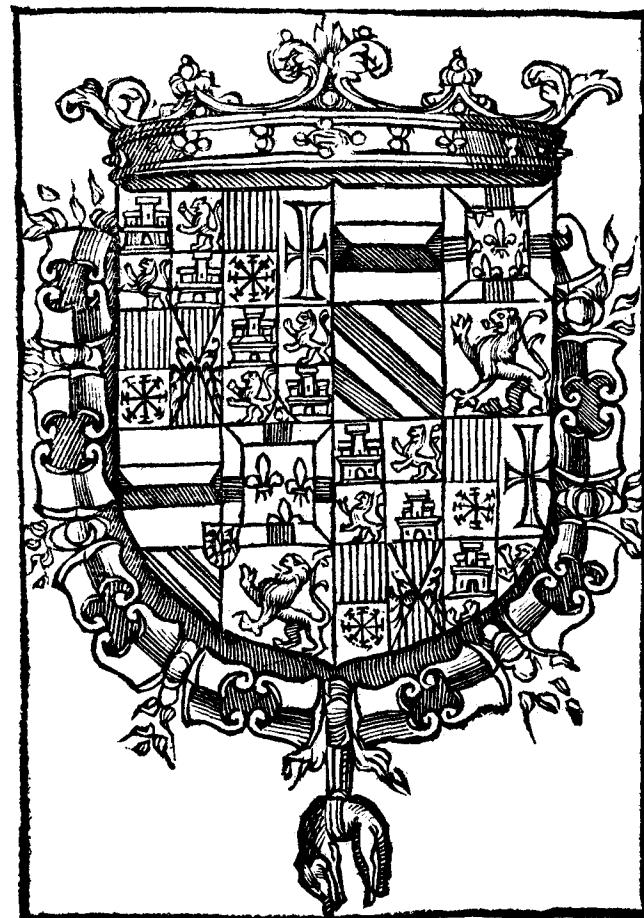


LIBRO DE MVSICA DE
VIHVELA, AGORA NVEVA
mente compuesto por Diego Pisador, ve
zino dela ciudad de Salamanca, dirigi-
do al muy alto y muy poderoso
señor don Philippe princi
pe de Espana nue
stro Señor.



CON PRIVILEGIO.
Esta tallado en 629 maravedis.
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 missas de Iusquin en motetes y villanescas, y fantasias y otras cosas de contrapuntos sobre canto llano, y canto de organo , suplicandonos por merced q hauiendo respecto a q en la dichia obra haueys trabajado mas de quinze años os diessemos licencia y mandassemos que vos o la persona o personas que vuestro poder para ello vuieren y no otras algunas la puedan imprimir en estos nuestros reynos y senorios de Castilla, o como la nuestra merced fuese , y porque hauiendo visto el dicho libro parecio que de imprimirse no se seguiria inconueniente,por la presente os damos licencia, y mandamnos q vos el dicho Diego Pisador , o la persona, o personas q vuestro poder para ello vuieren , y no otras algunas puedan imprimir el dicho libro de musica que segun dicho es vos haueys hecho en estos dichos nuestros reynos y senorios 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 uno en pena de cincuenta 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 fassado, 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 jueces qualesquier destos nuestros reynos y senorios que os guarden, y cumplan y hagan guardar , y cumplir esta nuestra cedula, y contra ella os no vaya ni paissen por alguna manera lo pena dela nuestra merced y de diez mil maravedis para la nuestra camara a cada uno q lo contrario hiziere. Fecha en Aranda a.xvij.de Mayo de mil y quinientos y cincuenta años.

Maximiliano.

La Reyna.

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

Muy alto y muy poderofo Señor.



Ostumbre generosa y antigua es delos grandes Principes y señores, quade algun seruicio se les haze, o algun don se les offresce mirar, el animo con q se da y no la cantidad del don. Y sabiendo yo cierto q esta virtud resplandese 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 fuese pequeno delo dedicar a V. Alt. por dos causas, la vna por seruir algo delas mercedes que de V.Al. he recibido, y pienso recibir y la segundaporque si V.Al. queriendose desocupar enlos trabajos de guerra quisiese descansar en este exercicio dela vihuela, sepa vuestra Alteza que este libro es el mas prouehoso que hasta agora se a compuesto, y el autor es vassallo y criado de Vuestra Alteza que en ello le podra industriar si fuerse seruido.

Prologo al lector prefacio.



Vchos varones señalados vno entre los antiguos como fueron Lino y Orfeo cuyo ingenio y industria, despues de largo tiempo les alcanço tanta ventaja y perficion en la musica que viendo los hombres las maravillas q hazian y pareciendoles no auer en los mortales principio ni fuente de donde fiesen tan subidas, obras los contaron entre los Díotes, y les hizieron honra y sacrificio como a tales: pero con ser tan acabados en su arte, y que parecia no les faltar cosa alguna para llegar ala cumbre bien mirado me atreuo a dezir que fueron mancos músicos, o por mejor dezir les faltó tanta perficion quanta auian alcançado pues que no hallamos rastro ni leemos en algunas historias que supiesen alguna arte con la qual pudiesen dexar a sus successores aquella sciencia que ellos auian inventado, o deprendieron de sus maestros para que ya que en ellos fenesciesse quedasse enlos libros perpetua y immortal. De manera que poder hacer algun libro de cifra en la musica de nuestra gran perficion, pero mucho mayor hazello, porque entonces cumple con su republica queriendo aprovechar a todos los que tienen desejo de aprender la musica, sin la qual parescevn hombre ser sin sazon y donayre, y assi el diuino Platon, dixo que la melodia se dixo de Meli que en su lengua es cuydado porque todos los hombres deuen tener cuenta con ella. Pero ya que esta 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 comenzara tañer y ser músico acabado y assi en estos seys libros estan puestas cosas claras medianas y dificultosas musica de pocas bozes y muchas y discate y cótrapunto, y mucha variedad en todo para q el animo del q depréde se pueda recrear y espaciar por ella, y assi hallara villancicos castellanos, villanescas, Romáces, viejos, canciones, Motetes de grandes autores, Fantasias, entre las cuales ay algunas que tienen señalada vna boz para cantar; y esto sera cosa muy apazible para el que las tañere y cantare, porqvan passos remudados de todas las bozes. Puse tambien dos libros, en los cuales se contiene ocho missas de Iusquin porque los que hasta a qui han escrito no pusieron deste autor, sino muy pocas cosas escogiendo ellos lo que les parecia yo quise poner ocho missas para el que quisiese escogiesse conforme a su voluntad porque el músico 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 fuese verdadero y con gran claridad sin confusion de glosas para que el que tañe: pueda conocer 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 paresce no ser tales principalmente que los que facilmente juzgan muchas veces condenan lo mejor.

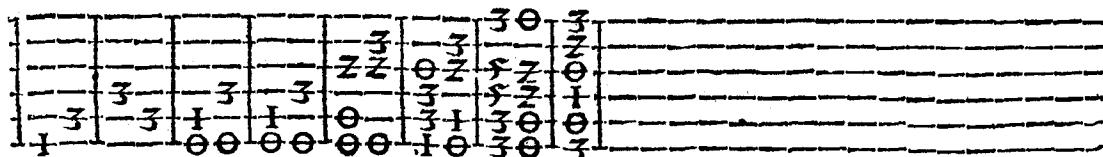


Orque me parecio que es cosa que conuiene a los que an de tañer saber tem
plar la vihuela, facilmente a se de tomar la vna quarta dela vihuela en va
zio, y despues ygualarla con la otra, q no este mas alta, ni mas baxa , y des
pues que esten yguales poner la quarta , en quarto traste con la tercera en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

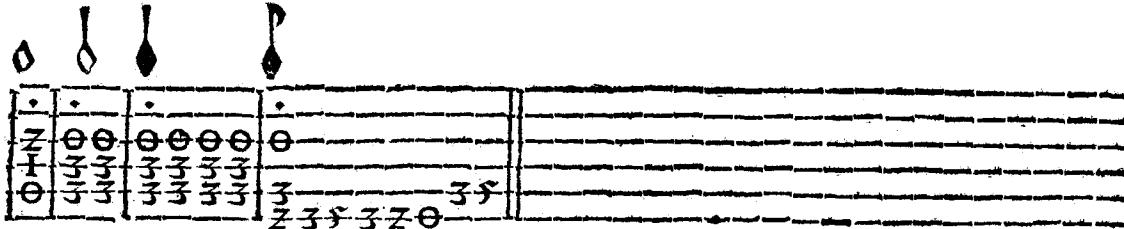
Conueniente cosa sera para que qualquiera pueda entender el artificio dela cifra poner
las reglas y preceptos que se deuen saber y guardar primeramente las seys cuerdas dela vihue
la se an de contar desde abaxo hasta encima, poniendo la prima en baxo, y la sexta encima co
mo lo muestra esta figura.

Sexta, _____
Quinta, _____
Quarta, _____
Tercera, _____
Segunda, _____
Prima, _____

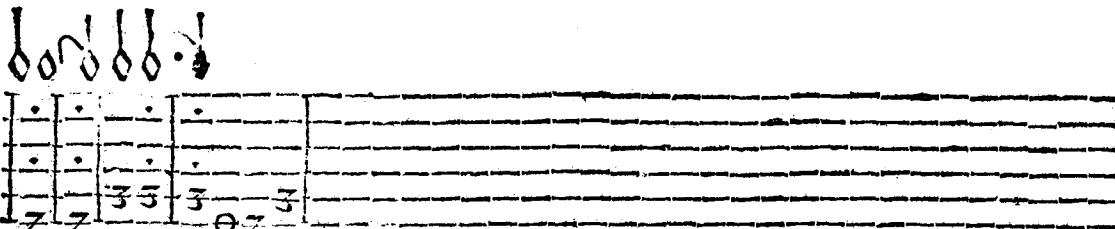
Todo el cuello de la vihuela se parte en doce trastes: los cuales figuramos con doce cifras:
‡ Z 3 4 F 6 7 8 9 X X X, y estas cifras significan que en tal traste se a de poner el de
+ Z do, en el qual es significado por la cifra que si estuviere esta,
‡ se a de poner en primer traste, y si esta, esta Z en segundo traste: pero quando estuviere vna
θ a se 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 quado estuviieren 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 dela vihuela es el mismo que el del canto, y es vn espacio de tiempo que se tar
da tanto quanto la mano, o el pie en alçar y a baxar y este compas puede ser de mayor espacio
o menor como quisiere el que tañe , y es de saber que las cifras que estan metidas entre dos rayas
que atravesan las cuerdas valen vn compas y tanto se an de tardar en tañer aquel espacio que
aya pocas cifras como muchas, y esta figura θ que a de estar encima que es semibreue vale vn
compas y dos de estas | | q son minimas en otro, y qtro de estas se minij mas se meten en | | otro y tanto
en otro y ocho d estas q | | son corcheas P P P P P P se meten en | | otro y tanto
espacio de tiempo se tardan en tañer las | | vinas como las otras , y las cifras que
estan debaxo se tañen con la presteza q significan las figuras de canto que estan encima notan
las figuras que se siguen.



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



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

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

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

F I N I S.

T A B L A.

Tabla de las obras que ay enel primer libro.

- Códeclaros,cō treynta y siete differēcias. fo.1.
- Las vacas con doze differencias. fo.2.-3.
- Pauana llana. fo.4.
- Dexalde a la caullero con su buelta. fo.4.
- Romances viejos,alas armas moriscote. fo.4.
- Romāce,guarte guarte el rey donSācho.fo.4.
- Romance,quien vuiesse tal ventura. fo.5.
- Romance,la mañana de sant Iuan. fo.5.
- Romāce,passeauase el rey Mori,las tres bozes tañidas, y la otra se cāta por defuera. fo.6.

Endechas de canaria, para que es dama tanto quereros,las tres bozes tañidas y la otra cantada por defuera. fo.6.

Soneto,passando el mar Leandro : las tres bozes tañidas, y la otra cātada por detuera. f.7.

Soneto,flerida pa mi dulce ysabrosa: las tres bozes tañidas, y la otra cātada por defuera. f.7.

Fantasia a tres bozes sobre la,sol,fa,remi. fo.8.

Fantasia a tres. fo.8.

Tabla del segundo libro en q ay villancicos a tres bozes y a quattro bozes , y dellas vna la boz cantada por defuera , y las otras tres tañidas.

T A B L A.

Si la noche haze escura a tres bozes.	fo.9.	Fantasia del sexto tono va la boz que se canta señalada de colorado.	fo.20.
Villancico y con q̄ la auare a tres bozes.	f.9.	Fantasia del septimo tono va la boz q̄ se can- ta de colorado señalada.	fo.21.
Villancico quien tuviessē tal poder a tres bo- zes.	fo.9.	Fantasia del octavo tono, va la boz que se can- ta de colorado.	fo.21.
Villancico partense partiendo yo.	fo.10.	Fantasia del primer tono va la boz que se can- ta señalada de colorado.	fo.22.
Villancico a q̄tro pues te partes y te vas.	f.10.	Fantasia del quarto tono va la boz que se can- ta señalada de colorado.	fo.23.
Villancico no me llamen sega la yerba.	fo.19.	Fantasia a tres bozes del quarto tono , va la boz que se canta señalada de colorado.	f.23.
Villancico a quattro si te quitase los hierios.	folio.11.	Fantasia del primer tono va la boz que se can- ta de colorado.	fo.24.
Villancico si me llaman a millaman a qua- tro.	fo.12.	Fantasia sin passo ninguno a tres bozes.	fo.24.
Villancico a quattro en la fuente del rosel.	f.12.	Fantasia del primer tono a quattro.	fo.27.
Villancico a quattro por vna vez que mis ojos alcē.	fo.12.	Fantasia del primer tono a quattro.	fo.25.
Villancico a quattro aquellas sierras madre,ta- fiense las tres bozes , y la otra se canta por defuera.	fo.13.	Fantasia del quarto tono.	fo.26.
Villancico a quattro bozes , gentil cauallero, dadme ora un beso, tañense las tres bozes , y la otra cantada por defuera.	fo.13.	Fantasia del sexto tono a quattro bozes.	fo.27.
Villancico a quattro herida va la garça las tres bozes tañidas y la otra cantada.	fo.14.	Fantasia del sexto tono a quattro bozes.	fo.27.
Villancico a quattro si te vas a bañar Iuanica, las tres bozes tañidas,y la otra cátada.	fo.15.	Fantasia del sexto tono a quattro.	fo.28.
Pange lingua a tres bozes y lo que se canta va de colorado que es la boz que se a de can- tar.	fo.15.	Fantasia del septimo tono a quattro.	fo.28.
Sacri soleminijs a tres bozes , y lo que se canta va de colorado.	fo.16.	Fantasia del segundo tono a quattro.	fo.29.
Dixit dominus domino meo primer tono va la boz que se canta de colorado.	fo.16.	Fantasia del octavo tono a quattro.	fo.29.
Dixit dominus domino meo del quarto tono va la boz que se canta de colorado.	fo.16.	Fantasia del octavo tono a quattro.	fo.30.
Yn exitu Israel de Egypto tono irregular, la boz que se canta va de colorado.	fo.16.	Fantasia del octavo a quattro bozes.	fo.30.
<i>Libro tercero en que ay fantasias por todos los tonos sobre passos remedados ansi de tres como de a qua- tro bozes , y otras sin passos remedados.</i>		<i>Libro quarto que tracta de quattro missas de Iusquin las dos va señalada la boz que se canta de colorada y las otras dos van sin cantarse.</i>	
Primer tono sobre la, fa, sol, re , mi, re , va la boz que se a de cantar de colorado señalada.	fo.17.	Missa de Iusquin de Hercules Dux Ferrarie	
Fantasia del segundo tono,va la letra que se a de cantar de colorado.	fo.18.	Primer Kirie.	fo.31.
Fantasia del tercero tono, va señalada la boz que se canta de colorado.	fo.18.	Segundo christe.	fo.31.
Fantasia del quarto tono , va la boz señalada de colorado.	fo.18.19.	Tercero Kirie.	fo.31.
Fantasia del quinto tono va la boz señalada de colorado.	fo.19.	Gloria.	fo.31.32.
		Qui tolis.	fol.32.
		Credo.	fo.33.
		Et in carnatus.	fo.34.
		Et espiritu Santum.	fo.34.
		Sanctus.	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 colora- do de Iusquin sobre fa,re,mi,re.</i>	
		Primer Kirie.	fo.36.
		Christe.	fo.36.
		Quiric postrero.	fo.36.
		Gloria.	fo.36.
		Qui tolis.	fo.37.
		Patrem.	fo.37.
			fo.38.

T A B L A.

Et in carnatus.	fo.38.	Benedictus.	fo.56.
Et espiritum sanctum.	fo.39.	In nomine domini.	fo.57.
Sanctus.	fo. 39.	Osana.	fo.57.
Benedictus.	fo.40.	Agnus.	fo.57.
Osana.	fo.40.	<i>Otra missa de Iusquin de Gaudemus.</i> fo.57.	
Agnus.	fo.40.	Kirie.	fo.57.
Pleni.	fo.41.	Christe.	fo.58.
<i>Otra missa de Iusquin de la Fuga sin cantarse boz ninguna.</i>		Kirie postrero.	fo.58.
	fo.41.	Gloria.	fo.58.
		Qui tolis.	fo.59.
		Credo.	fo.59.
Primer kirie.	fo.41.	Et in carnatus.	fo.60.
Christe.	fo.41.	Et espiritum sanctum.	fo.61.
kirie postrero.	fo.41.	Proporcion de tres minimas al cōpas.	fo.62.
Gloria.	fo.41.	Sanctus.	fo.62.
Qui tolis.	fo.42.	Pleni.	fo.62.
Credo.	fo.43.	Agnus.	fo.63.
Et incarnatus.	fo.44.	<i>Otra missa de Iusquin de Ave maris stela.</i> fo.49.	
Sanctus.	fo.44.	Kirie.	fo.63.
Benedictus.	fo.44.	Christe.	fo.63.
Pleni.	fo.45.	Kirie postrero.	fo.63.
Osana.	fo.45.	Gloria.	fo.64.
Agnus.	fo.46.	Qui tolis.	fo.64.
<i>Otra missa de Iusquin, de super bozes musicales.</i> f.46		Credo.	fo.65.
Kirie.	fo.46.	Et espiritum sanctum.	fo.65.
Christe.	fo.46.	Crucifixus	fo.65.
Kirie postrero.	fo.47.	Proporcion de tres semi al compas.	fo.65.
Gloria.	fo.48.	Sanctus.	fo.66.
Qui tolis.	fo.48.	Pleni.	fo.66.
Credo.	fo.49.	Osana.	fo.67.
Et in carnatus tue.	fo.49.	Agnus.	fo.67.
Confiteor.	fo.50.	<i>Otra missa de Iusquin de Beata Virgen.</i> fo.67.	
Sanctus.	fo.50.	Kirie.	fo.68.
Plenia a tres bozes.	fo.51.	Christe.	fo.68.
Agnus dei in excelsis.	fo.52.	Kirie postrero.	fo.68.
Benedictus a tres bozes dela missa de fortuna		Gloria.	fo.68.
desperata de Iusquin.	fo.52.	Qui tolis.	fo.69.
Quinto libro de otras quatro missas de Iusquin		Cum Santo Spíritu.	fo.70.
tañidas sin cantar.	fo.53.	Credo.	fo.70.
<i>Missa de sol, fa, re.</i>		Crucifixus.	fo.71.
Kirie.	fo.53.	Et espiritum sanctum.	fo.72.
Christe.	fo.53.	Proporcion de tres semibreves.	fo.72.
Kirie postrero.	fo.53.	Sanctus a cinco bozes.	fo.72.
Gloria.	fo.53.	Plenia a cinco bozes.	fo.73.
Qui tolis.	fo.54.	Agnus a cinco bozes.	fo.73.
Credo.	fo.54.	Pleni.	fo.73.
Et in carnatus.	fo.55.		
Sanctus.	fo.56.		

T A B L A.

<i>Llibro sexto que tracta de moretes a quatroy acinco, y a ocho bozes, y la letra que va señalada de colorado se a de cantar.</i>		
<i>In principio erat verbum de Iusquin a qua- tro.</i>	fo.75.	O dulce vita mea a tres bozes. fo.87.
<i>Fuit homo missus de Gomberte a quattro bo- zes.</i>	fo.75.	Toti voria contar a tres. fo.87.
<i>Aue maria de Adrianus Villarte a quattro bo- zes</i>	fo.76.	Quanto de vele a tres bozes. fo.87.
<i>Pater noster de Adrianus de Villarte a qua- tro.</i>	fo.77.	Madona mala vostra a tres. fo.87.
<i>Tota pulcha es de Iusquin a quattro.</i>	fo.78.	La cortesia a tres. fo.88.
<i>Dum complerentur de Bashurto a quattro bo- zes.</i>	fo.79.	Tuta tuta farasi a tres. fo.88.
<i>Qui seminant in lachrymis de Gomberte a quattro.</i>	fo.79.	Sempre me fingo a quattro las tres bozes tañi- das y la otra por defuera. fo.88.
<i>Queramus cum pastoribus de Juan Monton a quattro.</i>	fo.80.	Aquand' aquand' hatieria a quattro las tres bo- zes tañidas, y la otra por defuera. fo.89.
<i>Miserere mei Deus de Iusquin a cinco.</i>	fo.81.	Lagrine metti a quattro las tres bozes tañidas y la vna cantada por defuera. fo.89.
<i>Descedit Angelus de Morales a quattro.</i>	fo.82.	Madona mia fan me von a quattro las tres bo- zes tañidas y la otra cantada por defuera fo.90.
<i>Angelus Domini de Bashurto a quattro.</i>	fo.83.	Obene mio fa famine vno fauore a quattro las tres tañidas y la vna cantada. fo.90.
<i>Salve de Iusquin a cinco.</i>	fo.84.	Cancion Francesa, mon pere aussi ma mere ma voulu marier. fo.91.
<i>Tullerunt Domini de Goberte a ocho.</i>	fo.85.	Que faran del pobre Ian a quattro. fo.92.
		Cancion Francesa, sparsi sparsum a quattro. fo.93.
		Madrigal vostra fuy a quattro bozes. fo.94.

*Llibro septimo que ay villanescas y canciones a tres, y
a quattro bozes, y otras tañidas las tres, y cantada
la otra por defuera.*

FIN DELA TABLA.

COMIENCA EL LIBRO

De cifra para tañer Vihuela. Hecho y ordenado por Diego 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.

Pisador.

Sheet music for a guitar or similar stringed instrument, featuring six staves of musical notation. The notation includes various symbols such as dots, dashes, and numbers (e.g., 3, 4, z, o) indicating specific fingerings and techniques. The music is divided into sections by section titles at the top and measures separated by vertical bar lines. The notes are represented by open circles with stems, and rests are indicated by small dots. The overall style is characteristic of early printed music notation.

Conde claros

Libro primero

Pisador.

Fol. ii,

Diagram illustrating a musical score for a harp or similar instrument, featuring six staves of tablature and corresponding rhythmic notation. The staves are organized into three sections: "Conde claros" (first two staves), "Libro primero" (third staff), "Pisador." (fourth staff), and "Fol. ii," (last two staves). The notation includes vertical stems and horizontal strokes indicating pitch and rhythm. The bottom staff is labeled "A ii".

Diferencias.

Libro primero.

Pisador.

Las bacas con sus diferencias para discantar.

De aqui adelante son diferencias.

Diferencias.

Libro primero

Pisador,

Fol. iii.

A iii

Diferencias de las bacas.

Libro primero.

Pisador.

Pauana.

Libro primero.

Pisador.

Fo. iii,

Sheet music for Pauana, Libro primero, Pisador, and Fo. iii. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (e, z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

Sheet music for Pauana, Libro primero, Pisador, and Fo. iii. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (e, z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

Sheet music for Pauana, Libro primero, Pisador, and Fo. iii. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (e, z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

Sheet music for Pauana, Libro primero, Pisador, and Fo. iii. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (e, z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

Pauanamuy
llana para tañer.

Sheet music for Pauanamuy llana para tañer. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

Sheet music for Pauanamuy llana para tañer. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

Sheet music for Pauanamuy llana para tañer. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

Dezilde
al caualle
ro que

Sheet music for Dezilde al caualle ro que. The music is written on a staff with vertical stems pointing up or down. The notes are labeled with letters (z, 4) and numbers (1, 2, 3, 4). The first two measures of each section are identical, followed by a unique pattern. The music consists of four staves of six measures each.

A iii

Romances viejos.

Libro primero.

Pisador.

Buelta
del ca-
uallero

COMIENCAN CINCO ROMAN
ces viejos. Es la clave de cesol fuit, La tercara en pri
mero traste,

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

los frances los q en romeria vā. Los que en ronda ria

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

va ne.

Guarte guarte elrey don Sancho

Romances viejos.

Libro primero

Pisador,

Fol. v,

Sheet music for 'Romances viejos' featuring a single staff with six measures. The notation uses vertical stems and horizontal dashes. The lyrics are:

nodi gas que note a ui so que del cer co de çamo

Sheet music for 'vn tray dor a ui afa li do' featuring a single staff with six measures. The notation uses vertical stems and horizontal dashes. The lyrics are:

ra vn tray dor a ui afa li do

Sheet music for 'Quien hu uies se tal ven tu ra' featuring a single staff with six measures. The notation uses vertical stems and horizontal dashes. The lyrics are:

Quien hu uies se tal ven tu ra

Sheet music for 'Quien hu uies se tal ven tu ra' featuring a single staff with six measures. The notation uses vertical stems and horizontal dashes. The lyrics are:

Quien hu uies se tal ven tu ra

Sheet music for 'so bre las a guas del mar co mo hu uo elin fante Ar nal' featuring a single staff with six measures. The notation uses vertical stems and horizontal dashes. The lyrics are:

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

Sheet music for 'dos la ma ña nade sant Iuan,' featuring a single staff with six measures. The notation uses vertical stems and horizontal dashes. The lyrics are:

dos la ma ña nade sant Iuan,

Romance

Libro primero.

Pisador.

la maña na de sant Juan

Va la boza assenialada es la
claue de ce sol fatut en la se
gunda en primero traste.

la mañana de sant Juan al pôq al borea

la gráñetla haze los moros por la vega de grá neda.

riticas 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.



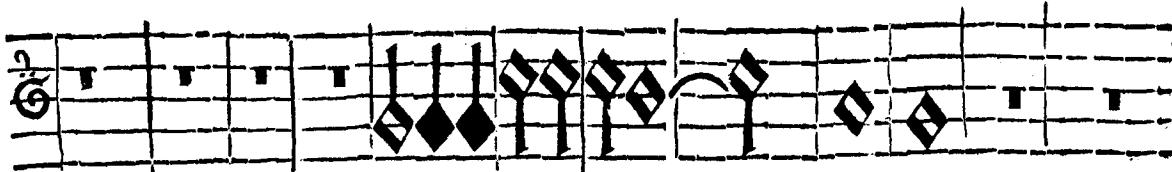
pas se a ua se

Endechas

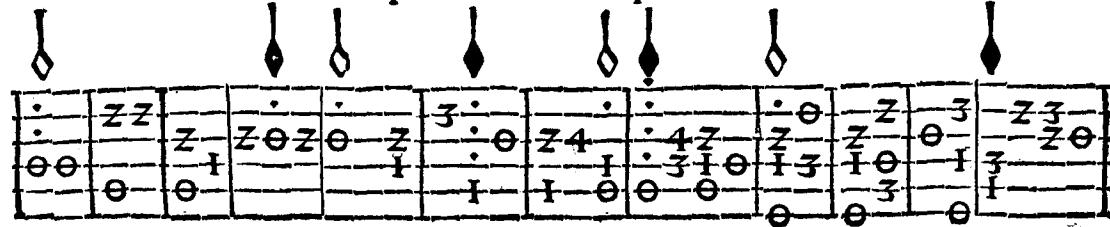
Libro primero.

Pifador.

