

Oigan a dos sentidos
Villancico a 8 al Santísimo Sacramento

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Compositor

[Cristóbal] GALÁN (ca. 1625-1684)

Poeta

ANÓNIMO

Fuente utilizada para esta edición

Barcelona. Biblioteca de Catalunya, M. 748/7

Otra fuente

Sant Cugat del Vallès. Centre Borja, Ms. K-III-3

Véase Daniel CODINA I GIOL. “Una nova antologia de polifonia religiosa (segles XVII-XVIII)”. En: *Anuario musical*, 51 (1996), pp. 111-133. [Biblioteca del “Centre Borja” de los jesuitas en Sant Cugat del Vallés (Barcelona), sign.: Ms. K-III-3].

Letra

[Estríbillo]

*Oigan a dos sentidos
 una palabra
 (repetida dos veces
 con linda gracia)
 que dice el alma: 5
 «¡A la mesa, que toda es incendios!
 ¡La llama llama!,
 y de amor en mi pecho
 esplendores la fragua fragua. 10
 ¡Al incendio, que quiere mi empeño
 la prenda prenda!,
 donde, en luces que aguardan
 mi vida, la vela vela,
 porque en su esfera,
 cuando la fragua fragua, 15
 la prenda prenda,
 y en fiel instancia
 cuando la vela vela
 la llama llama.»*

[Coplas]

1ª

Hoy sale en cuerpo 20
 la verdad desnuda
 y, de sombras vestida,
 de claridad en luz
 no comprendida,
 muda cuando se muda. 25

2ª

Hoy entra en mí la luz
 que más me quiere
 y es mi pecho su archivo,
 y en mis entrañas,
 muertas de amor vivo, 30
 muere cuando se muere.

3ª

Hoy de mi oriente el sol
 pasa al ocaso
 alentando desmayos,
 y el corazón con flechas 35
 que son rayos
 pasa cuando se pasa.

4ª

Hoy viene el caso en que
 dispone que
 el sol su luz me asista, 40
 y sombras que son
 luces en mi vista
 pone cuando se pone.

5ª

Hoy, pues, el pan
 a todos se reparte 45
 con divino modo,
 y el que lo es todo
 siempre hace a todos
 parte en cualquier parte.

6ª

Hoy en el vino 50
 que es licor divino
 mi valor noble copio,
 porque la sangre viva
 de Dios propio
 vino a ser al vino. 55

7^a

Hoy, en la cara pura,
se repara del Señor
la hermosura,
pero al que indigno
y malo se apresura
cara cuesta la cara. 60

8^a

Hoy la gran cuenta
que no alcanza pluma
en un cero se ostenta;
el que con cuenta
llega siglos cuenta,
suma y gloria suma. 65



Datos musicales

Voces:	8 Coro I: Tiple 1º, Tiple 2º, Tiple 3º, Tenor Coro II: Tiple, Alto, Tenor, Bajo Acompañamiento
Claves altas:	Tiples (SOL en 2ª). Alto (DO en 2ª) Tenores (DO en 3ª). Bajo (DO en 4ª) Acompañamiento (DO en 4ª)
Tono original:	III tono, final LA
Transcripción:	Transporte a la cuarta inferior, final MI, armadura FA #

Comentario poético-musical

El estribillo del villancico que nos ocupa canta la importancia del *alimento* divino para el alma en términos propios de la lírica popular, aquella que los reformistas del siglo XVI supieron integrar en medio de discursos cultos, por ser cantos del espíritu espontáneo del pueblo, velador de una sabiduría alejada de los sofismas y razones doctrinales. Las coplas son, en cambio, representantes de la lírica culta de influjo italiano y constituyen un magnífico ejemplo de ese petrarquismo con que se cantó la naturaleza paradójica del amor. La despreocupación alegre de lo popular y el cuidado de la tradición culta se presentan fusionadas en el canto a la divinidad y su misterio: pretensiones y esfuerzo renacentista que la sensibilidad barroca recreó con variedad y original extremosidad.

Musicalmente señalamos el cromatismo ascendente que tiene lugar en los compases 132/133 del acompañamiento.

Forma métrica

Villancico (estribillo + coplas: sextillas)

Discografía

Cristóbal Galán. Canto del alma. Obras en latín y en romance. La Grande Chapelle. Albert RECASENS (director). Madrid: Lauda Música, 2010. Colección “Música Poética”, nº 6. CD 2, pista 4.

Observación

Este villancico se halla indizado en Mariano LAMBEA, Lola JOSA y Francisco A. VALDIVIA. *Nuevo Íncipit de Poesía Española Musicada (NIPEM)*, 2011, disponible en acceso abierto en:

Digital CSIC

<http://hdl.handle.net/10261/30826>

y en la

Biblioteca Virtual Miguel de Cervantes

<http://www.cervantesvirtual.com/>

**A continuación se incluye la transcripción poético-musical manuscrita de
Lola JOSA & Mariano LAMBEA
(35 páginas)**

Nota bene: En la transcripción se omiten las coplas 2ª, 4ª, 6ª y 8ª.

OIGAN A DOS SENTIDOS

Villancico a 8 al Santísimo Sacramento
Música: [Gustavo] Galán. Letra: Anónimo

CORO I

[Estribillo]

Tiple 1º

Tiple 2º

Tiple 3º

[solo]

Tenor

Oi-gan a dos sen-ti-dos,

CORO II

Tiple

Alto

Tenor

Bajo

Atoupa
namiento

4

oi-gan a dos sen-ti-dos u- na pa-la-

11

bra (re-pe-ti-da dos ve-ces, re-pe-ti-da dos

16

re-ces con lin-da gra-cia) que di- ce al-

22

ma, oi-gan a dos sen-ti-dos u- na pa-la-

29

Handwritten musical score for the first system, consisting of four staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Que di- ceel al- ma,". The first staff has a slur over the first four notes. The second staff has a slur over the first four notes. The third staff has a slur over the first four notes. The fourth staff has a slur over the first four notes.

Handwritten musical score for the second system, consisting of four staves. The music is in G major (one sharp) and 4/4 time. The lyrics are: "Que di- ceel al- ma,". The first staff has a slur over the first four notes. The second staff has a slur over the first four notes. The third staff has a slur over the first four notes. The fourth staff has a slur over the first four notes.

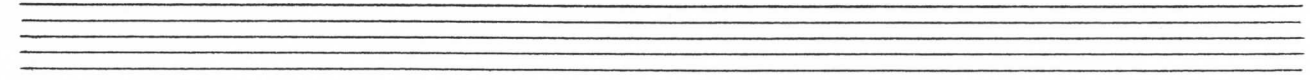
35

Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The first staff has a fermata over the final measure.

oi-gan a dos sen-ti-dos u- na pa-
u- na pa- la- bra,
u- na pa- la- bra, oi-gan a
[oi-gan a dos sen-ti-

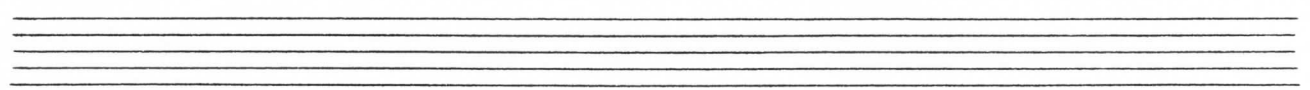
Two empty musical staves at the bottom of the page.

40



na pa- la- bra, oi-pan a dos sen-ti-
 u- na pa-
 oi-gan a dos sen-ti- dos u-
 oi-gan a dos sen-

la- bra, pa- la- bra,
 u- na pa- la- bra,
 dos sen-ti- dos u- na pa- la- bra,
 dos u- na pa- la- bra,



45

Handwritten musical score for the first system. It consists of a vocal line and a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 8/8. The vocal line lyrics are: "dos u- na pa- la- bra, u- la- bra, oi-gan a dos sen- ti- na pa- la- bra, ti- dos u- na pa- la- bra,". The piano accompaniment consists of a single melodic line with notes and rests.

Handwritten musical score for the second system. It continues the vocal line and piano accompaniment from the first system. The vocal line lyrics are: "oi-gan a dos sen- ti- dos u- oi-gan a". The piano accompaniment continues with a single melodic line.

Four empty musical staves at the bottom of the page, consisting of two grand staves (treble and bass clefs).

