

# LIBRO DE MUSICA

DE VIHVELA, INTITVLADO SILVA DE

sirenas. En el qual se hallara toda diuersidad de musica. Compuesto por Enriqz de Valderrauano, Dirigido al Illustrissimo señor don Francisco de Cuñiga Cōde de Miranda, Señor de las casas de Auellaneda y Baçan. &c.

✻ CON PRIVILEGIO IMPERIAL. ✻



AL ILLVSTRISI  
MO SENNOR DON FRANCISCO  
de Cuñiga Conde de Miranda.



**S**ocrates que fue tenido entre los **philoso-**  
phos de su tiempo como verdadero oraculo) dezia que quando se iuntauan  
en el anima todos los desseos, affectos, y mouimientos della, y obedecian a  
la Razon, se hazia de todo como de bozes acordes vna armonia tan excel  
lente y suave, que despectaua al hombre, y le hazia venir en consideracion del mouimiẽ  
to y consonancia de los cielos: y a esta llamaua el verdadera musica, y no sin causa, ca el en  
tendimiento del hombre musica es de gran perfeccion, que con el se acuerdan las poten  
cias sensitiuas e intellectiuas, de donde la consonancia de la razon, del conoser, del sen  
tir, del entender, y del iuzgar lo bueno, para huir lo malo. De que el diuino Platon  
dezia, que la musica principalmente nos fue dada, para templar y moderar los affectos y  
passiones del alma. Fue tan estimada, que para encarecer la philosophia el mismo Platon  
y antes del los Pythagoricos la llamaron Musica, por serle semeiante en sus efectos.  
Esta musica se causa y perfecciona de siete Sirenas que ay en el alma, que son siete virtudes,  
las quales despiertan el spiritu con su concordia y armonia, para sentir y conoser las co  
sas diuinas y humanas, y el gran bien que deste conoscimiento se sigue. Esta en ninguna  
criatura terrena la puso dios con tanta razon y perfeccion como en el hombre, ni en los  
instrumẽtos de cuerdas como en el de la vihuela. Y assi es/que lo que los sabios antiguos  
y todos los de mas en loor de la musica escriuierõ, parece claro que con mas razon se de  
ue atribuir a la vihuela, en que es la mas perfecta consonancia de cuerdas. Entendiendo  
pues yo esto assi (Illustrissimo señor) y auiedo visto lo que otros en este arte han escrito,  
pareciẽdo me, que aun se pudieran alargar, segun lo que en ella se puede alcançar de tanta  
profundidad, me atreui a hazer esta obra, y ofrecella a vuestra señoria, que tambien lo en  
tiende, debaxo de cuyo amparo o fassé salir aluz, y tomasse valor, que con tal fauor y de  
defensa, bien se, estara segura de los que la quisieren reprehender y calumniar. Nuestro  
señor. &c.

# EL PRINCIPE



**O** quantopoz parte de vos Enríquez de Valderrauano vezino de la villa de Peñaranda de duero me ha sido hecha relacion que vos aueys compuesto algunas obras de diuerfas maneras, assi de canto llano y canto d organo, como contrapunto, y aueys hecho vn libro de cifras dello, para tañer y poner en la vihuela, dōde ay cosas muy subtiles y de gran prouecho e ingenio, y q̄ en ello vos aueys ocupado mas de doze años, y aueys puesto mucho trabajo de vuestra persona. Suplicando me vos diese licencia y facultad, para que lo pudiesedes imprimir por tiempo de diez años/. prohibiendo que durante el dicho tiempo no lo pudiese v̄der ni imprimir otra persona alguna sin vuestra licētia y mandado/ o como la mi merced fuese, y por quanto yo mande ver y examinar las dichas obras, y parecieron ser vtiles y prouechosas, a catando lo suso dicho tuuelo por bien, y por la presente doy licēcia y facultad a vos el dicho Enríquez de Valderrauano, para que vos o quien v̄o poder ouiere podays imprimir y v̄der las dichas obras y libro q̄ de suso se haze mencion por tiempo de diez años primeros siguientes, que corran y se cuenten desde el dia de la fecha desta mi cedula en adelante, con que no lo podays v̄der ni v̄days fasta que lo traygays ympreso al nuestro cōseio, y en el vitto se tase lo que porello ouieredes de auer, durante el dicho tiempo mando y desiendo que otra persona ni personas algunas no lo puedan ymprimir ni vender, so pena que si lo vendieren o ymprimieren, ayan perdido y pierdan todos y qualesquier volumines y libros que ouieren vendido, y estouieren para vender en los dichos nuestros Reynos y señorios, y m̄do a los del nuestro cōseio presidentes y oydores de las nuestras audiēcias/alcaldes/ alguaziles de la nuestra casa/ y corte/ y chancillerias, y a todos los corregidores asistente gouernadores/alcaldes/ y otros iuezes y iusticias qualesquier de todas las ciudades, villas, y lugares de los nuestros Reynos y Señorios, y a cada vno y qual quier dellos en sus lugares y iurisdicciones, que vos guarden y cumplan y executeh esta mi cedula y todo lo en ella contenido, y contra el tenor y forma dello no vayã ni pasen ni consientan yr ni pasar en tiempo alguno ni por alguna manera so p̄a de la nuestra merced, y de diez mill m̄s para la nuestra camara. Fecha en Madrid, a feys dias de Mayo d̄ mill y quiniētos y quarēta y siete años. Va escripto sobre raydo, o diz diez vale,

YO EL PRINCIPE.

Por mandado de  
Francisco de L  
A

## Biologo.

q̄ responder q̄ no pude satisfazer a todos/ y a quien esto no le bastare/ yo ganare con que passe delante. Quise la imprimir siendo biuo, por q̄ si algun descuydo o horror ouiere, de que sea auisado, le pueda reconocer y enmendar. Y o tomare este cuydado, y el lector musico de noble y generoso coraçon le terna de fauorescer este mi trabajo q̄lquier que sea, pues le tome para dar aliuio y descanso a los studiosos de la Musica deste instrumento, que como quier otros ayan dado este auiso de cifra con arte e industria bastante, a faz biua y agudamente (aunque aqui se hallaran otras muchas cosas diferentes, en ayre, en mano/ en arte, en spiritu/ en postura/ en facilidad/ en inuencion) contentar me he/ si no pudiere tener lugar entre los primeros o segundos/ a lo menos en los terceros. Gozen pues destos trabajos a genos los amadores de la Musica, que sabrosa es/ y despues de auer prouado lo vno y lo otro/ templadamente iuzguen.

### ☞ Musicę laus, Nullo authore. ☞



Na de las cosas mas excellētes y de grã pfectiō q̄ dios crio en el entēdimiento del hombre (Amigo lector) y mas cōueniēte y necessaria pa el, fue el artificio y cōueniēcia de la musica/ ca porella venimos en conoscimiēto de las cosas diuinas y humanas/ y de su cōcierto y cōpostura, y otro si en cōsideraciō de la ordē y cōsonancia cō q̄ todas las cosas dispuso, con ella pues fabrico dios las spheras supiores/ q̄ son los cielos/ tã sabia y diuina mēte/ cō tãto cōcierto y cōpas q̄ de su curso y reuoluciō (como dixo Phithagoras) se causa suauissima armonia de bozes acordes en diuersos spacios/ de q̄ los biē auēturados en el gozã/ a cuya imitaciō los sabios cōpusierō la vihuela y otro si aq̄lla dulce y pfectissima cōsonãcia q̄ los musicos llamã diapasso. Con esta crio la tierra y los otros elemētos en su rededor, entre los quales puso tanta concordia y conueniencia/ que a vn que diferentes, con el artificio de su armonia y concierto/ tienen en peso a su cōpañera la tierra/ en el fiel y medio de los cielos/ con cuya musica y templança se criã y producen todas las cosas en ella. Con esta musica pues este grande mūdo se gouerna, y el pequeño mundo que es el hombre/ con musica de los quatro elemētos se mueue y rige/ ca el animo del hōbre como dixo Aristoteles o es musica/ o tiene musica y armonia/ el hōbre luego musica es y cō musica esta cōpuesto, a quiē de todos los animales el conoscimiēto/ exercicio y iuyzio della naturalmēte cōuiene/ y assi pesce q̄ el hōbre pfecto segū los Platonicos ē mouimiēto razonable cōsiste/ y el mouimiēto en ordē/ la ordē en rhithmo y armonia q̄ es cuenta y cōsonãcia de cuerpos y bozes/ y la armōia ē choros ordenados/ cōuiene pues por naturaleza al hōbre/ q̄ solo conoce esta cuēta y ordē d armonia q̄ de razō nace, ca la musica que otra cosa es/ sino orden/ razon/ concierto y templãça/ de q̄ la religiō nasce/ la phiphia/ las artes las virtudes y vida perfecta que en musica estan fundadas.

☞ Con musica luego crio dios todas las cosas visibiles deste mundo inferior/ y las inuisibiles y apparentes del superior. Que lo desta baxa sphæra por las de arriba se gouerna/ y a vn por lo de aca lo de alla se conoce. Por la musica pues conoscemos a dios/ cō musica de choros le hōrramos y sanctificamos. Ca cō ella quiere dios ser alabado y glorificado.

Y assi es que con musica le sacrificamos y solennizamos, que los diuinos officios con musica se celebran/ los sacerdotes con musica enseñan la religion y culto diuino a los seculares/ e los sanctos templos con musica estã fundados. Con musica pues nos acercamos a dios/ y el a nosotros/ y finalmente con la musica creçe la charidad/ la piedad/ la contem-

placion y deuocion de los fieles. Ca con la musica se enciende el spiritu, y se leuãton los animos en alabança y conofcimiento de fu criador/ con que la fançtidad/ la perfeçtion y gozo del fummo biẽn se configue y alcança, de que el diuino Platõ dezia que la Muſica era don y obra de dios/ para defcanſo/ conſuelo y recreation del hõbre. Y otroſi para gloria y alabança ſuya. ¶ Diuina coſa es luego la muſica y muy prouechoſa y neceſaria para el hõbre, y digna que todos los buenos y ſabios la deprendan y traten con el entendimiento. Eſta pues haze a los hombres apueitos/ concertados, manſos/ tratables/ limpios/ humanos/ humildes/ ofados/ animoſos, de buena condicion y conuerſation/ y finalmente engendra otras muchas y grandes virtudes en ſus amadores/ de do nacen las buenas y loables coſtumbres. Con eſta crece la cõcordia y amiſtad entre los hombres/ con eſta el ſoſiego del cuerpo y manſedũbre del anima ſe perfecciona, Con eſta todos los hombres (cõmo dixo Platon) ſe prouocan a cõpañias / y ligerimẽte ſe ayuntan a feſtas y regozios/ y finalmente con la muſica las gentes y pueblos ſe alegran y creçen/ y las republicas en buenos y ſabios gouernadores ſe adornan y aumentan. Ca con muſica enſeñauan los ſabios/ las artes/ las virtudes/ y las buenas coſtũbres/ a los q̄ poco ſabiã, como de Orpheo/ de Lino/ de Muſeo/ y de Amphion muchos eſcriuieron. El mundo, luego, el hõbre el alma/ la religion los ſacrificios/ las virtudes/ las artes y republicas en muſica conſiſtẽ, y de muſica tuuieron principio. ¶ Con razõ pues los antiguos gentiles atribuyerõ grã/ glã/ y veneratiõ a la muſica, ca es de gran fuerça y eſicacia/ y de inſigne prouecho y remedio para los humanos. Y aſſi claro pareçe, ca al remador el cantar le anima/ a quien la boz y mando del maeftro dio principio, al miſero la muſica le eſſuerça/ al eſtrifecido alegra/ al enfermo recrea/ al caminãte aliuia/ al cuydoſo defcanſa/ al doloroſo conſuela/ al ſolo paſtor en los yermos acompaña/ a los ſentidos de los infantes mueue/ y con ella a los enoiados niõos las amas acallan, y finalmente a todo linage de hombres y hedades es apazible la muſica. De do no ſolo la hizierõ arte liberal y digna de nobles y cortefanos entendimientos/ pero aun en todas las otras artes y diſciplinã la entremetieron y mezclaron/ con ella ponian valor en las republicas/ leyes y coſtumbres/ y aun con ella dauan arte y gracia a todas las coſas que eſcreuian y tratauan. Y aſſi claro parece que los grandes oradores en muſica fundauan ſus oraciones populares con muſica adornauan ſus razonamientos en el ſenado/ con conſonancias y rithmos polian los periodos y clauſulas/ con tonos muſicos cõcertauan la ſuauidad de la boz entonando cada coſa con lo que ſignificaua/ y finalmente con muſica concertada moderauã el roſtro/ y componian el mouimiento de todos los miembros y cuerpo. Con conſonancias pues mouian applazian/ enſeñauan/ y perſuadian la razon de lo que mas querian. Quien dudara del grande artiũcio de muſica en que los poetas van fundados/ y de la medida de rithmos y conſonancias/ de ſus verſos y compoſtura, ca con ella inſtruyen/ deleytan/ inçitan, y añicionen, y a vn arrebatan los animos de los oyentes, de que el diuino Platon dezia/ que toda la poeſia no era, ſino vna imitacion y traſlado de la muſica, de que el ſaber de coſas honeſtas deçiende. E aſſi parece que los antiguos a vnos miſmos llamauã muſicos y poetas/ y ſabios, y aun los primeros theologos que de coſas diuinas hablaron, muſicos y poetas fueron, conuiene a ſaber, Mercurio, Trimegiſto, Orpheo, Lino, Muſeo, Amphion, Thamiras, Olimpo, Marſias, Connus, de quien la deprendio Socrates, y otros muchos/ las muſas (dizẽ los poetas) inuentoras fueron de la muſica, y de las liberales artes. Las ſirenes de Homero con cantos y verſos conſonantes a prometian ſcientia y conofcimiento de coſas de immortalidad ſi ſe les creyera. Tambiẽ el Apollo Delphico en

## El auctor.

Muchas cosas podria traer en loor de la musica y de la vihuela, pero dexolo, por que todo lo que se puede dezir y esta dicho della, no yguala al loor y gloria que mereçe, a vn que nadie la vitupere.

## An Henrrici summi musici syrenas Epigramma,

NULLO AVTHORE.

QVISQVIS dulcisonos musarum gnoscere cantus

Gliscis, & Aonis consona fila lyræ

Audi Demodochum sacrum, quem doctus Apollo

Edocuit fidibus, quem comitesq; nouem

Naturæ gnatum dices, artificq; mirandæ,

Mirificos alta qui tonat arte sonos.

Diuinum credas resonantem Pœana carmen,

Et per septenos pleetra mouere polos.

Huc pete, pelle moras, non sunt hic horrida saxa,

Quæ in mare Syrenum præcipitare solent.

Innocua oblectant hæc cunctos voce camenæ,

Et retinent tutas carmine & arte rates.

Non Acheloides sunt hæc, sed Calliopides,

Nec nantes mergunt, sed tamen ore placent.

EIVSDEM NULLI TETRASTICHON.

ITHACVS ad cantus Syrenum clauserat aures,

Ne patriæ oblitus carmine, saxa colat.

Si sapias ad nostras o Lector dirige cursum,

Nulla vado hoc leui tristia fata iacent.

## Relacion de la obra.



Ves que la intencion del libro se a declarado, conuiene dezir las reglas para entender la cifra y particulares cosas que en el se contienen. Primera mente las seys rayas siguientes, que debaxo estan figuradas, sôlas seys cuerdas de la vihuela, tomando las desta manera.

Sexta.	_____	Sexta.
Quinta.	_____	Quinta.
Quarta.	_____	Quarta.
Tercera.	_____	Tercera.
Segunda.	_____	Segunda.
Primera.	_____	Primera.

En estas seys cuerdas se muestran las siguientes cifras, que son los numeros para conofcer el valor de cada traste, cõtando de vno hasta diez, exemplo 1 2 3 4 5 6 7 8 9 & saluo esta letra o que en la cuerda que estuuiere sea de tocar en vazio, de manera que las presentes

## Flauto.

verso musico daua sus oraculos y respuestas, y otro si las sibil'as sus prophecias. Antiquissima cosa es luego la musica/pues como diximos, del armonia de los cielos tomo fundamento y de su hazedor . Fue tan tenuta de los Lacedemonios y Athenienses antiguos, que como dize el mesmo Platon, tenian por muy vsada costumbre / y ley enseñar a los hijos de los nobles letras y musica/en especial de la vihuela. Esta misma costumbre tomaron despues los Romanos, y a vn por ella se olvidaron algun tiempo de otras artes. Conoscido pues el prouecho que della se seguia, muchos sabios philosophos se preciaron della, como Pythagoras, Aristoxeno, Hismenias, Asclepiades, Xenocrate:, Platon, Aristoteles, Theophrasto, Galeno, Plutarcho, e despues el sancto Boetio, y aun algunos despues de vieios la empeçaron a deprender, como de Socrates refiere Ciceron, que en la postrera hedad deprendio a tañer vihuela, y otro si grandes y señalados capitanes la deprendieron a tañer y cantar con ella, conuiene a saber Achilles fuerça del exercito griego, de su maestro Chiron, y Epaminōdas varon principal de la Grecia, y otros muchos: y ansi es que en todos los vāquetes y regozios que en Athenas los nobles y sabios entre si hazian, cantauan a instrumentos musicos de vihuelas y flautas de mano en mano, los valerosos acontecimientos, y señaladas hazañas q̄ insignes capitanes en seruicio de su republica y por libertad de su patria auia hecho. Creo por q̄ cō mas volūdad se oyese, y cō menos trabajo se conseruasse la memoria de lo pasado, y que desta manera no pereceria la historia de personas y hechos notables, y a vn por que con la suauidad y cōsonantia de voces y cuerdas se ençienden y leuantan los animos de los que oyen: y ligeramente se ençitan a amar e imitar a quello que con artificio de musica se canta y consuena. A esta causa fue reprehendido y a vn tenido en poco de menos sabio el valeroso capitan y no menos philosopho Themistocles, por que en vn vanquete no supo tocar vna vihuela. Autores graues escriuen, que los antiguos griegos vsauan de vn genero de musica, que llaman Phrygio, para entrar y cometer a los enemigos en las batallas, por que encendia la sangre en el fuerço y animaua los coraçones a mayor fortaleza y osadia, y q̄ otro si los soldados y exercitos de los Lacedemonios se mudauan y acometian cō rithmo y compas de flautas, por que todos se moderasen y anduiesen en orden y consonancia, y no mas el vno que el otro como/ oydia se haze, y ansies que la diferencia de los instrumentos y tonos de la musica (como dize Aristotiles) causan diferentes mouimētos y mudanças en los animos de los q̄ oyen, q̄ vnos mueuē a alegria, otros a tristeza, a otros a cōtēplacē: otros a sueño, otros a furor, otros a lasciuia, otros a templança, otros a mansedumbre y concordia, otros a castidad y deuocion, otros a osadia y effaerço, y a otros diuersos affectos. De donde los Griegos celebran çinco generos de musica, de cinco prouinçias, de tanta efficacia y perfeçtion, que tales parauan los coraçones y voluntades de los oyentes, quales eran sus tonos y consonantias, conuiene a saber, de los Phrygios, de los Dores, de los Lidios de los Tonicos y de los Aeolicos, de que los antiguos musicos hizieron arte. Esto conoscemos asaz en los poethas, que con musica y consonancia como diximos cōponē sabia mēte sus versos cō tāta cuēta y razō q̄ los llamarō numeros, y en tāta diferēcia de composturas y rithmos, q̄ mueuē los affectos que arriba nombramos. Esta diuersidad de tonos, sonos consonancias, y rithmos de deuida proporcion, con otros muchos primores musicos se hallā en vna vihuela, todo iunto, y mas perfectamente que en otro instrumento alguno. Ca en la vihuela es la mas perfecta y profunda musica, la mas dulce y suaua consonantia, la que mas applaze al oydo y alegra el entendimiento, y otro si la de mayor efficacia, que mas mueue y enciende los animos de los que oyen.



## Relacion de la obra.

en qualquiera parte que estuuiere la dicha obra se taña a espacio, y si estuuiere cō dos puntillos mas a prieta; y si con tres muy mas a prieta, ay vna señal y es esta ✱. Y pone se para tornar a tañer de la dicha señal hasta otra misma que estara puesta. ¶ Ay cosas faciles y dificultades de tañer, y porque cada qual conozca, lo que le conuiene tañer segun su mano y habilidad hallara las obras deste libro en tres grados a donde dixere primero grado es lo mas facil de tañer, y diziendo segundo grado es vn poco mas dificil, y siendo del tercero grado es lo mas dificultoso de tañer, y no son tan dificiles que qualquiera que razonable mano tuuiere lo podra tañer. Otras cosas mas dificultosas se pudieran poner en el libro, pero la viguela no consiente grandes dificultades: tanbién se pudieran poner cosas mas faciles de tañer: pero no tuuiera ser la musica dello, ay algūas fantasias que carecen de redoble: y tambien traē consigo dificultad: mas los que tuuieren alguna habilidad gozaran de redobles y horden de bozes que en el presente libro se hallan: es de saber que si en alguna compostura de las que tēgo puestas en dos vihuelas acaesciere parescer auer falta de alguna minima/ o semibreue, sepan que no fue descuydo sino por q̄ pa q̄ la musica fuesse mas sabrosa fue necesario tomar la vna vihuela a la otra la dicha minima o semibreue: y por escufar golpes de fabricidos que sola vna vihuela trae cōfigo: y ansi mismo por quitar dificultad en esto y en algunas de las composturas que se tañen por si. Ay vna señal y es esta, ii, y pone se para tornar a cātara letra de lo pasado como en el canto de horgano se acostumbra, por que algunas vezes se hallara la cifra colorada sin letra y ase de tañer desta manera. Ay otras señales ē el libro del. a. b. c. do estas estā puestas: en el libro donde se canta el falsete: y en el libro para tañer dos iūtos en dos vihuelas: y en el dicho libro q̄ es pa cantar falsete ponen se las dichas señales del. a. b. c. en el cātara de horgano y en la cifra para que mas presto se halle el punto con la cifra y se acierte muy presto, y en lo de las dos vihuelas: para que si tañendo juntos en concierto: alguno se perdiera por las dichas señales del. a. b. c. se bueluan a cōcertar luego, las aspiraciones y guardas que en la cifra se hallaren guardar seā como en el canto de horgano: por que son las mismas: y tengan auiso en las aspiraciones que en la cifra estan puestas que parecē primer traste. ¶ Este libro se a repartido en siete libros por la razon que ya se a oydo. Y para que cada vno halle lo que le conuenga tañer: mire la tabla a donde hallara lo que le cōuiniere y los que tuuieren buena mano no se marauillen de algunas cosas del primero grado: por que en ellas no puede auer la musica que en lo mas dificultoso. Y como mi fin fue aprouchar a todos como cada vno tome lo que le conuiniere a su mano: tengo entendido que no ternā razon de poner falta: vna cosa sea de mirar para que la musica de las fantasias y otras cosas en el presente libro se tañan de buen ayre, que se mire el tiempo y conforme a el se taña la dicha musica, por q̄ si a de yr aprieta y se tañe a espacio no parecera biē, y por esto es menester mirar la intencion del Auctor.

**Esta regla de suso es para tañer  
perfectamēte la cifra.**

# Tabla.

## Tabla de las obras de

contrapunto que ay en el  
primero libro.

Dos fugas en el primero grado pa entēder  
la pporciōd la musica a tres voces, fol. i.  
Agn<sup>o</sup> dei en el primero grado a tres bozes  
sobre mi, fa, re, sol, fa, mi, fol. .i.  
Benedictus ē el segūdo grado a tres bozes  
buelto el canto llano, fol. ii.  
O sanna en el segūdo grado a tres bozes so  
bre el dicho mi, fa re, sol, fa, mi, fol. ii.  
Agnus dei en el teccero grado a quatro bo  
zes, fol. ii.  
Agn<sup>o</sup> dei ē el tercero grado añadido ē cier  
tas ptes, a q̄tro bozes, losquin, fol. iii.

## Tabla del segundo li

bro en que ay motetes de famosos auçtores  
y historias de la sagrada escriptura  
a sonada de romançes vicios  
y villancicos, y otras  
cosas,

Laudate dominum omnes gentes, en el se  
gūdo grado a q̄tro bozes, Layole, fo. v.  
O gloriosa dei genitrix ē el segūdo grado  
Gombert fol. .v.  
Beata quorum agmina en el segundo gra  
do a quatro, fol. vi.  
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Villancico desposose te tu amiga iuan pastor en el primero grado.	fol. xxiii.		
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en que ay obras compuestas de famosos autores, para tañer dos iuntos en dos vihuelas, en quatro maneras de temples/ en vnifonus en tercera, en quarta en quinta,

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Et in spiritū sanctum de la missa, sobre la cancion mille regres en vnifonus a seys Morales.	fol. xlvi.	Fantasia en el segundo grado contrahecha a otra estrangera.	fol. lxxviii.
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en qual se trata de fantasias

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Fantasia en el primero grado.	fol. lxxiii.	Fantasia en el segundo grado suelta.	folio. (lxxvii.
Fantasia sobre vn benedict <sup>o</sup> ē el primero grado.	fol. xliiii.	Fantasia en el primero grado suelta.	folio. (lxxviii.
Fantasia en el segundo grado sobre la entrada de vna baxa.	fol. lxxiiii.	Fantasia en el tercero grado contrahecha a otra del milanes.	fol. lxxviii.
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Fantasia en el tercero grado de consonancia suelta, fol. lxxx.	Cancion adiu mes amours en segũdo grado, fol. lxxxviii.
Fãtasia en el segũdo grado suelta, fol. lxxxix	Diuiçela en el segũdo grado, fol. lxxxviii.
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Fantasia en el tercero grado suelta. folio. (lxxxii.	Ami fusle en el segũdo grado, fol. lxxxix.
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Osana en el segundo grado Moutõ. fol. (lxxxiii.	Soneto en el primero grado, fol. xci.
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Siete diferencias sobre guarda me las vacas del primero y segundo grados. foli. (xcvi.

Diferencias sobre el tenor del conde claros por dos partes, y para discantar, la pauana real. fol. xcvii.

Musica para discantar sobre vn punto. fol (ciii.

## Fin de la tabla.

### Consejo para que la musica deste libro sea bien tañida.



Conviene a saber que quando se tocara vna consonancia de dos, o tres, o quatro bozes, o cãto llano sobre contrapunto, desta manera. Quarta en segundo traste, y segūda en primero traste iuntas, y luego segunda en vazio sola. Este dicho golpe que es segūda en vazio, el dedo dela quarta que es auã puesto para el primero golpe no se a de leuãtar, hasta que passe la dicha segunda en vazio. Y asi de imperfecta a perfecta estara el dedo quedo, como de trezena a dozena, o de honzena a dezena, y de sexta a quinta, de manera que a de sonar bien el punto o consonancia que se tocara sobre el dedo del punto que primero se toco, sino fuere donde se ouiere de leuantar el dedo, para sonar otras cosas o puntos diferentes.

### De los tonos.



En la vihuela yo no hallo tono particular, mas de q̄ qualquiera tono se tañe mejor por vna parte q̄ por otra. Y para conoscer los tonos, a de ser en tres maneras. Primera mente en el termino, y lo segūdo en las clausulas, lo tercero en la clausula donde fenescen. Y asi es que primero y segundo tonos hazen su clausula en de sol re, tercero y quarto en e la mi, quinto y sexto en fe fa ut, septimo y octauo en ge sol re ut. Los tonos q̄ se intitulã mixtos, llaman se asi, por que no guardan la regla, que son irregulares. Algunas vezes acaba la musica en vna consonancia o cadencia, lo qual no se a de tomar por clausula, para conocer el tono, sino en los finales y causas sobre dichas.



# AQUI SE SIGVEN

DOS FVGAS PARA PRINCIPIO DE ENTENDER LA MVSICA deste libro, y son a tres, esta primera se señala desta manera pa entēder la sol fa. tercera en primero traſte se señala la clau de ce sol faut. pa ſaber q̄ la primera cifra colorada es a lami re, cātādo y tañēdo la sol. sol. la. re. cō las cifras negras. Y pa mejor guſtar eſtādo tres iuntos el q̄ tañere cātara iuntamēte la dicha cifra colorada, y entonara al ſegūdo en ſegūnda en vazio, aguardādo dos cōpafes, como ſe vera en la primera ſeñal, y el ſegūdo entonara al tercero en prima en vazio, aguardando el dicho tercero vn compas al ſegundo.

Primero grado.

¶ Aquise ſigue la otra fuga, ſeñalādo prima en vazio la clau de ce ſolf. aut, y entrarſea cantando y tañēdo. ſol. fa. re. mi. re, y entonarſea en la ſeñal primera, al vno, y al otro en la otra ſeñal

primero grado.

Fuga.

¶ Aqui se siguen ciertas partes de musica sobre canto llano, muy prouechosas. Ello primero es a tres bozes, ase de cantar el canto llano, el qual se pone en cifra colorada, y para entender la solfa, tercera en primero traste, se señala la clau de cesolfaut cantando y tañendo. mi. fa. re. sol. fa. mi. y adelante va el cantolla no diferenciando. **¶** primero grado, sobre cantolla.

Agnus dei

First musical staff with lute tablature and rhythmic notation. It consists of a six-line staff with letters (z, o, i, f, 4) and numbers (3, 4, 5) indicating fret positions and rhythmic values.

Second musical staff with lute tablature and rhythmic notation. It includes a text box: **¶** Aquí se diferéncia el câto llano de muchas maneras. Seguido grado sobre câto llano, benedictus.

Third musical staff with lute tablature and rhythmic notation.

Fourth musical staff with lute tablature and rhythmic notation.

Fifth musical staff with lute tablature and rhythmic notation.

Sixth musical staff with lute tablature and rhythmic notation.

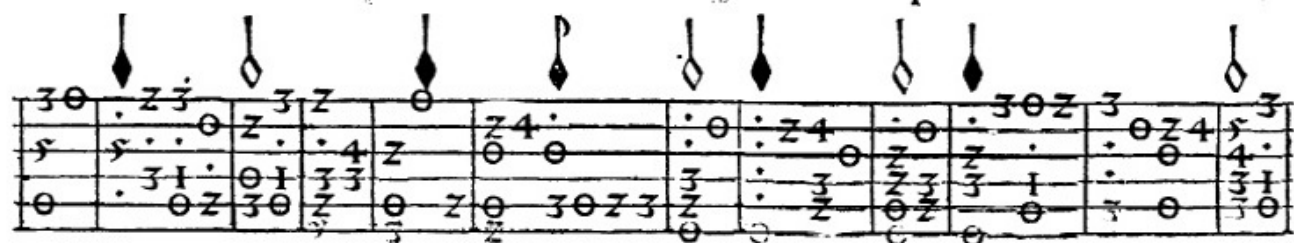
¶ Este câto llano q̄ se sigue va remedado lo primero q̄ dize, mi, fa, re, sol, fa, mi, tañer se a algo apriesa. ¶ Segundo grado sobre câto llano.

Seventh musical staff with lute tablature and rhythmic notation. It includes the text: O fanna, b ii

Aqui se sigue vn agnus dei de mejor musica q̄ la passada, es a quatro, prima en vazio se señala la clau de gesolreut.

Tercero grado sobre cãto llano.

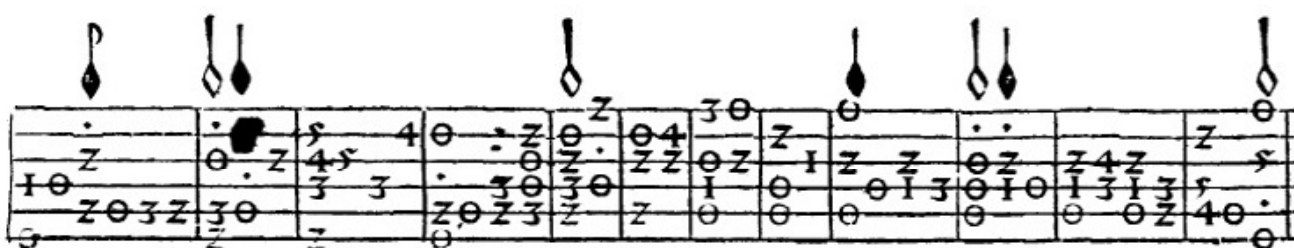
Agnus dei



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



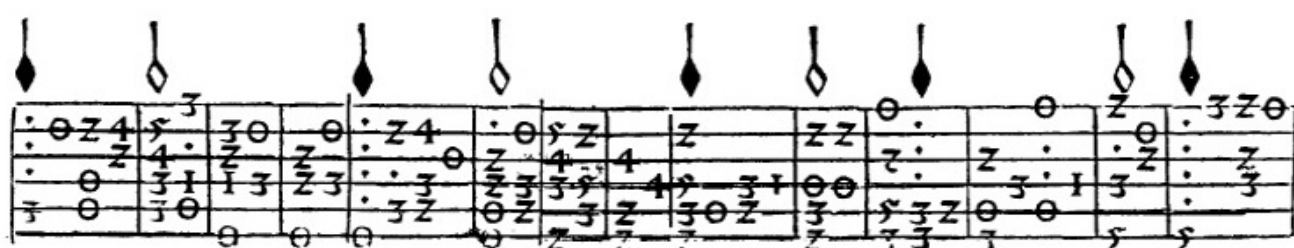
Second system of musical notation with three staves and various notes and symbols.



