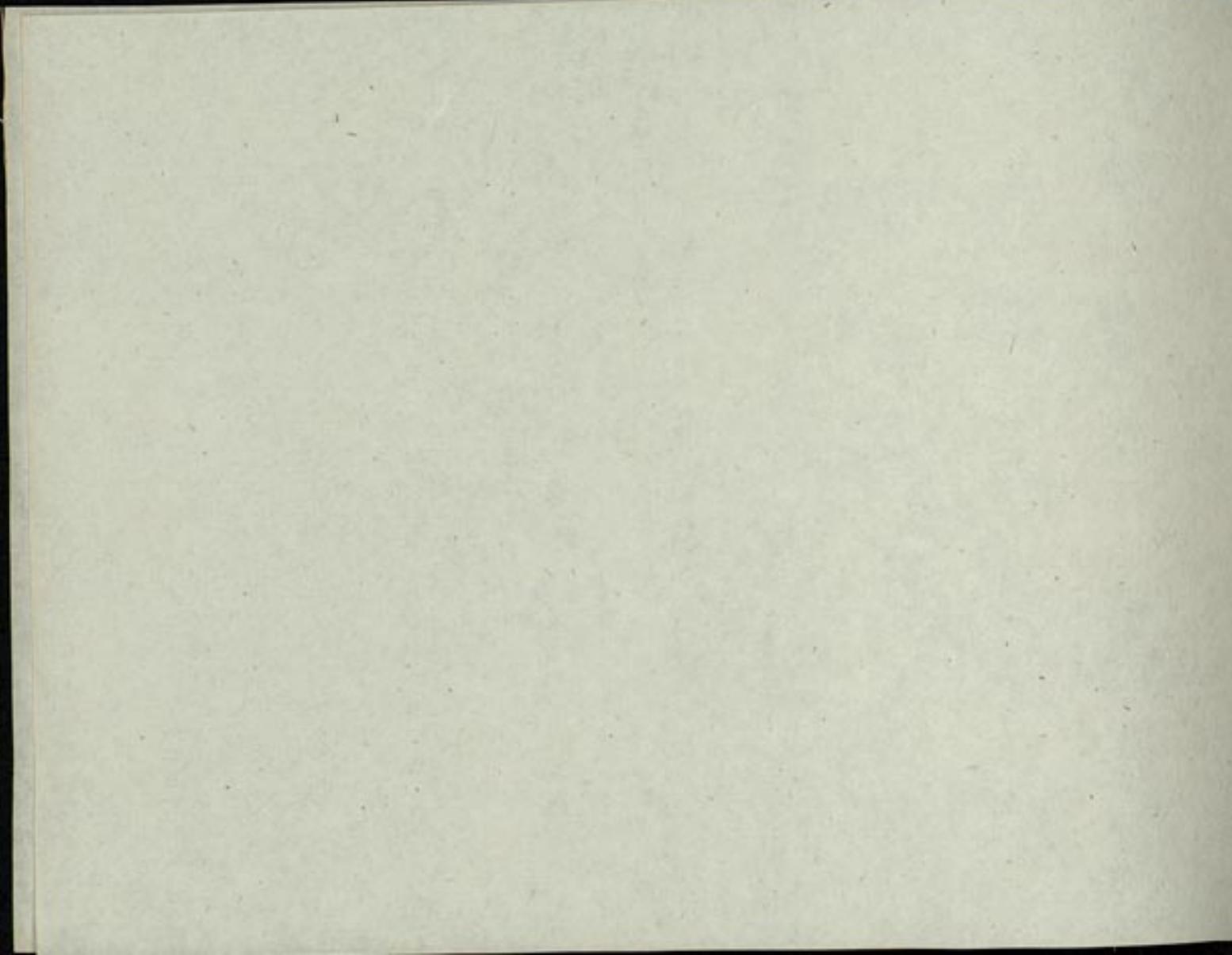


Libro de Musica
para el Horno, o Trompeta, o el
Piano, en que se hallan todos los
versos de las Salmas, Votaciones, im
precaciones, y oraciones del Oficio, hechas por
los padres, en honor de la muy insigne villa de Valencia,
y de su muy Ilustre Señor Licenciado D. Bernardo
Mabárez de Solórzano, del Convento de
San Agustín, Procurador de la villa de Valencia,
de sus Religiosos, año de M. D. LXXXVII.



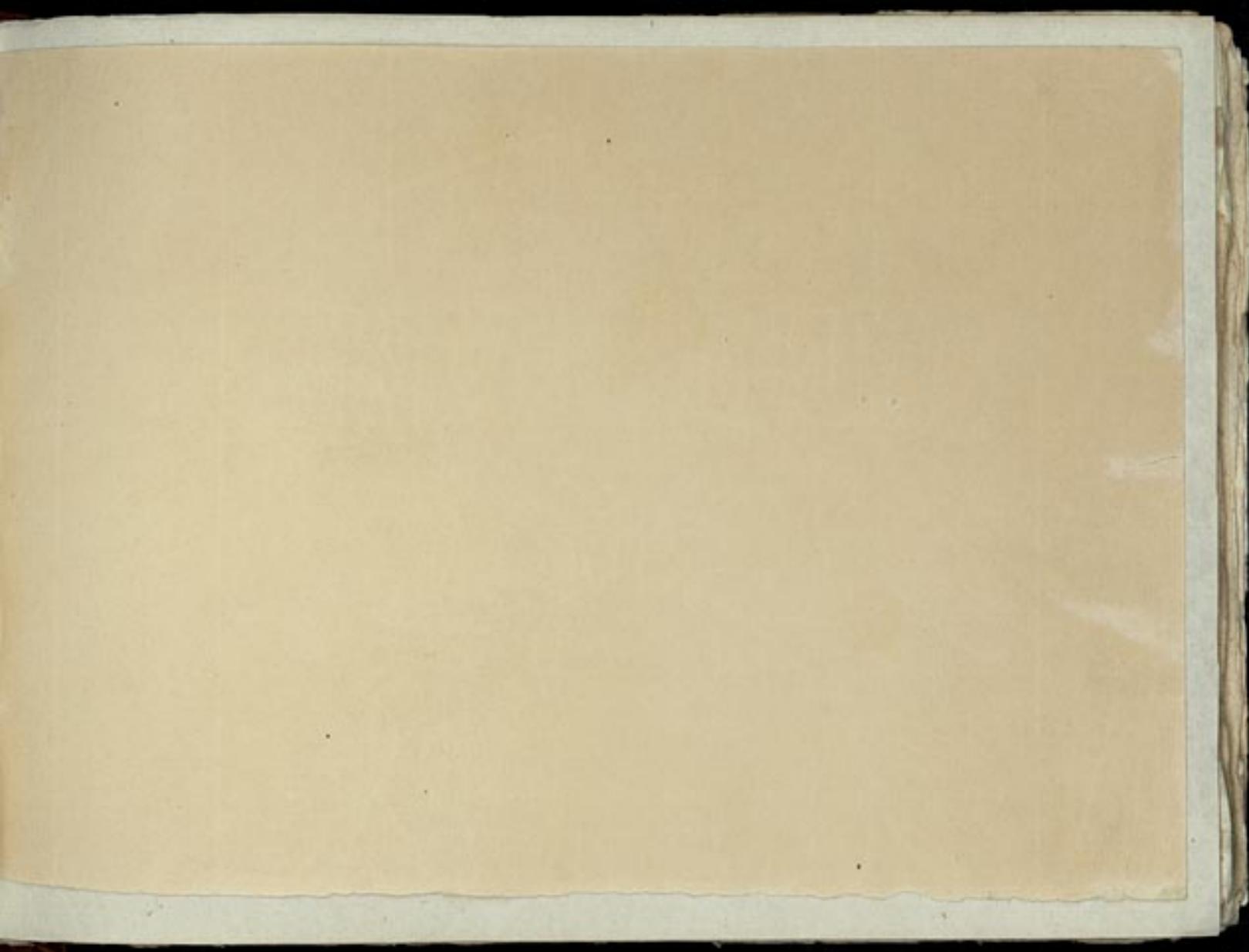
|| Libro de Musica || RES. 370

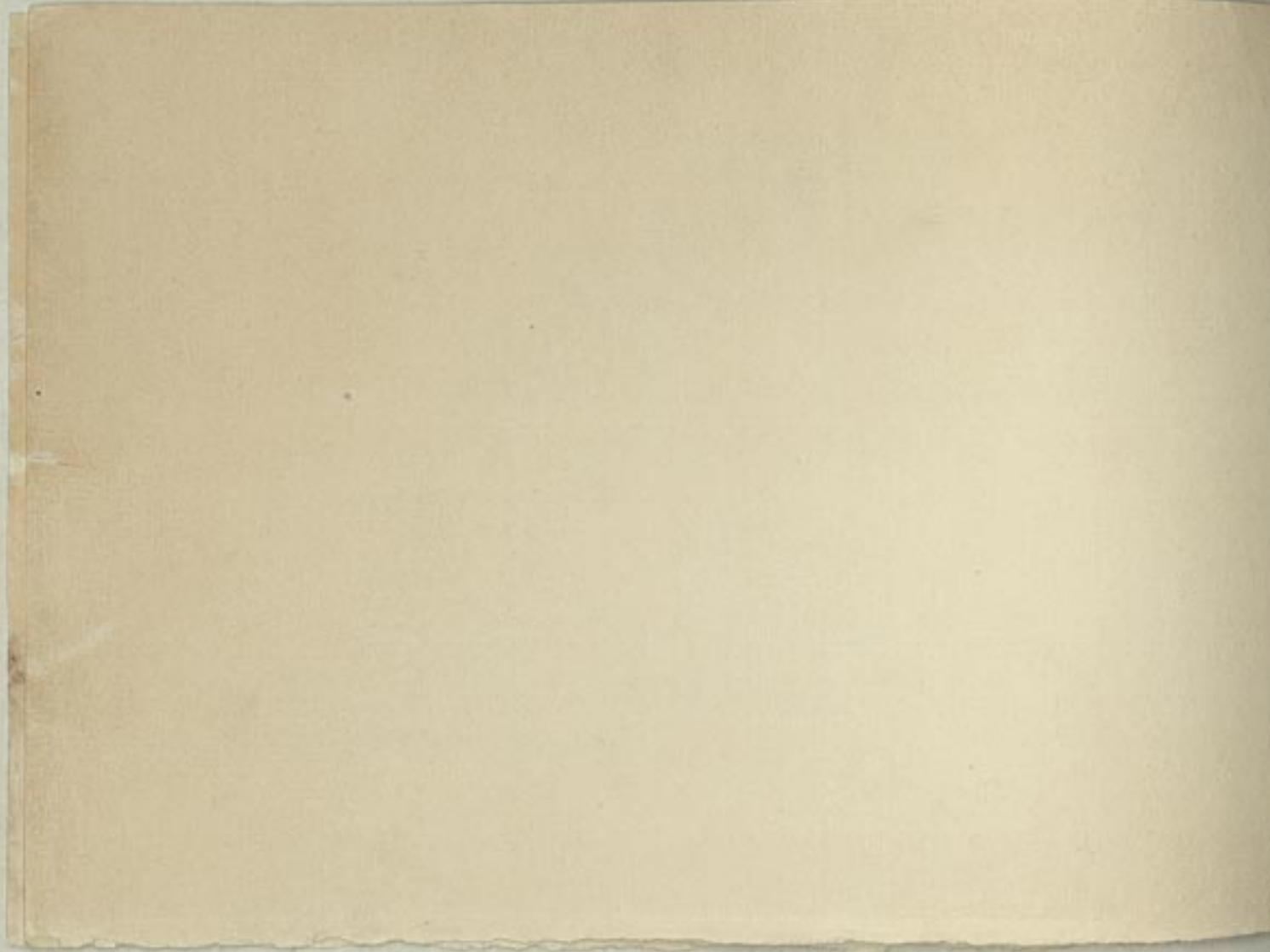
en cifras para Vihuela, intitulado el ||
Parnasso, en el qual se hallara toda diversidad de mu-
sica, asi Mo || teles, Sonetos, Villanescas, en lengua Castella-
na, y otras cosas, || como Fantasias del Autor, hecho por Isteuan
Daca, ve || zino de la muy insigne villa de Valladolid,
diri || gidos al muy Ilustre señor Licenciado || Hernando de
Habalos de Soto || mayor del Consejo Supremo de su Magestad,
Dc. ||  Impreso por Diego Fernandez de Cordoua, Impressor ||
de SU Magestad. Año de M. D. Lxxvij. Esta tassado en
Maravedis. ||

~~RES.
376 R.~~

Seguem-se mais 3 folhos de preliminres
e texto, antes do livro primeiro, que faltam
n'este exemplar, bem como a folha final
do ultimo quaderno, talvez branca.

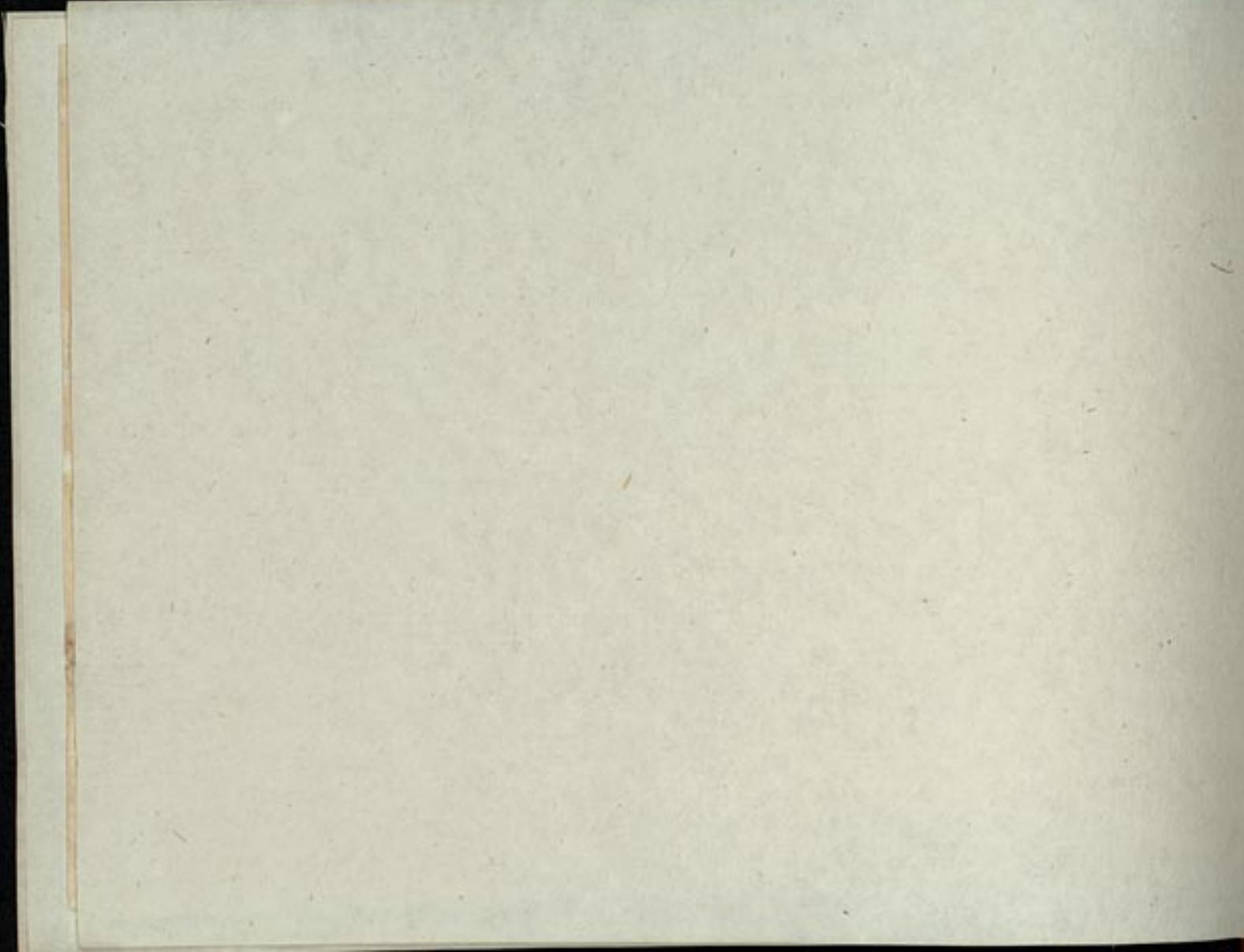
(Está descripto por Gállego, Ensayo de una Bibl. Hispana
tomo. II, col. 754, segundo um ex. existente na
Bib. Nac. de Madrid.)





LIBRO DE MUSICA
en cifras para Viudas, intitulado
y compuesto en la antigua escuela de Madrid, por
Fernando de Valderrama, en honor a Callisto, y su reina,
cobar y amiga del autor, hecho por Ezequiel Díaz, 1560.
impresor de la corte, en la imprenta de Valdeolmilla, dili-
gencia de su señior licenciado
Fernando de Valderrama de Soto
mayor del consejo
de su maestria
y obediencia

Habrá en este libro de MUSICA
varias piezas de diversa especie, como son
danzas, rondalla, alabadas, etc.



LIBRO DE MUSICA
en cifras para Vihuela , intitulado el
Parnasso, enel qual se hallara toda diuersidad de Musica, assi-Mo-
tetes, Sonetos, Villanescas, en lengua Castellana, y otras cosas,
como Fantasias del Autor, hecho por Esteuan Daça, ve-
zino de la muy insigne villa de Valladolid, diri-
gido al muy Illustre señor Licenciado
Hernando de Habalos de Soto
mayor del Consejo su
premo de su Ma-
gestad, &c.

Impresio por Diego Fernandez de Cordoua, Imprentor
de tu Magestad. Año de M. D. Lxxvi.

Estatuado en 130 Maravedis.



EL REY.



OR quanto por parte de vos Esteuan Daga vecino de la villa de Valladolid, no
fuefecha relacion, diciendo que vos auades hecho un libro de musica de Vihuela, el
qual era muy uel y prouechofo, y atento el trauajo que enle hazer auades tenido,
nos suplicastes os mandafsemos dar licencia para le hazer imprimir, y privilegio
por veinte años, o como la nuestra merced fuese. En qual visto por los del nuestro
Consejo, por quanto enel dicho libro se hizo la diligencia que la puegrmatica por nos
agora nueuamente sobre ello fechada dispone, fue acordado que deniamos mandar dar
esta nuestra Cedula enla dicha razan, y tube io por bien, por la qual vos damos li-
cencia y facultad para que vos o la persona que para ello vuestro poder ouiere, y
no otra persona alguna, podays hazer imprimir y vender el dicho libro que de suso se hace mencion, enestos
nuestros reynos por tiempo y espacio de diez años cumplidos, primeros siguientes, q corren y se quentá desde
el dia dela data de esta nuestra Cedula, so pena que qualquier persona q sin tener para ello vuestro poder lo
imprimiere, o vendiere, o hiziere imprimir o vender, pierdean toda la impression q hizieren y vendieren, con
los moldes y aforjos della, y mas incurran en pena de cincuenta mil maravedis por cada vez q la contrario
hiziere la maul de la qual dicha pena sea para nuestra camara e fisico, y la otra mitad para vos el dicho Este-
uan Daga, y todas las veces q se uiere de imprimir el dicho libro durante el tiempo delos dichos diez años
se traya al nuestro consejo justamente conel original q enel fisc visto, q va rubricada cada plana, y firmado al
final de Alfonso de Vallejo nuestro Scrutano de Camara, y uno delos q enel nuestro consejo residen, para q se
vea si la dicha impression està conforme al original, y se os de licencia para lo poder vender, y se rase el precio
en q se ouiere de vender cada volumen so pena de caer e incurrir en las penas contenidas enla dicha puegrmatica
y leyes de nuestros reynos, y mandamos a los del nuestro consejo, y a otros qualquier justicias destos reynos,
q guarden y cumplan y ejecuten y hagan guardar, cumplir y executar esta nuestra Cedula, y todo lo enella
concedida. Echta en S. Lorenço a xxix. dias del mes de Junio, de mil y quinientos y setenta y cinco años.

Yo el Rey.

Por mandado de su Magestad

Antonio de Eraso.

Al muy Illustre Señor, el Señor Licenciado

Hernando de Habalos de Soto mayor del Consejo supremo

Esteuan Daça su servidor. P. F. y S. deseja.



ICTVR VS liber debet habere genium, El libro que ha de durar (muy
illustre Señor) dize Marcial, que ha de tener genio, desseando pues yo con
aque'l amor que cada vn padre tiene a sus hijos, por mas que sean feos, y la-
gañosos, que este mio dure, y viual largos años, no supe a qual genio mejor
pudiesle dar le que a v. m. cuya eminencia de letras, valor de persona, res-
plandor de vida, entereza de costumbres, son tales, que ninguna mayor defensa, contra
lenguas inuidiosas, ni mas seguro fauor y amparo para entre buenos podra llevar este mi
libro, que el nombre de v. m. escrito y sellado en su frente: y pues el, y su autor se han que-
rido valer de vn tal señor, agrauio haria v. m. en negar su fauor, a quien con humildad de
verdadero servidor se acoje a su tutela, como a la mejor y mas segura que los virtuosos tra-
bajos pueden tener el dia de oy en Espana: y considerando que seruicios desta calidad,
mas por la voluntad con que se offrescen, que por su valor merecen ser estimados, no des-
preciando la pobreza de mi presente, se sirua de mi voluntad y persona como de muy o-
bligada, para en cosas de mas importancia, siempre que se offrescan al seruicio de v. m.
cuya muy illustre persona y estado nuestro Señor &c.

DE STEPHANO DAZZA
Colloquium inter Muſſas & Appollinem.

 Aetior, vnde pat̄er solito es? Pythone perempto
Vix tu atē talem lumina Phebe parant
Nunquid lætaris: quod toto numine Dazzam
Dignaris Cithara, carminibusq; tuis
Tum Deus: hoc lætor: sic vos gaudete, Camænæ
Cum titulos nostros, augeat vsque Chely
Sic illi verax, æternos auguror annos.
Incolat, ut cœlum liberiore bono.

TODAS las fantasias difíciles y faciles, van señaladas con dos letras al principio, que es, con una letra. D. y con una letra. F. que significan las que van con letra. D. son difíciles, y las que con letra. F. son faciles.

REGLA

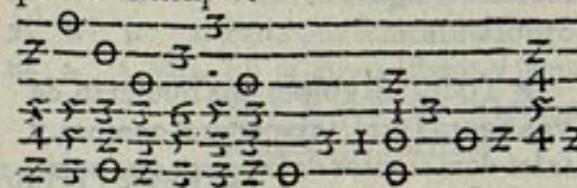
REGLA breue y compendiosa para entéder estas cifras, y algunos pri
mores dellas, con la qual Regla, sabiendo cantar vn poco de canto de
Organo, muy facilmente se puede poner en la Vihuuela, y entender al
gunas dudas, que podrian occurir, por no hauer preceptos, para fauellas, y se-
re lo mas breue que pudiere, porque no podre dezir tanto que otros no lo ayan
tratado.

¶ Las seys rayas a la larga, significan ser las seys cuerdas dela
vihuuela, tomandolas desta manera.

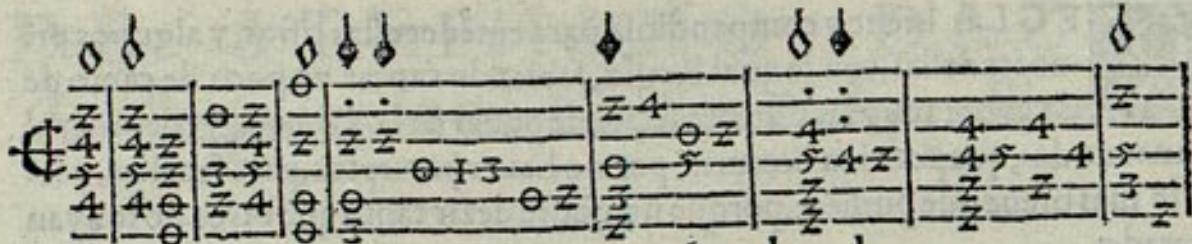
Sexta _____
quinta _____
cuarta _____
Tercera _____
Segunda _____
prima _____

¶ Las letras de cuenta de Guarismo significan numero,
contando devno hasta diez. Exemplo. 1.2.3.4.5.6.7.8.9.x.
saluo esta letra, o, que en la cuerda que estuviere, se ha de
dar en vacio.

¶ Todos estos numeros señalan en que traste se an de
tocar las cuerdas, y assi, este numero 1. en la cuerda que estubiere se a de tocar en el prime
ro traste, y assi el numero 2. se tocará en el segundo traste: y por el cōsiguiente los demás,
y todos los numeros q̄ estubieren en frente los vnos de los otros, tocarse an juntas las cuer
das en q̄ estubieren: y quādo esten por si apartado el uno del otro, tocarse a cada cuerda
por si. Exemplo.

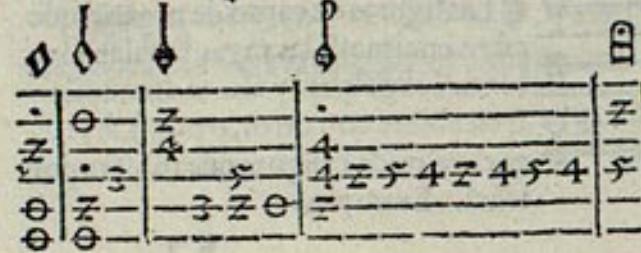


¶ Las figuras de canto de organo que
estan encima de las rayas, señalan el va
lor de los golpes, y assi todo numero
q̄ estubiere con otros, o por si, se le da
ra el valor de la figura que tubiere por
señal. Exemplo.



¶ Los puntillos que ay en los espacios entre raya y raya, siruen de guiar los numeros que se han de dar juntos: y tambien siruen de guiar las figuras de canto de organo sobre los numeros que han de estar, como parece en el exemplo que puse arriba.

¶ Las rayas que atraiesian las cuerdas, diuiden yn compas, que son los golpes que ay de vna raya a otra: que si es vn golpe, se le dara el valor de vn semibreue, y si ay dos golpes se le dara a cada uno el valor de vna minima, y si son quattro golpes, se les dara el valor de quattro feminimas: y si ay ocho golpes, se les dara el valor de ocho corcheas: que cada vn numero destos quattro numeros hazen yn compasillo. Exemplo.



¶ Todos los golpes que huiieren de vna figura a otra, se traeran al compas, y se les dara el valor de la figura que encima de si tuuieré: que si encima del golpe esta yn semibreue, todos los golpes siguientes

guientes valdran cada vno vn semibreue hasta llegar a otra figura: y si fuere la figura de minima, valdra cada golpe una minimia, por el siguiente se tendra cada golpe como fuere la figura de quien toma valor, como se ve claramente en el exemplo passado.

YA hauemos tratado del entendimiento de las cuerdas, trastes, y figuras, y de la mane-
ra que se han de tañer, guardando el orden que tenemos dicho. Resta que primero tra-
temos del compas. Compas se llama distancia, o espacio, que se lieua con el pie, o con la ma-
no, que ay de vn golpe a otro: y asy ay dos maneras de compas, mayor, y menor. El ma-
yor contiene en si dos del menor, que se dice compafillo, del qual se trata en este libro: y
haze mas al caso, por mas facil y claro de entender, porque todo lo que se canta es compa-
fillo, que es valor de vn semibreue, o dos minimas, o quattro semiminimas, o ocho corcheas,
que qualquiera destos numeros hazen vn compafillo. Exemplo.



¶ No trato de las proporciones, por-
que en este libro no se hallara ningun
genero de proporcion.

¶ Correction con la qual facilmente se podran emendar
los errores que ay en estos libros.

Fol. Pla. Pauta. Cóp.

1. 2. 3. 4. Vna minimæ que està sobre el golpe primero, ha de feminima.
7. 1. 2. vlti. Vna feminima q̄ està sobre el tercero golpe, ha de ser sobre el segúdo
9. 1. 3. 2. Falta vna feminima sobre el primer golpe.
16. 2. 1. vlti. En algunos libros el segundo $\overline{\underline{z}}$ en la tercera que està enfrente de
otro $\overline{\underline{z}}$ que està en la prima, ha de estar enfréte del $\overline{\underline{z}}$ que està mas a
delante en la prima.

Fol. Pla. Pauta. Cóp.

21. 1. 2. vlti. Vna minimæ frôtero de vn quattro en la quarta, ha de ser feminima.

23. 2. 2. vlti. Vna seminima q̄ esta sobre el golpe primero, ha de estar sobre el seg.
 40. 1. 3. 9. En algunos libros en el golpe primero esta vn Ξ en la prima debaxo
 vn Θ en la segunda, ha de ser vn Ξ
 46. 2. 1. 9. En algunos libros en el segundo golpe esta vn Θ en la segunda, deba
 xo de vn Ξ en la quarta, ha de estar el Θ en la prima.
 76. 1. 3. 5. En el primer golpe falta vn Θ en la seguda debaxo del Ξ en la terce.
 82. 2. 1. ulti. En el segundo golpe un Ξ que esta en la quarta ha de ser Ξ .
 83. 2. 2. 5. En algunos libros en el segudo golpe esta vna corchea sobre el Ξ en
 la quarta, ha de ser seminima.
 88. 2. 2. ulti. En el postrer golpe esta vna minimma sobre vn Θ no la ha de auernio
 tra figura alguna.

Fol.	Pla.	Lin.	Por.	En la letra se ha de dezir.
37.	1.	fin.	decorauit.	decolorauit.
72.	1.	3.	rebelauit.	reuelauit.
74.	2.	1.	de casu	dela su-
75.	1.	7.	y no se la dare.	y yo no se la dare.
76.	1.	1.	grau.	grande.
78.	2.	1.	elado.	el hado.
80.	2.	1.	bien lo que entiendo	bien lo que no entiendo.
81.	1.	1.	niue.	viue.
82.	1.	2.	que alma.	que al alma.
89.	1.	1.	no vez.	no ves.
90.	2.	fin.	que atreue.	que se atreue.
93.	1.	1.	caball os.	çauallos.
110.	1.	3.	señase.	señalase.

*Comienza el libro primero, el qual
trata de muchas Fantasias de Esteuan Daca,*

a tres ya quattro. Van al principio los ocho tonos a quattro, por su orden, y despues van otras fantasias por diferentes tonos, y en todas las de a quattro ya señalada la voz del Tenor con vnos puntillos, para que si quisieren la can-
teri : y en las de a tres va señalada la voz del Contra alto.



D.

Señalase la cla-
ue de fefaut se
en pri-
mero ti. alte.

€

.	.	z	z z	z	z	z	z	z	z
z	z	o	z o	o	o	o	o	o	o

en el tono:

Libro primero.



Primer tono.

Libro primero.

Fol. 212



Primer tono.

Libro primero.

Fol. 212

Primer tono.

Libro primero.

Fol. 212

Primer tono.

Libro primero.

Fol. 212

D.

A.

Primer tono.

Libro primero.

Fol. 212

Segundo tono.

Sheet music for Segundo tono. The top staff shows a series of vertical strokes (dots) above the strings, indicating fingerings or specific techniques. The bottom staff shows the corresponding fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4) for each stroke. The music consists of two measures.

Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

String numbers: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

Libro primero.

Sheet music for Libro primero. The top staff shows a series of vertical strokes (dots) above the strings, indicating fingerings or specific techniques. The bottom staff shows the corresponding fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4) for each stroke. The music consists of two measures.

Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

String numbers: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

Fantasia por el segundo tono,
señalase la clave de fa
faut quinta, en tercero traste

Sheet music for Fantasia. The top staff shows a series of vertical strokes (dots) above the strings, indicating fingerings or specific techniques. The bottom staff shows the corresponding fingerings (1, 2, 3, 4) and string numbers (1, 2, 3, 4) for each stroke. The music consists of two measures.

Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

String numbers: 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4

+ A

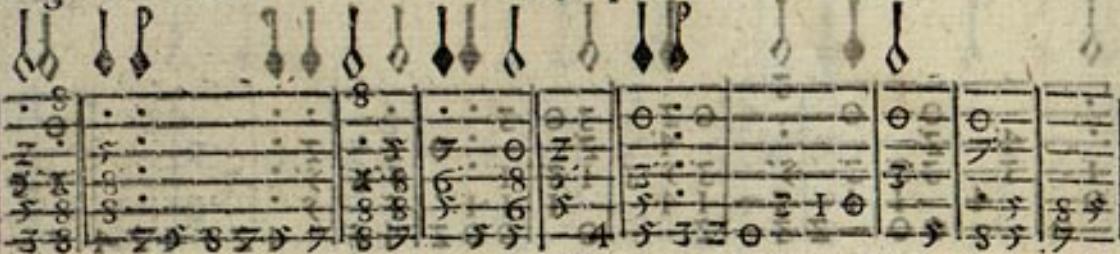
Segundo tono.

Libro primero.

Tono 1. Fol. 312

The image shows three staves of musical notation, likely for a single instrument, arranged vertically. Each staff consists of five horizontal lines. The notation uses a variety of symbols, including black dots, vertical strokes, and combinations of these. Some symbols have small numbers or letters (e.g., 'z', 'f', '4') placed near them. Above the staves, there are three sets of vertical arrows pointing downwards, indicating the direction of pitch movement. The paper is aged and shows some discoloration and wear along the right edge.

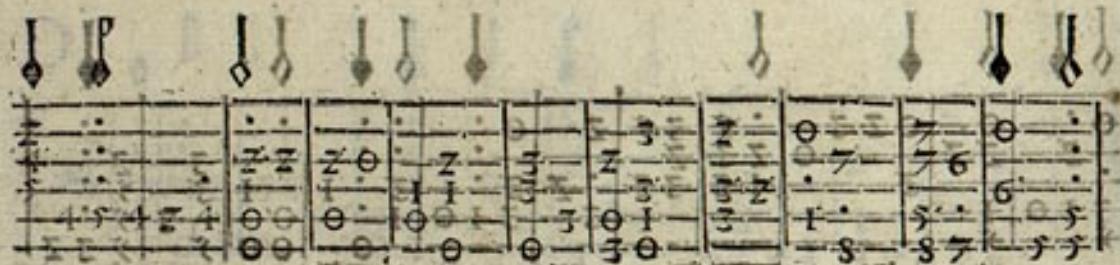
Segundo tono.



Libro primero.



Segundo tono.



A

Segundo tono.

Libro primero.

