

# **PARA TECLA Y VIHUELA**

EDITION ET ADAPTATION D'OEUVRES DE  
ANTONIO DE CABEZÓN  
LUIS MILÁN, ALONSO MUDARRA  
MATTHIAS WERRECORE

MAURIZIO CROCI  
EVANGELINA MASCARDI

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## INTRODUCTION

Dans la musique instrumentale d'influence espagnole de la période correspondant aux règnes de Charles Quint et de Felipe II, l'attribution d'un répertoire à des instruments aussi divers que la *tecla* (instrument à clavier), la *vihuela* et la harpe est un dénominateur commun. Les œuvres imprimées par Cabezón, Henestrosa, Bermudo<sup>1</sup> et d'autres sont destinées à ces instruments qui peuvent tous les trois s'approcher du style polyphonique le plus raffiné. De même Mudarra<sup>2</sup>, à la fin de son troisième livre, anticipe un Tiento noté en "cifra" pour *vihuela*, harpe ou clavier qui serait inclus dans son prochain livre, malheureusement jamais publié.

En 1557, Venegas de Henestrosa introduit un nouveau système de notation ("cifra nueva") dans le but déclaré de "abrir a los músicos de tecla y arpa, la porta de toda la musica de vihuela" ("ouvrir aux joueurs de clavier et de harpe la porte de toute la musique de vihuela"). L'idée de rendre le répertoire de la *vihuela* accessible aux joueurs de clavier est sans doute justifiée par le fait qu'au milieu du XVIe siècle, le répertoire pour clavier n'était pas du tout comparable, en quantité et en qualité, à celui de la *vihuela* ou du luth<sup>3</sup>.

Certaines sources documentaires et iconographiques montrent que ces deux instruments pouvaient également être joués ensemble, témoignant de la possibilité de faire concorder la *vihuela* avec un instrument à clavier ou une harpe et offrant ainsi une lecture de l'indication "para tecla, arpa, y vihuela" non seulement dans le sens d'une destination alternative du même répertoire, mais aussi dans le sens d'une participation simultanée des deux instruments à l'exécution. Cette simultanéité devient même une nécessité pratique dans le cas d'adaptations de pièces vocales pour 5 ou 6 voix.

Un témoignage évocateur de cette pratique est celui du poète et musicien Vicente Espinel, qui décrit avec enthousiasme la participation conjointe de *tecla* et *vihuela* lors d'un concert :

llegado a oír al mismo maestro Clavijo en la tecla, [...] y a Lucas de Matos en la vihuela de siete órdenes, imitándose los unos a los otros con gravísimos y no usados movimientos, es lo mejor que yo he oído en mi vida.

J'ai écouté Maestro Clavijo à la *tecla*, [...] et Lucas de Matos à la *vihuela* de sept ordres, s'imitant l'un l'autre avec des mouvements très graves et inhabituels, il est le meilleur que j'ai entendu dans ma vie.<sup>4</sup>

Cette pratique est aujourd'hui complètement oubliée, mais il nous a semblé très intéressant de tenter, à travers nos recherches, de reproduire les affinités, les contrastes et les "imitations inouïes" qui naissent du dialogue entre la *vihuela* et

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<sup>1</sup> CABEZÓN, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.

<sup>2</sup> MUDARRA, 1546.

<sup>3</sup> CEA GALÁN, 2014, p. 84.

<sup>4</sup> ESPINEL, 1618, Descanso V.

l'instrument à clavier.<sup>5</sup>

La présente édition fournit des exemples de concertation des deux instruments dans quelques pièces de Cabezón ainsi que dans notre transcription de la deuxième partie de *Batalia* de Werrecore. Par ailleurs, puisant dans ce qui constitue un vaste répertoire commun, elle propose trois pièces solo adaptées aux caractéristiques techniques et idiomatiques de l'un ou de l'autre instrument.

Dans la répartition des parties entre les deux instruments, l'instrument à clavier se voit presque toujours confier les parties de ténor et de basse, où la polyphonie est mise particulièrement en valeur par l'équilibre des registres moyen et basse des clavecins de la Renaissance ou encore du registre de Principal des orgues de l'époque.

Alors que le registre médium de la *vihuela* est généralement assez faible, elle réussit à donner plus de forme aux "glosas" dans la tessiture aiguë, tandis que le clavier peut "gloser" sans difficulté dans la basse.

Nous avons souvent fait le choix de doubler l'une des voix pour créer un effet dynamique, ou nous avons laissé un instrument commencer seul lorsque c'était possible sans renoncer à la perfection de la polyphonie, puis enrichi le discours avec l'entrée du second, comme cela se produit dans les 'duos' fréquents dans le répertoire de *vihuela*.

Pour créer ou accentuer un dialogue imitatif entre les deux instruments, nous n'avons pas hésité à faire "migrer" une voix d'un instrument à l'autre.<sup>6</sup>

Dans les parties de *vihuela*, nous avons souvent opté pour la répétition des notes tenues pour souligner les dissonances. Certaines voix, pensées pour être jouées sur un instrument à clavier, ont été supprimées ou réécrites en tenant compte des spécificités de la *vihuela*, comme le conseille Hernando de Cabezón lui-même.<sup>7</sup>

Nous avons parfois éliminé, transposé ou adapté des parties et ajouté des diminutions.

Aucune ornementation n'a été ajoutée dans l'édition, bien que nous considérions les ornements comme essentiels dans l'interprétation. Pour cet aspect et en général pour l'*Aufführungspraxis* de ce répertoire, la référence principale est le traité *l'Arte de tañer fantasía* de Tomás de Santa María,<sup>8</sup> dans lequel on trouve des exemples

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<sup>5</sup> Notre travail s'est déroulé dans le cadre des projets de recherche "TYV" et "TYVEDI" dirigés par Maurizio Croci financés par la HES-SO, Haute école spécialisée de Suisse occidentale et réalisés à l'HEMU, Haute Ecole de Musique en collaboration avec différents partenaires tels que l'IRMAS, Institut de recherche en musique et arts de la scène, le Conservatorio 'Vivaldi' d'Alessandria, la Musikhochschule de Munich, RSI-Rete Due, la Società italiana del Liuto, la Fondation Académie Orgue de Fribourg, l'Associazione L'Architasto, Rome, et l'Associazione La Cappella Musicale, Milan. Dans le cadre de ce même projet, le CD 'Milano Spagnola' (Arcana-Outhere A481) a été publié en 2021.

<sup>6</sup> Par exemple dans *Benedicta es regina caelorum*, b. 76-78

<sup>7</sup> CABÉZON, 1578, *Declaración de la cifra*, senza fol.

<sup>8</sup> SANTA MARIA, 1565.

d'ornements, de diminutions, de doigtés et d'inégalités ("tañer con buen ayre").

Les courtes introductions que Luis Milán place avant les compositions de *El Maestro* sont également très révélatrices pour l'interprète. En effet, on y trouve des indications verbales de tempo, près de soixante-dix ans avant les premières indications dans les sources italiennes du XVIIe siècle. Dans certaines compositions qui alternent des sections d'accords (*consonancias*) et des passages en gammes (*redobles*), le *compas* (ou *tactus*) n'est pas immuable. C'est le cas du *Tento* inclus dans la présente édition: le *compas* varie d'une manière très particulière sur laquelle Milán insiste à plusieurs reprises tout au long de l'œuvre et que nous trouvons également décrite dans la note précédant l'œuvre: " y han se de tañer las consonancias a espacio y los redobles a priessa " (" il faut jouer les *consonancias* avec lenteur et les passages avec rapidité ").

Nos adaptations sont conçues pour une *vihuela* à sept ordres, telle que mentionnée par Cabezón dans sa préface et décrite également par Espinel. En ce qui concerne la *tecla*, notre instrument de référence est un clavecin de la Renaissance, semblable au Pisarensis 1533 conservé au Musée des instruments de musique de l'Université de Leipzig<sup>9</sup>. La dynamique de ce clavecin s'équilibre bien avec celle de la *vihuela* et le timbre des deux instruments est complémentaire. En outre, le clavecin permet l'exécution facile des *glosas* dans les graves, contrairement à ce qui se passe généralement avec un virginal.

## CRITÈRES ÉDITORIAUX

Le présent volume propose d'une part une édition synoptique qui met en regard nos adaptations avec les sources transcrites en partition, et d'autre part une édition pratique dans laquelle ne figurent que les adaptations. Dans les cas de Milán et Mudarra, où les *cifras* ne donnent que des indications de position, nous avons choisi de transcrire les sources sur deux portées.<sup>10</sup>

Les parties de clavier et de *vihuela* sont chacune notées sur deux portées. La partie de *vihuela* comprend également la notation en tablature pour un instrument à sept ordres en Sol, respectivement pour une *vihuela* à six ordres en La, comme dans la source originale, dans le cas de la pièce de Luis Milán.

En appendice, on trouve les fac-similés des sources originales en *cifra*<sup>11</sup>.

Les altérations suivent l'usage actuel et sont valables pour toute la mesure. Les altérations ajoutées par les éditeurs sont placées au-dessus ou au-dessous de la

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<sup>9</sup> Museum für Musikinstrumente der Universität Leipzig, cat. N. 67 : Cembalo Domenico Pisarensis, 1533, un clavier C/E – f3, un seul jeu de 8'.

<sup>10</sup> La notation musicale de cette édition a été réalisée par Jung Min Kim avec le logiciel Sibelius.

<sup>11</sup> Pour une explication complète des différents systèmes de notation en *cifra*, il se révèle indispensable la monumentale étude de CEA GALÁN, 2014, qui a été une référence constante tout au long de nos recherches et à laquelle nous sommes largement redevables.

note correspondante.

Dans les mesures ternaires, les brèves ou les semi-brèves parfaites sont notées avec l'ajout de points de valeur, selon l'usage contemporain.

Les titres originaux des œuvres ont été conservés. Lorsque le titre diffère sensiblement de celui de l'index du recueil original, ce dernier est indiqué entre parenthèses dans l'appareil critique.

Les corrections d'erreurs sont indiquées dans l'appareil critique.

Les ajouts ou répétitions de parties musicales sont placés entre crochets dans l'édition des partitions.

Les signes d'arrêt qui, dans les sources originales, ne figurent que sur la portée supérieure, ont été, le cas échéant, également indiqués sur la portée inférieure, selon l'usage actuel.

Pour faciliter la lecture, les liaisons dans la partie *vihuela* nécessaires à la clarification de la polyphonie sont ajoutées sans être signalées. La partie adjacente en tablature permet une comparaison immédiate avec l'original.

## REMERCIEMENTS

Nous remercions tout d'abord l'HEMU, Haute École de Musique Vaud - Valais - Fribourg et la HES-SO, sans lesquelles ce projet n'aurait pas pu voir le jour. Nous tenons aussi à remercier tout particulièrement Angelika Güsewell, Directrice de la Recherche à l'HEMU, pour son soutien constant et sa grande disponibilité à toutes les étapes de notre recherche ; Jung Min Kim pour la transcription de l'édition musicale sur le logiciel Sibelius, ainsi qu'Antonio Frigé et Matilde Croci pour leur précieuse collaboration lors des dernières étapes de la rédaction.

## APPAREIL CRITIQUE

### ABREVIATIONS

S	soprano
A	altus
T	ténor
B	basse
fol.	folio
b.	mesure
p.	page

### SOURCES

**HC** CABEZÓN, Hernando de, *Obras de música para tecla, harpa y vihuela de Antonio de Cabezón, Musico de la camara y capilla del Rey Don Philippe nuestro Señor*, Madrid, Francisco Sánchez, 1578.<sup>12</sup>

**MW** *La bataglia italiana composta da M. Mathias Fiamengo Maestro di capella del Domo di Milano, "con alcune villotte piaceuole nouamente con ogni diligentia ristampate & corrette. Aggiuntoui anchora una villotta alla padoana con quatro parte*, Venezia, Antonio Gardano, 1552.<sup>13</sup>

**LM** MILÁN, Luis, *Libro de musica de vihuela de mano :intitulado El maestro, el qual trahe el mesmo estilo y orden que vn maestro traheria con un discípulo principiante, mostrandole ordenadamente desde los principios toda cosa que podría ignorar, para entender la presente obra / compuesto por don Luys Milan, dirigido al muy alto [et] muy poderoso [et] inuictissimo pri[n]cipe don Juhan, por la gracia de Dios, rey de Portugal y de las yslas [et]*, Valencia, Francisco Diaz Romano, 1535.<sup>14</sup>

**AM** MUDARRA; Alonso, *Tres libros de musica en cifras para vihuela :en el primero ay musica facil y dificil en fantasias y composturas y pauana y gallardas y algunas fantasias para guitarra : el segũdo trata de los ocho tonos (o modos) ... : el tercero es de musica para cantada y tañida ... / Alonso Mudarra*, Sevilla, Juan de León, 1546.<sup>15</sup>

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<sup>12</sup> L'édition a été réalisée à partir de l'exemplaire conservé à Madrid, Biblioteca Nacional de España (E Mn), R/3891, disponible en ligne : <http://bdh.bne.es/bnesearch/detalle/202212>. Pour certains passages peu lisibles, nous avons utilisé l'exemplaire conservé à Bruxelles, Bibliothèque royale de Belgique - Koninklijke Bibliotheek van België (B-Br), Sig. \*6 d6 A8 B4 C-L8 M-N10 O-T8 V6 X-Y8 Z10 2A8 2B9, disponible en ligne : <https://uurl.kbr.be/1561186>.

<sup>13</sup> L'édition a été réalisée à partir de l'exemplaire conservé à Munich, Bayerische Staatsbibliothek, 4 Mus.pr. 60#Beibd.1 disponible en ligne sous le lien suivant : <https://www.digitale-sammlungen.de/en/view/bsb00073105?page=1>.

<sup>14</sup> L'édition a été réalisée à partir de l'exemplaire conservé à Madrid, Biblioteca Nacional de España, R/14752, qui peut être consulté en ligne sous le lien suivant : <http://bdh-rd.bne.es/viewer.vm?id=0000022795>.

<sup>15</sup> L'édition est basée sur l'exemplaire conservé à Madrid, Biblioteca Nacional de España, R/14630, disponible en ligne sous le lien suivant : <http://bdh-rd.bne.es/viewer.vm?id=0000108275&page=1>.

## NOTES CRITIQUES

### 1. Antonio de Cabezón

Aiuli vous sola verdura. Lupus. (Aiule vos sola verdura, Lupus)

*HC, fol. 138v-140*

Modèle : Johannis Lupi, *Au joli bois*, in *Le cinquiesme livre contenant Trente & deux Chansons a Cincq et a Six parties composees par Maistre Nicolas Gombert & aultres excellens Autheurs convenables et propices a iouer de tous Instrumentz*, Antwerp 1544, Tylman Susato, n. 3.

