

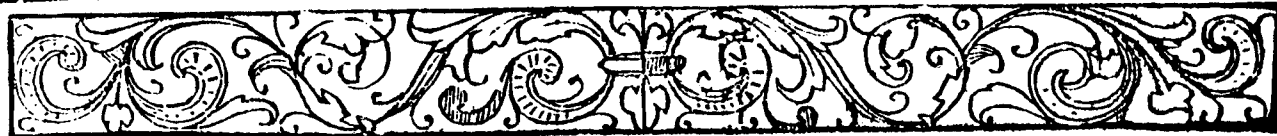
ALONSO,

MVDARRA

TRES LIBROS DE MUSICA EN CI

FRAS PARA VIHVELA. EN EL PRIMERO AY MUSICA FACIL Y DIFI
 cil en fantasias: y ComPosturas: y Pauanas: y Gallardas: y AlGunas fanta
 sias para guitarra. El segundo trata de los ocho tonos (omodos)
 tiene muchas fantasias Por diuersas partes: y Com
 posturas gloriadas. El tercero es de musica
 para cantada y tañida. Tenemos
 tetes. Psalmos. Romances.
 canciones, Sonetos en
 castellano: y Italiano
 Versos e latin. Villázicos. Di
 rigidos al muy magni
 fico señor el se
 ñor dō Luys
 çapata.

Fue impresso el presente libro en la muy noble y leal ciudad de Sevilla en casa de Iuan de Led.
 1546.



EPISTOLA AL MVY

magnifico señor Don Luys çapata.



MOTORA 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 principe de grecia a ver sido muy loado porque en vn banquete taño y canto excelentemente. V poreal contrario: Themistocles auído por indocto: porque no lo supo hazer. En otra parte dize que Alcibiades soia 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 tãta 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 ia suma erudicion. 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 anssimos y ingenios no menos osados y entendidos que en los passados. Delo qual estoy bien satisfecho de vĩa merced no auelle agrauiado naturaleza Ennada pues le doto en todas las gracias y habilidades que pu do. Y si de todos la musica y todas las otras Artes fueren 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 a subir 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 medianamente 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 trabjo en el estudio dela vihuela los quales por esto, Y por saber que me e criado en casa de los Illustissimos señores Duques del Infantado mis señores do 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 dose 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

☉ Fantasias a tres bozes y a quatro.		☉ Pleni de la mesma missa a tres Obras menudas	12
☉ Fantasias de passos des enbueutos	1	☉ Condedaros 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 q cõtra haze la harpa en lamianera de luduico.	9	Fantasia a quatro al temple nueuo	23
	31	Otra fantasia al temple nueuo	23
Composturas de Iosquin		Otra poreal temple nueuo	24
		Vna pauana	24
☉ La postrera parte dela gloria dela missa defaysan regres.	10	La romanesca en tres maneras,	25

¶ De como sean de entender estos libros.



VN QUE EN OTROS DOS LIBROS DE CIFRAS PARA VIHUELA que ay imp. en España de dos excelētes músicos en los quales ay obras de muy buena musica anfi suyas como de otros grandes componedores: ay da da larga cuēta de la orden de la Vihuela y de las cifras della. No porello d'xare de dezir lo q̄ en los dichos libros esta dicho acerca de la declaracion de las cifras cō declarar algūnas cosas que de mi cosecha pōgo. Las cifras son en cuēta de algarismo 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 a dos 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 composura o fantasia del noueno traste y llegare al dezeno estara con esta cifra. 10. Y si al onzeno con esta. 11. 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. ¶ En todas las cifras no se ponen figuras de canto de organo y las que no las tuuieren tomaran el valor o cantidad de la figura que atras quedare hasta que venga otra que prūe a quella.

Para saber a que cōpas sean de tañer estas cifras se ponē tres tiēpos diferentes y son estos. 0 1 2 3 4 5 6 7 8 9. ¶ 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 apriēta. Y por el segundo ni muy apriēta 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 tiempos 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 de las arriba dichas por estos dos tiempos. 0 1 2 3 4 5 6 7 8 9. vale dos compases. La qual no toparan en el primero ni segundo libros. En el tercero si. Y tendra vn rasgo por encima desta manera. ¶ El qual da a entender que passa la mitad de aquella figura a otro compas. Y lo mesmo se a de entender de las 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 aqui pongo veran desta figura; y de todas las otras.

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



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


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



¶ Las rayas que atrauiesan de la sexta a la prima sirven de diuidir los compases en los quales se ve bien claro de cada figura exemplo de las 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 segū mi parecer fue para conformar la musica (o el mouimiento della) con el sentido de la letra. Por que si vna letra es de materia alegre y regozijada de necesidad el compas a de yr regozijado y a priēta. Y si otra ni del todo es alegre ni del todo triste tambien tendra esta necesidad de otro compas que ni va ya muy apriēta ni muy despacio. Y ni mas ni menos la que del todo es triste querra el compas despacio.

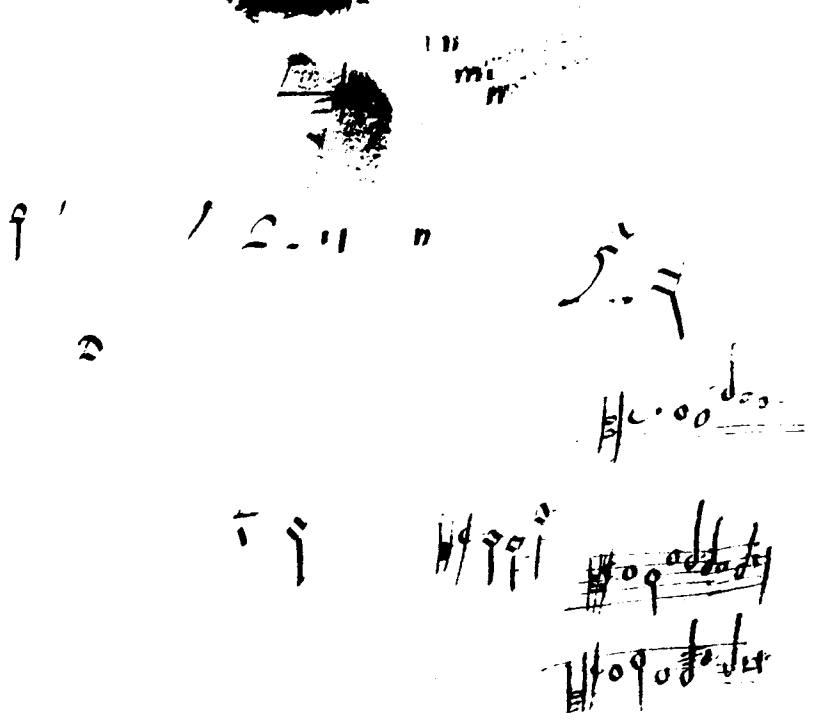
¶ Acerca del redoble quiero dezir mi parecer. Y es q̄ tengo por bueno el de dos dedos: y que quien quisiere tañer bien de mi consejo de uelo: vsar porque es redoble mas cierto: y que da mejor ayre a los pasos. Del dedillo no digo mal quien pudiere tener en rābas mēras de redoblar no se hallara mal cō ellas porque entrambas son menester a tiēpos. El dedillo para pasos que se hazē de la prima hazia 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. 10. Seran redoblados desto veran espiriencia en tres fantasias 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 pasos y ran sin redoble no siendo del valor de la figura arriba dicha. Entiendese lleuando este tiempo. C. que si lleua este otro.  en el qual va mas apresurado el copas biē puedē yr de redoble. los que fueren del valor desta figura. Como veran en la quarta fantasia del primer libro. Los pasos que lleuaren este tiempo.  Por la vna figura y por la otra delas a qui arriba dichas de necesidad abran de yr redoblados porque por este tiempo 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 de la cuerda durante aquel compas, si estuviere al principio del. Y si al fin hasta la mitad del que se sigue.

 En el tercero libro de las obras pa cantadas y tañidas toparā delante de algunas cifras vn rasguito desta manera.  El qual da a entender que la cifra q̄ le tubiere delante sera la vox que se puede catar si q̄ fueren la qual a de yr tambien tañida. En el dicho libro toparan tan bien sobre algunas Figuras del Canto de Organo En la box que va sacada en canto de organo para cantaca vna estrellica 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 tiple en dos minimas si minima en dos corcheas esto sea de entender ala segunda buelta. oē la tercera porq̄ en el 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 otros 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 rēglōnes tubiere de baxo y de .||. spues pañar a delante.

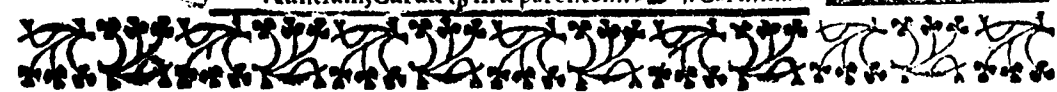
Dominguos Romano



The musical notation consists of several staves. The first staff has a treble clef and a key signature of one sharp (F#). The notes are written in a style characteristic of early printed music. There are some handwritten annotations and symbols above the staves, including what looks like a 'mi' and some other markings. The notation is somewhat faded and difficult to read in some places.



Te canam magni Iouis, et deorum ꝑ Horatiꝑ lib.
Nuntium, Curux ꝑ liræ parentem. ꝑ 1. Carminũ.



Fátalla
de pa-
sos lar-
gos para
des è bol-
uer las
manos.

dos de. dos de. dos de. dos de. Ai

de di. dosde,

dos de dos de, dos de. dedi

de di. de di dos de dos de.

F. antes
fia pa
des e bol
ner las
manos.

dedi. dosde. dosde. dosde. dosde.

dosde dosde dosde

dedi dedi

Musical notation for the first system on the left page, featuring a treble clef and a single staff with various notes and fingerings.

Musical notation for the second system on the left page, including a bass clef and a staff with notes and fingerings.

Musical notation for the third system on the left page, ending with a decorative flourish, including a bass clef and a staff with notes and fingerings.

Fanta
fia de
pasos pa
des e bol
ber las
manos,

Musical notation for the first system on the right page, including a treble clef and a staff with notes and fingerings.