Con Folia 4315 T



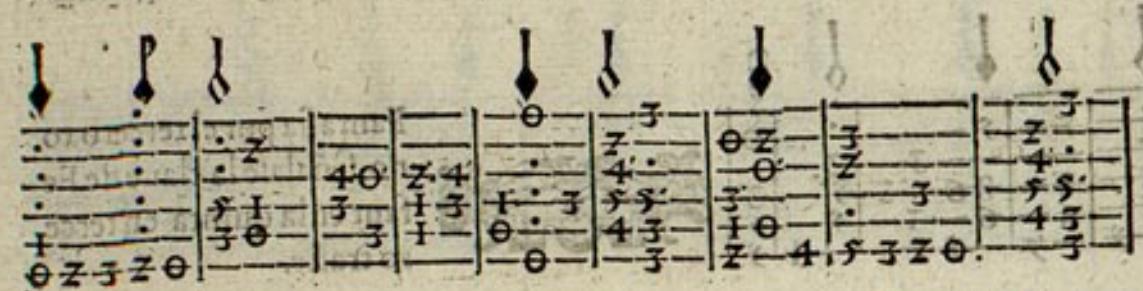
Fantasia por el tercero to.
no, señalase la cláve de Fe.
faut en la quinta en terce.
ro traste.



Tercero tono.



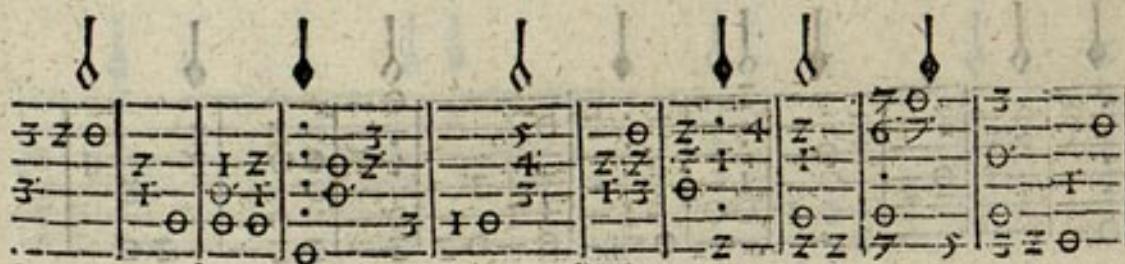
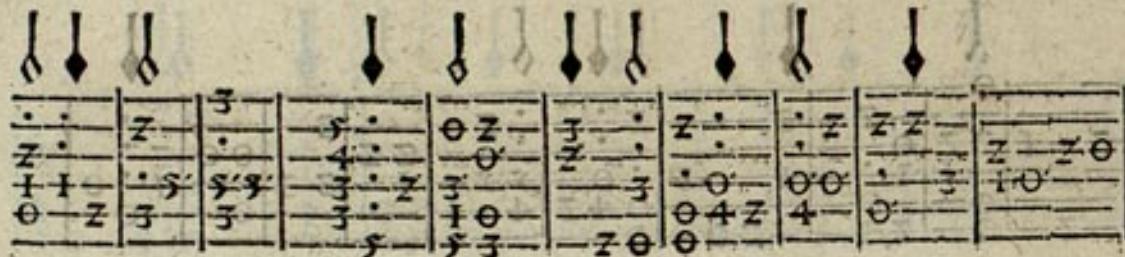
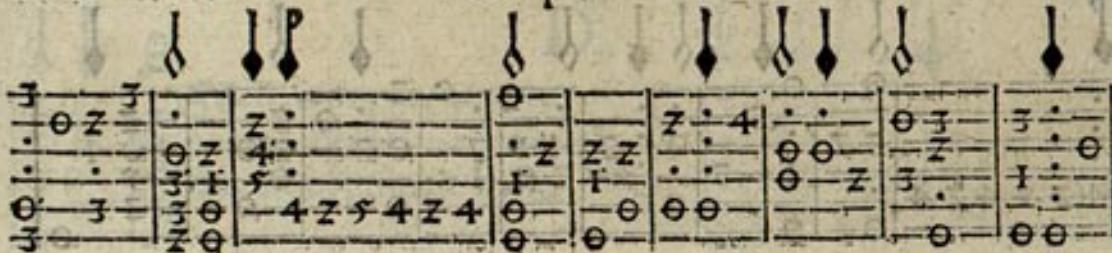
Libro primero.



Terceroton.

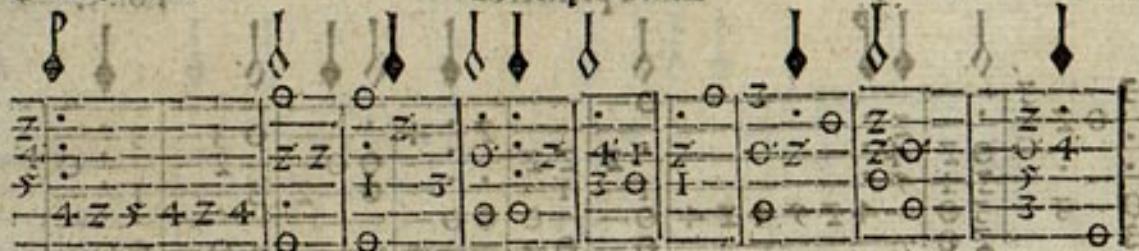
Libro primero.

Fol. 5.^T

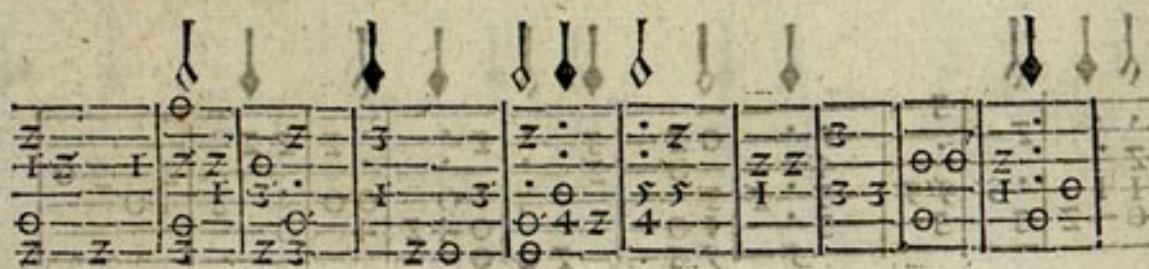


A,

Tercero tono.



Libro primero



Tercero tono.



Quarto tono.

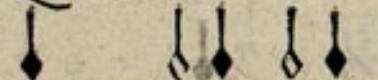
Libro primero.

Quarto tono.

D.

Fántasia por el quarto to-
no, señalase la clave de Fe-
faut q̄rta é primero traste.

Quarto tono.



A musical staff with five horizontal lines. It contains various rhythmic values represented by symbols like dots, dashes, and vertical strokes. There are also some numbers and letters (e.g., '4', '6', 'z', 'o', 'i', 's') placed above or below the staff.

Libro primero.



A musical staff with five horizontal lines. It contains various rhythmic values represented by symbols like dots, dashes, and vertical strokes. There are also some numbers and letters (e.g., '4', '4', '6', '6', '4', '4', 'z', 'o', 'i', 's') placed above or below the staff.



A musical staff with five horizontal lines. It contains various rhythmic values represented by symbols like dots, dashes, and vertical strokes. There are also some numbers and letters (e.g., '4', '6', 'z', 'i', 'o', 's', '4', '4', 'z', 'o', 'i', 's') placed above or below the staff.

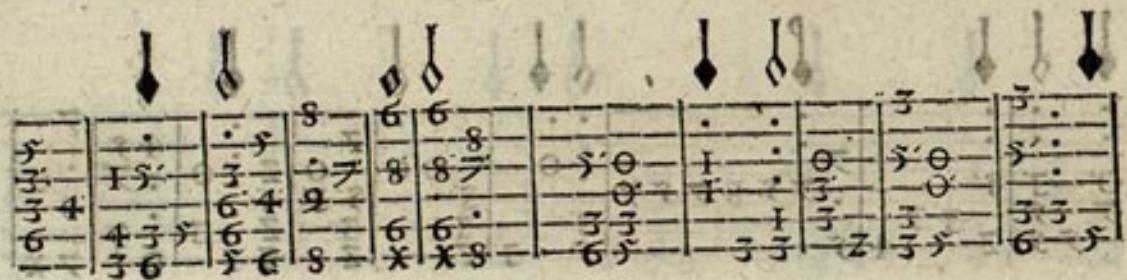
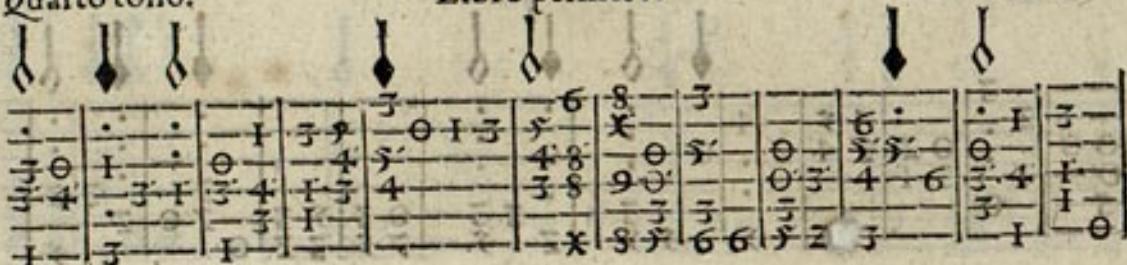


A musical staff with five horizontal lines. It contains various rhythmic values represented by symbols like dots, dashes, and vertical strokes. There are also some numbers and letters (e.g., '4', '6', 'z', 'i', 'o', 's', '4', '4', 'z', 'o', 'i', 's') placed above or below the staff.

Quarto tono.

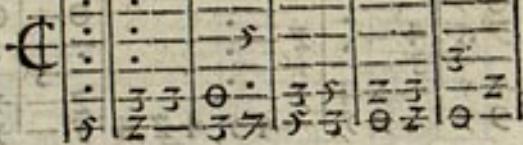
Libro primero.

Fol. 7.



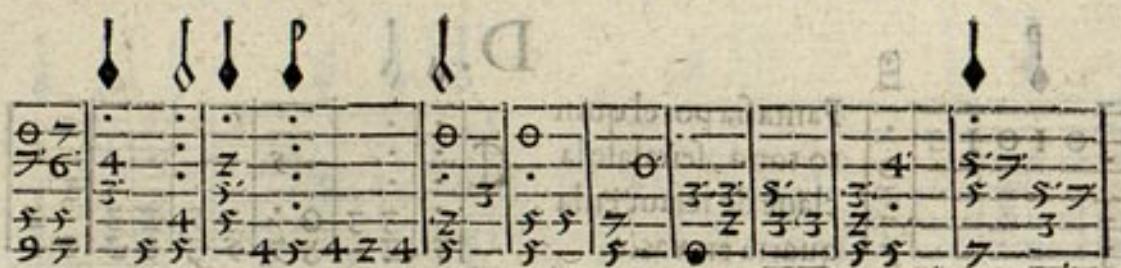
D.

Fantasia por el quinto tono, señalase la clave de fefaut en la quarta en vacio.



Quinto tono.

Libro primero:



Quinto tono.

Libro primero.

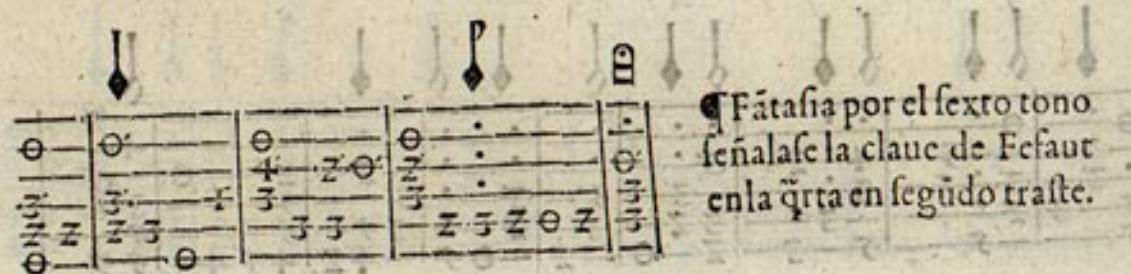
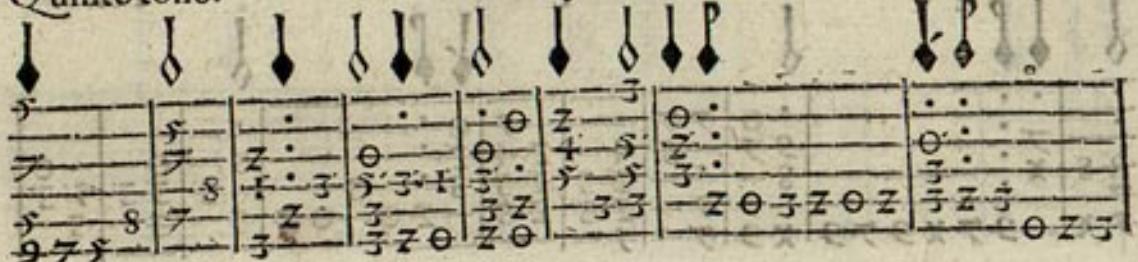
Fol. 8.

The image shows three staves of musical notation for the Quinto tono, Libro primero, folio 8. The notation consists of vertical stems with small symbols at their ends, likely representing pitch or rhythm. The first staff begins with a double bar line and a bass clef. The second staff begins with a bass clef. The third staff begins with a bass clef. The notation is organized into measures separated by vertical bar lines. The symbols on the stems include various combinations of dots, dashes, and numbers such as 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10. Some stems have arrows pointing upwards or downwards, indicating directionality. The paper is aged and shows some staining.

Quinto tono.

Libro primero.

Quinto tono.

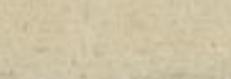
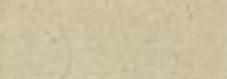
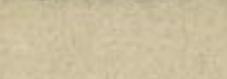
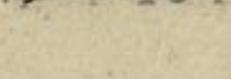
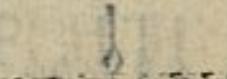
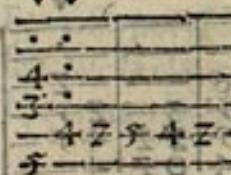
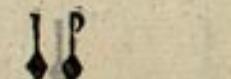
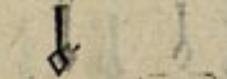
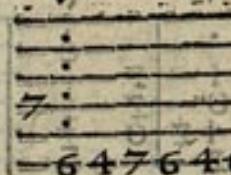
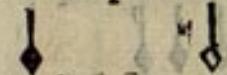
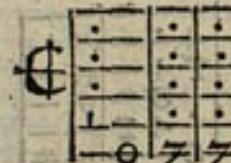
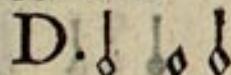


Fántasia por el sexto tono.
señalase la clave de Fefaut
en la qüta en segundo traste.

Sexto tono.

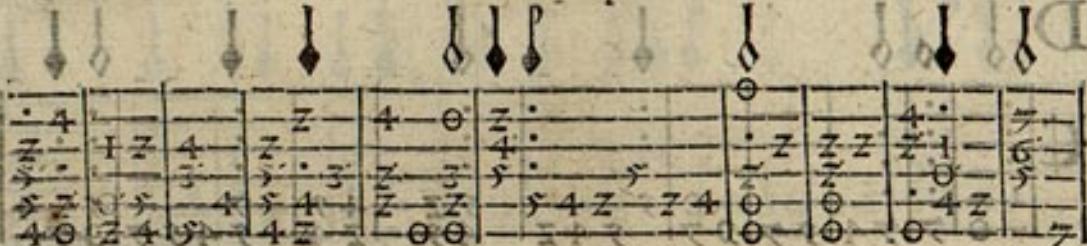
Libro primero.

Fol. 9.

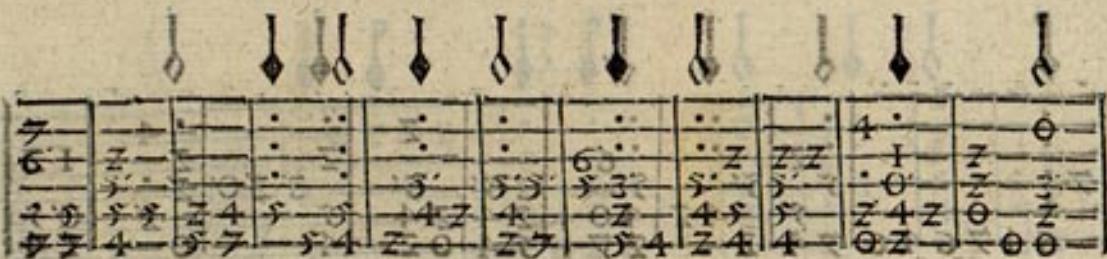


B

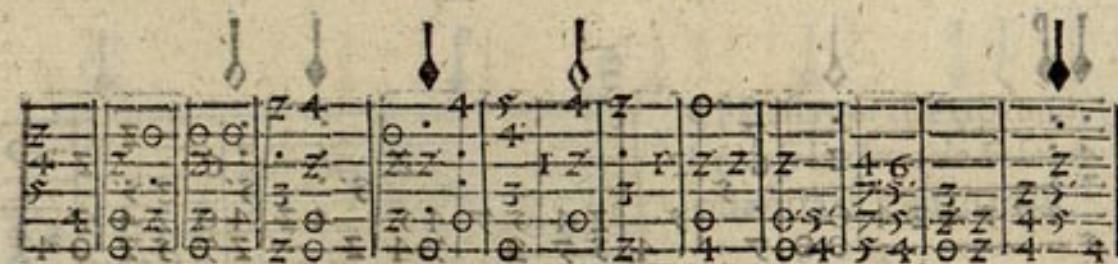
Sexto tono.



Libro primero.



Sexto tono.

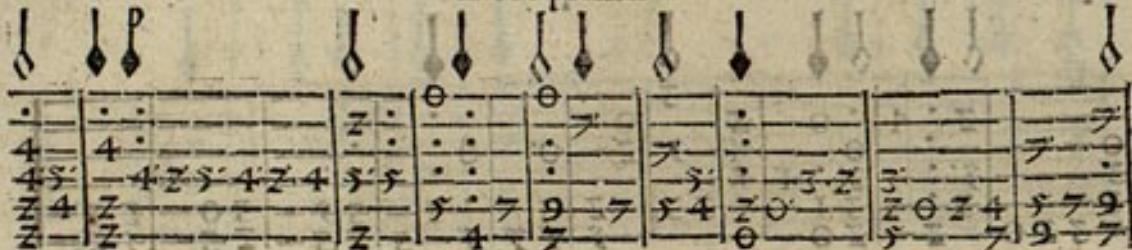


B

Sexto tono.

Libro primero.

Fol. 102



Fantasia por el septimo tono
senalase la clave de Fefaut en
la quinta en tercero traste.



Septimo tono

Libro primero.

The image shows three staves of musical notation from a 16th-century manuscript. The notation is based on vertical stems with small strokes indicating pitch and duration. The first staff begins with a fermata over two vertical stems, followed by a vertical stem with a downward stroke, another vertical stem with a downward stroke, and a vertical stem with a small horizontal stroke. The second staff begins with a vertical stem with a small horizontal stroke, followed by a vertical stem with a downward stroke, a vertical stem with a downward stroke, and a vertical stem with a small horizontal stroke. The third staff begins with a vertical stem with a small horizontal stroke, followed by a vertical stem with a downward stroke, a vertical stem with a downward stroke, and a vertical stem with a small horizontal stroke. The notation is organized into measures separated by vertical bar lines. The manuscript page has a decorative border.

Septimo tono.

Libro primero.

Fol. 11.



D.

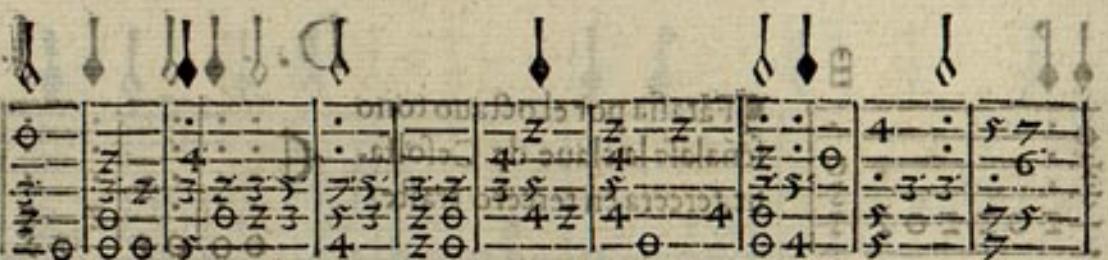
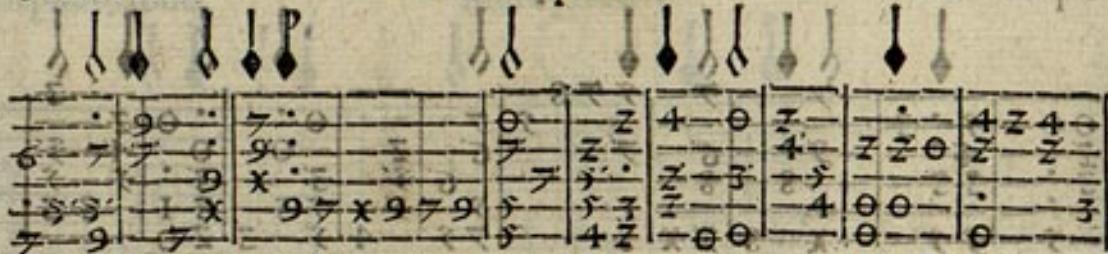
Fántasia por el octavo tono
señalase la clave de Cesolfa-
ut, tercera en tercero traste.



Octavo tono.

Libro primero.

Segundo tono.



Octauo tono.

Libro primero.

on Feb 12 180

Octauo tono.

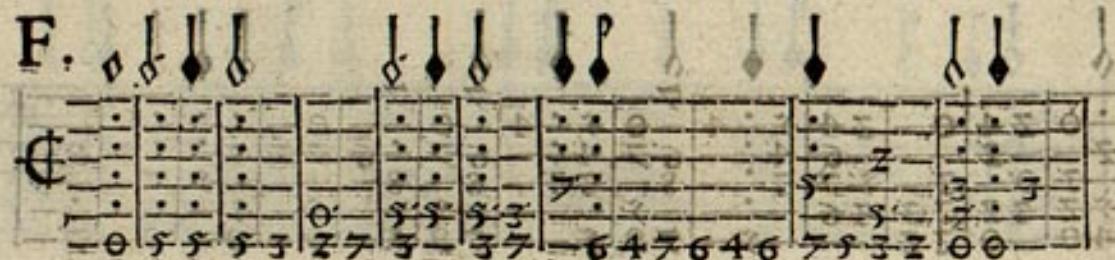
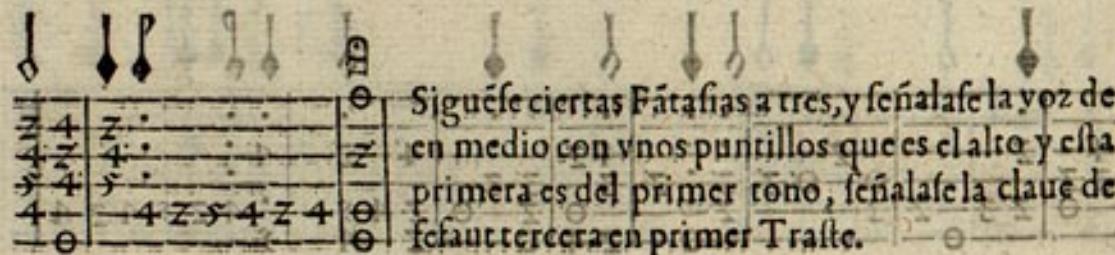
Libro primero.

on Feb 12 180

Octavo tono

Libro primero.

con Fantasias



A tres.

Libro primero. id. I

Fol. 13.

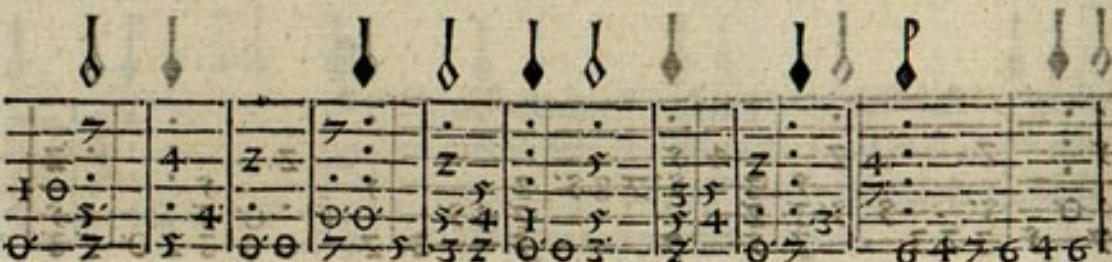
The image shows three staves of musical notation for three voices, labeled "A tres.". The notation is in a tablature-like system where each staff has five horizontal lines. The notes are represented by vertical strokes with heads pointing up or down, and some have small dots or dashes. The first staff begins with two strokes pointing down. The second staff begins with a stroke pointing up. The third staff begins with a stroke pointing down. The music consists of measures separated by vertical bar lines. The notes are placed on the lines or spaces of the staves. The notation is dense and requires careful reading to identify specific pitch and rhythm values.

B 5

fol. 4

Libro primero.

Fantasias



A tres.

Libro primero.

Fol. 14.

A three-line tablature for three voices (A tres) showing musical notation for a piece titled 'Libro primero.' The notation consists of vertical stems with dots or dashes indicating pitch, and horizontal strokes indicating rhythm. The first measure starts with a stem and dot on the top line, followed by a stem and dash on the middle line, and a stem and dot on the bottom line. Subsequent measures follow a similar pattern with varying note heads and stems.

E. o

Fantasia por el quinto tono
a tres, señala se la clave de Fe-
faut, en la quarta en vacio.



A three-line tablature for three voices (A tres) showing musical notation for a piece titled 'Fantasia por el quinto tono'. The notation consists of vertical stems with dots or dashes indicating pitch, and horizontal strokes indicating rhythm. The first measure starts with a stem and dot on the top line, followed by a stem and dash on the middle line, and a stem and dot on the bottom line. Subsequent measures follow a similar pattern with varying note heads and stems.

A three-line tablature for three voices (A tres) showing musical notation for a piece titled 'Fantasia por el quinto tono'. The notation consists of vertical stems with dots or dashes indicating pitch, and horizontal strokes indicating rhythm. The first measure starts with a stem and dot on the top line, followed by a stem and dash on the middle line, and a stem and dot on the bottom line. Subsequent measures follow a similar pattern with varying note heads and stems.

Libro primero.

Fantasias



A tres.

Libro primero.

Fol. 15.

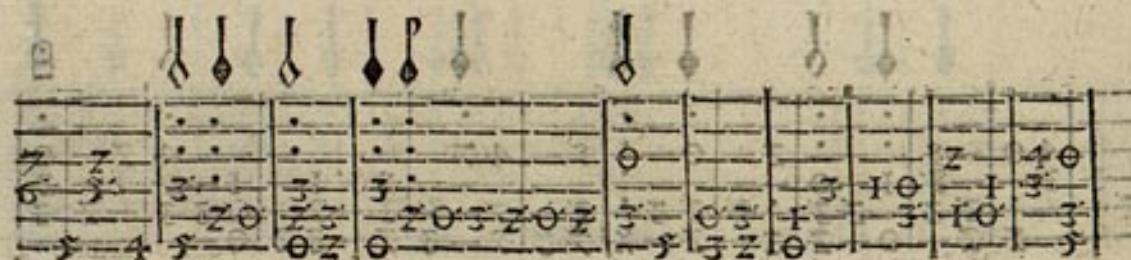
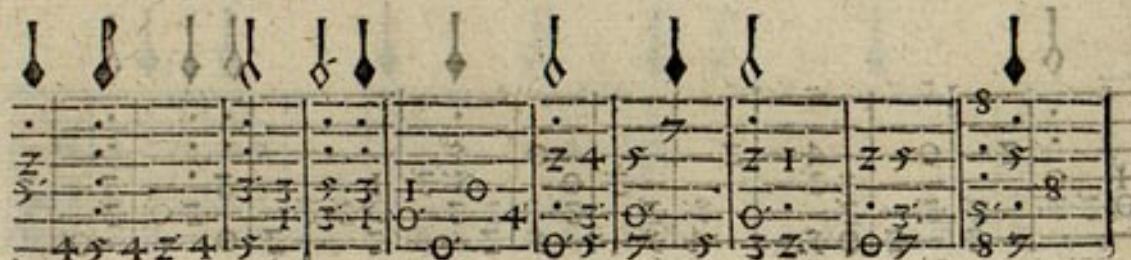
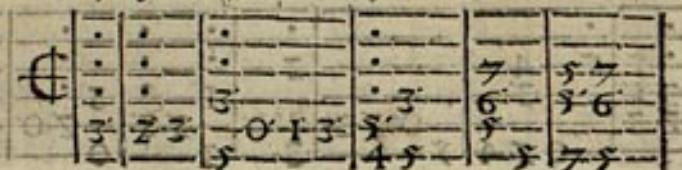
The image shows three staves of musical notation, likely for three voices, written on a single page. The notation is in a tablature-like system using vertical stems and dots. The first staff begins with a fermata over two stems. The second staff begins with a fermata over one stem. The third staff begins with a fermata over one stem. The notation consists of vertical stems with horizontal dashes or dots indicating pitch or rhythm. Some stems have small numbers (e.g., 4, 7) placed above them. The manuscript is written in black ink on aged, yellowish paper.

Libro primero. oida. I

Fantasias

F.

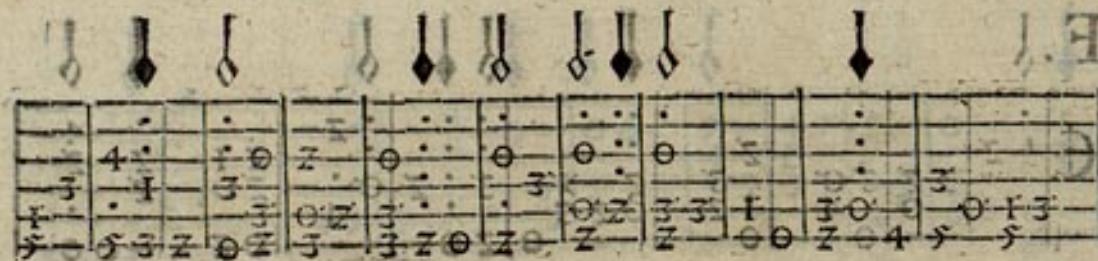
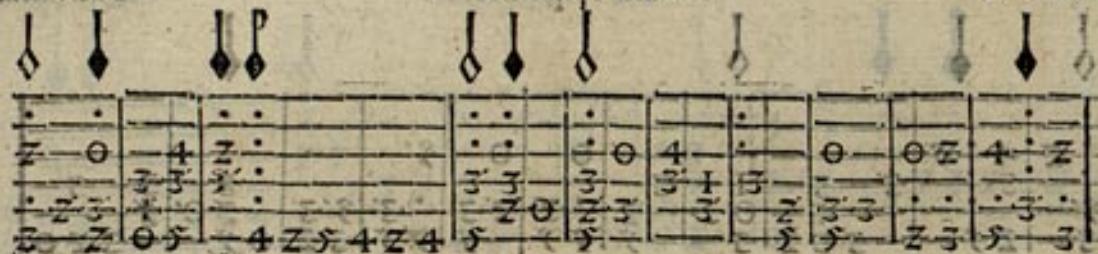
Fantasia por el septimo tono
a tres, señalase la clave de Fe-
aut quinta en tercero traste.

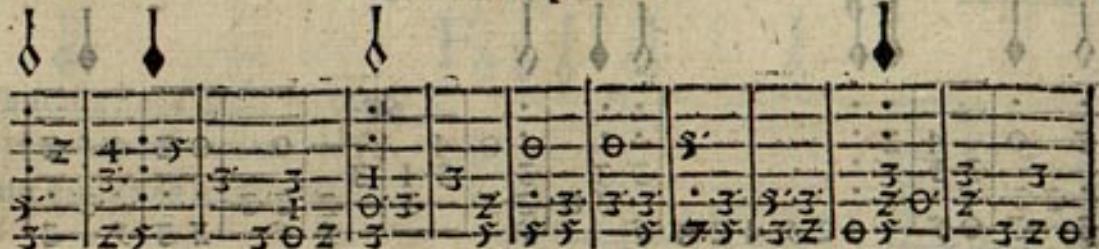


A tres.

Libro primero.

Fol. 16.





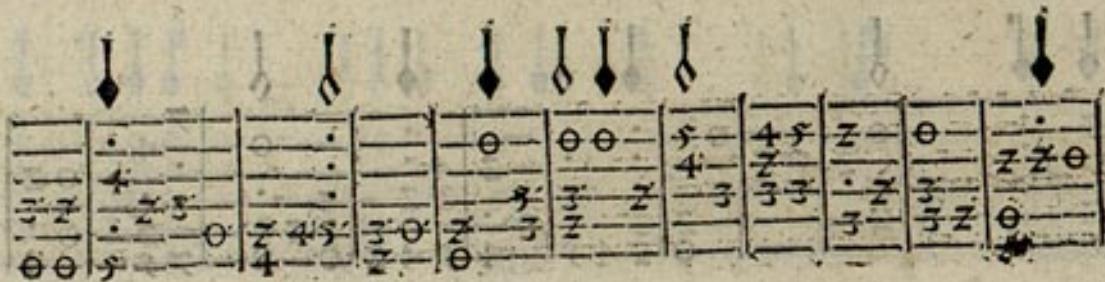
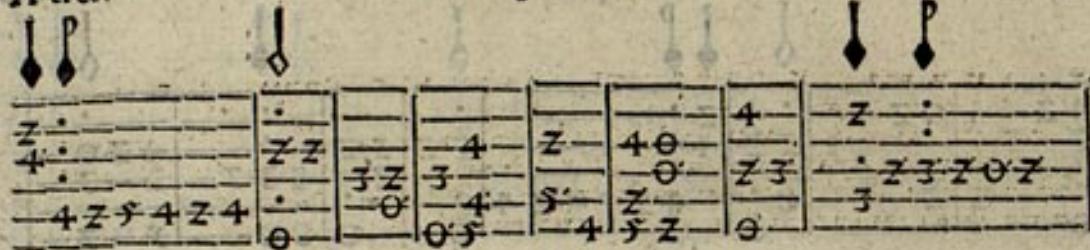
Fantasia a 3. por el octauo tono,
señalase la clave de Fefaut en la
quarta en vacio.

F.

A tres.

Libro primero.

Fol. 17.



C

V. 1.07

Libro primero. di. I

Fantasias

The image shows three staves of musical notation from a 16th-century manuscript. The notation is written on four-line staves with vertical stems. The first staff begins with a vertical stem with a dot at the top, followed by a vertical stem with a dash at the top. The second staff begins with a vertical stem with a dot at the top, followed by a vertical stem with a dash at the top. The third staff begins with a vertical stem with a dot at the top, followed by a vertical stem with a dash at the top.

