



**LIBRO DE MVSICA PARA**  
**Vihuela, intitulado Orphenica lyra. En**  
**el se cōtinen muchas y diuersas obras.**  
**Cōpuesto por Miguel de Fuenllana.**  
**Dirigido al muy alto y muy poderoso se**  
**ñor don Philippe principe de España,**  
**Rey de Ynglaterra, de Napoles. &c. nro señor.**  
**CON PRIVILEGIO REAL.**

1554

Tallado en veynie y ocho reales.  
 de Texnardo

## El príncipe.



Or quanto por parte de vos Miguel de Fuenllana estãre en esta corte, nos ha sido hecha relaciõ, que vos aueys compuesto vn libro de musica para vihuela que se intitula Orphenica Lyra: en que por su dificultadaueys passado mucho trabajo de espiritu, suplicando nos, que teniendo consideraciõ alo suso dicho y ala utilidad y prouecho q̃ dello se siguiera, mandassemos, que por el tiempo que fuessemos seruido vos o la persona o personas q̃ vuestro poder vuiessen, y no otras algunas, pudiesen imprimir ni vender, ni imprimiessen ni vendiessen en estos reynos y señorios dela corona de castilla el dicho libro: o como la nuestra merced fuesse. Y nos acatãdo lo suso dicho: y porque auiendo se visto la dicha obra por nuestro mandado, parecio ser vtil y prouechosa. Por la presente damos licencia y facultad a vos el dicho Miguel de Fuenllana, para que vos o la persona o personas que vuestro poder ouieren y no otras algunas, puedan imprimir y vender, y imprimã y vëdan el dicho libro en los dichos reynos y señorios dela corona de Castilla, ni traerlo a vender de fuera de ellos, por tiempo de quinze años primeros siguientes, que se cuenten desde el día dela hecha desta nuestra cedula en adelante: so pena q̃ qualquier persona o personas que sin tener vuestro poder para ello lo imprimierẽ o hizieren imprimir, y lo vendieren, o hizierẽ vender, pierdan toda la impressiõ que hizieren o vendieren, y los moldes y aparejos con que lo hizierẽ: y mas incurra cada vno en pena de treynta mil maravedis por cada vez que lo contrario hiziere: la qual dicha pena se reparta desta manera. La tercia parte para la persona que lo denũciare y la otra tercia parte para el juez q̃ lo sentenciare: y la otra tercia parte para nuestra camara y fisco. Y mandamos que cada pliego de molde del dicho libro se venda al precio que fuere tassado por los del consejo de su magestad. Y mandamos a ellos y a los presidentes, y oydores delas sus audiencias, alcaldes y alguaziles dela su casa corte y chancillerias: y a todos los corregidores, assistente, gouernadores, y otras justicias y juezes q̃lesquier destos dichos reynos y señorios, q̃ guardẽ y cūplan, y hagã guardar y cūplir esta nuestracedula: y que contra lo en ella contenido no vayan, ni passen, ni consientan yr ni passar en tiempo alguno ni por alguna manera, so pena de la nuestra merced y de diez mil maravedis para la nuestra camara a cada vno que lo contrario hiziere. Fecha en Valladolid a onze de Agosto de mil y quinientos y cinquenta y tres años.

## Yo el príncipe.

Por mandado de su alteza. Iuan Vazquez





AL MVY ALTO Y MVY PODEROSO  
señor don Philippe principe de España, Rey de  
Inglaterra, y de Napoles. &c. Nro señor.

Muy alto y muy poderoso señor.



Entencia es scripta en el libro de Iob, que el hombre nasce mas para experimentar la aspereza de los trabajos, que para biuir sepultado en la ociosidad. Pues queriendo yo conforme a esta doctrina seguir lo vno y huyr lo otro, eligi entre las artes la mas proporcionada a mi inclinacion, que es la musica: en cuyo exercicio cō continuo estudio he gastado la mayor parte de mi vida. Y puesto que a la bōdad Diuina, por oculto iuyzio suyo, le plugo dende mi infancia priuarme dela luz corporal, no permitio su grandeza, q̄ mis trabajos quedassen sin fructo, pues en esta parte quise cōmunicarme este talento. El qual por ser don suyo y dado de su liberalidad, me parecio q̄ deuia no tenerlo escondido, pues podia cō el apruechar a los que se precian de tan virtuoso exercicio: sacando a luz esta obra, primicias de mis trabajos. La qual me parecio dedicarla y ofrecerla a. V. Mag. para que cō tā crescido fauor estauiese como en trono segura de toda emulacion. Y assi suplico a. V. Mag. la reciba y fauorezca, mirando mas al animo con que se ofrece, que al ser que ala obra yo pude dar.

## Prologo al lector.



Entre los antiguos y grandes varones era loable costumbre (prudente lector) que para tractar las cosas arduas: no confados en la fuerza de sus entendimientos, ni en lo que por si mismos alcanzar podrian: se esforçaua a inuocar el auxilio celestial: con quãta mas razon deuo y o hazer lo que ellos hazian: para tractar de tan enuibrada sciencia como es la musica. No pidiendo para el el socorro venido del monte Parnaso: ni de la fuente Pegasea: que los que andauan sentados en la sombra de la muerte pedian. Mas leuãtando los ojos del anima a otro mas enuibrado monte, que es la triumphante Hierusalem, dõde los cortejanos del señor morã: implorando la summa bondad del spiritu viuificador que quilo en lenguas de fuego descendir sobre el apostolico collegio: para que esta mia alcanzar pueda vna pequenica centella para explanar lo que a mi entendimiento tuuo por bien de dar a entender: desta inestimable facultad. Aquien uo con menos razõ, por la multitud de sus subtilizas: el titulo de la dialectica se puede imponer: llamandola arte de las artes y sciencia de las sciencias. Cuya diffiniciõ segun el diuino Ysidoro afirma) es sciencia de harmonia que consiste no solamente en el sentido: pero tambien en el cãto: como el glorioso Augustino significo. De la qual me parece segun su grandificultad que todo lo que de su excellencia se criuieron: es lo menos que della se pudiera escriuir porque excede las fuerzas humanas. Y no sera necessario para cosa tã notoria tractar de la estimacion en que los grandes principes siempre la tuuieron. Porque considerado q con ella se sirue Dios en el cielo: quien sera tan desconocido: que no la dessee gozar en la tierra. Los gloriosos santos que della mas gustaron: ellos son los que mas grandezas dixeron. Y muchos emplearon sus exercicios en entender y gozar la suauidad de esta sciencia: y en quererla en seãar a otros: como parece por muchos libros que en ella dexaron scriptos. Los beatissimos Augustino y Seuerino parece auerabierto camino para otros, que por no reýterar sus loores, me quiero abraçar con la breuedad: y traer a la memoria sus inuectores: pareceria inuentar otro genero de prolixidad. Porque nadie ay que ignore lo que por tan autẽticas scripturas estã diuulgado. Pero ya que fuesse Tubal primero inuector: como la sagrada scriptura nos cuenta: o Pithagoras como la cãterua de los Griegos concede: ni haze mucho a nuestro proposito: ni por dexallo de hazer se recibe detrimento. Otros que por otras causas mouidos creen q Lino y Amphio fuesen su principio: no es cosa importante negar se lo a ellos por dar se lo a Apollo. Basta que por ser exercicio lleno de virtud se tiene por cierto no auer sin el disciplina perfecta como los sabios antiguos quieren. Vna cosa se dezir y que no se me podra negar: que el que no fuere amador suyo: por justa sentencia merece que nadie lo sea del. Porq cosa con que tanto se sirue Dios: razõ es que con ella tengã contento los hombres: por ser tan qualificada: que aun la machina de cielo y tierra no quiso su potẽtissimo artifice dexarla sin esta admirable cõcordancia: como los santos scriptores della dã cierto testimonio. Y el real propheta no careciendo de este conocimiento: nos da a sentir lo que della sintio: persuadiendo nos que las labanças que al señor quiessemos de dar: cõ la dulcedumbre de la vihuela las ouiessemos de offerer. La qual puesta en sus manos bastaua a expeller los demonios. Y no seria sujeto a reprehension: pues ante sde mi otros lo hizieron: aprouechandome de las historias del gran musico Orpheo que de pues su cedio: q con la suauidad de su vihuela a los ministros de Plutõ hizo cessar su justicia. A cuya ymitacion y memoria me parecio cõuenible cosa intitular esta obra Orphenica lyra. No porque se piense que desta similitud se me pueda pegar algũ poluo de vana jactancia: pero como sea de los primeros inuectores y padre por antigüedad desta arte ymitandole en el nõbre: ayude yo a susientar su immortal fama. Pues el famoso poeta huãde Mena en su coronacion no dexo de inuocar esta Lyra: sin otros muchos exẽplos que en la religion christiana tenemos: de que nos sobran autoridades para loarlos: y no falta se para creellos. Ni quiso nuestro redemptor venir a nacer en el mundo:



## Prologo al lector.

fin que nos manifestasse la dulcedumbre de arriba. Y en las academias de Athenas se tuuo tanta cuenta cō la estimacion de esta sciencia, que el que no sabia tañer y cantar, por tublizado que fuesse en las letras, era despreciado sin la musica. Themistocles es buen testigo de su vergonçoso diffauor: por cuya causa el philosopho Socrates deprendio en la senectud lo que no hizo en la mocedad. Y el poderoso Herbu, como cuenta el Petrarca, entre los tormentos de la muerte se quexava diziendo, que no le petaua tanto morir tan gran principe, como de faltar en la tierra tan gran musico. Y aunque los efectos desta admirable facultad son muchos, sus diferencias son tres solas, segun el divino Ysidoro. La primera es harmonica, que de cūto de bozes consta. La segunda organica, que solamente del oplot consiste. La tercera es ritmica, que del tocamiento de los dedos recibe los números. Y aunque todas las tres partes musicales estē a la humana naturaleza tan agradables y bien tonantes: esta es la que sobre todos tiene el primado, por el toque que con el espiritu biuo se haze: como es en la vihuela, y por la proporcion y conformidad que con la humana voz tiene. Y por tanto es mayor su perfeccion, porque es de cuerdas, que en latin se dizen chorde. Y aunque ella sea diction Griega, si origen latina le quisiessemos dar, muy a proporcion le vernia que naciessede cor, que significa coraçon. Porque assi como el pulso de aquel miembro tã subtil y generoso es en el pecho: assi el tocamiēto de les en la vihuela: y por ser de tãtas circunstançias y primores adornada, y de tanta dificultad considerada, meditando vera ella q̄facilmente pudiese quedar sin mi. Porq̄ el fructo d vn largo trabajo de toda la vida, no se alcança sino a trueque de la salud. No obstante muchas contradicciones que tuue viendo: ser tan dificultoso su fin, y sus efectos tan negados a la humana flaqueza. Porque conosci segun la theorica y pratica ser este instrumento mas sujeto a la voluntad del que lo supiere, que otro alguno: por causa de su harmonia y cōposiura. La qual haze muchos efectos, y en los coraçones mas generosos alli haze mayor aposento: como los scritores cuentan. Que si a vnos comueue a profana alegria: a otros prouoca a deuoto plazer. Quien a los honbres de los humanos cuydados alza y eleua en celestial contemplacion. Quien saca del encerrado pecho las piadosas lagrimas, que por el rostro corren. Quien podra dezir lo que por experiencia se suele ver? Que en tãñas ay tan azeradas, que uençalçada su auidad no las conuierta en blandura. Tiene tan largo su señorio, que ninguna Edad, ni dignidad le niega su jurisdiccion. Refrena la yra multiplica la concordia: es destruydora de los vicios, cautadora de loables costūbres: los cuydados de su tierra, los heroicos animos para cosas fuertes inflama. Hasta ella rracenico Auicena conocio su propiedad: diziendo q̄mitiga todo dolor. Y la causa (amado lector) que tan penosas fatigas me hizo tomar: y que por tan inuisitadas sendas me forçoa yr, velando la s noches, y no descansando los dias, mayormente estando yo en esta corporal tiniebla, en que el señor me quiso poner, fue por le servir con el mismo dō de su larga mano recebido, dandole alabanças por lo que en mi hizo: y para prouocar a otros que lo mismo quieran hazer: trabajandome a mi por apreuechar a los que en este facultad se quisieren exercitar. Porque conforme a la euangelica ley: el que nodiere del talento ganancia, por muy cierto deue tener su castigo. Que poco prouecho haze en la republica el que su thesoro tiene escondido en el arca. Y mouido con esta benigna voluntad y no menor charidad, quise componer esta obra: y cogendo de las mejores flores, hazer este sabroso panal, con que todos huelguen, y muchos depreñen: diuidiendola en t̄cys partes, deste modo. En la primera vā Duos y musica de a tres de buenos authores, y fantasias mias a tres, al tono de cada vna de las cōposiuras: que es vna buena disposicion para principiantes: que les sirua como de .a. b. c. En la segunda se ponen motetes a quatro de excellentes authores: y con cada vno dellos vna fantasia mia a quatro del mismo tono del motete. En la tercera ay motetes a cinco y a t̄cys, musica de mayor dificultad y que pide mas el estudio que la passada. Y con todo esto qualquiera la podra bien tañer, si de veras quisiere trabajar. Y en la precedente estuniere

## Prologo al lector.

aprouechado. Porque todo ello antes que se cifra se en los papeles se experimento muchas vezes en la vihuela. Y no ay cosa en este libro que primero no se aya puesto y tañido, que es cifrado. Porque con esta certidumbre, tome este atreuimiento de poner las dificultades que aqui se contienen. En la quarta se pone musica mas domestica y para desemboltura de manos: y son cõposuras de a tres y a quatro. En la quinta se hallara musica muy galana tambien para desemboluer las manos: cuyo concierto se hallara en la tabla de la obra, y adelante se pone mas por extenso. En la sexta y vltima se ponen tres ensaladas, Bomba, lusia, Iubilato: con alguna musica compuesta y fantasias mas para vihuela de cinco ordenes, juntamente musica compuesta y fantasias para vihuela de quatro ordenes, que dizen guitaria: y otras obras de contra punto, y los ocho tonos con algunos auisos y cononancias y vn motete que dà final libro: segun mas copiosamente cõtara por las tablas de cada libro, como ya he dicho. Disputeme adar esta ordẽ, porque el que quisiere seguir la pueda yr subiendo por sus gradosa lo mas difiçil del tañer, que es lo que me ha mouido, y yo mas querria, y pretendo. Y si alguno alguna dificultad pusiere, creyendo que passo los limites de la posibilidad: yo le ruego a este tal que el tiempo que perdire en dubdar, lo ocupe en estudiar. Y desta manera dando: de veras a este estudio, confie, que configuira el fin deseado.

Fin del prologo.



# Siguenfe los auisos y documentos que en este libro se contienen.



**A**veo que por muy buenos y excelentes authores se ayan dado auisos al  
 muchavtilidad y provecho para la musica que en este instrumento de la  
 vihuela se ha de tañer, con otras cosas particulares, que para la intelligen-  
 cia del erequiere: no dexare yo de dezir lo que en esto me ofrece, mo-  
 uido principalmete cō zelo de apiouechar así mismo por dar auiso de las señales y par-  
 ticularidades que en este libro se contienen. Y para prouea de mi intincion que se tener  
 cuenta principalmente con tres o quatro cosas de que pienso traçar, detro de las qua-  
 les se incluyen todos los auisos que en este libro se ponen. Esa saber, musica compuesta  
 y fantasias mías, y la manera que se ha de tener para mejor var del redoble y tañer con  
 limpieza: tambien diré en el tiempo de los tonos. Viniedo pues a traçar de la musi-  
 ca compuesta digo, que en todas estas obras, así a tres como a quatro, a cinco y a seis,  
 con todas las de mas que en el libro se contienen (excepto dos) fue mi intinción poner  
 les letra, porque me parece que la letra es el anima de qualquiera composición, pues aun-  
 que qualquier obra compuesta de musica sea muy buena, faltandole la letra parece que  
 carece de verdadero espíritu. Por lo qual, como dicho es, me mouí a ponerla, y a señalar  
 vnade las bozes que mas agradable fuesse para poderle cantar, que es la de la cifra colo-  
 rada. Pues teniendo cuenta con esta señal y con las que adelante se porman, el que de ve-  
 ras lo quisiere trabajar, sin duda podra gozar de esta excellencia, que es cantar vna boz de  
 la composura que tañere. Y para que con mas verdad se pueda hazer esto ha de tener  
 cuenta con golpes que se ofrecen de semibreues, o minimas en puntillo o sin el: ora  
 sea en el principio del cōpas, o en el medio del. Digo que en todo el valor de la dicha fi-  
 gura o figura se ha de estar la boz cantando, por no faltar en la consonancia hasta en tan-  
 to que venga otra cifra colorada, con la qual se ha de mudar. Y esto se entēdera sino vnie-  
 rea piracion o pausas de por medio. Así mismo porque en algunas obras compuestas  
 se pone vna boz puntada en canto de organo, para que si se errare, pueda facilmente tor-  
 nar a cobrar el que tañe y el que canta: se pone vna señal de cifra a trechos, començan-  
 do de vna, dos, tres. &c. Y donde quiera que esta señal estuviere se ha de juntar la boz cō  
 el instrumento, para proseguir lo que se tañe y canta, y la señal es esta. **I . Z . 3 . 4 .**  
 Tambien se ha de tener auiso, que siempre que se ofreciere alguna figura de minima, o  
 semiminima, todas las que se siguen han de ser del mismo valor, hasta en tanto que otra to-  
 breuega. Así mismo ay algunas obras de las compuestas, que en el principio o vltimo  
 de ellas alguna parte o pedaço se ha de tañer dos veces: y para que se tenga conoseimie-  
 to de esto, se pone al principio y al fin de lo que se tañe, esta señal. ✱ començado del com-  
 pas en que esta se pone, para acabar en el que esia otra semejanste. Tambien en las obras  
 de a cinco y a seis se parte algunas vezes la cuerda, y esto por guardar la verdad de la cō-  
 posura: porque este instrumento aunque mas perfecto que todos, no sufre cosas muy  
 dificultosas y por no vsar de consonancias peregrinas, que tomar este medio de par-  
 tir la cuerda en esta manera. **Be** Pongamos caso que se ofrece vna consonancia, y sea  
 esta: quarta en vazio: tercera en el tercero traste: segunda en el mismo: prima en el segū-  
 do. Estas son quatro bozes: pero pisando vna de las dos terceras en el tercero traste co-  
 mo ya es dicho, la que queda en vazio se uirra de mi, o re: y la que se hollare, se ra sol, o fa,  
 segun el tono que tañere: y en esta manera sera consonancia de cinco bozes. Esto mismo  
 se puede hazer en otras consonancias necessitadas de este remedio, así como quando se ofre-  
 ce quinta en el segundo traste, y quarta y tercera en vazio: aqui se ha de partir la segun-  
 da en el tercero traste, y la vna se uirra de fa, que es la que se pisa: y la otra de re, que es octaua  
 de la quinta. Y en esta manera se tañen cinco o seis bozes, siempre que semejantes consonan-  
 cias se ofrecen, y se guarda la verdad de la composura. Y si alguno tuuere esto por co-  
 sa muy dificultosa, ternale por respondido, con que el vso y verdadero estudio todo

# Auifos.

lo puede, y la señal que se pone en el traste donde la cuerda se ha de partir es esta, junta-  
tamente con el exemplo de lo ya dicho. Así mismo se terná por auifó,  
que muchas vezes se reýtera la letra, y para esto se pone la misma señal q  
en el canto de organo se suele poner, y es esta. n. También se ha de tener  
por auifó, que en qualquier principio de composiura o fantasia, que se  
viere esta letra. F. se entenderá que la tal obra es fácil, y en la que estuuiere  
esta. D. ay dificultad.

Esto se entenderá en todas las compo-  
suras y fantasias, que en el libro se ponen, en esta manera: que en las obras de a quatro se  
ponen las señales ya dichas, en las fáciles y dificultosas: y lo mismo en las obras de a  
cinco y a seys. Pero ha de tomar cada cosa en su grado, pues es cierto esia, que mayor  
dificultad aura en las obras de a cinco y seys que en las de a quatro. En tal caso conuiene  
q con prudencia cada vno elija la musica que sus manos puedan tañer. No se pone esta  
señal en duos, ni en obras de a tres, pues estas de suyo son fáciles, y musica para prin-  
cipiantes. Y esia causa me mouio poner las al principio de este libro para q por sus grados  
se vaya dando musica en el, segun la abilidad y manos que cada vno tuuiere: la qual or-  
den en el prologo se ha ya relatado, y adelante se pora mas por extenso. ¶ En lo que  
toca al compas en q estas obras se han de tañer, solo quiero dezir, q cada vno se deue  
cõformar cõ la disposiciõ de sus manos, y dificultad de la obra, pues el q la stuuere cõ  
ellas se tiene la licẽcia pa tañer cõ mas libertad y destreza, q si quiera obra, aunq tẽga di-  
ficultad. Y el q no tuuiere tãta soltura de manos deue tañer cõ cõpas repolado, en espe-  
cial a los principios, hasta tener conõcimiẽto de la obra q tañer por vlar de limpieza en  
lo q tañere, y guardar la verdad de la cõposiura. Y al fin asiles que tienẽ manos, como  
los q carecen de ellas, me parece que en toda obra q tañeren, ora sea fácil o dificultosa,  
deuende elegir el medio: quiero dezir, que ni el compas vaya apressurado, ni muy de  
espacio. ¶ Así mismo es auifó, que en alguna composiura, y fantasias, se baxa la ẽxta  
vn pũto del tono en q se suele tẽplar. Esto se entiẽde en octaua de la quarta en vazio, con  
que se ha de entonar. Es vna buena manera de tañer, teniendo conõcimiẽto de los ter-  
minos, porque se goza de algunos puntos en vazio, que es lo mejor que esie instrumẽ-  
to tiene. Quando se offreciere tañer las dichas obras o fantasias, dar se ha auifó al princi-  
pio de ellas. ¶ No pongo glosa todas vezes en las obras compuestas, porque no soy de  
opinion que con glosas ni redobles se obfurezca la verdad de la composiura, como ve-  
mos que algunos, contentos con la su opinion, las obras que muy buenos authores  
hã compuesto con excellentẽ artificio y buen spiritu, puestas en sus manos las compo-  
nen ellos de nuevo, cercandolas con no se que redobles, ordenados a su voluntad. Digo  
que si no fuere offreciendo se clausula, o en tiempo que la misma composiura diere lugar  
no se deue en otra manera de fraudar la composiura con las semejantes glosas o redobles  
y como dicho tengo, por la causa que aqui digo, y o no la pongo en las obras de este li-  
bro: taluo al clausular, o en los lugares que la composiura lo demanda, como en las mis-  
mas obras se vera. ¶ Tambien se señala la clauẽ en la boz colorada que se ha de cantar,  
por q e tenga conõcimiẽto de la solfa q se ha de dezir: no se pone mas q en los motetes  
y obras sirãgeras, pues las fáciles y conocidas poca necesidad tienen de señal.

## Del orden y fantasias que en este

libro se ponen.



Declarado tengo como he podido, las señales y particularidades que se po-  
nen en las obras compuestas. Viniendo pues a tratar de las fantasias que  
en este libro se contienen, me será forçado tornar a relatar algo de passo el  
orden q en el se contiene: puesto que en el prologo se ya dicho. Y es así  
que este libro se diuide en seys partes: en la primera me parecio poner  
duos, y composuras a tres, y con cada vna de las vna fantasia mia a tres, del tono que es



## Auisos.

la composiura, teniendo respecto a dos cosas. La vna, que esia fuesse musica tan de meſi-  
ca a principiantes, que la pudiesen tomar en lugar de a. b. c. La otra, que al que no le  
estuuiese bien trabajar en las obras compuestas, hallasse fantasias con que satisfazer al  
oydo, y exercitar mejor las manos. Aunque en esto mi opinion es, que qualquiera que  
quisiere aprender la musica de veras, siempre se exercite en estudiar, y poner obras com-  
puestas, pues dellas se saca el verdadero fructo. Y si algun olo de composiura tuuiere en  
las fantasias que en este libro pongo, confieso ser la causa clauer visio y puesio muchas  
obras de excelentes auctores. ¶ En la segunda se ponen motetes a quatro, y con cada  
vno dellos vna fantasia mia, siguiendoc como dicho es el orden del tono de que es el mo-  
tete que le precede. En las obras que en esta segunda parte se contienen mayor difficul-  
tad ay: pero el que con diligencia y buen estudio trabaxare, en ser aprouechado en la pri-  
mera parte: facilmente podra sujetar a su voluntad las que se ponen en la segunda. En es-  
pecial son de mucho prouecho para desemboltura de manos, y para tañer musica de buē  
ayre, las fantasias que se contienen en esta segunda parte. ¶ En la tercera se ponen mote-  
tes de acinco y de aleysozes, musica de muy excelente composiura y consonancia,  
podran gozar de su grandeza los que fueren grandes en el estudio y saber: y los que cō  
curiosidad disponiendose a adquirir la gran excellencia y perfeccion de este instrumēto:  
quisieren coger el fructo de lo mas alto de la palma. ¶ En el quarto libro se ponen obras  
de contra punto sobre algunos cantollanos, con algunas partes de missas fantasias muy  
prouechosas para desemboltura de manos, algunas ay faciles para aquellos que las bui-  
can, las quales se conoceran por la señal arriba ya dicha. Tambien se ponen Fabordones  
con otras obras compuestas. ¶ En la quinta parte se cōtienen Strambotes, madrigales,  
Sonetos en lengua toscana y en la nuestra: villanescas, y villancicos a tres y a quatro,  
musica por cierto digna de todo estudio, pues no solo aprouecha para el tañer galano y  
de buen ayre, pero aun tambien para adquirir el verdadero artificio de la composiura:  
pues qualquiera musica estranera trae consigo todo este prouecho. Tambien se pone  
algunos romances viejos por no incurrir en el gracia de los q̄ son amigos de este m̄jar.  
¶ En la sexta y vltima parte se ponen tres enaladas, lusia, Bomba, y lubilate, cō algunas  
fantasias y obras compuestas, para vihuela de cinco ordenes: lo mismo para guitarra.  
No se le puede negar el loor a estas obras, pues sin dubda las dichas enaladas tienen ex-  
cellencia en la letra y singularidad en la cōposiura. Buen testigo sera desto el que traba-  
jare de gustar con libertad de este potaje. Las fantasias del vn instrumēto y del otro, creo  
son de prouecho para los aficionados a ellos, segun que la experiēcia le lo dira, si de ve-  
ras se exercitaren en el estudio dellas. Otras fantasias y obras de contra punto, con al-  
gunos auios y tientos para los ocho tonos se ponen en esta sexta parte, con las quales  
y con vn motete mio, compuesto en loor y alabanga de nuestro señor acaba el libro, re-  
mitiendolo demas a las tablas, que de las seys partes del libro se ponen en su lugar.

## Delos redobles.



Ractado hemos de las composiuras y fantasias. Cosa razonable sera venir  
a tractar de la tercera cosa arriba ya dicha, que es lo q̄ toca a los redobles y  
a tañer con limpieza: lo qual no es menos necessario que todo lo demas.  
Viniendo pues al modo de los Redobles digo, que yo no hallo mas que  
tres maneras, que se suelen tañer en este instrumento de la vihuela. La  
primera es, redoble que comunmente llaman dedillo. La segunda de dos dedos, en-  
tiendese el dedo pulgar y su compañero. La tercera es, con los dos dedos primeros de  
los quatro, que son en la mano derecha. En lo que toca al redoble q̄ llaman dedillo, con-  
fiesso es facil y agradable al oydo, pero no se le niegue imperfeccion pues vna de las ex-  
cellencias que este instrumento tiene, es el golpe con que el dedo hiere la cuerda. Y puesio  
que en esta manera de redoble, el dedo quando entra hiere la cuerda con golpe, quando



## De redobles.

sale no se puede negar el herir cō la vña, y esta es imperfectiō, assi por no ser el pñto formado, como por no auer golpe entero ni verdadero. Y de aqui es q̄ los q̄ redoblā con la vña hallarā facilidad en lo q̄ hizierē, pero no perfectiō. Y esto q̄ aqui digo no es para cōdēnar ninguna manera de tañer, pues yo tēgo por muy bueno lo q̄ los labios y auilados en la musica exercitarē, y aprobarē por tal. Solo quiero dezir q̄ ay bueno y mejor: y cō esta intēciō tractare lo q̄ se sigue. Y es assi, q̄ la segūda manera de redoble q̄ se dixo del dedo pulgar y iñ cōpañero, tēgo por muy buena: por q̄ cōtiene en si perfectiō, y esta por entrar las cuerdas mayores mas cercanas al dedo pulgar, deue de vñarle en ellas, quierode ziren sexta, quinta, quarta. Y tãbiē por q̄ las cuerdas ya dichas como seā mas gruesas y de mayor cuerpo q̄ las q̄ se siguen, ay necesidad q̄ el redoble seamas entero, y cō mayor fortaleza: puesto q̄ el q̄ con facilidad lo vñare, en todas las cuerdas se podra aprouechar. Como sabemos q̄ lo hazē los estrāgeros de nuestra nacion. Viuiendo a la tercera manera de redoble, q̄ se haze cō los dos dedos primeros de los quatro q̄ son en la mano derecha digo, q̄ esta manera de redoblar tiene tal excellēcia: q̄ o lo dezir, q̄ en ella solacōsiste toda la perfectiō q̄ en q̄quiera modo de redoble puede auer, assi en velocidad, como en limpieza, como en ser muy perfectio lo q̄ con el se tañe, pues como dicho es, tiene grā excellēcia el herir la cuerda cō golpe, sin q̄ se etre meta vñani otra manera de inuēcion, pues en solo el dedo, como en cōtabiua cōsiste el verdadero: pñtu, q̄ hiriedo la cuerda le fue le dar. Pluguiēssica nro señor q̄ lo q̄ aqui digo en esta manera de redoble fuesse de algun prouecho, para q̄ algunos mēdiāte verdadero estudio quissiesen exercitarlo: pues sin dubdala experiēcia los enēñara a entēder y creer lo dicho y mucho mas. Y por q̄ no parezca cōtētarle mi desseo, q̄ es de q̄ todos si fuesse possible, se diessen a esta manera de redoble, con solo el loor del, quise poner aqui vn solo auiso, para q̄ si algunos desearē tener la lgñanoticiade esta manera de redoble, cō hazer lo q̄ aqui digo, tēga algū principio de desseo. Hase pues de entēder, q̄ si dentro de vn cōpasie offrece auer ocho corcheas, la primera se ha de tañer con el dedo segundode los dos, q̄ los latinos llaman medius: y la segunda cō el primero llamado index: y a la tercera ha de acudir el q̄ primero taño: y en esta manera tañendola vna figura el vñdedo y la otra el otro, por la orden ya dicha se pueden tañar las ocho corcheas, y todas las que mas quisieren. Pues lo que deste redoble se ha de entender es, q̄ han de herir los dos dedos por tal orden, que el vno vaya empos del otro. Y digo que el que de veras lo exercitare, assi en redobles que suben, como en los que descienden, podra vñarle, gozandose con su trabajo. Y esto o lo testificar por el que ami me cuestas para auer de alcanzar alguna parte zilla del.

## Del tañer con limpieza.



Emas desto digo, q̄ vna de las cosas q̄ con grā estudio y cuydado en este instrumento se deue procurar es, tañer cō la mayor limpieza q̄ fuere possible lo q̄ en el se tañere. Y para q̄ en alguna manera esto se pueda adquirir, no dexare de dezir lo q̄ el tiempo y la experiēcia me ha enēñado, y para esto pōgo los auisos q̄ se siguen. Hase pues de notar, q̄ assi en cōposturas como en fantasias, algunas vezes se offrecē consonācias de quatro bozes: entre las q̄ les queda alguna de las cuerdas en vazio: y si la dicha consonancia no estocada con la mano derecha con algun auiso ocurosidad, aquella cuerda que quedoen vazio, haze dissonancia fregando en ella, con las de mas que estan pisadas en sus puntos ocifras. Y esto no lo es tañer suzio, pero aunda gran desfabrimiento al oydo. Pongamos exemplo. Offrecele prima en vazio, segunda en el segundo traste: tercera en el tercero: quinta en vazio: estas son quatro bozes que hazen perfecta consonancia: pero queda aqui la quarta en vazio, que viene a ser tocandole septima de la segunda, que esta en el segundo traste. Claro pues esta, que si el que toca la consonancia ya dicha con la mano derecha, se desmanda con el dedo pulgar a tocar en la quarta, que hara la dissonancia que dicho tēgo.

## De tañer limpio.

El remedio que para esto ay es facil, para qualquiera que lo quisiere vsar. Y es, que siempre q̄ esta consonancia o otra semejante se offreciere, el dedo pulgar con q̄biere la quinta, al tiempo que da el golpe, se ha de quedar fixado en la quarta, q̄dixe estar en vazio, de manera q̄ su sonido no sea ocasion de deslabrimiento. Y la misma consonancia se ofrece tocando segunda en vazio, tercera y quarta en el gũdo traste: y sexta en vazio: estas son quatro bozes: y la quinta que queda en vazio, viene a estar en septima de la tercera en segundo traste. Digo que offreciendose semejante consonancia se ha de vsar del auiso ya dado, que el dedo pulgar q̄ toca a la sexta, despues de dado el golpe, ha de juntarse con la quinta, de manera que las quatro bozes tuenen con distinciõ, y limpieza, sin que la septima ya dicha les impida. Esto se entendera en consonancias que se suften en las del tal remedio: como son golpes de semibreues, o minimas. Pues si son figuras que pasan con diminucion, claro se vera que no es mi intencion traçar de las semejantes. ¶ Así mismo se ha de tener por auiso que si se offreciere esta consonancia, o su semejante, quinta en segundo traste: quarta y tercera en vazio: segunda en el tercero: este es golpe de minima, si sigue dos de tercera, y vazio de segunda, que es otra minima. En todo este compas no se ha de quitar el dedo de la quinta, que suena en el segundo traste. Esto mismo se entendera, sexta en el segundo traste: quarta en vazio: tercera en el tercero. La segunda minima se toca, quinta en el quarto traste, no se ha de quitar el dedo de la sexta, ni el de la tercera, hasta venir a dar con el compas en la consonancia, que adelante se pone. Esto mismo se terná por auiso en los lugares o semejantes consonancias, siempre que se offreciere. ¶ También conuiene para tañer con limpieza, tener conocimiento de los puntos o trastes, que son mas conuenientes a la mano y zquierda: de manera que el tocarles en diferentes trastes, o cuerdas, no sea ocasion de dexar la consonancia antes de tiempo. Exemplo. Offrecese quinta en el tercero traste: tercera en el sexto, segunda en el quinto: prima en el tercero: pongamos caso que tocando esta consonancia que es golpe de minima, el punto de la prima es sol, si sigue otra figura de minima, que es fa, la qual se podria tañer, prima en el primero traste: y en tal caso cierto esta, q̄ la mano y zquierda dexa la consonancia fuera de tiempo, queriendo tocar la tal figura en el traste ya dicho: donde se sigue saltar en el sonido de la consonancia, y no tañer con limpieza ni perfeccion. Ha se pues de tener por auiso que el fa que dixe tocarse en la prima en el primero traste se ha de tañer en la segunda en el sexto. Y en esta manera no se muda la mano, ni aparta de los puntos en que esta puesta, por todo vn compas, hasta que proceda adelante con lo que le sigue. Querer tractar de todas las consonancias, en que se deuen de guardar los auisos ya dados, pareceme seria prolixidad: baste q̄ con lo ya dicho el que labiamente lo quisiere entender, podra considerar lo que en esto dexode dezir.

## De los tonos.

 Si mismo es cosa vtil y muy prouechosa, tener en alguna manera noticia de los tonos o terminos que en este instrumẽto se suelen tañer. Y para que esto se pueda mejor entender, poca necesidad aura de dezir aqui, como en la musica ay ocho tonos, y como senecen en quatro signos: pues esto es notorio ya a todos. Así mismo q̄l tono sea perfecto, o plusquã perfecto, mixto o irregular. Digo q̄ haze muy poco a nro pposito, pues pa en los lugares es q̄ esto conuiene tractarse, bastantemente esta scripto por labios y muy de otros varones. Solo quiero dezir, q̄ en este instrumẽto no ay termino a cepto ni señalado para ninguno de los ocho tonos, pues a causa de ser el tal perfecto, por q̄quiera parte se puede tañer perfectamente q̄quiera dellos, pues todo va en poner el traste en el punto q̄ quisiere. Verdad sea, q̄ en los terminos ay vnos mas faciles q̄ otros. Y los q̄ tienen mas dificultad, pueden llamarse accidentales, por lo que son mas faciles & inusitados, pero no porque en vn termino aya mas perfeccion que en otro, pues en este instrumento, como dicho es, en todo lugar se halla



# Delos tonos.

perfeccion, para qualquiera cosa que en elle tañere. Y porque dixearriba, q̄ conuenia en alguna manera tener noticia de los tonos, quiero declarar en esto mas mi intencion, pues no sin causa dixi, q̄ en alguna manera se ha de tener este conoçimieto. Por q̄ el que este instrumento con verdadera libertad y buen spiritu: muy de veras conuiene q̄ apre- da la musica sino la sabe: quiero dezir, cãto de organo, contrapunto: y aun entender la cõposura: pues sin duoda, saluado este verdadero fundamento, no podra tractar con verdad ni perfeccion, como dicho es, ninguno de los ocho tonos. Pues la musica cien- cia es, y tal q̄ su verdadero artificio, no solo consiste en buẽtendido, sino en el verdade- ro estudio, q̄ para entenderla conuiene q̄ se tenga. Y el que para esto al egare tener buen natural, o delicado ingenio, dara la gloria a Dios nuestro señor q̄ se lo dio, y tenga por cierto q̄ tiene andada buena parte de la jornada, pero toda via digo q̄ esto solo no basta para entender el verdadero artificio desta ciencia, saluo sino fuere empleado este tal in- genio en el estudio della. Y por q̄ entendi q̄ para tener alguna noticia de los tonos los que desto carecẽ, y delas clausulas q̄ en ellos se contiene, cõuenia mostrar lo en el instru- mento a los q̄ no lo entienden en el libro, me parecio cosa razonable poner al fin desse libro ocho cientos: dentro de cada vno de los q̄les se incluyen las clausulas naturales, y accidentales, q̄ en cada vno de los ocho tonos ordinariamẽte se suelẽ v̄ar. Tuue por pro- uecho este documento: por q̄ el que quisiere tañer vna obra compuesia, o fantasia del primero tono, o de qualquiera de los ocho, haziendo principio con vn tiẽto destos, podra yr entrando en el tono sin dar deslabrimieto al oydo, como vemos q̄ se recibe q̄n dode vn instante se passa de vn tono a otro. La cõposura de fros cientos es de cõonã- cias y no mas: porque como dicho tengo, mi intinciones, que se reconozcan los termi- nos del tono, v̄iando de las clausulas que en el ay.

## Al lector.



Omo los entẽdimientos y gustos de los hõbres (prudẽte lector) sean tan- tos y tã diuerfos: no deue causar admiracion, q̄ assi lo sean sus iuy zios. Y por q̄ se que cõpliendo en este nro libro la ley q̄ en todos los ha de auer juz- gando cada vno lo q̄ en el se pone, cõforme a lo q̄ le diõ su entendimieto quĩte repõder a todos con las menos palabras q̄ pudierẽ, pidiẽdo princi- palmẽte se tenga cuẽta cõ mi int̄ncion, mediãte la qual, y el desseo q̄ he tenido de apro- uechar a los q̄ virtuolamẽte se quierẽ exercitar en esta arte: digo q̄ me moui a eẽreuir- lo q̄ tupe, y a enẽñar lo q̄ aprendi: y al fin a comunicar a q̄llo q̄ la summa bondad de Dios y mi cõtino estu diome dio. Y el q̄ chrisiaramẽte cõsiderare lo q̄ aqui digo, no passan- do en silẽcio la grãdeza del cuydado y trabajo q̄ de mi parte se aura puestro, pa sacara luz semejante obra, como yo carezca della de de los primeros dias de mi niñez: bien cierto soy que si condẽnare algo de lo que en el libro se contiene: no reprouara en cosa alguna mi voluntad, como esta aya desicado acertar tãto, que en todo la t̄fiziẽsse a la de todos. Pero si por ventura fuere tan buena mi suerte, que en galardonde mi trabajo, los moui- dos con entrañas de charidad hallaren en este libro algo que sea digno de loor: yo rue- go a los tales que por ello den la gloria a nuestro señor Dios, de cuya mano tododon perfectoes dado. Y si como dicho es, se hallare lo contrario, de tal manera que sea digno de reprehensõ, podrase atribuyr a mi como a hombre mortal y sujeto a miçeria. Y por que me conozco por tales soy presto para la emienda, cada y quãdo q̄ con justicia se me pidiere: la qual pidiendome, cumplire en los dias que Dios fuere seruido darme de vi- da: pues mediante tenerla, se imprime y escriue lo que aqui digo. Renombre en la musi- ca, o lugar en ella, chrisiiano lector, yo no pido otro, saluo a quel con que nuestro Dios y señor sea mas eũuido, y el que los buenos y sabios en ella me quierẽ dar: al qual sea dada gloria y alabanga para siempre sin fin. Amen.

# Declaracion de la cifra.

¶ Puesto que sabia y auisadamente en otros libros esta dado a entēder la intelligencia de la cifra que en este instrumento de la vihuela se fue le tañer: es me forçado a mi tractar dello mismo: por q̃ los que estelibro vieren tengan noticia de como la cifra se ha de entender: y es así.

¶ Primeramente se ha de saber que estas seys rayas que aqui estan figuradas son las seys ordenes que la vihuela tiene: contando desde la sexta hasta la prima desta manera

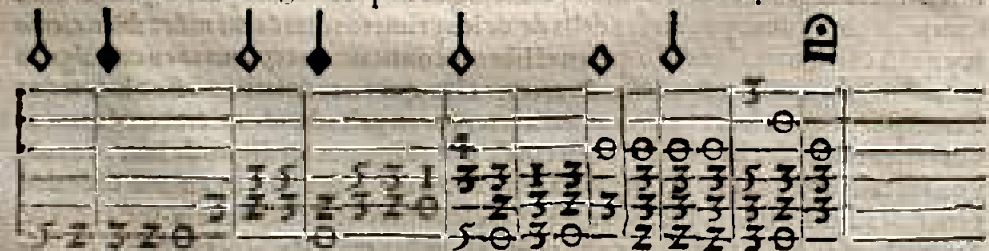
Sexta.  
Quinta.  
Quarta.  
Tercera.  
Segunda.  
Prima



¶ En estas seys cuerdas se muestran y señalan las cifras que comunmente suelen los que cuentan guarismo usar. Las quales significan los trastes, contando desde vno hasta diez: saluo la postrera que es vna letra desta manera. ¶ que llaman zero: y esta vale en la cuerda do estuuiere por vazio. Exemplo. **1 2 3 4 5 6 7 8 9 0** De manera que estas cifras han de prouechar para que se tenga cuenta que en la cuerda do estuuiere señalada qualquiera dellas ha de valer por traste tocádola dentro de aquel numero en esta forma.

|                             |   |
|-----------------------------|---|
| La sexta en vazio           | 0 |
| La quinta en segundo traste | 1 |
| La quarta en segundo        | 2 |
| La tercera en segundo       | 3 |
| La segunda en vazio         | 4 |
| La prima en vazio           | 5 |

¶ Tambien se ha de tener por auiso que a do quiera que se viere vna cifra sola, ha le de tocar sola: y si dos dos: y si todas todas, estando guiadas las vnas en derecho de las otras hazia baxo: de manera que (como dicho tengo) todas las que vieren puestas vnas en derecho de otras han de ser tocadas juntas: y las que estuuieren solas, cada vna por si, dandoles el valor de las figuras que encima tuuieren. Exemplo.



¶ Pues ya se ha tractado de lo que toca a la intelligencia de las cifras y cuenta dellas: razon sera vengamos a tractar del compas y ayre cō que se han de tañer, pues es cosa tan necessaria como las de mas: para q̃ lo q̃ se tañere vaya con ygual compas. Y viniendo a tractar dello digo, que



## Declaracion de la cifra.

el compas es vna manera de mouimiento que con el pie y mano se haze: dentro del qual siendo apriciosa o a espacio se incluye vn compas que en distancia de golpe a golpe consiste. Y para conofcimiento de esto: veran en las seys cuerdas que aqui estan figuradas, vnas lineas que las atrauiesan de arriba para abaxo: y dentro del espacio que tuuierẽ la vna de la otra, y sucesiuamente todas las de mas, se forma vn compas, dan dele el valor que tuuieren las figuras que sobre el estuuieren. Y desta manera teniendo auiso a no salir del compas, y ayre, cõ que esta puesto todo lo que en este libro ay para ser bien tañido. Siguiendo el compas por su orden no se podra dexar de acertar lo que se tañere. Exemplo.



Siguense seys tablas de las seys partes  
deste libro.

## Tabla del libro primero.

|                                                                     |                                                               |
|---------------------------------------------------------------------|---------------------------------------------------------------|
| ¶ Pleniſſima miſſa de Hercules. Ioſquin. fo. j.                     | ¶ Internatos mulierum. Morales. fo. xxx.                      |
| ¶ Benediſtus de la miſſa de Pangelingua Ioſquin. fo. j.             | ¶ Fantasia del miſmo tono fo. xxxj                            |
| ¶ Suſcepit Iſrael. Morales fo. ij                                   | ¶ O regem cœlicon ſegunda parte, de Andres de ſilua fo. xxxij |
| ¶ Si amores me hunde matar. Flecha. fo. ij                          | ¶ Fantasia del author. fo. xxxiiij.                           |
| ¶ Contrapunto ſobre el tiple deſte villanci code fuenllana. fo. ij. | ¶ Ave Maria: Adrian fo. xxxv.                                 |
| ¶ Suſcepit Iſrael: de Guerrero. fo. iij                             | ¶ Fantasia que le remeda fo. xxxvj                            |
| ¶ Fecit potentiam. Guerrero fo. iij.                                | ¶ Super flumina: de Gombert fo. xxxvij                        |
| ¶ Fecit potentiam: de Ioſquin fo. liij                              | ¶ Fantasia del author fo. xxxix                               |
| ¶ Duode fuenllana fo. liij.                                         | ¶ Benediſtus de la miſſa de Lome arme. Morales. fo. xl        |
| ¶ Fecit potentiam: de Morales fo. v.                                | ¶ Fantasia del author fo. xli                                 |

## Obras y fantasias a tres

|                                                                             |                                                                          |
|-----------------------------------------------------------------------------|--------------------------------------------------------------------------|
| ¶ Et aſcēdit in cœlū de la miſſa benediſta es cœlorū regina. Morales fo. v. | ¶ Sancta et immaculata con ſegunda parte de Morales fo. xlvij.           |
| ¶ Fantasia del author del miſmo tono. fo. vj                                | ¶ Fantasia del miſmo tono fo. xlix.                                      |
| ¶ Benediſt de la miſſa gaude Barbara. Morales. fo. vij                      | ¶ Domine pater: de Gombert fo. l.                                        |
| ¶ Fantasia que ſe ſigue, fo. vij.                                           | ¶ Fantasia del author fo. li.                                            |
| ¶ Et reſurrexit de la miſſa de Lome arme Morales. fo. vij.                  | ¶ Sancte Alphonſe: Gombert fo. liij.                                     |
| ¶ Fantasia del author fo. ix                                                | ¶ Fantasia del author fo. liij                                           |
| ¶ Crucifixus de la miſſa tues vazeleſtionis de morales. fo. x.              | ¶ Benediſtus de la miſſa benediſta es cœlorum regina: de Morales fo. lv. |
| ¶ Fantasia del author fo. x.                                                | ¶ Fantasia que ſe ſigue fo. lv.                                          |
| ¶ Agnus de la miſſa de Ave Maria. Morales. fo. xi.                          | ¶ Veni domine: de Morales fo. lvij                                       |
| ¶ Fantasia del author. fo. xij                                              | ¶ Fantasia del miſmo tono que le remeda. folio. lviij.                   |
| ¶ Depoſuit: de Morales fo. xij                                              |                                                                          |
| ¶ Fantasia que ſe ſigue fo. xij.                                            |                                                                          |

## Tabla del ſegūdo libro

Muſica a quatro.

|                                                                  |                                           |
|------------------------------------------------------------------|-------------------------------------------|
| ¶ Hodierna lux con ſegunda parte. Lupus folio. xiiij.            | ¶ Aspice de laquet fo. lix.               |
| ¶ Fantasia que ſe ſigue fo. xvij                                 | ¶ Si bona ſucepimus: Verdelet fo. lxj     |
| ¶ Qui conſidunt in domino, con ſegunda parte. Lirithier fo. xvij | ¶ Verbum iniquum: de Morales fo. lxij.    |
| ¶ Fantasia del miſmo tono. fo. xxj                               | ¶ Lamentabatur Iacob: Morales fo. lxij    |
| ¶ Letentur omnes, con ſegunda parte de Lupus. fo. xxij.          | ¶ Lauda Syon: de Gombert fo. lxv          |
| ¶ Fantasia del author fo. xxiiij.                                | ¶ Virgo Maria: de Morales fo. lxvij       |
| ¶ Cum appropinquaffet. Gaſcon. fo. xxv.                          | ¶ Obſata Maria: Gombert fo. lxx           |
| ¶ Fantasia que ſe ſigue. fo. xxvj                                | ¶ Germinauit: Gombert. fo. lxxj           |
| ¶ Parce domine, de Gombert fo. xxvij.                            | ¶ Oſelix Anna: de Gombert fo. lxxij       |
| ¶ Fantasia del author fo. xxix                                   | ¶ Credo de bñ virgine. Ioſquin. fo. lxxij |
|                                                                  | ¶ Lamentacion: de Morales fo. lxxvij      |

## Tabla del tercero libro

Motetes a cinco.

|                                                             |
|-------------------------------------------------------------|
| ¶ Jubilate: de Morales con ſegunda parte. folio. lxxxj      |
| ¶ Agnus de la miſſa de ſi bona ſucepimus laquet. fo. lxxxij |

## Motetes a ſeys.

# Tabla

- ¶ Benedicte es celorum regina, de Iosquin  
ascys. fo. lxxxv  
¶ Manus tu domine, de Morales a cin-  
co. fo. lxxxvj.  
¶ Preter rerū de Iosquin ascys. fo. lxxxvij

## Tabla del libro q̄rto.

- ¶ La segunda parte de la gloria de la, sol fa,  
re, mi. Iosquin. folio. xc.  
¶ Agnus de la missa de Lōme arme de Mo-  
rales, a quatro. folio. xcj.  
¶ Primera parte de la gloria, de la missa de  
Faytan regres, de Iosquin. folio. xcj.  
¶ Kyrie primero de la missa de Faytan re-  
gres, de Iosquin. fo. xcij.  
¶ Kyrie postrero de la misma missa. fo. xcij.  
¶ Kyrie primero de la missa de la sol fa, re,  
mi, de Iosquin. fo. xcij.  
¶ Christe d la missa d la sol fa, re, mi. fo. xcij.  
¶ Postrero Kyrie d la misma missa. fo. xcij.  
¶ Pāgel lingua de Guerrero a q̄tro. fo. xcij.  
¶ Pāgel lingua de Guerrero a tres. fo. xcij.  
¶ Sacri solēnis de Guerrero a tres. fo. xcij.  
¶ Vna boz de contra punto sobre el canto  
llano de sacri solēnis, Fuellana. fo. xcij.  
¶ Pater nŕ de Guerrero a quatro. fo. xcij.

## Treze fantasias del author.

- ¶ Fantasia primera fo. xcviij  
¶ Fantasia segunda. fo. xcix  
¶ Fantasia tercera fo. xcix  
¶ Fantasia quarta fo. c.  
¶ Fantasia quinta fo. cij.  
¶ Fantasia sexta fo. cij  
¶ Fantasia septima fo. cij  
¶ Fantasia octaua fo. cij  
¶ Fantasia nona fo. cij  
¶ Fantasia decima. fo. ciiij  
¶ Fantasia vndecima sobre vn passo força-  
do: vt re mi fa sol la. fo. cv.  
¶ Fantasia duodecima fo. cvj  
¶ Fantasia decima tertia. fo. cvj  
¶ Ave maris stella: del autor. fo. cvij  
¶ Benedicte a tres de la missa de Mila re-  
gres, de Morales fo. cvij

- ¶ Labordones de Guerrero. fo. cviij

## Tabla del quinto libro.

- ¶ Strambotes a cinco. Come hauro con se-  
gunda parte de Verdelot fo. cxij.  
¶ Sele interna mia: Archadelt fo. cxij  
¶ Amor far me: de Confesia fo. cxij  
¶ Signora Iulia: Verdelot fo. cxij

## Strambotes a quatro.

- ¶ Madona p voyardo: de Laurus. fo. cxvj.  
¶ Liete madone: Laurus fo. cxvj  
¶ Quanto si aliet: Verdelot. fo. cxvj  
¶ Tan que viurey fo. cxvj  
¶ Glosa sobre la misma cancion del author.  
folio. cxvj.  
¶ Si o potes si do: de Archadelt. fo. cxix  
¶ Bella Fioreta. Archadelt fo. cxix  
¶ Ofelici occhimici fo. cxx  
¶ Li bianco & dolce fo. cxxj  
¶ Ochime i lass i con segūda parte. fo. cxxj.  
¶ Oi omi pen'ay fo. cxxj

## Sonetos y madrigales de Pedro Guerrero.

- ¶ O mas dura que marmol con segunda  
parte fo. cxxij  
¶ Quien podra creer. fo. cxxv  
¶ Passando el mar Leandro fo. cxxv  
¶ Pordo comēçare mi tristellato. f. cxxvj  
¶ Dun'piritu triste. fo. cxxvij  
¶ Amor es voluntad fo. cxxvij  
¶ Micoraçon fatigado con segunda parte.  
folio. cxxix.  
¶ Agora cobrando acuerdo. fo. cxxx

## Villaneſcas a tres.

- ¶ Oy me oy me fo. cxxxj  
¶ Quando ti vegio. fo. cxxxj  
¶ Madonamia fo. cxxxj

## Villancicos de Iuā vaz queza a tres.

- ¶ Como quereys madre fo. cxxxij  
¶ Morenica dame vn beŕo fo. cxxxij



# Tabla.

- ¶ Vos me matastes niña e cabello, f. cxxxiiij.  
 ¶ Ay que non o'lo fo. cxxxiiij  
 ¶ No le que me bulle fo. cxxxiiij  
 ¶ Duele te de mi señora fo. cxxxv  
 ¶ Nome hable y se onde fo. cxxxvj  
 ¶ Quiero dormir fo. cxxxvij

## Villancicos a quatro.

- ¶ Con q'la laure: luã vazquez, fo. cxxxviij  
 ¶ Que firã del pobre luã: Flecha f. cxxxviij  
 ¶ Terceira hermana: Flecha fo. cxxxix  
 ¶ Malaya quiona vos calo. Flecha fo. cxl  
 ¶ P'ue mis amores: Rauaneda. fo. cxlj  
 ¶ De los alamos vengo madre. Iuan vazquez. fo. cxliij  
 ¶ Ojos claros: Guerrero fo. cxliij  
 ¶ Toma Mingo: Guerrero fo. cxliij

## Romancer.

- ¶ De antequera sale el moro. Morales. folio. cxlv.  
 ¶ Alas armas moriscote: Bernal. fo. cxlv

## Tabla del libro sexto.

- ¶ Enalada de Flecha, Iubilare fo. cxlvj  
 ¶ La bomba de Flecha fo. cxlix  
 ¶ La justade Flecha fo. cliij

## Comiença la musica de vihuela de cinco ordenes.

- ¶ Et resurrexit de la missa aue Maria, Morales. fo. clviij  
 ¶ Ofana de la misma missa fo. clviij  
 ¶ La misola, de Iuan vazquez fo. clx

## Siguiense seys fantasias del author.

- ¶ Fantasia primera fo. clx  
 ¶ Fantasia segunda fo. clx  
 ¶ Fantasia tercera fo. clx  
 ¶ Fantasia quarta fo. clxj  
 ¶ Fantasia quinta fo. clxj.  
 ¶ Fantasia sexta. fo. clxij

## Comiença la musica de Guitarra.

- ¶ Crucifixusa tres. fo. clxij  
 ¶ Couardecauallero de Iuã vazqz, fo. clxij  
 ¶ Passauale el Rey moro, de Fuenllana. folio. clxij

## Siguiense seys fantasias.

- ¶ Fantasia primera fo. clxiiij  
 ¶ Fantasia segunda fo. clxiiij  
 ¶ Fantasia tercera fo. clxiiij  
 ¶ Fantasia quarta fo. clxv  
 ¶ Fantasia quinta fo. clxv.  
 ¶ Fantasia sexta fo. clxv

### Musica para vihuela de Seis ordenes.

- ¶ Fantasia de consonancias fo. clxvj  
 ¶ Fãtasia sobre vn passo forçado vt foliolla (Fol. clxvij).  
 ¶ Los dos cãtollanos de Gaudemus y Aue maris stella. fol. clxviij  
 ¶ Lacarta de Boscã: primerollana, y luego de contrapunto. fo. clxviij  
 ¶ El cãtollano de las endechas. fo. clxix  
 ¶ Vna fantasia de redobles. fo. clxx  
 ¶ Los ocho tientos por los ocho tonos. folio clxx  
 ¶ Benedicamus patrem del autor, f. clxxiiij.

## Fin de las tablas.

## Sonetto de Benedito Arias Montano.

Quien quiere aca del cielo ver la muestra,  
y de los suaves bienes que gozando  
están los que del vicio le apartando  
alla subieron por la senda diestra,  
Oyga al grande Fuenllana, quel nos muestra  
quando las dulces cuerdas va tocando  
vna Diuina sombra, que escuchando  
a aquella eterna luz el alma adiestra.  
Cierro en el cielo aqueste fue enseñado  
que en este val de reboltosa guerra  
cosa no vemos de tan alta lista.  
Y porque este gran don que le auia dado  
nolo menguasse en traçtos de la tierra  
lo priuo Dios de la corporea vista.

## Martini a Montesdoca carmen in laudem

Michaelis à Fuenllana artis musicae, & lyrae peritissimi, qui Diuinam potius, quam Orpheam condidit lyram.

Orphea, dixerunt fidibus traxisse, poëtae,  
flumina, ligna, homines, Tartara, monstra, feras.  
A Equore delphinas mulsisse & Ariona dulci  
pectine: praesentem dum gemit ille necem.  
Et struxisse lyrae modulatu Amphiona Thebas,  
De tribus his mendax fabula nota manet.  
Tu tamen ó Michael citharae doctissimus artis,  
cuius honorandum musica nomen amar,  
Qui rapis humanum pectus dulcedine rara,  
cum chelys arguta consona fila moues,  
Vera tunc reddis celebris praekoniam fama,  
sic ut opus laudet Zoilus ipse tuum.

## Aliud eiusdem ad musicos.

Musice, quisquis amas citharam, tibi misit ab alto  
æthere Diuinam Cynthiae ecce lyram,  
Qua scateret ambrosia, et caelestia pabula praeber  
mentibus humanis, nectareumq; melos.  
Et licet Ilmario nomen sibi sumpsit ab Orpheo,  
Orpheis multo dulcior est fidibus.  
Hanc fecit Fuenllana lyram miro ordine dulcem,  
Autorem dixi, dicere plus nequeo.

Ioannis Chirofij praesbyteri  
Carmen.

Qui legis attractos citharæ dulcedine montes,  
atq; Amphionia fixa coisse lyra:  
Delphinasq; hominem dorso subiisse canentem  
permultos fidibus voceq; monstra legis:  
Ecce camænarum Michael nutritus in antris,  
doctus & arguta currere fila manu.  
Reddere quem stolidis dulci testudine sensus,  
& sanis mentes eripuisse, putes.  
At si prisca tibi placeant mendacia, dices,  
credere portentis, qui videt ista, potest.

Ioānis cumetæ patricij Hispalensis.  
Carmen.

Diui nos, Fuenllana, modos miratus Apollo,  
cum pulsus dulcis consona fila lyra,  
Sic ait, occultus laetet hic, later anguis in herba,  
abditus hic cæcus grandior adstat amor.  
Me, venit, vt vincat plectro, qui vicit & arcu:  
hinc fuge Phæbe procul, omnia vicit amor.



Duo de la missa  
de Hercules.  
Iosquin.



Leni sūt celi

Duos. Iosquin.

Orphenicalyra

Libro primero.

Duo de la  
mistad pa  
gelingua.  
Iosquin.

Benedictus.

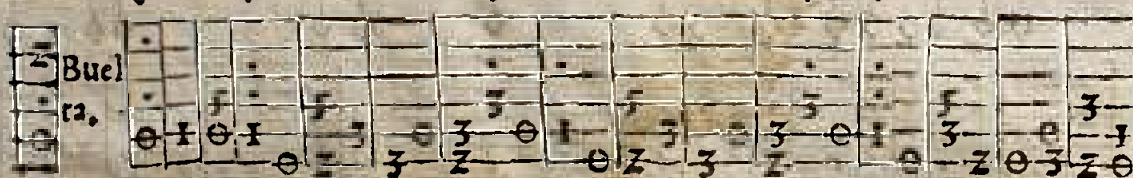
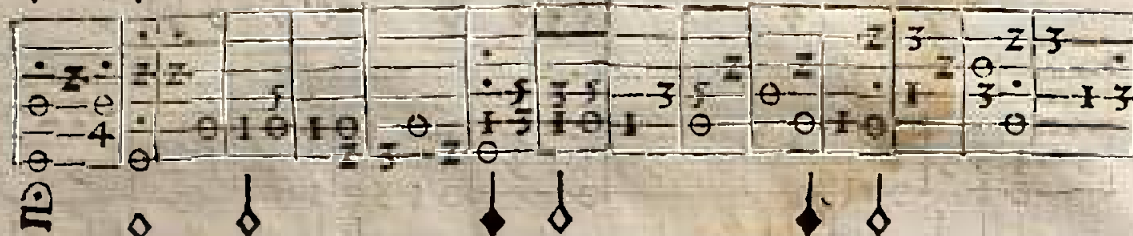
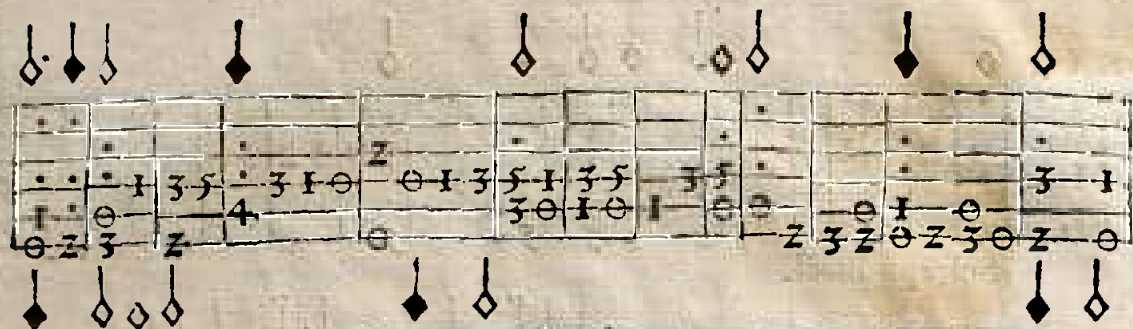
Duo Morales.

Suscepit Israel.

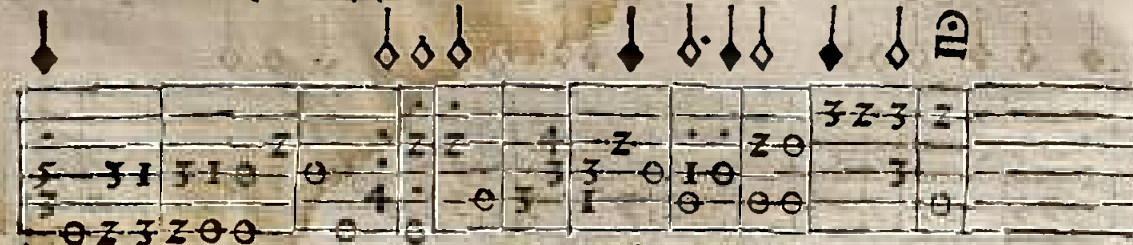
Duo de flecha.

Si amores me han de matar. Añ

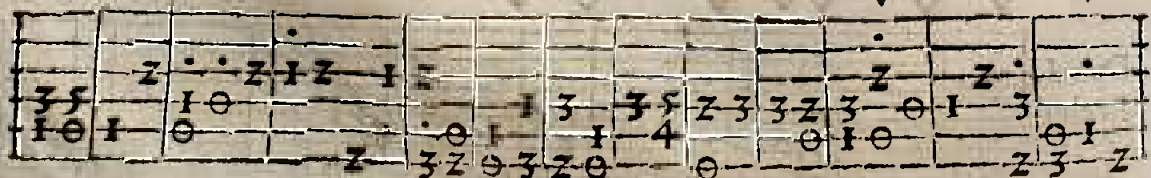
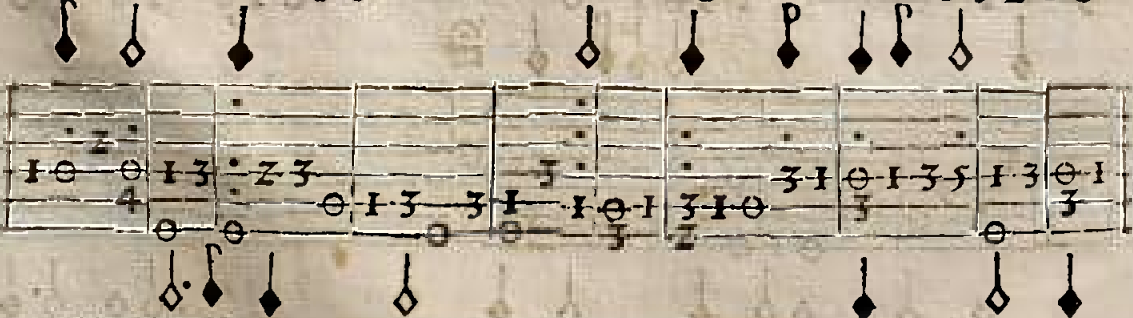
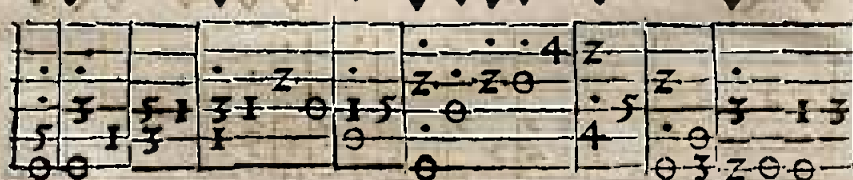


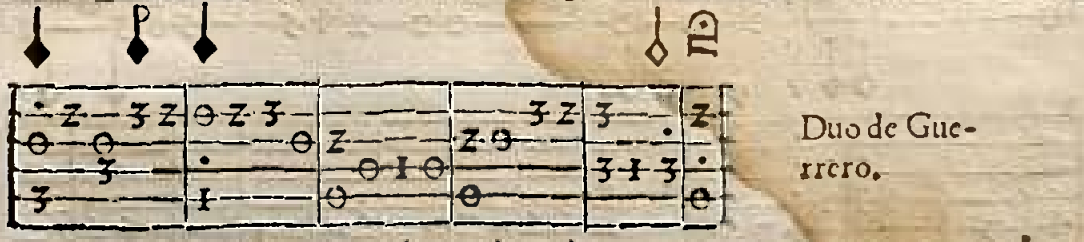
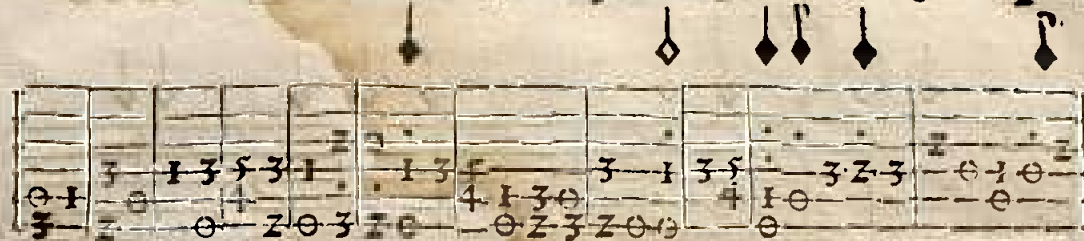
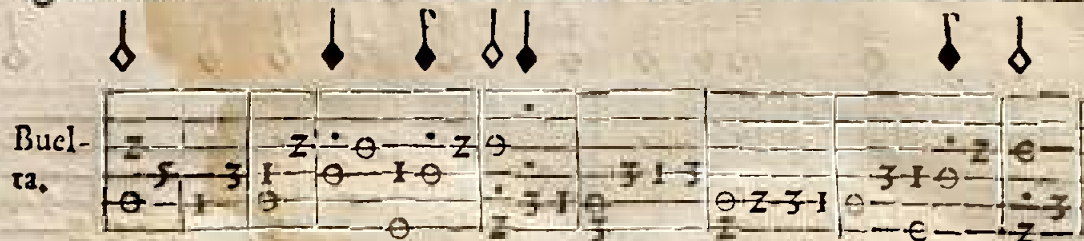
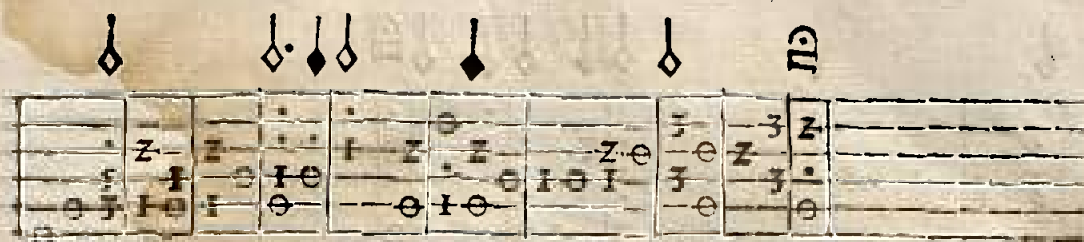


Agora que estoy penado.



Duo contrapunto  
del author sobre el  
tiple deste villan-  
tico.

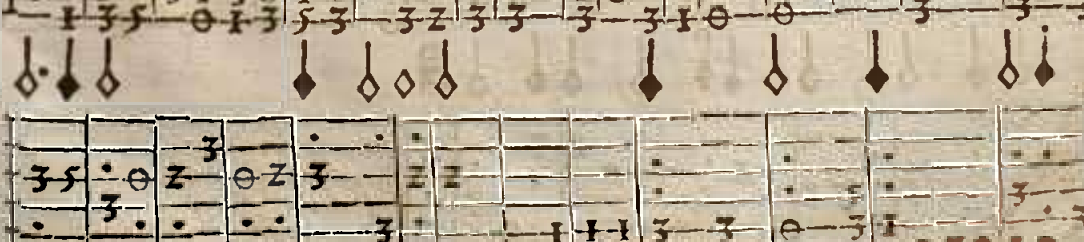
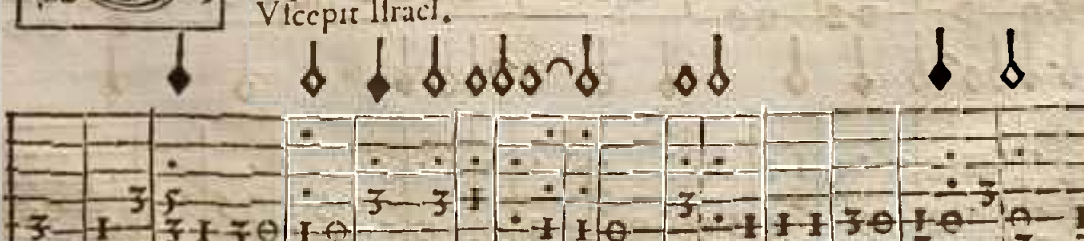




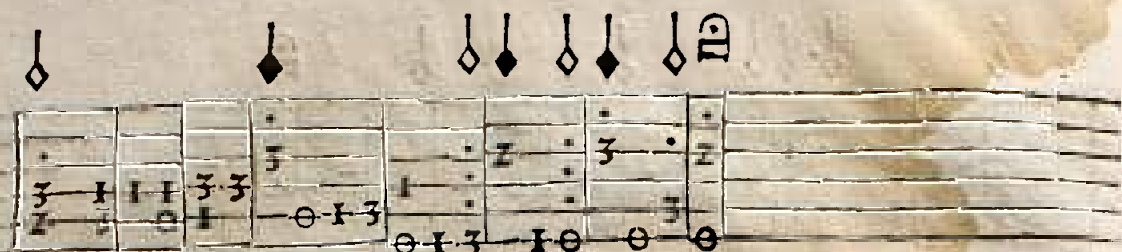
Duo de Guerrero.



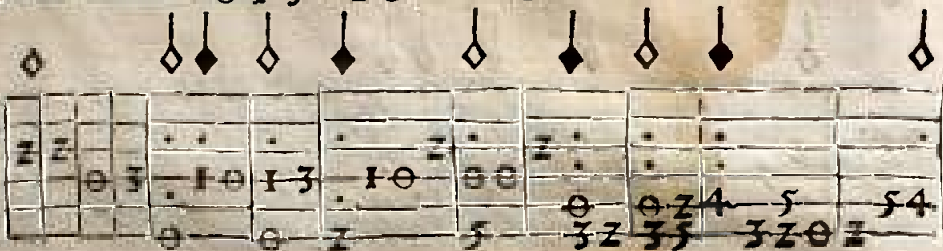
Vicepit Israel.



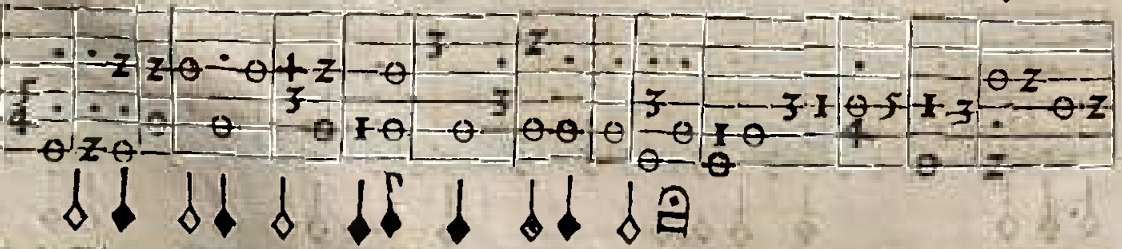
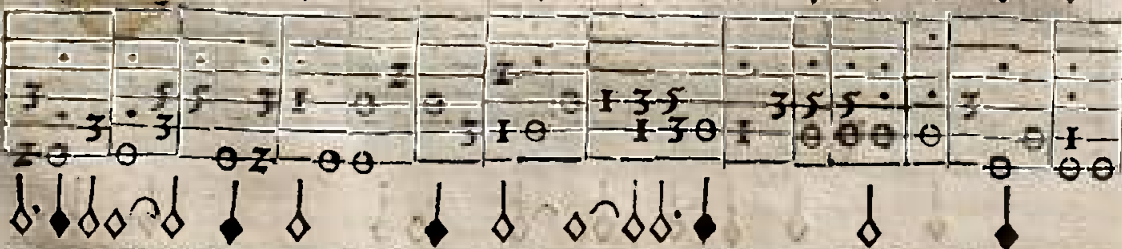
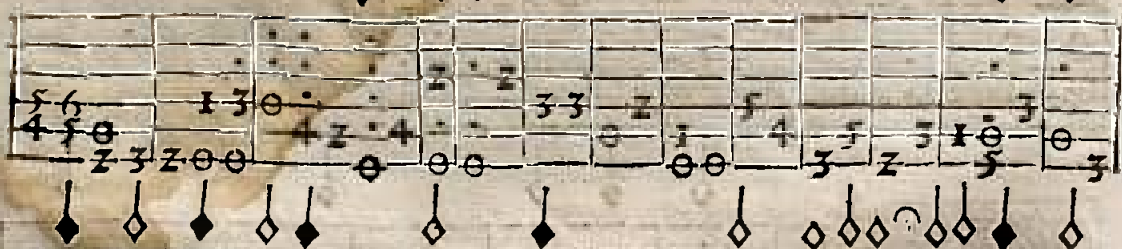
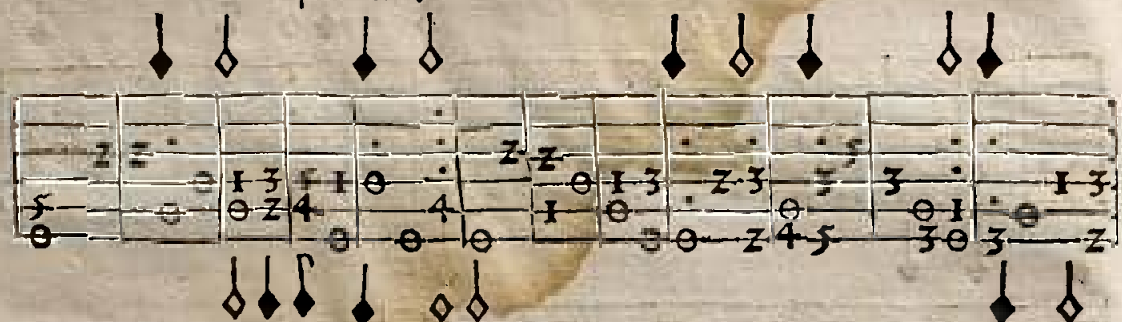
A m



Duo de Frá-  
cisco Guerre-  
ro.



Fecit potentia.





Duo de  
Iosquin.



Ecit potentiam.

Handwritten musical notation on six staves. The notation consists of rhythmic symbols (circles, vertical lines, and numbers like 4, 3, 1) placed on and between the lines of the staves. Above the staves, there are various symbols including circles, diamonds, and vertical lines, some of which are connected to the notes below by thin lines. The notation is dense and covers the entire width of the page across the six staves.

Duo de  
Fuêlla  
na.

Handwritten musical notation on a single staff. The notation consists of rhythmic symbols (circles, vertical lines, and numbers like 4, 3, 1) placed on and between the lines of the staff. Above the staff, there are various symbols including circles, diamonds, and vertical lines, some of which are connected to the notes below by thin lines. The notation is dense and covers the entire width of the page across the single staff.

The musical notation is arranged in eight systems, each consisting of two staves. The notation is a form of early musical shorthand, using letters (z, f, i, o, e, 4) and numbers (1, 2, 3, 4) on a five-line staff. Above and below the staves are various symbols, including diamonds and vertical lines, some of which are labeled with 'P' for 'Piano'.

System 1: The first staff begins with a diamond symbol above it. The notation includes letters like 'z', 'f', 'i', 'o', 'e' and numbers like '1', '2', '3', '4'. The second staff continues the notation with similar symbols.

System 2: The first staff has a diamond symbol above it. The notation continues with letters and numbers. The second staff has a 'P' symbol above it.

System 3: The first staff has a diamond symbol above it. The notation continues with letters and numbers. The second staff has a 'P' symbol above it.

System 4: The first staff has a diamond symbol above it. The notation continues with letters and numbers. The second staff has a 'P' symbol above it.

System 5: The first staff has a diamond symbol above it. The notation continues with letters and numbers. The second staff has a 'P' symbol above it.

System 6: The first staff has a diamond symbol above it. The notation continues with letters and numbers. The second staff has a 'P' symbol above it.

System 7: The first staff has a diamond symbol above it. The notation continues with letters and numbers. The second staff has a 'P' symbol above it.

System 8: The first staff has a diamond symbol above it. The notation continues with letters and numbers. The second staff has a 'P' symbol above it.

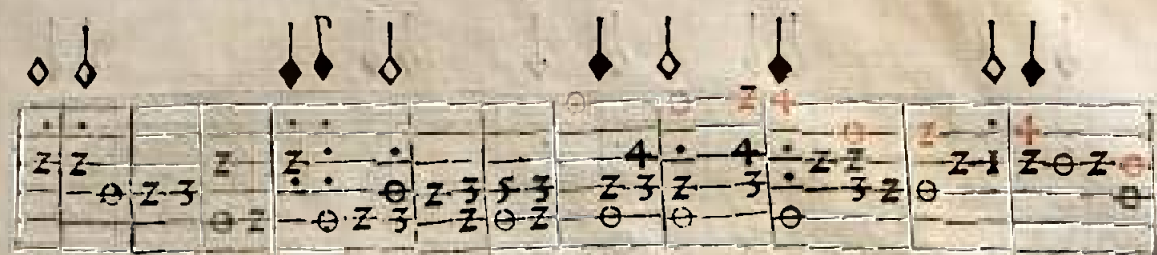
Handwritten musical notation on ten staves. Above the staves are several symbols: a solid diamond, a pair of open diamonds, a pair of solid diamonds, a pair of open diamonds, a pair of solid diamonds, and a pair of open diamonds. The notation on the staves includes various symbols such as dots, circles, and lines, some of which are grouped together. The symbols are arranged in a way that suggests a sequence of notes or chords, with some symbols appearing on multiple staves.

Duo  
de mo  
rales.

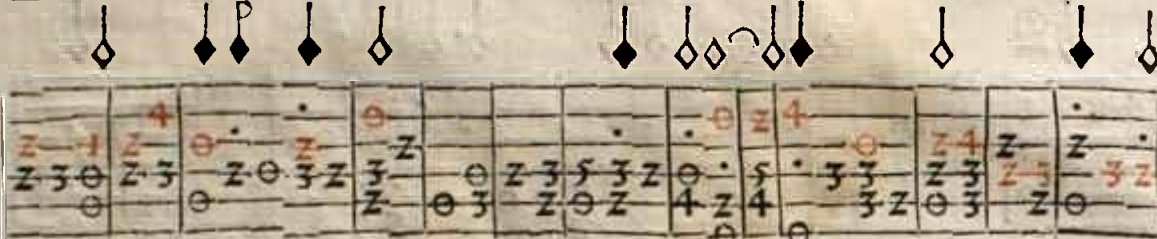
Fecit potentiam

Tres de la missa bene  
dicta es cœlorū regina

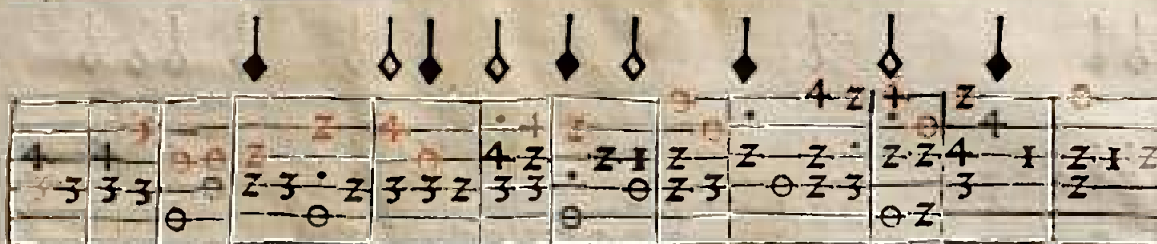




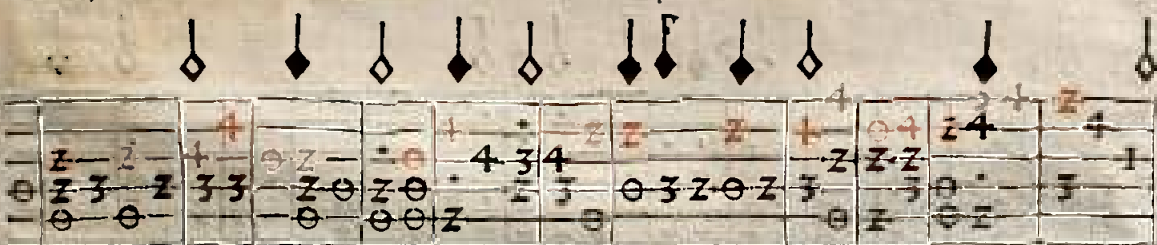
ET ascendis in



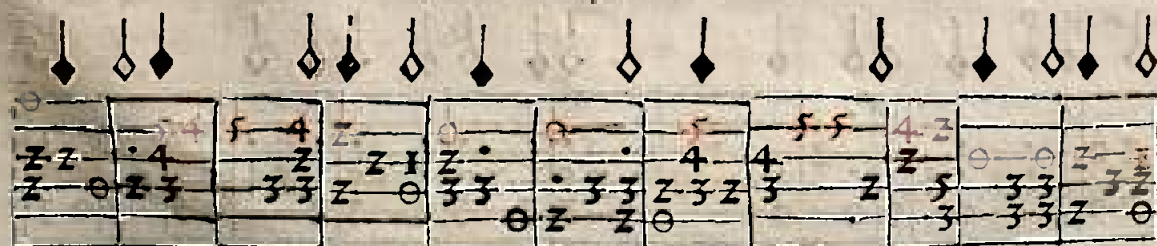
ce lum. et ascendit in ce



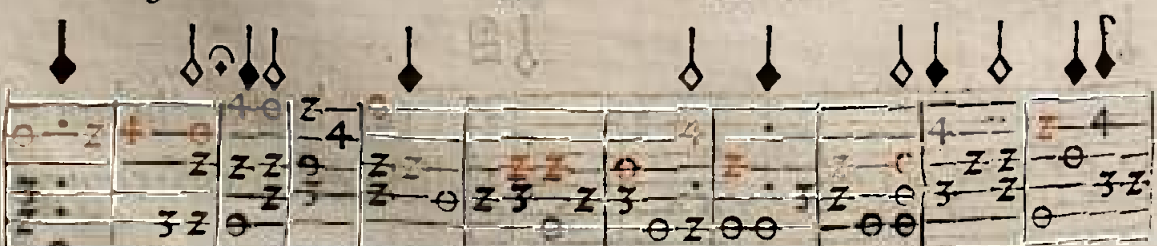
lum. fedet ad dexteram pa tris



et iterum veni rurus est ij.



cum glori iudicare viuos & mor tuos



iu dicare vi uos et mor

First system of musical notation. The staff contains rhythmic values:  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ . Above the staff are lute tablature symbols (diamonds) with stems, some containing numbers like 1, 2, 3, 4.

tuos cu ius regni non erit fi-

Second system of musical notation. The staff continues with rhythmic values:  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ . Above the staff are lute tablature symbols (diamonds) with stems.

nis. cuius regni non e

Third system of musical notation. The staff contains rhythmic values:  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ . Above the staff are lute tablature symbols (diamonds) with stems.

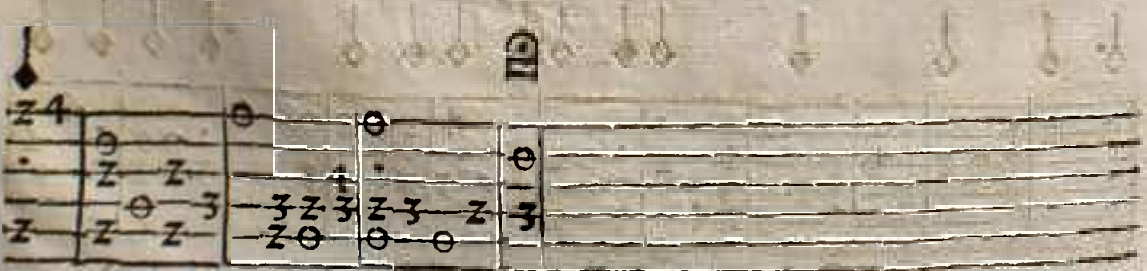
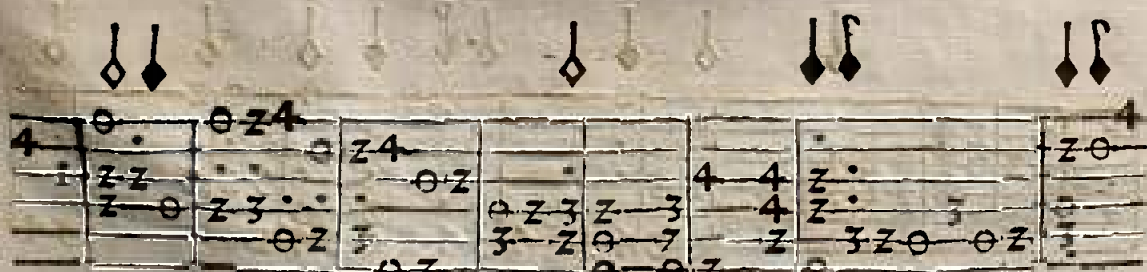
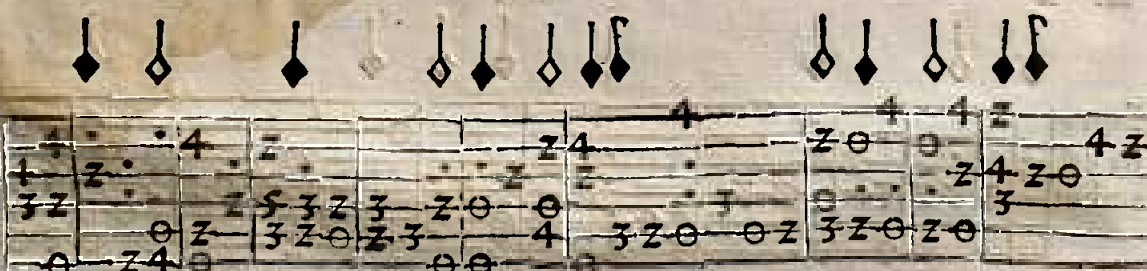
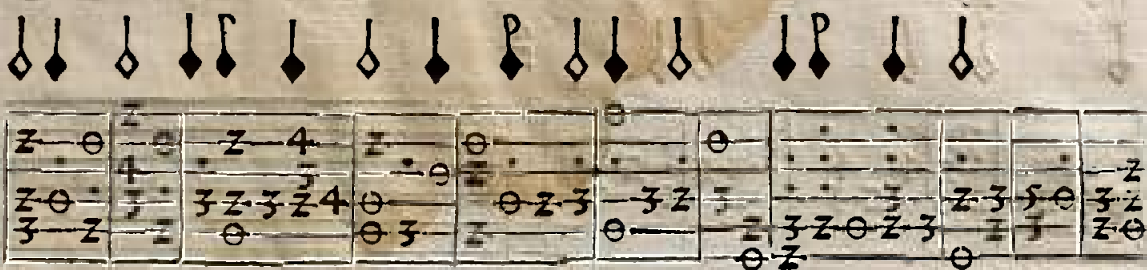
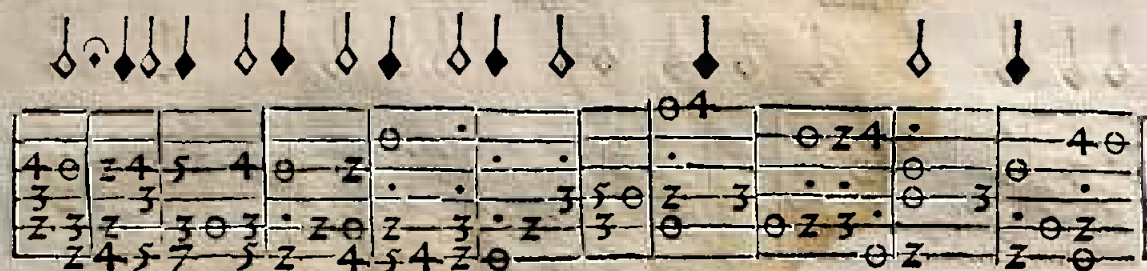
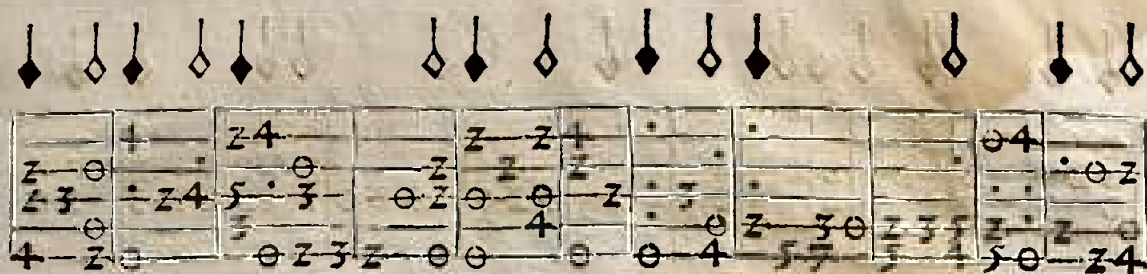
rit fi nis.

Fanta-  
fia dei  
auroth

Fourth system of musical notation. The staff contains rhythmic values:  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ . Above the staff are lute tablature symbols (diamonds) with stems.

Fifth system of musical notation. The staff contains rhythmic values:  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ . Above the staff are lute tablature symbols (diamonds) with stems.

Sixth system of musical notation. The staff contains rhythmic values:  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ ,  $\frac{z}{3}$ ,  $\frac{z}{4}$ . Above the staff are lute tablature symbols (diamonds) with stems.





Tres de la missa  
de gaude barba-  
ra. Morales.

B enedictus

qui ve nir, qui ve nir.

in nomine domini

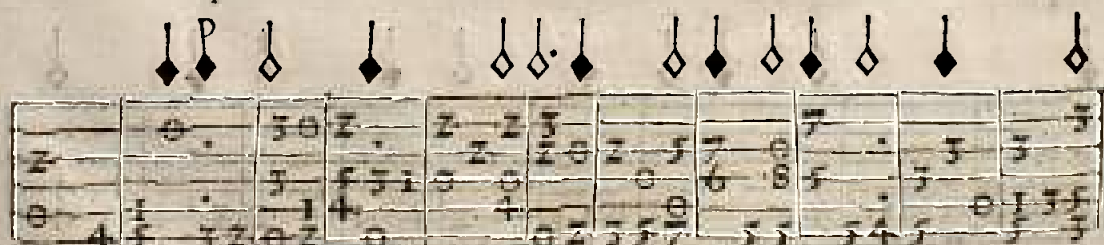
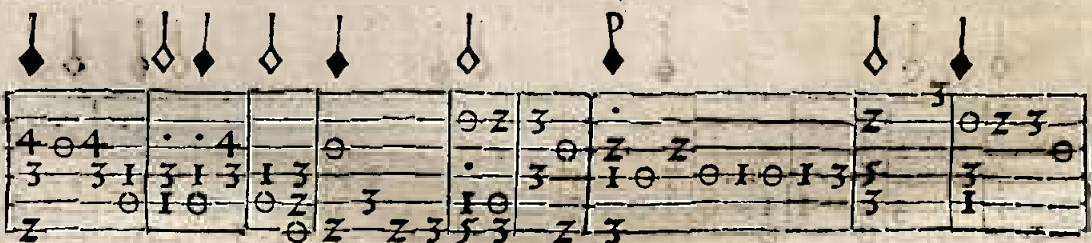
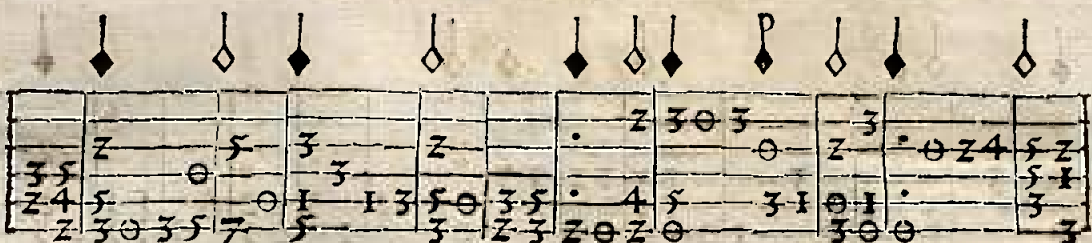
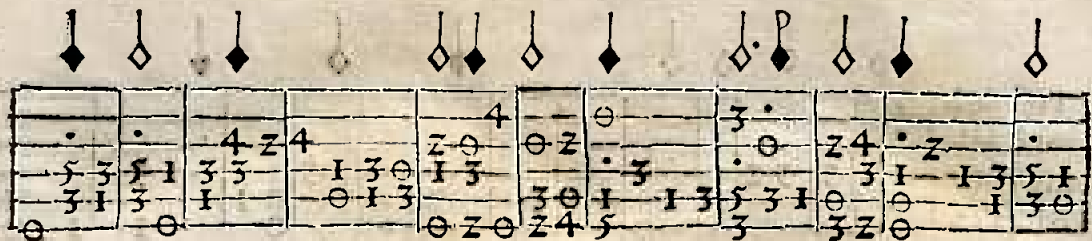
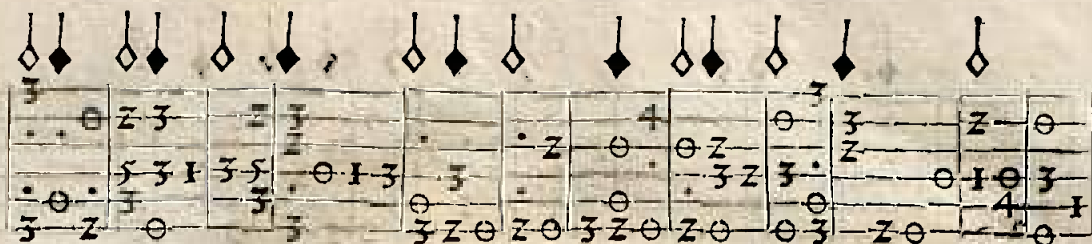
in nomine domi

ni

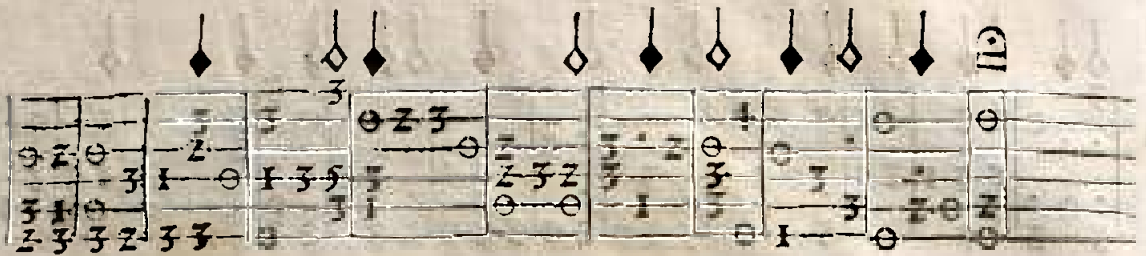
in nomine

domi ni

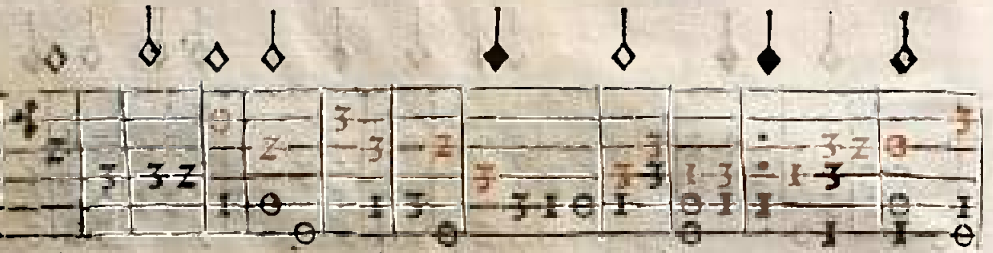
Fantasia del author.







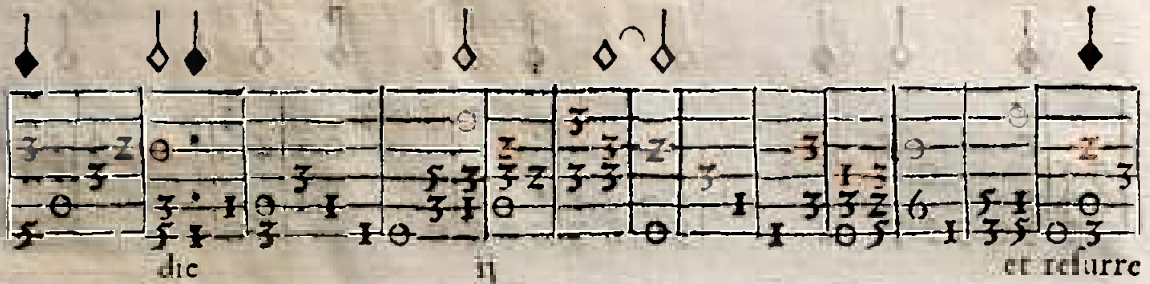
Tres de la  
misla de lo  
me arme.  
Morales.



E

r resurrexit

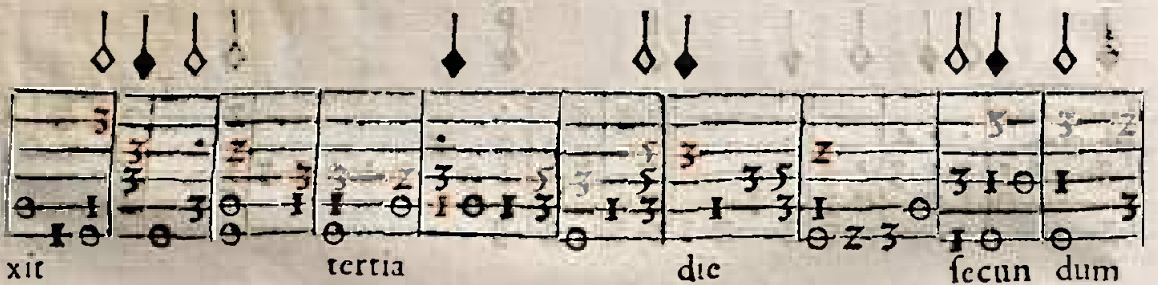
tertia



die

ii

et resurre

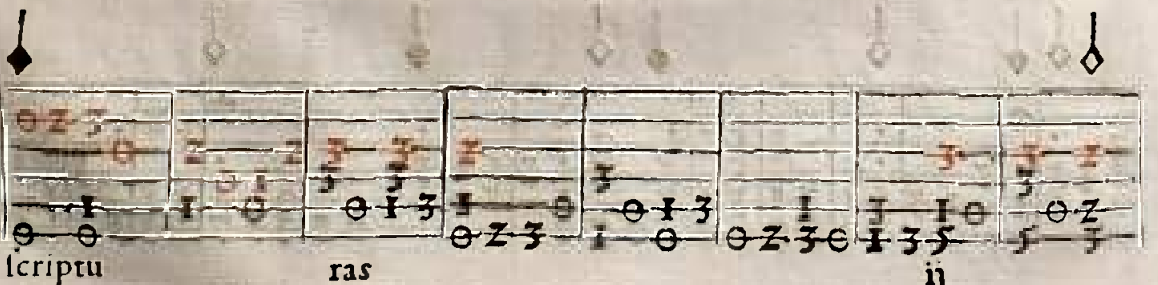


xii

tertia

die

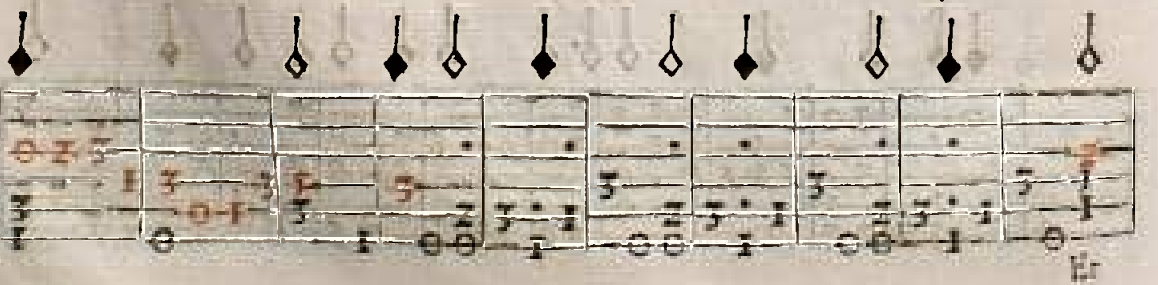
secun dum



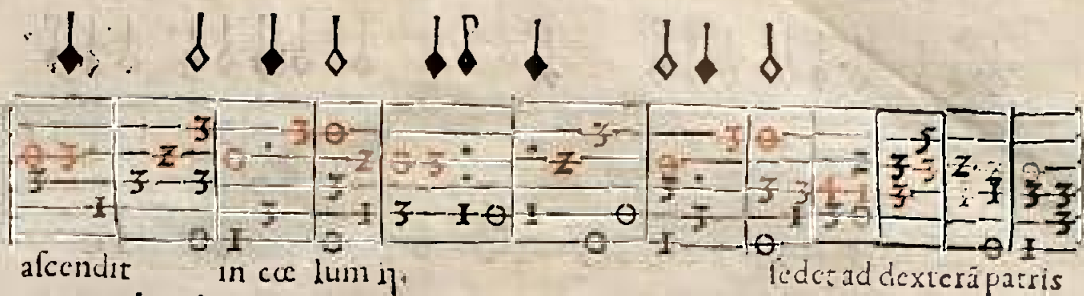
scriptu

ras

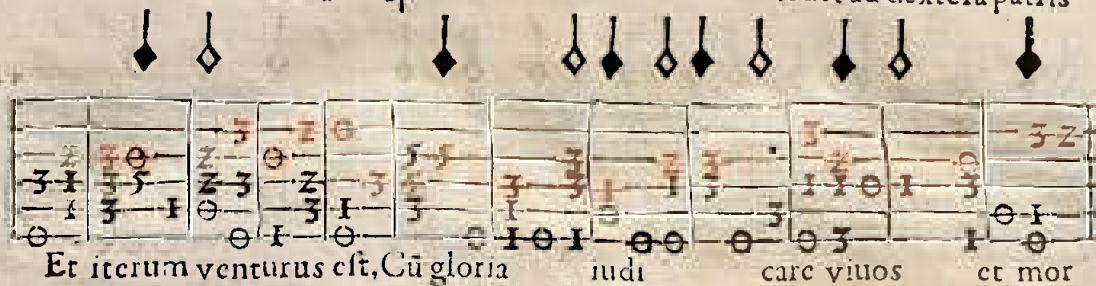
ii



Er



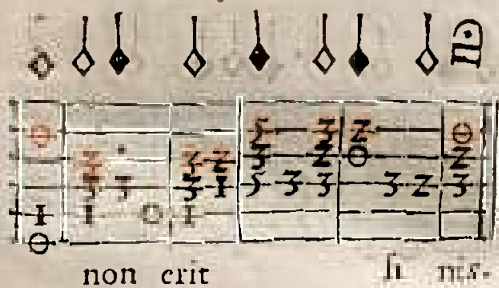
ascendit in ecc lum iη, sedet ad dexterā patris



Et iterum venturus est, Cū gloria iudi care viuos et mor

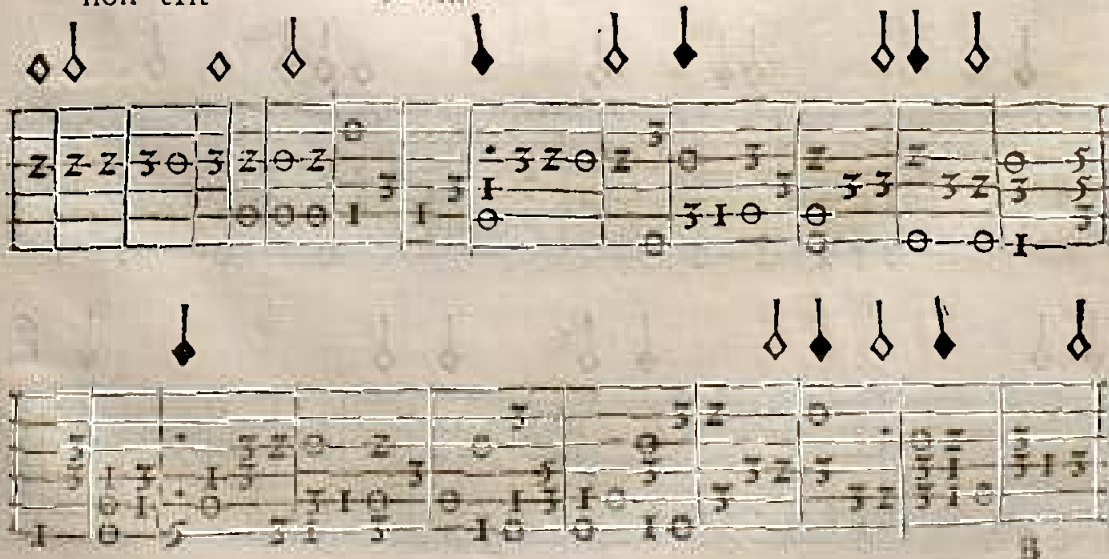


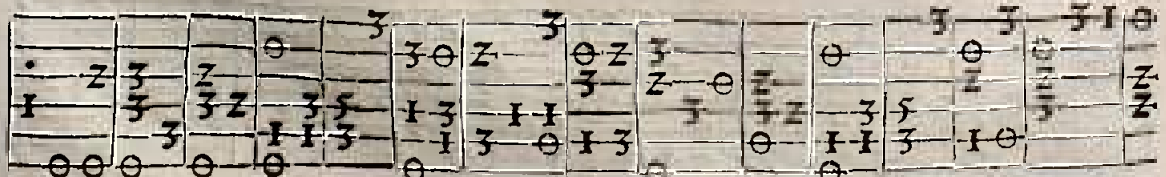
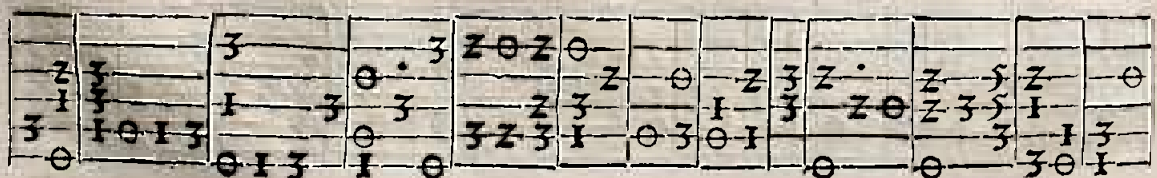
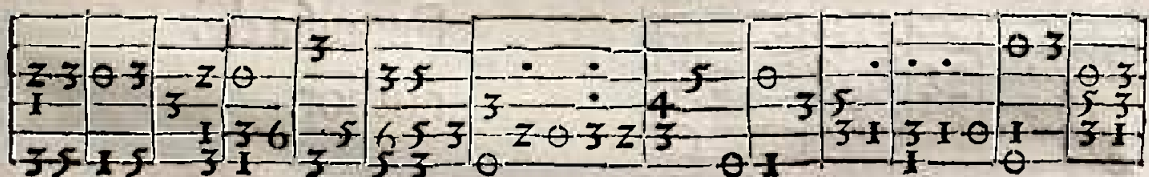
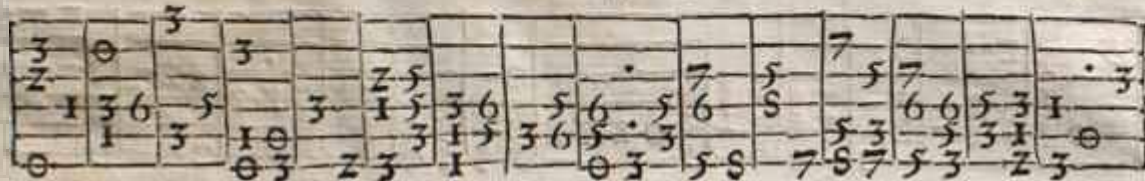
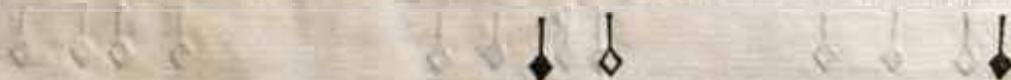
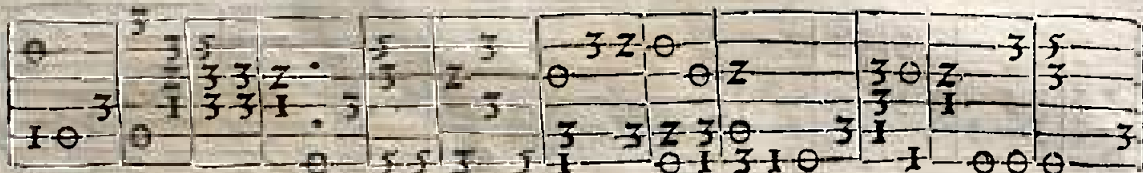
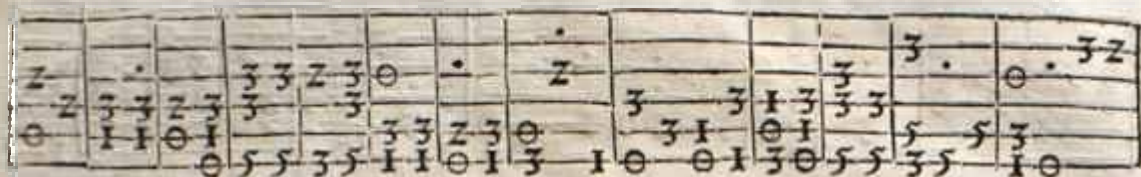
tuos. Cuius regni iη.



non erit li ms.

Fantasia del  
author.







Tres d  
la mulla  
tuesvas  
electiōi  
morales



Rucifixus

etiam pro

170

6.2

116

pontio

Pila

to.

passus

& sepultus

 $\frac{1}{2}ft$ 

4.

et resurrexit

tertia

di

secundū scripturā

B ii

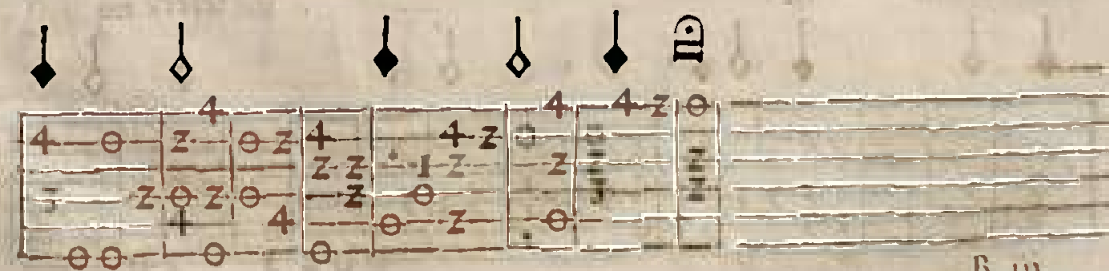
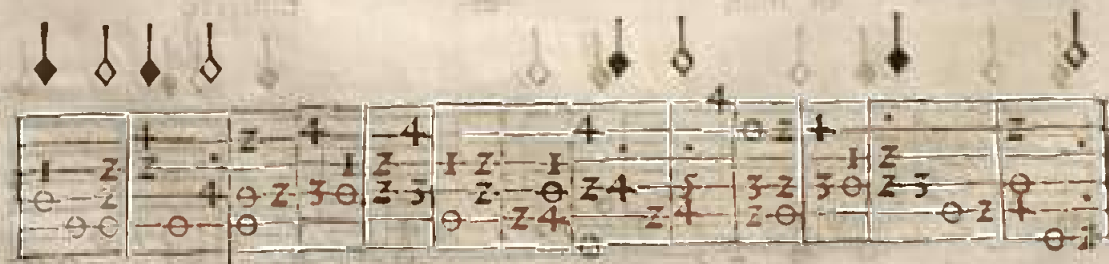
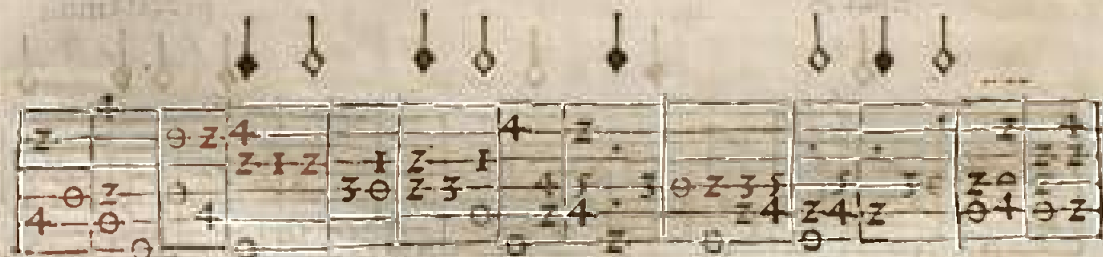
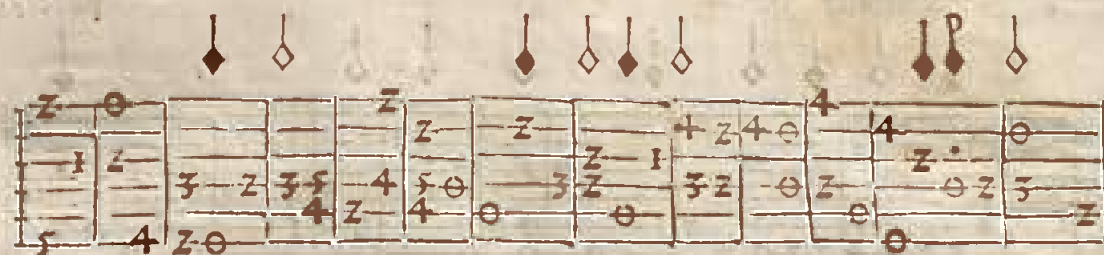
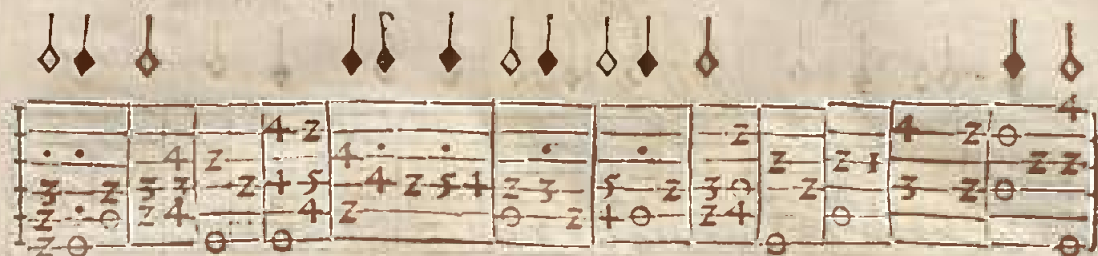
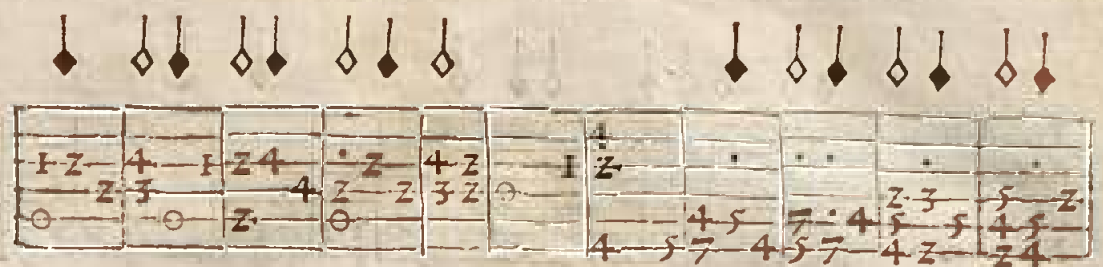
et ascendit in cę lum

ij. Et ascendit in cę

lum, se det ad dexteram pa tris, Seder

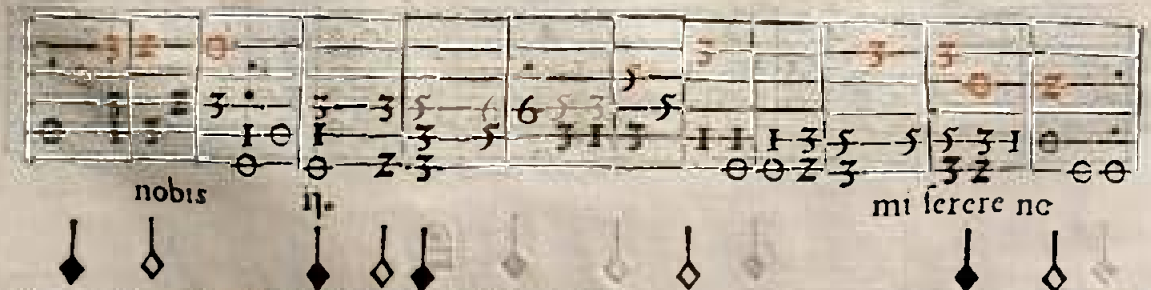
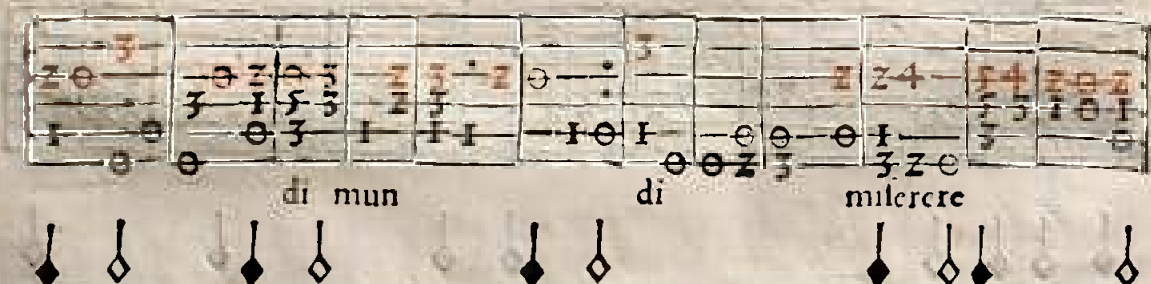
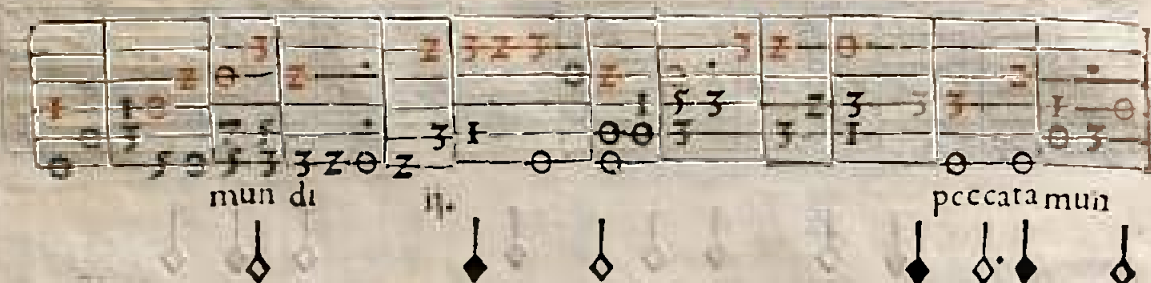
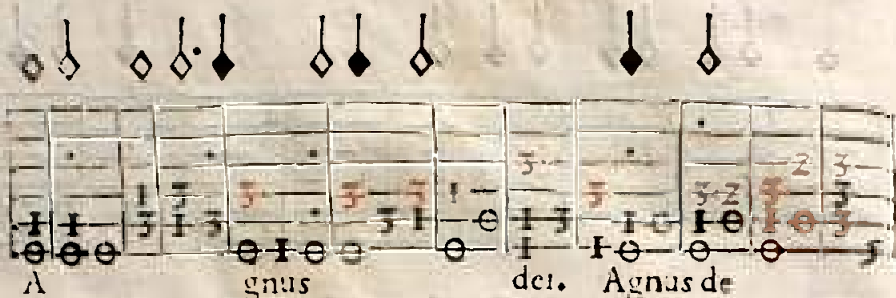
ad dexteram pa tris.

