

Luys Milan

Libro de Musica de
Vihuela de Mano
intitulado

El Maestro



PART I

TREE EDITION

Luys Milan

Libro de Musica de
Vihuela de Mano
intitulado

El Maestro

Facsimile
in two parts

PART I

This edition contains a CD ROM
in high resolution and full color.
Thus the reader is able to view the
tablature letters that are printed in red ink.
In the songs these letters represent the vocal line.

Luys Milan

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Vihuela de Mano
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Introduction by
Hopkinson Smith

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TREE EDITION
Albert Reyerma

Introduction

Certain mysteries will always surround the figure of Luys Milan. His is one of the most original and mature of Renaissance instrumental styles, and yet he claims that he had no teacher but 'Musica herself'. What were the musical traditions that formed his style, and who might have been the instrumentalists who inspired him? We will probably never know.

He was the only published *vihuelista* from the east of Spain, —all others were from Castilla or Andalucía. The greatest of these came from a tradition which held above all to the ideals of sacred vocal polyphony with clarity in voice-leading and an almost ecclesiastical piety in the shaping of individual line. Large portions of their oeuvre are adaptations of vocal works—sometimes in extraordinarily revitalized elaborations. Much of their inspiration came from the choral repertoire of the Franco-Flemish tradition. Theirs is fundamentally a north-south orientation.

Milan's is basically east-west. His book is dedicated to the King of Portugal, he includes songs with Portuguese texts (the only *vihuelista* to do this), his book contains no intabulations of works by Franco-Flemish or any other composers, the tablature he uses is closer to what was common in Naples—with its traditional contacts with Valencia—than the system used by the other *vihuelistas*, and he also includes dances 'in the Italian style'.

From El Cortesano, the book—based on Castiglione's model—in which Milan described life at the court of Valencia, we get some insight into the composer's character. As a writer, freed from any kind of feudal formality, he tends to the vernacular. It is primarily in the *romance*—more associated with the popular tradition—that he seems to find his literary soul, and it is the *romances* of El Maestro that reveal much of his musical soul as well.

Their accompaniments alternate *consonancias* (polyphonic or chordal passages) with *redobles* (diminutions). The latter range in character from fiercely aggressive to gently caressing, and their use in the *romances* gives us a key to their differing functions in his solo compositions. The subjects of the *romances*—scenes from antiquity, legends of the Middle Ages and battles with the Moors—all have a narrative basis which carries over into the solo works. The frequent fermatas (*calderones*) in the *Tentos* and in the *Fantasias de consonancias y redobles* give the listener time to absorb the full impact of the action. They also imply a bountiful freedom which is confirmed by Milan's performance indications regarding tempo.

El Maestro is the only vihuela book to claim a pedagogical intent. Milan states that the solo works in the collection are increasingly challenging as the book progresses. This is unquestionably true: there are fantasias in the second part of the book which are among the most demanding in the vihuela repertoire. But he also says that the first pieces in the book are appropriate for beginners. Even though Milan occasionally shows an elegant disregard for the norms of counterpoint (some parallel fifths and octaves) and has a pragmatic approach to texture (adding a voice for emphasis at will), there is sufficient three- and occasionally four-part writing and enough complexity in the voice-leading in these early pieces that one could hardly imagine a real beginner bringing them to life.

For modern *vihuelistas* or lutenists interested in delving further into the world of Luys Milan, there is nothing better than to play his music and read his performing instructions. For those who might find it difficult to unravel Milan's commentary, there are modern editions of this work (Schrade, Jacobs, Chiesa) which should help to clarify certain points. A study by Luis Gásser, Luys Milan on Sixteenth Century Performance Practice (Indiana University Press, 1996) deals with many aspects of Milan's oeuvre.

Hopkinson Smith
Basel, June 2008

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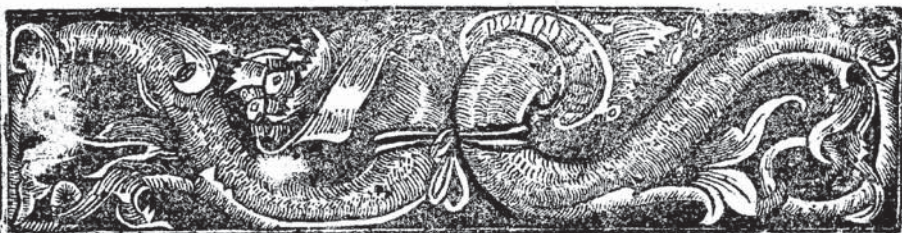
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Don Pedro Osorio De Aguirre

Folio: II.

LIBRO DE MV

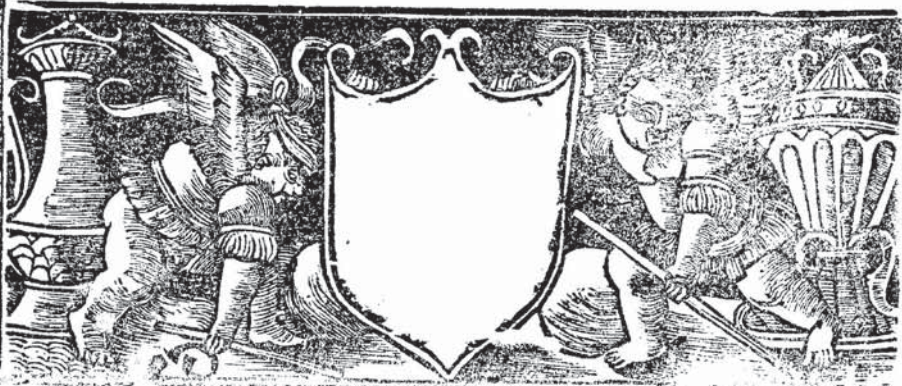
lica de vibuela de mano. Intitulado *el*
maestro. El qual trabe el mesmo estilo y orden
que vn maestro traheria con vn discipulo
principiante: mostrandole ordenadamen-
te desde los principios toda cosa que
podria ignorar / para entender la
presente obra. Compuesto por
don Xpys Milan. Dirigido
al muy alto z muy poder-
oso z inuictissimo pñci-
pe don Juan: por
la gracia de dios
rey de Portu-
gal y de las
yslas.

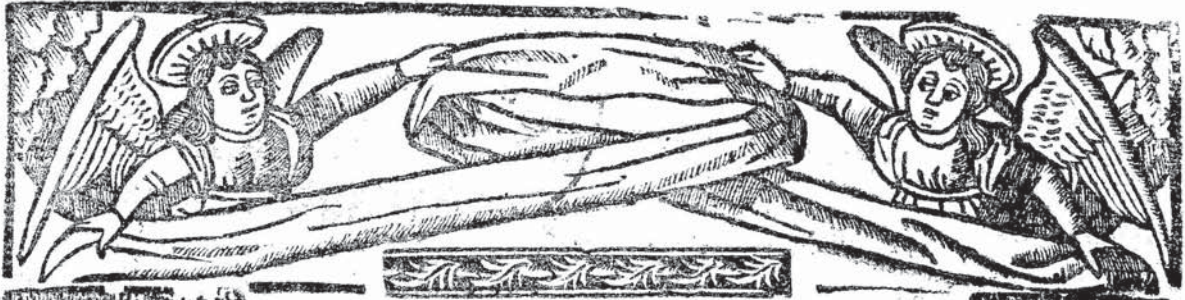
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cc.

D. CCC.

Con privilegio Real.





R E X



Inuictissimus

Lusitanorum.



Prologo.

Folio. iij.

Libro de musica de vibuela de mano. Inti-
tulado El maestro. El qual trabe el mismo estilo y hoz-
den que vn maestro traberia con vn discipulo principi-
ante: mostrandole hordenadamente dende los principios to-
da cosa que podria ignorar: para entender la presente obra: dan-
dole en cada disposicion que se ballara: la musica: conforme a
sus manos. Compuesto por don Luys Milan. Dirigido al
muy alto y muy poderoso y inuictissimo principe don Juã: por
la gracia de dios rey de Portugal: y de los Algarues: desta par-
te y de la otra del mar: y Africa: y señor de Guinea: y de la con-
quista y nauegacion. &c.



Muy alto / catholico y poderoso prin-
cipe rey y señor: el muy famoso Frãçisco Petrarcha di-
ze en sus sonetos y triumphos: que cada vno de nosos
tros sigue su estrella: cõ estas palabras. Ognun seque
sua stella. Afirmando que nascemos debaro de vna es-
trella / ala qual somos sometidos por inclinaciõ. Aluy
bien considerauan esto los Romanos en tiempo passa-
do / en el nascimieto dellos: que bazian mirar por natu-
ral filosofia / en que estrella nascian: para saber a que
eran sometidos: y sabido esto / bazian exercitar a sus bi-
jos en aquello que eran inclinados: y por esta sabia ocasiõ / auia entre ellos muy
excelentes hõbres / o en letras / o en armas / o en musica: y otras virtudes. Aho-
ra en nuestros tiempos / aunque los padres no tengan esta diligencia en los bi-
jos: natura como a madre de todos la tiene: pues trabe a muchos que se exercis-
ten en aquello que son naturales. Y que esto sea verdad / en muchos se vee: y en
mi lo he conosciido: que siempre he sido tan inclinado ala musica / que puedo as-
firmar y dezir: que nunca tuue otro maestro sino a ella misma. La qual ha tuui-
do tanta fuerça conmigo / para que fuesse su yo: como yo he tenido grado della /
para que fuesse mia. Y siguiendo mi inclinacion / he me ballado vn libro hecho
de muchas obras: que de la vibuela tenia sacadas y escritas: y teniendolo entre
las manos / pensando lo que del baria: vino me ala memoria lo que vn filosofho
griego hizo de vn muy estimada piedra preciosa que se hallõ: ala qual tenien-
do entre sus manos / dixo estas palabras. Si yo te tuuiesse perderias tu valor.
Y si tu me tuuiesse / perderia yo el mio. Y dicho esto la echo en la mar. Siguiõ
se despues que de alli a poco tiempo fue hallada vnabalena muerta ala orilla de
la mar: y abriendola / le hallarõ la sobredicha piedra. La qual vino en poder de
vn rey: y fue tenida en tanto por el / que siempre la traya consigo. Y offresciendo
se despues oportunidad / vio el dicho filosofho en poder de aquel rey aquella
piedra preciosa que el mismo

A iij

Declaración

piebra de tanta estima que el auia echado en la mar: ala qual con gran admiracion dixo estas palabras. Tu eres agora de quien es tuyo: mostrádo que la piebra estava en su lugar. Este filosofho propriamente me parece que soy yo: que he hallado este libro / al qual he dicho las mismas palabras que el filosofho dixo a su piedra. Y con razon las puedo dezir: porque si yo solo tuuiesse este libro perderia su valor: pues el deraria de hazer el prouecho que puede. Y si el metuuielle para que ninguno pudiesse gozar del / pderia yo el mio / pues seria ingrato a quien me dio saber para hazerlo. La mar donde he echado este libro / es propriamente el reyno de Portugal / que es la mar de la musica: pues en el tanto la estiman: y tambien la entienden. No querria que lo tragasse alguna vallena / q propriamente son los embidiosos: porque creo que se hallara muerto y confuso ala ouilla de la mar de su envidia: quando vera el presente libro delante vuestra real alteza: cuya fauor le ofendera de todo enemigo. Y por esta y muchas otras causas / le presento y dirijo ha vuestra real alteza. Diciendo aquellas palabras que el filosofho dixo / quando vio su piedra preciosa en poder de aquel rey que arriba he dicho. Tu eres agora de quien es tuyo. Que quiero dezir: que el libro esta en su lugar: pues no podra ser mejor entendido / ni mas estimado.

Declaración del libro: instruyendo y mostrando al que fuere principiante / todo lo que es muy necesario saber a los principios: y adelante.

La intención deste presente libro es mostrar musica de vibuela de mano a vn principiante q nunca hauiesse tañido: y tener aquella hozden con el / como tiene vn maestro con vn discipulo. Por esto es muy necesario al q por este libro o quere saber tañer de vibuela: q primeramente aprenda de canto de organo: hasta que sepa cantando entender como se ha de traer el compas y medida. Despues de sabido esto / es menester que sepa templar la vibuela muy bien. Y para que vna vibuela este bien templada: se requireré tres cosas. Primeramente darle su verdadera entonacion. Secundariamente encorzarla de cuerdas que no sean falsas. Terceramente templarla por putos de cáto.

Quanto alo primero que es dar su verdadera entonacion ala vibuela para q este bien templada: ha de ser desta manera. Si la vibuela es grãde / tengala prima mas gruesa que delgada. Y si es pequena / tenga la prima mas delgada que gruesa: y hecho esto / subireys la prima tan alto quanto lo pueda sufrir: y despues templareys las otras cuerdas / al punto de la prima / como adelãte se hoys dira. Y templada desta manera estara bien / y a su verdadera entonacion. Por que si la vibuela esta templada muy alta en demasia: siempre se va destemplando para abaxar a su entonacion. Y si esta templada muy baxa: siempre se destempla para subirse a su entonacion.

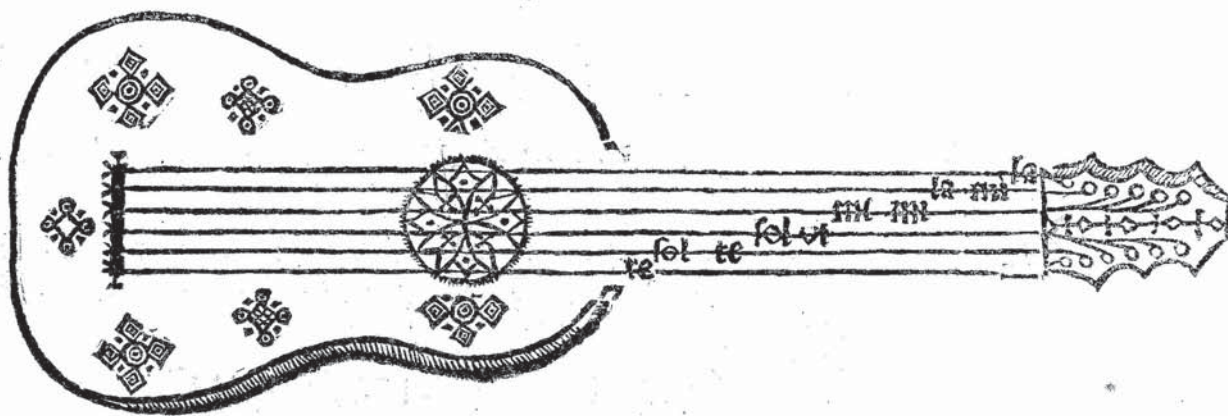
Secundariamente ha de ser encorzada de cuerdas que sean buenas y no falsas. Y para conoser la cuerda que no sea falsa / hareys desta manera. Estirareys con dos dedos de cada mano la cuerda de vibuela: la qual ha de ser de la largura de la vna pontezica hasta la otra justo. Y assi estirada / darleys con otro dedo / como quien la quiere tañer: y si la dicha cuerda baze como que son dos cuerdas

Dela obra.

Folio. iij.

es buena: y si haze como que son mas de dos cuerdas / es mala: y no se deue poner en la vibuela.

¶ Terceramente se ha de templar la vibuela por puntos de canto desta manera. Despues de subida la prima en la vibuela ta alto como arriba he dicho: templareys la segunda: que este quatro puntos de baxo la prima. Despues templareys la tercera que este quatro puntos de baxo la segunda. Y la quarta que este tres puntos de baxo la tercera. Y la quinta q este quatro puntos de baxo la quarta. Y la sexta que este quatro puntos de baxo la quinta. Y para mejor intelligencia / sobre las cuerdas dela presente vibuela ballareys la entonacion que cada vna delas cuerdas ha de tener.



¶ La / mi / dela prima ala segunda: quiere dezir. Que la segunda este quatro puntos mas baxa que la prima.

¶ La / mi / dela segunda ala tercera. Quiere dezir: que la tercera este quatro puntos mas baxa que la segunda.

¶ Di / vt / dela tercera ala quarta. Quiere dezir: que la quarta este tres puntos mas baxa que la tercera.

¶ Sol / re / dela quarta ala quinta: quiere dezir: que la quinta este quatro puntos mas baxa que la quarta.

¶ Sol / re / dela quinta ala sexta. Quiere dezir: que la sexta este quatro puntos mas baxa que la quinta.

¶ Templada que sea la vibuela por estos sobredichos puntos de canto: afinar la eys desta manera. Poneys el dedo sobre la segunda / en el cinquen traste: y tañelda: y si la dicha segunda no esta tan alta como la prima: afinalda / alcádo o abaxando algun poco la segunda / o el dicho traste.

Declaracion

CAssi mesmo pomeys el dedo sobre la tercera: en el mesmo cinqueno traste: y ha de estar la tercera ta alta como la segunda: y sino afinalda como ya he dicho.

CAssi mesmo pomeys el dedo sobre la quinta: en el mesmo cinqueno traste: y ha de estar la quinta tan alta como la quarta: y sino afinalda como he dicho.

CAssi mesmo pomeys el dedo sobre la sexta: en el mesmo cinquen traste: y ha de estar la sexta tan alta como la quinta: y sino afinalda como las otras.