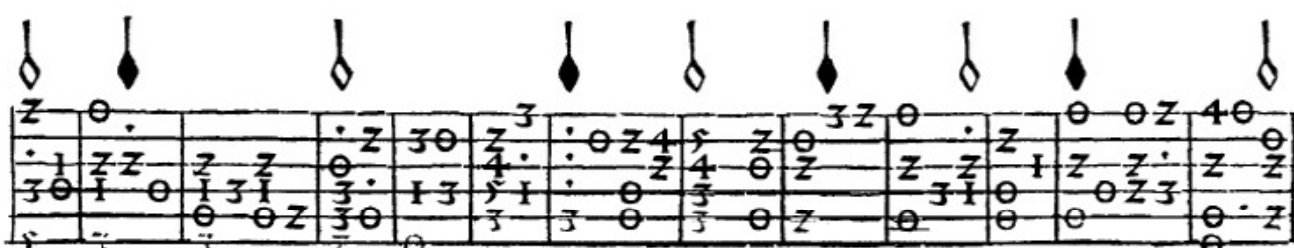
Third system of musical notation with three staves and various notes and symbols.



Fourth system of musical notation with three staves and various notes and symbols.



Fifth system of musical notation with three staves and various notes and symbols.



Sixth system of musical notation with three staves and various notes and symbols.



Seventh system of musical notation with three staves and various notes and symbols.

Sobre cãto llano.

 Silua de sirenas. 

Iosquin.

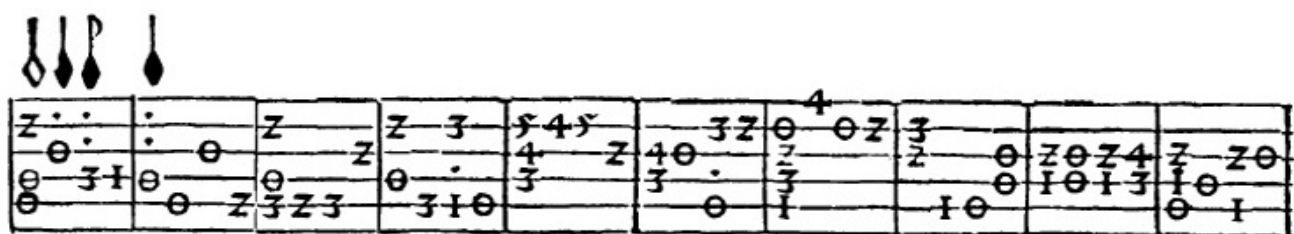

Este Agnus se puso por estos terminos, por q̄ caso q̄ algunos puntos faltan otros se añadē, tercera en primero traste se señala la clauē de cesolfaut, el cãto llano es la cifra colorada.

Tercero grado sobre canto llano.



Agnus dei.







First system of musical notation. The top staff contains notes with stems and flags. The bottom staff contains lute tablature with letters 'z', '3', '4', '6', '7', '8' and numbers '0', '1', '2', '3', '4', '5', '6', '7', '8'.

Second system of musical notation. The top staff contains notes with stems and flags. The bottom staff contains lute tablature with letters 'z', '3', '4', '6', '7', '8' and numbers '0', '1', '2', '3', '4', '5', '6', '7', '8'.

Third system of musical notation. The top staff contains notes with stems and flags. The bottom staff contains lute tablature with letters 'z', '3', '4', '6', '7', '8' and numbers '0', '1', '2', '3', '4', '5', '6', '7', '8'.

Fourth system of musical notation. The top staff contains notes with stems and flags. The bottom staff contains lute tablature with letters 'z', '3', '4', '6', '7', '8' and numbers '0', '1', '2', '3', '4', '5', '6', '7', '8'.

Fifth system of musical notation. The top staff contains notes with stems and flags. The bottom staff contains lute tablature with letters 'z', '3', '4', '6', '7', '8' and numbers '0', '1', '2', '3', '4', '5', '6', '7', '8'.

Sixth system of musical notation. The top staff contains notes with stems and flags. The bottom staff contains lute tablature with letters 'z', '3', '4', '6', '7', '8' and numbers '0', '1', '2', '3', '4', '5', '6', '7', '8'.

Seventh system of musical notation. The top staff contains notes with stems and flags. The bottom staff contains lute tablature with letters 'z', '3', '4', '6', '7', '8' and numbers '0', '1', '2', '3', '4', '5', '6', '7', '8'.

Tercero grado sobre cãto llano.

Silua de sirenas.

Ioquin.

First system of musical notation with two staves. The upper staff contains rhythmic notation with various note values and rests, and the lower staff contains a sequence of numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9) representing a scale or sequence of notes. Above the staves are several diamond-shaped symbols with vertical lines extending upwards, likely indicating fingerings or specific articulations.

Second system of musical notation with two staves. Similar to the first system, it features rhythmic notation and a sequence of numbers in the lower staff. Diamond-shaped symbols with vertical lines are positioned above the staves.

Third system of musical notation with two staves. It continues the rhythmic and numerical notation. Diamond-shaped symbols with vertical lines are placed above the staves.

Fourth system of musical notation with two staves. It maintains the rhythmic and numerical notation. Diamond-shaped symbols with vertical lines are placed above the staves.

Fifth system of musical notation with two staves. It continues the rhythmic and numerical notation. Diamond-shaped symbols with vertical lines are placed above the staves.

Sixth system of musical notation with two staves. It continues the rhythmic and numerical notation. Diamond-shaped symbols with vertical lines are placed above the staves.

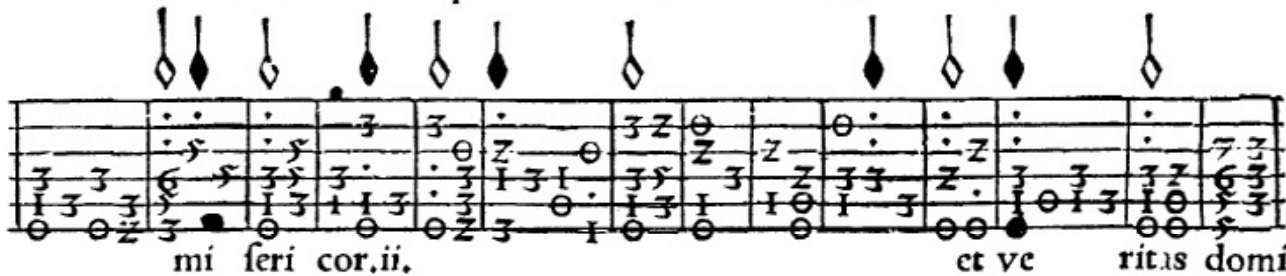
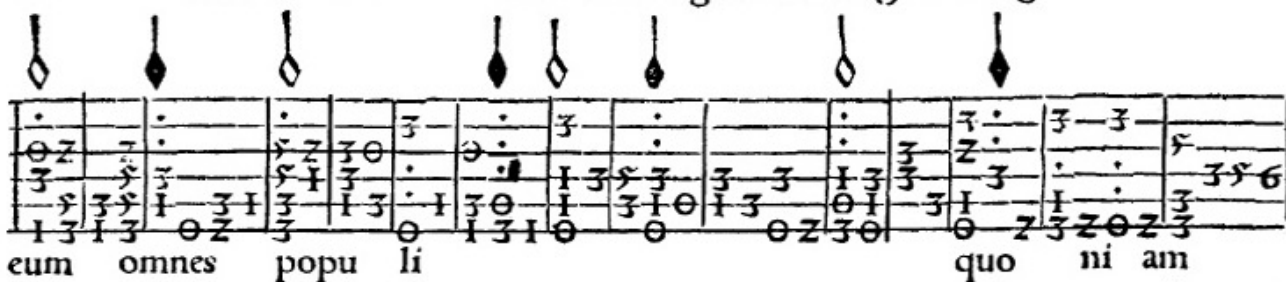
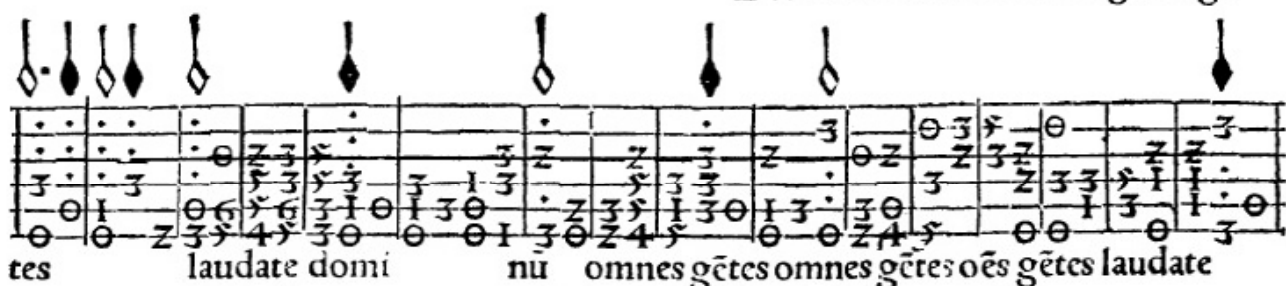
Seventh system of musical notation with two staves. It continues the rhythmic and numerical notation. Diamond-shaped symbols with vertical lines are placed above the staves.



COMIENCA EL SEGVN  
do libro de motetes y otras cosas  
para catar y tañer cōtrabaxo y en  
otras partes tenor.

¶ Tercera en primero traste se señala la clau  
de cesolfaut, pa entender q̄ la primera cifra co  
lorada es alamire.

Segundo grado.



Motetes.

Layole.

Silua de sirenas.

Segundo grado.

Segunda parte.

Gloria pa tri et fili o .ii.

et spi ri tui san cto li cuteratin prin ci pi o et

nuc et semper .ii. et in fe cu la secu lo rã a men

lau date domi nũrom nes gen tes .ii.

☛ Tercera en primero traste se señala la clau de cesolfaut, y la cifra colorada que se a de cãtar es tenor.

Segundo grado.

O gloriosa.

o gloriosa de i genitrix de i ge ni trix

vir go semp mari a .ii. quedo mi



num omni um me rui lti por ta re

et re gemange lo tum folavirgo lacta

bat.ii. .ii.

nos tri q̄ pi a memo ra

re .ii.

vt tu is ful ti patrociniis adce lestia regna .ii.

.ii. merca murpue ni re.

Motetes.

Silva de sirenas.

Gombert.

Quintá en tercero traste  
se señala la clau de fefaut.

Segundo grado.

merea murp ue ní re

be a ta quorum ag

mi na .ii.

ce lesti um spi

ri tuum .ii.

.ii.

.ii.

preterita presentia

.ii.

.ii.

fu tu ra ma la pe

Tercera en primero traste  
se señala la clau de fefaut.

Segundo grado.

Ili re.

Si bo na suscepimus de

ma nudo mi ni

ma la

au tem quare non fultine a mus .ii.

Domi nus de dit dominus ab

stu lit si cut domi no placu it

i ta factum elt .ii.

fit no men domini .ii.

be ne di ctum .ii.

.ii.

Motetes.

Silua de firenas.

Verdelor.

☪ Tercera en primero traste  
se señala la clau de fefaut.  
Tercero grado.

First system of musical notation with treble clef, one sharp (F#), and a staff containing notes and fingerings.

Second system of musical notation with treble clef, one sharp (F#), and a staff containing notes and fingerings.

In fir mi ta tem no stram. .ii.

Third system of musical notation with treble clef, one sharp (F#), and a staff containing notes and fingerings.

que su musdo mi ne

Fourth system of musical notation with treble clef, one sharp (F#), and a staff containing notes and fingerings.

pro pitius

Fifth system of musical notation with treble clef, one sharp (F#), and a staff containing notes and fingerings.

ref pi ce et ma la om nia

Sixth system of musical notation with treble clef, one sharp (F#), and a staff containing notes and fingerings.

que iuste mere mur .ii. om

Seventh system of musical notation with treble clef, one sharp (F#), and a staff containing notes and fingerings.

nūsan cto rum Inter cesi o ni bus lu ter



ce fi omni bus averte ea .ii.



p christu domi num




nos tru.

Quinta en tercero traste se señala la clau de fefaut.

Verdelot Tercero grado.



Re ple ti sunt qui dem spiri tu fan cto



lo que ban .ii.



tur



cum fi duci .ii.

Motetes.

Silva de firenas.

Verdelot.

a ver bũde i ver

bum de i tel ti moni um

tel ti monium resurrecti o nistre fu rrecti o

nis ie su chris ti do mini nostri ie

su chris ti a lle lu ia a lle lu ia .ii.

Pa nis quem ego da bo.pa nis quẽ e go da

**Lupus.**  
 Este motete tam  
 biẽ ca del mesmo to  
 no. ẽ terceiro grado.

Pa nis quem ego da bo.pa nis quẽ e go da

Motetes.

Silua de sirenas. Libro segundo. Fol. IX.

bo- .ii.

.ii. .ii.

ca ro me a eli.

pro mundi .ii.

vi ta li ti ga bā ter

goiu de i i ad in uī cem

li ti ga bāt ergoiu de i di cē tes quo modo po

Motetes.

Silua de sirenas.

Lupus.

tel hic no bis car nem fu am car nem fuam

da re .ii. ad mandu

can dum .ii.

☛ Tercera en tercero traste se señala la clau de cesolfaut, y la boz q̄ se cãta es tenor. Segundo grado.

Hic precursor.

hic pre cursor et di le ctus, et

di le ctus et lu cer na lu cens .ii.

ante dominum .ii.

ip fe est e nim

ioa nnes qui vi ando mi no pre parauit

in he re mo. pre pa ra uit .ii.

in here mo fuit in deser to pre

di cans et bap tizãs .ii. bap tis mũ pe

nitẽtie peni tentie .ii. bap tif

mum peni tenti c ii

Motetes.

Silva de firenas.

Sepulueda.

Quarta en segundo traste se señala la clau de cesolfaut, es tenor esta boz colorada que se a de cantar.

Segundo grado.

E xultet celū laudibus exultet ce lū lau

di bus .ii.

re sultet terra gau diis re sul tet terra gau

diis aposto lorum.apo fto lorū .ii. glo ri a

fa cra canūt solē ni a fa cra canunt so

len ni a

Quarta en tercero traste se señala la clau de cesolfaut, y sexta en sexto traste dōde esta vna señal, entra el contrabaxo en fuga de la cifra colorada que se a de cantar.

Tercero grado.

Aue maria ue ma ri.

a gra tia ple na  
do minus te cum be ne  
di cta tu in mulie ri  
bus in mu lieri bus  
et be ne di ctus fru ctus ven  
tris tu i alle lu ia .ii.



vi de te a lleluia .ii. .ii.

.ii. .ii.

Quarta en primero traste  
se señala la clau de fefaut.

Segundo grado.

Ti bi so li pec ca ui ti

bi so li pecca ui et ma

lum co ram te fe ci .ii.

E cce e nim .ii.

in i ni quí ta ti bus e cce in i ni quita ti bus  
c iii

Motetes.

Silva de sirenas,

Iaquet.

ini quitati bus con ce ptus sum et in pec ca tis con

ce pit me ma ter me a ma ter

me a. mi se re re me i de

us .ii.

secundum magnam miseri cordiam tu

am et secundum multi tudinem

mi se ra ti o num tua rum de le i

Tercera en primero tra  
ste se señala la clauē de cesol  
faut, es tenor la boz colora  
di q̄secāta.

niquitatē me am i niquitatē me am. Tercero grado.

A parens chris  
tus dis ci pu lis  
fu is

poti passi onem fu

am per di es quadraginta

.ii. lo q̄nsde re gnode i lo

quensde reg node i a lle lu ia .ii.

et vi den ti bus ille

Motetes.

Silua de sirenas.

Gombert.

lis .ii.

e le uatus

est e le uatus est .ii.

et nubes fusce pit e

um ab

o cu lis eo rum ab o cu lis eo

rum .ii. a lle lu

ia .ii. .ii.



¶ Tercera en primero traste se señala la clauve de ceçfolfaut, es tenor la cifra colorada, q̄ se a de cantar.

Tercero grado.

veni

ve ni in alti tu di nem ma risma

ris .ii. .ii.

et tempestas demerfit

me .ii.

et dūcla marem ad te

.ii. rau ce fa cte sunt

Motetes.

Siſua de ſirenas.

Iaquet.

.ii. fauces mee

.ii.

tu enim do mi ne ad iu uisti .ii. .ii.

me et confola tus est me

.ii. quiate fo lū ex qui ſi

ui .ii. quia te fo lum ex qui ſui .ii.

Este motete es del meſmo tono que eſte paſſado, y es el contrabaxo el que ſe canta.

Segundo grado.

The image shows a musical score for a lute piece with a vocal line. The lute tablature is written on a six-line staff with letters (z, i, o, f, g, b) and numbers (1-8) indicating fret positions. The vocal line is written on a five-line staff with a treble clef and a common time signature (C). The lyrics are in Latin. There are several double bar lines with a 'ii.' marking, indicating repeat sections.

Nōne nō ne di simu la ui  
 .ii. nō ne filu i  
 nō ne qui e ui .ii.  
 et ve nit super me indigna tio tu a do mi ne  
 do mi ne ec ce non est au xili um me um in  
 me et ne cesa ri um quo q; mei.  
 .ii.

Motetes.

Silua de sirenas.

Morales.

re ce se runt a me re ce ferunt

a me .ii.

Quarta en tercero traste se señala la clau de fefaut, como esto pasado.

Segundo grado.

Virgo prudentissima. vir go prudentissi

ma prudentissima. quo progredes .ii. .ii.

qua fiauro ra .ii.

valde ru tilans .ii.

fi li a fi on. .ii.

to ta formo fa ct fu a uis est et

sua uis est Pul chra vt lu na

.ii. e le ctavt fol

e le ctavt lu na for mo fa vt fol e

le ctavt lu na for mo fa vt fol .ii.

¶ Quarta en tercero traste se señala la clauē de fefaut, va vn cãto llano sobre tibi foli peccauī, conocer sea en vnos puntillos que van allegados a vna cifra negra.

Motetes.

Silua de sirenas.

Pieton.

Pecca ui fu pra nu merum a re ne ma

ris pecca ui et mul ti

pli ca ta sunt et mul ti pli ca ta

sunt peccata mea .ii.

et nō sū di gnus videre et nō sum

di gnus vi de re al ti tudi nem ce

li pre multi tudi ne i niquta tis mee

e pre multi tudi ne i ni quita tis me e.

Quoniam irrita ui i ram tu am

Quoniam irrita ui i ram tu am, et malum co rante fe ci et ma

lum corante feci i i i.

Segunda en vazio se señala la clau de cesolfaut, esta boz colorada que sea de cantar es tenor.

Tercero grado.

Augustine Au gu sti

ne lux do cto rum fir

mamen tum e cle fi c ma

Motetes.

Silua de firenas.

Adriano.

lle us he re ti co rum fu mum vas

scien cie protuis fi de li bus roga deum que

fu mus protuis fi de li bus roga deum

que fu mus.

¶ Tercera en.iii.traste se señala la clau de ce sol faut, y la cifra colorada es la boz, y en otra señal do está vnos puntillos entra la otra boz compañera de la q̄ se canta que es la fuga.

A ue ma ri

Tercero grado.

a gra tia ple na do mi nus

te cum .ii.

First line of musical notation with tablature and rhythmic notation. The staff contains various symbols including 'z', 'o', and '4' representing fret positions and rhythmic values. Above the staff are several vertical stems with flags, likely indicating fingerings or ornaments.

be ne di cta

Second line of musical notation with tablature and rhythmic notation. Similar to the first line, it features a staff with tablature symbols and rhythmic notation, with vertical stems above.

tu in mu

Third line of musical notation with tablature and rhythmic notation. The staff continues the sequence of tablature and rhythmic notation with vertical stems above.

li e ri bus et be ne di ctus

Fourth line of musical notation with tablature and rhythmic notation. The staff continues the sequence of tablature and rhythmic notation with vertical stems above.

fru ctus ven tris tu

Fifth line of musical notation with tablature and rhythmic notation. The staff continues the sequence of tablature and rhythmic notation with vertical stems above.

i. sancta Mari

Sixth line of musical notation with tablature and rhythmic notation. The staff continues the sequence of tablature and rhythmic notation with vertical stems above.

ao raprono bis .ii.

Seventh line of musical notation with tablature and rhythmic notation. The staff continues the sequence of tablature and rhythmic notation with vertical stems above.

.ii. d ii

Motetes.

Silua de firenas.

Iosquin.

pec cato

ri bus a men.

.ii. .ii.

.ii.

Quarta en vazio se señala la clau de fesa  
ut, la boz colorada q̄ se a de cãtar y tañer  
es contrabaxo. Tercero grado.

.ii.

Ante quam comedam, An te quam co

.ii.

me dam fu spi ro

.ii.

an teq̄s co medam fus pi

ro et tan q̄ i mundantis a que

fic ru gitus me us .ii.

qui a timor quē time bam .ii.

e ue nit mi chi .ii.

et qd ve re bar a cci

dit nō ne diffimu la ui

non nesi lu i non ne qui e ui  
d iii

Motetes.

Silua de sirenas.

et ve nit fu per me indignatio .ii.

et ue nit super me in digna ti o

in digna ti o .ii.

¶ Siguen ciertas historias de la fagrada escriptura, a sonada de romances vieios, esta primera trata de como Mathathias llora la destruyçion de Ierusalem, y principalmente se doli de los que sacrificauan a los ydolos, de los quales al primero iudio que se leuanto para sacrificar, le mato encima del ara donde hazia el sacrificio, esta la historia en el segudo capitulo del primer libro de los Macabeos.

Primero grado.

Ay de mi dize el buen padre a cin

co hi ios quete ni a

por q̄ biui tanto tiem. po

q̄alcãça seaque stedi a que alcã ça seaqueste di a.

¶ Tornarse al principio con dolor del alma hasta este final, como la primera se cãto y taño.

¶ Que viese la ciudad santa compeliendo a sacrificio a la su ydolatria.

¶ Por su mal se leuanto. el que adorar la queria

Coplas.

¶ Dematar vieios y moços y robar quanto podia que por su mano murio sobre el ara do iacia.

¶ Historia de como el propheta Helias huyo por el desierto, por que le queria matar lezabel/a causa q̄ le auia muerto todos sus prophetas. Esta la historia en el tercero libro de los Reyes a los dezinueue capitulos, ay dos diferencias para tañer y cantar, la primera es facil, la segunda es algo dificil.

Primero grado.

A dor mi do se a el buen vieio.

del canfan cio q̄ tra ya a la sombra de vn ene bro

q̄ otro ar bol no le a ui a

¶ A qui entra la segūda diferencia de la dicha historia

Tercero grado.

ro gādo a d iiii

♣ Silua de sirenas. ♣

dios que le ma te

y le fa que de sta vi da pues

lle uo a tan tos fue nos que le

ha zian com pañi a.

*Coplas.*  
 ¶ El que estaua ya dormido  
 oyo vna voz que dezia  
 leuantate y come luego  
 deste pan que te traya.

¶ A penas ouo comido  
 que otra vez se adormecia  
 y luego le despertou  
 el angel que era su guia.

¶ Esta historia es de la sagrada scriptura,  
 del libro q̄ llamã Iudich, a tos doze capi-  
 tulos, quando siendo hiuda degollo a Ho-  
 lofernes por libertar al pueblo que estaua  
 cercado.

Primero grado.

En la ciu

dad de be tuli a de be tuli a

la lu dich qui fo de xar quifo de

xar el lu to que a ui

a guardado del con ti no sof pi rar.

Tornarse hasta cada calderon a cã tar y tañer de cada vna destas coplas figuiẽdos por la primera, cada pie.

Coplas,

Vestida muy rricamẽte	mas suplico te seõora	Aquel que puesto tenia	Eleni da Ju dic a la ciudad/ bixo a los del pueblo esto q̃ se sigue
q̃ era gloria de mirar	comigo quieras cenar.	el exercito sin par	
parte se para la hueste	Holofernes fue tan ciego	y fue causa la su muerte	
para Holofernes hablar.	q̃ se quiso embriagar	se ouiese de retirar.	
Si te pluguiese Holofernes	grãde effuerço fue a Iudich		
me quisieses escuchar	pues le pudo degollar.		

Laudate do miũ deum no strũ.

quinõ de se ruit speran tes in se Et in me an cillã su am

adim ple uit miseri cor di am fu am.

¶ Aquí se figuē vnos proberuios de nueva mñera, tañer seã algo aprieta, y adelante ay otros por otro tono.

Segundo grado.

de hazer lo que iure q̄ ia mas no

lo haria. quãdo iurãdo dezi a destagua no be ue re

libe ranos domi ne. libe ranos domi ne.

Estas dos coplas de aq abaxo, can tar seã como la primera, cada, vna dellas.

¶ Del trabaio que no alabo que es peccar sin correption que pues lleua a perdicion es mal parto, y hia al cabo. Libera nos domine.

¶ Del q̄ medra cõ engaños del q̄ llora quãdo llueue del q̄ huye quando deue y del moço de ochēta años. Libera nos domine.

Aquí se figuē dos sonetos. Primero gra do.

auchelina velau che li na. tu q̄ say del bel cantar

la lune lafa la lun fela que no vela me say tu di

re del cã po de lo español fa la li lon.

¶ Soneto de tres minimas al compas.  
Segundo grado.

fa la le lun fa fa. fa la le lun fa.

eu la li a borgo nelavernan eu la li a borgo

¶ Esto se tañera algo espacio y en llegando a la proporcion apriessa.

ne la

e u la lia de tar

peya vernan. a bunrofe gar a bunrofe gar tarpeya vernan

eu la li a borgo ne la

¶ Tornar sea al principio este soneto y acabar sea en el primer caldero. Villáico q̄ va tres minimas al compas, ay dos diferencias. Segundo grado.

o que en la cūbre. o q̄ en la cūbre

¶ Segunda diferencia de redoble  
Tercero grado.

es ya el pecado de vfo y costūbre ay ie fus q̄l bien se cōsu me.

Silua de sirenas.

o quen la cum bre o quen la cumbre es ya el pe

ccado de vfo yco ltum bre ay ic

fu quel bien se con fu me

primero grado.

y muera en las l.ôdas el mal villano muera en las hon

Soneto a manera de enfalada,  
contrahecho al de Cepeda.

Segundo grado.

das muera en las hondas.

Cortē el

padas afi las lenguas malas cortē espadas afiladas lēguas ma las.

Ma ña na de san Francif co le vanta do

me an vn dicho que hable con la niña virgo lenguas malas

corten espadas afiladas lenguas ma las li bera me do

mi ne a labis i ni quis et alin gua do lo fa

eru e me lenguas ma las lenguas malas

corten espadas afi la das lenguas malas, corten espadas afi ladas len

guas malas lenguas ma las

Este soneto se a de tañer algo aprieta es facil de tañer.

soneto. Primero grado.

A monte sale el a mor de la isla muy nõbrada. dõde

Silua de sirenas.

ve nus es honrrada y el tenido por se ñor dõde venus es

honrra da y el te ni do por se ñor.

¶ Esta es otra diferencia del mesmo soneto, la entrada tañer sea despacio.

Segũdo grado.

a los montes de dia nava el ti

ra no a mote ar por q̃ no dexa lugar quel viole to no pro

fa na por q̃ no dexa lugar quel vio len to no pro fana

Coplas.

¶ Tornar sea al principio cõ esta letra destas coplas.

Segundo grado.

¶ Diana es la castidad los montes la pudicia la caça que se cobdicia es ganar la voluntad

¶ Mirad q̃ aueys de entender desta ysla y monteria ques qualquiera fantasia donde nasce el bien querer.

De don devenisa no rebien se yo dedonde biçfeyo de donde de No ve nisala postu ra.

donde venisa more de don devenisa a more bienfeyo dedõde biẽfeyo de

donde bienfeyo de donde. Cauallero de me su ra ca uallero de me

fu ra Corona de mas hermosas y a qẽ mas le ptenesce ay ala pues la me

re ce Des po so se tetu amiga iuan pastor

ay que si por mi dolor. ay que si por mi dolor ay q si por mi do lor. Ru

gier qual sem pre fuital es fer vo gio final amor te piu se piu

si puo te .ii. Conque la lauare

Villancico.

Silua de sirenas.

Con q̄ la lauare la flor dela mi ca ra

con que la lauare que bí uo mal pe na da

Primero grado.

yo biuir que el remedio tras q̄ando no tiene como ni quã do. El como no puede

auello el quãdo se a desperar mas ay siẽpre emi pẽsar q̄ndo y como padecello

como podre foltene llo q̄ el remedio tras q̄an do no tiene como ni quã

do como niqndo.

¶ Esta cancion se a detañer el compas de espacio.

Las tristes lagrimas mias.

Segũdo grado.

Las tri ftes la gri mas mi as Las tristes la gri mas

mi as en pie dras ha zen fe

nal y en vos nunc a por mi mal por mi

mal al

¶ Aqui se figuẽ dos puerbios sacados de la sa grada escriptura, an se detañer en proporcion.

Tercero grado.

Sea quando recor dares

lo que pen sa res pri me ro q̃ ese dia es el po strero.

Romances.

Silua de sirenas.

que es di a es el po stre ro que es dia es

el poltre ro .ii.

¶ Estas dos coplas se tornaran a tañer como la primera.

¶ Quien se quisiere salvar le conuiene no biuir como no querria morir.  
 ¶ Nadie biua descuydado que el morir es lo mas cierto y el quando lo mas incierto

¶ Este romance se a de tañer conforme al tiempo señalado que es despacio, y la boz colorada es el canto llano.

Segundo grado.

Los

bra ços tray go can fa dos can fa

dos de los muertos

ro de ar

vi a to dos los fran

ce les y no ha llo

a don bel tran a don bel tran beltran

bel tran. Y ar ded cora çon ar ded

Este romance sea de tañer el compas leuãta do, ay vnã q̃tro cifras q̃ estã demasiadas, y pu fierõ se por cõpañia de laboz. | Primero grado



que nõ vos puedo yo va ler.

Yaca ual ga ca la y nos.

a la sombra de vna verde oliua sinpo nerpic en el stri i bõ

caualga de gallardia de gallardi a.

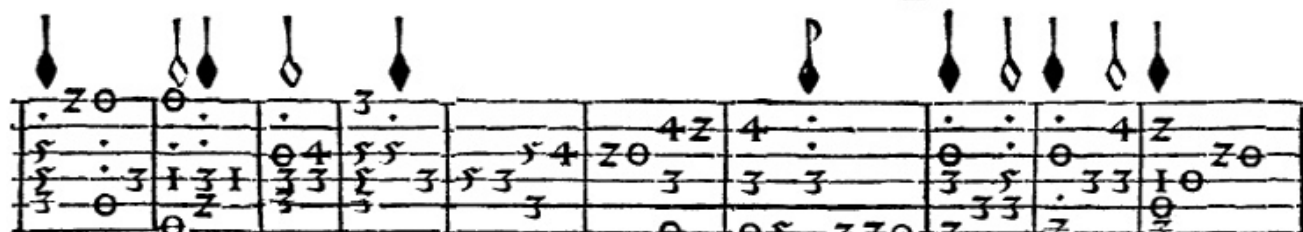
Villancicos.

 Silua de sirenas. 

Segundo grado.




La be lla mal



ma ri da da

de las



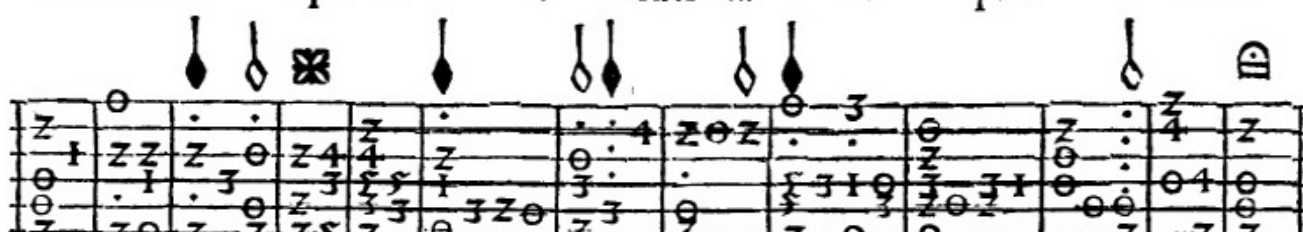
mas lindas

que vi

a cuer da

te quan

ama



da

se ño ra

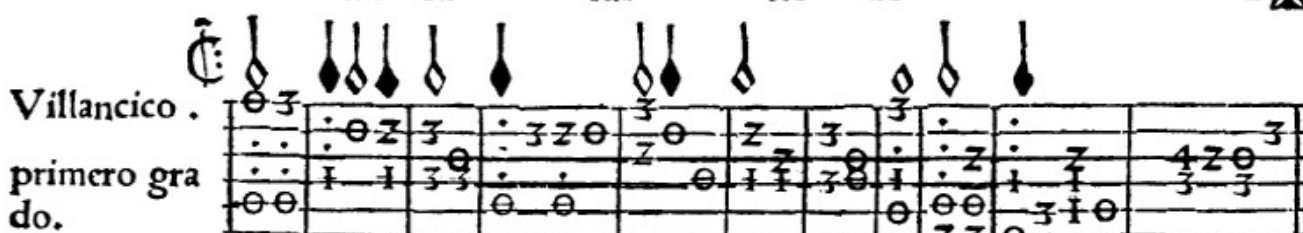
fui ste

de

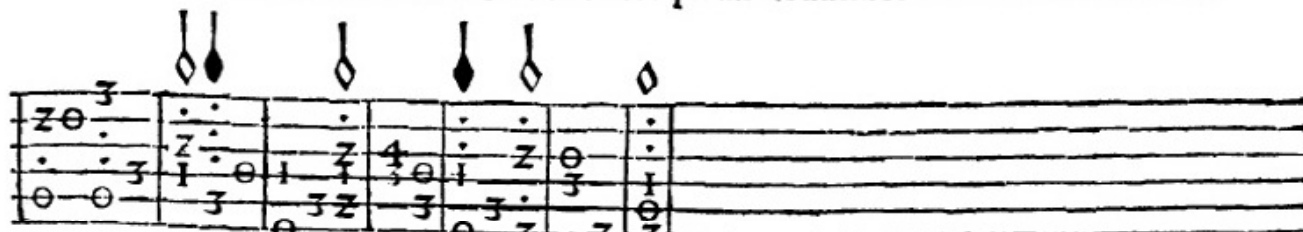
mi

Villancico .

primero gra do.