Fantasia del  
author.





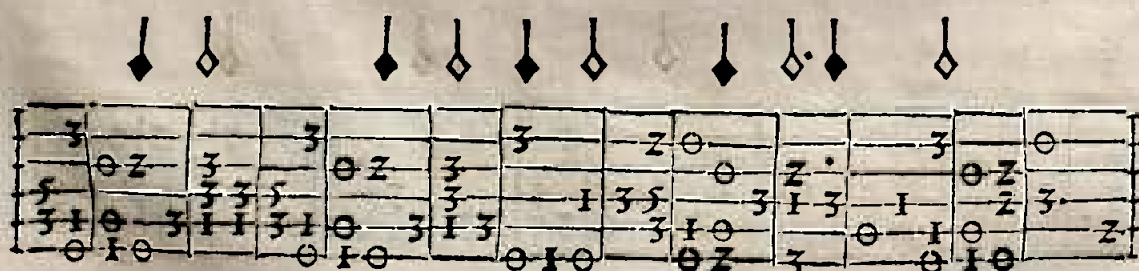
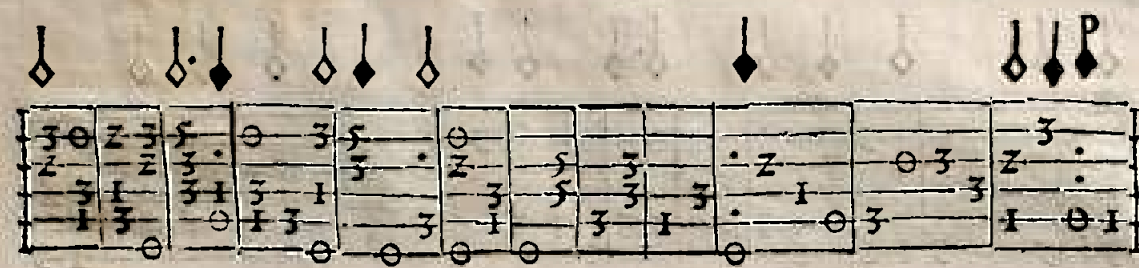
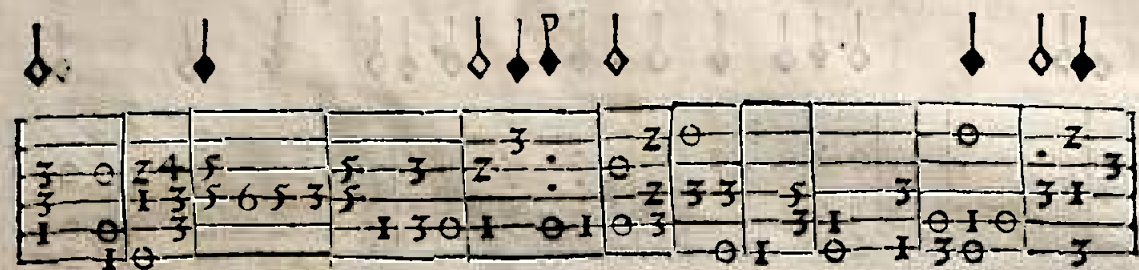
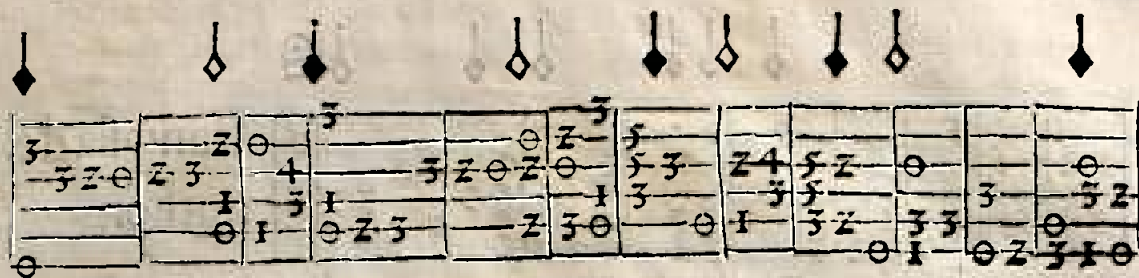
Tres de la mi  
ssa de aue ma  
ria.  
Morales.



Fantasia del  
author.

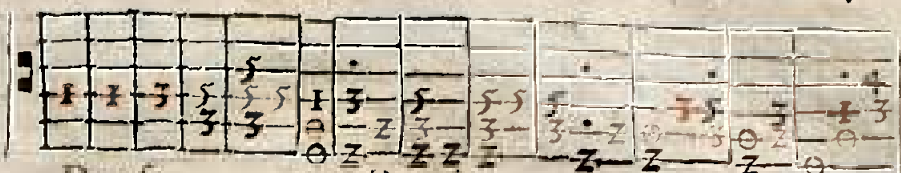
bis mi lere re no bis.

B iii





Tres de  
Morales.



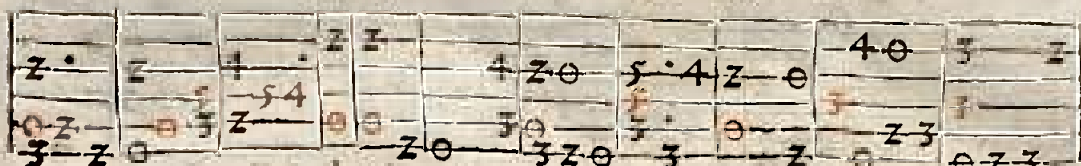
Deposi

it

Deposuit poten

tes

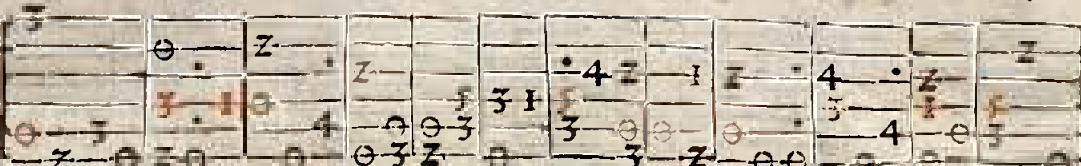
de se



de

et

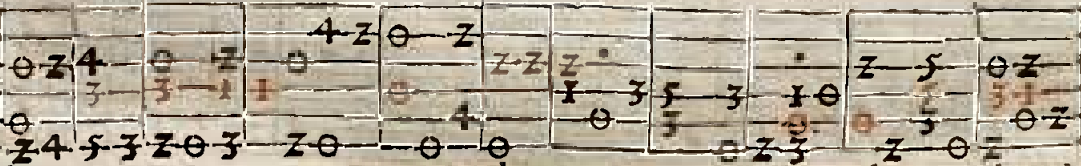
exaltauit



humi

les

et exaltauit

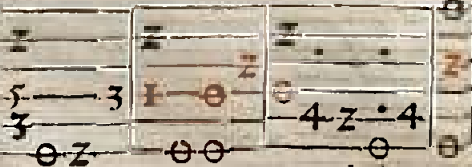


humi

les

et exaltauit

humi

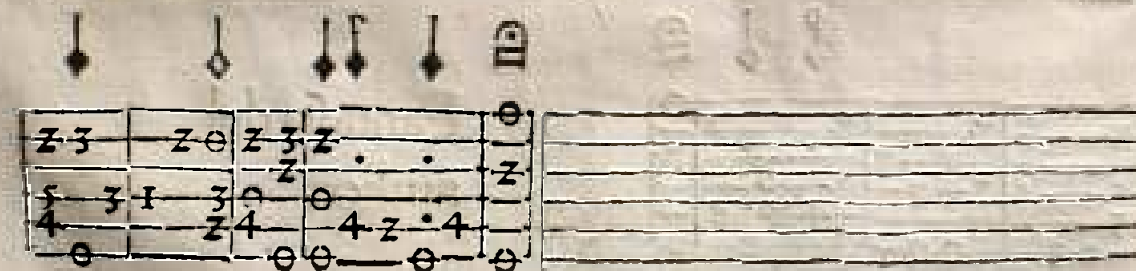
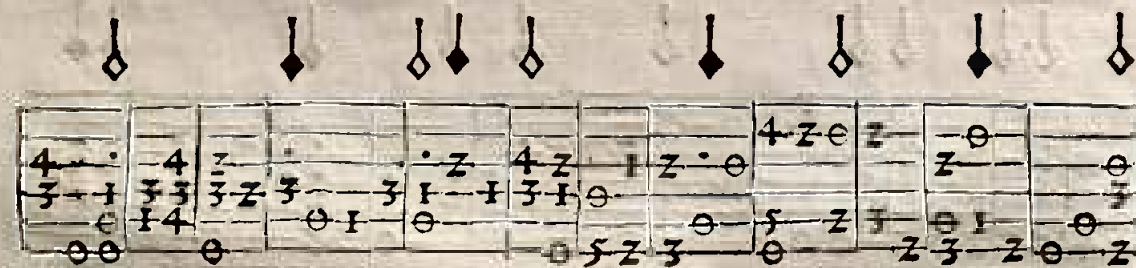
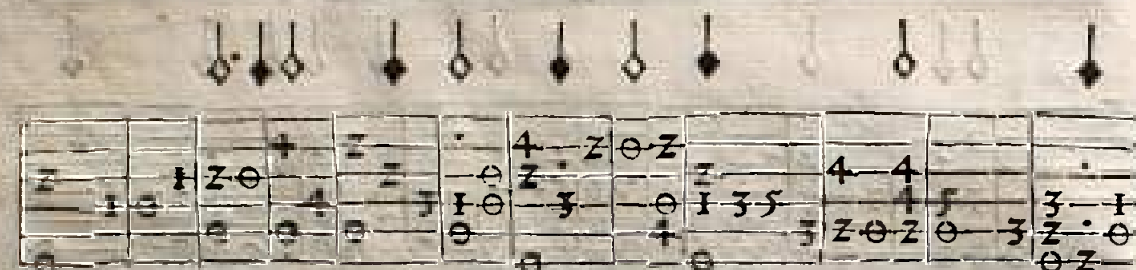
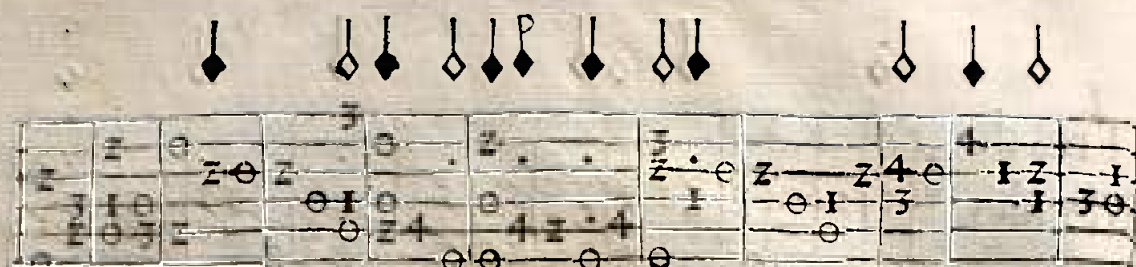


le s.



Fantasia del  
author.







ORPHENICA LYRA

**LIBRO SEGUNDO,**  
 en que se ponen motetes a  
 quatro, de famosos autho-  
 res. Assi mismo, fantasias a  
 quatro de el author, por  
 el orden ya dicho.

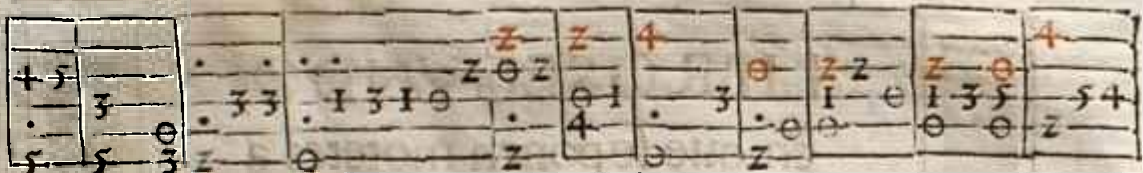
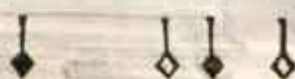
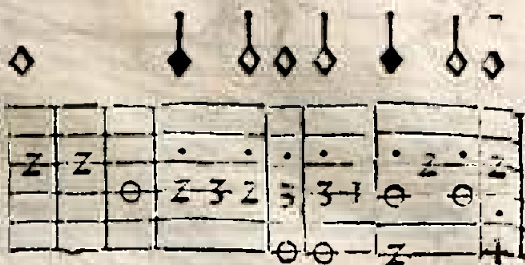


Labor omnia vincit



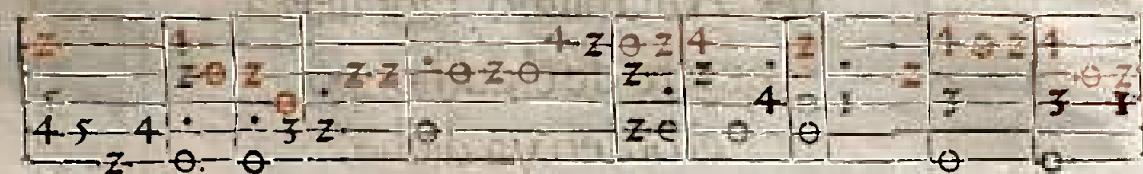


Motetes aquatro  
de Lupus.



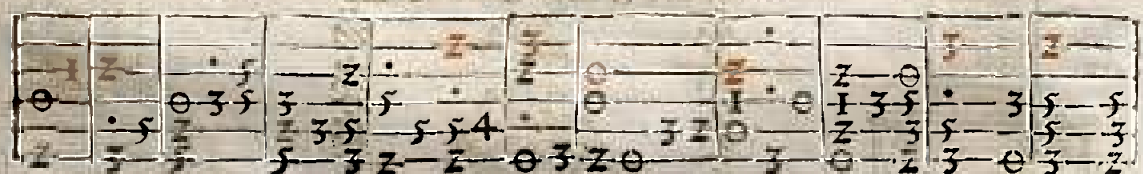
Odterna lux

di



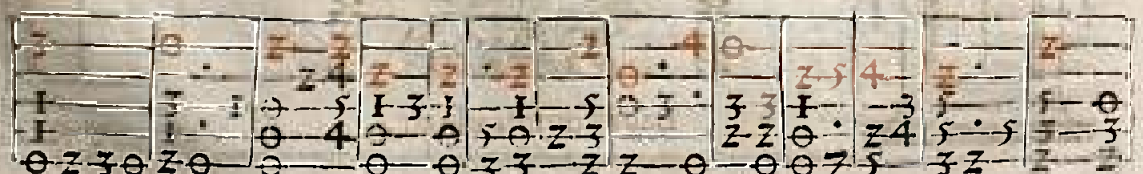
ci

lux



dei.

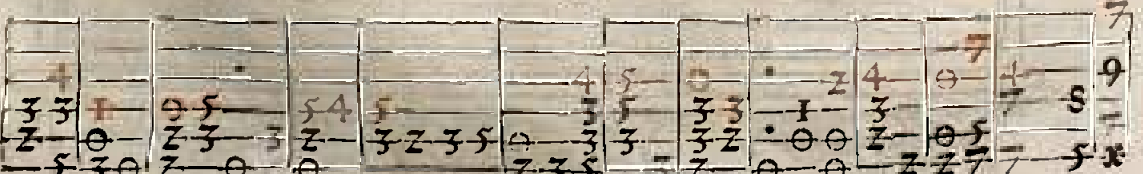
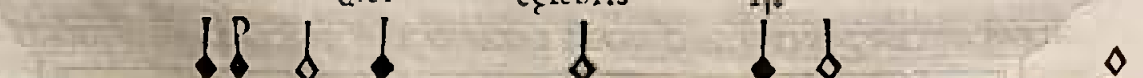
Hodierna lux



dei

cēlebris

ij.



In matris

dei

agitur

me moria.

De cantemus in hac

die  
semper  
virgini  
Mariæ

laudes  
et præ conia

Omnis  
homo  
om.

nis  
hora  
ipsam  
ora  
et  
implora  
eius pa. tro

cinia  
plalle plalle



musical notation with notes and lute tablature

vifa to to Voce voce

musical notation with notes and lute tablature

Aue plena gra ria.

secūda pars.

musical notation with notes and lute tablature

musical notation with notes and lute tablature

Ve domina cælūrum

musical notation with notes and lute tablature

in experta viri tho

musical notation with notes and lute tablature

rum parens paria nescia Recundata



finc ui ro

genuisti modo mi

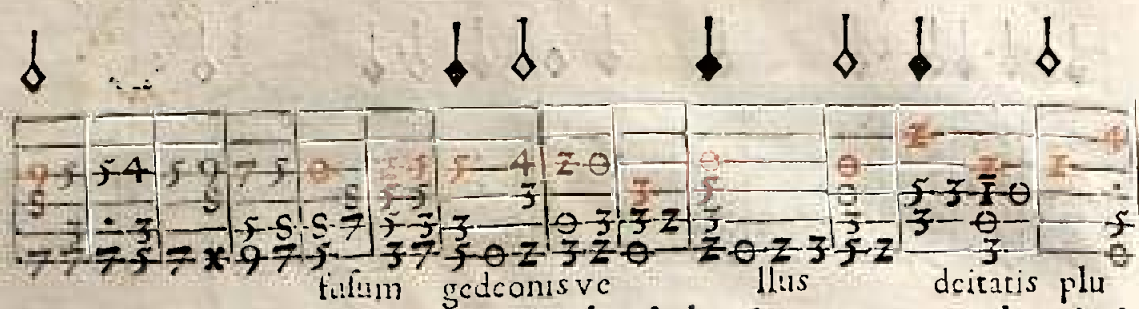
ro genitorem li florens

hoc tus austro flan re porta

clausa post er ante via viris

inua fusa cæli rore re ilus

✠ Motetes a quatro Lupus. ✠ Orphenica Lyra. ✠ Libro Segundo.



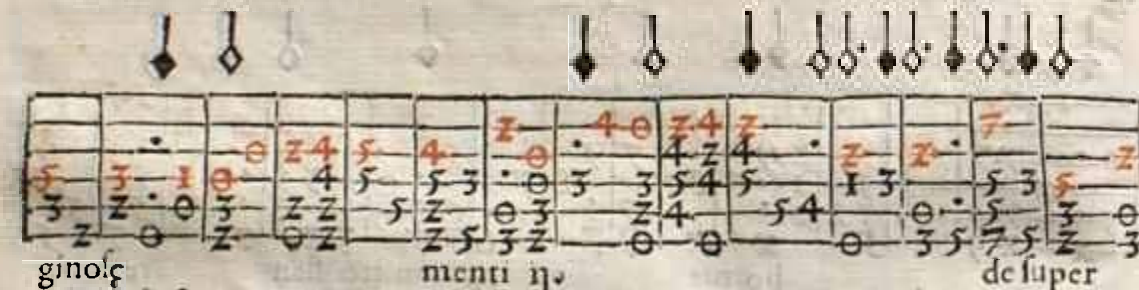
salum gedconis ve llus deitatis plu



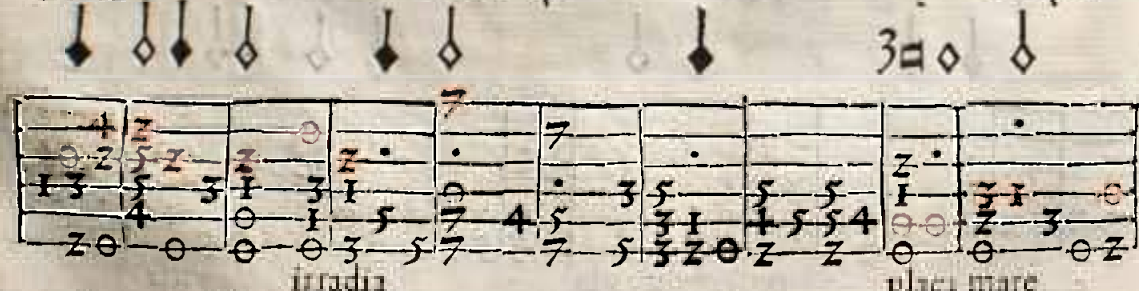
uia falue iplendor ij.



firmamēti tu cali



ginolç menti ij. de super



irradii placi mare



maris fiella, ij.

placa mare

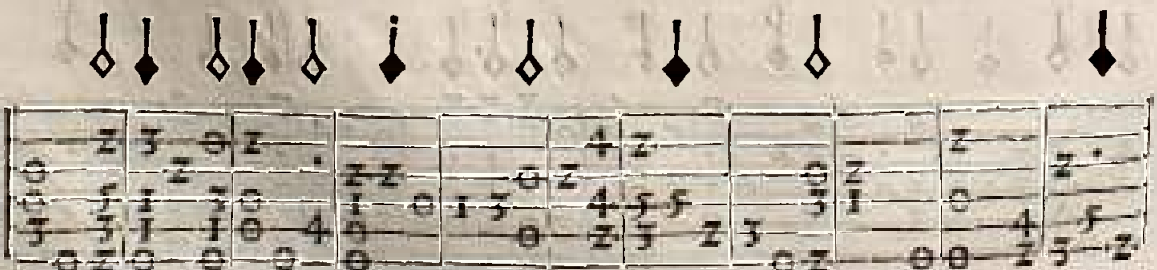
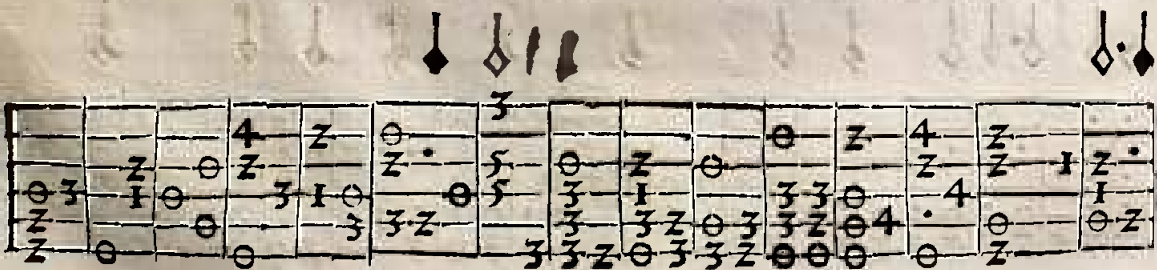
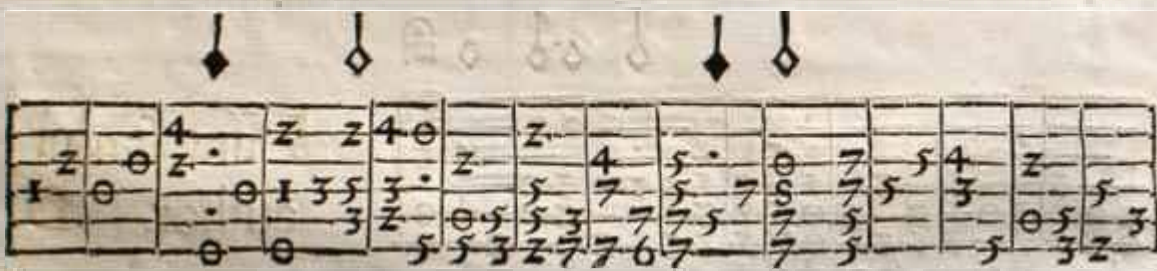
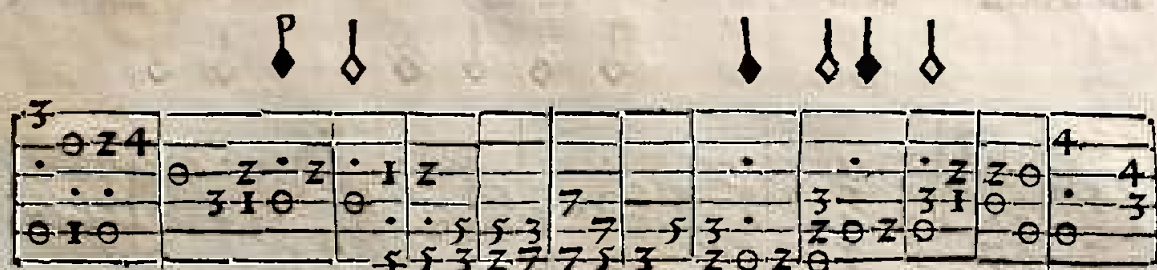
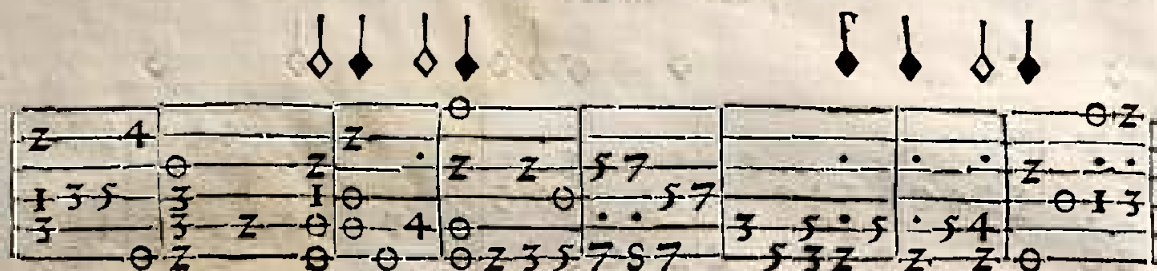
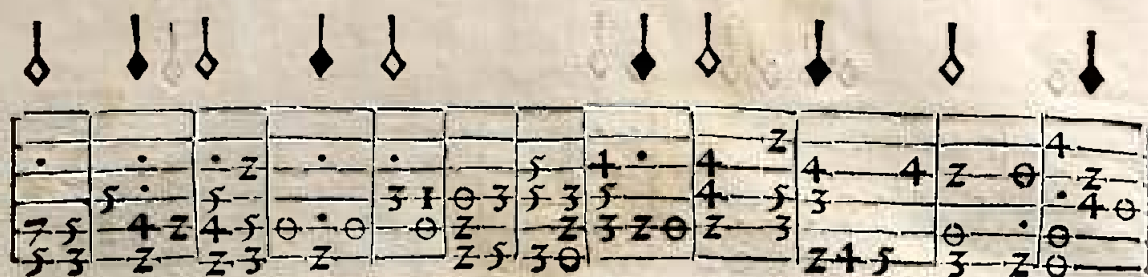
maris stella ne in voluit nos proce

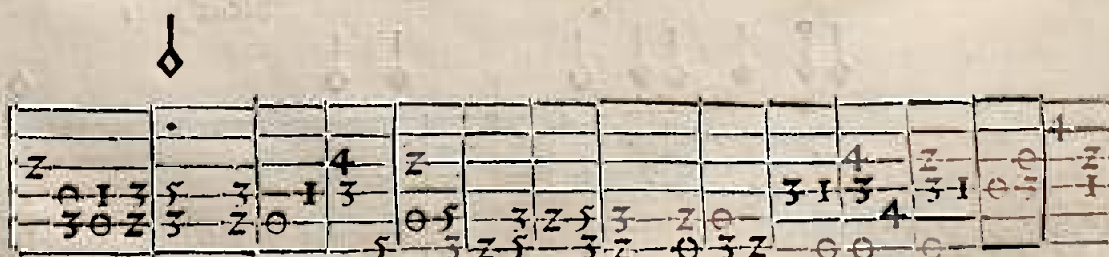
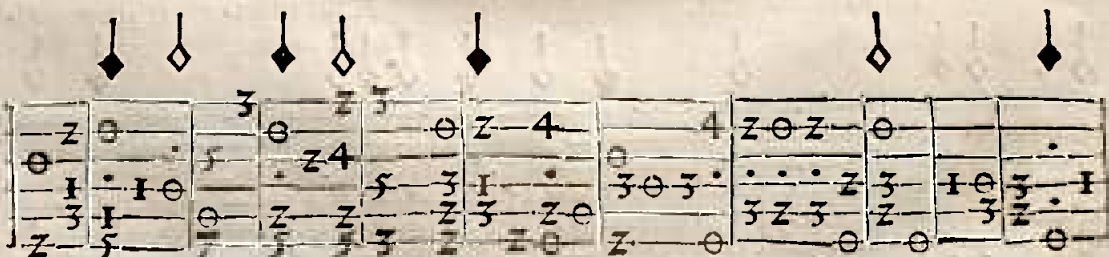
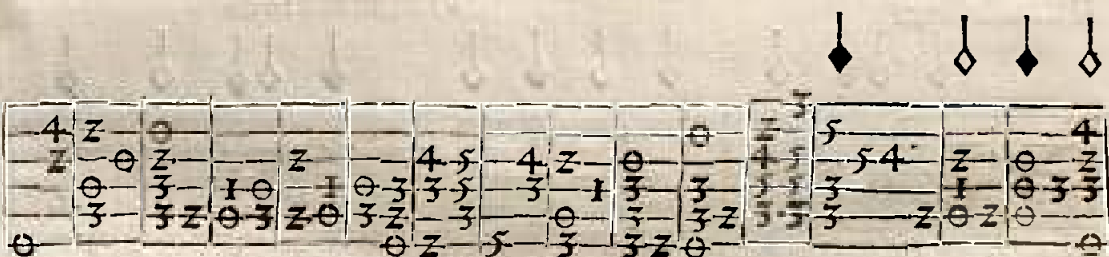
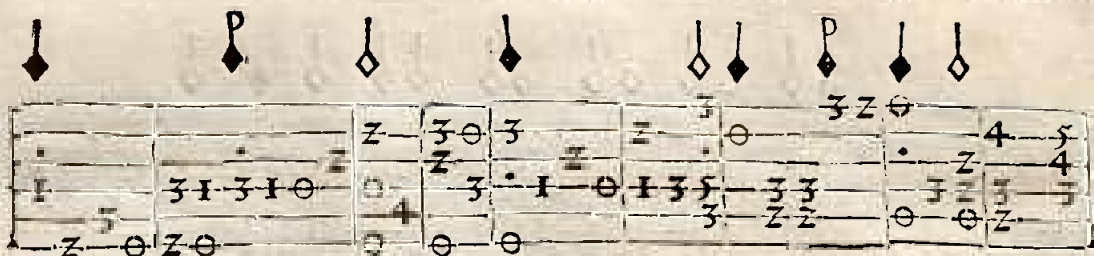
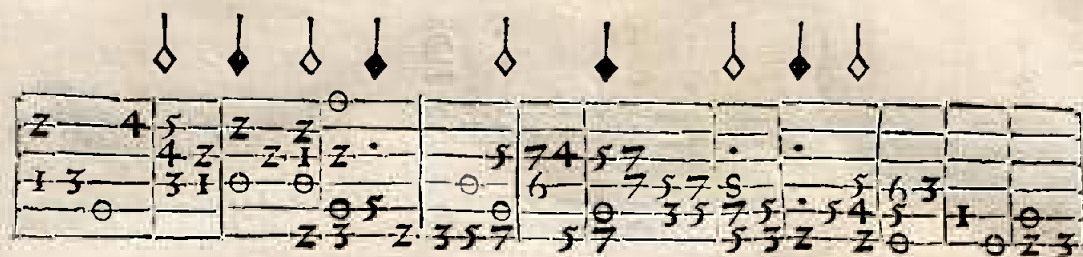
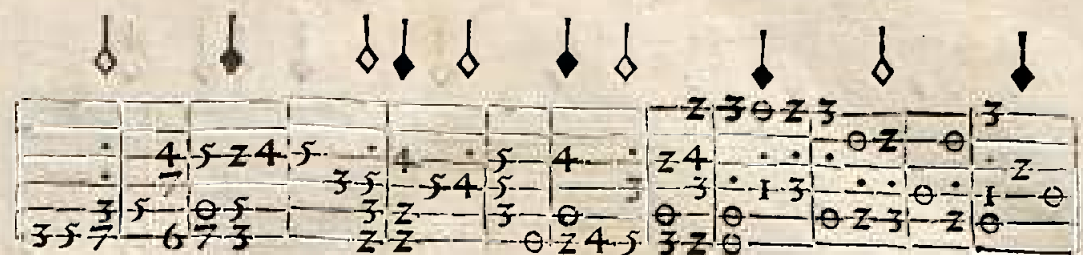
lla. ij. et tempestas

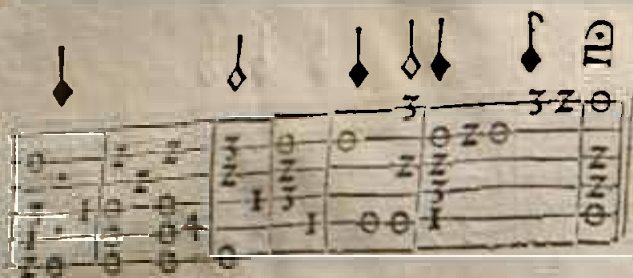
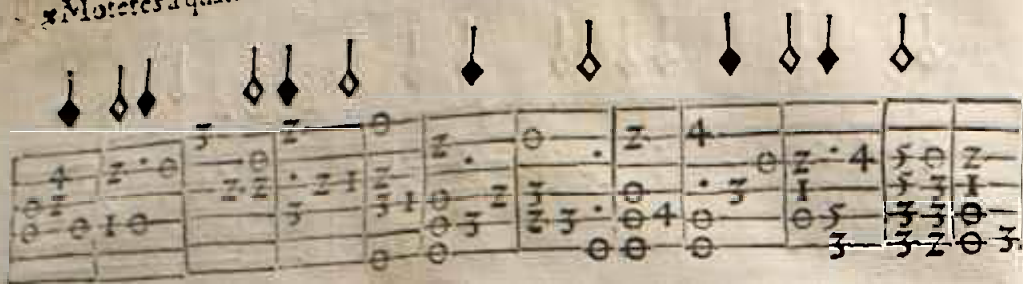
obuia et tempestas obuia. Amen, Amē.

Fantasia del  
author. **D.**





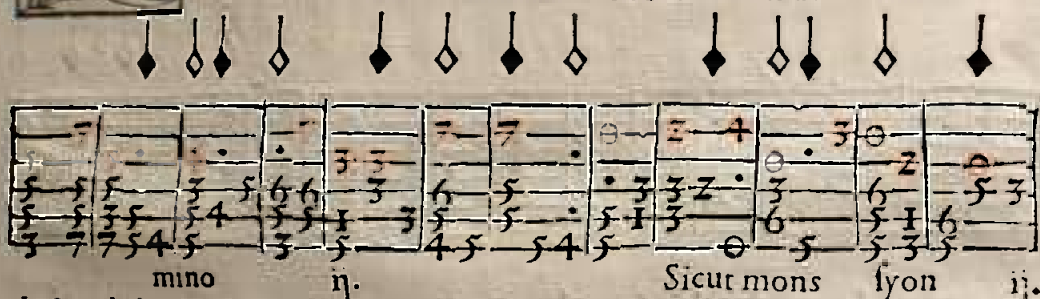




Motetes a quatro  
de Lupus.



Vi confidit in do



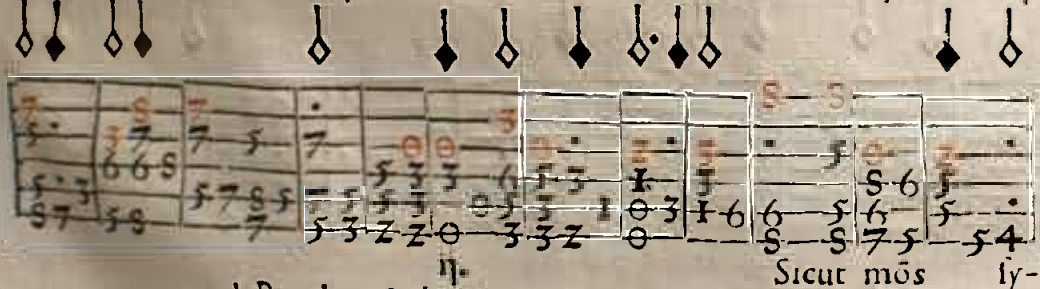
mino

η.

Sicut mons

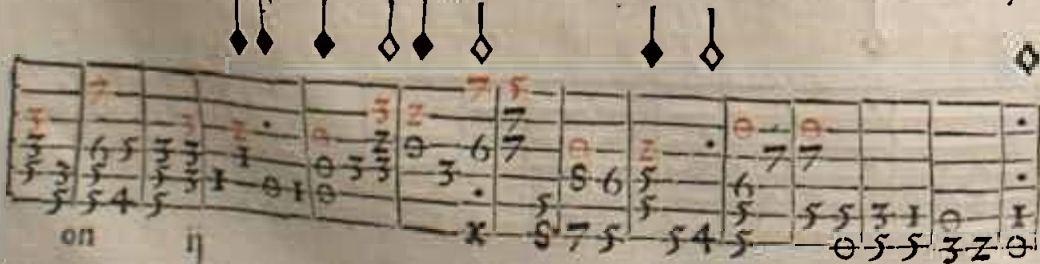
lyon

η.



Sicut mos

ly-



on

η



non comouebitur in eternum ij.

qui

habitat in Hierusalem. ij.

montes in circuitu eius

eius et domi nus

incircuitu populi sui ex

First musical staff with lute tablature (letters 1-7) and diamond ornaments above the staff.

hoc nunc et vlt

Second musical staff with lute tablature and diamond ornaments.

ex hoc nunc et vlt

Third musical staff with lute tablature and diamond ornaments.

in seculum.

Fourth musical staff with lute tablature and diamond ornaments.

quoniam non relinquet dominus vir

Fifth musical staff with lute tablature and diamond ornaments.

gam virgam peccato rum.

Sixth musical staff with lute tablature and diamond ornaments.

super iort e iusto rum

η. Vt nō extendant

iusti

Vt nō extendant iusti ad iniquitate m.

manus tuas.

Secūda pars.

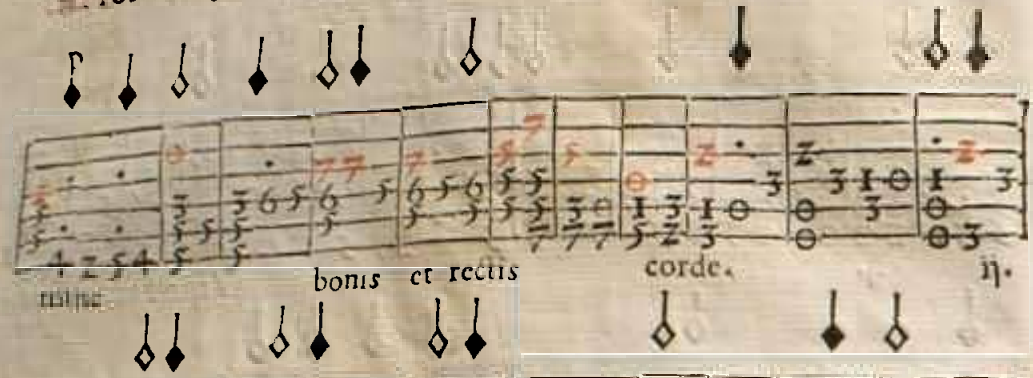
**B**

Enefac do mi

ne be nefac do

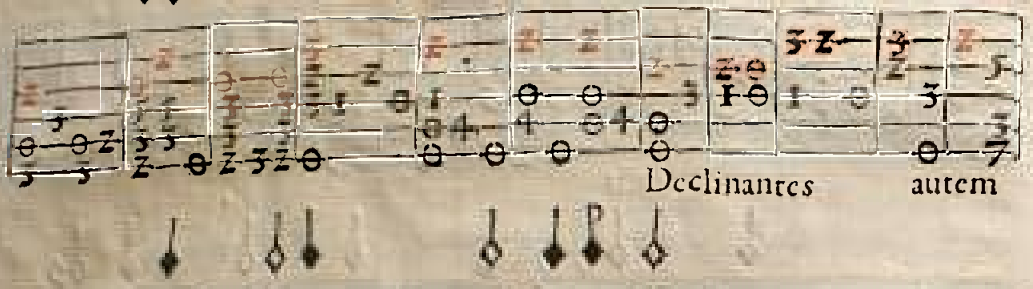


bonis et rectis corde.



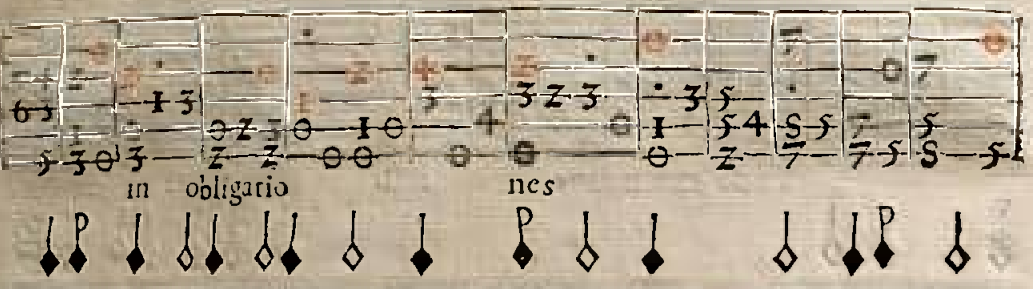
This block contains the first system of the musical score. It features a lute diagram at the top with eight pegs. Below it is a musical staff with lute tablature, including numbers 1-7 and letters Z, I, O. The lyrics "bonis et rectis corde." are written below the staff. A lute diagram is also positioned below the staff.

Declinantes autem



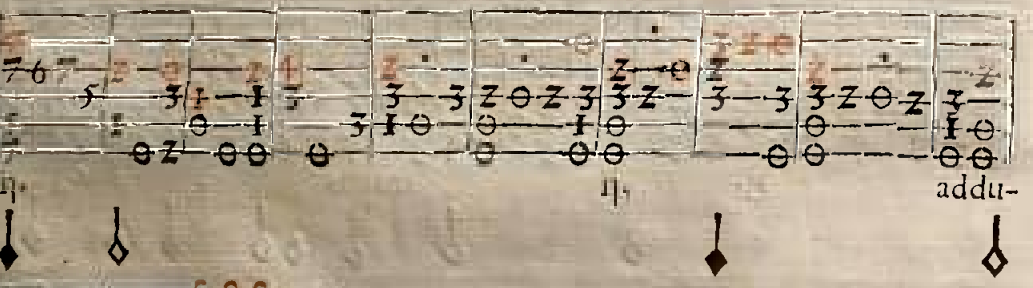
This block contains the second system of the musical score. It features a lute diagram at the top. Below it is a musical staff with lute tablature. The lyrics "Declinantes autem" are written below the staff. A lute diagram is also positioned below the staff.

in obligatio nes



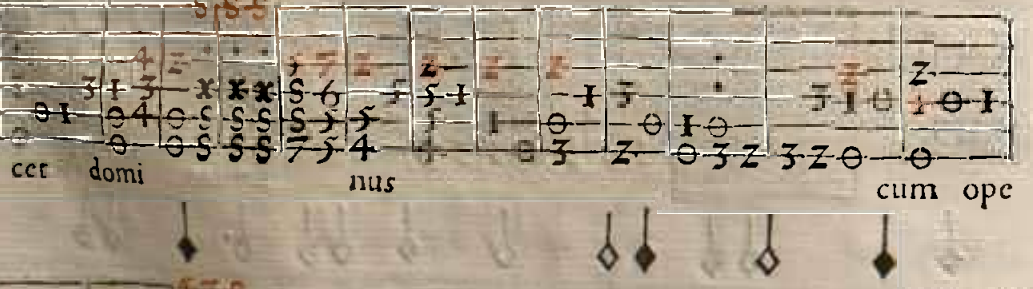
This block contains the third system of the musical score. It features a lute diagram at the top. Below it is a musical staff with lute tablature. The lyrics "in obligatio nes" are written below the staff. A lute diagram is also positioned below the staff.

addu-



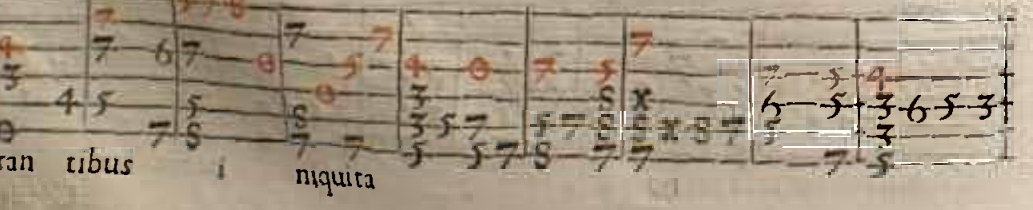
This block contains the fourth system of the musical score. It features a lute diagram at the top. Below it is a musical staff with lute tablature. The lyrics "addu-" are written below the staff. A lute diagram is also positioned below the staff.

cer domi nus cum ope



This block contains the fifth system of the musical score. It features a lute diagram at the top. Below it is a musical staff with lute tablature. The lyrics "cer domi nus cum ope" are written below the staff. A lute diagram is also positioned below the staff.

ran ribus ni quita



This block contains the sixth system of the musical score. It features a lute diagram at the top. Below it is a musical staff with lute tablature. The lyrics "ran ribus ni quita" are written below the staff. A lute diagram is also positioned below the staff.

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

tem pax super

Detailed description: This block contains the first system of a musical score. It features a single staff with a series of rhythmic symbols (vertical lines with flags) above it. The staff itself contains a sequence of numbers (0-9) and letters (S, Z, I, O) representing a lute or guitar tablature. The text 'tem' and 'pax super' is written below the staff at different points.

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

Isra el. η.

Detailed description: This block contains the second system of the musical score. It follows the same format as the first, with rhythmic symbols above the staff and a tablature of numbers and letters on the staff. The text 'Isra el.' and 'η.' is written below the staff.

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

pax super Isra el

Detailed description: This block contains the third system of the musical score. It continues the sequence of rhythmic symbols and tablature. The text 'pax super Isra el' is written below the staff.

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

Gloria patri et filio et spi

Detailed description: This block contains the fourth system of the musical score. It continues the sequence of rhythmic symbols and tablature. The text 'Gloria patri et filio et spi' is written below the staff.

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

sicut san. Go η.

Detailed description: This block contains the fifth system of the musical score. It continues the sequence of rhythmic symbols and tablature. The text 'sicut san.' and 'Go η.' is written below the staff.

♫ ♫ ♫ ♫ ♫ ♫ ♫ ♫

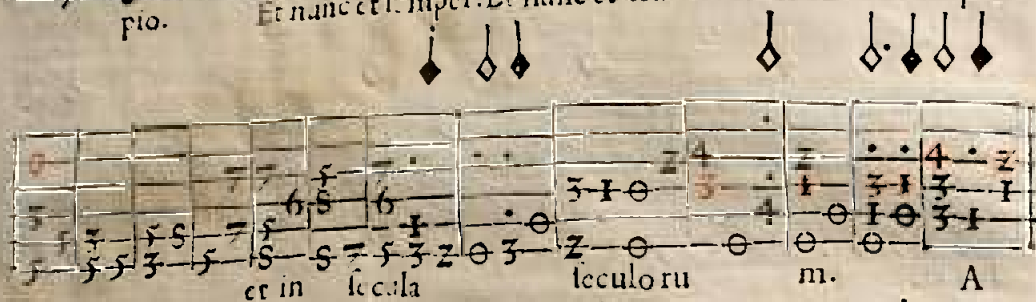
Sicut erat in princi

Detailed description: This block contains the sixth and final system of the musical score on this page. It continues the sequence of rhythmic symbols and tablature. The text 'Sicut erat in princi' is written below the staff.

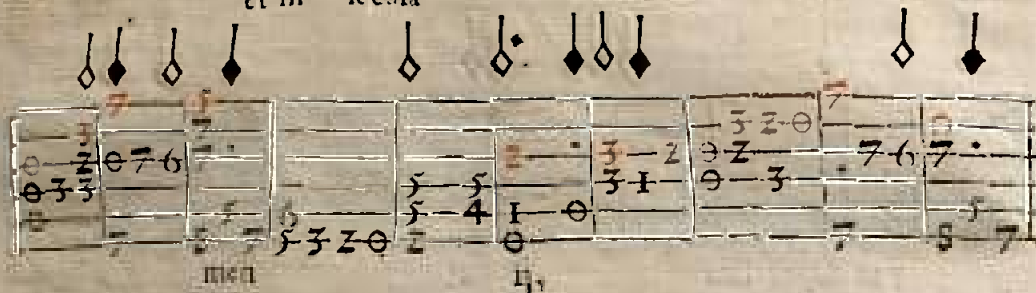
Motetes a quatro Lirichier. Orpheuica Lyræ. Libro segundo.



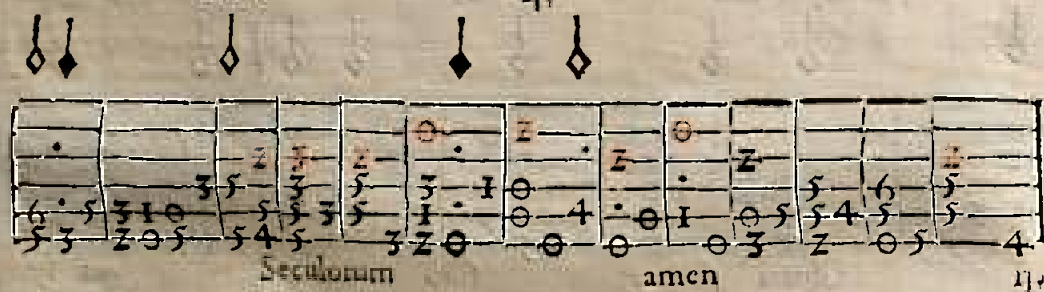
pio. Et nunc et semper. Et nunc et semper per



et in secula seculo rum m. A



men



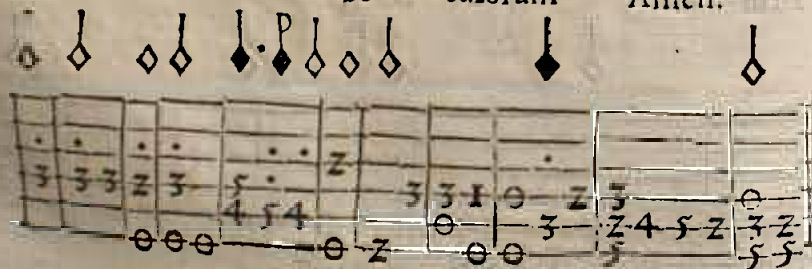
Seculorum amen



Se culorum Amen.

Fantasia del  
author.

D.





The page contains eight staves of musical notation. Each staff consists of a five-line system with various notes, rests, and ornaments. The notation is in a historical style, likely from the 16th or 17th century. The page is titled "Fuen llana." and "Orphenica Lyra." and is from "Libro segundo. Fo. xxij.".

The notation includes various symbols such as circles, diamonds, and lines, which are likely representing notes and rests. There are also some numbers and letters interspersed within the notation, possibly indicating specific musical values or instructions. The page is decorated with small diamond-shaped ornaments above and below the staves.

The image displays a handwritten musical score for a piece titled "Fantasia a quatro. Fuellana." from the collection "Orphenica Lyra, Libro.ij." The score is organized into seven systems, each consisting of four staves. The notation is a form of early modern musical shorthand, featuring various symbols such as circles, vertical lines, and numbers (e.g., 4, 3, 5, 7) to represent musical notes and rests. Above and below the staves, there are decorative elements including diamond-shaped ornaments and vertical lines, which are likely part of the piece's performance or printing instructions. The manuscript is written in dark ink on aged, slightly discolored paper.

The first system of musical notation consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a series of notes and rests, with some notes marked with a 'P' and a diamond symbol. The middle and bottom staves are in a different clef and contain more complex notation, including many accidentals and ligatures. The system is decorated with various symbols, including diamonds and a 'P'.

The second system of musical notation consists of two staves. The top staff has a treble clef and a key signature of one flat. It contains a series of notes and rests, with some notes marked with a diamond symbol. The bottom staff is in a different clef and contains more complex notation, including many accidentals and ligatures. The system is decorated with various symbols, including diamonds and a 'P'.

The third system of musical notation consists of two staves. The top staff has a treble clef and a key signature of one flat. It contains a series of notes and rests, with some notes marked with a diamond symbol. The bottom staff is in a different clef and contains more complex notation, including many accidentals and ligatures. The system is decorated with various symbols, including diamonds and a 'P'.

Motetes a quatro  
de Lupus.

The fourth system of musical notation consists of two staves. The top staff has a treble clef and a key signature of one flat. It contains a series of notes and rests, with some notes marked with a diamond symbol. The bottom staff is in a different clef and contains more complex notation, including many accidentals and ligatures. The system is decorated with various symbols, including diamonds and a 'P'.

The fifth system of musical notation consists of two staves. The top staff has a treble clef and a key signature of one flat. It contains a series of notes and rests, with some notes marked with a diamond symbol. The bottom staff is in a different clef and contains more complex notation, including many accidentals and ligatures. The system is decorated with various symbols, including diamonds and a 'P'.



This image shows a page from the Voynich manuscript, featuring a musical score. The score is written on ten staves, each with a five-line structure. Above the staves are various symbols, including diamond shapes and vertical lines. The staves contain handwritten numbers and symbols, including '3', '4', '5', '6', and '7'. The manuscript is aged and shows signs of wear.

Handwritten musical score for a piece titled "în solcni rate. 11." The score is written on a single staff with a treble clef. The notation includes various rhythmic values (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and rests. The piece is in a key signature of one flat (B-flat) and has a 4/4 time signature. The score is written in a single system with a treble clef. The notation includes various rhythmic values (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and rests. The piece is in a key signature of one flat (B-flat) and has a 4/4 time signature. The score is written in a single system with a treble clef.

in folēni

rate.

17

lancig

Marix

17.

magdalc

75

quoniam letus æternus amor di

quoniam Iesus

ſternus

amor

チ

32  
1c

Handwritten musical notation on three staves. The notation consists of diamond-shaped notes, some with dots, and various symbols above them. The first staff has a diamond with a dot above it. The second staff has a diamond with a dot above it. The third staff has a diamond with a dot above it. The notation is written in a cursive, handwritten style.

xix pluri

mum. pluri

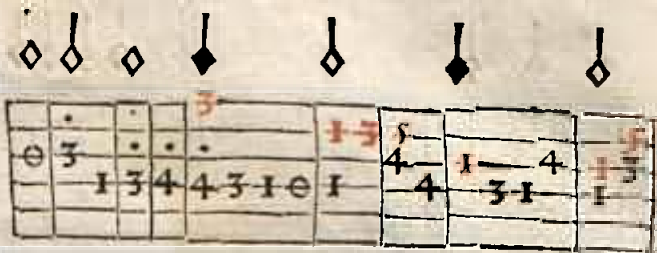
mum.

xix pluri

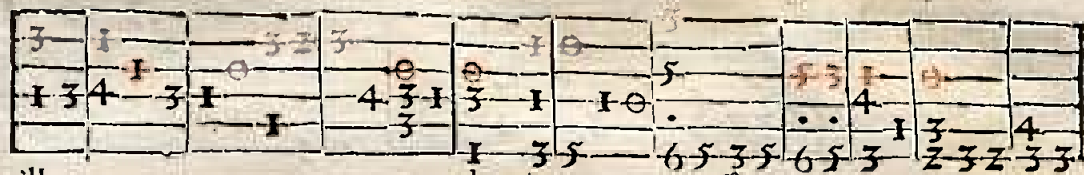
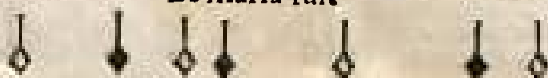
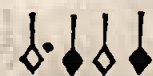
mum. pluri

1174111.

Secūda  
pars.



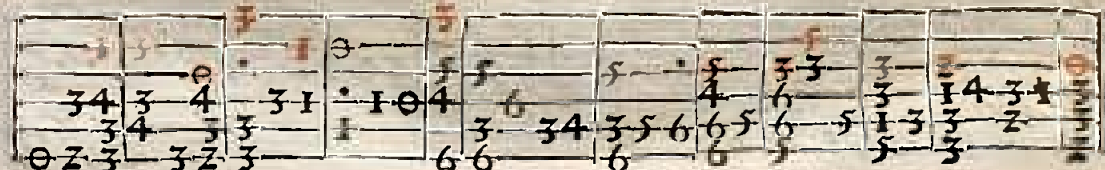
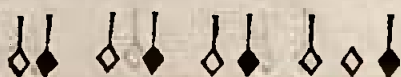
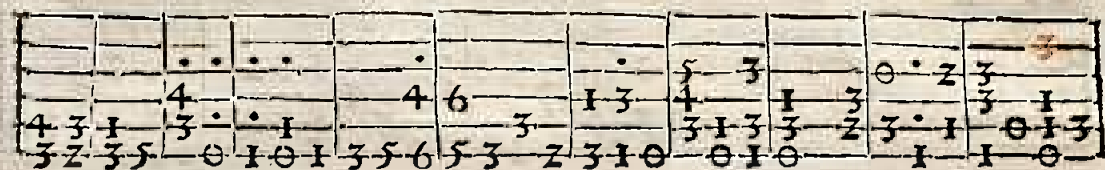
Ec maria fuit



illa

domino

gratissima



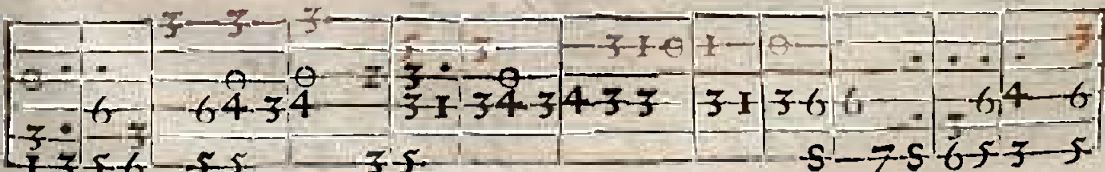
et



que vnguento preciosa

pedes

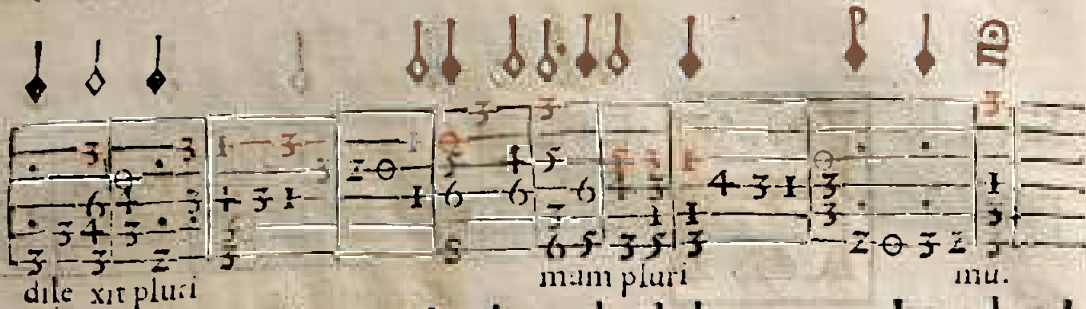
vnxit



quoniam

Iesus eternus

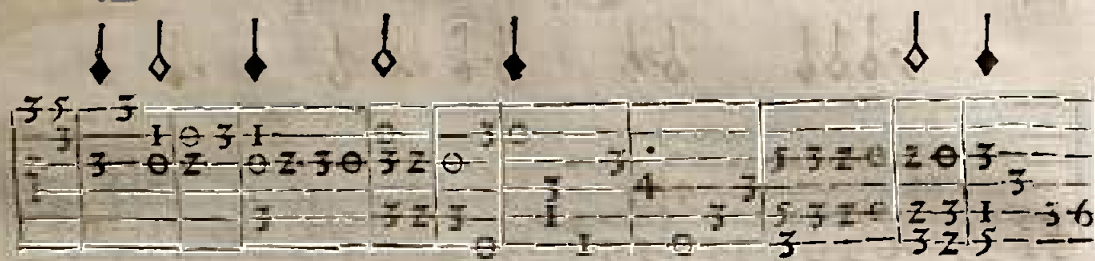
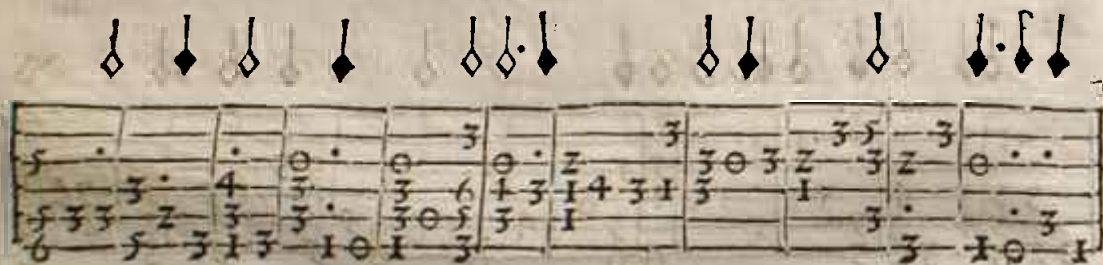
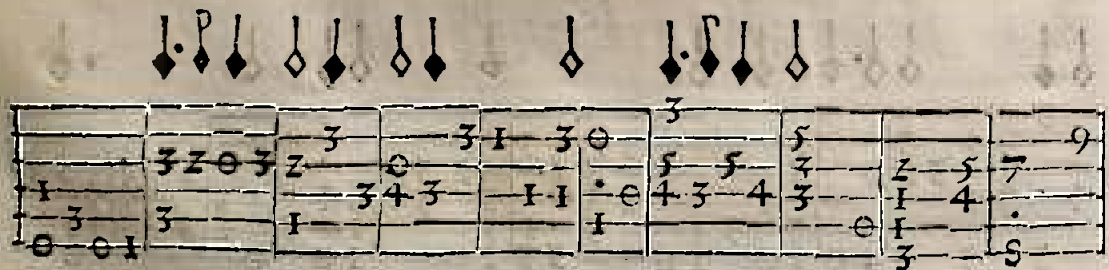
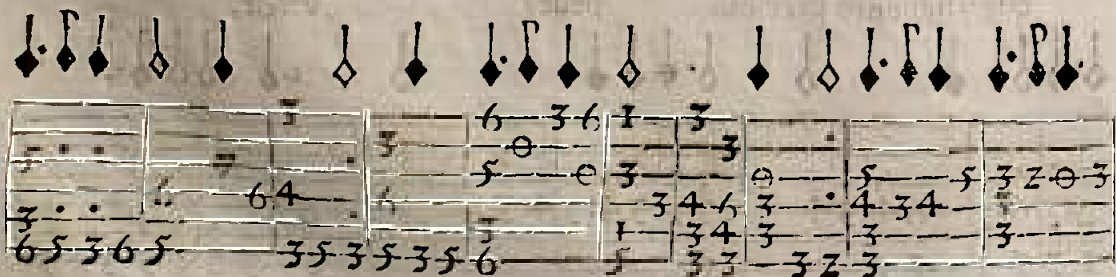
amor



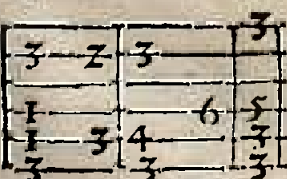
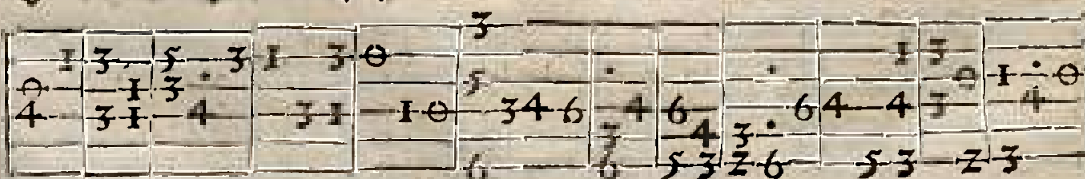
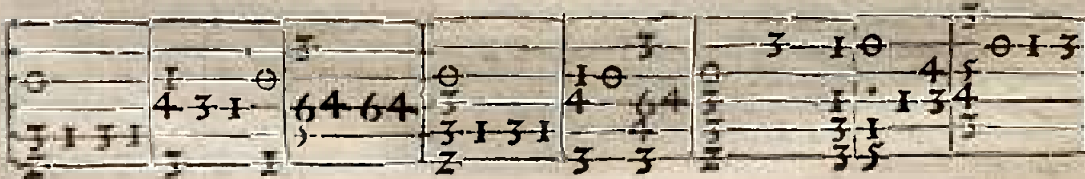
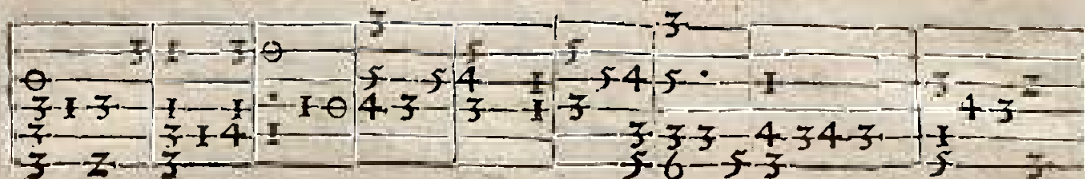
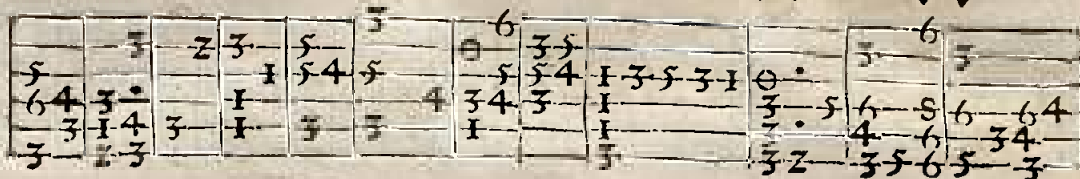
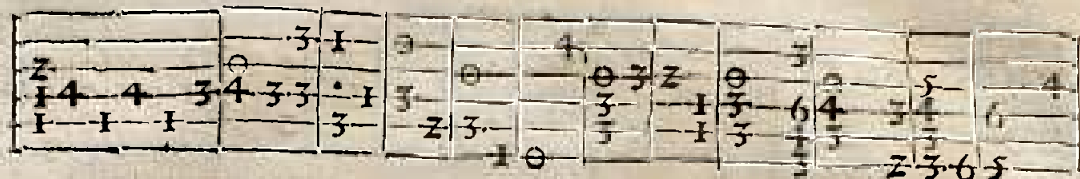
dile xit pluri mam pluri mu.

Fantasia del  
author.

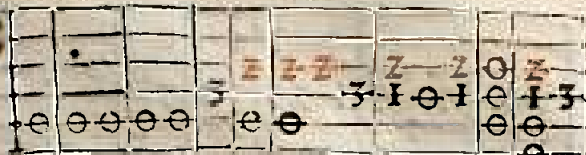
.D.

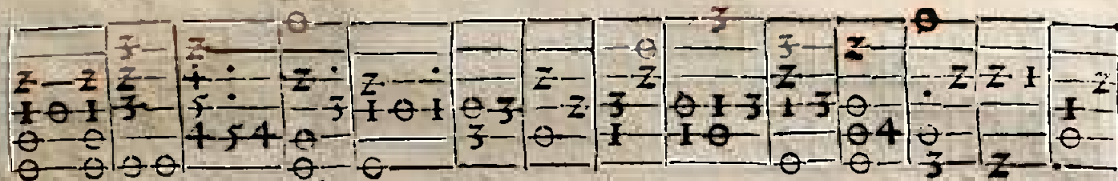




Motete a qua  
tro de Galcô.F.



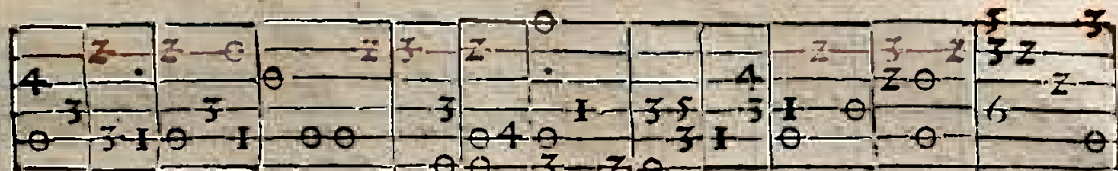
Vm appropinquasset



le

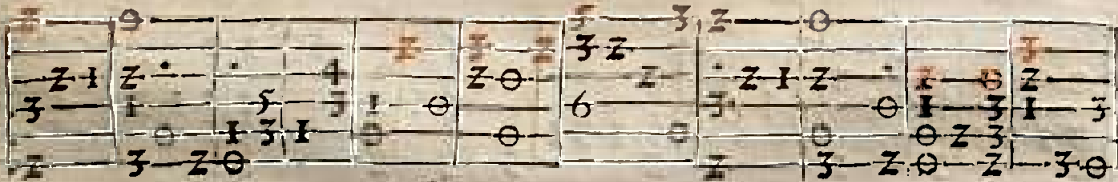
lus

portē ciuitatis



ij.

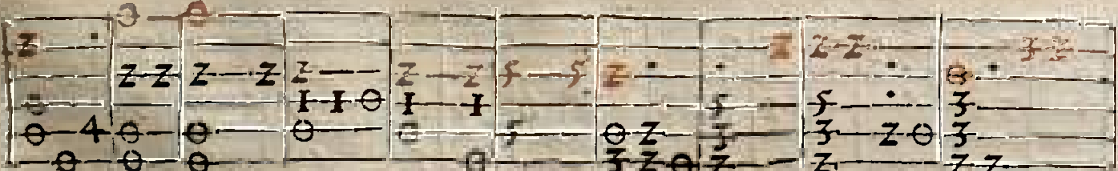
quē dicitur



naym.

ij.

ij.

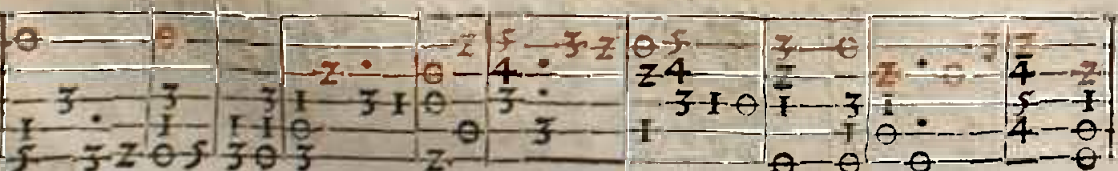


ecce defunc

tus

e

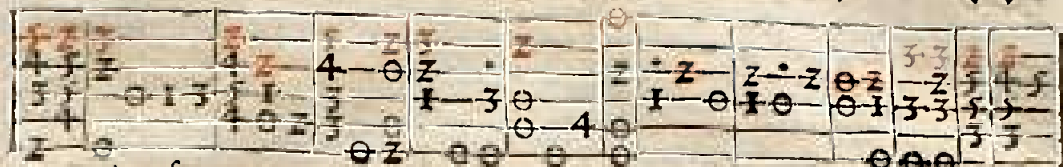
flerebatur.



flur

unicus

ij.

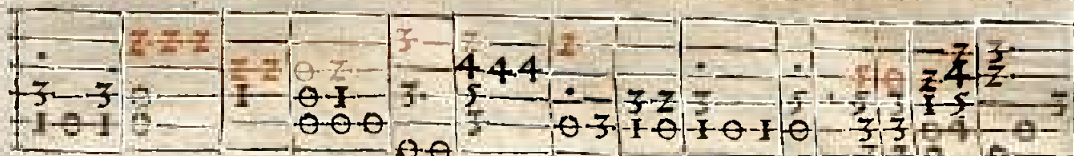


marris suę

η.

et ait illis

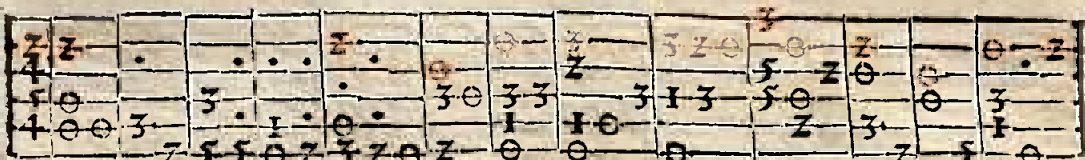
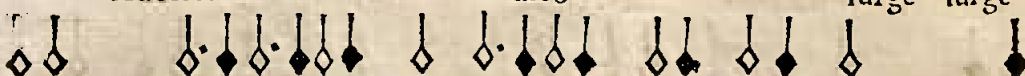
Iesus.



Adolescens tibi

dico

surge surge



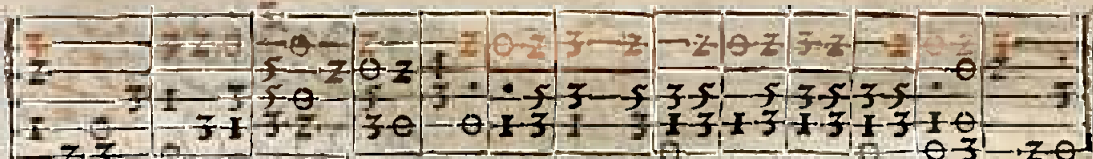
et re

sedit

qui erat mor

tuus

et



cœpit

lo

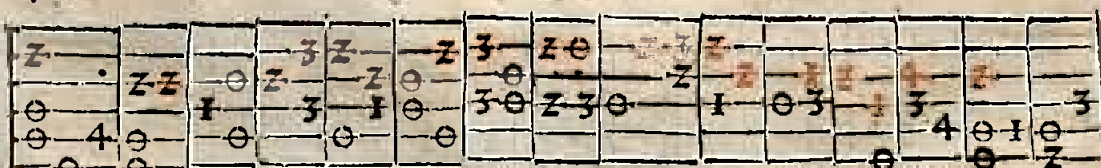
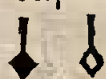
qui

η.

η.

et cœpit

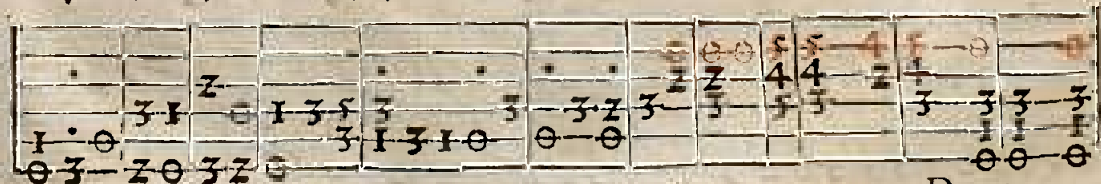
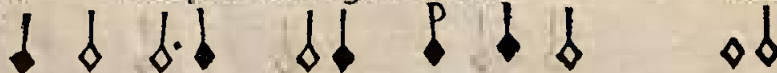
lo



qui

turbę autem magnificabant

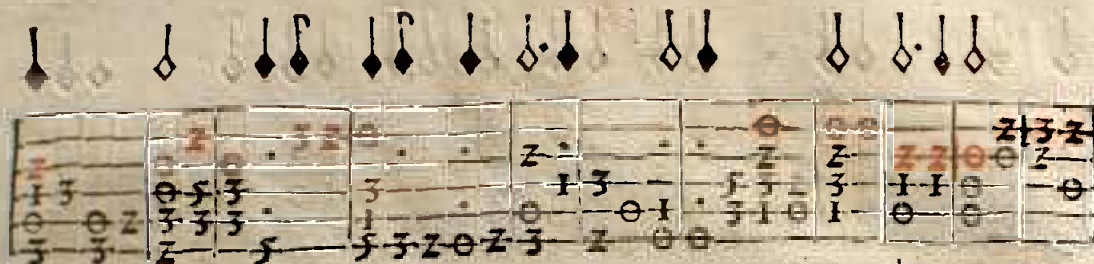
deum dicentes.



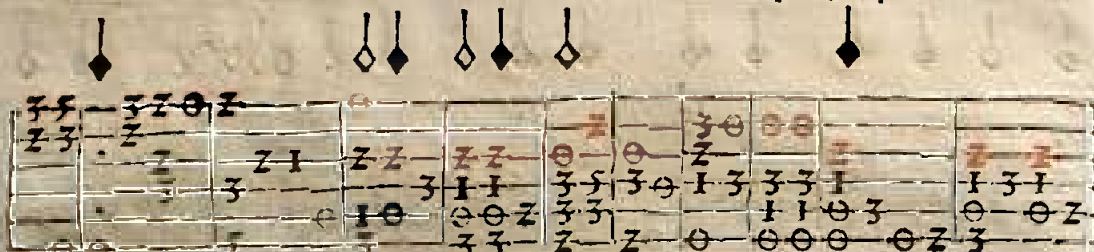
η.

D η





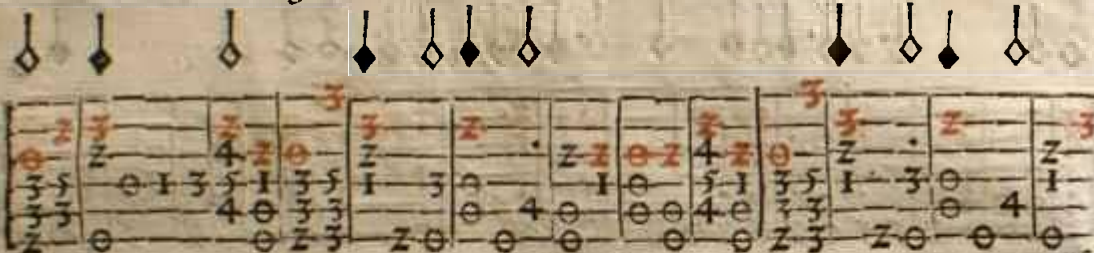
quia propheta



magnus

fur, exit

in nobis. ij.



ij.

fu

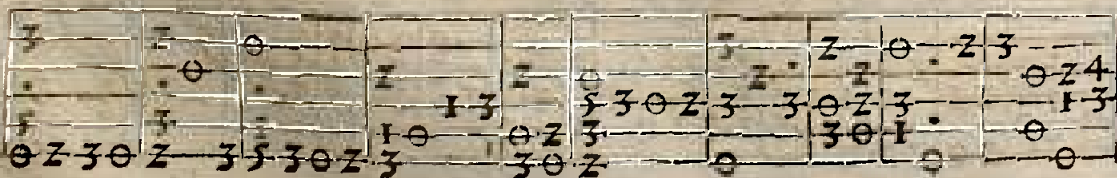
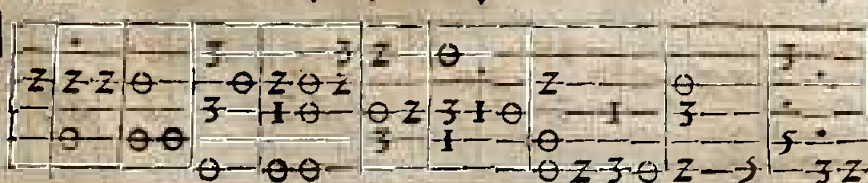


rrexit

in no

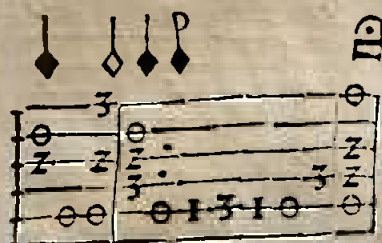
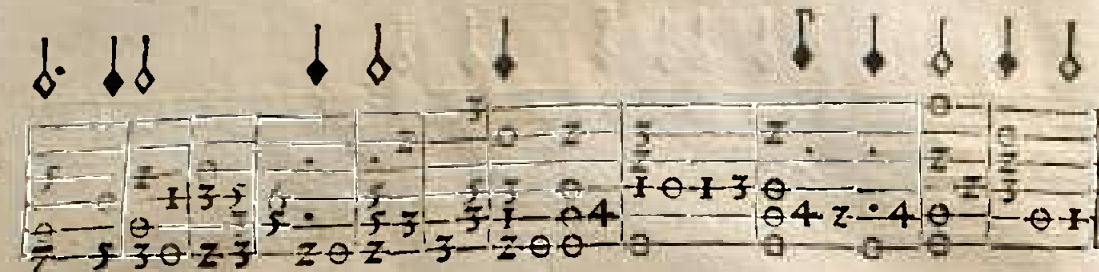
bis.

Fantasia del  
author. .f.



The image displays a page of musical notation, likely for a lute or similar stringed instrument. It consists of seven systems of staves. Above each staff system are rhythmic flags (diamonds) indicating the timing of notes. Below each staff system is a line of lute tablature, represented by numbers 1 through 7, which correspond to the frets of the instrument. The notation on the staves includes various symbols such as 'z', 'f', 'o', and 'i', which are likely shorthand for specific musical notes or ornaments. The page is numbered 'Libro. ij. Fo. xxvij.' in the top right corner.





Motete a quatro  
de Gombert. D.



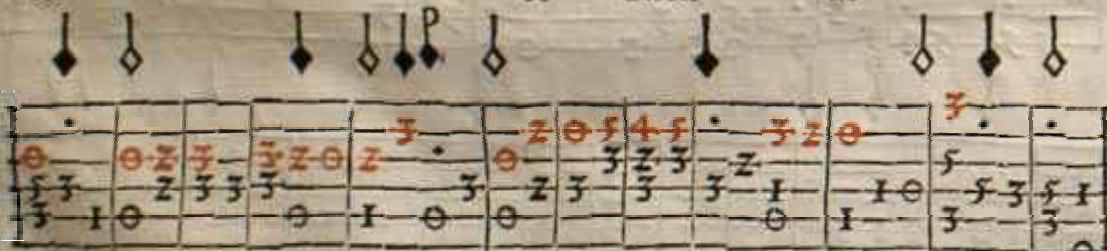
Arce domine



cis

et defen

de



et plasma tuū

in cis.



Et ne des gloriam

no mi nis



First system of musical notation with lute tablature and lyrics: *tui nomi nis*

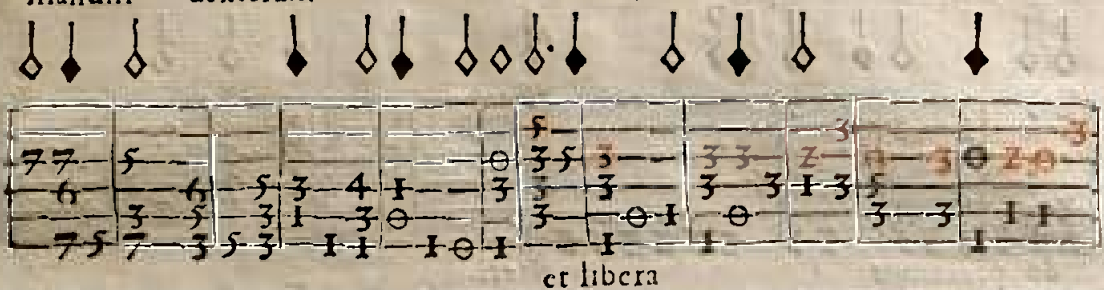
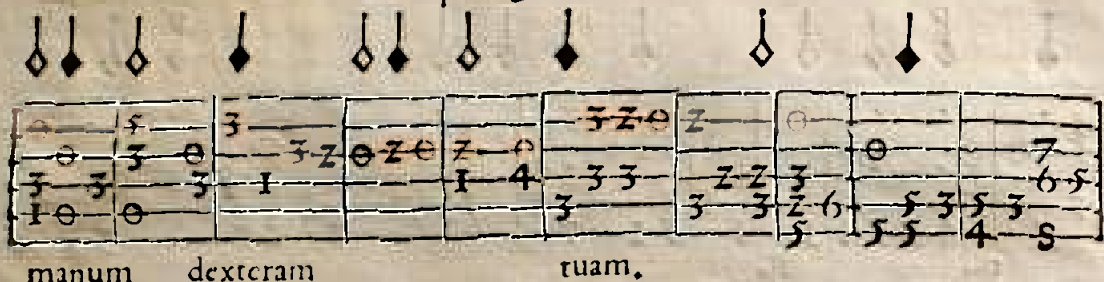
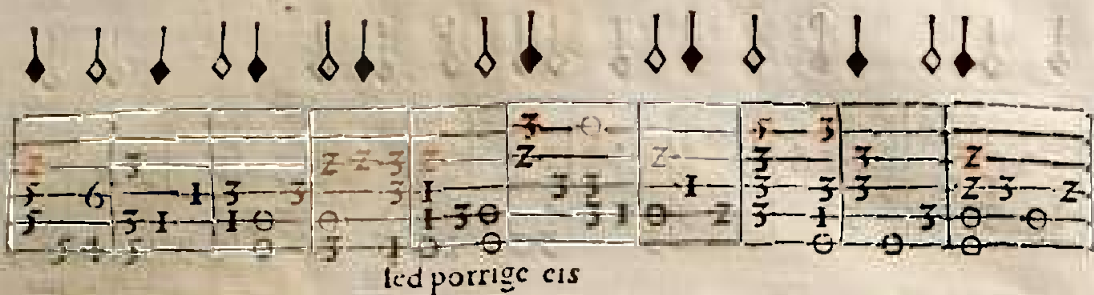
Second system of musical notation with lute tablature and lyrics: *tui ij.*

Third system of musical notation with lute tablature and lyrics: *de precamur alteri.*

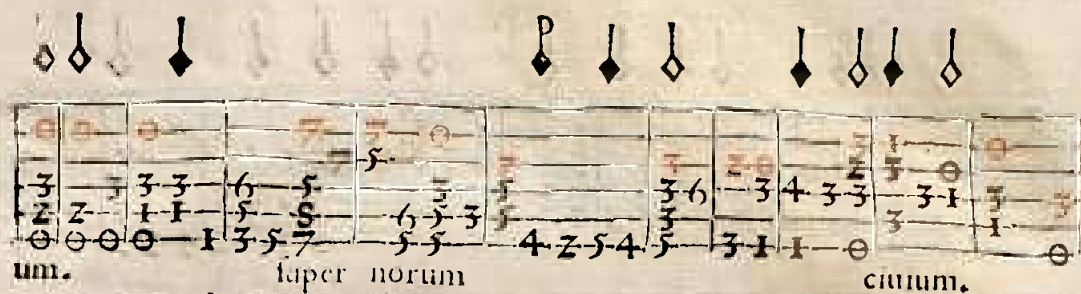
Fourth system of musical notation with lute tablature and lyrics: *ij. opera manuū tua*

Fifth system of musical notation with lute tablature and lyrics: *rum ne*

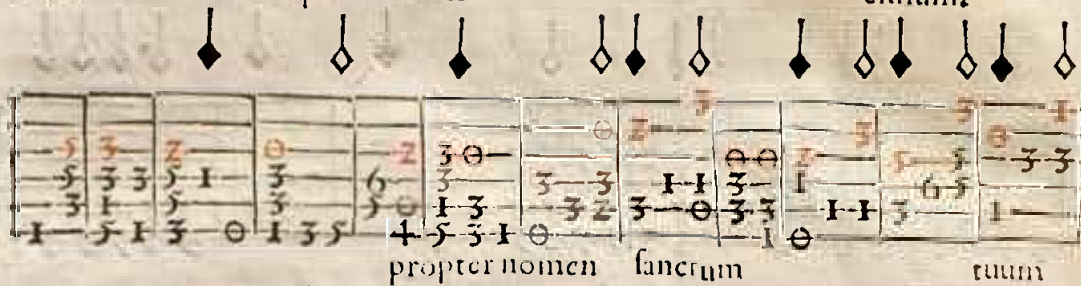
Sixth system of musical notation with lute tablature and lyrics: *despicias D m̃ij*



um. super norum ciuum.



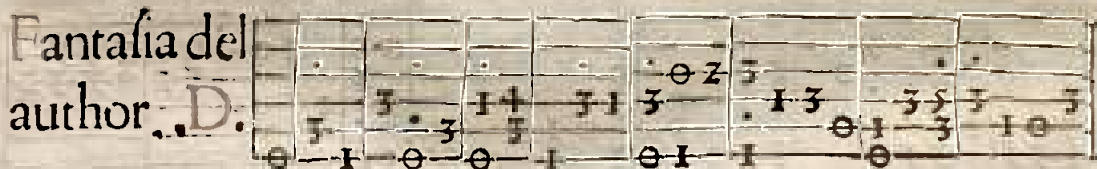
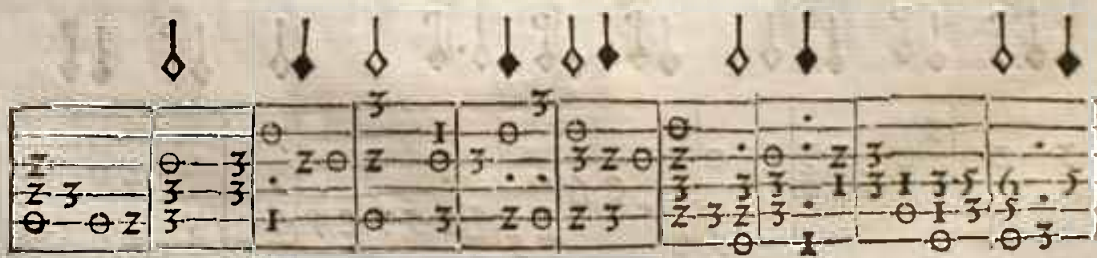
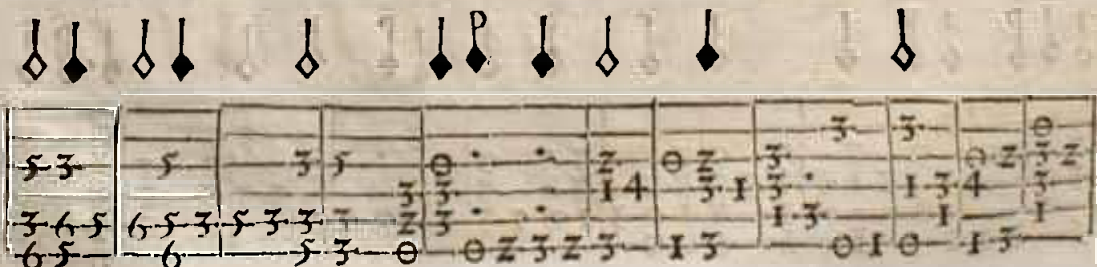
propter nomen sanctorum tuum



prop ter nomen sanctum tuum.

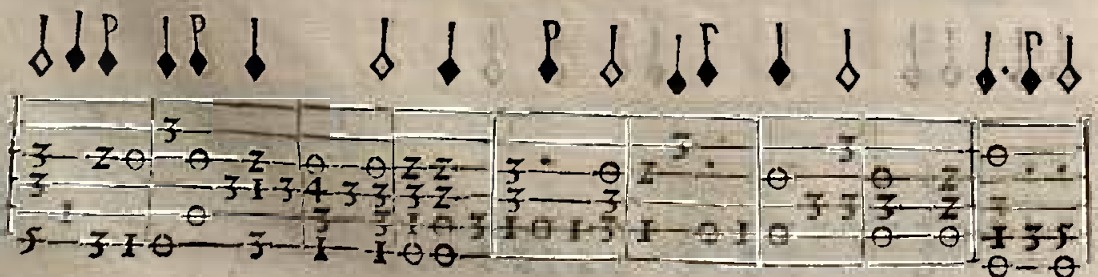
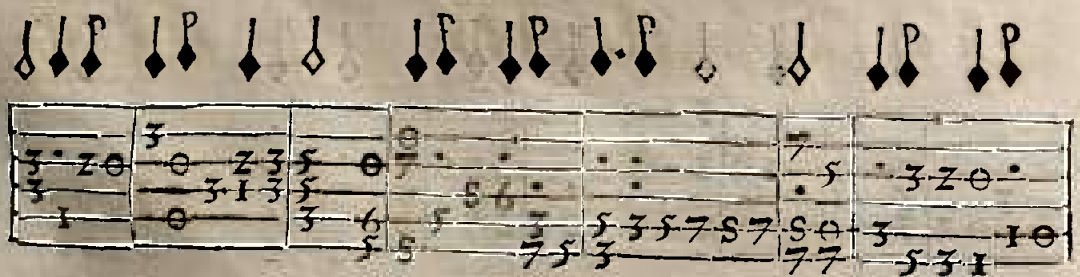
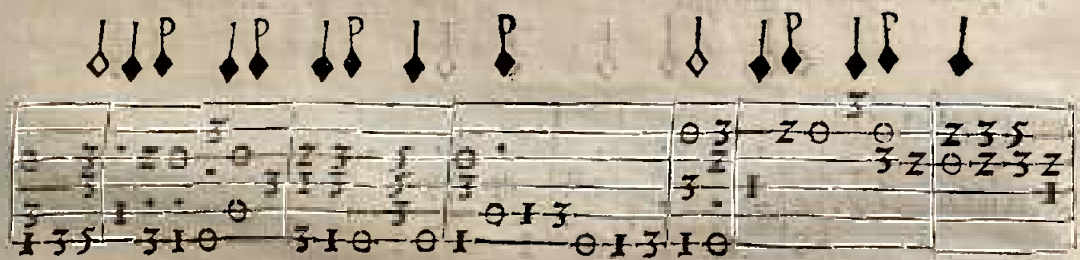
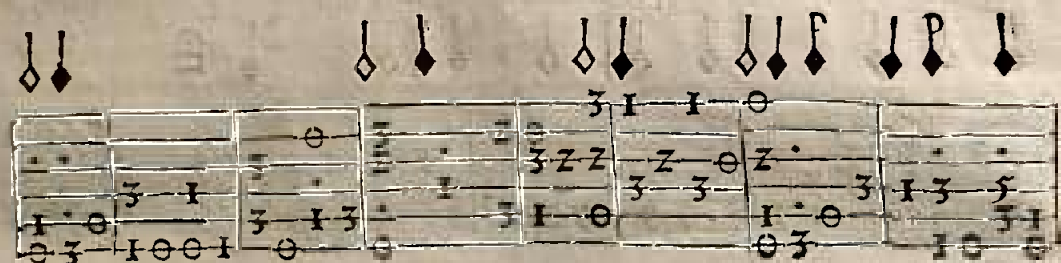
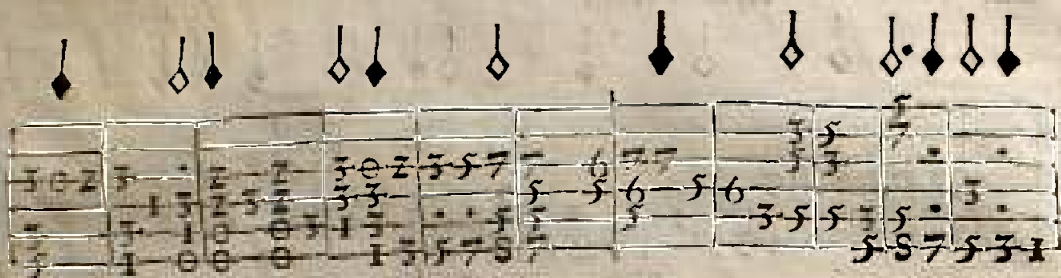
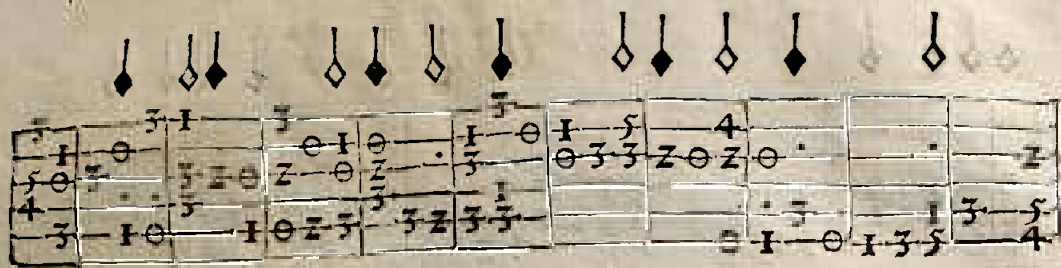


Fantasia del author. D.



Fantasia a quatro Fuenllana.  Orphenica Lyra.  Libro, ij.



\* Fantafias aquarro Fuëllana. ♫ Orphenica Lyra, ♫ Libro. ij. Fo. xxx.

The image displays a single page of a handwritten musical manuscript, identified as 'Fantafias aquarro Fuëllana' from the 'Orphenica Lyra' (Book II, Folio xxx). The score is written on eight systems, each consisting of two staves. The notation is a form of lute tablature, using letters (z, s, f, i, o, 3, 4, 6, 7) and numbers (1-7) placed on a six-line staff. Above the staves, there are various lute-specific symbols, including diamond shapes and vertical lines, which likely represent fret positions or specific lute techniques. The manuscript is written in a historical style, with some ink bleed-through visible from the reverse side.

Motete a quatro  
de Morales. **D.**



Nter natos

mulic



\* Moterès a quatro Morales. Orphenica Lyra. Libro. ij. Fo. xxxj.

rum.

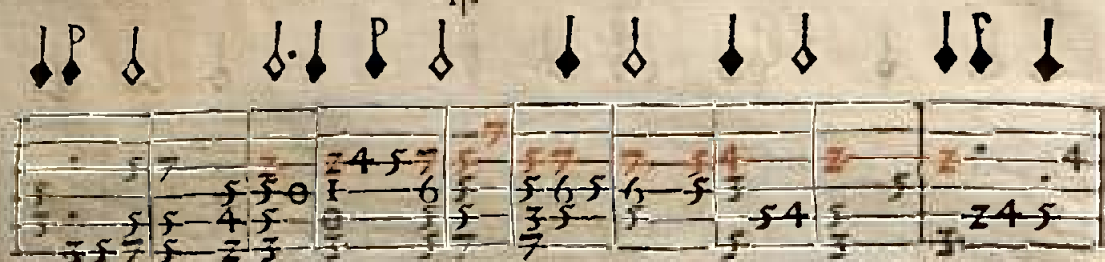
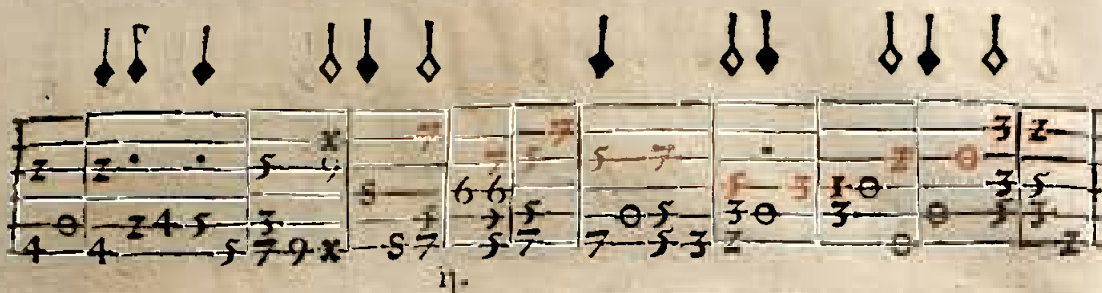
non surrexit ma tor non

surrexit ma tor

iohanc baptis ta qui viam

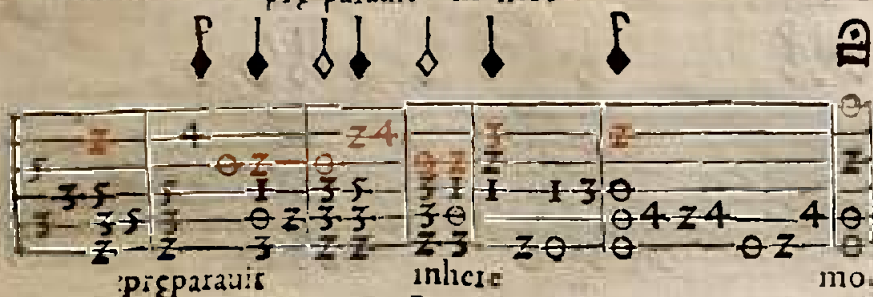
domini. ij. qui viam domini

domini preparauit in here mo.



prg parauit in here

mo

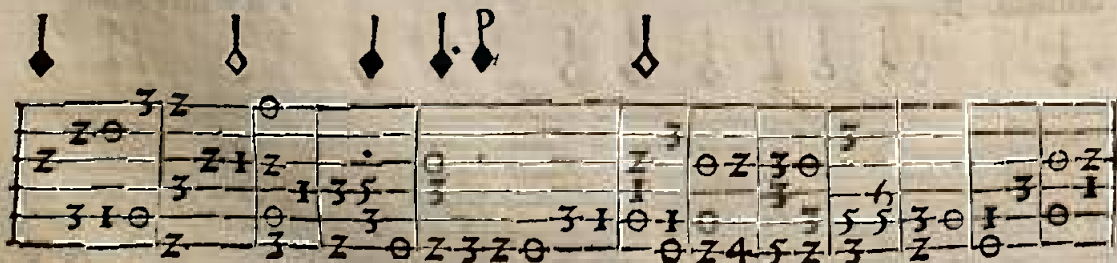
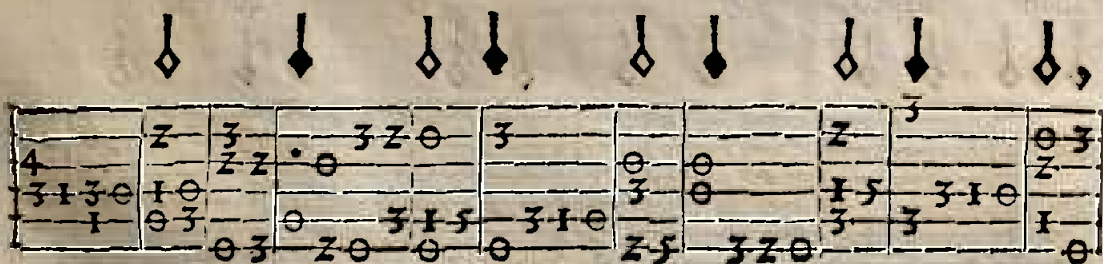
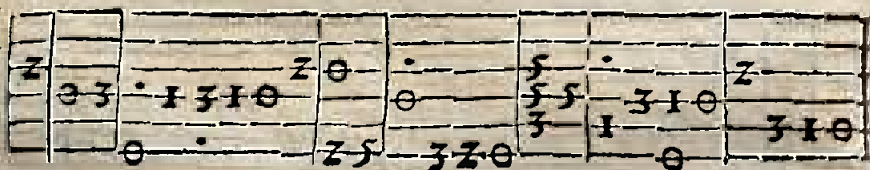


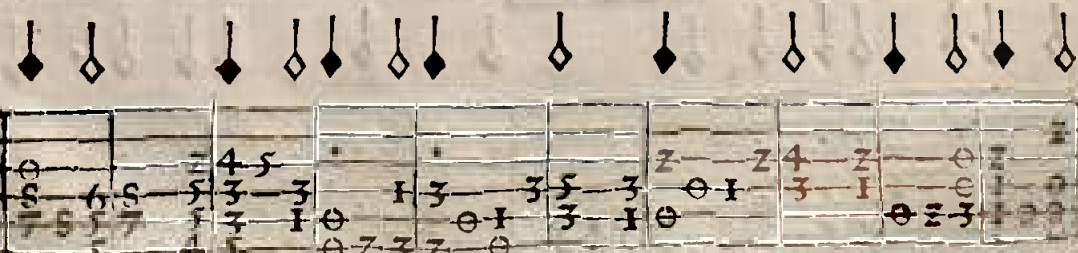
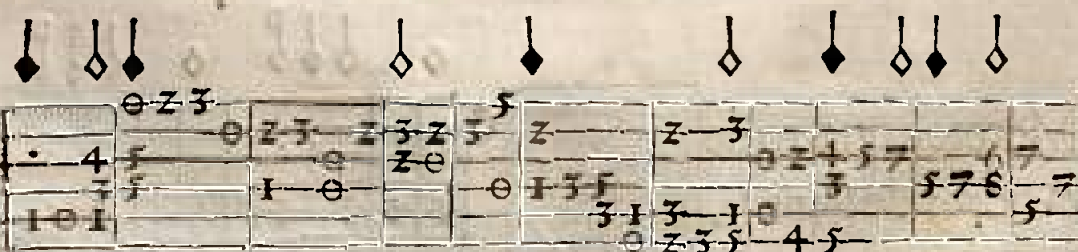
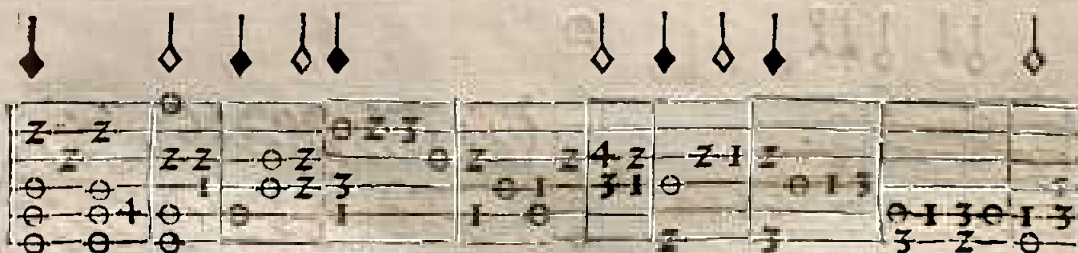
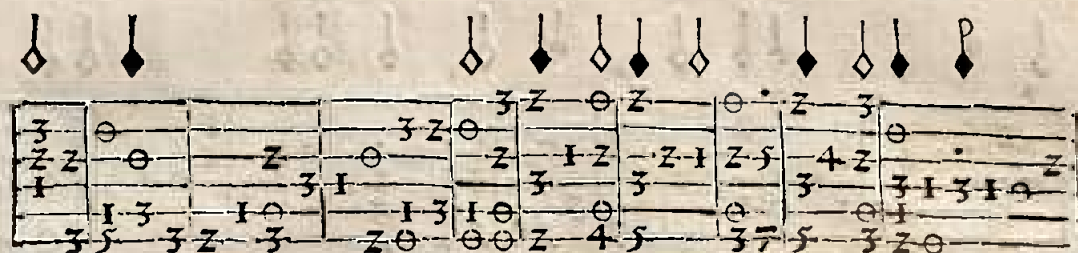
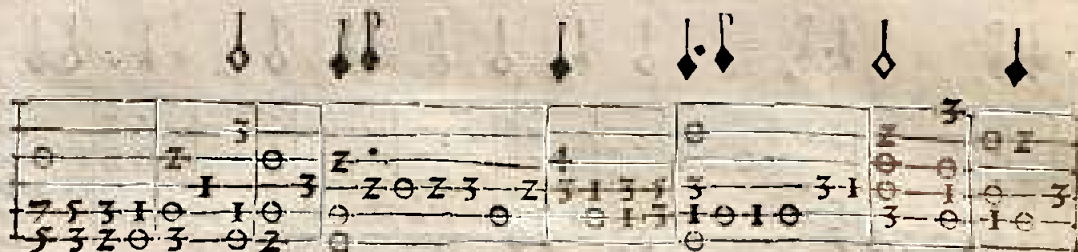
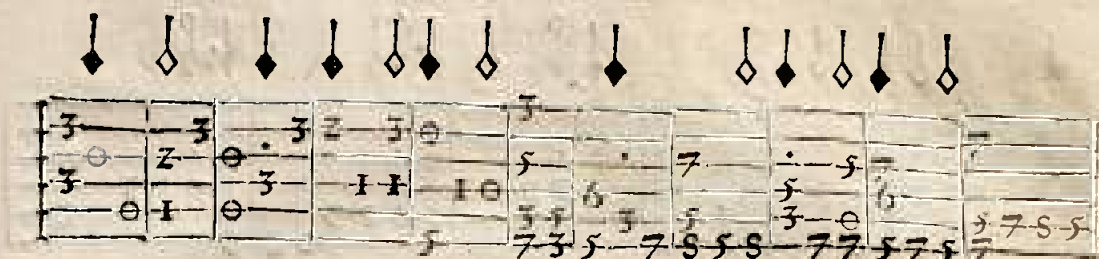
εργαστανις

inher

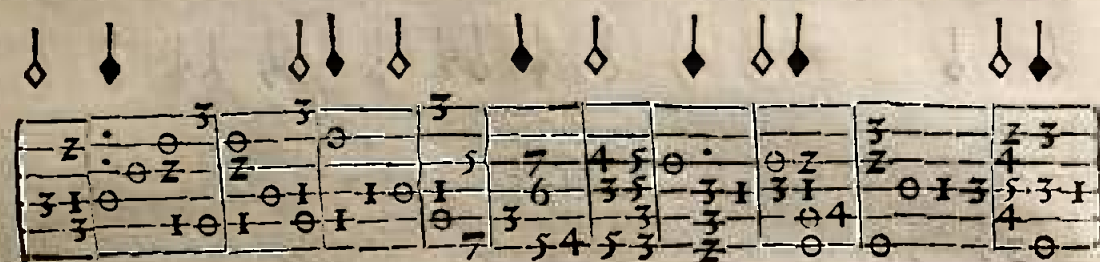
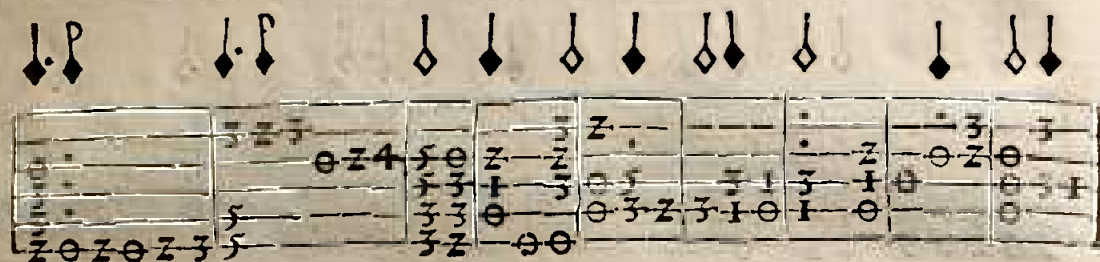
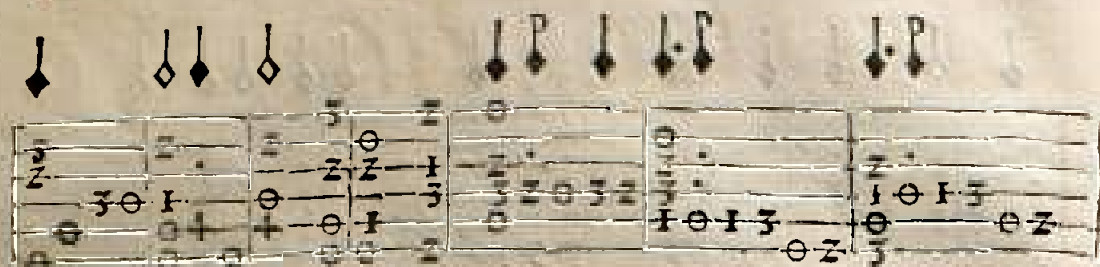
mo.

Fantasia del  
author, D:

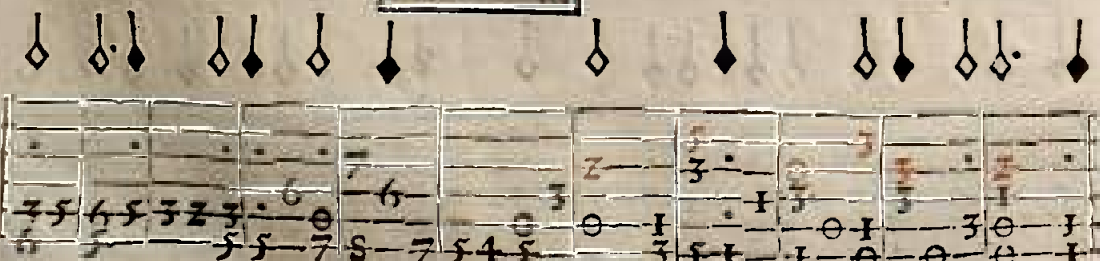
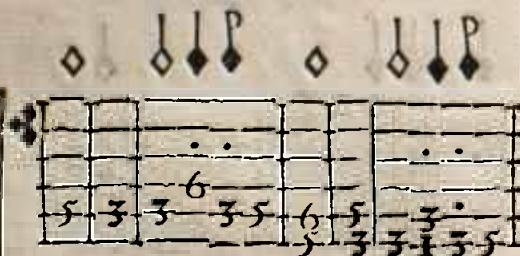






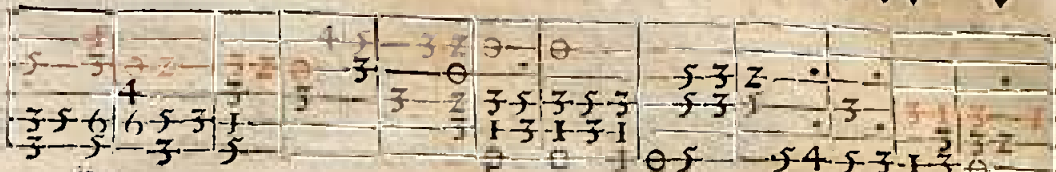


Motete a quatro de  
Andres de silua. F.



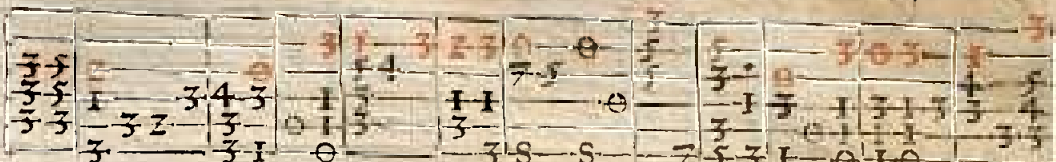
Regem cœ

11.



ij.