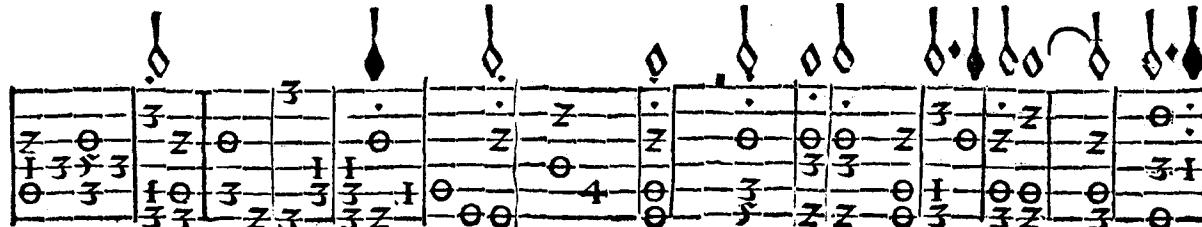
Endechas de canaria entona.
se la segunda en vazio.



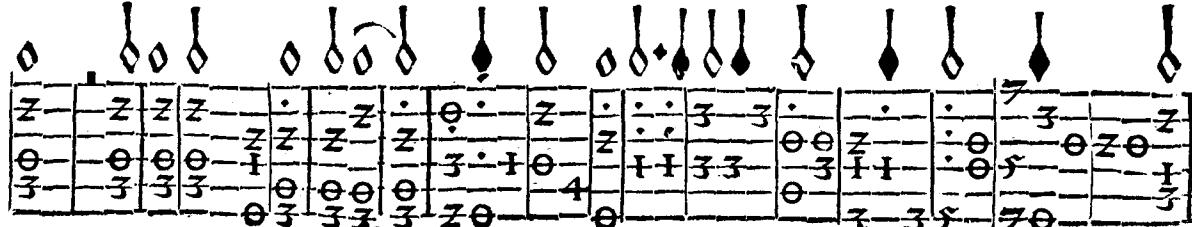
Para ques dama tāto que re ros



para ques dama tāto que reros para perderme ya vos per de ros,



ros para perderme ya vos perderos mas

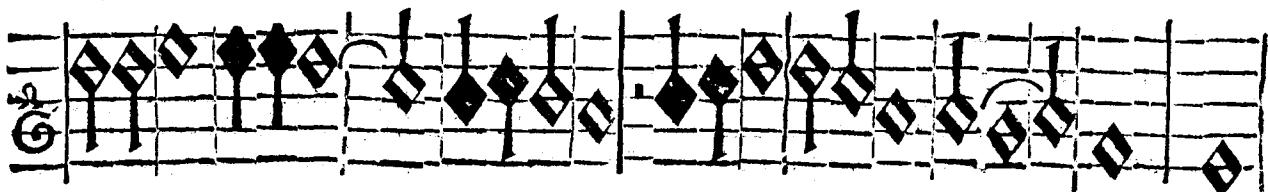


Soneto.

Libro primero.

Pisador.

Fol. vii.



Musical notation for Soneto entona se laboz éla prima en segundo traste. The notation includes a staff with diamond-shaped note heads and vertical stems, and a staff with horizontal strokes (z, 4, 3, 2, 1) indicating fingerings. The lyrics are:

Soneto entona
se laboz éla pri
ma en segundo
traste.

Musical notation for Passado el mar le andro el a nimo so de. The notation consists of two staves. The first staff shows a decorative initial 'P'. The lyrics are:

Passado el mar le andro el a nimo so de

Musical notation fragment showing a staff with horizontal strokes (z, 4, 3, 2, 1) indicating fingerings.



Musical notation for Passado el mar le andro el a nimo so de. The notation consists of two staves. The first staff shows a decorative initial 'P'. The lyrics are:

Passado el mar le andro el a nimo so de

Musical notation fragment showing a staff with diamond-shaped note heads and vertical stems.

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

Musical notation fragment showing a staff with horizontal strokes (z, 4, 3, 2, 1) indicating fingerings.

Boneto

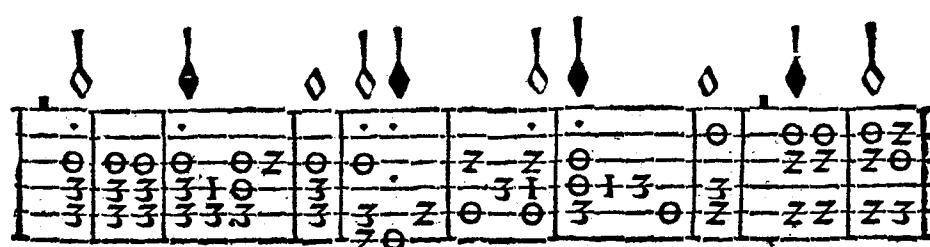
Otra sonada de
otras endechas
en la prima en se-
gundo traste,

Libro primero.

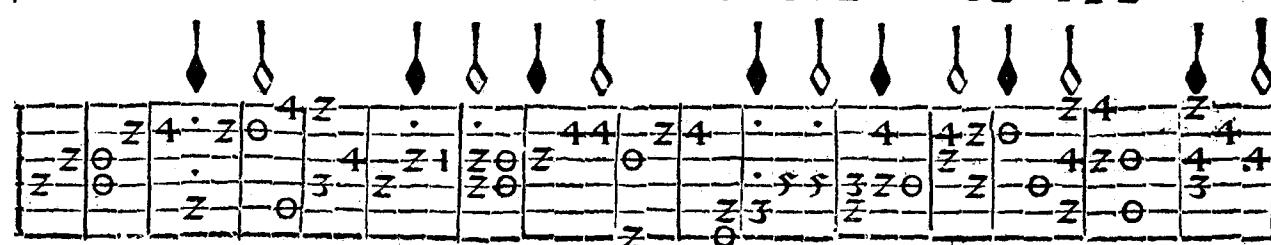
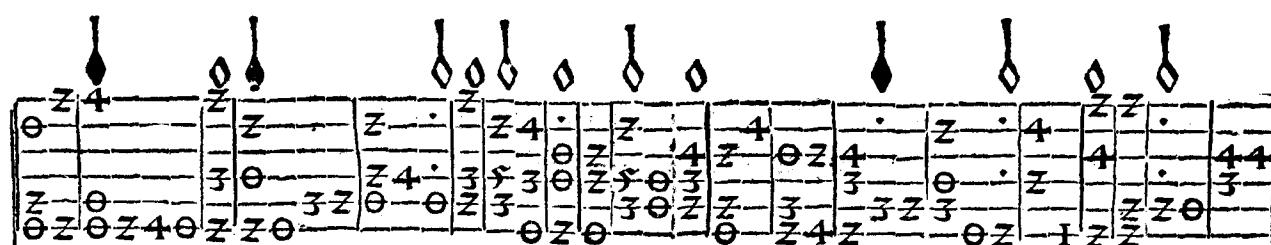
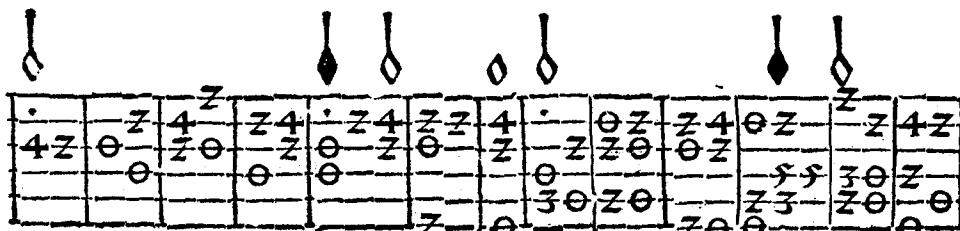
Pisador.



Fle rida para mi dulce y



Fántasia sobre la, sol.
fa,re,mi,atres bozes
pa los q comiegan a
tañer, a se dtañer de
espacio.



Fantasias,

Libro primero,

Pisador:

Fol. viii.

Sheet music for 'Fantasias' featuring a single staff with six measures. The staff consists of six horizontal lines. Above the staff are six small black diamond-shaped notes. Below the staff are six groups of musical notation, each containing a 'z' or 'o' followed by a number (e.g., 'z 3', 'o 4'). The notes are connected by vertical lines between the groups.

Sheet music for 'Fantasias' featuring a single staff with six measures. The staff consists of six horizontal lines. Above the staff are six small black diamond-shaped notes. Below the staff are six groups of musical notation, each containing a 'z' or 'o' followed by a number (e.g., 'z 3', 'o 4'). The notes are connected by vertical lines between the groups.

Sheet music for 'Fantasias' featuring a single staff with six measures. The staff consists of six horizontal lines. Above the staff are six small black diamond-shaped notes. Below the staff are six groups of musical notation, each containing a 'z' or 'o' followed by a number (e.g., 'z 3', 'o 4'). The notes are connected by vertical lines between the groups.

Sheet music for 'Fantasias' featuring a single staff with six measures. The staff consists of six horizontal lines. Above the staff are six small black diamond-shaped notes. Below the staff are six groups of musical notation, each containing a 'z' or 'o' followed by a number (e.g., 'z 3', 'o 4'). The notes are connected by vertical lines between the groups.

Sheet music for 'OTRA FANTASIA A TRES TAMBien'. It includes a staff with six horizontal lines and a key signature of two sharps (II). The notation consists of 'z' and 'o' notes with numbers (e.g., 'z 4', 'o 3').

OTRA FANTASIA A TRES TAMBien.
Llana para los que aprenden y comienzan a tañer a se de tañer de es-
pacio. Comienza el primer tono.

Sheet music for 'OTRA FANTASIA A TRES TAMBien' featuring a single staff with six measures. The staff consists of six horizontal lines. Above the staff are six small black diamond-shaped notes. Below the staff are six groups of musical notation, each containing a 'z' or 'o' followed by a number (e.g., 'z 3', 'o 3'). The notes are connected by vertical lines between the groups.

Sheet music for 'OTRA FANTASIA A TRES TAMBien' featuring a single staff with six measures. The staff consists of six horizontal lines. Above the staff are six small black diamond-shaped notes. Below the staff are six groups of musical notation, each containing a 'z' or 'o' followed by a number (e.g., 'z 3', 'o 3'). The notes are connected by vertical lines between the groups.

Fantasias

Libro primero

Pisador.

A six-line tablature staff for a guitar or similar stringed instrument. The staff is divided into five measures by vertical bar lines. Each measure contains a series of notes represented by numbers and symbols such as '3', 'z', '0', '+', and 'x'. Above the staff, there are six small decorative floral ornaments, one above each measure.

Fenece el primer libro.



COMIENCA EL SEGVN DO LIBRO Q VE TRAT A DE VILLANCICOS A TRES

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

Es la clave de ce-
folfaut la tercera
en tercero traste.

Silano che haze escu
veo me desamparada

ra y ta cor
gran passion

to es el ca mino
te go con mi go

Buelta.

como no venis ami go
como no venis ami go

como no venis ami go
como no venis ami go

como no venis ami go.

Si la media noche es pas
miventu ralo detiene

Otro villancico
la clave va en ter
ceros traste.

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

fa florde la mi ca ra
co anfias y do lores

Y co que la lava re
Lauarme yo cuytada

Villancicos.

Libro segundo.

Pisador.

y con q la laua re q biuo mal pe nada
y con q la laua re q biuo mal pe nada

y con q la laba re q biuo mal pena da,

La uauan se las mo cascōa gua de li mo nescō agua de li

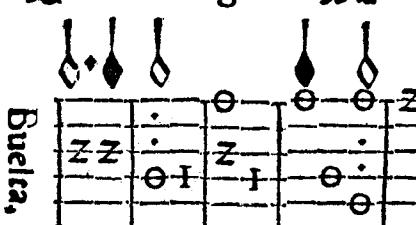
Otro villancico. Es la clá
ue de cesol faut, la tercera
en tercero traste,
mo nes.

Quien tuviesset tal poder
Por tener seguridad
q pu dies se q pudies
se no querer aquieqles se no querri a quié qui

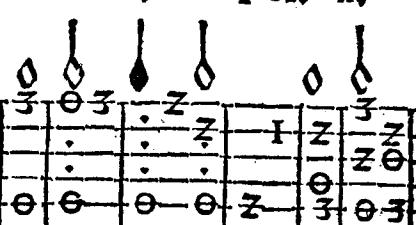
Villancicos,



Libro segundo



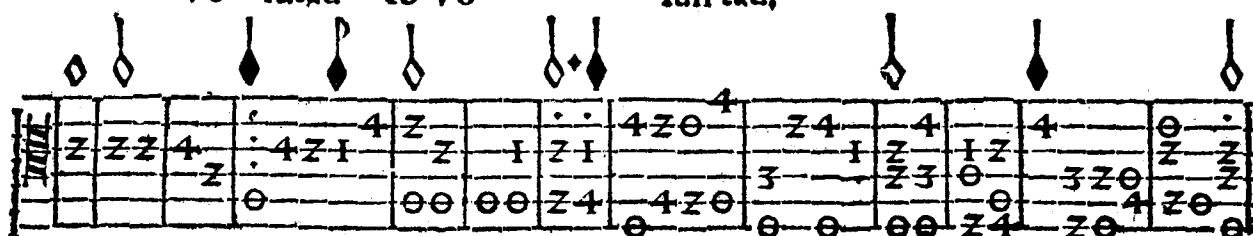
Pisador.



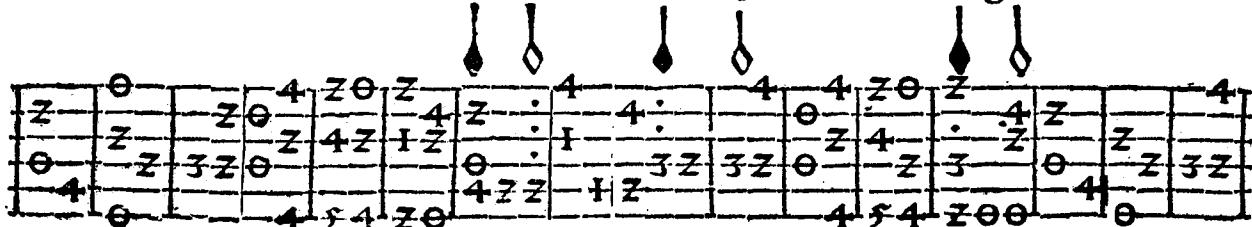
Quien tuuies se liber
Y quiē pudies se mouer



Es la clave deste villancico,
de cesol faut la segunda en va
zio.



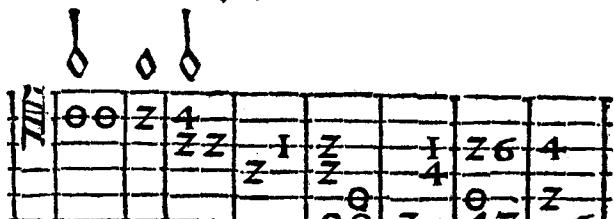
Par tens e ptiēdo yo mis en
Y pues no le deixa guerrani sus



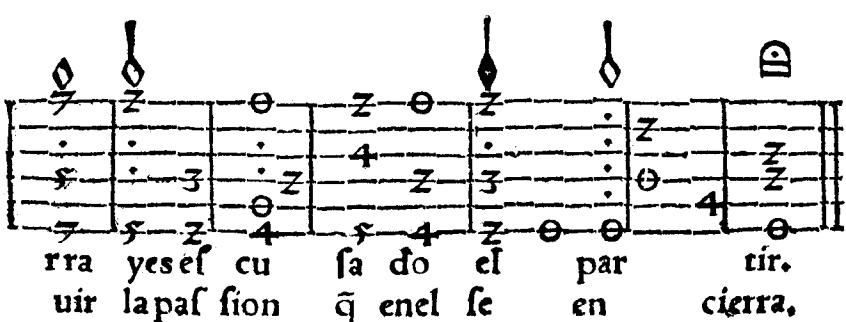
tra ñas yvāse a tie rras es trañas
fa ñas vayāse a tie rras es trañas yvāse a tierras estrañas.
.//.



Buelta del
villancico



Mícora q̄o se destie
Siēdo a geno de bi-

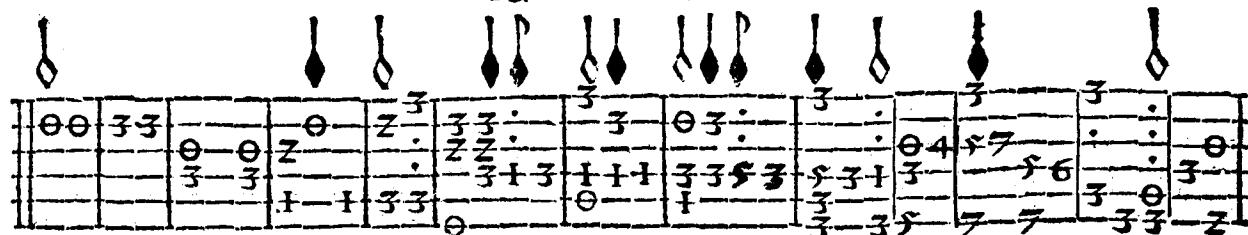


Villancico de a quattro, Es
la clave de cesol faut, later
cera en primero traste,

Villancicos.

Libro segundo. 56

Pisador.



Pues te partes y te vas
Y pues forçosa es tu yda

y te
y te

vas,
vas/



dime quādo bolueras
dime quādo bolueras

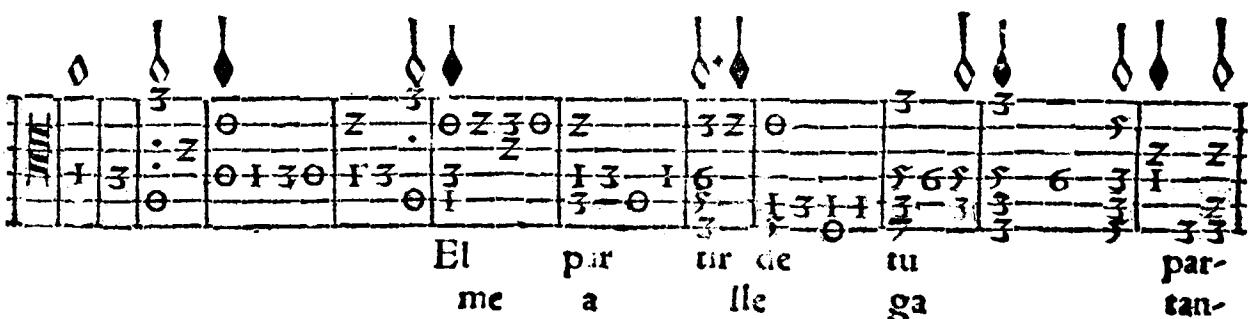
///.

ueras, dime



quāndo bol ueras quā
do bel ue ras.

Buelta,



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



ni da q̄ ansimea
to ala muerte

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

par tadever
q̄ se me apta la vida.



no mellames segala er ua si no mo re na..

Villancico.

Libro segundo.

Pisador.

Fo.xi.

Three staves of guitar tablature. The first staff has three open strings at the top. The second staff starts with a fermata over the first string. The third staff ends with a fermata over the first string. The lyrics are:

no me llames segala er
ua si

Two staves of guitar tablature. The first staff ends with a fermata over the first string. The second staff starts with a fermata over the first string. The lyrics are:

no more
na. II.

Buelta,

Two staves of guitar tablature. The first staff ends with a fermata over the first string. The second staff starts with a fermata over the first string. The lyrics are:

Vn amigo qyo a ui a.

C Otro villancico a quatro cantase el tiple, y tambié
si quisieré le puedé catar vna otauua en bajo. Es la cla
ue de cesol faut. La tercera en tercero traste.

The lyrics are:

Si te qui tas se los hierros y prisio
Por las tie ras dō de fueres por tuyo
nes
me

The lyrics are:

en q es tas morico mas me da
nobra ras mori ras

Villancicos.

Libro segundo.

Pisador.

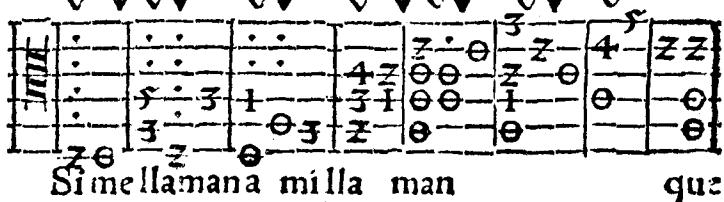


mo rico mas meda ras.
Buelta.

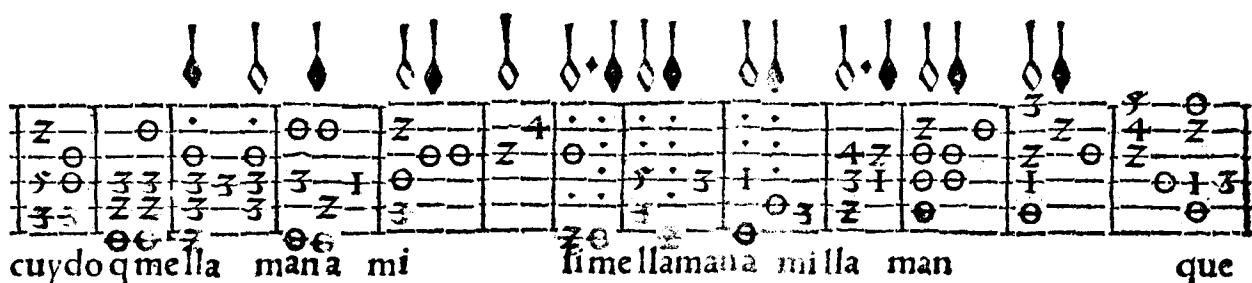


Dar te yo si tu qui fieres señora mico ra
En cadenas y pri fion tuyos soy miéstras binie
con.
re.

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



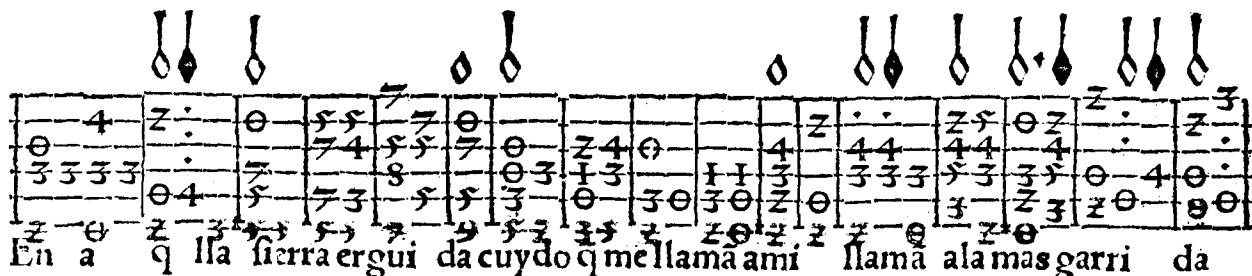
Si me llaman a milla man que



cuyo do q me lla man a mi
Si me llaman a milla man que



cuyo do q me lla man ami q cuyo do q me lla man a mi.



En a q lla sierra ergui da cuyo do q me lla man ami lla man a la mas garri da

zz oo 3 o 5
4 0 4 - z 4
z 3 3 3 3 1 3 3 3
3 3 z z 3 1 0 3 z 3
oo z o

cuyo q me llamá ami.

Otro villancico a quattro,
es la clave de cesol faut. La
tercera en tercero traste,

z z z z
z z z z
z z z z
z z z z

En la fuente del ro-

ni nay el dózel. //

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

z z z z
z z z z
z z z z
z z z z

ni nay el dózel. //

z z z z
z z z z
z z z z
z z z z

sel laua la ni nay el donzel laua la ni nay el dózel. //

el. //

z z z z
z z z z
z z z z
z z z z

Buela En la fuente de agua cla
ra.
ra.

Esla clave de cesol faut,
la tercera en tercer traste.

z z z z
z z z z
z z z z
z z z z

Por v na vez que mis ojos al ce di
Como al ca ua lle. o nole di heri da //

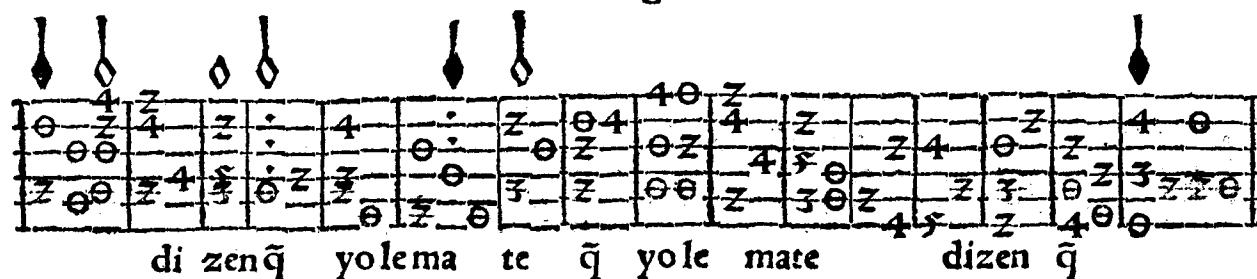
z z z z
z z z z
z z z z
z z z z

ze que yolema te //

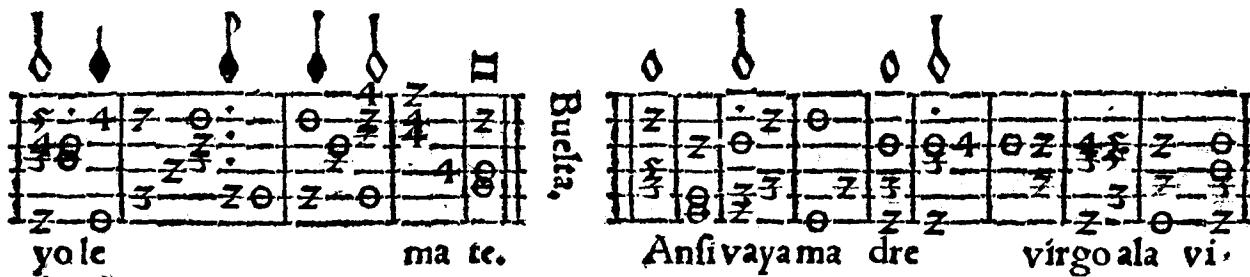
Villancicos.

Libro segundo.

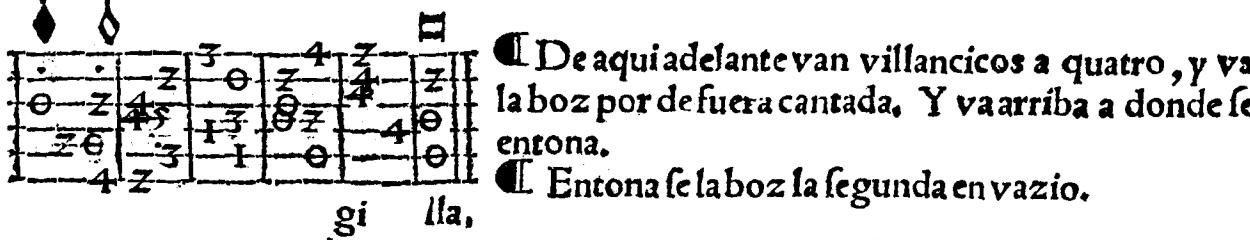
Pisador.



di zenq yolema te q yole mate dizen q



yole ma te. Ansi vaya ma dre virgo ala vi.

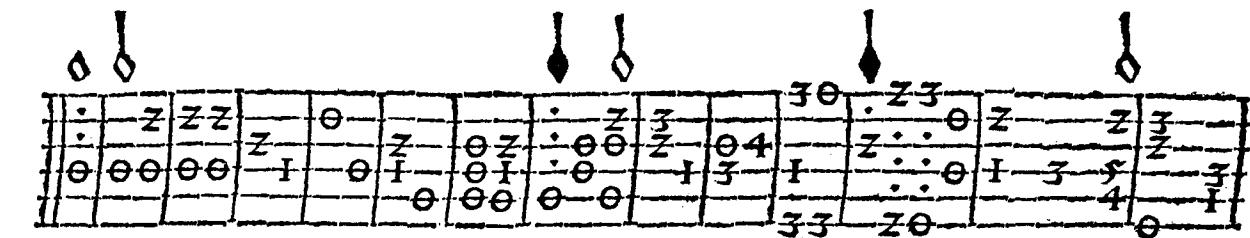


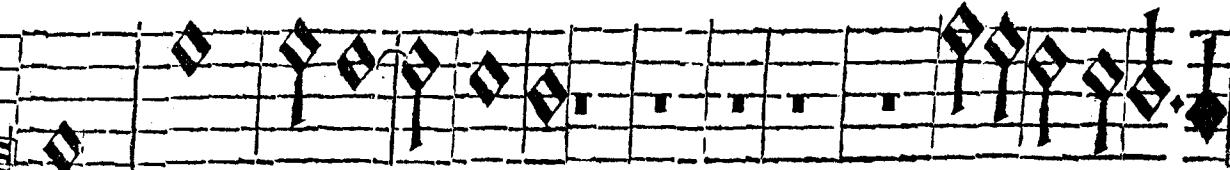
De aqui adelante van villancicos a quatro , y va la boz por de fuera cantada. Y va arriba a donde se entona.

