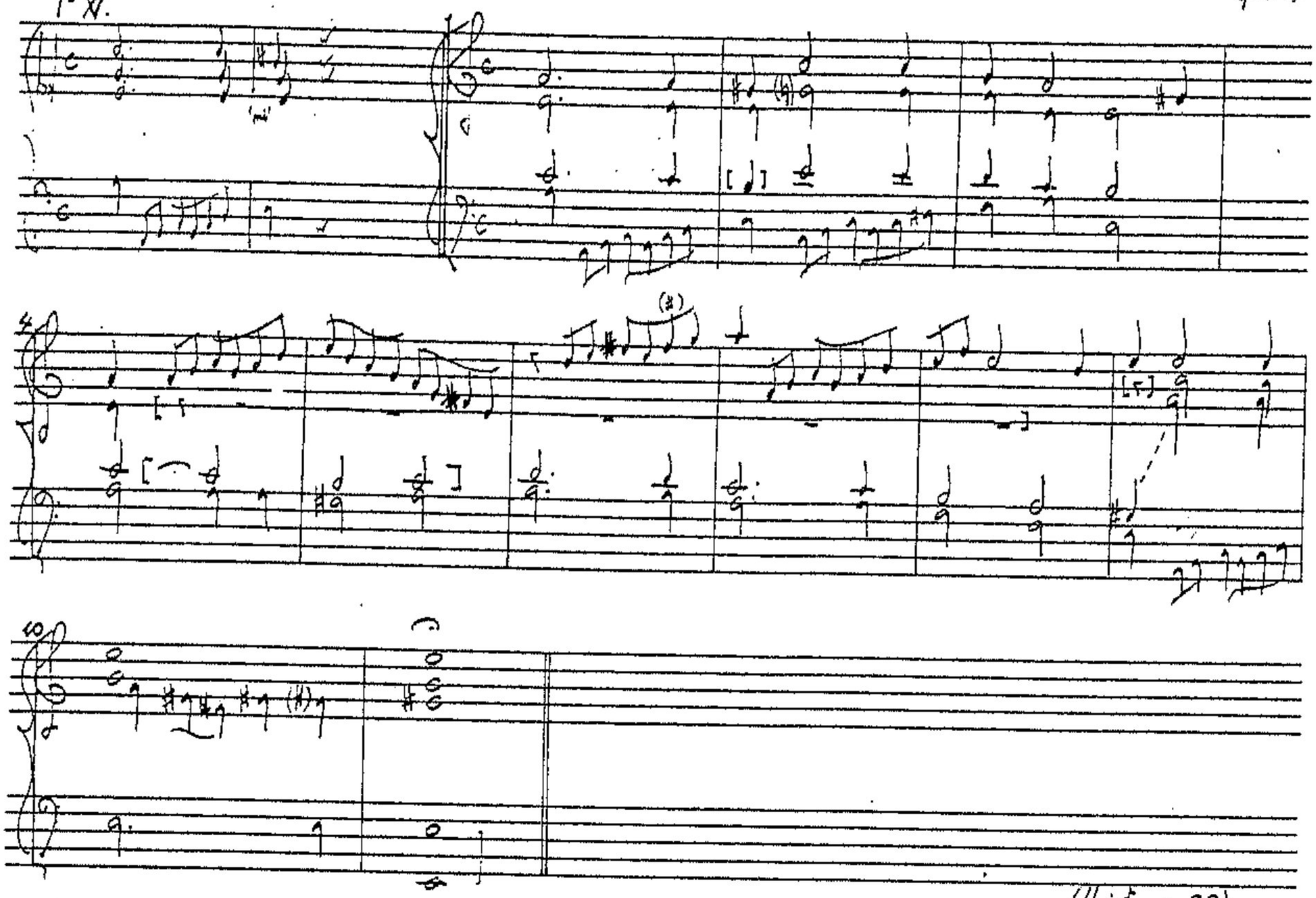
4 (p.125)

8

(Juego de versos de todos tonos)
Versos de 4° tono

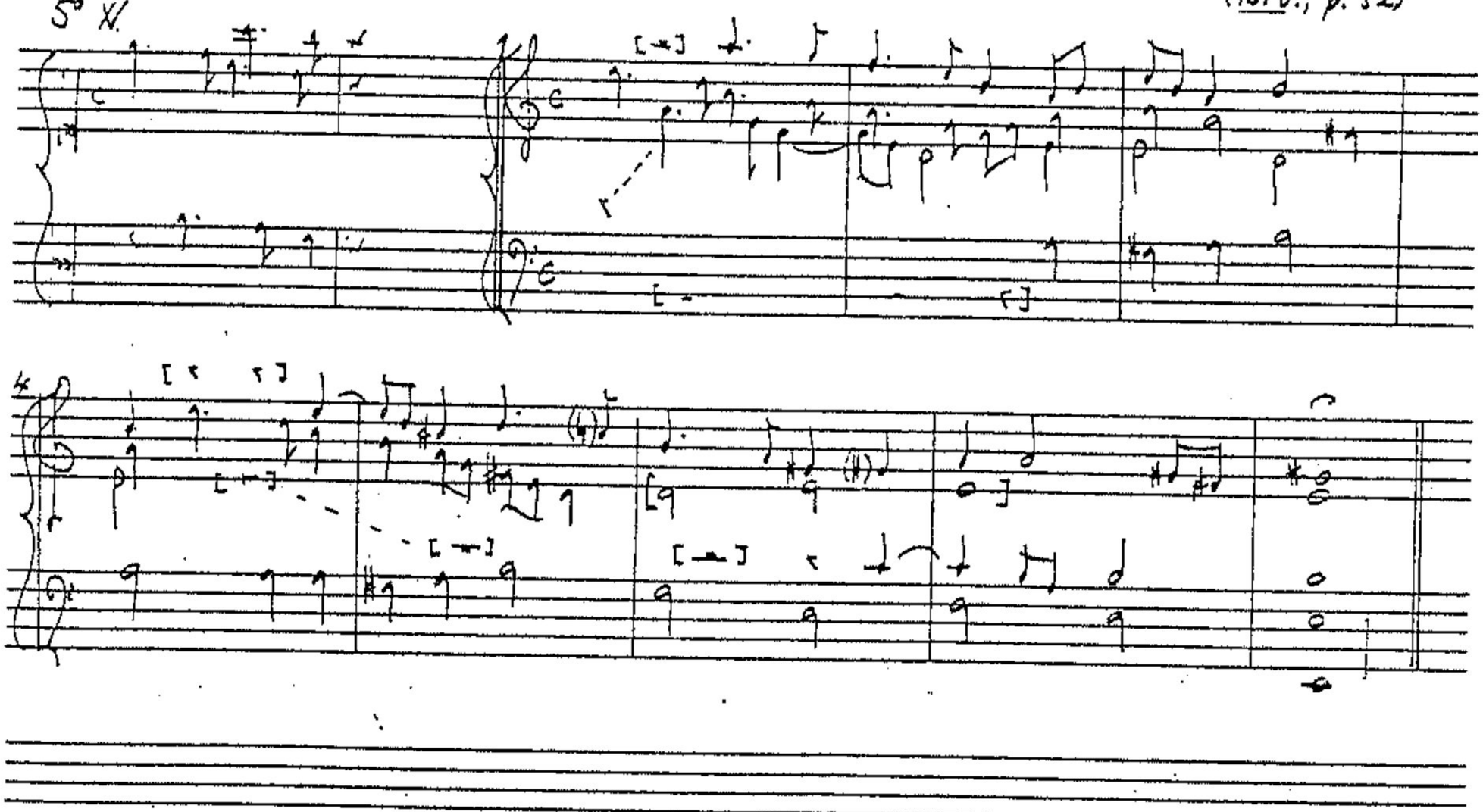
MBN M. 1357
(p. 31)

1° V.



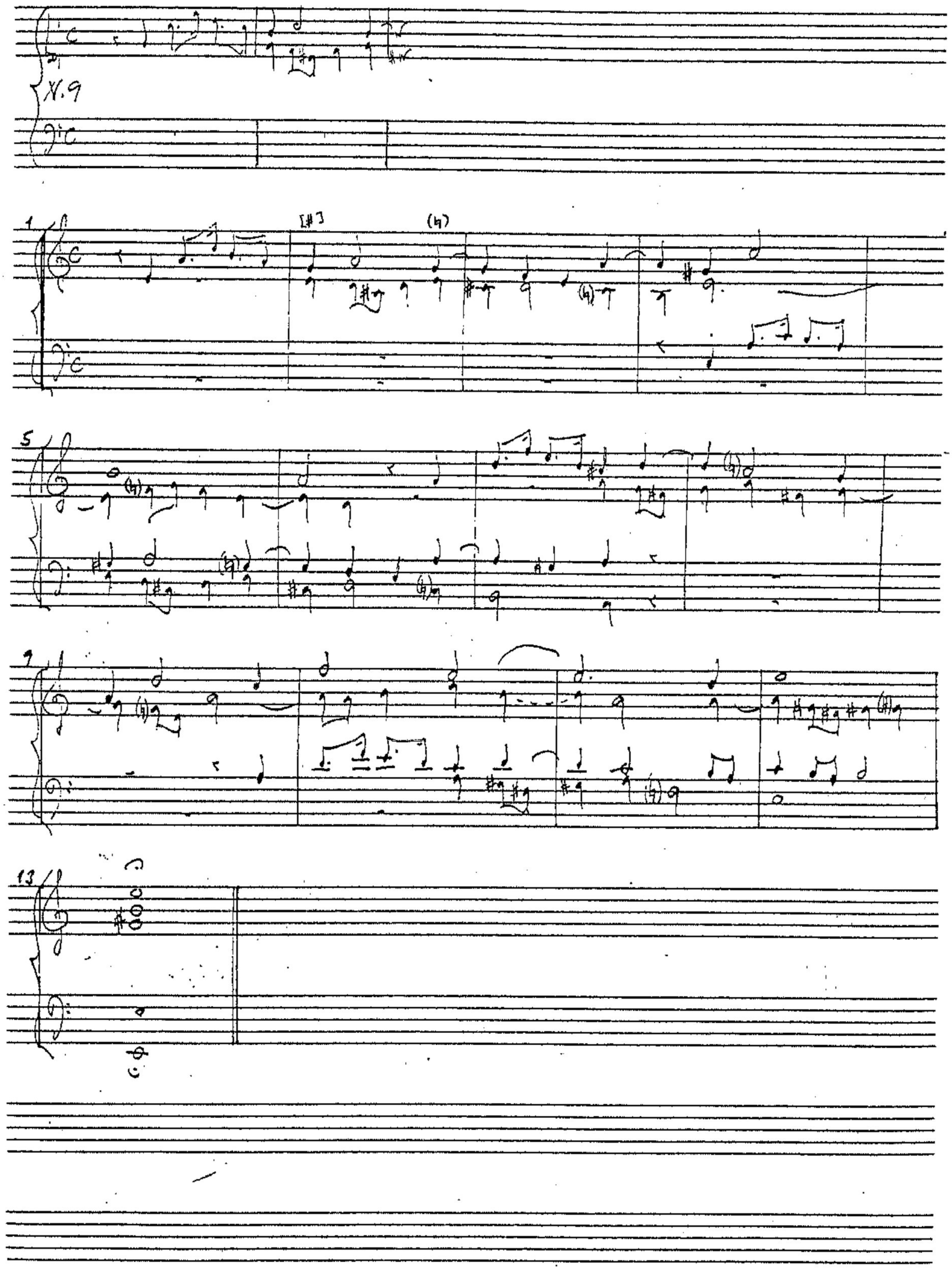
(Ibid., p. 32)

5° V.



(Versos de 4° tono)

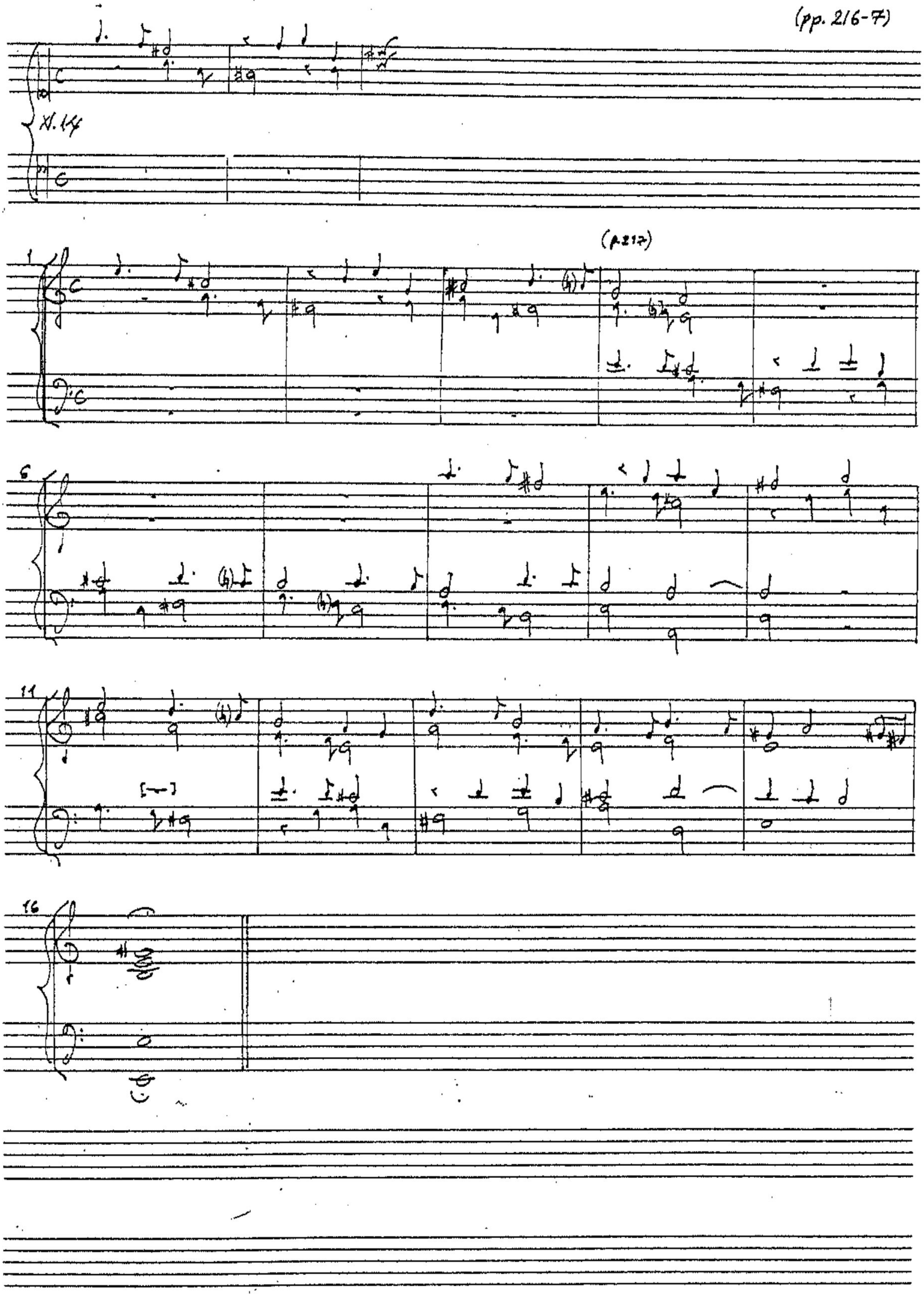
MBN M.1359
(p.213)



IMP Academia Monasterii

(Versos de 4° tono)

MBN M.1359
(pp. 216-7)



IMP Academy Manuscript

TONE 5

BBC M.387
(f.62-62v.)

