

Los Seys Libros del Delphín
de música de cifras para tañer vihuela

1538

Luis de Narvaez



Table of Contents

1. Fantasia primer tono, por G sol re ut.	p. 1
2. Fantasia por el Segundo tono.	p. 3
3. Fantasia por el tercero tono.	p. 6
4. Fantasia por el cuarto tono.	p. 8
5. Fantasia quinto tono de Consonancia	p. 10
6. Fantasia sexto tono sobre fa ut mi re.	p. 12
7. Fantasia settimo tono sobre ut re mi fa mi.	p. 14
8. Fantasia octavo tono.	p. 16
9. Fantasia del primer tono.	p. 18
10. Esta Fantasia es del cuarto tono y	p. 19
11. Esta Fantasia es del quinto tono y	p. 20
12. Fantasia del quinto tono	p. 22
13. Fantasia del primero tono por G sol re ut	p. 24
14. Fantasia del primero tono por G sol re ut.	p. 25
15. Sanctus de la misa de Ercules dux de josquin	p. 26
16. Sanctus de josquin de la misa de faissan regres	p. 28
17. Cum sancto spiritu de la missa de la fuga de josquin (Sine nomine)	p. 29
18. La Cancion del Emperador [Mille regretz] del cuarto tono de Josquin.	p. 31
19. Cancion de Nicolas Gombert [Jamais je n'euz tant de soulas]	p. 33
20. Cancion del primer tono	p. 34
21. Esta cancion es del mesmo tono que la pasada.	p. 35
22. O gloriosa domina	p. 37
23. Sacris sollemnis	p. 38
24. Sacris solemniis juncta sint gaudia	p. 43
25. Ya se asienta el rey Ramiro	p. 44
26. Passeavese el rey Moro	p. 46
27. Si tantos halcones	p. 47
28. Y la mi cinta dorado	p. 52
29. La bella mal maridada	p. 56
30. Con qué la lavaré	p. 58
31. Arde, arde, coraçon	p. 60
32. Conde claros del sexto tono, donde estan las dos rayas comiença cada diferencia	p. 61
33. Quatro diferencias sobre Guardame las vacas, son del primer tono	p. 64
34. Otras tres diferencias hecho por otra partes [sobre Guardame las vacas]	p. 66
35. Baxa de contrapunto, el canto llano lleva el tiple, es otavo tono.	

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Fantasia primer tono, por G sol re ut.

En la quarta en vazio es la clave de F fa ut.

En la tercera en el tercer traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 i, f. 1r - 3r)

The image shows a musical score for guitar, consisting of a single staff with a treble clef and a common time signature (C). The score is written in a style that combines standard musical notation with guitar-specific symbols. Above the staff, diamond-shaped markers indicate fret positions, with some containing numbers (e.g., 5, 7, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70). The staff itself contains a series of numbers representing fret numbers, often grouped by vertical lines. Some numbers are placed above the staff, while others are below. The piece is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 clearly marked. The notation includes various rhythmic values, such as quarter and eighth notes, and rests. The overall style is characteristic of early 16th-century lute tablature notation.

75

80

85

90

95

100

105

110

115

120

II

Fantasia por el Segundo tono.

En la quarta en tercero traste esta la clave de F fa ut.

En la segunda en primero traste esta la de C sol fa ut.

Luis de Narvaez

(1538 i, f. 3v - 7r)

10 15 20 25 30 35 40 45 50 55 60 65 70

75 80

85 90 95

100 105

110 115

120

125 130

135

The image shows a musical score for guitar, consisting of ten systems of music. Each system includes a staff with a treble clef and a corresponding guitar tablature. The tablature uses numbers 0-7 to represent frets and letters 'I', '3', '4' for specific chords or techniques. Above the staves, there are diamond-shaped symbols with stems pointing down, indicating fingerings or specific techniques. Measure numbers 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 125, 130, and 135 are placed above the staves to mark specific measures. The score is written in a standard musical notation style with a focus on fret positions and chord structures.

140

145

150

Fantasia por el tercero tono.