C

A tres.

Libro primero:

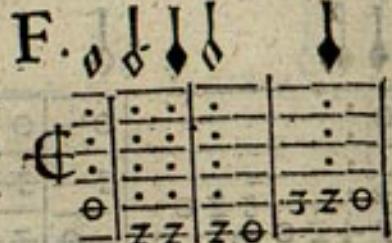
Fol. 18.

The image shows three staves of musical notation for three voices, labeled "A tres." at the top left. The notation consists of vertical stems with dots and dashes, and horizontal strokes. The first staff begins with a large downward-pointing arrow above the first note. The second staff begins with a large upward-pointing arrow above the first note. The third staff begins with a small downward-pointing arrow above the first note. The notation is organized into measures separated by vertical bar lines. The notes are represented by vertical stems with dots or dashes indicating pitch, and horizontal strokes indicating duration. The first staff has a bass clef, the second staff has a tenor clef, and the third staff has an alto clef. The music is divided into three parts, each with its own unique pattern of stems and strokes.

C 2

Libro primero.

Fantasias



Fantasia por el primero tono a quattro, señalase la clave de Fefaut quarta en vacio , y señalase la voz del Tenor con vnos puntillos, y en todas las demas que se siguen,

A quattro:

Libro primo,

Fol. 19.

The image shows three staves of musical notation for four voices, labeled "A quattro:", "Libro primo," and "Fol. 19." The notation is written on five-line staves with vertical bar lines. The voices are represented by different symbols: the top voice uses "z" and "4"; the second voice uses "o" and "z"; the third voice uses "o" and "4"; and the bottom voice uses "z" and "o". The music consists of measures separated by vertical bar lines. The first staff begins with a measure of two notes, followed by a measure of one note, then a measure of two notes, and so on. The second staff follows a similar pattern. The third staff also follows a similar pattern. The notation includes various rests and note heads, such as "z", "4", "o", and "3". The music is divided into measures by vertical bar lines, and the voices are separated by horizontal bar lines between the staves.

C 3

Libro primero.

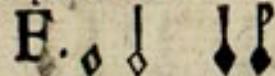
Fantasias

The image shows three staves of musical notation, likely for a harpsichord or organ, from a 16th-century manuscript. The notation uses a unique system of dots and dashes on a five-line staff. The first two staves begin with a sharp sign (F#) and a common time signature (C). The third staff begins with a common time signature (C). The music consists of short note values, primarily eighth notes, separated by vertical bar lines. The notation includes several decorative black dots and dashes, possibly indicating performance techniques like grace notes or specific fingerings. The paper is aged and slightly yellowed.

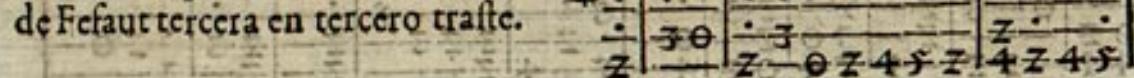
A quatro

Libro primero:

Fol. 20.



Fantasia por el primero tono , por
Gsolreut a quatro, señalaſſe la clave
de Fefaut tercera en tercero traste.



Libro primero.

Fantasias.

The image shows three staves of musical notation for a six-stringed instrument, likely a guitar or lute. The notation uses a combination of tablature and rhythmic markings. The first staff begins with a fermata over two strings. The second staff begins with a fermata over three strings. The third staff begins with a fermata over one string.

Staff 1:

- String 1: 4
- String 2: . z
- String 3: 4
- String 4: z .
- String 5: 4
- String 6: z .

Staff 2:

- String 1: z .
- String 2: o 4
- String 3: o 5
- String 4: z .
- String 5: z 3
- String 6: o z

Staff 3:

- String 1: o z
- String 2: 4
- String 3: z z
- String 4: z 4
- String 5: o z
- String 6: 4

Staff 4:

- String 1: .
- String 2: .
- String 3: z : .
- String 4: : 4
- String 5: 4
- String 6: o : z

Staff 5:

- String 1: z : .
- String 2: o z
- String 3: z z
- String 4: z z
- String 5: z :
- String 6: o z

Staff 6:

- String 1: z
- String 2: z
- String 3: o
- String 4: z o
- String 5: o
- String 6: z

Staff 7:

- String 1: z
- String 2: 4
- String 3: .
- String 4: 4
- String 5: z
- String 6: o

Staff 8:

- String 1: z
- String 2: 4
- String 3: z
- String 4: z
- String 5: 5
- String 6: 5

Staff 9:

- String 1: z
- String 2: 6
- String 3: 7
- String 4: 6
- String 5: 4
- String 6: 6

A quattro.

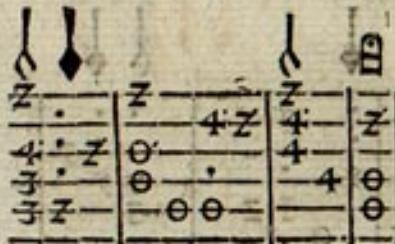
Libro primero.

Fol. 21.

The image shows three staves of musical notation, each consisting of five horizontal lines. The notation uses a unique set of symbols: vertical strokes with dots, horizontal strokes with dots, and various combinations of these with numbers like 4, 3, and 2. The first staff (A quattro) starts with a vertical stroke with a dot above a horizontal stroke with a dot. The second staff (Libro primero) starts with a vertical stroke with a dot below a horizontal stroke with a dot. The third staff (Fol. 21) starts with a vertical stroke with a dot above a horizontal stroke with a dot. The music is divided into measures by vertical bar lines. The notes are placed on the lines or spaces of the staff, often with a small circle indicating a center position.

Libro primero.

Fantasias



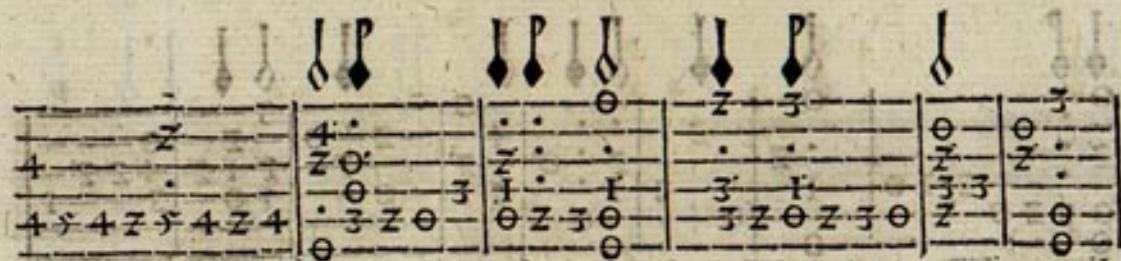
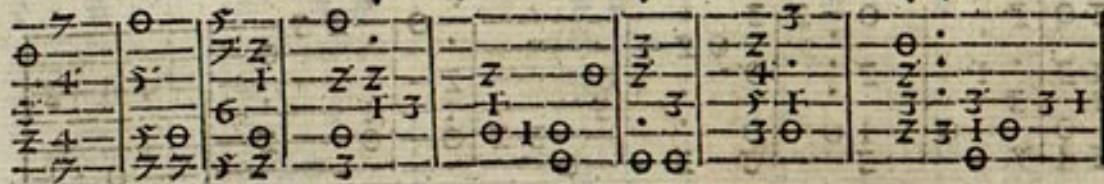
Fantasia por el segundo tono a quatro por
G sol reut, señalaſe la cláue de Fefaut en la
quarta en vacio, y lleua alguna glossa.

D.

A quattro.

Libro primo

Fol. 22.



Libro primero

Fantasias

ss. loj

z o | z . | o . z | z o z 4 | . o | . z z o | z |

+ z | . r | z : | o : | o | z | r . | 4 z |

z : | z | o o | i o | o : | z z | o e | z |

z 4 | r | z | z | z | o | e z | 4 | o z |

z : | z | z : | z : | z : | z : | z | z |

+ z | . 4 | . 4 | . 4 | . 3 | . 3 | z | 4 |

o . | o | o | o | o | o | o | o |

z z | z o | z | z z | z | z z | o o |

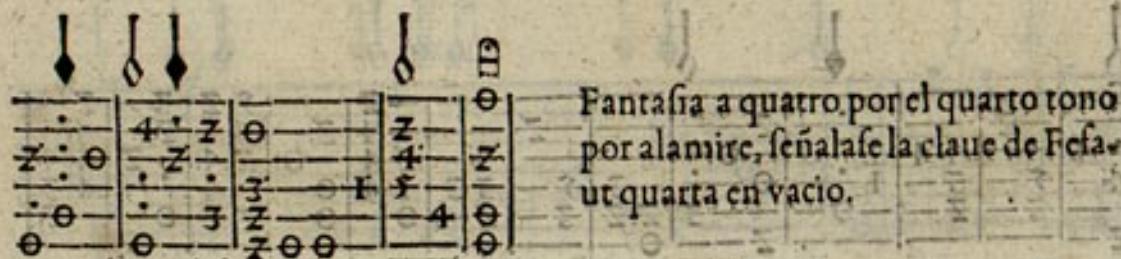
o z z o | r | z | o | z | r | z | 4 z z |

o | o | o | o | o | o | o | o |

A quattro.

Libro primero.

Fol. 23.



Fantasia a quattro por el quarto tono
por alamirte, señalase la clave de Fcfa.
ut quarta en vacio.

54.104

Libro primero. I

Fantasias

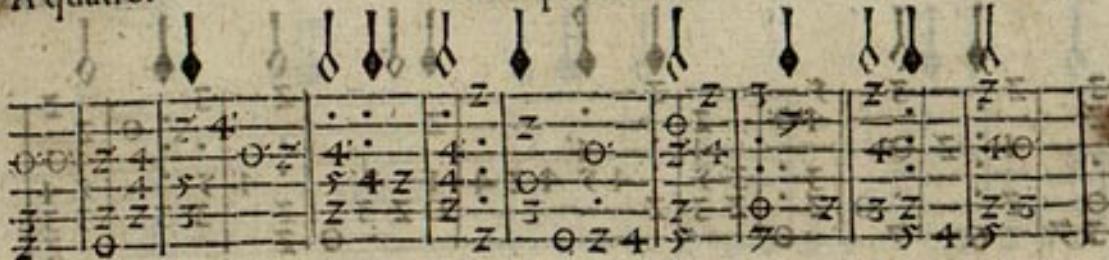
F.

The musical score consists of three staves of tablature for a six-string guitar. The first staff begins with a clef symbol (a C with a circle) and a 'F.' at the start. The second staff starts with a 'C' and the third with a 'G'. The notation uses vertical stems with either a dot or a dash to indicate the direction of sound. The strings are numbered 1 through 6 from bottom to top. Measures are separated by vertical bar lines. The music is divided into measures by vertical bar lines. The first staff has 10 measures, the second has 10, and the third has 10. The notation is consistent across all staves, with each measure containing six vertical stems per string.

A quattro.

Libro primero.

Fol. 24.



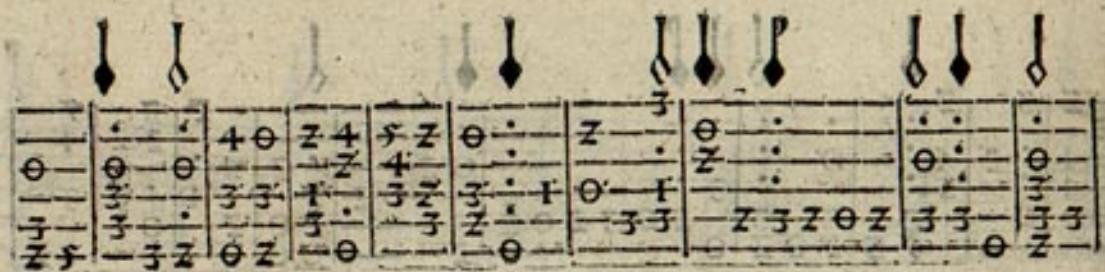
Libro primero.



Fantasias

Fantasia por el sexto tono,
señalase la clave de Fcfaut
quarta en vacio.

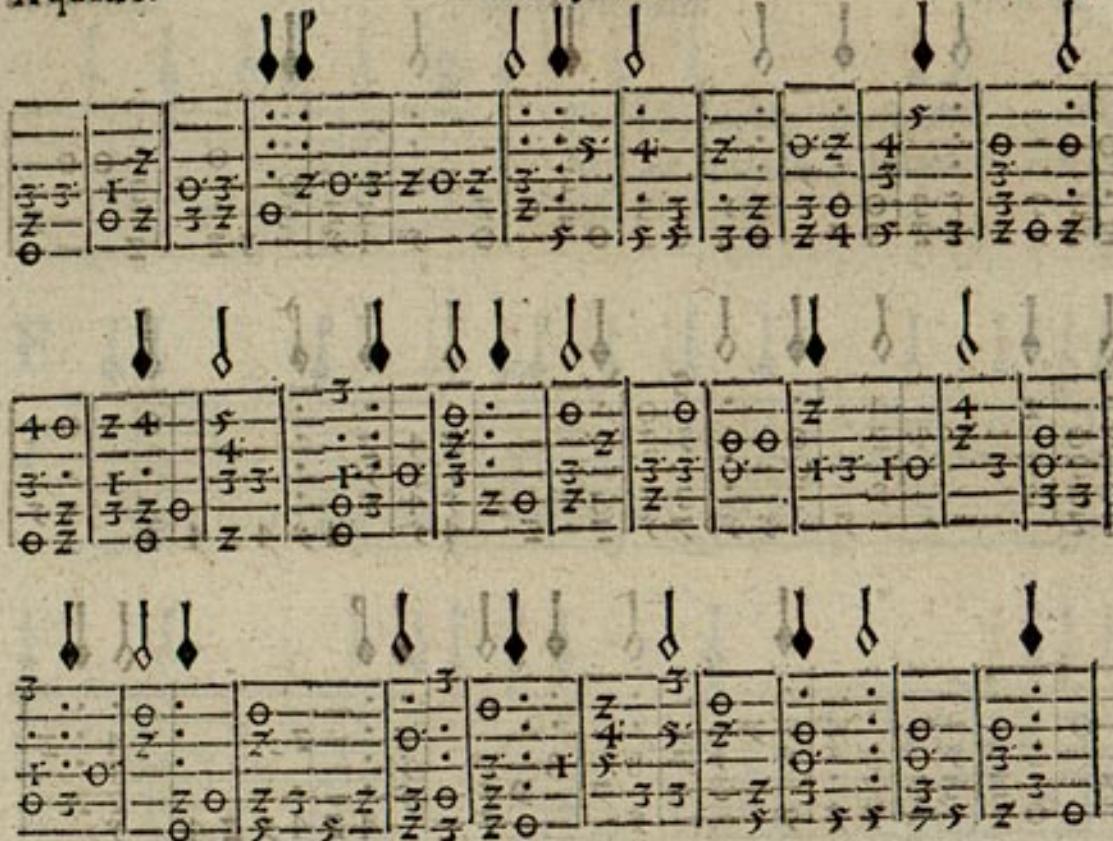
F.



A quattro.

Libro primero.

Fol. 25.



D

707

Libro primero

Fantasias

The musical score consists of three horizontal staves, each representing a single string. The notation is a mix of tablature and rhythmic values. The first staff starts with a fermata over a note, followed by a series of eighth-note patterns. The second staff continues with eighth-note patterns, including a measure starting with a 'z'. The third staff concludes with a measure ending in '4'.

D

A quattro.

Libro primero:

Fol. 26.

— Fantasia por el primero tono a quattro
señala se la clave de Fisaut tercera en
primero traste.

F. — Fantasia por el primero tono a quattro
señala se la clave de Fisaut tercera en
primero traste.

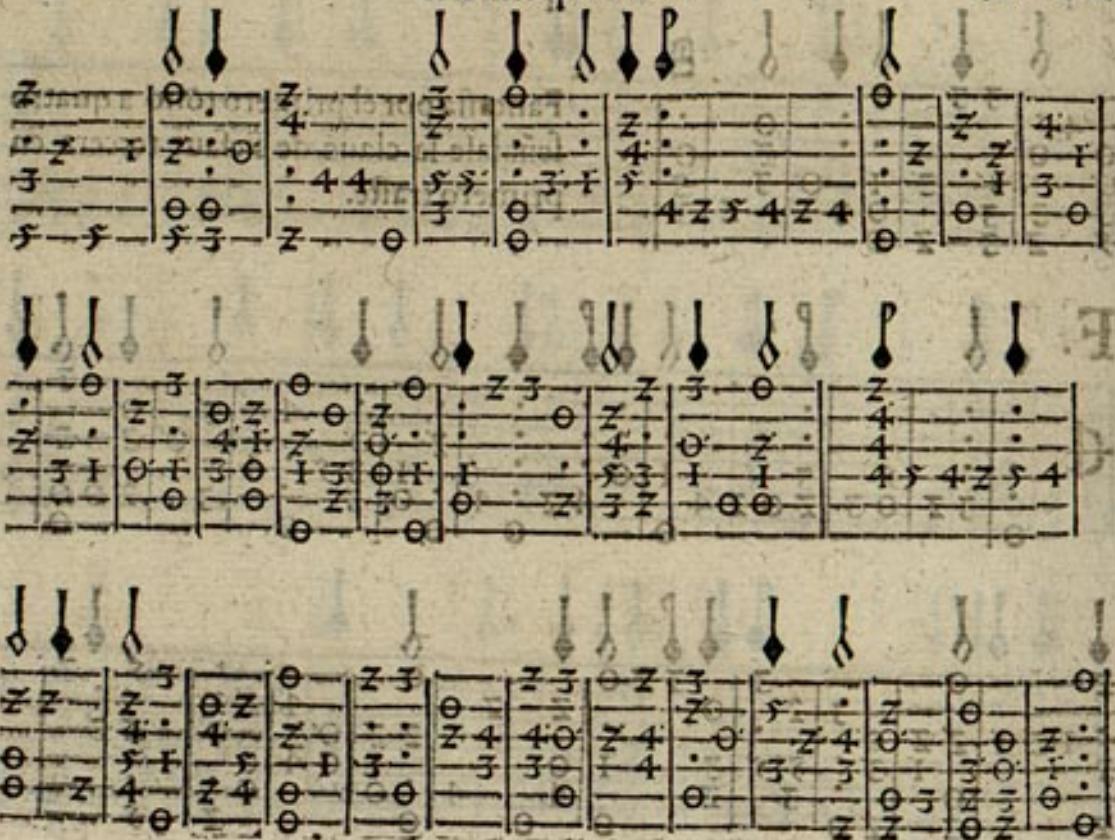
— Fantasia por el primero tono a quattro
señala se la clave de Fisaut tercera en
primero traste.

D 2

fol. 10

Libro primero.

Fantasias.



z G

A quattro.

Libro primero.

Pd. 27.

Musical score for four voices (A quattro) on five-line staves. The score consists of ten systems of measures. Measures 1-4 show various note heads (circles, crosses, etc.) and rests. Measures 5-8 show mostly rests. Measures 9-12 show mostly note heads. Measures 13-16 show mostly rests. Measures 17-20 show mostly note heads. Measures 21-24 show mostly rests. Measures 25-28 show mostly note heads. Measures 29-32 show mostly rests. Measures 33-36 show mostly note heads. Measures 37-40 show mostly rests. Measures 41-44 show mostly note heads. Measures 45-48 show mostly rests. Measures 49-52 show mostly note heads. Measures 53-56 show mostly rests. Measures 57-60 show mostly note heads. Measures 61-64 show mostly rests. Measures 65-68 show mostly note heads. Measures 69-72 show mostly rests. Measures 73-76 show mostly note heads. Measures 77-80 show mostly rests. Measures 81-84 show mostly note heads. Measures 85-88 show mostly rests. Measures 89-92 show mostly note heads. Measures 93-96 show mostly rests. Measures 97-100 show mostly note heads.

Musical score for four voices (A quattro) on five-line staves. The score consists of ten systems of measures. Measures 1-4 show various note heads (circles, crosses, etc.) and rests. Measures 5-8 show mostly rests. Measures 9-12 show mostly note heads. Measures 13-16 show mostly rests. Measures 17-20 show mostly note heads. Measures 21-24 show mostly rests. Measures 25-28 show mostly note heads. Measures 29-32 show mostly rests. Measures 33-36 show mostly note heads. Measures 37-40 show mostly rests. Measures 41-44 show mostly note heads. Measures 45-48 show mostly rests. Measures 49-52 show mostly note heads. Measures 53-56 show mostly rests. Measures 57-60 show mostly note heads. Measures 61-64 show mostly rests. Measures 65-68 show mostly note heads. Measures 69-72 show mostly rests. Measures 73-76 show mostly note heads. Measures 77-80 show mostly rests. Measures 81-84 show mostly note heads. Measures 85-88 show mostly rests. Measures 89-92 show mostly note heads. Measures 93-96 show mostly rests. Measures 97-100 show mostly note heads.

D.

Siguense vnas fantasias que lle-
uan ciertos passajes para desem-
volver las manos.

Musical score for four voices (A quattro) on five-line staves. The score consists of ten systems of measures. Measures 1-4 show various note heads (circles, crosses, etc.) and rests. Measures 5-8 show mostly rests. Measures 9-12 show mostly note heads. Measures 13-16 show mostly rests. Measures 17-20 show mostly note heads. Measures 21-24 show mostly rests. Measures 25-28 show mostly note heads. Measures 29-32 show mostly rests. Measures 33-36 show mostly note heads. Measures 37-40 show mostly rests. Measures 41-44 show mostly note heads. Measures 45-48 show mostly rests. Measures 49-52 show mostly note heads. Measures 53-56 show mostly rests. Measures 57-60 show mostly note heads. Measures 61-64 show mostly rests. Measures 65-68 show mostly note heads. Measures 69-72 show mostly rests. Measures 73-76 show mostly note heads. Measures 77-80 show mostly rests. Measures 81-84 show mostly note heads. Measures 85-88 show mostly rests. Measures 89-92 show mostly note heads. Measures 93-96 show mostly rests. Measures 97-100 show mostly note heads.

D 3

Fantasías

Libro primero.

.OTJALP A

Handwritten musical score for three staves. The notation consists of vertical stems with dots or dashes, and horizontal strokes (e.g., z, o, 4, 9) on a five-line staff. Measures are separated by vertical bar lines.

Staff 1:

- Measure 1: Two vertical stems with dots.
- Measure 2: Vertical stem with a dash.
- Measure 3: Vertical stem with a dot.
- Measure 4: Vertical stem with a dash.
- Measure 5: Vertical stem with a dot.
- Measure 6: Vertical stem with a dash.
- Measure 7: Vertical stem with a dot.
- Measure 8: Vertical stem with a dash.

Staff 2:

- Measure 1: Vertical stem with a dash.
- Measure 2: Vertical stem with a dot.
- Measure 3: Vertical stem with a dash.
- Measure 4: Vertical stem with a dot.
- Measure 5: Vertical stem with a dash.
- Measure 6: Vertical stem with a dot.
- Measure 7: Vertical stem with a dash.
- Measure 8: Vertical stem with a dot.

Staff 3:

- Measure 1: Vertical stem with a dot.
- Measure 2: Vertical stem with a dash.
- Measure 3: Vertical stem with a dot.
- Measure 4: Vertical stem with a dash.
- Measure 5: Vertical stem with a dot.
- Measure 6: Vertical stem with a dash.
- Measure 7: Vertical stem with a dot.
- Measure 8: Vertical stem with a dash.

Fantasias.

Libro primero:

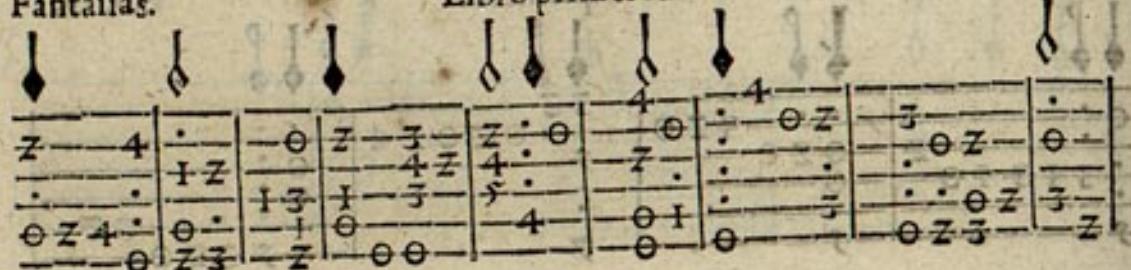
Fol. 28.

10.29

D 4

Fantasias.

Libro primero.



Fantasias.

Libro primero.

Fol. 29.

Musical notation for three staves:

- Staff 1: Measures 1-6
- Staff 2: Measures 7-12
- Staff 3: Measures 13-18

Notation details:
- Vertical stems indicate pitch.
- Dots indicate rhythmic value.
- Measures are divided by vertical bar lines.
- The notation is consistent across all staves.

D 5

Fantasias.

Libro primero.



D

Fantasia de passos largos para
desenvolver las manos.



G

Fantasias.

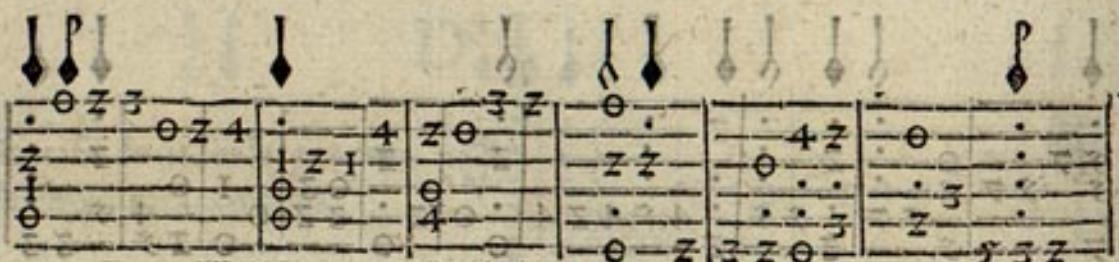
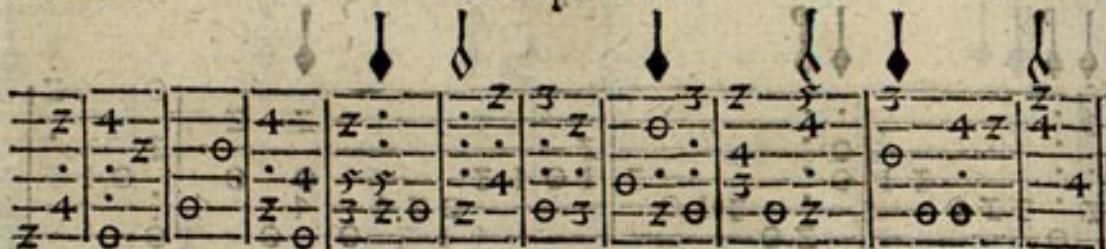
Libro primero.

Folio 45v



Fantasias.

Libro primero.



Fantasias.

Libro primero.

Fol. 31.

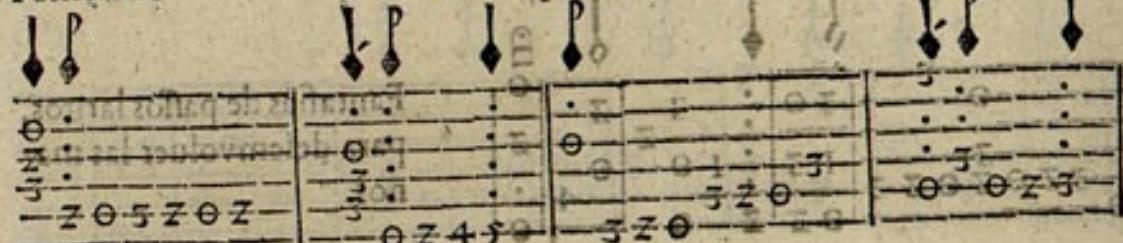
Handwritten musical notation for fantasias on four-line staves. The notation uses various symbols such as 'e', 'z', 'o', 'z', '3', '1', '0', '4' and arrows indicating direction. The first staff starts with 'e' and ends with 'e'. The second staff starts with '3' and ends with 'z'. The third staff starts with '1' and ends with '4'. The fourth staff starts with '0' and ends with 'e'. Arrows above the staves point downwards between the first and second staves, and between the third and fourth staves.

D.

Handwritten musical notation for fantasias on four-line staves. The notation uses symbols like 'e', 'z', '3', '1', '0', '4', '5', and '6'. The first staff starts with 'e' and ends with 'z'. The second staff starts with '3' and ends with 'z'. The third staff starts with '1' and ends with '5'. The fourth staff starts with '0' and ends with 'z'. Arrows above the staves point downwards between the first and second staves, and between the third and fourth staves.

Handwritten musical notation for fantasias on four-line staves. The notation uses symbols like 'e', 'z', '3', '1', '0', '4', '5', and '6'. The first staff starts with 'e' and ends with 'z'. The second staff starts with '3' and ends with 'z'. The third staff starts with '1' and ends with '5'. The fourth staff starts with '0' and ends with 'z'. Arrows above the staves point downwards between the first and second staves, and between the third and fourth staves.

Fantasias.



Libro primero.



Fantasias.



Fantasias.

Libro primero.

Fol. 32.

The image shows three staves of musical notation, likely for a three-stringed instrument such as a guitar or lute. The notation is in common time. The top staff begins with a 'P' (Pedal) symbol above the first note. The middle staff begins with a 'P' symbol above the first note. The bottom staff begins with a 'P' symbol above the first note. The notation consists of vertical stems with dots indicating pitch, and horizontal strokes with numbers (e.g., 4, 3, 2, 1) indicating fingerings. The strings are numbered 1, 2, and 3 from top to bottom. The music is divided into measures by vertical bar lines.

Fantasias.

Libro primero.

Three staves of musical notation in tablature form, likely for a string instrument like the lute or guitar. The notation uses vertical stems and dots to indicate pitch and rhythm. The first staff begins with a pair of black diamonds above the staff, followed by a vertical stem with a dot. The second staff begins with a vertical stem with a dot, followed by a vertical stem with a dot. The third staff begins with a vertical stem with a dot, followed by a vertical stem with a dot.

The notation consists of three staves of six measures each. The first measure of each staff contains two vertical stems with dots. The second measure contains one vertical stem with a dot. The third measure contains one vertical stem with a dot. The fourth measure contains one vertical stem with a dot. The fifth measure contains one vertical stem with a dot. The sixth measure contains one vertical stem with a dot.

The notes are represented by vertical stems with dots. The stems are vertical lines extending upwards from the staff, with a small dot at the top indicating the note's value. The stems are grouped into pairs by horizontal lines, representing pairs of notes. The stems are grouped into pairs by horizontal lines, representing pairs of notes.

Fantasias.

Libro primero.

Fol. 33.

Handwritten musical notation for 'Fantasias' on five-line staves. The notation uses various symbols such as '4', 'z', 'o', 'i', and 'e' on the staves. Arrows point from the text above to specific notes in the first two measures of the first staff.

Handwritten musical notation for 'Fantasias de passos largos, para desemvolucí las manos.' on five-line staves. The notation includes a decorative flourish between the two staves. Arrows point from the text above to specific notes in the first two measures of the first staff.

Fantasias de passos largos, para desemvolucí las manos.

Handwritten musical notation for 'D.' on five-line staves. The notation uses various symbols such as '4', 'z', 'o', 'i', and 'e' on the staves. Arrows point from the text above to specific notes in the first two measures of the first staff.

E

Fantasias.

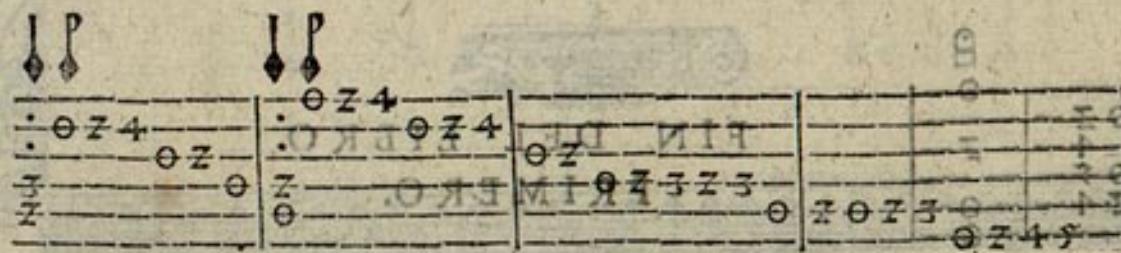
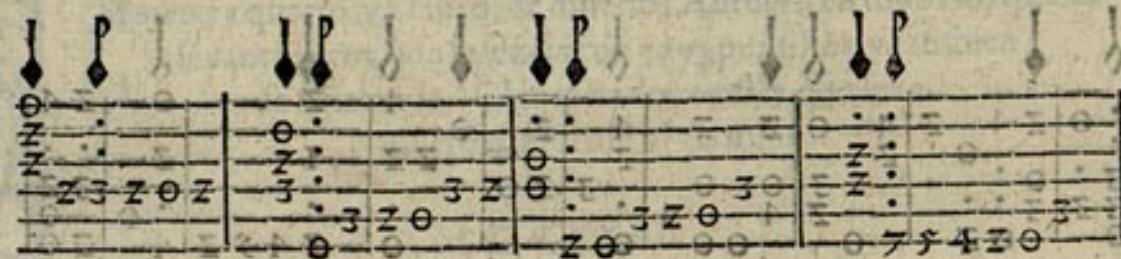
Libro primero.

Three staves of musical notation, likely for a single string instrument like a lute or guitar. The notation is rhythmic, using vertical stems with dots or dashes to indicate pitch and horizontal strokes (z, 4, o) to indicate rhythm. The first staff begins with a fermata over a vertical stem with a dot. The second staff begins with a vertical stem with a dash. The third staff begins with a vertical stem with a dot. The notation is organized into measures separated by vertical bar lines.

Fantasias.

Libro primero.

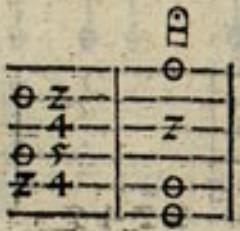
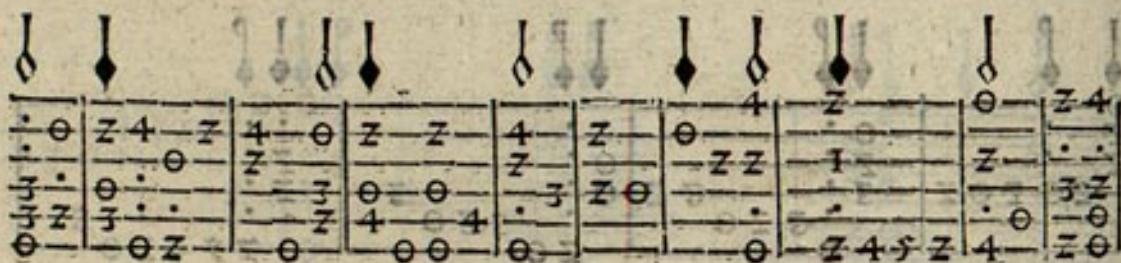
Fol. 34



Fantasias.



