

46. Siguese Otro (Tiento) de Medio Registro de Tiple de el mismo (setimo) Tono

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Intavolierung - Anton Höger

First system of the musical score, consisting of four staves (L-1 to L-4) for a four-part setting. Each staff is labeled with its voice part and clef: L-1 (Tenor, in d'), L-2 (Alto, in a'), L-3 (Bass, in g'), and L-4 (Tenor, in D). The time signature is 2/4. The notation includes rests, notes, and lute tablature (letters a, b, c, d, e, f) written below the notes. The first staff (L-1) has a final note 'a' with a fermata. The second staff (L-2) has notes: d, d, b, b, d, a, d, b, a, d, a. The third staff (L-3) has notes: a, a, d, a, c, a, d, d, d, c, a, c, a, d, d, a, d, d, c, a, d, c, d, c, a, c, d, a, c, d, a, e. The fourth staff (L-4) has notes: d, d, a, b, d, a, c, d, d, c, a, d, b, a, b, c, a, d, d, c, a.

Second system of the musical score, continuing the four-part setting. It consists of four staves (L-1 to L-4) with lute tablature. The first staff (L-1) has notes: a, d, a, c, a, d, a, c, d, f, d, c, a, d, a, c, d, a, d, c, a, d, a, c, d, a, d, b, a, b, d, a, c. The second staff (L-2) has notes: d, d, b. The third staff (L-3) has notes: a, c, d, c, a, d. The fourth staff (L-4) has notes: c, d, d, c, d, c, a. The system includes various musical notations such as rests, notes, and lute tablature.

10

10

10

10

13

13

13

13

13

17

a d b d a c d a c d f d c a d a c a d c a c d c a d b d a d b a

17

a d

17

f d

17

d a

18

c a c d a c d a c d a c d a c d f d c a d c a c d a c d d d a

18

a d d a b d a d d d c a c d

18

e a a d c d a c c a d c a c a d a c e a e a e a

18

a d d a d b a a c a f d

23

a a c a b d a c d e a c d e d a c a d c a d b d a d a c d a c d e a c d f h f d c a d c d a d c a d b a b

23

d c a d

23

a a c d a

23

d c a a d

25

d c a b c a d a b d a a b d a b a c d a c d a c d a d c a c d a c d c a d

25

d b d a c d c

25

c d a a

25

d d b a d c

27

27

27

27

61

31

31

31

31

34

a c d d a c d c d f h f d c a d c a d a c d a d c a d b a b d a b d a c d a c a c d f c d f e f e c a c e f e c e f h a c e

34

b d d a a

34

d a a a e a

34

b c d b a

36

f

36

d c c d c a c d c' a d b a b b a b d a c d

36

a a a c b c e a' d c a a a e c a e a e c e a d' a

36

c c d c c d c a d d c a d c a d b a c a a b d a c b b d a c

41

f fhfdcaedddcdacd c dca dcd a a d cd a d dca d ac cae d ac

41 d c a d a a

41 c d a a e c e a e e c a c a c c

41 d d a c d d d c a d

3/4 3/4 3/4 3/4

44

acd acdfh acdf *f* fcdca dcd a d ac d a c a d b a e e ac d fdcah acd a

44 a d a d a d d c d

44 d a c d d c a c a

44 b a' b d d a c

3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4

48 | *3* *3* *3* *3* | *f* *d* *c* *d* *f* | *d* *c* *a* *d* *a* | *d* *c* *a* *d* *a* *c* *d* *f* *h* *f* *d* *c* *a* *d*

48 | *d* | *a* | *b*

48 | *c* | *d* | *d*

48 | *d* | *a* | *d* | *c*

50 | *c* *d* *c* *a* *d* *a* *c* *d* *a* *c* *d* *e* *a* | *d* *b* *a* *c* *c* *a* *c* *d* *a* *c* *d* *a* *d* *c* *a* | *d* *c* *a* *c* | *f* *c* *d* *c* *a* *c* *d* *a*

50 | *d* | *a* | *d*

50 | *a* | *a* | *c'* | *a* *c* *d* *d*

50 | *a* | *c* | *a* | *a* | *e*

52 | *c* *d* *a* *d* *c* *a* *d* *d* *d* *c* *d* *a* *c* *d* *c* *d* *c* *d* *c* *a* *d* *c* *a* *c*

52 | *d* *d* *d*

52 | *c* *a* *d* *a*

52 | *a* *e* *c* *a* *a*

46. Siguese Otro (Tiento) de Medio Registro de Tiple de el mismo (setimo) Tono, y genero que el passado. Usada cosa es entre maestros, quando eel passo no cabe antes de acabar la voz antecedente, sino es alterando alguna figura de la subsequente, alterarla; y esto de ordinario sucede en la primera, que aviendo de ser semibreve se haze minima, aguardando antes medio compas: como se ve en la voz del contrabaxo deste discurso, que entra con medio. Los tales passos son buenos para musica voluntaria, pero no para forçosa, como lo es, la de passos que ser dan en oposiciones, en los quales a de aver observancia de figuras, y de solfa; o por lo menos de intervalo.