

Enriquez de Valdarrabano

7 Duets  
from  
" Silva de Sirenas "



edited by  
Richard Darsie

Lute I

TREE EDITION



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© 1989  
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Albert Reyerman

Adriano. Para en dos vihuelas en quinta.

Silua de sirenas.

Vihuela mayor.

The music is arranged in eight staves, each representing a different section (a-h) of the piece. The tablature uses vertical lines for strings and dots for frets. The first staff (a) starts with a note on the top string. Staff b begins with a note on the second string. Staff c starts with a note on the third string. Staff d begins with a note on the fourth string. Staff e begins with a note on the fifth string. Staff f begins with a note on the sixth string. Staff g begins with a note on the seventh string. Staff h begins with a note on the eighth string. The music consists of various notes and rests, with some notes having stems pointing up and others down. The tablature includes vertical lines for the strings and dots for the frets. The first staff (a) starts with a note on the top string. Staff b begins with a note on the second string. Staff c starts with a note on the third string. Staff d begins with a note on the fourth string. Staff e begins with a note on the fifth string. Staff f begins with a note on the sixth string. Staff g begins with a note on the seventh string. Staff h begins with a note on the eighth string. The music consists of various notes and rests, with some notes having stems pointing up and others down.

## ENRIQUEZ DE VALDERRABONA : 7 DUETS from SILVA DE SIRENAS

### Introduction

Enriquez de Valderrábona ranks as one of the premier composers for the vihuela de mano in the 16th century Spain. In spite of this, almost no details of his life are known. His only known work, the source of the duets in the present edition, is his "LIBRO DE MUSICA DE VIHUELA, INTITULADO SILVA DE SIRENAS", published in Valladolid in 1547. SILVA DE SIRENAS is a giant collection of fantasias, sonetos, diferencias, and intabulations of vocal works both sacred and secular. "LIBRO III" of this work consists of the duets from which these are excerpted.

Enriquez' duets consist almost without exception of intabulations of vocal works by other composers; most of these are sacred works: motets and mass movements, or portions thereof. The composers represented are ones whose works are commonly found in other vihuela tablatures of the time: Josquin de Pres, Nicholas Gombert, Adrian Willaert, Jean Mouton, and Cristobal Morales.

Some Renaissance lutenist/composers, when arranging vocal works for instrumental performance, frequently use the original composition as a model on which they constructed elaborate virtuostic divisions. Others took the perhaps more difficult approach of attempting a faithfull transcription which preserved the rich polyphony of the model. Enriquez uses both of these approaches in SILVA DE SIRENAS. A number of his fantasias are recognizable parodies of vocal works but still very much his own instrumental compositions. His duets, however, exclusively represent the second approach, i.e., they attempt to reproduce vocal polyphony in an instrumental medium. John Milton notes in his Ph.D. dissertation ("The VIHUELA DE MANO and its Music", New York University, 1953) that this approach is more successful in Enriquez' duets than in the solo intabulations attempted by Enriquez and other vihuela composers.

Libro III of SILVA DE SIRENAS contains 16 duets, of which 7 are included in this edition. Of the 16 duets, only three are for instruments in unison. The rest require instruments of different tunings: three duets call for one instrument to be tuned "en la tercera menor" (a 3rd below the other instrument); four others are "para en dos vihuelas en quarta" (instruments tuned a major 4th apart) and the final six are "para en dos vihuelas en quinta" (instruments tuned a major 5th apart). Such a range of tunings is rare at any time in Renaissance lute music, and is the more remarkable given the relatively early age of this collection – the first half of the 16th century. These may in fact be the earliest duets for non-unison instruments in the entire repertoire. The use of such wide tuning intervals as a major 4th and a major 5th is made necessary by the large range between soprano and bass voice in the models for those pieces.

A final note of interest concerning the source publication: each FOLIA in Libro IIII has a number of large letters sporadically placed above the tablature. These letters serve as measure markers, the same letter appearing above corresponding measures in each duet part (see facsimile example). These were clearly intended as a practical aid for performers; they are replaced in this edition with the modern convenience of numbered measures.

In this edition, as mentioned earlier, seven duets are transcribed for lute duet in French tablature. Three of these are for lutes in unison (g' tuning: G-c-f-a-d'-g'). Four are for lutes tuned a major 4th apart (suggested tunings are G-c-f-a-d'-g' for the descant lute and D-G-c-e-d' for the bass lute).

There is a slight discrepancy in the attribution of piece #2, the Morales mass movement. A comparison with the modern edition of Missa Mille Regres (Monumenta de la Música Española XI) shows that Enriquez did not arrange the "primera parte" but the final section of that Credo.

I believe that lutenists will find these duets satisfying to play; the hardest of them is only of moderate difficulty and they have a unique, full sound which sets them apart from the rest of the duet repertoire.



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A handwritten musical score consisting of eight staves of music for a string instrument. The music is written in common time. The notes are represented by various letter heads such as 'a', 'c', 'f', 'g', 'b', 'd', 'e', and 'h', along with rests. Measure numbers are indicated at the beginning of each staff: 5, 15, 25, 35, 45, 55, 65, and 75. The score is written on five-line staff paper.

