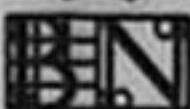




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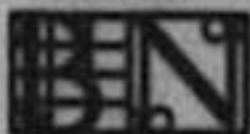
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ALONSO



MUDARRA

# TRES LIBROS DE MUSICA EN CI

FRAS PARA VIHVELA. EN EL PRIMERO. AY. MUSICA FACIL Y DIEL  
al en fantassias; y ComPosituras y Pauanas; y Gallardas y AlGunas fantas-  
sias para guitarra. El segredo trata de los ocho tonos (omodos)  
tiene muchos fantassias. Per diuersas portes y Com-  
posturas y glosadas. El tercero es de musica  
para cantada y vestida. Tienenemos  
tetes. Psalmos. Romances.  
conciaciones. Sonetos en  
castellano y italiano  
Versos de latin. Villerezcos. Di-  
rigidos al muy magni-  
fico señor el se-  
ñor don Luis



Fue impreso el presente libro en la muy noble y leal ciudad de Sevilla en casa de Juan de León.

1546.

# EPISTOLA AL MVY

magnifico señor Don Luis capato.



OTORIA COSA ES MVY MAGNIFICO SENNOR AVER SIDO TENIDO EN  
mucho; entre los: Antiguos griegos, todo genero de Musica. Y principalmente el dela  
Vñuela, porque Segñ cuenta Plutarco de Epaminundas principe de grecia a ver sido muy  
lozado por que en un banquete tanto y canto excelentemente. Y por el contrario; Themis-  
tocles, auido por indocto porque nolo supo hazer. En otra parte dize que Alcibiades solia  
dezar que tenia por mejor la musica dela vñuela que la de las flautas; porque con la vñuela  
la no se pierde la habla; ni la figura del rostro. Como con las flautas la pierden los que las tocan; y esto en ta-  
ta manera que a penas son de sus amigos quando estan tocandos conocidos. Marco Tullio Ciceron en  
el primero de las Tusculanas recata tambien lo de Epaminundas y Themistocles; juntamente con dezir q  
los griegos pensaban estar en los cantos de las bozes; y sonido de las cuerdas la summa erudicion. De ma-  
nera que pues la musica de los antiguos era tenida en gran veneracion preciando se della grandes Ca-  
pitanes: asisi Romanos como Griegos no deuria en nuestros tiempos ser tenida en menos pues ay an-  
tigmos y ingenios no menos osados y entendidos que en los passados. Delo qual estoy bien satisfecho de  
vna merced no suelle agrasuarla naturaleza Eunada pues le doto en todas las gracias y abilidades que pue-  
do. Y si de todos la musica y todas las otras Artes fueren tan fauorecidas y entendidas como de vuestra  
merced; no solamente serian tenidas en algo las obras de muy excellentes Hombres; que el dia de oy se  
emprimen; mas las de los que medianamente lo hacen; las muy subidas para sacar fruto dellas y las que  
han Principiado asubir para animar a los que las hacen a que osen passar adelante trabajando hasta llegar  
a entender lo que los que perfectamente lo hacen entienden. Y pues yo soy de los que no perfecta ni  
medianamente entienden, no dexare de amparar me con su falso en esta mi obra la qual no sacara aluz  
si no fuera por su mandado; y por tener alguna confisnica de los que me conocen y saben los dias que ha  
que trabajo en el estudio dela vñuela los quales porensto. Y por saber que me criado en casa de los Illus-  
trissimos señores Duques del Infantado mis señores dñ Diego Hurtado de Mendoza que Dios tiene en  
su gloria y don Iñigo Lopez que oy vivo y dios nuestro señor guarde a donde de toda Musica auia ex-  
celentes hombres pensaran que en estos mis Libros ay algunas migajas de tanto bueno como es visto en  
aquella casa y en otras partes de Espana y en Italia, Las quales diosecas me han hecho tener atrevimiento  
de querer sacar aluz esta mi obral qual osrezco a vuestra merced Suplicando le no mire al pe queño ser-  
cio sino a la voluntad con que se ofreced la qual excede a todo lo que se le pudiera ofrecer.

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A il

¶ De como sean de entender estos libros.



VN QVE EN OTROS DOS LIBROS DE CIFRAS PARA VIHVELA  
que ay impresa en dos excelentes musicales enlos quales ay obras de  
muy buena musica ainsi suyas como de otros grandes componedores y da  
da larga cueta de la orden dela Vihuela y delas cifras della. No por esto dixare  
de decir lo q en los dichos libros esta dicho acerca dela declaracion delas ci  
fras q declaran algunas cosas que de mi cosecha paga. Las cifras Son en cueta  
le alquartismo y son estas.  $\text{O} \text{---} \text{3} \text{---} \text{5} \text{---} \text{6} \text{---} \text{8} \text{---} \text{9}$ . ¶ La primera se llama  
zero en la cuerda que la tal estuviere sea de tocar en razon sin poner el dedo  
enella. En todas las otras se an de poner los dedos. ¶ La segunda cifra es  
numero de uno y es el Primer traste. ¶ Y la tercera es dos y es ados trastes.  
¶ Y la quarta es tres y es a tres trastes y procediendo por las que ref  
tan hasta la posteria que es nueve y señala al noueno traste. Y quando passare la comparsa o fantasia del  
noueno traste y llegare al dezeno estara con esta cifra. ¶ Y si al onzeno conesta. ¶ Estas cifras coman  
la cantidad o valor de cinco figuras de canto de organo las quales son estas.  
Van guiasadas a las cifras con vnos puntilllos los quales no siruen de mas que  
de guiar. Entadas las cifras no se ponen figuras de canto de organo y las que no las tuuieren comatan  
el valor o cantidad dela figura que attras quedare hasta que venga otra que priue aquella.  
Para saber a que compas sean de tener estas cifras se ponen tres tiempos diferentes y son estos.  
 $\text{H} \text{---} \text{C} \text{---} \text{H}$ . Los quales van puestos al principio de cada obra La diferencia que ay del uno al otro es que  
por el primero a de yr el compas apresilla y por el segundo ni muy apresilla ni muy a espacio. Por el tercero  
a de yr despacio porque por este entran dobladas cifras en un compas que por los otros. Por los dos pri  
meros tiempos tantas cifras entran en un compas por el uno como por el otro. Solo ay la diferencia di  
cha. ¶ La primera figura del canto de organo delas arriba dichas por estos dos tiempos. —  $\text{H} \text{---} \text{C}$  — vale  
dos compases. La qual no toparan en el primero ni segundo libros. En el tercero si. Y tendra un ras  
go por encima desta manera. ¶ El qual da a entender que passa la mitad de aquella figura a otro compas.  
Y lo mismo se a de entender delas otras figuras quando tuuieren el dicho rasgo. Por el tercero tpo que  
es este. —  $\text{H} \text{---} \text{C}$  — la dicha primera figura vale un compas como en tu exemplo que aqui pongo veran; de la  
figura; y de todas las otras.

¶ Exemplo de todo lo dicho y de las rayas q̄ estuieren scua.

Sexta.      Quinta.      Cuarta.      Tercera.      Segunda.      Primera.

¶ Exemplo del primero y segun  
do tiempos.

¶ Exemplo del tercero tiempo.

Todas las estras q̄ estuieren un en derecho de otros estando guindas con pétillos o sin ellos es un golpe y se an de tocar aquellas cuerdas sueltas y las q̄ estuieren salidas unas de otras se an de tocar cada una por si.

¶ Las rayas que atravesan de la sexta ala prima siruen de dividir los compases en los quales se ve bien claro de cada figura exemplo de las que entran en un compas.

¶ Esta diferencia de tiempos (o compases) en otros q̄ no pongo aq̄ no sin causa los Antiguos los usaron y segú mi parecer fue para confirmar la musica (o el movimiento della) con el sentido de la letra. Por que si una letra es de materia alegre y regozijada de necessidad el compasa de yr regozijado y a prisa. Y si otra ni del todo es alegre ni del todo triste tambien tendra esta necesidad de otro compas que ni va ya muy apriesa ni muy despacio. Y ni mas ni menos la que del todo es triste querá el compas despacio.

¶ Acerca del redoble quiero dezir mi parecer. Y es q̄ tengo por bueno el de dos dedos y que quien quisiere tener bien de mi consejo devuelo, q̄ star porque es redoble mas cierto y que da mejor ayre a los pasos. Del dedillo no digo mal quien pudiere tener entrabas maestras de redoblar no se hallara mal coellas porque entre ambas son menester a tiempos. El dedillo para pasos que se hacen de la prima hacia la sexta q̄ son de arriba para abajo y el de dos dedos para los que se hacen de abajo pa arriba y para el clausular. Todos los pasos que fueren del valor de esta figura. Seran redoblados desto veran cispriencia en tres saetas q̄ pongo al principio del primer libro y scuela q̄ da cada manera de redoble deste arte adó dixeret.

des de. Sera redoble de dos dedos. Y ade despu. Sera de dedillo. Todos los otros pasos yran sin redoble  
no siendo del valor dela figura arriba dicha. Entiende se lleuando este tiempo. que si lleua este otro.  
en el qual va mas apresurado el dedos bién pue de ser redoble. los que suelen del valor desta figura  
Como veran en la quarta fantasía del primer libro. Los pasos que lleuaren este tiempo. Por la una  
figura y por la otra de las a qui arriba dichas de necesidad obran de yr redobliados porque el perfecto  
tempo como esta dicho entrá dobladas figuras en un compas que por los otros.

¶ Encima de algunas cifras toparan esta señal la qual se pone para que sepan q no son de alzor el dedo  
dela cuerda durante aquel compas, si estuviere al principio del. Y si al fin hasta la mitad del que se sigue.  
¶ En el tercero libro de las obras pa cantadas y tañidas topará delante de algunas cifras un rasquito de  
esta manera. El qual da a entender que la cifra q le tuviere delante sera la voz que se puedo cantar si q  
sieren laquella de yr tambien tañida. En el dicho libro toparan tan bien sobre algunas Figuras del  
Canto de Organo En la box que ya sacada en canto de organo para contrata una estrellica  
esta maniera q pone se para q sepan que la figura q encima la tuviere se a de dividir en dos partes  
Si fuere semibreve por tirle en los minimas simimima en dos semiminimas si semiminima en dos corcheas  
esto sea de entender ala seguda buelta o la tercera porq en el tal lugar la buelta segunda o tercera no tra  
en los pie la misma cantidad ni silencios que en la primera porq o traen mas o menos. Quádo hallaren la tal  
a sonada tener de bajo dos renglones otros y para entender q la dicha a sonada sea de tornar adezar dos o  
tres veces segun la letra que de baxo tuviere lo demuestra ay tambien mas dos pulsos con cuatro  
puntilllos de la manera :||: lasquales dizen q llegados alli tornen a dezir la tales veces quntas regla  
nes tuviere de baxo y de :||: spues pillar a delante.

Dominicus Romane





Te canam magni Iouis, et deorum p̄ Horati lib.  
Nunitum, Curux q̄lira parentem. p̄ i. Carminū.

## LIBRO. L. 42

FOL. I.

Fantasia

de pas-

ses lar-

gos para

des é bol-

uer las

manos.

FOLIO L. 42  
FOL. I.  
Fantasia de pas-  
ses lar-  
gos para des é bol-  
uer las manos.

dedi dos de dedi

dos de dos de dedi

## LIBRO. I.

1. dedi.

320 023  
320 02323  
31 13  
310 01031310  
320 0 2  
dedi. desde,

0023  
024 23  
0 02 2 0-2020  
310 0135 35  
320  
45 4  
dos de dos de. dos de. dedi

3. 0 3 2 2 3 2  
2 2 202 0 2 0  
310 310 0 0 0 13 0 2 3 23 202 3  
310 310 0 0 4 4 0 23 23 23  
de dedi dedi dos de dos de.

## LIBRO. I.

FOL. II.

Fantasias  
des e bolos  
uer las  
manos.

C.

310 013 320 023 42 0 2 20 310 0 3 013 24 0 04 2 4 0 0 0 0 0 02 3 5

7 365 56 13 875 0 0232 20 0 4 4 2 23 5 7 8 5 7 9 8 7 6

dedi dedi dedi dedi

LIBRO. I.

Fretboard diagram for the first measure of a guitar piece. The diagram shows six strings and six frets. The notes are indicated by dots and numbers. The first string has a dot at the 4th fret. The second string has a dot at the 2nd fret. The third string has a dot at the 3rd fret. The fourth string has a dot at the 0th fret. The fifth string has a dot at the 2nd fret. The sixth string has a dot at the 3rd fret. The notes are connected by vertical lines.

Fretboard diagram for the second measure of a guitar piece. The diagram shows six strings and six frets. The notes are indicated by dots and numbers. The first string has a dot at the 3rd fret. The second string has a dot at the 2nd fret. The third string has a dot at the 6th fret. The fourth string has a dot at the 7th fret. The fifth string has a dot at the 8th fret. The sixth string has a dot at the 8th fret. The notes are connected by vertical lines. Below the diagram, there is text: "dedi.", "dosde," "dosde.", and "de di."

Fretboard diagram for the third measure of a guitar piece. The diagram shows six strings and six frets. The notes are indicated by dots and numbers. The first string has a dot at the 2nd fret. The second string has a dot at the 3rd fret. The third string has a dot at the 2nd fret. The fourth string has a dot at the 2nd fret. The fifth string has a dot at the 2nd fret. The sixth string has a dot at the 3rd fret. The notes are connected by vertical lines. Below the diagram, there is text: "dedi", "dedi", "dedi", and "dosde."

## LIBRO. I.

FO L.III.

Fanta-  
Fis de-  
pasos pa-  
des e bol-  
ber las  
manos,

dedit

S

420

20

310

20 023

020

0

20

3

320 02323

0

20

20

0

02320

024545

0

20

2

4

5

2

20

2

4

7

C

4

02

023

023232

0

0

20244

3533

2032023

0

20244

0242024

3

3

A

024

2

1

-

320

2

-

-

-

320

## LIBRO. I.

59

9797 x 87

187 dedi. dedi.

320 03454520  
7 7 674 1 0 0 320 03454520  
579 573 5 67 2 5 310  
5 4 5 3 3 2 3 2 0 10 dedi.  
5 5 3 2 3 2 0 10 dosde.

CU

66

59 66 59 66

dosde.

F astia  
de pasos  
de coto so  
A de yr ci  
cotas muy  
apriesa.

dedil.

024

4

024

0202 0 024

2 3 23

0 2 3 5 3 23

0 2 3 2

dedil.

2

4 2

0 2 3 23

0 2 4 5

4 5 3 20

3 10

3 20 2 3

0 2 3

dedil.

LIBRO I.

The image shows three staves of guitar tablature, likely for classical guitar, arranged vertically. Each staff consists of six horizontal lines representing the strings of the guitar. The first staff begins with a dedi. (downward arrow) and ends with a dosde. (upward arrow). The second staff begins with a dedi. (downward arrow) and ends with a dosde. (upward arrow). The third staff begins with a dedi. (downward arrow) and ends with a CH (upward arrow).

**Staff 1:**

- Notes: Open (0), 3, 0, 2, 3, 0, 3, 1, 3, 1, 3, 0, 2, 3, 0, 3, 1, 0, 2, 3, 0, 3, 1, 0, 0, 3, 1, 0, 0, 1, 0.
- Fretting: 2, 3, 2, 0, 0, 1, 0, 0.
- Moving Fret Markers: 5, 7, 5, 3, 5.

**Staff 2:**

- Notes: Open (0), ., x97, f, x9, 7, ., f, f, 7, f, 87, 5, 78, f, 7, 87, 8, f, 78, f, 75.
- Fretting: 9, 7, 9, 7, x87, x8, 7, ., 8, 7, f, 9, 7, f, 9, 7, f, 75.
- Moving Fret Markers: dedi., dosde, dosde,

**Staff 3:**

- Notes: Open (0), 2, 4, ., 4, 2, 0, ., 3, 0, 2, 0, 2, 3, 0, 2, 0, 2, 0, 3, 2, 3, 0, 2, 0, 2, 0, 3, 2, 3.
- Fretting: 8, 3, 0, 2, 4, 2, 0, 0, 2, 0, 0, 2, 3, 0, 2, 0, 2, 0, 3, 2, 3, 0, 2, 0, 2, 0, 3, 2, 3.
- Moving Fret Markers: dedi., dosde, dosde, CH.

## LIBRO. I.

FOL.V.

F Antas  
Guitarra  
6

The image shows three staves of guitar tablature, each consisting of six horizontal lines representing the strings of a guitar. The first staff (top) starts with a '6' above the first string, indicating it is for the 6th string. The second staff (middle) starts with a 'C' above the second string, indicating it is for the 5th string. The third staff (bottom) starts with a '2' above the third string, indicating it is for the 4th string. Each staff contains six measures of music, with vertical arrows pointing down to indicate the direction of plucking or strumming. The tablature uses dots and numbers to represent fingerings and note heads. The first staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The second staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The third staff has a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The page number 'V' is located in the bottom right corner.

LIBRO. I<sup>er</sup>

FOL.VI.

Guitar tablature for the first six strings. The first measure shows a downstroke (indicated by a downward arrow) followed by an upstroke. Measures 2-4 show various patterns of strokes (down, up, down, up). Measure 5 starts with a downstroke, followed by an upstroke, then a downstroke, then an upstroke. Measure 6 ends with a downstroke.

Guitar tablature for the first six strings. Measures 1-4 show various patterns of strokes (down, up, down, up). Measure 5 starts with a downstroke, followed by an upstroke, then a downstroke, then an upstroke. Measure 6 ends with a downstroke.

Guitar tablature for the first six strings. Measures 1-4 show various patterns of strokes (down, up, down, up). Measures 5-6 show a continuous pattern of strokes. Measures 7-8 show a continuous pattern of strokes. Measures 9-10 show a continuous pattern of strokes. Measures 11-12 show a continuous pattern of strokes. Measures 13-14 show a continuous pattern of strokes. Measures 15-16 show a continuous pattern of strokes. Measures 17-18 show a continuous pattern of strokes. Measures 19-20 show a continuous pattern of strokes. Measures 21-22 show a continuous pattern of strokes. Measures 23-24 show a continuous pattern of strokes. Measures 25-26 show a continuous pattern of strokes. Measures 27-28 show a continuous pattern of strokes. Measures 29-30 show a continuous pattern of strokes. Measures 31-32 show a continuous pattern of strokes. Measures 33-34 show a continuous pattern of strokes. Measures 35-36 show a continuous pattern of strokes. Measures 37-38 show a continuous pattern of strokes. Measures 39-40 show a continuous pattern of strokes. Measures 41-42 show a continuous pattern of strokes. Measures 43-44 show a continuous pattern of strokes. Measures 45-46 show a continuous pattern of strokes. Measures 47-48 show a continuous pattern of strokes. Measures 49-50 show a continuous pattern of strokes. Measures 51-52 show a continuous pattern of strokes. Measures 53-54 show a continuous pattern of strokes. Measures 55-56 show a continuous pattern of strokes. Measures 57-58 show a continuous pattern of strokes. Measures 59-60 show a continuous pattern of strokes. Measures 61-62 show a continuous pattern of strokes. Measures 63-64 show a continuous pattern of strokes. Measures 65-66 show a continuous pattern of strokes. Measures 67-68 show a continuous pattern of strokes. Measures 69-70 show a continuous pattern of strokes. Measures 71-72 show a continuous pattern of strokes. Measures 73-74 show a continuous pattern of strokes. Measures 75-76 show a continuous pattern of strokes. Measures 77-78 show a continuous pattern of strokes. Measures 79-80 show a continuous pattern of strokes. Measures 81-82 show a continuous pattern of strokes. Measures 83-84 show a continuous pattern of strokes. Measures 85-86 show a continuous pattern of strokes. Measures 87-88 show a continuous pattern of strokes. Measures 89-90 show a continuous pattern of strokes. Measures 91-92 show a continuous pattern of strokes. Measures 93-94 show a continuous pattern of strokes. Measures 95-96 show a continuous pattern of strokes.

LIBRO. I.

F Antes  
sua fa.  
al.

3 2 3 0 3 2 3  
3 2 0 2 3 2 0  
3 2 0 2 3 2 0

4 1 0 2 0 2  
2 0 0 2 0 2  
3 1 0 3 2 3 0 2 3  
3 2 0 2 3 2 0 2 3  
0 2 0 2 4 5 3 0 2 3 2 0

3 0 2 0 2 4 5 3 0 2 3 2 0  
3 2 0 2 3 2 0 2 3  
3 2 0 2 3 2 0 2 3

200  
4 1 0 2 0 2  
3 1 0 3 2 3 0 2 3  
3 2 0 2 3 2 0 2 3

## LIBRO. I.

Fretboard diagram for the first measure of a guitar piece. The diagram shows six strings and six frets. Fret markers are placed at the 1st, 2nd, 3rd, 4th, and 5th frets. The 6th string is open. The 5th string has a dot at the 1st fret. The 4th string has dots at the 1st and 2nd frets. The 3rd string has dots at the 1st and 2nd frets. The 2nd string has a dot at the 1st fret. The 1st string has a dot at the 2nd fret. Arrows above the strings indicate downward strokes.

Fretboard diagram for the second measure of a guitar piece. The diagram shows six strings and six frets. Fret markers are placed at the 1st, 2nd, 3rd, 4th, and 5th frets. The 6th string has a dot at the 1st fret. The 5th string has a dot at the 2nd fret. The 4th string has a dot at the 3rd fret. The 3rd string has a dot at the 2nd fret. The 2nd string has a dot at the 3rd fret. The 1st string has a dot at the 2nd fret. Arrows above the strings indicate downward strokes.

Fretboard diagram for the third measure of a guitar piece. The diagram shows six strings and six frets. Fret markers are placed at the 1st, 2nd, 3rd, 4th, and 5th frets. The 6th string has a dot at the 3rd fret. The 5th string has a dot at the 2nd fret. The 4th string has a dot at the 1st fret. The 3rd string has a dot at the 2nd fret. The 2nd string has a dot at the 3rd fret. The 1st string has a dot at the 2nd fret. Arrows above the strings indicate downward strokes. The letter 'C' is written near the 6th string.

LIBRO. I.

FOL. VII.

Fanta  
fla fla  
cl.

Arrows above the staff indicate rhythmic values (eighth or sixteenth notes).

Pitches (approximate):

- Line 1: . . . . . . . . . . . . .
- Line 2: 0 0 0 2 2 2 2 3 3 3 3 3
- Line 3: 2 .. 2 2 2 2 2 2 3 3 3 3
- Line 4: 3 . . 3 2 3 3 3 3 3 3 3 3
- Line 5: 0 1 0 1 1 3 4 5 3 1 0 1 1 3 5 3
- Line 6: 0 2 3 3 3 2 2 1 0 2 4 5 7 8 7 5 3 2

Pitches (approximate):

- Line 1: . . . . . . . . . . . . .
- Line 2: 0 0 0 0 4 2 0 0 2 2 2 0 2 0
- Line 3: 2 0 0 0 3 1 3 5 3 3 3 0 1 0 3
- Line 4: 1 3 3 3 1 0 4 1 0 0 0 4 0 1 1
- Line 5: 3 5 7 5 5 3 2 0 2 0 0 2 0 3 1
- Line 6: 3 5 7 5 5 3 2 0 2 0 0 2 0 3 1

Pitches (approximate):

- Line 1: . . . . . . . . . . . . .
- Line 2: 0 2 3 3 5 0 2 3 2 0 2 0 0 3
- Line 3: 2 5 4 2 0 2 0 2 1 2 0 0 0 0
- Line 4: 3 2 3 5 3 0 1 0 2 3 2 0 3 2 3
- Line 5: 0 2 3 5 3 3 1 0 2 3 2 3 0 1 0
- Line 6: 3 2 3 5 3 4 3 1 0 2 3 2 3 0 1 0

LIBRO I.

The image shows three staves of guitar tablature, each consisting of six horizontal lines representing the strings. Vertical arrows above the staves indicate the direction of strumming or picking. The tablature uses numbers to represent fingerings and dots to represent open strings. The first staff begins with a downward arrow over the top string, followed by a dot over the second string. The second staff begins with a dot over the third string, followed by a downward arrow over the fourth string. The third staff begins with a dot over the fifth string, followed by a downward arrow over the sixth string.

**Staff 1:**

- String 1: 3, 2, dot
- String 2: 0, 2, 3, 0, 2, 3, 2, 0
- String 3: 3, 2, 3, 1, 3, 3, 2, 3, 2, 3
- String 4: 0, 3, 3, 0, 2, 3, 0, 2, 3, 0
- String 5: 0, 1, 0, 1, 0, 1, 0, 2, 4, 5
- String 6: 0, 1, 0, 1, 0, 1, 0, 2, 4, 5

**Staff 2:**

- String 1: dot, dot, dot, dot
- String 2: 2, 2, 0, 2, 0, 3, 2, 0
- String 3: 3, 7, 7, 2, 1
- String 4: 0, 8, 6, 5, 3, 0, 2, 3
- String 5: 1, 3, 1, 0, 1, 3, 1, 0
- String 6: 4, 4, 4, 4, 5, 5, 4, 5

**Staff 3:**

- String 1: 6, 7, dot
- String 2: 3, 6, 5, 6, 8
- String 3: 3, 3, 3, 3, 3, 3, 3, 2, 0
- String 4: 4, 5, 7, 8, 5, 4, 5, 4, 5
- String 5: 0, 1, 0, 1, 0, 1, 0, 1, 0
- String 6: 0, 1, 0, 1, 0, 1, 0, 1, 0

## LIBRO I.

FOL. VIII



*Fm.*

*Finis*

LIBRO. LXXX

Handwritten musical score for guitar, page 88, featuring three staves of tablature. The staff consists of six horizontal lines representing the strings. Numerical values above the lines indicate fingerings, and small vertical strokes below the lines indicate stroke direction. The score begins with a series of eighth-note patterns followed by a measure of sixteenth notes.

Continuation of the handwritten musical score for guitar, page 88, featuring three staves of tablature. The staff consists of six horizontal lines representing the strings. Numerical values above the lines indicate fingerings, and small vertical strokes below the lines indicate stroke direction. The score includes measures with eighth and sixteenth notes.

Continuation of the handwritten musical score for guitar, page 88, featuring three staves of tablature. The staff consists of six horizontal lines representing the strings. Numerical values above the lines indicate fingerings, and small vertical strokes below the lines indicate stroke direction. The score concludes with a final measure of eighth notes.

## LIBRO. I.

FOL. IX

CII

LIBRO. I.