En la quinta en el tercero traste esta la clave de F fa ut.

En la tercera en el primer traste esta la de C sol fa ut.

Luis de Narvaez

(1538 i, f. 7r - 9v)

10

20

30

40

50

60

70

75 80

85

90 95

100 105

110 115

120 125

Fantasia por el quarto tono.

En la quarta en primer traste esta la clave de F fa ut.

En la tercera en quarto traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 i, f. 9v - 11v)

50

55

60

65

70

75

80

85

90

95

100

105

110

115

120

125

The image shows a guitar score with seven systems. Each system begins with a key signature indicator (diamond for major, square for minor) and a measure number. The notation includes standard musical symbols (notes, rests, accidentals) and guitar-specific symbols (fret numbers 0-8, string numbers 1-6). The score concludes with a double bar line and repeat dots.

Fantasia quinto tono de Consonancia

En la quarta en vazio esta la clave de F fa ut.

La tercera en tercero traste esta la de C sol fa ut.

Luis de Narvaez

(1538 i, f. 12r - 13v)

5 10 15 20 25 30 35 40 45 50 55 60

Fantasia sexto tono sobre fa ut mi re.

En la tercera en el primero traste esta la clave de F fa ut.

En la segunda en el tercero traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 i, f. 14r - 16v)

The image displays a musical score for a lute fantasia, consisting of ten systems of music. Each system includes a rhythmic line at the top with various note values and rests, and a tablature line below with letters (C, F, G, A, B) and numbers (0-9) indicating fret positions. The score is written in a style characteristic of the 16th-century Spanish lute repertoire. The piece is in the sixth mode (soprano) and is based on the hexachord F-A-C-G-A-F. The key signature is one flat (F major/D minor). The time signature is common time (C). The score is divided into measures, with some measures containing multiple notes or rests. The piece concludes with a final cadence in the sixth mode.

70

75

80

85

90

95

100

105

110

115

120

125

6

Fantasia settimo tono sobre ut re mi fa mi.

En la quinta en el tercero traste esta la clave de F fa ut.

En la tercera en primer traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 i, f. 17r - 19v)

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80

Musical score for guitar, featuring numbered measures (85, 90, 95, 100, 105, 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160) and diamond-shaped fret markers. The score is written on a six-line staff with various musical notations including notes, rests, and fingerings.

The score is organized into systems, each starting with a measure number and a diamond-shaped marker. The markers are placed above the staff lines. The notes and fingerings are written on the staff lines. The score ends with a double bar line and repeat dots.

Fantasia octavo tono.

En la quarta en vazio esta la clave de F fa ut.

En la tercera en tercero traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 i, f. 20r - 23r)

5 10 15 20 25 30 35 40 45 50 55 60 65 70 75

80 85

90 95

100

105 110 115

120 125

130

135

140

Fantasia del primer tono.

En la quarta en vazio esta la clave de F fa ut.

En la tercera en el tercero traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 ii, f. 26r - 27r)

10 20 30 40 50 55 60 65

Esta Fantasia es del quarto tono y
 en la quarta en el tercero traste esta la clave de F fa ut.
 En la segunda en el primero traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 ii, f. 27r - 28v)

The image displays a musical score for a lute fantasia, consisting of 12 systems of music. Each system includes a rhythmic line at the top with diamond-shaped notes and stems, and a tablature line below with a C-clef and numbers 0-5. The score is divided into measures by vertical bar lines. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, and 75 are indicated at the beginning of their respective systems. The tablature uses numbers 0-5 to represent fret positions, and the rhythmic line uses diamond notes with stems to indicate pitch and rhythm. The piece concludes with a double bar line and repeat dots at the end of the 75th measure.

Esta Fantasia es del quinto tono y
 en la quarta en vazio esta la clave de F fa ut.
 En la tercera en el tercer traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 ii, f. 28v - 31r)

The image displays a musical score for a lute fantasia. It consists of eight systems of music. Each system includes a five-line tablature staff with diamond-shaped fret markers and a six-line staff with a C-clef. The tablature uses numbers 0-7 to indicate fret positions. The C-clef staff contains rhythmic notation, including quarter and eighth notes, rests, and bar lines. The piece is in a 3/4 time signature. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 marked at the beginning of their respective systems. The notation includes various rhythmic values and rests, with some notes beamed together. The tablature often shows triplets and other complex rhythmic patterns.