Donde son estas serranas del pinar de auila son. Donde son estas se



rranas del pinar de auila son.

 **SIGVESE EL TERCE** 

RO LIBRO, EL QVAL TRATA DE MOTETES

Canciones, Villancicos, y otras cosas para cantar

en falfetc. Lo q̄l es muy prouechofo.



a

b

c

Enton se la boz  
prima en septimo  
trafte,  
Segũdo grado,



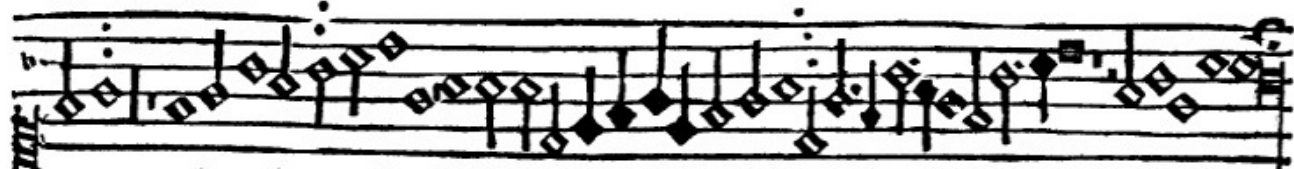
Et ita dulcedo

vita dulcedo

d

e

f



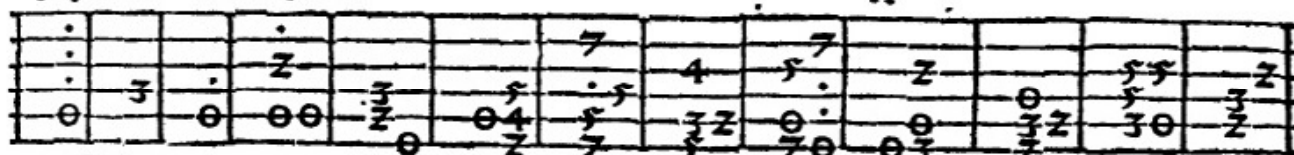
spe nostra

salue

.ii.

salue

.ii.



Salue,

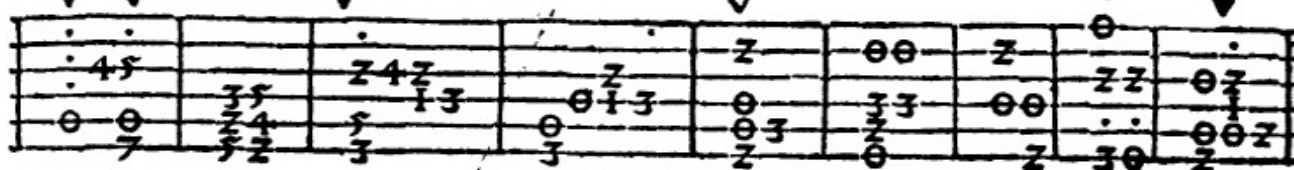
vita



a



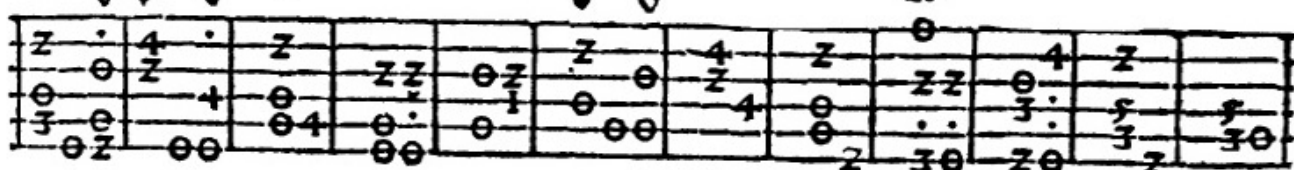
b



c



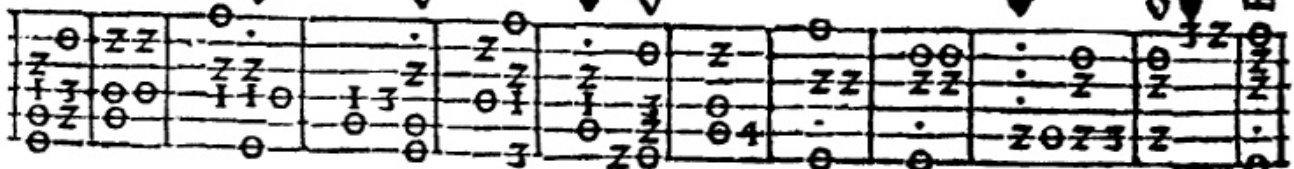
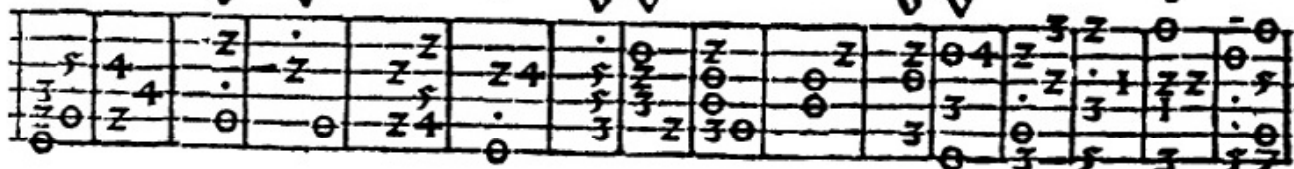
d



e



f

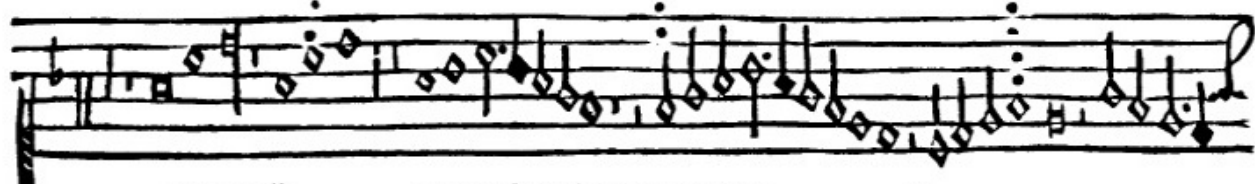


E

a

b

c



Et iesum.ii.

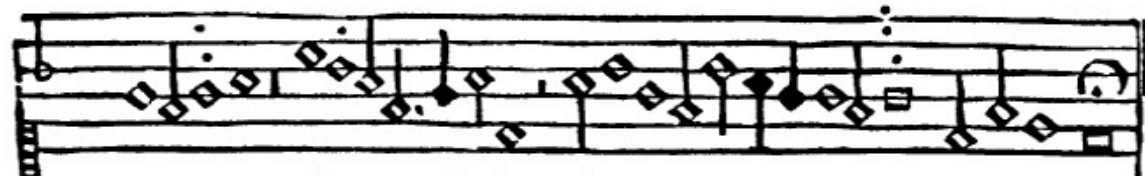
et iesum benedictum benedictum

.ii.

d

e

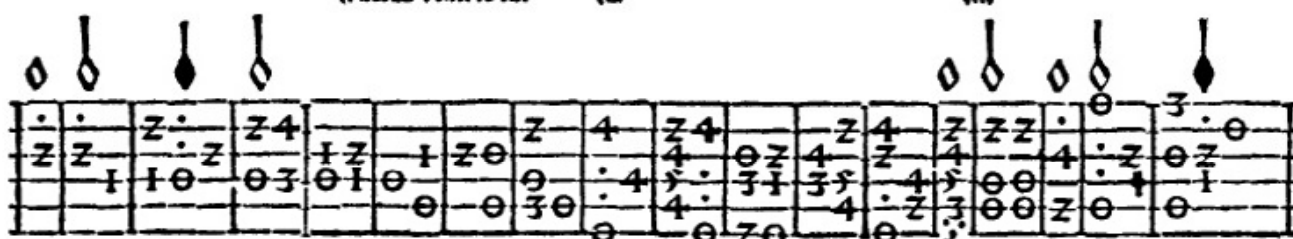
f



fructus ventris tui

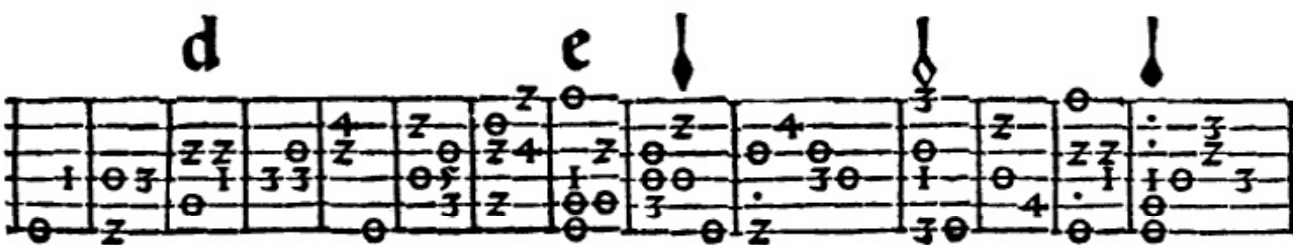
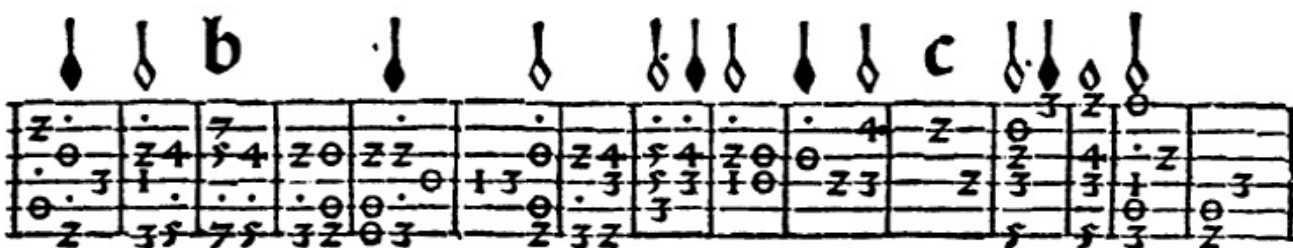
.ii.

.ii.



Et iesum benedictu

et iesum



a

b.

c

d



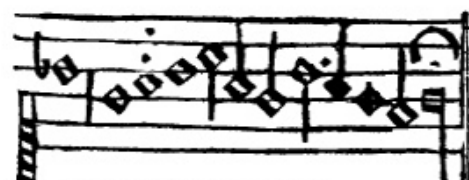
O dulcis

O dulcis

virgo semper virgo fem

e

f



La entonació deste motete es prima en vazio. Tercero grado

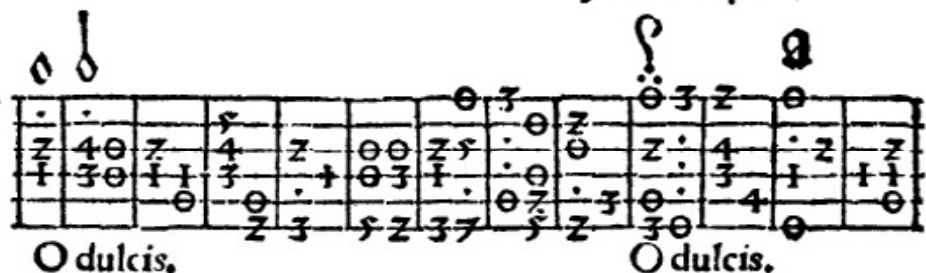


per virgo semper Maria

In te domine speraui.

tercero  
Prima en ~~primano~~ traste  
es la entonacion.

Segundo grado.



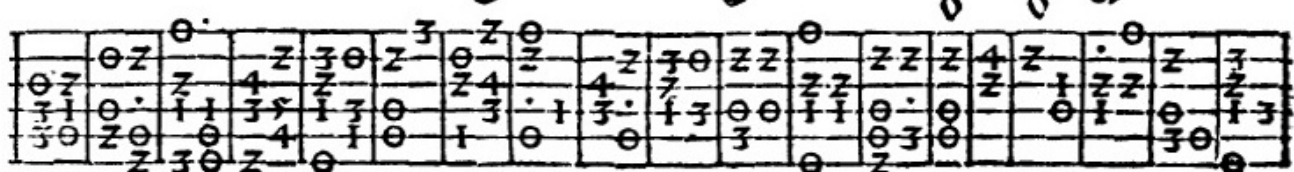
O dulcis,

O dulcis,

b

c

d



In te domine speraui,



In te domine

E ii

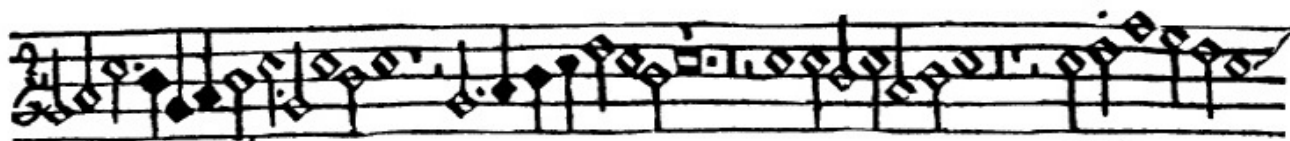
Motetes.

Sifua desirenas.

Lupus

a

b



Non confundar in eternum

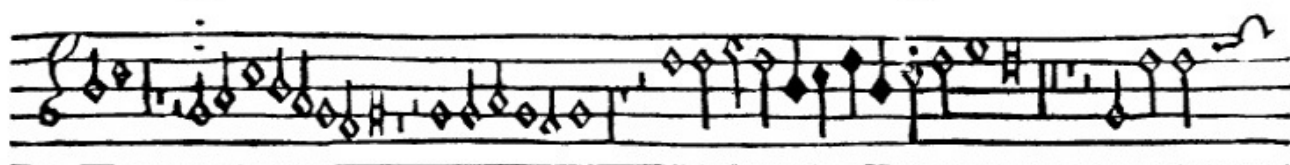
in eternum

in iusticia tua

liberame domi

c

d



ne

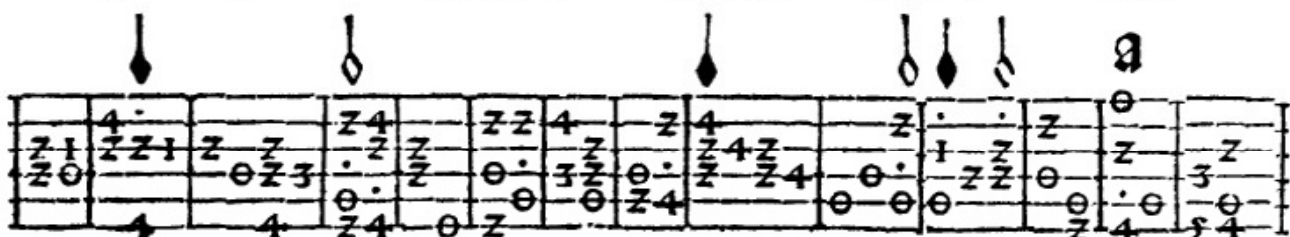
.4.

inclina ad me

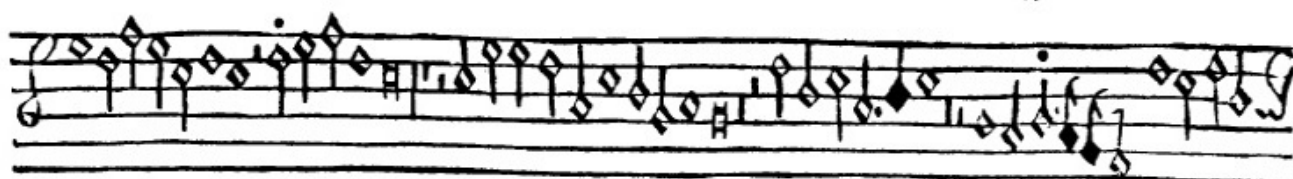
inclina ad me

aurem tuam

a celis.

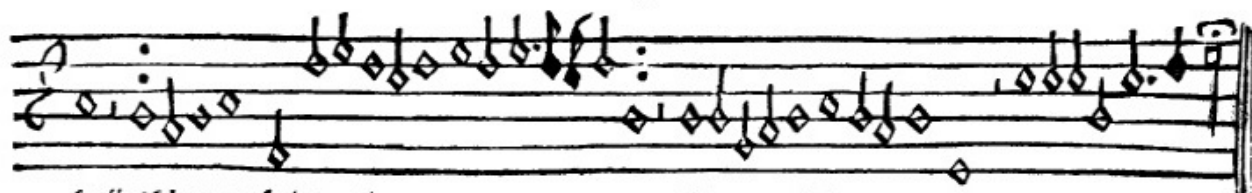


a b c d

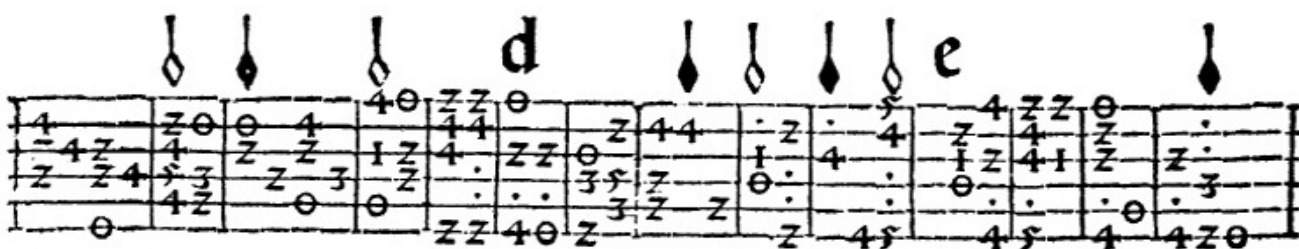


ra ueruas me. vt eruas me esto michi in deum protectorem in locum rre

e f



fugii vt saluum me facias .ii. vt saluum me facias .ii.



Motetes.

Silua de firenas.

La êtonaçiõ es  
segūda e terce  
ro traſte. Segū  
do grado.

**a**

quan ſuauiſ eſt dñe ſpiritus tuus qui vt dulcedi.

**b**

**c**

**d**

nem tuam

inſilioſ demoſtrare

pauē ſuauiſſimo

O quã ſuauiſ eſt

**a**

O quan ſuauiſ eſt.

**b**

**c**

**d**

a

b

c



De celo prestito esurientes, replens bonis .ff.

d

e

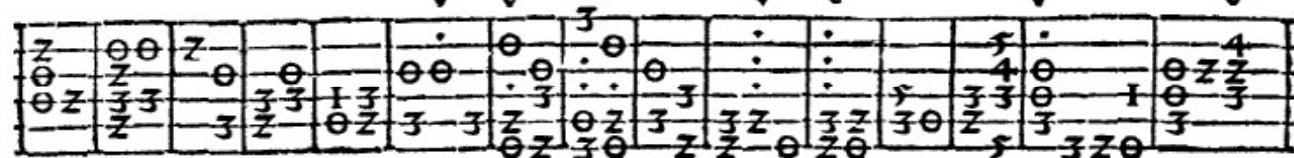
f



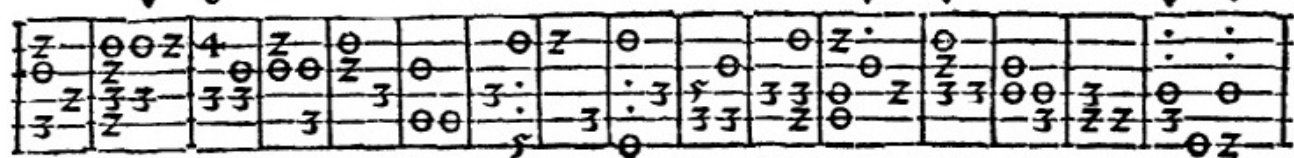
fastidiosos dantes dimisit inanis .ff. .ff.

a

b

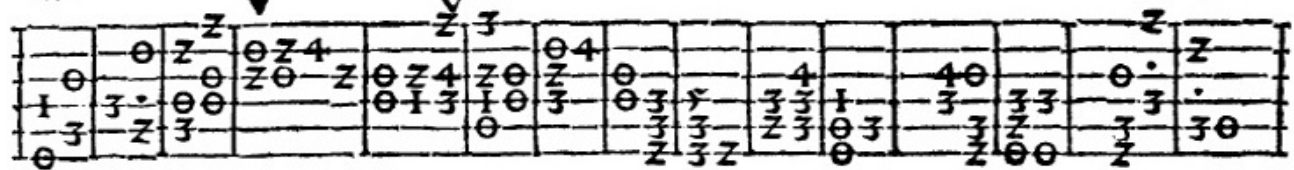


c

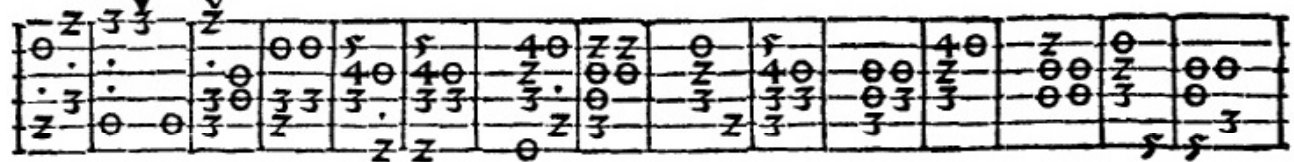


d

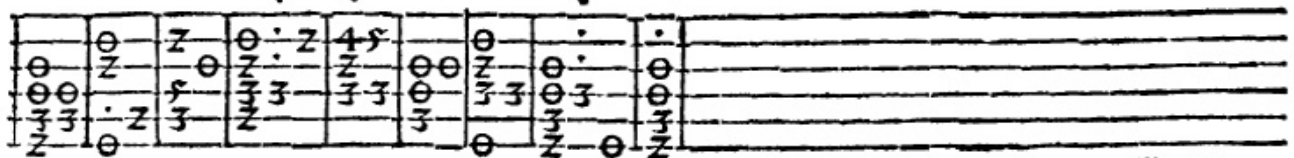
e



f



D



a

b

Entona se la  
boz/prima en  
primero traste  
segūdo grado

Hierusalem .ij. Zuge et exuete

c

d

e

f

vestibus induere cinere et cilicio quia in reocclusis est.

Hierusalem.

Hierusalem.

b

c

d

e

f

a

b



.if.

Occisus est

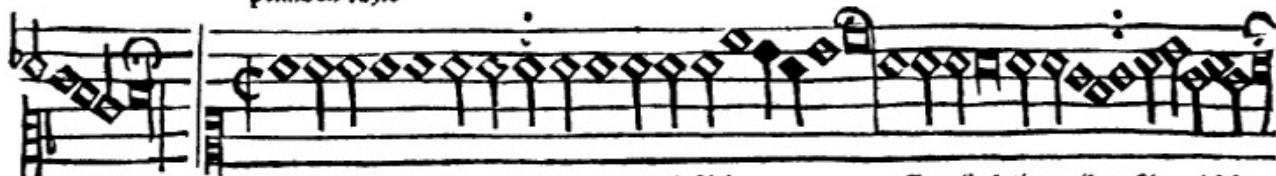
saluator israel

.if.

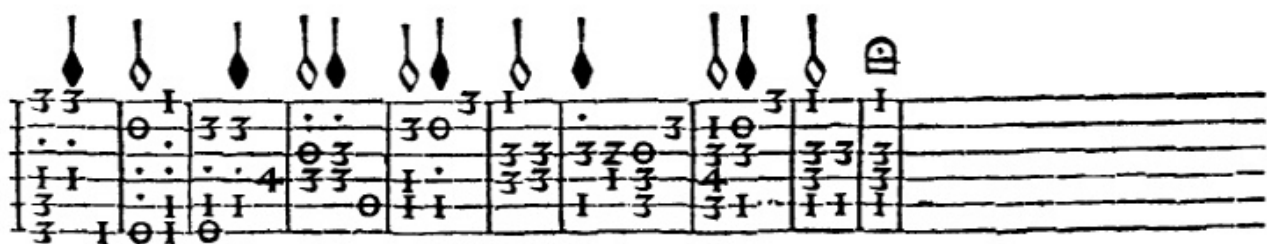
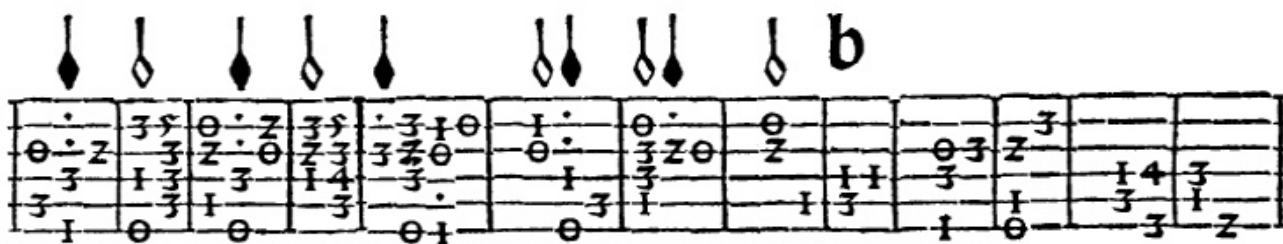
2a entonació es  
prima en vasio

c

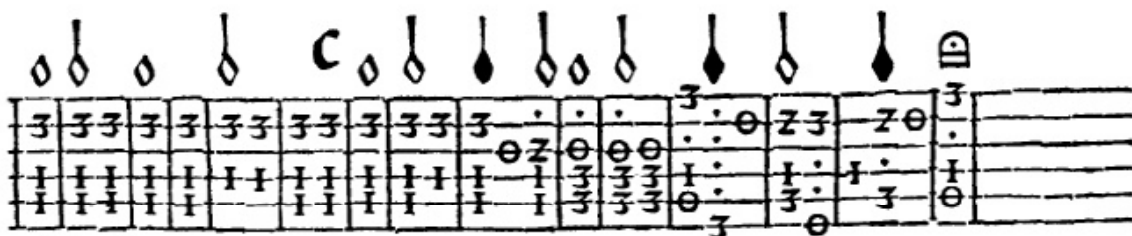
d



Cum inuocarem exaudiuit me deus iusticie mee. In tribulatione dilactasti michi.



Prime  
ro gra  
do.



Cum inuocarem.



In tribulatione

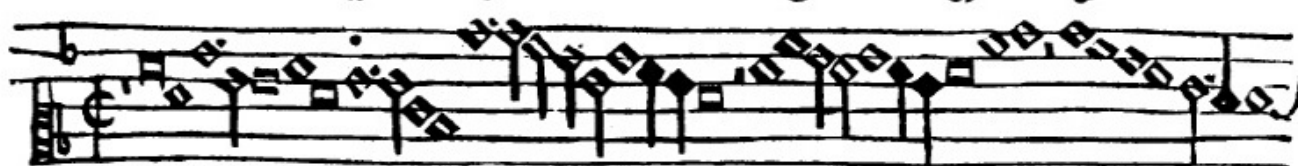
E v

Motetes,

Silva de sirenas.

Miguel ortiz.

a b c d e



Et fidelium propagatione propagatione ecclesie tue plebem contentio

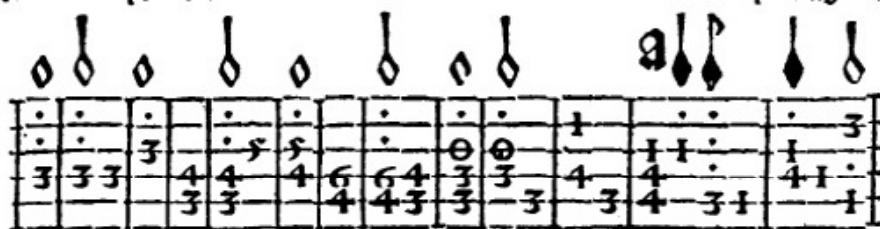
f g b i



sanctam premanias quem signum

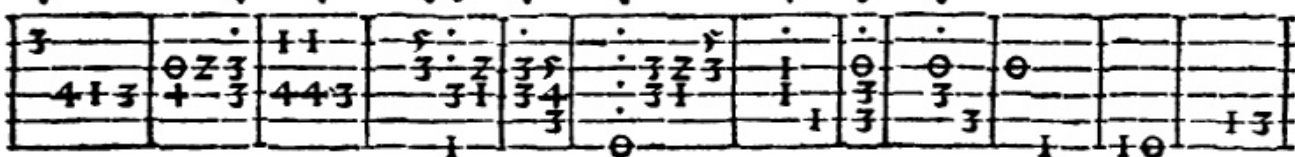
La entonacion es prima en quinto traste.

Segundo grado.

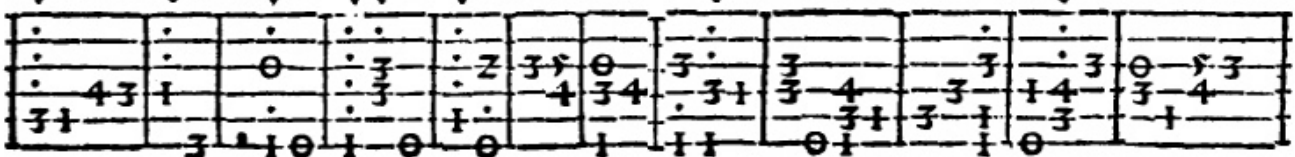


Vt fidelium.

b c



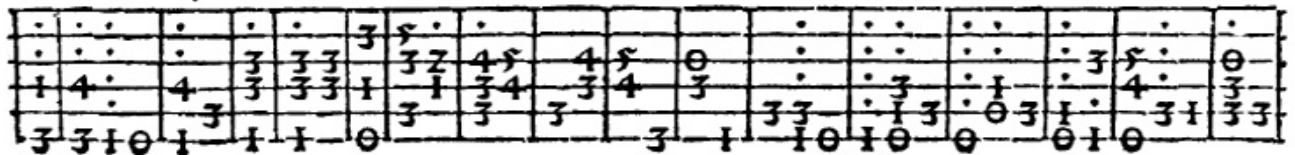
d e



f g b



i



a b c d e



crucis

ductorem instaurasti.

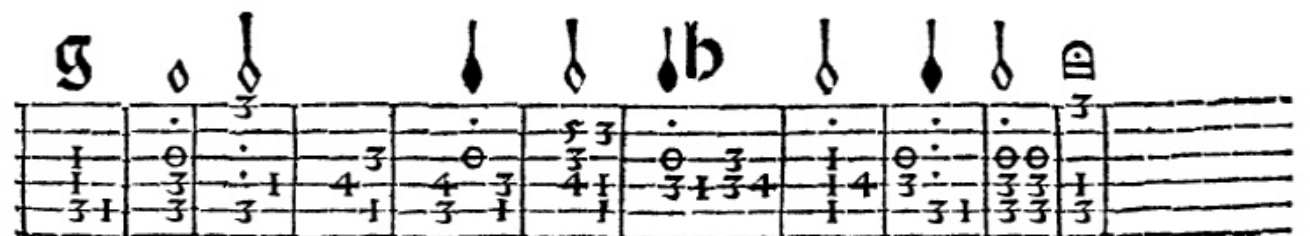
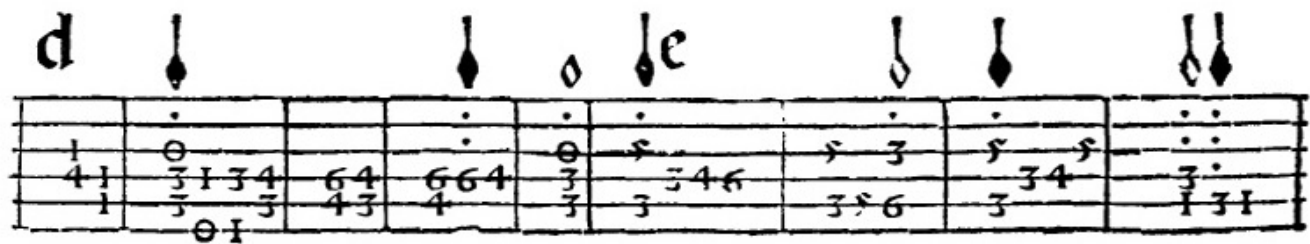
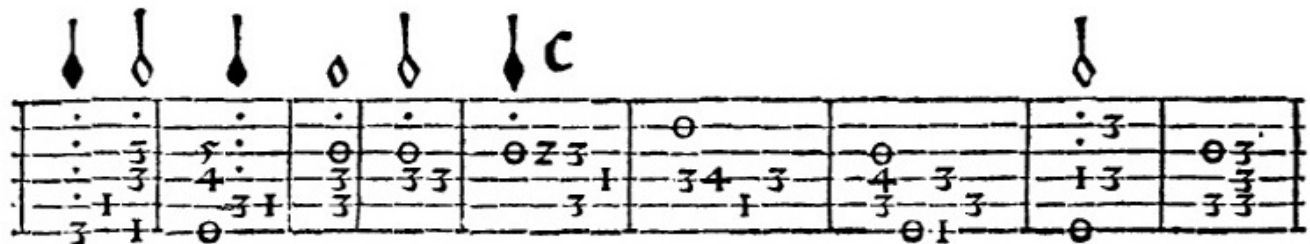
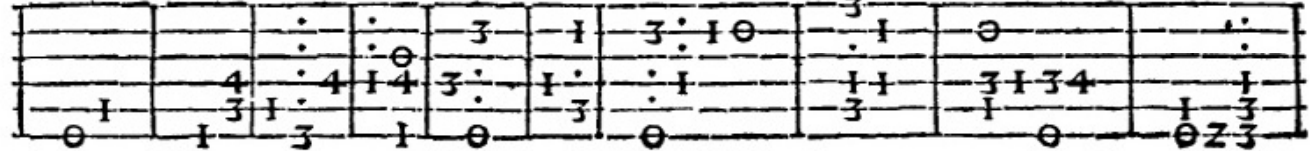
.ii.

f g b



ductorem instaurasti

a b



a b

Lamentaciõ, la q̃l se adeta  
ñer cõforme al tiẽpo su en  
tonaciõ es segũda e tercero  
traſte. Segundo grado.

