

Missas de Iusquin,

Libro quinto.

Pifador.

Fo. lxvii.

Osana de
la misma
missa.

I iii

Missas de Lusquin,

Libroquinto,

Pisador

Agnus
dela misma
missa.

Missa de Iusquin,

Libro quinto,

Pisador,

Fo. lxxii.

Otra missa de Iusquin de beata virgen, kirie,

Christe.

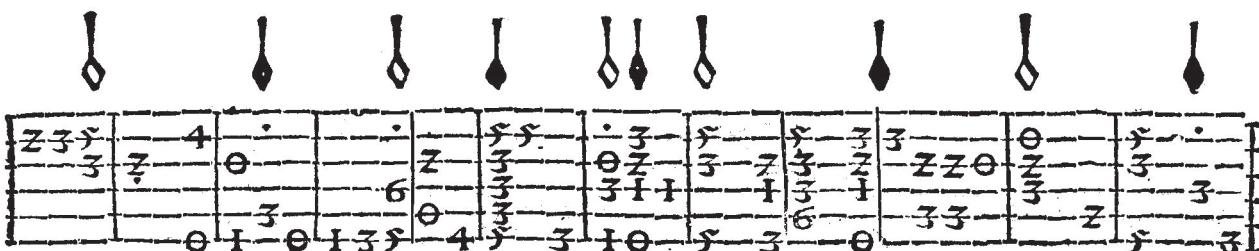
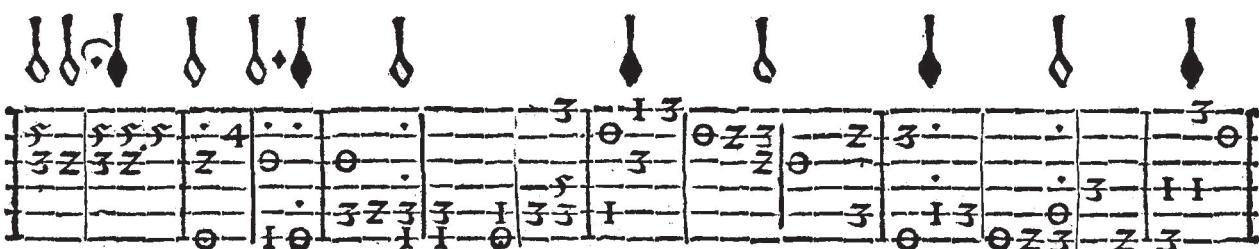
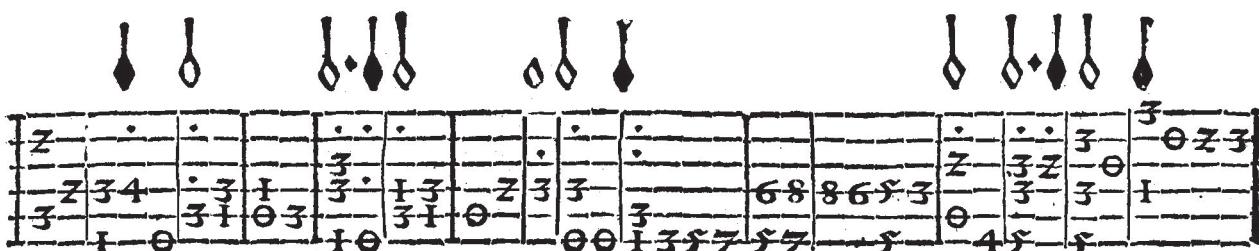
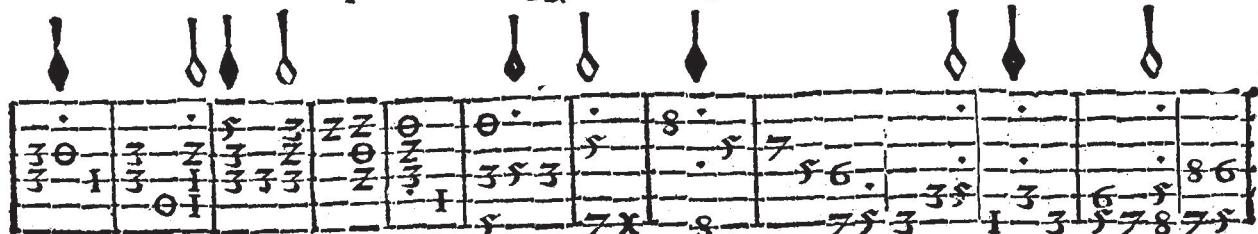
kirie polo rero.

I iii

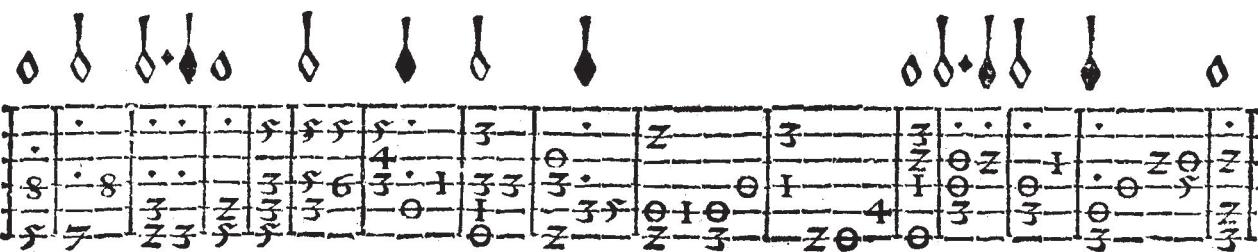
Missas de Iusquin.

Libro quinto.

Pisad or



GLORIA DE BEATA
virgen de la misma misa.



Missas de Iusquin

Líbro quinto.

Pisador.

Fo. ix.

The image shows a page of musical notation from a 15th-century manuscript. The notation is written on four-line staves, with each staff consisting of two measures. The music is divided into four systems by vertical bar lines. The notation uses a variety of symbols, including dots, dashes, and numbers (e.g., 3, 4, 5, 6, 7, 8) to indicate pitch and rhythm. The first system starts with a single dot above a dash, followed by a dash with a dot above it. The second system starts with a dash with a dot above it, followed by a dash with a dot below it. The third system starts with a dash with a dot above it, followed by a dash with a dot below it. The fourth system starts with a dash with a dot above it, followed by a dash with a dot below it. The page is numbered 'I v' at the bottom right.

Missas de Iusquin.

Libro quinto,

Pisador

The page contains six staves of musical notation. The first five staves are grouped together under three headings:

- Missas de Iusquin.**
- Libro quinto,**
- Pisador**

The sixth staff begins with the text:

Quitollis
de la misma
missa.

The notation consists of vertical stems with horizontal dashes and dots indicating pitch and rhythm. The stems are positioned above the staff lines, and the dashes and dots are placed below them. The first five staves are identical in length, while the sixth staff is shorter, ending with a final cadence.

Massas de Iusquin,

Libro quinto,

Pisador*

Fo. lxx.

The musical score consists of ten staves of music. Staff 1 starts with a large open circle, followed by a series of vertical strokes and dashes. Staff 2 begins with a small open circle. Staff 3 starts with a large open circle. Staff 4 begins with a small open circle. Staff 5 starts with a large open circle. Staff 6 starts with a small open circle. Staff 7 starts with a large open circle. Staff 8 starts with a small open circle. Staff 9 starts with a large open circle. Staff 10 starts with a small open circle. The music is composed of vertical strokes, dashes, and small circles with stems, separated by vertical bar lines.

Masses de Josquin.



Libro quinto.



Pifador

Cū sancto spi-
ritu de la mis-
ma missa,

Cū sancto spi
ritu de la mis
ma missa.

Credo de beata virgen. El qual se pu
soporotra parte en la v i huella/ porque
es a cinco y fuese mas facil de tañer,

Masses de Josquin.



Pisadce. Fo. lxxi.

The image shows a page of musical notation for a string instrument, possibly guitar tablature. It consists of six horizontal staves, each representing a different string or group of strings. The notation uses a combination of vertical stems and horizontal dashes to indicate note heads and stems. The notes are mostly sixteenth notes, with some eighth and quarter notes interspersed. The patterns repeat across the staves, creating a rhythmic and melodic sequence. The notation is dense and requires careful reading to interpret correctly.

Misas de Iusquin,

Libro quinto.

Pisador

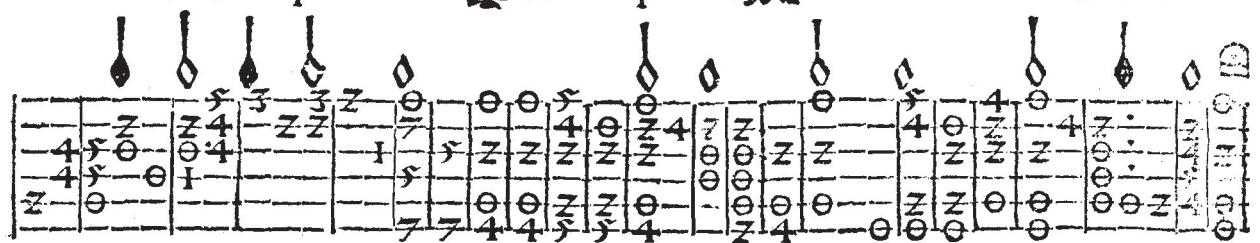
Crucifixus.
del mismo
credo.