65

75

80

85

90

95

100

105

110

115

120

Fantasia del quinto tono

Por el mesmo tono se tañe esta fantasia que la pasada.

Luis de Narvaez

(1538, f. 31r - 33r)

5 10 15 20 25 30 35 40 45 50 55 60

65

70

75

80

85

90

95

100

Fantasia del primero tono por G sol re ut
En la quarta en vazio esta la clave de F fa ut.
En la tercera en el tercer traste esta le clave de C sol fa ut.

Luis de Narvaez

(1538 ii, f. 33v - 35r)

5 10 15 20 25 30 35 40 45 50 55 60 65 70

Fantasia del primero tono por G sol re ut.

Luis de Narvaez

(1538 ii, f. 35r - 36r)

5 10 15 20 25 30 35 40 45 50 55 60

Sanctus de la misa de Ercules dux de josquin
Ossanna de la misma misa

Luis de Narvaez

(1538 iii, f.34-35v)

5 10 15 20 25 30 35 40 45 50 55 60

65

65

75

80

90

95

105

110

Sanctus de josquin de la misa de faissan regres
Ossanna de la misma misa

Luis de Narvaez

(1538 iii, f.36-38r)

The image displays a lute tablature score for the Sanctus and Ossanna from Josquin des Prez's Mass for Faissan Regres, as transcribed by Luis de Narvaez. The score is presented on a six-line staff, with letters (H, I, O) and numbers (1-7) indicating fret positions. Measure numbers 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 are clearly marked. The notation includes various rhythmic values and articulation marks such as diamond and circle symbols. The piece concludes with a double bar line and repeat dots at the end of the final measure.

Cum sancto spiritu de la missa de la fuga de josquin (Sine nomine)

Luis de Narvaez

(1538 iii, f.38v-40r)

5 10 15 20 25 30 35 40 45 50 55 60

65

70

75

80

85

□

La Cancion del Emperador [Mille regretz] del quarto tono de Josquin.

Luis de Narvaez

En la quinta en el tercer traste esta la clave de F fa ut.

(Narvaez, 1538 iii, f. 40v - 42r)

En la tercera en el primer traste esta la clave de C sol fa ut.

65

70

75

Cancion de Nicolas Gombert [Jamais je n'euz tant de soulas]
del quinto tono. Tañese por estas claves.

Luis de Narvaez

(Narvaez, 1538 iii, f. 42v - 43v)

The musical score is presented on a grand staff with a common time signature (C). It consists of 70 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 marked above the staff. The notation includes various rhythmic values (e.g., 3, 5, 6, 7, 8) and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and repeat dots.

Cancion del primer tono

En la quarta en vazio esta la clave de F fa ut.

En la tercera en el tercero traste esta la clave de C sol fa ut.

Luis de Narvaez

(Narvaez, 1538 iii, f. 43v - 45r)

The musical score is presented on a six-line staff with a C-clef and a common time signature. It consists of 60 measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, and 60 marked above the staff. The notation includes various rhythmic values (circles, squares, diamonds) and fingerings (numbers 1-5). The piece concludes with a double bar line and repeat dots.

Esta cancion es del mesmo tono que la pasada.
[Je veulx laysser melancolie] de Richafort

Luis de Narvaez

(Narvaez, 1538 iii, f. 45 - 47v)

5

10

15

20

25

30

35

40

45

50

55

60

70

75

85

90

100

110

O gloriosa domina

Luis de Narvaez

(1538 iv f.50-56)

This image displays a lute tablature for the piece "O gloriosa domina" by Luis de Narvaez, spanning measures 1 to 56. The notation is organized into eight systems, each consisting of a top staff with diamond-shaped fret markers and a bottom staff with numerical fret numbers. Measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50 are indicated above the top staff. The tablature includes various rhythmic and melodic patterns, such as triplets and sixteenth-note runs. The piece concludes with a double bar line and repeat dots at the end of the 56th measure.