Entona se la boz la segunda en vazio.

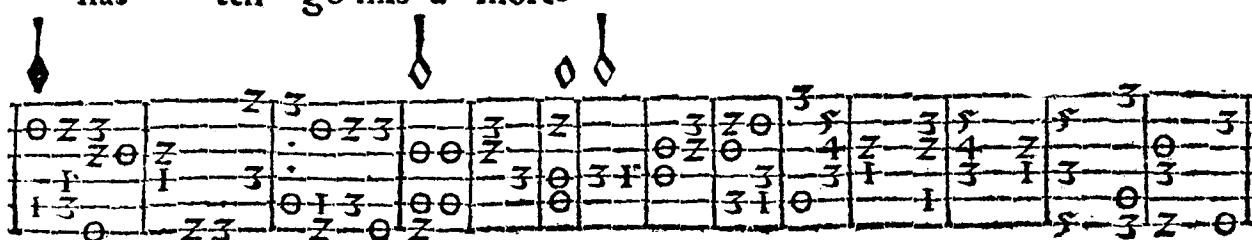


Aque llas sie rras ma
En ci ma de





dre llas al tas son de subir
illas ten go mis a mores

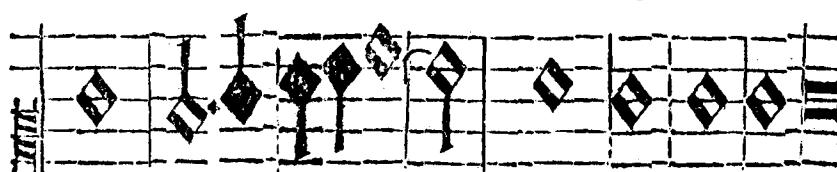


Villancicos

24 Libro segundo.

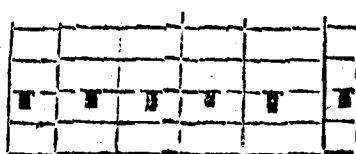
Pisador,

Fo,xiii.

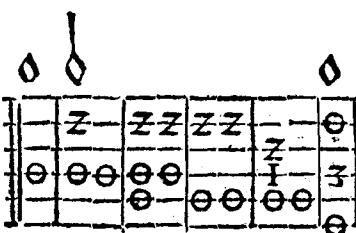


ños davan envn to ron gil.

Buelta.



A six-string guitar tablature showing a melodic line. The strings are numbered 1 through 6. The notes are represented by diamond shapes with stems, and there are vertical bar lines indicating measures. The melody consists of eighth-note pairs and sixteenth-note pairs.



A six-string guitar tablature showing a melodic line. The strings are numbered 1 through 6. The notes are represented by diamond shapes with stems, and there are vertical bar lines indicating measures. The melody consists of eighth-note pairs and sixteenth-note pairs.

Madre a quellas sierras lle nas son desflores.

Entona se la
segunda en
tercer traste,

A six-string guitar tablature showing a melodic line. The strings are numbered 1 through 6. The notes are represented by diamond shapes with stems, and there are vertical bar lines indicating measures. The melody consists of eighth-note pairs and sixteenth-note pairs.

A six-string guitar tablature showing a melodic line. The strings are numbered 1 through 6. The notes are represented by diamond shapes with stems, and there are vertical bar lines indicating measures. The melody consists of eighth-note pairs and sixteenth-note pairs.

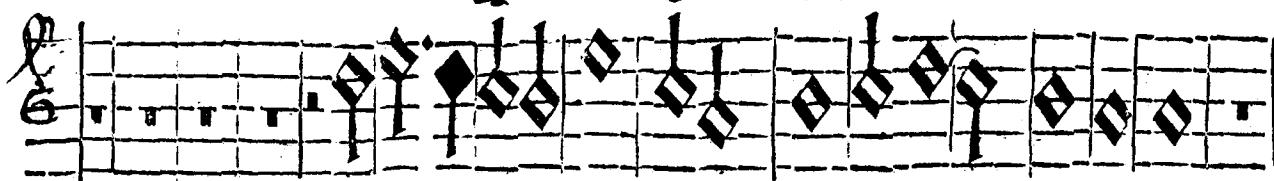
Gentil ca ua lle ro dadine a go ra v n be so.

A six-string guitar tablature showing a melodic line. The strings are numbered 1 through 6. The notes are represented by diamond shapes with stems, and there are vertical bar lines indicating measures. The melody consists of eighth-note pairs and sixteenth-note pairs.

Villancicos.

Libro segundo.

Pisador.



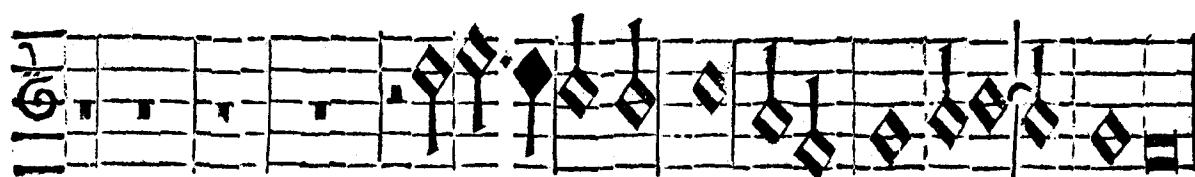
Siquiera por el da

ño q me aueys hecho

Rhythmic patterns for the first part:

```

    1. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    2. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    3. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    4. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    5. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    6. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
  
```



Siquiera por el da

ño q me aueys hecho.

Rhythmic patterns for the second part:

```

    1. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    2. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    3. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    4. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    5. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    6. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
  
```

Buelta'



Venia el ca ua lie ro de Cordoua a Seuilla.

Rhythmic patterns for the final part:

```

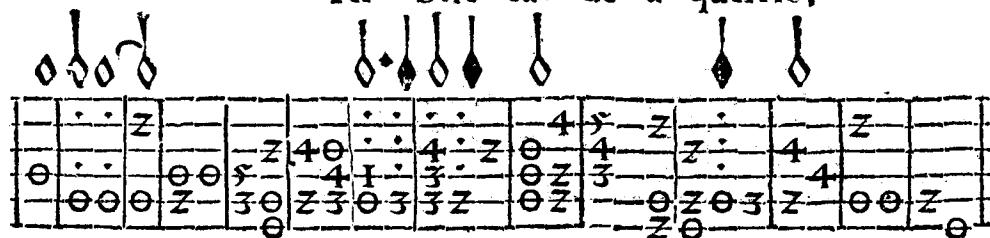
    1. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    2. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    3. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    4. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    5. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
    6. 1 0 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 | 1 1 1 1 1 1 |
  
```

Villancicos, Libro segundo. Pisador Fo. xiii.

Es la clave de ce
solfaut/la tercera
en tercero traste,
Entona se la boz
la segunda en va
zio,



Mal se ri da va la Gar ca
Ri beri cas de a quelrio,



Sola va y gritos da ua so la va y
//.



gri tos da ua so la vay gritos da ua so la vay gritos da ua.



Villancicos.

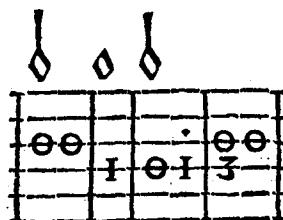
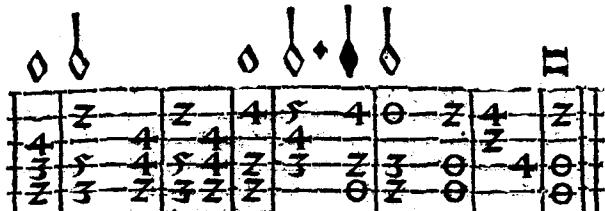
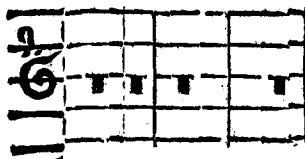
Libro segundo.

Pifador.

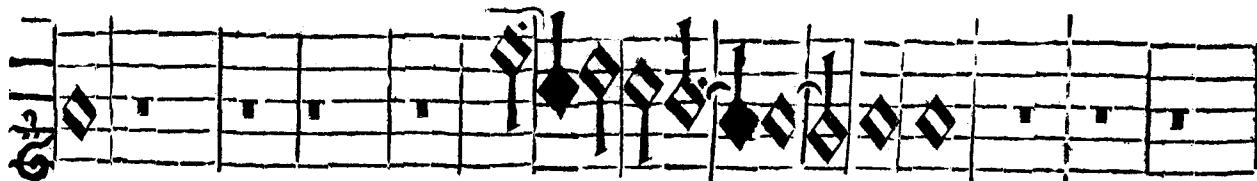
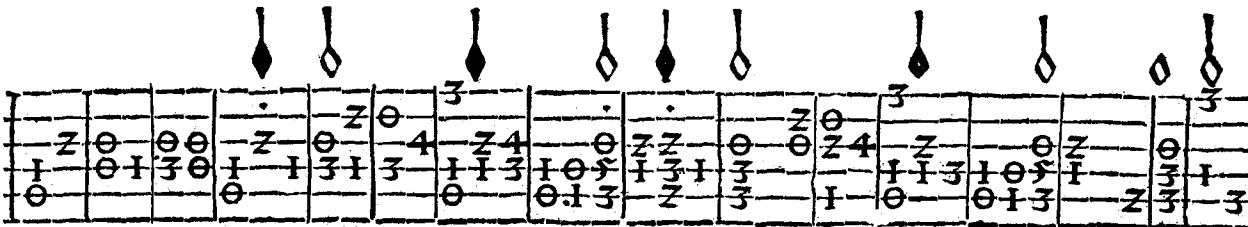
Bucicá,

dôde la Garça haze su nido.

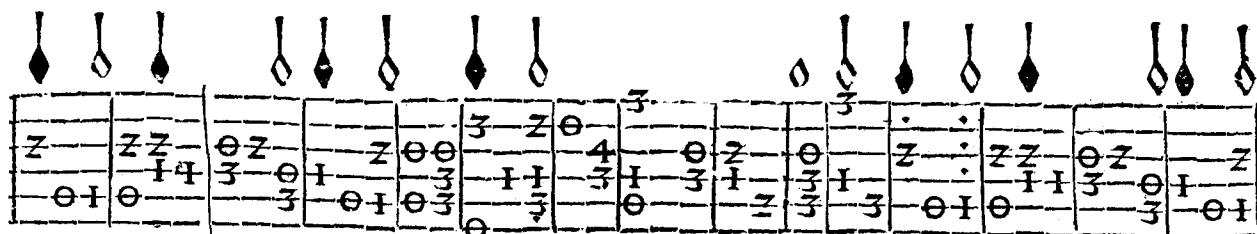
Otro villá cico age
no. Entona se la boz
la se gunda en ter
cero traste.



Si te vas a bañar Iua ni ca



di me aqua les baños vas

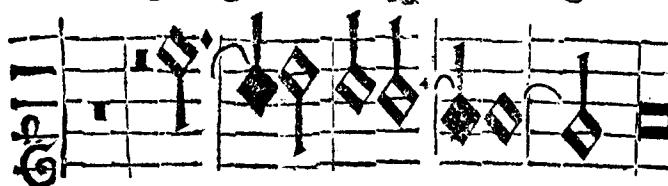


Pāgelingua,

Libro segundo.

Pisador

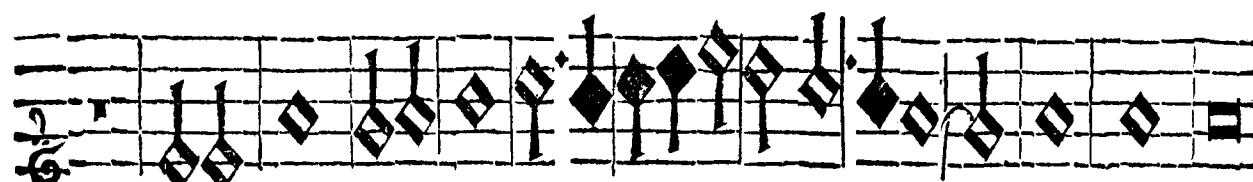
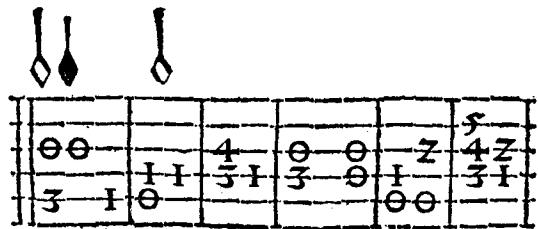
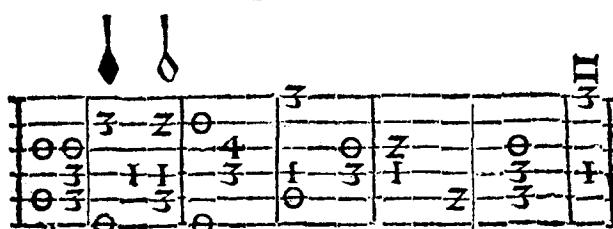
Fo. xv.



Buelta.

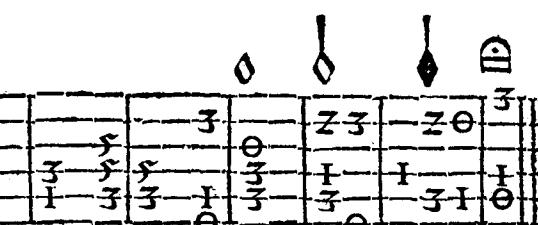
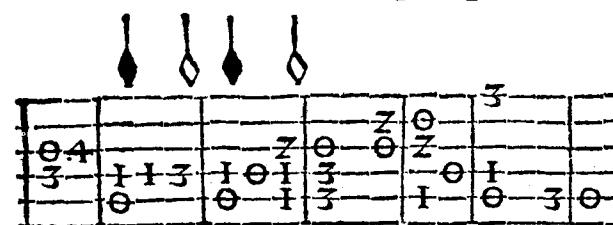


di me a quales vaños vas.



Iuani ca cuer po ga

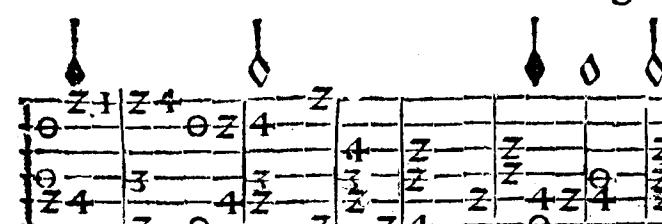
tri do.



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

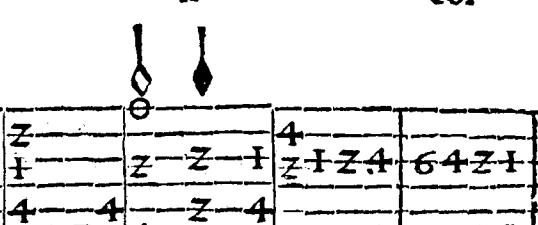
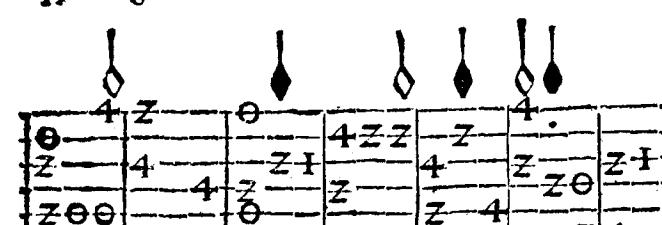


Pan ge lin gua glo-



ri o

si cor



po ris

my ste

ri um.

Pangelingua.

Libro segundo.

Pisador.

fan gui nis que pre ci o

fi quem in mun

di pre ci um

fru ctus ven tris sc ne ro

fi

rex e ffa dit gen ti um

SACRIS SOLEMPSNIIS.
Es la clave de cesol faut/la segunda en va-
zio.

Sa cris fo lemp

Sacris solēniis.

Libro segundo.

Pisador.

Fo.xvi,

The musical score is organized into sections by title:

- Sacris solēniis.**
- Libro segundo.**
- Pisador.**
- Fo.xvi,**

The lyrics are written in Spanish and include:

- ni is iun etá fint gau di
- a & ex pre cor di is
- fo net pre co ni a re
- ce dant ve te ra no ua sint
- om ni a cor da vo cis & o
- pe ra, Es la clave de cesol faut la tercera en tercero tra ste y es primer tono.
- Dixit dominus domino me
- o, se de a dex tris me is.

A note at the bottom left explains the key signature: "Es la clave de cesol faut la tercera en tercero tra ste y es primer tono."

The score concludes with a section starting with "Dixit dominus domino me".

Fabordones,

Libro segundo.

Pisador.

Otro del
quartoto
no

Dixit do minus do mi no me o, se

de a de xtris

me

is. Inexi tulſ ra el de egipto,

FENESCE EL SEGUNDO LIBRO.



LIBRO TERCERO DE

fantasias, por todos los tonos sobre passos remedados/ansi de a quatro bozes como de a tres. Y canta se la boz q̄ va assenlada de colorado. Es la clave dece sol faut/la tercera en tercero traste, y otras sin passos remedados.

The musical score consists of five staves of tablature for a three-stringed instrument. The tablature uses vertical lines for strings and dots for frets. Below each staff is a line of lyrics in Spanish. The lyrics are:

- La fasola re mi re
- la fasol lare mi re
- la fasolla remire
- lafa solla re
- mi rela fa sol la re mi la fa sol la remi
- re lafa solla remi re la
- fasola re mi la fasol la re la fa
- sollare mi re.

Fantasias,

Libro tercero

Pisador.

The score consists of three staves of tablature. The first two staves are in common time, while the third staff begins in common time and ends in 2/4 time. The lyrics are written below the tablature, corresponding to the notes. The first staff has lyrics: "Fa solla re la fa sollare mi la fasolla re mi re". The second staff continues the lyrics: "la fa sol la re mi re". The third staff concludes with the lyrics: "la fasol la remi re la fa so lare mi re".

C Otra fātasia sobre el seculorum
del segūdo tono. Es la clave de ce-
solfaut, la tercera en tercero traste,

The score consists of four staves of tablature. The first three staves are in common time, and the fourth staff begins in common time and ends in 2/4 time. The lyrics are written below the tablature, corresponding to the notes. The first staff has lyrics: "Vt revt fami vtremire, vt re vtfa mivtre". The second staff continues the lyrics: "mi re.". The third staff continues: "vtrevt fami vtremire vt revt fami vtremire". The fourth staff concludes with the lyrics: "vt re vt fami vtremi re/vtrevt fa mi".

Fantasia.

Libro tereero.

Pisador.

Fo. viii,

vt remi re

vtrevt fa mi vtremire

vt revt fa mi vtremi re vtrevt fa mi vtremire

Fantasia del tercero tono, va assenalada/so
bre. mi. la. sol. mi. fa. sol. mi. Es la clave de
cesó fauté la tercera en tercero traste.

mi la

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

mi la sol mi fa mi

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

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

Fantasias.

Libro tercero.

Pisador.

The music consists of four staves of tablature for a six-string guitar. Above each staff is a row of note heads (diamonds) indicating pitch. Below the tablature are vocalizations in Spanish: 'mi la sol mi fa sol mi' for the first two staves, and 'mi la sol mi fa sol mi' for the last two staves. The tablature uses standard notation with vertical strokes for strings and horizontal dashes for frets.

Fantasia del q̄rto tono/sobre la,sol,fa,re,mi.
Va de colorado la boz q̄ se ha de cantar. Es la
clave de cesol fuit/la tercera en tercero traste,

This section shows a single staff of tablature with note heads above it. The vocalizations below are: 'La sol'. The tablature uses standard notation with vertical strokes for strings and horizontal dashes for frets.

This section shows a single staff of tablature with note heads above it. The vocalizations below are: 'fa remi la sol fa remi la sol fa re mi la'. The tablature uses standard notation with vertical strokes for strings and horizontal dashes for frets.

Fantasias,

Libro tercero.

Pisador.

Fo.xix.

The image shows a musical score for a six-string guitar or similar instrument. The score consists of ten staves of music, each with a different rhythmic pattern. Below each staff is a line of lyrics in Spanish, written in a cursive script. The lyrics are:

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

re mila sol fare mila solfa re mila sol fare mila sol fa re

mi la sol fa re mi la solfa remila solfa remi

la sol fare mi la sol fare mila sol fare mila sol fa remila sol fa re

mii la sol fare mila sol fare mila sol fare mi la solfa remila solfa remi

la sol fare mi la sol fa re mila solfa re mila sol fare mila solfa re mila

solfare mila sol fare mila sol fa re mi

Quinto tono sobre fa, fa, sol,
mi, fa, re. Es la clave de cesol
faut la tercera ē tercer traste,

Fantasias.

Libro tercero.

Pisador.

Fa sol mi fare

fa fa sol mi fa re

fa

sol mifare

fa

sol mi fa re

fa sol mifa re

fa sol mi fa re

fa sol mi

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

fa

mifare fa sol mifa re fa sol mi fare

fa sol mifare

fa sol mi fi re

fa

sol mi fi

fa

sol mi fare

fa

fa

Fantasias,

Libro tercero,

Pisador,

Fo. xx,

Fantasia, Libro tercero, Pisador, Fo. xx,

sol mi fa rere fa sol mi fa re re.

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

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 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 mire fa sol fa fa C iiiii

Fantasias.

Libro tercero.

Pisador.

The image shows musical notation for three sections: Fantasias, Libro tercero, and Pisador. The notation consists of six staves of music, each with a different rhythmic pattern and note heads. The notes are represented by various symbols such as 'z', 'o', '3', '4', 'f', and 's'. Below the staves, lyrics are written in Spanish. The first section, 'Fantasias', includes lyrics like 'mire/fa sol fa fa mire fa solfa solfa mi sol la sol'. The second section, 'Libro tercero', includes lyrics like 'solfa solfa mi sol la sol famire fasol'. The third section, 'Pisador', includes lyrics like 'fa mi re fa sol fa'. A central section contains lyrics 'Vt sol mi sol la sol' and 'vt sol mi'. The bottom section contains lyrics 'vt sol mi sol la sol'.

Fantasias.
 mire/fa sol fa fa mire fa solfa solfa mi sol la sol famire fasol

Libro tercero.
 solfa solfa mi sol la sol famire fasol

Pisador.
 fa mi re fa sol fa,

Fantasia del septimo tono
 Es la clave de cesol faut,
 la tercera è pmerotraeste/
 sobre vt sol mi sol la sol.

Vt sol mi sol la sol

vt sol mi

vt sol mi sol la sol

vt sol mi sol la sol

vt sol mi

vt sol mi sol la sol

Fantasias,

25 Libro tercero.

Pisador.

Fo.xxi.

Handwritten musical notation for 'Fantasias' on a six-line staff. The notation uses various symbols like dots, dashes, and numbers (e.g., 3, 4) placed above or below the lines. Below the staff, lyrics are written in Spanish: 'la sol vt sol mi sol la sol'.

Handwritten musical notation for 'Fantasias' on a six-line staff. The notation uses various symbols like dots, dashes, and numbers (e.g., 3, 4) placed above or below the lines. Below the staff, lyrics are written in Spanish: 'vt sol mi fol la sol vt'.

Handwritten musical notation for 'Fantasias' on a six-line staff. The notation uses various symbols like dots, dashes, and numbers (e.g., 3, 4) placed above or below the lines. Below the staff, lyrics are written in Spanish: 'sol mi sol la sol vt fol mi sol la sol'.

Handwritten musical notation for 'Fantasias' on a six-line staff. The notation uses various symbols like dots, dashes, and numbers (e.g., 3, 4) placed above or below the lines. Below the staff, lyrics are written in Spanish: 'vt sol mi fol la sol'.

Handwritten musical notation for 'Fantasias' on a six-line staff. The notation uses various symbols like dots, dashes, and numbers (e.g., 3, 4) placed above or below the lines. Below the staff, lyrics are written in Spanish: 'vt sol mi fol la sol'.

● Fantasia del octavo tono sobre. sol/mi/fa, sol/mi, re. Es la clave de cesol fa ut en la tercera entercer traste.

Handwritten musical notation for 'Fantasias' on a six-line staff. The notation uses various symbols like dots, dashes, and numbers (e.g., 3, 4) placed above or below the lines. Below the staff, lyrics are written in Spanish: 'sol mi fa sol mi re sol mi fa sol mi re'.

Handwritten musical notation for 'Fantasias' on a six-line staff. The notation uses various symbols like dots, dashes, and numbers (e.g., 3, 4) placed above or below the lines. Below the staff, lyrics are written in Spanish: 'sol mi fa sol mi re sol mi fa sol mi re'.

Fantasias.

Libro tercero.

Pisador.

40

40

mifa sol mire/sol mi fa sol mi re

sol

mi fa sol mire

sol mi fa sol mi re

sol mi fa sol mi

sol mi fa sol mire

sol mi fa sol mire

sol mi fa sol mi

re

sol mifa sol mire

sol mi fa sol mire

mifa sol mire

sol mi fa sol mi re

sol mi fa sol mi

re re

C Primer tono sobre. Remifa sol mi re a
se de cantar la letra colorada. Es la clave de
cesolfaut en la tercera en tercero traste.

remi fa sol mire

re mifa sol mi re

remi fa

Fantasias.

23 Librotereero.

Pisador,

Fo. xxii,

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

Fantasias,

Libro tercero,

Pifador.

Sheet music for a guitar or similar stringed instrument, featuring six staves of musical notation. The notation uses a combination of numbers (e.g., 4, 3, 2, 1) and letters (e.g., z, o, f, s) to indicate fingerings and string selection. The lyrics are written below each staff, corresponding to the musical phrases. The music is divided into sections by section titles at the top.

Fantasias:

- Staff 1: la sol la mi fa mila sollamí fa mi la
- Staff 2: fol lamifa mi la sollamifa mila sollami fa mi
- Staff 3: la sollami fa mi la sol lamifa mila sol la
- Staff 4: mi fa mi la sol la mifa mi la solla mi fa mi
- Staff 5: la sollami fa mi la sol la mifa mi
- Staff 6: sol fa sol re mi re la sol lamifa mi la
- Staff 7: sol la mifa mi la sol lami fa

Libro tercero:

- Staff 1: la sol la mi fa mila sollamí fa mi la
- Staff 2: fol lamifa mi la sollamifa mila sollami fa mi
- Staff 3: la sollami fa mi la sol lamifa mila sol la
- Staff 4: mi fa mi la sol la mifa mi la solla mi fa mi
- Staff 5: la sollami fa mi la sol la mifa mi
- Staff 6: sol fa sol re mi re la sol lamifa mi la
- Staff 7: sol la mifa mi la sol lami fa

Pifador:

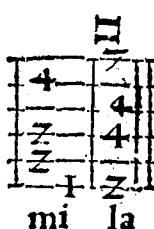
- Staff 1: la sol la mi fa mila sollamí fa mi la
- Staff 2: fol lamifa mi la sollamifa mila sollami fa mi
- Staff 3: la sollami fa mi la sol lamifa mila sol la
- Staff 4: mi fa mi la sol la mifa mi la solla mi fa mi
- Staff 5: la sollami fa mi la sol la mifa mi
- Staff 6: sol fa sol re mi re la sol lamifa mi la
- Staff 7: sol la mifa mi la sol lami fa

Fantasias.

Libro tercero.

Pisador,

Fo. xxiii,



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

mi la

mila solmisa mi

mila solmisa mi mila solmisa mi

fami mi la solmisa mi

sol mi fa mi mi la solmisa mi

mi la solmisa mi la solmisa mi

la solmisa mi la solmisa mi

Fantasias.

Libro tercero.

