

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 tratado en *maraua* dia.

1552



# 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 misas de lusquin en motetes y villanezas, 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 diessemos licencia y mandassemos que vos o la persona o personas que vuestro poder para ello vuiseren y no otras algunas la puedan imprimir en estos nuestros reynos y señorios de Castilla, o como la nuestra merced fuesse, y porque haviendo visto el dicho libro parecio que de imprimirse no se signiria 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 vuiseren, y no otras algunas puedã 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 veda al precio q por los del nuestro consejo fuere tallado, 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 qualquier de estos 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 lo 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.



Costumbre 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 feruir algo delas 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 quisiera 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 vasallo y criado de Vuestra Alteza que en ello le podra industriar si fuere seruido.

## Prologo al lector prefacio.

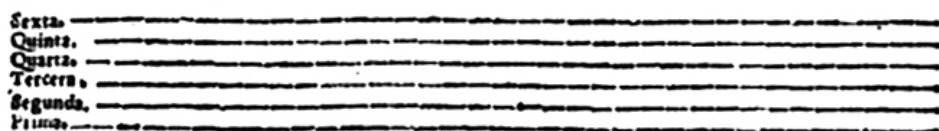


Vchos varones señalados vuo entre los antiguos como fueron Lino y Orfeo cuyo ingenio y industria, despues de largo tiempo les alcanço tanta ventaja y perfiçion en la musica que viendo los hombl. es las marauillas q hazian y pareciendoles no auer en los mortales principio ni fuente de donde saciellen tan tubidas 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 parecía no les faltar cosa alguna para llegar ala cumbre bien mudado me atreuo a dezir que tuçion mancos musicos, o por mejor dezir les falto tanta perfiçion quanta auian alcanzado pues que no hallamos rastro ni leemos en algunas hystorias que supicillen alguna arte con la qual pudriessen dexar a sus successores aquella sciencia que ellos zuran muentado, o deprendieron de sus maestros para que ya que en ellos se ficielle quedasse en los libros perpetua y immortal. De manera que poder hazer algun libro de cifra en la musica de nuestra gran perfiçion, pero mucho mayor hazello, porque entonces cumple con su republica queriendo aprouechar a todos los que tienen desseo de aprender la musica, sin la qual paresee vn hombre ser sin sazón y donayre, y assi el diuino Platon, dixo que la melodia se dixo de Melique en su lengua es cuydado porque todos los hombres deuen tener cuenta con ella. Pero ya que ella 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 dela cifra sin otro maestro alguno pueda començar a tañer y ser musico acabado y assi en estos seys libros estan puestas cosas claras medianas y dificultosas musica de pocas bozes y muchas y discãte 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, Romãces, viejos, canciones, Motetes de grandes autores, Fantasias, entre las quales ay algunas que tienen señalada vna boza para cantar, y esto sera cosa muy apazible para el que las tañere y cantare, porq van passos reuulgados 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 deste autor, sino muy pocas cosas escogiendo ellos lo que les parecia yo quise poner ocho missas para el que quiessie escogiesse conforme a su voluntad porque el musico fue tan bueno que no tiene cosa que desechar, 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 confusio de glosas para que el que tañe: pueda conolcer 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 parece no ser tales principalmente que los que facilmente juzgan muchas vezes condeuan lo mejor.

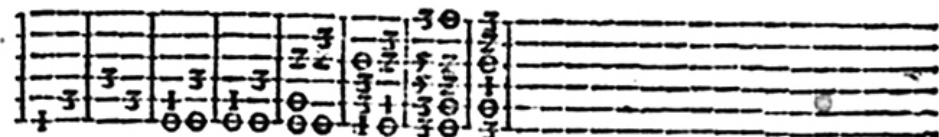


Orque me pareció que es cosa que conuiene a los que an de tañer saber templar la vihuela, facilmente a se de tomar la vna quarta de la vihuela en vazio, y despues ygualarla con la otra, q̄ no este mas alta, ni mas baxa, y despues que esten yguales poner la quarta, en quarto traste con la tercera en vazio q̄ esten yguales, y despues la tercera en quinto traste con la segunda en vazio, y despues dellas templadas ellas tres prouar la quarta en vazio cō la segunda en tercero traste que es octaua y tonaran bien, si esta templada luego poner la segunda en quinto traste con la prima en vazio que esten yguales, y luego poner la quarta en segundo, traste con la prima en vazio y sera otra octaua, tocallas entrambas y luego se vera, si estan templadas, la quinta se a de poner en quinto traste con la quarta en vazio 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 segundo traste que sera octaua con la sexta en vazio, y della manera si sona: e bien quedara templada.

Conueniente cosa sera 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 vihuela se an de contar desde abaxo hasta encima, poniendo la prima en baxo, y la sexta encima como lo muestra esta figura.



Todo el cuello de la vihuela se parte en doze trastes: los cuales figuramos con doze cifras: 1 2 3 4 5 6 7 8 9 10 11 12, y estas cifras significan que en tal traste se a de poner el dedo, en el qual es significado por la cifra que si estuviere esta, 1 se a de poner en primer traste, y si esta, esta 2 en segundo traste: pero quando estuviere vna 3 se a de tocar en vazio la cuerda donde se señalare, y es de notar que quando la cifra se pone cada vna por si se a de tocar la cuerda por si, y quando estuviere 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 tarda 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 estã metidas entre dos rayas que atrauiellan las cuerdas valen vn compas y tanto se an de tardar en tañer a quel espacio que aya pocas cifras como muchas, y esta figura 3 que a de estar encima que es semibreue vale vn compas y dos de estas 1 2 q̄ son minimas en otro, y otro de estas 1 2 3 4 5 6 7 8 9 10 11 12 mas se metẽ en otro yochos de estas 1 2 3 4 5 6 7 8 9 10 11 12 son corcheas q̄ se meten en otro y tanto espacio de tiempo se tardan en tañer las 1 2 3 4 5 6 7 8 9 10 11 12 vnas como las otras, y las cifras que estan debaxo se tañen con la presteza q̄ significan las figuras de canto que estan encima notan las figuras que se siguen.



## T A B L A.

Si la noche luce escura a tres bozes.	fo.9.	Fantasia del sexto tono va la boz que se canta señalada de colorado.	fo.10.
Villancico y con q̄ la lavare a tres bozes.	fo.9.	Fantasia del septimo tono va la boz q̄ 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 partense partiendo yo.	fo.10.	Fantasia del primer tono va la boz que se canta señalada de colorado.	fo.23.
Villancico a quatro 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 yeiba.	fo.19.	Fantasia a tres bozes del quarto tono, va la boz que se canta señalada de colorado.	fo.23.
Villancico a quatro si te quitase los huesos.	fo.10.11.	Fantasia del primer tono va la boz que se canta de colorado.	fo.24.
Villancico si me llamana 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.27.
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 cavallero, dadme era 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 garca las tres bozes tañidas y la otra cantada.	fo.14.	Fantasia del sexto tono a quatro.	fo.28.
Villancico a quatro si te vas a bañar Iuanica, las tres bozes tañidas, y la otra citada.	fo.15.	Fantasia del septimo 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 segundo tono a quatro.	fo.29.
Sacri solemnissa tres bozes, y lo que se canta va de colorado.	fo.16.	Fantasia del octauo tono a quatro.	fo.29.
Dixit dominus domino meo primer tono va la boz que se canta de colorado.	fo.16.	Fantasia del octauo a quatro bozes.	fo.30.
Dixit dominus domino meo del quarto tono va la boz que se canta de colorado.	fo.16.	<i>Libro quarto que trata de quatro missas de Iniquis</i>	
Yn exitu Israel de Egypto tono irregular, la boz que se canta va de colorado.	fo.16.	<i>las dos señalada la boz que se canta de colorado y las otras dos se cantan se.</i>	
<i>Libro tercero en que ay fantasias por todos los tonos sobre passos remedados ay de tres como de a quatro bozes, y otras sin passos remedados.</i>		Missa de Iniquis de Hercules Dux Ferrarie.	
Primer tono sobre la, fa, sol, re, mi, re, va la boz que se a de cantar de colorado señalada.	fo.17.	Primer Kirie.	fo.30.
Fantasia del segundo tono, va la letra que se a de cantar de colorado.	fo.18.	Segundo christe.	fo.31.
Fantasia del tercero tono, va señalada la boz que se canta de colorado.	fo.18.	Tercero Kirie.	fo.31.
Fantasia del quarto tono, va la boz señalada de colorado.	fo.18.19.	Gloria.	fo.31.32.
Fantasia del quinto tono va la boz señalada de colorado.	fo.19.	Qui tolis.	fo.32.
		Credo.	fo.33.
		Et in carnatu.	fo.34.
		Et spiritum Santum.	fo.34.
		Sanc̄tas.	fo.35.
		Benedictus.	fo.35.
		O sana.	fo.35.
		Agnus.	fo.35.
		Secundus agnus.	fo.36.
		<i>Otra missa va la boz que se canta señalada de colorado de Iniquis sobre fa, re, mi, re.</i>	
		Primer Kirie.	fo.36.
		Christe.	fo.36.
		Quirre postremo.	fo.36.
		Gloria.	fo.37.
		Qui tolis.	fo.37.
		Patrem.	fo.38.

T A B L A:

Et in carnatus.	fo. 38.	Benedictus.	fo. 36.
Et spiritum sanctum.	fo. 39.	In nomine domini.	fo. 37.
Sanctus.	fo. 39.	Osana.	fo. 37.
Benedictus.	fo. 40.	Agnus.	fo. 37.
Osana.	fo. 40.	<i>Otra missa de Inquin de Gaudemus.</i>	fo. 37.
Agnus.	fo. 40.		
Pleni.	fo. 41.	Kirie.	fo. 37.
<i>Otra missa de Inquin de La Fuga sin cantarse</i>		Christe.	fo. 38.
<i>boz ninguna.</i>	fo. 41.	Kirie postremo.	fo. 38.
		Gloria.	fo. 38.
Primer kirie.	fo. 41.	Qui tolis.	fo. 39.
Christe.	fo. 41.	Credo.	fo. 39.
kirie postremo.	fo. 41.	Et in carnatus.	fo. 60.
Gloria.	fo. 41.	Et spiritum sanctum.	fo. 61.
Qui tolis.	fo. 42.	Proporcion de tres minimas al copas.	fo. 62.
Credo.	fo. 43.	Sanctus.	fo. 62.
Et incarnatus.	fo. 44.	Pleni.	fo. 62.
Sanctus.	fo. 44.	Agnus.	fo. 63.
Benedictus.	fo. 44.	<i>Otra missa de Inquin de Ave maris sola.</i>	fo. 49.
Pleni.	fo. 45.		
Osana.	fo. 45.	Kirie.	fo. 63.
Agnus.	fo. 46.	Christe.	fo. 63.
<i>Otra missa de Inquin de super bozes musicales. f. 46</i>		Kirie postremo.	fo. 63.
		Gloria.	fo. 64.
Kirie.	fo. 46.	Qui tolis.	fo. 64.
Christe.	fo. 46.	Credo.	fo. 65.
Kirie postremo.	fo. 47.	Et spiritum sanctum.	fo. 65.
Gloria.	fo. 48.	Crucifixus	fo. 65.
Qui tolis.	fo. 48.	Proporcion de tres semi al compas.	fo. 65.
Credo.	fo. 49.	Sanctus.	fo. 66.
Et in carnatus tue.	fo. 49.	Pleni.	fo. 66.
Confiteor.	fo. 50.	Osana.	fo. 67.
Sanctus.	fo. 50.	Agnus.	fo. 67.
Pleni a tres bozes.	fo. 51.	<i>Otra missa de Inquin de Dea d'virgen.</i>	fo. 67.
Agnus dei in excelsis.	fo. 52.		
Benedictus a tres bozes de la missa de fortuna		Kirie.	fo. 68.
desperata de Inquin.	fo. 52.	Christe.	fo. 68.
<i>Quinto libro de otras quatro missas de Inquin</i>		Kirie postremo.	fo. 68.
<i>tañidas sin cantar.</i>	fo. 53.	Gloria.	fo. 68.
<i>Missa de sol, fa, re.</i>		Qui tolis.	fo. 69.
		Cum santo spiritu.	fo. 70.
Kirie.	fo. 53.	Credo.	fo. 70.
Christe.	fo. 53.	Crucifixus.	fo. 71.
Kirie postremo.	fo. 53.	Et spiritum sanctum.	fo. 72.
Gloria.	fo. 53.	Proporcion de tres semibreves.	fo. 72.
Qui tolis.	fo. 54.	Sanctus a cinco bozes.	fo. 72.
Credo.	fo. 54.	Pleni a cinco bozes.	fo. 73.
Et in carnatus.	fo. 55.	Agnus a cinco bozes.	fo. 73.
Sanctus.	fo. 56.	Pleni.	fo. 73.

T A B L A.

