

Francisco Correa de Arauxo: Tiento 43

from *Facultad Orgánica* (1626)

The original edition of the *Facultad* can be found here:

https://imslp.org/wiki/Category:Corr%C3%AAa_de_Araujo%2C_Francisco

Original edition of Tiento 43: <https://imslp.org/wiki/Special:IMSLPImageHandler/454260%2Ftorat>

Modern edition:

[https://imslp.org/wiki/Tiento_de_sexto_tono,_FO_43_\(Corr%C3%AAa_de_Araujo,_Francisco\)](https://imslp.org/wiki/Tiento_de_sexto_tono,_FO_43_(Corr%C3%AAa_de_Araujo,_Francisco))

A corrected copy of the modern edition with my fingerings: extra PDF. Mistakes are noted in red, matters of personal preference in green and my fingerings in blue.

My interpretation can be found here: <https://youtu.be/hLWbVce4Zic>

We should perhaps begin with Correa's "prologuillo": for each piece in his *Facultad Orgánica* Correa wrote an explanatory paragraph which he called a "prologuillo". Here is a translation of his text for our tiento, with references to my notes. (An alternative translation can be found on p. 213 here: docshare01.docshare.tips/files/31356/313561258.pdf, along with translations of all the other *prologuillos*. The time-signature of Tiento 43 is quoted wrongly.)

Tiento ⁽¹⁾ for half stop in the bass ⁽²⁾, on the sixth tone ⁽³⁾, on cesolfaut ⁽⁴⁾, of diatonic type ⁽⁵⁾, with eight notes to the bar ⁽⁶⁾, easy for beginners and one of my first works. The *tactus* is hurried, as already indicated ^(earlier in the *Facultad*), and as shown by the time-signature ⁽⁷⁾. In many places in these pieces, and specifically in bars 15, 56 and 63 of this one, I use a capital R in the appropriate voice, to indicate a *redoble* ⁽⁸⁾: to use an abbreviation in this way is common in all sorts of writing; also in music it is normal to write a round B to indicate a flat and a square B to indicate a natural. The diapason ^(roughly: "scale") is harmonic ⁽⁹⁾: ut, re, mi, fa, sol, re, mi, fa ⁽¹⁰⁾.

(1) The name *tiento* was very common amongst Spanish composers of this time, above all for organ music. Etymologically it is related to the word *intento*, used a few years later by another generation of composers.

- (2) On many Spanish organs of the time of Correa a stop would control only half of the keyboard. The lower half extended up to middle C. Other stops controlled the treble notes. With an instrument of this type, if we want a single sound to cover the whole compass of the keyboard, we have to select equivalent stops for treble and bass. In Tiento 43 Correa wants a stronger sound for the bass notes, as a solo. On an organ with a divided keyboard, bars 74-5, for example, can be easily played on one manual, whilst maintaining the solo character of the lower stave. To achieve the solo-and-accompaniment effect on instruments that do not divide in this way, we have to use two manuals, or in awkward cases like this, we may have to resort to playing some notes on the pedal, coupling the solo sound, but without using independent pedal stops.
- (3) Correa still used terms derived from the modal system, although his music went beyond that idiom. In Gregorian tradition the sixth mode/tone was the plagal version of the fifth (the mode starting on F, known as the “Lydian”). Correa’s interpretation of tones is very complicated: if someone had shown me this tiento and asked me to identify its tone, I certainly shouldn’t have chosen the sixth! What’s more, a few years later a composer might have written “in C major” instead of “on the sixth tone” and would essentially have communicated the same thing.
- (4) Cesolfaut refers to the Renaissance theory of hexachords. The following stave attempts to explain its meaning. (I am allowing myself to use the word *tonic*, even though it may be somewhat anachronistic...)

SOL
(which is the fifth note
of this hexachord)

CE (with C as tonic)

FA
(and which is the fourth note
of this hexachord)

UT
(and which is the first note
of this hexachord)

To identify the “scale” of a piece, composers compared its “tonic” to these three hexachords, always in the same order. The terms *ut* – today normally “do”- *re*, *mi* etc. indicated a degree of a hexachord and were not fixed pitches. On the other hand, the first part of the word *cesolfaut*, *ce* spelling out the sound of the letter C, represents a fixed pitch, as in the system used today in English-speaking countries, Germany and so on. “In C major” would have meant practically the same as “on *cesolfaut*”!