Musical staff for section 'a' with lyrics: Hierusalem .ii. conuertere

c d e

Musical staff for section 'c' with lyrics: ad dominum deum tuum

Lute tablature for section 'c' with lyrics: Hierusalem. Hierusalem.

Lute tablature for section 'd'

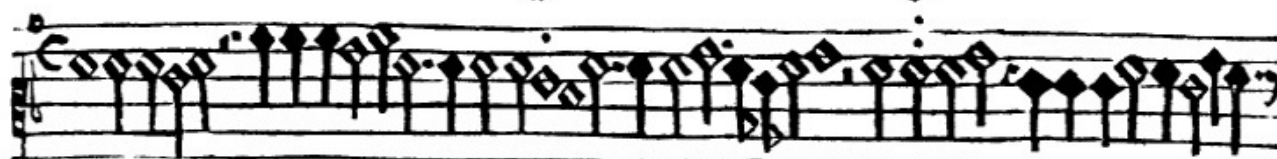
Lute tablature for section 'e'

Lute tablature for section 'e'

Lute tablature for section 'e'

a

b



Se purte guardo .ii.

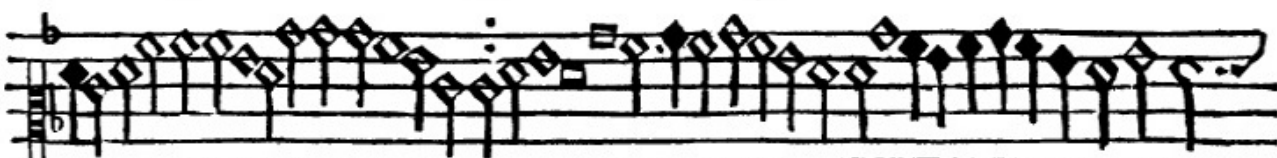
dolce anima mia .ii.

tu menetray tu menetray del pecto il bi

c

d

e



uo coze caro te fozo viso mio bello .ii.

de no me oay tanto martello .ii.

vi

Entona se la voz/ prima en primero traste. Primero grado.

3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4
1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1

Se purte guardo.

a

3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4
1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1

c

3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4
1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1

d

3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3	3 3
4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4
1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1	1 1

e

3 3	3 3	3 3	3 3	3 3
4 4	4 4	4 4	4 4	4 4
1 1	1 1	1 1	1 1	1 1

Canciones.

Silva de sirenas.

a

b

c



fo mio bello. II.

be ho me bar tanto martello

yo son vostro ferutose .II.

be

d

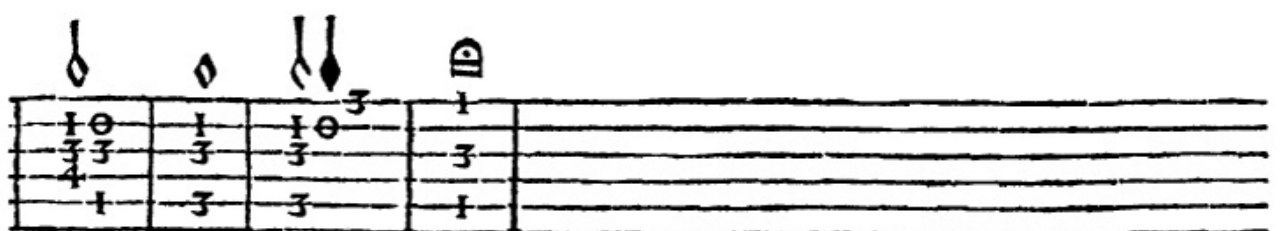
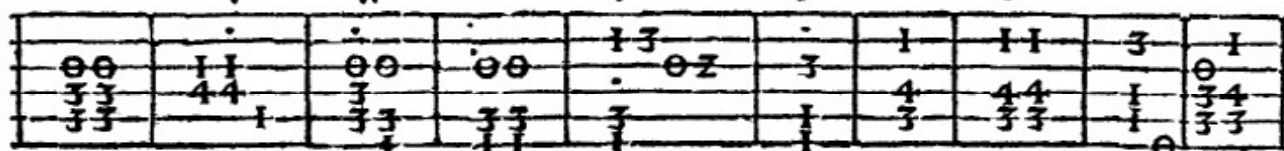


no mi far morir morir .II.

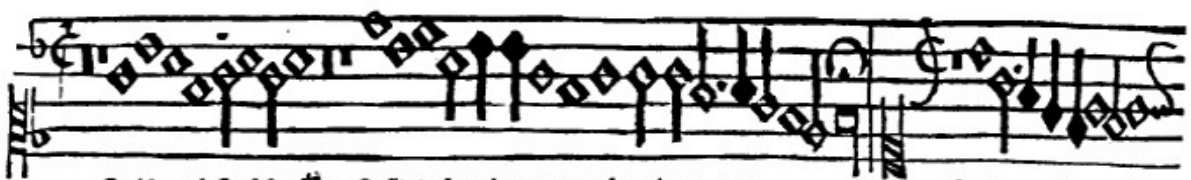
.II.

o volte anina nra .II.

.II.



a b c



Quid prodest ad surdōs si cāter p̄hemius aures.p̄hemius aureo Se inme extremo lardos


d e f g



El giacio extremo segnio: lun'altro extrano, come beaso dir voi mi potete, che sia bite, ho donna mia, voisi donna gēssi sola possete

Entona se la boz prima en tercero traſte.

Primero grado,



Quid prodest

b c



Entona se la boz prima en quinto traſte

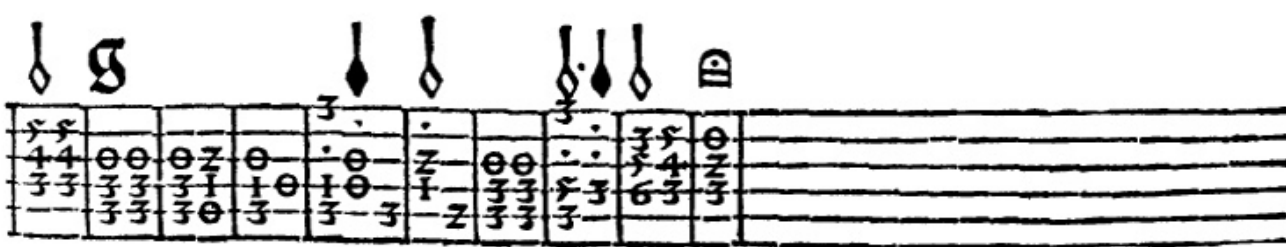


Se inme extremo.

e f



g



Canciones

Silua de sirenas.

? a b c

Bearmi intanti guay che assenno è quel che la mia vita palce vedrete' aperso è chiaro chairo dolce già mai

d e f

seaò quel sol un, che del mio assentio. nasce, nò e fol per pagar un tanto amaro. non e fol per pagar un tanto amaro

b

Esta proporcion es de tres feminimas al compas, sea de tañer el compas algo apresurado.

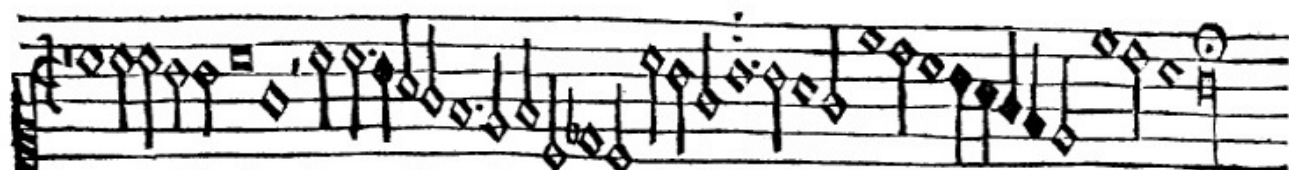
c

e

f

a

b



Gloriar mi possio bone o' bauer vn fite e fid' amate ch' iudiarne douete tutte quate .ff.

ggiadre

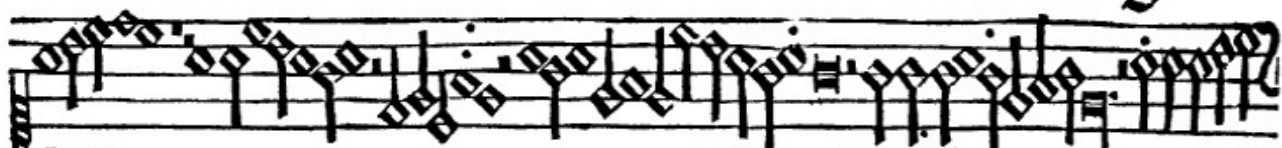
c

d

e

f

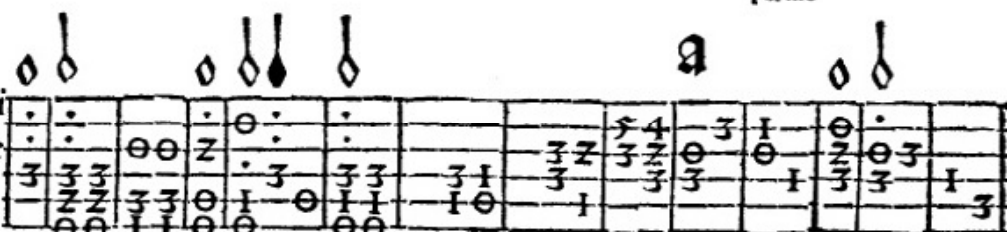
g



q' langu' illustre q' virtu, q' arme fidel' cõstãte mãfnet'e acosto .ff.

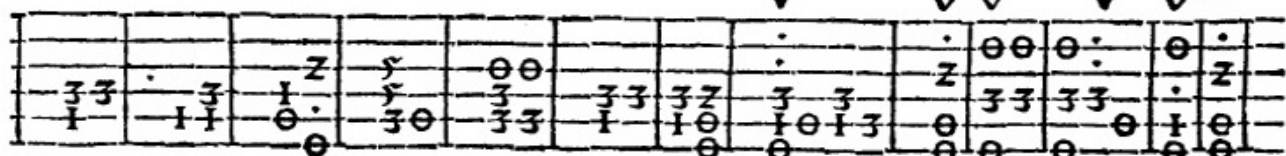
sich' iol' amo veramete= ch' altra mête fu par me

entona se laboz pri  
ma en quinto traste  
Primero grado,

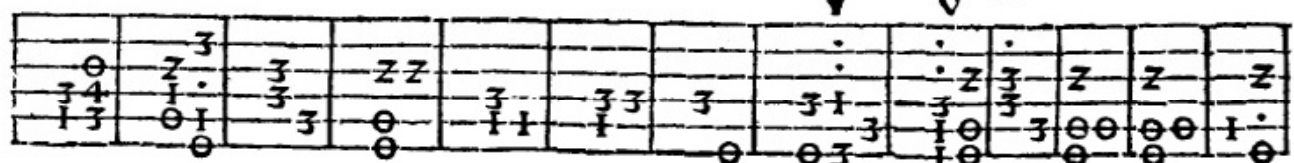


Gloriar,

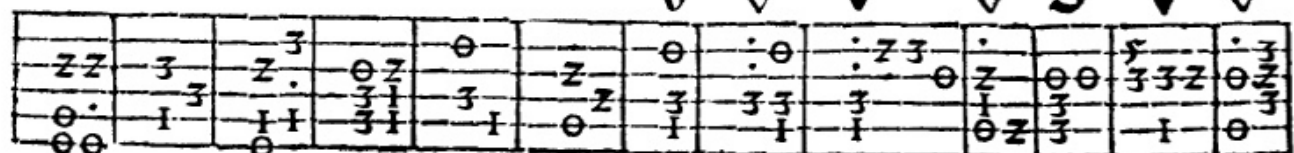
b



d



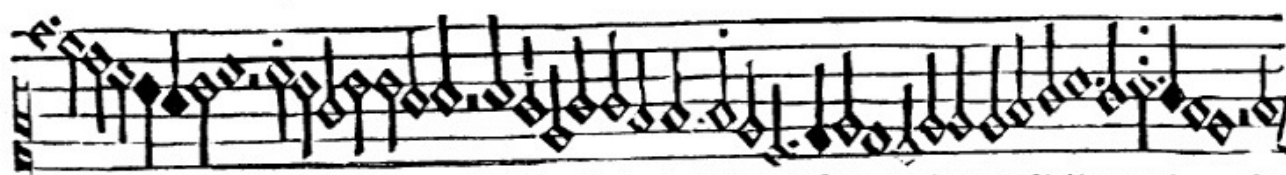
f



a

b

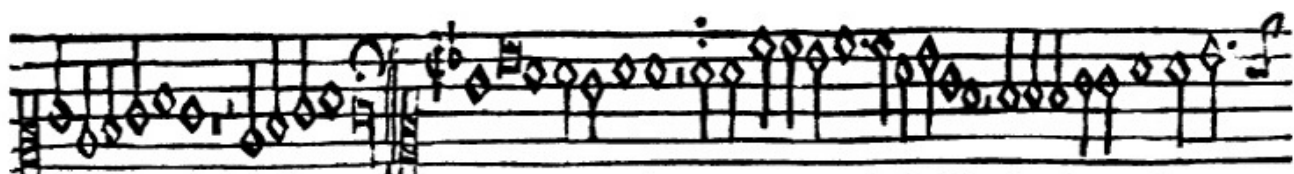
c



ed'harrei grã tosto Et come sol il posto Sculpito nel mio core, f'g' humilmete amose ch'accreto i lui d'amarmi che  
vua el desio,

d

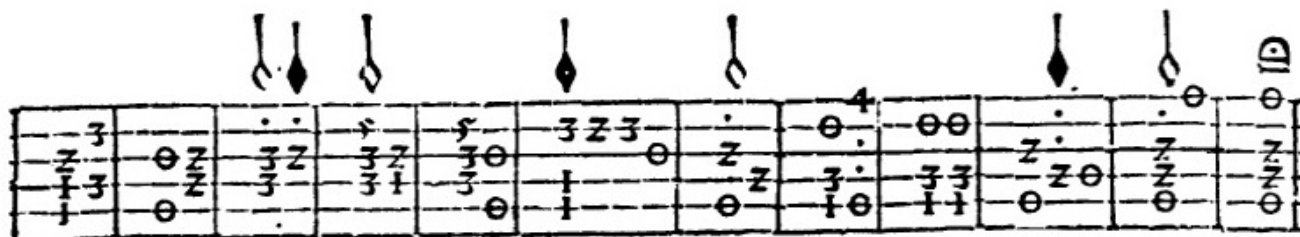
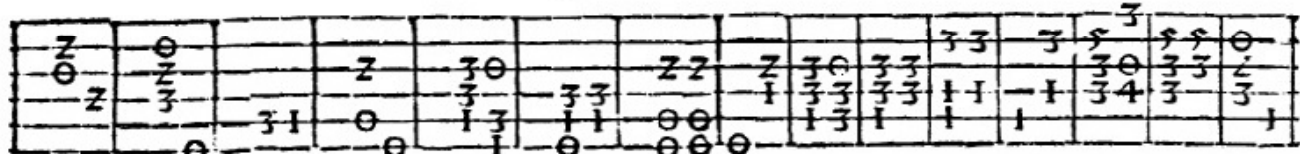
e



cõ son tota fra, sta tutto mio, Madõna qual certezza hauec si po maggio: bi mi grã foco che- cõsumar mi  
veder

a

b



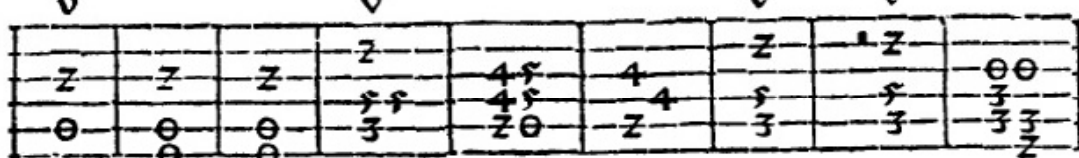
o

b

o

d

Entõna fe la  
boz prima  
envazio.



Madona qual certezza

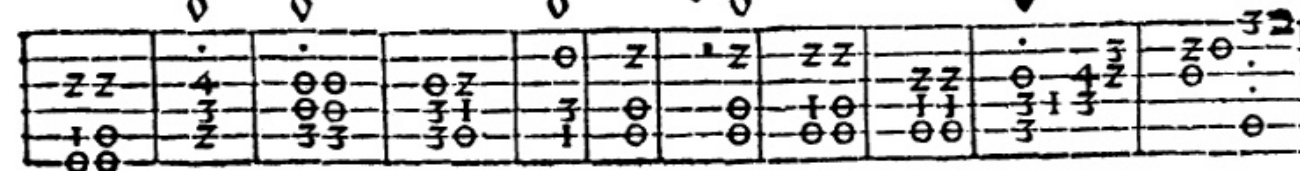
o

b

o

e

b



a b c

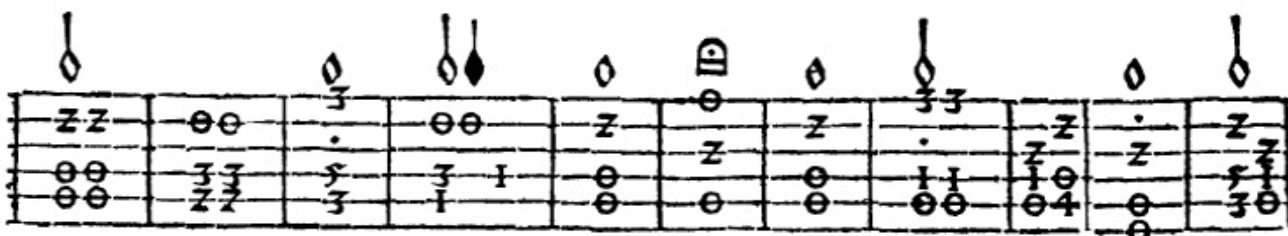
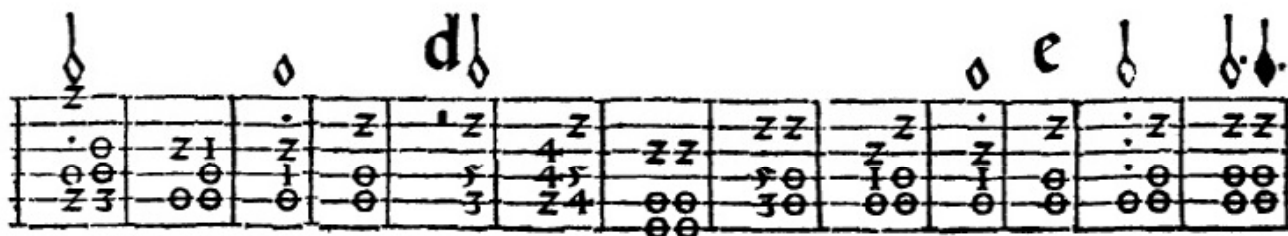
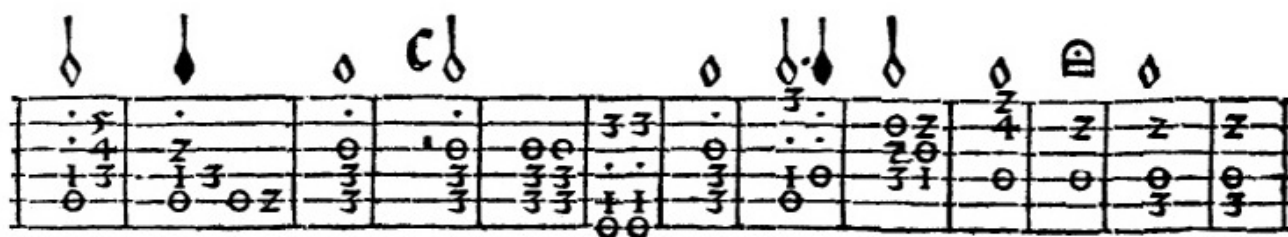
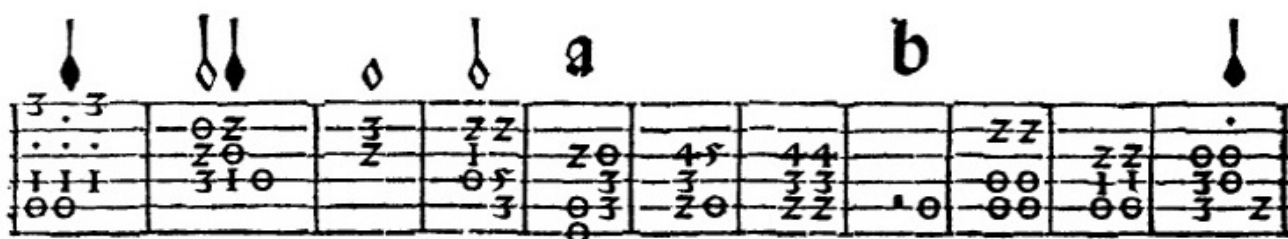
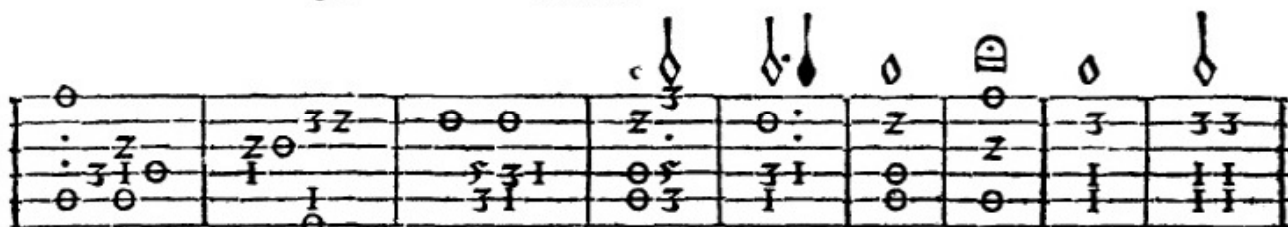


poco apoco Dai me nõ conosco che p mirar uisfo son col pèter dame tãto diuiso che tràffamar mi sèto

d e

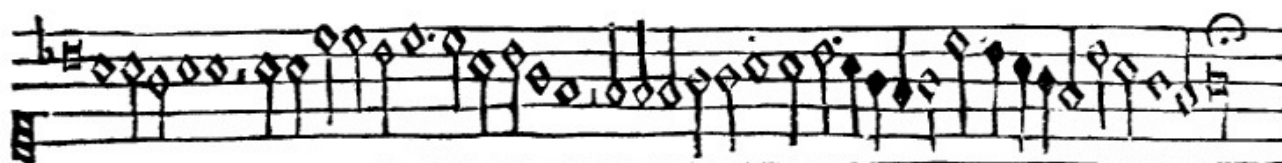


in ãl che sete. Zaffo nõ v'accoz che poica chio fui spal: Errosso, ipalidido, ardo, z aggaccio Donq se cio vedete Ma  
gete vfo laccio



a

b



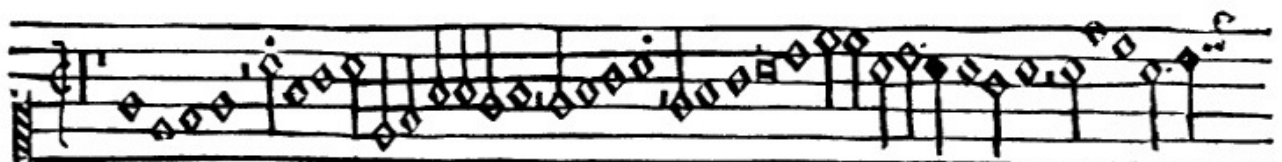
donna qual certezza hauer si po maggior di mio grã foco che veder cõsumarmi a poco

a poco.

c

d

e

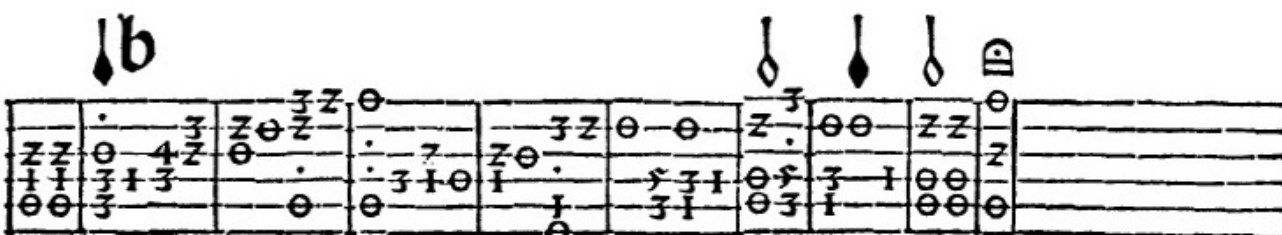
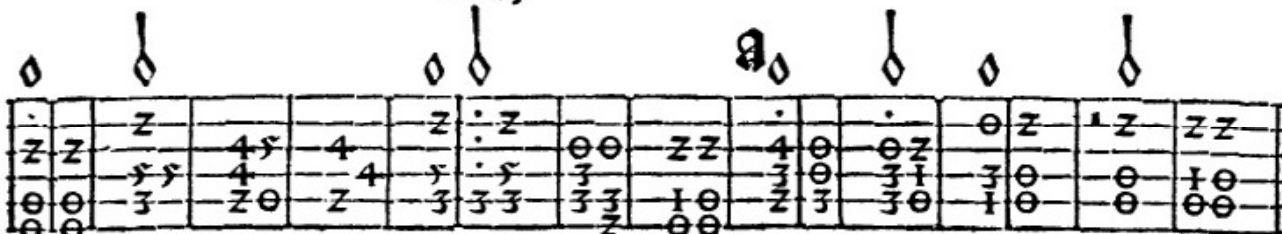


Qui la dira, ii.

la pêne d mō-  
cœur,

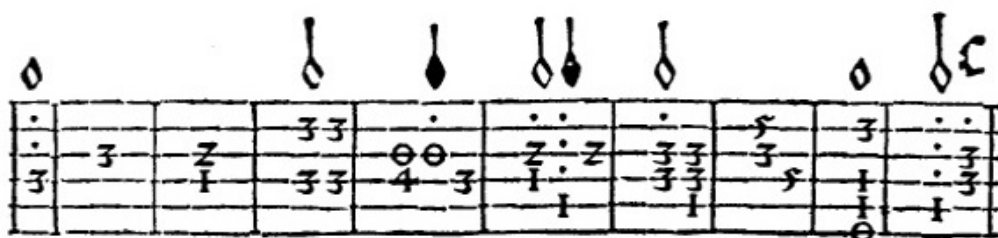
et les douleurs, ii.

q̄ pour mō amy porte. et les douleurs.



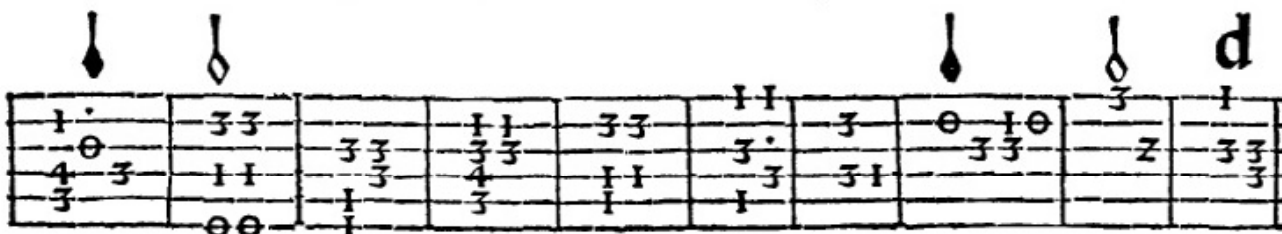
En tona se la boz  
prima en vazio,

Segũdo grado,

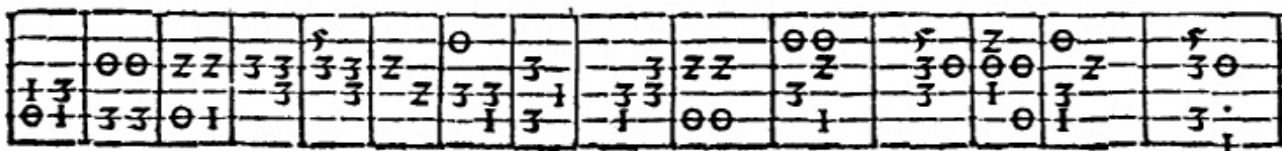


Qui la dira,

qui la dira.



e





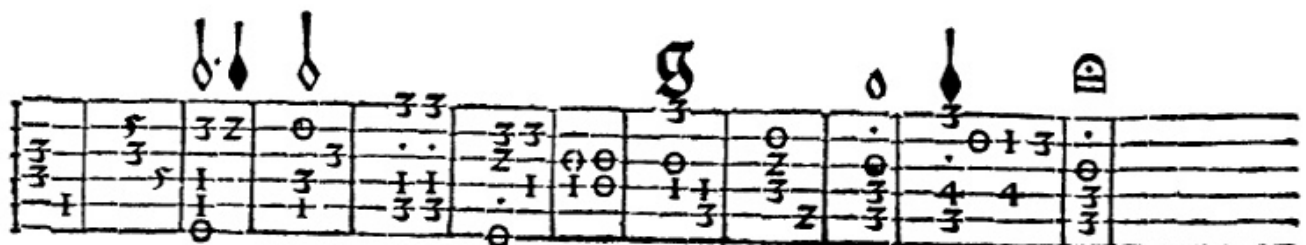
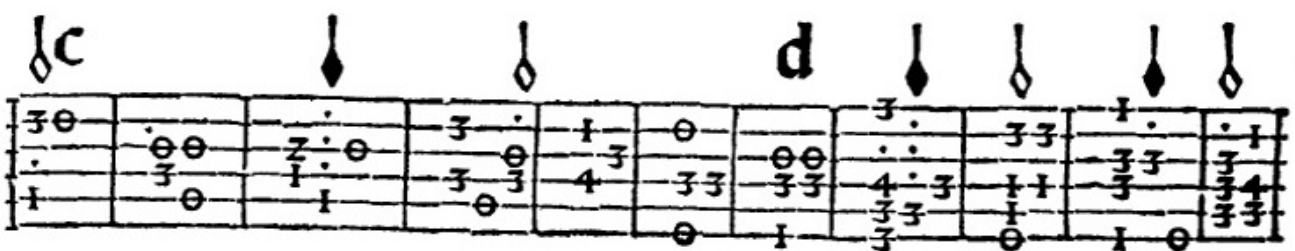
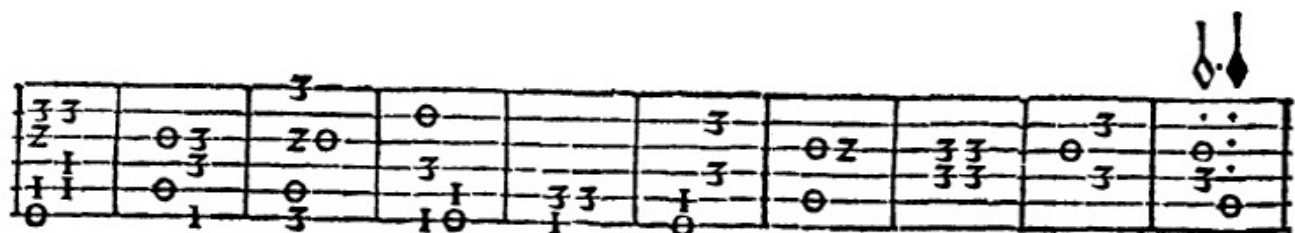
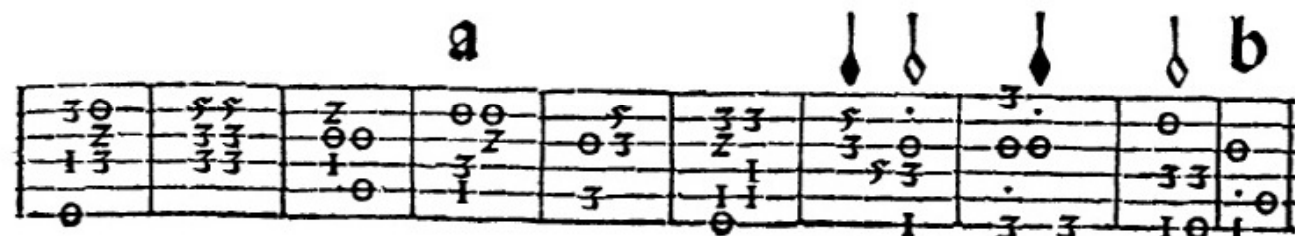
urs. et les dolours que pour mon ami poste

q̄ poz mō ami poste ie ne souffrens,

ie ne souffrens q̄



tristes et langueur q̄ tristes et langueur: / au croye mieulx certes en estre morte: / au croye mieulx certes en estre morte.



a b c

Madonna madonna non fo dir tante parole, Quoi volete, ono, .ii. se voi volete, opzar' al gra' bi

d e f g

fogu' il vostro lenno, che voi tarret' intesa p vn cen no, e se d'un che se' p' arde al fin vi bole, vn bel fi, vn

Entona se la voz segūda en tercero traste  
Segundo grado.

