

LIBRO DE MV

lica de vibuela de mano. Intitulado El

maestro. El qual trabe el mesmo estilo y orden

que vn maestro traheria con vn discipulo

principiante: mostrandole ordenadamen

te desde los principios toda cosa que

podria ignorar / para entender la

presente obra. **Compuesto por**

don Xpys Alilan. Dirigido

al muy alto z muy poder

roso z inuictissimo pñci

pe don **Xuban: por**

la gracia de dios

rey de Portu

gal y **delas**

yllas.

Año. 11.

zē.

D.rrrv.

Con privilegio Real.





R E X

Inuictissimus



Musitanozum.



Libro de musica de vibuela de mano. Anti-
tulado El maestro. El qual trabe el mismo estilo y ho-
den que vn maestro traberia con vn discipulo principi-
ante: mostrandole bordenadamente dende los principios to-
da cosa que podria ignorar: para entender la presente obra: dan-
dole en cada disposicion que se hallara: la musica: conforme a
sus manos. Compuesto por don Luys Milan. Dirigido al
muy alto y muy poderoso y inuictissimo principe don Juán: por
la gracia de dios rey de Portugal: y de los Algarues: desta par-
te y de la otra del mar: y Africa: y señor de Guinea: y de la con-
quista y nauegacion. &c.

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Muy alto catholico y poderoso prin-
cipe rey y señor: el muy famoso Fráscico Petrarcha di-
ze en sus sonetos y triumphos: que cada vno de nosos
troz sigue su estrella: cō estas palabras. Ognium sequi
sua stella. Afirmando que nascimos debaro de vna es-
trella: ala qual somos sometidos por inclinaciō. Aluy
bien considerauan esto los Romanos en tiempo passā-
do: en el nascimieto dellos: que bazian mirar por natus
ral filosofia: en que estrella nascian: para saber a que
eran sometidos: y sabido esto: bazian exercitar a sus hi-
jos en aquello que eran inclinados: y por esta sabia ocasiō: auia entre ellos muy
excellentes hōbres: o en letras: o en armas: o en musica: y otras virtudes. Aigo-
ra en nuestros tiempos: aunque los padres no tengan esta diligencia en los hi-
jos: natura como a madre de todos la tiene: pues trabe a muchos que se exerci-
ten en aquello que son naturales. Y que esto sea verdad: en muchos se ve: y en
mi lo he conosci-do: que siempre he sido tan inclinado ala musica: que puedo as-
firmar y dezir: que nuncatune otro maestro sino a ella misma. La qual ha tuui-
do tanta fuerza conmigo: para que fuese su yo: como yo he tenido grado della:
para que fuese mia. Y siguiendo mi inclinacion: heme hallado vn libro hecho
de muchas obras: que dela vibuela tenia sacadas y escritas: y teniendolo entre
las manos: pensando lo que del baria: vino me ala memoria lo que vn filosofho
griego bizo de vn muy estimada piedra preciosa que se hallō: ala qual tenien-
do entre sus manos: bixo estas palabras. Si yo te tuuiesse perderias tu valor.
Y si tu me tuuiesse: perderia yo el mio. Y dicho esto la echo en el mar. Siguio
se despues que de alli a poco tiempo fue hallada vn balena muerta ala orilla de
la mar: y abriendola: le hallarō la sobredicha piedra. La qual vino en poder de
vn rey: y fue tenida en tanto por el: que siempre la traya consigo. Y offreciendo
se despues oportunidad: vio el dicho filosofho en poder de aquel rey aquella

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Declaracion

pie dra de tanta estima que el auia echado en la mar: ala qual con gran admiracion dixo estas palabras. Tu eres agora de quien es tuyo: mostrádo que la pie dra estaua en su lugar. Este filosofho propriamente me parece que soy yo: que heballado este libro/ al qual he dicho las mismas palabras que el filosofho dixo a su piedra. Y con razon las puedo dezir: por que si yo solo tuuiesse este libro perderia su valor: pues el deraria de hazer el prouecho que puede. Y si el me tuuiesse para queninguno pudiesse gozar del, pderia yo el mio/ pues seria ingratito a quien me dio saber para hazerlo. La mar donde he echado este libro/ es propriamente el reyno de Portugal/ que es la mar dela musica: pues enel tanto la estiman: y tambien la entienden. No querria que lo tragasse alguna vallena / q propriamente son los embidiosos: por que creo que se ballara muerto y confuso ala orilla dela mar de su embidia: quando vera el presente libro delante vuestra real alteza: cuya fauor le defendera de todo enemigo. Y por esta y muchas otras causas/ le presento e dirijo ha vuestra real alteza. Diciendo a aquellas palabras que el filosofho dixo/ quádo vio su piedra preciosa en poder de aquel rey que arriba he dicho. Tu eres agora de quien es tuyo. Que quiero dezir: que el libro esta en su lugar: pues no podra ser mejor entendido/ ni mas estimado.

Declaració del libro: instruyendo y mostrando al que fuere principiante/ todo lo que es muy necesario saber a los principios: y adelante.

El intencion deste presente libro es mostrar musica de vibuela de mano a vn principiate q nunca buuiesse tañido: y tener aquella boz den con el/ como tiene vn maestro con vn discipulo. Por esto es muy necesario al q por este libro quere saber tañer de vibuela: q primeramente aprenda de canto de organo: hasta que sepa cantando entender como se ha de traer el compas y mesura. Despues de sabido esto / es menester que sepa templar la vibuela muy bien. Y para que vna vibuela este bien templada: se requiere tres cosas. Primeramente darle su verdadera entonacion. Secundariamente encozdarla de cuerdas que no sean falsas. Terceramente tēplarla por pūtos de cáto.

Quanto alo primero que es dar su verdadera entonacion ala vibuela para q este bien templada: ha de ser desta manera. Si la vibuela es gráde/ tengala prima mas gruesa que delgada. Y si es pequena/ tenga la prima mas delgada que gruesa: y becho esto/ subireys la prima tan alto quanto lo pueda sufrir: y despues templareys las otras cuerdas/ al punto dela prima/ como adelate se los dira. Y templada desta manera estara bien/ y a su verdadera entonacion. Por que si la vibuela esta templada muy alta en demasia: siempre se va destemplando para abaxar a su entonacion. Y si esta templada muy baxa: siempre se destempla para subirse a su entonacion.

Secundariamente ha de ser encozda de cuerdas que sean buenas y no falsas. Y para conoscer la cuerda que no sea falsa/ hareys desta manera. Estirareys con dos dedos de cada mano la cuerda de vibuela: la qual ha de ser de largaria dela vna pontezica hasta la otra justo. Y assi estirada/ darle eys con otro dedo/ como quien la quiere tañer: y si la dicha cuerda haze como que son dos cuerdas

es buena: y si baze como que son mas de dos cuerdas / es mala: y no se deue pos
ner en la vibuela.

Terceramente se ha de temprar la vibuela por puntos de canto desta maner
ra. Despues de subida la prima en la vibuela ta alto como arriba he dicho: tem
plareys la segunda: que este quatro puntos debaxo la prima. Despues templa
reys la tercera que este quatro puntos debaxo la segunda. Y la quarta que este
tres puntos debaxo la tercera. Y la quinta q̄ este quatro puntos debaxo la quar
ta. Y la sexta que este quatro puntos debaxo la quinta. Y para mejor intelligen
cia sobre las cuerdas dela presente vibuela hallareys la entonacion que cada
vna delas cuerdas ha de tener.



La mi / dela prima ala segunda: quiere dezir. Que la segunda este quatro pū
tos mas bara que la prima.

Alami sobray

La mi / dela segunda ala tercera. Quiere dezir: que la tercera este quatro pū
tos mas bara que la segunda.

L'ami agudo

Di vt / dela tercera ala quarta. Quiere dezir: que la quarta este tres puntos
mas bara que la tercera.

Beyn agudo

Sol re / dela quarta ala quinta: quiere dezir: que la quinta este quatro pūtos
mas bara que la quarta.

Gr' deant agudo

Sol re / dela quinta ala sexta. Quiere dezir: que la sexta este quatro puntos
mas bara que la quinta.

*Salas y ganta
Mama gaba*

Templada que sea la vibuela por estos sobredichos pūtos de canto: afinar
la cys desta manera. Poners el dedo sobre la segunda / en el cinquēn traste: y
tañenda: y si la dicha segunda no esta tan alta como la prima: afinalda / alcãdo
o abaxando algun poco la segunda / o el dicho traste.

1224 m 48 9 a iiii
10 8 88 9
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1224 384
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Dedaracion

Assi mesmo poneys el dedo sobre la tercera: en el mesmo cinqueno traste: y ba de estar la tercera ta alta como la segunda: y sino afinalda como ya be dicho.

Assi mesmo poneys el dedo sobre la quinta: en el mesmo cinqueno traste: y ba de estar la quinta tan alta como la quarta: y sino afinalda como be dicho.

Assi mesmo poneys el dedo sobre la sexta: en el mesmo cinqueno traste: y ba de estar la sexta tan alta como la quinta: y sino afinalda como las otras.

Otra manera de afinar ay para ver si la vibuela esta bien templada: y es desta manera.

Aldete el dedo sobre la segunda en el tercer traste: y luego tras esta tañe la quarta en vazio: y ba de estar la quarta octaua baxo dela segunda.

Ey metiendo el dedo sobre la tercera: en el tercer traste: ba de estar la quinta en vazio/octaua baxo dela tercera.

Ey metiendo el dedo sobre la quarta: en el segundo traste: ba de estar la sexta en vazio/octaua baxo dela quarta.

En fin que cada vno que se quiera dar a tañer por este libro: primeramēte tiene necesidad de saber algñ tanto de canto: y templar vna vibuela: y sabido esto: muy facilmente entendera lo que se sigue.

Dedaracion particular de todo lo que el principiante en el presente libro podria ignorar.

Las seys rayas siguientes que de baxo estan figuradas: son las seys cuerdas dela vibuela: tomando la mas alta raya por prima: y la otra despues della por segunda: discurriendo assi como las que veyes estan figuradas.

Prima. _____
Segunda. _____
Tercera. _____
Quarta. _____
Quinta. _____
Sexta. _____

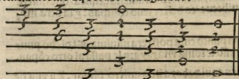
Sobre estas seys cuerdas: peryes en el presente libro figuradas las siguientes cifras: y de baxo dellas escrito lo que cada vna vale.

1. 2. 3. 4. 5. 6. 7. 8. 9. X.
vno. dos. tres. quatro. cinco. seys. siete. ocho. nueue. diez.

¶ Quando vereys q̄lq̄ra delas dichas cifras sobre las seys cuerdas dela vibuela q̄ arriba he figuradas: auer de mirar de q̄ valor es la cifra: si vale vno como esta. 1. tañereys la cuerda dela vibuela dō de ella estara en el p̄mero traste. Y si vale dos como esta. 2. tañereys la cuerda dō de ella estara en el segūdo traste. Y assi los regireys cō todas las otras cifras. De manera q̄ las presentes cifras bā de seruir pa amostros en q̄ trastes auer de poner los dedos en la vibuela: como aq̄ debaxo esta figurado.

Prima en el primero traste. — 1 —
 Segunda en el tercero traste. — 3 —
 Tercera en el quarto traste. — 4 —
 Quarta en el tercero traste. — 3 —
 Quinta en el cinqueno traste. — 5 —
 Sexta en el sexto traste. — 6 —

¶ Quando las cifras estā vna despues de otra / tañereys las cuerdas dō la vibuela vna despues de otra: como agora arriba hos las he figuradas. Y si vienē dos o tres / o quatro cifras jūtas / tañereys las cuerdas dō la vibuela sūtas como ellas vienē: assi como aq̄ debaxo esta figurado.



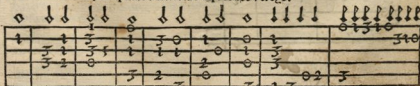
¶ En qualquier cuerda dela vibuela que balle: reys este zero. 0. tañereys la dicha cuerda en vazio dō de el estara: como agora auer visto.

¶ Pues auemos tratado delas seys cuerdas dela vibuela / como arriba hos he figurado: por seys rayas: y del valor delas cifras: y para lo q̄ siruē. Es menester q̄ sepays q̄ meſura y ayze ſe ha de dar ala musica: q̄ por las dichas cifras esta pintada en el presente libro: por q̄ podria dezir alguno / q̄ aunq̄ las cifras puestas sobre las rayas / le muestren q̄ cuerdas ha de tañer dō la vibuela: y en q̄ trastes: no por eso se podria entēder q̄ ayze y cōpas se ha de dar ala dicha musica.

¶ El cōpas en la musica no es otra cosa por q̄ sepays / sino vn alçar y abaxar la mano / o pie por vn y gual tiempo.

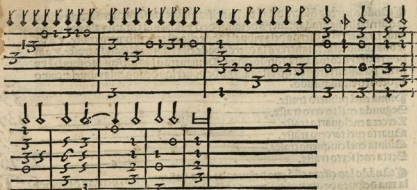
¶ Pues sabemos q̄ cosa es compas / venga mos a saber quantas delas sobredichas cifras entran en vn compas: pues por esto se ha de ſaber el ayze y meſura para bien tañer la presente musica.

¶ Es de ſaber como aq̄ baxo esta figurado / q̄ las cifras q̄ vereys encerradas entre las dos lineas / q̄ trauiellan de alto abaxo: es a ſaber dela p̄ima ala ſexta: aq̄llas tales cifras encerradas / valē vn cōpas: por q̄ las notas del cāto q̄ encima dellas estā / hos dizē lo q̄ ellas valē: como aq̄ debaxo vereys.



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De claracione

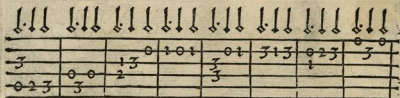


¶ En estos veinte compas de musica que agora arriba vos he figurado. En el trezeno compas ballareys vn semibreue que lo atrauiesa la linea / que quiere dezir. Que la myxta del dicho semibreue es del trezeno compas: y la otra myxta es del catorzeno compas.

Enel dezifeteno compas/ ay vn punto en la postrera minima. El dicho punto es el deziocheno copas: y por esso le toma vna raya: y le passa al otro copas.

De dos maneras de proporciones aqui debaxo vos quiero pintar. La vna de tres semibreues en el compas. La otra de tres minimas en el compas: por que las entendas quando las ballareys por el libro.





¶ No ay mas que dezíros para daros a entender todo lo que podriades ignorar en el libro para agora. Y para bien entender todo lo que vos he dicho: es necesario que sepays de canto: por que en saber lo necesario que es el canto: sea breys lo dificultoso / que es lo que vos he dicho.

¶ Este libro intitulado El maestro / esta partido en dos libros. El primer libro es para principiantes: y assi tiene la musica facil y conforme alas manos que vn principiante puede tener. Por que si luego ha vno que nunca ha tañido / se le da musica difficil: desganarse ha: y todo le parescera difficil. Y dandole a los principios musica facil: contentarse ha de lo que haze: y todo le parescera facil. Y en la verdad todas las mas cosas son faciles al hombre de alcanzar: si el no las haze difficiles / en no quererlas aprender. Enos se pierden por esto: y otros se pierden por que no hallan quien les sepa amostrar. Y por esta causa este libro trabe la orden de querer bien amostrar. Y por esto a los principios entra facil: por que des pues facilmente se pueda alcanzar lo difficil.

¶ Lo que contiene este primer libro.

