

Enriquez de Valderrabano

Silva de Sirenas

1547



Part II

TREE EDITION



Enriquez de Valderrabano

Silva de Sirenas  
Valladolid, 1547

Part II

Pieces for Vihuela solo  
Pieces for two Vihuelas

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TREE EDITION  
Albert Reyerman

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Gombert. Para en dos vihuelas.

En vni  
sonus.  
Segun  
do gra-  
do.

Aristote parata:

Silua de sirenas.

The score consists of 12 staves of tablature for two vihuelas. The staves are labeled with letters: a, b, c, d, e, f, g, h, i, j, k, l. The notation uses a standard six-line staff with vertical bar lines. The tablature includes various rhythmic patterns such as eighth and sixteenth note groups, slurs, and grace notes. The first staff (a) starts with a common time signature. The subsequent staves (b-l) show more complex rhythmic structures and time signatures, including measures with 4, 3, and 2 beats. The notation is dense and requires a good understanding of early music notation to play accurately.

The musical score consists of six staves, each representing a string of a six-string guitar. The strings are numbered 1 through 6 from top to bottom. Each staff contains tablature notation (numbers indicating frets) and small vertical symbols representing fingerings. Below each staff is a letter label (a, b, c, d, e, f) and a corresponding set of fingerings. The score is divided into measures by vertical bar lines. The title "Gomberet. Siluadefirencias." is located at the bottom center, flanked by decorative floral motifs.

Primo  
segundo  
tercero  
cuarto  
quinto  
sexta

do.  
re.  
mi.  
fa.  
sol.  
la.

**Gomberet. Siluadefirencias.**

**a**

**b**

**c**

**d**

**e**

**f**

Gombert. Para en dos vihuelas.

Silua de sirenas

Envni  
sonus.  
Segū-  
do gra-  
do.

**a**

**b**

**c**

Morales. El temple es en vnisonus.  
Sigue se la primera parte del credo de la misa/sobre la cancion de mille regres: esta vihuela lleva el canto lleno de la dicha cancion y entra a do estuviere esta señal.

**d**

**e**

**f**

**g**

Et in spiritum sanctum.

**h**

**i**

**j**

**k**

**l**

**m**

**n**

**o**

**p**

**q**

**r**



Morales. Para en dos vihuelas.

Siluade sirenas.

Parte de misa.  
Enviacion.

b c d e

Adriano.

Esta es vna cació y también es el téple en vni sonus.

Segundo grado

Petite camusete.

b

m n

This page contains six staves of musical notation, likely for a harp or similar plucked instrument. The notation uses a unique system of symbols, including vertical strokes, dots, and letters such as 'm', 'n', 'p', 'q', 's', 'z', and 'z'. The first staff begins with a vertical stroke followed by a series of horizontal strokes. The second staff starts with a vertical stroke and includes the letter 'm'. The third staff features a vertical stroke at the beginning. The fourth staff begins with a vertical stroke and includes the letter 'n'. The fifth staff starts with a vertical stroke and includes the letter 'p'. The sixth staff begins with a vertical stroke and includes the letter 'q'. The notation is organized into measures separated by vertical bar lines. Some symbols have small numbers or dots above them, indicating pitch or duration. The manuscript is written in black ink on aged paper.

Adriano.

Silua de sirenas.

Canciones.

Para en dos  
viguelas.

Envnison<sup>o</sup>

b

c

Enríquez. Viguela mayor.

El tópico de las viguelas es en tercera menor y por mas claro la quarta en vacío de esta viguela mayor ha de sonar octava debajo de la segunda en vacío de la viguela menor. Segundo grado.

d

e

f

g

h

i

j

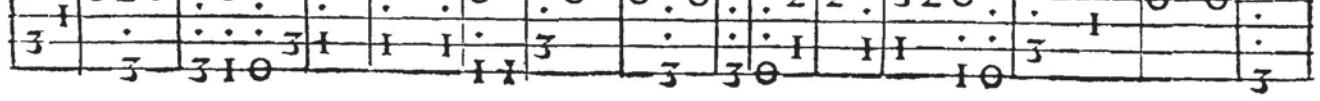
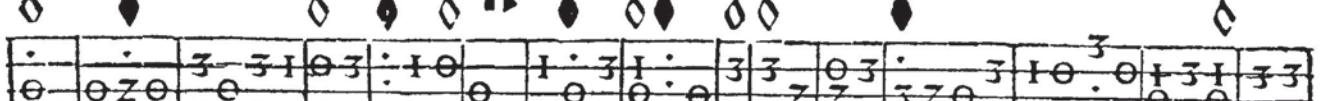
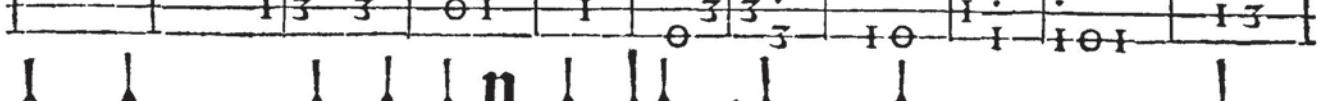
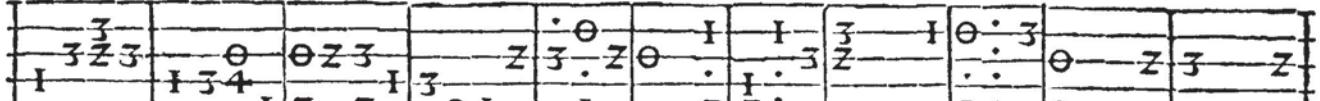
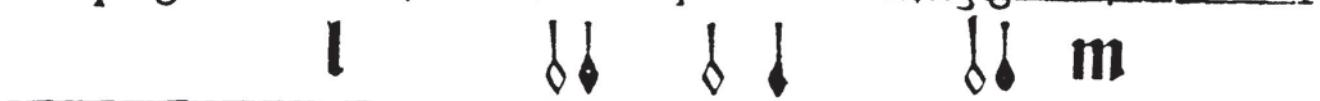
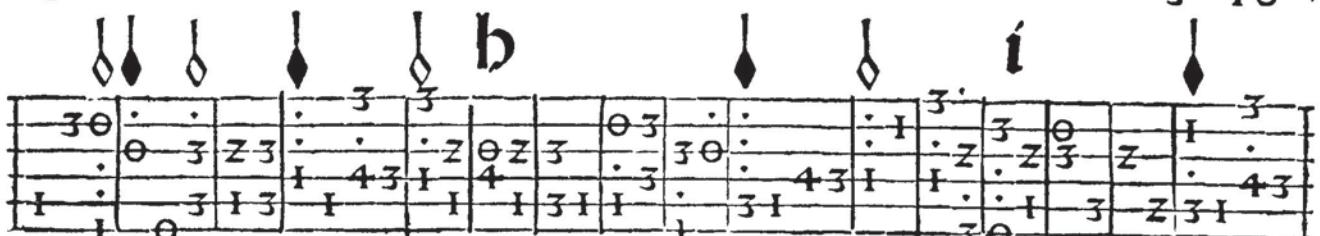
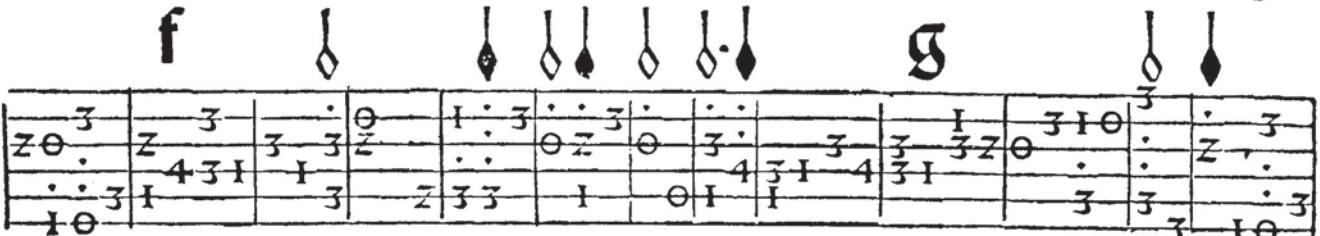
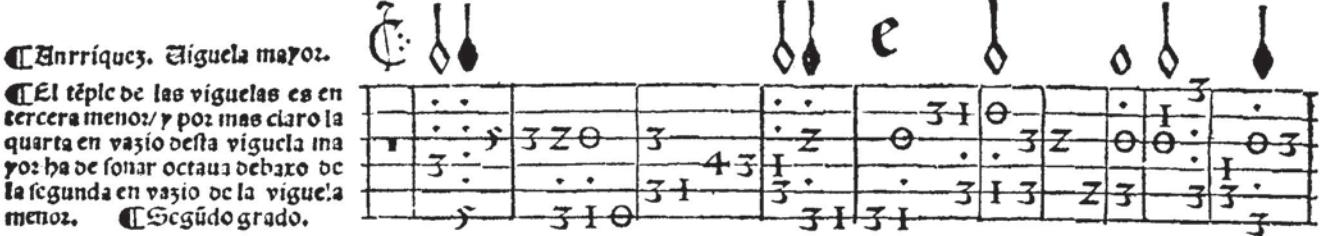
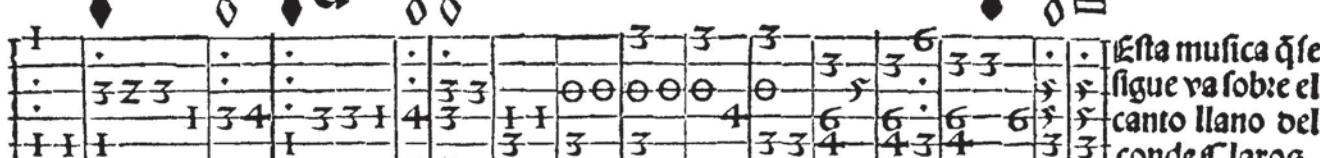
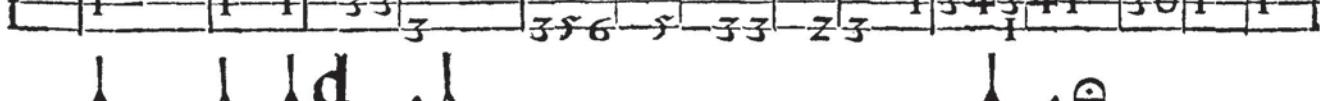
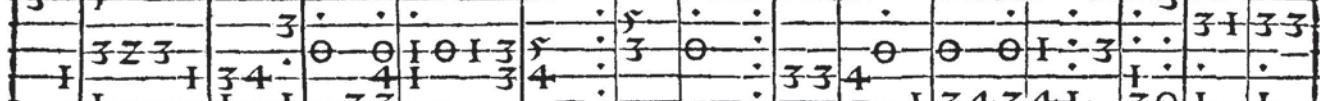
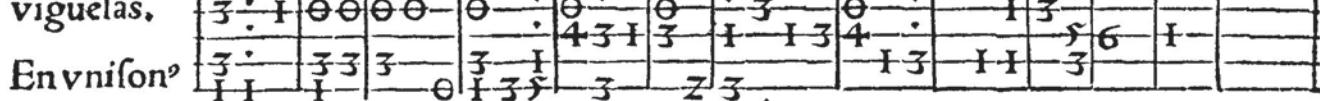
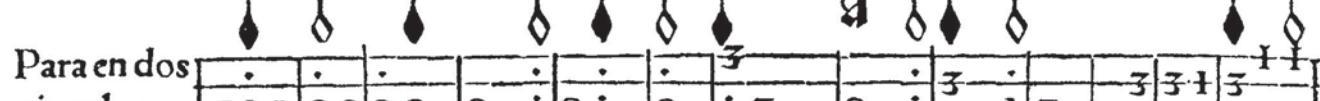
k

l

m

n

Esta musica q se sigue va sobre el canto llano del conde Claros.



Amritdúncz. Silua de liricas

do grava  
tempo  
método  
elguitarra

Tercima en regular  
do tráiler de la vía  
guitarra iluminada  
el cantante llamo del  
coro bajo de coros  
punto.

Anriquez. Para en dos vihuelas.

Silua de sirenas.

Sheet music for two vihuelas. The notation uses a staff with vertical stems and numbers indicating pitch and rhythm. The music consists of two staves, each with six measures. The first measure starts with a rest followed by a note. The second measure has a note with a vertical stem. The third measure has a note with a vertical stem. The fourth measure has a note with a vertical stem. The fifth measure has a note with a vertical stem. The sixth measure has a note with a vertical stem. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The music is divided into measures by vertical bar lines.

Morales. Vihuela mayor.

Este réple es como el étes d  
ste, y a cada seys còpares se  
veran en esta vigungla vnos  
pátillos clá cifra q's el canto  
llano sobre q' esta hecha clia  
musica. Segundo grado.

Andreas Lhifi

San cte An dre a o

rapro no bis

Sheet music for vihuela mayor. The notation uses a staff with vertical stems and numbers indicating pitch and rhythm. The music consists of two staves, each with six measures. The first measure starts with a note. The second measure has a note with a vertical stem. The third measure has a note with a vertical stem. The fourth measure has a note with a vertical stem. The fifth measure has a note with a vertical stem. The sixth measure has a note with a vertical stem. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The music is divided into measures by vertical bar lines.

Säcte fräcís ce o rapro no bis

Sheet music for vihuela mayor. The notation uses a staff with vertical stems and numbers indicating pitch and rhythm. The music consists of two staves, each with six measures. The first measure starts with a note. The second measure has a note with a vertical stem. The third measure has a note with a vertical stem. The fourth measure has a note with a vertical stem. The fifth measure has a note with a vertical stem. The sixth measure has a note with a vertical stem. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The music is divided into measures by vertical bar lines.

San cte Yo an nes o rapro no bis

Sheet music for vihuela mayor. The notation uses a staff with vertical stems and numbers indicating pitch and rhythm. The music consists of two staves, each with six measures. The first measure starts with a note. The second measure has a note with a vertical stem. The third measure has a note with a vertical stem. The fourth measure has a note with a vertical stem. The fifth measure has a note with a vertical stem. The sixth measure has a note with a vertical stem. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The music is divided into measures by vertical bar lines.

San cte Martine o rapro no bis

Sheet music for vihuela mayor. The notation uses a staff with vertical stems and numbers indicating pitch and rhythm. The music consists of two staves, each with six measures. The first measure starts with a note. The second measure has a note with a vertical stem. The third measure has a note with a vertical stem. The fourth measure has a note with a vertical stem. The fifth measure has a note with a vertical stem. The sixth measure has a note with a vertical stem. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The music is divided into measures by vertical bar lines.

Säcte Augusti ne o rapro no bis

Sheet music for vihuela mayor. The notation uses a staff with vertical stems and numbers indicating pitch and rhythm. The music consists of two staves, each with six measures. The first measure starts with a note. The second measure has a note with a vertical stem. The third measure has a note with a vertical stem. The fourth measure has a note with a vertical stem. The fifth measure has a note with a vertical stem. The sixth measure has a note with a vertical stem. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The music is divided into measures by vertical bar lines.