Sacris sollemnis

Luis de Narvaez

(1538 iv f.56-60v)

This image displays a lute tablature for the piece 'Sacris sollemnis' by Luis de Narvaez. The notation is organized into six systems, each containing a staff of six lines representing the strings of a lute. Above each staff, diamond-shaped symbols indicate fingerings for specific notes, with some symbols containing a dot to denote a natural or specific fingering. Measure numbers (1, 10, 20, 25, 30, 35, 40, 45, 50, 55) are placed at the beginning of their respective systems. The tablature uses numbers 0-7 on the strings to represent fret positions. The piece concludes with a final measure (60) marked with a double bar line and a diamond symbol.

115

120

125 130

135

Tercera diferencia de proporcion
tres semibreves en un compas

140 145

150

155

160

165

Quinta diferencia es aduo

170

175

180

185

190

195

200

205

210

Proporcion de tres minimas al compas

215

220

Sacris solemnii juncta sint gaudia

(1538 iv. f.61v-63)

The image displays a musical score for a piece titled "Sacris solemnii juncta sint gaudia" (1538 iv. f.61v-63). The score is written on a grand staff with two systems of five-line staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-5). Above the staves, there are diamond-shaped symbols with vertical lines pointing down, likely indicating fingerings or articulation. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 marked. The piece concludes with a double bar line and a repeat sign.

Ya se asienta el rey Ramiro

Luis de Narvaez

(Narvaez, 1538 v, f.65-66r)

Pas - se a- sien- ta el rey Ra mi- ro ya sca sien taa su yan tan a su yan tan yan los tres sus a da li des los tres de sus a da li des se le pa ra ron de

lan te se

le pa ra ron de lan te

Ya se asienta el rey Ramiro,
ya se asienta a sus yantares,
los tres de sus adalides
se le pararon delante:
al uno llaman Armiño,
al otro llaman Galvane,
al otro Tello, lucero,
que los adalides trae.
-Mantengaos Dios, señor.
-Adalides, bien vengades.
¿Qué nuevas me traedes
del campo de Palomares?
-Buenas las traemos, señor,
pues que venimos acá;

siete días anduvimos
que nunca comimos pan,
ni los caballos cebada,
de lo que nos pesa más,
ni entramos en poblado,
ni vimos con quién hablar,
sino siete cazadores
que andaban a cazar.
Que nos pesó o nos plugo,
hubimos de pelear:
los cuatro de ellos matamos,
los tres traemos acá,
y si lo creéis, buen rey,
si no, ellos lo dirán.

Passeavese el rey Moro

Luis de Narvaez

(Narvaez, 1538 v, f.66-66v)

5

10

15

20

25

30

35

40

Pas- se a va seel Rey Mo ro por la
ciu- dad de gra na da car tas
le fue- ron ve ni das
con moAl- ha- ma e- ra to ma da ay mi
al ha ma. De aqui a delante co final.

Si tantos halcones

Luis de Narvaez

(Narvaez, 1538 v, f.67-72)

Si tan- tos hal- co- nes la gar-
ça con- ba- ten por dios que la ma
ten por dios que la ma ten
por dios que la ma ten
por dios que la ma ten
por dios que la ma ten final

Seis libros de musica p. 47

110

por dios que la ma ten

115

que la ma ten por dios

120

que la ma ten que la ma ten

125

final

130

Tercera diferencia

Sy con

135

140

145

150

155

160

165

170

175

180

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

185

5 7 8 5 8 5 4 5 0 5 7 4 5 7 5 7 6 4 2 [2] 2 0 2 3 0 2 0 3

190

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

195

3 3 0 2 4 3 3 5 6 3 5 6 3 5 6 [5] 3 0 2 3 0 2 4 5 1 3 3 2 3 5 3 3 2 3

Y la mi cinta dorado

Luis de Narvaez

(Narvaez, 1538 v, f.72v.-76v)

Y la mi cin- ta do- ta- da por

que me la to- ma quien no me la dio, por

que me la to- ma quien no me la dio

Y la mi cin- ta do- ra- da por que me

la to- ma quien no me la dio por

que me fa to mo quien no me la dio.