Libro primero.

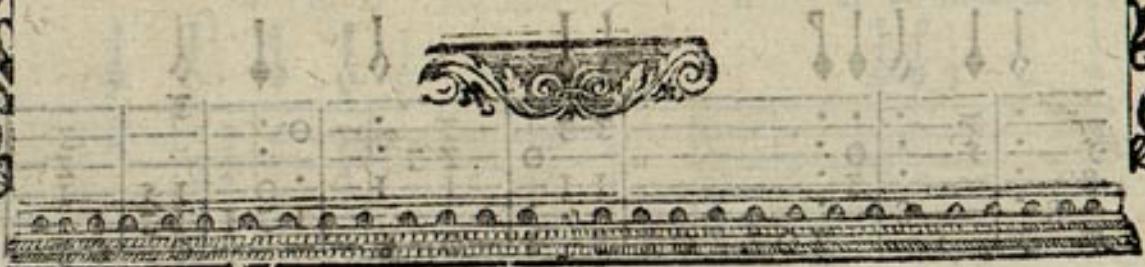


FIN DEL LIBRO
PRIMERO.

Comienza el segundo Libro de Mu- sica en Cifras para Vihuela, el qual cõtiene

Motetes a quattro y a cinco, de diuersos Autores, en todos los quales
se canta la voz que se señala con vños puntillos, y tambien
se señalan las Claves en los trastes que se re-
quiere conforme al termino.

M. D. LXXVI.



Motete a cinco de Crequillon, señalase la cláuse de C solfaut tercera en primero traste, y señalase la voz q se canta del bajo con vnos puntillos.

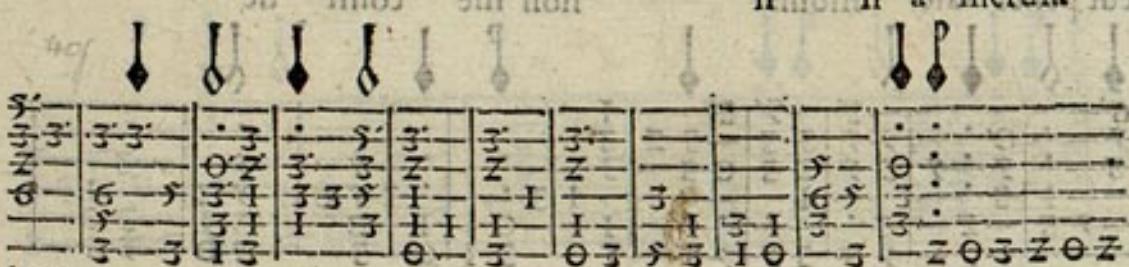
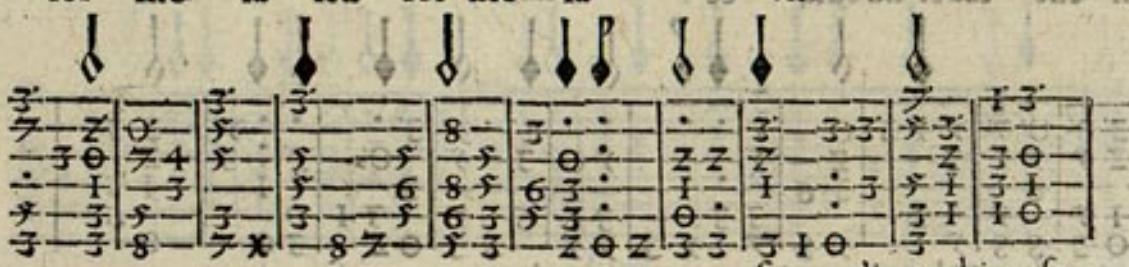
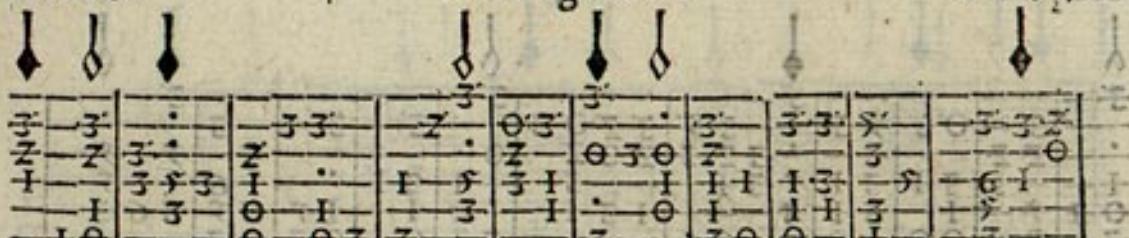
Motete a cinco de Crequillon, señalase la cláuse de C solfaut tercera en primero traste, y señalase la voz q se canta del bajo con vnos puntillos.

Ni gra sum sed.

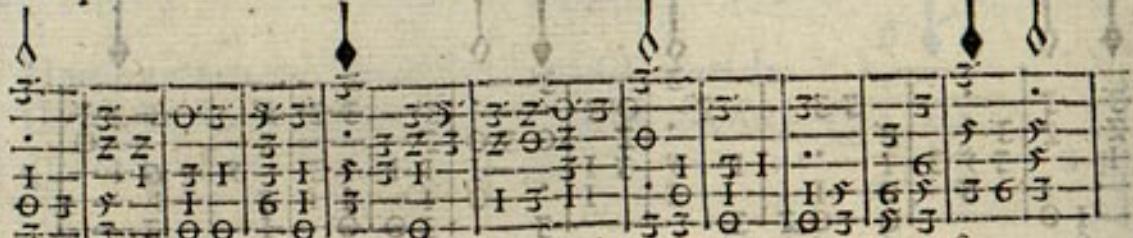
A cinco.

Libro segundo. I

Fol. 36.



Crecquillon.

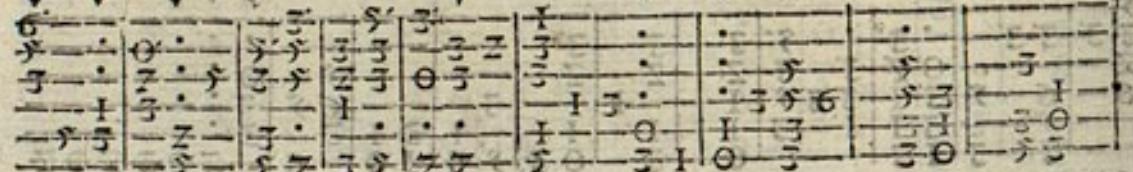


si cut taber na cula ce al dat m tol bsi al fin tol

Libro segundo.



cut pelles Salo monist noli me confi de



fa re.

Motetes

A cinquo.

Libro secondo.

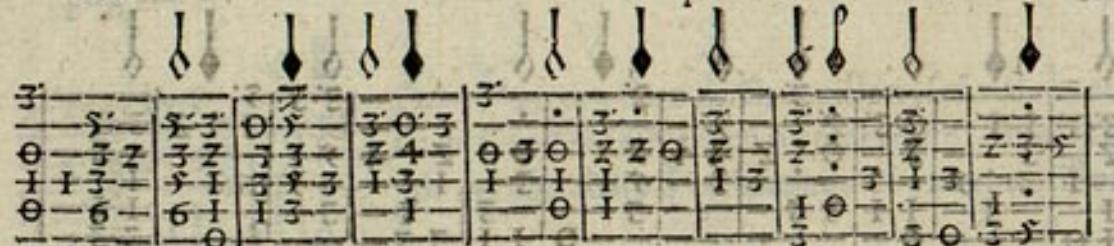
Fol. 37.



.ii.

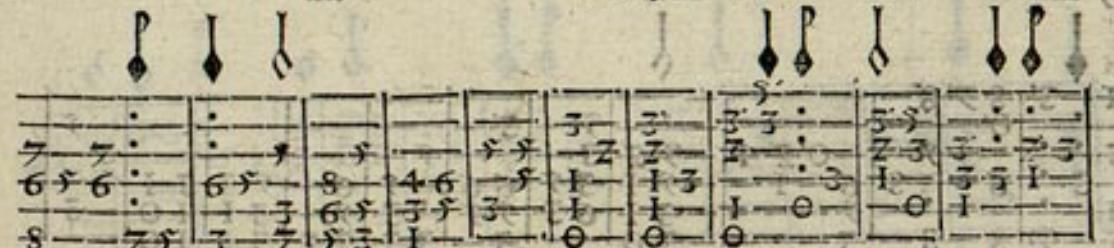
quod ful

ca



.ii.

fam, dm mce mteris dura



quia de co ra uit

E 5

Crecquillon:



me sol

m. 1. houp

fi. h.

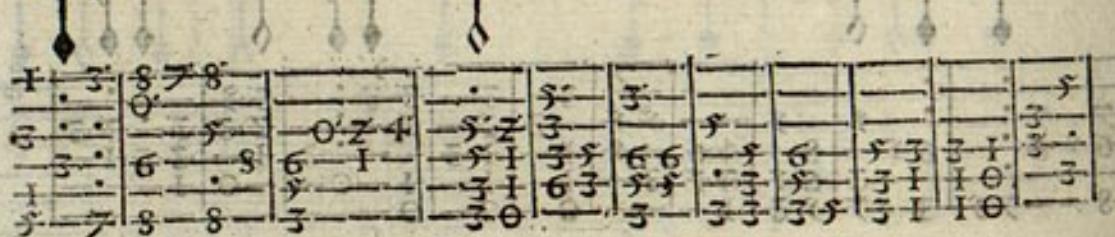
lij matris

mee

matris

mce

.ii.

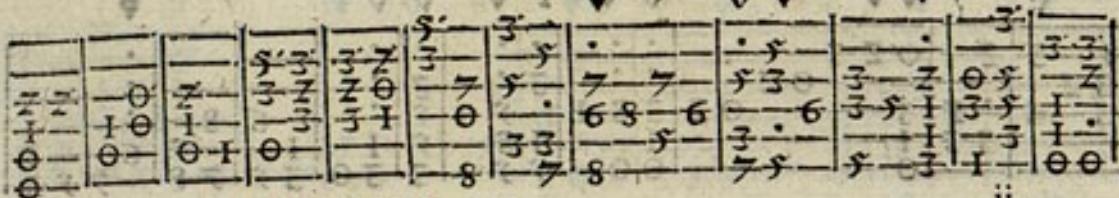


JU 61 62 63 64

A cinco.

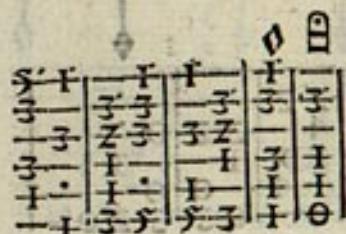
Libro segundo:

Fol. 38.



pug na ue runt contra me.

.ii.



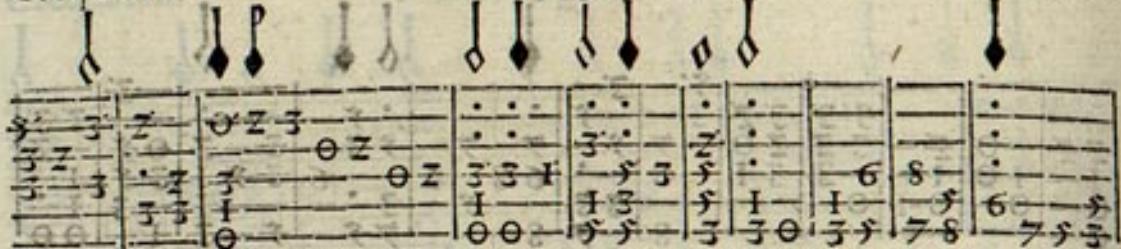
Otro Motete a qtro de Crequillon, señalase la cla
ue de C solfaut tercera en primer traste, y se cátala
voz del cótrabajo q va señalada co vnos puntillos.



Dum deambularet domi nus

.ii.

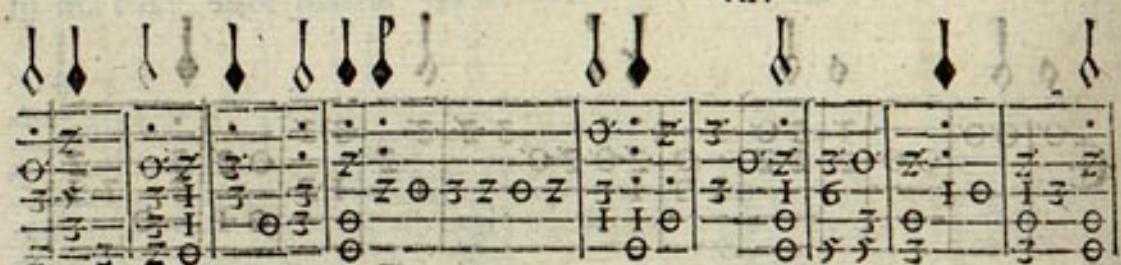
Crequillon.



Libro segundo.



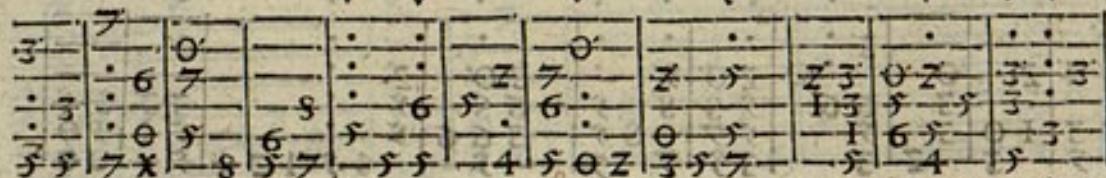
Motetes



A quattro.

Libro secondo.

Fol. 39.



Cæquillon:



Libro segundo.

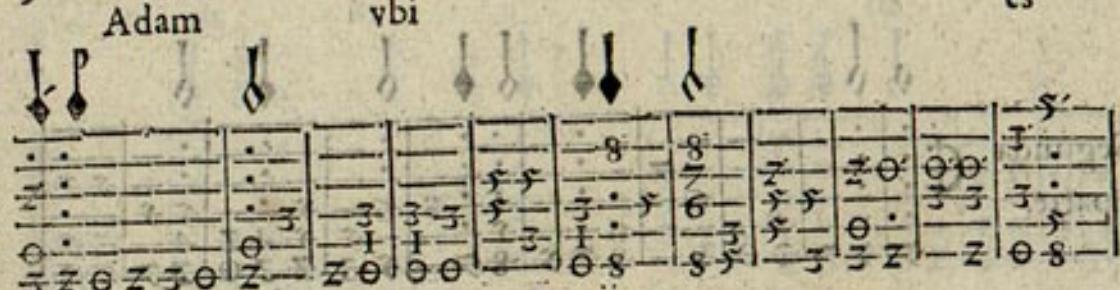
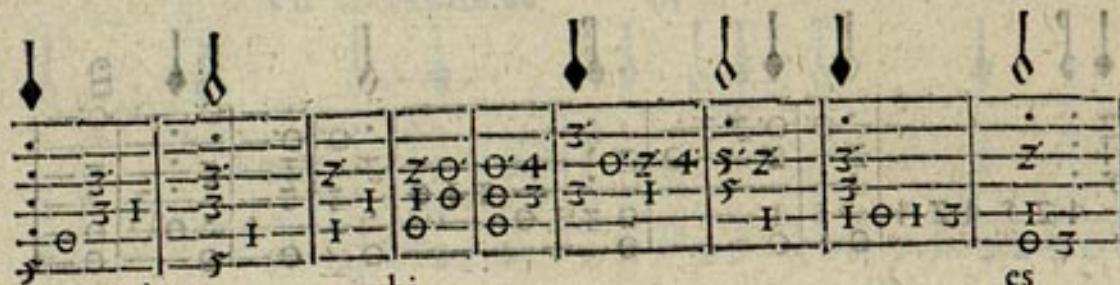
Motetes



A quattro.

Libro segundo:

Fol. 40.



.ii.

Crequillon.

Libro segundo.

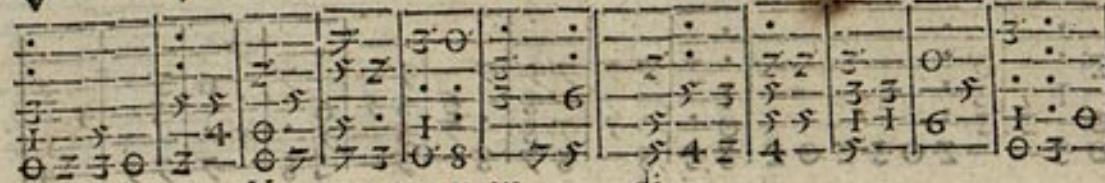
Motetes



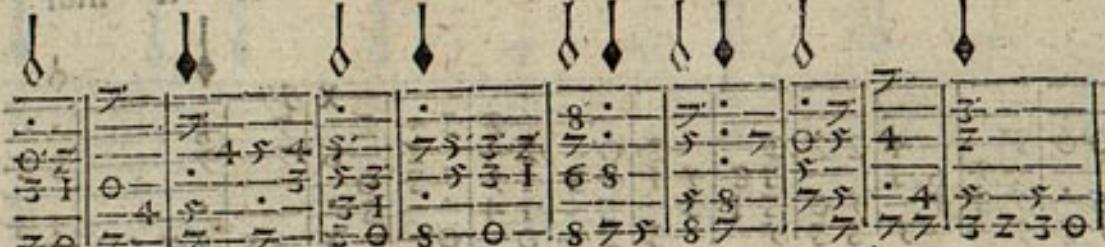
A quatro.

Libro segundo.

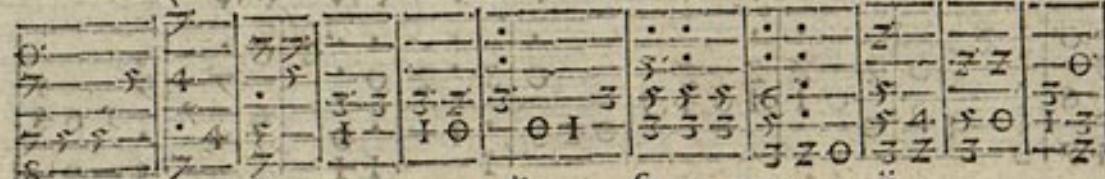
Fol. 44C



vo cem tuam au di



ui au di ui



in pa radi so mi ii. iii.

F

Crequillon.

Libro segundo.

Motetes

1. Crequillon. Libro segundo. Motetes

et ti mui

2. Crequillon. Libro segundo. Motetes

iii. ii. iii. e. iii. o q

3. Crequillon. Libro segundo. Motetes

nu. dus. cl. fcm

A quattro.

Libro segundo.

Fol. 42.



.ii.



Doppia

.ii.



et abscondi me

.ii.

918 ib

F 2

Crequillón.

Libro segundo.

Motetes

Musical notation for three voices (treble, alto, bass) on four-line staves. The notation uses a combination of dot and cross-like symbols. The bass staff includes a clef and a signature of 3/4. The music consists of two systems, each ending with a double bar line and repeat dots.

.ii.

Continuation of the musical notation for three voices (treble, alto, bass) on four-line staves. The bass staff includes a clef and a signature of 3/4. The music consists of two systems, each ending with a double bar line and repeat dots.

.ii.

abscon

Continuation of the musical notation for three voices (treble, alto, bass) on four-line staves. The bass staff includes a clef and a signature of 3/4. The music consists of two systems, each ending with a double bar line and repeat dots.

di me.

.ii.

Otro Motete de Mayllaita quattro, señálate la
clave de C solfaut segúda en vazio, la voz del
tenor q se canta, ya señalada co vnos puntitos,

con ibocida. 39

.ii.

A quattro.

Libro segundo.

Fol. 43.

In me tran
fi e runt
i re

tue

con turba

et terro res

tu

conturba uerunt me

Maylloitt.

Libro segundo.

Motetes

con i turba ilue runt me con ni

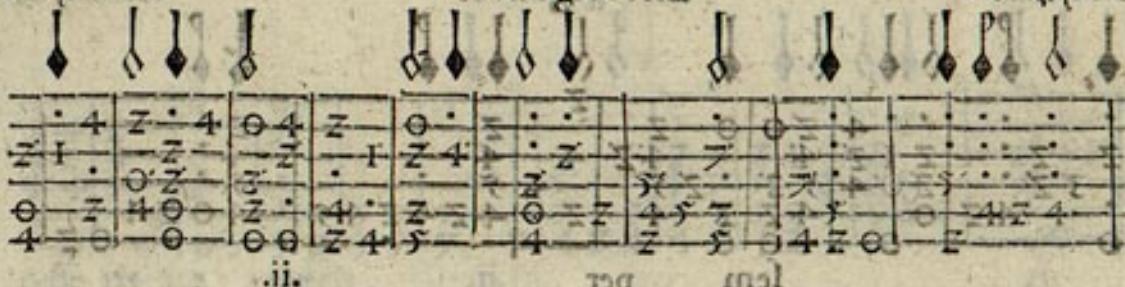
 29101123 22 i cor 111231 o meum con turbatum

 est .it. de reli quicquid ad ipsa me viri tus me a uj

A quattro.

Libro segundoi. I

Fol. 44. M

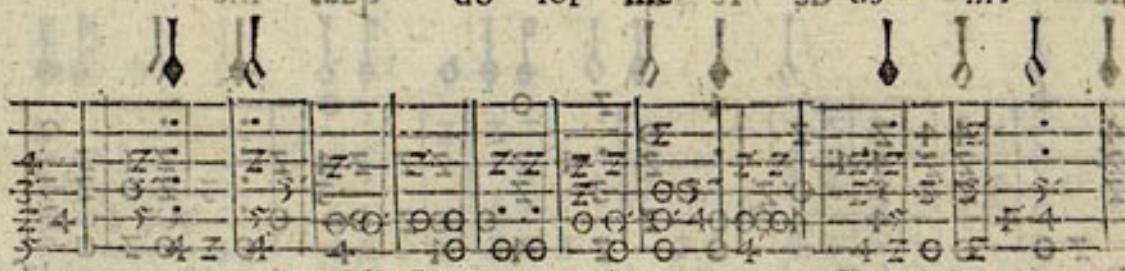


.ii.

teur des



do lor me



the sun's rays

Mayllait

Libro segundo.

Motetes

sem per

ne de re lin tol ob quas me

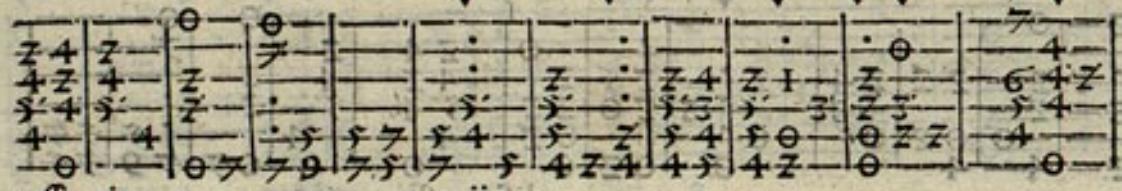
nc nc Deus mc

us ne dis

A quattro.

Libro segundo.

Fol. 45. M



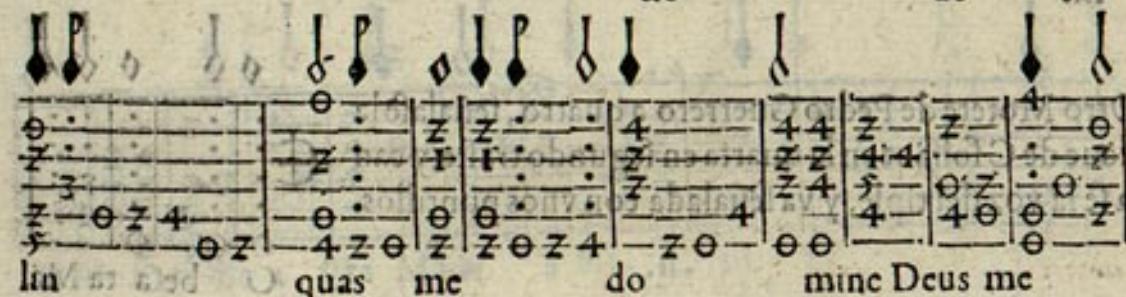
cesseris omnia sum mecum lib. iii. lib. iii. au



nc

de

re.



linus ad quas me do mine Deus me

F 5

Maylate.

Libro segundo

Motetos

us ne dis. i. cesse risoma me sis

m q

m

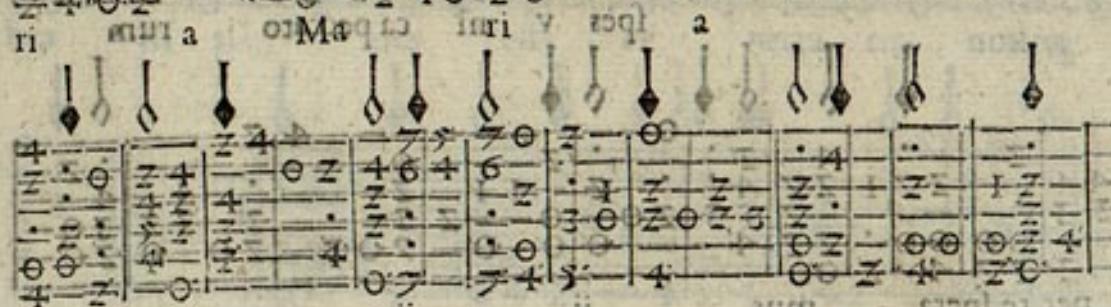
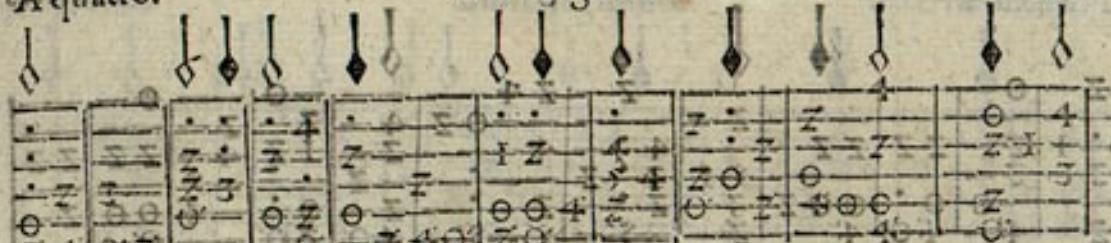
Otro Motete de Pedro Guerrero a quattro, señalase la
clave de C solfante en la quarta en segundo traste y can-
tase la voz del triple, y va señalada con vnos puntilllos.

O dñs nre mne Dns me be a ta Mal

A quattro.

Libro secondo.

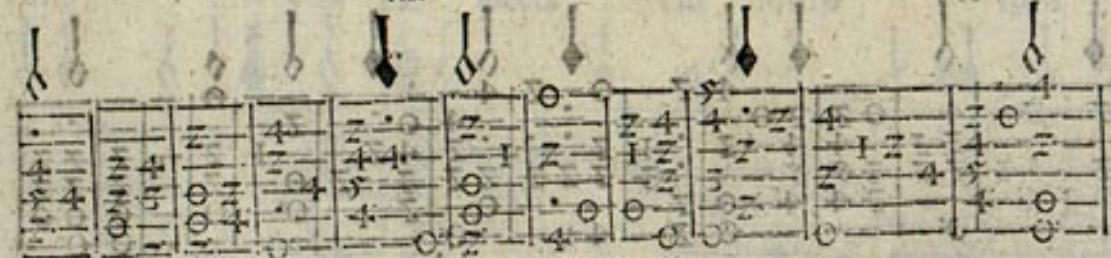
Edicato



ii.

iii.

iv.

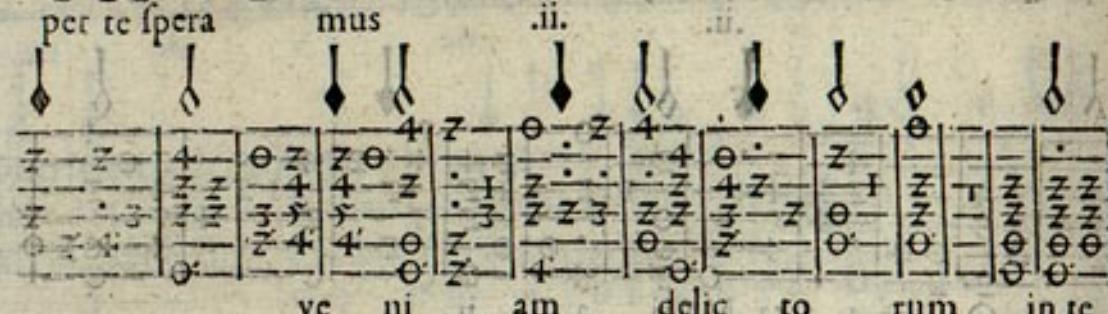
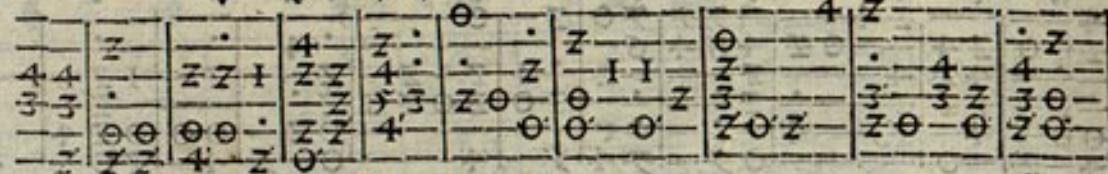
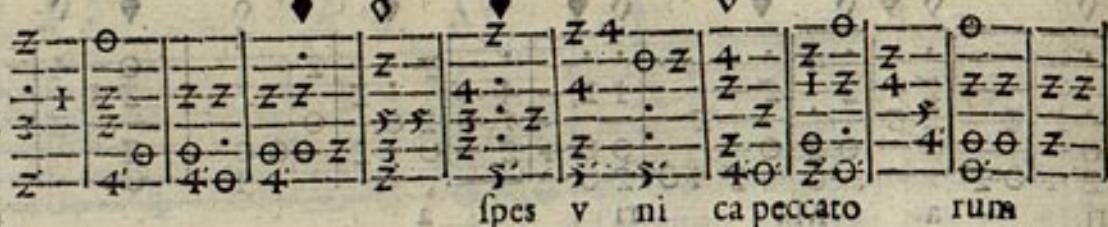


9 mi O be a o ta Ma Fi a mi .ii. iii. iv.

Pedro Guerrero.

Libro segundo.

Motetes



A quattro.

Libro segundo.

Fol. 475*b*

bea tif si ma cit ex pecta cio nostro

rum isto d o ex pecta cio nostro rum

pre mio rum.

Segunda parte.

Accipe quod asse ri

Pedro Guerrero.

Libro segundo.

Motetes

pedro guerrero.

Libro segundo.

Motetes

mus. Accorde duplo ii.

A quattro.

Libro segundo.

Fol. 48.7

The manuscript page displays a musical score for four voices, labeled "A quattro." The score is organized into three systems separated by vertical bar lines. The first system includes the lyrics "re do na" and "re do na". The second system includes "quod ro ga" and "mus". The third system includes "excusa quod tiqt meccocq" and "mus". Arrows point to specific notes in each system, likely indicating performance instructions or highlighting specific notes of interest. The notation is in tablature form, using vertical stems and numbers (e.g., 0, 4, z) to represent pitch and rhythm. The page is numbered "Fol. 48.7" at the top right.

P&dro Guerrero.

Libro segundo.

Motetes

Music score for three voices (SATB) in common time, featuring square neumes on four-line staves. The score consists of three systems of music, each with lyrics below it.

System I:

- Lyrics: *qui a tu sum es spes*
- Accompaniment: *vni ca . . . sum peccatorum spes vni ca*

System II:

- Lyrics: *qui a tu sum es spes*
- Accompaniment: *vni ca . . . sum peccatorum spes vni ca*

System III:

- Lyrics: *qui a tu sum es spes*
- Accompaniment: *vni ca . . . sum peccatorum spes vni ca*

A quattro.

Libro segundo.

Fol. 49.

Musical notation for four voices (A, Soprano; T, Alto; B, Bass; C, Tenor) on five-line staves. The notation uses a mix of square and circle note heads, with vertical stems extending downwards. The lyrics 'pec ca to ryum' are written below the staves. The first staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The second staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The third staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fourth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fifth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on.

Musical notation fragment for four voices (A, Soprano; T, Alto; B, Bass; C, Tenor) on five-line staves. The notation uses a mix of square and circle note heads, with vertical stems extending downwards. The first staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The second staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The third staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fourth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fifth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on.

Otro Motete de Francisco Guerrero a quattro, y va señala-
lada la voz del tenor con vnos puntillos, y señalase la cla-
ve de C solfaut en la tercera en tercero traste.

Musical notation for four voices (A, Soprano; T, Alto; B, Bass; C, Tenor) on five-line staves. The notation uses a mix of square and circle note heads, with vertical stems extending downwards. The first staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The second staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The third staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fourth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fifth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The lyrics 'A nuc G' are written below the staves. The first staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The second staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The third staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fourth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on. The fifth staff begins with a square note on the top line, followed by a vertical bar, a circle note on the second line, another vertical bar, and so on.

Francisco Guerrero.

Libro segundo.