San cta Dari a o rapro no bis.

Libro.III. Fol. L.

Silua de Fiermas.

Molares.

Ellas es la apellido  
 mimosas rafaela re bá  
 clara multica el co  
 pasa confortame al  
 tiempo.  
 Tresimicro grado.  
 Endreas Epiurii.

Morales. Para en dos vihuelas.

Vihuelas  
yoz.  
El tiple es  
como el au-  
tes de este / q  
es en terce-  
ra menor.  
Segundo  
grado.

Silua de sirenas.

**a**

**b**

**c**

**d**

**e**

**f**

**g**

**h**

**i**

**m**

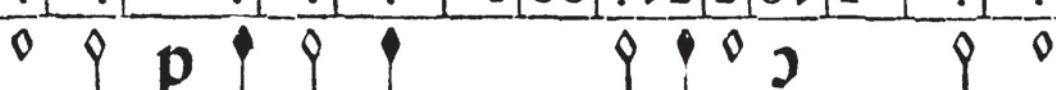
**n**

**o**

**p**

**Quanti mercenarij.**

Z	Z	Z	θ	Z		Σ	Z	θ	Σ
:	:	:	:	:		·	·	·	·
Z	ZZ	·	Z	ZZ		Z	Z		Z



**Quanti mercenari.**



## E Primeiro grado.

no en la cifra/porque a veces le toma la vivienda mayor.

a do effluvire effla fchial ; no fe feñala el dicio cantilo lla

Esta vihuela llueva al cañoto llano del pater nofer, y entra

A la memoria.

Silua de liricas.

Morales.

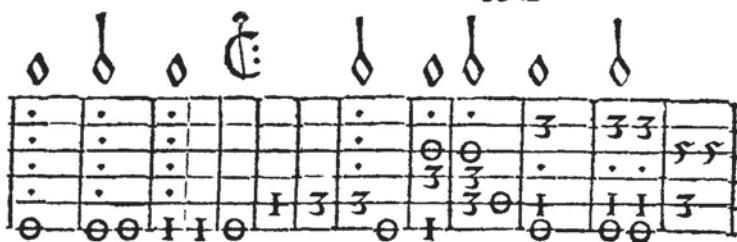
**Iosquin.** Para en dos vihuelas en quarta.

**Silua de sirenas.**

**Vihuela mayor. Segundo grado.**

Aquí se sigue la primera parte del Credo de la misa de Iosquin de beata virgine: el téple es en quarta: y por mas claro la quarta en vacío de esta vihuela mayor ha de sonar unisonus con quinientos en vacío de la vihuela menor.

Patrem.



**a**

**b**

**c**

**d**

**e**

**f**

**g**

**h**

**i**

Libro. III. Fol. LII.

Libro. III. Fol. LII.

Vihue la mce. nor. Prime metate ro grada do

**Siluas de Fiermas.**

Losquin. Para en dos vihuelas en quarta.

Silua de sirenas.

**Vihuela mayor.**

**a**

**b**

**c**

**d**

**e**

**f**

**g**

**h**

**i**

**j**

**k**

**l**

**m**

**n**

**o**

**p**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

**Z**

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

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**X**

**Y**

**Z**

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

**Z**

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

**Z**

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

**Z**

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

<img alt="Musical score



Adriano. Para en dos vihuelas en quarta.

Silua de sirenas.

**Vihuela mayor.**

Primer grado.

Este tiple es en quarta como el pasado/esta vihuela lleva el canto llano/conocer se ha en los puntilllos.

The music is divided into ten staves, each starting with a large letter (a, b, c, d, e, f, g, h, i, m) and ending with a small letter (a, ii, iii, .ii, .iii). The lyrics are as follows:

- Staff a:** Pater noster.
- Staff b:** Pa ter no ster,  
qui est in ce lis san-
- Staff c:** c
- Staff d:** cifi ce tur no men tuū ad ueni ad
- Staff e:** re gnum tuū .iii.
- Staff f:** fi ad voluntas tu a .ii.
- Staff g:** si cu in ce lo et inte rra .ii.
- Staff h:** m
- Staff i:** pa nem no stru quoti di a=

The tablature uses vertical strokes and dots to indicate fingerings and string selection. The first staff (a) includes a note about the instrument's range: "Este tiple es en quarta como el pasado/esta vihuela lleva el canto llano/conocer se ha en los puntilllos."

The score consists of eight staves of tablature for a six-string guitar. Each staff is labeled with a Roman numeral: I, II, III, IV, V, VI, VII, and VIII. Above each staff is a set of vertical stems with dots indicating direction, and some stems have small numbers like 1, 2, or 3. The tablature shows standard six-string tuning with vertical lines for each string. The score is divided into measures by vertical bar lines.

Adriano. Para en dos vihuelas en quarta.

Silua de sirenas.

C Vihuela  
la mayor.

da no

**b**      **c**      **d**

bis hodie et   di mitte no bis   de bi ta no stra   si cut et

**e**

nos dimitti   mus   .ii.   de bi to   ri-

**f**

bus no stris et ne nos indu cas   in ten ta ti o nē sed li be-

**g**

ra nos a   ma lo   .ii.   A

**h**

**Mouton.**

**Vihuela mayor.**

**El temple es en  
quarta cōforme a la  
obra passada.**

**Primero grado.**

**Payne trabel.**

men.

**El temple es en  
quarta cōforme a la  
obra passada.**

**Primero grado.**

**Payne trabel.**

Libro. III. Fol. LV.

The page contains ten staves of musical notation for the vihuela de mano. The notation is based on vertical stems with dots and dashes, representing different note values and pitch levels. The staves are organized into two groups: the first five staves begin with a 'Z' and end with a 'P', while the last five staves begin with a 'C' and end with a 'B'. The notation includes various rhythmic patterns, such as 'z' and 'zz', and different note heads. The page is filled with musical symbols and text in Spanish, including 'Vihuela', 'La me- nor.', 'Sylla de Urcenas.', 'Adriano.', 'iii h', and 'ayne trabe', 'do gradao', 'D Segua', 'E tabula', 'la mecto', and 'Z'.

Mouton. Para en dos vihuelas en quarta.

Silua de sirenas.

Vihue  
la ma=  
yor.

**a**

**b**

**c**

**d**

**e**

**f**

Adriano.

Vihuela mayor.

Por que se ha puesto musica en unisonos / y en tercera / y en quarta se pone en quinta /  
y no se requiere que esta vihuela mayor sea grande / y la menor muy pequena / por que  
así conviene al temple : y por mas claro la quinta en vacío de esta vihuela mayor hable so-  
nar octava debajo de la quarta en vacío de la vihuela menor. Esta es una canción a seis.

Segundo grado.

Desbuit.

Libro. III. Fol. LVI.

**Vihuela menor.**

**Canción.**

**Primero grado.**

**Adriano.**

**Vihuela mayor.**

**Sigue la música en quinta/como en la vihuela ma-**

**yor mejor/declarar, con el qual dicho ejemplo fenece=**

**da la música para tener intos en dos vihuelas.**

**Motivo.**

**Siluas de diferentes.**

**La me- nor.**

**iii 4**

Adriano. Para en dos vihuelas en quinta.

Silua de sirenas.

**Vihuela mayor.**

**a**

**b**

**c**

**d**

**e**

**f**

**g**

**h**

**i**

**o**

Libro. IIII. Fol. LVII.

Iosquin. Para en dos vihuclas en quinta.

Silua de sirenas.

Vihuela mayor.

El réple de esta vihucla mayor es como la cación pafada / q es en quinta/ esta dicha vihucla lleva un can to llano, el qual se conoce en vnos puntilllos q estan llegados a la cifra.

Primero grado.

Ob      se      cro

b

te      do      mi

d

na      san      cia      Ma      ri

f

a      ma      ter      de      i

g

ma      .      ter      glo      ri

h

ma      si      fi

i

m

ma      ter      or pha no

n

rum

Libro. IIII. Fol. LVIII.

A horizontal line with twelve small, stylized human figures arranged along it. The figures are represented by a vertical line with a small head-like shape at the top. The first two figures have simple, rounded heads. The next four figures have more complex, elongated heads with a small dot or circle near the top. The following three figures have heads with a more defined, triangular or pointed top. The last three figures have very small, almost non-existent heads.

A horizontal musical staff consisting of five lines and four spaces. It features several note heads and rests of different shapes: open circles, solid circles, diamonds, and a large 'H' shaped note. The notes are distributed across the staff, with some appearing in pairs or groups.

P 0 1 1 5 5 9 3 2 2 0 0 2 2 3 3 5 5

A fretboard diagram for a six-string guitar. The strings are labeled from left to right as 6, 5, 4, 3, 2, 1. The 6th string has a dot at the 3rd fret. The 5th string has a dot at the 2nd fret. The 4th string has a dot at the 1st fret. The 3rd string has a dot at the 1st fret. The 2nd string has a dot at the 1st fret. The 1st string has a dot at the 1st fret. The 6th string is muted with a 'm' symbol.

bien, Segundo grado.

**E** Effe moutec fe pulafe por  
ctossterminos altos/ por que  
en otro effito no fuenia tam-  
biencro tec-

**EV**iluclamemor.  
Hñaa  
Jugulum  
Surdus de marmaria.

**Silva de Flores.** La que se ha de plantar en la parte de la casa que no tiene sol, y que se ha de tener en el jardín.

losquin. Para en des vihuelas en quinta.

Silua de sirenas.

**Aihuela mayor.**  
Esta musica es  
en contra pisofo  
bien el tenor de la  
vihuela el triple es  
como la obra pa-  
tada en quinta.  
Segundo grado.

q fi li us

tuus v ni ge ni

tus fal ua

me ho no ri fi ce ti a

po pu li me i

n

La me no.

Vilue

I ofiquin.

Silua de fircinas.

Ella vithuela methos

D Primero

no de la barra.

entra con el cantor alla

grado.

D Amritiduez.

Anriquez. Para en dos vihuelas en quinta.

Silua de sirenas.

Vihuela mayor

The sheet music consists of ten staves of tablature for two vihuelas in fifth position. Each staff has four horizontal lines representing the strings. The notes are represented by various symbols: small circles, diamonds, and larger circles with stems. Some notes have vertical strokes or dots above them. The first staff is labeled "Vihuela mayor". The subsequent staves are labeled with lowercase letters: b, c, d, e, f, g, h, i, m, and n. The music is divided into measures by vertical bar lines. The tablature uses a standard musical staff with vertical bar lines indicating measure boundaries.

Vithuc  
La me=

not.

m

A

Silueta de firenzas.

Anntripuez.

Iosquin. Para en dos vihuelas en quinta.

Silua de sirenas.

Vihuela mayor.

En esta primera parte de este  
motete esta añadido un triple/  
y el tempo es en quinta como  
la obra pessada.

Primer grado.

Inviolata.

En esta postrera parte no es  
añadida ninguna boz por qui-  
tar difficultad.

Iosquin.

Silua de sirenas.

Libro. III. Fol. LXI.

Elle meute de la  
violeta est la meute  
pour aquel que n'a pas  
un point plus bas que  
ce qu'il a.

M

B

G

D

C

B

I

Vihuela menor. Segundo grado.

Para en dos vihuelas y en quinta.

Vihuela mayor.

¶ Esta tercera p  
t: sea de tñer cō  
for me al tiépo.

Primero grado.

Silua de sirenas.

Iosquin.

¶ Obenigna.

The musical score consists of six staves of tablature for Vihuela mayor. Each staff begins with a clef (F), a key signature, and a time signature. The tablature uses vertical lines for strings and dots or dashes for frets. The staves are labeled b, c, d, e, f, and g from top to bottom. The first two staves (b and c) have a common ending. The third staff (d) ends with a fermata. The fourth staff (e) begins with a single note followed by a staff of tablature. The fifth staff (f) begins with a single note followed by a staff of tablature. The sixth staff (g) begins with a single note followed by a staff of tablature.

¶ Vihuela mayor.

Morales.

¶ Aquí se siguevn motete a seys sobre cāto llano el q̄l dicho cāto  
llano lleua la vihuela menor / y va señalado con vnos puntillos  
en la cifra el tēple es en quinta como la obra passada, tañer sea cōfor  
me al tiempo.

Primero grado.

The musical score consists of a single staff of tablature for Vihuela mayor. The staff begins with a clef (F), a key signature, and a time signature. The tablature uses vertical lines for strings and dots or dashes for frets. The staff is labeled 'b' at the beginning. The staff ends with a fermata.

Jubilate.

The musical score consists of a single staff of tablature for Vihuela mayor. The staff begins with a clef (F), a key signature, and a time signature. The tablature uses vertical lines for strings and dots or dashes for frets. The staff is labeled 'm' at the beginning. The staff ends with a fermata.

**Sílva de sirenas.**

Libro. IIII. Fol' LXII.

The page contains ten staves of musical notation, each consisting of five horizontal lines. The notation uses a variety of note heads, including open circles, solid black dots, and stylized shapes like 'm', 'n', 'p', 'c', 'g', and 'a'. Measure endings are indicated by small numbers like '1', '2', '3', and '4'. Several staves begin with a soprano C-clef (soprano), while others start with a bass F-clef (bass). The music is divided into measures by vertical bar lines. Horizontal bar lines are used to separate different sections of the music. The notation is written on five-line staffs.

Below the staves, there are several labels in Spanish:

- Top left: **de** **neg**
- Top right: **sins**
- Second staff: **de** **gau**
- Third staff: **mua**
- Fourth staff: **de** **gau**
- Fifth staff: **Subtilate.**
- Sixth staff: **de**
- Seventh staff: **z**
- Eighth staff: **e**
- Ninth staff: **p**
- Tenth staff: **c**
- Bottom right: **segundo grado**
- Bottom center: **Vithicla menor.**
- Bottom left: **Iofquini.**

Para en dos vihuelas y en quinta.

Silua de sirenas.

Morales.

Vihuela ma  
yor. Prime  
ro grado.

A

B

C

D

E

F

de a mus.

gau de a mus.

gau de a mus.

gau de a mus.

a

Vihuela menor.

**AQ VI COMIENCA EL**

**Q VINTO LIBRO EL QVAL TRATA DE FANTA**  
 sias/assí sueltas como acomposturadas. Las primeras que se  
 siguen son del primero grado/y poresto no  
 tengan tanta musica como las  
 de adelante.

Primer grado.

Silua de sirenas.

Anriquez

Fantasias.