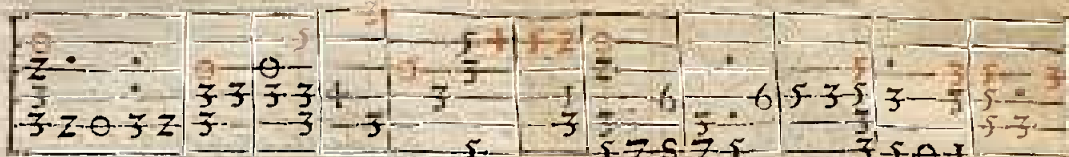
cui talia



tamulan

tur

cbic

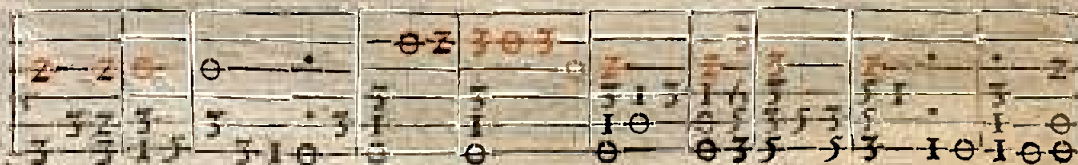


quia

stabulo

preponitur

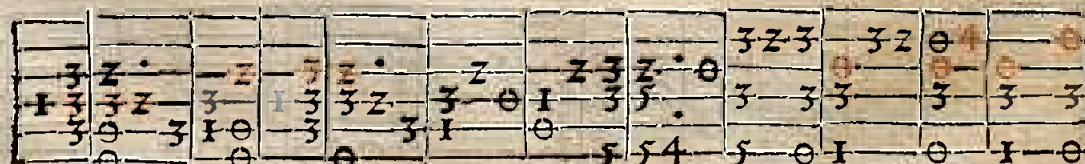
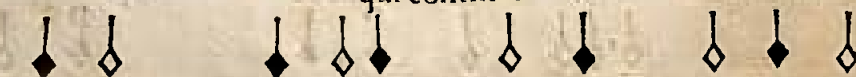
ij.



qui continet

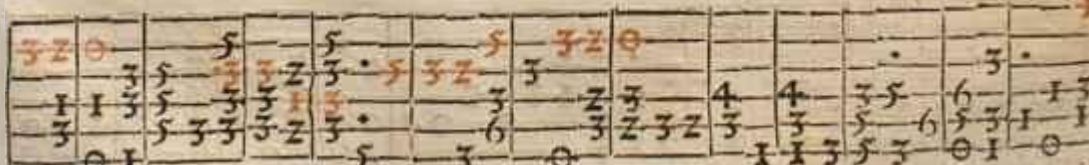
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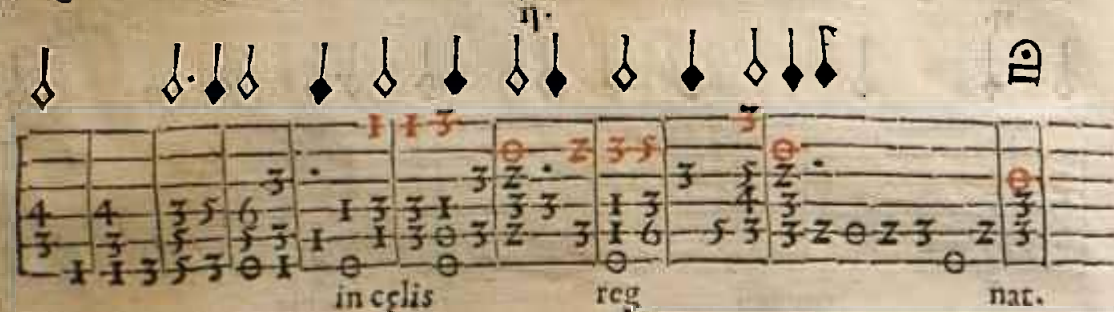
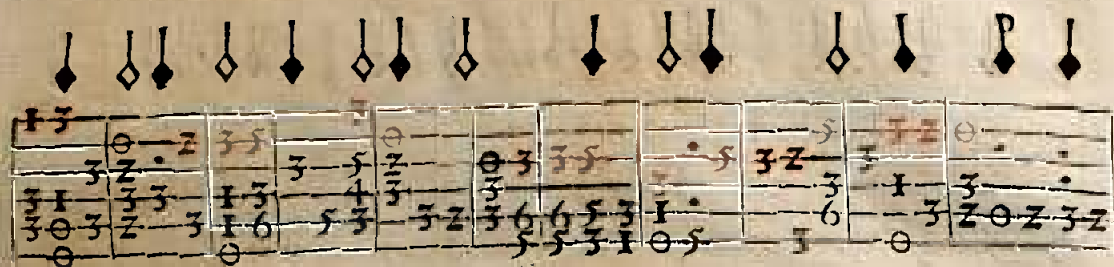
et

in celis reg

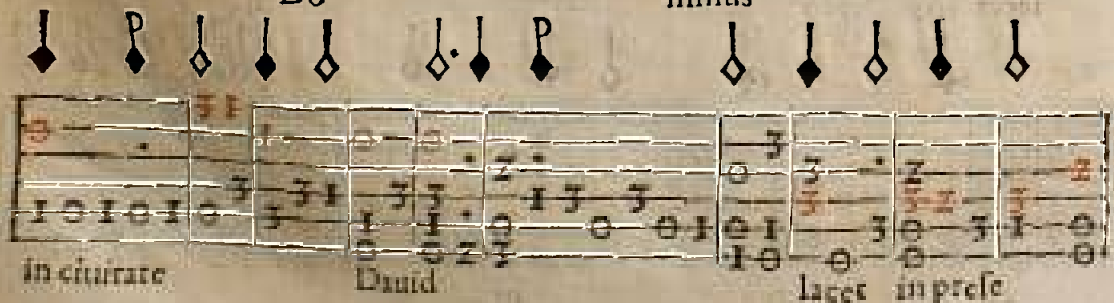
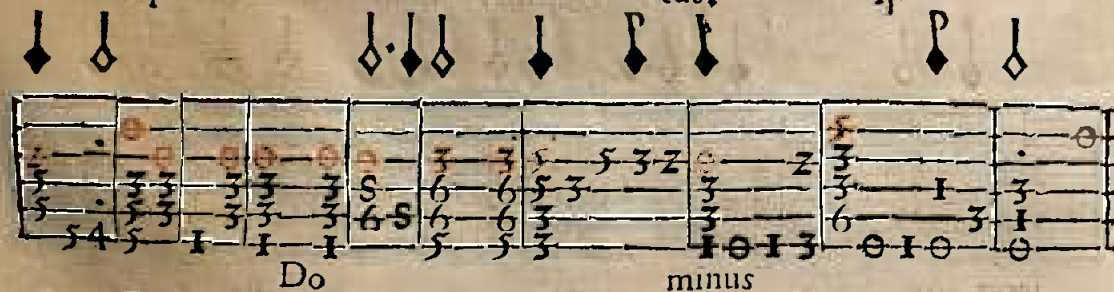
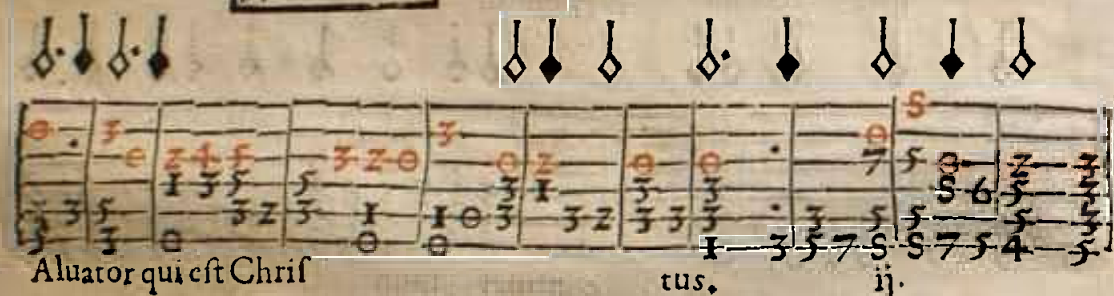
nat.

ij

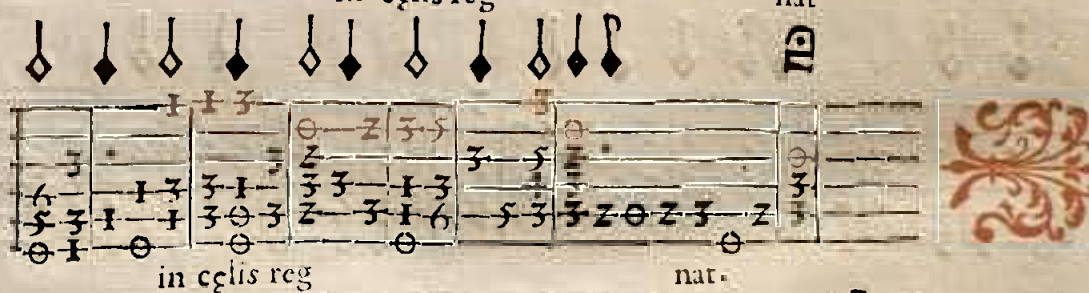
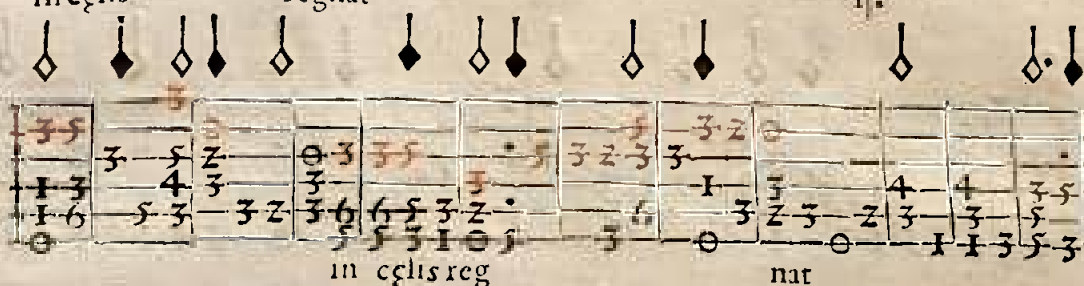
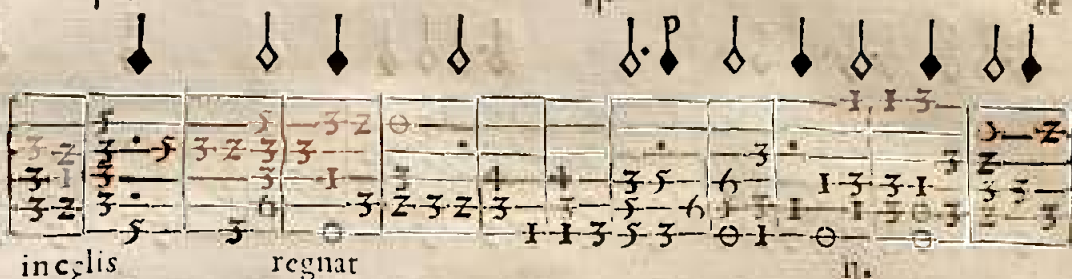
E



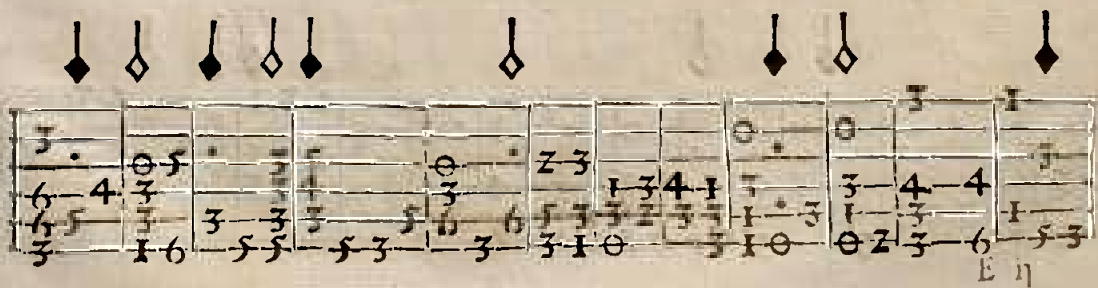
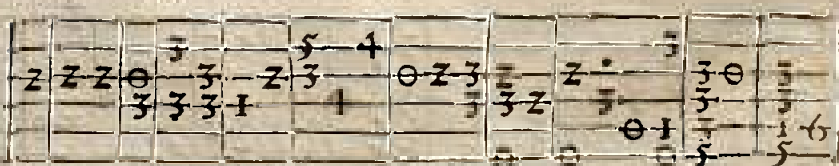
Secūda  
pars.

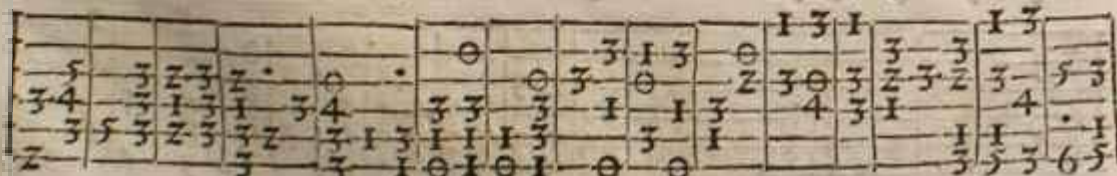
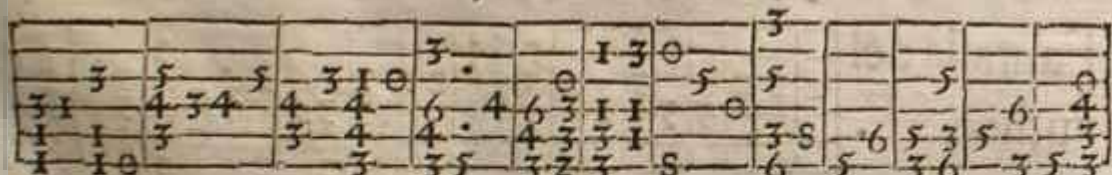
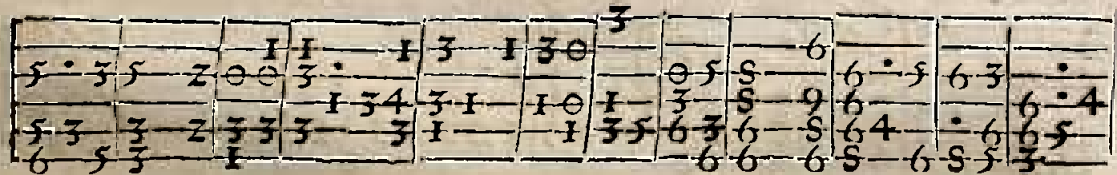
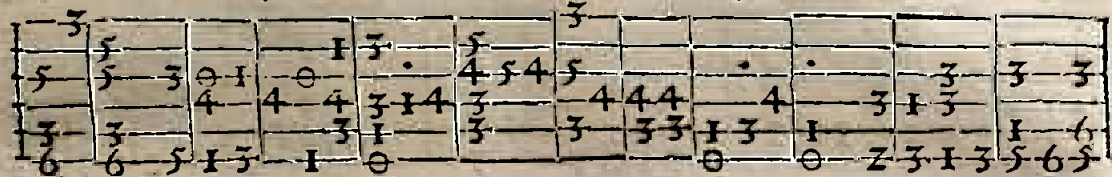
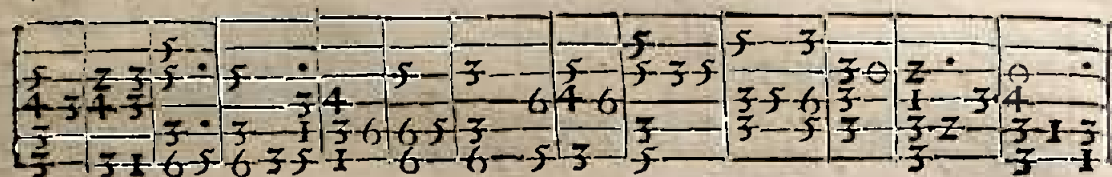
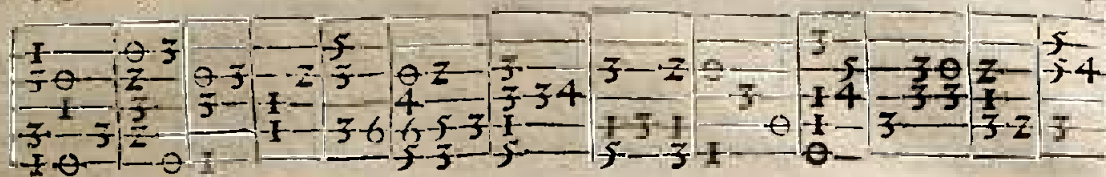


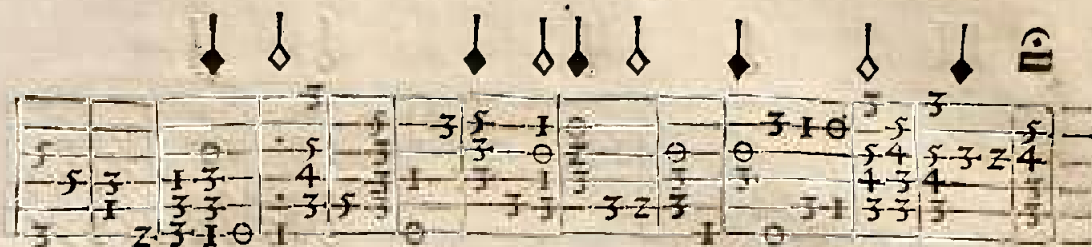




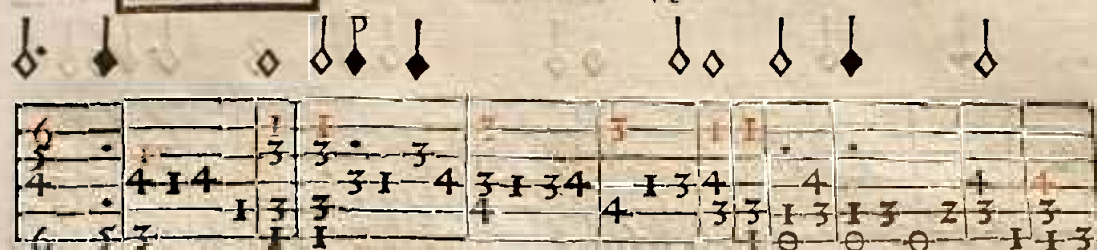
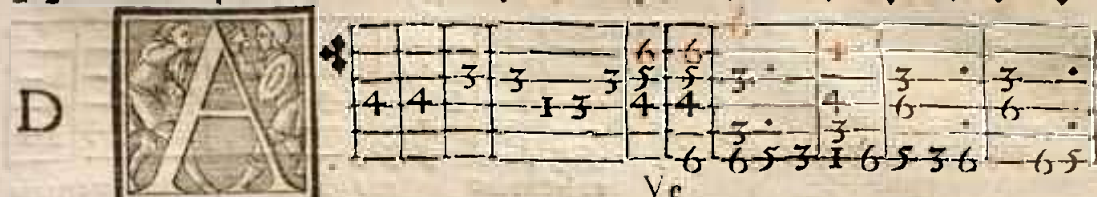
Fantasia del  
author. . F.







Adrian aquatro.



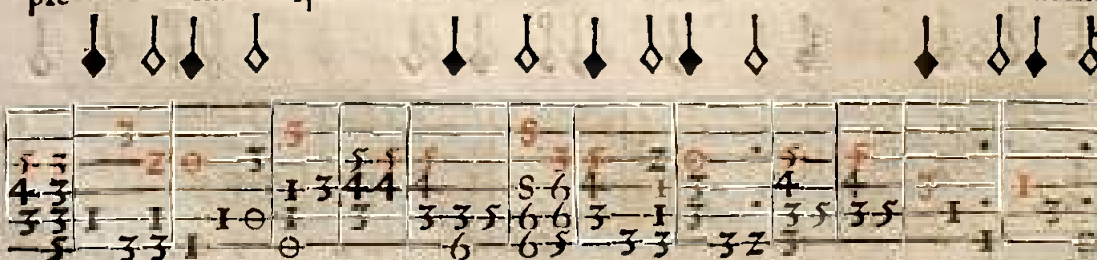
A ue mari

gratia



ple na ij.

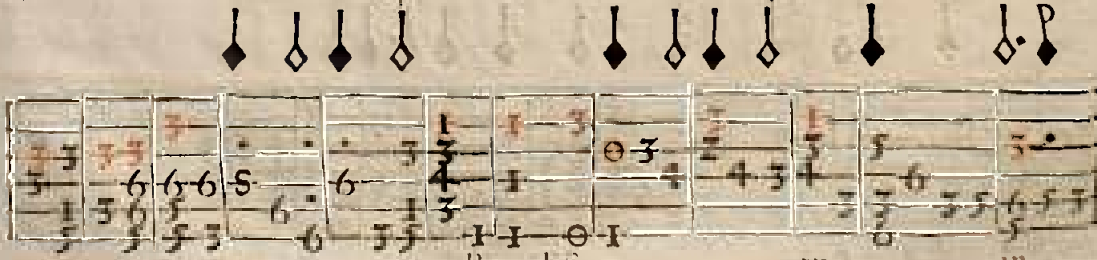
domi



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ij.



Benedicta

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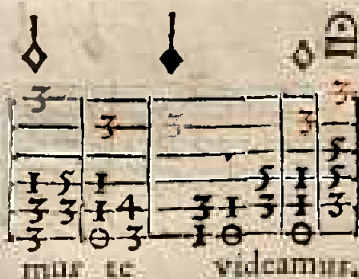
fructus ventris

tui et benedi ctus fructus vëtris

tui Iesus sancta Maria regina

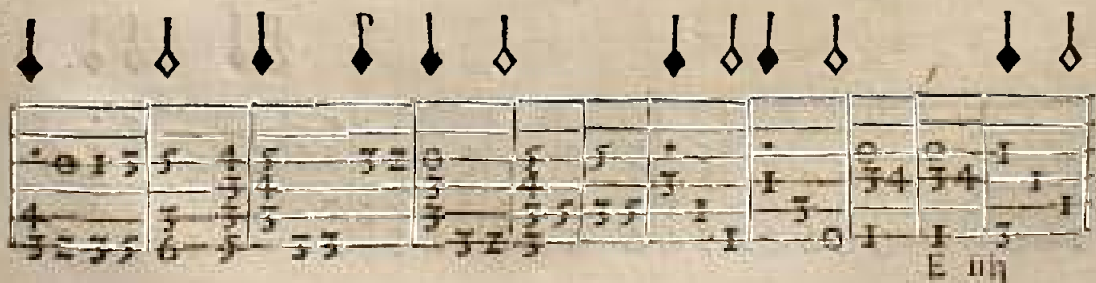
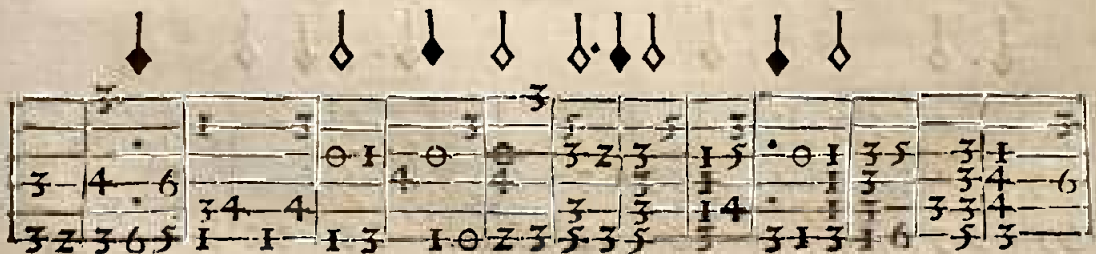
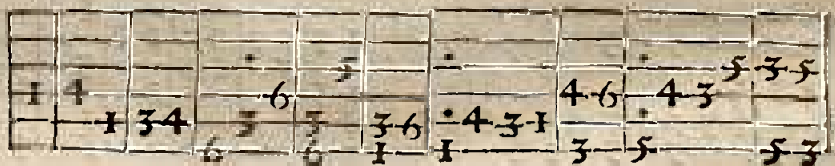
ce li dulcis & pia o mater de

orapro nobis peccatoribus v t cum electis

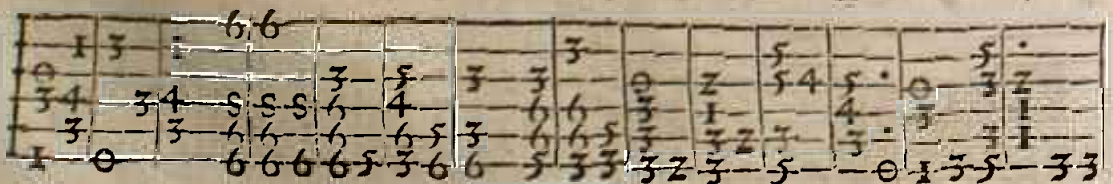
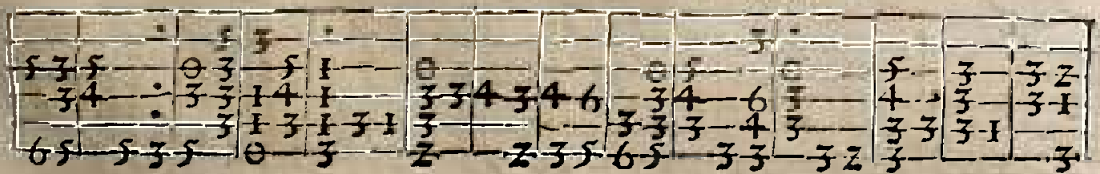
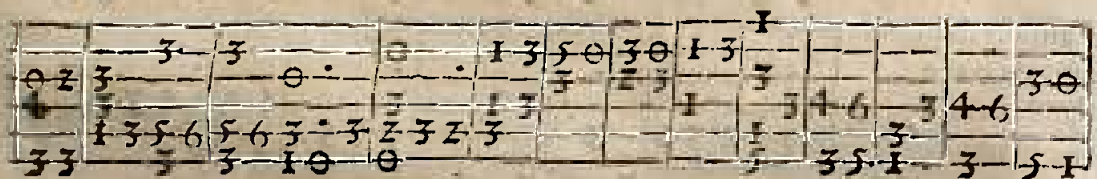
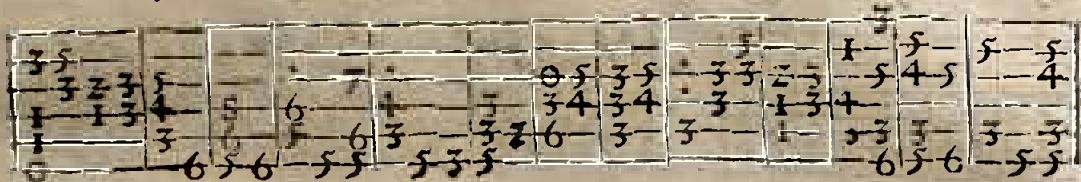
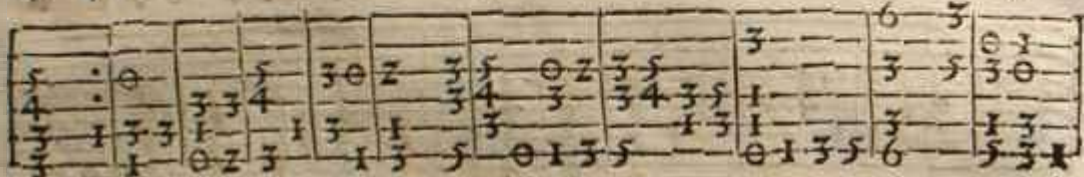
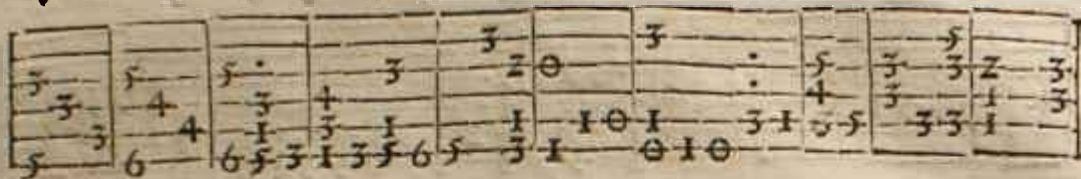


Fantasia del  
author reme  
dando esta  
aue maria.

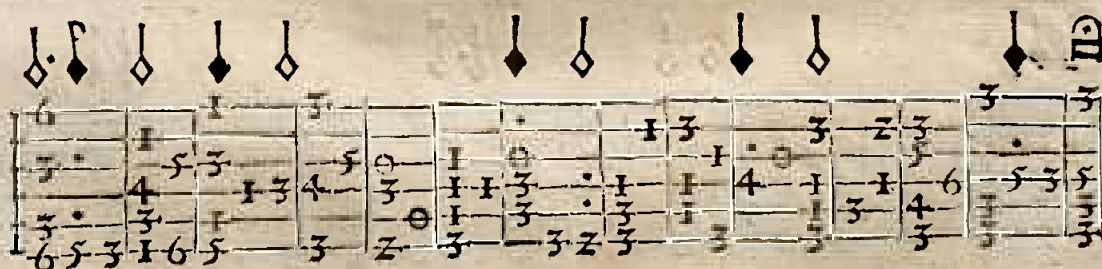
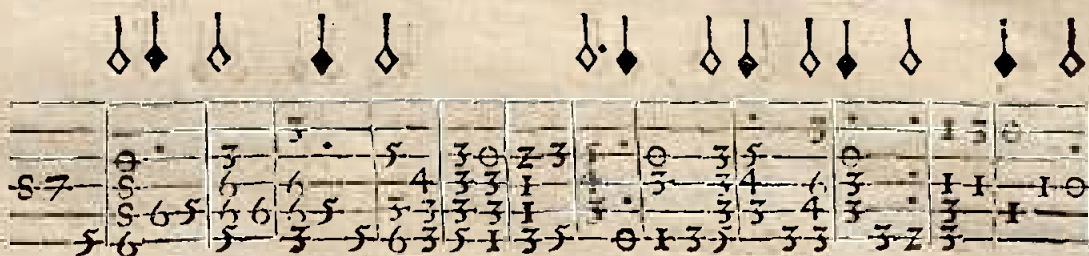
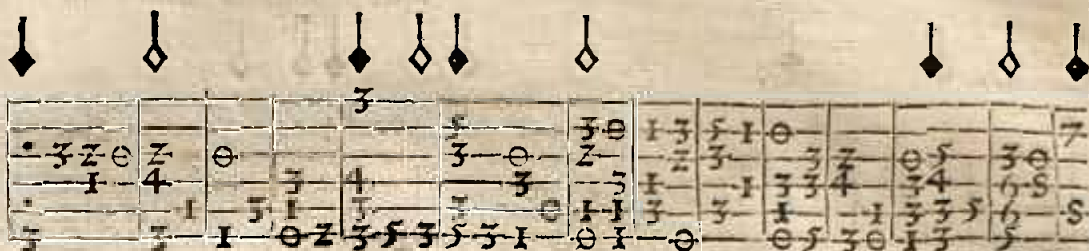
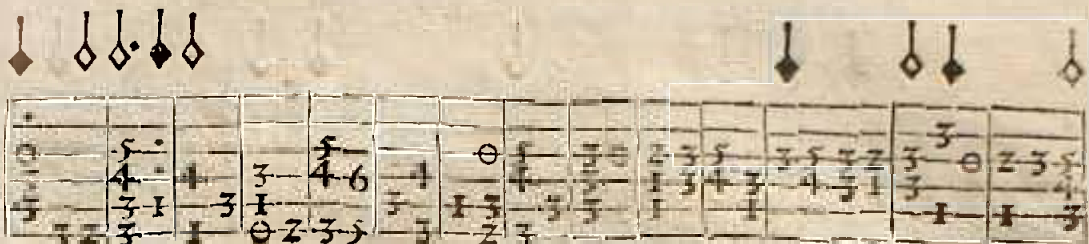
.D.



2 Fantasias a quatro  Orphenica Lyra.  Fuenllana. Libro. ij.







Morete a  
 quinto de  
 Góbert.



First musical staff with lute tablature. The lyrics are "Vper flumina babilo". The staff contains various rhythmic values and accidentals typical of lute tablature notation.

Second musical staff with lute tablature. The lyrics are "nis babilo nis illic". The staff continues the tablature notation with rhythmic values and accidentals.

Third musical staff with lute tablature. The lyrics are "ledi mus et fle ui mus dum recordaremur". The staff continues the tablature notation with rhythmic values and accidentals.

Fourth musical staff with lute tablature. The lyrics are "rui". The staff continues the tablature notation with rhythmic values and accidentals.

Fifth musical staff with lute tablature. The lyrics are "li on". The staff continues the tablature notation with rhythmic values and accidentals.

Sixth musical staff with lute tablature. The lyrics are "in fa licibus in medio eius ij.". The staff continues the tablature notation with rhythmic values and accidentals.

mus pendimus

organa nostra

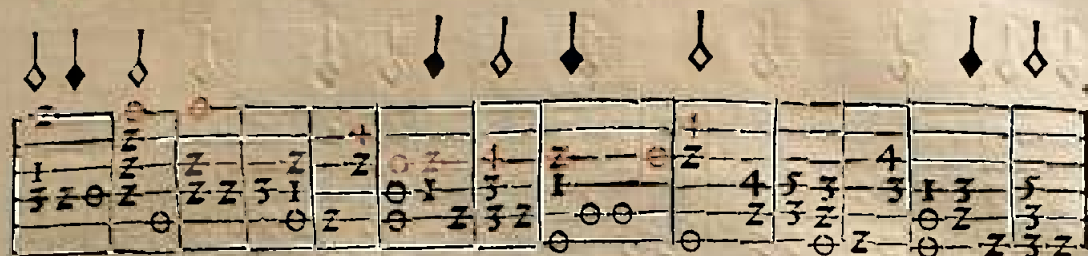
quia illic

quia illic

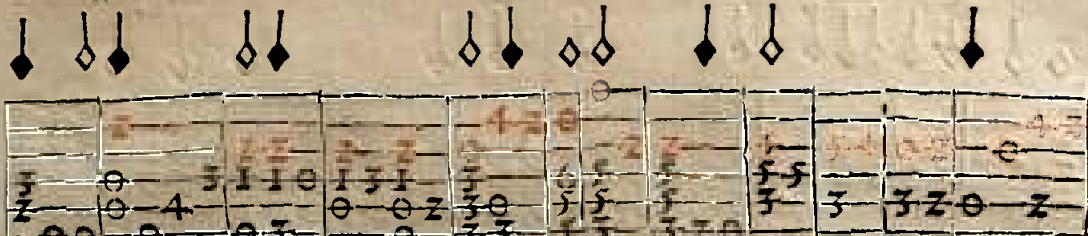
interrogauerunt nos

qui captiuos du xerunt

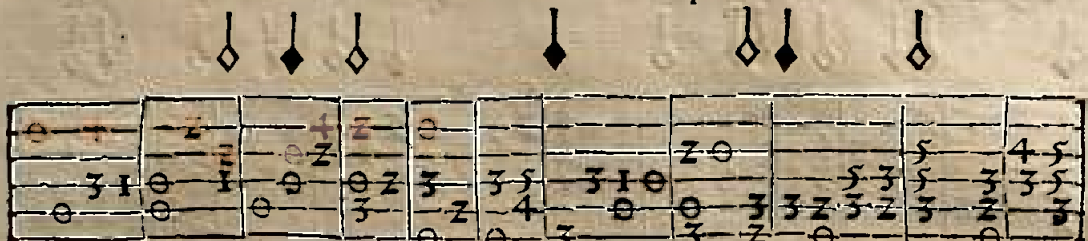




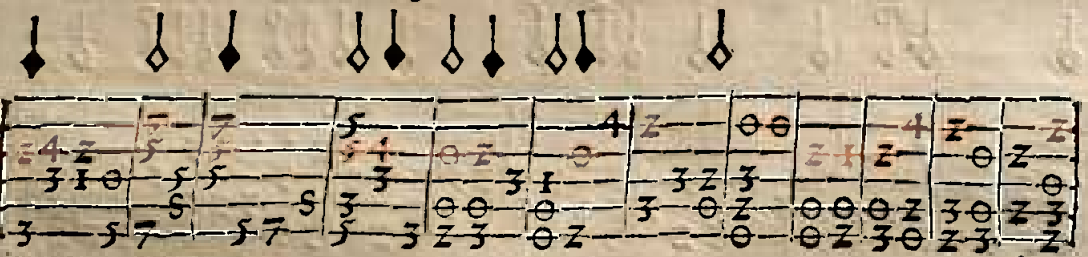
nos verba can rio num



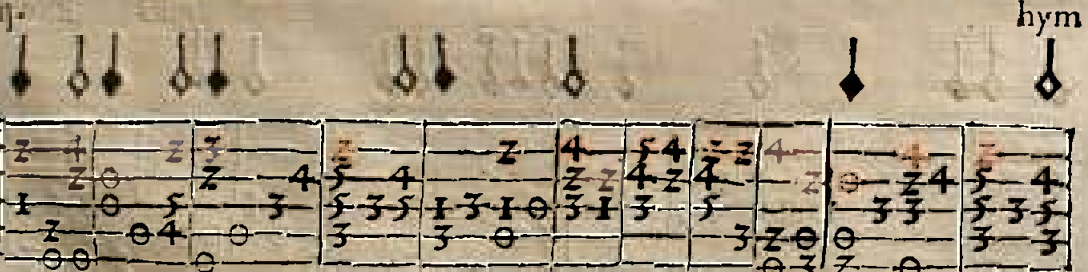
verba cantio num et qui adduxerunt



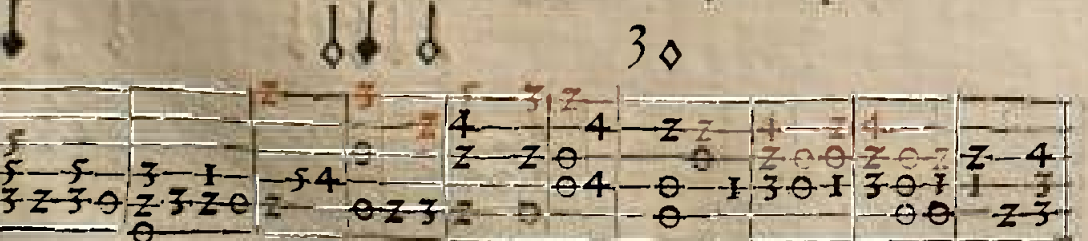
nos



hym



num cantateno bis de canticis syon ij.



de canticis syon comodo cantabimus

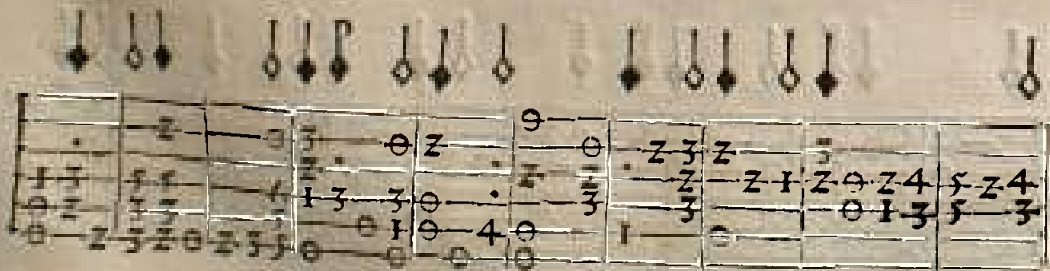
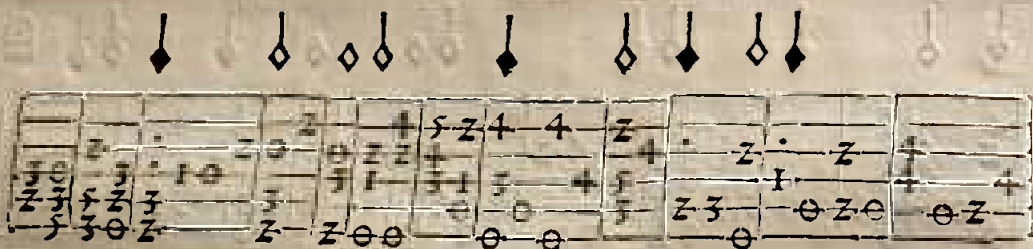
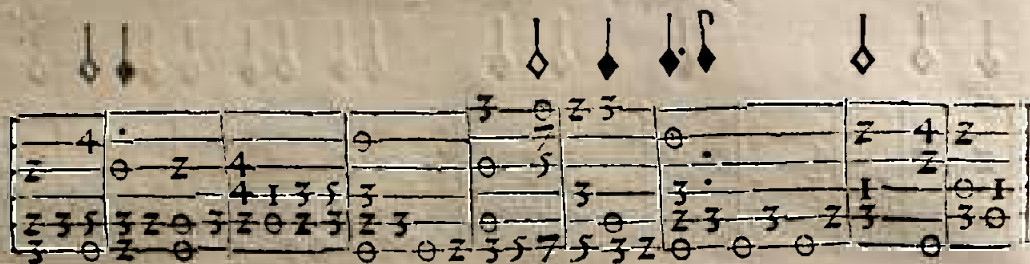
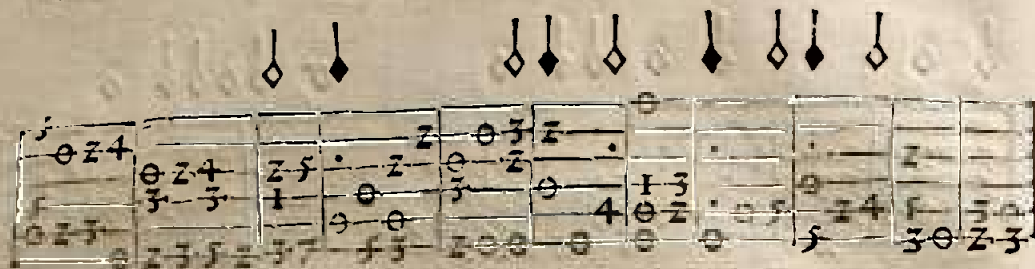
canticum domini ij.

canticum domini ij.

in terra alie na ij.

in terra alie na.

Fātaſia del  
author: D.





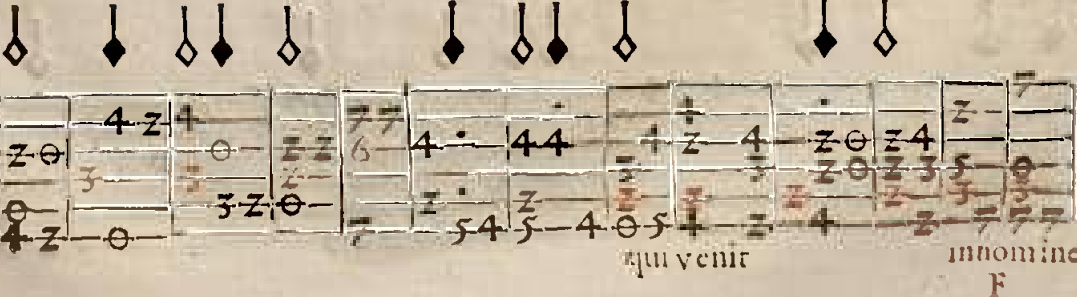
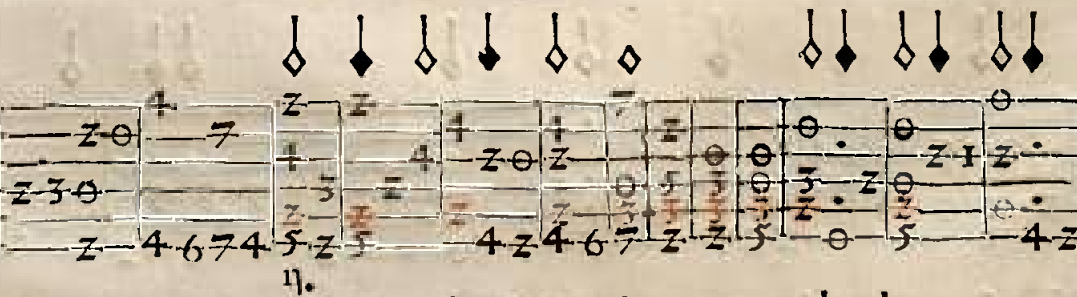
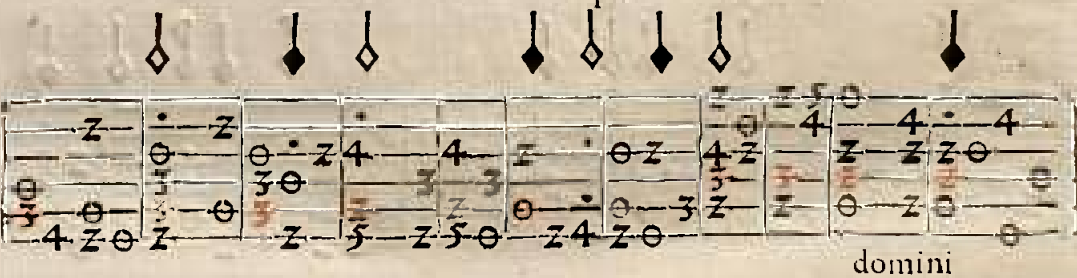
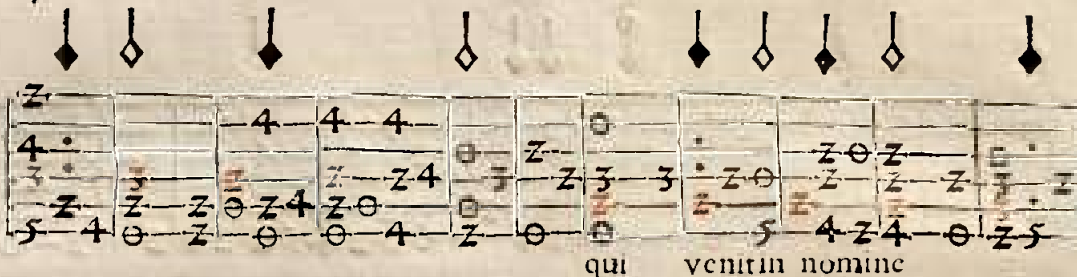
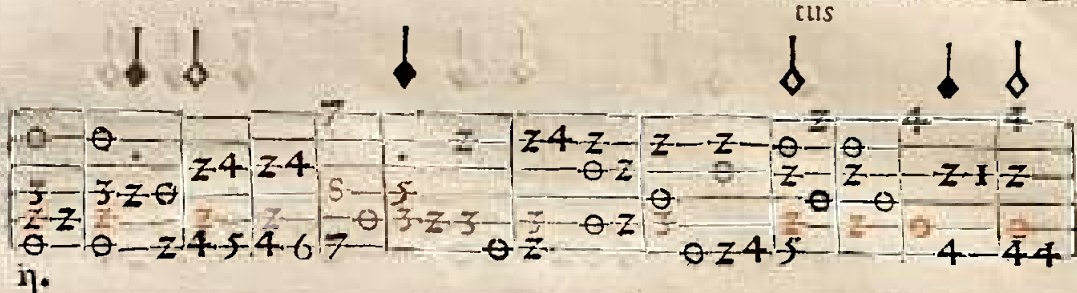
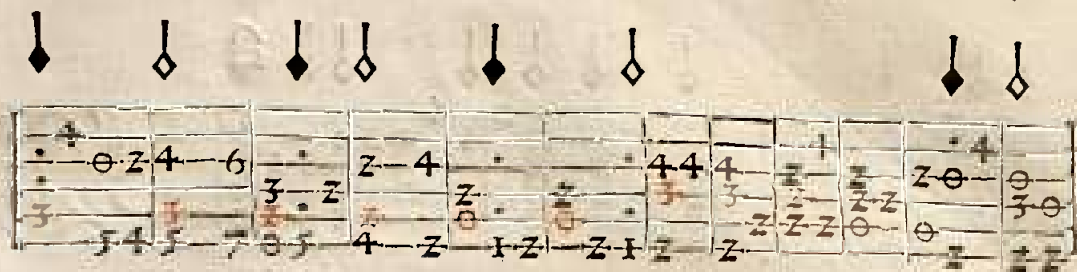
This page contains eight systems of musical notation, each consisting of two staves. The notation is a form of rhythmic shorthand, using letters (primarily 'z') and numbers (1, 3, 4) to denote notes and rests. Above the staves, there are diamond-shaped ornaments, some of which are pointed downwards towards the music. The notation is organized into measures, with some measures containing multiple notes or rests. The overall layout is typical of a lute tablature manuscript from the early modern period.

The musical score is written for a lute, indicated by the 'Orphenica Lyra' title and the diamond-shaped tablature notes. It consists of six systems of music, each featuring two staves and a line of tablature. The notation includes rhythmic values (z, 4, 3, 2, 1) and accidentals. A large decorative initial 'B' is at the end of the sixth system.

De la missa de Lome  
arme de Morales. F.



Enedic



tus

qui venit in nomine

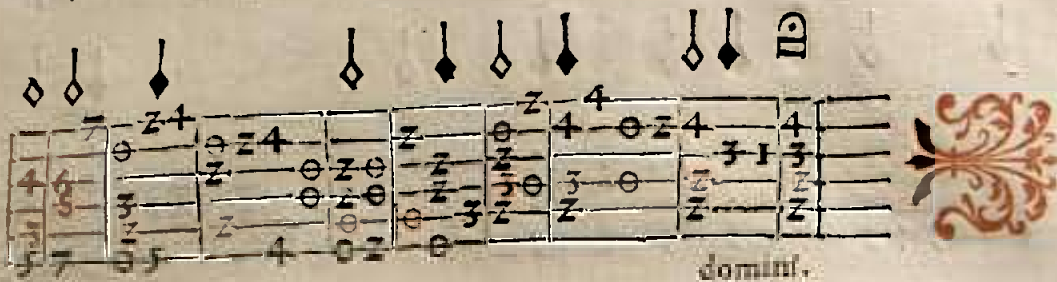
domini

qui venit

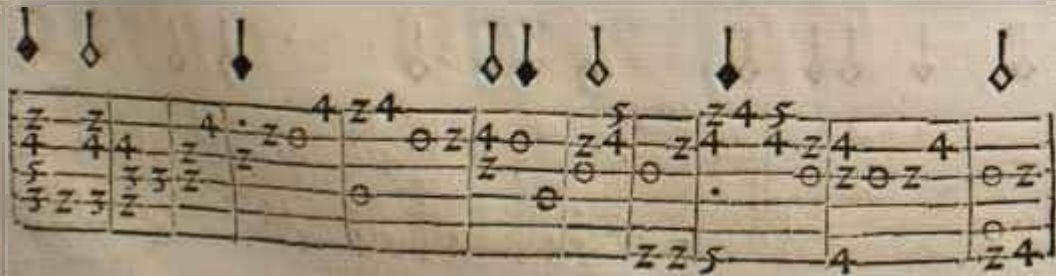
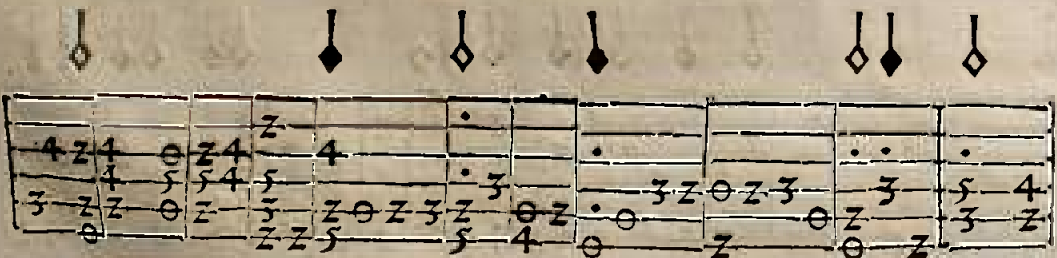
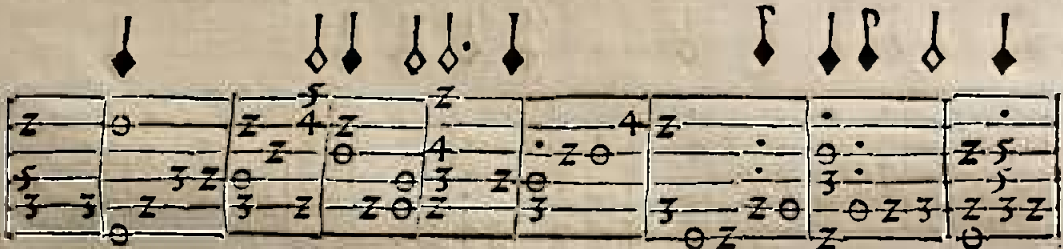
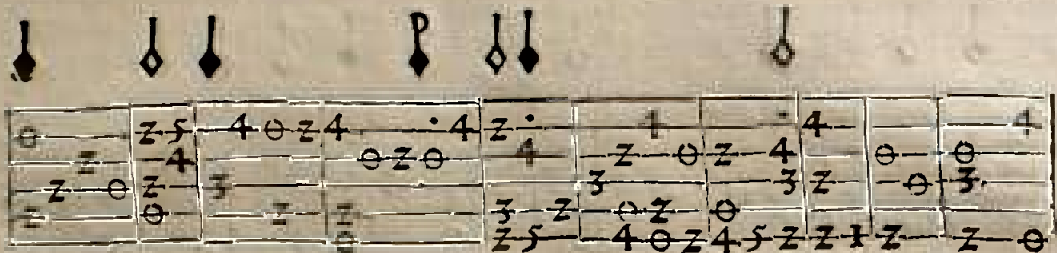
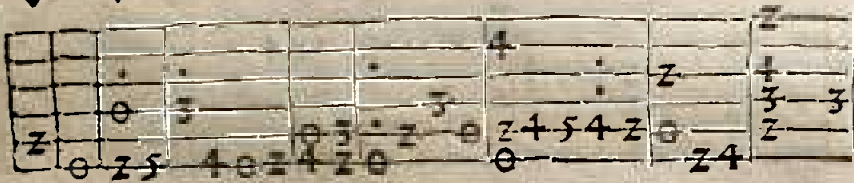
in nomine

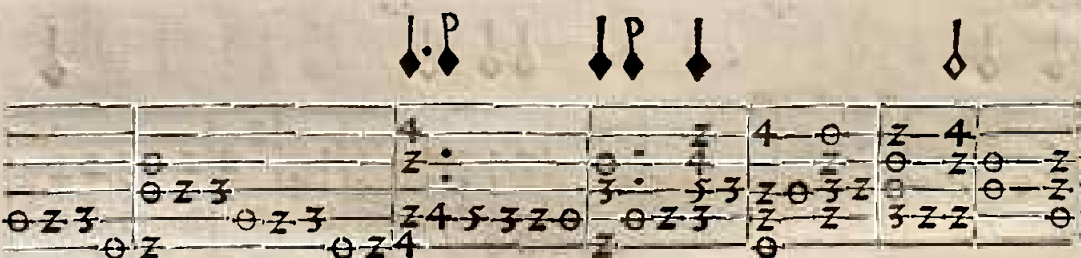
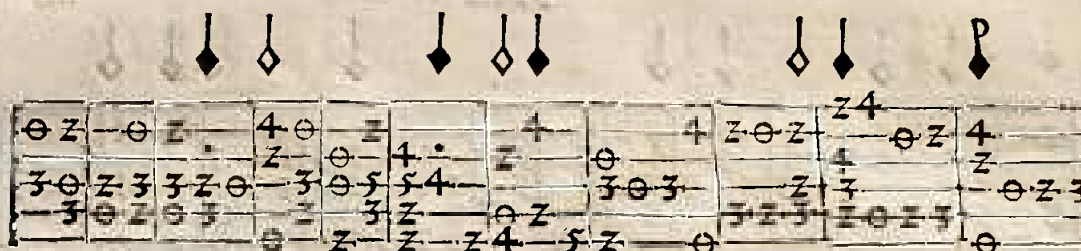
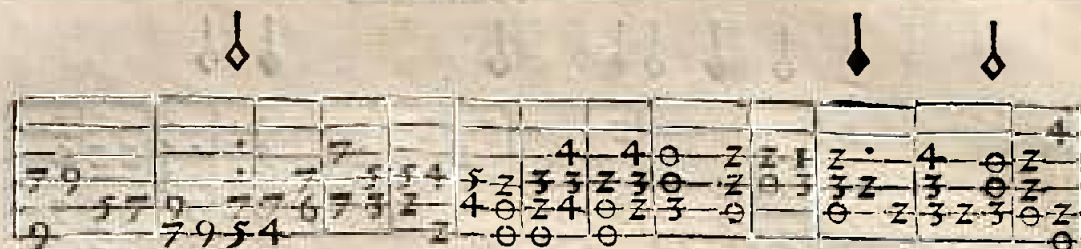
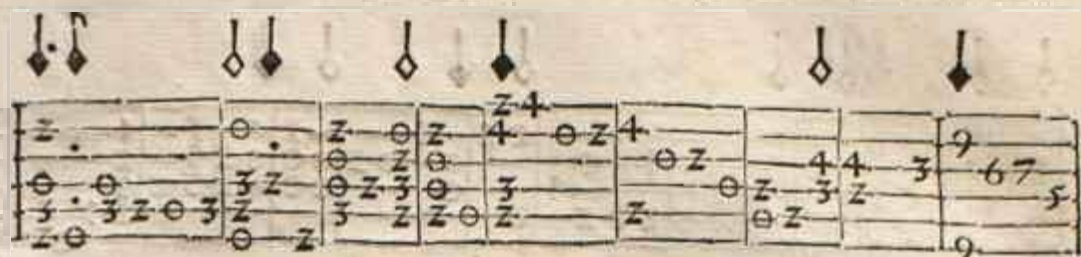
F



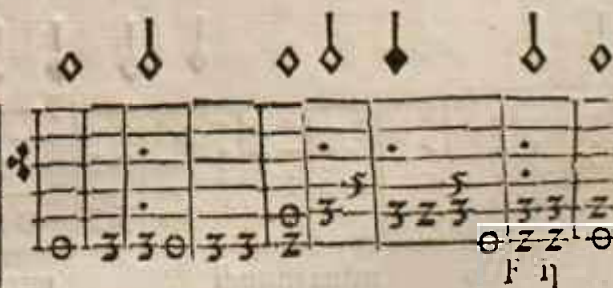


Fantasia del  
author: F.





Motete a q̃tro  
de Gōbert. F.



Ve lanctissima

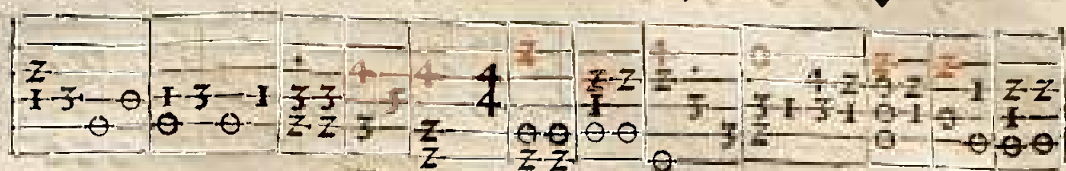
Maria ma

rer dei

portapa radi si

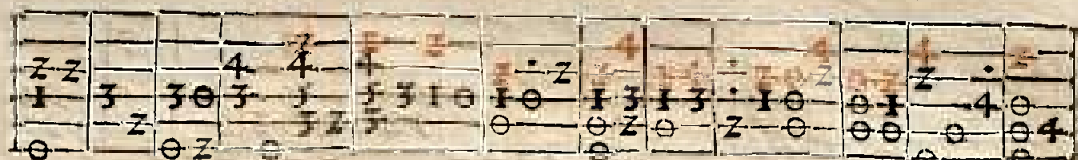
Do mina mundi pura singularis





Tu es vir

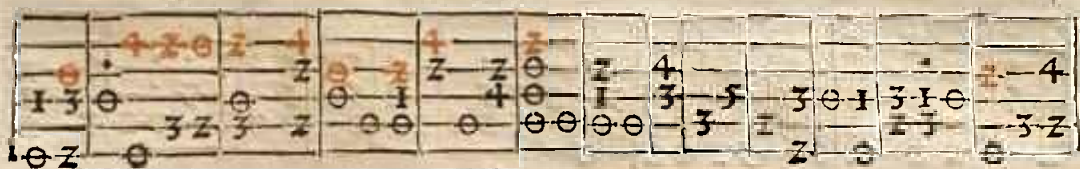
go



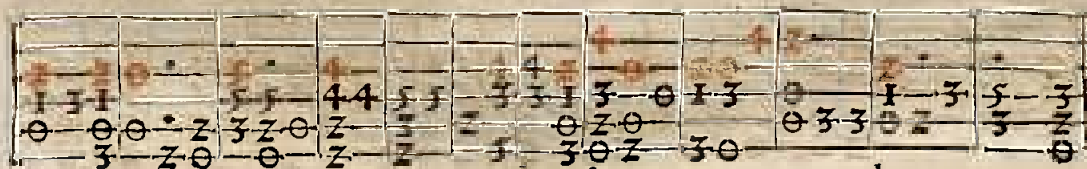
Tu concepta

sine pecca

ro



Tu con

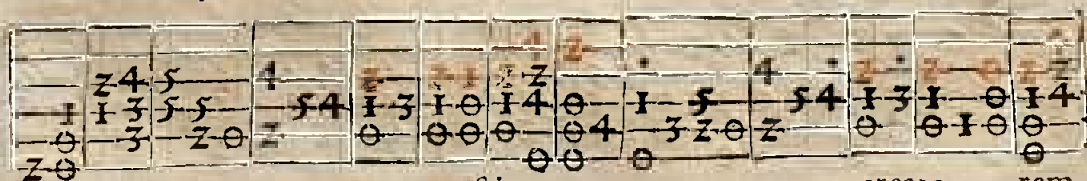


cepit

ti

letum sine macu

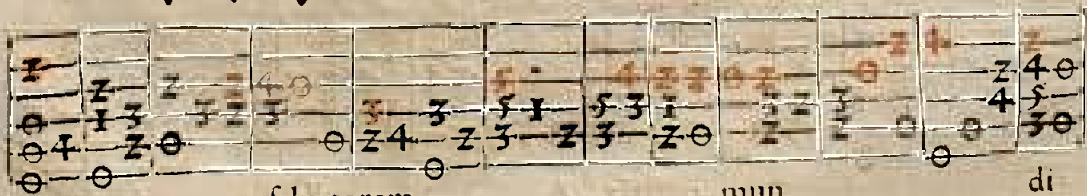
la



tu peperisti

creato

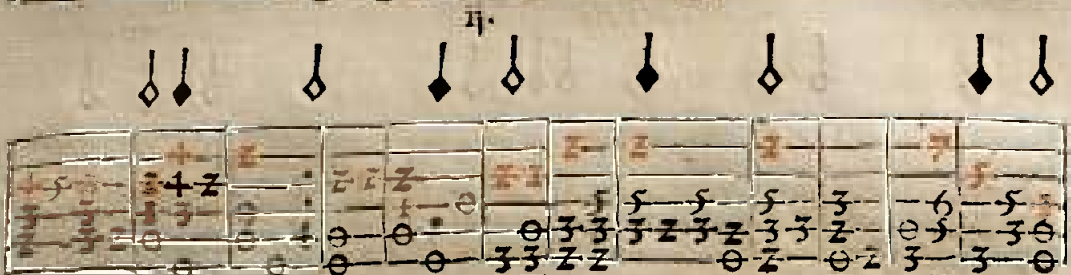
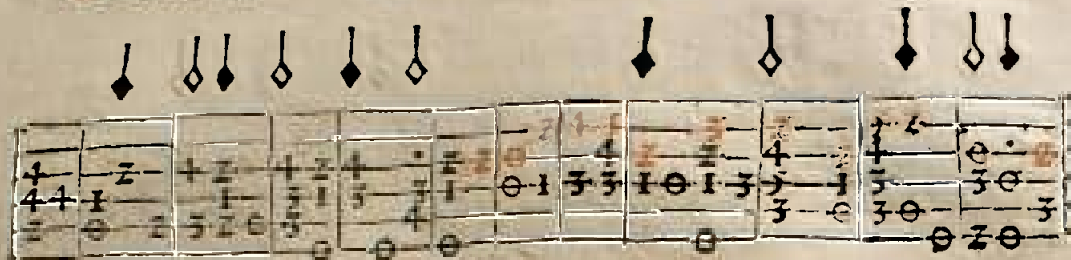
rem



er saluatorem

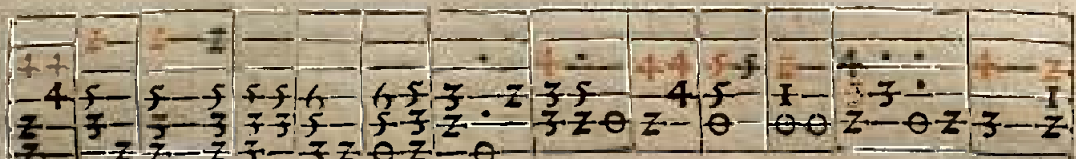
mun

di



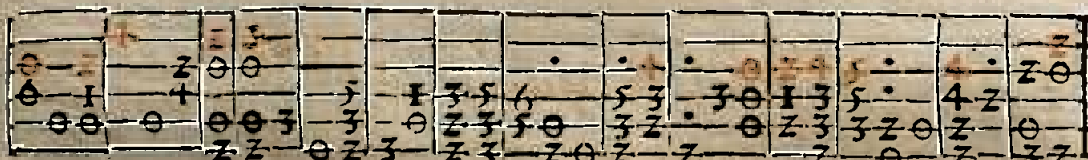
in quo non dubito

η.



Libera nos

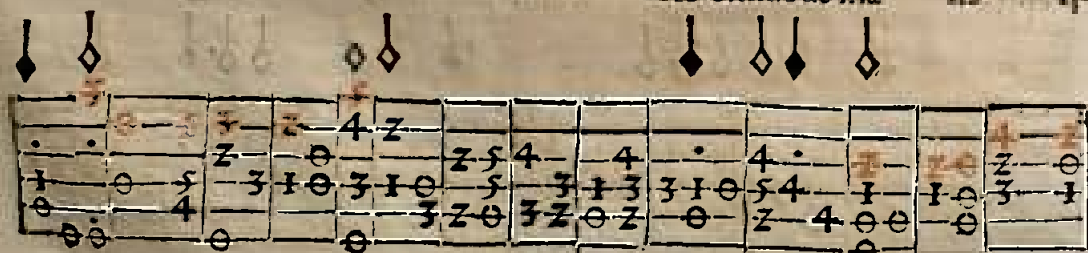
η.



Ab omnibus ma

lis

η.



er ora pro pecca-

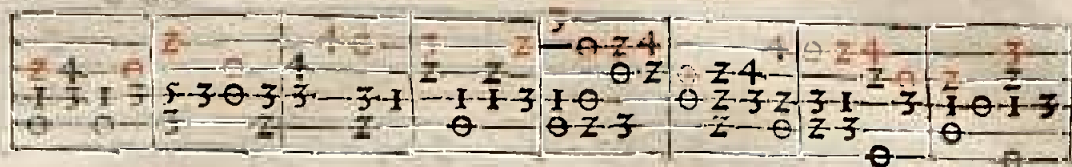


tis

nostris A

Uelua.

Alleluia.



Alleluia.

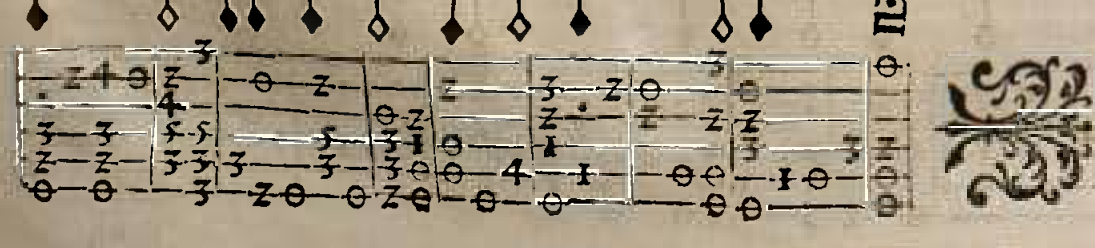
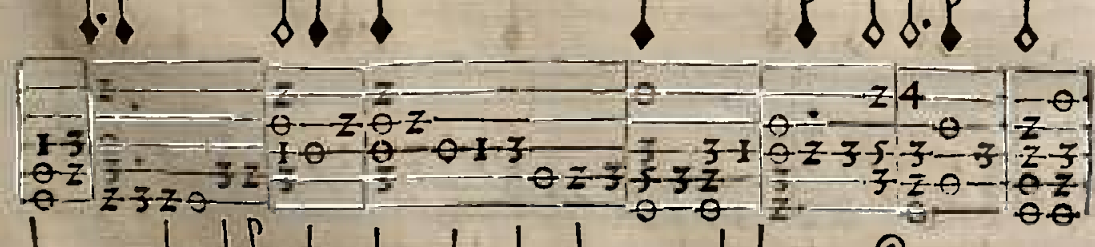
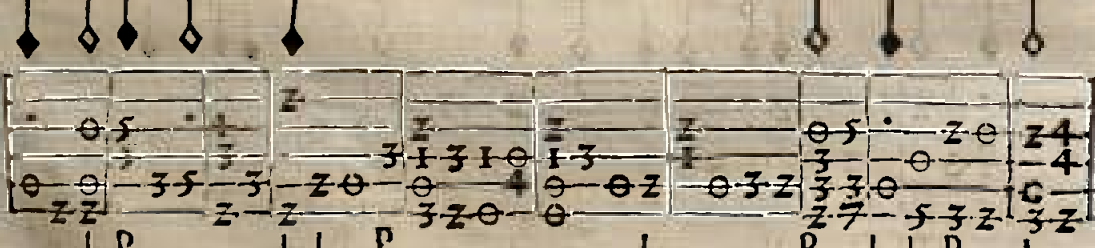
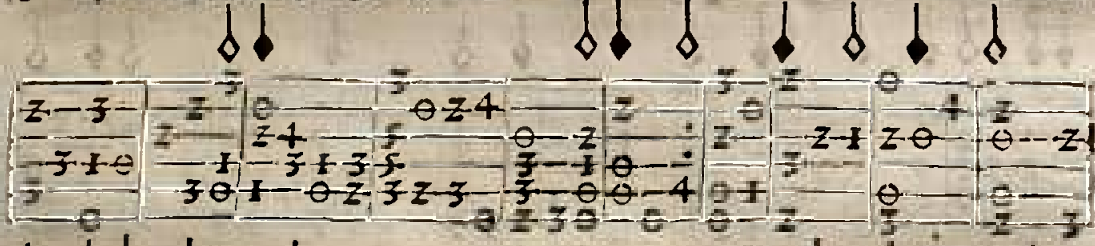
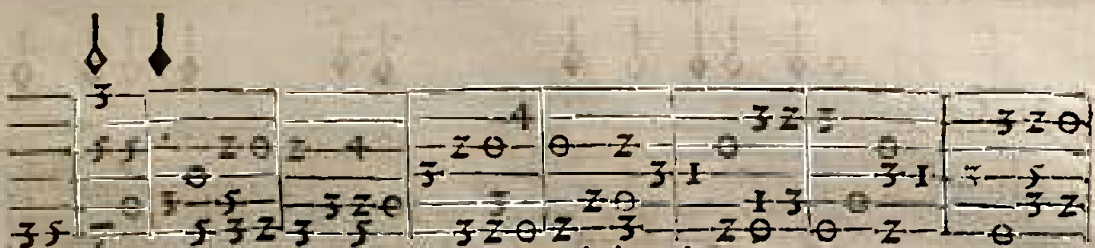
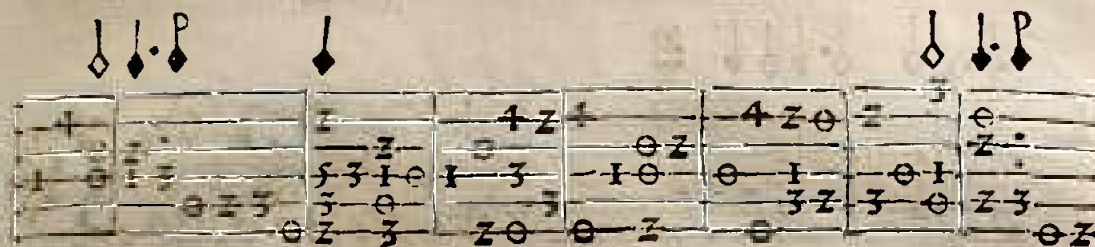
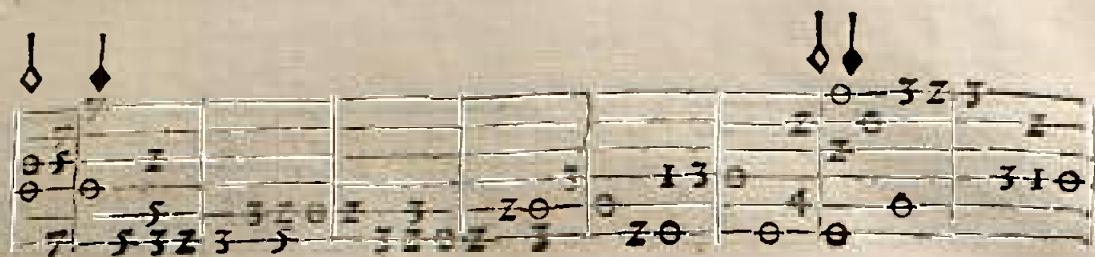


Allelu ia.

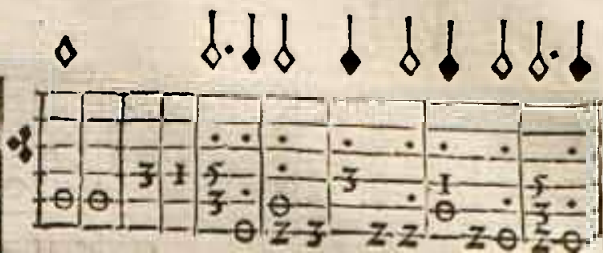
Fátasia del  
author D.



♣ Fantasia a quatro. ♪ Orphenica Lyra. ♪ Fuen llana. Libro ij.



Motete a q̃tro  
de Göbert. F.



Musical notation for the second system, including a staff with notes and a diamond-shaped lute tablature above it.

Q̃am pul chraes arq; deco ra. ij.

Musical notation for the third system, including a staff with notes and a diamond-shaped lute tablature above it.

ij. charissima

Musical notation for the fourth system, including a staff with notes and a diamond-shaped lute tablature above it.

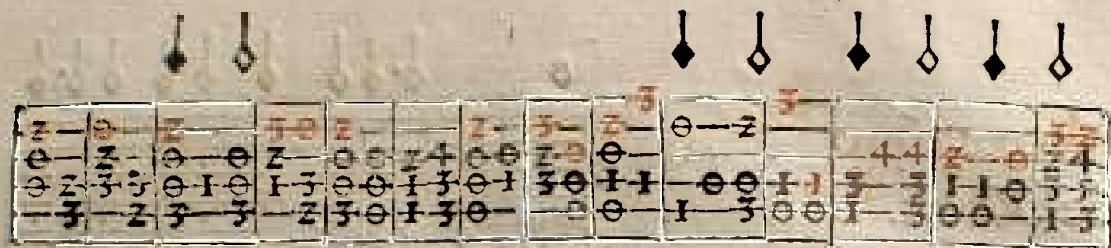
indelicta tua. ij.

Musical notation for the fifth system, including a staff with notes and a diamond-shaped lute tablature above it.

sta turatua ad simlata est pal

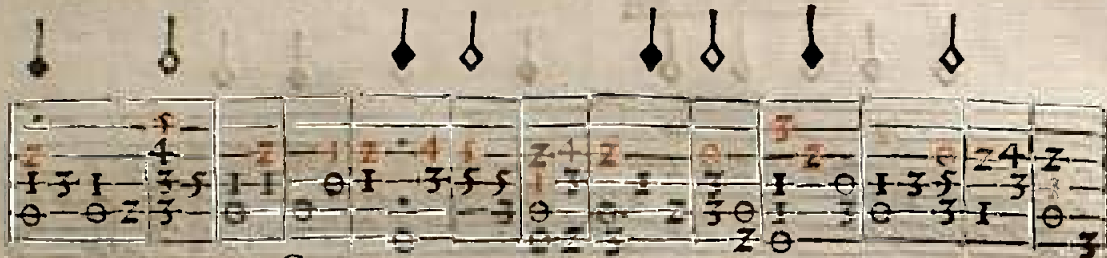
Musical notation for the sixth system, including a staff with notes and a diamond-shaped lute tablature above it.

mç. ij.



et vbera tua

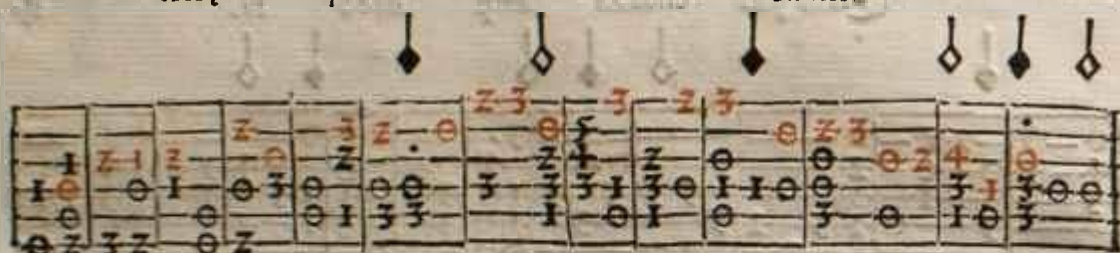
bo



tris.

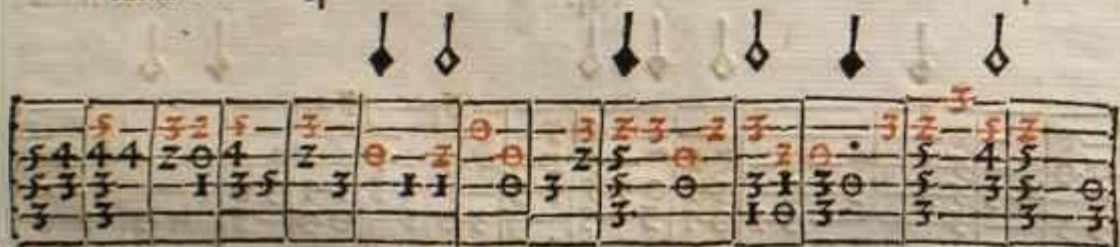
Caput

ruum



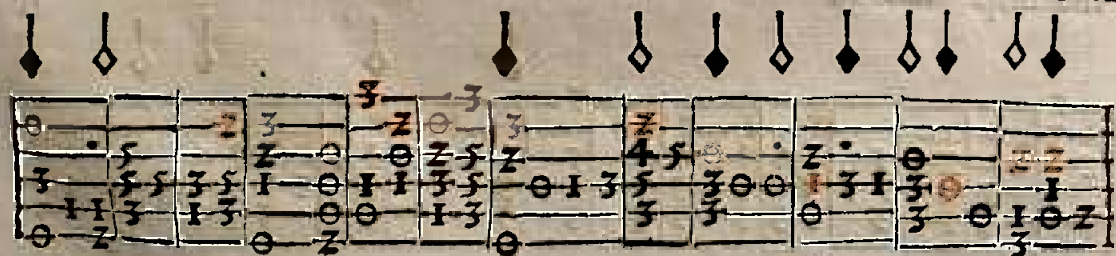
carmelus

ij.

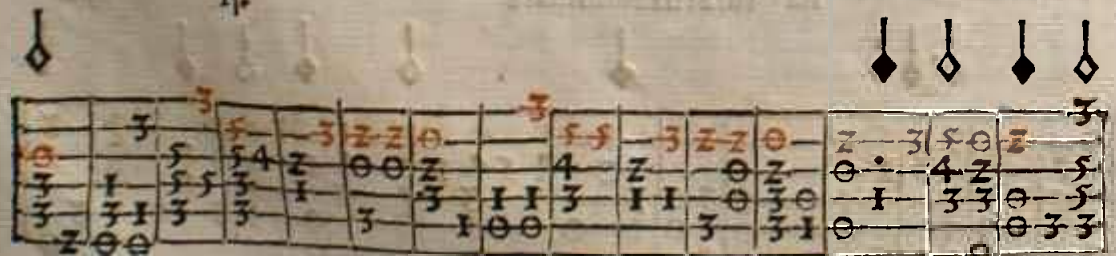


collum tuum sicut turris

eburnea



ij.

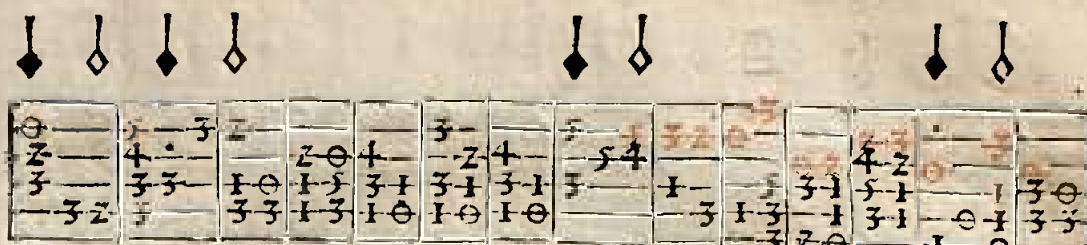


Veni dilecte mi.

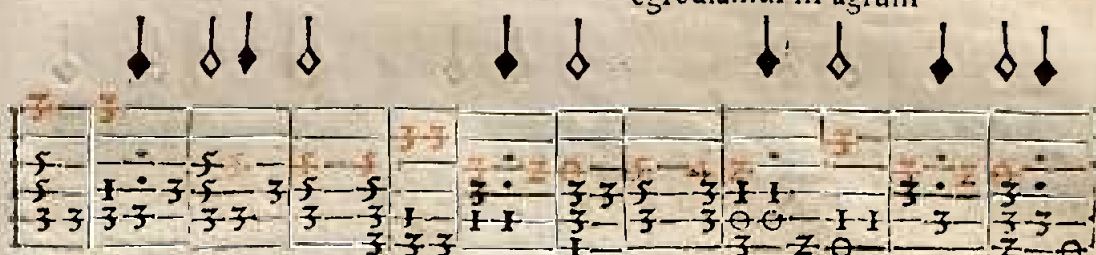
ij.

ij.





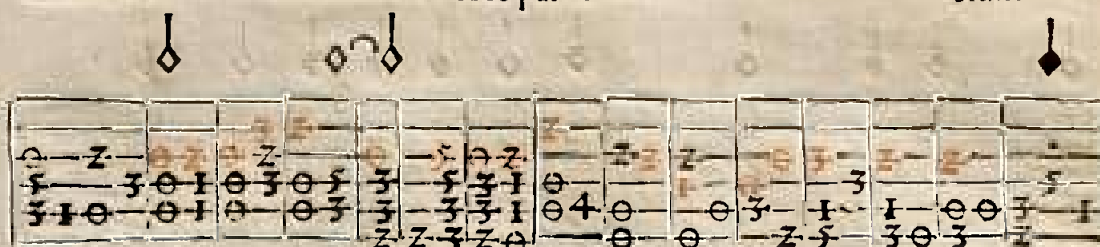
egrediamur in agrum



nostrum.

Videamus si flores partu

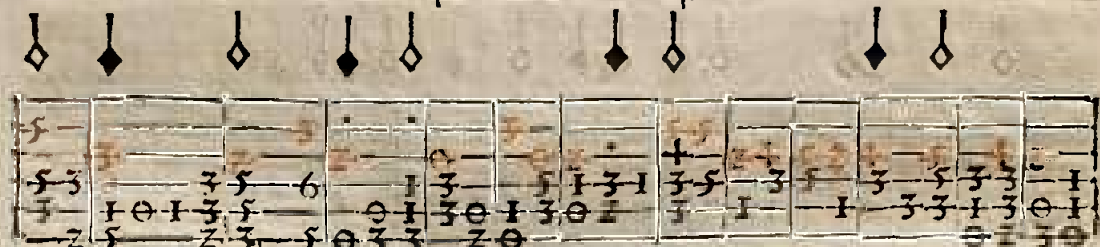
riunt



si floreat mala pu

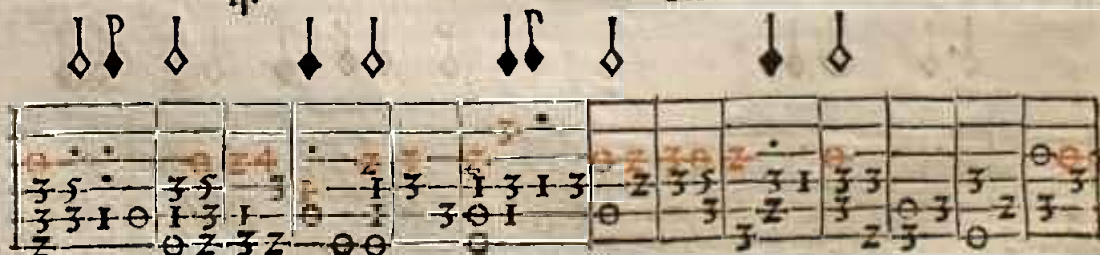
nica

η.



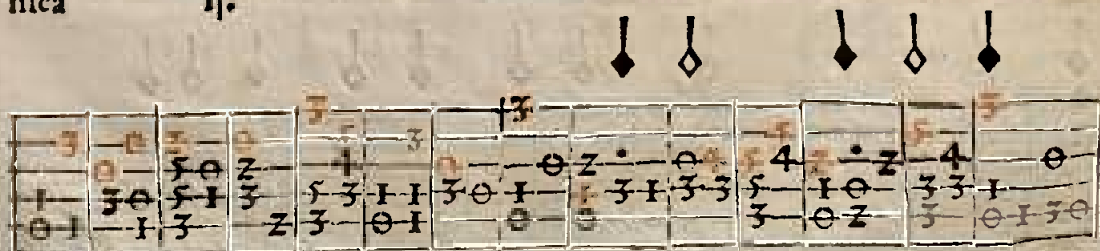
Tibi da

bo vbera



mea

η.

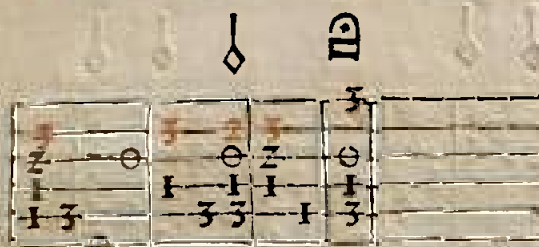


Tibi dabo vbera

mea

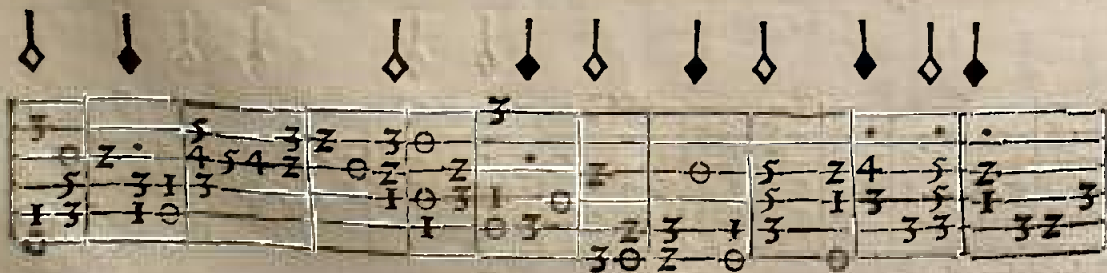
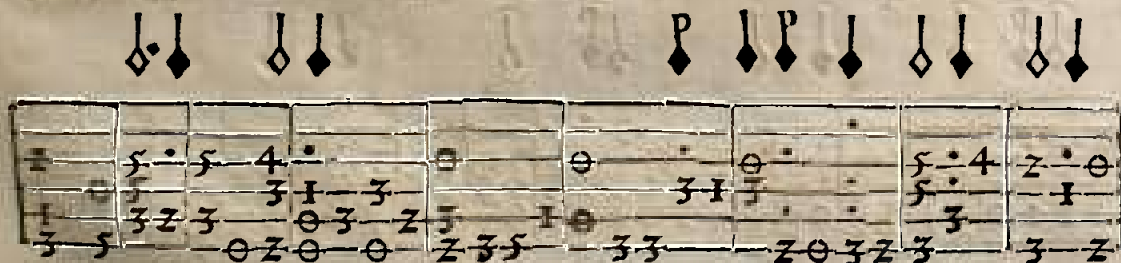
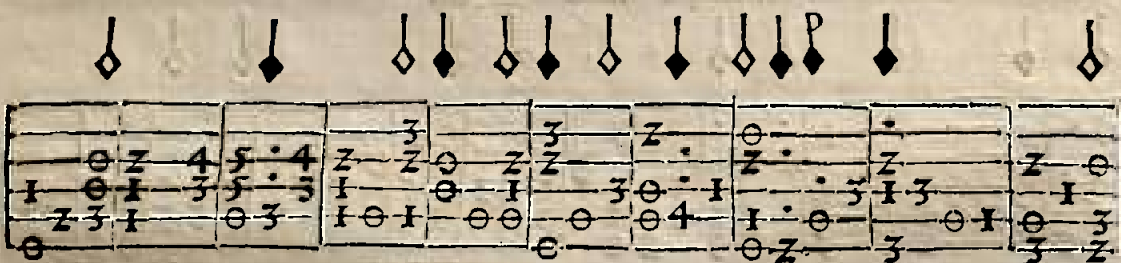
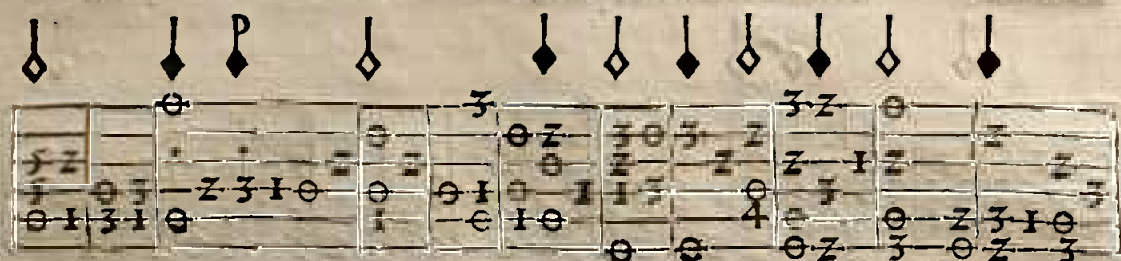
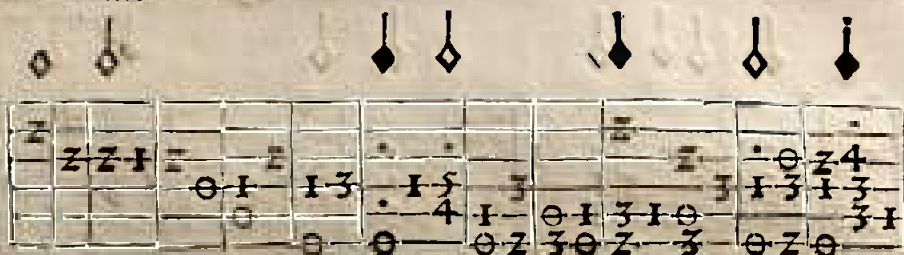
η.

vber



mea.

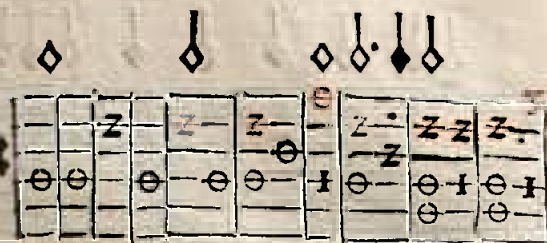
Fantasia de  
author, F.



This musical score is written on seven systems, each consisting of two staves. The notation is a form of lute tablature, using letters (Z, I, 3, 4, 5) and numbers (1-5) to indicate fret positions on the strings. Above the staves, there are various musical symbols including diamond-shaped notes, vertical stems, and a 'P' time signature. The score is divided into measures by vertical bar lines. The final system concludes with a large, ornate decorative flourish on the right side.



Morete a quatro  
de Morales. F.



Anſia

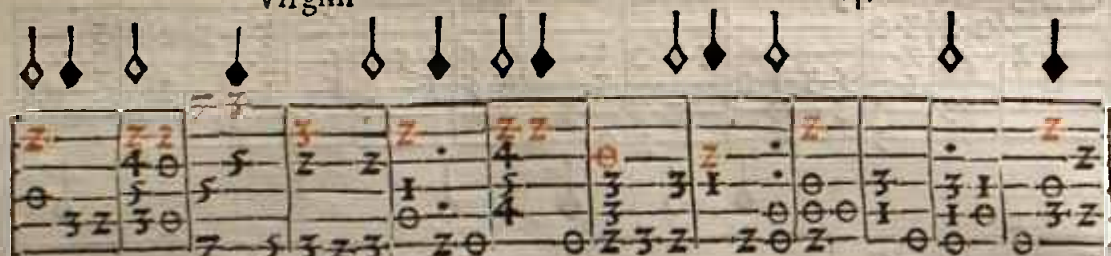
et immaculata



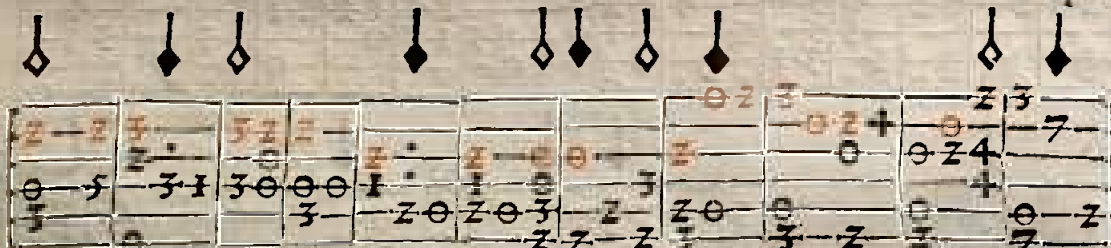
virgini

tas

ij.



qui

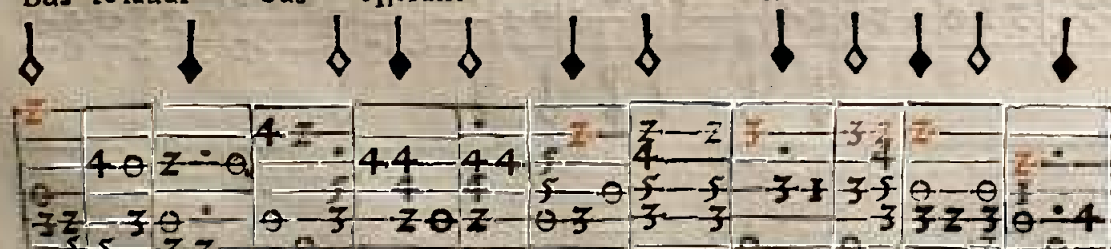


bus re laudi

bus

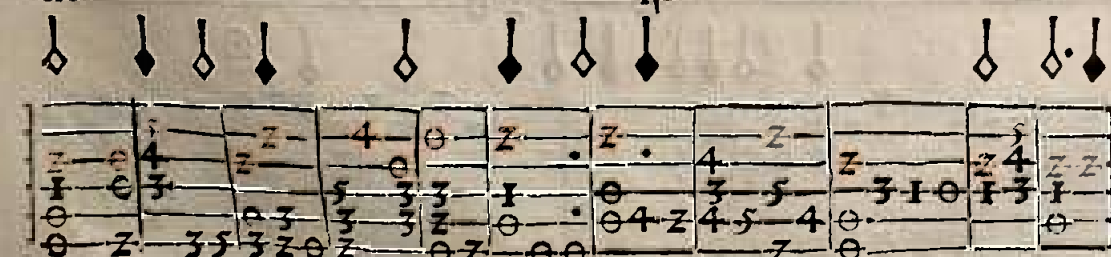
effera

nel

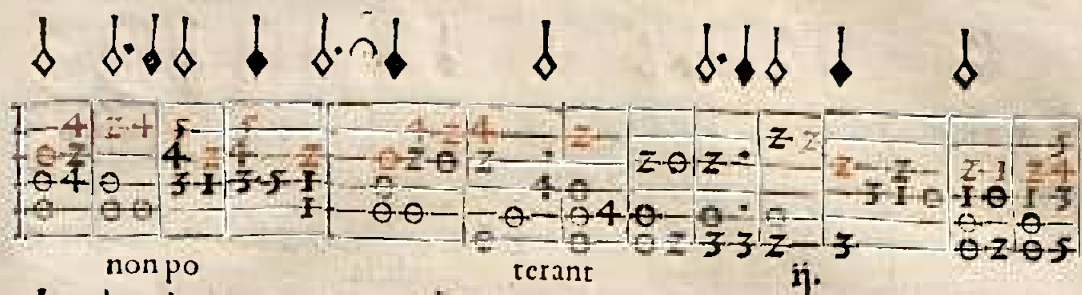


cio

ij.



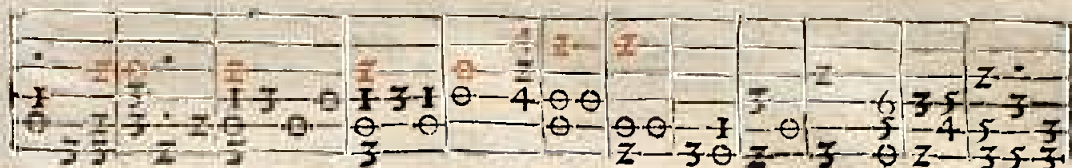
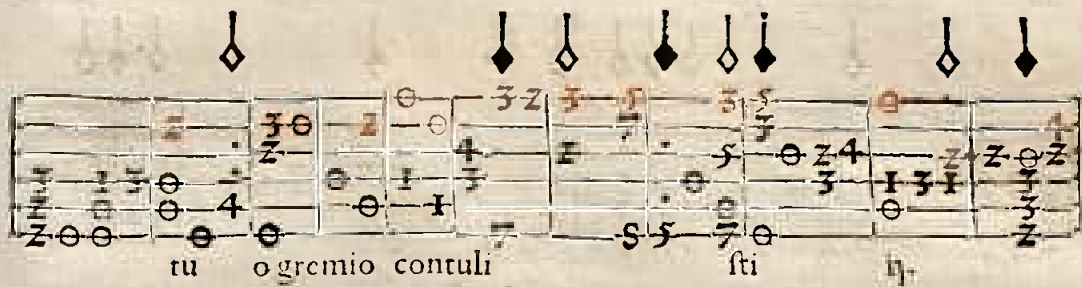
Quia quem celi capere



non po

terant

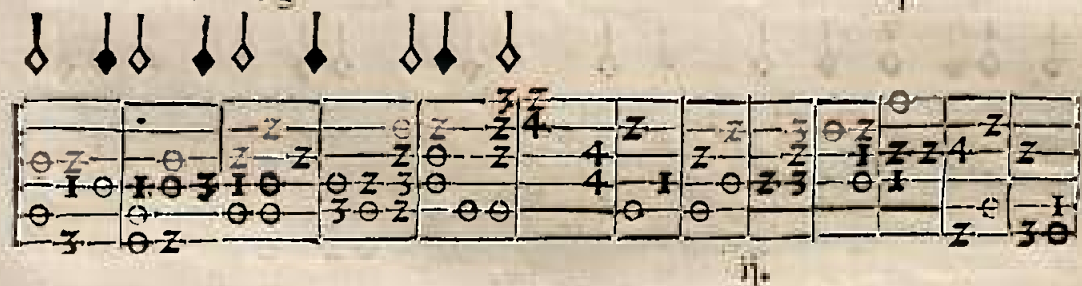
ij.

tu o gremio contuli

fri

ij.



ij.



ruo gremio contuli

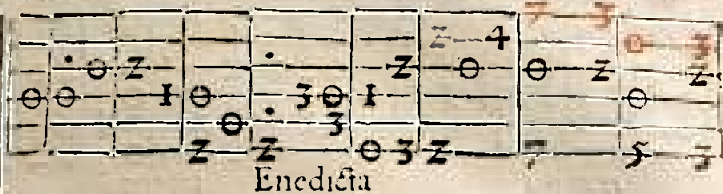


fri

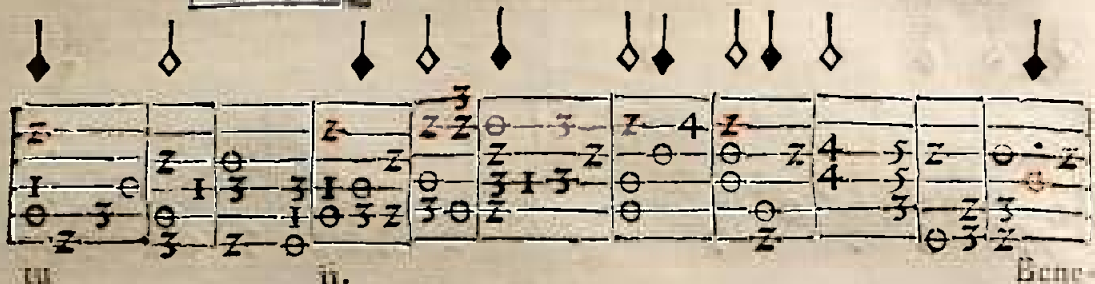
ruo gremio con tu

listia.

Secūda  
pars.



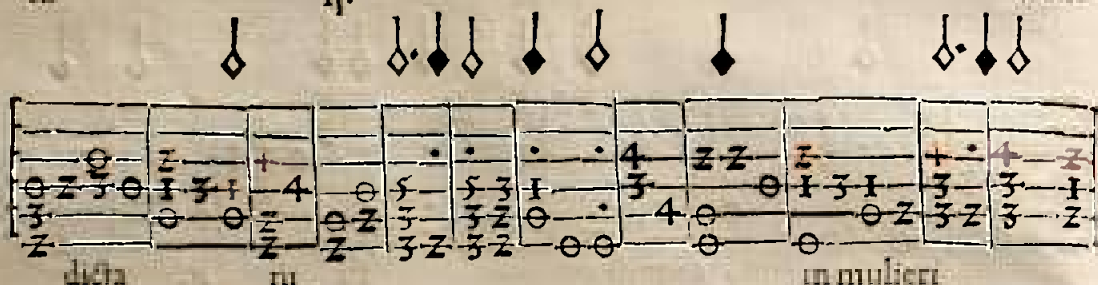
Enediſta



tu

ij.

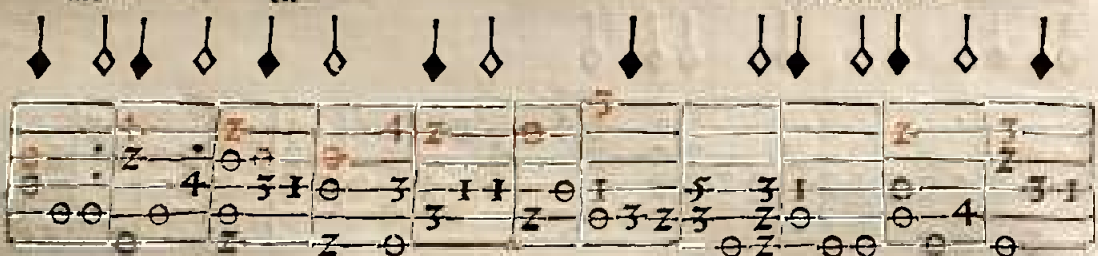
Bene



dicta

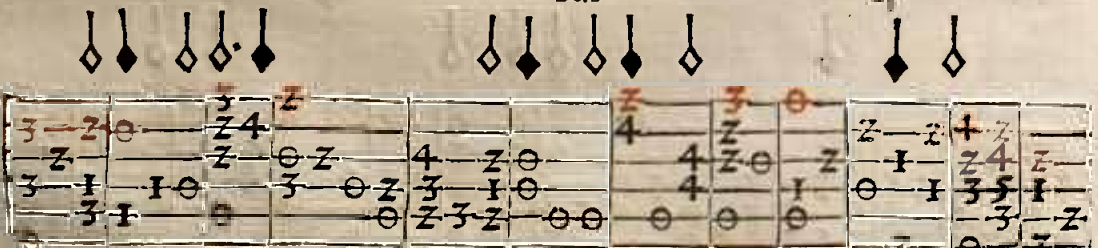
tu

in mulieri



bus

ij.



et bene

dictus fructus



ventris

tu

i.

Quia



quem celi capere non pore rant

This system contains the first two staves of music. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The lyrics 'quem celi capere non pore rant' are written below the staves. Above the first staff, there are several diamond-shaped ornaments, some of which are filled with black ink.

This system contains the third staff of music. It continues the melody from the previous system. The lyrics 'quem celi capere non pore rant' are written below the staves.

tuo gremio contuli

This system contains the fourth staff of music. The lyrics 'tuo gremio contuli' are written below the staves. Above the first staff, there are several diamond-shaped ornaments, some of which are filled with black ink.

fti. ij.

This system contains the fifth staff of music. The lyrics 'fti. ij.' are written below the staves.

tuo gremio contuli

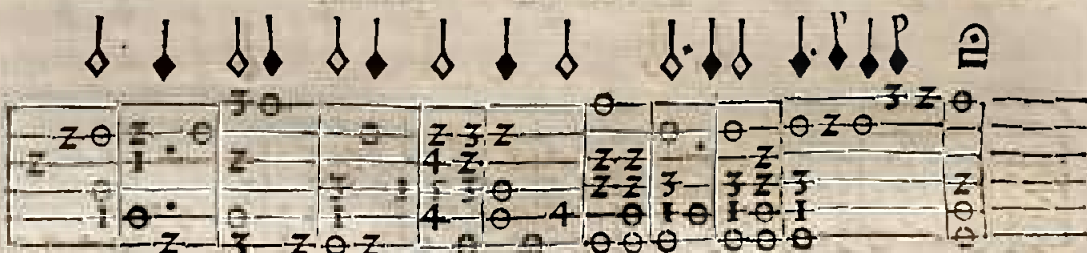
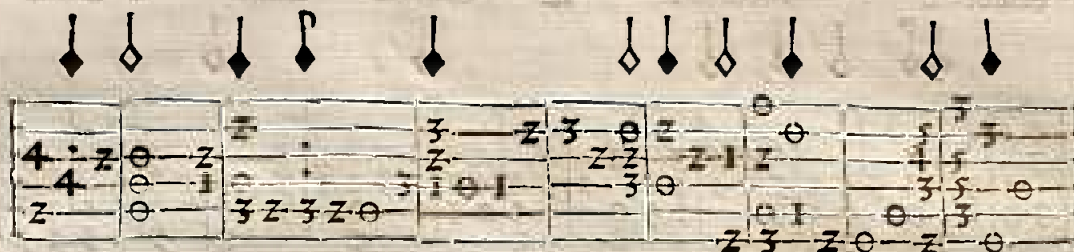
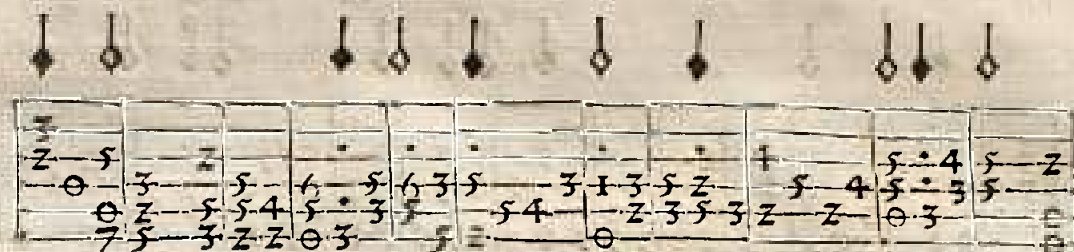
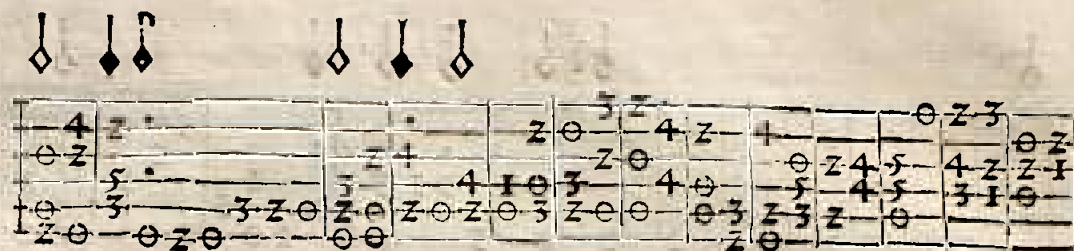
This system contains the sixth staff of music. The lyrics 'tuo gremio contuli' are written below the staves. Above the first staff, there are several diamond-shaped ornaments, some of which are filled with black ink.

fti tuo gremio contuli fti

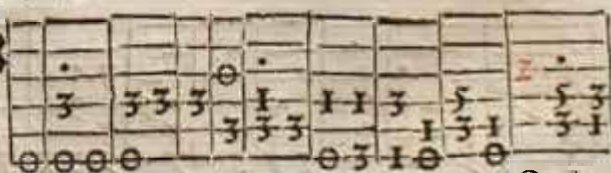
This system contains the seventh staff of music. The lyrics 'fti tuo gremio contuli fti' are written below the staves. Above the first staff, there are several diamond-shaped ornaments, some of which are filled with black ink.

Fátasia del  
author, F.

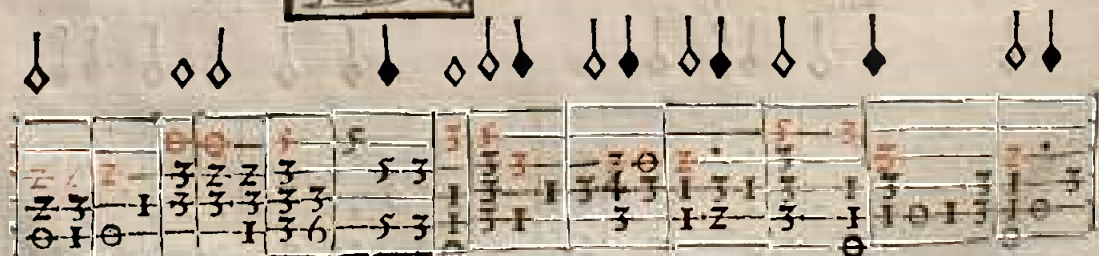
The musical score is written in a shorthand notation on five-line staves. Each system consists of a single melodic line and a multi-measure rest line above it. The notation uses letters (z, f, i, o, 4, 3, 7) and numbers (1, 2, 3, 4, 5, 6, 7) to represent notes and rests. Above each system is a series of diamond-shaped ornaments, some with vertical stems. The first system is labeled 'F.' and the sixth system is labeled 'P'.



Motete aqua  
tro Göbert.



Omne



pa

ter

et deus vitę

G ij



me ex tollen tiam

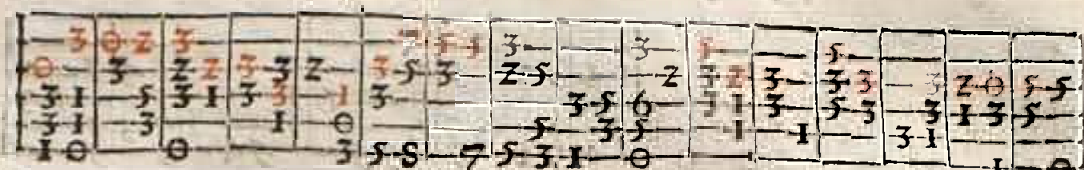
oculorum meorum ne dederis mihi et omne

de siderium prauum

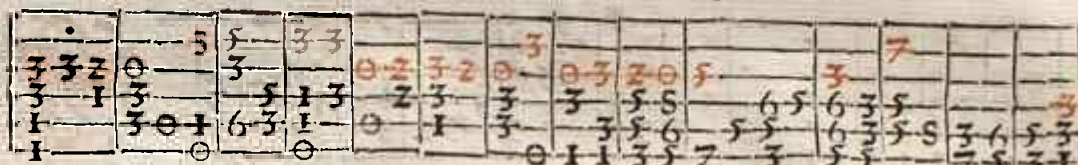
auerte

ame aufer ame con

cupilcenti am



et concubitus concupiscentie

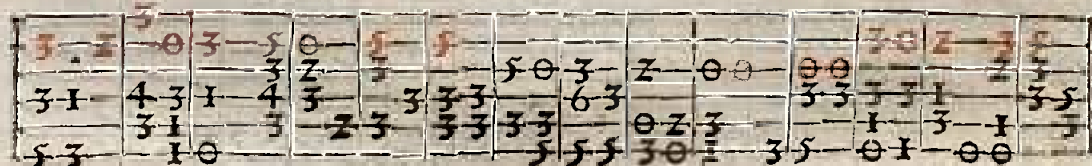


ne apprehen dant me η.

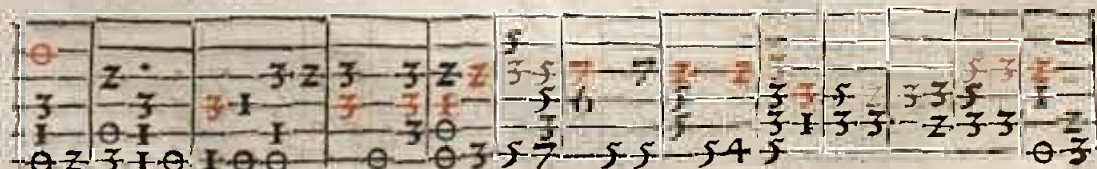
η.



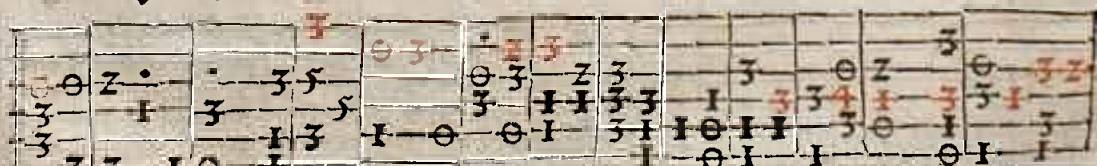
η.



et animo irreuerenti



et infrunij



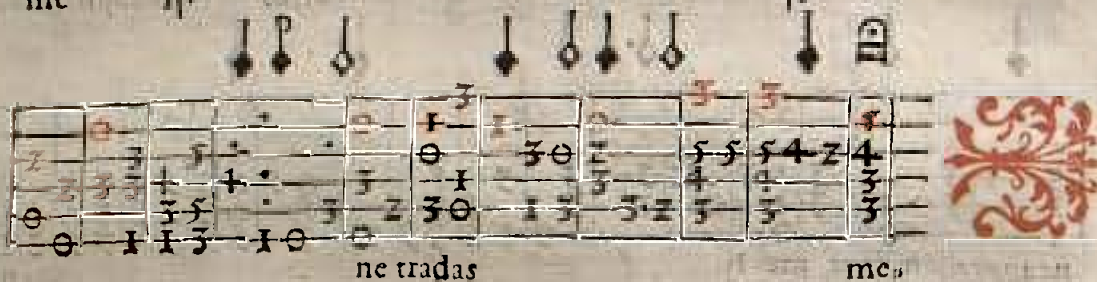
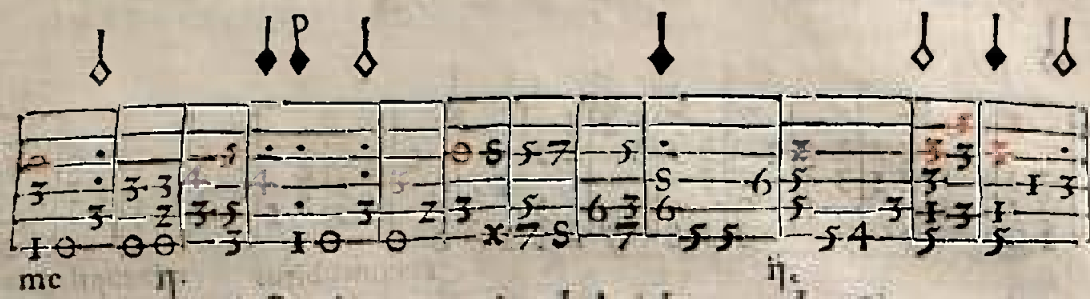
to

η.

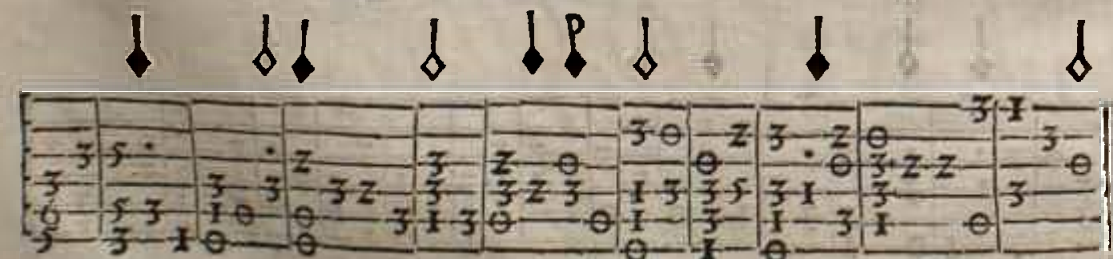
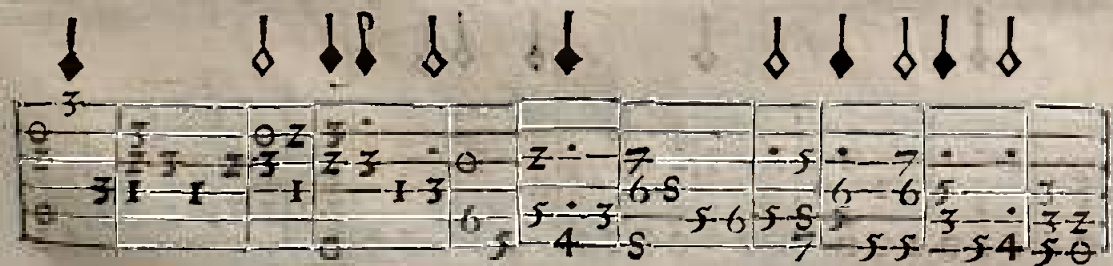
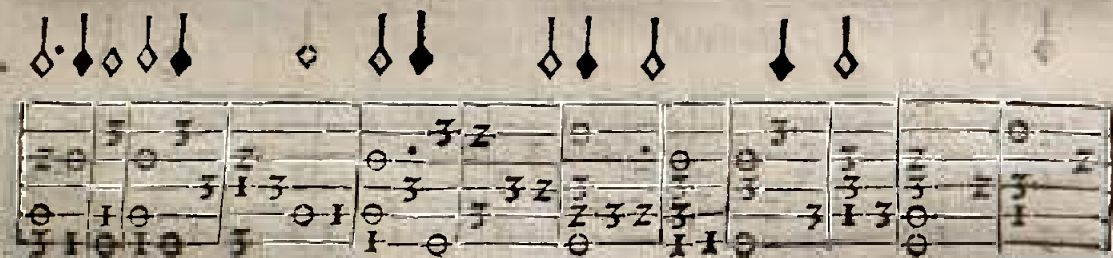
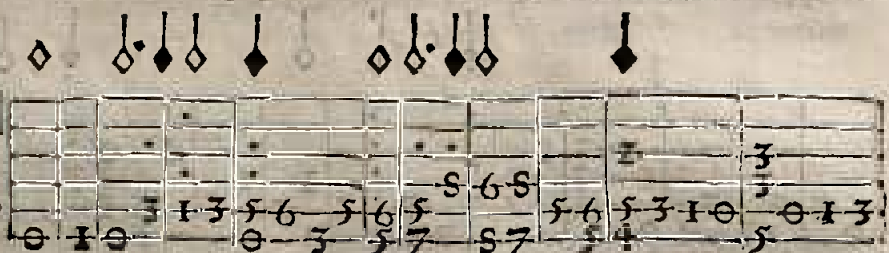
ne tradas

G iij



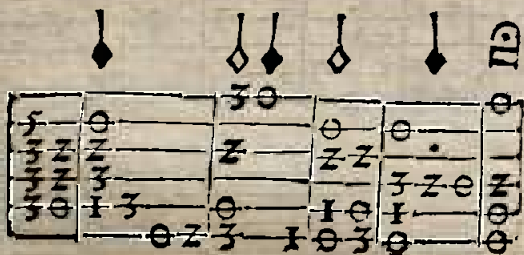
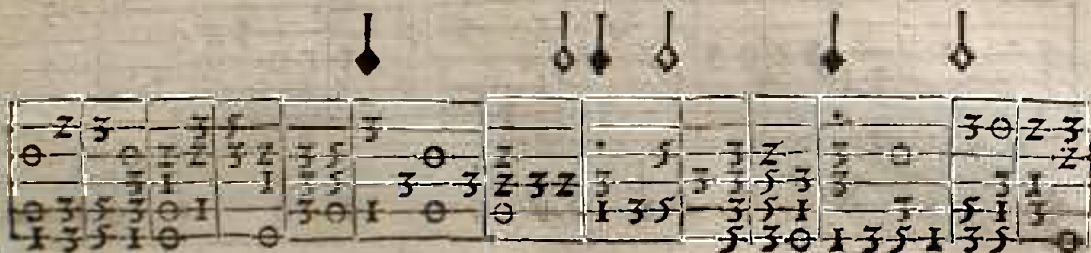
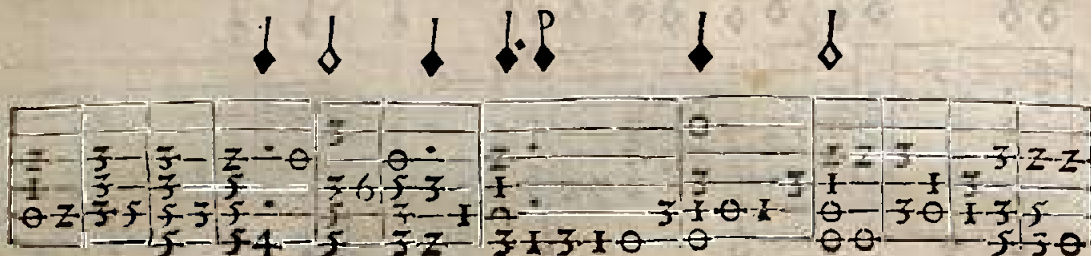


Fãtasiade  
author: F.