- (5) In the theoretical part of the *Facultad* Correa speaks of various types (*géneros*): the diatonic type simply means that there is no key-signature.

- (6) The fastest notes, apart from ornamental ones, are quavers. The word *compás*, translated here as “bar”, could mean either a bar in the modern sense, or the *tactus* (as in the following sentence of the *prologuillo*.)
- (7) If we ignore pieces in triple time, Correa used four different time-signatures, which for him also implied the tempo: the symbol $\overset{\text{---}}{\underset{\text{---}}{\text{C}}}$ represented the fastest tempo of his four options. The order, going from fastest to slowest, and quoting the various names used by Correa, is:

Tiempo imperfecto partido / tiempo imperfecto de pormedio/ compás mayor	Tiempo perfecto de pormedio	Tiempo imperfecto/ compasillo/compás menor	Tiempo perfecto absolute
$\overset{\text{---}}{\underset{\text{---}}{\text{C}}}$	C	$\overset{\text{---}}{\underset{\text{---}}{\text{C}}}$	C

Correa says the first of these time-signatures instructs the player to “make two bars into one” (“hazer de dos compases uno”). He appears to suggest that a breve counts as the *tactus*. However, if I try to play accordingly, the speed seems exaggeratedly fast. I also wonder: supposing Correa did think that this tiento should be played literally as if two bars of quavers were equal to one bar of semiquavers, why didn’t he simply write in semiquavers? Personally I suspect that for Correa the relationship between $\overset{\text{---}}{\underset{\text{---}}{\text{C}}}$ and $\overset{\text{---}}{\underset{\text{---}}{\text{C}}}$ was similar to our concepts today. Anyway we shall have to make our own judgement about this, comparing tientos with different time-signatures, but of the same level of difficulty – the composer specified this for each tiento.

- (8) Correa speaks of two sorts of ornament: *quiebro* (related to “quebrar”, which can mean “twist”) and *redoble* (the word for a roll on a drum, also related to our “redouble”). In the modern IMSLP edition the editor has substituted Correa’s use of the letter R with an indication of a trill.
- (9) This refers to the hierarchy of notes within the “scale” of a piece. In this tiento the scale consists of a fifth (C-G) then a fourth (G-C). So it appears that Correa was not using a plagal tone, despite claiming to use the sixth tone. BEWARE! This question is very complicated, and as far as I am concerned doesn’t help us to interpret the music.
- (10) As we have already seen, these terms were not fixed pitches. Also, *si* was not yet in use at the time of Correa, which is why he has to start again from *re* in the second part of his octave. The progression *mi-fa* always referred to a semitone.

Some aspects of Correa's style: in the works of Correa there is always much conjunct motion. Generally his themes and entries begin with long notes which move melodically within a narrow range, before gradually extending in new directions. Notice also how the top voice jumps up then descends gradually one note at a time, almost like soaring (for example in bars 70-73). After the first section, many entries of the principal theme quote it only in an approximate way; this characteristic gives the feeling of an improvisation. There are quite adventurous aspects to the musical language – parallel sevenths in bar 28, sevenths and ninths in bar 72. On the other hand Correa avoids parallel fifths and octaves meticulously: in bar 17, for example, it would be logical to add a D at the top of the right hand chord, but I think that he decided against this in order to allow himself the scale in the left hand.

There is a certain balance or imitation between melodic ideas: compare bars 81 and 83; also 86 and 87. We may also notice the symmetry between the scales in bar 69 (in my corrected copy). Later on we shall discuss ornaments, but if we add a *quiebro reiterado* in the left hand in bar 30, this will create an imitation in the soprano voice.

Correa's prologue: Correa wrote a long prologue for the first edition of the *Facultad*. This prologue is very interesting, although at times it is very difficult to follow its logic. Sometimes the composer seems to confuse himself, above all when trying to explain (?justify) himself in terms deriving from an earlier age. He also insists on various rules which do not correspond to his compositional practice. I recommend Guy Bovet's summary of the prologue, published as volume 1 of his edition of the *Facultad*, and available in various languages including English (Ut Orpheus editions), and the monumental work by Iina-Karita Hakalahti: <https://core.ac.uk/download/pdf/158132498.pdf> .