<i>Libro sexto que trata de motetes a quatro y a cinco, y a ocho bozes, y la letra que va señalada de colorado se a de cantar.</i>	O dulce vita mea a tres bozes.	fo. 87.
In principio erat verbum de Iusquin a quatro.	Toti vomi conta: a tres.	fo. 87.
Fuit homo missus de Gomberte a quatro bozes.	Quanto di: veia a tres bozes.	fo. 87.
Aue maria de Adrianus Villarte a quatro bozes.	Madona maria voitra a tres.	fo. 87.
Pater noster de Adrianus de Villarte a quatro.	La cortesia a tres.	fo. 88.
Tota pulcha es de Iusquin a quatro.	Tuta tu a tarali a tres.	fo. 88.
Dum complerentur de Bashurto a quatro bozes.	Sempre me lingo a quatro las tres bozes tañidas y la otra por defuera.	fo. 88.
Qui seminant in lachrymis de Gomberte a quatro.	Aquand' aquand' haueria a quatro las tres bozes tañidas, y la otra por defuera.	fo. 89.
Queramus cum pastoribus de Iuan Monton a quatro.	Lagrima melli a quatro las tres bozes tañidas y la vna cantada por defuera.	fo. 89.
Miserere mei Deus de Iusquin a cinco.	Madona mia san me von a quatro las tres bozes tañidas y la otra cantada por defuera.	fo. 90.
Descendit Angelus de Morales a quatro.	O bene mio fa famne vno fauore a quatro las tres tañidas y la vna cantada.	fo. 90.
Angelus Domini de Bashurto a quatro.	Cancion Francesa, mon pere auisi ma mere ma vouln marier.	fo. 91.
Salus de Iusquin a cinco.	Que faran del pobre Ian a quatro.	fo. 92.
Tulerant Domini de Gomberte a ocho.	Cancion Francesa, sparsi sparsum a quatro.	fo. 93.
<i>Libro septimo que ay villanesca y canciones a tres, y a quatro bozes, y otras tañidas las tres, y cantada la otra por defuera.</i>	Madrigal vostra fuy a quatro bozes.	fo. 94.

FIN DELA TABLA.



## COMIENCA EL LIBRO

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



## Condeclaros,

## Libro primero,

## Pifador.

The musical score is organized into ten systems, each containing a vocal line and a guitar line. The guitar notation is a simplified form of tablature, using letters (f, z, 3, 4, 7, 8) and numbers (1, 2, 3, 4) on a six-line staff. The vocal line uses a standard musical staff with notes and rests. The score is divided into sections by double bar lines and includes various musical symbols like clefs, time signatures, and ornaments.

System 1: Vocal line starts with a treble clef and a common time signature. The guitar line begins with a treble clef and a common time signature. The first system contains 12 measures.

System 2: Similar structure to the first system, containing 12 measures.

System 3: Similar structure to the first system, containing 12 measures.

System 4: Similar structure to the first system, containing 12 measures.

System 5: Similar structure to the first system, containing 12 measures.

System 6: Similar structure to the first system, containing 12 measures.

System 7: Similar structure to the first system, containing 12 measures.

System 8: Similar structure to the first system, containing 12 measures.

System 9: Similar structure to the first system, containing 12 measures.

System 10: Similar structure to the first system, containing 12 measures.

This page of musical notation is for a pifador instrument. It consists of ten systems, each with two staves. The notation includes various note values (circles and vertical lines), rests, and ornaments (teardrop shapes). The music is organized into measures by vertical bar lines. Some systems begin with a clef-like symbol (a 'D' in a circle) and others with a 'P' in a circle. The notation is dense and characteristic of early printed music.

First musical staff with notes and rhythmic markings.

Second musical staff with notes and rhythmic markings.

Third musical staff with notes and rhythmic markings.

Las bacas con sus  
diferencias para  
discantar.

Fourth musical staff with notes and rhythmic markings.

Fifth musical staff with notes and rhythmic markings.

De aqui adelante son dif  
ferencias,

Sixth musical staff with notes and rhythmic markings.

Seventh musical staff with notes and rhythmic markings.

Eighth musical staff with notes and rhythmic markings.

The image displays ten systems of musical notation for a pifador instrument. Each system consists of two staves. The notation is primarily rhythmic, using letters 'Z', '4', and '3' to denote notes and rests. Above the staves, there are various symbols, including vertical lines with loops and circles, which likely represent fingerings or breath marks. The notation is organized into measures, with some systems ending in a double bar line. The overall style is characteristic of early printed musical notation.

The image displays ten systems of musical notation, each consisting of a treble and bass staff. Above each system are various musical symbols, including clefs, notes, and rests. The notation is a form of early keyboard shorthand, likely for a lute or similar instrument, using letters and numbers on a five-line staff. The symbols include letters like 'Z', '4', '3', '7', '9', and 'f', and numbers like '4', '3', '2', '1', '0'. Some systems also feature a 'P' symbol above the staff. The notation is arranged in a grid-like fashion, with each system occupying a horizontal row. The overall appearance is that of a historical manuscript page.

Pauana.

Libro primero.

Pisador.

Foriii.



Pauanamuy  
llana para ta  
ñer.



Dezilde  
al caualle  
ro que

A iii

Buelta del caualero

Musical notation for the first piece, featuring a single staff with rhythmic notation (circles and vertical lines) and a key signature of one sharp (F#).

**COMIENCAN CINCO ROMANCES** viejos. Es la clau de cesol faut, La tercera en primero traste.

Musical notation for the second piece, featuring a single staff with rhythmic notation and a key signature of one sharp.

Alas armas moril co te silasas en voluntad que sete entran

Musical notation for the third piece, featuring a single staff with rhythmic notation and a key signature of one sharp.

los france ses los q̄ en romeria vā. Los que en romeria

Musical notation for the fourth piece, featuring a single staff with rhythmic notation and a key signature of one sharp.

**GVARTE GVARTE REY DON SANCHO.** Va apuntada la boz, Es la clau de cesolfaut, la tercera en tercero traste.

va ne,

Musical notation for the fifth piece, featuring a single staff with rhythmic notation and a key signature of one sharp.

Guarte guarte elrey don Sancho

Musical notation for the sixth piece, featuring a single staff with rhythmic notation and a key signature of one sharp.





no di gas que notea ui so que del cer co de çamo



ra vn tray dor a ui a fa li do



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



Quien hu uief se tal ven tu ra



so bre las a guas del mar co mo hu uo el in fante Ar nal



dos la ma ña nade fant Iuan,

la mañana de fant luan

Va la boz afeñalada es la clau de cé sol faut en la se gunda en primero traſte.

la mañana de fant luan al tpo q̄ al borea

tia grã fiſta haſe los mozos por la vega de grã nada

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.

quãdo le ví nie ron nue uas que al

ha ma cra ga na da ay mí al ha ma.

Endechas de canaria entona  
se la segunda en vazio.



Para ques damatãto que re ros



para ques damatãto que re ros para perderme ya vos per de ros.



ros para perderme ya vos per deros

mas





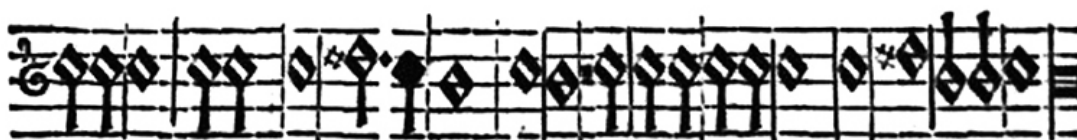
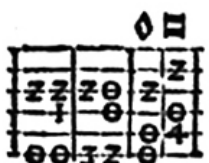
valie ra nun ca ve ros para perderme y avos per de ros



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



Pasado 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,



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



sadel cercado a ge no mas q̄ la fru ta del cerca do a ge no



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





A musical score for a lute, consisting of five systems of two staves each. The notation is a form of lute tablature, using letters (Z, I, F, C, G, B) and numbers (1-6) on the staff lines to indicate fret positions. Above the staves are various symbols, including diamond shapes and vertical lines, which likely represent ornaments or specific playing techniques. The score is organized into measures, with some measures containing multiple notes or symbols. The overall layout is clean and professional, typical of a printed musical manuscript.

Finisce el primer libro.









y con q̄ la l a u a re      q̄ b i u o m a l p e n a d a  
 y con q̄ la l a u a re      q̄ b i u o m a l p e n a d a



y con q̄ la l a b a re      q̄ b i u o m a l p e n a d a,



L a u a n s e l a s m o      p e s c o a g u a d e l i m o      n e s c o a g u a d e l i



Otro villancico. Es la clau de cesofaut, la tercera entercero traste.



mo nes,



Quien tuuiesse tal poder      q̄ p u d i e s s e      q̄ p u d i e s s e  
 Por tener seguridad



se no q̄ r r e r a q u i e s s e      se no q̄ r r i a q u i e s s e

fi ef fe.

Buelta.

Quien tuuies se liber  
Y quiẽ pudies se mouer

rad no çriẽdo no que rer,  
vo lütad cõ vo lun tad,

Es la clauẽ deste villancico/  
de cesol faut 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 ef trañas yvã se a tierras estrañas,  
sa ñas vayã se a tie rras ef trañas

yvã se a tierras ef trañas,

Buelta del  
villancico

Mi cora cõ se de stie-  
Siẽdo a geno de bi-

rra yes ef cu sa do ef par tir.  
uir lapal sion q̃ en el se en cierra,

Villancico de a quatro, Es  
la clauẽ de cesol faut, later  
cera en primero traste,



Pueste partes y te vas y te vas,  
Y pues forsofa estuyda y te vas/



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



quando bol ueras quã do bol ue ras.



El pir tir de tu par-  
me a lle ga tan-



ti da qãnsime a par tade ver t.  
toala muerte q se me apta la vida,

Otro villancico de luã vazquez. Y es  
la clau de gesol reut agudo, entercero  
traste la segunda.



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

no me llames sega la er uasi

no more na. //.

**Buelta.**

Vn amigo qyo a ui a.

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

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

en q̄ el ras morico mas me da ras  
nōbra ras mori/

mo rico mas me da ras,

Darteyo si tu qui sieres señora mico ra con,  
En cadenas y pri sion tuyo soy miétras biuje re,

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

Simellamana milla man que

cuydo q mella mana mi simellamana milla man que

cuydo q mella manami q cuydo q mellaman a mi,

En a q lla sierra ergui da cuydo q mella mami llama alamas garrida



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



cuydo q̄ mellamā ami.

En la fuente del rosel laua la



ni ñay el dōzel. //

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



fel laualani ñay el donzel laua la ni ñay el dōzel. //  
el. //

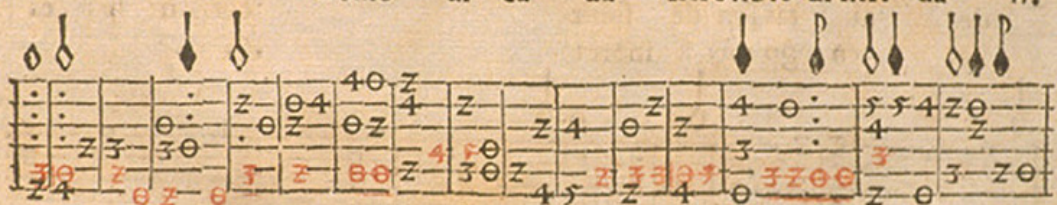


Otro villancico a quatro  
Es la clau de cesol faut,  
la tercera en tercer traste.

En la fuente de agua la ra,  
Cō sus manos laua la ca ra,



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



zē que yo le ma

te //

di zen q̄ yolema te q̄ yole mate dizen q̄

yole ma te. Ansi vayama dre virgo ala via

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 sierras ma-  
En ei ma de-

dre al tas son de subir corrian los ca  
llas ten go mis a mores //.



Musical notation for the first system, featuring a vocal line with diamond-shaped notes and a lute accompaniment with rhythmic patterns.

ños dauan en vn to ron gil.

Lute accompaniment for the first system, showing rhythmic patterns and fretting on a six-stringed instrument.

Musical notation for the second system, including a vocal line and a lute accompaniment.

Entona se la  
segunda en  
tercero tra-  
se.

Madre a quellas fierras lle nas fonde flores.

Lute accompaniment for the second system, showing rhythmic patterns and fretting.

Musical notation for the third system, featuring a vocal line with diamond-shaped notes and a lute accompaniment.

Gentil ca ua lle rodadme agoravnbe fo.

Lute accompaniment for the third system, showing rhythmic patterns and fretting.



Siquieraporel da ño q̄ me auys hecho



Siquieraporel da ño q̄ me auys hecho.



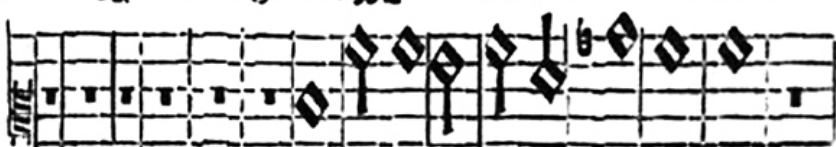
Bueltar



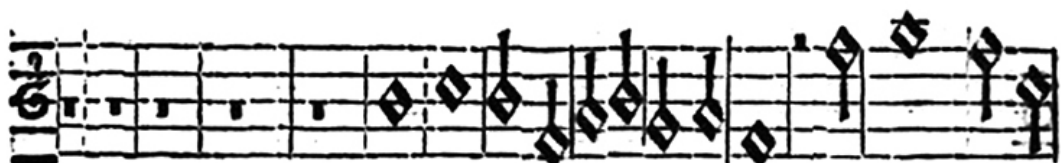
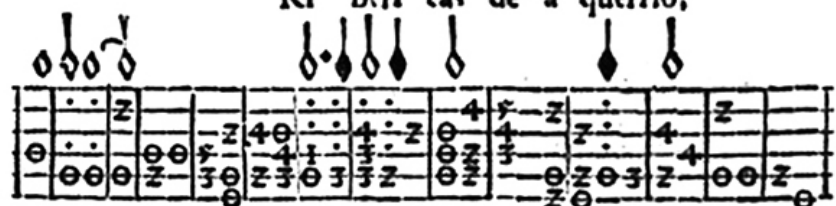
Veniael ca ua lle ro de Cordoua a Sevilla.