La mi cin ta do ro si no dio me la

115 120

mi ve la do, por que me la to mo quien no

125

me la dio por que me la to mo quien no

130 135

me la dio por que me la to mo

140

quien no me la dio Y la mi cin

145

ta do ra da por que me la to mo

150 155

quien no me la dio

160 165

por que me la to mo por que me

170

la to mo quien no me la dio por que me la to mo

175

quien no me la dio por que me la to mo quien no

Sesta diferencia

185

me la dio. Y la mi cin

190

ta do ra da por que me la to

195

mo quien no me la dio por

200

que me la to mo quien no me la dio.

La bella mal maridada

Luis de Narvaez

(Narvaez, 1538 v, f.77-78)

La Es- be- tre- lla ma- mal da ma- ye ri- ce- da- re

de sa las bre lin to vas das que quan- yo tas

vi. vi.

A cuer- da- te quan a- ma- da se-

ño- ra fuis- te de mi. la vuelta

lu- ce- ro de res de plan- las de- çien- mu- ge-

tes res

Seis libros de musica p. 56 ti- glo- ñe- ria bla del

55

de
si-

mis
glo

pla-
pre-

ce-
sen-

res.
te.

Detailed description: This is a guitar tablature for six measures. Above the staff are six diamond-shaped fret markers with vertical stems pointing down. The first, second, and third markers are empty, while the fourth, fifth, and sixth contain the number '55'. The sixth marker is positioned above the second measure. The tablature consists of two staves. The first staff contains fret numbers: 1, 3, 5, 5, 3, 2, 3, 0, 3, 2, 0. The second staff contains fret numbers: 0, 3, 1, 0, 2, 3, 0, 3, 0, 3, 2. Some numbers are red (1, 3, 5, 3, 3, 3, 2) and some are black (0, 0, 0, 0, 0, 0, 0, 0, 0, 0). A double bar line is at the end of the sixth measure. The Roman numeral 'II' is written above the staff at the end of the sixth measure.

40

Lá- Lá- van-vo- se me las yo, ca- cuy-

45

sa- ta- das da, con con a- pe-

50

gua nas de y li- do- mo- lo- nes. res.

Arde, arde, coração

Luis de Narvaez

(Narvaez, 1538 v, f.80-80v)

A-Que r bran de ta co se ra mi çon co ar ra

de çon que nos pue nas do y yo do- va lo ler res

va y +do +lo ler res que bran

tan se las pe nas con

pi cos ya ça do- nes

Conde claros del sexto tono, donde estan las dos rayas comienza cada diferencia llevese muy despacio el compas.

Luis de Narvaez

En la quarta en el segundo traste esta la clave de F fa ut.

(1538 vi, f. 88r - 92r)

En la segunda en vazio esta la clave de C sol fa ut.

The image displays a musical score for a lute piece, consisting of six systems of notation. Each system includes a rhythmic line with diamond-shaped notes and a tablature line with numbers 0-5. The score is divided into measures, with measure numbers 10, 15, 20, 25, 30, and 35 indicated. The notation is a form of early lute tablature, where numbers represent fret positions on the strings. The piece is in the sixth mode (F major) and begins on the second fret of the fourth string (F4).

40

45

50

55

60

65

Seis libros de musica p. 62

The image shows a musical score for guitar, consisting of three systems of staves. Each system includes a treble clef staff with musical notation and a bass clef staff with fret numbers. The score is divided into measures by vertical bar lines.

System 1 (Measures 70-74):

- Measure 70: Treble clef has two eighth notes (diamonds) on the first string. Bass clef has fret numbers 3, 2, 0, 2, 3.
- Measure 71: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 3, 2, 0, 2, 0.
- Measure 72: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 0, 3, 2, 0, 4, 2.
- Measure 73: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 0, 3, 2, 0, 2, 0.
- Measure 74: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 2, 3, 2, 0, 4, 2, 0.