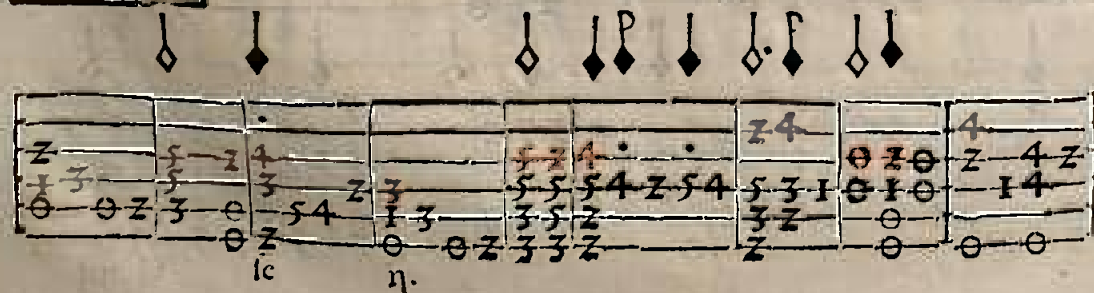
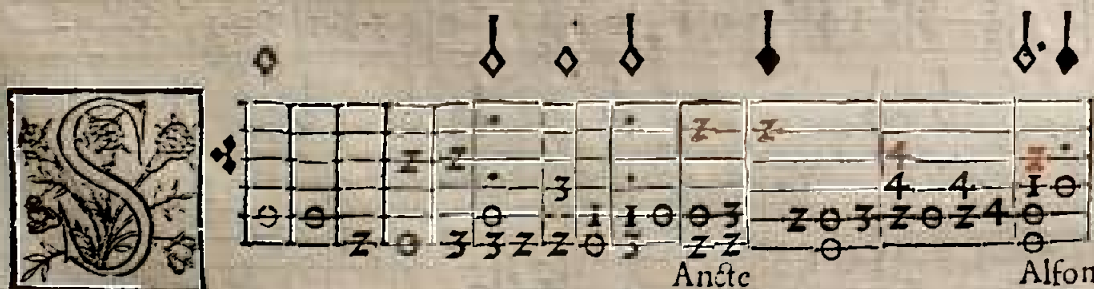




The musical notation is arranged in eight systems. Each system consists of a five-line staff with various symbols (z, f, s, 6, 4, 3, 1, 0, I) and a series of diamond-shaped ornaments below it. The ornaments are connected by lines, suggesting a sequence of notes or fingerings. The notation is a form of lute tablature.



Motete a quatro  
de Combert. F.



confessor

domi ni audi rogan tes seruuolos

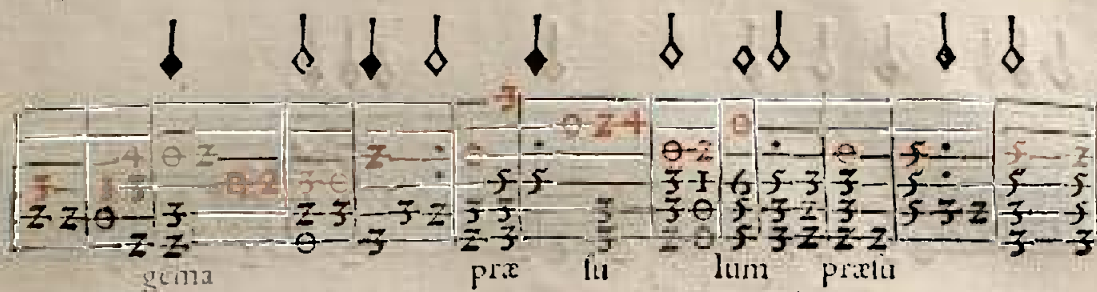
ij. et impetratam nobis celi

tus ij.

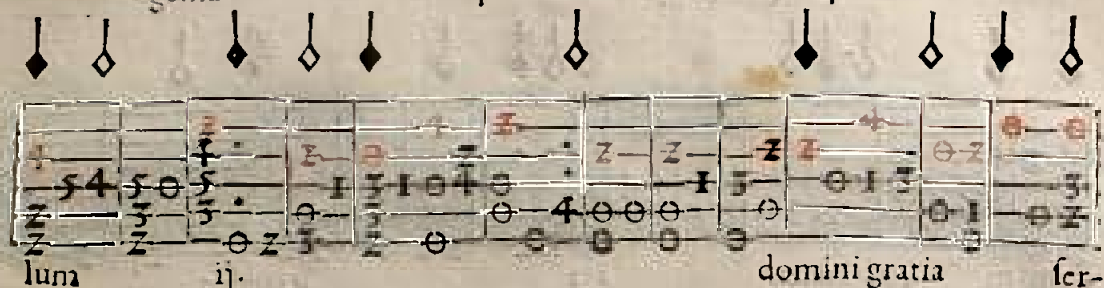
rude fer indulgen

tiam. ij. sancte ille fonic

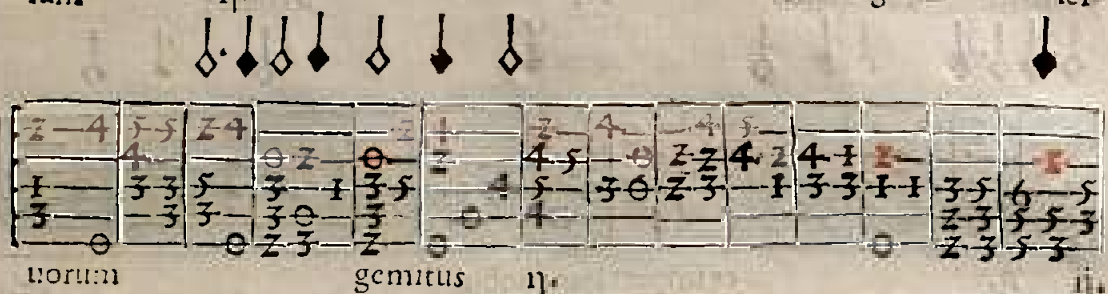




gema præ lu lum prælu



luna ij. domini gratia ser-



uorum gemitus ij. ij.



solita lufcipe



clemen ria ij.



Alleluia allelu ia.

Fantasia del  
author, F.

The musical notation is organized into eight systems. Each system features a five-line staff containing notes, rests, and accidentals. Above and below the staves are diamond-shaped symbols, some with vertical lines, which are characteristic of lute tablature. The notation is written in a historical style, with some ink bleed-through visible from the reverse side of the page.

↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓   ↓

System 12: Three staves of music. The top staff contains notes and rests, with diamond-shaped ornaments above. The middle and bottom staves contain numerical figures (e.g., 4, 3, 2, 1, 0) and some letters (e.g., z, f, i, o).

System 13: Three staves of music. The top staff contains notes and rests, with diamond-shaped ornaments above. The middle and bottom staves contain numerical figures and letters.

System 15: Three staves of music. The top staff contains notes and rests, with diamond-shaped ornaments above. The middle and bottom staves contain numerical figures and letters.

System 13: Three staves of music. The top staff contains notes and rests, with diamond-shaped ornaments above. The middle and bottom staves contain numerical figures and letters.

System 10: Three staves of music. The top staff contains notes and rests, with diamond-shaped ornaments above. The middle and bottom staves contain numerical figures and letters.

System 8: Three staves of music. The top staff contains notes and rests, with diamond-shaped ornaments above. The middle and bottom staves contain numerical figures and letters.

System 12: Three staves of music. The top staff contains notes and rests, with diamond-shaped ornaments above. The middle and bottom staves contain numerical figures and letters.

61  
84  
24  
185



First system of musical notation with a four-part vocal setting. The notation consists of four staves with various rhythmic values (z, 4, 3, 2) and accidentals (sharps, flats, naturals). Above the staves are diamond-shaped neumes.

Second system of musical notation, continuing the four-part setting. It includes a large initial 'D' at the end of the system.

Morales de la  
missa Benedi-  
cta es cœlorum  
regina,

**D.**

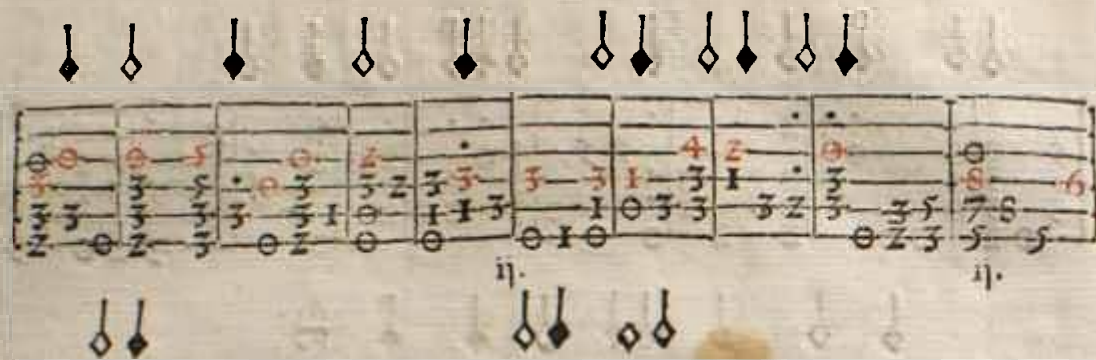
Third system of musical notation, featuring a large decorated initial 'B' on the left. The text 'Benedictus qui venit' is written below the staves. The notation includes various rhythmic values and accidentals.

Fourth system of musical notation, continuing the 'Benedictus' text. It includes various rhythmic values and accidentals.

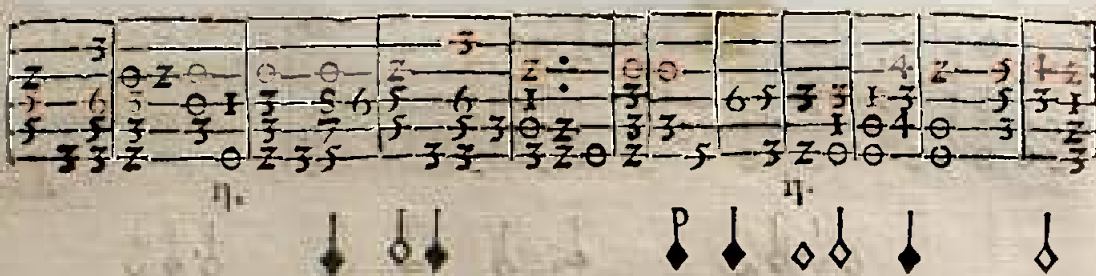
Fifth system of musical notation, continuing the 'Benedictus' text. It includes various rhythmic values and accidentals.

Sixth system of musical notation, continuing the 'Benedictus' text. It includes various rhythmic values and accidentals.

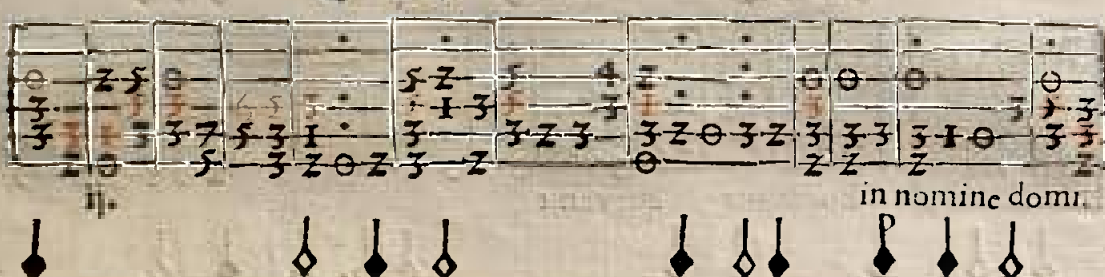
in nomine domi



Musical staff with lute tablature. Rhythmic flags are placed above the staff. The tablature consists of letters (z, f, i, 3, 4, 6, 7, 8) on a six-line staff.



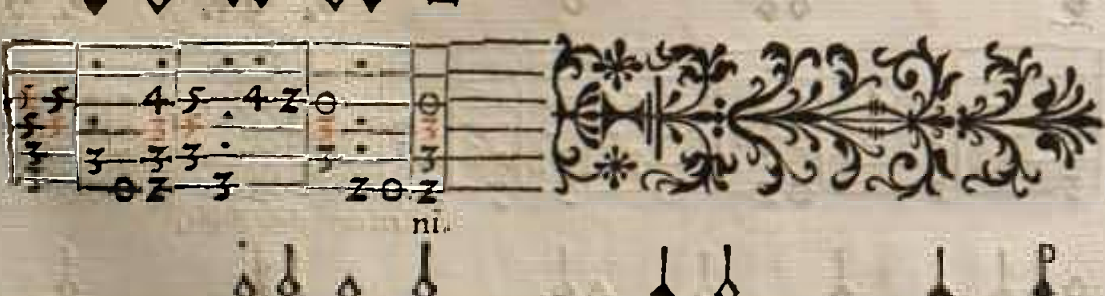
Musical staff with lute tablature. Rhythmic flags are placed above the staff. The tablature consists of letters (z, f, i, 3, 4, 6, 7, 8) on a six-line staff.



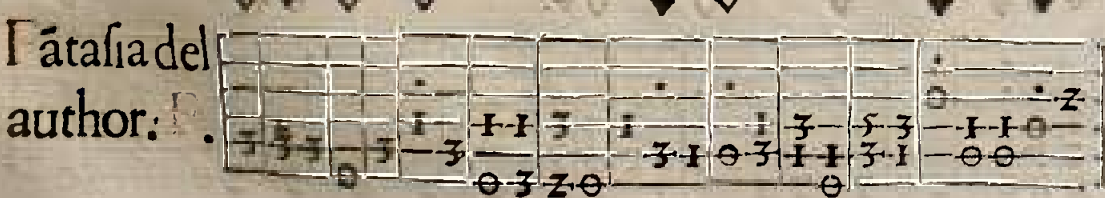
Musical staff with lute tablature. Rhythmic flags are placed above the staff. The tablature consists of letters (z, f, i, 3, 4, 6, 7, 8) on a six-line staff.



Musical staff with lute tablature. Rhythmic flags are placed above the staff. The tablature consists of letters (z, f, i, 3, 4, 6, 7, 8) on a six-line staff.



Musical staff with lute tablature. Rhythmic flags are placed above the staff. The tablature consists of letters (z, f, i, 3, 4, 6, 7, 8) on a six-line staff.



Musical staff with lute tablature. Rhythmic flags are placed above the staff. The tablature consists of letters (z, f, i, 3, 4, 6, 7, 8) on a six-line staff.

Fátasia del  
 author: P.

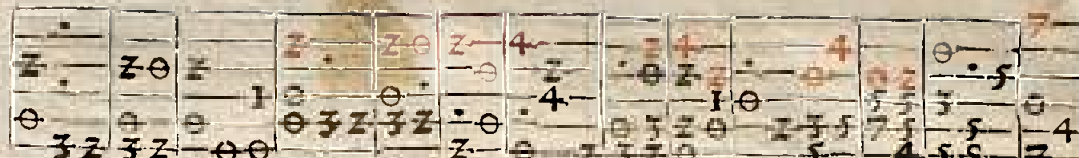
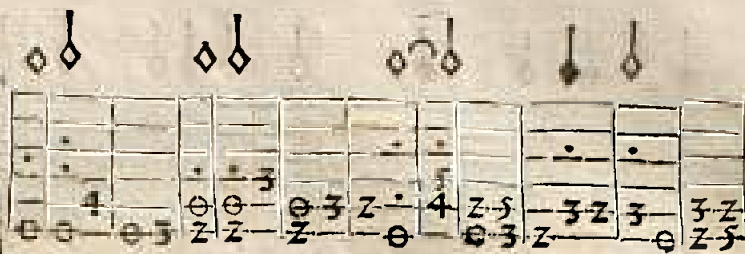
This page contains six systems of musical notation. Each system consists of a staff with rhythmic notation (numbers and letters) and a series of diamond-shaped neumes positioned above the staff. The notation is written in a historical style, likely from a 16th-century manuscript. The systems are arranged vertically, with each system starting with a diamond-shaped neume above the first staff. The notation includes various rhythmic values such as 4, 3, 2, 1, and letters like Z, F, and I, which are used to indicate specific rhythmic patterns and durations. The overall layout is clean and organized, typical of a printed musical score from that era.



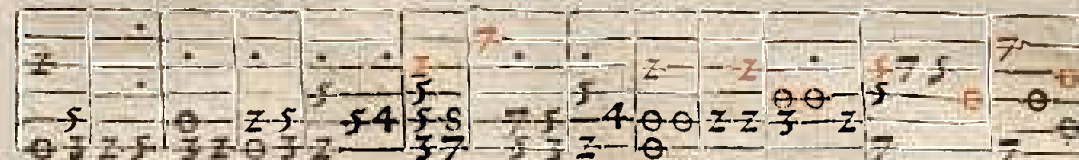
The musical notation is arranged in seven systems. Each system consists of a five-line staff with diamond-shaped notes. The notes are decorated with various symbols including 'z', 'f', '4', '6', '7', and 'I'. Above and below the staves are additional diamond-shaped notes, some with stems. A large 'P' is visible in the sixth system, and a 'C' is at the end of the seventh system.

D.

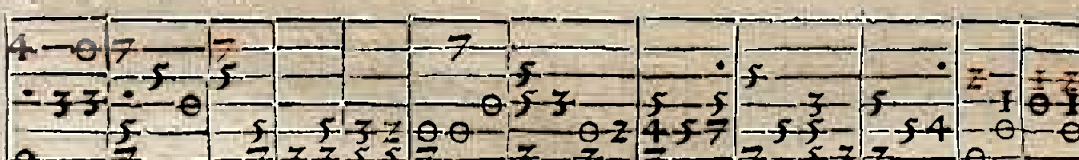
Morere  
a quatro  
de Morales



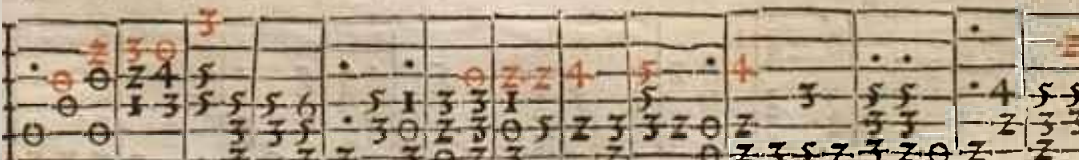
Eni domi ne et no li tar da re



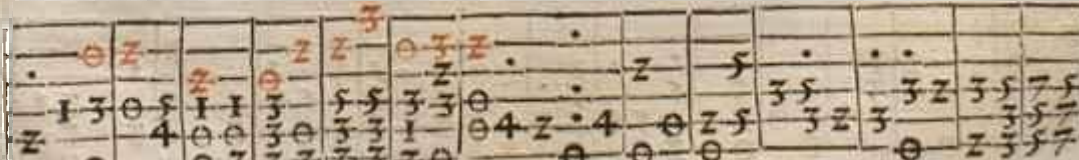
ve ni vili tare nos in



pace vt lgre



mur coram te cor de per fec to



ve ni domi ne et noli tardare

li cur ma ter con solatur li lios.

ita coniola

venit nos venit domi ne et

noli tarda re et vide bimus re

et gaudebit cor nof trum venit

domine venit domi ne venit



domi ne et noli tar da re.

Fantasia del au-  
rhor: va reme-  
dãdo a este mo-  
rete

Il ij

This image displays a page from a historical music manuscript, specifically a book of variations for four voices. The title at the top is "Fátasias a quatro." followed by "Orphenica Lyra, Fuenllana" and "Libro. ij." The page contains six systems of musical notation, each consisting of four staves. The notation is a form of early musical shorthand, using letters (z, f, i, s, 4, 7, 6) and symbols (circles, diamonds) to represent notes and rests. Above and below the staves are various symbols, including diamonds and vertical lines, which likely indicate fingerings or other performance instructions. The first system begins with a key signature of one sharp (F#) and a time signature of 4/4. The notation is dense and characteristic of 16th-century lute tablature or early printed music. The page concludes with a decorative flourish on the right side.



✠  
**LIBRO TERCERO.**  
Enel qual se contienen mote  
tes a cinco y feys bozes  
de muy excellen-  
tes authores.

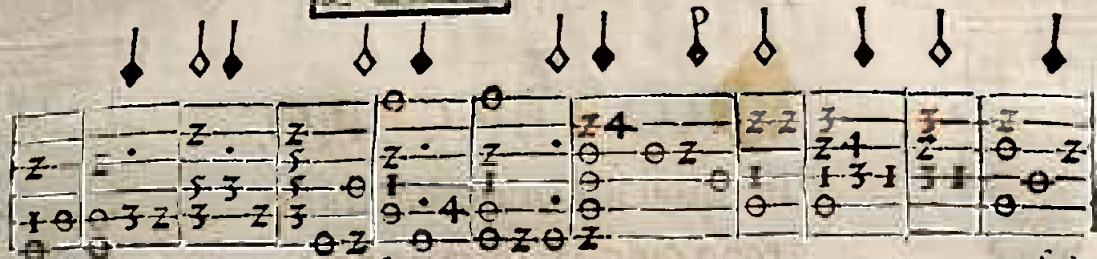
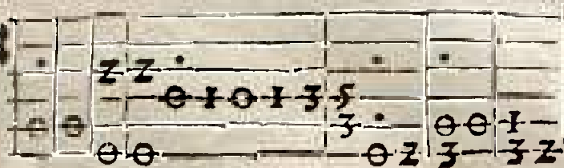
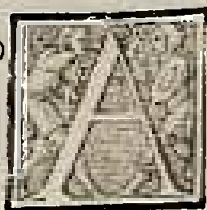


Landate Deum in cithara:  
Iudate Deum chordis, & organo.



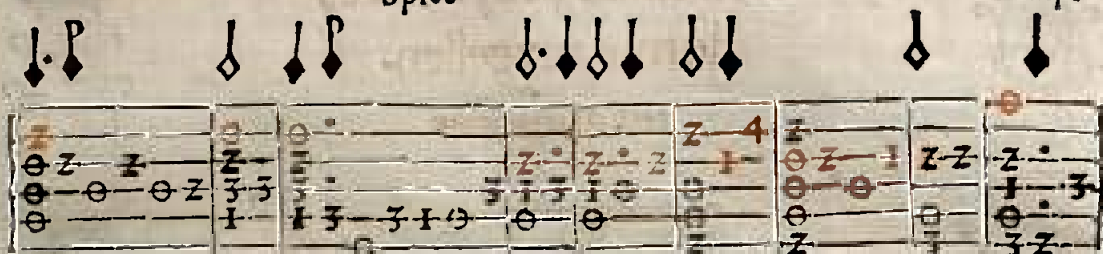


Motete a cinco  
de laquet. D.



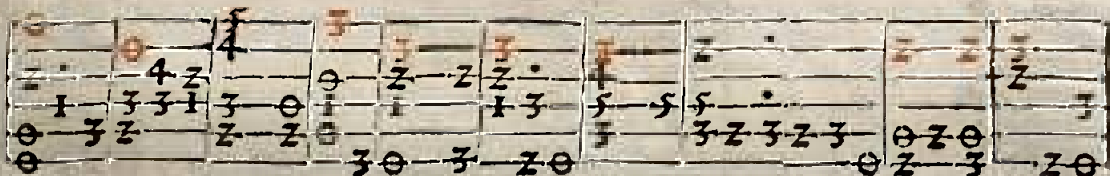
Spice

alpi



domine

alpi

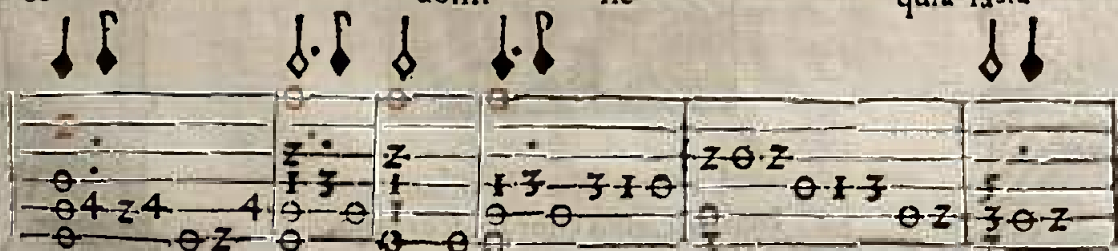


ce

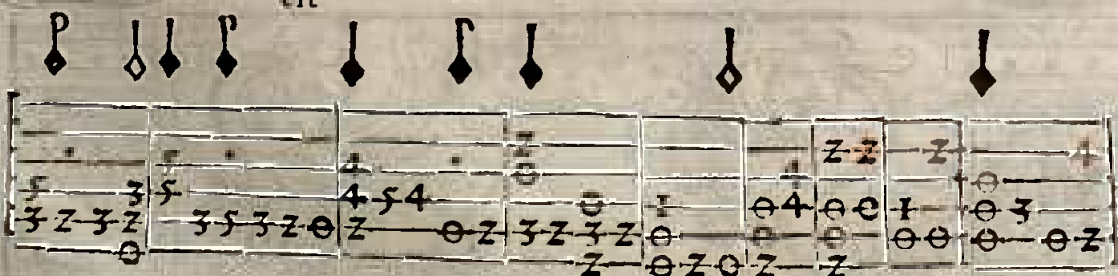
domi

ne

quia facta



est



quia facta

est delolara ciui tas

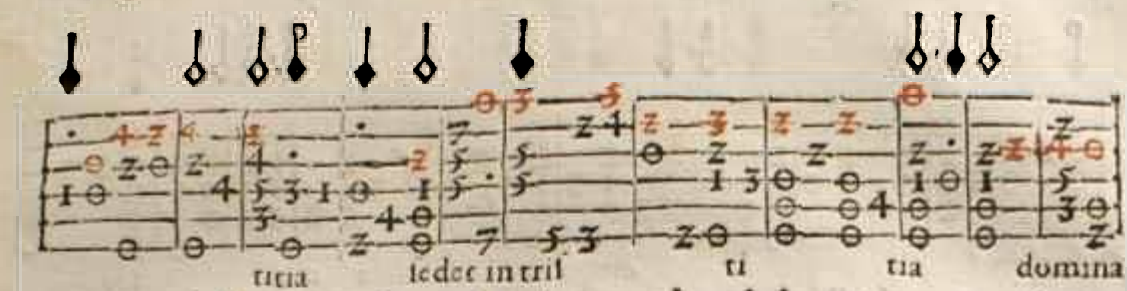
de

folata de folata ciui

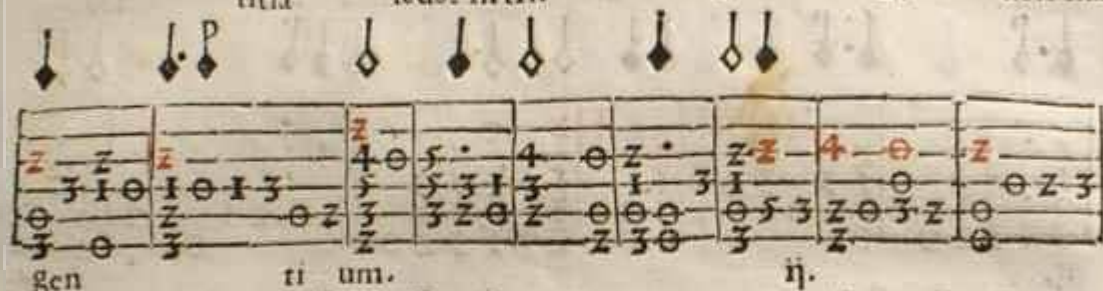
tas plena di ui

sedet in

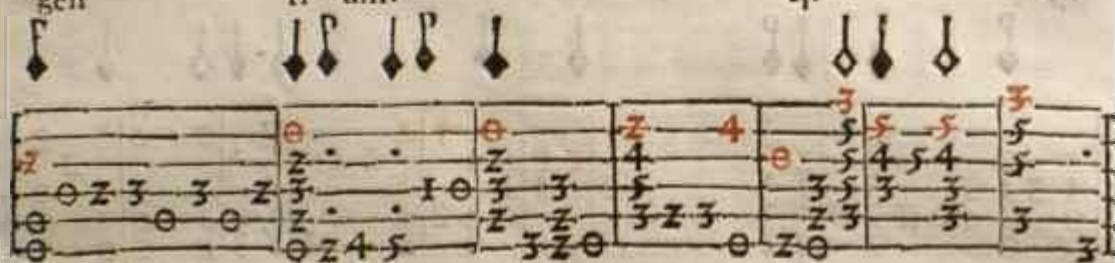
sedet in mi H iij



titia ledet in tril ti tia domina



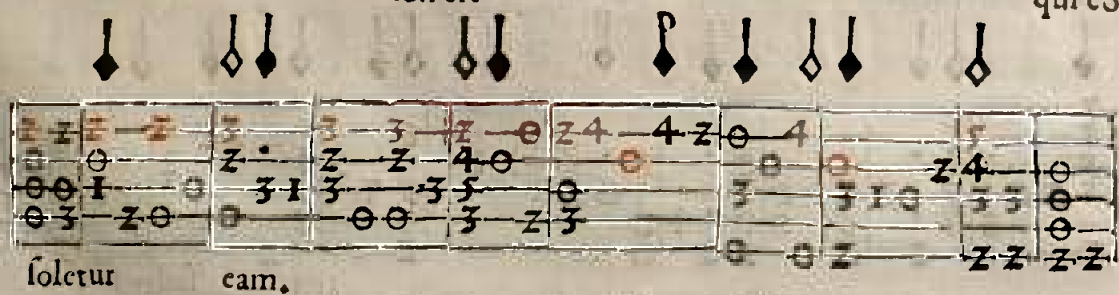
gen ti um. ij.



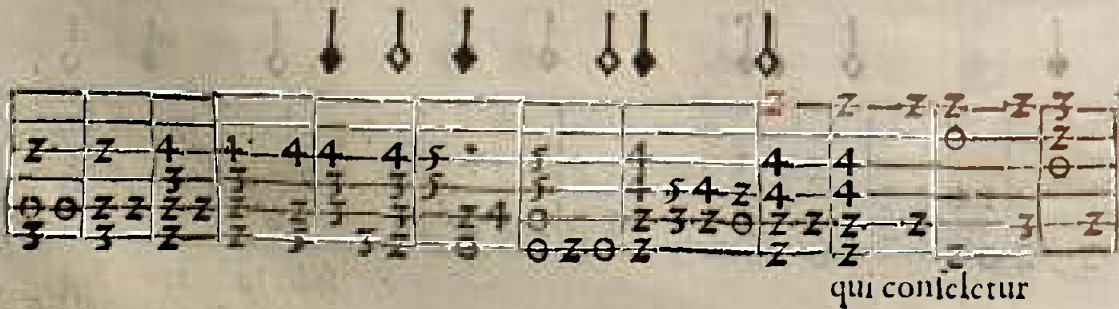
non est qui co



soletur cam.



qui conleletur



qui conleletur



cam  
qui consoletur cam

nil time  
us

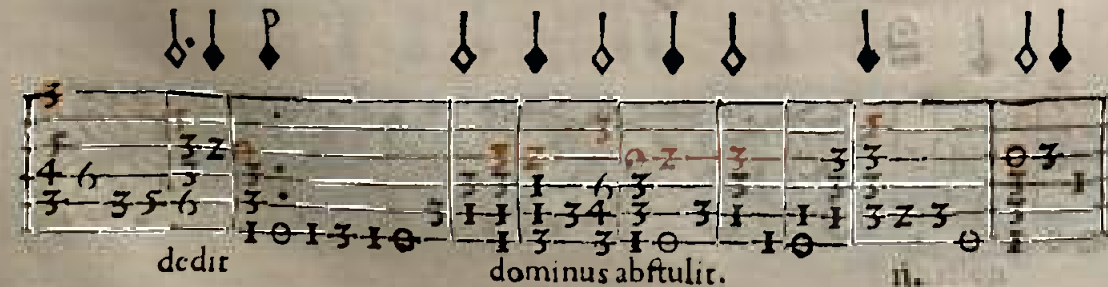
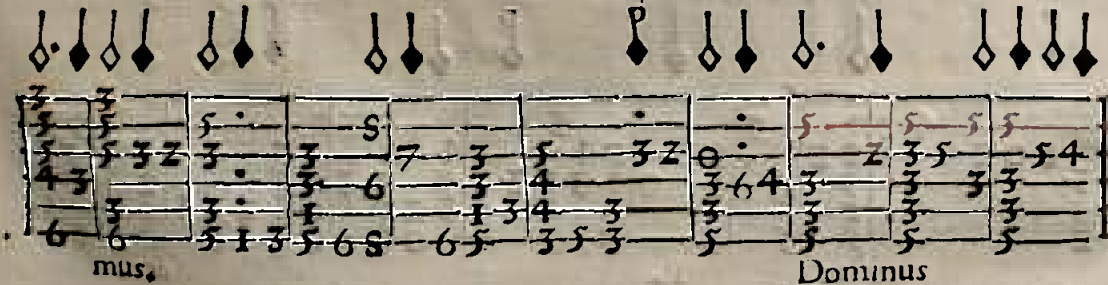
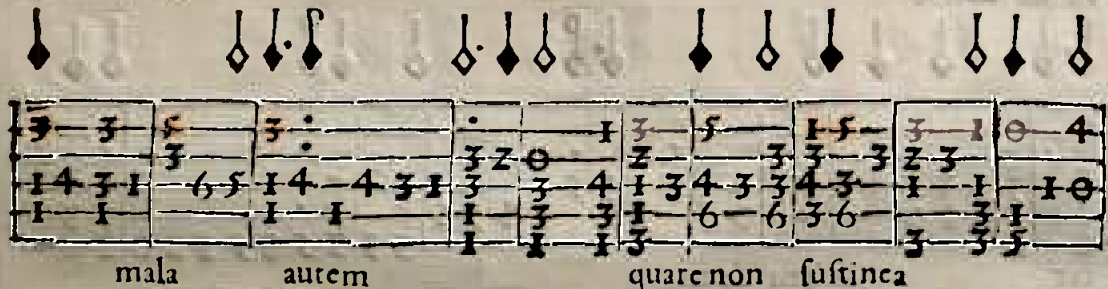
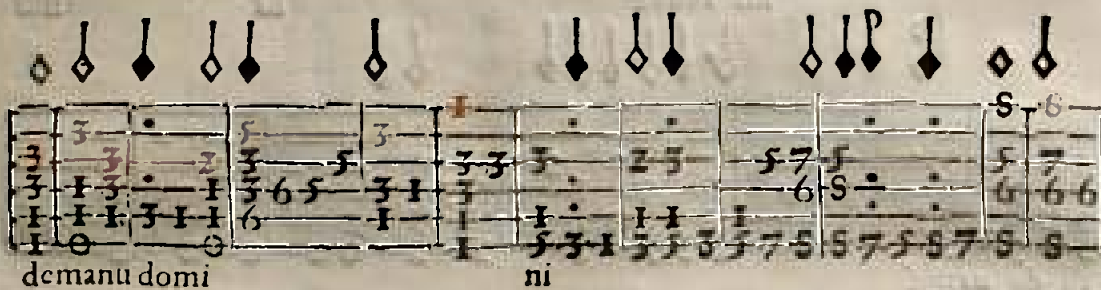
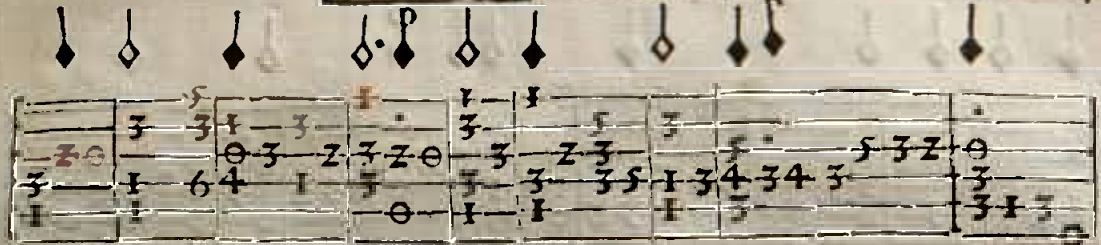
ru de us nol

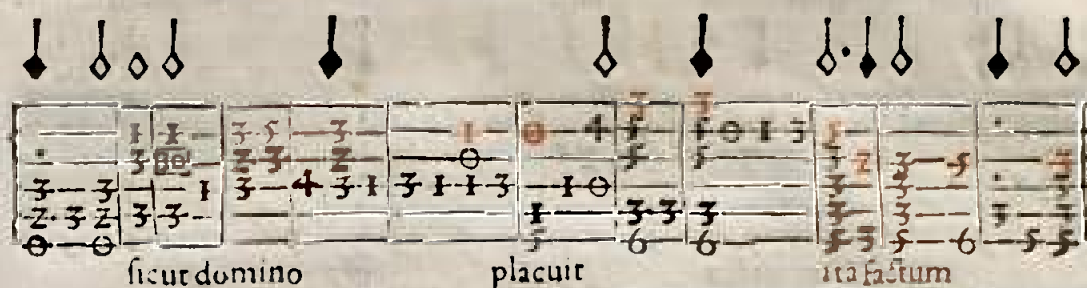
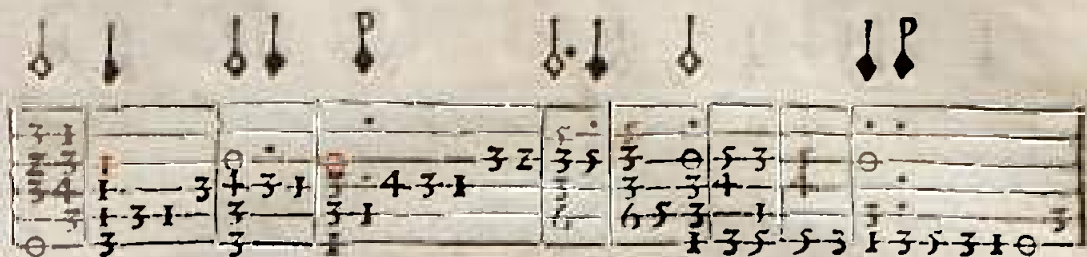
rer  
nāitu de us

noster  
deus

noster.

Motete acinco  
de Verdelot. D.

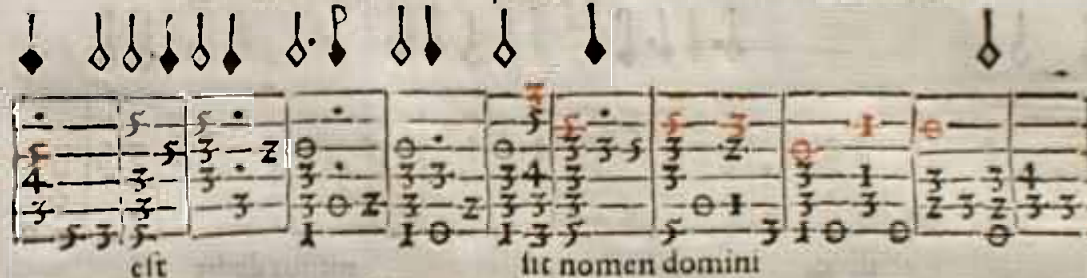




sicut domino

placuit

ita factum



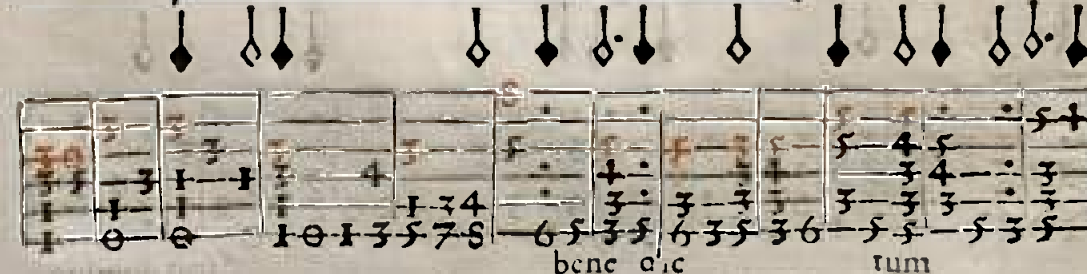
est

sit nomen domini



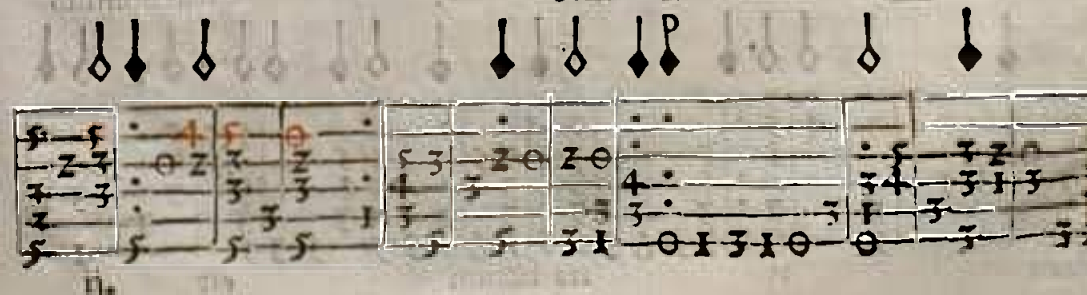
ij.

ij.



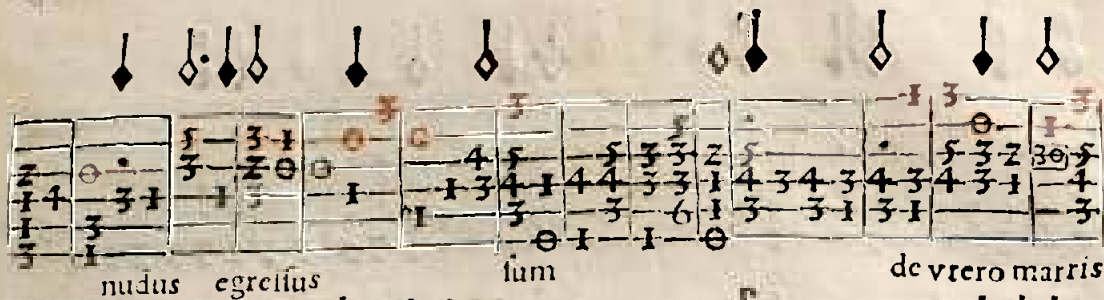
bene dic

tum

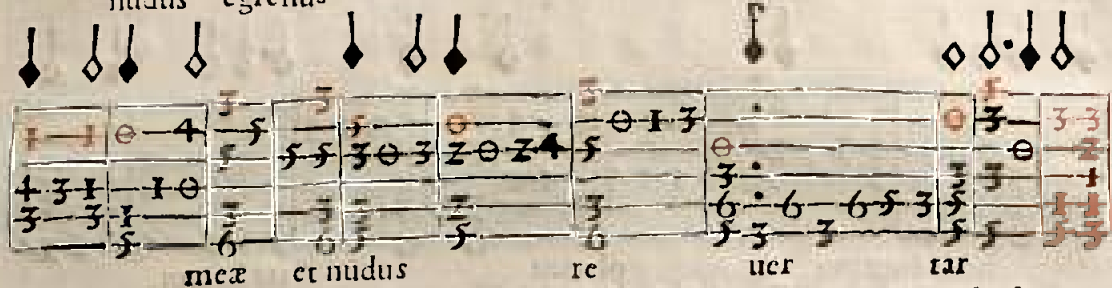


ij.

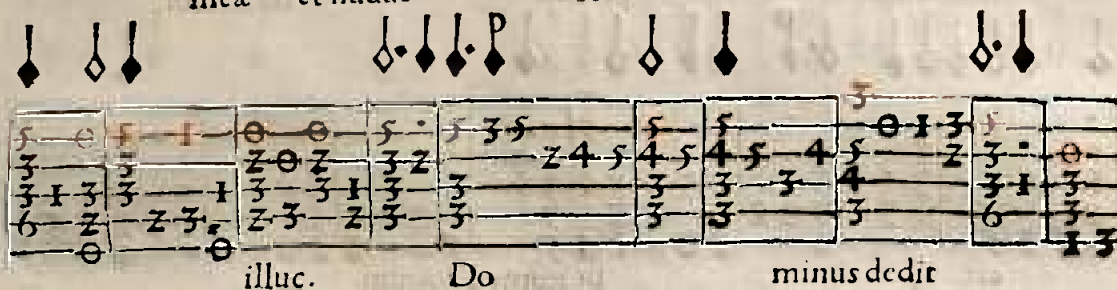




nudus egressus sum de vtero matris



meæ et nudus re uer tar



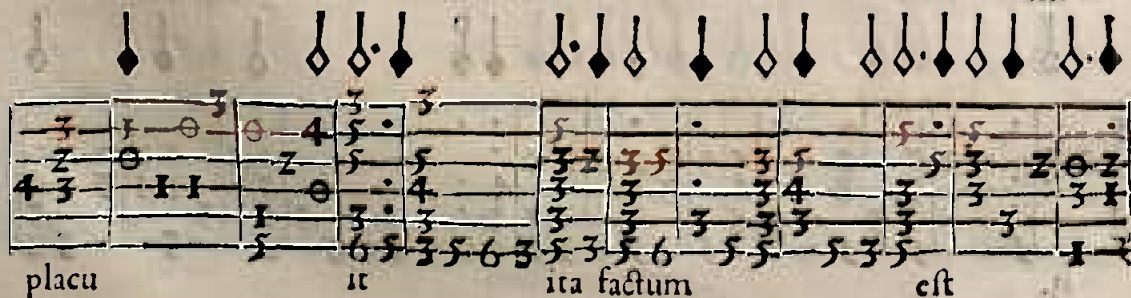
illuc. Do minus dedit



dominus abstulit



Sicut domino



placu it ita factum est

lit no men domini

benedic tum benedic tum.

Motete a cinco de Morales.D.



Erbum in: cū et dolo rum

longe fac domine a me

diuiti as et pauperra

tes

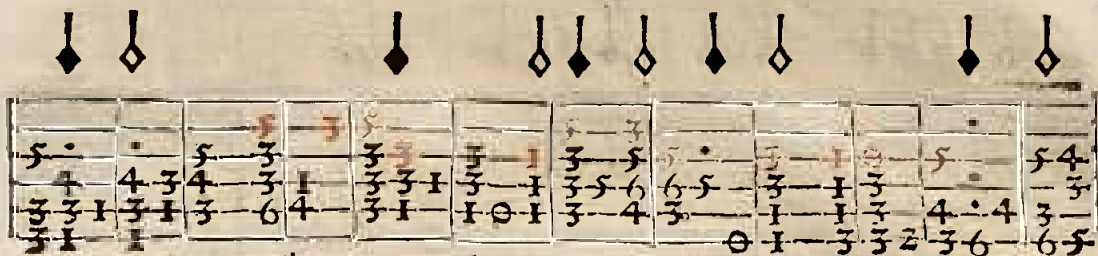
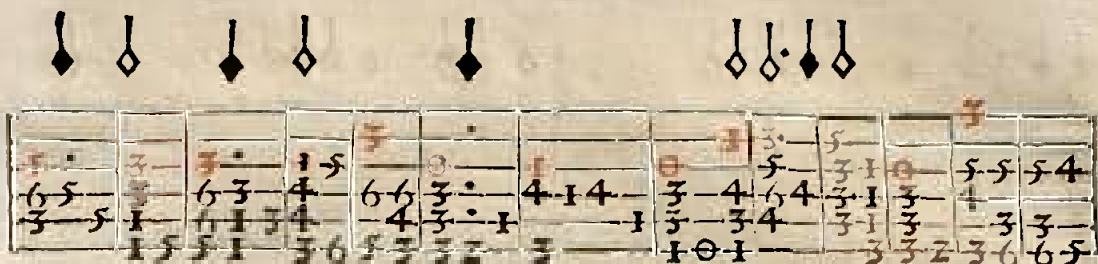
ne dederis mihi ij.

sed tantum

viſtui meo ij.

ij.





tribucne cessa

ria



tribue neccssa



ria

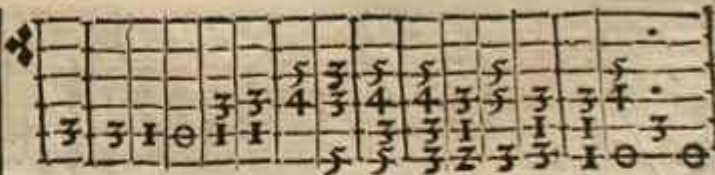
neccssa

ria



.D.

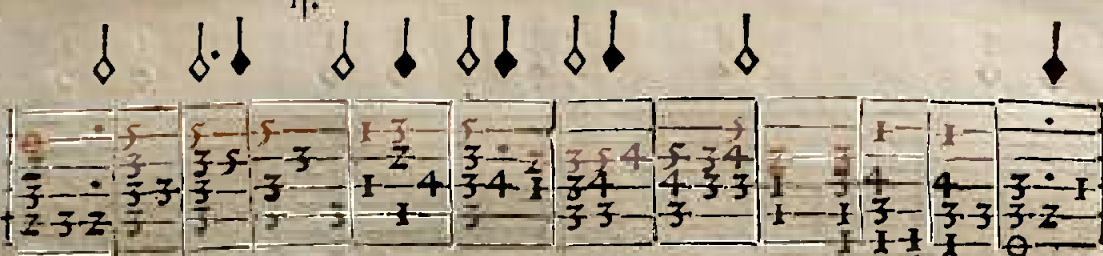
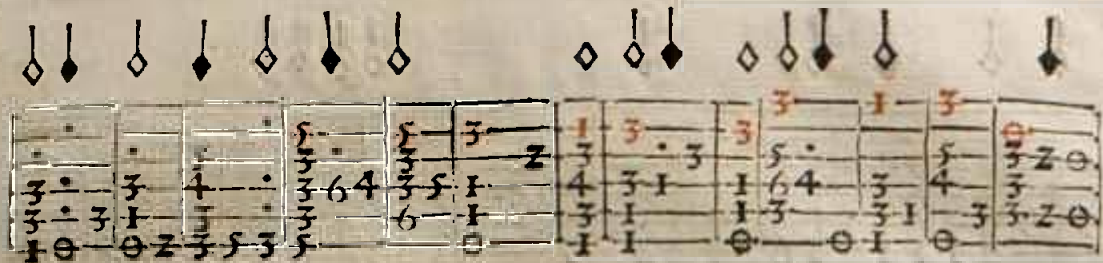
Motete a  
cinco de  
Morales.



Amenta batur

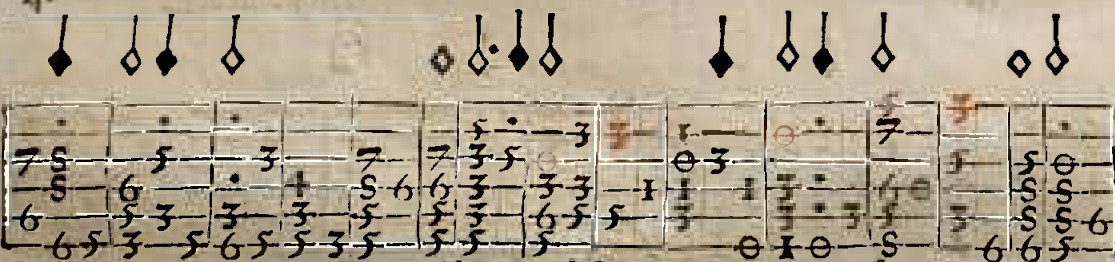
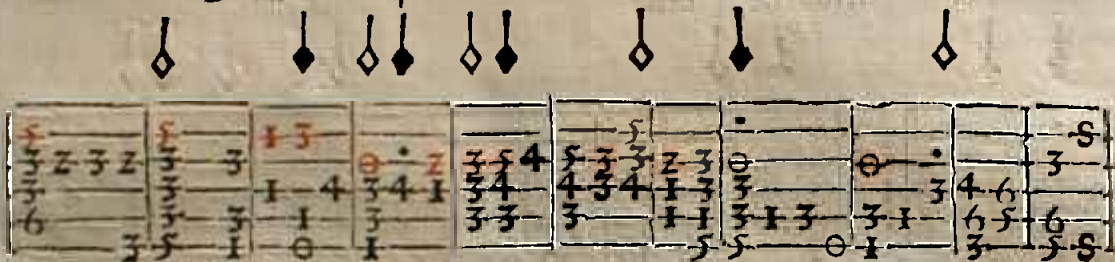
la

cob



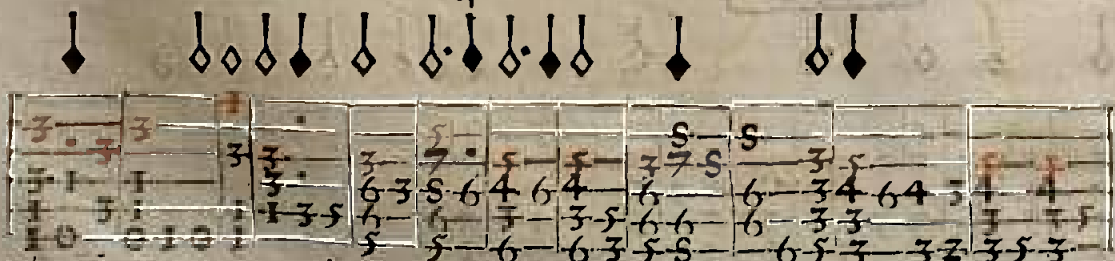
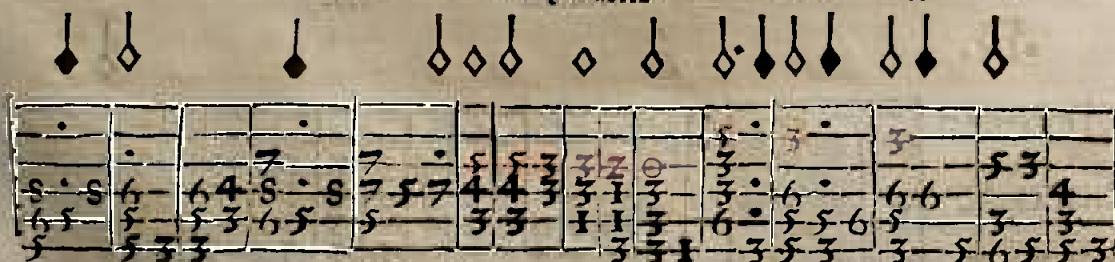
De duobus filijs

luis.



Heu me, dolens

lum



de iosep

perdito

η.

The image shows a manuscript page with musical notation. At the top, there are several groups of symbols that look like stylized diamonds or leaves, some with internal markings. Below these are several staves of music. The notation consists of various symbols, including circles, lines, and numbers, arranged in a way that suggests a musical score. A large, ornate initial 'C' is visible on the left side of the page, decorated with intricate patterns. The text 'Crispiss nimmis' is written below the first staff, and 'de Benia' is written below the second staff. The word 'min' is written at the bottom right of the page.

Handwritten musical notation for 'duo' and 'pro alimoni'. The notation consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is labeled 'duo' and the second staff is labeled 'pro alimoni'. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with a '3' indicating a triplet. The notation is written in a historical style, likely from a 16th or 17th-century manuscript.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as circles, diamonds, and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) written in red and black ink. The staff is divided into measures by vertical lines. Above the staff, there are several diamond-shaped symbols. Below the staff, the word "is" is written in black ink, and "ii." is written in red ink.

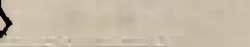
11

precor caelestem regem  
ut in dolentem







































































































































Morete a cinco.



Orphénica Lyra.



Morales Libro tercero

cerne

re

[illegible]

faciat eos cer

This image shows a manuscript page from the Voynich manuscript, featuring musical notation on staves and a large decorated initial 'P'. The notation consists of symbols on five-line staves, including diamond-shaped notes and various rhythmic markings. The page is divided into sections by vertical lines, and the text is written in the Voynich script.

A decorative border featuring a repeating pattern of stylized, symmetrical floral and foliate motifs in black and brown ink on a light background. The motifs are arranged in a vertical sequence, with each element mirroring the one above and below it. The design includes acanthus-like leaves, stylized flowers, and scrolling vines. The pattern is printed in a dark brown or black ink, with some elements showing a reddish-brown or orange tint, possibly due to the age of the paper or the ink used. The overall style is characteristic of traditional Chinese woodblock printing.

Morete a cinco  
de Gombert.F.



A musical score for the song 'The Rose Tree'. The score is written on a grand staff with two systems. The first system has a treble clef and a key signature of one flat (B-flat). The melody is written on the upper staff, and the accompaniment is on the lower staff. The second system continues the melody and accompaniment. The lyrics 'The Rose Tree' are written below the melody. The score is in a common time signature (C).

The image shows a musical score for a 12-string guitar. It consists of several staves of music. Above the staves, there are various musical symbols, including diamond shapes and a large 'X'. The score is divided into sections labeled 'Andaluzon', 'Saluto', and 'rem'. The notation includes notes, rests, and other musical symbols typical of a guitar score.

6600

ducem atq; pasto rem in hinniis et ca-

laude

ne claudare suffi cis lau disthema

specialis panis viuis & vitalis hodie proponi.

sur h.

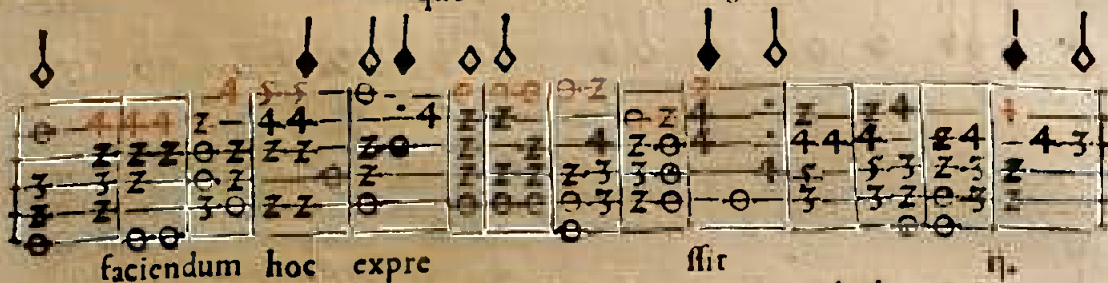
✕ Motete a cinco.

Orphenica Lyra

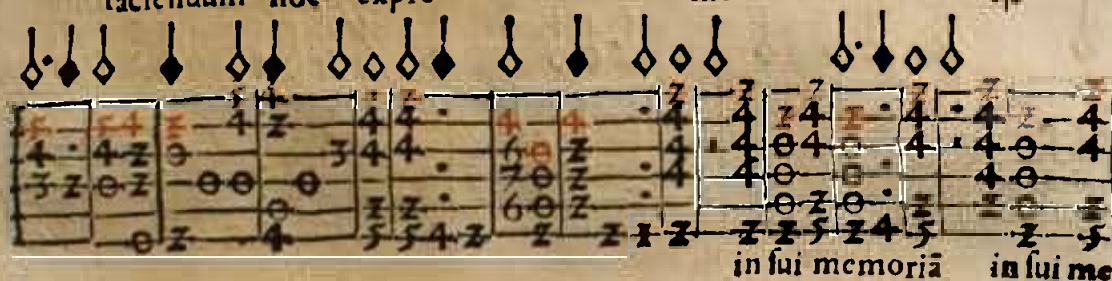
Göbert Libro tercero.



quod in cœna Christus gessit



faciendum hoc expre ssit



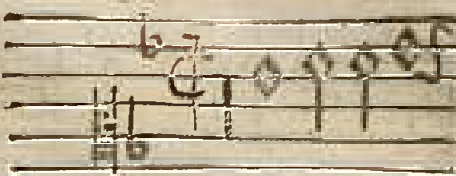
in sui memoriã in sui me



mori am.



En esta boz que se punta en canto de organo no se cãta en toda ella otra letra mas que virgo Maria: porque sobre este passo esta cõpuesto el motete. Entonasela boz la prima en vazio.



Virgo Maria

I

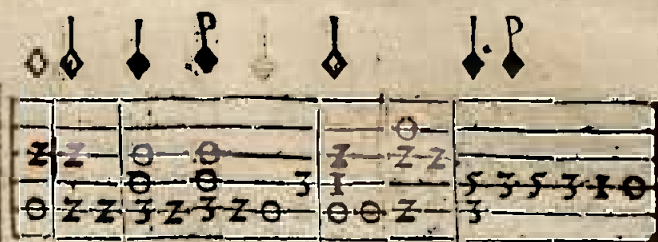
Z



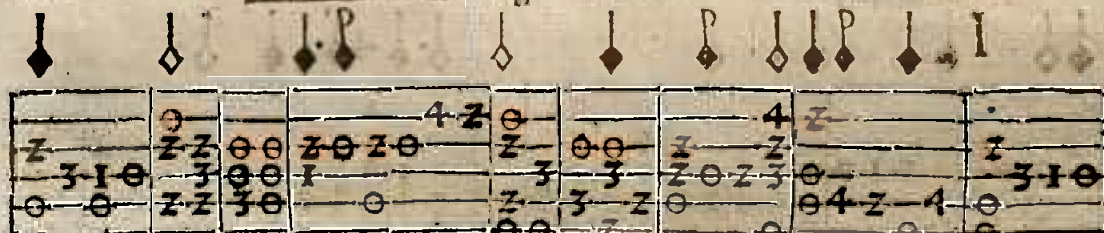
h.

Motete a cinco de Morales.

D



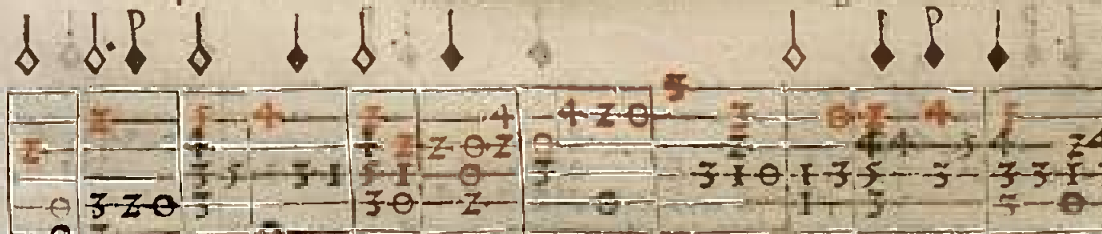
lrgo Mari



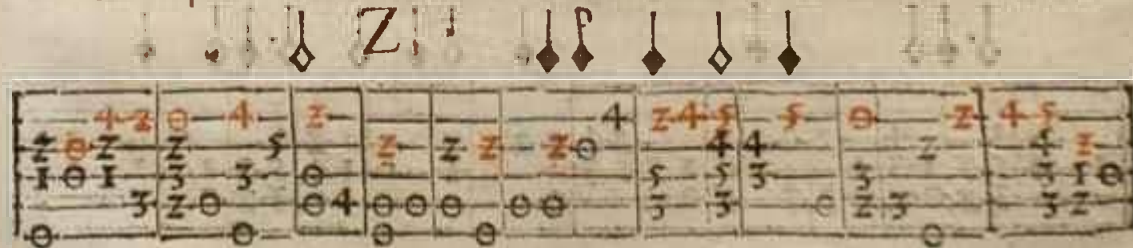
speciosissima

colorum

regi



triumpha trix nobilissi

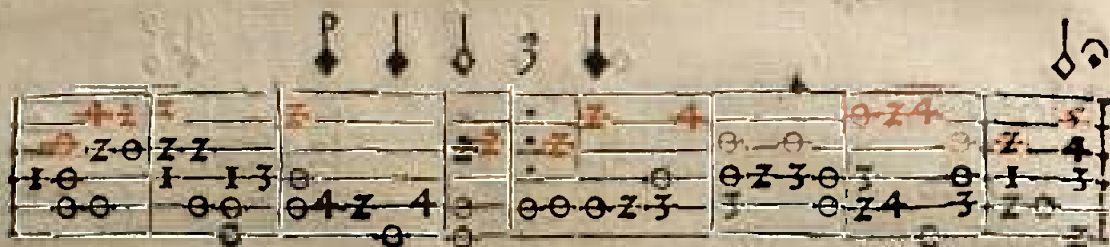


ma fons rinus ros

I iij

3

4



et lilium

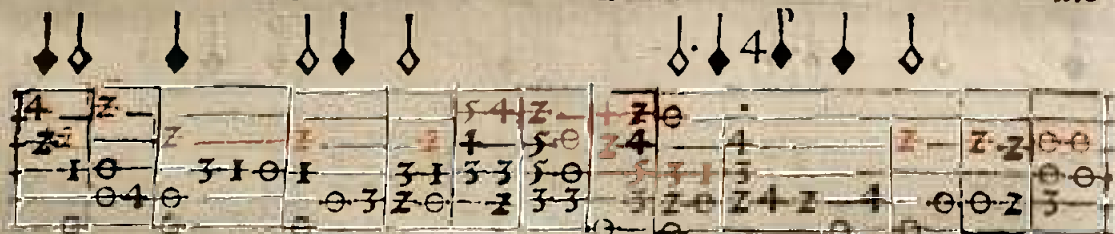
ro

sa

lilium

dux

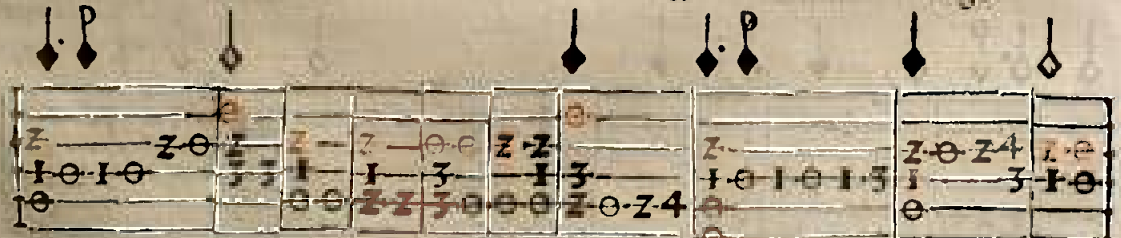
me



lo dia

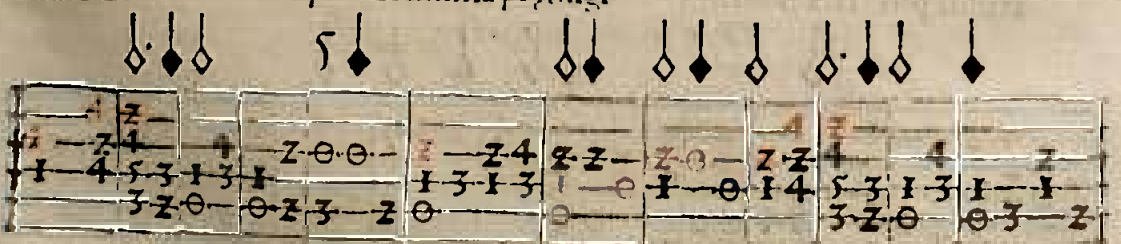
norma decus flos & vira

virgo



Maria

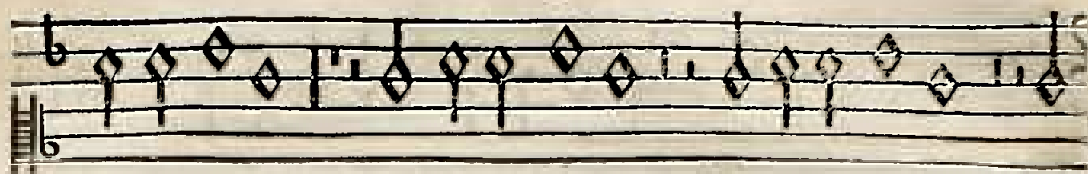
spe ciofissima pꝛeꝛfulgi



da

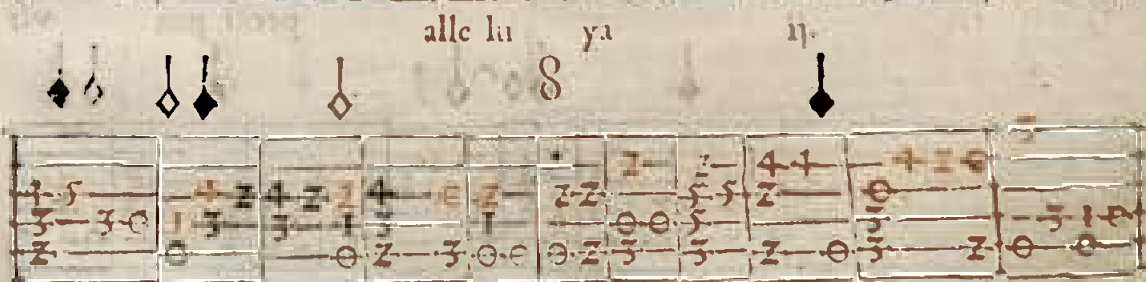
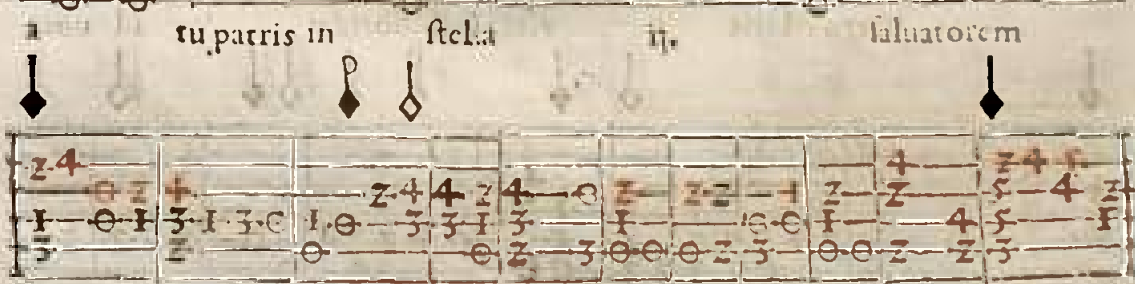
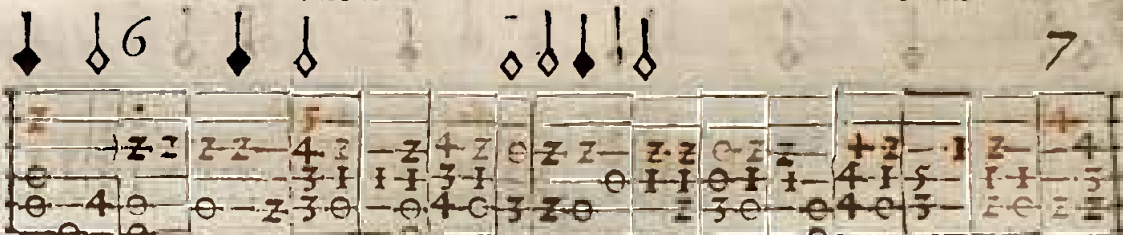
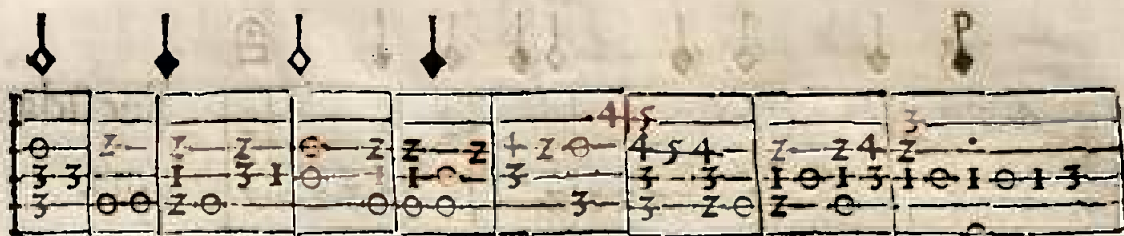
11.

6



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8





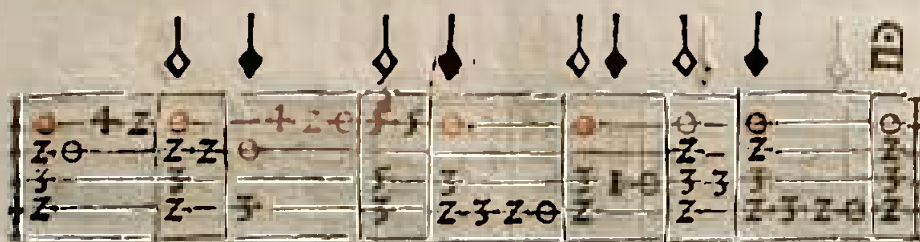
I



Virgo Maria

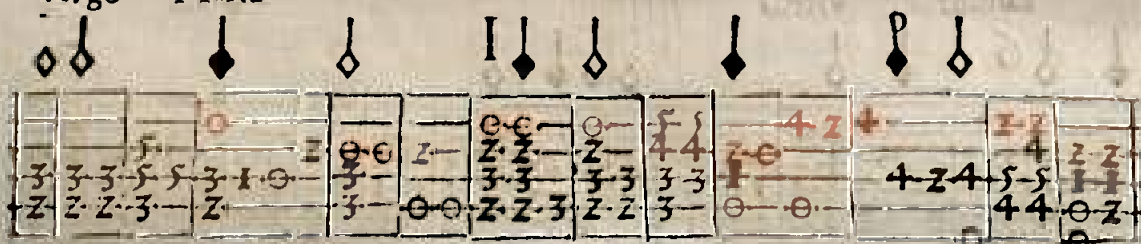
2

3



Secūda  
pars.

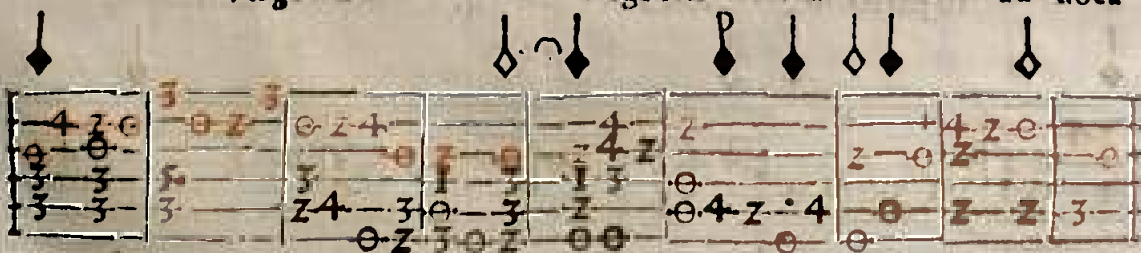
virgo Maria



Virgo Maria

virga lēte florida

ad uoca



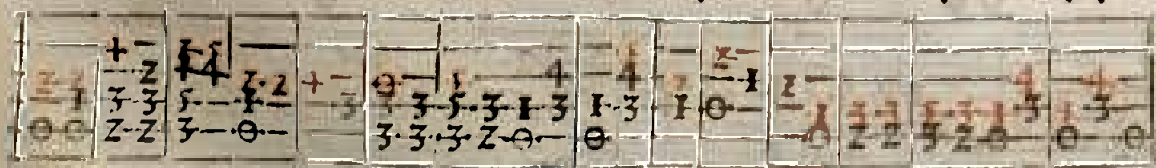
ta nol' tra

preci pua

vir

2

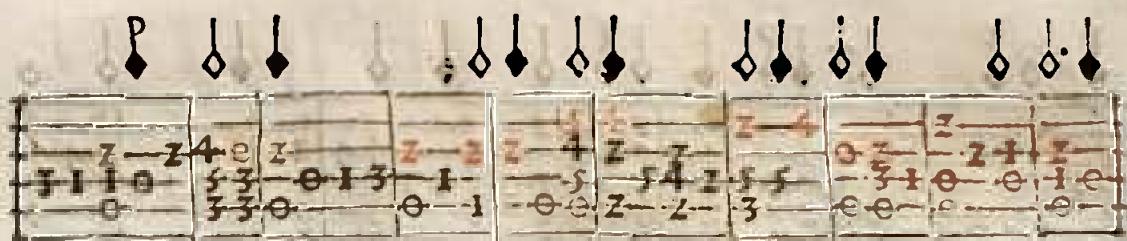
nostra mater



go maria

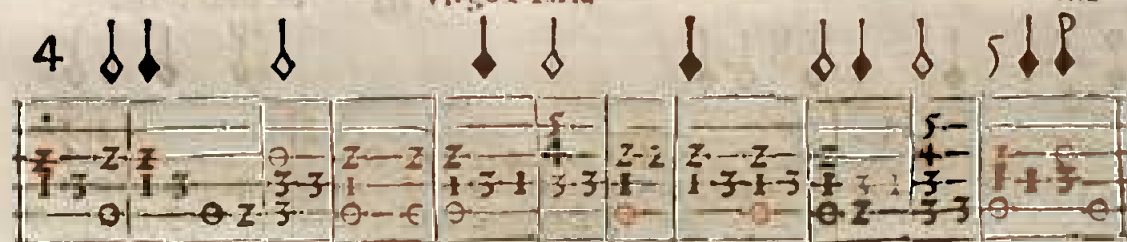
nostra mater

et domina



virgo Maria

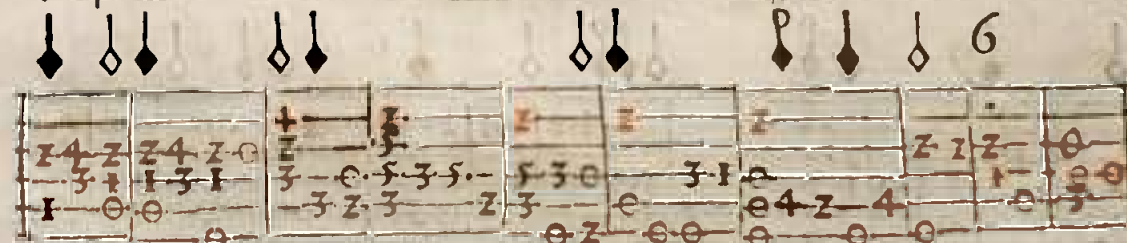
ma



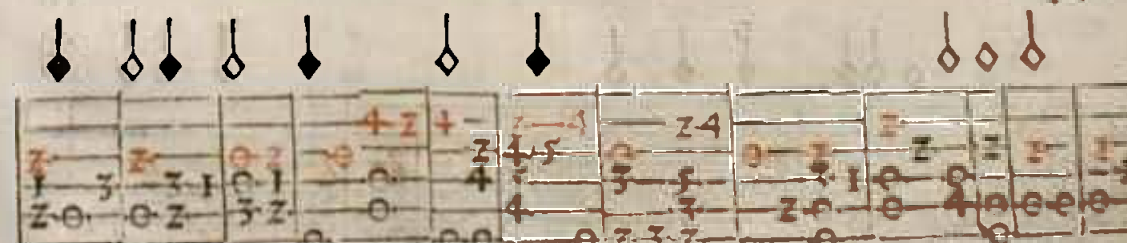
ter patris

et filia

11.



nos quæstu



mus

aure

p 2

virgo

7

8

9

XV

ma ..... ria ex audi virgo

maria .η.

vir

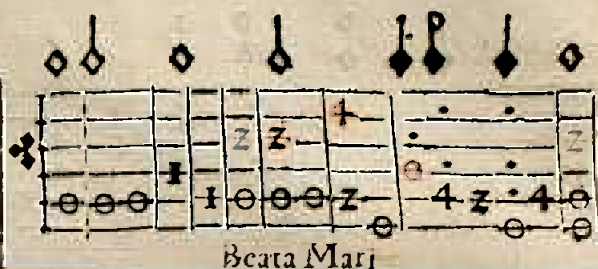
go maria

virgo mari

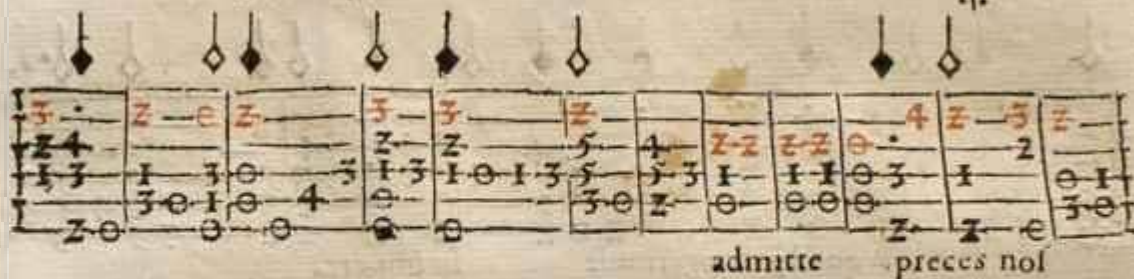
3.



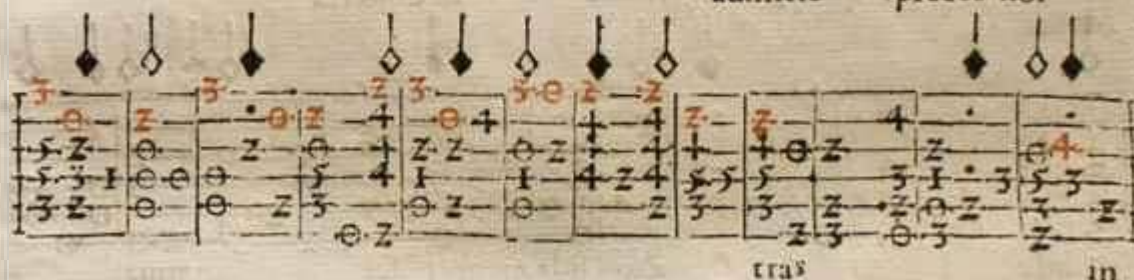
Morete a cinco  
de Göbert. D.



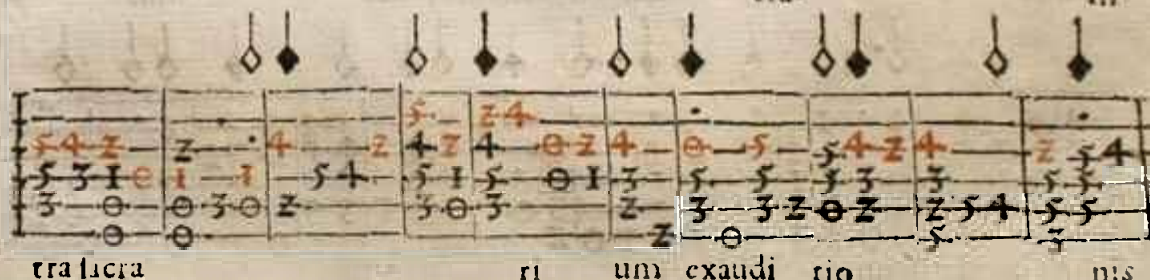
Beata Mari



admitte preces nos



tras in



tra sacra

ri um exaudi rio

nis



et reporta

nobis

antido

rum reconciliatio nis

fit per te excusa bile

quod per te gerimus fit impetra

bile quod fida mente posci mus

accipe quod offerimus η.

et dona quod rogamus. η.

Motete a cinco de  
Combert. D.

quod rogamus.

Erci naut radix

leff.

Orta est fel la ex

la cob



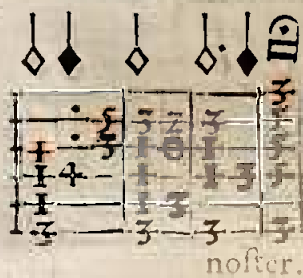
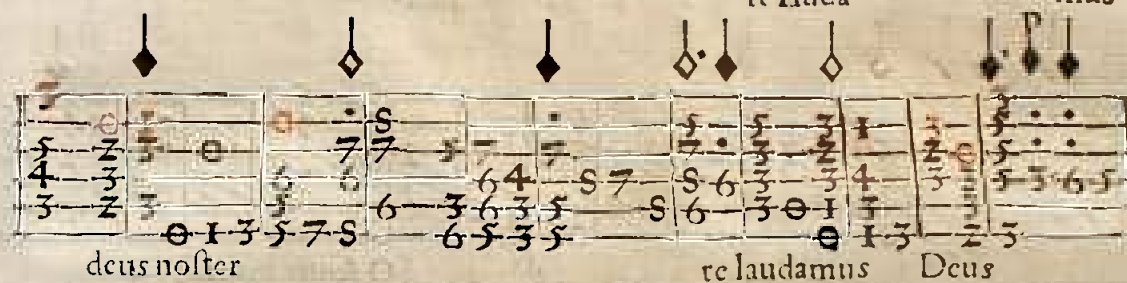
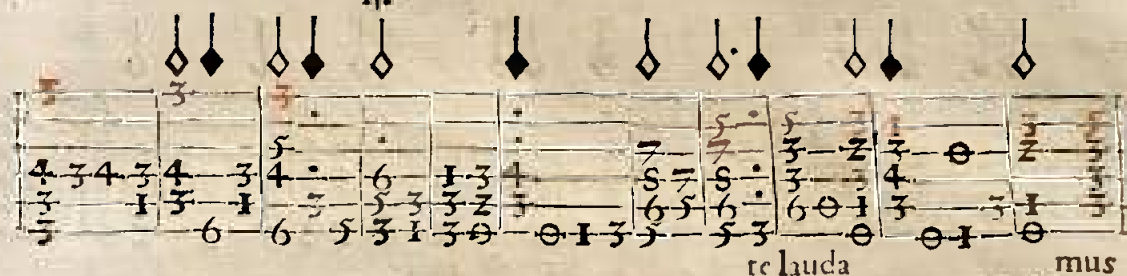
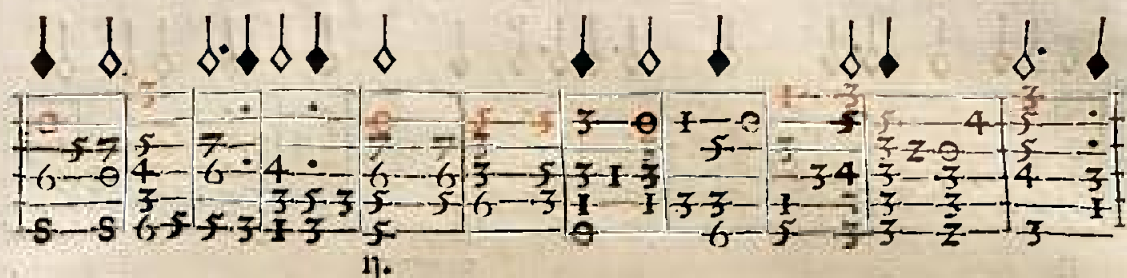
virgo peperit

lal uato rem vir-

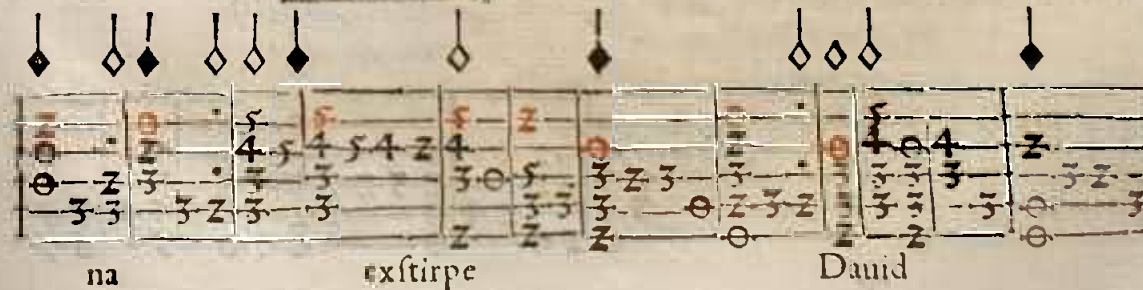
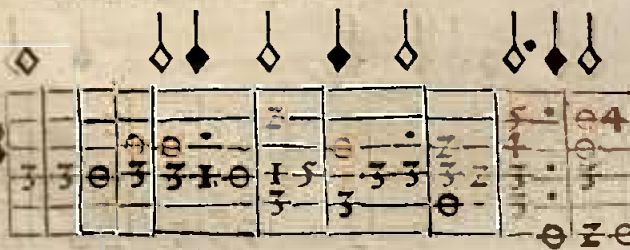
go peperit lualuato

rem

te laudamus deus noster



Motete a cinco de Gombert.



Moete cinco.

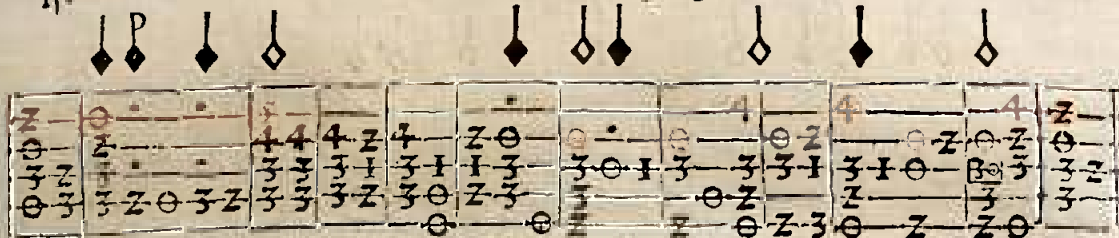
Orphenica Lyra

Göbert. Libro tercero.



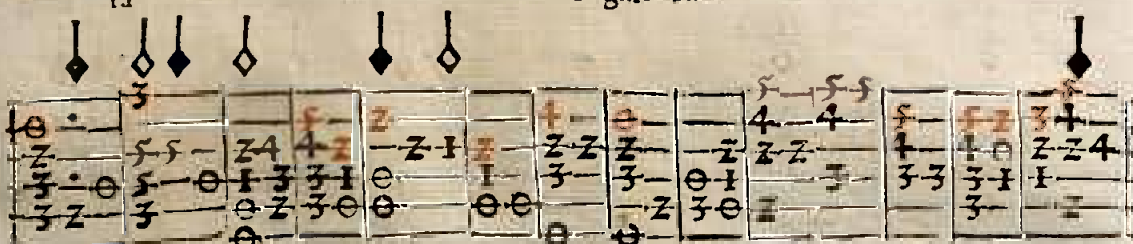
η.

progent



ra

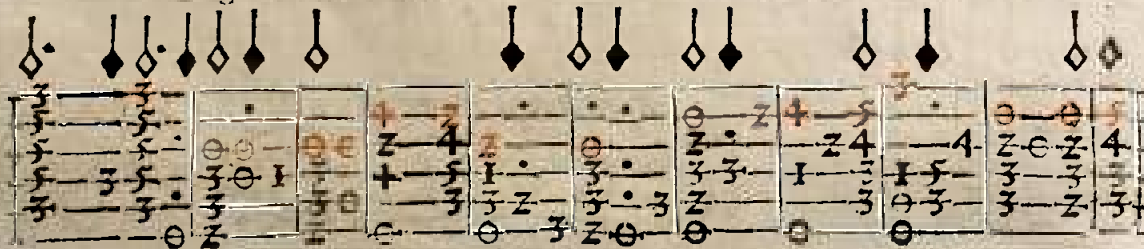
regali radi



cefulgi

da.

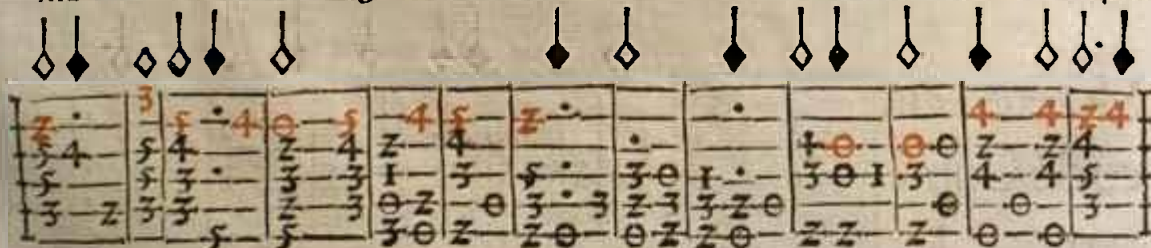
O Anna beatiſſi



ma

tu virginem Mariam

pro



duxisti

η.

η.



η.



produxi

fti

ij.

produxi

fti

ij.

produxi

fti.

En la primera parte de este Credo no se tañen mas que las quatro bozes, por escusar dificultad: ponese la quinta boz en canto de organo, porque cantandose se pueda gozar en alguna manera de la fuga y del canto llano. Entonase la boz segunda en el segundo traste. En la segunda parte de este Credo se tañen todas cinco bozes porque no ay tanta dificultad: y anfi mismo por no faltár en el artificio y consonancia de alguno que en ella ay. La boz del contrabaxo de la primera y segunda parte es la de la cifra colorada.



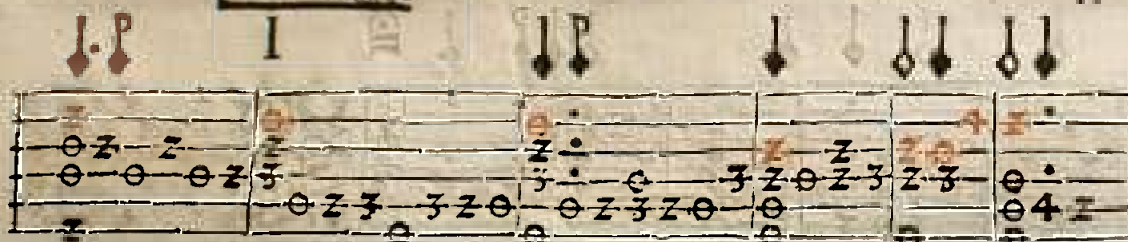
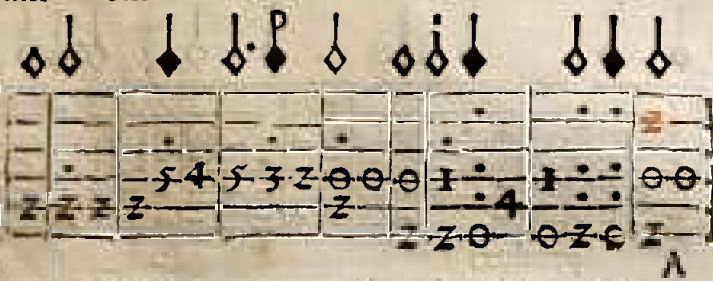
Patrem omnipoten tem factorem cœli & te rre



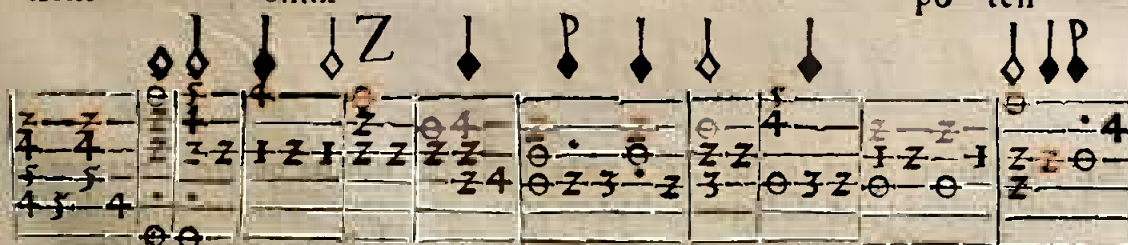
vi li bi lium omni

Credo de beata virgine

Iosquina  
cinco.D.

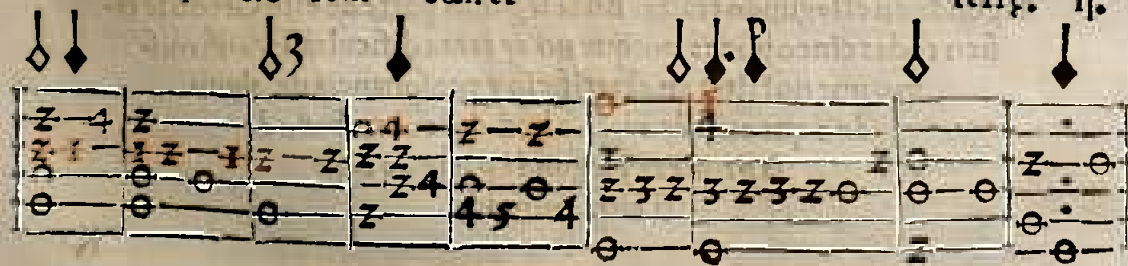


tem omni po ten



tem fa cto rem cœli et

terre. ij.



4

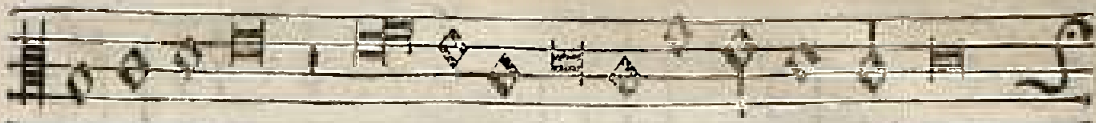
5



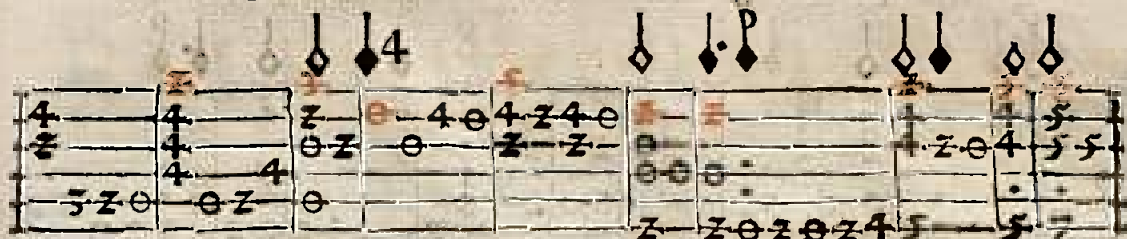
um et inui si bi li um et in vnum dominum

6

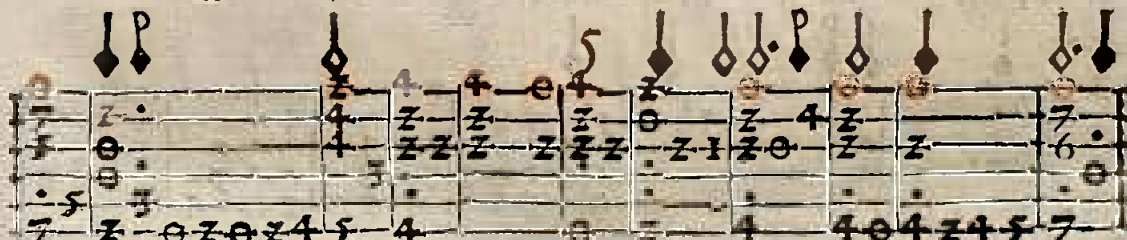
7



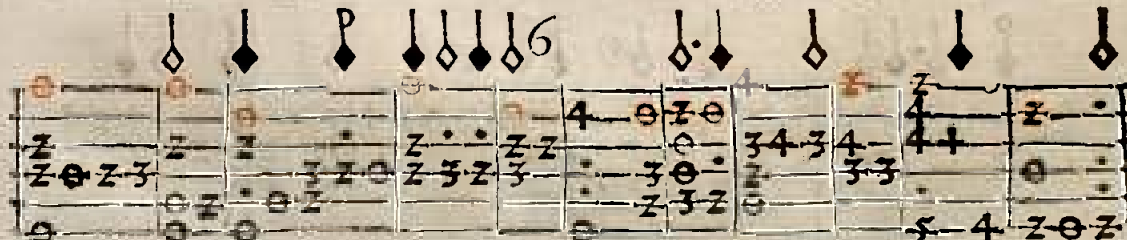
Iesum Christum fili um dei vni ge ni tum



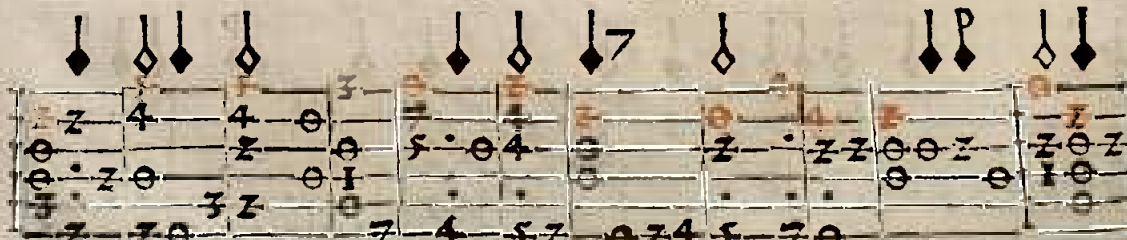
vifi bili



um et inui si bili um et in vnum do



mi num Ie sum christu fili



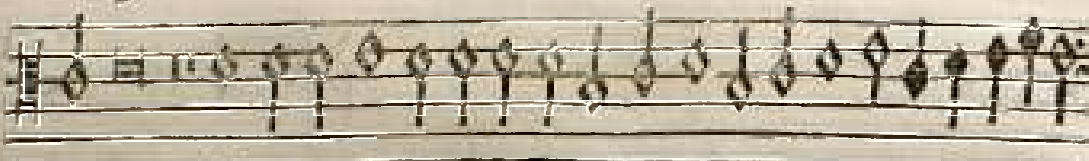
um dei vni geni tum





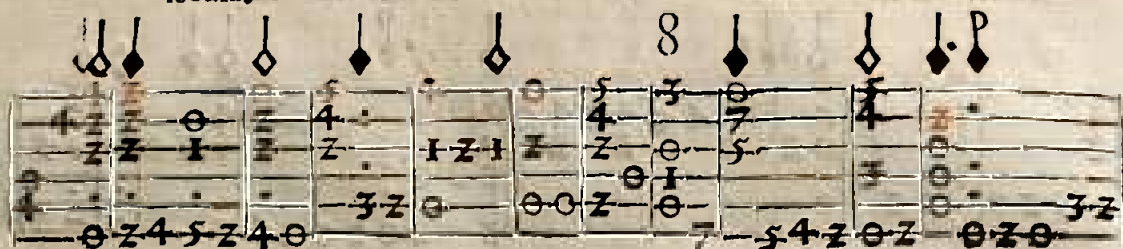
et ex patre natum ante omnia

X

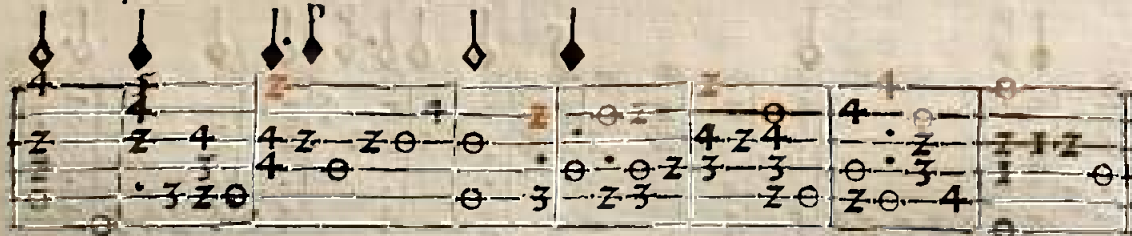


secula.

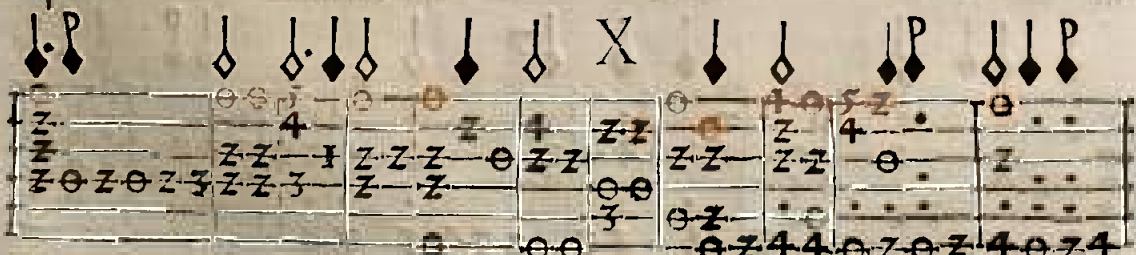
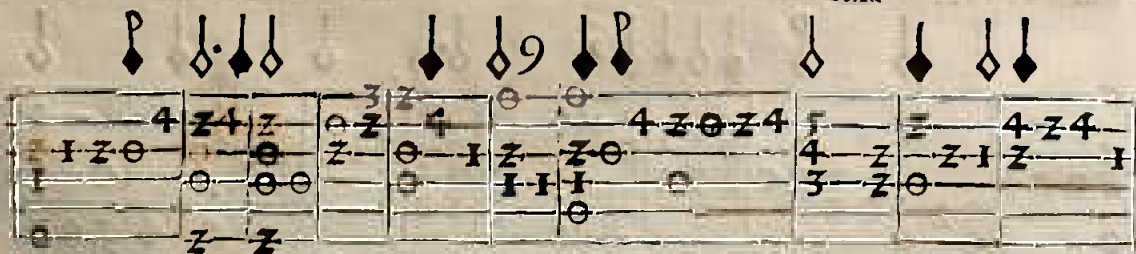
Deum de deo lumen de lumine deum verū de



et ex patre natum ante omnia



lucula



dc

um de deo

lumen de

lumine

II

12



deo vero

genitum non factum com substantialem patri

per

13

14



quē omnia facta suūt: qui ppter nos homines et ppter nostrā salutē descēdit de cēlis



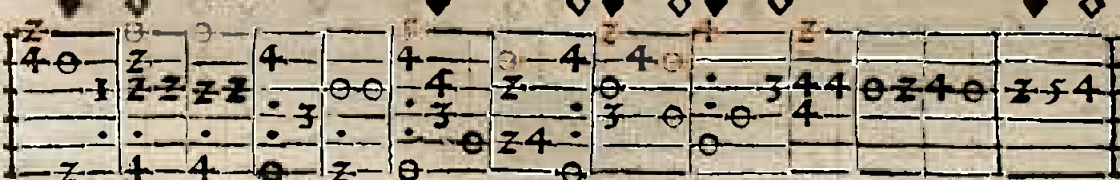
de um verum

de deo

vero

ge nitum

12



non factum

com substantialem

pa tri:

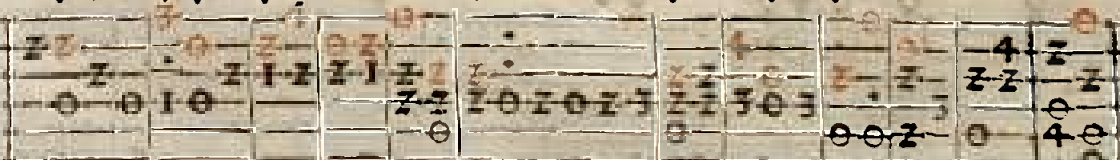
13

13

13

13

13



per quem omnia facta suūt: qui

propter nos homines

&

14

14

14

14

14

14

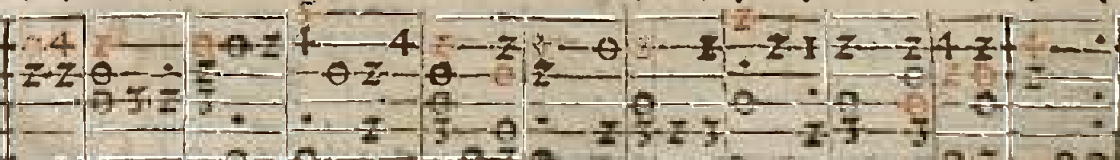
14

14

14

14

14



propter nostram

sa lu

tem

descen dit

K in

15

16



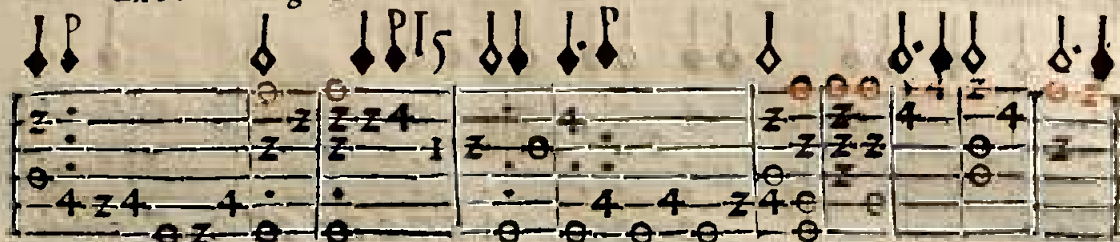
et in carnatus est de spiritu sancto.

17



Ex Maria virgine.

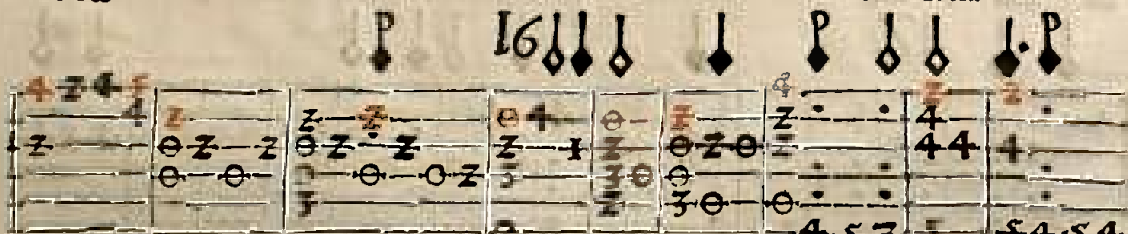
Et homo factus est.



de ex

lis

& in carna rus



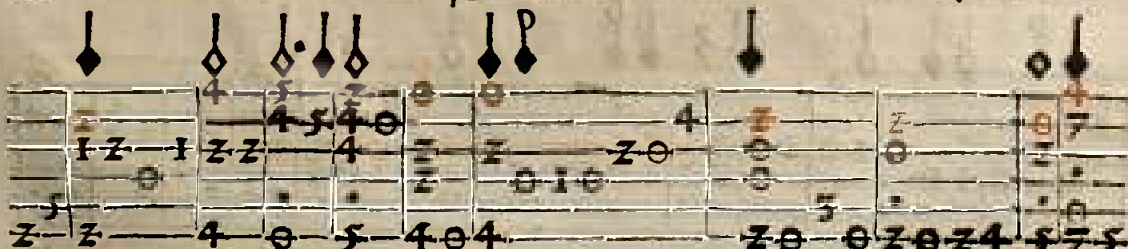
est

de

spiritu

san

cto.



ex

Matia

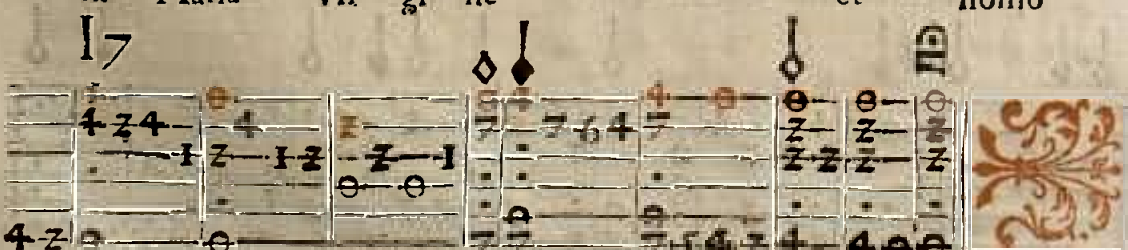
vir

gi

nc

et

homo



factus

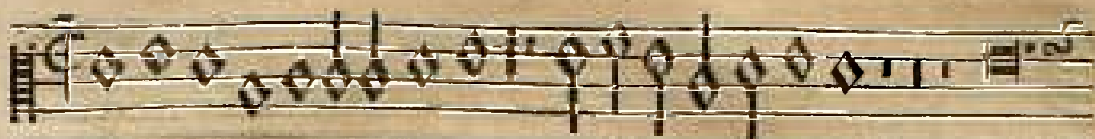
est.





I

Z



Crucifixus etiam pro nobis

sub pontio pilato

passus

3

4

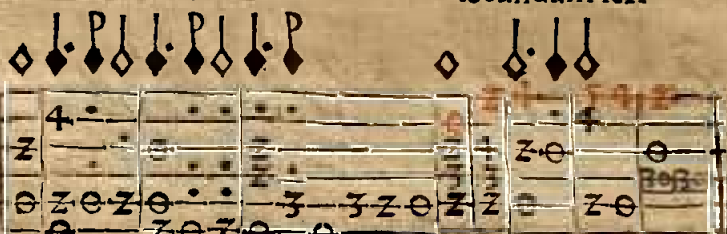


& sepultus est.

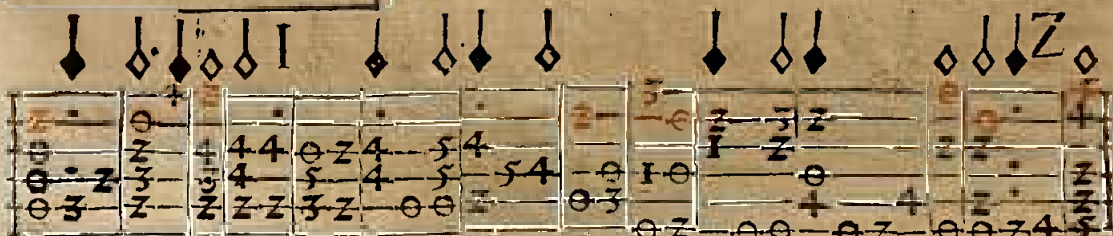
Et resurrexit tertia die

secundum scri

Secūda  
pars.



Rucifixus etiam



pronobis

sub pontio pilato

pal  
lus



& sepultus

est



et resurre

xit

tertia die

se

5

6

7



ptu.as.

Et ascendit in cœlum sedet ad dexteram patris. Et iterum

8



venturus est cum gloria iudicare

vivos et mortuos.

Cuius regni



candum

scripturas.

Et alie

6

6

6

6

6

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6

6

6

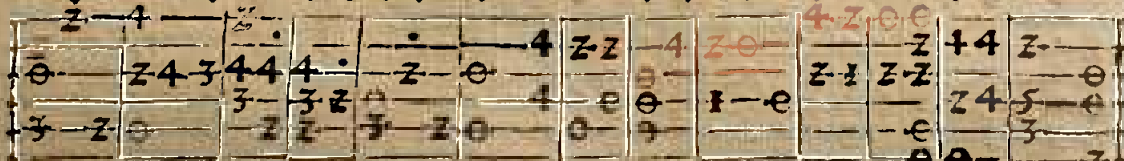
6

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6

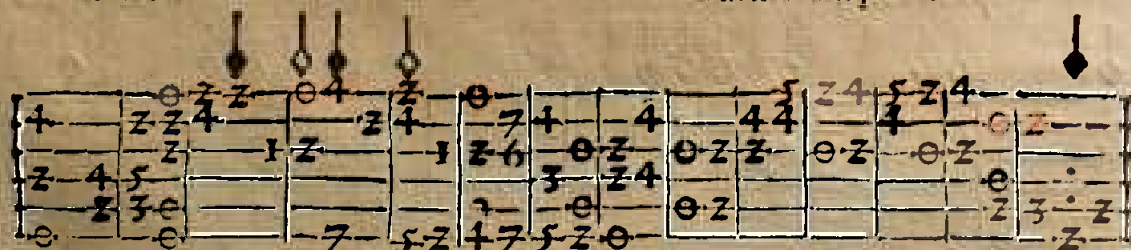
6

6



dit in cœlum

sedet ad dexteram patris



Et iterum venturus est

cū gloria iudicare

8

8

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8

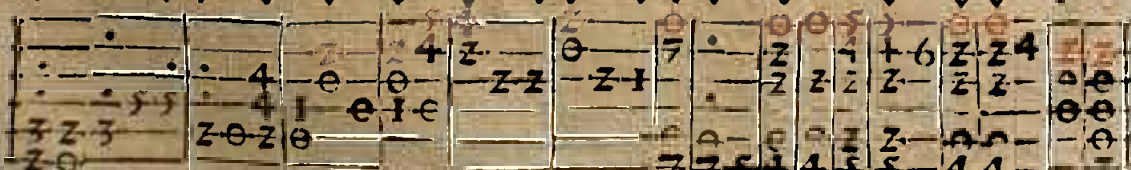
8

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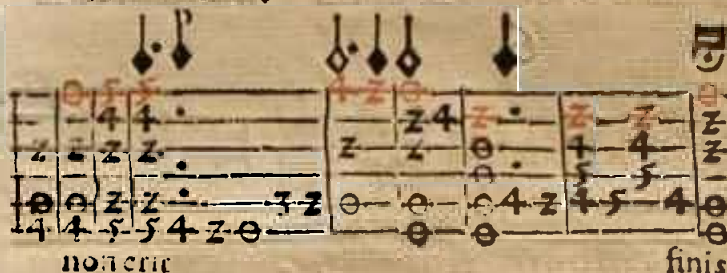


vivos et mortuos

cuius regni



non erit finis.



non erit

finis. ro traste.

