

ALONS O



MVDARRA

TRES LIBROS DE MVSICA EN CI

FRAS PARA VIHVELA. EN EL PRIMERO AY. MVSICA FACIL Y DIFI
cil en fantasias: y Composuras: y Pauanas: y Gallardas: y AlGunas fanta
sias para guitarra. El segundo trata de los ocho tonos (omodos)
tiene muchas fantasias Per diuerfas partes: y Com
posturas glosadas. El tercero es de musica

para cantada y tañida. Tienemos
tetes. Psalmos. Romances.
canciones, Sonettos en
castellano: y Italiano
Versos e latin. Villázicos. Di
rigidos al muy magni
fico señor el se
ñor don Lays
capata.



Fue impresso el presente libro en la muy noble y leal ciudad de Seuilla en casa de Iuan de Leõ.

1546.

EPISTOLA AL MVY

magnífico señor Don Luys çapata.



OTORIA COSA ES MVY MAGNIFICO SENNOR AVER SIDO TENIDO EN mucho: entre los: Antiguos griegos, todo genero de Musica. Y principalmente el dela Vihuela, porque Segũ cuenta Plutarco de Epaminundas príncipe de grecia a ver sido muy loado porque en vn banquete taño y canto excelentemente. Vporel contrario: Themistocles auído por indocto porque nolo supo hazer. En otra parte dize que Alcibiades solia dezir que tenia por mejor la musica dela vihuela que la de las flautas: porque con la vihuela no se pierde la habla ni la figura del rostro, Como con las flautas la pierden los que lastañen, y esto en tanta manera que a penas son de sus amigos quando estan tañiendo conocidos. Marco Tullio Ciceron en el primero delas Tusculanas: toca tambien lo de Epaminũdas y Themistocles: juntamente con dezir q los griegos pensauan estar en los cantos delas bozes: y sonido delas cuerdas la suma erudición. De manera que pues la musica delos antiguos era tenida en gran veneracion preciando se della grandes Capitanes: anssi Romanos como Griegos no deuria en nuestros tiempos ser tenida en menos pues ay animos y ingenios no menos osados y entendidos que en los passados. Delo qual estoy bien satisfecho de vña merced no auelle agrauiado naturaleza Ennada pues le doto en todas las gracias y habilidades que pudo. Y si de todos la musica y todas las otras Artes fuesen tan fauorecidas y entendidas como de vuestra merced, no solamẽte serian tenidas en algo las obras de muy excellentes Hombres: que el día de oy se emprimẽ: mas las de los que medianamente lo hazen: las muy subidas para sacar fruto dellas y las que han Principiado afubir para animar a los que las hazen a que osen passar adelante trabajando hasta llegar a entender lo que los que perfectamente lo hazen entienden. Y pues yo soy delos que no perfecta ni medianamẽte entienden, no dexare de amparar me con su fauor en esta mi obra laqual no sacara aluz si no fuera por su mandado: y por tener alguna confianza delos que me conocen y saben los días que ha que trabajo en el estudio dela vihuela los quales poresto, Y por saber que me e criado en casa de los Illustrissimos señores Duques del Infantado mis señores dõ Diego hurtado de mēdoça que Dios tiene en su gloria y don Inigo lopez que oy viue y dios nuestro señor guarde a donde de toda Musica auia excelentes hombres pensaran que en estos mis Libros ay algunas migajas de tanto bueno como e visto en aquella casa y en otras partes de España y en Italia, Las quales dos cosas me han hecho tener arreuimiento de querer sacar aluz esta mi obra la qual ofrezco a vuestra merced Suplicando le no mire al pequeño sercio sino ala voluntad con que se ofresce: laqual excede a todo lo que se le pudiera ofrescer.

TABLA DEL LIBRO PRIMER

 Fantafias a tres bozes y a quatro.		 Plení de la mesma missa a tres Obras menudas	12
 Fantafias de passos des enbuelos	1	 Condeclares en doze maneras	15
 Otra fantasia de passos	2	 Romanesca o guardame las vacas de cinco maneras.	17
 Otra para desemboluer las manos	3	 Vna pauana	18
 Otra de passos de contado	4	 Otra pauana de Alexandre	19
 Otra fantasia facil	5	Vna gallarda	20
 Otra facil.	6		
 Otra fantasia facil.	7	Obras para Guitarra	
 Otra fantasia.	8	 Vna fantasia a quatro bozes al temple viejo	22
 Otra fantasia.	9	Fantasia a quatro al temple nuevo	23
 Otra fantasia qe otra haze la harpa en la manera de luduico.	31	Otra fantasia al temple nuevo	24
Composturas de Iosquin		Otra porel temple nuevo	24
 La postrera parte de la gloria dela missa desayfan regres.	10	Vna pauana	24
		La romanesca en tres maneras,	25

¶ De como sean de entender estos libros.



VN QUE EN OTROS DOS LIBROS DE CIFRAS PARA VIHVELA que ay imp. eñspana de dos excelētes músicos en los quales ay obras de muy buena musica anfi fuyas como de otros grandes componedores: ay da da larga cuēra de la orden dela Vihuela y delas cifras della. No poreño d'xare de dezir lo q̄ en los dichos libros esta dicho acerca dela declaración delas cifras cō declarar algūtas cosas que de mi cosecha pōgo. Las cifras Son en cuēra de algarisimo y son estas. 0 1 2 3 4 5 6 7 8 9. ¶ La primera se llama

zero en la cuerda que la tal estuviere sea de tocar en vazio sin poner el dedo en ella. En todas las otras se an de poner los dedos. ¶ La segunda cifra es numero de vno y es el Primer traste. ¶ Y la tercera es dos y es ados trastes. ¶ Y la quarta es tres y es a tres trastes y procediendo por las que ref

tan hasta la postrera que es nueue y señala al noueno traste. Y quando passare la compostura o fantasia del noueno traste y llegare al dezeno estara con esta cifra. X. Y si al onzeno con esta. Xj. Estas cifras toman la cantidad o valor de cinco figuras de canto de organo las quales son estas.

Van guiadas a las cifras con vnos puntillos los quales no sirven de mas que. 0 1 2 3 4 5 6 7 8 9. de guiar. Entodas las cifras no se ponen figuras de canto de organo y las que no las tuuieren tomaran el valor o cantidad dela figura que atras quedare hasta que venga otra que priue aquella.

Para saber a que cōpas sean de tañer estas cifras se ponē tres tiēpos diferentes y son estos. ¶ E C ¶ Los quales van puestos al principio de cada obra La diferencia que ay del vno al otro es que por el primero a de yr el compas apriesa. Y por el segūdo ni muy apriesa ni muy a espacio. Por el tercero a de yr despacio porque por este entran dobladas cifras en vn compas que por los otros. Por los dos primeros tiēpos tantas cifras entran en vn compas por el vno como por el otro. Solo ay la diferencia dicha. ¶ La primera figura del canto de organo delas arriba dichas por estos dos tiēpos. ¶ E C vale dos compases. La qual no toparan en el primero ni segūdo libros. En el tercero si. Y tend ira vn rasgo por encima desta manera ¶ El qual da a entēder que passa la mitad de aquella figura a otro compas. Y lo mesmo se a de entender delas otras figuras quando tuuieren el dicho rasgo. Por el tercero tpo que es este. ¶ la dicha primera figura vale vn cōpas como en vn exemplo que aquí pongo veran: desta figura; y de todas las otras.

Exemplo de todo lo dicho y de las rayas q̄ fuerdas sean.:

Sexta.
 Quinta.
 Cuarta.
 Tercera.
 Segunda.
 Prima.

Exemplo del primero y segundo tiempos.
 Exemplo del tercero tiempo.

Todas las cifras q̄ estuuieren vn en derecho de otras estando guiadas con pñrillos o sin ellos es vn golpe y sean de tocar aquellas cuerdas juntas y las q̄ estuuieren salidas vnas de otras se an de tocar cada vna por si.

Las rayas que atrauiessan dela sexta ala prima sirven de diuidir los compases en los quales se ve bien claro de cada figura exemplo delas que entran en vn compas.

Esta diferencia de tiempos (o compases) con otros q̄ no pongo aq̄ no sin causa los Antiguos los vsaron y segun mi parecer fue para conformar la musica (o el mouimiento della) con el sentido dela letra. Por que si vna letra es de materia alegre y regozijada de necesidad el compas de yr regozijado y a prisa. Y si otra ni del todo es alegre ni del todo triste tambien tendra esta necesidad de otro compas que ni va ya muy apriesa ni muy despacio. Y ni mas ni menos la que del todo es triste querra el compas despacio.

Acerca del redoble quiero dezir mi parecer. Y es q̄ tengo por bueno el de dos dedos y que quien quisiere rañer bien de mi consejo deue los vsar porque es redoble mas cierto y que da mejor ayre a los pasos. Del dedillo no digo mal quien pudiere tener entrābas māeras de redoblar no se hallara mal cōellas porque entrambas son menester a tiēpos. El dedillo para pasos que se hazē de la prima hacia la sexta q̄ son de arriba para abaxo y el de dos dedos para los que se hazen de abaxo pa arriba y para el clausular. Todos los pasos que fueren del valor de esta figura. ̄. Seran redoblados desto veran espiriēcia en tres fātasias q̄ pongo al principio del primer libro y señala q̄ da cada manera de redoble deste arte ado dixere

dos de. Sera redoble de dos dedos. Y ad. dedi. Sera de dedillo. Todos los otros passios y ran sin redoble
no siendo del valor dela figura arriba dicha. Entiendese lleuando este tiempo. **C**. que si lleva este otro. **Φ**
enel qual va mas apresurado el cōpas biē puedēyr de redoble. los que fueren del valor desta figura. **Φ**
Como veran en la quarta fantasia del primer libro. Los passos que lleuaren este tiempo. **Φ** Por la vna
figura y por la otra delas a qui arriba dichas de necesidad abran de yr redoblados porque **Φ** por esse ti-
empo como esta dicho entrā dobladas figuras en vn compas que por los otros.

¶ Encima de algunas cifras toparan esta señal **^** la qual se pone para que sepan q̄ no an de alçar el dedo
dela cuerda durante aquel compas, si estuviere al principio del. Y si al fin hasta la mitad del que se sigue.

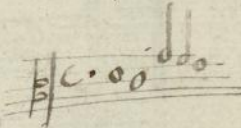
¶ Enel tercero libro de las obras pa cantadas y tañidas toparā delante de algūas cifras vn rasguito des-
ta manera. **3**. El qual da a entender que la cifra q̄ le tubiere delante sera la vox que se puede cātar si q̄
fieren la quala de yr tambien tañida. Enel dicho libro toparan tan bien sobre algunas Figuras del
Canto de Organo En la box que va sacada en canto de organo para cantada vna estrellita
desta manera ***** pone se para q̄ sepan que la figura q̄ encima la tuuiere se a de diuidir en dos partes
Si fuere semibreue par tirle endos mínimas si mínima en dos semínimas si semínima en dos corcheas
esto sea de entender ala segūda buelta oē la tercera porq̄ enel tal lugar la buelta segunda o tercera no tra
en los pies la misma cantidad ni siluas que en la primera porq̄ o traē mas o menos. Quando hallaren la tal
a sonada tener de bajo dos renglones ortres y para entender q̄ la dicha a sonada sea de tornar a dezir dos o
tres vezes segun la letra que de baxo rubiere lo demuestra ay tãbien vnas dos pausas con quatro
puntillos desta manera **||**. lasquales dizen q̄ llegados allí tornē a dezir la tãtas vezes quãtas rēglō
nes tubiere de baxo y de **||**. spues passar a delante.

Dominguos Romano

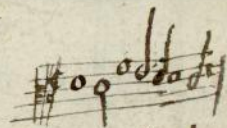
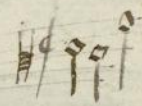
f' / 2. 11 n

2

f' f

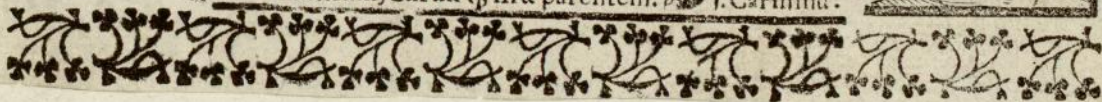


f' f

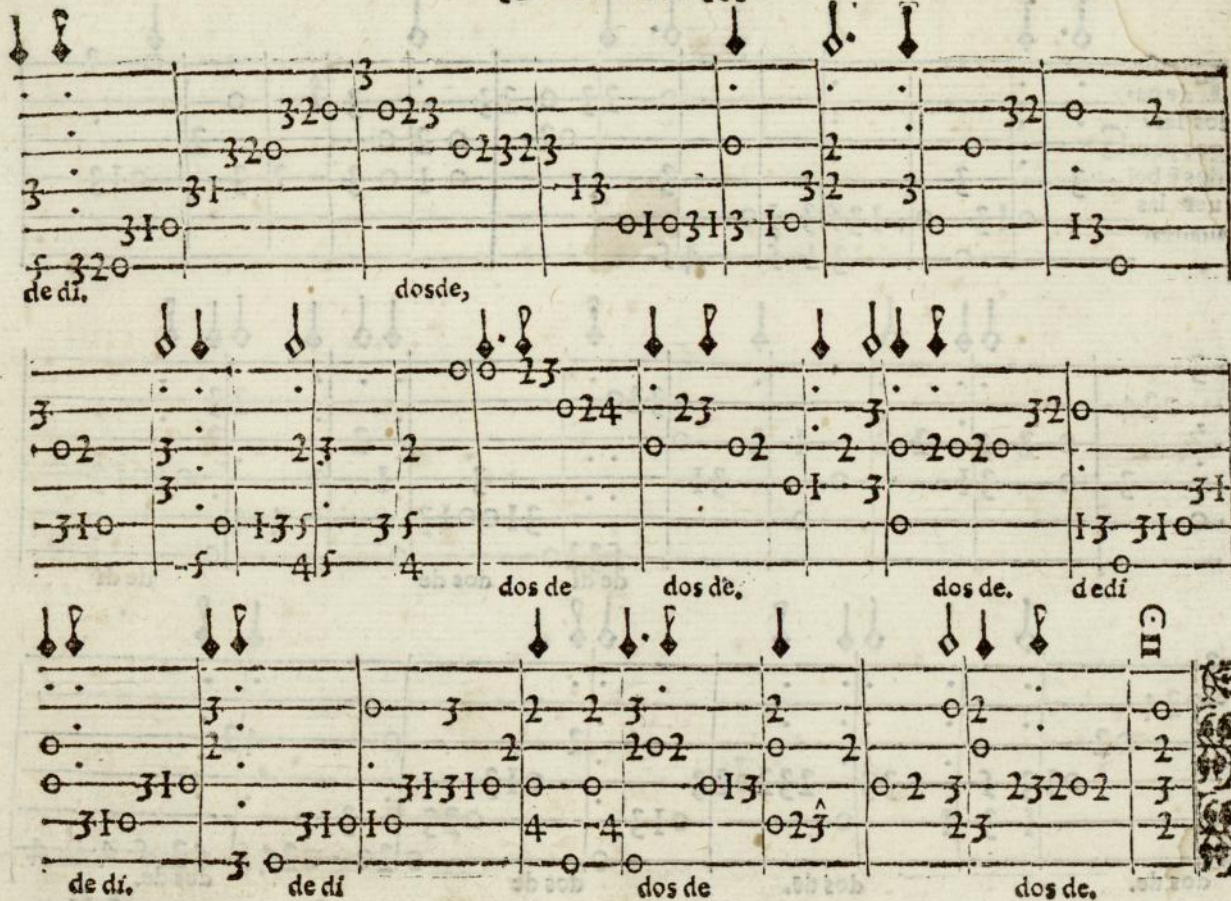




Te canam magni Iouis, et deorum ꝑꝑ Horatiꝝ lib.
Nuntium, Curuæ ꝑ lîra parentem. ꝑꝑ i. Carminũ.



LIBRO. I.



Fanta-
sia pa-
des e bol-
uer las
manos.

First system of musical notation. The staff contains a series of notes and rests, with fingerings indicated by numbers 1, 2, 3, 4. The text 'dedi' and 'dosde.' are written below the staff. The system ends with a double bar line and the number 32.

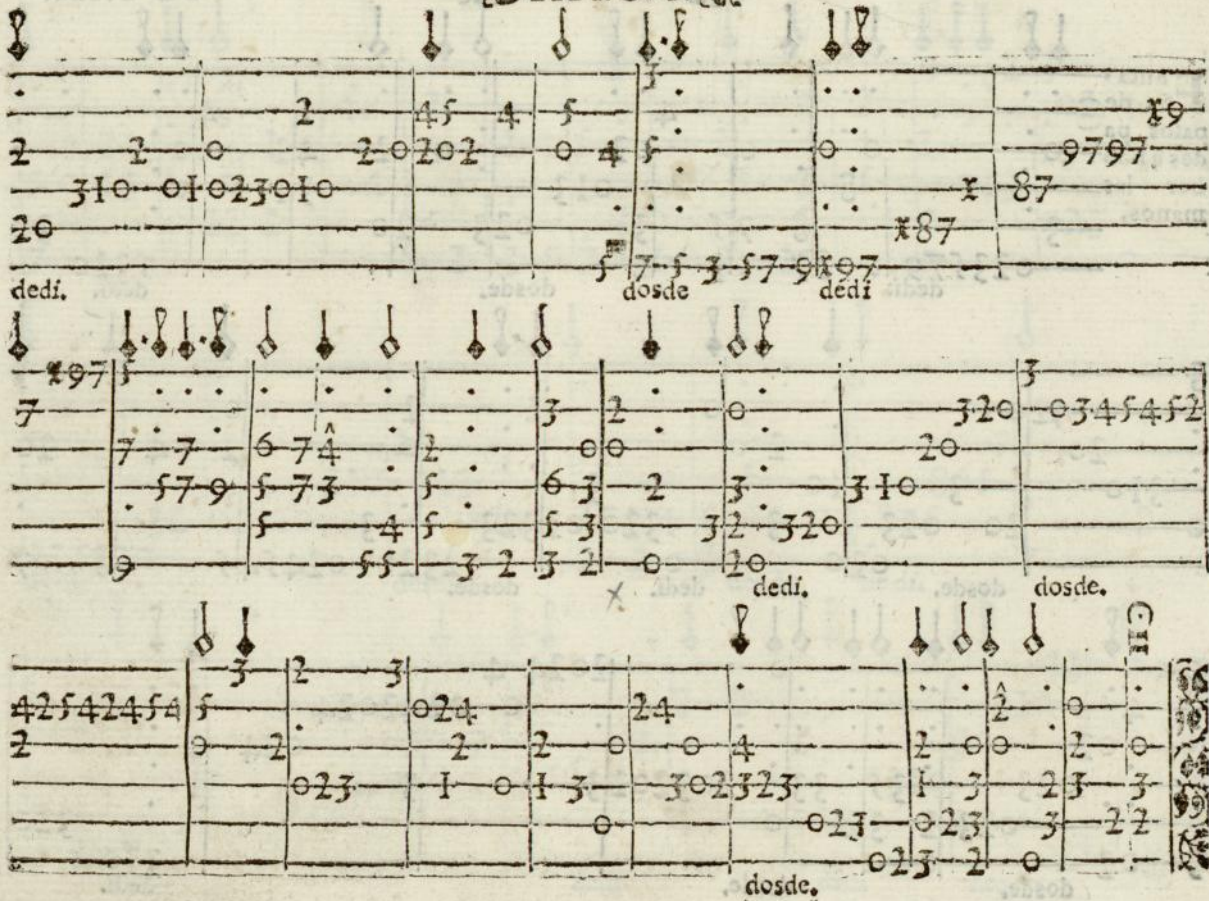
Second system of musical notation. The staff contains a series of notes and rests, with fingerings indicated by numbers 1, 2, 3, 4. The text 'dosde' is written below the staff. The system ends with a double bar line and the number 32.

Third system of musical notation. The staff contains a series of notes and rests, with fingerings indicated by numbers 1, 2, 3, 4. The text 'dedi' is written below the staff. The system ends with a double bar line and the number 6.

LIBRO. I.



[illegible]



Tatalla
 E depasof
 de cotado
 A de yr el
 copas muy
 apriesa,

dedi:

dedr.

024 4 4 : : : 2

. o2o2 o24 : : : . 2

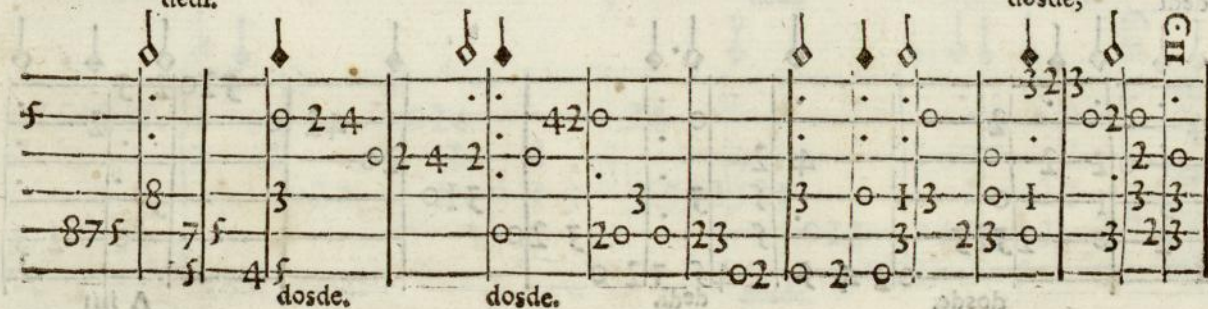
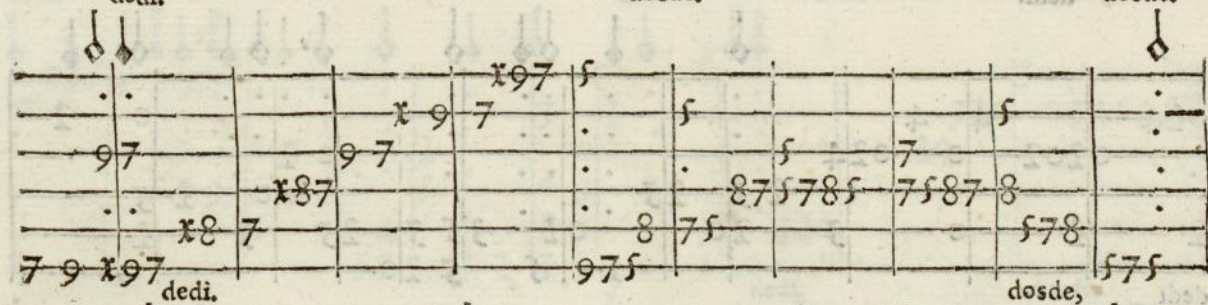
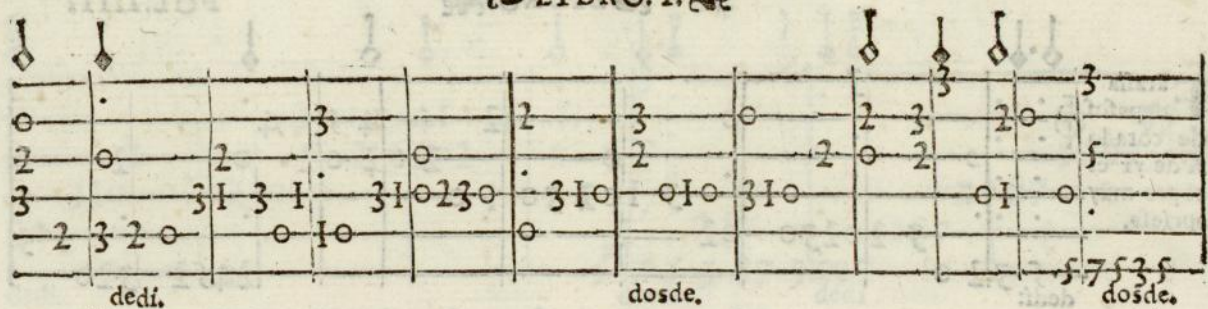
2 2 o 3 2 3 2 3 . o 2 3 3 3 2 3 3 2 3 2

dedr.

Ave Maria

Handwritten musical score for "Ave Maria" by Giovanni Pierluigi da Palestrina. The score is on aged, yellowed paper with five staves. The notation includes various musical symbols such as clefs, notes, rests, and figured bass. The text "Ave Maria" is written at the top left, and "Ave Maria" is written at the bottom right. The score is divided into measures by vertical bar lines. The handwriting is in a historical style, and the paper shows signs of age and wear.

LIBRO. I. 42

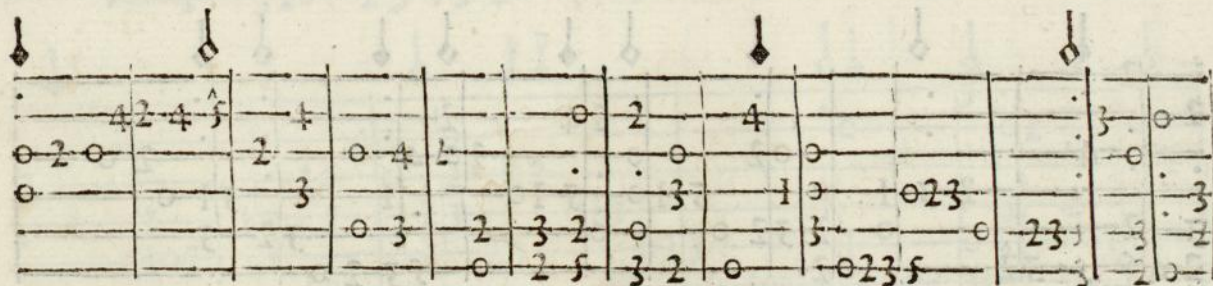


F Antas
tia fas
sil.

The image shows three systems of handwritten musical notation, likely lute tablature, on six-line staves. Each system is preceded by a rhythmic flag (a diamond shape) indicating the time signature. The notation consists of numbers (0, 1, 2, 3, 4) placed on the lines of the staff, representing fret positions. The first system is labeled 'F Antas tia fas sil.' and the second system is labeled 'FOL. V.'.

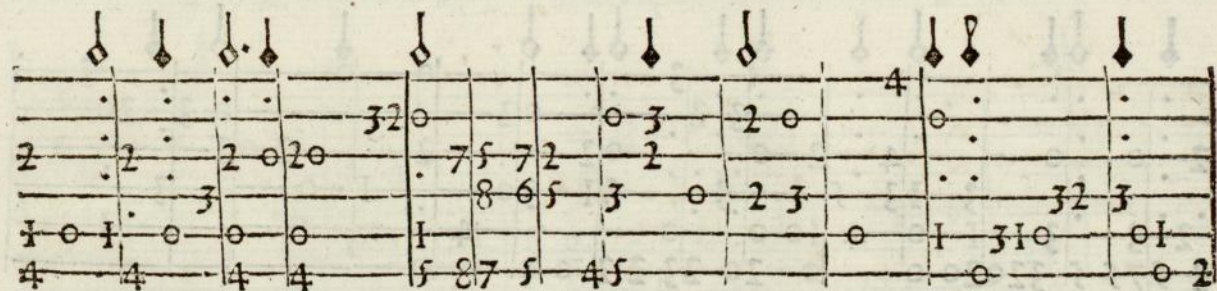
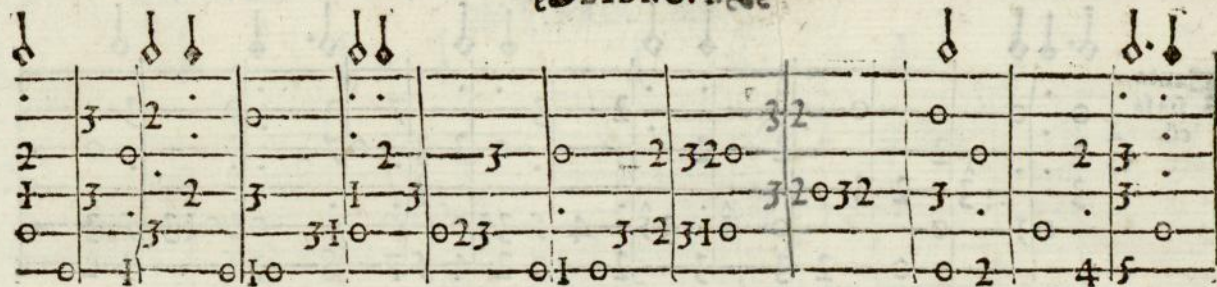
LIBRO. I.