### 2. Antonio de Cabezón

Benedicta es regina caelorum (Benedicta es celoru[m] regina jusquin)

*HC, fol. 159-163*

Modèle : Josquin Des Prez, *Benedicta es, caelorum Regina*, in *Liber selectarum cantionum quas vulgo mutetas appellant sex quinque & quatuor vocum*, Augsburg 1520, Sigmund Grimm and Marcus Wirsung, n. 6.

b. 162                    1ère portée à partir du bas                    Dernier Fa: bécarre

### 3. Antonio de Cabezón

Differe[n]cias sobre la Gallarda Milanesa

*HC, fol. 188-189*

La structure de la composition présente certaines problématiques que nous avons résolues ainsi : à la b. 9, l'indication " Beulta al principio " est notée intégralement en répétant la partie A ; à la b. 26, la partie B est répétée ; à la b.73, la dernière variation de la partie B est répétée, selon ce que semblent suggérer les deux dernières mesures de la source originale, en simplifiant légèrement la *glosa* de la basse de la b. 71 tout en gardant la version originale pour le final à la b. 81.

### 4. Antonio de Cabezón

Fabordo[n] del premier tono llano (Quatro fauborbones del primer tono, el primer llano, el segu[n]do glosado, con el tiple, el tercero glosado con el co[n]trabaxo, el quarto glosado co[n] las voces de en medio)

*HC, fol. 13*

### 5. Antonio de Cabezón

Differe[n]cias sobre el canto de la Dama le demanda (Diferencias sobre madama le deman[n]da)

*HC, fol. 192-193*

b. 21 <sub>2</sub>	A	Fa
b. 21 <sub>2</sub>	T	Do
b. 60 <sub>2</sub>	T	Fa
b. 50 <sub>1</sub>	S	point d'orgue dans la source
b. 81	S	point d'orgue ajouté

### 6. Matthias Werrecore



La Bataglia Taliana. Seconda Parte

*MW, C, p. 4-6 ; A, p. 4-5; T, p. 4-5; B, p. 5-6*

b. 39      T      indication de mesure:  $\phi$  3

7. Antonio de Cabezón

Christe redemptor

*HC, fol. 23v-24*

b. 84      T      Si

8. Luis Milán

[Tento] Estos tentos que se siguen van por los terminos del septimo y octavo tono: y han se de tañer las consonancias a espacio y los redobles a priessa [...]

*LM, p. 145-148 dans la numérotation manuscrite de l'exemplaire consulté.*

Dans la tablature de *vihuela* de notre édition et selon l'usage moderne dans lequel la ligne inférieure correspond à la corde la plus aiguë, le sens de lecture est inversé par rapport à l'original de Milán.

9. Alonso Mudarra

Condeclaros (Condeclaros in doze maneras)

*AM, Libro I, fol. 15v-16*

## INTRODUCTION

Within the field of Spanish-influenced instrumental music during the reigns of Charles V and Philip II, it was common for music to be attributed to a range of instruments such as the *tecla* (keyboard), the *vihuela* and the harp. Works by Cabezón, Henestrosa, Bermudo<sup>16</sup> are aimed at these instruments, all three of which can achieve the highest polyphonic styles. Even Mudarra,<sup>17</sup> at the end of his third book, provides a preview of a Tiento noted in tablature for *vihuela*, harp or keyboard that was to have been included in his next book, which was, unfortunately, never published.

In 1557, Venegas de Henestrosa introduced a new system of notation ("cifra nueva") with the stated goal of "abrir a los músicos de tecla y arpa, la porta de toda la musica de vihuela" ("providing access to keyboard and harp players to the entire repertoire of music for the vihuela"). The idea of rendering the repertoire of *vihuela* music accessible to keyboard players was clearly justified by the fact that in the mid-1500s, the repertoire for keyboards was in no way comparable in either quantity or quality to that for the *vihuela* or the lute<sup>18</sup>.

Some documentary and iconographic sources show that these two instruments could even be played together, demonstrating the possibility of orchestrating the *vihuela* with a keyboard instrument or the harp, thus offering a reading for the indication "para tecla, arpa, y vihuela" not only as an alternative for the same repertoire but also in the sense of simultaneous participation of both instruments in a performance. This went so far as to become a practical necessity in the case of adaptations of vocal pieces for 5 or 6 voices.

One evocative example of this practice is that of the poet and musician Vincente Espinel, who enthusiastically described the participation of the *tecla* and *vihuela* during a concert:

llegado a oír al mismo maestro Clavijo en la tecla, [...] y a Lucas de Matos en la vihuela de siete órdenes, imitándose los unos a los otros con gravísimos y no usados movimientos, es lo mejor que yo he oído en mi vida.

I listened to the maestro Clavijo on the tecla, [...] and Lucas de Matos on the seven-course *vihuela*, each imitating the other with extremely deep and unusual movement, and it was the best I have ever heard in my life.<sup>19</sup>

This practice has now been completely forgotten, but we felt it would be extremely interesting to try and piece together, through our research, the affinities, the contrasts and the "never-before heard imitations" that come from the dialogue

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<sup>16</sup> CABEZÓN, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.

<sup>17</sup> MUDARRA, 1546.

<sup>18</sup> CEA GALÁN, 2014, p. 84.

<sup>19</sup> ESPINEL, 1618, Descanso V.

between the *vihuela* and keyboard instruments.<sup>20</sup>

This publication provides examples of adaptations for the two instruments of a number of pieces by Cabezón and of our transcription of the second part of Werrecore's *Batalia*, as well as, drawing on what is effectively a vast common repertoire, of three solo pieces adapted to the technical and idiomatic characteristics of one or the other instrument.

In the distribution of the parts between the two instruments, the keyboard instrument is almost always assigned the tenor and bass parts, in which the polyphony is particularly enhanced by the balance of voicing of the medium and low registers of Renaissance harpsichords or Principal stops of organs from the period.

While with the *vihuela*, the medium register is generally rather weak, in the acute texture it manages to lend more form to the "glosas", while the keyboard is able to easily play diminutions on the bass line.

We have often doubled some voices to create a dynamic effect, while other times, when this does not mean losing out on full polyphony, we have left one instrument to begin alone, with the discourse then enhanced by the entry of the second instrument, as is the case in frequent "duos" in the *vihuela* repertoire.

To create or stress an imitative dialogue between the two instruments, we have sometimes "migrated" voices from one instrument to the other<sup>21</sup>.

In the parts for *vihuela*, we have often chosen to repeat held notes to highlight dissonance. At times, we have eliminated or rewritten elements, conducting them in a different manner from how they could be played on a keyboard instrument, as recommended by Hernando de Cabezón himself<sup>22</sup>.

We have sometimes eliminated, transposed or adapted parts and added divisions.

Despite considering it to be essential for execution, no ornamentation has been added to the edition. For this aspect, and in general for the *Aufführungspraxis* of this repertoire, the main reference is the treatise "Arte de tañer fantasía" by Tomás de Santa María,<sup>23</sup> which provides examples of ornamentation, divisions, fingering and *inégalités* ("tañer con buen ayre").

The brief introductions that Luis Milán provides at the beginning of the compositions of *El Maestro* are also of particular significance for performers. These provided

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<sup>20</sup> Our work was carried out as part of the "TYV" and "TYVEDI" research projects of the HES- SO HEMU Haute Ecole de Musique Vaud-Valais-Fribourg (Switzerland) directed by Maurizio Croci in collaboration with a range of partners such as the IRMAS Institut de recherche en musique et arts de la scène, the "Vivaldi" Conservatory of Alessandria, the Musikhochschule of Munich, RSI-Rete Due, the Italian Lute Society, the Fondation Académie Orgue de Fribourg, the Architasto Foundation, Rome, the La Cappella Musicale Association, Milan. The same project also saw the publication in 2021 of the CD "Milano Spagnola" (Arcana-Outhere A481).

<sup>21</sup> For example in *Benedicta es regina caelorum*, b. 76-78

<sup>22</sup> CABEZÓN, 1578 , *Declaración de la cifra*, no page.

<sup>23</sup> SANTA MARIA, 1565.

verbal indications of speed, almost sixty years before those from Italy from the 1600s. In some compositions, such as the *Tento* published here, which alternate chord sequences (*consonancias*) with scale passages (*redobles*), the *compas* (or *tactus*) is not immutable, varying in a particular manner on which Milán often focuses at various points in the work, and that we also find described in the note that precedes this piece: “y han se de tañer las consonancias a espacio y los redobles a priessa ” (“the consonance must be played slowly, and the passages with rapidity”).

Our adaptations have been conceived for a seven-course *vihuela* as indicated by Cabezón in his preface and as also described by Espinel. With regards to the *tecla*, our instrument of reference is a Renaissance harpsichord similar to the Pisaurensis 1533 held at the Museum of Musical Instruments at the University of Leipzig<sup>24</sup>, which is well-balanced with the *vihuela* in terms of dynamics and timbre, also allowing, contrary to what normally occurs with a virginal instrument, the easy execution of bass *glosas*.

## EDITORIAL CRITERIA

This volume proposes a synopsis that compares our adaptations with the sources transcribed in score and a practical edition that features the adaptations alone. In the cases of Milan and Mudarra, where the *cifras* only give positional indications, the choice was made to transcribe the sources on two staves.<sup>25</sup>

The parts for keyboards and *vihuela* are each noted on two staves. For the parts for *vihuela*, notation is also provided in tabulation form for a seven-course instrument in G. One exception is the piece by Luis Milán, where, as with the original source, the notation is for a six-course *vihuela* in A.

The appendix provides facsimiles of the original sources in *cifra*<sup>26</sup>.

The alterations follow current use and are valid for the entire bar. Alternations added by the editors are placed above or below the note to which they refer.

In the ternary measures, the perfect breves and semibreves are noted with the addition of dotted notes in accordance with modern usage.

The original titles of the works have been maintained. When the title differs significantly from that in the index of the original collection, the latter is indicated in brackets in the critical apparatus.

Corrections of errors are indicated in the critical apparatus.

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<sup>24</sup> Museum für Musikinstrumente der Universität Leipzig, cat. N. 67 : Cembalo Domenico Pisaurensis, 1533, one keyboard C/E – f3, one single 8' register. *cifras*

<sup>25</sup> The music notation for this edition was provided by Jung Min Kim using Sibelius software.

<sup>26</sup> For an exhaustive explanation of the various systems of *cifra* notation, an essential contribution is found with the monumental study by CEA GALÁN, 2014 which has served as a constant point of reference throughout our research and to which we owe much.

The additions or repetitions of musical parts are indicated in square brackets in the scores.

The coronas that appear in the originals on the upper staff only, have also been brought to the lower staff where necessary, as is common practice nowadays.

To facilitate reading, the ties in the part for *vihuela* on two staves, required for clarification of the polyphony, have been added without highlighting and without brackets. A comparison with the consecutive part in the tabulation allows for immediate comparison with the original part.

## ACKNOWLEDGEMENTS

First, we would like to thank the HEMU, Haute École de Musique Vaud - Valais - Fribourg and the HES-SO, without whom this project would not have been possible. We would also like to express our special thanks to Angelika Gusewell, Research Director of the HEMU, for her constant support and generous helpfulness during all phases of our research; Jung Min Kim for the transcription of the musical edition on Sibelius software, Antonio Frigé and Matilde Croci for their valuable collaboration during the final stages of editorial work.

## CRITICAL APPARATUS

### ABBREVIATIONS

S	Soprano
A	<i>Altus</i>
T	Tenor
B	Bass
fol.	<i>folio</i>
b.	bar
p.	page

### SOURCES

**HC** CABEZÓN, Hernando de, *Obras de música para tecla, harpa y vihuela de Antonio de Cabezón, Musico de la camara y capilla del Rey Don Philippe nuestro Señor*, Madrid, Francisco Sánchez, 1578.<sup>27</sup>

**MW** *La bataglia italiana composta da M. Mathias Fiamengo Maestro di capella del Domo di Milano, "con alcune villotte piaceuole nouamente con ogni diligentia ristampate & corrette. Aggioutoui anchora una villotta alla padoana con quatro parte*, Venezia, Antonio Gardano, 1552.<sup>28</sup>

**LM** MILÁN, Luis, *Libro de musica de vihuela de mano :intitulado El maestro, el qual trahe el mesmo estilo y orden que vn maestro traheria con un discípulo principiante, mostrandole ordenadamente desde los principios toda cosa que podría ignorar, para entender la presente obra / compuesto por don Luys Milan, dirigido al muy alto [et] muy poderoso [et] inuictissimo pri[n]cipe don Juhan, por la gracia de Dios, rey de Portugal y de las yslas [et]*, Valencia, Francisco Diaz Romano, 1535.<sup>29</sup>

**AM** MUDARRA; Alonso, *Tres libros de musica en cifras para vihuela :en el primero ay musica facil y dificil en fantasias y composturas y pauana y gallardas y algunas fantasias para guitarra : el segūdo trata de los ocho tonos (o modos) ... : el tercero es de musica para cantada y tañida ... / Alonso Mudarra*, Sevilla, Juan de León, 1546.<sup>30</sup>

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<sup>27</sup> The edition has been produced on the basis of the exemplar held in Madrid, Biblioteca Nacional de España (*EMn*), R/3891, which can be consulted online: <http://bdh.bne.es/bnearch/detalle/202212>.

For some hard-to-read passages, reference has been made to the exemplar in Brussels, Bibliothèque royale de Belgique - Koninklijke Bibliotheek van België (*B-Br*), Sig. \*6 d6 A8 B4 C-L8 M-N10 O-T8 V6 X-Y8 Z10 2A8 2B9, which can be consulted online : <https://uurl.kbr.be/1561186>.

<sup>28</sup> The edition has been produced on the basis of the exemplar held in Munich, Bayerische Staatsbibliothek, 4 Mus.pr. 60#Beibd.1 which can be consulted online via the following link: <https://www.digitale-sammlungen.de/en/view/bsb00073105?page=1>

<sup>29</sup> The edition has been produced on the basis of the exemplar held in Madrid, Biblioteca Nacional de España (*EMn*), R/14752, which can be consulted online via the following link: <http://bdh.bne.es/bnearch/detalle/202212>.

<sup>30</sup> The edition has been produced on the basis of the exemplar held in Madrid, Biblioteca Nacional de España (*EMn*), R/14630, which can be consulted online via the following link: <http://bdh-rd.bne.es/viewer.vm?id=0000108275&page=1>

## CRITICAL NOTES

### 1. Antonio de Cabezón

Aiuli vous sola verdura. Lupus. (Aiule vos sola verdura, Lupus)

*HC, fol. 138v-140*

Model: Johannis Lupi, *Au joli bois*, in *Le cinquiesme livre contenant Trente & deux Chansons a Cinq et a Six parties composees par Maistre Nicolas Gombert & aultres excellens Autheurs convenables et propices a iouer de tous Instrumentz*, Antwerp 1544, Tylman Susato, n. 3.

### 2. Antonio de Cabezón

Benedicta es regina caelorum (Benedicta es celoru[m] regina jusquin)

*HC, fol. 159-163*

Model: Josquin Des Prez, *Benedicta es, caelorum Regina*, in *Liber selectarum cantionum quas vulgo mutetas appellant sex quinque & quatuor vocum*, Augsburg 1520, Sigmund Grimm and Marcus Wirsung, n. 6.

b. 162                      1st stave from the bottom                      Last F: natural

### 3. Antonio de Cabezón

Differe[n]cias sobre la Gallarda Milanesa

*HC, fol. 188 189*

The structure of the composition posed a number of problems that we have resolved as follows: on b. 9, the indication “Beulta al principio” has been noted in full, repeating part A; on b. 26, part B is repeated; on b. 73, the final variation of part B is repeated, as the final two bars of the original source seem to suggest, slightly simplifying the *glosa* for the bass on b. 71, maintaining the original version for the finale on b. 81.