The musical score is organized into several sections, each with a title at the top:

- Primer grado.**
- Silua de sirenas.**
- Anriquez**
- Fantasias.**

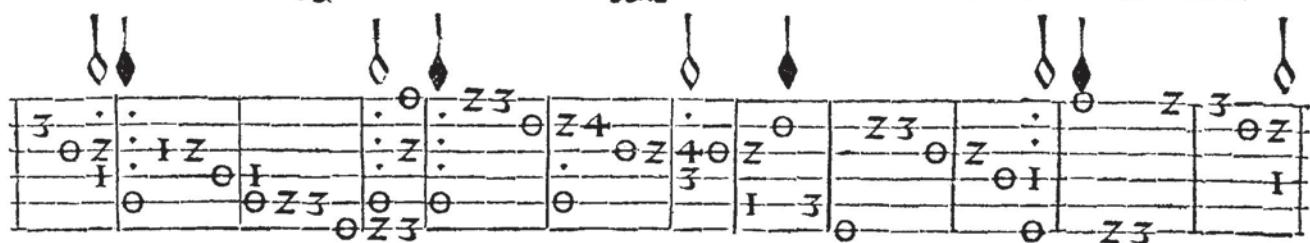
Below the titles, there is a vertical column of text labeled "charito sonc.", which appears to be a signature or a specific notation system used in the score.

The musical staff itself is a six-line system, corresponding to the six strings of a guitar. The notes are represented by various symbols, including lowercase letters (z, o, 3, I, 4) and dots, indicating specific fingerings and string selection. The staff begins with a clef, followed by a key signature of one sharp, and a common time signature. The music consists of a series of measures, each starting with a vertical bar line and ending with a vertical bar line. The notes are placed above the strings, and the staff ends with a final note on the sixth string.

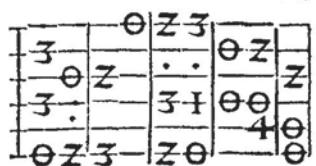
Fantasias,

Silua de sirenas,

Libro. V. Fol' LXIII.



E



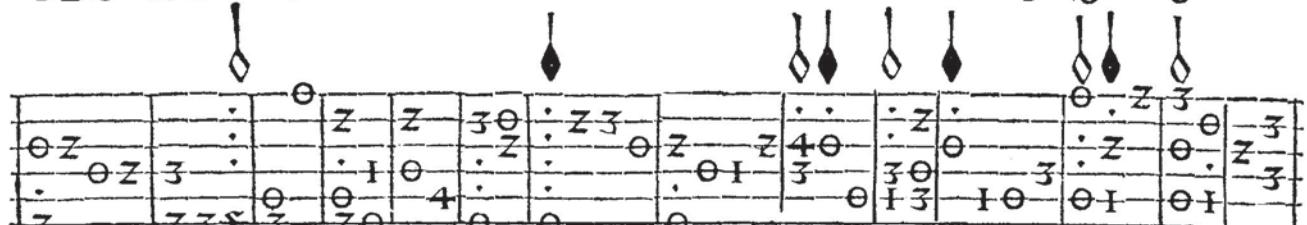
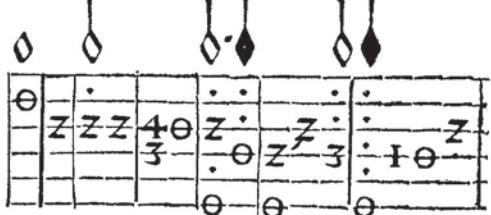
Fantasia sobrevn

Benedictus.

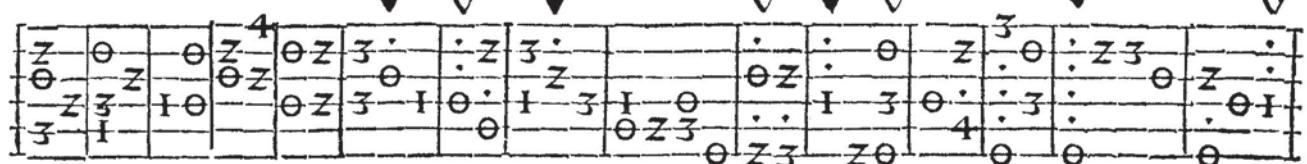
Primer tono

Primero grado.

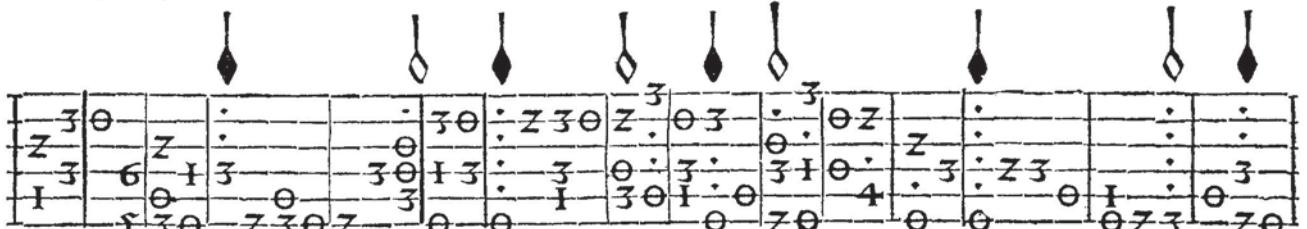
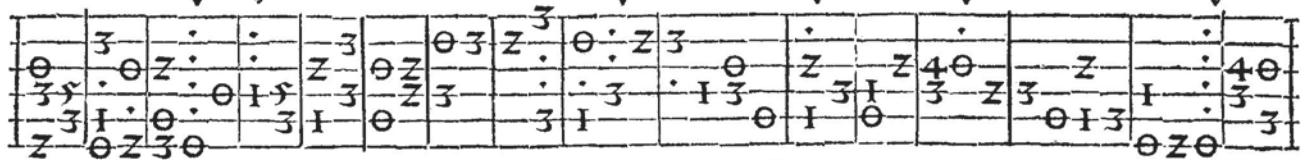
C



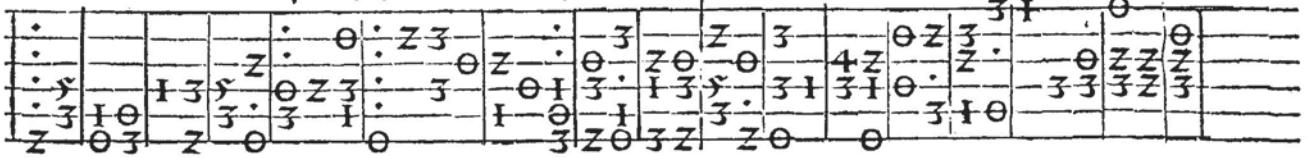
4



4



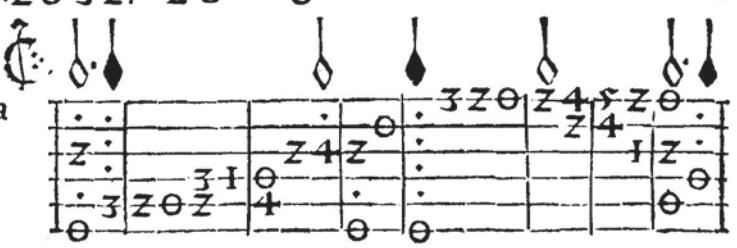
6



● Esta fantasia va sobre entrada de vna  
baxa/tañer sea conforme al tiempo.

Es tono mixto.

● Segundo grado.



I iiiii

## Anriquez

## Silua de sirenas.

## Fantasias.

The musical score is organized into sections separated by measure lines. The first section, 'Anriquez', contains four measures. The second section, 'Silua de sirenas.', also contains four measures. The third section, 'Fantasias.', begins after a blank space and continues for approximately ten measures. The fourth section, which appears to be the end of the piece, contains four measures. The notation uses a six-line staff with vertical stems and rests. Measures are separated by vertical bar lines. The music is primarily composed of eighth-note patterns.

Silua de sirenas.

Libro. V. Fol. LXV

Esta fantasía sea de tener  
algo despacio. Tercero to-  
no. Tercero grado

## Fantasias.

## Sílva de sirenas.

## Anrriquez.

Esta fántasia que se sigue es del primer tono  
Tercero grado.

Anrriquez

Silua de sirenas.

Libro. V. Fo. LXVI

The musical score consists of ten horizontal staves, each representing a string of a six-string guitar. The strings are ordered from top to bottom as follows: 3rd string (low E), 2nd string (B), 1st string (G), 6th string (D), 5th string (A), and 4th string (E). The notation uses a unique system of symbols and rests. Vertical stems extend upwards from the strings, and the symbols placed on or between these stems represent specific notes or performance techniques. Some symbols resemble letters like 'z', 'o', '4', and '3'. Rests are indicated by short vertical dashes. The music is divided into measures by vertical bar lines. The first staff begins with a single vertical stem above the 3rd string. Subsequent staves feature multiple stems, some with small circles at their tips, indicating different note heads or specific fingerings. The notation is highly rhythmic, with many eighth and sixteenth note patterns. The score concludes with a final measure ending in a double bar line and repeat dots, followed by a section of six blank staves for continuation.

Anriquez.



Fantasias.

The image shows three staves of musical notation for a string instrument, possibly a guitar. The notation uses a combination of tablature and rhythmic markings. The top staff consists of six horizontal lines representing the strings, with vertical strokes indicating note heads and dots above them for stems. The middle staff follows the same pattern. The bottom staff is similar but includes some additional symbols like 'f' and 'z'. The notation is divided into measures by vertical bar lines.

**C**Esta fantasía sea de taner cōforme al  
tiēpo q̄ es despacio/va remedādo en al  
gunos pasos al aspice de Gombert.

## ¶ Segundo grado.

## Fantasias.

## Silua de sirenas.

## Libro.V: Fol. LXVII

Sheet music for a six-string guitar, featuring ten staves of musical notation. The notation uses a unique system of dots, dashes, and numbers (e.g., 4, z, 3) to represent pitch and rhythm. The first staff begins with a fermata over two open strings. The second staff starts with a fermata over two closed strings. The third staff begins with a fermata over two open strings. The fourth staff begins with a fermata over two closed strings. The fifth staff begins with a fermata over two open strings. The sixth staff begins with a fermata over two closed strings. The seventh staff begins with a fermata over two open strings. The eighth staff begins with a fermata over two closed strings. The ninth staff begins with a fermata over two open strings. The tenth staff begins with a fermata over two closed strings. The music consists of ten measures per staff, with the final measure ending with a fermata over two open strings.

Anriquez.

¶ Esta fantasia va remedado a una magnificat de Morales q es al primer verso y al tercero.

¶ Primero tono.

¶ Segundo grado.

Silua de sirenas.

Fantasias.

The image shows a page of sheet music for guitar, featuring tablature on a six-string grid and lyrics written below each string. The music is divided into three sections: 'Anriquez.', 'Silua de sirenas.', and 'Fantasias.'.

- Anriquez.** This section includes three descriptive paragraphs at the top:
  - ¶ Esta fantasia va remedado a una magnificat de Morales q es al primer verso y al tercero.
  - ¶ Primero tono.
  - ¶ Segundo grado.
- Silua de sirenas.** This section features a title with floral decorations above the first measure of the tablature.
- Fantasias.** This section has a title above the last measure of the tablature.

The tablature consists of six horizontal lines representing the strings of the guitar. Each line contains a series of symbols representing fingerings and slurs. The lyrics are written below the strings, corresponding to the tablature. The music is presented in a single staff, with measures separated by vertical bar lines.

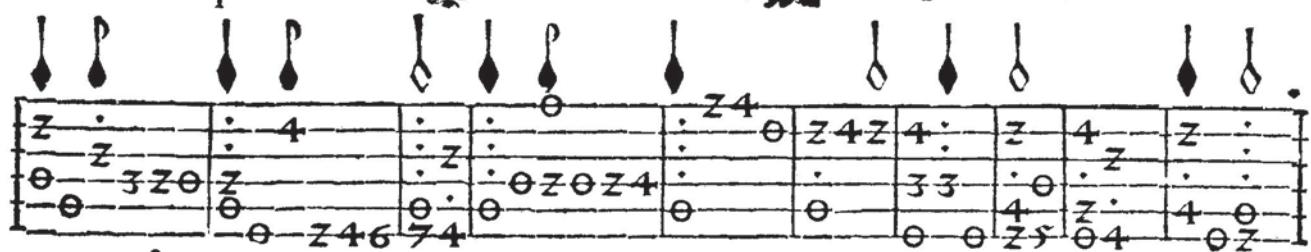
## Anriquez

## Silua de sirenas.

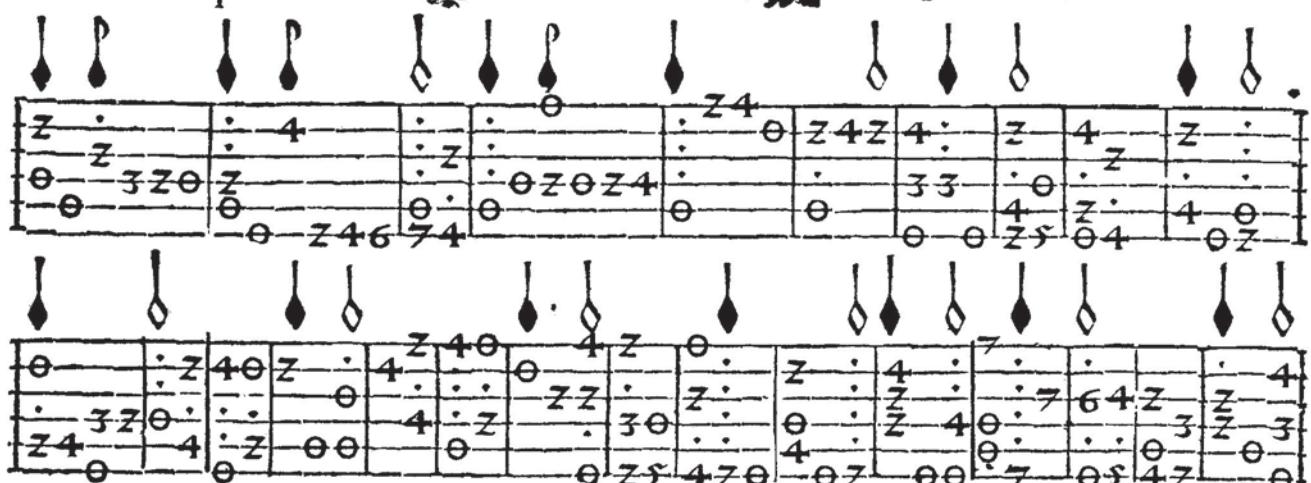
Libro. V. Fol. LXVII

The image shows a page of musical notation for a string instrument, possibly guitar or mandolin. It consists of six horizontal staves, each representing a different string. The notation uses a unique system of symbols: 'z' for a short note, 'o' for an open string, '4' for a sustained note, and 'f' for a fermata. There are also vertical strokes and dots indicating specific playing techniques. The first staff includes a key signature of one sharp (F#) and a time signature of common time (C). The second staff begins with a 'C' symbol. The third staff contains the text 'Tercero grado' and 'Otauo tono.' above the staff. The fourth staff starts with a 'G' symbol. The fifth staff begins with an 'A' symbol. The sixth staff begins with a 'D' symbol.