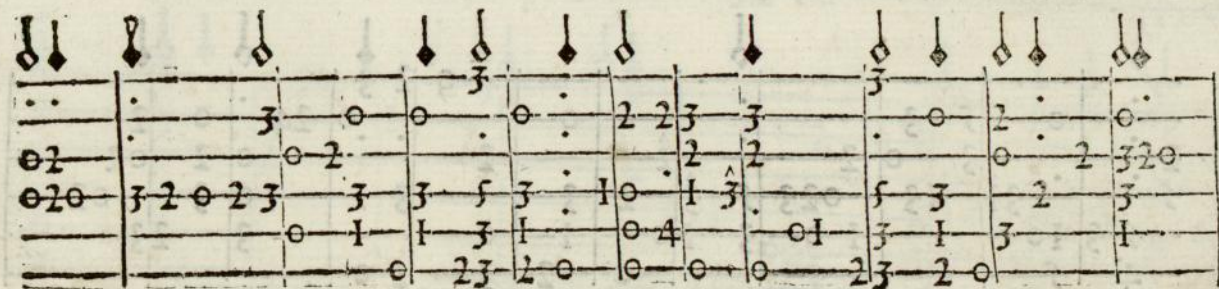
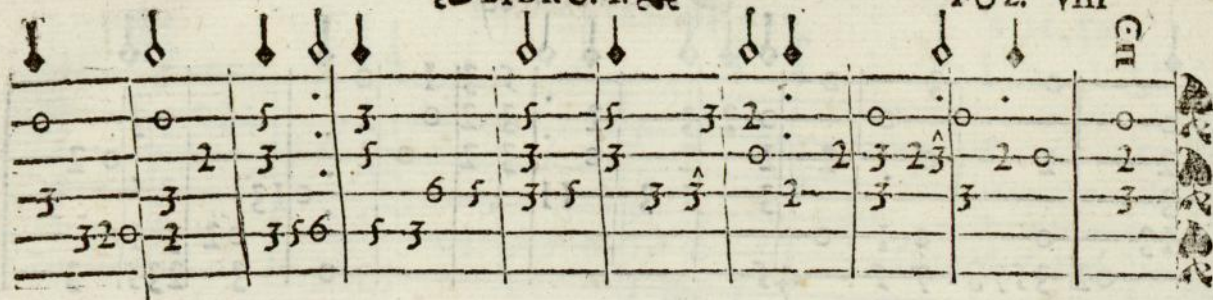
F Antas-
fia fas
al.



Fanta
sia fa
cil.

Handwritten musical score for 'Fanta sia facil.' The score is written on three systems of five-line staves. Above the staves are various musical symbols, including diamond-shaped notes and vertical lines. The notation includes numbers (1-7) and letters (C, F) indicating pitch and rhythm. The first system is marked with a 'C' time signature. The second system begins with a '3' time signature. The third system begins with a '3' time signature. The score is written in a historical style, likely from the 16th or 17th century.



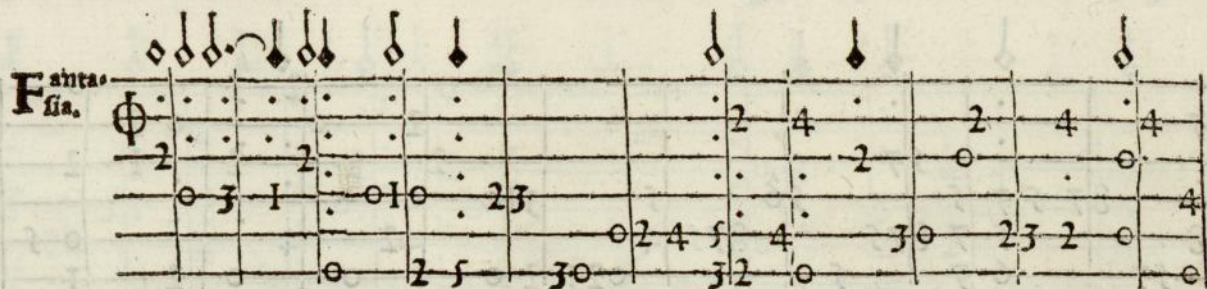


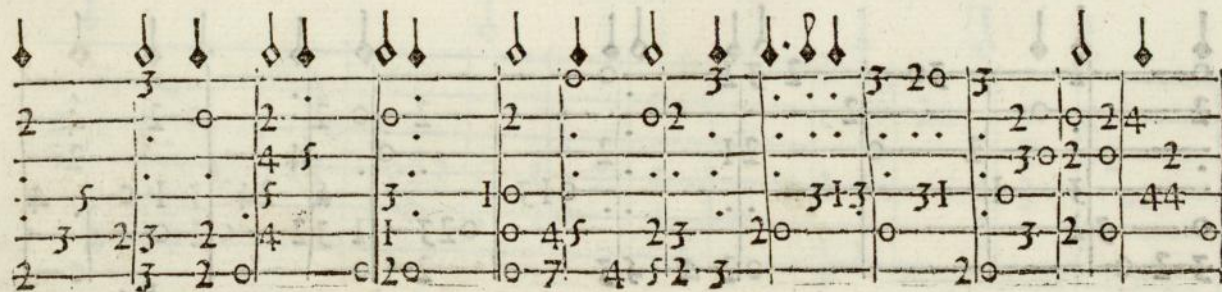
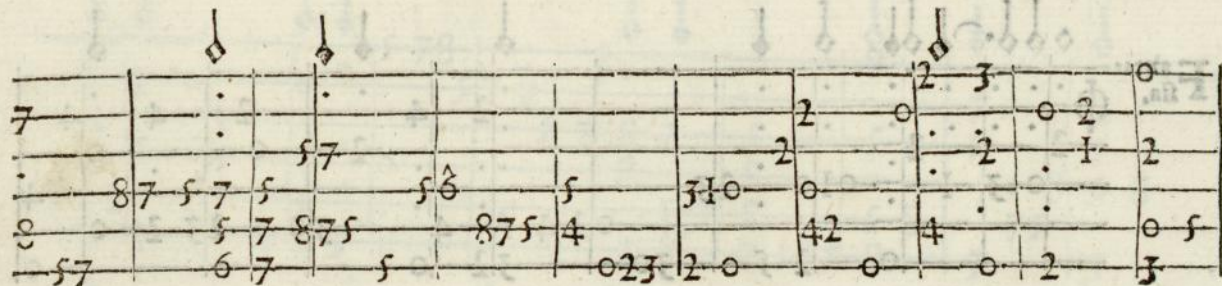
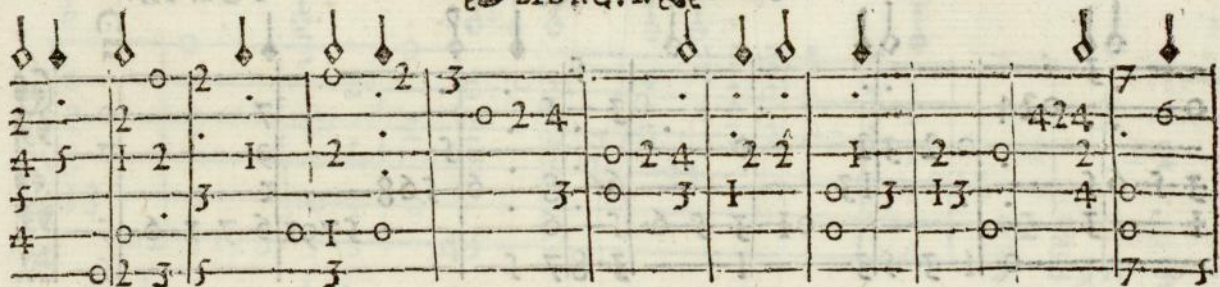
LIBRO. I.

Handwritten musical score for "The Rose Tree". The notation is on a five-line staff. Above the staff, there are several diamond-shaped symbols, some with vertical lines through them, and some with horizontal lines. The score is divided into measures by vertical bar lines. The notation includes various symbols such as "3", "2", "f", "7", "8", "9", and "x" placed on and between the lines.

Nun danket alle Gott

Handwritten musical score for a 5-part setting of "Nun danket alle Gott" by Johann Sebastian Bach. The score is written on five staves with various musical notations including notes, rests, and figured bass. The manuscript is on aged, yellowed paper with some staining and a large "17" in the top right corner.





2	3	0	2	0	2	0	3	2	0	7	5
0	2	0	2	0	2	0	2	0	4	5	2
3	1	3	0	3	1	0	3	1	0	7	8
2	0	4	4	3	1	0	2	3	1	0	4
2	0	0	0	0	0	0	0	3	5	7	6

Handwritten musical score for "The Rose Tree". The notation is on a five-line staff and includes various rhythmic values and accidentals. The score is written in a single system with a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff. The notation includes various symbols such as circles, dots, and numbers (e.g., 2, 4, 6, 7, 8, 9, 12, 17, 24) placed above and below the lines, indicating musical notes and possibly fingerings or articulations. The notation is dense and appears to be a form of shorthand or a specific musical notation system.

B ii



La segū
da pars
re dela glo
ria delami
fa de fayfā
regres de
Iosquin.

Second system of musical notation, continuing the piece. It includes the same rhythmic notation as the first system.

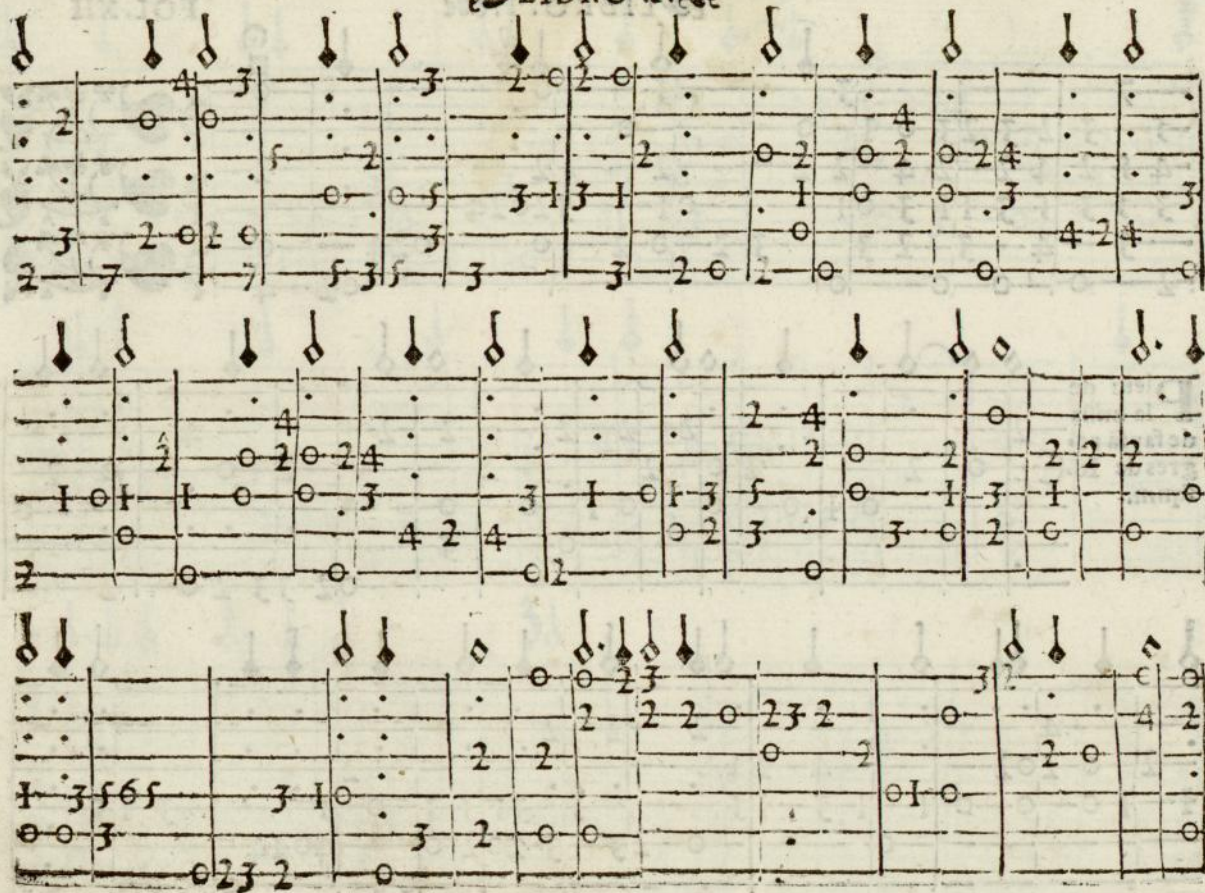
Third system of musical notation, concluding the piece. It includes the same rhythmic notation as the previous systems.

LIBRO. I.



Cum sancto spiritu. Tres minimas al compas.

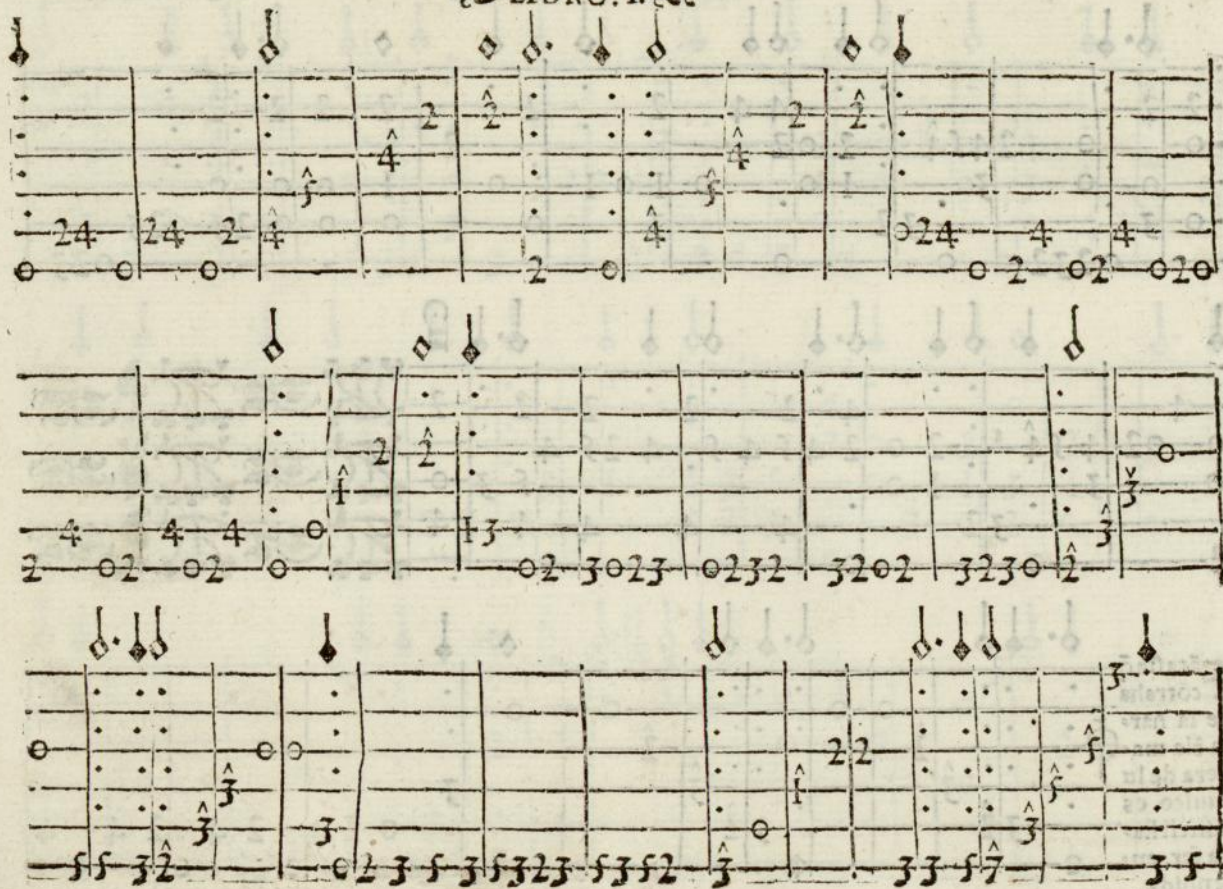
LIBRO .I.

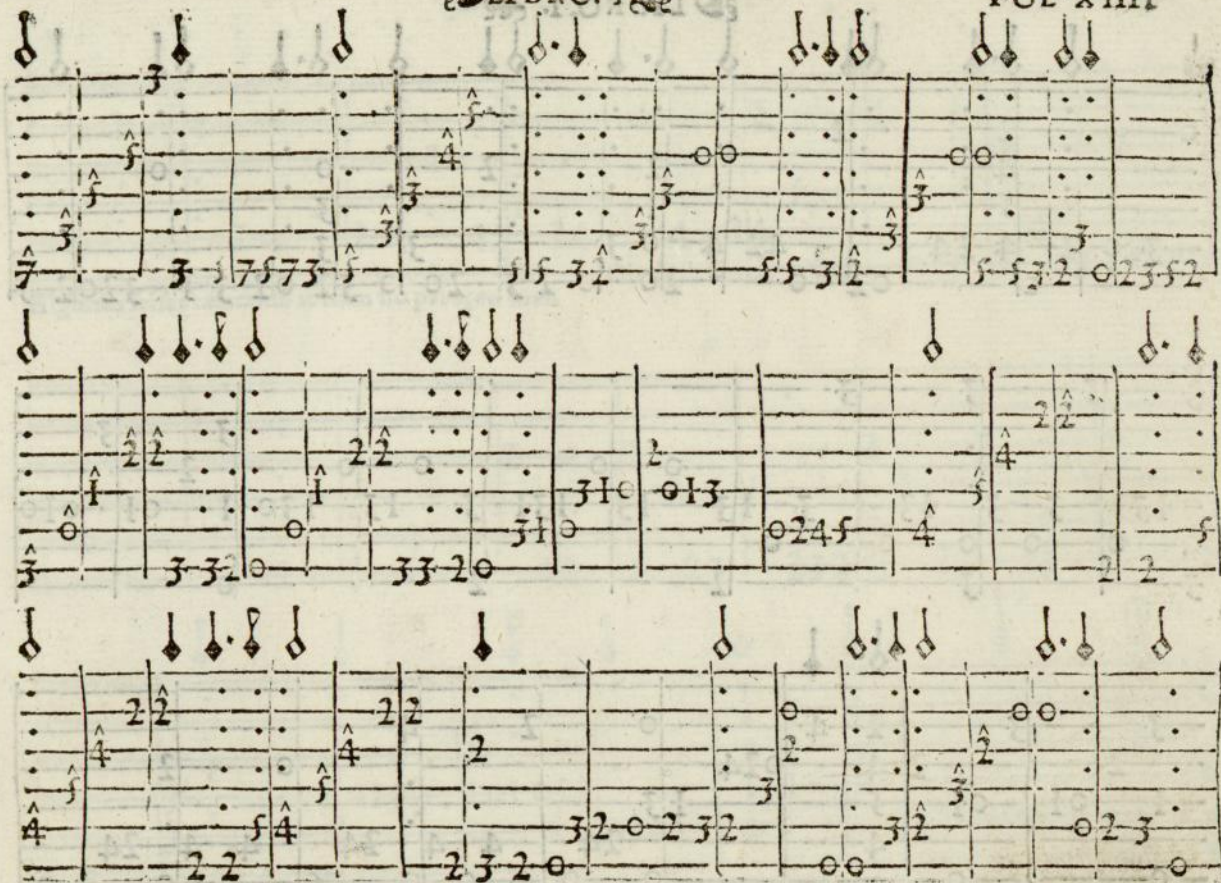


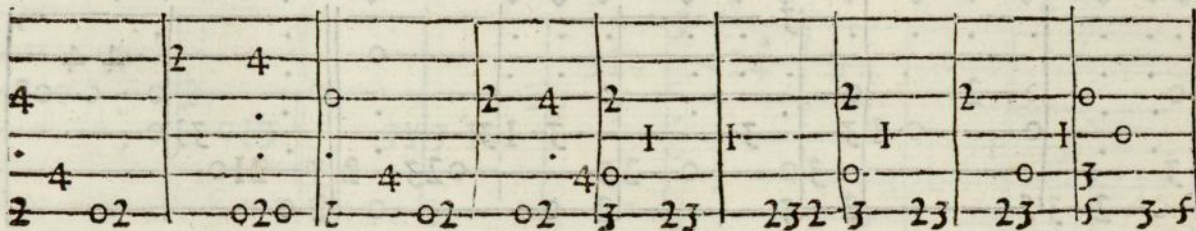
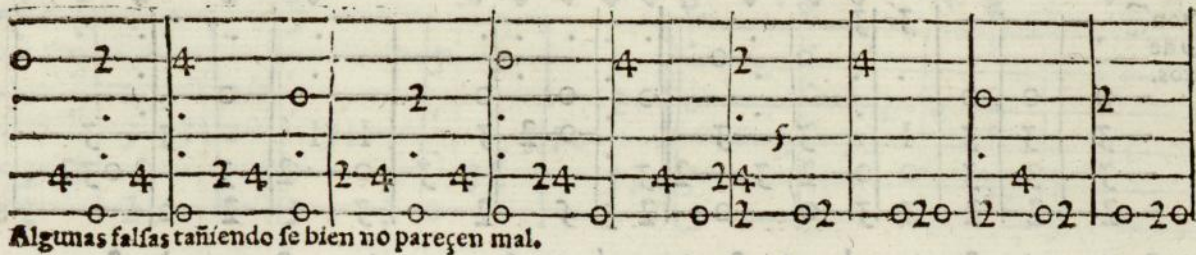


Fãraffa
cõtraha
ze la hars
pa ãla ma
niera de lu
duuico, es
difficil ha
sta ser en
rendida.

© Biblioteca Nacional de España

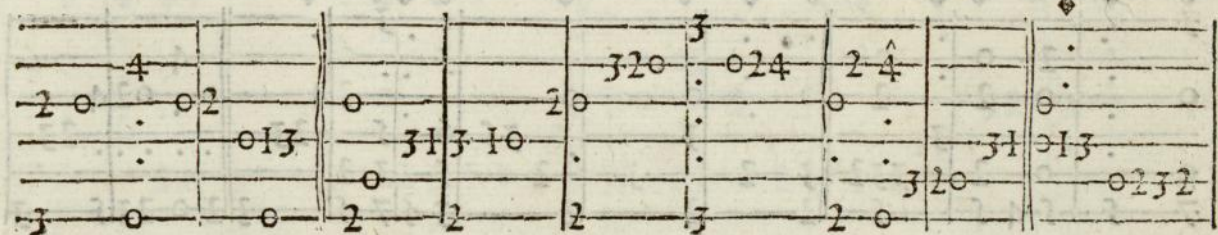






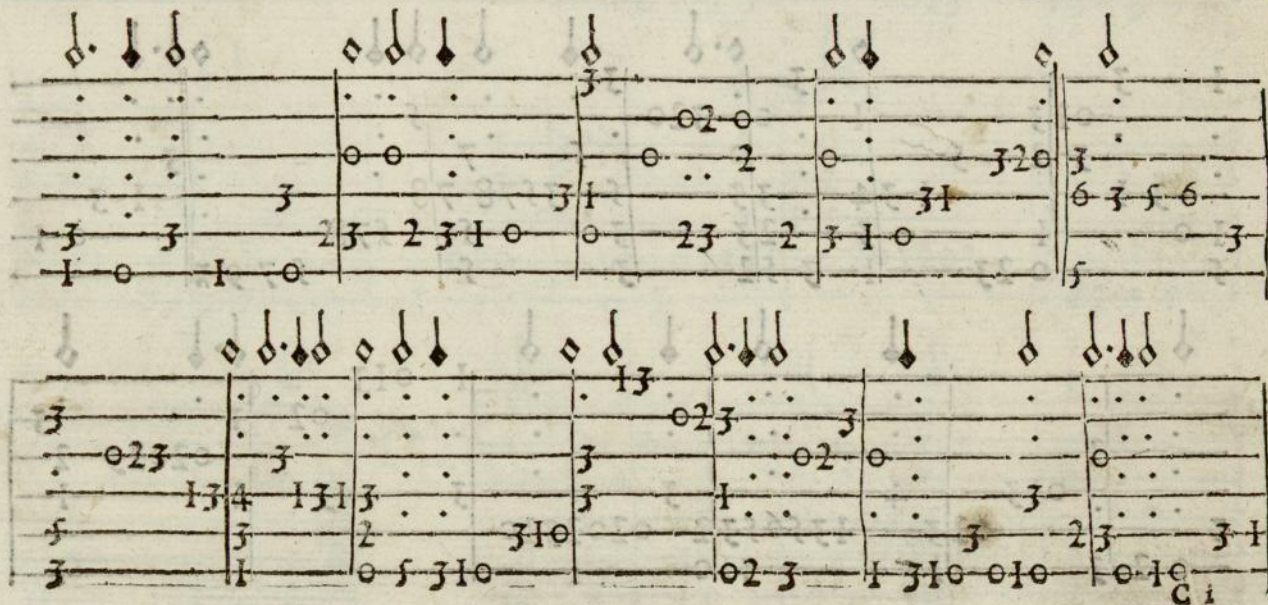
Con
de
claros.