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



Mal fe ri da va la Gar ça  
Ri bri cas de a quelrio,



Sola va y grito sda ua fo la va y  
//o //o



gri to sda ua fo la va y grito sda ua fo la va y grito sda ua.



## Villancicos.

## Libro segundo.

## Pifador.

Bucina.

Otro villancico age  
no. Entona se laboz  
la segunda en ter  
cero traste.

dõde la Garçahaze su nido.

Si te vas a bañar lua ní ca

di meaqua lesbañosvas

Buella Buella

di mea quales vaños vas.

Iuani ca cuer po ga

rri do,

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

Pan ge lin gua glo-

ri o

fi

cor

po ris my fic ri um.

fan qui nis que pre ci o

fi quem in mun

di pre ci um

fru ctus ven tris ge ne ro

fi

rex e ffu dit gen ti um

● SACRIS SOLEMPNIIS.  
Es la clau de ce sol faut/la segunda en va-  
zio,

Sa cris so lemp

ni is iun cta ob fint gau di

a & ex pre cor di is

fo net pre co ni a re

ce dant ve re ra no ua fint

om ni a cor da vo cis & o

Es la clau de cesol faut la tercera enterco tra ste/y es primer tono,

pe ra, Dixit dominus domino me

o, se de a dex tris me is,

Fabordones.

## Libro segundo.

Pifador.

Otro del  
quartoto  
no

Dixit do minus do mi no me o, fe



de a de xtris

me



is. Inexi tuls ra el de egipto,



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

FENESCE EL SEGUNDO LIBRO.





## LIBRO TERCERO DE

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

La faſola re mi re

la faſol la re mi re la faſol la re mi re la faſol la re

mi re la faſol la re mi la faſol la re mi

re la faſol la re mi re la

faſol la re la faſol la re la fa

ſollare mi re,

Fa sol la re la fa sol la re mi 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 seculorum del segundo tono. Es la clau de cesolfaut, 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 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, mi la

sol mi fa sol mi mi la sol mi fa sol

mi mi la sol mi fa mi

mi la 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



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

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  
faut/ la tercera e tercer traste,

Fa sol mi fare fa fa sol mi fa re fa

sol mi fare fa sol mi fa re

fa sol mi fa re fa sol mi fa re

fa sol mi fa re fa sol mi

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

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

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

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

Fantasia sobre fa, mi, re, fa, sol, fa. Sexto tono/  
va señalada de colorado la boz q̄ se canta. Es la  
clau de cesol fau/ la tercera en tercero traste,

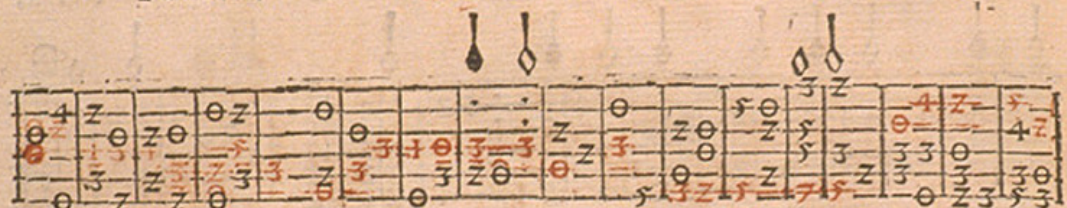
fa mi re fa sol fa

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



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



Fantasia del 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, sol/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

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

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

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

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

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

re re      re mi fa sol mire

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

re mi fa sol mi re      re mi fa

sol mi re re mi fa sol mi re

re mi fa sol mi re

re mi fa sol mi re re mi fa

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

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

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

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

Fantasia sobre La, sol/a, mi/  
fa, mi. Es la clau de cesol faut en  
la tercera entertero traste.

la fol la mi fa mila follami fa mi la

fol lamifa mi la follamifa mila fol lami fa mi

la follami fa mi la fol lamifa mila fol la

mi fa mi la fol lamifa mi la folla mi fa mi

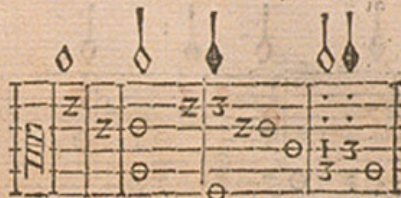
la follami fa mi lafol lamifa mi

fol fafolre mi re la fol lamifa mi la

fol lamifa mi lafol lamifa



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



la fol mi fa mi la fol mi fa mi la fol mi fa mi

la fol mi fa mi mi la fol mi fa mi mi la fol mi fa mi mi la fol mi fa

mi mi la fol mi fa mi

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

re la fa

fol la re la fa fol la re

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

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

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



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



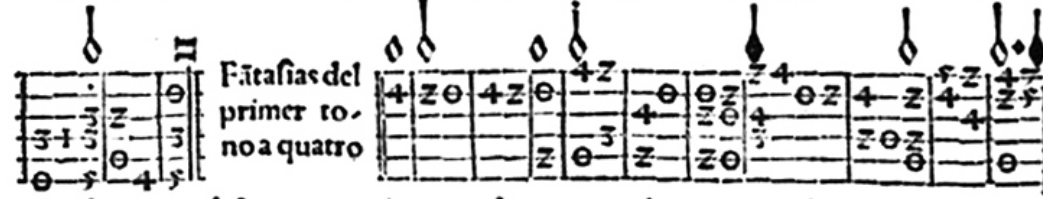
sol la re la fa sol la re la fa sol la re



## Fantasias,

## Libro tercero.

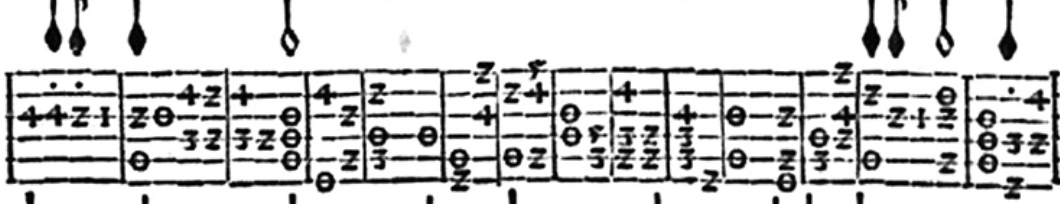
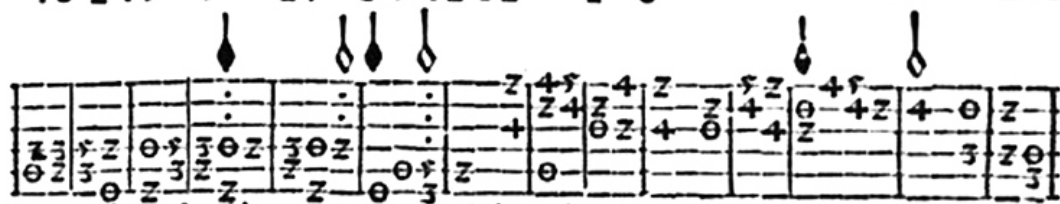
## Pifador.



II  
Fantasias del  
primer to-  
no a quatro







Otra fantasia  
del primer to  
no a quatro

## Fantasias.

## Librotercero.

## Pifador.

This image displays ten systems of musical notation, likely for a lute or guitar, arranged in a vertical column. Each system consists of a six-line staff with rhythmic values and fret numbers. Above the staves are various symbols, including diamond-shaped ornaments and vertical stems with flags, indicating specific playing techniques or ornaments. The notation is dense and characteristic of early printed lute tablature.

The systems are organized into three groups corresponding to the section headers:

- Fantasias:** The first system.
- Librotercero:** The second, third, and fourth systems.
- Pifador:** The fifth, sixth, seventh, eighth, ninth, and tenth systems.

The notation includes rhythmic values such as '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

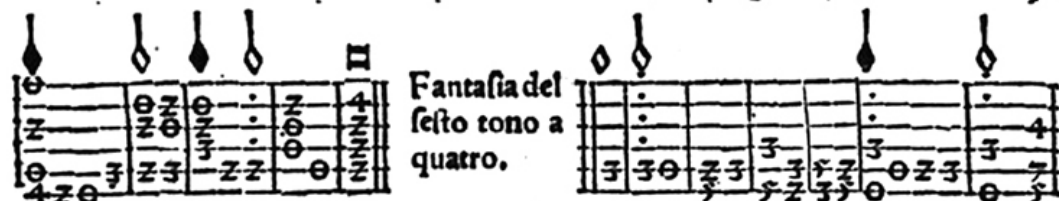
The musical score consists of ten systems of staves. Each system contains two staves: a top staff with notes and rests, and a bottom staff with rhythmic values and fingerings. Above the staves are various symbols, including circles and vertical lines, representing fingerings or breath marks.

The score is divided into sections by Roman numerals:

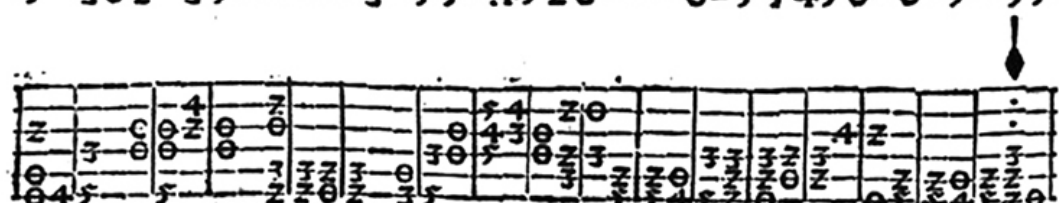
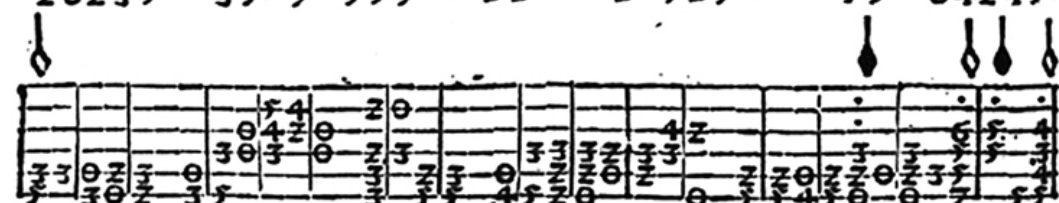
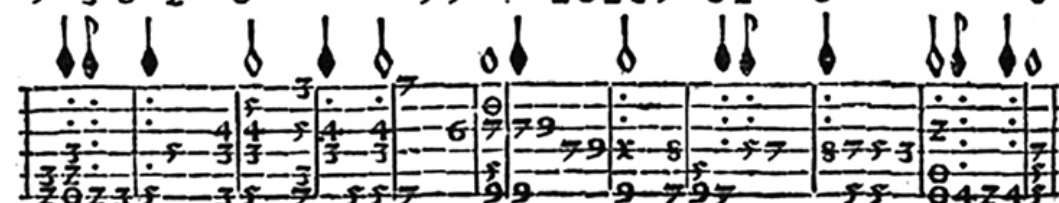
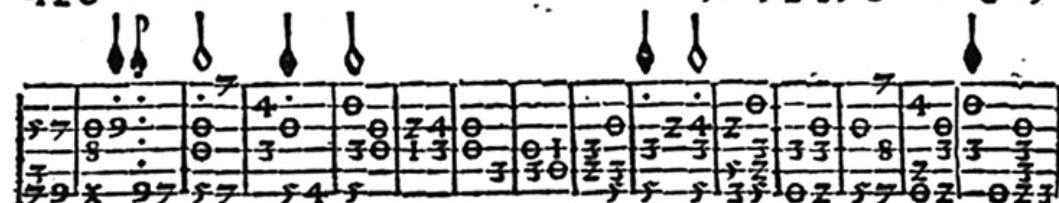
- Section I:** The first system is marked with a Roman numeral 'I'.
- Section II:** The second system is marked with a Roman numeral 'II'.

A central section is titled "Otra fantasia del quarto to no a quatro." This section is marked with a Roman numeral 'II' and contains two systems of staves.

The notation includes various note values (e.g., minims, crotchets) and rests, along with rhythmic values such as '3', '6', '8', and '9'. Fingerings are indicated by numbers 1 through 4.



Fantasia del  
sesto tono a  
quatro.

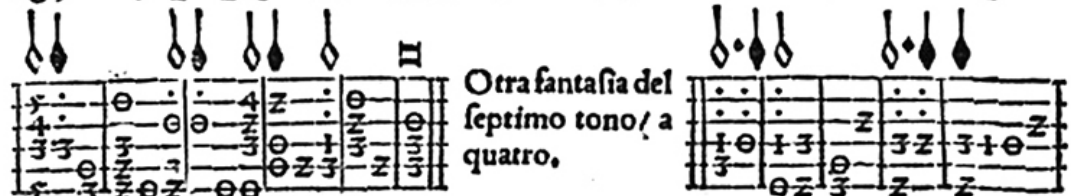




II

Otra fantasia del sexto tono a quatro.