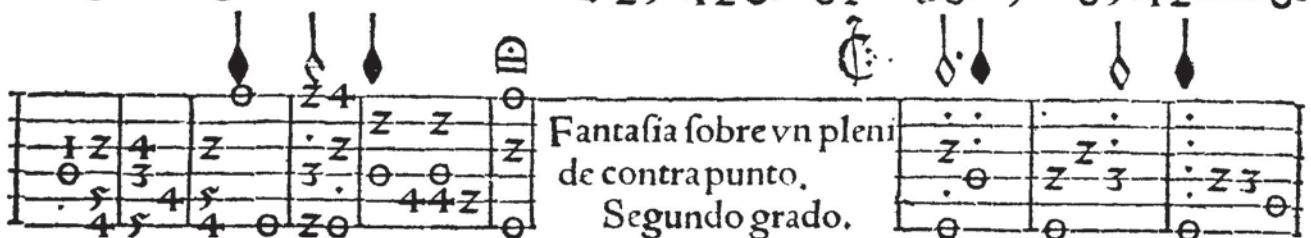
## Antrriquez



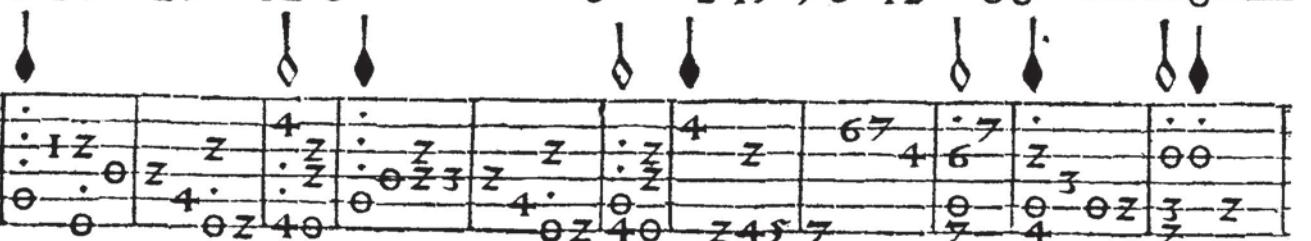
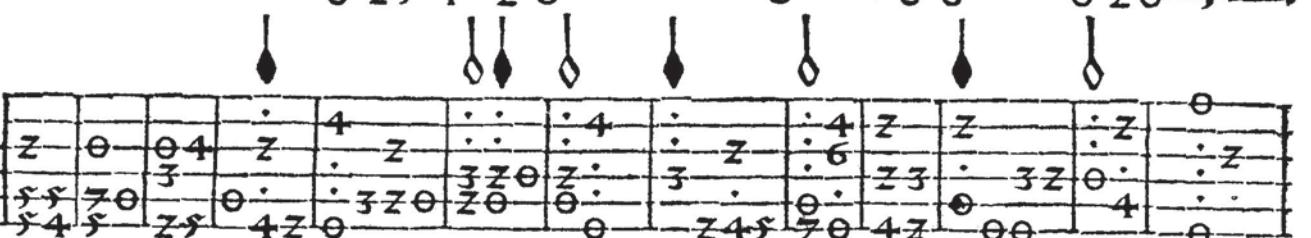
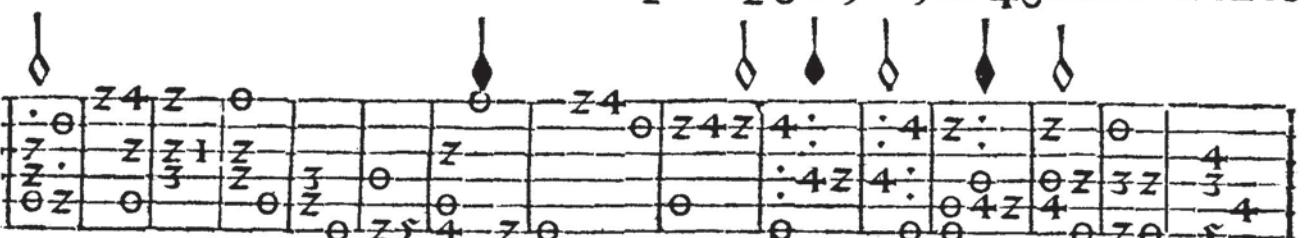
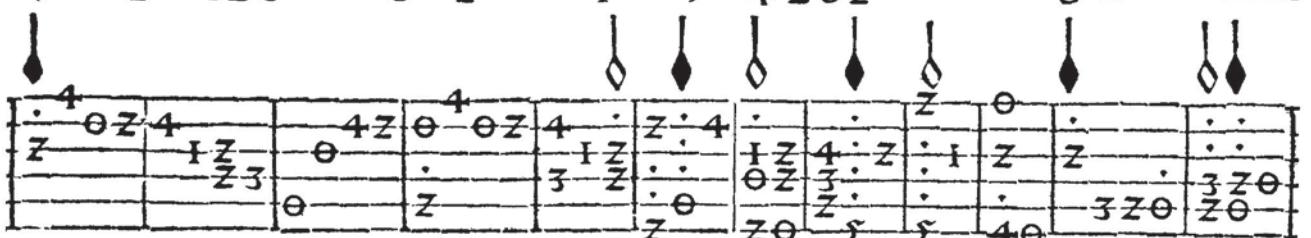
## Silua de sirenas.



Fantasias.



Fantasia sobre vn pleni  
de contrapunto.  
Segundo grado.



Antriquez

Silua de sirenas.

Libro.V.

Fol. LXIX

Music score for Antriquez, Silua de sirenas, Libro.V., Fol. LXIX. The score is written in tablature for a string instrument, likely a guitar or lute. It consists of four staves of music. The first staff begins with a fermata over two measures. The second staff begins with a measure of '4'. The third staff begins with a measure of '4'. The fourth staff ends with a fermata over two measures.

Fantasia contrahecha a vna entrada  
devna auz maristella.

Quinto tono. Segundo grado.

Music score for Fantasia contrahecha a vna entrada devna auz maristella. The score is written in tablature for a string instrument, likely a guitar or lute. It consists of two staves of music. The first staff begins with a fermata over two measures. The second staff begins with a measure of '4'.

Music score for Quinto tono, Segundo grado. The score is written in tablature for a string instrument, likely a guitar or lute. It consists of four staves of music. The first staff begins with a fermata over two measures. The second staff begins with a measure of '4'. The third staff begins with a measure of '4'. The fourth staff ends with a fermata over two measures.

## Anriquez

## Sílva de sirenas.

## Fantasias.

Sheet music for a guitar piece, featuring six staves of musical notation. The notation uses a unique system of dots and dashes (e.g., z, o, 4, 3) to represent notes and rests. The first three staves are labeled with section titles: "Anriquez", "Sílva de sirenas.", and "Fantasias.". The fourth staff contains a note about the piece: "Esta fantasía es del primero grado. Quinto tono." (This fantasy is of the first degree. Fifth tone.) The music consists of six staves of sixteenth-note patterns, separated by vertical bar lines. The notes are primarily eighth notes, with sixteenth-note subdivisions indicated by smaller dots or dashes. The patterns are mostly eighth-note chords or single notes with sixteenth-note grace notes. The music concludes with a final section labeled "II".

Fantásias

Esta fantasía se ad: tañer cōfor ē:  
me al tiēpo, per quē es de con  
trapunto.

Silua de sirenas.

Líbro. V. Fol. LXX

Music for Silua de sirenas, featuring two staves of musical notation. The first staff uses a soprano C-clef, and the second staff uses an alto F-clef. Both staves have a common time signature. The notation consists of vertical stems with dots or dashes indicating pitch and duration, and numerical values such as '4' and 'z' placed above or below the stems.

Segundo grado. Quinto tono.

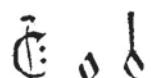
Music for Fantasia in Second Degree, Fifth Tone, consisting of ten staves of musical notation. The notation is identical to the Silua de sirenas section, using soprano and alto clefs, common time, and vertical stems with pitch and duration markings.

En esta fantasía se hallarán redobles.

Quinto tono.

Tercero grado.

Music for Fantasia in Third Degree, featuring two staves of musical notation. The notation is identical to the previous sections, using soprano and alto clefs, common time, and vertical stems with pitch and duration markings.



Music for Fantasia in Third Degree, featuring two staves of musical notation. The notation is identical to the previous sections, using soprano and alto clefs, common time, and vertical stems with pitch and duration markings.

Music for Fantasia in Second Degree, Fifth Tone, consisting of two staves of musical notation. The notation is identical to the Silua de sirenas section, using soprano and alto clefs, common time, and vertical stems with pitch and duration markings.

Music for Fantasia in Second Degree, Fifth Tone, consisting of two staves of musical notation. The notation is identical to the Silua de sirenas section, using soprano and alto clefs, common time, and vertical stems with pitch and duration markings.

## Anrriquez

## Silua de sirenas.

## Fantasias.

Sheet music for a six-string guitar, featuring tablature and rhythmic notation. The music is divided into three sections: Anrriquez, Silua de sirenas, and Fantasias. The score consists of eight staves of music, each with six horizontal lines representing the strings. The notation includes various symbols such as 'z', 'o', '3', '4', 'f', 's', 'x', and 'I'. Small diamond-shaped grace notes are placed above the main notes. The music concludes with a final section labeled 'Fantasias'.

## Fantasias

## Silua de sirenas. Libro. V. Fol. LXXI

Esta fantasie es algú tanto a cõposturada del motete de Gôbert, que se dize Inuiolata, y en ella se hallara vna señal de proporcion como esta. y van seys seminimas en vn compas, el qual compas no sea de mudar de como va procediendo la dicha fantasie.

Quinto tono. Tercero grado.



## Anriquez

## Silua de sirenas.

## Fant. fias.

Sheet music for a six-string guitar, featuring five staves of musical notation. The notation uses a combination of tablature and rhythmic markings, including vertical stems and dots. The first four staves are labeled with section titles: "Anriquez", "Silua de sirenas.", and "Fant. fias." The fifth staff begins with a section titled "Fantasia sobre vn benedictus de la misa de Mouton tua est potentia del final." Below this, it specifies "Septimo tono. Segundo grado." The music concludes with a final section starting with a "C" symbol.

## Fantasias

## 23 Silua de sirenas.

Libro. V, Fol. LXXII

A page of musical notation for a harpsichord or organ, featuring six staves of tablature. The notation uses a system of dots, dashes, and numbers (e.g., 3, 4, 5) to represent different note heads and stems. The staves are separated by vertical bar lines, and the music consists of short, repetitive patterns.

A page of musical notation for a harpsichord or organ, featuring six staves of tablature. The notation uses a system of dots, dashes, and numbers (e.g., 3, 4, 5) to represent different note heads and stems. The staves are separated by vertical bar lines, and the music consists of short, repetitive patterns.

**F**

**F**antasía sobre la entrada de la gloria de la misa de pa  
nis quē ego dabo. Septimo tono. Tercero grado.

A page of musical notation for a harpsichord or organ, featuring six staves of tablature. The notation uses a system of dots, dashes, and numbers (e.g., 3, 4, 5) to represent different note heads and stems. The staves are separated by vertical bar lines, and the music consists of short, repetitive patterns.

A page of musical notation for a harpsichord or organ, featuring six staves of tablature. The notation uses a system of dots, dashes, and numbers (e.g., 3, 4, 5) to represent different note heads and stems. The staves are separated by vertical bar lines, and the music consists of short, repetitive patterns.

A page of musical notation for a harpsichord or organ, featuring six staves of tablature. The notation uses a system of dots, dashes, and numbers (e.g., 3, 4, 5) to represent different note heads and stems. The staves are separated by vertical bar lines, and the music consists of short, repetitive patterns.

k iii

## Anrriquez

## Silua de sirenas.

## Fantasias.

The score is composed of ten staves, each consisting of six horizontal lines. Vertical stems (dots) are placed above the first four lines. Horizontal strokes (z's) are placed below the first four lines. The patterns are as follows:

- Staff 1: Four vertical stems above the staff; below the staff, z's at positions 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 2: One vertical stem above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 3: Two vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 4: Three vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 5: Four vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 6: Five vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 7: Six vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 8: Seven vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 9: Eight vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.
- Staff 10: Nine vertical stems above the staff; below the staff, z's at positions 0, 1, 3, 0, 1, 3, 0, 1, 3, 0.

## Fantasias.

## Sílva de sirenas. Libro.V. Fol. LXXIII

Sheet music for guitar, two staves of tablature. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a bass clef and a common time signature. Both staves feature a variety of note heads (diamonds, circles, crosses) and vertical stems, with some stems having horizontal dashes or dots.

Esta fantasía es del prime  
ro grado. Primero tono.

Sheet music for guitar, single staff of tablature. Treble clef, common time, key signature of one sharp. Features a variety of note heads (diamonds, circles, crosses) and vertical stems.

Sheet music for guitar, single staff of tablature. Bass clef, common time, key signature of one sharp. Features a variety of note heads (diamonds, circles, crosses) and vertical stems.

Sheet music for guitar, single staff of tablature. Treble clef, common time, key signature of one sharp. Features a variety of note heads (diamonds, circles, crosses) and vertical stems.

Sheet music for guitar, single staff of tablature. Bass clef, common time, key signature of one sharp. Features a variety of note heads (diamonds, circles, crosses) and vertical stems.

Sheet music for guitar, single staff of tablature. Treble clef, common time, key signature of one sharp. Features a variety of note heads (diamonds, circles, crosses) and vertical stems.

Sheet music for guitar, single staff of tablature. Bass clef, common time, key signature of one sharp. Features a variety of note heads (diamonds, circles, crosses) and vertical stems.

## Anriquez

## Silua de sirenas.

## Fantasias.

Sheet music for Anriquez, Silua de sirenas, and Fantasias. The notation uses a staff with vertical stems and various symbols like dots, dashes, and numbers (e.g., 3, 4, 0, z) indicating pitch and rhythm.

Continuation of the musical score for Anriquez, Silua de sirenas, and Fantasias.

Continuation of the musical score for Anriquez, Silua de sirenas, and Fantasias. A section titled "Fantasia remedada al chirie postrero de la misa de Iosquin, de beata virgine. Primero tono Segundo grado." is indicated.

Continuation of the musical score for Anriquez, Silua de sirenas, and Fantasias.

Continuation of the musical score for Anriquez, Silua de sirenas, and Fantasias.

Continuation of the musical score for Anriquez, Silua de sirenas, and Fantasias.

Continuation of the musical score for Anriquez, Silua de sirenas, and Fantasias.

Continuation of the musical score for Anriquez, Silua de sirenas, and Fantasias.

## Fantasias.

## Silua de sirenas. Libro.V. Fol. LXXIII

Sheet music for a six-stringed instrument, likely a guitar or lute, featuring tablature notation. The music is divided into four systems by vertical bar lines. The first three systems consist of three staves each, while the fourth system has two staves. The notation includes various symbols such as dots, dashes, and numbers (e.g., 3, 4, 5) placed above or below the staff lines, and small diamond shapes positioned above the staves. The music concludes with a section titled "Fantasia sobre vn Pleni," which includes instructions: "baxarsea vn poco el quarto traste hacia el lazo." It also specifies "Primerotonio" and "Segundo grado." The final section of the music ends with a series of vertical bar lines.