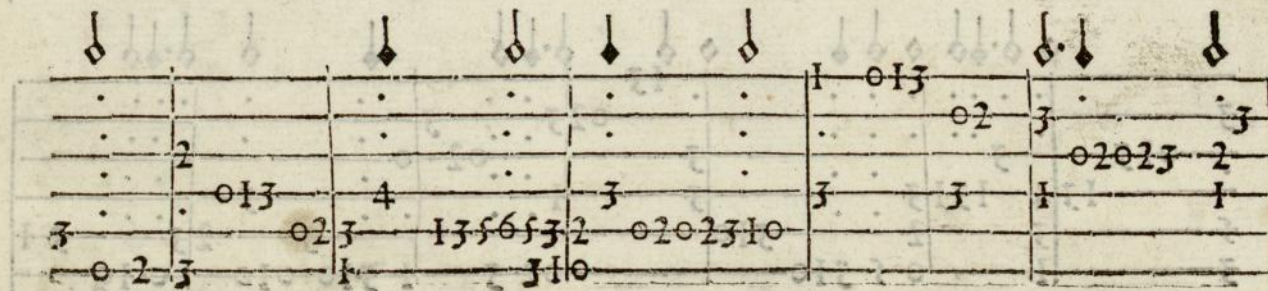
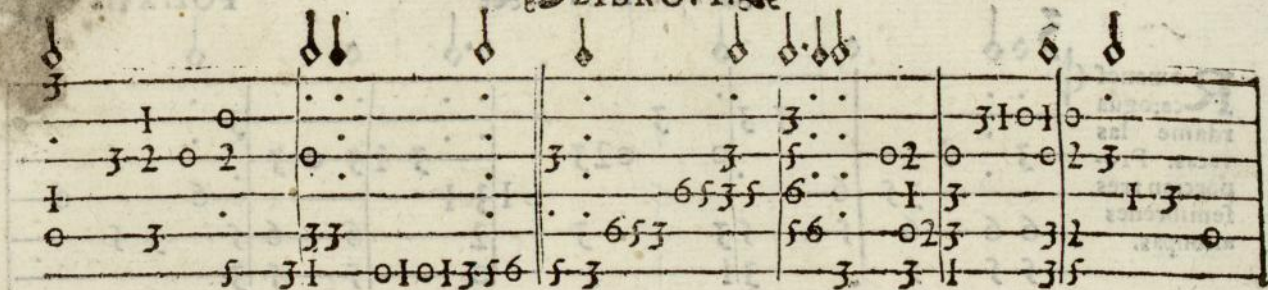
The musical score consists of three staves. The first staff begins with a large 'C' and the text 'Con de claros.' The notation includes various rhythmic values (dots, lines, and numbers) and fingerings (numbers 1-5). The second and third staves continue the notation with similar rhythmic and fingering symbols. The score is divided into measures by vertical bar lines.

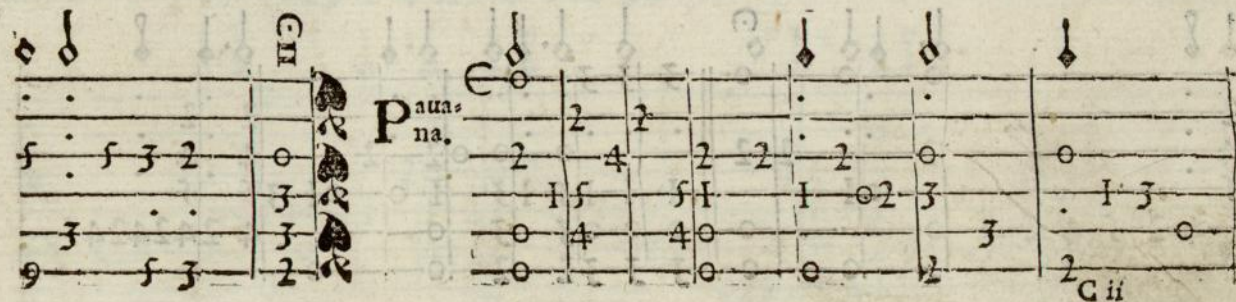
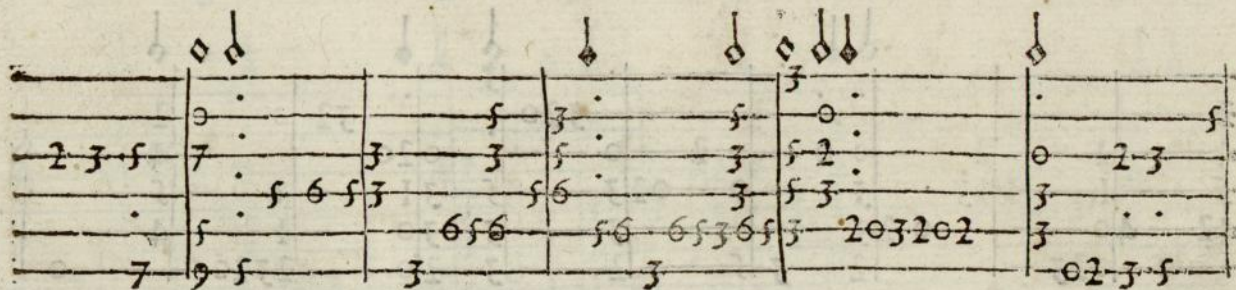


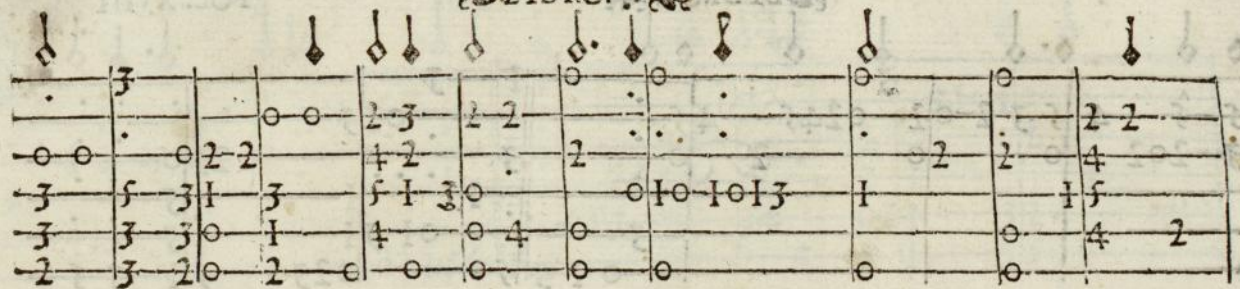


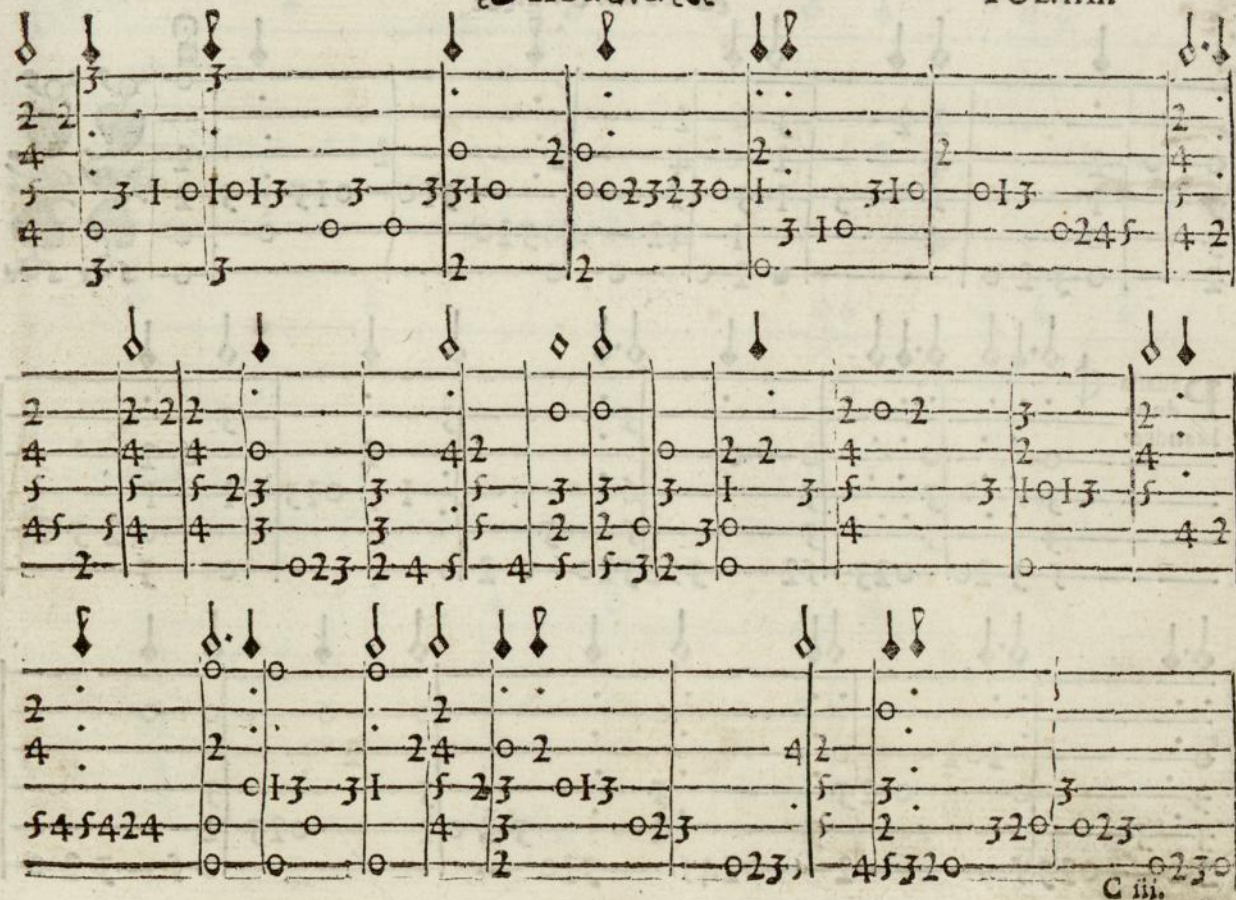
Romanes
ca:ogua
rdame las
vacas. Pro
porcion tres
semibreues
alconpas.











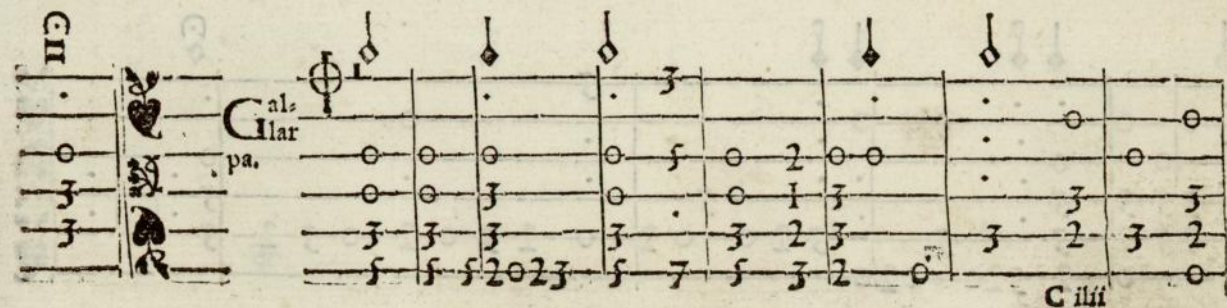
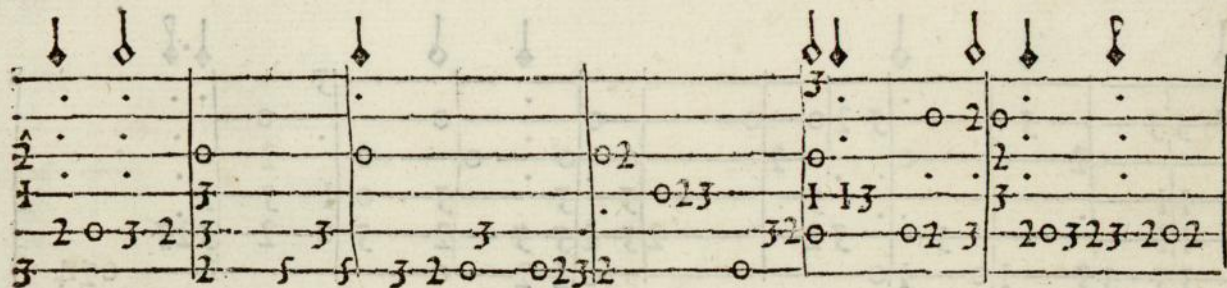
LIBRO. I.

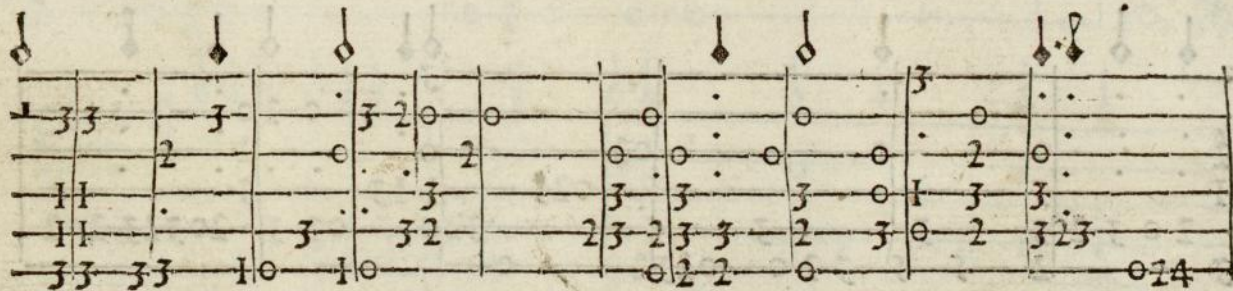
Handwritten musical notation on a five-line staff. Above the staff are diamond-shaped ornaments. The notation includes various rhythmic values (e.g., 2, 4, 3, 1, 2, 4, 2, 3, 1, 2, 4, 2, 3, 2, 0) and rests. The piece concludes with a decorative floral ornament.

Pauana
de a
lxandre

Handwritten musical notation on a five-line staff. Above the staff are diamond-shaped ornaments. The notation includes various rhythmic values (e.g., 2, 4, 3, 1, 2, 4, 2, 3, 1, 2, 4, 2, 3, 2, 0) and rests. The piece concludes with a decorative floral ornament.

Handwritten musical notation on a five-line staff. Above the staff are diamond-shaped ornaments. The notation includes various rhythmic values (e.g., 2, 4, 3, 1, 2, 4, 2, 3, 1, 2, 4, 2, 3, 2, 0) and rests. The piece concludes with a decorative floral ornament.





Ade est
ar e traf
tada co
mo. vi
huelacó
diez tra
stes ade
vener
bordón
ela quar
ta.

Fantasia del primer tono.

The musical score is written on four systems of three staves each. The first staff of each system contains a single melodic line with various ornaments (diamonds and dots). The second and third staves contain a complex rhythmic and melodic accompaniment using numbers (1-7) and letters (f, s, 2, 3, 4, 6) to indicate fret positions and fingerings. The notation is characteristic of early 17th-century Spanish lute or guitar manuscripts.

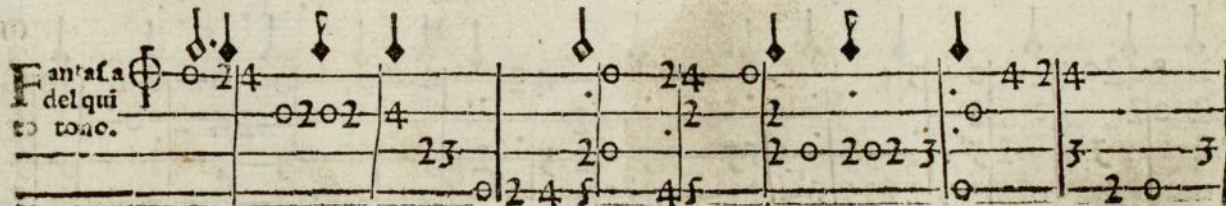
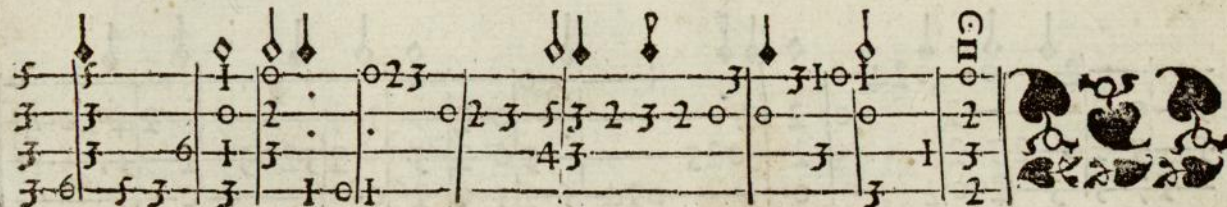
LIBRO. I. GUITARRA AL TEMPLE NVEVO.

The image displays a handwritten musical score for guitar, organized into four systems. Each system consists of a single staff with notes and a corresponding line of fingerings (numbers 1-4) written below the staff. Above the staff, diamond-shaped symbols indicate specific fret positions or techniques. The notation is in a historical style, using circles for notes and various symbols for accidentals and dynamics.

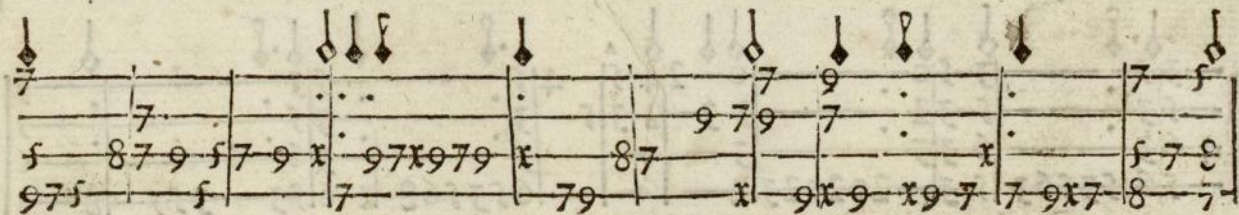
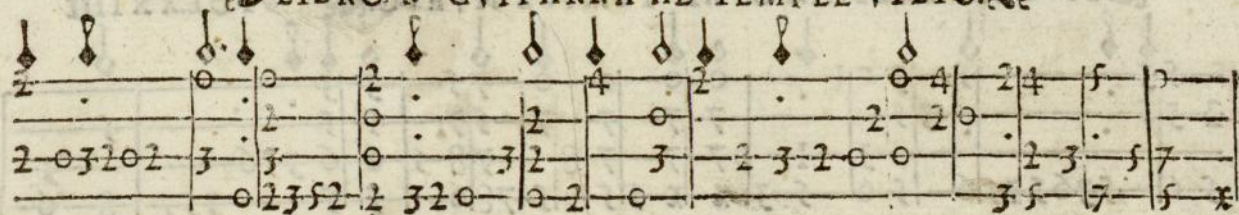
The second system includes a section titled "Fanta fia. del quarto tono." (Fantasia for the fourth tone), which is marked with a "C" time signature and a "2/4" measure signature. This section begins with a double bar line and a key signature change, indicated by a "C" symbol.

The score concludes with a final system of staves, ending with a double bar line and a final note. The handwriting is in a historical style, likely from the 16th or 17th century.

LIBRO. I. GUITARRA. AL TEMPLE NVEVO. FOLXXIII



LIBRO. I. GVITARRA AL TEMPLE ^{nuevo} VIELO.



Handwritten musical score for "Pavane" by J. S. Bach, BWV 996. The score is on three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a bass clef. The bottom staff has a bass clef and a key signature of one flat. The music is in 4/4 time. The score includes various musical notations such as notes, rests, and bar lines. The bottom staff has a 'C' time signature at the beginning. The score ends with a double bar line and a repeat sign.

© Biblioteca Nacional de España

LIBRO.I. GVITARRA. AL TEMPLE NVEVO. FOL. XXIII

Romanes
ca;ogua
rdame las
vacas. Pro
porcion tres
semibreues
alcompas.

The musical score is written on four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and fingerings. The text 'Romanes ca;ogua rdame las vacas. Pro porcion tres semibreues alcompas.' is written to the left of the first staff. The score is divided into measures by vertical bar lines. The notation includes various musical symbols like clefs and bar lines.

Fin del primer libro.

LIBRARY OF THE U.S. DEPARTMENT OF THE INTERIOR
BUREAU OF LAND MANAGEMENT
DENVER, COLORADO

alcohol.
semipalmatus
pigeon tree
vacca. Pro:
rhamnus lara
L. ta: agna
ommand

© Biblioteca Nacional de España

LIBRO SEGUNDO DE MVSICA

EN CIFRAS PARA VIHVELA. EN EL QVALAY MVCHAS

fantasias y algunas ComPosturas Glosadas

por los ocho tonos que por otro

nóbre mas propio

Se llamã me

dos



¶ Fue impresso el presente libro en la muy noble y leal ciudad de Seuilla en casa de Iuan de Leõ.

1546



Primer tono.
¶ Vn tieno y vna fantasia
¶ El primer Kirie dela misa de bñ virgine de Iosquin glosado.
¶ Vna fantasia.
Segundo tono.
¶ Vn tieno y vna fantasia
¶ Vna fantasia sobre fa. mi. ut. re.
Tercero tono.
¶ Vn tieno y vna fantasia
¶ Vn Kirie de vna misa de Iosquin que va sobre pango lingua glosado
Quarto tono
¶ Vn tieno y vna fantasia
¶ Vn benedictus dela misa de la sol fa. re. mi de iosquin glosado

TABLA,

Quinto tono

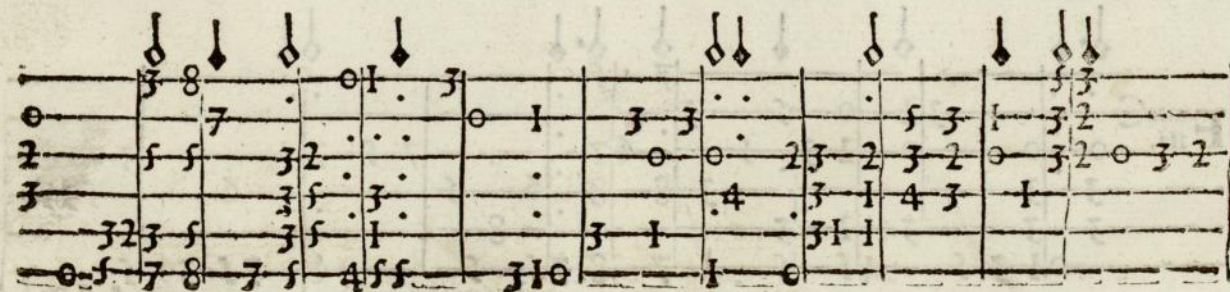
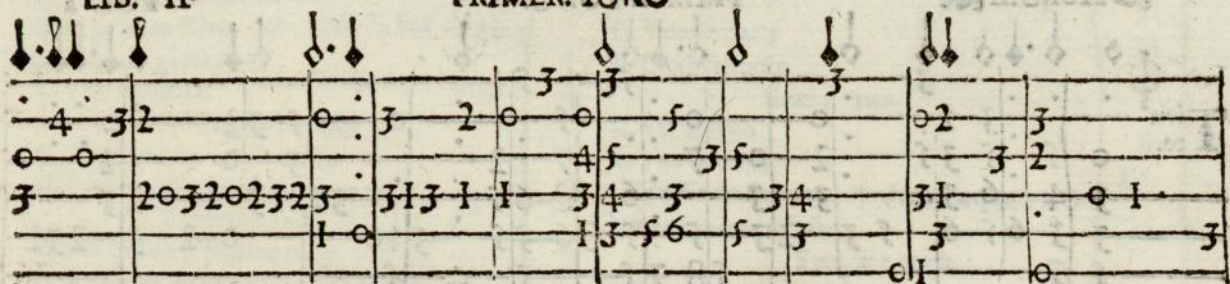
1	¶ Vn tieno	13
	¶ Vna fantasia	14
3	¶ Otra fantasia	15
4	Sexto tono	
	¶ Vn tieno	16
5	¶ Vna fantasia	17
7	¶ Vn Kirie de vna misa de febinque va sobre aue maria glosado	18
8	Septimo tono	
	¶ Vn tieno y vna fantasia	20
9	¶ El cūfacto spiritus dela misa de bñ virgine de iosquin. glosado	22
11	¶ Octauo tono	
	¶ Vn tieno y vna fantasia	24
12	¶ Otra fantasia	25
	¶ Fantasia sobre fa. mi. fa. re. vt. sol. fa. sol. m. re	27

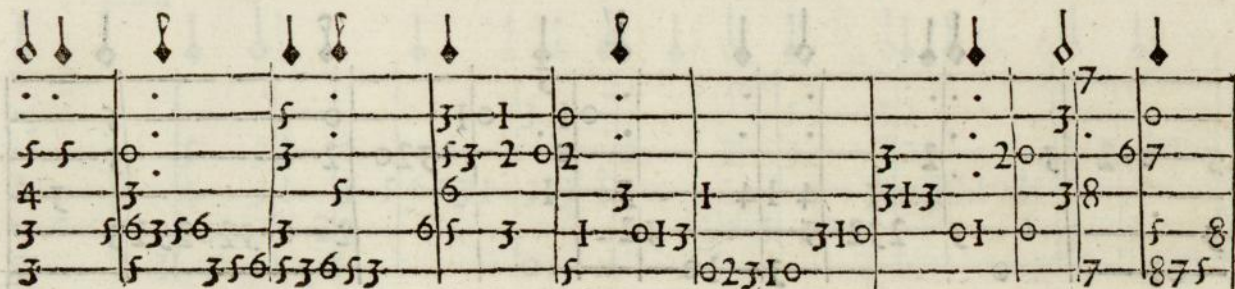
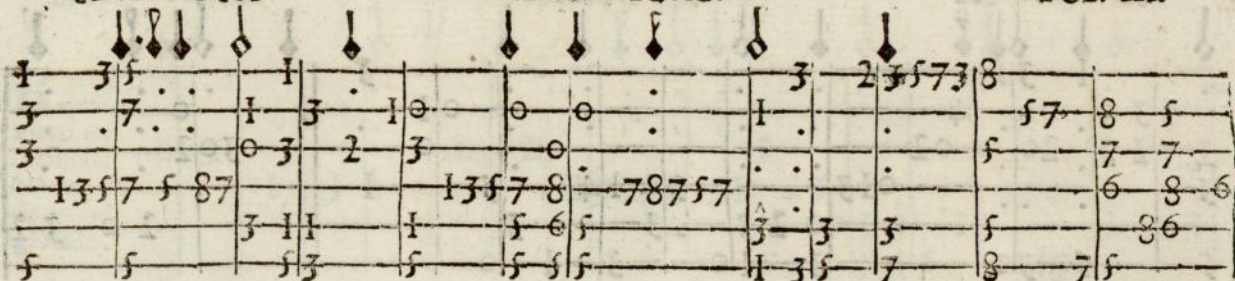
Ten.
ro.

Fanta
sia,

LIB. II.