7  
9  
0  
7  
7  
9  
9  
11

**F** <sup>ante</sup> <sub>la.</sub>

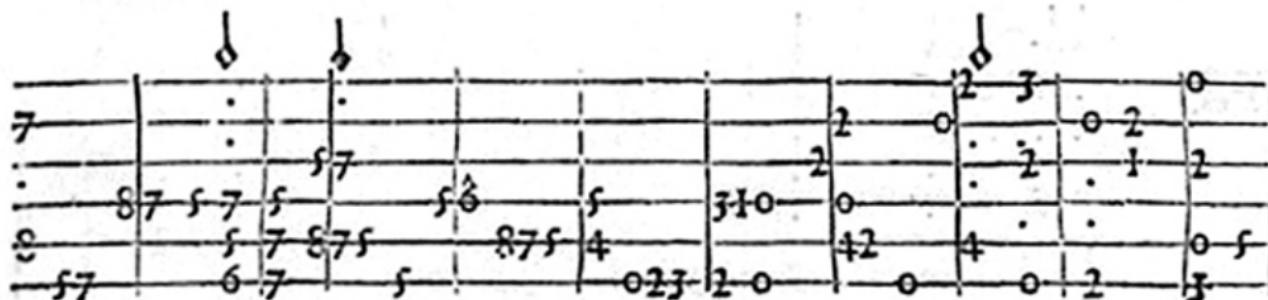
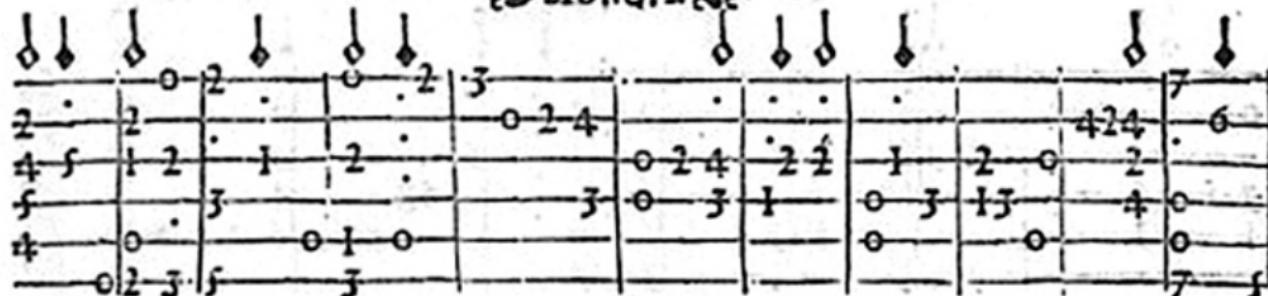
Φ

2 4 2 4 4 4  
0 3 1 0 1 0 2 3 0 2 4 5 4 3 0 2 3 2 0 0

30 2 32 0 2 0 2 1 2 0 2 4 5 5 0 1 3 0 2 3 1 2 0 0

B.I.

## LIBRO. I



## LIBRO I

FOL. X

Guitar tablature for three staves. The top staff has six strings, the middle staff has six strings, and the bottom staff has six strings.

**Staff 1:**

```

    1 1 1 1 1 1
    2 0 2 0 2 0
    3 4 2 0 2 0
    3 1 5 0 3 1 0
    2 0 4 4 3 1 0
    2 0 0 0 0 0
  
```

**Staff 2:**

```

    1 1 1 1 1 1
    0 2 0 2 0 2
    1 2 1 2 1 2
    3 0 1 0 1 0
    2 4 4 4 4 4
    2 0 0 0 0 0
  
```

**Staff 3:**

```

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

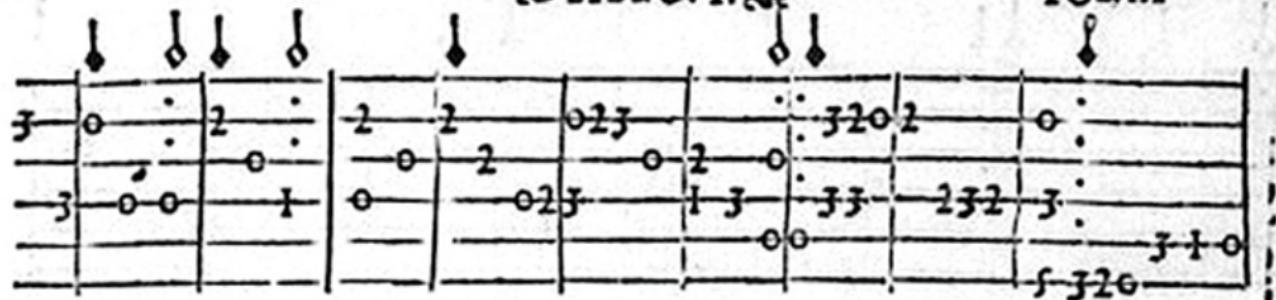
LIBRO. L. 2

Stringed instrument tablature (likely guitar) with six horizontal strings. The first staff contains six measures of music. The second staff begins with the text "La segnada par- te del glo- ria del ami- da de fayfa gregres de losquin." followed by six measures of music. The third staff continues the musical pattern.

La segnada par- te del glo- ria del ami- da de fayfa gregres de losquin.

Stringed instrument tablature (likely guitar) with six horizontal strings. The first staff contains six measures of music. The second staff contains six measures of music. The third staff continues the musical pattern.

Stringed instrument tablature (likely guitar) with six horizontal strings. The first staff contains six measures of music. The second staff contains six measures of music. The third staff continues the musical pattern.



LIBRO. I.

Fretboard diagram for measure 24 of a guitar piece from Libro I. The diagram shows six strings with various fingerings and rests. The first string has a rest, followed by a dot. The second string has a dot. The third string has a dot. The fourth string has a dot. The fifth string has a dot, followed by a 0-2 fingering. The sixth string has a 2-4 fingering. The next measure begins with a 0-0 fingering on the fifth string, followed by a 1-3 fingering on the fourth string, and a 3-0 fingering on the third string. The following measure starts with a 0-3 fingering on the fifth string, followed by a 0-2-3 fingering on the fourth string, and a 1-5 fingering on the third string.

Fretboard diagram for measure 25 of a guitar piece from Libro I. The diagram shows six strings with various fingerings and rests. The first string has a rest, followed by a dot. The second string has a dot. The third string has a dot. The fourth string has a dot. The fifth string has a dot, followed by a 0-2 fingering. The sixth string has a 5-7 fingering. The next measure begins with a 0-1 fingering on the fifth string, followed by a 1-3 fingering on the fourth string, and a 3-1 fingering on the third string. The following measure starts with a 0-2 fingering on the fifth string, followed by a 0-3 fingering on the fourth string, and a 0-2-0-3-0-4 fingering on the third string. The final measure starts with a 0-3 fingering on the fifth string, followed by a 0-2 fingering on the fourth string, and a 0-1 fingering on the third string.

36

Fretboard diagram for measure 36 of a guitar piece from Libro I. The diagram shows six strings with various fingerings and rests. The first string has a rest, followed by a dot. The second string has a dot. The third string has a dot. The fourth string has a dot. The fifth string has a 7 fingering. The sixth string has a 5-7 fingering. The next measure begins with a 5-7 fingering on the fifth string, followed by a 3-5 fingering on the fourth string, and a 3-5 fingering on the third string. The following measure starts with a 5-6 fingering on the fifth string, followed by a 3-5 fingering on the fourth string, and a 3-5 fingering on the third string. The final measure starts with a 5-7 fingering on the fifth string, followed by a 4-5 fingering on the fourth string, and a 2-3 fingering on the third string.

Cum seleno spiritu. Tres sucesiones al compas,



Guitar tablature for the first six strings. The first measure starts with a downward arrow above the first string. Measures 2-4 show fingerings: 3, 2, 3; 0, 1, 0; 2, 2, 2. Measure 5 has a downward arrow above the 3rd string, followed by 0, 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, 1. Measure 6 has a downward arrow above the 6th string, followed by 0, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1.

*Pleau de  
la missa  
des fays s'reo  
gres de Io.  
sequim.*



Guitar tablature for the first six strings. Measures 1-4 show fingerings: 2, 0, 2; 0, 1, 0, 0, 1, 0, 0, 1, 0, 0, 1, 0, 0, 1. Measures 5-6 show fingerings: 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2.



Guitar tablature for the first six strings. Measures 1-4 show fingerings: 4, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2. Measures 5-6 show fingerings: 2, 4, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.

LIBRO I.

The image shows three staves of classical guitar tablature, likely for a three-part composition. The top staff begins with a downward arrow at the first fret of the 6th string. The middle staff begins with a downward arrow at the 2nd fret of the 6th string. The bottom staff begins with a downward arrow at the 3rd fret of the 6th string. Each staff consists of six horizontal lines representing the strings, with vertical dots indicating the position of each fret. Numerical values are placed on specific frets to indicate specific notes or chords. The notation uses a unique system where some strings are implied by the context of the other strings' positions.

Top Staff:

- Fret 1: 4, 3
- Fret 2: 0, 0
- Fret 3: ., .
- Fret 2: 2, .
- Fret 2: 2, 1, 0
- Fret 3: ., .
- Fret 4: 4
- Fret 0: 2, 1, 0, 2, 4
- Fret 3: ., .
- Fret 3: 3, 1, 3, 1
- Fret 1: ., .
- Fret 1: 1, 0, 0, 3
- Fret 0: 0
- Fret 0: 0
- Fret 4, 2, 4
- Fret 0: 0

Middle Staff:

- Fret 1: ., .
- Fret 2: ., .
- Fret 3: ., .
- Fret 4: 2, 4
- Fret 2: 0, 2, 0, 2, 4
- Fret 1: ., .
- Fret 2: 2, 0, 2
- Fret 2: 2, 2, 2
- Fret 1: ., .
- Fret 1: 1, 0, 0, 3
- Fret 3: ., .
- Fret 1: 1, 0, 1, 3
- Fret 0: 0
- Fret 1: ., .
- Fret 2: 2, 2
- Fret 3: ., .
- Fret 3: 3, 0, 2, 0
- Fret 0: 0

Bottom Staff:

- Fret 1: ., .
- Fret 2: ., .
- Fret 3: ., .
- Fret 4: 0, 0, 2, 3
- Fret 2: 2, 2, 2, 0, 2, 3, 2
- Fret 1: ., .
- Fret 3: ., .
- Fret 2: 2, 2
- Fret 2: 2, 2, 0, 2, 3, 2
- Fret 0: 0
- Fret 3: ., .
- Fret 4: 4, 2
- Fret 1: 3, 5, 6, 5
- Fret 3: 1, 0
- Fret 0: ., .
- Fret 3: 2, 0, 0
- Fret 0: ., .
- Fret 0: 0

Musical staff 1:

```

    1. ↓ .↓
    2. 2 2 .↓
    3. 0 0 2 4 5 4
    4. 0 0 3 . 1 0
    5. 0 3 . 3 2 . 1 0 1
    6. 0 2 3 2 0 0 0 2 3 0 2 3
    7. 0 2 3
  
```

Musical staff 2:

```

    1. ↓ .↓
    2. 4 .↓
    3. 0 2 4 5 4
    4. 0 3 . 3 2 . 1 0
    5. 0 2 4 5 4 2 4 5 4 2 4 5 4
    6. 0 3 . 3 2 . 1 0 . 4 4 4 4 4 4
    7. ↓ .↓
    8. 2 .↓
    9. 0 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4
    10. 0 3 . 3 2 . 1 0 . 4 4 4 4 4 4 4 4
    11. [Decorative floral ornament]
    12. [Decorative floral ornament]
    13. [Decorative floral ornament]
    14. [Decorative floral ornament]
  
```

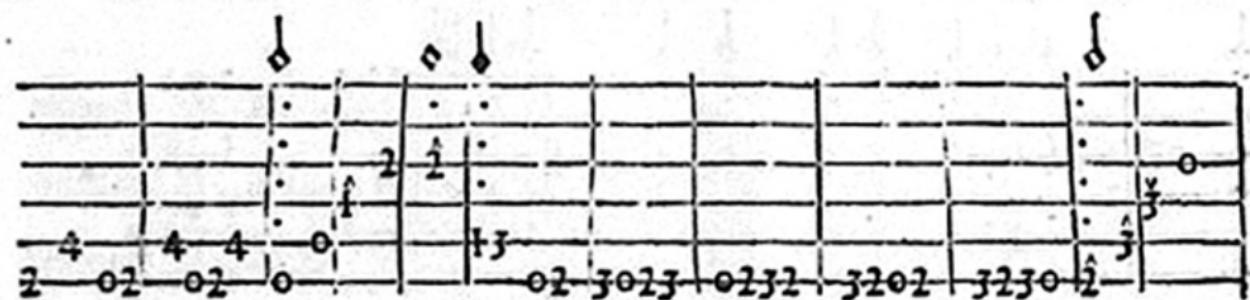
Musical staff 3:

```

    1. ↓ .↓
    2. . . . . . . . .
    3. . . . . . . . .
    4. . . . . . . . .
    5. . . . . . . . .
    6. . . . . . . . .
    7. ↓ .↓
    8. 2 .↓
    9. 0 2 4 5 4 2 4 5 4 2 4 5 4
    10. 0 3 . 3 2 . 1 0 . 4 4 4 4 4 4 4
    11. ↓ .↓
    12. 2 .↓
    13. 0 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4
    14. 0 3 . 3 2 . 1 0 . 4 4 4 4 4 4 4 4
    15. ↓ .↓
    16. 2 .↓
    17. 0 2 4 5 4 2 4 5 4 2 4 5 4 2 4 5 4
    18. 0 3 . 3 2 . 1 0 . 4 4 4 4 4 4 4 4
  
```

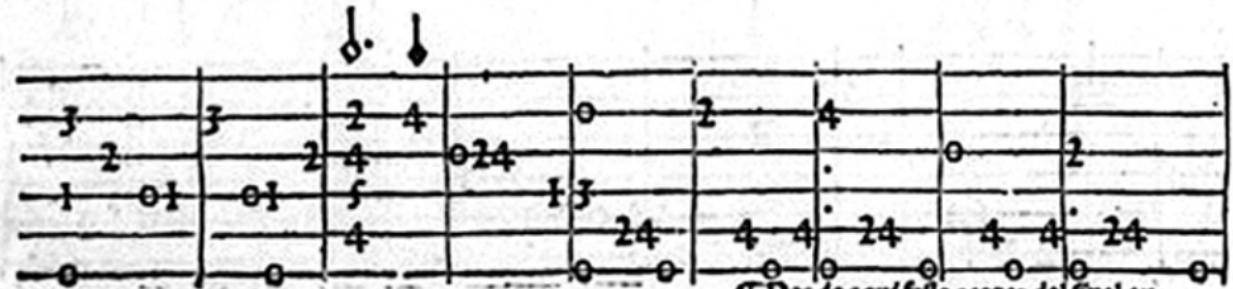
**F**rases q  
côtra ha  
ze la her  
pa éla ma  
uera de la  
dumico, es  
difficilhas  
sta fer en  
tendida.

LIBRO. I.





LIBRO. I



Des de aquí falla a cerca del final ay

Algunas falsas tañiendo se bien no parecen mal.

## LIBRO I.

Con  
de  
claros.

A handwritten musical score for three staves, likely for a classical guitar. The top staff uses a standard six-string guitar notation with vertical stems indicating up and down strokes. The middle staff uses a simplified notation with dots and vertical stems. The bottom staff uses a shorthand notation with numbers and letters. The score consists of three measures per staff, separated by vertical bar lines. The title "LIBRO I." is at the top center, and the first measure of each staff begins with a large vertical stroke.

**Top Staff:**

- Measure 1: Vertical stems up, down, up, down, up, down.
- Measure 2: Vertical stems up, down, up, down, up, down.
- Measure 3: Vertical stems up, down, up, down, up, down.

**Middle Staff:**

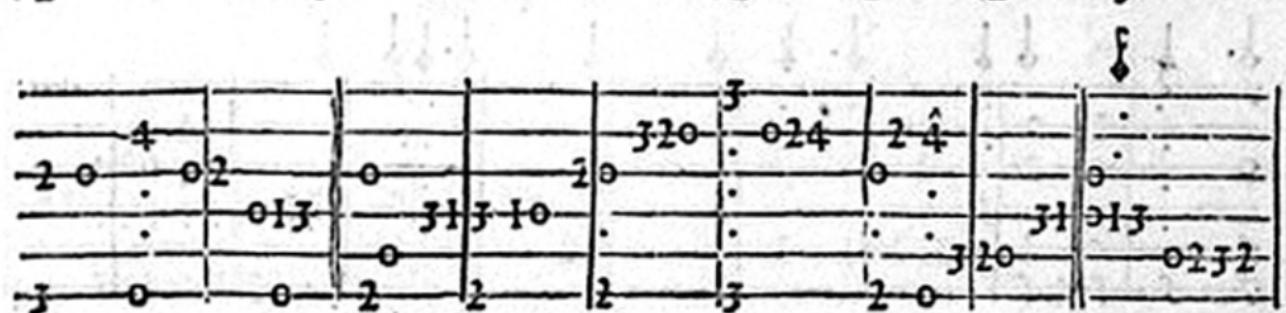
- Measure 1: Dots, dots, dots, vertical stem up, dots, dots.
- Measure 2: Dots, dots, dots, vertical stem up, dots, dots.
- Measure 3: Vertical stem up, dots, dots, vertical stem up, dots, dots.

**Bottom Staff:**

- Measure 1: 5, 5, 5, 5, 7, 8
- Measure 2: 7, 5, 5, 8, 7, 8
- Measure 3: 7, 5, 5, 7, 8, 7

## LIBRO I.

## FOLX VI.



## LIBRO. L. 2

Guitar tablature for the first section of the piece.

String 6: 1 1 1 1 1 1  
String 5: . . . . . .  
String 4: 0 2 0 . . .  
String 3: . 3 1 0 0 1 0 . . .  
String 2: . 3 2 0 0 1 0 0 . . .  
String 1: 2 . . . . . . . .

String 6: 1 1 1 1 1 1  
String 5: . . . . . .  
String 4: 0 2 0 . . .  
String 3: . 3 1 0 0 1 0 . . .  
String 2: . 3 2 0 0 1 0 0 . . .  
String 1: 2 . . . . . . . .

String 6: 1 1 1 1 1 1  
String 5: . . . . . .  
String 4: 0 2 0 . . .  
String 3: . 3 1 0 0 1 0 . . .  
String 2: . 3 2 0 0 1 0 0 . . .  
String 1: 2 . . . . . . . .

String 6: 0 . . . . . .  
String 5: 2 0 0 0 . . .  
String 4: 0 2 2 0 . . .  
String 3: . 3 . . . . . .  
String 2: . 3 3 2 3 2 . . .  
String 1: 7 5 5 4 5 . . .

String 6: 0 . . . . . .  
String 5: 2 0 0 0 . . .  
String 4: 0 2 2 0 . . .  
String 3: . 3 . . . . . .  
String 2: . 3 3 2 3 2 . . .  
String 1: 7 5 5 4 5 . . .

String 6: 0 . . . . . .  
String 5: 2 0 0 0 . . .  
String 4: 0 2 2 0 . . .  
String 3: . 3 . . . . . .  
String 2: . 3 3 2 3 2 . . .  
String 1: 7 5 5 4 5 . . .

String 6: . . . . . .  
String 5: 3 2 . . . .  
String 4: 0 . . . . . .  
String 3: 2 0 2 . . .  
String 2: 0 2 3 2 3 0 1 0 . . .  
String 1: 2 . . . . . .

String 6: . . . . . .  
String 5: 3 2 . . . .  
String 4: 0 . . . . . .  
String 3: 2 0 2 . . .  
String 2: 0 2 3 2 3 0 1 0 . . .  
String 1: 2 . . . . . .

String 6: . . . . . .  
String 5: 3 2 . . . .  
String 4: 0 . . . . . .  
String 3: 2 0 2 . . .  
String 2: 0 2 3 2 3 0 1 0 . . .  
String 1: 2 . . . . . .

CII

LIBRO. L.

Guitar tablature for the first section of the piece. The strings are numbered 1 (top) to 6 (bottom). The notation includes vertical arrows indicating downstrokes and horizontal strokes indicating upstrokes. Fingerings are indicated by numbers above or below the strings. Measures 1-8 are shown:

1	1	1	1	1	1	1	1
↓	↓	↓	↓	↓	↓	↓	↓
1	2	0	3	2	0	0	8
3 1 0	0 1 0	3	3 1 0 1 3	1 0	3 1 0 2 3	2 0	3
2					0		7
3 2 0	0 1 0 0					3 2 0 2 3	2 0
2						3 5	7 9 5

Guitar tablature for the second section of the piece. Measures 9-16 are shown:

1	1	1	1	1	1	1	1
↓	↓	↓	↓	↓	↓	↓	↓
3	2	0	0	3	2	3	4
0	0	2	2	0	0	1 4	0 . 0 2 4
0	0	2	3 3 2	3	2	3	2 3
7	5	5 4 5	5 2	2	2	3 5 7 5	3 2 0 2 3 5

Guitar tablature for the third section of the piece. Measures 17-24 are shown:

1	1	1	1	1	1	1	1
↓	↓	↓	↓	↓	↓	↓	↓
3	2	0	0	3	2	3	4
0	2 3 2 3 0	1	0	3	2 0 3	2 0 2 3 2 3 2	3
2	0						

Decorative floral ornament at the end of the page.

Romanes  
rcas; ogua  
rdame las  
vacas. Pro-  
porcion tres.  
semibreves  
al compas.

300

0

0

0

0

0

0

Three staves of musical notation for a three-string instrument. The top staff uses vertical stems and horizontal dashes to indicate pitch and rhythm. The middle staff uses vertical stems and dots. The bottom staff uses vertical stems and horizontal dashes. The notation is in common time.

Three staves of musical notation for a three-string instrument. The top staff uses vertical stems and horizontal dashes. The middle staff uses vertical stems and dots. The bottom staff uses vertical stems and horizontal dashes. The notation is in common time.

Three staves of musical notation for a three-string instrument. The top staff uses vertical stems and horizontal dashes. The middle staff uses vertical stems and dots. The bottom staff uses vertical stems and horizontal dashes. The notation is in common time.

LIBRO. I.

Handwritten musical notation for guitar, consisting of three staves. Each staff uses a standard six-line staff system. The notation includes various symbols: dots representing open strings, dashes representing muted strings, and numbers representing fingerings (e.g., 1, 2, 3, 4, 5, 6). Some symbols have arrows pointing to specific notes or strings. The notation is organized into measures separated by vertical bar lines.

Handwritten musical score for a six-string instrument, likely guitar or lute. The score consists of three staves. The top staff uses a soprano C tuning (EADGBE) and includes tablature and rhythmic notation. The middle staff uses a soprano C tuning and includes tablature and rhythmic notation. The bottom staff uses a soprano C tuning and includes tablature and rhythmic notation.

Handwritten musical score for a six-string instrument, likely guitar or lute. The score consists of three staves. The top staff uses a soprano C tuning (EADGBE) and includes tablature and rhythmic notation. The middle staff uses a soprano C tuning and includes tablature and rhythmic notation. The bottom staff uses a soprano C tuning and includes tablature and rhythmic notation.

G

P<sub>na.</sub>

G

2 2 2 2 2 0 0

1 5 5 1 1 0 2 3 . 1 3 0

0 4 4 0 0 1 2 2 G

G

2 2 2 2 2 0 0

1 5 5 1 1 0 2 3 . 1 3 0

0 4 4 0 0 1 2 2 G

## LIBRO. I

Guitar tablature for the first measure:

```

    5 0 0 2 2 0 0 2 2 0 0 2 2 0 0 2 2
    3 3 3 1 3 3 3 1 3 3 3 1 3 3 3 1 3 3
    3 3 3 0 1 3 3 0 1 3 3 0 1 3 3 0 1 3 3
    2 2 2 0 2 2 2 0 2 2 2 0 2 2 2 0 2 2 2
  
```

Guitar tablature for the second measure:

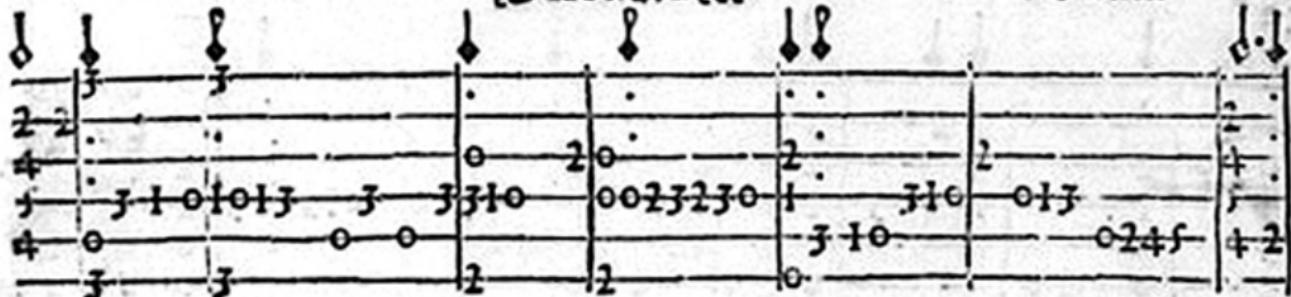
```

    2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2 0 0 2
    4 2 4 0 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2
    5 1 0 1 3 7 0 0 2 3 5 3 3 0 1 4 2 3 2 0 1 0
    4 2 4 0 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 0
  
```

Guitar tablature for the third measure:

```

    1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0
    4 2 5 4 2 4 0 0 0 0 0 3 3 2 2 0 0 0 0 0 0 0
    5 4 2 5 4 2 4 0 0 0 0 0 3 3 2 2 0 0 0 0 0 0 5
  
```



LIBRO. I. 12

A six-string guitar tablature. The strings are numbered 1 through 6 from top to bottom. The first measure shows a single downward arrow above the first string. The second measure has two downward arrows above the first and second strings. The third measure has three downward arrows above the first, second, and third strings. The fourth measure has one downward arrow above the fourth string. The fifth measure has one downward arrow above the fifth string. The sixth measure has one downward arrow above the sixth string. The tablature includes various note heads (diamonds, circles, dots) and numbers indicating fingerings and dynamics.

*Psum  
de a.  
Ixandre.*

A six-string guitar tablature. The strings are numbered 1 through 6 from top to bottom. The first measure shows a single downward arrow above the first string. The second measure has two downward arrows above the first and second strings. The third measure has three downward arrows above the first, second, and third strings. The fourth measure has one downward arrow above the fourth string. The fifth measure has one downward arrow above the fifth string. The sixth measure has one downward arrow above the sixth string. The tablature includes various note heads (diamonds, circles, dots) and numbers indicating fingerings and dynamics.

A six-string guitar tablature. The strings are numbered 1 through 6 from top to bottom. The first measure shows a single downward arrow above the first string. The second measure has two downward arrows above the first and second strings. The third measure has three downward arrows above the first, second, and third strings. The fourth measure has one downward arrow above the fourth string. The fifth measure has one downward arrow above the fifth string. The sixth measure has one downward arrow above the sixth string. The tablature includes various note heads (diamonds, circles, dots) and numbers indicating fingerings and dynamics.

## LIBRO. L

FOL. XX

2  
02  
013  
023  
0245  
32  
2  
023  
13  
01  
5  
0-023

0  
01  
023  
320  
0232  
0  
3  
020  
2  
013  
320  
023  
20, 323, 202  
2  
5  
320  
0232  
0  
320  
023  
20, 323, 202

C  
G  
A  
0, 0, 0, 0, 2, 0, 0, 0  
0, 0, 0, 0, 13, 0, 13, 0  
0, 0, 0, 0, 2, 0, 0, 0  
C

## LIBRO. I.

Fretboard diagram for the first measure of a guitar piece. The strings are numbered 1 (top) to 6 (bottom). The diagram shows the following fingerings and notes:

- String 1: Open (0)
- String 2: 0
- String 3: 2 (downward arrow), 0
- String 4: 0
- String 5: 3 (downward arrow), 0
- String 6: 3 (downward arrow), 0

Fretboard diagram for the second measure of a guitar piece. The strings are numbered 1 (top) to 6 (bottom). The diagram shows the following fingerings and notes:

- String 1: Open (0)
- String 2: 3 (downward arrow), 0
- String 3: 2 (downward arrow), 0
- String 4: 0
- String 5: 0
- String 6: 0

Fretboard diagram for the third measure of a guitar piece. The strings are numbered 1 (top) to 6 (bottom). The diagram shows the following fingerings and notes:

- String 1: Open (0)
- String 2: 0
- String 3: 3 (downward arrow), 0
- String 4: 0
- String 5: 3 (downward arrow), 0
- String 6: 3 (downward arrow), 0

## LIBRO I. GUITARRA AL TEMPLE NUEVO.

FOLXXI

Ade est Fanta  
ar è tres fis del  
tada co. pmer to  
mo. no.  
huelacó  
diez tra  
stes ade  
tener

Bordón  
Ela quie  
go.



LIBRO I. GUITARRA AL TEMPLE NV EVO. 42

The musical score consists of four horizontal staves, each representing a string of a six-string guitar. The top staff begins with a single vertical dot. The second staff starts with a vertical dash followed by three dots. The third staff begins with a vertical dash. The fourth staff begins with a vertical dash. The lyrics 'Fantasias del quarto tono.' are written in a cursive hand between the second and third staves.

**Staff 1:**

- 1st string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 2nd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 3rd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 4th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 5th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 6th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.

**Staff 2:**

- 1st string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 2nd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 3rd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 4th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 5th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 6th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.

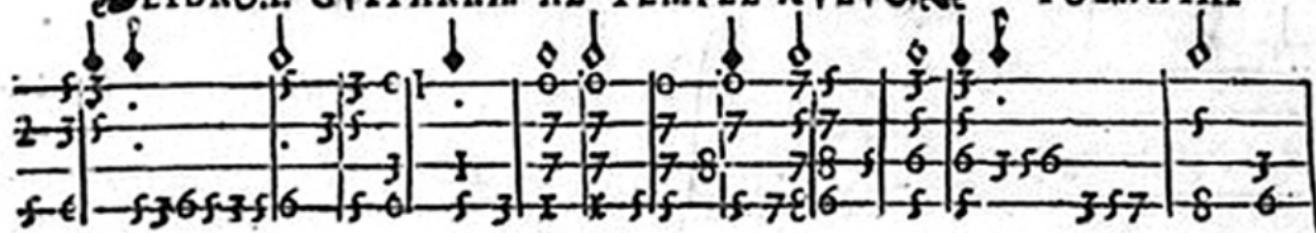
**Staff 3:**

- 1st string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 2nd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 3rd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 4th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 5th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 6th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.

**Staff 4:**

- 1st string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 2nd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 3rd string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 4th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 5th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.
- 6th string: Dots at 1, 2, 3, 4, 5, 6, 7, 8.

LIBRO I. GUITARRA AL TEMPLE NUEVO. FOLXXIII



Fan'sa  
del qui  
to wo

LIBRO I. GUITARRA AL TEMPLE

The image shows four staves of guitar tablature, each consisting of six horizontal lines representing the strings of a guitar. The tablature uses dots to indicate where to press down on the strings and vertical arrows to indicate which direction to pluck or strum. Below each staff, there are numerical values representing the pitch of each note. The first staff starts with a dot at the top of the first string. The second staff starts with a dot at the top of the third string. The third staff starts with a dot at the top of the fourth string. The fourth staff starts with a dot at the top of the fifth string.

**Staff 1:**