Madona non fudir,

c d

e f

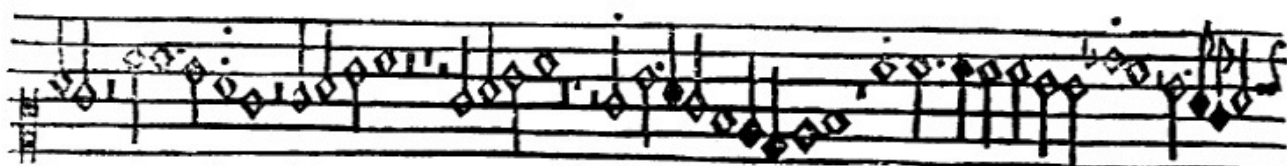
g

a

b

c

d

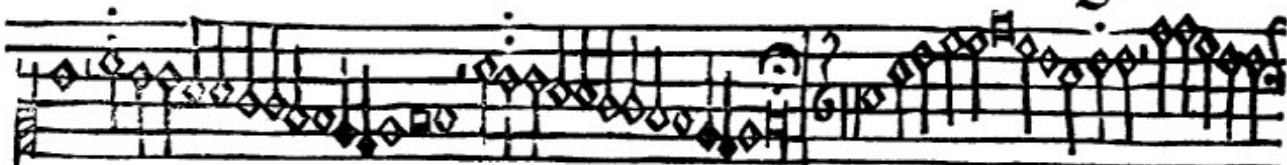


belno, gli respondete, fel fer, vn fl fel fer, vn no, amici come panna, voित्रouarci' vn, altr' amare, r

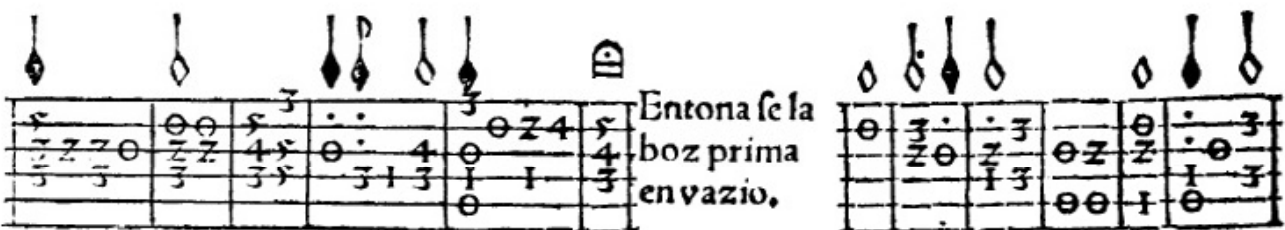
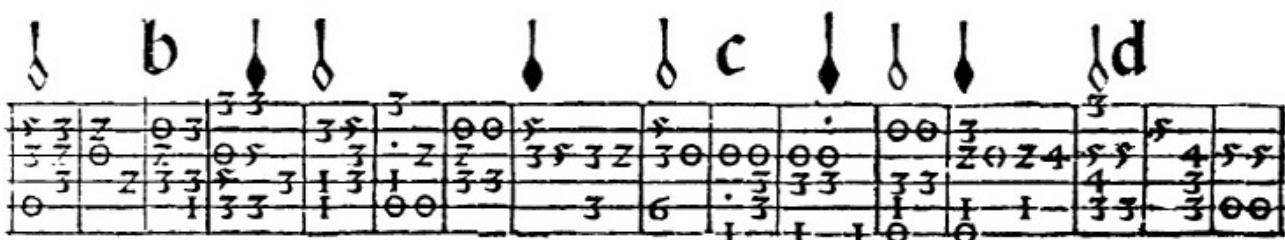
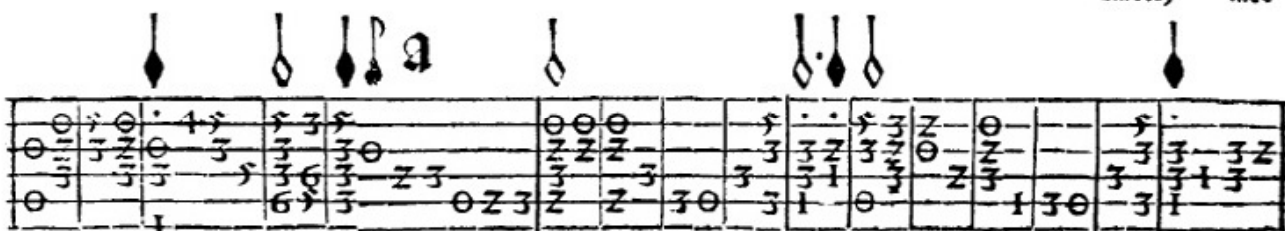
e

f

g



io, non pote nd' esser vostro fero mio, non potéd' esser vostro fero mio. Dorméd' vn giorno' abai all'òbrz' doue' l'moz amoz, meo



Entona se la  
boz prima  
en vazio.

Dormendo vn giorno.



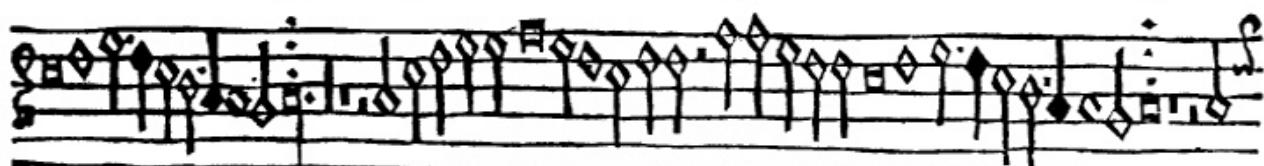
dormendo

F iii

a b

c

d



de fonti plu li placque,

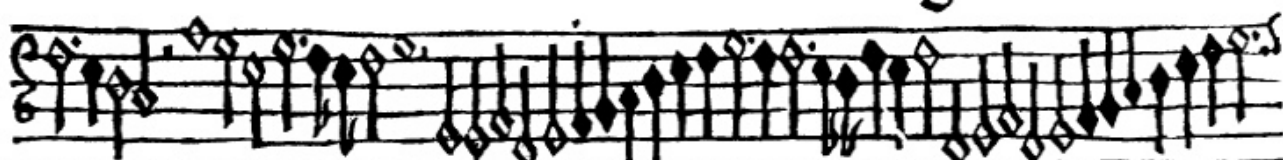
coiser le Himphe a vendicar l'ardoe, z la face gli ascosen sotto l'acque,

cò' il

e

f

g

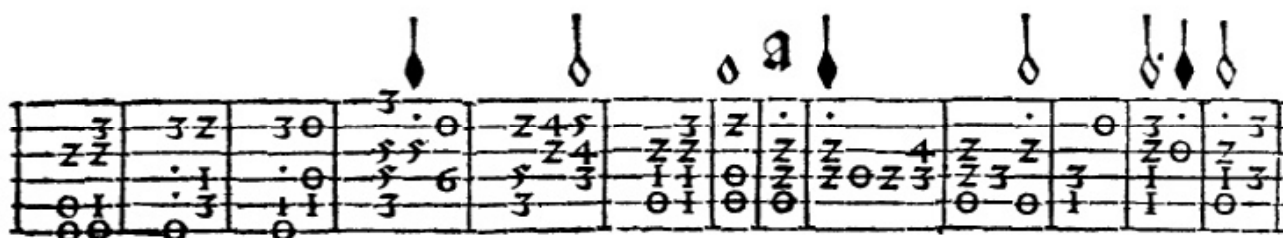


crederebbe dent' aq' liquore.

subitamét' eterno

foco nacque,

.ii.

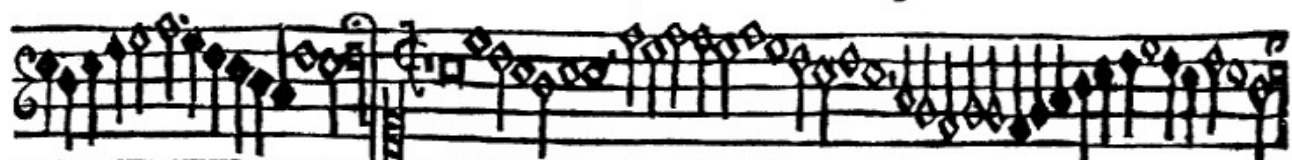


a b c d

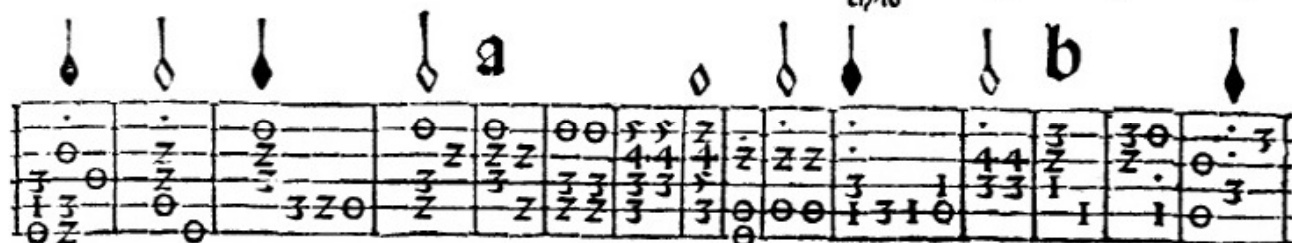


ond'a quei bagni sempre il caldo che la fiamma d' amor acqua non cura, che la fiamma d' amor ac

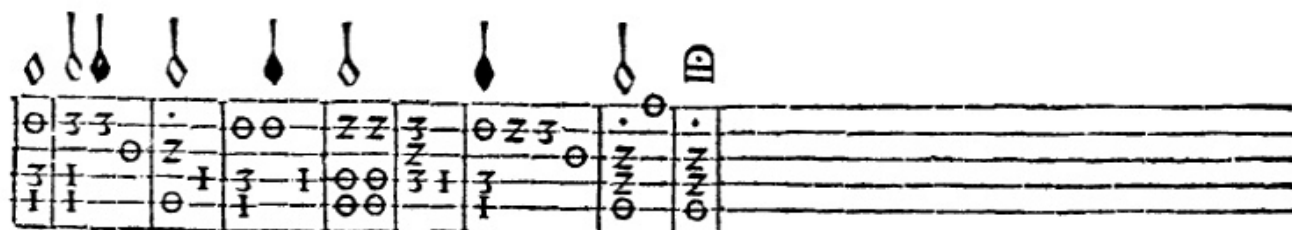
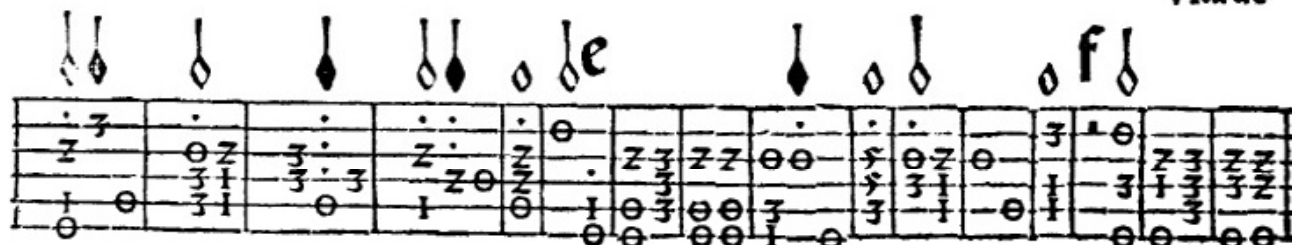
e f



qua non cura elita de la mia vita quanto grad tozz' haucte a pèfar v'habb' i mag' elc' p'ost' in oblio



En tona se la boz  
prima en vazio.  
Primero grado,  
vitade



Verdelotto

Silva de sirenas.

a b c

del foco che m'acer i petto amore, lasso sò già tar'ani, fudi tal fozz' e s' si grà valose che p ma mei dani, Me p abfètia mai,

glia

d e f

ne p affetti vici del petto mio. Hazi sempre di voi crebb' il pe si o crebb' il be flo.

Segun- da parte

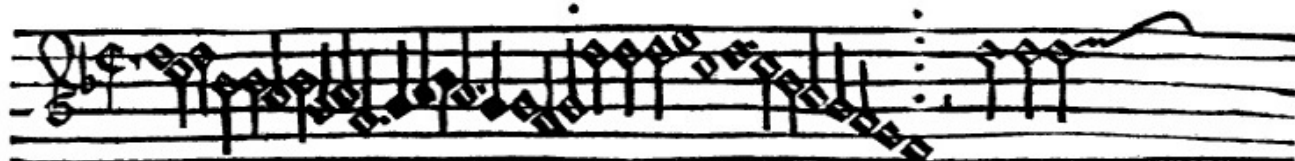
b

c d

e f

a

b



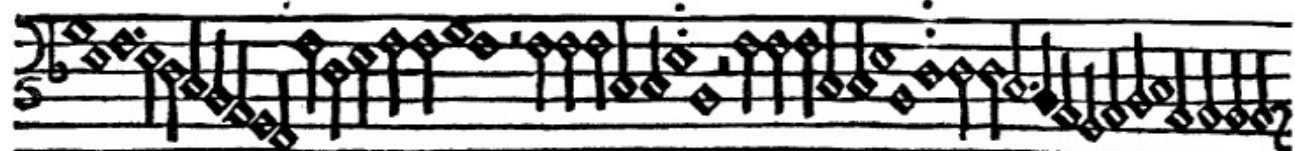
Amor tuşay pur far

ch'un coadî giaccîe fi riscald'e cuoca et ch' agt

c

d

e



amâti al fin freddo nō nuoca

geche nō fai tu hoia

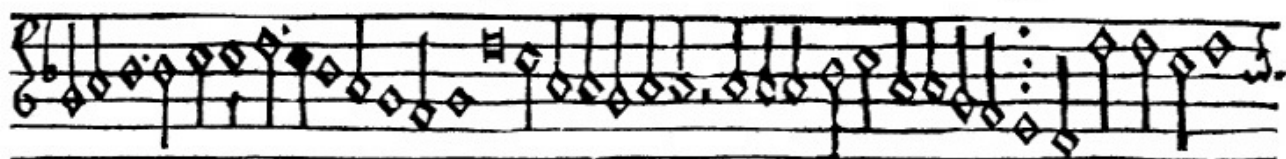
qloî, madona fi cōstun'et ardache cōtr'

Entona se la voz prima en septimo traſte.

Primero grado.

a

b

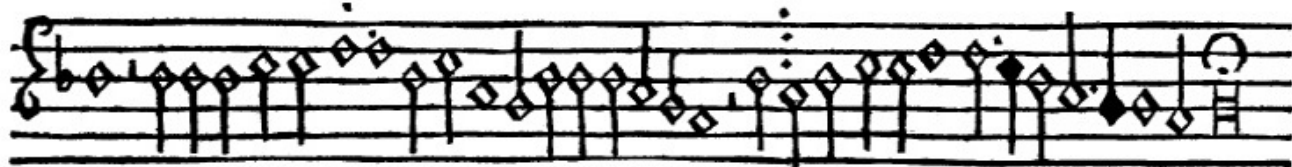


etc vuol effe ftagliar

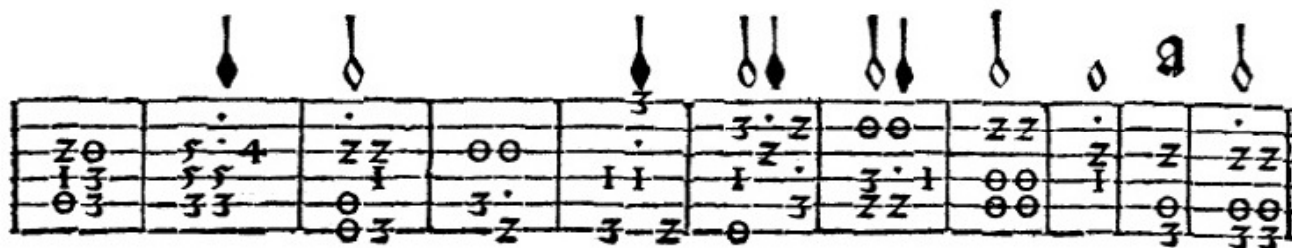
da se tu vuoi i mal boza mostrar d' haver francoi maggioz ipero,

c

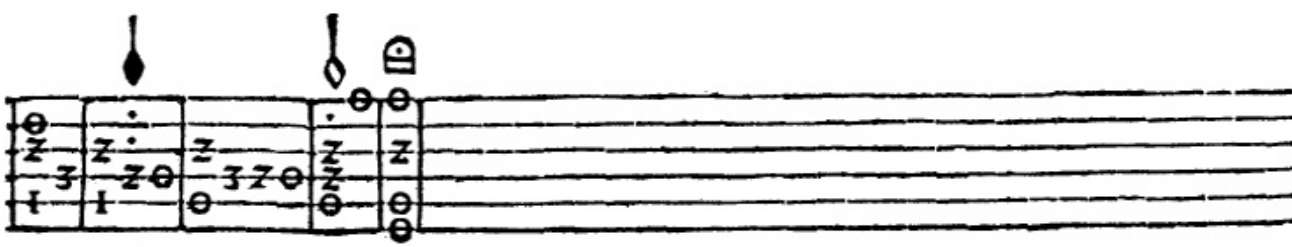
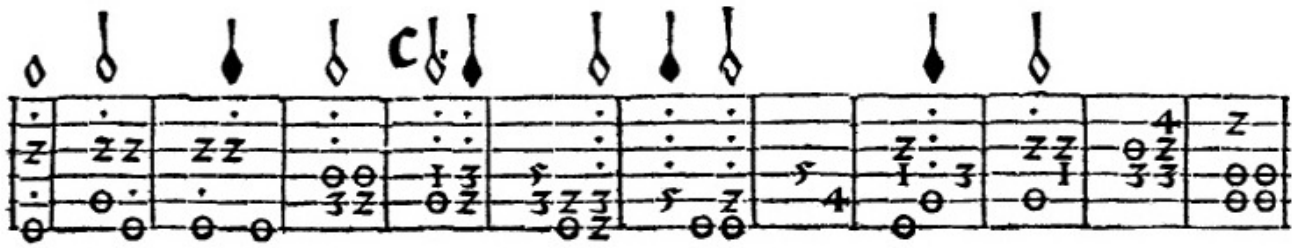
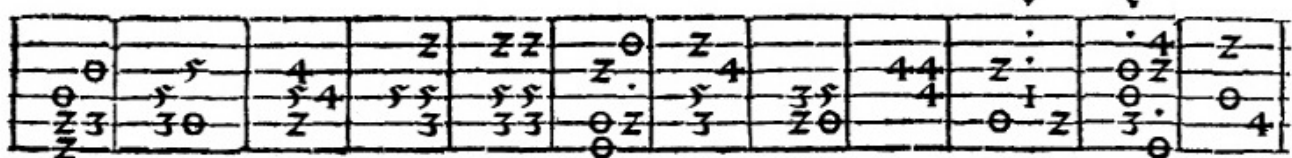
d



fache fredo sta boz come gia ero. .ii. .iii.



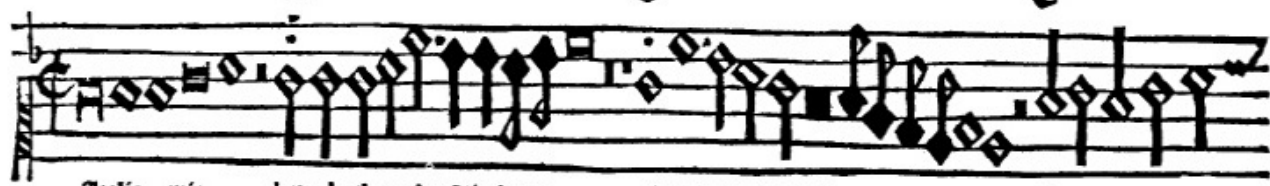
b



a

b

c



Italia mia, ben che'l parlar si' indarno alle piaghe mortali, che ud bel corpo

d

e

f

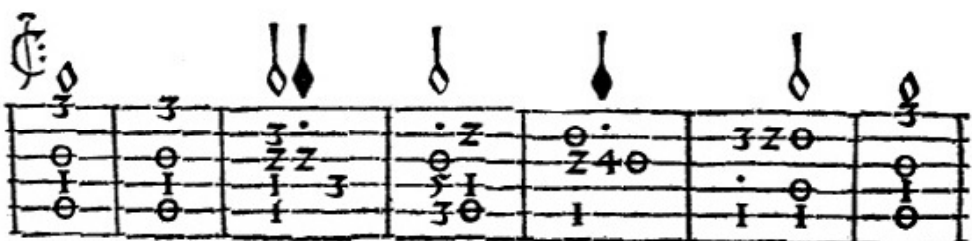
g



no si spe se veggio, placem' almen chei miei sospir s'è, qual' spera'l Xener, e parto, el po do

Entona se la boz pri  
ma en tercero traste

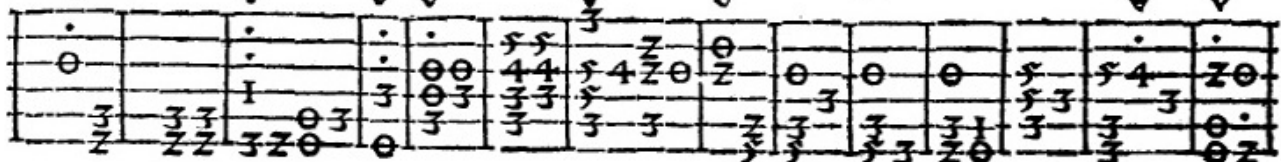
Segundo grado.



Ytalia mia,

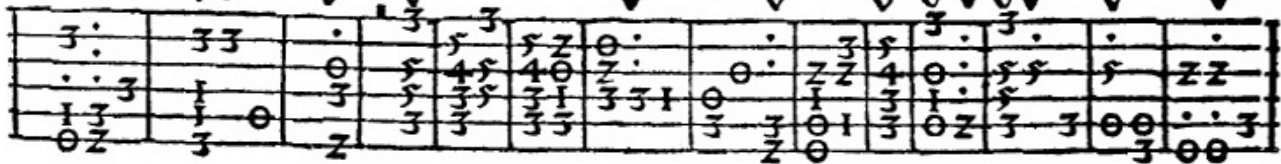
a

b



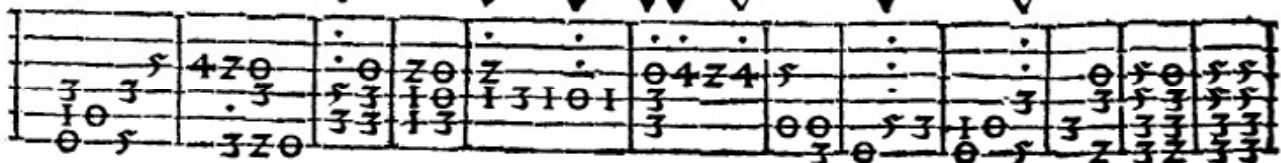
c

d

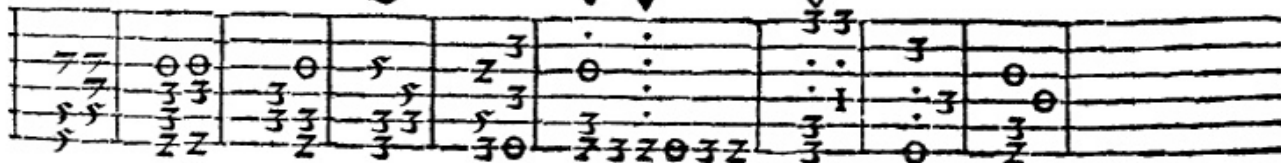


e

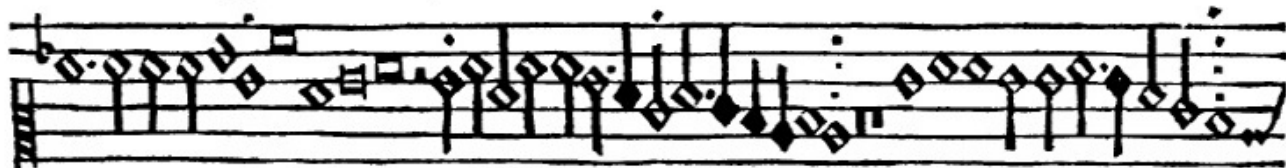
f



g



a b c d e



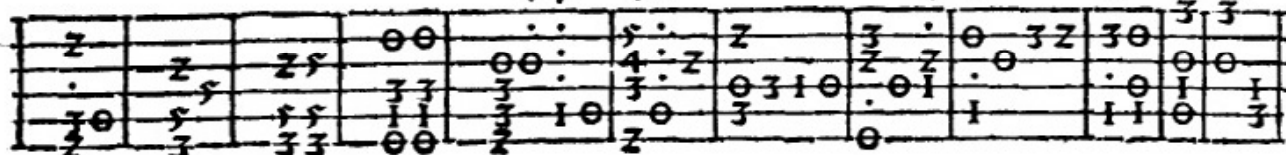
no doglio: grave boz feggio, rettos del cielo chiegio, che la pietra, che ti conduz'inter-

f g b

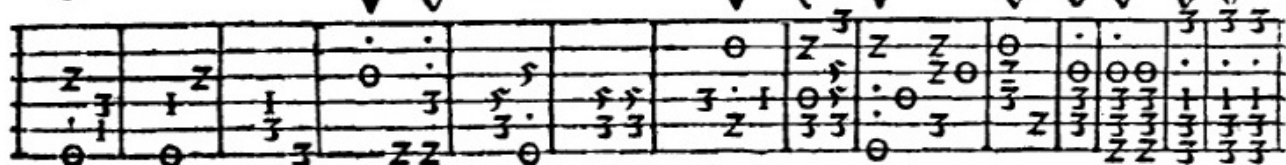


re, si volg, al tuo dilect' alma pace, Eedi signes costes re d'ichelici ca

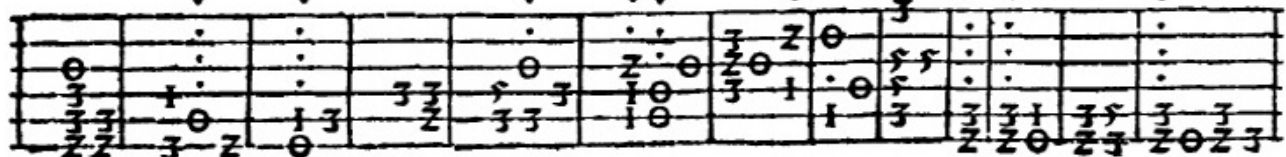
a b c d e f



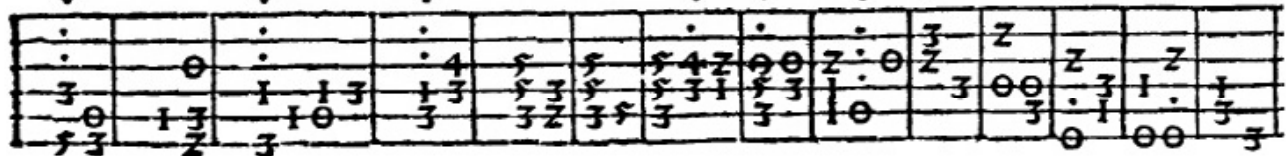
b c d e f g



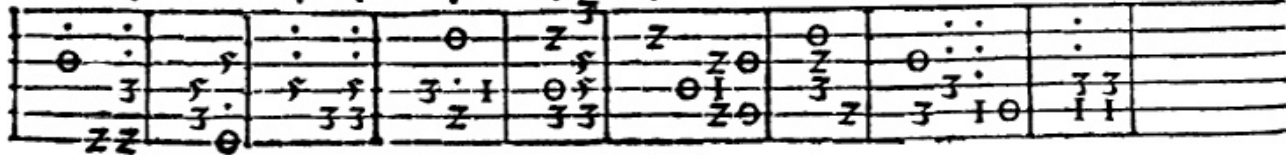
e f g



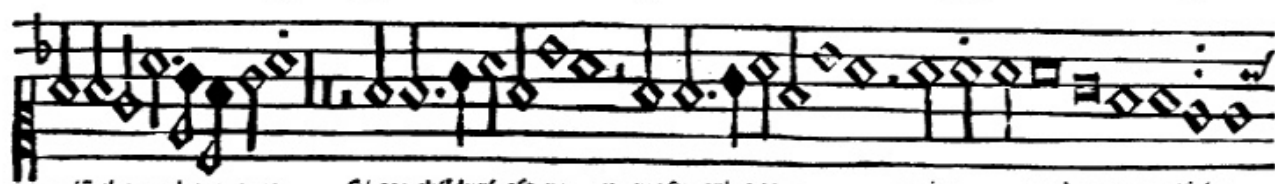
b c d e f g



b c d e f g

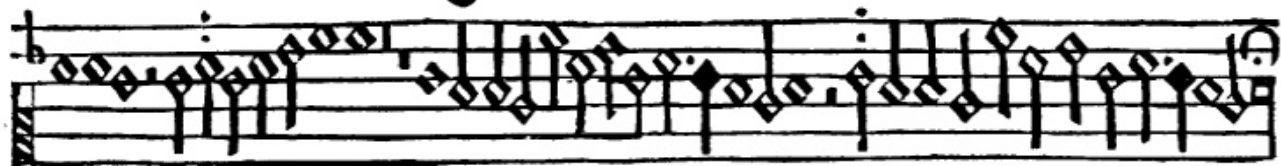


a b c d e



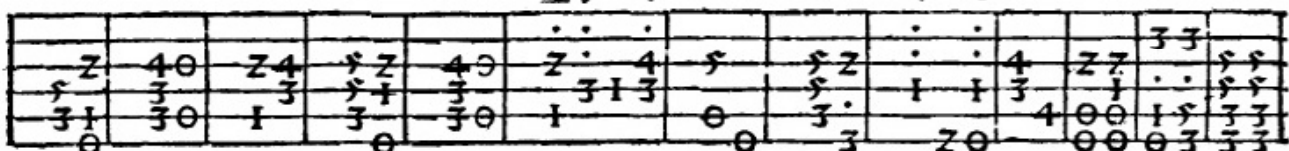
giò che crudei guerra, Et cozz ch'idur' e terra, mare superbo, e tero, apiti tu padre int'nerlita'e

f g b

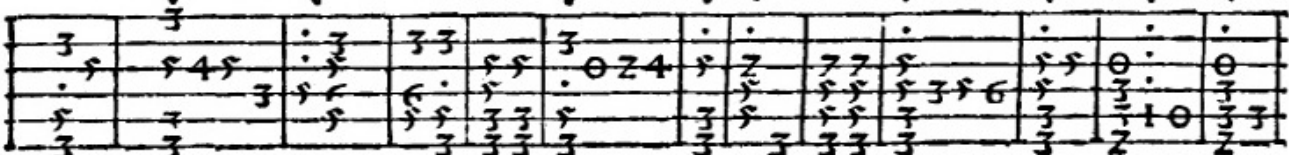


uoda, sui fa che'l tuo vero (quai to mi fia) la mia lingua, e' oda, qual fo mi fia g la mia lingua, e' oda,

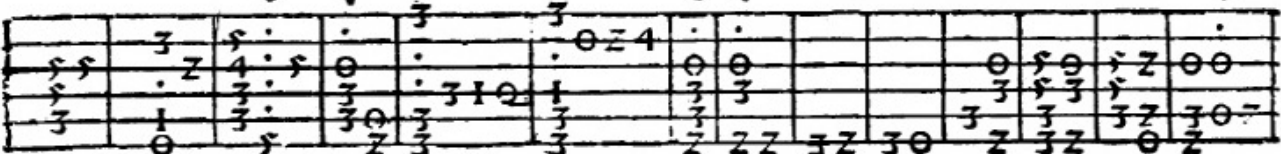
a b



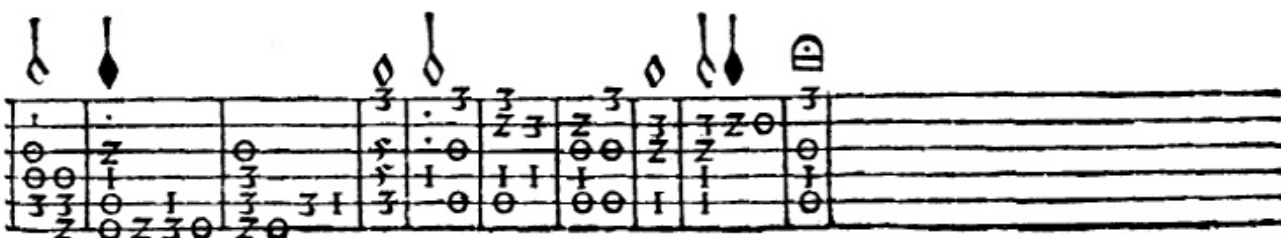
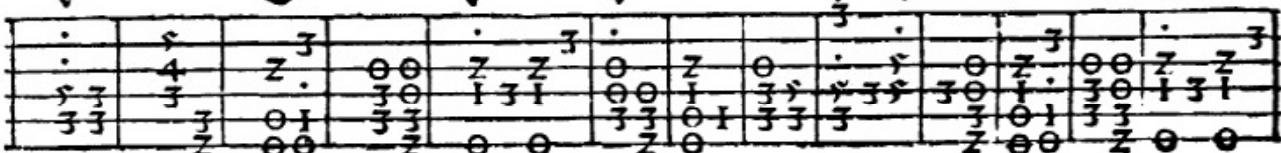
c d b



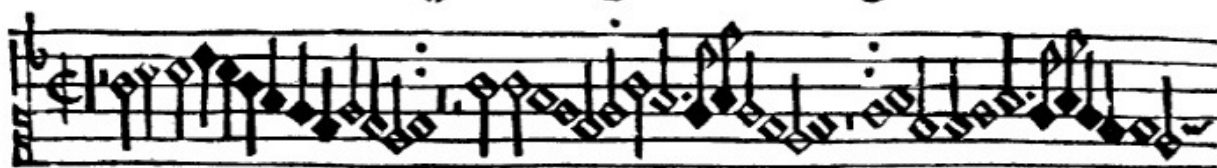
e f



g b



a b c

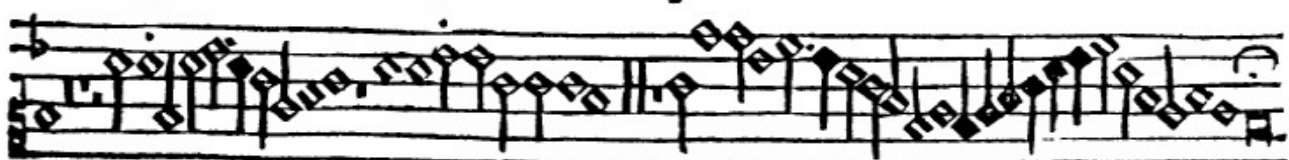


Quien me otorga e señora

que en el infierno alcondiesse

mi alma y la defendiesse

d e f



por tuya, y muric. le agora

hasta q de mi partiesse

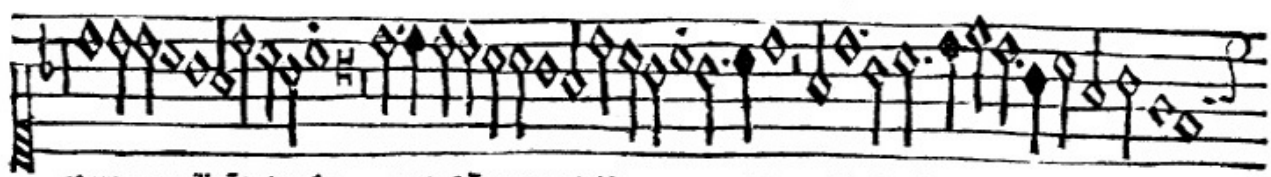
el enojo que en tí mora

Entõa se la voz prima en vazio.