PRIMER. TONO

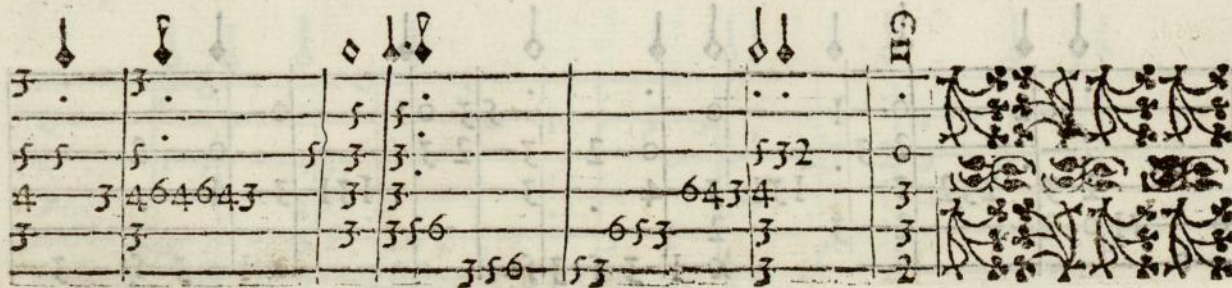
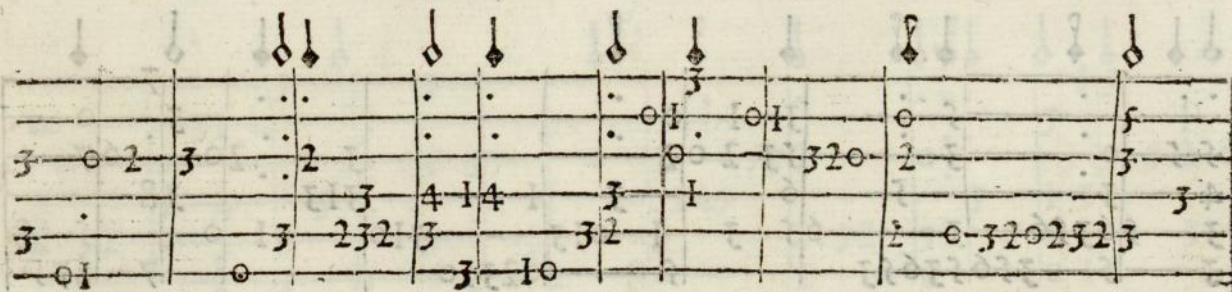




LIBR, II:

SEGUNDO TONO

59.11.81165



LIBR, II: 2

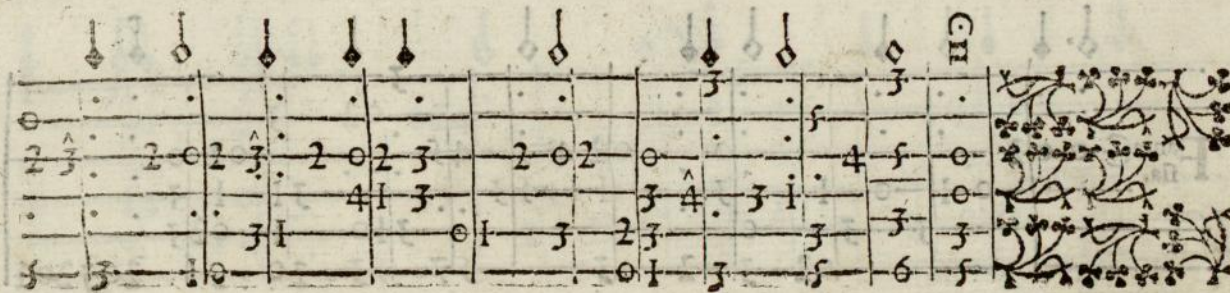
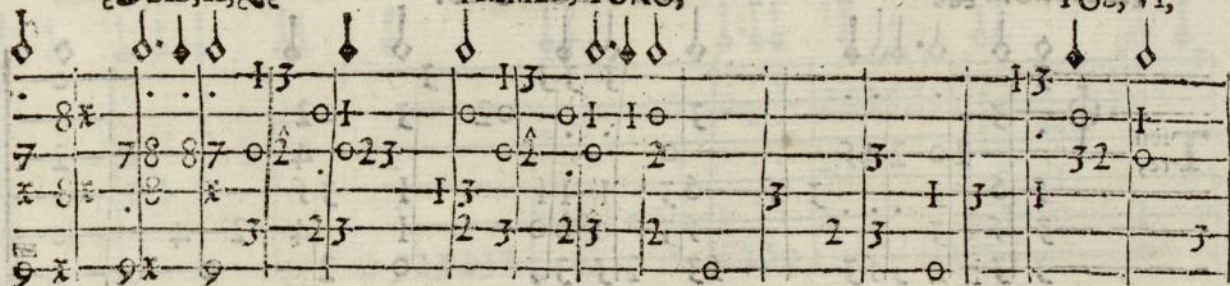
PRIMER TONO.

Handwritten musical score for two pieces: 'Gloria' and 'Iosquin'. The score is written on five-line staves. The first piece, 'Gloria', is marked with a treble clef and a common time signature (C). It features a series of notes and rests, with some notes marked with a diamond symbol. The second piece, 'Iosquin', is marked with a treble clef and a common time signature (C). It also features a series of notes and rests, with some notes marked with a diamond symbol. The score is written in a historical style, with some notes and rests marked with numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8).

Handwritten musical score for "The Rose Tree" on a five-line staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The melody is written on the top line, and the bass line is on the bottom line. The score is divided into measures by vertical bar lines.

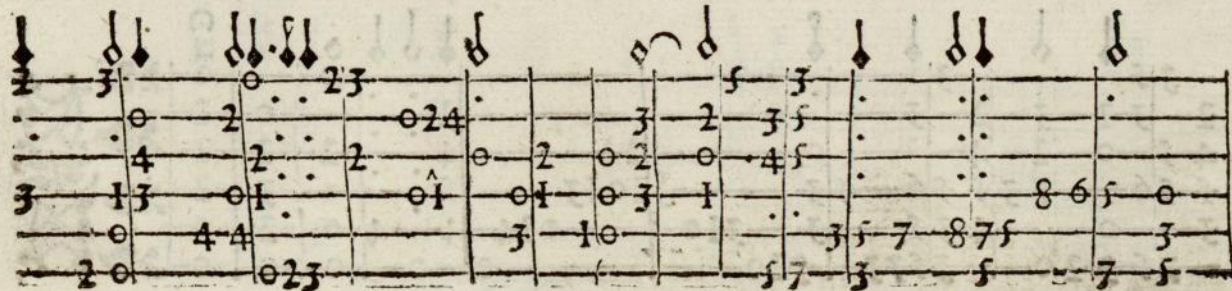
Glofa.

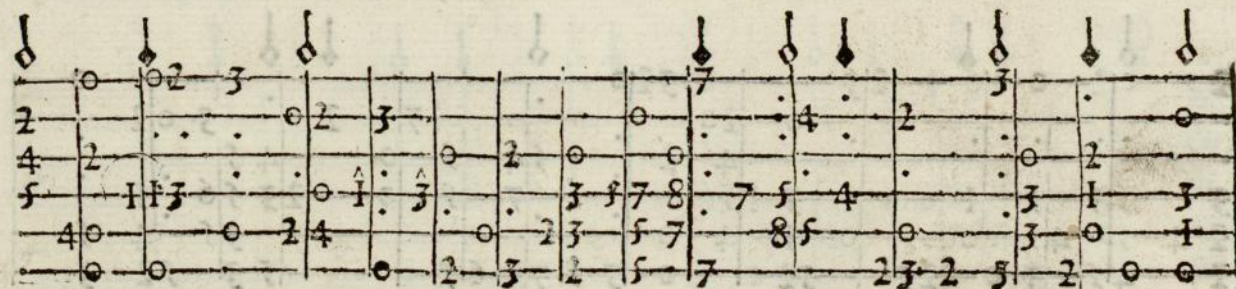
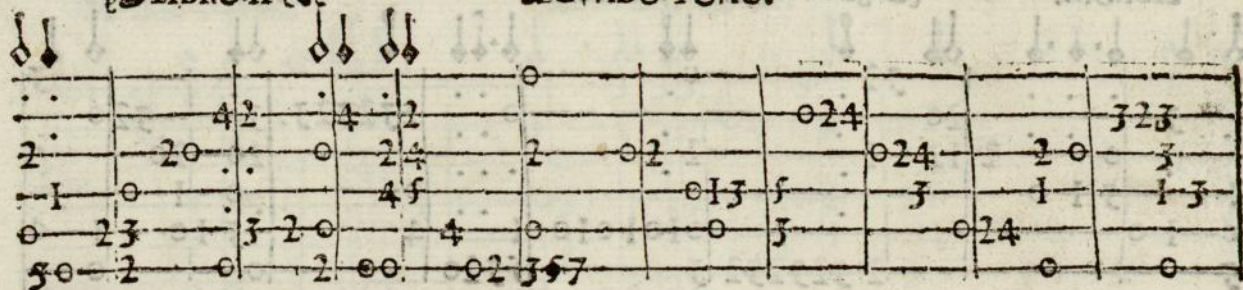




Tien to,

Fanta fia,

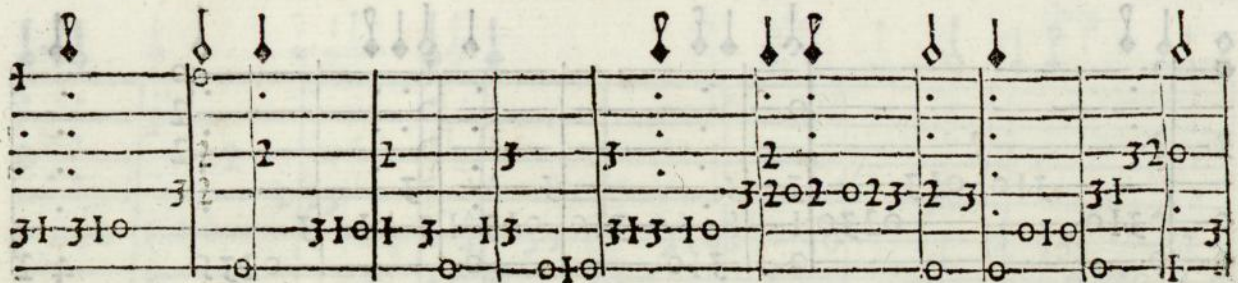




Ten to,

Fanta fia,







CH

lofa so
 bre ũ
 Kyrie po
 strero de
 una misa
 de tofqui
 q̃ vafobre
 pageligua

2 2 2 3 2
 0 1 3 3 6 8
 0 0 1 3 5 7 8 5 7 8 7

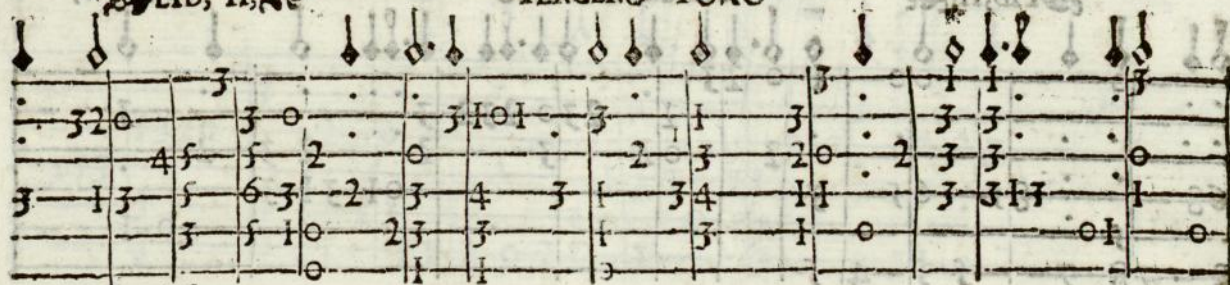
LIB. II.

TERCERO TONO

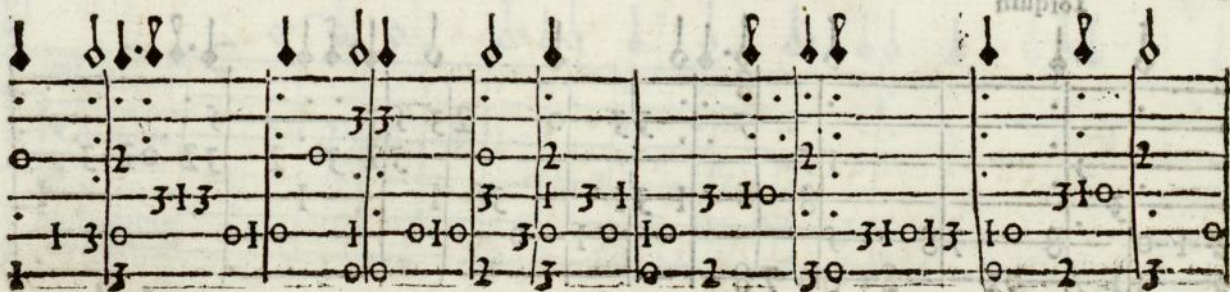
FOL, X,

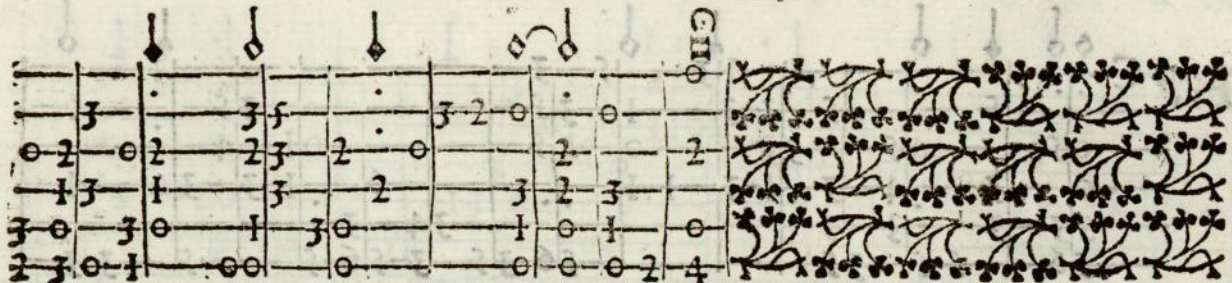
[illegible][illegible]

A iii.

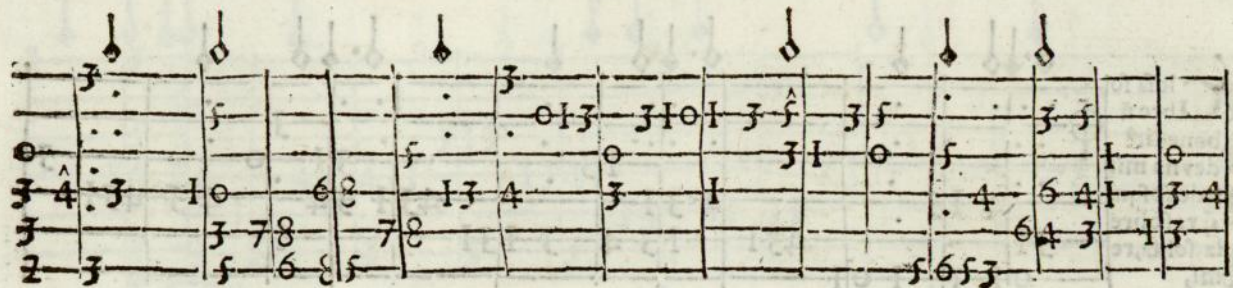


glofa









The Rose Tree

Handwritten musical score for "The Rose Tree". The notation is on a five-line staff and includes various symbols, numbers, and letters. Above the staff are several diamond-shaped ornaments. To the right of the staff is a large, decorative flourish. The text "The Rose Tree" is written above the staff.

Glosa fol
 breu
 benedit
 derna mis
 fado iofqui
 q vasobre
 la, fol, fa, re
 mi,
 glosa



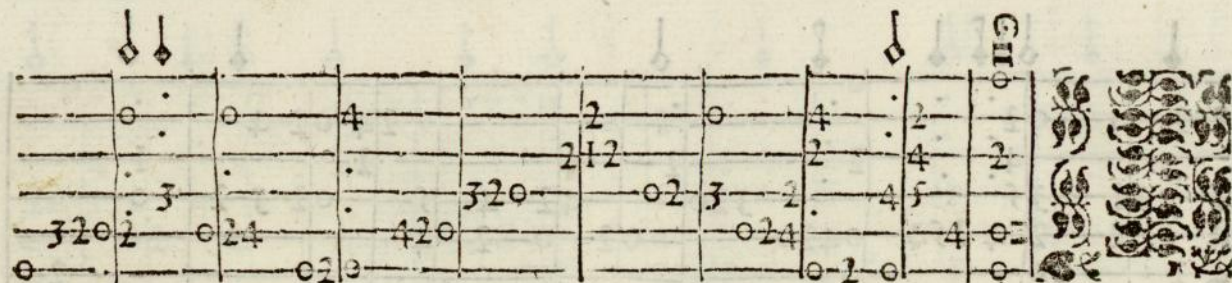


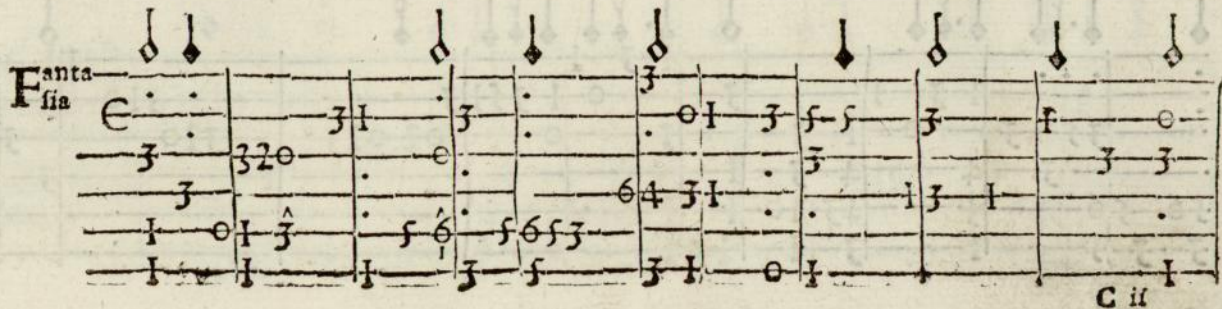
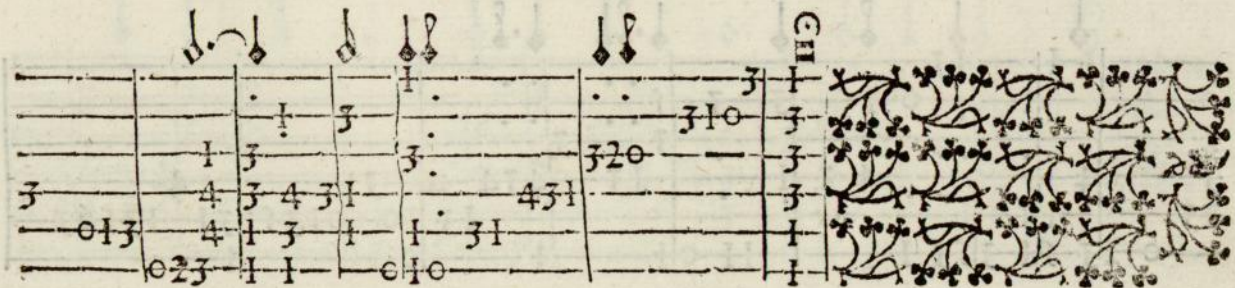
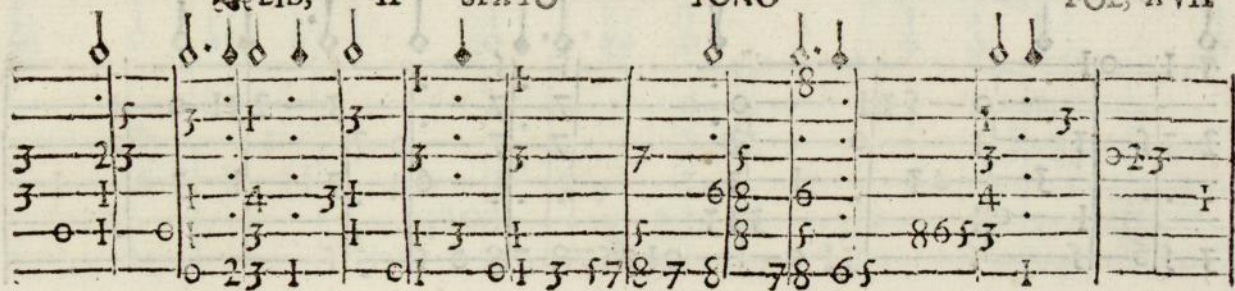
The image displays a handwritten musical score for the Quinto Tono. It consists of three systems of staves, each with four lines. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a sequence of notes and rests, with dynamic markings like 'f' (forte) and 'p' (piano). The second system continues the sequence, with notes and rests, and dynamic markings like 'f' and 'p'. The third system shows a sequence of notes and rests, with dynamic markings like 'f' and 'p'. The notation is written in a historical style, with some notes and rests represented by circles and stems. The overall layout is organized into three distinct systems, each with four staves.

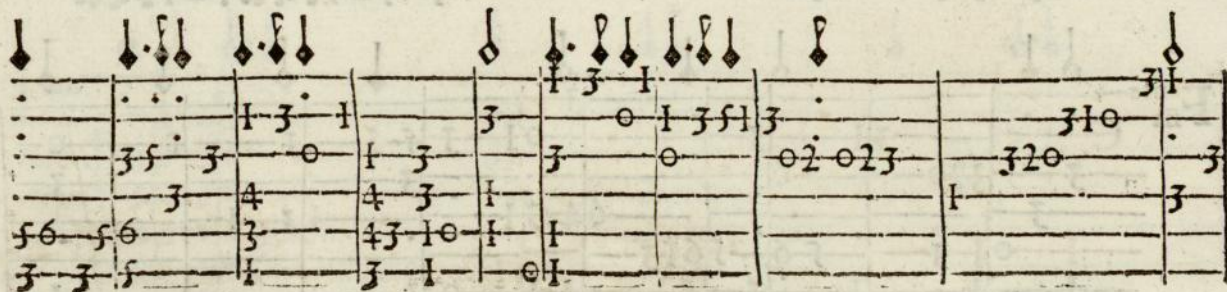
[illegible]

Handwritten musical score for a piece titled "Fanta sia". The score is written on a five-line staff. Above the staff, there are several diamond-shaped notes, some with stems, and a large "G" with a "C" below it, indicating a G-clef. The music consists of a series of notes and rests, with some notes having stems and others being whole notes. A large, ornate floral ornament is placed in the center of the page, partially obscuring the staff. To the right of the ornament, the title "Fanta sia" is written in a stylized font. The score continues with more notes and rests on the right side of the page.





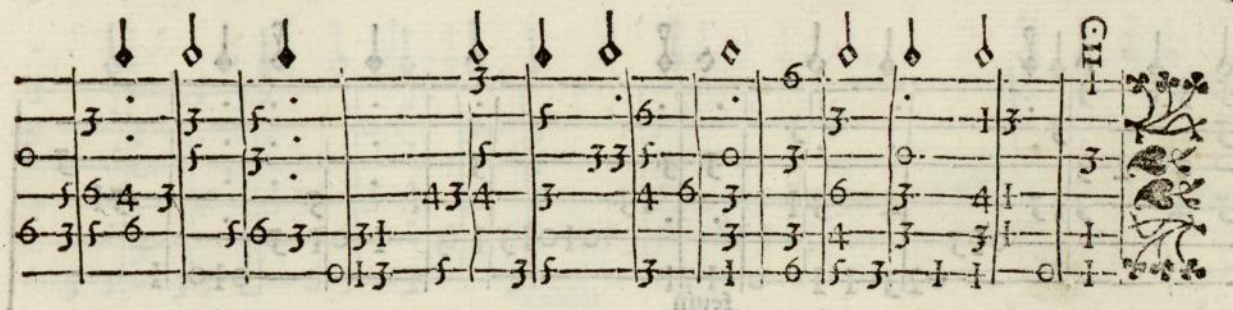




LIB, II

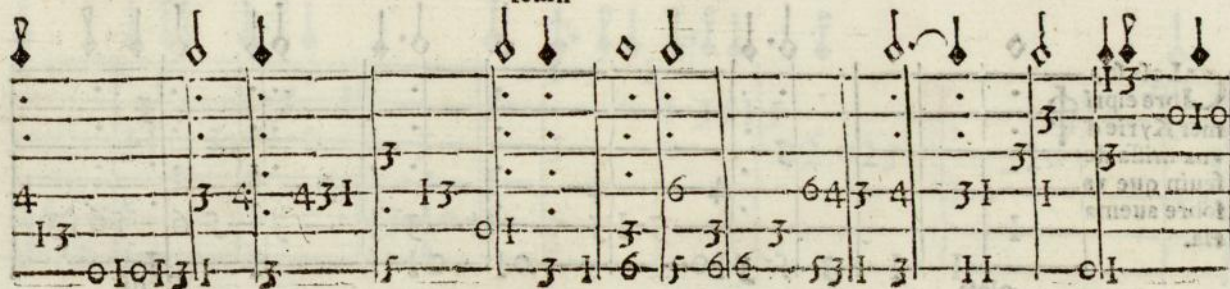
SEXTO TONO,

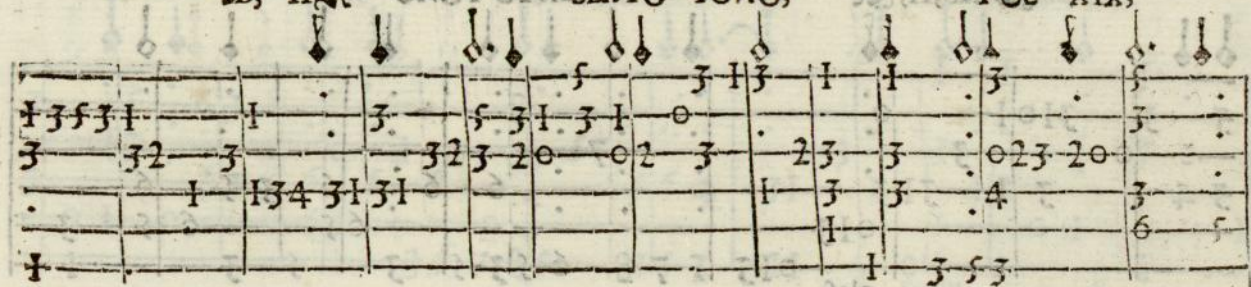
FOLXVIII



Glosa sobre el primer Kyrie d' una missa de feuin que va sobre auema ria.







LIB, II,

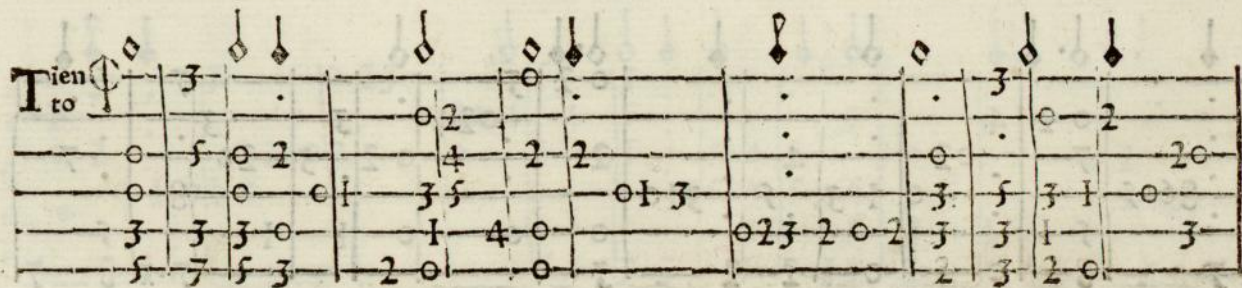
SEXTO TONO

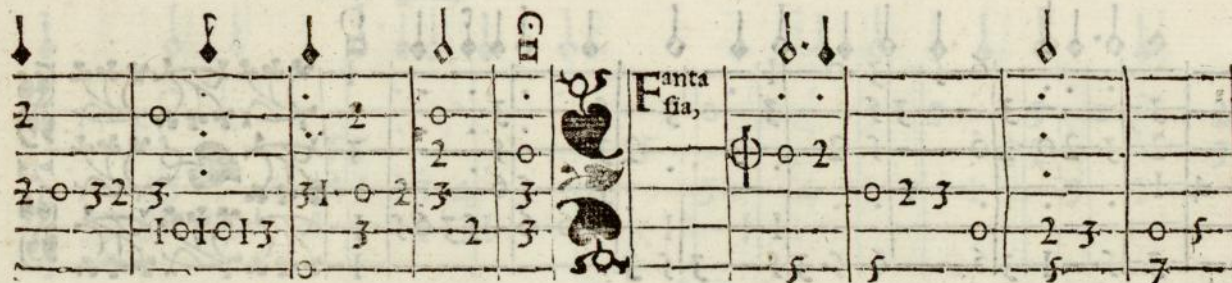
Glofa, 3. Theil

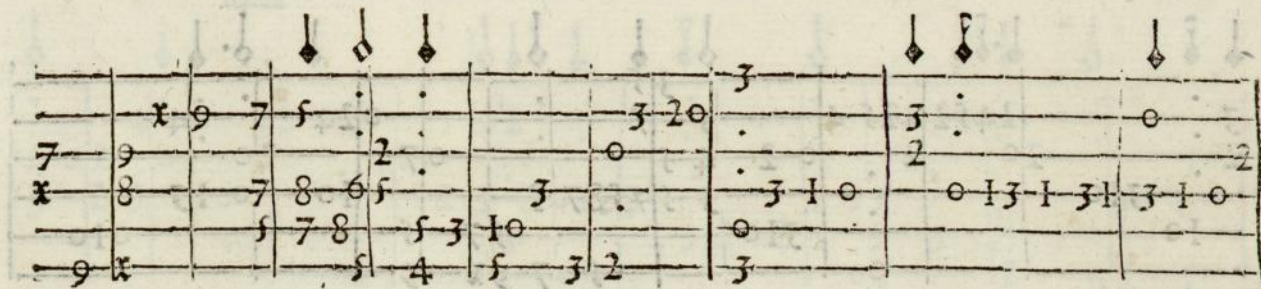
Handwritten musical score for a piece titled "Glofa, 3. Theil" by Johann Sebastian Bach. The score is written on a five-line staff. The notation includes various musical symbols such as notes, rests, and fingerings. The manuscript is on aged, slightly stained paper.

