

Luis Venegas de Henestrosa  
(c. 1510 – 1570)

Four Pieces  
for Vihuela/Lute

*from*  
*Libro de Cifra Nueva*  
*para tecla, harpa y vihuela*



edited by  
Yasunori Imamura

TREE EDITION



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Albert Reyerman



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About Luis Venegas de Henestrosa not much is known. His „Libro de Cifra Nueva para tecla, harpa y vihuela“ was published in 1557 in Alcalá de Henares, which is near Madrid. As the title indicates, the music is notated in a particular type of tablature that is applicable for all keyboards, harps and vihuelas.

I chose four pieces from this volume and arranged them for the vihuela or lute. Even though the composer states that the music can be played on the vihuela, because of its technical demands, it is considered to be more suitable for a keyboard instrument rather than the vihuela. In order for it to be played on the vihuela, some arranging is necessary, be it transposition, or reducing the number of voices.

Usually pavanas are written in duple meter, but this „Pavana con su glosa“ is written in triple meter.

In Romance IV „Trece diferencias sobre Conde Claros“, while the original variation consists of 5 variations, I have added 8 of my own.

Although Romance 1 „Pues no me queréis hablar“ (So you don't want to talk to me) is anonymous, it is thought to have been composed by Francisco Fernández Palero (1533-1597), an organist at the Chapel in Granada. The redobles (renaissance ornaments / diminutions) in the repeat are my own.

The composer of „Cinco diferencias sobre Las Vacas“ is unknown. Because of the technical demands of this piece, again it is evident that it was conceived for a keyboard instrument rather than the vihuela.

Yasunori Imamura, February 2014

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These four pieces are (among others) recorded  
by Yasunori Imamura for the vihuela CD  
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# Pavana con su glosa

Antonio

Transcribed by  
Yasunori Imamura

Luys Venegas de Henestrosa  
(Alcalá de Henares, 1557)

Musical score for measures 1-8. The score consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The time signature is common time (indicated by '3'). The music features various rhythmic patterns, including eighth and sixteenth notes. Below the staves are tablatures for a six-string guitar. The first measure starts with a dotted half note followed by a dotted quarter note. Measures 2-8 show a repeating pattern of eighth-note chords and sixteenth-note patterns. The tablature below shows fingerings (a, b, c, d, f) and string numbers (G, D, A, F, C, G).

Musical score for measures 9-16. The treble clef staff continues with a dotted half note followed by a dotted quarter note. The bass staff has a dotted half note followed by a dotted quarter note. Measures 10-16 show more complex sixteenth-note patterns. The tablature below includes a measure number '9' above the first measure. Fingerings and string numbers are provided for the guitar tablature.

Musical score for measures 17-24. The treble clef staff has a dotted half note followed by a dotted quarter note. The bass staff has a dotted half note followed by a dotted quarter note. Measures 18-24 show a continuation of the sixteenth-note patterns. The tablature below includes a measure number '17' above the first measure. Fingerings and string numbers are provided for the guitar tablature.

Musical score for measures 25-32. The treble clef staff has a dotted half note followed by a dotted quarter note. The bass staff has a dotted half note followed by a dotted quarter note. Measures 26-32 show a continuation of the sixteenth-note patterns. The tablature below includes a measure number '25' above the first measure. Fingerings and string numbers are provided for the guitar tablature.

29

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. The letter labels below the notes correspond to the notes in the first measure of the top staff.

Labels below the notes:

<i>a</i>	<i>dba</i>	<i>db</i>	<i>b</i>	<i>b</i>	<i>a</i>	<i>babd</i>	<sup><i>a</i></sup> <i>d</i>	<sup><i>a</i></sup> <i>b</i>	<i>dfg</i>	<sup><i>dfd</i></sup>	<i>gfd</i>	<i>gfd</i>	<i>c</i>	<i>c</i>	<i>a</i>	<i>a</i>
<i>b</i>			<i>b</i>	<i>b</i>	<i>b</i>	<i>babd</i>	<i>a</i>		<i>d</i>	<i>dfg</i>	<i>gfd</i>	<i>gfd</i>	<i>c</i>	<i>c</i>		
<i>a</i>						<i>babd</i>	<i>a</i>			<i>dfg</i>	<i>gfd</i>	<i>gfd</i>	<i>c</i>	<i>c</i>		
<i>d</i>			<i>d</i>	<i>d</i>	<i>d</i>	<i>ac</i>	<i>d</i>		<i>d</i>	<i>dfg</i>	<i>gfd</i>	<i>gfd</i>	<i>c</i>	<i>c</i>		

Musical score for piano, page 10, measures 43-44. The score consists of two staves. The top staff is treble clef, B-flat key signature, and common time. It features a continuous eighth-note pattern. The bottom staff is bass clef, A-flat key signature, and common time. It contains sustained notes and a sixteenth-note pattern. Below the staffs are two systems of Roman numeral harmonic analysis. The first system covers measures 43-47, showing a progression from C major to G major. The second system covers measures 48-52, showing a progression from G major back to C major.