Motetes

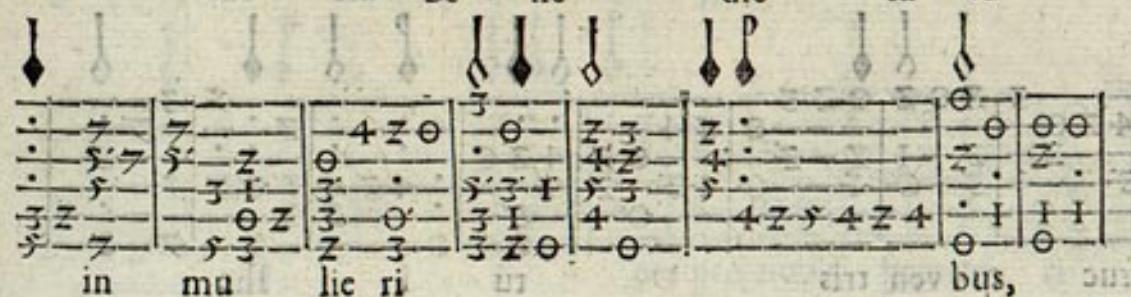
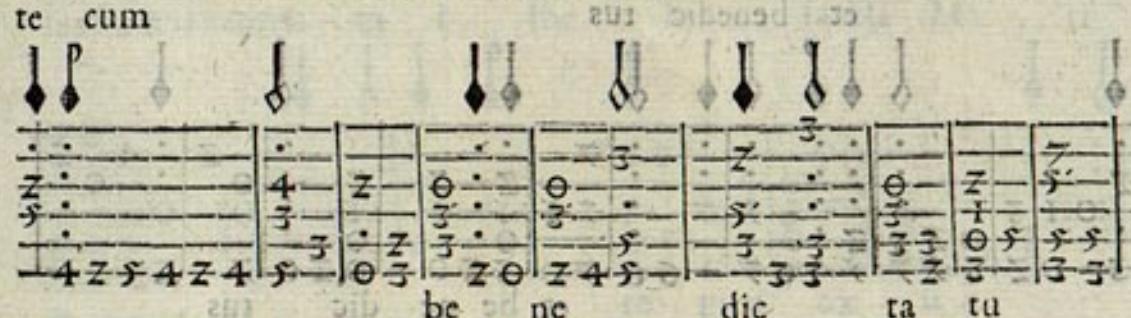
The image shows three staves of musical notation, likely for a stringed instrument like a lute or guitar. The notation is in a tablature-like system where vertical stems represent pitch and dots represent note heads. The first staff begins with a short vertical stem followed by a dot, then a longer vertical stem with a dot, and so on. The second staff starts with a dot, followed by a vertical stem with a dot, and so on. The third staff begins with a short vertical stem followed by a dot, then a longer vertical stem with a dot, and so on. The lyrics are written below the notes:

Ma ri a
gra cia ple na
do mi nus te cum Do mi nus

A quattro.

Libro secondo.

oportet Fol. 50.



G 2

Francisco Guerrero.

Libro segundo.

Motetes.

et benedic tus

et be ne dic tus

fruc tus ven tris

tu i lhe

A quattro.

Libro segundo.

Fol. 51.

The image shows three staves of musical notation from a 16th-century manuscript. Each staff consists of four horizontal lines. The music is written in square neumes, which are small squares containing vertical strokes of varying lengths. The notation is organized into measures by vertical bar lines. Below each staff, there is a line of Latin text corresponding to the music. The first staff has lyrics: "sus fructus ventris tu i lhe sus, sancta Ma ri". The second staff has lyrics: "a re gina cœ li". The third staff has lyrics: "o mater De i ora pro nobis peccato ri". The manuscript is aged and shows some staining and wear.

z z z z z z
4
z
z
sus fructus ventris tu i lhe sus, sancta Ma ri

z z z z z z z
z
z
z
a re gina cœ li

z z z z z z z
z
z
z
o mater De i ora pro nobis peccato ri

Francisco Guerrero.

Libro segundo.

Motetes

The image shows three staves of musical notation from a 16th-century manuscript. The notation is square neumes on four-line red staves. The first staff begins with a fermata over a note, followed by a breve, a dotted breve, a longa, a dotted longa, a breve, a dotted breve, a longa, a dotted longa, a breve, a dotted breve, a longa, a dotted longa, and a breve. The lyrics below are: bus pec ca tori bus. The second staff begins with a fermata over a note, followed by a breve, a dotted breve, a longa, a dotted longa, a breve, a dotted breve, a longa, a dotted longa, a breve, a dotted breve, a longa, a dotted longa, and a breve. The lyrics below are: vt cū clec tis te vide a. The third staff begins with a fermata over a note, followed by a breve, a dotted breve, a longa, a dotted longa, a breve, a dotted breve, a longa, a dotted longa, a breve, a dotted breve, a longa, a dotted longa, and a breve. The lyrics below are: mus vt cū electis te vi de s. The bottom staff continues with: amus ola brio dopis bli aqia i D e o

A quatro.

Libro segundo.

Fol. 52.

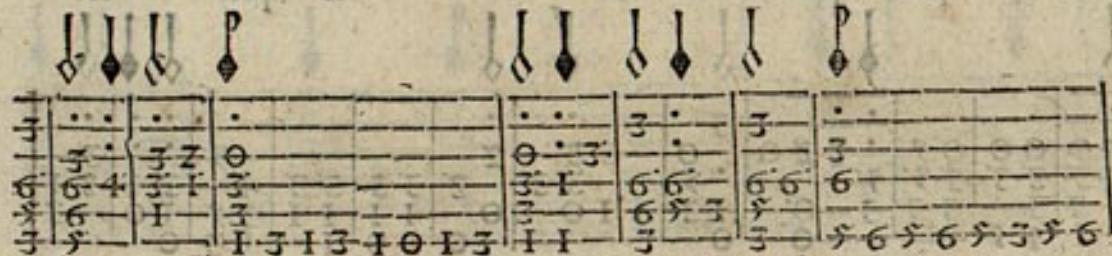


te videamus.

Segunda parte de vn Motete de Simó Buleau a qua
tro, q dize, Domine ne longe facias, señalase la clauc
de C solfaut en la segunda en primer traste, y va se
ñalada la voz del tenor con vnos puntillos.



De us il Deus



meus

Deus me

G 4

Simon Bulceau.

Libro segundo.

Motetes

us Deus me us quare me
 de re li qui sti quare me de re li quis ti
 lon gc a sa lu te mea longe a salute

A quattro.

Libro secondo.

Fol. 53.

me a a salu te me a longe a salu te

in me a ver ba de licto

rū me orum, ver ba de licto

G 5

Simon Bulcau.

Libro segundo.

Motetes.

ruin me o rum delictorum meo om rum, etia e rum
 cornibus vob ni cor nitorum uni cornu ni
 um hu mi lita tem d me am. muto em in

A quattro.

Libro segundo.

Fol. 54.²

me am hu mi

li ta tem humilita tem me am humi li li

cate me am.

Sigue se otrá segunda parte a quattro de Simon Bulean, q
es de un motete que dice, O magnum mysterium, seña
la flet la clave de C solfau la segunda en tercero traslado
señalada con unos punzillos la voz del Tenor.

Simon Bulceau.

Libro segundo.

Motetes

Ge

nu it puerpera re ge m puerpera re

ge nu it puerpera re gem

A quattro.

Libro secondo.

Fol. 55.

Four-line musical staff with vertical stems. The vocal parts are: Bass (B), Tenor (T), Alto (A), and Soprano (S). The lyrics are: "cui no men e ter num .ii.". The music consists of measures grouped by vertical bar lines. The bass part has a prominent eighth note at the beginning of each measure. The tenor part has a sustained note in the first measure. The alto part has a sustained note in the second measure. The soprano part has a sustained note in the third measure.

Four-line musical staff with vertical stems. The vocal parts are: Bass (B), Tenor (T), Alto (A), and Soprano (S). The lyrics are: "cui nomen e ter num". The music consists of measures grouped by vertical bar lines. The bass part has a sustained note in the first measure. The tenor part has a sustained note in the second measure. The alto part has a sustained note in the third measure. The soprano part has a sustained note in the fourth measure.

Four-line musical staff with vertical stems. The vocal parts are: Bass (B), Tenor (T), Alto (A), and Soprano (S). The lyrics are: "ct gau diu matris ha bes gaudiu ma tris ha". The music consists of measures grouped by vertical bar lines. The bass part has a sustained note in the first measure. The tenor part has a sustained note in the second measure. The alto part has a sustained note in the third measure. The soprano part has a sustained note in the fourth measure.

Simon Buleau.

Libro segundo.

Motetes

bens

.ii.

matris

ha

bens

cum vir gi ni ta te

cu vir gi nita te

pudo

ris

.ii.

A quattro.

Libro segundo:

Fol. 56.

Musical notation for 'A quattro' section, Libro secondo. The notation consists of two staves of vertical stems with dots and dashes. The first staff starts with a dot over a stem, followed by a dash over a stem, then a dot over a stem, and so on. The second staff follows a similar pattern. The notation is divided into measures by vertical bar lines. Below the notation, the lyrics 'nec pri mam simi lem' are written in a cursive hand.

Musical notation for 'A quattro' section, Libro secondo, part ii. This section continues the vertical stem notation from the previous section. It includes three staves of vertical stems with dots and dashes. The notation is divided into measures by vertical bar lines. Below the notation, the lyrics 'nec primam simi lem' are written in a cursive hand.

ii.

Musical notation for 'A quattro' section, Libro secondo, part iii. This section continues the vertical stem notation. It includes four staves of vertical stems with dots and dashes. The notation is divided into measures by vertical bar lines. Below the notation, the lyrics 'vifa elit vi fa elit nec ha' are written in a cursive hand.



A quattro.

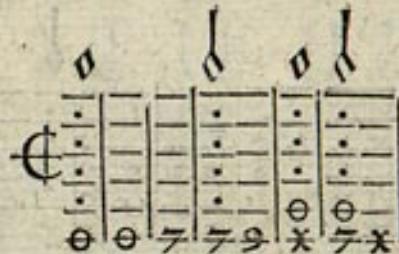
Libro segundo.

Fol. 57.

A lle lu ia

A lle lu ia. ii.

Motete a quattro de Simon Buleau, señalase la
clave de C solfaut tercera en tercero traste, y se-
ñalase la voz del tenor con vnos puntillos.



H

Simon Buleau.

Libro segundo.

Motetes

Musical notation for the motet 'abs ter get Deus omne la crimam'. The notation consists of four systems of four-line red staves. Each staff begins with a vertical bar and a black diamond-shaped note head. The music is written in a Gothic script. The lyrics are placed below the staves. The first system ends with a double bar line and 'abs ter'. The second system begins with 'get' and ends with a double bar line. The third system begins with 'Deus' and ends with a double bar line. The fourth system begins with 'omne' and ends with a double bar line. The lyrics are: 'abs ter get Deus omne la crimam'.

abs ter get Deus omne la crimam

Musical notation for the motet 'ab o culis san cto rum,'. The notation consists of four systems of four-line red staves. Each staff begins with a vertical bar and a black diamond-shaped note head. The music is written in a Gothic script. The lyrics are placed below the staves. The first system ends with a double bar line and 'ab o'. The second system begins with 'culis' and ends with a double bar line. The third system begins with 'san' and ends with a double bar line. The fourth system begins with 'cto' and ends with a double bar line. The lyrics are: 'ab o culis san cto rum,'.

.ii.

.iii.

.ii.

.ii.

Continuation of the musical notation for the motet 'ab o culis san cto rum,'. The notation consists of four systems of four-line red staves. Each staff begins with a vertical bar and a black diamond-shaped note head. The music is written in a Gothic script. The lyrics are placed below the staves. The first system ends with a double bar line and 'z'. The second system begins with 'o' and ends with a double bar line. The third system begins with 'z' and ends with a double bar line. The fourth system begins with 'z' and ends with a double bar line. The lyrics are: 'ab o culis san cto rum,'.

ab o culis san cto rum,

.ii.

H

A quattro.

Libro segundo.

Fol. 58. n. 2

The image shows three staves of musical notation, likely for a four-part vocal ensemble (A quattro). The notation is in square neumes (crotchet-like shapes) on four-line staffs. The first two staves begin with a clef (a 'Z' shape) and a '4' indicating a common time signature. The third staff begins with a clef and a '2'. The music consists of measures of varying lengths, indicated by vertical bar lines. The lyrics are written below the staff, aligned with the notes. The first two staves have lyrics: 'iam non erit amplius' and 'non amplius'. The third staff has lyrics: 'amplius' and 'pli'. The page number '58' and the manuscript number 'n. 2' are visible at the top right.

iam non erit amplius

amplius

amplius

pli

Simon Buleau.

Libro segundo.

Motetes


 The image shows three staves of musical notation. The top staff consists of four measures. The first measure has a single vertical bar with a black diamond-shaped note head. The second measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The third measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The fourth measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The middle staff consists of four measures. The first measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The second measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The third measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The fourth measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The bottom staff consists of four measures. The first measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The second measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The third measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head. The fourth measure has a vertical bar with a black diamond-shaped note head above a horizontal bar with a black diamond-shaped note head.

us,
 neq;
 luctus,
 luctus,

neq;
 cla
 mor, neq;

neq; luc
 tus

neq;

cla

mor

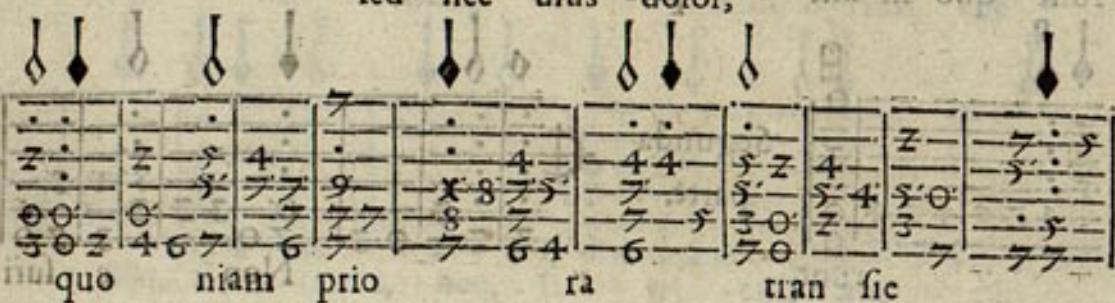
ii. iii

H

A quatro.

Libro segundo.

Fol. 59.



H 3

Simon Buleau.

Libro segundo.

Motetes

rug, quo ni am prior tran sie
runt quo ni am prior ra tran sie

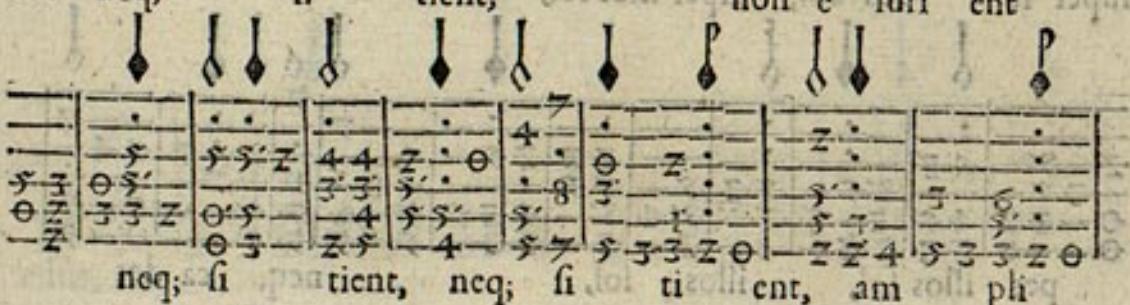
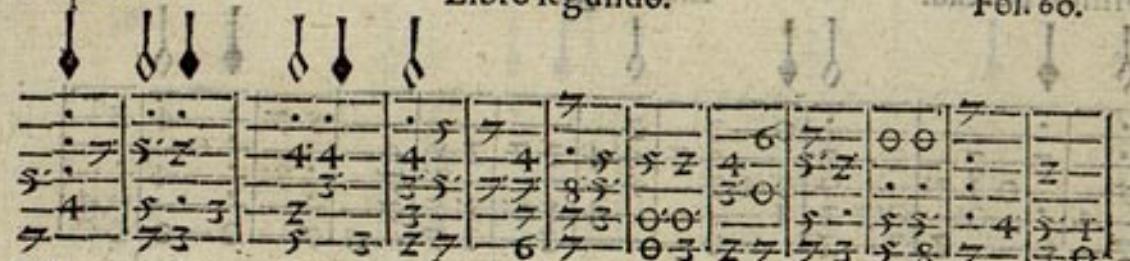
runt quo ni am prior ra tran sie
runt quo ni am prior ra tran sie

runt, Segunda parte. Cinq Non cup suri

A quattro.

Libro secondo.

Fel. 60.



Simon Bulcau.

Libro segundo.

Motetes.

us, neq; cadet

nos sol, super illos sol,

super illos sol, illos sol, neq; ca det

A quattro.

Libro segundo.

Fol. 61.

on su per illos sol,
su per
il los sol,
neq; ulas
elitus

Simon Bulceau.

Libro segundo.

Motetes

12

quoniam proprio

This section contains three staves of musical notation. The notation uses vertical stems with small horizontal strokes and numbers (e.g., 3, 4, 5, 6, 7) indicating pitch or rhythm. The first two staves begin with a breve-like note, followed by several smaller notes. The third staff begins with a long note (likely a breve) followed by shorter notes. The music is divided into measures by vertical bar lines.

12

ra

transficerunt .ii.

This section contains three staves of musical notation, continuing from the previous section. The notation style is consistent, featuring vertical stems with small horizontal strokes and numbers. The first two staves begin with a breve-like note, followed by several smaller notes. The third staff begins with a long note (likely a breve) followed by shorter notes. The music is divided into measures by vertical bar lines.

quo ni am prio

This section contains three staves of musical notation, continuing from the previous section. The notation style is consistent, featuring vertical stems with small horizontal strokes and numbers. The first two staves begin with a breve-like note, followed by several smaller notes. The third staff begins with a long note (likely a breve) followed by shorter notes. The music is divided into measures by vertical bar lines.

A quattro.

Libro segundo:

Fol. 62.

Otro Motete a quattro de Simón
Buleau; señalase la voz del bajo có
unos púnticos, y señalase la clave de
C solfaut tercera en tercero traste.
ra transie runt. Tur ba
multa .ii.

The image shows three staves of musical notation from a 16th-century manuscript. The notation is for four voices, as indicated by the title 'A quattro.' The music is written in square neumes on four-line staffs. The first staff begins with a C-clef, the second with an F-clef, and the third with a G-clef. The music consists of short vertical strokes (neumes) on the lines and spaces of the staff. The lyrics are written below the staffs. The first staff ends with 'runt.', the second with 'Tur', and the third with 'ba'. The lyrics 'ra', 'transie', and 'multa' are also present. The page number '62' is at the top right.

Simon Buleau.

Libro segundo:

Motetes

tur ba mul silan ta
 que couene rat ad diem festum,
 ad di em festum, la

A quatro.

Libro segundo.

Fol. 63.

The manuscript page contains three staves of musical notation for four voices, labeled "A quatro." The notation is in a square neume system. The lyrics are written below each staff.

Staff 1: ad diem festum clama uat do mino.

Staff 2: iii. be ne dic tus

Staff 3: iii. be in ne dic on tus qui mon ni

Simon Bulceau.

Libro segundo.

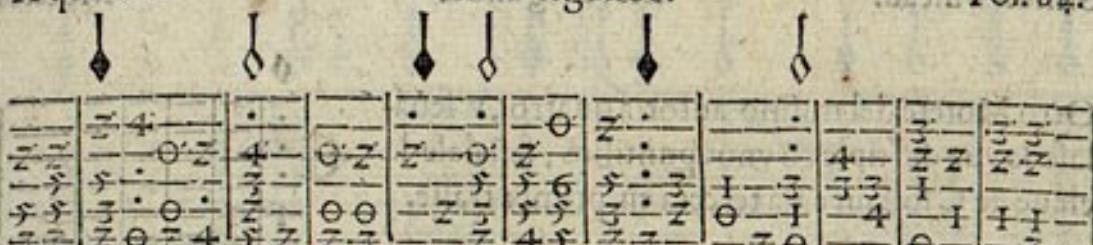
Motetes

The image shows three staves of musical notation, likely for a three-part setting. The notation is in a tablature-like system where vertical strokes represent pitch and horizontal strokes represent duration or specific note heads. The first staff begins with a vertical bar, followed by a series of vertical strokes and horizontal dashes. The second staff starts with a vertical bar and a dot, followed by a series of vertical strokes and horizontal dashes. The third staff starts with a vertical bar and a dot, followed by a series of vertical strokes and horizontal dashes. The notation is divided into measures by vertical bar lines. Below the first staff, the words "ve nit" are written. Below the second staff, the word "iii." is written. Below the third staff, the words "in nomine" and "in nomine do mi ni" are written, followed by ".ii." at the end.

A quattro.

Libro secondo:

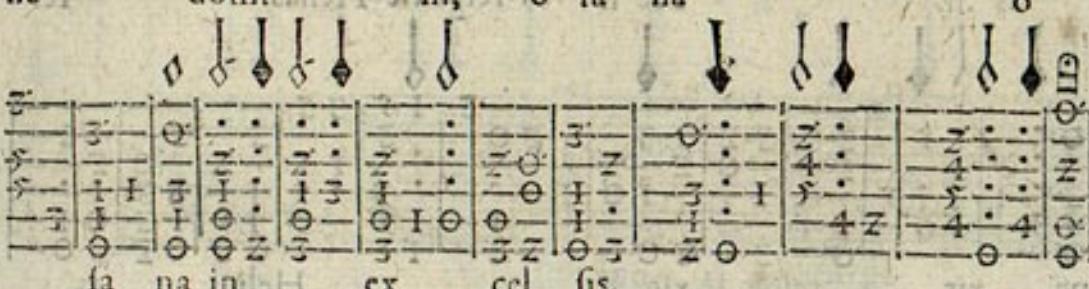
Fol. 642



in nomi



ne domini in ni, o sal na



fa na in ex cel sis.

Otro Motete del mismo autor a quattro, y señalaſe la voz del tiple cō vnos puntillos, ſeñalaſe la clave de C ſolfaut en la tercera en primer tralle.

as .ii. He li as respexit Helias ref

pc xit respe xit Heli as

A quattro.

Libro segundo.

Fol. 65. 12

ad ca put suum
ad ca put su
um
ii.
ad ca put su
subcine ri dium pa

Simon Buleau.

Libro segundo.

Motetes

in memoriā. in h[ab]itū. qui surgens. in h[ab]itū. qui sur
 g[es] eo medit et bibit. in h[ab]itū. in memoriā. in h[ab]itū. in memoriā.
 qui surgiens. in h[ab]itū. qui surgiens. in h[ab]itū. qui surgiens. in h[ab]itū. qui surgiens. in h[ab]itū.

A quattro.

Libro segunde:

Fol. 66.

ambula uit .ii. in fortu dine in

This block contains two staves of musical notation for four voices. The notation uses a combination of square and circle note heads, with vertical stems extending either upwards or downwards. The first staff begins with a vertical stem pointing down, followed by a vertical stem pointing up, and so on. The second staff begins with a vertical stem pointing up, followed by a vertical stem pointing down, and so on. The lyrics "ambula uit .ii. in fortu dine in" are written below the notes.

for titudine cibi il lipus in for ti tu dinercibiom

This block contains two staves of musical notation for four voices. The notation uses a combination of square and circle note heads, with vertical stems extending either upwards or downwards. The first staff begins with a vertical stem pointing up, followed by a vertical stem pointing down, and so on. The second staff begins with a vertical stem pointing down, followed by a vertical stem pointing up, and so on. The lyrics "for titudine cibi il lipus in for ti tu dinercibiom" are written below the notes.

il li us, vlfq; ad mon tem Dc i vlf q; ad

This block contains two staves of musical notation for four voices. The notation uses a combination of square and circle note heads, with vertical stems extending either upwards or downwards. The first staff begins with a vertical stem pointing down, followed by a vertical stem pointing up, and so on. The second staff begins with a vertical stem pointing up, followed by a vertical stem pointing down, and so on. The lyrics "il li us, vlfq; ad mon tem Dc i vlf q; ad" are written below the notes.

Simon Bulcau.

Libro segundo. I

Motetes

mōtem Dci vſq; ad

montem vſq; ad mōtem De

Otro Motete a quattro del mismo Autor, que es se-
gunda parte devno que dize, Videns Iacob, va seña-
lado el bajo con vnos puntillos, y señalase la clave de
C solfaut en la segunda en primer traste.

A quattro.

Libro segundo.

Fol. 67.

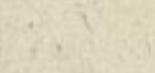
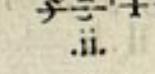
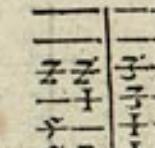
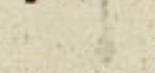
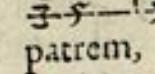
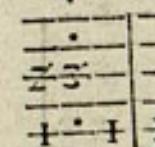
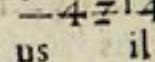
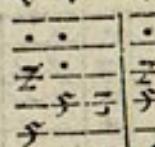
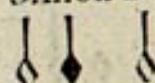
Tu le rūt er go fra tres c ius

fra tres c ius tu nicam il

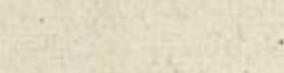
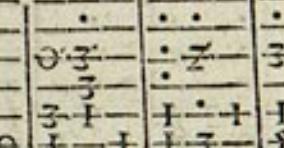
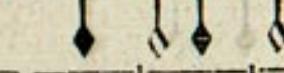
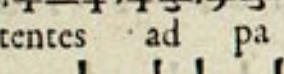
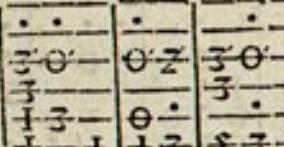
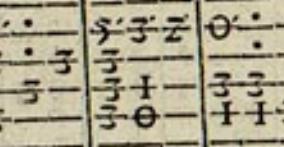
li us il li us tu nicam il li

I 3

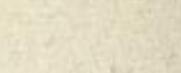
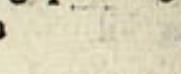
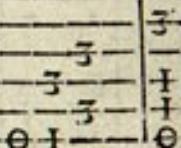
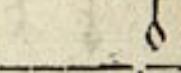
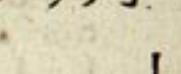
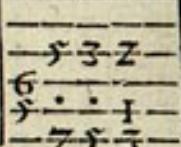
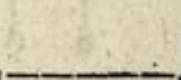
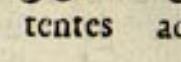
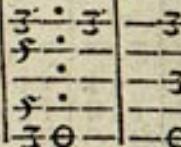
Simon Buleau.



Libro segundo.



Motetes



us il li us

mit tentes ad

patrem,

mittentes ad pa

trem,

.ii.

ad

pa trem

.ii.

A quattro.

Libro segundo.

Fol. 68.



qui cum cog no uislet pa



ter

qua cū cognō

uislet pāter



iii.

a

I 4

Simon Bulcau.

Libro segundo,

Motetes

it fe ra pes sima de uo rauit fili
 um meum Io seph Ioseph de uo rauit filium, de uo
 rauit fi lium meum Io seph fi lium meū Ioseph lo

A quatro.

Libro segundo.

Fol. 69.

Musical notation for four voices (A quattro). The notation uses a soprano clef (F), a bass clef (C), and a tenor clef (C). The lyrics are: seph, Ioseph, lo, seph.



Otro Motete a quattro de Vasurto, señalase la clave de C solfaut tercera en primer traste, y señalase la voz del tenor con vnos puntillos.

Musical notation for four voices. The soprano clef (F) is shown above the staff. The lyrics are:

Musical notation for four voices. The soprano clef (F) is shown above the staff. The lyrics are: An gelus domini domi ni

Valurto.

Libro segundo.

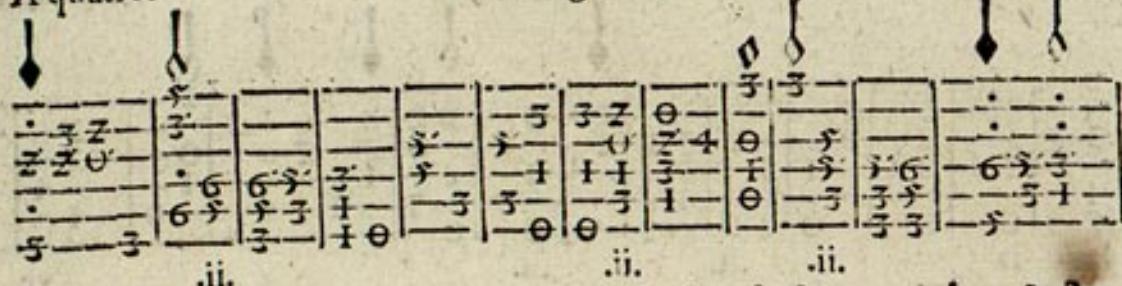
Motetes

locutus est mulie
 ri bus
 di cens lo cu tus est mulieri bus,
 ihesu
 queritis iam surrexit iam surrexit .ii.
 .ii.

A quatro.

Libro segundo.

Fol. 70.



ii.

ii.

ii.



ve

ni

te

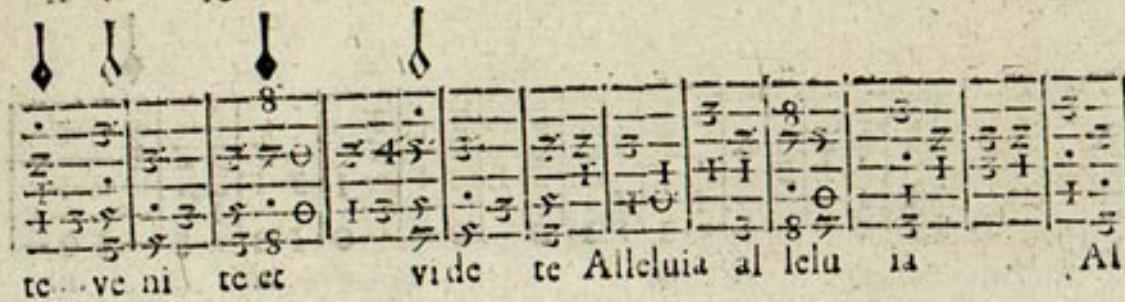
ve

ni

te

ec

vide



te, ve ni

te ec

vide

te

Alleluia

al

lelu

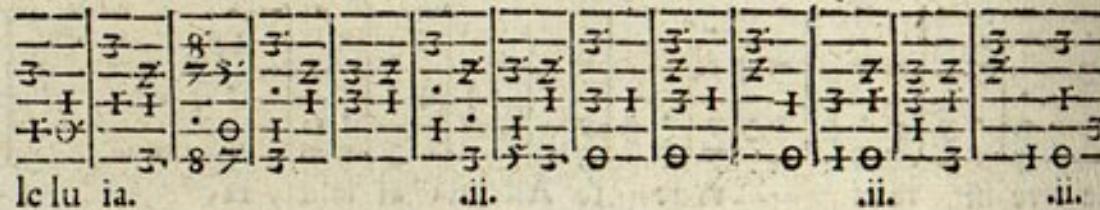
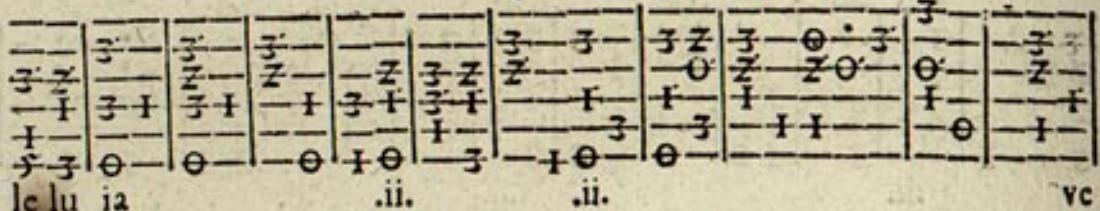
ia

Al

Vafurto.

Libro segundo.

Motetes



A quattro.

Libro segundo.

Fol. 71.

Motete a quattro de Ricafort, y señalase la cláue de C solfaut tercera en tercero traste, y señalale con vnos puntillos la voz del bajo.

The notation consists of three staves of music. The first staff starts with a clef of C (soprano), followed by a bass clef (bass), another bass clef (bass), and a soprano clef (soprano). The second staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The third staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The music is written in common time, with various note heads and stems.

The notation continues with three staves of music. The first staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The second staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The third staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The music is written in common time, with various note heads and stems.

The notation concludes with three staves of music. The first staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The second staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The third staff starts with a bass clef (bass), followed by a soprano clef (soprano), a bass clef (bass), and a soprano clef (soprano). The music is written in common time, with various note heads and stems.

Quen dicunt homi nes es ic filum hominis

Ricafort.

Libro segundo.

Motetes

Ricafort. Libro segundo. Motetes

respondens Pe trus di xit

tu es si lius Dei vi ui

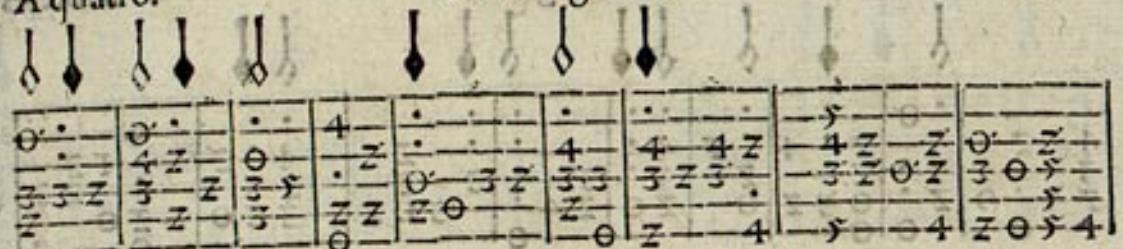
res in pondet Ihe sus

Genu d'auor p'auo j'auo

A quattro.

Libro segundo.

Fol. 72.



123

mon
qui a ca ro
petre

123 22 300

et fan guis non rebe la
uit ti bi
id

Ricafort.

Libro segundo.

Motetes

4 - z . o z : 4 . z 4 : . z . z 4 : z 4 : z
 z z : z : z : z : z : z : z : z :
 z 4 : o z : o z z o - z o z 4 : z o z z z o z o -
 o o o o o o o o o o

... .ii. sed pa ter

... 4 4 z o - 4 z z z 4 o z z o 4
 z o o 4 z o o z z o z z z z 4 f 4 z z o z z
 o . o . o . o z o z z o z o o o o o
 4 z f 4 z z - o o o o o o o

me us qui est in coe lis, et ego di co ti

z z o . : : : : : o z 4 o .
 o z z : 4 : : : : : o z o . o z
 o z z z z 4 f z z z z z z z z o z z z z z
 o - z - o - z z z o o - o o z - z - z z - z
 o z - o - z z z o o - o o z - z - z z - z

bi e n d i s i u - quia tu es peccus n al 33

A quattro. M¹

Libro secondo.

Fol. 73.

The musical score consists of three staves, each with five horizontal lines. Vertical stems with arrowheads point downwards from the top of the first staff, the middle of the second staff, and the bottom of the third staff. The notation uses a variety of characters including numbers (4, 3, 2), letters (z, o, e, s, f), and other symbols (., -). The lyrics are written below the notes:

et su per hanc pe tram

c di fi ca bo ce cle sham me am.

K

Ricafort.

Libro segundo.

Moretes p. 4.

.ii.

al le luya.

.ii.

.ii.

FIN DEL LIBRO
SEGUNDO.



e di ii. ca po oto mte snt

K

Comienza el Libro tercero de Mu- sica en cifras para Vihuela, el qual con-

tiene vn Romance, y algunos Sonetos y Villanelcas en letra

Castellana, y Villancicos, en todo lo qual se señala

la voz con vnos puntilllos, y al cabo del

ay dos canciones Francesas

tanidas sin can-
tar.

M. D. LXXVI.

Romance.

Libro tercero.