I

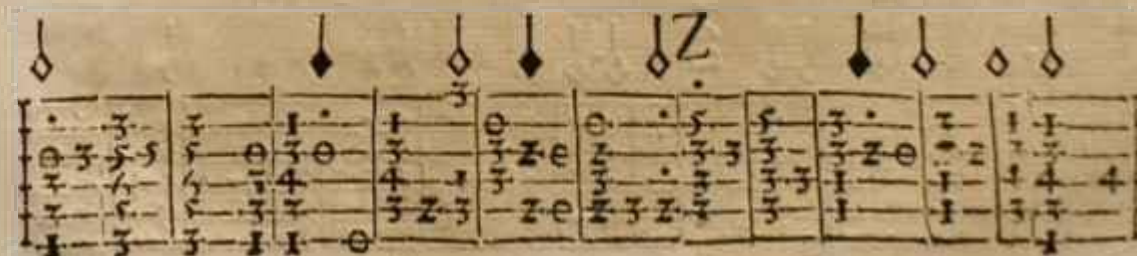
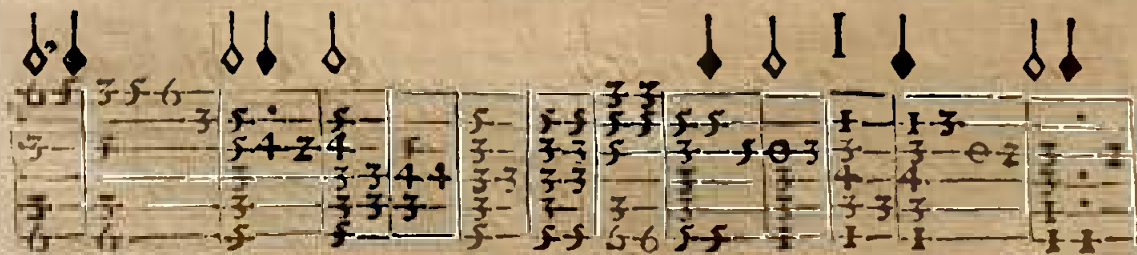
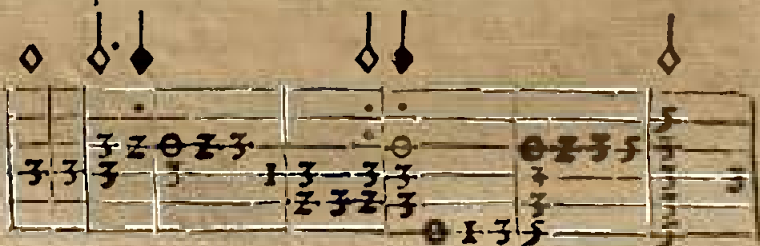
Z



Et factum est postquam in captiuitate ductus est israel

et Hierusalem

Lamentacion de  
Morales a cinco.





3

4



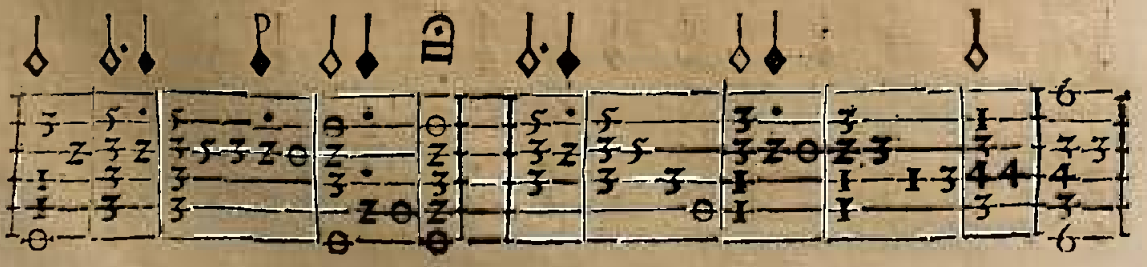
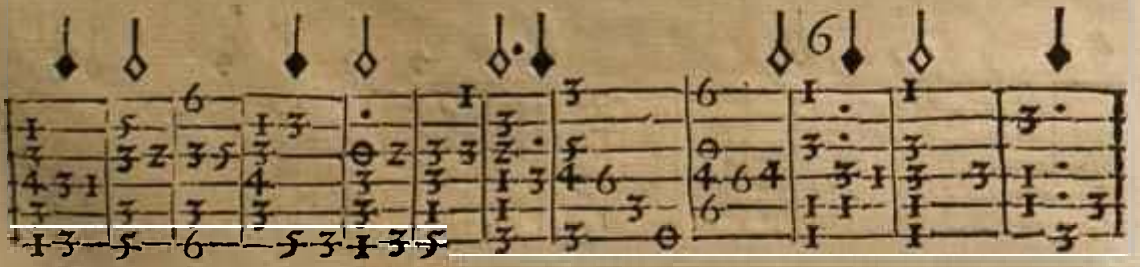
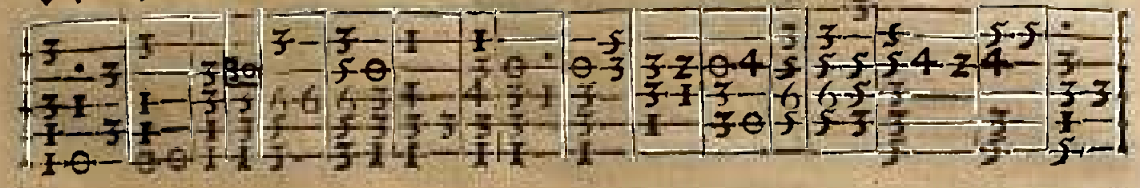
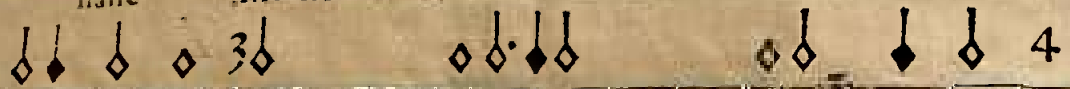
destrueta eit: ledit Hieremias flens.      Er planxit      lamentationem

5

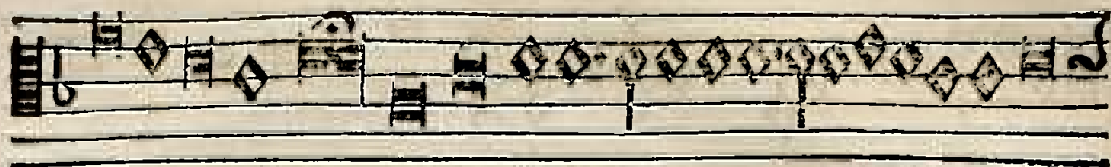
6



hanc      in Hierusalem & dixit      Ale



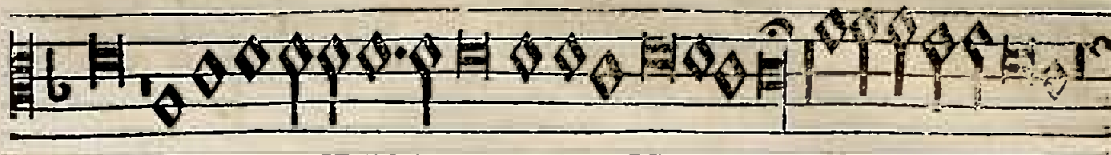
I



ph.  
Z

Quom̃ sedet sola ciuitas plena populo

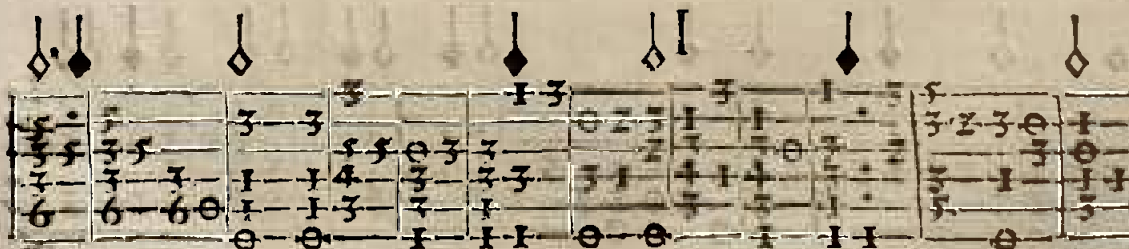
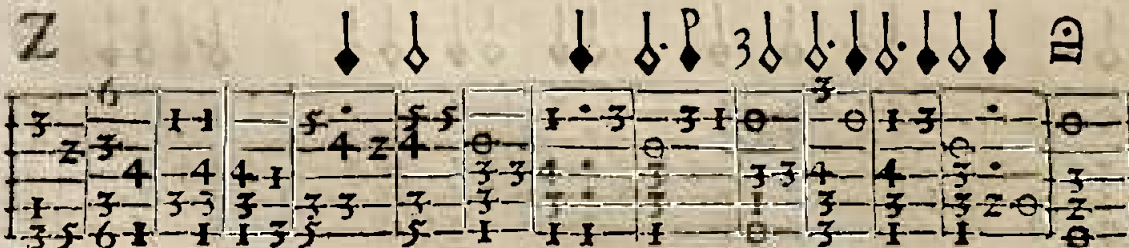
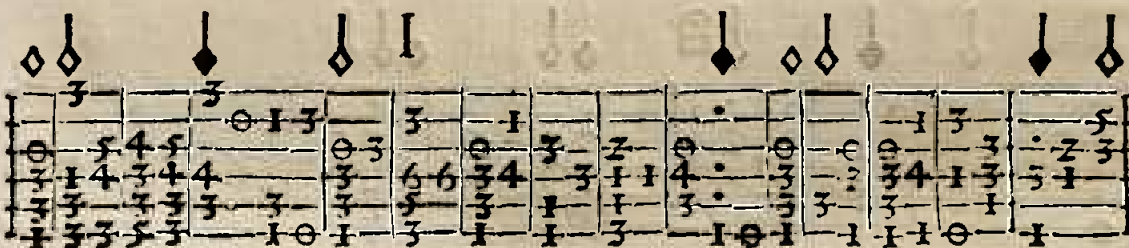
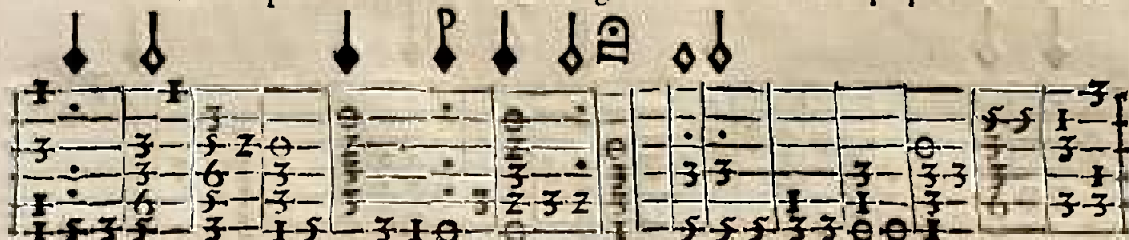
3



facta est quasi vidua

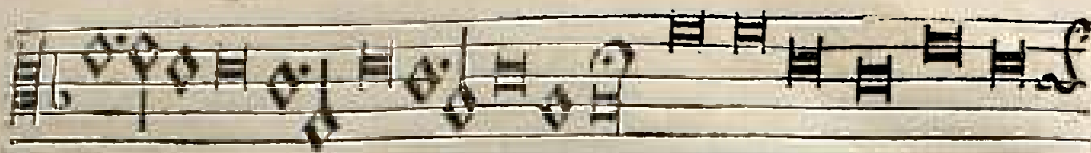
domina gentium.

Princeps prouintiarum



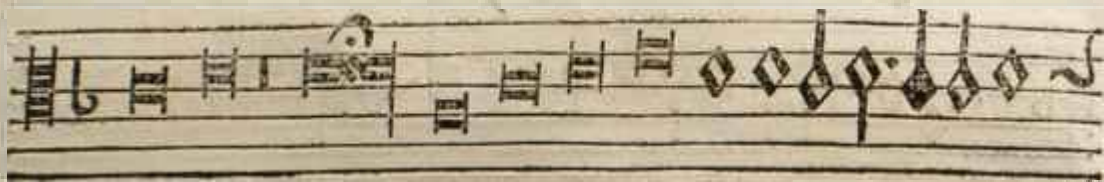
Z

I



facta est subtriburo.

Be



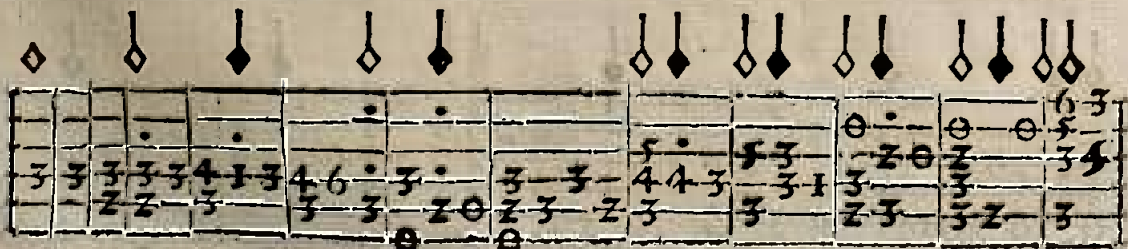
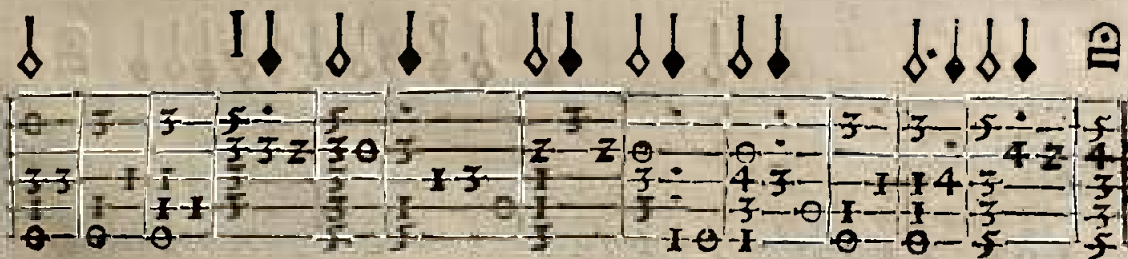
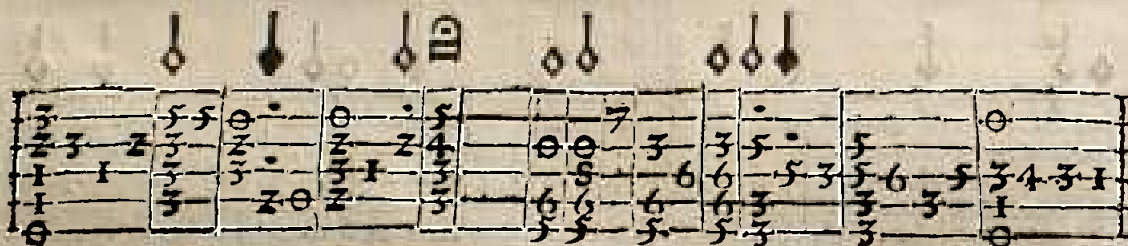
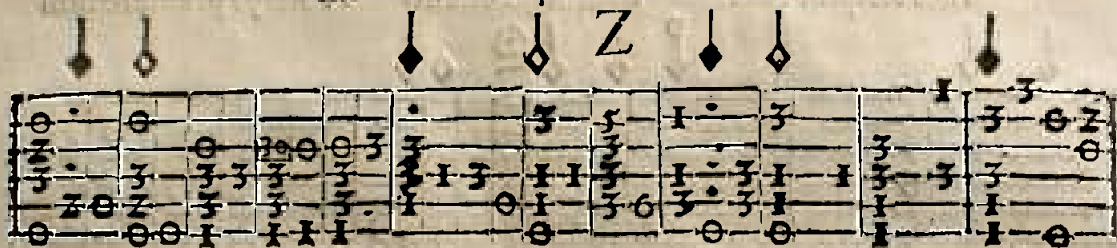
chi-

Plorans ploravit

innoc

te

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et lachrimę eius in maxillis eius.

4

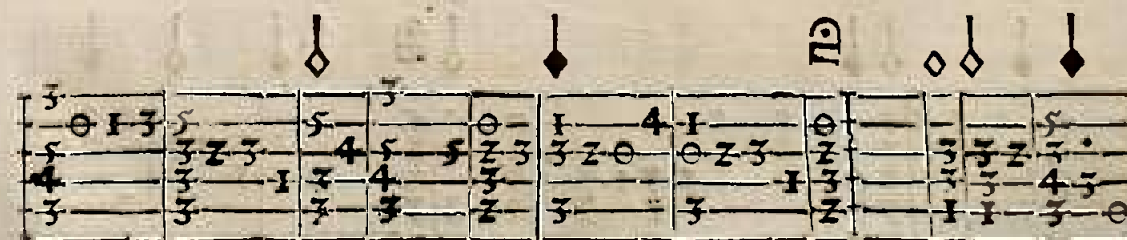
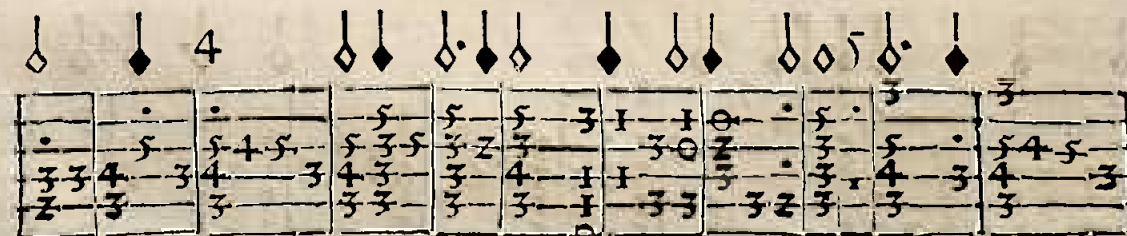
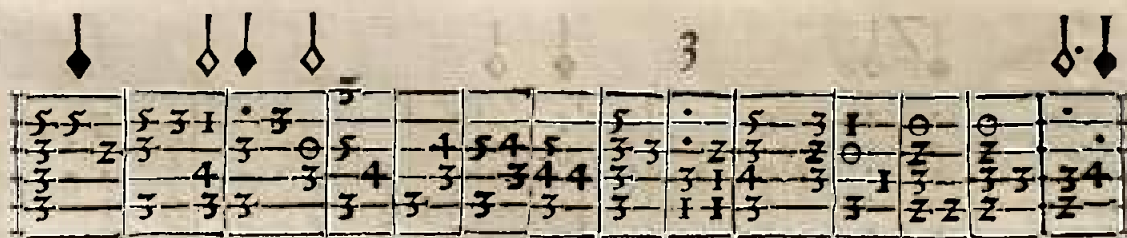
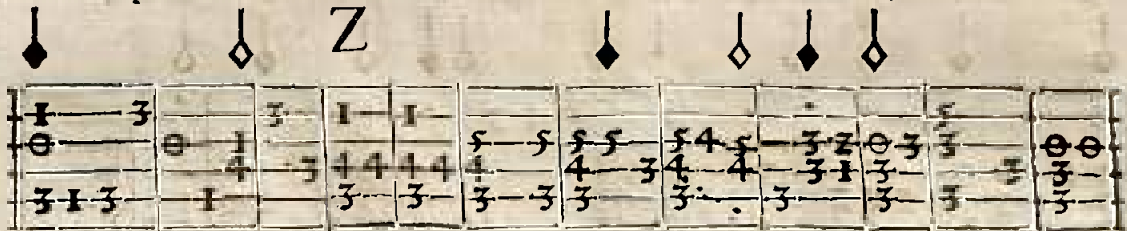
5



Non est qui confoletur eam

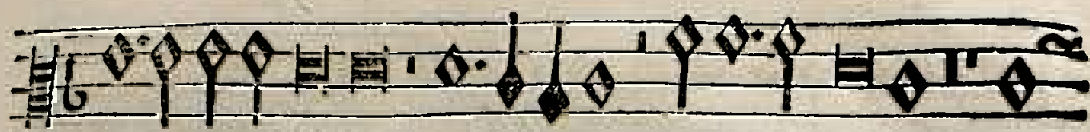
ex omnibus charis eius.

Omnes



I

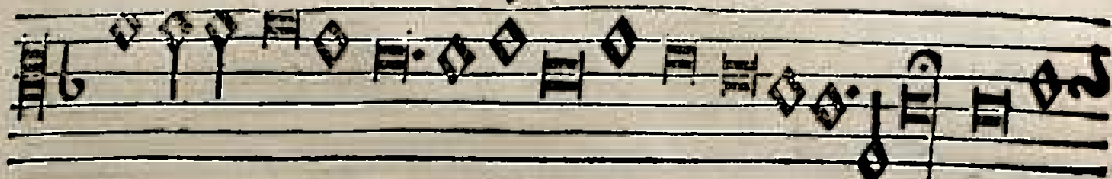
Z



nes amici eius eius spre uerunt cam. et fa

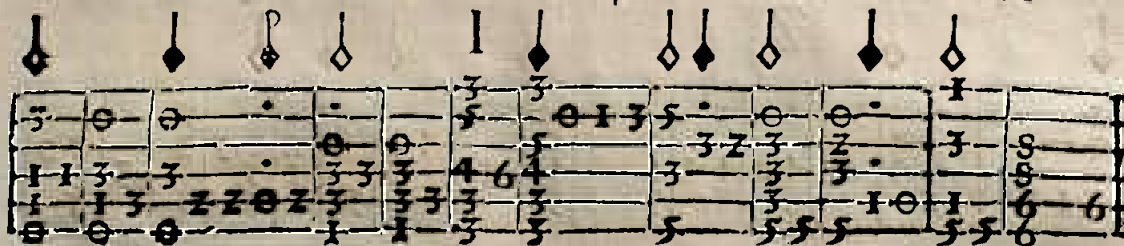
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di sunt ei ini mici ij.

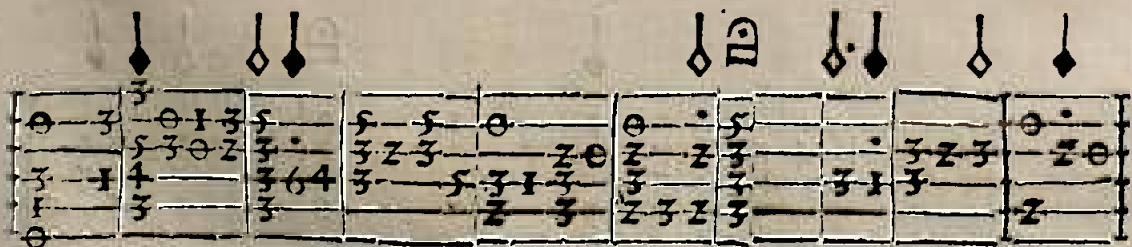
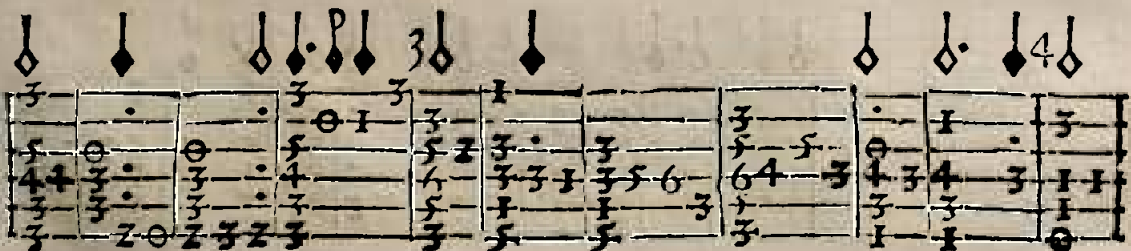
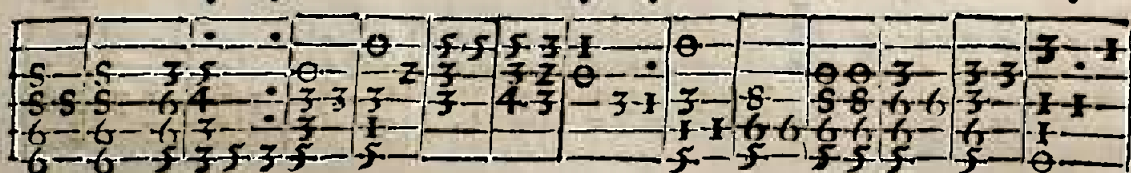
Gmel



171

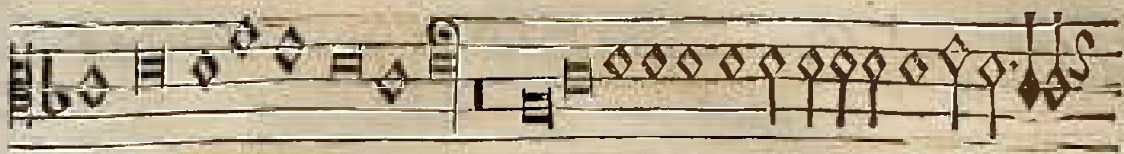
172

173



I

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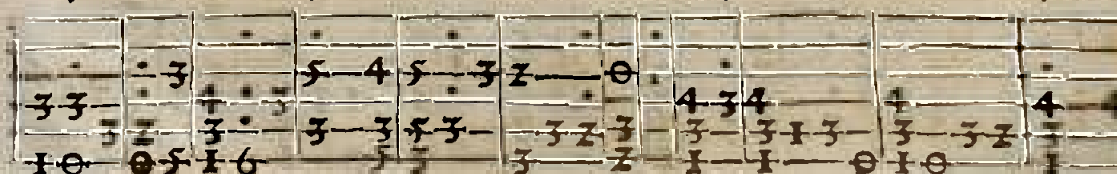
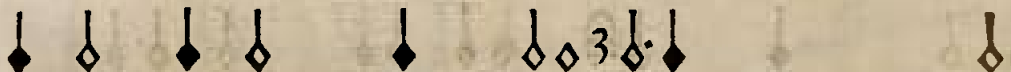
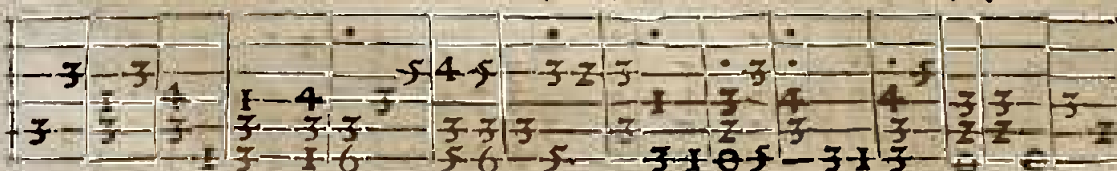
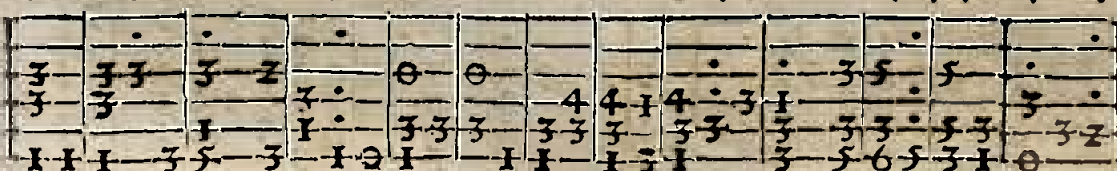
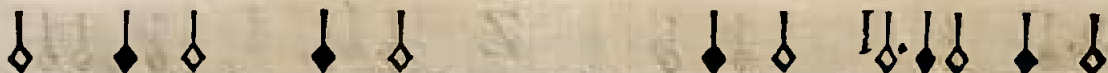
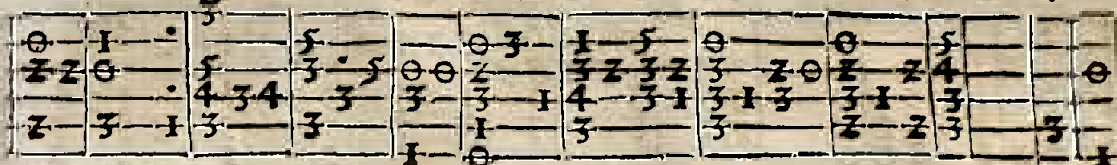
Mi grauit iuda propter afflictionem suam

Z

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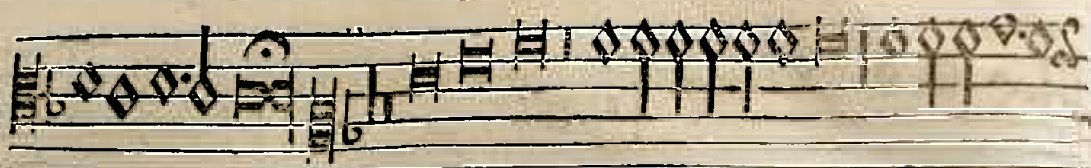


et multitudinem seruitutis habitauit inter gentes nec inuenit

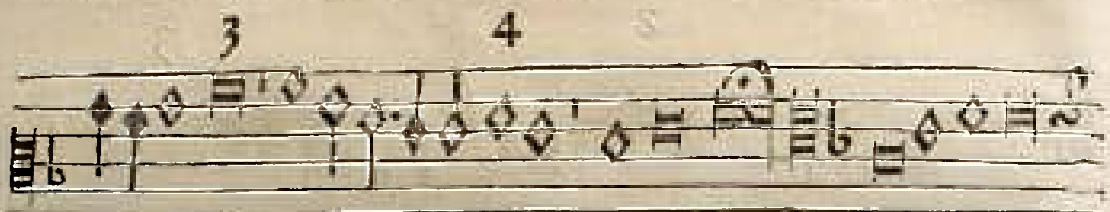




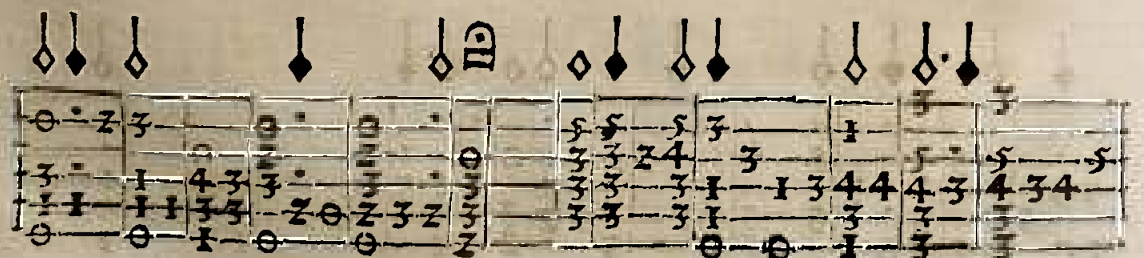
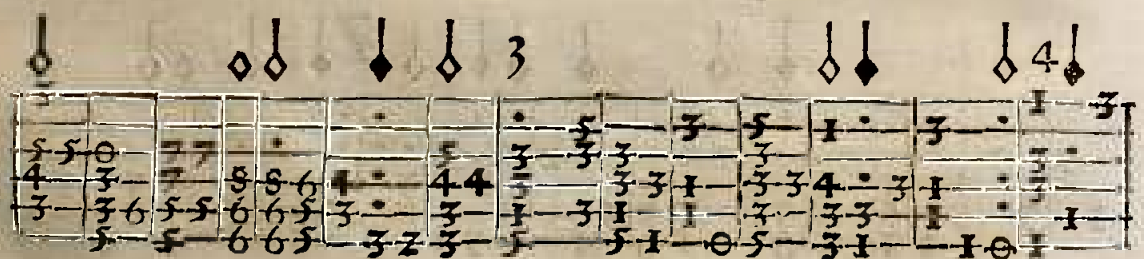
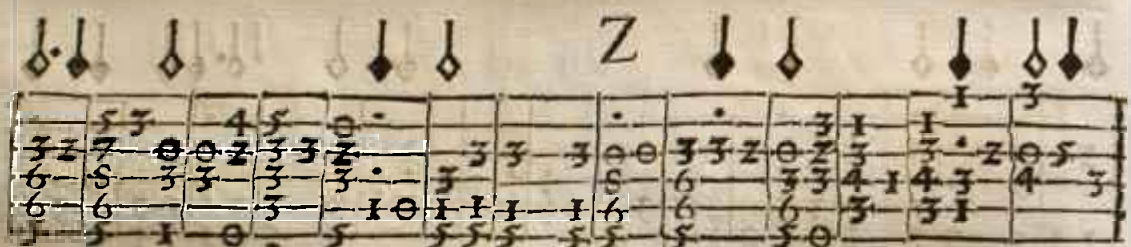
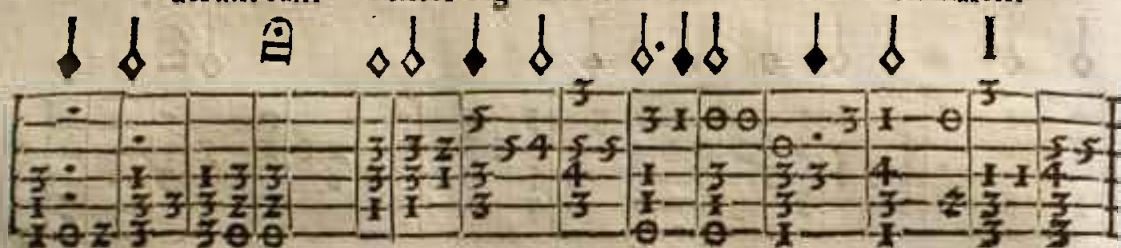
I Z



requiem. Omnes persecutores eius aprehen

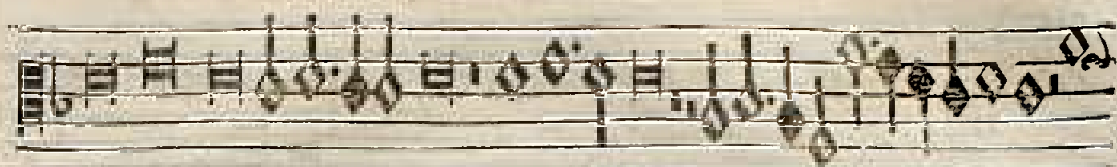


derunt eam inter angustias. Hierusalem



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Hierusa

lem

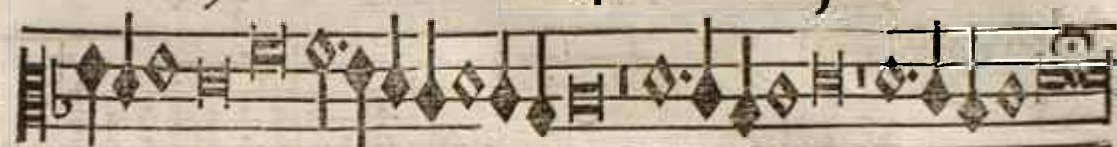
conuertere

ad dominum deum tuum, η.

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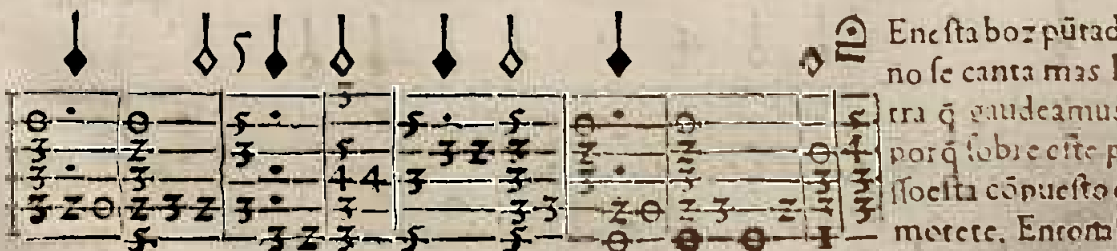
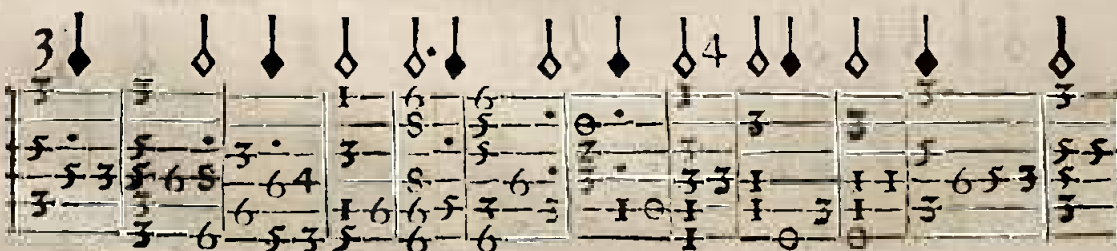
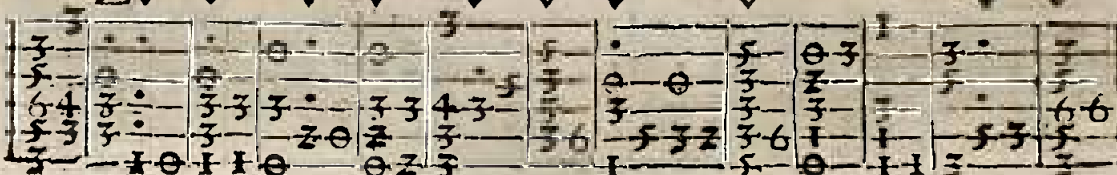
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Deum tuum.



Z



En esta boz pūrada  
no se canta mas le  
tra q̄ gaudeamus:  
porq̄ sobre este pa  
sso esta cōpuesto el  
metete. Entom se  
la boz cōla, η η. ē vazio.

L

I

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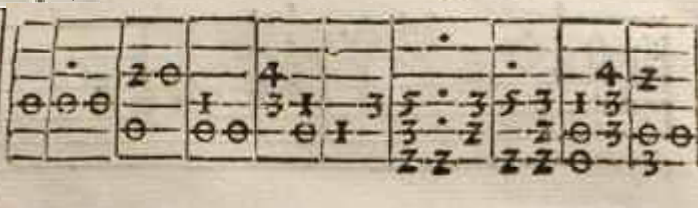
4



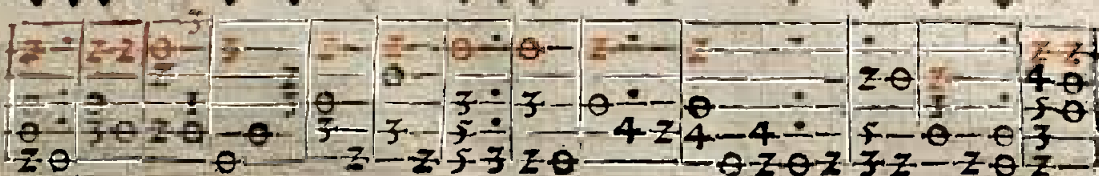
Gaude a mus. η.



Motete a  
leys de  
Morales.



I. D.



Vbilate deo omnis terra.

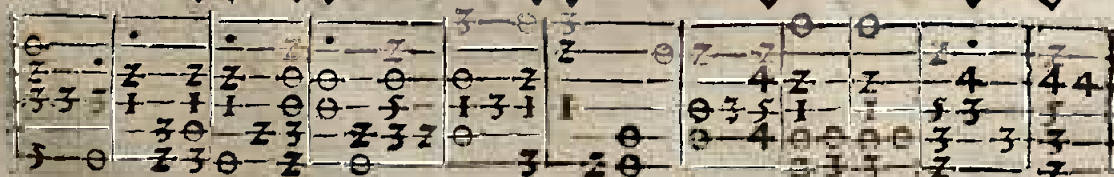
Cantare



om mus.

η.

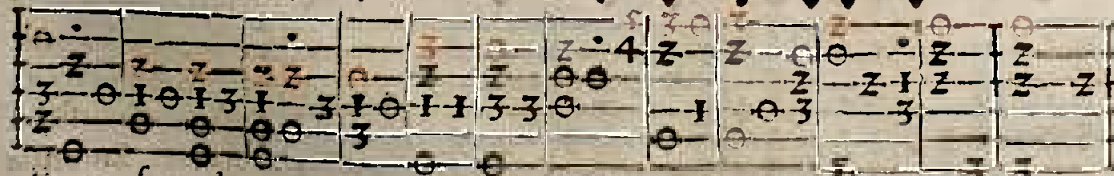
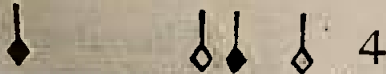
Iubilare



Iubilare

et psallire

quoniam



sua dente

Paulo

η.



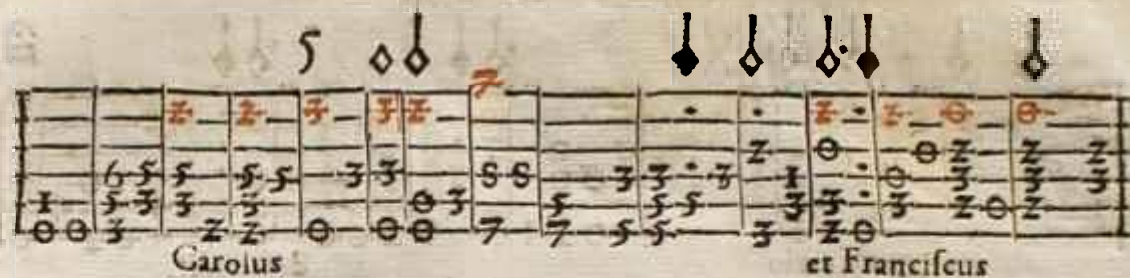
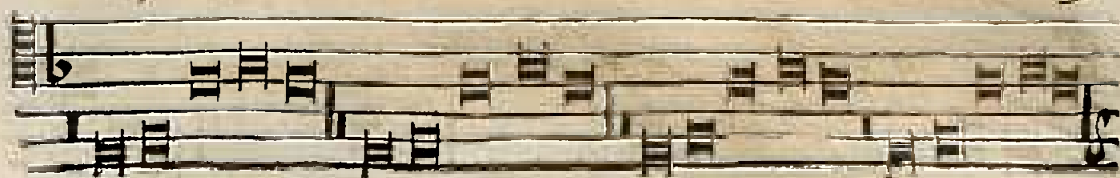
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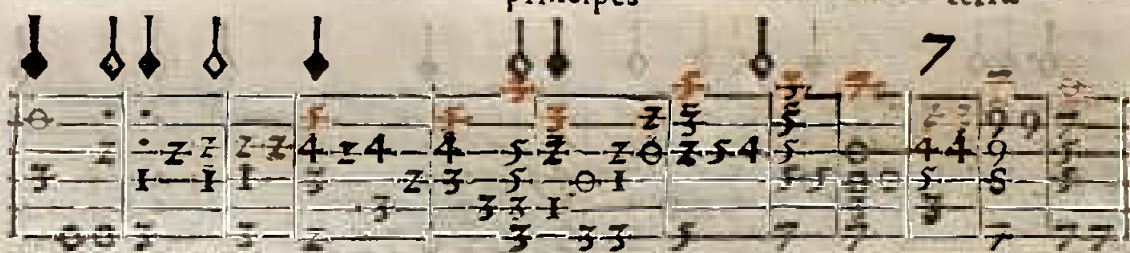
Carolus

et Franciscus

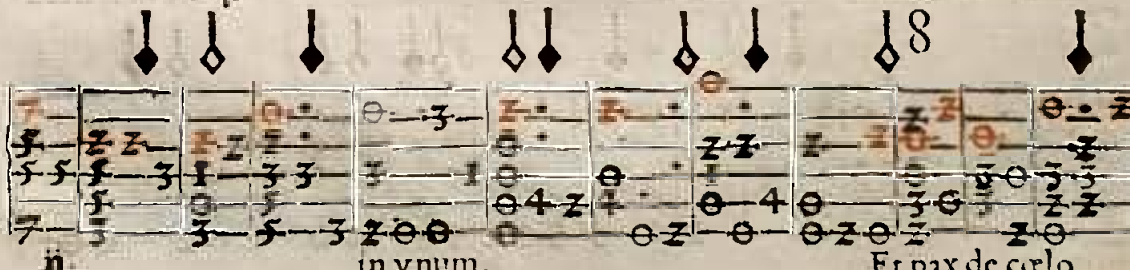


principes

terra

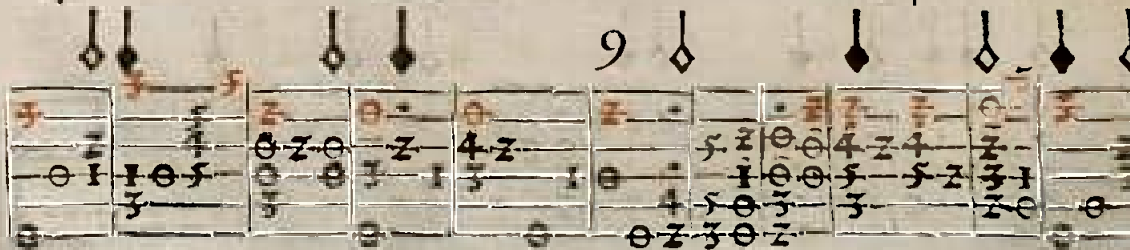


conuenerunt



in vnum.

Et pax de celo



descendit

L ij

X

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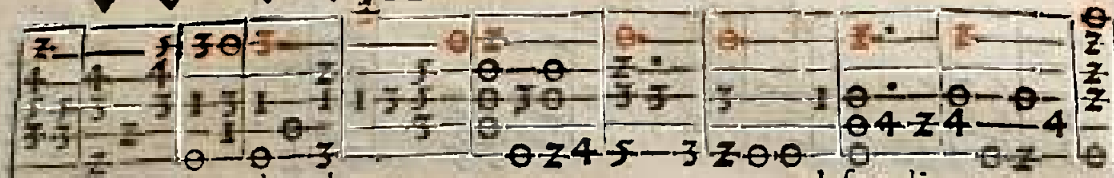
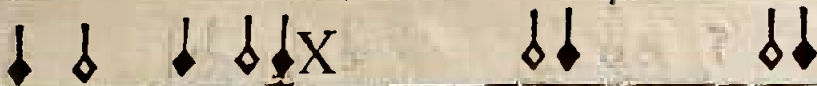
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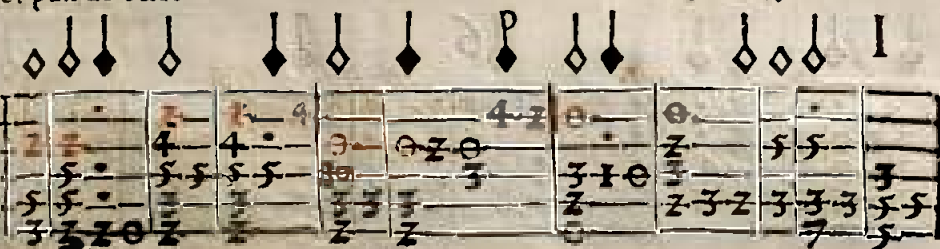
Gaude a mus. η.



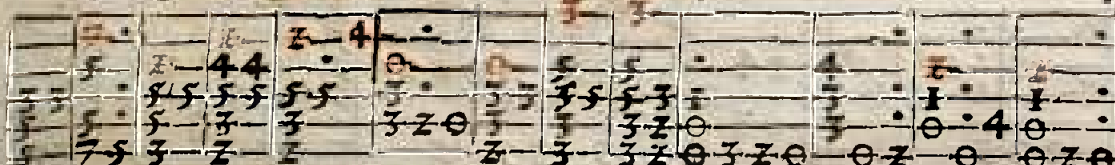
et pax de cælo

descendit.

Secūda  
pars.



Ofelix etas,

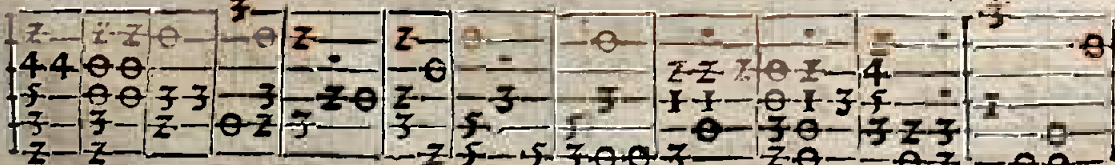
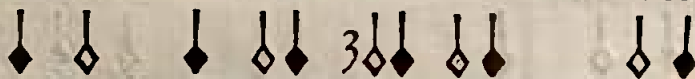


Ofelix

Paule:

ovostelices

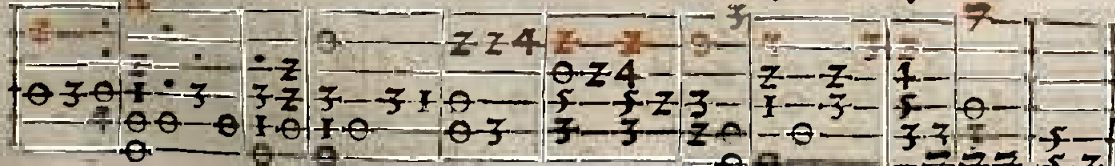
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cipes.

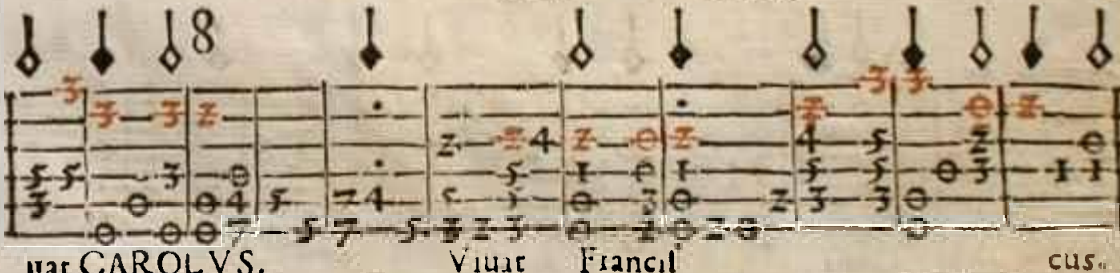
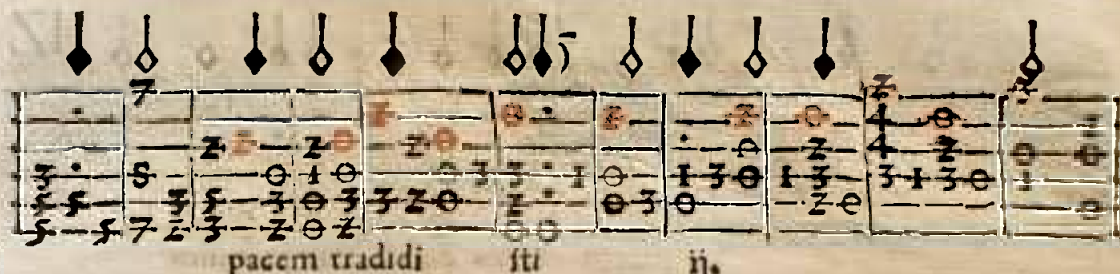
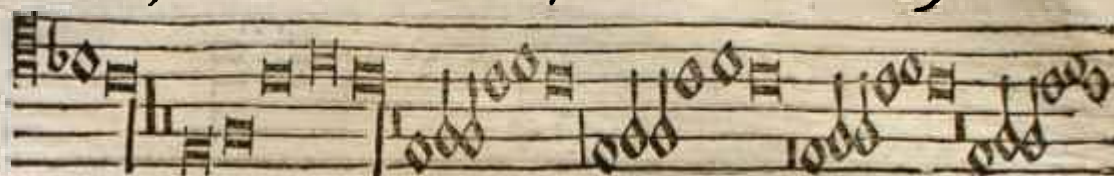
η.



qui christiano

populo

5 6 7 8 9



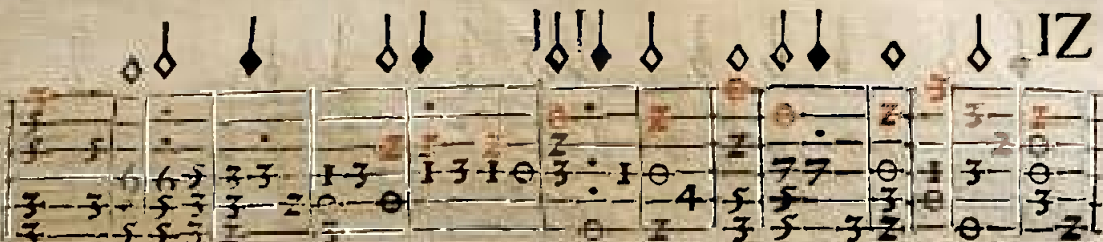
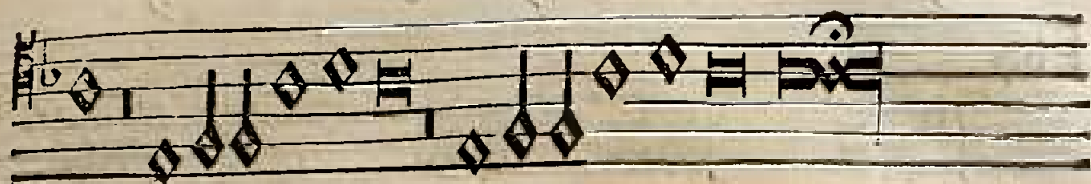
Vivat vivat linul

L in

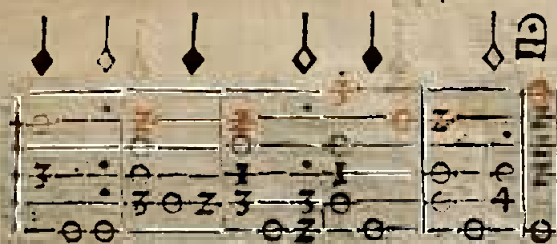


II

IZ



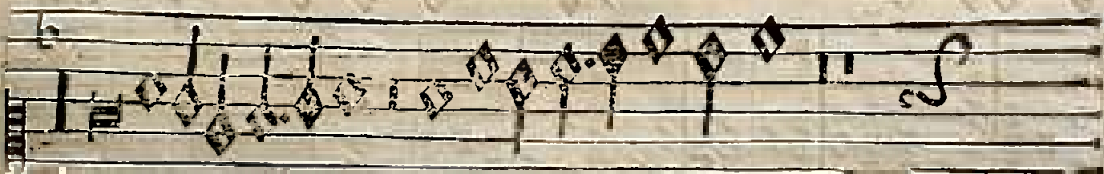
& pacem nobis donet in eternum



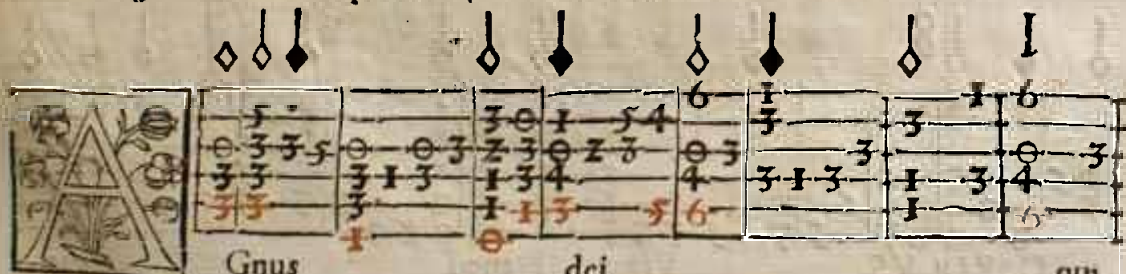
in eternum.

I

Agnus d[omi]ni missa de si bona suscepimus:  
riene. i. bozes a fuga e vnisonus: la vna  
se p[re]sente en c[or]do d[omi]ni organo: la otra se seña-  
la cō cifra colorada: por q[ue] cantándose am-  
bas se goze dela fuga. Entona se la boz se-  
gunda en tercero traste.



Agnus dei quitollis peccata mundi



Gnus

dei

qui



illis peccata mun di

η.

7 Z 3

peccata mundi dona

4 5

nobis dona nobis pacem

II. Z

peccata mun

3

di dona no bis do na nobis pa

4

cem

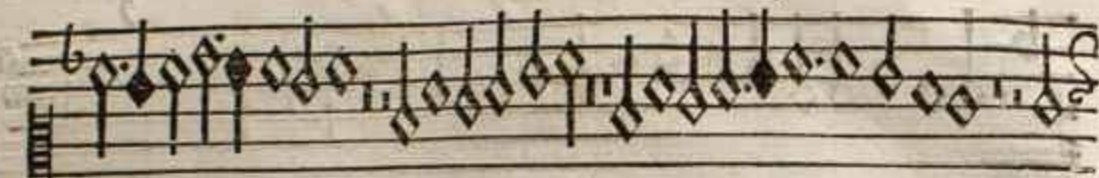
II.

dona nobis pa



6

7



nobis pacem.

η.

η.

η.

8

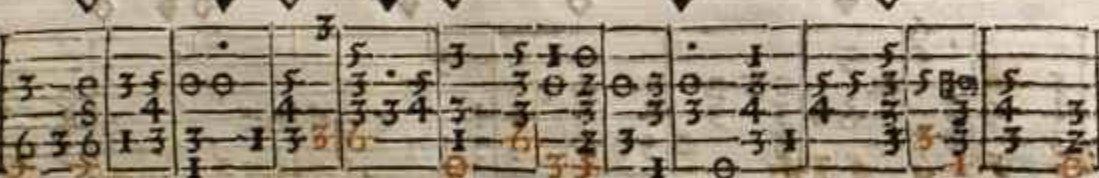
9



Dona nobis

pacem.

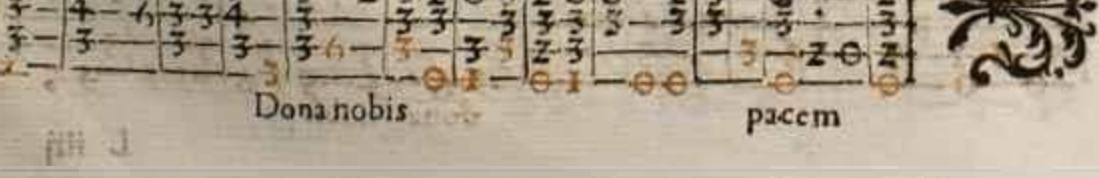
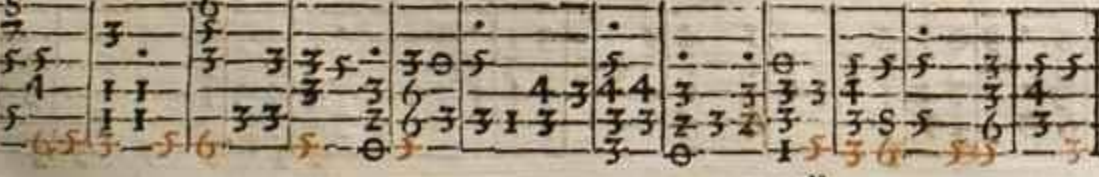
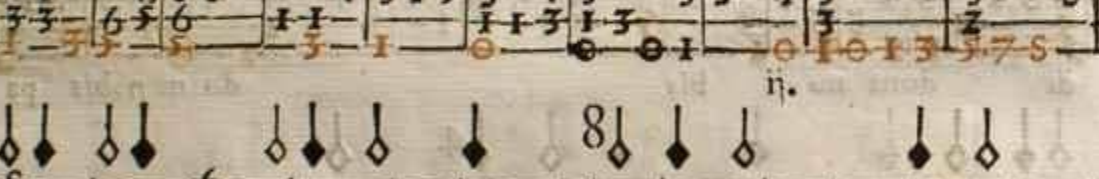
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cem

η.

η.



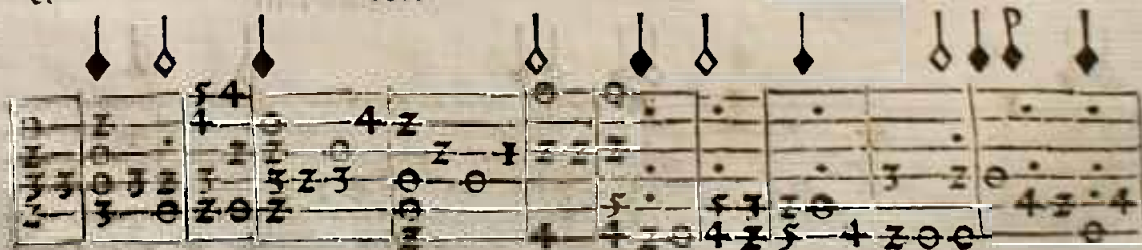
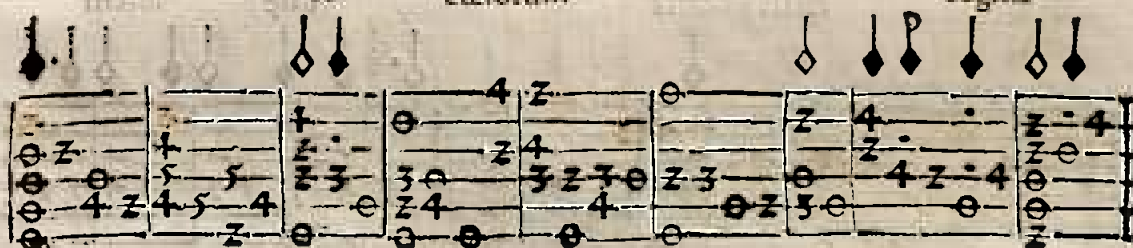
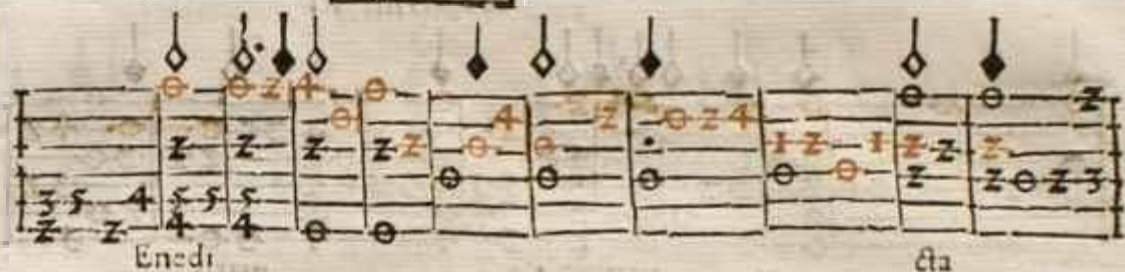
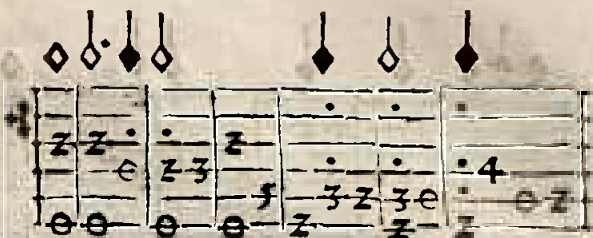
Dona nobis

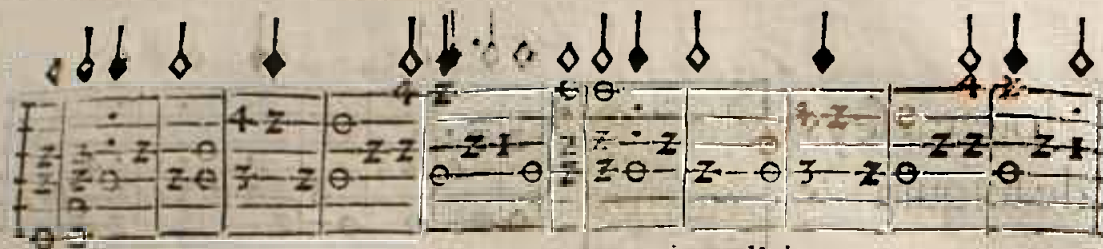
pacem



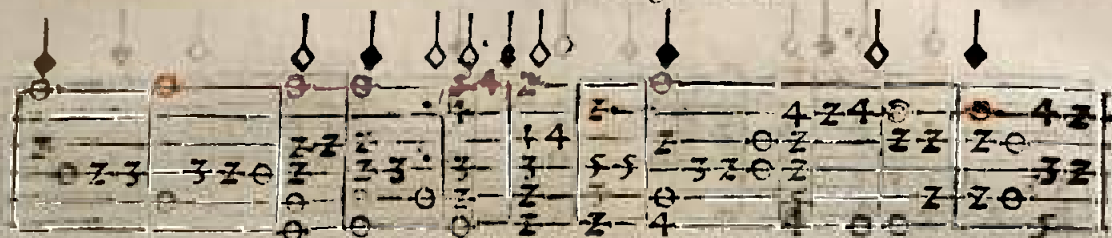


Motete a seys  
de Iosquin D.





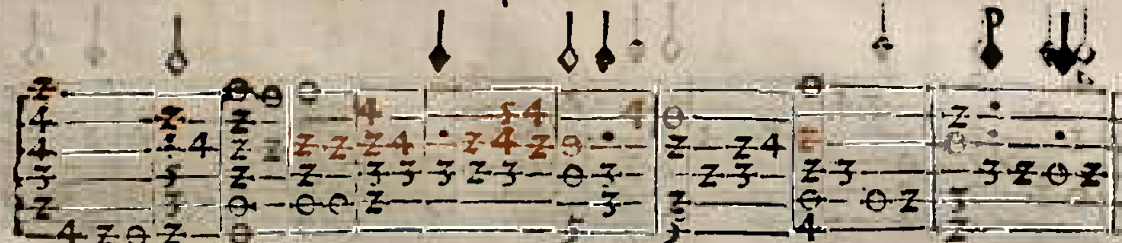
et egris medici



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tu præ a a

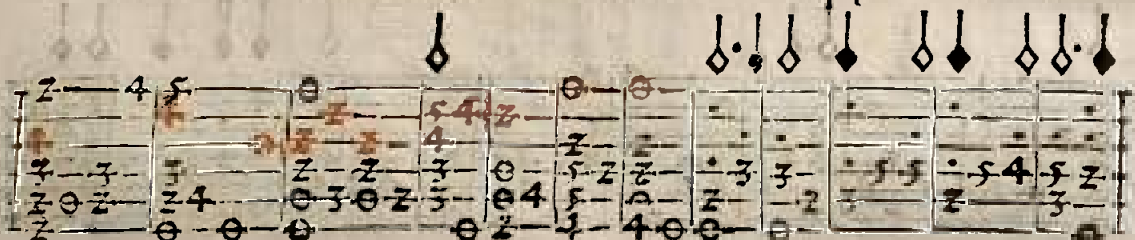
maris



stella vocaris

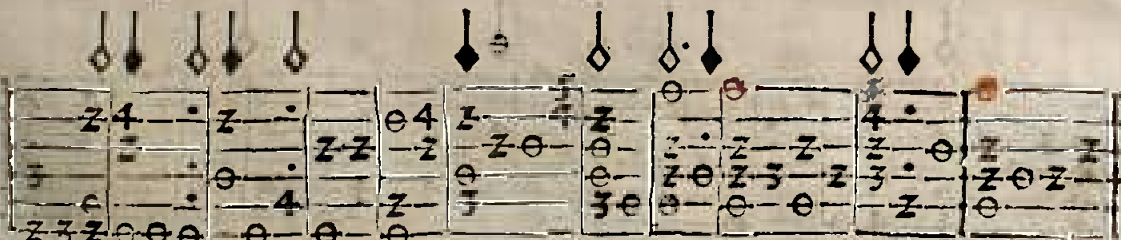
bus

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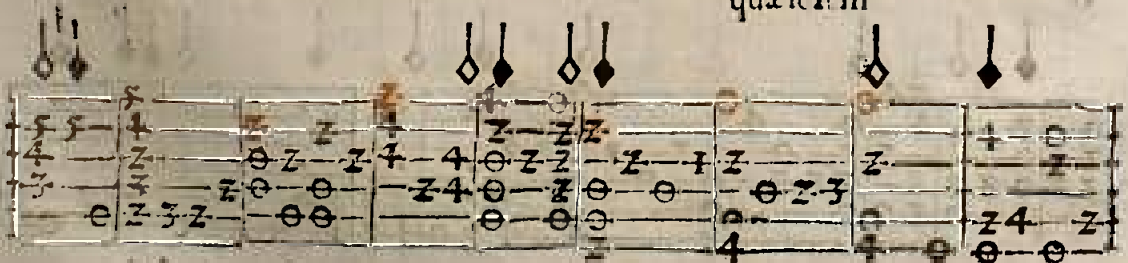


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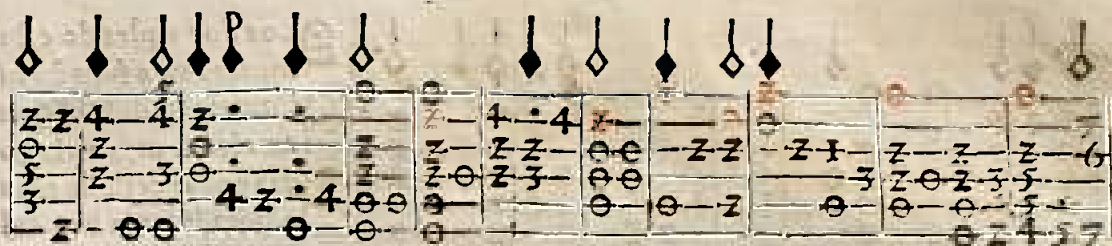
tia



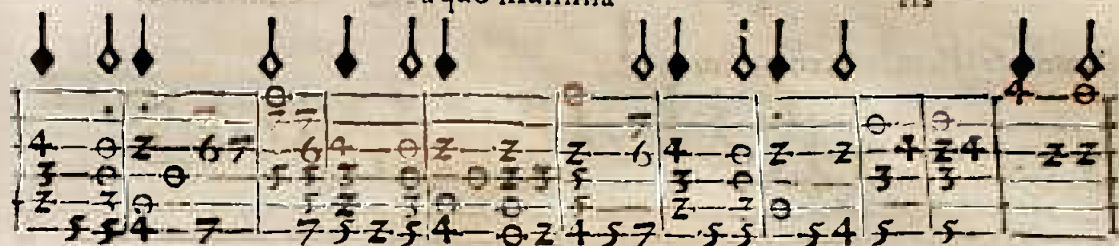
qua solum



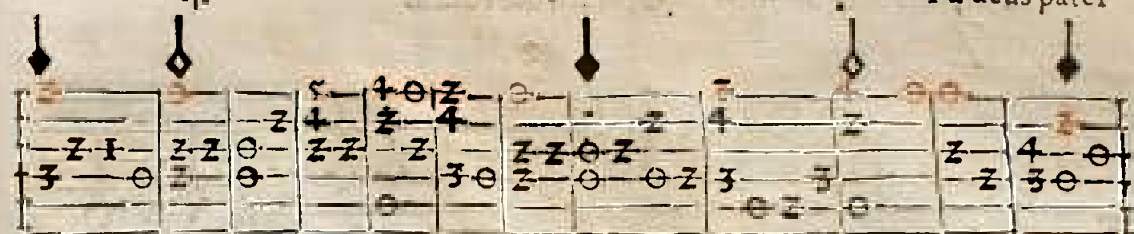
iustitia paris



aquo illumina



Tu deus pater

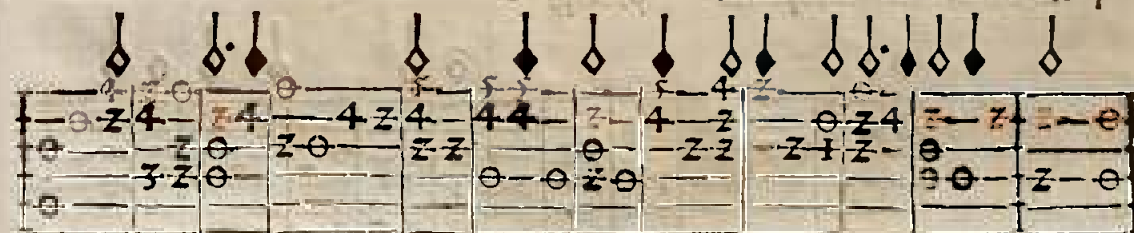


vr dei

mater

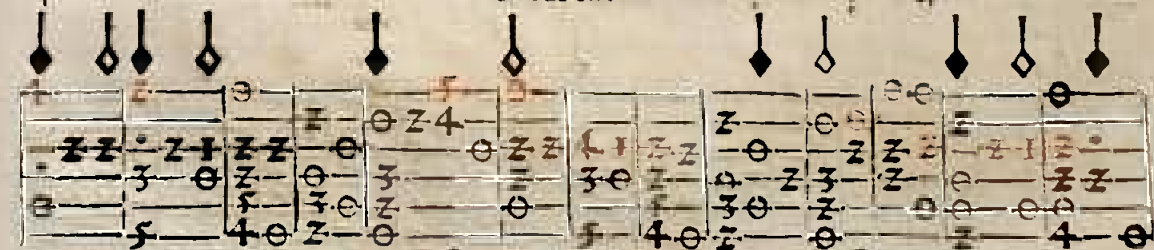
feris

& ipse



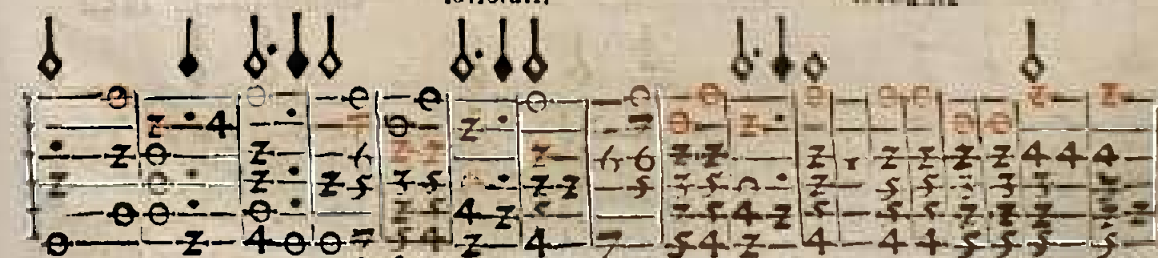
pater

cuius erat filia



sanctam

genitricem



& mirrentis

sic salutaure

Aue plena



Los dos tiples de este motere vā a fuga ē vni sonus: cātade se el q̄ va en cātō d organo le po dra gozar della: la cifra colorada es la boz del contrabaxo.

Entonase la boz la ij. en vazio.

Magnus tuus domine fecerunt me totum

in circuitu: et sic repente precipi

Magnus tuus domine fecerunt me

et plasmauerunt me. ij. totum in cir in cir

cui tu et sicre pen te precipi



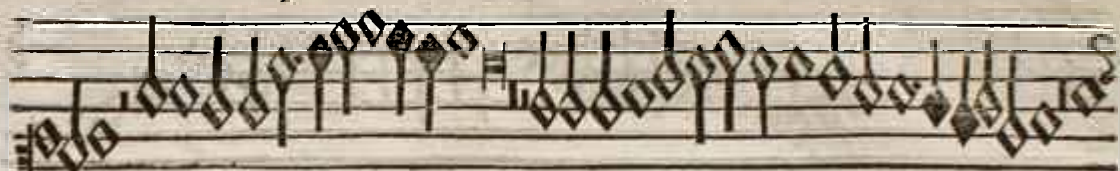
4



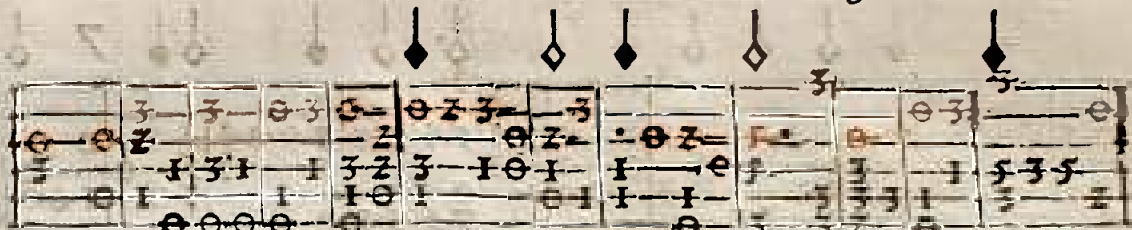
ras me. Memento quęso, quod sicut lutū feceris me: & in puluerem

5

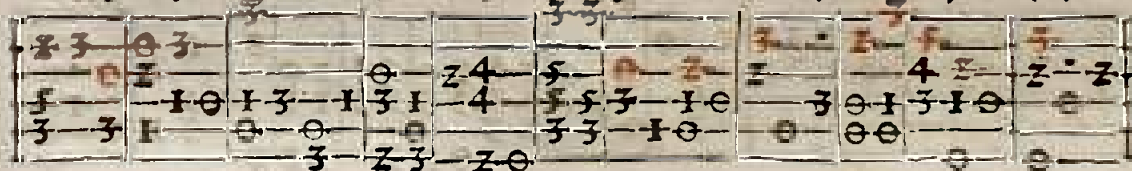
6



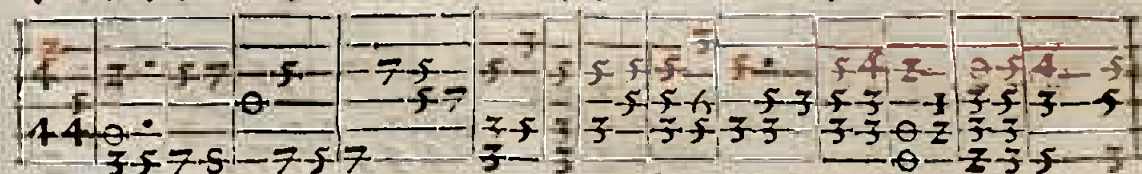
reduces me. Nōne licet lac multisti mei: & sicut calcem me coagulasti.



ras me. Memento quęso quod sicut lutū sicut lutū feceris

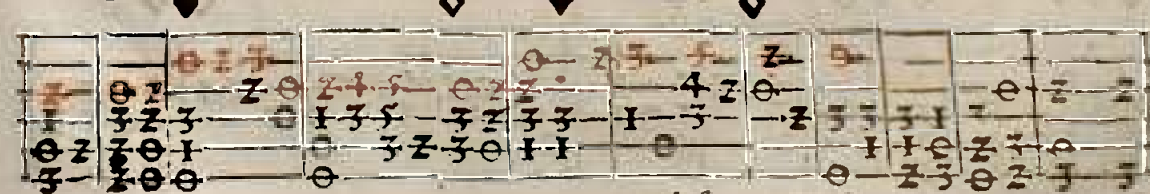


me, er in puluerem reduces



me, er sicut lac me co agula

6



sti co agulas ti

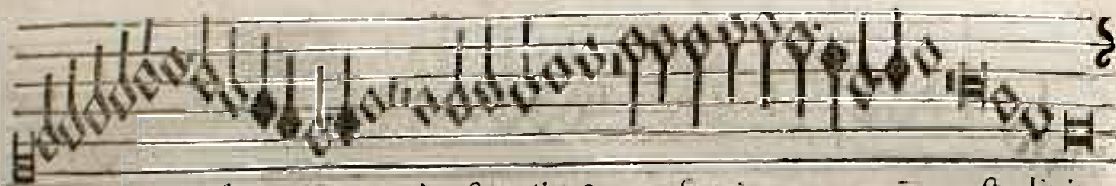
7



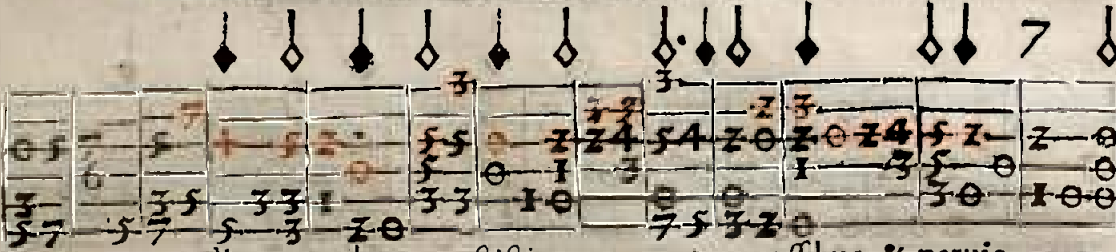
pelle et car ni bus vestisti me: ossibus & neruis cōpegisti me: vi

8

9



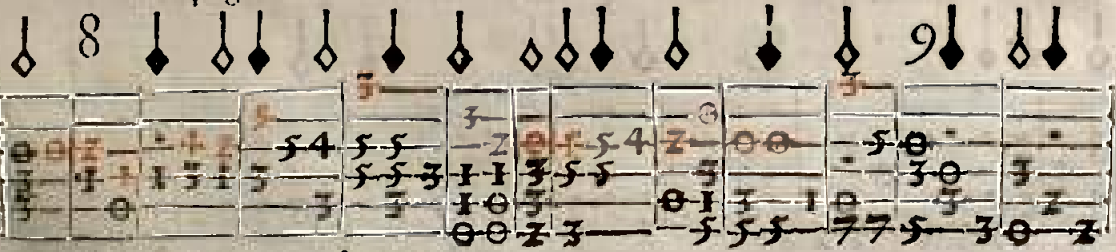
vā & misericordiam tribuisti mihi: & visitatio tua custodiuit



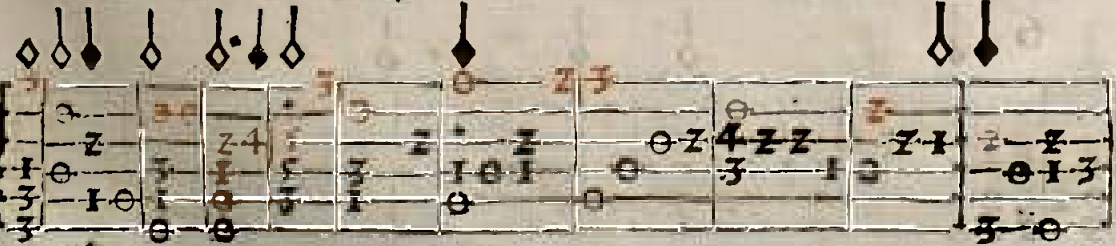
pelle et carnis vestisti me: ossibus & neruis



compegisti me



tribuisti mi hi. ij.



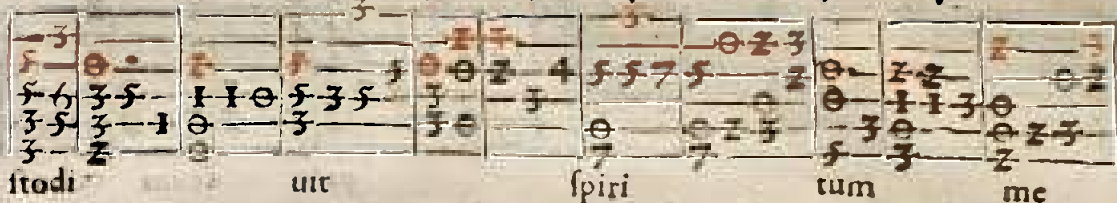
& visita tio tua tua cu'



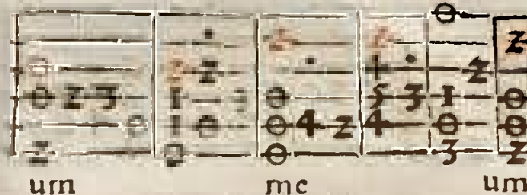
X



η spiritum me um.

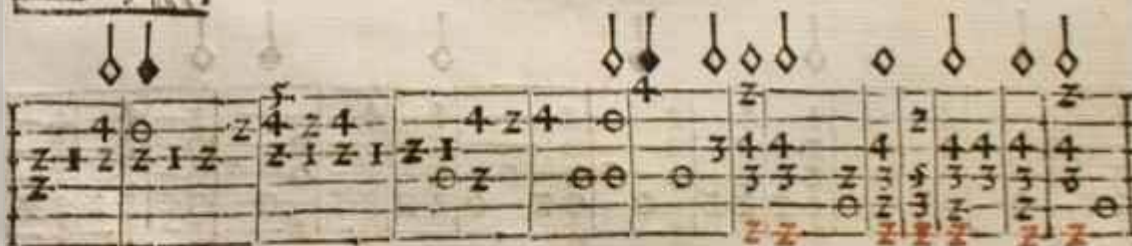
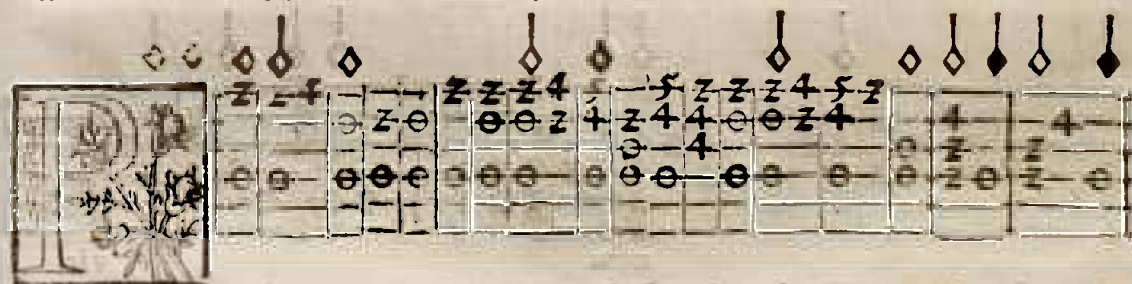


stodi ut spiri tum me



um me um.

Morere a seys  
de Isloquin. D.



exter rerum



leriem

The first system of musical notation consists of ten staves. Above each staff is a diamond-shaped symbol, some of which are filled. The notation includes various musical symbols such as notes, rests, and accidentals (sharps and flats) across the staves.

parit deum et ho

The first system of musical notation for 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Above the staff, there are seven diamond-shaped ornaments, each with a vertical line pointing down to a specific note. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. The system ends with a double bar line.

musical notation for the words "nem vir". It features three staves with diamond-shaped neumes above. The notation includes various rhythmic values and accidentals, such as flats and naturals.

go ma ter ih.

virgo ma ice

This image shows a page from a manuscript, likely a musical score. The page features several staves with notes and symbols. The notes are diamond-shaped, and there are various symbols above them, including vertical lines and diamond shapes. The manuscript is written in a historical script, possibly from the 16th or 17th century. The page is numbered '14' in the top right corner. The notes and symbols are arranged in a structured manner, suggesting a specific musical notation system.

nec Vir

This image shows a page from a handwritten musical manuscript. The page features a single staff with musical notation, including notes and rests. Above the staff, there is a series of diamond-shaped symbols, some of which are filled and others are empty. The notation is written in a cursive, handwritten style, typical of historical musical manuscripts. The page is numbered '11' in the top right corner.

tan git vir gi nem

Handwritten musical score for "The Rose Tree" on a five-line staff. The notation includes diamond-shaped notes, some with stems, and various numbers (1-7) and symbols (z, 4, 3, 7) indicating pitch and rhythm. The score is written in a historical style with some ink bleed-through from the reverse side.

nec pro his ori

gi nē no

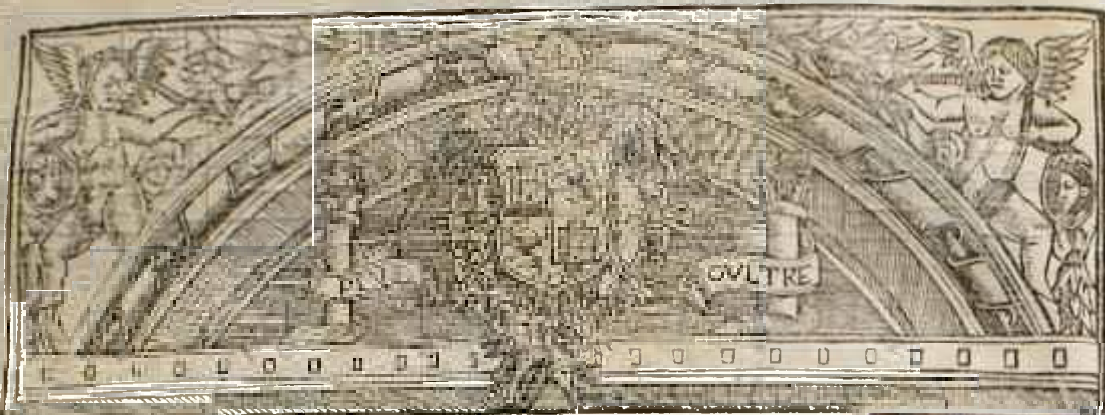
[illegible]

mic

pa ter.







**LIBRO Q VARTO**  
 en el qual se ponen algunas  
 partes de Missas, Hym-  
 nos, Fantasias, Fauor-  
 dones, con otras  
 obras cõpue-  
 stas.

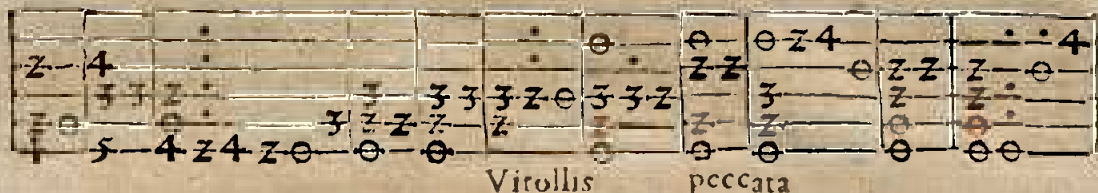
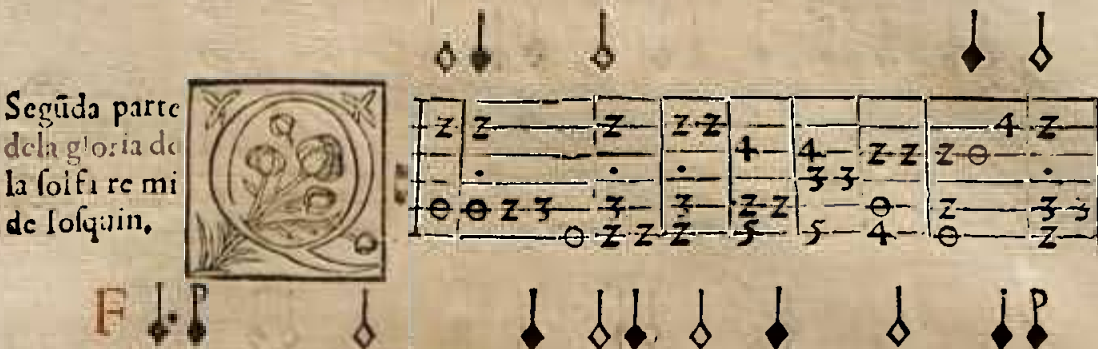
*Delphinus multis vocalis Arion in vndis.  
 Hęc Orphęa chelys pectora nostra rapit.*



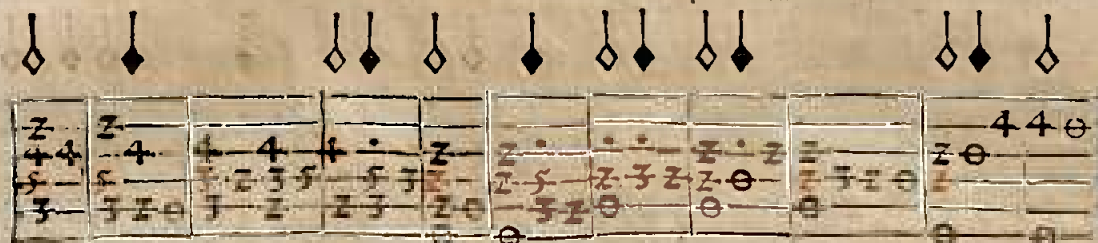
Segūda parte  
dela gloria de  
la solfa re mi  
de Isquín.



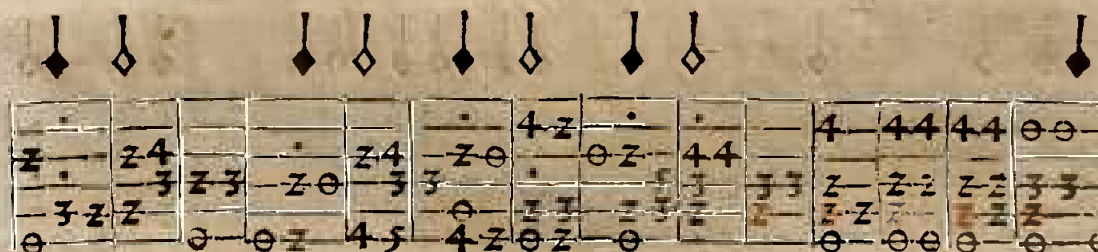
**F**



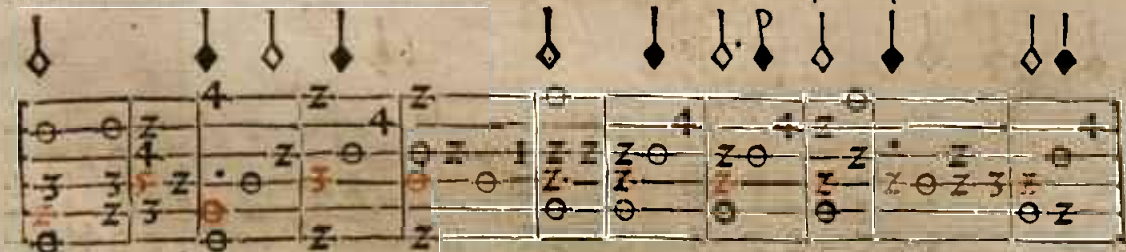
Viollis peccata



mundi



sume de precario nem



nol

tram

qui



ic

des

adex

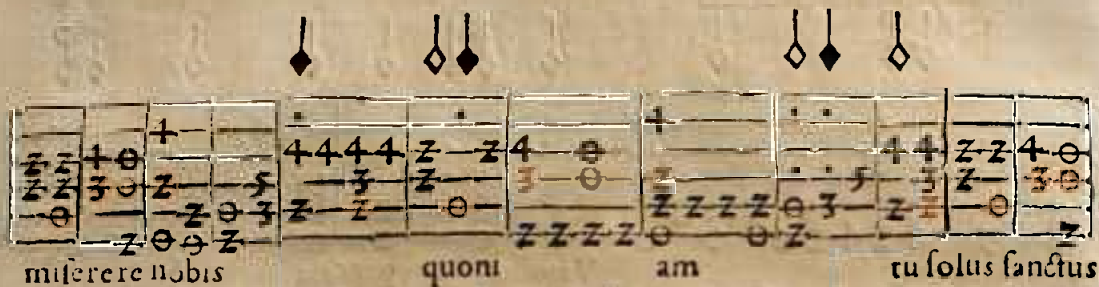
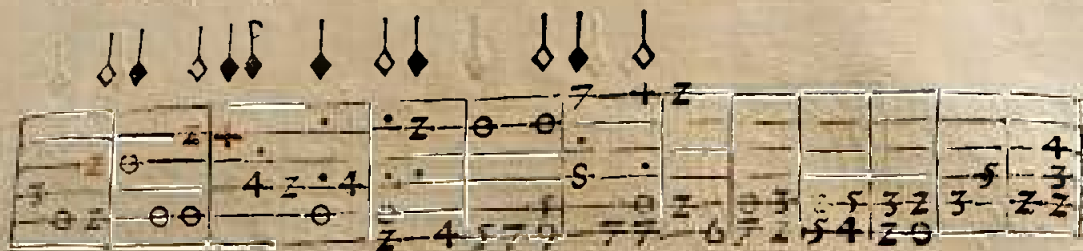
terram

pa

tris

ij.

M ij



miserere nobis

quoni

am

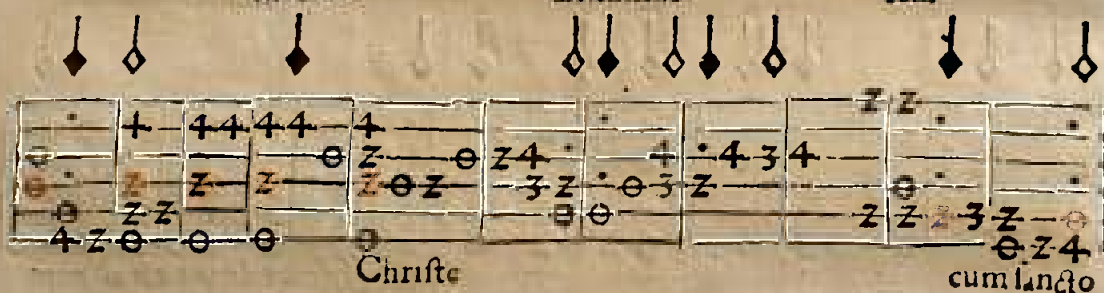
tu solus sanctus



tu solus

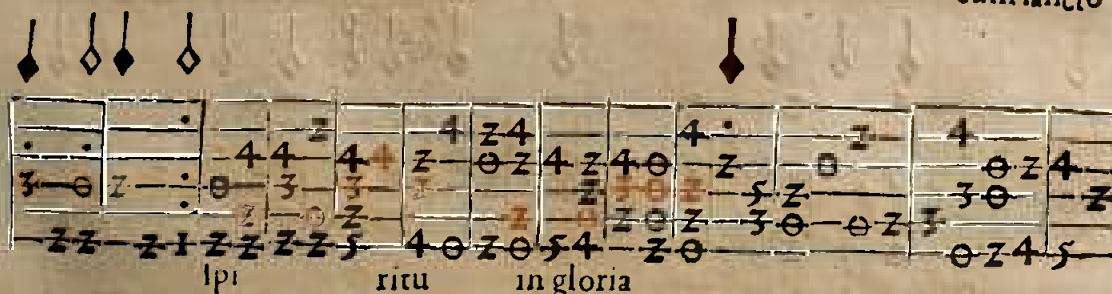
alacrimus

lelu



Christe

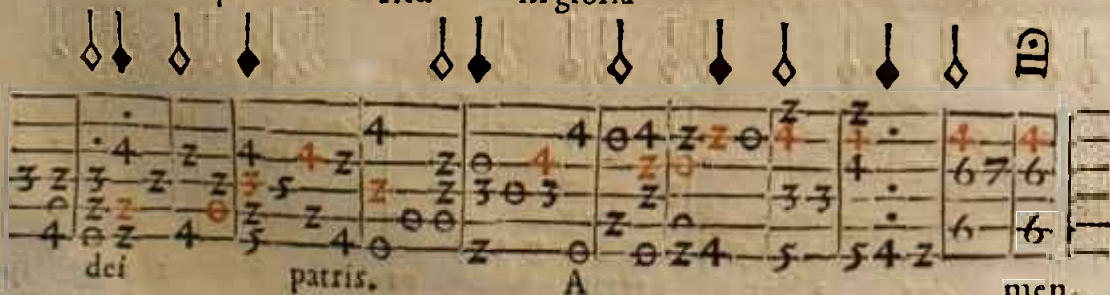
cum laudo



Ipi

ritu

in gloria



dei

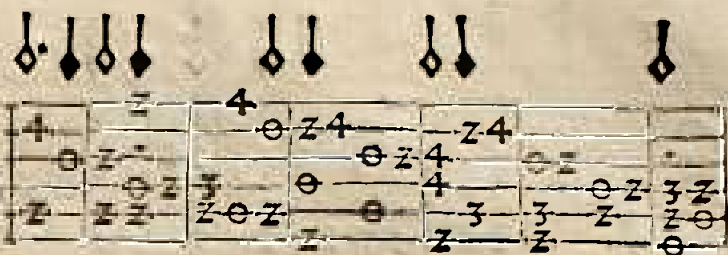
patris.

A

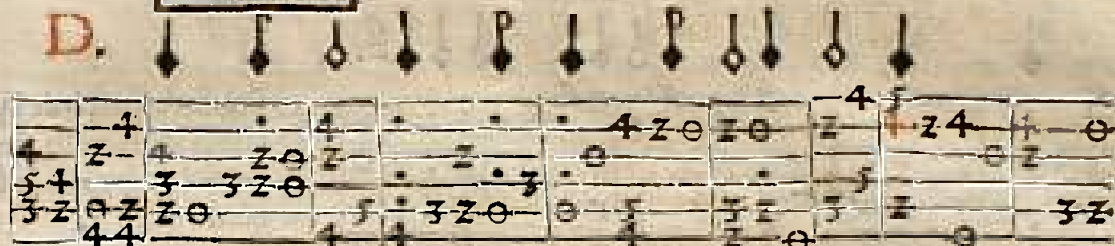
men.



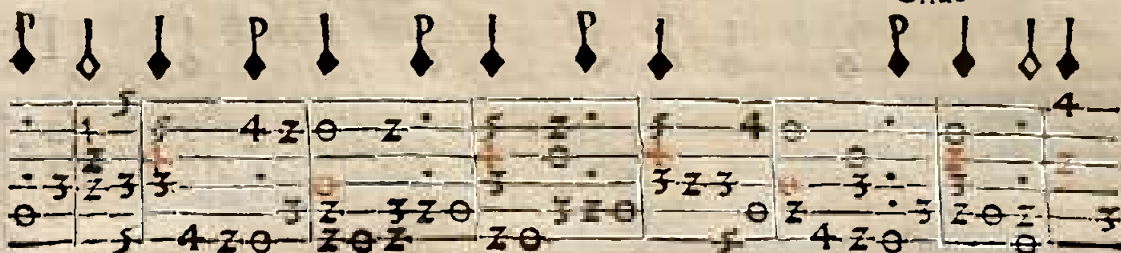
Morales d  
la missa de  
Lõme Ar-  
me a qtro



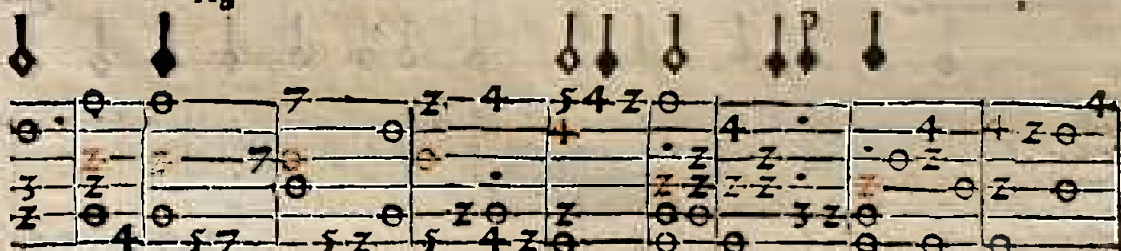
D.



Gnus

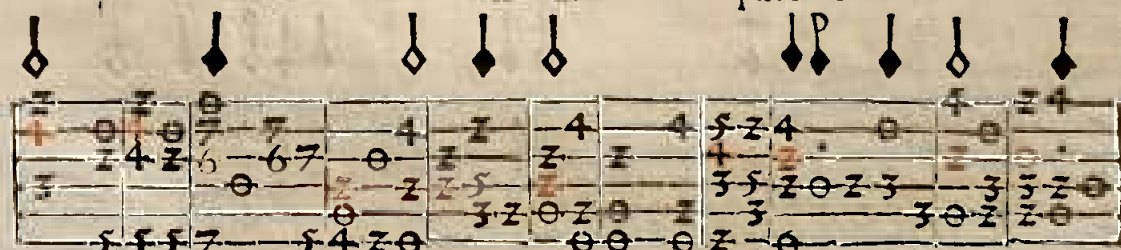


Ag



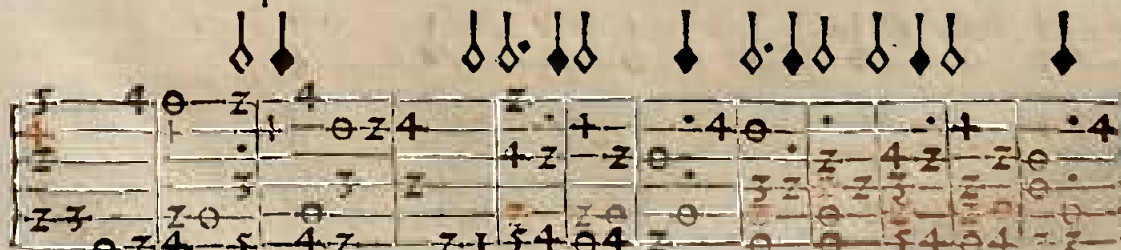
nus dei

quitollis



pec

cara



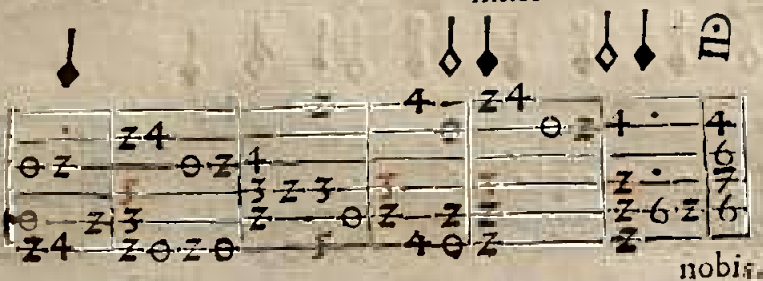
mun

di

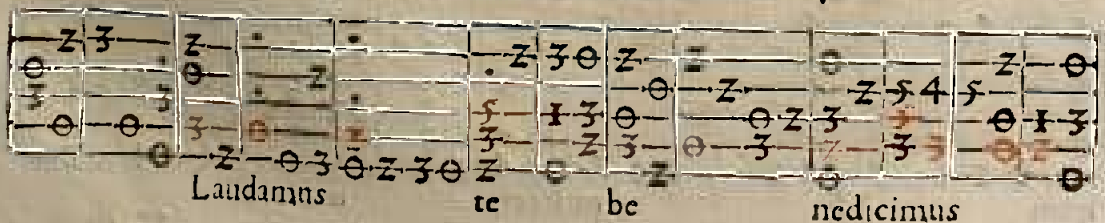
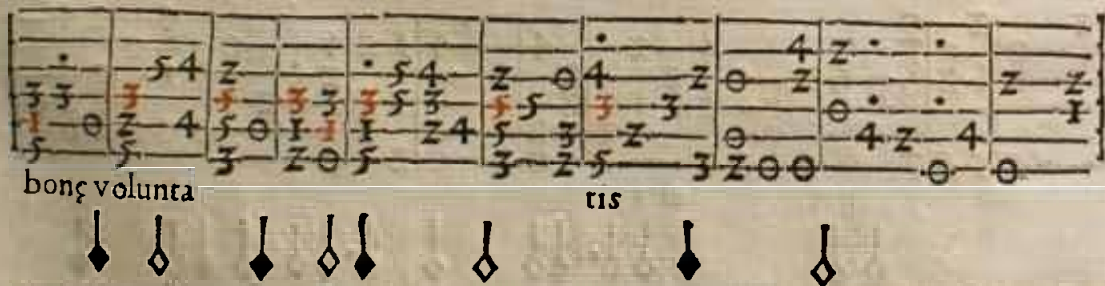
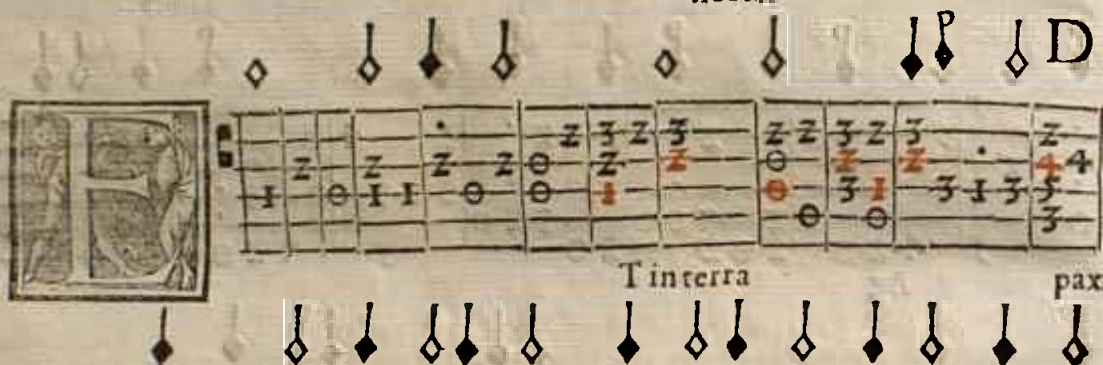
miserere

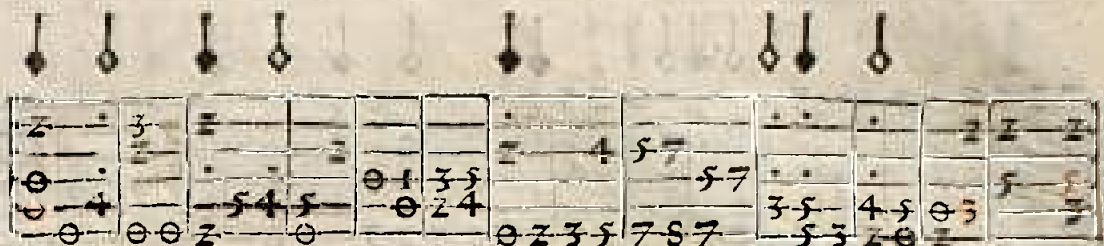
nobis ij

M ij

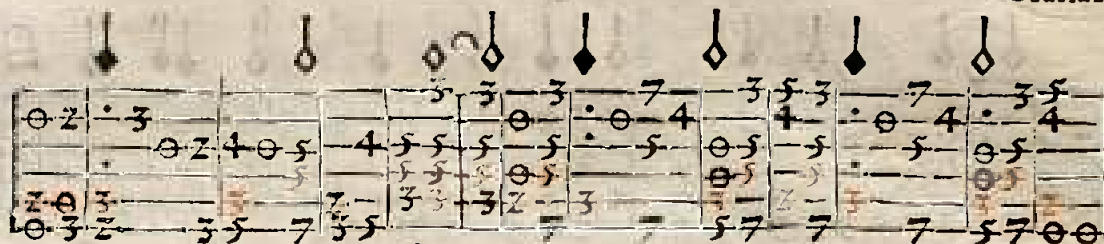


Primera parte de la gloria de la missa de Iayfan regres de los quina quatro.



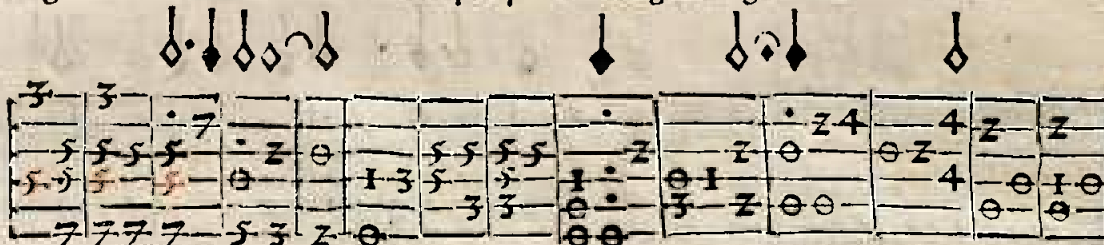


Gratias

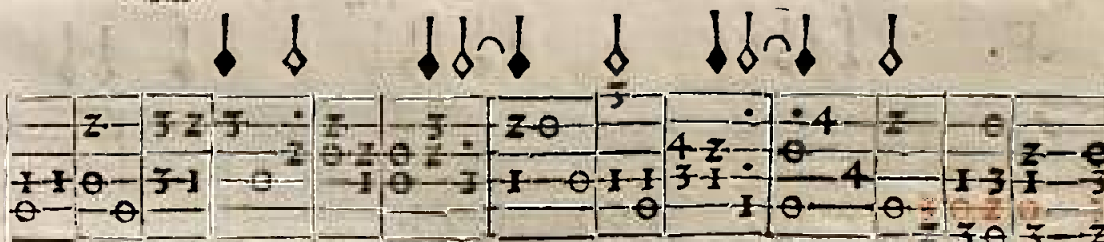


agnus

tibi prop ter mag nam gloriam



tuum.



Domine

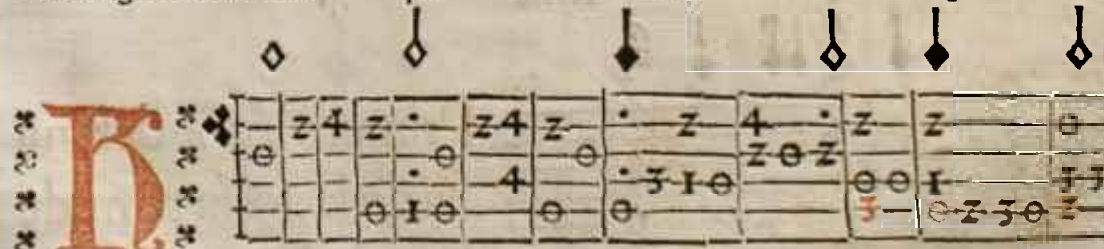


Deus agnus dei filius

pa

tris

Primerol: yrie de la  
missa de Faisan re-  
gres de Iosquin. D.



Yrie

M iiii



η.

Kyrie

η.

cley

fon.

Posterokyrie de  
la missa de Fayla  
regres de Isloquin.

**K**

Yrie

.F.

η.

η.

η.

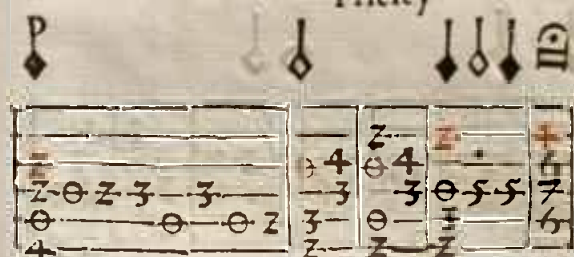
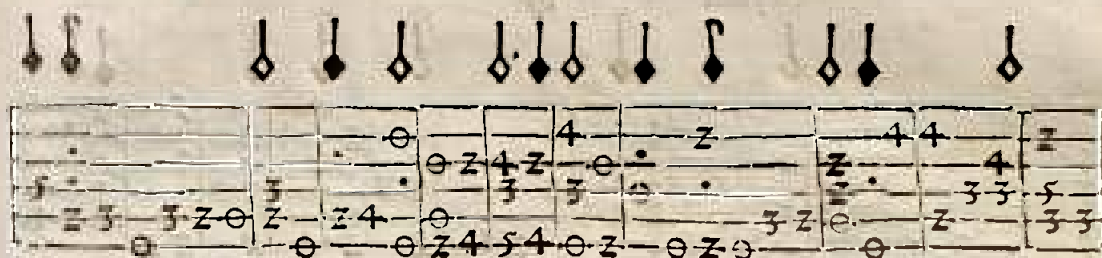
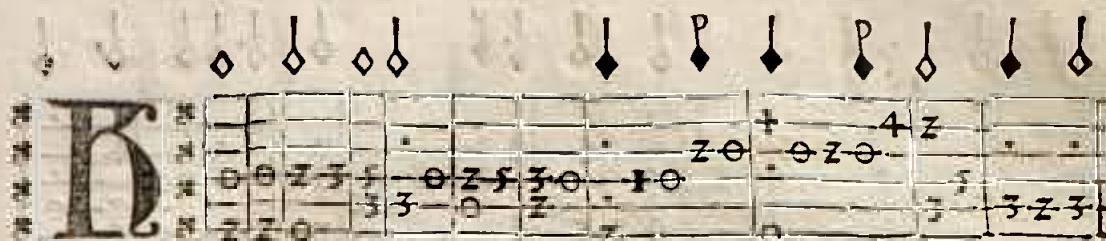
Kyrie

η.

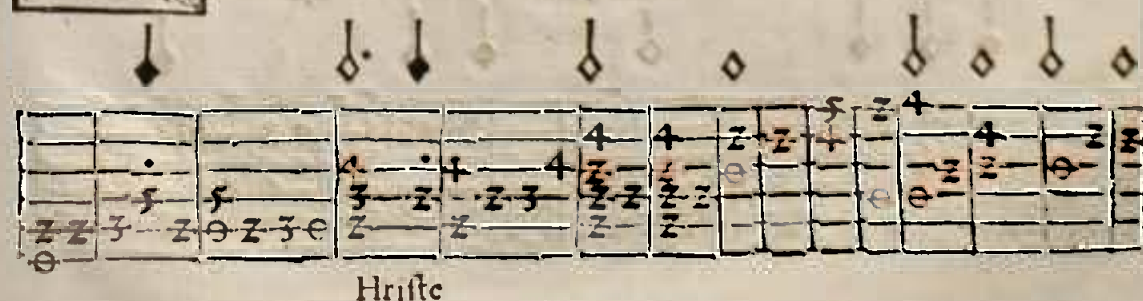
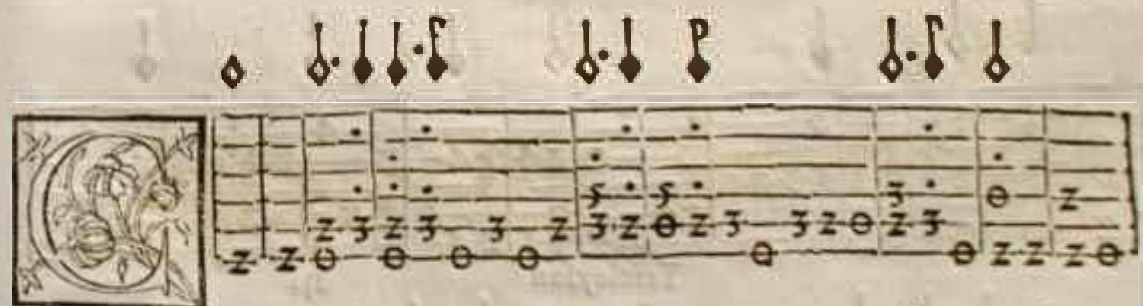
cley

fon.

Primero kyrie de la mi  
ssa de la solfa remide  
Isloquin. D.



Christe de la missa de la  
sol fa re mi de Iosquin: F.



[illegible]

This image shows a page from a manuscript, likely a liturgical book, featuring musical notation on staves and a large decorated initial. The notation is written in a historical style, possibly using square or diamond-shaped notes. The staves are arranged in two columns. The large initial 'C' is decorated with intricate patterns and colors, including red and blue. The text 'Cariste' is visible at the bottom of the page.

Handwritten musical notation on a five-line staff. The notation includes various symbols: circles, crosses, and numbers. Above the staff, there are some additional symbols including a circle, a cross, and a square. Below the staff, the words "clcy" and "fon." are written.

Postreolyrie de  
Iosquir. F

Hicleylon η,

The musical notation for 'Hicleylon' features a diamond-shaped melodic line above the staff, with notes corresponding to the letters H, I, C, L, E, Y, L, O, N. The staff contains a complex arrangement of numbers and symbols, including 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824





Pangelin  
 gua aqua  
 ro de  
 Guerrero

Manuscript page 10v from the Voynich manuscript. The page features a large, ornate initial 'L' on the left, decorated with floral and foliate motifs. To the right of the initial is a musical score consisting of ten staves. Each staff begins with a diamond-shaped clef. The notes are represented by various symbols, including circles, diamonds, and lines. The rests are represented by numbers 4, 3, and 2. The text 'Ange lingua' is written below the first staff.

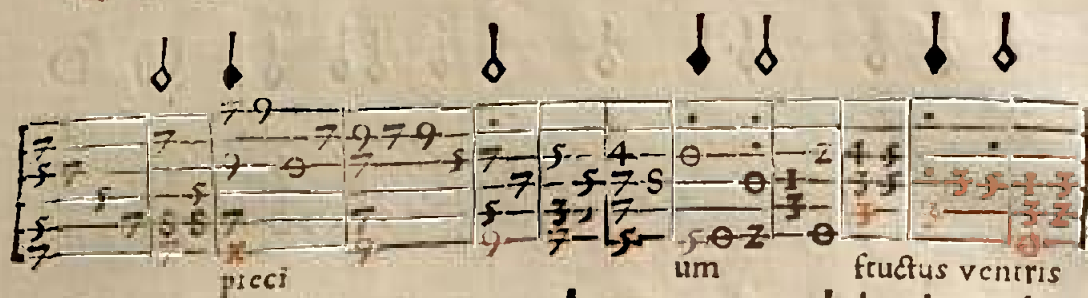
Handwritten musical score for "Gloria" by Giovanni Battista Pergolesi. The score is on aged, yellowed paper with ten staves. The notation is a mix of modern and historical symbols, including diamond-shaped notes, stems, and various rhythmic markings. Above the staves are several diamond-shaped symbols, some with stems. The word "gloriosi" is written in red ink at the bottom right of the page.

The image shows a manuscript page with a musical score. The staff consists of four horizontal lines. Above the staff, there are several diamond-shaped notes, some of which are grouped together. Below the staff, there is a series of symbols, including numbers (4, 3, 2, 1) and various geometric shapes (circles, squares, triangles). The page is labeled "corporis" and "mysteri" at the bottom.

