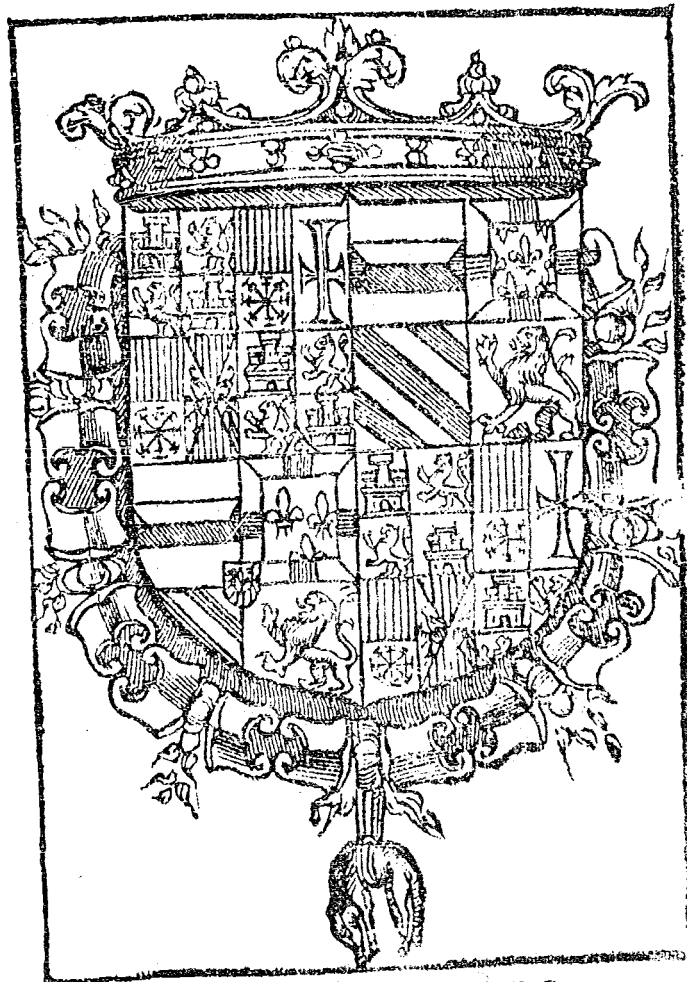


LIBRO DE MVSICA DE VIHVELA, AGORA NVEVA

mente compuesto por Diego Pisador, ve-
zino dela ciudad de Salamanca, dirigi-
do al muy alto y muy poderoso
señor don Philippe princi-
pe de España nue-
stro Señor.



CON PRIVILEGIO.
Esta tassado en maravedis.

1552

Vauk

21

149

0570

El Rey.



Or quanto por parte de vos Diego Pisador vezino dela ciudad de Salamanca nos a sido hecha relacion que vos haueys hecho vn libro de musica para la vihuela en q se tracta de muchas missas de Iniquin en motetes y villane-
scas, y fantasias y otras cosas de contrapuntos sobre canto llano, y canto de organo, suplicandonos, y pidiendonos por merced q hauiendo respecto a q en la dicha obra haueys trabajado mas de quinze años os diellessomos licencia y mandassemos que vos o la persona o personas que vuestro poder para ello vueren y no otras algunas la puedan imprimir en estos nuestros reynos y señorios de Castilla, o como la nuestra merced fuesse, y porque hauiendo visto el dicho libro parecio que de imprimirse no se seguiria inconueniente, por la presente os damos licencia, y mandamos q vos el dicho Diego Pisador, o la persona, o personas q vuestro poder para ello vueren, y no otras algunas pueda imprimir el dicho libro de musica que segun dicho es vos haueys hecho en estos dichos nuestros reynos y señorios de Castilla por tiempo de diez años que se cuenta desde el dia dela hecha desta mi cedula en adelante, so pena que qualquier persona, o personas que sin tener vuestro poder para ello lo imprimieren o hizieren imprimir, y lo vendieren o hizieren vender pierdan toda la impresion que hizieren o vendieren y los moldes y aparejos con que lo hizieren y mas incurra cada vno en pena de cinquenta mil maravedis por cada vez que lo contrario hiziere, la qual dicha pena se reparte en esta manera, la tercia parte para la persona que lo acusare y la otra tercia parte para el juez que lo sentenciare, y la otra tercia parte para nuestra camara y fisco, y mandamos que cada pliego de molde del dicho libro se véda al precio q por los del nuestro consejo fuere tassado, y a los del dicho consejo, presidentes, y oydores de las nuestras audiencias, alcaldes, alguaziles dela nuestra casa, corte, y chancillerias, y otras justicias, y juezes qualesquier destos nuestros reynos y señorios que os guarden, y cumplan, y hagan guardar, y cumplir esta nuestra cedula, y contra ella os no vaya ni pasen por alguna manera so pena dela nuestra merced y de diez mil maravedis para la nuestra camara a cada vno q lo contrario hiziere. Fecha en Aranda a .xviii. de Mayo de mil y quinientos y cinquenta años.

Maximiliano.

La Reyna.

Por mandado de su Magestad, sus Altezas en su nombre. Juan Vazquez.

Muy alto y muy poderoso Señor.



Ostumbre generosa y antigua es de los grandes Principes y señores, quando algun seruicio se les haze, o algun don se les ofrece mirar, el animo con q se da y no la cantidad del don. Y sabiendo yo cierto q esta virtud resplandescer en V. Al. como otros mas excelentes de humanidad. Acordandome de imprimir vn libro de musica para componer en la vihuela, determine aunque el seruicio fuesse pequeno de lo dedicar a V. Alt. por dos causas, la vna por seruir algo de las mercedes que de V. Al. he recebido, y pienso recibir y la segunda porque si V. Al. queriendose de ocupar en los trabajos de conuersacion quisiere descansar en este exercicio dela vihuela, sepa vuestra Alteza que este libro es el mas provechoso que hasta agora se a compuesto, y el autor es vassallo y criado de Vuestra Alteza que en ello le podra industriar si fuere seruido.

Prologo al lector prefacio.



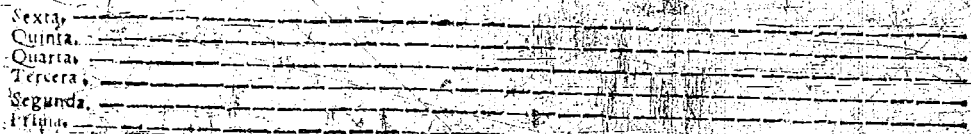
Vchos varones señalados vuo entre los antiguos como fueron Lino y Orfeo cuyo ingenio y industria, después de largo tiempo les alcanço tanta ventura y perfeccion en la musica que viendo los hombres las maravillas q hazian y pareciendoles no auct en los mortales principio, ni fuente de donde fahellen tan subidas obras los contaron entre los Dioses, y les hizieron honra y sacrificio como a tales, pero con ser tan acabados en su arte, y que parecia no les faltar cosa alguna para llegar ala cumbre bien mirado me atreuo a decir que tueron muchos músicos, o por mejor dezir les falta tanta perfeccion quanto auian alcanzado pues que no hallamos rastro ni leemos en algunas hystorias, que supiesen alguna arte con la qual pudiesen dexar a sus sucesores aquella ciencia que ellos auian inuentado, o deprendieron de sus maestros para que ya que en ellos feneciese quedasse en los libros perpetua y immortal. De manera que poder hazer algun libro de cifra en la musica de nuestra gran perfeccion, pero mucho mayor hazello, porque entonces cumplo con su republica queriendo aprovechar a todos los que tienen delleo de aprender la musica, sin la qual parece vn hombre ser sin fazen y donayre, y assi el diuino Platon, dixo que la melodia se dixo de Meli que en su lengua es cuy dado porque todos los hombres deuen tener cuenta con ella. Pero ya que ota sea suficiente causa para tomar trabajo de componer vn libro de Musica quiero declarar al lector la intencion que tuue particular de hazer este libro de vihuela. De manera que vno con solo entender el arte de la cifra sin otro maestro alguno, pueda començar a tañer y ser musico acabado y assi en ellos seys libros estan puestas cosas etras medianas y dificultosas musica de pocas bozes y muchas y discaute y cõtrapunto, y mucha variedad en todo para q el animo del q deprède se pueda recrear y espaciarse por ella, y assi hallara villancicos castellanos, villanesca, Romances, viejas, cançiones, Motetes de grandes autores, Fantaisias, entre las quales ay algunas que tienen señalada vna boz para cantar, y esto sera cosa muy apazible para el que las tañere y cantare, porq van pessos reuendados de todas las bozes. Puse tambien dos libros, en los quales se contiene ochos missas de Iusquin porque los que hasta a qui han escripto no pusieron delle autor, sino muy pocas cosas escogiendo ellos lo que les parecia, yo quise poner ocho missas para el que quisiese escogiesse conforme a su voluntad porque el musico fue tan bueno que no tiene cosa que de sechar, y juntamente con esto quiero que sepa el lector que en esto y en todo lo que se contiene en el libro puse muy gran diligencia y trabajo para que fuesse verdadero y con gran claridad sin confusion de glõsas para que el que tañere pueda conõcer mas facilmente las bozes como van en la vihuela y las pueda cantar, y aun que tengo por cierto que se hallaran faltas en la obra el discreto lector deue mirar que ninguna cosa sale de manos de hombres acabada, y con muchas cosas q se hallaran buenas deue dar lugar alas que le parecen no ser tales principalmente te que los que facilmente juzgan muchas vezes condeñan lo mejor.

A ij

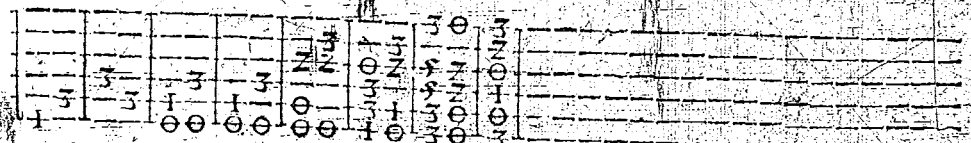


Porque me pareció que es cosa que conviene a los que an de tañer saber tem-
 plar la vihuela, facilmente se de tomar la vna quarta de la vihuela en va-
 zio y despues yqualarla con la otra, q no este mas alta, ni mas baxa, y des-
 pues que esten yguales poner la quarta, en quarto traste con la tercera en
 vazio q esten yguales, y despues la tercera en quinto traste con la segunda
 en vazio, y despues destas templadas estas tres prouar la quinta en vazio co-
 la segunda en tercero traste que es octaua y sonaran bien. si esta templada
 luego poner la segunda en quinto traste con la prima en vazio que esten yguales, y luego po-
 ner la quarta en segundo, traste con la prima en vazio y sera otra octaua, tocallas en ambas
 y luego se vera, si estan templadas, la quinta se a de poner en quinto traste con la quarta en va-
 zio que esten yguales, y para ver si esta templada poner el dedo en la tercera en tercero traste
 con la quinta en vazio que estara la quinta en la octaua en baxo, poner la sexta en quinto traste
 y tocarla con la quinta en vazio que esten yguales y despues poner el dedo en la quarta en se-
 gundo traste que sera octaua con la sexta en vazio, y desta manera si sonare bien quedara tem-
 plada.

Conueniente cosa para que qualquiera pueda entender el artificio de la cifra poner
 las reglas y preceptos que se deuen saber y guardar primeramente las seys cuerdas de la vihue-
 la se an de contar desde abaxo hasta encima, poniendo la prima en baxo, y la sexta encima co-
 mo lo muestra esta figura.



Todo el cuello de la vihuela se parte en doze trastes: los cuales figuramos con doze cifras.
 † ‡ 3 4 5 6 7 8 9 * * * y estas cifras significan que en tal traste se a de poner el de-
 do, en el qual es significado por la cifra que si estuuiere esta.
 † se a de poner en primer traste, y si esta, esta ‡ en segundo traste: pero quando estuuiere vna
 O se a de tocar en vazio la cuerda donde se senalare, y es de notar que quando la cifra se pone
 cada vna por si se a de tocar la cuerda por si, y quando estuuiere en fronteras agora sean dos, o tres
 o quatro, y las de mas se an de tocar juntas como se muestra en estas figuras, dando a cada vna
 por su parte y las que estan fronteras vnas de otras, dallas juntas.



El compas de la vihuela es el mismo que el del canto, y es vn espacio de tiempo que se tar-
 da tanto quanto la mano, o el pie en alçar y a baxar y este compas puede ser de mayor espacio
 o menor como quisiere el que tañe, y es de saber que las cifras que esta metidas entre dos rayas
 que atrauiesan las cuerdas valen vn compas y tanto se an de tardar en tañer aquel espacio que
 aya pocas cifras como muchas, y esta figura O que a de estar encima que es semibreue vale vn
 compas y dos de estas J q son minimas en otro, y otro de estas semini J mas se mete
 en otro y chocho de estas q son corcheas se meten en otro y tanto
 espacio de tiempo se tardan en tañer las vnas como las otras, y las cifras que
 estan debaxo se tañen con la presteza q significan las figuras de canto que estan encima notan
 las figuras que se siguen.

Las figuras del canto de organo que se ponen encima de la cifra no se ponen siempre en todos los golpes que ay en el compas sino en el primero, y todas las demas cifras se tañen por el valor de la figura primero señalada hasta que se ponga otra figura, conforme a la qual se a de tañer lo que se sigue, y quando de vna figura a otra se hallare vna virgula torcida es señal que la mitad de aquella figura va con el otro compas, y para lo vno, y para lo otro se ponen este exem-
plo.

Adonde se hallare 3 encima de la cifra es numero ternario de tres semibreues, o tres minimas, o tres feminimas hasta que se ponga este tiempo que no ay otro en toda la cifra, que es este. Porque quando este se pone es visto salir de su tiempo y tornarse a su compas por que alli se fenescer la proporcion.