How to read the original score: Correa used a sort of tablature current in Spain at the time: F, G, A etc. were notated as "1, 2, 3" etc., with symbols to determine the various octaves. There is one horizontal line for each voice of the musical texture. The length of the fastest note(s) is indicated above the top voice and, as in our modern notation, notes that are aligned vertically are played simultaneously. It is not hard to read, and I recommend that everyone tries a little, partly out of interest and partly to check the interpretations of any modern edition. Accidentals are repeated for every note to which they apply, so I think it unlikely that Correa made mistakes in bars 36 and 41 of Tiento 43, as the editor of our modern edition believes. (On the other hand, although Spanish tablature had a symbol (') to indicate that a note was to be held "tied", sometimes we find a repeated note where we might choose to play a tie – as in the left hand of bars 42-43. (This is one of the most common mistakes in the copying of music, with any type of notation.)

Modern editions: there are three complete modern editions of the *Facultad*. I have a lot of faith in the Guy Bovet edition (published by Ut Orpheus); the tientos and other pieces are available either in one big book or split into ten volumes; unfortunately it is also an expensive edition. I am not familiar with the editions by Santiago Kastner (Union Musical Española) or Miguel Bernal Ripoll (Sociedad Española de Musicología). I first became acquainted with Correa's music through some anthologies. Some musicians do not totally trust the interpretations of Kastner, but I imagine that everything can be solved by comparing his versions with the original edition.

Ornamentation: this section will be rather long and complicated, particularly because I have encountered a lot of dubious information about Correa's ornaments. Especially with regard to this topic it can be important to go back to the original edition, to check the interpretations of modern musicologists.

According to Correa, there are four types of ornament: two types of *quiebro*: *senzillo* (simple – the Spanish word is nowadays spelled “sencillo”) and *reiterado* (reiterated), and two types of *redoble*, likewise *senzillo* and *reiterado*. This terminology is itself problematic, in that the *reiterado* versions don't reiterate any more than the *senzillo* ones do. They simply have an extra (different) note at the beginning.

All ornaments are played quickly.

QUIEBROS

Correa never indicates when to add a *quiebro* (except in the text of one *prologuillo*), so we have to decide for ourselves when to play this ornament.

Quiebro senzillo: used to decorate quavers or any notes longer than quavers. These ornaments are very common, although the composer does not want every note ornamented. Here are Correa's explanations and fingerings: in these examples we are ornamenting an F.

Right hand: 3 2 3
 F E F

Left hand: 2 3 2

Quiebro reiterado: only used to decorate semibreves; also the normal way to begin any of these *tientos* or another piece of substantial length.

4 3 2 3
G F E F
1 2 3 2

For the two types of *quiebro*, we should note that Correa gives the order of notes without specifying their rhythm. Neither does he indicate which note coincides with the beat. (One possibility is that he wasn't bothered!) We have to make judgements based on musical and practical reasons. Personally I rather like ornaments where none of the notes coincides exactly with the beat.

Before moving on the *redobles*, here is a quotation from the *prologuillo* for tiento 29: “My advice is that there is no specified number of notes for either *queiebros* or *redobles*.” (“Advierto que en queiebros y redobles no ay numero determinado de figuras.”) Obviously the number of notes is one aspect which affects the speed of the ornament (or the speed of the ornament affects the number of notes!)

REDOBLES:

In his general prologue Correa indicates in tablature how to play *redobles*. I have converted the tablature into modern notes and added his fingerings.

(for *redobles* ornamenting the note E and finishing on F)

Senzillo: 2 3 4 3 4 3 4 3 4 3 4 3 2 3 4

rest D E F E F E F E F E F E D E F

3 2 1 2 1 2 1 2 1 2 1 2 3 2 1

Reiterado: 1 2 3 4 3 4 3 4 3 4 3 4 3 2 3 4

rest C D E F E F E F E F E F E D E F

4 3 2 1 2 1 2 1 2 1 2 1 2 3 2 1

Correa does not indicate the length of the rest in either case – in Spanish tablature the symbol / was used for a rest of any length. Neither does he show the rhythm of the ornament nor any grouping of the notes, except that (in both cases) he adds a bar-line before the final F.