Musical notation for the second system on the right page, including a bass clef and a staff with notes and fingerings.

Musical notation for the third system on the right page, including a bass clef and a staff with notes and fingerings.

LIBRO. I.

Musical notation system 1 (left page), first system. Includes a treble clef, a key signature of one flat, and a common time signature. The system contains three staves with various notes and rests. Fingerings are indicated by numbers 1-4. Performance markings include 'f' (forte) and 'x' (crescendo). A 'dedi.' (finger) marking is present below the first staff.

Musical notation system 1 (left page), second system. Continues the piece with similar notation and performance markings. A 'dosde.' (finger) marking is present below the first staff.

Musical notation system 1 (left page), third system. Continues the piece, ending with a decorative flourish. Performance markings include 'dosde.' and 'dedi.'.

LIBRO. II.

FOL. III.

Frasia
de pasaf
de coralo
A de yr el
côpas muy
aprieta,

Musical notation system 2 (right page), first system. Includes a treble clef, a key signature of one flat, and a common time signature. The system contains three staves with various notes and rests. Fingerings are indicated by numbers 1-4. Performance markings include 'f' (forte) and 'dedi.' (finger).

Musical notation system 2 (right page), second system. Continues the piece with similar notation and performance markings. A 'dedi.' (finger) marking is present below the first staff.

Musical notation system 2 (right page), third system. Continues the piece, ending with a decorative flourish. Performance markings include 'dosde.' and 'dedi.'.

First system of musical notation on the left page, featuring a treble clef and a C-clef. The staff contains a sequence of notes with various fingerings (e.g., 2, 3, 1, 3, 1) and dynamic markings like 'f' and 'dosde.'

Second system of musical notation on the left page, including a 'dedi.' marking and a 'GH' marking at the end of the system.

Third system of musical notation on the left page, featuring a 'GH' marking and dynamic markings like 'f' and 'dosde.'

First system of musical notation on the right page, starting with 'F Anta: fa fa.' and 'al.' markings, and including a 'C' time signature.

Second system of musical notation on the right page, featuring a 'GH' marking at the end of the system.

Third system of musical notation on the right page, including dynamic markings like 'f' and 'dosde.'

F Antea-
lia fia
el.

Musical notation for the first system on the left page, featuring a treble clef and five staves with various notes and fingerings.

Musical notation for the second system on the left page, featuring a treble clef and five staves with various notes and fingerings.

Musical notation for the third system on the left page, featuring a treble clef and five staves with various notes and fingerings.

Musical notation for the first system on the right page, featuring a treble clef and five staves with various notes and fingerings.

Musical notation for the second system on the right page, featuring a treble clef and five staves with various notes and fingerings.

Musical notation for the third system on the right page, featuring a treble clef and five staves with various notes and fingerings.

Musical notation system 1 on page 8, featuring five staves with various notes and fingerings. The notation includes a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. Fingerings are indicated by numbers 1-3. There are also some larger numbers like 11 and 13, possibly indicating specific techniques or ornaments.

Musical notation system 2 on page 8, featuring five staves with various notes and fingerings. The notation includes a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. Fingerings are indicated by numbers 1-3. There are also some larger numbers like 7, 8, and 9, possibly indicating specific techniques or ornaments.

Musical notation system 3 on page 8, featuring five staves with various notes and fingerings. The notation includes a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. Fingerings are indicated by numbers 1-3. There are also some larger numbers like 2, 3, 4, and 5, possibly indicating specific techniques or ornaments.

Musical notation system 1 on page 9, featuring five staves with various notes and fingerings. The notation includes a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. Fingerings are indicated by numbers 1-3. There are also some larger numbers like 2, 4, 6, 8, and 9, possibly indicating specific techniques or ornaments. The system ends with a decorative flourish.

Musical notation system 2 on page 9, featuring five staves with various notes and fingerings. The notation includes a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. Fingerings are indicated by numbers 1-3. There are also some larger numbers like 2, 4, and 8, possibly indicating specific techniques or ornaments. The system starts with a 'Fin.' marking and a circled 'F'.

Musical notation system 3 on page 9, featuring five staves with various notes and fingerings. The notation includes a treble clef and a common time signature. The notes are mostly quarter and eighth notes, with some rests. Fingerings are indicated by numbers 1-3. There are also some larger numbers like 2, 4, and 5, possibly indicating specific techniques or ornaments. The system ends with a 'B.' marking.

Musical notation for the first system on page 10, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and fingerings.

Musical notation for the second system on page 10, continuing the single melodic line with rhythmic and fingering details.

Musical notation for the third system on page 10, concluding the page with a final melodic phrase.

Musical notation for the first system on page 11, featuring a treble clef and a key signature of one flat. The notation includes a single melodic line with various rhythmic values and fingerings.

Musical notation for the second system on page 11, continuing the single melodic line with rhythmic and fingering details.

Musical notation for the third system on page 11, concluding the page with a final melodic phrase.

Cum sancto spiritu. Tres misivas al compas.

B. III

LIBRO I.

LIBRO I.

FOLXIII.

Fátassaj
 Cõtraha
 ze la haro
 pa ãla ma
 nera de lu
 duuco. es
 difficil ha
 sta ser en
 tendida.

LIBRO. I.

Musical notation for the first system of the left page, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes a melody line with notes and rests, and a bass line with a complex rhythmic pattern of numbers and notes.

Musical notation for the second system of the left page, continuing the melody and bass line from the first system.

Musical notation for the third system of the left page, concluding the piece with a final cadence.

LIBRO. I.

FOL. XIII

Musical notation for the first system of the right page, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes a melody line with notes and rests, and a bass line with a complex rhythmic pattern of numbers and notes.

Musical notation for the second system of the right page, continuing the melody and bass line from the first system.

Musical notation for the third system of the right page, concluding the piece with a final cadence.

Musical notation for the first system on page 15, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a melody line with notes and rests, and a bass line with rhythmic figures and fingerings.

Musical notation for the second system on page 15, continuing the piece with a treble clef and common time signature. The notation includes a melody line and a bass line with rhythmic figures.

Musical notation for the third system on page 15, continuing the piece with a treble clef and common time signature. The notation includes a melody line and a bass line with rhythmic figures.

Des de aquí falla acerca del final ay

Musical notation for the first system on page 16, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes a melody line and a bass line with rhythmic figures.

Algunas falsas tañiendo se bien no parecen mal.

Musical notation for the second system on page 16, continuing the piece with a treble clef and common time signature. The notation includes a melody line and a bass line with rhythmic figures.

Musical notation for the third system on page 16, continuing the piece with a treble clef and common time signature. The notation includes a melody line and a bass line with rhythmic figures, ending with a decorative flourish.

LIBRO I.

Con
de
claros.

Musical notation system 1 with five staves and various notes and numbers.

Musical notation system 2 with five staves and various notes and numbers.

Musical notation system 3 with five staves and various notes and numbers.

LIBRO I.

FOLXVI.

Musical notation system 4 with five staves and various notes and numbers.

Musical notation system 5 with five staves and various notes and numbers.

Musical notation system 6 with five staves and various notes and numbers.

Musical notation system 1 (top system) with five staves. The notation includes rhythmic values (e.g., 2, 3, 4, 6, 7, 8) and various note heads (circles, diamonds) with stems. Above the staves are several diamond-shaped symbols with stems pointing downwards.

Musical notation system 2 (middle system) with five staves. Similar to the first system, it features rhythmic values and note heads. Above the staves are diamond-shaped symbols with stems pointing downwards.

Musical notation system 3 (bottom system) with five staves. The notation includes rhythmic values and note heads. Above the staves are diamond-shaped symbols with stems pointing downwards. The system concludes with a decorative floral ornament.

CH

Romanesca
 ca:ogua
 rdame las
 vacas. Pro-
 porcion tres.
 femibreues
 alcompas.

Musical notation system 1 (top system) with five staves. It begins with a treble clef and a 3/4 time signature. The notation includes rhythmic values and note heads. Above the staves are diamond-shaped symbols with stems pointing downwards.

Musical notation system 2 (middle system) with five staves. Similar to the first system, it features rhythmic values and note heads. Above the staves are diamond-shaped symbols with stems pointing downwards.

Musical notation system 3 (bottom system) with five staves. The notation includes rhythmic values and note heads. Above the staves are diamond-shaped symbols with stems pointing downwards. The system concludes with a decorative floral ornament.

Musical notation system 1 on page 17, featuring a treble clef and a staff with various notes and rests.

Musical notation system 2 on page 17, featuring a treble clef and a staff with various notes and rests.

Musical notation system 3 on page 17, featuring a treble clef and a staff with various notes and rests.

Musical notation system 1 on page 18, featuring a treble clef and a staff with various notes and rests.

Musical notation system 2 on page 18, featuring a treble clef and a staff with various notes and rests.

Musical notation system 3 on page 18, featuring a treble clef and a staff with various notes and rests.

P ^{aua.} _{na.}

Musical notation system 4 on page 18, featuring a treble clef and a staff with various notes and rests.

Musical notation for the first system on the left page. It consists of a five-line staff with various notes, rests, and fingerings. The notes are mostly quarter and eighth notes. Fingerings are indicated by numbers 1-4. There are also some accidentals and dynamic markings like 'f'.

Musical notation for the second system on the left page. It continues the piece with similar notation, including notes, rests, and fingerings. The staff is filled with rhythmic patterns and fingerings.

Musical notation for the third system on the left page. This system shows more complex rhythmic patterns and fingerings. It includes some longer note values and intricate fingering sequences.

Musical notation for the first system on the right page. It starts with a five-line staff and continues the musical piece. The notation includes notes, rests, and fingerings, with some dynamic markings.

Musical notation for the second system on the right page. This system features various note values and fingerings, maintaining the complex rhythmic style of the piece.

Musical notation for the third system on the right page. This system concludes the piece with a 'C. m.' marking at the end. The notation includes notes, rests, and fingerings.

First system of musical notation on the left page, consisting of a five-line staff with various notes and fingerings. The notation includes numbers 1-5 and symbols like 'o' and 'f'.