Quando se hallaren cifras coloradas son para que la boz que por ellas va señalada, la cantante que tañe y en cada vna de ellas se entone, y no dexa de cantar la boz colorada hasta que halle, que no esta señalada y despues que tornare a entrar tornarla a cantar, y siempre entonarse con la misma letra colorada. Quando quiera que vieren en vn compas vna minima con vn puntillo y vna feminima delante es vn compas.

Para conoscer los tonos, en la vihuela es menester saber que no ay tono particular por que esta ventaja tiene la vihuela a otro instrumento que se pone por muchas partes: porque de cada traste al otro ay semitono, y a cada tercero traste ay tono, y por esto no se conoce, sino en el proceder, y en las clausulas, y en el fenecimiento, porque el primer tono y segundo hazen las clausulas en re, re, tercero y quarto en, elami, quinto y sexto en, se, faud, septimo y octauo en jefol, reud, los tonos que son mistos, llamanse porque no guardan la regla que son irregulares algunas vezes acaban por vna consonancia que no se a de tomar por clausula. Ansi que para conocer los tonos es menester mirar lo arriba dicho, y no podran errar.

F I N I S.

T A B L A.

Tabla de las obras que ay en el primer libro.

Codeclaros, co'treynta y siete diferencias. fo. 1.	Endechas de canaria, para que es dama tanto quereros, las tres bozes tañidas y la otra cantada por defuera. fo. 6.
Las vacas con doze diferencias. fo. 2. 3.	Soneto, passando el mar Leandro: las tres bozes tañidas, y la otra cantada por defuera. fo. 7.
Pauana llana. fo. 4.	Soneto, llerida pa mi dulce, y sabrosa: las tres bozes tañidas, y la otra cantada por defuera. fo. 8.
Dexalde alcaullero con su buelta. fo. 4.	Fantasia a tres bozes, sobre la, sol, la, re mi. fo. 8.
Romance, y rejos, alas armas moriscote. fo. 4.	Fantasia a tres. fo. 8.
Romance, guante guante el rey don Saclio. fo. 4.	Tabla del segundo libro en que ay Villancicos a tres bozes, y a quatro bozes, y dellas cada boz cantada por defuera, y las otras tañidas.
Romance, quien vuisse tal ventura. fo. 5.	
Romance, la mañana de sant Iuan. fo. 5.	
Romance, passaua se el rey Moro, las tres bozes tañidas, y la otra cantada por defuera. fo. 6.	

T A B L A.

Si la noche haze escura a tres bozes.	fo. 9.	Fantasia del sexto tono va la boz que se canta señalada de colorado.	fo. 20.
Villancico y con q̄ la laure a tres bozes.	fo. 9.	Fantasia del septimo tono va la boz que se canta de colorado señalada.	fo. 21.
Villancico quien tuuiesse tal poder a tres bozes.	fo. 9.	Fantasia del octauo tono, va la boz que se canta de colorado.	fo. 21.
Villancico parte y se partiendo yo.	fo. 10.	Fantasia del primer tono va la boz que se canta señalada de colorado.	fo. 22.
Villancico a q̄tro pues te partes y te vas.	fo. 10.	Fantasia del quarto tono va la boz que se canta señalada de colorado.	fo. 23.
Villancico no me llamen sega la yerba.	fo. 19.	Fantasia a tres bozes del quarto tono, va la boz que se canta señalada de colorado.	fo. 23.
Villancico a quatro site quitale los hierros.	fo. 10. 11.	Fantasia del primer tono va la boz que se canta de colorado.	fo. 24.
Villancico si me llaman a mi llaman a quatro.	fo. 12.	Fantasia sin passo ninguno a tres bozes.	fo. 24.
Villancico a quatro en la fuente del rosel.	fo. 12.	Fantasia del primer tono a quatro.	fo. 27.
Villancico a quatro por vna vez que mis ojos alce.	fo. 12.	Fantasia del primer tono a quatro.	fo. 25.
Villancico a quatro aquellas sierras madre, tañense las tres bozes, y la otra se canta por defuera.	fo. 13.	Fantasia del quarto tono.	fo. 26.
Villancico a quatro bozes, gentil cauallero, dadme ora vn beso, tañense las tres bozes, y la otra cantada por defuera.	fo. 13.	Fantasia del sexto tono a quatro bozes.	fo. 27.
Villancico a quatro herida va la garçala tres bozes tañidas y la otra cantada.	fo. 14.	Fantasia del sexto tono a quatro bozes.	fo. 27.
Villancico a quatro site vas a banar Iuanica, las tres bozes tañidas, y la otra cantada.	fo. 15.	Fantasia del sexto tono a quatro.	fo. 28.
Pange lingua a tres bozes y lo que se canta va de colorado que es la boz que se a de cantar.	fo. 15.	Fantasia del septimo tono a quatro.	fo. 28.
Sacer. solemnissa tres bozes, y lo que se canta va de colorado.	fo. 16.	Fantasia del segundo tono a quatro.	fo. 29.
Dixit dominus domino meo primer tono va la boz que se canta de colorado.	fo. 16.	Fantasia del octauo tono a quatro.	fo. 29.
Dixit dominus domino meo del quarto tono va la boz que se canta de colorado.	fo. 16.	Fantasia del octauo tono a quatro.	fo. 30.
Yn exitu Israel de Egypto tono irregular, la boz que se canta va de colorado.	fo. 16.	Fantasia del octauo a quatro bozes.	fo. 30.
<i>Libro quarto que tracta de quatro missas de Inquin las dos va señalada la boz que se canta de colorado y las otras dos van sin cantarse.</i>			
		Missa de Iusquin de Hercules Dux Ferrarie.	
		Primer Kirie.	fo. 31.
		Segundo christe.	fo. 31.
		Tercero Kirie.	fo. 31.
		Gloria.	fo. 31. 32.
		Qui tollis.	fo. 32.
		Credo.	fo. 33.
		Et in carnatus.	fo. 34.
		Et spiritum Santum.	fo. 34.
		Sanctus.	fo. 35.
		Benedictus.	fo. 35.
		O lana.	fo. 35.
		Agnus.	fo. 35.
		Secundus agnus.	fo. 36.
		<i>otra missa va la boz que se canta señalada de colorado de Iusquin sobre fa, re, mi, re.</i>	
		Primer Kirie.	fo. 36.
		Christe.	fo. 36.
		Quirte postremo.	fo. 36.
		Gloria.	fo. 37.
		Qui tollis.	fo. 37.
		Patrem.	fo. 38.
Si la noche haze escura a tres bozes.	fo. 9.		
Villancico y con q̄ la laure a tres bozes.	fo. 9.		
Villancico quien tuuiesse tal poder a tres bozes.	fo. 9.		
Villancico parte y se partiendo yo.	fo. 10.		
Villancico a q̄tro pues te partes y te vas.	fo. 10.		
Villancico no me llamen sega la yerba.	fo. 19.		
Villancico a quatro site quitale los hierros.	fo. 10. 11.		
Villancico si me llaman a mi llaman a quatro.	fo. 12.		
Villancico a quatro en la fuente del rosel.	fo. 12.		
Villancico a quatro por vna vez que mis ojos alce.	fo. 12.		
Villancico a quatro aquellas sierras madre, tañense las tres bozes, y la otra se canta por defuera.	fo. 13.		
Villancico a quatro bozes, gentil cauallero, dadme ora vn beso, tañense las tres bozes, y la otra cantada por defuera.	fo. 13.		
Villancico a quatro herida va la garçala tres bozes tañidas y la otra cantada.	fo. 14.		
Villancico a quatro site vas a banar Iuanica, las tres bozes tañidas, y la otra cantada.	fo. 15.		
Pange lingua a tres bozes y lo que se canta va de colorado que es la boz que se a de cantar.	fo. 15.		
Sacer. solemnissa tres bozes, y lo que se canta va de colorado.	fo. 16.		
Dixit dominus domino meo primer tono va la boz que se canta de colorado.	fo. 16.		
Dixit dominus domino meo del quarto tono va la boz que se canta de colorado.	fo. 16.		
Yn exitu Israel de Egypto tono irregular, la boz que se canta va de colorado.	fo. 16.		
<i>Libro tercero en que ay fantasias por todos los tonos sobre passos remedados, assi de tres como de quatro bozes, y otras sin passos remedados.</i>			
Primer tono sobre la, fa, sol, re, mi, re, va la boz que se a de cantar de colorado señalada.	fo. 17.		
Fantasia del segundo tono, va la letra que se a de cantar de colorado.	fo. 18.		
Fantasia del tercero tono, va señalada la boz que se canta de colorado.	fo. 18.		
Fantasia del quarto tono, va la boz señalada de colorado.	fo. 18. 19.		
Fantasia del quinto tono va la boz señalada de colorado.	fo. 19.		

T A B L A .

*Libro sexto que trata de motetes a quatro y acinos,
y a ocho bozes y la letra que se señalada de
colorado se a de cantar.*

In principio erat verbum de Iusquin a quatro.	fo. 75.	O dulce vita mea a tres bozes.	fo. 87.
Fuit homo missus de Gomberte a quatro bozes.	fo. 75.	Tout vora contar a tres.	fo. 87.
Aue maria de Adrianus Villarte a quatro bozes.	fo. 76.	Quanto de vela a tres bozes.	fo. 87.
Pater noster de Adrianus de Villarte a quatro.	fo. 77.	Madona mia yollra a tres.	fo. 87.
Tota pulcha es de Iusquin a quatro.	fo. 78.	La corgesta a tres.	fo. 88.
Dum compleverunt de Bashurto a quatro bozes.	fo. 79.	Tuta cula farasi a tres.	fo. 88.
Qui seminant in lachrymis de Gomberte a quatro.	fo. 79.	Tempre me fingi a quatro las tres bozes tañidas y la otra por defuera.	fo. 88.
Queramus cum pastoribus de Iuan Monton a quatro.	fo. 80.	Aquand' aquand' hauera a quatro las tres bozes tañidas, y la otra por defuera.	fo. 89.
Miserere mei Deus de Iusquin a cinco.	fo. 81.	Lagrima meli a quatro las tres bozes tañidas y la vna cantada por defuera.	fo. 89.
Descendit Angelus de Morales a quatro.	fo. 82.	Madona mia fan me von a quatro las tres bozes tañidas y la otra cantada por defuera.	fo. 90.
Angelus Domini de Bashurto a quatro.	fo. 83.	O bene mio fa famne vno faudre a quatro las tres tañidas y la vna cantada.	fo. 90.
Salve de Iusquin a cinco.	fo. 84.	Cancion Francesa, mon pere auisi ma mere ma vouly marier.	fo. 91.
Tulerunt Domini de Gomberte a ocho.	fo. 85.	Que faran del pobre Ian a quatro.	fo. 92.
		Cancion Francesa, sparsi sparsum a quatro.	fo. 93.
		Madrigal vostra fuy a quatro bozes.	fo. 94.

Libro septimo que es villanesca y canciones a tres, y a quatro bozes y otras tañidas las tres, y cantada la otra por defuera.

FIN DELA TABLA.



COMIENCA EL LIBRO

De cifra para tañer Vihuela. Hecho y ordenado por Diego Pifador
vezino de Salamanca. Y esto primero es vn Conde claros
con ciertas diferencias para los principiantes
y para los que mas suben.

The image displays six systems of musical notation for vihuela. Each system consists of a five-line staff with tablature (letters and numbers) and a lute diagram above it showing string positions. The notation is arranged in a descending staircase pattern from top to bottom. The tablature includes various symbols such as letters (C, G, A, D, E, F, Z), numbers (1-4), and rhythmic markings (dots, vertical lines). The lute diagrams illustrate the specific fretting and picking techniques for each measure.

Conde claros,

Libro primero,

Pisador,

The page contains ten systems of musical notation. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation is a form of early printed music, likely for lute or guitar, featuring rhythmic values represented by circles and vertical lines. Above the staves, there are several lute tablature symbols, which are diamond-shaped characters containing letters and numbers. The music is organized into measures by vertical bar lines. The systems are arranged vertically on the page, with some systems having a double bar line indicating a section change.

Conde claros

Libro primero

Pifador.

Fol. ii.

First musical staff with notes and fingerings. Above the staff are several clef-like symbols and a 'P' time signature. The staff contains a sequence of notes with various fingerings (1-4) and rests.

Second musical staff with notes and fingerings. Above the staff are several clef-like symbols. The staff contains a sequence of notes with various fingerings and rests.

Third musical staff with notes and fingerings. Above the staff are several clef-like symbols. The staff contains a sequence of notes with various fingerings and rests.

Fourth musical staff with notes and fingerings. Above the staff are several clef-like symbols. The staff contains a sequence of notes with various fingerings and rests.

Fifth musical staff with notes and fingerings. Above the staff are several clef-like symbols. The staff contains a sequence of notes with various fingerings and rests.

Sixth musical staff with notes and fingerings. Above the staff are several clef-like symbols. The staff contains a sequence of notes with various fingerings and rests.

Seventh musical staff with notes and fingerings. Above the staff are several clef-like symbols. The staff contains a sequence of notes with various fingerings and rests.

Eighth musical staff with notes and fingerings. Above the staff are several clef-like symbols. The staff contains a sequence of notes with various fingerings and rests.

A it

First system of musical notation with two staves. The notation includes rhythmic values such as '4', '3', and 'Z' (likely representing a specific note value or ornament). Above the staves are several diamond-shaped symbols with stems, possibly representing ornaments or specific performance techniques.

Second system of musical notation with two staves, continuing the rhythmic patterns from the first system. It includes similar rhythmic values and diamond-shaped symbols above the staves.

Third system of musical notation with two staves. It includes the text "Las bacas con sus diferencias para discantar." (The bacas with their differences for discanting). The notation continues with rhythmic patterns and diamond-shaped symbols.

Fourth system of musical notation with two staves, showing more complex rhythmic structures and patterns. It includes diamond-shaped symbols above the staves.

Fifth system of musical notation with two staves. It includes the text "De aqui adelante son diferencias." (From here on are differences). The notation continues with rhythmic patterns and diamond-shaped symbols.