The musical notation consists of ten systems, each with a single staff. Above each staff are various symbols, including diamond shapes and vertical lines, which likely represent fret positions or specific lute techniques. The notation includes numbers (1-4) and letters (N, O, U, Y) placed on or between the lines of the staff. The piece is in the sixth mode and is written for a four-course lute. The page is numbered 'II' in the top right corner.







## Fantasias.

## 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 '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.

II

Otra fantasia del otauo tono / a quatro.

The second system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.

The third system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.

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 '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.

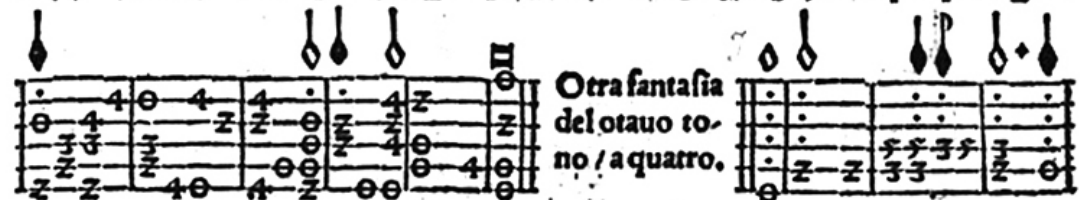
The fifth system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.

The sixth system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.

The seventh system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.

The eighth system of musical notation consists of two staves. The upper staff contains a sequence of notes and rests, with some notes marked with a '4' above them. The lower staff contains a sequence of numbers, likely representing fret positions or fingerings, with some numbers marked with a '4' below them. Above the staves are several downward-pointing stems, some ending in teardrop shapes, indicating specific fretting or fingering techniques.





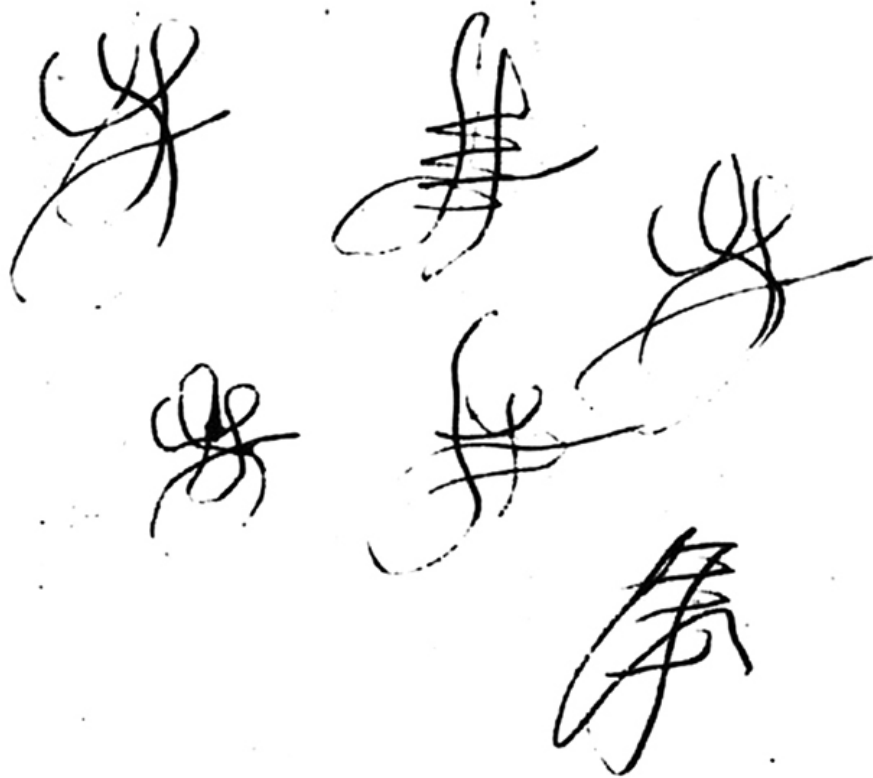
Fantafias.

Libro tercero.

Pifador.

The image shows a musical score for three staves, likely representing different parts of a lute. The notation is a combination of standard musical notation (notes, rests, bar lines) and lute tablature (letters Z, 4, 3, 2, 1 on the strings). Above the staves are several lute diagrams, which are simplified line drawings of the instrument's body and neck, with small circles indicating the positions of the strings and frets. The score is organized into measures, with some measures containing multiple notes or tablature characters. The overall style is characteristic of early printed music books.

FENESCE EL TERCERO LIBRO.



## LIBRO QVARTO DON

DE VAN QVATRO MISSAS DE IVSQVIN Y ALGV

nas cantadas/ya donde va la letra colorada es el canto llano q̄ se ha de cantar, q̄ es sobre q̄ van las missas, Es la clau de cesol faut, la segunda en tercero traſie,

*Missã de Iusquin, de Ercules dux ferrarie,*

Musical score for the Mass of Iusquin by Hercules Ferrarie. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of several systems of music, each with a vocal line and a lute tablature line below it. The tablature uses letters 'z', 'i', '3', '6', '8' and numbers '1', '4', '6', '7', '8' on a six-line staff. Above the staff are various ornaments and rhythmic markings. The lyrics are written below the staff in a Gothic script. The text includes "Christe dela missa", "ley fon", and "Christe". The score ends with a large letter "E".

kirie po  
strero,

fon.

fon.

ki  
ri  
e

e  
ley  
fon  
fon,

Gloria de  
la missa,

Et in re

rra  
rra

prop  
ter

mag nam nam,

Do mi ne fi li do

mi ne de us,

**Quitolis**  
de la mefma gloria,

Qui tol lis

lis

qm tu

fo lus fo lus

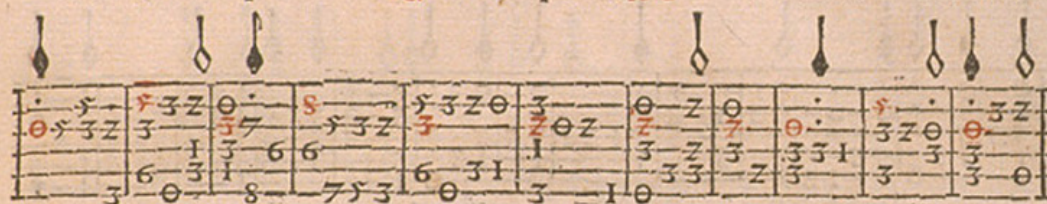
de i pa tris a

men amen,

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

Pa trem om om ni po





ten

tem



an



te

om

ni

a



fa

cia

funt



qui

prop  
E iii

Single melodic line with rhythmic values (circles and vertical lines) and a lute tablature below it.

ter nos ho mi

Single melodic line with rhythmic values and a lute tablature below it. The text "Et incarnatus est," is written below the staff.

nes,

Single melodic line with rhythmic values and a lute tablature below it. The text "Et in car" is written below the staff.

Et in car

Single melodic line with rhythmic values and a lute tablature below it. The text "na tus" is written below the staff.

na tus

Single melodic line with rhythmic values and a lute tablature below it. The text "fe det ad" is written below the staff.

fe det ad

Single melodic line with rhythmic values and a lute tablature below it. The text "dex te ram pa tris" is written below the staff.

dex te ram pa tris

Single melodic line with rhythmic values and a lute tablature below it. The text "cu" is written below the staff.

cu

ius re gni ni,

Terceira parte / del mesmo credo,

Et in spi ri tum

tum

Qui cum pa tre

et fi li o

Qui lo cus est

est

Et ex pec

to re su rre ti o nem mor tu o

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

**C** Sanctus y porq̄ se dan iuntas/la prima  
es diez trastes cõ la sesta en tercero. La ses  
ta puse en sexto traste porq̄ r. o se alcãgaua.

San ctus ol fan ctus

fan ctus fan ctus.

**S**ona duo el bene  
dictus y qui venit, &  
in nomine domini,

Be ne

di ctus qui ve

nit in no mi ne do mi

ni,

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  
dela mil  
mamilla

o fa nain excel sis, o fa nain excel sis, Ag

nus de i ag nus de i

Qui

tol lis pec ca ta mun di

mi fe

re re no bis.

Segundo agnus/es  
a tres y no lleva can  
to llano y por esto  
no va assenalado.



Chric

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

ki ri e le y

Christe de la misma missa.  
fon

Christe le

Chirie postero desta missa,  
fon,  
Chi ri e le le y y fon

Gloria de la misma missa.  
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 a gi musti 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.

mi se re re

no bis

fuf ci pe

de pre ca ti o nem no strā

mi se re re no bis

tu so lus al ti si mus ie su chris te

Tres femibre  
ues al compas

in glori a dei pa tris a



Et in carnatus  
es de la misma  
missa,

re de scedit de celo

& homo, factus est

passus sepultus est

secundum scripturas

sedet ad dexteram patris & iterum venturus est cum gloria iu

dicare vivos & mortuos cuius regni non erit finis,

Et spiritum sanctum,

ex patris

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

cū glo ri ficat qui lo cutus est per p̄ phetas

Proporcion tres semibre ues al cōpas,

con fi teor v nu ba ptis main re missionē p̄ cōrū & expe

ctō re surretio nē mortu o rum & vitam vē tu ri se

cu li, A men A men,

Sanctus  
de la misa  
ma misa.

A men.

San ctus san ctus

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

Benedictus de la  
misma misa de  
lusquin.

oth

be ne di ctus

qui ve nit

in no mi ne do mi

ni in no mi ne do

Proporcion.  
mi ni do mi ne in no mi ne

Ofana.  
do mi ni Ofana in ex

cel fis

o fa na

Agnus de la missa,

in ex cel sis

A gnus de i qui

to lis pec ca ta mun di

mi se re re mi se re re mi se re re no bis

Pleni de la missa mis-  
ma a tres yno lleua ca  
to llano apuntado,



First system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation (vertical lines with stems) and notes (circles with stems) across several measures.

Second system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation and notes across several measures.

Third system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation and notes across several measures.

Otra missa  
de lusquin  
de la fuga.

Fourth system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation and notes across several measures.

Chirre.

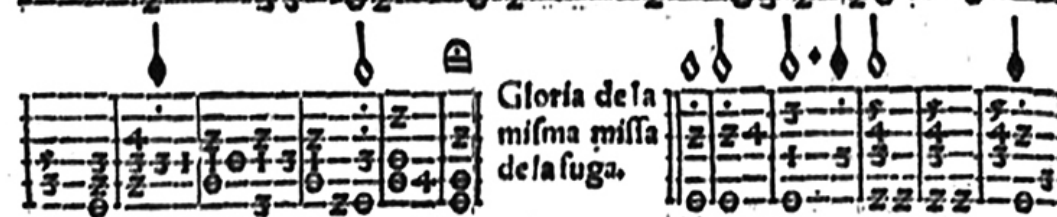
Fifth system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation and notes across several measures.

Sixth system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation and notes across several measures.

Seventh system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation and notes across several measures.

Eighth system of musical notation, consisting of a single staff with a treble clef. It contains rhythmic notation and notes across several measures.

Chirre  
postre  
ro,



Gloria de la  
misma missa  
de la fuga.



Qui tolis de  
la miſma miſ  
ſa.

Credo de la misma miffa.



The image displays a page of musical notation, likely a manuscript or printed score, consisting of ten systems of music. Each system is composed of two staves. The notation is a form of early tablature, using letters (N, H, K, Y, U, I, O) and numbers (1-4) placed on a six-line staff. Above each system, there are diamond-shaped ornaments, possibly representing fingerings or specific notes. The notation is arranged in a single system across the page.

The image displays a musical score for a Mass, organized into ten systems. Each system consists of a single staff with a clef at the beginning and musical notation throughout. The notation includes various note values (minims, crotchets, quavers) and rests. Above the staves, there are decorative flourishes and some specific markings, such as 'II' and 'ID' in the fourth system. The score is written in a historical style, likely from the 16th or 17th century.

Sanctus de la  
misma missa.

The first system of musical notation consists of two staves. The upper staff contains rhythmic notation with various note values (minims, crotchets, quavers) and rests. The lower staff contains a similar rhythmic notation, often with a different time signature or grouping. The notation is dense and characteristic of early printed music.

Benedictus de  
la misma mis-  
sa.

This section contains the musical notation for the Benedictus and the final part of the Mass. It features two staves of rhythmic notation. The text 'Benedictus de la misma missa.' is positioned to the left of the first staff. At the bottom left, the text 'Pleni de la misma missa,' is written next to a small musical fragment. The notation continues with various rhythmic patterns and note values across several staves.



Ofana de la  
misma mifsa.

Agnus de la mismamiffa de a fuga.



¶ Contra miſſa de ſuperbozes muficales Iuſquin, El kirie.



¶ Chriſte de la miſſa miſſa.



kirie postre  
ro dela missa  
mamissa.

The musical score consists of ten staves. The first four staves contain the main body of the piece, followed by a section marked with a 'D' time signature. The fifth staff begins with the text 'kirie postre ro dela missa mamissa.' and continues across the remaining staves. The notation includes various note values, rests, and clefs, typical of early printed music.

Gloria sup bo  
zes musicales.

This page contains ten systems of musical notation. Each system consists of a single staff with rhythmic values (represented by numbers 1-6) and a series of diamond-shaped notes above the staff. The notation is arranged in a grid-like fashion across the page.

## Missa de Iusquin

## Libro quarto.

## Pisador,

Missa de Iusquin

Libro quarto.

Pisador,

Quitolla  
de la missa  
mamissa.