10

na pa-la-bra,
 dos u-na pa-la-
 u-na pa-la-bra,
 u-na pa-la-bra,

oi-gan a dos sen-ti-
 na pa-la-bra, u-na pa-
 oi-gan a dos sen-ti-dos u-
 dos sen-ti-dos u-na pa-la-

55

na pa-la-bra,
 bra, u- na pa-
 oi-fan a dos sen-
 oi-fan a dos sen-ti- dos u-

dos u- na pa-la-bra
 la-bra, u- na pa-la-bra
 na pa-la-bra, pa-la-bra
 bra, pa-la-bra
 bra

60

Handwritten musical score for voice and piano. The score is in G major (one sharp) and 4/4 time. The lyrics are: "u-na pa-la-bra que di-ced la-bra, u-na pa-la-bra que di-ced al-ti-dos que di-ced na pa-la-bra que di-ced". The melody is written on a single staff with a treble clef. The piano accompaniment is written on four staves below the vocal line, with the first two staves showing chords and the last two staves showing a bass line. The lyrics are written below the vocal staff.

Empty musical staves for piano accompaniment. The first four staves are empty. The fifth staff contains a bass line with notes and fingerings: 6, 4, 2, 6, 5, 6. The notes are on a single staff with a treble clef.

65

(#)

al- ma, que di- ced al-
 ma, que di- ced al-
 al- ma, que di- ced al-
 8 al- ma, que di- ced al-

que di- ced al-
 que di- ced al-
 8 que di- ced al-
 que di- ced al-

75

cen-dios! ¡la lla- ma lla- ma, la lla-

81

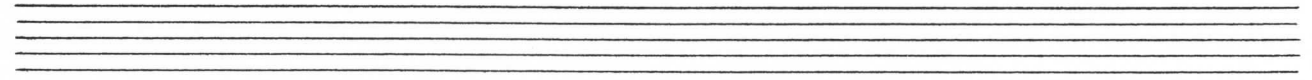
ma lla- ma!, y de-a- mor en mi

6

86

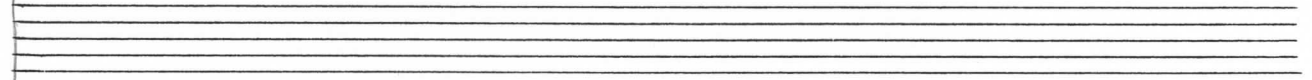
pe-dro es- plen- do- res la fra- gua fra-

94



94

que,

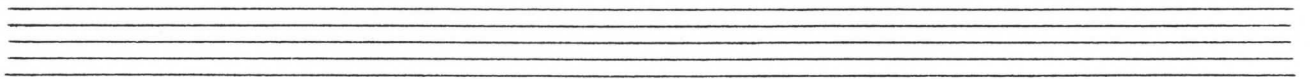


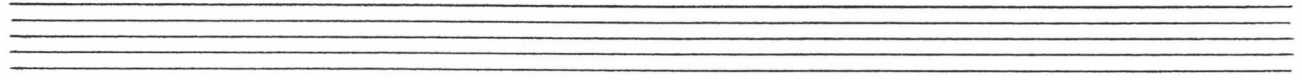
«¡A la me-sa, que to-daes in- cen-dios! ¡la

«¡A la me-sa, que to-daes in- cen-dios! ¡la lla-

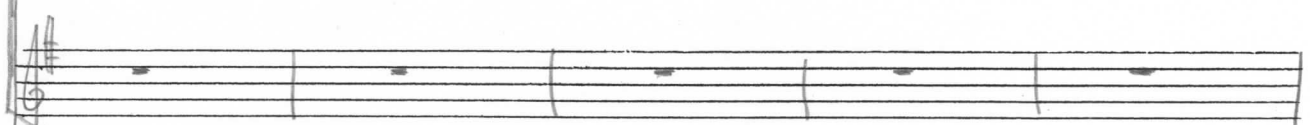
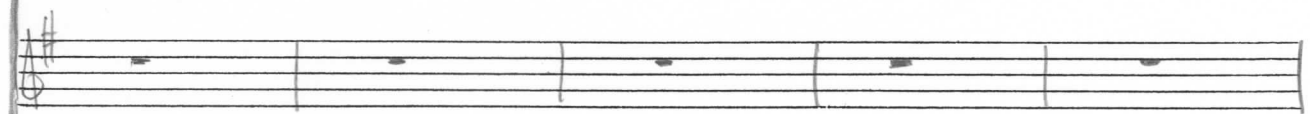
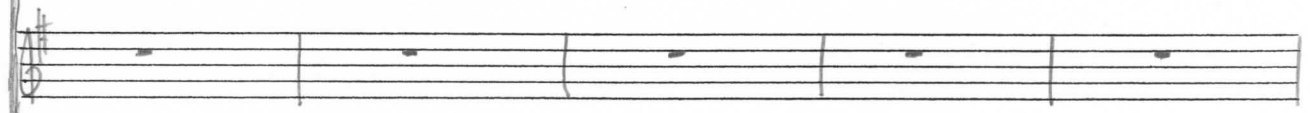
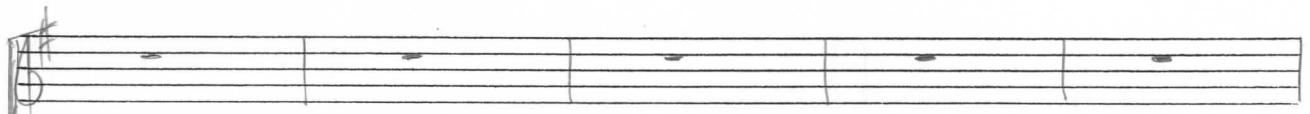
«¡A la me-sa, que to-daes in- cen-dios! ¡la

«¡A la me-sa, que to-daes in- cen-dios! ¡la lla-

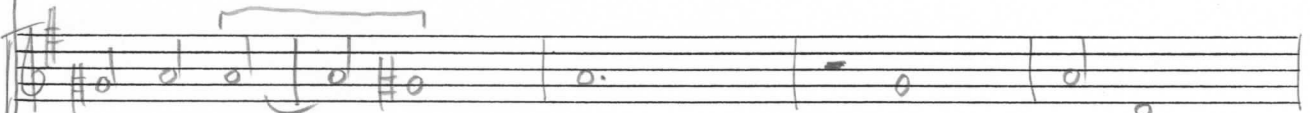
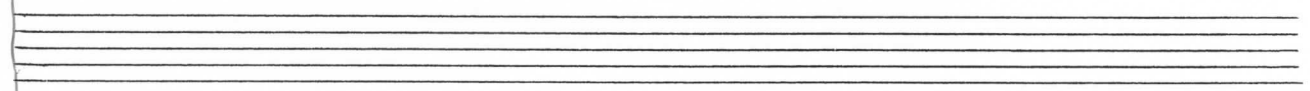




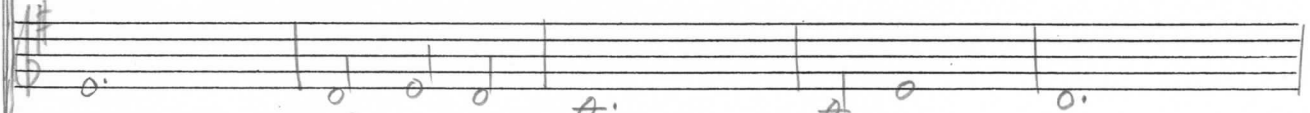
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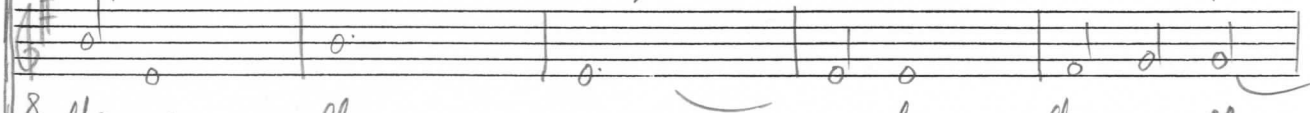
8