Otra manera de afinar ay para ver si la vibuela esta bien templada: y es desta manera.

Cadete el dedo sobre la segunda en el tercer traste: y luego tras esta tañe la quarta en vazio: y ha de estar la quarta octaua baxo dela segunda.

Cy metiendo el dedo sobre la tercera: en el tercer traste: ha de estar la quinta en vazio/octaua baxo dela tercera.

Cy metiendo el dedo sobre la quarta: en el segudo traste: ha de estar la sexta en vazio/octaua baxo dela quarta.

CEn fin que cada vno que se quiera dar a tañer por este libro: primeramete tiene necesidad de saber algun tanto de canto: y templar vna vibuela: y sabido esto: muy facilmente entendera lo que se sigue.

Declaracion particular de todo lo que el principiante en el presente libro podria ignorar.

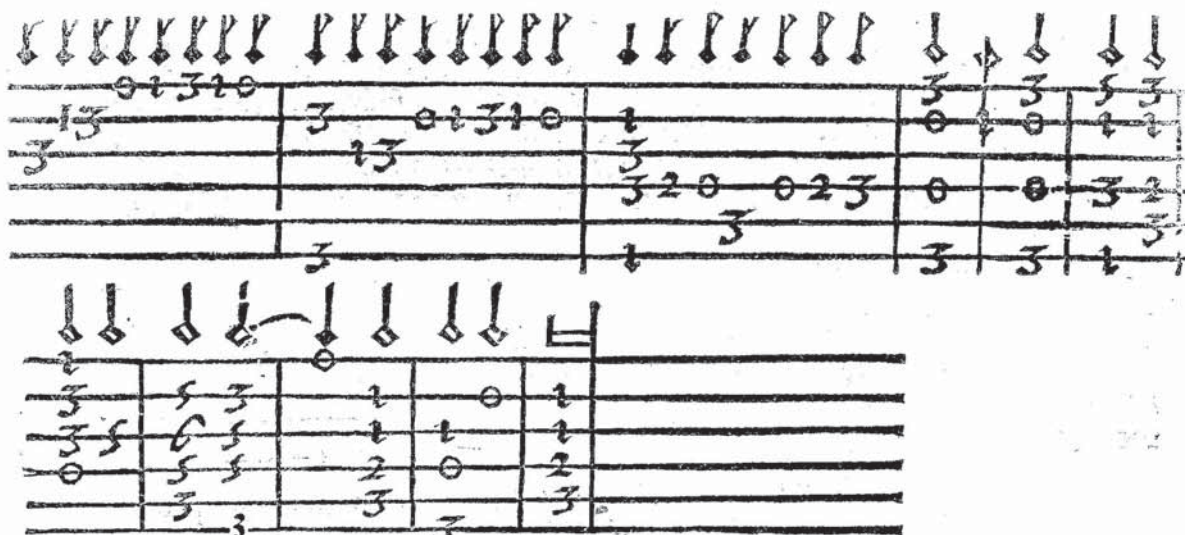
CLas seys rayas siguientes que debaxo estan figuradas: son las seys cuerdas dela vibuela: tomando la mas alta raya por prima: y la otra despues della por segunda: discurriendo assi como las que veyes estan figuradas.

Prima. _____
 Segunda. _____
 Tercera. _____
 Quarta. _____
 Quinta. _____
 Sexta. _____

CSobre estas seys cuerdas: vereys en el presente libro figuradas las siguientes cifras: y debaxo dellas escrito lo que cada vna vale.

1. 2. 3. 4. 5. 6. 7. 8. 9. X.
 vno; dos. tres. quatro. cinco. seys. siete. ocho. nueue. diez;

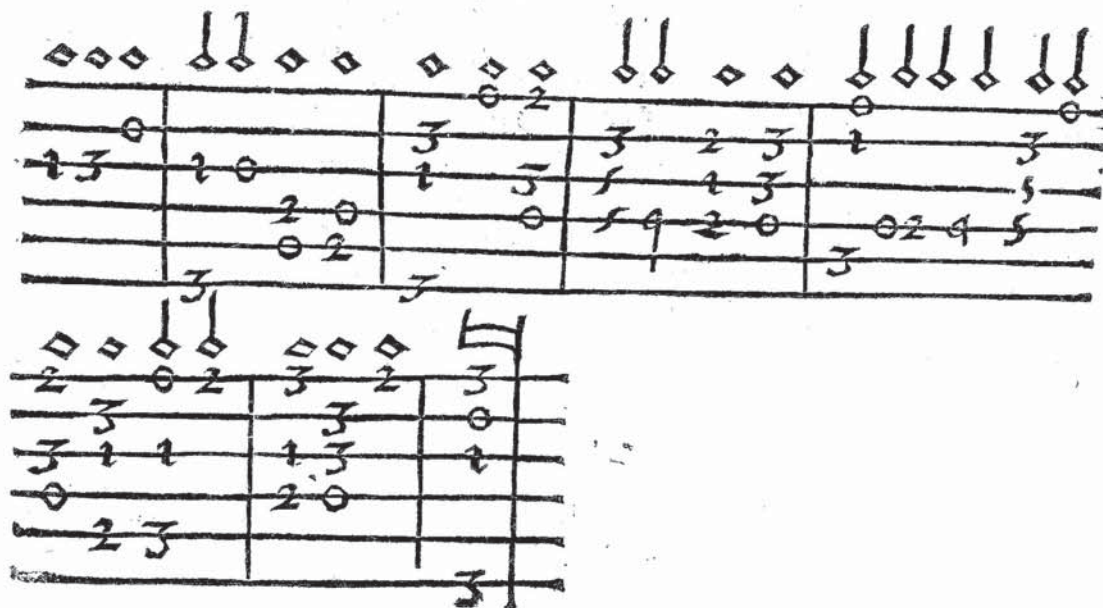
De claracion



¶ En estos veynte compasses de musica que agora arriba vos he figurado. En el trezeno compas ballareys vn semibreue que lo atrauiessa la linea / que quiere dezir. Que la mytad del dicho semibreue / es del trezeno compas: y la otra mytad es del catorzeno compas.

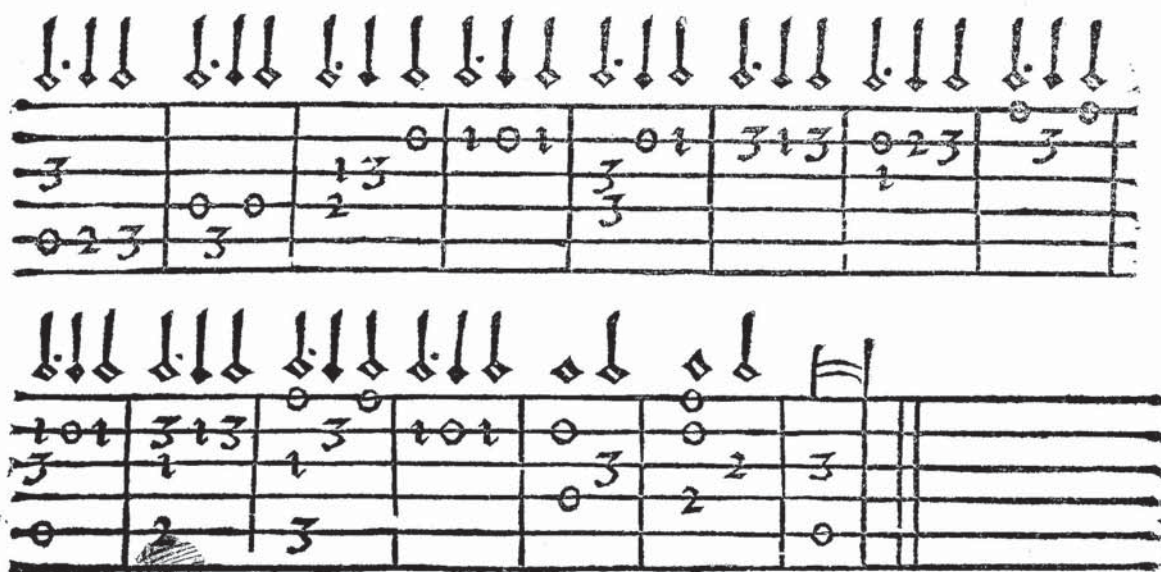
¶ En el dezisetenos compas / ay vn punto en la postrera minima. El dicho punto es el deziocheno compas: y por esso le toma vna raya: y le passa al otro compas.

¶ Dos maneras de proporciones aqui debaxo vos quiero pintar. La vna de tres semibreues en el compas. La otra de tres minimas en el compas: porque las entendays quando las ballareys por el libro.



De la obra.

Folio: vi.



¶ No ay más que dezir os para daros a entender todo lo que podriades ignorar en el libro para agora. Y para bien entender todo lo que vos he dicho: es necessario que sepays de canto: por que en saber lo necessario que es el canto: sabreis lo dificultoso / que es lo que vos he dicho.

¶ Este libro intitulado **El maestro** / esta partido en dos libros. El primer libro es para principiantes: y assi tiene la musica facil y conforme alas manos que vn principiante puede tener. Porque si luego hayno que nunca ha tañido / se le da musica difficil: desganaselha: y todo le parescera difficil. Y dandole a los principios musica facil: contentarse ha de lo que haze: y todo le parescera facil. Y en la verdad todas las mas cosas son faciles al hombre de alcançar: si el no las haze difficiles / en no quererlas aprender. Enos se pierden por esto: y otros se pierden por: que no hallan quien les sepa amostar. Y por esta causa este libro trabe la orden de querer bien amostar. Y por esto a los principios entra facil: por que despues facilmente se pueda alcançar lo difficil.

Lo que contiene este primer libro.

¶ Ocho quadernos son los deste primero libro. El primero es de la inteligencia y instrucciones del dicho libro.

¶ El segundo y tercer quaderno / vos da musica facil por diuersos tonos: conforme alas manos de vn principiante.

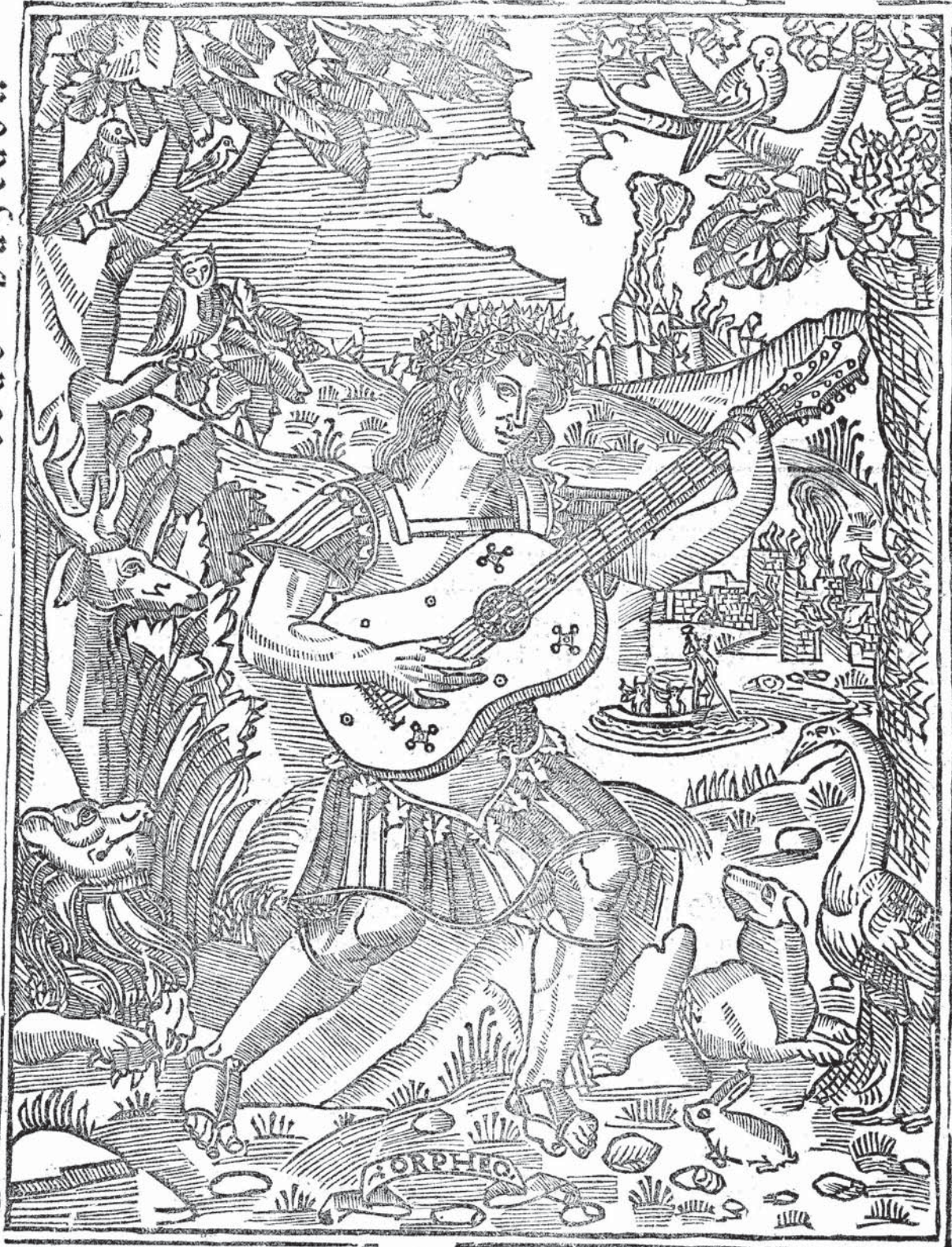
¶ El quarto y quinto quaderno / vos da musica con diuersos redobles / para hazer dedillo: y dos dedos: y tiene mas respecto a tañer de gala / que de mucha musica ni compas.

¶ El sexto y septimo quaderno / vos da musica algun tanto mas difficil / y de mas manos: con algunos redobles.

¶ El octauo y postrero quaderno / vos da musica para cantar y tañer villancicos: y cosas ytalianas.

El grande Orpheo / primero inuentor

Por quien la vibuela / parece en el mundo



Pues Dios es de todos / de todo bazedor.

Si el fue primero / no fue sin segundo

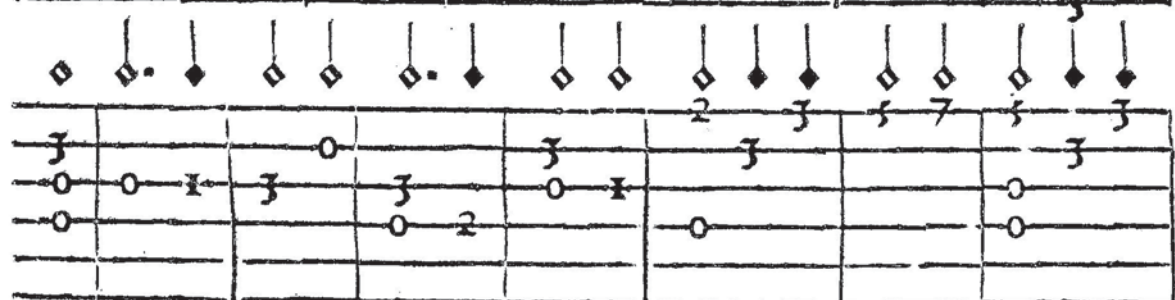
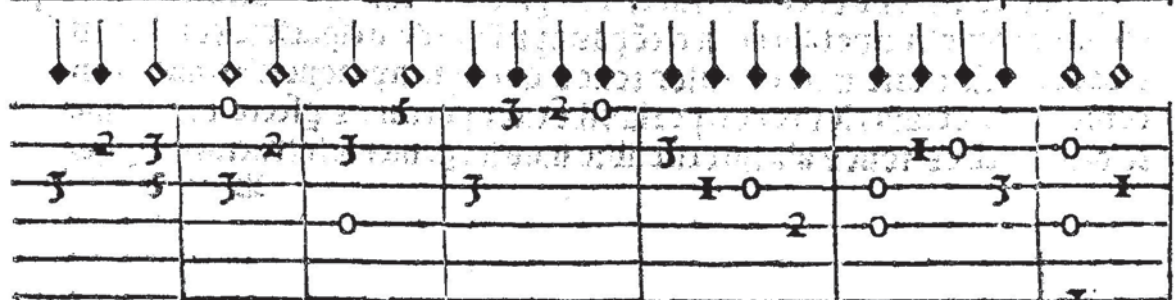
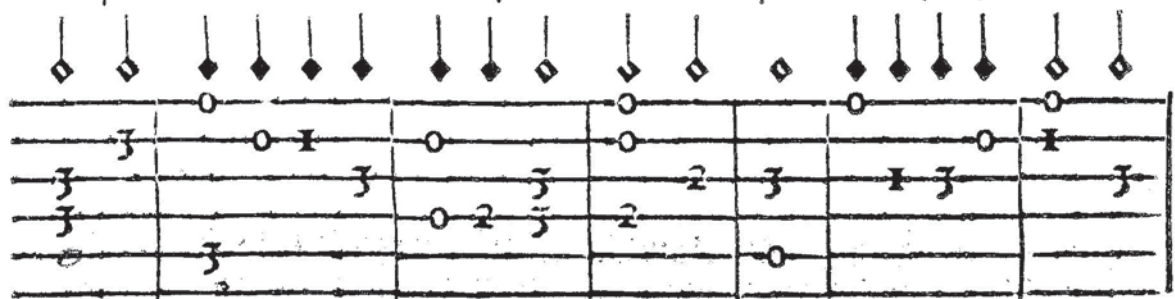
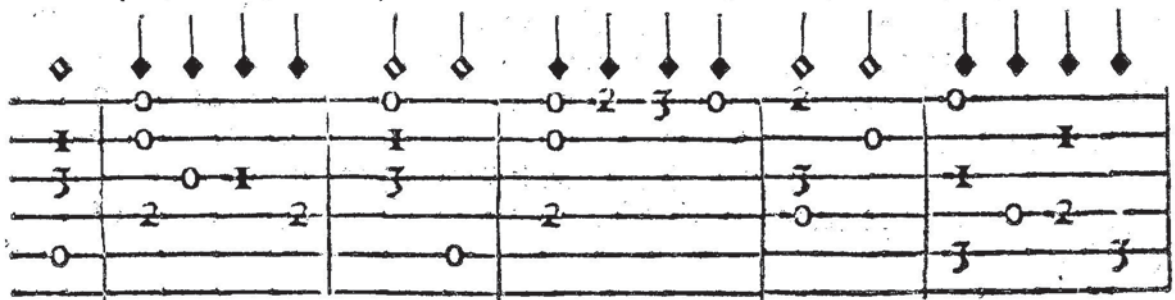
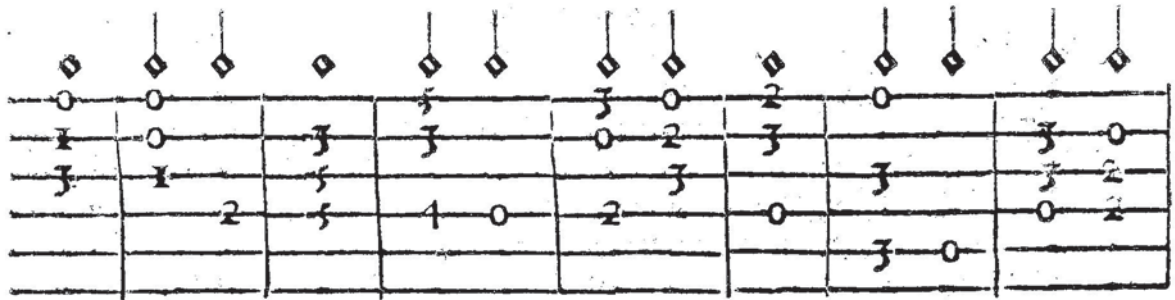