Otro [verso de 5º tono por Csolfaut] de dos tiples de Cavanilles, año 1695.

24

29 (1.2V.)

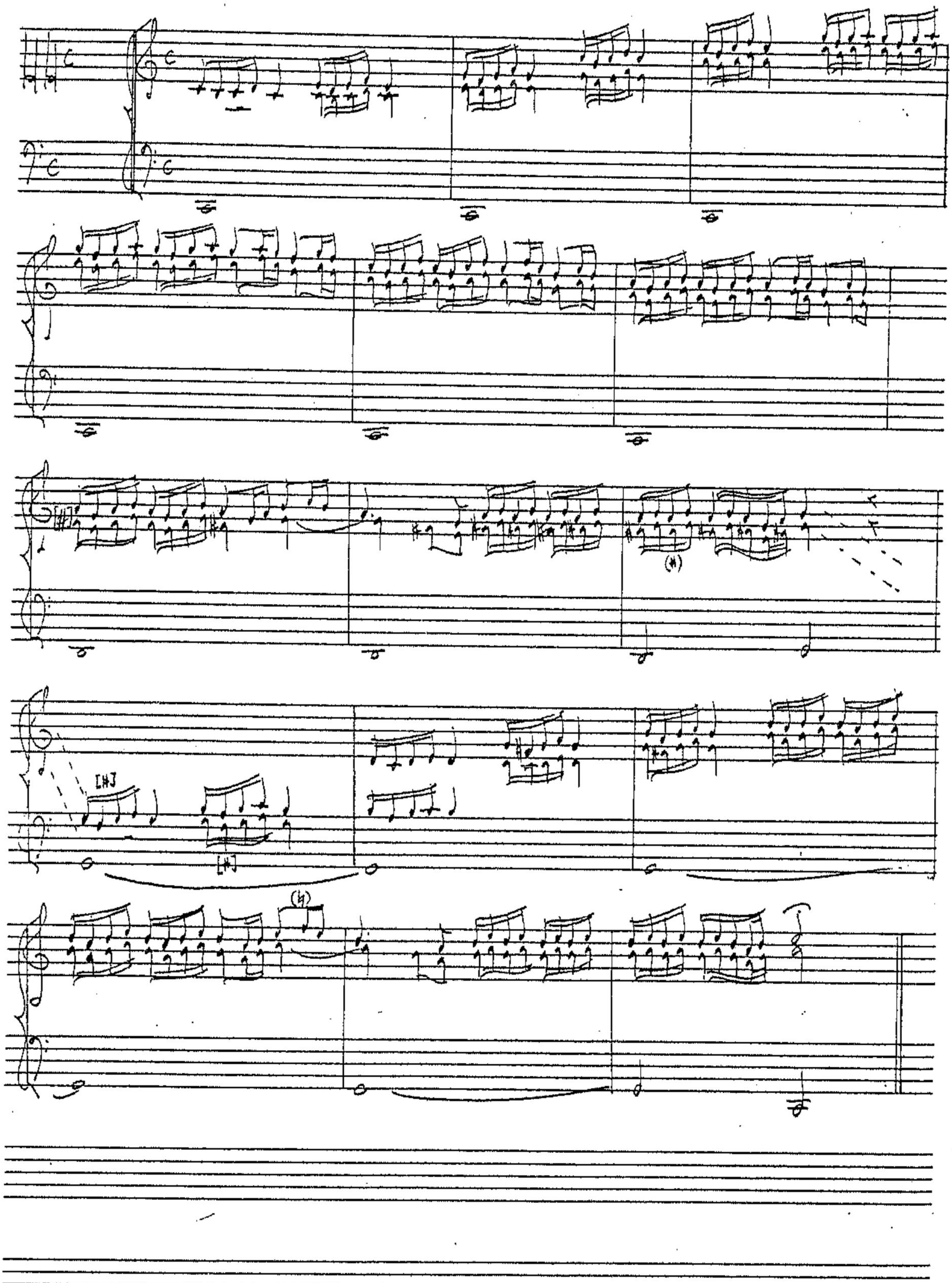
33

37

41

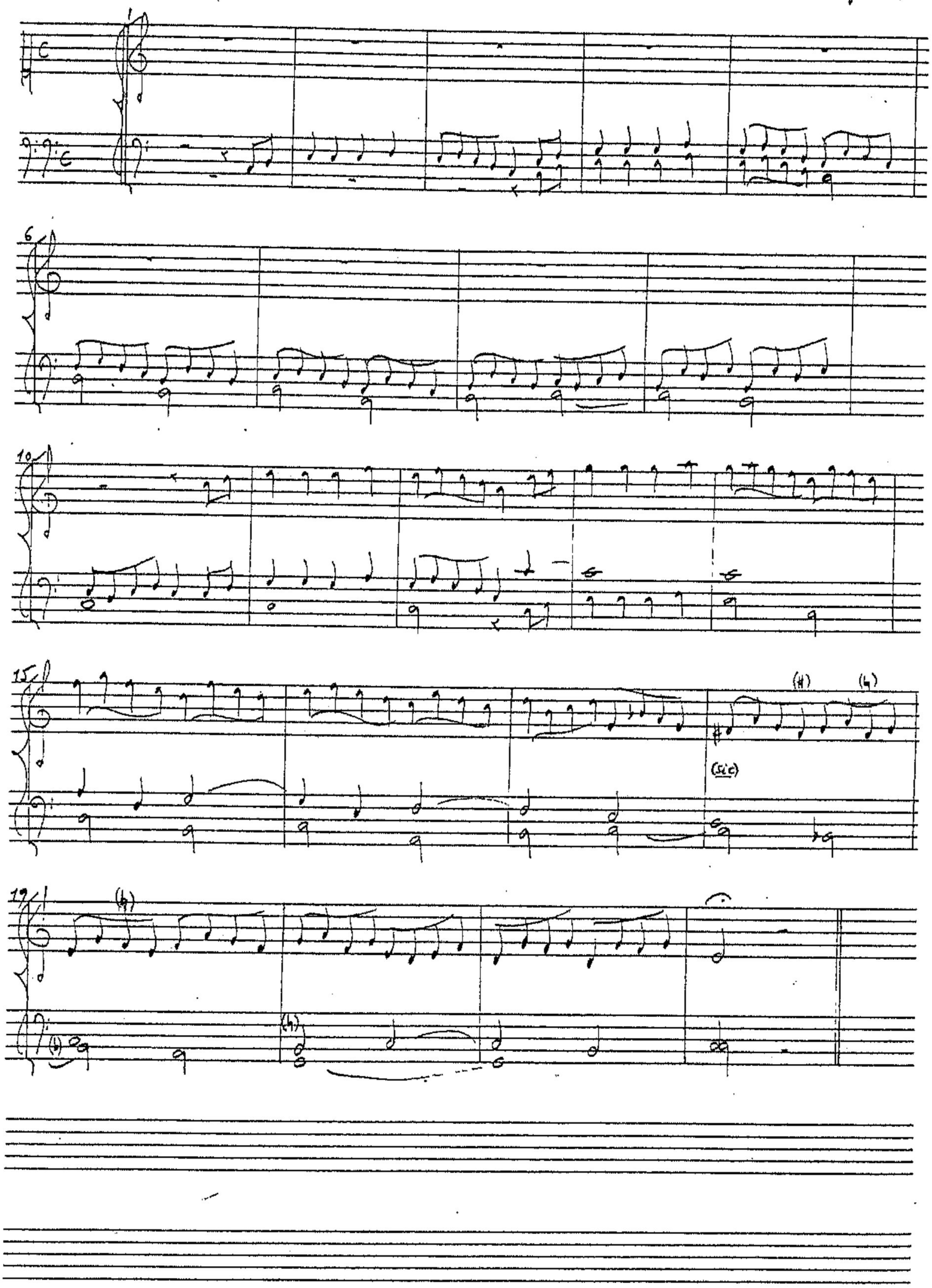
6° Verso [de 5° tono por Solfaut] de contras
de Fr. Antonio Tormo

BBC M.1011
(f.24)



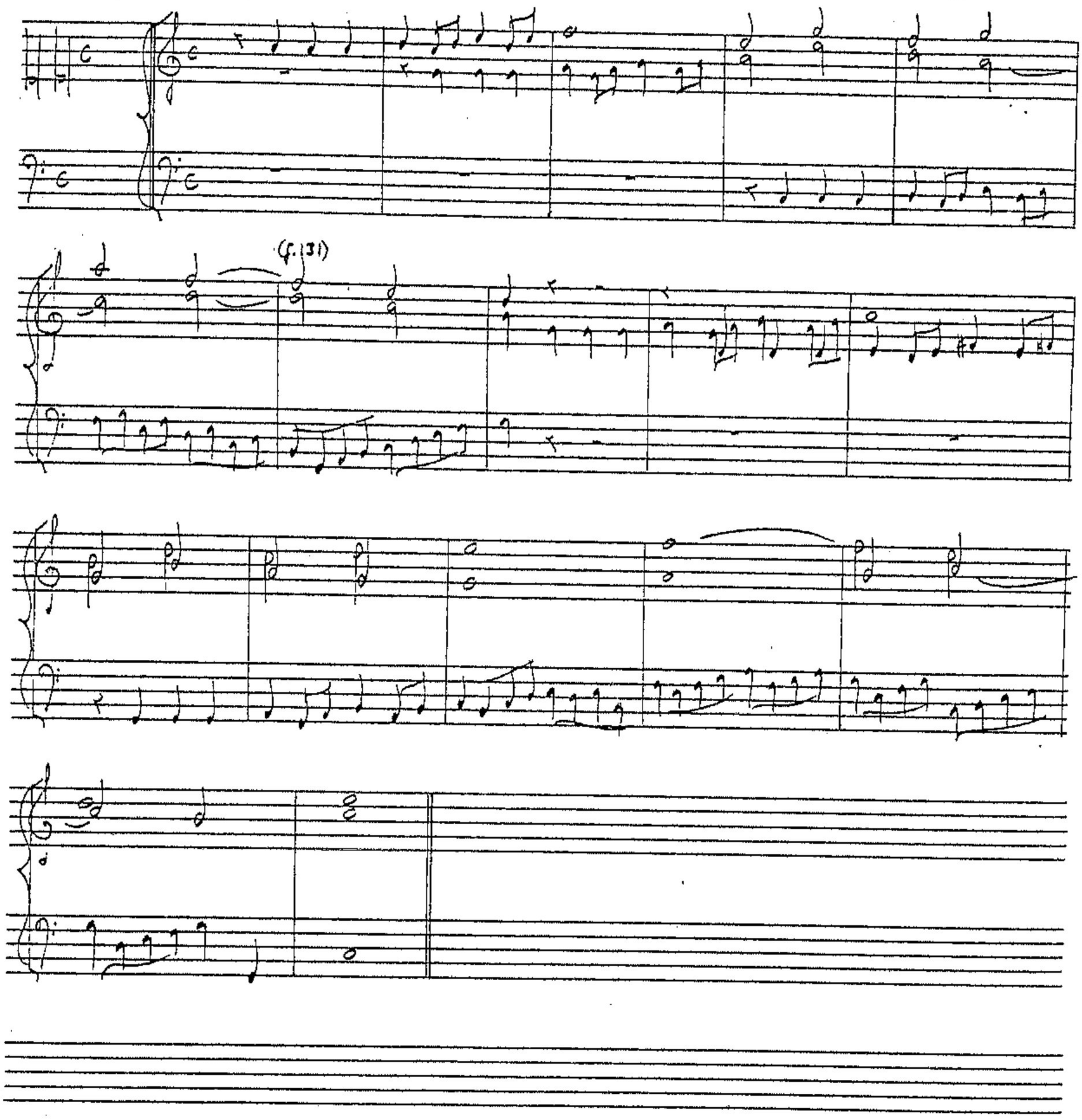
Otro [verso de 5° tono por Csolfaut] P(arti)do de mano derecha de Hervás

BBC M.1011
(f.130v)



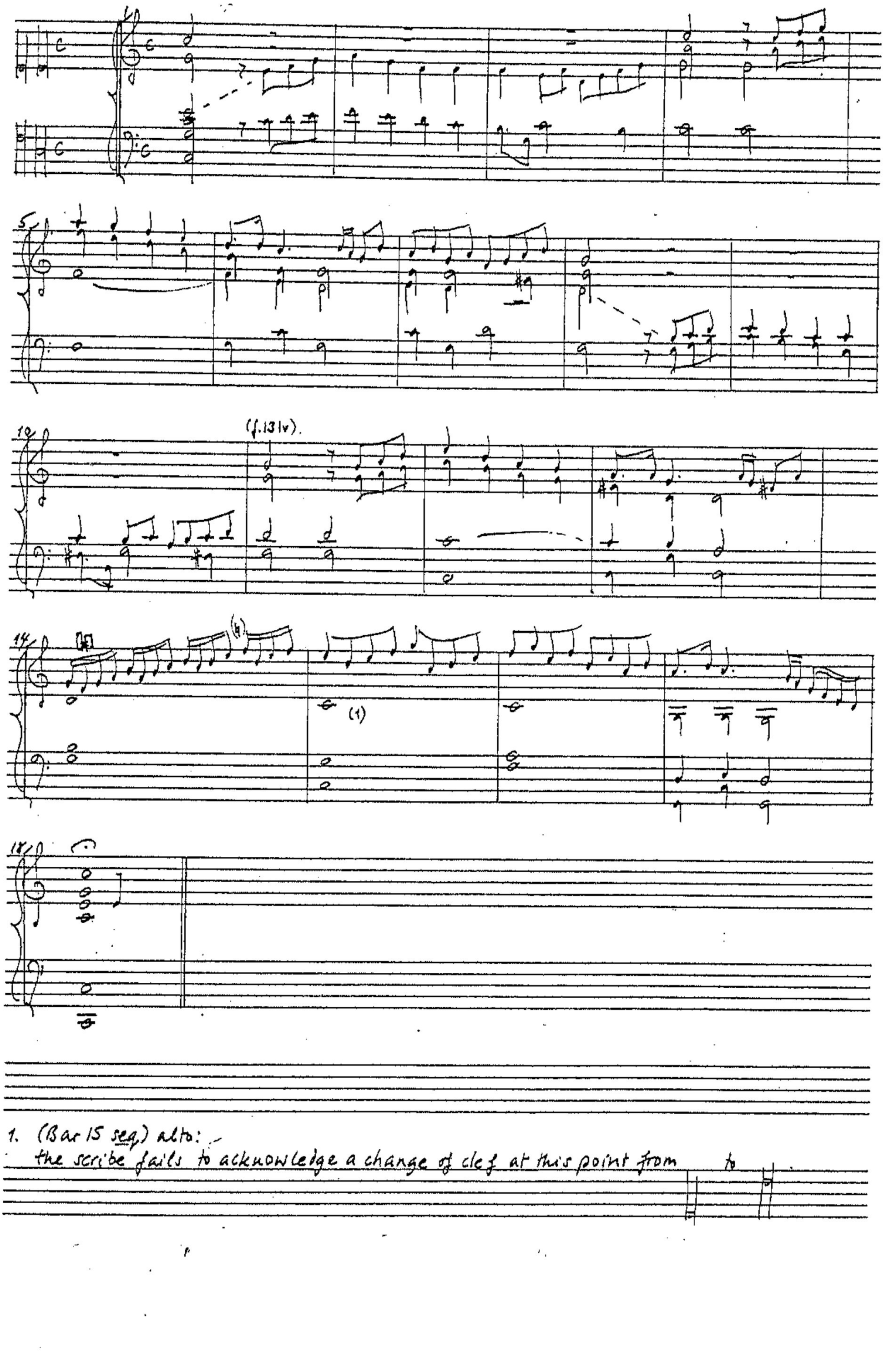
Otro [verso de 5º tono por Csolfaut] P(arti)do de mano ysquierda [sic] de Hervás