As opposed to the letter *Q*, Correa often writes an *R* (five times in Tiento 43), to specify a *redoble*. To work out the rhythm of *redobles*, all we can do is to examine their context. It’s not straight-forward. For example, in bar 15 Correa appears to suggest a *redoble reiterado*, indicating how to start the ornament. So we might play something like this:



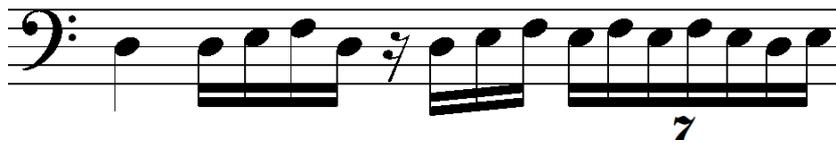
Looking at similar examples, we could conclude that the fourth note of a *redoble reiterado* coincides with the beat; with a *redoble senzillo*, the third note would coincide. Personally I am convinced that this interpretation corresponds to the composer’s wishes, but if I believe this, I have to assume that his notation is tautological: the start of the *redoble* is notated twice. Another organist might play this version, for example:



This solution would be more logical, but in my opinion less musical. Let us also compare two possible versions of bar 56. If I think that Correa has notated a *redoble senzillo*, clarifying the irregular first part of it, I may play something like this:



However, another organist could play this version:



It seems to me that Correa both indicates the start of the ornament and also writes the letter R especially in cases such as this, where the initial part of the *redoble* is irregular in some way. On other occasions (less frequent) he seems to write out the whole *redoble* in notes, but also writes an R (as in bar 63). In these cases the position of the R can appear approximate.

In bar 63 I suppose that some organists may play this (even though to me it sounds ghastly):



An interpretation like this would surely not be possible in other *tientos*, where Correa writes his R over a semiquaver.

We are probably all familiar with a type of baroque trill which starts from the upper note. This ornament also forms part of the language of Correa, but it seems to me that he always writes it out note for note, as in the following example, perhaps to distinguish it from his *redoble* pattern.



(Tiento 22, bars 122-3)

According to Correa, *redobles* are never played with two whole tones between the constituent notes. As we have already seen, his practice does not always correspond to his theory – see bar 50 of our *tiento*.

If we play on a divided keyboard, it will not be advisable (in my opinion) to add a *redoble* to middle C, as in bar 74. This ornament would include a D, which would produce a totally different sound to that of the C and the B.

Away from the world of *quiebros* and *redobles*, in the generations before Correa there was much use of *glosas*, which might be described as melodic cells improvised by the performer to elaborate the simple lines notated in a score. In the theoretical part of the *Facultad* Correa does refer to this practice, but *glosa* seems unnecessary to me in the context of his works, because they already contain many elaborate passages.

Fingering – Correa talks about fingering for chords – generally this is more or less obvious.

In the case of a rather elaborate voice, he suggests playing all the other voices with the other hand if possible.

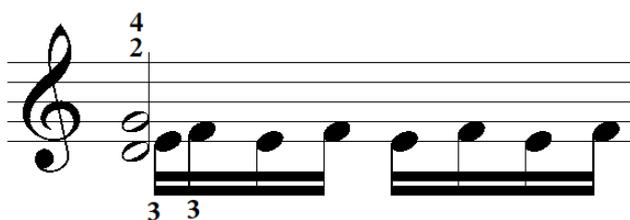
For scales his normal fingerings would be:

Ascending: R.H. 3,4,3,4 etc.; L.H. 2,1,2,1 etc.

Descending: R.H. 3,2,3,2 etc.; L.H. 3,4,3,4 etc.

There are other more exceptional forms, using groups of three fingers (R.H. 2,3,4; L.H. 3,2,1) or four fingers (1,2,3,4 or 2,3,4,5 in either hand). It all depends on the context – particularly on the pattern of white and black notes.