Romance,
se inicia el
triple con va
nos punitis
nos,

En fer mo e sta ua An ti o co prin ci le de ca fa
mu ger o na ra y de su pa dire y rey n da m se de

ri s de extra to nice la rey cia
xi d rey e ss viejo an ia
ri do de a mor ja ci a ma ra bi lla ja ci ma ra bl lla

fe ri do de a mor ja ci a ma ra bi lla ja ci ma ra bl lla

Libro tercero.

Fol. 75.

Mal doliente esta en la cama
calla y siempre padecía
por ser como es su madrastra
Juana y la llaga encubría.

Determina de morir
antes que de su mal diga
y quanto el más lo encubre
muy mayor daño le hizas.

Muchos médicos le curan
ninguno la causa arina
vñotomandole el pulso
la Reyna que a verlo iba.

Altose el pulso tanto
que el medico lo entendia

fuese luego para el Rey
esta manera dixia.

Dixiendo, señora Alenza
que Antíoco moriría
su mal no lleva remedio
pues por mi mujer moría

y no se la dare
sunless me cueste la vida.
Mucho lo regala el Rey
dale ciudades y villas.

Dijo el medico señor
si como es la mujer más
fuese la tuya el buen Rey
dime si se la darás.

Soneto a quatro de Pedro Ordoñez, señalase
la clave de C solfaut tercera en tercer traste,
y señalase la voz del tiple con unos puntillitos.

K 3

Va A la mar que gana al sol
y el sol que gana al viento
que gana al agua que gana al mar

que gana al viento que gana al sol
que gana al agua que gana al mar

soy ha bliar no puo do enmuello por ha bliar lo que sen ti do
soy ha bliar no puo do enmuello por ha bliar lo que sen ti do

soy ha bliar no puo do enmuello por ha bliar lo que sen ti do
soy ha bliar no puo do enmuello por ha bliar lo que sen ti do

si me fuele con ce di de
si me fuele con ce di de

si me fuele con ce di de
si me fuele con ce di de

el tan do pa decien do ca da credo dices me quo no te ha bles

el tan do pa decien do ca da credo dices me quo no te ha bles

A quattro.

Libro tercero.

Fol. 76.

The image shows three staves of musical notation from a 16th-century Spanish manuscript. The notation is based on a system of dots and dashes, with vertical strokes indicating pitch and horizontal strokes indicating duration. The first staff begins with a downward-pointing arrow. The lyrics below the first staff are: "mas he miedo", "en tal grau", "len ci", "ser per di", "do li en ci a", "má se hora yo te pido", and "y entonces". The second staff begins with an upward-pointing arrow. The lyrics below the second staff are: "de mi bo ca al si es el de do di chofa fje mi fuer te y". The third staff begins with a downward-pointing arrow. The lyrics below the third staff are: "de mi bo ca al si es el de do di chofa fje mi fuer te y".

K 4

Libro tercero.

Sonetos

The image shows three staves of musical notation, likely for a three-part ensemble. The notation consists of vertical stems with small horizontal strokes indicating pitch and rhythm. Below each staff, there is a line of Spanish lyrics. The first staff starts with "def di cha", followed by "a go ra", "a go ra que ni", "ha blear te", "ni serbir te", and "a go ra que". The second staff starts with "ni ha blear te", followed by "ni serbir", "te no puedo pues que tu me lo", and "as mandado .ii.". The third staff starts with "rey", followed by "na", "que si", "ra", "na ti", "ra na", and "no o".

def di cha
a go ra
a go ra que ni
ha blear te
ni serbir te
a go ra que

ni ha blear te
ni serbir
te no puedo pues que tu me lo
as mandado .ii.

rey
na
que si
ra
na ti
ra na
no o

A quattro.

Libro tercero.

Fol. 77.

fe de zante aunque mit di si has ti ra niza

do manda o ir pues que muero por querer te .ii.

que muero por querer te .ii.

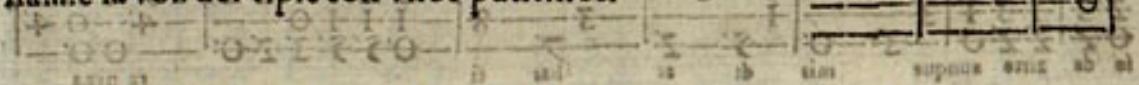
K 5

Libro tercero.

77.103

Sonetos

Otro Soneto a quatro del mesmo autor, señalase la clave de C solfaut tercera en primer traste, y señalase la voz del triple con vnos puntillos.



Ay for tu na cruel ay ciego
pués pueño en al ta cumbre del fa

The musical staff consists of four measures. The first measure has a common time signature. The second measure starts with a sharp sign. The third measure starts with a sharp sign. The fourth measure starts with a sharp sign. There are vertical arrows pointing down from the top of each measure, likely indicating pitch or rhythm.

a mor ay tua do fin cu ri able ay der tri tis a do bado

The musical staff consists of four measures. The first measure has a common time signature. The second measure starts with a sharp sign. The third measure starts with a sharp sign. The fourth measure starts with a sharp sign. There are vertical arrows pointing down from the top of each measure, likely indicating pitch or rhythm.

A quattro.

Libro tercero.

Fol. 78.

ay de mi su ven cion tu ra ay ay def di cha do ay des dicha
por lo qual llo ra re el tien po pas fa de el tiempo pas

do que to do es ay don de av tan to con de ay can
sa do que se gun sien to sien pre fue me jor sien pre fue

to da lor. Lebin ta roa muy el zo uni a p.
me jor.

Seconda
parte.

Libro tercero.

Sonetos

ran mor fortu na mundo el a de y suces te
 fo bro las a las de mi pena mica ro de mi pena
 mico lu a la y fue tan re pen ti na su mu danca que es

A quattro.

Libro tercero. I

Fol. 79.

con tristes al so del tor men to estoy lia mando a gri
tos a la muerte, adios im im

bidaa la el si a ol ta la muer te o si adios im

Soneto a quattro, señalase la clave de C sol-faute tercera en tercero traste, y señalase la voz del triple con unos puntillos.

.97. lo

Libro tercero.

Sonesos.

mi alma vuelo al gallo ing a obrem el volo o me quejico yo celre tambien

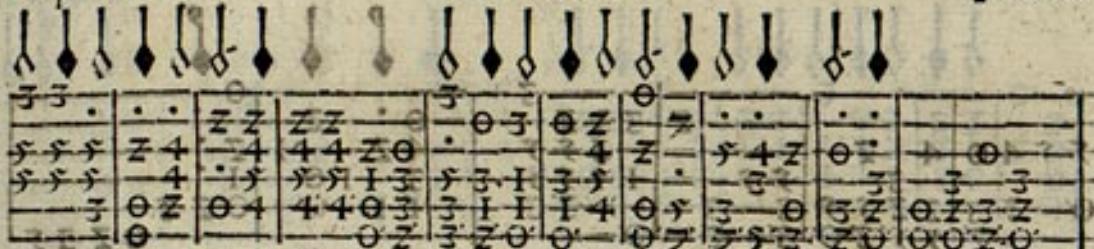
vos os le o de vos lo la lo es crebil

yo lo le o

A quattro.

Libro tercero.

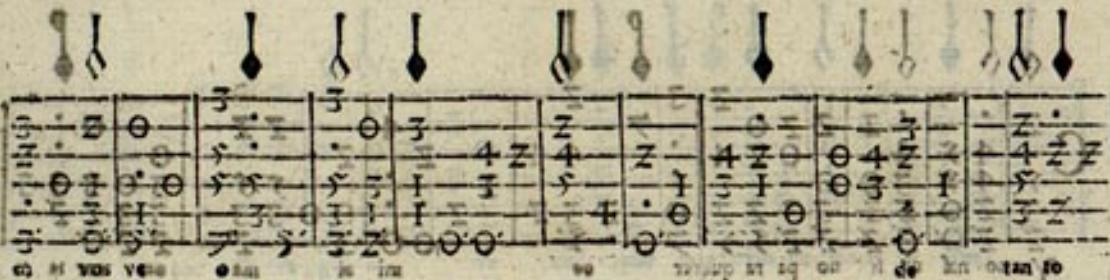
Fol. 80.



o tan solo que ann de vos me guarda e sio e hoy yo estare y no ella ore fien asid

pre puelo

que aun queno ca be pa si mi quan



o n vos vno o m i m i m i m i de kn estan go

Libre tercero.

Well, only what you have done
I open, because I have not obtained
anything yet.

Map do ya la fe por pre el sus puelo.
Sup.

Yano na q. li no pa ra querer.
or mi si ma ooy cor ta.

A quatro.

Libro tercero.

Fol. 81.

to da a fu me di da

quasi

to tengo yo con fel so de ve

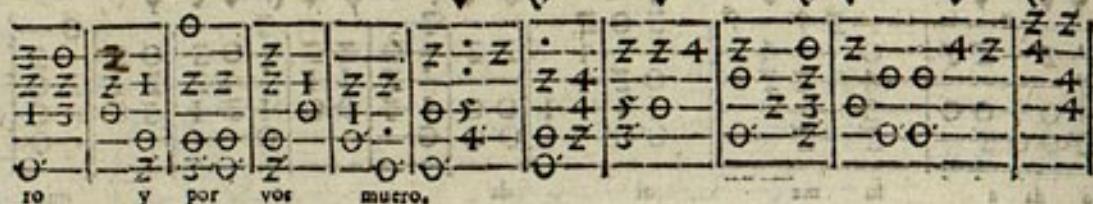
ros por vos na

ci por vos ten go la vi da por vos tengo de morir y mue

L

Libro tercero.

Sonetos



¶ Cancion a quattro, señalase la clave de C solfaut en la quarta en tercero traste, y señalase la voz del tiple con vnos puntillos.

¶

C

Quan bien a ven tu fa do quel puede llamar

A quatro.

Libro tercero.

Fol. 82.

que con la dul ce so le did se abra qá y níue descuy

dado y de los de en la pa char se en lo que alma

im pi de ca lo que hal alma impide y en ba ga qá no ve la

Libro tercero.

Sonetos.

The image shows three staves of musical notation from an old manuscript. The notation consists of vertical stems with small horizontal strokes indicating pitch or rhythm. The lyrics are written below each staff in Spanish. The first staff has lyrics: 'llega pla za', 'ni la so ber uia puerza', 'llib al de los grandes se'. The second staff has lyrics: 'do res', 'ni los a duila do', 'res'. The third staff has lyrics: 'a quim li sabce del fa bor', 'des pier la do'.

llega pla za
ni la so ber uia puerza
llib al de los grandes se

do res
ni los a duila do
res

a quim li sabce del fa bor
des pier la do

A quattro.

Libro tercero.

Fol. 23.

le su ra for go los nre gas
sin gir ni te
mer ni ester que
ja los

Siguense ciertas Villanescas a quattro, y en esta primera que es de Francisco Guerrero señalase la clave de seaut tercera en tercero traste, y va señalada con vnos puntillos la voz del tiple.

Pra do ver de y flo
de fréco en y mano

fuen te cla ra
que os ale gra estar
de le mis gres ar be
vien to abrili e el i lep
fuen te cla ra
que os ale gra estar
de le mis gres ar be

L. 3

Guerrero..

Libro tercero:

Villanescas

le das y soñabri
 tos in fia ma do
 y pues os a dala
 do mina uesa dasi
 a oca si ra
 que talles blandamen
 pedid vuestro re me dio
 pe did vuestro rene
 dio a mi paf to
 a mi paf to
 qui ca la a blanda
 qui ca la a blanda
 ra vaf
 ra vaf

A quattro. V

Libro tercero. I

Fol. 84d

tra fred i eu q
tra fred eu
tra fred i eu
tra fred cu
tra fred i eu q
tra fred eu
tra fred i eu
tra fred cu

Otra Villanesca a quattro de Zabaillos, señalase la clave de C sol fa ut en la quarta con segundo traste, y señalase la voz del tiple con vnos puntillos.

Pues ya es las claves fuentes iis
Pues ya es las claves fuentes iis

caballos.

Libro tercero. I

Villanescas

Music score for three voices (treble, bass, and tenor) in common time. The vocal parts are written on four-line staves with black note heads. The lyrics are written below each staff. The first system (measures 1-8) corresponds to the 'caballos' section, and the second system (measures 9-16) corresponds to the 'Villanescas' section.

Measures 1-8 (caballos):

- Tenor: fum bate los cauda naldas losos ri que al niles ion de los fus puros mi
- Bass: nis huye si ab naldas ni ip si
- Treble: sus corren tes

Measures 9-16 (Villanescas):

- Tenor: ps de tie con sus corren tes
- Bass: las sues delte exi do el
- Treble: bido d fo ni de si

A quattro. IV

Libro tercero. I

Fol. 85. V

bien delicias inter ab q'A porque

en condicion ja man no se me jo ra no se me jo

ja mon no se me jo

L 5

Nabarro

Libro tercero: I

Villanesca

Otra Villanesca a quattro de Nabarro, señalase la
clave de C solfaut quarta en segundo traste, y se-
ñalasela voz del triple con vnos puntillos.

Below the staves, lyrics are written in Spanish:

de mi fin. ven tu si o que goces qd. qd. qd. qd. qd.

de mi fin. ven tu si o que goces qd. qd. qd. qd. qd.

de mi fin. ven tu si o que goces qd. qd. qd. qd. qd.

Below the staves, lyrics are written in Spanish:

de mi fin. ven tu si o que goces qd. qd. qd. qd. qd.

de mi fin. ven tu si o que goces qd. qd. qd. qd. qd.

de mi fin. ven tu si o que goces qd. qd. qd. qd. qd.

Below the staves, lyrics are written in Spanish:

mor quié mea me ti do entresur en su sades qd. qd. qd. qd. qd.

mor quié mea me ti do entresur en su sades qd. qd. qd. qd. qd.

mor quié mea me ti do entresur en su sades qd. qd. qd. qd. qd.

A quattro.

Libro tercerol.

Fol. 86.1

The image shows three staves of musical notation from a 16th-century manuscript. The notation consists of vertical stems with small circles or dots indicating pitch, and horizontal strokes indicating rhythm. The lyrics are written below each staff in Spanish. The first staff has lyrics: 'espera q'om', 'ah', 'al q y en el q nacel al tao', 'obr', 'Mcuras'. The second staff has lyrics: 'en como', 'cru chas', 'amor', 'cruel', 'in templa so del qui', 'bo', 'qui'. The third staff has lyrics: 'in y que me vco en los', 'yo bus en fue', 'go', 'vi', 'm', 'il', 'im', 'mo', 'li', 'lo'.

Nabarro.

Libro tercero.

Villancicas

ay ay que vi da la can pe fada y pe fa da es la que das

4 4 z o . . z 4 . .

lesp esod la que das na signor ni lesp toodo maso nro yenco me pe

4 z o 7 . 7 4 44 . . 7 . 7 3 3 0 4

da .ii. OR. mi li ber IV. OR. qui mto ted hoy trucco OR de avna q mi

A quattro.

Libro tercero.

Fol. ?7.

Handwritten musical score for three voices (A, B, C) on three staves. The music consists of vertical strokes (dots and dashes) indicating pitch and rhythm. The lyrics are written below each staff.

Staff A (top):

ay va na com
za ay que gran fin ra zon que

Staff B (middle):

ay que el reme di
zona zon que

Staff C (bottom):

mal tan fuerte quo eñe el reme di
zona zon que

Handwritten musical score for three voices (A, B, C) on three staves. The music consists of vertical strokes (dots and dashes) indicating pitch and rhythm. The lyrics are written below each staff.

Staff A (top):

ay que el reme di
zona zon que

Staff B (middle):

ay que el reme di
zona zon que

Staff C (bottom):

ay que el reme di
zona zon que

Handwritten musical score for three voices (A, B, C) on three staves. The music consists of vertical strokes (dots and dashes) indicating pitch and rhythm. The lyrics are written below each staff.

Staff A (top):

ay que el reme di
zona zon que

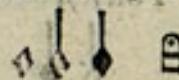
Staff B (middle):

ay que el reme di
zona zon que

Staff C (bottom):

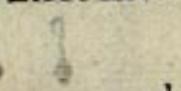
ay que el reme di
zona zon que

Guerrero.



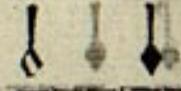
Otra Villanesca a quattro de Guerrero,
señalase la clave de C solfaut en la quar
ta en segundo traste, y señalase la voz del
tiple con vnos puntillos.
la muer se.

Libro tercero.

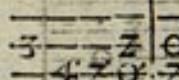
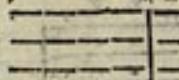
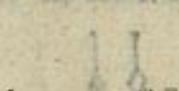


A dios a dios

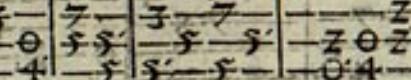
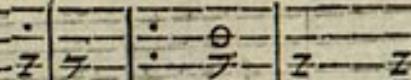
Villanescas.



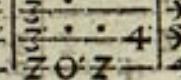
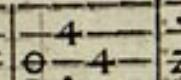
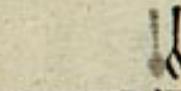
A dios a dios



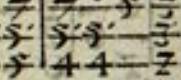
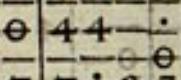
verde si ue ra a dios a dios



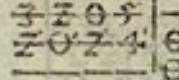
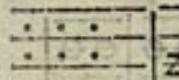
verde de ri ue si ra y se



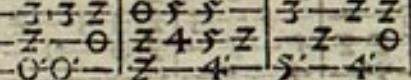
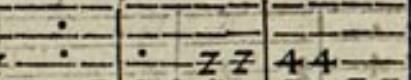
pro



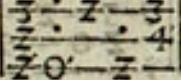
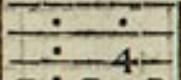
ma



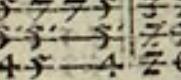
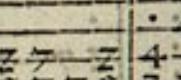
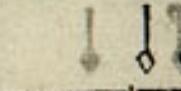
donde yo alguna di a d



ta do mas con ten



ta mas con ten



ten que

A quattro.

Libro tercero.

Fol. 88.

ago rayo me fien tento
y mis pe nas costa cor y
mis pe nas cos ta ros pe fa do que mi mal

y mis pe nas costa cor y
mis pe nas cos ta ros pe fa do que mi mal

ros pe fa do que mi mal
nos que mi mal

Gnerrero.

P P

Libro tercero.

def can fa ri a mas ya mes ya via

doos di re pa lo lo li a mas ya via

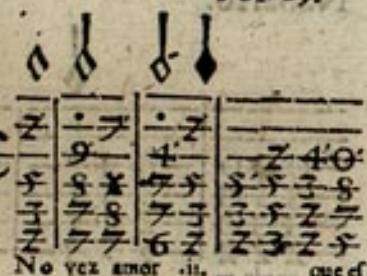
doos di re pa fe lo li a paflo foli a.

A quatro.

Libro tercero.

Fol. 89.

Otra Villanesca a quattro de Nabarro, señalase la
clave de C solfaut quarta en segundo traste, y se-
ñalase la voz del bajo con vnos puntillos



de genti no, que la bur la de ti dia ra mense y de mi muet ia

y con la harmo su

M

Nabarro.

Libro tercero.

Villanescas

quede tu cruel ar co no se cura
 que de tu cruel ar co no se cu ra ne fe cu re
 y pues en tal lo cura se des be la ti ra le vas fa eti que lo due la

A quattro:

Libro tercero:

Fol. 90.

Handwritten musical score for four voices (A, B, C, D) on five-line staves. The vocal parts are written in a rhythmic notation using vertical strokes and dots. The lyrics are written below each staff. The score consists of three systems of music. The first system ends with a fermata over the fourth measure of voice A. The second system begins with a fermata over the first measure of voice A. The third system begins with a fermata over the first measure of voice A.

que le due que

Handwritten musical score for four voices (A, B, C, D) on five-line staves. The vocal parts are written in a rhythmic notation using vertical strokes and dots. The lyrics are written below each staff. The score consists of three systems of music. The first system ends with a fermata over the fourth measure of voice A. The second system begins with a fermata over the first measure of voice A. The third system begins with a fermata over the first measure of voice A.

la due la y pun en el lo cu ia le des be la ci ra le vna fa

Handwritten musical score for four voices (A, B, C, D) on five-line staves. The vocal parts are written in a rhythmic notation using vertical strokes and dots. The lyrics are written below each staff. The score consists of three systems of music. The first system ends with a fermata over the fourth measure of voice A. The second system begins with a fermata over the first measure of voice A. The third system begins with a fermata over the first measure of voice A.

que le due la

M 2

Villalar

Libro tercero:

Villanescas

δ η



Otra Villaneca a quattro de Villalar, señalase la clave de C solfaut en la quarta en segundo traste, y señalase la voz del tiple con vnos punillos.

C

M

A quattro.

Libro tercero.

Fol. 91.

tar los 6 jós y mi tar te es como el que procura mirar el sol

mi rar el sol en su mayor al tu ra que todos los eftre mos de velle

za pu lo entu rostro la na tu ra le 24 y eftido a mor en tus fe rc nos o

caballos.

Libro tercero.

Villanescas

z z z z z
4 4 4 4 4
f f f f f
4 4 4 4 4
jos en frique z y au men ta fin del re jos les de

z z z z z
4 4 4 4 4
f f f f f
z z z z z
jos sus ded ro jos

Otra Villanesca a quatro de Caballos, señalase la clave de C solfaut quarta en segundo traste, y va señalada la voz del tiple con vnos puntillos.

C z z z z
e e e i z z z
z o 4 o z o z
Du ro mid

z z z z z
4 4 4 4 4
f f f f f
z z z z z
z z z z z

A quatro:

Libro tercero.

Fol. 92.



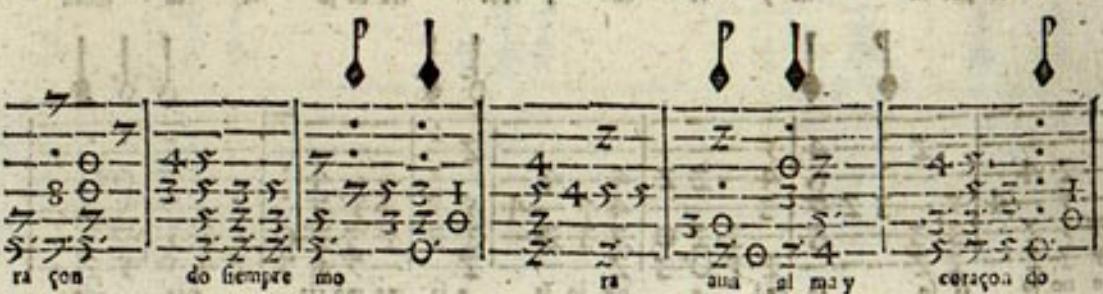
This section continues the musical score for four voices. The vocal parts are labeled: '4 f' (bass), 'ter' (bass), 'θ z' (tenor), and '4 z' (soprano). The lyrics are: 'nus' (bass), 'in por tu' (bass), 'ni y' (tenor), 'vi' (soprano). The notation includes vertical stems, horizontal strokes, and a mix of different symbols. Above the staff, there are four downward-pointing arrows.

This section concludes the musical score for four voices. The vocal parts are labeled: 'z 4' (bass), 'z : 4' (bass), '6' (tenor), and '4 - z z' (soprano). The lyrics are: 'e no jo' (bass), 'la lo' (bass), 'le' (tenor), and 'dad' (soprano). The notation consists of vertical stems and horizontal strokes. Above the staff, there are four downward-pointing arrows.

çaballios.

Libro tercero.

Villancicas





Otra Villanesca a quatro de Caballos, señalase la cláue de C solfaut en la tercera en tercero traste, y va señalada la voz del bajo con vnos puntillos.

C 4 4 4 4
4 4 4 4
4 4 4 4
4 4 4 4

Dime manso vicente si visite a mi pa to ra si ya de mi lea cuen.

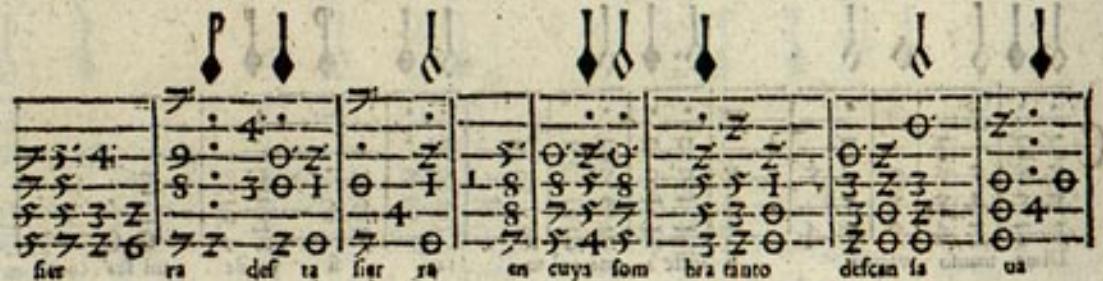
4 4 4 4
4 4 4 4
4 4 4 4
4 4 4 4

da si el mo y don da el mo ra si tie ne pena

Caballos,

Libro tercero.

Villanescas



M.

A quattro.

Libro terceto.

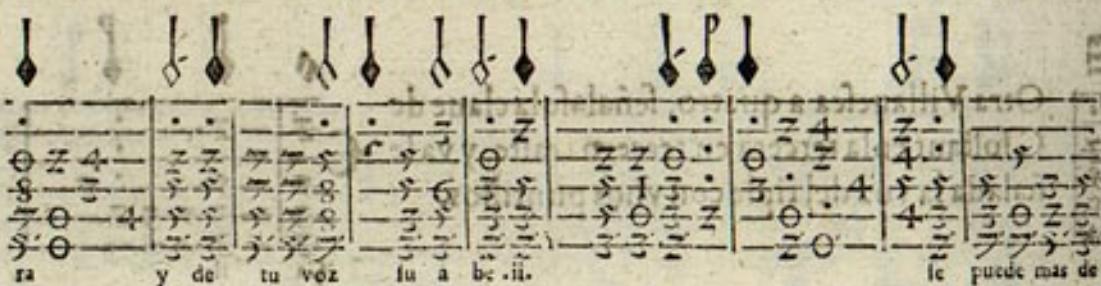
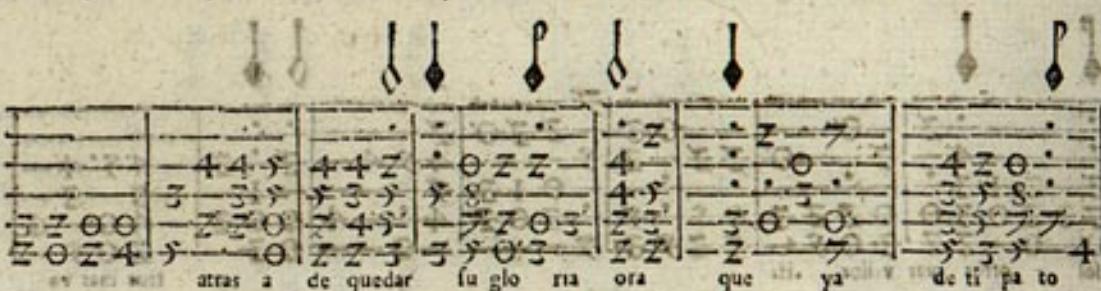
Fol. 94.

be llos que nūca vi do el fol que nūca visto el
sol otros mas vellor .iii.
sol que aun ca visto el

III

Otra Villanesca a quattro, señalase la clave de C solfaut en la tercera en tercero traste, y va se
ñalada la voz del tiple con vnos puntillos.

C Tiple



A quatro.

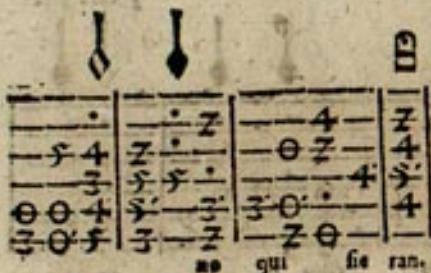
Libro tercero.

Fol. 95.



Libro tercero.

Villancicos



Siguense ciertos Villancicos, y estos primeros
son a tres faciles, y va señalada la voz del tiple
con vnos puntillos.

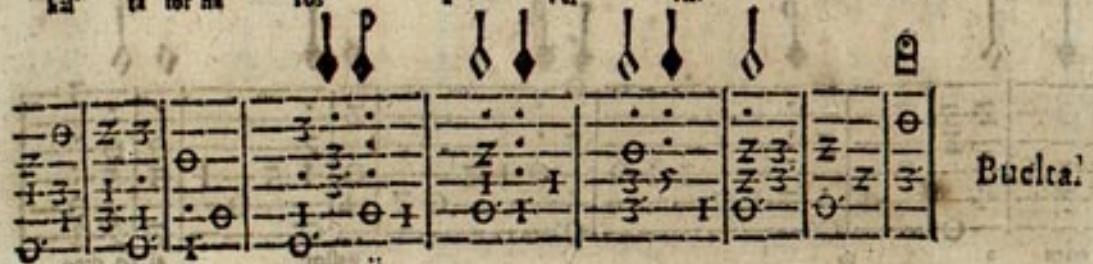
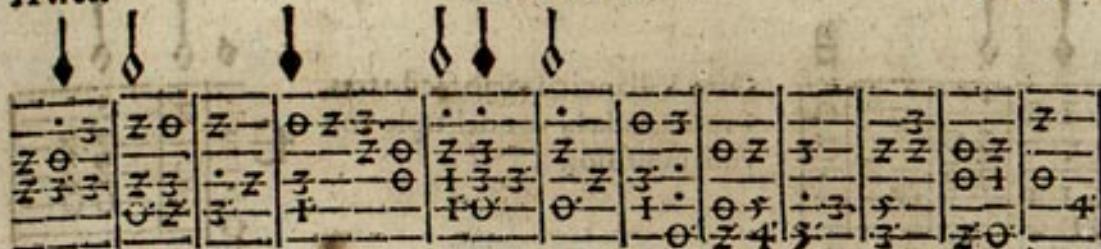
Nunca mas veran mis ojos mis ojos so fa que les da
que que de vos se par tie ron se partie ron ja mas ya ter ana

pla zer jii. co fa que fer de pla
pla zer ill. ja mas ya ter ana pla

A tres.

Libro tercero.

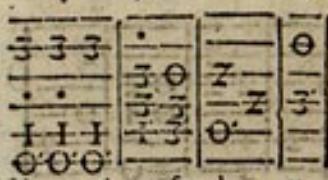
Fol. 96.



Pues que mis ojos perdi
si las faltas la semejanza

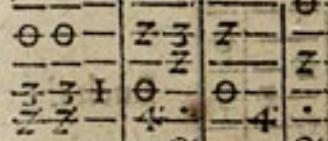
Libro tercero.

Villancicos

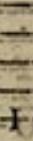


bien que do vos se alean
se para que nacis

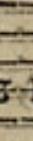
Otro Villancico viejo facil a tres,
y va señalada la voz del tiple con
vnos puntillos.



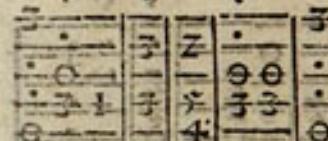
da entu a to
po feea fa na



pañor
buen pañor



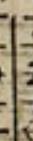
el co dios
tor quedios



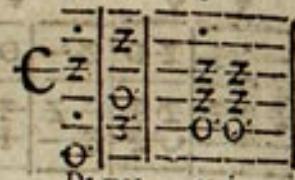
re due la casa que encl mon te ye
re due la cata que encl mon te ye



re due la casa que encl mon te ye
re due la cata que encl mon te ye



la cata que encl mon te ye
la cata que encl mon te ye



Da mea
mi ra cogi
que el tim

A tres.

Libro tercero.

Fol. 97.

Buelta.

que de a mo res laf ca ba fia
ti ma do

a co ge al trif te cuy mounta ta do fia.

Otro Villancico a tres,
y señalase la voz del ti-
ple con vnos puntillos.

der ras a ge

nas quica me trujo

N

Libro tercero.

Libro tercero.

Villancicos.

The image shows three staves of musical notation, likely for a three-part setting. The notation consists of vertical stems with small dots indicating pitch or rhythm. Below each staff, there is a line of lyrics in Spanish. The first staff's lyrics are: "a las en el llas en el iii. sup". The second staff's lyrics are: "z z . z o z z z 4 z 4 z o z o z o bi bo pa". The third staff's lyrics are: "z e . z i z o z z z 4 z 4 z o z o z o z o z o". The music is divided by vertical bar lines and measures, with some notes spanning multiple measures.

a las en el llas en el iii. sup

z z . z o z z z 4 z 4 z o z o z o bi bo pa

z e . z i z o z z z 4 z 4 z o z o z o z o z o

en el con g r a s bes por f i as iii.

A tres.

Libro tercero.

Fol. 98.

The image shows three staves of musical notation, likely for a three-part setting (A tres). The notation consists of vertical stems with small horizontal strokes indicating pitch and rhythm. The lyrics are written below each staff in Spanish. The first staff's lyrics are: *las no ches pen ali riva ali fondo iii.* The second staff's lyrics are: *que el criba los di*. The third staff's lyrics are: *de la gri mas mi*. Arrows point from the text above to specific notes in the music.

las no ches pen ali riva ali fondo iii.

que el criba los di

de la gri mas mi

N 2

36. lot

Libro tercero.

Villancicos

Musical notation for the song 'mis car'. The notation consists of three staves of vertical stems with dots and dashes. The lyrics are: mis car tar van lia on. The staffs are separated by vertical bar lines. The first staff ends with a '4' below it. The second staff begins with a '4' above it. The third staff ends with a '4' below it.

Musical notation for the song 'Ger ras a ge nas'. The notation consists of three staves of vertical stems with dots and dashes. The lyrics are: Ger ras a ge nas a tier ras a ge mas quica me. The staffs are separated by vertical bar lines. The first staff ends with a '4' below it. The second staff begins with a '4' above it. The third staff ends with a '4' below it.

Musical notation for the song 'trujos e llas quica me trujos e llas illas illas illas'. The notation consists of three staves of vertical stems with dots and dashes. The lyrics are: trujos e llas quica me trujos e llas illas illas illas illas. The staffs are separated by vertical bar lines. The first staff ends with a '3' below it. The second staff begins with a '3' above it. The third staff ends with a '3' below it.

A quattro.

Libro tercero.

Fol. 99.

Villancico a quattro de Nabarro, señalase la clave
de C solfaut en la tercera en tercero traste, y va se-
ñalada la voz del tenor con vnos puntillos.



que razon podcys vos me

para no me que res para no me que per .n.

N 3

Cancion

Libro tercero.

Villancicos.

Libro tercero.
 Villancicos.
 ne-me que r. pa ra no me que re
 ne-me que r. pa ra no me que re
 ne-me que r. pa ra no me que re

La buelta del
 villancico.
 Con razon podeys de zir de na die soy more ci

da no ca be en a mor di da

A quatro.