BBC M. 1011
(H. 130v-31)



Verso de 5º tono [por Csolfaut] de
Fr. Antonio Tormo

BBC M.1011
(ff.131-131v)



1. (Bar 15 seq.) alto: -
the scribe fails to acknowledge a change of clef at this point from to

(Juegos de versos de todos tonos)
V(er)sos de 5º tono por Ce sol(fa ut

MBN M.1357
(p. 36)

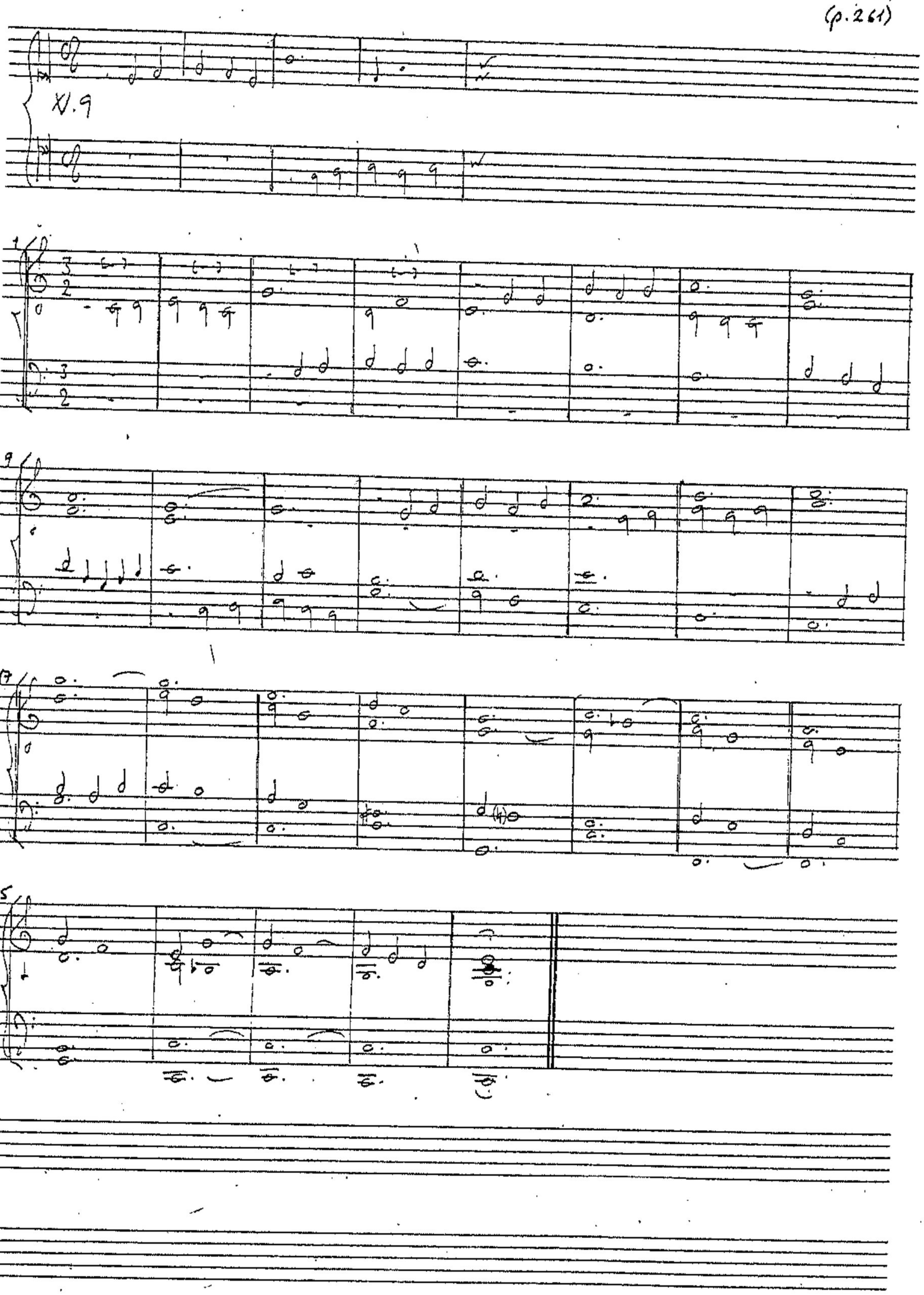
1º V.

7º V.

1. (V. 1, bar 10) tenor: e in MS.

(Versos de 5º tono [por C sol fa ut])

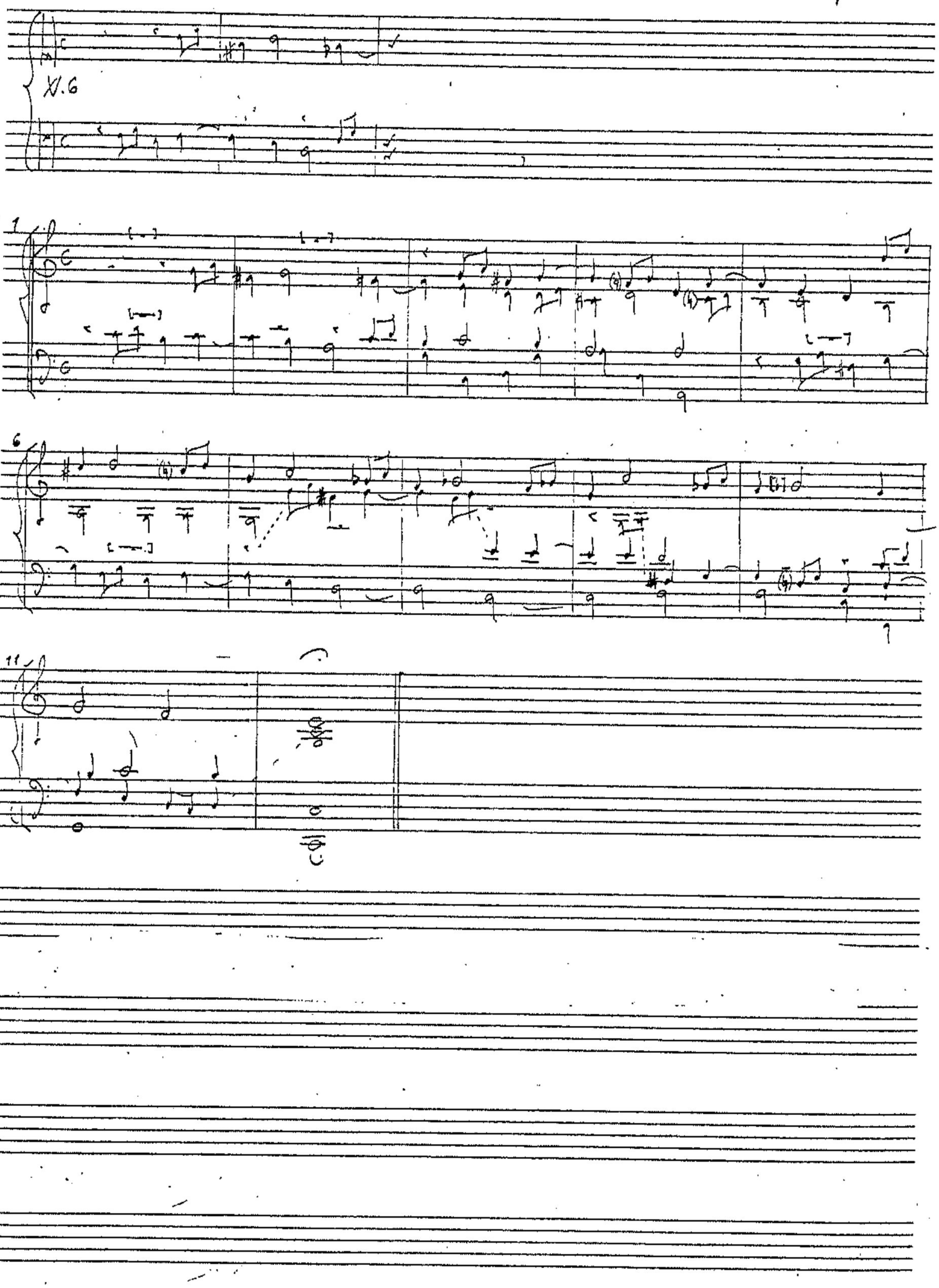
MBN M.1359
(p.261)



IMP Academy Manuscript

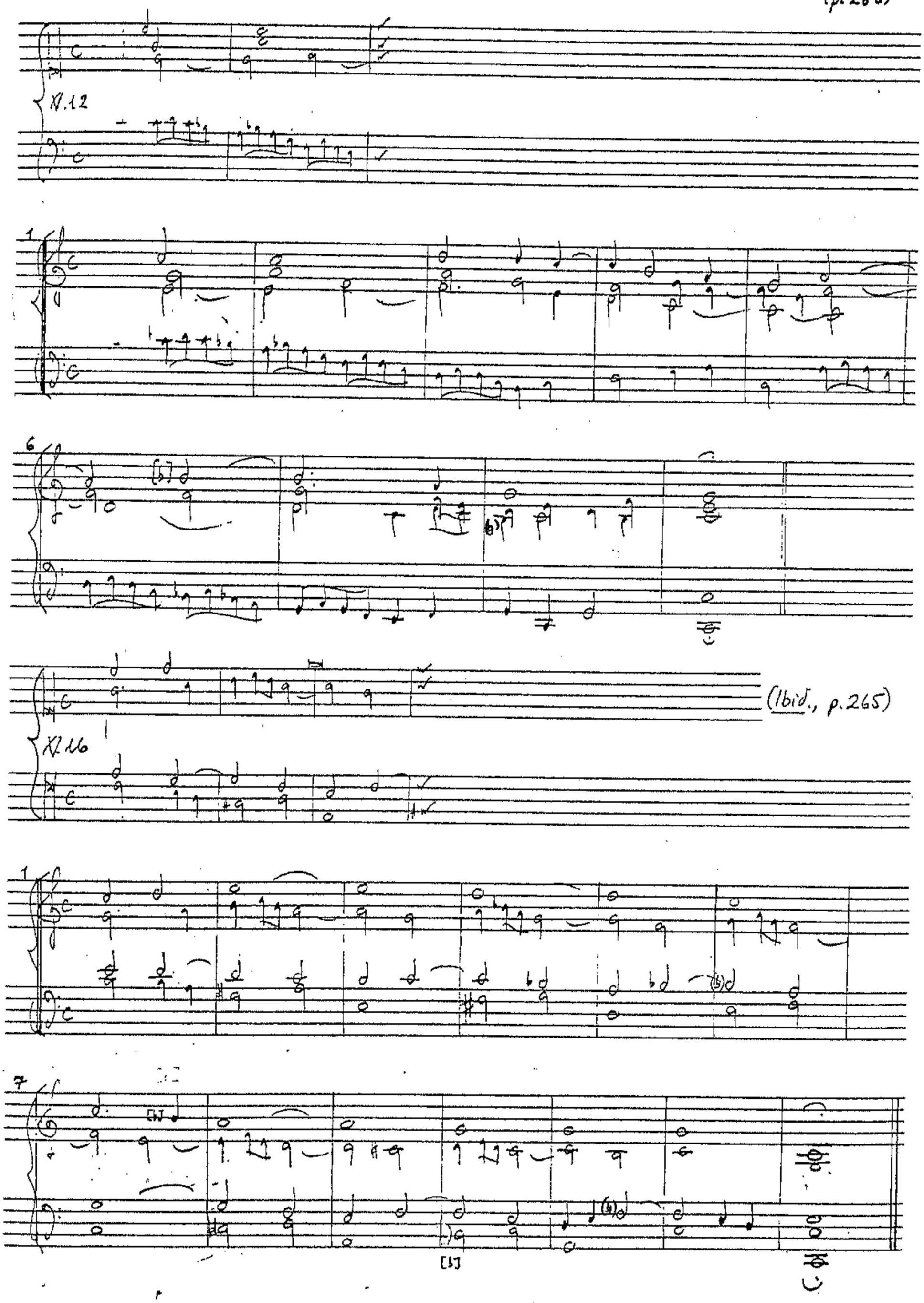
(Versos de 5º tono [por C sol(fa ut])

MBN M1359
(p. 259)



(Versos de 5º tono [por C sol fa ut])

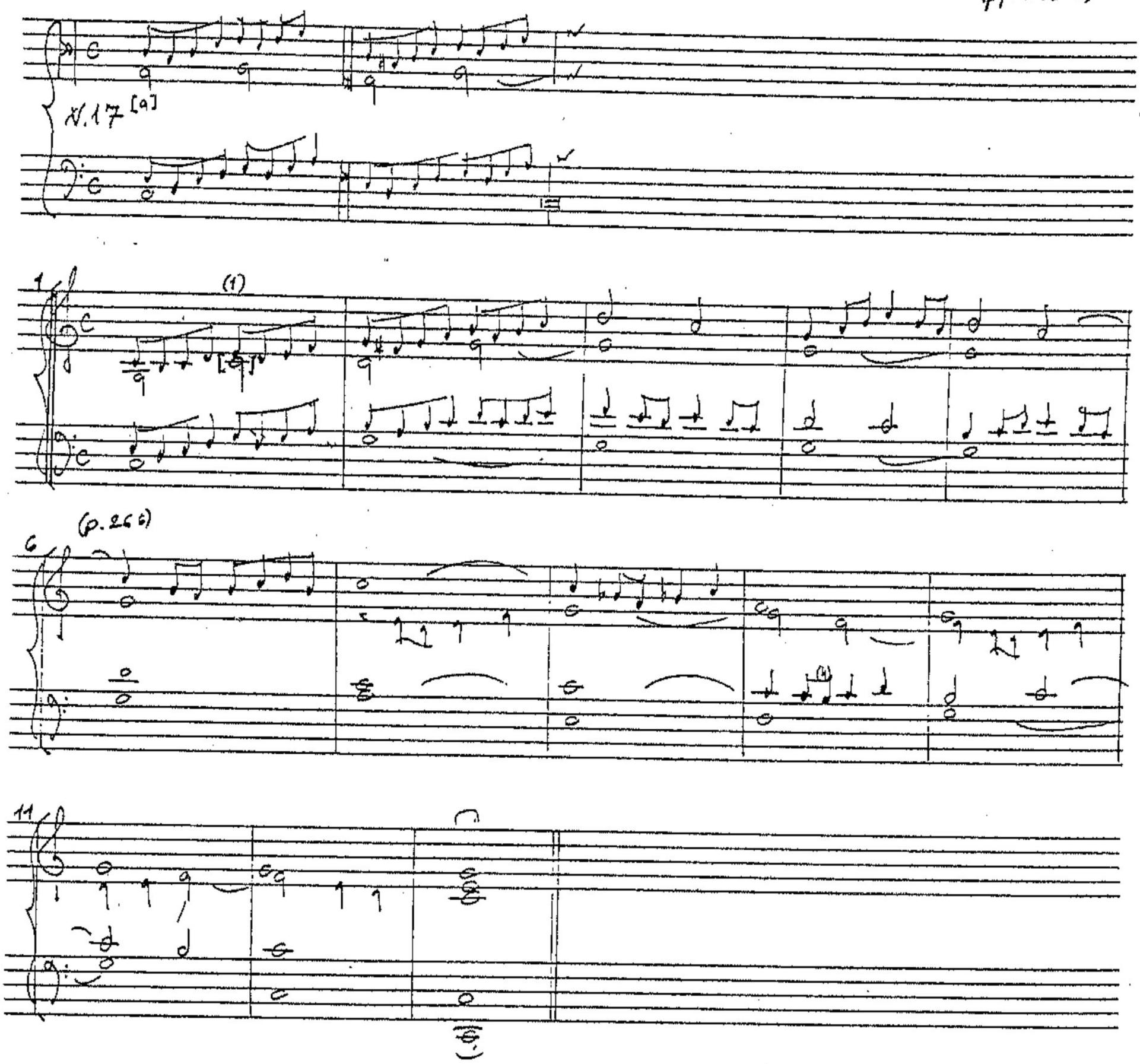
MBN M.1359
(p. 263)



IMP Academy Manuscript

(Versos de 5° tono [por C sol(fa ut])

MBN M.1359
(pp. 265-6)



1. (Bar 1) alto: a in MS.