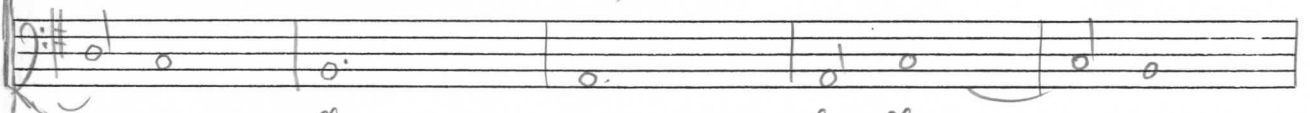
lla-ma lla- ma, la lla-ma



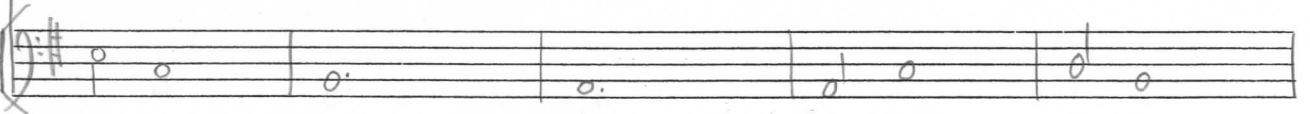
ma lla- ma, la lla- ma



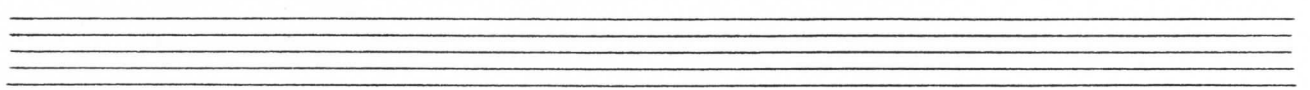
8 lla-ma lla- ma, la lla-ma lla-



ma lla- ma, la lla- ma



6



101

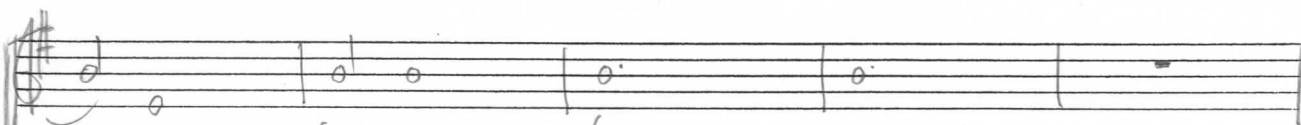
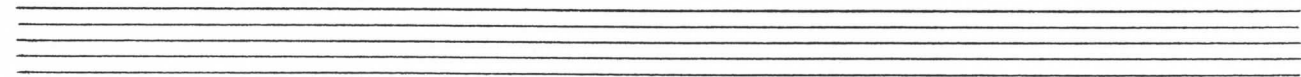
Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "y de_a-mor en mi pe-choes-plen-do-res". The notation includes stems, beams, and notes on a five-line staff. The lyrics are written below the notes.

8

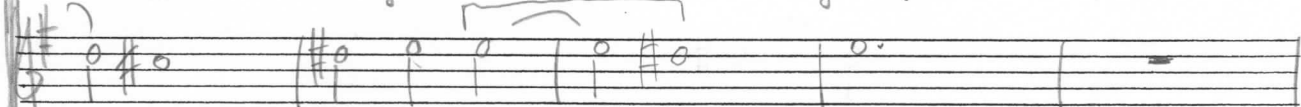
Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in G major. The lyrics are "lla- ma!". The notation includes stems, beams, and notes on a five-line staff. The lyrics are written below the notes.

6

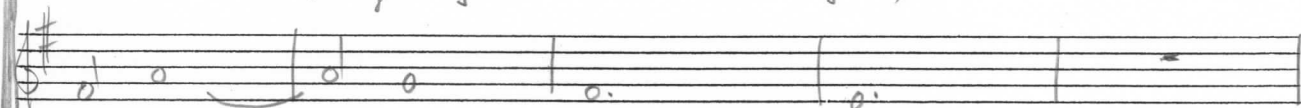
106



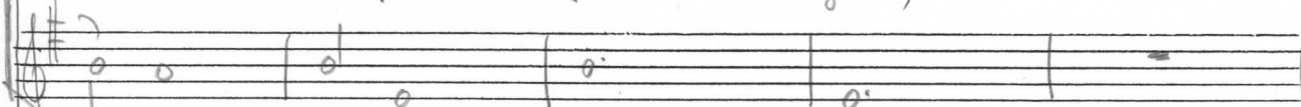
la fra-gua fra-gua,



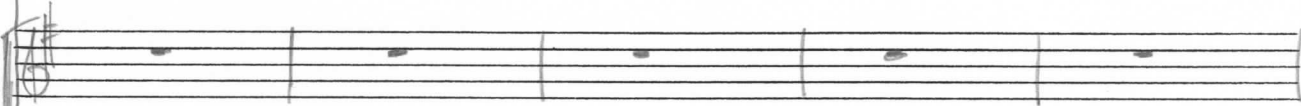
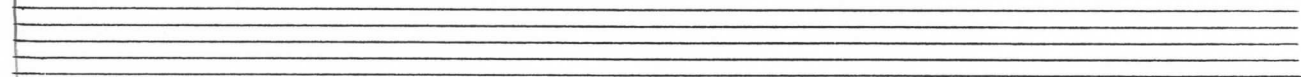
la fra-gua fra-gua,



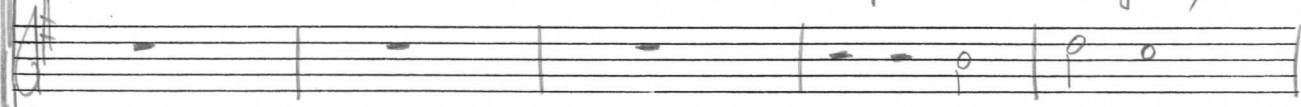
la fra-gua fra-gua,



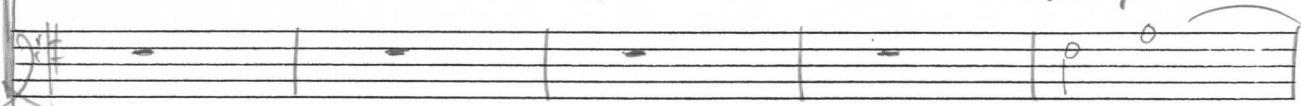
8 la fra-gua fra-gua,



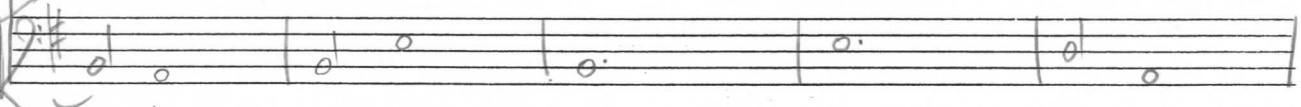
la fra-gua fra-gua,



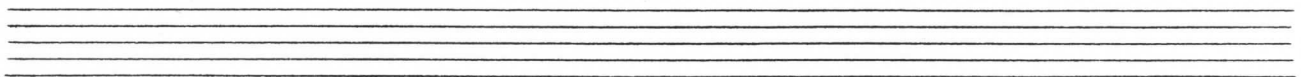
8 la fra-gua



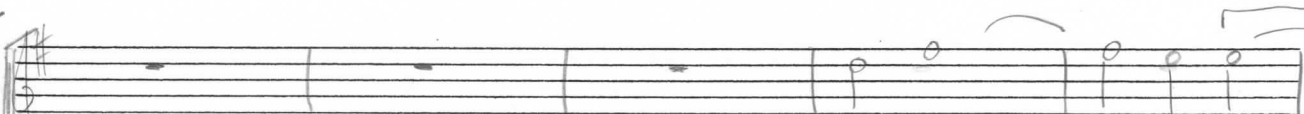
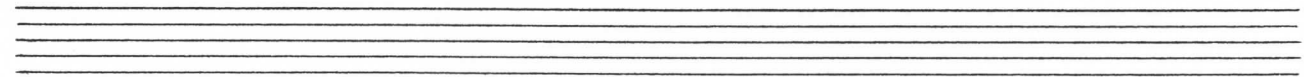
la fra-