Missas de Iusquin

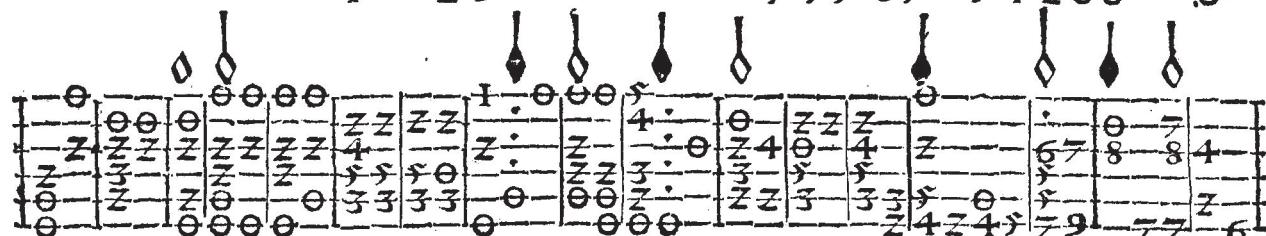
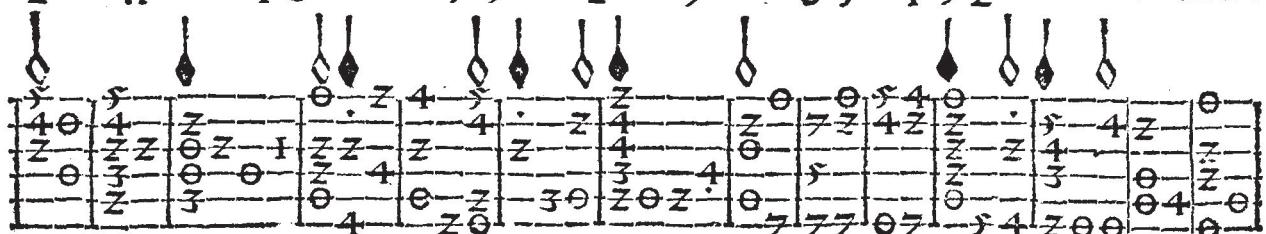
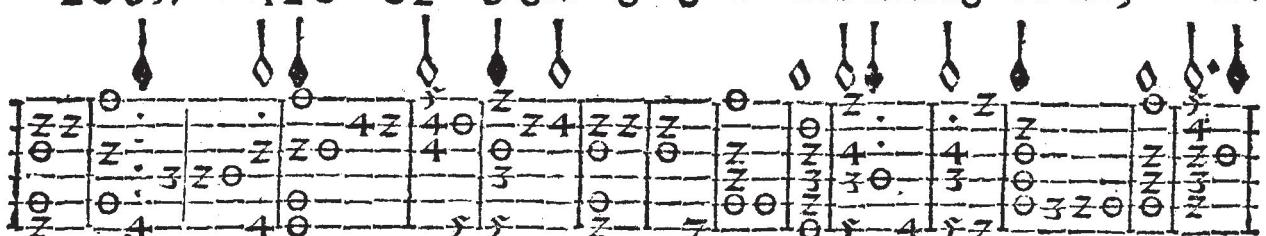
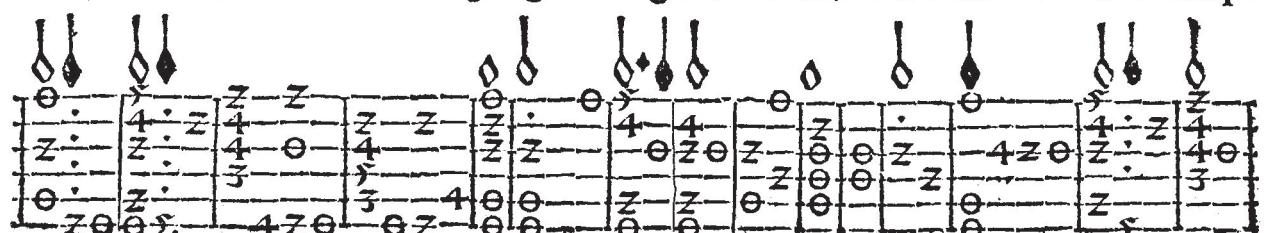
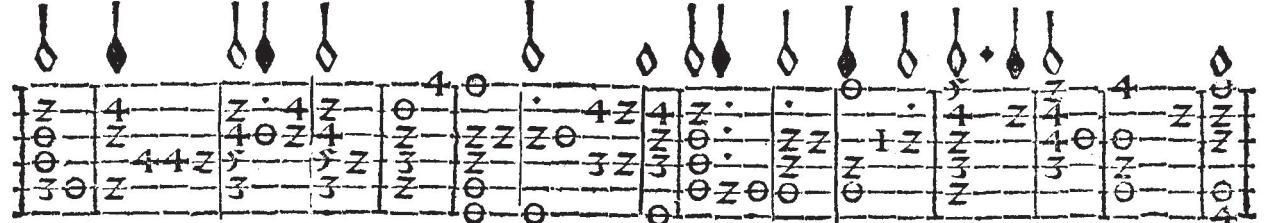
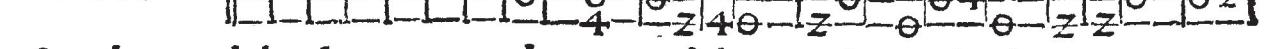
Libro quinto, 56

Pisador.

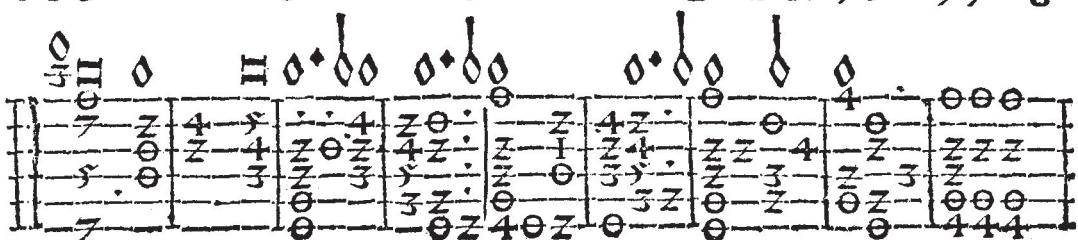
Fo. lxxii.



Et spiritū san-
ctū de la mis-
ma missa,



Proporció
de tressemi
brcues al cō
pas,



Missas de Iusquin.

Libroquinto.

Pifador

The musical score consists of ten staves of tablature, each representing a different part of the instrument. The notation uses a unique system of symbols including dots, crosses, and numbers (e.g., 4, 3, 2, 1) placed above or below horizontal lines. Some staves begin with a small circle or dot. The first five staves are grouped under the heading "Missas de Iusquin." and "Libroquinto." The last five staves are grouped under the heading "Pifador". A central column contains lyrics in Spanish: "Sanctus dela misma misia, a cinco bozes." The music is divided into measures by vertical bar lines, and some notes are connected by horizontal dashes.

Missa de Iusquin.

Libro quinto.

Pisador,

Fo. lxxiii.

Plenia cinco
dela misma
misia.

Agnns dela misa
misa missa de bea
ta virgen a cinco

Missas de Iusquin,

Libro quinto,

Pisador

Fin delas missas de Iusquin. Este es vn
pleni de Iusquin a tres/dela missa de fortu
na dese sperata, y por ser bueno lo puse aq.

Missa de Iusquin.

Libro quinto.

Pifador,

Fo. lxxviii.

The musical score is divided into six staves, each containing five lines of musical notation. The notation is rhythmic, using symbols like '0', 'z', '3', '|', and 'x'. Some notes have numerical values above them. The score is framed by decorative floral ornaments at the beginning and end of the section.

FIN DEL QVINTO LIBRO.

Motetes

26 Libro sexto.

Pisador

Fo. lxxv.

LIBRO SEXTO Q VE

TRACTA DE MOTETES, A QVATRO Y A CINCO
y a ocho bozes, de famosissimos authores. Dellos van cantados y va la letra q
se canta la boz va assenalada de colorado, y es la clave de cesol
faut la tercera en primero tras el usquin.

In principio e ratver bum

& ver bum erat a pude um

& deuse ratver bum //

hoce rat in principio a pud e um

& sine ip so fa ctumest

ni hil.

Quod fa ctumest in ip

Motetes,

Libro sexto.