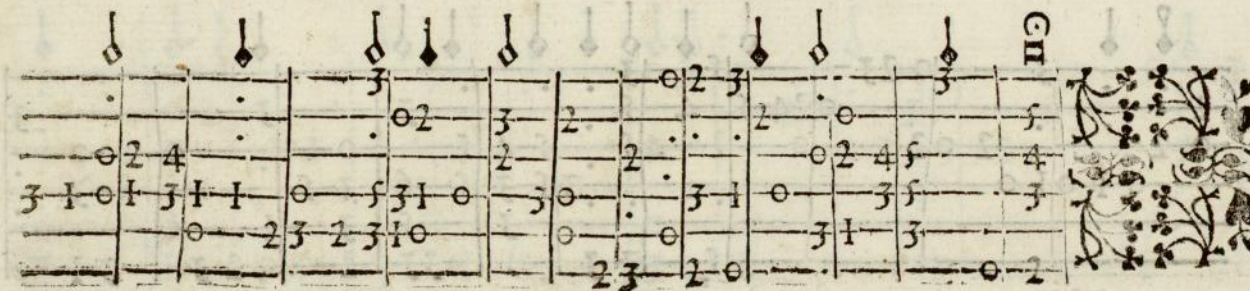
Handwritten musical score for "Gloria" by J. Haydn. The score is written on a single staff with various musical notations, including notes, rests, and fingerings. The word "Gloria" is written above the staff. The score is divided into measures by vertical bar lines. The notation includes various note values, rests, and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The word "feuin" is written below the staff.

Handwritten musical score for 'Gloria' by Giovanni Pierluigi da Palestrina. The score is written on a five-line staff with mensural notation. It includes various note values (minims, crotchets, quavers) and rests. The word 'Gloria' is written at the bottom right of the page.









Glosa so-
bre el
cum sancto
spiritu de
la missa de
beatavirgi-
ne de iof-
quin.

Glosa

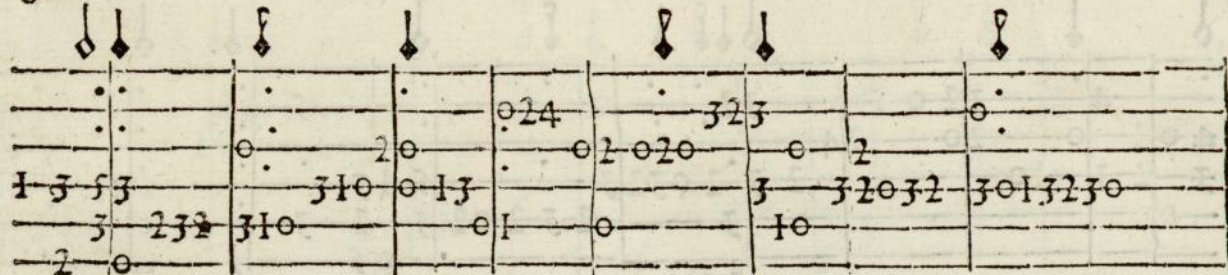
Iofquin

LIB, II

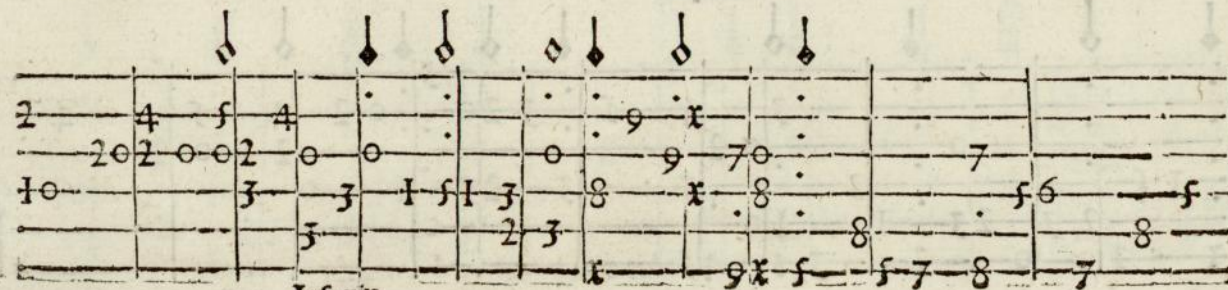
SEPTIMO TONO



glosa



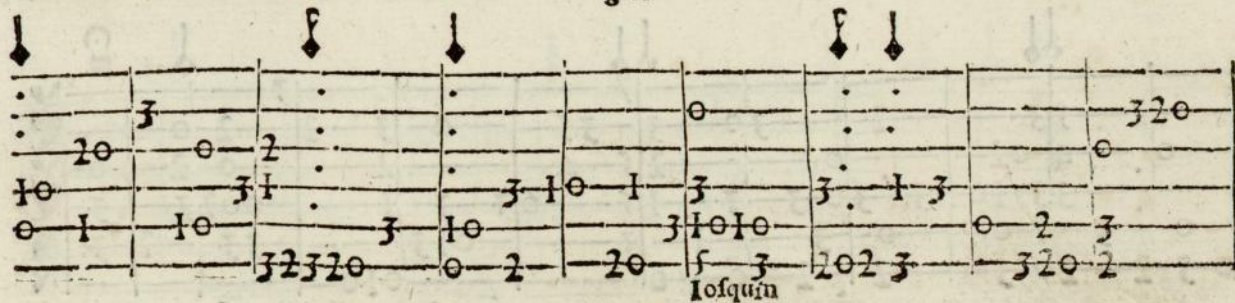
amplio

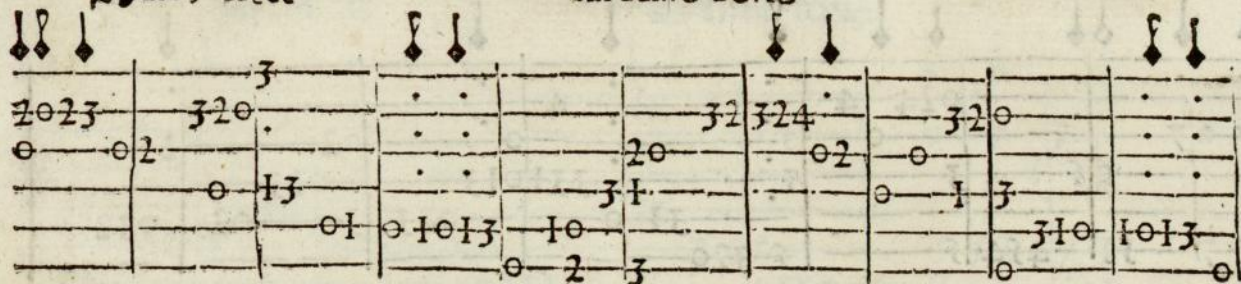


Iosquin



glefa





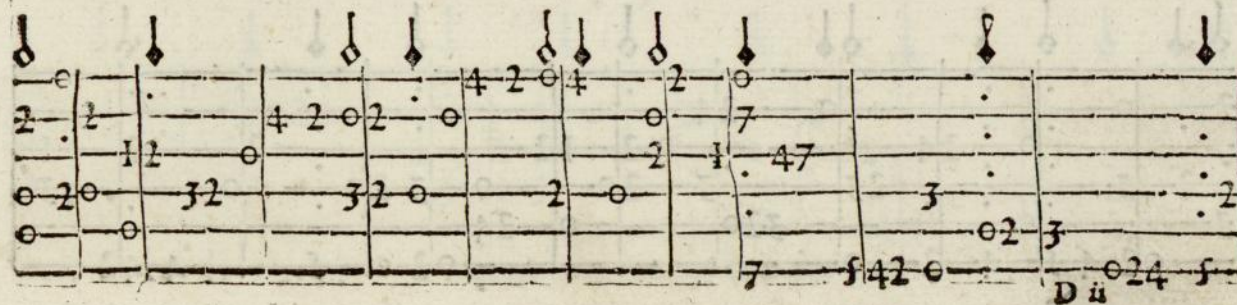
Tien to.

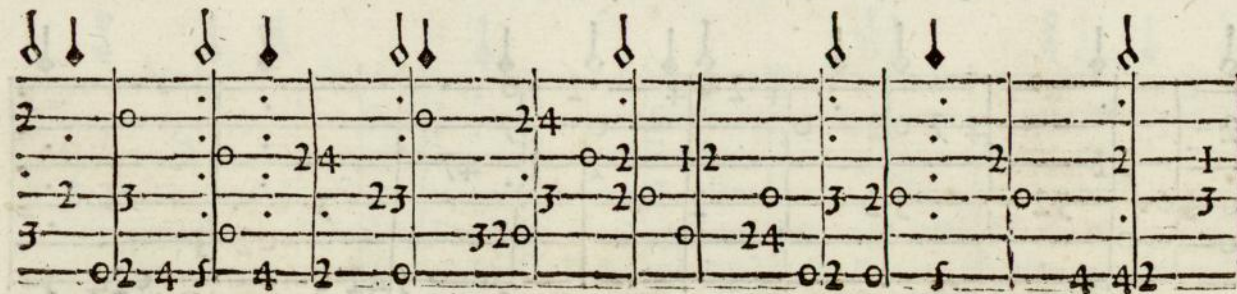
Handwritten musical notation for the first system, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

Fanta fia, €

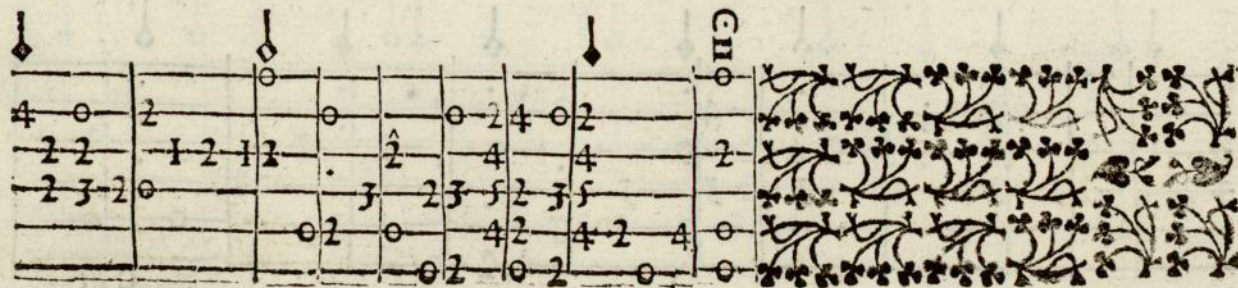
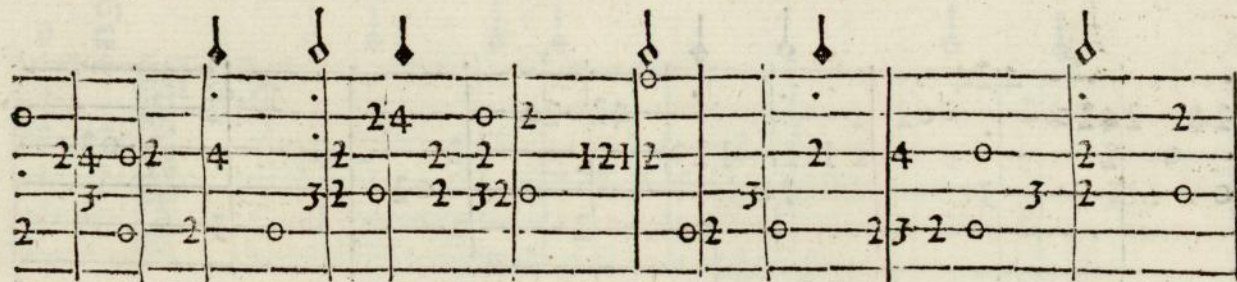
Handwritten musical notation for the third system, featuring a treble clef and a key signature of one flat. The notation includes various rhythmic values and accidentals.

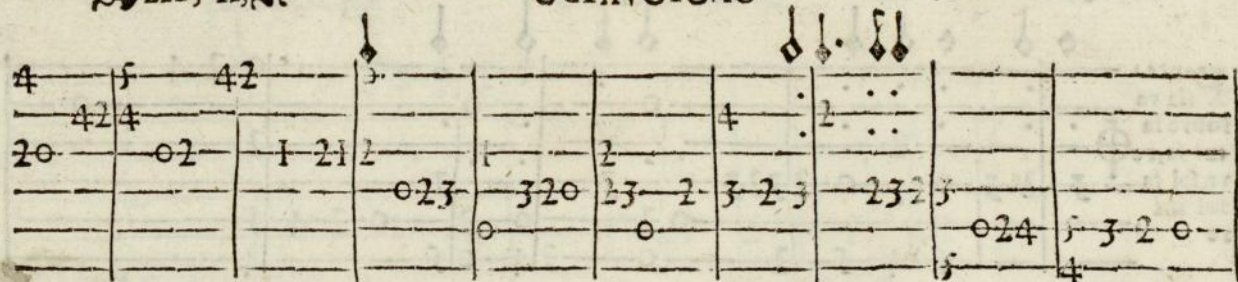




20 LIB, II, 62

OCTAVO TONO.







LIBRO TERCERO

DE MUSICA, EN CIFRAS Y CANTO

de organo para tañer y cantar con la Vihuela, en el
qual ay Motetes, Psalmos, Româces, Cancio-
nes. Sonetos, Verſos en latín, Villan-
cicos, como veran en la tabla que
a la buelta desta hoja esta



Fue impreso el presente libro en la muy noble y muy
leal ciudad de Seuilla en casa de Iuan de Leon.

1546

TABLA,

MOTETES.

- C Pater noster a quatro de Adrian Vuilliar.
 C Respice in me deus de Gomberth.
 C Clamabat autem.

i
 ii
 iii

ROMANCES.

- C Durmiendo yua el señor, con segunda diferencia.
 C Triste estaua el rey David.
 C Ysraael mira tus montes.

iiii
 v
 vi

CANCIONES.

- C Sin dubdar, con segunda parte.
 C Recuerde el alma dormida.
 C Claros y frescos ríos, letra de Boscan.

vii
 viii
 ix

SONETOS EN CASTELLANO.

- C Que llantos son aquestos.
 C Si por amar el hombre.
 C Por asperos caminos, letra de Garcilaso.

x
 xi
 xii

SONETOS EN YTALIANO.

- C La vita fugge, letra de Petrarcha.
 C Lassato ailtago.
 C O gelosia diamanti, letra de Sanazaro.
 C Y tenealhombra, letra de Sanazaro.

xvii
 xviii
 xix
 xx

VERSOS EN LATIN.

- C Regia qui mesto.
 C Dulces exuue del quarto de Vergilio.
 C Beatus ille qui procul negociis, de hora.
 C Hanc tua Penelope, de ouidio.

xiii
 xiiii
 xv
 xvi

VILLANCICOS.

- C Di me a do tienes las mientes.
 C Si me llaman a millaman.
 C Gentil cauallero.
 C Y sabel perdíste la tu faxa.
 C Si viesse y me leuasse.

xxi
 xxii
 xxiii
 xxiiii
 xxv

PSALMOS.

- C Nisi dominus edificauerit domum,
 C Exurge quare obdormis domine.

xxvi
 xxvii

C Finis tabule,

La cuenta desta tabla va por
 las obras y no por las hojas,



Pater noster

pa

ter no ster qui es in ce lis

fan ti fy ce

en no me tu um no me tuu ad ve ni at reg nu tu nm. A it

First system of musical notation, featuring three staves. The top staff contains a vocal line with a treble clef and a key signature of one flat. The lower two staves contain a four-part vocal setting (Soprano, Alto, Tenor, Bass) with various clefs and a key signature of one flat. The lyrics "ad ue niat re gnum" are written below the staves.

Second system of musical notation, featuring three staves. The top staff contains a vocal line with a treble clef and a key signature of one flat. The lower two staves contain a four-part vocal setting (Soprano, Alto, Tenor, Bass) with various clefs and a key signature of one flat. The lyrics "tuum fiat vo luntas tu a fi at vo lun ras" are written below the staves.

Third system of musical notation, featuring three staves. The top staff contains a vocal line with a treble clef and a key signature of one flat. The lower two staves contain a four-part vocal setting (Soprano, Alto, Tenor, Bass) with various clefs and a key signature of one flat. The lyrics "tu a fi at vo luntas tu a fi cut in ce" are written below the staves.

lo et in te rra et in te rra si cut in ce lo

et in te rra pa nem nos trum pa

ne nostrum pa nem nos trum co tidia a nu

co ti di a nu da nobis o di e da nobis o di e

et di mite no bis de bi ra nos tra de bi ra nos

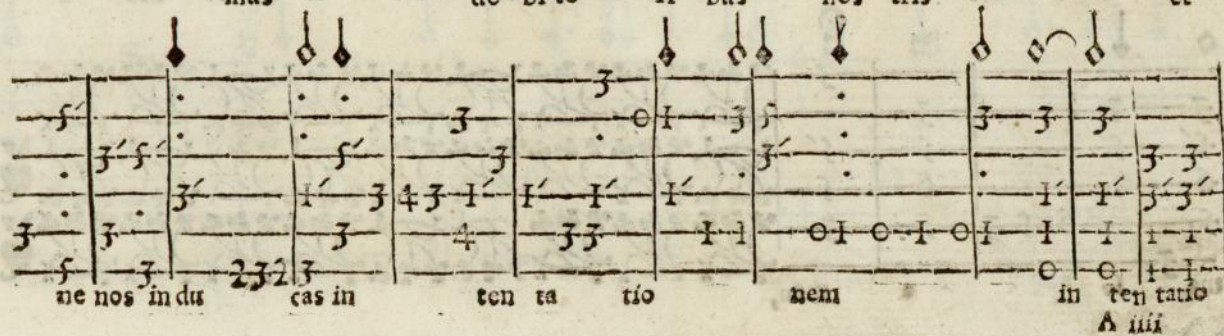
tra de bi ra nos tra si cut es nos



si curet no s di mi ri mus di mi ti mus di mi ri



mus de bi to ri bus nos tris et



ne nos in du cas in ten ta tio nem in ren tatio

A uia

LIB. III.

nem et ne nos in du cas in ren ratio nem

ser li be ranos a ma lo ser li be ra nos a

Ref pi ce in me de us e mi se re re mei

qui ni cus et pau per sum quia vni

cus et pau per sum ni bu la tio nes cor dis

mei mul ti pli ca te sur de ne ce lli ta ti bus meis e rue me

et vi de hu mi li

rem me am es la borem me

um et la bo rê me um et di mit.

cevi uer sa de li cta me a

res pi ce inimicos me os quo niam multiplicati sunt et o des.

LIB. III. 22

rant me cunio di ani mameam custo di ani mame am custo di ani mame

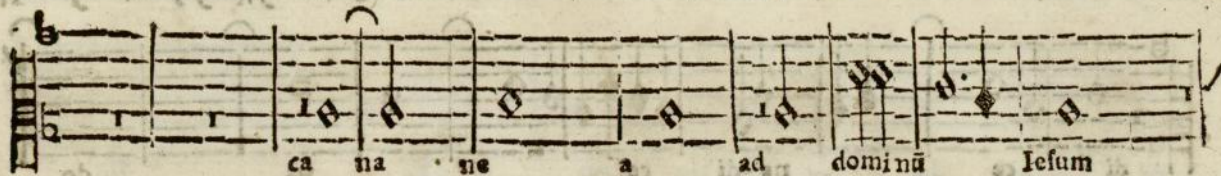
am ete ru e me nō e rubes cam quo niam es pe

raui in te es pe ra ui in te es pe ra ni in te.

III
 Motete dela
 Cananea.



Entona se la
 boz è la tercera
 al tercero traste.



Handwritten musical score for a piece in G major (one sharp). The score consists of two systems, each with a vocal line and a lute tablature.

System 1:

- Vocal Line:** Notes for 'di', 'te', and 'ns' are present. The melody is in G major.
- Lute Tablature:** The first line shows fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and rhythmic symbols (vertical strokes with flags). The second line shows fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and rhythmic symbols.

System 2:

- Vocal Line:** Notes for 'di', 'ce', 'ns', 'di', 'ce', 'ns', and 'do' are present. The melody continues in G major.
- Lute Tablature:** The first line shows fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and rhythmic symbols. The second line shows fret numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and rhythmic symbols.

fi li a mea ma le a

de mo ni ve xa tur

The musical score is written on three systems of staves. The first system consists of a vocal line (top) and two lute parts (bottom). The second system also consists of a vocal line (top) and two lute parts (bottom). The third system consists of a vocal line (top) and two lute parts (bottom). The text is written below the staves, with the words 'fi li a mea ma le a' on the first system and 'de mo ni ve xa tur' on the second system. The lute parts are written in a shorthand notation, with numbers 1-4 indicating fingerings and '3' indicating triplets. The vocal line is written in a standard musical notation, with notes and rests. The score is written in a single system, with the three parts of the setting arranged vertically.

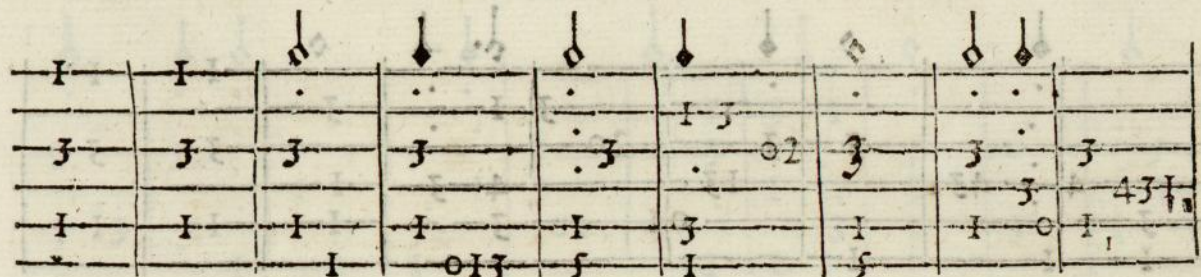
res pon dens Ihe sum a it

il li non sum mi fus

b iii

ni si ad o

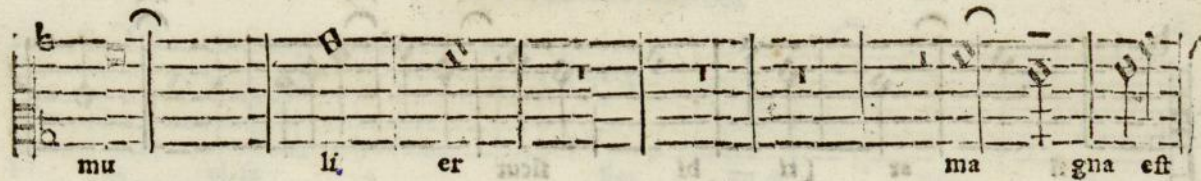
nes que peri e runt do mo's tra



ne ad iu ua me

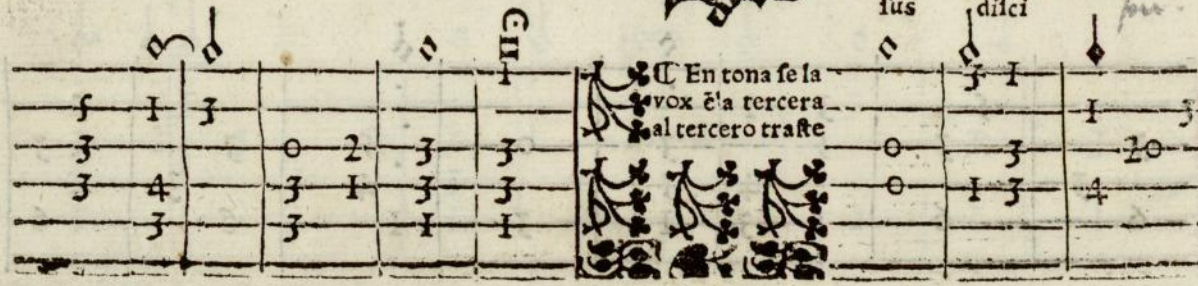
res pon dens Iesu a it il li

The image shows a handwritten musical score on aged paper. It consists of two systems of music. Each system has a vocal line (top staff) and a lute tablature line (bottom staff). The lyrics are written below the vocal staves. The first system covers the lyrics 'ne ad iu ua me' and the second system covers 'res pon dens Iesu a it il li'. The tablature uses numbers 1-4 on a six-line staff to represent fret positions. There are various musical notations including notes, rests, and bar lines. The paper shows signs of age, including foxing and some staining.





Romance. III



ma el fe
los con

fior en
el que no

na na
lo san

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. It contains eight measures of music with notes and lyrics. The lower staff is a lute tablature line with a single line and a common time signature. It contains eight measures of tablature with letters (I, 4, 3) and numbers (1, 2, 3, 4) indicating fret positions.

ue en la mar sus dis ci pu los con el que no lo
recor dar el a gra con la ter men ta comen so

The second system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a common time signature. It contains eight measures of music with notes and lyrics. The lower staff is a lute tablature line with a single line and a common time signature. It contains eight measures of tablature with letters (I, 4, 3) and numbers (1, 2, 3, 4) indicating fret positions.

fan re cor da r
fa le uan da r

El las a gua con la
olas en bren

tor la men na ta que co men q la go quie fa ren

le uan a ne tar gar las o los dis las ci cu pu bren la los con na mie

ue do que la comen que ren a de ne

do que la comen que ren a de ne

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

ga ma

ga ma

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

¶ Diziendo señor señor
quieras nos presto librar,
V despierito el buen jesu
començo les de hablar.



quã de la ví micrõ nue uas

Romance.