¶ Ocho quadernos son los deste primero libro. El primero es de la inteligencia e instrucciones del dicho libro.

¶ El segundo y tercer quaderno / vos da musica facil por diuersos tonos: conforme alas manos de vn principiante.

¶ El quarto y quinto quaderno / vos da musica con diuersos redobles / para hazer dedillo: y dos dedos: y tiene mas respecto a tañer de gala / que de mucha musica ni compas.

¶ El sexto y septimo quaderno / vos da musica algun tanto mas difficil / y de mas manos: con algunos redobles.

¶ El octauo y postrero quaderno / vos da musica para cantar y tañer villancicos: y cosas galitanas.



El grande Orpheo / primero inuentor

Pues Dios es de todos / de todo bazedor.



por quien la vibuela / parece en el mundo

Si el fue primero / no fue sin segundo





Este libro como ya auys oyo: es su intencion formar y
hazer vn musico de vibuela de mano: da quella misma ma-
neta que vn maestro baria en vn discipulo que enuncaba
muelle tassido: y por esta razon la presente musica q̄ agora
ha de principiar es algo facil: por q̄ da principio al princi-
piate. **E**sta es facil pudiera ser: pero no tuuiera ser. y por
que esta musica para dar principios aya de parecer bien:
no sufre ser mas facil dello que es. **E** a qual musica esta figurada por fantas-
sias como a barto verres: desta manera: q̄ qualquiera obra deste libro d̄ qual
quier tono que se ase intitula fantasia: a respecto que lo lo p̄cede de la fantas-
sia y industria de aucto: que la hizo. **E** l qual muy affectadamente ruega a to-
dos los que por su libro pasaran que no juzgen sus obras balsa que sean ras-
sidas como cada vno querria que sus obras lo fuesen: y fassidas en su perse-
cion: sino sean tan perfectas sean lo ellos en virtud y bondad que suple a to-
das faltas.



El uocando del auiluz: et glorioso virginis **E**l darle matris
sue: cuius immaculate conceptionis iunmiser credendo inci-
pit ad preciorum: in laudem p̄misi libet presentis mulice.
Esta primera fantasia que aqui debato esta figurada es
del primero tono: y quanto mas se tasiera ce nel cōpas a p̄el
surado mejor parecera el q̄ tasiera en la vibuela: por los ter-
minos q̄ esta fantasia anda: tañer: ei el primero tono. **E** l
en bien la dicha fantasia que clauulas haze: y quet en mios tiene: y donde se
neces: por que en ella veran todo lo que iustamente el primero tono puede bas-
jer. **E** os cosas se bā de considerar en las siguientes fantasias del presente li-
bro la vna: que se bā de tañer con el cōpas apressurado o espaciolo como el au-
cto: quiere. **E** a otra mirar bien los tonos que siguen: por que ellas muestran
como se bā de tañer los tonos: por la vibuela: y para mas p̄fecto conoçimie-
to de los dichos tonos ala fin deste libro mas largamente le tractara dellos.



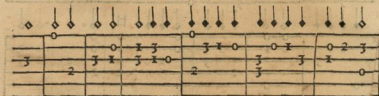
Handwritten musical score on six systems. Each system consists of a five-line staff with notes, rests, and dynamic markings (f, z), and a series of vertical stems below. The notation is in a historical style, possibly for a keyboard instrument.

The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The vertical stems below the staff are marked with diamond shapes.

The subsequent systems follow a similar pattern, with varying note values and dynamic markings. The vertical stems are consistently marked with diamond shapes.



Esta fantasia que a qui debaro esta escrita: es del primero tono. y tambien se ha de ta-
 fier con el compas apresurado. y va por los terminos en la vibuela que andala
 Fantasia passada por que por estos terminos se da la musica mas facil en la vibue-
 la que por otros que la musica huuiesse de subir mas arriba del cinqueno traste
 y porque no sean dificiles de aſſer al principiante: van por estos terminos faciles.



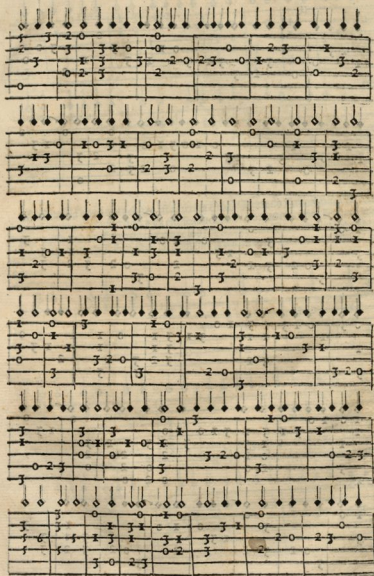
III II

This page of a musical manuscript contains six systems of staves. Each system is composed of two parts: a vocal line (top) and a lute line (bottom). The vocal line uses square notes on a five-line staff, while the lute line uses diamond-shaped notes on a five-line staff. The manuscript is written on aged, stained paper. The first system includes a large 'H' in the lute line. The second system has some text written in a smaller script above the staves. The page is numbered 'III II' at the top left.

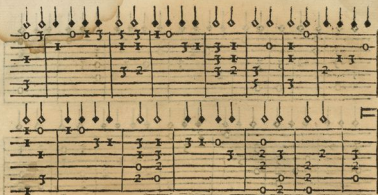


Esta fantasia que a qui debaro esta escrita es del primero tono y tambien se ha transferido con el compas algo a presurado y va por los terminos en la vt buela que andan las dos fantasias passadas. Estas tres fantasias por el primero tono y por vn mesmo termino vos da el libro por que van por partes faciles como ya he dicho



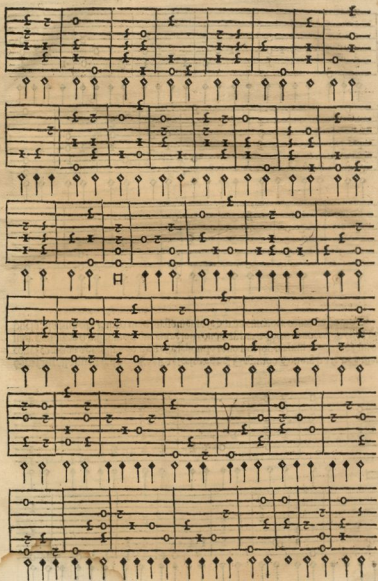






Esta fantasia que a qui debaro esta escrita es del Segundo Tono: y ha se de tañer con el compas apressurado. y va este segundo tono por los terminos Delas fantasias passadas a diferencia que entre los tonos ay para Bien conocerlos en la vltima: ala fin deste Libro mas largamente se dara a entender como ya he dicho.





Esta fantasia q a qui debaro esta escrita es del segundo tono: y tambien se da de la
 fin con el compas baxado o apreturado, y a por los terminos que anda la fantasia
 en el segundo tono pasado.

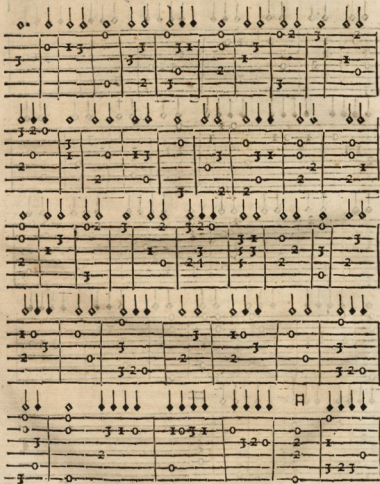
This image shows a page of handwritten musical notation, likely from a manuscript. The page contains six systems of musical staves, each with two staves per system. The notation is written in black ink on aged, slightly stained paper. The notes are diamond-shaped, and the staves are connected by vertical lines. The notation includes various symbols, including diamond shapes, vertical lines, and horizontal lines, which are typical of early musical notation. The page is numbered '12' in the bottom right corner.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and a large double bar line.

The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and bar lines. A large double bar line is prominently displayed in the upper middle section of the page.

The paper shows signs of age, including discoloration and water damage along the left edge.

Esta fantasia que se sigue es del primero tono: y del segundo: y porque ysa de los di-
 cpos dos tonos le oira tono mixto/porque si la dicha fantasia fuese solo del primero
 tono no podria hazer vna clauisula que haze en la quarta en el segundo traste de la vi-
 nue. a. y si fuese solo del segundo tono no podria hazer vna clauisula q haze en el cin-
 queno traste: y porque ysa del vñ tono/ y del otro como arriba es dicho se dize **T**ono
 mixto.



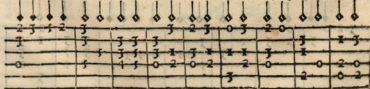
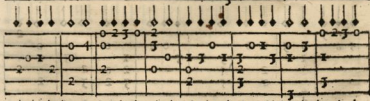
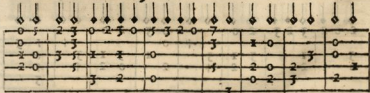
C II







Esta fantasia que aqui debaro esta figurada es del tercer tono y
quanto mas se rasiera con el compas apressurado mejor pareciera
Ei dizen bien por los terminos que anda y las clausulas que haze
y veran todo lo que justamente puede hazer el tercer tono.



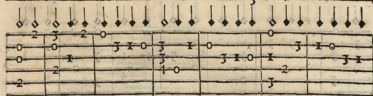
The manuscript page displays six systems of musical notation. Each system is composed of two parts: a vocal line and a lute tablature line. The vocal lines are written on three staves each, using square neumes. The lute tablature lines are written on four staves each, using diamond-shaped notes. The fifth system includes Latin text written between the staves.

*...o duc me in choro... o duc me in choro...
...o duc me in choro... o duc me in choro...
...o duc me in choro... o duc me in choro...*



This image shows a page of handwritten musical notation, likely from a manuscript. The page is divided into six horizontal systems, each consisting of a five-line staff. The notation is written in black ink on aged, slightly discolored paper. Each system contains a series of notes and symbols. The notes are represented by circles, crosses, and diamonds, some of which are placed on the lines of the staff. Below each staff, there is a series of diamond-shaped symbols, possibly representing a basso continuo or a specific type of accompaniment. The notation is arranged in a grid-like fashion, with each system occupying a distinct horizontal space. The overall appearance is that of a historical musical score, possibly from the 18th or 19th century.





Sta fantasia que debaxo esta escrita: se dira tono mixto porque
va por los terminos y clausulas que andan el tercero y quarto to-
no: p porque toma de estos dos tonos y se mezcla con ellos
se dice mixto y ha de se tañer con el cõpas apressurado,





0.0. Se Altera el orden de las hojas a
fin de que comben por R. 4221.

This image shows a handwritten musical score on ten staves. The notation is a form of rhythmic shorthand, likely from a historical manuscript. Each staff contains a series of notes and rests, with some notes marked with diamond shapes. The notation is organized into measures by vertical bar lines. The paper is aged and shows some staining.

Handwritten musical score on six systems. Each system consists of a staff with notes and a row of diamond-shaped symbols below it. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'z' (possibly piano or a specific articulation). The diamond symbols are arranged in a regular pattern, possibly representing a specific rhythmic or melodic sequence. The manuscript is written on aged, slightly stained paper.

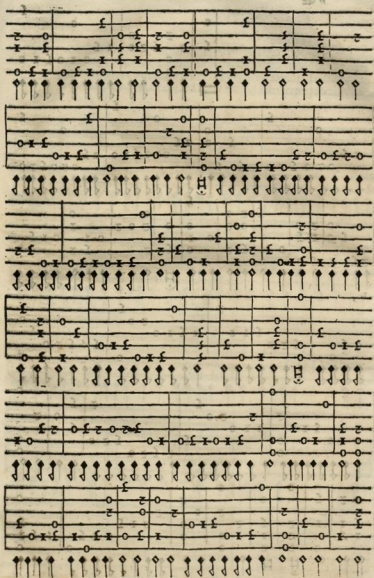


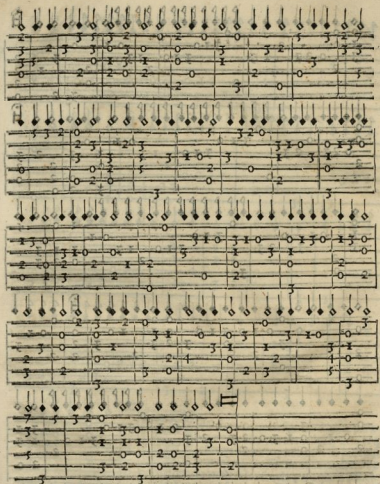
Esta fantasia que se sigue anda por los terminos del tercero y quarto tono: y ha se de aſer con el compas y apre ſobredicho las dos fantasias paſſadas. y los redobles deſſas tres fantasias mejor ſe taſieran con dedillo pues ſon bechas para bayer ſolura de dedo.

10
Final

Handwritten musical score on six systems of three staves each. The notation includes rhythmic values (circles, vertical lines), accidentals (sharps, naturals), and fingerings (numbers 1-3). Above the staves are various symbols including vertical lines, diamonds, and letters H and A. The score concludes with a double bar line and a final key signature of one sharp (F#).

D#

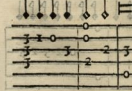
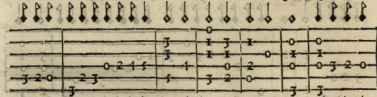
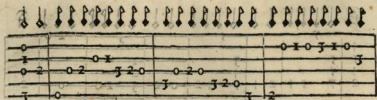




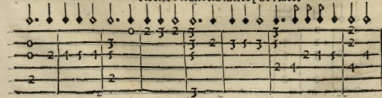
I Las fantasías de estos presentes quarto y quinto quadernos q̄ agora entra
mos: muestran vna música la quales como vn tenar la vibuela a con-
sonancias mezcladas con redobles que vulgarmēte dizen para hazer de
dillo. y para tañerla con su natural ayre baueys os de regir de esta manē-
ra. Todo lo que sera consonancias tañer las cō el cōpas a espacio y todo lo que sera
redobles tañerlos con el compas a priella. y parar o tañer en cada coronado vn
poco. Esta es la música q̄ en la tabla del presente libro dire q̄ ballarriades en el quar-
to y quinto quadernos q̄ tiene mas respetto a tañer de gala q̄ de mucha música ni
cōpas. Y estas dos fantasías siguiētes vā por les terminc s̄ el primero y segūdo tono.

10

A handwritten musical score on six systems of three staves each. The notation is a form of musical shorthand, possibly for guitar or lute, using circles, vertical stems, and numbers. Above each system is a row of diamond-shaped symbols, some filled and some open. The first system has a large '10' written to its left. The second system begins with a circled 'H'. The third system begins with a circled 'H'. The fourth system begins with a circled 'H'. The fifth system begins with a circled 'H'. The sixth system begins with a circled 'H'. The notation includes various symbols such as circles, vertical stems, and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).



Sta fantasia que se sigue tambien es para
bazer redobles con dos dedos: y siempre q
tañer y el quarto y tercero no por estos
terminos q esta fantasia anda: alcaren vn
poco el quarto traste dela vihuela para que el punto
del dicho traste sea fuerte y no flaco.



The page contains six systems of musical notation. Each system consists of a melodic line at the top and a multi-measure bass line below it. The melodic line uses diamond-shaped notes, some with stems, and rests. The bass line is a multi-measure line with numerical figures (1, 2, 3, 4, 5, 6, 7) and rests. The notation is handwritten and appears to be from an early printed music manuscript.