This image shows a page of musical notation, likely a manuscript or printed score, for a piece titled "Missa de Iusquin." The page is numbered "Fo. xlviii." (Folio 48) and is part of "Libro quarto" (Book 4). The notation is arranged in ten horizontal staves, each containing a series of notes and rests. Above each staff, there are several decorative symbols, possibly representing ornaments or specific performance instructions. The notation is dense and appears to be a form of early printed music, possibly using a system like the "Pisador" mentioned in the header. The notes are small circles with stems, and the rests are indicated by horizontal lines. The overall layout is clean and organized, typical of a musical manuscript.

Credo / sup bozes musicales.

The image displays a page of a musical manuscript. It features ten systems of musical notation. Each system consists of a vocal line (top staff) and a lute tablature line (bottom staff). The tablature uses letters 'a' through 'g' to represent fret positions on a six-stringed lute. Above the staves, there are various musical symbols, including clefs, a 'D' time signature, and a 'C' time signature. The text 'Credo / sup bozes musicales.' is written on the right side of the first system.



The image displays a musical score for a Mass by Iusquin, in the 'Libre quarto' style. The score is written on a single melodic line with rhythmic notation consisting of vertical stems and circles. Above the staff, there are various ornaments, including teardrop shapes and diamond shapes, which are characteristic of this style. The text 'Missa de Iusquin,' 'Libre quarto,' 'Pisa lor.' and 'Fo. xlix.' is at the top. The score is divided into several systems, with some systems containing a large Roman numeral (II) indicating a section change. The lyrics 'Et in carna rus de la mis ma milla.' are written below the staff in the middle section.

Et in carna  
rus de la mis  
ma milla.

This page contains ten systems of musical notation. Each system consists of two staves: the upper staff is a vocal line with a diamond-shaped clef and a key signature of one flat; the lower staff is a lute tablature line with numbers 0-9. The text "Confiteor unū baptis mū," is written in the middle of the eighth system. The notation includes various rhythmic values and accidentals, and the piece concludes with a double bar line and a repeat sign.

First musical staff with notes and clefs.

Second musical staff with notes and clefs.

Third musical staff with notes and clefs.

Fourth musical staff with notes and clefs.

Fifth musical staff with notes and clefs.

Sixth musical staff with notes and clefs.

Seventh musical staff with notes and clefs.

Eighth musical staff with notes and clefs.

Sanctus  
de la misma  
missa.

Mißas de Lusquin,

Libroquarto.

Pifador,

Pleni a tres bozes de la misma missa.

Agnus de clama iu excel  
sis dela misma missa/ sup  
bozes musica'es.

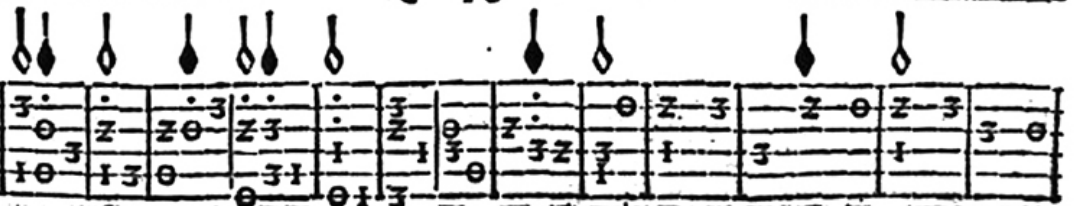
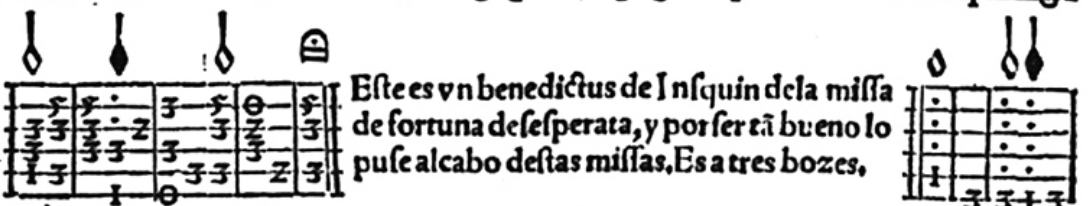
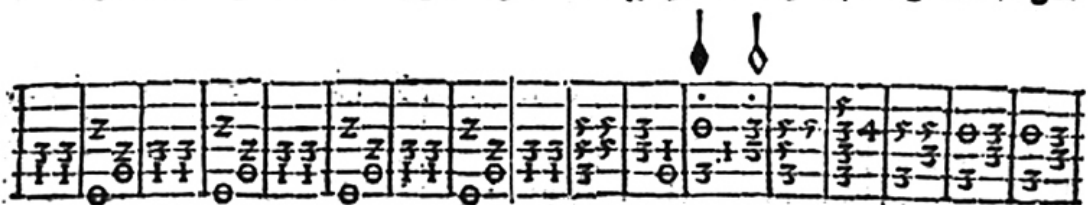
G iii

## Missa de Iusquin

## Libro quarto,

## Pisador.

The image displays a page of musical notation, likely a manuscript or early printed score, titled "Missa de Iusquin" from "Libro quarto" by "Pisador". The notation is organized into ten systems, each consisting of a single staff with rhythmic notation and a series of diamond-shaped ornaments (possibly representing a specific instrument or dance rhythm) above it. The notation includes various note values, rests, and bar lines, typical of early printed music notation. The page is numbered "4" in the bottom right corner.



Missas de lusquin.

Libro quarto.

Pisador.

The image shows two staves of musical notation. The top staff contains 12 measures of music. Above the staff are two rows of fingerings: the first row has two diamond-shaped symbols (representing fingers) above each measure, and the second row has two diamond-shaped symbols above each measure. The bottom staff also contains 12 measures of music. Above the staff are two rows of fingerings: the first row has two diamond-shaped symbols above each measure, and the second row has two diamond-shaped symbols above each measure. The notation includes various symbols such as dots, lines, and numbers, which are characteristic of early printed musical notation or tablature. The bottom staff ends with a double bar line and a small symbol.

FIN DEL QVARTO LIBRO.



## LIBRO QVINTO CON

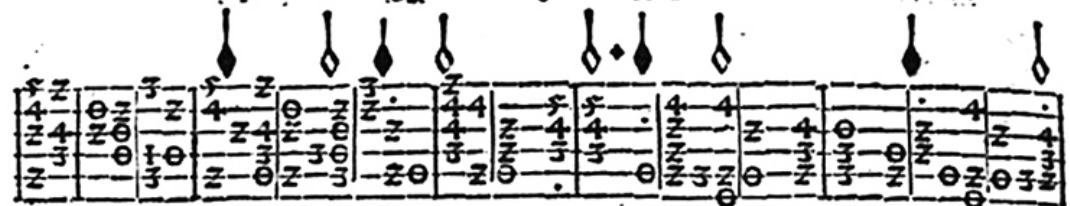
OTRAS QVATRO MISSAS DE IVSQVIN.

*kirie sobre la sol faremi.*

Chrite  
de la sol  
fare mi

kirie po  
firero.

G v





The image displays ten systems of musical notation, each consisting of two staves. The notation is a form of rhythmic shorthand, using various symbols such as vertical lines, circles, and numbers to represent musical notes and rests. Above each system, there are several teardrop-shaped symbols, likely indicating phrasing or breath marks. The notation is organized into measures, with some measures containing multiple notes or rests. In the third system, there is a central text block that reads: **Credo** *dela solfa* **re mi,**. The musical notation continues on both sides of this text block. The overall layout is clean and professional, typical of a printed musical score.

First system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

Second system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

Third system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

Fourth system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

Fifth system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

Et in carna  
tusa dela mis  
ma missa.

Sixth system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

Seventh system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

Eighth system of musical notation with two staves. The top staff contains rhythmic notation with various symbols above it. The bottom staff contains rhythmic notation with various symbols below it.

## Mifas de Iufquin.

## Libro quarto.

## Pifador.

This page contains ten systems of musical notation. Each system consists of a single staff with rhythmic notation. Above each staff are various symbols, including vertical lines, circles, and teardrop shapes, which likely represent specific rhythmic values or ornaments. The notation is dense and characteristic of early printed music.

The image displays a page of musical notation, likely a lute tablature or rhythmic notation, organized into ten systems. Each system consists of a single staff with rhythmic notation, including letters (N, Z, O, U, H, Y) and numbers (4, 3, 6) indicating note values and rests. Above each staff are various symbols, including vertical stems with loops and circles, which likely indicate fingerings or specific articulations. The notation is arranged in a grid-like fashion, with systems separated by horizontal lines. The page is titled "Missa de Iusquin, Libro quinto, Pisador, Fo. lvi." at the top.

Sanctus de la miſma miſſa y a ſe  
de abaxar vn punto la ſeſta pa q̄  
ſe taña como eſta apuntado

Benedictus ſe de a  
baxar la ſeſta ſino co  
mo ſe ſueletañer.



In nomine  
domini dela  
sol fa re mi.

Osana de la  
misma misa.

**Agnus**  
 de la misma  
 missa,

Otra missa de  
 Iusquin de gau  
 deamus, kirie.

First system of musical notation, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains a melody with various note values and rests, with figured bass notation below it.

Second system of musical notation, continuing the melody from the first system. It includes a double bar line and a repeat sign.

Christe.

Third system of musical notation, continuing the melody. It includes a double bar line and a repeat sign.

Fourth system of musical notation, continuing the melody. It includes a double bar line and a repeat sign.

Fifth system of musical notation, continuing the melody. It includes a double bar line and a repeat sign.

Sixth system of musical notation, continuing the melody. It includes a double bar line and a repeat sign.

kirie po  
stereo.

Seventh system of musical notation, continuing the melody. It includes a double bar line and a repeat sign.

Eighth system of musical notation, continuing the melody. It includes a double bar line and a repeat sign.

This image shows a page of a musical manuscript. At the top, there are three section headers: "Missa de Iusquin", "Libro quinto.", and "Pisador.". Below these headers is a large system of musical notation. The notation consists of multiple staves, each with a treble clef and a key signature of one flat (B-flat). The notes are written in a style characteristic of early printed music, with stems and beams. Above the staves, there are several groups of diamond-shaped symbols, which are likely lute tablature or rhythmic indicators. The first system of notation is followed by a section labeled "Gloria de la misma missa:". This section also consists of multiple staves of musical notation with diamond-shaped symbols above them. The page is filled with this musical notation, with several systems of staves and symbols. The overall appearance is that of a historical musical score, possibly for a lute or a similar instrument, given the presence of the diamond-shaped symbols.

Quitollis de  
la misma mis  
sa.

The image displays a page of musical notation, likely a manuscript or early printed score. It consists of ten systems of staves, each containing musical notes and clefs. The notation is a form of early printed music, possibly tablature or a simplified staff notation. The page concludes with the text "Credo de gau deamus de la misma missa." followed by a few more staves of notation.

Credo de gau  
deamus de la  
misma missa.

This page contains ten systems of musical notation for a lute piece. Each system consists of a five-line staff with notes and a corresponding line of tablature below it. The notation is a form of early lute tablature, using letters (likely A, B, C, D, E) to denote fret positions on the strings. The piece is titled 'Miſſas de Iuſquin' and is from 'Libro quinto' of a collection by 'Pifaſor'. The page number is 'Fo. lxi'.

Ecce in carnis  
tuae miffa.



The image displays a page of musical notation, likely a lute tablature, from a historical manuscript. The page is titled "Mißas de Iusquin" and is part of "Libro quinto, Pisador, Fo. Ix." The notation consists of ten systems, each featuring a vocal line (treble clef) and a lute line (G-clef). The lute line contains letters and numbers, characteristic of early printed musical notation. Above each system are various musical symbols, including notes and rests, which correspond to the tablature below. The page is densely packed with this notation, with some systems having a double bar line. The overall appearance is that of a historical manuscript page from a printed book.

Et spiritū san  
ctū de la mis-  
ma missa,

Et spiritū san  
ctū de la mis-  
ma missa,

Et spiritū san  
ctū de la mis-  
ma missa,

Et spiritū san  
ctū de la mis-  
ma missa,

Et spiritū san  
ctū de la mis-  
ma missa,

Et spiritū san  
ctū de la mis-  
ma missa,

Et spiritū san  
ctū de la mis-  
ma missa,

Et spiritū san  
ctū de la mis-  
ma missa,

The image displays a page of musical notation, likely a manuscript for a mass. It consists of ten systems of staves. Each system contains two staves, with rhythmic notation (circles and vertical lines) and various symbols (including vertical lines with loops and circles) placed above the staves. The notation is dense and appears to be a form of early musical notation, possibly related to the 'Pisador' (shoemaker) mentioned in the header. The page is numbered 'Fo. lxi.' (Folio 111) in the top right corner. The title 'Missas de Iusquin' and 'Libro quinto' are in the top left, and 'Pisador' is in the top center.

Proporcion  
de tres mini-  
mas al còpas

First system of musical notation, featuring a single staff with rhythmic values and a key signature of one sharp (F#).

Sanctus  
de la misma  
missa.

Second system of musical notation, labeled "Sanctus de la misma missa.", featuring a single staff with rhythmic values and a key signature of one sharp (F#).

Third system of musical notation, featuring a single staff with rhythmic values and a key signature of one sharp (F#).

Fourth system of musical notation, featuring a single staff with rhythmic values and a key signature of one sharp (F#).

Fifth system of musical notation, featuring a single staff with rhythmic values and a key signature of one sharp (F#).