[illegible]

um                      languinis      q: pre

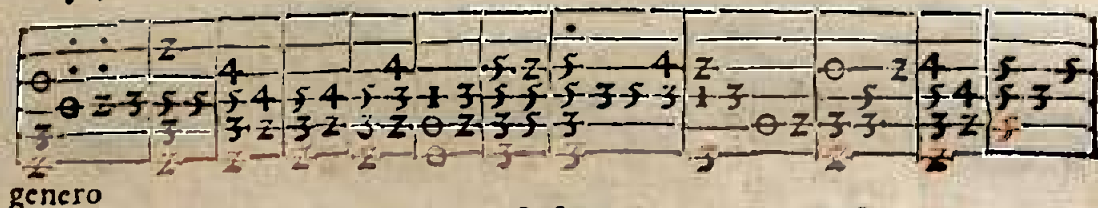
ciosi                      quem in                      mundi



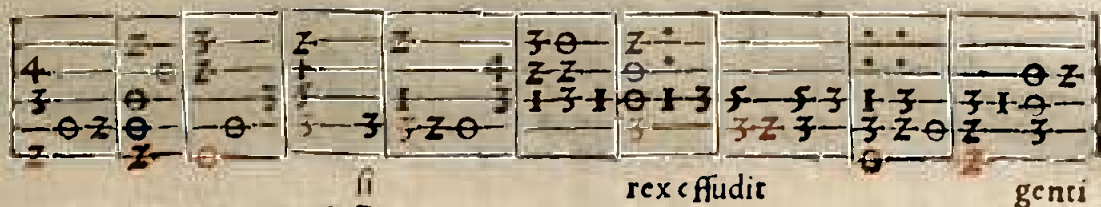
picci

um

fructus ventris

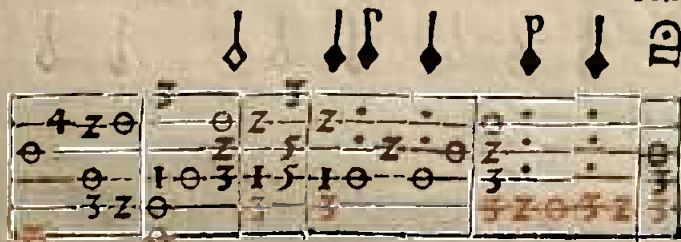


genero



rex effudit

genti



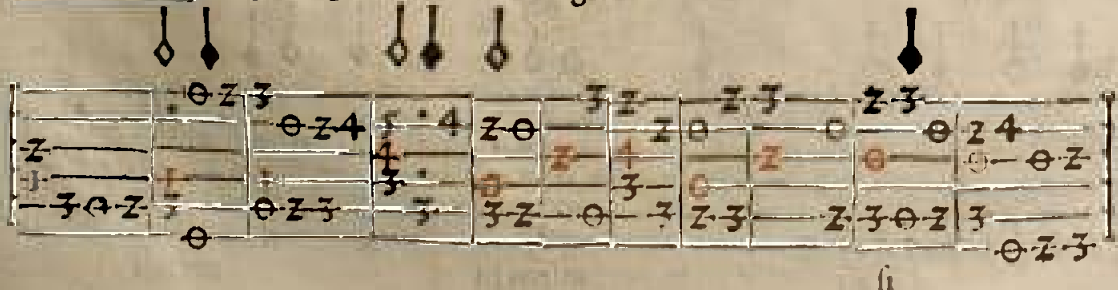
Pange lingua atres  
de Guerrero. P.

um.

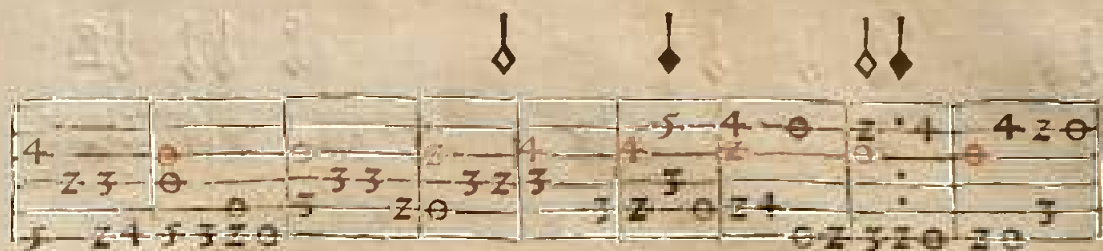


Ange lingua

glorio

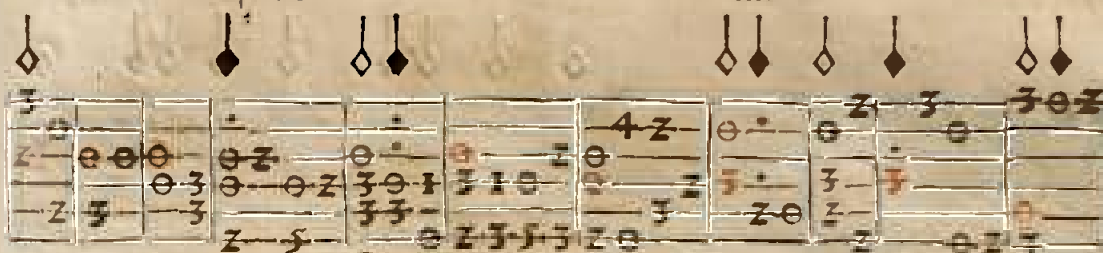


fi



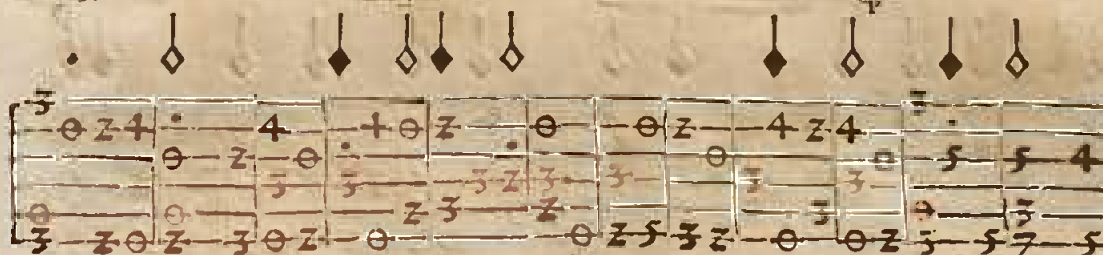
Corporis

miste



rum

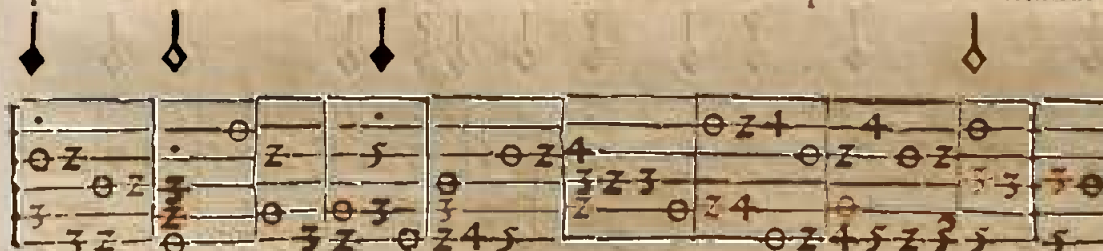
sanguinis



recio

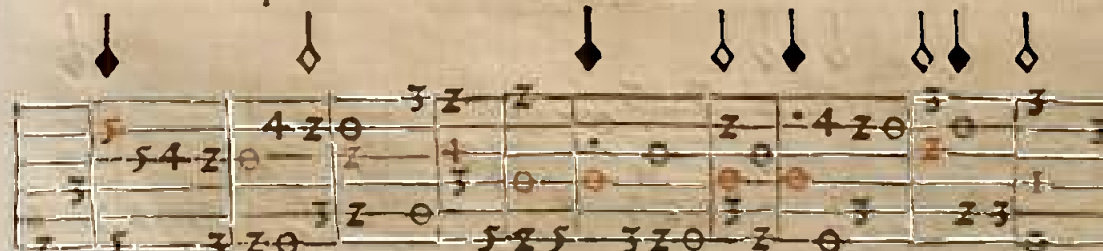
quem

in mundi



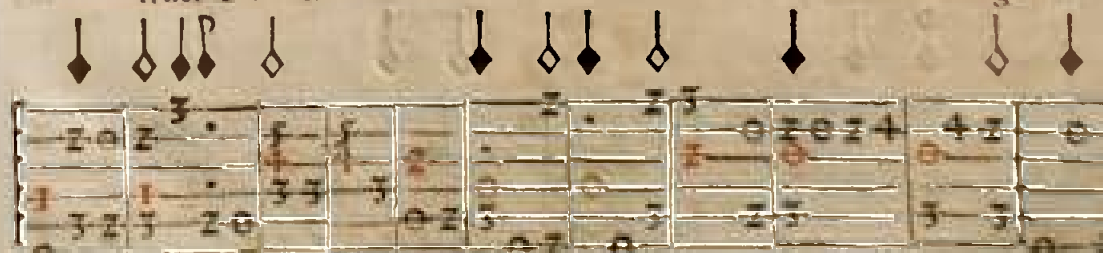
preti

um



fructus ventris

generosi





rex effudit  
genti  
um.

Sacris solenniis  
de Guerrero a  
tres F.



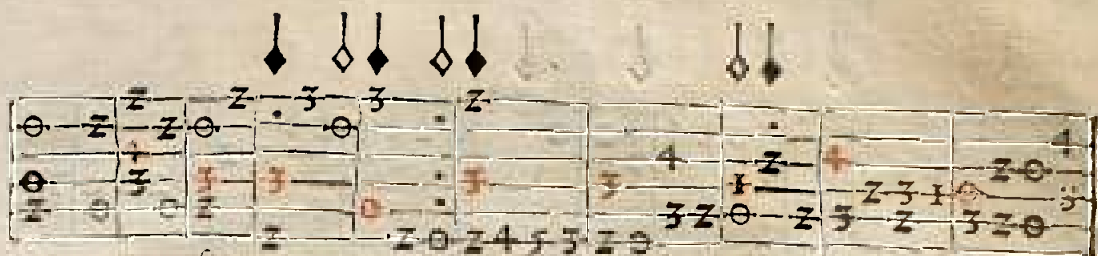
Acris solē-

nijs  
iūcta sunt gau

dia  
et expr̃cor

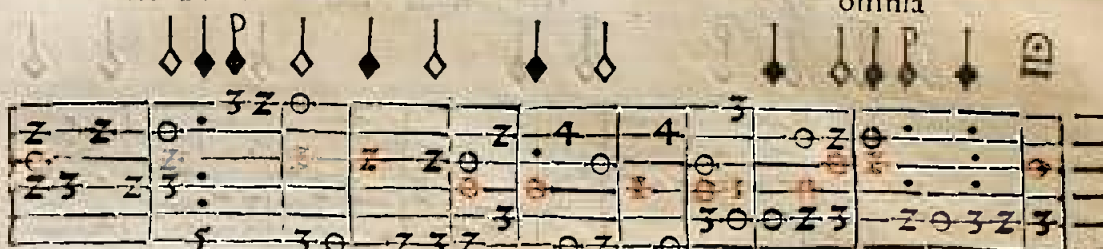
lonent p̃reco  
nia

recedant vete  
ra



noua finit

omnia

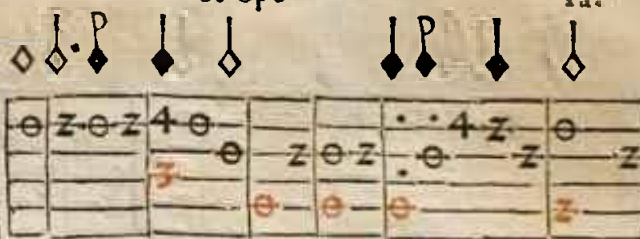


corda voces

et ope

ra.

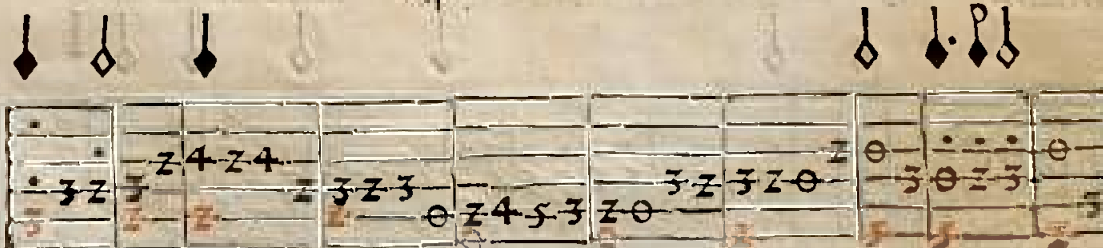
Vna boz de cōtra  
punto sobre el can  
to llano d' sacris so  
lēnijs del author.



Acrisioien



iuncta



sint gaudia

et ex

pręcordi

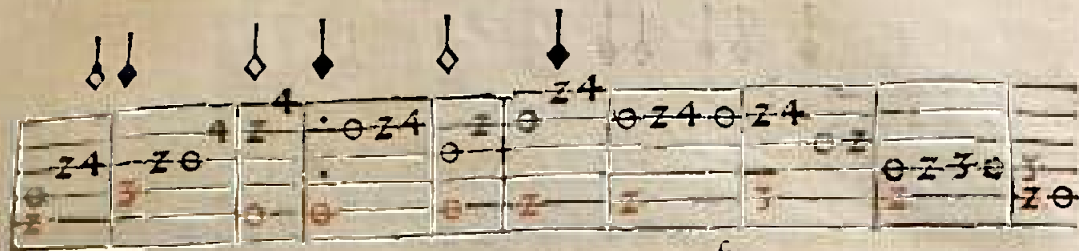


is

so nent

pręco

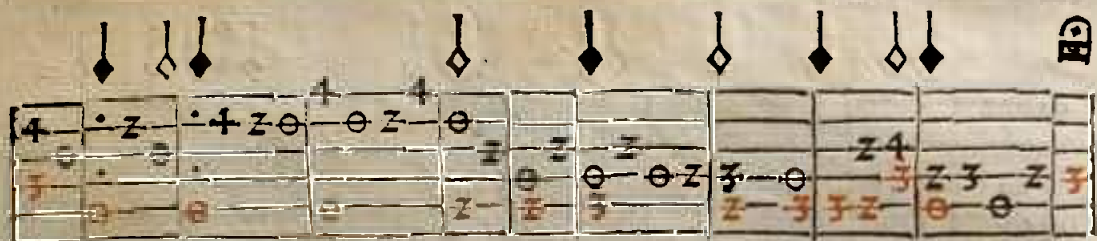
nia



rece dant ve rera noua sint



omnia



corda voces

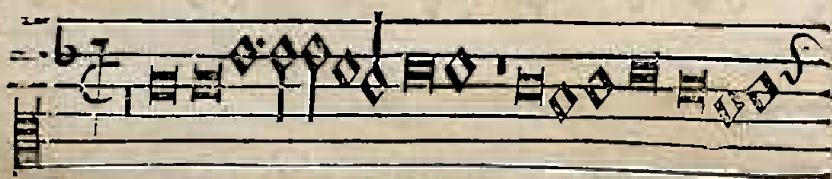
et o

pera.

I

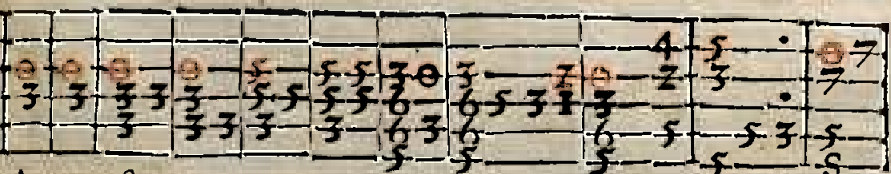
2

Pūrase la boz del cō  
tra alto q̄ lleua el cā  
rollano para que cā  
randose se pueda go  
zar del. Entonale la  
boz segūda enl terce  
ro trasfe.



Pater noster qui es in cœlis

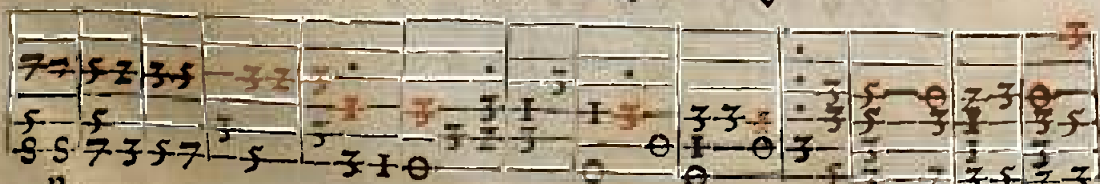
sanctificetur nomen



Ater noster

qui es in cœ

lis



sanctificetur

no



3

4



tua:

adueniat regnum tuum

fiat voluntas

5

6



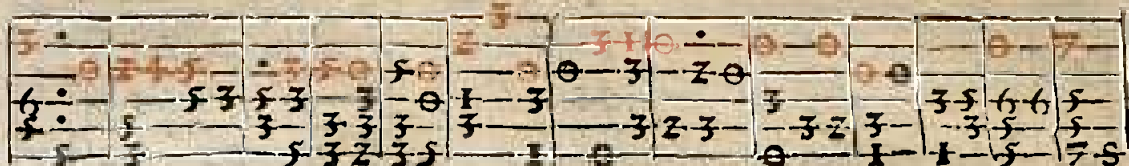
tua.

Sicut in caelo.

Sicut in caelo

& in te

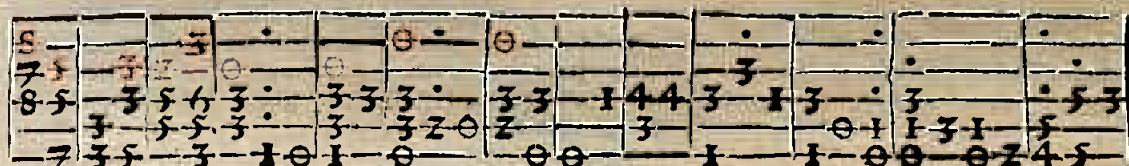
114



men tuum

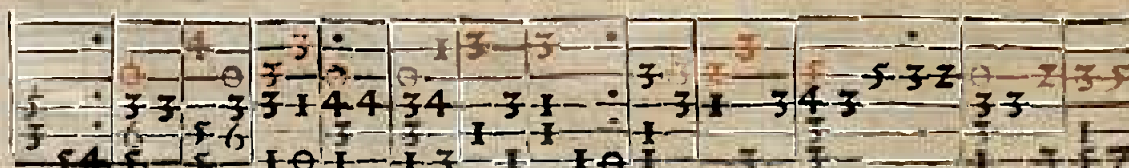
adue niat

4



regnum

tuum

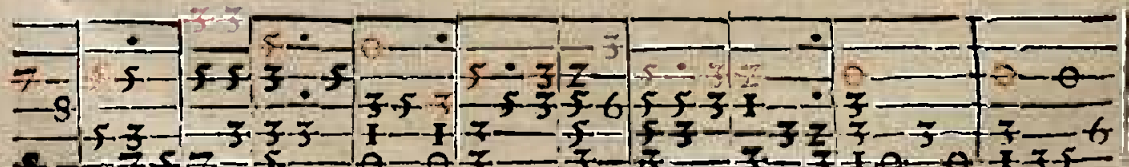


fiat voluntas

tua.

Sicut in caelo

6



& in terra

N

7

8

9



panem nostrum quotidianum

da nobis ho

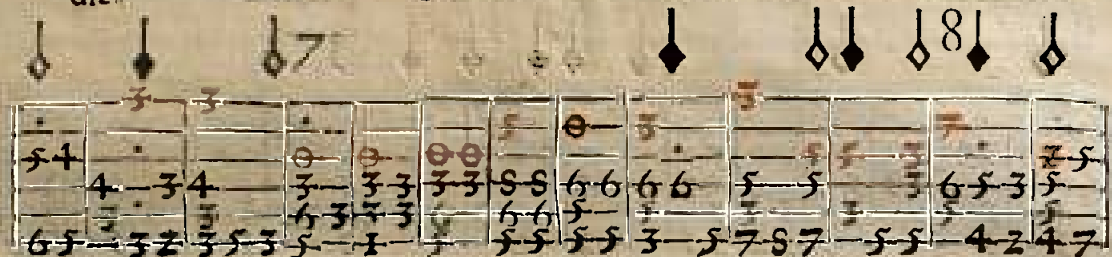
X

XI



die.

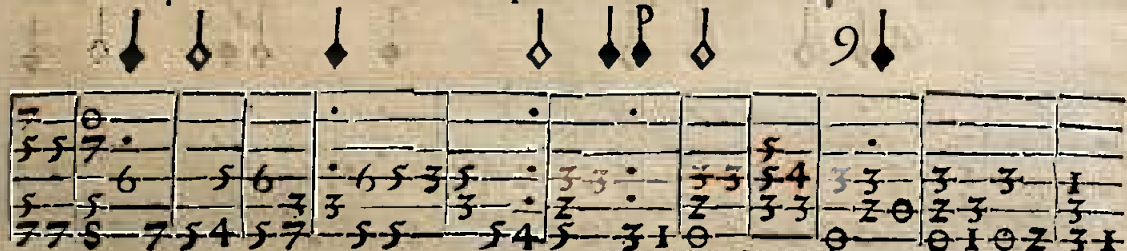
Et dimitte nobis et dimitte nobis debita nostra



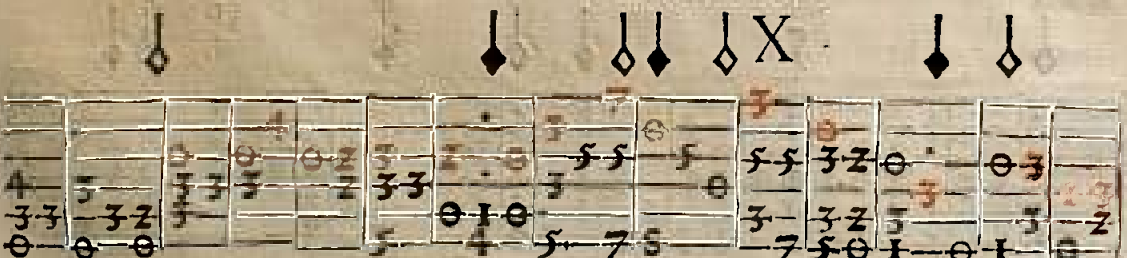
panem

nostrum quotidianum.

η.



da nobis hodie

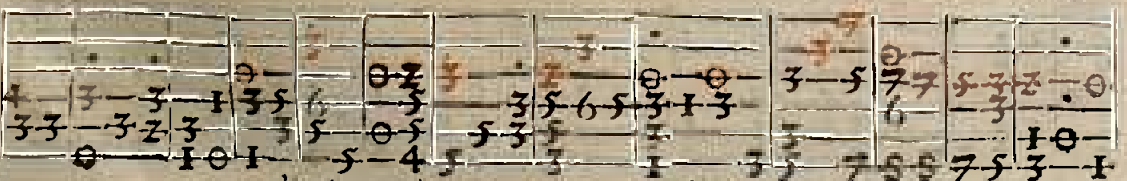


et dimitte

nobis

η.

XI



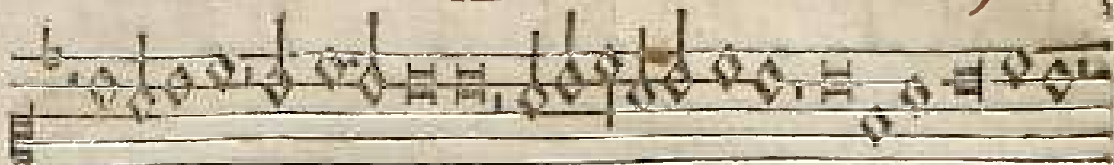
et dimitte nobis

debita nostra.

Si cut & nos

IZ

13



Sicut et nos dimittimus debitoribus nostris. Et ne nos inducas

14

15



incentationem.

Sed libera nos a malo.

Sed libera nos a malo.

IZ



dimitti mus

ij.

debito ribus

no

13



stris.

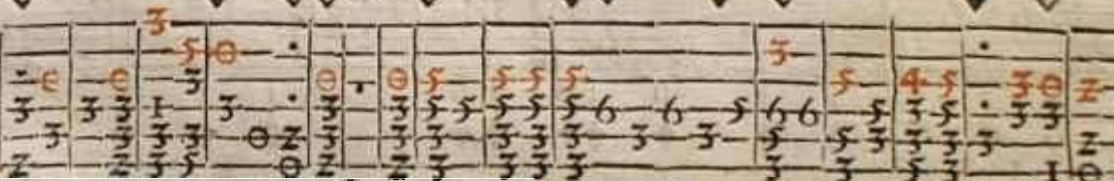
Et ne nos indu

cas

in

14

P



centatio nem

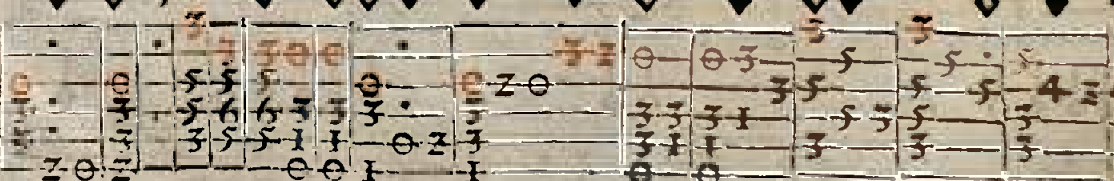
sed libera nos

a ma

15

P

P



lo

Sed libera nos

a malo.

Si guẽle nueue fantasias del author para desẽboltura de manos. Las rres primeras tienẽ mayor dificultad q̃ las seys q̃ se ponẽ adelãte, segũ se vera por la letra q̃ se pone por seãal.



Handwritten musical notation for a piece titled "Fantasia Fuen llana" from the "Orphenica Lyra" (Book 4). The notation is arranged in eight systems, each consisting of a single staff with various musical symbols and a series of diamond-shaped ornaments above it.

The notation includes various symbols such as numbers (1, 2, 3, 4, 5, 6, 7, 8), letters (P, D, Z), and musical notes (circles, diamonds). The diamond-shaped ornaments are placed above the staff, often with a vertical line extending upwards. The notation is written in a style characteristic of early modern Spanish lute tablature.

The first system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters. The second system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters. The third system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters. The fourth system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters. The fifth system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters. The sixth system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters. The seventh system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters. The eighth system begins with a diamond-shaped ornament above the staff, followed by a series of numbers and letters.

Fárasia del au-  
 thor. D.

N in

This page contains seven systems of musical notation for the Orphnica Lyra. Each system consists of a staff with numbers (1-6) and symbols (circles, diamonds, and vertical lines). The notation is arranged in a grid-like fashion, with each system occupying a horizontal row. The symbols are placed above and below the numbers, indicating specific notes or chords. The page is titled "Fucillana." and "Orphnica Lyra" at the top, and "Libro quarto." on the right. A small "F" is visible on the left margin.

System 1: Staff with numbers 1-6 and symbols. Symbols above: diamond, diamond, diamond, diamond, diamond, diamond. Symbols below: diamond, diamond, diamond, diamond, diamond, diamond.

System 2: Staff with numbers 1-6 and symbols. Symbols above: diamond, diamond, diamond, diamond, diamond, diamond. Symbols below: diamond, diamond, diamond, diamond, diamond, diamond.

System 3: Staff with numbers 1-6 and symbols. Symbols above: diamond, diamond, diamond, diamond, diamond, diamond. Symbols below: diamond, diamond, diamond, diamond, diamond, diamond.

System 4: Staff with numbers 1-6 and symbols. Symbols above: diamond, diamond, diamond, diamond, diamond, diamond. Symbols below: diamond, diamond, diamond, diamond, diamond, diamond.

System 5: Staff with numbers 1-6 and symbols. Symbols above: diamond, diamond, diamond, diamond, diamond, diamond. Symbols below: diamond, diamond, diamond, diamond, diamond, diamond.

System 6: Staff with numbers 1-6 and symbols. Symbols above: diamond, diamond, diamond, diamond, diamond, diamond. Symbols below: diamond, diamond, diamond, diamond, diamond, diamond.

System 7: Staff with numbers 1-6 and symbols. Symbols above: diamond, diamond, diamond, diamond, diamond, diamond. Symbols below: diamond, diamond, diamond, diamond, diamond, diamond.



Handwritten musical score for "The Rose Tree". The score is written on a five-line staff. Above the staff, there are several diamond-shaped ornaments and a 'P' time signature. The score is divided into measures by vertical bar lines. The notes are written in a stylized, handwritten font.

[illegible]

Handwritten musical notation on a manuscript page. The notation is written on a five-line staff. Above the staff, there are several diamond-shaped symbols, some with vertical lines extending upwards. The musical notes are represented by numbers (1-6) and letters (C, F, G) placed on the lines. The notation is dense and appears to be a form of early musical shorthand or tablature.

[illegible]

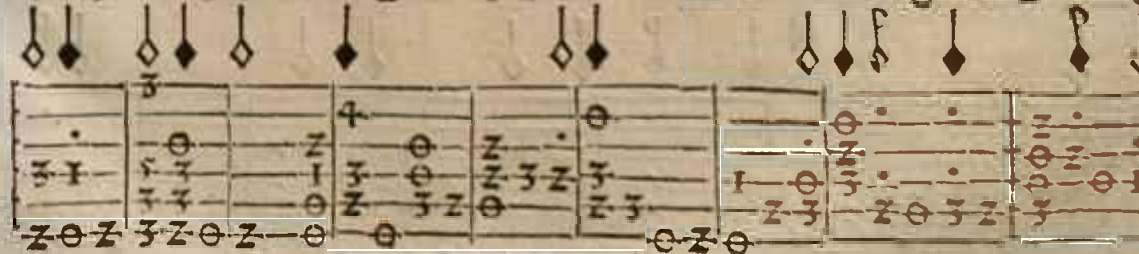
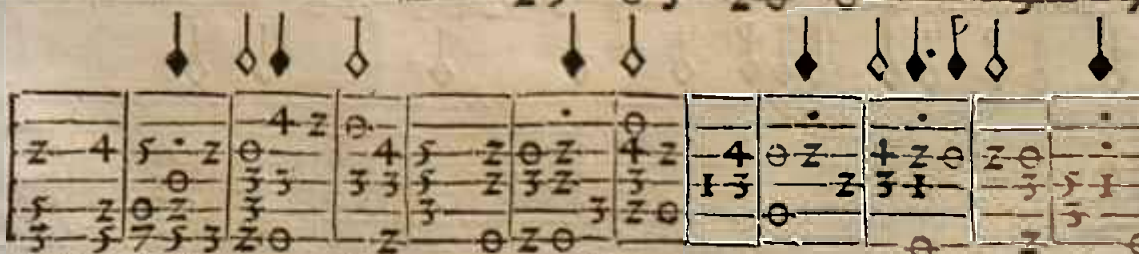
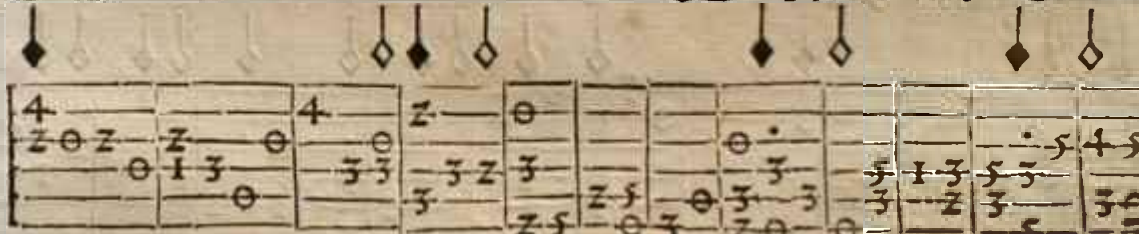
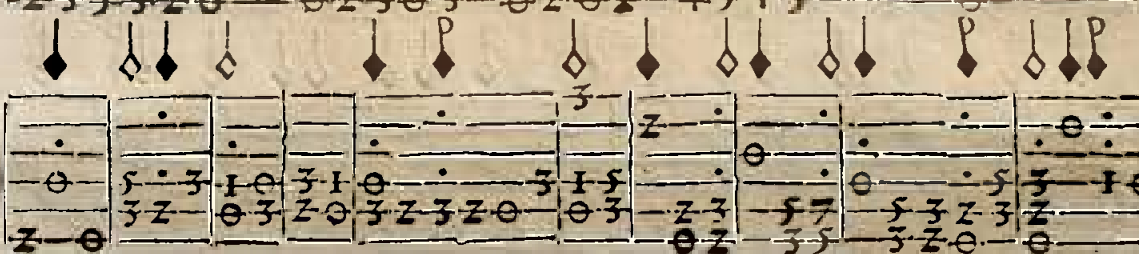
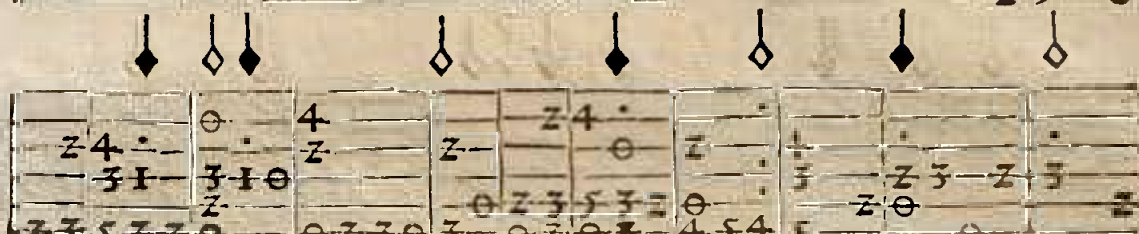
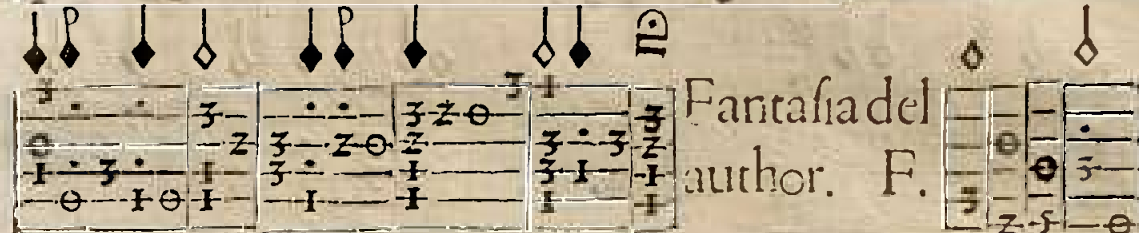
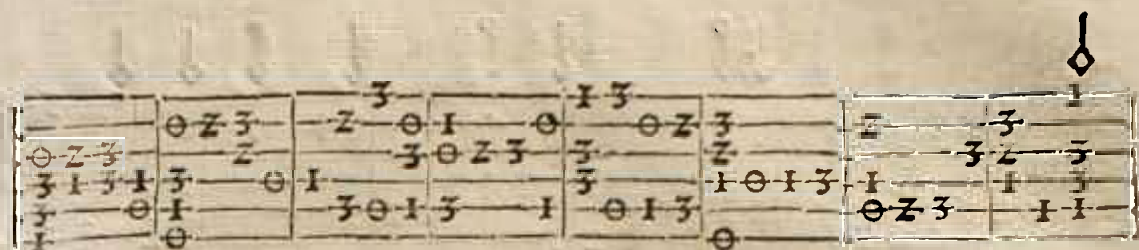
The image displays a musical score for a piece titled "Fantasia del author. F." from the "Orphenica Lyra" by Juan de Fuenllana. The score is written on a system of six staves, each containing a single melodic line. The notation is a form of early keyboard shorthand, using numbers (1-7) and letters (Z, S, F) to represent notes and rests. Above the staves, there are various symbols: solid diamonds, open diamonds, and vertical lines, which likely indicate fingerings or ornaments. The score is divided into measures by vertical bar lines. The text "Fantasia del author. F." is written in a large, stylized font across the middle of the page, with "author. F." appearing below it. The overall layout is typical of a printed musical manuscript from the 16th century.

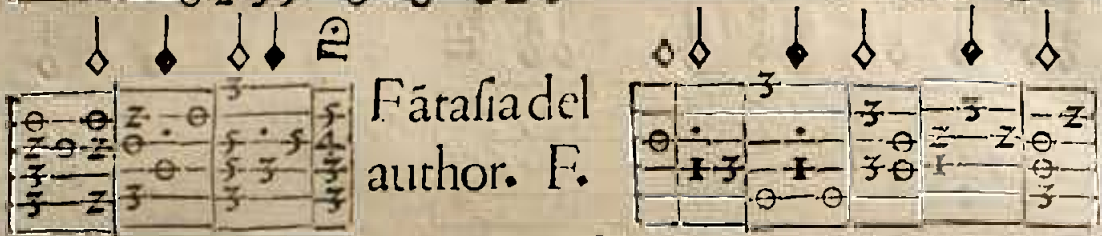
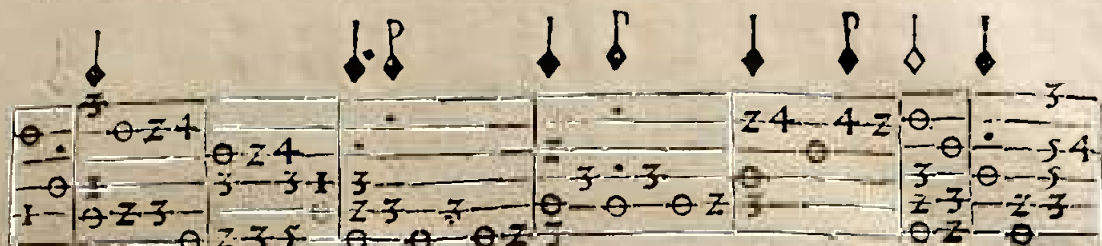




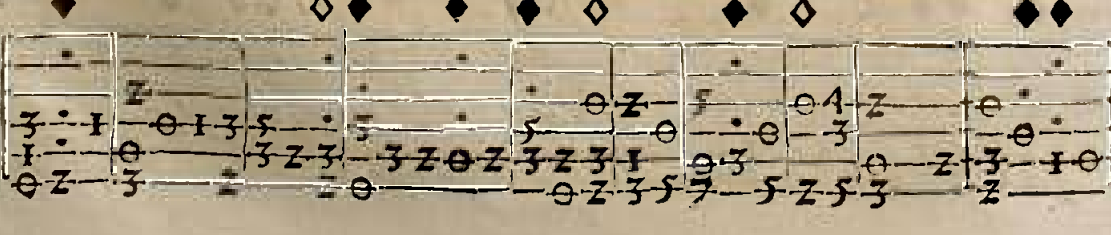
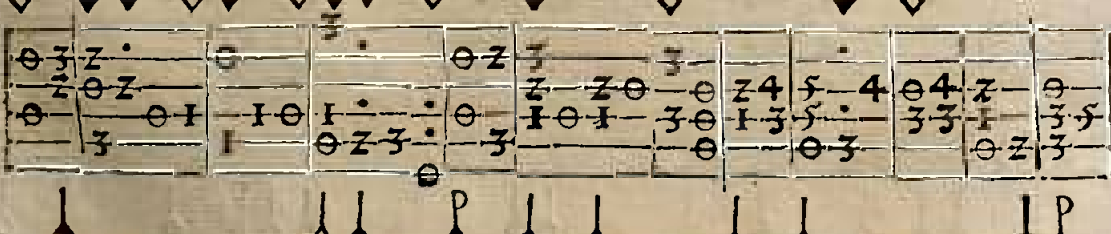
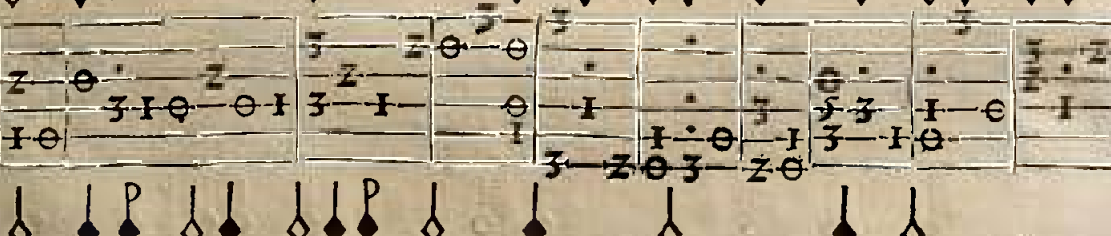
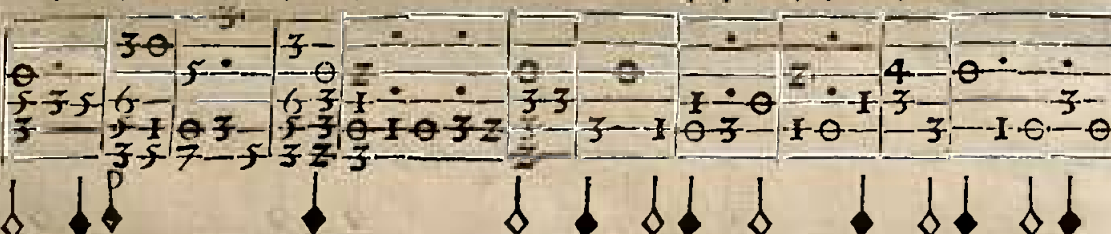
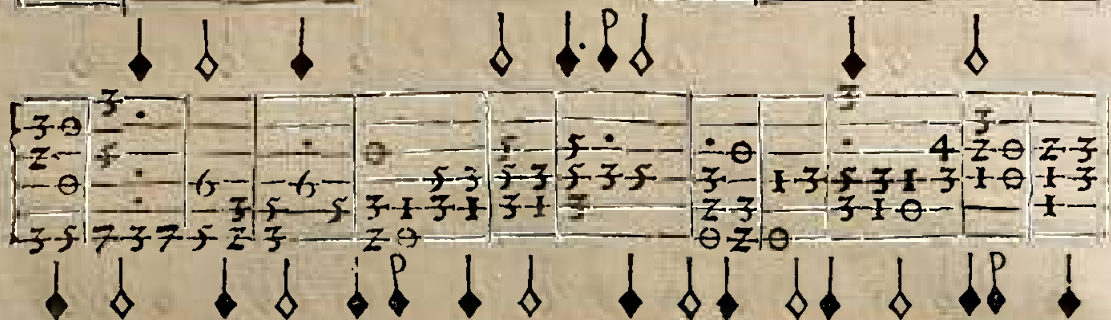
Fantasia del  
author. F.

The musical notation is written on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together. Above the staff, there are various ornaments, including mordents and grace notes, some of which are marked with 'p' for pique. Below the staff, there is a system of tablature consisting of six lines, each with letters (p, m, a, n, s, l) and numbers (1-6) indicating fret positions. The tablature is written in a style that is common in early modern lute and guitar notation. The piece is titled 'Fantasia del author. F.' and is from 'Libro quarto' of the 'Orphenica Lyra'.





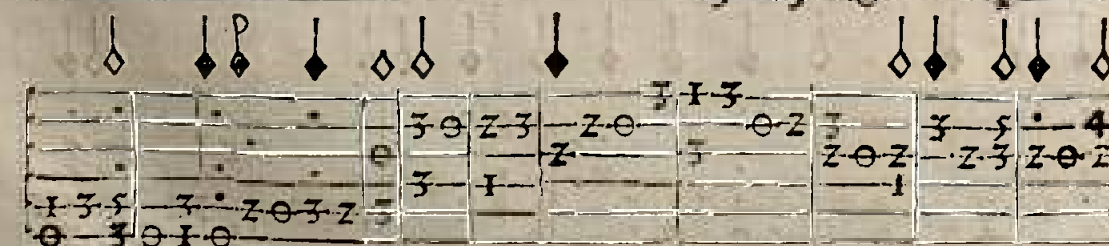
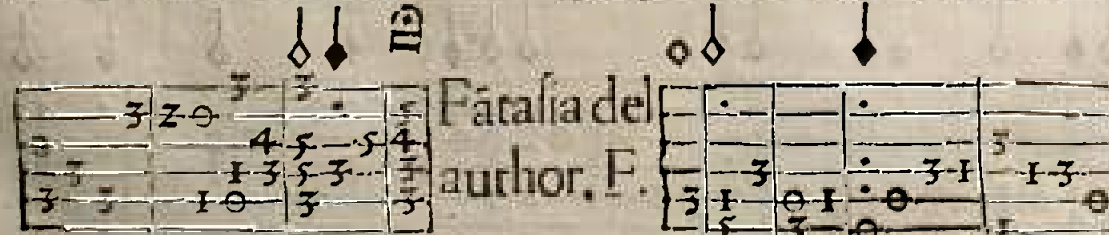
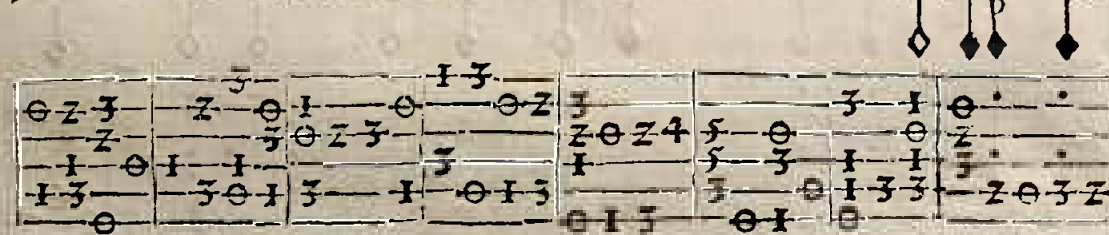
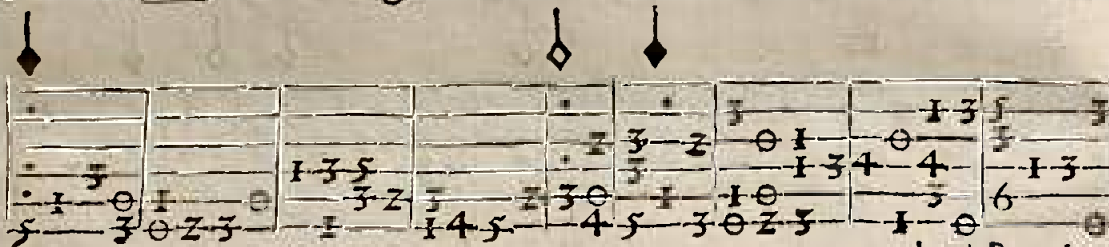
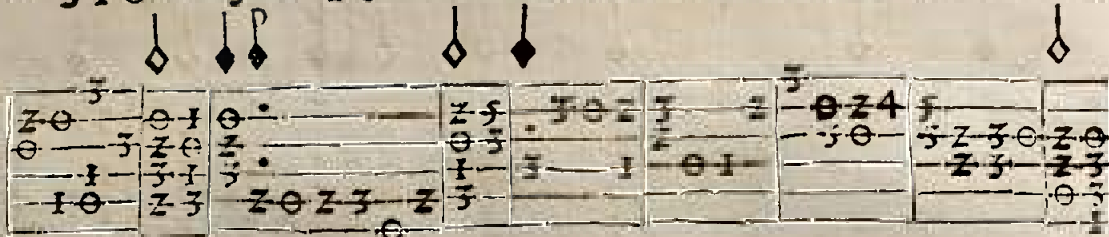
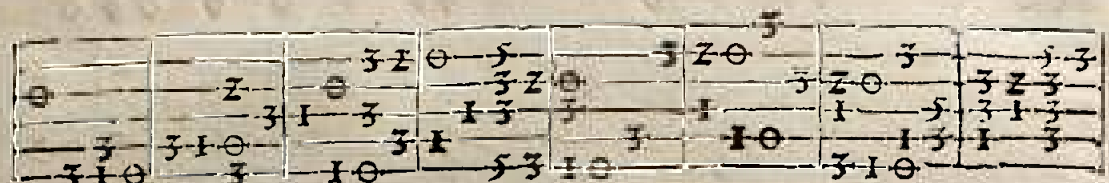
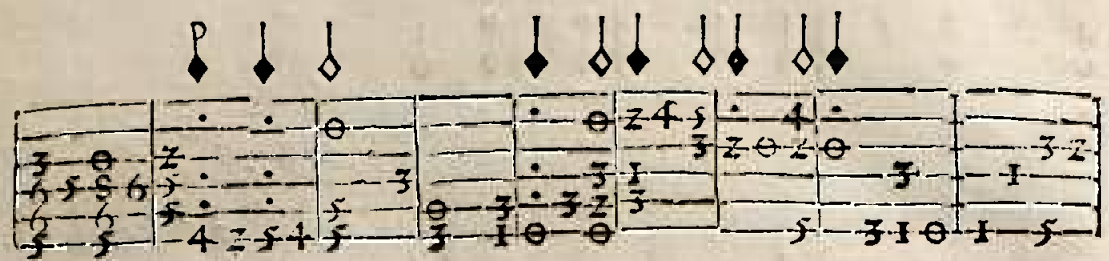
Fantasia del  
author. F.





The image shows a page of musical notation from a manuscript, likely a lute or guitar tablature. It consists of six systems of staves. Each system has a single staff with notes and various symbols, including clefs, accidentals, and numbers. The notation is written in a historical style, with some symbols resembling modern musical notation and others being more specific to the instrument. The text "Fantasia del author. F." is written in the middle of the page, between the second and third systems of staves. The page is numbered "Fo. ciiij" (Folio 224) in the top right corner. The manuscript is titled "Orphenica Lyra. Libro. III." in the top left corner. The name of the instrument, "Fuenllana", is also present in the top left corner.

Fantasia del  
author. F.



Fatalia del  
author, F.

Handwritten musical score for "The Rose Tree". The notation is on a five-line staff and includes various symbols such as 'P', 'Z', 'O', 'I', '3', and 'e' with dots, and some numbers like '3' and '2'. The score is written in a historical style, likely from a manuscript.

[illegible][illegible]

1015

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

1 2 3 4 5 6 7 8 9 10



A Qui se ponē otras quatro fantasias del sexto tono: en cada vna dias quales se ha de baxar la sexta vn puto del tono en q se fuele rēplar, y hase de entonar en octaua dli quarta en vazio.

The musical score consists of six systems, each with two staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are diamond-shaped ornaments. Below the staves, there are various markings including 'P', '4', and 'f', which likely indicate performance instructions or rhythmic values. The score is organized into measures, with some measures containing multiple notes or rests.

Handwritten musical score for a 4-part setting of "Nun danket alle Gott" by Johann Sebastian Bach. The score is written on four staves with various musical notations including notes, rests, and bar lines. Above the staves are diamond-shaped ornaments, and below are diamond-shaped ornaments and a series of vertical lines.

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with some rests. The lyrics are written below the staff, aligned with the notes. The score is divided into measures by vertical bar lines. The first measure starts with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by an eighth note A4, and a quarter note B-flat4. The lyrics "The Rose Tree" are written below the first measure. The score continues with several more measures, each containing a melody line and corresponding lyrics. The final measure ends with a double bar line. The score is presented in a clear, legible format, suitable for a music book or a teaching resource.

bre vn passo for  
cadovt re mi fa  
sol la. Ha se d ba  
xar la. vj. vn pñ.

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two measures of the piece. The piano part begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff. The violin part is written on a single staff with a treble clef and a key signature of one flat. The second system contains the next four measures of the piece. The piano part continues with the same notation. The violin part continues with the same notation. The score is written in a traditional, handwritten style with clear notation for notes, rests, and clefs.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and bar lines. The notation includes symbols such as '5', 'z', '4', and '3'.

Ha se  
debu  
xaria  
vi vn  
pūto.



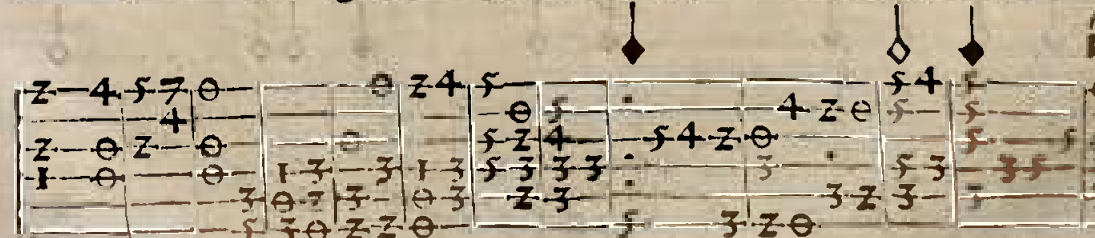
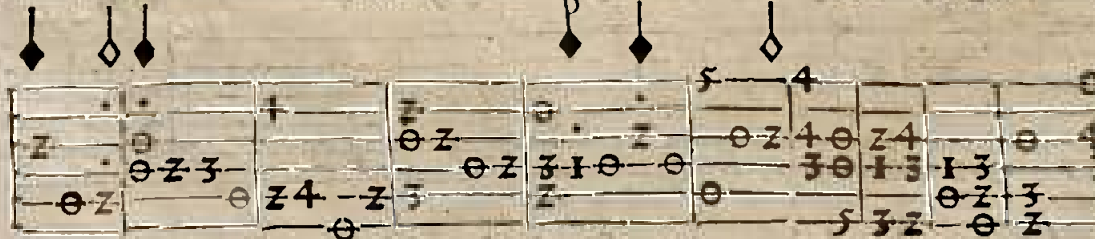
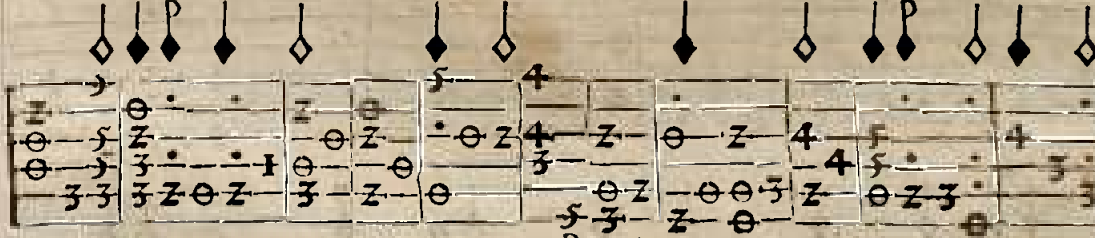
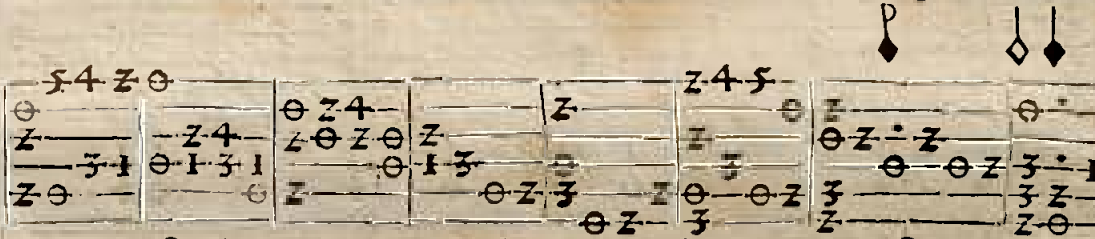
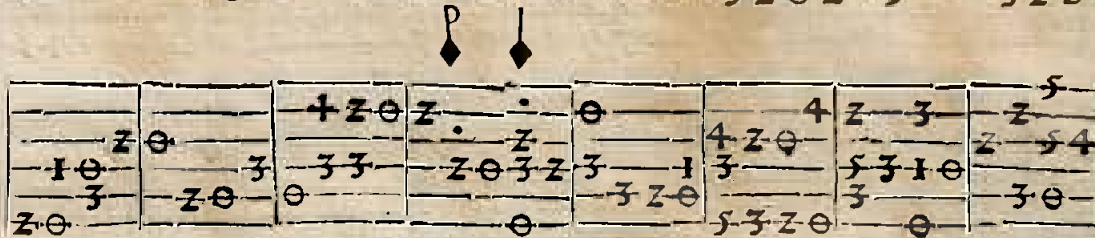
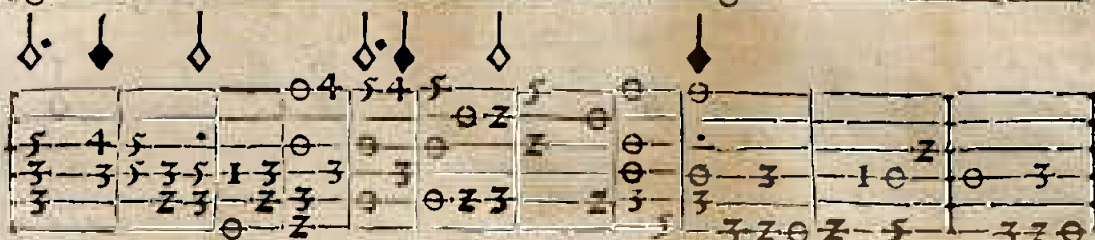
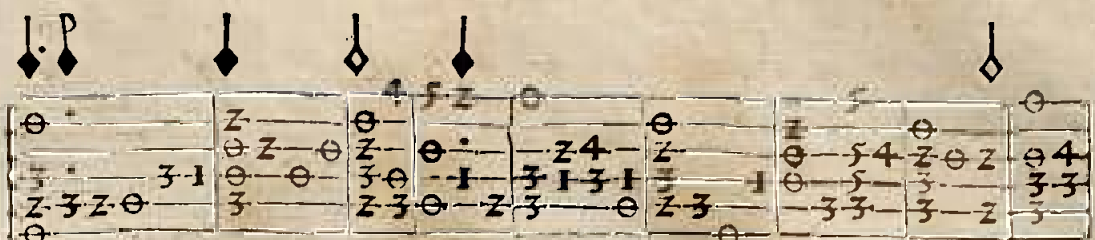
The image displays a page of musical notation from a manuscript, likely a lute or guitar tablature. It consists of ten staves of music, each containing various notes, rests, and accidentals. Above and below the staves are numerous diamond-shaped symbols, some with vertical lines, and some letters like 'P'. The notation is complex and appears to be a form of early musical notation. The page is numbered 'Fo. cyf.' (Folio cyfrado) and is part of 'Libro.III.' (Book III).

The notation is organized into ten staves, each with a diamond-shaped symbol above it. The symbols are arranged in a way that suggests a specific sequence or pattern. The notes on the staves are written in a way that is characteristic of early musical notation, with various accidentals and rests. The overall layout is clean and well-organized, typical of a manuscript page.

At the bottom right of the page, there is a small handwritten mark that looks like 'O 11'.

Ha se d baxar la sex  
 ra vn puto de fuen  
 rociõ q vega cocta  
 na co la uij e vazio

.D.





D






Aue maris stella a qua  
tro del author, va el cá  
tollano por cōtrabaxo





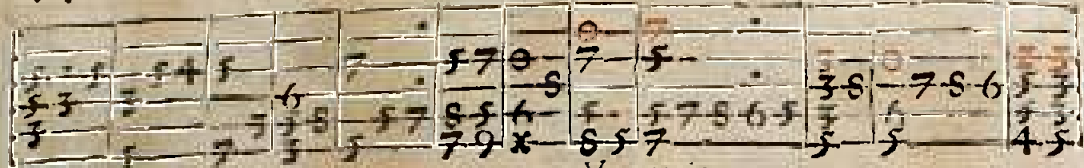










Ve maris

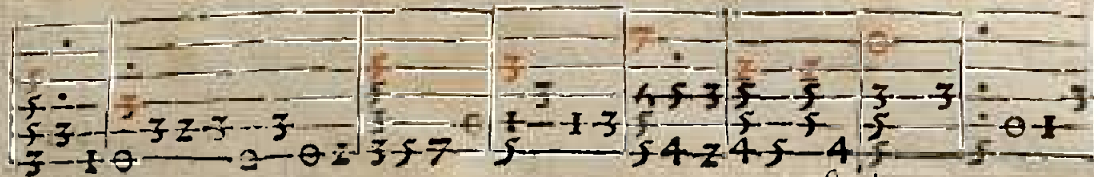












stella



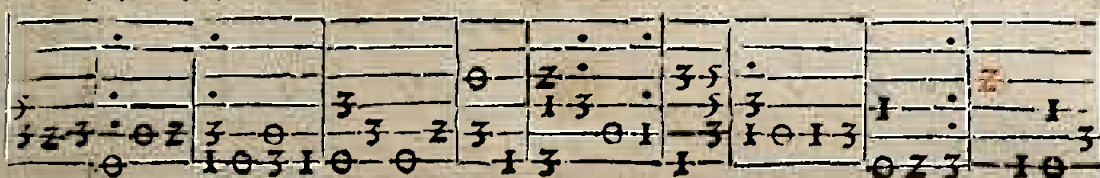












Dei ma-







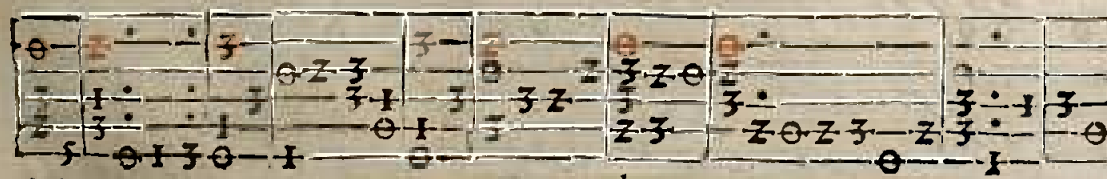










ter

alma



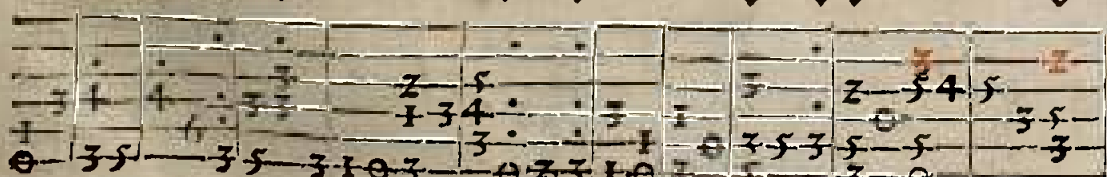




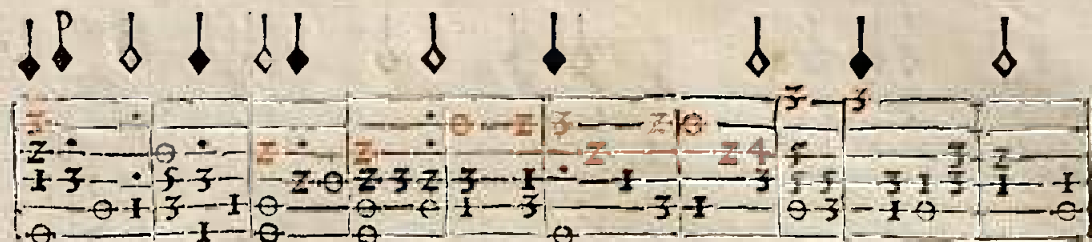






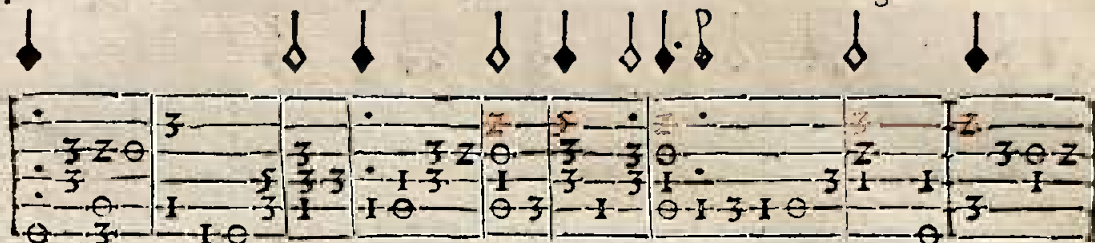



Atq; semper



per vir

go

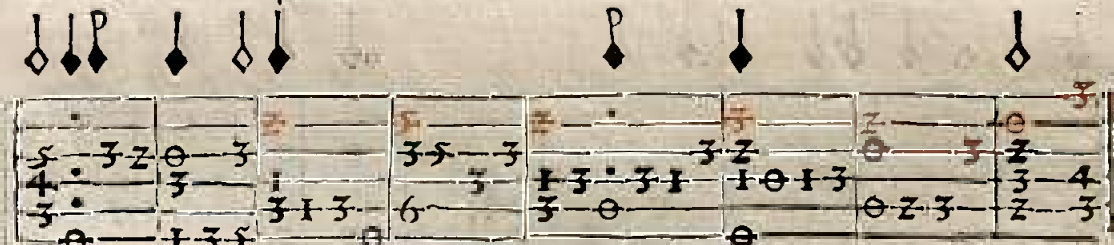


foelix

cæli



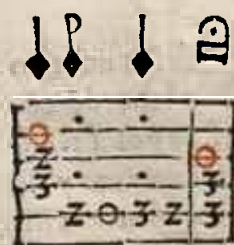
porta



foelix

cæli

cæli



porta.

Benedictus a tres de la missa de  
Mila regres. Morales. .F.



E ne die tus

q.

O m

benedic tus qui venit

bene dictus qui ve

nit in no mi ne do mini

in no mi ne

domini in no mi ne domine.

Siguense los ocho tonos en fabordõ compuestos por Frâncisco Guerrero:

primero tono.

Donec ponam inimicos tuos escabelum pedum tuo



rum. Te cum principiū in die virtutis tue insplendoribus sanctorū

Segundo  
tono. ex utero ante luciferum genui te. Donec ponam ini

micos tuos scabebis lum pedum tuorum te cū principiū in die virtutis

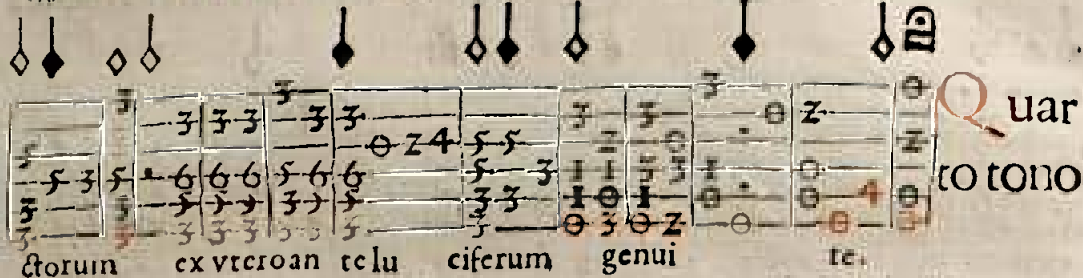
tue insplendo ribus sanctorū ex utero ante lu ci fe rum

Tercero  
tono. genui te. Donec ponam inimicos tuos scabebis lum pe

dum tuo rum te cum principi um in die virtu



ris tuç ini plen doribus lan



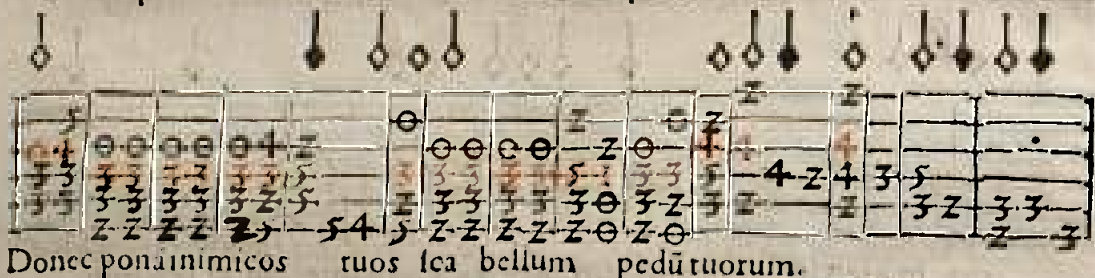
ctorum ex vtero an telu ciferum genui te.

Quar  
to tono



Donec pona inimicos tuos scabellum pedum tuorum.

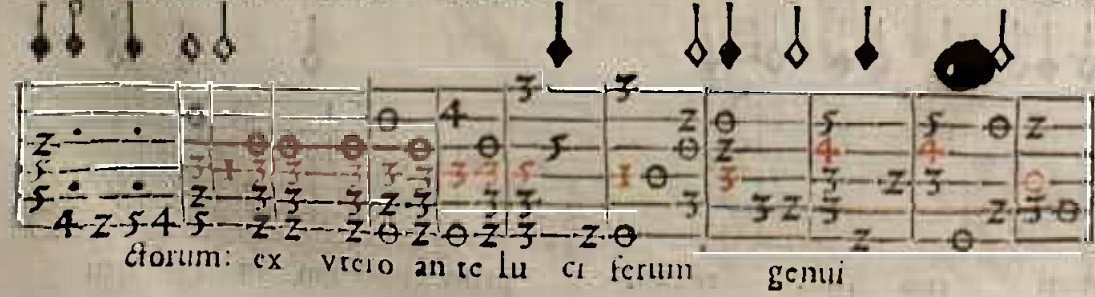
quin  
to to  
no.



Donec pona inimicos tuos sca bellum pedu tuorum.



Secum principiu in die vireu tis tuç in ipic doribus lan



ctorum: ex vtero an te lu ci ferum genui



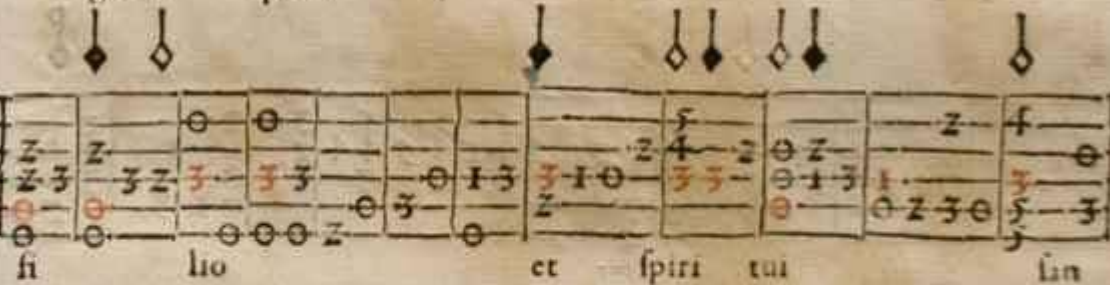
te de torren te in via bi bit



proprie rea exalta tant ca



gloria patri &



fi lio et spiri tui san



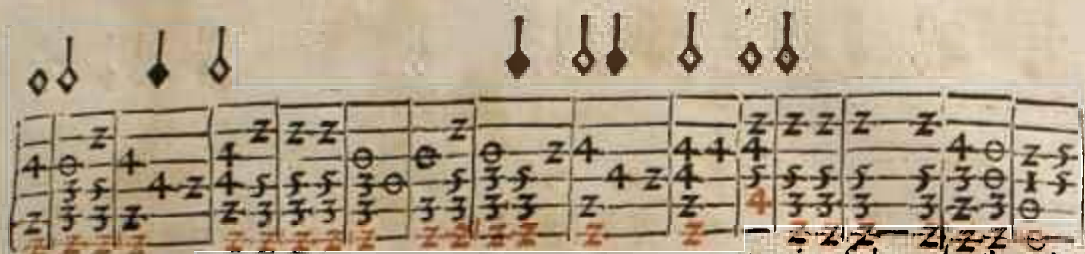
ao & spiri tui san

Sexto  
tono.

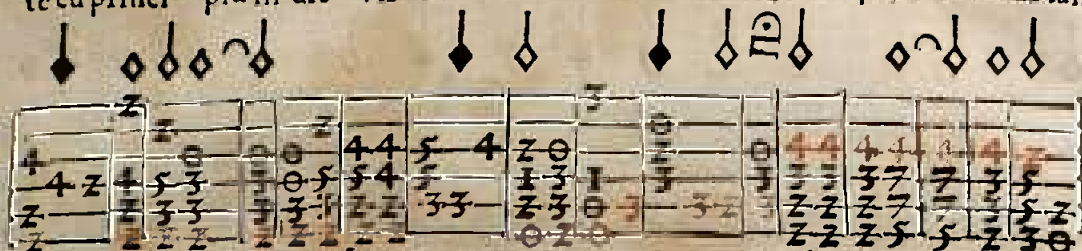


Donec ponam inimicos tuos sca be llum pedum tuorum





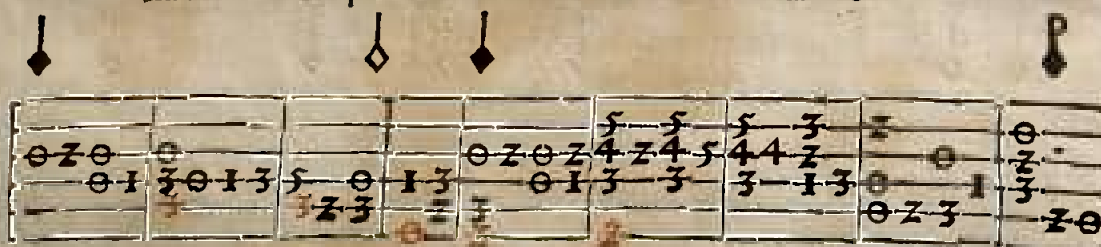
te cū princi piū in die vir tu tis tuq in splen doribus san



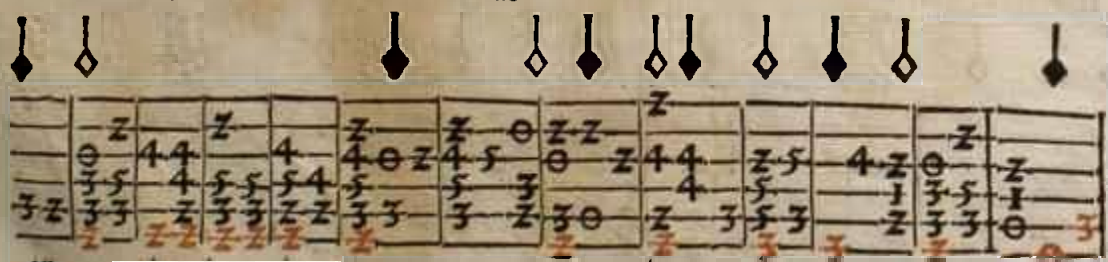
ctorum ex vtero ante luci ferum genui te. Gleria patri &



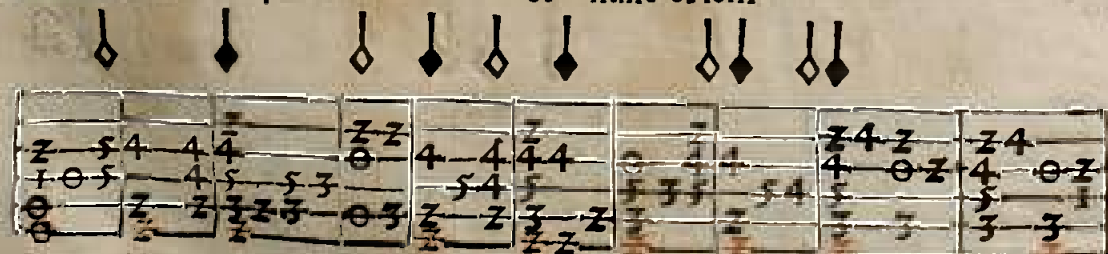
filio & spiri tui sancto.



Sicut erat



in prin ci pio et nunc et sem



per et in le cula

le

culorum. Amen.

Setimo  
toro

Magna opera domine exquisita in omnes voluntates eius

Octavo  
tono.

Quoniam confortauit seras portarum tuarum

benedixit filijs tuis

in te. Qui seminat in lacrimis in

exultatione meam

No se pone por orden la letra q se escriue para los Fabordones: porque como los tonos son diferentes assi lo es la composiçion de cada vno dellos: y a esta causa se cantā diferentes versos sin guardar orden ni ponerse el psalmo por entero.

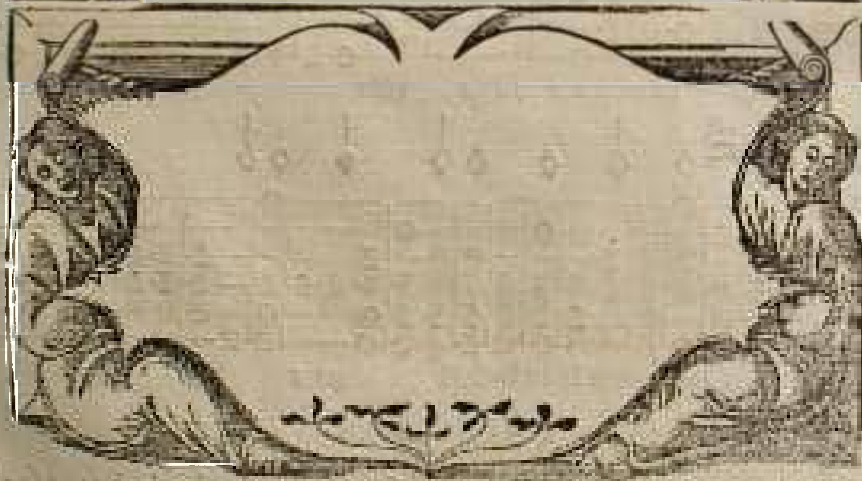
ORPHENICA LYRA



LIBRO Q VINTO

en el qual se cõtienen estrã  
botes a cinco y a quatro.

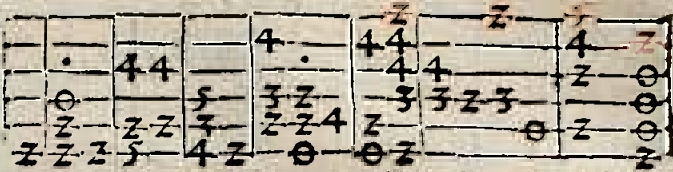
Soneros y Madrigales, en lengua Ca-  
stellana: villancicos a tres y a  
quatro. Villanescas: y Ro-  
mances viejos.



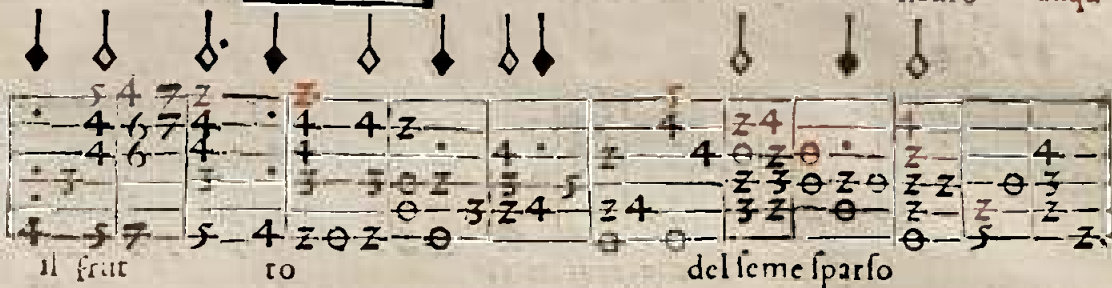


D

Strambo-  
te a cinco.



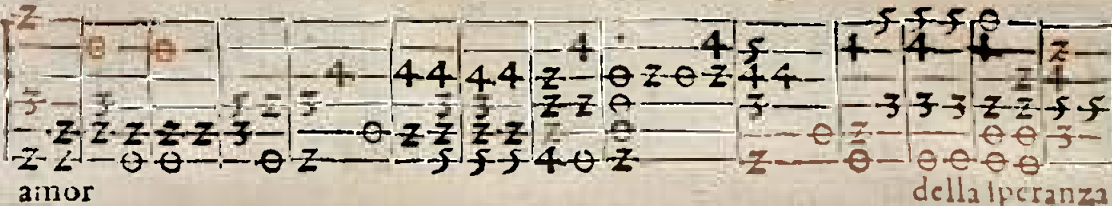
Ome hauro düque



il frut

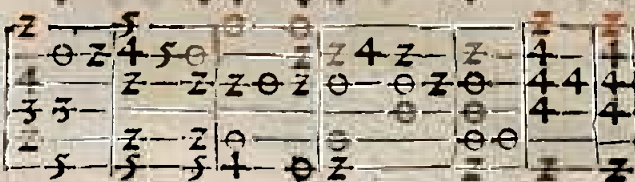
ro

del seme sparfo



amor

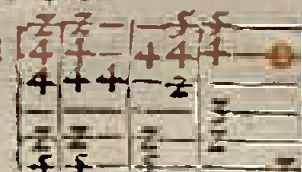
della speranza



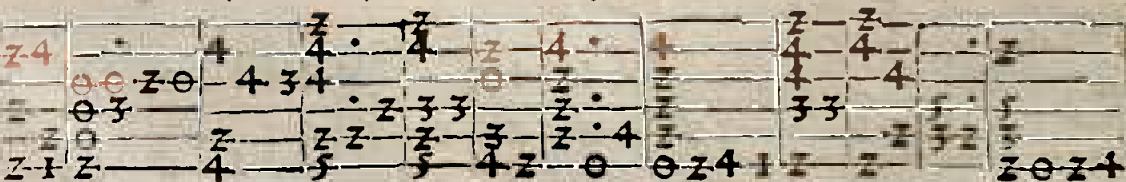
mia

η.

Secūda  
pars.



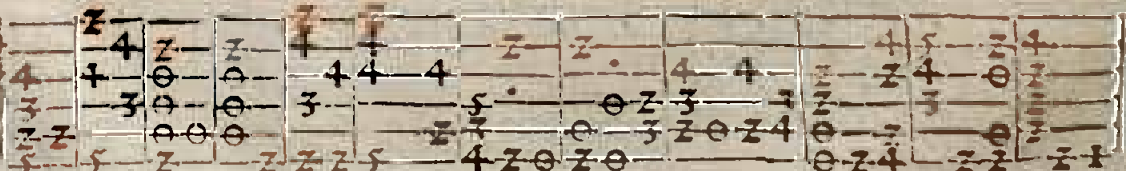
Deh deh vi



faile fin norra

la mia

rede



mad on

na

comme ame

vostra bellez

Scrūbores a cinco,



Orphenica Lyra



Verdeloth.

Libro quinto.

epieta falle in voi

doglia che iogiurarei de

hauer que ila mercede che

la vostra durezza enon mia col pa vol

chemifi ro glia

coli sicangi in voi questaria voglia come fol

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

dorte in co re η. fuco del vofre amore

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

η. fuco del vofre amore, Srram-  
bore a cinco.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Ele interna mia

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

doglia potelle dōna η. Ole alpro mio

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

mar rrie far ui palefe η.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

loche al mio languai re direnderui pietola hucis





cu ra mapioche

rol tome emoftrarue il dano

e voi crudelogene hormidante af

fanno non potende aggra

dirue la mia fede

voglia me almen pagar

First system of musical notation with five staves and lyrics: qual che mer co. lo li.

Second system of musical notation with five staves and lyrics: qual che mer co. de. Includes a decorative emblem.

Third system of musical notation with five staves and lyrics: far me gl pro glo ca sa.

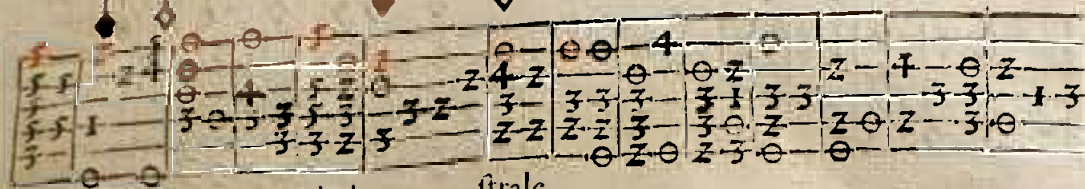
Fourth system of musical notation with five staves and lyrics: ce per mo den no vi ran ghe de egi to fa ge ne.

Fifth system of musical notation with five staves and lyrics: ga no che ocy passat erro ri pen itia.

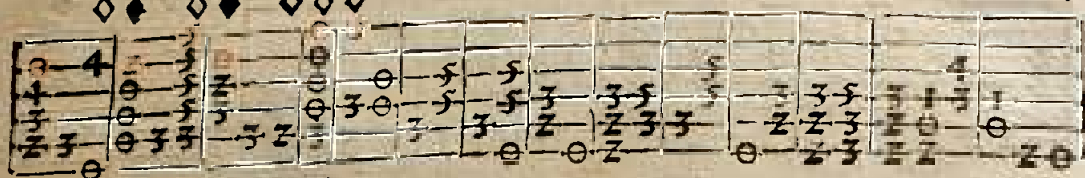
Sixth system of musical notation with five staves and lyrics: so no et venia mal spea on i co alia et affa.

Seventh system of musical notation with five staves and lyrics: ni en de hoz che nese fore vi uom.



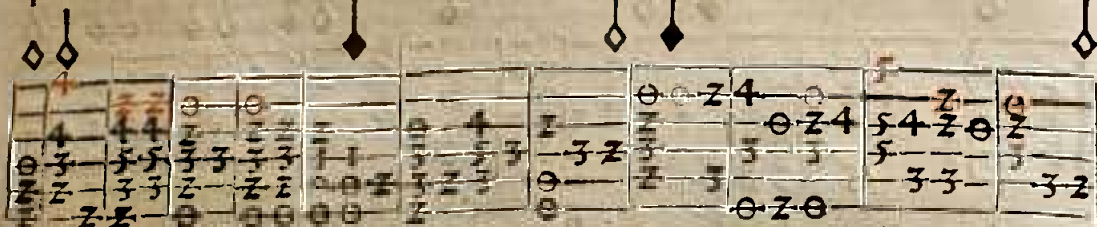


inliber ta poy ehel no strale



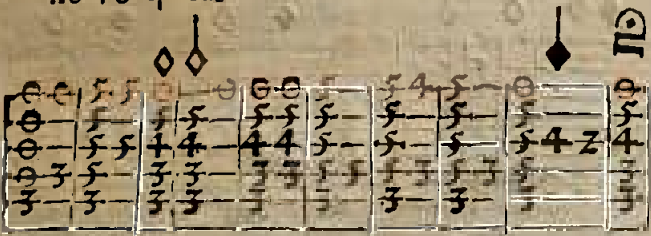
poco ti

vale



nō vo sperar

ne piu temer gia mai



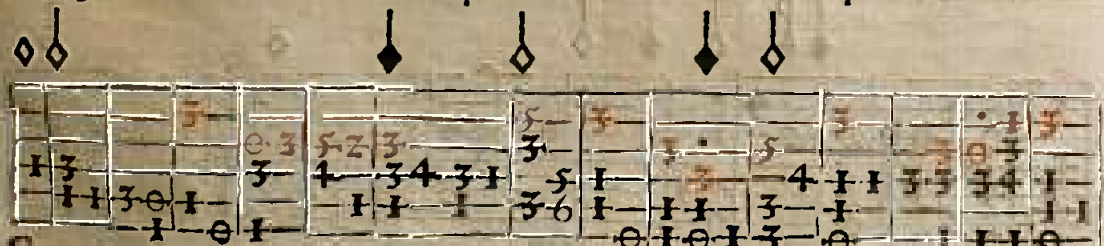
nō vo sperar ne piu temer gia ma i.

Comiençan los strambotes a cinco de Verdclor. Entona se la bez la prima en el tercero traste.

D.



Signora lullia il diu el dire sempre dal diche ioui mirai che piu bella di uoi non



Ignora lullia

il diu

el diro se pre



dal diche ioui mira

i

che piu bella di uoi nō viddi mai nō vi



3

4



vidi mai nenaſcera che el ciel tutte ſueren prepoſe informarui. in

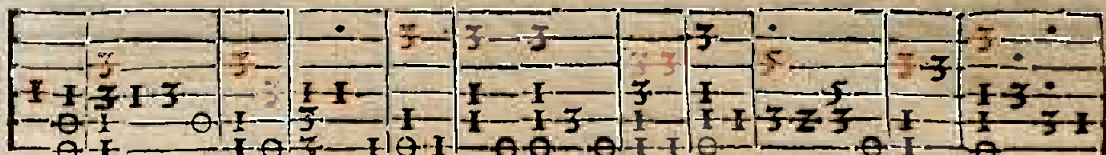
5



tormarui

& altre gratie ſparte ſiamille

deeracolſi vna par te

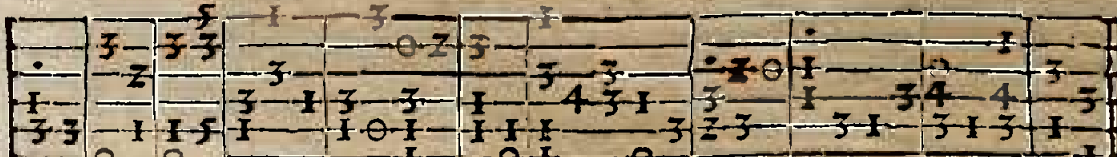


viddi mai nenaſce

ra

che

elciel tutte ſue tempore



poſe informar

ui

informarui

& altre



gratie

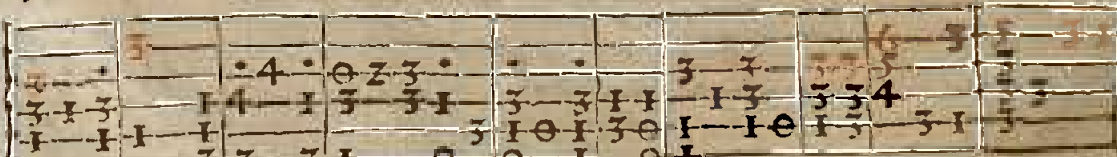
ſparte

ſiamille

dee

racols

in vna par



te

racols in vna

P iij

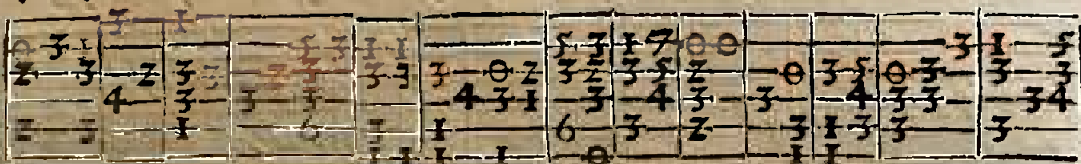
6



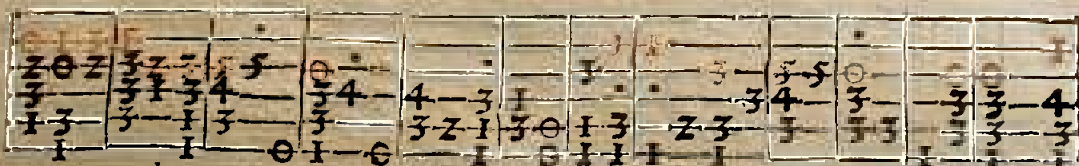
parte et talui feche nō trouai, equale & sechoruollese farne  
8 9



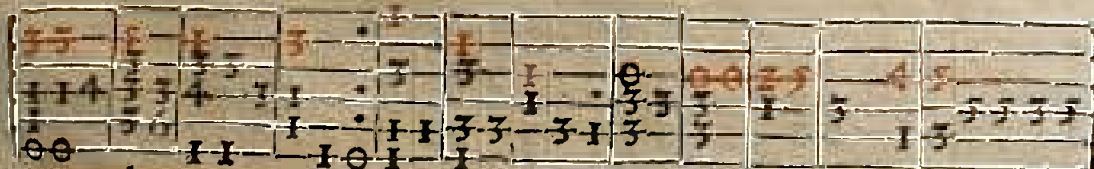
vna trale doppo longo perarle ingegni luoi, O faria vano opur



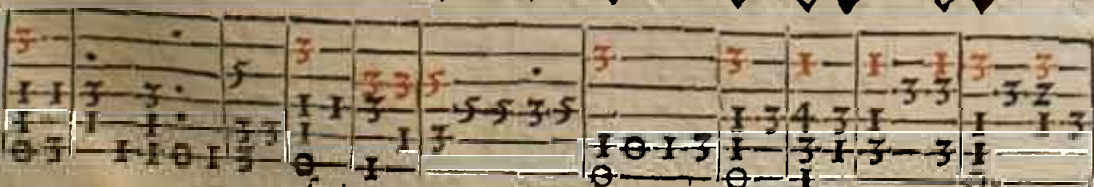
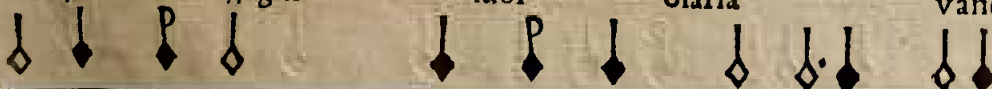
parte & talui feche non trobare equale et sehor voleffe



farne vna altra trale vna altra trale doppo lon



goperarle ingegni luoi ofaria vano



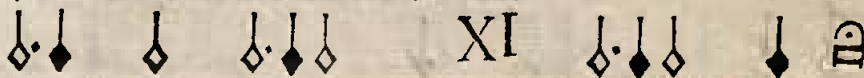
ofaria va no opur farebbe

XI

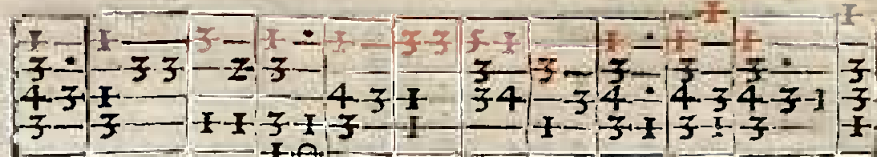


opur farebbe

vi



XI



voi

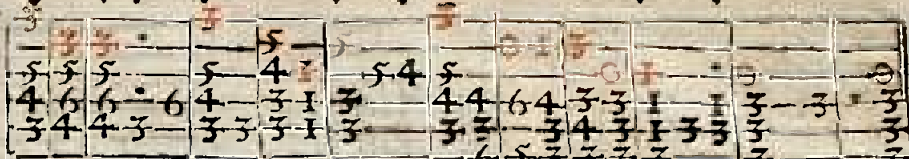
ij.

O pur farebbe

voi.

Comiençan los  
strābotes a qua-  
tro. Laurus.

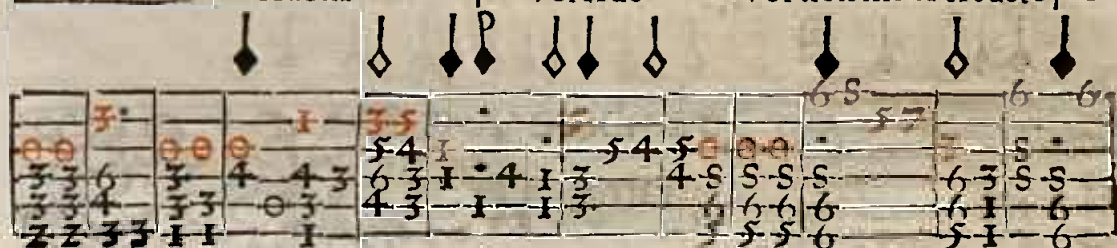
D



Adona

per voi ardo

et voi non me el credere per



che nō pia

quanto bella

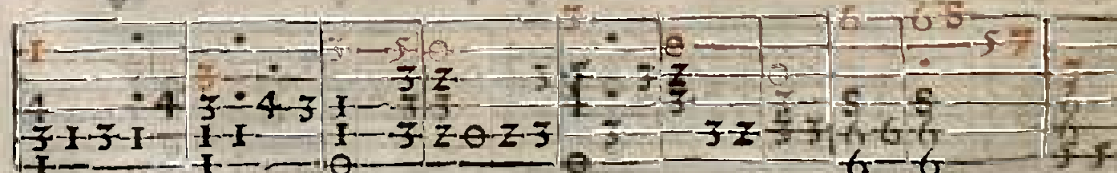
lere



ogne hora mire & guardo

se tanta cru

delta



cangear

volete

dō

na

non ve ac

P iij



accor gete che per voi more et aido & per mirar

vostra belta' nfini ta & voi sola seruir bramola

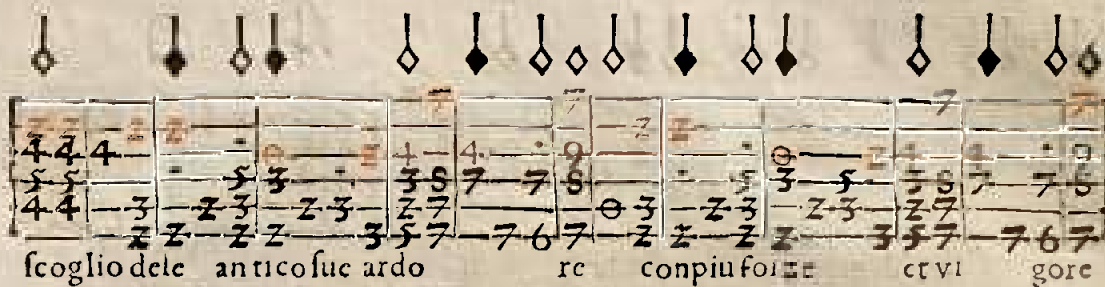
vira

Strambore a quatro.



lete madone etio pur come foglio

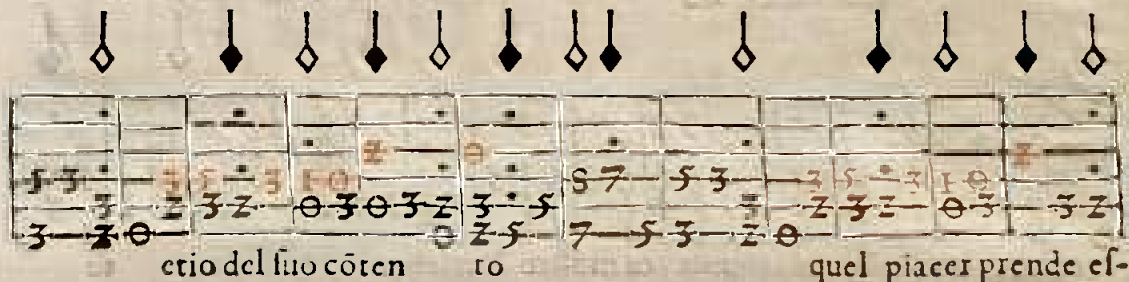
vo pro vande ogne hor no vo dolo re perchel mifero



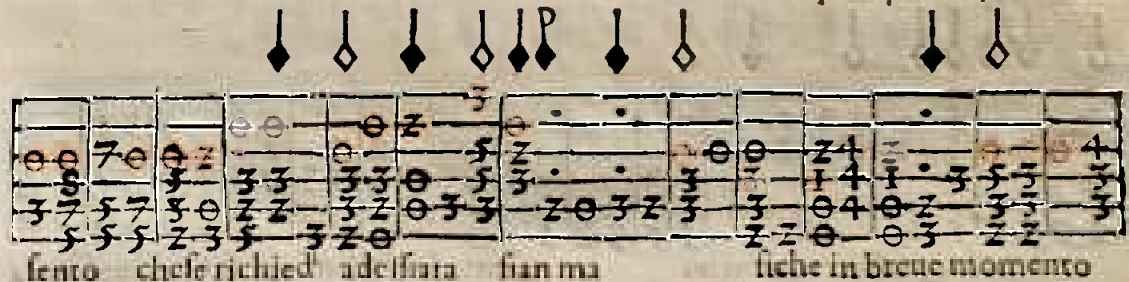
scoglio dele antico sue ardo re conpiu foire crvi gore



tutto se accende dentre adrame adran ma



etio del suo cōten to quel piacer prende es



lento che se richiede adelfiara fian maliche in breue momento



cangio statee voler sēzi mercede et leisel la



che dentre al mio cor liede et leisella

Stibores a quatro.

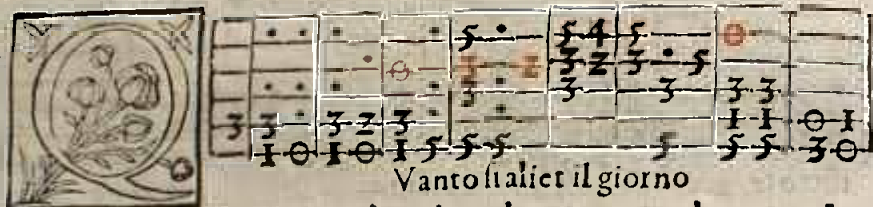
Orphenica Lyra.

Verdeloth. Libro.V.

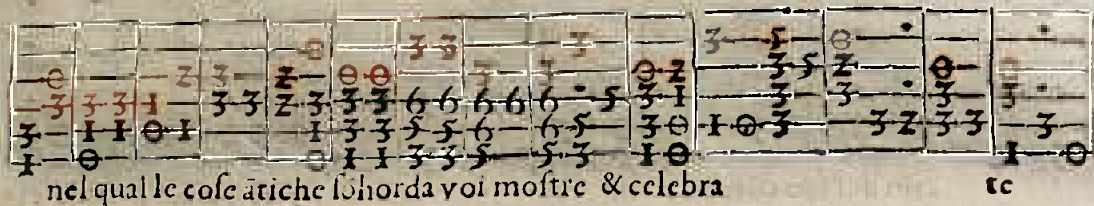


che dentre almio cor fiede

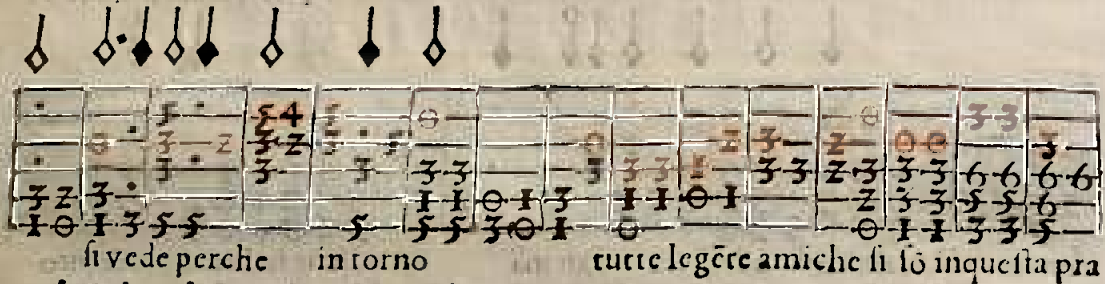
Strabote a  
cinco. D.



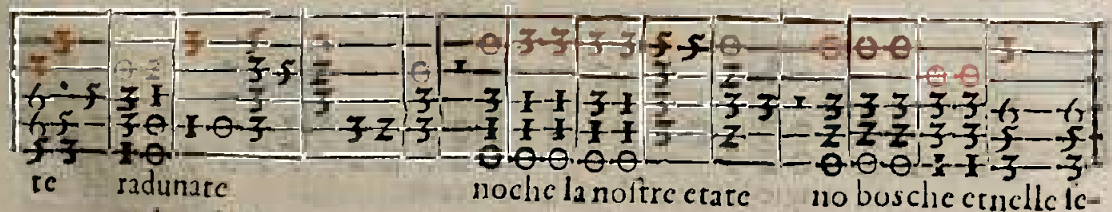
Vanto si aliet il giorno



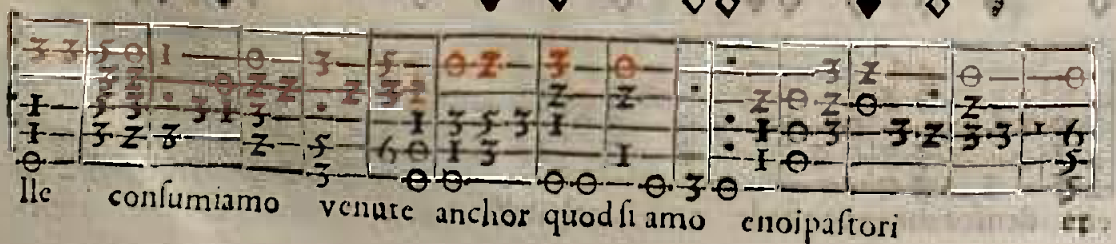
nel qual le cose atiche sohorda voi mostre & celebra



si vede perche in torno tutte legere amiche si so in questa pra



te radunare noche la nostre etate no bosche et nelle le



lle consumiamo venate anchor quod si amo enoipastori



gian cantadi in sien me inoftri amori

inoftri

Strambote a quatro. F.

amori.

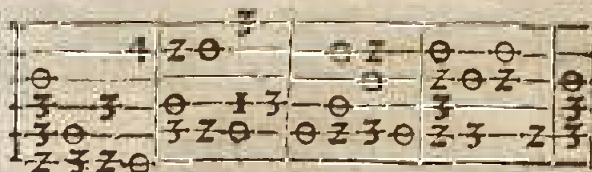
An que viuray en age florisan e je serui

rey damor le dieu puy sanc enfayerz en dis en chan fo ns y a cors n'

sest ma hianla son cent est nien le mien est

fien

Glosa sobre la  
misma cación.



Strambore de Archadelt a quatro. F.



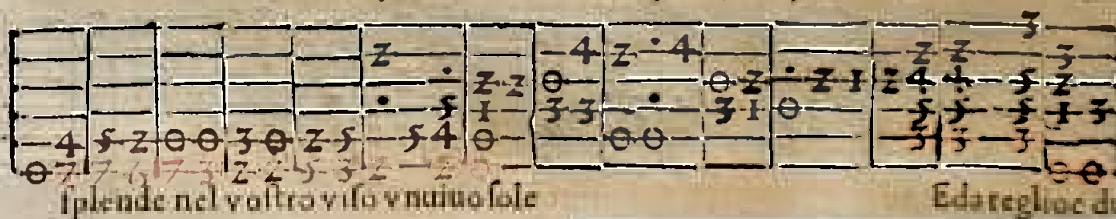
na dir quelche nel mirar voi pro velen-



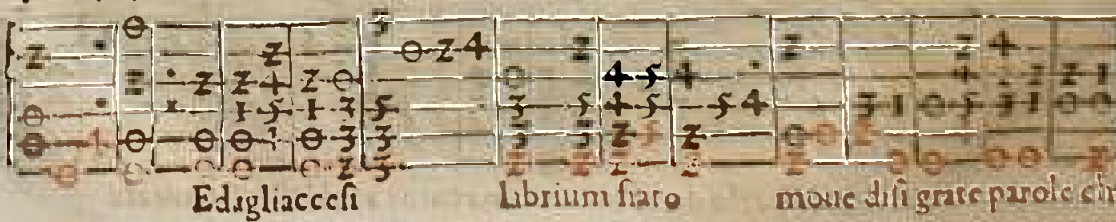
inuidioso farei

chiöch e

contento



Eda reglioc du



Librium fiato

monte di si grate parole che



piule accende & fi dolce le ardore. O che felice amore

via pin d'ogne d'ere il mio di foce euento

beato viui arimirarui inten ro beato

viue arimirarui inten ro

Strambote  
a quatro. F.



Ella fioretta

iouorrei purlo darui ma come adui che nel mirare

il sole manca la vista nostra

se io volo dar la gran

llezza vostra mi man con le parole si che io non sone posso

alciei alzarui che diro doque diro diro che chiuuole saper quate

ha di be llo il paradi so mi ri bella fioretta

il vostro vi so. Miri bella fiore ra

Strābo-  
re aqua-  
fo. tro.

il vostro

Felici occhi miei felici

voi ij.

che fete care al mio fol per che ſebianze hauete degli ordhi che gli fur

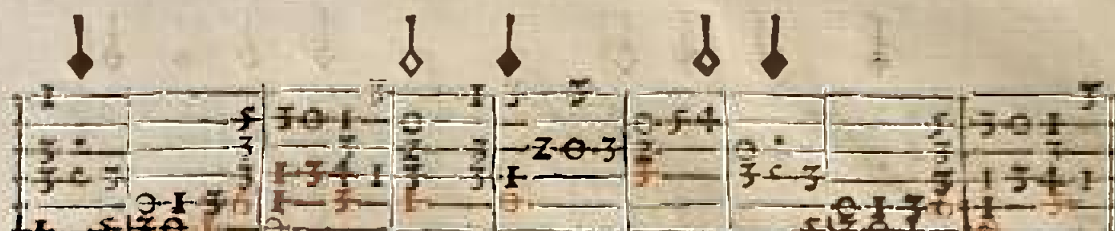
fi dolci

erei voi hē voi fete voi. ij.

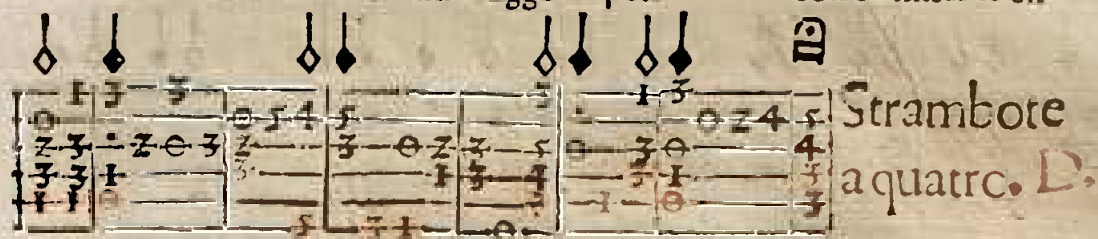
voi voi felci

ci et io et io iono che perquetar vostro deſio



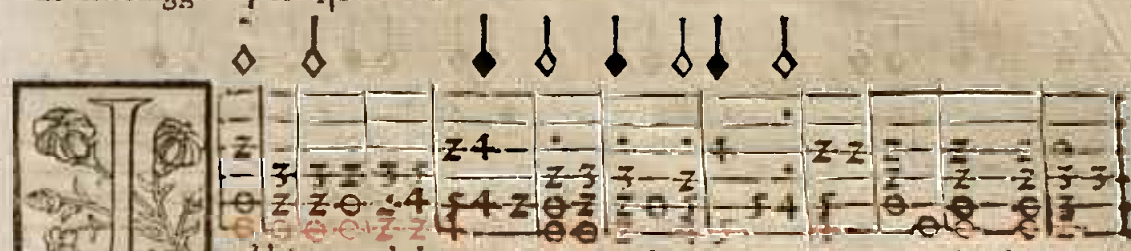


correa mirar le onde mi struggo poi. correa mirar le on

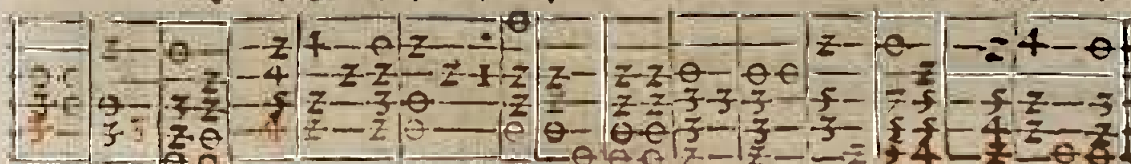


de m struggo poi ij.

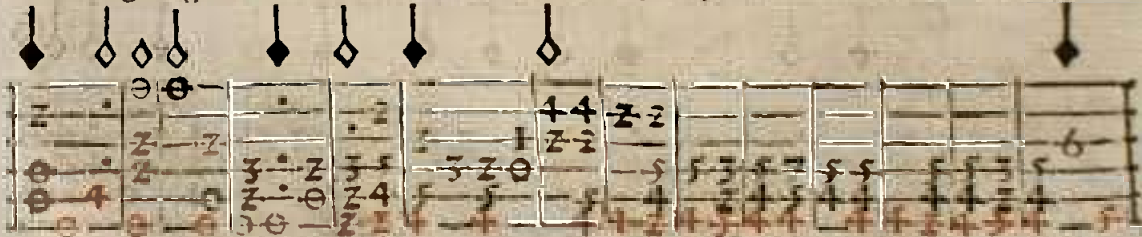
**Strambore**  
**a quatro. D.**



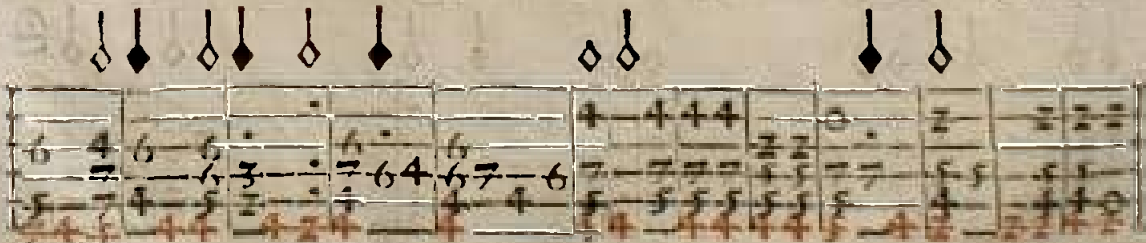
Il bianco edolce cigno cantando more et io piangen



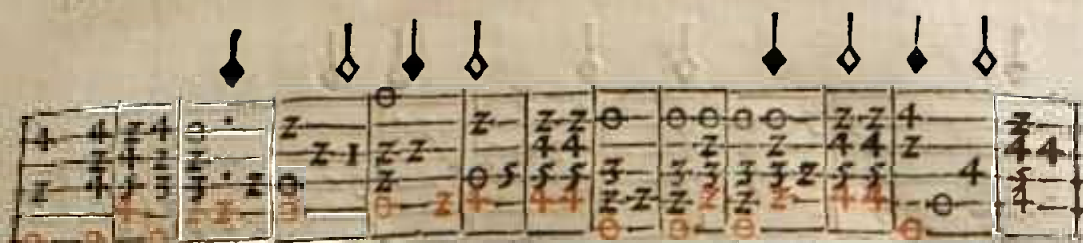
do giunge al fin del viuer mio. Et io piangendo giunge al fin del



viuer mio strane e diuer la forte che ei more l'co soloto. Et io moro beato

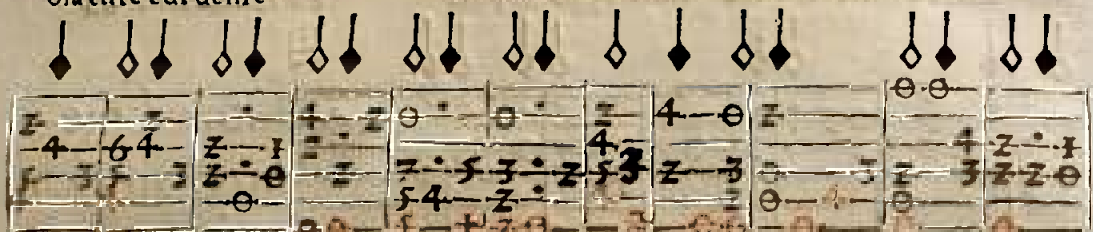


morte che nel morire me empie digi



oia tute edi desire

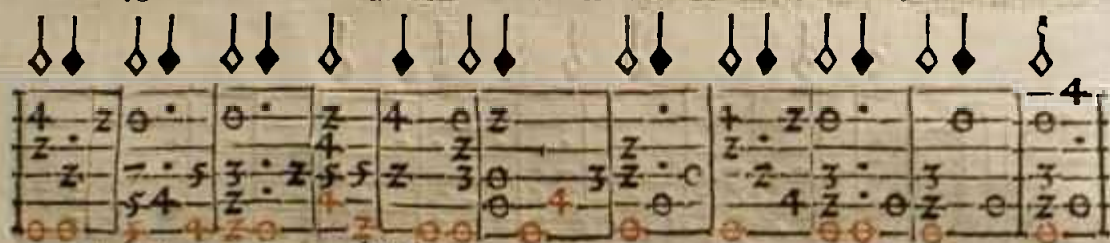
se nel morire altro dolor nō sen



to

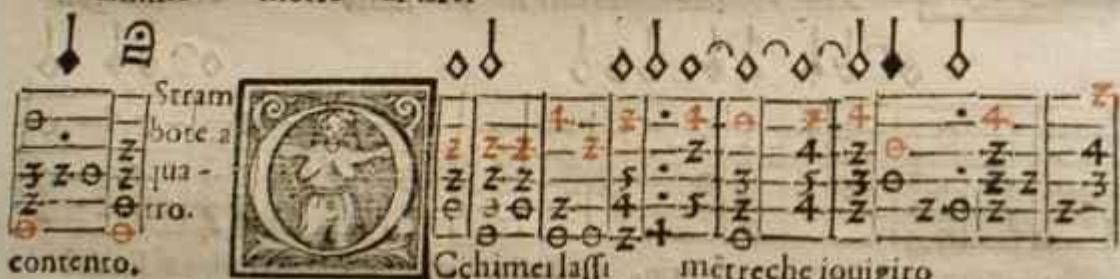
di mille morte il di farai conten

to



di mille

morte il di farai

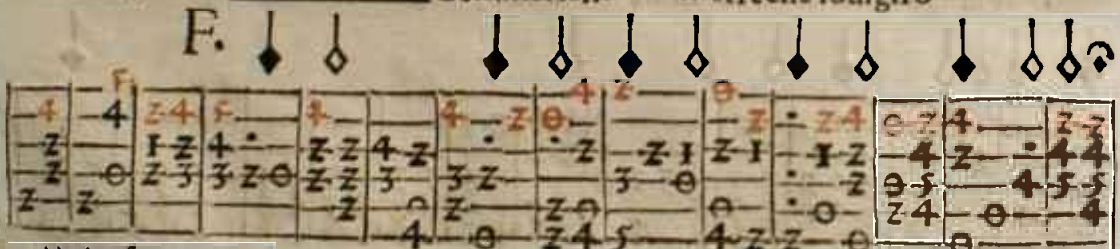


contento.

Cehime iassi

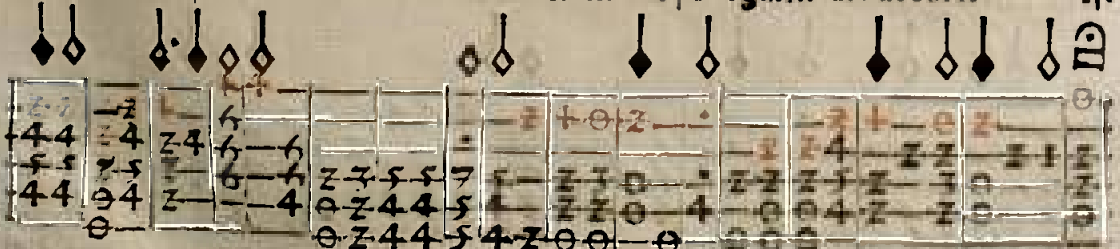
mētre che iouigiro

F.



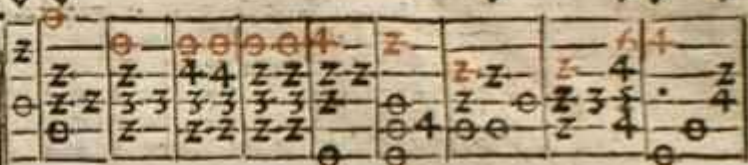
nel bel viso di quella

che ha morti preoguiti se accorti

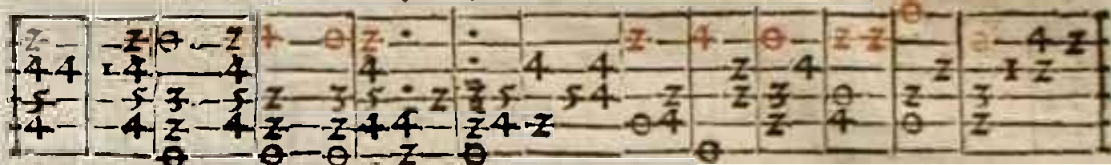


onde io sospiro n.

Secūda  
pars.