Clearly Correa's system is very different from what we normally learn today. I think that it is worth taking some time to study his principles – they are similar to those put forward in other contemporary textbooks. Generally we might look for a fingering that clarifies the rhythmic sense of a passage, with groups of fingers changing according to the metre. For example, we may often use a third finger for stronger notes, so on the first or third semiquaver of a group of four. I recommend this "rhythmic" style, particularly so that we do not get lost amongst the small groups. With this style of fingering the manner of crossing fingers may seem odd. For me it should involve a lateral rather than a vertical movement, with the wrist moving a little in the opposite direction to that of the fingers. Here is also a little exercise to help familiarise ourselves with a typical finger movement:



Short octave: many Spanish instruments of this period had a "short octave" in the bass. In such a case the keyboard does not go right down to C: some sounds simply do not exist and are replaced by lower pitches. For example, if we play the bottom F sharp key, we hear a D, and there is no way to play the F sharp. It can be awkward to play an instrument like this, especially if practice time is limited. I tend to write in my copy the notes which would sound on a normal keyboard. So here is an excerpt from one of my scores: the big notes are original and correspond to the sounds produced; I

wrote in the little notes, to tell myself which keys to play.



Registration: the instruments at Correa's disposal were based on a chorus de *flautados*. Despite the name, the sound is not flute-like but lightly metallic. I suggest that we select stops of this type in the following order: 8', 4', 2', Nazards (etc.) and then *Lleno* (roughly, Mixture), creating balanced and beautiful combinations. It is possible to use a trumpet stop, for example in the left hand of our tiento; however, the horizontal trumpets, so characteristic of Spanish organs in general, did not yet exist in the time of Correa.

In Tiento 43 it is possible that Correa imagined the sound of the bass line without an 8' stop. This seems strange, because it would create second inversion chords and other awkward moments, such as bar 56 (unless we omitted the *redoble*). For another *tiento de medio registro de baxon* (no. 35) the composer does recommend not using an 8'. He gives two reasons: first, so that the other stops respond better ("respondan mejor"); this would not be relevant to many instruments nowadays. Secondly, he discusses a difficult question about the *ambitus* of the various tones: according to Correa, the notes of a piece have a natural limit of two and a half octaves (give or take a few exceptional notes; with divided keyboard pieces, the question becomes more complex.) Anyway, I happen just now to have looked at random at a tiento without divided keyboard (no. 3) which does not follow this principle.

Specifications of some instruments more or less contemporary with Correa can be found here, on page 16: <https://www.thediapason.com/node/25633>

A few other things:

In the original edition (though not in Tiento 43) we see from time to time a picture of a hand pointing. These pictures draw attention to moments of particularly adventurous writing.

Ayrezillos: in the case of a beat divided into three apparently equal notes (so in our language, triplets) Correa expects the first note to be sustained a little longer than the other two. He calls this effect *ayrezillo*, a word connected to *ayre* (which could mean "style"). For some experts this is a question of articulation, like this:



(Tiento 5, bars 104-5)

Others consider *ayrezillo* to be a change of rhythm, rather like a French *inégalité*. (Obviously you can do both things at the same time.) The concept can be transferred to shorter notes, if the composer writes, for example: “nonupla prop. ayre desexquial” (more or less, “the group of nine notes with unequal proportion”). Incidentally, instructions such as this suggest to me that *ayrezillo* might generally be a rhythmic phenomenon.

List of pieces: Correa includes a list of the pieces in the *Facultad*, organised according to their level of difficulty. Here is a summary, with links to the various editions I have found.

Level one

17: is included in *Early Spanish Keyboard Music* (O.U.P., out of print), volume 2, p. 12

19:[https://imslp.org/wiki/Tiento_de_quarto_tono%2C_FO_19_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_quarto_tono%2C_FO_19_(Corr%C3%AAa_de_Araujo%2C_Francisco))

Also 14, 18, 20, 24

Level one, divided keyboard

35: is included in *Early Spanish Keyboard Music* (O.U.P., out of print), volume 2, p. 15. I think it is also the piece in *Historical Organ Techniques and Repertoire*, volume 17 (Wayne Leupold Editions), p. 162.