Antriquez



## Fantasias.

**C**E la entrada de la fantasia esta hecha sobre vna  
e ciõ, asõ de tañer espacio hasta llegar a vna proper  
cion de tres minimas al compas, de alli adelante se  
a de tañer apresa. Primero tono.

### Tercero grado

:	:		:	:	3	3:	3
:	:	0	0				
:	6	4:	4	3	3	3	1
3							
5	5	3	1	6	1	1	0

## Fantasias.

## Silua de sirenas. Libro.V. Fol. LXXV

Sheet music for a six-string guitar, featuring a single melodic line. The music is divided into ten staves, each consisting of six horizontal lines representing the strings. The notes are indicated by small symbols placed above the strings, such as dots, dashes, and numbers like '3' or '1'. The first staff begins with a series of open strings followed by a rhythmic pattern of 'z' and 'o' symbols. Subsequent staves continue this pattern with variations in note heads and rests. The notation is dense and continuous across all ten staves.

## Fantasias.

## Silua de sirenas.

## Iosquin.

Musical notation for three pieces: Fantasias, Silua de sirenas, and Iosquin. The notation consists of five staves, each with a different rhythmic pattern. The first staff has a 3 over a vertical line, the second has a 3 over a vertical line, the third has a 3 over a vertical line, the fourth has a 3 over a vertical line, and the fifth has a 3 over a vertical line. The notes are represented by small circles with stems.

Esta fantasía es acompañada de cierta parte de la misa de Ave marístella de Iosquin.

## Primer tono.

## Tercero grado.

Musical notation for three pieces: Primer tono, Tercero grado, and Iosquin. The notation consists of ten staves, each with a different rhythmic pattern. The first staff has a 3 over a vertical line, the second has a 3 over a vertical line, the third has a 3 over a vertical line, the fourth has a 3 over a vertical line, the fifth has a 3 over a vertical line, the sixth has a 3 over a vertical line, the seventh has a 3 over a vertical line, the eighth has a 3 over a vertical line, the ninth has a 3 over a vertical line, and the tenth has a 3 over a vertical line. The notes are represented by small circles with stems.

Fantanas.

Silua de sirenas. Libro.V. Fol. LXXVI

The musical score is composed of ten staves of music. The notation uses a unique system of dots and dashes to represent pitch and rhythm. The first staff begins with a fermata over a note. The second staff starts with a note followed by a fermata. The third staff begins with a note. The fourth staff starts with a note. The fifth staff begins with a note. The sixth staff begins with a note. The seventh staff begins with a note. The eighth staff begins with a note. The ninth staff begins with a note. The tenth staff begins with a note.

Fantasias. Silua de sirenas.

Anriquez

The first section of the sheet music consists of two staves. The top staff uses a standard six-line staff with vertical bar lines and includes a tempo marking of 120 BPM. The bottom staff is a tablature staff where each horizontal line represents a string, and vertical dashes indicate where to pluck or strum. The music features various note heads, some with stems and some with dots, indicating different attack types or dynamics. The notes are primarily eighth and sixteenth notes.

Esta fantasia es del tercero  
grado. Primero tono.

This section continues the musical piece, maintaining the same staff setup and time signature. It shows a continuation of the melodic line with new patterns of eighth and sixteenth notes across the strings.

The third section of the sheet music begins with a single note on the first staff. The second staff is a tablature showing a sequence of notes on the strings. The music then returns to the standard staff notation for the remainder of the section.

This section starts with a single note on the first staff. The second staff is a tablature showing a sequence of notes on the strings. The music then returns to the standard staff notation for the remainder of the section.

This section starts with a single note on the first staff. The second staff is a tablature showing a sequence of notes on the strings. The music then returns to the standard staff notation for the remainder of the section.

This section starts with a single note on the first staff. The second staff is a tablature showing a sequence of notes on the strings. The music then returns to the standard staff notation for the remainder of the section.

This section starts with a single note on the first staff. The second staff is a tablature showing a sequence of notes on the strings. The music then returns to the standard staff notation for the remainder of the section.

Fantasias

## Siluadefirenas.

Libro. V. Fol. LXXVII

## Fantasias.

## Silua de sirenas.

## Anrriquez

Fantasias. Silua de sirenas. Anrriquez

Esta fantasía es del tercero  
grado. Primero tono.

Fantasias.

Siluade sirenas.

Libro. V. Fol. LXXVIII

Aqui se siguen quatro fantasias  
del quinto tono

Primer grado.

C

L ii

Fantasias

Silua de sirenas.

Anriquez.

Esta seguda fantasia esta cōtrahecha  
a otra de Frācisco milanes.

Quinto tono. Tercero grado.

## Fantasias.

## Silua de sirenas

## Libro.V. Fol. LXXIX

Sheet music for a single melodic line, likely for a bowed instrument like a harp or guitar. The music is organized into eight staves, each consisting of five horizontal lines. The notes are represented by small diamond shapes with stems. The first staff begins with a note on the top line, followed by a series of eighth-note patterns. The second staff continues with similar patterns. The third staff begins with a note on the bottom line. The fourth staff begins with a note on the top line. The fifth staff begins with a note on the bottom line. The sixth staff begins with a note on the top line. The seventh staff begins with a note on the bottom line. The eighth staff concludes the piece.

The music is annotated with various symbols and numbers:

- Staff 1:** Starts with a note on the top line. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.
- Staff 2:** Starts with a note on the top line. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.
- Staff 3:** Starts with a note on the bottom line. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.
- Staff 4:** Starts with a note on the top line. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.
- Staff 5:** Starts with a note on the bottom line. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.
- Staff 6:** Starts with a note on the top line. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.
- Staff 7:** Starts with a note on the bottom line. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.
- Staff 8:** Concludes the piece. Includes patterns like . . 3 . 3 0 3, 3 2 0 : ., x : ., etc.

At the bottom right of the page, there is a small mark: **L III**.

Fantasias.

Silua de sirenas.

Musical score for 'Fantasias.' and 'Silua de sirenas.' featuring two staves of musical notation. The notation uses vertical stems and numbers (e.g., 0, 1, 2, 3, 4, 5, 6, 7, 8) to represent pitch and rhythm. The first staff ends with a fermata over a note.

Continuation of the musical score for 'Fantasias.' and 'Silua de sirenas.' showing the next section of the piece.

Aqui se siguen dos fantasias que vâ  
remedando al motete de queramus  
cum pastoribus.

Quinto tono. Tercero grado

Continuation of the musical score for the fantasias, starting with a clef change to C. The notation continues with vertical stems and numbers.

Continuation of the musical score for the fantasias, showing a section with a different rhythmic pattern.

Continuation of the musical score for the fantasias, showing a section with a different rhythmic pattern.

Continuation of the musical score for the fantasias, showing a section with a different rhythmic pattern.

Continuation of the musical score for the fantasias, showing a section with a different rhythmic pattern.

Continuation of the musical score for the fantasias, showing a section with a different rhythmic pattern.



Sheet music for a six-course harp (cithara). The music is written in tablature, showing fingerings (e.g., 1, 2, 3, 4, 5, 6) and rests. The notation includes vertical stems above the staff, likely indicating pitch or a specific performance technique. The music is divided into four systems by vertical bar lines.

**Second Fantasy on the second part of the said motet, queram' cū pastoribus.**

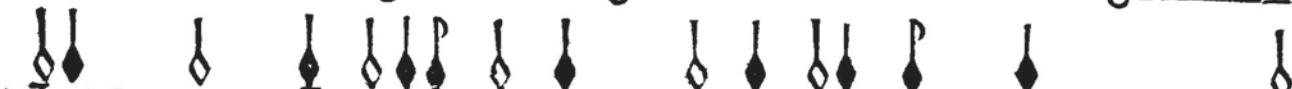
**Quinto tono. Tercero grado.**

**Lxxiiii**

Fantasias.



## Silua de sirenas.



1



Fantasias.

 Silua de sirenas  Libro.V. Fo<sup>l</sup>. LXXXI

**Fantasia en el Segundo grado.  
Tonomixto.**

Fantasias. Silua de sirenas.

Anriquez

Fantasias.

Silua de sirenas.

Anriquez

Fantasia.  
Quartotonio.  
Tercero grado.

Fantasia.

Anríquez Siluas de sirenas. Libro.V. Foñ. LXXXII

## Fantasias. Silua de sirenas.

Antriquez

The image shows a page of musical notation for a string instrument, possibly guitar tablature. It consists of five horizontal staves, each representing a string. The notation uses a combination of numbers and symbols to indicate pitch and rhythm. The first staff starts with a note on the 6th string at the 3rd fret. The second staff begins with a note on the 5th string at the 3rd fret. The third staff starts with a note on the 4th string at the 3rd fret. The fourth staff begins with a note on the 3rd string at the 3rd fret. The fifth staff starts with a note on the 2nd string at the 3rd fret. Each staff contains a series of notes and rests, with some notes having vertical stems and others being open circles. There are also some small numbers above or below the notes, such as '1' or '3'. The notation is continuous across all five staves.

# LIBRO SEXTO EL

Q VAL TRATADE PARTES DE MISAS, DVOS,  
CANCIONES, Y SONETOS, ALGVNOS FA  
CILES DE TANER, EN EL PRIMERO  
GRADO, A DONDE BL Q VB  
NO TOVIERE MANO HA  
LLARA MAS FACILI  
DAD Q VE EN

**OTRA PARTE DEL LIBRO, SALVO ALGVNAS PAR  
TES DE MISAS QVE SON MAS DIFICVLTO  
SAS/QVE ES LO PRIMERO QVE  
SE SIGVE.**

Losquín pangelingua. Silua de sirenas. Libro.VI. Fo. LXXXIII

**L** Siguense ciertas partes/cópuestas / sacadas de algunas misas. Terce ro grado. **C**antollis.

The musical score consists of ten horizontal staves, each representing a single string. The notation is a form of tablature where vertical positions indicate finger placement and horizontal positions indicate note duration or pitch. The first staff starts with a clef symbol. The subsequent staves are numbered 1 through 10 at their left ends. The music is divided into measures by vertical bar lines. The notes are represented by various symbols: open circles, solid circles, and dashes. Numerical values like 3, 6, 10, 13, etc., are placed above or below the staff lines to indicate specific notes or chords. The notation is dense and requires careful reading to interpret the exact pitch and rhythm for each string.

Mouton.

Silua de sirenas.

Partes de misas.

S:gado grado.

O sana.

Morales. Este agnusque se si  
gue es a tres/ Primero grado

Agnus dei.

The image displays a series of musical examples for a three-stringed instrument, likely a guitar or a similar stringed instrument. The notation is organized into several sections, each with a title and corresponding musical patterns:

- Mouton.**: Shows a pattern starting with a C-clef, followed by a sequence of notes and rests on three staves.
- Silua de sirenas.**: Shows a pattern starting with a C-clef, followed by a sequence of notes and rests on three staves.
- Partes de misas.**: Shows a pattern starting with a C-clef, followed by a sequence of notes and rests on three staves.
- S:gado grado.**: Shows a pattern starting with a C-clef, followed by a sequence of notes and rests on three staves.
- O sana.**: Shows a pattern starting with a C-clef, followed by a sequence of notes and rests on three staves.
- Morales. Este agnusque se si  
gue es a tres/ Primero grado**: Shows a pattern starting with a C-clef, followed by a sequence of notes and rests on three staves.
- Agnus dei.**: Shows a pattern starting with a C-clef, followed by a sequence of notes and rests on three staves.

The notation uses a standard staff system with three horizontal lines. Note heads are represented by small circles containing numbers (e.g., 1, 2, 3) or letters (e.g., z, o, s). Vertical stems extend from the note heads, pointing either up or down. Rests are indicated by vertical dashes. The first section (Mouton) includes a C-clef, while the subsequent sections include a G-clef.

La cifra q lleuav nos putillos es vn cāto lla  
nopa cātar Gaudeamus , el qjl se cāta quatro  
vezes, y por q adelāte se diminuye el dicho cā  
to llano no se señalo hasta el final. Tercerogra  
do. Iosquin, super gaudeamus. Agnus dei.

Iosquin.

Silua de sirenas

Iosquin.

Silua de sirenas

Iosquin ad fugā  
Segundo grado  
Cū sancto spiritu

Music staff with vertical stems and note heads (dots, circles, diamonds) and rests. The notation is divided into sections by section titles and clef changes.

The first section starts with a treble clef, followed by a bass clef, then a soprano clef, and finally another soprano clef. The second section starts with a bass clef, followed by a soprano clef, then a bass clef, and finally another bass clef. The third section starts with a soprano clef, followed by a bass clef, then a soprano clef, and finally another soprano clef.

The notation includes a variety of rhythmic values and rests, with some measures containing only rests. The music is divided into measures by vertical bar lines.

## Partes de misas

## Silua de sirenas

## Libro.VI. Fol. LXXXV

1. Parte de misas

2. Silua de sirenas

3. Libro VI. Fol. LXXXV

Losquin de beata virgine

Tercero grado.

Cū sancto spiritu.

Partes de misas.

Silua de sirenas.

Iosquin.

Iosquin, fay san regres. Tercero grado  
Tañerse a algo leuātado el cōpas deste  
incarnatus.

Et incarnatus est.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

Esta es otra parte del cre  
do de la dicha misa.

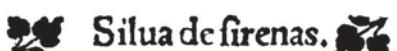
Tercero grado.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

Music for Iosquin, featuring a single staff with vertical stems. The key signature is one sharp. The notation consists of vertical stems with small horizontal strokes at the top, indicating pitch and rhythm.

## Partes de misas.



Libro. VI. Fol. LXXXVI

Esta musica es de la misa de  
quē dicūt homines. Segundo  
grado. Crucifixus.

## Crucifixus.

Esta musica es de la misa de  
quē dicūt homines. Segūdo  
grado.

Crucifixus.

Duos.

Silua de sirenas.

Primero grado.

Et resurrexit.

Handwritten musical score for guitar or harp, featuring a treble clef, a common time signature, and a key signature of one sharp. The score consists of three staves of six measures each. The first staff starts with a whole note followed by a half note. The second staff starts with a half note followed by a whole note. The third staff starts with a whole note followed by a half note. Measures 1-2: Whole note, half note, half note, half note, half note, half note. Measures 3-4: Half note, half note, half note, half note, half note, half note. Measures 5-6: Half note, half note, half note, half note, half note, half note.

Primero grado.

Duo.

Benedictus.

Handwritten musical score for guitar or harp, featuring a treble clef, a common time signature, and a key signature of one sharp. The score consists of three staves of six measures each. The first staff starts with a whole note followed by a half note. The second staff starts with a half note followed by a whole note. The third staff starts with a whole note followed by a half note. Measures 1-2: Whole note, half note, half note, half note, half note, half note. Measures 3-4: Half note, half note, half note, half note, half note, half note. Measures 5-6: Half note, half note, half note, half note, half note, half note.

Primero grado.