```

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

**Staff 2:**

```

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

**Staff 3:**

```

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

**Staff 4:**

```

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

LIBRO. I. 20 GUITARRA AL TEMPLE NUEVO. FOL. XXII.

F  
anta  
F  
ña  
del pmer  
cono

LIBRO I. GUITARRA AL TEMPLE EN EVO.

Pista C

Desglosos

LIBRO I. GUITARRA AL TEMPLE NUEVO. <sup>18</sup> FOL. XXIII

Romances  
caogua  
rdame las  
vacas. Pro.  
porcion tres  
semibreques  
alcompas.

The sheet music is divided into four staves. The first staff (treble clef) contains lyrics and a tempo marking of 120 BPM. The subsequent three staves represent the six strings of a guitar, with fingerings (1-4, 0) and rests indicated above the strings. The music is organized into measures of four beats each.

(Fin del primer libro.)



# LIBRO SEGUNDO DE MUSICA

EN CIFRAS PARA VIHVELA. EN EL QVAL AY MUCHAS

fantasias y algunas Composturas Glorificadas

por los ocho tonos que por otro

nóbre mas proprie

Scilicet me  
dos



Fue impreso el presente libro en la muy noble y leal ciudad de Sevilla en casa de Juan de León.

1546

## C Primer tono.

C Vn tiento y vna fantasia

C El primer Kirie dela missa de bñ virgine  
de losquin glosado.

C Vna fantasia.

## Segundo tono.

C Vn tiento y vna fantasia

C Vna fantasia sobre fa.mi.ut.re.

## Tercero tono.

C Vn tiento y vna fantasia

C Vn Kirie de vna missa de losquin que va  
sobre pango lingua glosado

## Quarto tono

C Vn tiento y vna fantasia

C Vn benedictus dela missa de la sol fa.re.mi  
de losquin glosado

## TABLA,

## Quinto tono

I	C Vn tiento	13
3	C Vna fantasia	14
4	C Otra fantasia	15
5	Sexto tono	
7	C Vn tiento	16
8	C Vna fantasia	17
9	C Vn Kirie de vna missa de febre que va so- bre ame maria glosado	18
II	Septimo tono	
11	C Vn tiento y vna fantasia	20
12	C El cùsico spiritu dela missa de bñ virgi- ne de losquin. glosado	22
	Octavo tono	
	C Vn tiento y vna fantasia	24
	C Otra fantasia	25
	C Fantasia sobre fa.mi.fa.re.vt.sol.fa.sol.mi.re	27

## ESTUDIO II

## PRIMER TONO.

## BOL. I

*Tenor.*

Primer Tono.

Bol. I

Fiesta

Chorus

Primer Tono.

Bol. I

Fiesta

Allegro

Primer Tono.

Bol. I

Fiesta

LIB. II.

PRIMER. TONO

Guitar tablature for the first position (Primer. Tono). The strings are numbered 1 (top) to 6 (bottom). The notation includes vertical stems with dots and dashes, and horizontal strokes (e.g., 3, 2, 0, 0, s, f). The tab shows a sequence of chords and notes across three measures.

String 1: Dotted stem up, dash down, dot up.  
String 2: 4, 3, 2, 1.  
String 3: 0, 0.  
String 4: 2, 0, 3, 2, 0, 2, 3.  
String 5: 3, 2, 1, 0.  
String 6: 1, 0.

String 1: Dotted stem up, dash down.  
String 2: 0, 3, 2, 0, 1.  
String 3: 3, 2, 1, 0.  
String 4: 3, 4, 3, 2, 1.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

String 1: Dotted stem up, dash down.  
String 2: 0, 3, 2, 1, 0.  
String 3: 3, 2, 1, 0.  
String 4: 3, 4, 3, 2, 1.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

Guitar tablature for the first position (Primer. Tono). The strings are numbered 1 (top) to 6 (bottom). The notation includes vertical stems with dots and dashes, and horizontal strokes (e.g., 3, 2, 1, 0, s, f). The tab shows a sequence of chords and notes across three measures.

String 1: Dotted stem up, dash down.  
String 2: 3, 2, 1, 0.  
String 3: 0, 3, 2, 1, 0.  
String 4: 4, 3, 2, 1, 0.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

String 1: Dotted stem up, dash down.  
String 2: 0, 3, 2, 1, 0.  
String 3: 3, 4, 3, 2, 1.  
String 4: 3, 4, 3, 2, 1.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

String 1: Dotted stem up, dash down.  
String 2: 0, 3, 2, 1, 0.  
String 3: 3, 4, 3, 2, 1.  
String 4: 3, 4, 3, 2, 1.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

Guitar tablature for the first position (Primer. Tono). The strings are numbered 1 (top) to 6 (bottom). The notation includes vertical stems with dots and dashes, and horizontal strokes (e.g., 3, 2, 1, 0, s, f). The tab shows a sequence of chords and notes across three measures.

String 1: Dotted stem up, dash down.  
String 2: 3, 2, 1, 0.  
String 3: 0, 3, 2, 1, 0.  
String 4: 3, 4, 3, 2, 1.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

String 1: Dotted stem up, dash down.  
String 2: 0, 3, 2, 1, 0.  
String 3: 3, 4, 3, 2, 1.  
String 4: 3, 4, 3, 2, 1.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

String 1: Dotted stem up, dash down.  
String 2: 0, 3, 2, 1, 0.  
String 3: 3, 4, 3, 2, 1.  
String 4: 3, 4, 3, 2, 1.  
String 5: 3, 4, 3, 2, 1.  
String 6: 1, 0.

LIB. II.

## PRIMER TONO.

FOL. III.



LIBR. II.

SEGUNDO TONO

Fretboard diagram for the Segundo Tono position on a six-string guitar. The strings are numbered 1 to 6 from left to right. The diagram shows fingerings and dot markers indicating specific notes to be played. The notes are: string 1, 3; string 2, 0; string 3, 4; string 4, 2; string 5, 0; string 6, 2. The diagram is part of a larger musical score.

Fretboard diagram for the Segundo Tono position on a six-string guitar. The strings are numbered 1 to 6 from left to right. The diagram shows fingerings and dot markers indicating specific notes to be played. The notes are: string 1, 0; string 2, 1; string 3, 3; string 4, 2; string 5, 0; string 6, 2. The diagram is part of a larger musical score.

Fretboard diagram for the Segundo Tono position on a six-string guitar. The strings are numbered 1 to 6 from left to right. The diagram shows fingerings and dot markers indicating specific notes to be played. The notes are: string 1, 3; string 2, 0; string 3, 1; string 4, 0; string 5, 2; string 6, 0. The diagram is part of a larger musical score.

## POLERO. N.º 2

## PRIMER TONO.

## BOL. III

K yrie  
pri  
mero de  
la milia d  
de Virgi  
de los qui  
glosado.

## LIBR. II.

## PRIMER TONO.

Glofz.

Tofquin.

Glofz.

Tofquin.

Glofz.

## LIBRO II.

## SEGUNDO TONO

## FOL. V

*f*

4

3

Losquín.

*gr*

*Fanta fia*

ANGLIB. II. 40

PRIMER TONO.



SALIB, II, &c

PRIMER, TONO;

FOL, VI,



## LIBRO II 62

## SEGUNDO TONO;

Tien  
Tro,

Fina.

LIBRO II.

## 29 SEGVENDO TONO. 62

FOL. VI.



LIBRO.II.

## SEGVNDO TONO;

2 LIBR. II: 62

## SEGUNDO TONO

FOL. VII

Fanta  
fa de  
sobre fa  
mi int.  
se

Fanta  
fa de  
sobre fa  
mi int.  
se

3 3 3 2 0 2 3  
1 0 2 0 1 2 1 2  
0 1 0  
0 2 3 2 4 0 2 3 2 4  
3 2 3 2 4 3 2 3 2 4

4 1 2 1 1 0 2 4 2 2 5 7 7  
3 1 3 3 1 0 0 1 3 3 1 5 5 7 9  
3 2 0 0 1 0 0 2 3 4 2 4 0 8 7 8  
0 3 2 0 3 2 0 0 2 4 5 7 5 7 8

3 2 0 2 1 0 2 2 0 2 1 0 0 1 0 0 1 0  
2 0 2 1 0 2 2 0 2 1 0 0 1 0 0 1 0  
4 2 5 4 3 2 4 4 2 4 2 4 0 1 3 1 0 0 1 0 0 1 0  
2 0 2 3 5 7 5 1 3 2 0 2 0 2 0 0 0 0 0 0 0 0

## LIBRO II.

## SEGUNDOTONO

Handwritten musical score for guitar in Segundo Tono, Libro II. The score consists of three staves of six strings each. The first staff starts with a measure containing 3, 0, 2, 3. The second staff starts with a measure containing 0, 1, 4. The third staff starts with a measure containing 3, 5, 2, 3, 2, 0. Measures are separated by vertical bar lines. Arrows above the staves indicate specific fingerings or performance techniques.

Handwritten musical score for guitar in Segundo Tono, Libro II. The score consists of three staves of six strings each. The first staff starts with a measure containing 0, 1, 3, 1, 0. The second staff starts with a measure containing 4. The third staff starts with a measure containing 3, 5, 2. Measures are separated by vertical bar lines. Arrows above the staves indicate specific fingerings or performance techniques.

Handwritten musical score for guitar in Segundo Tono, Libro II. The score consists of three staves of six strings each. The first staff starts with a measure containing 1, 0. The second staff starts with a measure containing 1, 2. The third staff starts with a measure containing 2, 4. Measures are separated by vertical bar lines. Arrows above the staves indicate specific fingerings or performance techniques. The last two measures of the third staff contain decorative floral patterns.

## LIBRO.II.

## TERCREO TONO.

## FOL. VIII.

Tenor,  $\frac{2}{4}$

Canto

Fauna, C



AYLIB, II & C

TERCERO TONO,

FOL IX



B II

LIB. II. 40

TERCERO TONO

Handwritten musical score for guitar in 3rd position. The score consists of three staves of six strings each. The first staff starts with a 3, followed by a 2, 0, 3, 2, 0. The second staff starts with a 3, followed by a 2, 0, 2, 3, 0. The third staff starts with a 3, followed by a 0, 3, 2, 3, 2, 0. The music includes various slurs and grace notes.

Handwritten musical score for guitar in 3rd position. The score consists of three staves of six strings each. The first staff starts with a 3, followed by a 2, 0, 3, 2, 0. The second staff starts with a 2, followed by a 3, 0, 0, 2, 3, 0. The third staff starts with a 0, followed by a 3, 1, 0, 3, 1, 0. The music includes various slurs and grace notes.

Handwritten musical score for guitar in 3rd position. The score consists of three staves of six strings each. The first staff starts with a 0, followed by a 1, 3, 0, 1, 3, 0. The second staff starts with a 0, followed by a 1, 3, 0, 1, 3, 0. The third staff starts with a 0, followed by a 1, 3, 0, 1, 3, 0. The music includes various slurs and grace notes.

CH  
losa fo  
Gibre ñ  
Kyrie po  
ñtero de  
vna misa  
de losquel  
g vasobre  
págeliqui

LIB. II. 82

## TERCERO TONO.

FOL. X.

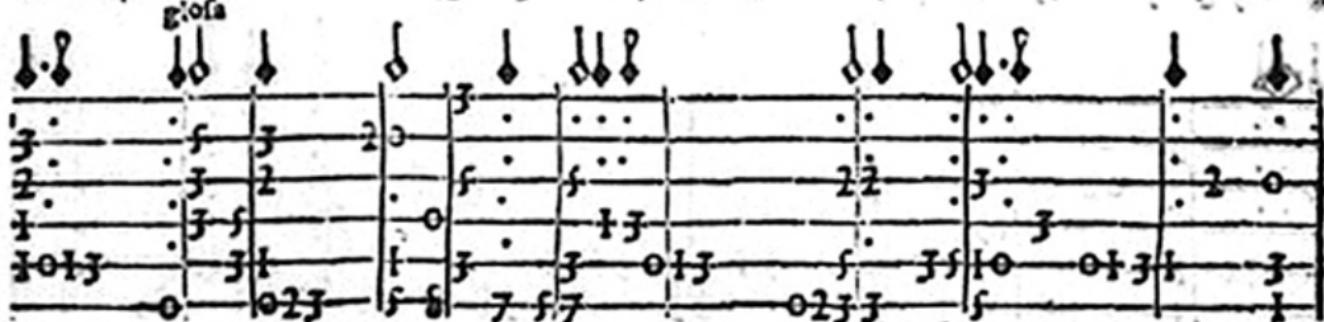


Isquín



LIB, II, 40

TERCERO TONO



SOL LIB. II.

QUARTO TONO

FOL. XI.

Diagram showing three staves of musical notation for a stringed instrument, likely a guitar or lute. The notation uses dots and numbers to indicate pitch and rhythm. The first staff is labeled 'SOL LIB. II.' and the second is 'QUARTO TONO'. The third staff is labeled 'FOL. XI.' and includes the instruction 'Iof. quin' below it. The staves consist of six horizontal lines representing strings, with vertical arrows indicating direction. Numerical values (e.g., 2, 3, 5, 6) and letters (e.g., f, s) are placed above or below the lines to specify notes and rests.

Iof. quin

Diagram showing a single staff of musical notation for a stringed instrument. The staff consists of six horizontal lines representing strings, with vertical arrows indicating direction. Numerical values (e.g., 2, 3, 5, 6) and letters (e.g., f, s) are placed above or below the lines to specify notes and rests. To the right of the staff, there is a decorative illustration of a tree with many branches and leaves.

Diagram showing two staves of musical notation for a stringed instrument. The top staff is labeled 'Trem' and the bottom staff is labeled 'Trem.'. The notation uses dots and numbers to indicate pitch and rhythm. The staves consist of six horizontal lines representing strings, with vertical arrows indicating direction. Numerical values (e.g., 2, 3, 5, 6) and letters (e.g., f, s) are placed above or below the lines to specify notes and rests. The bottom staff ends with the instruction 'B III'.

B III

## LIBRO.II.

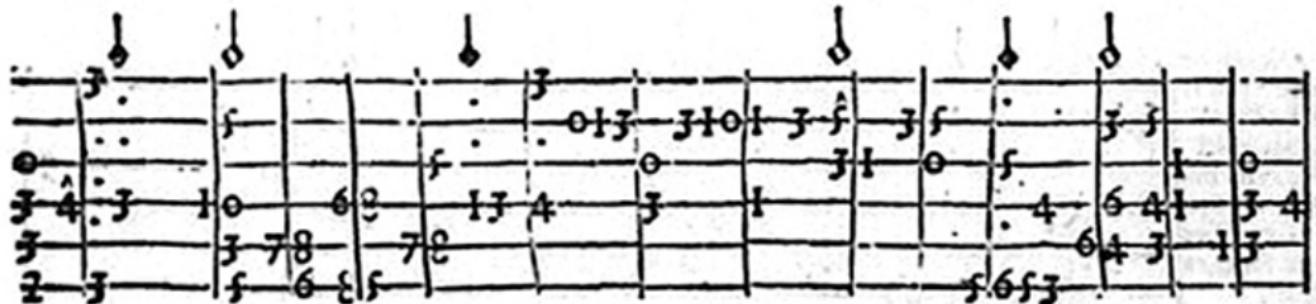
## QUARTO TONO



LIBR. II.

## QUARTO TONE

FOL. XII.



## LIBRO II.

## QUARTO TONO

11

66  
99

66  
99

**Glossa**

1. *la la sol*  
2. *libre a*  
3. *benedic*  
4. *de nra mis*  
5. *sade los que*  
6. *q va sobre*  
7. *la, sol, fa, re*  
8. *em,*

**glosa**

66  
99

66  
99

11

**Iesquin**

SYLIS, II, 49.

QUARTO, TONO

FOL, XIII

4

Gloss,

3

Tosquin,

ANGLIS, II, 40.

QVINTO TONO.

C



Tiem.  $\frac{3}{4}$   $\frac{2}{4}$

to.

0	0	0	0	4	2	4	0	2	4	2	0	0
2	..	..	..	2	0	2	2	2	4	2	..	..
0	2	3	..	3	2	0	0	2	4	2	..	..
0	0	0	0	0	5	0	5	1	5	2	0	0
0	0	0	0	0	5	0	5	1	5	2	0	0

0	2	4	2	2	2	4	2	..	2	..	..	..
..	..	..	..	..	2	0	..	3	4	..	..	..
4	2	0	0	0	3	2	1	0	2	1	2	3
4	2	0	0	0	2	0	0	2	1	1	5	4
4	2	0	0	0	2	0	0	2	1	1	5	4

QVINTO TONO.

1. Staff: Open string, 2, 3, 2, 3, 2, 4, 5  
2. Staff: 4, 2, 4, 5, 2, 4, 5  
3. Staff: 2, 4, 2, 4, 2, 4, 2

GU

1. Staff: Open string, 0, 0, 0, 2, 4, 2  
2. Staff: 2, 0, 2, 4, 2, 4, 2  
3. Staff: 0, 2, 4, 2, 0, 2, 4

FANTA

1. Staff: Open string, 0, 0, 0, 2, 4, 2  
2. Staff: 2, 0, 2, 4, 2, 4, 2  
3. Staff: 0, 2, 4, 2, 0, 2, 4

PULIS, U. S.

QUINTO TONO,

TOMAS GARCIA

The image displays three staves of musical notation for a six-string guitar, arranged vertically. Each staff consists of six horizontal lines representing the strings. The notation includes various symbols such as dots, dashes, and numbers indicating finger placement and strumming patterns. Arrows and dots above the staves indicate specific performance techniques like downbeats or specific finger movements.

**Staff 1:**

- String 6: Open (dot), 2, 0, 2, 4, 2
- String 5: 4, 0, 0, 2, 4, 0
- String 4: 2, 4, 0, 2, 4, 2
- String 3: 4, 0, 0, 2, 4, 0
- String 2: 2, 4, 0, 2, 4, 2
- String 1: 0, 2, 4, 0, 2, 4

**Staff 2:**

- String 6: 0, 0, 2, 4, 2, 0
- String 5: 2, 4, 0, 2, 4, 2
- String 4: 2, 4, 0, 2, 4, 2
- String 3: 2, 4, 0, 2, 4, 2
- String 2: 2, 4, 0, 2, 4, 2
- String 1: 0, 2, 4, 0, 2, 4

**Staff 3:**

- String 6: 9, 7, 7, 9, 7, 9
- String 5: 7, 6, 8, 9, 8, 9
- String 4: 5, 4, 2, 3, 2, 3
- String 3: 4, 2, 4, 2, 4, 2
- String 2: 2, 4, 0, 2, 4, 2
- String 1: 7, 9, 8, 9, 7, 9

3 LIB, II

QVINTO, TONO:

FOL, XV,

Stringed instrument tablature (likely guitar) with three staves. The top staff has arrows pointing down at the first, third, and fifth strings. The middle staff has arrows pointing down at the second, fourth, and sixth strings. The bottom staff has arrows pointing down at the third, fifth, and seventh strings. The notation includes various note heads (solid, open, cross), stems, and rests.

Arrows pointing down at specific strings indicate rhythmic patterns or specific note heads.

Stringed instrument tablature (likely guitar) with three staves. The top staff has arrows pointing down at the first, third, and fifth strings. The middle staff has arrows pointing down at the second, fourth, and sixth strings. The bottom staff has arrows pointing down at the third, fifth, and seventh strings. The notation includes various note heads (solid, open, cross), stems, and rests. A decorative floral illustration is centered between the middle and bottom staves.

Arrows pointing down at specific strings indicate rhythmic patterns or specific note heads.

Stringed instrument tablature (likely guitar) with three staves. The top staff has arrows pointing down at the first, third, and fifth strings. The middle staff has arrows pointing down at the second, fourth, and sixth strings. The bottom staff has arrows pointing down at the third, fifth, and seventh strings. The notation includes various note heads (solid, open, cross), stems, and rests.

Arrows pointing down at specific strings indicate rhythmic patterns or specific note heads.

2 LIBR. II: 2

## QUINTO TONO

String 6: 0 0 0 0 0 0

String 5: 0 0 0 0 0 0

String 4: 0 0 0 0 0 0

String 3: 0 0 0 0 0 0

String 2: 0 0 0 0 0 0

String 1: 0 0 0 0 0 0

String 6: 0 0 0 0 0 0

String 5: 0 0 0 0 0 0

String 4: 0 0 0 0 0 0

String 3: 0 0 0 0 0 0

String 2: 0 0 0 0 0 0

String 1: 0 0 0 0 0 0

String 6: 0 0 0 0 0 0

String 5: 0 0 0 0 0 0

String 4: 0 0 0 0 0 0

String 3: 0 0 0 0 0 0

String 2: 0 0 0 0 0 0

String 1: 0 0 0 0 0 0

LIB, II, 42

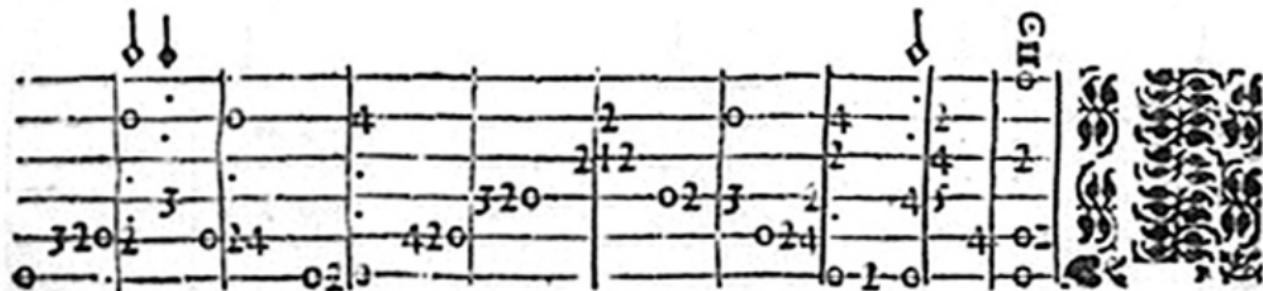
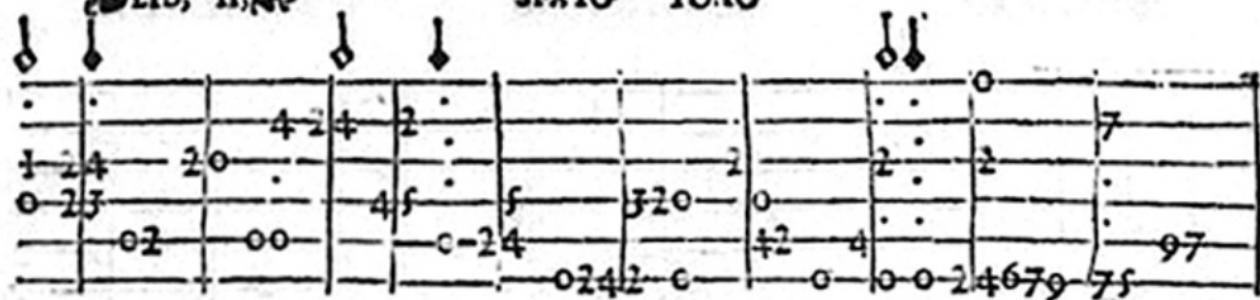
QUINTO TONO

FOL, XVI,



POLIS, II, 40'

## SEXTO TONO



CLIB,

II

SEXTO

TONO

FOL. XVII

Guitar tablature for the first section. The strings are numbered 1 (top) to 6 (bottom). The notation includes vertical stems, dots, and numbers indicating fingerings and positions.

String 1: Open, dot, dot, dot, dot, dot  
 String 2: Open, dot, dot, dot, dot, dot  
 String 3: 2, 3, 3, 3, 3, 3  
 String 4: 1, 1, 4, 3, 3, 3  
 String 5: 0, 1, 0, 1, 3, 3  
 String 6: 0, 2, 3, 1, C, 0, 1, 3, 7, 8, 7, 8, 7, 8, 6, 5

*Gu*

Guitar tablature for the second section. The strings are numbered 1 (top) to 6 (bottom). The notation includes vertical stems, dots, and numbers indicating fingerings and positions.

String 1: Open, dot, dot, dot, dot, dot  
 String 2: Open, dot, dot, dot, dot, dot  
 String 3: 1, 3, 3, 3, 3, 3  
 String 4: 4, 3, 4, 3, 3, 3  
 String 5: 0, 1, 3, 4, 1, 3, 1, 1, 3, 1  
 String 6: 0, 2, 3, 1, 1, C, 1, 0

A decorative floral illustration follows this section.

*Finta*

Finta
C

Guitar tablature for the third section. The strings are numbered 1 (top) to 6 (bottom). The notation includes vertical stems, dots, and numbers indicating fingerings and positions.

String 1: Open, dot, dot, dot, dot, dot  
 String 2: Open, dot, dot, dot, dot, dot  
 String 3: 3, 3, 2, 0, 3, 1, 3, 1, 3, 1, 3, 1  
 String 4: 3, 3, 2, 0, 3, 1, 3, 1, 3, 1, 3, 1  
 String 5: 0, 1, 3, 3, 6, 6, 5, 5, 3, 3, 1, 1  
 String 6: 0, 2, 3, 1, 1, C, 1, 0, 1, 3, 1, 1, C, 1

C
ii

2 LIB, II, 40.

## SEXTO TONO



LIB, II

SEXTO TONO,

FOLXVIII

Three staves of musical notation for a six-string guitar. The top staff is labeled "LIB, II" and "SEXTO TONO,". The middle staff is labeled "FOLXVIII". The bottom staff has lyrics in Spanish.

Three staves of musical notation for a six-string guitar. The top staff is labeled "LIB, II" and "SEXTO TONO,". The middle staff is labeled "FOLXVIII". The bottom staff has lyrics in Spanish.

Three staves of musical notation for a six-string guitar. The top staff is labeled "LIB, II" and "SEXTO TONO,". The middle staff is labeled "FOLXVIII". The bottom staff has lyrics in Spanish.

*Los so  
libre el pri  
mer Kyrie e  
una misa de  
scuin que va  
sobre agema  
tia.*

glefa

20 LIB, II, 47

SEXTO TONO



3 LIB, II 60'



SEXTO TONO,



FOL XVIII



SOLIS, II, 42

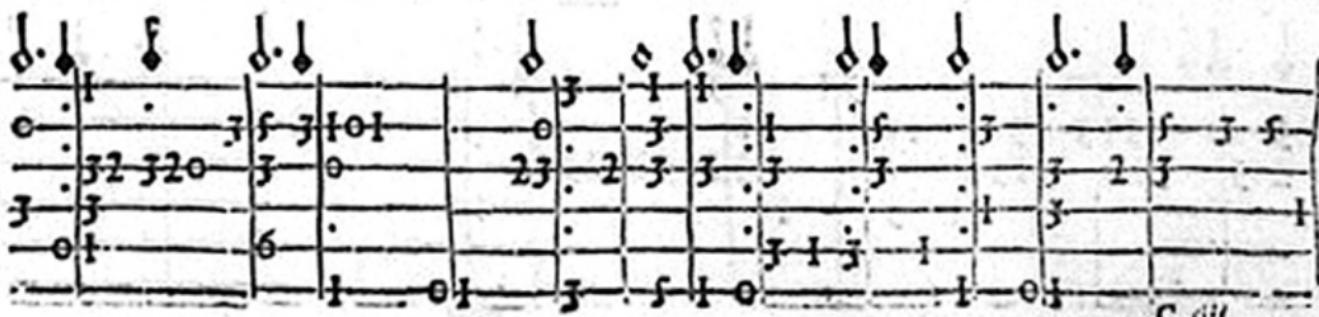
YOROK

SEXTO TONO.



IB, II<sup>o</sup> CHORDS SEXTO TONO,

FOL XIX,



## Sexto Tono

## Sexto Tono

glosa,

scuim

glosa

LIBRO II.

## SEPTIMO TONO

FOL. XX.

Three staves of musical notation for a six-stringed instrument. The top staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. All staves have a common time signature. The notation includes vertical stems with dots or dashes, and some numbers (e.g., 3, 2, 1, 0) indicating fingerings or note values. The bottom staff ends with the word "seguin".

Three staves of musical notation for a six-stringed instrument. The top staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. All staves have a common time signature. The notation includes vertical stems with dots or dashes, and some numbers (e.g., 6, 5, 4, 3, 2, 1) indicating fingerings or note values. The bottom staff ends with a decorative floral illustration.

Three staves of musical notation for a six-stringed instrument. The top staff has a key signature of one sharp. The middle staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. All staves have a common time signature. The notation includes vertical stems with dots or dashes, and some numbers (e.g., 3, 2, 1, 0) indicating fingerings or note values. The bottom staff ends with a decorative floral illustration.

LIB. 62

## SEPTIMO TONO

Guitar tablature for the seventh mode. The strings are numbered 6 (top) to 1 (bottom). Fingerings are indicated above the strings. Measures 1-4:

- M1: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M2: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M3: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M4: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0

Measures 5-8:

- M5: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M6: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M7: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M8: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0

Guitar tablature for the seventh mode. The strings are numbered 6 (top) to 1 (bottom). Fingerings are indicated above the strings. Measures 1-4:

- M1: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M2: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M3: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M4: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0

Measures 5-8:

- M5: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M6: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M7: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M8: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0

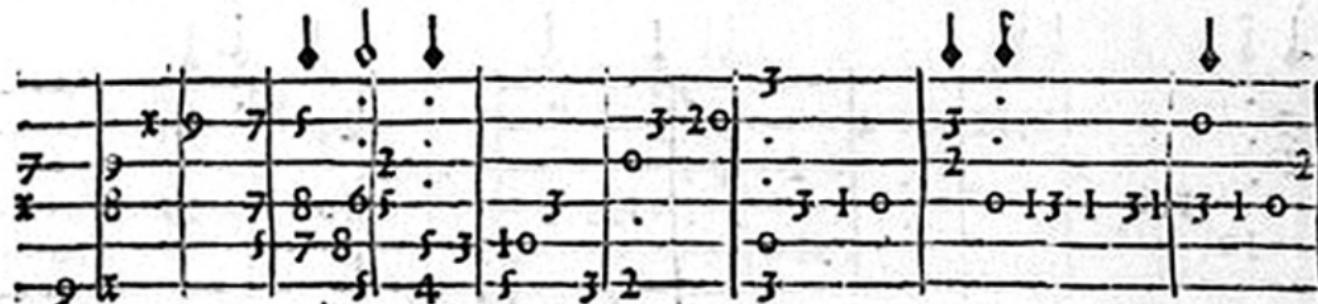
Decorative note: F# (santa fia)

Guitar tablature for the seventh mode. The strings are numbered 6 (top) to 1 (bottom). Fingerings are indicated above the strings. Measures 1-4:

- M1: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M2: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M3: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M4: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0

Measures 5-8:

- M5: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M6: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M7: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0
- M8: 6: 0, 0; 5: 0, 0; 4: 0, 0; 3: 0, 0; 2: 0, 0; 1: 0, 0



SOLIS, II, 48

SEPTIMO TONO

RODRIGUEZ

Sheet music for guitar, featuring three staves of tablature. The first staff begins with a C major chord (000230). The second staff begins with a G major chord (030000). The third staff begins with a D major chord (000000). The music consists of eighth-note patterns and rests, with some notes having downward arrows indicating pitch. The notation is in common time.

Sheet music for guitar, featuring three staves of tablature. The first staff begins with a C major chord (000230). The second staff begins with a G major chord (030000). The third staff begins with a D major chord (000000). The music consists of eighth-note patterns and rests, with some notes having downward arrows indicating pitch. The notation is in common time.