### 4. Antonio de Cabezón

Fabordo[n] del premier tono llano (Quatro fauborbones del primer tono, el primer llano, el segu[n]do glosado, con el tiple, el tercero glosado con el co[n]trabaxo, el quarto glosado co[n] las voces de en medio)

*HC, fol. 13*

### 5. Antonio de Cabezón

Differe[n]cias sobre el canto de la Dama le demanda (Diferencias sobre madama le deman[n]da)

*HC, fol. 192-193*

b. 21 <sub>2</sub>	A	F
b. 21 <sub>2</sub>	T	C
b. 60 <sub>2</sub>	T	C
b. 50 <sub>1</sub>	S	corona in the source
b. 81	S	corona added

### 6. Matthias Werrecore

La Bataglia Taliana. Part Two

*MW, C, p. 4-6 ; A, p. 4-5; T, p. 4-5; B, p. 5-6*

b. 39      T      mesure indication: ♪3

7. Antonio de Cabezón

Christe redemptor

*HC, fol. 23v-24*

b. 84      T      B

8. Luis Milán

[Tento] Estos tentos que se siguen van por los terminos del septimo y octavo tono: y han se de tañer las consonancias a espacio y los redobles a priessa [...]

*LM, pp. 145-148 in the handwritten numbering of the consulted exemplar.*

In the vihuela tablature of our edition, the reading direction is inverted with respect to the original by Milán in accordance with modern usage in which the lower line corresponds to the first course.

9. Alonso Mudarra

Condeclaros (Condeclaros in doze maneras)

*AM, Libro I, fol. 15v-16*



## INTRODUZIONE

Nella musica strumentale di influenza spagnola del periodo corrispondente ai regni di Carlo V e di Felipe II, l'attribuzione di un repertorio a strumenti diversi come *tecla* (strumento a tastiera), *vihuela* e arpa è un denominatore comune. Le stampe di Cabezón, Henestrosa, Bermudo<sup>31</sup> ed altri sono destinate a questi strumenti che possono, tutti e tre, avvicinarsi allo stile polifonico più ricercato. Perfino Mudarra,<sup>32</sup> alla fine del suo terzo libro, anticipa un Tiento notato in "cifra" per *vihuela*, arpa o tastiere che sarebbe stato incluso nel suo prossimo libro, purtroppo però mai pubblicato.

Nel 1557, Venegas de Henestrosa introduce un nuovo sistema di notazione (*cifra nueva*) con l'obiettivo dichiarato di "abrir a los músicos de tecla y arpa, la porta de toda la musica de vihuela" ("aprire ai suonatori di tastiera e arpa la porta di tutta la musica di *vihuela*"). L'idea di rendere il repertorio della *vihuela* accessibile ai tastieristi si giustifica senza dubbio con il fatto che a metà del XVI secolo il repertorio per tastiera non era paragonabile in quantità e qualità a quello per *vihuela* o liuto<sup>33</sup>.

Alcune fonti documentarie e iconografiche mostrano che questi due strumenti potevano anche essere suonati insieme, testimoniando della possibilità di concertare la *vihuela* con uno strumento a tastiera o con l'arpa e offrendo quindi una lettura dell'indicazione "para tecla, arpa, y vihuela" non solo come destinazione alternativa dello stesso repertorio ma anche nel senso di partecipazione simultanea di entrambi gli strumenti all'esecuzione. Ciò diventa addirittura una necessità pratica nel caso di adattamenti di brani vocali per 5 o 6 voci.

Una suggestiva testimonianza di questa prassi è quella del poeta e musicista Vicente Espinel che descrive con entusiasmo la partecipazione di *tecla* e *vihuela* ad un concerto:

llegado a oír al mismo maestro Clavijo en la tecla, [...] y a Lucas de Matos en la vihuela de siete órdenes, imitándose los unos a los otros con gravísimos y no usados movimientos, es lo mejor que yo he oído en mi vida.

Ho ascoltato il maestro Clavijo nella tecla, [...] e Lucas de Matos nella vihuela di sette ordini, imitandosi gli uni e con gli altri con movimenti gravissimi e inusuali, è il migliore che abbia mai ascoltato in vita mia.<sup>34</sup>

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<sup>31</sup> CABÉZON, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.

<sup>32</sup> MUDARRA, 1546.

<sup>33</sup> CEA GALÁN, 2014, p. 84.

<sup>34</sup> ESPINEL, 1618, Descanso V.

Questa pratica è oggi completamente dimenticata, ma ci è sembrato di grande interesse il tentare di riproporre con la nostra ricerca le affinità, i contrasti e le “imitazioni inaudite” che nascono dal dialogo tra *vihuela* e strumento a tastiera.<sup>35</sup>

La presente edizione fornisce esempi di concertazione dei due strumenti in alcuni brani di Cabezón e nella nostra trascrizione della seconda parte della *Batalia* di Werrecore, come pure, attingendo a quello che è a tutti gli effetti un vastissimo repertorio comune, propone tre brani solistici adattati alle caratteristiche tecniche e idiomatiche dell'uno o dell'altro strumento.

Nella distribuzione delle parti tra i due strumenti, quasi sempre allo strumento a tastiera sono affidate le parti del tenore e del basso in cui la polifonia è particolarmente valorizzata dall'equilibrio di intonazione dei registri medio e grave dei clavicembali rinascimentali o del registro di Principale degli organi dell'epoca.

Se nella *vihuela* il registro medio risulta in generale abbastanza debole, nella tessitura acuta essa riesce invece a dare più forma alle “glosas”, mentre la tastiera può “glosare” senza difficoltà nel basso.

Spesso abbiamo raddoppiato alcune voci per creare un effetto dinamico, oppure abbiamo lasciato, laddove possibile senza rinunciare alla completezza della polifonia, che uno strumento iniziasse da solo per poi arricchire il discorso con l'entrata del secondo, così come avviene nei “duo” frequenti nel repertorio vihuelistico.

Per creare o sottolineare un dialogo imitativo tra i due strumenti non abbiamo esitato a far “migrare” una voce da uno strumento all'altro<sup>36</sup>.

Nella parti di *vihuela* abbiamo spesso scelto di ribattere delle note tenute per evidenziare le dissonanze e, talvolta, abbiamo eliminato o riscritto delle voci, conducendole in modo diverso a quello praticabile sullo strumento a tastiera, come consigliato dallo stesso Hernando de Cabezón<sup>37</sup>.

Abbiamo a volte eliminato, trasportato o adattato delle parti e aggiunto diminuzioni.

Pur considerandola imprescindibile nell'esecuzione, nell'edizione non è stata aggiunta alcuna ornamentazione. Per questo aspetto ed in generale per l'*Aufführungspraxis* di questo repertorio il riferimento principale è il trattato l'“Arte

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<sup>35</sup> Il nostro lavoro si è svolto nell'ambito dei progetti di ricerca “TYV” e “TYVEDI” della HES- SO HEMU Haute Ecole de Musique Vaud-Valais-Fribourg (Svizzera) diretti da Maurizio Croci in collaborazione con diversi partner come l' IRMAS Institut de recherche en musique et arts de la scène, il Conservatorio “Vivaldi” di Alessandria, la Musikhochschule di Monaco, RSI-Rete Due, la Società italiana del Liuto, la Fondation Académie Orgue de Fribourg, l'Associazione L'Architasto, Roma, l'Associazione La Cappella Musicale, Milano. Nell'ambito dello stesso progetto è stato pubblicato nel 2021 il CD “Milano Spagnola” (Arcana-Outhere A481).

<sup>36</sup> Ad esempio in *Benedicta es regina caelorum*, b. 76-78

<sup>37</sup> CABEZÓN, 1578 , *Declaración de la cifra*, senza fol.

de tañer fantasía” di Tomás de Santa María,<sup>38</sup> nel quale sono forniti esempi di ornamenti, diminuzioni, diteggiature e *inégalités* (“tañer con buen ayre”).

Molto significative per l'interprete sono anche le brevi introduzioni che Luis Milán antepone alle composizioni di *El Maestro*. In esse compaiono, quasi settant'anni prima di quelle italiane seicentesche, indicazioni verbali di velocità. In determinate composizioni come il *Tento* qui pubblicato, che alternano sezioni accordali (*consonancias*) a passaggi in scale (*redobles*), il *compas* (o *tactus*) non è immutabile ma varia in una particolare maniera su cui Milán insiste più volte nel corso dell'opera e che troviamo descritta anche nella nota che precede questo stesso brano: “y han se de tañer las consonancias a espacio y los redobles a priessa ” (“si devono suonare le consonanze lentamente e i passaggi con rapidità”).

I nostri adattamenti sono pensati per una *vihuela* a sette ordini come indicato da Cabezón nella sua prefazione e come descritto anche da Espinel. Per quanto riguarda la *tecla* invece, il nostro strumento di riferimento è un clavicembalo rinascimentale simile al Pisarense 1533 conservato nel Museo degli strumenti musicali dell'Università di Lipsia<sup>39</sup>, che ben si equilibra con la *vihuela* nelle dinamiche e la completa timbricamente, consentendo inoltre, contrariamente a quanto normalmente succede con un virginale, l'agevole esecuzione di *glosas* nel basso.

## CRITERI EDITORIALI

In questo volume sono proposte un'edizione sinottica che confronta i nostri adattamenti con le fonti trascritte dalla *cifra* in partitura ed un'edizione pratica in cui figurano i soli adattamenti. Nei casi di Milan e Mudarra, in cui le *cifras* danno solo indicazioni posizionali, si è scelto di trascrivere le fonti su due sistemi.<sup>40</sup>

Le parti di tastiera e di *vihuela* sono notate ciascuna su due sistemi. Per la parte di *vihuela* viene offerta anche la notazione in intavolatura per uno strumento a sette ordini in Sol. Fa eccezione il brano di Luis Milán dove l'intavolatura è per una *vihuela* a sei ordini in La come nella fonte originale.

In appendice sono riportati i facsimile delle fonti originali in *cifra*<sup>41</sup>.

Le alterazioni seguono l'uso odierno e sono valide per l'intera battuta. Alterazioni aggiunte dagli editori sono poste sopra o sotto la nota cui si riferiscono.

Nelle misure ternarie le brevi o semibreve perfette sono notate con l'aggiunta di punto di valore secondo l'uso moderno.

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<sup>38</sup> SANTA MARIA, 1565.

<sup>39</sup> Museum für Musikinstrumente der Universität Leipzig, cat. N. 67 : Cembalo Domenico Pisarense, 1533, una tastiera C/E – f3, un solo registro di 8'.

<sup>40</sup> La notazione musicale di questa edizione è stata realizzata da Jung Min Kim con il software Sibelius.

<sup>41</sup> Per un'esauritiva spiegazione dei vari sistemi di notazione in cifra è imprescindibile il monumentale studio di CEA GALÁN, 2014 che è stato un costante riferimento durante tutta la nostra ricerca e a cui ci dichiariamo largamente debitori.

I titoli originali delle opere sono stati mantenuti. Quando il titolo differisce in modo significativo da quello dell'indice della raccolta originale, quest'ultimo è indicato tra parentesi nell'apparato critico.

Le correzioni di errori sono segnalate nell'apparato critico.

Le aggiunte o ripetizioni di parti musicali sono indicate tra parentesi quadre nell'edizione in partitura.

I segni di fermata che nelle fonti originali appaiono solo sul sistema superiore, ove necessario sono state riportate anche sul sistema inferiore, come nell'uso odierno.

Per facilitare la lettura, le legature nella parte di *viuela* su due sistemi necessarie alla chiarificazione della polifonia sono aggiunte senza segnalazione e non in parentesi. Il confronto con la contigua parte in intavolatura permette un confronto immediato con l'originale.

## RINGRAZIAMENTI

Desideriamo innanzitutto ringraziare l'HEMU, Haute École de Musique Vaud - Valais - Fribourg e l'HES-SO, senza le quali questo progetto non sarebbe stato possibile. Teniamo anche a ringraziare particolarmente Angelika Güsewell, Direttrice della Ricerca dell'HEMU, per il costante sostegno e la straordinaria disponibilità durante tutte le fasi della nostra ricerca; Jung Min Kim per la trascrizione dell'edizione musicale su software Sibelius, Antonio Frigé e Matilde Croci per la preziosa collaborazione durante le fasi finali della redazione.

## APPARATO CRITICO

### ABBREVIAZIONI

S	Soprano
A	Altus
T	Tenore
B	Basso
fol.	<i>folio</i>
b.	battuta
p.	pagina

### FONTI

**HC** CABEZÓN, Hernando de, *Obras de música para tecla, harpa y vihuela de Antonio de Cabezón, Musico de la camara y capilla del Rey Don Philippe nuestro Señor*, Madrid, Francisco Sánchez, 1578.<sup>42</sup>

**MW** *La bataglia italiana composta da M. Mathias Fiamengo Maestro di capella del Domo di Milano, "con alcune villotte piaceuole nouamente con ogni diligentia ristampate & corrette. Aggioutoui anchora una villotta alla padoana con quatro parte*, Venezia, Antonio Gardano, 1552.<sup>43</sup>

**LM** MILÁN, Luis, *Libro de musica de vihuela de mano :intitulado El maestro, el qual trahe el mesmo estilo y orden que vn maestro traheria con un discípulo principiante, mostrandole ordenadamente desde los principios toda cosa que podría ignorar, para entender la presente obra / compuesto por don Luys Milan, dirigido al muy alto [et] muy poderoso [et] inuictissimo pri[n]cipe don Juhan, por la gracia de Dios, rey de Portugal y de las yslas [et]*, Valencia, Francisco Diaz Romano, 1535.<sup>44</sup>

**AM** MUDARRA; Alonso, *Tres libros de musica en cifras para vihuela :en el primero ay musica facil y dificil en fantasias y composturas y pauana y gallardas y algunas fantasias para guitarra : el segũdo trata de los ocho tonos (o modos) ... : el tercero es de musica para cantada y tañida ... / Alonso Mudarra*, Sevilla, Juan de León, 1546.<sup>45</sup>

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<sup>42</sup> L'edizione è stata realizzata a partire dall'esemplare conservato a Madrid, Biblioteca Nacional de España (*EMn*), R/3891, consultabile online: <http://bdh.bne.es/bnearch/detalle/202212>. Per alcuni passi poco leggibili si è fatto ricorso all'esemplare di Bruxelles, Bibliothèque royale de Belgique - Koninklijke Bibliotheek van België (*B-Br*), Sig. \*6 d6 A8 B4 C-L8 M-N10 O-T8 V6 X-Y8 Z10 2A8 2B9, consultabile online : <https://uurl.kbr.be/1561186>.