Pouma
de a.
lxandre

Second system of musical notation on the left page, including a clef and a key signature change. It features a five-line staff with notes and fingerings.

Third system of musical notation on the left page, continuing the piece with various notes and fingerings.

First system of musical notation on the right page, featuring a five-line staff with various notes and fingerings.

Second system of musical notation on the right page, continuing the piece with various notes and fingerings.

Gitar

Third system of musical notation on the right page, including a guitar-specific notation and a clef. It features a five-line staff with notes and fingerings.

LIBRO. I.

Musical score for the first page, featuring a single melodic line with lute tablature below it. The tablature uses numbers 0-4 on a six-line staff.

LIBRO. I. GUITARRA. AL TEMPLE NVEVO.

POLXXI

Ade est
 ar e traf
 tada co.
 mo vñ.
 huelacó
 diez tra
 stes ade
 tener
 bordón
 La quar
 ta.

Musical score for the second page, featuring a single melodic line with guitar tablature below it. The tablature uses numbers 0-7 on a six-line staff. The text "Ade est" is written vertically on the left side of the page.

First system of guitar tablature with six lines of fret numbers and rhythmic notation above.

Second system of guitar tablature, including a section titled 'Fantasia del quarto tono.' with a treble clef and a 2/4 time signature.

Third system of guitar tablature with six lines of fret numbers and rhythmic notation.

Fourth system of guitar tablature with six lines of fret numbers and rhythmic notation.

First system of guitar tablature on the right page, with six lines of fret numbers and rhythmic notation.

Second system of guitar tablature on the right page, including a section titled 'Fantasia del quarto tono.' with a treble clef and a 2/4 time signature.

Third system of guitar tablature on the right page, featuring a decorative floral ornament at the end of the system.

Fourth system of guitar tablature on the right page, including a section titled 'Fantasia del quarto tono.' with a treble clef and a 2/4 time signature.

LIBRO I. GUITARRA AL TEMPLE ^{Allegro} VIII. 2

First system of musical notation on page 22, featuring a treble clef, a common time signature, and a series of notes with stems and flags. Below the staff are guitar-specific fret numbers and fingering indicators.

Second system of musical notation on page 22, continuing the piece with similar notation and guitar-specific markings.

Third system of musical notation on page 22, showing further progression of the musical piece.

Fourth system of musical notation on page 22, concluding the piece with a double bar line and a final chord.

LIBRO I. GUITARRA AL TEMPLE NVEVO. 2 FOL. XXIII.

First system of musical notation on page 23, including the label 'F. antea' and 'F. fia del pmer cono' on the left side.

Second system of musical notation on page 23, continuing the musical piece.

Third system of musical notation on page 23, showing further progression of the musical piece.

Fourth system of musical notation on page 23, concluding the piece with a double bar line and a final chord.

LIBRO I. GUITARRA AL TEMPLE NVEVO.

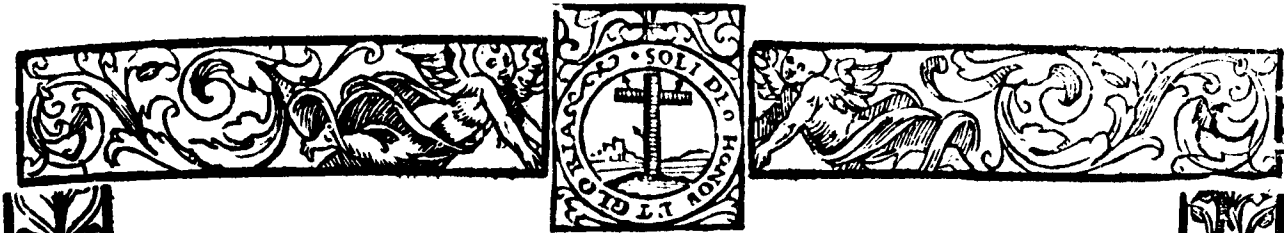
P
na
na

Da a los tres

LIBRO I. GUITARRA. AL TEMPLE NVEVO. 22 POL XXIII

Romanes
Ca:ogua
rdame las
vacas. Pro
porcion tres
semibreues
alcompas.

Fin del primer libro.



LIBRO SEGUNDO DE MUSICA

EN CIFRAS PARA VIHVELA. EN EL QVAL AY MICHAS
fantasias y algunas Composturas Glosadas
por los ocho tonos que por otro
nombre mas proprio
Se llama me
dos



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

1546



Primer tono.
 Vn tiento y vna fantasia
 El primer Kirie dela missa de bea virgine
 de Iosquin glosado.
 Vna fantasia.
Segundo tono.
 Vn tiento y vna fantasia
 Vna fantasia sobre fa. mi. ut. re;
Tercero tono.
 Vn tiento y vna fantasia
 Vn Kirie de vna missa de Iosquin que va
 sobre pango lingua glosado
Quarto tono
 Vn tiento y vna fantasia
 Vn benedictus dela missa de la sol fa. re. mi.
 de Iosquin glosado

TABLA,

	Quinto tono	
I	Vn tiento	13
	Vna fantasia	14
3	Otra fantasia	15
	Sexto tono	
4	Vn tiento	16
	Vna fantasia	17
7	Vn Kirie de vna missa de Sebastian que va so- bre ana maria glosado	18
	Septimo tono	
8	Vn tiento y vna fantasia	20
9	El cuñcto spiritus dela missa de bea virgi- ne de Iosquin. glosado	22
	Octavo tono	
II	Vn tiento y vna fantasia	24
	Otra fantasia	25
12	Fantasia sobre fa. mi. fa. re. vt. sol. fa. sol. m. re	27

LIBRO II PRIMER TONO. FOL. I

LIBRO II PRIMER TONO. FOL. I

First system of musical notation on the left page. It consists of a single staff with a treble clef. Above the staff are several downward-pointing stems, some with flags, indicating fingerings. The staff contains a sequence of notes and rests, with numbers 1-4 written below the lines to indicate fret positions. The notation includes various rhythmic values and accidentals.

Second system of musical notation on the left page. Similar to the first system, it features a single staff with a treble clef, fingerings indicated by stems above the staff, and fret numbers below the lines. The notation continues the piece with various rhythmic patterns.

Third system of musical notation on the left page. It follows the same format as the previous systems, with a single staff, fingerings above, and fret numbers below. The piece concludes with a final cadence.

First system of musical notation on the right page. It features a single staff with a treble clef, fingerings above, and fret numbers below. The notation includes various rhythmic values and accidentals.

Second system of musical notation on the right page. Similar to the first system, it features a single staff with a treble clef, fingerings above, and fret numbers below. The notation continues the piece with various rhythmic patterns.

Third system of musical notation on the right page. It follows the same format as the previous systems, with a single staff, fingerings above, and fret numbers below. The piece concludes with a final cadence.

First system of musical notation on the second page, consisting of a five-line staff with notes and tablature numbers.

Second system of musical notation on the second page, continuing the tablature and notation.

Third system of musical notation on the second page, ending with a decorative flourish.

K yrie
pri
mero de
lamis a
bavirgi
de isqui
glosado.

First system of musical notation on the third page, including a large initial 'K' and a block of text.

Second system of musical notation on the third page.

Third system of musical notation on the third page, ending with a decorative flourish.

First system of musical notation with three staves. The top staff contains rhythmic values (dots and vertical lines). The middle and bottom staves contain numerical figures (e.g., 2, 7, 6, 5, 6, 6, 3, 1, 1, 0, 1, 3, 0, 1, 3, 4, 5, 7, 6, 8, 8, 7). The word "Glofa." is written below the first staff, and "Iofquin." is written below the bottom staff.

Second system of musical notation with three staves, continuing the numerical figures and rhythmic notation from the first system.

Third system of musical notation with three staves, continuing the numerical figures and rhythmic notation. The word "Glofa." is written below the first staff.

First system of musical notation on the right page, with three staves. It includes numerical figures and rhythmic notation. The word "Iofquin." is written below the bottom staff.

Second system of musical notation on the right page, with three staves. It includes numerical figures and rhythmic notation. The word "Glofa." is written below the first staff. The system concludes with a decorative floral flourish.

Third system of musical notation on the right page, with three staves. It includes numerical figures and rhythmic notation. The word "Glofa." is written below the first staff.

LIB. II.

PRIMER TONO.

Musical notation for the first system of the left page, featuring a treble clef and a common time signature. The staff contains rhythmic notation with various note values and rests, and is accompanied by a guitar tablature below it.

Musical notation for the second system of the left page, continuing the piece with similar notation and guitar accompaniment.

Musical notation for the third system of the left page, concluding the piece with a final cadence and guitar accompaniment.

LIB. II.

PRIMER TONO.

FOL. VI.

Musical notation for the first system of the right page, featuring a treble clef and a common time signature. The staff contains rhythmic notation with various note values and rests, and is accompanied by a guitar tablature below it.

Musical notation for the second system of the right page, continuing the piece with similar notation and guitar accompaniment.

Musical notation for the third system of the right page, concluding the piece with a final cadence and guitar accompaniment. The system ends with a decorative floral flourish.

Tien ro,

Fine

First system of musical notation with five staves and various notes and symbols.

Second system of musical notation with five staves and various notes and symbols.

Third system of musical notation with five staves, ending with a decorative flourish.

First system of musical notation on the right page, including a vocal line labeled 'Canta' and 'Fin de'.

Second system of musical notation on the right page with five staves.

Third system of musical notation on the right page with five staves.

LIB. II. 40 TERCERO TONO.

LIB. II. 40 TERCERO TONO. FOL IX

First system of musical notation on the left page, consisting of a five-line staff with various rhythmic values and fingerings.

gloria

Second system of musical notation on the left page, continuing the piece with similar notation.

Third system of musical notation on the left page, concluding the section.

First system of musical notation on the right page, including a 'loquin' marking.

loquin

Second system of musical notation on the right page, featuring a large decorative floral ornament.

Third system of musical notation on the right page, including a 'B III' marking.

B III

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values (dots, vertical lines) and lute tablature numbers (0-9) placed below the staff lines. A decorative floral ornament is present on the right side of the staff.