Sixth system of musical notation, featuring a single staff with rhythmic values and a key signature of one sharp (F#).

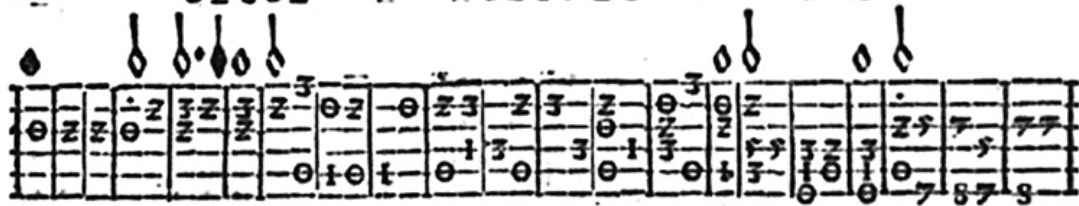
Pleni de la  
misma mis  
sa.

Seventh system of musical notation, labeled "Pleni de la misma missa.", featuring a single staff with rhythmic values and a key signature of one sharp (F#).

Eighth system of musical notation, featuring a single staff with rhythmic values and a key signature of one sharp (F#).



¶ Agnus  
de la misma  
missa.



First system of musical notation, featuring a treble clef and a series of rhythmic notes with stems and flags.

Otra missa de Iusquin de aue maria tella. kirie,

Second system of musical notation, including a treble clef and a series of rhythmic notes with stems and flags.

Third system of musical notation, featuring a treble clef and a series of rhythmic notes with stems and flags.

Fourth system of musical notation, featuring a treble clef and a series of rhythmic notes with stems and flags.

Christe de la misma missa,

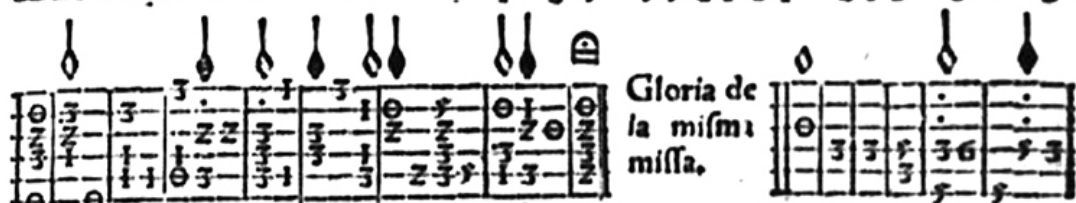
Fifth system of musical notation, including a treble clef and a series of rhythmic notes with stems and flags.

Sixth system of musical notation, featuring a treble clef and a series of rhythmic notes with stems and flags.

kiriepo strero.

Seventh system of musical notation, including a treble clef and a series of rhythmic notes with stems and flags.

Eighth system of musical notation, featuring a treble clef and a series of rhythmic notes with stems and flags.



Missas de Iusquin

Libro quinto.

Pisador.

Qui tollis de  
la misma mis  
sa.





A musical staff with a treble clef and a 4/4 time signature. It contains a sequence of rhythmic values and letters. Above the staff, there are several diamond-shaped symbols with vertical stems. To the right of the staff, there is a large letter 'D' and a text label: "Credo de la misma miffa." Below the staff, there are several diamond-shaped symbols with vertical stems.



Et Spiritu sanctu de la missa

Crucifixus.

Proporcion de tres semi breues alcõ pas.

The image displays a page of musical notation, likely a manuscript for a lute or keyboard piece. The notation is organized into ten systems, each consisting of two staves. The notation itself is a form of early tablature, using letters (C, F, G, A, B, H, I, K, L, M, N, O, P, Q, R, S, T, U, V, X, Y, Z) and numbers (1-7) on a six-line staff. Above the staves are various ornaments, including teardrop shapes and diamond shapes. The music is arranged in ten systems, each with two staves. The notation is dense and fills most of the page.



This page contains a musical score for a piece titled "Missas de Iusquin, Libro quinto, Pisador. To. I. vii." The score is written on ten systems of five-line staves. Each system begins with a treble clef and a common time signature (C). The notation consists of rhythmic figures and notes, with some systems including a key signature of one flat (B-flat). Above the staves, there are various musical symbols, including diamond-shaped ornaments and vertical lines. The score is divided into sections, with the final section on the eighth system labeled "Ofana de la misma missa." The page number "1 iii" is located at the bottom right corner.

Ofana de  
la misma  
missa.

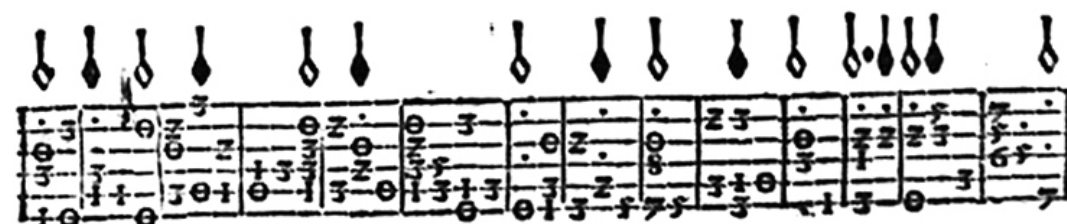
## Missas de lusquin,

## Libro quinto.

## Pifader



♯ Agnus  
de la misma  
missa.



First system of musical notation with five staves and lute tablature symbols above.

Otra missa de Iulquin de beata vir gen. kirie.

Third system of musical notation with five staves and lute tablature symbols above.

Fourth system of musical notation with five staves and lute tablature symbols above.

Christe.

Sixth system of musical notation with five staves and lute tablature symbols above.

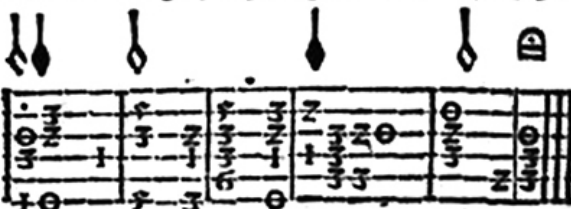
Seventh system of musical notation with five staves and lute tablature symbols above.

kirie por tirero.

## Missa de Iusquin.

## Libro quinto.

## Pisador

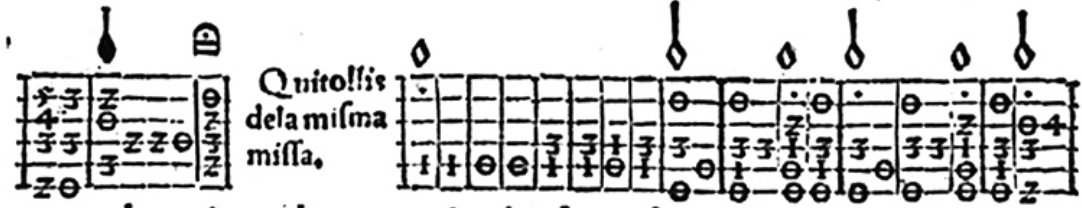
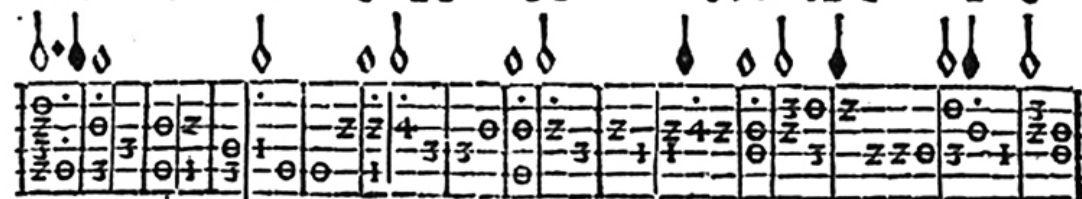


**GLORIA DE BEATA**  
virgen de la misma missa.





This image shows a page of a musical manuscript, likely a lute tablature. The page is titled "Missa de Jusquin" and is part of "Libro quinto" (Book 5), specifically the "Pisador" (Pisador) section, page 101. The score consists of ten systems of music, each with two staves. The notation is a form of lute tablature, using letters (A, B, C, D, E, F, G) and numbers (1-6) to indicate fret positions on the strings. Above each system, there are several lute-shaped icons, which are likely decorative or represent specific lute parts. The music is written in a style characteristic of the 16th-century lute repertoire.



Quitollis  
de la misma  
missa.

This page contains ten systems of musical notation, each consisting of a staff with rhythmic notation and a corresponding lute tablature line below it. The notation is characteristic of the early printed music of the 16th century. The systems are arranged vertically, with some systems containing a C-clef (soprano or alto clef) and others containing a G-clef (treble clef). The tablature lines use letters (a, b, c, d, e, f, g) to indicate fret positions on the strings. The page is titled 'Missas de Iusquin, Libro quinto, Pisador Fo. Ixx.' at the top.

Cū sancto sp̄i  
ritu de la mis̄  
ma mis̄sa,

This section contains the musical notation for the beginning of the Mass. It consists of seven staves of music. The first staff includes the text 'Cū sancto sp̄i ritu de la mis̄ ma mis̄sa,'. The notation includes various note values, rests, and rhythmic symbols such as '3', '4', '5', '6', '7', '8', and '9'. There are also several diamond-shaped symbols above the staves, likely indicating specific rhythmic or performance instructions.

Credo de beata virgen, El qual se pu  
soporo tra parte en la vi' uela porque  
esa cinco y fuele mas facil de tañer.

This section contains the musical notation for the Credo. It consists of two staves of music. The notation includes various note values, rests, and rhythmic symbols. There are also several diamond-shaped symbols above the staves, likely indicating specific rhythmic or performance instructions.

This page contains ten systems of musical notation, each consisting of two staves. The notation is a form of rhythmic shorthand used in early printed music. Each system begins with a clef (likely a soprano or alto clef) and a time signature (often '4'). The notes are represented by letters: 'Z' for a half note, 'O' for a whole note, 'N' for a quarter note, and 'C' for a common time signature. The notation is organized into measures by vertical bar lines. Above the staves, there are various musical symbols, including diamond-shaped ornaments and vertical lines with loops, which likely indicate specific performance techniques or articulation. The overall layout is dense and characteristic of early 16th-century musical manuscripts.

This page contains ten systems of musical notation, each consisting of two staves. The notation is a form of early printed music, likely for a lute or similar instrument, using a six-line staff with a C-clef. The notes are represented by circles with stems, and there are various rhythmic markings above the staves, including vertical lines and diamond shapes. The first system is followed by a second system. The third system begins with a double bar line and the text "Crucifixus, del mismo credo." in a Gothic script. This section is followed by a fourth system, then a fifth system, a sixth system, a seventh system, an eighth system, and finally a ninth system. The notation continues throughout the page with consistent rhythmic and melodic patterns.

Crucifixus,  
del mismo  
credo.

First system of musical notation, featuring a treble clef and a staff with various rhythmic values and accidentals.

Et Spiritū san-  
cū de la mis-  
sa missa,

Second system of musical notation, including the text "Et Spiritū san- cū de la mis- sa missa," and a staff with rhythmic notation.

Third system of musical notation, featuring a staff with rhythmic notation and a double bar line.

Fourth system of musical notation, featuring a staff with rhythmic notation and a double bar line.

Fifth system of musical notation, featuring a staff with rhythmic notation and a double bar line.

Sixth system of musical notation, featuring a staff with rhythmic notation and a double bar line.

Seventh system of musical notation, featuring a staff with rhythmic notation and a double bar line.

Proporciō  
de tres femi-  
bras al cō-  
pas.

Eighth system of musical notation, including the text "Proporciō de tres femi- bras al cō- pas." and a staff with rhythmic notation.

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.

Sanctus de la  
misma misa, a  
cinco bozes.

Fifth musical staff with notes and clefs.

Sixth musical staff with notes and clefs.

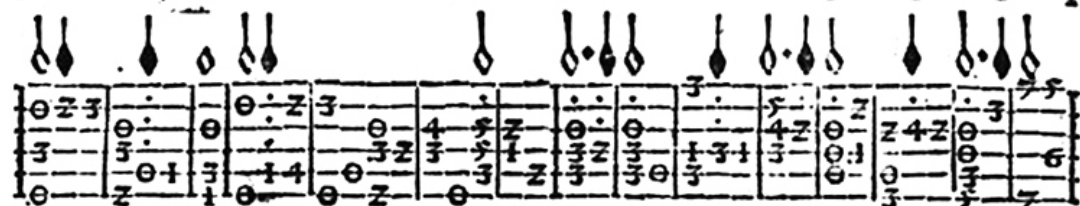
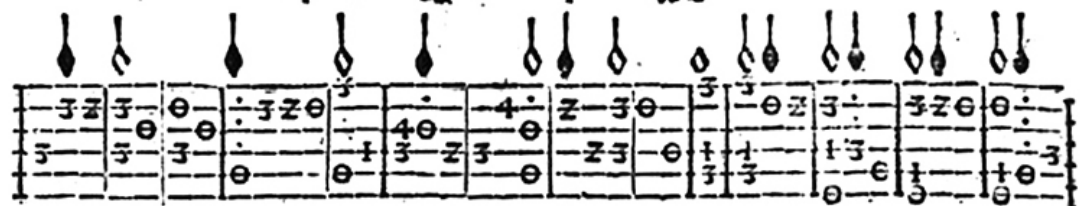
Seventh musical staff with notes and clefs.

Eighth musical staff with notes and clefs.



Plena cinco  
dela misma  
missa.