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**Romance IV**  
trece diferencias sobre Conde Claros  
Anónimo

Luis Venegas de Henestrosa  
(Alcalá de Henares, 1557)

The musical score consists of six staves of music, each with a corresponding tablature below it. The music is divided into numbered sections:

- Section 1:** Measures 1-14. The tablature shows a sequence of notes and rests on a six-string guitar neck. The strings are labeled G, D, A, F, C, G from top to bottom.
- Section 2:** Measures 15-20. The tablature continues with a different sequence of notes and rests.
- Section 3:** Measures 21-26. The tablature shows a continuation of the musical pattern.
- Section 4:** Measures 27-32. The tablature shows a continuation of the musical pattern.
- Section 5:** Measures 33-38. The tablature shows a continuation of the musical pattern.
- Section 6:** Measures 39-44. The tablature shows a continuation of the musical pattern.
- Section 7:** Measures 45-50. The tablature shows a continuation of the musical pattern.

45

8

55 9 10

65 11

73 12 13

81

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Romance I  
Pues no me queréis hablar  
Anónimo

Luys Venegas de Henestrosa  
(Alcalá de Henares, 1557)

Musical score for the first system of Romance I, featuring two staves. The top staff is a soprano vocal line in common time. The bottom staff is a basso continuo line with a cello-like part and a harpsichord-like part. Below the basso continuo staff is a tablature for a vihuela (a six-stringed guitar). The tablature shows fingerings and string names (G, D, A, F, C, G) corresponding to the notes on the staff above.

Musical score for the second system of Romance I, continuing from the first. It consists of two staves: soprano vocal and basso continuo. The basso continuo tablature continues below, showing a more complex harmonic progression with various chords and note heads.

Musical score for the third system of Romance I, continuing from the second. It consists of two staves: soprano vocal and basso continuo. The basso continuo tablature continues below, showing a continuation of the musical line.

Musical score for the fourth system of Romance I, continuing from the third. It consists of two staves: soprano vocal and basso continuo. The basso continuo tablature continues below, showing a final section of the piece.

27

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes. Below the music, there are two rows of letter sequences corresponding to the notes. The first row starts with 'a' and includes 'dcaedca', 'dba', 'acacd', 'a', 'dcd', 'acd', 'caca', 'a'. The second row starts with 'a' and includes 'dc', 'e', 'c', 'a', 'd', 'e', 'd', 'e', 'a'. The letter 'a' appears frequently in both rows.

<i>a</i>	<i>dcaedca</i>	<i>dba</i>	<i>acacd</i>	<i>a</i>	<i>dcd</i>	<i>acd</i>	<i>caca</i>	<i>a</i>
<i>a</i>		<i>c</i>			<i>a</i>		<i>d</i>	<i>e</i>
<i>e</i>				<i>e</i>				

33

Treble staff: A series of sixteenth-note patterns.

Bass staff: Sustained notes and short rhythmic patterns.

Vocal line lyrics and fingerings:

<i>ca</i>	<i>d</i>	<i>acd</i>	<i>acecacef</i>	<i>h</i>	<i>k</i>	<i>l</i>	<i>khfeca</i>	<i>dca</i>	<i>dca</i>	<i>a</i>	<i>cac</i>	<i>acd</i>	<i>aca</i>	<i>ca</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>c</i>				
<i>c</i>		<i>a</i>						<i>c</i>	<i>ca</i>	<i>e</i>	<i>f</i>	<i>cac</i>			<i>e</i>	<i>ace</i>	<i>a</i>	<i>c</i>	<i>ef</i>	<i>c</i>	<i>ace</i>	<i>a</i>

38

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. The notes are grouped by vertical bar lines. Below the staff, there is a table with four rows of labels corresponding to the notes.

<i>a</i>	<i>d</i>	<i>c</i>		<i>c</i>	<i>d</i>	<i>a</i>
<i>c</i>	<i>ac</i>	<i>cac</i>	<i>a</i>		<i>a acdcda</i>	<i>ca acd</i>
<i>ace</i>	<i>aca</i>	<i>ce</i>	<i>ca</i>	<i>ec</i>	<i>c</i>	<i>cd ba</i>
				<i>e</i>	<i>cace</i>	<i>c</i>

44

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music is in common time. Below the notes, each note is labeled with a letter name: 'c', 'a', 'd', 'e', 'f', 'g', 'h', 'i', 'j', 'k', 'l', 'm', 'n', 'o'. The notes are distributed across both staves, with some notes being single notes and others being groups of notes.

# Cinco diferencias sobre Las Vacas, anónimo

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Yasunori Imamura

Luys Venegas de Henestrosa  
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13

1

20

25

2

2 30

3

36

4

42

5

47

53

*Da Capo*



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