Sixth system of musical notation with two staves, continuing the complex rhythmic structures and patterns. It includes diamond-shaped symbols above the staves.

Seventh system of musical notation with two staves, showing further variations in rhythm and patterns. It includes diamond-shaped symbols above the staves.

Eighth system of musical notation with two staves, concluding the piece with various rhythmic values and patterns. It includes diamond-shaped symbols above the staves.

The page contains ten systems of musical notation for a pifador instrument. Each system consists of two staves. The notation is a form of rhythmic shorthand, using letters (z, 4, 3, 5) and symbols (circles with dots) to represent notes and rests. Above each staff, there are small diagrams of the pifador instrument with numbered circles indicating fingerings for specific notes. The notation is organized into measures, with some measures containing multiple notes or rests. The overall layout is a single page of music, likely a variation or exercise.

Diferencias de las bacas.

Libro primero.

Pisador.

This page contains ten systems of musical notation for the piece 'Pisador'. Each system consists of a five-line staff with rhythmic flags (diamonds) positioned above and below the staff. The notation is a form of tablature, using letters 'Z', '4', and '3' to indicate fret positions and numbers '1-7' to indicate fingerings. The systems are arranged vertically, with some systems containing double bar lines to indicate section breaks. The notation is dense and characteristic of early printed guitar or lute tablature.

Pauana.

Libro primero.

Pisador.

Fo'iiii.

Pauanamuy
llana para ta
ñer,

Dezil de
al caualle
ro que

A iii

Romances viejos.

Libro primero.

Pisador.

Musical notation for 'Romances viejos' consisting of two staves. The upper staff contains rhythmic notation with various note values and rests. The lower staff contains a sequence of letters (z, o, z, etc.) representing a lute tablature. Above the staves are several lute diagrams showing string fingerings.

Buelta del ca- uallero

Musical notation for 'Buelta del ca- uallero' consisting of two staves with rhythmic notation and a lute tablature. Above the staves are lute diagrams.

Musical notation for 'ROMANCES CINCO ROMAN- ces viejos' consisting of two staves with rhythmic notation and a lute tablature. Above the staves are lute diagrams.

ROMANCES CINCO ROMAN- ces viejos. Es la clau de cesol faut. La tercera en pri mero traste,

Musical notation for 'Alas armas moris co te filasas en voluntad que se te entran' consisting of two staves with rhythmic notation and a lute tablature. Above the staves are lute diagrams.

Alas armas moris co te filasas en voluntad que se te entran

Musical notation for 'los france ses los q en romeria va. Los que enrome ria' consisting of two staves with rhythmic notation and a lute tablature. Above the staves are lute diagrams.

los france ses los q en romeria va. Los que enrome ria

Musical notation for 'QUARTE QUARTE REY DON SANCHO' consisting of two staves with rhythmic notation and a lute tablature. Above the staves are lute diagrams.

QUARTE QUARTE REY DON SANCHO. Va apuntada la boz. Es la clau de cesol faut, la tercera en tercero traste.

va ne.

Musical notation for 'Guarte guarte elrey don Sancho' consisting of two staves with rhythmic notation and a lute tablature. Above the staves are lute diagrams.

Guarte guarte elrey don Sancho

no di gas que no tea ui fo que del cer co de çamo

ra vn tray dor a ui a sa li do

Es la cla ue de cesol faut. La ter cera en ter cero tra ste,

Quien hu uief se tal ven tu ra

fo bre las a guas del mar co mo hu uo clin fante Ar nal

dos la ma ña nade fante Iuan,

la maña na de fant luan

Va la voz assenhalada es la clau de ce sol faut en la se gunda en primero traſte.

la mañana de fant luan al po q̄ al borea

ua grã ffeſta hazẽ los moços por la vega de gra nadaſ . . .

ricas aljuuas veſtidas de ſeda y oro labra das

PASSEAVA SE EL REY
 MORO A QVATRO LAS TRES TAÑIDAS Y LA OTRA
 cantada entona se la primera en segundo traſte.

pas se a ua se

el rey mo ro por la ciu dad de Gra na da.

The first system of music features a treble clef and a staff with diamond-shaped notes. Below the staff is a guitar tablature with six lines, containing numbers and rhythmic symbols (z, o) corresponding to the notes above.

quãdo le vi nie ron nue uas que al

The second system of music continues with a treble clef and diamond-shaped notes. The guitar tablature below includes various rhythmic markings and numbers.

ha ma era ga na da ay mi al ha ma.

The third system of music concludes with a treble clef and diamond-shaped notes. The guitar tablature below shows the final notes and rhythmic patterns of the piece.

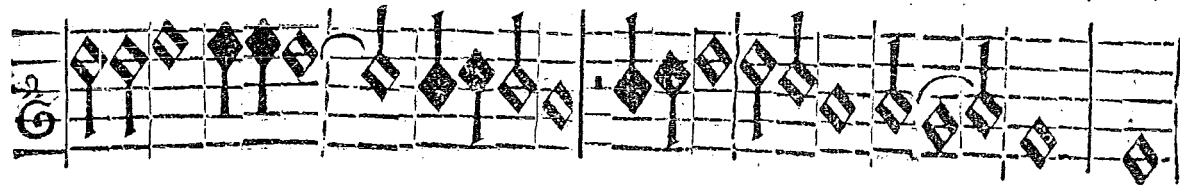
Endechas de canaria entona
se la segunda en vazio.

Para ques damatãto que re ros

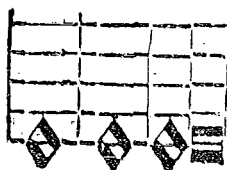
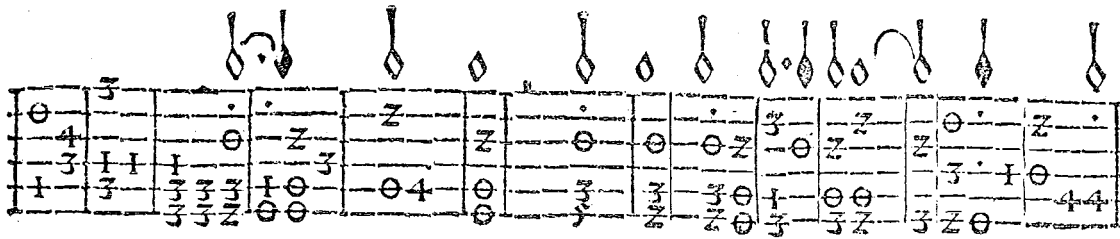
para ques damatãto que xeros para per derme ya vos per de ros.

ros para per derme ya vos per deros

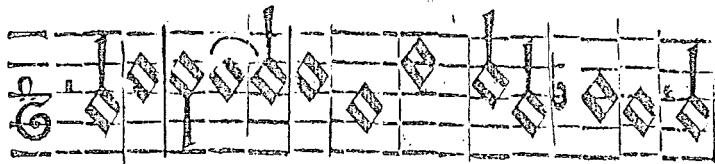
mas



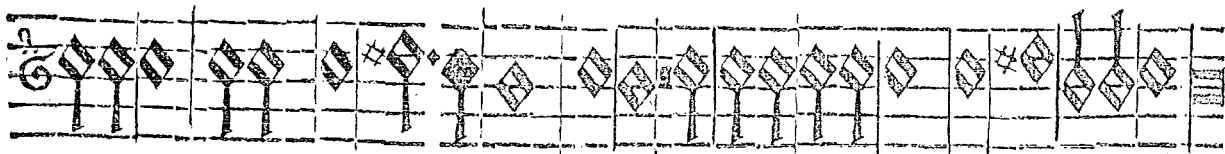
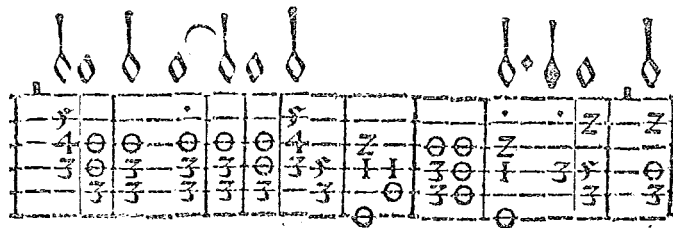
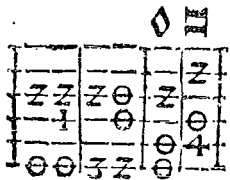
valie ra nun ca ve ros para perderme y avos per de ros



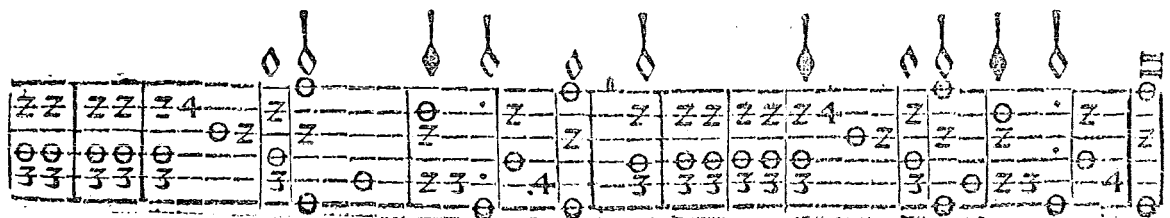
Soneto entona
se laboz e la pri
ma en segundo
traste.



Passado el mar le andro el a nimo so de



ena mo ro so fuego to do ar diendo de enamoro so fue go todo ardiendo



Soneto

Libro primero.

Pisador.

Otra sonada de otras endechas en la prima en se gundo traste.

Musical notation for the first line of the sonnet, featuring a treble clef, a key signature of one flat, and a series of diamond-shaped notes on a five-line staff.

Fle rida para mi dulce y sabro sa mas q̄ la fru-

Tablature for the first line of the sonnet, showing a six-line staff with circles and numbers (0-4) representing fret positions, and diamond-shaped notes above the staff.

Musical notation for the second line of the sonnet, continuing the diamond-shaped notes on a five-line staff.

tadel cercado a ge no mas q̄ la fru ta del cerca do age no°

Tablature for the second line of the sonnet, showing a six-line staff with circles and numbers (0-4) representing fret positions, and diamond-shaped notes above the staff.

Fãtasia sobre la, sol, fa, re, mi, a tres bozes pa los q̄ comiẽçan a tañer, a se ð tañer de espacio.

Tablature for the first line of the fantasia, showing a six-line staff with circles and numbers (0-4) representing fret positions, and diamond-shaped notes above the staff.

Musical notation for the second line of the fantasia, featuring a treble clef and a series of diamond-shaped notes on a five-line staff.

Tablature for the second line of the fantasia, showing a six-line staff with circles and numbers (0-4) representing fret positions, and diamond-shaped notes above the staff.

The first system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a dot above them. The lower staff contains rhythmic values, including numbers 3, 4, and 0, and letters Z and I. Above the staves are several lute tablature symbols, which are diamond-shaped with a vertical line through them, indicating fret positions.

The second system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a dot above them. The lower staff contains rhythmic values, including numbers 3, 4, and 0, and letters Z and I. Above the staves are several lute tablature symbols.

The third system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a dot above them. The lower staff contains rhythmic values, including numbers 3, 4, and 0, and letters Z and I. Above the staves are several lute tablature symbols.

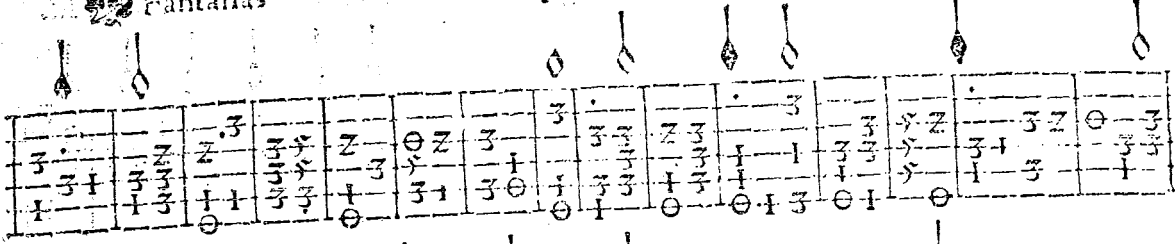
The fourth system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a dot above them. The lower staff contains rhythmic values, including numbers 3, 4, and 0, and letters Z and I. Above the staves are several lute tablature symbols.

A small fragment of musical notation consisting of two staves. The upper staff has a note with a dot above it. The lower staff has rhythmic values 3, 4, and 0, and letters Z and I. Above the staves are two lute tablature symbols.

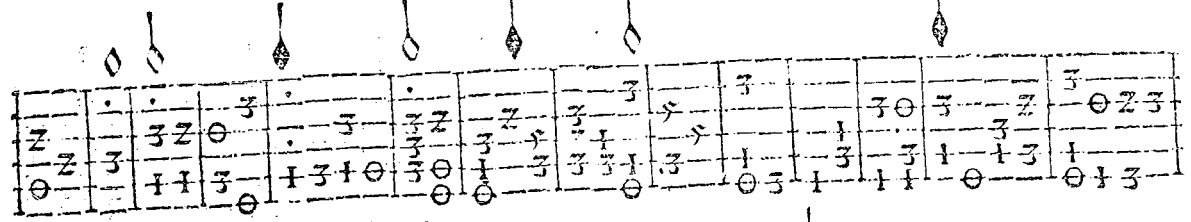
OTRA FANTASIA ATRES TAMBIEN:
 Llana para los que aprenden y comiençan a tañer a se de tañer de es-
 pacio. Comiença el primer tono.

The first system of musical notation for the second piece consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a dot above them. The lower staff contains rhythmic values, including numbers 3, 4, and 0, and letters Z and I. Above the staves are several lute tablature symbols.