Duo.

Pleni sunt.

Handwritten musical score for guitar or harp, featuring a treble clef, a common time signature, and a key signature of one sharp. The score consists of three staves of six measures each. The first staff starts with a whole note followed by a half note. The second staff starts with a half note followed by a whole note. The third staff starts with a whole note followed by a half note. Measures 1-2: Whole note, half note, half note, half note, half note, half note. Measures 3-4: Half note, half note, half note, half note, half note, half note. Measures 5-6: Half note, half note, half note, half note, half note, half note.

Handwritten musical score for guitar or harp, featuring a treble clef, a common time signature, and a key signature of one sharp. The score consists of three staves of six measures each. The first staff starts with a whole note followed by a half note. The second staff starts with a half note followed by a whole note. The third staff starts with a whole note followed by a half note. Measures 1-2: Whole note, half note, half note, half note, half note, half note. Measures 3-4: Half note, half note, half note, half note, half note, half note. Measures 5-6: Half note, half note, half note, half note, half note, half note.

Duos.

Silua de sirenas.

Libro. VI.

Fol. LXXXVII

Primero grado.  
Duo.  
Agnus dei.

Primer grado.  
Duo.  
Plenifunt.

M iii

Duos.

Siluade firenas.

Losquin.  
Tercero grado  
Per illud aue.

Primero grado.  
Et misericor-  
dia eius.

Dyos.



Libro. VI. Fol. LXXXVIII

A musical score for a bowed instrument, likely a cello or double bass. The score consists of ten measures. Measures 1-2: Rests. Measures 3-4: Rests. Measures 5-6: Rests. Measure 7: Rest followed by a single note. Measures 8-9: Rests. Measure 10: Single note followed by a fermata.

Este soneto está cōtrahecho ala fo  
nada que dizen si tātos mōteros.

### Tercero grado

Soneto.

## Segundo grado.

## **Canciones.**

### Adiūmes am

Canciones

Silua de sirenas.

The first section contains two staves of musical notation for a string instrument. The notation uses vertical stems and dots to indicate pitch and rhythm. Fingerings are provided below each note. The first staff is labeled "Canciones" and the second "Silua de sirenas."

Segundo grado.

This section shows two staves of musical notation for a string instrument, labeled "Segundo grado."

Divuencela.

This section shows four staves of musical notation for a string instrument, labeled "Divuencela."

## Canciones.

## Silua de sirenas.

Libro.VI. Fol. LXXXIX

Canciones y sonetos

Silua de sirenas.

The musical score consists of ten staves of tablature, each with a corresponding vocal line in Spanish. The lyrics describe a sonnet (soneto) in Lombardic style (lóbardo), which is a form of musical dance (dança) in the first degree (Primer grado). The lyrics are as follows:

Este soneto es lóbardo,  
y es a manera de dança/  
en el Primero grado.

The lyrics are repeated in each staff, with some variations in the musical notation between staves.

sonetos

Silua de sirenas.

Libro.VI. Fol. XC

The musical score consists of five staves of tablature. The staves are separated by vertical bar lines. The notes are represented by vertical stems with small circles at the top. The music consists of various patterns of 'z' and 'o' characters, which are likely fingerings or specific note heads. The score is divided into measures by vertical bar lines.

Aqui se sigüe dos sonetos q vā  
en pporciō de tres minimas al  
cōpas. Primero grado . soneto

The musical score consists of three staves of tablature. The staves are separated by vertical bar lines. The notes are represented by vertical stems with small circles at the top. The music consists of various patterns of 'z' and 'o' characters, which are likely fingerings or specific note heads. The score is divided into measures by vertical bar lines.

The musical score consists of five staves of tablature. The staves are separated by vertical bar lines. The notes are represented by vertical stems with small circles at the top. The music consists of various patterns of 'z' and 'o' characters, which are likely fingerings or specific note heads. The score is divided into measures by vertical bar lines.

Sonetos.

Silua de sirenas

este soneto sea de tañer  
conforme al tiempo.

Segundo grado.

Musical notation for the Second Degree Soneto. It consists of two staves of five horizontal lines each. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The first staff starts with a vertical stem, followed by a note with a dot, a note with a dash, another note with a dot, a note with a dash, a note with a dot, a note with a dash, and a note with a dot. The second staff continues with similar patterns of vertical stems and notes.

Primero  
grado.

Soneto.

Musical notation for the First Degree Soneto. It consists of two staves of five horizontal lines each. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The first staff starts with a vertical stem, followed by a note with a dot, a note with a dash, another note with a dot, a note with a dash, a note with a dot, a note with a dash, and a note with a dot. The second staff continues with similar patterns of vertical stems and notes.

Primero  
grado.

Soneto.

Musical notation for the First Degree Soneto. It consists of two staves of five horizontal lines each. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The first staff starts with a vertical stem, followed by a note with a dot, a note with a dash, another note with a dot, a note with a dash, a note with a dot, a note with a dash, and a note with a dot. The second staff continues with similar patterns of vertical stems and notes.

Soneto en el  
Tercero  
grado.

Musical notation for the Third Degree Soneto. It consists of two staves of five horizontal lines each. The notes are represented by vertical stems with dots or dashes indicating pitch and duration. The first staff starts with a vertical stem, followed by a note with a dot, a note with a dash, another note with a dot, a note with a dash, a note with a dot, a note with a dash, and a note with a dot. The second staff continues with similar patterns of vertical stems and notes.

Sonetos.

Silua de sirenas.

Libro.VI. Fol. XCI

The musical score consists of six staves of tablature, each with a corresponding vocal line in Spanish. The tablature uses a standard staff with vertical lines for frets and horizontal lines for strings. The vocal lines are written below the staff, with each note aligned with its corresponding tablature position. The score begins with a title page at the top, followed by a section labeled "Primer grado." near the bottom.

**Primer grado.**

Dichosa fue mi  
ventura, soneto.

Sonetos.

Silua de sirenas.

The musical score consists of two staves of tablature, each with four horizontal lines representing the strings. Above the tablature are two vocal parts in rhythmic notation, indicated by vertical stems and dots. The vocal parts are divided into sections labeled "Sonetos.", "Silua de sirenas.", and "Primero grado. Soneto.". The vocal parts are aligned with specific measures in the tablature. The score is presented in a single column, with the vocal parts positioned above the tablature.

Primero  
grado.  
Soneto.

Soneto

Primero grado.

## Sónetos.

## Silua de sirenas.

## Libro.VI. Fol. XCII

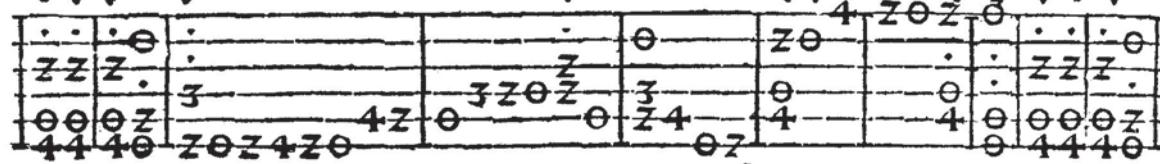
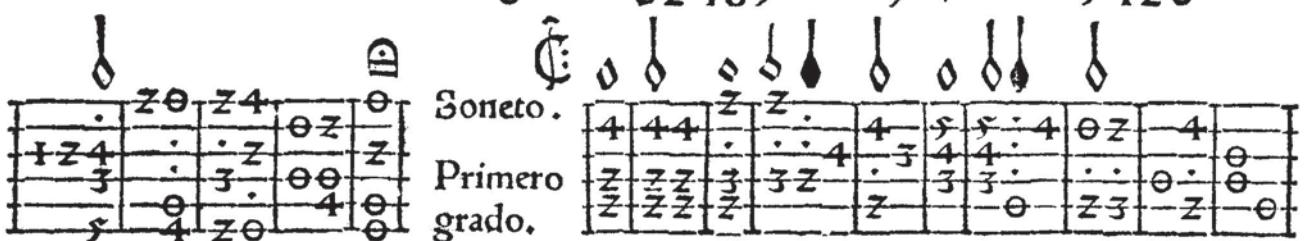
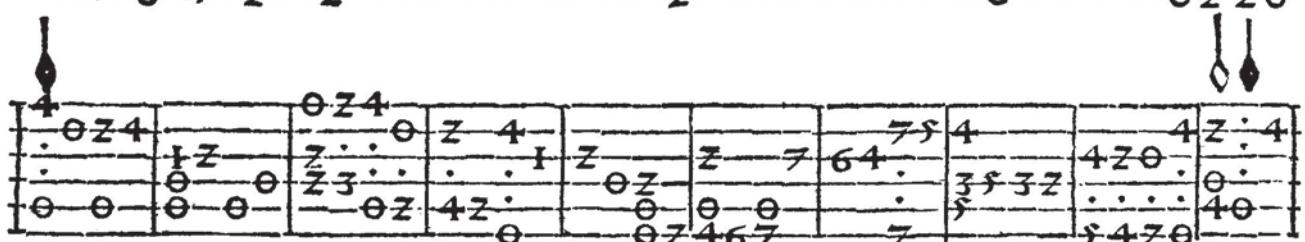
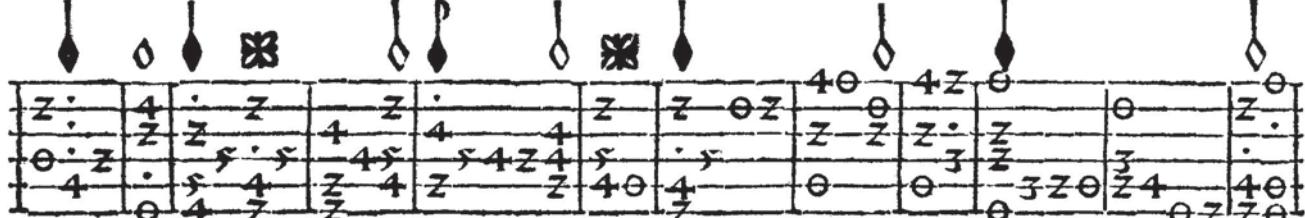
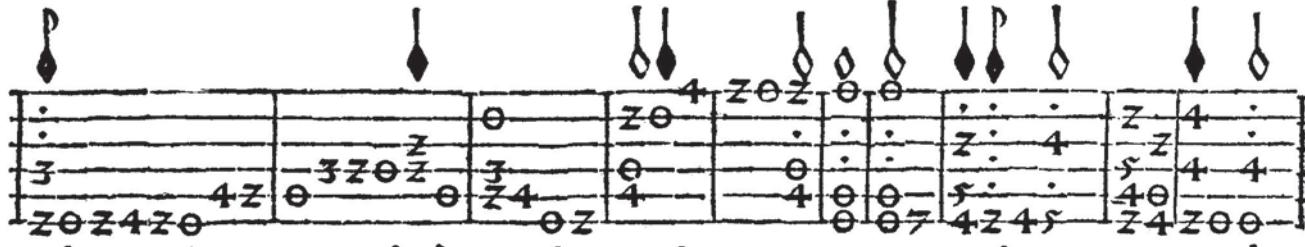
Soneto.  
Primer  
grado.

10 staves of tablature, each ending with a fermata. The first staff is labeled 'Soneto. Primer grado.' and includes a small illustration of a knight on horseback. The last staff is also labeled 'Soneto. Primer grado.'

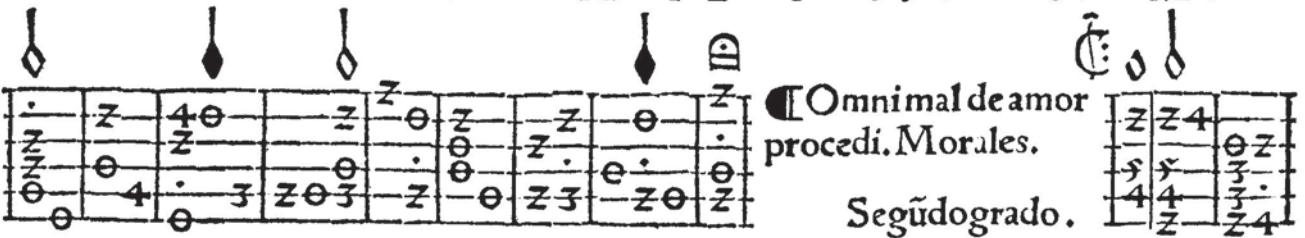
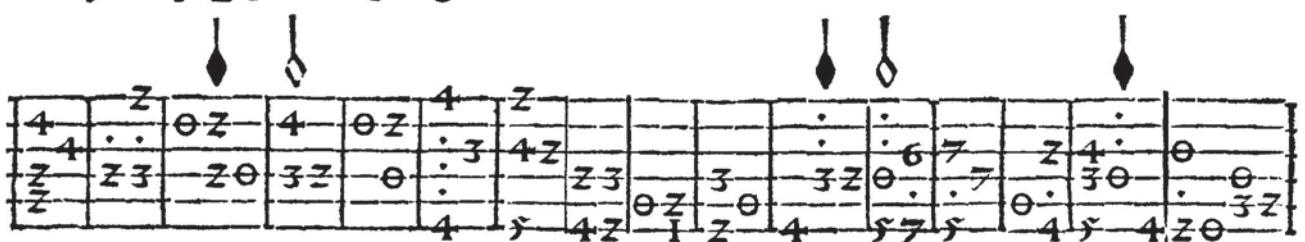
## Sonatos.

## Silua de sirenas.

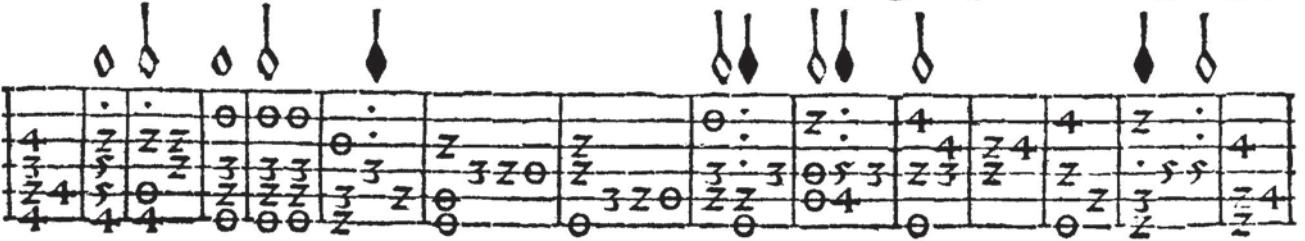
Soneto.

Tercero  
grado.

Soneto.

Primero  
grado.Omnimal de amor  
procedi. Morales.

Segundo grado.