Segũdo grado.

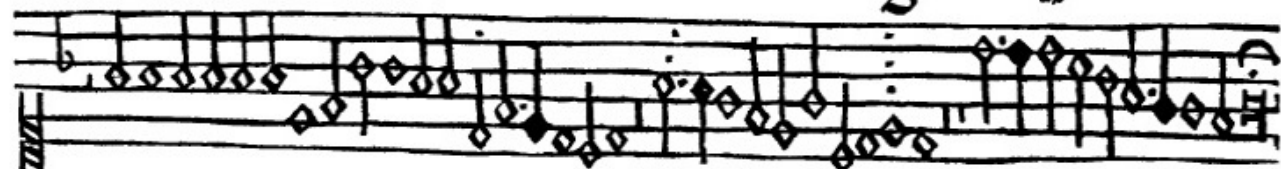
Quien me otorgale señora,

a b c



¶ aun que mill años turases en tu saña y me olvida ses alli ternia rre po so

d e f g h



señora si señalases un tiempo tá venturoso en que de mí te acordases, .ll.

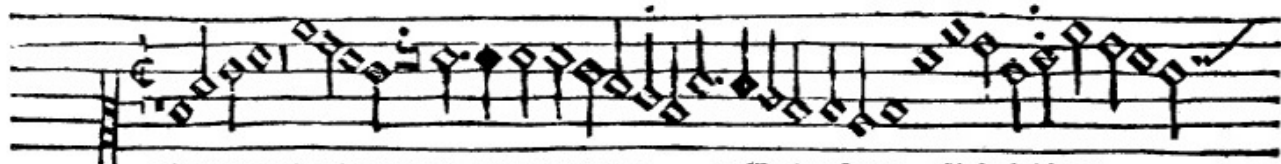
Segun-  
da parte

Aunque mill años turases,

a

b

c



Argimina sobre lazo, la loba fanteo exemplos, Colliça la reñuro, Elira la liberto

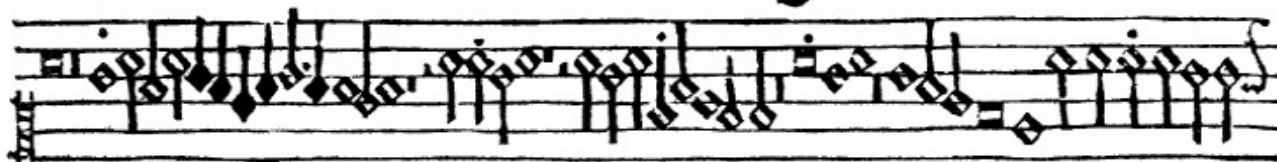
d

e

f

g

b



dos hermitidas mill templos, Sãcha caso, Sãcha caso las obçellas, Erraca flor ò las bellas, ver èguela muy pò

Esta cãciõ esta cõtra hecha a otra frãcesa. Trata de ciertas reynas q̄ fuerõ en españa, a lo que cada vna è virtud fue inclinada. Entona se la voz segunda en tercero traste. Tañer se a esta cãciõ el cõpas apresurado.

Primerogrado.



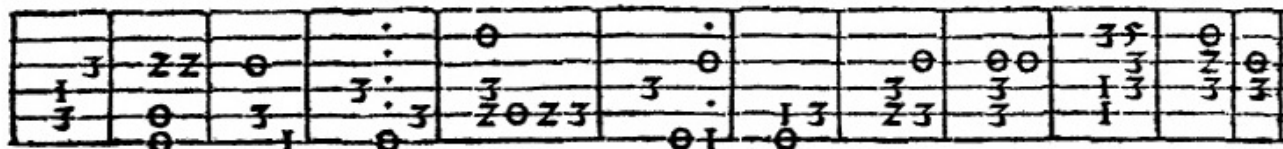
Argimina

a

b

b

o



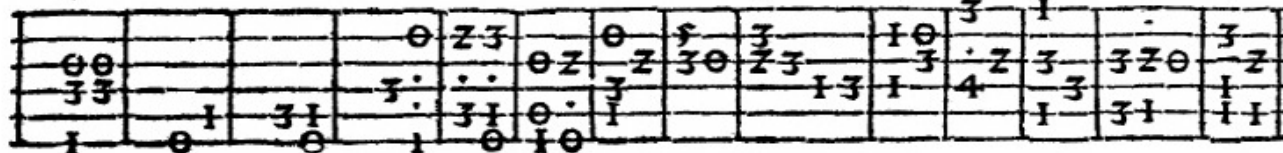
o

c

d

d

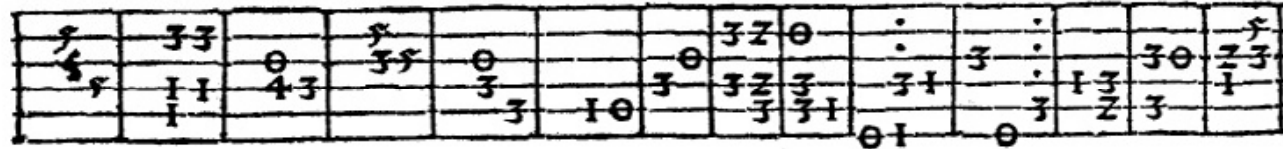
o



e

f

o



g

o

o

o

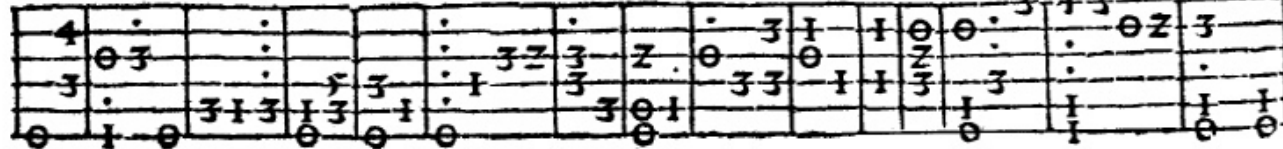
o

o

o

b

o



? a b

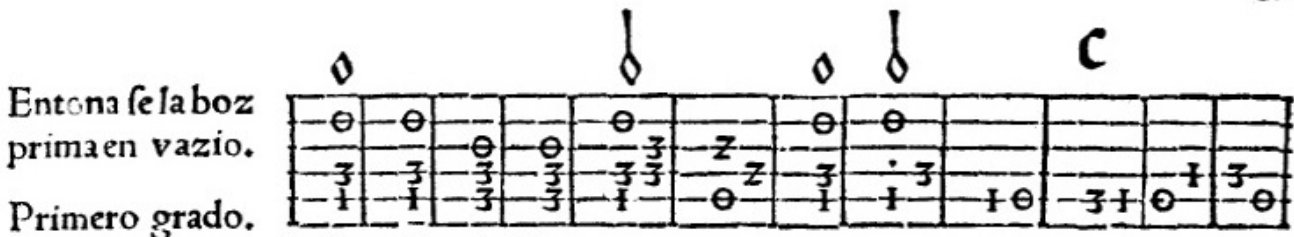
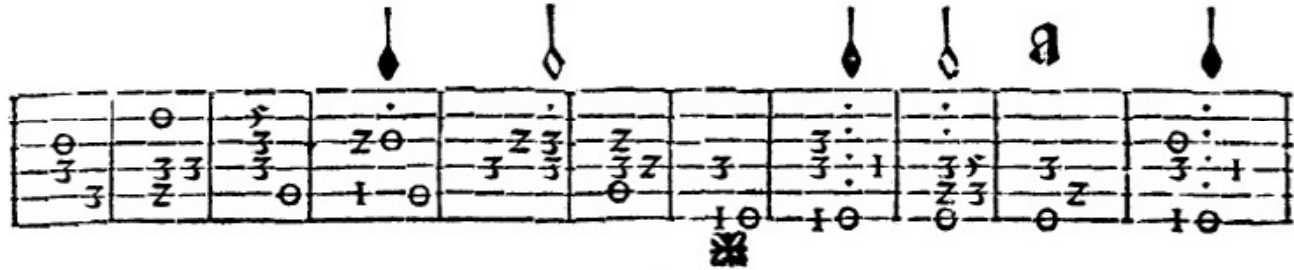


poça por, y a bel è toda cosa, si. y a bel è toda cosa q' ficiò d' todas ellas Señora si te olvidare

c d e f



la mi ocltra oluide ami, ni si jamas me alegrare si no el tiempo q' liozare quando este ausente de si



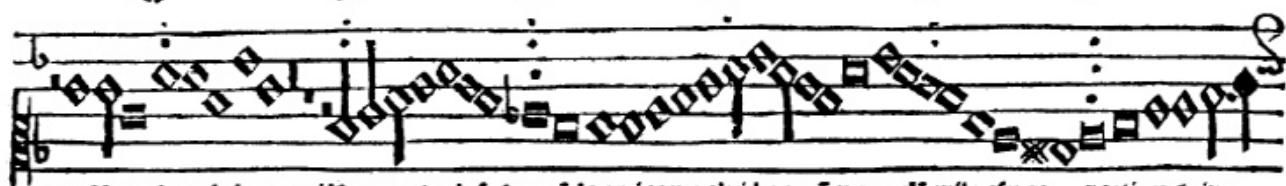
Entona se la boz  
prima en vazio.

Primero grado.

Señora si te olvidare.

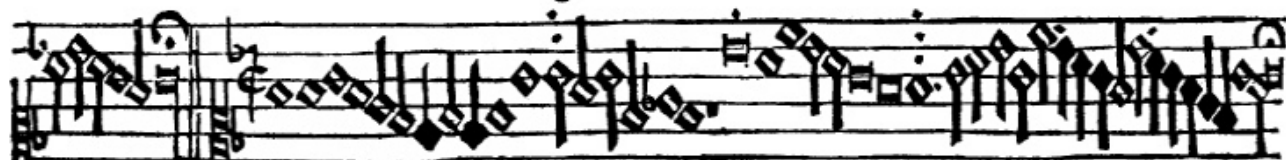


a b c d e f



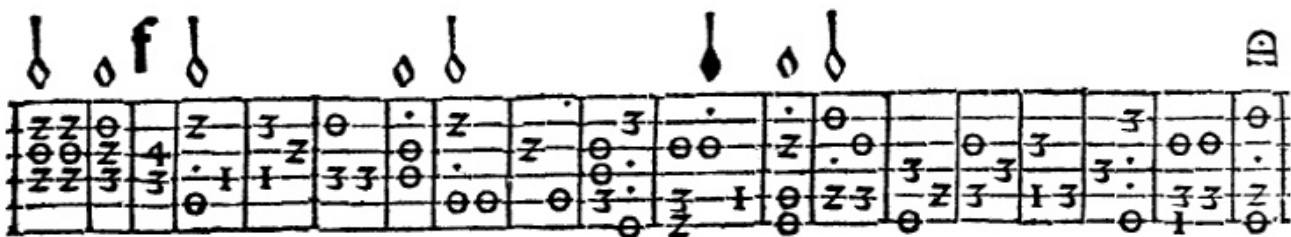
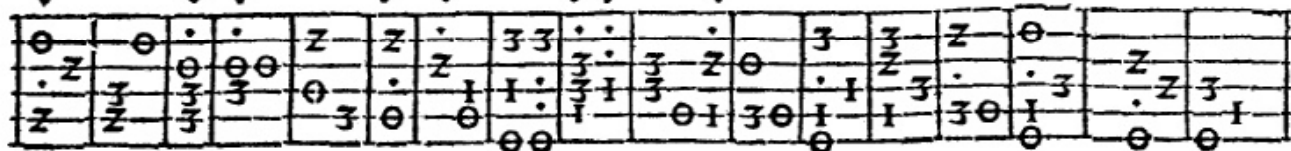
pegóse a mis paladares mi lengua y pierda su fer quando ami te me olvidarcs q mas valē mi pecarcs, porri que nitz

g b í



gun playcr Jamas cosa q quistesse nbsca la vi ni halle, y la q no desee que luego no se cumpliese,

a b



Entona se la voz prima en tercero trašte,

1º: imero grado.

Jamas cosa





Gombert. Para en dos vihuelas.

Silua de firenas.

En vni  
fonus.  
Segun  
do gra-  
do.

Affiteparata.

First system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Second system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Third system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Fourth system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Fifth system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Sixth system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Seventh system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Eighth system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

This page contains ten systems of musical notation. Each system consists of a six-line staff with rhythmic notation (circles and dots) and a corresponding six-line tablature with letters and numbers. The tablature letters include 'a', 'b', 'c', 'd', 'e', 'f', 'g', and 'p'. The page is titled "Libro.III. Fo. XLVI." at the top right.

Pri me ro gra do. Affite parata.

ii g

Gombert.

Silva de lrenas.

Gombert. Para endos vihuelas.

Silua de sirenas

En vni  
sonus.

Segū  
do gra  
do.

Mozales. El temple es en vnisonus.  
 Sigue se la primera parte del grado de la missa/fo  
 bre la cancion de mille regres: esta vihuela lleua el cá  
 to llano de la dicha cación; y entra a do estuuere esta  
 señal.

Segundo grado.

Et in spiritum sanctum,

First system of musical notation with notes and clefs.

g b

Second system of musical notation with notes and clefs.

g b

Third system of musical notation with notes and clefs.

g b

Fourth system of musical notation with notes and clefs.

e p

Fifth system of musical notation with notes and clefs.

c

Sixth system of musical notation with notes and clefs.

Et in spiritum sanctum.  
Segundo grado.  
da vihuela en vñion

Seventh system of musical notation with notes and clefs.

b

Eighth system of musical notation with notes and clefs.

do, ro me Pri

g

Morales. Para endos vihuelas.

Silua de sirenas.

Parte de missa.

En vihuela.

**b**

**d**

**f**

Adriano.

Esta es una canción y también es el templo en un sonus.

Segundo grado

peti: e canus etc.

**b**

**m**

**n**

pcc: nre camu etc.  
 D'egido grado.  
 p  
 e  
 c  
 b  
 a  
 g

Adriano.

Silua de lircas.

iiii g

Adriano.

Silua de sirenas.

Canciones.

Para en dos viguelas.

En vnifon<sup>o</sup>

**b**

**d**

Esta musica q̄ se sigue va sobre el canto llano del conde Claros.

Enríques. Viguela mayor.

El tēplo de las viguelas es en tercera menor y por mas claro la quarta en vazio desta viguela mayor ha de sonar octaua debaxo de la segunda en vazio de la viguela menor. Segundo grado.

**e**

**f**

**b**

**l**

**n**

First musical staff with notes and clefs.

Second musical staff with notes and clefs.

Third musical staff with notes and clefs.

Fourth musical staff with notes and clefs.

Fifth musical staff with notes and clefs.

Sixth musical staff with notes and clefs.

Seventh musical staff with notes and clefs.

Eighth musical staff with notes and clefs.

Ninth musical staff with notes and clefs.

Eligeta  
menor.  
p  
to gra  
do.

poima en segun-  
do trafe della vi-  
guela menor lieua  
el canto llano del  
conde Claros con  
otra boy de cotra  
punto.

Silua de firenas

Anriquez.

Anriquez. Para en dos vihuelas.

Silua de sirenas.

Dozales. Uihuela mayor.

Este temple es como el âtesô  
 ste, y a cada seys cõpates se  
 veran en esta vigucia vnos  
 pñillos de cifra q̃s el cãto  
 llano sobre q̃ esta hecha esta  
 musica. Seguido grado.

Andreas Chfi San cte An dre a o rapzo no bis

Sãcte frãcis ce o rapzo no bis

San cte Jo an nes o rapzo no bis

San cte Lauren ci o rapzo no bis

San cte Martine o rapzo no bis

Sã cte Augusti ne o rapzo no bis

San

cta Lucr e o rapzo no bis

San cta Mari a o rapzo no bis.

Esta es la vspuda  
 menor saber se ha  
 esta musica el coe  
 pas conforme al  
 tiempo.  
 Quinto Grado.

Andreas Lepini.

Silua de frenas.

Morales.

Morales. Para endos vihuelas.

Silua de firenas.

Hibuclama  
voz.  
El tēple es  
como el an  
tes deste / q  
es en terce  
ra menoz.  
Segūdo  
grado.

First system of musical notation for vihuela, featuring a treble clef and a key signature of one flat. The notation includes rhythmic values and lute tablature symbols (numbers 0-4) on a six-line staff.

Quanti mercenarij.

**a**

Second system of musical notation, labeled 'a'. It continues the piece with similar notation and tablature.

**c**

Third system of musical notation, labeled 'c'.

**e**

Fourth system of musical notation, labeled 'e'.

**g**

Fifth system of musical notation, labeled 'g'.

**i**

Sixth system of musical notation, labeled 'i'.

**n**

Seventh system of musical notation, labeled 'n'.

**o**

Eighth system of musical notation, labeled 'o'.

Este vihuela lleva el canto llano del pater noster, y entra  
 a do estuñere esta señal: no se señala el dicho canto lla  
 no en la cifra/por que a vezes le toma la vihuela mayor.

Vihuela menor.

Primer grado.

This block contains the musical score for the vihuela menor in the first degree. It consists of ten systems of music. Each system includes a set of six-line tablature staves with letters (a, b, c, d, e, f, g, h, i, m, n, o) and rhythmic values (z, 3, 4, 5) placed on the lines. Below the tablature is a lute-style notation consisting of a vertical stem with a hook and a diamond-shaped head, representing fret positions and string plucking. The letters 'a' through 'o' are placed below the stems to indicate the fret number for each note. The score is organized into measures, with some measures containing multiple notes or rests.

Joſquin. Para en dos vihuelas en quarta.

Silua de ſirenas.

Vihuela mayor. Segundo grado.

¶ Aqui ſe ſigue la primera parte del Credo de la miſſa de Joſquin de beata virgine: el tẽple es en quarta: y por mas claro la quarta en vaſio de ſa vihuela mayor: ha de ſonar ynifonus con quinta en vaſio de la vihuela menor.

Patrem.

The musical score is presented in ten systems, each containing two staves. Above each system are lute tablature symbols (diamonds) indicating fret positions. The notation includes a variety of note values and rests, with some notes beamed together. The figured bass is written in a style common in early printed music, using numbers and letters to indicate fingerings and accidentals. The systems are labeled with letters a through i.

First system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

Second system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

Third system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

Fourth system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

Fifth system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

Sixth system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

Seventh system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

Eighth system of musical notation, featuring a six-line staff with notes and a lute tablature below it.

do  
ro gra  
Prime  
nor.  
la me  
Vihue

Losquin. Para en dos vihuelas en quarta.

Silua de sirenas.

Vihuela mayor.

Moras  
 les. Vihue  
 la mayor.  
 Este se-  
 ple es co-  
 mo el átes  
 deste q es  
 en quarta.  
 Doume  
 ro grado.

Et sancto spiritu.

Musical notation for the first system, featuring a treble clef and a key signature of one flat. The staff contains a series of notes with stems and beams, and a '4' marking above the staff.

Decorative musical ornamentation consisting of a series of vertical stems with pointed tops, some with small circles at the base.

Musical notation for the second system, continuing the melodic line with similar notation and a '4' marking above the staff.

Decorative musical ornamentation, including stems with pointed tops and a large 'u' character.

Musical notation for the third system, featuring a treble clef and a key signature of one flat.

Decorative musical ornamentation, including stems with pointed tops and a large 'l' character.

Musical notation for the fourth system, continuing the melodic line.

Decorative musical ornamentation, including stems with pointed tops and a large 'p' character.

Musical notation for the fifth system, featuring a treble clef and a key signature of one flat.

Decorative musical ornamentation, including stems with pointed tops and a large 'f' character.

Musical notation for the sixth system, continuing the melodic line.

Musical notation for the seventh system, featuring a treble clef and a key signature of one flat.

Musical notation for the eighth system, continuing the melodic line.

Decorative musical ornamentation, including stems with pointed tops and a large 'b' character.

Musical notation for the ninth system, featuring a treble clef and a key signature of one flat.

Decorative musical ornamentation, including stems with pointed tops and a large 'B' character.

Silua de frenas, Iorquin, h

Vihuc  
la me-  
nor.

El triple es  
como el pajar  
do hacer se pa-  
corruel el spo.  
Seguio grado  
nor.  
Cibuela me-  
D

Cuñeto spiritu

Adriano. Para en dos vihuelas en quarta.

Silua de firenas.

Vihuela mayor.

Primer grado.  
Este tēple es en quarta como el pasado/ esta vihuela lleua el canto llano/ conoser se ha en los puntillos.

Pater noster.

Pa ter noster,

qui est in ce lis

fan

d e

ctifi ce tur no men tuū

ad ueni ad

f g

re gnum tuū

iii.

b i

si ad vo lun tas tu a

.ii.

l m

si cut in ce lo et in te rra

.ii.

n

pa nem no stru qui di a=

First musical staff with notes and clefs.

u

Second musical staff with notes and clefs.

m

Third musical staff with notes and clefs.

l

Fourth musical staff with notes and clefs.

p

Fifth musical staff with notes and clefs.

f

Sixth musical staff with notes and clefs.

c

Seventh musical staff with notes and clefs.

b

Eighth musical staff with notes and clefs.

Sc.  
gun  
do  
gra  
do.  
no.  
ter  
no.  
ter.

Adriano. Para en dos vihuelas en quarta.

Silua de sirenas.

El vihuela mayor.

num .ii. da no

bis hodie et di mitte no bis de bi ta no stra si cut et

nos di mitti mus .ii. de bi to ria

bus no stris et ne nos indu cas in ten ta ti o nē sed li bea

ranos a ma lo .ii. A

m.en.

Mouton.  
Vihuela mayor.

El temple es en quarta cõforme a la obra passada.

Primero grado.

Payne trabel.

Vihue la me nor.

A B C D E F G H I J

Adriano.

Silua de lrenas.

La menor.  
 La mayor.  
 Segn.  
 do grado.

Mouton. Para en dos vihuelas en quarta.

Silua de firenas.

Vihuela mayor.

Adriano. Vihuela mayor.

Por que se ha puesto musica en vnisona / y en tercera / y en quarta se pone en quinta / ha oo se requiere que esta vihuela mayor sea grande / y la menor muy pequeña / por que assi conuene al temple : y por mas claro la quinta en vasio desta vihuela mayor ha de ser octaua de baxo de la quarta en vasio de la vihuela menor. Esta es vna cancion a sepe.

Segundo grado.

Defibuit.

Primer grado.

Cancion.

Adriano.

Vihuela menor.

Sigue se la musica en quinta/ como en la vihuela ma-

yor mejor se declara, con el qual dicho temple fenecio

da la musica para taner juntos en dos vihuelas.

Vihuela menor.

Silua de frenas.

Mouton.

iiii h

Adriano. Para en dos vihuelas en quinta.

Silua de sirenas.

Vihuela mayor.

The musical score is organized into ten systems, each representing a section of the piece. Each system consists of a staff of rhythmic notation and a corresponding line of lute tablature. The tablature uses letters 'i', 'o', 'z', and '3' to denote fret positions on the strings. Above each system, there are decorative symbols representing the lute's fretboard, including diamond shapes and vertical lines. The sections are labeled with letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'h', 'i', and 'j'. The notation is dense and characteristic of early modern lute music.

The page contains ten systems of musical notation, each consisting of a six-line staff with tablature (letters and numbers) and rhythmic notation (vertical stems with flags). The notation is arranged in a vertical column. At the top right, there is a key signature 'B'. At the bottom left, there is a signature 'Silva de Arenas.' with a decorative flourish. On the right side, the text 'Vihue la me = nor.' is written vertically. The page is numbered 'LVII' at the top right.

Iosquin. Para en dos vihuelas en quinta.

Silua de sirenas.

**V**ihuela mayor.  
 El tēple desta vihuela mayor es como la cācion pasada / q̄ es en quinta / esta dicha vihuela lleuay en canto llano, el qual se conofcera en vnos puntillos q̄ estan ligados a la cifra.

**P**rimero grado.

O b f e c r o

t e d o m i

n a s u n c i a M a r i

a m a t e r d e i

m a t e r g l o r i

o s i s i m a

m a t e r o r p h a n o r u m

Silua de liras.

Obsecro redña  
 Este morete se puso por  
 otros terminos otros/ porque  
 en otro estilo no suena tam-  
 bien. **¶** Segundo grado.

Loquin.

lofquin. Para en des vihuelas en quinta.

Silua de sirenas.

q fi li us

tuus v ni ge ni

tus fal uae

me ho no ri fi cē ti a

po pu li me i

me i

Vihuela mayor.

Esta musica es en cōtra pñuoto bse el tenor dela lura; el tēple es como la obra pa lada; en qnta.

Segūdo grado.

n

Amriquez.  
 Esta vihuela meno  
 entra con el canto ha  
 no de la bara.  
 Primer  
 grado.

II

III

b

B

p

b

Vihuela  
 la me  
 nor.

Silua de firmas.

loquin.

Anriquez. Para en dos vihuelas en quinta.

Silua de sirenas.

Vihuela mayor

a

b

c

d

e

f

g

h

i

l

m

Vltuc  
la me-  
nor.

Amriquez.

Silua de ftenas.

Iosquin. Para en dos vihuelas en quinta.

Silua de sirenas.

Vihuela mayor.

En esta primera parte deste motete esta añadidovn triple/ y el tēple es en quinta como la obza passada.

Primer grado.

Inuio lata.

The musical score is presented in a system of two staves per section. The upper staff contains rhythmic notation with notes and stems, while the lower staff contains the corresponding guitar tablature with numbers 0-4. The sections are labeled with letters: a, b, c, d, e, f, g, h, i, m. The notation includes various rhythmic values and accidentals, typical of early modern lute tablature.

En esta postrera parte no esta añadida ninguna boz por quitar dificultad.

Este morete de m...  
 violata esta mior...  
 por aqui queno por...  
 un punto mas baxo.

Para en dos vihuelas/y en quinta.

Silua de firenas.

Iosquin.

Vihuela mayor.

Esta tercerap  
t: sea de tañer cõ  
forme al tiẽpo.

Primero grado.

benigna.

Vihuela mayor.

Morales.

Aqui se sigue vn motete a feys/sobre cãto llano/el q̃l dicho cãto llano lleua la vihuela menor / y va señalado con vnos puntillos en la cifra/el tẽple es en quinta como la obra passada, tañer sea cõforme al tiempo.

Primero grado.

Subilate.

This page contains ten systems of musical notation for a lute piece. Each system consists of a staff with notes and a lute tablature below it. The tablature uses letters (a, b, c, d, e, f, g) and numbers (1-4) to indicate fret positions. The systems are labeled with letters: 'a', 'b', 'c', 'd', 'e', 'f', 'g', 'b', 'c', 'd'. There are also some text annotations like 'Gubilar.', 'OPERA COMITA.', and 'benigna.'

Forquin.

Vihuela menor.

ii 1

segundo grado

Para en dos vihuelas / y en quinta.

Silua de firenas.

Morales.

Vihuela ma  
yor. Prime-  
ro grado.

System 'a' consists of two staves. The upper staff contains rhythmic notation with various note values and rests. The lower staff contains lute tablature with letters 'I', '3', and '0' indicating fret positions. Above the staves are several diamond-shaped symbols, some with stems, representing specific fretted notes.

System 'b' consists of two staves. The upper staff contains rhythmic notation. The lower staff contains lute tablature with letters 'I', '3', and '0'. Above the staves are diamond-shaped symbols with stems, representing fretted notes.

System 'c' and 'd' consists of two staves. The upper staff contains rhythmic notation. The lower staff contains lute tablature with letters 'I', '3', and '0'. Above the staves are diamond-shaped symbols with stems, representing fretted notes.

System 'e' and 'f' consists of two staves. The upper staff contains rhythmic notation. The lower staff contains lute tablature with letters 'I', '3', and '0'. Above the staves are diamond-shaped symbols with stems, representing fretted notes.

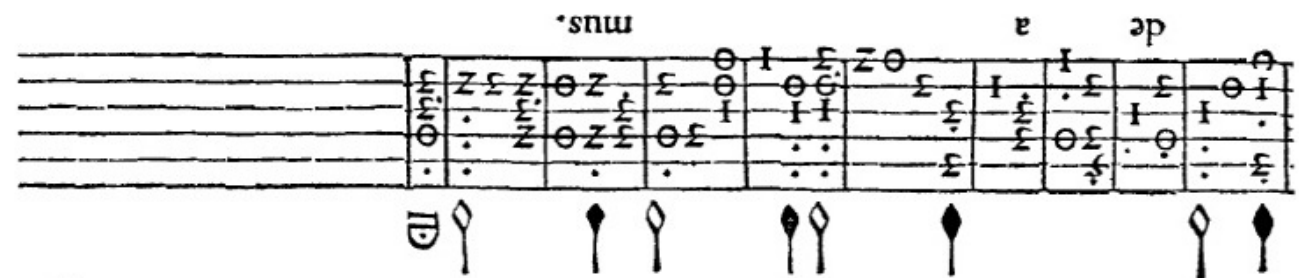
System 5 consists of two staves. The upper staff contains rhythmic notation. The lower staff contains lute tablature with letters 'I', '3', and '0'. Above the staves are diamond-shaped symbols with stems, representing fretted notes.

A set of five empty musical staves.

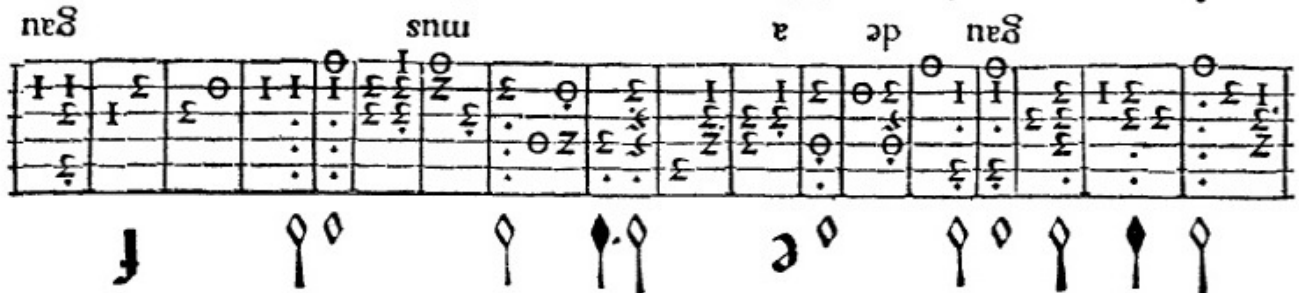
A set of five empty musical staves.

A set of five empty musical staves.


mus. a de



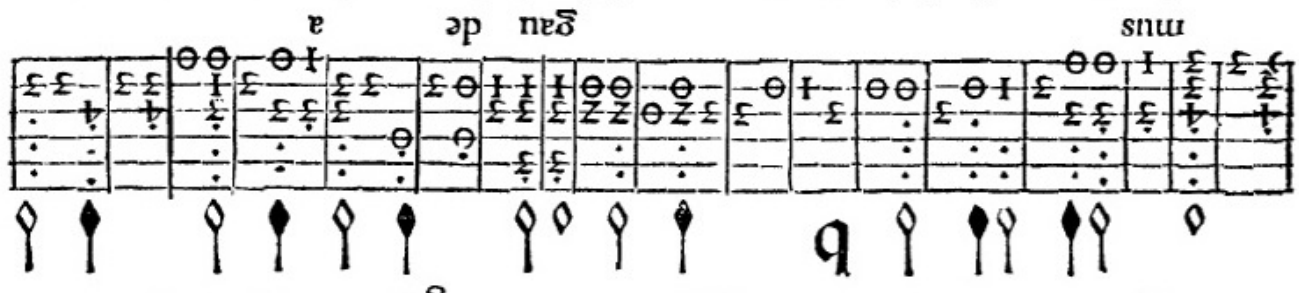
gan mus a de gan



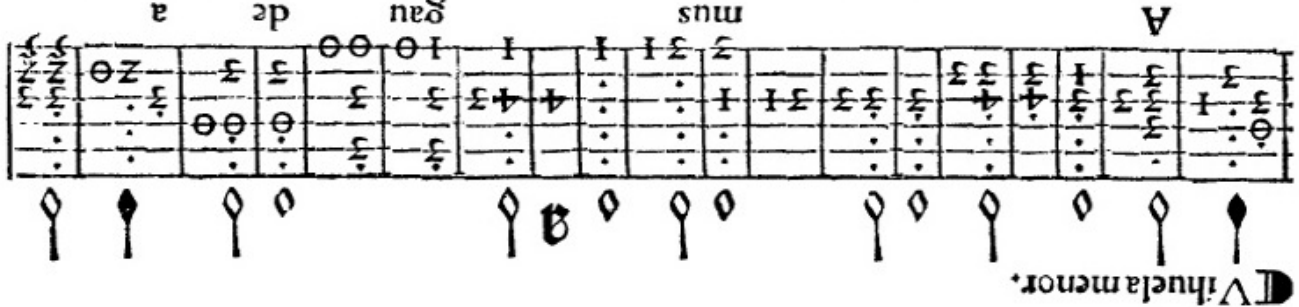
mus. a de gan mus.



a de gan mus



a de gan mus A



Vihuela menor.