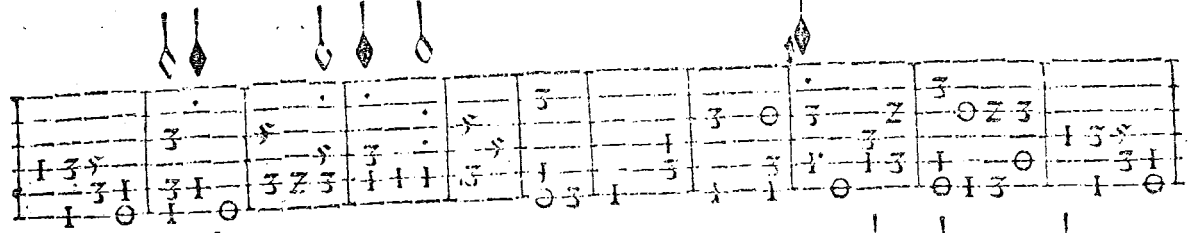
The second system of musical notation for the second piece consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a dot above them. The lower staff contains rhythmic values, including numbers 3, 4, and 0, and letters Z and I. Above the staves are several lute tablature symbols.



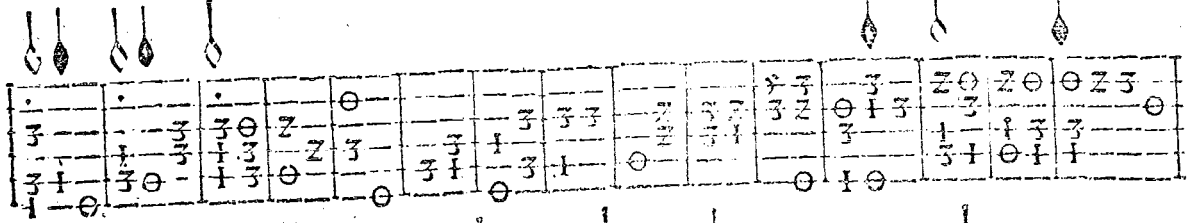
First musical staff containing two lines of tablature. Above the staff are five lute diagrams showing string positions. The tablature consists of two lines of characters: the top line has characters like '3', '2', '1', '0', and the bottom line has '1', '2', '3', '0'. Some characters are accompanied by dots or other symbols.



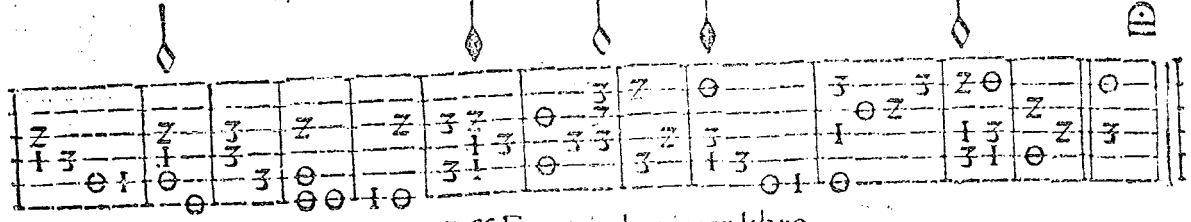
Second musical staff with two lines of tablature and four lute diagrams above it. The notation continues with similar characters and symbols as the first staff.



Third musical staff with two lines of tablature and three lute diagrams above it. The notation continues with similar characters and symbols.



Fourth musical staff with two lines of tablature and four lute diagrams above it. The notation continues with similar characters and symbols.



Fifth musical staff with two lines of tablature and four lute diagrams above it. The notation continues with similar characters and symbols.

Fenece el primer libro.



COMIENCA EL SEGUNDO

LIBRO QUE TRATA DE VILLANCICOS A TRES

para cantar el que quisiere / y fino tañerlos, y son para principiantes, Y otros a quatro bozes, tambien para tañer, Y otros que se cantan lastres bozes, y se canta el tiple que va apuntado encima.

Es la clauede cefolfaut la tercera entercero traste,

Si la noche haze escu
veo me desamparada

ra y tã cor to es el ca mino
gran passion tẽgo con mi go

como no venis ami go
como no venis ami go

como no venis ami go.

Si la medianoche es pas
mi ventu ralo detiene

fa da yel q me pena no viene,
per q soy muy desdichada.

Otro villancico
la clau va enter
cero traste.

Y cõ que la laua re
Lauarme yo cuyrada

la flor de la mi ca ra
cõ anias y do lores

Buena.

fi ef fe.

Quien tuuies se liber
Y quiẽ pudies se mouer

tad no qriẽdo no
vo lütad cõ vo

que rer,
lun tad,

Es la clauẽ deste villancico/
de cesol faur la segunda en va
zio.

Par ten se ptiẽdo yo mis en-
Y pues no le dexa guerrani sus

tra ñas yvã se a tie rras es trañas
fa ñas vayã se a tie rras es trañas

yvã se a tierras estrañas.
//.

Buena del
villancico

yvã se a tierras es trañas.

Mi cora cõ se destie,
Siẽdo a geno de bi-

rra yes es cu sa do el par tir.
uir la pas sion q en el se en cierra.

Villancico de a quatro, Es
la clauẽ de cesol faur, la ter
cera en primero traste.

Villancicos.

Libro segundo.

Pisador.

Y pues forgo a es tu yda y te vas,
 Y pues forgo a es tu yda y te vas/

dime quando bolueras quan do bol ueras, dime
 dime quando bolueras //

quando bol ueras qua do bol ue ras.

El par tir de tu par-
 me a lle ga can-

ti da q an sime a par ta de ver t.
 to ala muerte q se me a pta la vida.

Otro villancico de luã vazquez. Y es la clau de gesol reut agudo, en tercero traite la segunda.

no me llames se ga la er ua si no mo re na. /

Villancico.

Libro segundo.

Pisador.

Fo. xi.

no me llames se ga la er uasi

no more na. //.

Buelca.

Vn amigo qyo a ui a.

Otro villancico a quatro cantase el tiple, y tãbiẽ si quisierẽ le puedẽ cãtar vna otava en baxo. Es la clau de cesol faut. La tercera en tercero traste.

Si te qui tal se los hierros y priso nes
Por las tie rras dõ de fueres por tuyo me

en q el ras
nõbra ras

morico mas me da ras
mori/

Villancicos.

Libro segundo.

Pifador.

mo rico mas me da ras,

Darteyo si tu qui fieres se ñora mico ra con.
En cadenas y pri sion tuyo soy miétras biuie re.

Otro villancico a quatro, y canta se la boz q se tañe. Es la clau de cesol faut, la tercera en tercero traste, de luã vazquez.

Si me llama mana milla man que

cuydo q mella mana mi si me llama mana milla man que

cuydo q mella man ami q cuydo q me llama a mi.

En a q lla sierra ergui da cuydo q me llama ami llama a las garrida

Otro villancico a quatro,
es la clau de cesol faut. La
tercera en tercero traste.

cuydo q̄ mellamã ami.

En la fuēte dī rosel laua la

ni nay el dōzel. //

En la fuente del ro-
El a ella y ella a

sel laualani ñay el donzel laualani ñay el dōzel. //

Otro villancico a quatro
Esta clau de cesol faut,
la tercera en tercer traste.

En la fuente de agua cla
Cō sus mano s̄ lauaua la ca

Por v na vez que mis ojos al ce di
Como al ca ua lleronole di heri da //

zē que yo le ma te //

Villancicos.

Libro segundo.

Pifador.

di zenq̄ yolema te q̄ yole mate dicen q̄

yole ma te. Ansvayama dre virgoala vi,

gi lla,

De aqui adelante van villancicos a quatro, y va la boz por de fuera cantada. Y va arriba a donde se entona,
Entona se la boz la segunda en vazio.

Aque llas sie. rras ma-
En ci ma de-

dre al tas fon de subir corrian los ca
llas ten go mis a mores //,

Villancicos

Libro segundo.

Pisador.

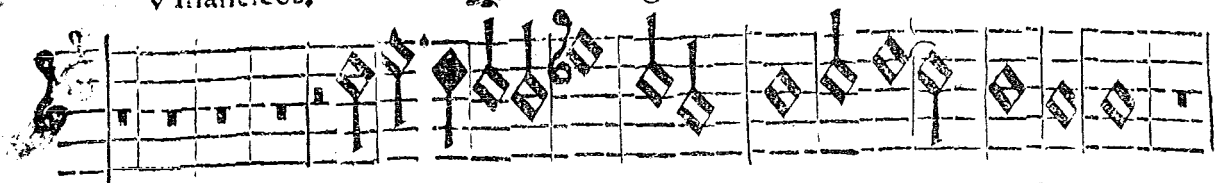
Fo. xiii.

nos dauan en vn to ron gil.

Madre a quellas fierras lle nas son de flores,

Entona se la segunda en ter cero tra ste,

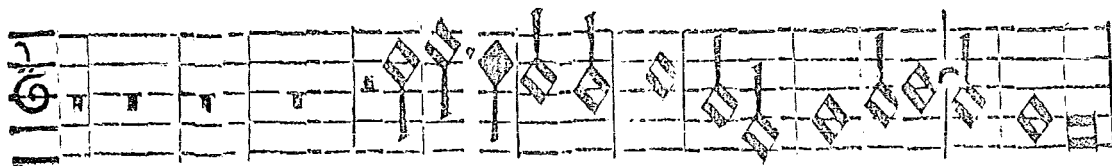
Gentil ca ua lle ro da d me a go ra vn be so,



Siquiera p orel da

ño q̄ me aueys hecho

Decorative diamond-shaped ornaments above the staff, followed by a staff of rhythmic notation with various symbols and numbers.

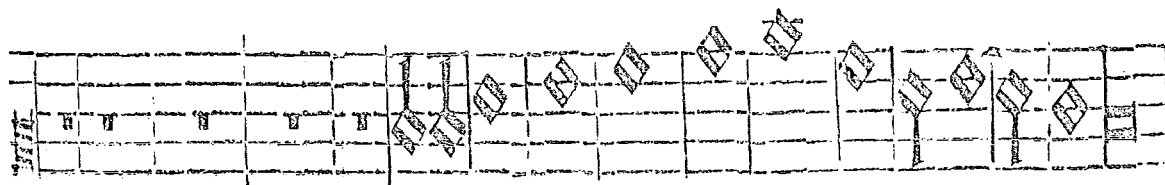


Siquiera p orel da

ño q̄ me aueys hecho.

Decorative diamond-shaped ornaments above the staff, followed by a staff of rhythmic notation. A double bar line is present at the end of the staff.

Buelta



Venia el ca ualle ro de Cordoua a Sevilla.

Decorative diamond-shaped ornaments above the staff, followed by a staff of rhythmic notation with various symbols and numbers.

Es la clau de ce
sol faut/la tercera
en tercero traste.
Entona se la boz
la segunda en va
zio.

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with diamond-shaped symbols indicating fret positions on the strings. The notes correspond to the lyrics 'Mal fe ri da va la Gar ça'.

Mal fe ri da va la Gar ça
Ri beri cas de a quelrio.

A lute tablature consisting of six lines of letters (z, 4, 3, 2, 1, 0) representing fret positions on the strings. Above the letters are diamond-shaped symbols indicating the fretting hand's position for each note.

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with diamond-shaped symbols indicating fret positions on the strings. The notes correspond to the lyrics 'Sola va y grito s da ua fo la va y'.

Sola va y grito s da ua fo la va y

A lute tablature consisting of six lines of letters (z, 4, 3, 2, 1, 0) representing fret positions on the strings. Above the letters are diamond-shaped symbols indicating the fretting hand's position for each note.

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with diamond-shaped symbols indicating fret positions on the strings. The notes correspond to the lyrics 'gri to s da ua fo la va y grito s da ua fo la va y grito s da ua'.

gri to s da ua fo la va y grito s da ua fo la va y grito s da ua.

A lute tablature consisting of six lines of letters (z, 4, 3, 2, 1, 0) representing fret positions on the strings. Above the letters are diamond-shaped symbols indicating the fretting hand's position for each note.

Villancicos.

Libro segundo.

Pifador.

Buena.

Otro villancico age
no, Entona se la voz
la se gunda en ter
cero traite.

dóde la Gar ça haze su nido,

Si te vas a ba ñar lua ni ca

di meaqua lesbañosvas

Buena

di-me a quales años vas.

Iuani ca cuer po ga

rri do.

Pangelingua a tree bozes. Es la clave de cesol faut, la segun da en vazio.

Pan ge lin gua glo

ri o

fi cor

po ris my ste ri um.

Pangelingua.

Libro segundo.

Pisador.

fan qui nis que pre ci o

si quem in mun

di pre ci um

fru ctus ven tris ge ne ro

si

rex e ffu dit gen ti um

SACRIS SOLEMPNIIS.

Es la clau de cesol faut/la segunda en va-
zio,

Sa cris so lemp

ni is iun cta sine gau di

a & ex pre cor di is

fo net pre co ni a re

ce dant ve te ra no ua sint

om ni a cor da vo cis & o

pe ra,

Es la clau de cesol faut la tercera entertero tra ste y es primer tono.

Dixit dominus domino me

o, fe de a dex tris me is.

Fabordones.

Libro segundo.

Pisador.

Otro del
quartoto
no

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with rhythmic values indicated by numbers 4, 3, and 2. Above the staff are several diamond-shaped symbols, some with vertical lines through them, representing rhythmic patterns. The notes are written in a style typical of early printed music.

Dixit do minus do mi no me o, fe

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with rhythmic values indicated by numbers 4, 3, and 2. Above the staff are several diamond-shaped symbols, some with vertical lines through them, representing rhythmic patterns. The notes are written in a style typical of early printed music.

de a de xtris

me

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with rhythmic values indicated by numbers 4, 3, and 2. Above the staff are several diamond-shaped symbols, some with vertical lines through them, representing rhythmic patterns. The notes are written in a style typical of early printed music.

is.