Este libro como ya auers oydo: es su intencion formar y
hazer vn musico de vihuela de mano: da quella misma ma-
nera que vn maestro haria en vn discipulo que nunca hu-
biesse tañido: y por esta razon la presente musica q̄ agora
ha de principiar es algo facil: porq̄ da principios al princi-
piate. Mas facil pudiera ser: pero no tuuiera ser. y por
que esta musica para dar principios aya de parecer bien:
no sufre ser mas facil de lo que es. La qual musica esta figurada por fanta-
sias como a baxo vereys: desta manera: q̄ qualquiera obra deste libro d̄ qual-
quier tono que se a: se intitula fantasia: a respecto que solo procede de la fanta-
sia y industria del auctor que la hizo. El qual muy affectadamente ruega a to-
dos los que por su libro passaran que no juzgen sus obras hasta que sean ra-
fidas como cada vno querria que sus obras lo fuesen: y tañidas en su perfi-
cion: sino seran tan perfectas sean lo ellos en virtud y bondad que suple a to-
das faltas.

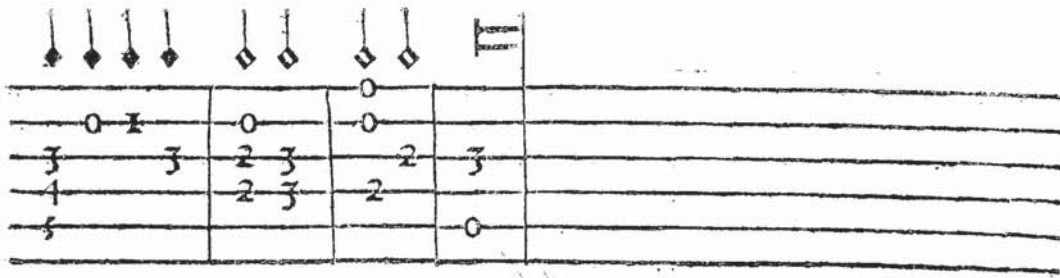


Invocando del auxilio: et glorioso virginis Marie matris
sue: cuius immaculate conceptionis firmiter credendo inci-
pit ad predictorum laudem primus liber presentis musicae.
Esta primera fantasia que aqui debaxo esta figurada es
del primero tono: y quanto mas se tañiera con el cōpas apres-
surado mejor parecera el q̄ tañiera en la vihuela por los ter-
minos q̄ esta fantasia anda: tañer por el primero tono. Mas
en bien la dicha fantasia que clausulas haze: y que terminos tiene: y donde se
neces: porque en ella veran todo lo que justamente el primero tono puede ha-
zer. Dos cosas se hã de considerar en las siguientes fantasias del presente li-
bro la vna: que se hã de tañer con el cōpas apresurado o espacioso como el au-
ctor quiere. La otra mirar bien los tenos que siguen porque ellas muestran
como se han de tañer los tenos por la vihuela: y para mas pfecto conocimie-
to de los dichos tonos ala fin deste libro mas largamente se tractara dellos.

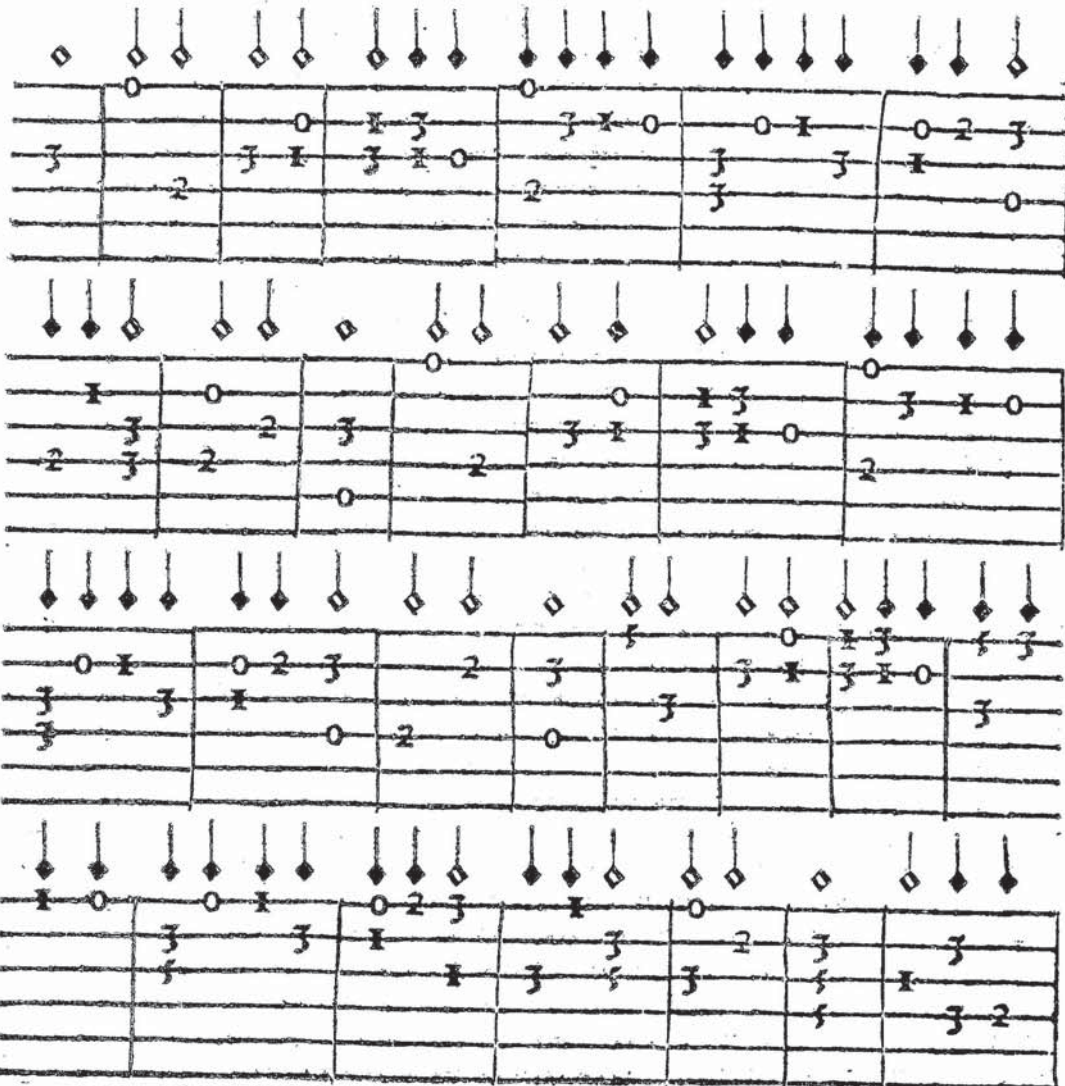
16



Handwritten musical score for a 12-measure piece. The notation is on a treble and bass staff. The first staff contains measures 1-4, and the second staff contains measures 5-8. The third staff contains measures 9-12. The notation includes various notes, rests, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a double bar line and a final note in the 12th measure.



Esta fantasia que a qui debaxo esta escrita es del primero tono. y tãben se ha de ta
fier con el compas apressurado. y va por los terminos en la vibuela que andala
Fantasia passada por que por estos terminos se da la musica mas facil en la vibue
la que por otros que la musica huviesse de subir mas arriba del cinqueno traste
y porqueno sean dificiles de añar al principiante van por estos terminos faciles.



The image displays a handwritten musical score consisting of six systems. Each system is composed of three staves. Above each staff, there are diamond-shaped notes, some of which are grouped by vertical lines. The notation on the staves includes various symbols such as '0', 'I', 'J', '2', and '3', often accompanied by horizontal lines and vertical stems. The systems are arranged vertically, with each system starting with a new set of diamond-shaped notes above the first staff. The notation appears to be a form of shorthand or a specific musical notation system, possibly related to a particular instrument or a specific style of music.

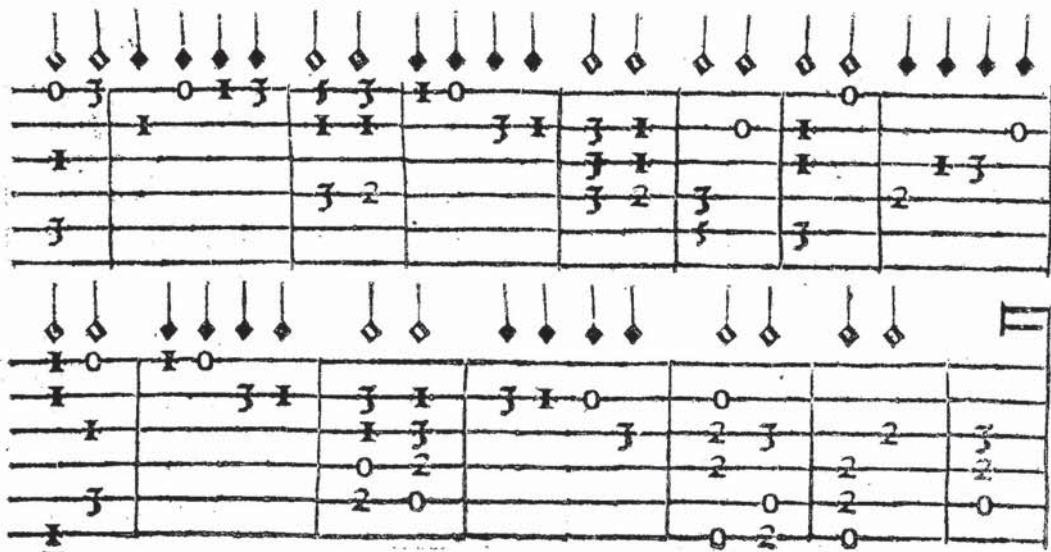
The image shows three systems of lute tablature. Each system consists of a five-line staff with letters (0, 1, 2, 3) indicating fret positions. Above each staff is a series of vertical stems with diamond-shaped flags, representing rhythmic values. The first system has 12 measures, the second has 12 measures, and the third has 12 measures. The notation is typical of early printed lute books.

Esta fantasia que a qui debaro esta cicrita es del primero tono y tambien se ha de tañer cō el compas algo a pressurado y vapor los terminos en la vñ brecla que andan las dos fantasias passadas. Estas tres fantasias por el primero tono y por vn mesmo termino hos da el libro por que van por partes faci les como ya he dicho

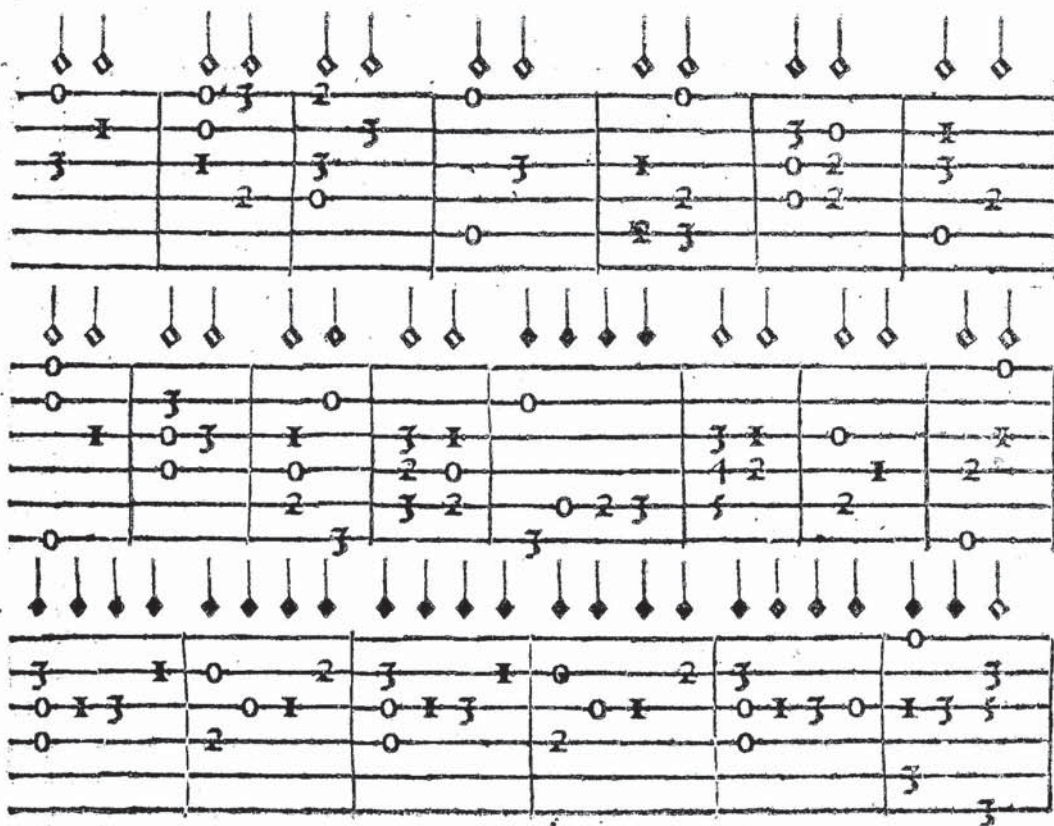
The image shows a single system of lute tablature. It consists of a five-line staff with letters (0, 1, 2, 3) indicating fret positions. Above the staff is a series of vertical stems with diamond-shaped flags, representing rhythmic values. The system contains 12 measures.