System 1: Melodic line starts with a diamond note, followed by a series of diamond notes with stems. The bass line has a multi-measure line with figures 7, 1, 2, 1, 3, 2, 0, 2, 3, 2, 0, 0, 2.

System 2: Melodic line starts with a diamond note, followed by a series of diamond notes with stems. The bass line has a multi-measure line with figures 2, 0, 2, 3, 0, 3, 1, 0, 1, 1, 0, 1, 0, 2, 0, 2, 0.

System 3: Melodic line starts with a diamond note, followed by a series of diamond notes with stems. The bass line has a multi-measure line with figures 3, 2, 0, 3, 2, 0, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0.

System 4: Melodic line starts with a diamond note, followed by a series of diamond notes with stems. The bass line has a multi-measure line with figures 3, 5, 7, 5, 3, 2, 3, 0, 7, 5, 3, 2, 3, 0, 3, 5, 6, 3, 1, 3, 1, 0, 1, 3, 1, 3, 1, 0, 2, 5, 0, 2, 5, 0, 2.

System 5: Melodic line starts with a diamond note, followed by a series of diamond notes with stems. The bass line has a multi-measure line with figures 0, 0, 1, 1, 0, 1, 0, 0, 2, 3, 2, 3, 0, 2, 1, 5, 2, 0.

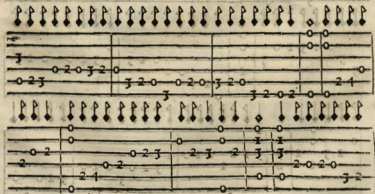
System 6: Melodic line starts with a diamond note, followed by a series of diamond notes with stems. The bass line has a multi-measure line with figures 0, 0, 1, 1, 0, 2, 3, 1, 1, 0, 2.

72

Final



Sta fantasia que se sigue se ha de tañer cō el ayre y cōpas delas
tres fantasias passadas: y solamente esta cōpuesta para bazer
soltura de dos dedos, tañer eya los redobles que en ella estan
con dos dedos pues solo es echa para esto y va por los termi
nos del primer tono.



The image shows a handwritten musical score on six systems of staves. Each system consists of a vocal line (top staff) and a guitar line (bottom staff). The vocal line features notes with stems and various ornaments, including grace notes and slurs. The guitar line contains fret numbers (0, 1, 2, 3, 4) and other musical symbols like bar lines and dynamic markings. The notation is in a style typical of early 20th-century manuscript notation.

para a

12

This image shows a page of handwritten musical notation, likely a manuscript from the Biblioteca Nacional de España. The page is numbered 35 in the top right corner. The notation is organized into six systems, each consisting of three staves. The first system is marked with a '12' on the left. The notation includes various musical symbols such as notes, rests, and accidentals, along with numerical figures (e.g., 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) that may represent fingerings or other performance instructions. The manuscript is written in black ink on aged, slightly stained paper.

This image shows a page of handwritten musical notation, likely from a manuscript. The page contains six systems of staves, each with a corresponding row of diamond-shaped symbols (possibly representing a lute tablature or a specific notation system). The notation is written in black ink on aged, slightly stained paper. The symbols are arranged in a regular pattern, suggesting a structured musical or tablature system. The page is oriented horizontally, and the text is written in a cursive style typical of historical manuscripts.



Si auers visto la musica del quarto quadero que arte lleva. Aquí entra el
quinto quadero: es de la mesma arte de musica: y porque mejor vos rija
es cō ella para q̄ parezca lo q̄ es. Ya vos dixē q̄ todo lo q̄ es redobles que
bagays a pieſsa y la conſonancia a eſpacio. Demanera que en vna meſma fantaſia
auers de hazer mutacion de compas. Y por eſto vos dire que eſta muſica no tiene
mucho reſpecto al compas para dar le ſu natural arie y va eſta fantaſia por los ter
minos del quinto y ſexto tono. 15

The musical score consists of five staves. Above the staves, there are rhythmic patterns represented by vertical strokes and diamonds. The notation on the staves includes various note values (minims, crotchets, quavers), rests, and bar lines. The score is divided into measures by vertical bar lines. The notation is characteristic of early printed music from the 16th century.

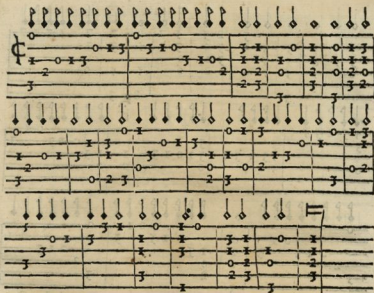
E

This page contains six systems of handwritten musical notation. Each system consists of a single staff with notes, rests, and other musical symbols. The notation is written in a historical style, likely from a 16th or 17th-century manuscript. The notes are mostly minims and crotchets, with some longer notes and rests. The paper is aged and shows some staining and wear.

The systems are arranged vertically, with each system starting with a clef (likely a soprano or alto clef) and a key signature (one sharp, F#). The notation includes various musical symbols such as notes, rests, and bar lines. The first system has a large initial 'P' at the beginning. The second system has a large initial 'H' at the beginning. The third system has a large initial 'H' at the beginning. The fourth system has a large initial 'P' at the beginning. The fifth system has a large initial 'P' at the beginning. The sixth system has a large initial 'P' at the beginning.

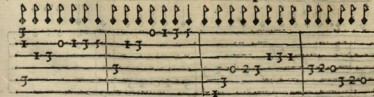
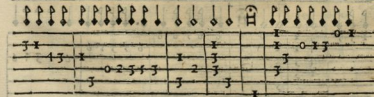
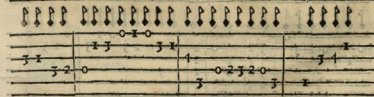
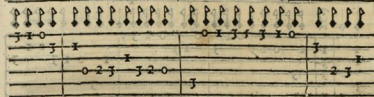
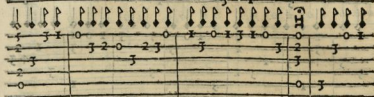
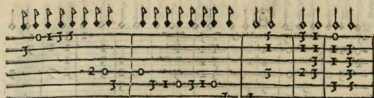
Handwritten musical score on six systems. Each system consists of a vocal line (top staff) and a lute line (bottom staff). The notation is in a historical style, featuring square notes and various rhythmic symbols. The lute line includes a series of diamond-shaped symbols (possibly representing fret positions) and a series of vertical strokes (possibly representing plucking). The text is written in a historical script, likely Spanish or Portuguese.

Esta es la pporcion de tres min
mas en yn copas q enl quaderno
pimero d'instruções os figure.



Esta fantasia passada haueys visto el quinto y sexto tono porq terminos le podeys hazer en la vihuela. En esta fantasia que se sigue tañeyz estos dichos tonos por otros terminos. Y porque en la vihuela se vsa mas tañer el quinto y sexto tono por estos terminos que esta fantasia anda bebecho esta mutacion de termino que veyz 16





E III

This page contains six systems of handwritten musical notation. Each system is composed of two staves: the upper staff is a vocal line with a treble clef, and the lower staff is a lute line with a C-clef. The notation includes various musical symbols such as notes, rests, and clefs, along with some non-musical markings like 'H' and '6'. The paper is aged and shows some staining.




 Esta presente fantasia va por los terminos misinos en la vibuela que la fantasia passada andax abara hasta el dezeno. fraste dela vibuela; el qual dicho fraste se señala con esta letra. X. Y es tambien del quinto y sextotono.



This image shows a page of handwritten musical notation, likely a lute song or a similar instrumental piece. The notation is arranged in six systems, each consisting of two staves. The upper staff of each system is a vocal line, written with a treble clef and featuring various note values (minims, crotchets, quavers) and rests. The lower staff is a lute line, written with a C-clef and featuring a similar notation style. The paper is aged and shows signs of wear, including stains and foxing. The notation is written in black ink on a light-colored background.

The musical score is organized into six systems, each consisting of three staves. The notation is a form of early musical shorthand, using diamond-shaped notes, vertical stems, and various numbers (1-8) to indicate pitch and rhythm. Some staves begin with a clef-like symbol (a stylized 'C' or 'G'). The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining at the bottom right.

System 1: The top staff has a series of diamond notes with stems, followed by a group of notes with stems and a final diamond note. The middle and bottom staves contain numbers and some diamond notes.

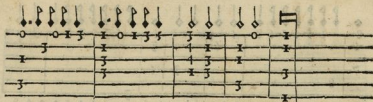
System 2: The top staff features a sequence of diamond notes with stems, followed by a group of notes with stems and a final diamond note. The middle and bottom staves contain numbers and some diamond notes.

System 3: The top staff begins with a clef-like symbol, followed by a sequence of diamond notes with stems. The middle and bottom staves contain numbers and some diamond notes.

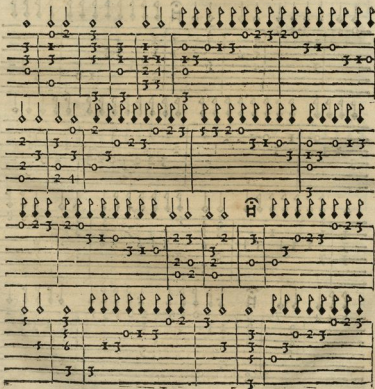
System 4: The top staff features a sequence of diamond notes with stems, followed by a group of notes with stems and a final diamond note. The middle and bottom staves contain numbers and some diamond notes.

System 5: The top staff begins with a clef-like symbol, followed by a sequence of diamond notes with stems. The middle and bottom staves contain numbers and some diamond notes.

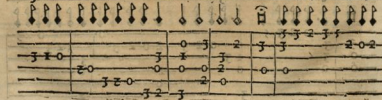
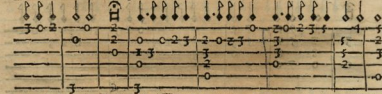
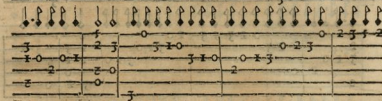
System 6: The top staff features a sequence of diamond notes with stems, followed by a group of notes with stems and a final diamond note. The middle and bottom staves contain numbers and some diamond notes.



Sta presente fantasia es del septimo y octauo tono. La razon por que en esta arte de musica se nõbra alguna fantasia de dos tonos es porque en esta arte de tañer degala con estos redobles largos: parece bien que las fantasias se estrañen passado por los terminos de sus tonos maestros y dicipulos



This image shows a page of handwritten musical notation, likely a manuscript for a piece of music. The notation is organized into five systems, each consisting of three staves. The notation is a form of rhythmic shorthand, using various symbols such as vertical strokes, dots, and numbers (0, 1, 2, 3, 4, 5, 7, 8) to represent musical values. Some staves begin with a clef-like symbol, and others with a 'C' time signature. The handwriting is in dark ink on aged, slightly yellowed paper. The notation is dense and covers most of the page area.



Quando acaba el quarto y quinto quadernos. Y para tañer la musica que chellos ay con su natural apre como ya otra vez os he dicho: hade ser desta manera. Tañendo las consonancias a espacio: y los redobles a puestas. Y por esta mutacion de copas os dire que no la aueys de tañer como tañier es esta musica que de aqui adelante torna a proseguir la qual es como la del principio que la aueys de tañer toda a yn pñal compas sin bazer mutacion. Y la fantasia que agora se sigue es del quinto tono.

The image displays a page of handwritten musical notation, organized into six horizontal systems. Each system is composed of a five-line staff. The notation includes various note values (such as minims, crotchets, and quavers), rests, and other musical symbols like bar lines and repeat signs. Below each staff, there is a row of diamond-shaped symbols, which may represent a keyboard layout or a specific notation system. The handwriting is in a historical style, and the paper shows signs of age and wear.

115

This image shows a page from a handwritten musical manuscript, numbered 115. The page contains six systems of music, each consisting of three staves and a row of diamond-shaped symbols below them. The notation is written in black ink on aged, slightly discolored paper. The diamond symbols are arranged in a regular pattern, likely representing a specific rhythmic value or a type of shorthand notation. The staves contain various musical notes, including quarter and eighth notes, as well as rests. The overall layout is organized and consistent across the six systems.



This image shows a page of handwritten musical notation, likely from a 16th or 17th-century manuscript. The page contains six systems of staves, each with a diamond-shaped tablature below it. The notation is written in a historical style, with notes and rests on the staves and diamond-shaped symbols in the tablature. The paper is aged and shows some staining.

The first system consists of two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef. The tablature below the staves consists of a single line of diamond-shaped symbols. The second system also consists of two staves, with the top staff having a treble clef and the bottom staff having a bass clef. The tablature below the staves consists of a single line of diamond-shaped symbols. The third system consists of two staves, with the top staff having a treble clef and the bottom staff having a bass clef. The tablature below the staves consists of a single line of diamond-shaped symbols. The fourth system consists of two staves, with the top staff having a treble clef and the bottom staff having a bass clef. The tablature below the staves consists of a single line of diamond-shaped symbols. The fifth system consists of two staves, with the top staff having a treble clef and the bottom staff having a bass clef. The tablature below the staves consists of a single line of diamond-shaped symbols. The sixth system consists of two staves, with the top staff having a treble clef and the bottom staff having a bass clef. The tablature below the staves consists of a single line of diamond-shaped symbols.

Handwritten musical score on six systems of three staves each. The notation includes rhythmic values (circles, vertical strokes), accidentals (sharps, flats), and fingerings (numbers 1-2). A treble clef is visible in the second system. The manuscript is on aged, slightly stained paper.

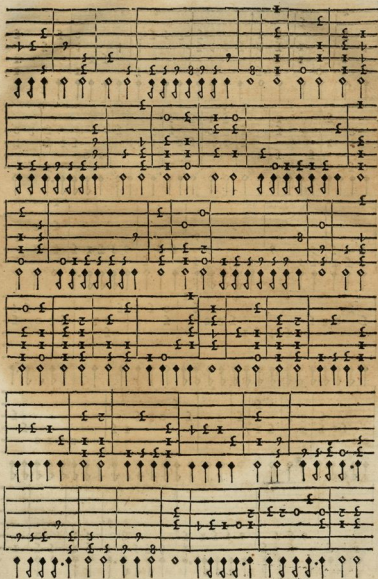
f **iii**



Esta fantasia passada aueys visto por donde podeys tañer el quinto tono en la vihuela, y por estos terminos misinos se puede tañer tambien el sexto tono. Esta fantasia que agora se sigue es del sexto tono, el qual le es mudado por otra parte en la vihuela para que sepays que tambien se puede tañer el sexto y quinto tonos por los terminos q̄ esta presente fantasia anda.

Handwritten musical score on six systems. Each system consists of a five-line staff with various musical notations, including notes, rests, and bar lines. Below each staff is a series of diamond-shaped symbols, likely representing a keyboard layout or a specific notation system. The manuscript is written in ink on aged, slightly stained paper.





This image shows a page of handwritten musical notation, likely from a manuscript. The page is divided into six systems, each consisting of three staves. The notation includes various note values (semibreves, minims, crotchets, quavers), rests, and other musical symbols. Below each system of staves, there are rows of diamond-shaped symbols, possibly representing a lute tablature or a specific type of rhythmic notation. The paper is aged and shows some staining, particularly a large brownish mark in the upper left corner. The handwriting is in a historical style, possibly from the 16th or 17th century.

This image shows a page of handwritten musical notation, likely from a 17th or 18th-century manuscript. The page contains six systems of musical staves. Each system consists of a single staff with notes, rests, and other musical symbols. Below each staff is a row of diamond-shaped symbols, which appear to be a rhythmic notation or a decorative element. The notation is written in a cursive, handwritten style. The paper is aged and shows some staining and wear.