Inexi tulla ra el

de

egipto/

A musical staff with a treble clef and a key signature of one flat. The staff contains a sequence of notes and rests, with rhythmic values indicated by numbers 4, 3, and 2. Above the staff are several diamond-shaped symbols, some with vertical lines through them, representing rhythmic patterns. The notes are written in a style typical of early printed music.

do mus la cob de po pu lo bar ba ro.

FENESCE EL SEGUNDO LIBRO,



LIBRO TERCERO DE

fantafias, por todos los tonos sobre passos remedados/ansi de a quatro bozes co
mo de a tres. Y canta se la boz q̄ va assenalada de colorado. Es la clau de ce
sol faut/ la tercera en tercero traite, y otras sin passos remedados.

La fa sol la re mi re

la fa sol la re mi re la fa sol la re mi re la fa sol la re

mi re la fa sol la re mi la fa sol la re mi

re la fa sol la re mi re la

la sol la re la fa sol la re la fa

sol la re mi re, La

Fantasia,

Libro tercero

Pifador.

fa sol la re la fa sol la re mi re

la fa sol la re mi re la fa sol la re mi

re la fa sol la re mi re la fa sol la re mi re

⦿ Otra fantasia sobre el secusorum del segundo tono. Es la clave de cecolfaut, la tercera en tercero traste.

Vt re vt fami vt re mi re, vt re vt fami vt re

mi re,

vt re vt fami vt re mi re vt re vt fami vt re mi re

vt re vt fami vt re mi re vt re vt fami

vt remi re

vt re vt fami vt remi re

vt re vt fami vt remi re vt re vt fami vt re

Fantasia del tercero tono, va assenhalada / so-
bre. mi. la. sol. mi. fa. sol. mi. Es la clau de
ce sol faut / la tercera en tercero traste.

mi re vt re vt fami vt remi re.

sol mi fa sol mi

mi la sol mi fa sol mi mi la sol mi fa sol

mi

mi, la sol mi fami

mi fa sol mi fa sol mi mi mi mi la sol mi fa sol mi fa mi la sol mi

fa sol mi mi la sol mi fa sol mi mi la sol mi fa sol mi

fa sol mi mi la sol mi fa sol mi mi la sol mi fa sol mi

Fantafias.

Libro tercero.

Pisador.

mi la sol mi fa sol mi

mi la sol mi fa sol mi

mi la sol mi fa sol mi

mi la sol mi fa sol mi

Fantasia del çrto tono/sobre la, sol, fa, re, mi.
 Va de colorado la boz q̄ se ha de cantar. Es la
 clauede cesol faut/la tercera en tercero maste,

La sol

fa remi la sol fa remi la sol fa re mi la

sol fare mi la sol fare mi la sol fa re mi la sol fare

mi la sol fa re mi la sol fa remi la sol fare mi la sol fa

re mi la sol fare mi la sol fa re mi la sol fare mi la sol fa re

mi la sol fa re mi la sol fa remi la sol fare mi

la sol fare mi la sol fare mi la sol fare mi la sol fa remi la sol fa re

mi la sol fare mi la sol fare mi la sol fare mi la sol fare mi la sol fare mi

la sol fare mi la sol fa re mi la sol fa re mi la sol fare mi la sol fare mi la

sol fa re mi la sol fare mi la sol fa re mi,

Quinto tono sobre fa, fa, sol.
mi, fa, re, Es la clau de cesol
faue, la tercera e tercer traste.

First musical staff with tablature. Fret numbers are written on the lines. Above the staff are several diamond-shaped symbols representing fingerings.

Fa sol mi fa re fa

Second musical staff with tablature. Fret numbers are written on the lines. Above the staff are several diamond-shaped symbols representing fingerings.

sol mi fa re

Third musical staff with tablature. Fret numbers are written on the lines. Above the staff are several diamond-shaped symbols representing fingerings.

fa sol mi fa re

Fourth musical staff with tablature. Fret numbers are written on the lines. Above the staff are several diamond-shaped symbols representing fingerings.

fa sol mi fa re

Fifth musical staff with tablature. Fret numbers are written on the lines. Above the staff are several diamond-shaped symbols representing fingerings.

fa re fa sol mi fa re fa sol mi fa re fa sol

Sixth musical staff with tablature. Fret numbers are written on the lines. Above the staff are several diamond-shaped symbols representing fingerings.

mi fa re fa sol mi fa re fa sol mi fa re

Seventh musical staff with tablature. Fret numbers are written on the lines. Above the staff are several diamond-shaped symbols representing fingerings.

fa sol mi fa re fa sol mi fa re fa fa

sol mi fa re re fa sol mi fa re re,

Fantasia sobre fa, mi, re, fa, sol, fa. Sesto tono /
 va señalada de colorado la boz q se canta. Es la
 clau de ccol faut/la tercera en tercero traste.

fa mi re fa sol fa

fa mire fa sol fa mire fa sol fa

fa mi re fa sol fa fa mire

fa sol fa fa mire fa sol fa

fa mi re fa sol fa fa mire

fa fa mi re fa sol fa mi re fa sol fa fa mire fa sol fa

mire fa sol fa fa mire fa sol fa sol fa mi sol la sol sol fa mi sol la sol fa mire fa sol

fa mi re fa sol fa,

Fantasia de septimo tono
 Es la clau de ce sol faut,
 la tercera e pmerotraste/
 sobre vt sol mi sol la sol.

vt sol mi sol la sol

vt sol mi sol la sol vt sol mi

sol la sol vt sol mi

sol la sol vt sol mi sol la sol vt sol mi sol la sol

vt sol mi sol

la fol vt fol mi fol la fol

vt fol mi fol la fol vt

fol mi fol la fol vt fol mi fol la fol

vt fol mi fol la fol

vt fol mi fol la fol

Fantasia del octauo tono sobre. fol/ mi/ fa, fol/ mi, re. Es la clau de cesol fa ut en la tercera en tercer traste.

fol mi fa fol mi re fol mi fa fol mi re

fol mi fa fol mi re fol mi fa fol mi re fol

Fantafias.

Libro tercero

Pifador.

mifa sol mire / sol mi fa sol mire
fol mi fa sol mire

sol mi fa sol mire
sol mi fa sol mire fol mi fa sol mire

sol mi fa sol mi
sol mi fa sol mi re
sol mi fa sol mi

re
sol mi fa sol mire
sol mi fa sol mire

mi fa sol mire
sol mi fa sol mi re
sol mi fa sol mi

re re

Primer tono sobre. Re mi fa sol mi re a se de cantar la letra colorada. Es la clau de cesolfaut en la tercera en tercero traste,

re mi fa sol mire

re mi fa sol mi re
re mi fa

sol mi re re mi fa sol mire

re mi fa sol mire

re mi fa sol mire re mi fa

re/re mi fa sol mire re mi fa sol mire

re mi fa sol mire, re mi fa sol mi re

re mi fa sol mire re mi fa sol mi re

Fantasia sobre La, sol/la, mi/ fa, mi. Es la clau de ce sol faut en la tercera en tercero traste.

la sol/la mi fa mi fa sol la mi fa mi la sol la mi la mi

Fantafias.

Libro tercero.

Pisador.

la sol la mi fa mi la sol la mi fa mi la

sol la mi fa mi la sol la mi fa mi

la sol la mi fa mi la sol la mi fa mi la

mi fa mi la sol la mi fa mi la sol la mi fa mi

la sol la mi fa mi la sol la mi fa mi

sol fa sol re mi re la sol la mi fa mi la

sol la mi fa mi la sol la mi fa

mi la

Fantasia a tres bozes sobre. Mi la sol mifa mi del quarto tono. Es la clau de cesol faut la tercera en primer traste.

mila sol mifa mi

mila sol mifa mi mila sol mifa mimila sol mi

fami mi la sol mifa mi mi la sol mi fa mi

mi la sol mifa mi mi la sol mifa mi

mi la sol mifa mi la sol mifa mi mi

la sol mifa mi la sol mifa mi la sol mifa mi mi

Fantasia.

Libro tercero.

Pisador.

la sol mi fa mi la sol mi fa mi la sol mi fa mi

la sol mi fa mi mi la sol mi fa mi mi la sol mi fa mi

mi mi la sol mi fa mi

Otra fantasia a tres del primer tono, sobre el, la fa sol la re. Es la clau de ce sol faut la tercera en primero traste.

re la fa

fol la re la fa sol la re

re la fa sol la re re la fa sol la re la fa

fol la re la fa sol la re la fa sol la re la fa

fol la re la fa sol la re la fa sol la re la fa sol la re la fa

fa sol la re re la fa sol la re la fa sol la la fa sol

lare la fa sol la re la

fa sol la re la fa sol la re la fa sol la re la fa sol la re la fa

sol la re la fa sol la re la fa sol la re

Fantasia.

Libro tercero.

Pisador.

First system of musical notation with two staves and various symbols above.

Second system of musical notation with two staves and various symbols above.

Third system of musical notation with two staves and various symbols above.

Fourth system of musical notation with two staves and various symbols above.

Fifth system of musical notation with two staves and various symbols above.

Sixth system of musical notation with two staves and various symbols above.

Fantasia del primer to- no a quatro

Seventh system of musical notation with two staves and various symbols above.

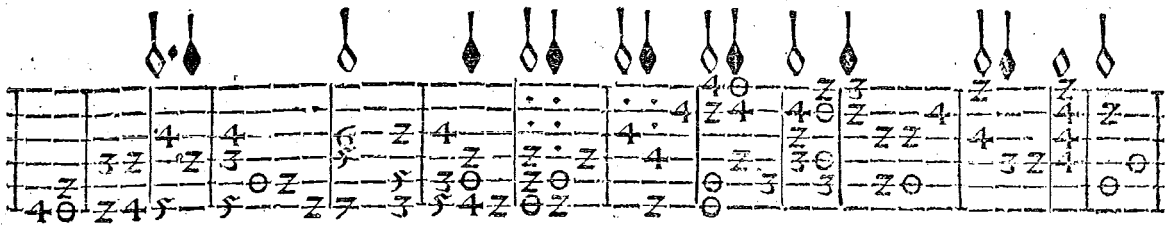
Eighth system of musical notation with two staves and various symbols above.

Fantasia.

Libro tercero.

Pisador.

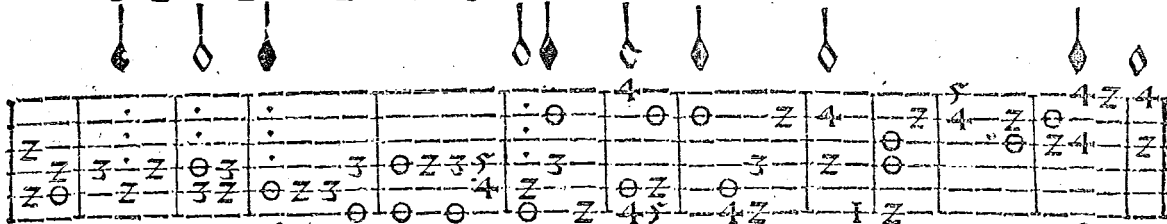
Fo. xxv.



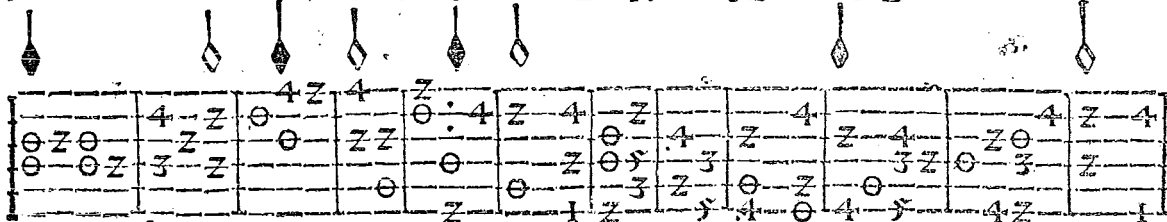
First musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.



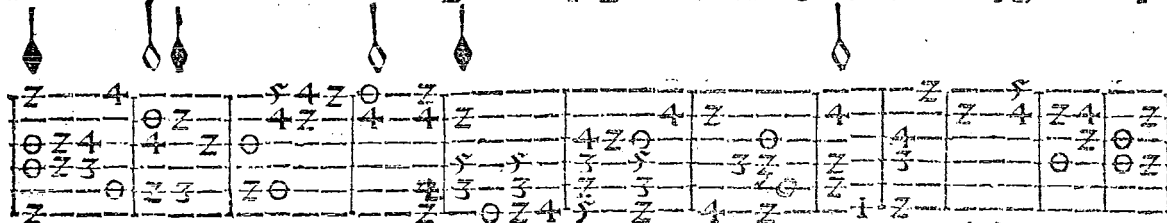
Second musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.



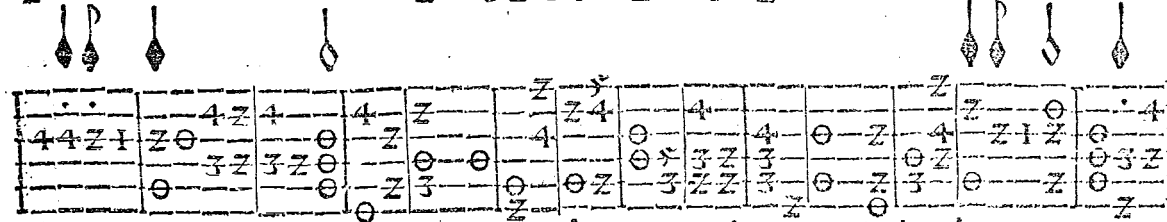
Third musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.



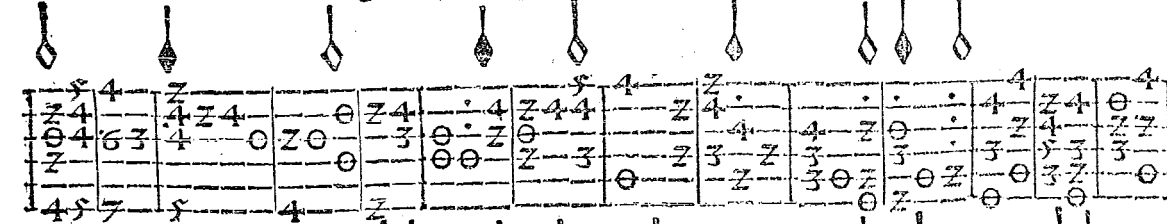
Fourth musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.