Pisador

so vita erat luxho mi num & lux in te ne
 bris & tenebre non cō prehende
 rūt // nō com pre hende runt

Otro motete de gōmbert, Fuit
homo missus. Es la clau la ter
cera en tercero traste,
non cōprehen derunt

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

fuit ho

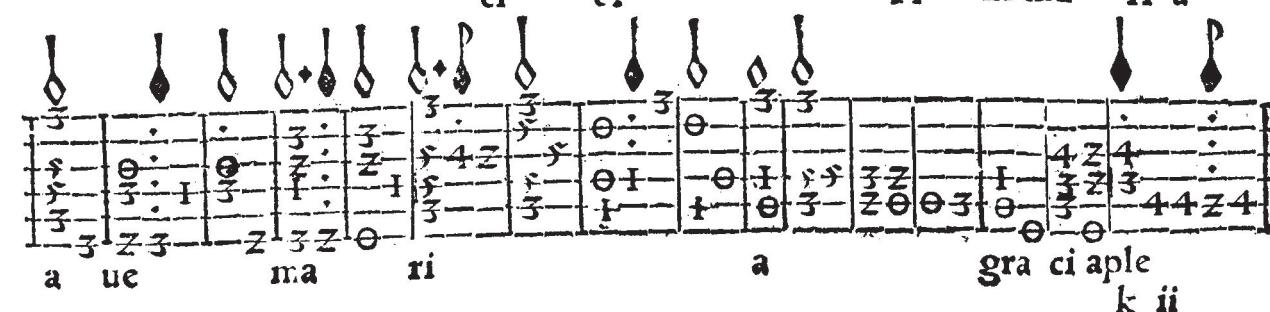
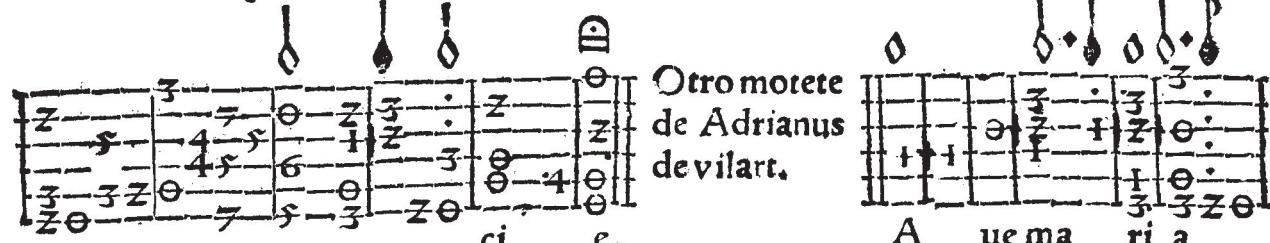
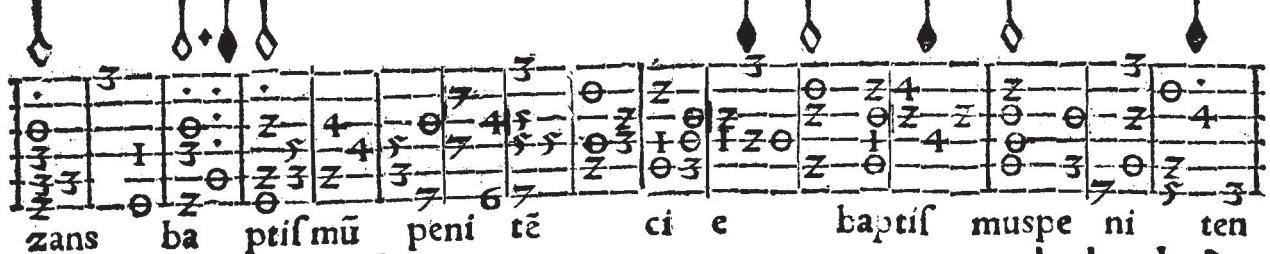
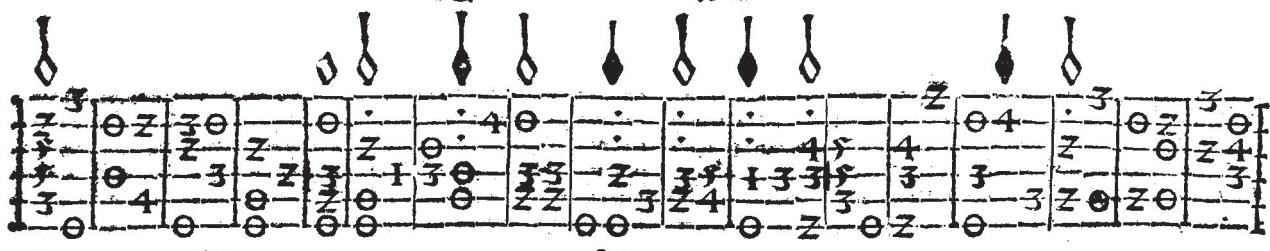
mo mis sus ade o a de om issus a
 de o mis sus a de
 o cui nomen erat cui nomen e rat

Motetes.

Libro sexto.

Pisador.

Fol. lxxvi.



Motetes.

26 Libro sexto. **26**

Pisador.

nagra ci a ple na dominus te cum //

// cta tu be nedi cta tu inmuli e

ribus!// be nedi

fru ctiusventris tu ile

sus fru ctiusven tris le sus sancta mariare gina ce

li dul cis & pi a o mater dei ora p nobis peccatoribus

Motetes,

Libro sexto.

Pisador

Fo. lxxvii.

vtcū e e letiste vi de a mus

vtcū le tiste vi de a mus vtcū e

Paternī Adrianus
de vill'art, Es la claued
cesol faut la tercera en
tercero traite.

Pa ter

letis te vi de a mus.

noster qui es ince lis //

fan ctifice tur nomen tu um ad ve ni at reg num

tu um ad ve ni ad

ad ve ni ad

reg num tū fi at vo lun tas tu a

k iii

Motetes. Libro sexto. Pisador.

fi at volun tas tu a, //

cutince lo & in te ra rra //

pa nē nostrū //

pa nem nostrū cotidi anum //

da no bis

hodi e //

& di miteno bis devi tano stra //

sicut & nos

si cut & nos dimi

ti mus i

Motetes.

Libro sexto.

Pisador.

Fo. lxxvii

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

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

libe ranos a ma lo sed liberanos a ma lo.

Otro motete de Iusquin, de tota pul chra. Es la claued ce sol faut la tercera en tercero traste,

A mi ca me

a o cu

li tu i colū ba ru e ce tu pulcra es di lec temi et dede

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

Motetes

Libro sexto.

Pisátor

drina ci prici na e go

flos can pi et lili

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

nas sic ami came a in ter si li as

iu trodu xit me rex in cu bicu lu fu um

fulate me flori ribus

qui amo re lan gue a.

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

Motetes.

Libro sexto.

Pisador,

Fo. lxxviii.

Dum completerentur pentecostes/dies pentecostes pentecostes

pente co stes era omnes pa riter dicentes

di cen tes e ra omnes pa ri ter dicen tes

al le lu ya al le lu

ya sit faciū es repen te de cclo sol mus

tanquā ad veri en tes tanqnam ad ve nientes

spiri tus vehementis & reple uit to rm

Motetes

Libro sexto.

Pisador

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

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

Qui semināt in lachrymis in lachry

mis qui seminant in lachry mis & exultatio nem me
me tēt & exultationem me

tēt e un tes yban & fle bant & fle

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

Motetes. Libro sexto. Pisador. Fo. Ixxx.

tes se mi na su a ii.

venientes au tem veni en tes autem veni en tes ve nien

me exultatione veni ent cū exulta tio ne ii

portantes manipu los su

os manipu los suos

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

Que ra

mus cum fa sto ribus verbum in caina tum can

Motetes.

Libro sexto.

Pisador.

te·mus cum o mi ni bus regi secu lo rum no
enoe no enoe noe quantuvides estabu lo

iesumna tum ielum natum de vir gi ne
Quid audis iu precepio angelus cum car mi ne

Et pa sto res & pasto res

dicen tes no e no e no e no e no e

Miserere mei deus de Iusquin es la cl'ae de cesolfaut la
tercea en tercer traste es a cinco bozes en tibi soli
peccauiporquecalla laboz se cantaelcontraalto.

Motetes,

Libro sexto.

Pisador

Fo. Ixxxi.

mi sere re mei deus secun

dum magnam misericordiam tuam tu am

Et secundum mul titudi nem miserationem tua rum

tua rum dele ini quita te me a mi le

tere de us Amplius lqua me ab iniquitate me a

Et a pecca to meo mundame

Quoniam iniquitatem meam e go cognosco

Motetes

22 Libro sexto.

Pifador

Et peccatum meum cum est semper contra me semper

mi serere me de us ti bi fo peca malnm coram te fe

ci & iustifice ris in sermonibus tuis Et vincas cum iu di

ca ris mi se re re mei de us Ec ce enim in qui tati

bus conceptus sum Et in peccatis concepi me mater m a mi

scere re mei de us Ec ce enim veritatem de le gis te incerta & o

cultu sapi en tie tu & ma gnisc stasti mi chi

Motetes.

Libro sexto.

Pifador.