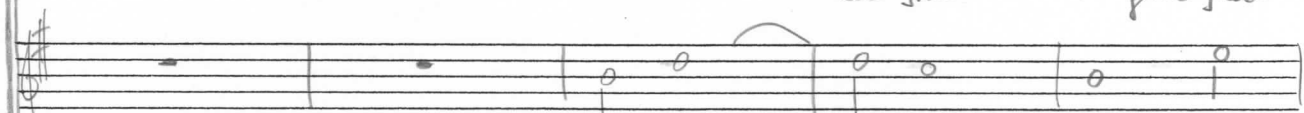
3



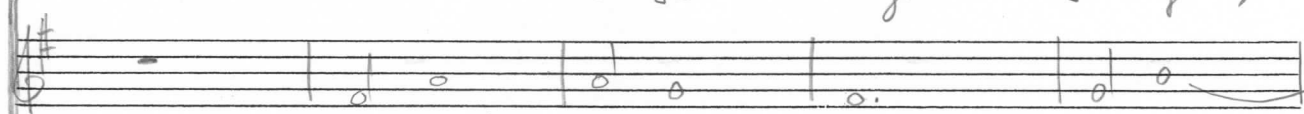
111



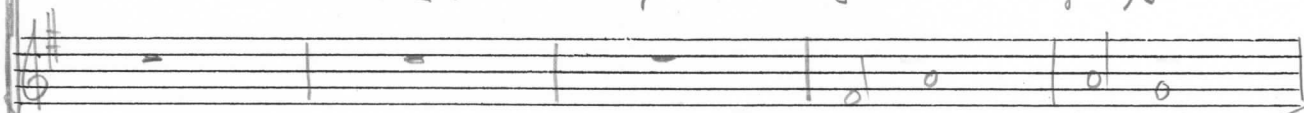
la fra- qua fra-



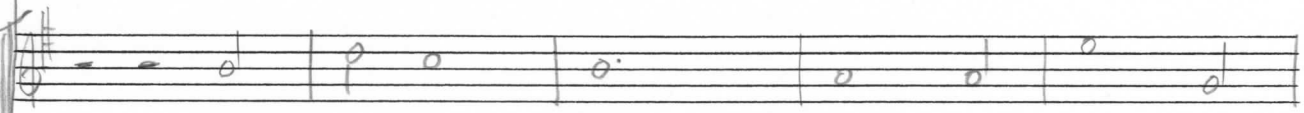
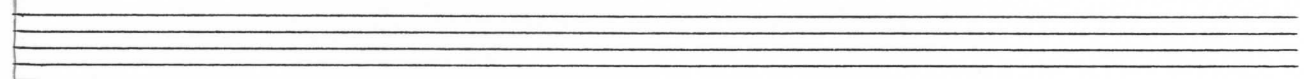
la fra- qua fra- qua,



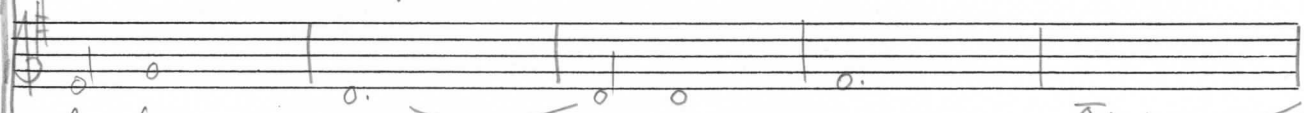
la fra- qua fra- qua, fra-



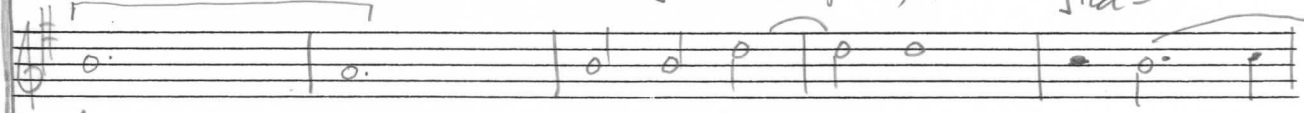
la fra- qua



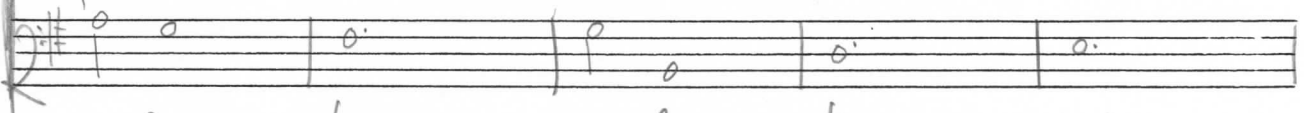
la fra-qua fra- qua, la fra- qua



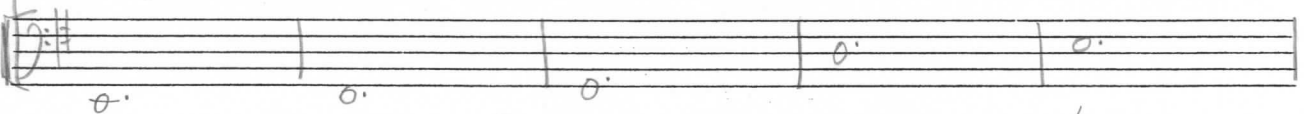
la fra- qua fra- qua, fra-



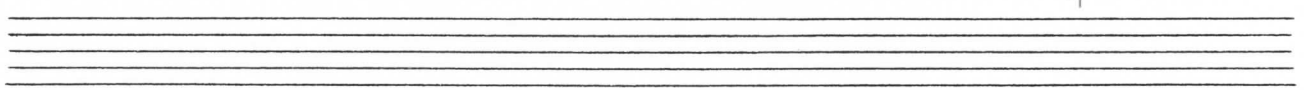
8 fra- qua, la fra- qua fra-



qua fra- qua, la fra- qua



o. o. 9 4 9



116

Handwritten musical score for voice and piano. The score consists of two systems of five staves each. The key signature has two sharps (F# and C#). The first system includes lyrics: "fra-qua. solo fra-qua. ; Al in- cen- dio, que fra-qua." The second system includes lyrics: "fra-qua. fra-qua. fra-qua. fra-qua." The piano part features various rhythmic patterns, including eighth and sixteenth notes, and rests.

124

que-re miem-pe ño la pren- da pren-

126

- da, la pren- da pren- da!, don-de, en

6

132

cu- es que a- guar-dan mi vi- da, la ve- la

137

ve- la,

¡Al in- cen- dio, que quie- re mi em- pe- ño

¡Al in- cen- dio, que quie- re mi em- pe- ño

¡Al in- cen- dio, que

¡Al in- cen- dio, que quie- re mi em- pe-

6

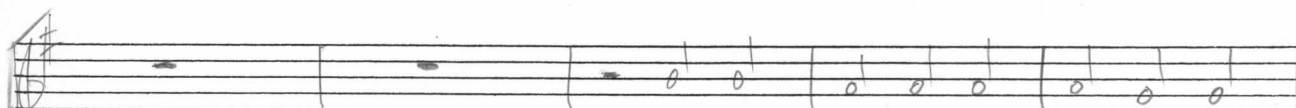
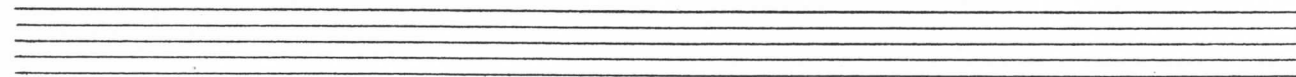
142

Four empty musical staves, each with a treble clef and a key signature of one sharp (F#). The staves are blank, with only the clef and key signature visible.