Pisador,

Fantasia 1 (Top):

la solmifa mi la solmifa mi la solmifa mi

Fantasia 2 (Second Staff):

la solmifa mimila solmisa mi mila solmifa mi mila solmifa

Fantasia 3 (Third Staff):

mi mila solmifa mi

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

re la fa

Fantasia 4 (Fourth Staff):

solla re la fa solare

Fantasia 5 (Fifth Staff):

re la fa sol la re la fa

Fantasia 6 (Sixth Staff):

sollare la fa sol lare la fa sollare lafa sol lare la fa

Fantasia 7 (Seventh Staff):

sol lare la fa sollare la fa sol lare la fa solla re la fa solla re la

Fantasias.

Libro tercero,

Pisador,

Fo. xxiiiiii.

Fretboard diagram and tablature for the first section of the fantasias. The tablature uses a six-string guitar neck with note heads and stems indicating pitch and rhythm. The lyrics below the tablature are:

fa sol la re re la fa sollare la fa sol la la fa sol
 lare la fasolla re la la

Fretboard diagram and tablature for the second section. The lyrics below the tablature are:

fa sol la re la fasolla/ la fasolla la fasolla la fa

Fretboard diagram and tablature for the third section. The lyrics below the tablature are:

fasolla re/ la fa sol la rela fasolla re Otra fantasía
 a tres sin paso ninguno.

Fretboard diagram and tablature for the fourth section.

Fretboard diagram and tablature for the fifth section.

Fretboard diagram and tablature for the sixth section.

Fantasias,

Libro tercero.

Pisador.

Sheet music for a guitar or similar stringed instrument, featuring six staves of musical notation. The notation includes various symbols such as dots, dashes, and numbers (e.g., 3, 4, z, o, f) placed above or below the staff lines, likely indicating specific fingerings or techniques. The music is divided into sections by section titles at the top:

- Fantasias,** the first section, consisting of two staves.
- Libro tercero.** the central section, consisting of three staves.
- Pisador.** the final section, consisting of one staff.

Below the main sections, there is a bracketed section labeled **Fantasias del primer to-** (likely continuing from the first section) **nno a quattro** (four hands), which includes two staves. The music concludes with a final section consisting of two staves at the bottom of the page.

Fantasias.

Libro tercero.

Pisador,

Fo. xxv.

$\begin{matrix} z \\ 4 \end{matrix}$ $\begin{matrix} z \\ 4 \end{matrix}$
 $\begin{matrix} z \\ 4 \end{matrix}$ $\begin{matrix} z \\ 4 \end{matrix}$
 $\begin{matrix} z \\ 4 \end{matrix}$ $\begin{matrix} z \\ 4 \end{matrix}$
 $\begin{matrix} z \\ 4 \end{matrix}$ $\begin{matrix} z \\ 4 \end{matrix}$

Otra fantasía
del primer to
no a cuatro.

D

Fantasias.

Libro tercero.

Pisádor,

The musical score consists of six staves of guitar tablature. Each staff is divided into measures by vertical bar lines. The notation uses a combination of rhythmic values (indicated by 'z' and 'f') and specific note heads. The first three staves are grouped under 'Fantasias.', 'Libro tercero.', and 'Pisádor,' respectively. The staves are separated by vertical lines. The music concludes with a final note on each staff.

Fantasias.

Libro tercero.

Pisador.

Fo.xxvi.

Sheet music for a guitar or similar stringed instrument, featuring six staves of tablature. The music is divided into sections by section headers at the top of each staff:

- Fantasias.**
- Libro tercero.**
- Pisador.**
- Fo.xxvi.**
- Otra fantasia del quarto to no a cuatro.**

The tablature uses a standard six-string guitar neck diagram. Each string has a specific note value indicated by a number above it (e.g., 4, 3, 2, 1) and a specific pitch indicated by a letter below it (e.g., z, o, f). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes vertical bar lines and a double bar line with repeat dots. The bottom staff concludes with the text "D ij".

Fantasias.

Libro tercero.

Pisador.

II

Fantasia del
sesto tono a
quattro.

Fantasias.

Libro tercero.

Pisador.

Fo. xxvii.

*Otra fantasia
del sexto to-
no a quattro.*

D iii

Fantasias,

Libro tercero.

Pisador.

Otra fantasía
del sexto tono
a quattro.

The musical score consists of six staves of sixteenth-note patterns for a six-string guitar. The notation is as follows:

- Staff 1 (Fantasias):** Shows a repeating pattern of eighth-note pairs (e.g., z-z, z-z) followed by sixteenth-note pairs (e.g., 4z-z, z-z).
- Staff 2 (Libro tercero):** Shows a repeating pattern of eighth-note pairs (e.g., z-z, z-z) followed by sixteenth-note pairs (e.g., 4z-z, z-z).
- Staff 3 (Pisador):** Shows a repeating pattern of eighth-note pairs (e.g., z-z, z-z) followed by sixteenth-note pairs (e.g., 4z-z, z-z).
- Staff 4 (Otra fantasía):** Shows a more complex pattern of eighth-note pairs (e.g., z-z, z-z) and sixteenth-note pairs (e.g., 4z-z, z-z), with some 'x' and 'f' markings.
- Staff 5:** Shows a repeating pattern of eighth-note pairs (e.g., z-z, z-z) followed by sixteenth-note pairs (e.g., 4z-z, z-z).
- Staff 6:** Shows a repeating pattern of eighth-note pairs (e.g., z-z, z-z) followed by sixteenth-note pairs (e.g., 4z-z, z-z).

Fantasias.

Libro tercero.

Pisador

Fo. xxviii,

Sheet music for a guitar or similar stringed instrument, featuring six staves of musical notation. The notation includes various symbols such as dots, dashes, and numbers (e.g., 4, 3, 2, 1, 0, z, f, s) placed above and below horizontal lines, likely representing fingerings and string selection. The music is divided into sections by section titles at the top of each staff:

- Staff 1: Fantasias.
- Staff 2: Libro tercero.
- Staff 3: Pisador
- Staff 4: Fo. xxviii,
- Staff 5: Otra fantasia del septimo tono a quattro.
- Staff 6: (No title)

The music consists of six staves of sixteenth-note patterns. The first four staves are in common time (indicated by a 'C'), while the fifth and sixth staves are in 3/4 time (indicated by a '3'). The notation uses a standard staff with vertical stems pointing up or down, and the fingerings are placed directly above or below the stems.

Fantasias.

Libro tercero.

Pisador.

Fantasias.

Libro tercero.

Pisador.

Otra fantasía del segundo tono / a quattro.

Fantasias.

29 Libro tercero.

Pisador.

Fo. xxix.

Fantasia.

Otra fantasía
del otauo to-
no / a quattro.

Fantasias.

Libro tercero.

Pisador.

*Otra fantasía del
otro tono aqua
tro.*

Fantasias.

Libro tercero.

Pisador.

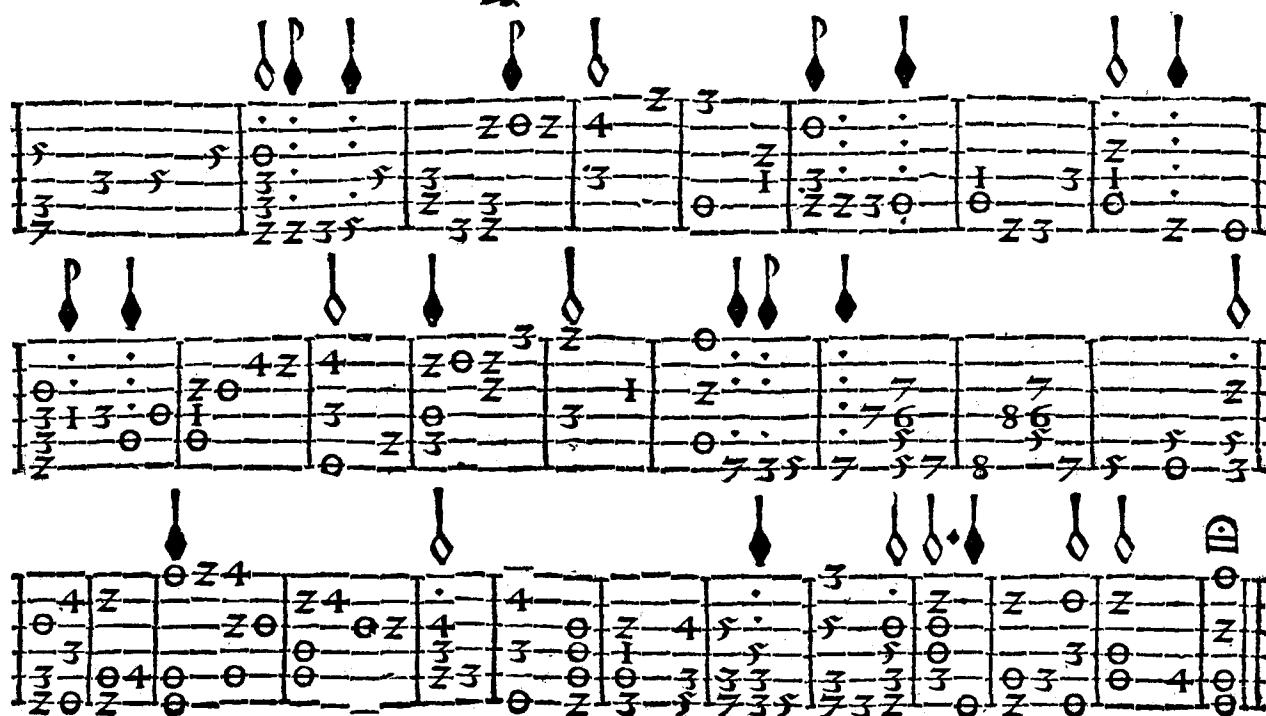
Fo. xxx.

Sheet music for a guitar or similar stringed instrument, featuring six staves of musical notation. The notation includes various symbols such as 'z', '4', 'o', '3', 'f', and 's' along with dots and dashes, indicating specific fingerings and techniques. The music is divided into four sections: 'Fantasias.', 'Libro tercero.', 'Pisador.', and 'Fo. xxx.'. A central section is labeled 'Otra fantasía del otauo to no / a quattro.' The music consists of six staves of sixteenth-note patterns.

Fantasias.

Libro tercero.

Pisador.



FENESCE EL TERCERO LIBRO.

LIBRO QVARTO DON

DE VAN QVATRO MISSAS DE IVSQVIN Y ALGV

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

Missa de Iusquin, de Ercules dux ferrarie.

Christe dela misfa.
ley son
Chris re

Missas de Iusquin.

Libro tercero.

Pisador.

kirie po
strero.

son.

ki ri e

ley son son.

Gloria de la missa.

Et in te

rra rra

prop ter

Missas de Iusquin,

Libro quarto,

Pisador,

Fo. xxxii.

mag nam

This section contains two staves of musical notation. The first staff begins with a vertical bar followed by a series of notes and rests. The second staff starts with a vertical bar and continues with a series of notes and rests. The notes are represented by small circles with stems, and rests are indicated by vertical bars.

nam.

This section shows a continuation of the musical notation from the previous section, specifically the 'nam.' part. It consists of two staves of music, continuing the pattern of vertical bars and note/rest combinations.

Do mi ne fi li do

This section features a single staff of musical notation. Below the staff, the words "Do mi ne fi li do" are written, corresponding to the notes played. The staff begins with a vertical bar and includes various note and rest patterns.

mi ne de us.

Quitolis
de la misma
gloria.

This section contains two staves of musical notation. The left staff is labeled "mi ne de us." and the right staff is labeled "Quitolis de la misma gloria." The notation uses vertical bars and small circles with stems to represent the music.

This section shows a continuation of the musical notation for the "Quitolis" section. It consists of two staves of music, continuing the vertical bar and note/rest patterns established earlier.

Qui tol lis

This section shows a continuation of the musical notation for the "Qui tol lis" section. It consists of two staves of music, continuing the vertical bar and note/rest patterns established earlier.

lis

This section shows the final section of musical notation. It consists of two staves of music, concluding the piece. The notation uses vertical bars and small circles with stems to represent the music.

qm

tu

E ii

Missa de lusquin,

Libro quarto.

Pisador.

so lus

so lus

de i pa tris a

men amen.

Credo dela mesma
missa / de Ercules/
Dux ferrarie.

pa trem om om ni po

Missas de Iusquin

Libro quarto,

Pisador.

Fo. xxxiii

ten

tem

an

te om ni a

fa cta sunt

qui prop
E iii

Missas de Iusquin

Libro quarto

Pifador.

ter nos ho mi

Et incar-
natusest,

Et in car

na tus.

se det ad

dex te ram pa tris cu

Missas de Iusquin,

Libro quarto.

Pisador.

Fo. xxxviii.

Music for 'Ius re gni ni.'

Staves 1-2: Ius, re, gni, ni.

Staves 3-4: Tercera parte del mismo credo.

Music for 'Et in spiritu' (part of the Credo).

Music for 'tum' (part of the Credo).

Music for 'Qui cum patre' (part of the Credo).

Music for 'et filii o' (part of the Credo).

Music for 'Qui lo' (part of the Credo).

Music for 'cu tus est' (part of the Credo).

Music for 'est' (part of the Credo).

Missas de Iusquin

Libro quarto.

Pisador.

Et ex pec
to re fu rre ti o nem mor tu o
rum et vi tam ven tu ri se cu li A men.

Sanctus y porq̄ se dan iuntas/la prima
es diez trastes cōla sésta en tercero. La séf
ta puse en sésto uiaste porq̄ r.o se alcāçaua,

Sanctus

Sanctus

Missas de Iusquin,

Libro quarto.

Pifador.

Fo. xxxvi.

Missas de Iusquin, Libro quarto, Pifador, Fo. xxxvi.

Chririe

Otra missa de Iusquín q̄va
sobre fa,re,mi,re,vaaſeña o
lada la boz q̄ se canta.

Missas de Iusquin,

Libro quarto.

Pisador,

Music for the first section of the Mass. The notation uses a staff with vertical stems and various symbols like 'z', 'o', '4', '3', '2', '1', '0', 'f', 's', and 'x' placed above or below the stems. The lyrics 'ki', 'ni e', 'le', and 'y' are written below the staff.

Christe de la misma missa.

Music for the 'Christe' section of the same mass. The notation is identical to the first section, with the lyrics 'son' written below the staff.

Christe le

Music for the 'Christe' section. The notation is identical to the previous sections, with the lyrics 'Christe le' written below the staff.

Music for the 'Chirie posterior de esta missa.' section. The notation is identical to the previous sections, with the lyrics 'son' written below the staff.

Chirie posterior de esta missa.

Music for the 'Chirie posterior de esta missa.' section. The notation is identical to the previous sections, with the lyrics 'Chirie posterior de esta missa.', 'son', 'Chi', 'ri', 'e', 'le', 'le', 'y', and 'son' written below the staff.

Music for the 'Gloria de la misma missa.' section. The notation is identical to the previous sections, with the lyrics 'Gloria de la misma missa.' written below the staff.

Gloria de la misma missa.

Music for the 'Gloria de la misma missa.' section. The notation is identical to the previous sections, with the lyrics 'Gloria de la misma missa.', 'son', '& in' written below the staff.

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

Be ne

di c^tus qui ve

nit in no mi ne do mi

Ola na ni o fa

na in ex cel sis/

o fa na in ex cel sis/

o fa na in ex cel sis/

E v

Missas de Iusquin.

Libro quarto.

Pisador.

Ag

Agnus
dela mil
mamissa

o fa na in ex cel sis, o fa na in excel sis,

nus de i ag nus de i

Qui tol lis pec ca ta mun di mi se

re re no bis.

Segundo agnus/ es
atres y no lleva can
to llano y por esto
no ya asseñaldo.

ter ra pax ho mi ni bus

bo ne vo lun ta tis lau

da mus te be ne di ci mus te

gra tias agi musti bi pro pter mag

nam glo ri am tu am

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

Qui tollis
de la mis-
ma missa.

Missas de Iusquin,

Libro quarto.

Pisador.

mi se re re

no bis sus ci pe

de pre ca ti o nem no strā

mi se reren o bis

tu solus alti si mus iefu chris te

Tres semibre
ues al compas

Missas de Iusquin.

Libro quarto.

Pisador,

Fo. xxxviii.

Credo de
la misma
misra.
men.

pa trē om nipo tē tem fa cto

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

vi sibi li um & in v num domi nu ie sum chri

stū fi lium de i v ni ge ni tu

ante om nia sclā deum de de o lu men de lu

mi ne de um vero de o deo vero per quē

omnia fa cta sunt qui propter nos ho mines & p pter nostrā salu

Missas de Iusquin.

Libro quarto.

Pisador.

Et in carnatus
es de la misma
missa.

te de scedit de celo

& homo factus est

pascus se pul rus est

se cun du scri pturas

sed et ad dexterā patris & iterum ven turus est cū glo ria iu

Et sp̄iritum sanctum.

dica re viuos & mortu os cuius regni nō erit finis.

ex pa trefi

Missas de Iusquin.

Libro quarto.

Pifador,

O. VXXXIX.

Proporcion tres semibre ues al cōpas.

cu li

men

A men.

Missas de Iusquin

Libro tercero.

Pisador.

Missas de Iusquin

Libro tercero.

Pisador.

Sanctus dela misma misa.

Sanctus sanctus

sanctus

fanctus

fanctus

fanctus

fanctus

fanctus

fanctus

fanctus

do mi nus

de us

fa ba oth

do mi nus

mi nus

de us

fa ba oth

ba

oth fa ba

Benedictus dela misma misa de Iusquin.

be ne di chtus

qui ve nit

Missas de Iusquin

Libro tercero.

Pisador.

Fo. xl

in nomine mi

ni in nomi ne do

Propor
cion. in nomine

minidomi ne

O sana. O fa na in ex

do mi ni cel fis

fa na

Missas de Iusquin.

Libro quarto.

Pisador.

Agnus de la missa,
in ex cel sis

Agnus 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 cā
to llano apuntado.

Missas de Iusquin.

Libro quarto.

Pisador.

Fo. xli.

The page contains ten staves of musical notation for a cittern or similar instrument. The notation uses a tablature system where horizontal lines represent strings and vertical strokes represent fingerings. The first four staves are labeled at the top: "Missas de Iusquin.", "Libro quarto.", "Pisador.", and "Fo. xli.". The fifth staff is labeled "Otra missa de Iusquin dela fuga.". The last staff is labeled "Chirie postre ro.". The notation includes various symbols such as dots, dashes, and numbers (e.g., 3, 4, z) placed above or below the tablature lines. The bottom right corner of the page has a small letter "F".

Missas de Iusquin.

Libro quarto. 56

Pifador.

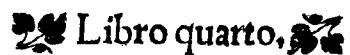
Missas de Iusquin.

Libro quarto. 56

Pifador.

Gloria de la misma missa de la fuga.

Missas de Iusquin



Pifador,

Fol. 16

**Qui tolis de
la misma mis-
sa.**

1272737-302-0-0-0-0
11111001001001

A decorative horizontal border consisting of a thin black line with small diamond-shaped pendants hanging from it at regular intervals.

F ii

Missas de Iusquin,

Libro quarto.

Pifador,

Credo de
la misma
misra.

Missas de Iusquin

Libro quarto.

Pisador.

Fo. xliii

Et in carna
tus de la mis
ma missa.

F iii

Missas de Iusquin

Libro quarto.

pisador.

The musical score consists of ten staves of music. The notation is as follows:

- Staves 1-2:** Both staves begin with a vertical stroke (quarter note). The first staff has a '4' above it. The second staff has a 'z' below it.
- Staves 3-4:** Both staves begin with a vertical stroke (quarter note). The first staff has a '4' above it. The second staff has a 'z' below it.
- Staves 5-6:** Both staves begin with a vertical stroke (quarter note). The first staff has a 'z' below it. The second staff has a '4' above it.
- Staves 7-8:** Both staves begin with a vertical stroke (quarter note). The first staff has a '4' above it. The second staff has a 'z' below it.
- Staves 9-10:** Both staves begin with a vertical stroke (quarter note). The first staff has a '4' above it. The second staff has a 'z' below it.

Each staff contains a series of vertical strokes and dots, indicating pitch and rhythm. There are also some horizontal strokes and rests interspersed throughout the music.

Missas de Iusquin,

Libro quarto.

Pisador.

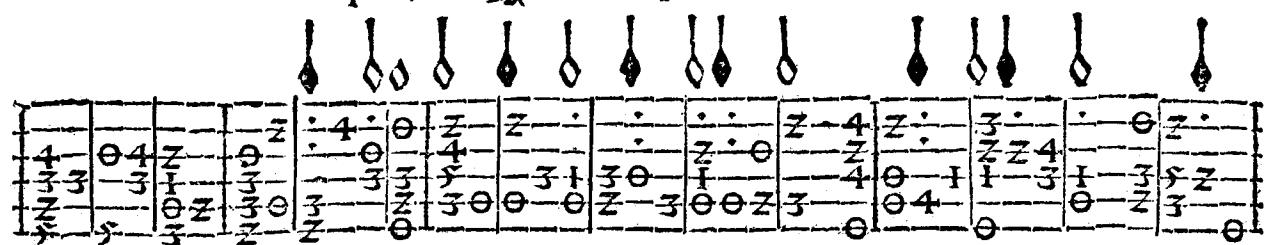
Fo. xliii.

The page contains ten staves of musical notation for a cittern or similar instrument. The notation is in tablature form, with each staff consisting of six horizontal lines representing the strings. The notes are represented by various symbols: open circles, solid black dots, and small vertical strokes. Some notes have stems pointing up or down. Numerical values such as '4', '3', '2', '1', and '0' are placed above or below the notes, likely indicating pitch or specific playing techniques. The first nine staves are grouped under four section titles at the top: 'Missas de Iusquin,' (with a small illustration of a person), 'Libro quarto.', 'Pisador.', and 'Fo. xliii.'. The tenth staff begins with the text 'Sanctus de la misma misia.' followed by a short melodic line. The notation is continuous across all staves, with some staves ending in a small square symbol.

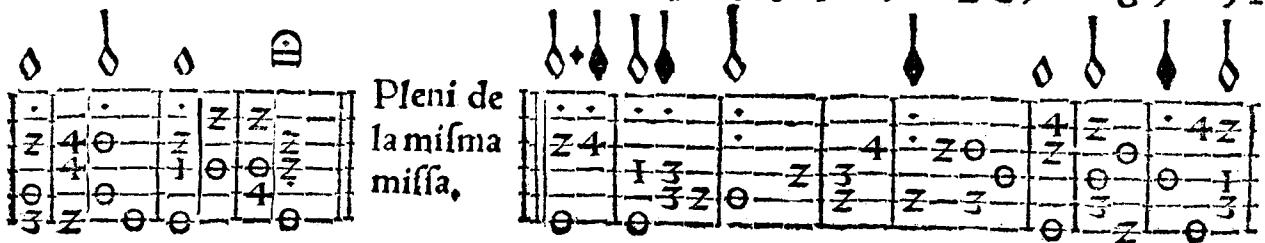
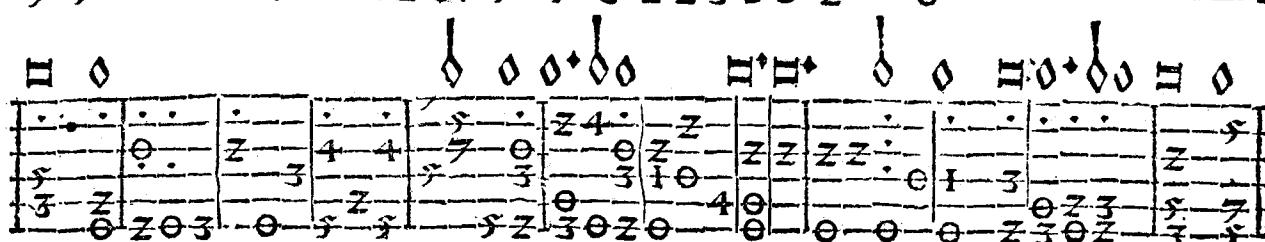
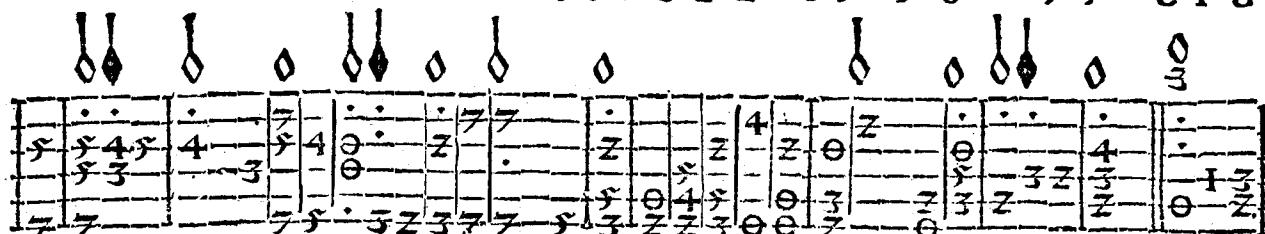
Missas de Iusquin.

Libro quarto.

Pisador.



Benedicetus de
la misma mis-
sa.



Pleni de
la misma
misa.

Missa de Iusquin

Libro quarto.

Pifador.

Fo. xliv

Music score for a Pifador instrument, featuring ten staves of tablature. The score consists of two parts: the first part (Measures 1-10) and the second part (Measures 11-20). The first part includes a title above the staff and a section title below the staff. The second part begins with a section title and ends with a section title.

Missa de Iusquin

Libro quarto.

Pifador.

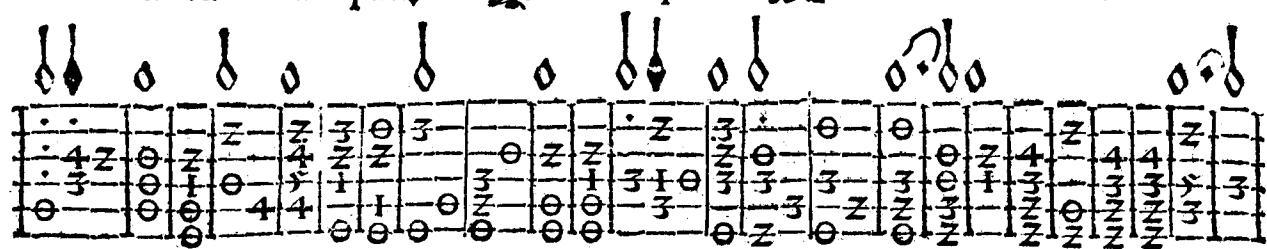
Fo. xliv

Measures 1-10:

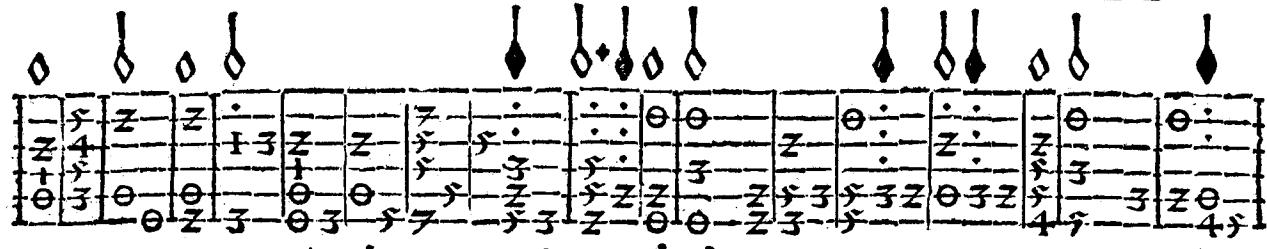
Measures 11-20:

Osana de la misma misa.

Missas de Iusquin.