Fol. lxxxii.

motets. libro sexto. pifador. fol. lxxxii.

mi se re remeldeus. Asperges me domi

ne y po & mundabor munda

bor fa ua bism & su perni uem de alba

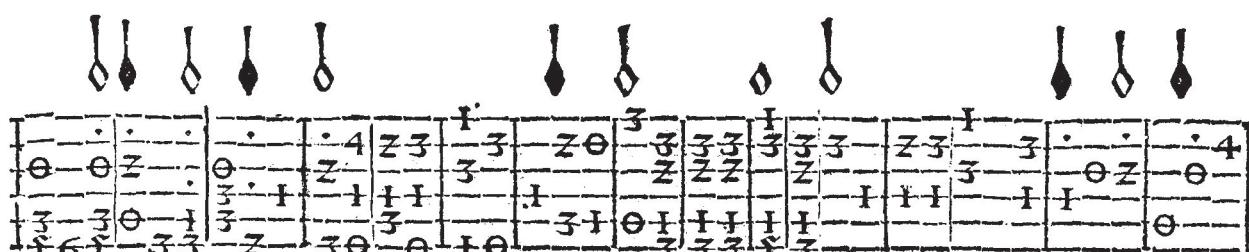
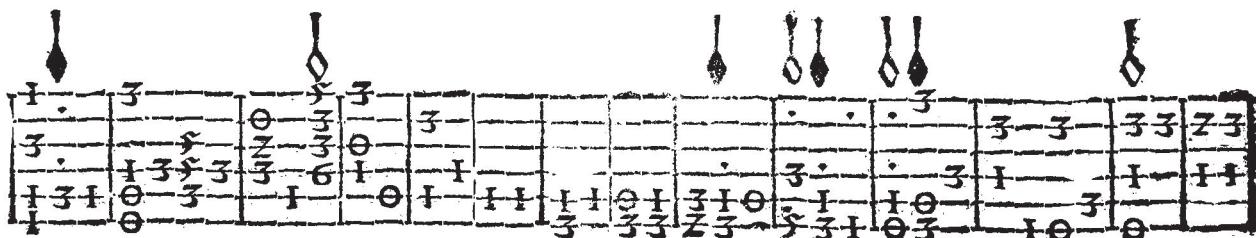
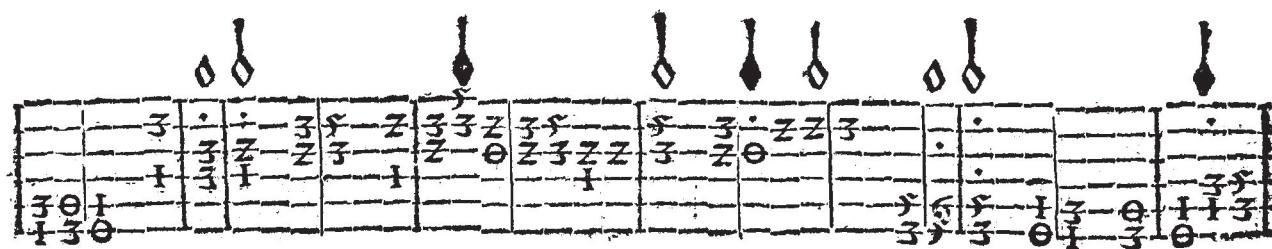
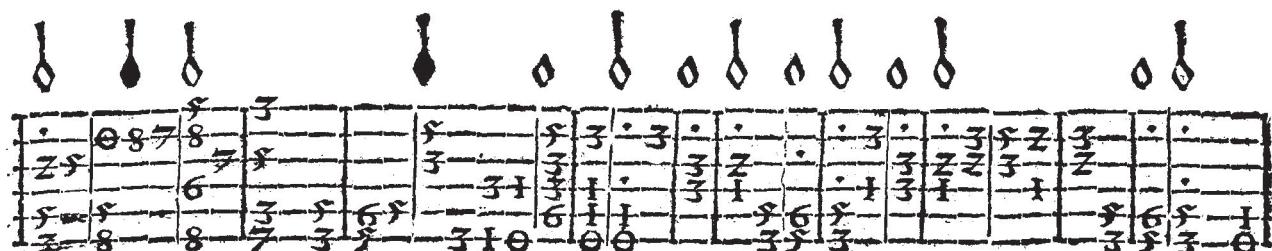
bor mil e rere me i de us deus

De aqui adelante son motete para tener sincantar. Decendid angelus de Morales a quattro bozze

Motetes.

Libro sexto.

Pifador.



Motetes.

Libro sexto.

Pisador

Fo. lxxxiii.

D

Angelus domini a quattro
bozes de Basurto.

L

Motetes.

Libro sexto,

Pisador.

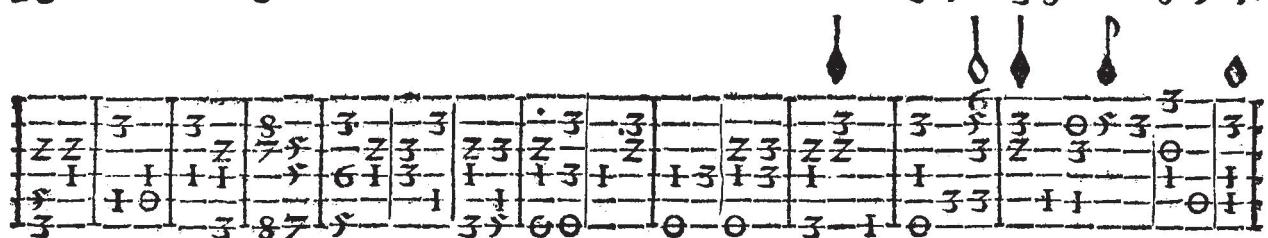
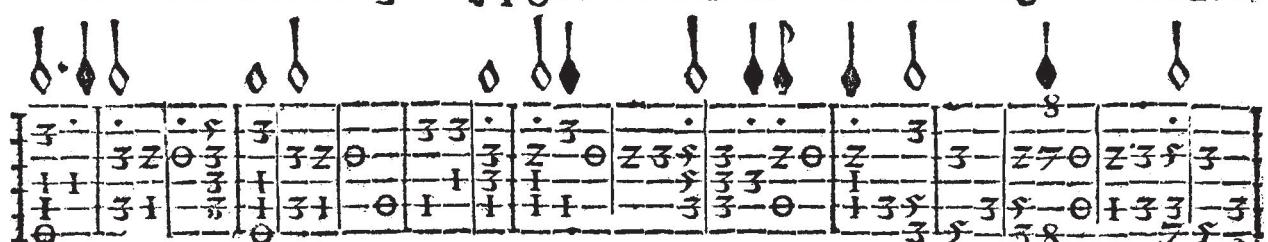
Segunda parte de este motete.

Motetes.

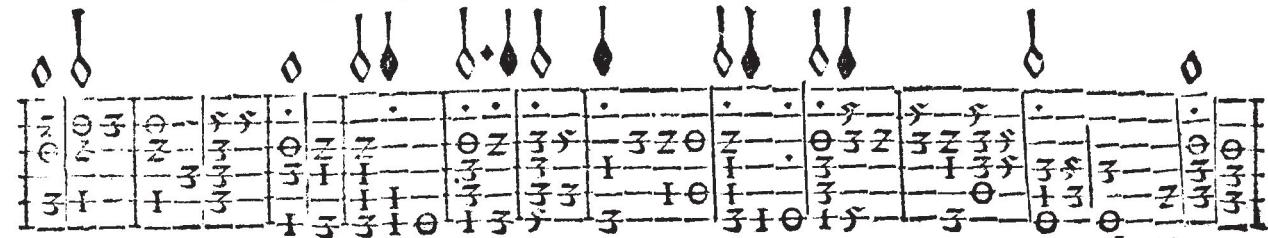
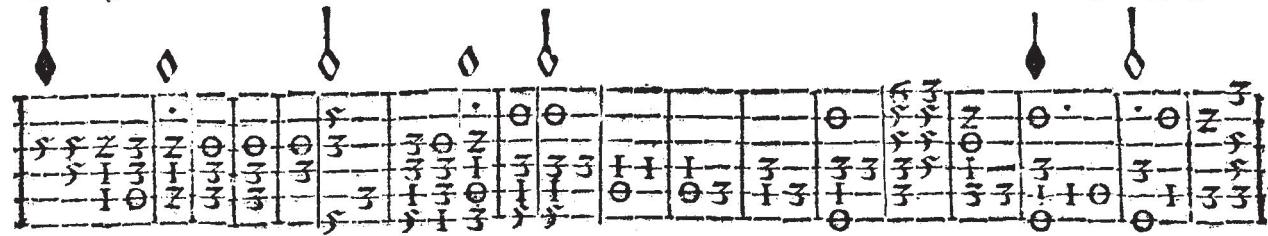
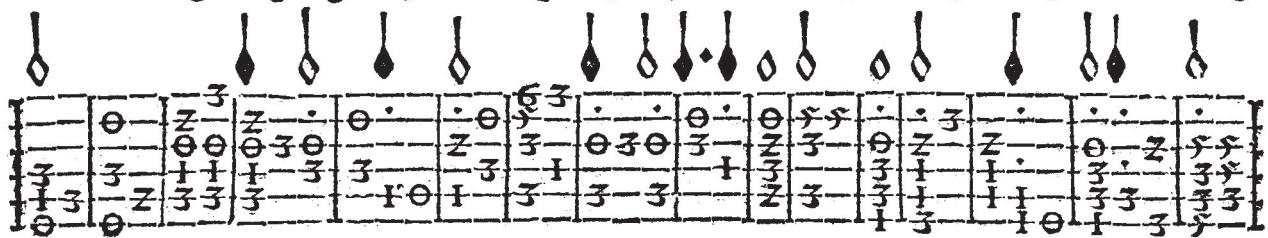
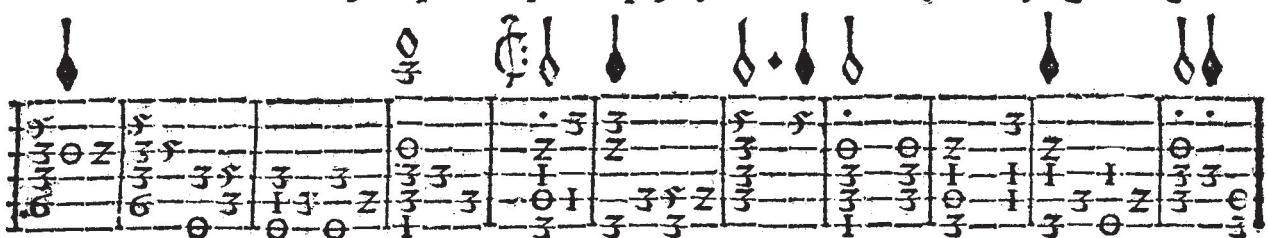
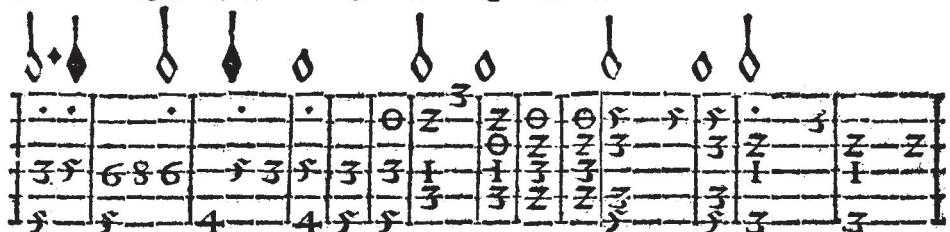
26 Libro sexto.