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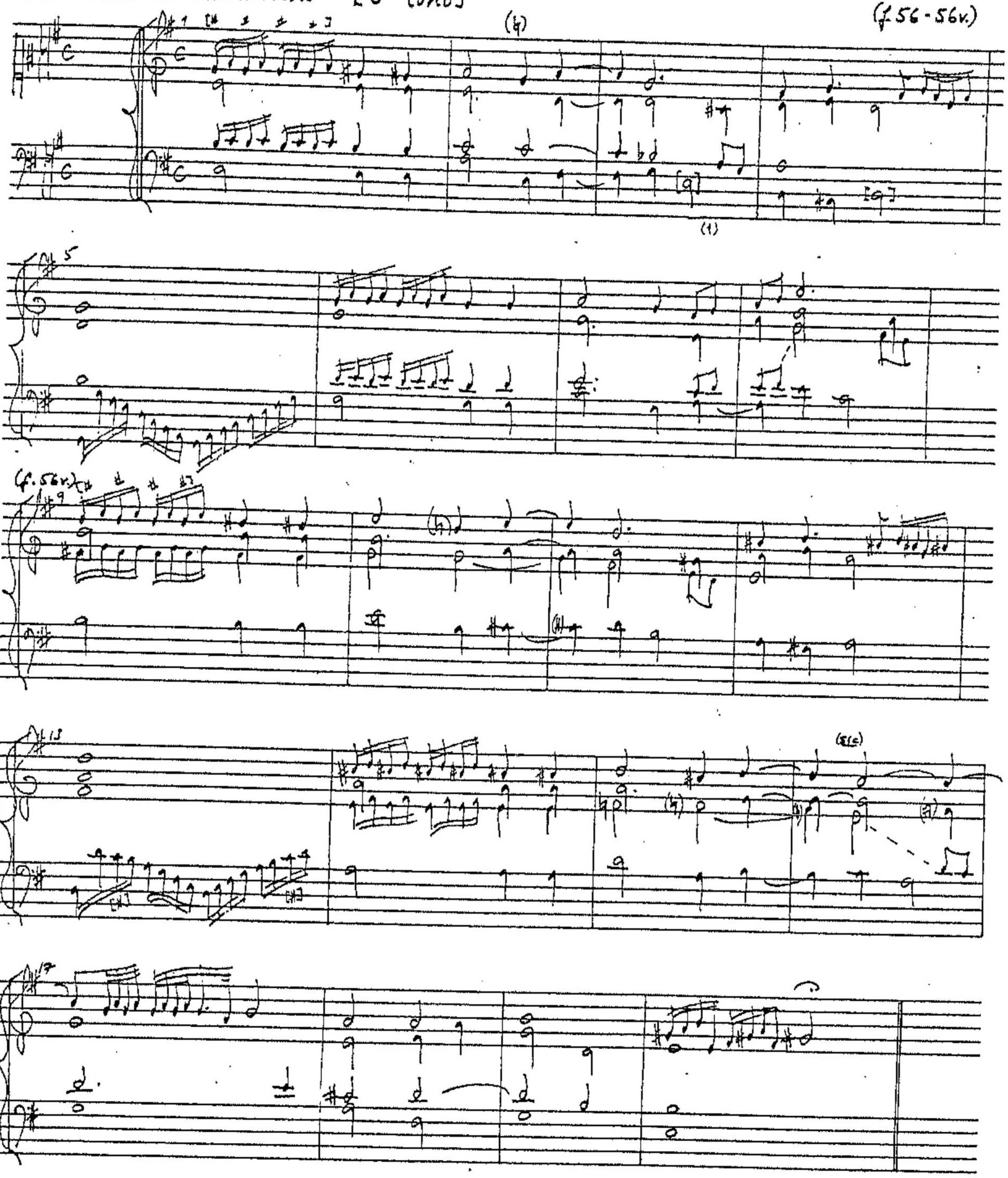
Otro verso de Cabanillas · [5° tono]

BBC M.387
(f.56-56v.)



1. (Bar 3) bass: c in MS..

(Versos de 5º tono por Ela mi)

MBN M.1359
(p.288)

[Cabanilles] (1)

X.37

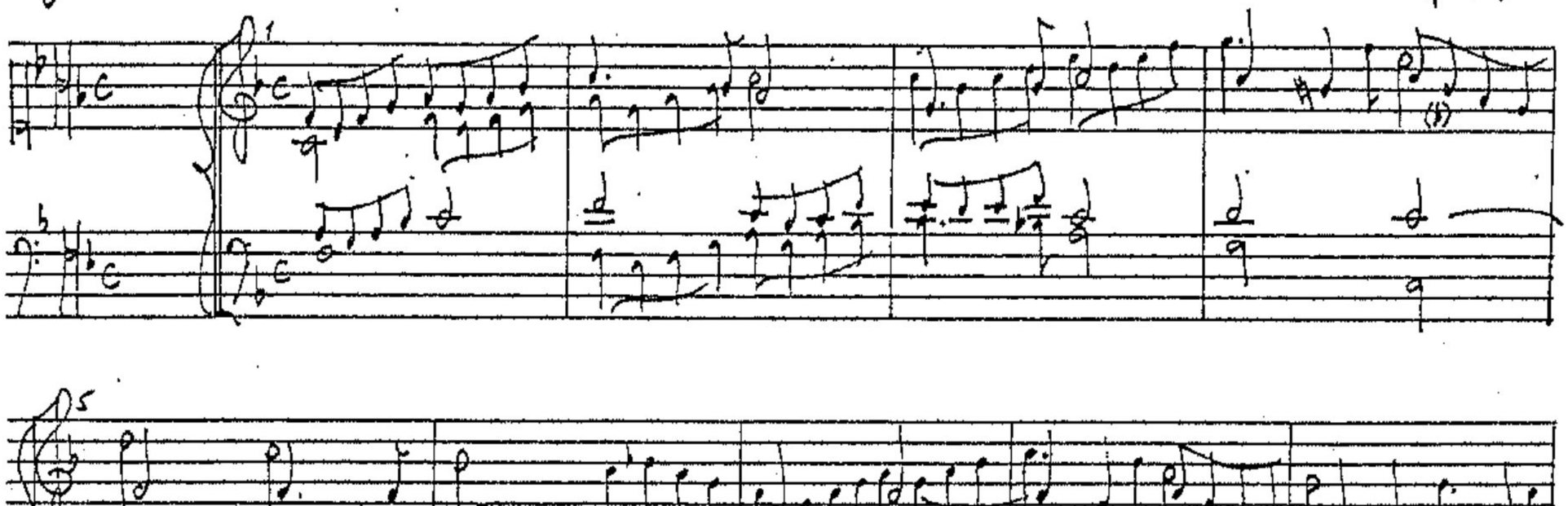
[4]

(4)

(1) There is a concordance with this verset in BBC M.751.21, pp.387-8, where it is one of the versets in the Psalmodia by Cabanilles (pp 355-415). 5º tono X.2

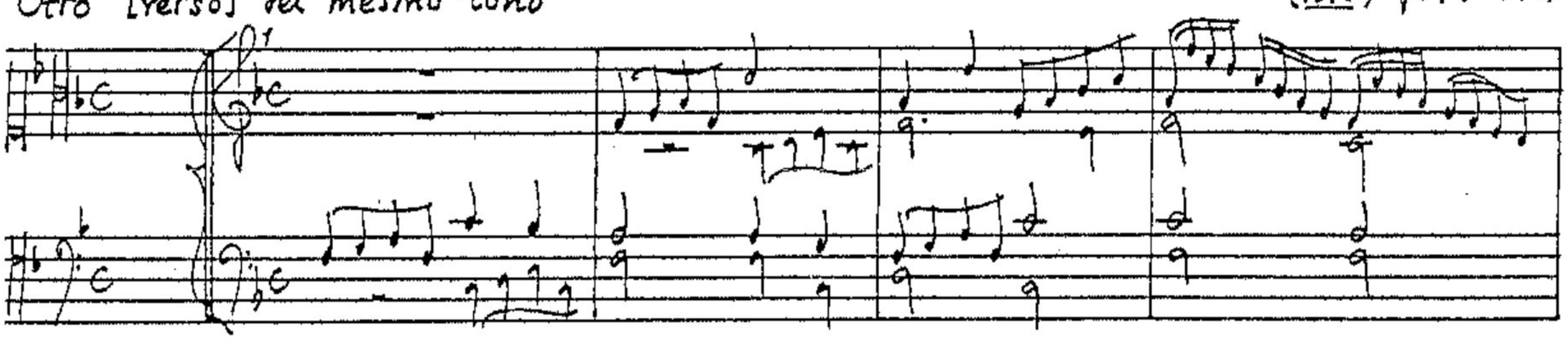
Siguense los versos 6to tono de M(ose)n Juan Cabanillas

BBC M.387 (f.71)

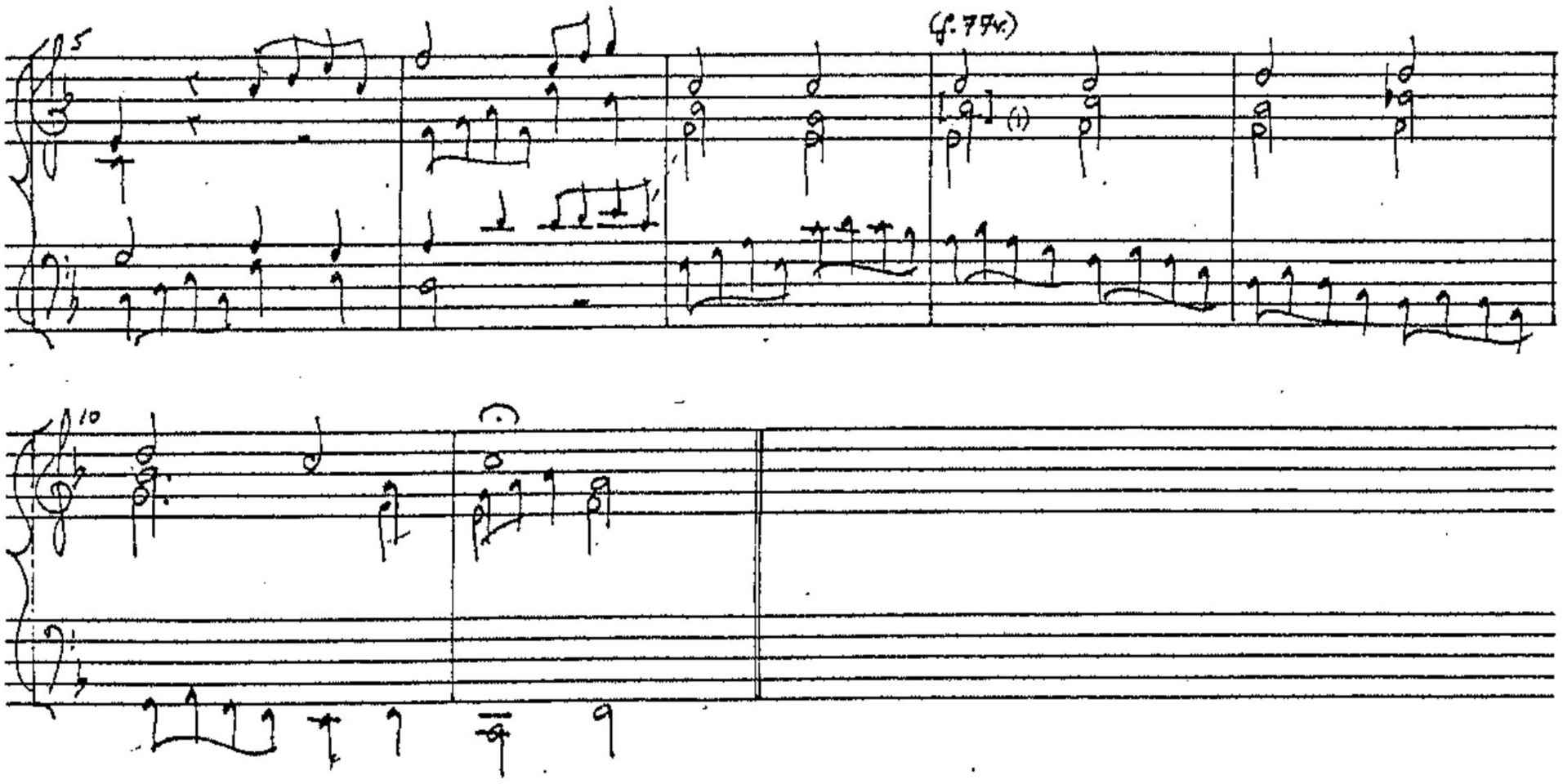


Otro [verso] del mesmo tono

(Ibid., f.77-77v.)