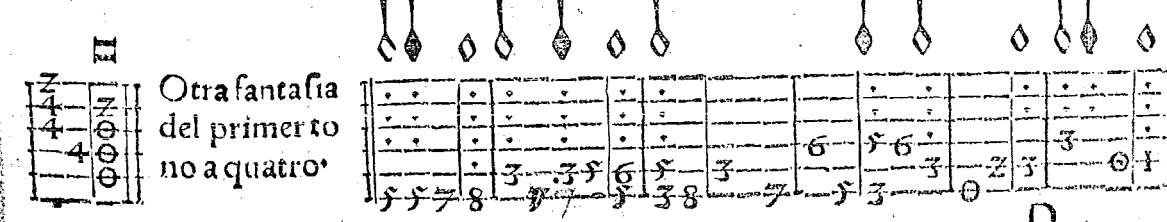
Fifth musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.



Sixth musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.



Seventh musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.



Eighth musical staff with notes and tablature. Above the staff are several diamond-shaped symbols representing fret positions. The staff contains rhythmic notation with letters 'z', '4', '3', and 'o'.

Otra fantasia
del primer to
no a quatro

Fantafias.

Libro tercero.

Pisador,

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

Second system of musical notation, continuing the piece with similar rhythmic patterns and accidentals.

Third system of musical notation, showing further development of the musical theme.

Fourth system of musical notation, with more complex rhythmic structures.

Fifth system of musical notation, including a dynamic marking 'p' (piano).

Sixth system of musical notation, featuring a variety of note values and rests.

Seventh system of musical notation, showing a change in the melodic line.

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

Fantafias,

Libro tercero,

Pisador,

Musical notation system 1, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Musical notation system 2, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Musical notation system 3, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Fantasia del
festo tono a
quatro.

Musical notation system 4, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Musical notation system 5, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Musical notation system 6, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Musical notation system 7, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Musical notation system 8, consisting of three staves. The top staff has a treble clef and a common time signature. It contains various notes, rests, and accidentals. The middle and bottom staves contain rhythmic notation with numbers and symbols.

Musical notation for the first system, consisting of a single staff with rhythmic symbols (circles and vertical lines) and a diamond-shaped ornament above it.

II

Otra fantasia del sexto tono a quatro.

Musical notation for the second system, consisting of a single staff with rhythmic symbols and a diamond-shaped ornament above it.

Musical notation for the third system, consisting of a single staff with rhythmic symbols and a diamond-shaped ornament above it.

Musical notation for the fourth system, consisting of a single staff with rhythmic symbols and a diamond-shaped ornament above it.

Musical notation for the fifth system, consisting of a single staff with rhythmic symbols and a diamond-shaped ornament above it.

Musical notation for the sixth system, consisting of a single staff with rhythmic symbols and a diamond-shaped ornament above it.

Musical notation for the seventh system, consisting of a single staff with rhythmic symbols and a diamond-shaped ornament above it.

Musical notation for the eighth system, consisting of a single staff with rhythmic symbols and a diamond-shaped ornament above it.

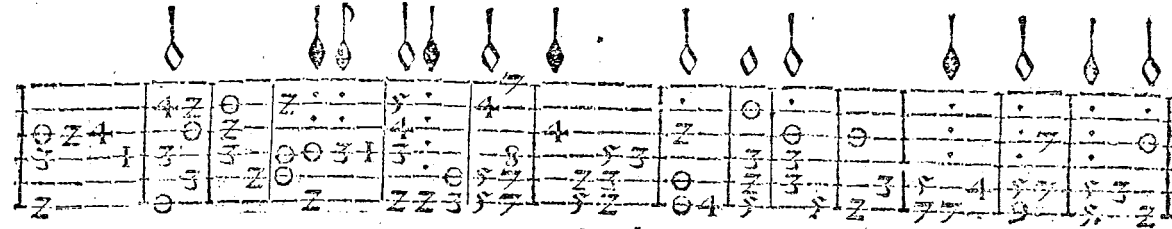
Fantasia,

Libro tercero,

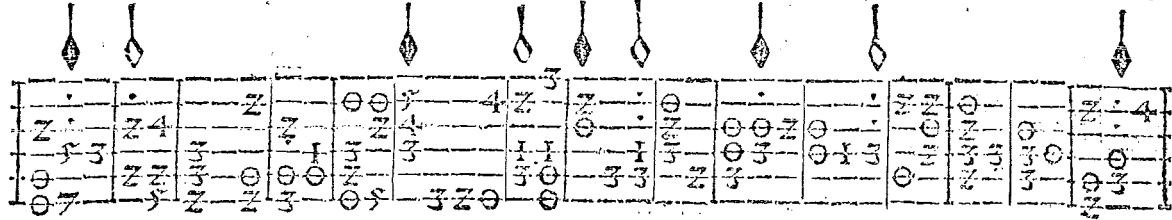
Pisader,

Otra fantasia
del seito tono
a quatro.

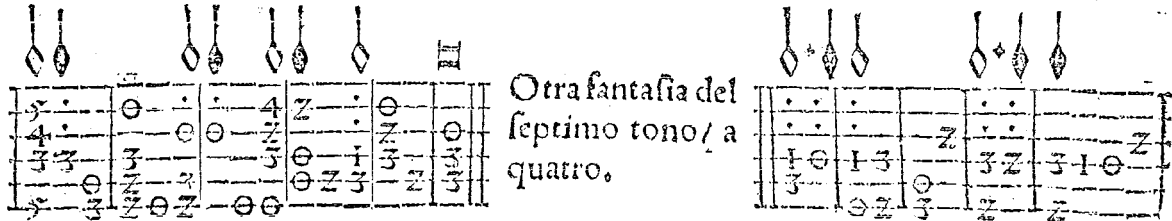
The image displays a page of musical notation for a lute, organized into ten systems. Each system consists of a six-line staff with various notes, rests, and tablature characters. Above each staff, there are diamond-shaped symbols representing fret positions. The notation includes a variety of note heads (some with stems, some without) and rests, along with letters and numbers used for fretting. The systems are arranged vertically, with the first system at the top and the tenth at the bottom. The overall layout is clean and professional, typical of a printed musical score from the early modern period.



First musical staff with tablature and fret diagrams. The staff contains a sequence of notes and rests, with numbers 1-4 indicating fret positions. Fret diagrams above the staff show the fingerings for each note.

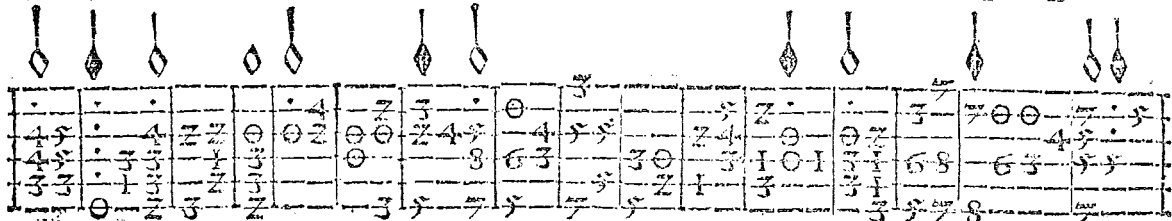


Second musical staff with tablature and fret diagrams, continuing the piece.

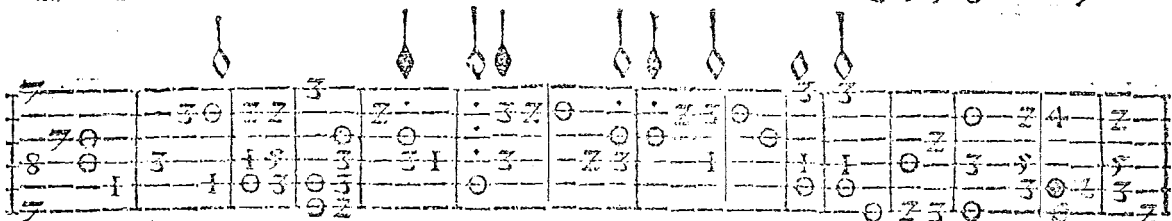


Third musical staff with tablature and fret diagrams. A Roman numeral 'II' is placed above the staff.

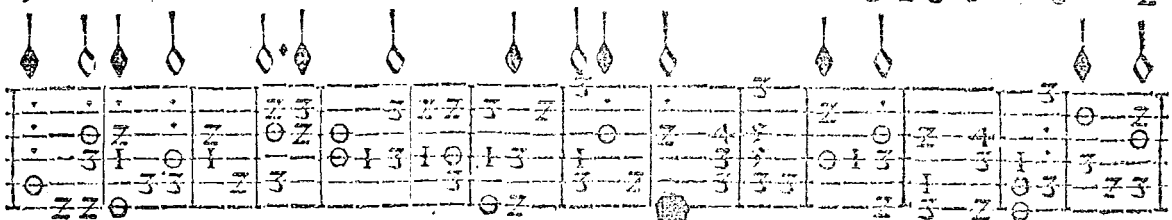
Otra fantasia del
septimo tono / a
quatro.



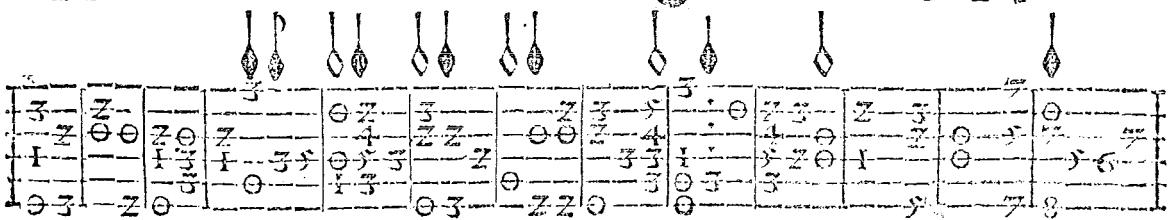
Fourth musical staff with tablature and fret diagrams, marking the beginning of a new section.



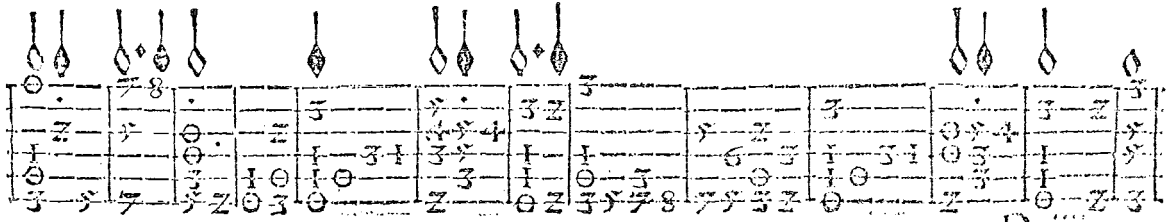
Fifth musical staff with tablature and fret diagrams.



Sixth musical staff with tablature and fret diagrams.



Seventh musical staff with tablature and fret diagrams.



Eighth musical staff with tablature and fret diagrams.

Fantasia.

Libro tercero.

Pifador.

First system of musical notation for the Fantasia, consisting of a single staff with rhythmic notation and diamond-shaped ornaments above it.

Second system of musical notation for the Fantasia, consisting of a single staff with rhythmic notation and diamond-shaped ornaments above it.

Third system of musical notation for the Fantasia, consisting of a single staff with rhythmic notation and diamond-shaped ornaments above it.

II Otra fantasia del segundotono / a quatro,

Fourth system of musical notation, labeled 'II', featuring a treble clef and a staff with rhythmic notation and diamond-shaped ornaments above it.

Fifth system of musical notation, featuring a treble clef and a staff with rhythmic notation and diamond-shaped ornaments above it.

Sixth system of musical notation, featuring a treble clef and a staff with rhythmic notation and diamond-shaped ornaments above it.

Seventh system of musical notation, featuring a treble clef and a staff with rhythmic notation and diamond-shaped ornaments above it.

Eighth system of musical notation, featuring a treble clef and a staff with rhythmic notation and diamond-shaped ornaments above it.

Fantasia:

Libro tercero.

Pisador,

Fo. xxix,

The first system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a dot above them. The lower staff contains rhythmic values, including numbers 4, 3, and 2, and some notes with stems. Above the staves are several diamond-shaped symbols, some with stems pointing downwards.

Otra fantasia del otauo to- no / a quatro.

The second system of musical notation includes the title 'Otra fantasia del otauo to- no / a quatro.' It features two staves with notes and rests. The lower staff has rhythmic values like 4, 3, and 2. Above the staves are diamond-shaped symbols with stems pointing downwards.

The third system of musical notation consists of two staves with notes and rests. The lower staff has rhythmic values like 4, 3, and 2. Above the staves are diamond-shaped symbols with stems pointing downwards.

The fourth system of musical notation consists of two staves with notes and rests. The lower staff has rhythmic values like 6, 7, 4, 3, and 2. Above the staves are diamond-shaped symbols with stems pointing downwards.

The fifth system of musical notation consists of two staves with notes and rests. The lower staff has rhythmic values like 4, 3, and 2. Above the staves are diamond-shaped symbols with stems pointing downwards.

The sixth system of musical notation consists of two staves with notes and rests. The lower staff has rhythmic values like 4, 3, and 2. Above the staves are diamond-shaped symbols with stems pointing downwards.

The seventh system of musical notation consists of two staves with notes and rests. The lower staff has rhythmic values like 4, 3, and 2. Above the staves are diamond-shaped symbols with stems pointing downwards.

The eighth system of musical notation consists of two staves with notes and rests. The lower staff has rhythmic values like 4, 3, and 2. Above the staves are diamond-shaped symbols with stems pointing downwards.