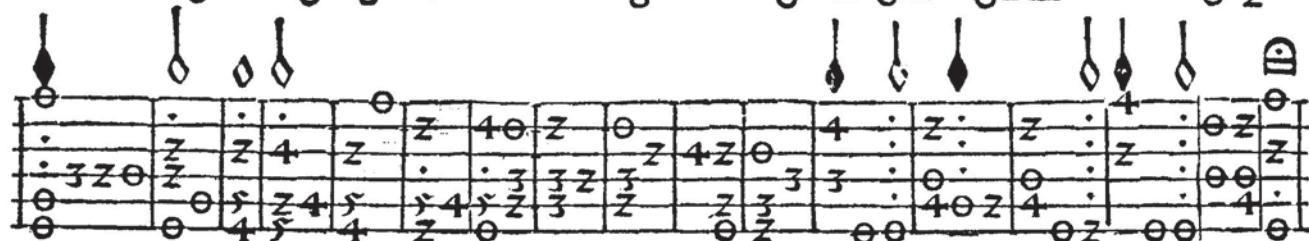
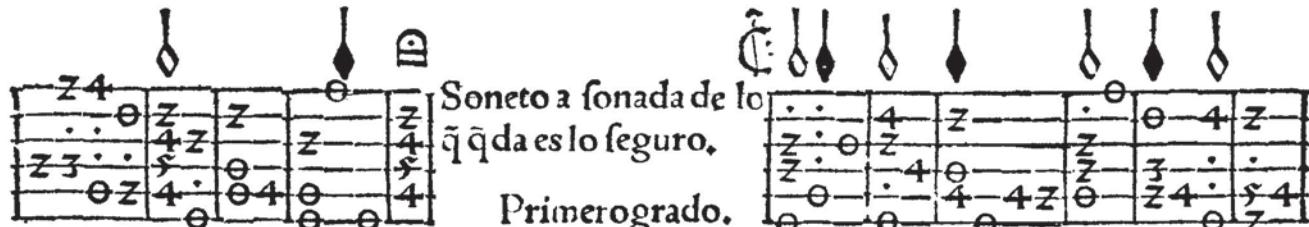
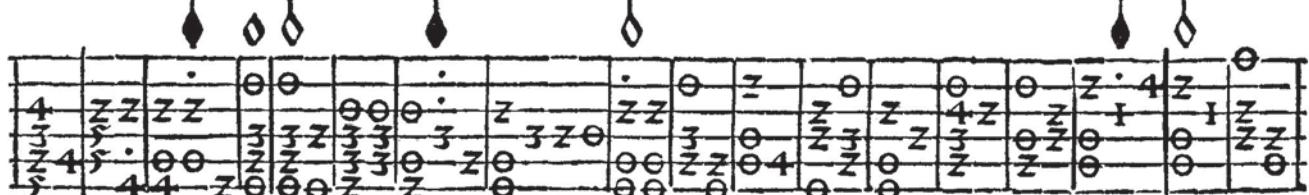
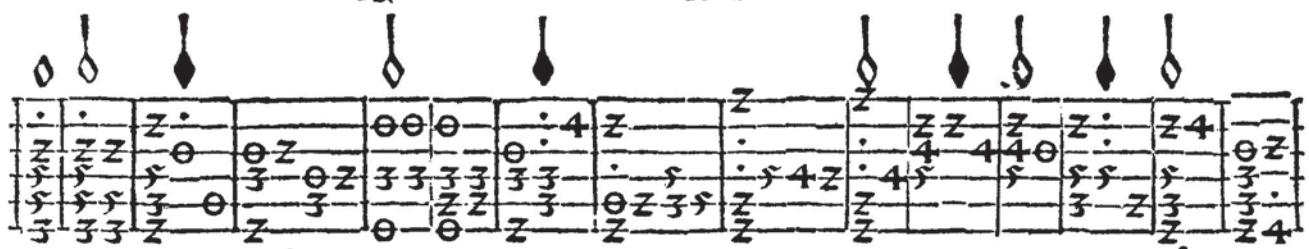


Sonetos.

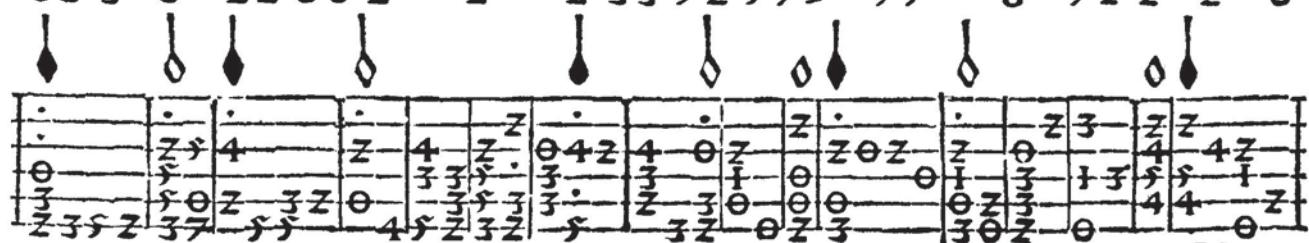
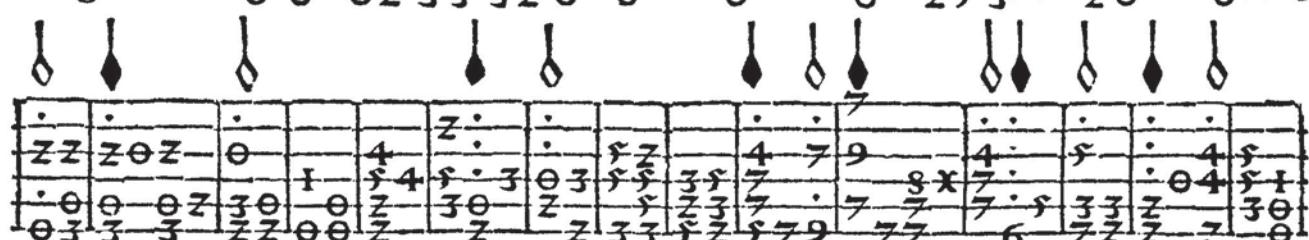
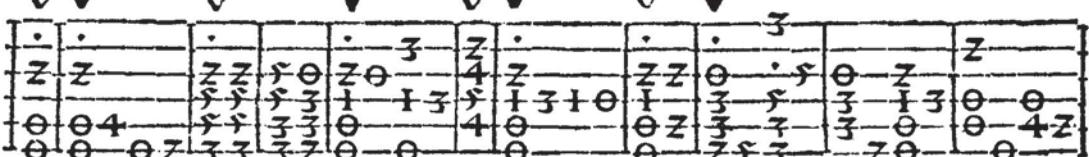
Silua de sirenas.

Libro. VI.

Fol. XCIII



Soneto,  
Tercero  
grado.



N

Sonetos.

Silua de sirenas.

Tercero grado.  
Soneto.

Sgudo grado.  
Soneto.  
Gentil galans.

Este soneto q se sigue esta  
côtrahecho a la sonada de  
benedicô sea el iorno.

Primer grado.

Soneto.      Primero grado.

Soneto.  
Segúdogrado.  
Viva la Margarita.

N ii

## Sonetos.



# LIBRO SEPTIMO

El qual tracta de pauanas, y diferencias sobreguarda me  
las vacas, y para discantar sobre el conde claros / por  
dos partes con otro discante facil.

Pauana,

## Primera diferencia, Primero grado.

## Segunda diferencia. Primer grado.

Pauanas.

Silua de sirenas.

Libro. VII. Fol. XCV

Music for Pauanas and Silua de sirenas, featuring two staves of music with tablature and rhythmic notation. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time.

$\text{C} \cdot 3 \cdot \text{D}$

Tercera diferencia.	$z_0 \cdot z z_0$	$z \cdot z$				
Sgudo grado.	$z \cdot z$	$z \cdot z$	$z \cdot z$	$z \cdot z$	$z \cdot z$	$z \cdot z$

Continuation of the musical score with two staves of music. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time.

$\text{C} \cdot \text{D}$

Continuation of the musical score with two staves of music. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time.

Continuation of the musical score with two staves of music. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time.

$\text{C} \cdot 3 \cdot \text{D}$

$z \cdot z$						
$z \cdot z$						

Quarta diferencia.

Tercero grado.

Continuation of the musical score with two staves of music. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time.

Continuation of the musical score with two staves of music. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time.

Pauanas.

Silua de sirenas.

Aq se sigüe tres diferencias sobre la  
dicha pauana, tañé se por otro tono

primera diferencia. Primero grado.

Segunda dife  
rencia. Segu  
dogrado.

## Pauanas.



Libro. VII. Fol. XCVI

The image shows two systems of musical notation on five-line staves. The first system (measures 3-1 to 8-1) uses a treble clef, a common time signature, and a key signature of one sharp. The second system (measures 8-2 to 1-2) uses a bass clef, a common time signature, and a key signature of one sharp. Both systems feature various note heads and rests.

Tercera diferencia, tañer sea algo  
espacio por q tiene algunos redo-  
bles largos y no se podran bienta-  
ñer sino es co el cōpas algo espa-  
cio.

A handwritten musical score consisting of three staves. The first staff starts with a '3' above a '6f' dynamic, followed by '3f 3f 6' and '6f' again. The second staff starts with a '3' above a '3f 6f 3' dynamic. The third staff starts with a '3' above a '0z 3z0' dynamic.

A musical score page featuring two staves of music. The top staff uses a soprano C-clef and a common time signature. It contains six measures of music, each starting with a vertical note head. The bottom staff uses a bass F-clef and a common time signature. It also contains six measures of music, each starting with a vertical note head. The notes and rests are represented by various symbols such as dots, dashes, and horizontal strokes.

A handwritten musical score for a six-string instrument, likely a guitar or banjo. The score consists of two staves. The top staff has six vertical stems, each ending in a small diamond or teardrop shape. The bottom staff has six vertical stems, each ending in a small circle. The notes are represented by numbers and symbols placed above the stems. The first measure starts with a '3' on the top stem, followed by a 'z' on the second stem, a '1' on the third stem, another '1' on the fourth stem, a '0' on the fifth stem, and a colon followed by '0' on the sixth stem. The second measure starts with a dot above a '3' on the top stem, followed by a 'z' on the second stem, a '0' on the third stem, a '3' on the fourth stem, a 'z' on the fifth stem, and a colon followed by '0' on the sixth stem. The third measure starts with a 'z' on the top stem, followed by a '0' on the second stem, a '4' on the third stem, a '1' on the fourth stem, a '0' on the fifth stem, and a colon followed by '0' on the sixth stem. The fourth measure starts with a 'z' on the top stem, followed by a '3' on the second stem, a '1' on the third stem, a '0' on the fourth stem, a '3' on the fifth stem, and a colon followed by '0' on the sixth stem. The fifth measure starts with a 'z' on the top stem, followed by a '3' on the second stem, a '1' on the third stem, a '0' on the fourth stem, a '3' on the fifth stem, and a colon followed by '0' on the sixth stem. The sixth measure starts with a 'z' on the top stem, followed by a '3' on the second stem, a '1' on the third stem, a '0' on the fourth stem, a '3' on the fifth stem, and a colon followed by '0' on the sixth stem.

Pauanas.

Siluade sirenas.

Sheet music for Pauanas and Siluade sirenas, featuring six staves of musical notation. The notation includes various symbols such as dots, dashes, and numbers, likely representing specific fingerings or techniques for a wind instrument like a flute or recorder.

Aqui se siguen siete diferencias faciles, sobre guarda me  
las vacas, y cada diferencia se conocera a do estouiere esta se-  
ñal. En el discante del cõde claros se hallarã redobles, y di-  
fierencias de q se apruechara el q touiere mano yabilidad pa-  
ra tañer sobre otras cosas. Primero grado

Sheet music for the first degree of the seven differences, showing a staff with various symbols.

Sheet music for the first degree of the seven differences, showing a staff with various symbols.

Primero grado.

Sheet music for the first degree of the seven differences, showing a staff with various symbols.

Primero grado.

Sheet music for the first degree of the seven differences, showing a staff with various symbols.

Primero grado.

Sheet music for the first degree of the seven differences, showing a staff with various symbols.

Primero grado.

Sheet music for the first degree of the seven differences, showing a staff with various symbols.

Silua de sirenas. Libro.VII. Fol. XCVII

*segundo grado*

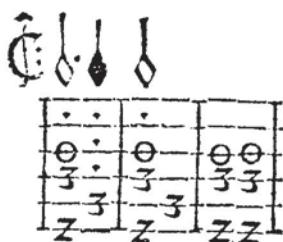
*segundo grado.*

*Tercero grado*

Antriquez.

Silua de sirenas.

Siguē se las diferēcias sobre el tenor del cōde claros, estas primeras sō del primero y segūdo grado/y adelāte se hallarā pa discātar cada diferēcia del dicho cōde claros/se conoscerá en una señal como esta. pa q cada v no taña la diferēcia q mejor le agradare, el cōpas se de tañer algo leuātado por q si va despacio no parecerá biē.



Silua de sirenas Libro.VII. Fol. XCVIII

The musical score consists of ten staves of tablature notation. Each staff is five lines high. The notation uses dots and dashes to represent note heads, with some having small numbers above them (e.g., '3', '4', 'z'). Fermatas (indicated by a small circle with a vertical line) are placed at various points, such as the start or end of measures. The first staff starts with a fermata. The second staff ends with a fermata. The third staff starts with a fermata. The fourth staff ends with a fermata. The fifth staff starts with a fermata. The sixth staff ends with a fermata. The seventh staff starts with a fermata. The eighth staff ends with a fermata. The ninth staff starts with a fermata. The tenth staff ends with a fermata.

Para discantar.

Silua de sirenas.

Handwritten musical score for a wind instrument, featuring six staves of notes and rests. The notes are primarily vertical dashes with stems, and rests are represented by short horizontal dashes. The music consists of two measures followed by a repeat sign.

Handwritten musical score for a wind instrument, continuing from the previous page. It features six staves of notes and rests, with a repeat sign at the end of the section.

Handwritten musical score for a wind instrument, showing a single measure of notes and rests.

Handwritten musical score for a wind instrument, showing a single measure of notes and rests.

Handwritten musical score for a wind instrument, showing a single measure of notes and rests.

Handwritten musical score for a wind instrument, showing a single measure of notes and rests.

Handwritten musical score for a wind instrument, showing a single measure of notes and rests.

Handwritten musical score for a wind instrument, showing a single measure of notes and rests.