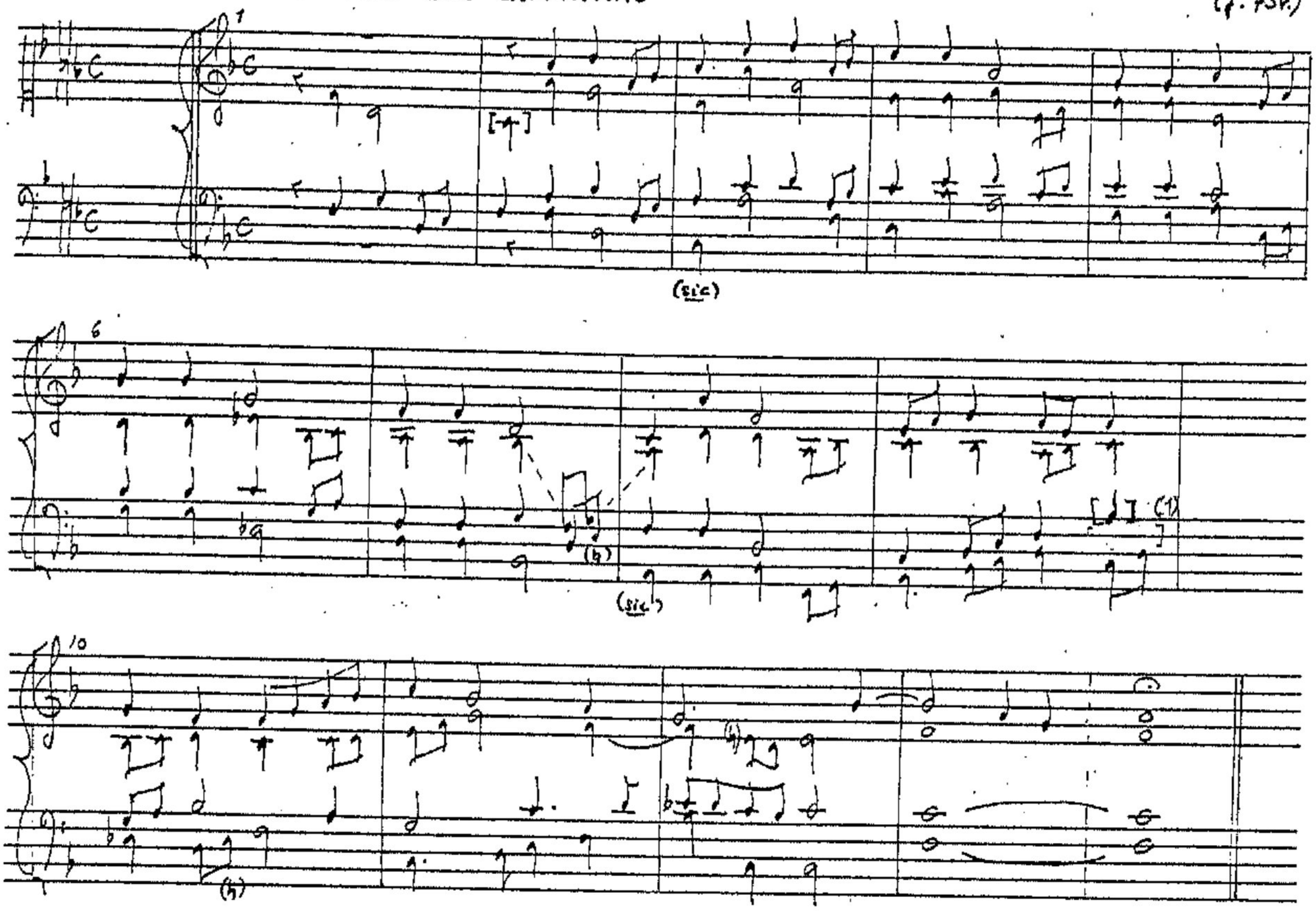
(f.77v.)



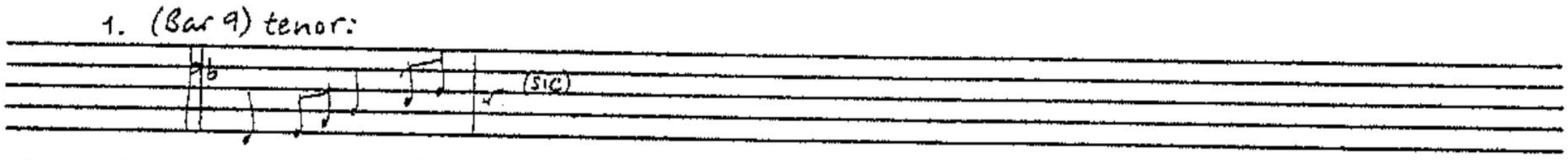
1. (Bar 8) alto: g' in ms.

Otro [verso de] 6th tono [de] Cabanillas

BBC M.387
(f. 75v.)

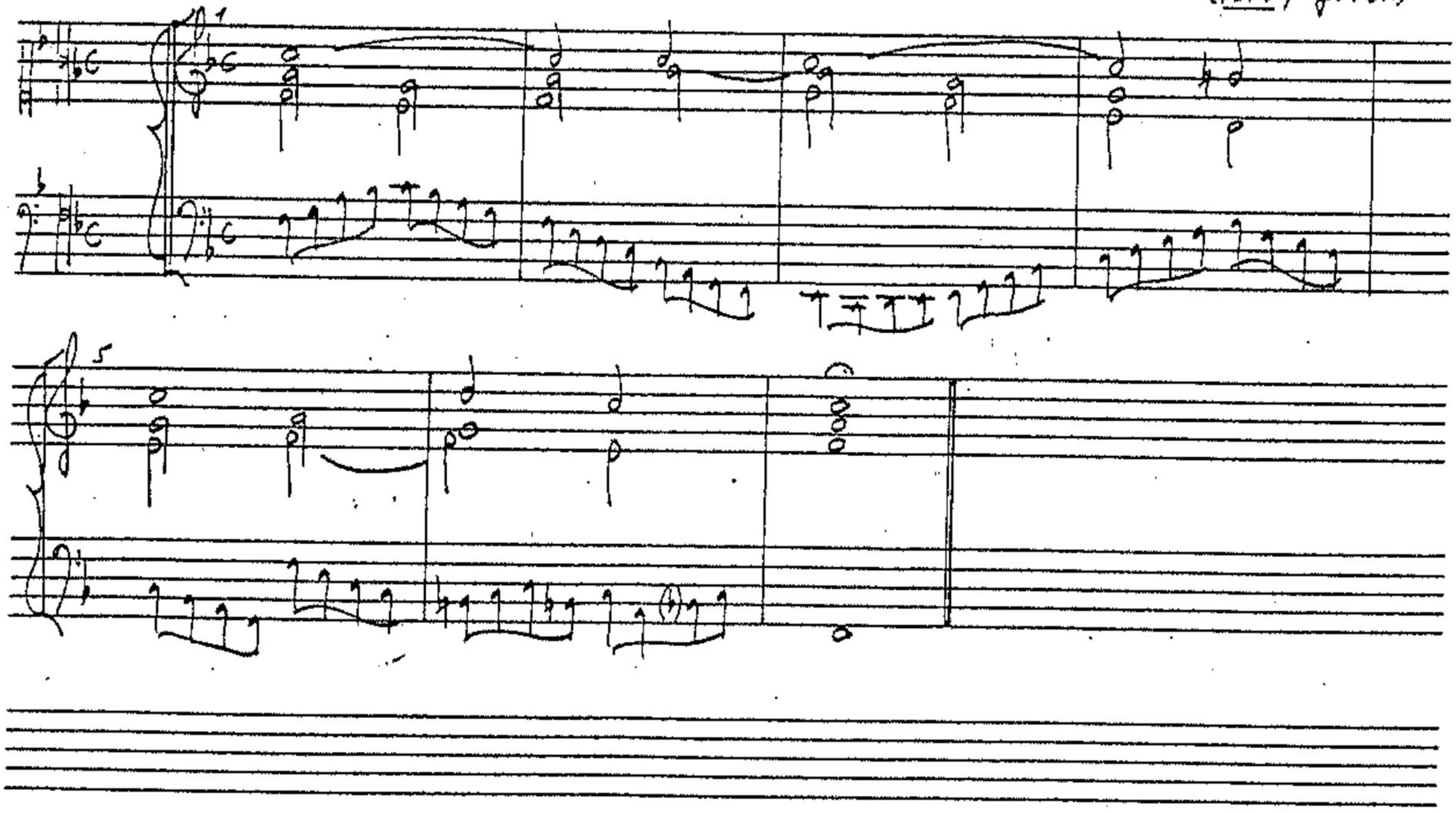


1. (Bar 9) tenor:



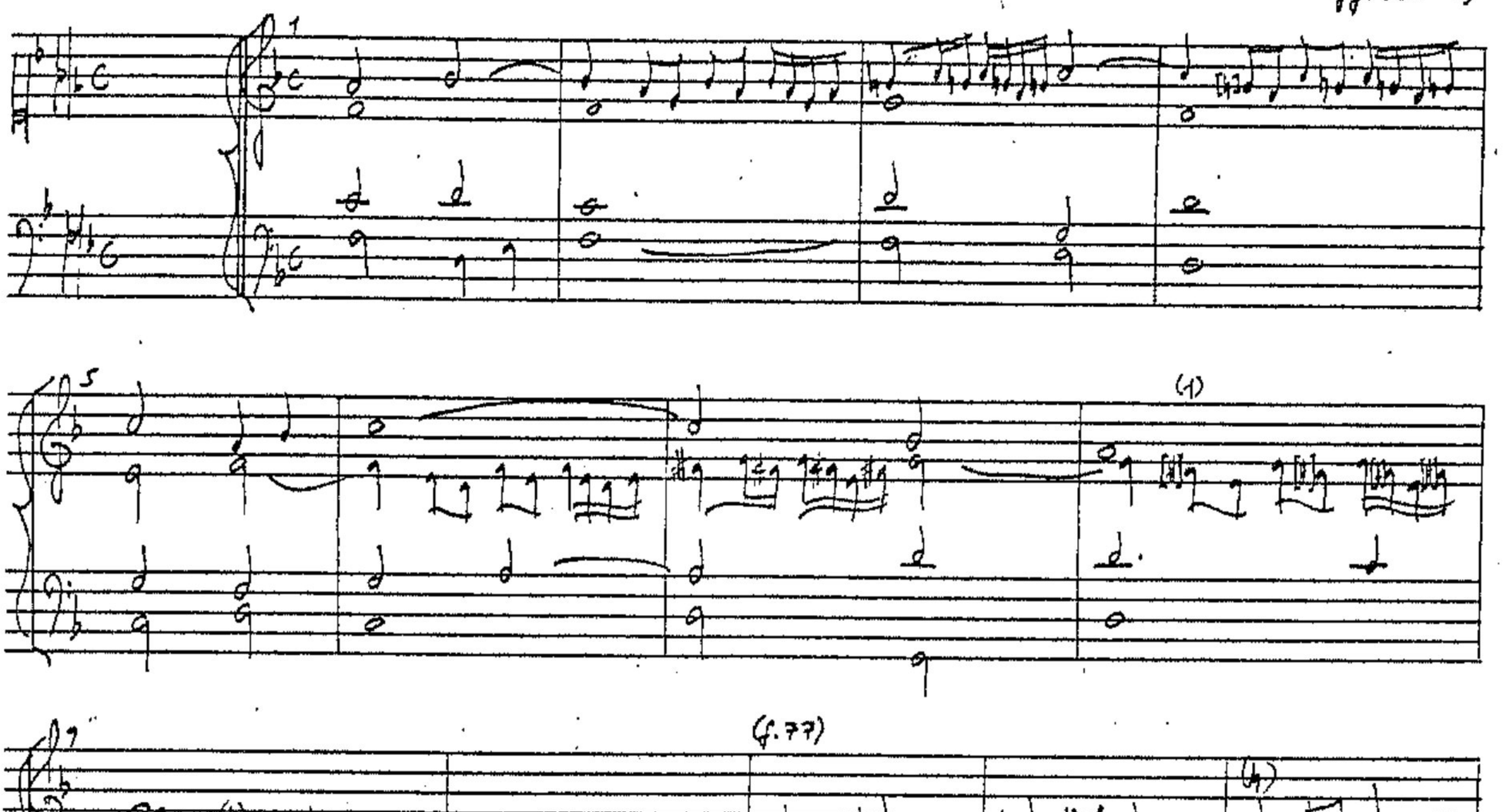
Otro [verso de] 6th tono

(Ibid., f. 76v.)

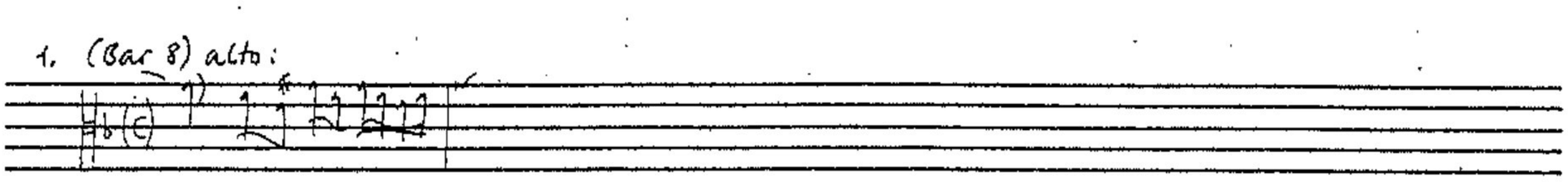


BBC M.387
(ff. 76v.-7)

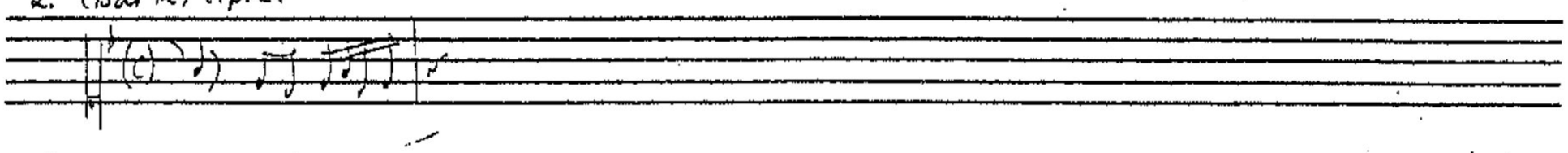
Verso [da] 6ª tono



1. (Bar 8) alto:



2. (Bar 14) tiple:



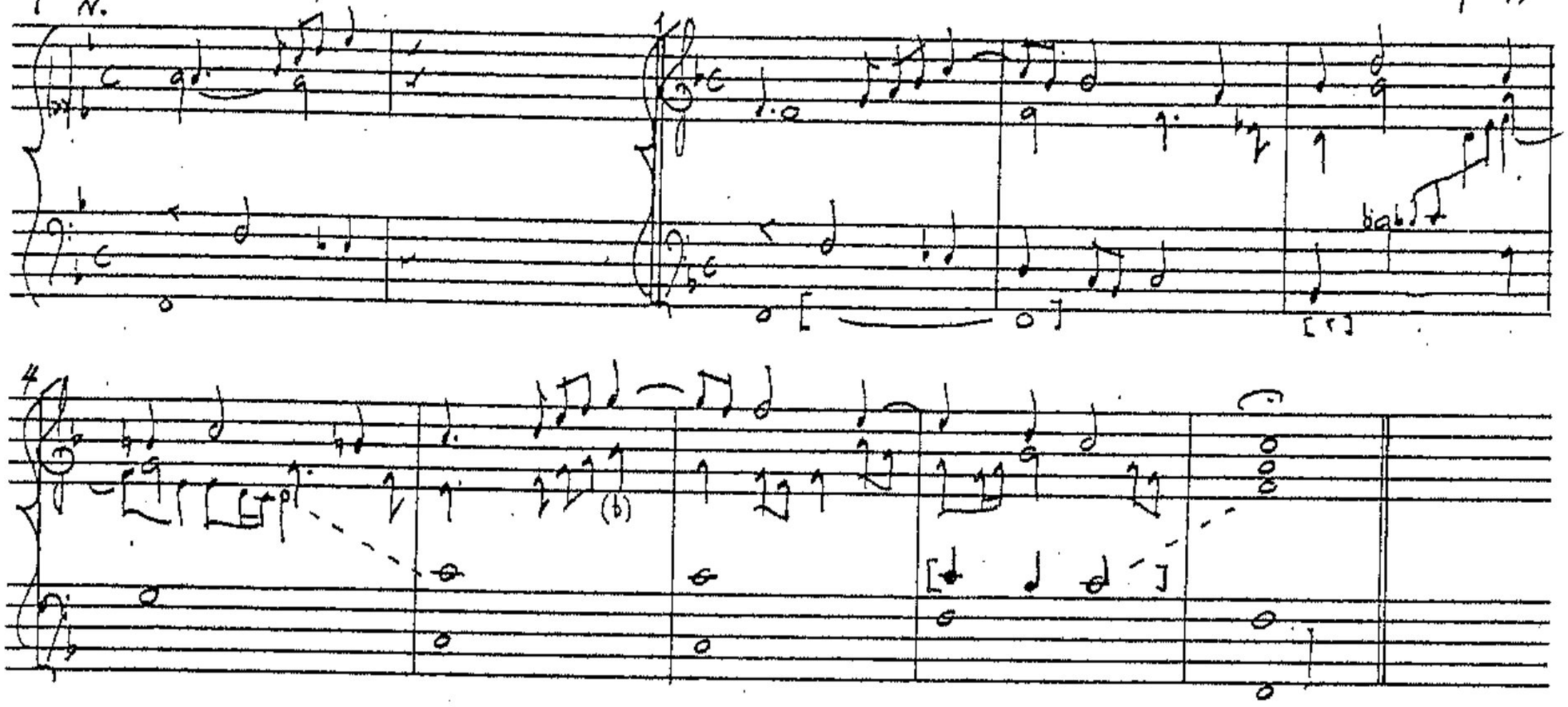
(Juego de versos de todos tonos)