Agnus dela mis-  
ma missa de bea  
ravirge/a cinco

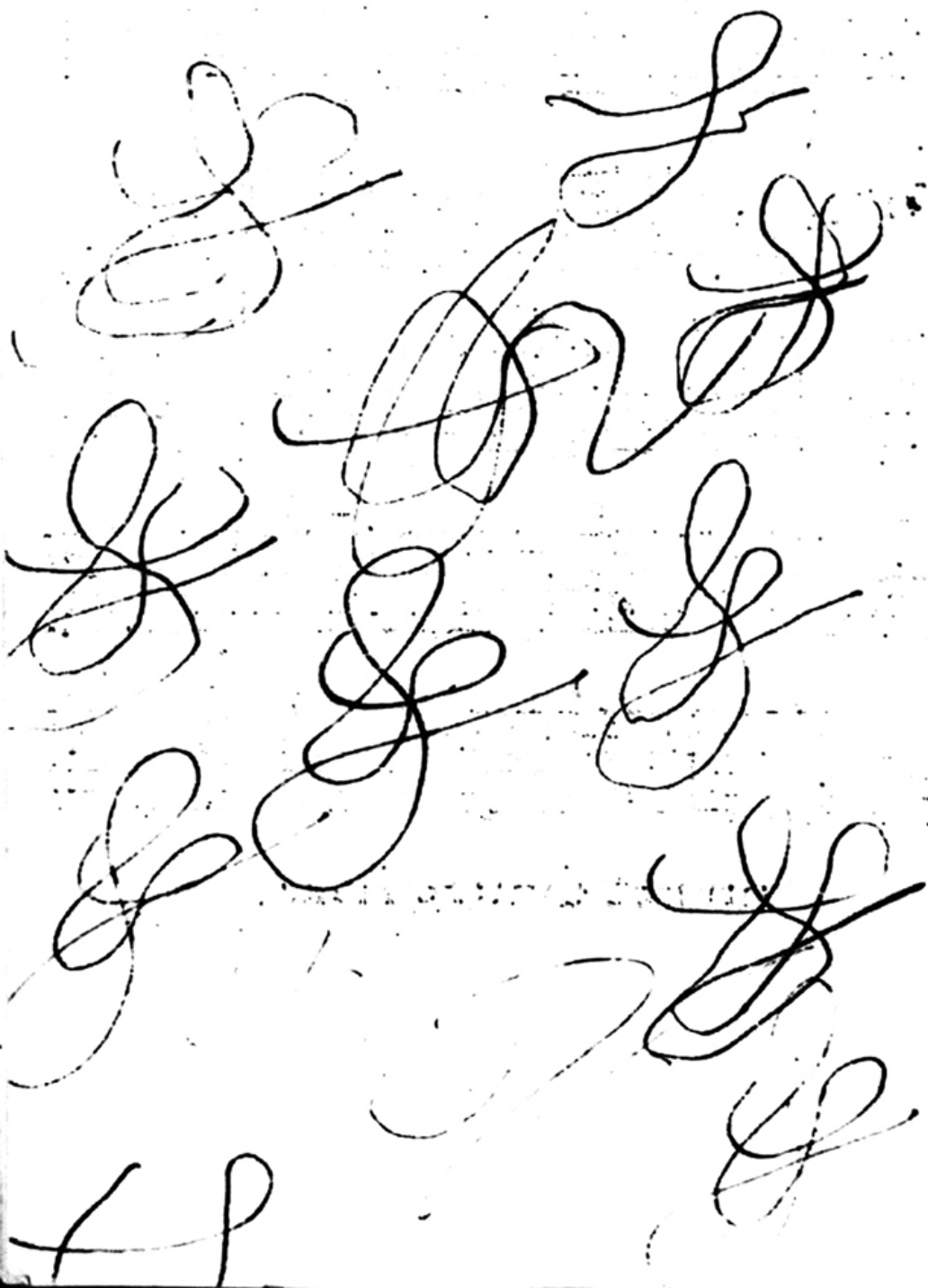


Fin de las missas de Iusquin. Este es un  
pleni de Iusquin a tres/ de la missa de fortu-  
na desesperata, y por ser bueno lo puse aq.

The image displays six systems of musical notation for a pifador instrument. Each system consists of a single staff with rhythmic notation (circles and vertical lines) and fingerings (numbers 1-3). Above each staff are symbols representing fingerings or breath marks. The notation is organized into measures, with some measures containing multiple notes or rests. The overall structure is a single melodic line with specific rhythmic patterns.

FIN DEL QUINTO LIBRO.

en tu zel a arrecoñida  
dos mi (y sumandos)



## LIBRO SEXTO QVE

TRACTADE MOTETES, A QVATRO YA CINCO  
 ya ocho bozes, de famosissimos authores. Dellos van cantados y va la letra q̄  
 se canta laboz va assenhalada de colorado, y es la clauē de cesol  
 faut la tercera en primero trastel usquin.



In princi pi o e ratyer bum



& ver bum erat a pudē um



& deuse ratyer bum //



hoce rat in principio a pud a e um



& sine ip so fa cū est



ni hil,

Quod fa cū est in ip

foyita erat luxho mi num & luxin te ne

bris <sup>lucif</sup> & tenebre // e ten non cō pre hende

rūt // nōcom pre hende runt

non cōprehen derunt

Otro motete de gōmbert, Fuit  
homo missus, Es la clauela ter  
cera en tercero traste.

fuit ho

mo mis sus a de o a de o missus a

de o mis sus a de

o cui nomen erat cui nomen e rat

Io an neshicve nit vt te sti mo ni um

pe ri beret de lumi ne & pareret domi no //

plebem per fe cta fu it in

de seruo pie dicans et ba pti zas & Lap ti

zans ba ptis mu peni te ci e bap tis mu pe ni ten

Otro motete de Adrianus de vilart.

ci e. A ue ma ri a

a ue ma ri a gra ci a ple



nagra ci a ple na dominus te cum //



//

be ne di



cia tu be nedi cia tu in muli e



ribus!

be nedi



tus fru ctus ventris fru ctus ventris tu i le



fus fru ctus ven tris le fus sancta maria re gina ce



li dul cis & pi a o mater dei o ra p nobis pecatoribus





vtcū e lēstite vi de a mus



vtcū le xistite vi de a mus vtcū e



lētis te vi de a mus,

¶ Paterni Adrianus  
de villart, Es la claued  
cesol faut la tercera en  
tercero traste.

Pa ter



noſter, qui es ince lis //



ſan ctifice tur nomen tu. um ad ve ni at reg num.



tu um.

ad ve ni ad



reg num tū fi at vo luntastu a





debi to ri bus no stris/ et nenosindu cas in ten



raci o nē // et nenosin du cas in ten tationē sed

libe ranos a ma lo sed liberanos a ma lo.

¶ Otro motete de Iusquin, de tota pulchra. Es la clauē de ce sol faut/ la tercera en tercero traste.



A mi ca me:



a

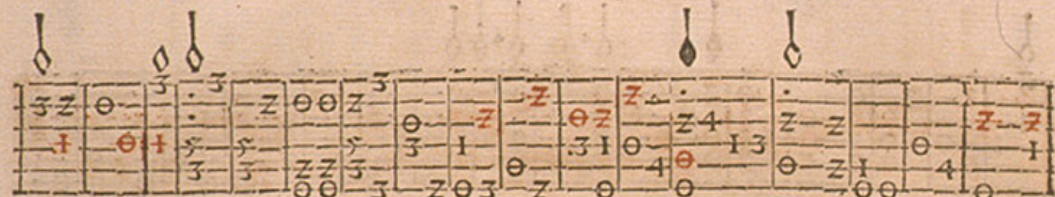
o cu



li tu i colū ba rū ecce tu pulcra es di lec temi et de



co rups. le tulu' noster floridus te cca domo ruce



drina ci prici na e go



flos cam pi et lili



um cōbali um si cut li li um in ter f pi



nas sic ami came a in ter fi li as



introdu xit me rex in cu bicu lū fu um



ful te me flori ribus



qui a amo re lan gue

Otro motete de basurtu dn  
cōplerentur. Es la clau de  
cesol faut, la tercera en ter  
cero tralle.



do mus totam do mus & re ple uit to tam do mus al

le luya al le luya al le luya al la.

Qui feminant in lachrymis Pom-  
borū Es la clau de cesol faut la ter  
cera en segundo traſte,

Qui feminant in lachrymis in lachry

mis qui feminant in lachry mis & exultatio nem

me tēt & exultationem me

tēt e un resyban & fle bant & fle

bāt mi ten tes fe mi na fe mi na su a miten



tes fe mi na fu a ii.



venientes au tem veni en tes autem veni en tes veni en



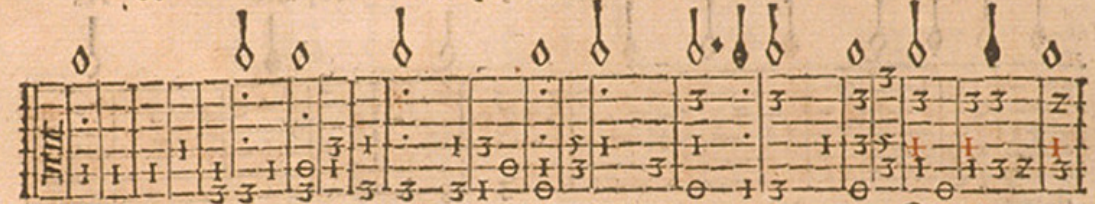
cu m p exul tatione veni ent cu exul ta tio ne ii



portantes manu los fu



os manu los fuos



Que ra



mus cum pa sto ribus verbum in carna tum can

te mus cum ho mi ni bus regi secu lo rum

enoe no enoe noe quantu vides estabu lo

iesum na tum iesum natum de vir gi ne

Quid audis in presepio angelos cum car mi ne

Et pa sto res & pasto res

dicen tes no e no e no e no

e no e no e

Miserere mei deus de I usquin es la clau de ce sol fa ut la  
tercera en tercer traste es a cinco bozes en tibi foli  
peccau porque calla la boz se canta el contra alto.



mi se re mei deus se cum

dum magnam misericordiam tuam tu am

Et secundum multitudinem miserationum tua rum

tua rum de le ni qui ta te me a mi se

re re de us Am plius lau a me ab iniquitate me a

Et a pec ca to meo mundame

Quoniam iniquitatem meam e go cogno sco



mi se re re me deus.

Asperges me domi ne y fo po & mundabor munda

bor la ua bisme & lu perni uem de alba

bor mise rere me i de us deus

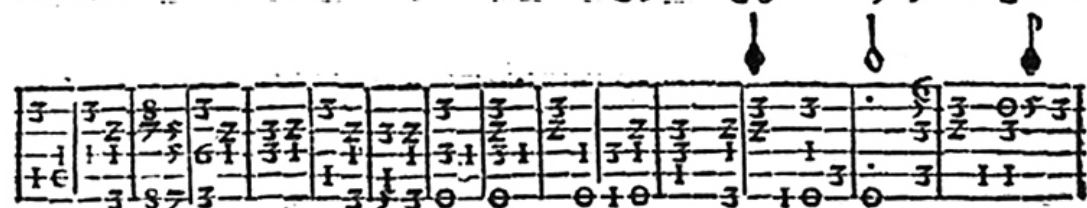
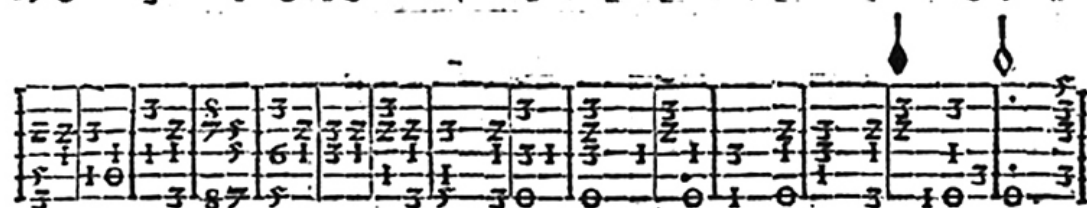
De aqui adelante son motete para ta  
ner sincantar. Decendid angelus de Mo  
rales a quatro bozes





This page contains a musical score for a motet titled "Angelus domini a quatro bozes de Ba.úrto." The score is written on ten systems of five-line staves. Each system contains four staves, representing four different voices. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. Above the staves, there are several decorative elements, including teardrop-shaped ornaments and vertical lines. The text "Angelus domini a quatro bozes de Ba.úrto." is written in a large, bold font across the middle of the page, between the fourth and fifth systems of staves. The overall layout is typical of a printed musical score from the 16th or 17th century.

Angelus domini a quatro  
 bozes de Ba.úrto.

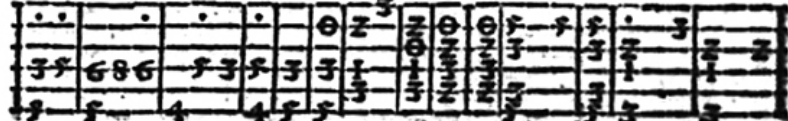


Segun-  
da parte de  
lie motete.





Salua cinco bozes  
de Iusquin.



Moztes.