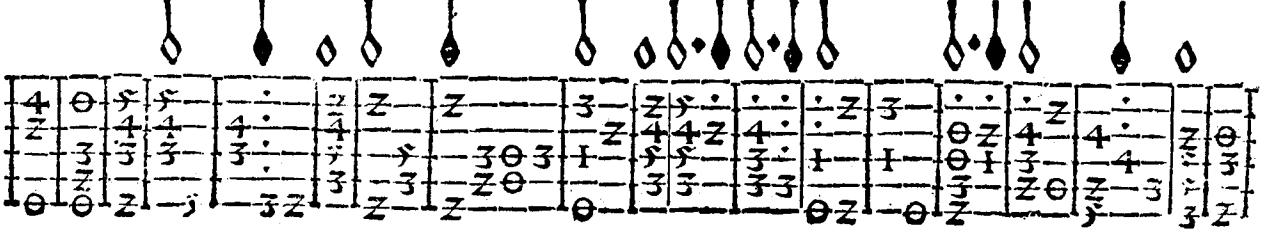
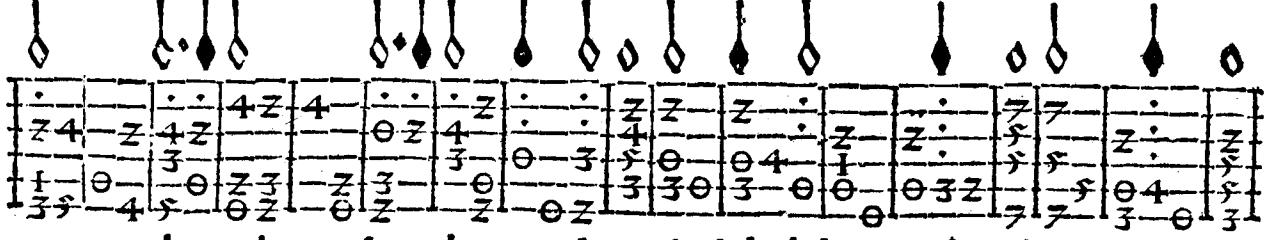
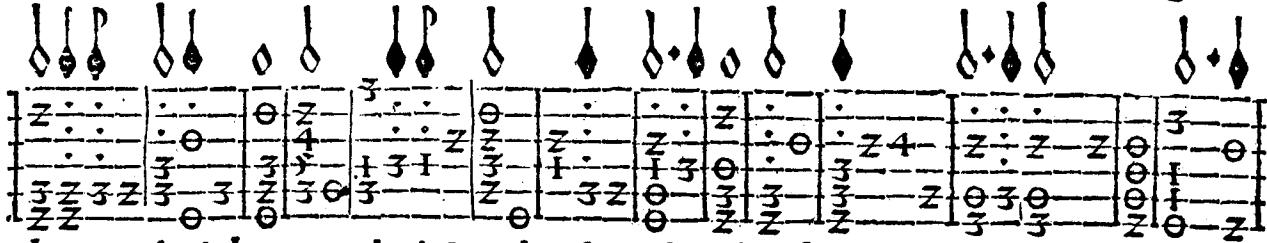
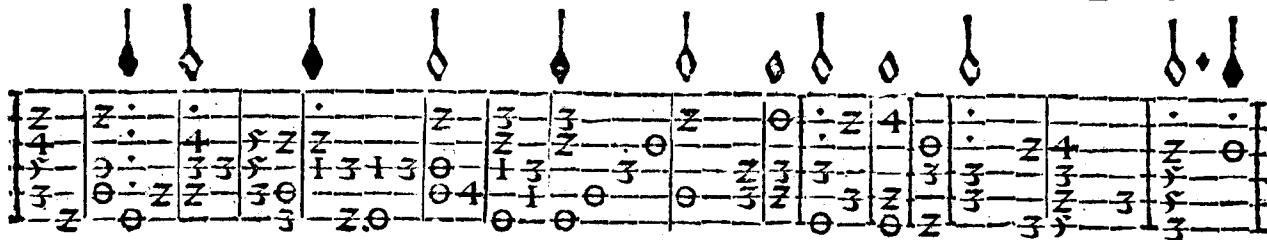
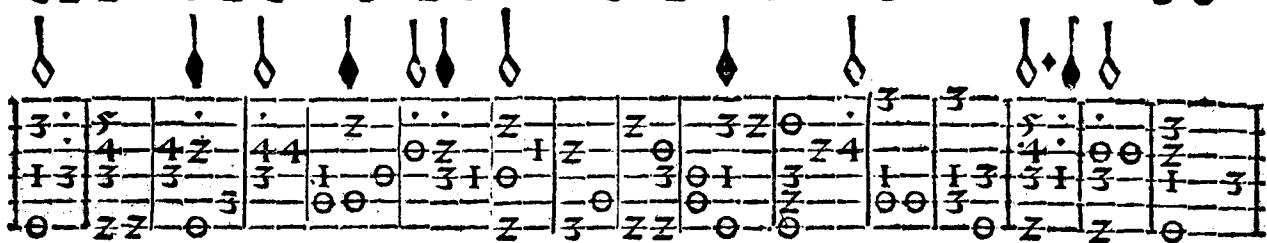
Libroquarto.



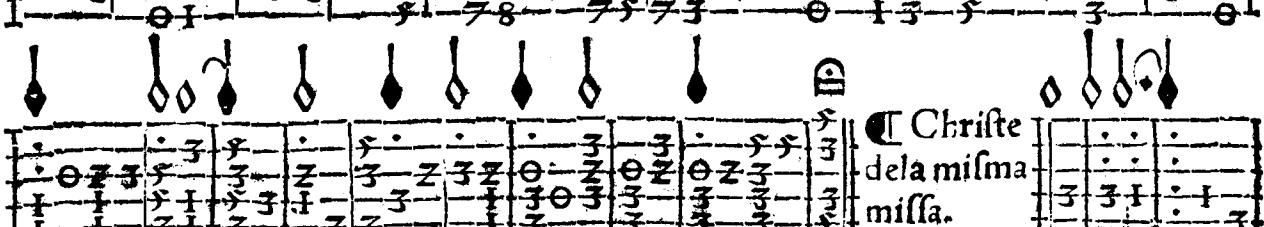
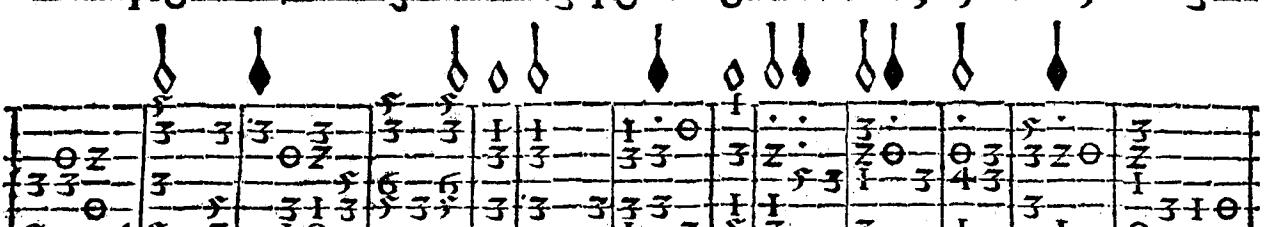
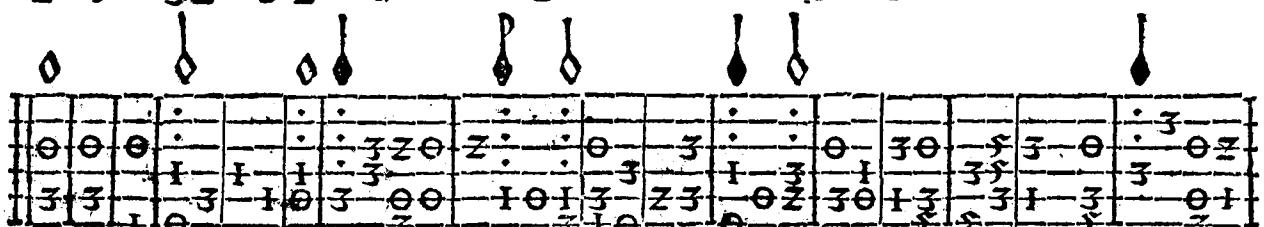
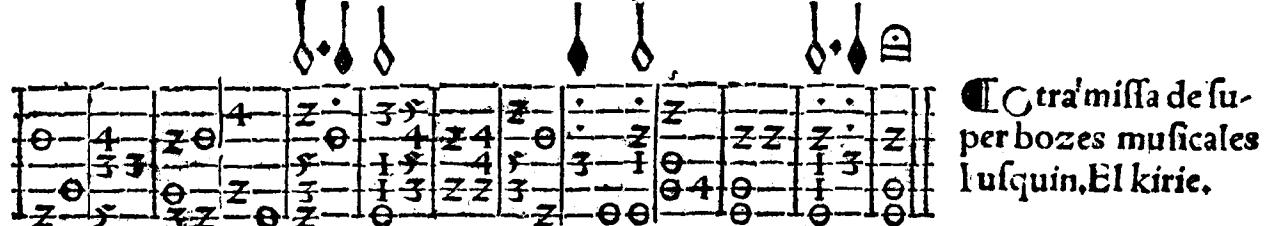
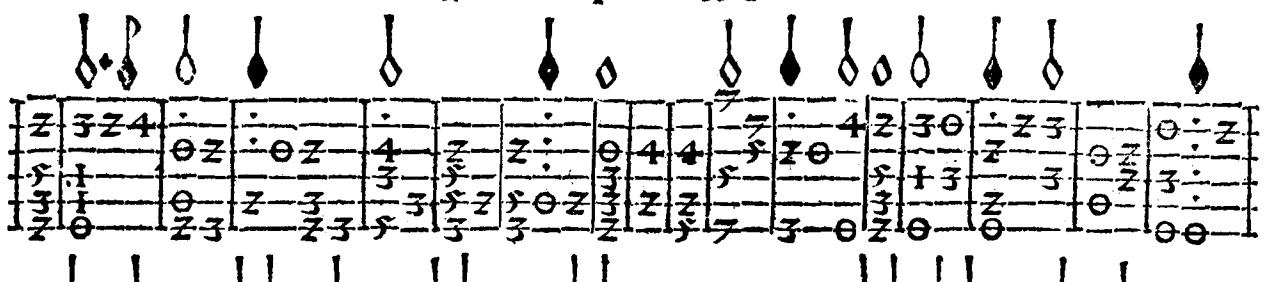
Pisador;



**Agnus dela
mismamissa
de'afuga.**



Missas de Iusquin, Libro quarto, Pisador, Fo. xliyi.



Missas de Iusquin

Libro quarto.

Pisador.

kirie postre
ro dela mis-
ma missa,

Missas de Iusquin.

Libro quarto.

Pisador,

Fo. xlvi.

Gloria sup bo
zes musicales.

The page contains six staves of musical notation. The notation is based on a grid system where vertical lines represent measures and horizontal lines represent notes. The notes are represented by small circles or dots, and rests by small dashes. The first staff begins with a title 'Gloria sup bo' followed by 'zes musicales.' and a small square symbol. The staves are separated by vertical bar lines and some horizontal lines. The notes are represented by small circles or dots, and rests by small dashes.

Missa de Iusquin

Libro quarto.

Pisador.

Handwritten musical score for a three-part setting (Missa de Iusquin, Libro quarto, Pisador) on five-line staves. The notation uses a unique system of dots and dashes, likely representing pitch and rhythm. The score consists of ten staves of music, with the final staff ending on a double bar line.

Missa de Iusquin: The first staff begins with a single note followed by a series of notes with various markings. The second staff continues the pattern. The third staff begins with a note and ends with a fermata. The fourth staff begins with a note and ends with a fermata. The fifth staff begins with a note and ends with a fermata.

Libro quarto: The first staff begins with a note and ends with a fermata. The second staff begins with a note and ends with a fermata. The third staff begins with a note and ends with a fermata. The fourth staff begins with a note and ends with a fermata. The fifth staff begins with a note and ends with a fermata.

Pisador: The first staff begins with a note and ends with a fermata. The second staff begins with a note and ends with a fermata. The third staff begins with a note and ends with a fermata. The fourth staff begins with a note and ends with a fermata. The fifth staff begins with a note and ends with a fermata.

Quitollis de la misa ma missa: This section is located at the bottom of the page. It starts with a single note, followed by a series of notes with various markings. The text "Quitollis de la misa ma missa." is written below the notes.

Missas de Iusquin,

Libro quarto.

Pisador.

Fo. xlviii.

The musical score consists of five distinct sections, each with its own set of staves:

- Section 1:** 10 staves. The first staff begins with a single note head. Subsequent staves feature various patterns of note heads and rests, including sequences like "z z z z z z z z z z" and "z z z z z z z z z z".
- Section 2:** 8 staves. This section begins with a staff containing only rests (vertical dashes). The subsequent staves show a variety of note heads and rests, such as "z z z z z z z z" and "z z z z z z z z".
- Section 3:** 10 staves. This section starts with a staff containing only note heads. It includes patterns like "z z z z z z z z z z" and "z z z z z z z z z z".
- Section 4:** 8 staves. This section begins with a staff containing only rests (vertical dashes). It includes patterns like "z z z z z z z z" and "z z z z z z z z".
- Section 5:** 10 staves. This section starts with a staff containing only note heads. It includes patterns like "z z z z z z z z z z" and "z z z z z z z z z z".

Missas de Iusquin.

Libro quarto.

Pisador.

Credo / sus
bozes muñi-
cales.

Missas de Iusquin,

Libro quarto.

Pisador,

Fo. xliz.

Et in carna
tus dela mis
ma missa.

Missas de Iusquin.

Libro quarto.

Pifader.

Handwritten musical score for a Pifader (a traditional Portuguese folk instrument) featuring six staves of music. The music is divided into three sections: Missas de Iusquin., Libro quarto., and Pifader. The score includes various musical markings such as dots, dashes, and numbers indicating pitch and rhythm. A section of the score is labeled "Confiteor vnū baptis mum." with musical notes above it.

Confiteor
vnū baptis
mum.

Missas de Iusquin.

Libre quarto.

Pisador.

Fo. I.

Missas de Iusquin. Libre quarto. Pisador. Fo. I.

Sanctus dela misma missa.

G ii

Missas de Iusquin.

Libroquarto.

Pisador.

Sheet music for a three-part setting of Masses by Josquin des Prez, arranged for a three-course harp (Pisador). The music is written in tablature for each course, with vertical stems indicating pitch and horizontal strokes indicating stroke patterns. The notation includes various rhythmic values and rests. The score consists of eight systems of music, separated by vertical bar lines. The first system begins with a treble clef, the second with a bass clef, and the third with a tenor clef. The fourth system starts with a bass clef and continues with a tenor clef. The fifth system begins with a tenor clef and continues with a bass clef. The sixth system begins with a bass clef and continues with a tenor clef. The seventh system begins with a tenor clef and continues with a bass clef. The eighth system begins with a bass clef and ends with a tenor clef. The music concludes with a final section labeled "Pleni atres bozes de la misma missa." The notation uses a standard staff system with five lines and four spaces, though the tablature itself does not use these lines.

Missas de Iusquin,

Libro quarto.

Pisador.

Fo.li.

Agnns de clama iu excel
sis dela misma missa/ sup
bozes musicales.

G iii

Missas de Iusquin

Libro quarto.

Pisador.

The musical score consists of ten staves of tablature for a six-course harp. The notation is as follows:

- Missas de Iusquin:** Two staves. The first staff starts with a series of open strings (dots). The second staff begins with a note (dot) followed by a series of notes and rests.
- Libro quarto.:** Two staves. The first staff starts with a note (dot) followed by a series of notes and rests. The second staff begins with a note (dot) followed by a series of notes and rests.
- Pisador.:** One staff. It starts with a note (dot) followed by a series of notes and rests.
- Bottom Staff:** A single staff located below the main section, consisting of a series of notes and rests.

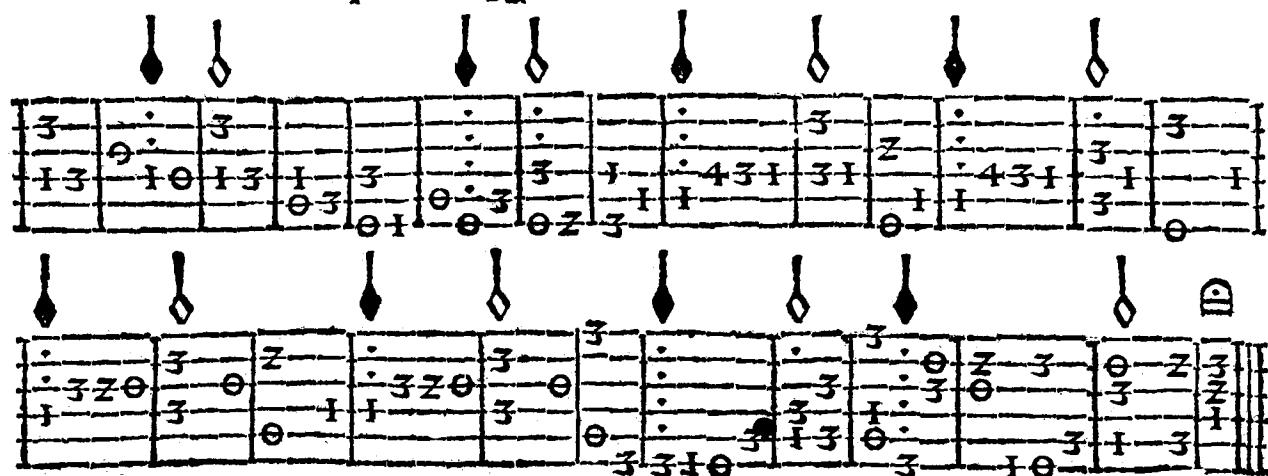
The notation uses a unique system of dots, dashes, and numbers (e.g., 3, 6, 1, 0) to represent different harp strings and techniques. The 'Pisador.' section includes a single staff at the bottom.

Este es vn benedictus de I nsquin dela missa
de fortuna desesperata, y por ser tā bueno lo
puso alcabo destas missas. Es a tres bozes,

Missas de Iusquin,

Libro quarto,

Pisador,



FIN DEL QVARTO LIBRO.

LIBRO QVINTO CON

OTRAS QVATRO MISSAS DE IVSQ VIN,

kirie sobre la sol faremi.

Christe
dela sol
fare mi

kirie po
strero.

G v

Missas de Iusquin.

Libro quinto.

Pifador.

Gloria de la sol fare mi.

Masses de Josquin

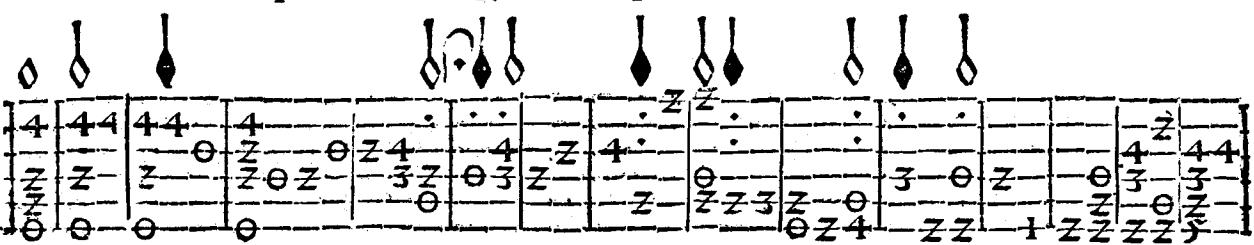
Libro quinto.

Pisador.

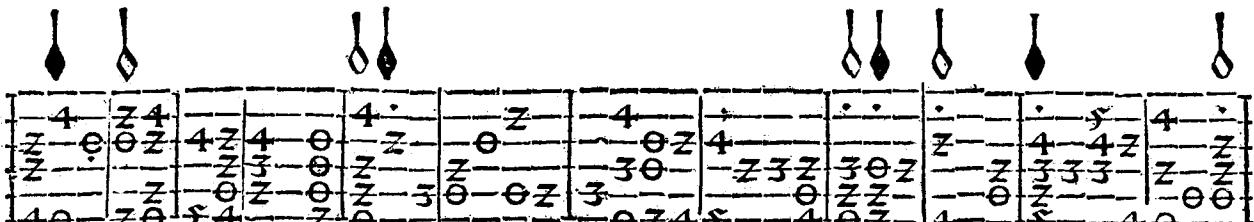
Fiji.

The image shows a single page of musical notation from an old music book. It consists of six horizontal staves, each with five lines. The notation uses a unique system of note heads, some of which resemble stylized letters like 'z', 'o', and 'e'. There are also rests represented by small circles or dots. The notes are connected by vertical stems. In the middle section, there is a short text in Spanish: "Qui tolis de la misma mis fa.". The music is divided into measures by vertical bar lines.

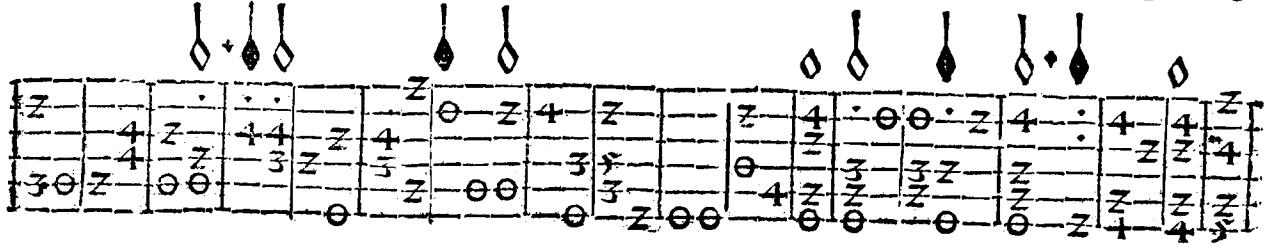
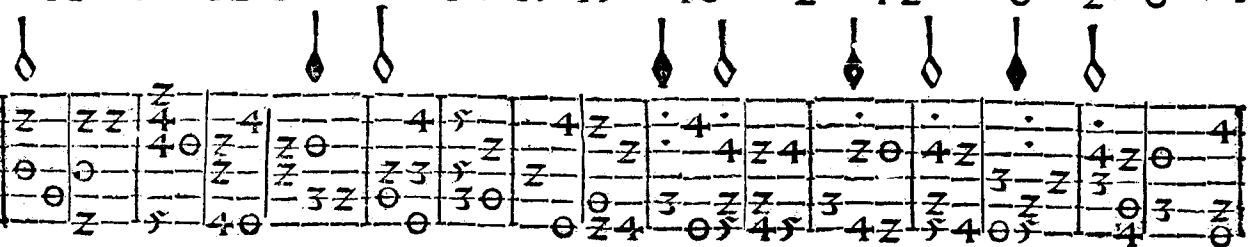
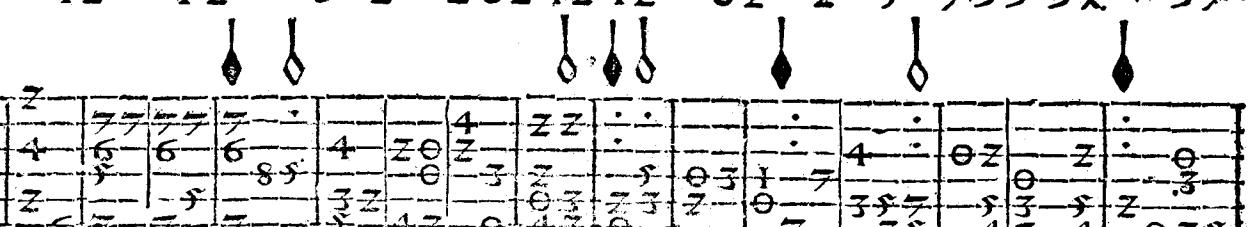
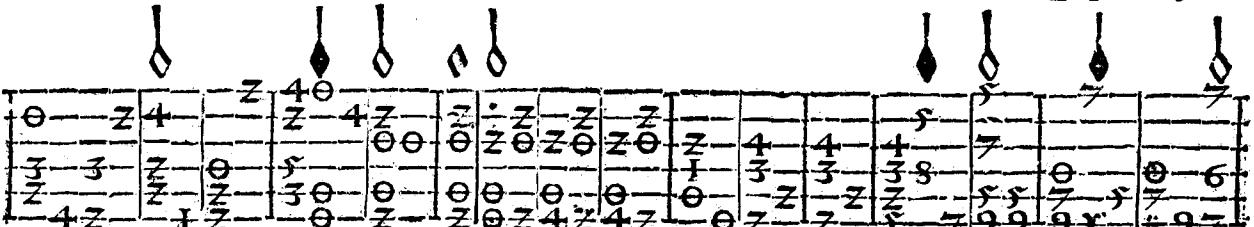
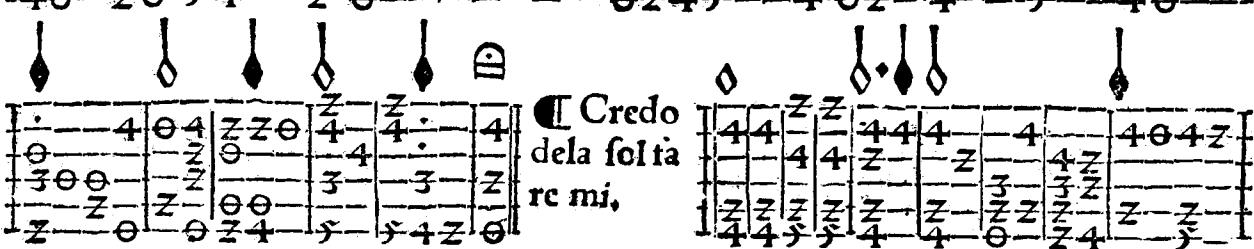
Missas de Iusquin.



Libro quinto.



Pifador,



Missas de Iusquin.

Libre quinto,

Pisador.

Fo. iv

Missas de Iusquin.

Libre quinto,

Pisador.

Fo. iv

Et in carna
tus delā mis
ma missa,

Crucifix.

Missas de Iusquin,

Libroquarto.

Pisador.

The musical score consists of ten staves of tablature for a six-course guitar. The tablature uses 'z' for vertical strokes and '4' for horizontal strokes. Fingerings are indicated by small numbers above or below the notes. Hand position diagrams are provided for each section, showing the fingers (thumb, index, middle, ring, pinky) positioned on the strings of the guitar. The sections are:

- Missas de Iusquin:** The first two staves of the first section.
- Libroquarto:** The next two staves of the first section.
- Pisador:** The final four staves of the score.

The score is divided into measures by vertical bar lines. The hand position diagrams show the fingers (thumb, index, middle, ring, pinky) positioned on the strings of the guitar. The tablature uses 'z' for vertical strokes and '4' for horizontal strokes.

Missas de Iusquin, Libro quinto, Pifador, Fo. vi.

The image shows a page of musical notation for a six-course guitar. The notation is in tablature form, with ten horizontal staves. Each staff has six vertical lines representing the strings. The notation includes various symbols: open circles (o), solid circles (●), small dots (.), and dashes (—). Numerals such as '4', '3', '2', and '1' are placed above or below the staves, likely indicating specific fingerings or note values. Some staves begin with a symbol resembling a 'G' with a diagonal line through it. The music is divided into measures by vertical bar lines. The overall style is that of early printed music, with a focus on the technical details of guitar performance.

Missas de Iusquin

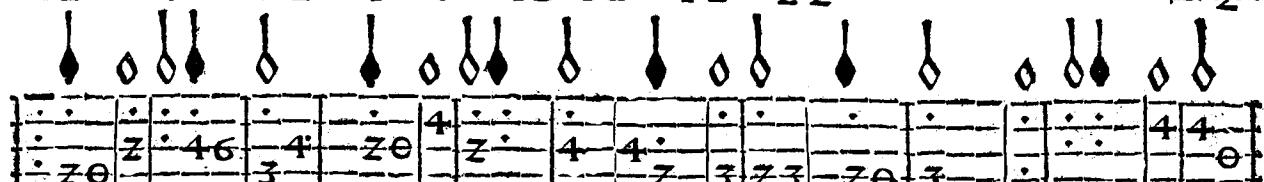
Libro quarto.

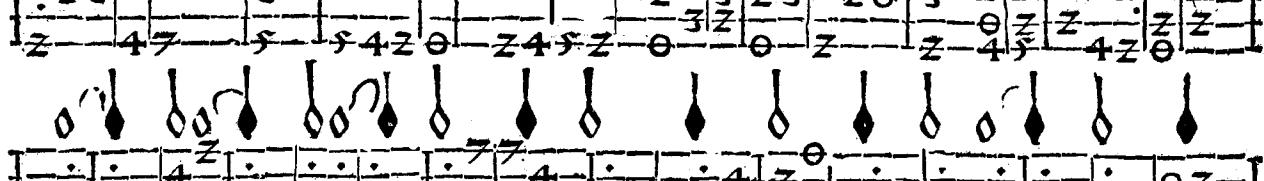
Pisador.