Libro terceró.

Fol. 10a

Musical score for three voices (A, B, C) with a basso continuo part. The score consists of three staves above a continuo staff. The voices are represented by vertical stems with dots or dashes indicating pitch. The continuo staff uses standard musical notation with stems and note heads. The lyrics are written below each staff.

ni ana el le de xame udir dir

ni sun el le ing dexa me dir

admi tir ni cau sa que os ofen der

Continuation of the musical score for three voices (A, B, C) with a basso continuo part. The score consists of three staves above a continuo staff. The voices are represented by vertical stems with dots or dashes indicating pitch. The continuo staff uses standard musical notation with stems and note heads. The lyrics are written below each staff.

ni sun el le ing dexa me dir

no ay dif cul pa que

Final continuation of the musical score for three voices (A, B, C) with a basso continuo part. The score consists of three staves above a continuo staff. The voices are represented by vertical stems with dots or dashes indicating pitch. The continuo staff uses standard musical notation with stems and note heads. The lyrics are written below each staff.

admi tir ni cau sa que os ofen der

no me al que

N 4

pera no me que rer pa pa no me que rer

Villancico a quattro, y
cántase el triple, q va se-
ñalado con vnos pun-
tillos.

Ale grí as a le lib grí ai as

a le lib grí as a le lib grí ai as

A quattro.

Libro tercero.

Fol. 101.

mi zo leban nad con gozo el ba e lo

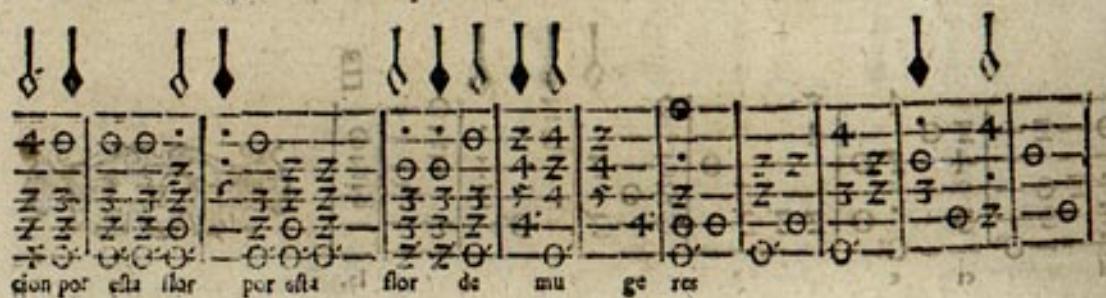
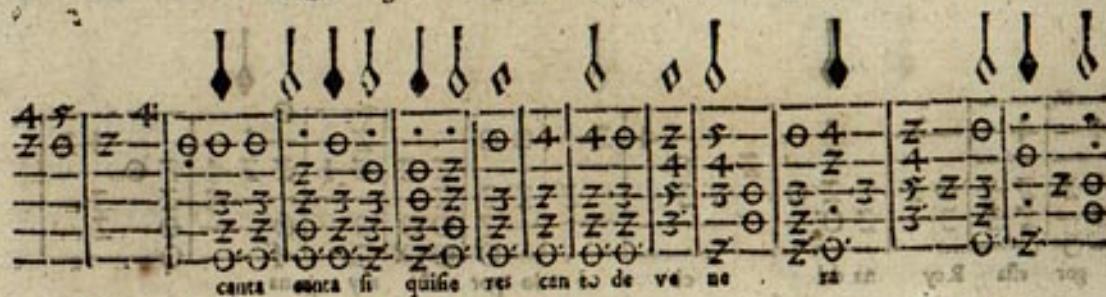
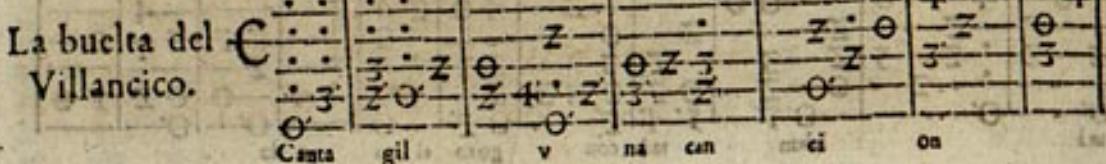
por ella Rey na del ci e lo por ella rey na

ci e lo

Libro tercero.

Villancicos

La buelta del
Villancico.



A quattro.

Libro tercero.

Fol. 102.

The image shows three staves of musical notation from a 16th-century manuscript. The notation consists of vertical stems with small dots indicating pitch or rhythm. Below each staff is a line of Spanish lyrics. The first staff ends with a repeat sign and the word 'res'. The second staff ends with 'dia' and 'rey'. The third staff ends with 'dd'.

Below the notation, the lyrics are:

labo fa fa ber qui sic
que nos vicias grá con sue
na del ci e lo por el m rey na dd

Villancico a quattro , señalase la voz del tipic con unos puntilllos.

ci lo.

Griros da ua la more nica fo el o li bar

que las ra mas ha ze tem blag

A quatro.

Libro tercero.

Fol. 103.

The image shows three staves of musical notation from a 16th-century manuscript. The notation consists of vertical stems with small horizontal strokes indicating pitch and rhythm. The lyrics are written below each staff in Spanish. The first staff starts with 'more' and ends with 'que las ra mas ha'. The second staff starts with 'bliar que las ra mas ha' and ends with 'ze temblar la ni'. The third staff starts with 'na cuerpo ga ri' and ends with 'ua fu muer'. The music is divided by vertical bar lines and includes several fermatas (dots above stems).

more ni ca so el o li bas que las ra mas ha ze tem

bliar que las ra mas ha ze temblar que las ra mas ha ze temblar que las ra mas ha ze temblar la ni

na cuerpo ga ri do more ni ca cuer po ga ri ri do llora ua fu muer

Libro tercero.

Villancicos

to a mi go lo d o li har
que las ra mas ha ze tem

blar que las ra mas ha ze temblar que las ra mas ha ze temblar que las ra mas ha ze temblar que las ra mas ha ze tem blar

Villancico a quatro,
y señalase la voz del ti-
plo con vnos pútillos.

S eria na donde dor millis que mala no cha

A quatro.

Libro tercero.

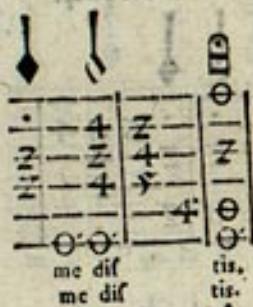
Fol. 104.

The image shows three staves of musical notation from a 16th-century manuscript. The notation consists of vertical stems with small horizontal strokes indicating pitch and rhythm. The lyrics are written below each staff in Spanish. The first staff has lyrics: 'me' (under the first note), 'distis' (under the second note), and 'iii.' (under the third note). The second staff has lyrics: 'ser ra na don de dor mis tis' (under the first note), 'no por lo que a uys dormi do' (under the second note), 'iii.' (under the third note), 'fijo ver os con quien dor mis tis' (under the fourth note), and 'fer' (under the fifth note). The third staff has lyrics: 'que ma la noche me' (under the first note), 'que ma la noche me' (under the second note), 'distis' (under the third note), 'que ma la no che' (under the fourth note), and 'que ma la no che' (under the fifth note).

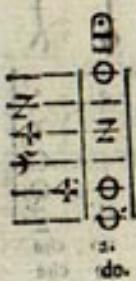
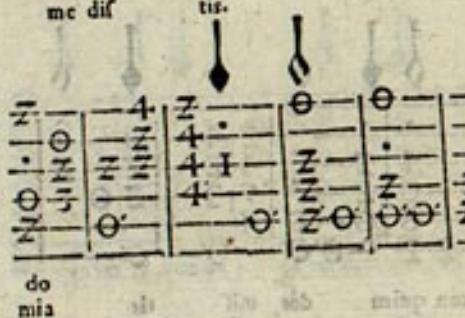
me
distis
iii.
ser ra na don de dor mis tis
no por lo que a uys dormi do
iii.
fijo ver os con quien dor mis tis
fer
que ma la noche me
que ma la noche me
distis
que ma la no che
que ma la no che

Villancicos.

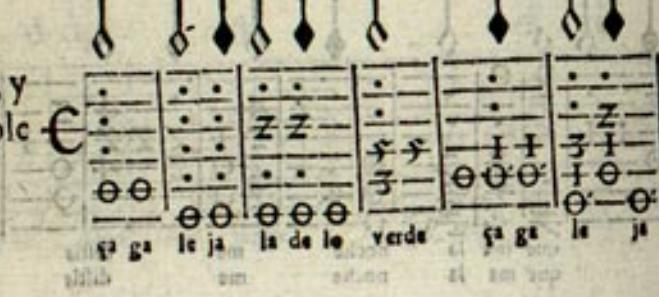
Libro tercero.



La buelta de
Villancico.



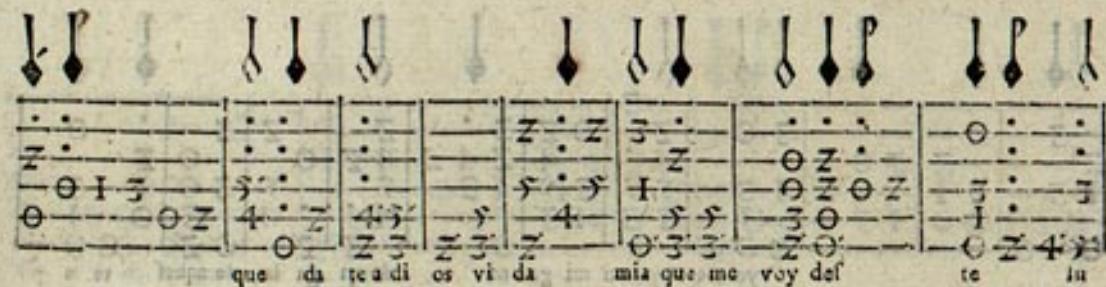
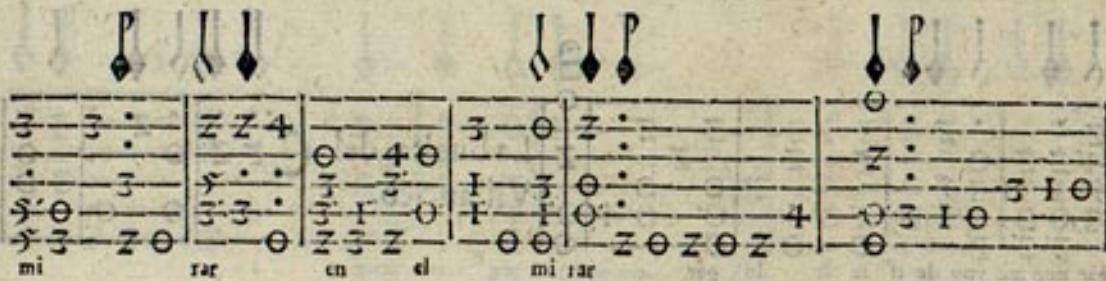
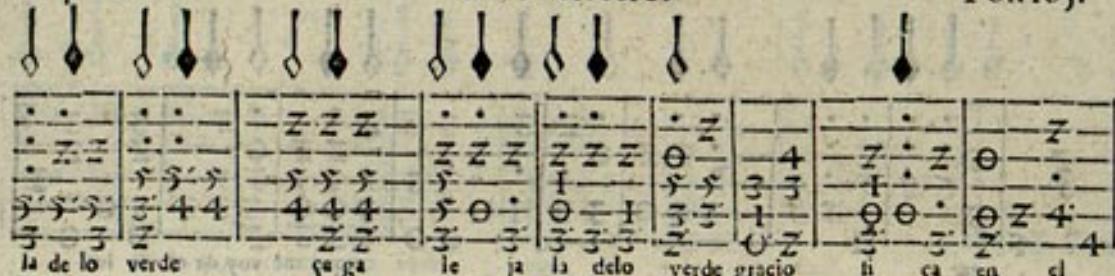
Villancico a quatro, y
señalase la voz del triple
con vnos puntillos.



A quattro.

Libro tercero.

Fol. 105.



O

Libro tercero.

Villancicos

que me voy de el te lu

gar

La buelta del Villancico.

z z z z o z z z z z

4 z z z z z z z z z

z z z z z z z z z

z z z z z z z z z

que me voy de el te lu gar

yo me voy con mi ga na

do qá ga la de aquef te

z z z z z z z z z

z z z z z z z z z

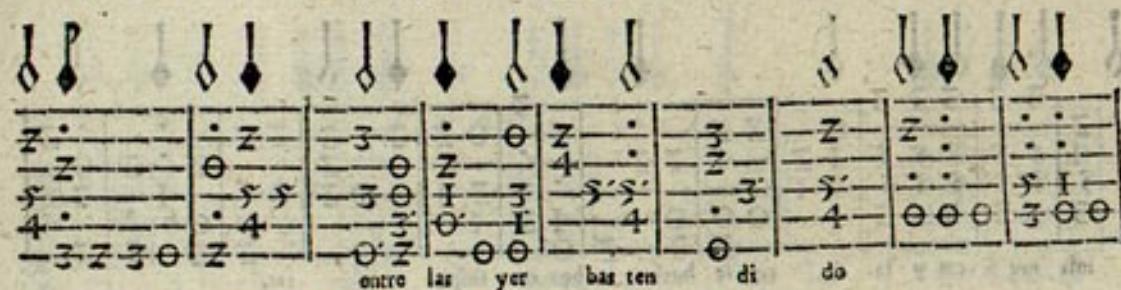
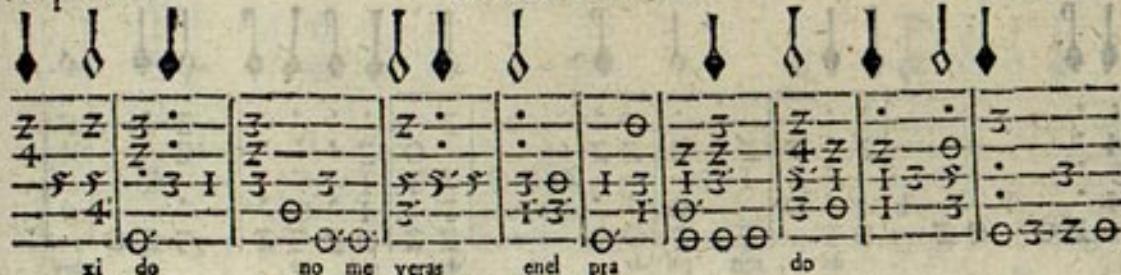
z z z z z z z z z

z z z z z z z z z

A quattro.

Libro tercero.

Fol. 106.



O 2

Libro tercero.

Villancicos.

de mis pas fa
nos pia ze nos

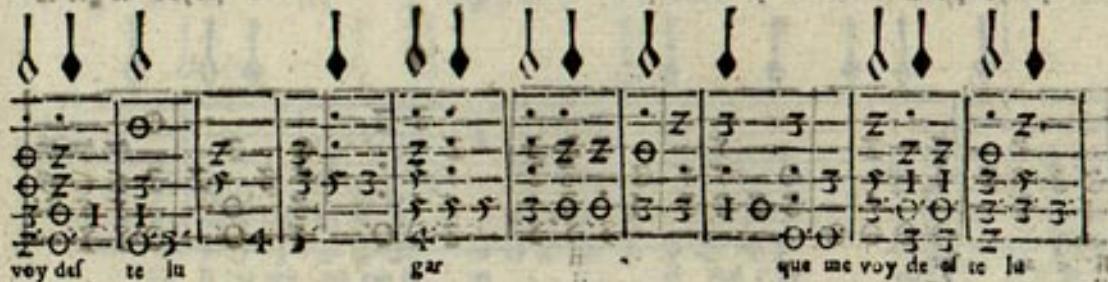
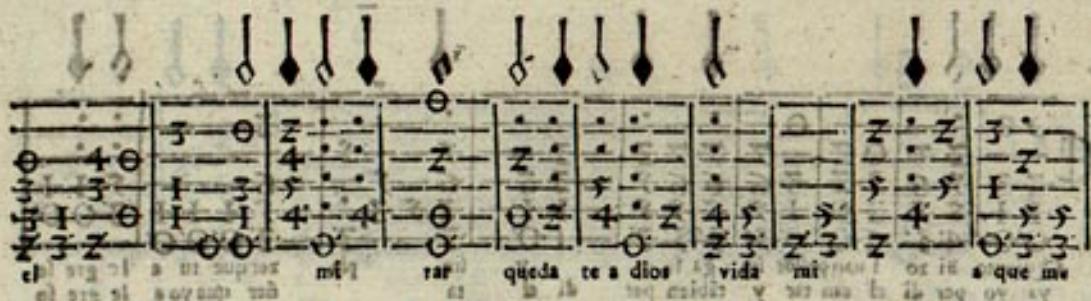
mis mu si cas y ta nio res fe buel bes en suspi nos
nos

ga ga le ja la de lo verde
nos ga ga le ja la de lo verde
nos

A quattro.

Libro tercero.

Fol. 107.



lu lu gar que me voy adde te lu gar.

Villancico a quatro, y se
ñalase con vnos punti-
llos la voz del tiple.

Quispe, si zo Tuan pañor ha, gí la jo, a mi aboy p
ya yo per di el can tac y tabien per dl el
ta plan zer que tu a le gre lo,
ber que yo a le gre so

II 4 ser que en cap II II 11 11 lab voy

A quattro.

Libro tercero. I

Fol. 103.

The image shows three staves of musical notation, likely for a four-part vocal ensemble (A quattro). The notation consists of vertical stems with dots and dashes, and horizontal strokes indicating pitch and rhythm. The lyrics are written below each staff in Spanish. The first staff's lyrics are: "So li se con tus can ta res el mal a ge no a re d ca". The second staff's lyrics are: "ya go ra cau sas pesa res * quién te quie". The third staff's lyrics are: "La buel ta".

So li se con tus can ta res el mal a ge no a re d ca

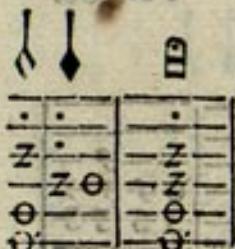
ya go ra cau sas pesa res * quién te quie

La buel ta

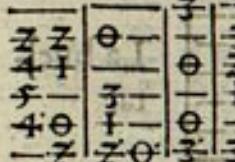
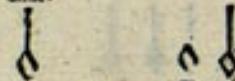
O 4

Libro tercero.

Villancicos.



gran.
char.



dé dí
tráuie

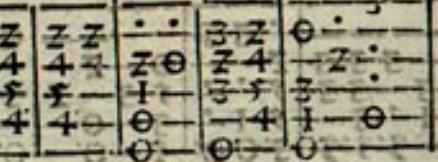
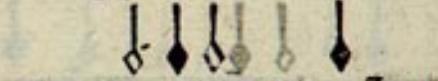
chas mi
fa co

fa a co

Villancico a quatro, y
va señalada la voz del
tiple con vnospútillos



Quan
nan
ca
la sea



an de
da da

an de
da da

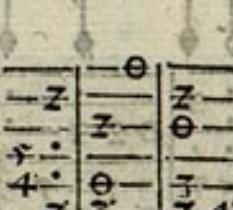
an de
da da



hac
dar

se que

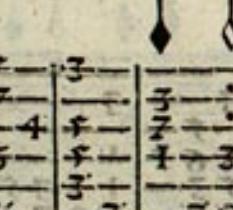
tor no



man a
tor no

co tor no

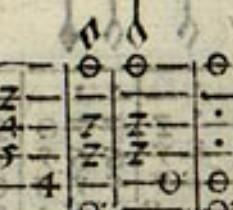
tem co



roc

car a

co ven



car a

fe ro

que no

A quatro.

Libro tercero.

Fol. 109.

La buelta
del villan
cico,
Si ven tu esa
de

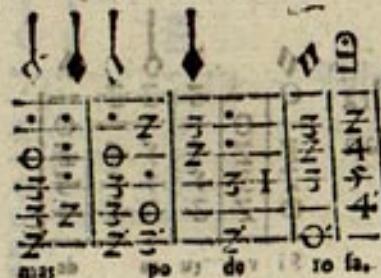
men a co men car a co co
tor ne a co men car a co co
mençar, mençar,

do fez za do bi on al ingu lantadi an cha me or oce

aa def di cha le daf or do si en que es en mi re si ten falope ob soys

Libro tercero.

Villancicos.



Villancico a quattro, y se
halase con vnos pútillos
vn tiple de dos que ay.



Punto que te di go no setcol si de no le tool ui de, Mira luselo que se que maccor tes y na



Aquattro.

Libro tercero.

Fol. 110.

De aquell si rues lo te di ze no let col ui de uo fe te ol

9

Siguense dos Canciones Francesas, cañidas sin cantar
y ella primera es de Crequillon, a tres, señale la clave de
celofaut tercera en primer o traste.

ui du

V otra rigueur

Hojuelo

Libro tercero.

Canciones

Notation for a stringed instrument (likely guitar or lute) using a unique system of dots, dashes, and numbers on five-line staves. Small black arrows above the staves indicate specific fingerings or techniques.

The notation is divided into three sections:

- Hojuelo:** The first section starts with three downward-pointing arrows above the staff. The music consists of three measures of notes followed by a short rest.
- Libro tercero.:** The second section starts with one upward-pointing arrow above the staff. It consists of three measures of notes followed by a short rest.
- Canciones:** The third section starts with one downward-pointing arrow above the staff. It consists of three measures of notes followed by a short rest.

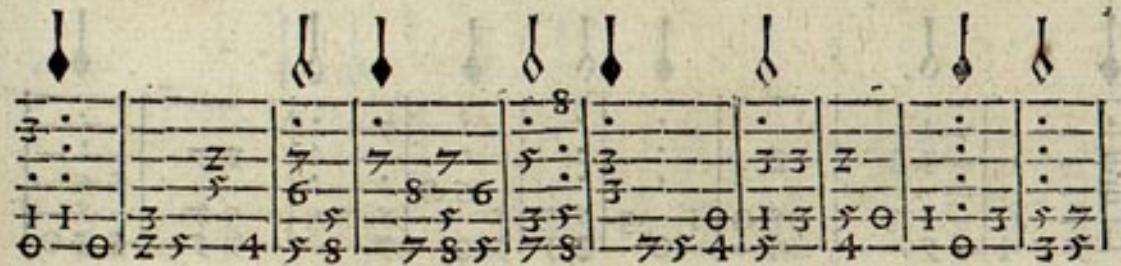
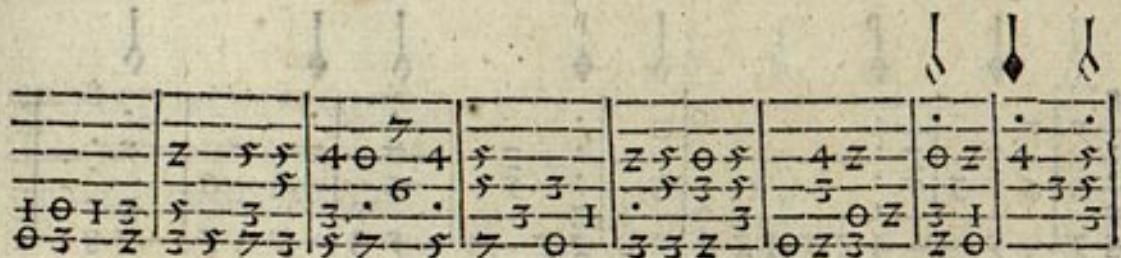
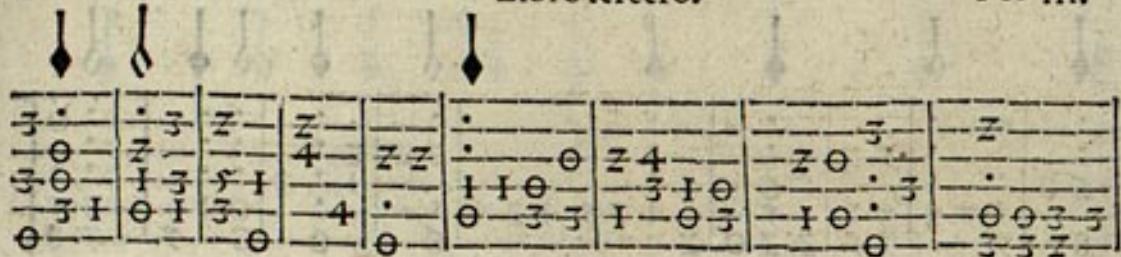
The music is composed of three staves, each with five horizontal lines. The notes are represented by various symbols: dots, dashes, and numbers (e.g., 6, 8, 8, 6). Small black arrows above the staves indicate specific fingerings or techniques. The notation is divided into three distinct sections separated by short rests.

A este punto

Francesas.

Libro tercero.

Fol. III.



Libro tercero.

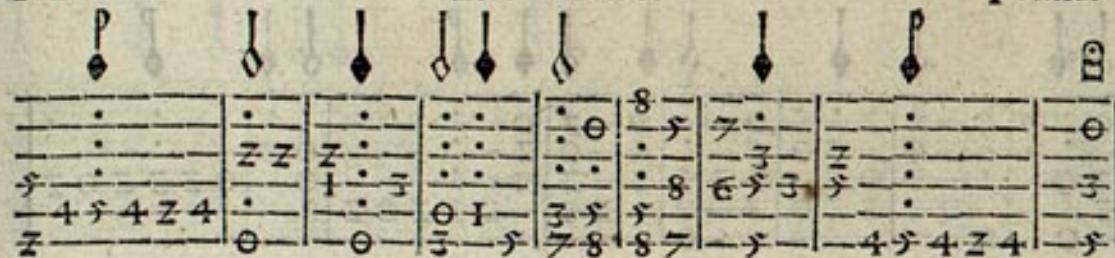
Canciones.

Three staves of musical notation, likely for a string instrument like the guitar. The notation is in common time (indicated by a 'C' with a '2'). The first staff begins with a breve (two vertical stems), followed by two minims (one stem with a dot). The second staff begins with a breve, followed by a minim. The third staff begins with a breve, followed by a minim. The notation consists of vertical stems with dots or dashes, and horizontal strokes (z, s, f, etc.) on five-line staves.

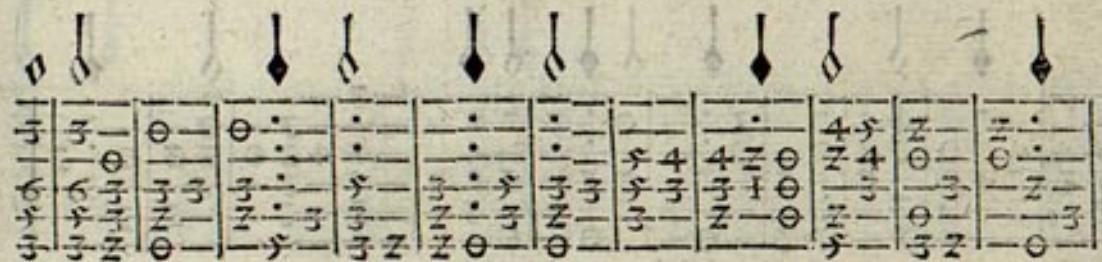
Francesas.

Libro tercero.

Fol.ii2.

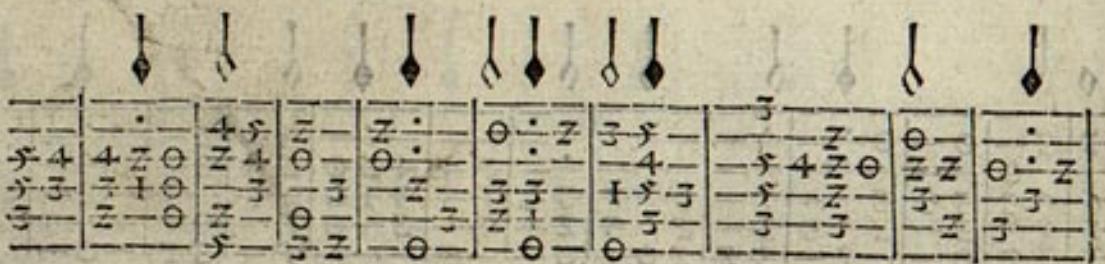
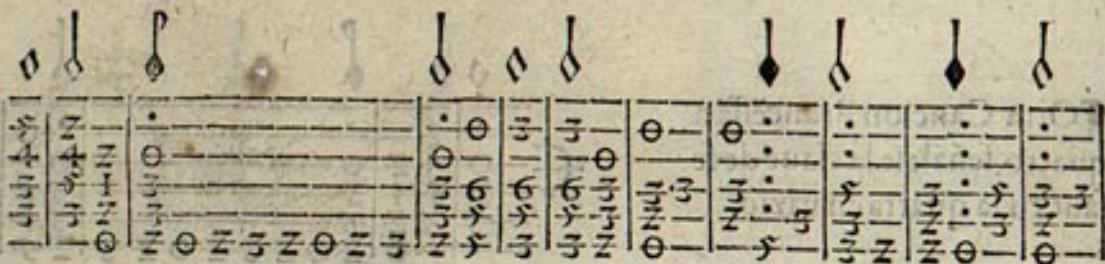
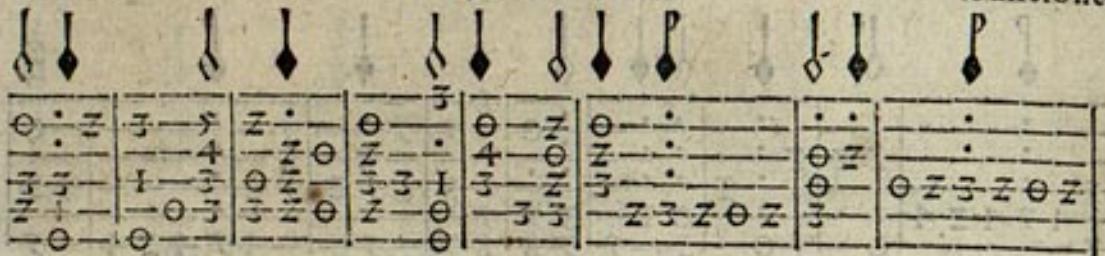


Otra Cancion Francesa a
quattro, señalase la clave de fe
faut en la quarta en vazio.



Libro tercero.

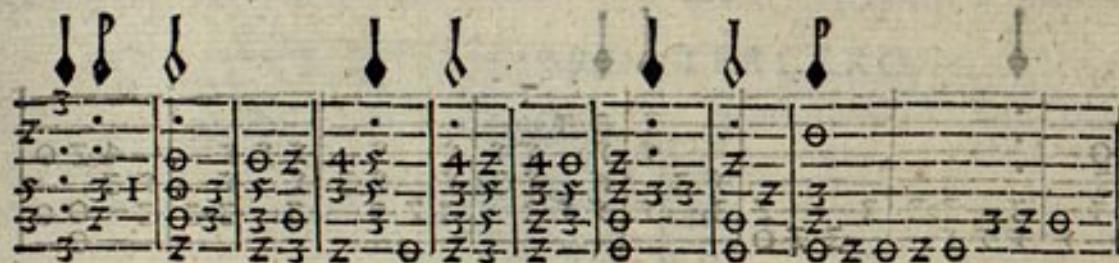
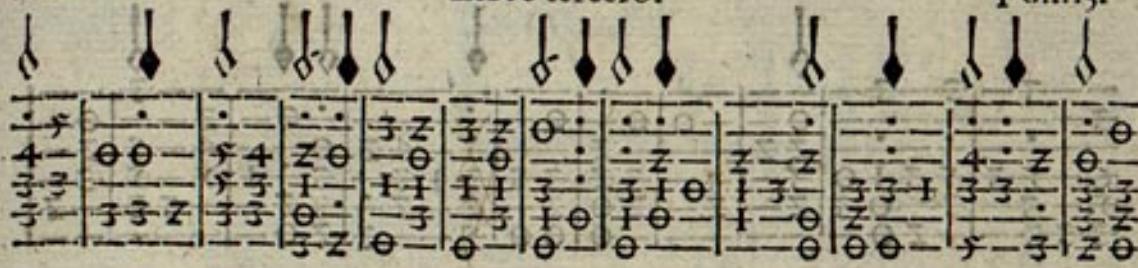
Canciones



Francesas.

Libro tercero.

Fol. 113.



P

Libro tercero.

Canciones

The image shows three staves of musical notation from an old manuscript. Each staff has five horizontal lines. The notation uses various symbols: dots, dashes, vertical strokes, and some unique characters like 'z' and '4'. Arrows point to specific notes or groups of notes in each staff, likely indicating performance techniques or specific notes of interest. The paper is aged and yellowed.

Francesas.

Libro tercero.

Fol. 113.



FIN DEL LIBRO TERCERO.



TABLA DE LO QVE se contiene en este libro.

¶Tabla del primer libro.

- ¶Fantasia por el primer tono.
- ¶Fantasia por el segundo tono.
- ¶Fantasia por el tercero tono.
- ¶Fantasia por el quarto tono.
- ¶Fantasia por el quinto tono.
- ¶Fantasia por el sexto tono.
- ¶Fantasia por el septimo tono.
- ¶Fantasia por el octauo tono.

¶Fantasias a tres.

- ¶Fantasia a tres, por el primer tono.
- ¶Fantasia a tres, por el quinto tono.
- ¶Fantasia a tres, por el seprimo tono.
- ¶Fantasia a tres, por el octauo tono.

¶Fantasias a quatro.

- fol. 1. ¶Fantasia por el primer tono. fol. 18.
- fol. 2. ¶Fanta. por el pri.tono por gesolreut. f.20
- fol. 4. ¶Fata. por el segú.tono,por gesolreut. f. 21
- fol. 6. ¶Fanta. por quarto tono,por alamire. f.23.
- fol. 7. ¶Fantasia por el sexto tono. fol. 24.
- fol. 9. ¶Fantasia por el primero tono. fol.26.
- fol. 10
- fol. 11. ¶Fantasias de passos largos para desemboluer las manos.

fol.27.
fol.29.
fol.31.
fol.33.

Tabla del seg

¶ Nigra sum sed formosa , a cinc.
quillon.

¶ Dum ambularet dominus , a qu
mēsmo.

¶ Segunda parte.

¶ In me transierunt ixtuꝝ , a qua
yllart.

¶ O beata Maria , a quattro , de Pedi
zo.

¶ Segunda parte.

fol. 47.

¶ Enf

¶ Ave Maria a quattro , de Francisco Guer
rero.

fol. 49.

¶ Ay,

¶ Deus meus , Deus meus , a quattro , de Simō
Euleau.

fol. 52.

¶ Ay fo

¶ Genuit Puerpera , a quattro , del mis
stor.

Abste
stor.

cogida en tu hato,
is agenas.

fol. 96.
fol. 97.

iguenese ciertos Villanci-
cosa quatro.

zon podesys vos tener.
as, alegrias. fol. 99.
daua la morenica. fol. 102.
adonde dormistis. fol. 103.
jala de lo verde. fol. 104.

te hizo Juan pastor. fol. 105.
do las desdichas mias. fol. 108.