37:[https://imslp.org/wiki/Tiento_de_noveno_tono%2C_FO_37_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_noveno_tono%2C_FO_37_(Corr%C3%AAa_de_Araujo%2C_Francisco))

43:[https://imslp.org/wiki/Tiento_de_sexto_tono%2C_FO_43_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_sexto_tono%2C_FO_43_(Corr%C3%AAa_de_Araujo%2C_Francisco))

Also 48, 50

Level two

13:[https://imslp.org/wiki/Tiento_de_primero_tono%2C_FO_13_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_primero_tono%2C_FO_13_(Corr%C3%AAa_de_Araujo%2C_Francisco))

15: <https://imslp.org/wiki/Special:ImagefromIndex/329156/torat>

Also 4, 21, 22, 52

Level two, divided keyboard

34: is included in *Faber Early Organ Series*, tomo 5, p. 6, and also in *Historical Organ Techniques and Repertoire*, volume 17 (Wayne Leupold Editions), p. 148

36: is included in *Early Spanish Keyboard Music* (O.U.P., out of print), volume 2, p. 18

Also 32, 33, 38, 39, 45, 46, 47, 49, 51

Level three

3: <https://imslp.org/wiki/Special:ImagefromIndex/303694/torat>

5: is included in *Faber Early Organ Series*, volume 5, p. 1

16: [https://imslp.org/wiki/Tiento_de_quarto_tono%2C_FO_16_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_quarto_tono%2C_FO_16_(Corr%C3%AAa_de_Araujo%2C_Francisco))

23: [https://imslp.org/wiki/Tiento_sobre_la_primera_parte_de_la_'Batalla_de_Morales'%2C_FO_23_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_sobre_la_primera_parte_de_la_'Batalla_de_Morales'%2C_FO_23_(Corr%C3%AAa_de_Araujo%2C_Francisco)) or also

[https://imslp.org/wiki/Tiento_sobre_la_primera_parte_de_la_'Batalla_de_Morales'%2C_FO_23_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_sobre_la_primera_parte_de_la_'Batalla_de_Morales'%2C_FO_23_(Corr%C3%AAa_de_Araujo%2C_Francisco)) It is also included in *Historical Organ Techniques and Repertoire*, volume 17 (Wayne Leupold Editions), p. 122

66: [https://imslp.org/wiki/Gaybergier_de_Tom%C3%A1s_Crequilion%2C_FO_66_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Gaybergier_de_Tom%C3%A1s_Crequilion%2C_FO_66_(Corr%C3%AAa_de_Araujo%2C_Francisco))

Also 6, 7, 9, 11

Level three, divided keyboard

29: [https://imslp.org/wiki/Tiento_de_medio_registro_de_tiple_setimo_tono%2C_FO_29_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_medio_registro_de_tiple_setimo_tono%2C_FO_29_(Corr%C3%AAa_de_Araujo%2C_Francisco)) or also

[https://imslp.org/wiki/Tiento_de_medio_registro_de_tiple_setimo_tono%2C_FO_29_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_medio_registro_de_tiple_setimo_tono%2C_FO_29_(Corr%C3%AAa_de_Araujo%2C_Francisco))

41: is included in *Historical Organ Techniques and Repertoire*, volume 17 (Wayne Leupold Editions), p. 154.

Also 24, 25, 27, 28 31, 44

Level four

1: [https://imslp.org/wiki/Tiento_de_primer_tono%2C_FO_1_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_de_primer_tono%2C_FO_1_(Corr%C3%AAa_de_Araujo%2C_Francisco))

2: [https://imslp.org/wiki/Tiento_y_discurso_de_segundo_tono%2C_FO_2_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/Tiento_y_discurso_de_segundo_tono%2C_FO_2_(Corr%C3%AAa_de_Araujo%2C_Francisco))

Also 8, 10, 12

Level four, divided keyboard

53: is included in *Faber Early Organ Series*, volume 5, p.10

Also 30, 40, 42, 54, 55, 56, 57

Level five

61, 62, 64, 65

Level five, divided keyboard

58, 59, 60, 63

This leaves numbers 67, 68 and 69: Correa does not assign a level to these pieces, but separates them off into a category of liturgical works – they are all based on liturgical themes. No. 69 can be found here:

[https://imslp.org/wiki/3_Glosas_sobre_el_canto_llano_de_la_Immaculada_Concepci%C3%B3n%2C_FO_69_\(Corr%C3%AAa_de_Araujo%2C_Francisco\)](https://imslp.org/wiki/3_Glosas_sobre_el_canto_llano_de_la_Immaculada_Concepci%C3%B3n%2C_FO_69_(Corr%C3%AAa_de_Araujo%2C_Francisco))