Entona se la
boz éla segú
da altercero
traste.



de la muerte de abía lon pa la bras trís



Handwritten musical score for "Cancion de la Virgen". The score is written on three systems of staves. The first system has lyrics "nie ron nue zas de la" and the second system has lyrics "tes de zi a fa la". The notation includes letters (j, i, 4, 3, 1, 0) and numbers (1, 2, 3, 4) on the staves, representing fret positions. There are also some decorative flourishes and a small "Cancion" label at the top right.

nunca en gota cupo ma r cu po mar cu

Tablature for the first system, corresponding to the first staff of music.

po ma r cupo ma r cu

Tablature for the second system, corresponding to the second staff of music.

canta la canción de la vida

ma yor nunca cupo en lo me noren lo menor

[illegible]

ze lla, Sino dios P Qr

Segunda parte.

que ar re el to do cu poen en la pa

Handwritten musical score for a piece in G major, 4/4 time. The score consists of two systems, each with a vocal line and a keyboard accompaniment. The lyrics are "re no fe fa be no fe fa be no fe".

System 1:

- Vocal Line:** Starts with a whole note 're' (G4), followed by a whole rest, then a half note 're' (G4), and a whole rest.
- Keyboard Accompaniment:** The right hand plays a sequence of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The left hand plays a sequence of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-

si fa be no se fa be quel que enel

mum do no ca be quepa a lli no ba sta ra

The musical score is written on two systems. Each system consists of a vocal staff (treble clef) and a lute staff (treble clef). The lyrics are written below the vocal staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first system has 8 measures, and the second system has 8 measures. The lyrics are: "si fa be no se fa be quel que enel" and "mum do no ca be quepa a lli no ba sta ra".



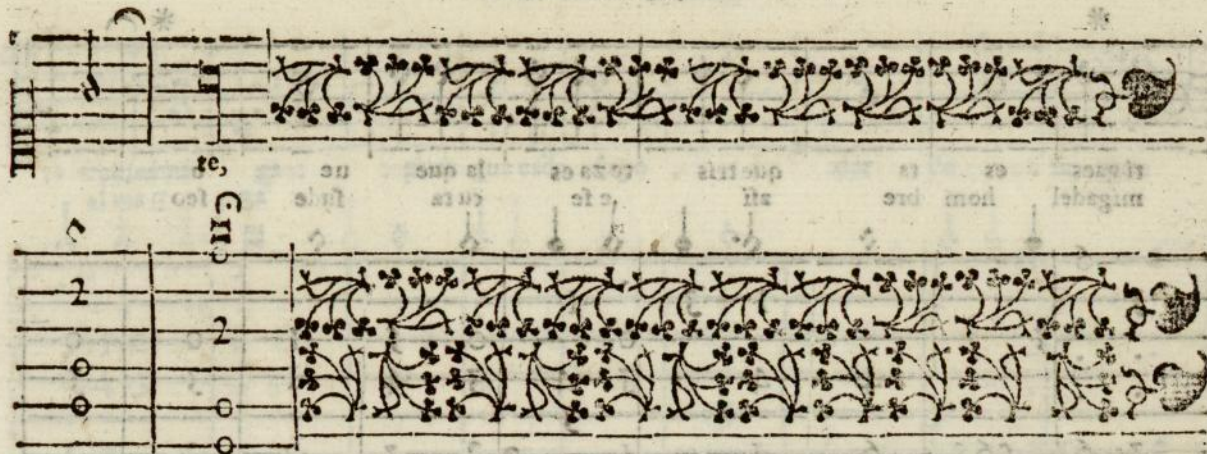
*10º, está incompleto!

tan do ar bo les que ui uis y al fin tan bien mo

ris per diendo a ve ze s tiempos y ga nando o.

d

Handwritten musical score for a piece titled "mi boxa marga ren ca y tando en". The score is written on two systems of staves. The top system features a vocal line with lyrics and a guitar line. The bottom system continues the guitar line. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte).



C Sonetto a la
muerte de la e
renissima prin-
cesa doña maria
nra señora va a
manera de dia-
logo.

C Entona se la
box en la segun-
da altercero tra-
ste.



Ve liã ros son a quel ros que fa
co mo elos mes mos dio ses lae ne

* (C) * (C)

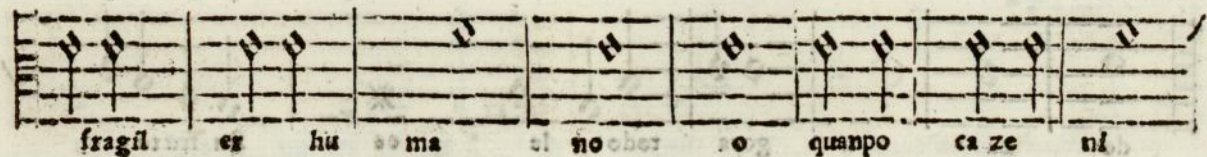
riga es ta que trís te za es la que ue o
migadel hom bre afi e fe cu ta fude feo

mu río nnefra prínce fa laqual creo que fue mas de virtud que
fi que la muerte pue de segun feo hazer que lo morralelog

nadie amé al ma fi ga
 pues que es de supo der do en su gran

de za a gora todo le a mes sin fruto y

d'uy



za en tal tris te za la tern ila may resplan dor

cla ro con nuer te

S

I pora marel hom bre fer a ma do
 si vn co ra con fen zillo y no do bla do

Entona se la boz en la prima en vazio.

me rece y porque rerbiẽ fer que ri do no se yo
 me re ce vn a mor cier ro y no fingi do qua desli chado

* *

no se yo por que foy a borre
quando esdi chado de no de auer fi

ci do mas se que siẽpre duro en este es ta
do pues lo que se me deue aun no mean da

do y si por feruir siempre a por si a se al

The first system of the musical score consists of a vocal line and a lute tablature. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains eight measures of music, with lyrics written below the notes. The lute tablature is written on a six-line staff, with numbers 1 through 5 indicating fret positions. It also consists of eight measures, aligned with the vocal line.

can ça galar don de flos of fi cios sin que mas mere pliques

The second system of the musical score continues the vocal line and lute tablature. The vocal line has eight measures with lyrics. The lute tablature has eight measures, with some measures containing multiple numbers (e.g., 2 4, 4 5, 4 5) indicating different fret positions or techniques. The system concludes with a double bar line.

ni me a solo sin gués, ya ma me pues que te

a me a ni ma mi

a quiere me pues te a do roy no me nie gues el

The first system of the musical score consists of a vocal line and a lute tablature. The vocal line is written on a five-line staff with a treble clef and a key signature of one flat. The lyrics are "a quiere me pues te a do roy no me nie gues el". The lute tablature is written on a six-line staff with numbers 1, 2, 3, and 4, representing fret positions. The music is in a 3/4 time signature.

galar donde ui do a mis fer ui cios

The second system of the musical score continues the vocal line and lute tablature. The lyrics are "galar donde ui do a mis fer ui cios". The lute tablature includes a section with decorative floral patterns, which are likely representing a specific lute technique or a decorative flourish. The music is in a 3/4 time signature.

Soneto.

Omas
af
pe
ros
ca
mi
nos
foyle
te
al

Or mas af tal pe ros ca mi nos foyle te al

Entona
fe la boz en
la prima al
segundo tra
ste.

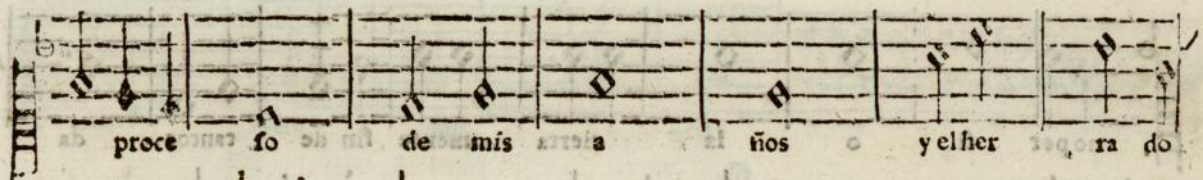
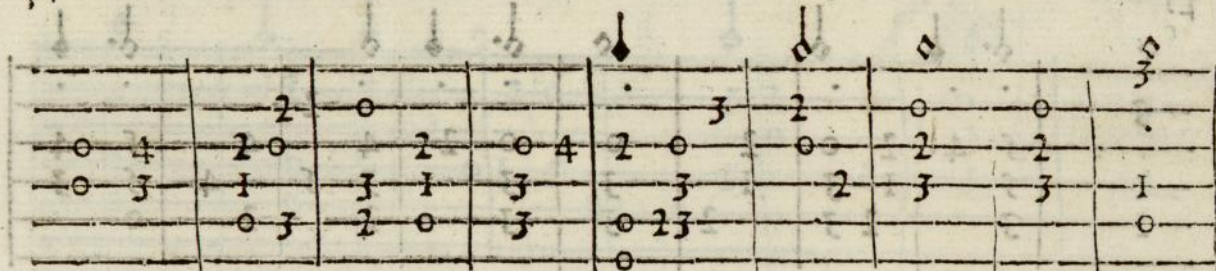
Entona fe la boz en la prima al segundo tra ste.

va do a parte que del miedo no me
ia do buf co de mí vi air con f.

va do a parte que del miedo no me
ia do buf co de mí vi air con f.

mue uo y si amu dar mea darvm paso prueuo a
 nue uo co nozco el me for y el peora prueuo o

lli por los ca be llos soy ter na do
 por costübre mala o por mi ha do



proce- so- fo- de mis a- ños lo- mi in- el clí- na- ab- cion con qui- ya

The first system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The lyrics are 'proce- so- fo- de mis a- ños lo- mi in- el clí- na- ab- cion con qui- ya'.

no per- fi- o- a- la- ci-er- ta- al- men- te- fin de- tan- tos- da-

The second system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. The lyrics are 'no per- fi- o- a- la- ci-er- ta- al- men- te- fin de- tan- tos- da-'.

nos me hazen des cui dar de mi

The first system consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody with various note values and rests. The lower staff is a lute line with a C-clef, featuring rhythmic notation with numbers (2, 3, 1) and circles. The lyrics 'nos me hazen des cui dar de mi' are written below the vocal staff.

de mire me. dio

The second system also consists of two staves. The upper staff continues the vocal melody, ending with a decorative flourish. The lower staff continues the lute accompaniment, also ending with a decorative flourish. The lyrics 'de mire me. dio' are written below the vocal staff.

¶ Versos a la
muerte de la se
renísima prin
cesa doña maría
nra señora

¶ Entona se la
box en la segun
da altercero tra
ste.

XIII
R



se ra nas oc ci dir oc ci dir
 q ra p's phi li pus phi li pus in

The first system consists of a vocal line on a five-line staff and a lute tablature on a six-line staff. The vocal line contains ten measures of music, each with a single note. The lute tablature contains ten measures of music, each with a single letter (a, b, c, d, e, f, g, h, i, j) and a number (1, 2, 3, 4) indicating the fret position.

prin ceps sed qua lem nul la de de runt tem po
 re rris mi hi f pen sus in e the re chris

The second system consists of a vocal line on a five-line staff and a lute tablature on a six-line staff. The vocal line contains ten measures of music, each with a single note. The lute tablature contains ten measures of music, each with a single letter (a, b, c, d, e, f, g, h, i, j) and a number (1, 2, 3, 4) indicating the fret position.



nulla da
 ra da ru ra fu

bunt
 it,

100	101	102	103	104
105	106	107	108	109
110	111	112	113	114
115	116	117	118	119
120	121	122	123	124
125	126	127	128	129
130	131	132	133	134
135	136	137	138	139
140	141	142	143	144
145	146	147	148	149
150	151	152	153	154
155	156	157	158	159
160	161	162	163	164
165	166	167	168	169
170	171	172	173	174
175	176	177	178	179
180	181	182	183	184
185	186	187	188	189
190	191	192	193	194
195	196	197	198	199
200	201	202	203	204
205	206	207	208	209
210	211	212	213	214
215	216	217	218	219
220	221	222	223	224
225	226	227	228	229
230	231	232	233	234
235	236	237	238	239
240	241	242	243	244
245	246	247	248	249
250	251	252	253	254
255	256	257	258	259
260	261	262	263	264
265	266	267	268	269
270	271	272	273	274
275	276	277	278	279
280	281	282	283	284
285	286	287	288	289
290	291	292	293	294
295	296	297	298	299
300	301	302	303	304
305	306	307	308	309
310	311	312	313	314
315	316	317	318	319
320	321	322	323	324
325	326	327	328	329
330	331	332	333	334
335	336	337	338	339
340	341	342	343	344
345	346	347	348	349
350	351	352	353	354
355	356	357	358	359
360	361	362	363	364
365	366	367	368	369
370	371	372	373	374
375	376	377	378	379
380	381	382	383	384
385	386	387	388	389
390	391	392	393	394
395	396	397	398	399
400	401	402	403	404
405	406	407	408	409
410	411	412	413	414
415	416	417	418	419
420	421	422	423	424
425	426	427	428	429
430	431	432	433	434
435	436	437	438	439
440	441	442	443	444
445	446	447	448	449
450	451	452	453	454
455	456	457	458	459
460	461	462	463	464
465	466	467	468	469
470	471	472	473	474
475	476	477	478	479
480	481	482	483	484
485	486	487	488	489
490	491	492	49	

¶ Versos del
quarto de versu-
gilio.



¶ En tona se la
box é la següda
al quarto traste

VI ces ex u uie dul ces ex
vr bem pre cla ram vr et hẽpre
di xit os in

u claram sta uie dum fa ta de us q̃ si ne
presla to tui re me morie mania ui
mur in ul

bant di re
 ob ob
 ac ci pi re hanc a ni ma
 ul ta virum pe nas
 sed mo ria mur a it

2 3 2 4 4 4 7 4 2
 f f f f 4 f
 2 2 3 2 7 6 4 7 6 7

me i ni sic
 his mi iu
 ex ol coa fra uari
 ui te re re re sub
 cu ce um
 a tis pi bras
 vi ri xi
 fa llix
 hau ob riat

2 2 3 2 3 2 2 2
 f f f f f f f
 0 2 3 0 1 0 1 0 3 2 0 4

vi xi era quem de de rat cur
fe lix he u o nimifi
hau oriat boe hume culis i lix gnem

sum for tu na pere gi
si li to ra lis tam ab al to tum
eru de lis ab al to tum

et nunc dar nunc quam da magna mei sub dar da nie te nus et noire ter ras qui bit ei sent nostra ca ri ma fe rat o

go ne tis di xeam rat ar q ilu uolam me dia inter talia ferro colo

lapsam as pi clunt co mi re res

en fem o cru re spu mantem sparsas ma nus.

bas, at ramentro se ve ni.
 ri to tag tro ia fu it

4 4 2 2 4 2 2 2 2
 4 4 1 3 3 3 3 1 3 0
 2 2 3 2 3 2 2 2 0 0

XVII
 Soneto.

L

A vi ta fug ge, et non sea restaan
 el rimem brar, et la aspe tar maco

3 3 2 0 3 3 3 0
 3 3 1 3 3 3 3 3
 1 1 2 3 1 1 1 2

Entona se
 la boz è la pri
 ma al quinto
 traste.

ho cho ra et la morte vendle tro a grangior na te

horquinci horquindi fiche nueri ta te

et se le co se pre sen me te et se le pas pie fa ta

nonchi ho di me ste flo pie ta

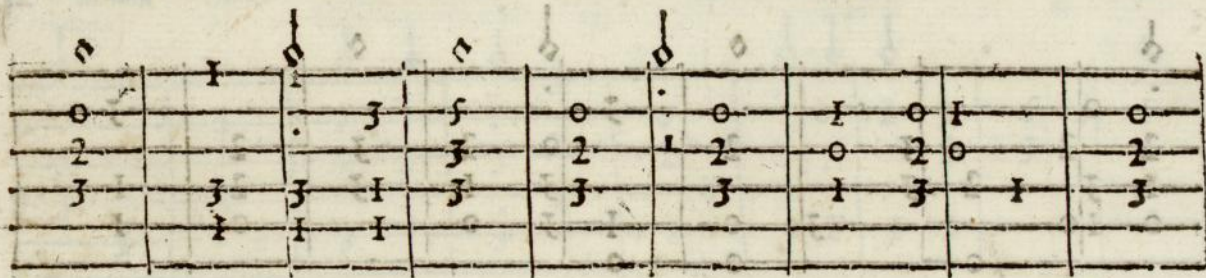
te mi da ño guer ra er le fu ture an
te i fa rei gía dí ques ti pen

che fierfo ra ra ter

na mia uan ti tor namia uan ti

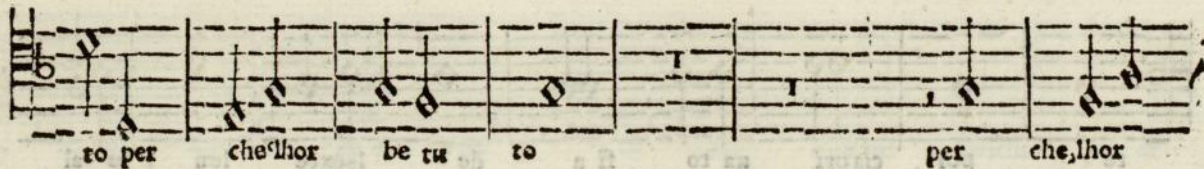
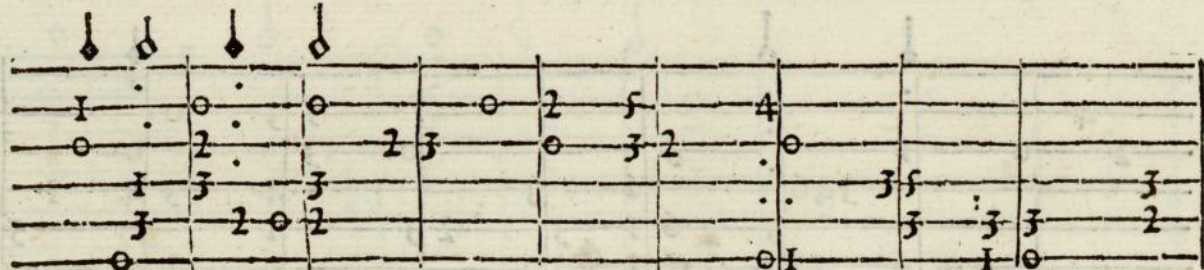
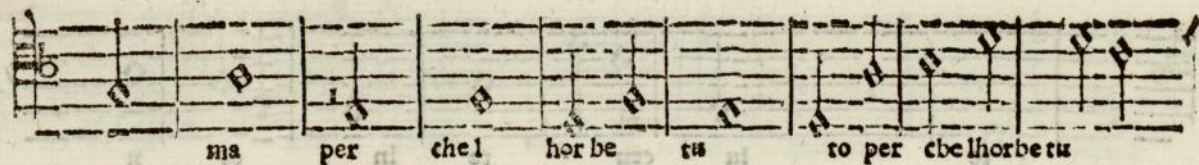
se al cun dol ce mai he bel cor tris to et

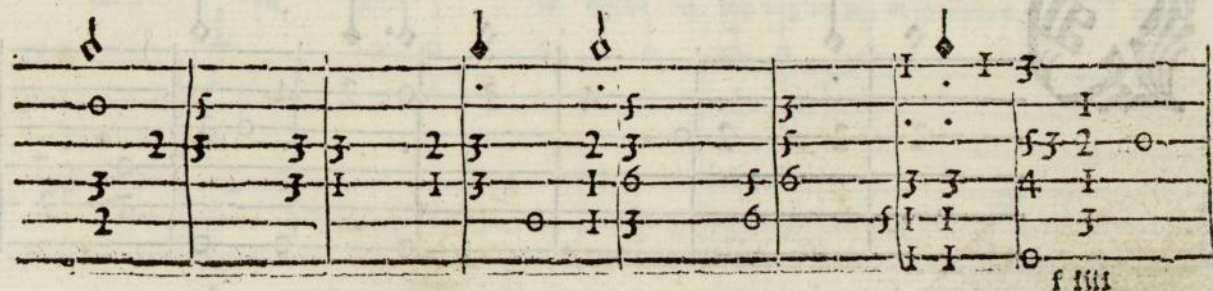






LIB III,





f IIII

me go me.

XIX.
 En tona se la
 box en la prima
 en vazio.



Gelosi amanti

LIB, III.

First system of musical notation. The top staff is a vocal line with notes and lyrics. The bottom staff is a lute tablature with numbers 1-4 and circles. The lyrics are: o so tra fe, rella dí li ce fuc, leempia et cru ces se ad ner, da fa.

Second system of musical notation. The top staff is a vocal line with notes and lyrics. The bottom staff is a lute tablature with numbers 1-4 and circles. The lyrics are: mor for, re te, che tra, con tua suaue, víf ui, ra tur bí il, uan deas probe, ciel se, re ne.

no no di qual bo ca infer
no tor na ti in giu

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains eight measures of music with lyrics written below. The lower staff is a figured bass line with a bass clef, containing numerical figures (2, 4, 2, 2, 2, 2, 3, 2) and other symbols (circles, dots) indicating fingerings and accidentals. The lyrics are: "no no di qual bo ca infer no tor na ti in giu".

mal ne l mondouf cis ti o cru del mos
non aumen tar miel ma li infe lice pa u

The second system of the musical score also consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat. It contains eight measures of music with lyrics written below. The lower staff is a figured bass line with a bass clef, containing numerical figures (2, 2, 2, 2, 2, 2, 1, 2) and other symbols. The lyrics are: "mal ne l mondouf cis ti o cru del mos non aumen tar miel ma li infe lice pa u".

tro ra o ad peste quid de mor venis ta li ti

The first system of the musical score consists of a vocal line and a figured bass line. The vocal line has a treble clef and contains notes for the lyrics 'tro ra o ad peste quid de mor venis ta li ti'. The figured bass line has a bass clef and contains numbers: 2, 4, 2, 2, 2, 4, 2, 4, 4.

per hor fargli non bas gior ta ni baa miei mor flos con cu li ri suo

The second system of the musical score consists of a vocal line and a figured bass line. The vocal line has a treble clef and contains notes for the lyrics 'per hor fargli non bas gior ta ni baa miei mor flos con cu li ri suo'. The figured bass line has a bass clef and contains numbers: 4, 4, 0, 4, 2, 4, 4, 2, 2.

XXI,
Villancico.

Entonase
la voz en la
segunda alter
cero traste.



re pier de el ga na do

que se re pier de el ga na do

nūca duer mo siempre afa no

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The lower staff is a lute tablature, with letters (I, O, J, F, 4, 6) and numbers (3, 4, 5, 6) indicating fret positions on the strings.

y anfi co mo confa ti gas q̄ se me ye

The second system continues the musical piece. It features a vocal line with notes and rests, and a lute tablature with letters and numbers. The tablature includes various rhythmic and fretting instructions, such as 'f' for finger and '4' for the fourth fret.

lan las mi gas entre on la bo cay la ma no

quãta fel da da yo ga no da ria tris

te cui ta do porfa lir dees re cui da

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody with various note values and a single sharp sign. The lower staff is a lute tablature with a six-line staff, using letters (I, J, 4, 3) and numbers (4, 3) to indicate fret positions. The lyrics "te cui ta do porfa lir dees re cui da" are written below the vocal staff.

do, obius

The second system of the musical score also consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody with various note values and a single sharp sign. The lower staff is a lute tablature with a six-line staff, using letters (I, J, 4, 3) and numbers (2, 4, 3) to indicate fret positions. The lyrics "do, obius" are written below the vocal staff. The system concludes with a decorative flourish on the right side of the lute staff.

Villancico.

S

Imel. aman.

En tona se la
box en la prima
en vazio.

si me llaman a mi lla man q cuído q me lla

157

Handwritten musical score for a piece titled "Missa". The score is written on two staves. The top staff contains the vocal line with lyrics: "mã a mi que cuido que me lla man a mi". The bottom staff contains the instrumental line, likely for a lute or guitar, with various fret numbers and rhythmic markings. The manuscript is on aged, slightly stained paper.

Handwritten musical score for the piece "Cuido q me". The score is written on two systems of staves. The top system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The music is written in a style that appears to be a simplified or early form of notation, with notes represented by vertical stems and horizontal lines. The bottom system consists of two staves. The upper staff of the bottom system has a treble clef and a key signature of one flat, and it contains notes with stems and some accidentals. The lower staff of the bottom system contains a series of numbers (2, 3, 5, 7, 8, 7, 5, 3, 2, 2) which likely represent a sequence of notes or intervals. The title "Cuido q me" is written in a cursive hand below the top staff. The overall appearance is that of a historical manuscript.

lla man a mi q̃ cui do que me lla man a mi

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, containing a melody with various note values and rests. The lower staff is a guitar accompaniment with a treble clef, featuring a complex rhythmic pattern with many accidentals and fingerings. The lyrics "lla man a mi q̃ cui do que me lla man a mi" are written below the vocal staff.

q̃ cui do q̃ me lla man a mi

The second system of the musical score continues the vocal and guitar parts. The vocal line (upper staff) and guitar accompaniment (lower staff) are shown. The lyrics "q̃ cui do q̃ me lla man a mi" are written below the vocal staff. The guitar part includes a section marked "CII" in the final measure.

yen a que lla fiera er gui da cuido
 yen a

g me lla man a mi llaman a la mas ga ri da que

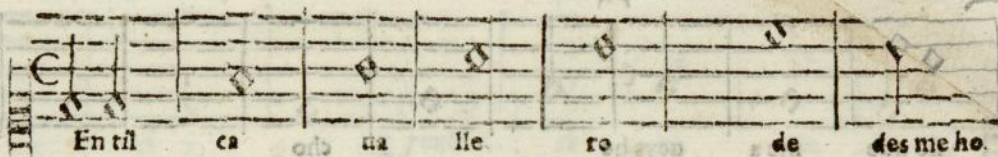
g iii

cuido q me lla man a mi que

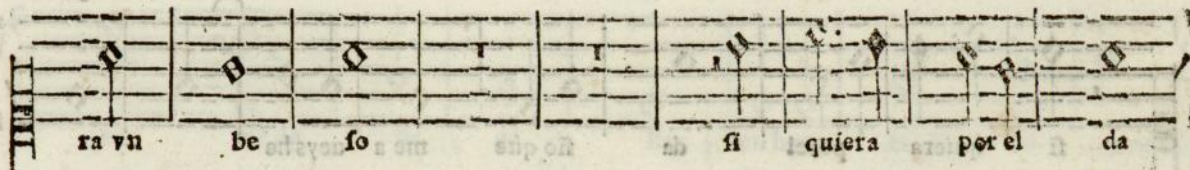
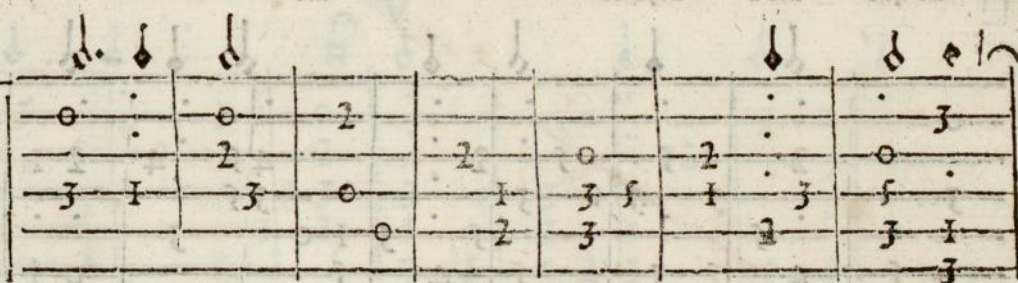
cuido que me lla man a mi.

XXIII,
C Villancico.

LIB. III. 42



Entonase
laboz ña ter
cera al ter
cero traste.