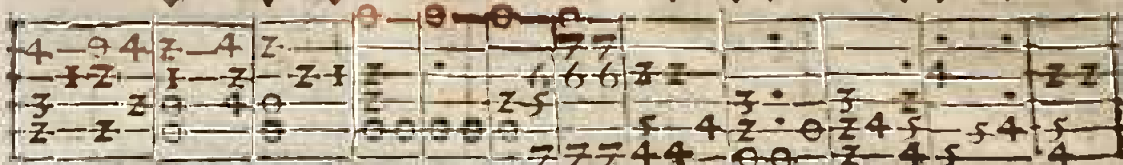


Orte puo chiu der sole ai miei pensieri

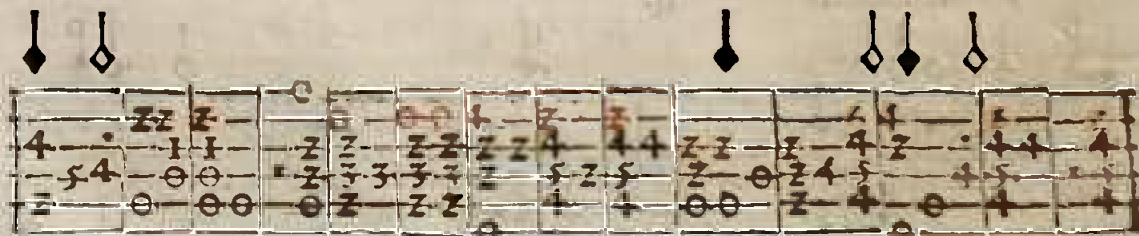
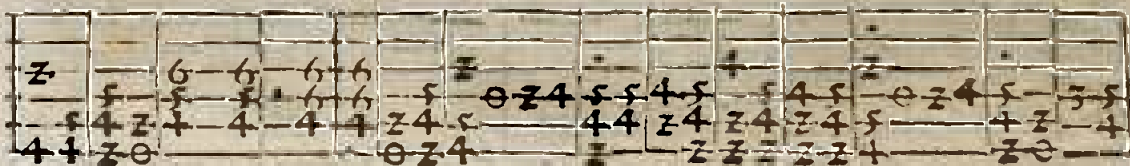


le amoro foca min

al dolce porto dela lor salu



re



pero pero dolente a ziche lie venu

re lha-



re del pianto

che songia vici

ne prendere ora la d



breue confor te a filũgo martiro piẽ dete ora la fine breue con

forte a filũgo martiro.

lomipenfaichespẽto fũle el foco che ada

mar voime inchina h.

E gliarde hor piu epiu mife

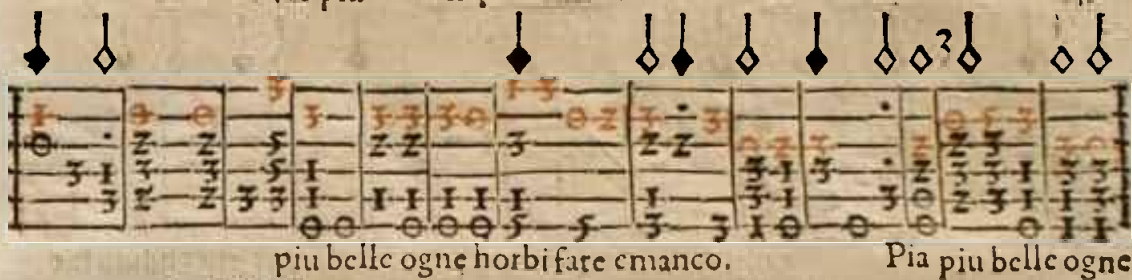
auici na lĩd egno mife parer



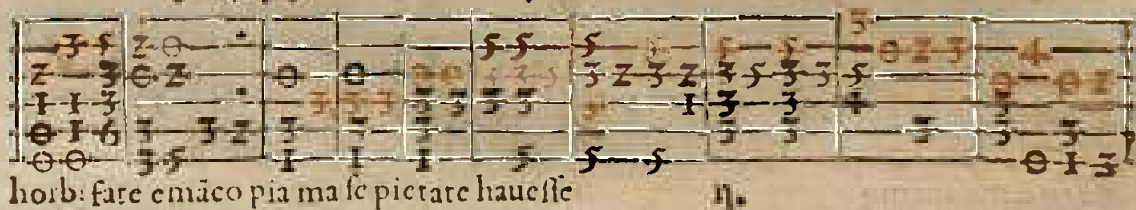
che fusse ſpento male empia gelofia



me lracceſſe vie piu che ſiam mal vento. Euoi ni mica mia



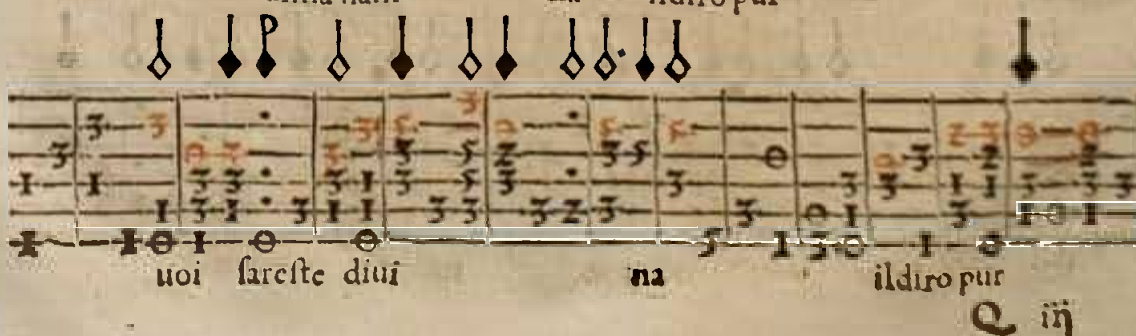
piu belle ogne horbi fare emanco. Pia piu belle ogne



horbi fare emāco pia ma ſe pietate haueſſe

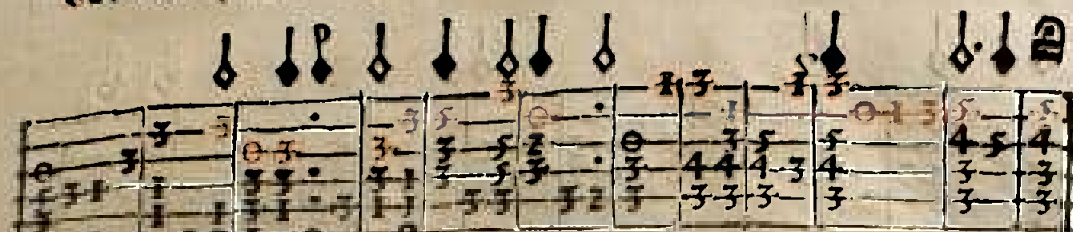


alma nani na ildiropur



uoi ſareſte diui na ildiropur



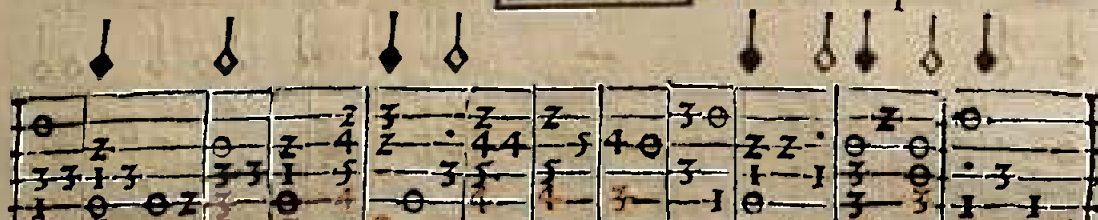


vo i fareste diuina

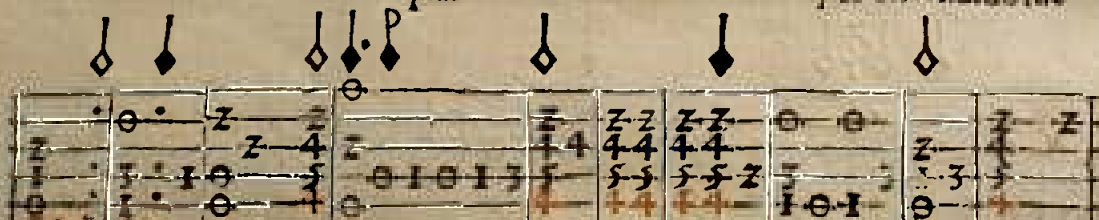
Comiençan los Soneros y Madrigales de Pedro Guerrero, en lègua Castellana. Sonero a quatro.



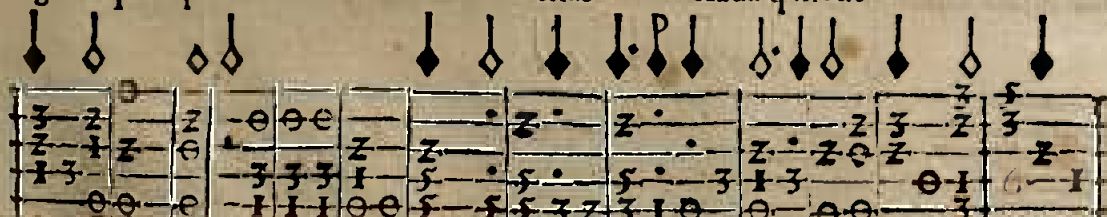
Mas dura q̃ mai mol



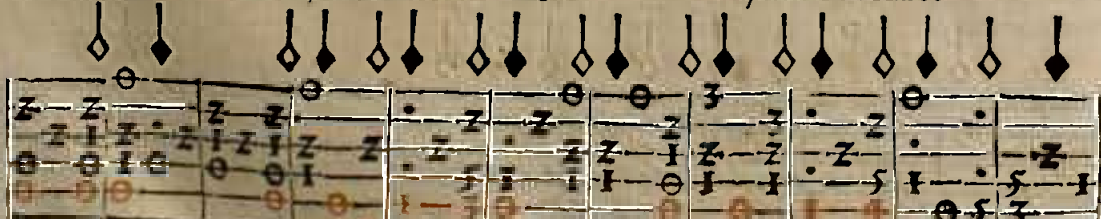
a mis q̃xas y al encendido fue



go en q̃ me quemo mas elada q̃ nieue



Galatca estoy muriẽ do y aun la vidate



mo te mola con razan



remola con razõ pues tu me dexas q̃ no ay fin ti el biuir para que

lea. Verguēça lie q̃ me vca

ninguno en tal estado de ti desampara do

y de mi mismo yo me corro agora de

vn alma te deidesas ser señora donde nō

pre moraste no pudiendo della salir vn hora.

Salid in due lo lagri

mas corrien do

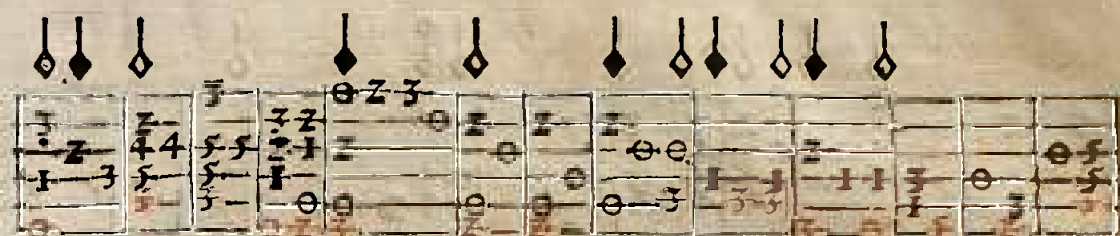
lagrimas corriêdo.

Secunda  
pars.

duice habla en cuya oreja suena l'us claros

ojos a quien los boluiste

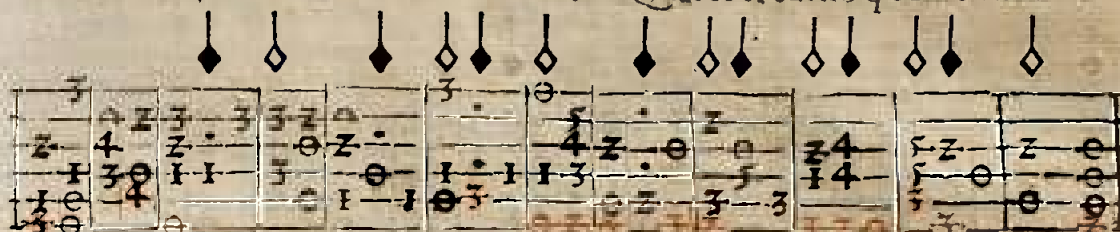
Por quie tan sin respeto me trocasse Tu qbrantada se



do la pusi

ste

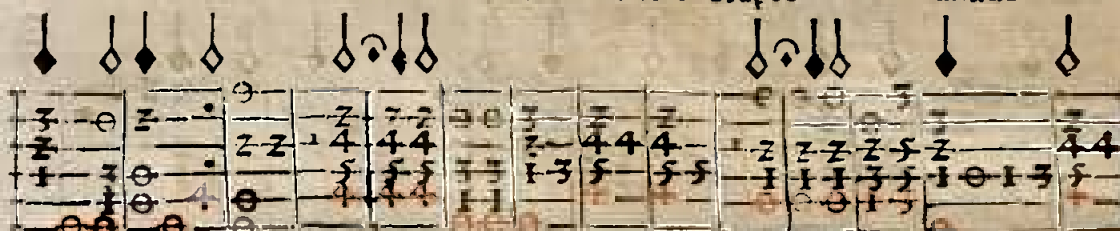
Qual es el cuello q como enca



dama

de tus hermosos braços

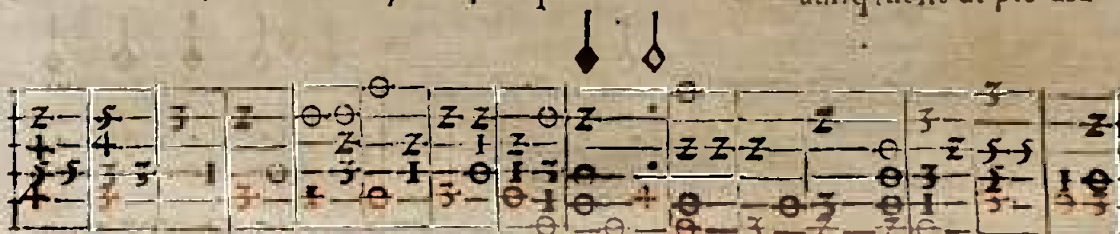
añuda



ste

No ay coraçon q baste

aunq fuesse de pie dra

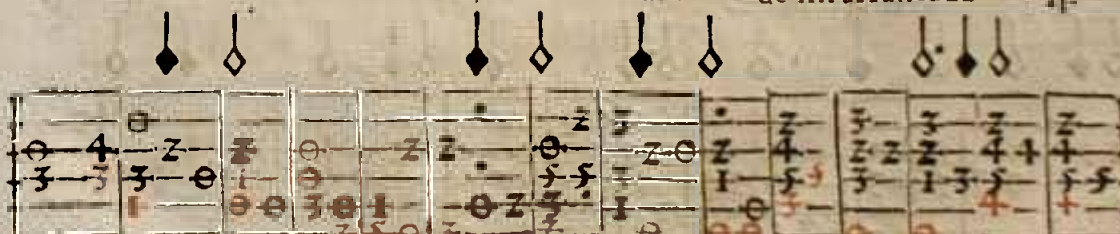


viendomi amada ye

dra

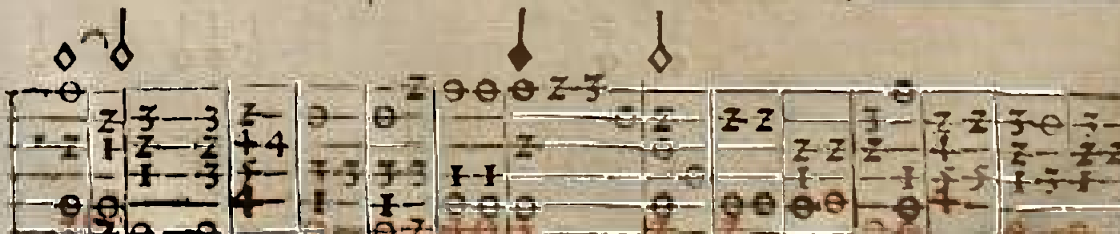
de mi arrancada

II.



en otro muro así

da



y mi parra en otro

olmo entre texi

da

q no le este colláros de la



♣ Sonetos a quatro.



Cuercero. Libro V.

do hasta acabar la vi da. Sald fin

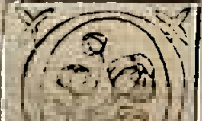
daelo lagrimas corriendo n.

lagrimas corrien do.

Soneto a  
tres. F.



Soneto a  
tres. F.



Vien podra crecer  
q yo ja

mi re po lo

lin que late crez ca

y la cõstanci

o durmiendo o velando con tal vida la entra nas η.

ardiendo en buias llamas le plaze que yo mue

ra en esta gue rra mostrâdo en ello solo η.

auer de leyte mostrando en ello solo η.

auer de leyte. Soneto a quatro.D. Affando el mar

leandro el animoso enamorado que

go todo ardiendo el forçose el viento

y fuesse embra uelciendo el agua con vn imperu

furioso vencido del trabajo pressuroso

de cōraftar. η, las ondas no pudien do: y mas del bien η.

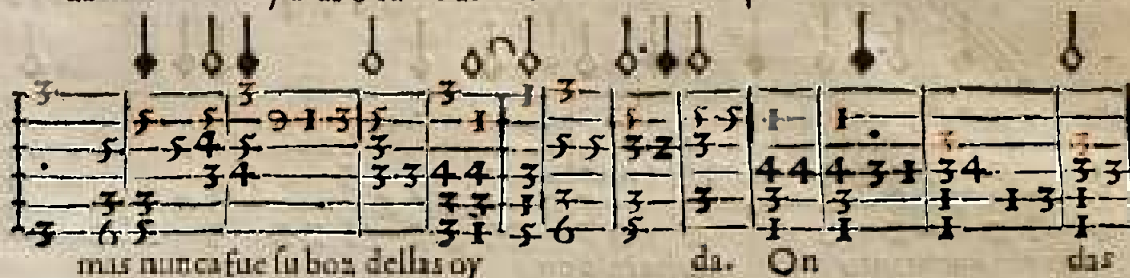
q̃alli perdia murien do q̃ de su propia muerte congo

xoso como pudo el for ço suboz canfa

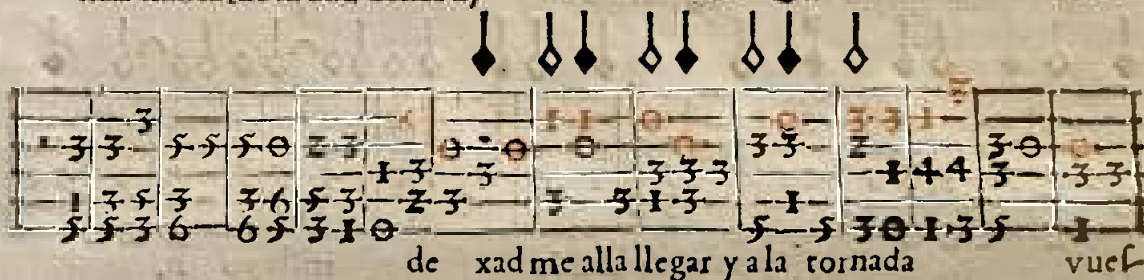




da y a las ondas hablo desta manera ij-



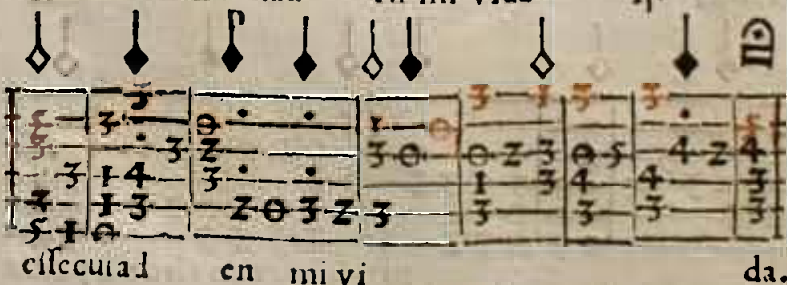
mas nunca fue su boz dellas oy da. On das



de xad me alla llegar y ala tornada vuel-



trofuror eff cutad en mi vida ij.



effecual en mi vi da.

Soneto a  
quatro. F.



Or do comen çare mi triste llan

10 y quel dolor la pe

na y el quebranto a mi muchara zon

no caule oluido triste yo

que hare: q si bien cato el alma llo ra

su bien perdido mas tanto mas rãto no podra

la grã tristura q dexe de contar mi def-

ventura que de xe de cōtar mi del uenru

Soneto a quatro.

**D** vn spiritu

trif te y sin cōfue lo te plugo

hazer alegre y consola do tornandole la ymagen q̄ es

del cie lo. Dun hōbre q̄ penso

siempre hazer due lo has hecho compla



Soneto a quatro.

Orphenica Lyra.

Cuerrero. Libro V.

zer 11. has hecho complazer y fin

cuydado. O venturoso yo 11. pues en el suelo

alcance a conocer

mas auentaja de que otra sculptura

mis auentajada que otra sculptura

Soneto a quatro. F. Mor es voluntad dulce



y libro la q todo coraçon n.

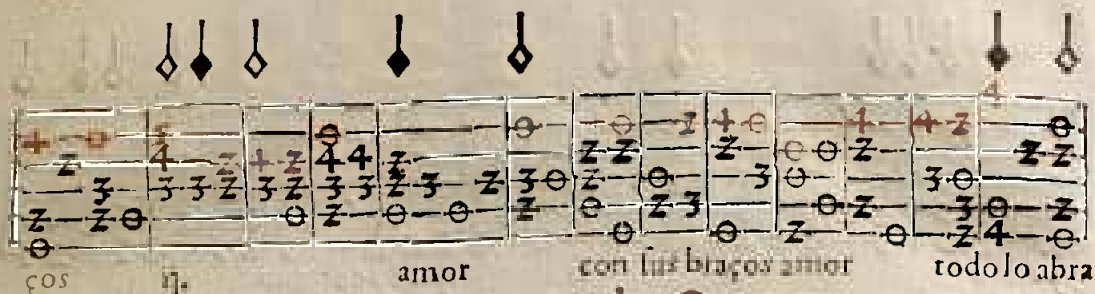
duro enterne ce el amor es el alma

en roda cosa por quien remoga el mundo y reuerde

ce el finde rodos en amor repola:

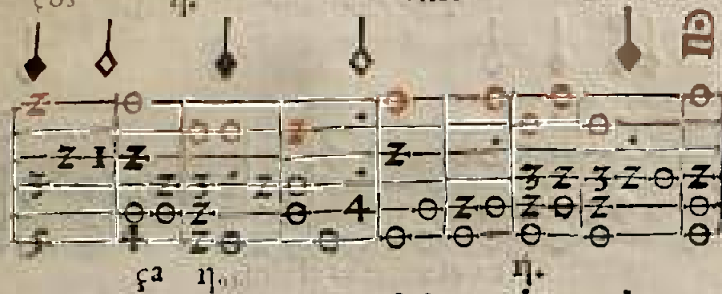
en el todo comiença y permane ce n.

deste mundo y del otro la gran tra con tus bra-  
R



cos amor con sus brazos amor todolo abra

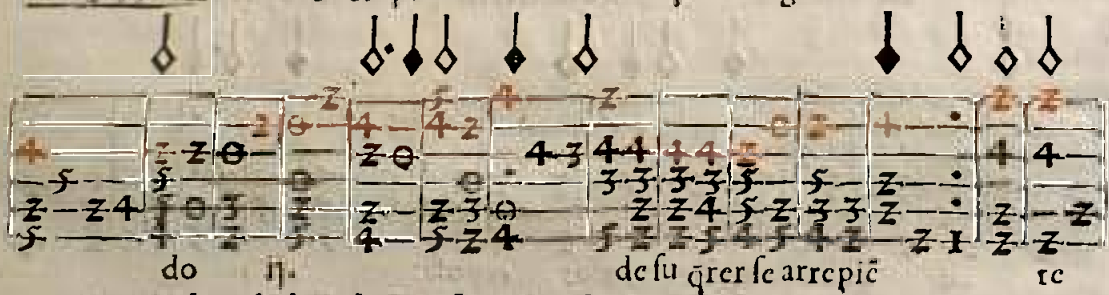
Madrigales a quatro. F.



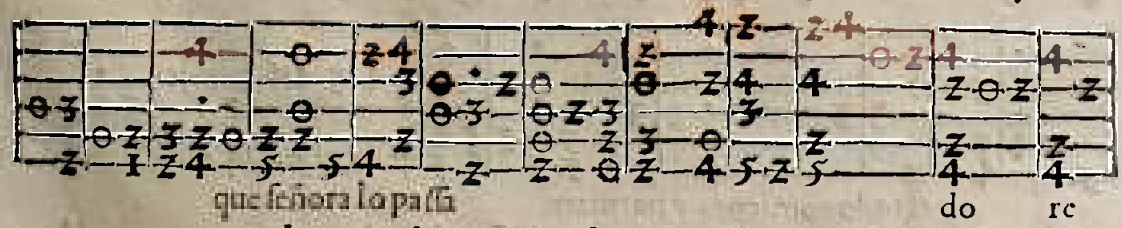
sa



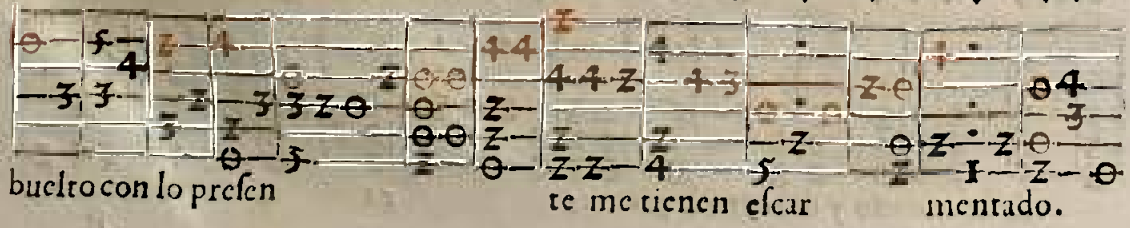
I coraçon mi coraçon fatiga



do de su qrer se arrepiç re



que sehora lo paç do re



buelto con lo presen te me tienen escar mentado.



11.

yo conozco que mi

p: m: toda fue por culpa m.a

de dexar la parte fue na por seguir la

fantasia 11.

por seguir la fanta 11a.

Secunda  
pars.

gora cobrando acuer da conozco R h

ra yome alço con lo que pierdo la locura

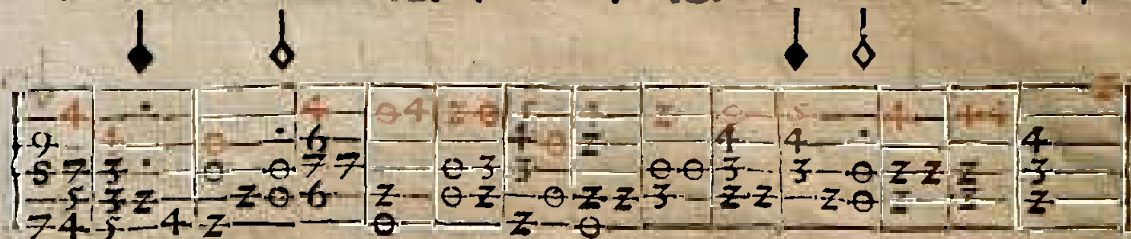
de hasta agora me haze que torne cuerdo

mi dolor ha lido bue no n.

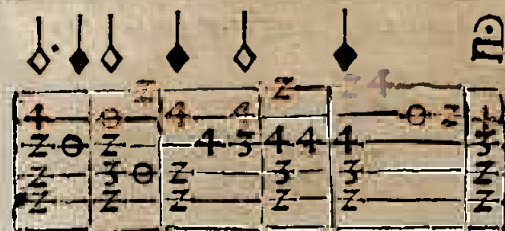
pues tal feso me pro

cura pero fuera mas cordura castigar en mal

age no que en mi misma deluente ra

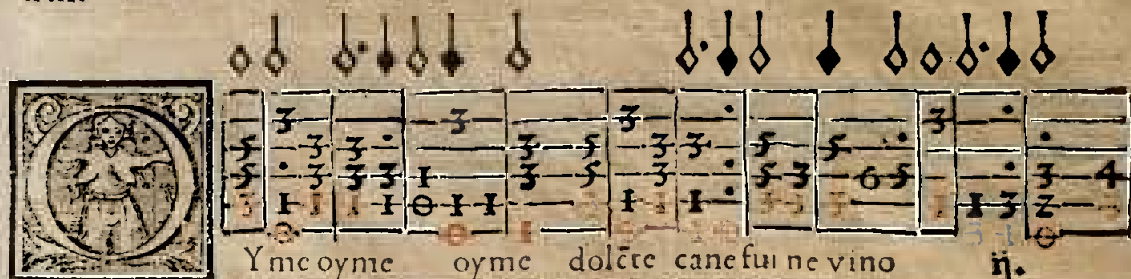


que



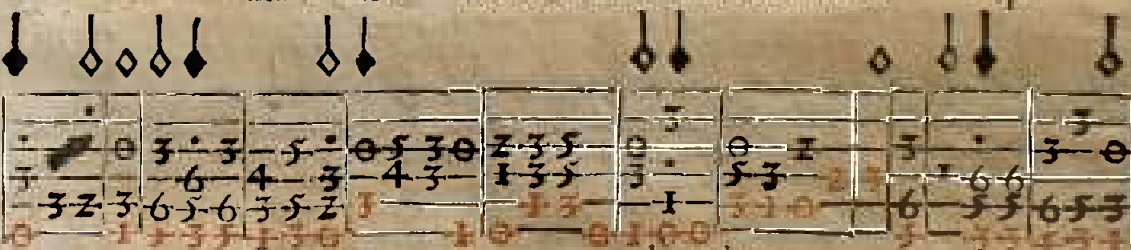
Siguése las villanescas.  
Villanesca a tres.

en mi milma defuentura.



Y me oyme oyme dolçe canefui ne vino  
mabē mabē mabē mediche dono valentine

ij.  
ij.



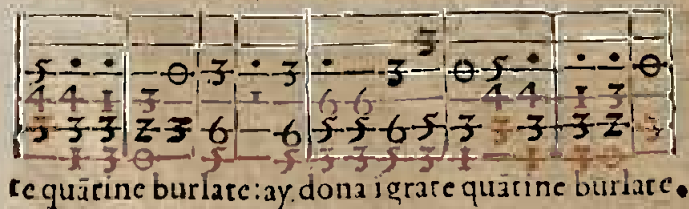
cache perde lo tempo ij.  
riquesti done ingrati ij.

ele pedare  
non efidate

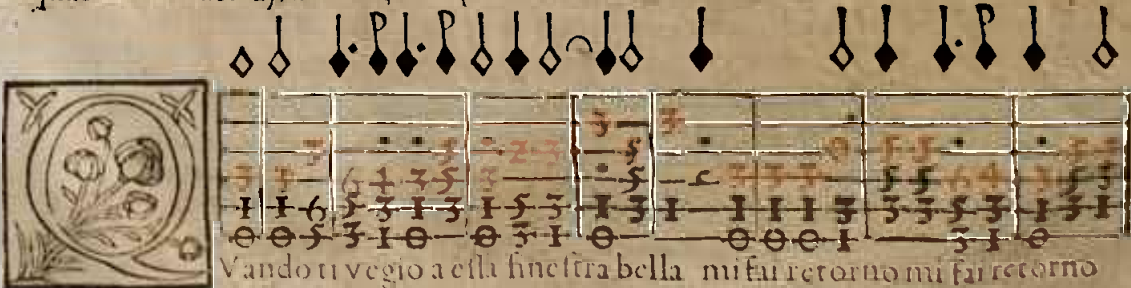
ay dona ingra-



Villanesca  
a tres.



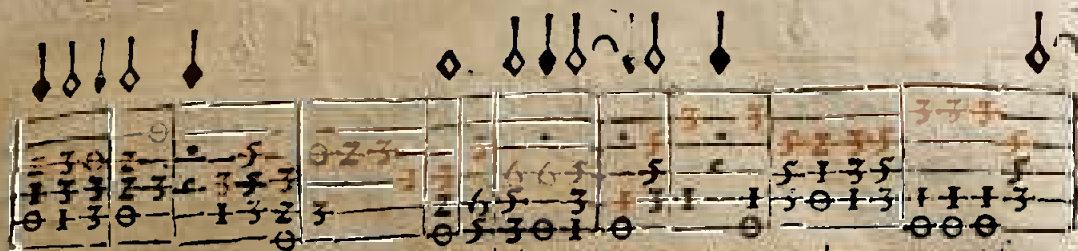
re quārine burlate: ay dona i grate quārine burlate.



Vando ti vegio a ella finestra bella mi fu retorno mi fu retorno  
tu sei tu sei la vita mia: tu sei la stella q̄ ma tirato q̄ ma tirato co

R ij



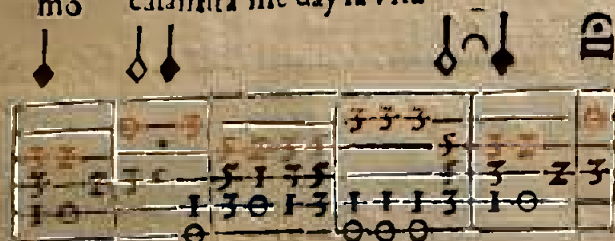


afarde morte vita.

o dolce anima mia

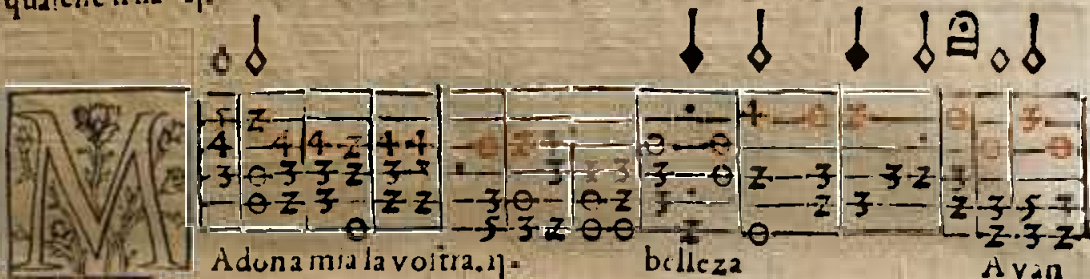
vogli me amar culla

mo calamita me day la vita



qualche fisia ij.

Villanesca  
a tres.



Adona mia la vostra. ij.

belleza

Avan

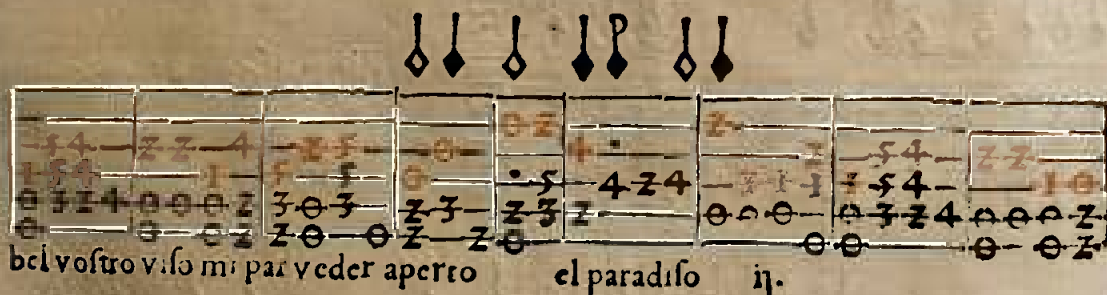


zaquela

av zaquela dela bella anora

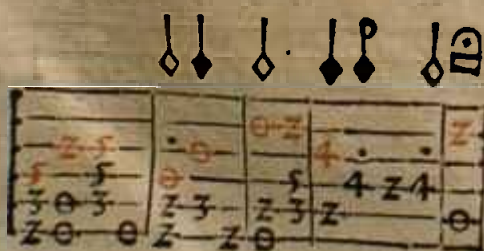
vidi co anco

ra q nel

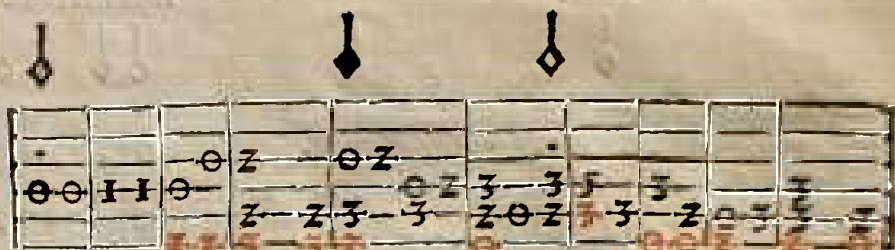


bel vostro viso mi par veder aperro

el paradiso ij.

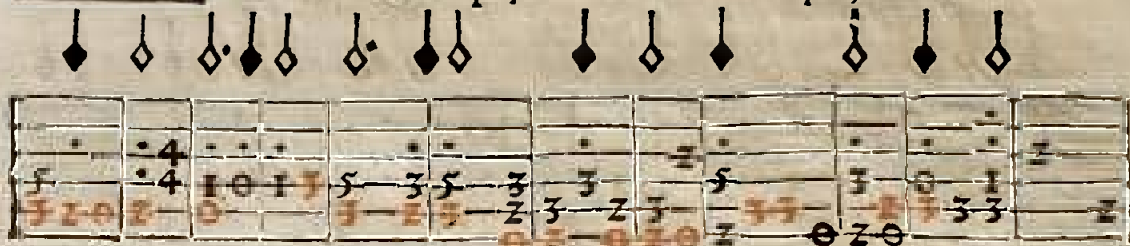


Comiençan los villancicos a tres  
de Iuan vazquez

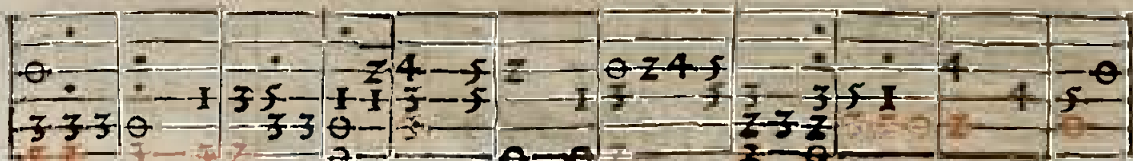


Omo q̄reys madre

que yo a dios fir



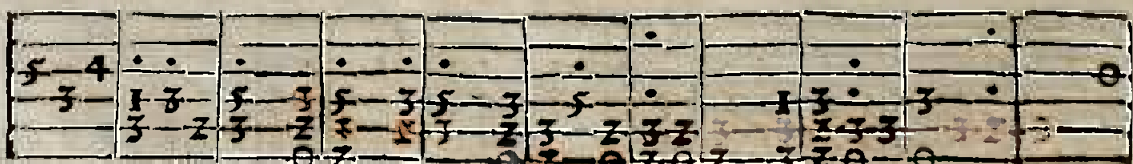
ua figuien do me el amor ala continua.



Como q̄reys madre

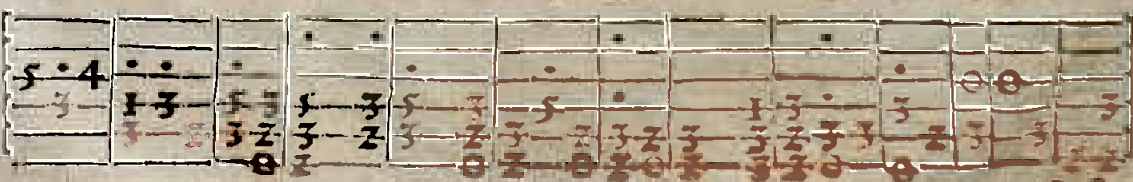
que yo a Dios fir

ua



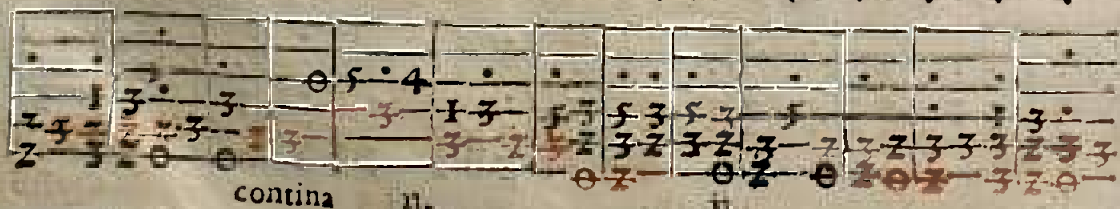
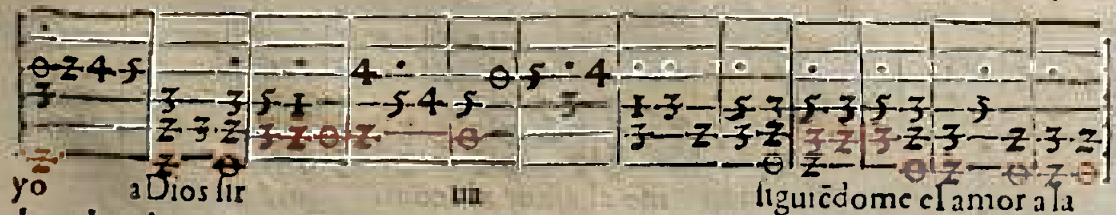
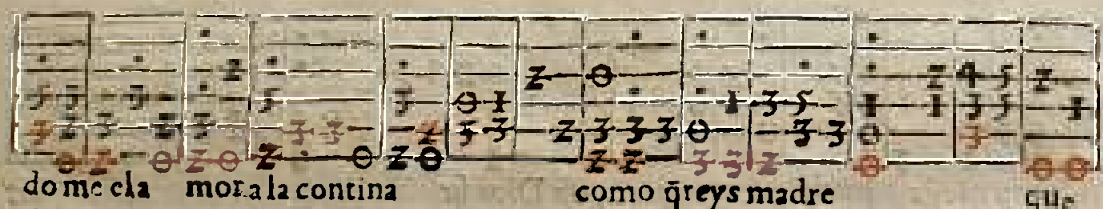
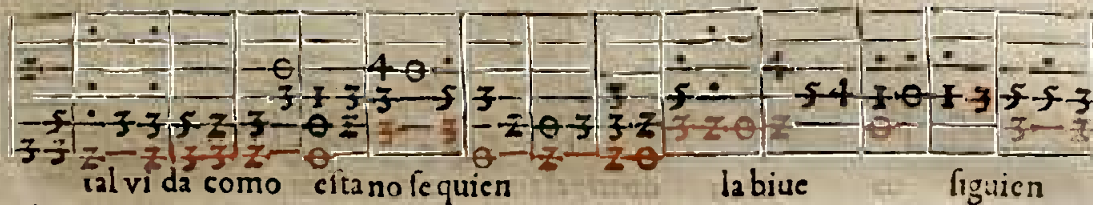
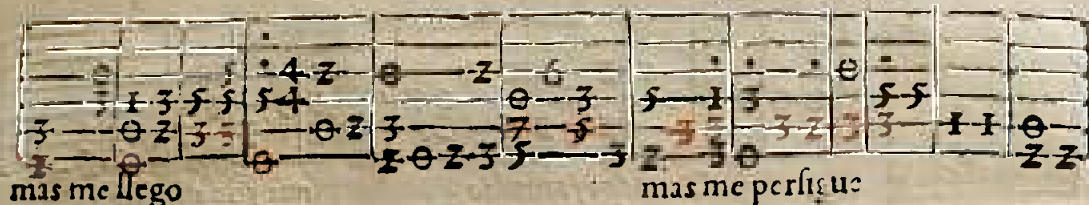
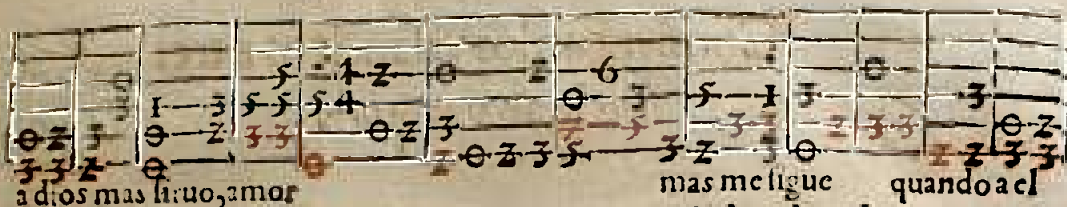
figuiendo me el amor ala conti

na



Quato

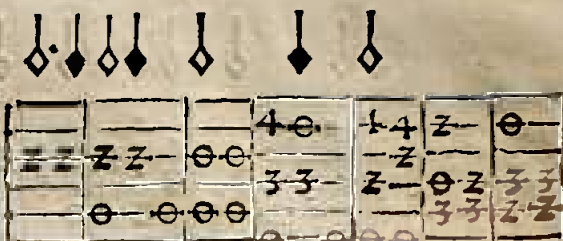
R iii



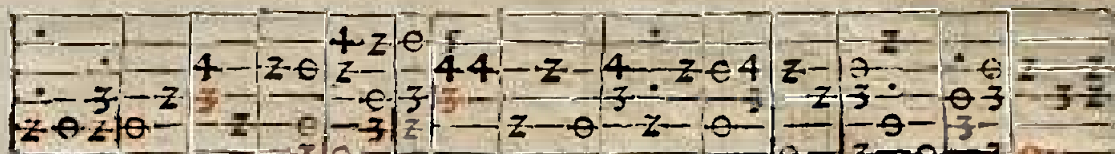




Villanci-  
co a tres.



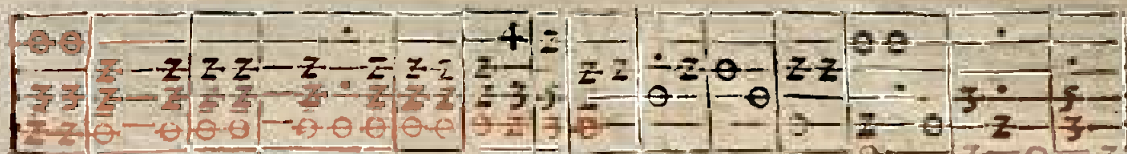
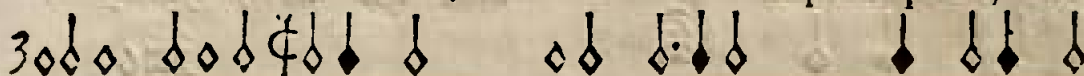
Orenica dame vn



befo.

Como es esto?

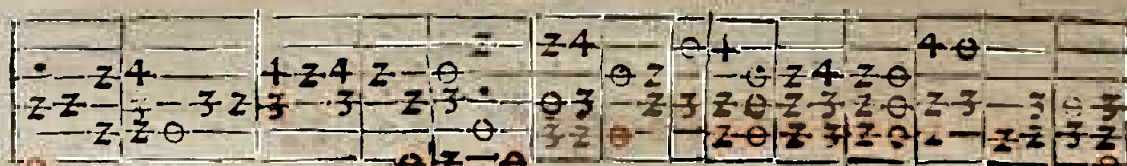
Aquello q̃ has oydo.



Oxe a facra

no seays rã arreuido

mira q̃ no soy qui



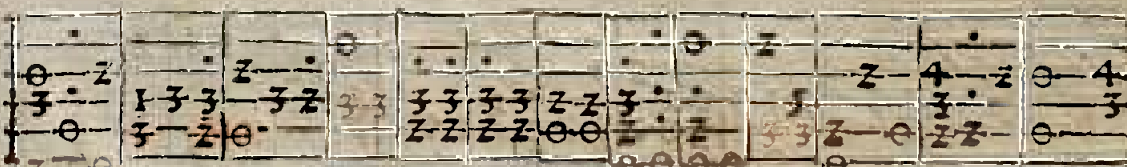
en

quiera.

ñ.

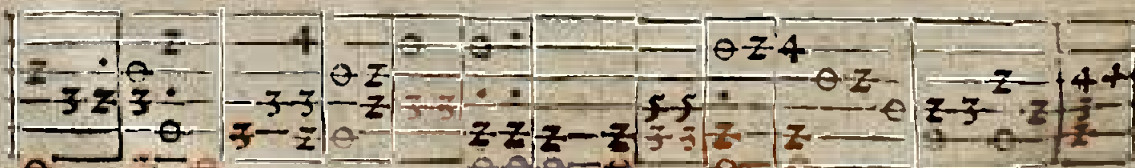
Dame lo q̃ te demando

no



leas de fagrade fcida

mira que tienes mi vi da



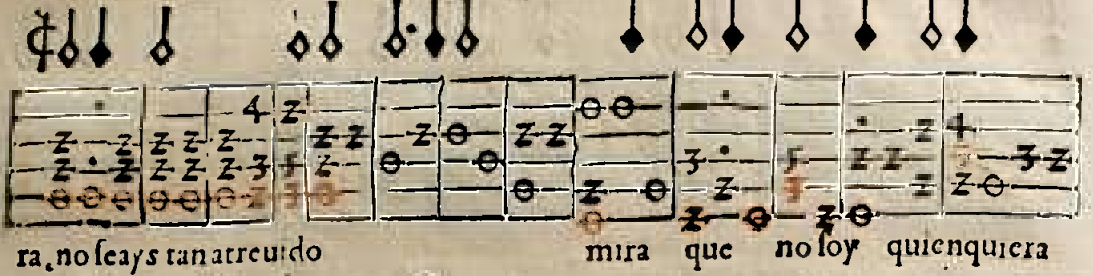
continamente penando

y pues tu me tienes preso

dame



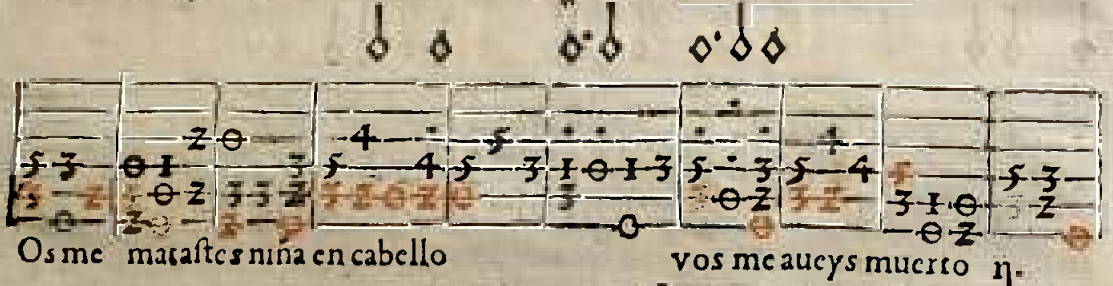
me vn be lo que de merced te lo pido: Oxc afue-



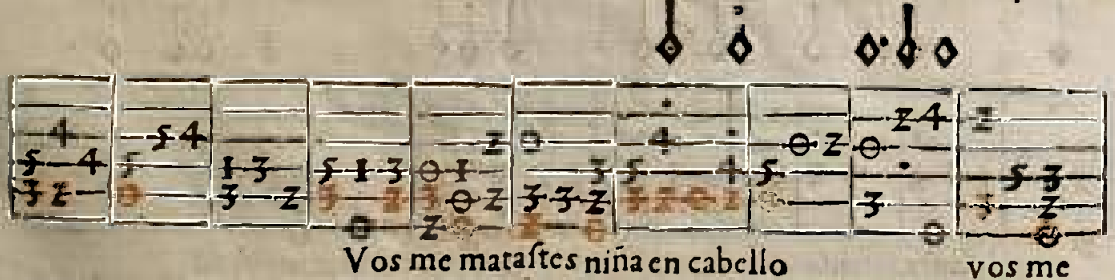
ra, no seays tan atreuido mira que no loy quienquiera



Villanci- co a tres.



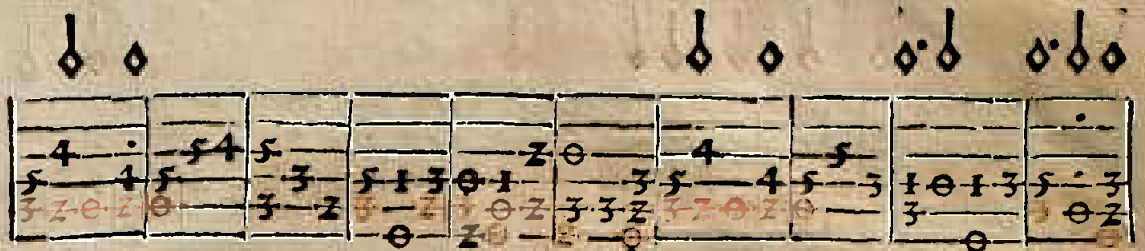
Os me matastes niña en cabello vos me aueys muerto n.



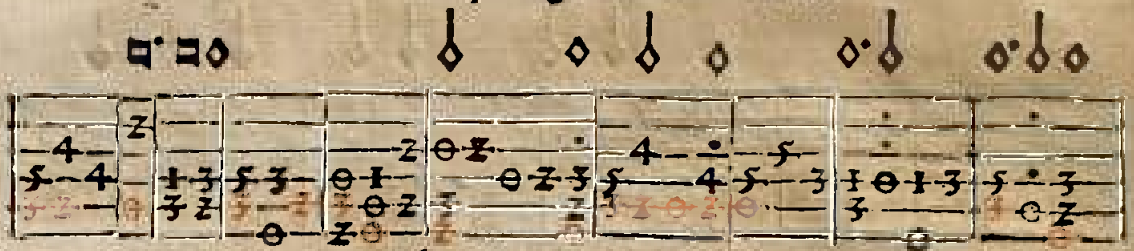
Vos me matastes niña en cabello vos me



aueys muerto n. riberas de vn rio n.



Vinosa virgo niña en cabello vos me

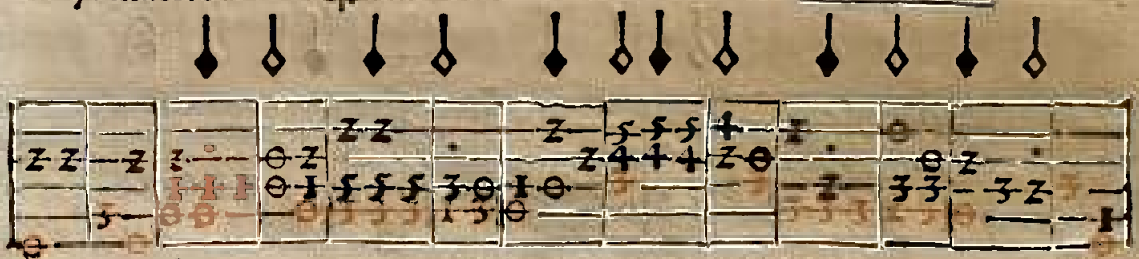


aueys muerto: vos me matestes niña en cabello vos me

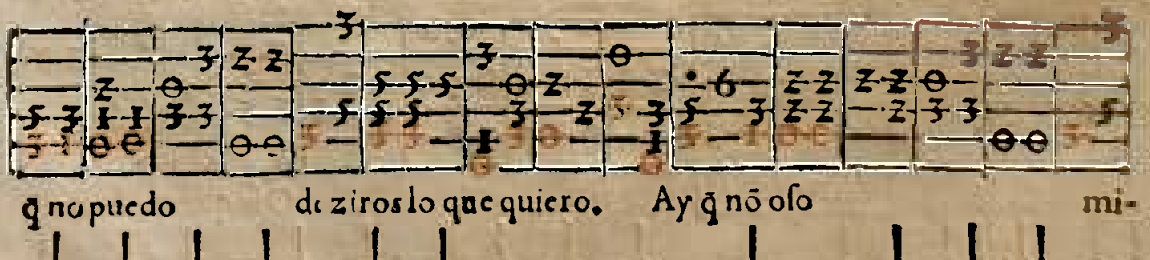


Villanci-  
co a tres.

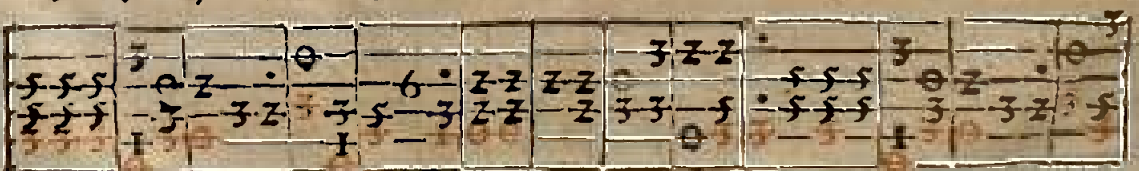
aueys muerto.



Y que non oso mirar ni hazer del ojo

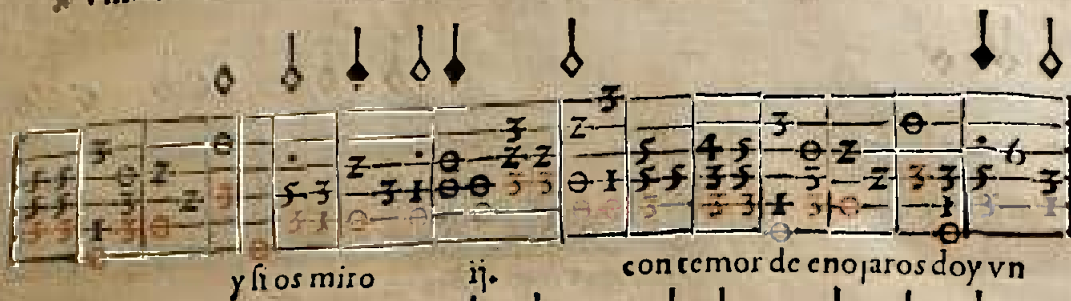


q̃ no puedo de ziros lo que quiero. Ay q̃ nõ oso mi-

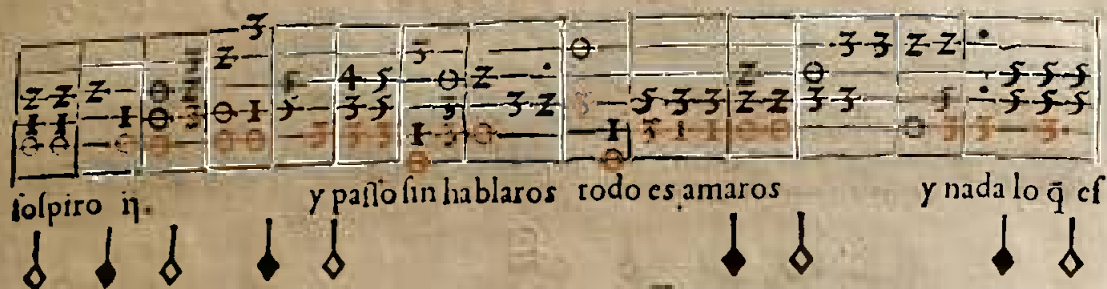


rar ni hazer del ojo ay q̃ no puedo de ziros lo q̃ queiro





y si os miro ij. con temor de enojaros doy vn



solpiro ij. y passo sin hablaros todo es amaros y nada lo q es

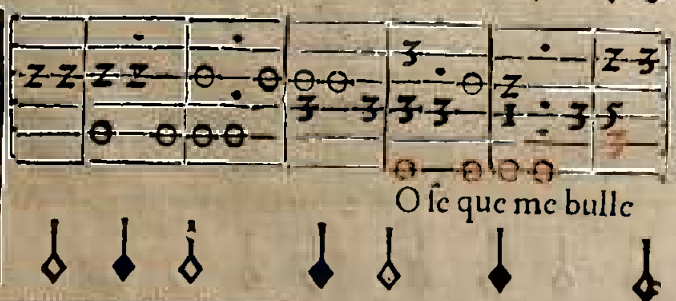


pe ro. Ay q nõ olo mirar ni hazer del ojo ay que no

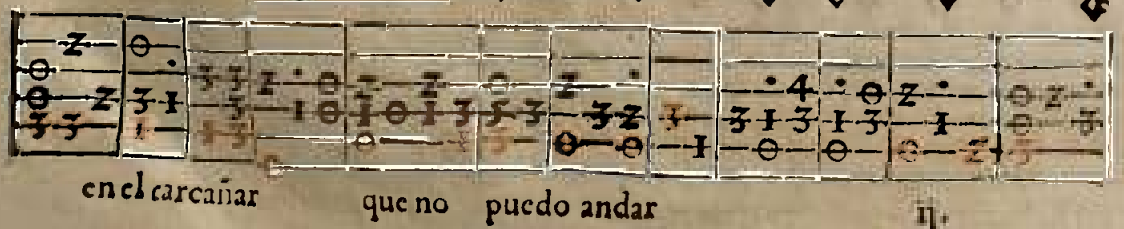


puedo deziros lo que quiero. ij.

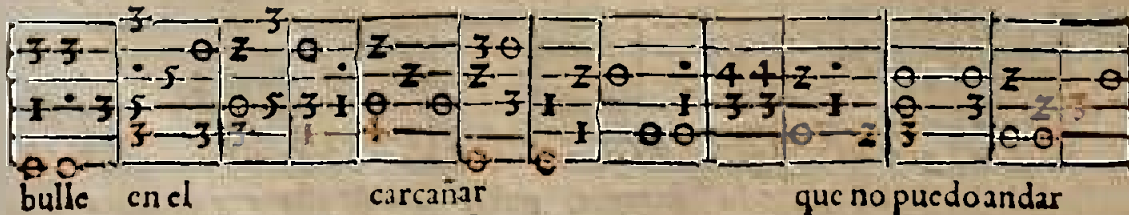
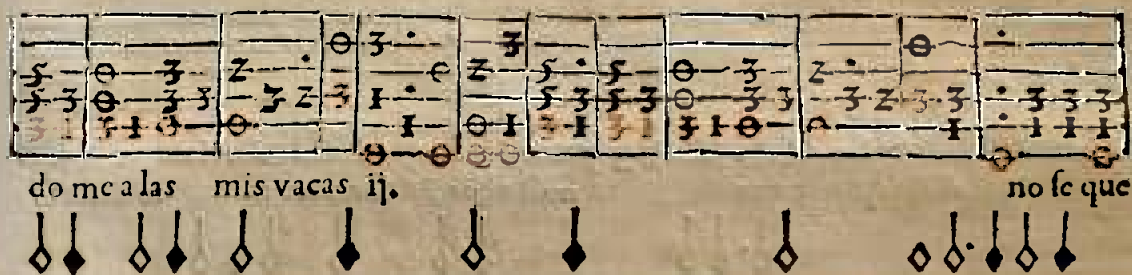
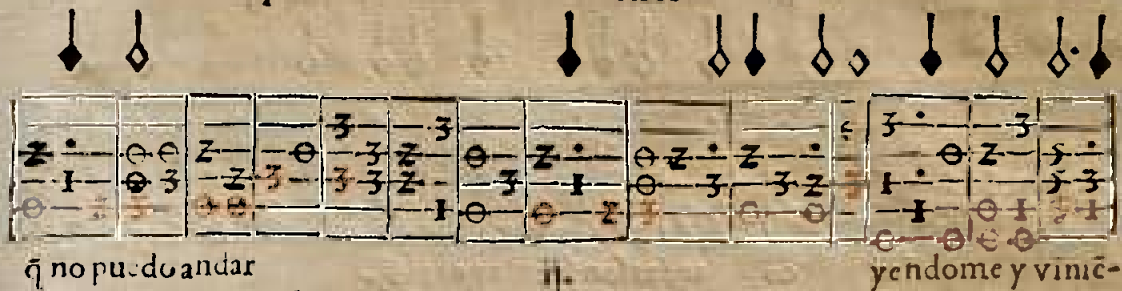
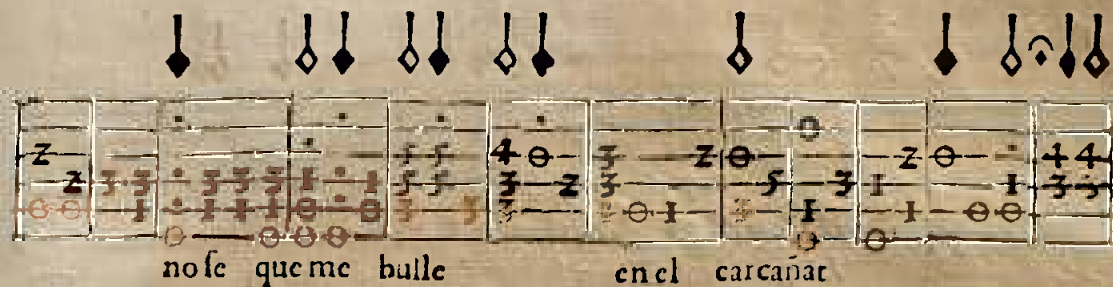
Villanci-  
co a tres.

O se que me bulle



en el carcañar que no puedo andar ij.



Villanci-  
co a tres.



Velete de mi señora señora duelete de mi ij. que

liyo penas padez co todas son señora por ti. ij.

el dia q no te veo mill años son para mi mi decaño

nirepo so nitengo vicalin ti. ij. los dias no los biuo

los pirando siempre por ti donde estas que no te veo

aima mia q es de ti. ij.



Duelete de mi señoa señoa duelete de mi η. que si yo

penas padezco todas lon señoa por ti señoa por ti η.

Villanci-  
coa tres.

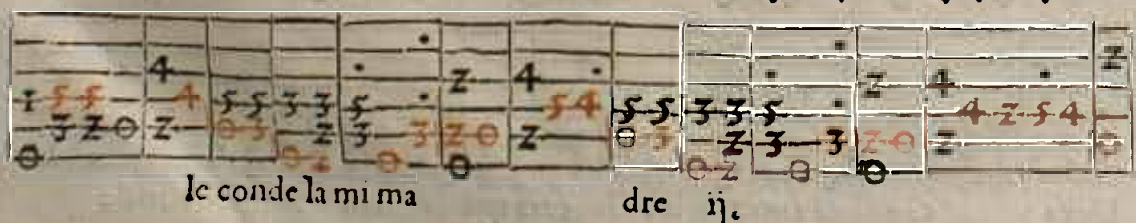
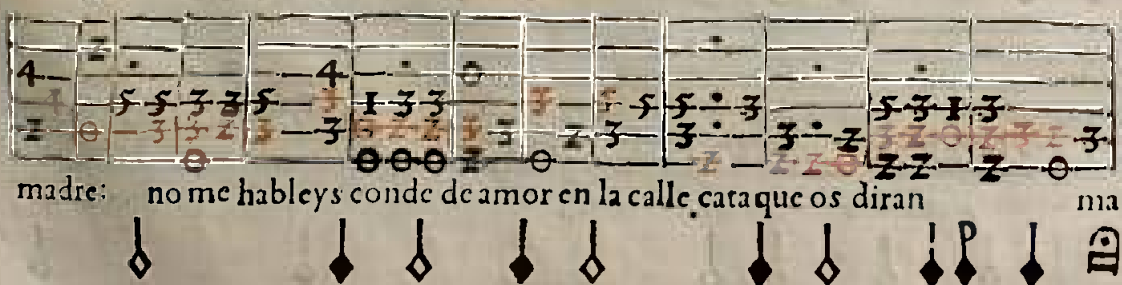
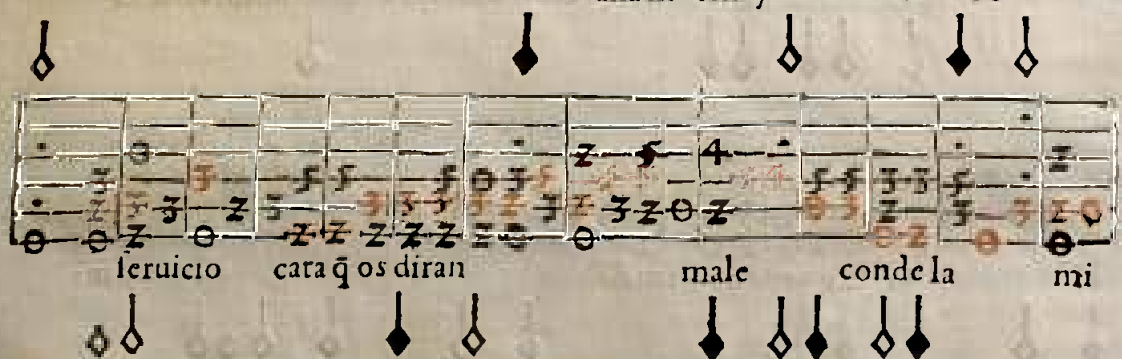
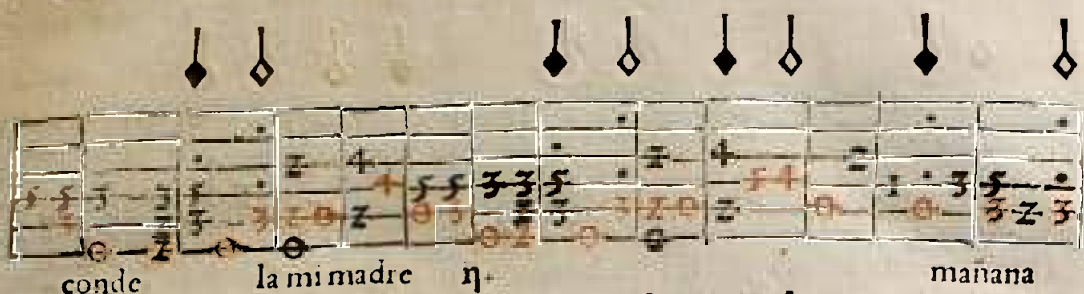


O me hableys cõde de amor en la ca

lle ca ra que os diran male conde la mi

madre η. no me ha

bleys conde de amor en la calle cata que os diran male

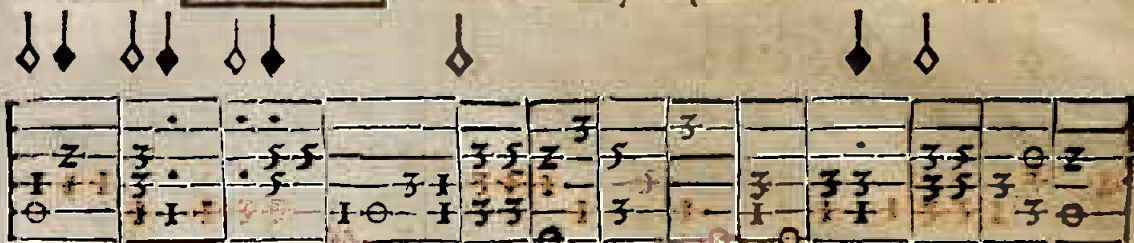


Villanci  
co a tres



Viero dormir y no pue

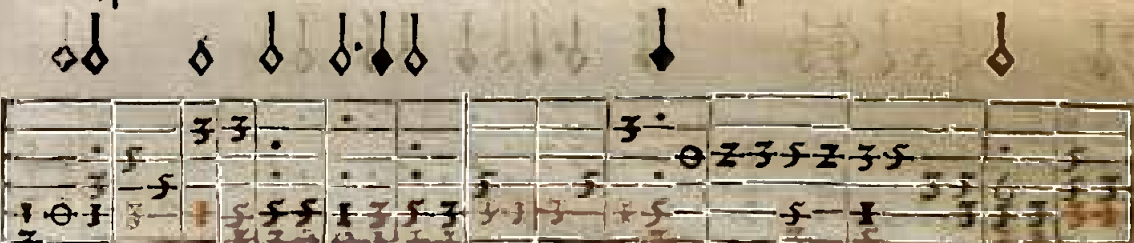
do



que el amor me quita

el sue

ño ij

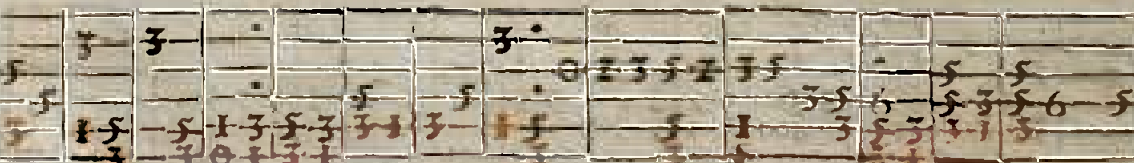


Manda pregonar el rey

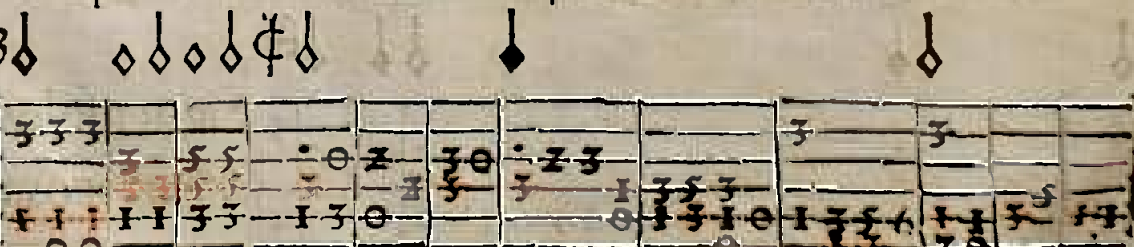
por Granada

y por

Seui



lla que todo hombre enamorado. ij.



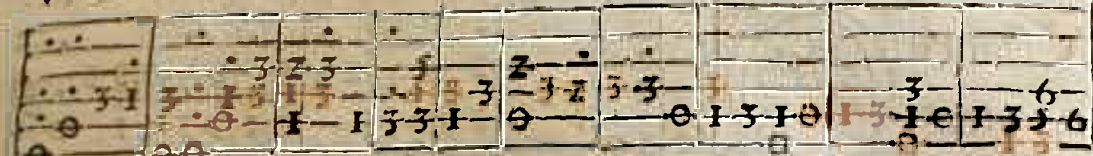
que se cale cō su amiga

que el amor me quita

el sueño.



↓ P ↓ P ↓ ↓ ↓ ↓ ↓ ↓ ↓



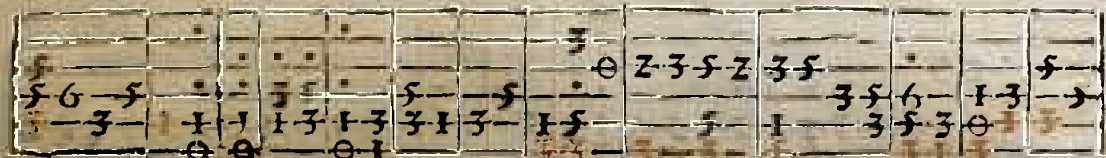
Quiero dormir y no puedo que el amor me quita el

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



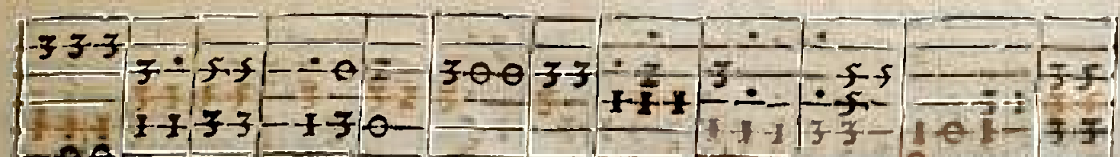
luc ño Que se case con su ami

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



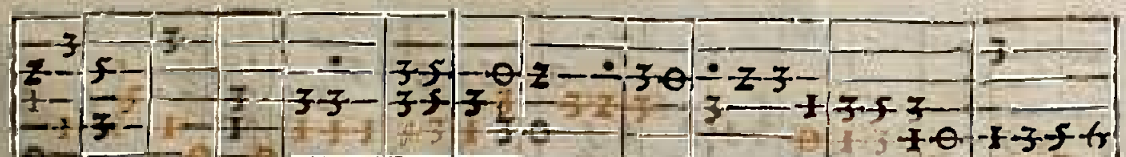
que hare triste cuyado

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



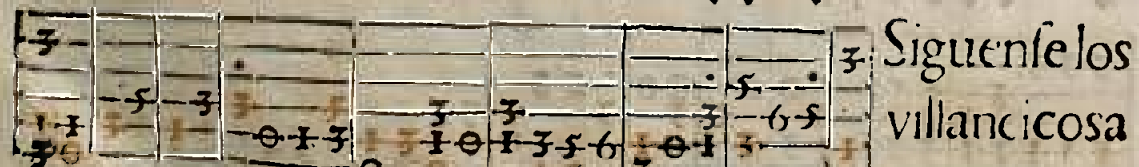
que era casada la mia quel amor me quita

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓



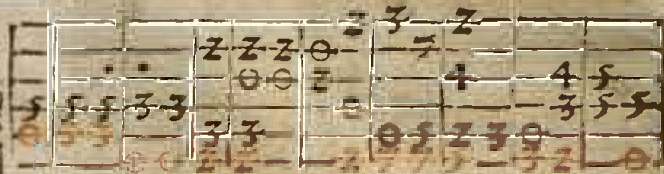
el sueño. Quiero dormir y no puedo quel amor me quita

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

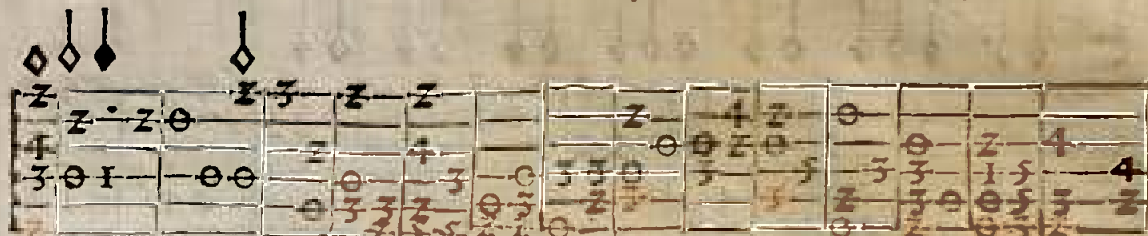


el sueño. Siguen se los villancicos a quatro.

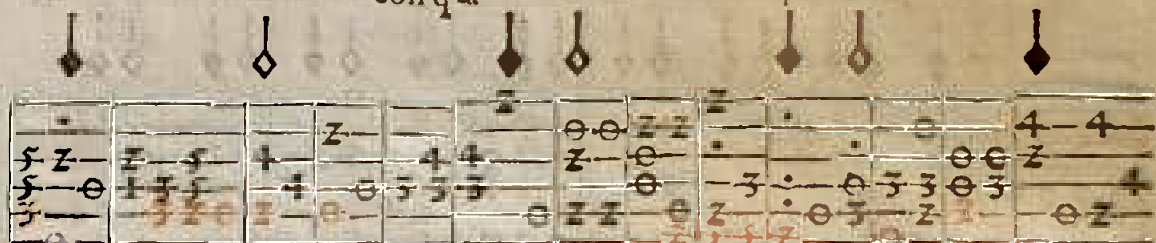
Villancico a  
quatro Iuan  
vazquez.



On que la lauare la flor de la mi ca ra  
lauome yo cuitada con anias y dolo res

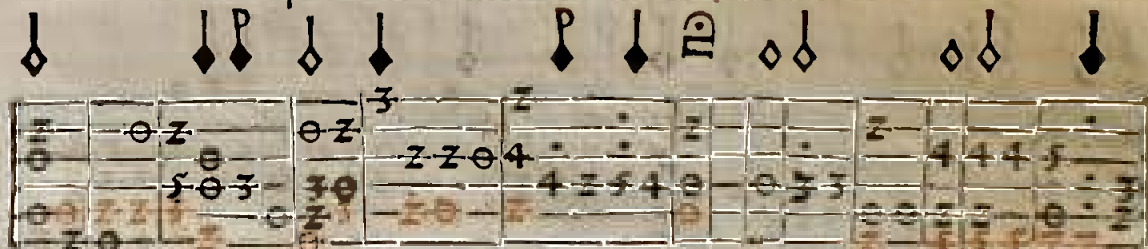


con q̄ la lau re que brio mal

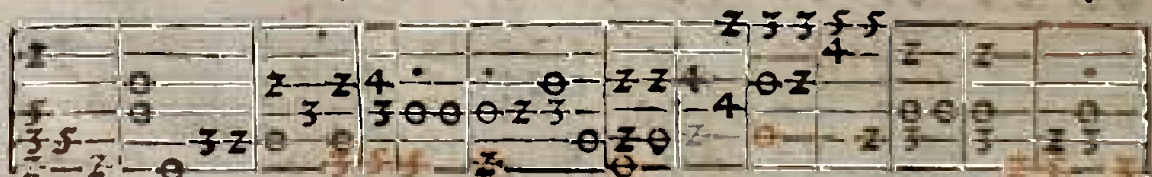


penada.

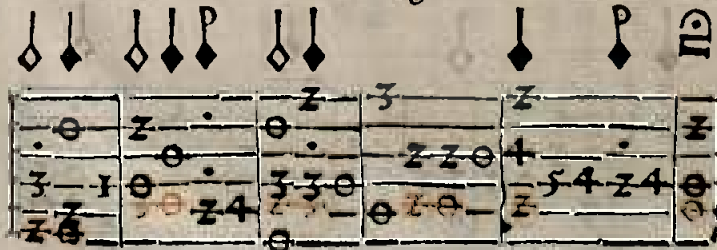
Con que la lauare



q̄ brio mal pena da. Lauanse las casa



das cō agua de limones



Villancico a qua-  
tro de Flecha.D



Vefiran dei pobre luan de lafaririrufan

ma

muller lances anadilloat lea deua onla irema seacar de lafaririrunfan

al ofstal de fauain lloat lea deu

y digalo meu beia de lafaririrunfin.

ma muller si la beu viflloat lea

deu

par ma

fe lo meu bein de lafaririrunfin



tres jors ha qui nan la vista lloar sca diu

stanit amilopa de la fari ri rü fa

entanyes transfigurat lloar sia diu el se tornara a lu oltal de la fari

ri run fa et trobals infans que ploreu lloar

sca deu non ploreu les meos infans de la

fari ri run fa. Omala dona reprouada: omala S in



don: e proua dallo ar fia dru n.

Villancico  
de Flecha a  
quatre. F.



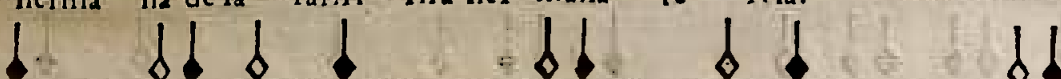
Erefi



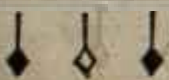
ca hermana de la fariri rira herma na terrefa. terrefica



herma na de la fariri rira her mana te refa:



te refica her mana fiati plu guieff: vna



noche fola conigo durmieffe de la fariri run fa

her mana tere la terefica hermana de la fariri rira hermana

terela vna noche sola yo bien dormiria mastego

grã miedo q me perderia q me per deria de la fa

riri rira her ma na tere la terefica hermana de la fariri

rira hermana terefa: hermana terefa: hermana tere la.

Ha se de baxar la  
sexta vn puro, y  
entronarse en. viij  
dla quarta e vazio

Villancico a qua  
tro de Flecha.

D.





Alaya quien a vos calo la de Pedro borregue

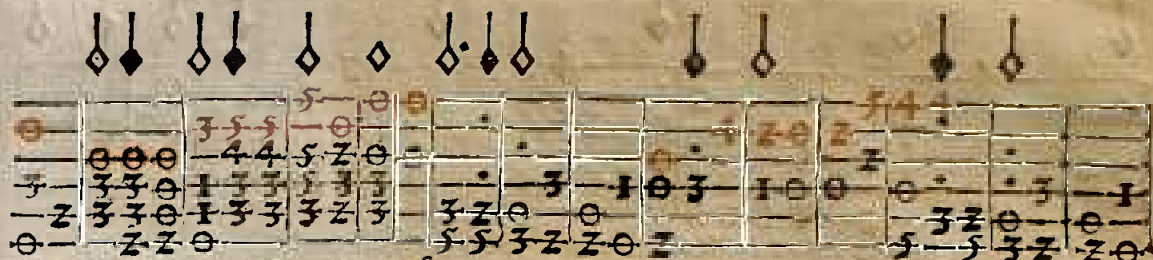
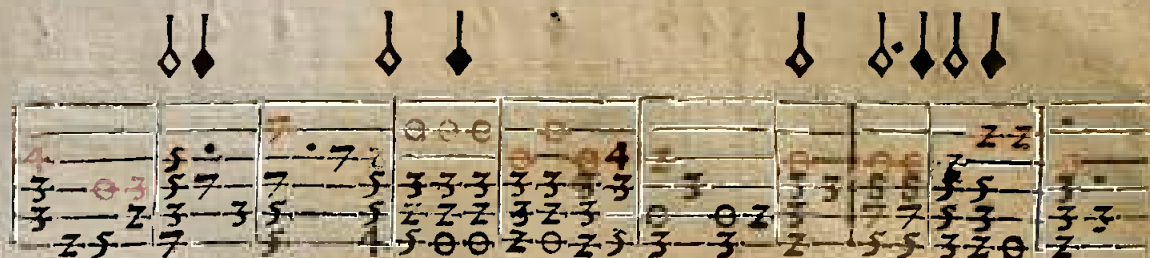
ro malaya quien a vos calo

malaya quien a vos calo

malaya qui solo en veras no le muere por qreror

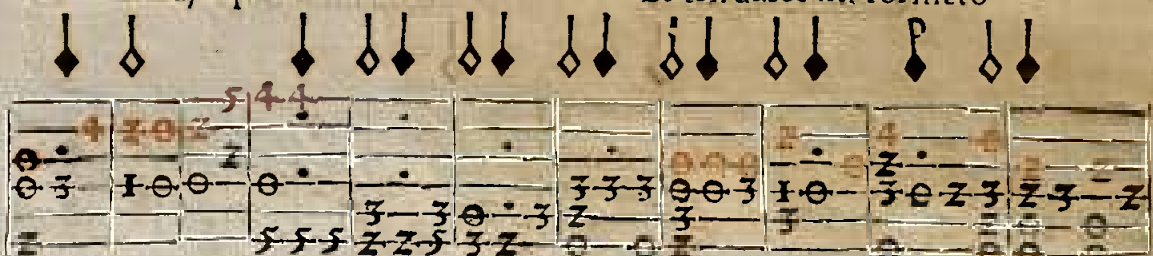
que si falta el mereceros es merecer muy verdadero la de

Pedro borreguero: malaya quien a vos calo



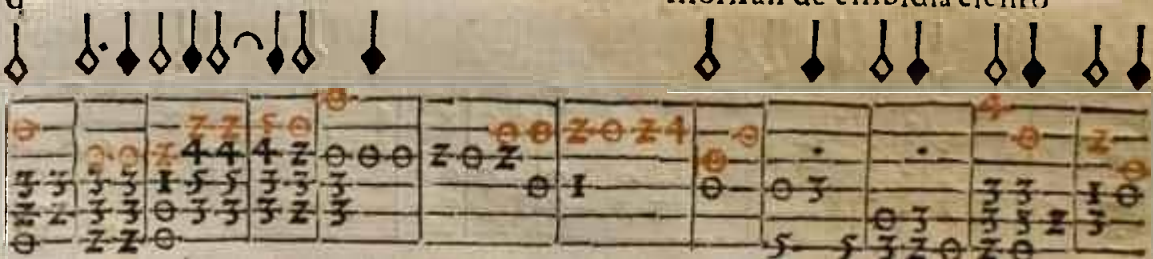
malaya quien a vos calo.

Es tan dulce mi tormeto



de verme ran cõrento

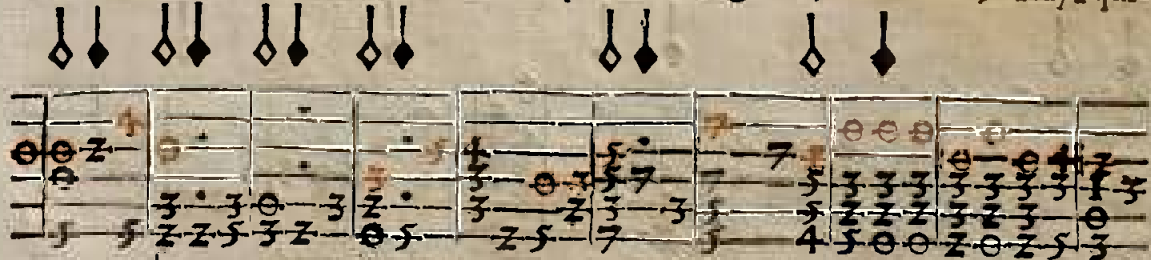
moriran de embidia ciento



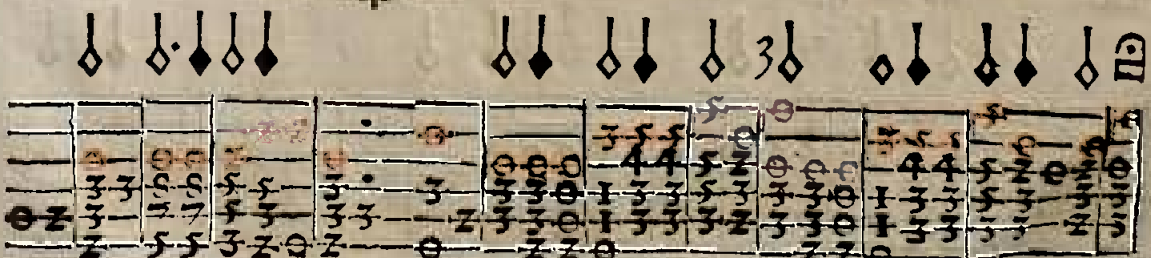
en morir como yo mucro

la de pedro borreguero.

Malaya qui-

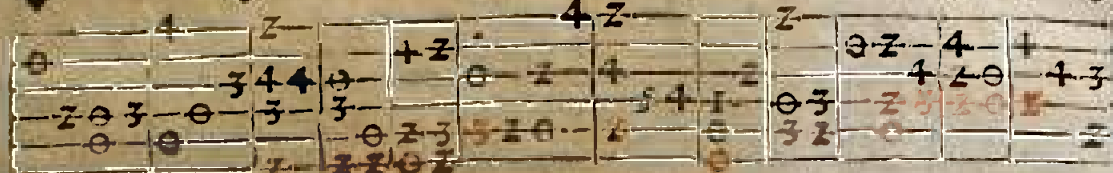
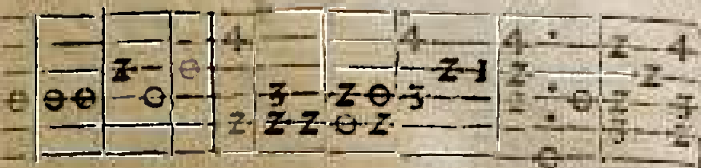


en a vos calo



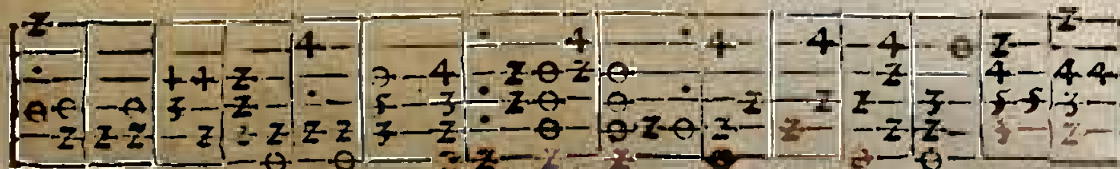
mal aya quien a vos calo, n.

Villancico a  
quatro. Ra-  
uaned. F.



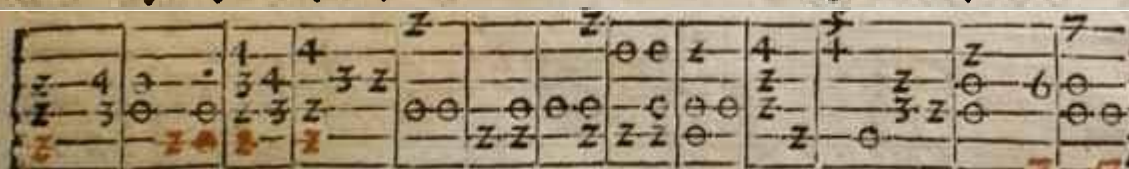
Vle mis amores  
traxome engañada

enfernandi  
cõsuamo. fingi co  
do



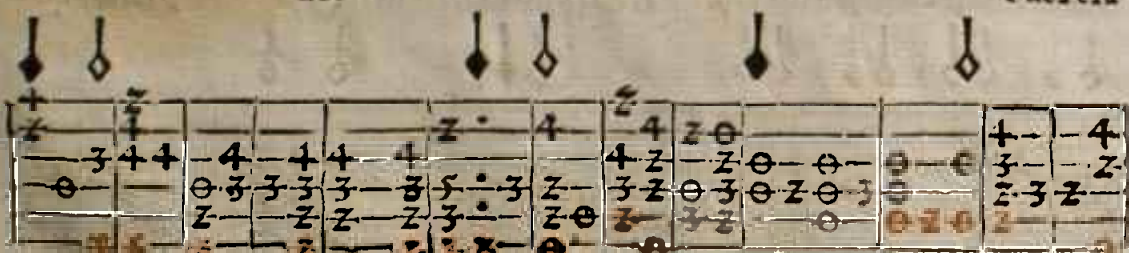
ay q era casado

mal me ha mēti



do.

Puerera



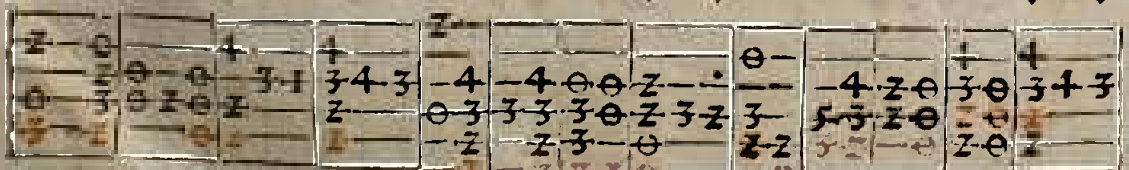
cala

do

ñ.

mal me ha mentido

ñ.



Pule mis amores

enfernida





amí ga de ver como los menca el

ay re: de los a la mos vengo ma

dre de ver como los me nea el ay re:

de ver como los menca el ay re.

Villancico a quatro de Gnerro.



los claros lere nos

li de vn dul



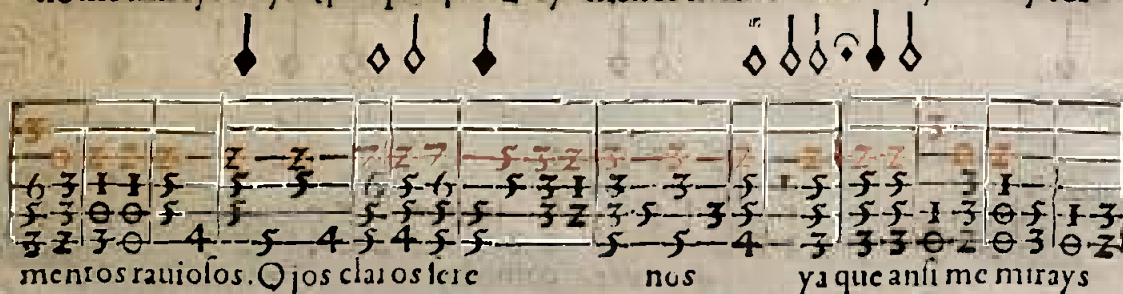
ce mirar foy's ala bados, porque si me mi rays mirays ay



ra dos: si quãtomas piadosos mas bellos pareceys aquel q os mira no



no me mireys cõ yra, por q no pareçays menos hermo los ay ay tor-



mentos raiolos. Ojos claros le e nos ya que anfi me mirays



mirays me al me nos ya que anfi me mira ys



ya que anfi me mirays mi rays me al menos mirays me al







guarda fuera an tes yo raiando muera

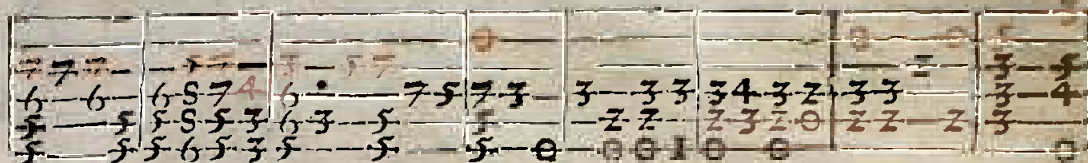
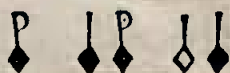
raiando muera antes yora

uiando muera. Torna mingo a querer bien si amor no le te con

lien te y

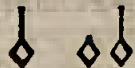
quien no dixere amē q quieras biē a quien no te quiera

antes ya raiando muera

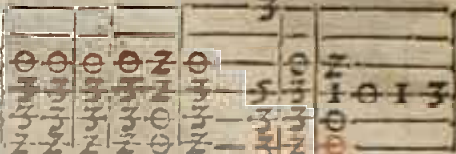


rauiando muera:

antes y ora



Siguēse los dos to-  
nos d romāces vie-  
jos cōpuestos a qua-  
tro. Y este primero  
es de Morales.



uado muera.

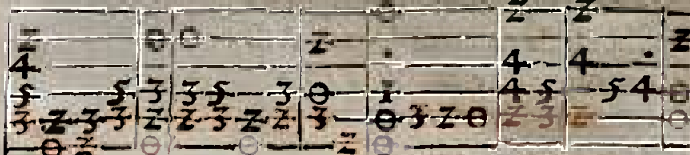
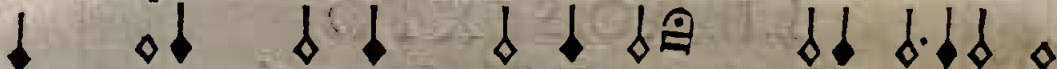
E antequera sale el mo



ro de ante qra se fa

lia cartas lleuua en su ma

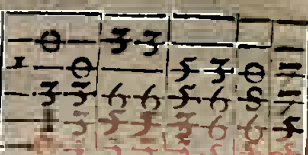
no car-



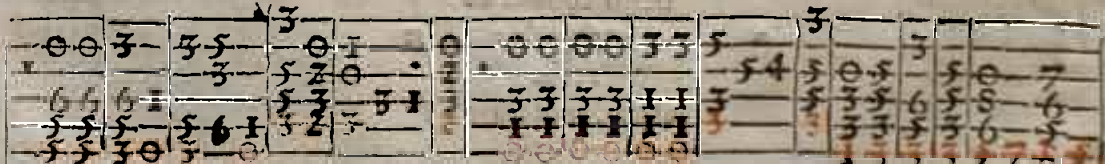
ras de menfa

geria.

Roma  
ce vic  
jo de  
bernal

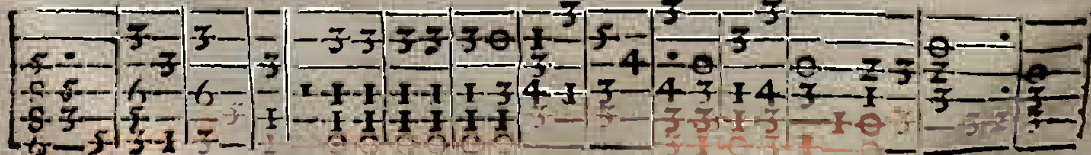
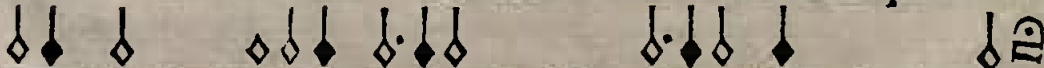


A las armas moriscote



fi las has de volun

rad: los Franceses son entrados los q en romeria



van

entrā por fuerte rabia

salen por sant Sebastian.



*Accipe diuina, quæ venit ab æthere, musa.*



## LIBRO SEXTO

en el qual se ponen ensaladas: musica compuesta  
y fantasias, para vihuela de cinco ordenes. Assi  
mismo musica compuesta y fantasias para  
guitarra. Tambien se ponen algunas  
fantasias y pedaços de contrapū-  
to, para vihuela de seys, cō  
ocho rientos para los  
ocho tonos: cō  
los quales  
acaba  
el presente libro.

*Hac poteris curas attenuare Lyra.*





En estas tres ensaladas se reparte la letra en todas quatro bozes, a vezes en el contrabaxo: otras en el tenor: lo mismo en cōtralto y riple porque así lo demanda la compostura, por estar en esta manera repartida la letra. Para conoscimiento desto se ha de tener cuenta con la cifra colorada. Así mismo ay algunos passos donde antes que la boz acabe de cantar entra otra. Ha se de tener auiso en el meter de la letra, porque no ay afalta en ella: lo qual se dexa a discrecion del que cantare. Y este medio se da por no faltar en algo a la compostura. Tambien ay en algunos lugares mucha diminucion de figuras y corcheas quando esto se offresciere ha se de tener cuenta con el compas, así en tañer reposado, como en dar el valor a las figuras ya dichas.

Ensalada de Flecha, D.

Vbilate deo

Enronase la boz con la quarta en vazio.

omnis terra omnis terra.

Cantate & exultate et psallite. & psallite. cantate

et exultate & psallite

Mil plazeres aca este aca eiten

ame T n

ame n. Y allí lo digo yo por el niño q̄ na l

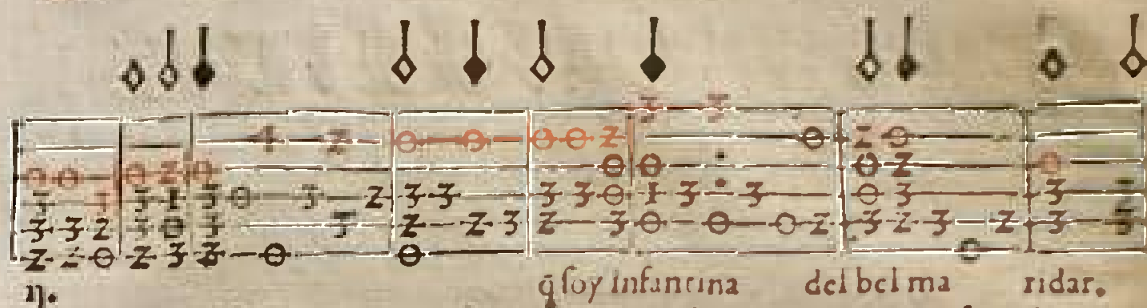
cio esta noche en berli lcm o gran bien

bien por quien se diria: bien por quien se diria. Para mi me lo querria

madre mia para mi me lo querria Por do

viene este bien ral por la virgen preserva da la qual dixocn la lle-

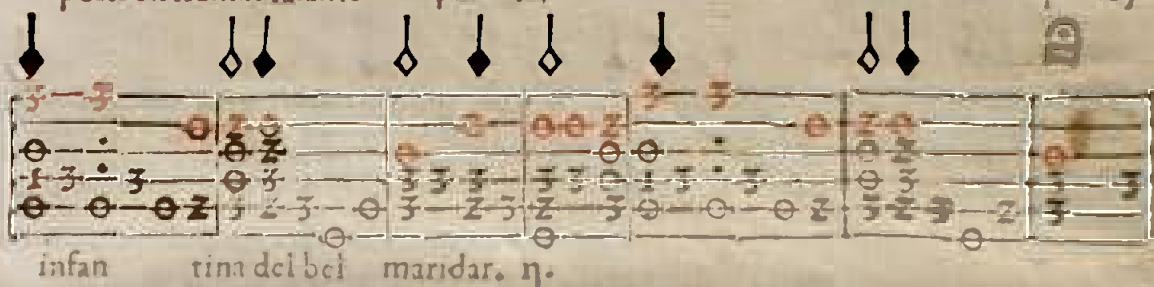
da al peccado original Poltrô frafoi la y me pa lla.



q soy Infancina del bel ma ridar.



poltron fianloi lalame paifar. η.



infan rina del bel maridar. η.



El diablo que lo oyo se temio se temio porque



no pudo creer que lo que muger perdio lo cobremos por mu-



ger η. q li puede ser leñor bachiller q li puede ser.



q si puede ser le nor bachuler q si puede ser. η.

O q bonica cancion η.

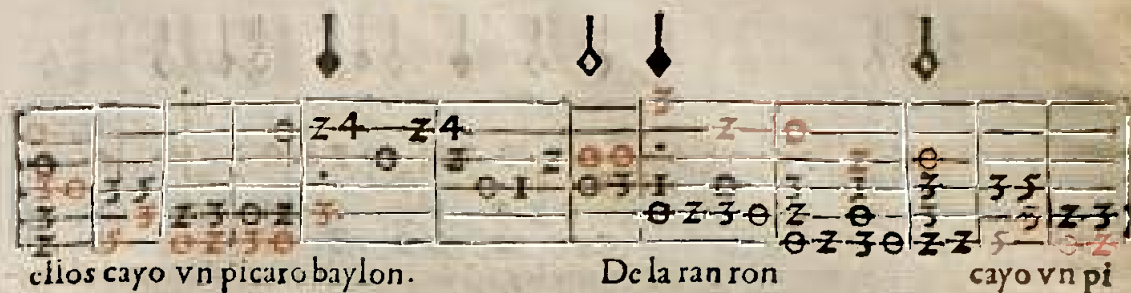
mejor le fuera mala

no al racaño. al racaño y a quãros cõ el son: al racaño η.

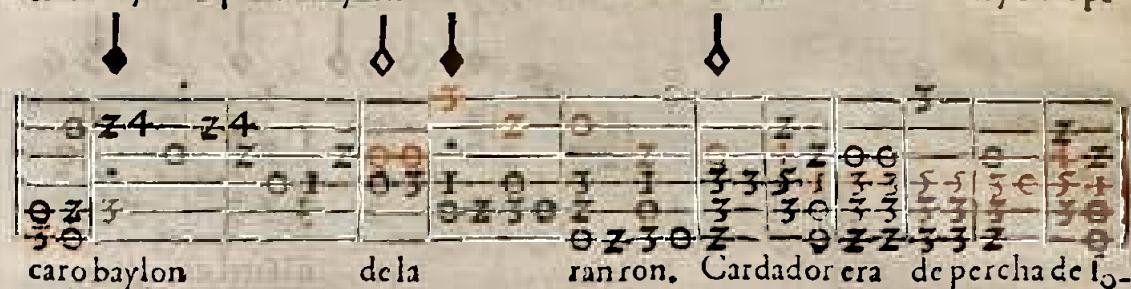
de la rã rõ rõ rõ:

de la rã rõ rõ rõ:

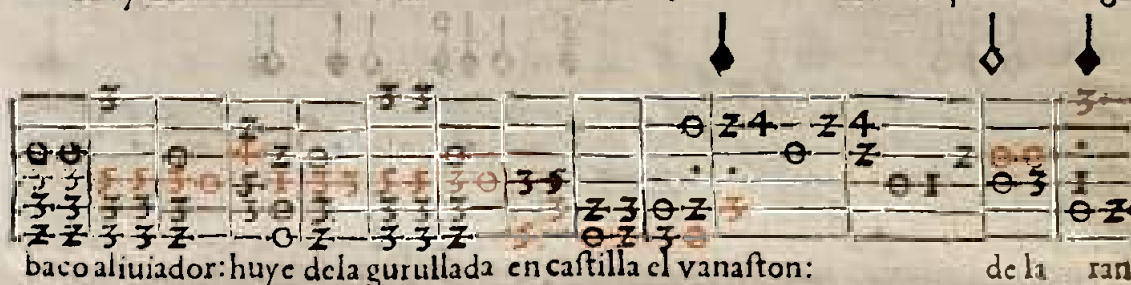
En la ciudad dla gloria dolo teraphines lon dẽ medio d rodos



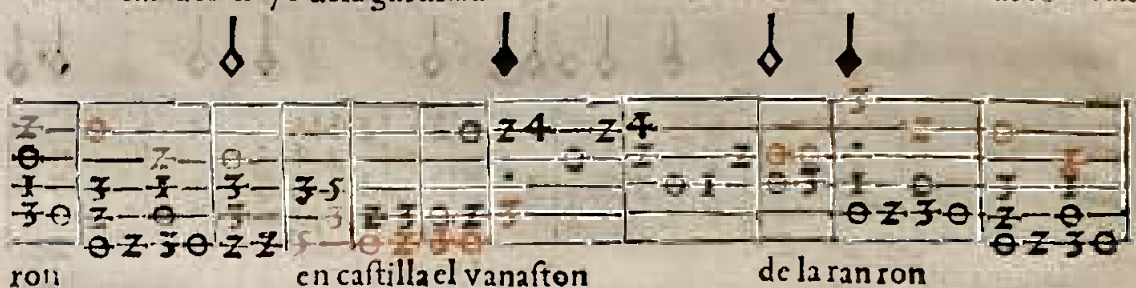
ellos cayo vn picaro baylon. De la ran ron cayo vn pi



carobaylon dela ranron. Cardador era de percha de lo



baco aluiador: huye dela gurullada en castilla el vanaston: de la ran

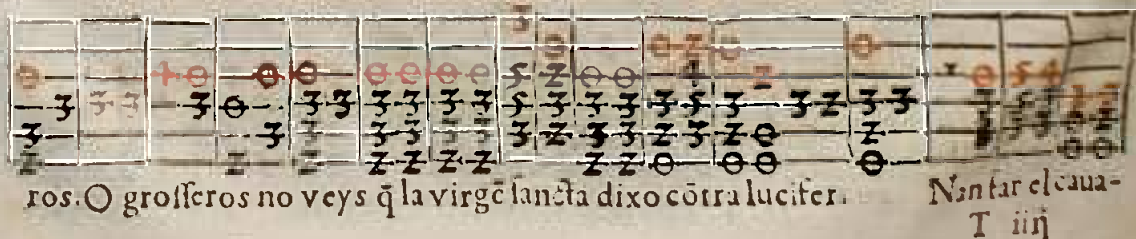


ron en castilla el vanaston de la ran ron

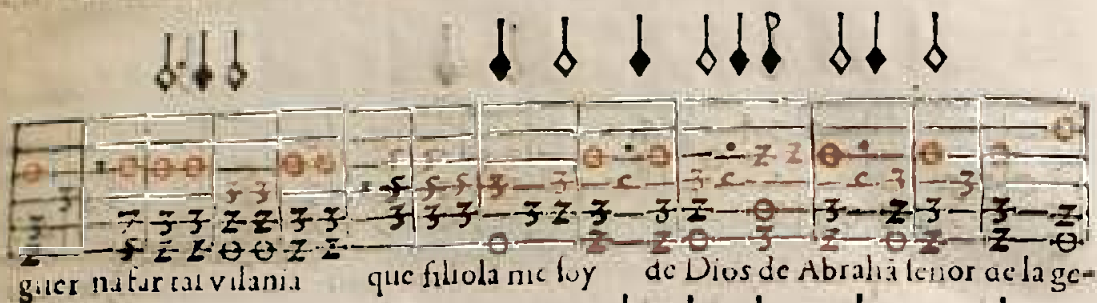


el vanastō me espanta que traga q traga cō lu gargata los padres prime

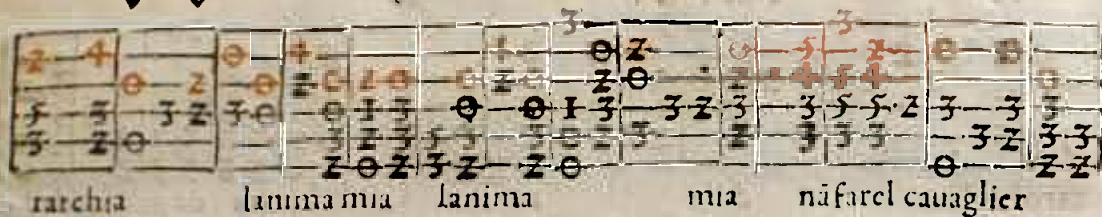
3\* 1 1 1 1 1 2\* 4 1



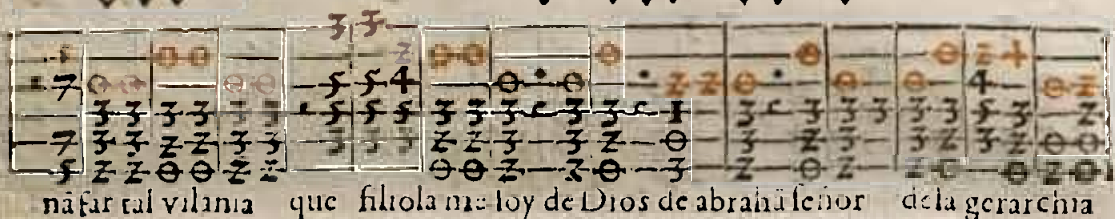
ros. O grosseros no veys q la virgē sancta dixo cōtra lucifer. Nantar el caua- T iij



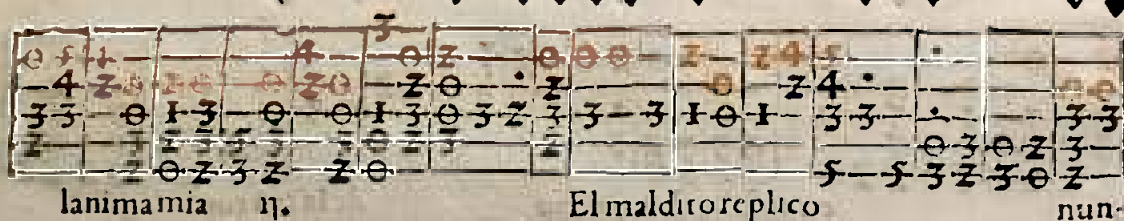
guer natar tal vilania que filiola me loy de Dios de Abrahã senor de la ge-



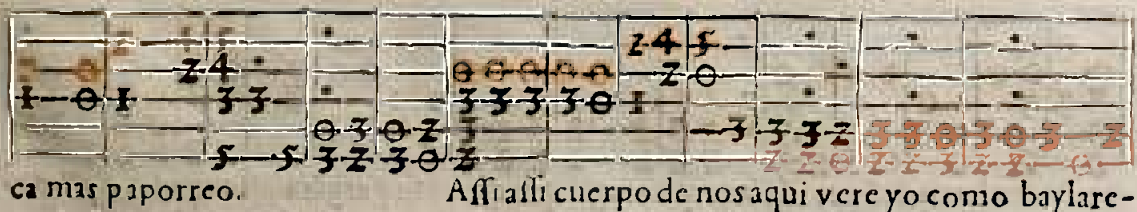
rarchia lanima mia lanima mia nãfarel cauaglier



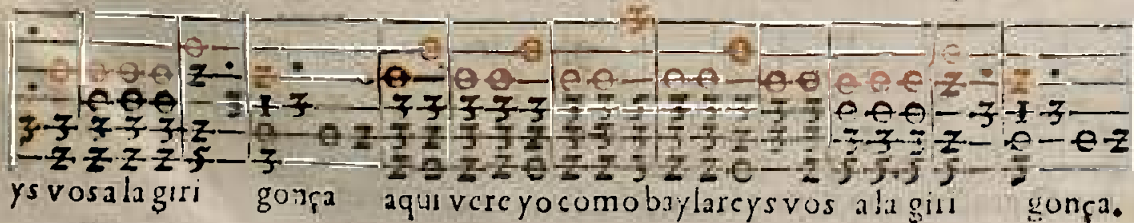
nãfar tal vilania que filiola me loy de Dios de abrahã senor dela gerarchia



lanima mia n. El maldito replico nun-

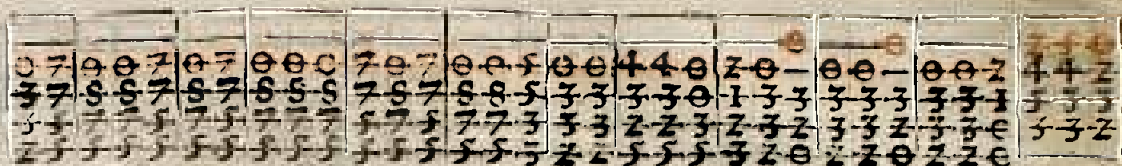


ca mas paporroo. Affi alli cuerpo de nos aqui vere yo como baylare-

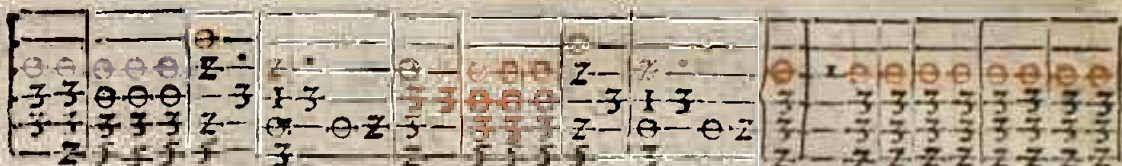


ys vos a la giri gonça aqui vere yo como baylareys vos ala giri gonça.





Salir y baylar cō bozes y grita, y vos renegar serpiēte maldita: la virgē bēdita os



haze daçara la girigonga.

A la girigōça

Eripſa coteret caput

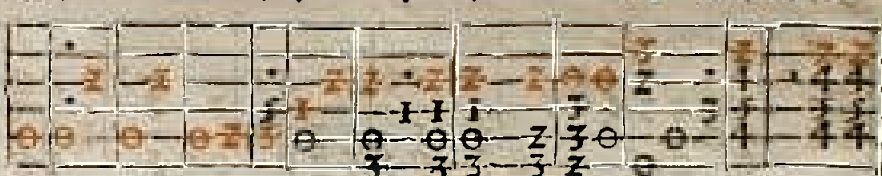


ruum.

Allelu

ya.

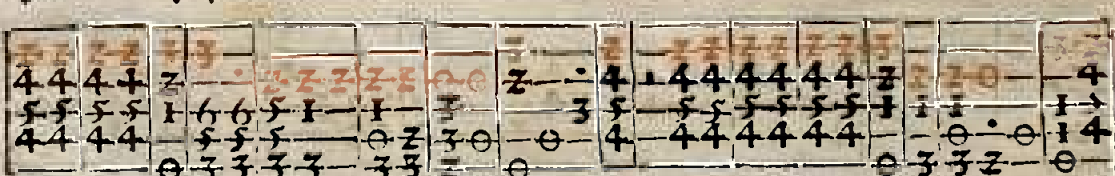
Ensalada de Flecha.



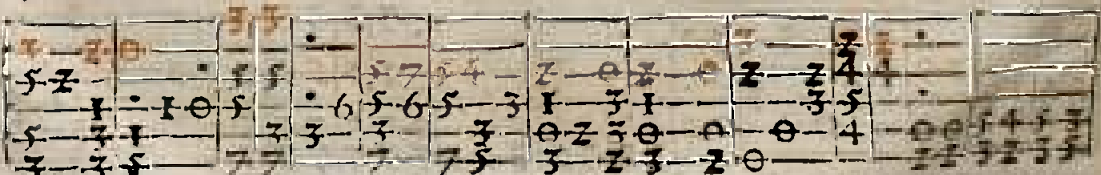
Omba bōba y agua fuera

vayan los cargos al

mar que



nos ymos a anegar. Vayā los cargos al mar q̄ nos ymos a anegar do remedio no se



elpe

ra.

Do remedio no se esp

ra.