Pifador.

Fol. lxxviii.



Salue a cinco bozes
de Iusquin,



Motetes.

Libro scxto.

Pisador.

The page contains three staves of musical notation. The notation is based on a five-line staff with a unique set of symbols: a dot (.) and a dash (-). The first two staves begin with a fermata (a small horizontal line above a dot). The first staff has a fermata over the first note, followed by a series of notes and rests. The second staff has a fermata over the first note, followed by a series of notes and rests. The third staff begins with a single dot, followed by a series of notes and rests. The music consists of short note values and rests, separated by vertical bar lines. The page is numbered 84v at the top center.

Motetes

Libro sexto.

Pisador

Fol. lxxxv.

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

Tu le runt do mi num me um

Et nes ci o v bi posue runt Po

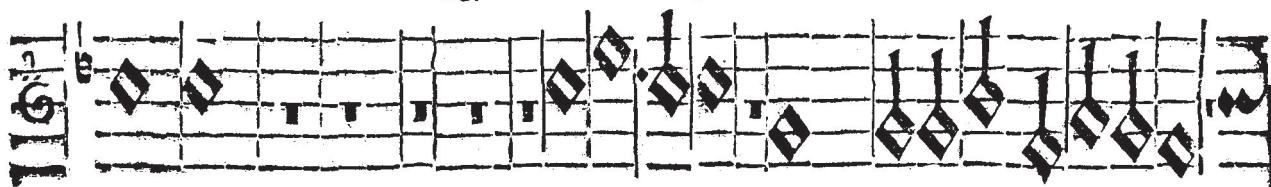
sue runt a it a it a it

L iii

Motetes.

Li^oro sexto.

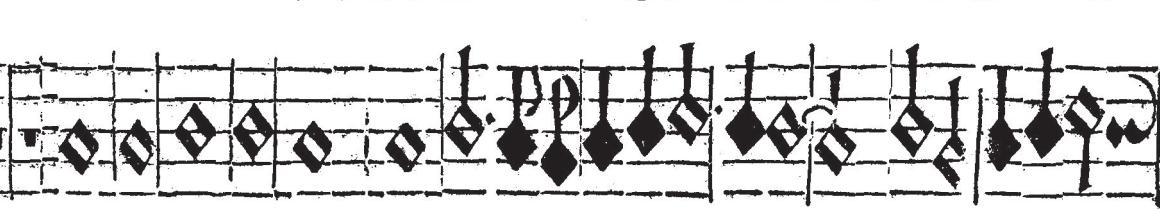
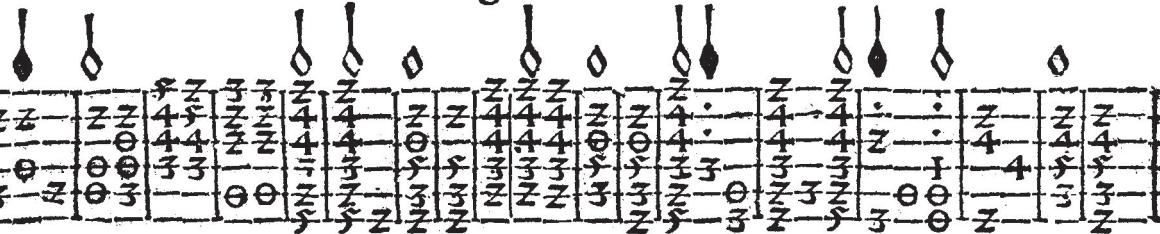
Pisador.



a it

an ge lusei

re



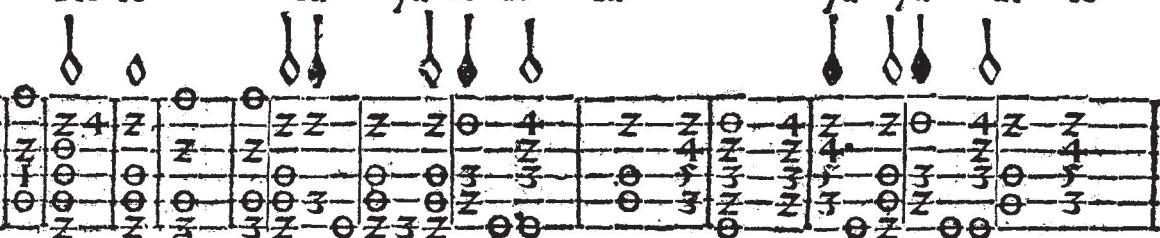
Al le

lu ya

al

le

ya ya al le

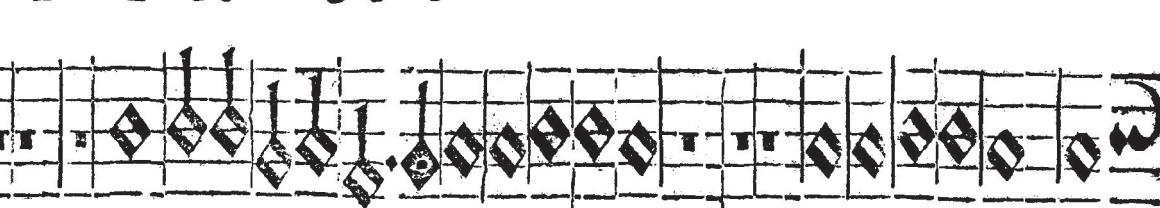
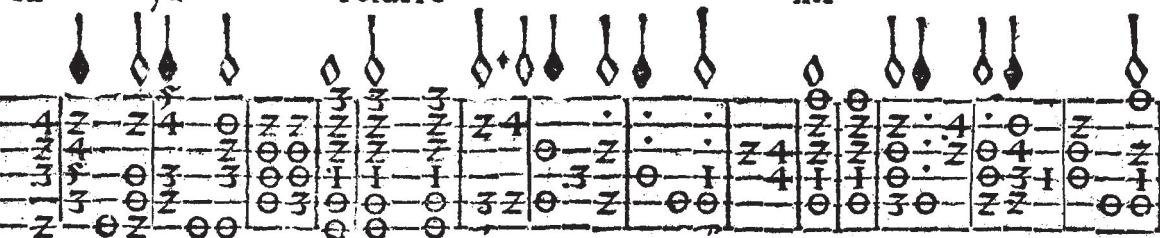


lu

ya

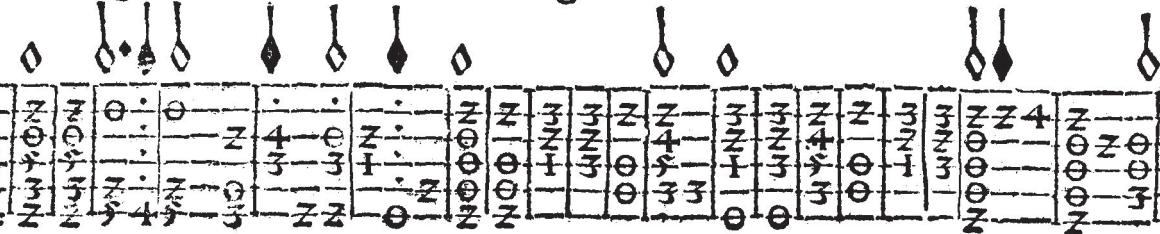
resurre

xit



Si cut dixit precedā vos in galilea

I bi e um



Mcctetes

Libro sexto.