The first system of notation includes various note values, including minims, crotchets, and quavers, as well as rests. The diamond-shaped symbols below the staff are arranged in a regular pattern, possibly representing a specific rhythm or a sequence of notes. The second system continues the notation, with similar note values and diamond symbols. The third system also follows the same pattern. The fourth system includes some larger note values, possibly minims or crotchets. The fifth system continues the notation with similar note values and diamond symbols. The sixth system is the final one on the page and includes some larger note values, possibly minims or crotchets.

This image shows a page of handwritten musical notation, likely from a manuscript. The page contains six systems of music, each consisting of a five-line staff and a row of diamond-shaped notes (possibly representing a keyboard or a specific melodic line) below it. The notation is written in black ink on aged, slightly stained paper. The symbols used on the staves include various notes, rests, and dynamic markings such as 'f' (forte) and 'x' (possibly a cross or a specific note). The diamond-shaped notes are arranged in a regular pattern, suggesting a specific rhythmic or melodic structure. The overall layout is organized and clear, typical of a musical score from the 18th or 19th century.

Esta fantasia q̃ aqui de ba
ro se sigue es del seprimo
tono y en ella verantodo
lo q̃ iustamente assi enter
mino como en clausulas
pues d̃ hazer el seprimo tono

Handwritten musical score on six systems of three staves each. The notation includes rhythmic values (0, 1, 2, 3, 4, 7, 8), accidentals (sharps, flats), and various musical symbols. Above each system is a row of diamond-shaped notes. The manuscript is on aged paper with some staining.

This image shows a page of handwritten musical notation, likely from a manuscript. The page contains six systems of musical staves. Each system consists of a single staff with notes, rests, and other musical symbols. Below each staff is a large, diamond-shaped ornament or symbol, possibly representing a specific musical technique or a decorative element. The notation is written in a historical style, with notes and rests clearly visible. The paper is aged and shows some wear, including a small tear in the top right corner. The overall layout is organized and systematic, typical of a musical score.

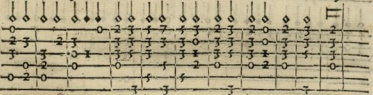
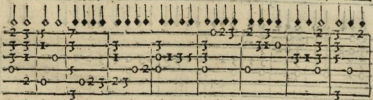
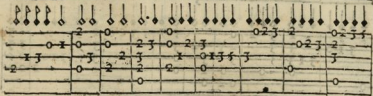
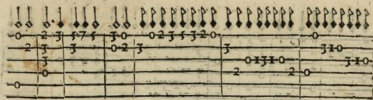


Sta fantasia que se sigue es del octauo tono: y tase de tañer ni muy a espacio ni muy apriesia: sino con vn cōpas bien mesurado. el aprie de la re. neda al aprie de las pauanas que tañen en yralia: que por ser tan apiazible ballareys luego despues desta fantasia leys fantasias que vos pa resçeran en su aprie y compostura alas mesmas pauanas que en Yralia

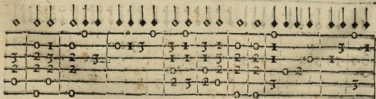
se tañen.

The musical score is written on five systems of staves. Each system consists of a top staff with rhythmic notation (dots and vertical lines) and a lower staff with numerical notation (0, 1, 2, 3) and some letters (f, j). The notation is characteristic of early printed music.

Bj



Estas seys fantasias que se siguen como arriba he dicho parescen en su ap-
 re y cõpostura alas mesmas pauanas q̃ en y talia se tañen: y puen en to-
 do rēmedan a ellas digamos les pauanas. las quatro primeras son in-
 uenradas por mi. las dos que despues se siguen la sonada dellas se hizo
 en y talia: y la cõpostura sobre la sonada dellas es mia. Deuen se tañer
 con el cõpas algo apressurado: y requeren tañer se dos o tres vezes. y esta pauana q̃
 primeramente se sigue anda por los terminos del primero y segundo tono.

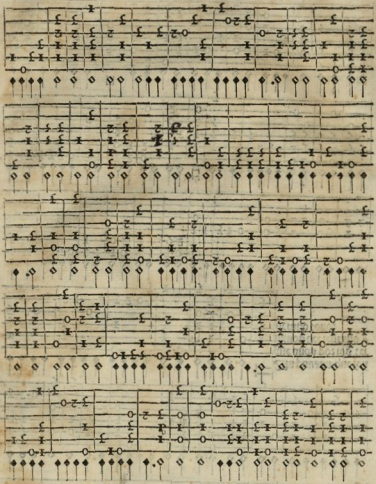
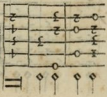


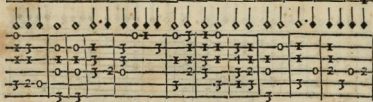
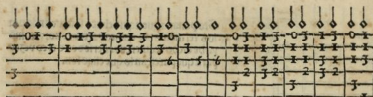
X

Esta panena que se sigue anda
por los terminos del terzo, o p
quarto teno: y como pade de
coo ban se de tañer con el cōpas
algo apriesurado.

This image shows a page of handwritten musical notation, likely from a manuscript. The page contains six systems of staves, each consisting of three horizontal lines. The notation is written in black ink on aged, slightly yellowed paper. Each system begins with a diamond-shaped note on the first line of the staff, followed by a series of vertical stems, each topped with a diamond-shaped note. The notes are arranged in a rhythmic pattern, with some notes appearing as pairs or groups. The notation is dense and fills most of the page.

Esta pavana que aqui debaxo se figura anda por
 los terminos del quinto e sexto tono: e como
 pa de dicho requier en la tierce dos o tres veces
 para que parcan lo que ellas son.



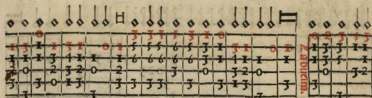


Esta panana que se figue la sonada bella
 se bizo en Ytalia p cantan con ella una letta
 que dizen. La bella Rancocina. La
 compoitura que va sobrella es mala / p cel
 orauo tono.

Esta pavana es a
 proporció de tres se
 nibres cõp. y va
 por terminos de la
 pavana pasada y
 todos los breues q
 allareys solos val
 la agora un ppar.

The musical notation is written on five systems of staves. Each system begins with a large, decorated initial 'H'. The notation consists of rhythmic symbols (circles and vertical lines) placed on and between the staves, indicating the timing and pitch of the music. The notation is a form of early printed musical notation, likely from a 16th-century manuscript.

Este que agora se sigue es el octauo quaderno de musica para cantar y ta
 ñer que en la tabla del presente libro hos oire que ballariades. En el qual ba
 llareys villancicos y sonadas en Castellano y en Portugués y en y taliao
 Las cifras coloradas es la voz que se ha de cantar pomeys primero el vi
 llancico: assi como esta en la vibuela y sabido biẽ tañer. seguireys las cifras coloradas
 mirando que cuerda de la vibuela tocan y aquella cantar eys.



Loa mi vida vos ame
y por siépre vos amare

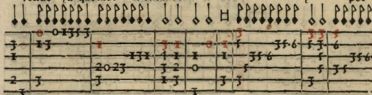
Si me amays po nolo se.

Bie se q teney
Se q soy abor

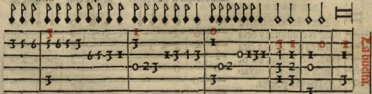


amor al desamor y al oluido.
recido ya que sabe el disfañor

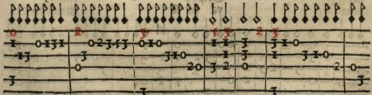
Lo da
y por



mi vi da vos ame
siem pie bos amare si me amays



yo no lo se.



Bien se que teney amor
Se que soy aborrido

A musical score for a piece titled "Al va de que famor fa be al oluido el diffamor." The score is written on five staves. The first staff contains a series of diamond-shaped notes, likely representing a lute or similar plucked instrument. The second staff contains a series of diamond-shaped notes, likely representing a lute or similar plucked instrument. The third staff contains a series of diamond-shaped notes, likely representing a lute or similar plucked instrument. The fourth staff contains a series of diamond-shaped notes, likely representing a lute or similar plucked instrument. The fifth staff contains a series of diamond-shaped notes, likely representing a lute or similar plucked instrument. The lyrics are written below the staves: "al va de que famor fa be al oluido el diffamor."

Este villancico que se sigue de la manera que aqui esta sonado: el canto: puede hazer garga-
ta: y la vibuela ha de yr muy a espacio.

Este villancico que se sigue dela manera que aqui esta sonado: el canto puede hazer gargaña y la vihuela ha de ir muy a espacio.

	o	o	o	o	o	o	o	o	o	o	o	o	H
	6	2		6	2	6		6		o	2		
	3	2	3	3	2	3	2	2		o	2	6	3
	2	3	3	3	3	3	3	3		3	2	3	
	o		o	f	o		2	2	2		o		
	o			o		c							
	3		3							o			

Soliro una señora
Vayo se ques burladora
vauñq vofia
affi

This image shows a page from a medieval manuscript, likely a liturgical book. The page features musical notation on staves. The notation is written in black ink, with some red ink used for initials and decorative elements. The staves are arranged in two columns. The left column has a large, decorated initial 'H' in red ink. The right column has a large, decorated initial 'H' in black ink. The text is written in a Gothic script. The page is numbered '11' in the top right corner.

oralla fuese por mí.

Sospiro vna sciora ye me dado anten-
Que sospira por tener gran pesar de quẽ lo

Este villancico que se sigue es el mismo: y de la manera que agora esta sonado el canor ha de cantar llano y la vibuela ha de yr a pieſſa.

der
lora

Sospiro
ra po se

vna
qu es bur

señora
la do

que vo vi
ra y aunq as

fi

sup
rall

a

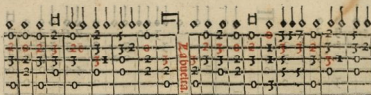
fuisse por mí. **Que** pí ro vna señora
 Que los pí ra por tener

ye me da do an render **Agora**
 gran pesar de quien lo llora y me pizier

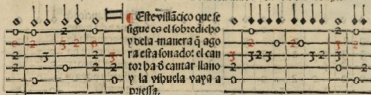
viniese vn vien to q me echas se acul la dentro
 se tan conten to

Agora viniese vn vien to tan bueno como querria
 q me echas se aculla den tro en faldas de mí amiga.

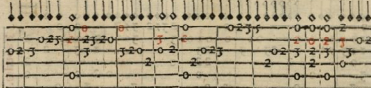
Aquí empiecan los villancicos portugueses: y este primero que se sigue de la manera que esta sonado: el cantor puede bazer garganta y la vibuela vaya a espacio.
 Quié amores ten a fin que los ben
 Aunque los ben e non parta del la



q̄ nan he vein to que va y ven Quié amores ten alla en castel
E ten seu amor en dama donzel



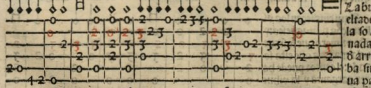
Este villáico que se sigue es el sobredicho y dela manera q̄ agora esta sonado: el cantor ha de cantar llano y la vihuela vaya a priesa.



la Quié a mo res ten
afin que los ben
e non para della q̄ nan he vein



ro q̄ va y ven. que nã he vein to que



va y ven. que nan he vein ro q̄ va y ven. Zabuta
estade la so/
nada de arri
ba fir
na pa
estade
baro.

Este villancico que
se sigue dela manera
que esta sonado el cá-
ntor ha de cantar llano:
porque la vibuela va
descantando. y base
tañer algo apriesa.

Fa la la miña amor fa la la me
pois te neys poder fa la la me

si no me fallays matay me matay me Fa la la miña
si no me fa

mor que os faço saber
lays que nan teño ser
Poys de zepa q me quereys ben
Si vos a ningen fallays

porque days falla a ningen
yo nõ vos queire mas ben
Vos de zepa que me amays
yo vos veggo que burlays

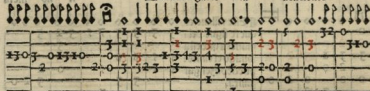
poys de zepa que me quereys ben
si vos fallays
por que days
yo non vos



falla a nin gen n'cos de nin zers q me amays
queire mas ben ro vos vegao q bur lays

Este romance q se sigue dela
manera q esta sonado el cator
ba d carar llano y la vibuela m
ba d y muy a pueſſa ni muy a
espacio. la pimer a p'etasiere es
dos vezes como la letra si ro
mace hos muestra y la seza pte

assi mismo durandar te duran darte sin ouil
Quando galas y in uenciones



bué ca ual le ro prouado
publi ca uas tu cuydado



a corun dar se re deuri
a go ra del conoch



a do ba di quel buen me po paſſado
do por que me ha olui da do



pa la bras
pues a mas



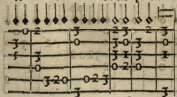
sen lí son ge ras se fio ra de vuestro gra do que
tes a gayfe ros quan do po fuy desterra do p



si po mu dan ca bí ze ba
por no su frir vl tra ge mo



neys me lo vos causado
rí re de sel pe ra do



Este romãce que se sigue dela manera que
aqui esta sonado. el canto: ha de câtar llano
y la vibuela ha de yr tañida con vn cõpas ni
muy a espacioni muy apriesa. lo q de musica
se sigue despues dlas finales es pa solo tañer
y ha d callar la boz alli dõde acaba la cifra co
lorada. y regios en todo como enel romance
passado.

Idm

Segunda parte

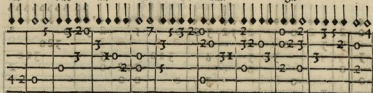
vas cõ mi go en fran ci a do
ras la flor del muni do

ro do nos le ra a le gri a
de me jor ca nal le ri a

ne os por
le ro tu



ter ur te ca dal da a
se ras mi lin da ami ga



¶ Aquí empiezan las obras
en ytaliano. y en este sonero
que se sigue: el cantor ha de ca-
tar con algun quiebro o bos
y la vibuela ha de yr en a pa-
essa/ mia espacio.



Almorche nel mio pesser viue z reg



na il suo seggio maggior nel mio cor te ne tal bozar maro nela



fronteve ne sui si lo ca z sui pon sua in seg

in pietate et pijs operibus bonis et iustis in bonis operibus iustis et bonis

in pietate et pijs operibus bonis et iustis in bonis operibus iustis et bonis

in pietate et pijs operibus bonis et iustis in bonis operibus iustis et bonis

in pietate et pijs operibus bonis et iustis in bonis operibus iustis et bonis

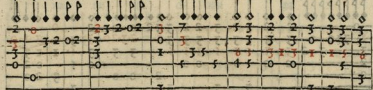
in pietate et pijs operibus bonis et iustis in bonis operibus iustis et bonis

in pietate et pijs operibus bonis et iustis in bonis operibus iustis et bonis

in pietate et pijs operibus bonis et iustis in bonis operibus iustis et bonis



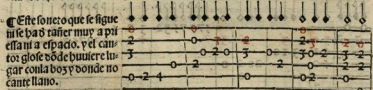
par piuso re che pollio far te mēdo il mio signo re se non



star co in final hora ex tre ma che bel



fin ra chi ben amando mo re



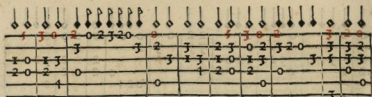
Este sonero que se sigue
ni se ha d raser muy a pri
essant a espacio. y el can-
tor glose dōde buuier lu-
gar con la boz y donde no
cante llano.