Alcicota focorred

volotros id altimon

q̄ espacio, corred corred no vey's nra perdi-

ci5' Esas guminas corrad porq̄ amayne la vela: hazia ca cōtrapasad: o q̄ la naue'

se alfucla

mandad calafetear que quiça aura

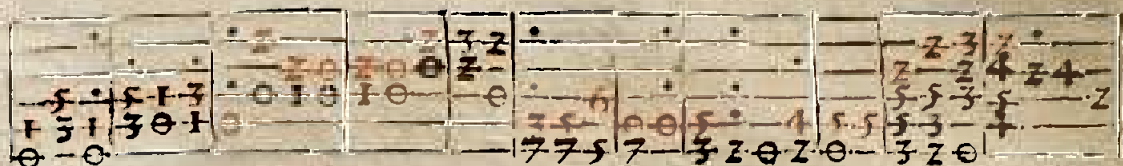
remedio:

ya no ay tiēpo ni lugar que la naue se abre por me

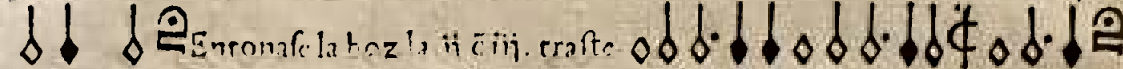
dio. Que haremos, q̄ hare

mos: si aprouechara nadar?

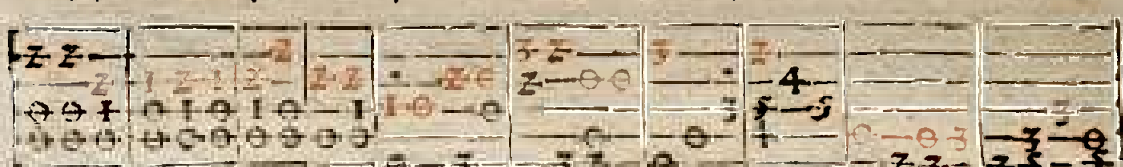
No q̄ esta rá brauo el mar q̄ todos pereceremos: pi



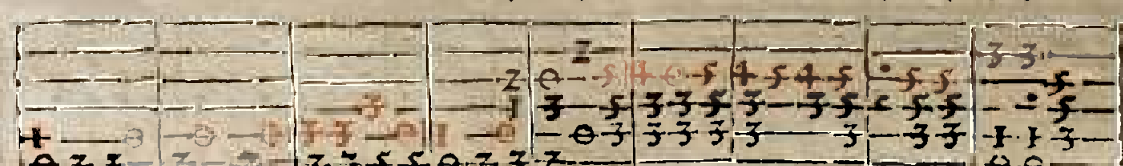
pas y rablas romemos. η. mas triste yo q̄ haie mas triste yo q̄ ha



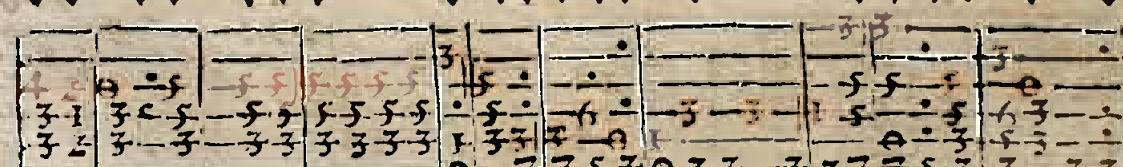
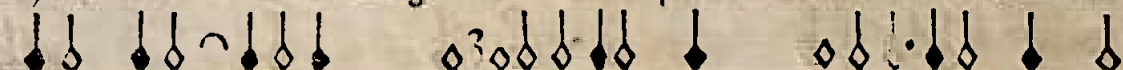
q̄ yo q̄ no se nadar morire q̄ yo q̄ no se nadar morire, morire.



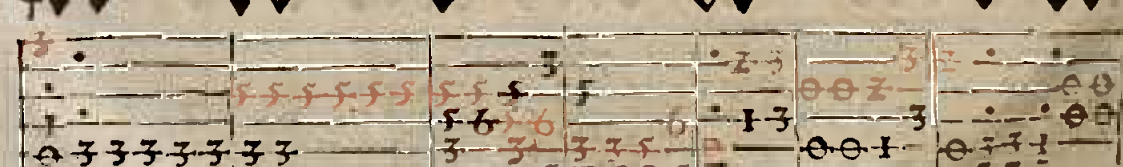
Virgen madre yo prometo rezir contrino tus horas. Si luanchio cleapas



yerino moras m̄ lerrate luego meto. Yo triste prometo tambien en laliendo de ste



lgo yr defcalgo a Saria go. Yo a mda lerula le η

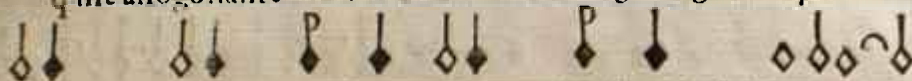


O virgē de Guadalupe: lāt gines locorrenos: q̄ me ahogo fāt dios q̄ me ah

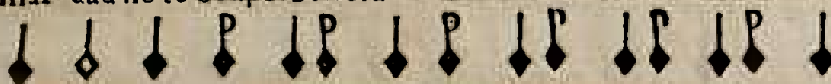




me ahogo: tan relmo sancto bedito. O virgẽ de guadalupe nia



mal dad no re ocupe. Señora d moferrate: lenora d moferrate oy lenora ay grã resca



re. O grã loco rroy bonaça naue viene naue viene en que el cape



mos. Allegad allegad que perecemos loco rred no aya tar-



dança: loco rred, ij. no sca vn puto derenido señores esse batel esse batel



q ventura he teni do pues q pude ctrar en

el pues q̄ pude entrar en el. *Gratias aga mus una*

*Deo* *nol* *istum*

*est. Por tã grande beneficio* *recebido en este*

*di* *a.* *Cantemos cõ alegria* *oy todos por luter*

*uicio ea ea* *ea ea* *lus empecemos comieça tu gil piçarra* *atañer cõ*

*tu guitarra q̄ todos reayadaremos* *esperad q̄ este tẽplada. tẽmplada pues hi-*

de ruy: tin tin tin: o como esta destemplada, acaba maldito ya

tin tin tines por de mas, sube sube vn poco mas: tin tin tin tin tin

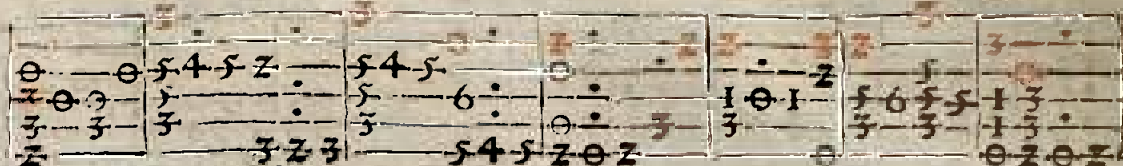
tin tin muy bien esta ande ya nuestro apellido el tra-

ner cō el cantar cōcordes en alabar a lelu reziē nacido:

alelu reziē nacido. Bedi-

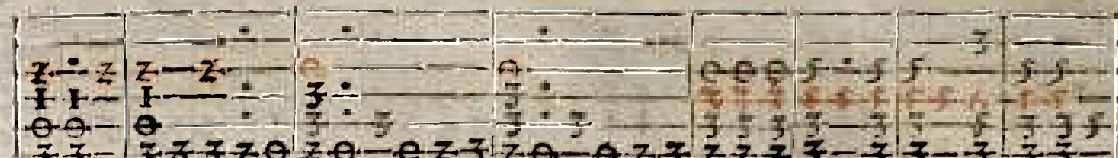
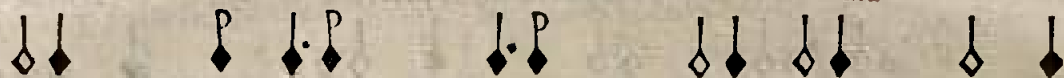
to sea aquel dia q̄ nalcio el conetamiento.





Bendito sea aquel

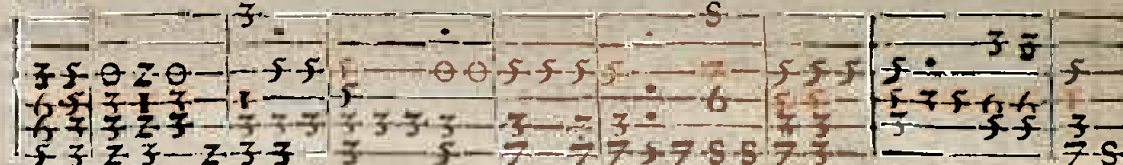
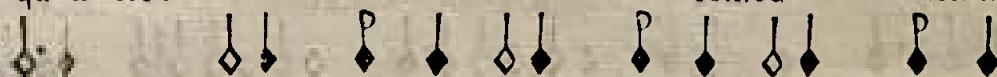
dia



que nalcio el contentamiento

remedio su

aduenimiento

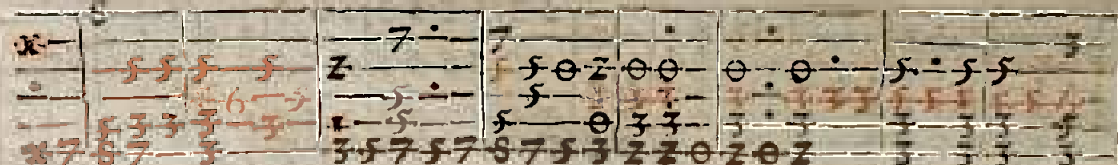


mil enojos:

bendi

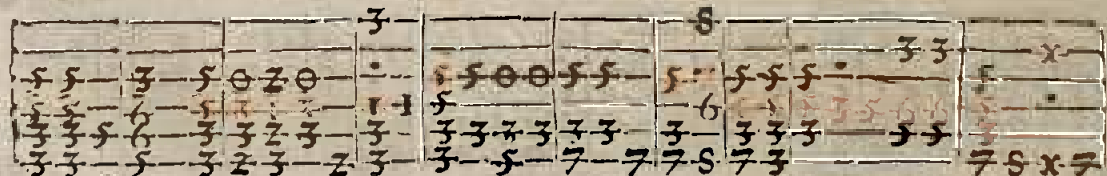
ros sean los o

jos



que con piedad nos mira

ron y benditos que alli



amansaron ral fortuna

Din din din dirindin: din



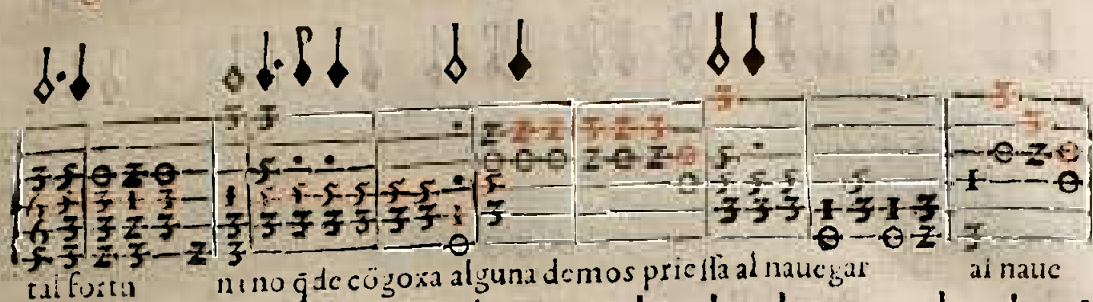
dirindin: din

din

din

din

din: y bēditos q̄ alli amalarō



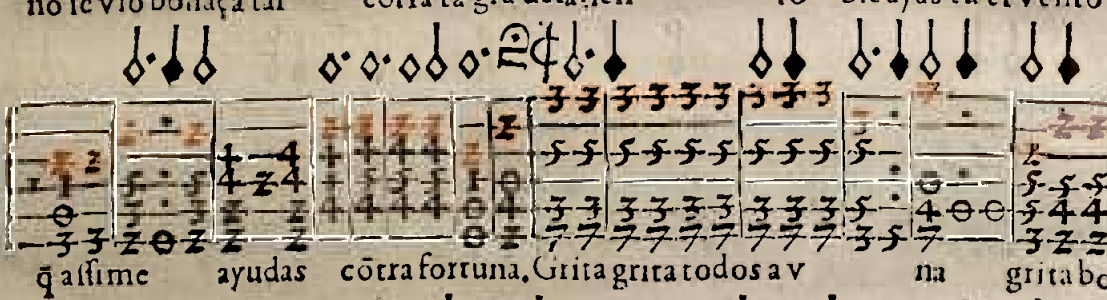
tal forta nino q̄ de cōgoxa alguna demos prie ssa al nauegar al naue



gar. Pues lo v̄cro nos ha d̄leuar garrido v̄daual, garrido v̄da ual



no le vio bonāça tal cōrra rā grā de laçien ro biçayas tu el vento



q̄ al fime ayudas cōtra fortuna. Grita grita todos a v na gritabo



naça bonāça saluam̄cro saluam̄cro: miedov uiste atal torm̄cro no tem̄cro ya es perāça



O mod̄ieḡ fidei. Ello esta muy biç alli. Gala es toda a na

die oy duela la gala chine la. Gala es roda a nadie oy duela la gala

chinela: dela china gala la gala chinela. Mucho pmetemos e tormeta fio

ra, despues ofrecemos infinita cera: dela china gala la gala chine la. Entrona  
felabo  
côla.ij.  
e vazio

A dios señores la vela. Na si pericula füt in marí pericula füt in te

rra: & pericula in fallis tratribus in fallis fratri bus.

Ensalada de  
Flecha.



Y doyd



los bien res vna iusta q se orde

na y el precio della se fue na

que es la salud de las gen res. Salid lalid a los mira

do res para ver los iustado res

Que quie ha de mäterner es el brauo lucifer

por hõrra de sus amo res. Quiẽ es la dama que

ama. y quic son y quien son los veture ros: solos son dos

caualiero s la dama embidia se llama

Entona  
se la voz  
cō la ter  
cera en  
vazio.  
dize que dize por su dama al mundo como gro llero

para tilaquero nora maça compañero para tilaquie ro para tila

quiero nora maça copañero para tilaquie ro para tilaquie ro. Passo pa

llo sin temor q entra el mātene dor: pues toquē, pues toqn los atabales: cadieitros

officiales llame el triple cō primor llame el triple cō primor

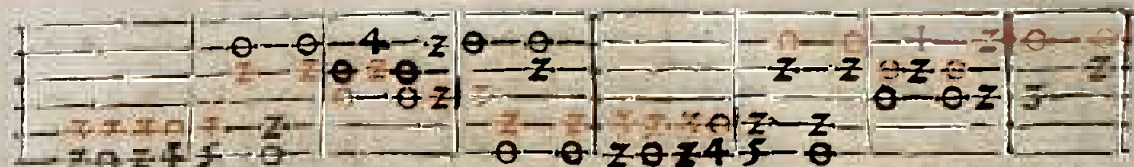
responda la cōrray el tenor: trô trô trô trô sus todos tron trô trô tropolo

tropolo trô trô trô tropolo tropo trô trô trô trô trô trô trô trô tron

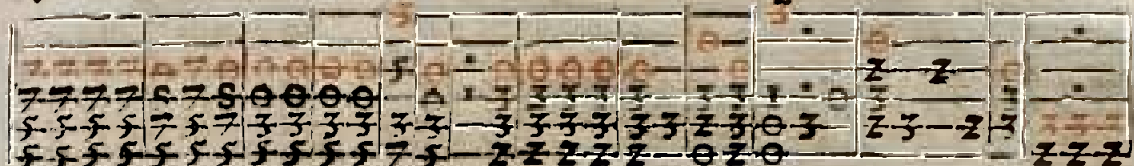
lla cara el lobo do va catal lobo do va juanica juanilla cara el lobo do

va cara el lobo do va Tub rub rub rub: la so

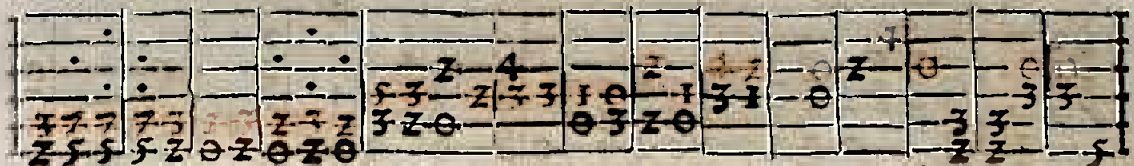




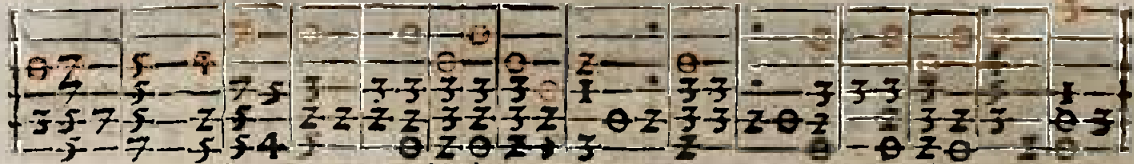
beruia es el padrino: v na filla es la cimera. Ved q̄p̄pa y q̄ maña: escuchad q̄l mo e es



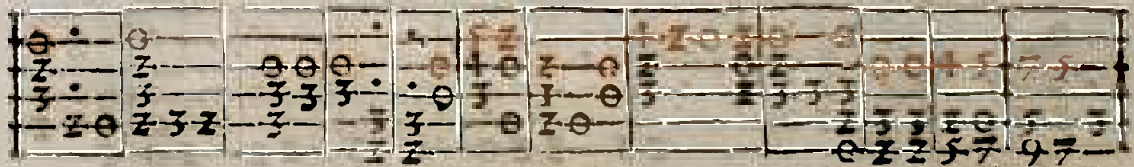
fino. Super astra dei exalabo solijū, meū & similis ero alti si mo. El mase



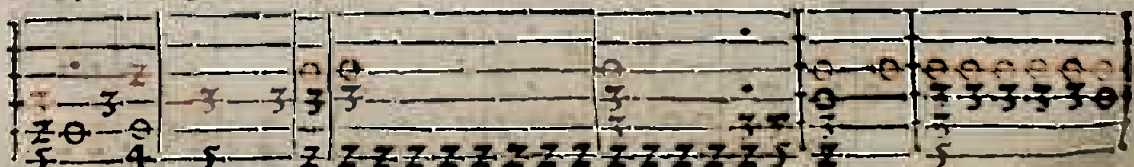
nedor es hero: calla y eltemos en vela q̄orro viene alate la. Quices



elauenturero: Ad el padre prime ro rodeado de pro phe



ras. Ojo alerta cōpañe ro q̄yarocallas trōpe



ras. fan fan fan fan fan fan fan fan: herererrum

Hererū fan fan fan Herererū fan Herererererūfa: por quē iusta nro

Alā por la gloria primi na. bua bua bua. sus padrinos quē tera los flos padres q

vā pueitos a sus rededo res cādo vncātar galā por lōrra de sus amo res.

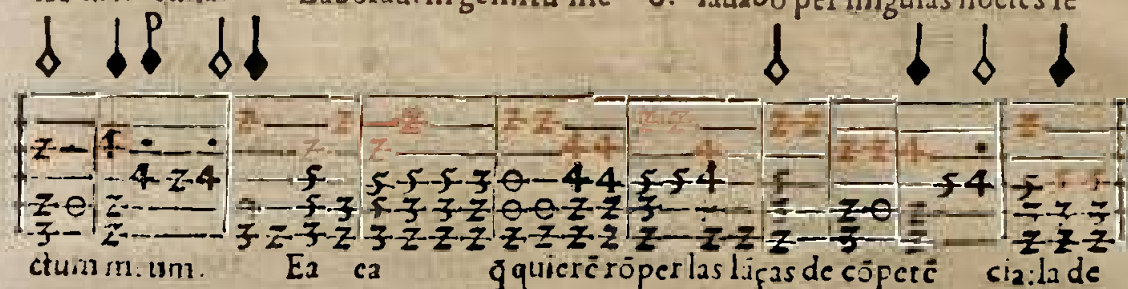
Si cō rātos seruido res no poneys tela señora no foy buena texedo ra

no foy buena texedo ra. Alhajas trae por diu con

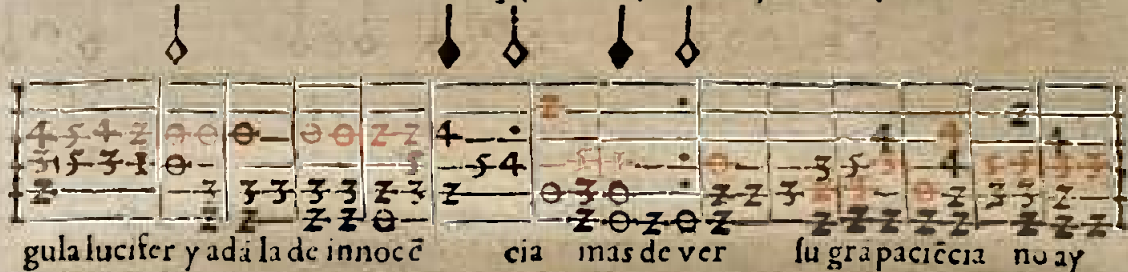
q os fmarceys de ri fa. y q son vna palay açā don y vnale



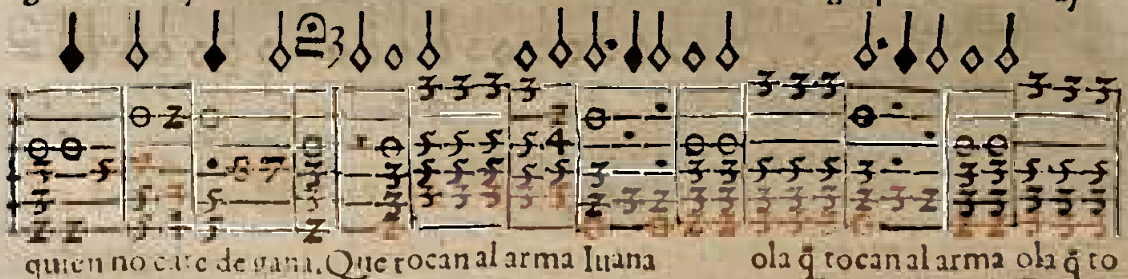
tra de fra guila. Laborauit in gemitu me o: lauabo per singulas noctes le



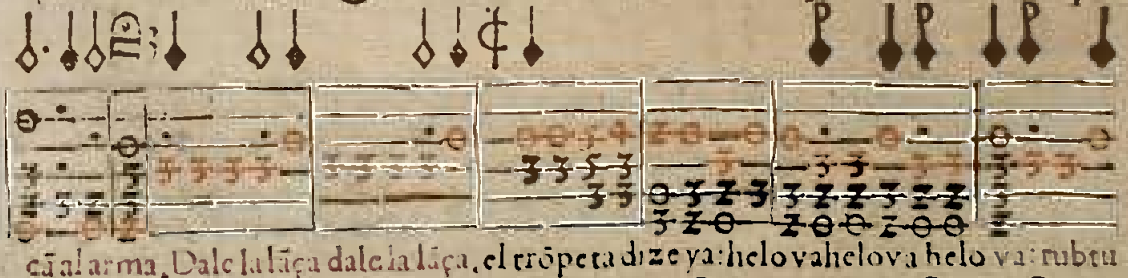
etum m. um. Ea ca q quierẽ rõ per las liças de cõperẽ cia: la de



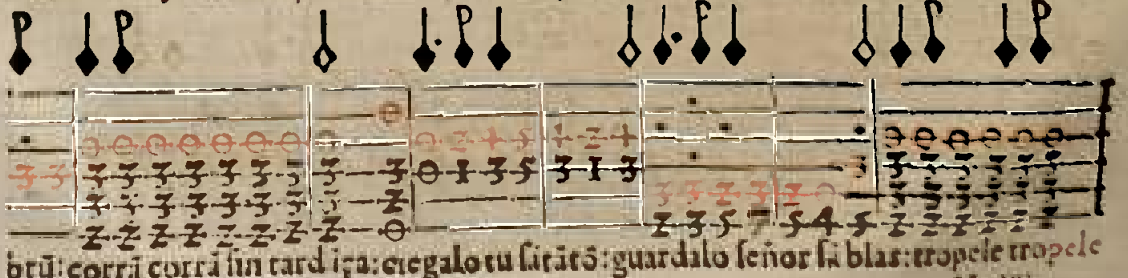
gula lucifer y adã la de innocẽ cia mas de ver su gra paciẽcia no ay



quien no care de gana. Que rocan al arma luana ola q rocan al arma ola q to

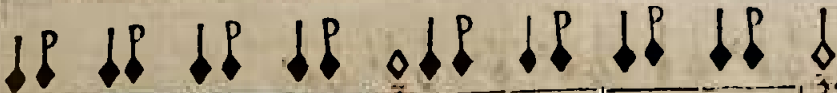
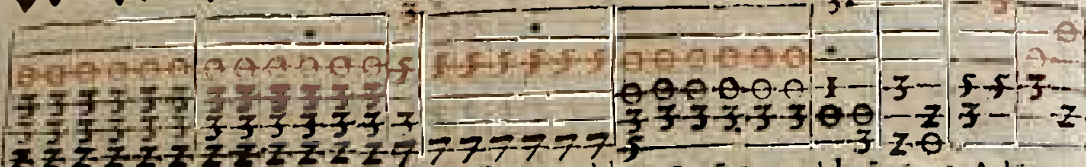


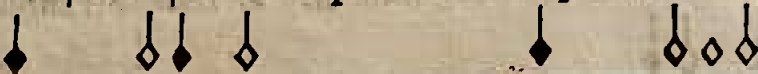
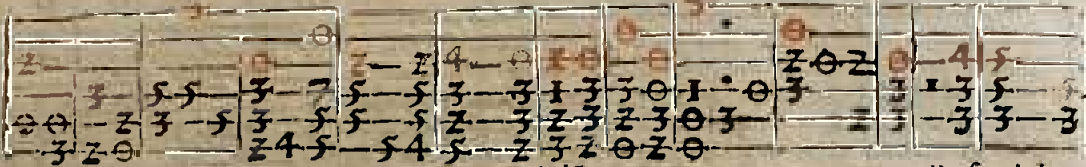
cã al arma. Dale la lãça dale la lãça, el trõpeta dize ya: helo va helo va helo va: rubtu

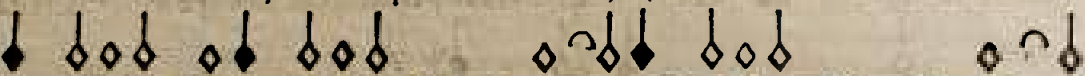
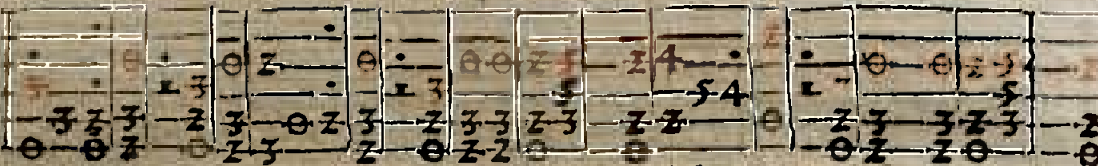


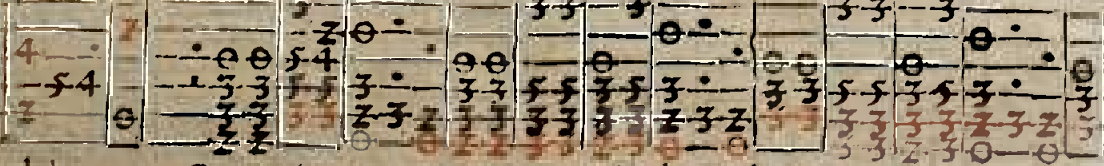
brũ: corã corã lin tard iça: eiegalo tu siãrẽs: guardalo seãor siã blas: tropele tropele

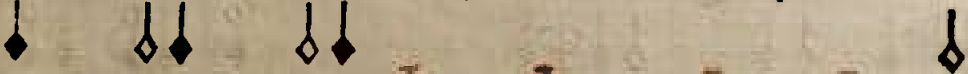
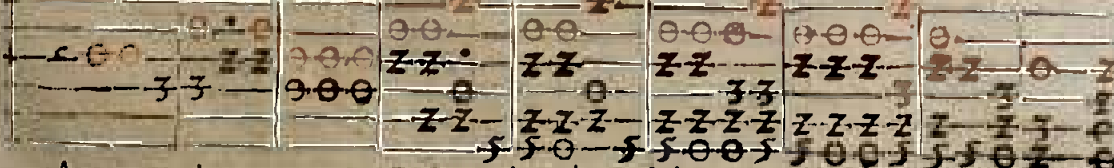


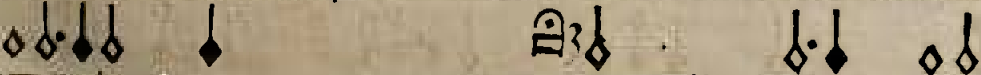
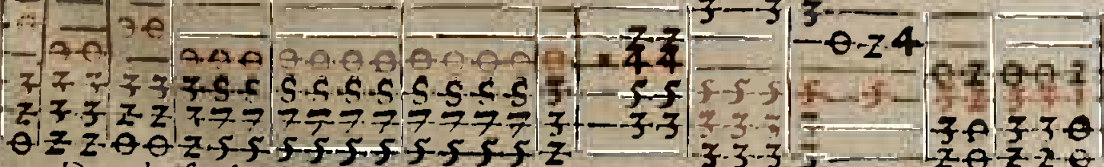

  

  
 tropele tropele tropele tropele tras. O q terrible ecotrô q terrible ecotrô: Adã cayo

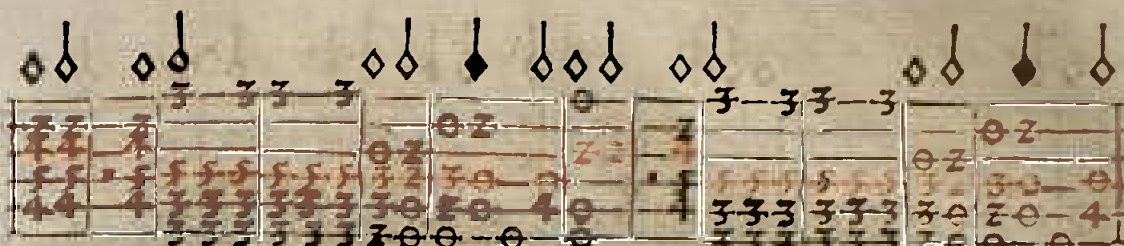

  

  
 Adã cayo para tras: Adã cayo para tras. Buscad de


  

  
 oy mas pecado res quiẽ sanc vuestros dolores: quiẽ sanc vuestros


  

  
 dolo res. Que no son amo res para todos hom bres para todos hombres.

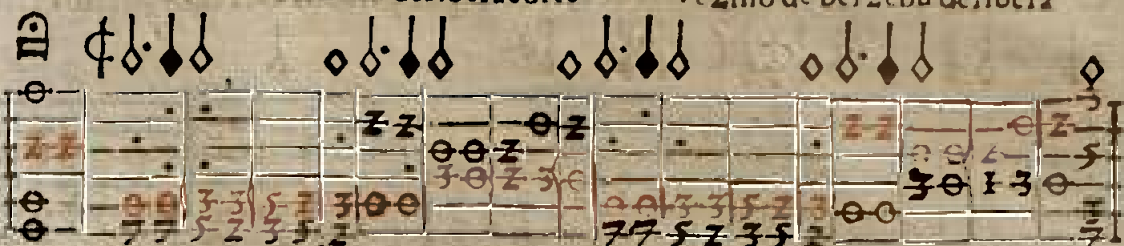

  

  
 A parte todos a parte: quiẽ viene, dezid nos del: vn cauallero vn cauallero nouel


  

  
 Dios de israel, guarte guarte luci fer. Mala noche aueys de auer dun angelo



re ve zino de berzebu deriberacorte

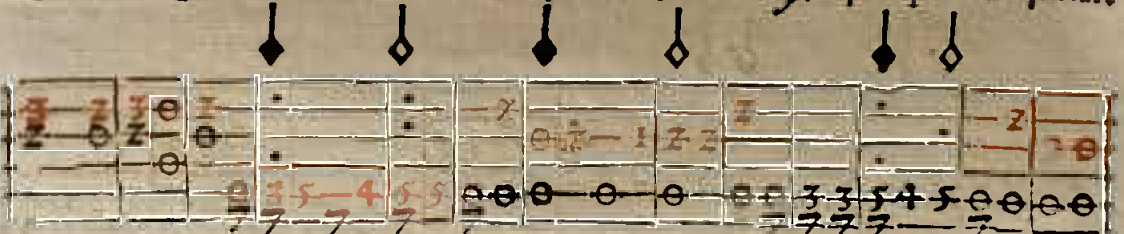
vezino de berzebu deribera



corte: vega vega el gra señor, hagale todos el buz: su cimera es vna cruz: su padrino

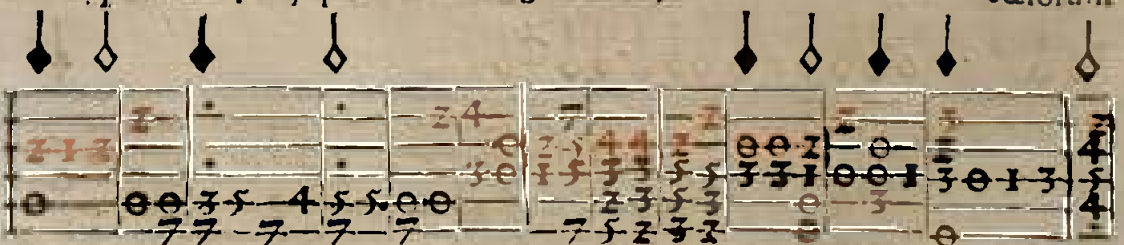


el precursor q da bozes co heruor. Ecce qui tollis pctā mūdy. Y por quic ha d justar:



Por la q no tiene par: y quic feri a virgo Maria,

cælorum

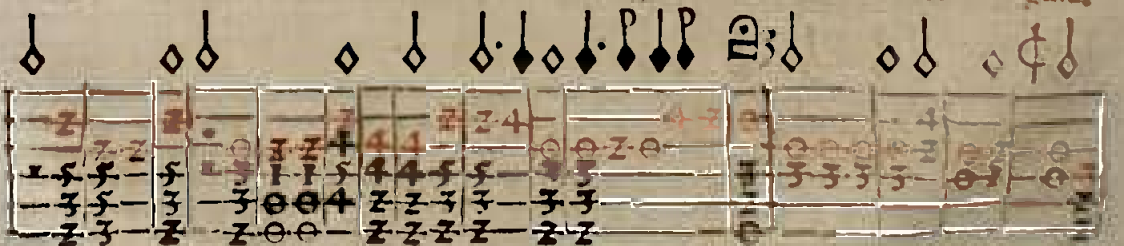


via

de los errados la guia

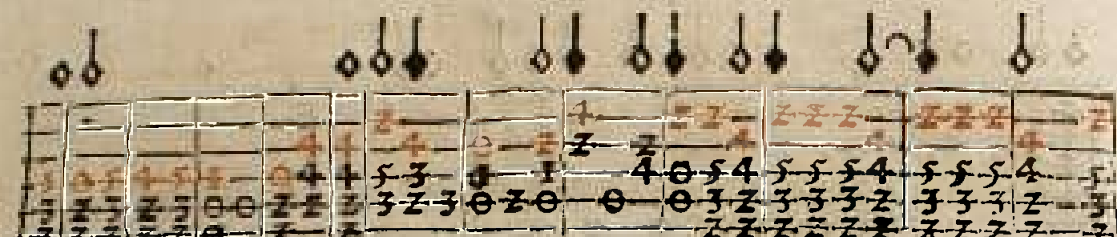
de los errados la

guia.

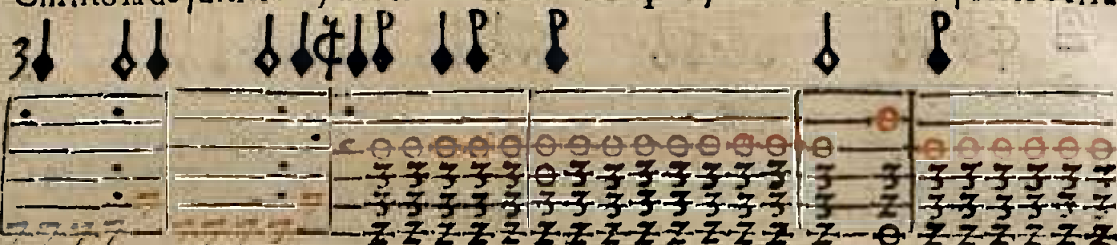


y el mote qual nose vio. Sirio siti

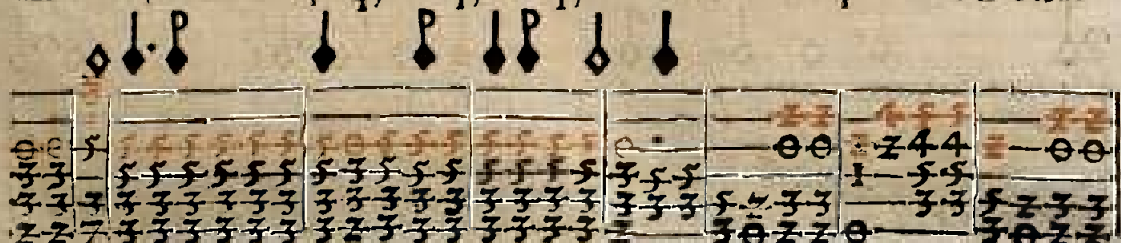
o Dñes las ligas de guerrara



Christola de justicia y a luz bel la de cobdicia q̄ no yerra de caer muy presto c̄ tira

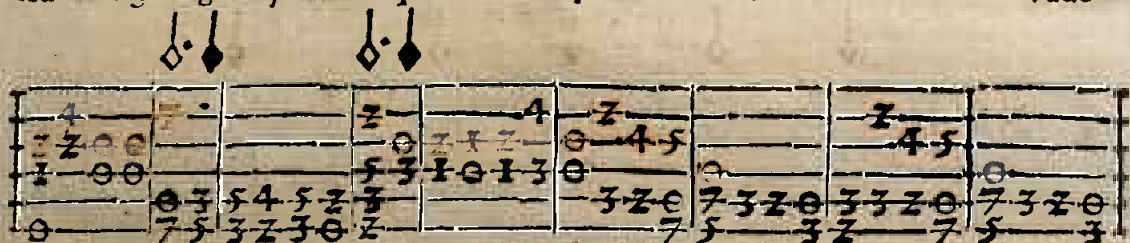


dale lalança dale lalança q̄ ya va q̄ ya va q̄ ya va nra bicaucturāça :tras tras tras



tras tras grita grita y alarido q lucifer ha caydo

vade retro satanas vade



retro latanas.

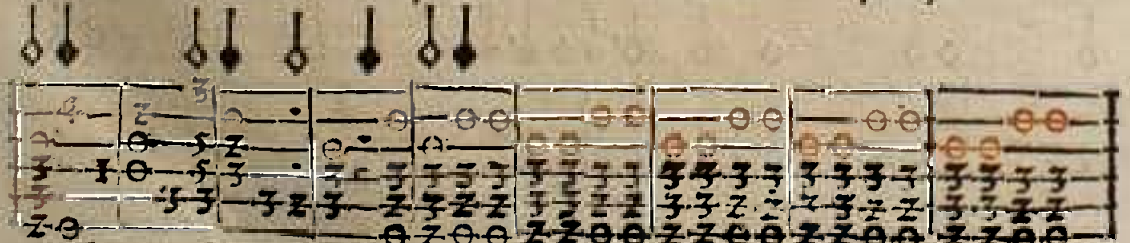
Muy corrido valuzbel, a c i a el a c i a el



que rae fardel: vazia vazia q'ya fhaftia

## eletematle yn pedago

escârc-



mos le vn pedaço

del raso y del bazo, las cuerdas del espinazo y cōsufrere cō

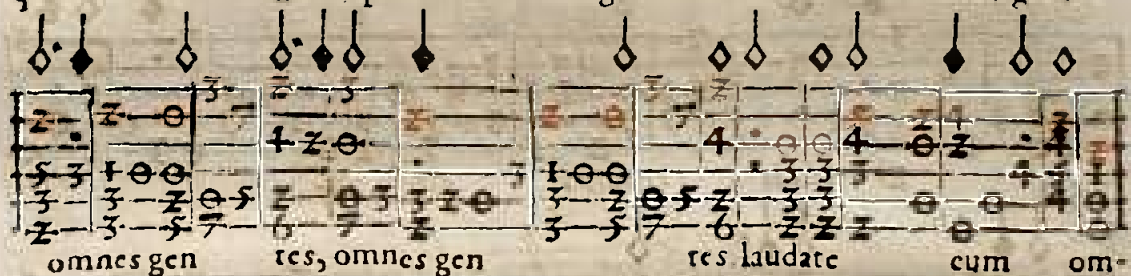




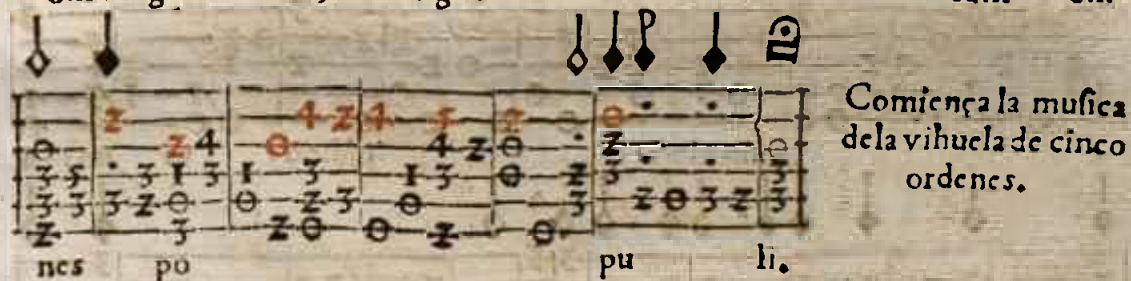
vn mç y las manos gulanos y a volotros los christiãos buenas pascuas y buç año



q del hecho es el engaño, q del hecho es el engaño. Laudate dominũ omnes gentes



omnes gen res, omnes gen res laudate cum om-



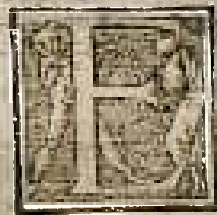
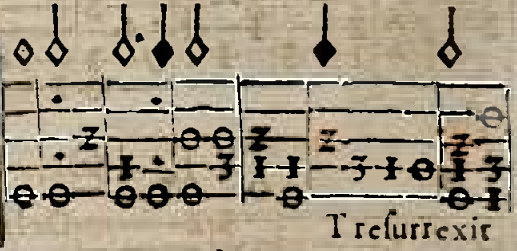
nes po pu li.

Comiença la musica  
dela vihuela de cinco  
ordenes.

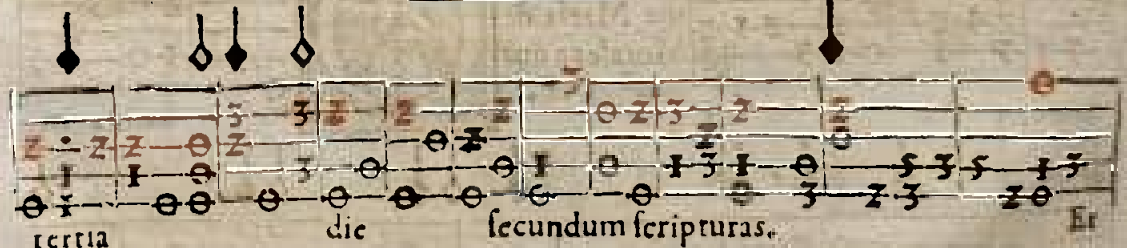
Dela mulla de aue  
Maria de Morales.

atres.

F.

T resurrexir



tertia die secundum scripturas. Et

ascendit in cœ lum η.

sedet ad dexteram pa tris

Et iterum venturus est η.

cum gloria iudicare vi uos &

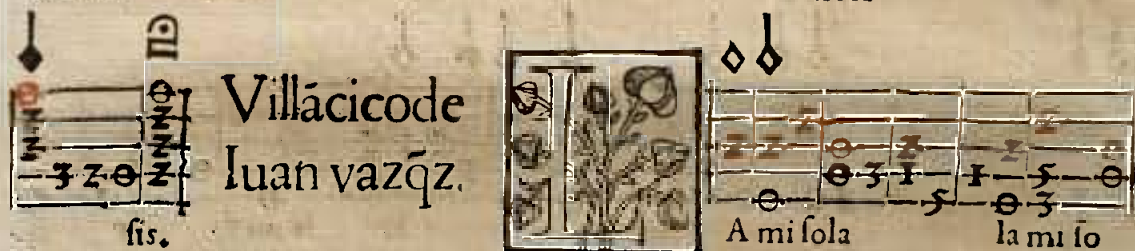
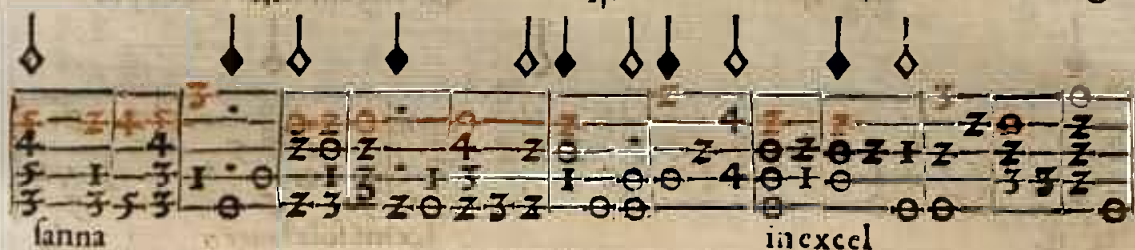
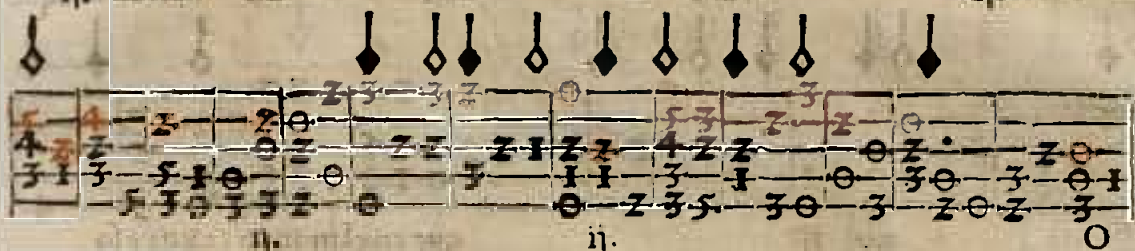
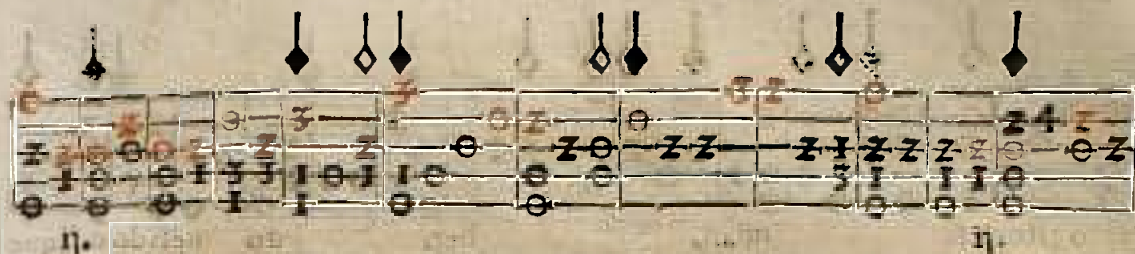
mor tuos. Cuius reg ni

De la missa de nue Maria de Morales a qua tro. .F.

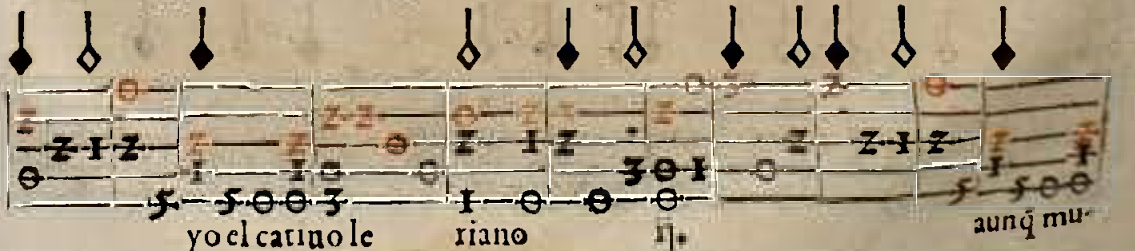
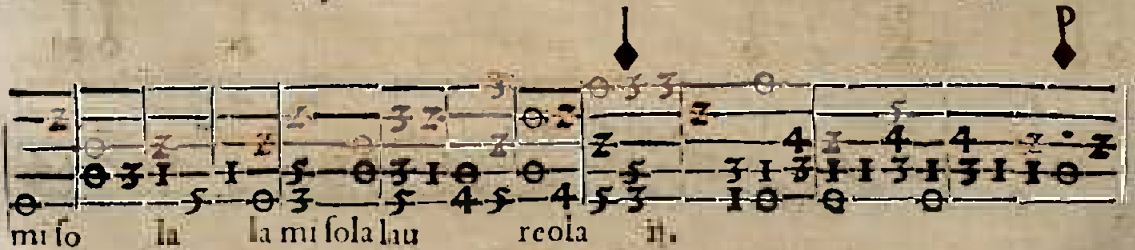
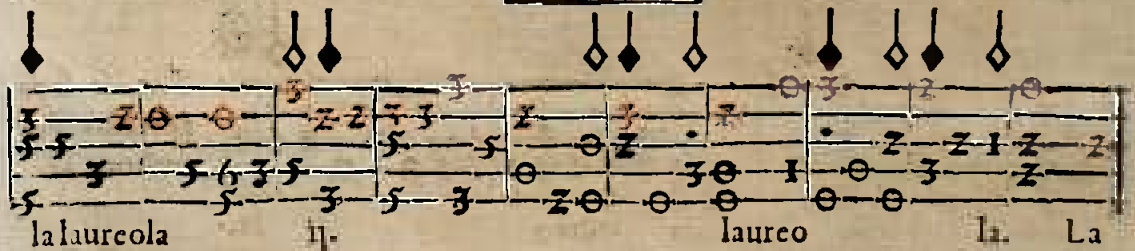
non erit fi nis.

Sanna in

excel sis η.



Villãcicode  
luan vazqz.





erto estoy vfa ne.ij. heri do herido de aque

lla ma no ij. que en el mundo es vna y fo

la ij. La mi fola laureo la

ij. laureo la la mi fo la ij.

laureola la mi fola laureo la.

Siguēse seys fantasias del aulhor. D.



This musical score is written for lute, using a system of tablature where letters (f, z, 1, 2, 3, 4, 5, 6) are placed on a six-line staff to indicate fret positions. The notation is organized into ten systems, each consisting of a single staff. Above and below each staff are rhythmic flags, represented by vertical lines with diamond or oval shapes at the top or bottom, indicating the timing of the notes. The score begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values and rests, typical of early modern lute music. The piece concludes with the text "Fanta lia. F." on the right side of the sixth system.





Fantasia

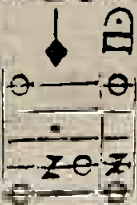
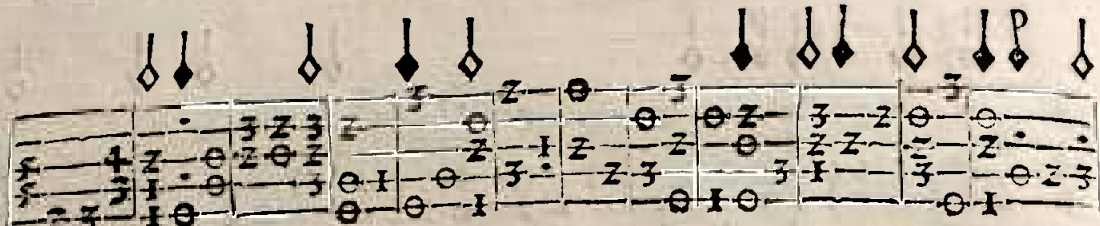
F.

X

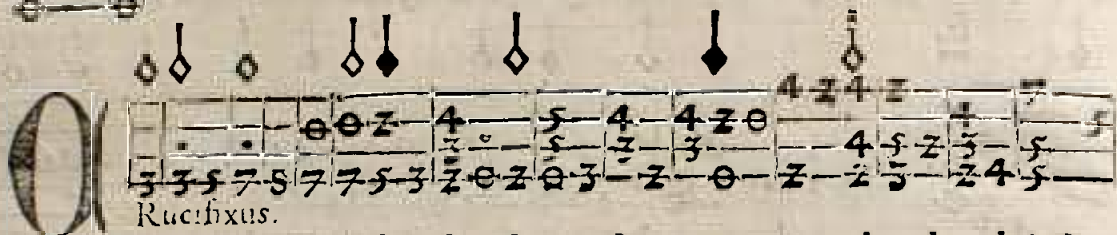
The image displays a page of musical notation, likely from a 16th-century manuscript. It consists of six systems of staves, each containing multiple lines of music. The notation is a form of early musical shorthand, using letters (z, f, i, o, s, 4) and symbols (circles, diamonds) to represent notes and rests. Above the staves, there are various performance markings, including diamond-shaped notes and vertical lines. The text 'Fárasías, Fue llana.' is written at the top left, 'Orphenica Lyra.' is centered at the top, and 'Libro sexto' is at the top right. A large, stylized 'F' is visible in the middle of the page, possibly a section marker or a large initial. The notation is dense and complex, typical of early printed music.

The image shows a page of musical notation from a 17th-century manuscript. The notation is a single melodic line, likely for a lute or similar instrument, using a system of rhythmic values (z, 3, 4, 5, 6, 7) and fingerings (1, 2, 3, 4, 5). The notation is arranged in a single system with a title 'Fanta sia D.' and a page number 'XII' at the bottom right. The notation is written in a style that is characteristic of the early modern period, with a focus on rhythmic complexity and fingerings. The page is numbered 'XII' at the bottom right, and the title 'Fanta sia D.' is written in the center of the page. The notation is a single melodic line, likely for a lute or similar instrument, using a system of rhythmic values (z, 3, 4, 5, 6, 7) and fingerings (1, 2, 3, 4, 5). The notation is arranged in a single system with a title 'Fanta sia D.' and a page number 'XII' at the bottom right. The notation is written in a style that is characteristic of the early modern period, with a focus on rhythmic complexity and fingerings.

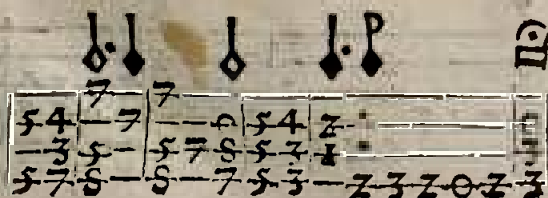
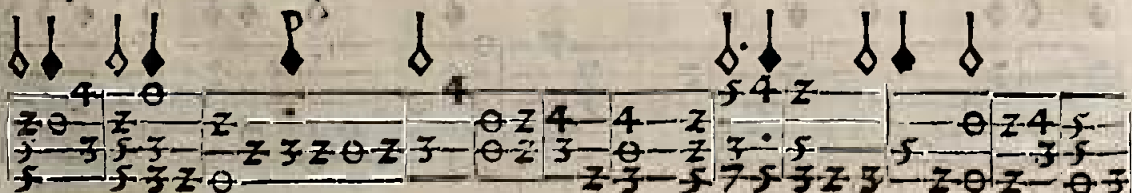
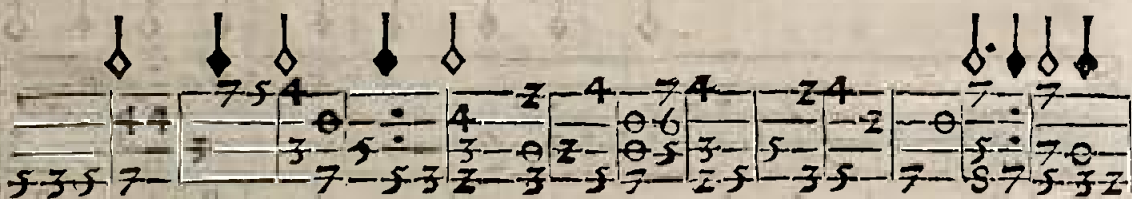
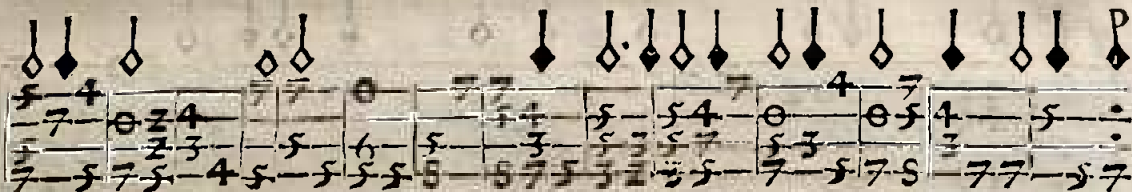
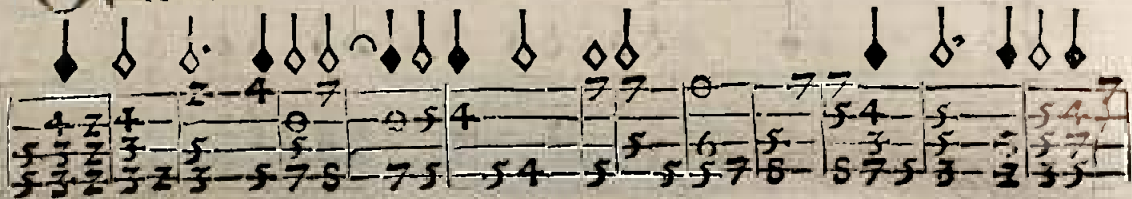




Comiença la musica para guitarra:  
Crucifixus a tres. D.



Rucifixus.



Villãico d  
luã vazqz.



Quaracaualle ro de quien auedes mie do

fl. Kouarde caualle

ro de quien auedes miedo

De quien auedes miedo durmiendo comi

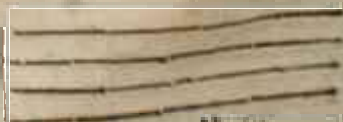
Devos mi fe floz que renega

otro a migo. Y dello aueys mie do

couarde caualle lle rat Kouardeta

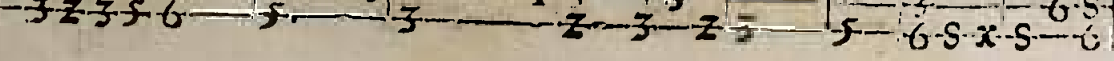
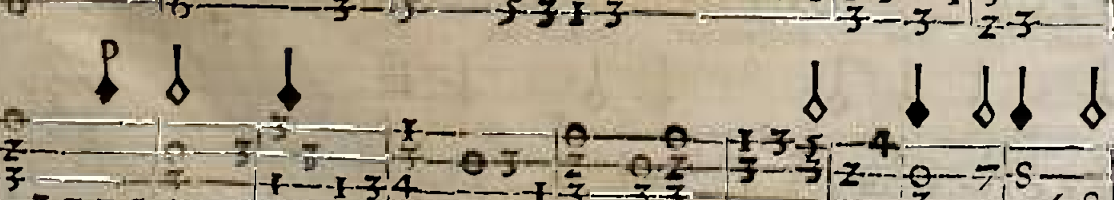
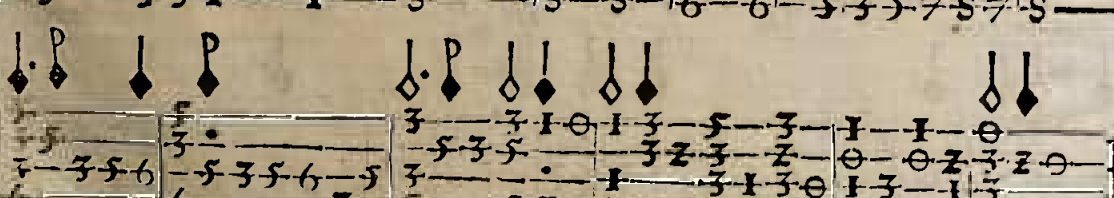
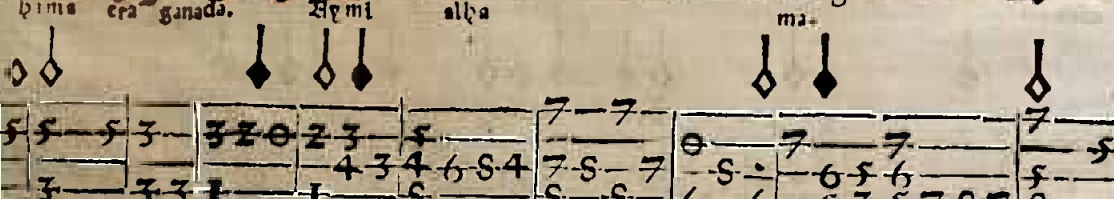
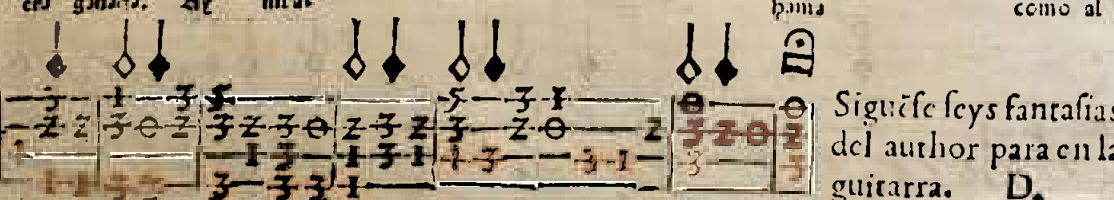
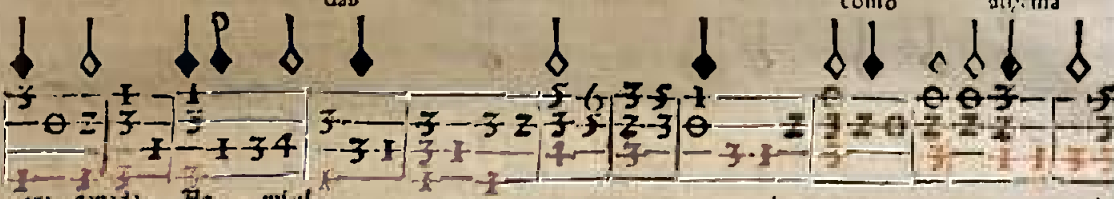
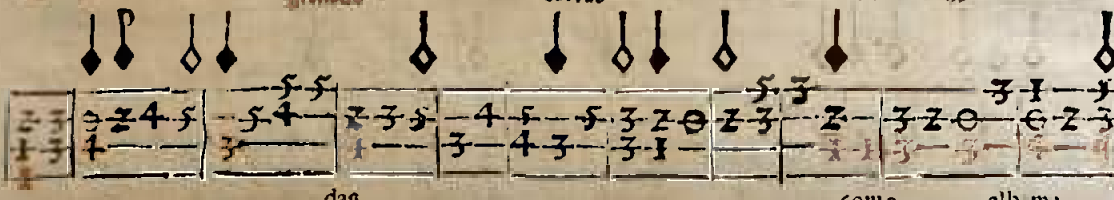
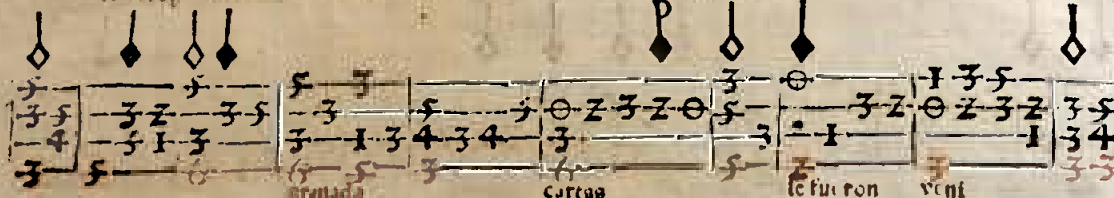
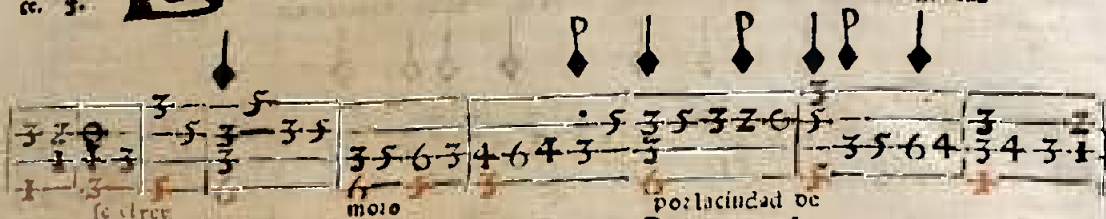
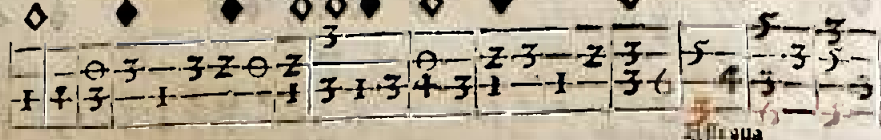
ualle ro de quien aue des mie do

fl.



El auctor  
sobeele  
tollano  
este roma  
co. f.

**D**



Siguēse seys fantasias  
del auctor para en la  
guitarra. D.

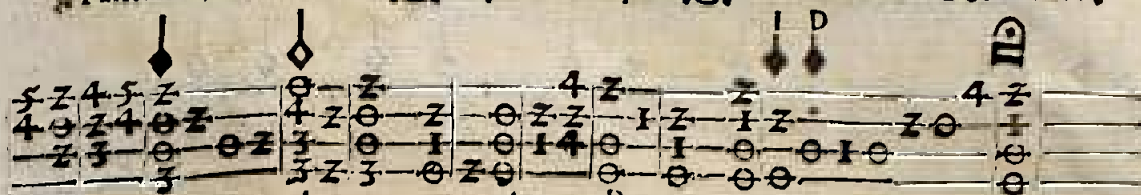


The page displays ten systems of musical notation. Each system consists of a single staff with a treble clef. The notation is a form of lute tablature, using numbers 1-6 on the staff lines to represent fret positions. Above the staves are various rhythmic symbols, including diamond shapes and vertical lines. The manuscript is written in a historical script, likely Italian or Spanish. The page is numbered 'Fo. clxiiij.' at the top right.

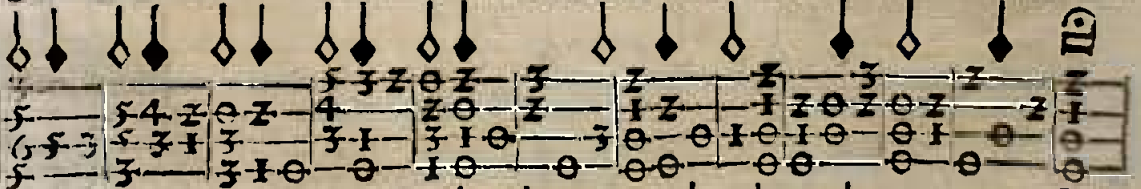
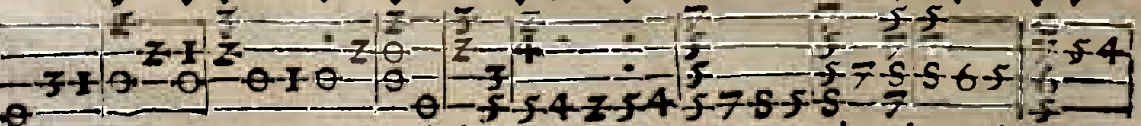
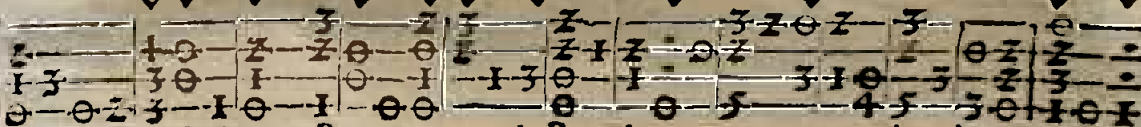
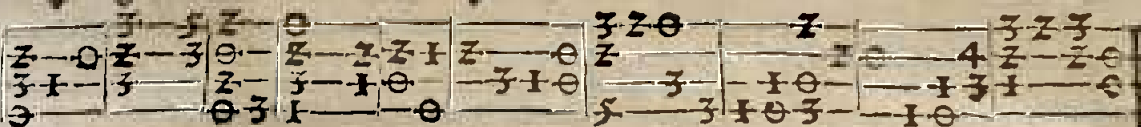
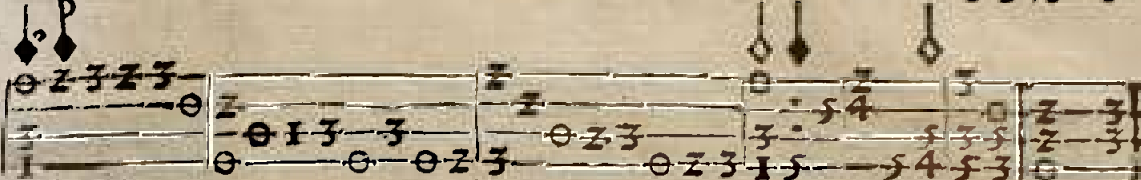
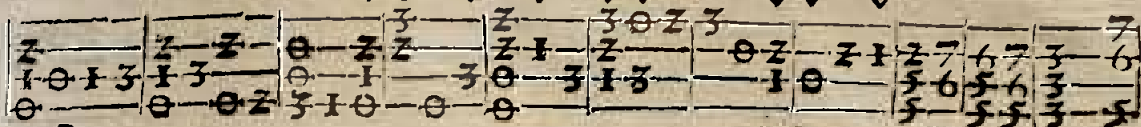
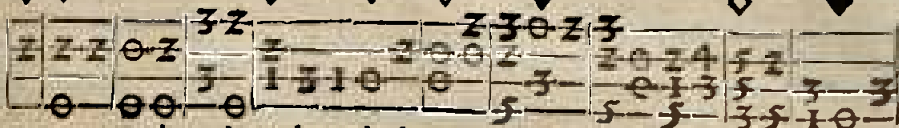
Fantasia.

D.

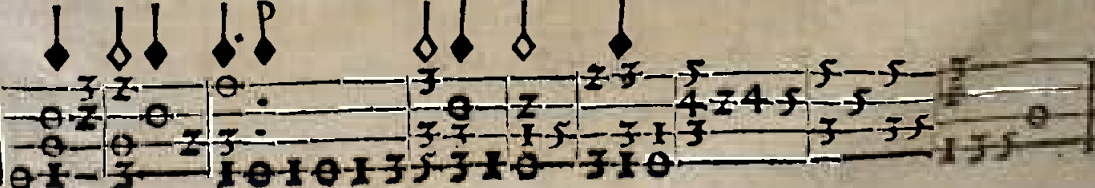
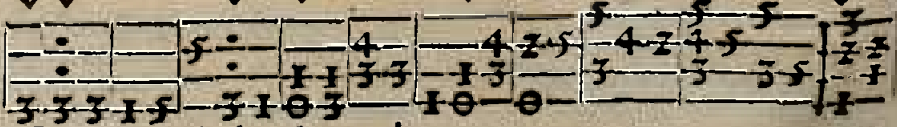
Fantasia: F.



Fantasia. D.



Fantasia. F.

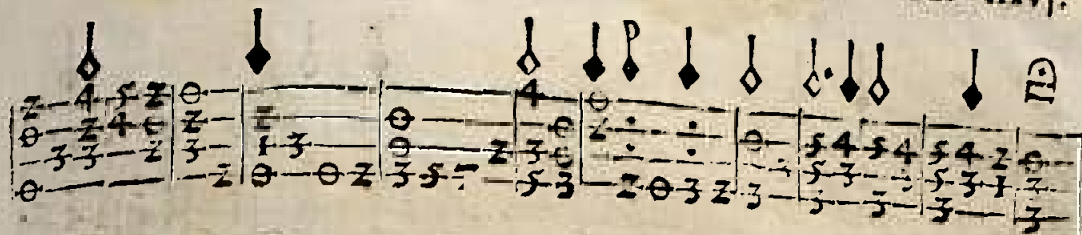




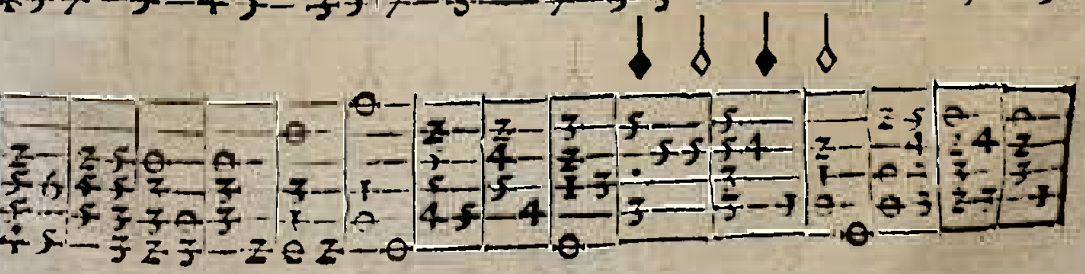
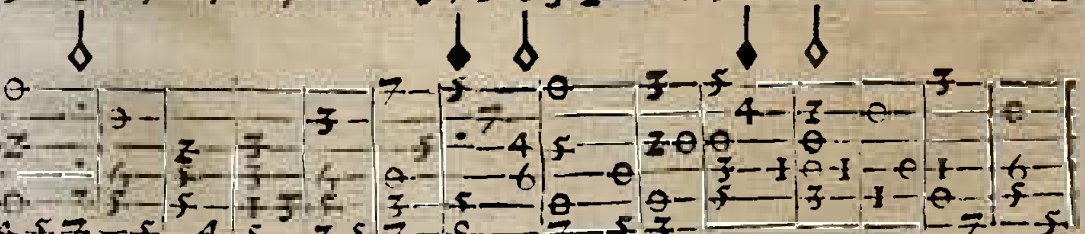
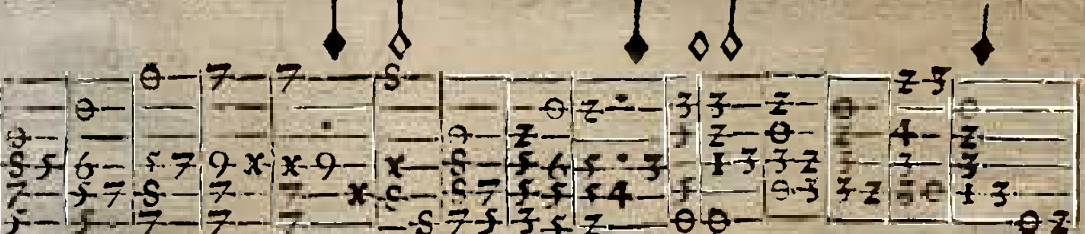
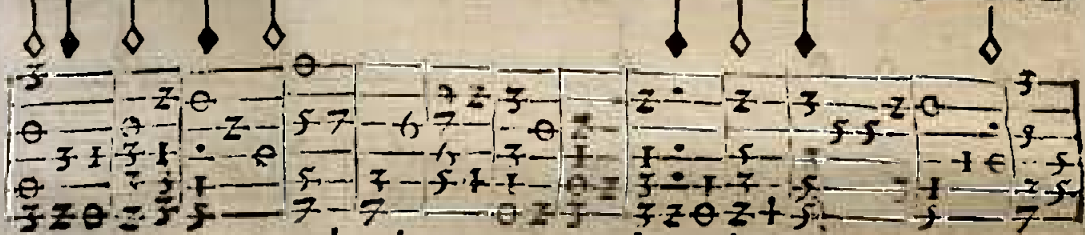
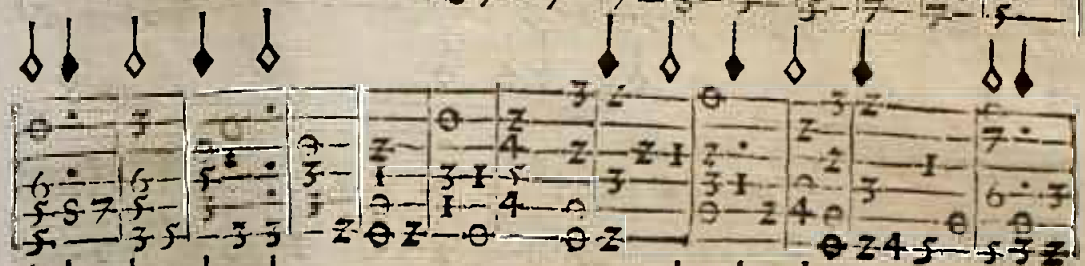
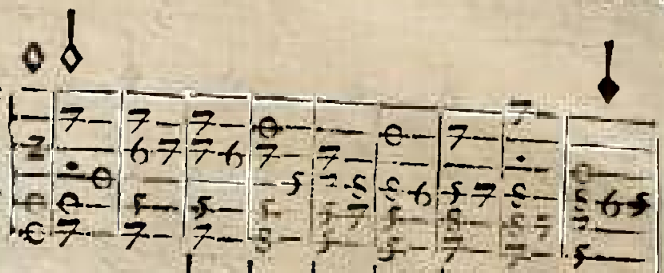
The first section of the piece consists of six staves of musical notation. The notation includes various notes (half, quarter, eighth, and sixteenth notes), rests, and fingerings (numbers 1-4). Above the staves, there are several diamond-shaped symbols, some with vertical lines, indicating specific techniques or ornaments. The music is written in a single system across the six staves.

Fantasia, F.

The second section of the piece, titled 'Fantasia, F.', consists of six staves of musical notation. The notation includes various notes, rests, and fingerings. Above the staves, there are several diamond-shaped symbols, some with vertical lines, indicating specific techniques or ornaments. The music is written in a single system across the six staves.

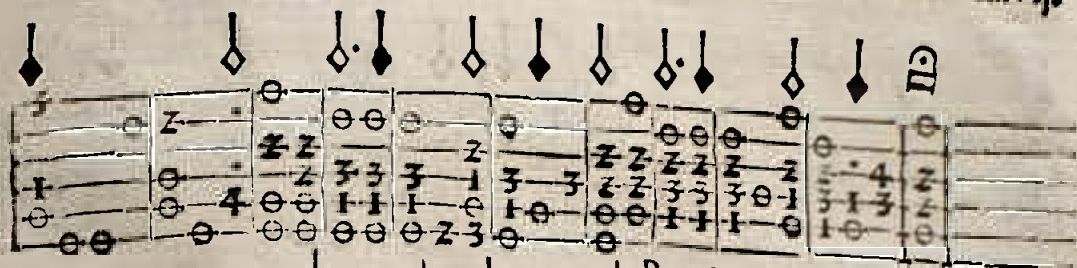


Profigue la musica de f y orde  
nes para conclusion del libro.  
Fantasia de consonancias. D.

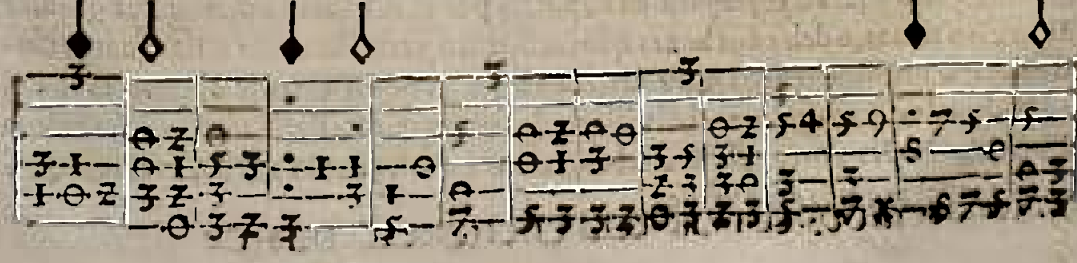
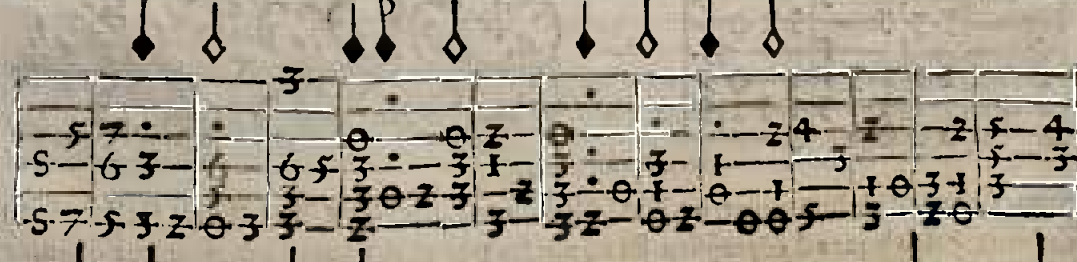
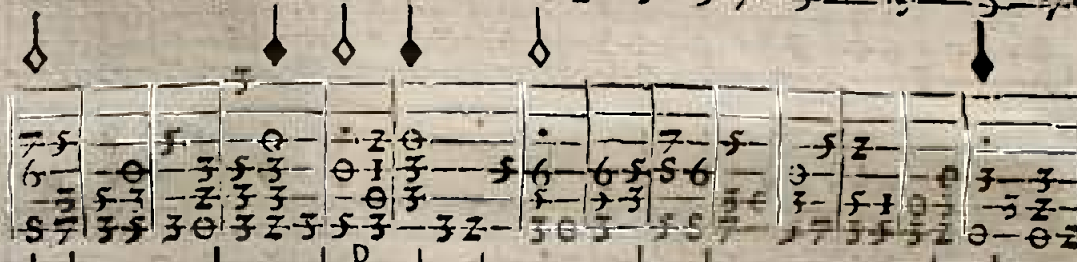
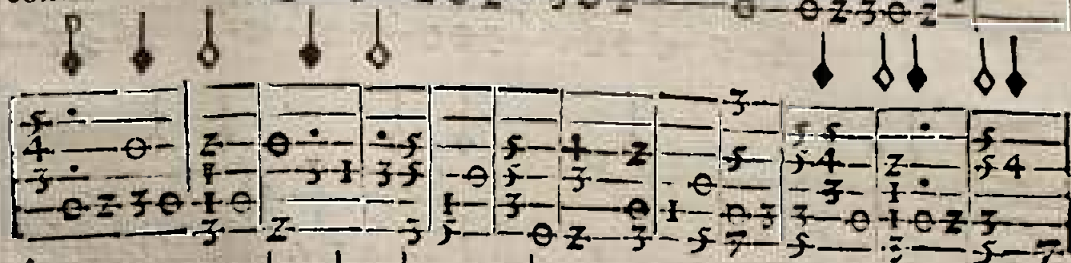
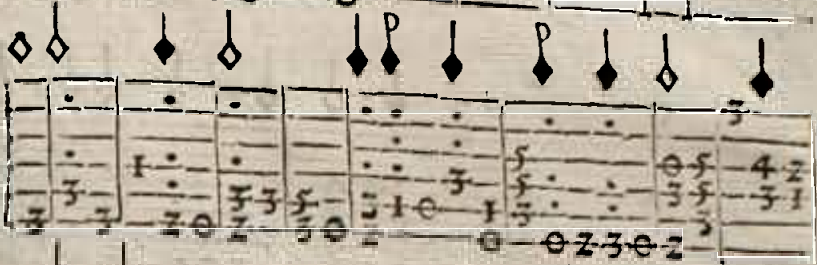


This image shows a page of handwritten musical notation from a 16th-century manuscript. The page is titled "Fantasia Fuenfana" and "Orphenica Lyra" (Book Sixth). It contains six systems of music, each consisting of three staves. The notation is a mix of standard musical notation (notes, rests, clefs) and lute tablature (numbers 1-7 on the staves). The manuscript is written in a historical style, with some ink bleed-through visible from the reverse side. The page is numbered "6" in the top right corner.

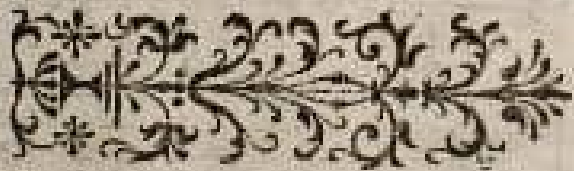




Siguese vna fanta-  
sia cõ vn passo for-  
çoso vt fol fol latol  
clqual dize siẽpre el  
contrabaxo. F.

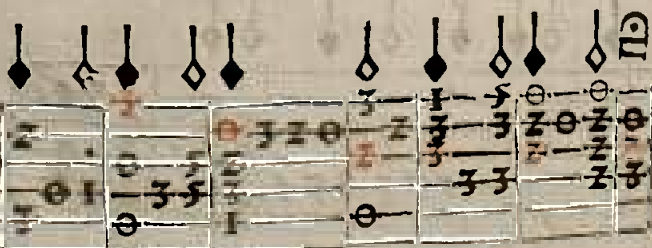
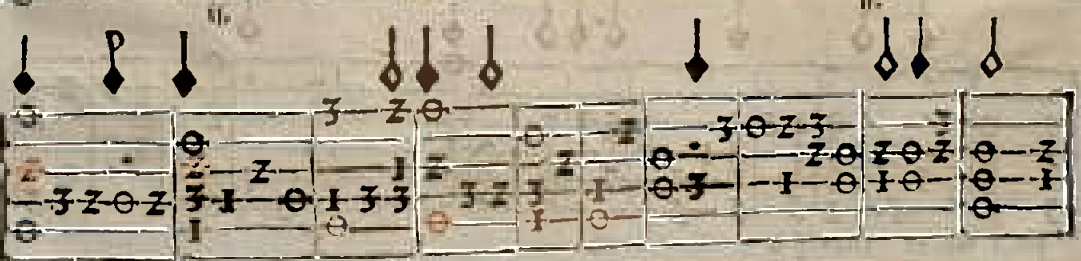
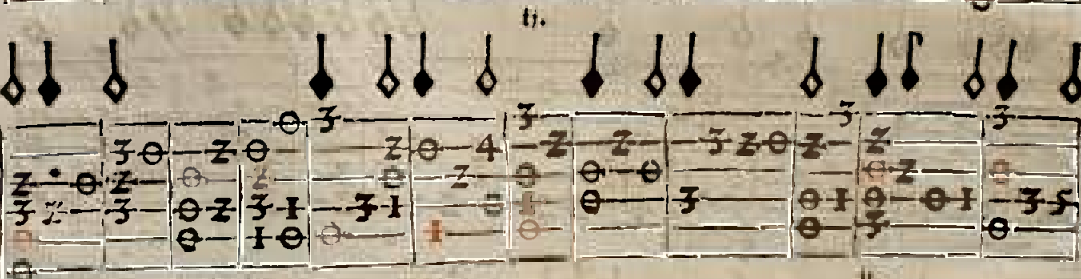
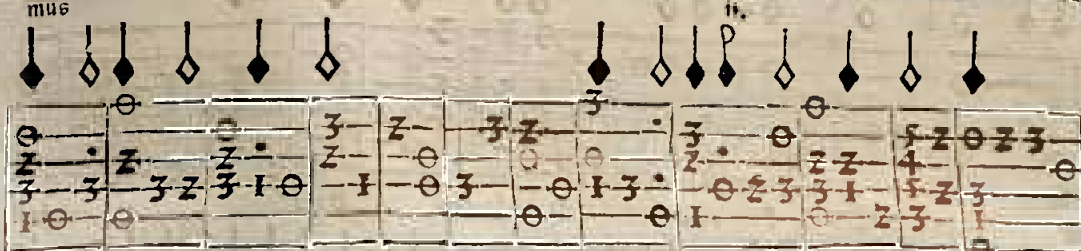
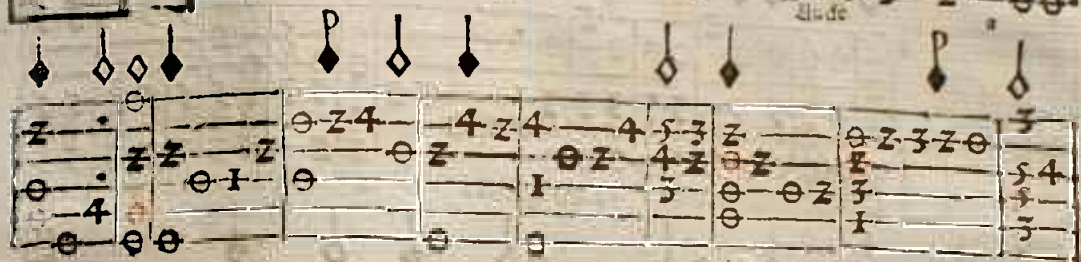


The image displays five systems of musical notation for a lute. Each system consists of a five-line staff with letters (f, c, g, a, b) representing fret positions. Above and below the staves are rhythmic symbols, including vertical stems with flags and diamond shapes. The notation is arranged in five horizontal systems, with the fifth system being shorter than the others. The overall style is characteristic of 16th-century Spanish lute tablature.



Siguiese vna compostura del author con dos cātollanos diferentes, el del aue maris stella que va puntado en canto de organo, y Gaudeamus q̄ es el de la cifra colorada. Entona selaboz. con la tercera. en el tercero. uaste

Aue maris stella Dei mater alma. Atq; semp virgo felix celi porta: ij





**Siguese la carta de Boscan. En el primero verso se tañe el canto llano a la letra En el segundo van tres bozes de contrapunto del author: sobre el mismo canto llano. No se pone toda la letra, porque por vn verso se pueden cantar los de mas.**



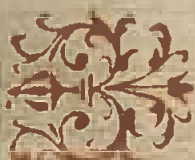
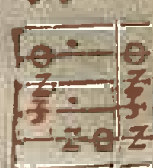
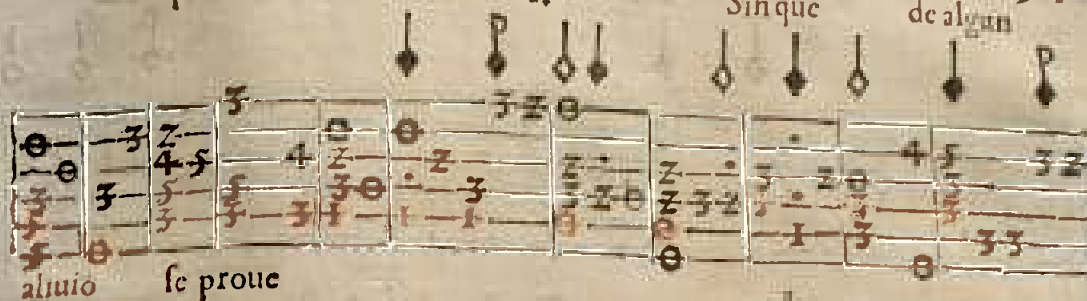
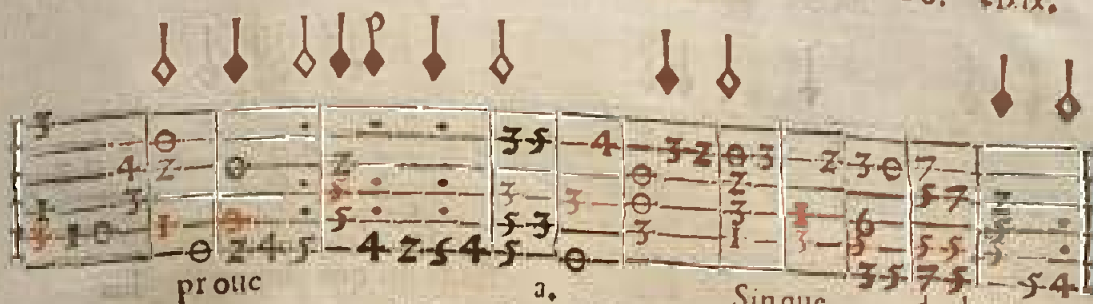
que sin ti biuir ya no querri y ha mucho tiem-

po que morir dessa por ver si a to mal se aca bari

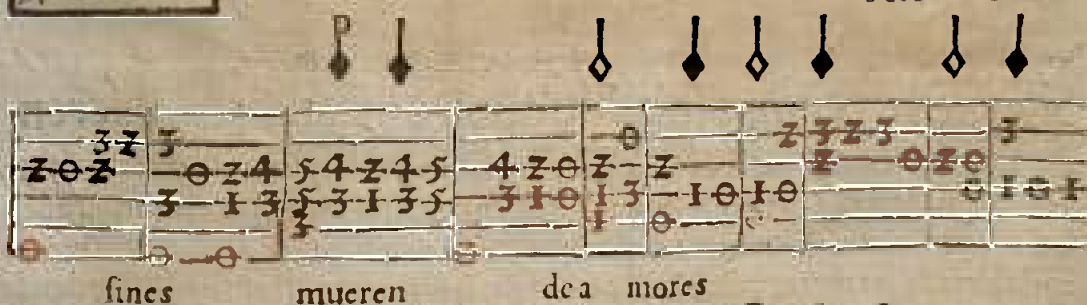
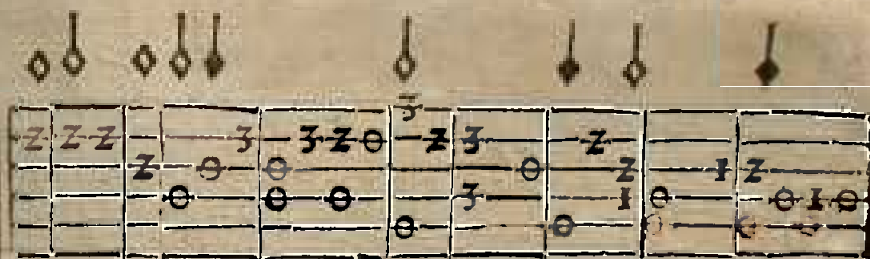
A tu merced suplica q' esta le porque no es

para durar mas par te

sin que de algun aliuio le



Las endechas atres com  
puestas por el author.F.



Tri ste de mi que haran los

hom bres que tienen r. er.

nos los cora ço nes:

griste de mi que haran los hom bres

Siguiese vna fantasia de redobles cõpuesta por el auçtor,  
 es de mucho prouecho para desemboluer las manos, y  
 para tener alguna noticia de redobles galanos  
 y de buena diminucion.



The image displays a page of musical notation, likely from a 17th-century manuscript. It consists of six systems of staves, each containing multiple lines of music. The notation includes various note values (e.g., minims, crotchets), rests, and performance markings such as 'P' (piano) and 'f' (forte). The staves are arranged in a single column, and the notation is written in a historical style. The page is numbered 'clxx' (170) in the top right corner.

Aquí se ponen ocho tientos para los ocho tonos, segun  
que arriba esta ya declarado en el lugar que se trata  
de los tonos.

Tiento del primero tono.

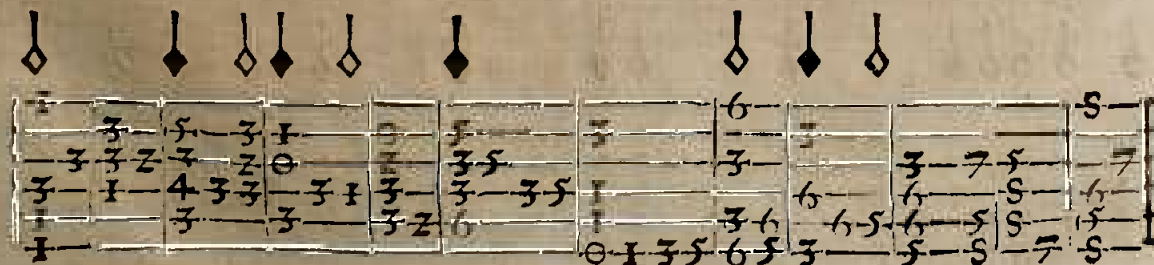
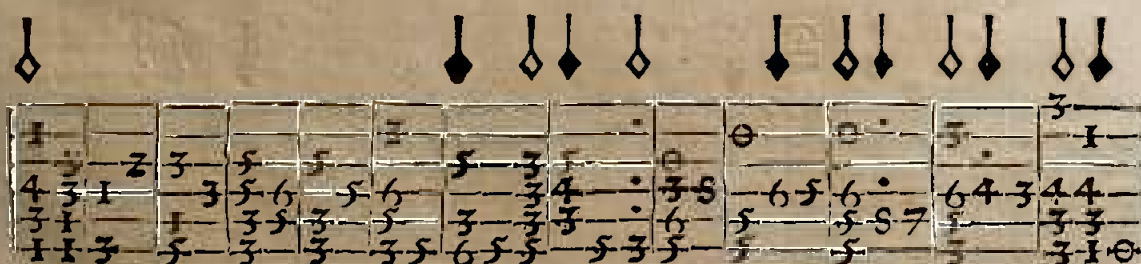
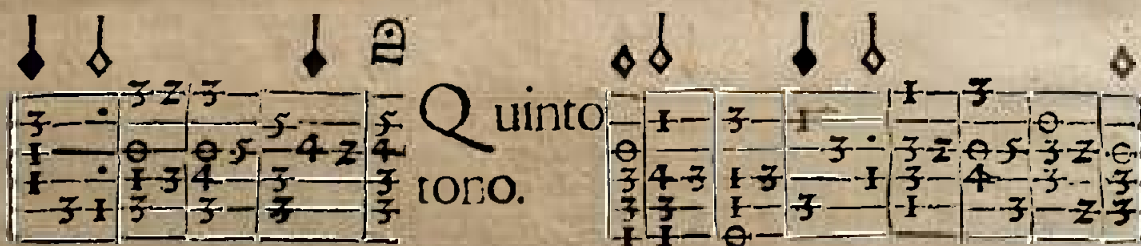
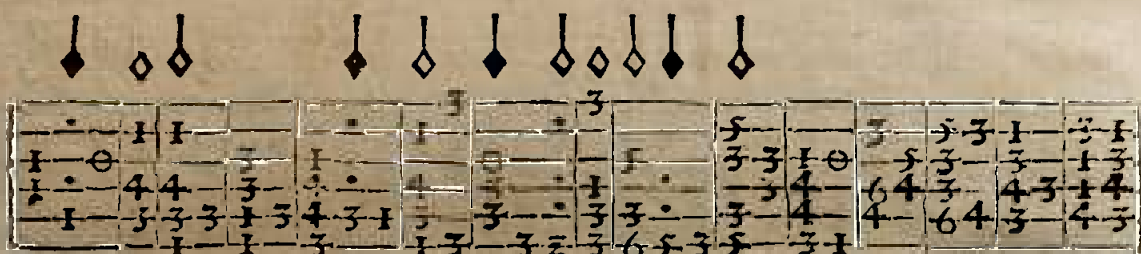
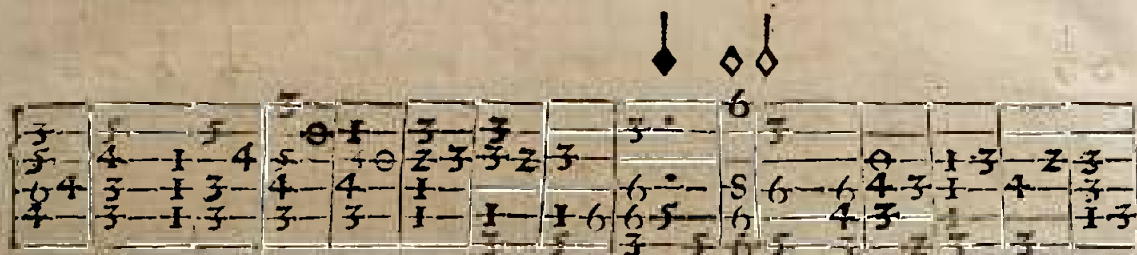
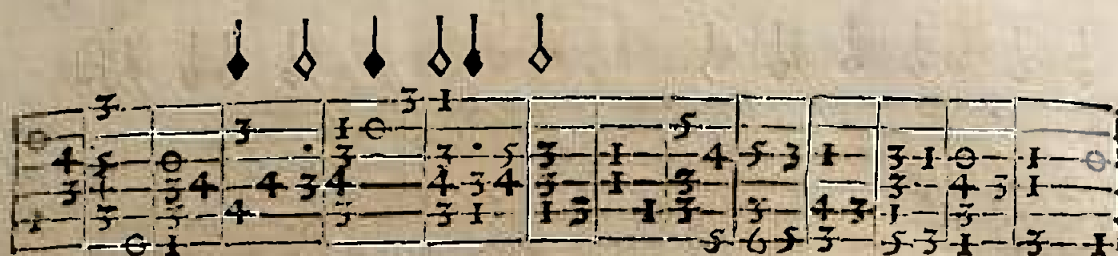
The musical score for the first tone is presented in five systems. Each system consists of a staff with musical notation (notes and rests) and a corresponding line of lute tablature (letters and numbers). Above the staves, there are diamond-shaped ornaments and vertical lines indicating fingerings or breath marks. The notation is in a historical style, likely from a 16th or 17th-century manuscript. The first system is the most complete, showing a full melodic line and its accompaniment. The subsequent systems show variations or continuations of the theme. The tablature uses letters (a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1-9) to represent fret positions on the strings. The musical notation includes various note values, including minims, crotchets, and quavers, as well as rests. The overall structure is that of a single melodic line with a lute accompaniment, typical of early printed music.

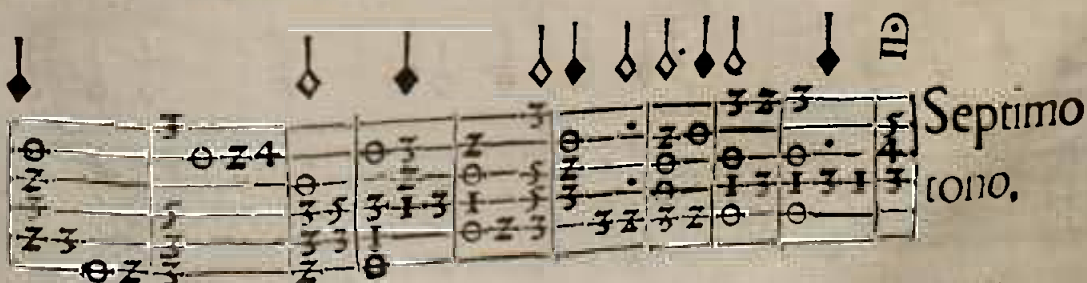
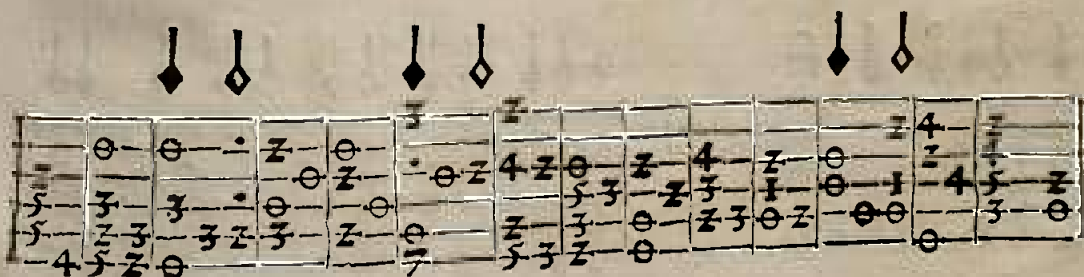
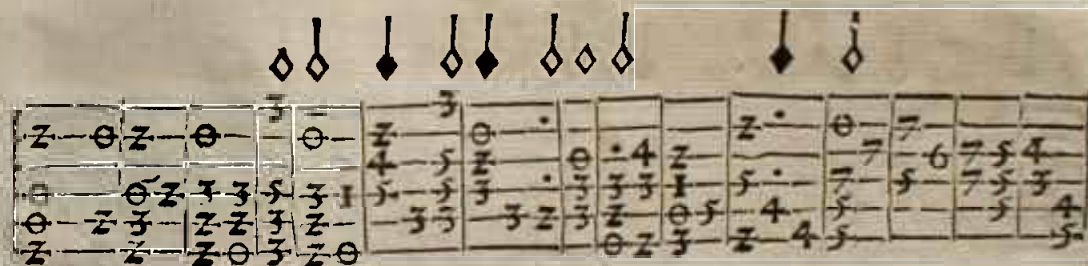
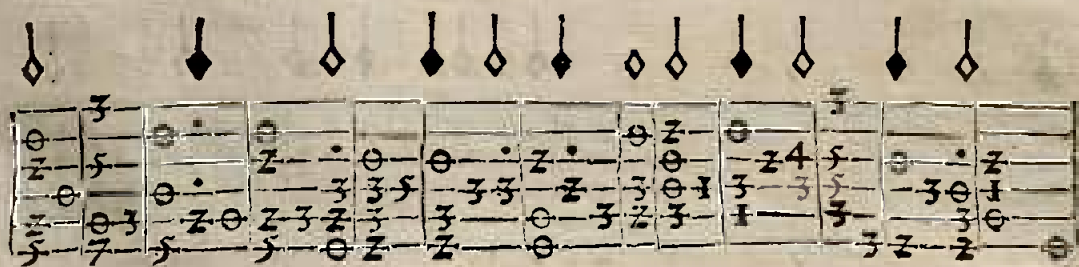
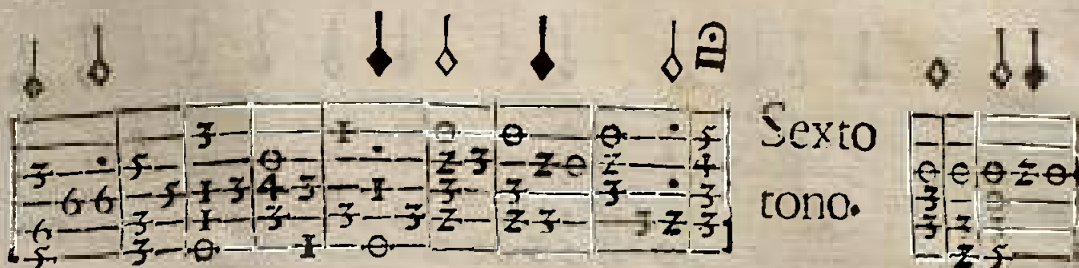
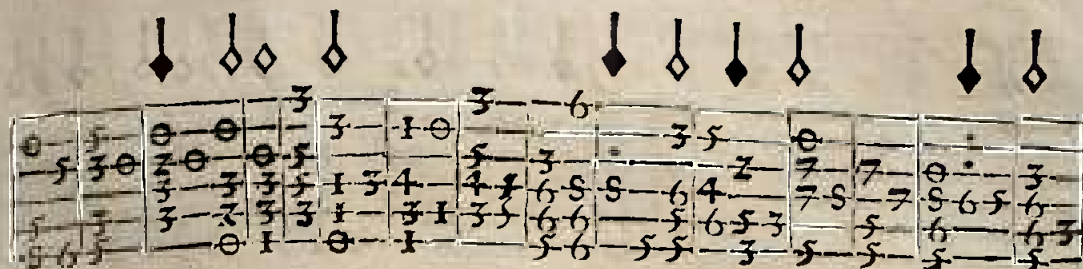
Segundo  
tono.

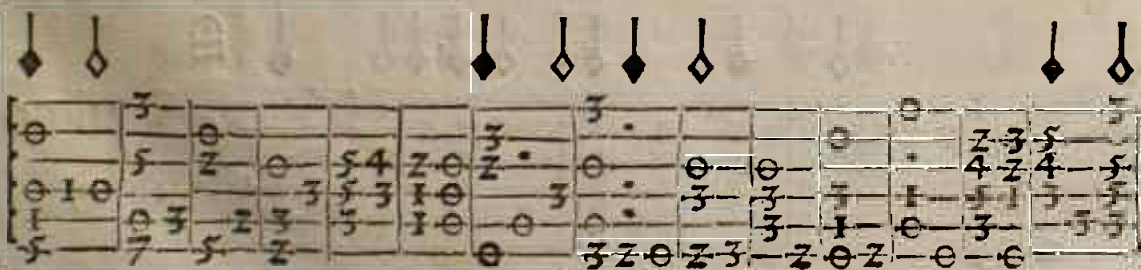
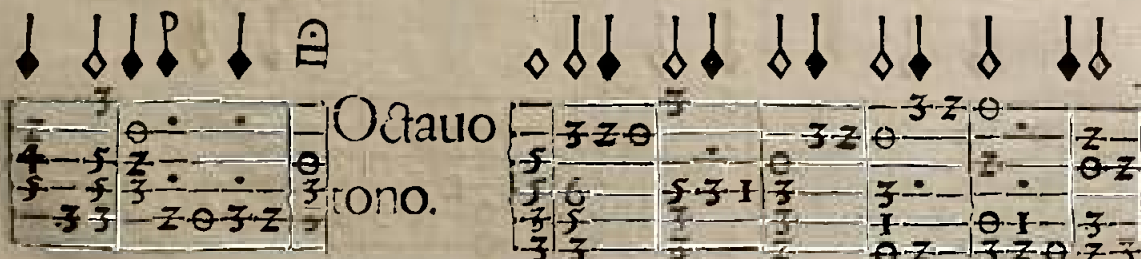
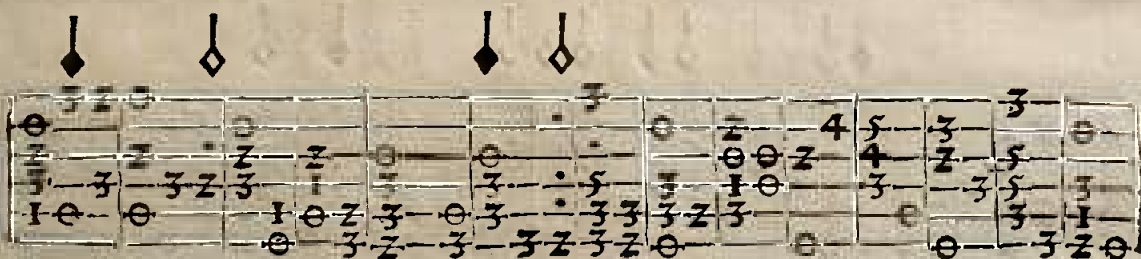
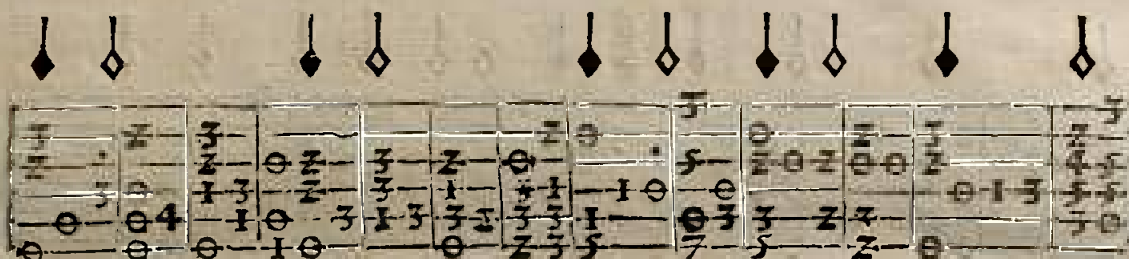
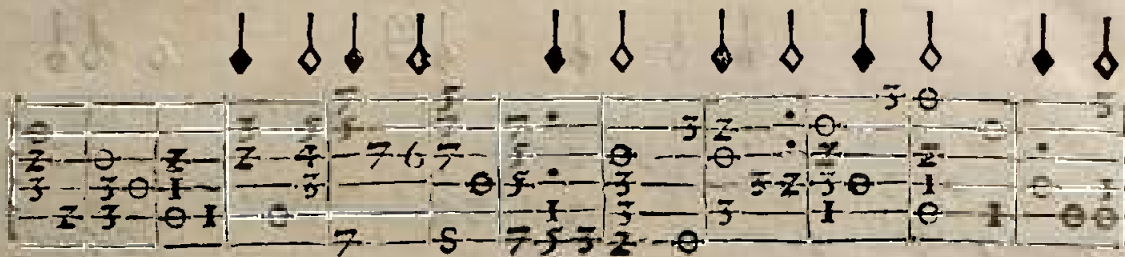
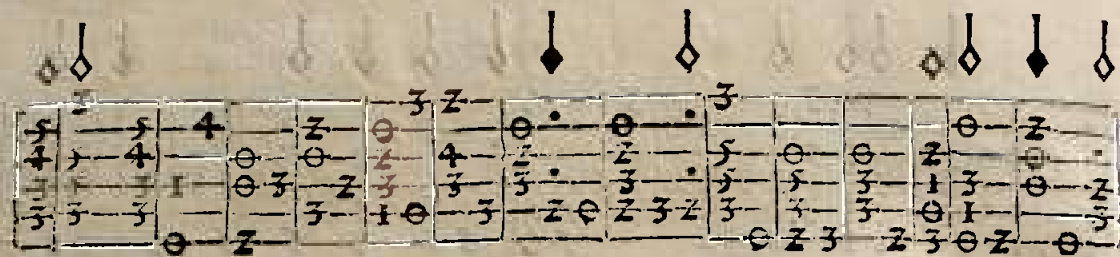
Terce roro-no.

Quarto tono.











First system of musical notation with three staves and various rhythmic symbols above.

Second system of musical notation with three staves and various rhythmic symbols above.

Third system of musical notation with three staves and various rhythmic symbols above.

Siguete vn motete compuesto por el author: refirien  
do la gloria y alabança a Dios nuestro señor: de cuya  
mano todo don perfecto es dado. Al qual sea loor yglo  
ria para siempre sin fin. Amen.

F.

Fourth system of musical notation, starting with a large decorated initial 'B' and including the word 'Benedicamus'.

Fifth system of musical notation with various rhythmic symbols above.

patrem

Sixth system of musical notation with various rhythmic symbols above.

Benedicamus

patrem & fi

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

liū cum sancto spi ri

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

ru η.

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

spīritu, Lau de mus

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

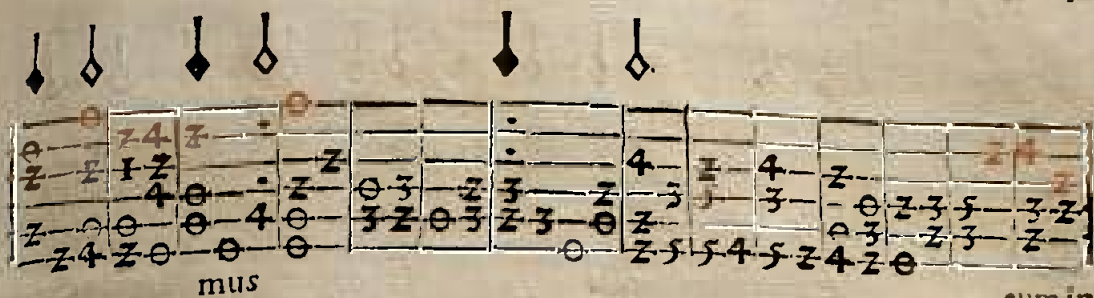
η. laude

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

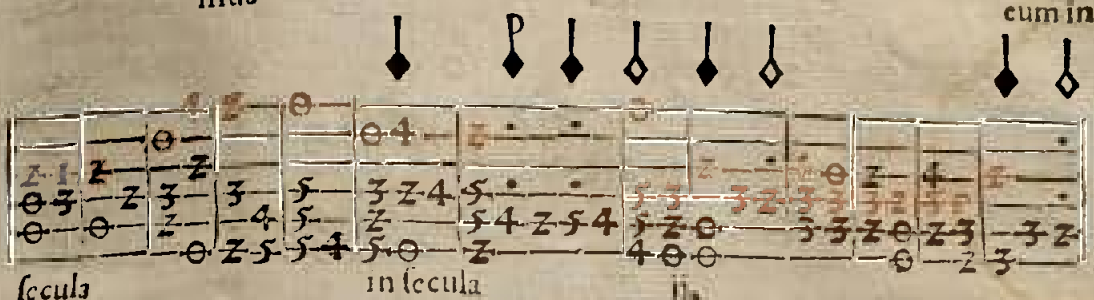
mus

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

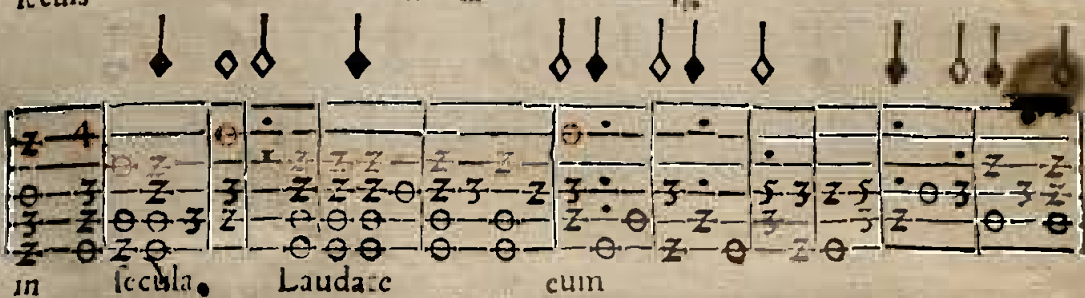
& super exal temus et super exalte



mus



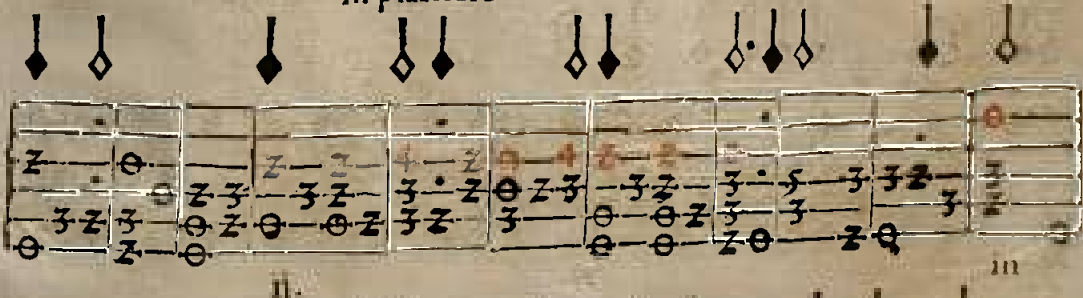
secula in secula cum in



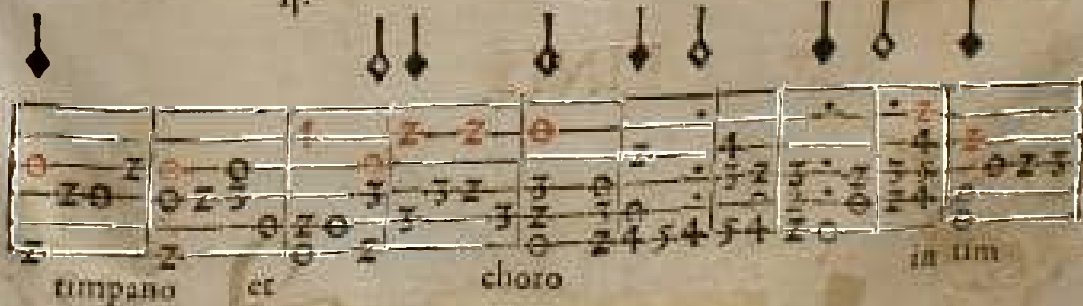
in secula. Laudate cum



in plalterio et cithara



in



tumpano et choro in tim



pano & choro: in chordis & organo in chor

dis et organo. Omnis spiritus in lau-

der dominum lauder dominum in.

Alleluya. in Alleluya

Allelu ya.



FINIS.



[illegible]