System 2 (Measures 75-79):

- Measure 75: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 6, 2, 4, 2.
- Measure 76: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 2, 0, 4, 2.
- Measure 77: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 0, 3, 2, 0, 2, 0.
- Measure 78: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 2, 3, 2, 0, 2, 0.
- Measure 79: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 4, 2, 4, 2, 0.

System 3 (Measures 80-85):

- Measure 80: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 7, 5, 4, 2, 7, 5.
- Measure 81: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 4, 5, 4, 2, 0.
- Measure 82: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 5, 4, 2, 0.
- Measure 83: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 2, 4, 1.
- Measure 84: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 2, 3, 0, 2.
- Measure 85: Treble clef has a quarter note (diamond) on the first string. Bass clef has fret numbers 2, 0, 2.

The score concludes with a double bar line and repeat dots. The final measure of the third system has a treble clef staff with a quarter note (diamond) on the first string and a bass clef staff with fret numbers 2, 4, 5.

Quatro diferencias sobre Guardame las vacas, son del primer tono

En la quinta en el tercer traste es la clave de [F] fa ut.

En la tercera en primer traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 vi, f. 92v - 94v)

5 10 15 20 25 30 35 40 45 50 55

Musical score for guitar, consisting of two systems of notation. The first system contains measures 58-63, and the second system contains measures 64-70. The notation includes diamond-shaped fret markers above the staff, circles representing notes on the staff, and numbers indicating fingerings. Measure 60 is marked with '60' and measure 70 with '70'. The piece concludes with a double bar line and repeat dots.

Otras tres diferencias hecho por otra partes [sobre Guardame las vacas]

En la quarta en el tercer traste esta la clave de F fa ut.

En la segunda en el primer traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 vi, f. 94v - 96v)

5 10 15 20 25 30 35 40 45

The image shows two systems of musical notation for guitar, likely fingerings for a specific piece. Each system consists of two staves. The first system is marked with a diamond symbol and the number 50. The second system is marked with a diamond symbol and the number 55. The notation includes various fingerings (numbers 1-5) and articulation marks (diamonds and squares) above the notes. The second system ends with a double bar line and repeat dots.

System 1 (50):

- Staff 1: \diamond (above first measure), \diamond (above second measure), 50 \diamond (above third measure), \diamond (above fourth measure), \diamond (above fifth measure).
- Staff 2: \circ (first measure), \circ 2 (second measure), 3 2 3 5 (third measure), 3 5 (fourth measure), 1 \circ 1 3 5 3 (fifth measure), 5 3 2 3 2 3 \circ (sixth measure), 1 3 1 \circ 3 2 (seventh measure).

System 2 (55):

- Staff 1: \diamond (above first measure), \diamond (above second measure), \diamond (above third measure), 55 \diamond (above fourth measure), \diamond (above fifth measure), \diamond (above sixth measure), \square (above seventh measure).
- Staff 2: 4 3 (first measure), 3 \circ 3 \circ 2 (second measure), 3 2 3 \circ 1 \circ (third measure), 1 \circ 3 1 \circ 3 (fourth measure), 3 \circ 1 3 \circ 2 (fifth measure), 1 \circ 2 (sixth measure), 3 2 3 (seventh measure).

Fantasia primer tono, por G sol re ut.

En la quarta en vazio es la clave de F fa ut.

En la tercera en el tercer traste esta la clave de C sol fa ut.

Luis de Narvaez

(1538 i, f. 1r - 3r)

5

10

15

20

25

30

35

40

45

50

55

60

65 70 75 80 85 90 95 100 105 110 115 H.

The image shows a musical score for guitar, consisting of six systems of two staves each. The score is written in a style that uses numbers 0-5 to represent fret positions and diamond markers to indicate specific frets. The systems are numbered 65, 70, 75, 80, 85, 90, 95, 100, 105, 110, and 115. The final system ends with a double bar line and repeat dots. The notation includes various rhythmic values and fingerings, such as triplets and slurs.