81

85

95

105

115

125

135

145

150

MORALES : LA PRIMERA PARTE DEL CREDO DE  
LA MISSA SOBRE LE CANCION DE  
MILLE REGRES

The musical score is composed of ten staves, each representing a different vocal part. The notation is highly stylized, using letters (a, b, c, d, e) and various symbols (circles, crosses, etc.) placed on a five-line staff. Measure numbers are marked above the staves at intervals of approximately four measures: 5, 10, 15, 19, 25, 28, 35, 45, 50, 55, 60, 64, and 70. The music is divided into sections by vertical bar lines.

73

75

81

89

95

97

100

105

110

113

115

121

125

129

135



The musical score consists of ten staves of handwritten notation. The notation uses vertical stems with horizontal dashes to indicate pitch and rhythm. Letters (a-f) are used to represent different note values or specific sounds. Measure numbers are placed above certain measures. The first staff starts with a measure ending in 'f'. The second staff begins at measure 9. The third staff begins at measure 17. The fourth staff begins at measure 25. The fifth staff begins at measure 32. The sixth staff begins at measure 39. The seventh staff begins at measure 46. The eighth staff begins at measure 50. The ninth staff begins at measure 53. The tenth staff begins at measure 55.

1) ORIGINAL  
g b a

A handwritten musical score consisting of ten staves of music for a string instrument. The music is written in common time and includes measures numbered 60, 65, 67, 70, 74, 80, 81, 85, 88, 90, 95, 100, 103, 105, and 115. The notation uses a variety of note heads, including circles, squares, triangles, and diamonds, along with rests and vertical bar lines.

60  
65  
67  
70  
74  
80  
81  
85  
88  
90  
95  
100  
103  
105  
115

JOSQUIN : PRIMERA PARTE DEL CREDO DE  
LA MISSA DE BEATA VIRGINE

The image shows a handwritten musical score for a vocal ensemble. The score consists of eight staves of music, each with a different vocal line. The notation is in a unique, non-standard script, likely a form of neumes or a specific local notation system. The music is organized into measures, with measure numbers (e.g., 5, 10, 20, 25, 27, 30, 35, 40, 45, 50, 53, 60, 65, 70, 75, 80, 85, 88) placed above the staves. The vocal parts are labeled with lowercase letters (a, b, c, d, etc.) positioned above the corresponding staves. The score is written on a grid of five horizontal lines and four vertical bar lines, creating a series of rectangular boxes for each note. The handwriting is dense and fluid, typical of early printed music notation.

105

110

114

120

125

127

130

135

140

145

150

153

160

165

170

175

180

185

190

195

The musical score consists of eight staves of handwritten notation. The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. Various note heads, including 'a', 'b', 'c', 'd', 'e', 'f', and 'g', are used throughout the score. Measure numbers are indicated above the staves at various points: 5, 10, 15, 20, 24, 30, 33, 35, 40, 42, 45, 50, 51, 55, 60, 65, 75, and 80. The score is divided into sections by vertical bar lines and includes several fermatas (indicated by a 'f' over a note). The music concludes with a final fermata followed by a large bracket spanning the last two staves.

**ADRIANO : PATER NOSTER**

A handwritten musical score consisting of ten staves of music for a string instrument, likely cello or bass. The music is written in common time and uses a five-line staff system. The notes are represented by various letter heads (a, b, c, d, e, f) and rests. Measure numbers are indicated above the staves at the beginning of each line: 81, 91, 101, 111, 121, 131, 141, 151, and 155. The score includes dynamic markings such as *f* (forte) and *p* (piano). The handwriting is in black ink on white paper.

Handwritten musical score for a string instrument, likely cello or bass. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is divided into measures by vertical bar lines. The notes are represented by various letter heads (a, b, c, d, e, f, g, b, d, g) and rests. Measure numbers are indicated above the staves at the beginning of each measure. Measure 161 starts with a rest followed by a 'd' note. Measure 165 starts with a 'g' note. Measure 171 starts with a 'b' note. Measure 175 starts with a 'f' note. Measure 181 starts with a 'g' note. Measure 191 starts with a 'c' note. Measure 195 starts with a 'd' note. Measure 201 starts with a 'b' note. Measure 205 starts with a 'f' note. Measure 211 starts with a 'c' note. Measure 215 starts with a 'f' note. Measure 221 starts with a 'c' note. Measure 225 starts with an 'a' note. Measure 231 starts with a 'b' note.

The musical score consists of eight staves of handwritten notation on five-line staff paper. The notation uses a variety of note heads, including circles, squares, and triangles, often with internal markings like 'f' or 'a'. Rests are represented by vertical dashes. Measure numbers are placed above certain measures: 5, 15, 20, 30, 35, 45, 55, and 60. The first staff begins with a circle 'f'. The second staff begins with a square 'g'. The third staff begins with a circle 'e'. The fourth staff begins with a circle 'a'. The fifth staff begins with a circle 'b'. The sixth staff begins with a circle 'b'. The seventh staff begins with a circle 'c'. The eighth staff begins with a circle 'g'. The notation is rhythmic, suggesting a specific time signature, likely common time.





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