Handwritten musical notation on a five-line staff, starting with a treble clef and a common time signature (C). The notation includes rhythmic values and lute tablature numbers. A decorative floral ornament is present on the right side of the staff.

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic values and lute tablature numbers.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic values and lute tablature numbers. A decorative floral ornament is present on the right side of the staff.

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic values and lute tablature numbers.

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic values and lute tablature numbers.

Glosa fol
 bre ũ
 benedic
 devna mis
 sade iosqui
 q̄ vas obre
 la, sol, fa, re
 mi,

glosa

iosquin

Glosa,

iosquin,

Musical notation for the first system on the left page. It features a treble clef and a 'CH' time signature. The notation includes a series of notes and rests on a five-line staff, with some notes marked with diamond-shaped symbols above them. The piece concludes with a dense, decorative flourish.

Musical notation for the second system on the left page. It begins with a 'Trio' marking and a common time signature. The notation includes notes and rests on a five-line staff, with some notes marked with diamond-shaped symbols above them. The piece concludes with a dense, decorative flourish.

Musical notation for the third system on the left page. It features notes and rests on a five-line staff, with some notes marked with diamond-shaped symbols above them. The piece concludes with a dense, decorative flourish.

Musical notation for the first system on the right page. It features notes and rests on a five-line staff, with some notes marked with diamond-shaped symbols above them. The piece concludes with a dense, decorative flourish.

Musical notation for the second system on the right page. It features a 'CH' time signature and notes and rests on a five-line staff, with some notes marked with diamond-shaped symbols above them. The piece concludes with a dense, decorative flourish.

Musical notation for the third system on the right page. It begins with a 'Finta' marking and a common time signature. The notation includes notes and rests on a five-line staff, with some notes marked with diamond-shaped symbols above them. The piece concludes with a dense, decorative flourish.

First system of musical notation on page 15. It consists of five staves. The top staff has a treble clef and contains several notes with stems and flags. Below it are four staves of tablature, with numbers 0-4 indicating fret positions. The notation includes various rhythmic values and fingerings.

Second system of musical notation on page 16. It consists of five staves. The top staff has a treble clef and contains several notes with stems and flags. Below it are four staves of tablature, with numbers 0-4 indicating fret positions. The notation includes various rhythmic values and fingerings. The system concludes with a 'C' time signature.

LIB, II, 40

SEXTO TONO

First system of musical notation on the left page, consisting of a five-line staff with various rhythmic values and accidentals.

Second system of musical notation on the left page, continuing the piece with similar notation.

Third system of musical notation on the left page, concluding the section.

LIB, II, 40

SEXTO TONO,

FOLXVIII

First system of musical notation on the right page, featuring a five-line staff with various rhythmic values and accidentals.

Second system of musical notation on the right page, including a decorative flourish on the right side.

Glosa
 Libre el prímer Kyrie d.
 vna missa de feuin que va sobre auemaria.

Third system of musical notation on the right page, including the text "Glosa" and "C III".

First system of musical notation on page 18. It consists of a staff with notes and a tablature line below it. The tablature uses numbers 1-6. Above the staff are several diamond-shaped symbols with stems pointing down, likely indicating fingerings or ornaments. The notation includes various rhythmic values and accidentals.

Second system of musical notation on page 18. Similar to the first system, it features a staff with notes and a tablature line. The diamond-shaped symbols continue above the staff. The notation is dense with rhythmic and melodic information.

Third system of musical notation on page 18. It concludes the page with a staff of notes and a tablature line. The word "feuin" is written below the tablature line in the middle of the system. The diamond-shaped symbols are present above the staff.

First system of musical notation on page 19. It features a staff with notes and a tablature line. Above the staff are diamond-shaped symbols with stems pointing down. The notation includes various rhythmic values and accidentals.

Second system of musical notation on page 19. It consists of a staff with notes and a tablature line. The diamond-shaped symbols continue above the staff. The notation is dense with rhythmic and melodic information.

Third system of musical notation on page 19. It concludes the page with a staff of notes and a tablature line. The diamond-shaped symbols are present above the staff. The notation includes various rhythmic values and accidentals.

glosa

feuin

glosa

feuin

Tien ro

Musical notation for the first system on the left page, featuring a five-line staff with various notes and fingerings.

Musical notation for the second system on the left page, including a section marked "Finta" with a decorative flourish.

Musical notation for the third system on the left page, continuing the piece with various notes and fingerings.

Musical notation for the first system on the right page, featuring a five-line staff with various notes and fingerings.

Musical notation for the second system on the right page, continuing the piece with various notes and fingerings.

Musical notation for the third system on the right page, concluding the piece with various notes and fingerings.

First system of musical notation with three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a different clef. The notation includes various rhythmic values and accidentals.

Second system of musical notation with three staves, continuing the piece from the first system.

Third system of musical notation with three staves. The piece concludes with a decorative floral ornament on the right side.

First system of musical notation with three staves. The top staff has a treble clef and a common time signature. The middle and bottom staves have a different clef. The notation includes various rhythmic values and accidentals. The text "Glosa for" is written on the left side.

Second system of musical notation with three staves. The text "Iosquin" is written below the staves.

Third system of musical notation with three staves, continuing the piece from the second system.

LIB, II SEPTIMO TONO

glosa

losquin

Detailed description: This system contains three staves of music. The top staff has a treble clef and contains a sequence of notes with stems pointing down, indicating a specific melodic line. The middle and bottom staves contain numerical tablature for a lute, with numbers 0-9 placed on the lines. The first staff is divided into measures by vertical bar lines. The word 'glosa' is written below the first measure of the middle staff. The word 'losquin' is written below the first measure of the bottom staff. The system concludes with a double bar line.

LIB, II, 4^o SEPTIMO TONO FOL, XXIII, 19

glosa

losquin

Detailed description: This system contains three staves of music, similar in format to the first system. The top staff has a treble clef and a sequence of notes with stems pointing down. The middle and bottom staves contain numerical tablature. The word 'glosa' is written below the first measure of the middle staff. The word 'losquin' is written below the first measure of the bottom staff. The system concludes with a double bar line.

Musical notation for the first system of the left page, featuring a treble clef and a common time signature. The notation includes a vocal line with a 'Ten' marking and a lute line with various fret numbers and rhythmic values.

Musical notation for the second system of the left page, continuing the vocal and lute parts with similar notation and a 'CH' marking at the end.

Musical notation for the third system of the left page, concluding the piece with a 'CH' marking and decorative flourishes.

Musical notation for the first system of the right page, featuring a treble clef and a common time signature. The notation includes a vocal line with a 'Ten' marking and a lute line with various fret numbers and rhythmic values.

Musical notation for the second system of the right page, continuing the vocal and lute parts with similar notation and a 'CH' marking at the end.

Musical notation for the third system of the right page, concluding the piece with a 'CH' marking and decorative flourishes.

LIB. II 40, OCTAVO TONO.

The first page contains three systems of musical notation. Each system consists of a single staff with rhythmic notation (circles with stems) and fret numbers (0-7) written below the staff. Above the staff, there are diamond-shaped symbols with stems pointing down, indicating specific fret positions. The notation is organized into measures, with some measures containing multiple notes. The overall structure is that of a lute tablature score.

LIB. II 40, OCTAVO TONO, FOLXXV

The second page contains three systems of musical notation, similar to the first page. It features a single staff with rhythmic notation and fret numbers. Above the staff, there are diamond-shaped symbols with stems pointing down. The notation is organized into measures. The page is labeled 'FOLXXV' at the top right. At the bottom right of the page, there is a signature 'D II'.

Musical notation for the first system on the left page, featuring a four-line staff with various notes and fingerings.

Musical notation for the second system on the left page, including a 'Canto' section with a treble clef and a 'Cello' section with a bass clef.

Musical notation for the third system on the left page, continuing the piece with various notes and fingerings.

Musical notation for the first system on the right page, featuring a four-line staff with various notes and fingerings.

Musical notation for the second system on the right page, continuing the piece with various notes and fingerings.

Musical notation for the third system on the right page, including a treble clef and a bass clef, and ending with a double bar line.

MOTETES.

Ⓒ Pater noster a quatro de Adrian Vuillier
 Ⓒ Respice in me deus de Gomberti
 Ⓒ Clamabat autem.

ROMANCES.

Ⓒ Durmiendo yua el señor, con segunda diferencia.
 Ⓒ Triste estaua el rey Dauid.
 Ⓒ Ysraél mira tus montes.

CANCIONES.

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

SONETOS EN CASTELLANO.

Ⓒ Que llantos son aquestos.
 Ⓒ Si por amar al hombre.
 Ⓒ Por asperos caminos. Letra de Garcilaso.

SONETOS EN YTALIANO.

TABLA.

Ⓒ La vita fugge. Letra de Petrarca.
 Ⓒ Lasiato allago.
 Ⓒ O gelosia di amanti. Letra de Sanazero.
 Ⓒ Y tenealombra. Letra de Sanazero.

VERSOS EN LATIN.

Ⓒ Regia qui mesto.
 Ⓒ Dulces exunite del quarto de Vergilio.
 Ⓒ Beatus ille qui procul negotiis. de hora.
 Ⓒ Sanctus Penelope. de ouido.

VILLANCICOS.

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

PSALMOS.

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

Ⓒ Finis tabule.

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



I, LIB. III. 62

Pater noster
 qui es in ce lis fan ti si ce
 rus no bis ad re ni at reg nu tu nm. A. d.

ad ue niat re gnum

tuum fiat vo luntas tu a si at vo lun ras

tu a si at vo luntas tu a si cut in ce

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

et in te rra pa nem nos trum pa

ne nostrum pa nem nos trum to cidit a ni

coe- li et ter

rae

da nobis o

di e da nobis o

di e

et di mite no

bis de bi ta nos

tra de bi ta nos

tra de bi ta nos

tra si cut et nos

si cut et no

s di mi ti mus di

mi ti mus di mi ti

mus de bi ro

ri bus nos

tris et

ne nos indu

cas in

ten ta

rio nem

in ten ta

rio A iii

nem et ne nos in du cas in ren ratio nem

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

ma lo a men,

Rei pi ce in ma de us e mi se re re mei

qui a v ni cus et pau per sum quia vni

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

mel mul ti pli ca re sic de ho ce li ta et bus mo se rue me

et vi de hu mi li

ca rem me am et la borem me

um et la bo re me am et di mit.

veni uer sa de li cta me a

res pi ce in mi cos me os quo ni am multi pli ca ti sunt et o de

LIB. III, 27

di te us

Guitar chord diagram for the first system, showing fret numbers and string numbers.

di ce us di ce ns do

Guitar chord diagram for the second system, showing fret numbers and string numbers.