<sup>43</sup> L'edizione è stata realizzata a partire dall'esemplare conservato a München, Bayerische Staatsbibliothek, 4 Mus.pr. 60#Beibd.1 consultabile online al seguente link: <https://www.digitale-sammlungen.de/en/view/bsb00073105?page=1>

<sup>44</sup> L'edizione è stata realizzata a partire dall'esemplare conservato a Madrid, Biblioteca Nacional de España, R/14752, consultabile online al seguente link: <http://bdh-rd.bne.es/viewer.vm?id=0000022795>

<sup>45</sup> L'edizione è stata realizzata a partire dall'esemplare conservato a Madrid, Biblioteca Nacional de España, R/14630, consultabile online al seguente link: <http://bdh-rd.bne.es/viewer.vm?id=0000108275&page=1>

## NOTE CRITICHE

### 1. Antonio de Cabezón

Aiuli vous sola verdura. Lupus. (Aiule vos sola verdura, Lupus)

*HC, fol. 138v-140*

Modello: Johannis Lupi, *Au joli bois*, in *Le cincquiesme livre contenant Trente & deux Chansons a Cincq et a Six parties composees par Maistre Nicolas Gombert & aultres excellens Autheurs convenables et propices a iouer de tous Instrumentz*, Antwerp 1544, Tylman Susato, n. 3.

### 2. Antonio de Cabezón

Benedicta es regina caelorum (Benedicta es celoru[m] regina jusquin)

*HC, fol. 159-163*

Modello: Josquin Des Prez, *Benedicta es, caelorum Regina*, in *Liber selectarum cantionum quas vulgo mutetas appellant sex quinque & quatuor vocum*, Augsburg 1520, Sigmund Grimm and Marcus Wirsung, n. 6.

162            1° pentagramma dal basso            Ultimo Fa: bequadro

### 3. Antonio de Cabezón

Differe[n]cias sobre la Gallarda Milanesa

*HC, fol. 188-189*

La struttura della composizione presenta alcune problematiche che abbiamo risolto nel modo seguente: a b. 9 l'indicazione "Beulta al principio" è stata notata in esteso ripetendo la parte A; a b. 26 è ripetuta la parte B; a b.73 si ripete l'ultima variazione della parte B, come sembrano suggerire le due ultime battute della fonte originale, semplificando leggermente la *glosa* del basso di b. 71 e tenendo la versione originale per il finale a b. 81.

### 4. Antonio de Cabezón

Fabordo[n] del premier tono llano (Quatro fauborbones del primer tono, el primer llano, el segu[n]do glosado, con el tiple, el tercero glosado con el co[n]trabaxo, el quarto glosado co[n] las voces de en medio)

*HC, fol. 13*

### 5. Antonio de Cabezón

Differe[n]cias sobre el canto de la Dama le demanda (Diferencias sobre madama le deman[n]da)

*HC, fol. 192-193*

b. 21 <sub>2</sub>	A	Fa
b. 21 <sub>2</sub>	T	Do
b. 60 <sub>2</sub>	T	Fa
b. 50 <sub>1</sub>	S	segno di fermata nell'originale
b. 81	S	segno di fermata aggiunto

### 6. Matthias Werrecore

La Bataglia Taliana. Seconda Parte

*MW, C, p. 4-6 ; A, p. 4-5; T, p. 4-5; B, p. 5-6*

b. 39      T      indicazione di battuta: ♪3

7. Antonio de Cabezón

Christe redemptor

*HC, fol. 23v-24*

b. 84      T      Si

8. Luis Milán

[Tento] Estos tentos que se siguen van poz los terminos del septimo y octavo tono: y han se de tañer las consonancias a espacio y los redobles a priessa [...]

*LM, p. 145-148 nella segnatura manoscritta dell'esemplare consultato*

Nell'intavolatura di vihuela della nostra edizione il senso di lettura è invertito rispetto all'originale di Milán secondo l'uso moderno in cui la linea inferiore corrisponde alla corda più acuta.

9. Alonso Mudarra

Condeclaros (Condeclaros in doze maneras)

*AM, Libro I, fol. 15v-16*

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# 1a. Aiuli vous sola verdura. Lupus.

Antonio de Cabezón

5

Tecla

Vihuela

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

10 15

Tecla

Vihuela

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

20 25

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



30 35

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

Musical score for measures 40-44. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features five systems of staves. The first system contains four staves: two treble clefs and two bass clefs. The second system contains two staves: one treble and one bass. The third system contains four staves: two treble clefs and two bass clefs. The fourth system contains two staves: one treble and one bass. The fifth system is a guitar fretboard diagram with six lines and various numbers indicating fingerings.



Musical score for measures 45-50. The score is written in a key signature of one flat (B-flat) and a common time signature (C). It features five systems of staves. The first system contains four staves: two treble clefs and two bass clefs. The second system contains two staves: one treble and one bass. The third system contains four staves: two treble clefs and two bass clefs. The fourth system contains two staves: one treble and one bass. The fifth system is a guitar fretboard diagram with six lines and various numbers indicating fingerings.



75 80

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



85

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



# 2a. Benedicta es regina cælorum

Antonio de Cabezón

The musical score is arranged in two systems. The first system contains six staves: a vocal line with a treble clef and a soprano staff, followed by five staves for instruments (two treble and three bass clefs). The second system contains three staves: a grand staff for the Tecla (two staves) and a Vihuela staff with a common time signature and a six-line staff for fretting. The Vihuela staff includes a rhythmic notation above the staff and a fretting diagram below it. The score is marked with a '5' above the first measure and a '10' above the tenth measure. The Vihuela fretting diagram consists of two lines of numbers: the top line has 2, 2, 0, 2, 3, 2, 0, 2, 3, 0, 2, 4, 5, 2, 4, 5, 0, 2, 4, 2, 0, 2, 3, 0, 3, 0, 2, 4, 4, 5, 4, 2, 2, 4, 4, 2, 4, 5, 5, 4, 2, 4, 5, 7, 5, 7, 5, 4, 2.

Musical score for measures 15-19. The score is written for a grand staff with five staves. The top staff has a treble clef and contains a melodic line with eighth notes. The second staff has a bass clef and contains a bass line with eighth notes. The third staff has a treble clef and contains a melodic line with eighth notes. The fourth staff has a bass clef and contains a bass line with eighth notes. The fifth staff has a bass clef and contains a bass line with eighth notes. The bottom staff contains guitar fretboard diagrams for the first five strings.



Musical score for measures 20-25. The score is written for a grand staff with five staves. The top staff has a treble clef and contains a melodic line with eighth notes. The second staff has a bass clef and contains a bass line with eighth notes. The third staff has a treble clef and contains a melodic line with eighth notes. The fourth staff has a bass clef and contains a bass line with eighth notes. The fifth staff has a bass clef and contains a bass line with eighth notes. The bottom staff contains guitar fretboard diagrams for the first five strings.







65 70



75

80 85

This block contains the musical score for measures 80 through 85. It features five systems of staves. The first system includes a vocal line with a melodic line and a bass line. The second system includes a piano accompaniment with a right-hand line and a left-hand line. The third system includes a guitar accompaniment with a right-hand line and a left-hand line. The fourth system includes a bass line. The fifth system includes a bass line. The score is written in a key signature of one flat and a 4/4 time signature. The music is in a major mode. The score includes various musical notations such as notes, rests, and accidentals. The guitar part includes fret numbers and a capo position of 2.



90 95

This block contains the musical score for measures 90 through 95. It features five systems of staves. The first system includes a vocal line with a melodic line and a bass line. The second system includes a piano accompaniment with a right-hand line and a left-hand line. The third system includes a guitar accompaniment with a right-hand line and a left-hand line. The fourth system includes a bass line. The fifth system includes a bass line. The score is written in a key signature of one flat and a 4/4 time signature. The music is in a major mode. The score includes various musical notations such as notes, rests, and accidentals. The guitar part includes fret numbers and a capo position of 2.

100 105

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

110

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

Musical score for measures 115-120. The score is written for a grand staff consisting of five staves: two vocal staves (soprano and alto) and three piano staves (right hand, left hand, and a lower bass line). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A guitar-style fretboard diagram is located at the bottom of the page.



Musical score for measures 125-130. The score is written for a grand staff consisting of five staves: two vocal staves (soprano and alto) and three piano staves (right hand, left hand, and a lower bass line). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A guitar-style fretboard diagram is located at the bottom of the page.

135 140

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

145 150

2 0 2 6 7 2 2 0 2 4 0 2 0 2 3 0 2 3 0 3 2 0 2 0 1 2 4 2 1 4 1 2  
 4 0 2 4 5 7 5 5 5 2 4 5 6 2 2 0 2 3 6 3 2 0 2 0

Musical score for measures 155-160. The score is arranged in two systems. The first system contains measures 155-160 and features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part includes a complex rhythmic pattern in the right hand and a more active bass line. The second system contains measures 161-166 and features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part continues with similar rhythmic patterns. The vocal line in both systems consists of a single melodic line with some rests.

Musical score for measures 160-165. The score is arranged in two systems. The first system contains measures 160-165 and features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part includes a complex rhythmic pattern in the right hand and a more active bass line. The second system contains measures 166-171 and features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part continues with similar rhythmic patterns. The vocal line in both systems consists of a single melodic line with some rests.



Musical score for measures 170-175. The score is written for a grand staff (treble and bass clefs) and a guitar staff. The guitar staff includes a fretboard diagram with fingerings and a capo position (0). The music consists of several staves of notation, including a vocal line and instrumental accompaniment.



Musical score for measures 180-185. The score is written for a grand staff (treble and bass clefs) and a guitar staff. The guitar staff includes a fretboard diagram with fingerings and a capo position (0). The music consists of several staves of notation, including a vocal line and instrumental accompaniment.



Musical score for measures 205-210. The score is written for a guitar and includes a vocal line. The guitar part features a complex rhythmic pattern with sixteenth and thirty-second notes, and a fretboard diagram at the bottom. The vocal line consists of a melodic phrase. The score is divided into two systems, with measures 205-210 in the first system and measures 211-216 in the second system.

Musical score for measures 211-216. The score is written for a guitar and includes a vocal line. The guitar part features a complex rhythmic pattern with sixteenth and thirty-second notes, and a fretboard diagram at the bottom. The vocal line consists of a melodic phrase. The score is divided into two systems, with measures 211-216 in the first system and measures 217-222 in the second system.

# 3a. Differe[n]cias sobre la Gallarda Milanesa

Antonio de Cabezón

5

Tecla

Vihuela



*Buelta al principio* 10

Tecla

Vihuela





40

3 5 7 0 2 3 5 3 3 2 3 2 0 2

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



45

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

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

50 55

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



60

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





75

Chord diagram for guitar:

```

e|-----|
B|-----|
G|-----|
D|-----|
A|-----|
E|-----|

```



80

Chord diagram for guitar:

```

e|-----|
B|-----|
G|-----|
D|-----|
A|-----|
E|-----|

```

# 4a. Fabordo[n] del premier tono llano

Antonio de Cabezón

5

Vihuela



10 15 20

10 15 20

Glosado con el Tiple.

25

Musical score for measures 25-29. The score is arranged in three systems. The first system contains the Tiple part (treble clef) and two bass staves. The second system contains the Tecla part (treble and bass clefs). The third system contains the Vihuela part (treble clef) and a guitar-style notation line with fret numbers and strings. The Tiple part features a melodic line with eighth and sixteenth notes. The Tecla part provides harmonic accompaniment with chords and moving lines. The Vihuela part includes rhythmic patterns and fret numbers (e.g., 2, 3, 4, 0) for the guitar.

Musical score for measures 30-34. The score is arranged in three systems. The first system contains the Tiple part (treble clef) and two bass staves. The second system contains the Tecla part (treble and bass clefs). The third system contains the Vihuela part (treble clef) and a guitar-style notation line with fret numbers and strings. The Tiple part features a melodic line with eighth and sixteenth notes, including triplets. The Tecla part provides harmonic accompaniment with chords and moving lines. The Vihuela part includes rhythmic patterns and fret numbers (e.g., 2, 3, 4, 0) for the guitar.

35 40

4  
2  
2

2  
0  
2

3  
0  
3

3  
2  
0

4  
4  
0

2  
0  
0

2  
4  
0

2  
4  
0

2  
4  
0

4  
4  
0

2  
2  
6

45

4  
4  
0

0  
0  
0

0  
4  
2

2  
2  
4

0  
0  
0

4  
4  
0

2  
2  
6

50

55

Musical score for measures 50-55. The score includes a vocal line, a piano accompaniment with a right-hand melody and left-hand bass line, and a guitar part with fret numbers and a capo position.



60

Musical score for measures 60-65. The score includes a vocal line, a piano accompaniment with a right-hand melody and left-hand bass line, and a guitar part with fret numbers and a capo position.

Glosado co[n] las voces de medio

65

Musical score for measures 65-69. The score is written for guitar and includes vocal lines. The guitar part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal lines consist of a melody in the upper voice and a bass line in the lower voice. The guitar part includes a tablature line at the bottom of the system.

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



Musical score for measures 70-74. The score is written for guitar and includes vocal lines. The guitar part features a complex rhythmic pattern with triplets and sixteenth notes. The vocal lines consist of a melody in the upper voice and a bass line in the lower voice. The guitar part includes a tablature line at the bottom of the system.

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

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



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



# 5a. Differe[n]cias sobre el canto de la Dama le demanda

Antonio de Cabezón

The musical score is divided into two systems. The first system covers measures 5 to 14, and the second system covers measures 15 to 20. Each system includes staves for Vihuela and Tecla. The Vihuela part features a treble clef and a bass clef with a guitar-style tablature below it. The Tecla part features a treble clef and a bass clef. The score includes various musical notations such as notes, rests, accidentals (sharps, flats, naturals), and ornaments. Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective lines. The Vihuela tablature uses numbers 0-4 to represent fret positions on the strings.

25

26

27

28

29

30

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



30

31

32

33

34

35

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



55 60

Musical score for measures 55-60. The score is written for guitar and includes a double bass line. The guitar part features a complex melodic line with many sixteenth notes and slurs. The bass line provides a steady accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 3/4. Measure numbers 55 and 60 are indicated at the top of the first and second systems, respectively.



65

Musical score for measures 65-70. The score continues from the previous system and includes a double bass line. The guitar part features a complex melodic line with many sixteenth notes and slurs. The bass line provides a steady accompaniment with eighth and sixteenth notes. The key signature has one flat (B-flat), and the time signature is 3/4. Measure number 65 is indicated at the top of the first system.