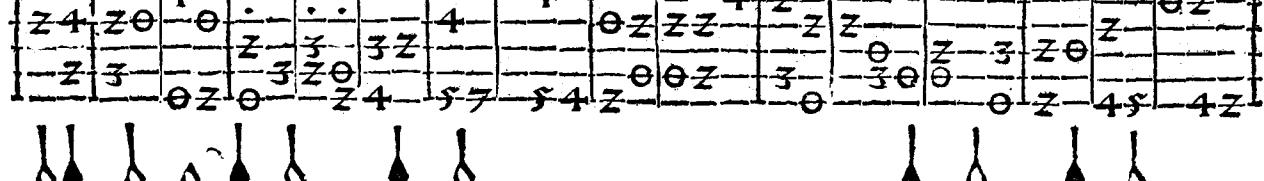
Sanctus de la misma missa y a se
de abaxar vñ punto la sexta pa q
se taña como esta apuntado

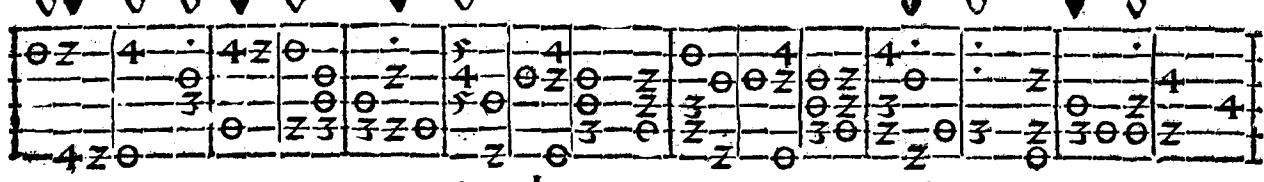
Benedictus no se a de a
baxar la sexta sino co-
mo se suele tañer.

In nomine domini dela solfa re mi. 

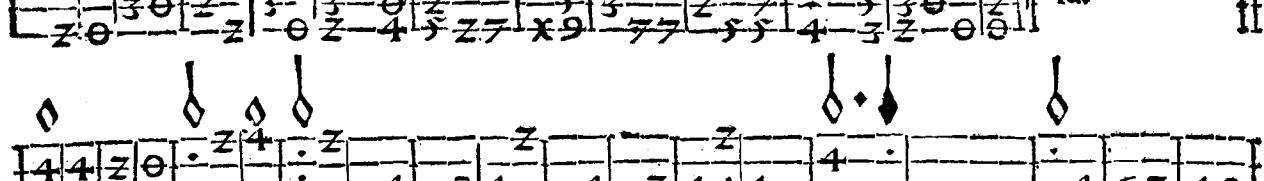




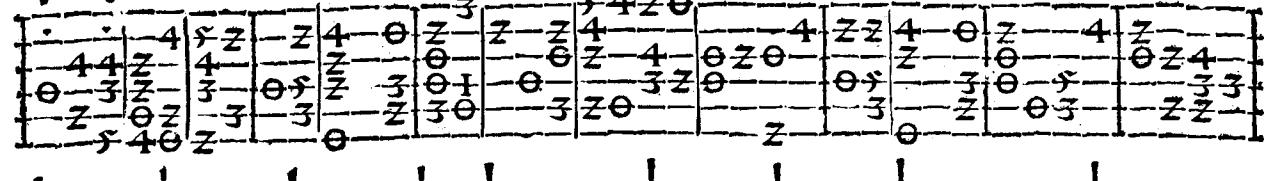


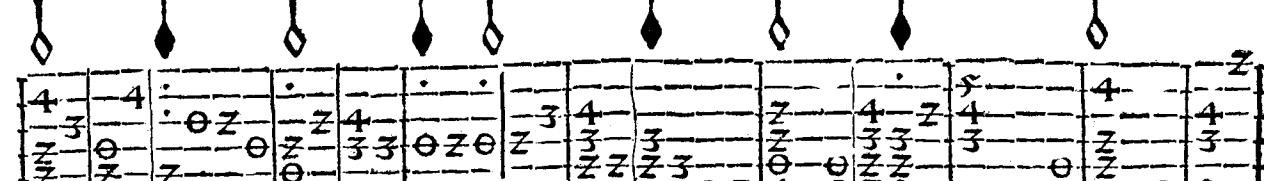


O sana de la misma mis-
sa. 









H

Missas de Iusquin

Libro quinto.

Pisador.

Missas de Iusquin

Libro quinto.

Pisador.

Agnus dela misma missa.

Otra missa de Iusquin de gau deamus, kirie.

Missas de Iusquin

Libro quinto.

Pisador.

Fo. lviii.

Music score for Missas de Iusquin, Libro quinto, Pisador, Fo. lviii. The score consists of eight staves of musical notation, each with a specific rhythm and pitch indicated by various symbols (dots, dashes, numbers, and letters like z, o, f, s). The notation is organized into measures separated by vertical bar lines. The score includes sections for "Christe." and "kirie po strero." The page number "H ii" is located at the bottom right.

Christe.

kirie po strero.

H ii

Missas de Iusquín

Libro quinto.

Pifador.

Missas de Iusquín

Libro quinto.

Pifador.

Gloria de la misma missa.

The musical score consists of ten staves of tablature for a vihuela de mano. The notation uses a standard five-line staff system. Various symbols are placed above the staff to indicate specific playing techniques. The first three staves are identified by their titles: 'Missas de Iusquín', 'Libro quinto.', and 'Pifador.'. The fourth staff is titled 'Gloria de la misma missa.'. The remaining six staves continue the musical piece.

Missas de l'usquin

Libro quinto.

Pisador.

Fo. ix.

Missas de l'usquin

Libro quinto.

Pisador.

Fo. ix.

Qui tolis de
la misma mis
fa.

H iii

Missas de Iusquin,

Libro quinto.

Pisador

Sheet music for a guitar-like instrument, featuring six staves of tablature. The music is divided into sections by vertical bar lines. The first section starts with a treble clef, a common time signature, and a key signature of one sharp. The second section begins with a bass clef and a common time signature. The third section starts with a treble clef and a common time signature. The fourth section begins with a bass clef and a common time signature. The fifth section starts with a treble clef and a common time signature. The sixth section begins with a bass clef and a common time signature. The music consists of various notes and rests, with some notes having stems pointing up and others down. There are also several grace notes indicated by small dots above the main notes. The tablature uses a standard six-string guitar notation, where each string corresponds to a specific note value and position on the fingerboard.

Credo degau
deamus de la
misma misa.

Missas de Iusquin.

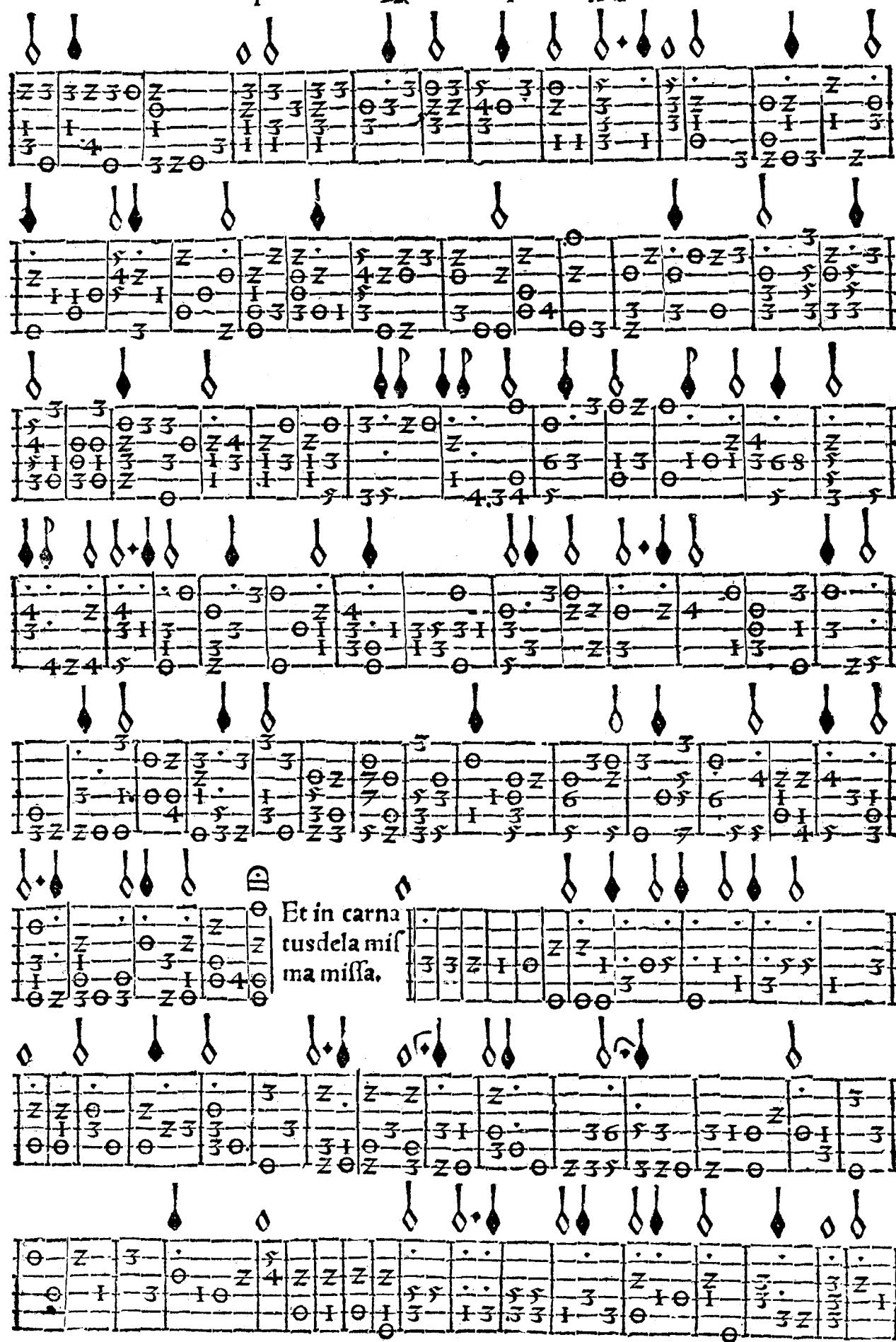
Libro quinto.

Pisador.

Fo. ix.

The musical score is organized into ten staves, each containing five horizontal lines. The notation uses small circles with stems to represent notes and dashes to represent rests. The first staff starts with a fermata over two notes. The notation includes various rhythmic values and rests. The page is numbered H iii at the bottom right.

Missas de Iusquin.



Missas de Iusquin

Libro quinto.

Pisador.

Fo.Ix..

The musical score consists of ten staves of tablature for a cittern. The notation uses vertical stems and dots to indicate pitch and rhythm. The first staff begins with a whole note followed by a half note. The second staff starts with a dotted half note. The third staff begins with a whole note followed by a half note. The fourth staff starts with a dotted half note. The fifth staff begins with a whole note followed by a half note. The sixth staff starts with a dotted half note. The seventh staff begins with a whole note followed by a half note. The eighth staff starts with a dotted half note. The ninth staff begins with a whole note followed by a half note. The tenth staff starts with a dotted half note.

Missa de Iusquin

Libro quinto.

Pifador,

Et spiritū san
ctū de la mis
ma missa.

The musical score consists of ten horizontal staves, each representing a string or course of the pifador. The notation is a form of tablature where vertical strokes indicate the pitch and horizontal strokes indicate the duration or specific playing technique. The symbols used include 'z' (open hole), 'o' (closed hole), '3' (three holes), '4' (four holes), and 'f' (fingered note). The first staff begins with a 'z' followed by a '3'. The second staff starts with a '3'. The third staff begins with a 'z'. The fourth staff starts with a '3'. The fifth staff begins with a 'z'. The sixth staff starts with a '3'. The seventh staff begins with a 'z'. The eighth staff starts with a '3'. The ninth staff begins with a 'z'. The tenth staff starts with a '3'.

Missas de Iusquin,

Libro quinto.

Pisador,

Fo. lxii.

Proporcion
de tres mini-
mas al cōpas

Missa de lusquin,

Libroquinto.

Pifador

Sanctus
de la misma
misra.

Missas de Iusquin.

Libro quinto.

Pifador.

Fo. Ixiii

Missas de Iusquin.
Libro quinto.
Pifador.
Fo. Ixiii
Agnus dela misma misla.

Missas de Iusquin.

Libro quinto.

Pisador.

Missas de Iusquin. Libro quinto. Pisador.

Otra missa de Iusquin de ave maris tella. kirie.

Christede la misma missa.

kirie po strero.

Missas de Iusquin. Libro quinto. Pisador.

Otra missa de Iusquin de ave maris tella. kirie.

Christede la misma missa.

kirie po strero.

Massas de Iusquin, Libro quinto, Pisador. Fo. lxviii.

The musical score consists of ten horizontal staves, each representing a course of a six-course guitar. The notation uses a combination of tablature (numbers indicating fingerings) and rhythmic values (dots and vertical strokes). The first staff begins with a treble clef and a common time signature. The second staff starts with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The music includes various note heads, stems, and rests, typical of early printed music notation.

Gloria de la misma missa.

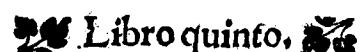
Missas de Iusquin

Libro quinto

Pisador.

Qui tolis de
la misma mis
fa

Missas de Iusquin,



Pisador.

FOLKLORE

Credo de la
misma missa,

Missas de Iusquin.

Libro quinto.

Pisador

Missas de Iusquin.

Libro quinto.

Pisador

Et spiritū sanctū de la mis-
ma missa,

Cruci-
fixus.

Proporciō
de tres semi
breves alcō
pas.

Missas de Iusquin.

Libro quinto.

Pisador

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Sanctus
de la misma
missa.

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Pleni de la
misra mis
sa.

Handwritten musical score for a six-course harp. The score consists of two staves of six-line staff notation. The first staff begins with a fermata over a note, followed by a series of notes and rests. The second staff continues the pattern. The notation uses various symbols such as 'z', 'f', '3', '0', '1', '2', '4', '5', '6', '7', '8', '9', 'x', and 'o'.

Missa de Iusquin, Libro quinto. Pifador. Fo. lxvii.

Osana de la misma missa.

I iii

Missas de Iusquin,

Libro quinto.

Pisador

87

Agnus
de la misma
misra.

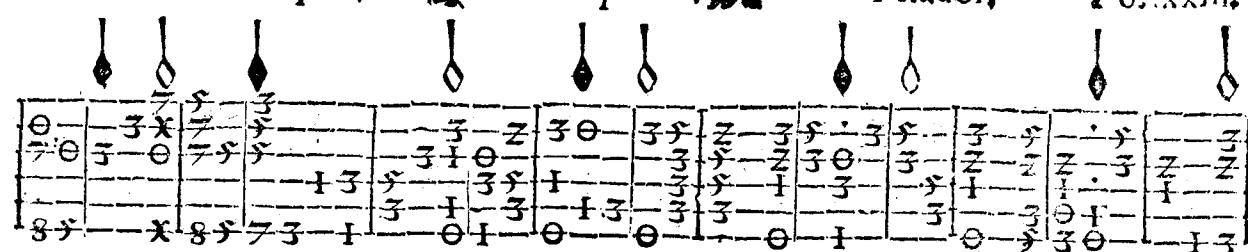
The page contains five staves of musical notation for a cittern, with the first staff being the soprano and the others descending. The notation is in common time and includes various note heads and stems. The text 'Agnus de la misma misra.' is centered between the first and second staves.

Missa de Iusquin,

Libro quinto.

Pisador,

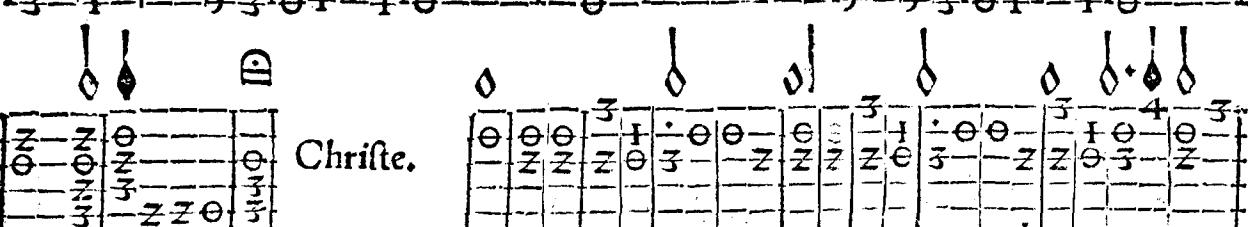
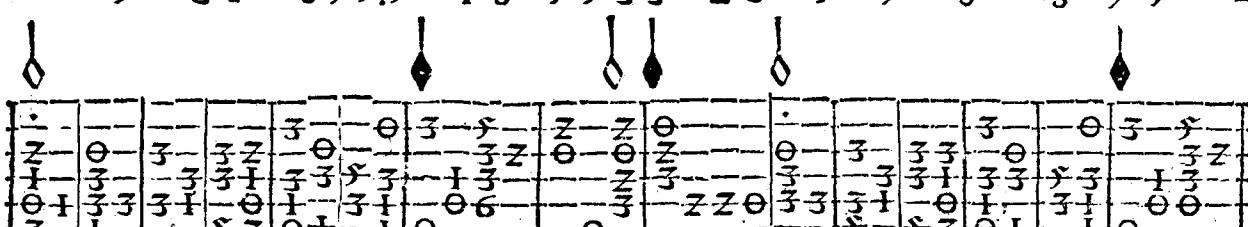
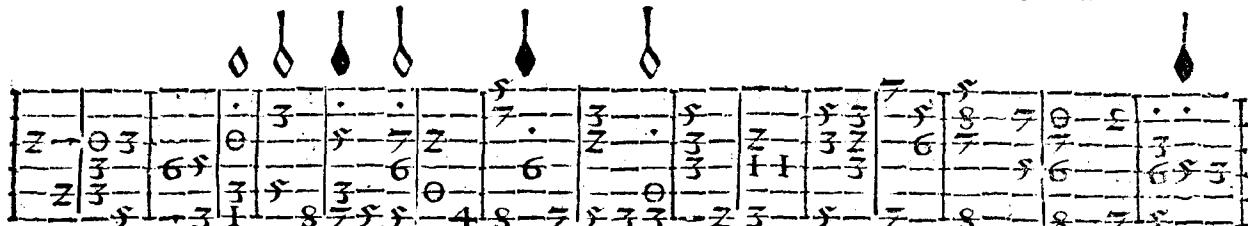
Fo. lxxiii.



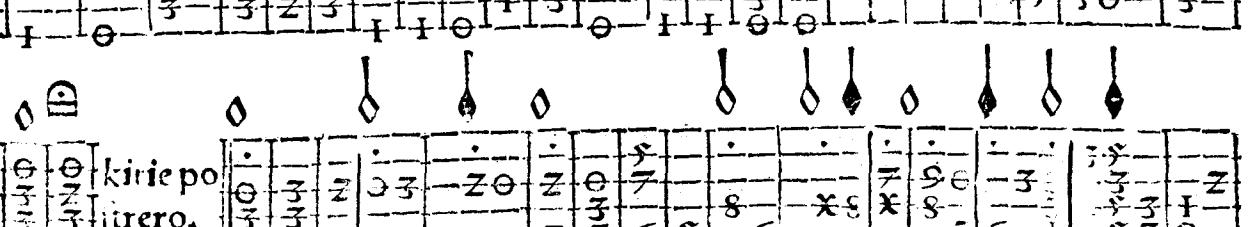
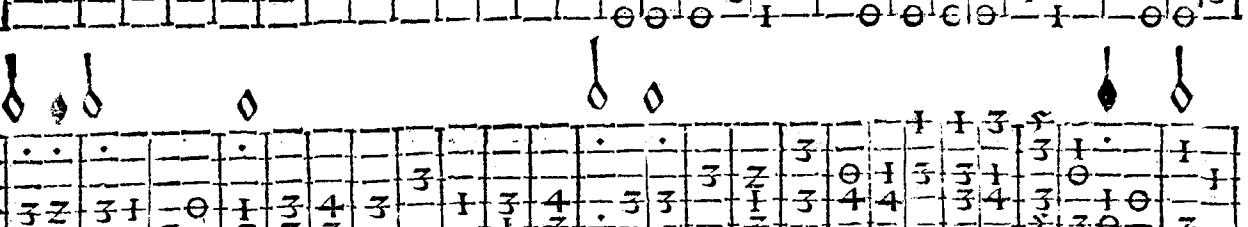
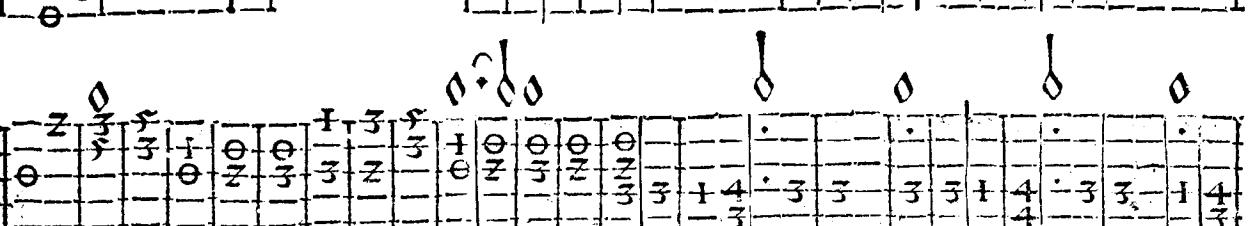
Otra missa de Ius

quinde beata vir

gen, kirie,



Christe.



Missas de Iusquin.

Libro quinto.

Pisador

GLORIA DE BEATA
virgen dela misma misfa.

Missas de Iusquin

Libro quinto.

Pisador.

Fc. IV/x.

I v

Missa de Iusquin,

Libro quinto,

Pisador

Sheet music for a six-part musical composition, likely for voices or instruments. The music is organized into staves, each with a unique set of symbols (dots, dashes, and numbers like 0, 1, 2, 3, 4, 5, 6, 7, 8) indicating pitch and rhythm. The notation is highly stylized and non-standard.

The music is divided into sections by section headers:

- Missa de Iusquin.**
- Libro quinto,**
- Pisador**
- Quitollis** (indicated by a small circle symbol)
- de la misma missa,**

The music consists of approximately 10 staves of music, with the last two staves being the "Quitollis" section. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm, with specific numbers (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8) placed above or below the stems to indicate note values.

Missas de Iusquin, Libro quinto. Pisador. Fo. lxx.

Missas de Iusquin,

Libro quinto.

Pisador

Cū sancto spi
ritu de la mis
ma missa.

Credo de beata virgen, El qual se pu
sopor otra parte en la viuela porque
es a cinco y fuese mas facil de tañer.

The musical score consists of ten staves of music, each with five lines. The notes are represented by various symbols: open circles, solid black dots, and stylized 'z' and '4' shapes. Some notes have small numbers or letters (e.g., '4', 'z', 'o') placed near them. Vertical black dashes or stems extend upwards from some note heads. The music is divided into measures by vertical bar lines.

Missa de Iusquin,

Libro quinto.

Pisador

(A)

Crucifixus.
del mismo
credo.

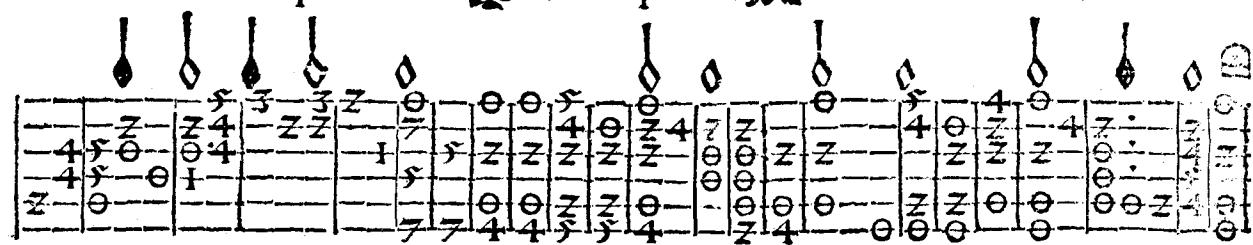
The musical score consists of eight horizontal staves, each representing a different voice or part of the composition. The notation is a form of tablature, likely for a harpsichord or organ, using symbols such as 'z', '4', 'o', and 'x' to represent different notes and dynamics. The first staff begins with a 'f' dynamic. The second staff starts with a 'z'. The third staff begins with an 'o'. The fourth staff starts with a 'z'. The fifth staff begins with an 'o'. The sixth staff starts with a 'z'. The seventh staff begins with an 'o'. The eighth staff begins with a 'z'. The music is divided into measures by vertical bar lines. There are also several fermatas (dots above notes) and rests throughout the piece.

Misas de Iusquin

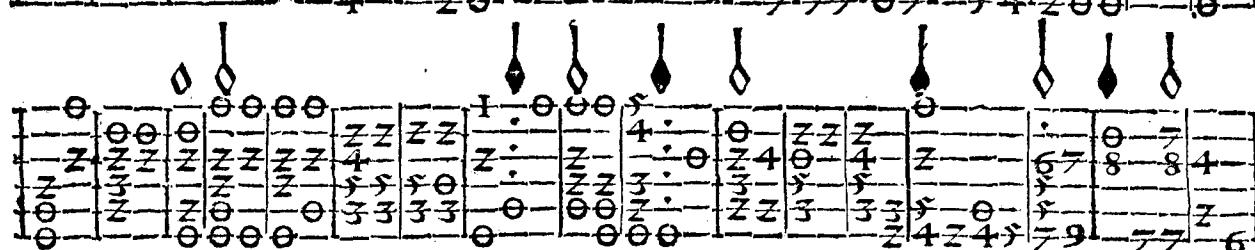
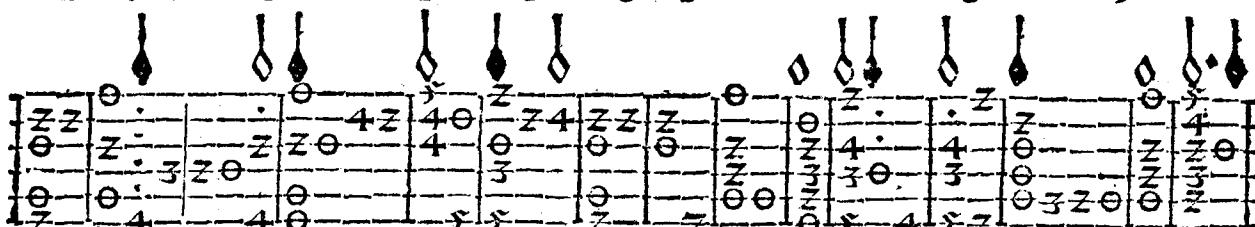
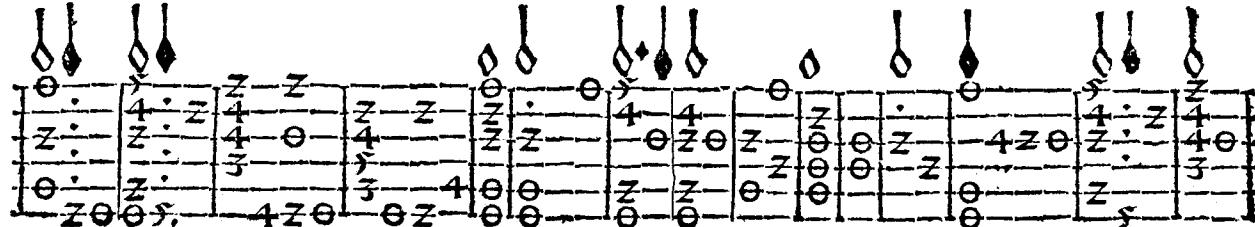
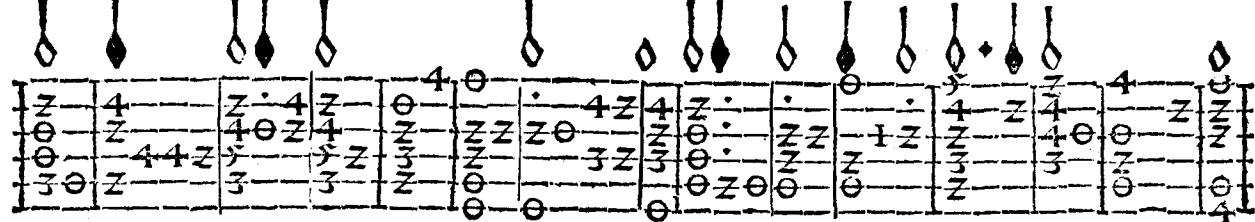
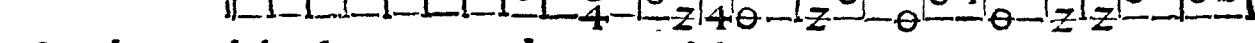
Libro quinto.