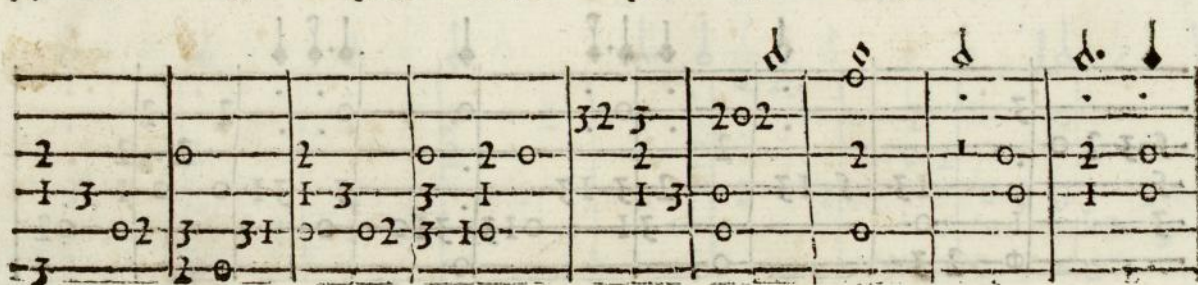


The musical score is written on two systems. The first system contains the vocal melody with the lyrics "fio que me a neys he cho" written below the notes. The second system contains the instrumental accompaniment, featuring a variety of rhythmic values (e.g., 2, 4, 3, 1, 0) and dynamic markings (e.g., f, sf, sfz) written below the staff.

Handwritten musical score for the piece "Si quiera por el daño que me aueys he". The score is written on two systems of staves. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a style typical of early modern lute tablature, using diamond-shaped notes on a five-line staff. The lyrics "si quiera por el daño que me aueys he" are written below the staff. The second system also consists of a single staff with a treble clef and a key signature of one flat. It features a more complex rhythmic notation with various note values (minims, crotchets, quavers) and rests, along with some accidentals. The lyrics "si quiera por el daño que me aueys he" are repeated below the staff. The manuscript is written in dark ink on aged, slightly discolored paper.

cho Venia el ca ua lle ro

ve nia de fe ui lla en huer ta de mon



no pue de rog fi a quera por el da

The first system of the musical score consists of two staves. The top staff is a vocal line with lyrics written below it: "no pue de rog fi a quera por el da". The bottom staff is a guitar accompaniment, with fret numbers (3, 2, 2, 1, 0, 2, 2, 1, 2, 1, 3, 0, 1, 1, 3, 0, 1, 0, 3, 2) written below the notes. The music is written in a style typical of early 20th-century manuscript notation.

ño que me a ueys he clo

The second system of the musical score also consists of two staves. The top staff is a vocal line with lyrics: "ño que me a ueys he clo". The bottom staff is a guitar accompaniment, with fret numbers (3, 2, 2, 0, 2, 2, 1, 3, 2, 3, 1, 0, 3, 1, 0, 1, 3, 0, 1) written below the notes. The notation continues the piece from the first system.



Villánico.



Entona sela
boz en la terce
ra al pmer tra
ste, y puede se
tambien can
tar octava ar
riba, e tonado
se e la prima al
tercero traste



Handwritten musical score with two systems of staves. The first system has a vocal line and a lute line. The second system has a vocal line and a lute line. The lyrics are: 'y fa bel y fa bel per dif' and 'te la tu fa xa ela por do va na dando por el a'.

System 1:
 Vocal line: y fa bel y fa bel per dif
 Lute line: 2 0 2 2 0 3 2 0 2 0 2 4 2 0 2

System 2:
 Vocal line: te la tu fa xa ela por do va na dando por el a
 Lute line: 0 2 2 0 2 4 2 0 2 4 5 0 2 0

el a gua y fa [bel a a tan lo ga

Handwritten musical score for a piece. The first system consists of a vocal line with notes and lyrics, and a lute line with rhythmic notation. The second system continues the piece with similar notation. The paper is aged and has some staining.

tri a lo ro ob hab su da ob ro q els a

Handwritten musical score for a piece. The third system consists of a vocal line with notes and lyrics, and a lute line with rhythmic notation. The fourth system continues the piece with similar notation. The paper is aged and has some staining.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes various note values (half notes, quarter notes, eighth notes) and rests. Below the staff, there are several lines of text, including "tamp", "gar", "ri", and "do". The notation is partially obscured by a diagonal cut on the right side of the page.

Villancico.

XXV,



Entonase la
voz en la terce-
ra en el terce-
ro traste.

Handwritten musical notation on a five-line staff, featuring a treble clef and a common time signature (C). The notation includes various note values (half notes, quarter notes, eighth notes) and rests. Below the staff, there are several lines of text, including "I", "ui", "ef", "se", "me", "le", "do", "nas", "mn", "se", and "go". The notation is partially obscured by a diagonal cut on the right side of the page.

h ii

por mi ña vi da por mi ña vi da que nō

gri da el se meo mi

Handwritten musical score for "The Goat Song". The score is written on two systems of five-line staves. The top system features a treble clef and a key signature of one flat (B-flat). The melody is written on the top staff, with lyrics "goat an", "sa", "ri", and "do" written below it. The bottom staff of the top system contains a bass line with various rhythmic markings, including a "3" and a "2". The bottom system also consists of two staves, with the top staff continuing the melody and the bottom staff continuing the bass line. The score is written in ink on aged, slightly yellowed paper. There are some decorative flourishes at the end of the staves.

XXVI.

XXVI.

C Psalmo por el septimorono

C Entona se la boz en la tercera al tercero tra ste.

I fi do minus e di fi ca ue rit
ni fi do minus custo di e rit
ciui

7 8 4 4

h iii

mus: in va num la bo ra uerunt
tem frustra vi gi lat

qui e di ficant e am,
qui cus to dit e am

The musical score is written on two systems of staves. The first system consists of six measures, and the second system consists of five measures. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves. The paper is aged and shows some staining.

Pſalmo por el
primer tono.

E

Xur ge quare ob dor mi.

Entonase
la box éla pri
ma al quinto
traſte, puede
ſe cantar octa
ua baxo.

ne o zur ge et ne re pel las in fi nem:

h mli

re faciem quam a uer tie o blis

ce ris in o pie nos tre et tri bu la



En la declaracion destas cifras en vna regla q̄ esta de baxo del
y vna ese adonde dize vna de dezir vnas,

En la primera plana dela quarta foja alos quatro Compasles vn zero y
ade estar primero el dos y despues el zero mudando el vno en el lugar del otro.

En la quinta foja en la primera plana esta vna fantasia la qual passa de alli ala primera
foja. Y otra fantasia que enpieça en la buelta dela dicha quinta foja passa de alli ala buelta
foja.

En vna fantasia que enpieça en la septima foja alos sesenta y ocho compasles falta vna ca-
da de numero de vno ade estar al fin del compas.

En vna fantasia que comieça en la nouena foja alos ochenta y quatro compasles falta vn zero en
ta a de estar antes del dos. En esta mesma fantasia tres cõpasles mas a delate delos arriba dichos vn
que esta en la quinta y vn dos que esta en la tercera, an de estar el seys en la sexta y el dos en la quarta.

En vna fantasia que contra haze la harpa y comiença en la trezena foja al cabo della en el penultimo cõ-
pas esta vna minima blanca sobre vn cinco a defer corchea.

En la segunda parte dela gloria dela missa de say san regres a los treinta y dos cõpasles falta vna semini-
ma a de estar sobre vn tres que esta en la tercera.

SECVNDO LIBRO

En vna fantasia que comiença en la primera foja alos veinte y siete compasles vn nueue que esta en la
segunda a de estar en la prima.

En vn Kirie que comiença en la quarta foja. Alos diez y seys cõpasles vn diez que esta en la tercera. Ade
fer tres, Mas adelante a los sesenta y siete compasles vna seminima q̄ esta sobre vn zero a defer corchea
Mas a delate en la plana q̄ a caba este Kirie en la cabeça dize segundo tono a de dezir primero,

En la septima foja en vna fantasia alos quarenta y quatro cõpasles falta vna seminima sobre vn dos q̄
esta en la quinta.

En vn Kirie que comiença en la nouena foja alos sesenta compasles esta vna seminima sobre vn zero a
defer minima,

En la trezena foja en vn Benedictus glosado alos sesenta y vn compasles vn tres que esta en la prima a
de estar en derecho de vn quatro que esta en la tercera,

TERCERO LIBRO.
dezeno compas al principio del enla prima falta vn cinco a de estar en
ida, Mas a delane alos quorenta y dos cõpassies vn dos que esta enla ter

niendo yua el señor ãla primera parte a los veinte y cinco cõpassies vn dos
drechtio devn tres y vno, a deser tres. ¶ Mas a delante enel mesmo romãce ãla
ez e nueue compassies vn tres que esta enla quarta a de estar ã derecho del cinco que

ucion que dize sindudar alos quarẽta y tres cõpassies vn cinco que esta al cabo del compas
er tres,

vn soneto que dize la vita fuge ãla vox de canro de orgão alos diez y siete cõpassies esta la claua en
la primera raya a de estar enla seguda como las dea tras.

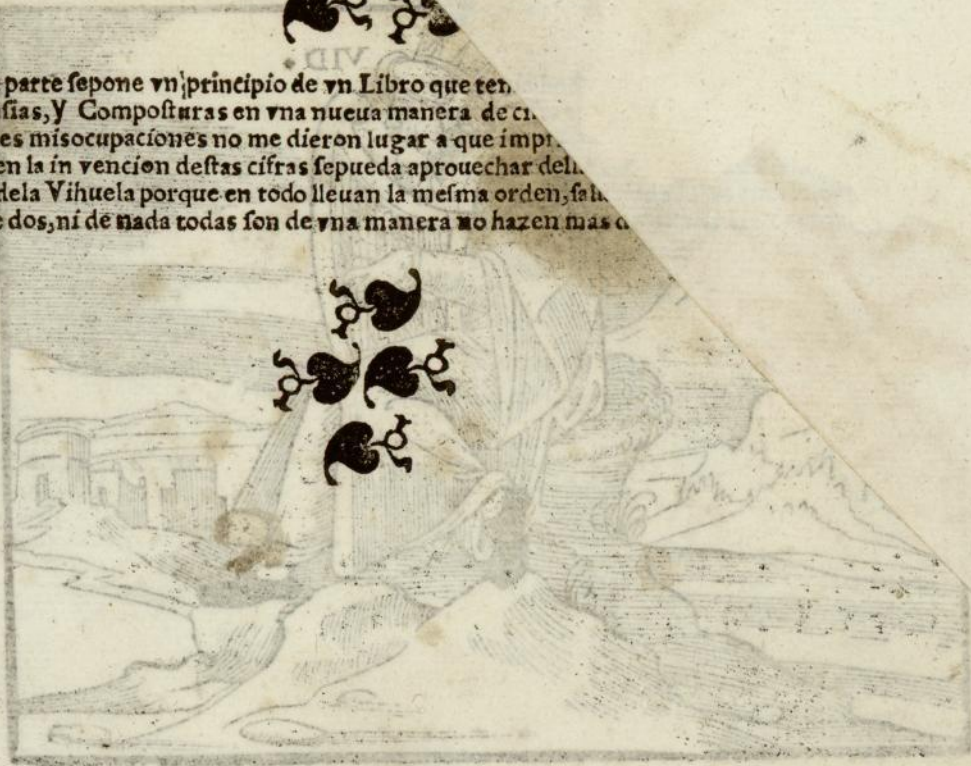
¶ En vn soneto que dize lallaro ailtago al tercero cõpas vn dos que esta enla quarta a deser tres, Mas a
delante alos veinte y siete cõpassies vn zero que esta enla prima a deser cinco,

¶ En vn villanzico q̃ dize gentil Cauallero alos diez y nuene cõpassies vn tres q̃ esta enla prima a deser
siete.

Fín dela corecion.



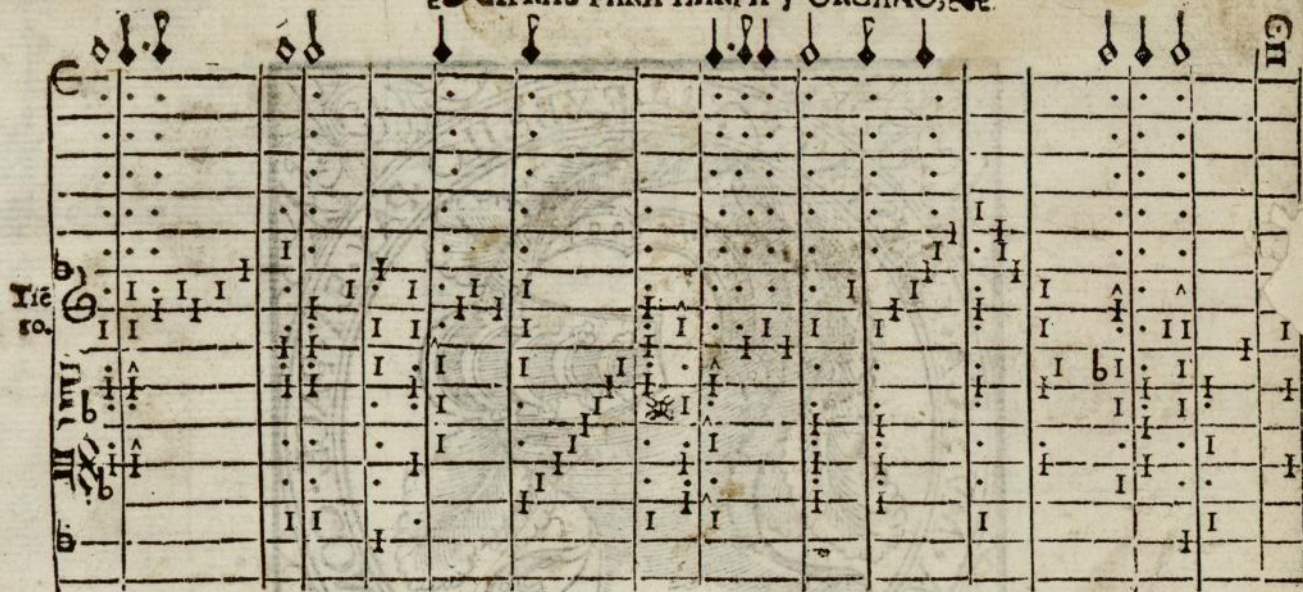
DE esta otra parte se pone vn principio de vn Libro que ten
chas, Fantasias, y Composuras en vna nueva manera de ci
poner aqui (Pues mis ocupaciones no me dieron lugar a que impi
le pareciere bien la in vencion destas cifras sepueda aprouechar del
se facan en las dela Vihuela porque en todo lleuan la mesma orden, sal
ro de vno, ni de dos, ni de nada todas son de vna manera no hazen mas
de tocar,



1. Regum Caput, XVI.
aspicebat Saul, Dauid tollebat citharā et percutiebat ma-
lū leuius habebat. Recedebat enim ab eo spūs malus.



20 CIFRAS PARA HARPA Y ORGANO, 22



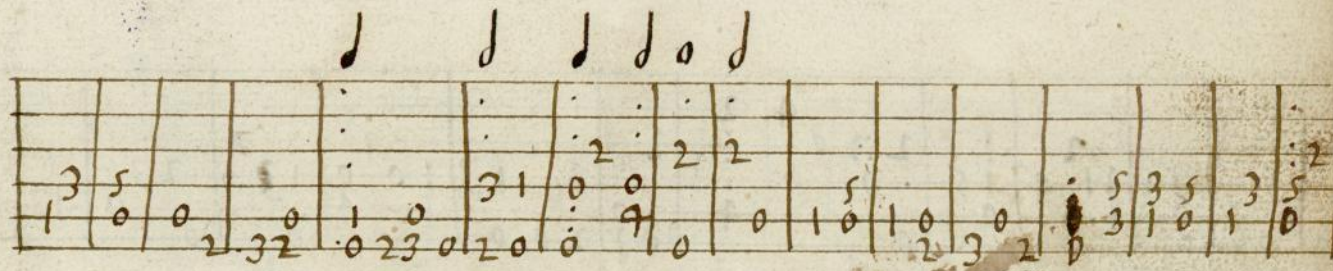
L As rayas y los espacios sō las cuerdas de la Harpa y el luego del Organo: El espacio primero de aquí abaxo es la cuerda mas græsa, y mas baxa, Y allí es se faut, Y en la raya primera que se sigue gamaut. &c. Las clauas y los bemoles muestran bien que sino sea cada cuerda Y el tono que a de tener, El temple que a qui tiene es el comun para tañer por el sexto tono. Y si alguna cuerda o cuerdas eran menester mudar pa tañer por otras partes señalaua las en el libro que dicho tengo con vna mano, O manos poniendo las en derecho de cada cuerda para que con vn dedo la señalasen y dezia allí subase o abxese. Para formar los semitonos se ponen estas dos señales, b, *, en la cuerda que qualquiera dellas estubiere sea de poner el dedo acerca de las clauijas.

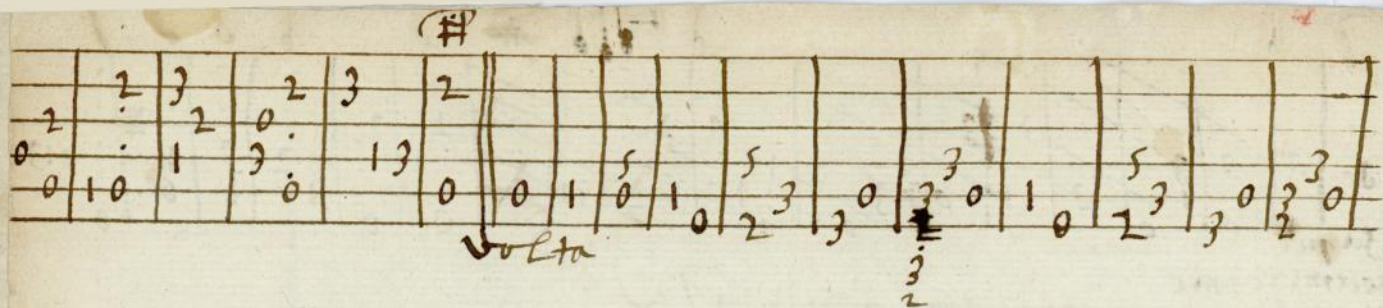


Acabo se la presente obra èla muy noble y leal
 Ciudad de Seuilla por Juan de Leõ impressor a
 sancta Marina en la calle real a siete dias òl mes
 de Dizeiembre, 1546.

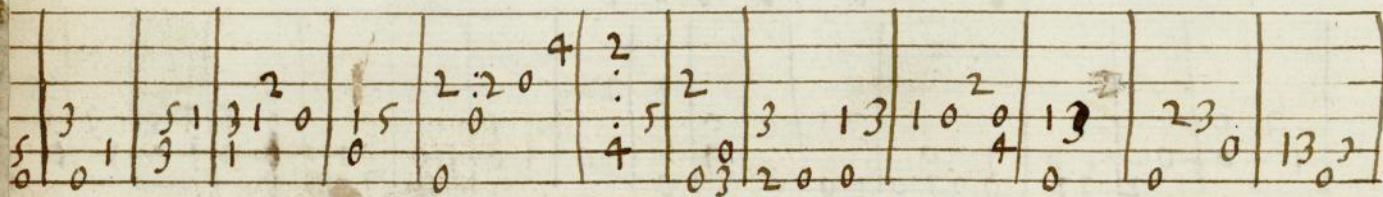
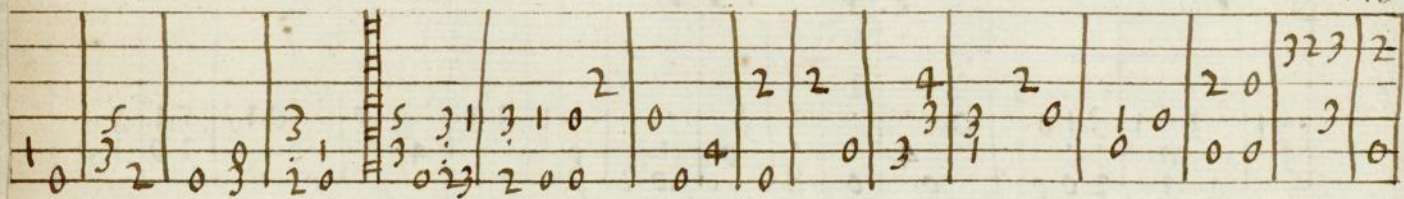
duo de
flageolet
dissonances
ad dematiz

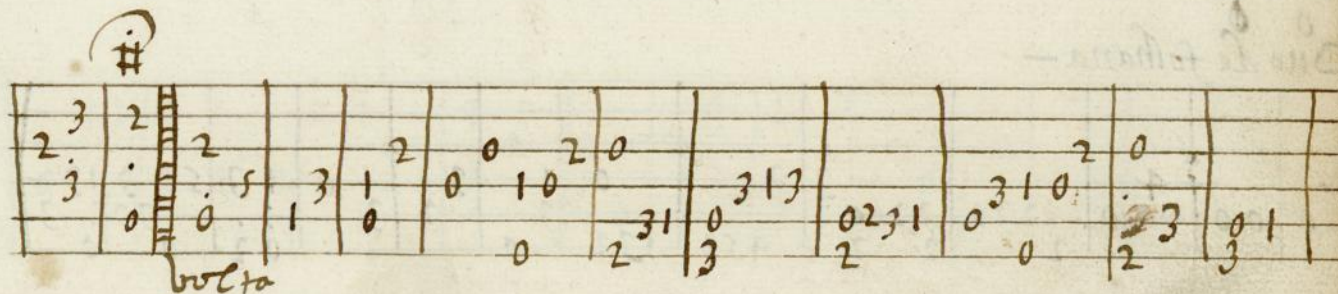
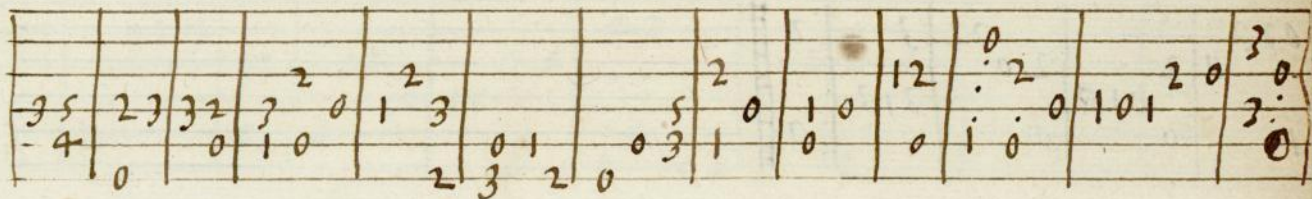
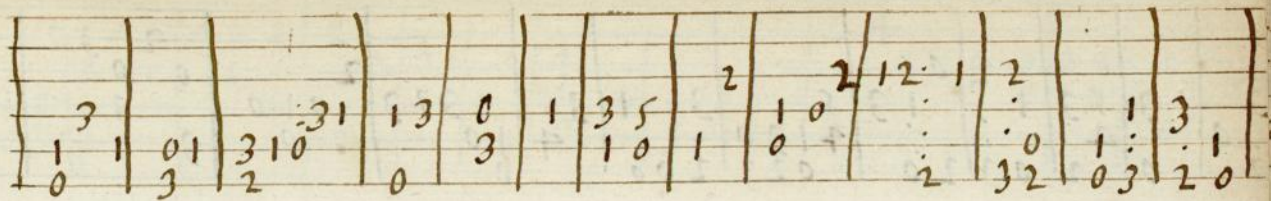
começa a cantar

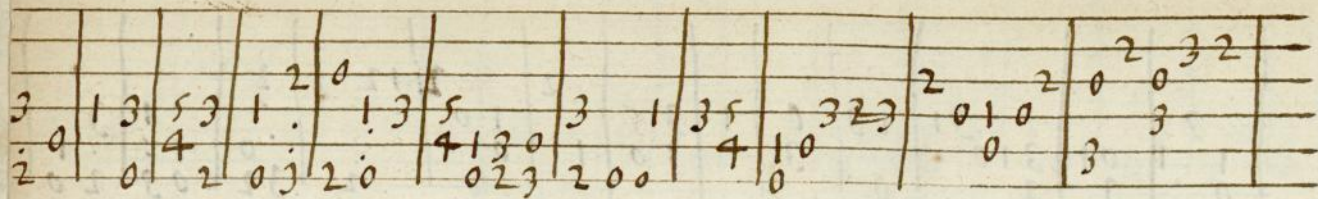




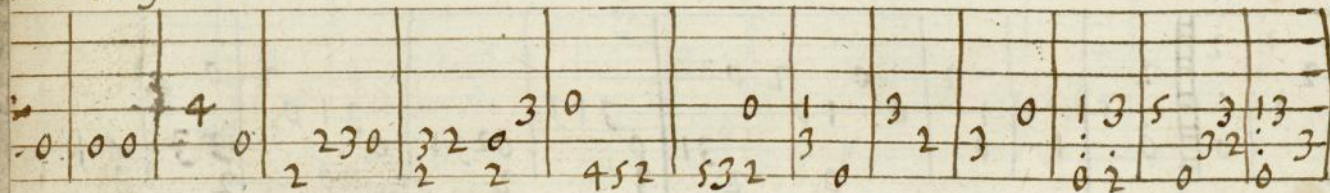
contrapunto sobre este vilancete

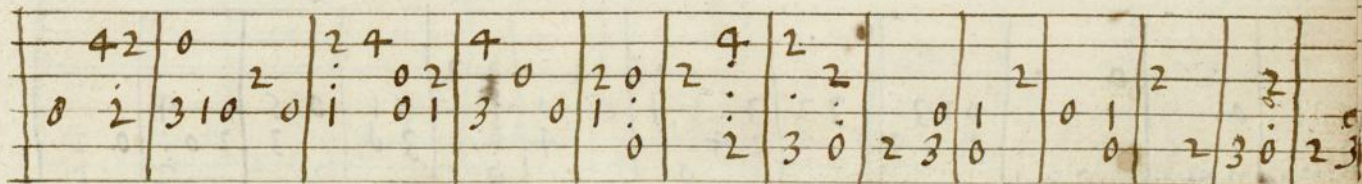
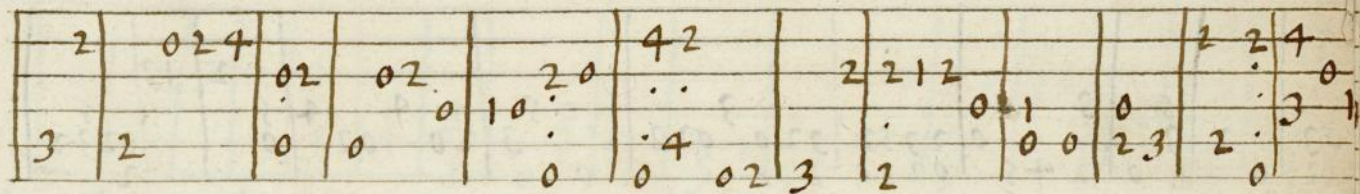
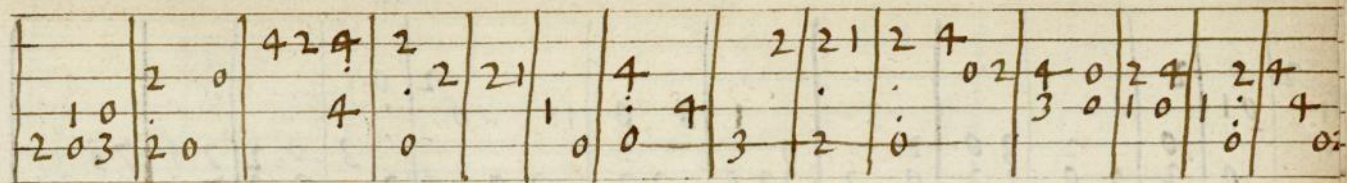