Pifador

FOLIO XXXV.

vi de bi tis Al le lu ya
 al le lu ya al le lu ya.
 Tu lerunt do mi
 num do mi uum me um et

Motetes.

Libro scxto.

Pisador.

The musical score consists of three staves of music. The top staff is for 'Motetes' and 'Libro scxto', featuring diamond-shaped note heads. The middle staff is for 'Pisador.', showing a rhythmic pattern of vertical strokes and horizontal dashes. The bottom staff continues the 'Pisador.' pattern. The lyrics are written below the notes:

uel ci o v bi i pos su e
e runt al lelu ya al lelu ya al lelu ya

Below the score, the text 'Fin del libro sexto.' is centered.

Fin del libro sexto.

Villanescas. Libro septimo. Pisador. Fe. lxxvii
LIBRO SEPTIMO QVE
 TRATA DE VILLANESCAS A TRES Y A
 quatro bozes / y della s las tres tañidas / y la otra boz cantada por de
 fuera / y canciones Francesas / y las primeras que son de atres
 bozes son para principiantes O dulce vita mea.

Otra villanesca Totivoria contar.

Villanescas.

Libro septimo.

Pisador.

**Otra villanesca a tres bozes
Quātod vele.**

**Otra villanesca a tres
bozes. Ma dona ma-
lavostra, ii.**

**Otra villanesca a tres
bozes. La cortesia**

Villanescas. **Libro sexto.** Pifador. Fo. lxxxviii.

Otra villanesca a
tres bozes. Tutta
tutta s'arissi

M ii

Villanescas

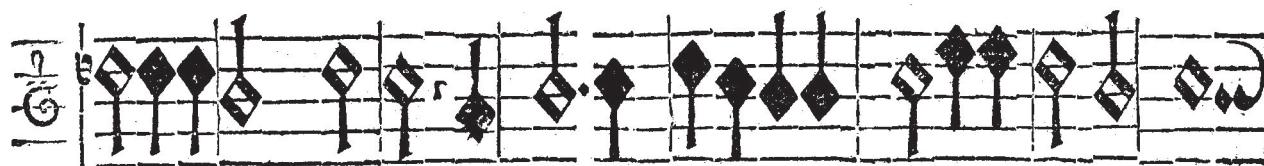
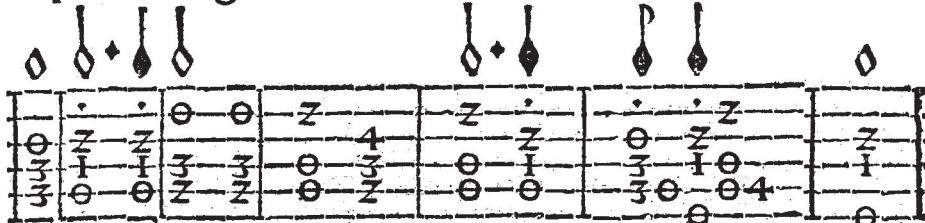
De aquia delante
son villanescas a
quattro bozes y ca
ta se la boz por de
fueras que va apun
tada. Entona se la
boz la prima en se
gundo traste.

Libro septimo.

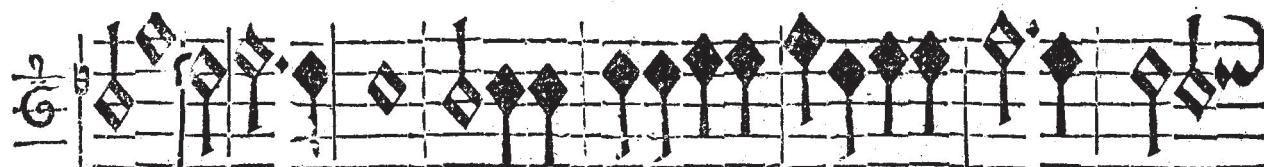
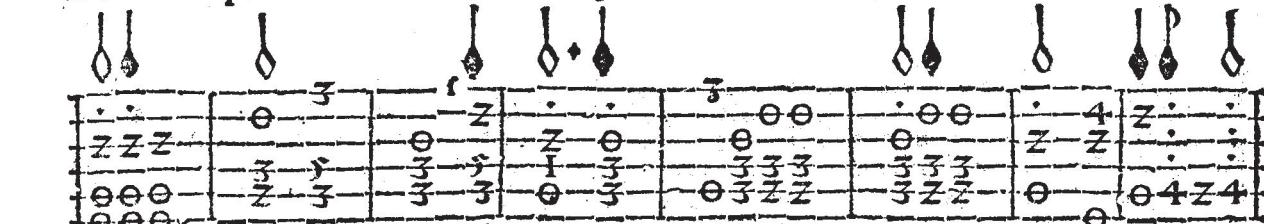
Pilador



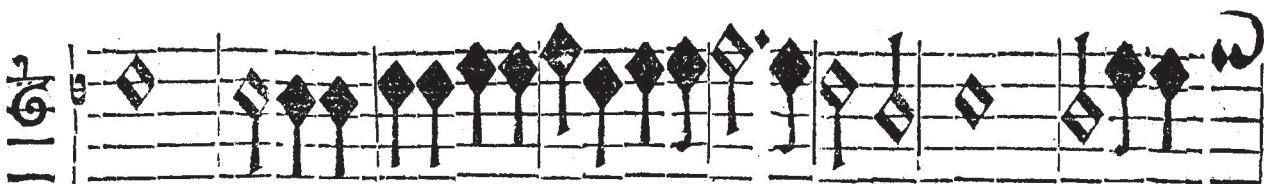
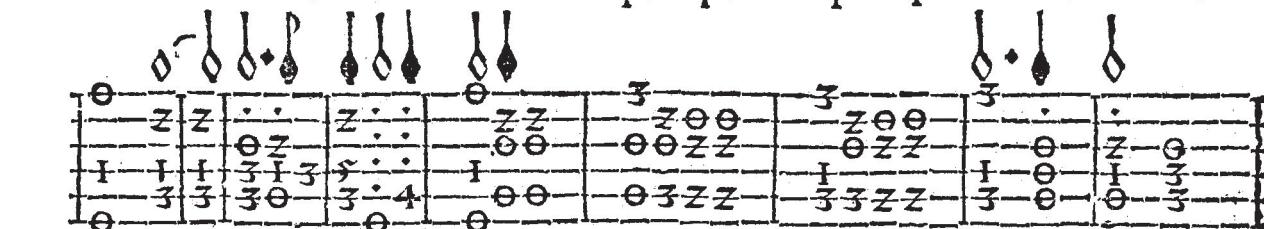
Sépre me sing'ode o de lla scorroccia ta



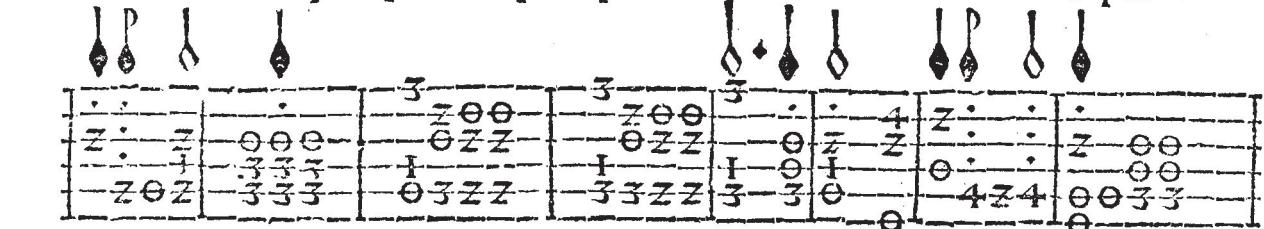
Dimmelo pre stocche Dimmelo presto che che che che che dia uol hai



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



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



Villanescas.

Libro septimo.

Pisador.

Fol. lxxxix

Otra villanef
ca/entona se la
prima en segú
do traste.