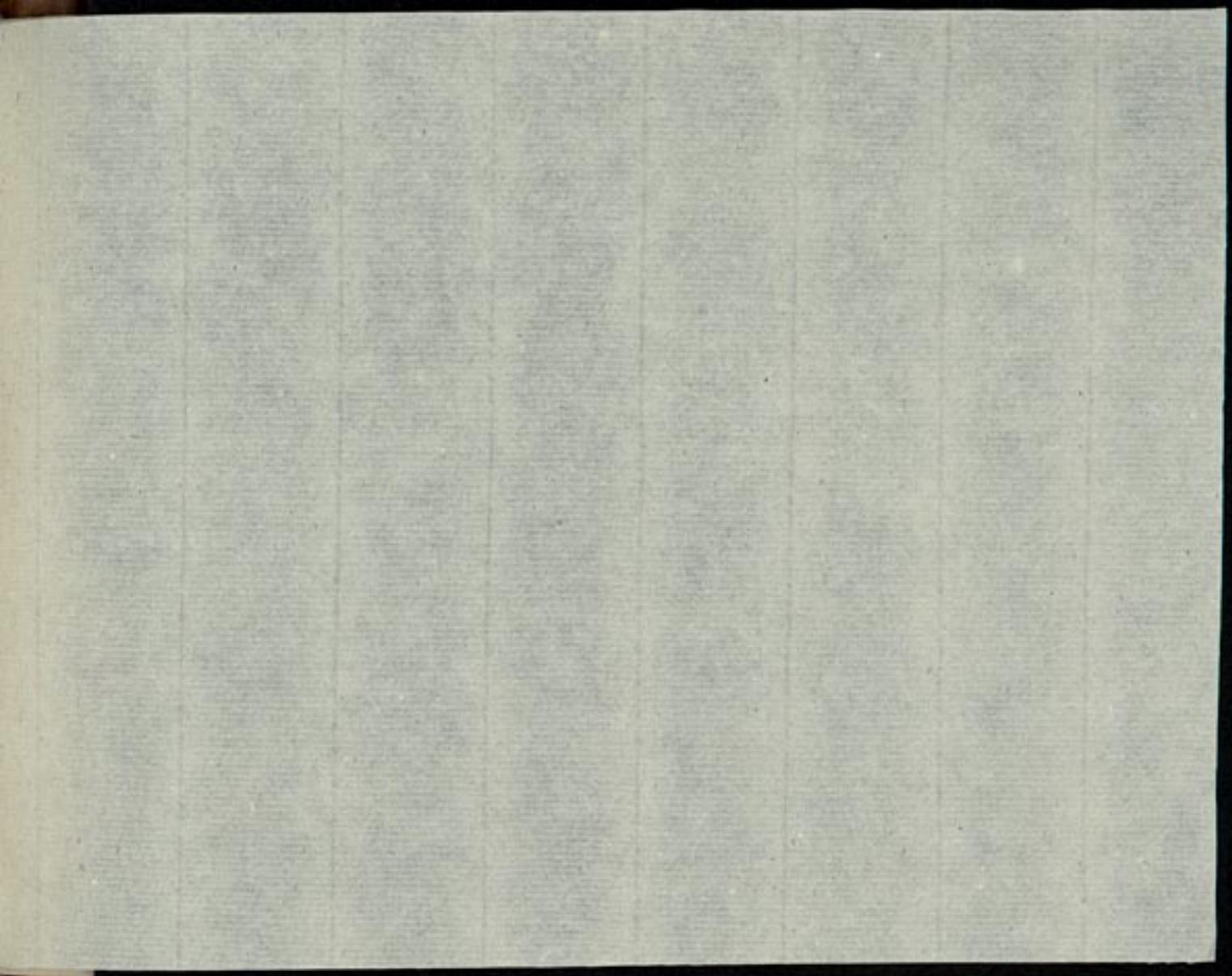
A. 91. Zaba- ¶ Mira Juan lo que te dixe. fol. 109.

fol. 93. fol. 101. ¶ Canciones Francesas.

fol. 94. ¶ Vostre rigueur. fol. 110.

¶ A. 95. ¶ de prens en gr. fol. 112.

fol. 95. fol. 107. FIN DE LA TABLA.



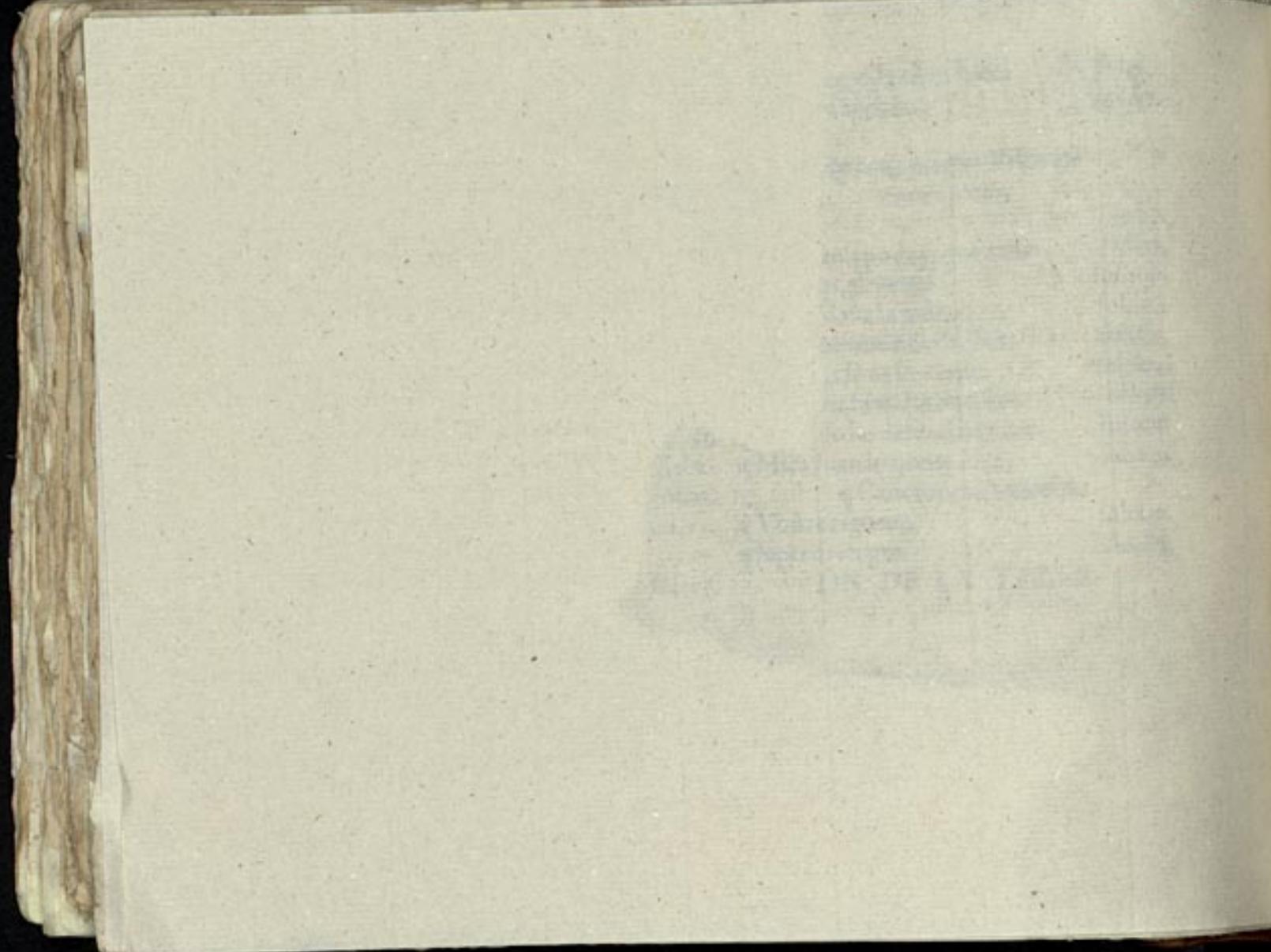


Tabla del seg.lib.

¶ Nigra sum sed formosa, a cinco, de Cri
quillon. fol. 35.

¶ Dum ambularet dominus, a quattro, del
mesmo. fol. 38.

¶ Segunda parte. fol. 40.

¶ In me transierunt irætuæ, a quattro de Ma
yllart. fol. 43.

¶ O beata Maria, a quattro, de Pedro Guerre
ro. fol. 45.

¶ Segunda parte. fol. 47.

¶ Ave Maria a quattro, de Francisco Guer
reto. fol. 49.

¶ Deus meus, Deus meus, a quattro, de Simo
Bulean. fol. 52.

¶ Genuit Puerpera, a quattro, del mismo au
tor. fol. 54.

¶ Absterget Deus, a quattro, del mismo au
tor. fol. 57.

¶ Segunda parte. fol. 59.

¶ Turba multa, del mesmo, a quattro. fol. 62.

¶ Respxeit Helias, a quattro, del mismo au
tor. fol. 64.

¶ Tulerunt ergo fratres, del mismo, a qua
tro. fol. 67.

¶ Angelus dñi, de Basurto, a quattro. fol. 69.

¶ Quem ducut homines, de Ricafort. f. 71.

Tab. del tercer lib.

Romance.

¶ Enfermo estaua Antiooco, a quattro. f. 74.

Sonetos.

¶ Ay, mudo soy, hablar no puedo, a qua
tro. fol. 75.

¶ Ay fortuna cruel, a quattro. fol. 77.

Segunda parte.

¶ Escripto esta en mi alma, a quattro. fol. 79.

Segunda parte.

¶ Quan bienauenturado, a quattro. fol. 80.

Cancion en Castellano.

¶ Quan bienauenturado, a quattro. fol. 81.

¶ Villanescas.		
¶ Prado verde, y florido, a quatro, de Guer- rero.	fol. 83.	¶ Dame acogida en tu hato. fol. 96.
¶ Pues ya las claras fuentes, a quattro, de Za- ballos.	fol. 84.	¶ A tierras agenas. fol. 97.
¶ Ay de mi sin ventura, a quattro, de Nabar- ro.	fol. 85.	¶ Siguense ciertos Villanci- cos a quattro.
¶ A Dios, a Dios verde ribera, a quattro, de Guerrero.	fol. 87.	¶ Querazon podeys vos tener. fol. 99.
¶ No vees amor, a quattro, de Nabarro. f.89.		¶ Alegrias, alegrias. fol. 100.
¶ Esclarescida Iuana, a quattro, de Villa- lat.	fol. 90.	¶ Gritos dava la morenica. fol. 102.
¶ Duro mal, a quattro, de Zaballos.	fol. 91.	¶ Serrana donde dormistis. fol. 103.
¶ Dime manso viento, a quattro, de Zaba- llos.	fol. 93.	¶ Zagaleja la de lo verde. fol. 104.
¶ Callese ya Mercurio, a quattro.	fol. 94.	¶ Quijente hizo Iuan pastor. fol. 107.
¶ Villancicos a tres.		¶ Quando las desdichas mias. fol. 108.
¶ Nunca mas veran mis ojos.	fol. 95.	¶ Mira Iuan lo que te dixe. fol. 109.
		¶ Canciones Francesas.
		¶ Vostre rigueur. fol. 110.
		¶ Ie prens en gre. fol. 111.

FIN DE LA TABLA.



Fue impresso el presente Libro hecho por
Esteban Daça en la muy Noble villa de Valladolid por Diego Fer
nandez de Cordoua Impressor de su Magestad,
acabose a doze dias del mes de Abril
año de mil y quinientos
y setenta y
scys.



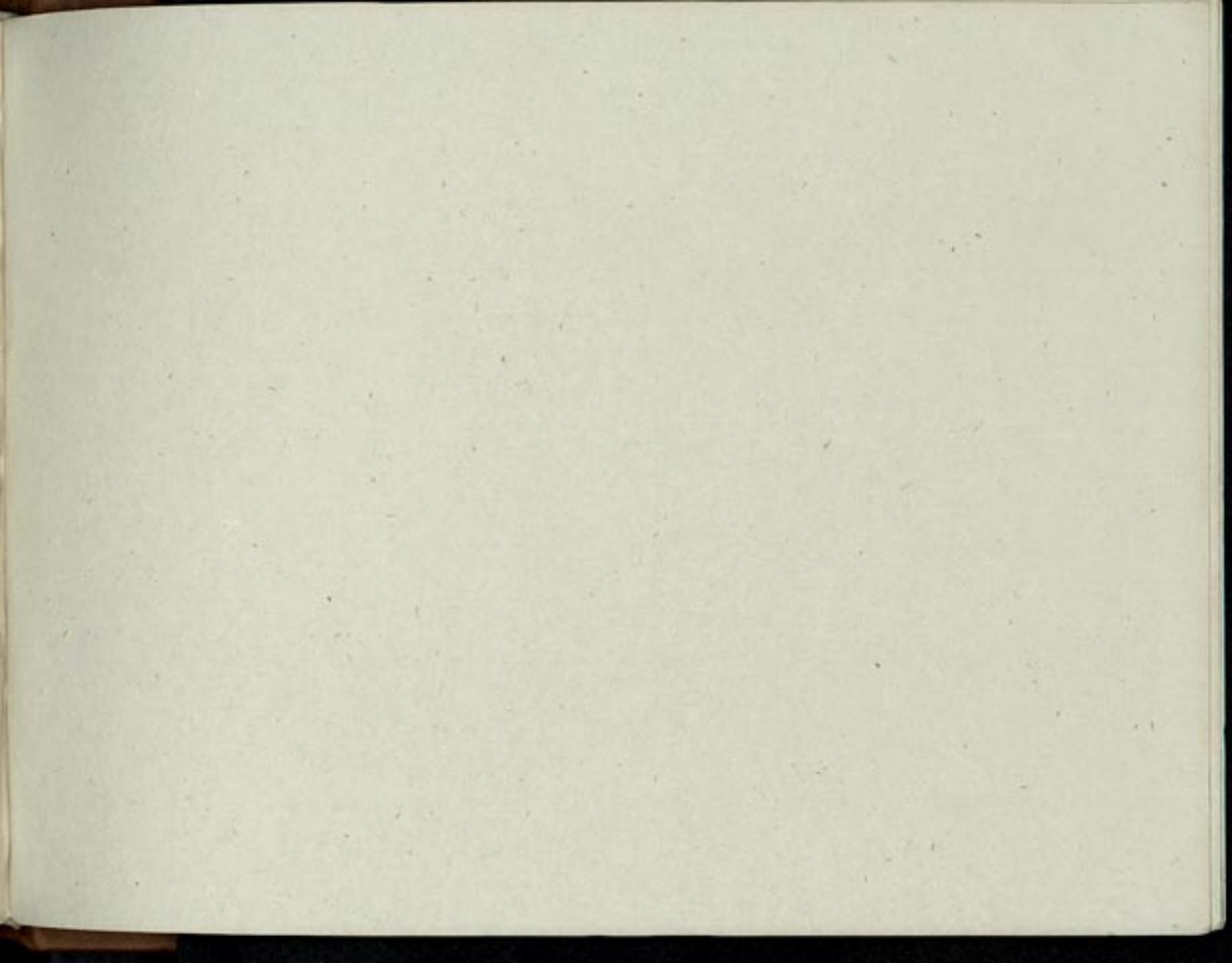
RES.
376 P.

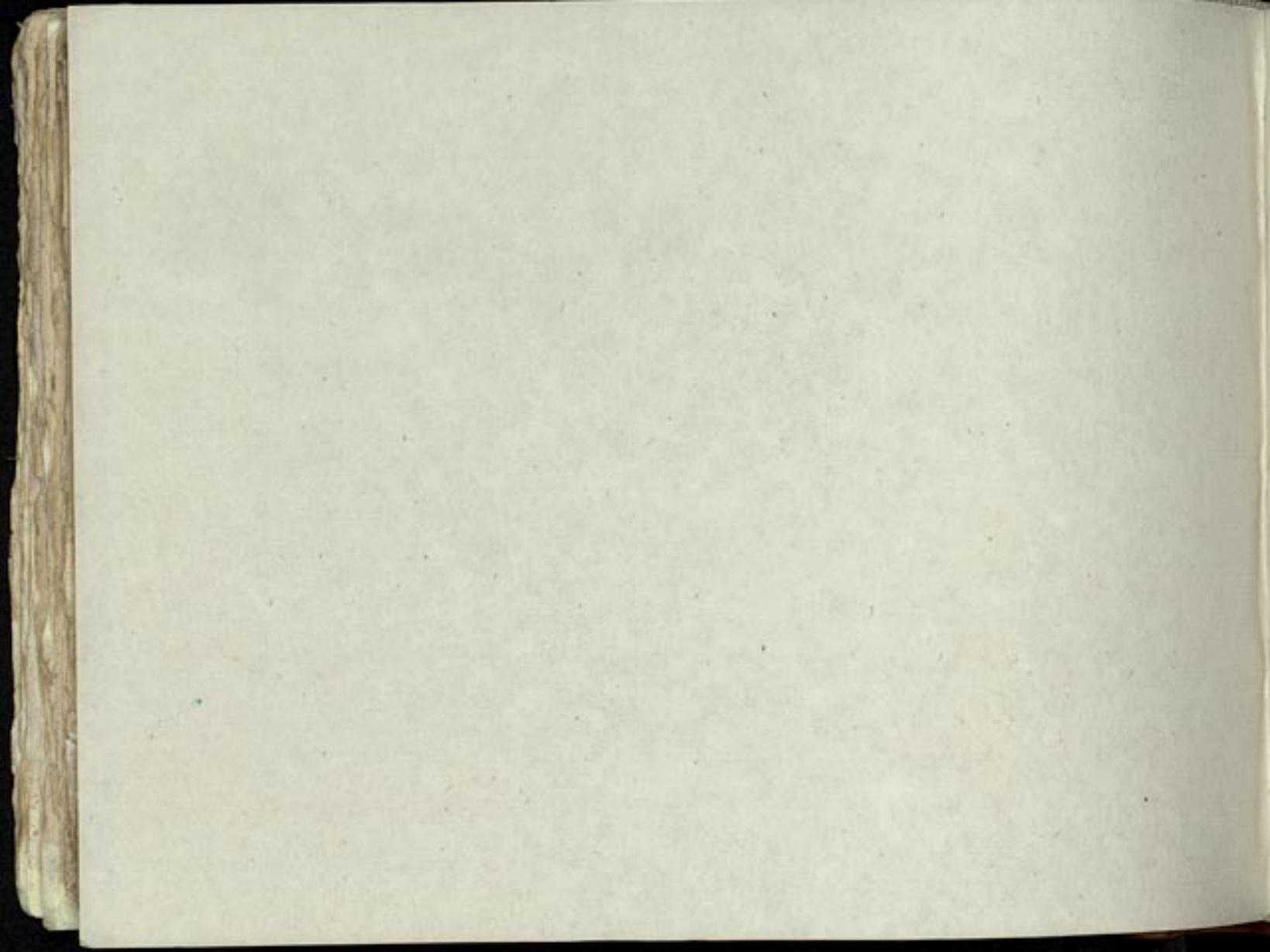
Por orden de S. M. se ha ollatmi en
el Diario Logos que bilobos la V. p. el viernes 11 de junio de 1821 nació en
Guadalupe. bilingüe M. de los bilobos que nació el 11 de junio
en Guadalupe a quince días, y que es de suyo un
descendiente de Juan, a quien se le dio el nombre de
Juan.
Duro maestro de Zabellon. In V. 1821.
Dimanante de Juan, a quince, de Zabellon.
Juan.
Juan de Zabellon.
Villanueva de la Sierra.
Nunca mas fallecerá.

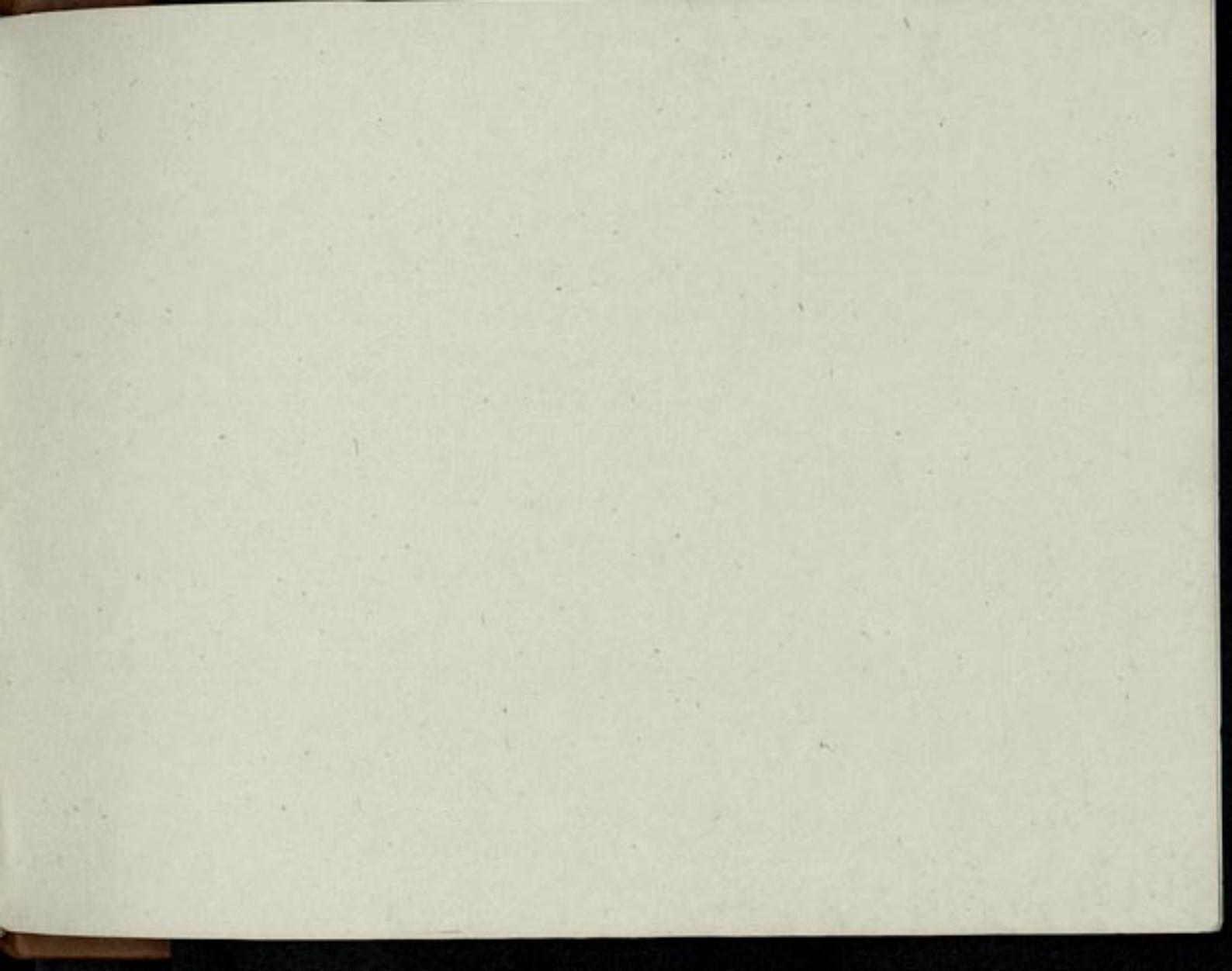
que dura en el libro de la
vive en la villa de Valencia.

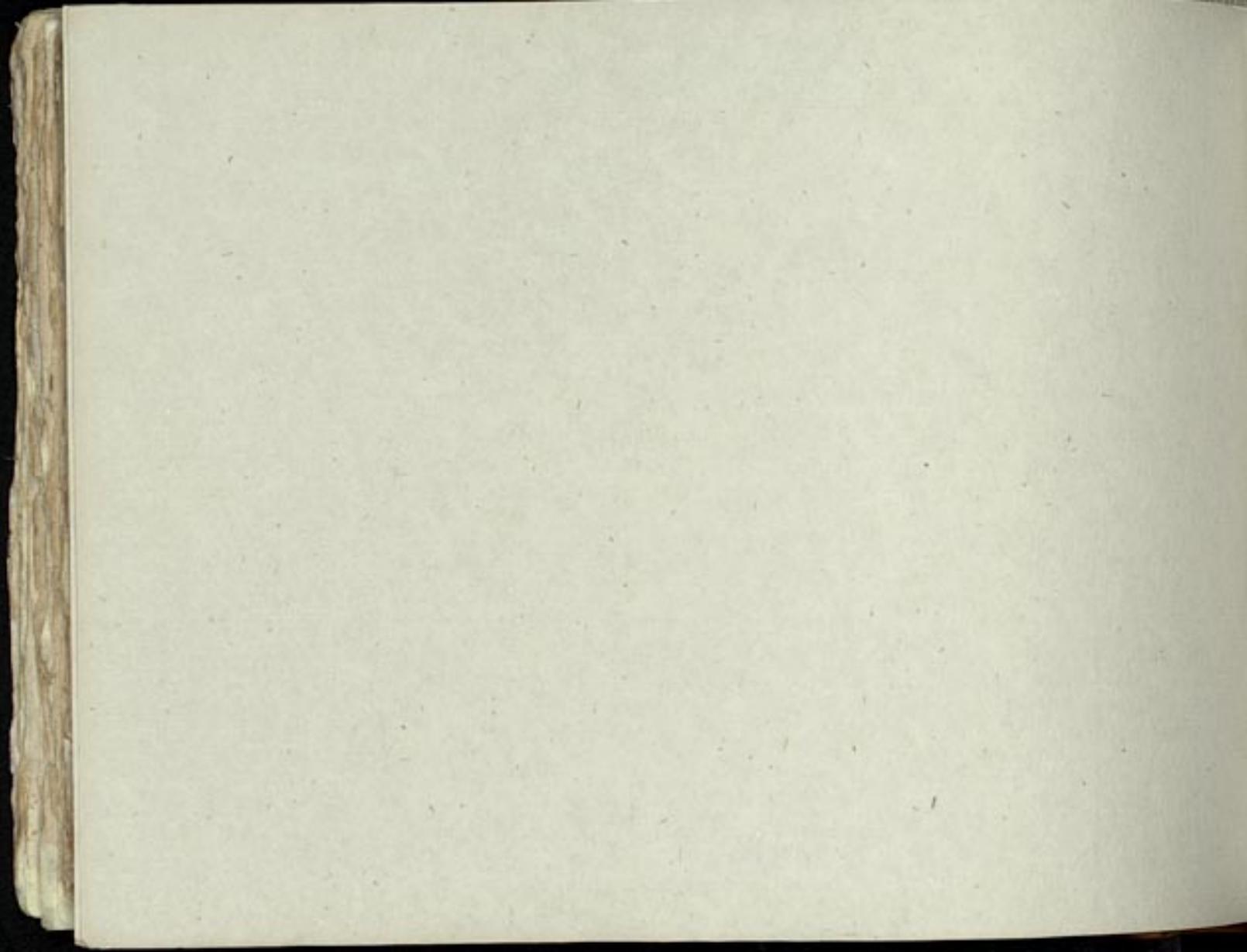
de Begona en la villa de

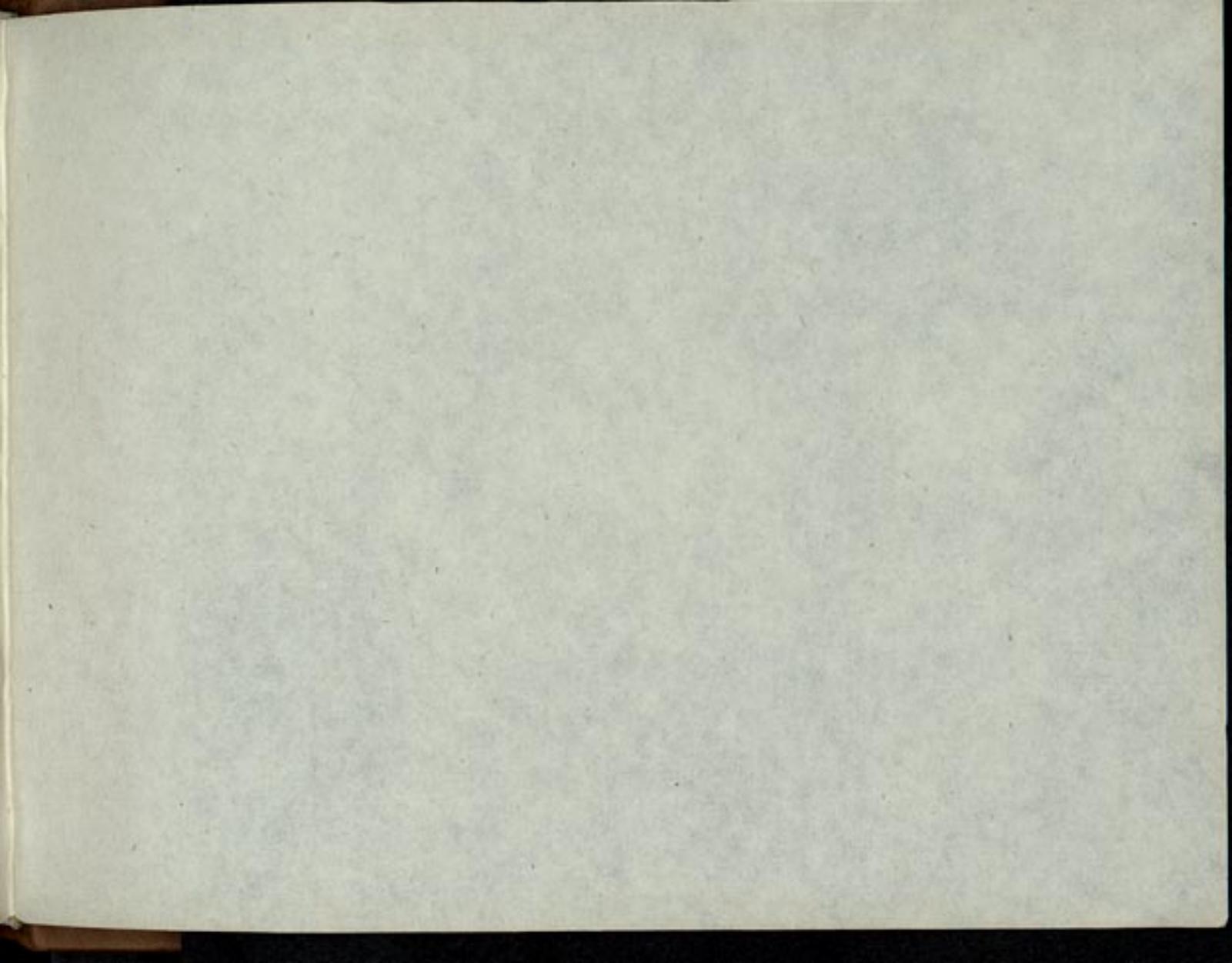
que vive en la villa de Valencia.

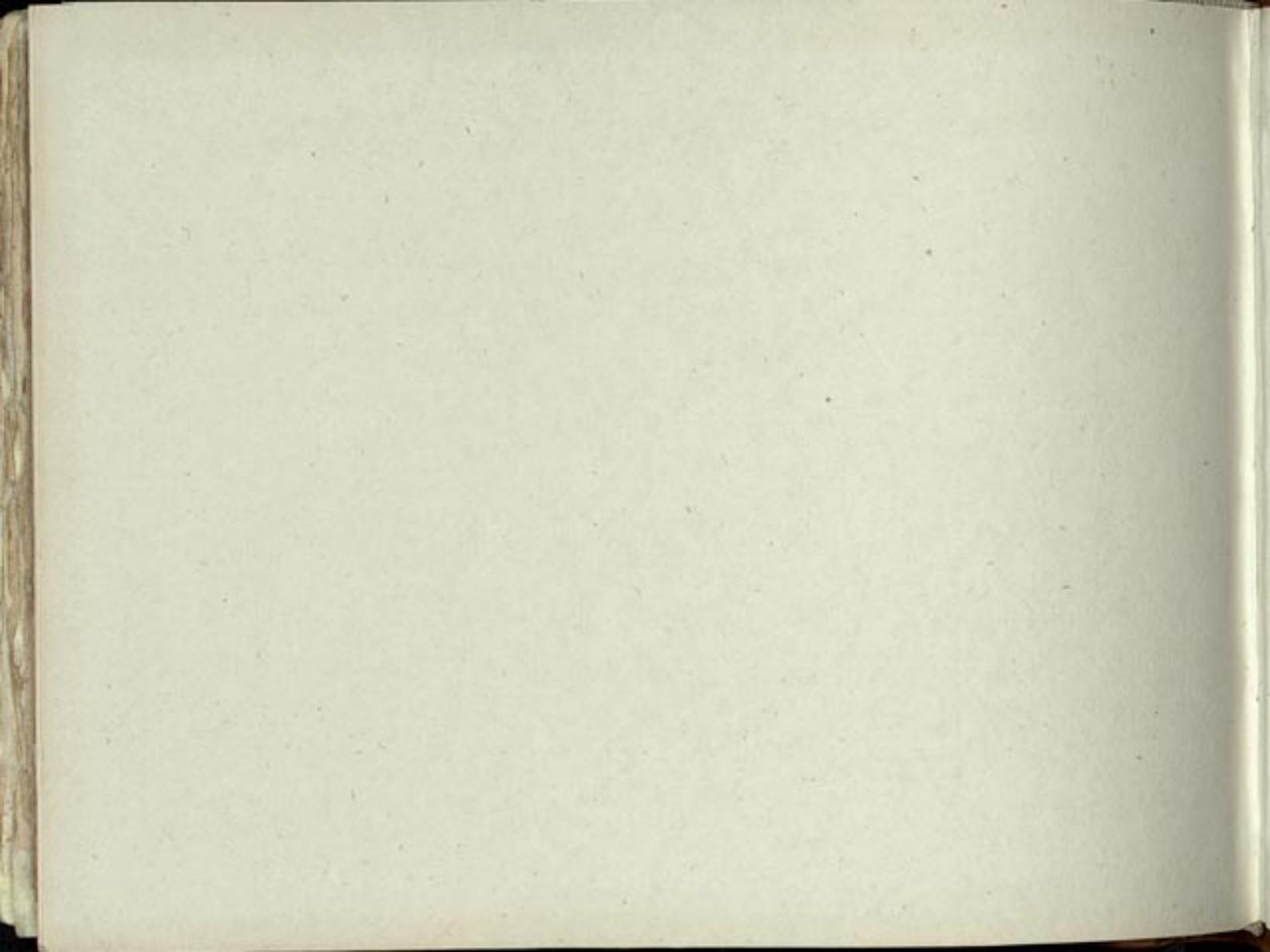












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