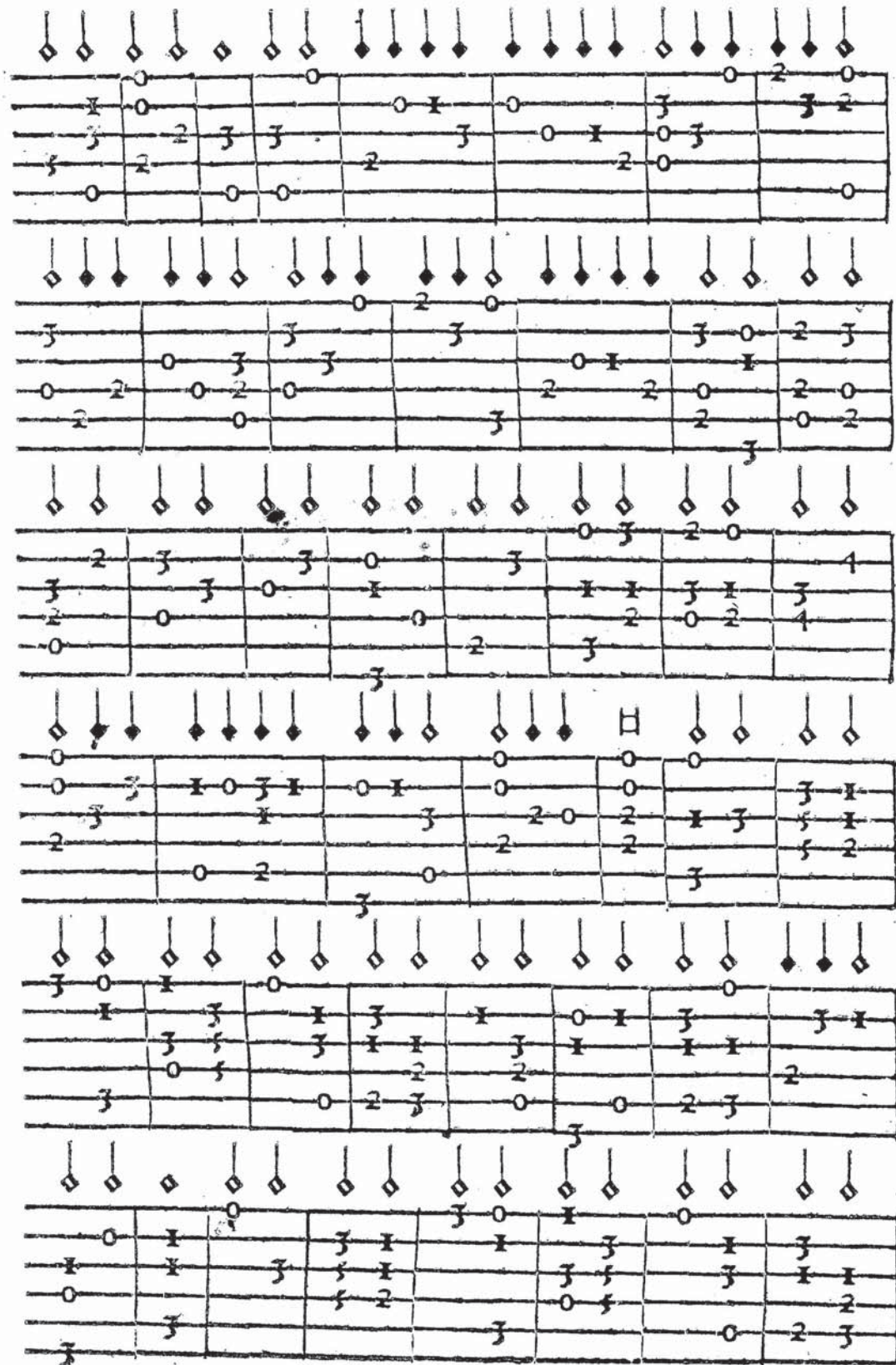
The image displays a handwritten musical score on page 17, consisting of six systems of staves. Each system begins with a series of diamond-shaped notes (possibly representing a scale or a specific melodic line) above the staff. The staves themselves contain various musical notations, including numbers (0, 2, 3, 5, 6), letters (I, O), and symbols (f, j, x) that likely represent specific notes or intervals. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The page is numbered - 17 - at the top center.

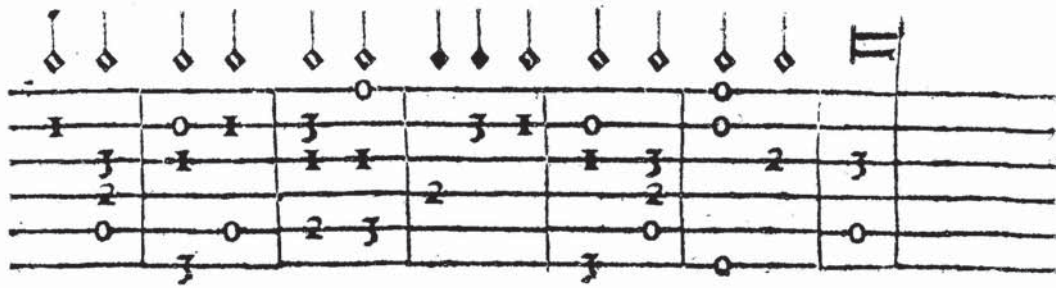
The image displays a handwritten musical score on six systems, each consisting of three staves. Above each system is a row of diamond-shaped notes, some with stems pointing down and others with stems pointing up. The staves themselves contain various musical notations, including diamond-shaped notes, stems, and numbers (0, 2, 3, 5, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).



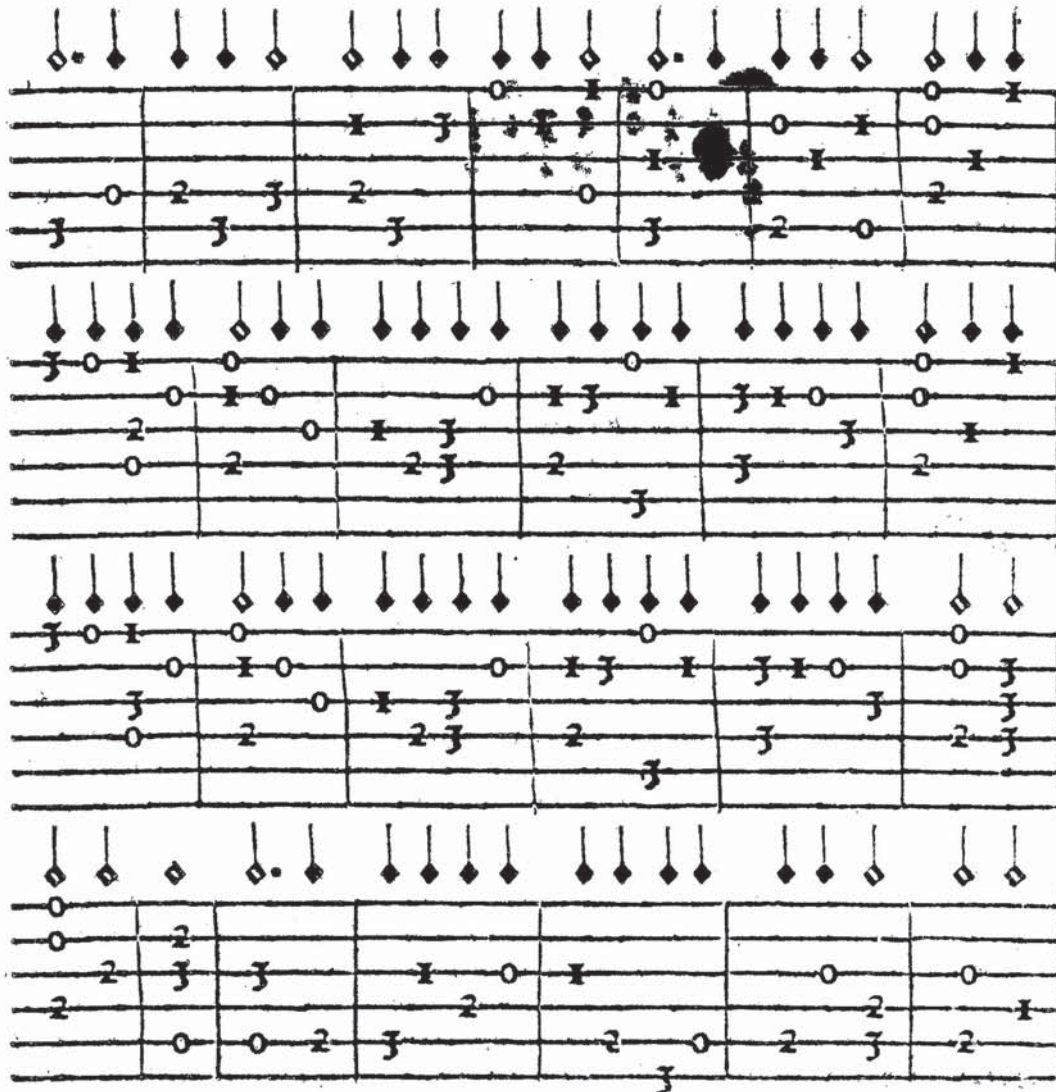
Esta fantasia que a qui debaxo esta escrita es del Segundo Tono: y ha se de tañer con el compas apressurado. y va este segundo tono por los terminos *Delas fantasias* passadas la diferencia que entre los tonos ay para *Bieu* conocerlos en la *viuela*: ala fin deste Libro mas largamente se dara a entender como ya he dicho.







Esta fantasia q̄ a qui debaxo esta escrita es del segundo tono: y tambien se ha de ta-
ñer con el compas batido o apresurado. y va por los terminos que anda la fanta-
sia del segundo tono pasado.



enmédado 3
2-2

The image displays a handwritten musical score on six systems, each consisting of three staves. The notation is unique, featuring diamond-shaped notes (some open, some filled) placed on the staves. Various musical symbols are used throughout, including vertical lines, horizontal lines, and numbers (0, 1, 2, 3). The first system has a diamond-shaped note on the top staff of the first measure. The second system has a diamond-shaped note on the top staff of the first measure. The third system has a diamond-shaped note on the top staff of the first measure. The fourth system has a diamond-shaped note on the top staff of the first measure. The fifth system has a diamond-shaped note on the top staff of the first measure. The sixth system has a diamond-shaped note on the top staff of the first measure. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

This image shows a handwritten musical score on five systems of staves. Each system consists of three staves. Above each system is a row of diamond-shaped notes, some of which are connected by lines. The staves themselves contain various symbols, including circles, lines, and numbers, which appear to be a form of musical notation. The notation is dense and covers most of the page. The last system ends with a double bar line and a small symbol.

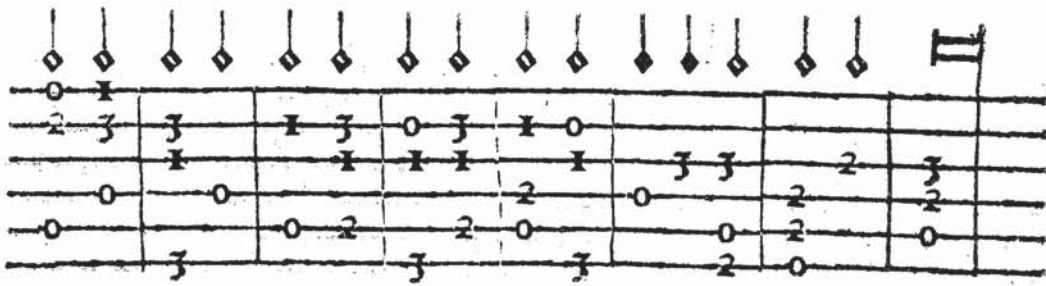
Esta fantasia que se sigue es del primero tono: y del segundo: y porque vsa de los dichos dos tonos se dira tono mixto porquesi la dicha fantasia fuesse solo del primero tono no podria hazer vna clausula que haze en la quarta en el segundo traste de la vihuela. Y si fuesse solo del segundo tono no podria hazer vna clausula que haze en el cinqueno traste: y porque vsa de vn tono y del otro como arriba es dicho se dize tono mixto.

The image displays a handwritten musical score for a vihuela, organized into five systems. Each system consists of three staves. Above each system is a line of diamond-shaped notes with stems pointing downwards to the first staff. The notation on the staves includes diamond-shaped notes, rests, and various lute tablature symbols (0-7). The fifth system features a large 'H' symbol above the second staff. The score is written in a historical style, likely from a 16th-century manuscript.

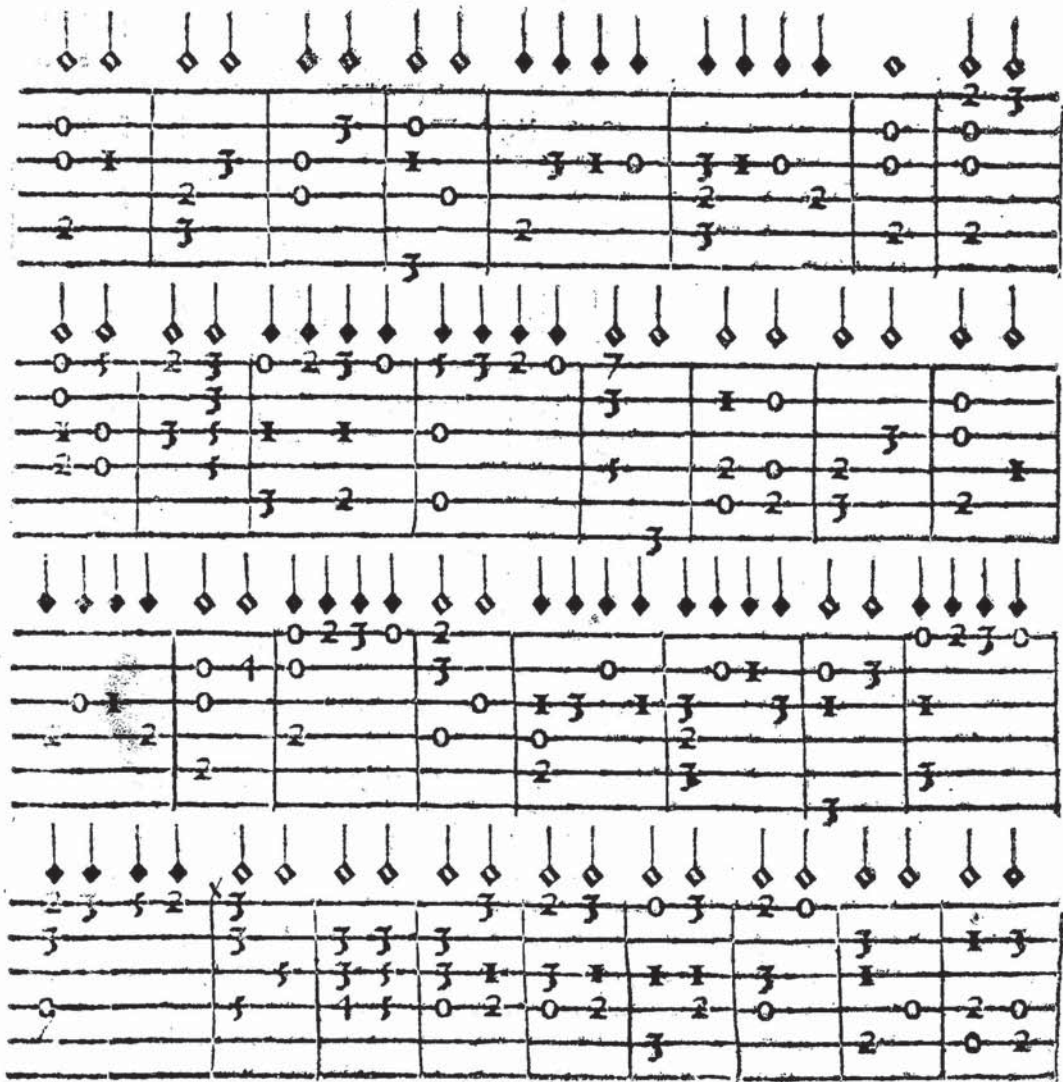
The image displays a handwritten musical score consisting of six systems, each with three staves. The notation is unique, featuring diamond-shaped notes placed on the staves. Above each system, there are vertical lines with diamond-shaped markers, possibly indicating fingerings or breath marks. The staves contain various numerical annotations, including 0, 2, 3, 4, and 7, which likely represent specific notes or intervals. The score is written in a clear, legible hand, and the overall layout is organized and consistent.

Σ ii

The image displays a handwritten musical score on page 26, consisting of six systems of staves. Each system is composed of five staves, with the top staff featuring diamond-shaped notes and the lower staves containing numerical annotations. The notation is dense and appears to be a form of shorthand or a specific musical notation system. The first system includes a small '7' above a staff. The second system has a '4' below the bottom staff. The third system has a '4' below the bottom staff. The fourth system has a '4' below the bottom staff. The fifth system has a '4' below the bottom staff. The sixth system has a '4' below the bottom staff. The overall layout is organized and consistent across the page.



Esta fantasia que aqui de baxo esta figurada es del terçero tono y quanto mas se tañera con el compas apressurado mejor parecera. Eldiren bien por los terminos que anda y las clausulas que haze y veran todo lo que justamente puede hazer el terçero tono.



The image displays a handwritten musical score on page 28, consisting of six systems of staves. Each system is topped with a series of diamond-shaped notes, some of which are marked with vertical lines. The staves themselves contain numerical sequences and some letters, likely representing a form of musical notation or a cipher. The notation is organized into measures, with vertical bar lines separating them. The numbers and letters used include 0, 1, 2, 3, 4, 5, 6, 7, and the letter 'f'. The overall layout is dense and appears to be a manuscript for a specific musical or cryptographic work.

The image displays a handwritten musical score on page 29, consisting of six systems of staves. Each system typically contains three staves. The notation is unique, featuring diamond-shaped notes placed on the staves, with various numerical figures (0, 1, 2, 3, 4, 5, 6, 7) written below them. Above each system, there are vertical lines with diamond shapes, possibly indicating fingerings or specific notes. The score is written in a single column, with each system separated by a small gap. The handwriting is clear and legible, suggesting a professional or skilled composer. The page number '- 29 -' is centered at the top.