A Quand' a quād'

haue ua ///

A quād' a quād' a quād' a quād'

haue ua v na vici na ch'era a vedere la

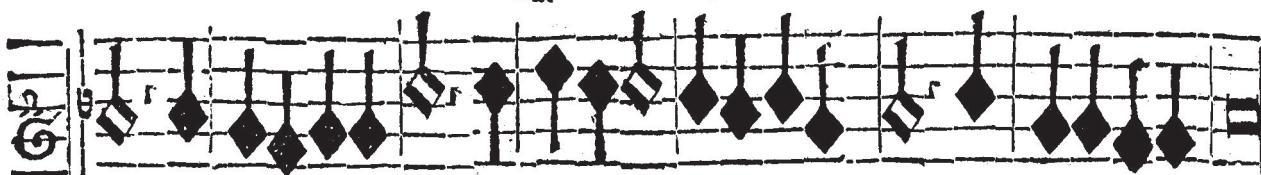
stella di a na/

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

Villanescas

24 Libro septimo.

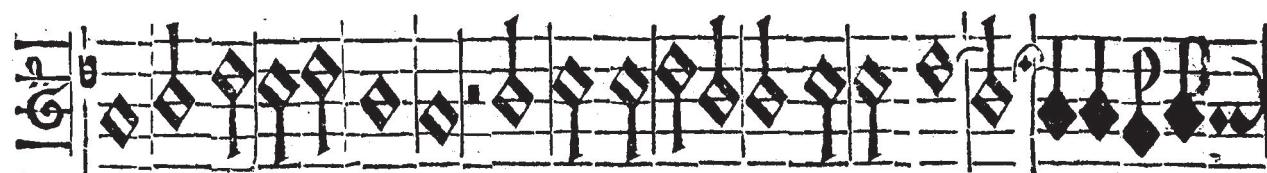
Pisador



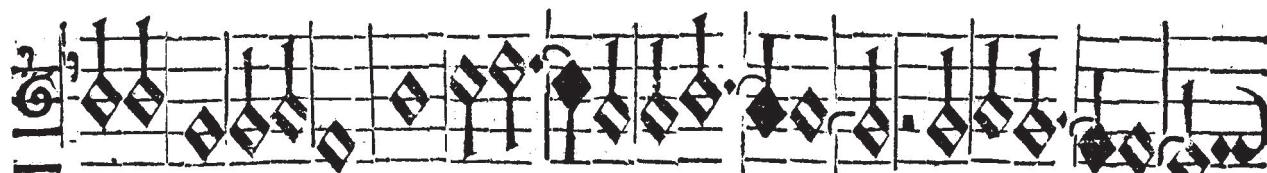
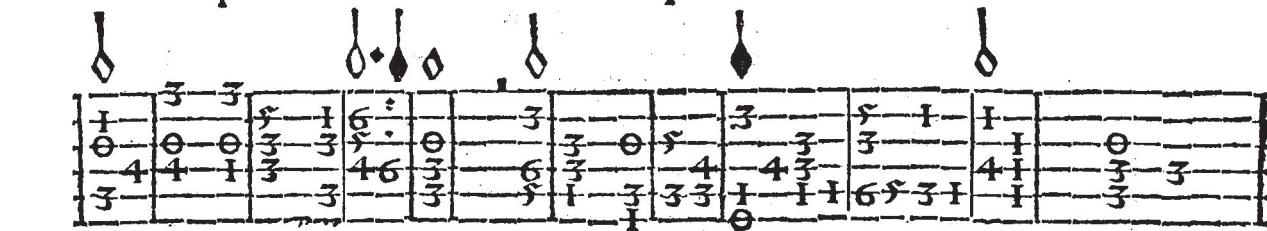
tu. tu lavedeui tu tu li parla ui/be a to te se la basciauitu.

Otra villa
nesca. En-
tonase la
laprimaen
primer tra
ste,

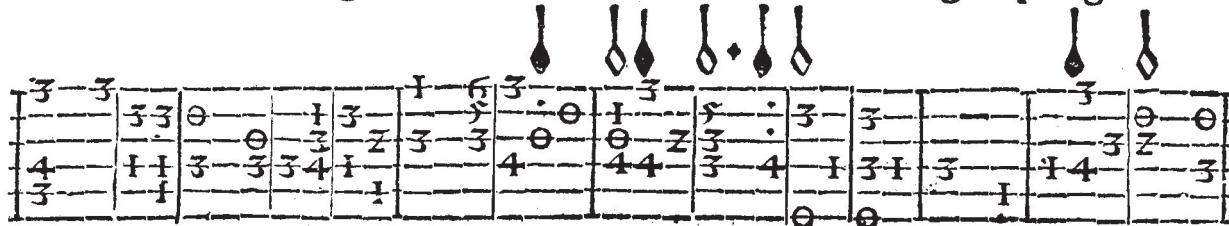
La gri meme sti & voi sospir do len ti



Nōvi posa te ma i In fin che quell' ardor che midista



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



Villanescas.

Libro septimo.

Pisador.

Fo. xc.

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

Madonna mi afa Madōna mifa

sam ne bon' offe tach' io porto p presen te sto galuccio ch' io porto p pre

sen testogalucio ch' sempre cāta// quād' edi alle gal-

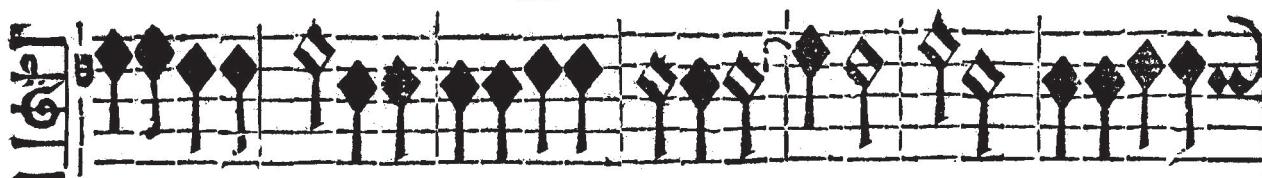
li ne // e dice chichir chi // li fa nacer

M iii

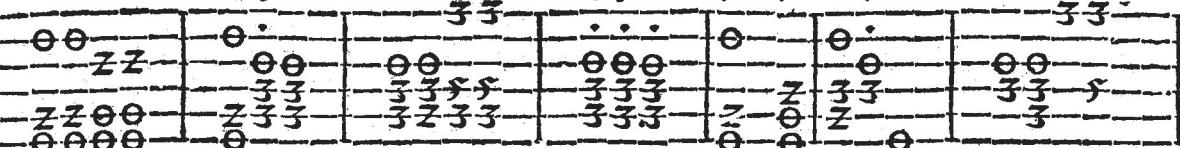
Villanescas

22 Libro septimo.

Pisador



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



Otra vi

llanesca

y entosc

laboz q

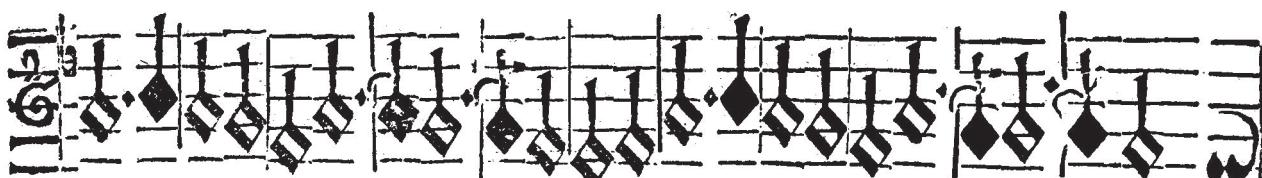
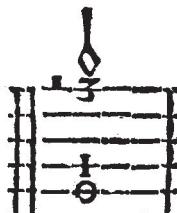
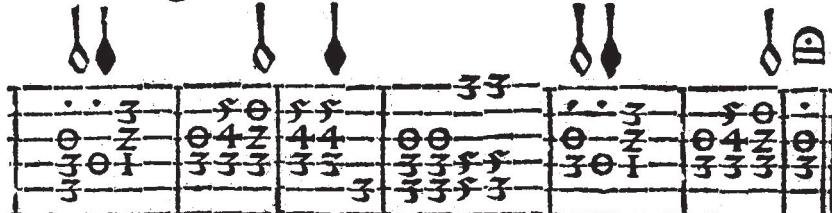
se canta

en la se

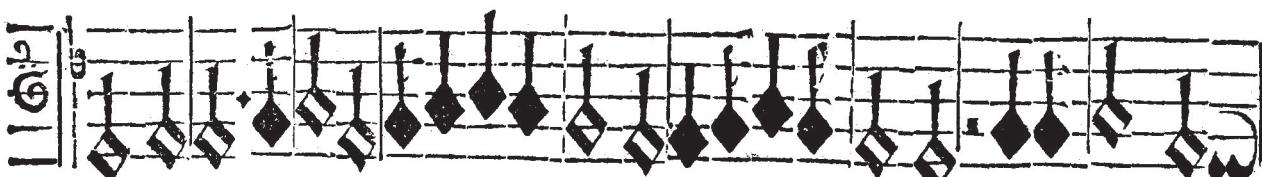
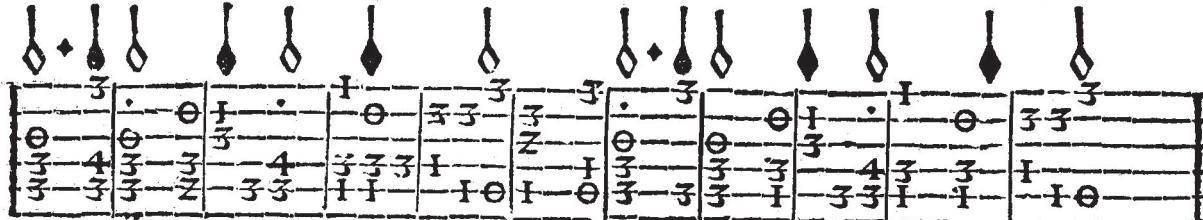
guda en

tercero
traste.