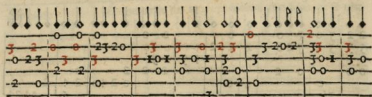
lig na to il suo del ti uel diche nasce al mōdo

chi amaro et rris so chi lieto et giocondo et questo





cpi a signo re cpi cade in guerra cpi



se a nega in ma re cpi desi dera tpe for cpi fa



ma e hono re a rou medato e per mi o desi no amare

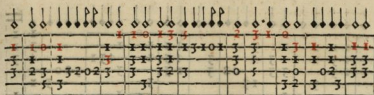


et moir al fin per troppo amo re

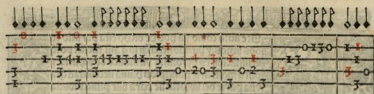
Este soneto q se sigue
se ha de tañer algun tã
to regozijado: y el can-
tor ha de cantar llano.
y donde cabera glosar
con la voz sea quebre o
trinar que dizen.



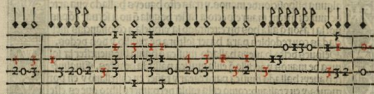
Aloua ange le ra soua la le accorra



Seceſe dal cie lo in lu la freſca ri ua laudio paſſa ua ſol



per mi o de ſti no poi che len za compa g na er



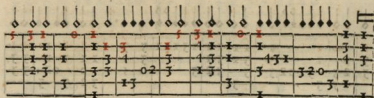
ſen za ſcor ra mi vi de vi laccio che di ſe ra or di



ua te ſe fra l per ba on de ver del cam i no



al hortui preſo et nō mi ſpiacque poſſi dolce lu me vici a



de glioc chi suoi uscì a de glioc chi suoi.



Este libro como ya hos he dicho esta partido en dos libros. y ha sido necesario q̄ assi fuesse: porq̄ su intencion es de formar vn musico de vibuela: y para mostrarle principios hauia necesidad q̄ la vna parte del libro fuesse para dar principios: la qual es esta q̄ hasta aqui haueys visto. Dōde haueys hallado al principio musica facil pa hazer alguna disposicion de manos. y tras esto haueys hallado vna arte de musica q̄ tiene mas respecto a tañer de gala q̄ no a seruar cōpas por la razon q̄ alla hos dixere: tentādo la vibuela a cōsonancias meladas con redobles para hazer soltura de didillo y dos dedos. Despues desto haueys hallado musica q̄ hauiā biē menester la soltura de manos y de didillo q̄ en la musica passada bezistes. Finalmēte haueys hallado musica para cātā y tañer en castellano y en portugues y en italiano: como en la tabla del primero libro que es este vos prometí: el qual acaba aquí. **De aqui adelante empieza el segūdo libro con aq̄lla misma orden q̄ el pasado libro ha traydo.** En dar os la musica por fantasias con sus reglas y anotaciones: dādo hos en este segūdo libro tal orden de musica como en la tabla deste pasado libro hos offresci. Excepto q̄ la passada musica trae mas facilidad: y esta q̄ se sigue mas dificultad: porq̄ la q̄ hasta aqui haueys visto ha dado principios y medio: y esta da fin. y por esto es mucho mas dificultosa como vereys. y no sera tā dificultosa q̄ no la pue da tañer facilmente qualquier que alcanzara a tañer el libro hasta aqui: porque no ay cosa diffcil que no lea facil para a quien nada se le baze diffcil.

Esta fantasia que se sigue es el primero tono por otra parte que en el primero libro hos figure. y assi vereys en este segūdo libro los tonos por otras partes en la vibuela q̄ en este pasado libro haueys visto. y ha se de tañer con vn cōpas ni muy apuessa ni muy a cispacio.

3

This image shows a page of handwritten musical notation, likely from a manuscript. The page is numbered '3' in the top left corner. It contains six systems of musical staves. Each system consists of two staves: the upper staff uses a system of rhythmic notation with vertical stems and horizontal lines (possibly representing eighth or sixteenth notes), and the lower staff uses diamond-shaped notes (semibreves or minims) with vertical stems. The notation is written in black ink on aged, slightly stained paper. The systems are arranged vertically, with some systems containing rests or empty staves. The overall style is characteristic of early printed or handwritten musical notation.

This image shows a page of handwritten musical notation, likely from a historical manuscript. The page is divided into six systems, each consisting of two staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows signs of wear, including stains and discoloration. The notation is written in a style that suggests it is from a historical period, possibly the 18th or 19th century. The symbols used include various note heads, stems, and rests, as well as some larger, more complex symbols that might represent specific musical techniques or instruments. The overall layout is organized and consistent across the systems.

Handwritten musical score on six systems of three staves each. The notation includes diamond-shaped notes, stems, and various numbers (0, 1, 2, 3, 4, 6, 7, 8) placed on or below the staves. Above each system is a row of diamond-shaped symbols, some with stems. The manuscript is aged and shows some staining.

Handwritten musical score on six systems of three staves each. The notation includes diamond-shaped notes, vertical stems, and various rhythmic and melodic symbols. A large letter 'H' is written at the beginning of the third system.

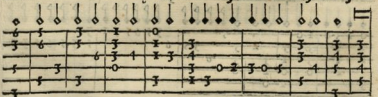
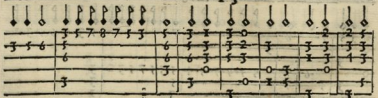
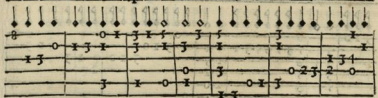
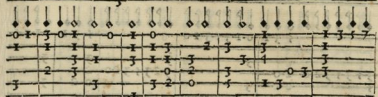
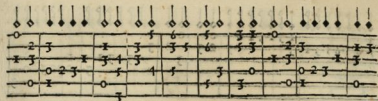
Esta fantasia que se sigue es del segundo tono
y baste de raser con en compas bien melurado
que ni sea muy a espacio ni mucho apriesa.

3 ||

This image shows a page of handwritten musical notation, likely a manuscript from the Biblioteca Nacional de España. The page is numbered 94 in the top left corner. It contains six systems of musical staves, each with multiple lines of notation. The notation is highly stylized and includes various symbols, including vertical lines, dots, and numbers, which appear to be rhythmic or melodic indicators. The notation is written in black ink on aged, slightly discolored paper. The systems are arranged vertically, with each system consisting of several staves. The notation is dense and covers most of the page area.

This image shows a handwritten musical score for the song "The Rose Tree." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals, along with some handwritten numbers and letters (e.g., "H") that may be part of the original manuscript or a transcription. The paper is aged and shows some staining.



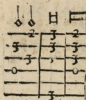


Esta fantasia que se sigue va por los terminos del primero y segundo tono: y porq̃ toma de los dos y se mezcla con ellos se dirá tono mixto: y ha se ña rasi con el cõpas como la passada fantasia.

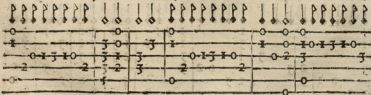


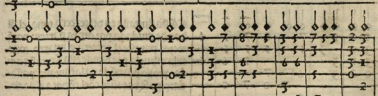
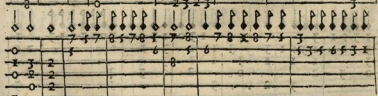
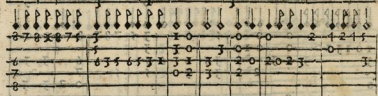
This image shows a page from a handwritten musical manuscript, likely a score for a multi-measure piece. The page contains six systems of music, each consisting of a staff with notes and a lower staff with diamond-shaped symbols. The notation is in a historical style, possibly from the 18th or 19th century. The notes are written in a single line, and the diamond symbols are arranged in a regular pattern below the staff. The manuscript is written on aged, slightly stained paper.

The image displays a page of handwritten musical notation, likely a score for a vocal and piano piece. The notation is arranged in six systems, each consisting of a vocal line and a piano accompaniment line. The vocal line features notes with lyrics written below them. The piano accompaniment line includes notes, rests, and fingerings. The notation is in a historical style, possibly from the 18th or 19th century. The paper is aged and shows signs of wear, including stains and discoloration. The overall layout is clean and organized, with clear separation between the systems.



Sta fantasia que se sigue es del tercero y quarto to-
no: y porque va por los terminos de los dichos dos
tonos se dirá a un xory ha de trañer en muy apuessa ni
muy a espacioso con un compas bien melurado.





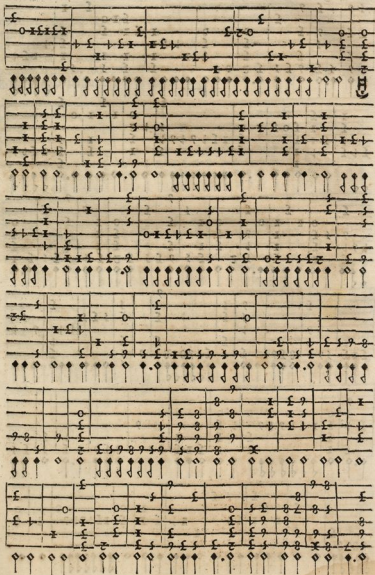
R. II

This page contains a handwritten musical score for a lute piece. It consists of six systems, each with three staves. The notation includes rhythmic values (circles with flags) and lute tablature (letters and numbers on a six-line staff). The piece concludes with a short section of tablature followed by a block of text.

Esta fantasia es del tercero tono/ el qual
 he mudado por otras partes: porq
 mejor parece el tercero y quarto tono
 en la vihuela por donde esta fantasia an
 da/ que no por dōde va la fantasia passa
 da: y ha se de rañer cō el cōpas a espacio.

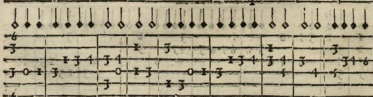
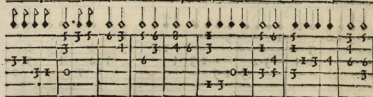
Handwritten musical notation on a page, featuring six systems of staves. The notation includes various symbols, including numbers (1-9), letters (f, x, o), and musical notes (diamonds, vertical lines, and some with flags). The systems are arranged vertically, with the first system at the top and the sixth at the bottom. The notation is dense and appears to be a form of musical shorthand or tablature.

The first system is labeled with the number 111 in the top left corner. The notation consists of multiple staves per system, with various symbols and numbers written on them. The symbols include diamonds, vertical lines, and some with flags, which are likely musical notes or rests. Numbers 1-9 are used throughout the notation, possibly indicating fret positions or other musical parameters. Letters 'f' and 'x' are also present, possibly indicating fingerings or other musical instructions. The notation is dense and appears to be a form of musical shorthand or tablature.



This image shows a page of handwritten musical notation, likely a manuscript from the Biblioteca Nacional de España. The page contains eight systems of musical staves, each with a treble and bass staff. The notation is written in black ink on aged, slightly discolored paper. The notes are primarily eighth and sixteenth notes, often beamed together. There are also rests, accidentals (sharps and flats), and other musical symbols such as slurs and ties. The handwriting is elegant and typical of 18th or 19th-century musical manuscripts. The page is numbered '407' in the bottom left corner.

This image displays a page of handwritten musical notation, likely a manuscript from the Biblioteca Nacional de España. The page contains six systems of musical staves, each consisting of a vocal line (treble clef) and a lute line (C-clef). The notation is written in a historical style, featuring various musical symbols, including notes, rests, and accidentals. Below each system of staves, there is a series of diamond-shaped ornaments or ligatures, which are characteristic of certain historical musical notations. The paper is aged and shows some staining, particularly at the bottom right corner.



Handwritten musical score on page 112, featuring seven systems of staves. The notation is a form of rhythmic shorthand, likely for a lute or similar stringed instrument, using numbers (0-6) and letters (j, i, x) to represent fret positions and rhythmic values. A treble clef is present at the beginning of the first system. The score is organized into measures by vertical bar lines. The notation is dense and characteristic of early printed or manuscript musical notation.

System 1: Treble clef, 4/4 time signature. Measures 1-4.

System 2: Measures 5-8.

System 3: Measures 9-12.

System 4: Measures 13-16.

System 5: Measures 17-20.

System 6: Measures 21-24.

System 7: Measures 25-28.

Handwritten musical notation on a five-line staff. The notation includes various symbols, including diamond shapes and numbers, arranged in a sequence across the staff.

Handwritten musical notation on a five-line staff. The notation consists of various symbols, including circles, vertical lines, and numbers, arranged in a sequence across the staff. The symbols are written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. Above the staff are groups of diamond-shaped notes. The staff contains various symbols including numbers (3, 4, 6, 7, 8), letters (I, J), and other characters. Some symbols are enclosed in boxes or have lines above them.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes a key signature of one sharp (F#) and a common time signature (C). The notes are written in a cursive style, and the staff is divided into measures by vertical bar lines. The notation is a transcription of a musical score, likely from a historical manuscript.

[illegible]

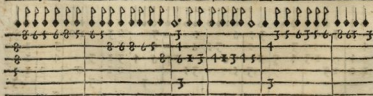
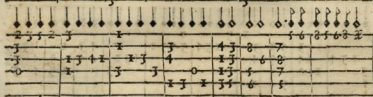
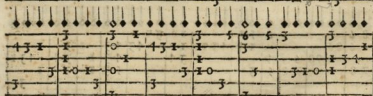
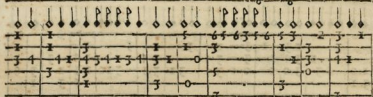
Esta fantasía que se sigue andapoz los terminos del tercero y quarto tono: y por que toma de los dos: y se mezcla cō ellos se vsta muto: y bale d taner ni muy aprici ni muy a espacio.

The image displays a handwritten musical score, likely for a keyboard instrument, organized into six systems. Each system consists of three staves. The notation is a form of shorthand, using numbers (1-8), letters (j, i, o, x, f), and rhythmic symbols (dots, vertical lines) to represent musical notes and their durations. The score is written in a historical style, possibly from the 17th or 18th century. The first system begins with a series of rhythmic values and numbers. The second system continues with similar notation, including some larger numbers like 6 and 7. The third system shows more complex rhythmic patterns and numbers. The fourth system includes some larger numbers like 8 and 7. The fifth system shows a continuation of the notation, with some larger numbers like 8 and 7. The sixth system concludes the piece with a final series of rhythmic values and numbers.

24

The image displays a page of handwritten musical notation, likely from a 16th or 17th-century manuscript. The page is numbered "24" in the top left corner. It contains six systems of musical notation, each consisting of a vocal line and a lute tablature line. The vocal lines are written on five-line staves with notes and lyrics. The lute tablature lines are written on six-line staves with letters (a, b, c, d, e, f) and numbers (1-6) indicating fret positions. The notation is in a historical style, with some letters and numbers appearing in a different script or style than modern notation. The paper is aged and shows some staining and wear.

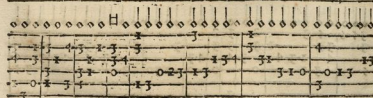
The image displays a handwritten musical score, likely from a historical manuscript, consisting of six systems of five staves each. The notation is complex, featuring rhythmic values (e.g., 2, 3, 4, 6, 8, 16) and accidentals (sharps, flats) written below the staves. Above the staves, there are various symbols, including dots and crosses, which may represent specific musical notations or performance instructions. The manuscript is aged, with visible staining and wear.