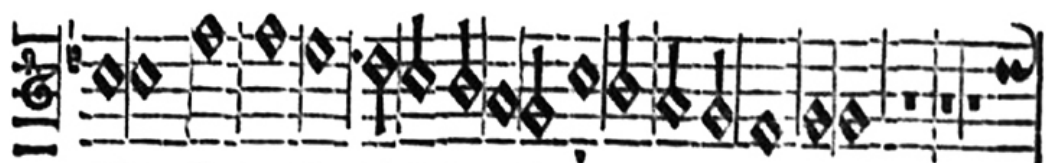
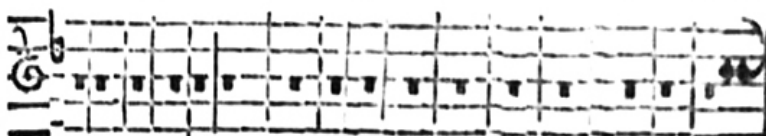
Libro sexto.

Pisador.

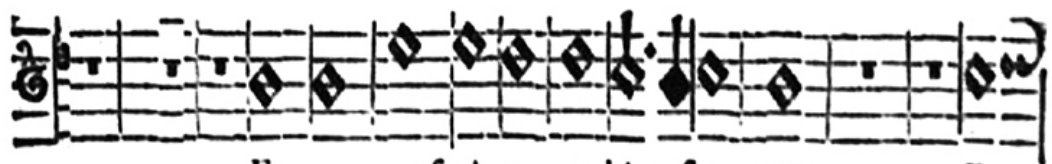
This page of musical notation consists of eight staves, each beginning with a treble clef and a key signature of one flat. The notation includes notes, rests, and various ornaments (flourishes) above the notes. The music is arranged in a single system across eight staves.



Gōbert. Tulerunt  
 dominum a ocho bo-  
 zes, y canta se la vna  
 entona se la boz por  
 defuera, la primera en  
 segundo traste, y puse  
 la por aqui por ser mas  
 facil: aunq̄ la sexta ba-  
 xa vn puto mas baxo.



Tu le runt do mi num me um



Et nes cio v bi posue runt Po



fue runt a it a it a it



Notetes,

Libro sexto.

Pifaler.

a it an ge lusi no li fle re

Al le lu ya al le lu ya ya al le

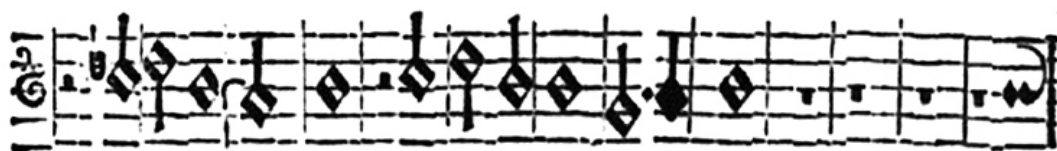
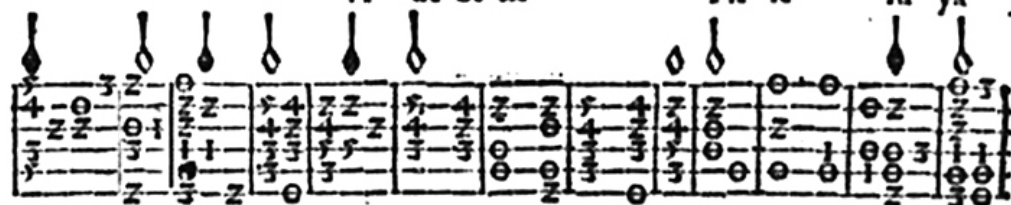
lu ya refurre xit

Si cut dixit precedā vos in galilea I bi e um

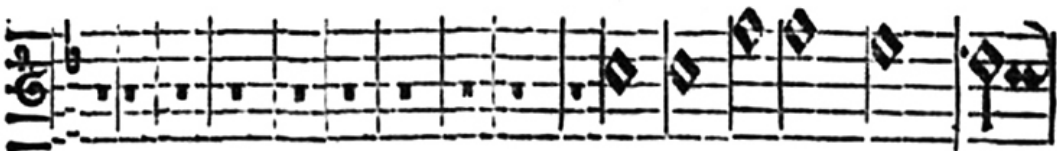


vi de bi tis

Al le lu ya



al le lu ya al le lu ya.



Tu lerunt do mi



num do mi uum me um et

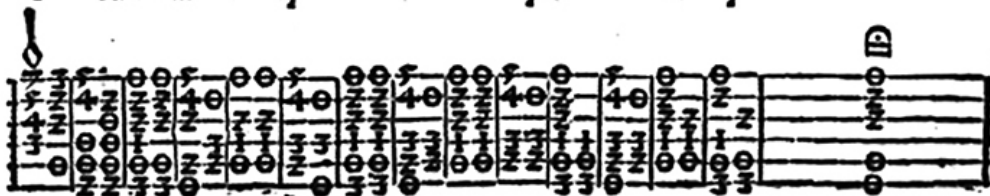




uef ci o v bi i pos fu e



e runt al lelu ya al lelu ya al lelu ya



Fin del libro sexto.

## LIBRO SEPTIMO QVE

TRATA DE VILLANESCAS A TRES Y A

quatro bozes / y della: las tres tañidas / y la otra boz cantada por de  
fuera / y canciones Francesas / y las primeras que son de otras  
bozes son para principiantes O dulce vita mea,

Otra villaneca Totivoria  
contar.

## Villanescas.

## Libro septimo.

## Pifador.

Otra villanescas  
ca tres bozes  
Quatro d' vele.

Otra villanescas  
a tres bozes. Ma dona ma  
la vostra.ii.

Otra villanescas  
a tres bozes, La coretesia

Otra villaneſca a tres bozes, Tutta cuttaſariſi

M ii

## Villanescas

## Libro septimo.

## Pisador

De aquia delan  
te son villanescas a  
quatro bozes/y cã  
ra se la boz por de  
fuera que va apun  
rada. Entona se la  
boz/la prima en se  
gundo traste.

Sẽpre me sing'ode o de lla scorroccia ta

Dimmelopre stoche Dimmelopresto cheche cheche dia uoi hai

o scorroccia rel la movuoi q̄st'et pavuoi q̄ll'et purmistai scorroccia

rella movuoi q̄st'et pavuoi q̄ll'et purmistai scorrocciare llapurmi



tra villanesca/entona se la prima en segudo traite.

fai scorroccia rella,

A Quand' a quād'

haue ua ///

Aquād' a quād' aquād' a quād'

haue ua v navici nachera a vederela

fiella di a na/

tu tu la vedeu tu tu li parla u'be a to te se la bastau.

tu, tu lavedei tu tu li parla uibe a to te se labasciauitu.

Otravilla  
nesca. En-  
tonase la  
laprimaen  
primertra  
tie.

La gri meme si & voi sospir do len ti

Növi posa te ma i In sin che quell'ardor che midista

ce, Nö cels' in me gl' amoro si tormen ti Et gl' aspriegrcui

## Villaneſcas.

## ro ſeptimo.

## Piſador.

## F. zc.

Otra villa  
neſca y en  
tona ſe la  
boz la pri  
ma en ſe-  
gundo tra  
ſte

gua

Madonna mi aſa Madonna mi aſa

ſan ne bon' oſſe tach' io porto p' preſen te ſto galuccio ch' io porto p' pre

ſen te ſto galuccio ch' ſempre eſta // quid' edi alle gal,

li ne // e dice chi chi chi // // li ſanaſcer



ta to calca feste e tanto ca'ca fortela gal li nache li fana ser



l'ou' ogni mattina. //

Otravi

llanesca

y entose

laboz q

se canta

en la se

guda en

tercero

traste.



be ne mio fa fan n' vno fauore / O be ne mio fa fann' vno fauo



re che q'lia sera ti possa par la re ti possa par la re Es' alcuno



ti citrona e tu grida e tu grida chiven d' oua chiven d' oua

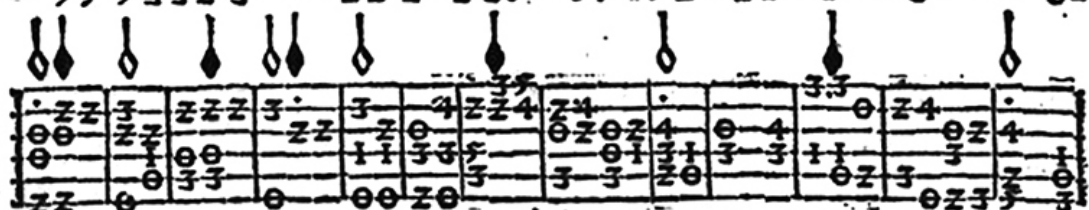
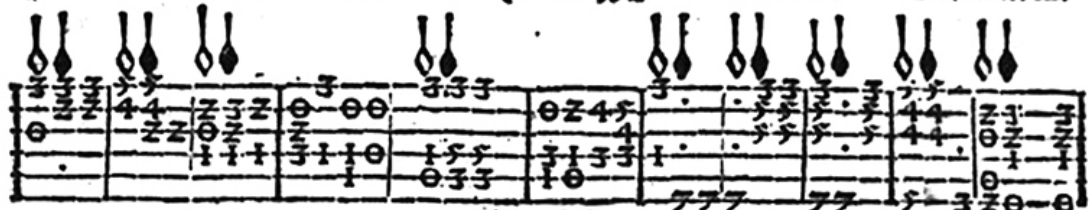
chivē d' ona. Es' alcuno ti citrona e tu grida e tu gri

da chiven deoua chiven d'oua chiven d' oua.

☛ Cancion Francesa  
mon pere ausi ma me  
re ma voulu marier.



Que farà del  
pobre lã, Pu-  
felo por q'es a  
manera de vi-  
llanescas.



## Villanesca.

## Libro septimo.

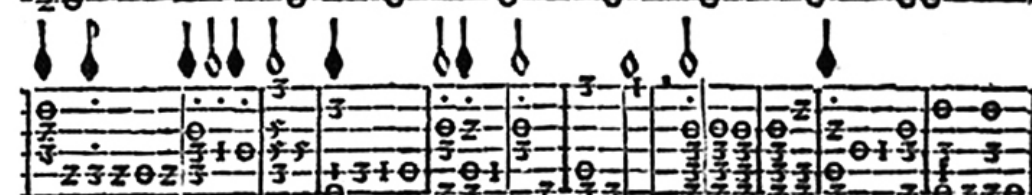
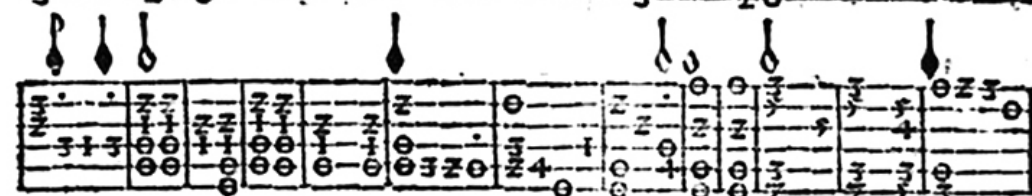
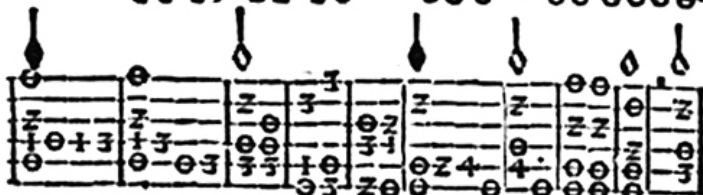
## Pisador.



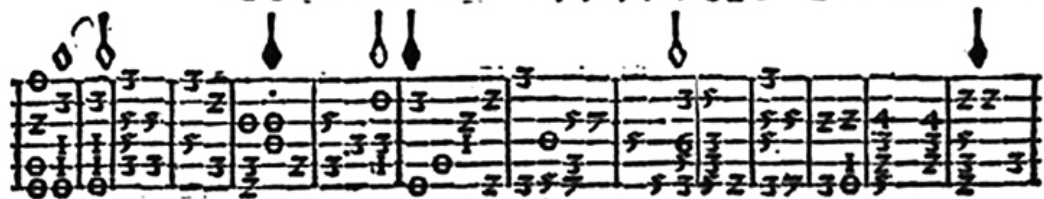
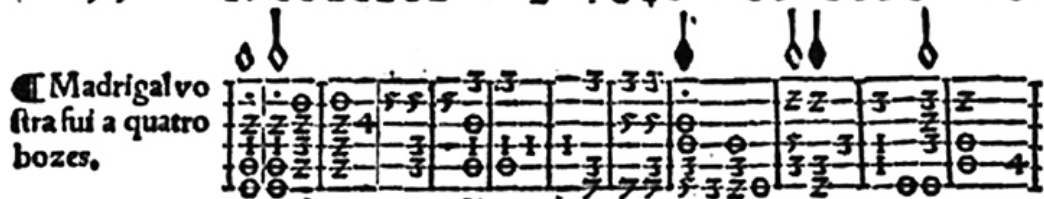
Proporcion  
tres minimal  
compas.



Cancion Francesa Sparfi  
sparcium lleua vna poca  
de grosa por noyreã llano







Madrigalvo  
stra fui a quatro  
bozes.

**A GLORIA Y ALABANCA DE NUESTRO REDEM**  
**E**ptor Iesu Christo y de su gloriosa madre. Eenesce el presente libro de Cifra pa-  
ratañer Vihuela. Hecho por Diego Pisador vezino de Salamanca y im-  
presso en su casa. Acabo se año del nacimiento de nuestro  
redemptor Iesu Christo. De mil & quinientos  
y cinquenta y dos Años.