# AQVI COMIENCA EL

QVINTO LIBRO EL QVAL TRATA DE FANTA

fias/affi fueltas como acompofтурadas. Las primeras que fe

figuen fon del primero grado/y porefto no

ternan tanta musica como las

de adelante.

Primero grado.

Silua de sirenas.

Anriquez

Fantafias.

quarto tono.

Cuarto tono.

Cuarto tono en el primer grado.

Fantasia sobre vn  
Benedictus.  
Primero tono  
Primero grado.

Esta fantasia va sobre entrada de vna  
baxa/tañerfea conforme al tiempo.

Es tono mixto.

Segundo grado.

Anriquez

Silua de sirenas.

Fantafias.

The image displays a page of musical notation for guitar, organized into ten systems. Each system consists of two staves. The notation is a form of shorthand, using circles and vertical lines to represent notes and rhythms. Fingerings are indicated by numbers 1, 2, and 3. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout. Above each system, there are vertical lines with diamond-shaped symbols, likely representing fret positions on the strings. The notation is dense and characteristic of early guitar manuscripts.

The image displays a musical score for a piece titled "Silua de firenas" from "Libro. V. Fof. LXV". The score is written on ten systems of two staves each. The notation is a form of lute tablature, using letters (Z, I, 3, 4, 6, 7, 8) and numbers (0-8) on the staff lines to indicate fret positions. Above the staves are various musical symbols, including vertical stems with flags and diamond-shaped ornaments. The score is divided into measures by vertical bar lines. In the middle of the page, there is a section of text: "Esta fantasia sea de tañer algo despacio. Tercero to= no. Tercero grado". To the right of this text is a small diagram of a lute fretboard with six strings and six frets, showing the fingering for the third tone and third degree. The bottom right corner of the page contains the page number "1 v".

Fantafias.

Silua de sirenas.

Anriquez.

Esta fatafia  
 que se sigue  
 es el prime  
 ro tono  
 Tercero grado.

The image displays ten systems of musical notation, each consisting of two staves. The notation is a form of lute tablature, using letters (Z, I, 3, 4, 6, 7, 9, X) and numbers (1-7) on a six-line staff. Above each system are various musical symbols including clefs, a 'P' (piano) marking, and diamond-shaped ornaments. The notation is dense and fills most of the page.

Anriquez.

Silua de sirenas.

Fantafias.

The first system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '3' (triplets) and a '4' (quadruplets). The lower staff contains a sequence of notes and rests, with some notes marked with a '3' and a '4'. Above the staves, there are several decorative symbols resembling stylized leaves or petals.

¶ Esta fantasia sea de tañer cõforme al tiẽpo q̃ es de spacio/va remedãdo en algunos pasos al aspice de Gombert.

¶ Segundo grado.

The second system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' and a '3'. The lower staff contains a sequence of notes and rests, with some notes marked with a '4' and a '3'. Above the staves, there are several decorative symbols resembling stylized leaves or petals.

The third system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' and a '3'. The lower staff contains a sequence of notes and rests, with some notes marked with a '4' and a '3'. Above the staves, there are several decorative symbols resembling stylized leaves or petals.

Musical notation system 1: A single staff with rhythmic notation (z, o) and fingerings (1, 3, 4). Above the staff are several downward-pointing stems with ovals, representing ornaments.

Musical notation system 2: A single staff with rhythmic notation and fingerings. Above the staff are several downward-pointing stems with ovals, representing ornaments.

Musical notation system 3: A single staff with rhythmic notation and fingerings. Above the staff are several downward-pointing stems with ovals, representing ornaments.

Musical notation system 4: A single staff with rhythmic notation and fingerings. Above the staff are several downward-pointing stems with ovals, representing ornaments.

Musical notation system 5: A single staff with rhythmic notation and fingerings. Above the staff are several downward-pointing stems with ovals, representing ornaments.

Musical notation system 6: A single staff with rhythmic notation and fingerings. Above the staff are several downward-pointing stems with ovals, representing ornaments.

Musical notation system 7: A single staff with rhythmic notation and fingerings. Above the staff are several downward-pointing stems with ovals, representing ornaments.

Musical notation system 8: A single staff with rhythmic notation and fingerings. Above the staff are several downward-pointing stems with ovals, representing ornaments.

Anriquez.

Silua de firenas.

Fantafias.

Esta fantasia va remedado a vna magnificat de Morales/ q̄ es al primer verso/ y al tercero.

Primer tono.

Segundo grado.

4  
3  
0

Tercero grado  
Otauo tono.

Anriquez

Silua de sirenas.

Fantafias.

First system of musical notation with two staves and diamond-shaped ornaments above.

Second system of musical notation with two staves and diamond-shaped ornaments above.

Third system of musical notation with two staves and diamond-shaped ornaments above. Central text: *Fantasia sobre vn pleni de contrapunto. Segundo grado.*

Fourth system of musical notation with two staves and diamond-shaped ornaments above.

Fifth system of musical notation with two staves and diamond-shaped ornaments above.

Sixth system of musical notation with two staves and diamond-shaped ornaments above.

Seventh system of musical notation with two staves and diamond-shaped ornaments above.

Eighth system of musical notation with two staves and diamond-shaped ornaments above.

Ninth system of musical notation with two staves and diamond-shaped ornaments above.

The first section consists of four systems of two staves each. The notation is a form of lute tablature or rhythmic notation, using circles and vertical lines to represent notes and rests. Above the staves, there are stems pointing downwards, likely indicating fingerings or specific rhythmic values. The notation is dense and covers a significant portion of the page.

Fantasia contrahecha a vna entrada  
de vna auzmaristella.

Quinto tono. Segũdo grado.

The beginning of the Fantasia section consists of two staves of rhythmic notation. Above the staves, there are stems pointing downwards. The notation includes circles and vertical lines, similar to the first section.

The main body of the Fantasia section consists of three systems of two staves each. The notation continues with rhythmic values and accidentals. Above the staves, there are stems pointing downwards. The notation is dense and covers a significant portion of the page.

## Anriquez

## Silua de sirenas.

## Fantasias.

This musical score is written for a lute, indicated by the six-line staff and the use of letters (Z, I, O) and numbers (1-4) for fretting. The piece is in 4/4 time and consists of 16 measures. The notation includes various rhythmic values (minims, crotchets, quavers) and rests. Above the staff, there are 16 diamond-shaped ornaments, each corresponding to a note in the melody.

The score is divided into two systems of eight measures each. The second system contains a text box with the following text:

Esta fantasia es del primer grado. Quinto tono.

The piece concludes with a double bar line and a repeat sign (two vertical lines) at the end of the final measure.

Fantafias

Silua de sirenas.

Libro. V. Fof. LXX

Esta fantafia se a de tañer cõfor  
me al tiẽpo, per çues de con  
tra punto.

First system of musical notation, including a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single staff with rhythmic figures and accidentals.

Segũdo grado. Quinto tono.

Second system of musical notation, continuing the piece with a treble clef and a 4/4 time signature.

Third system of musical notation, continuing the piece with a treble clef and a 4/4 time signature.

Fourth system of musical notation, continuing the piece with a treble clef and a 4/4 time signature.

Fifth system of musical notation, continuing the piece with a treble clef and a 4/4 time signature.

Sixth system of musical notation, continuing the piece with a treble clef and a 4/4 time signature.

Seventh system of musical notation, continuing the piece with a treble clef and a 4/4 time signature.

En esta fantafia se hallarã redobles.

Quinto tono.

Tercero grado.

Small musical notation block showing a treble clef, a key signature of one flat, and a 4/4 time signature.

Eighth system of musical notation, continuing the piece with a treble clef and a 4/4 time signature.

## Anriquez

## Silua de firenas.

## Fantafias.

The image displays a page of musical notation for guitar, organized into ten systems. Each system consists of two staves. The notation is a form of lute tablature, using circles with dots or vertical lines to represent notes and rhythmic values. Fingering numbers (1, 2, 3, 4) are placed below the notes. Above the staves, diamond-shaped symbols indicate fret positions. The piece is titled "Anriquez", "Silua de firenas.", and "Fantafias.".

The first system (System 1) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are two diamond symbols.

The second system (System 2) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are five diamond symbols.

The third system (System 3) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are two diamond symbols.

The fourth system (System 4) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are two diamond symbols.

The fifth system (System 5) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are five diamond symbols.

The sixth system (System 6) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are five diamond symbols.

The seventh system (System 7) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are five diamond symbols.

The eighth system (System 8) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are five diamond symbols.

The ninth system (System 9) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are five diamond symbols.

The tenth system (System 10) has two staves. The top staff contains notes with rhythmic values and a '4' above a note. The bottom staff contains notes with rhythmic values and a '3' below a note. Above the staves are five diamond symbols.

Esta fantasia es algũ tanto a cõposturada del motete de Gõbert, que se dize Inuiolata, y en ella se hallara vna señal de proporcion como esta. y van seys femininas en vn compas, el qual compas no sea de mudar de como va procediendo la dicha fantasia.

Quinto tono. Tercero grado.

A musical notation for a six-part setting, showing a treble clef and six staves with rhythmic notation.

Main musical score for the fantasia, consisting of eight systems of six staves each, with various rhythmic notations and clefs.

Anriquez

Silua de sirenas.

Fant. sias.

First system of musical notation with a treble clef and a staff containing notes, rests, and accidentals.

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

Third system of musical notation, including a double bar line and various rhythmic markings.

Fourth system of musical notation, featuring a treble clef and a staff with notes and rests.

Fifth system of musical notation, including a double bar line and various rhythmic markings.

Sixth system of musical notation, featuring a treble clef and a staff with notes and rests.

Fantasia sobre vn benedictus de la misa de Mouton tua est potentia del final.

Septimo tono. Segundo grado.

Seventh system of musical notation, including a treble clef and a staff with notes and rests.

Eighth system of musical notation, featuring a treble clef and a staff with notes and rests.

First system of musical notation with a treble clef. The staff contains a sequence of notes and rests, with some notes marked with a '3' (triplets) and a '4' (quadruplets). Above the staff are several downward-pointing stems, likely indicating fingerings or breath marks.

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingerings as the first system.

Third system of musical notation, featuring more complex rhythmic figures and fingerings.

Fourth system of musical notation, showing a continuation of the melodic and rhythmic themes.

Fifth system of musical notation, with various rhythmic values and fingerings.

Sixth system of musical notation. It includes a title: **Fantasia sobre la entrada de la gloria de la misa de panis quē ego dabo. Septimo tono. Tercero grado.** The notation is in a different clef (likely alto or tenor) and includes a key signature change.

Seventh system of musical notation, continuing the fantasia.

Eighth system of musical notation, concluding the piece on this page.

Anriquez

Silua de firenas.

Fantafias.

This page contains ten systems of musical notation for guitar. Each system consists of a staff with tablature and fingering. The notation includes various symbols such as circles, numbers, and letters (Z, O, I, F) indicating fret positions and fingerings. Above each system, there are diagrams of the guitar neck showing finger placement for specific notes. The notation is arranged in a vertical sequence, with each system building upon the previous one. The symbols used include circles for notes, numbers for fret positions, and letters for fingerings. Some systems also include a 'P' symbol, likely indicating a pluck or breath mark. The overall layout is clean and organized, typical of a musical score for guitar.

First system of musical notation, featuring a treble clef and a key signature of one flat. The notation consists of a single staff with various rhythmic values and accidentals.

Second system of musical notation, continuing the single-staff notation with various rhythmic values and accidentals.

Esta fantasia es del primero rogrado. Primero tono.

Third system of musical notation, which includes a text box indicating the piece's origin and key signature. The notation continues on a single staff.

Fourth system of musical notation, featuring a treble clef and a key signature of one flat. The notation consists of a single staff with various rhythmic values and accidentals.

Fifth system of musical notation, continuing the single-staff notation with various rhythmic values and accidentals.

Sixth system of musical notation, featuring a treble clef and a key signature of one flat. The notation consists of a single staff with various rhythmic values and accidentals.

Seventh system of musical notation, continuing the single-staff notation with various rhythmic values and accidentals.

Eighth system of musical notation, featuring a treble clef and a key signature of one flat. The notation consists of a single staff with various rhythmic values and accidentals.

Anriquez

Silua de sirenas.

Fantafias.

First system of musical notation, consisting of two staves with notes, rests, and accidentals.

Second system of musical notation, continuing the piece with similar notation and a repeat sign at the end.

Third system of musical notation, including a section titled "Fantasia remedada al chirie" with a repeat sign and a key signature change to one sharp.

Fantasia remedada al chirie  
 postrero de la misa de Iosquin,  
 de beata virgine. Primero tono  
 Segundo grado.

Fourth system of musical notation, continuing the "Fantasia remedada" section.

Fifth system of musical notation, featuring a treble clef and a key signature of one flat.

Sixth system of musical notation, including a section with a key signature of one sharp.

Seventh system of musical notation, continuing the piece with various rhythmic values.

Eighth system of musical notation, concluding the piece with a final cadence.



First musical staff with tablature and fret diagrams above it.

Second musical staff with tablature and fret diagrams above it.

Third musical staff with tablature and fret diagrams above it.

Fourth musical staff with tablature and fret diagrams above it.

Fifth musical staff with tablature and fret diagrams above it.

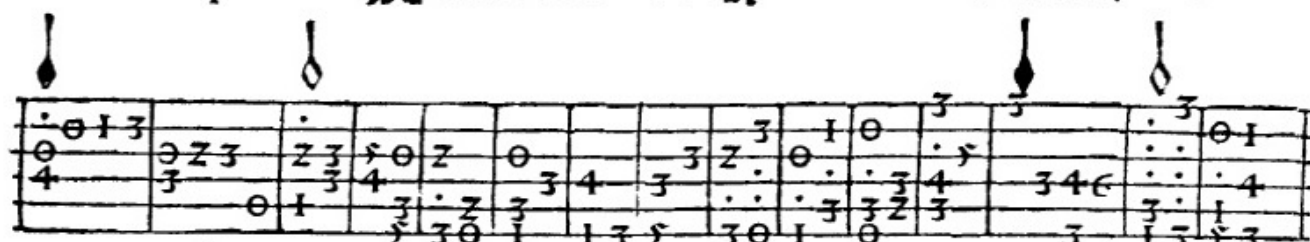
Fantasia sobre vn Pleni,  
 baxarsea vn poco el quarto  
 traste hazia el lazo.  
 Primero tono,  
 Segundo grado.

Sixth musical staff with tablature and fret diagrams above it.

Seventh musical staff with tablature and fret diagrams above it.

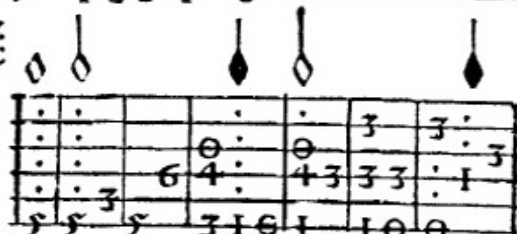
Eighth musical staff with tablature and fret diagrams above it.

Ninth musical staff with tablature and fret diagrams above it.



¶ La entrada desta fantasia esta hecha sobre vna ciciõ, a se de tañer espacio hasta llegar a vna propeccion de tres minimas al compas, de alli adelante se a de tañer apriesa. Primer tono.

Tercero grado



Musical notation system 1: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Musical notation system 2: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Musical notation system 3: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Musical notation system 4: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Musical notation system 5: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Musical notation system 6: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Musical notation system 7: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Musical notation system 8: A six-line staff with various notes and rests, including a treble clef and a 'P' dynamic marking above the staff.

Fantafias.

Silua de sirenas.

Ioſquin.

First system of musical notation, featuring a treble clef and a key signature symbol (one flat). The notation consists of two staves with rhythmic values and accidentals.

Esta fantasia es a compoſturada de cierta parte de la miſſa de Aue maritella de Ioſquin.

Primero tono.

Tercero grado.

Second system of musical notation, showing various note heads and stems with rhythmic values.

Third system of musical notation, showing various note heads and stems with rhythmic values.

Fourth system of musical notation, showing various note heads and stems with rhythmic values.

Fifth system of musical notation, showing various note heads and stems with rhythmic values.



Sixth system of musical notation, showing various note heads and stems with rhythmic values.

Seventh system of musical notation, showing various note heads and stems with rhythmic values.

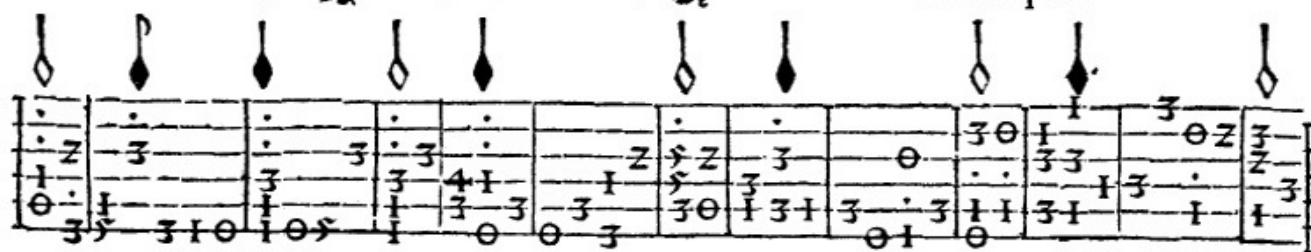
Eighth system of musical notation, showing various note heads and stems with rhythmic values.



This musical score is for a lute, featuring a single melodic line with a six-line staff. The notation includes rhythmic values (such as minims, crotchets, and quavers) and fret numbers (0-6) placed below the staff. Above the staff, there are diagrams of the lute's fretboard, with black dots indicating the positions of the fingers for each note. The score is organized into ten systems, each containing two staves of music. The piece begins with a 'P' (Piano) dynamic marking. The notation is characteristic of early modern lute tablature, where the letters 'z' and 'o' are used to denote fret positions on the strings.

Fantasia.  Silua de sirenas. 

Anriquez

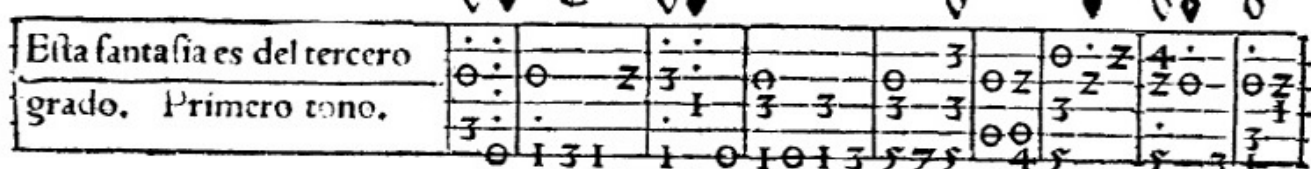


First system of musical notation with tablature and lute fingering diagrams above the staff.

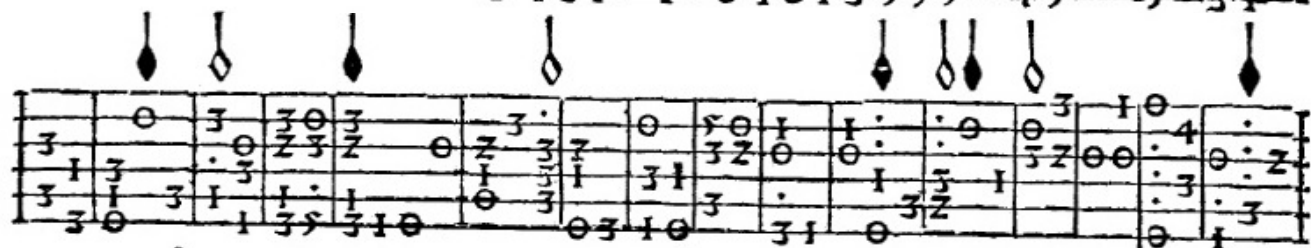


Second system of musical notation with tablature and lute fingering diagrams above the staff.

Esta fantasia es del tercero grado. Primero tono.



Third system of musical notation with a text box and tablature above the staff.



Fourth system of musical notation with tablature and lute fingering diagrams above the staff.



Fifth system of musical notation with tablature and lute fingering diagrams above the staff.



Sixth system of musical notation with tablature and lute fingering diagrams above the staff.



Seventh system of musical notation with tablature and lute fingering diagrams above the staff.



Eighth system of musical notation with tablature and lute fingering diagrams above the staff.

First system of musical notation, featuring a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Second system of musical notation, including a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Esta fantafia va sobre vn gafecit.  
 Otauo tono. Segundo grade.

Third system of musical notation, including a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.



Fourth system of musical notation, including a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Fifth system of musical notation, including a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

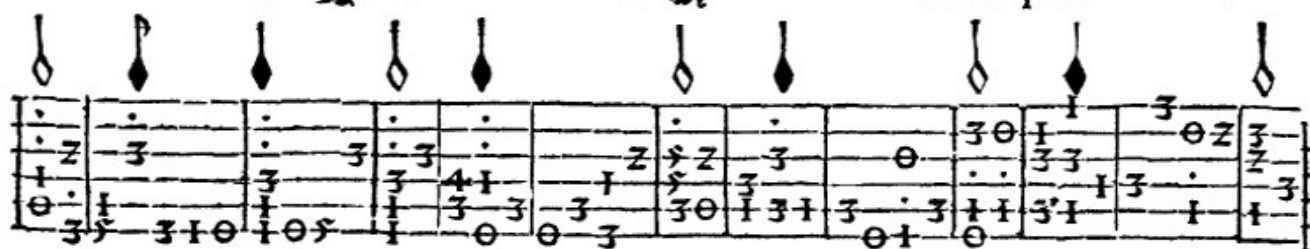
Sixth system of musical notation, including a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Seventh system of musical notation, including a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Eighth system of musical notation, including a treble clef, a key signature of one flat, and a series of notes and rests on a five-line staff.

Fantasia,  Silua de sirenas, 

Anriquez

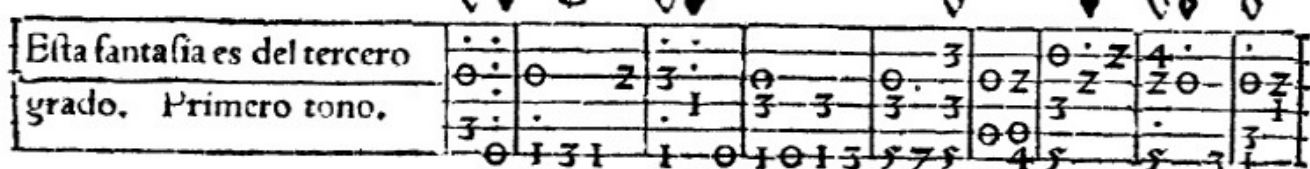


First system of musical notation, consisting of two staves with notes and fingerings.

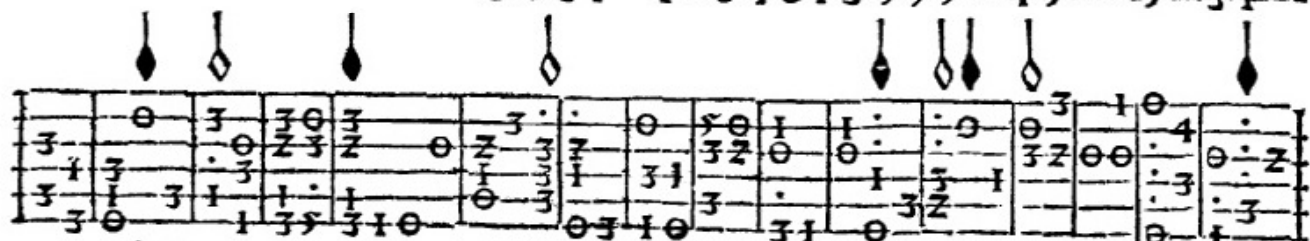


Second system of musical notation, consisting of two staves with notes and fingerings.

Esta fantasia es del tercero grado. Primero tono.



Third system of musical notation, consisting of two staves with notes and fingerings.



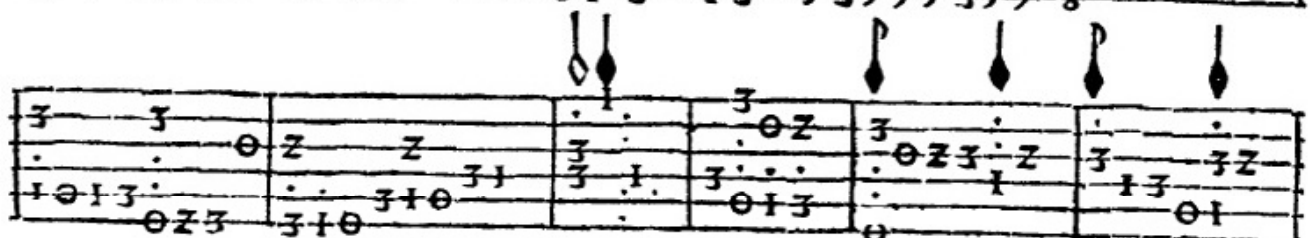
Fourth system of musical notation, consisting of two staves with notes and fingerings.



Fifth system of musical notation, consisting of two staves with notes and fingerings.



Sixth system of musical notation, consisting of two staves with notes and fingerings.



Seventh system of musical notation, consisting of two staves with notes and fingerings.



Eighth system of musical notation, consisting of two staves with notes and fingerings.

First system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

Second system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

¶ Aqui fe figuen quatro fantasias  
del quinto tono

Primero grado.

Second system of musical notation for the second fantasia, consisting of a six-line staff with various notes and rests.

Third system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

Fourth system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

Fifth system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

Sixth system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

Seventh system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

Eighth system of musical notation for the first fantasia, consisting of a six-line staff with various notes and rests.

Fantafias

Silua de sirenas.

Anriquez.

First system of musical notation with two staves and a treble clef. The notation consists of rhythmic values and fret numbers (0-8) on a six-line staff.

Second system of musical notation with two staves and a treble clef, continuing the piece.

Third system of musical notation with two staves and a treble clef. It includes a key signature change to one flat (F major/D minor) and a common time signature.

Esta segūda fantafia esta cōtrahecha a otra de Frāncisco milanes.

Quinto tono. Tercero grado.

Fourth system of musical notation with two staves and a treble clef.

Fifth system of musical notation with two staves and a treble clef.

Sixth system of musical notation with two staves and a treble clef.

Seventh system of musical notation with two staves and a treble clef.

Eighth system of musical notation with two staves and a treble clef.

The musical score is presented in ten systems, each consisting of two staves. Above each system are lute tablature symbols (diamonds) indicating fret positions. The notation includes rhythmic values (circles with dots) and letters (z, i, o, x) on the staff lines. The bottom system ends with the page number 'L III'.

Fantafias.



Silua de sirenas.




The first system consists of two staves of music. The upper staff contains rhythmic notation with various note values and rests. The lower staff contains lute tablature, with letters 'I', '3', '6', '8' and numbers '7', '8' indicating fret positions. Above the staves are several lute-specific symbols, including diamond-shaped notes and vertical stems.

Aqui se figuen dos fantafias que vâ  
remedando al motete de queramus  
cum pastoribus.

Quinto tono. Tercero grado



The second system begins with a treble clef and contains two staves of music. The upper staff has rhythmic notation, and the lower staff has lute tablature. Above the staves are lute symbols, including diamond-shaped notes and vertical stems.



The third and fourth systems continue the piece with two staves each. They feature rhythmic notation on the upper staff and lute tablature on the lower staff, accompanied by lute symbols above the staves. The tablature includes various letters and numbers indicating fret positions.



First system of musical notation with lute tablature and rhythmic notation.

Second system of musical notation with lute tablature and rhythmic notation.

Third system of musical notation with lute tablature and rhythmic notation.

Fourth system of musical notation with lute tablature and rhythmic notation.

Partial fifth system of musical notation with lute tablature and rhythmic notation.

Següda fantasia sobre la següda pte del  
dicho motete, *queram<sup>o</sup> cū pastoribus.*

Quinto tono. Tercero grado.

Partial sixth system of musical notation with lute tablature and rhythmic notation.

Seventh system of musical notation with lute tablature and rhythmic notation.

Eighth system of musical notation with lute tablature and rhythmic notation.

Fantafias.

Silua de sirenas.

First system of musical notation for 'Fantafias'. It consists of two staves with various notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags, indicating specific fingerings or ornaments.

Second system of musical notation for 'Fantafias'. It consists of two staves with notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags.

Third system of musical notation for 'Fantafias'. It consists of two staves with notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags.

Fourth system of musical notation for 'Fantafias'. It consists of two staves with notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags.

Fifth system of musical notation for 'Fantafias'. It consists of two staves with notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags.


Sixth system of musical notation for 'Fantafias'. It consists of two staves with notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags.

Seventh system of musical notation for 'Fantafias'. It consists of two staves with notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags.

Esta fantasia sea de tañer espacio, por q̄ es  
consonancia. Sexto tono Tercero grado

Eighth system of musical notation for 'Fantafias'. It consists of two staves with notes and rests. Above the staves are several vertical stems with diamond-shaped heads, some with flags.

The image displays a musical score for a lute piece titled "Silua de firenas" from the fifth book of Francisco de Torralba's "Fantafias". The score is written in lute tablature, consisting of ten systems. Each system includes a six-line staff with letters (0-6) representing fret positions, and a diagram of a lute headstock with six pegs. The tablature is organized into measures, with some measures containing multiple lines of notation. The piece concludes with a double bar line and a final lute diagram.

 Fantasia en el Segundo grado.  
 Tono mixto.

Fantafias.

Silua de firenas.

Anriquez

First system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.

Second system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.

Third system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.

Fourth system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.

Fantasia.  
Quartotono.  
Tercero grado.

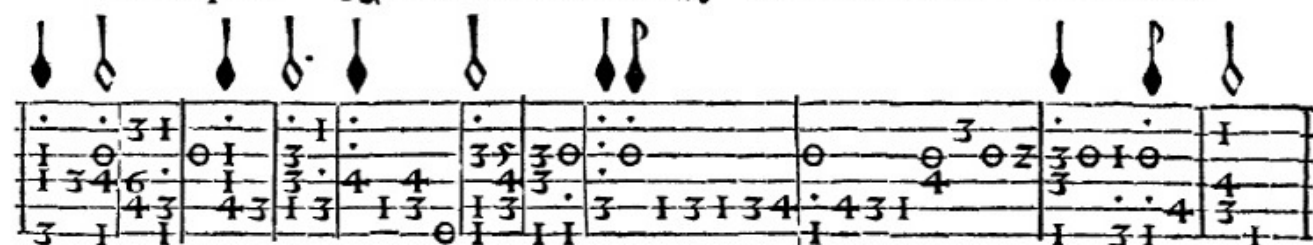
Musical notation for the 'Fantasia' section, consisting of two staves with various notes and rests.

Fifth system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.

Sixth system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.

Seventh system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.

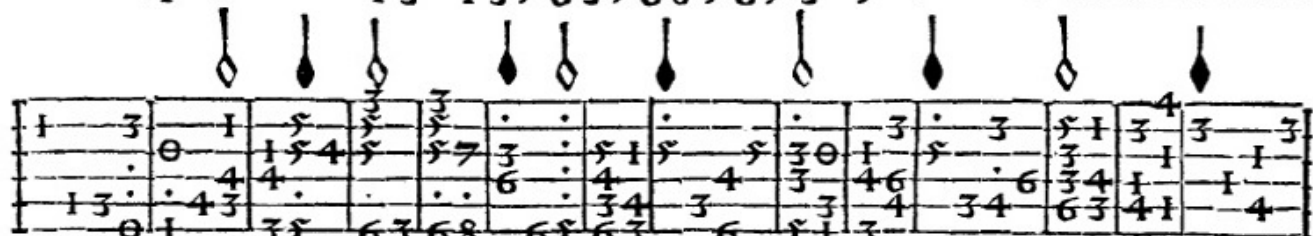
Eighth system of musical notation for 'Fantafias', consisting of two staves with various notes and rests.



Musical notation system 1: Treble clef, two staves. The upper staff contains notes with stems and flags. The lower staff contains lute tablature with numbers 1-6. Above the staff are several lute fret diagrams showing fingerings on the strings.