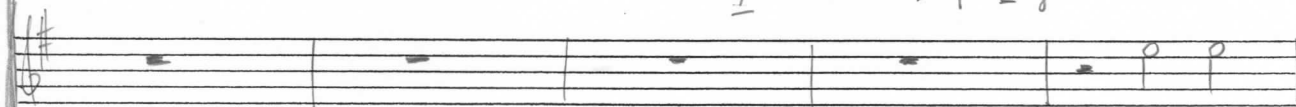
Handwritten musical score with lyrics and fingerings. The score consists of six staves with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, and fingerings are indicated by numbers 1, 2, 3, 4, and 5.

la pren- da pren- da, la pren-da pren- da, la
 la pren- da pren- da, la pren-
 8 que-re miem- pe- ño la pren- da pren-
 - ño la pren-da pren- da, la
 4 3 4 3

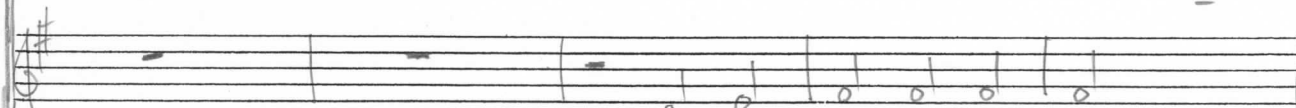
147



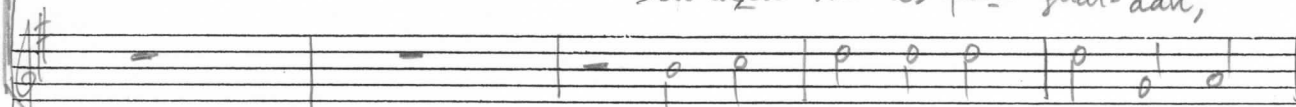
Don-de, en lu-ces que a-guar-dan mi



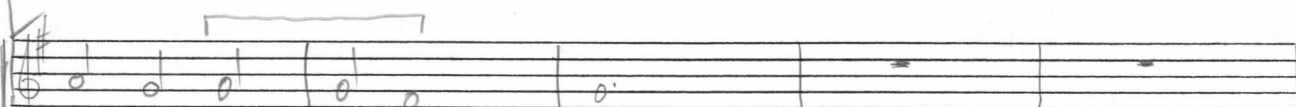
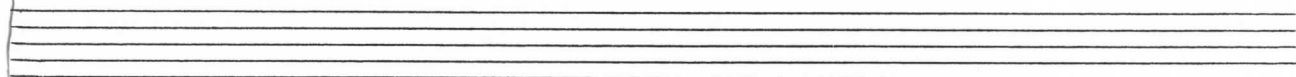
don-de, en



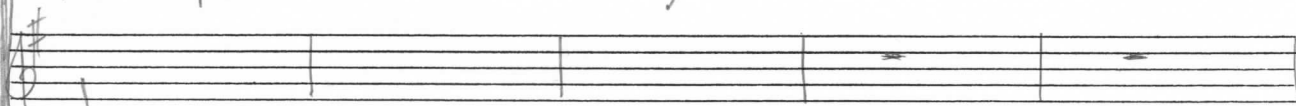
Don-de, en lu-ces que a-guar-dan,



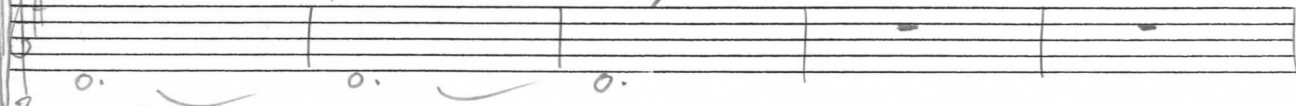
Don-de, en lu-ces que a-guar-dan mi



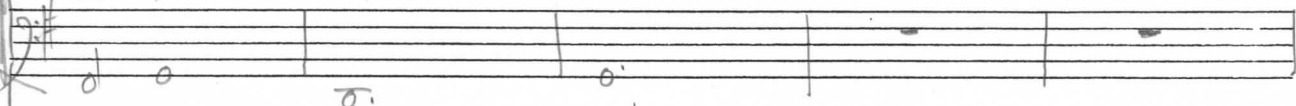
pren-da pren- - da!,



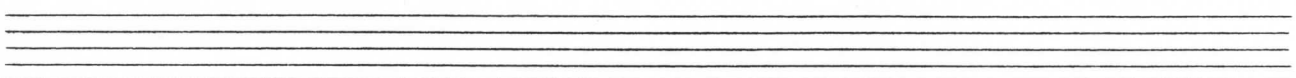
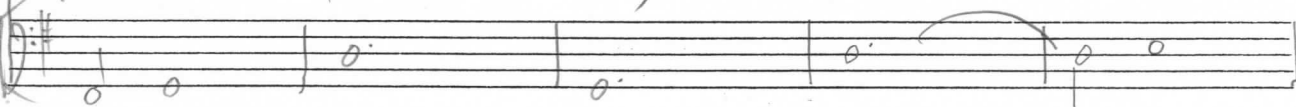
da pren- da!,



da!,



pren-da pren- da!,



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vi-da, mi vi-da, don-de, en lu-ces que a-guar-dan mi

lu-ces que a-guar-dan mi vi-da, que a-guar-dan mi vi-da,

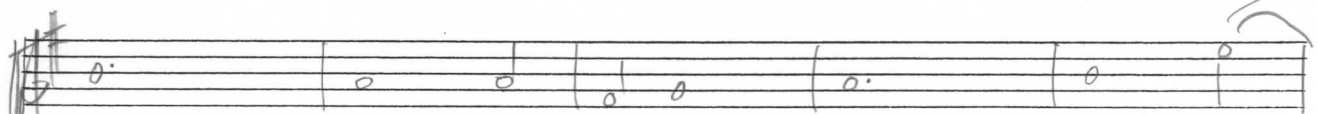
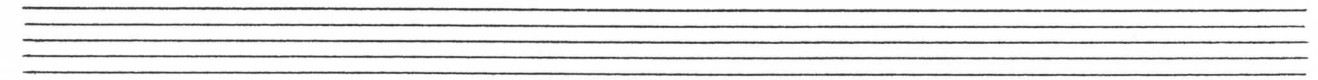
don-de en lu-ces que a-guar-dan mi vi-da, don-de en