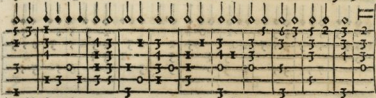
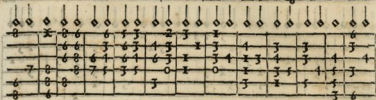


L III

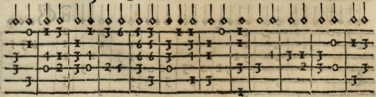
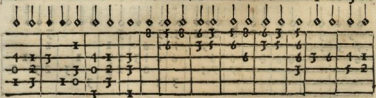
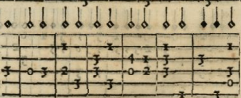
Esta fantasia que se sigue
 va por los terminos delecto
 a quatro como a orate
 mto como la pasada fan
 talay p a le b canter cobeco
 pas algo apuchli

Handwritten musical score on six systems. Each system consists of a five-line staff with musical notation (notes, rests, and bar lines) and a series of diamond-shaped symbols (possibly representing a keyboard or a specific notation system) below the staff. The notation includes various note values, rests, and bar lines. The diamond symbols are arranged in a regular pattern, likely representing a specific notation system or a keyboard layout. The score is written in a historical style, possibly from the 16th or 17th century.

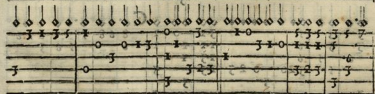
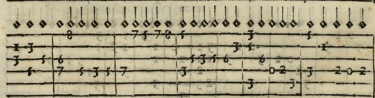
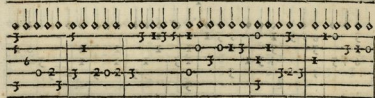
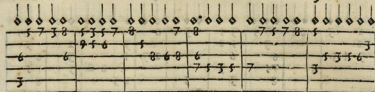
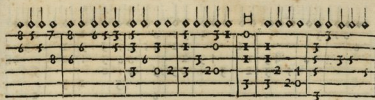


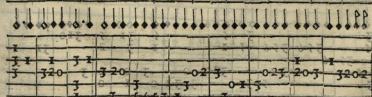
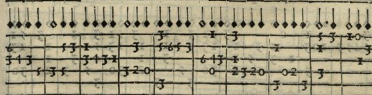
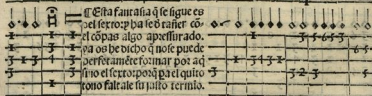
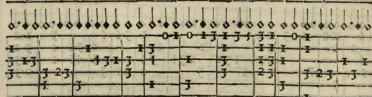
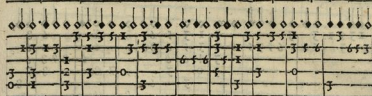


Esta fantasia que se sigue
es del sexto tono y ha se da
fier con el còpax batido: que
quiere dezir apsurado: mas
ppiamète se puede raser el
sexto q no el quinto tono por
aqui: porq le falta termino.



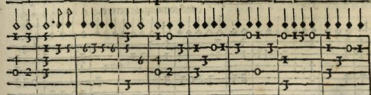
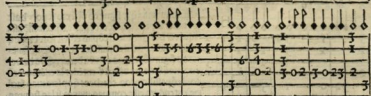
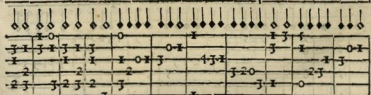
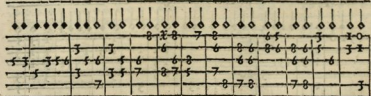
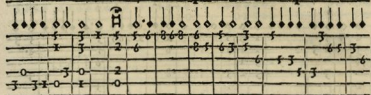
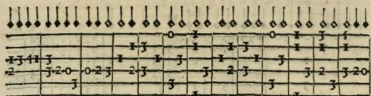
This image shows a page of handwritten musical notation, likely a manuscript from the Biblioteca Nacional de España. The page contains six systems of musical notation, each consisting of a staff with notes, rests, and a diamond-shaped rhythmic pattern below it. The notation is written in black ink on aged, slightly stained paper. The first system begins with a large, ornate initial 'B' or 'P' on the left. The notation includes various note values, rests, and a series of diamond shapes that form a rhythmic pattern. The page is numbered '122' in the bottom right corner.

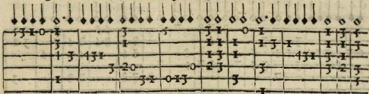
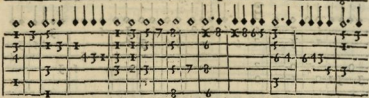
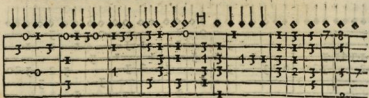




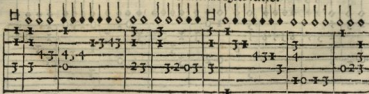
END

This image shows a handwritten musical score on six systems of staves. Each system consists of two five-line staves. The notation is a form of rhythmic shorthand, likely for a guitar or lute, using letters (j, o, x, f, z, c, g, b) and numbers (1, 2, 3, 4, 5, 6, 7, 8) placed on or between the lines. Below each staff system is a single line of diamond-shaped notes, each with a vertical stem, representing a melodic or harmonic line. The manuscript is written in dark ink on aged, slightly discolored paper.





Esta fantasia q se sigue es del sexto tono y base
 para ser al principio del cōpas a espacio. Hasta
 aquí os he figurado el cōpas cō vn semibreue q
 vulgarmente dizē al cōpassillo: y en la presente fanta-
 sia os figuro el cōpas con vn breue. Esto he he-
 cho porq si os es difícil d entender la enera del cō-
 to al cōpassillo p los corchecos q ay sera mas facil
 de entender a este compas mayor si las figuras
 conel como agore vereris.

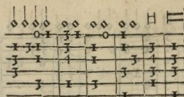


III

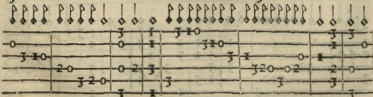
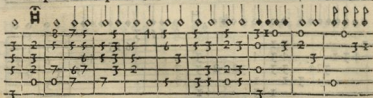
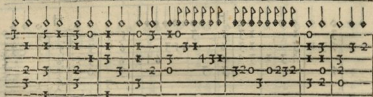
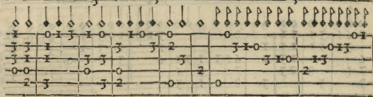
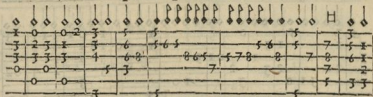
This page contains six systems of musical notation, each consisting of three staves. The notation is a form of early musical shorthand, using letters (f, j, o, x, z) and numbers (1, 2, 6, 7, 8) to represent notes and rests. The first staff of each system typically contains a series of diamond-shaped symbols, which likely represent a rhythmic pattern or a specific type of note. The notation is arranged in a grid-like fashion, with the staves of each system aligned horizontally. The overall layout is clean and organized, typical of a musical manuscript.

This image shows a handwritten musical score on five systems of staves. Each system consists of three staves. The notation is a form of musical shorthand, featuring various symbols such as vertical stems, horizontal lines, and small circles. Some staves begin with a clef-like symbol. The notation is dense and appears to be a historical or experimental musical notation. The paper is aged and shows some staining.

Handwritten musical score on six systems. Each system consists of a five-line staff with various musical notations, including notes, rests, and accidentals. Below each staff is a series of diamond-shaped symbols, likely representing a basso continuo line. The notation is in a historical style, possibly from the 17th or 18th century. The page shows signs of age, including staining and wear.



Esta arte de musica que agora se sigue
es semblante ala musica del quarto y quin
to quadernos del primero libro: alla os re
go dicho cō el aprie y compas que se ha de
tañer. el arte della es tener la vibuela a cō
sonancias melcladas cō redobles: y va por
los terminos del primero y segūdo tono.



The Rose Tree

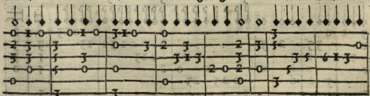
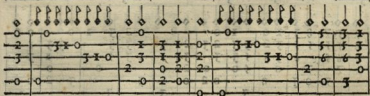
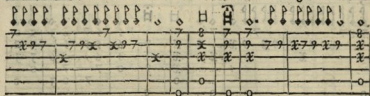
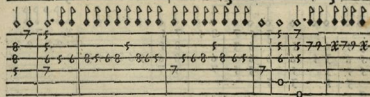
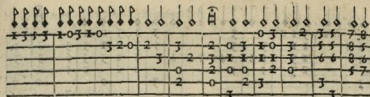
Handwritten musical score for "The Rose Tree" on five-line staves. The notation includes notes, rests, and bar lines, with some notes marked with 'x' or 'o'.

[illegible]

Handwritten musical score for "The Rose Tree". The notation is on a five-line staff. The melody is written on the top line, and the bass line is on the bottom line. The key signature has one flat (B-flat), and the time signature is 4/4. The piece consists of 16 measures.

Handwritten musical score for "The Rose Tree". The notation is on a five-line staff. The key signature has one sharp (F#). The piece ends with a double bar line and a repeat sign.

Handwritten musical score on six systems. Each system consists of a vocal line with notes and lyrics, and a guitar line with chords and fingerings. The notation includes various musical symbols such as notes, rests, and bar lines. The guitar line features complex chord structures and fingerings, often indicated by numbers 1-4 and 5-7. The lyrics are written in a stylized script, possibly representing a specific dialect or language. The score is organized into measures, with some measures containing multiple notes or chords. The overall layout is typical of a handwritten musical manuscript from the early 20th century.



The image displays a handwritten musical score on page 136, consisting of six systems of staves. Each system typically includes four staves, with the top staff featuring a series of diamond-shaped rhythmic symbols. The notation is a form of early musical shorthand, using numbers (0-9) and letters (X, H) placed on or below the staves to represent musical notes and rests. Some systems also include a fifth staff at the bottom, possibly for a basso continuo or a different instrumental part. The notation is dense and characteristic of early printed or manuscript musical notation.

System 1: Top staff has diamond symbols. Staves 2-4 contain numbers and letters. Staff 5 is empty.

System 2: Similar structure to System 1.

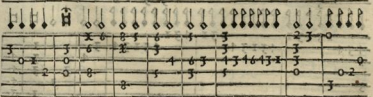
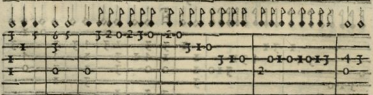
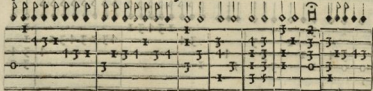
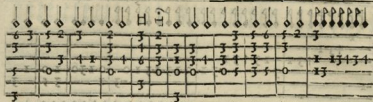
System 3: Similar structure to System 1.

System 4: Similar structure to System 1.

System 5: Similar structure to System 1.

System 6: Similar structure to System 1.

¶ Esta fantasia q̄ se sigue es dela misma arte
dela passada fantasia reitãdola vibuela cõ
redobles y consonancias a los he dicho de
que manera y cõpas se han de tener estas fa-
ntasias que mas propiamente se pueden dezir
têtos: y estos que se siguen y an por los termi-
nos del tercero y quarto tono.



This page contains six systems of musical notation, each consisting of three staves. The notation is a form of rhythmic shorthand, likely for a lute or similar stringed instrument. The symbols used include:

- Vertical stems with flags:** These appear at the beginning of many systems, often grouped together.
- Numbers:** Small numbers (1, 2, 3, 4) are placed above or below the staves, indicating rhythmic values or fingerings.
- Letters and symbols:** Letters like 'H' and 'A' are used as section markers. Other symbols include 'x', 'j', 'i', 'o', and 'f'.
- Staff layout:** Each system has three staves. The top staff often contains the main rhythmic notation, while the middle and bottom staves provide additional information, such as bass line or specific fingering.

The notation is dense and systematic, typical of early printed musical manuscripts.

The image shows a handwritten musical score on six systems of staves. Each system consists of two staves: the upper staff contains a vocal line with diamond-shaped notes, and the lower staff contains a lute tablature line with numbers 0-9. The notation is in a historical style, likely from a 16th-century manuscript. The score is written in a single system of six staves, with each system containing a vocal line and a lute tablature line. The notation is in a historical style, likely from a 16th-century manuscript. The score is written in a single system of six staves, with each system containing a vocal line and a lute tablature line. The notation is in a historical style, likely from a 16th-century manuscript.



C H

Estos tentos q se figuen van
 por los terminos del quinto y
 sexto tono: y han se de tañer m
 muy a espacio m muy apuella
 lino con el compas q va hos ten
 go dicho en la musica desta arte.

This image shows a page from a historical musical manuscript, likely from the 'Historia Musical de España'. The page contains six systems of musical notation. Each system consists of a staff with notes and a large, ornate diamond-shaped symbol (resembling a stylized 'H' or a decorative flourish) positioned below the staff. The notation is written in a historical style, with notes and clefs that are characteristic of early modern Spanish music. The page is aged and shows some staining.

The image displays a handwritten musical score on six systems. Each system consists of a treble staff and a bass staff. The notation is highly stylized, featuring rhythmic values represented by dots and vertical lines, and various symbols (X, 0, 1, 2, 3, 4, 6, 7, 8) that likely represent notes or rests. The systems are separated by vertical bar lines. The notation includes accidentals (sharps, flats) and various symbols (X, 0, 1, 2, 3, 4, 6, 7, 8) likely representing notes or rests. The systems are separated by vertical bar lines.

Handwritten musical notation on six systems, each consisting of a single staff with rhythmic symbols and numbers. The notation is characteristic of early printed music, possibly from a lute or keyboard manuscript.

System 1: The staff begins with a series of diamond-shaped notes. Below the staff, the numbers 3, 2, 0, 2, 1, 5 are written. The staff continues with more diamond notes and the numbers 3, 0, 2, 0, 2, 3, 0, 2, 3.

System 2: Similar to the first system, it starts with diamond notes. Below the staff, the numbers 3, 2, 0, 2, 3, 5, 4, 5, 5, 5, 9, 7, 5, 1, 0 are written. The staff continues with diamond notes and the numbers 3, 0, 2, 3, 5, 7, 5, 5, 5, 5, 5, 2.

System 3: The staff begins with a series of diamond notes. Below the staff, the numbers 2, 0, 3, 2, 0, 0, 2, 2, 0, 2, 0, 2, 0, 2, 3 are written. The staff continues with diamond notes and the numbers 0, 1, 2, 1, 0, 0, 2, 4.

System 4: The staff begins with a series of diamond notes. Below the staff, the numbers 2, 3, 3, 5, 3, 2, 0, 3, 2, 0, 2, 3, 3, 7, 5, 7 are written. The staff continues with diamond notes and the numbers 3, 3, 3, 8, 8, 0, 7, 0, 0.

System 5: The staff begins with a series of diamond notes. Below the staff, the numbers 7, 8, 5, 7, 8, 7, 5, 8, 7, 5, 8, 7, 5, 3, 2, 0, 3, 2, 0, 1, 0 are written. The staff continues with diamond notes and the numbers 3, 2, 0, 2, 1, 0, 2, 2, 0.

System 6: The staff begins with a series of diamond notes. Below the staff, the numbers 3, 2, 0, 2, 0, 0, 2, 3, 0, 2, 3, 2, 3, 3, 2, 0, 3, 1, 0, 3 are written. The staff continues with diamond notes and the numbers 2, 0, 0, 2, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0.