*Esta fantasia es
segunda yte de la
precediente.*

The musical score is organized into six systems, each containing three staves. Above each system is a row of diamond-shaped notes, likely representing a melodic line or a specific fretting pattern. The notation on the staves includes diamond-shaped notes, numbers (0, 2, 3, 4), and various symbols (I, X, Y) indicating fret positions and techniques. The music is written in a historical style, likely from a 16th-century manuscript.

This image displays a handwritten musical score, likely for a traditional instrument, organized into six systems. Each system consists of three staves. Above each staff, diamond-shaped notes are written, some with vertical stems. The staves themselves contain numerical annotations (0, 1, 2, 3, 4) and various symbols (including 'f' and 'I') that likely represent fret positions or specific playing techniques. The notation is dense and characteristic of traditional manuscript notation. The first system has four measures, the second and third have three, and the fourth, fifth, and sixth have four measures each.



Sta fantasia que debaxo esta escrita: se dira tono mixto porque va por los terminos y clausulas que andan el tercero y quarto tono: y porque toma de estos dichos dos tonos y se mezcla con ellos se dice mixto y ha se de tañer con el còpas apressurado.

The image displays a handwritten musical score on page 33, consisting of six systems of staves. Each system typically contains three staves, with a fourth staff appearing in the final system. The notation is a form of musical shorthand, using numbers (0, 2, 3, 4, 7) and symbols (vertical lines, diamonds, and horizontal strokes) to represent notes and rests. Fingerings are indicated by small numbers (1, 2, 3, 4) placed near the notes. Above each system, there are rows of diamond-shaped symbols, some of which are connected by vertical lines, possibly representing a specific musical context or a sequence of chords. The handwriting is clear and consistent throughout the page.

The image displays a handwritten musical score on page 34, consisting of six systems of staves. Each system is preceded by a series of diamond-shaped symbols, likely representing a specific musical notation or fingering system. The staves are arranged in pairs, with three systems visible on the left and three on the right. The notation includes various notes, rests, and fingerings, with some systems showing more complex rhythmic patterns. The handwriting is clear and legible, typical of a musical manuscript.

The first system on the left shows a series of diamond symbols above a staff with notes and rests. The second system on the left shows a similar pattern with more complex rhythmic markings. The third system on the left shows a series of diamond symbols above a staff with notes and rests. The fourth system on the left shows a series of diamond symbols above a staff with notes and rests. The fifth system on the left shows a series of diamond symbols above a staff with notes and rests. The sixth system on the left shows a series of diamond symbols above a staff with notes and rests.

The first system on the right shows a series of diamond symbols above a staff with notes and rests. The second system on the right shows a similar pattern with more complex rhythmic markings. The third system on the right shows a series of diamond symbols above a staff with notes and rests. The fourth system on the right shows a series of diamond symbols above a staff with notes and rests. The fifth system on the right shows a series of diamond symbols above a staff with notes and rests. The sixth system on the right shows a series of diamond symbols above a staff with notes and rests.

Las fantasias destes presentes quarto y quinto quadernos q̄ agora entramos: muestran vna musica la quales como vn tentar la vihuela a consonancias mezcladas con redobles que vulgarmente dicen para hazer de dillo. y para tañerla con su natural ayre haueys os de regir desta manera. Todo lo que sera consonancias tañerlas cō el cōpas a espacio y todo lo que sera redobles tañerlos con el compas a priessa. y pararō tañer en cada coronado vno poco. Esta es la musica q̄ en la tabla del presente libro dixere q̄ hallariades en el quarto y quinto quadernos q̄ tiene mas respecto a tañer de gala q̄ de mucha musica ni cōpas. Y estas dos fantasias siguiētes vā por los terminos del primero y segundo tono.

The image displays a handwritten musical score consisting of six systems, each with a five-line staff. The notation is a form of shorthand, featuring diamond-shaped notes and vertical stems. Above each staff system is a row of diamond-shaped notes, some with vertical stems. The score is organized into measures by vertical bar lines. The notation includes various symbols: '0', '1', '2', '3', 'I', 'J', and 'H'. The first system has a 'H' at the end of the top row. The second system has a 'H' at the end of the top row. The third system has a 'H' at the end of the top row. The fourth system has a 'H' at the end of the top row. The fifth system has a 'H' at the end of the top row. The sixth system has a 'H' at the end of the top row. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation.

The image displays a handwritten musical score on page 37, consisting of six systems of staves. Each system typically includes three staves, with the top staff featuring diamond-shaped notes and the lower staves containing rhythmic notation. The notation includes various symbols such as '0', '2', '3', 'f', and 'I', which likely represent specific rhythmic values or fingerings. The first system begins with a series of diamond notes on the top staff, followed by rhythmic patterns on the lower staves. The second system continues this pattern, with some staves showing more complex rhythmic groupings. The third system features a prominent 'f' (forte) marking. The fourth system includes a 'D' (half note) symbol. The fifth system shows a 'f' marking and a 'D' symbol. The sixth system concludes with a double bar line and a final 'f' marking. The overall style is that of a handwritten manuscript, with clear notation and a structured layout.

The image displays a handwritten musical score on six systems, each consisting of three staves. The notation is highly stylized, featuring diamond-shaped notes and various symbols such as 'I', 'O', '2', and '3' placed above or below the staves. Above each system, there are rows of diamond-shaped notes, some of which are grouped together. The first system includes a row of diamond notes above the top staff, followed by a row of diamond notes above the middle staff. The second system has a row of diamond notes above the top staff, followed by a row of diamond notes above the middle staff. The third system has a row of diamond notes above the top staff, followed by a row of diamond notes above the middle staff. The fourth system has a row of diamond notes above the top staff, followed by a row of diamond notes above the middle staff. The fifth system has a row of diamond notes above the top staff, followed by a row of diamond notes above the middle staff. The sixth system has a row of diamond notes above the top staff, followed by a row of diamond notes above the middle staff. The notation is dense and complex, with many symbols and notes placed on and around the staves.

The image displays a handwritten musical score on six systems, each consisting of three staves. The notation is highly stylized, featuring diamond-shaped notes and various symbols such as 'H', 'I', 'J', 'O', '2', and '3'. The first system begins with a diamond note on the top staff, followed by a series of diamond notes on the middle and bottom staves. The second system starts with a diamond note on the top staff, followed by a series of diamond notes on the middle and bottom staves. The third system begins with a diamond note on the top staff, followed by a series of diamond notes on the middle and bottom staves. The fourth system starts with a diamond note on the top staff, followed by a series of diamond notes on the middle and bottom staves. The fifth system begins with a diamond note on the top staff, followed by a series of diamond notes on the middle and bottom staves. The sixth system starts with a diamond note on the top staff, followed by a series of diamond notes on the middle and bottom staves. The notation is dense and complex, with many symbols and notes. The overall style is that of a handwritten musical score, possibly for a specific instrument or voice part.

The musical score is organized into five systems, each containing three staves. Above each system is a line of diamond-shaped symbols, some filled and some empty, which likely represent a rhythmic or melodic sequence. The staves themselves contain lute tablature notation, using letters (I, O, 2, 3, 4, 5, 6) and numbers to indicate fret positions on the strings. The notation is written in a historical style, likely from a 16th-century manuscript.



Sta fantasia que se sigue anda por los terminos del tercero y quarto tono: y ha se de tañer con el compas y ayre sobredicho. Las dos fantasias passadas, y los redobles destas tres fantasias mejor se tañeran con dedillo pues son hechas para hazer soltura de dedo.

The image displays a handwritten musical score on page 41, consisting of six systems of staves. Each system typically includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The notation is in a historical style, using diamond-shaped notes and various rests. The systems are separated by a double bar line. The first system begins with a treble clef and a key signature of one flat. The second system includes a soprano clef (C1) for the vocal line. The third system includes a soprano clef (C1) for the vocal line. The fourth system includes a soprano clef (C1) for the vocal line. The fifth system includes a soprano clef (C1) for the vocal line. The sixth system includes a soprano clef (C1) for the vocal line. The piano accompaniment is written in a bass clef. The score contains various musical symbols, including notes, rests, and dynamic markings. The handwriting is in black ink on aged paper.

This page contains six systems of handwritten musical notation. Each system consists of three staves. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and fingerings (indicated by numbers 1-4). Some systems also include dynamic markings like 'f' (forte) and 'p' (piano). The notation is written in a style typical of early 20th-century manuscript notation.

System 1: The first staff has a treble clef and a key signature of one flat. The second and third staves contain notes and rests. The first staff of the system has a treble clef and a key signature of one flat. The second and third staves contain notes and rests.

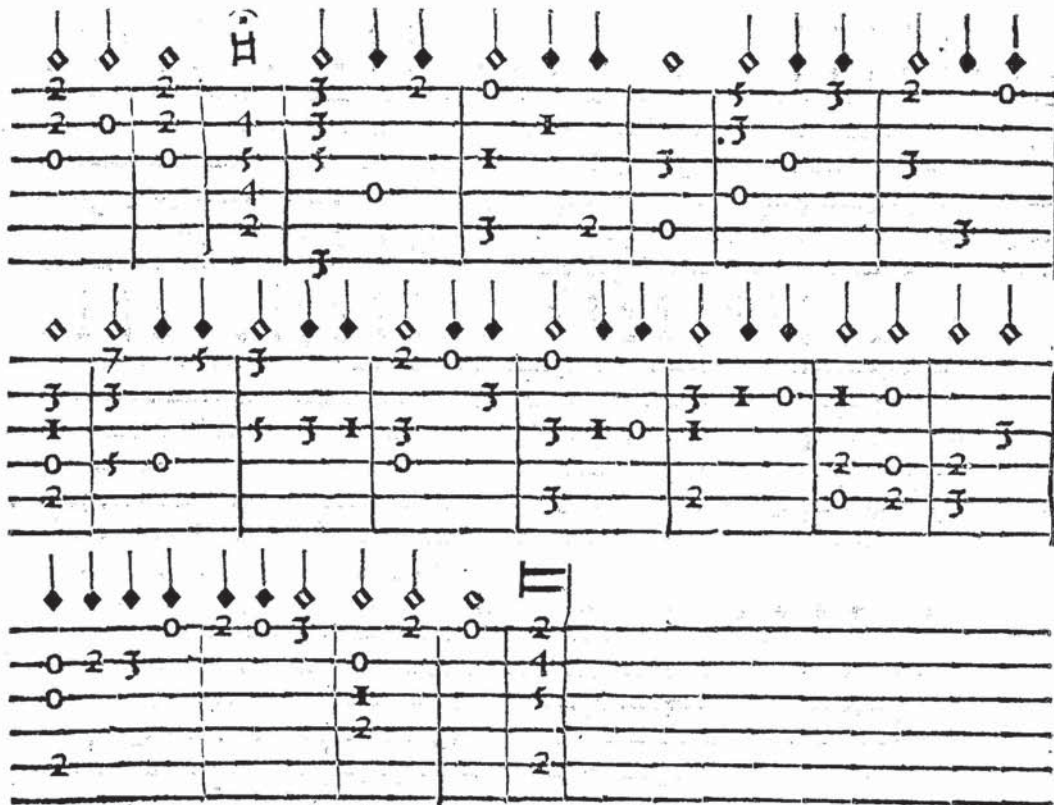
System 2: The first staff has a treble clef and a key signature of one flat. The second and third staves contain notes and rests. The first staff of the system has a treble clef and a key signature of one flat. The second and third staves contain notes and rests.

System 3: The first staff has a treble clef and a key signature of one flat. The second and third staves contain notes and rests. The first staff of the system has a treble clef and a key signature of one flat. The second and third staves contain notes and rests.

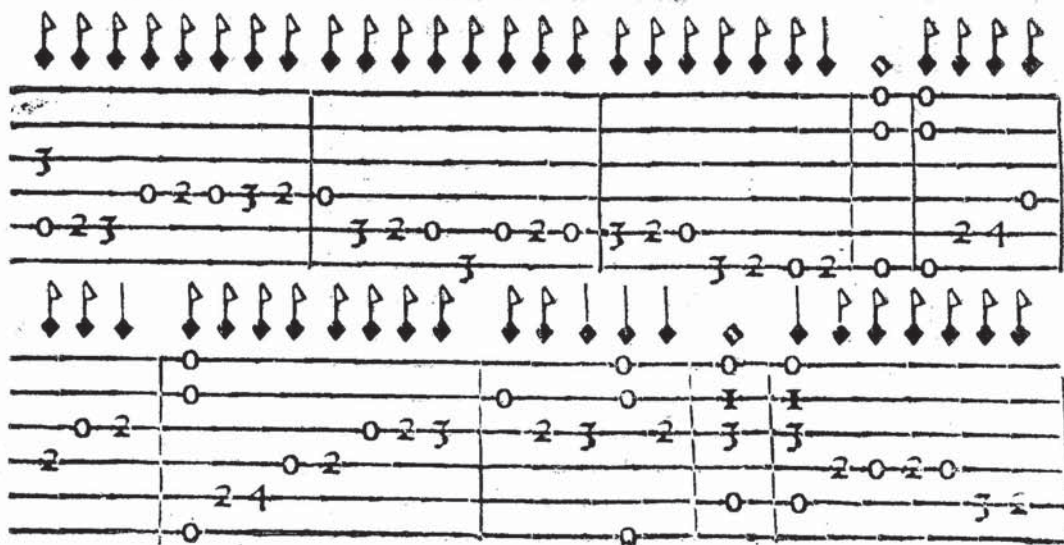
System 4: The first staff has a treble clef and a key signature of one flat. The second and third staves contain notes and rests. The first staff of the system has a treble clef and a key signature of one flat. The second and third staves contain notes and rests.

System 5: The first staff has a treble clef and a key signature of one flat. The second and third staves contain notes and rests. The first staff of the system has a treble clef and a key signature of one flat. The second and third staves contain notes and rests.

System 6: The first staff has a treble clef and a key signature of one flat. The second and third staves contain notes and rests. The first staff of the system has a treble clef and a key signature of one flat. The second and third staves contain notes and rests.



Sta fantasia que se sigue se ha de tañer cō el ayre y cōpas delas tres fantasias passadas: y solamente esta cōpuesta para hazer soltura de dos dedos. tañiereys los redobles que en ella estan con dos dedos pues solo es echa para esto y va por los terminos del primer tono.



The image displays a handwritten musical score on page 44, consisting of six systems of staves. Each system includes a diamond-shaped symbol above the staff, likely representing a specific rhythmic value or a melodic motif. The notation is written in a style characteristic of early 20th-century manuscript notation, featuring various note values, rests, and dynamic markings. The staves are organized into three pairs, with each pair containing a diamond symbol above the top staff and a series of notes and rests below. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings like 'f' (forte) and 'p' (piano). The overall structure suggests a complex rhythmic exercise or a short musical composition.

Sta fantasia que se sigue tambien es para
 hazer redobles con dos dedos: y si enpre q
 tañer es el quarto y tercero tono por estos
 terminos q esta fantasia anda: alçar es vn
 poco el quarto traste de la vihuela para que el punto
 del dicho traste sea fuerte y no flaco.

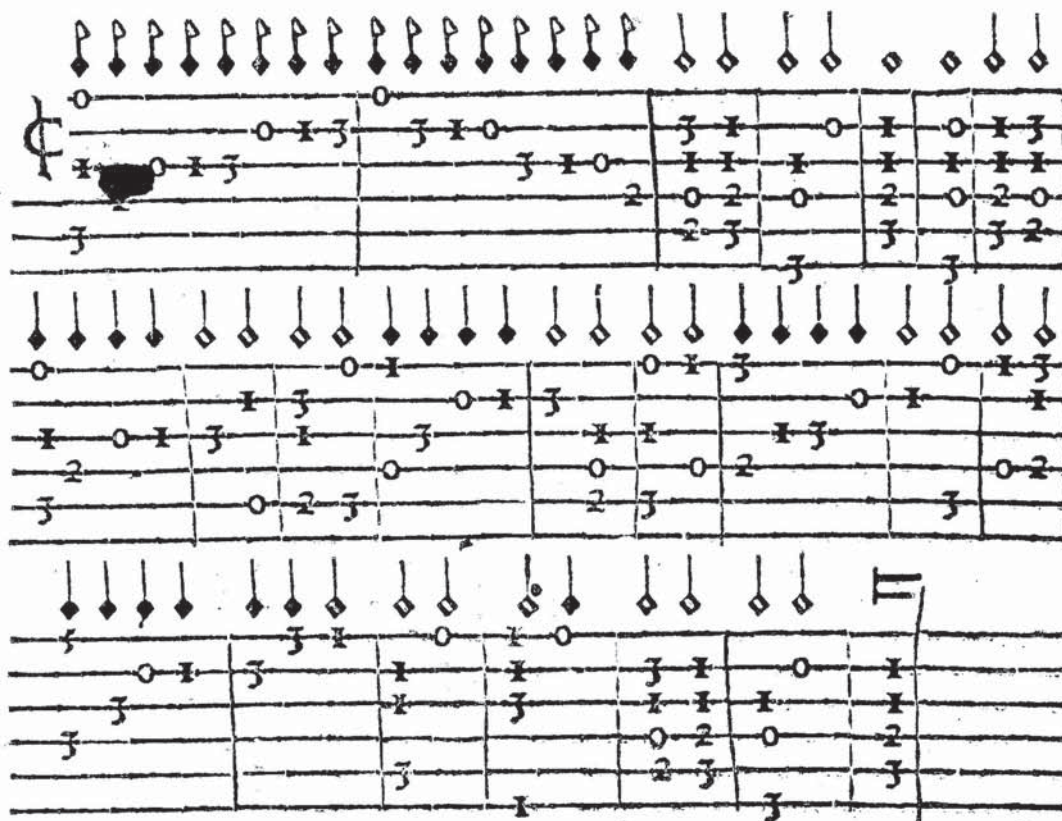
This image shows a handwritten musical score for a 12-string guitar. The score is written on multiple staves, with each staff containing a series of notes, rests, and fingerings. The notation is dense and complex, with many notes beamed together and various rests. The score is written in a style that is characteristic of traditional Chinese musical notation, with a focus on rhythm and pitch. The notation includes a variety of symbols, including circles, lines, and numbers, which are used to represent different musical concepts. The score is organized into measures, with vertical lines separating the different sections of the music. The overall appearance is that of a carefully written and practiced piece of music, likely intended for a specific performance or recording.