8 vi-da, mi vi-da, don-de, en lu-ces que a-guar-dan mi

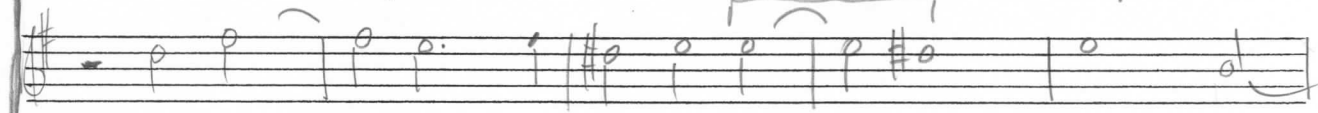
8

4

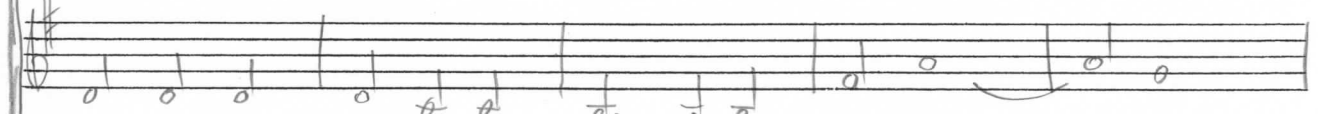
157



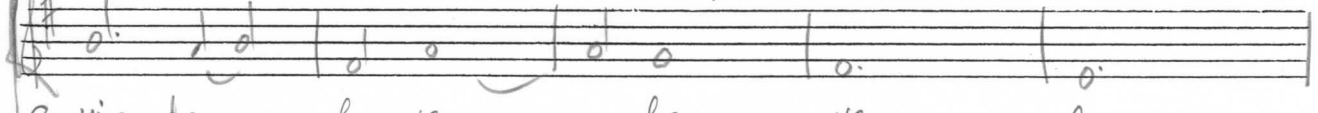
vi- da, la ve-la ve- la, ve-



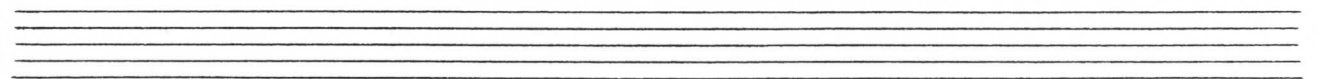
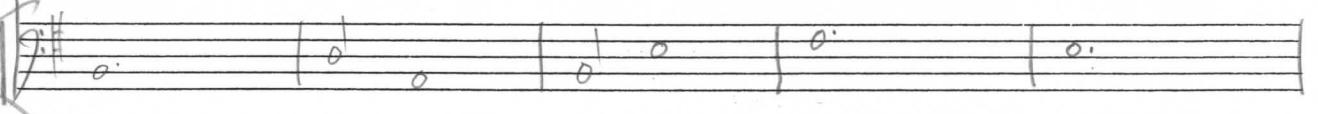
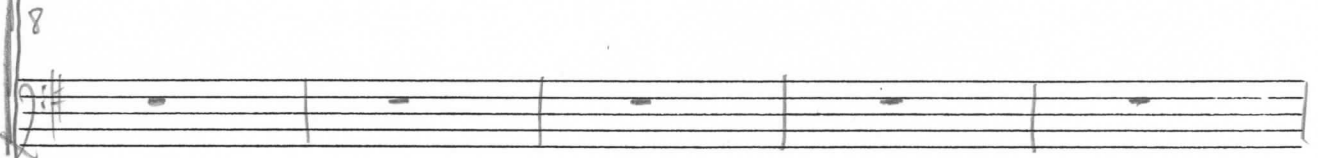
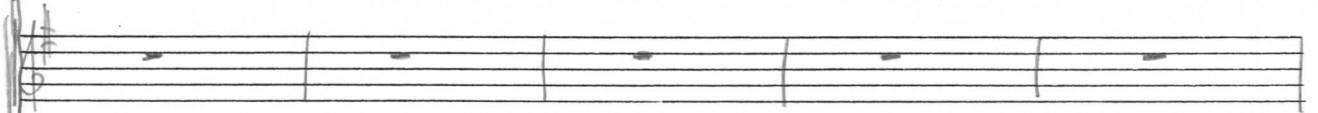
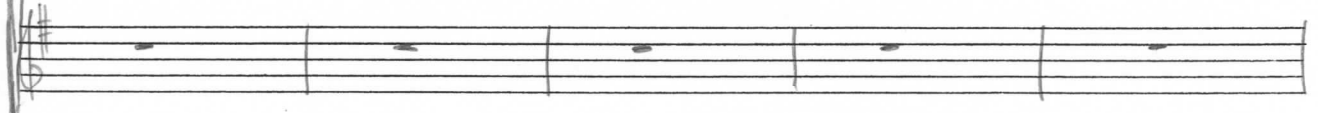
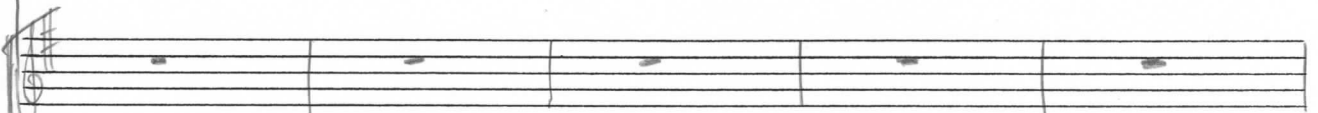
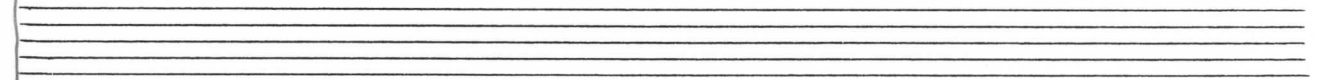
la ve- la, la ve-la ve- la, la



lu-ces que a- guar-dan mi vi-da, la ve- la



8 vi- da, la ve- la ve- la,



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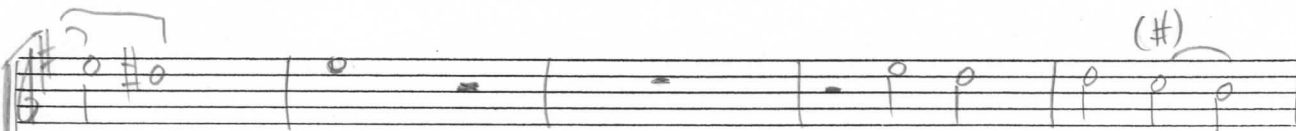
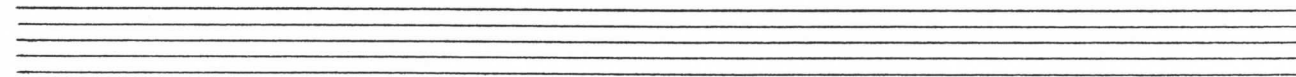
Handwritten musical score for the first system, consisting of five staves. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "la, la ve la ve-la, ve- ve- la, la ve-la ve-la ve- la, la ve-la". The notes are primarily half notes and quarter notes, with some rests. There are some handwritten annotations like a circled '8' and a circled '4'.

Handwritten musical score for the second system, consisting of five staves. The music continues from the first system. The lyrics are: "la ve- la la ve- la, la ve-la la ve- la ve-la, la ve- la ve-la". The notation includes various note values and rests. There are some handwritten annotations like a circled '8' and a circled '4'.

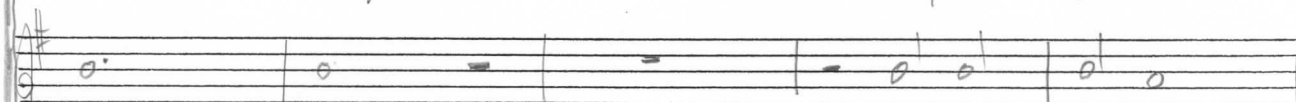
4

6

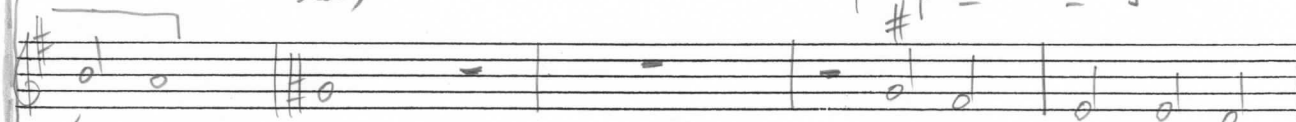
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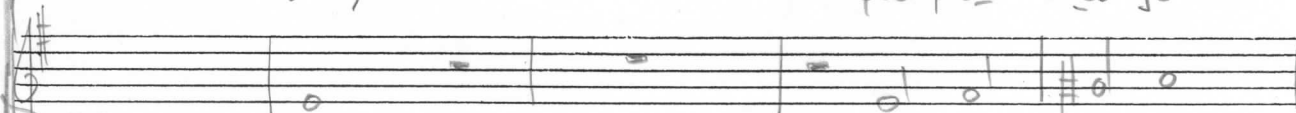
la, por-que en su es-fe-



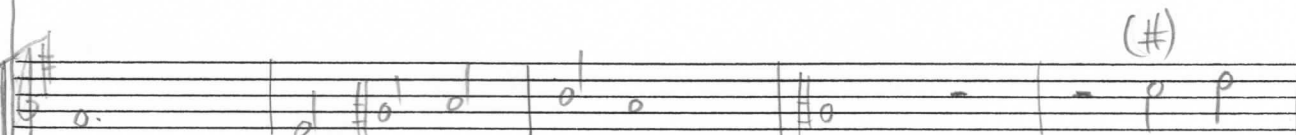
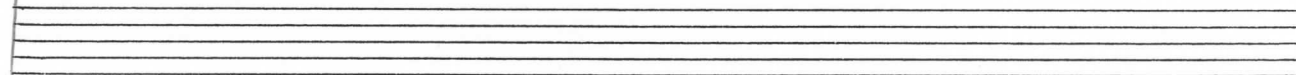
ve-la, por-que en su es-fe-



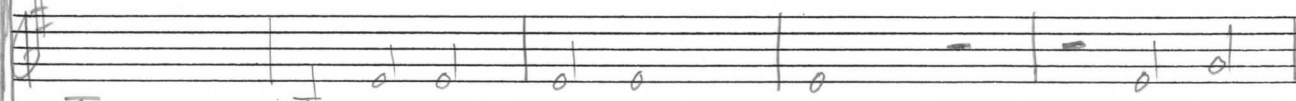
la, por-que en su es-fe-



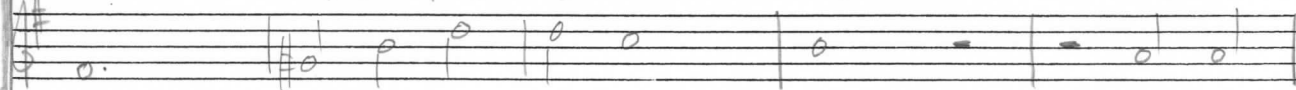
8 ve-la, por-que en su es-fe-



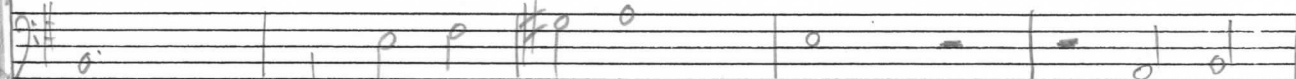
ve-la, por-que en su es-fe-ra, por-que en