Sheet music for guitar, featuring three staves of tablature. The first staff begins with a C major chord (000230). The second staff begins with a G major chord (030000). The third staff begins with a D major chord (000000). The music consists of eighth-note patterns and rests, with some notes having downward arrows indicating pitch. The notation is in common time.

SYLIS, II. 40°.

SEPTIMO TONO

POL. XXII

2 Glosa so  
bre el  
cum sancto  
spiritu de  
la misericordia  
de beatas virgi  
nes de iof.  
Equin.

Musical score for the Septimo Tono, featuring three staves. The top staff is labeled "Glosa" and contains Latin text: "Glosa sobre el cum sancto spiritu de la misericordia de beatas virgi nes de iof. Equin.". The middle staff is labeled "Iosquin". The bottom staff is unlabeled. The music consists of vertical stems with dots indicating pitch and horizontal strokes indicating rhythm. The notation is unique to this manuscript, using a system of dots and dashes on five-line staves.

Continuation of the musical score for the Septimo Tono. The top staff is labeled "Glosa" and contains Latin text: "Glosa sobre el cum sancto spiritu de la misericordia de beatas virgi nes de iof. Equin.". The middle staff is labeled "Iosquin". The bottom staff is unlabeled. The music continues with vertical stems and horizontal strokes on five-line staves.

Iosquin

Final continuation of the musical score for the Septimo Tono. The top staff is labeled "Glosa" and contains Latin text: "Glosa sobre el cum sancto spiritu de la misericordia de beatas virgi nes de iof. Equin.". The middle staff is labeled "Iosquin". The bottom staff is unlabeled. The music concludes with vertical stems and horizontal strokes on five-line staves.

## CLIB, II

## SEPTIMO TONO

Fretboard diagram for the 7th mode of Crib II. The diagram shows six strings with various fingerings and string markings. The first string has dots at the 1st, 2nd, 3rd, and 4th frets. The second string has dots at the 1st and 2nd frets. The third string has dots at the 1st and 3rd frets. The fourth string has dots at the 1st and 3rd frets. The fifth string has dots at the 1st, 3rd, and 5th frets. The sixth string has dots at the 1st, 3rd, and 5th frets. There are also 'x' marks on the 3rd and 5th strings.

glosa

Fretboard diagram for a glosa section. The diagram shows six strings with various fingerings and string markings. The first string has dots at the 1st and 2nd frets. The second string has dots at the 1st and 3rd frets. The third string has dots at the 1st, 2nd, and 4th frets. The fourth string has dots at the 1st, 2nd, and 4th frets. The fifth string has dots at the 1st, 2nd, and 4th frets. The sixth string has dots at the 1st, 2nd, and 4th frets. There are also 'x' marks on the 3rd and 5th strings.

Fretboard diagram for a section by Losguin. The diagram shows six strings with various fingerings and string markings. The first string has dots at the 1st, 4th, and 5th frets. The second string has dots at the 1st, 4th, and 5th frets. The third string has dots at the 1st, 3rd, and 5th frets. The fourth string has dots at the 1st, 3rd, and 5th frets. The fifth string has dots at the 1st, 3rd, and 5th frets. The sixth string has dots at the 1st, 3rd, and 5th frets. There are also 'x' marks on the 3rd and 5th strings.

Losguin

LIB, II, 40

SEPTIMO TONO

FOL, XXIII,



glosa



losquim

LIB, II. 92

SEPTIMO TONO

Fretboard diagram for the 7th mode of G major (Septimo Tono) across six strings. The diagram shows fingerings and rests. The first measure starts with a rest followed by a note at the 3rd fret of the 6th string. The second measure has two rests. The third measure starts with a note at the 20th fret of the 5th string, followed by a note at the 32nd fret of the 4th string, and ends with a rest. The fourth measure starts with a note at the 02nd fret of the 3rd string, followed by a note at the 32nd fret of the 2nd string, and ends with a rest. The fifth measure starts with a note at the 00th fret of the 1st string, followed by a note at the 31st fret of the 2nd string, and ends with a rest.

Fretboard diagram for the 7th mode of G major (Septimo Tono) across six strings. The diagram shows fingerings and rests. The first measure starts with a note at the 7th fret of the 6th string, followed by a note at the 7th fret of the 5th string, and ends with a rest. The second measure starts with a note at the 40th fret of the 4th string, followed by a note at the 4th fret of the 3rd string, and ends with a rest. The third measure starts with a note at the 57th fret of the 3rd string, followed by a note at the 63rd fret of the 2nd string, and ends with a rest. The fourth measure starts with a note at the 2nd fret of the 1st string, followed by a note at the 03rd fret of the 2nd string, and ends with a rest. The fifth measure starts with a note at the 35th fret of the 1st string, followed by a note at the 65th fret of the 2nd string, and ends with a rest.

Fretboard diagram for the 7th mode of G major (Septimo Tono) across six strings. The diagram shows fingerings and rests. The first measure starts with a note at the 2nd fret of the 6th string, followed by a note at the 53rd fret of the 5th string, and ends with a rest. The second measure starts with a note at the 2nd fret of the 5th string, followed by a note at the 30th fret of the 4th string, and ends with a rest. The third measure starts with a note at the 7th fret of the 4th string, followed by a note at the 35th fret of the 3rd string, and ends with a rest. The fourth measure starts with a note at the 0th fret of the 3rd string, followed by a note at the 32nd fret of the 2nd string, and ends with a rest. The fifth measure starts with a note at the 2nd fret of the 2nd string, followed by a note at the 02nd fret of the 1st string, and ends with a rest.

'35 LIB, II, 40'

OCTAVO, TONO

FOL, XXIII

Tenor

to: 1

String numbers: 1, 2, 3, 4, 5, 6.

Measure 1: 0, 0, 0, 0, 0, 0

Measure 2: 0, 2, 0, 2, 0, 0

Measure 3: 7, 7, 7, 8, 3, 3

Measure 4: 5, 5, 5, 7, 5, 5

Measure 5: 5, 9, 7, 5, 4, 2, 0

Measure 6: 0, 2, 4, 0, 2, 4

Measure 7: 0, 2, 4, 0, 2, 4

Measure 8: 0, 2, 4, 0, 2, 4

Guitar

String numbers: 1, 2, 3, 4, 5, 6.

Measure 1: 0, 4, 2, 0, 0, 0

Measure 2: 2, 4, 2, 0, 2, 0

Measure 3: 2, 3, 2, 7, 3, 2

Measure 4: 0, 2, 3, 2, 3, 0

Measure 5: 0, 9, 4, 2, 0, 0

Measure 6: 0, 2, 4, 0, 2, 4

Measure 7: 0, 2, 4, 0, 2, 4

Measure 8: 0, 2, 4, 0, 2, 4

Frente

C

String numbers: 1, 2, 3, 4, 5, 6.

Measure 1: 0, 2, 0, 2, 0, 0

Measure 2: 2, 2, 0, 2, 0, 0

Measure 3: 0, 3, 2, 3, 0, 0

Measure 4: 0, 2, 3, 2, 0, 0

Measure 5: 0, 2, 3, 2, 3, 0

Measure 6: 0, 2, 3, 2, 3, 0

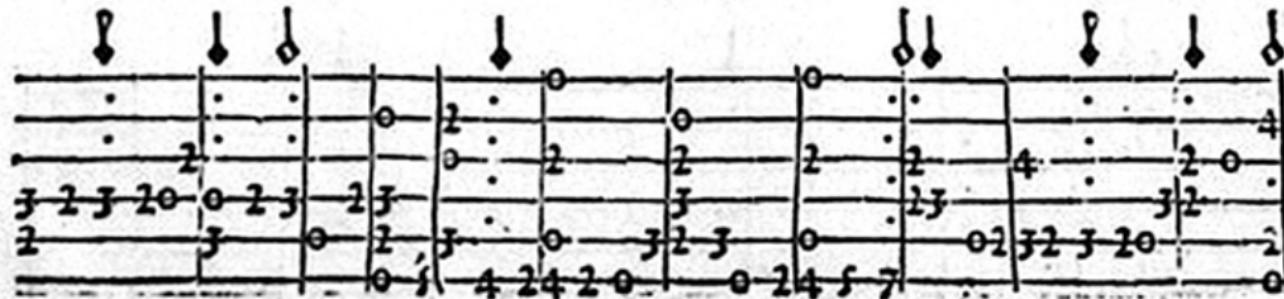
Measure 7: 0, 2, 3, 2, 3, 0

Measure 8: 0, 2, 3, 2, 3, 0

ДЛЯ ГИТАРЫ

ОКТАВО

ТОНОВАЯ



LIB. II. 42

## OCTAVO TONO,

FOL XXV

POLIB II G<sup>o</sup>.

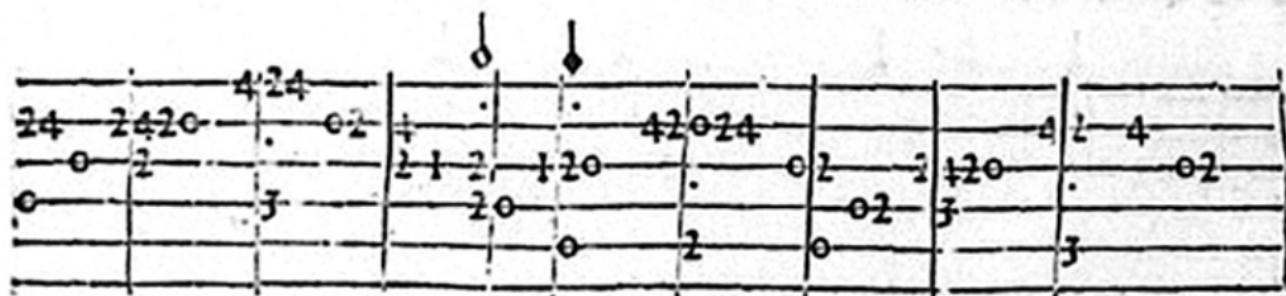
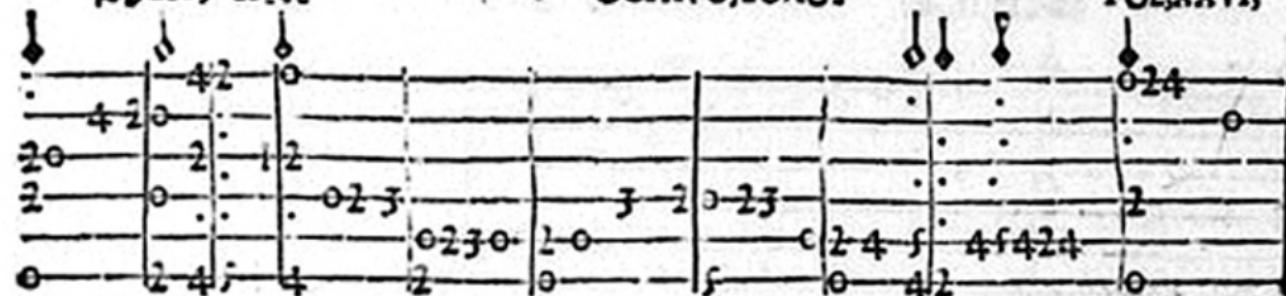
OCTAVO TONO,



'SYLIB, II.

OCTAVO, TONO,

FOL, XXVI,



2 LIB, II, 42

OCTAVO TONO.



Fanta-  
sia va  
sobre fa  
tut fa, re  
vr, sol fa  
sol mi  
re

Sheet music for guitar in octavo tono, folio XXVII. The music is divided into three staves. The first staff contains a melody with lyrics: "Fanta-sia va sobre fa tut fa, re vr, sol fa sol mi re". The second staff shows a harmonic progression with notes and rests. The third staff shows a bass line with notes and rests.

Sheet music for guitar in octavo tono, folio XXVII. The music is divided into three staves. The first staff contains a melody with tablature. The second staff shows a harmonic progression with notes and rests. The third staff shows a bass line with notes and rests.

Sheet music for guitar in octavo tono, folio XXVII. The music is divided into three staves. The first staff contains a melody with tablature. The second staff shows a harmonic progression with notes and rests. The third staff shows a bass line with notes and rests.

SYLIB, II, 48

OCTAVOTONO



# LIBRO TERCERO DE MUSICA, EN CIFRAS Y CANTO

de organo para tocar y cantar con la Viuhuela, en la  
que ay Motetes, Psalmos, Romances, Cancio-  
nes. Sonetos, Versos en latín, Villan-  
cas, como verán en la tabla que  
a la vuelta desta hoja está



Fue fmpreso el presente libro en la muy noble y muy  
leal ciudad de Sevilla en casa de Juan de Leon.

1546

## TABLA,

## MOTETES:

- ¶ Pater noster a quatro de Adrian Valliari.  
 ¶ Respice in me deus de Gomberth.  
 ¶ Clamabat autem.

## ROMANCES.

- ¶ Durmiendo yua el señor, con segunda diferencia.  
 ¶ Triste estaus el rey Dauid.  
 ¶ Israel mira tus montes.

## CANCIONES.

- ¶ Sin dudar, con segunda parte.  
 ¶ Recuerde el alma dormida.  
 ¶ Clares y frescos ríos. letra de Boscan.

## SONETOS EN CASTELLANO.

- ¶ Que lamentos son aquestos.  
 ¶ Si por amar el hombre,  
 ¶ Por asperos caminos. Letra de Garcilaso.

## SONETOS EN ITALIANO.

- ¶ La vita fugge. Letra de Petrarca;  
 ¶ Lassito ailego.  
 ¶ gelosia diamanti. Letra de Sanazaro.  
 ¶ Y tenealhombra. Letra de Sanazaro.

xvii  
xviii  
xix  
xx

## VERSO S EN LATIN.

- ¶ Regis qui mestio.  
 ¶ Dulces exume del quarto de Vergilio.  
 ¶ Beatus ille qui procul negocia, de hors,  
 ¶ Hanc tua Penelope. de ouido.

xiii  
xiii  
xv  
xvi

## VILLANCICOS.

- ¶ Dime a do tienes las mientes.  
 ¶ Si me llaman a millaman.  
 ¶ Gentil caualero.  
 ¶ Y sabel perdiste la tu faxa.  
 ¶ Si vieille y me leusisse.

xxi  
xxii  
xxiii  
xxiv  
xxv

## PSALMOS.

- ¶ Nisi dominus edificauerit domum,  
 ¶ Exurge quare obdormis domine.

xxvi  
xxvii

¶ Finis tabule,

I.

## 22 LIB. III. 42



Pater noster

pa ..



III

no

Rér

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san

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## LIB. III





## LIB. III

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The music consists of three systems of four measures each.

**System 1:**

- Soprano:** f, 4' f' 3, f o : c 3 2 o, 3 : 3, 3 : 3, 3 : 3, 3 : 3
- Alto:** f, 3' 4' 5' 3, 2 5' f' 6' : 3' 4' 5' 3' 4' 4' 6' 6' 6'
- Bass:** f 6, 3 4 3 3, 3 3, 3 3, 3 3, 3 3, 3 3, 3 3, 3 3, 3 3

Text below the staff: co da nobis o du e da nobis o di . .

**System 2:**

- Soprano:** 3 : 3, 3 : 3, 3 : 3, 3 : 3, 3 : 3, 3 : 3, 3 : 3
- Alto:** 6' 0 1 4 5 0, 5' 3' 3' 4' 4' 3' 1 3 5 6 3, 4' 5' 0, 4' 6' 3' 1 3 5
- Bass:** 6 0 1 3 4' 3' 4' 4' 3' 1 3 5 6 3, 4' 5' 0, 4' 6' 3' 1 3 5

Text below the staff: et di mite no bis de bi ta nos tra de bi ta 1 3 nos 3

**System 3:**

- Soprano:** 6, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3
- Alto:** 4' 5' 5' 3, 3' 1' 4' 3' 4' 6' 3' 2 3 1 3 2
- Bass:** 3' 4' 3 4' 3' 1' 4' 3' 4' 4' 6' 3' 1 3 2

Text below the staff: de bi ta nos o us us su es nos 3 3 3 3

## 2011y. III. 40

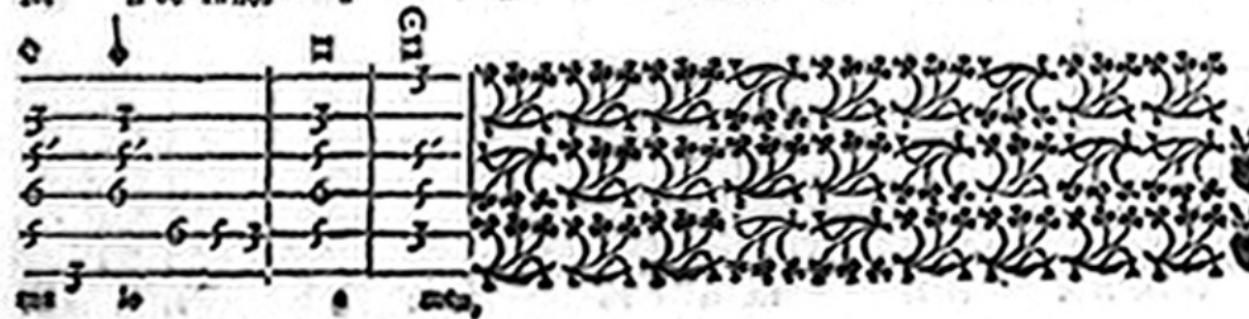
FOLKE.

si ceret no s di mi ti mus ds mi ti mes di mi ti

mus de bico ri bus nos tris et

ne nos in des ces in ecu es tio nes in temptatio A uit

Argus. III. 22



11

Ref pl co fa m8 ac es e mi so re re mel

v ni cus et pau per sum vni quis vni

cus et pau per sum

5      6      7      8      9      10      11      12

5      6      7      8      9      10      11      12

tu ibes malo

23      245      3464      3      203202      11

mi - u

mel mel o      p. a. co      ce.      su co ce ss      tu ibes malo e rre      mo

Musical score for a six-string instrument, likely guitar or lute, consisting of three staves of tablature with corresponding lyrics in Spanish. The score is divided into measures by vertical bar lines and ends with a final measure ending in a repeat sign.

**Staff 1:**

- Measure 1: 3, 3, 3, 3, 3, 3 | 3' 3' 1 3' 3' | 4 4 4 4 4 4 | 6 6 6 6 6 6 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | *con et bo se mo*
- Measure 2: 3, 3, 3, 3, 3, 3 | 3' 3' 1 3' 3' | 4 4 4 4 4 4 | 6 6 6 6 6 6 | 3 3 3 3 3 3 | 3 3 3 3 3 3 | *con et di mitre*
- Measure 3: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 4: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 5: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 6: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*

**Staff 2:**

- Measure 1: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 2: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 3: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 4: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 5: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 6: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*

**Staff 3:**

- Measure 1: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 2: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 3: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 4: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 5: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*
- Measure 6: 3 3 0 1 3 | 3 3 0 0 0 | 3 3 4 4 4 4 | 3 3 3 3 3 3 | 0 2 3 5 3 6 5 6 | 3 3 6 5 6 6 | *coron aer fa de lu tra me a*

LIB. III.

Presto me cu o d' al  
 m  
 quo

Canción de los  
Campanas.



En todos se la  
boca da tercero  
el tercero triste.

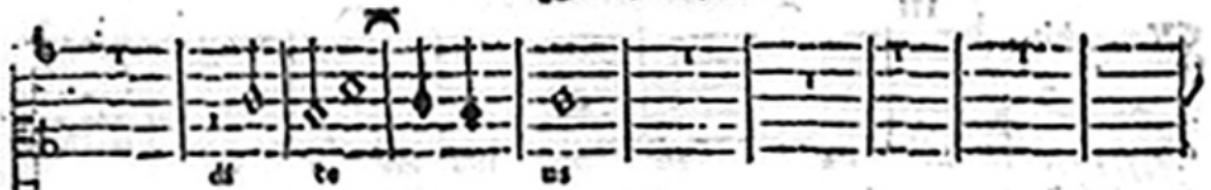
III

6

ca ua ne ad dominus Iesum

ca ua ne ad dominus Iesum

## POLIS. III. 92






2011.11.11. 199



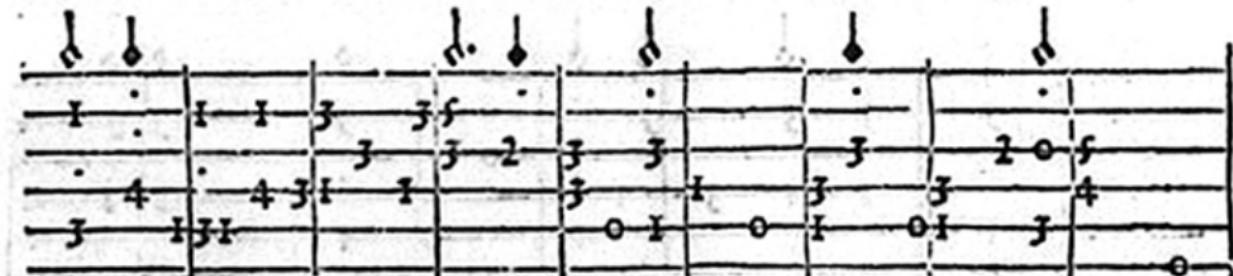
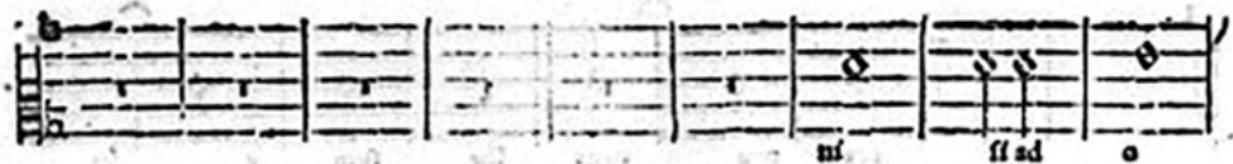
b

res pon dens The sum z fe

b

fl fl non sum mi sus

b 62



el      t      ad      fl la      ue           nt      et      a do

I      I      .      I      .      I-5      .      I      .      .

3      3      3      3      . 3      02      3      3      3      43

I      I      I      I      I      3      I      I      0      I

-      -      -      0 3      5      5      -      -      -      -

ra      uit      e      um           do      ta      mi

5      5      5      5      5      5      5      5

0 2 3      1 0      3 2 3      2      3      3      3      3

3      1      -      -      -      -      -      -

·      ·      1 3      5      ·      3      3      3      3

-      -      1 3      5      -      3      3      3      3

b filj      0

## GOLIB, 111. LING.

b  
b  
b  
b  
b  
b

ne ad lu ua me

pon dens Iesum it il u

res

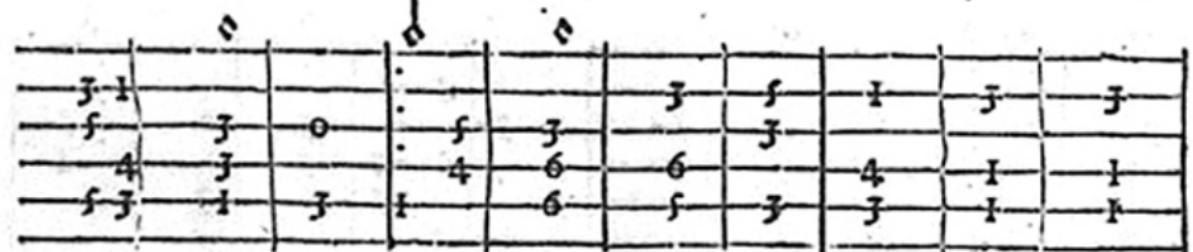
4 13 20 3

b

mu k er ma gna est

fi des ra

## POLIB, 13 E, 20



na los el fe  
con fior el en v que no na lo na san

up enia  
recor mar sus dif el a ci gta pu con les con la tor men el que no comen lo so

san re cor da  
 fa le uan

El Sigue se otravez  
 el mismo romance de  
 otra manera



3 5 0 0 0 .  
 4 3 3 3 3 3  
 3 3 3 3 3 3  
 1 0 2 3 2 3

Elas aguas con la  
 olos en breñ

1 0 1 3 0 1 3 . 1 3 . . 1  
 3 4 . . 3 3 1 3 0 1 3 4 .  
 1 3 1 1

tor  
la men  
na mis  
ta sult  
co men  
q la go quie  
fa ren

3 3 3 3  
3 3 3 3  
3 3 3 3  
3 3 3 3  
3 3 3 3

le am  
s ne tar  
gar las o  
los dis las ci cu  
pa bren la los con na  
mico

3 3 3 3  
3 3 3 3  
3 3 3 3  
3 3 3 3  
3 3 3 3

LIB. III. 18

que la  
romca

que  
ca

ren  
ron

de  
la

ga  
ma

G

Diziendo señor señor  
quieras nos presto libertad,  
y despertar el buen jefe  
comencé les de hablar.



Ri  
quā  
fiesta  
de lo  
uel  
ví  
rey da  
merō  
ui  
nue  
d  
mas

Romance.

Entona se la  
voz de la segü  
da altercero  
grafe.

Guitar tablature for the first section of the romance. The strings are numbered 1 (top) to 6 (bottom). The tab shows a sequence of chords and notes corresponding to the lyrics above.

.	.	.	.	.	.	.	.	.	.
0	0	0	5	3	0	I	I	0	
3	3	3	4	3	3	I	I	3	
2	2	3	3	5	2	3	3	2	

Guitar tablature for the second section of the romance. The strings are numbered 1 (top) to 6 (bottom). The tab shows a sequence of chords and notes corresponding to the lyrics below.

tri de	fie la	y con muerto	grāpas deabla	fion lon	qui pa	do la	le vi bras trif
.	.	.	.	.	.	.	.
0	5	5	3 0	5 0	0	3	3
3	4 6		4 3	4	3	3	3
2	3 5	6	3 5	3 5	5	0	1 3

COPAIDA, J.

This image shows a handwritten musical score for a six-string guitar. The score consists of three staves, each with six horizontal lines representing the strings. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with a bass clef. The music is written in common time. The lyrics are written below the staves, corresponding to the notes. The handwriting is somewhat faded and stylized.

**Top Staff:**

- Notes: Open circle, open diamond, solid circle, solid diamond, solid circle, solid diamond, open circle, open diamond.
- Lyrics: *ale tes*, *rom de*, *nue zi*, *cas a*, *da*, *la*.

**Middle Staff:**

- Notes: Open circle, solid circle.
- Chords: *3*, *1*, *3*, *1*, *4*, *3*, *4*, *4*, *1*, *3*, *1*, *3*, *1*, *3*, *1*, *3*.

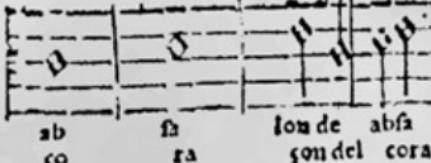
**Bottom Staff:**

- Notes: Open circle, solid circle.
- Chords: *1*, *3*, *1*, *3*, *1*, *3*, *1*, *3*, *1*, *3*, *1*, *3*, *1*, *3*.

**Lyrics:**

*muer das*, *to del*, *de abfa co ra*, *lon gon*, *de de*, *abfa cora*, *lon gon*, *de del*

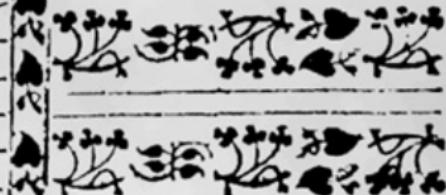
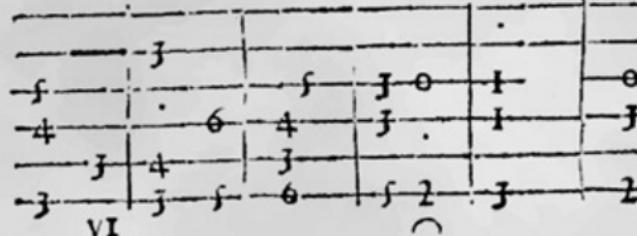
LIB. III.



Ion

fon

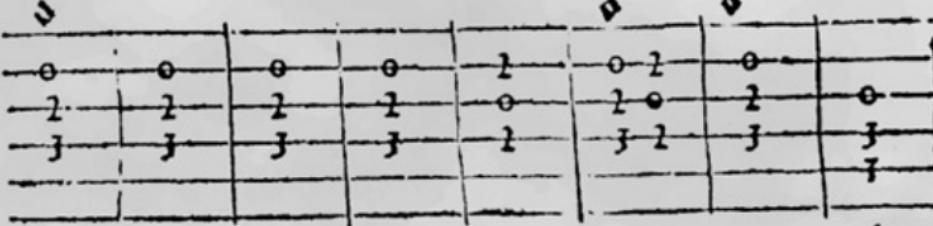
Ellos mismos fueron causa  
de tu muerte y mi paillon  
no te quisiera ver muerto  
sino vivo en mi prisión  
que aunque me era desobediente  
yo te otorgara perdón.  
fili mi,



Entonese al boz  
en la segunda al  
segundo traste.

Sra  
dela  
fan  
mf  
gre  
ratus mon  
denus no

tes  
bles



## AVLIB. III.

guitar tablature with lyrics in Spanish:

como es  
de tus

tan  
no

en  
bles

fan  
yes

grē  
for

ta  
ra

dos  
dos

de  
ay

la  
do

sangre  
lorco

de tus  
moca

no  
ye

LIB. III

bles  
ton  
da  
yo  
tu no  
ro  
ble s  
nes

y es  
tan  
for  
estri  
sa  
ma  
dos  
dos  
y es for  
es  
c il

## LIB. III,

**C**ancion  
al milagro de  
la encarnació.

VII

**C**En tons se  
la vox en la se  
gunda al segund  
o traste va  
resuena est a  
vox.



Handwritten musical score for guitar with lyrics in Spanish:

2      2      0 2 4      5 2 3 0      0 2 3 1 3 2  
0      0 2 4      4 3 2 0 2 3      3 2 0

Handwritten musical score for guitar with lyrics in Spanish:

po      ma      e      cu po      ma      e      cu

Handwritten musical score for guitar with lyrics in Spanish:

3 2 4 5 4      2 0      0 7      0  
4 2 4 2 4 2 0      0 4 0 2      .  
0 2 1 2      1 2      8 7      5 3 2 3  
2 0 0      0      0 2 5 7 4 5 2 0  
0 2 4 5 7 4 5 2 0      cu

## T. 112 ETS, III,



niente

la

niente

la

niente

niente

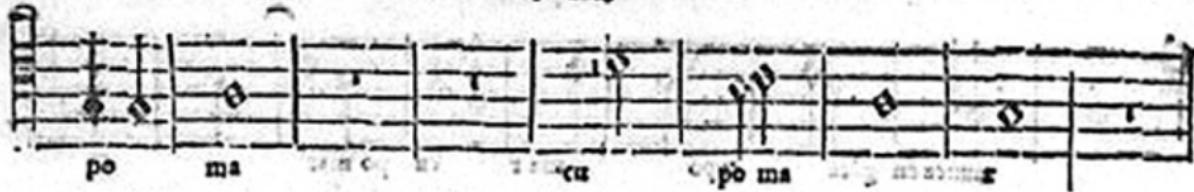
la

niente

la

niente

## LIB, III.



v o

2 4 2 4 2 3 2 3 0 2 2 4 2 5 2 5 2 2 4 0 0

v o

2 4 2 4 2 3 2 3 0 2 2 4 2 5 2 5 2 2 4 0 0

in en cito Ma silencento Ma in en

v o

2 4 2 4 2 3 2 3 0 2 2 4 2 5 2 5 2 2 4 0 0

2 4 2 3 3 2 3 2 3 2 5 3 5 3 2 3 2 4 5 4 5

## SONG BOOK. HITS

Handwritten musical score for guitar with lyrics in Spanish. The score consists of four staves of music, each with six horizontal lines representing the strings of a guitar. The lyrics are written below the first and third staves.

**Lyrics:**

- Line 1: come lla el fue gode dofa lee lla lo
- Line 3: ma yor nunca cupon lome moren lo menor

Handwritten musical score for guitar with lyrics in Spanish. The score consists of four staves of music, each with six horizontal lines representing the strings of a guitar. The lyrics are written below the first and third staves.

**Lyrics:**

- Line 1: come lla el fue gode dofa lee lla lo
- Line 3: ma yor nunca cupon lome moren lo menor

Handwritten musical score for guitar with lyrics in Spanish. The score consists of four staves of music, each with six horizontal lines representing the strings of a guitar. The lyrics are written below the first and third staves.

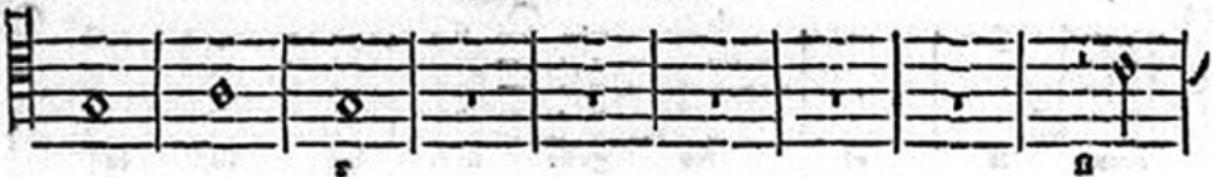
**Lyrics:**

- Line 1: come lla el fue gode dofa lee lla lo
- Line 3: ma yor nunca cupon lome moren lo menor

Handwritten musical score for guitar with lyrics in Spanish. The score consists of four staves of music, each with six horizontal lines representing the strings of a guitar. The lyrics are written below the first and third staves.

**Lyrics:**

- Line 1: come lla el fue gode dofa lee lla lo
- Line 3: ma yor nunca cupon lome moren lo menor

POLIS, III<sup>er</sup>

modios en la don za la si no dies en la don

## POLIS. III. 42

20      112,  
 Sino dios      P      Qr

Gno      Segunda  
parte.

que er      re el      to do      cu      poem      en      la      pa

4      0      0      0      0      0      0      0

4      0      0      0      0      0      0      0

4      0      0      0      0      0      0      0

4      0      0      0      0      0      0      0

## LIB. III.

1

E te

4 2 0 5 4 2 0 1

2 4 0 2 4 2 2 1

3 2 0 2 3 2 0 3

4 2 4 3 2 0 2 0 0 2 4 1

no se fa be no se fa be no se

2 2 4 0 2 0 4 2 4 2 2

2 0 2 3 3 2 3 2 0 4 4 5 c

5 4 2 0 2 2 0

LIB. 111. 29

This image shows a handwritten musical score for a six-string guitar. The score consists of four staves, each representing a different string. The top two staves begin with a C-clef, while the bottom two staves begin with an F-clef. The music is divided into measures by vertical bar lines. The lyrics are written below the notes in Spanish, corresponding to the chords and patterns indicated by the hand-drawn markings.

**Top Staff (C-clef):**

- Measure 1: fa, n, bo
- Measure 2: no sc, fa
- Measure 3: be, quel
- Measure 4: que, enel

**Second Staff (C-clef):**

- Measure 1: 2
- Measure 2: 4
- Measure 3: . 1 2 2 2
- Measure 4: . 4 0 2 2 0
- Measure 5: 2 4 5 5 5
- Measure 6: 2 4 5 4 2 4

**Third Staff (F-clef):**

- Measure 1: mun
- Measure 2: do no
- Measure 3: ca
- Measure 4: be
- Measure 5: quepa s
- Measure 6: III
- Measure 7: noba
- Measure 8: fla re

**Bottom Staff (F-clef):**

- Measure 1: 2