Pisador.

Fo. lxxii.



Et spiritu san
ctu de la mis-
ma missa,



Proporció
de tres semi
breves al co
pas.



Missas de Iusquin,

Libroquinto.

Pisador

**Sanctus dela
misma misia, a
cinco bozes.**

Missa de Iusquin.

Libro quinto.

Pisador,

Fo. lxxiii.

Plen a cinco
dela misma
misiā.

Agnns dela mis
ma missa de bea
ta virgē/a cinco

Missas de Iusquin,

Libro quinto,

Pisador

Fin de las missas de Iusquin. Este es vn pleni de Iusquin a tres dela missa de fortuna desesperata, y por ser bueno lo puse aq.

Missa de Iusquin.

Libro quinto.

Pifador.

Fo. lxxviii.

The musical score consists of six staves of six-line tablature. The first staff begins with a clef-like symbol and ends with a fermata. The second staff begins with a clef-like symbol and ends with a fermata. The third staff begins with a clef-like symbol and ends with a fermata. The fourth staff begins with a clef-like symbol and ends with a fermata. The fifth staff begins with a clef-like symbol and ends with a fermata. The sixth staff begins with a clef-like symbol and ends with a fermata.

FIN DEL QVINTO LIBRO.

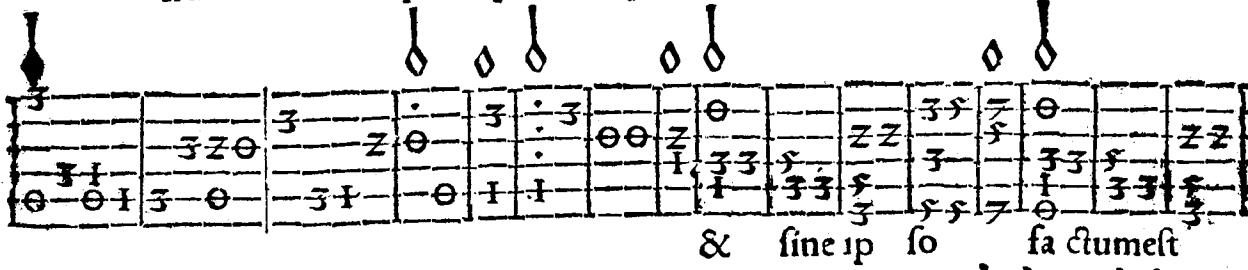
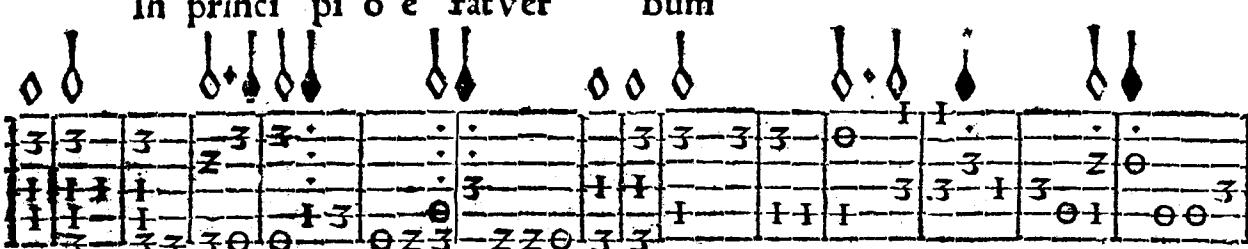
LIBRO SEXTO QVE

TRACTA DE MOTETES, A QVATRO Y A CINCO

y a ocho bozes, de famosíssimos authores. Dellos van cantados y va la letra q

se canta la boz va asseñalada de colorado, y es la clave de cesol

faut la tercera en primero tras el usquin.



Motetes.

Libro sexto.

Pisador

Motetes. Libro sexto. Pisador
 sovita erat luxho mi num & lux in te ne
 bris & tenebre // non cō prehende
 rūt // nō com pre hende runt
 non cōprehen derunt

Otro motete de gōmbert, Fuit homo missus. Es la clave la tercera en tercero traste.
 fuit ho

mo mis sus ade o a de omissus a
 de o mis sus a de
 cui nomen erat cui nomen e rat

Motetes.

22 Libro sexto.

Pisador.

Fo. lxxvi.

Motetes. 22 Libro sexto. Pisador. Fo. lxxvi.

Io an nes hicve nit vt te sūi mo ni um
 peri beretde lumi ne & pareredomi no//
 plebem per fe cīā fu it in
 de ferto pre dicans et ba pti zās & lap ti
 zans ba ptis mū peni tē ci e baptis muspe ni ten
 Otro morete
de Adrianus
devilart.
 A ue ma ri a
 a ue ma ri a gra ci a ple k ii

Motetes.

Libro sexto.

Pisador.

Motetes. Libro sexto. Pisador.

Motetes,

Libro sexto.

Pisador

F. Ixvii.

vtcū e e letiste vi de a mus
 vtcū le tiste vi de a mus vtcū e
 letis te vi de a mus,
 noster qui es ince lis //
 san ctifice tur nemen tu um ad ve ni at reg num
 tu um ad ve ni ad
 reg num tū fi at vo luntas tu a
 Pa ter

Paternī Adrianus
 de vil'art, Es la claudē
 cesol faut la tercera en
 tercero traisté.

Motetes.

Libro sexto.

Pisador.

Motetes. Libro sexto. Pisador.

fi at volun tas tu a, //

cutince lo & in te ra rra //

pa nē nostrū //

pa nem nostrū cotidi anum // dano bis

hodi e // & di miteno bis devi tano stra //

sicut & nos

si cut & nos dimi ti mus

Motetes.

Libro sexto.

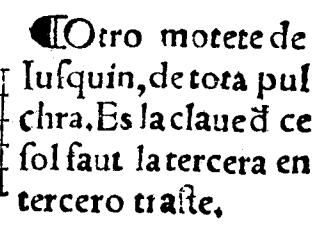
Pisador.

Fo. lxxvii

debi to ri bus no stris/ et nenos indu cas in ten

tacio nē // et nenos in du cas in ten tationē sed

libe ranos a ma lo fed liberanos a ma lo,



A mi ca me

a cu

ji tu i colū ba rū e ce tu pulcra es di lec temi et dede

co ruus le tulu' noster floriduu te ta domorūce
k iiiii

Motetes

Libro sexto.

Pisador

drina ci prici na e go

flos can pi et lili

um cōbali um fi cue li li um in ter s pi

nas sic ami came a in ter si li as

iu trodu xit me rex in cu bico lū su um

fulate me flori ribus

qui amo re lan gue a.

Otro motete de basurtu dn
cōplerentur. Es la clave de
cesol faut, la tercera en ter-
cero traste,

Motetes.

Libro sexto.

Pifador.

Fo. lxxviii.

Dum completerentur pentecostes, dies pentecostes pentecostes

pente co stes era omnes pa riter dicentes

di cen tes e ra omnes pa ri ter dicen tes

al le lu ya al le lu

ya sit faciū es repen te de cclo sol mus

tanquā ad veri en tes tanqnam ad ve nientes

spiri tus vehementis & reple uit to rm

Motetes

Libro sexto.

Pisador

do mus totam do mus & re ple uit to tam do mus al
ie luya al le luya al le luya alla,

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

Qui semināt in lachrymis in lachry

mis qui seminant in lachry mis & exultatio nem

me tēt & exultationem me

tēt e un tes yban & fle bant & fle

bāt mi ten tes se mi na se mina fu a miten

Motetes.

Libro sexto.

Pisador

Fo. lxxx.

tes se mi na su a .ii.
 venientes au tem veni en tes autem veni en tes ve nien
 me exultatione veni ent cū exulta tio ne ii
 portantes manipu los su
 os manipu los suos
 Que ra
 mus cum fa sto ribus verbum in ca ina tum can

Juan Monton Queramus cum
 pastoribus. Es la clave de cesol
 faut la tercera en primero traste.

Motetes.

Libro scxto.

Pisador,

te • mus cum o mi ni bus regi secu lo rum no

enoe no enoe noe quantuvides estabu lo

lesumna tum ielum natum de vir gi ne

Quid audis iu precepio angelus cum car mi ne

Et pa sto res & pasto res

dicen tes no e no e no e no e

e no e no e

Miserere mei deus de Iusquin es la clave de cesolfaut la tercera en tercer traste es a cinco bozes en tibi soli peccauiporque calla laboz se canta el contraalto.

Motetes.

22 Libro sexto.

Pisador

Fo. lxxxi.

mi sere re mei deus secun
dum magnam misericordiam tuam tu am
Et secundum mul titudi nem miserationem tua rum
tua rum de le ini quita te me a mi se
tere de us Amplius lava me ab iniuitate me a
Et a pecca to meo mundame
Quoniam iniuitatem meam e go cognosco

Motetes

22 Libro sexto.

Pisador

Et peccatum mcum cum est semper con tra mees sem per
 mi serere meide us ti bi fo peca malnm coram te fe
 ci & iustifice ris in sermonibus tuis Et vincas cum iu di
 ca ris mi se re re mei de us Ec ce enim in i qui tati
 bus conceptus sum Et in peccatis concepit me mater m a mi
 scire re mei de us Ec ce enim veritatem de le gis te incerta & o
 culta sapi en tie tu ma gnisc stasti mi chi

Motetes.

Libro sexto.

Pifador,

Fo. lxxii.

mi se re remeldeus.

Asperges me demi

ne y po & mundabor munda

bor fa ua bismz & su perni uem de alba

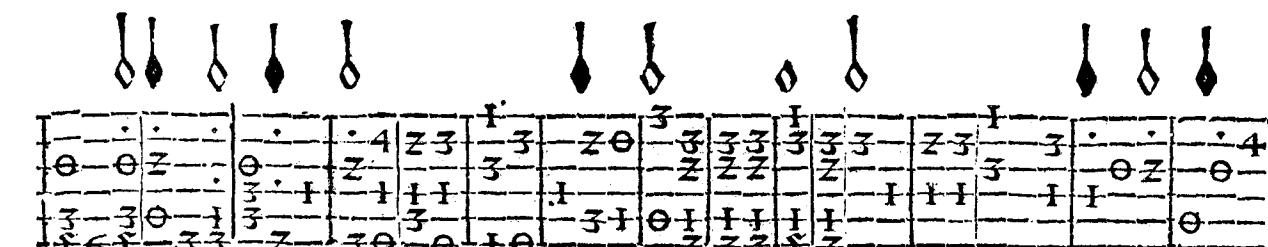
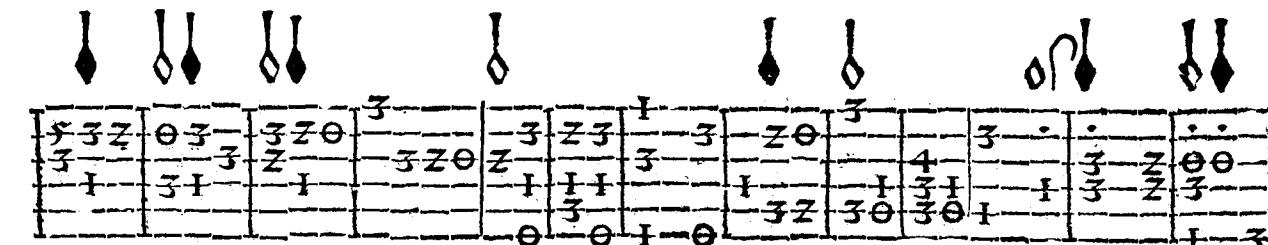
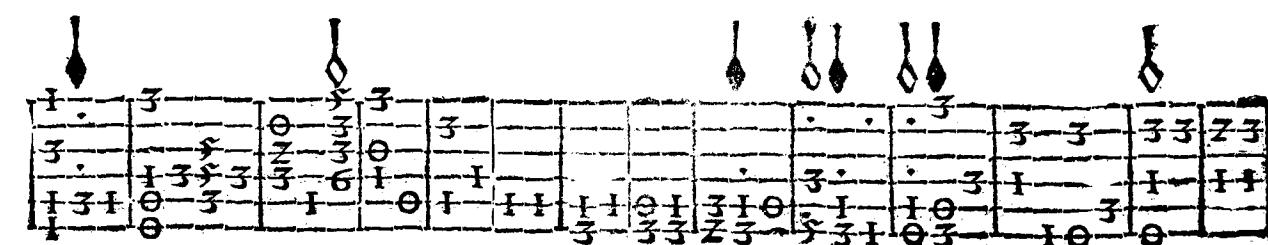
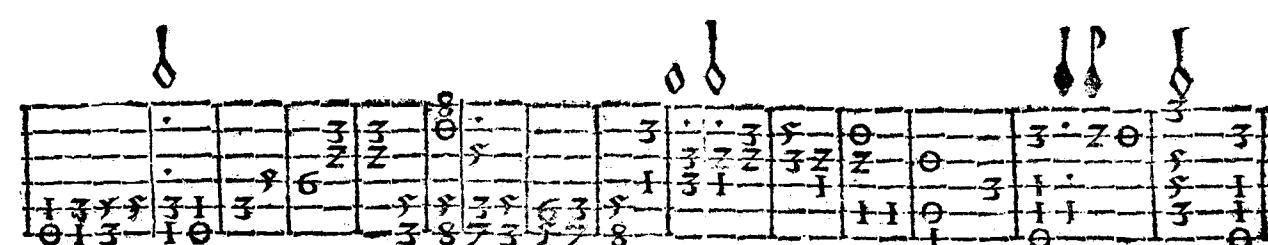
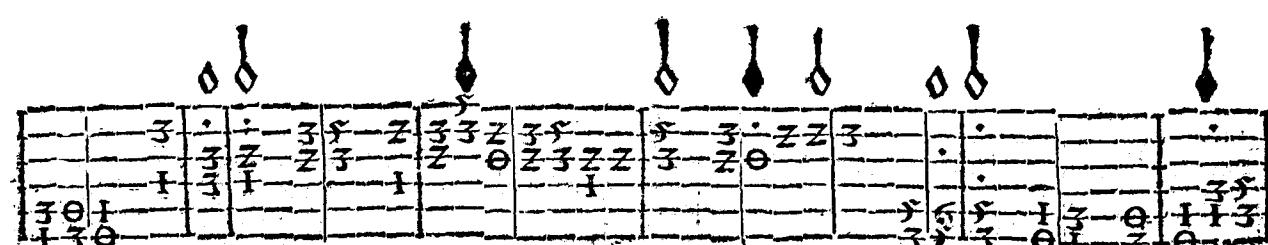
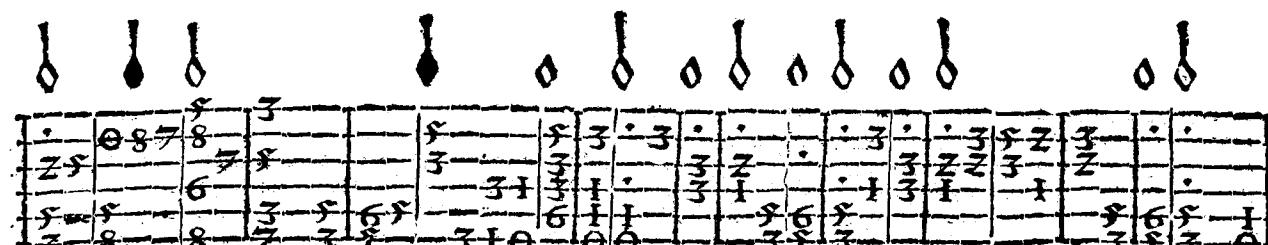
bor mille rere me i de us deus

L De aqui adelante son motete para tañer sincantar. Decendid angelus de Mores a quattro bozes

Motetes.

Libro sexto.

Pisador.

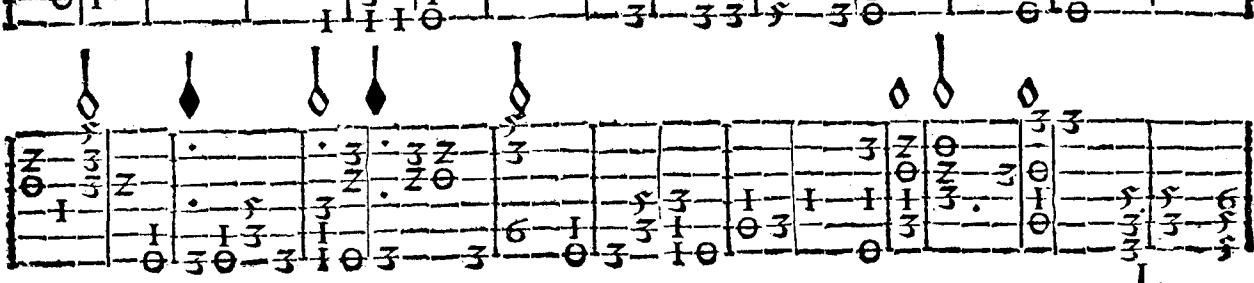
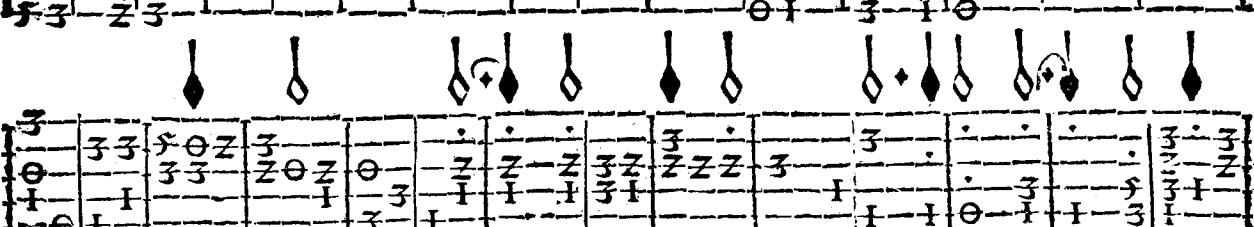
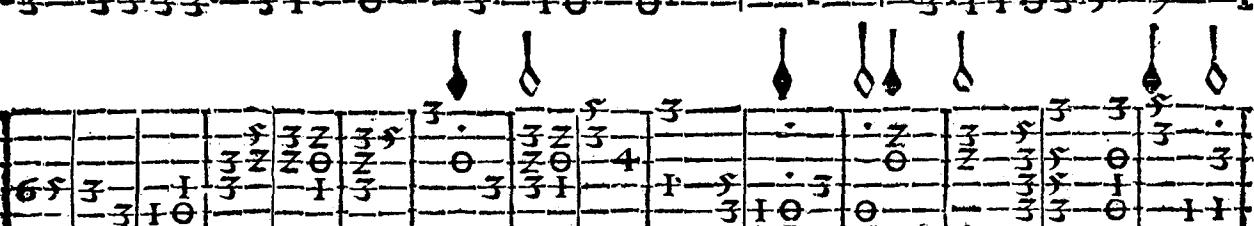
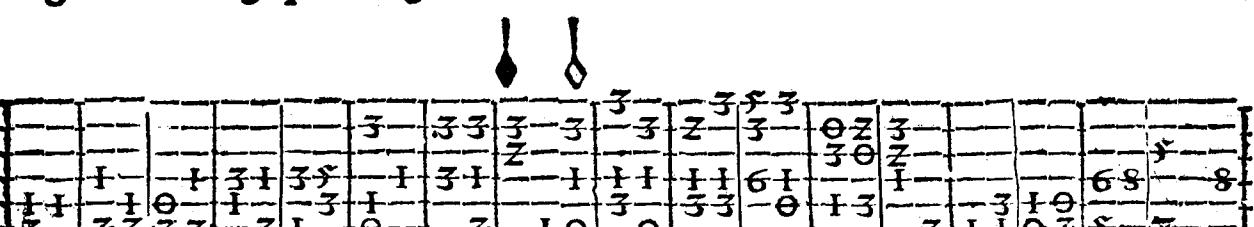
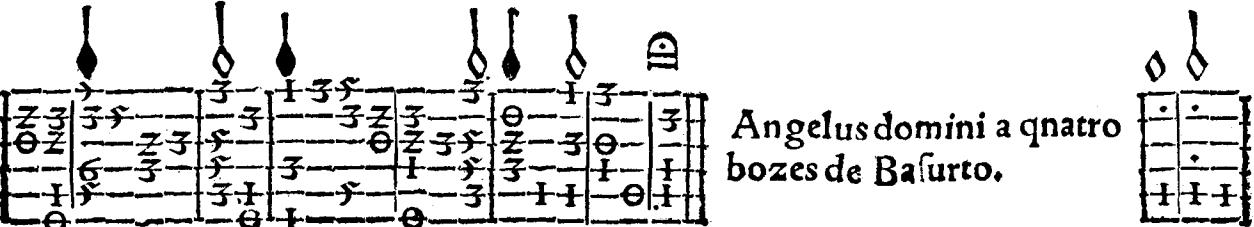
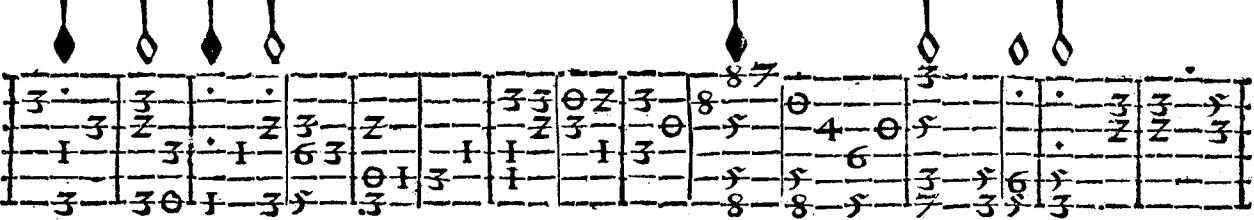
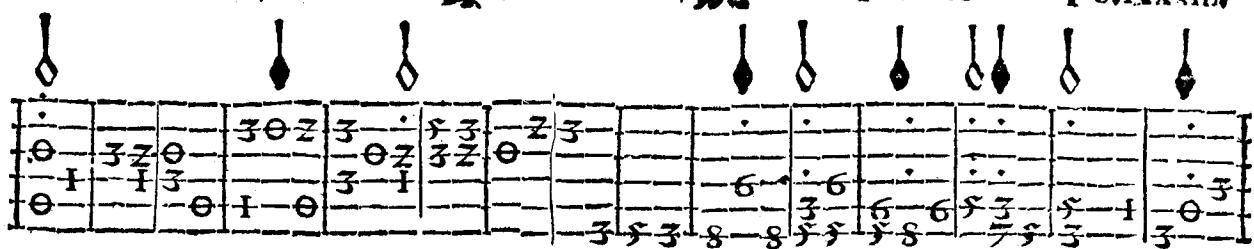


Motetes.

Libro sexto,

Pisador

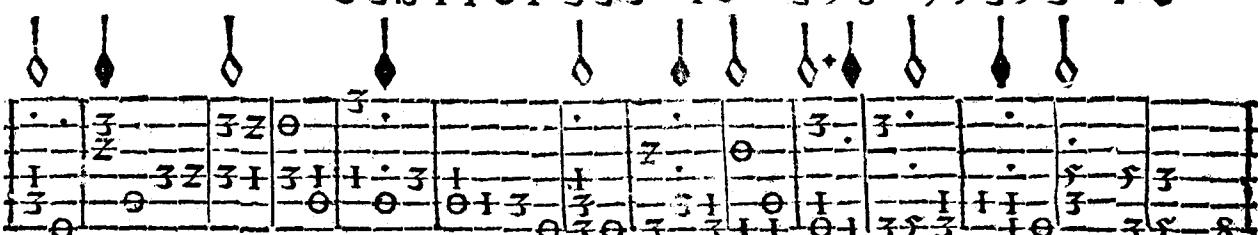
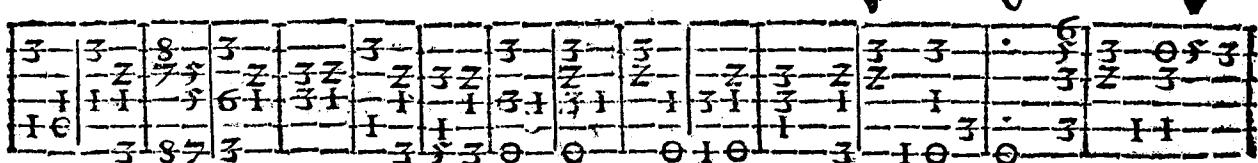
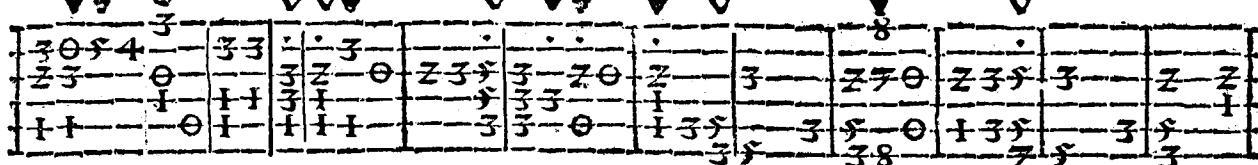
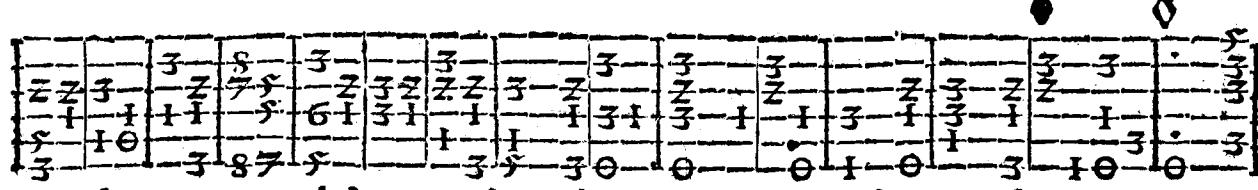
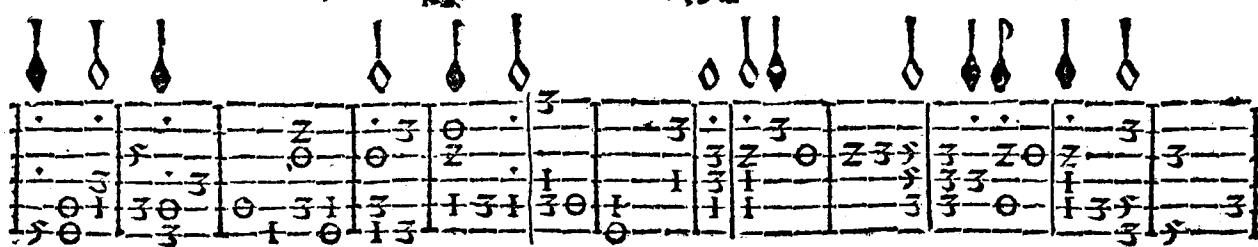
Fo. Ixxiii.



Motetes,

Libro sexto,

Pisador.