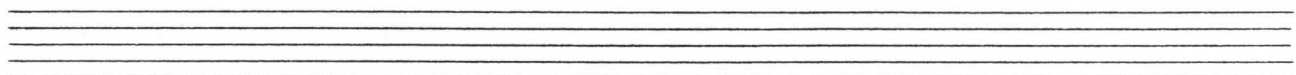
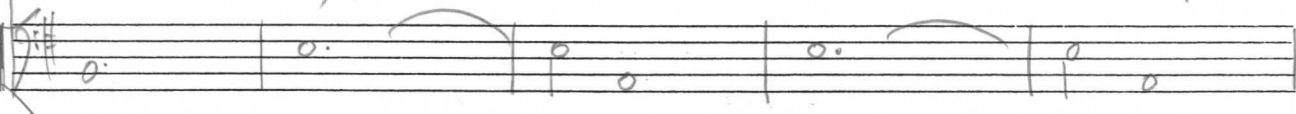
8 ve-la, por-que en su es-fe-ra, por-que en



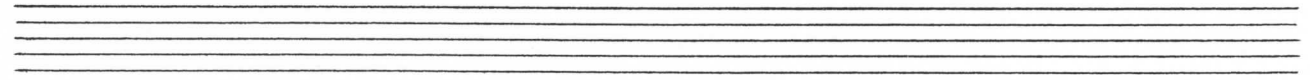
8 la, por-que en su es-fe-ra, por-que en



ve-la, por-que en su es-fe-ra, por-que en



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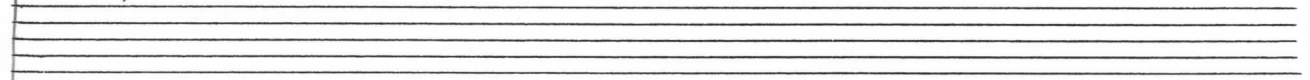


ra, por-que en sues-fe- ra, man-do la

ra, por-que en sues-fe- ra man-do la

ra, por-que en sues-fe- ra, man-do la

ra, por-que en sues-fe- ra, man-do la

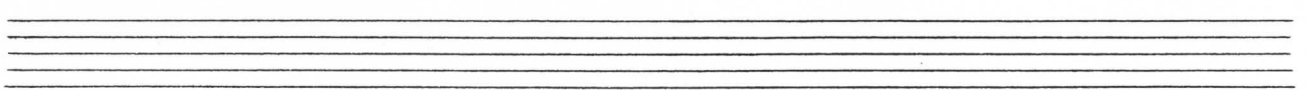


sues-fe- ra,

sues-fe- ra,

sues-fe- ra,

sues-fe- ra,



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fra-gua fra-gua, la pren- da pren-

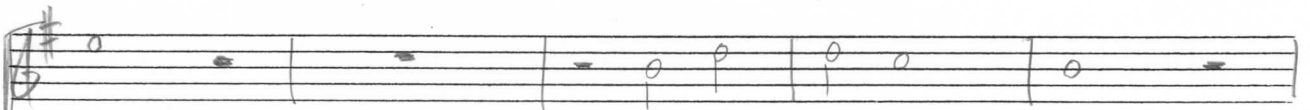
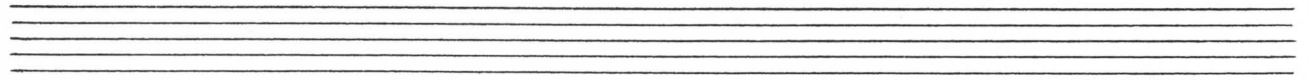
fra-gua fra-gua, la pren- da pren-

fra-gua fra-gua, la pren- da pren- -

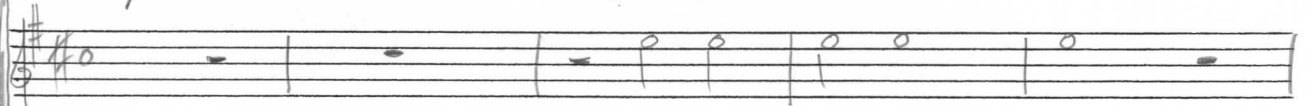
8 fra-gua fra-gua, la pren- da pren-

8

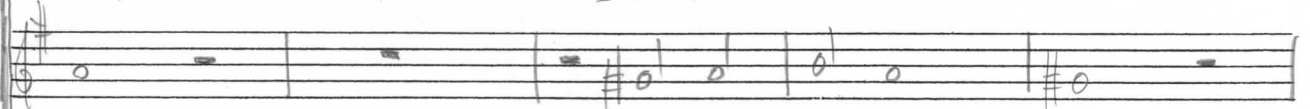
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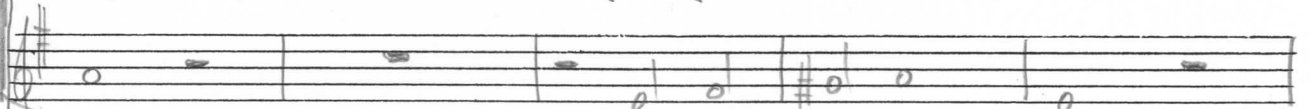
da, yen fiel ins-tan- cia



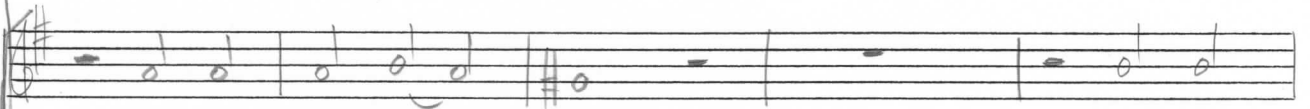
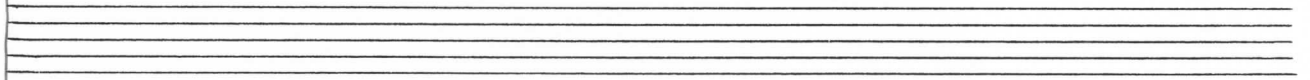
da, yen fiel ins-tan- cia



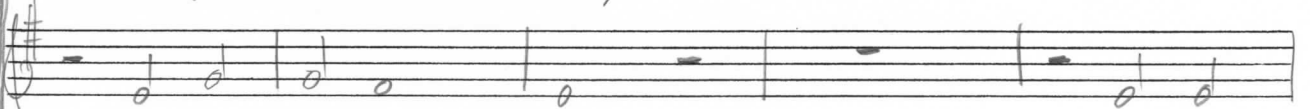
da, yen fiel ins-tan- cia



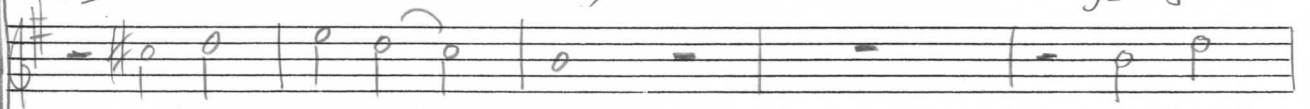
8 da, yen fiel ins-tan- cia



yen fiel ins-tan- cia, yen fiel



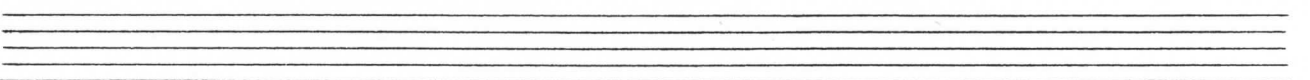
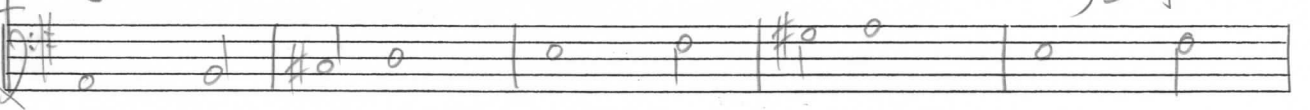
yen fiel ins-tan- cia, yen fiel