LIB. III, 28

mi ne ad fu ua

Guitar chord diagram for the first system, showing fret numbers and string numbers.

me fi li da uid ad fu ua me

Guitar chord diagram for the second system, showing fret numbers and string numbers.

20 LIB. II.

fi li a mea ma le a

de mo ni o re xa tur

Detailed description: This system contains two staves. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat) and a common time signature. It contains two phrases of music with lyrics underneath. The bottom staff is a guitar accompaniment in G-clef with a key signature of one flat and a common time signature. It features a series of chords and rhythmic patterns, including some triplets and sixteenth notes.

20 LIB. III.

res pon dens Ihe sum a te

Il li non sum mi sus

b III

Detailed description: This system contains two staves. The top staff is a vocal line in G-clef with a key signature of one flat and a common time signature. It contains two phrases of music with lyrics underneath. The bottom staff is a guitar accompaniment in G-clef with a key signature of one flat and a common time signature. It features a series of chords and rhythmic patterns, including some triplets and sixteenth notes. The system concludes with the marking 'b III' at the bottom right.

ni ff ad o

ues que perli e runt do mos rra

el ad fl la ue nit et a do

ra nit e um do mi

LIB. III.

ne ad lu us me

Guitar chord diagram for the first system, showing fret numbers on strings 1-6.

res pon dens Iesum a ic il li

Guitar chord diagram for the second system, showing fret numbers on strings 1-6.

LIB III.

mu li er ma gna est

Guitar chord diagram for the third system, showing fret numbers on strings 1-6.

fi des ma

Guitar chord diagram for the fourth system, showing fret numbers on strings 1-6.

LIB. III. 20

fi at ti bi scur

Romance. III

usc ur sus miende Y
sus disci

En tona se la
voz é la tercera
al tercero traRe

LIB. III. 21

ua el fe fior en v na na
los con el que no lo san

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

fan re cor
fa le uan da
r

Segue se otravez
el mismo romãce de
otra manera

El las a gua con la
o las en bren

tor men ta co men so fa
la na ne q la que ren

le uan far las o las cu bren la na
a ne gar los dis et pu los con nã

ne do que la que ren a ne
comen sa ron de lla

ga ma r

CLIN

¶ Diciendo señor señor
quieras nos presto librar,
¶ Y despierto el buen jesus
començo les de hablar.

Rí ste esta ua el rey da úi d
quã de le ví nierõ nue uas

Romance.

Entona se la
voz é la segú
da altercero
traste.

tri ste y ton gl' pal flon quã do le ví
de la muerte, de abia lon pa la bras trís

ule ron tue mas de la
tes de zé a llá

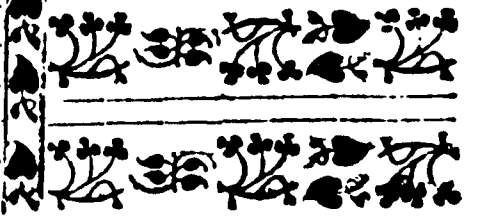
muer re de abla lon de abla lon de
das del co ra son de l cora son del

ab sa lon de abla lon
co ra son del cora son

Entonse al boz en la segunda al segundo traste.

Sra el mí ra tus mon tres
dela fan gre detus no bles

Ellos mesmos fueron causa
de tu muerte y mi pailon
no te quifiers ver muerto
sino viuo en mi prision
que aunque me sera desobediente
yo te otorgara perdon.
fili mí,



LIB. III.

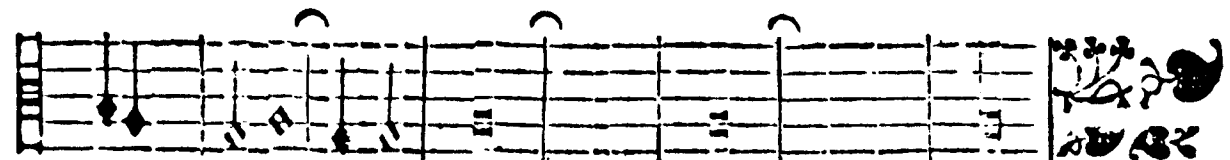
como es tan en fan gre ta dos
de tus no bles yos for pa dos

de la sangre de tus no
y do lor co mo ca ye

LIB. III.

bles da rus no ble s
ron va ro nes

y es for sa dos y es for
tan cti ma dos res



fa vi ma dos dos

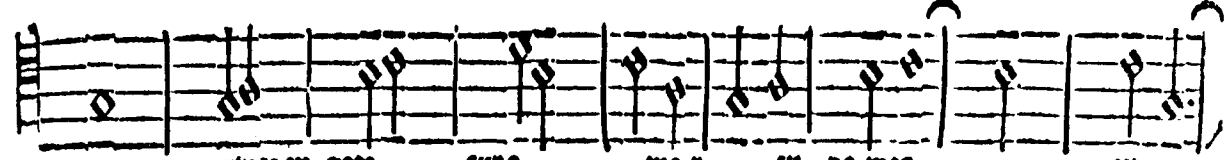
CH

Cançion al milagro de la òcarnació.

En rona se la vox onis se guida al següdo traste va sañida est a vox.

VII

in du dar sin duda



añuca en gota cupo ma r cu po mar cu

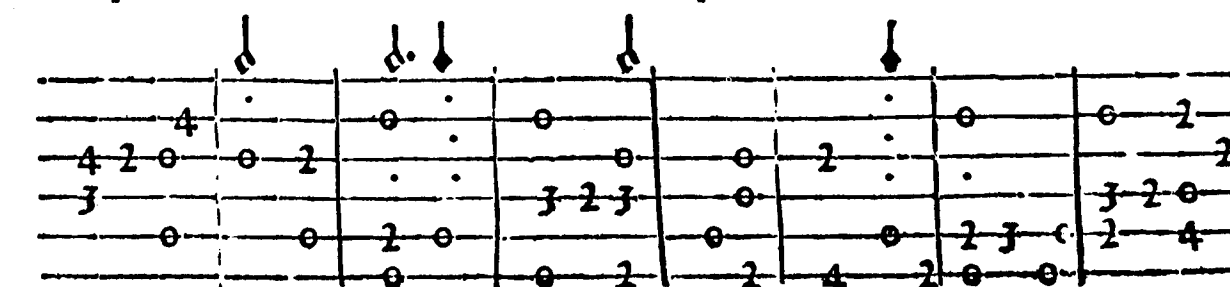
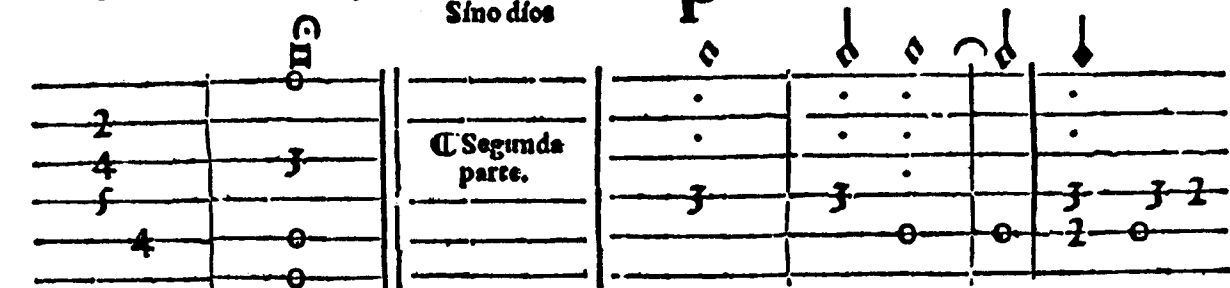
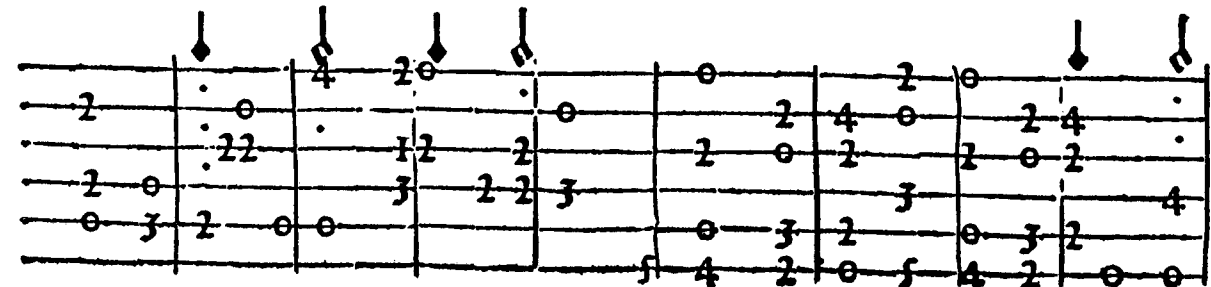
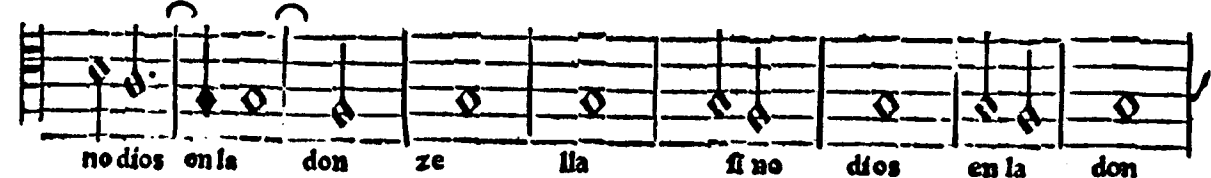
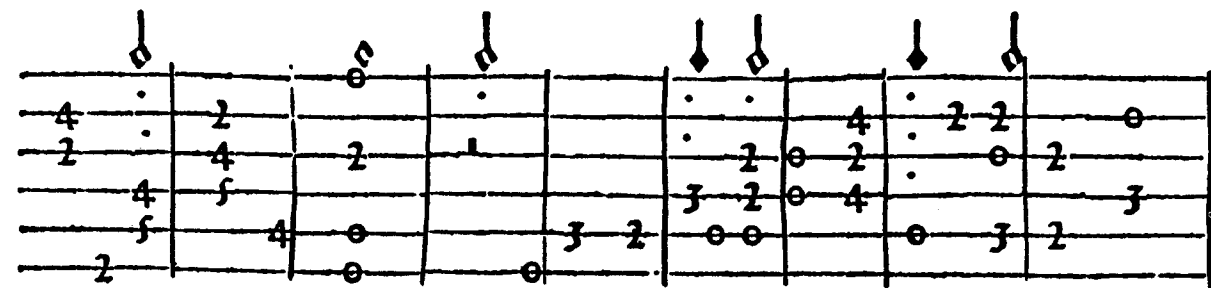
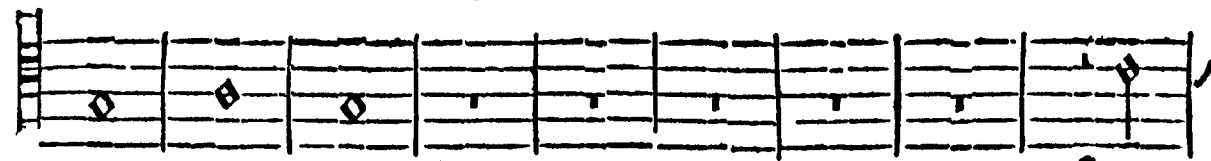
po ma r cupo ma r cu