Handwritten musical score on six systems of five-line staves. The notation includes rhythmic values (0, 2, 3, 7, 8, 9), accidentals (sharps, naturals), and various symbols (diamonds, crosses, 'x', 'f'). Some staves have a 'H' symbol above them. The notation is dense and appears to be a form of early musical shorthand or tablature.

This image shows a page of handwritten musical notation, likely a score for a vocal and keyboard instrument. The page is divided into six systems, each consisting of two staves. The top staff of each system is a vocal line, marked with a treble clef and a key signature of one flat (B-flat). The bottom staff is a keyboard line, marked with a C-clef (soprano or alto position). The notation includes various musical symbols, such as notes, rests, and dynamic markings like 'f' (forte) and 'z' (possibly a typo for 'z' or 'z'). The paper is aged and shows some discoloration and wear.

Handwritten musical score on six systems. Each system consists of a vocal line (top staff) and a lute line (bottom staff). The notation is a form of early printed musical notation, likely from a 16th-century manuscript. The lute line includes rhythmic notation (vertical stems with flags) and numerical figures (0, 1, 2, 3, 4, 5, 6, 7, 8) indicating fret positions. The vocal line contains notes and rests. The text at the bottom of the page is written in a Gothic script, likely Latin or Spanish, and is partially obscured by the musical notation.

Handwritten text at the bottom of the page (from right to left):

...ope. in iude of se sed do i p d i m
 ...a q i e d i o n e d u n d i p a s e n d
 ...n e n b e n e n e n e n e n e n e n e n
 ...n a e s e p i n e n e n e n e n e n e n
 ...d d e n e n e n e n e n e n e n e n
 ...p p e n b e n e n e n e n e n e n e n
 ...o p o n e n e n e n e n e n e n e n
 ...n e n e n e n e n e n e n e n e n

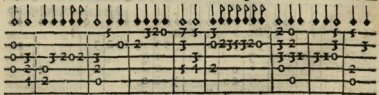
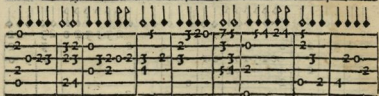
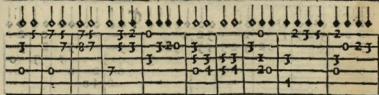
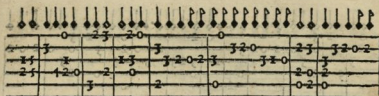
This image shows a page of handwritten musical notation, likely from a 16th or 17th-century manuscript. The page is numbered '150' in the bottom right corner. The notation is arranged in six systems, each consisting of two staves. The notes are written in a historical style, with various symbols for notes, rests, and other musical elements. The paper is aged and shows some discoloration and wear. The notation is written in black ink on a light-colored background.

Handwritten musical score on six systems. The notation is complex, featuring multiple staves per system with various notes, rests, and symbols. The first system is marked with a treble clef and a key signature of one sharp (F#). The notation includes many notes with stems, some with flags or beams, and various rests. There are also some symbols that look like 'f' or 'ff' and some numbers like '2' or '4' written below the staves. The manuscript is written in a cursive, historical style.

The image shows a page of handwritten musical notation, likely a lute or guitar tablature. It consists of six systems of staves. Each system has a top staff with rhythmic notation (flags and numbers) and a bottom staff with numerical notation (0-7). The notation is in a historical style, possibly from a 16th-century manuscript.

The fifth system contains a block of text in Spanish, which appears to be a description of the piece or a performance instruction. The text is written in a cursive script and is enclosed in a rectangular box.

**Esta fantasia q se
figue es el octauo
no y quãro ma se ta
ñera con el compas
apicellurado mejor
parecera.**



This image shows a page of handwritten musical notation, likely a manuscript from the Biblioteca Nacional de España. The page contains six systems of musical notation, each consisting of a staff with notes and a series of diamond-shaped symbols below it. The notation is written in black ink on aged, slightly stained paper. The diamond symbols are arranged in a regular pattern, possibly representing a specific musical notation or a decorative element. The overall layout is organized and consistent across the systems.



¶ Esta fantasia que se sigue
va por los terminos del se-
pimo y octauo tono: y por
que via del termino del on-
do: se ptra tonomiro: e ha-
se de raser ni muy a pueſſa
ni muy a espacio.



Handwritten musical score for "The Rose Tree" in G major, featuring a treble and bass staff with a 12-string guitar tablature above. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single system with a repeat sign at the end. The guitar tablature is written in a single system with a repeat sign at the end. The score is for a 12-string guitar, as indicated by the 12 dots above the staff.

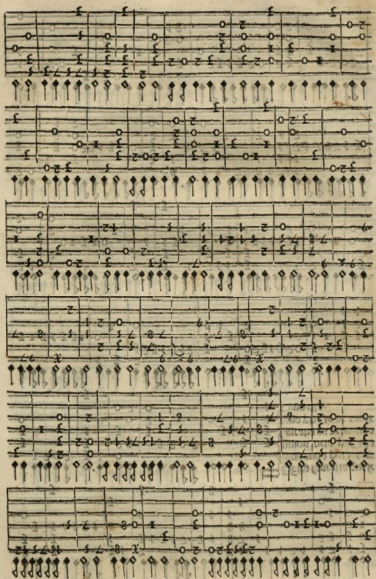
This image shows a page from a handwritten musical manuscript, likely a score for a multi-measure piece. The page is divided into six horizontal systems, each consisting of two staves. The notation is a form of rhythmic shorthand, with numbers (0, 1, 2, 3, 4, 5, 6, 7, 8) placed above or below the staves to indicate specific rhythmic values or measures. Small diamond-shaped notes are placed along the staves, often in pairs or groups, representing specific musical notes or rests. The manuscript is written in dark ink on aged, slightly discolored paper. The notation is consistent across all systems, suggesting a single piece of music. The overall layout is clean and organized, typical of a professional musical score.

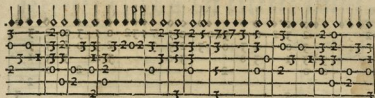
This image shows a page of handwritten musical notation, likely a manuscript from a historical collection. The page is numbered '158' in the top left corner. It contains six systems of musical staves, each with four lines. The notation is a form of rhythmic shorthand, using various symbols such as circles, vertical lines, and numbers (e.g., 2, 4, 7, 12, 17) to represent musical notes and rests. Some staves begin with a clef-like symbol. The notation is dense and fills most of the page, with some visible staining at the bottom.



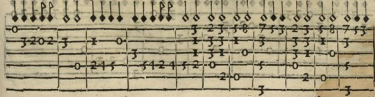
Esta fantasia que se
sigue anda por los ter-
minos de la pasada
fantasia es del mismo
tono y ha se de tener
como ella.







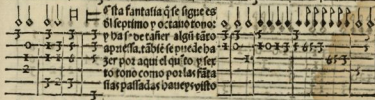
Esta fantasia q se sigue es
 el sexto tono: y base de ta
 ñer cōel cōpas algo apries
 surado. por estas inifmas
 pres se puede azer el octa
 uo. la diferēcia es q feneciē
 do los dos en vn mismo pñ
 ro se dir a fef. m. si es sexto
 y gesolr eur si es octauo.



This image shows a handwritten musical score on six systems of staves. Each system consists of two staves. The notation is a form of rhythmic shorthand, featuring various symbols such as circles, vertical lines, and diamond shapes. Some symbols are accompanied by small numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8). The diamond-shaped notes are arranged in vertical columns across the staves, suggesting a specific rhythmic pattern or a sequence of notes. The handwriting is in dark ink on aged, slightly stained paper. The overall layout is organized and consistent across the six systems.

Handwritten musical score on a single page, featuring six systems of staves. The notation is a form of early printed music, likely from a 16th-century manuscript. Each system consists of two staves, with the upper staff containing a single melodic line and the lower staff containing a single melodic line. The notes are represented by diamond-shaped symbols, some of which are decorated with flags or stems. The staves are numbered 1 through 6, and the music is written in a single system across the page. The notation is a form of early printed music, likely from a 16th-century manuscript. The notes are represented by diamond-shaped symbols, some of which are decorated with flags or stems. The staves are numbered 1 through 6, and the music is written in a single system across the page.

This image shows a page of handwritten musical notation, likely a score for a multi-measure rest or a similar musical exercise. The page is divided into six horizontal systems, each consisting of two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and shows signs of wear, including discoloration and some staining. The handwriting is in black ink, and the overall layout is organized and clear.



The image displays a page of musical notation, likely from a manuscript. It consists of six systems of staves, each containing multiple lines of notation. The notation includes vertical stems with dots, horizontal lines with numbers, and various symbols such as 'f', 'p', and 'ff'. The page shows signs of age and wear, with some staining and discoloration.

The notation is organized into six systems, each with multiple staves. The first system has four staves, the second has three, the third has four, the fourth has three, the fifth has four, and the sixth has three. The notation includes various symbols and numbers, suggesting a complex musical score.

This image shows a page from a handwritten musical manuscript, featuring six systems of staves. Each system consists of a vocal line (top staff) and a lute tablature line (bottom staff). The notation is in black ink on aged, slightly stained paper.

- System 1:** The vocal line begins with a treble clef and a key signature of one flat. The tablature line uses letters (a, b, c, d, e, f, g) and numbers (1-9) to indicate fret positions on the strings.
- System 2:** Continues the musical piece with similar notation.
- System 3:** Includes a repeat sign (double bar line with dots) in the middle of the system.
- System 4:** Continues the composition.
- System 5:** Continues the composition.
- System 6:** The final system on the page, ending with a double bar line.

The manuscript is written in a style characteristic of early modern European lute tablature, often used for instrumental pieces or songs. The paper shows signs of age, including water damage and foxing.

Handwritten musical score on six systems of five staves each. The notation includes rhythmic values (e.g., 8, 6, 3, 2, 1, 1/2, 1/4, 1/8, 1/16), accidentals (sharps, flats, naturals), and dynamic markings (p, pp, f, ff). The manuscript shows signs of age, including water damage and staining.

Estafantasia q se
 sigue va por los
 terminos dl sepi-
 mo y octauo to-
 no: y bafe de ta-
 her cõel compas
 algũ tãto apue:

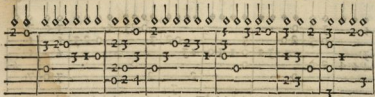
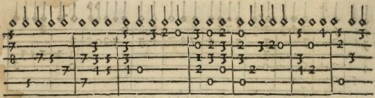
[illegible][illegible]

Handwritten musical score for "The Rose Tree" on a five-line staff. The notation includes diamond-shaped notes, rests, and bar lines. The melody is written on the upper lines, and the bass line is on the lower lines. The score is divided into measures by vertical bar lines.

[illegible]

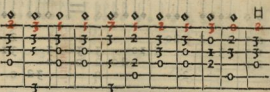
Handwritten musical score on six systems of staves. Each system has a treble clef and a key signature of one flat. The notation includes notes, rests, and various rhythmic markings (e.g., 2, 3, 4, 6, 7, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100). The score is written in a style typical of early 20th-century manuscript notation.

This image shows a page of handwritten musical notation, likely from a historical manuscript. The notation is written on aged, stained paper. It consists of six systems, each with a single staff. The notes are written in a historical style, featuring various rhythmic values (minims, crotchets, quavers) and accidentals (sharps, flats, naturals). The paper shows significant water damage, particularly along the left edge and bottom. The notation is dense and fills most of the page.

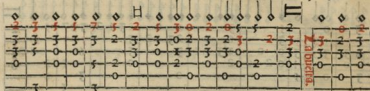


Esta musica que agora se sigue son vi llañicos en cañellano y portuguez y haecios en yta lieno. De la manera q' bon haueys de regir ya bon lo pte en la musica de cantar y saber q' en primer libro pule y no ay mas q' oírse sino que puesto el villancico la voz que haueya de cantar se la cuerda q' toca la cifra colgada, se manra q' todo lo q' tocá en las cuerdas dela vi uela las cifras colgadas haueya de cantar. La letra haueya de leer desta ma nera. El primer verso leereys hasta la fin del villancico: y tras esto viene la buelta: y leereys sus dos versos: y boluerays al pñcipio y acabareys cō el verso que queda na por leer.

Este villancico q̄ se
sigue dela manera q̄
aqui esta sonado: el
cātor puede azer gar
gāta. y la vibuela se
ha de tañer muy a el
pacio.



El amor quiero vencer mas quē podrá
Quē tuviēse tal poder mas quē podrá

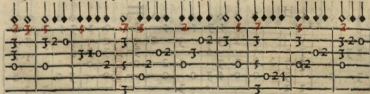


quella con su gran poder vencido me a y amor El amor
obrup tot am tal et q̄ tūm por poder



querria vécer y con bien ser del vencido.
mejor querer para ser mejor querido.

Dela manera q̄ este
mismo villancico esta so
nado aquel cantor ha
de cantar llano. y la vi
buela vaya algo a pue
ta.



El amor quiero ven cer mas quien po dra
Quē tuviēse tal po der mas quien po dra



quella con su gran po der y ven

ci do me pa. El a mo quer
me po der me

ria vencer y con bica fer del vencido.
por querer pa ra fer me por querido.

Este villancico que se
sigue dela manera que
aqui esta sonado: el can-
tor puede hazer garga-
ra y la vihuela ha de pr
muy a espacio.

Aquel cavalle ro madre quede mi se e
Su amor tan verda de ro me re ce que

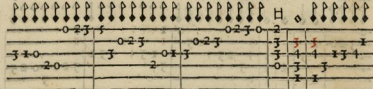
na mo ro pe na el y muero yo. Madre aquel caval
diga yo pe na el y muero yo. También siento sus do-

le ro q̄ va he ri do damores.
lores por q̄ dellas mismas muero.

Este mismo villancico dela manera q̄
agora esta sonado el cantor ha de cantar
muy llano: y la vihuela ha de pr algo a
priesa.



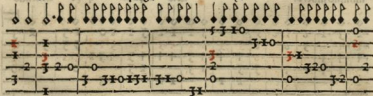
El que ca ualle ro ma dre
Su a mor tan ver da de ro



que de
me re



mí se ena mo
ce q diga vo



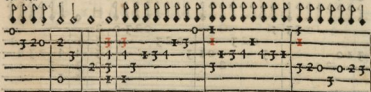
ro pe na el
pe na el



y muc ro vo. La buda
y muc ro vo. La buda

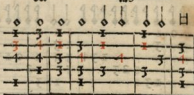


dre a quel cauallero
bié sien to sus dolores



que va be ri
por q del las

Este villancico que
se sigue dela manera
que aqui esta sonado
el cantor puede fazer
garganta e la vibue
ta a d'yr rafiada muy
a espacio.



do damozes
mismas muero.

Amor que tan bien sirviendo
Alo poco q yo entiendo



lo haze tan mal cōmigo no es amor mas ene migo.
se gunlo haze cōmigo no es amor mas ene migo.



Lo es amor quie assi tra ra q quie trara de tal fuerre.
mas mata q no la muer te quado cōla vida ma ra.

Este villancico q
se sigue es el mis
mo y el cãro: ha
b cãtar llano: y
la vibuela vaya
algo a puella / y
la buela sirua a
los dos.