Fantafias.

Libro tercero.

Pisador,

6

Otra fantasia del
orauo tono aquatro.

4

4

4

Fantafias.

Libro tercero.

Pifador.

No. xxx.

The first system consists of two staves. The upper staff contains rhythmic symbols such as 'Z', '4', and '3' with various accidentals. The lower staff contains similar symbols, including '3', '4', and 'Z', with some 'Z' symbols having a dot above them. Above the staves are several diamond-shaped ornaments.

The second system continues with two staves of musical notation. It features a variety of rhythmic symbols and accidentals, including 'Z', '4', '3', and '5'. The notation is dense and complex, typical of early printed music.

The third system includes a section titled "Otra fantasia del otavo tono / a quarro." This section is marked with a double bar line and contains two staves of musical notation. The notation includes rhythmic symbols and accidentals, with some 'Z' symbols having a dot above them.

The fourth system consists of two staves of musical notation. It features rhythmic symbols and accidentals, including 'Z', '4', '3', and '5'. The notation is dense and complex, typical of early printed music.

The fifth system consists of two staves of musical notation. It features rhythmic symbols and accidentals, including 'Z', '4', '3', and '5'. The notation is dense and complex, typical of early printed music.

The sixth system consists of two staves of musical notation. It features rhythmic symbols and accidentals, including 'Z', '4', '3', and '5'. The notation is dense and complex, typical of early printed music.

The seventh system consists of two staves of musical notation. It features rhythmic symbols and accidentals, including 'Z', '4', '3', and '5'. The notation is dense and complex, typical of early printed music.

The eighth system consists of two staves of musical notation. It features rhythmic symbols and accidentals, including 'Z', '4', '3', and '5'. The notation is dense and complex, typical of early printed music.

Fantasia.

Libro tercero.

Pisador.

The image displays three systems of lute tablature. Each system consists of a six-line staff with rhythmic notation (circles with dots) and letters (z, 4, 3, 0) placed on the lines. Above each system are diamond-shaped symbols representing fingerings. The first system has two fingerings, the second has three, and the third has four. The notation includes various rhythmic values and fret numbers, such as 'z', '4', '3', and '0', indicating specific fret positions and rhythmic patterns.

FENESCE EL TERCERO LIBRO.

Fine

LIBRO QVARTO DON DE VAN QVATRO MISSAS DE IVSQVIN Y ALGV

nas cantadas/ y a donde va la letra colorada es el canto llano q̄ se ha de cantar, q̄ es sobre q̄ van las missas, Es la clauē de cesol faur, la segunda en tercero traste.

Missa de Iusquin, de Ercules dux ferrarie,

Missas de Lusquin.

Libro quarto.

Pisador.

kirie po
strero,

son.

ki ri e

Gloria de
lamil. a.

e ley son son.

Et in te

rra

rra

prop ter

mag nam

nam,

Do mi ne fi li do

mi ne de us,

Quitolis de la mesma gloria,

Qui tol lis

lis

qm tu E u

Missas de Iusquin,

Libro quarto,

Pisador.

fo lus fo lus

de i pa tris a

men amen,

Credo de la mesma
missa / de Hercules/
Dux ferrarie.

Pa trem om om ni po

First musical staff with lute tablature and rhythmic notation. It consists of three lines of notes and rests, with various symbols above and below.

ten

tem

Second musical staff with lute tablature and rhythmic notation, continuing the piece.

Third musical staff with lute tablature and rhythmic notation.

Fourth musical staff with lute tablature and rhythmic notation.

an

Fifth musical staff with lute tablature and rhythmic notation.

re

om

ni

a

Sixth musical staff with lute tablature and rhythmic notation.

fa

cia

funt

Seventh musical staff with lute tablature and rhythmic notation.

qui

prop

B iii

Missas de Iusquin

Libro quarto

Pisador,

ter nos ho mi

Et incarnatus est,

nes,

Et in car

na tus

fe det ad

dex te ram pa tris

cu

ius re gni ni.

Tercera parte del meſmo credo.

Et in ſpi ri tum

tum

Qui cum pa tre

et fi li o

Qui lo cius est

est

Es ex pec

to re su rre ti o nem mor tu o

rum et vi tam ven tu ri se cu li A men.

Sanctus/y porq se dan iuntas/la prima es diez trastes cõla sesta en tercero. La sexta puse en sexto traste porq no se alcãgava.

San ctus san ctus

san ctus san ctus

Sona duo el bene
dictus y qui venit, &
in nomine domini.

Be ne

di ctus qui ve

nit in no mi ne do mi

ni, O fa

na in ex cel sis/

o fa na in ex cel sis/

o fa na in ex cel sis/ o fa na in ex cel sis

Agnus
de la mis
mamiffa

o fa na in excel sis, o fa na in excel sis,

Ag

nus de i ag nus de i

Qui

tol lis pec ca ta mun di

mi se

re re no bis,

Segundo agnus/es
atres y no lleva can
to llano y por esso
no va afeñalado.

First system of musical notation with a staff containing rhythmic symbols and a series of diamond-shaped ornaments above it.

Second system of musical notation with a staff containing rhythmic symbols and a series of diamond-shaped ornaments above it.

Third system of musical notation with a staff containing rhythmic symbols and a series of diamond-shaped ornaments above it.

Fourth system of musical notation with a staff containing rhythmic symbols and a series of diamond-shaped ornaments above it.

Fifth system of musical notation with a staff containing rhythmic symbols and a series of diamond-shaped ornaments above it.

Sixth system of musical notation with a staff containing rhythmic symbols and a series of diamond-shaped ornaments above it.

Otra missa de Iusquin q̄ va
sobre fa, re, mi, re, va a seña
tada la boz q̄ se canta.

Seventh system of musical notation with a staff containing rhythmic symbols and a series of diamond-shaped ornaments above it.

Christe

Miffas de Iufquin.

Libro quarto.

Pifader.

ki ri e le y

Christe de la miffa miffa.

fon

Chrste le

Chirie postrero desta miffa.

fon, Chi ri e le le y y fon

Gloria de la miffa miffa.

fon. & in

ter ra pax ho mi ni bus

bo ne vo lun ta tis lau

da mus te be ne di ci mus te

gra tias agi mus ti bi pro pter mag

nam glo ri am tu am

do mi ne deus ag nus de i fi li us pa tris.

Quitolis
de la mis-
ma missa.

Missas de lusquin,

Libro quarto,

Pifador,

mi fe re re

no bis sus ci pe

de pre ca ti o nem no strã

mi fe re re no bis

tu solus alti si mus iesu chrifte

Tres semibreves al compas

in oiori a dei pa tris a

Credo de la misma missa.

men, pa trē om nipo tē tem fa cto

rem ee si & ter re vi si bi li um & in

vi si bi li um & in v num do mi nū te sum chri

lū si li um de i v ni ge ni tu

ante om nia se la de um de de o lu men de lu

mi ne de um vero de deo vero per que

om nia fa cta sunt qui pro pter nos ho mines & p pter no strā salu

011.26249 K.S.C.2



Et in carnatus es de la misma missa,

te de scedit de celo

& homo factus est

passus sepultus est

secundum scripturas

sedet ad dexteram patris & iterum venturus est cum gloria in

Et spiritum sanctum,

dicere vivos & mortuos cuius regni non erit finis,

ex patre

7M27091 K8ca. V. 10. 7. XXXVIII.

lio q̄ p̄ ce dit qui cū patre & fili o si mul a dora tur &

cū glo ri ficat qui lo cutus est per p phetas

Proporcion tres semibre ues al cōpas.

con fi teor v ni ba ptis main remissionē p̄c̄ōrū & ex pe

cto resurrectio nē mortu o rum & vitam vē tu ri se

cu li, A men A men.

A men,

Sanctus
de la misa
ma misa.

San ctus san ctus

san ctus san ctus san ctus

do mi nus de us fa ba oth do

mi nus de us fa ba oth do mi nus

de us fa ba oth fa ba

oth

Benedictus de la
misma misa de
Iusquin.

be ne di ctus

qui ve nit

in no mi ne do mi

ni in no mi ne do

mi ni do mi ne in no mi ne

do mi ni O fa na in ex

cel sis

o fa na

Musical notation for the first system, left side, featuring a single staff with rhythmic values and a clef.

Agnus de la miffa,

Musical notation for the first system, right side, featuring a single staff with rhythmic values and a clef.

in ex cel fis

A gnus de i qui

Musical notation for the second system, featuring a single staff with rhythmic values and a clef.

to lis pec ca ta mun di

Musical notation for the third system, featuring a single staff with rhythmic values and a clef.

mi fe rere mi fe re re mi fe re re no bis

Pleni de la miffa miffa a tres yno lleua ca to llano apuntado.

Musical notation for the fourth system, featuring a single staff with rhythmic values and a clef.

Musical notation for the fifth system, featuring a single staff with rhythmic values and a clef.

Musical notation for the sixth system, featuring a single staff with rhythmic values and a clef.

Musical notation for the seventh system, featuring a single staff with rhythmic values and a clef.

First system of musical notation with rhythmic notation and diamond ornaments.

Second system of musical notation with rhythmic notation and diamond ornaments.

Otra missa de Iusquin de la fuga.

Third system of musical notation with the text 'Otra missa de Iusquin de la fuga.' and rhythmic notation.

Fourth system of musical notation with the text 'Chirrie' and rhythmic notation.

Fifth system of musical notation with rhythmic notation and diamond ornaments.

Sixth system of musical notation with rhythmic notation and diamond ornaments.

Seventh system of musical notation with rhythmic notation and diamond ornaments.

Chirrie postre ro.

Eighth system of musical notation with the text 'Chirrie postre ro.' and rhythmic notation.

First musical staff with notes and lute tablature. The tablature consists of six lines with letters and numbers (1-5) indicating fret positions.

Second musical staff with notes and lute tablature.

Third musical staff with notes and lute tablature.

Gloria de la
misma miffa
de la fuga.

Fourth musical staff with notes and lute tablature.

Fifth musical staff with notes and lute tablature.

Sixth musical staff with notes and lute tablature.

Seventh musical staff with notes and lute tablature.

Eighth musical staff with notes and lute tablature.

Musical notation system 1: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

Musical notation system 2: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

Musical notation system 3: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

Quitolis de
la misma mis-
sa.

Musical notation system 4: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

Musical notation system 5: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

Musical notation system 6: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

Musical notation system 7: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

Musical notation system 8: A staff with a treble clef, a key signature of one flat, and a 4/4 time signature. It contains rhythmic notation with various note values and rests.

The page contains ten systems of musical notation, each consisting of two horizontal staves. The notation is a form of rhythmic shorthand, likely for a lute or similar stringed instrument. It uses circles, vertical lines, and numbers (1, 2, 3, 4) to indicate rhythm and pitch. Above and below the staves are various symbols, including teardrop shapes and vertical lines, which may represent ornaments or specific playing techniques. A section in the middle is labeled "Credo de la misma misfa" and is enclosed in a double-line box. The notation is dense and fills most of the page.

First musical staff with notes and clefs.

Second musical staff with notes and clefs.

Third musical staff with notes and clefs.

Fourth musical staff with notes and clefs.

Fifth musical staff with notes and clefs.

Sixth musical staff with notes and clefs.

Seventh musical staff with notes and clefs.

Et in carna
tusa dela mis
sa missa.

Eighth musical staff with notes and clefs.

First musical staff with notes and clefs. It contains a sequence of notes and rests, with some notes marked with a dot above them. The staff is divided into measures by vertical bar lines.

Second musical staff with notes and clefs. It continues the sequence of notes and rests from the first staff.

Third musical staff with notes and clefs. It continues the sequence of notes and rests.

Fourth musical staff with notes and clefs. It continues the sequence of notes and rests.

Fifth musical staff with notes and clefs. It continues the sequence of notes and rests.

Sixth musical staff with notes and clefs. It continues the sequence of notes and rests.

Seventh musical staff with notes and clefs. It continues the sequence of notes and rests.

Eighth musical staff with notes and clefs. It continues the sequence of notes and rests.

Sanctus de la
misma missa.

The first system consists of three staves of musical notation. Above the staves are several groups of symbols, including vertical lines with ovals and circles. The notation includes rhythmic values such as '4', '3', and '2', along with various note heads and stems.

Benedictus de la misma misa.

The Benedictus section begins with a double bar line and a repeat sign. It features two staves of musical notation with rhythmic values and various symbols.

The second system continues the Benedictus section with two staves of musical notation, including rhythmic values and various symbols.

The third system continues the Benedictus section with two staves of musical notation, including rhythmic values and various symbols.

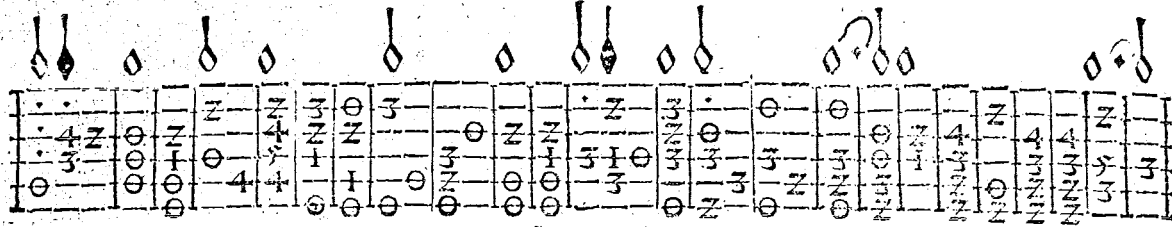
The fourth system continues the Benedictus section with two staves of musical notation, including rhythmic values and various symbols.

The fifth system continues the Benedictus section with two staves of musical notation, including rhythmic values and various symbols.

