



En los exemplos que hasta aqui he puesto me parece hauer encerrado todo lo mas principal e importante en lo que toca a glosar de las clausulas, En lo que se sigue tratare de la manera que se ha de tener en glosar los puntos ascendientes y descēdiētes, y non ay llaues por que vnos mismos passos siruen a todos los signos.

In the examples which I have so far put down I think I have included all the most principal and important as regards glossing the cadences. In what follows [I think] to treat the manner to be observed in glossing ascending and descending notes, and there are no clefs, because one and the same steps serve for all signatures.

In den bisher gebrachten Beispielen habe ich, wie mir scheint, all das Hauptsächlichste und Wichtigste von dem einbezogen, was das Glossieren von Klauseln betrifft. Im Folgenden werde ich die Manier behandeln, die man beim Glossieren der auf- und absteigenden Noten einhalten muss, und es gibt keine Schlüssel, weil dieselben Tonschritte für alle Zeichen dienen.

Para subir vna segunda de breue · To go a second upwards in a breve · Eine Sekunde aufwärts mit einer Brevis



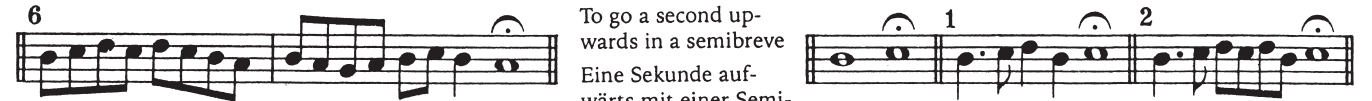
Para baxar vna secūda de breue

To go down a second in a breve
Eine Sekunde abwärts mit einer Brevis



Para subir la segunda de semibreue

To go a second upwards in a semibreve
Eine Sekunde aufwärts mit einer Semibrevis



Para baxar la segunda de semibreue

To go down a second in a semibreve
Eine Sekunde abwärts mit einer Semibrevis



Para subir la segunda de minima · To go a second upwards in a minim · Eine Sekunde aufwärts mit einer Minima

21^v

Exercise 1: Ascending second in a minim. The notation consists of two staves. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 10. Each measure is numbered above the staff. The exercise involves ascending and descending eighth-note patterns.

Para baxar la segunda de minima · To go down a second in a minim · Eine Sekunde abwärts mit einer Minima

Exercise 2: Descending second in a minim. The notation consists of two staves. The first staff contains measures 1 through 5, and the second staff contains measures 6 through 11. Each measure is numbered above the staff. The exercise involves ascending and descending eighth-note patterns.

Para subir la tercera de Breve

To go a third upwards in a breve

Eine Terz aufwärts mit einer Brevis

Exercise 3: Ascending third in a breve. The notation consists of two staves. The first staff contains measures 1 through 3, and the second staff contains measures 4 through 8. Each measure is numbered above the staff. The exercise involves ascending and descending eighth-note patterns with a dotted half note.

22^r

Para baxar la tercera de Breve

To go down a third in a breve

Eine Terz abwärts mit einer Brevis

Exercise 4: Descending third in a breve. The notation consists of two staves. The first staff contains measures 1 through 3, and the second staff contains measures 4 through 5. Each measure is numbered above the staff. The exercise involves ascending and descending eighth-note patterns with a dotted half note.

Para subir la tercera de semibreue

To go a third upwards in a semibreve

Eine Terz aufwärts mit einer Semibrevis

Exercise 5: Ascending third in a semibreve. The notation consists of two staves. The first staff contains measures 1 through 2, and the second staff contains measures 3 through 5. Each measure is numbered above the staff. The exercise involves ascending and descending eighth-note patterns with a dotted half note.

F ii

RECERCADA QVARTA

DE LA SECONDA MANERA DE TANNER

el Violon con el Cymbalo que es sobre canto llano

Desta manera de tañer pongo aqui. 6. Reçercadas sobre este canto llano que se sigue, el qual se ha de poner en el Cymbalo por donde esta apuntado por contrabaxo, acompañandole con consonancias y algun contrapunto al proposito de la Reçercada que tañera el Violon destas seys, y desta manera la Reçercada dira bien por que es de cōtrapunto suelto y aduertida el lector que desta manera de tañer ay otros exemplos sobre tenores en lo ultimo deste libro por satisfazer a diferentes gustos, cadauno tome, lo que mejor le pareçiere.

Of the second Manner of playing¹
the Violon to the Harpsichord,
which is that on the plainsong.²

Of this manner of playing I put here 6 Recercadas on that plainsong which follows, which one has to set [realize] in the Harpsichord, because of it being written in contrabass [bass part], accompanying it [filling it up] with consonances [chords] and some counterpoint suitable to that of the six Recercadas which the Violone is playing, and in this manner the Recercada will go well; because it is in free counterpoint, and it is pointed out to the reader that there are other examples of this style of playing over tenors at the end of this book in order to satisfy the different tastes, every one to take what seems best to him.

Von der zweiten Art,
den Violone mit dem Cembalo zu spielen,¹
und zwar über einen Cantus planus.²

Von dieser Art zu spielen, lege ich hier 6 Recercaden über dem folgenden cantus planus vor, welche man auf dem Cembalo aussetzen muss, da er für den Kontrabass [die Bassstimme] notiert ist, indem man sie begleitet [auffüllt] mit Akkorden und irgendeinem Kontrapunkte, der zu derjenigen von den sechs Recercaden passt, welche der Violone spielt, und auf diese Weise wird die Recercada gut gehen; weil sie in freiem Kontrapunkt ist; der Leser möge bemerken, dass es von dieser Art zu spielen am Ende dieses Buches noch andere Beispiele über Tenores gibt, um verschiedene Geschmäcker zu befriedigen; jeder nehme das, was ihm am besten erscheint.

1 Misprint "tener" instead of "tañer", with a handwritten ~ above the "en".

2 This and the following texts are all in Spanish in the Italian edition, too.

1 Druckfehler im italienischen Original: »tener« statt »tañer«, mit handschriftlich hinzugefügtem ~ über dem »en«.

2 Dieser Text, wie alle nachfolgenden, ist auch in der italienischen Ausgabe auf Spanisch.

RECERCADA PRIMERA

30^v

[Barring not original]
[Mensurstriche nicht original]

Musical score for Recercada Primera, measures 1-35. The score is written in G major (one sharp) and common time (C). It consists of six systems of two staves each (treble and bass clef). Measure numbers 5, 10, 15, 20, 25, 30, and 35 are indicated above the treble staff. The music features a complex melodic line in the treble and a rhythmic accompaniment in the bass. The piece concludes with a double bar line at measure 35.

RECERCADA SEGUNDA

31^r

[Barring not original]
[Mensurstriche nicht original]

Musical score for Recercada Segunda, measures 1-10. The score is written in G major (one sharp) and common time (C). It consists of two systems of two staves each (treble and bass clef). Measure numbers 5 and 10 are indicated above the treble staff. The music features a complex melodic line in the treble and a rhythmic accompaniment in the bass. The piece concludes with a double bar line at measure 10.