po ma cu po ma x

ní en cêe lla niencento lla ní en

curre lla el fue gode do sa lea lla lo

ma yor nunca cupoen lo me nor en lo menor



zon a qui noba sta ra zon a qui la

1 4 | 2 2 | 2 4 | 7 4 | 2 4 | 2 4 | 4 4

5 3 | 2 3 | 2 8 | 3 2 | 3 2 | 3 2 | 3 2

3 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2 | 2 2

fe no nos des par te

7 5 | 7 5 | 7 5 | 7 2 | 2 2 | 2 2 | 2 2

6 7 | 7 7 | 6 4 | 6 4 | 6 4 | 6 4 | 6 4

5 7 | 7 8 | 7 5 | 7 5 | 7 5 | 7 5 | 7 5

7 9 | 7 5 | 9 7 | 7 5 | 4 5 | 4 2 | 4 2

Cito

Re cuer de el al mador mi da a bi

Enrda fela
vox. & la segund
alrercero traste.

2 4 | 2 4 | 2 4 | 2 4 | 2 4 | 2 4 | 2 4

3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3

3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3 | 3 3

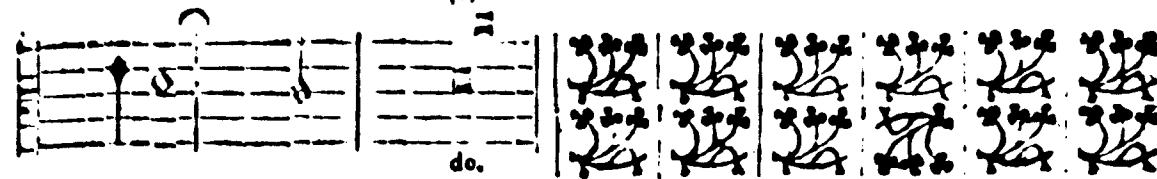
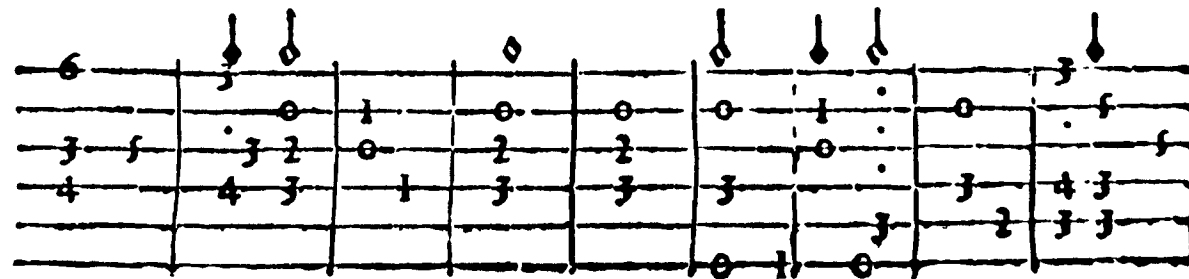
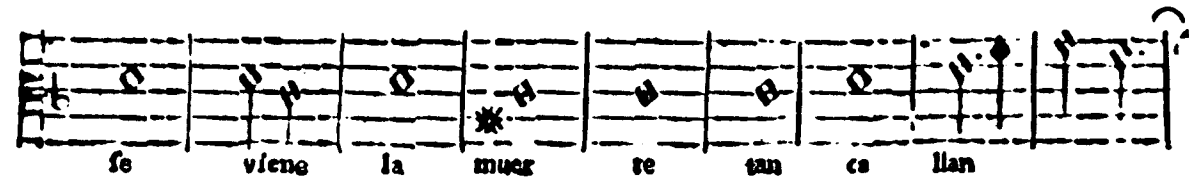
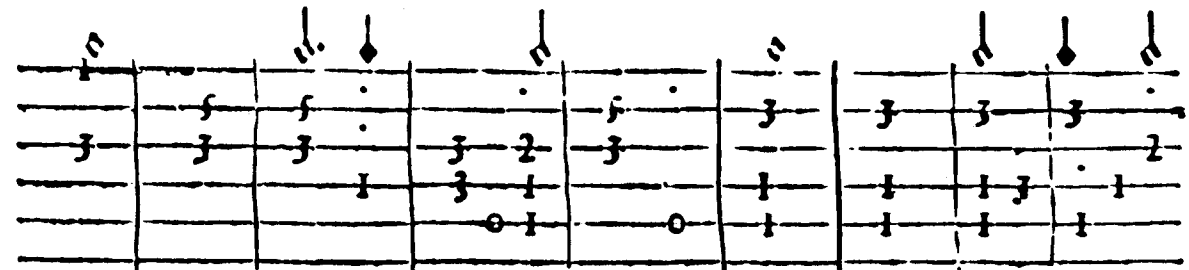
ue el fe fides pier te con tem plan

7 5 | 7 5 | 7 5 | 7 2 | 2 2 | 2 2 | 2 2


6 7 | 7 7 | 6 4 | 6 4 | 6 4 | 6 4 | 6 4

5 7 | 7 8 | 7 5 | 7 5 | 7 5 | 7 5 | 7 5

7 9 | 7 5 | 9 7 | 7 5 | 4 5 | 4 2 | 4 2



Como presto se va plazer
 como despues de pasado
 da dolor
 Como a nuestro parecer
 qualquier tiempo pasado
 fue mejor.



VIII Cancion.



Entona se la									
boz en lapri	2	2		0	0	2	4	0	2
ma en vazio	1	1	3	3	3	3	3	3	0
	0	0	2	3	3	3	3	3	0

El guien do vuestro na tu ral ca mí no
de sole dad muy triste de con ri no

uen quítal tí no dees tar sien pre con.

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

ris per dñendo a veze s tiempos y ga nando o

yd me o yd meñ ra men te

ml boxa marga ren ca y rando li en

¶ Sonetto a la muerte de la ^{sa} genissima p^{ri}ma e^{sa} doña maria nra señora va a manera de dialogo.

¶ Entona se la box en la segunda altercero rra ste.



Ve lá ros son a quel ros que fa co maños mes mos quel dio ses lac ne

*

ti gae migadel es hom bre que tris aff te za es e se la que cura ue fude o feo

*

ma rio nuestra prince sa de la qual segun leo creo que fue mas de virtud que si que la muerte pue hazer que lo mortal

nadie ami ga pues que es de supo der do fu gran

*

de za a gora todo le es sin fruy

na no des anpa role to do al pafu fuer se o mife rabley

Tablature for the first system, including a rhythmic line with numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

fragil er hu ma no o quanpo ca ze ni

Tablature for the second system, including a rhythmic line with numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

za en tal tris te za la lla may resplan dor

Tablature for the first system on the right page, including a rhythmic line with numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

cla ro con uier te

Tablature for the second system on the right page, including a rhythmic line with numbers 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

XI.
Soneto.

S

Entona fe la boz en la prima en vazio.

I por a mar el hom bre fer a ma do
 si vn co ra con sen zillo y no do bla do

me rece y porque rer biẽ fer que ri do no fe yo
 me se ce vn a mor cier to y no fingi do qua desdi chado

no fe yo per que soy a borre
 quandesdi chado de ue deaur ç

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

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

galar donde uido a mis ser uidos

¶ Soneto.



Or mas af tal pe se stoy ros ca mi nos soy lle te al que con la muer

¶ Entona se la voz en la prima al segundo traste.

va do a parte que de miedo no me ia do a buf co de mi vi uir con f, o

mue
nre

uo
uo

y
co

si amu
nozco

dar moa
el me

darvm
for y el

paso
peora

prueuo
prueuo

a
o

Ill por los ca be llos foy
por costübre mala opor

torna
mi ha

do
do

de
de

la orra
la orra

parte el
parte el

breuetlem
breuetlem

po
po

mio
mio

y el he
y el he

grado
grado

proce
proce

fo
fo

de mis
de mis

a
a

fios
fios

y el her
y el her

ra do
ra do

LIB, III,

proce fo de mis a ños mi in clina cion con quiã ya

no por fi o la cierta mente fin de cantos da

LIB, III.

nos me hazen des cui dar de mi

de mire me dño

¶ Versos a la muerte de la serenissima princesa doña maria nra señora

¶ Entona se la box en la segunda altercero tra ste.