El aueys visto la musica del quarto quaderno que arte lleva. El qual entra el quinto quaderno: y es de la mesma arte de musica. y por que mejor os rrijays con ella para que parezca lo que es. va os dice que todo lo que es redobles que los agays apriessa y la consonancia a espacio. De manera que en vna mesma fantasia aueys de hazer mutacion de compas. y por esto os dice que esta musica no tiene mucho respecto al compas para darle su natural aprey va esta fantasia por los terminos del quinto y sexto tono.

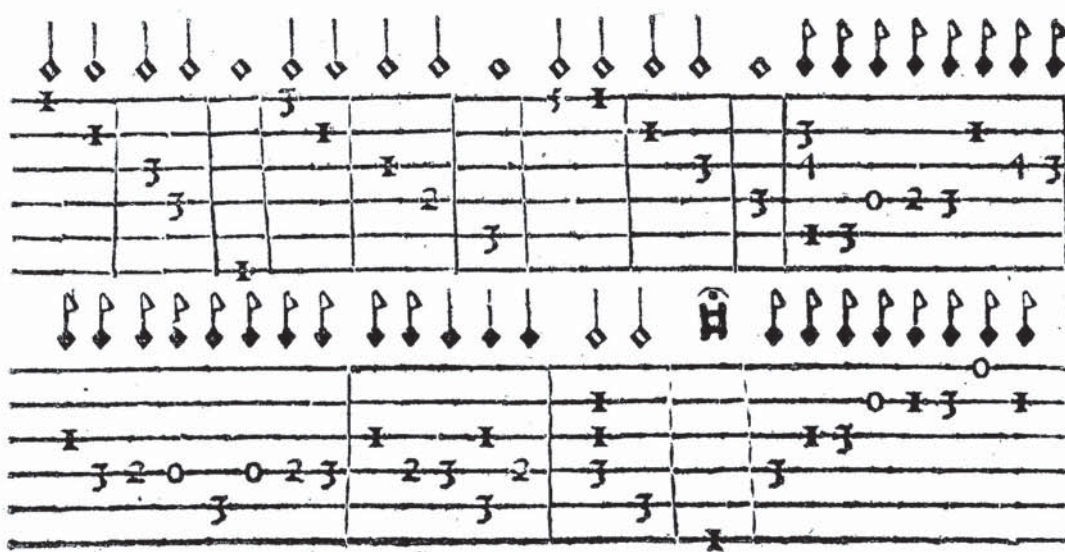
This page contains a handwritten musical score, likely for a string ensemble or orchestra, consisting of six systems of staves. Each system typically includes a single melodic line (top staff) and a lower section with two staves, possibly for a second instrument or figured bass. The notation is in a historical style, featuring diamond-shaped notes, various rests, and rhythmic markings such as '3' and '2' below the staves. Some systems begin with a clef-like symbol (a 'C' with a vertical line) and others with a diamond-shaped symbol. The manuscript shows signs of age, with some ink bleed-through and irregular spacing.

The page contains six systems of musical notation. Each system consists of three staves. The top staff of each system contains diamond-shaped notes, some of which are grouped with vertical lines. The middle and bottom staves contain numerical figures (0, 1, 2, 3, 5, 7, 8) and some letters (H, G). The notation is arranged in a grid-like fashion, with measures separated by vertical lines. A large 'C' is positioned to the left of the fifth system, and a 'G' is at the bottom right of the page.

Esta es la pporcion de tres mini
mas en vn copac q enl quader no
pmer o infrucoes os figure.



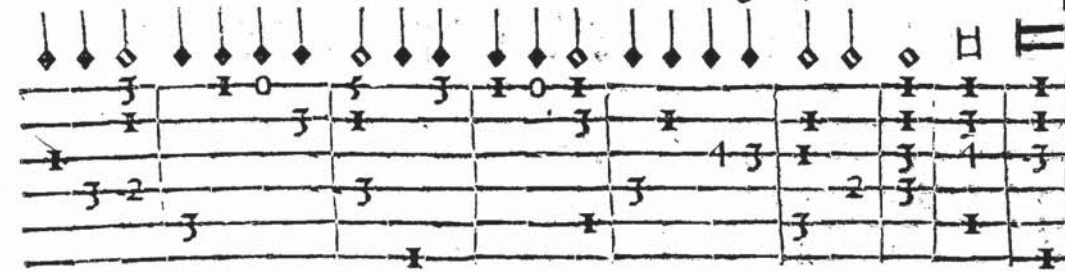
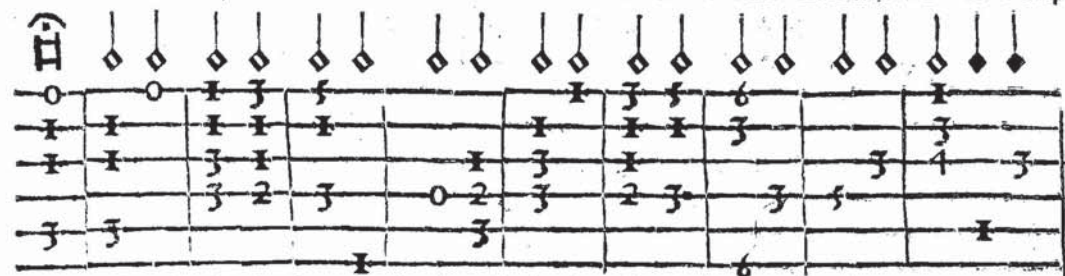
Esta fantasia passada haueys visto el quintoy sexto tono porq terminos le podeys hazer en'a vibuela. En esta fantasia que se sigue tañey's estos dichos tonos por otros terminos. Y porque en la vibuela se vsa mas tañer el quintoy sexto tono por estos terminos que esta fantasia anda bebecho esta mutacion de termino que vey's



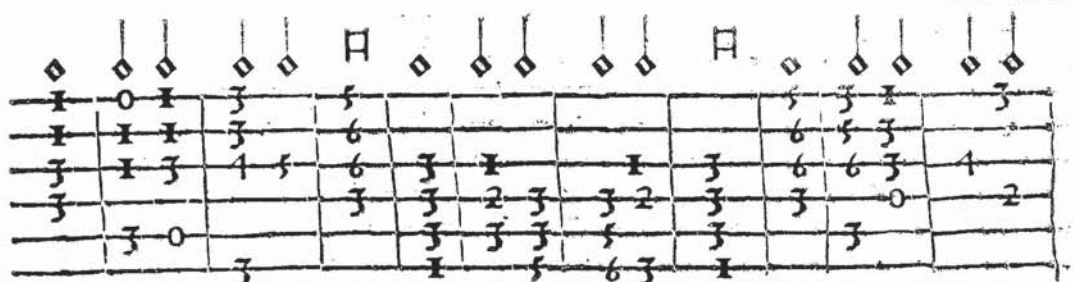
The image displays a handwritten musical score on six systems, each consisting of three staves. The notation is a form of rhythmic shorthand, likely for a traditional instrument. Above each system, there are groups of vertical strokes, some with diamond-shaped heads, indicating specific rhythmic patterns or fingerings. The staves themselves contain various symbols: vertical strokes, horizontal lines, and small circles. Some of these symbols are accompanied by numbers (1, 2, 3, 4) or letters (I, J, O, X), which likely represent fingerings or specific notes. The score is organized into measures by vertical bar lines. The handwriting is in black ink on aged paper. At the bottom right of the page, there is a small signature or mark that appears to be 'E 11'.

E 11

The image displays a handwritten musical score on six systems of staves. Each system consists of three staves. The notation is highly stylized, featuring diamond-shaped notes and vertical stems. Numerical annotations, including numbers like 1, 2, 3, 4, 5, 6, 7, 8, and 9, are placed throughout the score, often below the staves. Some systems include a large, ornate initial 'H' at the beginning. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The overall layout is organized into six distinct systems, each with its own set of staves and annotations.



Sta presente fantasia va por los terminos misinos en la vibuela que la fantasia passada andax abaxa hasta el dezeno traste dela vibuela: el qual dicho traste se señala con esta letra. X. Y es tambien del quinto y sextotono.



The image displays a handwritten musical score on page 54, consisting of six systems of staves. Each system includes a rhythmic notation at the top, followed by three staves of musical notation. The notation is dense and includes various symbols such as vertical strokes, horizontal lines, and numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

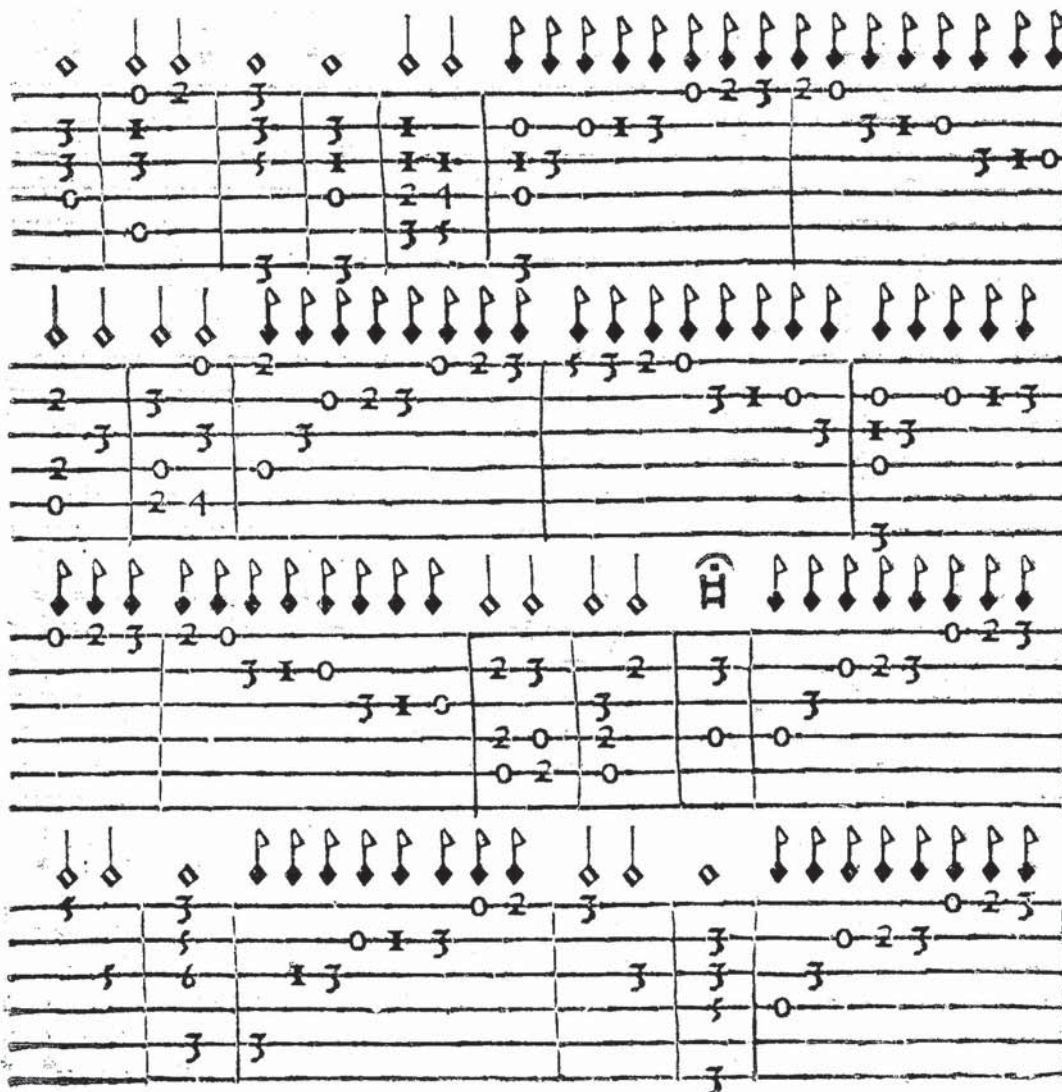
This image displays a handwritten musical score, likely for a guitar or similar fretted instrument, consisting of seven systems of three staves each. The notation is highly stylized and includes several key features:

- Staff 1 (Top):** Contains diamond-shaped notes (semibreves or minims) above the staff and various numbers (8, 6, 5, 6, 5, 6, 8, 5, 6, 3, 5, 3, 3, 3, 3, 6, 3, 5) below the staff, possibly indicating fret positions or fingerings.
- Staff 2:** Features diamond-shaped notes and numbers (1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3) below the staff.
- Staff 3:** Includes diamond-shaped notes and numbers (0, 1, 3, 1, 0, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3) below the staff.
- Staff 4:** Shows diamond-shaped notes and numbers (0, 1, 3, 1, 0, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3) below the staff.
- Staff 5:** Contains diamond-shaped notes and numbers (0, 1, 3, 1, 0, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3) below the staff.
- Staff 6:** Features diamond-shaped notes and numbers (0, 1, 3, 1, 0, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3) below the staff.
- Staff 7 (Bottom):** Includes diamond-shaped notes and numbers (0, 1, 3, 1, 0, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3) below the staff.

The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The diamond-shaped notes are consistently placed above the staves, while the numbers are placed below them. The overall layout is clean and organized, with clear demarcations between the seven systems.



Sta presente fantasia es del septimo y octauo tono. La razon por que en esta arte de musica se nõbra alguna fantasia de dos tonos es porque en esta arte de tañer de gala con estos redobles largos: parece bien que las fantasias se estrañen passado por los terminos de sus tonos maestros y dicipulos



This image shows a handwritten musical score on six systems of staves. Each system consists of three staves. The notation is a form of shorthand, likely for a specific instrument or voice part, using various symbols and numbers to represent notes, rests, and fingerings. The first system begins with a treble clef and a key signature of one flat. The notation includes many vertical strokes, some with flags, and numbers like 0, 2, 3, 4, 5, 7, and 8. The second system continues the piece with similar notation. The third system shows a change in the notation, with more horizontal lines and different symbols. The fourth system begins with a new section marked by a double bar line and a key signature change to one sharp. The fifth system continues this section. The sixth system concludes the piece with a final double bar line and a key signature change to one flat. The handwriting is clear and consistent throughout the score.

The image displays a handwritten musical score on page 58, consisting of six systems of staves. Each system typically includes a treble clef staff with notes and a lower staff with numerical fingerings (0-2-3) and rests. The notation is dense and characteristic of early 20th-century manuscript notation. The first system begins with a series of notes on a single staff, followed by a system with two staves. The second system also features two staves, with the lower staff containing complex fingering patterns. The third system continues with two staves, showing a mix of notes and rests. The fourth system has two staves, with the lower staff showing more intricate fingering. The fifth system consists of two staves, and the sixth system also has two staves, ending with a final measure. The handwriting is clear but shows signs of being a working draft or a personal manuscript.

Quí acaba el quarto y quinto quadernos. Y para tañer la musica que en ellos ay con su natural ayre como ya otra vez os he dicho: hade ser desta manera. Tañiendo las cōsonācias a espacio: y los redobles a priesa. Y por esta mutacion de cōpas os dire que no la aueys de tañer como tañereys esta musica que de aquí adelante toma a proseguir la qual es como la del principio que la aueys de tañer toda a vn yqual compas sin hazer mutacion. Y la fantasia que agora se sigue es del quinto rono.

This image displays a handwritten musical score, likely for a traditional instrument, organized into six systems. Each system consists of three staves. The notation is unique, featuring diamond-shaped notes placed on the staves, often with stems. Various musical symbols are used throughout, including vertical lines, horizontal lines, and numbers (0, 2, 3, 5, 6). Above each system, there are rows of diamond-shaped notes, some with stems, which may represent a specific melodic line or a set of fingerings. The score is written in a clear, consistent hand, suggesting it is a formal manuscript or a well-kept personal score.

The image displays a handwritten musical score, likely for a string ensemble, organized into six systems. Each system consists of three staves. The notation is unique, featuring diamond-shaped notes placed on the staves. Numerical annotations, including 0, 1, 2, 3, 4, 5, 6, and 7, are written below the staves, often grouped by brackets or lines. Above each system, there are vertical lines with diamond-shaped markers, possibly indicating fingerings or specific notes. The handwriting is in black ink on aged paper.