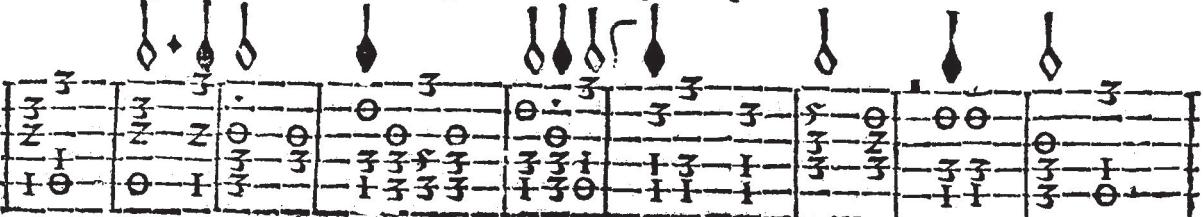
I' ou' ogni mattina. //



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



re che questa sera ti possa par la re ti possa par la rc Es' alcuno



Villanescas,

Libro septimo.

Pifador.

Foxcl.

ti citrona e tu gri da e tu grida chiven d' ouachiven d' oua/
 chivēd' ona. Es' alcuno ti citrona e tn grida etu gri
 da chi ven de oua chiven d'oua chiven d' oua.

Cancion Francesa

mon pere aussi ma me re ma voulu marier.

Villanescas.

Libro septimo.

Pisador.

Villanescas.

28 Libro septimo.

Pisador.

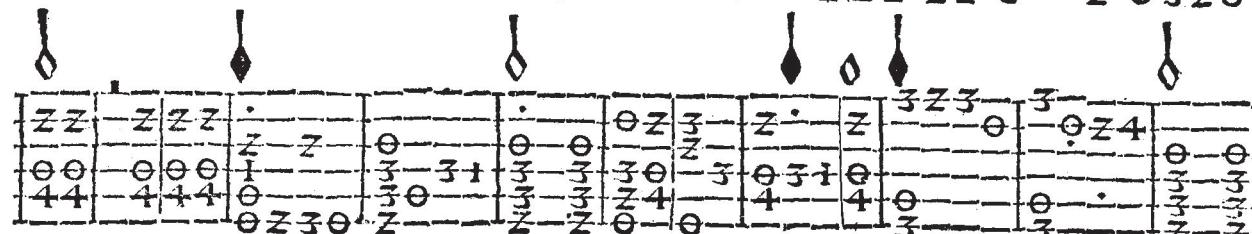
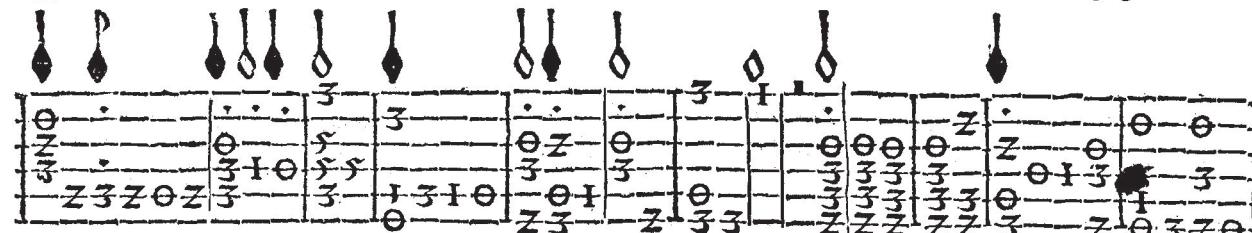
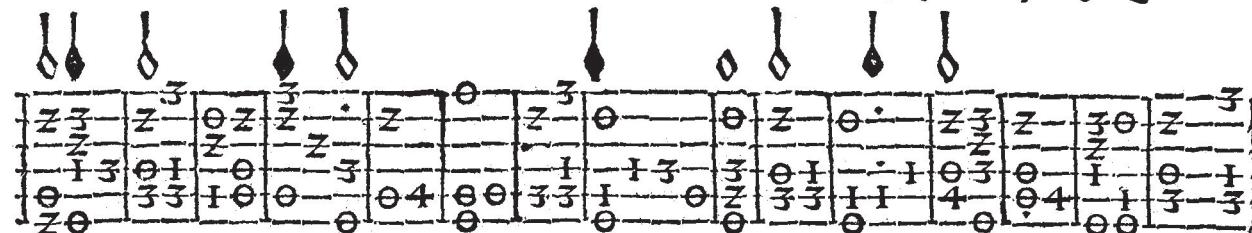
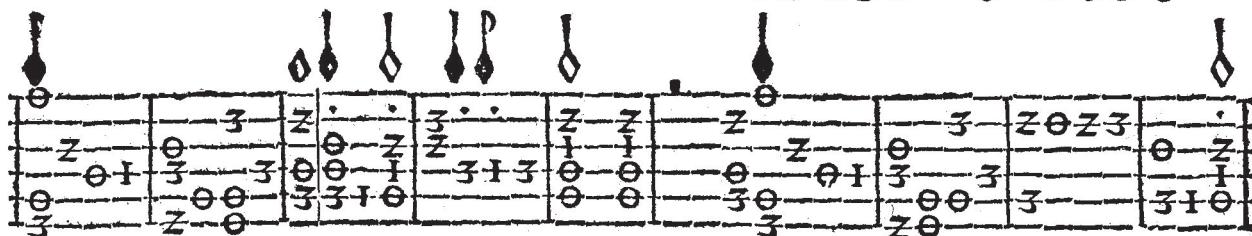
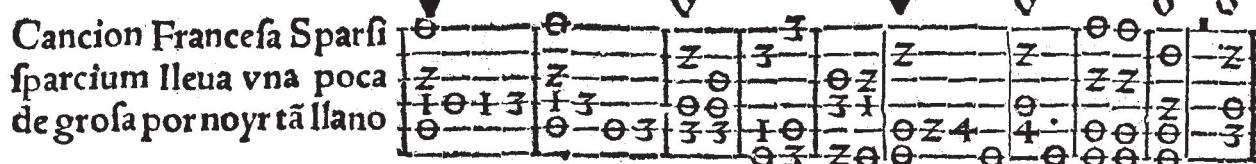
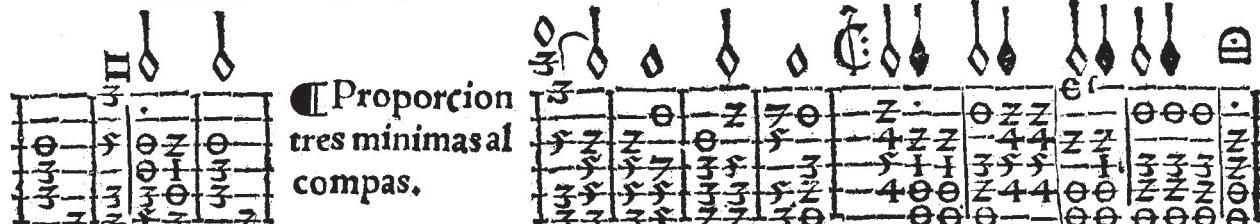
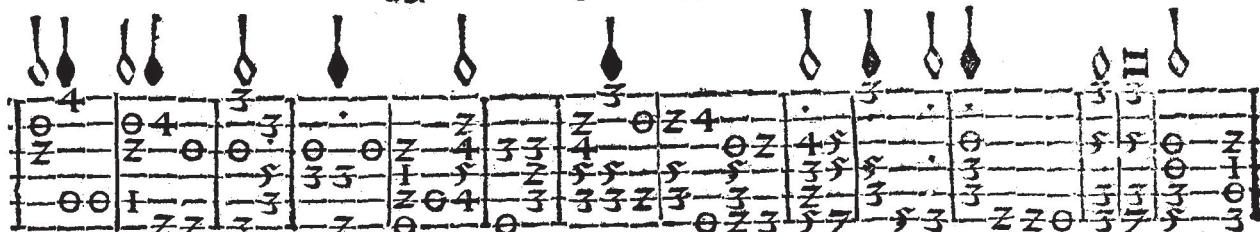
Fo. lxxxviii.

The musical notation consists of ten staves, each with five horizontal lines. The notes are represented by various symbols: solid black dots, open circles, and small vertical strokes. Numerical values such as '3', '4', 'z', and '0' are placed above or below the lines to indicate pitch or rhythm. Some staves begin with a clef-like symbol (a circle with a dot) and a key signature. The notation is organized into four main sections: 'Villanescas' (two staves), 'Libro septimo.' (two staves), 'Pisador.' (two staves), and 'Fo. lxxxviii.' (two staves). The first two staves of 'Villanescas' show a repeating pattern of three notes. The next two staves of 'Libro septimo.' show a more complex sequence of notes. The 'Pisador.' section contains a single staff with a repeating pattern. The final two staves of 'Fo. lxxxviii.' also show a repeating pattern. The notation is dense and requires careful reading to interpret correctly.

Villanescas.

Libro septimo.

Pisador.



Villanescas.

Libro septimo.

Pifador.

Fol. lxxxviii.

Madrigal vostra sui a quattro bozes.

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





TREE EDITION