70 75

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

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



80 85

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

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



# 6a. La Bataglia Taliana. Seconda Parte

Matthias Werrecore

Cantus <sup>5</sup> El gran Du - - ca mi - la - ne - - se <sup>10</sup>

Altus El gran Du - ca mi - la - ne - - - - se

Tenor El gran Du -

Bassus El gran Du - ca

Tecla

Vihuela

**||**

<sup>15</sup> guar - d'il pon - te <sup>20</sup> guar - d'il pon - te el gran

guar - d'il pon - te guar - d'il pon - te el gran

- ca mi - la - ne - - - - se guar - d'il pon - te guar - d'il pon - te

mi - la - ne - - - - - se guar - d'il pon - te guar - d'il pon - te





40

fa ri ra ri ra ri ron fa ri ra ri ron fa ri ra ri ron fa ra ra ri  
 com - - pa - gnons a - vant a - vant don - nez de - dans  
 dob be dob be dob dob be dob be dob dob be dob be dob dob be dob be dob  
 dif dof dif dof dif dof dif dof dic dof dif dof



45

ron fa ri ra ri ron fa ri ra ri non fa ri ra ri ron fa ri ra ri  
 frap - pez de - dans Fran - ce Fran - - ce tu - ez ces vi -  
 Du - - ca Du - - ca Du - - ca Du - ca Du - - ca  
 dob be dob be dob dob be dob be dob su bot - ti - glia - - ni



ron ron fa ri ra ri ri ron ri ra ri ri ron ri ra ri ri ron fa ri ra ri  
gnons fa ra ri ra ri ron Fran - - ce Fran - ce Mar - co Fran - ce Mar -  
çois Du - ca Du - ca Du - - ca I - ta - li - a  
çois dif dof dif dof dif dof dif dof dif dof dif dof

The musical score for page 60 consists of five systems. The first system contains the vocal melody and lyrics. The second system continues the vocal melody and lyrics. The third system shows the piano accompaniment for the first two systems. The fourth system shows the piano accompaniment for the last two systems. The fifth system contains guitar tablature for the first two systems.



ron fa ri ra ri ron fa ri ra ri ron fa ri ra ri ron fa ri ra ri  
co Fran - ce Mar - co tu - ez ces vi - lains Fran - ce  
Du - - ca Du - ca Du - - ca I -  
dob be dob be dob su bot - ti - gli a - - ni dob be dob be dob

The musical score for page 65 consists of five systems. The first system contains the vocal melody and lyrics. The second system continues the vocal melody and lyrics. The third system shows the piano accompaniment for the first two systems. The fourth system shows the piano accompaniment for the last two systems. The fifth system contains guitar tablature for the first two systems.









# 7a. Christe redemptor

Antonio de Cabezón

5 10

Vihuela

15 20 25

30 35



40 45 50

Musical score for measures 40-50. The score is written for guitar and includes a bass line, a piano accompaniment, and a guitar tablature. The key signature has two flats (B-flat and E-flat). The guitar part features various techniques such as triplets and slurs. The piano accompaniment consists of chords and moving lines in both hands. The bass line provides a steady accompaniment.

60

Musical score for measures 55-60. The score continues with guitar, piano, and bass. The guitar part includes a triplet and a measure with a 55b marking. The piano accompaniment and bass line continue with their respective parts.

65 70

Musical score for measures 65-70. The score continues with guitar, piano, and bass. The guitar part includes a triplet and a measure with a 70 marking. The piano accompaniment and bass line continue with their respective parts.

Musical score for measures 75-80. The score is written for guitar and includes a fretboard diagram at the bottom. The notation includes treble and bass clefs, various note values, and rests. The fretboard diagram shows fingerings for the strings.



Musical score for measures 85-90. The score is written for guitar and includes a fretboard diagram at the bottom. The notation includes treble and bass clefs, various note values, and rests. The fretboard diagram shows fingerings for the strings.

# 8a. Tiento

Luis Milán

5 10

Vihuela

Vihuela in A

Tecla

15 20

25 30

35 40

II

35 40

45

II

45

50 55

II

50 55

60 65

II

60 65

70 75

This system contains measures 70 to 75. It features a grand staff with treble and bass clefs, a guitar staff with a capo on the second fret, and a bass line. The guitar staff includes fret numbers and a double bar line with a 'II' marking. The music is in a key with one sharp (F#).

80 85

This system contains measures 80 to 85. It features a grand staff with treble and bass clefs, a guitar staff with a capo on the second fret, and a bass line. The guitar staff includes fret numbers and a double bar line with a 'II' marking. The music is in a key with one sharp (F#).

90 95

This system contains measures 90 to 95. It features a grand staff with treble and bass clefs, a guitar staff with a capo on the second fret, and a bass line. The guitar staff includes fret numbers and a double bar line with a 'II' marking. The music is in a key with one sharp (F#).

100 105

This system contains measures 100 to 105. It features a grand staff with treble and bass clefs, a guitar staff with a capo on the second fret, and a bass line. The guitar staff includes fret numbers and a double bar line with a 'II' marking. The music is in a key with one sharp (F#).

110 115

120 125

130 135

140 145

150 155

160 165

170 175

180 185





# 9a. Condeclaros

Alonso Mudarra

5 10

Vihuela

Tecla

Detailed description: This block contains the first system of the score, measures 5 to 10. It features three staves: a grand staff for the Vihuela (treble and bass clefs), a tablature line for the Vihuela, and a grand staff for the Tecla (treble and bass clefs). The Vihuela tablature line starts with a 'C' time signature and contains fret numbers (0-3) and rhythmic markings. The Tecla part is written in a 3/8 time signature with a key signature of one flat.

15

Detailed description: This block contains the second system of the score, measures 15 to 20. It features three staves: a grand staff for the Vihuela (treble and bass clefs), a tablature line for the Vihuela, and a grand staff for the Tecla (treble and bass clefs). The Vihuela tablature line contains fret numbers (0-3) and rhythmic markings. The Tecla part continues in the same 3/8 time signature and key signature.

20 25

Detailed description: This block contains the third system of the score, measures 20 to 25. It features three staves: a grand staff for the Vihuela (treble and bass clefs), a tablature line for the Vihuela, and a grand staff for the Tecla (treble and bass clefs). The Vihuela tablature line contains fret numbers (0-7) and rhythmic markings. The Tecla part continues in the same 3/8 time signature and key signature.

30 35

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

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

40 45

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

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

50

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

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

55 60

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

65 70

3 0 0 2 0 0 3 3 2 0 0 2 2 2 3 0 0 3 5 6 6 5

75

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



25

30

35

40 45

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

50

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

55

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

60 65

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

70

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

75

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

80

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

85

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

90 95

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





Musical score for measures 25-30. The score is written for guitar and piano. It consists of a grand staff with treble and bass clefs, a piano accompaniment with a bass line, and guitar fretboard diagrams below. The guitar part includes various techniques like barre and triplets.

Musical score for measures 30-35. The score is written for guitar and piano. It consists of a grand staff with treble and bass clefs, a piano accompaniment with a bass line, and guitar fretboard diagrams below. The guitar part includes various techniques like barre and triplets.

Musical score for measures 35-40. The score is written for guitar and piano. It consists of a grand staff with treble and bass clefs, a piano accompaniment with a bass line, and guitar fretboard diagrams below. The guitar part includes various techniques like barre and triplets.





75

80

Musical score for measures 75-80. The score is written for guitar and includes a grand staff with two treble clefs and two bass clefs. The music consists of chords, arpeggios, and melodic lines. Below the staves are guitar fretboard diagrams with numbers 0, 2, 3, 4, and 0 indicating finger positions.

85

Musical score for measures 85-89. The score is written for guitar and includes a grand staff with two treble clefs and two bass clefs. The music consists of chords, arpeggios, and melodic lines. Below the staves are guitar fretboard diagrams with numbers 0, 2, 3, 4, and 0 indicating finger positions.

90

Musical score for measures 90-94. The score is written for guitar and includes a grand staff with two treble clefs and two bass clefs. The music consists of chords, arpeggios, and melodic lines. Below the staves are guitar fretboard diagrams with numbers 0, 2, 3, 4, and 0 indicating finger positions.



Musical score for measures 115-120. The score is written for guitar and includes a bass line, a treble line, and a guitar line with fret numbers. The bass line features a complex rhythmic pattern with eighth and sixteenth notes. The treble line has a melodic line with some rests. The guitar line shows fret numbers such as 4, 2, 0, 2, 2, 0, 2, 0, 4, 2, 0, 0, 2, 3, 2, 2, 3, 2, 3, 0, 0, 2, 3, 0, 2, 2.

Musical score for measures 120-125. The score is written for guitar and includes a bass line, a treble line, and a guitar line with fret numbers. The bass line continues with a rhythmic pattern. The treble line has a melodic line with some rests. The guitar line shows fret numbers such as 5, 4, 3, 0, 2, 0, 2, 3, 0, 0, 3, 2, 2, 0, 0, 0, 2, 0, 0, 0, 2, 4, 4, 4, 2, 4, 0, 2, 0, 0, 1, 2, 0, 0.

Musical score for measures 125-130. The score is written for guitar and includes a bass line, a treble line, and a guitar line with fret numbers. The bass line continues with a rhythmic pattern. The treble line has a melodic line with some rests. The guitar line shows fret numbers such as 2, 0, 3, 0, 2, 3, 0, 2, 2, 0, 2, 3, 0, 2, 3, 0, 2, 4, 0, 2, 2, 4, 0, 2, 2, 3, 0, 2, 0, 2, 3, 2, 0, 2, 0, 2, 0, 2, 0.





150

Musical score for measures 150-154. The score is written for a grand piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a complex rhythmic pattern in the bass line, including sixteenth and thirty-second notes. The treble staff contains mostly rests and a few notes. Below the grand staff, there are two empty staves, the second of which contains a sequence of numbers: 1 2 4 2 1 4 1 2.

155

Musical score for measures 155-159. The score is written for a grand piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a complex rhythmic pattern in the bass line, including sixteenth and thirty-second notes. The treble staff contains mostly rests and a few notes. Below the grand staff, there are two empty staves.

160

165

Musical score for measures 160-164. The score is written for a grand piano with three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a complex rhythmic pattern in the bass line, including sixteenth and thirty-second notes. The treble staff contains mostly rests and a few notes. Below the grand staff, there are two empty staves.

Musical score for measures 170-174. The score is written for a grand piano with two staves (treble and bass clef). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The bass line is particularly active, with frequent sixteenth-note runs. The treble line has some rests in the first and fifth measures.

Musical score for measures 175-179. This system includes guitar tablature below the piano score. The tablature consists of six lines representing the guitar strings, with numbers indicating fret positions. The music continues with a mix of eighth and sixteenth notes, and some chords. The guitar part has a rhythmic accompaniment that complements the piano's texture.

Musical score for measures 180-184. This system also includes guitar tablature. The piano part features a more melodic line in the treble clef, with some longer note values. The bass line remains rhythmic. The guitar tablature shows various fretting techniques, including some double stops and single-note runs.

185 190

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

195

0 2 7 6 0 0 2 2 0 2 3 5 3 0 2 4 5 5 4 2 4 0 3 2 0 2

200

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



# 3b. Differe[n]cias sobre la Gallarda Milanesa

Antonio de Cabezón

5

Tecla

Vihuela

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

*Buelta al principio*

10

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

15 #

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

1 0 | 1 3 | 1 3 | 0 0 | 0 0 4 0

3 3 | 3 3 | 3 3 | 0 0 | 0 0 0 0

20

0 4 5 4 5 | 2 3 0 | 2 0 2 3 5 | 2 3 2 3 5 | 7 5 3 | 5 3 2 | 3 2 0

25

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

Musical score for measures 29-32. The score includes a grand staff with treble and bass clefs, a guitar-style tablature below, and a simplified notation system with stems and flags.

2 4 0 2 3 5 2 3 0 2 | 3 0 2 3 5 3 2 0 2 3 5 | 7 5 3 5 3 2 3 | 5 3 2 3 2 0 2

Musical score for measures 33-36. The score includes a grand staff with treble and bass clefs, a guitar-style tablature below, and a simplified notation system with stems and flags.

3 2 0 2 0 3 0 | 2 3 2 0 3 2 0 | 2 0 3 2 0 2 3 | 0 2 0 2 3 | 0 2 0 4 0 2 4

Musical score for measures 37-40. The score includes a grand staff with treble and bass clefs, a guitar-style tablature below, and a simplified notation system with stems and flags.

0 3 2 3 2 0 3 5 3 2 3 | 2 2 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 | 0 3 2 2 0

40

0  
2 0 2 0 2 3 5 2 3 0 2 3 5 7 0 2 3 5 3 3 2 3 2 0 2 0 3

45

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

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



50

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

55

2 0 2 3 5 2 3 2 3 5 | 7 5 3 | 5 3 2 | 3 2 0 | 2 0 3

60

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

65

Musical score for measures 65-69. The score is written for guitar, featuring a grand staff with treble and bass clefs. The guitar fretboard diagram below the staff shows fingerings for the right hand (diamonds) and left hand (circles) across five strings.

70

Musical score for measures 70-74. The score is written for guitar, featuring a grand staff with treble and bass clefs. The guitar fretboard diagram below the staff includes complex fingering patterns for the left hand, including triplets and sequences of notes.

Musical score for measures 75-79. The score is written for guitar, featuring a grand staff with treble and bass clefs. The guitar fretboard diagram below the staff shows fingerings for the right hand and left hand across five strings.

75

0 2 | 3 3 | 0

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

0 2 | 0

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

80

0

3 2 3 5 7 | 0 0 0

# 4b. Fabordo[n] del premier tono llano

Antonio de Cabezón

5

Vihuela

10

15

20



35

2 2 0 0 0 0

3 3 0 0 0 0

4 2 2 2

2 2 2 2

40

3 3 0 0 0 0

3 3 0 0 0 0

2 4 2 2

0 1 0 0 3

45

4 4 0 0 0 0

2 2 3 3 3 3

2 2 2 2 2 2

2 2 2 2 2 2

50

Musical score for measures 50-54. The score includes a grand staff with treble and bass clefs, a piano accompaniment with treble and bass clefs, and a guitar fretboard diagram. The guitar diagram shows fingerings for the left hand across six strings and six frets.

55

Musical score for measures 55-59. The score includes a grand staff with treble and bass clefs, a piano accompaniment with treble and bass clefs, and a guitar fretboard diagram. The guitar diagram shows fingerings for the left hand across six strings and six frets.

60

Musical score for measures 60-64. The score includes a grand staff with treble and bass clefs, a piano accompaniment with treble and bass clefs, and a guitar fretboard diagram. The guitar diagram shows fingerings for the left hand across six strings and six frets.

Glosado co[n] las voces de medio.

65

Musical score for measures 65-69. The score consists of three staves: a grand staff (treble and bass clefs) for piano accompaniment, a vocal line with notes, and a guitar tablature line. The piano accompaniment features chords and arpeggiated patterns. The vocal line has notes with stems and flags. The guitar tablature line shows fret numbers for the left hand.

Musical score for measures 70-74. The score consists of three staves: a grand staff (treble and bass clefs) for piano accompaniment, a vocal line with notes, and a guitar tablature line. The piano accompaniment features chords and arpeggiated patterns. The vocal line has notes with stems and flags. The guitar tablature line shows fret numbers for the left hand.



75

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

80

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

# 5b. Diferencias sobre el canto de la Dama le demanda

Antonio de Cabezón

Vihuela

5 10

Tecla

15 20

25



55

60

Musical score for measures 55-60. The first system (measures 55-59) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system (measures 60-64) continues the piece with similar textures. Fingering diagrams are provided below each system.

65

70

Musical score for measures 65-70. The first system (measures 65-69) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system (measures 70-74) continues the piece with similar textures. Fingering diagrams are provided below each system.

75

Musical score for measures 75-80. The first system (measures 75-79) features a treble staff with a melodic line and a bass staff with a harmonic accompaniment. The second system (measures 80-84) continues the piece with similar textures. Fingering diagrams are provided below each system.



# 6b. La Bataglia Taliana. Seconda Parte

Matthias Werrecore

5 10

Tecla

Vihuela

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

15 20

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

Musical score for measures 25-29. The score is written for guitar in a key with one flat (B-flat). It consists of two systems of two staves each (treble and bass clef). The first system (measures 25-26) shows a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 27-29) continues the piece. Below the staves is a single-line guitar fretboard diagram with fingerings indicated by numbers 0-5.