This image shows a handwritten musical score on six systems of five-line staves. The notation is a form of shorthand, likely for guitar, using numbers 0-7 and letters I, J, and C. Above each staff is a series of diamond-shaped symbols, some filled and some empty, which may represent fret positions or specific notes. The score is organized into measures by vertical bar lines. The notation includes various symbols such as '0', '1', '2', '3', '4', '5', '6', '7', '8', 'I', 'J', and 'C', which are placed on or between the lines of the staves. Some measures contain multiple notes or chords, while others are rests. The handwriting is in black ink on aged, slightly yellowed paper.

The image displays a handwritten musical score on six systems, each consisting of three staves. The notation is highly stylized, featuring diamond-shaped notes and various symbols such as '0', 'I', '3', and '2' placed on or between the staves. Above each system, there are vertical lines with diamond-shaped markers, possibly indicating fingerings or specific notes. The first system includes a large, ornate initial 'C' or 'G' in the center. The notation is dense and appears to be a form of shorthand or a specific dialect of musical notation. The overall layout is organized and consistent across the six systems.



Esta fantasia passada aueys visto por donde podeys tañer el quinto tono en la vihuela. y por estos terminos mismos se puede tañer tambien el sexto tono. Esta fantasia que agora se sigue es del sexto tono. el qual le he mudado por otra parte en la vihuela para que sepays que tambien se puede tañer el sexto y quinto tonos por los terminos q̄ ella p̄sente fantasia anda.

This page contains a handwritten musical score, likely for a string instrument, organized into seven systems. Each system consists of a single staff with notes, rests, and various musical markings. Above each staff, there are vertical lines with diamond-shaped symbols, possibly indicating bowing or breath marks. The notation includes notes with stems, some with flags, and rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Some notes have additional markings like 'f' (forte) or 'p' (piano). The score is written in a cursive, handwritten style.

System 1: Notes with stems and flags, some with 'f' or 'p' markings. Fingerings 1, 2, 3, 4, 5 are present.

System 2: Notes with stems and flags, some with 'f' or 'p' markings. Fingerings 1, 2, 3, 4, 5 are present.

System 3: Notes with stems and flags, some with 'f' or 'p' markings. Fingerings 1, 2, 3, 4, 5 are present.

System 4: Notes with stems and flags, some with 'f' or 'p' markings. Fingerings 1, 2, 3, 4, 5 are present.

System 5: Notes with stems and flags, some with 'f' or 'p' markings. Fingerings 1, 2, 3, 4, 5 are present.

System 6: Notes with stems and flags, some with 'f' or 'p' markings. Fingerings 1, 2, 3, 4, 5 are present.

System 7: Notes with stems and flags, some with 'f' or 'p' markings. Fingerings 1, 2, 3, 4, 5 are present.

This image shows a handwritten musical score on six systems of staves. Each system consists of three staves. Above each system, there are diamond-shaped notes, some of which are grouped with vertical lines. The staves themselves contain various musical notations, including numbers (1, 2, 3, 4, 5, 6, 8) and symbols (circles, vertical lines, horizontal lines). The notation appears to be a form of shorthand or a specific musical notation used in a particular context. The overall layout is organized and consistent across the six systems.

This image shows a handwritten musical score on six systems of staves. Each system consists of three staves. Above each system is a row of diamond-shaped notes, some with stems pointing up and some pointing down. The staves themselves contain various musical notations, including numbers (1, 2, 3, 4, 5, 6, 7, 8), letters (I, O), and symbols (f, j, x). The notation is dense and appears to be a form of shorthand or a specific musical notation system. The first system has a diamond row with four up-stems and eight down-stems. The second system has a diamond row with four up-stems and eight down-stems. The third system has a diamond row with four up-stems and eight down-stems. The fourth system has a diamond row with four up-stems and eight down-stems. The fifth system has a diamond row with four up-stems and eight down-stems. The sixth system has a diamond row with four up-stems and eight down-stems. The notation on the staves is complex, with many numbers and symbols, suggesting a highly detailed musical composition.

This image shows a handwritten musical score on six systems of staves. Each system consists of three staves. The notation is a form of musical shorthand using diamond-shaped notes placed on the staves, with various numbers (0, 1, 2, 3, 4, 5, 6, 7, 8) written below them. Above each system, there are vertical lines with diamond shapes, possibly indicating a key signature or a specific scale. The first system includes a treble clef. The second system features a large 'C' time signature. The notation is dense and appears to be a form of musical shorthand or a specific dialect of musical notation. The handwriting is in black ink on aged paper.

The image displays a handwritten musical score on page 69, organized into six systems. Each system consists of multiple staves, likely representing different voices or instruments. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef. The second system includes a common time signature 'C'. The notation is dense and appears to be a historical or manuscript-style score. The page number '- 69 -' is centered at the top.

Esta fantasia q̄ aqui deba
ro se sigue es del septimo
tono y en ella verantodo
lo q̄ iustamente assi enter
mino como en clausulas
pued hazer el setimo tono

This image displays a handwritten musical score, organized into six systems. Each system consists of five staves. The notation is unique, featuring diamond-shaped notes placed on the staves. Numerical annotations, including 0, 2, 3, 4, 7, and 8, are interspersed throughout the score, often appearing below the staves or within the staff lines. Above each system, there are rows of diamond-shaped symbols, some of which are grouped together. The handwriting is in black ink on aged, slightly textured paper. The overall layout is dense and detailed, characteristic of a composer's manuscript.

This image displays a handwritten musical score, likely for a traditional instrument, organized into seven systems. Each system consists of three staves. The notation is unique, featuring diamond-shaped notes placed on the staves, with various numerical characters (0, 1, 2, 3, 4, 5, 6, 7, 8) interspersed. Above each staff, there are vertical lines with diamond-shaped markers, possibly indicating fingerings or specific notes. The score is written in a fluid, cursive style, characteristic of traditional musical manuscripts. The first system begins with a treble clef-like symbol. The fourth system includes a large, stylized symbol that resembles a 'C' with a vertical line through it. The seventh system concludes with a double bar line and a final diamond-shaped note.



Sta fantasia que se sigue es del octano tono: y ha se de tañer ni muy a espacio ni muy apriesa: sino con vn cōpas bien mesurado. el ayre della re: neda al ayre delas pauanas que tañen en yralia: que por ser tan aplazible hallareys luego despues desta fantasia ieys fantasias que hōspa resceran en su ayre y compostura alas mesmas pauanas que en y talia se tañen.

The musical score consists of six systems, each with three staves. The notation includes rhythmic flags above the staves and numbers (0-7) on the lines, representing a lute tablature. The first system has a single staff. The second system is labeled '1' and '2' on the left. The third system has a single staff. The fourth system has a single staff. The fifth system has a single staff. The sixth system has a single staff. The score ends with a double bar line and the letters 'B ij'.

The image displays a handwritten musical score on page 74, consisting of six systems of staves. Each system typically includes three staves, with the top staff often featuring a series of diamond-shaped notes or rests. The notation is complex, incorporating various symbols such as numbers (e.g., 2, 3, 4, 0, 1, 7), letters (e.g., I, J, P), and musical symbols like beams and slurs. The score is written in a style characteristic of early 20th-century manuscript notation. The first system shows a sequence of notes and rests on the top staff, with corresponding numerical and letter symbols on the lower staves. The second system continues this pattern, with some staves showing more elaborate notation. The third system introduces a new set of symbols, including 'P' and 'I'. The fourth system features a series of 'P' symbols on the top staff. The fifth system shows a mix of notes and rests, with some staves having more complex notation. The sixth system concludes the page with a final set of notes and rests, accompanied by numerical and letter symbols.

The image displays a handwritten musical score consisting of seven systems, each with five staves. The notation is a form of musical shorthand, likely for a keyboard instrument, featuring various rhythmic values represented by circles, diamonds, and vertical lines. The score includes numerous accidentals (sharps and flats) and dynamic markings such as 'f' (forte) and 'p' (piano). The notation is dense and fills the staves, with some systems showing more complex rhythmic patterns and others being more sparse. The overall style is characteristic of historical musical manuscripts.

Estas seys fantasias que se siguen como arriba ho dicho parecen en su ap-
 re y cõpostura alas mesmas pavanas q̃ en y talia se tañen: y pues en to-
 do remedan a ellas digamos les pavanas. las quatro primeras son in-
 ventadas por mi. las dos que despues se siguen la sonada dellas se hizo
 en y talia: y la cõpostura sobre la sonada dellas es mia. Deuen se tañer
 con el cõpas algo apressurado: y requieren tañer se dos o tres vezes. y esta pavana q̃
 primeramente se sigue anda por los terminos del primero y segundo tono.

The musical notation consists of five systems, each with three staves. The notes are represented by diamonds, and the staves are marked with various symbols including '0', '2', '3', '4', and '5'. The notation is arranged in a grid-like fashion, with each system containing a series of measures. The first four systems are purely musical, while the fifth system includes a text block.

Esta pauana que se sigue anda por los terminos del tercero y quarto tono: y como ya he dicho han de tañer con el còpas algo apressurado.

The image displays a handwritten musical score on page 78, consisting of seven systems of staves. Each system typically contains three staves, with a fourth staff appearing in the final system. The notation is a form of musical shorthand, featuring notes (diamonds and circles), rests, and various numerical and symbolic markings (e.g., 7, 3, 2, 0, 1, 4, 5, 2, 3, 4, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The notation is dense and appears to be a form of musical shorthand or a specific dialect of musical notation. The page is numbered - 78 - at the top center.

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



Strapauana que aqui debaro se sigue anda por los terminos del quinto y sexto tono: y como ya he dicho requieren tañerse dos o tres vezes para que parezcan lo que ellas son.

Handwritten musical notation for the Strapauana, consisting of five systems of four staves each. The notation includes various rhythmic values (0, 1, 2, 3, 4, 5) and symbols (I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z) indicating pitch and rhythm. The notation is written in a medieval style with a single line per staff and a common time signature.

Esta pauana que se si
gue anda por los ter
minos del septimo y
octauo tono.

Esta pavana que se sigue la sonada de
lla se hizo en ytalia y cantā con ella vna
letra q̄ dizē qua la bella frāceschina la cō
postura que va sobriella es mīa p̄ es del
otauo tono.

Esta pavana es a p
porció de tres semí
breues cōp. yua por
los finios éla pava
na passada y todos
los breues q ballas
reys solos valgan
agora vn compas.

♢



Este que agora se sigue es el otavo quaderno de musica para cantar y
tañer que en la tabla del presente libro os dire q ballariades. Enel qual
ballareys villancicos y sonadas en castellano y en portugues: y en yta
liano. las cifras coloradas es la boz que se ha de cantar por neys prime
ro el villanco: assi como esta en la vihuela: y sabido biẽ de tañer: seguireys las cifras
coloradas mirando q cuerda dela vihuela tocan y aquella cantareys.

Toda mi vida vos ame
Y por siempre vos amare

Si me amays yo no lo se.

Bien se que teneys
Se que soy aborrecido

Este villancico que
se sigue es el mismo
que arriba esta: y de la
manera que agora esta
sonado el canto ha
de cantar llano y la vi
buela algo apesada.

amor al desamor y al olvido.
recido ya que sabe el disfauor

Toda
y por

mi vida vos ame si me amays
siempre vos amare

yo no lo se.

Bien se que teneys amor
Se que soy aborrecido

A musical score for a piece titled "Al va de que samor fa be y al oluido el difamor." The score is written on five staves. The first staff contains a series of diamond-shaped notes, some of which are grouped together. The second staff contains a series of diamond-shaped notes, some of which are grouped together. The third staff contains a series of diamond-shaped notes, some of which are grouped together. The fourth staff contains a series of diamond-shaped notes, some of which are grouped together. The fifth staff contains a series of diamond-shaped notes, some of which are grouped together. The lyrics are written below the staves: "al va de que samor fa be y al oluido el difamor."

Este villancico que se sigue de la manera que aqui esta sonado: el cantor puede hazer garga-
ta y la vihuela ha de yr muy a espacio.

Sospira una señora q' vo vi
 Yayo se ques burladora y aunq' assi



oralla fuesse por mi.



Sospira vna senhora



ye medado anten



Que sospira por tener



gran pesar de qu'elo

oralla fuisse por mi.

Sospiro vna senora ye medado anten
Que sospira por tener gran pesar de quẽ lo

I Este villancico que se
 sigue es el mismo: y de la
 manera que agora esta
 sonado el canto: ha de
 cantar llano y la vibue-
 la ha de ir a pieça.

der
Hörz

Sospiro
ya yo se

vna
qu es bur

señora que yo vi
la do ra y aunq af a

feusse por mi. **Que** pi ro vna señoa
 Que los pi ra por tener

Este villancico q se sigue de la mane
 ra que aqui esta so nado. el cantor ha
 de cantar llano: y la vibuela vaya al
 go a pueñia.

ye me da do an tender
 gran pesar de quien lo llora

Agora y me pizies

viniesse vn vien to
 se tan conten to q me echas se acul la dentro

Agora viniesse vn vien to ran bueno como querria
 q me echas se aculla den tro en faldas de mi amiga.

Aqui empecan los vi
 llancicos portugueses: y
 este primero que se sigue
 de la manera que esta so
 nado: el cantor puede ha
 zer garganta y la vibue
 la vaya a espacio.

Quie amores ten a fin que los ben
 A fin que los ben e non parta del la

q̄ nan he vein to que va y ven Quiẽ amores ten alla en castel
E ten seu amor en dama donzel

Este villãico que se sigue es el sobredicho y dela manera q̄ agora esta sonado: el cantor ha de cantar llano y la vihuela vaya a priessa.

la la Quiẽ a mo res ten
afin que los ben

afin que los ben q̄ nan he vein
e non parta della

to q̄ va y ven. que nã he vein to que

Zabu el tabe la so / nada
de arriba fir na pa
esta de baro.

va y ven. que nan he vein to q̄ va y ven.

Este villancico que se sigue de la manera que esta sonado el canto ha de cantar llano: porque la vihuela va discantado. y ha de ser algo apriesa.

Salai miña amor falai me
pois te neys poder falai me

si no me fallays matay me matay me Salai miña si no me fa

Este villancico que se sigue de la manera que esta sonado el canto: puede hazer ganta.

mor que os faço saber
Lays que nan teño ser

De os dezeys q me quereys ben
Si vos a ningen fallays

De la ma-
nera q este
mismo vi-
lancico es
ta sonado
el canto a
cantar llano

por que days falla a ningen
yo no vos queire mas ben

Uos dezeys que me amays
yo vos veggo que burlays

poys de zeys que me quereys ben
si vos a nin gen falays

por que days
yo non vos

no (g)

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

falla a nin gen Uos de zers q me amays
 quefre mas ben yo vos veggo q bur lays

Este romance q se sigue dela
 manera q esta sonado el cator
 ba d catar llano y la vibuela ni
 ba d y muy a pziessa ni muy a
 espacio. la pmera ptañereys
 dos vezes como la letra el ro
 mance pos muestra. y la scda pre
 assi mesmo

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

durandar te duran darte
 Quando galas y in uenciones

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

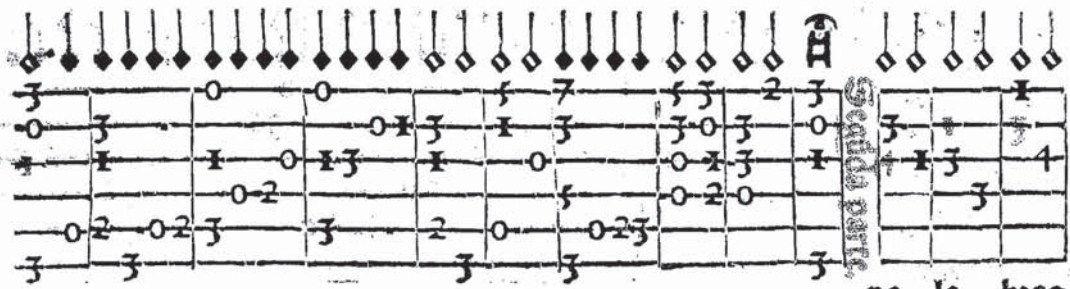
buē ca ual le ro prouado
 publi ca uas tu curdado

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

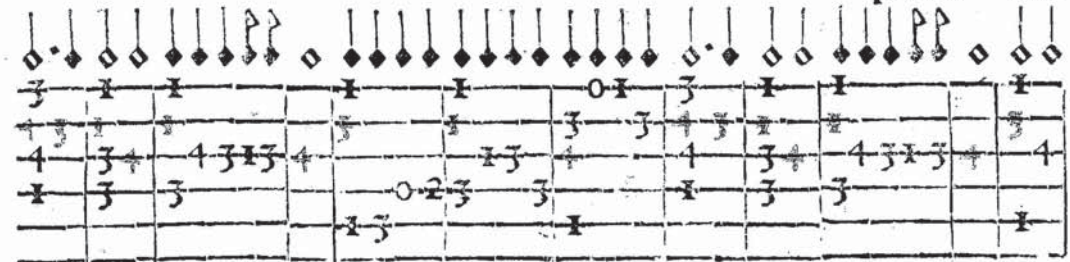
a cor dar se te denri
 a go ra del conoch