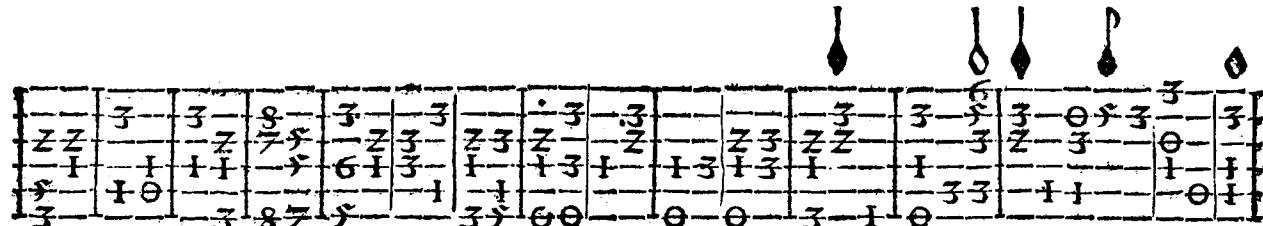
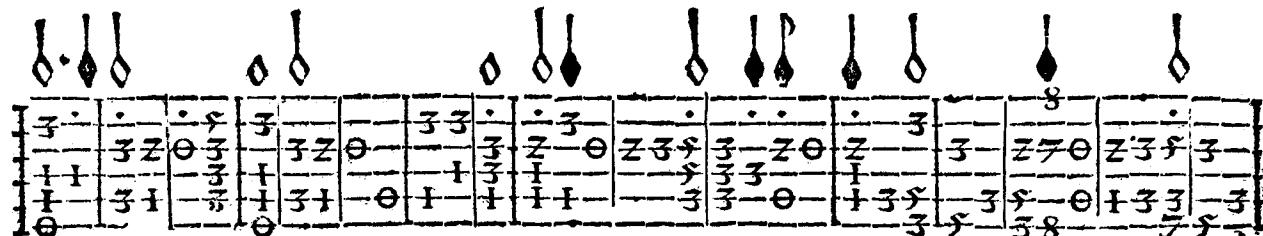
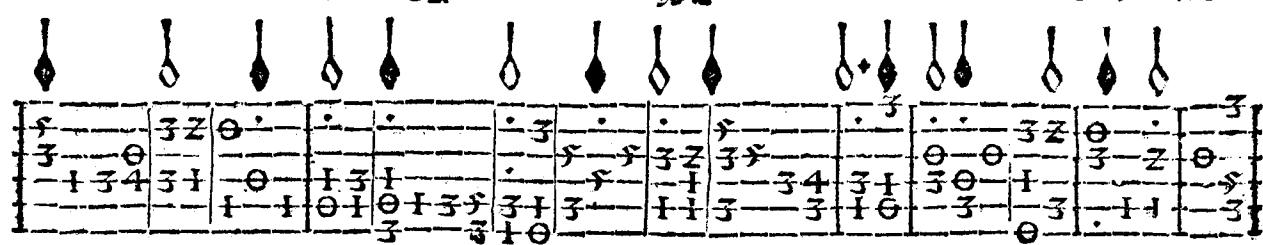
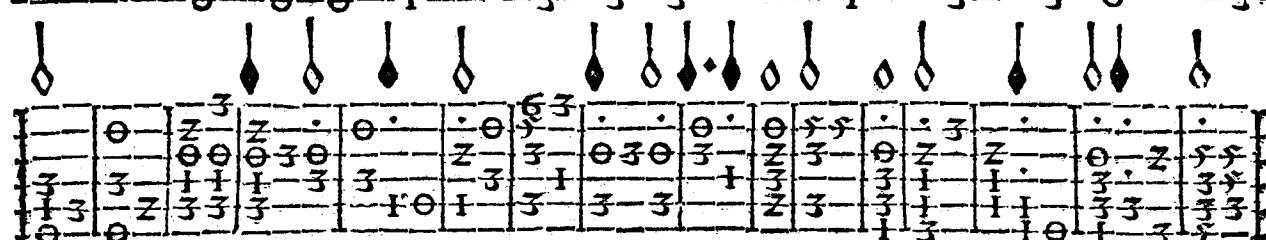
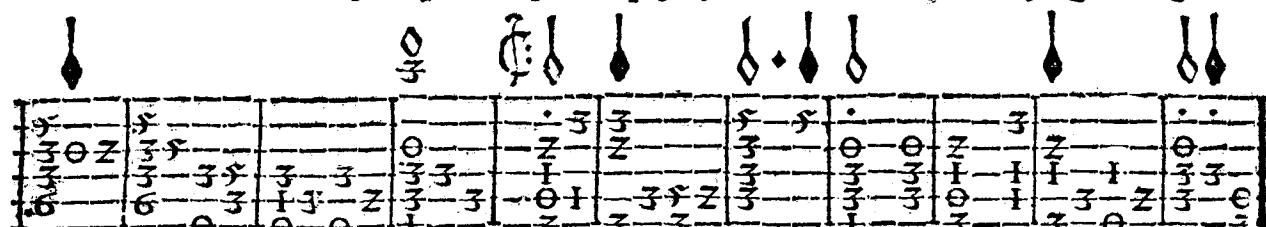
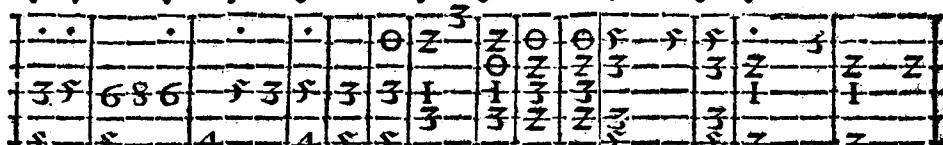


Motetes.

Libro sexto.

Pifador.

To. lxxxviii.

Salve a cinco bozes
de Iusquin.

Motetes.

Libro sexto.

Pifador.

Sheet music for three voices: Motetes, Libro sexto, and Pifador. The music is written on five staves, each with a different rhythmic pattern indicated by vertical strokes (dots and dashes) and numbers (1, 2, 3, 4, 5, 6). The notes are represented by stylized shapes: a dot with a stem, a circle with a stem, and a circle without a stem. The music consists of two systems of six measures each. The first system starts with a common time signature. The second system starts with a time signature of 2/4.

Motetes:

```

        | :. 3 3 | z - z 0 - | f . 3 3 | f - 3 3 | f - 3 3 | f - 3 3 |
        | 3 0 z z | 3 0 z 0 - | 3 0 z 3 | 3 0 z 3 | 3 0 z 3 | 3 0 z 3 |
        | 3 3 + 3 3 | 3 3 + 3 3 | 3 3 + 3 3 | 3 3 + 3 3 | 3 3 + 3 3 | 3 3 + 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
    
```

Libro sexto:

```

        | f . 3 3 | f - 3 3 | f - 3 3 | f - 3 3 | f - 3 3 | f - 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
    
```

Pifador:

```

        | f . 3 3 | f - 3 3 | f - 3 3 | f - 3 3 | f - 3 3 | f - 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
        | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 | 3 3 1 3 3 |
    
```

Gôbert, Tulerunt
dominum a ocho bo-
zes, y canta se la vna
entona se la boz por
desuera, la primera en
segundo traste, y puse
lapor aqui por ser mas
facil/ aunq la sexta ba-
xava n puto mas bajo:

Tu le runt do mi num me um

Et nes ci o v bi posue runt Po

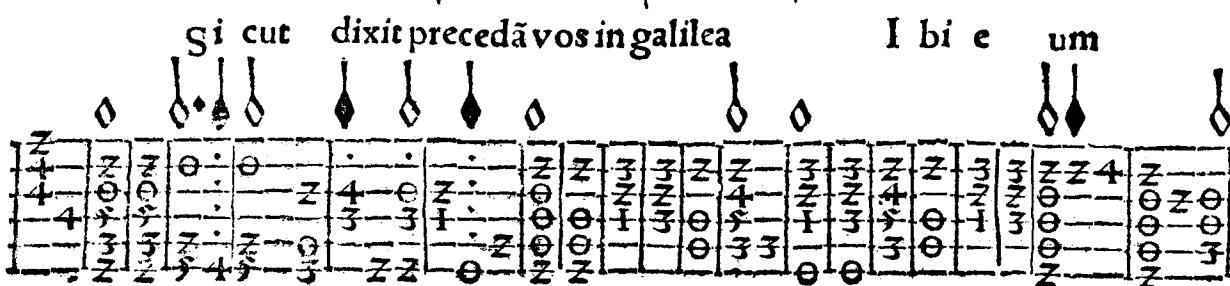
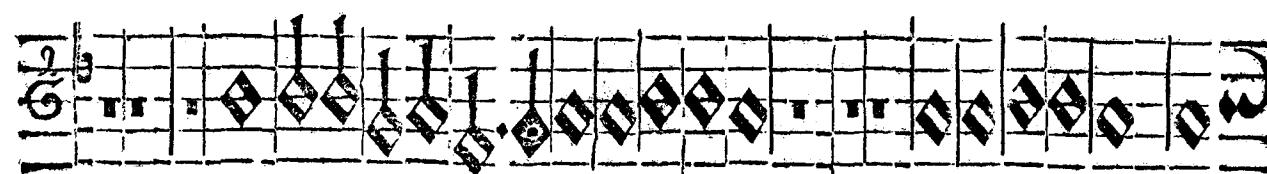
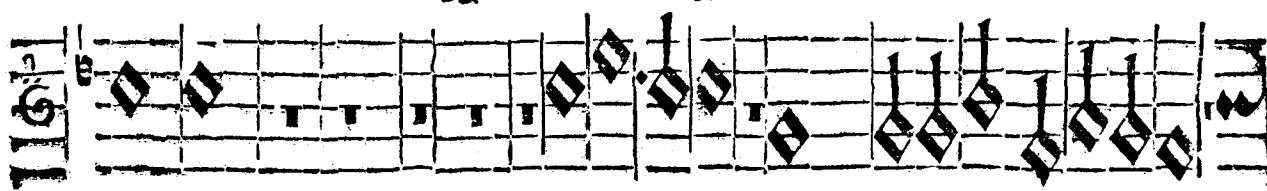
sue runt a it a it a it

L iii

Motetes.

Libro sexto.

Pisador.

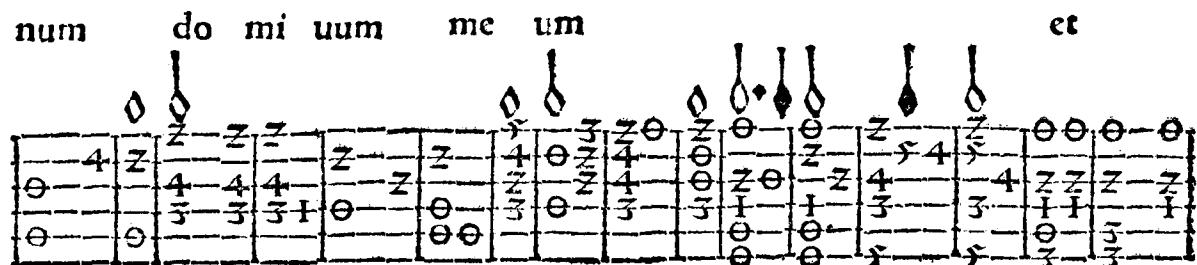
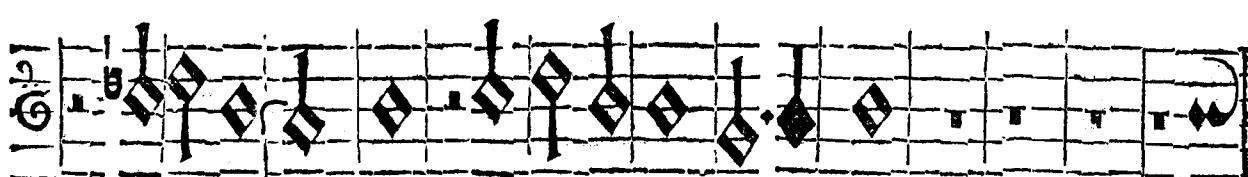


Motetes

Libro sexto.

Pisador

Fo. lxxxvi.



Motetes.

Libro scxto.

Pifador.

ueſ ci o v bi i pos ſu e

e runt al lelu ya al lelu ya al lelu ya

¶

Fin del libro sexto.

Villanescas.

Libro septimo.

Pisador.

Fo. lxxxvii

LIBRO SEPTIMO Q VE TRATA DE VILLANESCAS A TRES Y A

quattro bozes / y della las tres tañidas / y la otra boz cantada por de
fuer a / y canciones Francesas / y las primeras que son de atres
bozes son para principiantes O dulce vita mea.

Otra villanesca Totivoria contar.

M

Villanescas.

Libro septimo.

Pisador.

Otra villanesca a tres bozes
Quato d' vele,

Otra villanesca a tres
bozes. Ma dona ma-
la vostra.ii.

Otra villanesca a tres
bozes. La cortesia

Villanescas.

Libro sexto.

Pifador.

To. lxxxviii.

Sheet music for a six-course guitar, featuring tablature and rhythmic notation. The music is divided into four sections: Villanescas, Libro sexto, Pifador, and To. lxxxviii. The tablature uses a standard six-line staff with vertical bar lines indicating measures. Rhythmic notation includes vertical stems with dots for eighth notes and horizontal stems with dots for sixteenth notes. The music consists of eight staves of tablature, each ending with a double bar line and repeat dots, indicating they are to be repeated. The first section, Villanescas, starts with a single measure of tablature followed by a repeat sign. The second section, Libro sexto, begins with a measure of tablature followed by a repeat sign. The third section, Pifador, starts with a single measure of tablature followed by a repeat sign. The fourth section, To. lxxxviii, starts with a single measure of tablature followed by a repeat sign. The music concludes with a final section labeled "Otra villanesca a tres bozes, Tutta tutta sarissi" followed by a staff of tablature. The entire piece ends with a final section labeled "M ii" followed by a staff of tablature.

Villanescas

Libro septimo.

Pisador

De aquia delante
son villanescas a
quattro bozes y ca-
ta se la boz por de
fuera que va apun-
tada. Entona se la
boz la prima en se-
gundo traste.

Sépre me sing'ode o de lla scorroccia ta

Dimmelo pre stocche Dimmelo presto che che che che dia uol hai

o scorroccia rel la movuo i qst' et povuo i ql' et purmista i scorroccia

rella movuci qst' et povuo i ql' et purmista i scorrocciare lla purmi

Villanescas.

Libro septimo.

Pisador.

Fc. lxxxix

Otra villanesca/entona se la prima en segú
do traste.

stai scoroccia rella,

A Quand' a quād'

haue ua / / /

Aquād' a quād' a quād' a quād'

haue ua v navici nach'era a vedere la

stella di a na/

tu tu la vedeui tu tu liparla ui'be a to te se labasciaui

M iii

Villanescas

Libro septimo.

Pisador

tu. tu lavedeui tu tu li parla ui/be a_to te se la basciauitu.

Otra villa
nesca. En-
tona se la
laprima en
primer tra
ste.

La gri meme sti & voi sospir do len ti

Nōvi posa te ma i Infin chequell' ardor che mi disfa

ce, Nōcess' in me gl' amoro si tormen ti Et gl'asprie greui

Villanescas.

Libro septimo.

Pisador.

Fc. xc.

Otra villa
nesca y en
tona se la
boz la pri

gua i ma en se-
gundo tra-
ste

Madonna mi afa

Madōna miafa

fam-ne bon' olfe tach' io porto p presen te sto galuccio ch' io porto p pre

sen testogalucio ch' sempre cata/'

quād' edi alle gal-

li ne //

e dice chichir chi //

li fana scer

Villanescas

Libro septimo.

Pisador

tanto calca forte e tanto calca fortela gal li na che li fanascer

Otra vi
llanesca
y entosc
laboz q
se canta
en la se
gúda en
tercero
traste.

1° ou' ogní mattina, //

be ne mio fasamm' vno fauore/O be ne mio fasamm' vno fau

re che qsta sera ti possa par la re tipossa par la rc Es' alcuno

Villanescas.

Libro septimo.

Pisador.

Foxcl.



Continuation of the sheet music. The lyrics are:

chived' ona. E s' alcuno ti citrona e tn grida etu gri

Continuation of the sheet music. The lyrics are:

da chi ven de oua chiven d' oua chiven d' oua.

Continuation of the sheet music. The lyrics are:

da chi ven de oua chiven d' oua chiven d' oua.

Cancion Francesa
mon pere aussi ma me
re ma voulu marier.

Continuation of the sheet music. The lyrics are:

mon pere aussi ma me
re ma voulu marier.

Villanescas.

Libro septimo.

Pisador.

Sheet music for a guitar or similar stringed instrument, featuring six staves of musical notation. The notation uses a combination of tablature and rhythmic markings, including dots for eighth notes and vertical strokes for sixteenth notes. The music is divided into three sections: Villanescas, Libro septimo, and Pisador, each with its own distinct patterns and endings. The final section concludes with a lyrical text:

Que fará del
pobre lā, Pu-
selo por q es a
manera de vi-
llanesca.

Villanescas.

Libro septimo.

Pisador.

Fo. lxxviii.

The musical score consists of ten horizontal staves, each representing a string of the guitar. The notation is a form of tablature where dots represent open strings and dashes represent closed strings. Vertical stems indicate the direction of sound (up or down). The music is divided into measures by vertical bar lines. The first staff starts with three open strings (dots), followed by a measure of notes with stems. The second staff begins with a note, and so on. The notation is continuous across all ten staves, creating a complex and rhythmic piece of music.

Villanescas.

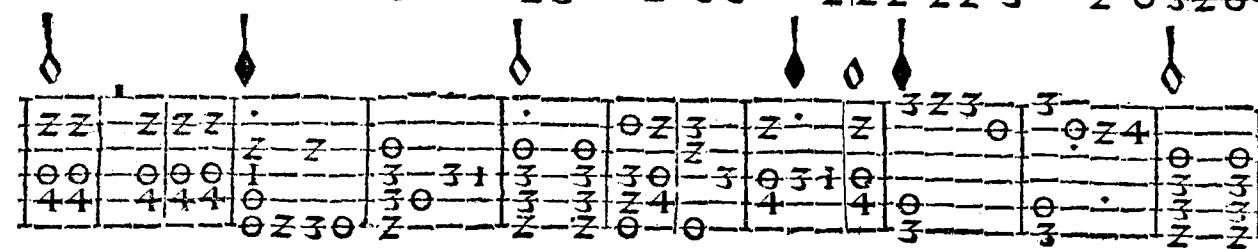
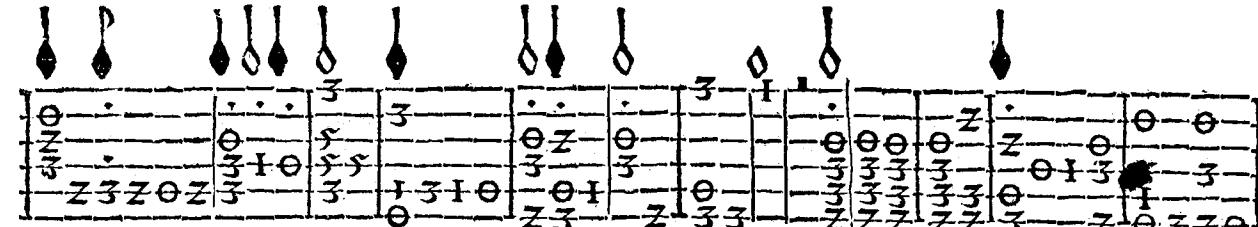
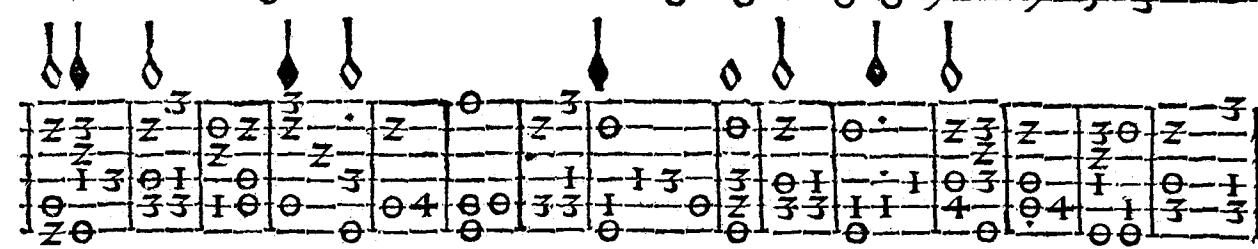
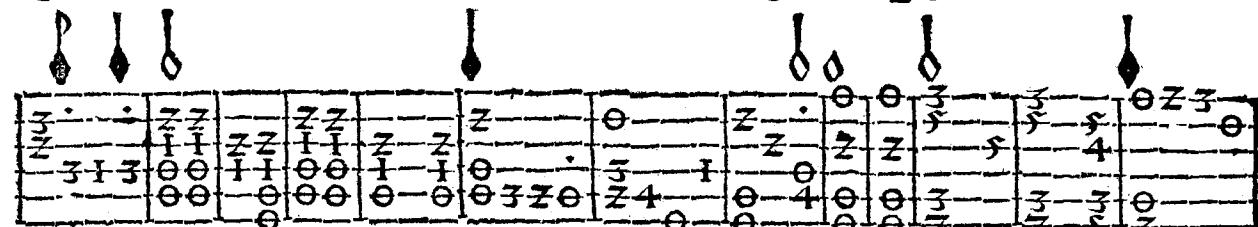
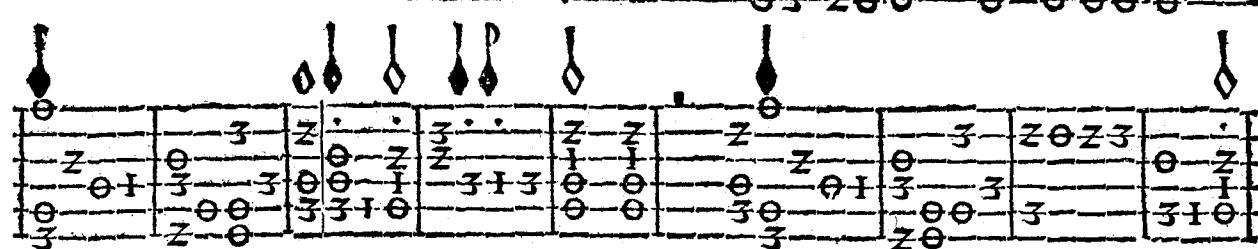
Libro septimo.

Pisador,



Proporcion
tres minimas al
compas.

Cancion Francesa Sparsi
sparcium lleua vna poca
de grosa por no yr tā llano

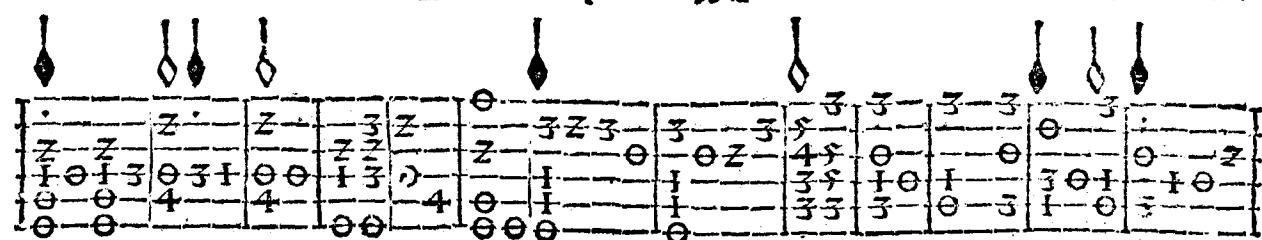


Villanescas.

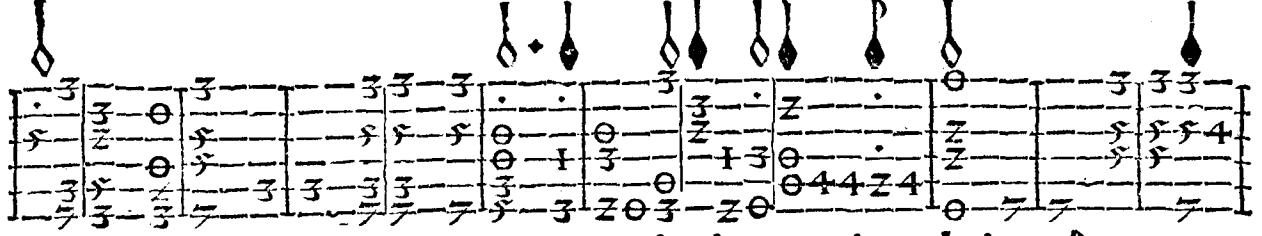
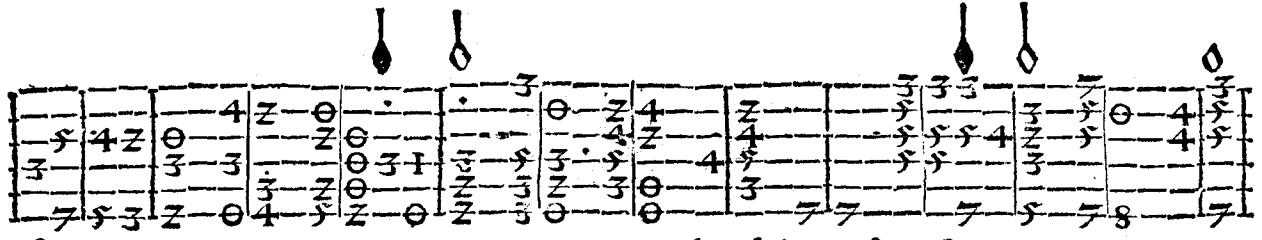
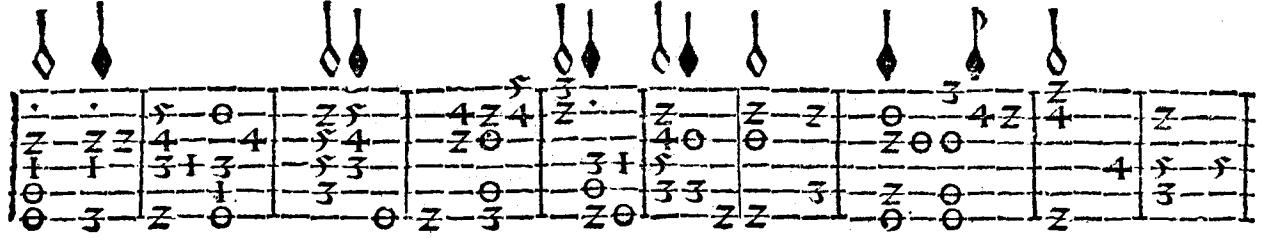
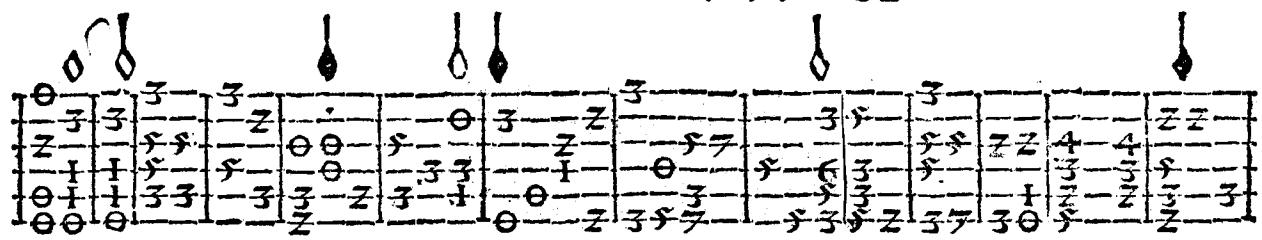
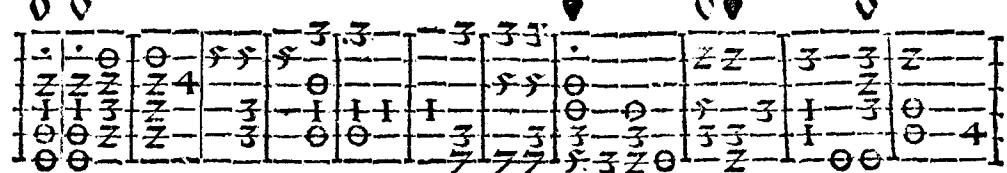
Libro septimo.

Pisador.

To. lxxviii.



¶ Madrigalvo
stra fui a quatro
bozes.



A GLORIA Y ALABANCA DE NUESTRO REDEM
PTOR IESU CHRISTO/y de su gloria madre.Eenesce el presente libro de Cifra pa-
ra añer Vihuela.Hecho por Diego Pisador vezino de Salamanca y im-
presso en su casa.Acabo se año del nascimiento de nuestro
redemptor Iesu Christo.Demil & quinientos
y cinquenta y dos Años.