Musical score for measures 30-34. The score is written for guitar in a key with one flat (B-flat). It consists of two systems of two staves each (treble and bass clef). The first system (measures 30-31) shows a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 32-34) continues the piece. Below the staves is a single-line guitar fretboard diagram with fingerings indicated by numbers 0-7.

Musical score for measures 35-39. The score is written for guitar in a key with one flat (B-flat). It consists of two systems of two staves each (treble and bass clef). The first system (measures 35-36) shows a melodic line in the treble clef and a bass line in the bass clef. The second system (measures 37-39) continues the piece. Below the staves is a single-line guitar fretboard diagram with fingerings indicated by numbers 0-7.

40

5 0 5 | 5 0 0 | 5 5 7 5 0

3 7 3 3 3 7 | 7 3 3 3 3 | 7 7 7 3

45

5 5 5 3 | 5 5 0 5 5 | 5 5 0 0 0

7 3 7 7 | 7 7 7 7 | 7 3 3 2

5 3 5 5 3 | 7 2 7 7 | 7 3 3 2

2 7 2 | 5 5 | 0 5 0 0 0

2 3 7 3 | 5 5 5 5 5 | 2 2 3 2 3



Musical score for measures 50-52. The score is written for guitar in a key with one flat (B-flat) and a common time signature. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a guitar-specific staff below. The second system also has a grand staff and a guitar-specific staff. The guitar staff contains fret numbers for each string.

5	5	0	0	5	0	0	5	5	0	5	5	0	0	0
7		3	3	7	3	3	7		3	3	7		3	3
														2

Musical score for measures 53-55. The score is written for guitar in a key with one flat (B-flat) and a common time signature. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a guitar-specific staff below. The second system also has a grand staff and a guitar-specific staff. The guitar staff contains fret numbers for each string.

0	5	0	5	0	0	0	5	5	5	5	5	0	0	0
3		3		2	3	3	7		3	3	7		5	3
													2	5

Musical score for measures 56-58. The score is written for guitar in a key with one flat (B-flat) and a common time signature. It consists of two systems of staves. The first system has a grand staff (treble and bass clefs) and a guitar-specific staff below. The second system also has a grand staff and a guitar-specific staff. The guitar staff contains fret numbers for each string.

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

60

2 3 5 2 3 | 5 5 5 0 | 5 0 5 5 | 5 2 5 5

7 | 7 3 5 | 2 5 7 5

65

3 3 | 0 5 0 5 5 | 2 7 2 | 5 0

3 3 3 | 2 2 0 3 | 2 3 7 3 | 5 5 5 3 5

0 5 0 5 0 | 5 5 0 5 | 0 0 0 5 0

2 2 3 3 | 7 3 7 | 3 3 2 3 3



85

90

Musical score for measures 85-90. The score includes a grand staff with treble and bass clefs, a single melodic line with a key signature of one flat, and a guitar fretboard diagram below. The guitar diagram shows fingerings for the left hand across measures 85-90.

95

Musical score for measures 95-100. The score includes a grand staff with treble and bass clefs, a single melodic line with a key signature of one flat, and a guitar fretboard diagram below. The guitar diagram shows fingerings for the left hand across measures 95-100.

100

105

Musical score for measures 100-105. The score includes a grand staff with treble and bass clefs, a single melodic line with a key signature of one flat, and a guitar fretboard diagram below. The guitar diagram shows fingerings for the left hand across measures 100-105.

110

115

Musical score for measures 110-115. The first system shows two staves with rests. The second system shows a melody in the treble clef and accompaniment in the bass clef. The third system shows a sequence of notes and rests.

120

125

Musical score for measures 120-125. The first system shows two staves with chords and accompaniment. The second system shows a melody in the treble clef and accompaniment in the bass clef. The third system shows a sequence of notes and rests.

130

Musical score for measures 130-135. The first system shows two staves with a melody in the treble clef and accompaniment in the bass clef. The second system shows two staves with a melody in the treble clef and accompaniment in the bass clef. The third system shows a sequence of notes and rests.

The image shows a musical score for guitar, measures 135 through 140. It consists of four staves: a treble clef staff, a bass clef staff, a simplified guitar staff with stems and flags, and a guitar tablature staff. The music is in a key with one flat (B-flat) and a 4/4 time signature. The tablature staff shows fret numbers for each string, with some strings having multiple fret numbers in a measure, indicating chords or complex fingering. The piece concludes with a double bar line at the end of measure 140.

# 7b. Christe redemptor

Antonio de Cabezón

5

Vihuela

C

0 0 4 2 0 2 4 2 4 0 2 4 2 2 0 2 2 2

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

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

Detailed description: This block contains the first system of music, measures 5 through 9. It features a treble clef staff with a common time signature (C) and a bass clef staff. The music is written for a vihuela, with a 'C' time signature and a common time signature. The notation includes quarter notes, eighth notes, and sixteenth notes. Below the staff is a six-line guitar-style tablature with fret numbers (0-4) and a common time signature.

10 15

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

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

0 0

Detailed description: This block contains the second system of music, measures 10 through 14. It continues the musical notation from the first system, including treble and bass clef staves and a six-line guitar-style tablature with fret numbers (0-5) and a common time signature.

20 25

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

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

0 0

Detailed description: This block contains the third system of music, measures 15 through 19. It continues the musical notation from the previous systems, including treble and bass clef staves and a six-line guitar-style tablature with fret numbers (0-5) and a common time signature.

30

Musical score for measures 30-34. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers.

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

35

40

Musical score for measures 35-39. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers.

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

45

50

Musical score for measures 45-49. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers.

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

55

Musical score for measures 55-59. The top staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef. Below the bass staff is a guitar fretboard diagram with six strings and fret numbers.

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





# 8b. Tiento

Luis Milán

Tecla

5

10

15

20

25

30

35

40

45

50

55

Musical score system 1, measures 55-60. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

60 65

Musical score system 2, measures 60-65. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

70

Musical score system 3, measures 70-75. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

75 80

Musical score system 4, measures 75-80. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

85

Musical score system 5, measures 85-90. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

90 95

Musical score system 6, measures 90-95. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

100

Musical score system 7, measures 100-105. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

105 110

Musical score system 8, measures 105-110. Treble clef has a melodic line with a repeat sign at the end. Bass clef has a bass line with a repeat sign at the end.

115

Musical score for measures 115-120. The system consists of two staves (treble and bass clef). Measure 115 starts with a treble clef chord and a bass clef chord. The melody in the treble clef begins in measure 116. Measure 120 ends with a fermata over the final chord.

120 125

Musical score for measures 120-125. The system consists of two staves. Measure 120 features a treble clef melody and a bass clef accompaniment. Measure 125 ends with a fermata over the final chord.

130

Musical score for measures 130-135. The system consists of two staves. Measure 130 features a treble clef melody and a bass clef accompaniment. Measure 135 ends with a fermata over the final chord.

135 140

Musical score for measures 135-140. The system consists of two staves. Measure 135 features a treble clef melody and a bass clef accompaniment. Measure 140 ends with a fermata over the final chord.

145

Musical score for measures 145-150. The system consists of two staves. Measure 145 features a treble clef melody and a bass clef accompaniment. Measure 150 ends with a fermata over the final chord.

150 155

Musical score for measures 150-155. The system consists of two staves. Measure 150 features a treble clef melody and a bass clef accompaniment. Measure 155 ends with a fermata over the final chord.

160

Musical score for measures 160-165. The system consists of two staves. Measure 160 features a treble clef melody and a bass clef accompaniment. Measure 165 ends with a fermata over the final chord.

165 170

Musical score for measures 165-170. The system consists of two staves. Measure 165 features a treble clef melody and a bass clef accompaniment. Measure 170 ends with a fermata over the final chord.

175

Musical score for measures 175-180. The key signature is one sharp (F#). The music is in a piano style. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

180 185

Musical score for measures 180-185. The right hand continues the melodic line with eighth notes and quarter notes. The left hand features a steady accompaniment of chords and moving lines.

190

Musical score for measures 190-195. The right hand has a more active melodic line with eighth notes. The left hand accompaniment includes chords and moving bass lines.

195

Musical score for measures 195-200. The right hand features a melodic line with eighth notes and quarter notes. The left hand accompaniment consists of chords and moving lines.

200

Musical score for measures 200-205. The right hand has a melodic line with quarter and eighth notes. The left hand accompaniment includes chords and moving lines.

205

Musical score for measures 205-210. The right hand features a melodic line with eighth notes. The left hand accompaniment includes chords and moving lines. The piece concludes with a double bar line and repeat dots.

# 9b. Condeclaros

Alonso Mudarra

Tecla

5 10

This system contains the first ten measures of the piece. The music is written for a keyboard instrument in a single system. The key signature has one flat (B-flat) and the time signature is common time (C). The notation includes a treble clef and a bass clef. Measures 1-3 are marked with a 'C' time signature. Measures 4-10 show a melodic line in the right hand and a supporting bass line in the left hand.

15

This system contains measures 11-15. The melodic line continues with eighth and sixteenth notes, while the bass line provides harmonic support with chords and moving lines.

20 25

This system contains measures 16-25. The piece features a more active melodic line in the right hand, including some sixteenth-note passages. The bass line remains steady with chords.

30

This system contains measures 26-35. The melodic line becomes more complex with sixteenth-note runs and grace notes. The bass line continues to support the melody with sustained chords.

35 40

This system contains measures 36-45. The music features a mix of melodic movement and sustained chords in both hands, with some sixteenth-note patterns in the bass line.

45

This system contains measures 46-55. The piece concludes with a melodic line in the right hand and a bass line that includes some sixteenth-note passages, ending with a final chord.

50 55

Musical notation for measures 50-55. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with whole notes and half notes, including a slur over two notes in measure 54.

60

Musical notation for measures 60-65. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with whole notes and half notes, including a slur over two notes in measure 63.

65 70

Musical notation for measures 65-70. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with whole notes and half notes, including a slur over two notes in measure 68.

75

Musical notation for measures 75-80. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with whole notes and half notes, including a slur over two notes in measure 78.

Musical notation for measures 80-85. The system consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a bass line with whole notes and half notes, including a slur over two notes in measure 82.





Musical notation system 1: Treble clef, *f* dynamic. Notes: 5x, 4x, 3, 4, 5, 6, 7, 1, 2, 1, 7, 6, 6, 5, 4, 5, 6. Fingering: 3, x, x, x, 3, x, x, x, 1, x. Rhythmic values: 3, 3, 2, 3, 2, 1, 7, 1, 7, 6, 7, 1, 2, 3. Bar lines: /, /.

Musical notation system 2: Treble clef, *f* dynamic. Notes: 6, 5, 4, 3, 2, 3, 4, 5, 6, 7, 6, 6, 5x, 4. Fingering: 4, 3, 2, 3, 4, 5, 6, 7, 6, 6, 5, 4, 3, 2, 1, 7, 6. Rhythmic values: 4, 3, 2, 3, 4, 5, 6, 7, 6, 6, 5, 4, 3, 2, 1, 7, 6. Bar lines: /, /.

Musical notation system 3: Treble clef, *f* dynamic. Notes: 5x, 6, 5x, 6, 6, 5, 4, 3, 2, 1, 7, 6, 5, 6, 7, 1, 2, 3, 4. Fingering: 3, 1, 2, 1, 2, 3, 6, 6, 4, 3, 2, 1. Rhythmic values: 3, 2, 3, 4, 3, 2, 1, 7, 6, 5, 4, 3, 6, x, 4, 3, 6, x, 4, 3, 2, 1. Bar lines: /, /.

Musical notation system 4: Treble clef, *f* dynamic. Notes: 5, 4, 3, 2, 1, 7, 6, 7, 6, 5, 4, 3, 1, 7, 6, 7, 1, 2, 3. Fingering: 2, 3, 4, 5, 6, 5, 6, 5, 4, 5, 6, 3, x, x, x, x, x, 6, 6, 5, 4, 6, 5, 4, 5, 6, 5, 4, 3. Rhythmic values: 2, x, x, x, x, x, x, 3, x, x, x, x, x, 6, 6, 5, 4, 6, 5, 4, 5, 6, 5, 4, 3. Bar lines: /, /.

Musical notation system 5: Treble clef, *f* dynamic. Notes: 4, 6, 5, 4, 3, 5, 4, 3, 2, 3, 4, 3, 3, 2, 3, 2, 3, 2, 1, 2, 3. Fingering: 6, 7, 1, 5, 7, 6, 6, 5, 4, 5x, 7, x, x. Rhythmic values: 4, 6, 5, 4, 3, 5, 4, 3, 2, 3, 4, 3, 3, 2, 3, 2, 3, 2, 1, 2, 3, 6, 5, 4, 5x, x, x, 7, 3, 3, 2, 3, 2, 1, 7. Bar lines: /, /.

Musical notation system 6: Treble clef, *f* dynamic. Notes: 3, 6, 1, 7, 6, 7, 6, 5, 4, 3, 6, 5, 4, 3, 2, 1, 2, 3, 4, 2. Fingering: 3, 6, 5, 6, 7, 6, 1, 7, 6, 3, 3, 3, 6, 6, 5, 4. Rhythmic values: 3, 3, 3, 6, 6, 5, 4, 3, 2, 1, 2, 3, 4, 2. Bar lines: /, /.

Musical notation system 7: Treble clef, *f* dynamic. Notes: 6, 5, 4, 6, 5, 6, 5, 6, 5, 4, 5, 6, 6, 5, 4, 3, 2, 1, 7, 6, 2, 1, 7, 6, 5. Fingering: 3, x, x, x, 2, x, 1, 7, 1, 2, 3, 2, 3, 2, 1, 7, 6, 2, 1, 7, 6, 5. Rhythmic values: 6, 5, 4, 6, 5, 6, 5, 6, 5, 4, 5, 6, 6, 5, 4, 3, 2, 1, 7, 6, 2, 1, 7, 6, 5. Bar lines: /, /.

*f* 3

COMPENDIO DE MUSICA.

*p*

The image displays a handwritten musical score for guitar, titled "COMPENDIO DE MUSICA." The score is organized into six systems, each consisting of a musical staff with notes and a corresponding guitar tablature staff with numbers 1-7. The notation includes various rhythmic values and dynamic markings, such as the piano (*p*) dynamic. The first system begins with a treble clef and a key signature of one flat. The notation is dense, with many notes beamed together and some notes marked with 'x' to indicate natural harmonics. The tablature is written in a standard style, with numbers placed on the lines to indicate fret positions. The score concludes with a double bar line and repeat dots.