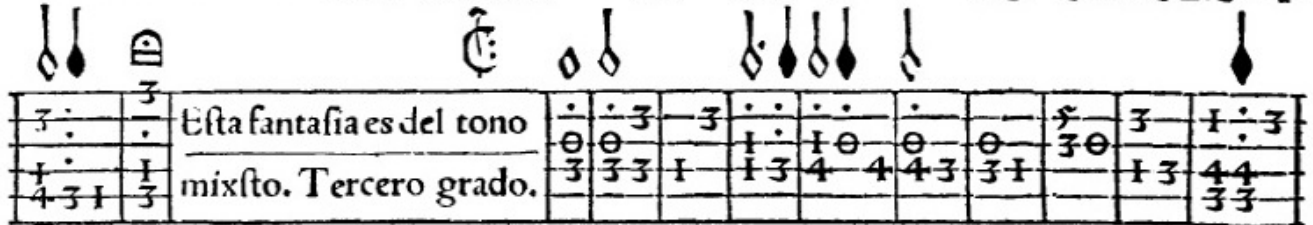
Musical notation system 2: Treble clef, two staves. Similar to system 1, with notes and lute tablature. Includes fret diagrams above the staff.



Musical notation system 3: Treble clef, two staves. Similar to system 1, with notes and lute tablature. Includes fret diagrams above the staff.



Musical notation system 4: Treble clef, two staves. Similar to system 1, with notes and lute tablature. Includes fret diagrams above the staff.



Musical notation system 5: Treble clef, two staves. Similar to system 1, with notes and lute tablature. Includes fret diagrams above the staff.



Musical notation system 6: Treble clef, two staves. Similar to system 1, with notes and lute tablature. Includes fret diagrams above the staff.



Musical notation system 7: Treble clef, two staves. Similar to system 1, with notes and lute tablature. Includes fret diagrams above the staff.



Musical notation system 8: Treble clef, two staves. Similar to system 1, with notes and lute tablature. Includes fret diagrams above the staff.

Esta fantasia es del tono  
mixto. Tercero grado.

Fantasias.

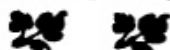
Silua de sirenas.













Anriquez













The musical score consists of five systems, each with two staves. The notation includes various notes, rests, and fingerings (numbers 1-6). Above the staves are several lute-style ornaments (teardrop shapes) and some letters like 'P' and 'D'. The notation includes numbers 1-6 for frets and various rhythmic markings.













## LIBRO SEXTO EL













QVAL TRATA DE PARTES DE MISAS, DVOS,  
 CANCIONES, Y SONETOS, ALGVNOS FA  
 CILES DE TNER, EN EL PRIMERO  
 GRADO, A DONDE EL QVE  
 NO TOVIERE MANO HA  
 LLARA MAS FACILI  
 DAD QVE EN  
 OTRA PARTE DEL LIBRO, SALVO ALGVNAS PAR  
 TES DE MISAS QVE SON MAS DIFICVLTO  
 SAS/ QVE ES LO PRIMERO QVE  
 SE SIGVE.






























































































































































































































































































































































































































Mouton.

Silua de sirenas.

Partes de misas.  
Següdo grado.

O fana.

This system contains two staves of musical notation. The top staff is labeled 'Partes de misas. Següdo grado.' and the bottom staff is labeled 'O fana.'. Both staves use a system of rhythmic notation with letters (Z, I, 3, 4, 6, 7, 8) and numbers (1, 2, 3, 4, 5, 6, 7, 8) placed on and below a five-line staff. Above the staves are several vertical stems with oval heads, indicating fingerings or specific articulations. The notation is dense and covers approximately 16 measures.

Morales. Este agnus que fesi  
gue esa tres/Primero grado

Agnus dei.

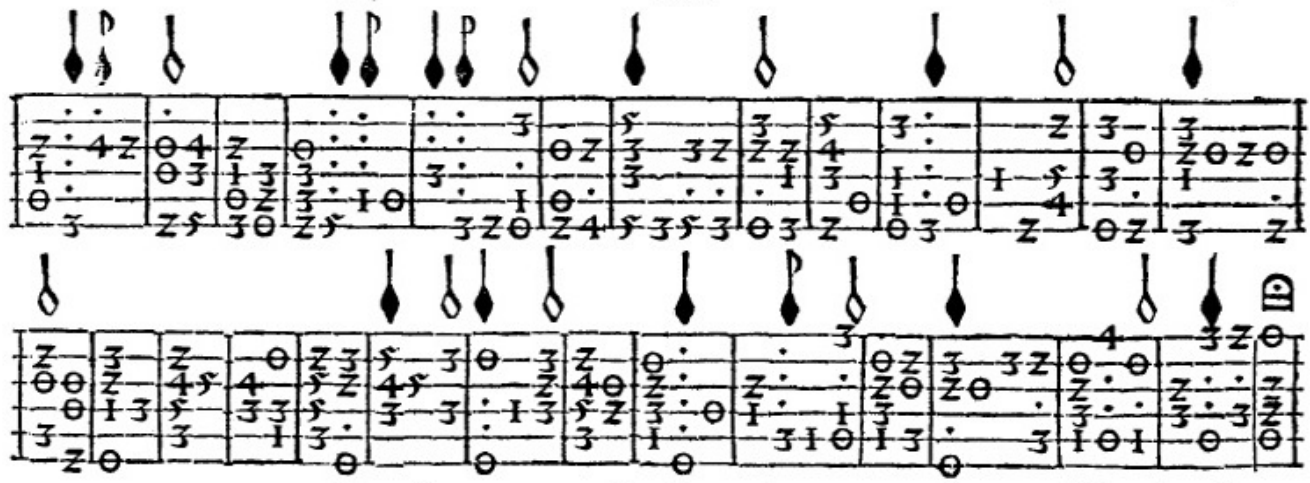
This system contains two staves of musical notation. The top staff is labeled 'Morales. Este agnus que fesi gue esa tres/Primero grado' and the bottom staff is labeled 'Agnus dei.'. Both staves use the same rhythmic notation system as the first system. Above the staves are several vertical stems with oval heads. The notation is dense and covers approximately 16 measures.

La cifra q̄ lleua vnos putillos es vn cãto llano pa cãtar Gaudeamus, el q̄l se cãta quatro vezes, y por q̄ adelãte se diminuye el dicho cãto llano no se seãalo hasta el final, Tercero grado. losquin, super gaudeamus. Agnus dei.

Iosquin.

Silua de sirenas

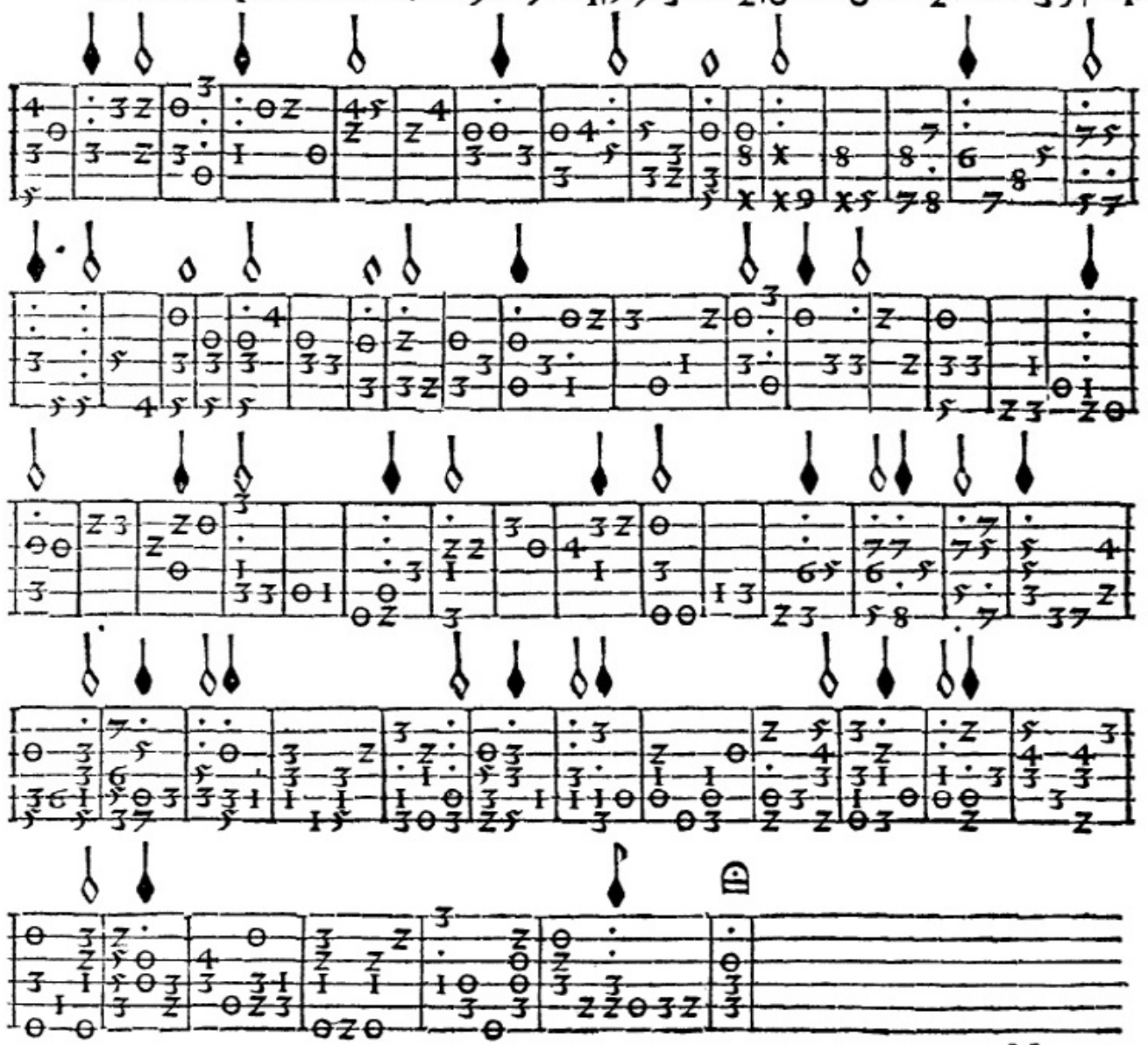
The image displays a musical score for a lute piece titled "Silua de sirenas" by Josquin. The score is written in lute tablature, consisting of six-line staves with letters (z, 3, 4, 6, 7, 8) and numbers (0-7) indicating fret positions. Above the staves are various lute-specific symbols, including diamond-shaped ornaments and vertical stems with loops. The score is organized into several systems, each with a diamond-shaped lute symbol above it. The first system contains the main piece. The second system includes a section titled "Iosquin ad fugā Segundo grado Cū sancto spiritu", which is written on a five-line staff with a treble clef and a common time signature. The final system concludes the piece with a diamond-shaped lute symbol above the staff.



Two systems of musical notation. The first system consists of two staves with various notes and rests. The second system also consists of two staves with notes and rests. Above the staves are several clefs and other musical symbols.

Ioquin de beata virgine  
Tercero grado.

Cũ sancto spiritu.



Five systems of musical notation. Each system consists of two staves with notes and rests. Above the staves are several clefs and other musical symbols. The notation includes various rhythmic values and accidentals.

## Partes de misas.

## Silua de sirenas.

## Iosquin.

Iosquin. fayfan regres. Tercero grado  
 Tañerse a algo leuātado el cōpas deste  
 incarnatus.

Et incarnatus est.

The musical score is presented in three systems, each consisting of a vocal line and a lute tablature line. The tablature uses letters 'z', 'o', 'i', 'f', '4', and '7' to denote fret positions on the strings. Above the tablature, there are various symbols including circles, diamonds, and vertical lines, which likely represent specific lute techniques or ornaments. The text 'Et incarnatus est.' is written below the first system. The second system includes the instruction 'Esta es otra pte del credo de la dicha misa.' and 'Tercero grado.' below the tablature. The notation is dense and characteristic of early printed lute music.



Duos.

Silua de firenas.

Primero grado.

Et resurrexit.

Musical notation for the first system, including a treble clef, a key signature of one flat, and a series of notes with stems and beams. The notes are arranged in a single staff with various rhythmic values and accidentals.

Primero grado.

Duo.

Benedictus.

Musical notation for the second system, continuing the single-staff notation with various rhythmic values and accidentals.

Primero grado.

Duo.

Pleni sunt.

Musical notation for the third system, including a treble clef, a key signature of one flat, and a series of notes with stems and beams.

Musical notation for the fourth system, continuing the single-staff notation with various rhythmic values and accidentals.

Musical notation for the fifth system, continuing the single-staff notation with various rhythmic values and accidentals.

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

Primero grado.  
Duo.  
Agnus dei.

Musical notation for the second system, including the text "Primero grado. Duo. Agnus dei." and a treble clef.

Musical notation for the third system, continuing the piece with various rhythmic patterns.

Musical notation for the fourth system, featuring a treble clef and a key signature of one flat.

Musical notation for the fifth system, including a treble clef and a key signature of one flat.

Musical notation for the sixth system, including the text "Primero grado. Duo. Plenifunt." and a treble clef.

Musical notation for the seventh system, featuring a treble clef and a key signature of one flat.

Musical notation for the eighth system, including a treble clef and a key signature of one flat.

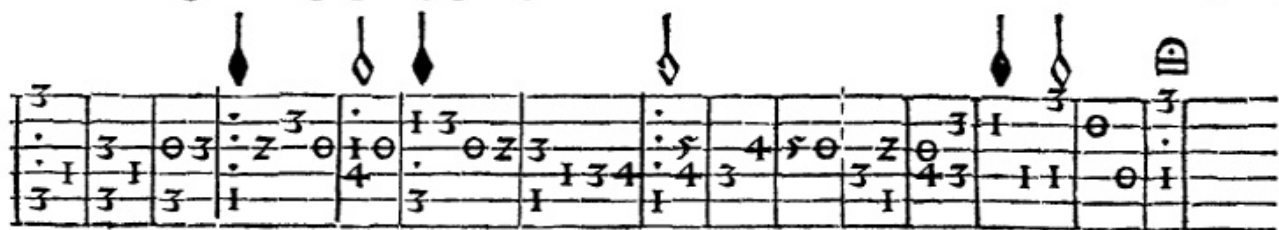
Duos.

Silvade firenas.

Iosquin.  
Tercero grado  
Per illud aue.

Primero grado.

Et misericordia eius.

Este soneto esta cõtrahecho ala fo  
nada que dizen si tãtos mõteros.

Tercero grado Soneto.

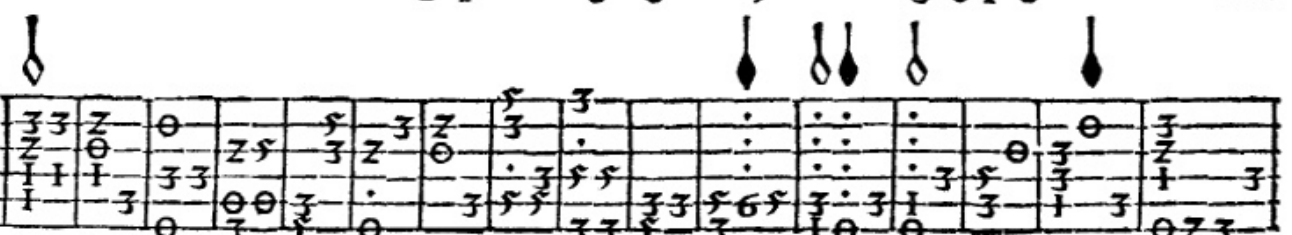





Segundo grado.

Canciones.

A diu mes amours.

Canciones

Silva de sirenas.

The 'Canciones' section consists of four systems of musical notation. Each system has two staves: the upper staff contains notes with stems and dots, and the lower staff contains a form of tablature with numbers (0-7) and letters (Z, I, O, F, Y). Above each system are several downward-pointing teardrop-shaped ornaments. The notation is dense and rhythmic, typical of early printed music.

Segundo grado.

Diuiencela.

The 'Segundo grado' and 'Diuiencela' sections consist of four systems of musical notation. Each system has two staves: the upper staff contains notes with stems and dots, and the lower staff contains a form of tablature with numbers (0-7) and letters (Z, I, O, F, Y). Above each system are several downward-pointing teardrop-shaped ornaments. The notation is dense and rhythmic, typical of early printed music.

The musical score consists of several systems of lute tablature. Each system includes a set of six lines representing the strings, with letters (Z, I, 3, 4) indicating fret positions. Above the tablature are lute diagrams showing the placement of the left hand fingers on the strings. The score is divided into sections:

- Tercero grado.** (Third degree)
- Teresaica hermana.** (Teresa's sister)
- Segũdogrado.** (Second degree)
- Ami susle.** (Ami susle)

The tablature uses a mix of uppercase and lowercase letters, often with dots or numbers above them, to denote specific frets and string combinations. The lute diagrams are simple line drawings of a lute neck with a finger on a specific string and fret.

Este foneto es lōbarado,  
y esa manera de dançar  
en el Primero grado.

The first system of musical notation consists of five staves. Each staff has a treble clef and a key signature of one flat. The notation includes notes with stems and beams, and lute tablature characters (letters like 'z', '3', '1', '0') placed below the notes. Above the staves, there are several lute tablature characters (letters like 'z', '3', '1', '0') and some decorative symbols. The first staff has a 'D' symbol at the end.

Aqui se figuẽ dos sonetos q̃ vã  
 en pporciõ de tres minimas al  
 cõpas. Primero grado . soneto

The second system of musical notation starts with a time signature of 3/8. It consists of two staves with notes and lute tablature. Above the staves, there are several lute tablature characters (letters like 'z', '3', '1', '0') and some decorative symbols. The first staff has a 'D' symbol at the end.

The third system of musical notation consists of two staves with notes and lute tablature. Above the staves, there are several lute tablature characters (letters like 'z', '3', '1', '0') and some decorative symbols. The first staff has a 'D' symbol at the end.

Sonetos.

Silua de sirenas

este foneto sea de tañer conforme al tiempo.

Segundo grado.

Primero grado.

Soneto.

Primero grado.

Soneto.

Soneto en el Tercero grado.

First system of musical notation, consisting of two staves with various rhythmic values and accidentals.

Second system of musical notation, continuing the piece with two staves and similar notation to the first system.

Prime ro grado.

Third system of musical notation, starting with a treble clef and a key signature of one flat. It includes the text "Prime ro grado."

Fourth system of musical notation, continuing the piece with two staves.

Fifth system of musical notation, continuing the piece with two staves.

Sixth system of musical notation, continuing the piece with two staves.

Primero grado.

Dichosa fue mi ventura, soneto.

Seventh system of musical notation, including the text "Primero grado." and "Dichosa fue mi ventura, soneto."

Eighth system of musical notation, continuing the piece with two staves.

Sonetos.

Silua de firenas.

Primero grado, Soneto.

Soneto

Primero grado,

The musical score consists of ten systems of staves. Each system typically contains two staves of music. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals. Above the staves, there are several vertical stems with diamond-shaped heads, likely representing fingerings or breath marks. The text 'Primero grado' and 'Soneto' is interspersed between the systems. The notation is dense and characteristic of early modern lute tablature or a similar stringed instrument score.

Soneto. Primero grado.

Sonetos.

Silua de sirenas.

Soneto. Tercero grado.

Soneto. Primero grado.

Omniual de amor procedi. Morales. Següdo grado.

First system of musical notation for a sonnet, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single staff with rhythmic values represented by letters and numbers.

Second system of musical notation for a sonnet, continuing the rhythmic notation from the first system.

Third system of musical notation for a sonnet, continuing the rhythmic notation.

Fourth system of musical notation for a sonnet, including the text "Soneto a fonada de lo q̄ q̄da es lo seguro, Primerogrado." The notation continues with rhythmic values.

Fifth system of musical notation for a sonnet, continuing the rhythmic notation.

Soneto,

Tercero grado.

Sixth system of musical notation for a sonnet, corresponding to the "Tercero grado" section.

Seventh system of musical notation for a sonnet, continuing the rhythmic notation.

Eighth system of musical notation for a sonnet, continuing the rhythmic notation.

Sonetos.

Silua de firenas.

Tercero grado. Soneto.

Sgũdo grado. Soneto. Gentil galans.

Este soneto q̄ se sigue esta cõtrahecho a la sonada de benedicto sea el iorno. Primero grado.

First system of musical notation, consisting of two staves with various rhythmic values and accidentals.

Second system of musical notation, including a treble clef and a key signature of one flat. It contains two staves of music.

Soneto,  
primero  
grado.

Third system of musical notation, featuring a treble clef and a key signature of one flat. The notation consists of two staves with various rhythmic values and accidentals.

Fourth system of musical notation, featuring a treble clef and a key signature of one flat. It contains two staves of music.

Soneto,  
Següdo grado.  
Viva la Margarita.

Fifth system of musical notation, featuring a treble clef and a key signature of one flat. It contains two staves of music.

Sixth system of musical notation, featuring a treble clef and a key signature of one flat. The notation consists of two staves with various rhythmic values and accidentals.

Seventh system of musical notation, featuring a treble clef and a key signature of one flat. It contains two staves of music.

Eighth system of musical notation, featuring a treble clef and a key signature of one flat. The notation consists of two staves with various rhythmic values and accidentals.

Ninth system of musical notation, featuring a treble clef and a key signature of one flat. It contains two staves of music.

Sonetos.

Silua de sirenas.

# LIBRO SEPTIMO

El qual traça de pauanas, y diferencias sobreguarda me las vacas, y para discantar sobre el conde claros / por dos partes con otro discante facil.

Pauana,

Primera diferencia, Primero grado,

Segunda diferencia, Primero grado,



Pauanas.

Silua de sirenas.

The musical score is organized into ten systems. Each system contains a vocal line with notes and lyrics, and a lute line with tablature. The tablature uses letters 'z', 'i', 'f', '4', '8' and numbers '3', '4', '6', '7', '8' on a six-line staff. The lyrics are:

Aq se figuē tres diferēcias sobre la  
 dicha pauana, tañē se por otro tono  
 primera diferēcia. Primero grado.

Segūda diferēcia. Segundo grado.



Pauanas.

Silua de sirenas.

4 5 4 2 4

Aqui se figuen siete diferencias faciles, sobre guarda me  
 las vacas, y cada diferēcia se conocera a do estouiere esta se-  
 ñal .: en el discāte del cōde claros se hallarā redobles, y di-  
 firēcias de q̄ se aprouechara el q̄ touiere m̄o y habilidad pa-  
 ra tañer sobre otras cosas. **Primero grado**

**Primero grado.**

**Primero grado.**

**Primero grado.**

**Primero grado.**

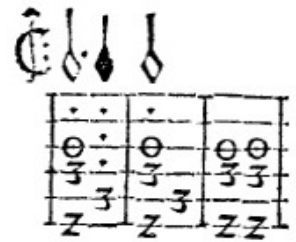
Silua de sirenas. Libro.VII. Foļ. XCVII

segundo grado

segundo grado.

Tercero grado

Siguē se las diferēcias sobre el tenor del cōde claros, estas primeras sō del primero y segūdo grado/y adelāte se hallarā pa discātar cada diferēciadel dicho cōde claros/se cono scera ē vna señal como esta. pa q̄ cada vno taña la diferēcia q̄ mejor le agradare, el cōpas sea de tañer algo leuātado por q̄ si va despacio no parecera biē.



The musical score is arranged in ten systems, each consisting of two staves. The notation includes various rhythmic values (e.g., 4, 3, 2, 1) and dynamic markings such as 'P' (piano) and 'f' (forte). Above the staves, there are several groups of notes with stems pointing downwards, some of which are accompanied by question marks. The score is written in a historical style, likely for a lute or similar stringed instrument.

Para discantar.

Silva de firenas.

The musical score consists of eight systems of guitar tablature. Each system includes a rhythmic notation above the staff and a corresponding tablature below. The notation uses letters 'z', 'o', 'f', 'x', and '8' to represent fret positions and rhythmic values. Some systems include a question mark above the staff, possibly indicating a measure to be played or a specific technique. The tablature is written on a six-line staff, with numbers 0-7 representing frets. The rhythmic notation is placed above the staff, often with dots indicating specific rhythmic values. The score is organized into measures, with some measures containing multiple notes or rests. The overall structure is a sequence of measures, each with its own rhythmic and fretting instructions.

Silua de firenas Libro.VII. Fol. XCVIII

The page contains ten systems of musical notation. Each system consists of a vocal line and a lute line. Above each system are lute-specific symbols: pairs of vertical lines with a 'P' (pizzicato), pairs of vertical lines with a '?' (trill), and pairs of vertical lines with a '3' (triple). The music is arranged in a single system per system, with the vocal line on top and the lute line below it.

Para discantar.

Silua de firenas.

First system of musical notation for 'Silua de firenas'. It consists of a single staff with a treble clef. The notation includes rhythmic values such as 'z', '4', '3', and '0', often with a dot above them. Vertical stems with flags are placed above the staff, some with a question mark. The staff contains several measures of music.

Second system of musical notation. Similar to the first, it features a single staff with rhythmic values and vertical stems. The notation continues the sequence of notes and rests.

Third system of musical notation. It continues the rhythmic sequence with various values and stems. A small square symbol is visible above the staff in the middle.

¶ Siguen se otras diferentes diferencias sobre el tenor del conde claros por otro tono, a donde ay mas diferencias para discantar q̄ en el passado. Las primeras diferēcias hasta venir los redobles, son del primero grado, han se de tañer conforme al tiempo que es aprie-  
fa, para parecer mejor.

A small diagram of musical notation showing rhythmic values and stems, likely illustrating a specific technique mentioned in the text.

Fourth system of musical notation. It continues the sequence with rhythmic values and stems, showing more complex patterns.

Fifth system of musical notation. It continues the sequence with rhythmic values and stems.

Sixth system of musical notation. It continues the sequence with rhythmic values and stems.

Seventh system of musical notation. It continues the sequence with rhythmic values and stems.

The image displays a page of musical notation for a lute piece. It consists of ten systems, each with two staves. The notation includes various symbols such as 'z', 'o', '4', and '3', which represent different notes and techniques. Above the staves, there are several ornaments, including question marks and teardrop shapes, indicating specific performance instructions. The page is titled 'Para discantar.' and 'Silua de sirenas', and is identified as 'Libro.VII. Fol. C'.



Para dísantar.

Silua de firenas

Libro.VII. Fol. CI

The musical score is written on ten systems, each consisting of two staves. The notation is a form of lute tablature, where letters (z, 3, 4, 7, 8, 9) are placed on the lines of the staves to indicate fret positions. Above each system, there are diagrams of a lute's six strings, with vertical lines and dots indicating the fretting for each note. Some diagrams include a question mark, possibly indicating a specific fingering or a point of interest. The score is organized into measures, with some measures containing multiple notes or rests. The overall structure is a single melodic line for the lute.

Para discantar

Silva de sirenas.



The musical score consists of ten systems, each with a six-line staff. The notation is a form of lute tablature using letters 'z', '4', '0', '3', '7', '8', and '9'. Above the staves, there are various ornaments: question marks, teardrop shapes, and 'p' characters. Some systems also have a '4' written above the staff. The notation is arranged in a complex, non-linear fashion across the systems, with some notes appearing in multiple systems. The overall structure is that of a single melodic line for a lute.

Paradificantar.

Sifua de sirenas.

First musical staff with notes and rests. Above the staff are several downward-pointing stems, some with flags, and a question mark. The staff contains rhythmic notation with notes and rests.

Second musical staff with notes and rests. Above the staff are downward-pointing stems and a question mark. The staff contains rhythmic notation.

Third musical staff with notes and rests. Above the staff is a '4' indicating a measure rest. The staff contains rhythmic notation.

Fourth musical staff with notes and rests. Above the staff is a question mark. The staff contains rhythmic notation.

Fifth musical staff with notes and rests. Above the staff are downward-pointing stems and a question mark. The staff contains rhythmic notation.

Sixth musical staff with notes and rests. Above the staff are downward-pointing stems and a question mark. The staff contains rhythmic notation.



Seventh musical staff with notes and rests. Above the staff are downward-pointing stems and a question mark. The staff contains rhythmic notation.


Esta porciõ sea de tañer  
muy aprieña, es de tres m  
nimas al compas.

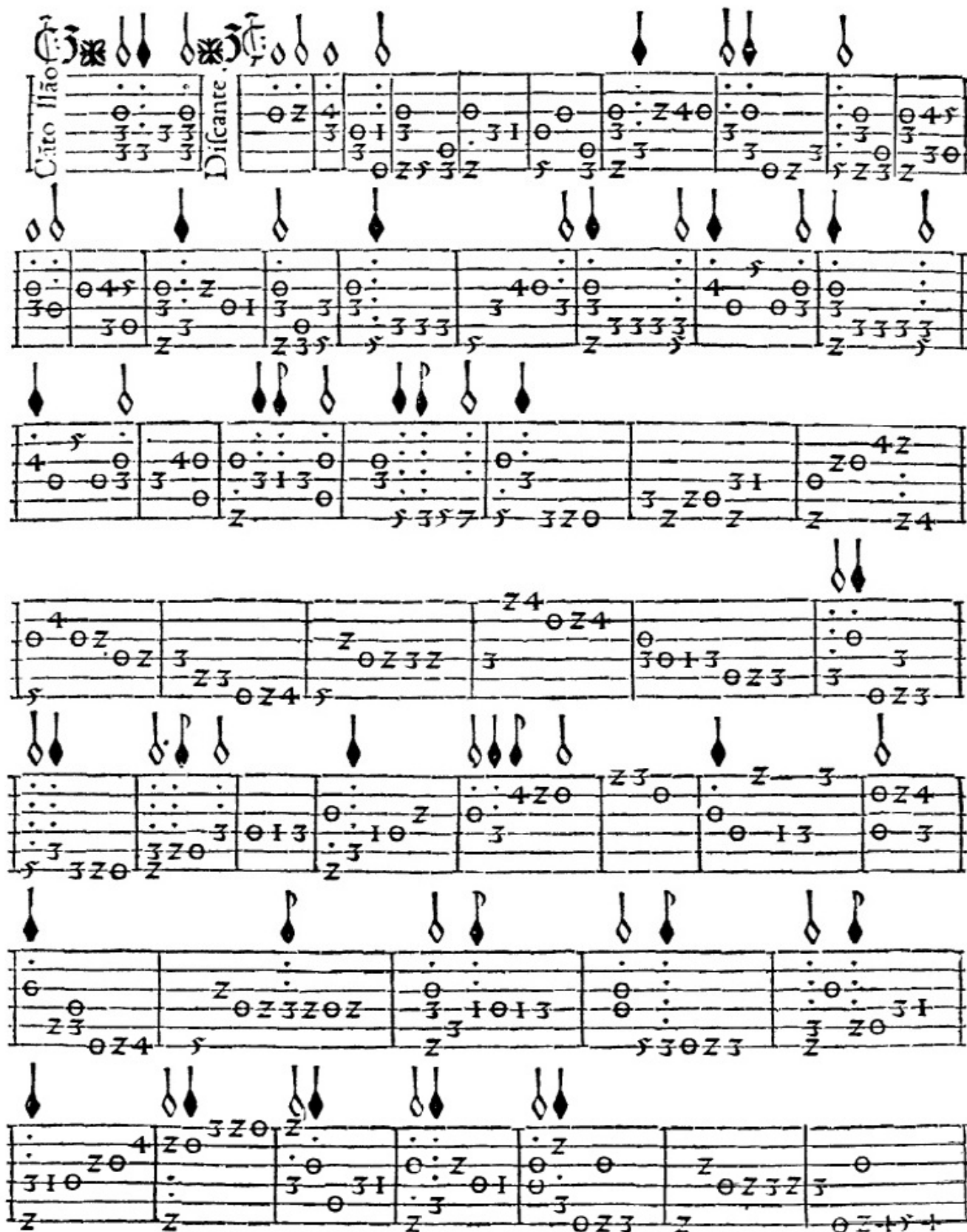
Eighth musical staff with notes and rests. Above the staff are downward-pointing stems and a question mark. The staff contains rhythmic notation.

Sobre la pauana  
real, Següdo  
grado.

Para discantar.

 Silua de sirenas. 

Esta musica es para discantar sobre vn puto/o consonancia q̄ es vn cōpas q̄ comunēte llama el atābor. A se de tañer en pporciō/dettes mínimas al cōpas. Esta seña  se pone en cāto llāno pa boluer siempre a sonar le hasta q̄ acabe de discātā la otra vihuela. Este es cāto llāo q̄ a de lleuar otra vihuela tēplada en vnifonus/cō la q̄ a de discātā, o en guitarrifutercera en vazio a los vieios cō tercera en lleno de la vihuela/en vnifonus.



The musical score is written on ten systems of staves. The first system is divided into two parts: 'Cāto llāo' (lute) and 'Discante' (singer). The lute part is written on a six-line staff with a treble clef and a key signature of one flat (B-flat). The singer part is written on a five-line staff with a soprano clef. The notation includes various rhythmic values (minims, crotchets, quavers) and fingerings (numbers 1-4). Above the staves, there are several diagrams of a lute with arrows indicating finger positions on the strings. The score concludes with a double bar line and a final flourish.

The musical notation is presented in ten systems, each consisting of two staves. Above the staves are various lute tablature symbols, including diamond-shaped notes and letters like 'Z', '4', '3', '1', 'I', '8', '7', '5', 'f', 'x'. The notation includes rhythmic values and accidentals.

Para discantar,

Silua de sirenas.



# AGLORIA Y A LA

BANCA DE NUESTRO REDEMPTOR Y MAESTRO

Iesu Christo, y de su gloriosa madre. Finesce el libro Llamado Silua de sirenas. Com-

puesto por el excelēte musico Anriquez de Valde rauano, Dirigido al Illustri-

ssimo señor don Frāncisco de Cuñiga Conde de Miranda, &c. Fue

imprēso en la muy insigne y noble villa de Valladolid

Pincia otro tiempo llamada

POR FRANCISCO FERNANDEZ DE CORDOVA

imprefor, junto alas Escuelas Mayores, Acabose a

veynte y ocho dias del mes de Julio

Deste Año de

1547



Ne ingenium volitet,



Paupertas de primit ipsum.