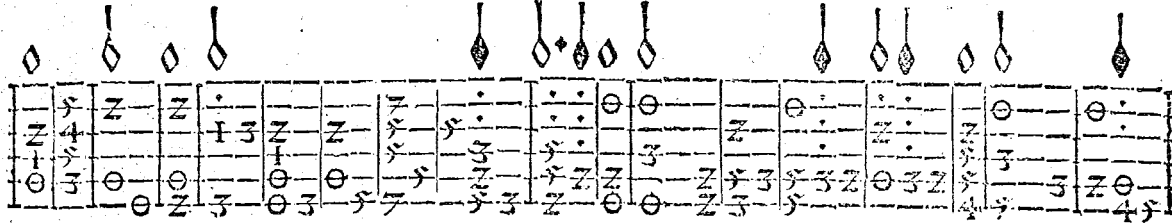
Pleni de la misma misa.

The Pleni section begins with a double bar line and a repeat sign. It features two staves of musical notation with rhythmic values and various symbols.

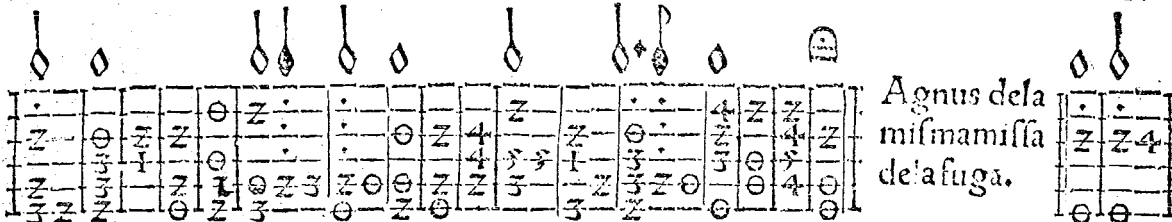
Osana de la misma misa.



First musical staff with notes above and tablature below. The tablature consists of a single line with letters and numbers.

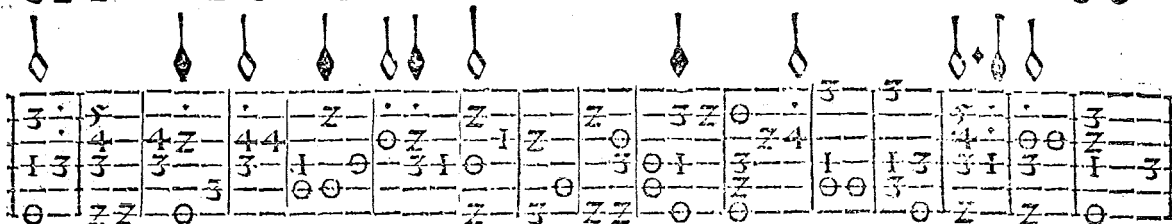


Second musical staff with notes above and tablature below.

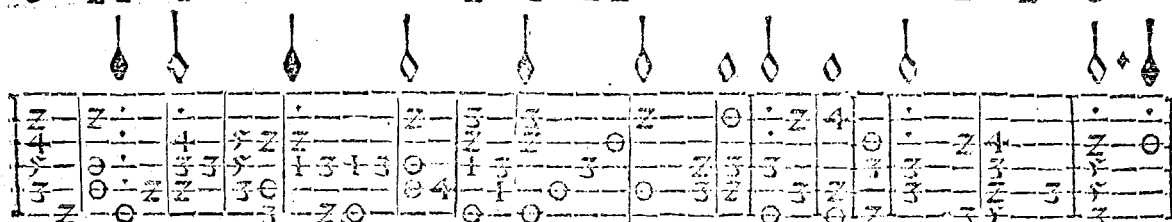


Third musical staff with notes above and tablature below.

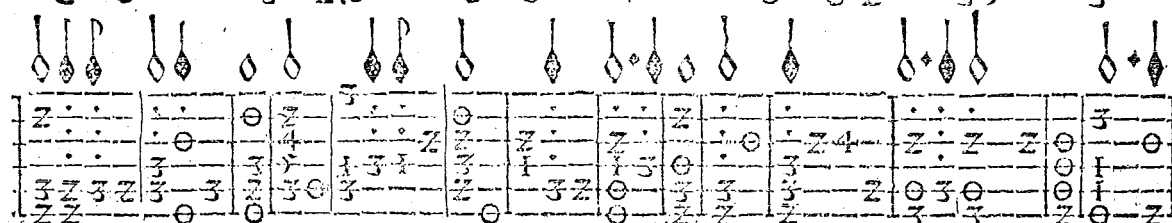
Agnus de la
misma missa
de la fuga.



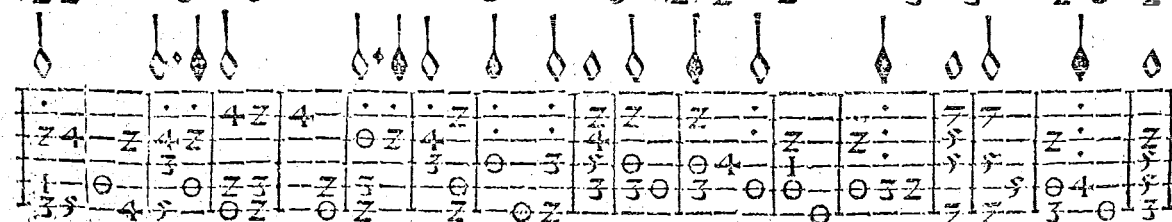
Fourth musical staff with notes above and tablature below.



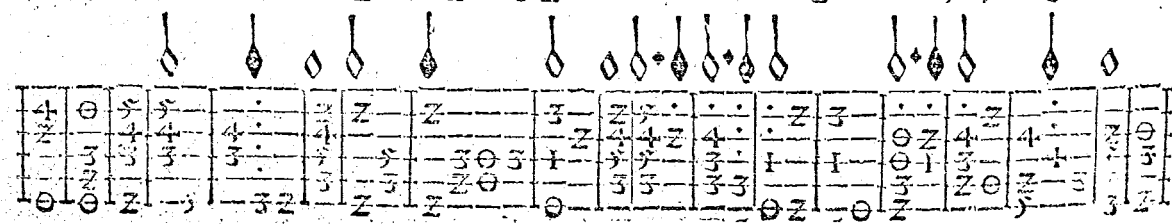
Fifth musical staff with notes above and tablature below.



Sixth musical staff with notes above and tablature below.



Seventh musical staff with notes above and tablature below.



Eighth musical staff with notes above and tablature below.

¶ Contra missa de super bozes musicales Iusquin. El kirie.

¶ Christe dela misma missa.

First system of musical notation, consisting of a single staff with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various rhythmic values and accidentals.

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

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

Fourth system of musical notation, including a section labeled "kirie postre ro dela misma miſſa." The notation is in a treble clef with a key signature of one flat.

Fifth system of musical notation, continuing the piece.

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

Seventh system of musical notation, continuing the piece.

Eighth system of musical notation, concluding the piece.

Gloria sup bo zes musicales.

Quitollis
de la mis-
ma missa.

This page contains ten systems of musical notation, each consisting of a staff with notes and a corresponding line of lute tablature. The notation is characteristic of early printed music, with notes on a five-line staff and letters (a, b, c, d, e, f, g) on the tablature line. Above each system, there are several lute peg symbols, which are teardrop-shaped icons with a stem, used to indicate the tuning of the strings. The systems are arranged vertically, with each system starting with a clef and a key signature. The tablature consists of letters placed on a six-line staff, representing fret positions on the strings. The page is numbered 'Fo. xviii.' in the top right corner.

Credo / sup bozes musicales.

The page contains ten systems of musical notation, each consisting of two staves. The notation is a form of early printed music, likely mensural notation, characterized by square notes on a four-line staff. Above each system, there are various symbols, including vertical lines and diamond-shaped ornaments, which likely indicate performance instructions or specific musical features. The text 'Credo / sup bozes musicales.' is written to the right of the first system. The notation includes a variety of note values, rests, and clefs, suggesting a complex rhythmic structure. The overall appearance is that of a historical manuscript or printed score.

Et in carna
tus dela mis
ma missa.

First musical staff with tablature and diamond-shaped ornaments above it.

Second musical staff with tablature and diamond-shaped ornaments above it.

Third musical staff with tablature and diamond-shaped ornaments above it.

Fourth musical staff with tablature and diamond-shaped ornaments above it.

Fifth musical staff with tablature and diamond-shaped ornaments above it.

Sixth musical staff with tablature and diamond-shaped ornaments above it.

Seventh musical staff with tablature and diamond-shaped ornaments above it.

Confiteor
vnū baptis
mum.

Eighth musical staff with tablature and diamond-shaped ornaments above it.

Sanctus
de la misma
missa.

Handwritten signatures and notes:
 A large, stylized signature, possibly "Francisco".
 A smaller signature, possibly "Luis".
 The text "Sanctus de la misma missa" is written in a cursive hand at the bottom right.

Miffas de Inſquin.

Libro quarto.

Pifaclor.

The first musical staff contains a series of notes and clefs, likely representing a specific instrument or voice part. It begins with a treble clef and contains several measures of music with various note values and rests.

The second musical staff continues the musical notation, showing a sequence of notes and rests across several measures. The notation includes various note values and rests, typical of early printed music.

The third musical staff shows further musical notation, including notes, clefs, and rests. The staff is filled with rhythmic patterns and melodic lines.

The fourth musical staff continues the piece, featuring a variety of note values and rests. The notation is consistent with the previous staves, showing a clear rhythmic structure.

The fifth musical staff includes a double bar line and a key signature change, indicated by a sharp sign. The text "Pleni a tres bozes de la miffa miffa." is written to the right of the staff.

Pleni a tres bozes de la miffa miffa.

The sixth musical staff continues the musical notation, showing a sequence of notes and rests. The notation includes various note values and rests, typical of early printed music.

The seventh musical staff shows further musical notation, including notes, clefs, and rests. The staff is filled with rhythmic patterns and melodic lines.

The eighth musical staff continues the piece, featuring a variety of note values and rests. The notation is consistent with the previous staves, showing a clear rhythmic structure.

First musical staff with lute tablature and rhythmic notation. The staff contains a sequence of notes and rests, with numbers 3, 4, 5, 6, 7, 8, and 9 written below the lines to indicate fret positions. Above the staff are rhythmic symbols, including vertical stems with flags and diamond shapes.

Second musical staff with lute tablature and rhythmic notation, continuing the sequence from the first staff. It features similar rhythmic symbols and fret numbers.

Third musical staff with lute tablature and rhythmic notation. It includes a section of text: "Agnus de clama iu excel sis dela misma missa/ sup bozes musicales." written across the staff. The tablature and rhythmic notation continue on either side of the text.

Fourth musical staff with lute tablature and rhythmic notation. It continues the musical sequence with various fret numbers and rhythmic symbols.

Fifth musical staff with lute tablature and rhythmic notation. The staff shows a continuation of the piece with intricate fretting and rhythmic patterns.

Sixth musical staff with lute tablature and rhythmic notation. It maintains the complex structure of the previous staves.

Seventh musical staff with lute tablature and rhythmic notation. The sequence of notes and fret numbers continues.

Eighth musical staff with lute tablature and rhythmic notation. The piece concludes with a final sequence of notes and fret numbers. The text "G iii" is written at the bottom right of the staff.

Musical staff 1: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Musical staff 2: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Musical staff 3: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Musical staff 4: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Musical staff 5: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Musical staff 6: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Musical staff 7: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Musical staff 8: Ten diamond ornaments above the staff. The staff contains rhythmic notation with various note values and rests.

Este es vn benedictus de Insquin dela missa
de fortuna desesperata, y por ser tã bueno lo
puse alcabo destas missas. Es a tres bozes.

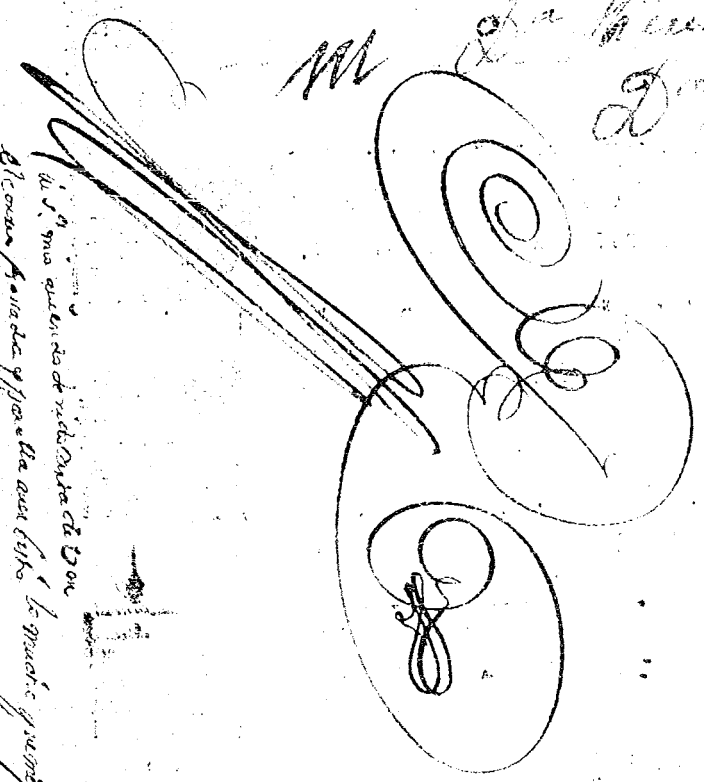
Missas de Lusquin. Libro quarto. Pisador.

Two staves of lute tablature. The top staff contains 12 measures of music, and the bottom staff contains 12 measures. Each measure consists of a five-line staff with letters (0-9) placed on the lines to indicate fret positions. Above and below the staves are rhythmic flags, some with numbers (3, 4) indicating the number of beats. The notation is characteristic of early printed lute books.

FIN DEL QVARTO LIBRO.

*M. La Nueva y Compañia
D. Maria de Puebla*

*En su casa de residencia de Don
Alonso de la Cruz y su hijo le quere
y un hijo de*



Alm. m. de H. B. con...

M. qui...

DMIC

Don Juan...