**B**  $\flat$   $\text{C}$

2<sup>o</sup> 2<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 3<sup>o</sup>

2 2 3 4 5 2 3 4 5 6 7 1 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 1<sup>o</sup>

X

*E* *n* *e* *d* *i* *c* *t* *a* *e* *s* *r* *e* *g* *i* *n* *a* *c* *e* *l* *o* *r* *u* *m*,

2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 3<sup>o</sup> 7 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 4<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup>

1<sup>o</sup>X 6 , 3 4 5 6 5 6 7 1<sup>o</sup>X 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7 1<sup>o</sup>X 2<sup>o</sup>

X

2

2

6 5 6 5 4 3 2 7 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7 1<sup>o</sup> 7 6 5 6 1

2

3 4 5 2 2 3 2 1<sup>o</sup> 7

3 4 5 6 7 1<sup>o</sup> 7 6 5 4 3 6 5 4 5 4 3 2 4 3 2 3 4 3 4 5 4 5 6 7

1<sup>o</sup>X 6 , 5 6 7 1<sup>o</sup>X 2<sup>o</sup> 3 1<sup>o</sup>X 2<sup>o</sup>

2

2 2 3 4 5 6 4 7 6 2 3 4 5 6 7 1 2<sup>o</sup>

3 4 5 6 4 7 6 2

6 5 6 5 4 3 2

3 4 5 2 3 4 5 6 7 1 2

3<sup>o</sup> 3<sup>o</sup> 6 4 5 5 4 2

6 6 7 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup>

2 1<sup>o</sup>X 7 1<sup>o</sup>X 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup>X 7 1<sup>o</sup>X 2<sup>o</sup> 5 6 7 1<sup>o</sup>X 2<sup>o</sup>

X



First system of guitar tablature. It consists of five staves. The top staff contains musical notation with notes and dynamics (p). The second staff contains the following sequence of numbers: 5 3 4 5 4 3 2 3 1 2 3 2 1 7 1x 6 7 1 7 6 7 1x 7 1 2 1 7 1. The third staff has 'x' marks under the 1st and 2nd staves. The fourth and fifth staves have numbers 3, 2, 3, 6, 3, 6, 6.

Second system of guitar tablature. It consists of five staves. The top staff contains musical notation with notes and dynamics (p). The second staff contains the following sequence of numbers: 2 2 1 6 7 6 7 1 2 1 2 3 2 1 7 6 7 5. The third staff has 'x' marks under the 4th and 5th staves. The fourth and fifth staves have numbers 4 2 2 1 2 3 2 5 6 7 1 7 1 7 6 7 7 5 5.

Third system of guitar tablature. It consists of five staves. The top staff contains musical notation with notes and dynamics (p). The second staff contains the following sequence of numbers: 6 7 6 7 6 5 6 5 7 1 2 1 7 6 5 4 3. The third staff has 'x' marks under the 1st, 2nd, and 3rd staves. The fourth and fifth staves have numbers 7 1 2 1x 7 1 2 3 2 1 7 1 6 6 5 4 3 3.

Fourth system of guitar tablature. It consists of five staves. The top staff contains musical notation with notes and dynamics (p). The second staff contains the following sequence of numbers: 4 4 3 2 4 3 5 6 7 1 2 2 3 4 5 6 7 1 2 1 6 7 1 7 5 6 7 6 7 6 5 4 3 2 3 4. The third staff has 'x' marks under the 1st, 2nd, 3rd, and 4th staves. The fourth and fifth staves have numbers 2 1 2 3 4 5 6 7 1x 2 7 2 1 6 1 7 6 7 6 5 4 3 2 3 4.

Fifth system of guitar tablature. It consists of five staves. The top staff contains musical notation with notes and dynamics (p). The second staff contains the following sequence of numbers: 3 2 2 1x 2. The third staff has 'x' marks under the 1st, 2nd, and 3rd staves. The fourth and fifth staves have numbers 5 4 5 6 7 6 7 6 5 4 3 4 5 4 3 2 3 2 4 3 4 5 2.

Sixth system of guitar tablature. It consists of five staves. The top staff contains musical notation with notes and dynamics (p). The second staff contains the following sequence of numbers: 3 3 4 3 5 4. The third staff has 'x' marks under the 1st, 2nd, and 3rd staves. The fourth and fifth staves have numbers 2 2 3 4 5 6 7 1x 2 7 2 1 6 1 7 6 7 6 5 4 3 2 3 4 X 2.

COMPENDIO DE MUSICA.

*f* *f* *f* *f* *f* *f*

		3	4	,
3	2	2		, IX 2 ,
5	6	7	1	7 6 7 6 5 4
				5 4 5 4 3 2 3
				2 3 4 5 4 5 6 7 6 7 1

4	3	2	4	3	5	3	4	5	6	3	4	5	2	3	4	3	2	3					
2	2	2	IX	6	7	IX	2	6	,	1	7	5	6	7	4	6	3	4	5	2	3	4	5

1	2	3	2	1	7	IX	2	3	4	3	4	5	6	4	5	6	7	6	7	IX	2
X	X																				
3	4	5	4	3	2	3	2							2							
														2							
														2							

2	6	7	5	6	7	6	7	6	5	4					
6	5	6	5	4	3	2	5	6	7	6	7	6	5	4	3

3	2	3	2	1	7	6	4	2	2	2	1	7	6
6							6	5	4	3	4		
6							6	5	6	5	4	3	2
6							2						5
							2	1	7	6	7		5

1	5	6	7	1	2	3	4	5	6	7	1	2	3	1	7	3	3	4	5	6	7	1	2	1	7	6	7	6	5	4
7																														
7																														
2																														
5																														

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

X X X X X

6 6 7 5 6 5 4

6 4 3 4 5 4 2 2 5

2 2 7 3

6 2 2 /

5 5 5 5 4 2 3 4 5 6 6 5 3 4

7 1 2 1 7 7 4 2 3 4 5 6 7 1

5 4 3 2 3 2 2 2 1

2 1 7 1 5 1 2 1

5 2 6

3 2 7 6 4 5 1 7 1 2 3 2 3 4 5 6 7 1 2 5 6 7

7 7 6 4 5 1 2 1 6 7 1 7 1 2 3 2 3 4 5 6 7 1 2 5 6 7

5 6 7 5 4 3 2 1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

3 2 7 5 1 2 1 7

3 4 5 2 3

3 4

6 1 7 1 2 3 6 7 1 2 1 2 1 2 1 7 1 2 1 7 6 5 4 3 2 3 4 5 6 5 4 3

3 X X X X X X 2

6 2

4 2 2 2 2 1

6 4 5 6 7 6 7 6 5 4 5 6 7 5 6 7 3 4 5 6 6 7 1 2

2 /

/

7 6 7 1 7 6 7 1 2 3 2 4 6 3 1 2 3 4 5 4 2 4 3 2 1 7

3 4 5 6 5 3 4 3 4 5 6 6 7 1 2 3 4 5 6 4 5 6 2 3 4 2 5 4 3 2

X X X

6 7

X 3



COMPRENDIO DE MUSICA

Musical notation system 1: Treble clef, notes, and guitar tablature. The tablature includes fret numbers (1-7) and 'X' marks for muted strings. A dynamic marking 'p' is present.

Musical notation system 2: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A dynamic marking 'p' is present.

Musical notation system 3: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A dynamic marking 'p' is present.

Musical notation system 4: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A dynamic marking 'p' is present.

Musical notation system 5: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A dynamic marking 'p' is present.

Musical notation system 6: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A dynamic marking 'p' is present.



5	/								
5	/								
5	6	4	SX	6		6		7	
4	3	2	IX	2	7	1	2	3	
6	7			6	7	1	7	6	5
5	/	2	3			4	2	3	4
							5	6	7
							6	7	6

				2	3	4	5	6	
				2	3	4	5	6	4
5	6	5	4	2		2	7	1	
5	4	5	4	3	2	3	/	/	/
5	5	6	2	2	2	2	3	1	

4		6				6		5	3
2	1	2	3	2	3	4	5	6	4
6						2		7	1
		2				2		3	2
2		2				2		3	2

3		3		4	5	6		5	5
4	3	4	5	6	4			5	3
6	7	6		2	6	7	1	7	5
						6	7	1	7
2		2		2		2		3	1

	3	4		5					
4				5	4	2	3	2	7
6	7	1	7	6	5	6			2
									5
2		2	7	1	7	1	2	5	/

/									
4	5	6	5	4	3	2	3	IX	2
/								X	/
4		2		3				5	4
									2
									3
									1
									7
									6
									7
									1
									6

X 4

COMPENDIO DE MUSICA

Musical notation system 1: Treble clef, notes, and a three-line staff with numbers 2, 5, 7 on the lines. The numbers are: 2 5 5 3 4 3 4 5 | 4 2 6 3 4 2 | 3 4 5 4 3 2 1 2 3 1

Musical notation system 2: Treble clef, notes, and a three-line staff with numbers 4, 2, 2 on the lines. The numbers are: 4 2 3 4 5 6 4 5 4 3 2 | 3 6 7 1 7 1 2 3 2 3 4 | 5 4 3 4 5 6 7 1 2 1 7 6 6 5 4 5

Musical notation system 3: Treble clef, notes, and a three-line staff with numbers 6, 4, 6 on the lines. The numbers are: 6 2 2 2 2 | 3 2 1 6 | 7 5 7 1 2 1 6 7

Musical notation system 4: Treble clef, notes, and a three-line staff with numbers 3, 6, IX on the lines. The numbers are: 3 2 3 | 2 | 2 3 2 3 2 1 2

Musical notation system 5: Treble clef, notes, and a three-line staff with numbers 3, 5, 7 on the lines. The numbers are: 3 3 | 4 6 3 2 3 4 5 6 | 7 1 2 1 6 7 1 2

Musical notation system 6: Treble clef, notes, and a three-line staff with numbers 3, 3, IX on the lines. The numbers are: 3 7 1 7 6 5 4 3 | 4 2 | 3

Musical notation system 1: A six-line staff with rhythmic markings above. The notes are represented by numbers 1-7 and accidentals. The first measure contains a whole note '6'. The second measure contains a half note '5' and a quarter note '3'. The third measure contains a quarter note '4', an eighth note '2', a quarter note '7', an eighth note '1', and a quarter note '2'. The bottom three lines of the staff contain a sequence of numbers: 4 6 3 2 3 4 6 3, 6 5 4 2 3, and 1 7 6.

Musical notation system 2: A six-line staff with rhythmic markings above. The notes are represented by numbers 1-7 and accidentals. The first measure contains a half note '3' and a quarter note '2'. The second measure contains a half note '7' and a quarter note '5'. The third measure contains a half note '6' and a quarter note '2'. The fourth measure contains a half note '3' and a quarter note '4'. The fifth measure contains a half note '5' and a quarter note '6'. The sixth measure contains a half note '4' and a quarter note '5'. The seventh measure contains a half note '6' and a quarter note '4'. The bottom three lines of the staff contain a sequence of numbers: 1 7 6 5 6 7 1 6, 2 3 4 5, and 6 5 6 7 1.

Musical notation system 3: A six-line staff with rhythmic markings above. The notes are represented by numbers 1-7 and accidentals. The first measure contains a half note '5' and a quarter note '3'. The second measure contains a half note '4' and a quarter note '2'. The third measure contains a half note '3' and a quarter note '4'. The bottom three lines of the staff contain a sequence of numbers: 3 2 IX 7 IX 2 3 IX, 2 1 2 3 2 7 1 2, and 6 5 6 7 1 6 7 1.

Musical notation system 4: A six-line staff with rhythmic markings above. The notes are represented by numbers 1-7 and accidentals. The first measure contains a half note '2' and a quarter note '3'. The second measure contains a half note '4' and a quarter note '3'. The third measure contains a half note '4' and a quarter note '5'. The fourth measure contains a half note '6' and a quarter note '7'. The fifth measure contains a half note '1' and a quarter note '2'. The sixth measure contains a half note '3' and a quarter note '4'. The seventh measure contains a half note '5' and a quarter note '6'. The eighth measure contains a half note '5' and a quarter note '4'. The ninth measure contains a half note '3' and a quarter note '2'. The tenth measure contains a half note '4' and a quarter note '3'. The eleventh measure contains a half note '4' and a quarter note '3'. The twelfth measure contains a half note '2' and a quarter note '3'. The bottom three lines of the staff contain a sequence of numbers: 5 4 5 6 5 4 3, 2 2, and IX.

Musical notation system 5: A six-line staff with rhythmic markings above. The notes are represented by numbers 1-7 and accidentals. The first measure contains a half note '4' and a quarter note '2'. The second measure contains a half note '2' and a quarter note '3'. The third measure contains a half note '6' and a quarter note '6'. The fourth measure contains a half note '6' and a quarter note '3'. The fifth measure contains a half note '6' and a quarter note '6'. The sixth measure contains a half note '6' and a quarter note '6'. The seventh measure contains a half note '6' and a quarter note '6'. The eighth measure contains a half note '6' and a quarter note '6'. The ninth measure contains a half note '6' and a quarter note '6'. The tenth measure contains a half note '6' and a quarter note '6'. The bottom three lines of the staff contain a sequence of numbers: 2 3 4 5 4 5 6 7 6 7 1, 2 2, and IX.

Musical notation system 6: A six-line staff with rhythmic markings above. The notes are represented by numbers 1-7 and accidentals. The first measure contains a half note '4' and a quarter note '3'. The second measure contains a half note '4' and a quarter note '5'. The third measure contains a half note '6' and a quarter note '5'. The fourth measure contains a half note '6' and a quarter note '5'. The fifth measure contains a half note '4' and a quarter note '3'. The sixth measure contains a half note '2' and a quarter note '6'. The seventh measure contains a half note '6' and a quarter note '6'. The eighth measure contains a half note '5' and a quarter note '7'. The ninth measure contains a half note '4' and a quarter note '6'. The tenth measure contains a half note '7' and a quarter note '7'. The bottom three lines of the staff contain a sequence of numbers: 2 2, 2 2, and 2 6 7 1 2.

X 5

COMPENDIO DE MUSICA

3<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 6<sup>o</sup>

1x2<sup>o</sup>, 1<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7<sup>o</sup> 1<sup>o</sup> 2<sup>o</sup> | 3<sup>o</sup> 6<sup>o</sup>

/ x x x / | 6 6

3 2 | 2 3 4 5 6 7 1 2 3 4 5 6 5 4 3 2 1 2 3 2 7 1 7 1 2

6

5<sup>o</sup> 4<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7<sup>o</sup> 1<sup>o</sup> 7<sup>o</sup> 6 5

7 6 7 1<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 6 7 | 1x 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7 1x | 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7 1<sup>o</sup> 7 6 5

/ 6 / | 6 /

5 2 6 2 | 2 1 7 6 7 | 1 7 6 5 6 5 4 3

2 2 3 2

4<sup>o</sup> 5<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> | 5 6 7 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup>

2<sup>o</sup> 7 | 5 4 3 2 1 7 6 5

/ 6 / | 2 2

/ 5 | 2

2 2 1 2 3 2 7 1 7 1 2 5 2

5<sup>o</sup> 5<sup>o</sup> 6 7 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 6 7, 6 5 4 3 6 5 4 5 4 3 2 1x 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7 1<sup>o</sup>

7 4 5 6 7 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup>, 4 3 2 1<sup>o</sup> 2 3 2 1 7 6 x x

5 5 6 3 3 3 3 6 7 1 7 6 5 6

3 3 3 3 6 6 7 1 7 6 5 6

3 3 7 1

2<sup>o</sup> 2 3 4 3 4 5 6 5 6 7 1x 7 1<sup>o</sup> 2<sup>o</sup> 3<sup>o</sup> 4<sup>o</sup> 5<sup>o</sup> 4 3 2 1x 2<sup>o</sup> 3<sup>o</sup> 2<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 2<sup>o</sup> 1<sup>o</sup> 7 1<sup>o</sup>

6 x | 6 x x x

4 2 3

2 4 3

2 2 6

2 2 2 / 6

2<sup>o</sup> 2<sup>o</sup> 2<sup>o</sup>

7 6 | 6 6

5 4 3 2 1 7 6 5 6 7 1 2 3 4 5 4 5 6 5 6 5 4 3 4

5 7 1x 2 2 6

7 6 5 6 6

5 4 3 2 6

B C 3

Diferēcias sobre la Gallarda Milanesa.