XIII

R

Egia

regi corri a qui pira ac mes cipi to ter spa me

stas ce no ra phia vul tu
lio rem ex a mine pa dam

quid mors stas quin largo per luis im bre
que delis rima que

ge ra nas oc cl dit oc cl dir em
ps pis phi li pus phi li pus in

prin te ceptis sed qua lem nul la de de runt tem po
ris mi hi f pon sus in e the re po chris

ra tus sed si qualem tem po ra
tus si plus po set ra plus

nulla da ra da ru ra fit bunt it,

¶ Nisi mihi vobis cum, iam mors & vita valere
 nan viuo felix non moritura deo
 Hec mihi sit vita: hæc requies æterna laborum
 cetera nam semper, fors violenta rapit

NT. III
 Versos del
 quarto de ver-
 gilio.

LIB. III.



VI ces ex u ule dul ces ex
 vr bem pre cla ram vr ces ex
 di di xit et hēpre
 os in

En tona se la
 box sta fagida
 al quarto traste

u claram sta uie dum fa ta de us q̄ si ne
 claram sta uie dum fa ta de us q̄ si ne
 preda to xio morie mur in ul
 ul

LIB. III. 22.

bant ac ci pi te hanc a ni ma ma
 di te ul sed ta vi rum pe nas
 re sed mo rta mur a it

me q̄ his ex ol ui re cu ris vi xi
 i ni mi ol conra re re ce pi fe lix
 sic tu uari re sub um bras hau xiat

vi se et quem de de rat cur
 fe libe he uo nimifi se lix
 hau erit hume culis f gnem

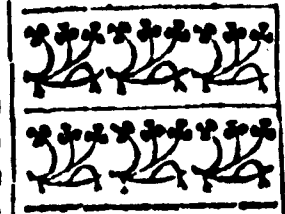
sum for tu na pe re gi
 si li to ra tam ab al tum
 cru de lis ab al to

XV,

Ha tus si le, qui pro cul nego ci is
 pa ter na ru ra bo bus ex ger cet sa is

Entonase
 la boz en la
 següda alter
 cero traste.

ve pris ca gens mor ra li um
 so lu tus om ni se no as



A

Anc tu a pe ne lo po len to
tro i a se cut cer te da na.

Intonase
la voz en la
prima al se-
gundo raste.

et hi mit tic v lyf ses. nll mihl ref cri-
is in ui la pu el. llo viz pri a mus tan

et nunc magna me sub ter ras i bit i ma
dar nun quam da dar da nie te te gif sent nostra ca ri
nus et nostre secun fe rar o mina

go di xe rat at q il. lam me dta inter talia ferro cols
mor ne tis

lapsum ad placiunt comites

ensemperu rospu mantem sparsas ma nus.

bas, ar riamen sp se ve ni.

XVII Soneto.

L

el vi ra fug ge, et non fea restaum tar mac

Entona se la boz éla pri ma al quinto traste.

ho ra et la morte vendie tro a grangior na te
 cho ra horquinci horquindí síche nueri ta te

et le co se pre sen te et le pas sa
 fe nonchí ho dí me ste flo pie ta

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

eho ra ter
 fierfo ra ter

na mra uan ti tor namia uan ti

fe al cun dol ce mai he bel cor trif to ec

poída l'altra par te veggial mio na ul gar tur

ha di ven ti veg gio for tu na in por

zo et stan choho mai il mio no echier

et rote arbo re et far te el lumi beiche m ar

fo glio spe n u

XVIII, Soneto.

laf

En tōa se
labox Ela ter
cera al quar-
to traste,

Affato syltago

fa ros tra ge su da ra tea re me su do ra tea

ro no nepi a qual pri a volan dar lu con

te lu cen te lu ce n

te pos ca pri na to si a de la ex ce lu te al

ma per che hor be tu to per che hor be tu

Guitar chord diagram for the first system, showing fret numbers on strings.

to per che hor be tu to per che hor

Guitar chord diagram for the second system, showing fret numbers on strings.

be tu to per che hor be tu to ge me

Guitar chord diagram for the first system of the right page, showing fret numbers on strings.

per che hor be tu to ge

Guitar chord diagram for the second system of the right page, showing fret numbers on strings.

me ge me.

Guitar notation: 5 2 3 2 3 5 4 5 4 5 4 3 3 2 3 3 3 3 3 3

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



Gelosiad amantel

Guitar notation: 2 2 2 4 2 2 4 2 3 2 3 2

ge lo fia dea man
 o ser pen ti nas col

Guitar notation: 2 3 2 4 2 4 2 4 2 4 2 4 2 4 2 4 2 4

ri or ri bil fre no che snũ punto ni tiri et tienfi
 to in dolce se fioche con tue voglie ni et speranze for
 mor

Guitar notation: 4 3 3 2 3 2 4 2 2 3 2 2 2 2 2 2 2 2 2 2

LIB. III.

o so rra fe xella d'i leempia et cru da
li ce sic cel se ad uer fa

mior re che con tua vis ta tur bi il ciel se re
for te tra ssaue ui uan deas probe ne

LIB. III.

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

mal ne l mondouf cis ti o cru del mos
non aumen tar miei ma il l' infe lice pa u

tro ra o ad peſte quid de mor ta li ti

The first system of music on the left page consists of a vocal line and a lute tablature. The vocal line has a treble clef and a common time signature. The lyrics are: "tro ra o ad peſte quid de mor ta li ti". The tablature below it uses numbers 0-4 on a six-line staff to represent fret positions.

per hor fargli non baſ ta ni baſ mei mor ſtoſ con cu li ſuo

The second system of music on the left page consists of a vocal line and a lute tablature. The lyrics are: "per hor fargli non baſ ta ni baſ mei mor ſtoſ con cu li ſuo". The tablature continues with numbers 0-4 on a six-line staff.

ni ſtra ti li

The first system of music on the right page consists of a vocal line and a lute tablature. The lyrics are: "ni ſtra ti li". The tablature uses numbers 0-4 on a six-line staff.

xx, Te ue al om bra de gliame ni

Entonaſe la voz en la ſe gunda el pri mer traſte.

The second system of music on the right page consists of a vocal line, a lute tablature, and a performance instruction. The lyrics are: "Te ue al om bra de gliame ni". The instruction reads: "Entonaſe la voz en la ſe gunda el pri mer traſte." The tablature uses numbers 0-4 on a six-line staff.

rag gi pasciute pero selle or mal chelto te

fulmezo giorno drsai cal di rag gi

XXI, Villancico.



I me a do tie nes las mio res

Entonase la voz en la segunda altercero traste.

pas tor el co descuy da do que se

LIB. III. 22

te pier de el ga na do

Guitar chord diagram for the first system, showing fret numbers on strings 1-6.

que fe te pier de el ga na do

Guitar chord diagram for the second system, showing fret numbers on strings 1-6.

LIB. III. 23

nunca duer mo siempre a no

Guitar chord diagram for the first system, showing fret numbers on strings 1-6.

y así co mo con fa ti gas q se me ye

Guitar chord diagram for the second system, showing fret numbers on strings 1-6.

LIB III.

lanlas mi gas entre la bo cay la ma no

quãta fol da da yo ga no da ria tris

LIB. III. 40

te cui ta do porfa lir dees te cui da

do,

Villáico.

S

Imellaman.

En tona se la
box en la prína
en vazío.

lla man a mi q' cui do que me llama man a mi

Guitar tablature for the first system, showing fret numbers and string positions.

q' cui do q' me llama man a mi

Guitar tablature for the second system, including a 'CII' marking above the staff.

yena que llama sierra er guda euido

Guitar tablature for the first system of the right page.

q' me llama man a mi llama a la mas gari da que

Guitar tablature for the second system of the right page, including a 'CII' marking above the staff.

cuido q me lla man a mi que

cuido que me lla man a mi.

XXIII, Villancco.



En til ca ua lle ro de des me ho.

Entonase la voz en la tercera al tero trafe.

ra vi be so si quiera por el da

LIB. III.

ño que me a ucys he cho

Tablature for the first system, showing fret numbers and rhythmic values.

G quísera porel da ñoque me a ucyshe

Tablature for the second system, showing fret numbers and rhythmic values.

LIB, III.

cho Venia el ca ua lle ro

Tablature for the first system, showing fret numbers and rhythmic values.

ve nía de se uí lla en huer ta de mon

Tablature for the second system, showing fret numbers and rhythmic values.

jas li mones co gi a y la pri o

re sa pren da le pe di a

si quera por el da

fio que me a ueys he cho

si quiera por el da ño que me a

uero he cho.



Sabel

Encasola
 boz en la terce
 ra al pmer tra
 ste, y puede se
 tambien can-
 tar octava ar
 riba, & onádo
 se é la prima al
 tercero traste

fa bel y fa bel per dif

Guitar tablature for the first system, corresponding to the lyrics 'fa bel y fa bel per dif'. It shows fret numbers on strings 1-6.

re la tu fa xa el a por do va na dando por el a

Guitar tablature for the second system, corresponding to the lyrics 're la tu fa xa el a por do va na dando por el a'. It shows fret numbers on strings 1-6.

gua por el a gua

Guitar tablature for the first system on page 2, corresponding to the lyrics 'gua por el a gua'. It shows fret numbers on strings 1-6.

el a por do va na dando por el a gua por

Guitar tablature for the second system on page 2, corresponding to the lyrics 'el a por do va na dando por el a gua por'. It shows fret numbers on strings 1-6.

el a gua y fa bel a tan ga

ri da a

tan gar ri da

Villanico. XXV,



Entonase la boz en la tercera en el tercero traste.

I ui el se me le nas se go
si ui el se o do nin go

por mi fia vi da por mi fia vi da que no

grí da se meoa mi

goatan ga ri do

XXVI.



I si do minus e dí fi ca ue rit
ni si do minus custo dí e rit ciui

Psalmo per el septimotono
Entona se la boz en la tercera al tercero tra ste.

do ra muu; in va num la bo ra uerunt tem gi lat

Tablature for the first system, showing fret numbers on six strings.

qui e di ficant e am, qui euf to die e am

Tablature for the second system, showing fret numbers on six strings.