V(er)sos de 6° tono

MBN M.1357

(p.39)

1° V.°



(Versos de 6° tono)

MBN M.1359
(p. 302)

N. 4

[sic]

N. 7

(Ibid., p. 304)

IMP Academy Manuscript

5

9

13

C

XV. 8

(Ibid., pp. 304-5)

1

6

(p 305)

IMP Academy Manuscript

(Versos de 6° tono)

MBN. M.1359
(pp. 306-7)

N.12

(p. 307)

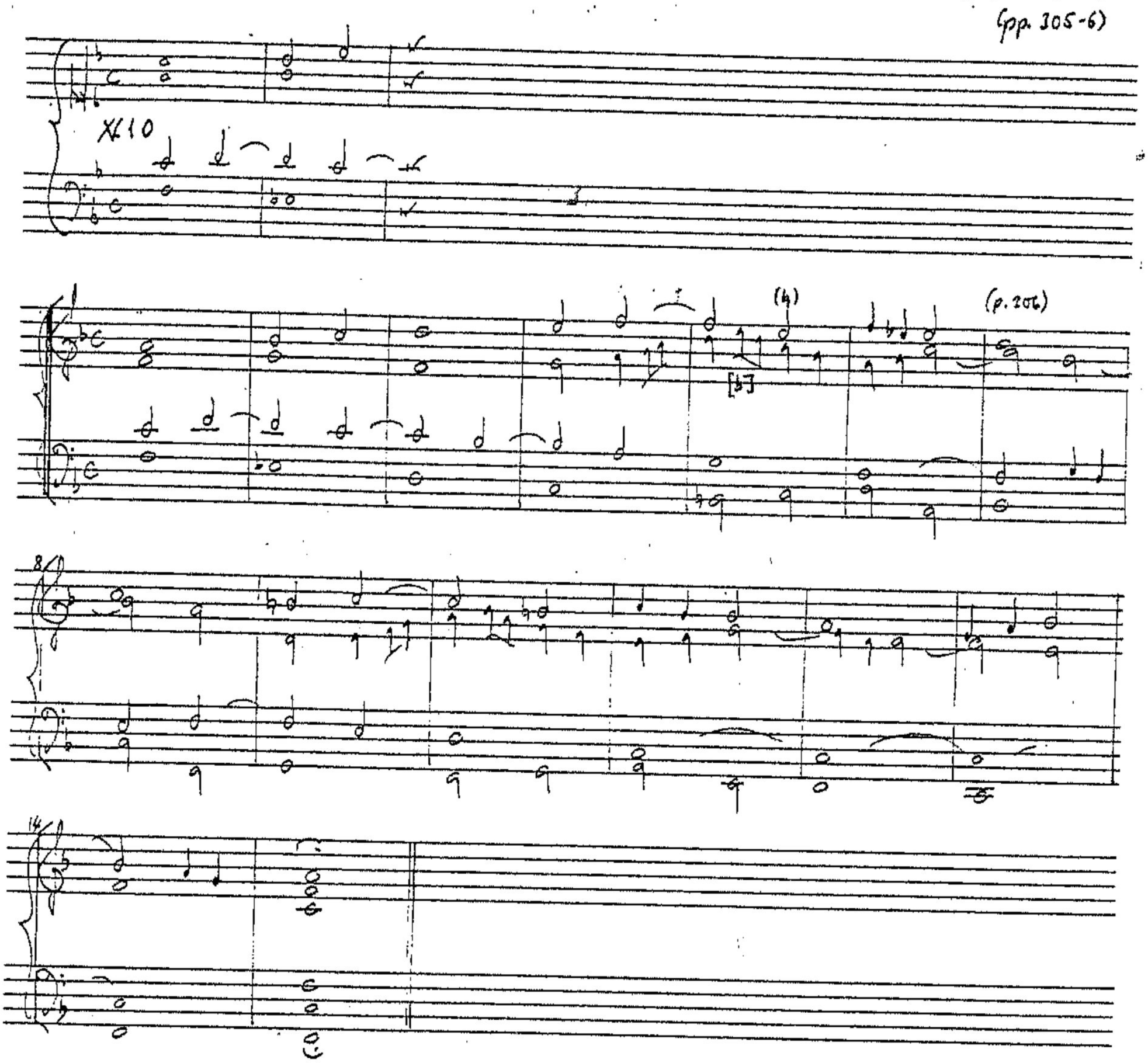
(Ibid., p. 307)

N.13

IMP Academia Manuscript

(Versos de 6° tono)

MBN M.1359
(pp. 305-6)



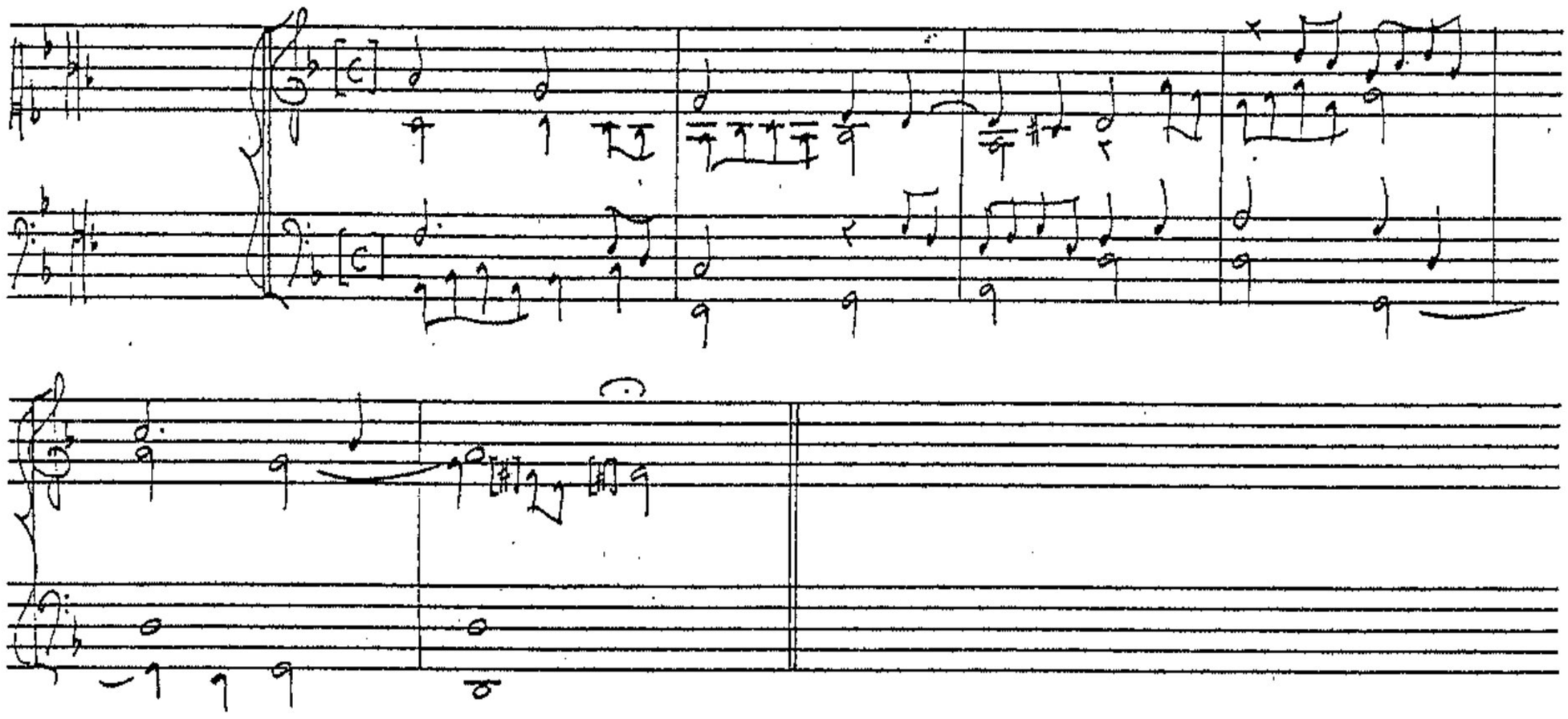
IMP Academy Manuscript

(35)

TONE 7

BBC M.387
(f. 84)

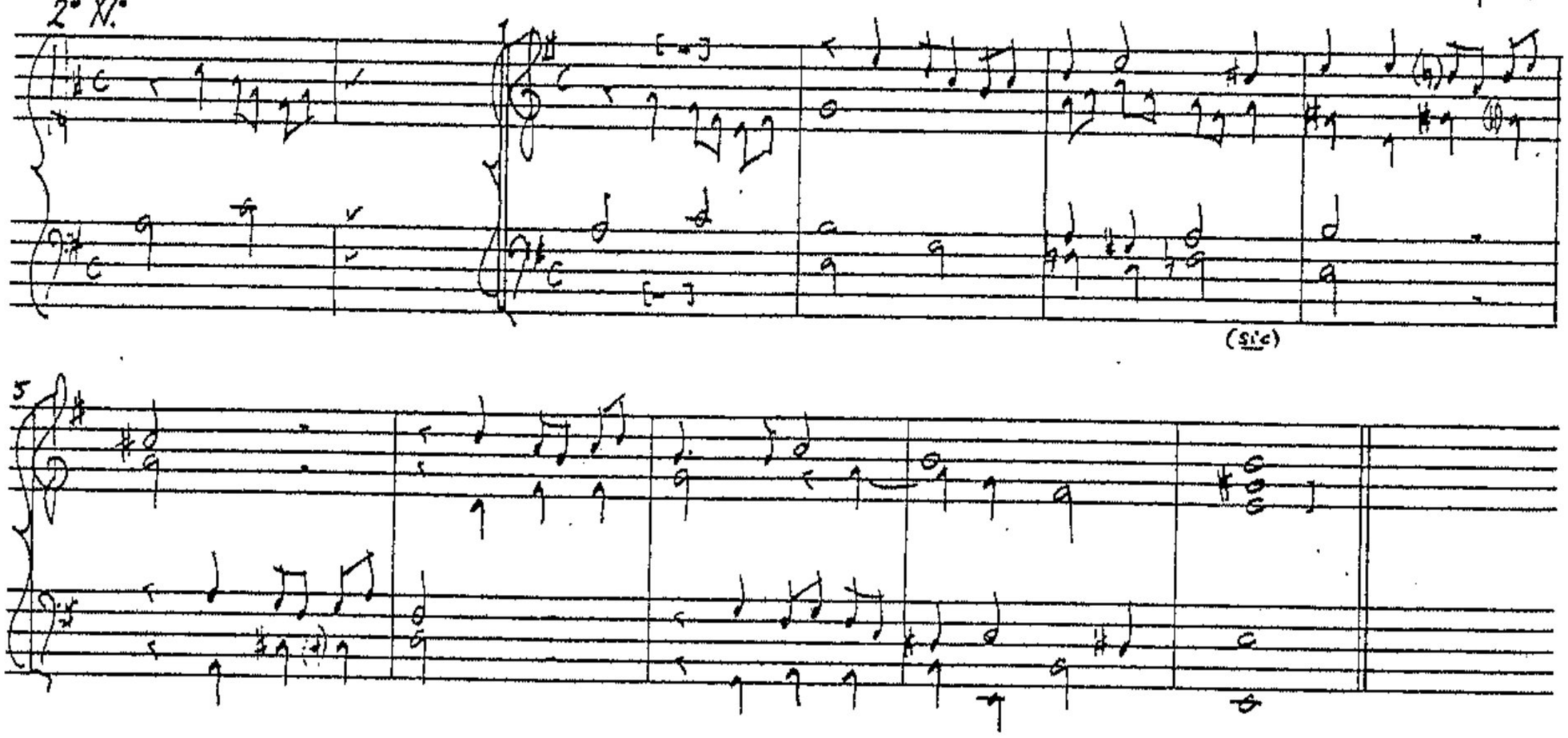
[Verso de 7° tono]



(Juego de versos de todos tonos)
Versos de 7° tono

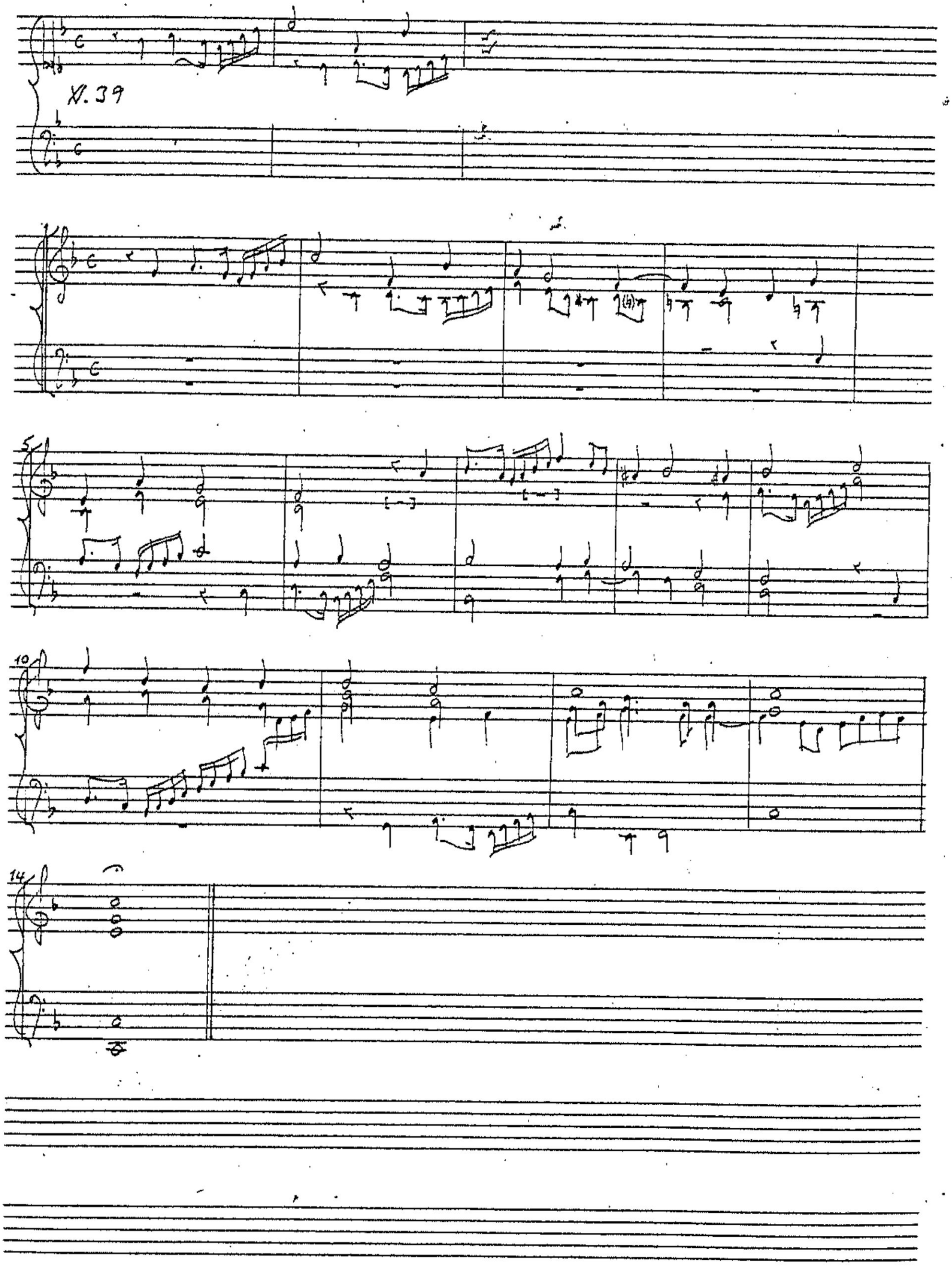
MBN M.1357
(p.42)

2° V.