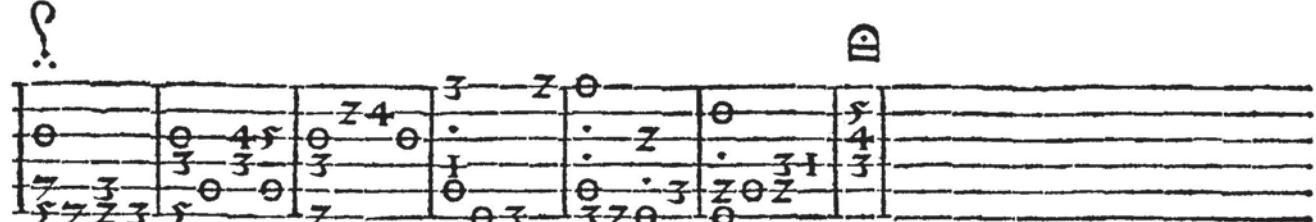
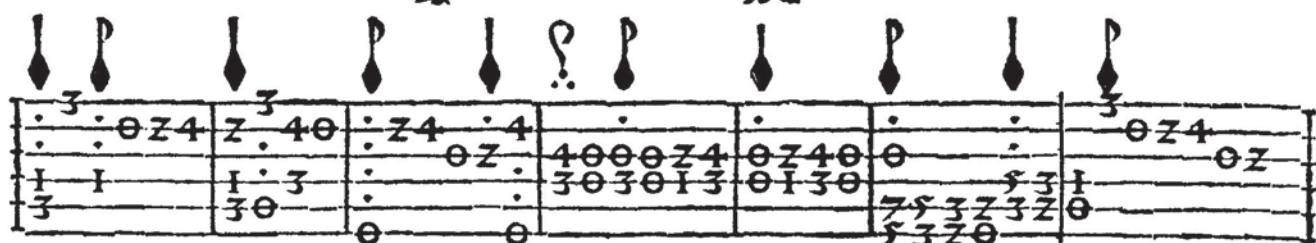
Silua de sirenas Libro. VII. Fol. XCVIII

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

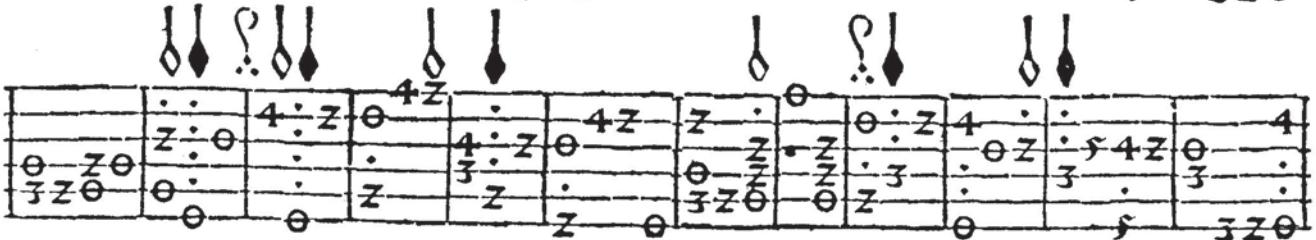
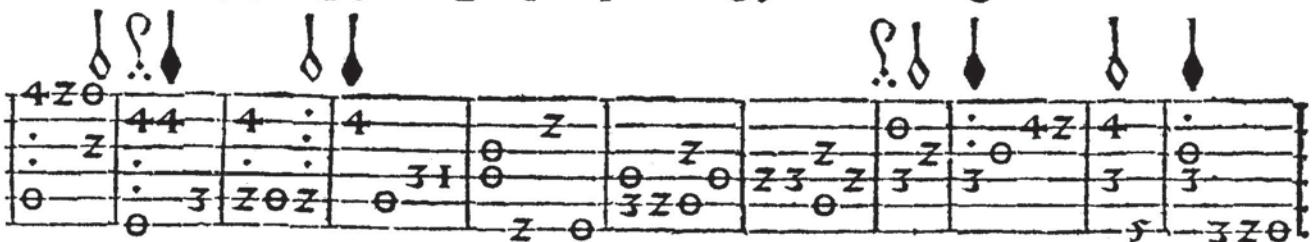
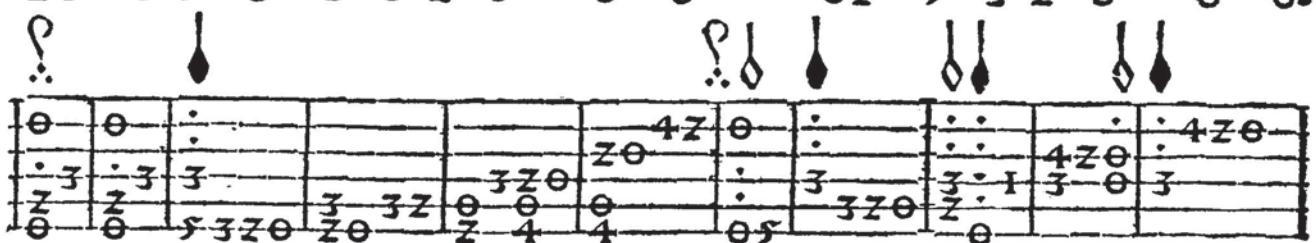
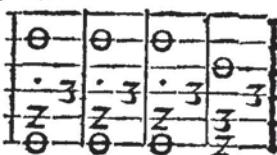
- Staff 1:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \theta :$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 2:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 3:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 4:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 5:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 6:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 7:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 8:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 9:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .
- Staff 10:** Starts with a vertical bar, followed by a short staff. Notes include:  $\cdot \ddot{z} \cdot$ ,  $\ddot{o} : z 4 \cdot$ ,  $\ddot{o} \cdot z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ ,  $\ddot{o} z 4 \cdot$ .

Para discantar.

Silua de sirenas.



¶ Siguense otras diferentes diferencias sobre el tenor del conde claros por otro tono, a donde ay mas diferencias para discantar q en el passado. Las primeras diferencias hasta venir los redobles, son del primero grado, han se de tañer conforme al tiempo que es aprieta, para parecer mejor.



Para discantar.

Silua de sirenas

Libro.VII. Fol. C

The musical score consists of ten staves of musical notation, each with five horizontal lines. The notation includes various symbols such as dots, dashes, and vertical strokes, along with numbers like 'z', '4', and '0'. The first staff begins with a vertical stroke followed by a dot. The second staff starts with a dash. The third staff begins with a vertical stroke followed by a dot. The fourth staff starts with a dash. The fifth staff begins with a vertical stroke followed by a dot. The sixth staff starts with a dash. The seventh staff begins with a vertical stroke followed by a dot. The eighth staff starts with a dash. The ninth staff begins with a vertical stroke followed by a dot. The tenth staff starts with a dash.

Para discantar.

Silua de sirenas.

Anriquez.

The musical score is organized into three main sections:

- Para discantar.** This section begins with a staff of six notes, each with a stem pointing right. The notes are followed by a staff of six rests, each with a stem pointing right. This pattern repeats three times.
- Silua de sirenas.** This section starts with a staff of six notes, each with a stem pointing right. The notes are followed by a staff of six rests, each with a stem pointing right. This pattern repeats three times.
- Anriquez.** This section begins with a staff of six notes, each with a stem pointing right. The notes are followed by a staff of six rests, each with a stem pointing right. This pattern repeats three times.

Below the first section, there are two staves of music. The first staff has six notes, each with a stem pointing right. The second staff has six rests, each with a stem pointing right. This pattern repeats three times.

Below the second section, there are two staves of music. The first staff has six notes, each with a stem pointing right. The second staff has six rests, each with a stem pointing right. This pattern repeats three times.

Below the third section, there are two staves of music. The first staff has six notes, each with a stem pointing right. The second staff has six rests, each with a stem pointing right. This pattern repeats three times.

At the bottom of the page, there is a page number: 47.

## Paradiscantar.



Libro. VII. Fol. CI

Para discantar

Silua de sirenas.

Handwritten musical notation for 'Para discantar' and 'Silua de sirenas'. The notation is on a staff with six horizontal lines. It includes various symbols such as 'P', 'z', 'o', '4', and '3' with dots and dashes, indicating specific notes and dynamics. Measures are separated by vertical bar lines.

Handwritten musical notation on a staff with six horizontal lines, continuing from the previous section. Measures are separated by vertical bar lines.

Handwritten musical notation on a staff with six horizontal lines, continuing from the previous section. Measures are separated by vertical bar lines.

Handwritten musical notation on a staff with six horizontal lines, continuing from the previous section. Measures are separated by vertical bar lines.

Handwritten musical notation on a staff with six horizontal lines, continuing from the previous section. Measures are separated by vertical bar lines.

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Handwritten musical notation on a staff with six horizontal lines, continuing from the previous section. Measures are separated by vertical bar lines.

## Para discantar . Silua de sirenas.

Libro. VII. Fol. CII

Sheet music for a traditional instrument, featuring six staves of tablature with various symbols and rests.

**Staff 1:**

```

    0 z 4 0   0 z 4 f 7   7   7   7   7   4 f 0   4 z 0   4 z 0
    z z       z . 3   7 s 7   7 8   7   8 3   3   3   3   0   z   z z
    0         z 3   0   s   5   5 7 9 5   5   0   z   0   0   0   0
    0         0   0   0   0   0   0   0   0   0   0   0   0   0

```

**Staff 2:**

```

    z 4 s   4 z   0   z   0   z   0   4 z 0   4 z   0   z   0   z
    0   0   0   0   0   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0   0   0   0   0

```

**Staff 3:**

```

    0 z z z   4   z   4   0   z   4   0   z   4   0   z   4   0
    3 z       3 z   3 z   3 z   3 z   3 z   3 z   3 z   3 z   3 z   3 z
    0   0   0   0   0   0   0   0   0   0   0   0   0

```

**Staff 4:**

```

    3 z 0   0   0   0   0   0   0   0   0   0   0   0   0
    0 z   0   0   0   0   0   0   0   0   0   0   0   0
    0 z   0   0   0   0   0   0   0   0   0   0   0   0
    0 z   0   0   0   0   0   0   0   0   0   0   0   0

```

**Staff 5:**

```

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

```

**Staff 6:**

```

    : z   0   0   0   0   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0   0   0   0   0
    0   0   0   0   0   0   0   0   0   0   0   0   0

```

**Staff 7:**

```

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

```

**Staff 8:**

```

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

```

Para discantar.

Silua de sirenas.

Sheet music for 'Para discantar.' and 'Silua de sirenas.' featuring two staves of musical notation. The notation uses a combination of vertical stems, dots, dashes, and numbers (e.g., 4, z, 3) to represent different sounds or notes. The first staff starts with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 4, and so on. The second staff follows a similar pattern with vertical stems and dots.

Continuation of the sheet music with two staves of musical notation. The first staff begins with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 7, and so on. The second staff follows a similar pattern with vertical stems and dots.

Continuation of the sheet music with two staves of musical notation. The first staff begins with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 3, and so on. The second staff follows a similar pattern with vertical stems and dots.

Continuation of the sheet music with two staves of musical notation. The first staff begins with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 4, and so on. The second staff follows a similar pattern with vertical stems and dots.

Continuation of the sheet music with two staves of musical notation. The first staff begins with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 3, and so on. The second staff follows a similar pattern with vertical stems and dots.

Continuation of the sheet music with two staves of musical notation. The first staff begins with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 4, and so on. The second staff follows a similar pattern with vertical stems and dots.

Continuation of the sheet music with two staves of musical notation. The first staff begins with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 3, and so on. The second staff follows a similar pattern with vertical stems and dots.

Continuation of the sheet music with two staves of musical notation. The first staff begins with a vertical stem and a dot, followed by a vertical stem and a dash, then a vertical stem and a number 4, and so on. The second staff follows a similar pattern with vertical stems and dots.

Esta proporción sea de tan  
muy apresada, es de tres mi-  
nimas al compás.

Para dil cantar.

Silua de sirenas

Libro.VII. Fol. CIII

Para discantar.

## Silua de sirenas.

Esta musica es pa discantar sobre vn puto o consonancia q es vn cōpas q comumēte llāmā el atābor. A se de tañer en pporciō/detres minimas al cōpas. Esta señal ✕ se pone en e cāto llāo pa boluer siempre a sonar le hasta q acabe de discātar la otra vihuela. Este es e cāto llāo q a de llevar otra vihuela tēplada en vnisonus/cō la q a de discātar, o en guitarri su tercera en vazio a los viejos cō tercera en lleno de la vihuela/en vnisonus.

The music is presented in six staves, each consisting of four horizontal lines representing the strings of the instrument. The notes are indicated by various symbols: a dot for a short note, a dash for a long note, a 'z' mark for a sustained note, and a small circle for a note head. Rests are represented by vertical dashes. The first staff begins with a 'Cāto llāo' instruction, followed by a 'Discante' section. The subsequent staves continue the musical pattern, with some sections labeled with numbers (e.g., '4', 'z4') and specific note heads. The notation is dense and rhythmic, typical of early printed music scores.

Para discantar . Silua de sirenas.

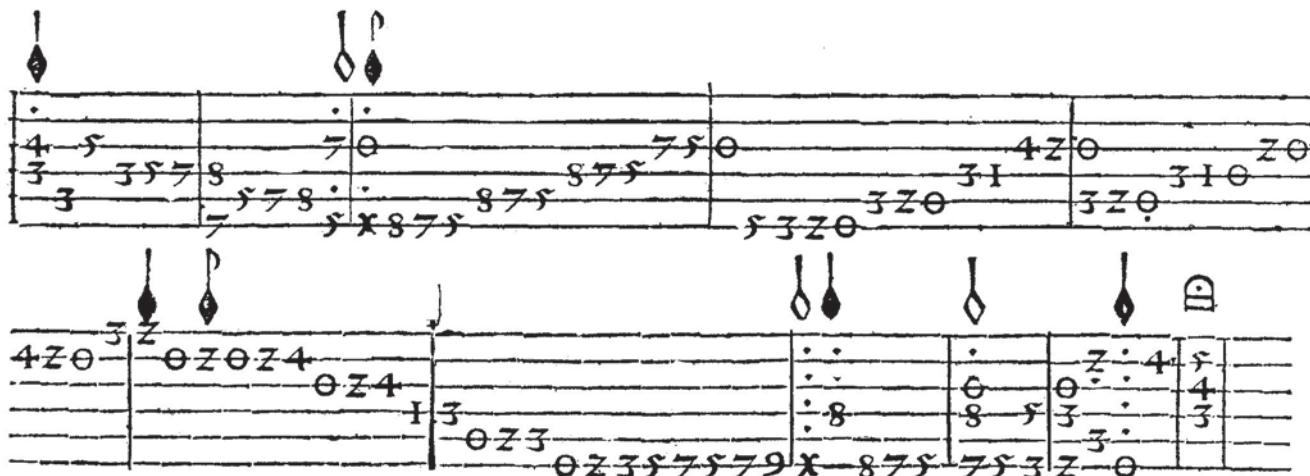
Libro. VII.

Fol. CIII

O iii

Para discantar.

Silua de sirenas.



A G L O R I A Y A L A  
BANCA DE N V E S T R O R E D E M P T O R Y M A E S T R O  
Iesu Christo, y de su gloriosa madre. Fenesce el libro Llamado Silua de sirenas. Com-  
puesto por el exxclēte musico Anrriquez de Valderauano. Dirigido al Illustri-  
ssimo señor don Fráncisco de Cuñiga Conde de Miranda, &c. Fue  
impresso en la muy insigne y noble villa de Valladolid

Pincia otro tiempo llamada

POR FRANCISCO FERNANDEZ DECORDOVA

impresor, lunto alas Escuelas Mayores. Acabose a  
veynte y ocho días del mes de Julio

Deste Año de

1547



Neingenium volitet,



Paupertas de primit ipsum.





TREE EDITION