Amor que ran biẽ siruien
A lo po co q po en

do tien do lo ba se gun se lo

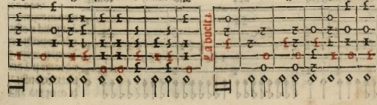
tan ba m: l cõmi go no es a mor mas
ze dõ mi go no es a mor mas

e ne mĩ go.
e ne mĩ go.

Quiẽ empieçan los
villancicos en por-
tugues: y este q se sigue
legu cista sonado el cã-
ro puede bazer gar-
gãra y la vibuela bas
y muy a elpacio.

Ze uayme amor da questa terra q nõ fare
Quel corpo sin alma nan viue en la terra q nõ fare

mas vida en ella. *2. a buel.*



mas vida en ella. *2. a buel.*

que ayne amor al esta perdida
que ayne amor al esta perdida



que ayne amor al esta perdida
que ayne amor al esta perdida

que ayne amor al esta perdida
que ayne amor al esta perdida



que ayne amor al esta perdida
que ayne amor al esta perdida

que ayne amor al esta perdida
que ayne amor al esta perdida



que ayne amor al esta perdida
que ayne amor al esta perdida

que ayne amor al esta perdida
que ayne amor al esta perdida



Este villancico que se sigue de la manera que esta sonado. El cantor puede hazer gargata y la vibuela ba 8 y muy a espacio.

En cuydado q̄ mia vi da ten
En el corpo lo sen te mí alma lo ten

La bueita.

que no lo sabera nin quen.

En cuydado de miſpa querida
En el alma ten y al corpo da vida.

Este villancico que se sigue es el mismo, y segun agora esta sonado, el cantor ha de cantar llano: y la vibuela vaya algo apriesa: y la bueita sirua a los dos.

En cuy da do
En el cor po lo

q̄ mia a vi da ten que
sen te mí al ma lo ten

non lo sa be ra nin gen.

Este villáico q se sigue
esta sonado para q el can-
tor pueda bazer garga-
tar y la vibuela ha de q a
espacio de pporció q esta
ala fin del villáico no lo
bagaya si no hos parece

Perdida teñyo la color dize miñya mayre q lo be damor
Non teñyo po color dvida dize miñya mayre q lo be damor

Este villáico q
se sigue es el mis-
mo y el cãtor a d
cãtar llano: y la
vibuela vaya al
go apessay la bu-
clatirua alor dos

dize miñya mayre q lo be damor La color: teñyo pdida
por vna desconfocida

per di da teñyo la color

di ze miñya mayre que lo be

Equi empecian los romances y
han se de tañer lo q fuere cõsonan-
cia a espacio. y loo redobles q ay a
lar finales quaddo acaba la voz muy
apicillo. La primera pte tañer y
dos veces y la segunda parte assi
mismo. y tañendo por ellas tres
en la vibuela: haueya de alçar el
quarto trañe va poco hazia las cla-
uissas de la vibuela.

damor Con pavor recordo el moro

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols (vertical stems, flags, beams) and numbers (0, 2, 3, 4) placed above and below the staff lines. A large 'H' symbol is present in the middle of the staff. Below the staff, the text 'p começo' is written.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and numbers. Below the staff, the text 'de gri ros bar' is written.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and numbers. Below the staff, the text 'mis arcos' is written.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and numbers. Below the staff, the text 'son las ar' and 'mas' is written.

Handwritten musical notation on a five-line staff. The notation includes various rhythmic symbols and numbers. Below the staff, the text 'mi descan' and 'fo es pe' is written.

le oír ar En la cama

las duras penas

mi dormir siem pre es vel

lar más vel en ti do son pe sa

res q no se

pue deu rasgar.

*Volueres al principio y
acabare y el romance do
de acaba la primera parte
cantando esta letra que se
sigue y regos como ago-
ra vos digo y no como al
principio del romance o
dize en su declaracion.*

*No dexado cosa anida
de quãro puedo matar
basta q balle la muerte
q amor no me qere dar.*

Este romãce q se sigue se ha de ta-
ñer muy a espacio y al pãas mayor
q se entiende vn breue euel cõpas co-
mo vey. y dela manera q esta sona-
do. el cãtor ha d bazer gargãta quã-
do la vibuela no baze redobles. tres
vezes se ha de tañer este romãce por
que la letra se ha de leer en tres ve-
zes del principio hasta la fin.

*Arise esta
y la linda
traydor*

*muy quepo
poli ce
como pu*

*sa
na*

*la tri ste rey na troya na
en el templo de go lla da
en mu ger vengar tu laña*

*en ver a sus hijos muertos
sobrel sepul cro de archiepo
no balle su bermio fura*

De aquí adelante emple
can los sonetos en ytalía
no: y este primero que se si
guiese ha de tañer algo a
espacio: y el cantor puede
bazer garganta dōde ba
llar a que ay lugar.

y la ciudad asfolada
por pirrus sacrificada
contra tu cruel espada

gelosia damanti porribil freno

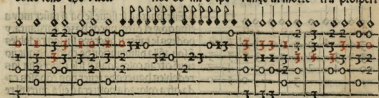
mi volggi e rien si forte o sorella del empla e

a ma ra mor re ce con tu a vista turbi il ciel se re

no o serpente nascot to in



dolce seno che i lieti fior de mi e spe rançe ai mozte tra prosperi



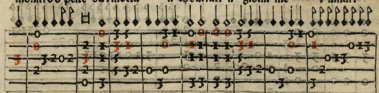
luccef si aduerfa forte tra loane vtuande aspro ve



ne no da qual furia infernale al mōdo veis ti o crudel

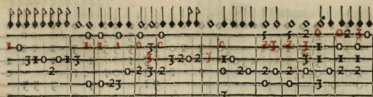


monstroo peste da i moita li che aifari li giorni me amari



e trū ti tornati qui nō rradoppiar miet ma

18 11



in fe li ce pau ra ad che venisti, hor nõ bas

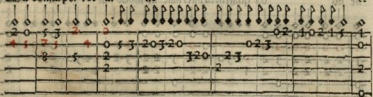


Este soneto q se sigue se ha d tañer muy a espacio. y el cator puede hazer garganta. y podeys le tañer si quereys sin los redobles q son aqlla disminucion de corcheos que no tienē cifras coloradas. y si le tañey sin los redobles haueys de tener dos cõpases cada cifra colorada postrera q esta antes si redoble: y pseguir adclate sin tañer e redoble

cava amor con li foi strali.



ella donna per voi ar do et



voi nõ lo credere



per chenõpia quãto bel la sere

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The text is written in a historical script, likely Spanish or Italian, and includes various musical notations such as clefs, time signatures, and dynamic markings.

The lyrics are written below the staves and include the following phrases:

mi la vi
 la et voi sola
 ferunt osanno
 la vi
 Este soneto que se fi
 queda maneta que
 estañado el canoro
 ba decantar muy lia
 no a la viduala ba de
 y algo apuella.

The score is organized into systems, with each system containing multiple staves. The notation includes various note values (minims, crotchets, quavers) and rests, along with bar lines. The paper shows signs of age, including discoloration and some staining.

vi si bil men ce li cor tra lu ce li cor tra lu

ne sol con amo reg glo qua si

tu me de la do

ce et per lum go col

tra la vi a cha del con du

no haueys de entender que ay mas de ocho tonos en la musica: porque el intitularse mixtos se entiende desta manera: que quando los tonos no seruan la orden q̄ bellos he escritos son irregulares: y la irregularidad bellos es esta: si el tiple sube nueue p̄sitos encima de su clausula final: y abaxa tres o quatro puntos de baxo la dicha clausula final: entonçes vsa del termino del tono maestro y del discipulo: y se mezcla con ellos: y por esto se dize mixto. ¶ Esta orden y declaracion ya vos he dicho que solo la haueys de entender en el canto figurado que vulgarmente dizen de organo: porque en el canto llano segun las entonaciones de los salmos dela yglecia los tonos vian de algunas libertades en el acabar y en el clausular como alla donde bellos se escreue vereys.

¶ Esta inteligencia de los tonos que vos he declarado para entenderla en las fantasias passadas del libro vos haueys de regir desta manera: vereys la declaracion que por escrito tiene cada fantasia: y visto por ella de que tono es buscareys ala fin della la postrera clausula que haze: aunque no todas las fantasias acaban en clausula: porque algunas acaban en vna cadencia o consonancia. y quando ellas acaban de tal manera no tomareys por clausula final la dicha cadencia sino la postrera clausula que la fantasia haze antes dela cadencia. y hallada desta manera la clausula final: si la fantasia sera del primero o segundo tonos alli donde hara su clausula final sera do la solre. y si la fantasia sera del tercero o quarto tonos hara su clausula final en elami. y si sera del quinto o sexto tonos hara su clausula final en ffaur. y si sera del septimo y octauo tonos hara su clausula final en gsolreut. y cõ esta dicha clausula final vereys donde enpieça el tiple dela fantasia y que termino tiene y que clausulas haze y si sera tono mixto o no como arriba vos he dicho. y desta manera conocereys perfectamente por pratica cada fantasia o obra del libro de que tono es.

¶ El bonor y gloria de dios todo poderoso y
dela sacratissima virgen Maria madre suya y abogada nuestra. Fue imprefso el presente libro de musica de Vibuela de mano intitulado el Maestro: por Francisco Diaz Romano. En la Aetropolitana y Coronada Ciudad de Valencia. Acabose a. iiii. dias del mes de Dizebre Año de nuestra reparacion. de Mil y quinientos treynta y seys.





Correccion del Pluctor en los herrores dela

Emprenta: por la qual cada vno puede corregir su libro. La orden que se ha de tener es esta. Vreys al quaderno que la piciente tabla hos remutira/atantas planas / y tantos compases / y ballado el berroz del Emprenta corregireys como la siguiente correccion hos dira...

¶ El quaderno dela. **A.** todo es verdadero.

¶ En el qderno bla. **B.** a. xij. planas a. xij. ppases bla. / el. 2. q esta en la tercera a de esta: bla qnta y el. 1. en la tercera y el. 3. en la tercera y el. o. en la següda y ban de star en derecho de donde agora estan.

¶ En el mismo qderno bla. **B.** en la misma plana a. xij. cõpases bla. el. 1. a dõstar en la següda y el. 3. assi mismo en la següda y el. o. en la pma y el. 1. en la següda y bñ dõstar en derecho de donde agora estã.

¶ En el qderno bla. **C.** a. vi. planas a. iii. cõpases della vn. 4. q esta en la següda a de ser. 1.

¶ En el mismo qderno bla. **C.** a. viii. planas falsa vn. re. / lo dõclaraciõ de fantasia q se sigue a q ha de õsyrassi. Esta fantasia q se sigue es b. quarto tenor a se õe tener con el compas apescribado.

¶ En el mismo qderno bla. **L.** a. xii. planas a. xxiij. cõpases della vn. 3. q esta en la tercera a de ser. 5.

¶ En el quaderno bla. **F.** a. vi. planas a. v. cõpases della en la cifra. 1. q esta en la quinta a de ser. 3. En el mismo quaderno bla. **F.** a. vi. planas a. vi. cõpases della vn. 6. q esta en la següda a de estar en la tercera en derecho de donde agora esta.

¶ En el mismo qderno bla. **F.** a. vi. planas a. viij. ppases la falsa vn. 4. la falsa ya dõstar en derecho de la postrera nota de cõto q al fi del dicho ppossesta

¶ En el mismo qderno bla. **F.** a. xi. planas a. xxi. cõpases della toda aquella pauta de proporciõ de t. es manras por cõpas han de tener puntos las pimeras. En las imas de cada cõpas assi como las que estan en la pauta e encima dellas.

¶ En el quaderno bla. **G.** a. iii. planas a. viij. cõpases della vn. 3. que esta en la quarta a de ser. 2.

¶ En el mismo quaderno bla. **G.** a. iii. planas a. xj. compases della vn. 2. q esta en la tercera a de ser. 1.

¶ En el mismo quaderno bla. **G.** a. viii. planas a. xxiij. cõpases de una panana q en ella esta vn. 3. q ay en la quarta en derecho de vn. 5. a dõ ser tãbiẽ. 5. En el quaderno bla. **H.** a. v. planas e vn villãci co q õmugue q ay q õmug. Falsa misma nota. viij cõpases de el falsa en la següda do; cifras la pme ra a de ser vn. 3. y a de estar en derecho de la pme ra manana negra y la otra a dõ ser vn. 2. y a dõstar en derecho de la següda minima negra como veyreys.

¶ En el mismo quaderno bla. **H.** a. vi. planas en vn villãci co portugues q õize. p. õys dezey q me qreys bñ falsa la fi i bla. xv. compases esta cifra. 1. a de estar en la tercera.

¶ En el mismo qderno bla. **H.** a. viij. planas en vn sonao y italiano q õize. Amor che nel mio pñer.

A. xii. Compases del ay vn. 5. en la tercera q es negro y a de ser colorado.

¶ En el quaderno bla. **J.** a. viij. planas a. xij. cõpases bla. la onzena linea se a dõ qtar lineas se entõdẽ las rayas q atraueßan las scys cuerdas bla vibuela q diuiden los cõpases.

¶ En el mismo qderno bla. **J.** a. x. planas a. xxi cõpas bla. ay vn. 3. en la següda q ha de ser. 5.

¶ En el quaderno bla. **K.** a. la pme ra plana a. ii. cõpases della se ha de poner vn. 3. en la tercera cuerda en derecho de la cõquina nota de cãto q encima esta.

¶ En el mismo qderno bla. **K.** a. la pme ra plana a. x. vii. compases la postrera nota de cãto a de ser blanca.

¶ En el mismo quaderno bla. **K.** a. la primera plana a. xxi. compases del a vn. 5. que ay en la següda a de ser. 3.

¶ En el mismo qderno bla. **K.** a. ii. planas a. xxiij cõpases bla. vn. 3. q ay en la tercera a de ser. 5.

¶ En el mismo quaderno bla. **K.** a. ii. planas a. xliii. compases della en la quarta a de estar vn. 3. que no es falso.

¶ En el mismo qderno bla. **K.** a. la. v. plana a lvii. cõpases della en la següda en derecho de la minima pñada a de bauer vn. 4. y en la tercera en el mismo en derecho a de estar vn. 6. y en la quarta no ha õ bauer nada y el. 3. en la sexta ha õ estar en la quint y el mismo en derecho.

¶ En el quaderno bla. **L.** a. la. vii. plana a. xli. cõpas bla. el. 4. q esta en la quarta a de estar en la tercera y el. 5. q esta en la quinta a dõ estar en la quarta.

¶ En el qderno bla. **M.** a. la. ii. plana a lvij. cõpases bla. vn. 3. qnta en la quinta a dõstar en la quarta.

¶ En el quaderno bla. **O.** en la pme ra plana a xxiij. cõpases della vn. 3. q esta en la següda a de ser. 2. y vn. 2. q esta en la següda a de ser. 3.

¶ En el mismo qderno bla. **O.** en la pme ra plana a. xxiij. cõpases della el. 2. q esta en la quarta a de ser. 9. y el. 9. q esta en la quinta a de ser. 10.

¶ En el mismo qderno bla. **O.** a. ii. planas a. xvi. ppases della el postrero. 3. en la tercera a de ser. 5.

¶ En el quaderno bla. **P.** a. vi. planas a. xxi cõpases bla. estan trece do; dos cõpases bla manra. Que el. xxiij. cõpas ha de estar de donde esta el xxi. cõpas y el xxi. cõpas de donde esta el. xxi. y assi como hos digo q han de estar los bauer de esta.

¶ Fin.