Los quatro versos q(ue) se siguen tienen el final en /
Ce sol fa ut

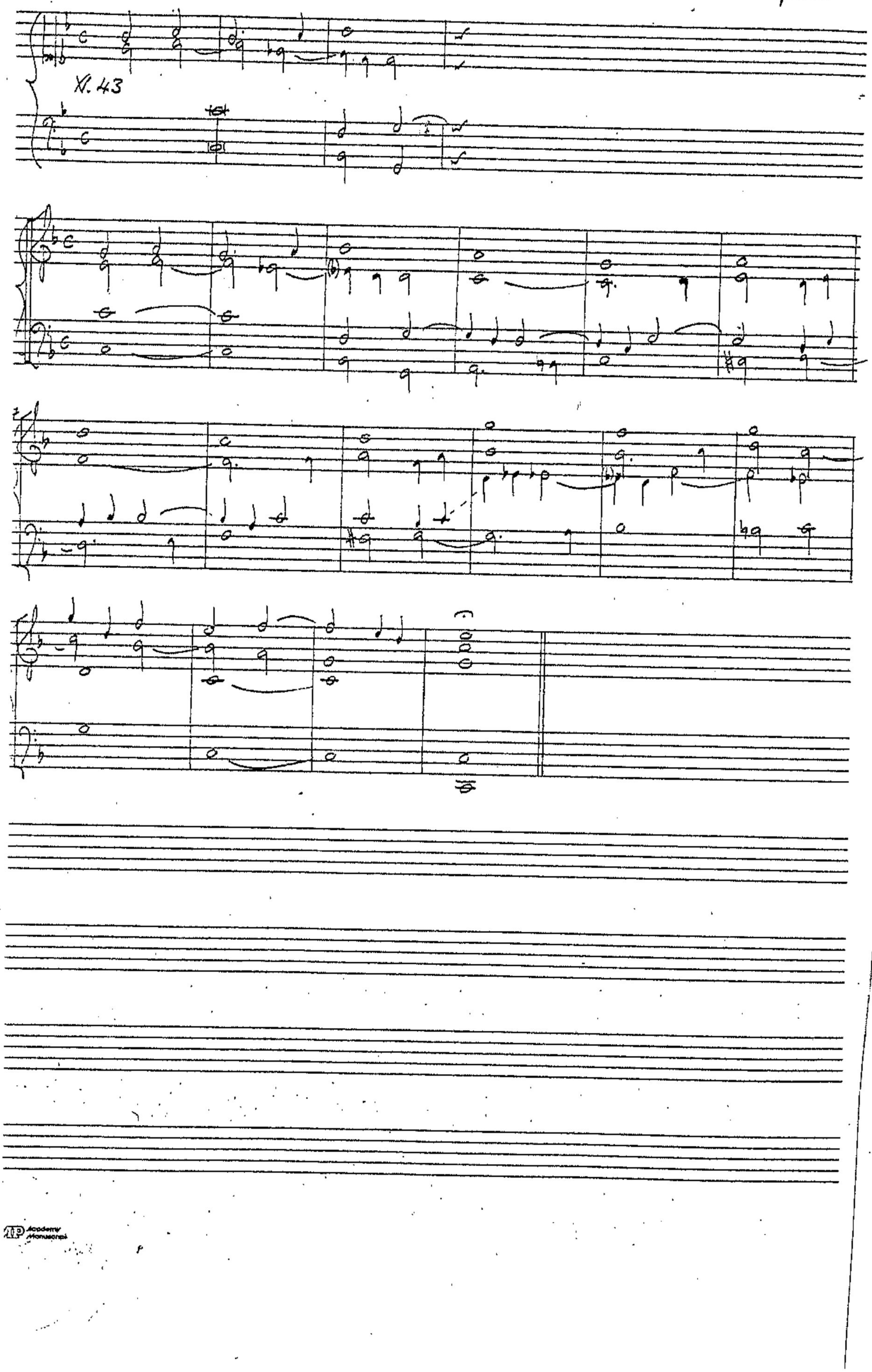
MBN M.1359
(p.390)



IMP Academy Монастырь

Este también [sic] tiene el final en Ce sol fa ut

MBN M.1359
(p.393)



Academy Manuscripts

(36)

TONE 8

Juego de versos octabo tono por Gsolreut de Cabanillas

BBC M.387
(f.108)

Otro [verso de] 8vo tono

(Ibid.)

BBC M.387
(f.108v)

Otro verso

1. (Bar 2) bass: d in MS.

Otro [verso] de 8° tono

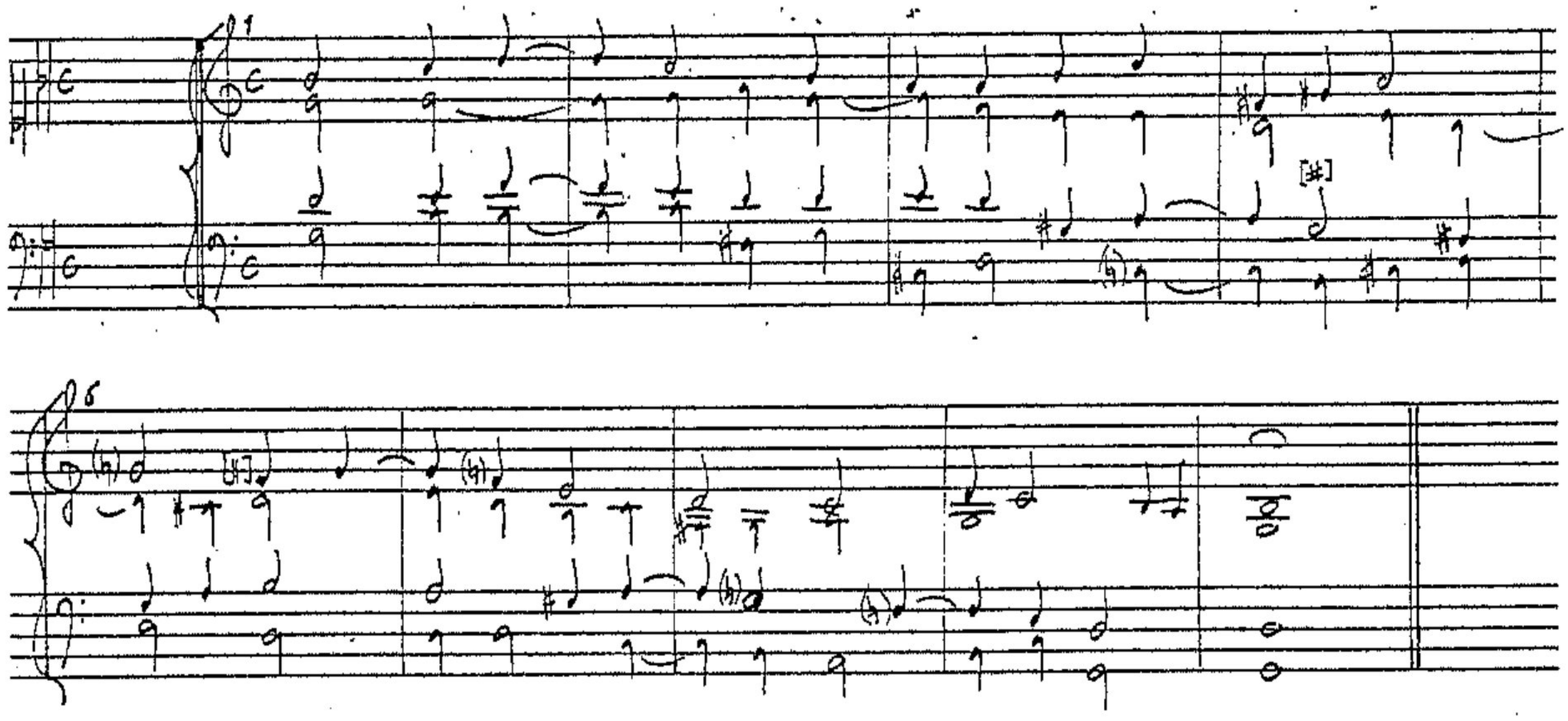
(Ibid.)

(sic)

1. (Bar 5) bass rhythm: (6) ♩ 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 (sic).

BBC M. 387
(f. 108r)

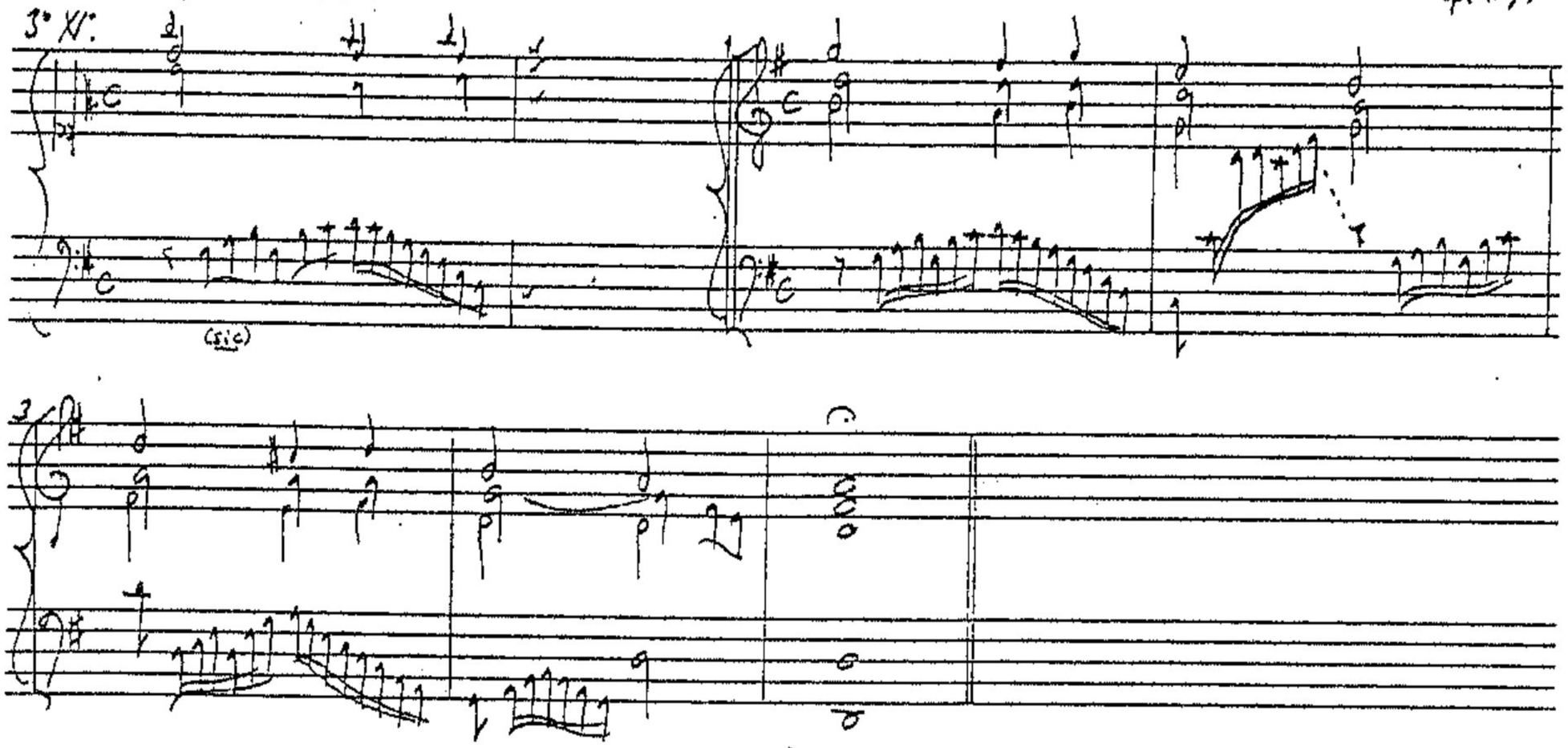
Otro verso [de 8° tono]