- Measure 2: 4
- Measure 3: . 1 2 2 2
- Measure 4: 2 4 4 4 4
- Measure 5: 4 5 4 5 3
- Measure 6: 5 3 2 3 2
- Measure 7: 2 2 2 2 2
- Measure 8: 0 0 2 0 2
- Measure 9: 2 2 2 2 2

## TOMBO, III, 29

zou a      qui      noba      ita ra      zon a      quin      ia

This block contains two staves of handwritten musical notation for a six-string guitar. The top staff has lyrics: "zou a", "qui", "noba", "ita ra", "zon a", "quin", and "ia". The bottom staff has lyrics: "fe", "no nos", "des", and "par". Arrows point from the lyrics to specific notes on the tablature.

This block contains two staves of handwritten musical notation for a six-string guitar. The top staff has lyrics: "2 4", "0 2", "2", ".4", "7", "0 2", "2", "4 4". The bottom staff has lyrics: "5 3", "2", "3", "8", "3", "3 23", "3 2", "0", "0 2", "2", "7 5", "0", "4", "5", "5". Arrows point from the lyrics to specific notes on the tablature.

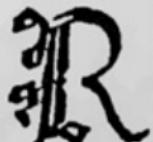
This block contains two staves of handwritten musical notation for a six-string guitar. The top staff has lyrics: "fe", "no nos", "des", and "par". The bottom staff has lyrics: "s", "s", "s", "s". A decorative floral illustration is on the right side of the staff.

This block contains two staves of handwritten musical notation for a six-string guitar. The top staff has lyrics: "7", "5 7", "5", "7", "2", ".". The bottom staff has lyrics: "6 7", "7", "6 4", ". 2", ". 2", ". 7 8", "5", "5", "4 5 4 24", "0". Arrows point from the lyrics to specific notes on the tablature. A decorative floral illustration is on the right side of the staff.

\* | G |, está incompleto!

## LIB. III

VIII



Entra sela  
vox. La següila  
al tercero traste.

Sheet music for guitar, featuring four staves of tablature. The lyrics are written below the first staff:

e cuer de el ms dor mi da a bi

ue el fe so des pier ee con tem plan

The tablature uses a standard six-string guitar notation where each string corresponds to a fret number (0-6) and a stroke direction (up or down). The first staff starts with an open string (0) and includes a note with a downward arrow at the end of the second measure. The second staff starts with a note (0) and includes a note with a downward arrow at the end of the third measure. The third staff starts with an open string (0) and includes a note with a downward arrow at the end of the fourth measure. The fourth staff starts with an open string (0) and includes a note with a downward arrow at the end of the fifth measure.

## LIB. III.

do co mo se pa fa la vi da co mo

se vieno la mues te tan ca llan

6  
3 5 . 3 2 0 2 2 0 1 : 0 . f  
4 4 3 1 3 3 3 2 3 3

C

do.

C

3 1 0 . | 3 0 2 0 | 3 3 3 3 | Quan presto se va placer  
como despues de pasado  
da dolor  
Como a nuestro parecer  
quier tiempo pasado  
fue mejor.

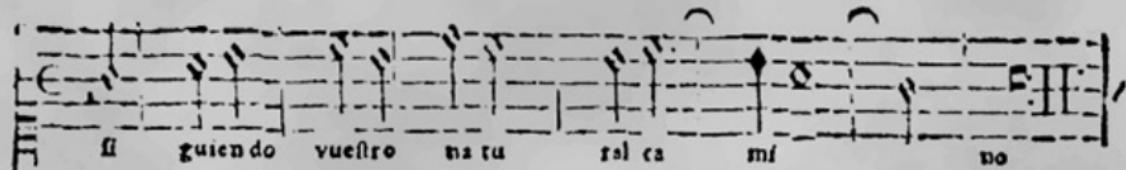
VIII  
Cancion.

La ros y frescos ri os que manfa  
de siertos montes mi os que en vne merte  
vays estays

Entona se la  
boz enlapi  
ma en vazio

			3				
		0	.	0	0	0	2
2	2			3	3	3	2
1	1	3	3	3	3	1	0
0	0	2	3	3	3	0	0

## LIB. III



Stringed instrument tablature (guitar) with lyrics in Spanish:

de uelen quí al tí no dees tar sien precan.

Stringed instrument tablature (guitar) with lyrics in Spanish:

de uelen quí al tí no dees tar sien precan.

Stringed instrument tablature (guitar) with lyrics in Spanish:

de uelen quí al tí no dees tar sien precan.

tan do se bo les que ui uie y al fin tan bie gano

sí per diendo a veze s tiempos y ga nando o.

Sonata - Parte III

The image shows a handwritten musical score for guitar, consisting of four staves of music with corresponding lyrics in Spanish. The music is written in common time, with various note heads and stems. The lyrics are placed below each staff.

**Staff 1:**

- me
- o
- yo
- me
- is
- men
- de

**Staff 2:**

- 4
- 2
- 2
- 2
- 1
- 3
- 10

**Staff 3:**

- mf
- box
- marga
- ren
- ca y
- tando
- en

**Staff 4:**

- 20
- 2
- 2
- 0
- 4
- 5
- 4
- 5
- 2
- 2
- 2
- 2
- 10
- 1
- 1
- 1

LUTE

80. 34 500. 10 2100. 11 1100. 12 1300. 14 1500. 16

C. 2 2 0 0 0

**C** Soneto a la  
querte de la reina  
renallida prima  
esta dona maria  
esta señora ya es  
manera de dios  
logo.

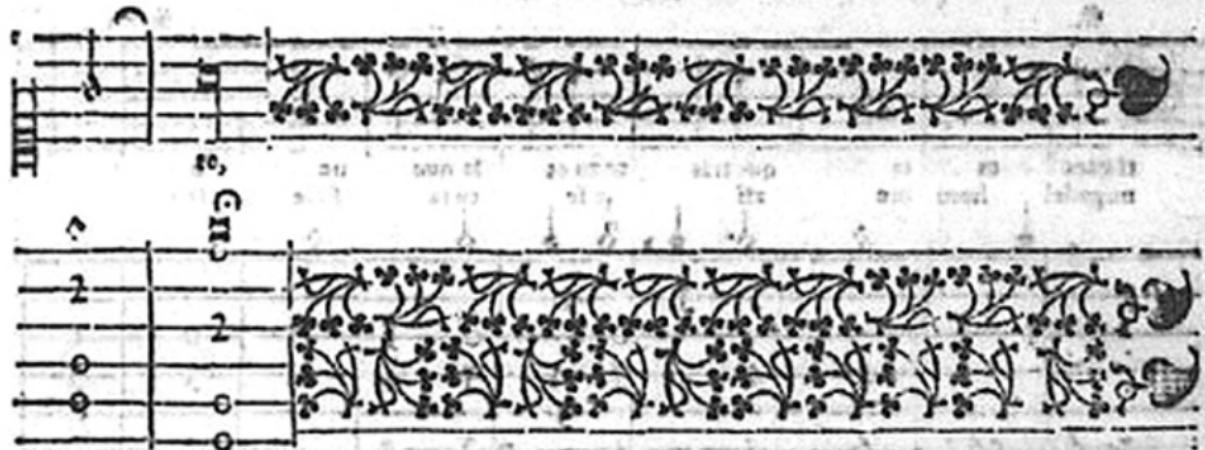
**C** Entona se la  
bon en la segun  
da al tercero tra  
ste.



Ye lietos son a si gos tos que fa  
co matlos son a meymos ojo ses lie nro

4 4 4 3 1 4 5 1

d 11



**C** Sonetto a la  
guerrete de la re  
genillima prima  
cesa doña maria  
nra señora va a  
manera de dia  
logo.

**C** Entona se la  
box en la segun  
da alterce coro tra  
ste.

x

Ve liatos son a  
co moélos mes mos que  
nos mes mos o que  
nos díos ses que  
nos lac ses fa  
nos lac nos fa

\*

.	.	.	.	.	.
.	.	.	.	.	.
*	4	4	3	1	1
*					

d li

\*\*\*

tigres  
miguel es hom  
bre que tris tez es  
a si la que  
cuta ue sale  
de

6 . . . . . . . .  
3 . . . . . . . .  
2 . . . . . . . .  
3 6 5 6 5 6 1 0 2 3 3 2 2

\*\*\*

mis río ngestra princio  
n que la muerte pue de laqual  
según leo credo que esto mas devoción que  
hacer quilo mortales

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

LIB. III. 42

The image shows a handwritten musical score for a guitar, consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The lyrics for this section are:

tigres  
miguel es hom bre que tris teza es la que no solo los

The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The lyrics for this section are:

me río enefira prince la muerte pue de la qual credo que mas desiria que mortal es

Below the staves, there are two sets of six horizontal lines, each representing a string of the guitar. The first set of lines corresponds to the top staff, and the second set corresponds to the bottom staff. The lines are numbered from 1 to 6 from left to right. The numbers represent the frets where the strings should be pressed. The notation includes various symbols such as dots, dashes, and vertical lines to indicate specific fingerings and techniques.

1. Repetición  
al final

pies que cada paso  
doy do se gira

6

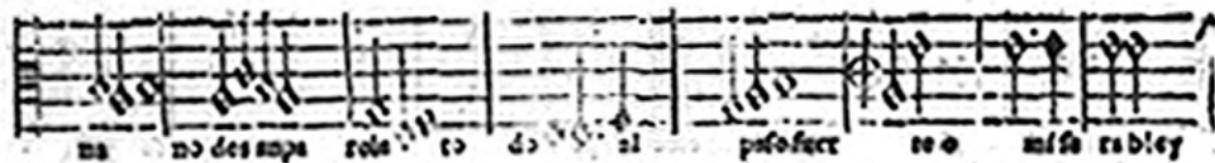
3 5 0  
6 4 3 1 4 4 3 1  
5 3 2 1 3

do ss. 8 ecos todo le pines sin fruter

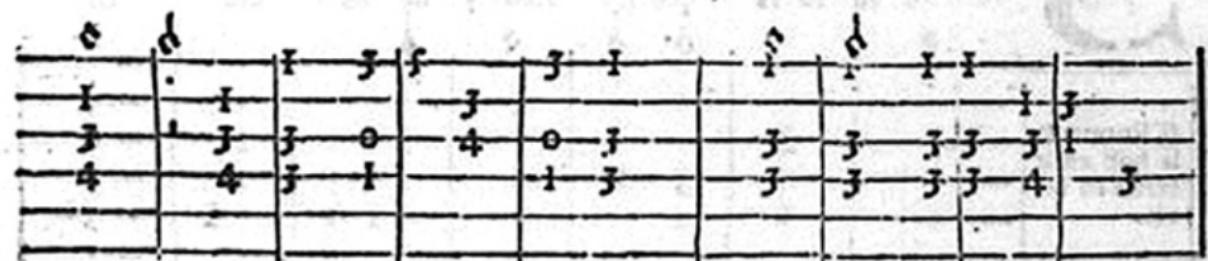
6 3 4 3 4 3 1  
5 3 3 3 3 1 3

56 6 4 4 3 4 3 1  
3 1 3

4 4 3 4 3 1 3



## LIB. III.



M.

Soneto.

S

1. I pora marel hombre 'scr a ma i do  
 a vn co ra con fes zillo y no do dia do  
 . . . . . . . . . . . .

C Entona se  
 la voz en la  
 prima en va-  
 zio.

2. 2 2 2 0 2 0 2 0  
 1 1 1 0 1 3 1 3  
 0 0 1 0 2 3 2 3

\* \* \*

me reco y porque terbié ter que si do no se yo  
 me ge co vns mor cier ro y nosingl do quā desdil chado

1 2 4 2 4 2 1 2 0  
 0 2 0 2 4 5 4 2 1 2 0  
 3 2 3 5 4 5 4 0 1 3 3 5  
 3 2 3 1 0 2 0 0 1 3

0 2 4 5 3 0 . . . . . .

## LIB. III

\* \* \*

no se yo per que soy a borro  
quandesdl chado de uo de suer G

3 3 20 .023 5 2 4 2 4 2 2 4 .  
2 4 2 4 0 2 4 . 2 4 . 2 4 .  
0 1 3 1 1 3 f 1 3 f 4 5 4 4  
0 0 2 3 .

d do mas sa que siépre duro en este es. da  
do do pues lo que se me due sun no me an da

2 : 2 : 2 2 4 2 1 2 1 2 0 0 2 3 2 1 2  
2 2 0 0 0 1 0 1 3 1 0 1 3 0 0 .  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

6

do do

si por seruir si pro a per tu a se al

2 1 0 2 1 3 1 0 1 3 1 3 5

1 0 2 3 2 3 3

canta galor donde los of fi eios sin que mas mere pliques

2 4 . 2 4 5 4 0 3 3 0 2 3

16

nima lo  
gues a ma me  
pues queso

2 2 2 2 2 2 2

b

nima me

4 4 4 4

20

## LIB. III.

1. a qüite me pue cu do roj no me nte gues el

2. o o o 2 0 4 1 . 2 4 2 2 4

2 2 2 0 2 2 1 0 2 2 0 0

3 3 3 0 2 3 0 1 3 5 4 0 0

3. qüite donde uido a mis ser ui cios

4. 2 1 2 1 2 3 2 2 2 2 2 2

1 2 1 2 1 3 1 0 1 3 0 0

0 0 0 0 0 0 0 0 0 0 0 0

XL.

C Sonero.



Or mas si tal po e froy ros ca que mi con la nos soy lie te al

C Entona  
se la voz en  
la prima al  
segundo tra  
ste.

.	.	.		.		.	
0	4	0	2	0	.	5	:
3	3	3	1	3	3	1	5
3	2	3	0	2	3	0	3

va do do parte que de miedo no me  
la buf co de mi vi uir con s, o

.	.	.		0	1	0	0
2	0	5	4	0	0	2	2
1	3	5	4	3	3	.	.
2	3	0	2	3	2	4	5

6

mues  
nue  
no  
y  
si amas  
nozco  
dar mas  
el me  
darras  
for y el  
pasos  
poco  
poco

6

III por los ca be  
los soy  
por costumbre  
mais ope  
terna  
miha  
do  
do

## LIB. III.

6

de la otra parte el bressthem po mio y el ho grado

2 0 2 0 3 2 0 0 2 2  
0 4 2 0 2 0 4 2 0 0 2 2  
0 3 1 3 1 3 3 2 3 3 1  
0 3 2 0 3 0 2 3 3 0 0

3 1 1 1 1 1 1 1 1 1 1  
proc so de mis a flos yeller ra do

3 5 4 2 0 2 0 0 2 2 3 3 1  
0 4 0 2 0 0 2 0 2 3 2 3 3  
1 3 2 3 2 3 2 3 3 3 3 1 0

## MILITAR.

proce son de mis hijos mi instinto el clima ciotic con que te

This block contains the first two measures of the musical score. The lyrics are: "proce son de mis hijos mi instinto el clima ciotic con que te". The tablature shows the left hand's position on the guitar neck, with fingers numbered 1 through 5. The right hand is indicated by small arrows pointing down at the strings.

This block contains the third and fourth measures of the musical score. The lyrics are: "soper fi la cierta mente fin de tantos da". The tablature continues to show the left hand's position and the right hand's strumming pattern.

This block contains the fifth and sixth measures of the musical score. The lyrics are: "soper fi la cierta mente fin de tantos da". The tablature continues to show the left hand's position and the right hand's strumming pattern.

## LIED III



C Versos a la  
muerte de la Se-  
ñor Toma per-  
ceba doña matia  
una señora



C Entona se la  
voz en la segun-  
da alteración tra-  
ste.

C Eglia

segí  
corri      a qui  
              písc      mes  
              cipl      to  
              tee      spé  
              me

LIB. III (4)

chas ce no ta phia vul tu  
 lio rem ex a mine pe dam  
  
 quid mose stas quin cru largo delis per  
 quo que

ra pís  
pál  
lú pas  
pál  
pas  
pál  
pas

ra pís  
pál  
lú pas  
pál  
pas  
pál  
pas

prin  
te  
cep sed  
frit mi  
que lem  
hi  
nul  
pen  
la de  
sus fu  
de ront  
e thys  
tem  
go  
po  
chris

I 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

232

ra  
tus      Iba      sed      qualem  
tu      II      II      fors plus      tem po  
tu      II      II      plus      po set      ta  
tu      II      II      plus

nulla da  
ga daru xpit      bunt  
it,      C

0      I      0  
0      0      2      0  
3      3      1      3      3  
3      2      0      3

C*N*isi mihi vobis cum, iam mors & vita valet  
nam viuo felix non moritura deo.  
Hec mihi sit vita: hac requies eterna laborum  
cetera nam semper, fors violenta rapit

M.III  
C Versos del  
quarto da vez  
gilio.

Llib III,



C En toma se la  
box dia seguida  
al quarto traste

VI ces ex u mix dul ces ex  
vr bem pro dia ram vr et bipe  
dis xit et os in

u nie dum fa ca de us q si ne  
claran fla tul ro mea menia ai  
prefia so ro morie sur in al

1

bene  
di  
ca

2 3 : 2 . 4 5 4 . 7 5 4 2

5 5 : . 5 . 4 . 2 3 1 7 . 2 3

2 0 2 3 6 7 6 4 7 6 7 4 3

2

me q  
ful  
sistic  
his  
mf  
tu

ex cl  
co fca  
us 1

vite  
ter o  
refub

cu  
co  
un

a vris  
ap  
bass

4 1  
4 2  
4 3  
4 4

viv  
fir  
haz  
al

si  
lig  
haz  
al

2 2

4

III

— que amaralque

servi inf ec quem de do rat cur  
fe lic he hume u nimu culis fe lix  
hat: erist hume gnem<sup>b2</sup>

Fingerings:  
 Top staff: 4, 2, 2, 24, 02, 4, 0, 2.  
 Bottom staff: 3, 4, 5, 4, 5, 5, 5, 3, 1, 3, 5, 3.

sum for tu na pere gi  
si u to ra tam tum  
éru de lis ab ali to

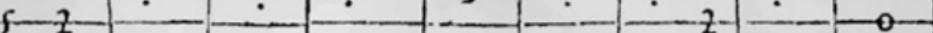
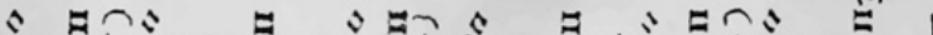
Fingerings:  
 Top staff: 2, 4, 24, ., 2, ., 2, ., 0.  
 Bottom staff: 2, 2, 02, 4, 5, 4, 4, 5, 4, 2, ., 2.

## AULIS. III. 2

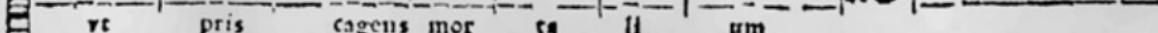
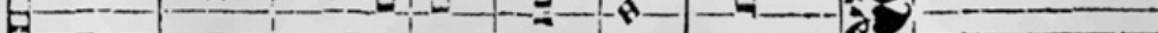
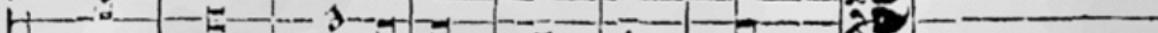
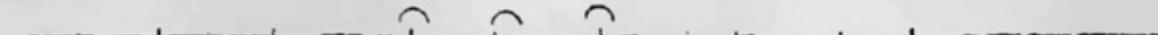
XV,



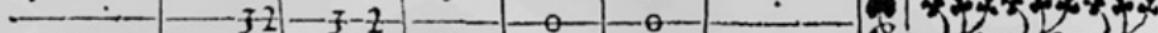
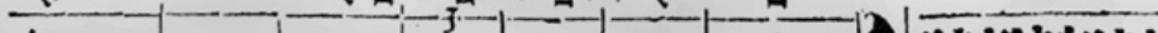
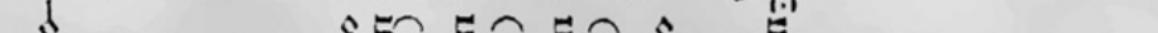
B a s t u s      n      le, qui      pro cul      nego      ci      is  
pa ter na      ru      ra bo      bus ex ger cec      si      is



Entonase	5	2	.	.	.	2	2	0
la boz en la	4	2	0	0	0	2	2	
segunda alter	3	0	1	3	3	1	0	2
cero traste.	6	2	3	3	3	0	0	2



vt      pris      cagens mor  
so      lu      tus om nf      ta  
              fe      ll      um  
              no      re      Gu



AVLIB. III. 2

**A**

Anc  
tro tu s  
is pe  
ne lo  
cer cer po  
to to  
len da  
to na.

Entonase  
la voz en la  
prima al se-  
gundo traste.

0	2	4	0	2	2	.	2	2
3	3	3	1	1	3	0	0	1
3	2	3	0	0	2	0	0	

ti bi  
is in mit  
ui nt v lys  
sa pu el feso  
lis nill  
viz mih  
pri a res  
mus cri  
tan

0	2	0	2	2	2	.	2	4
3	0	2	2	2	2	4	5	0
2	0	2	3	1	1	.	5	3
1	3	2	3	1	0	0	5	3
			0	0	0	0	5	3

472 et nunc tam  
dñe dñe quam da  
magna misericordia nre te  
nas et nostra secun de gis  
seus nostra se rre o  
et rre amsa  
et rre et rre

lame go di xou est der a flas vlamme dia huer calis ferrocote  
mois tis

## LIB. III. DIVA

5                    6                    7                    8

Isosten es pi clement co mi turus ces

2                    3                    2                    3                    2                    3                    2                    3

1                    0                    1                    0                    1                    0                    1                    0

5                    6                    7                    8

en fem cru re spa madarem sparsas ma nus.

0                    1                    2                    3                    4                    5                    6

0 2 4 6 0 2 4 6 0 2 4 6 0 2 4 6 0 2 4 6 0 2 4 6 0 2 4 6

CH

6

bas, ti to ramen tap tro se la fu nl it

4 4 0 2 . 0 2 4 2 2 2

4 4 5 1 3 5 3 3 0 1 3 0

2 2 3 2 3 2 0 2 0 0 0

XVII  
Soneto.

A cl vi ra sime fug brar, ge, et non fea la alpe restam car mace

• • • 3 3 0 3 3 0 3 3 0

3 3 0 1 0 3 3 0 3 3 0

3 3 1 3 3 1 1 3 2 0 0 0

L Entona se la voz éla pri  
ma al quinto  
trasto.

6

ho ra et la morte vendie tro a grangior ua co  
cho ra horquindihorquindi siche nueri ra co

I J . J J 2 3 3 2 2 3 2 2 3 2 3

et se le co se pre sen te et se le pas fa  
so menchi ho di me so pie ta

0 2 0 2 3 0 1 0 2 3 1 3 0 2 3

te mi da gio guer ra er lo fu turo an  
 te i n ref già dí quef ti pen

2 2 2 2 3 2 . 3 f I  
 3 3 3 3 0 1 3 0 0

cho sfero ra ga tor

0 5 0 . . . . . . .  
 2 3 2 0 3 . 3 3 2 0 2 3 0 .  
 3 3 3 3 3 0 1 3 2 3 . 1 3 0 2 0 3 2 3 4

## LIB. III.

Sheet music for a six-string guitar, featuring two staves of tablature with lyrics written below the strings. The first staff begins with the lyrics "tha mba", "sun", "di", "ta", "tor", "mama", "sun", and "ti". The second staff begins with the lyrics "fe al", "cen dol", "ce", "ma", "he", "bet cor", "tri", "to", and "et". The tablature consists of six horizontal lines representing the strings, with vertical tick marks indicating finger placement and downward arrows indicating strumming direction. The notes are represented by small circles or dots on the lines.



2015, 11.08.2015

choke málo

choke málo

choke málo

choke málo

APLIS. III.

fo glio spe n d

Decorative floral illustration in the right margin.

XVIII,  
Soneto.

Decorative floral illustration in the right margin.

**L**

Afusto syltago laf

En rôste  
labox dia tec  
ter al quas  
lo traste,

Decorative floral illustration in the right margin.

Decorative floral illustration in the right margin.

## 25 LIB. III Aº

fato s stage su de ra lea re me su do ra tes  
 re no nepi qual pri a volan darlu con  
 0 0 0 0 0 0 0 0 0 0 0 0

This image shows a handwritten musical score for a six-string guitar. The score consists of two staves, each with six horizontal lines representing the strings. The top staff begins with a treble clef, a 'C' time signature, and a key signature of one sharp. The lyrics for the top staff are: fato s stage su de ra lea re me su do ra tes. The bottom staff begins with a bass clef, a 'C' time signature, and a key signature of one sharp. The lyrics for the bottom staff are: re no nepi qual pri a volan darlu con. Both staves feature various rhythmic patterns indicated by vertical strokes and dots, and specific notes are marked with 'f' (for forte) and 'p' (for piano). Arrows above the staves point to specific notes or groups of notes, likely indicating performance techniques like hammer-ons or pull-offs.

## LIB III,

Sheet music for a six-string guitar, featuring four staves of musical notation. The top staff uses standard musical notation with stems and note heads. The second staff is a tablature staff where each horizontal line represents a string, and vertical dots indicate where to pluck or strum. The third staff uses a similar tablature system with additional numbers and symbols. The bottom staff is another tablature staff.

**Top Staff:**

- Notes:  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ .
- Labels below notes:  $\text{co}$ ,  $\text{la}$ ,  $\text{cez}$ ,  $\text{re}$ ,  $\text{la}$ ,  $\text{so}$ ,  $\text{n}$ .

**Second Staff:**

- Notes:  $\text{D}$ ,  $\text{G}$ ,  $\text{B}$ ,  $\text{E}$ ,  $\text{A}$ ,  $\text{C}$ ,  $\text{F}$ ,  $\text{B}$ ,  $\text{E}$ ,  $\text{A}$ ,  $\text{D}$ ,  $\text{G}$ ,  $\text{B}$ ,  $\text{E}$ ,  $\text{A}$ ,  $\text{D}$ ,  $\text{G}$ .
- Labels below notes:  $4$ ,  $2$ ,  $0$ ,  $f$ ,  $3$ ,  $6$ ,  $3$ ,  $0$ ,  $3$ ,  $1$ ,  $3$ ,  $4$ ,  $1$ ,  $3$ ,  $1$ ,  $0$ .

**Third Staff:**

- Notes:  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ .
- Labels below notes:  $\text{c}$ ,  $6$ ,  $\text{f}$ .

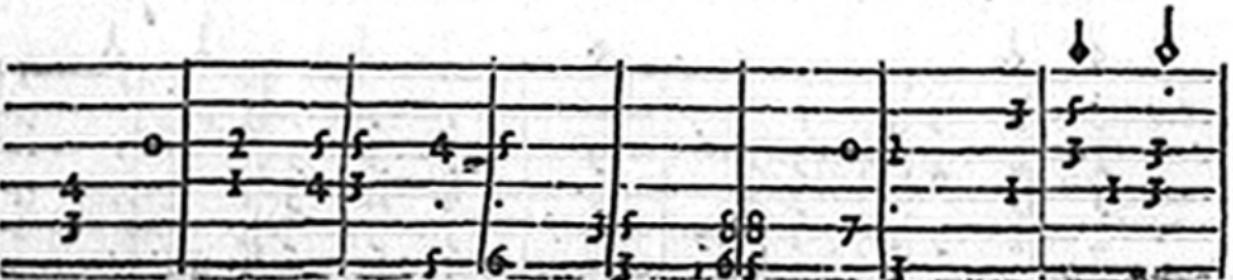
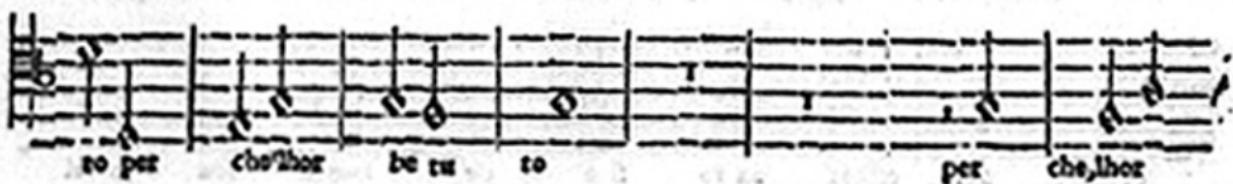
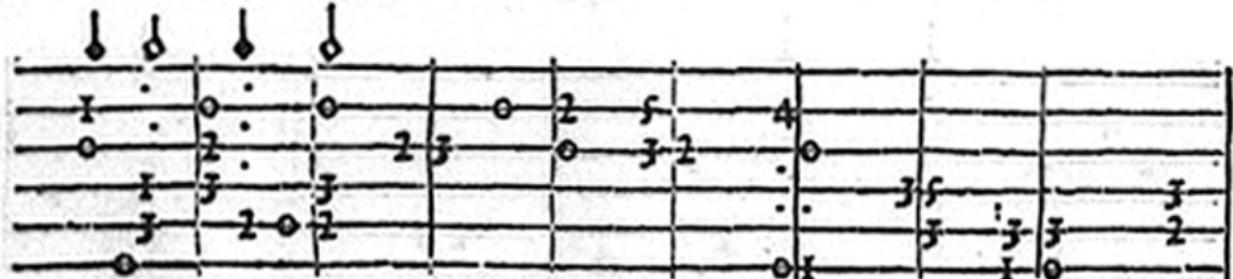
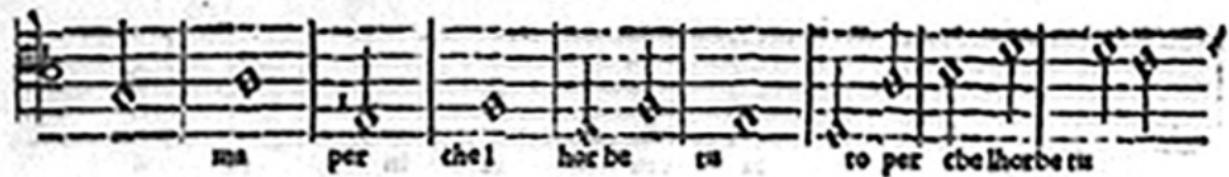
**Bottom Staff:**

- Notes:  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ .
- Labels below notes:  $\text{co}$ ,  $\text{pos}$ ,  $\text{cis pos}$ ,  $\text{rea to}$ ,  $\text{fl a}$ ,  $\text{do}$ ,  $\text{la cce}$ ,  $\text{leu}$ ,  $\text{to si}$ .

**Bottom-most Staff:**

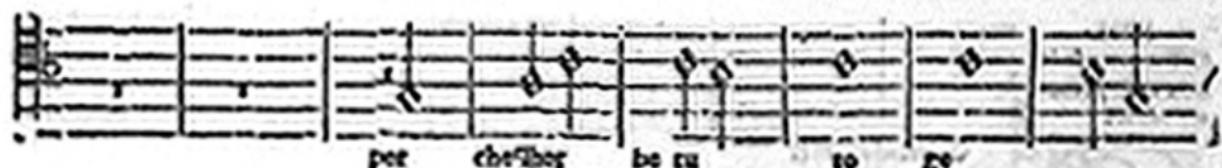
- Notes:  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ ,  $\text{B}$ ,  $\text{G}^{\downarrow}$ .
- Labels below notes:  $0$ ,  $0$ ,  $f$ ,  $3$ ,  $7$ ,  $3$ ,  $3$ ,  $4$ ,  $1$ ,  $1$ ,  $3$ ,  $1$ ,  $4$ ,  $2$ ,  $6$ ,  $0$ ,  $1$ ,  $3$ ,  $5$ ,  $3$ ,  $3$ ,  $5$ ,  $5$ ,  $4$ ,  $3$ ,  $1$ ,  $4$ ,  $2$ ,  $6$ .

## LIB III.





3 f  
2 3  
3 3  
2 3  
2 3  
1 6  
f 6  
3 3  
4 1  
3 2  
0



0 f  
2 3  
3 3  
2 3  
2 3  
1 6  
f 6  
3 3  
4 1  
3 2  
0

CANTO. III.



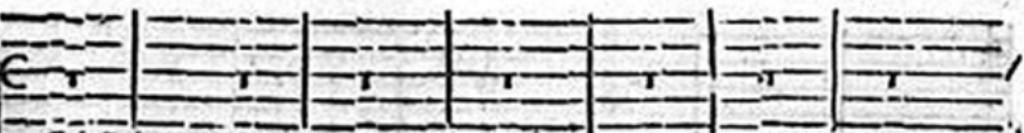
me.



me.

XIX.

En tono se la  
box en la prima  
en vario.



Gelosias amont



## LIB. III.

Music score for guitar, featuring two staves of tablature with lyrics in Italian below them.

**Staff 1:**

- Lyrics: *so lo ser pen sia dea men cos*
- Tablature (Fretboard positions): 0-2-4, 2-4, 0-2, 4-2-0, 2

**Staff 2:**

- Lyrics: *ti to or rif bil dolce fre fe nocheñil noche cou panto mi tuo voglio mi et tensi for espere*
- Tablature (Fretboard positions): 0-2-4, 2-4, 0-2-4, 2-4, 0-2-4, 2-4, 0-2-4, 2-4

## LIB. III.

Guitar tablature for two guitars, showing two staves of six strings each. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one flat (B-flat). The music consists of two measures of music followed by a repeat sign and two more measures. The lyrics are written below the notes.

**Top Staff (Guitar 1):**

- Measure 1: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 2: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 3: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 4: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 5: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 6: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 7: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 8: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 9: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 10: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 11: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 12: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 13: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 14: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 15: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 16: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 17: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 18: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 19: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 20: G (x), E (x), B (x), F# (x), D (x), A (x)

**Bottom Staff (Guitar 2):**

- Measure 1: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 2: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 3: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 4: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 5: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 6: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 7: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 8: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 9: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 10: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 11: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 12: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 13: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 14: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 15: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 16: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 17: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 18: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 19: G (x), E (x), B (x), F# (x), D (x), A (x)