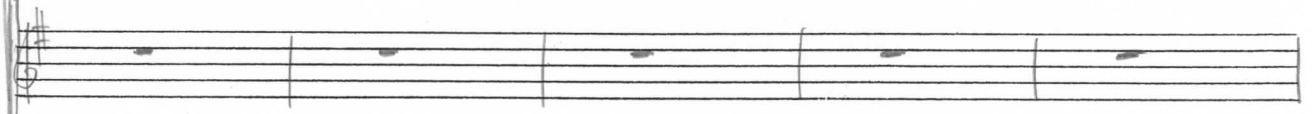
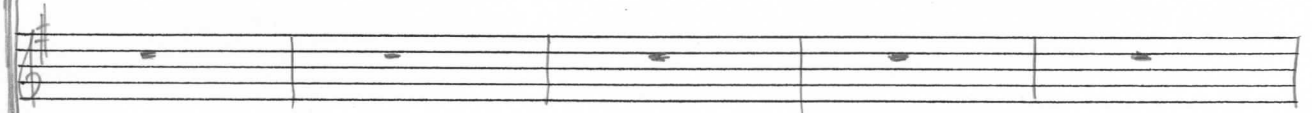
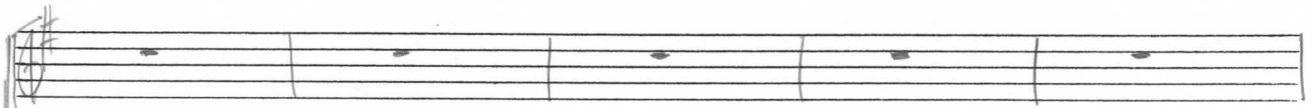
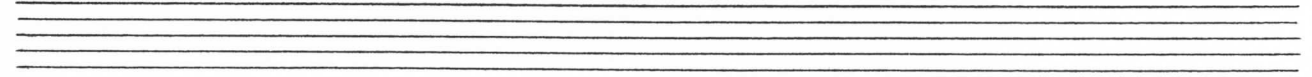
8 yen fiel ins-tan- cia, yen fiel



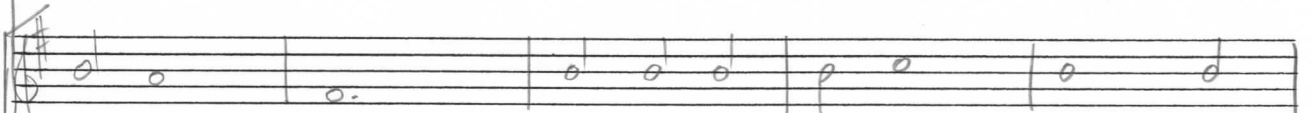
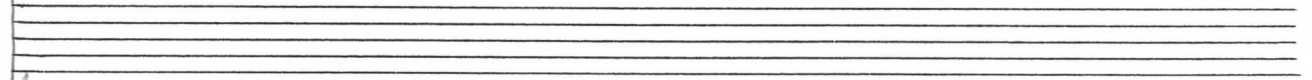
yen fiel ins-tan- cia, yen fiel



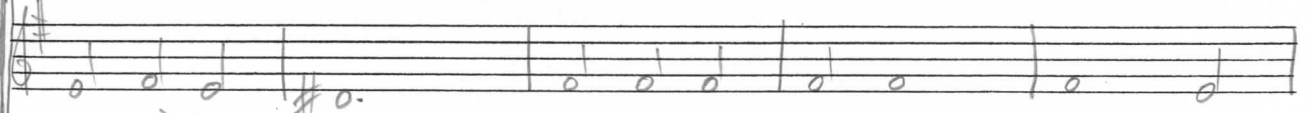
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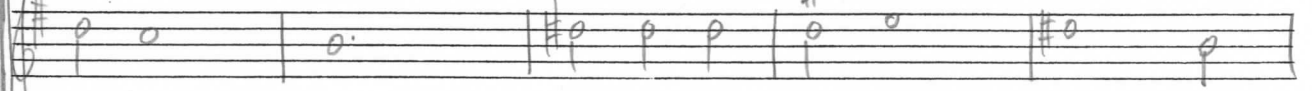
8



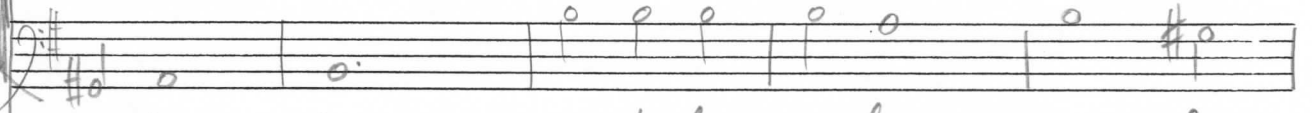
ins-tan- cia cuan-do la ve-la ve-la



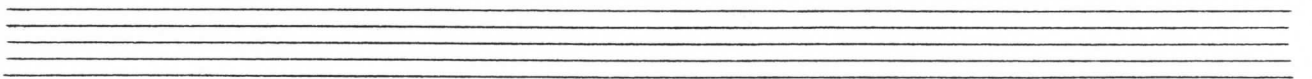
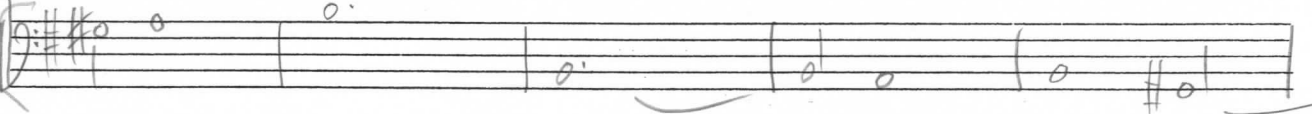
ins-tan- cia cuan-do la ve-la ve-la



8 ins-tan- cia cuan-do la ve-la ve-la



ins-tan- cia cuan-do la ve-la ve-la



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[Fin] Coplas solo

ma, la lla- ma lla- ma. >>

ve- la la lla- ma lla- ma. >>

ve- la la lla- ma lla- ma. >>

8 ve- la la lla- ma lla- ma. >>

la lla- ma lla- ma. >>

la lla- ma lla- ma. >>

8 la lla- ma lla- ma. >>

la lla- ma lla- ma. >>

Coplas solos

202

Tiple 1º

1ª Hoy sa-le en cuer-po la ver-dad des-mu-da y,
 3ª Hoy de mio-rien-te el sol pa-saal o-ca-so a-
 5ª Hoy, pues, el pan a to-dos se re-par-te con
 7ª Hoy, en la ca-ra pu-ra, se re-pa-ra del

206

de som-bras ves-ti-da, de cla-ri-
 len-tan-do des-ma-yor, y el co-ra-
 di-vi-no mo-do, y el que lo es
 Se-ñor la her-mo-su-ra, pe-ro al que in-

211

dad en luz no com- pren- di- da, mu- da quan- do
 zón, con fle- chas que son ra- yos, pa- sa quan- do
 to- do siem- pre ha- ce a to- dos par- te en cual-
 dig- noy ma- lo sea- pre- su- ra ca- ra mes- ta

Tiple 2º

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se mu- da.	2ª Hoy en- tra en mí la luz	que más me
se pa- sa.	4ª Hoy vie- ne el ca- so en que	dis- po- ne
quier par- te.	6ª Hoy en el vi- no que es	li- cor di-
la ca- ra.	8ª Hoy la gran cuen- ta que	no al- can- za

221

quiere, yes mi pe- cho suar- chi- vo, y en mis en-
 que el sol su luz mea- sis- ta, y som- bras
 vi- no mi va- lor no- ble co- pio, por- que la
 plu- ma en un ce- ro seos- ten- ta; el que con

224

[D.C. y Fin]

tra-ñas, muer- tas dea- mor vi- vo, mue- re quan- do se mue- re.
 que son lu- ces en mi vis- ta po- ne quan- do se po- ne.
 san- gre vi- va de Dios pro- prio vi- no a ser al vi- no.
 uen- ta lle- ga, si- glos uen- ta, su- ma y glo- ria su- ma.

Facsímil parcial**«Oigan a dos sentidos»**

Villancico a 8 al Santísimo Sacramento

Música: [Cristóbal] GALÁN. Letra: ANÓNIMO

Barcelona. Biblioteca de Catalunya, M. 748/7. Portada