(Juego de versos de todos tonos)
Versos de 8° tono

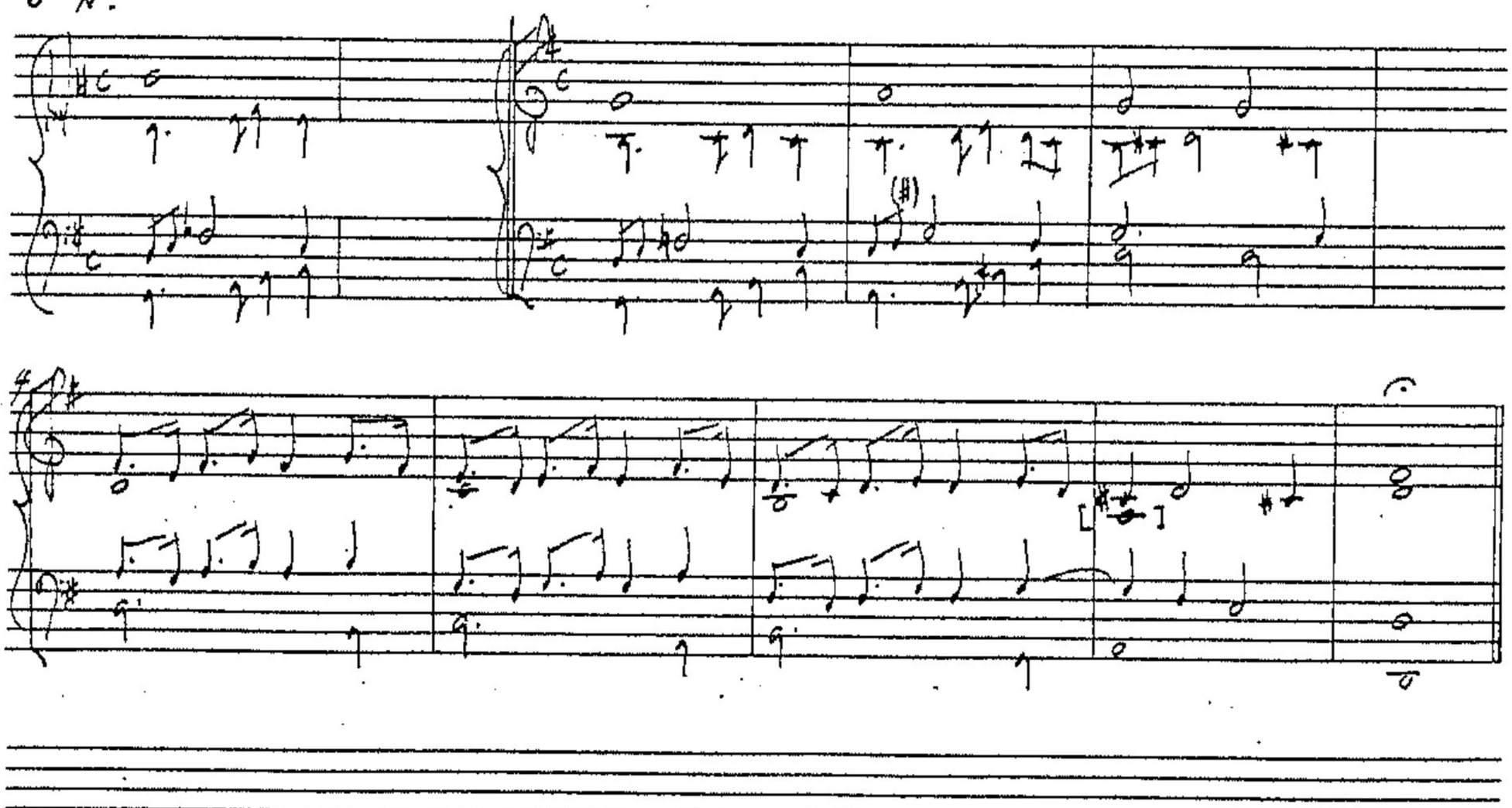
MBN M.1357
(p.44)

3° V.



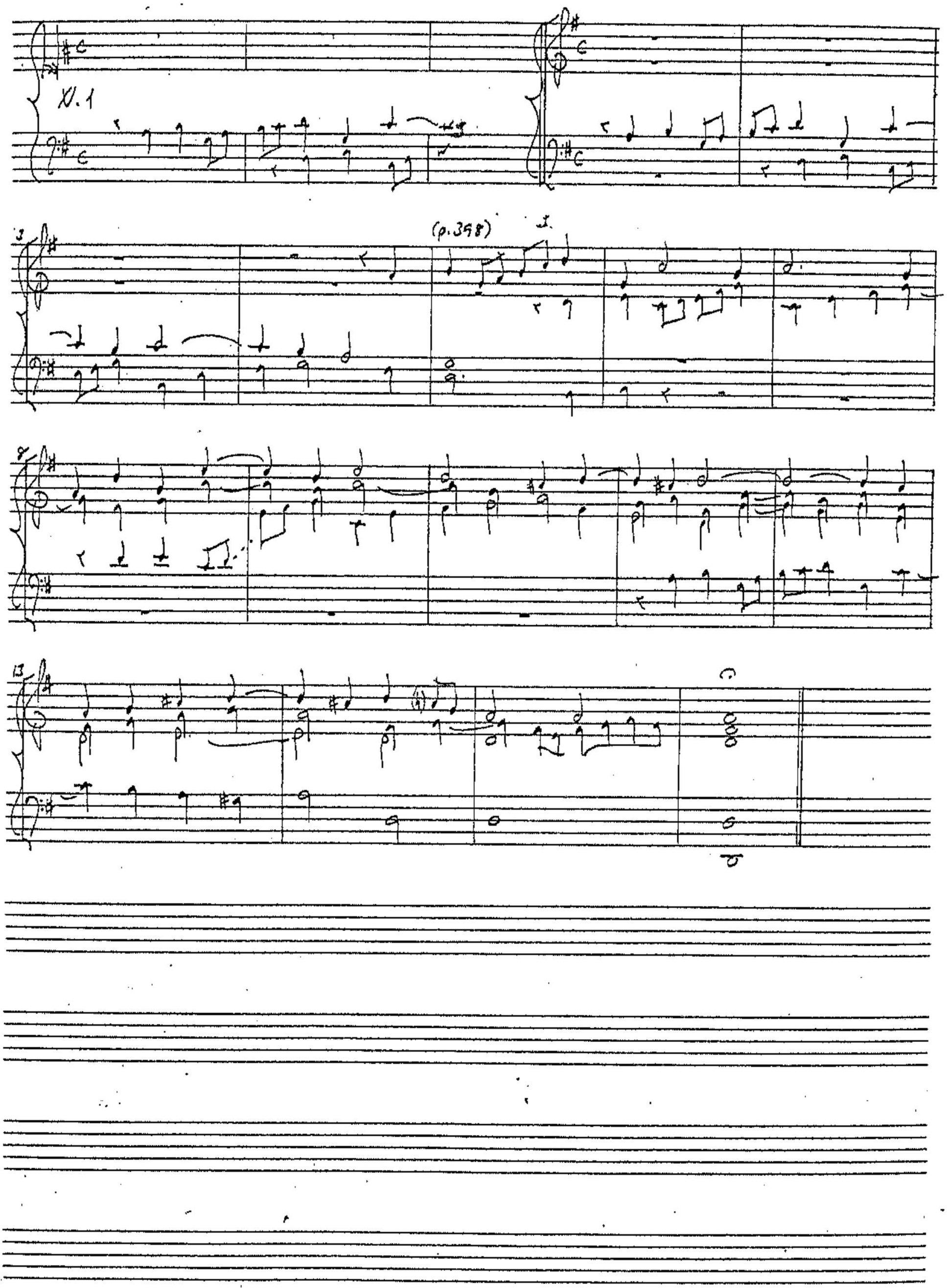
(Ibid., p. 44)

6° V.



(Versos de 8º tono)

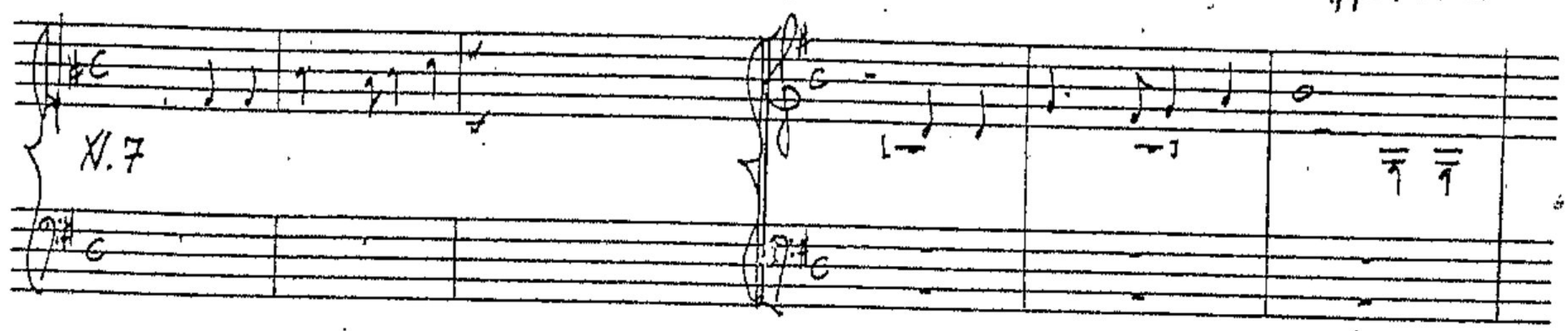
MBN M.1359
(pp. 397-8)

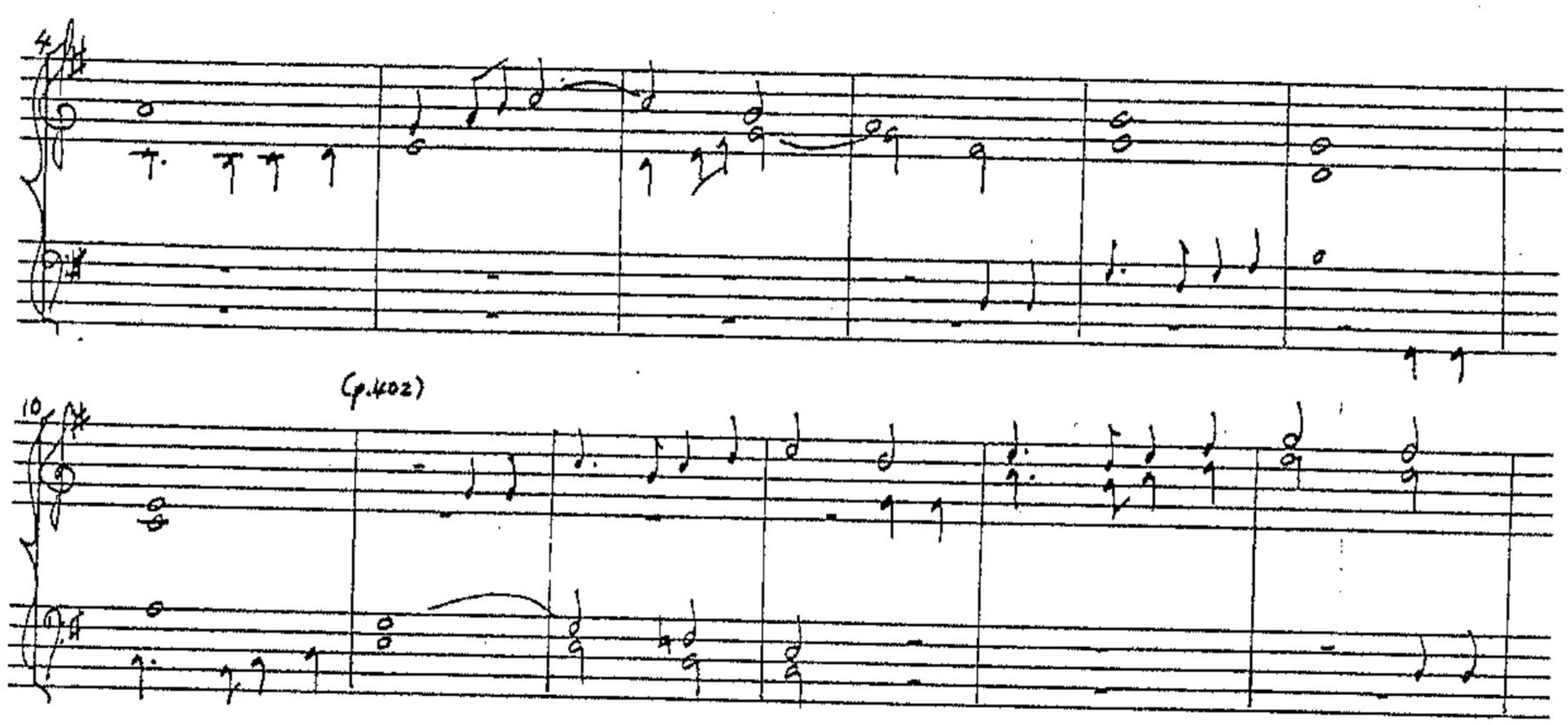


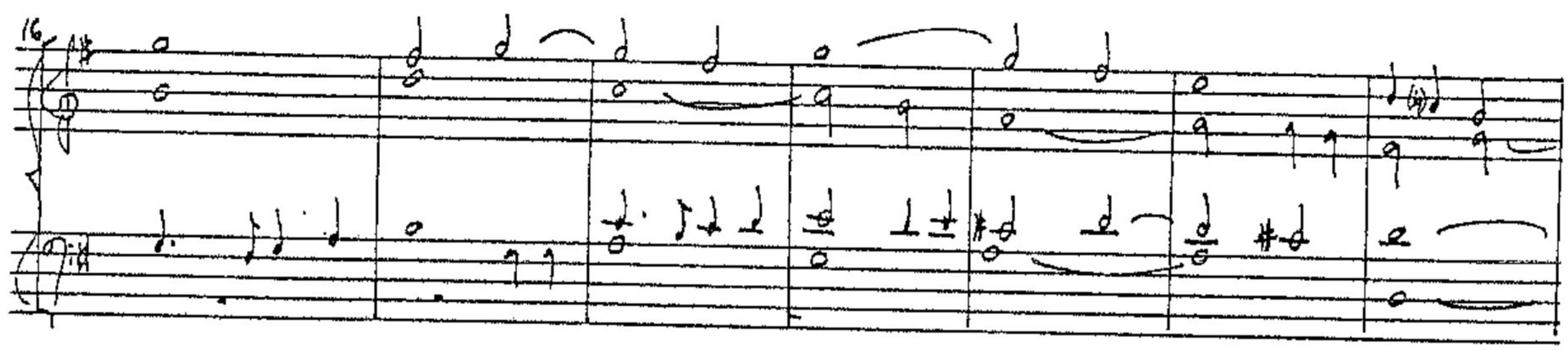
IMP Academy Montserrat

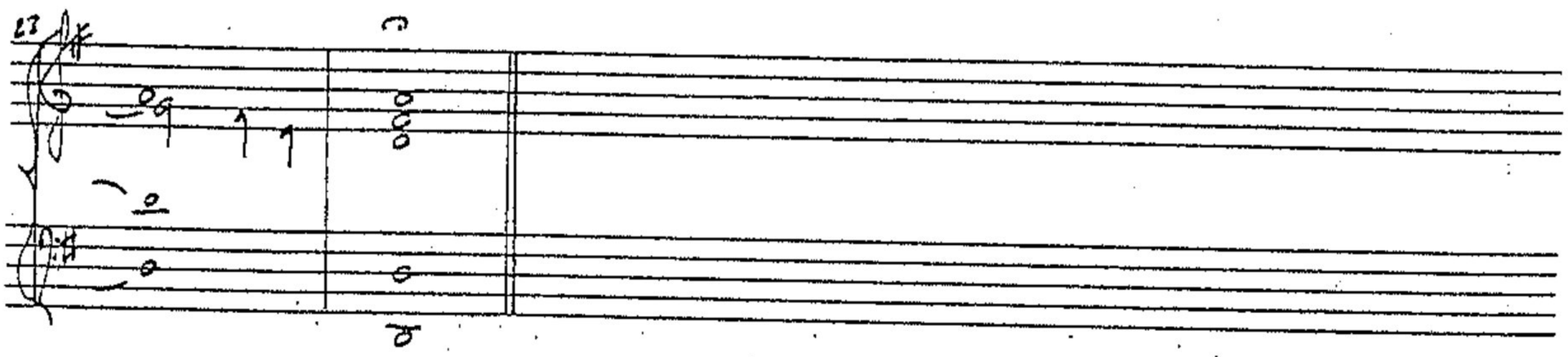
(Versos de 8° tono)

MBN M. 1359
(pp. 401-2)









IMP Academy Manuscript