- Measure 20: G (x), E (x), B (x), F# (x), D (x), A (x)

**Lyrics:**

trafe  
trafe  
celia di  
li ce sic  
leempia es cru  
ces fo ad ter  
da  
fa

mor  
for  
to  
cho  
con tua  
seme  
vif  
ta tur  
bi fil  
mudeas probe  
del se  
re  
ne

(R/LIB, 131)

The musical score consists of three staves of tablature for a six-string guitar. The top staff shows a melody with various note heads and stems. The middle staff provides a harmonic foundation with sustained notes. The bottom staff adds rhythmic complexity with eighth-note patterns. Below each staff, lyrics are written in Spanish, corresponding to the music. The first staff's lyrics are: "no no no". The second staff's lyrics are: "de toc qualdo na tí la caíme". The third staff's lyrics are: "mal son me i mondomi dís me dafe cru del lice pa nros". The tablature uses standard six-line staffs with vertical dots indicating string selection.

no no no

de toc qualdo na tí la caíme

mal son me i mondomi dís me dafe cru del lice pa nros

tro  
n

petre  
quad  
demoe  
venis

ta  
li  
d

2 4 2 1 2 4 0 2 4

2 2 . 4 5 0 2 3 2 2

0 2 4 5 4 0 0 2 3 2 2

per  
ber

fergli  
monbus

gior  
ta

ni  
bas

miti  
mor

flos  
con

ce  
li

ri  
fuo

4 4 0 .

0 4 2 4 : 4 2

2 3 3 3 5 5 5

2 2 3 3 2 0 2 4 0 5

0 2 0 0 0 0 0 0 0 0

LIB. III

5

Handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The tablature below shows four measures of chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), and B major (B-D-G). The lyrics are "et mi fia tu". The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The tablature shows four measures of bass notes: D, E, A, and B. The lyrics are "4 2 2 2". There are two decorative heart-shaped illustrations on the right side of the page.

xx,



Handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows four measures of chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), and B major (B-D-G). The lyrics are "Te ual om bra de gliame ni". The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The tablature shows four measures of bass notes: D, E, A, and B. The lyrics are "4 2 2 2".

Entonase  
la voz en la se  
gunda el pri  
mer traste.

Handwritten musical score for guitar. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The tablature shows four measures of chords: G major (G-B-D), C major (C-E-G), F major (F-A-C), and B major (B-D-G). The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The tablature shows four measures of bass notes: D, E, A, and B. The lyrics are "4 2 2 2".

## CLIB. III.

XXI.  
Villancico.



C. Autonase  
la boz en la  
segundalet  
cerro grafe.

X mea do mi tie nez las mió tes

do do do do do do do do

0	2	4 3	4	5 1	3 1	1 3	3
3	3	3	4	3 1	1 3	4 1	1
3	3	3	4	4	3 1	0	1

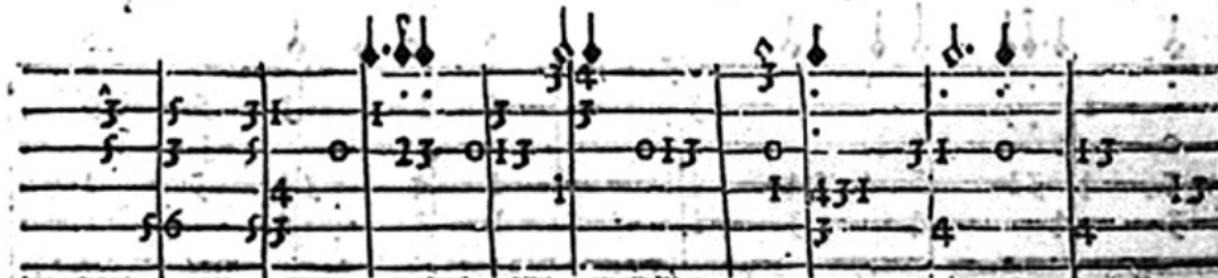
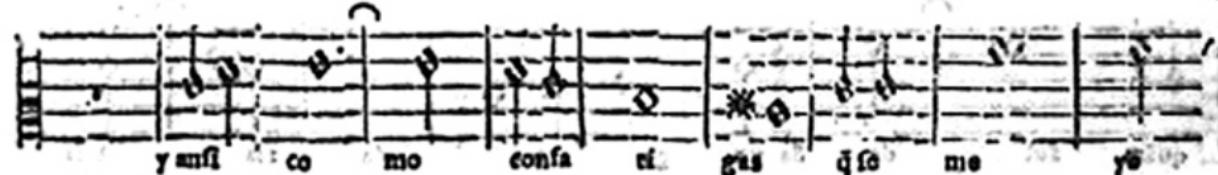
3	3	3	3	3	3	3	3
3	5	3	1 3	1 3	3	5	3
3	3	3	0	1 3	4	5	0 3
4	3	1 3	1	4	1	1	3
3	1	1	3				

1	1	3	1 3	1 3	3	5	3
1	5	3	0	1 3	4	5	0 3
1	3	1 3	1	4	1	1	3
1	1	1	3				

to pier de el ga na si a do

que se to pier de el ga ns si do

## 30 JUN. 1948



## SIB III.

limes mi gas entre la do cuya ma no

guia se da da yo gá do da ri do uis

re cui ta do perso lit dees re cui da

G

CVIII

**S**

Imel-saman.

En tons se la  
box en las prius  
en razzio.



## Cap. IIIB. III.



Continuation of the handwritten musical score. The top staff shows a melody with lyrics: "que", "caído", "que más", "ll", "menos", and "mí". The bottom staff shows chords and fingerings: 3, 3, 1, 3, 3, 3; 0, 1, 0, 1; 0, 2, 3. The score continues on the next page.

Continuation of the handwritten musical score. The top staff shows a melody with lyrics: "que", "caído", "que más", "ll", "menos", and "mí". The bottom staff shows chords and fingerings: 3, 3, 1, 3, 3, 3; 0, 1, 0, 1; 0, 2, 3. The score continues on the next page.

Continuation of the handwritten musical score. The top staff shows a melody with lyrics: "que", "caído", "que más", "ll", "menos", and "mí". The bottom staff shows chords and fingerings: 3, 2, 3, 0, 2, 0, 7, 0, 6, 7, 0, 2, 2; 0, 2, 3, 0, 2, 0, 3, 1, 0, 0, 2, 0, 2. The score ends with a page number "5 III".

## POLIB. III

Sheet music for a six-string guitar, featuring two staves of musical notation with lyrics written below the notes.

**Staff 1:**

- Notes: Open G, Open D, Open A, Open E, Open C, Open B, Open G.
- Lyrics: da, wan a, mi q, cui do, que ma lla, man a, mi.

**Staff 2:**

- Notes: Open G, Open D, Open A, Open E, Open C, Open B, Open G.
- Lyrics: da, wan a, mi q, cui do, que ma lla, man a, mi.

**Staff 3:**

- Notes: Open G, Open D, Open A, Open E, Open C, Open B, Open G.
- Lyrics: da, wan a, mi q, cui do, que ma lla, man a, mi.

**Staff 4:**

- Notes: Open G, Open D, Open A, Open E, Open C, Open B, Open G.
- Lyrics: da, wan a, mi q, cui do, que ma lla, man a, mi.

**Staff 5:**

- Notes: Open G, Open D, Open A, Open E, Open C, Open B, Open G.
- Lyrics: da, wan a, mi q, cui do, que ma lla, man a, mi.

**Staff 6:**

- Notes: Open G, Open D, Open A, Open E, Open C, Open B, Open G.
- Lyrics: da, wan a, mi q, cui do, que ma lla, man a, mi.

## SOLIS. III. 42.

y en a qre la sierra er gui da euido  
 y en a

g me lla man a mi illan a la mas ga n da queo

caldo que me lla man s mi que

1  
.  
.  
3 2 0 . 2 . 3 . 3 . 3 5 2 . 3 . 0  
3 1 . 0 1 . 3 1 . 3 1 . 3 1 . 2 3 . 3 1 . 3  
1 0 . 3 1 . 0 1 . 3 1 . 3 1 . 3 1 . 2 3 . 3 1 . 3  
0 2 3 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0

caldo que me lla man s mi.

1  
.  
.  
3 2 0 . 2 . 3 . 3 . 3 5 2 . 3 . 0  
3 1 . 0 1 . 3 1 . 0 1 . 3 1 . 3 1 . 2 3 . 3 1 . 3  
1 0 . 3 1 . 0 1 . 3 1 . 0 1 . 3 1 . 2 3 . 3 1 . 3  
0 2 3 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0

caldo que me lla man s mi.

G

1  
.  
.  
3 2 0 . 2 . 3 . 3 . 3 5 2 . 3 . 0  
3 1 . 0 1 . 3 1 . 0 1 . 3 1 . 3 1 . 2 3 . 3 1 . 3  
1 0 . 3 1 . 0 1 . 3 1 . 0 1 . 3 1 . 2 3 . 3 1 . 3  
0 2 3 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0 . 0



Entil o ma lie ro de des me ho.

C. Entonase  
faboz é later  
cera al ter  
cero traste.

0	0	2			3
2	2	0	2	2	0
3	3	0	1	3	3

2 3 1 3 2 3 1 3

ra va be so a quiera pacel da

0	0	0	0	0	0	0	0
0	2	.	.	.	.	.	.
.	0	1	0	2	1	2	4
1	0	0	.	0	1	3	3
2	0	0	2	3	2	0	2

## LIB. III.

fio que      me a      ucysho      cho  
 fio que      me a      ucysho  
 fio que      me a      ucysho  
 fio que      me a      ucysho

The image shows a handwritten musical score for a guitar, consisting of four staves. Each staff has six horizontal lines representing the strings of the guitar. The first three staves begin with a note on the top string (string 1). The fourth staff begins with a note on the second string (string 2). The lyrics are written below each staff, corresponding to the notes. The notation includes various symbols such as dots, dashes, and numbers indicating fingerings and dynamic markings like 'f' for forte and 'p' for piano. The handwriting is in black ink on aged paper.

## LIB. III.

the  
V  
ca  
sa  
me  
go

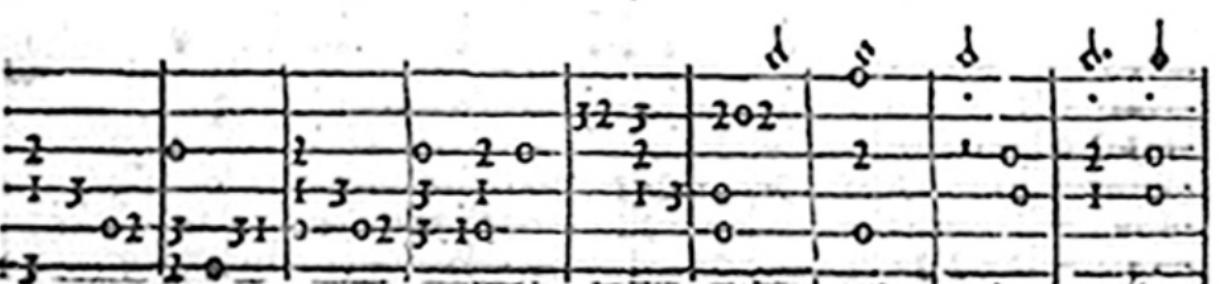
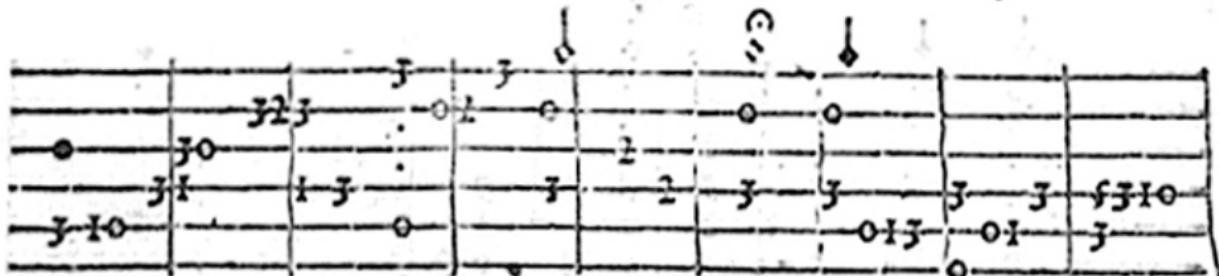
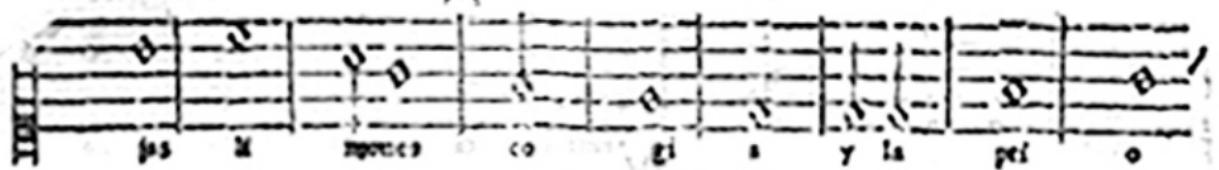
2 3 3 2 0 .  
0 0 2 3 2 0 .  
3 3 3 2 1 0 .  
0 1 3 3 2 0 3 3 2 0 .  
0 1 0 0 2 3 0 1 3 3 2 0 .

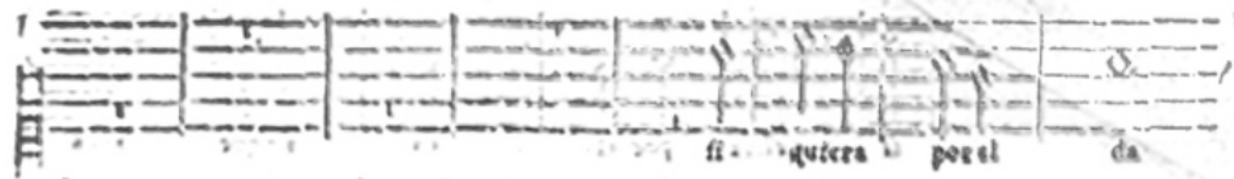
F  
1 0  
mida  
se  
di  
Ha  
en hater  
tu  
de  
soon

3 . . . 2 2  
3 2 0 . 2 . . 2 2  
1 3 3 2 3 1 3 3 1 0 0 1 3 0 2  
1 0 3 1 0 0 1 3 3 1 0 0 1 3 0 2

## LIB. III.

e





A handwritten musical score for guitar. The top staff consists of six horizontal lines representing the strings. The lyrics "si que me a ave y he" are written below the staff. The bottom staff shows the fingerings for the chords: 2, 3; 2, 3; 2, 3; 2, 3; 2, 3; 2, 3.

A handwritten musical score for guitar. The top staff consists of six horizontal lines representing the strings. The lyrics "cho" are written below the staff. The bottom staff shows the fingerings for the chords: 0, 2, 0; 2, 0, 0; 0, 2, 0; 2, 0, 0; 0, 2, 0; 2, 0, 0.

A handwritten musical score for guitar. The top staff consists of six horizontal lines representing the strings. The lyrics "s" are written below the staff. The bottom staff shows the fingerings for the chords: 5, 4; 5, 3, 2; 0, 2, 4, 2, 5, 4, 5; 3, 2, 0; 0, 2.

## LIB. IJI



Handwritten musical score for guitar with tablature:

	0	2	0	2	3	:	0	
2		2		2	:	2	2	
0	1	3	0	0	1	0	3	1
3	2	0	0	3	1	0		

Handwritten musical score for guitar with tablature and markings:

mijo ho cho.

66 99

Handwritten musical score for guitar with tablature and markings:

G

	0	2	0	0	0			
2	.	0	2	0	2	2		
3	1	.	3	2	2	3		
0								



Sabel

C entona sola  
box en la terce-  
ra al primer tra-  
ste, y puedo so-  
tambien can-  
tar octava ar-  
riba, étonado  
se la prima al  
tercer traste

Fingerings below the tablature:

- String 6: 3
- String 5: 5
- String 4: 3
- String 3: 2
- String 2: 0
- String 1: 2

Fingerings below the tablature:

- String 6: 3
- String 5: 5
- String 4: 3
- String 3: 2
- String 2: 0
- String 1: 2

Fingerings below the tablature:

- String 6: 3
- String 5: 5
- String 4: 3
- String 3: 2
- String 2: 0
- String 1: 3

## SOMA DE TRES

III

Y n bel y n bel sonar per ar

102 20 02 4 1  
7 0 0 0 3 13  
2 4 320 023 2 3 0 2  
0 20 0 2

II II II II suspenso II II suspenso II

2 0 2 4 0 2 0 2  
3 0 3 5 0 0 3 1 3 1 0  
0 2 0 2 4 0 0 2

Handwritten guitar tablature with lyrics and performance markings. The tabs are written on six horizontal lines representing the strings, with dots indicating where to press down. The lyrics are written below the tabs, corresponding to the chords and notes.

guitarra  
guitarra  
espero  
espero  
dando por el  
guitarra

Performance markings include downward arrows above the strings, a double asterisk (\*\*), and a circled '20' at the end of the first line. The second line features a double asterisk (\*\*), a circled '4', and a circled '3'. The third line includes a circled '4', a circled '3', and a circled '2'.

A handwritten musical score for guitar, featuring four staves of six-line staff paper. The score includes lyrics in Spanish and includes a tempo marking of 120 BPM.

**Lyrics:**

- Line 1: *a gua r fa lbel a a tan ga*
- Line 2: *202 2 0 2 0 2 4 0 2 4 2*
- Line 3: *3 2 0 1 3 0 2 3 3 2 4 0*
- Line 4: *3 2 0 1 3 0 2 3 3 2 4 0*

**Tempo:** 120 BPM

**Staff 1:**

- Notes:  $\diamond$ ,  $\circ$ ,  $\diamond$ ,  $\circ$ ,  $\circ$
- Text: *a gua r fa lbel a a tan ga*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 2:**

- Notes:  $\diamond$ ,  $\circ$ ,  $\circ$
- Text: *2 0 2 2 0 2 0 2 4 0 2 4 2*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 3:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 4:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 5:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 6:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 7:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 8:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 9:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 10:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 11:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

**Staff 12:**

- Notes:  $\circ$ ,  $\circ$
- Text: *3 2 0 1 3 0 2 3 3 2 4 0*
- Arrows: Upward arrow above the first note, downward arrow below the last note.

verso

Villancico.

XXV.

C Encontrar la  
doz en el techo  
ris en el techo  
no crece.

## POLIS. MING.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

pog mi da ri da por mi da ri da quas

grd da fo meoa mi

310 320

1 2 3 4 5 6  
guitar 2 3 4 5 6  
n. 2 3 4 5 6  
G

XXV.



I II do minos do minos e de cuad. si ca ee rit. en des

C Palme por el soprano o uno

C Esto que se la doce en la recor-  
re al recorco tra-  
tto.

7 0 2 3 0 2 2  
7 3 3 1 1 0 5 7 8 5 4 4

do inuen*ta* *ta* *ta* *ta* *nam le-*  
*ra* *tem* *frustra* *do* *ra* *et* *cent*  
*ta* *frustra* *vi* *gi* *lat*

qui o di sicut  
*qui* *o* *di* *sicut* *am,*  
*qui* *o* *di* *sicut* *am,*

## XXVII.

Psálelo por el  
primer tono.

## LIB. III.

**E**

Xar go quage ob dor mis do mi

C Entonse  
la box é la pri-  
ma al quinto  
traste, puede  
se cantar octa-  
ua baxo.

ne o zur ge et se re pel las in flas dem

## GOLIB, III.

6

III. 6

us. 43 facetas tuas a 445 66 66

3 3 3 3 3 0 1 3 3 3

x x x x x x 3 x x x

3 3 3 3 3 0 1 3 3 3

x x x x x x 3 x x x

6

te nis fa o pio nos tre et tri si si

32 0 0 2 3 5 0 1 3 3 3 2 0

x x x x x x 4 2 3 3 1 3 x

3 3 3 3 3 0 1 3 3 3

x x x x x x 1 0 1 3 1 x



Canticum Piatet, facta est  
Super terra misericordia,





**CORECTION** Por la qual podran enmendar algunos errores que encierran los libros ay  
PRIMER LIBRO.

¶ En la declaracion destas cifras en una regla q esta de bajo del exemplo en el primer reglon falta una s y una ese adonde dice vn, a de dezir unas,

¶ En la primera plana dela quarta foja alos quattro Compasses vn zero y vn dos que estan en la segunda ade estar primero el dos y despues el zero mudando el uno en el lugar del otro.

¶ En la quinta foja en la primera plana a esta una fantasía la qual pasa de alli a la primera plana dela sexta foja. Y otra fantasía que empieza en la buelta dela dicha quinta foja pasa de alli a la buelta dela dicha sexta foja.

¶ En una fantasía que emplega en la septima foja alos sesenta y ocho compasses falta una cifra en la seguda de numero de uno ade estar al fin del compas.

¶ En una fantasía que comienza en la nouena foja alos ochenta, y quattro compasses falta vn zero en la quinena a de estar antes del dos. En esta mesina fantasía tres cōpasses mas a delante delos arriba dichos vn seys que esta en la quinta y vn dos que esta en la tercera, an de estar el seys en la sexta y el dos en la quarta.

¶ En una fantasía que contra haze la harpa y comienza en la trezena foja al cabo della en el penultimo cōpas esta una mínima blanca sobre vn cinco a desir corches.

¶ En la segunda parte dela gloria dela misa de say san regres a los treinta y dos cōpasses falta una semínima a de estar sobre vn tres que esta en la tercera.

**SECVNDO LIBRO**

¶ En una fantasía que comienza en la primera foja alos veinte y siete compasses vn nueve que esta en la segunda a de estar en la prima.

¶ En vn Kirie que comienza éla quarta foja. Alos diez y seys cōpasses vn diez que esta en la tercera. Ade ser tres, Mas adelante a los sesenta y siete compasses una semínima q esta sobre vn zero a desir corches. Mas a delante éla plana q a caba este Kirie en la cabeza dice segundo tono a de dezir primero,

¶ En la septima foja en una fantasía alos quarenta y quattro cōpasses falta una semínima sobre vn dos q esta en la quinta.

¶ En vn Kirie que comienza en la nouena foja alos setenta compasses esta una semínima sobre vn zero a desir nūnims,

¶ En la trezena foja en vn Benedictus glosado alos sesenta y vn compassos vn tres que esta en la prima a de citar en derecho de vn quattro que esta en la tercera,

### TERCERO LIBRO.

¶ En el motete dela Cananea al dezeno compas al principio del enla prima falta vn cincos de estar en arecio del uno que esta en la seguda, Mas a delante alos quarenta y dos cōpasses vn dos que esta en la tercera adesar tres.

¶ En un româce que dice durmiendo yua el señor éla primera parte a los veinte y cinco cōpasses vn dos que esta enla prima en derecho devn tres y uno, a deser tres. ¶ Mas a delante enel mismo româce la seguda vuelta alos diez e nueue compasses vn tresque esta enla quarta a de estar é derecho del cinco que esta enla prima.

¶ En una cancion que dice sindudar alos quarcta y tres cōpasses vn cinco que est a al cabo del compas solo a deser tres,

¶ En un soneto que dice la vita fuge éla vox de canto de orgão alos diez y siete cōpasses esta la clave en la primera raya a de estar enla seguda como lasdes tras.

¶ En un soneto que dice la llato aitâgo al tercero cōpas vn dos que esta enla quarta a deser tres, Mas a delante alos veinte y siete cōpasses vn zero que esta enla prima a deser cinco,

¶ En un villanzico q dice gentil Cauallero alos diez y nueve cōpasses vn tres q esta enla prima a deser siete.

Fín dela corección.



4200 1600 1800 2000 2200  
2400 2600 2800 3000 3200



D E esta otra parte se pone vn principio de vn Libro que tenis hecho pa Imprimir, en el qual anira muchas, Fantasias, y Composturas en vna nueva manera doctas para Harpa, y Organo el qual acorda poner aqui (Pues mis ocupaciones no me dieron lugar a que imprimiese el dicho libro) para q si a alguno le parecere bien la invencion destas cifras se pueda aprovechar della, sacando en ellas composturas como se sacan en las dela Vihuela porque en todo llevan la misma orden, si lo que estas cifras no tiene numero de uno, ni de dos, ni de nada todas son de vna manera no hacen mas de señalar las cuerdas en que an de tocar,



I. Regum Capit. XVI.

¶ Quidocūq; spūs dñi malus arripiebat Saul, David tollebat citharā et percutiebat mād  
nu sūs: & resounding Saul: & leuius habebat. Recedebat enim ab eo spūs malus,



## 20 CIERAS PARA HARPA Y ORGANO.



**L**as rayas y los espacios so las cuerdas de la Harpa y el Juego del Organo: El espacio primero de aquí abajo es la cuerda mas gruesa, y masbaxa, Y allí es se fatur, Y en la raya primera que se sigue gananur. &c. Las claves y los bemoles muestran bien que lino sea cada cuerda Y el tono que a de tener, El temple que a qui tiene es el comun para tostar por el sexto tono. Y si alguna cuerda o cuerdas eran menester mudar pa tostar por otras partes señalas las enel libro que dicho tengo con una mano, O manos poniendo las en derecho de cada cuerda para que con un dedo la señalesen y deixis allí satisfecho abaxo ese. Para formar los semitones se ponen estos dos señales. b. en la cuerda que qualquier de ellas estubiere sea de poner el dedo acercas de los clavos.



Alcabo se la presente obra é la muy noble y leal  
Líudad de Sevilla por Juan de Leó imprevisor a  
sancta Marína en la calle real a siete días del mes  
de Deseembre. 1546.

de 3 3 3 1 2 2  
 fa que 0 0 0 0 0 0  
 camoresme  
ematar começa avantar

J J J. 0 J.J.J J J J

J J J J J. 0 J

F#

Handwritten guitar tablature in F# major. The staff shows six strings and six measures. The first measure starts with a 2 on the 6th string. Measures 2-4 start with 0s. Measure 5 begins with a vertical bar and a 5. Measure 6 begins with a 3. The tab includes a 'Volta' instruction with a bracket spanning measures 2-4.

2 3 2 0 2 3  
0 1 0 1 0 1  
0 1 0 1 0 1  
0 1 0 1 0 1  
0 1 0 1 0 1  
0 1 0 1 0 1

Volta

3

contraponto so the estribillo canta

G

Handwritten guitar tablature in G major. The staff shows six strings and six measures. Measures 1-3 begin with 1s. Measures 4-6 begin with 0s. The tab includes a 'Volta' instruction with a bracket spanning measures 1-3.

1 3 2 0 3 1  
0 2 0 3 1 0  
1 3 2 0 3 1  
0 2 0 3 1 0  
1 3 2 0 3 1  
0 2 0 3 1 0

Volta

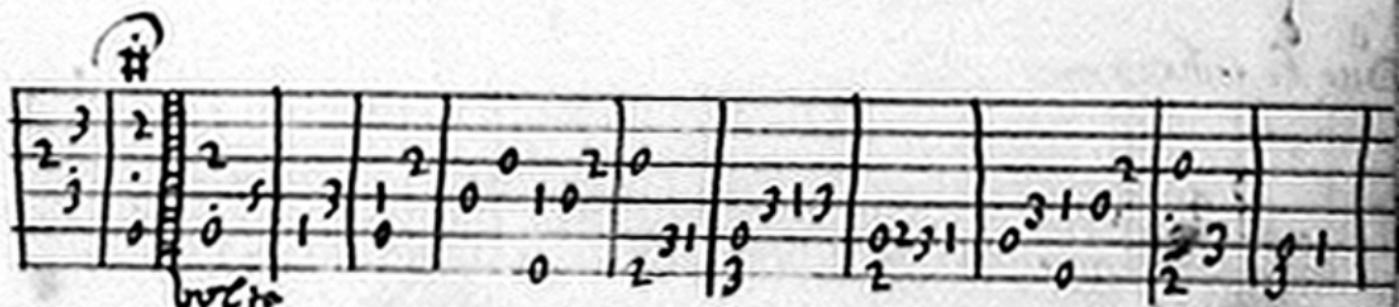
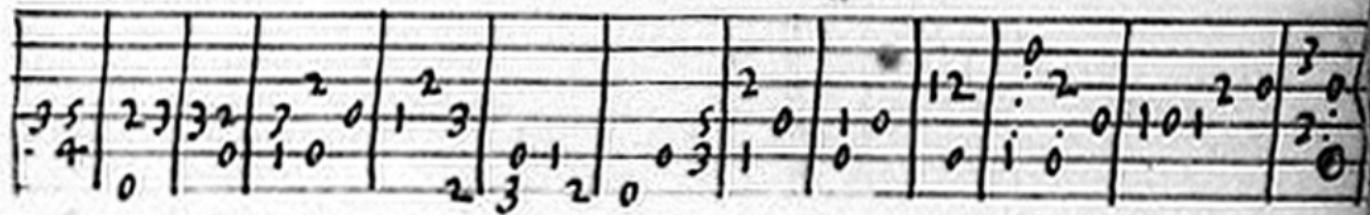
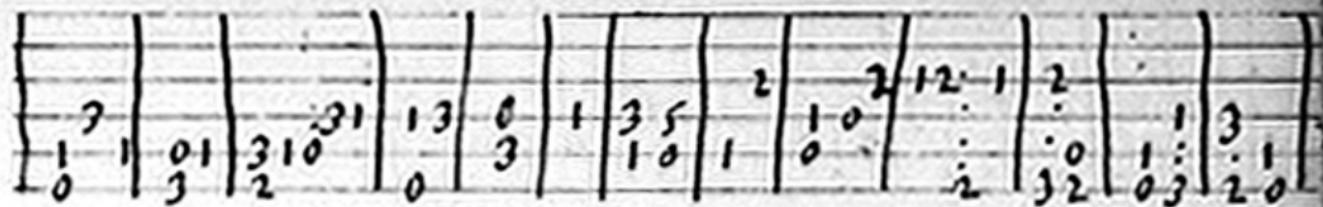
3 2 2 2 0 0 0 0 0 0 0 0

Handwritten guitar tablature in G major. The staff shows six strings and six measures. Measures 1-3 begin with 1s. Measures 4-6 begin with 0s. The tab includes a 'Volta' instruction with a bracket spanning measures 1-3.

1 3 2 0 3 1 0 1 0 1 0 1  
0 2 0 3 1 0 1 0 1 0 1 0  
1 3 2 0 3 1 0 1 0 1 0 1  
0 2 0 3 1 0 1 0 1 0 1 0

Volta

3 2 2 2 0 0 0 0 0 0 0 0



Handwritten guitar tablature on six-line staff. The first measure shows a 16th-note pattern starting with a 3. The second measure begins with a 1. The third measure starts with a 5. Measures 4 through 7 show a repeating pattern of 3, 1, 3, 5. Measures 8 and 9 show a 16th-note pattern starting with a 2. Measures 10 and 11 show a 16th-note pattern starting with a 0.

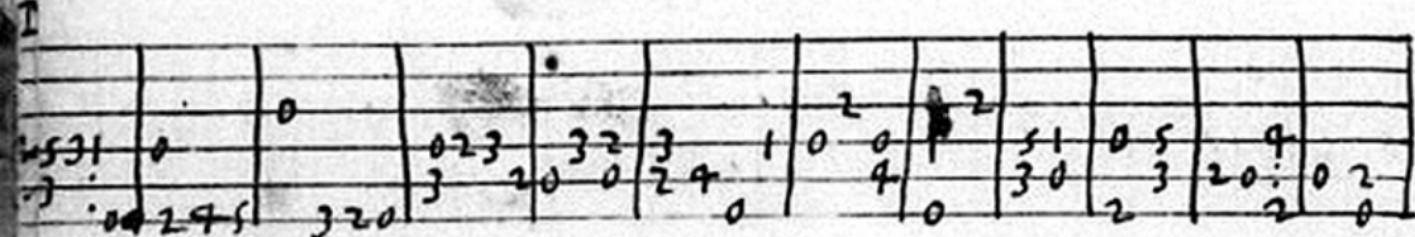
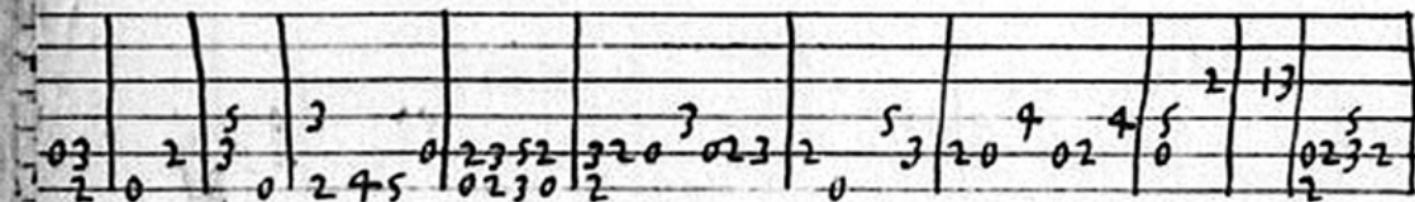
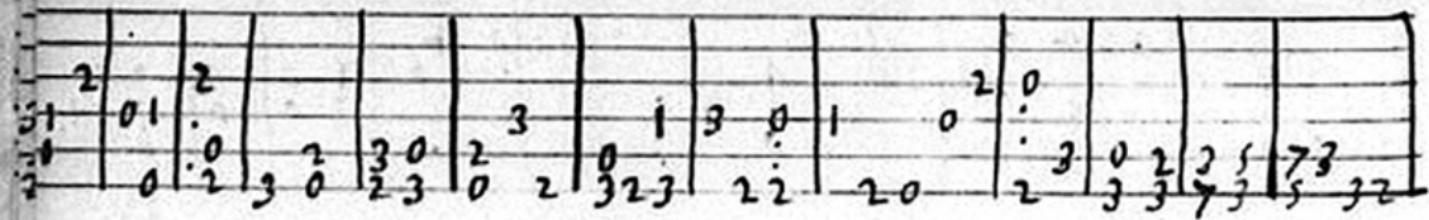


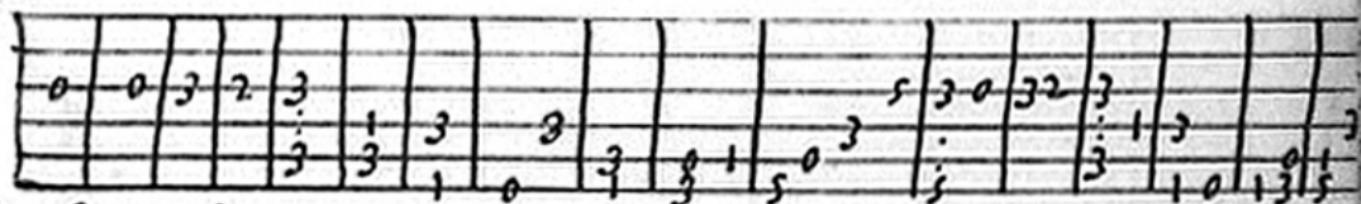
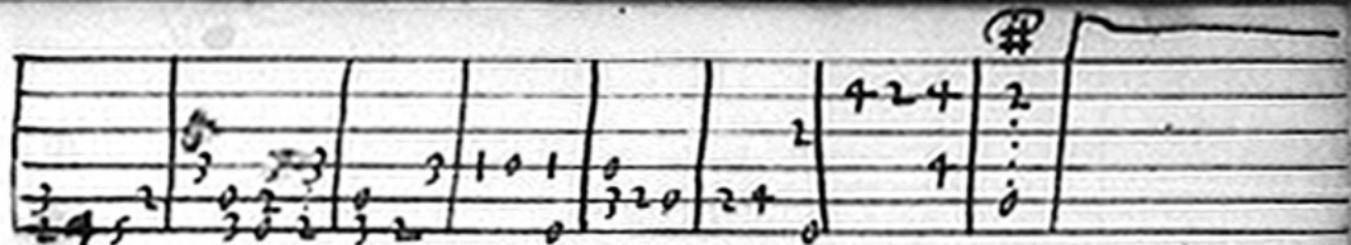
Handwritten guitar tablature on six-line staff. Measures 1 through 4 show a 16th-note pattern starting with a 0. Measure 5 begins with a 2. A sharp sign symbol is placed above the staff at the start of measure 6. Measures 6 and 7 show a 16th-note pattern starting with a 3. Measures 8 and 9 show a 16th-note pattern starting with a 0.

Duo de folhana -

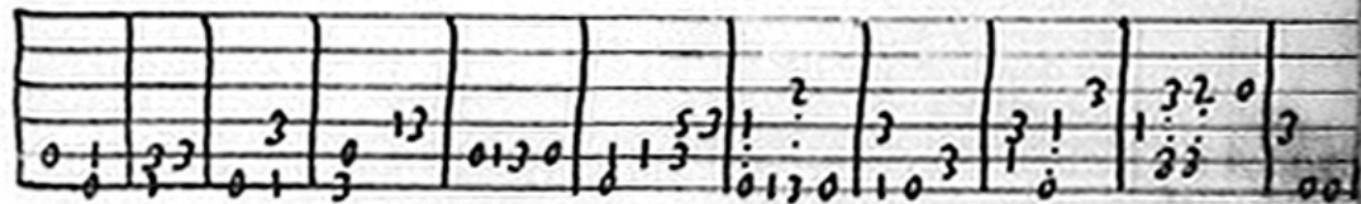
Handwritten guitar tablature on six-line staff. Measures 1 through 4 show a 16th-note pattern starting with a 4. Measures 5 through 8 show a 16th-note pattern starting with a 3. Measures 9 through 12 show a 16th-note pattern starting with a 0. Measures 13 through 16 show a 16th-note pattern starting with a 1. Measures 17 through 20 show a 16th-note pattern starting with a 3.







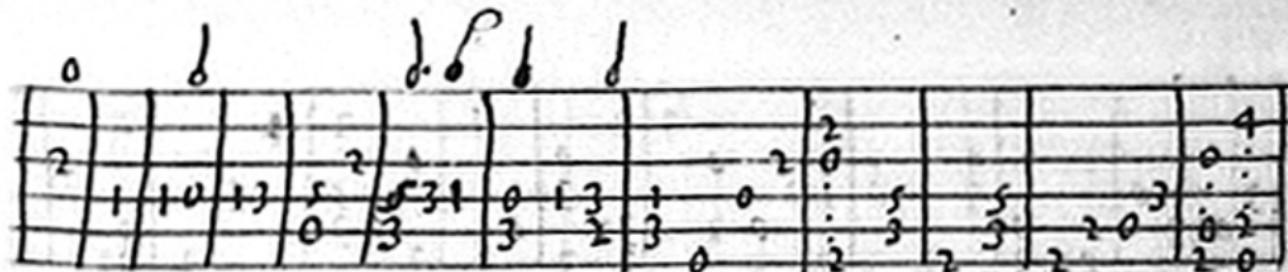
*duo demoralis  
suspiris distracti*



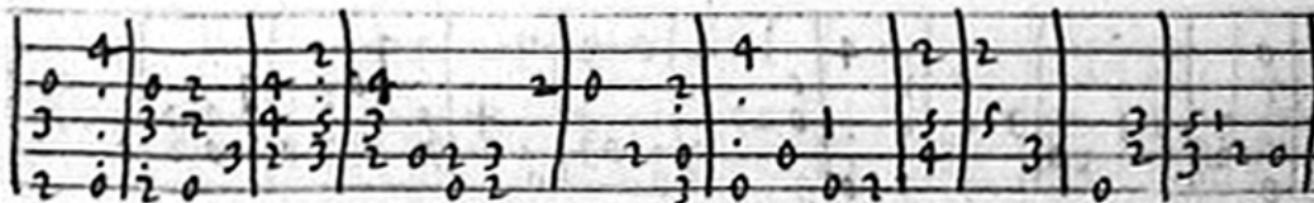
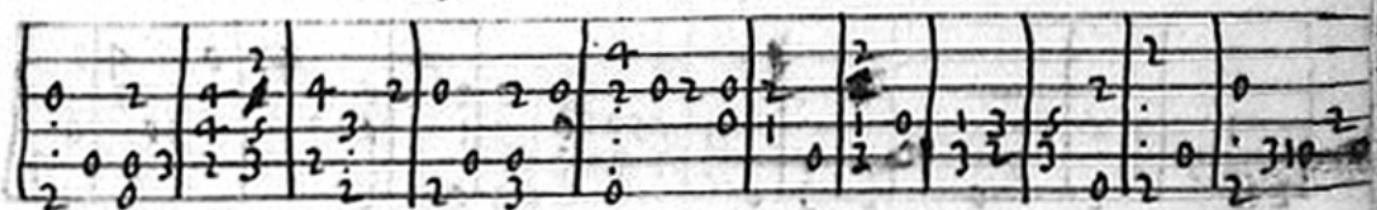
1 3 | 2 0 0 | 3 | 0 3 | 3 2 | 3 0 3 | 3 1 | 0 32 | 3 3 0 2 3 |  
 3 3 | 3 2 3 | 3 3 | 0 1 3 2 | 3 0 3 | 3 1 | 0 32 | 3 3 0 2 3 | 3 3 |

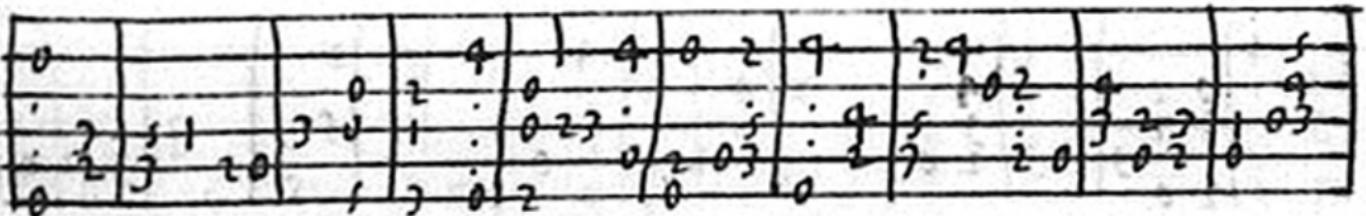
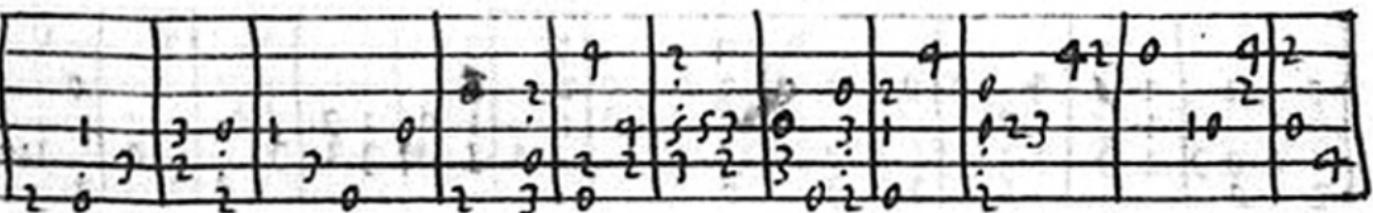
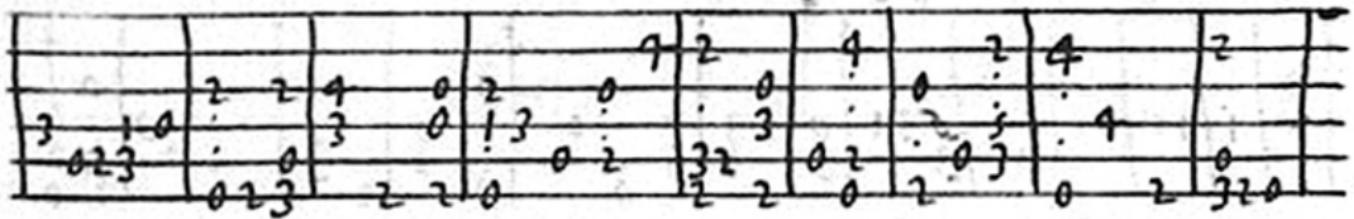
1 0 | 2 3 0 | 3 | 1 3 0 | 3 1 3 | 3 0 7 | 3 1 | 0 32 | 3 3 0 1 0 | 3 3 |  
 1 | 3 1 | 3 | 0 3 | 1 2 | 3 1 | 3 0 7 | 3 1 | 0 32 | 3 3 0 1 0 | 3 3 |

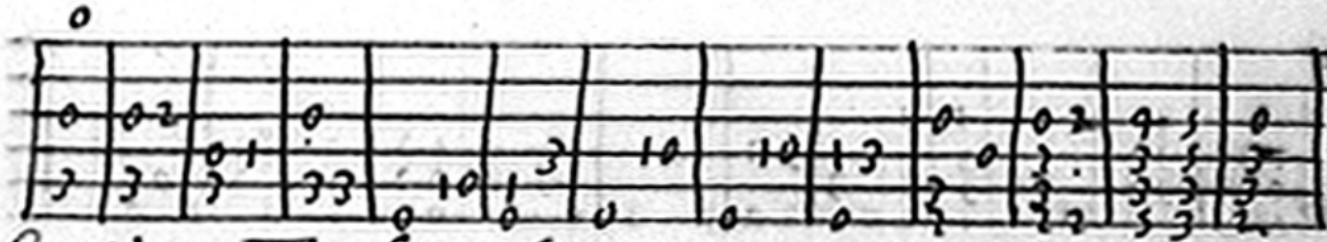
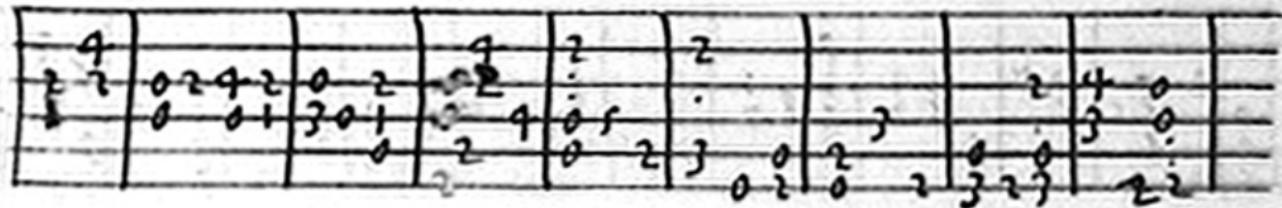
3 3 | 3 3 | 1 3 | 3 1 3 0 | 3 3 | 1 3 3 | 2 0 32 | 3 3 |  
 1 0 | 3 1 | 3 1 | 0 3 1 0 | 3 3 | 1 3 3 | 2 0 32 | 3 3 |



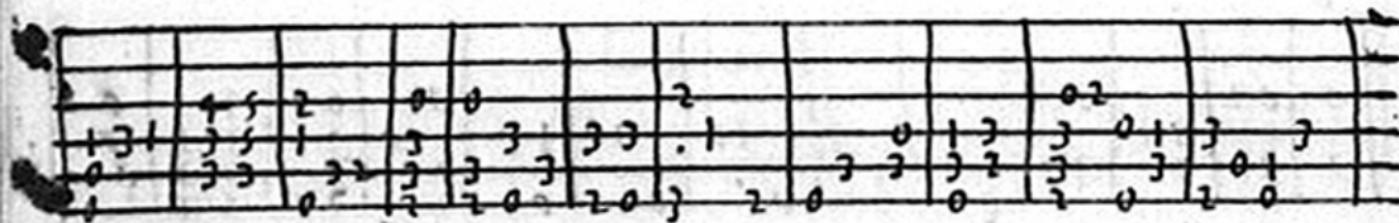
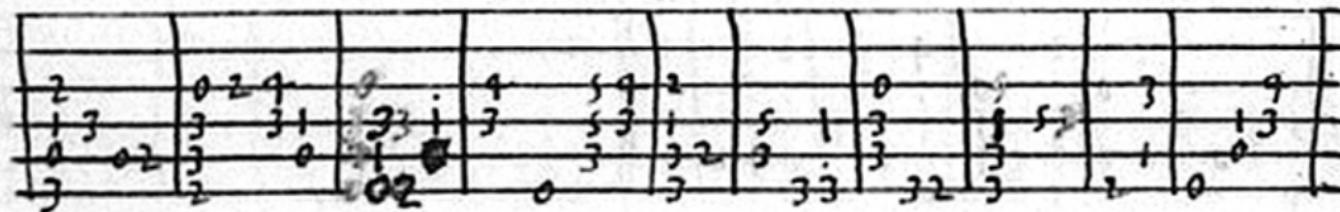
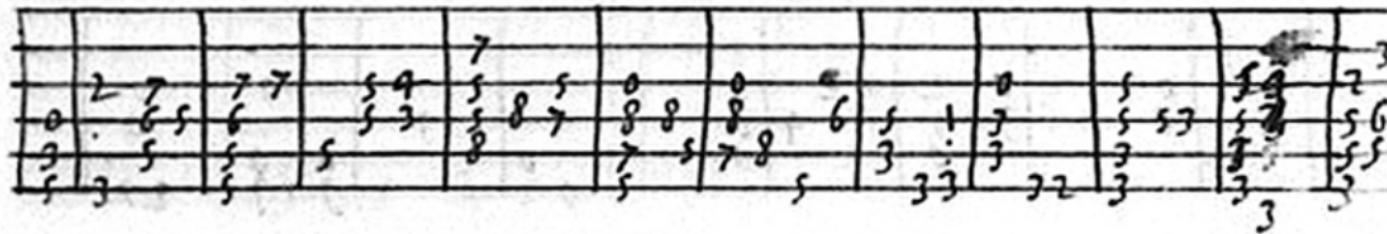
eneditus a tres da misa de  
uanda barbara demora las







benedictus aquatio d'amisa d'ave  
Regina celorum de morsa les



Guitar tablature for the first measure:

```

    2 | 1 0 1 0 | 2 0 | 0 5 | 0 2 | 2 2 | 3 3 | 3 3 | 1 3 | 1 2 | 0
    1 | 0 3 0 | 3 3 | 2 3 | 0 2 1 0 | 1 1 2 | 0 0 | 0 2 3 | 1 2 | 0 3 3 |
    0 | 3 0 | 0 0 | 2 3 | 0 2 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |
    3 | 2 0 | 0 0 | 2 3 | 0 2 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 |
  
```

Guitar tablature for the second measure:

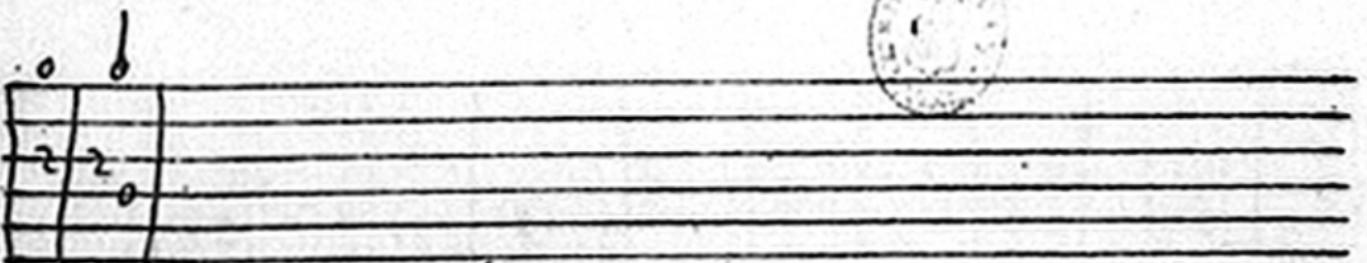
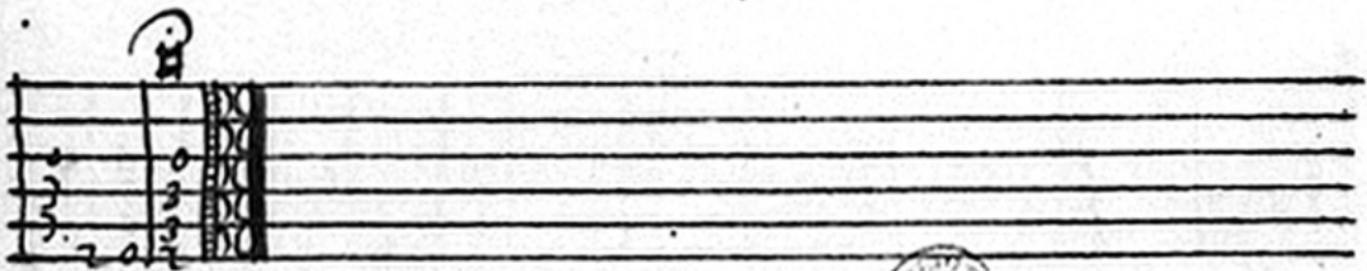
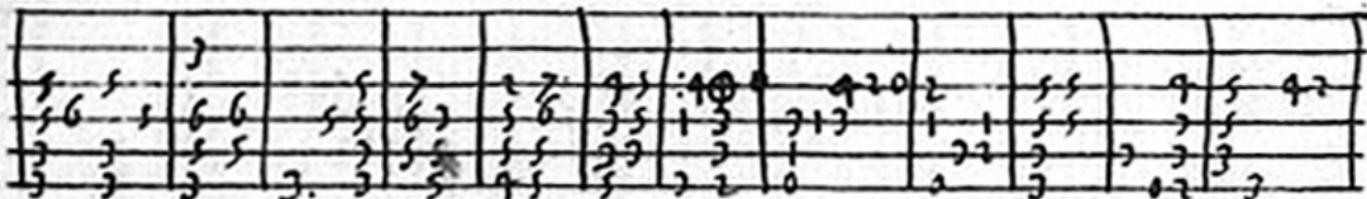
```

    0 | 2 3 | 0 2 0 | 0 0 | 2 3 | 1 0 | 0 0 | 6 5 | 3 2 | 1 3 | 4 5
    8 | 8 6 | 5 6 | 2 0 1 | 3 8 6 | 5 6 | 1 0 | 3 2 | 1 0 | 3 2 | 1 0 |
    3 | 3 2 | 2 0 | 2 0 | 3 2 5 | 3 2 0 | 2 0 | 3 2 | 1 0 | 3 2 | 1 0 |
    5 | 5 , | 5 , | 2 0 | 2 0 | 3 2 5 | 3 2 0 | 2 0 | 3 2 | 1 0 | 3 2 | 1 0 |
  
```

Guitar tablature for the third measure:

```

    0 | 2 5 0 | 6 5 | 1 2 | 5 7 2 | 1 2 | 0 0 | 0 0 | 0 0 | 5 6 5 7
    3 | 3 2 1 0 | 3 2 | 5 2 | 1 0 | 3 2 0 2 | 3 2 0 2 | 2 1 0 | 3 2 1 0 | 5 2 1 0 |
    5 | 5 , | 5 , | 3 2 | 5 2 | 1 0 | 3 2 0 2 | 3 2 0 2 | 2 1 0 | 3 2 1 0 | 5 2 1 0 |
    7 | 7 , | 7 , | 3 2 | 5 2 | 1 0 | 3 2 0 2 | 3 2 0 2 | 2 1 0 | 3 2 1 0 | 5 2 1 0 |
  
```



et acemdi Im cectum a keg  
la misa daue flegixa celoru



bassa e alta

A handwritten musical score consisting of three staves of music. The top staff is labeled "bassa e alta". The first measure contains a bass note followed by a treble note. The second measure contains a bass note followed by a treble note. The third measure contains a bass note followed by a treble note. The fourth measure contains a bass note followed by a treble note. The fifth measure contains a bass note followed by a treble note. The sixth measure contains a bass note followed by a treble note. The seventh measure contains a bass note followed by a treble note. The eighth measure contains a bass note followed by a treble note. The ninth measure contains a bass note followed by a treble note. The tenth measure contains a bass note followed by a treble note. The eleventh measure contains a bass note followed by a treble note. The twelfth measure contains a bass note followed by a treble note. The thirteenth measure contains a bass note followed by a treble note. The fourteenth measure contains a bass note followed by a treble note. The fifteenth measure contains a bass note followed by a treble note. The sixteenth measure contains a bass note followed by a treble note. The seventeenth measure contains a bass note followed by a treble note. The eighteenth measure contains a bass note followed by a treble note. The nineteenth measure contains a bass note followed by a treble note. The twentieth measure contains a bass note followed by a treble note. The twenty-first measure contains a bass note followed by a treble note. The twenty-second measure contains a bass note followed by a treble note. The twenty-third measure contains a bass note followed by a treble note. The twenty-fourth measure contains a bass note followed by a treble note. The twenty-fifth measure contains a bass note followed by a treble note. The twenty-sixth measure contains a bass note followed by a treble note. The twenty-seventh measure contains a bass note followed by a treble note. The twenty-eighth measure contains a bass note followed by a treble note. The twenty-ninth measure contains a bass note followed by a treble note. The thirtieth measure contains a bass note followed by a treble note. The thirty-first measure contains a bass note followed by a treble note. The thirty-second measure contains a bass note followed by a treble note. The thirty-third measure contains a bass note followed by a treble note. The thirty-fourth measure contains a bass note followed by a treble note. The thirty-fifth measure contains a bass note followed by a treble note. The thirty-sixth measure contains a bass note followed by a treble note. The thirty-seventh measure contains a bass note followed by a treble note. The thirty-eighth measure contains a bass note followed by a treble note. The thirty-ninth measure contains a bass note followed by a treble note. The forty-first measure contains a bass note followed by a treble note. The forty-second measure contains a bass note followed by a treble note. The forty-third measure contains a bass note followed by a treble note. The forty-fourth measure contains a bass note followed by a treble note. The forty-fifth measure contains a bass note followed by a treble note. The forty-sixth measure contains a bass note followed by a treble note. The forty-seventh measure contains a bass note followed by a treble note. The forty-eighth measure contains a bass note followed by a treble note. The forty-ninth measure contains a bass note followed by a treble note. The五十th measure contains a bass note followed by a treble note.



$t$   $t F F$   $F$   $t F F$   
 0 0 0 0 0 0  
 2 2 2 2 2 2  
 3 3 3 3 3 3  
 1 1 1 1 1 1

1.

Sca  $F$   $F F$   $F$   $\frac{1}{2} F F$   $F$   $F$   
 3 3 3 3 3 3 3  
 0 0 0 0 0 0 0  
 1 1 1 1 1 1 1

Iba  $3$   $3 3$   $3$   $3 3$   $0$   $0$   
 3 3 3 3 3 3 3  
 1 1 1 1 1 1 1