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

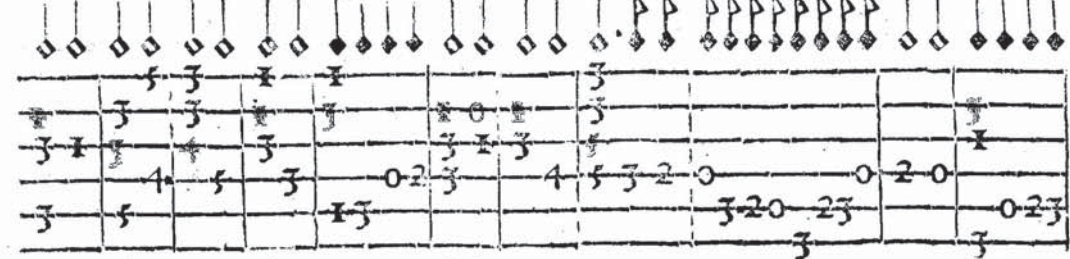
a do da quel buen riēpo pasado
 do di por que me has olui da do



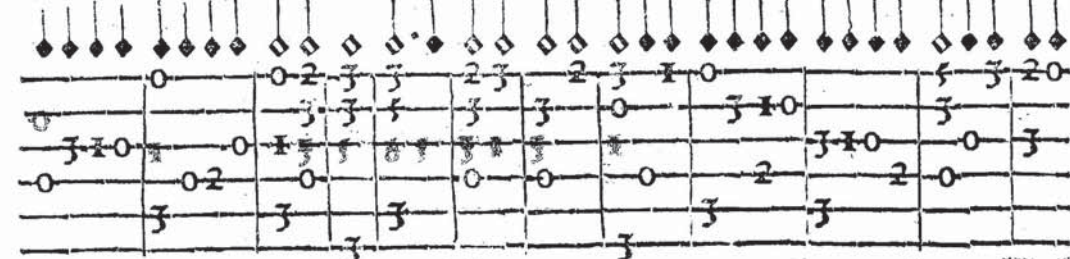
pa la bras
pues a mas



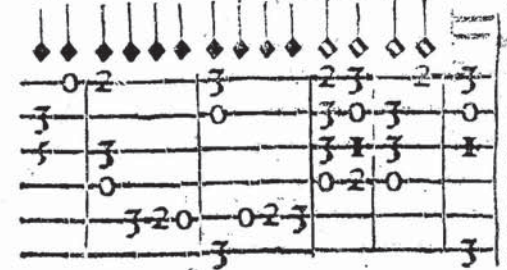
sen lí son ge ras se ño ra de vuestro gra do que
tes a gayfe res quan do fo fuy desterra do y



si po mu dan ça hí ze ba
por no su frir vl tra ge mo



neys me lo vos causado
rí re de ses pe ra do



Este romãce que se sigue del a manera que
aquí esta sonado, el cantor ha de cãtar llano
y la vibuela ha de yr tañida con vn cõpas ni
muy a espaciõ ni muy apuessa. lo q̃ de musica
se sigue despues d las finales es pa solo tañer
y ha d callar la boz allí dõde acaba la cifra co
lorada. y regiosen todo como en el romance
passado.

Solpi raites baldou nos

no tengo miedo a los moros

las cosas
ni en fran

que yo mas queri

cia ten go ami

o teneys
mas tu mo

mie do a los moros

ra y yo cristiano

o en fran cia te neys amiga

ba se mos muy ma la vida

Segunda parte

Si te
y ve

vas cõ mi go en fran ci a
ras la flor del mun do

ro do nos se ra a le grí a
de me jor ca ual le ri a

hare justas y tor
yo se re tu ca ual

ne os
le ro

por
tu

ler ur te ca dal di a
se ras mi lin da ami ga

¶ Aquí empiezan las obras
en ytaliano. y en este sonero
que se sigue: el cantor ha de ca-
tar con algun quiebro de voz
y la vihuela ha de yr ni a pri-
cisa ni a espacio.

Amor che nel mio pèsser viue z reg

na il suo seggio maggior nel mio cor te ne tal horar mato nela
fronte ve ne sui si lo ca z sui pon sua in seg

na quella che amare et sofferir nen segna et volchel ara desio lacesa

spe ne ragion vergogna et reue renza affre ne di nostro ar

dir fra i estef sa si fadegna onde amor pauento so fug

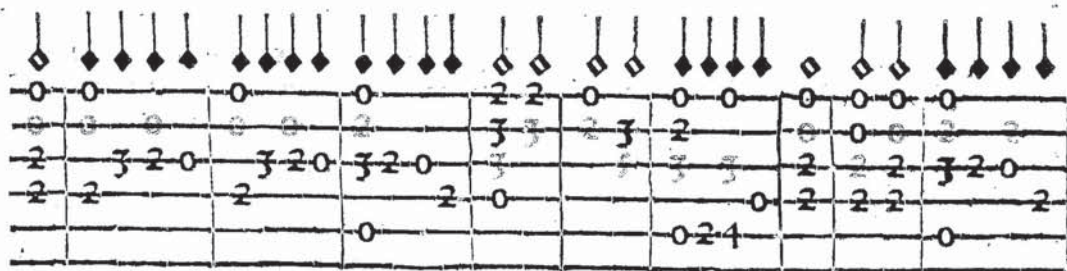
ge al co re mib las fando og ni su a

in presa et piag ne et tre majui salconde et nō ap

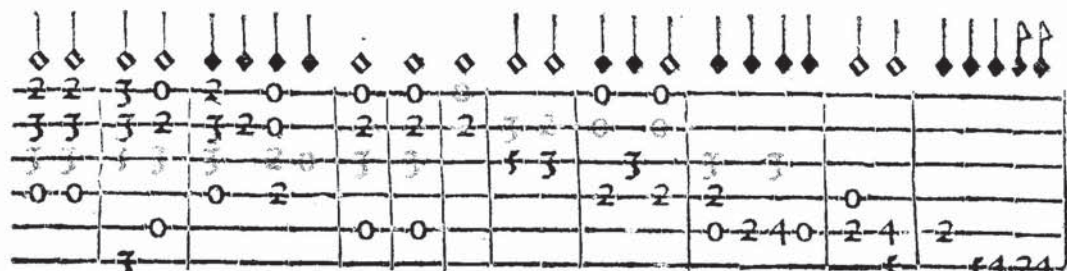
par piú fo re che posso far te mēdo il mio signo re se non
 star se co in final hora ex tre ma che bel
 fin ra chi ben amando mo re

Este soneto que se sigue
 nise ha de raser muy a pri
 esant a espacio. y el can
 tor glose dōde huuiere lu
 gar con la boz y donde no
 cantellano.

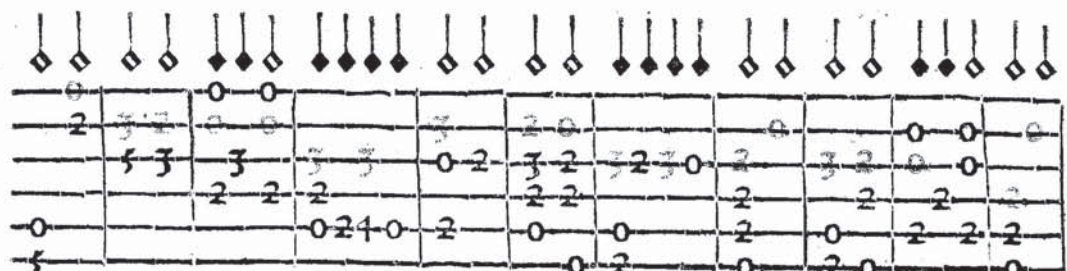
Por ra chiascun nela fronte
 sig na to il suo des ti no el diche nasce al mōdo



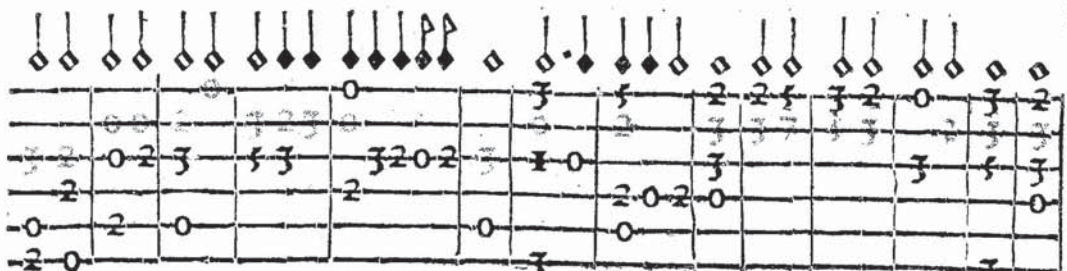
chi amaro et tris to chi lietto et giocondo et questo



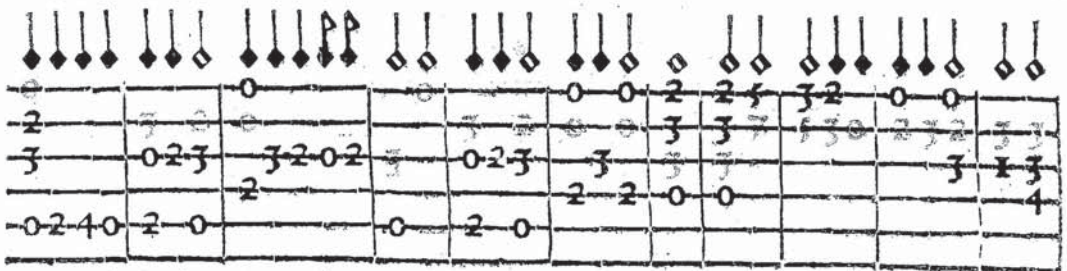
e quel chese diche il fatto costui senza virtute



in gloria in stato vola con el fauor diel ciel seondo ql



altro sene vadolere al fon do ven che sia di buo sangue nato



chi se de letta peregrino andare chi serue a gentil homo

chi a signo re chi cade in guerra chi

le a nega in ma re chi vesti dera the for chi fa

ma e hono re a meo ato e per mi o vesti no a mare

et morir al fin per troppo amo re.

Este soneto q se sigue
se ha de tañer algun tã
to regozijado: y el can-
tor ha de cantar llano.
y donde cabera glosar
con la boz sea quiebro o
trinar que dizen.

Aloua ange le ta soua la le accorta

				P	P						P	P							
I	I	I		I	I-I	I-I	I-3-I-O-I	3	3	I	3	I	I	I					
3	I	I		3	3-I	3-I		3	3	I-I	I	I	I	I					
3	2-3		3-2-O-2	3	3	3-2	3	O	f	O		O-2	3-3						
	f	3			3					3-2	3	3							

Scefedal cie lo m su la frescar i ua landio passa ua sol

[illegible]

per mi o de sti no poi che ten za compa g na et

Handwritten musical score for "The Rose Tree". The score is written on a 10-staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on the top staff, and the accompaniment is on the bottom staff. The lyrics "The Rose Tree" are written below the bottom staff. The score is written in ink on aged paper.

senza scor ta mi vi devn laccio che di se ta or di

Handwritten musical notation on a five-line staff. The notation consists of various symbols, including vertical stems, diamond shapes, and numbers (3, 6, 5, 3, 1, 0, 2, 1, 3, 4, 0). The symbols are arranged in a way that suggests a sequence of notes or rests, possibly representing a specific musical piece or exercise.

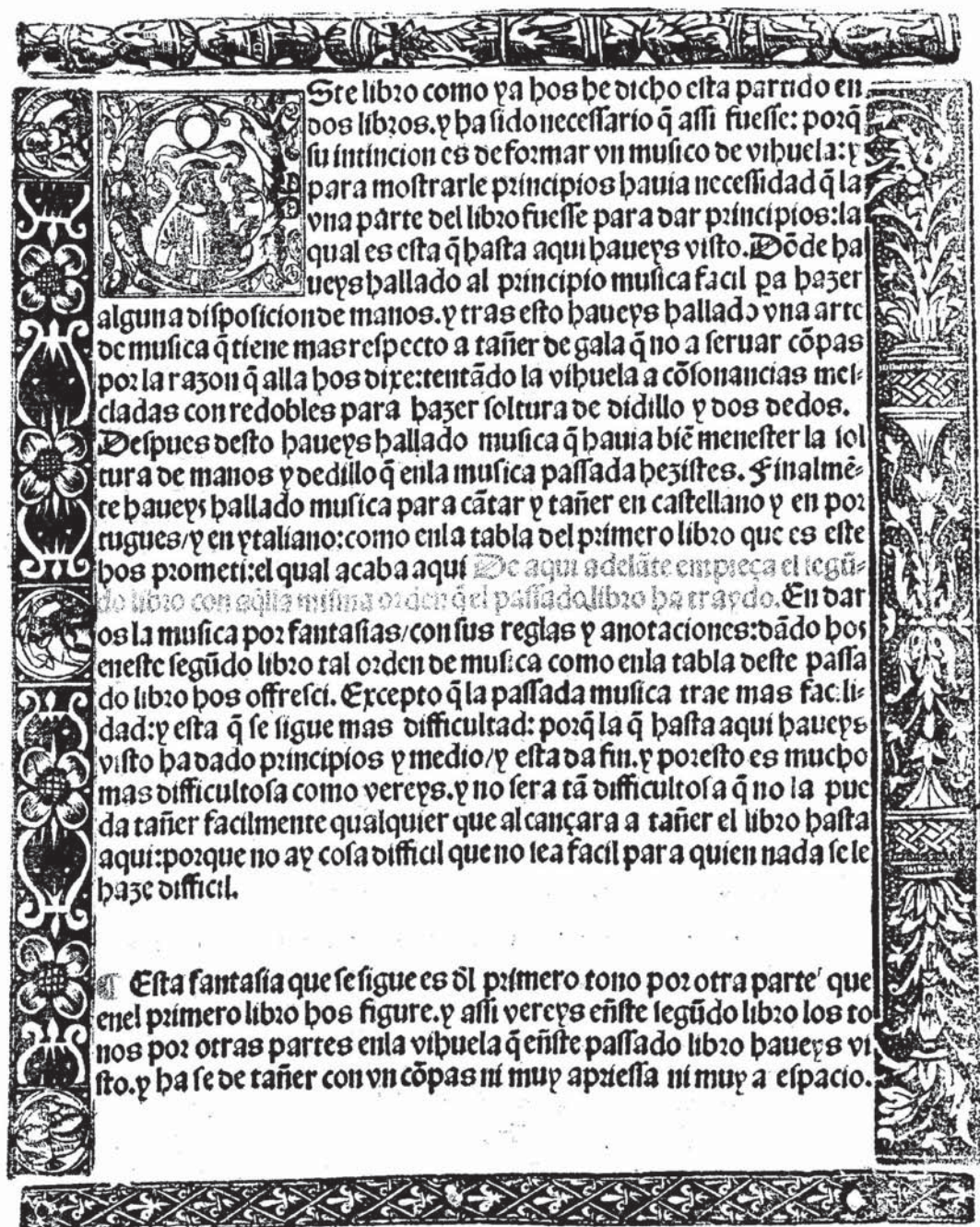
ua te se fra lher ba onde ver del camí no

[illegible]

al hořui preso et nō mi spiacque poissi dolce lu me vici a



de glioc chi suoi uscì a de glioc chi suoi.



Ste libro como ya hos he dicho esta partido en dos libros. y ha sido necesario q̄ assi fuesse: porq̄ su int̄cion es de formar vn musico de vihuela: y para mostrarle principios hauiã necesidad q̄ la vna parte del libro fuesse para dar principios: la qual es esta q̄ hasta aqui haueys visto. Dōde haueys hallado al principio musica facil pa hazer alguna disposicion de manos. y tras esto haueys hallado vna arte de musica q̄ tiene mas respecto a tañer de gala q̄ no a seruar cōpas por la razon q̄ alla hos dixere: tentādo la vihuela a cōsonancias melcladas con redobles para hazer soltura de didillo y dos dedos. Despues desto haueys hallado musica q̄ hauiã biẽ menester la soltura de manos y dedillo q̄ en la musica passada hezistes. Finalmẽte haueys hallado musica para cātar y tañer en castellano y en portugues y en ytaliano: como en la tabla del primero libro que es este hos prometì: el qual acaba aqui. De aqui adelante empieça el segūdo libro con q̄lla misma orden q̄ el passado libro ha traydo. En dar os la musica por fantasias con sus reglas y anotaciones: dādo hos en este segūdo libro tal orden de musica como en la tabla deste passado libro hos offresci. Excepto q̄ la passada musica trae mas facilidad: y esta q̄ se sigue mas dificultad: porq̄ la q̄ hasta aqui haueys visto ha dado principios y medio y esta da fin. y por esto es mucho mas dificultosa como vereys. y no sera tã dificultosa q̄ no la pueda tañer facilmente qualquier que alcançara a tañer el libro hasta aqui: porque no ay cosa difficil que no sea facil para quien nada se le haze difficil.

Esta fantasia que se sigue es el primero tono por otra parte que en el primero libro hos figure. y assi vereys en este segūdo libro los tonos por otras partes en la vihuela q̄ en este passado libro haueys visto. y ha se de tañer con vn cōpas ni muy apriesa ni muy a espacio.



TREE EDITION