Psalmo por el primer tono.

E

Xur ge quare ob dor mis do mi

Entonsa se la box é la pri ma al quinto traste, puede se cantar octa ua baxo.

Tablature for the first system of the second page, showing fret numbers on six strings.

ne e zur ge et ne re pel las in fi nem

Tablature for the second system of the second page, showing fret numbers on six strings.

PSALM, III,

Qua re faciem tuam a uer sis o bluiſ

ce ris in o ple nos tre et tri bu la

PSALM, III,

ti o nis no s tre,

.iii. Reg. Caput. iij.





CORECCION Per la qual podran enmendar algunos errores que en estos libros ay]
PRIMER LIBRO.

En la declaracion destas cifras en vna regla q̄ esta de baxo del exēplo en el primer region falta vna *a* y vna *esc* adonde dize vn, a de dezir vnas,

En la primera plana dela quarta foja a los quatro Compasies vn zero y vn dos que estan en la segunda a de 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 plana dela sexta foja. Y otra fantasia que enpieça en la buelta dela dicha quinta foja passa de alli ala buelta dela dicha sexta foja.

En vna fantasia que enpieça en la septima foja a los sesenta y ocho compasies falta vna cifra en la segunda de numero de vno a de estar al fin del compas.

En vna fantasia que comiēça en la nouena foja a los ochenta, y quatro compasies falta vn zero en la quinta a de estar antes del dos. En esta mesma fantasia tres cōpassies mas a delāte de los arriba dichos vn seys 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 comiēça en la trezena foja al cabo della en el penultimo cōpas esta vna minima blanca sobre vn cinco a deser corchea.

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

SEGUNDO LIBRO

En vna fantasia que comiēça en la primera foja a los veinte y siete compasies vn nueue que esta en la segunda a de estar en la prima.

En vn Kirie que comiēça en la quarta foja. A los diez y seys cōpassies vn diez que esta en la tercera. A de ser tres, Mas adelante a los sesenta y siete compasies vna seminima q̄ esta sobre vn zero a deser corchea Mas a delāte en la plana q̄ a caba este Kirie en la cabeza dize segundo tono a de dezir primero,

En la septima foja en vna fantasia a los quarenta y quatro cōpassies falta vna seminima sobre vn dos q̄ esta en la quinta.

En vn Kirie que comiēça en la nouena foja a los setenta compasies esta vna seminima sobre vn zero a deser minima,

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

TERCERO LIBRO.

¶ En el motete dela Cananea al dez eno compas al prencipio del enla prima falta vn cinco a de estar en derecho del vno que esta en la següda, Mas a delane a los quaranta y dos cõpasses vn dos que esta en la ter cera a de ser tres.

¶ En vn romãce que dize durmiendo yua el señor ã la primera parte a los veinte y cinco cõpasses vn dos que esta en la prima en derecho de vn tres y vno, a de ser tres. ¶ Mas a delante en el mesmo romãce ã la següda buelta a los diez e nueue compas vn tres que esta en la quarta a de estar ã derecho del cinco que esta en la prima.

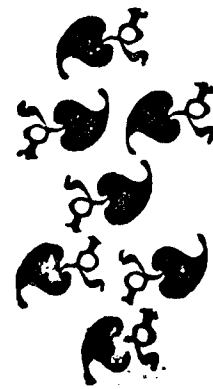
¶ En vna cancion que dize sindudar a los quarãta y tres cõpasses vn cinco que esta al cabo del compas solo a de ser tres.

¶ En vn soneto que dize la vita fugo ã la vox de canto de orgão a los diez y siete cõpasses esta la clau en la primera raya a de estar en la següda como las dea tras.

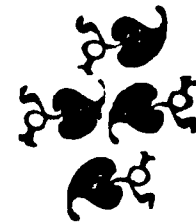
¶ En vn soneto que dize lallato ailtãgo al tercero cõpas vn dos que esta en la quarta a de ser tres, Mas a delante a los veinte y siete cõpasses vn zero que esta en la prima a de ser cinco.

¶ En vn villanzico q̄ dize gentil Cauallero a los diez y nuene cõpasses vn tres q̄ esta en la prima a de ser siete.

Fín dela corecion.



De esta otra parte se pone vn principio de vn Libro que tenia hecho pa Imprimir, en el qual ania muchas Fantafias, y Composturas en vna nueva manera de cifras para Harpa, y Organo el qual acorde poner aqui (Fues mis ocupaciones no me dieron lugar a que imprimiese el dicho libro) para q̄ si a alguno le pareciere bien la inuencion destas cifras sepueda aprouechar della, facendo en ellas composturas como se facan en las dela Vihuela porque en todo lleuan la mesma orden, saluo que estas cifras no tienẽ numero de vno, ni de dos, ni de nada todas son de vna manera no hazen mas de señalar las cuerdas en que an de tocar,



I, Regum Caput, XVI.
Quidocūq; spūs dñi malis arripiebat Saul, Dauid tollebat et harā et percutiebat mas-
 nu sua: & refocillabatur Saul: & leuisus habebat. Recedebat enim ab eo spūs malus.



20 CIFRAS PARA HARPA Y ORGANO, 22

Diagram showing musical notation for Harp and Organ. It consists of a grid of 12 staves. The top staff is labeled 'C' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The second staff is labeled 'G' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The third staff is labeled 'F' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The fourth staff is labeled 'E' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The fifth staff is labeled 'D' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The sixth staff is labeled 'C' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The seventh staff is labeled 'B' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The eighth staff is labeled 'A' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The ninth staff is labeled 'G' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The tenth staff is labeled 'F' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The eleventh staff is labeled 'E' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The twelfth staff is labeled 'D' and contains rhythmic values: 'o', 'o', 'p', 'o', 'o', 'p', 'o', 'p', 'o', 'p', 'o', 'p'. The diagram also includes various symbols like 'I', 'II', 'III', 'IV', 'V', 'VI', 'VII', 'VIII', 'IX', 'X', 'XI', 'XII' and 'b' (basso) indicating fingerings and positions.

Las rayas y los espacios sō las cuerdas de la Harpa: y el Juego del Organo: El espacio primero de aqui abaxo
 es la cuerda mas gruesa, y mas baxa, y alli es se faur, y en la raya primera que se sigue ganaut. &c. Las claus
 y los bemoles muestran bien que fino 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 señalua las
 en el libro que dicho tengo con una mano, o manos poniendo las en derecho de cada cuerda para que con un dedo la
 señalasen y dezia alli subase o abxese. Para formar los semi tonos se ponen estas dos señales, b, x, en la cuerda que qual-
 quiera dellas estubiere sea de poner el dedo acera de las clausas.



Acabo se la presente obra de la muy noble y leal
 Ciudad de Sevilla por Juan de Leo impressor a
 sancta Marina en la calle real a siete dias del mes
 de Deseembre, 1546.

Two de
 flecha que
 dig soamos me
 ad dema tar *o mica ar amta*

Handwritten musical notation on a single staff. The notation consists of two lines of numbers representing fret positions. The first line starts with a sharp sign (#) and a double bar line. The second line starts with a double bar line and a sharp sign (#). The word "Volta" is written below the first line. There are various numbers and symbols like "3" and "2" scattered throughout the notation.

Handwritten musical notation on a single staff. The word "contrapunto sobre este vilam ce fu" is written above the staff. The notation consists of two lines of numbers. A sharp sign (#) is at the end of the second line.

Handwritten musical notation on a single staff. The notation consists of two lines of numbers. A sharp sign (#) is at the end of the second line.

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Handwritten musical notation on a single staff. The notation consists of two lines of numbers. A sharp sign (#) is at the end of the second line.

Handwritten musical notation on a single staff. The word "Volta" is written below the first line. The notation consists of two lines of numbers. A sharp sign (#) is at the end of the second line.

Handwritten musical notation on three staves. The notation consists of numbers written on a five-line staff, representing a form of musical notation. The first staff has 12 measures, the second has 12 measures, and the third has 12 measures. The numbers are arranged in two rows per measure, with the top row numbers generally higher than the bottom row numbers.

Handwritten musical notation on three staves. The notation consists of numbers written on a five-line staff. The first staff has 12 measures, the second has 12 measures, and the third has 12 measures. The numbers are arranged in two rows per measure. The second staff includes the text "duo demorales su sepi di israel" written in cursive below the staff. The third staff has 12 measures.

*duo demorales
su sepi di israel*

Handwritten musical notation on three staves. The first staff contains 11 measures of music with notes and fingerings. The second staff contains 11 measures of music with notes and fingerings. The third staff contains 11 measures of music with notes and fingerings, ending with a double bar line and a sharp sign above it.

Handwritten musical notation on three staves. The first staff contains 11 measures of music with notes and fingerings. Below the first staff is the text "Benedictus ahes da misa de quande barbara demora les". The second staff contains 11 measures of music with notes and fingerings. The third staff contains 11 measures of music with notes and fingerings.

Handwritten musical notation on three staves. The notation consists of numbers (0-4) placed on and below the lines of the staves, representing a form of musical shorthand or tablature.

Handwritten musical notation on three staves. The notation consists of numbers (0-4) placed on and below the lines of the staves. A circled "H?" is written above the second staff. Below the third staff is a handwritten Latin phrase.

*benedictus aqua domini dave
regina celorum demora las*

Handwritten musical notation on three staves. The notation consists of numbers (0-7) placed on a five-line staff, representing fret positions for a stringed instrument. The first staff has 12 measures, the second has 12 measures, and the third has 12 measures. The notes are written in a rhythmic pattern, with some notes beamed together. There are some ink smudges and corrections in the first staff.

Handwritten musical notation on three staves. The notation consists of numbers (0-7) placed on a five-line staff, representing fret positions for a stringed instrument. The first staff has 12 measures, the second has 12 measures, and the third has 12 measures. The notes are written in a rhythmic pattern, with some notes beamed together. There are some ink smudges and corrections in the first staff.

et accendi In celum a res
 da misa daue regina calorū