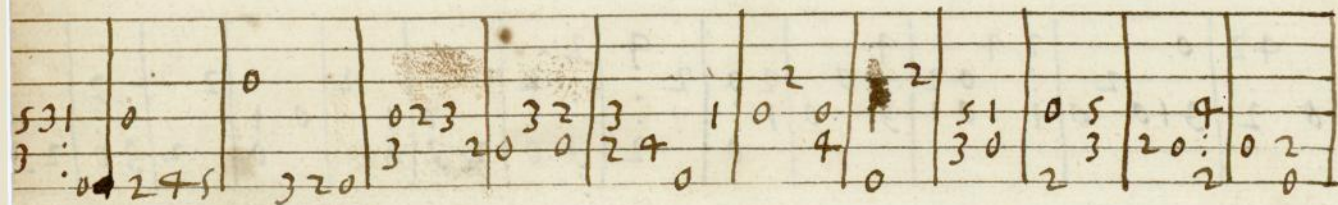
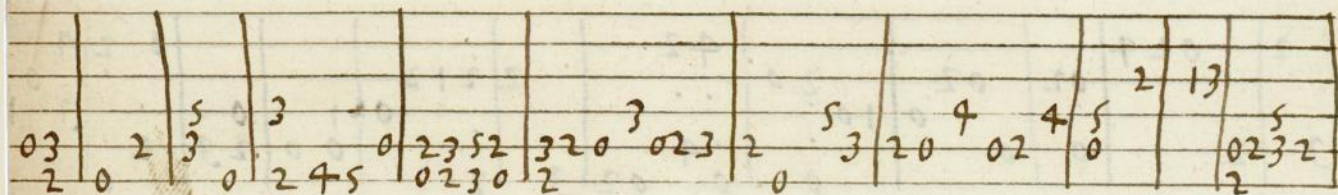
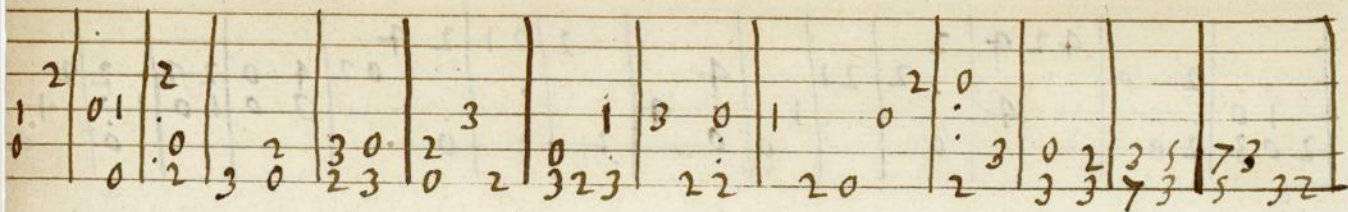


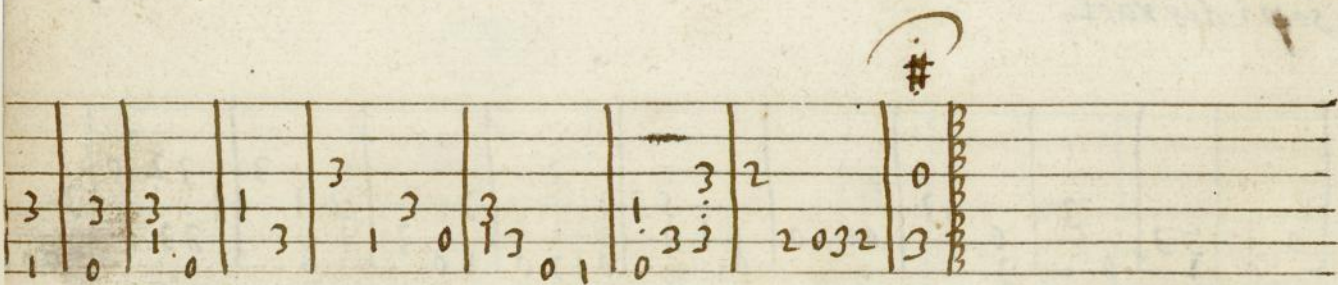
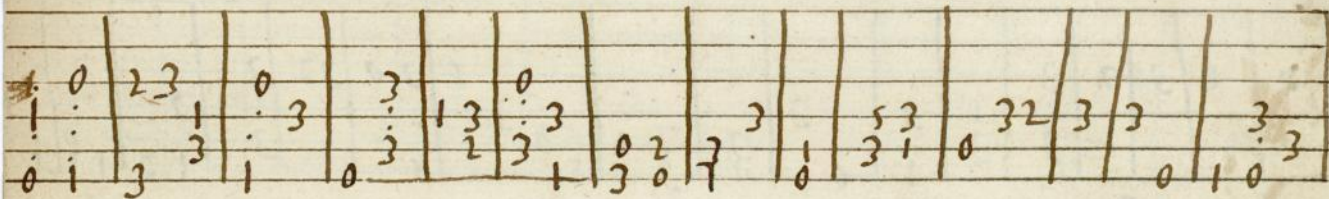
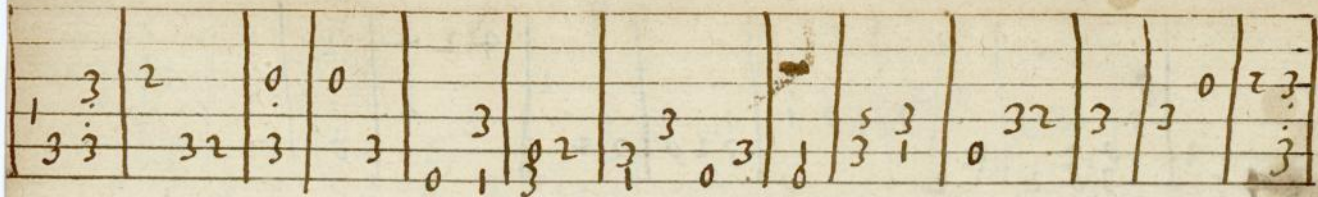


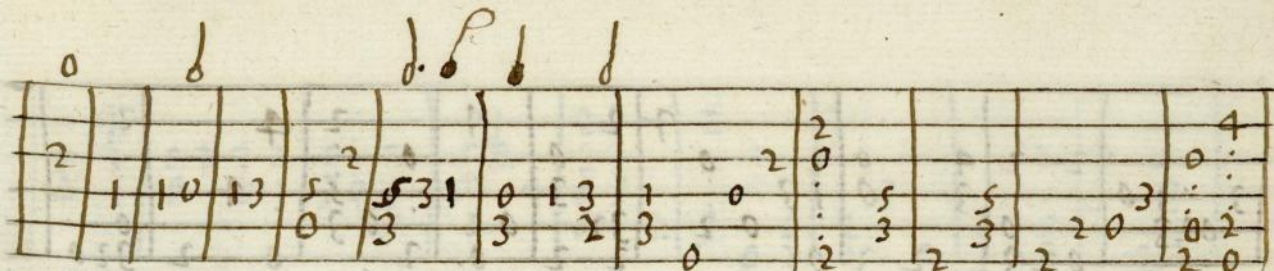
Duo de folhana—



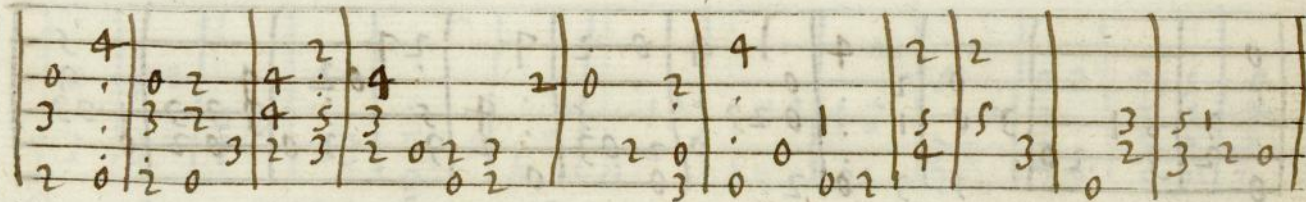
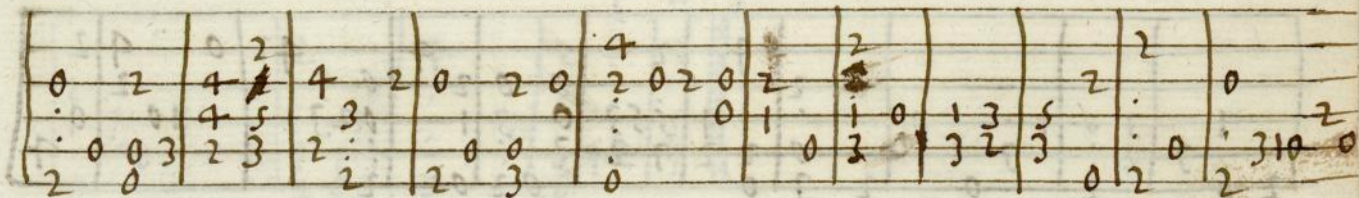


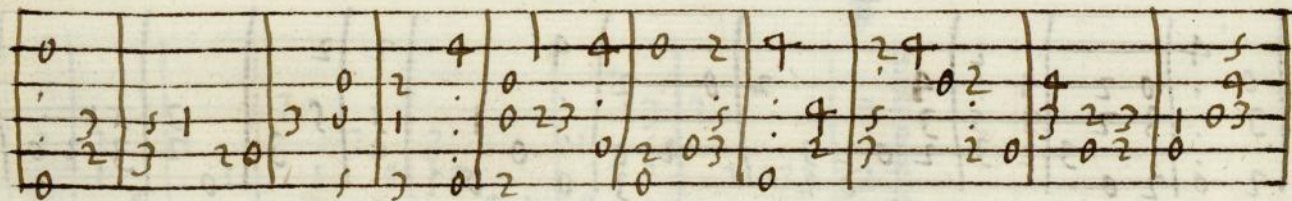
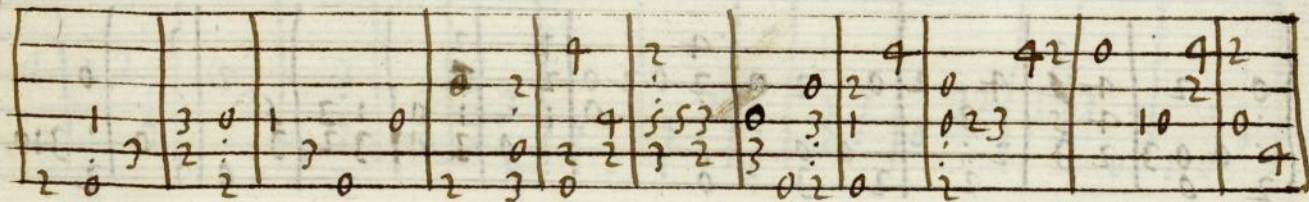
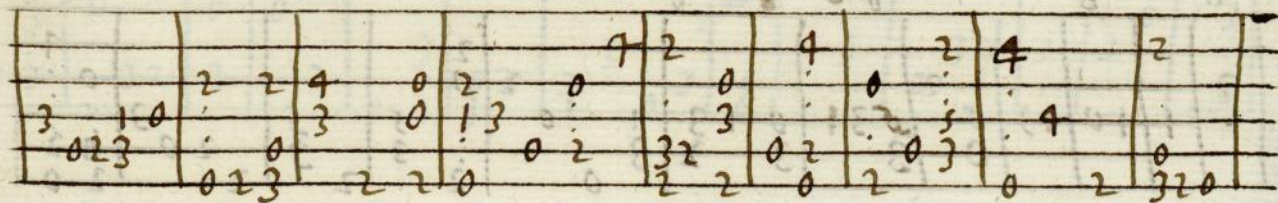


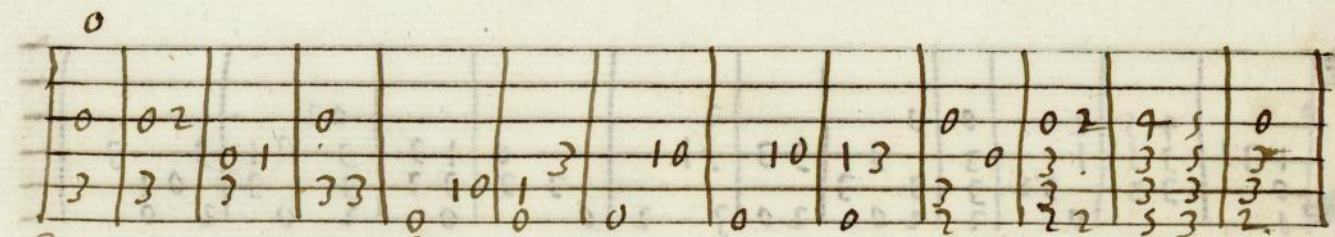
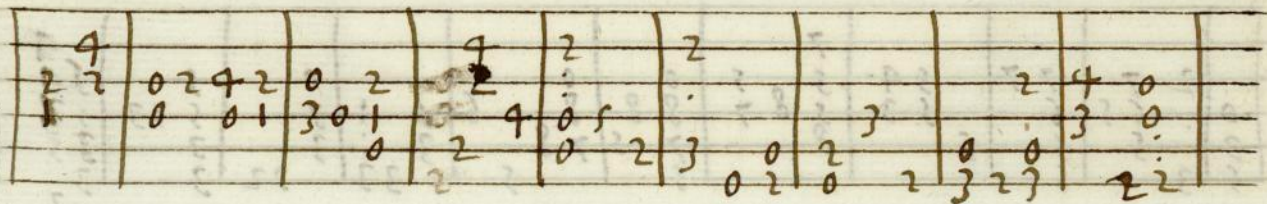




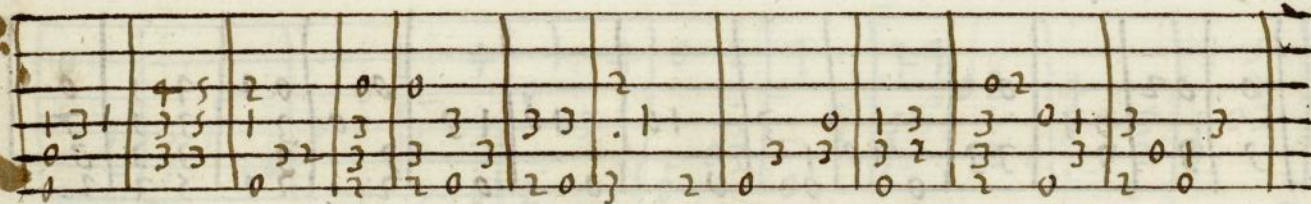
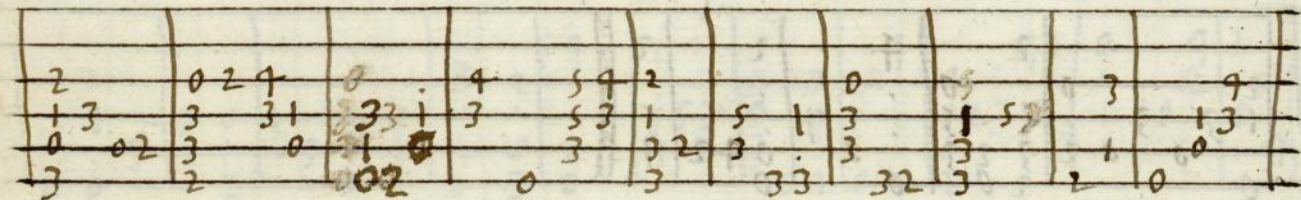
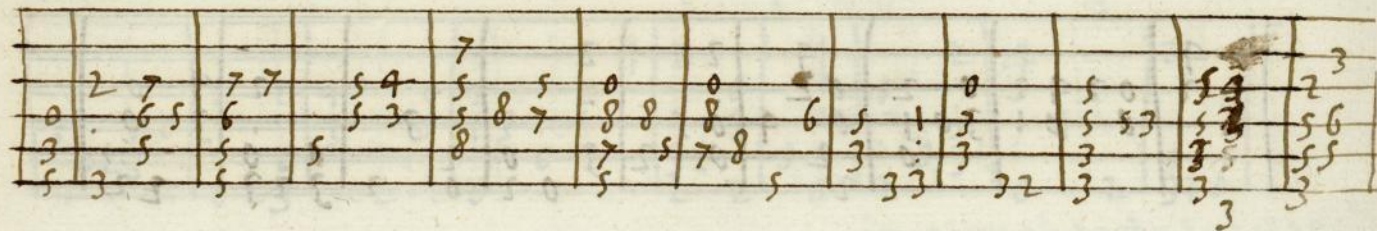
*Benedictus a tres da misa de
guarde barbara demora tes*

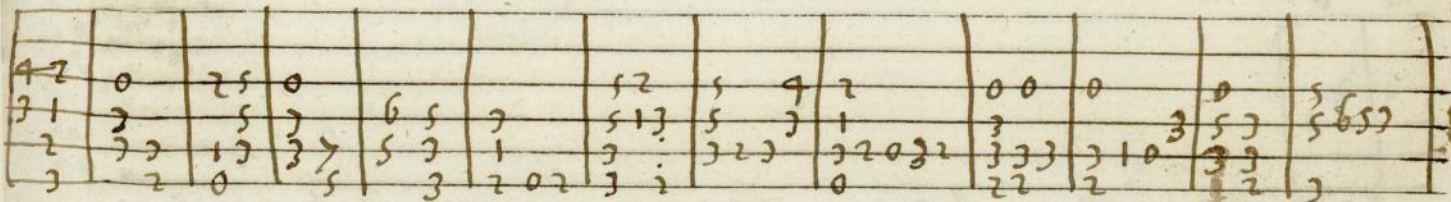
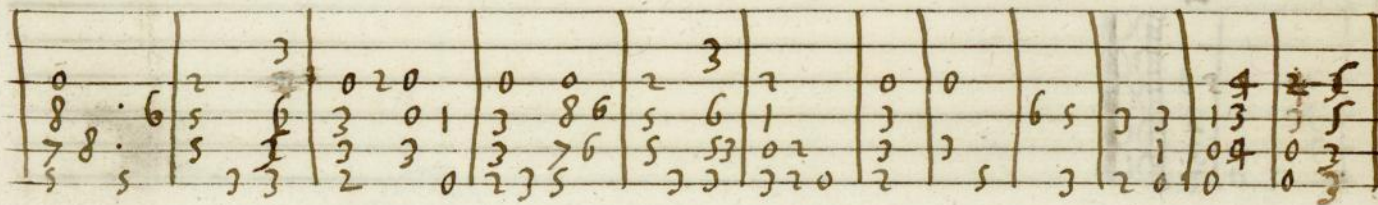
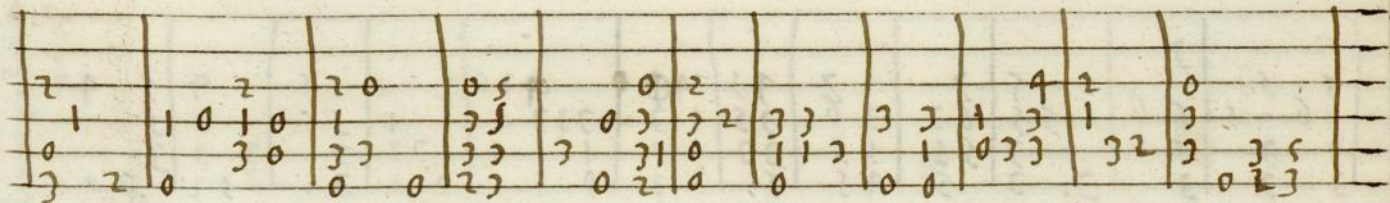




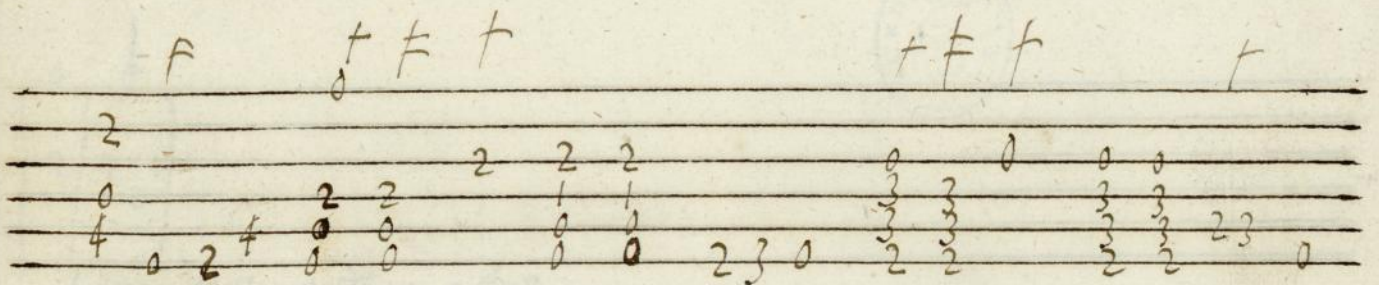
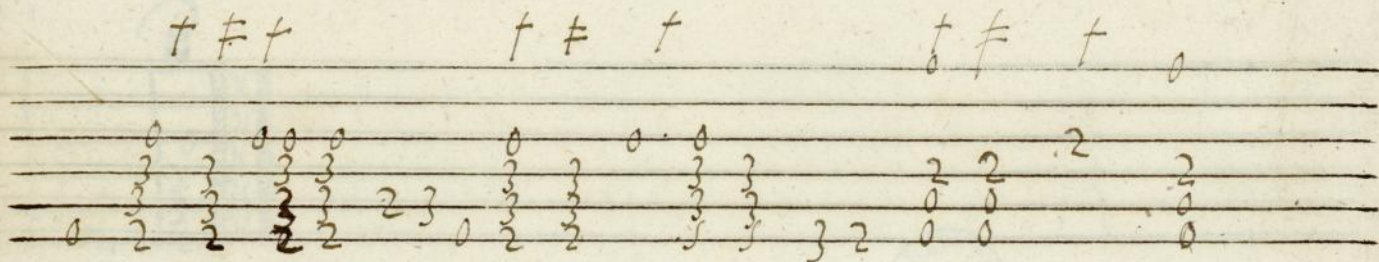
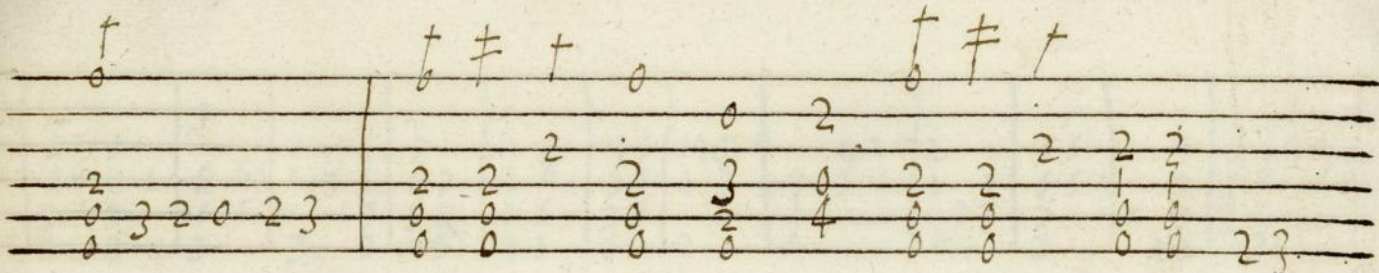


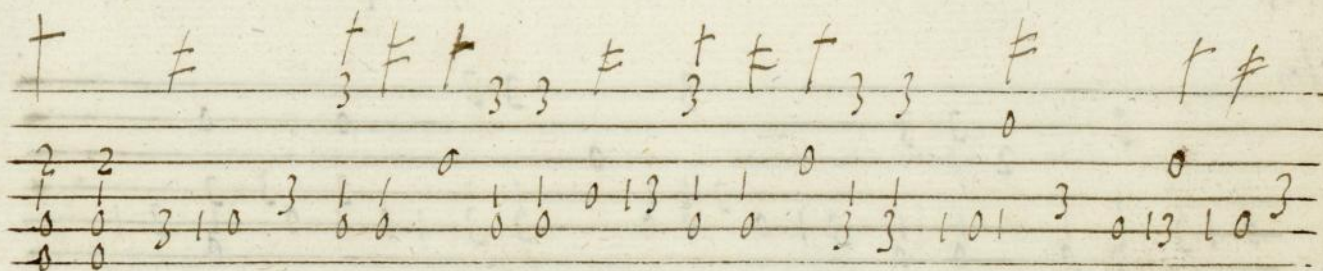
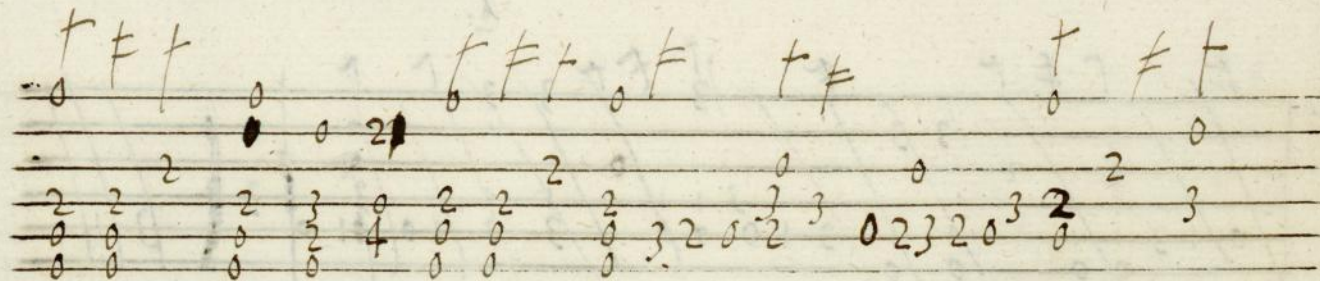
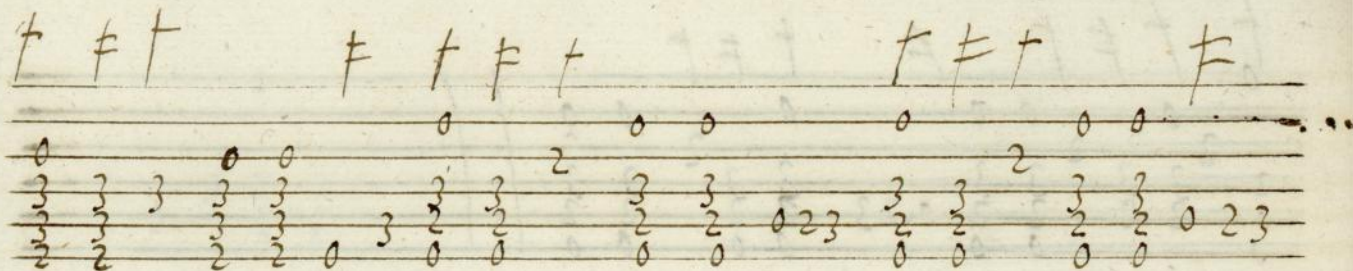
benedictus aqua h. d. amisa dave
 regina celorum demora les





basa e alta





0
3 2 2
0 0 0
0 0 0