Buelta al principio.

A a 4

3: 2: 1: 7: 6: 6: 6: 5: 4x 5: 4x  
 1: 1: 2: 2: 2:  
 3: 1: 7: 6: 5: 6: 6: 7: 6:  
 6: 6: 5: 4: 3: 4: 3: 4: 5: 6: 5: 4: 3: 2: 1: 7: 6: 5: 4: 3: 2: 1: 2: 1: 7: 6:

5: 4: 3: 4: 3: 4: 3:  
 2: 7: 1: 1: 1: 1: 3: 4: 3:  
 7: 5: 6: 5: 6: 6: 5:  
 5: 5: 3: 4: 5: 4: 3: 2: 1: 7: 6: 5: 4: 5: 6: 7: 1: 7: 1: 2: 1: 6: 7: 1: 4: 2: 3: 4: 5: 4: 3: 2: 1: 2: 3: 4:

3: 2: 1x 1x 2: 1: 1: 2:  
 3: 6: 6: 5: 4: 5: 4: 3: 2: 3: 2: 1: 7: 6: 3: 1: 2:  
 3: 4: 3: 3: 3: 3: 6: 3: 6:  
 5: 6: 7: 1: 2: 1: 2: 3: 2: 1: 7: 6: 6: 6: 6:

3: 1: 2: 3: 4: 5: 6: 4: 3: 2: 3: 4: 5: 6: 4: 5: 6: 7: 6: 5: 4: 5: 6: 7: 1: 2: 2: 1: 7: 6: 5: 4: 3: 2: 3: 4:  
 6: 6: 2: 5: 4: 1: 2:  
 3: 4: 3: 1: 6: 6:  
 6: 2: 1: 4: 4: 3: 2: 1:

5: 6: 7: 1: 7: 6: 5: 4: 3: 1: 2: 3: 4: 5: 6: 7: 6: 5: 4: 3: 2: 7: 1: 2: 3: 1: 2: 3: 4: 5: 6: 5: 4: 3: 2: 1:  
 5: 4: 5: 6: 4: 5: 3: 4:  
 2: 3: 1: 2: 7: 1:  
 7: 6: 5: 1: 4: 7: 6: 5: 6:

7: 5: 4: 5: 6: 7: 6: 7: 1: 2: 2: 1: 7: 2: 1: 2: 1: 7: 1: 2: 2: 3: 4: 5:  
 5: 4: 3: 4: 5: 6: x: x: x: x: 4x: 3: 4x: 5:  
 2: 7: 6: 7: 1: 2: 1: 2: 3: 2: 3: 2:  
 5: 4: 5: 6: 5: 2: 6: 2: 1: 7: 6: 5: 4: 3: 2:

2: 1: 1: 2: 3: 2: 3: 4: 3: 4: 5: 4: 5:  
 4x: 6: 1: 2: 3:  
 2: 3: 6: 6: 5:  
 2: 6: 6: 6: 5: 6: 5: 4: 3: 2: 1: 2: 3: 2: 5: 4: 3: 2: 1: 7: 1: 7: 6: 5:

6: 5: 4x 5: 4: 3: 4: 3: 2:  
 4: 3: 2: 2: 7: 1: 1: 2: 7: 7:  
 1: 6: 7: 5: 6:  
 4: 5: 6: 7: 1: 2: 3: 1: 2: 7: 1: 2: 5: 5: 4: 3: 2: 1: 7: 6: 5: 4: 3: 4: 2: 3: 4: 5: 4: 5:

First system of musical notation. Treble clef, one flat key signature. Melody line with notes and a bass line with numbers 1-7. Dynamic markings 'f' and 'p' are present.

Diferencias sobre el canto llano del Cauallero.

Second system of musical notation. Bass clef, common time signature. Multiple systems of notation with numbers 1-7 and some notes. Dynamic markings 'p' are present.

A 25



3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 4<sup>·</sup> 3<sup>·</sup> 4<sup>·</sup> 5<sup>·</sup> 4<sup>·</sup> 3<sup>·</sup>  
 7 7 1<sup>·</sup> 1<sup>·</sup> 1<sup>·</sup> 1<sup>·</sup> 7 2<sup>·</sup> 2<sup>·</sup> 7 6 6  
 5 5 5 5 5 5 5 6 5 6 5 3  
 3 3 1 1 1 1 3 2 2 3 1

Fabordó del primer tono llano.

2<sup>·</sup>x 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 2<sup>·</sup> 1<sup>·</sup>x 3<sup>·</sup> 2<sup>·</sup> 1<sup>·</sup> 7 6 1<sup>·</sup> 7 6  
 7 5x 1<sup>·</sup> 1<sup>·</sup> 1<sup>·</sup> 6 6 5 4 5 6 7 6 5 4b 3 2 2  
 4 3 5 5 5 4 3 3 4 2 3 1 6 6  
 7 2 3 1 1 1 2 6 1 7 3 4b 4b

5x 6 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 1<sup>·</sup> 7 6 5 4 3 2 1<sup>·</sup> 7 6 7 1<sup>·</sup> 2 3 4  
 3 1x 7 7 1<sup>·</sup> 5 5 5 5 5  
 3 6 6 3 3 1 3 3 1 1 1

Glofado con el Tiple.

5 5 6 7 1<sup>·</sup> 2<sup>·</sup> 3<sup>·</sup> 4<sup>·</sup> 5<sup>·</sup> 6<sup>·</sup> 5<sup>·</sup> 4<sup>·</sup> 3<sup>·</sup> 2<sup>·</sup> 3<sup>·</sup> 4<sup>·</sup> 2<sup>·</sup> 2<sup>·</sup> 1<sup>·</sup> 7<sup>·</sup> 6<sup>·</sup> 5<sup>·</sup> 4<sup>·</sup> 3<sup>·</sup> 1<sup>·</sup> 1<sup>·</sup> 7<sup>·</sup> 6<sup>·</sup> 5<sup>·</sup> 4<sup>·</sup> 3<sup>·</sup>  
 1<sup>·</sup> 7 2<sup>·</sup> 2<sup>·</sup> 7 5 6  
 5 5 6 6 5 3  
 1 3 2 2 3 1

2<sup>·</sup>x 3<sup>·</sup> 4<sup>·</sup> 7 1<sup>·</sup>x 2<sup>·</sup>x 3<sup>·</sup> 2<sup>·</sup>x 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 4<sup>·</sup> 5<sup>·</sup> 1<sup>·</sup> 2<sup>·</sup> 3<sup>·</sup> 2<sup>·</sup> 3<sup>·</sup> 4<sup>·</sup> 7 1<sup>·</sup> 2<sup>·</sup> 7  
 7 5x 4 5 6 5x 1<sup>·</sup> 1<sup>·</sup> 1<sup>·</sup> 6 4  
 4 3 x 5 5 5 4 2  
 7 3 1 1 1 2

1<sup>·</sup> 6 5 6 7 1<sup>·</sup> 2<sup>·</sup> 3<sup>·</sup> 5 4 5 6 7 1<sup>·</sup> 2<sup>·</sup> 3<sup>·</sup> 4<sup>·</sup> 3<sup>·</sup> 2<sup>·</sup> 1<sup>·</sup> 7 6 7 5 4 3 2 1<sup>·</sup> 7  
 6 x 5 7 5  
 3 3 4 3  
 6 1 7 3

6 6 5 4b 3 2 1<sup>·</sup> 4b 3 2 1<sup>·</sup> 7 6 5 4 5x 3 4 5 6 1<sup>·</sup> 7 6 5x 6 7 6 5x 4 5x 6  
 1 2 x 3 x 3 x 1x  
 6 6 7 1 7 6  
 4b 4b 3 3 6

3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup> 3<sup>·</sup>  
 7 7 1<sup>·</sup> 1<sup>·</sup> 1<sup>·</sup> 7  
 5 5 5 5 5 5  
 3 3 1 5 4 3 2 1 7 1 1 2 3 4b 5 6 7 1 7 1 2 3 5 4 3



1 1 2 3 4 5 3 4 5 6 7 1 5 6 7 1 2 7 1 2 3 4 5 2 3 4 5

1 3 2 1 7 5 7 6

1 1 7 6 5 7 6

6 6 1 2 3 1 2 3 4 5 6 6 7 1 2 3 1 2 3 4 5 6 4

6 7 4 5 4 x

1 7 6 1 7 6

6 2 6 5 3

5x 6 7 6 5 4 5x 6 5 4 5 6

3 x 3 2 1x 2 3 2 1 7 6 5 6 7 1 5 4 5 6

7 6 6 6 3 7 6

3 6 6 1

7 1 2 7 1 2 3 4 5 2 3 4 5 6 6 1 2 3 4 5 3 4 5 6 6 7 1 2

5 2 3 2 1 7 6 1 7 6 3 2 3 4

2 1 7 2 1 7 6 1 6 1

5 5 7 6 3 6

3 1 2 3 4 5 6 4 5x 6 7 6 5x 4 5x 6

5 2x 3 1x 6 7 1x

7 6 7 6 6

5 4 3 6

Diferencias sobre el canto de la dama le demãda.

6 6 5x 6 7 1

3 3 3 3 5 5

1 1 7 1 2 3 2 3 4

6 6 3 6 5 1

3 2 1 1 7 6 7 1 3 3 2 1

1 6 5 6 5 4 3 3 4 5 6 7 1

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

1 2 3 4 5 1 5

7 1 2 7 1 7 6 1 7 6 3 4 5x 6 5 4 3 2 1 7

3 3 4 3 3 3

1 7 1 2 1 2 3 1 2 1 7 6 7 1x

5 6 7 5 6 6 2 4 3 6

COMPENDIO DE MUSICA

The image displays a page of handwritten musical notation, likely for guitar, from a book titled "COMPENDIO DE MUSICA". The notation is organized into eight systems, each consisting of a staff with a treble clef and a corresponding line of guitar tablature. The tablature uses numbers 1-7 to represent fret positions on the strings. The staff notation includes rhythmic values (e.g., quarter, eighth, and sixteenth notes) and dynamic markings such as *f* (forte) and *p* (piano). The piece concludes with a double bar line and a final chord. The handwriting is in black ink on aged, slightly yellowed paper.

The image shows a handwritten musical score for guitar, consisting of ten systems of staves and tablature. Each system typically includes a melodic line with notes and a corresponding line of numbers (1-7) for fretting. The notation is in a historical style, with some systems including dynamic markings like 'p' (piano) and 'sx' (sordina). The piece concludes with a key signature change to Bb, indicated by a 'Bb' symbol at the bottom right of the page.

Bb

COMPENDIO DE MUSICA.

The musical notation consists of six staves. The first staff contains a sequence of notes and rests, with some notes marked with a '5' and a '6'. The second and third staves contain numerical sequences (6, 5, 4, 3, 2, 3, 6, 6, 5, 3, 4, 5, 1, 2, 3, 4, 5, 6, 7, 1, 7, 1, 2, 1, 1, 2, 1) and musical symbols like '3' and '7'. The fourth and fifth staves contain numerical sequences (7, 6, 5, 2, 7, 1, 7, 6, 3, 1, 7, 6, 3, 2, 4, 3, 2, 6) and musical symbols like '3' and '7'. The sixth staff contains numerical sequences (5, 4, 6, 5, 6, 5, 4, 3, 2, 1, 7, 6) and musical symbols like '5' and '6'.

Diferencias sobre el Villancico, de quien te me  
enojo Isabel

The musical notation consists of six staves. The first staff contains a sequence of notes and rests, with some notes marked with a '5' and a '6'. The second and third staves contain numerical sequences (1, 2, 3, 2, 3, 4, 3, 1, 2, 3, 4, 3, 6, 7, 5, 1, 7, 6, 5, 4) and musical symbols like '1', '2', '3', '4', '5', '6', '7'. The fourth and fifth staves contain numerical sequences (4, 4, 4, 3, 2, 7, 6) and musical symbols like '4', '3', '2', '7', '6'. The sixth staff contains numerical sequences (7, 6, 1, 7, 1, 7, 6, 7, 1, 1, 1, 1, 2, 3) and musical symbols like '7', '6', '1', '2', '3', '4', '5', '6', '7', '1'.

4 CANTVS

**L** gran Duca milanese guard' il ponte guard' il ponte El gran Duca milanese

sta ben fort' alle contese contra si gross'antiguarda d'assai compagnia francese Fa ri ra ri ra ri

ron fa ri ra ri ron ij fa ri ra ri ron ij fa ri ra ri ron ij ij

fa ri ra ri ron Fa ri ra ri ra ri ra fa ra ri ra ri ron ron fa ri ra ri ra ri ron fa fa ri ra ri

ra ri ra ri ra ri ri ron ron Fa ri ra ri ri ron ij ij fa ri ra ri ron ij

fa ri ra ri ron ij ij Fa ri ra ri ra ri ron fa ra ri ra ri ron ron fa ri ra

5 CANTVS

ri ra ri ron fa fa ri ra ri ra ri ra ri ron fa su schiopetti su archibusi tiftof tiftof tiftof

tiftof dif dof ture lure lofdifdof su su su su su che son confusi li francios a piu non pos passat' il

fos a dos a dos a dos a dos mazza mazza Duca duca duca O no'vre dame o bon iesu astur nous

sommes tous perdus hai poltroni hai bottiglioni hai poltroni hai bottiglioni gl'hampur persa la giorna

ra su su su su la puerata gl'hampur persa la giornata.

Seconda parte

4

ALTVS

L gran Duca milanese guard' il ponte guard' il ponte El gran  
 Duca milanese sta ben fort' alle contese contra si gross' antiquarda d' assai compagnia francese Compas  
 gnons auant auant donne dedans frappes dedans France ij tues ces uilains France ij Marco ij France ij  
 Marco ij Fa ri ra ri ra ri ra ri ra ri ron gentilz compagnons fu ra ri ra ri ron France France Marco  
 France Marco ij tues ces uilains France Marco ij ij ij fa ri ra ri  
 ra ri ra ri ra ri ron gentilz compagnons su schiopetti su archibusi tif tof tif tof tif tof

ALTVS

5

dif dof ij ture lure lof dif dof dif dof su su su che son confusi li Francois a pi non pos passat' il fos  
 a dos a dos a dos a dos mazza mazza hai canaglia O nostre dame o bon iesu astur nous sommes  
 tous perdus hai poltroni hai bottiglioni hai poltroni hai bottiglioni gl'ha pur persa la giornata su su su  
 su la peuerat' hai miseri Francois pu pu pu pu scampe scampe dalli Francois.



seconda parte 4 TENOR

L gran Duca milanese guard' il ponte guard' il ponte con la sua gente lom-  
barda sta ben fort' alle contese contra si gross'antiguarda d'assai compagnia francese  
dobbe dobbe dob ij dobbe dobbe dob ij Duca duca duca duca duca  
italia italia Duca duca duca mazza mazza ij francois Duca duca duca italia duca  
duca duca italia italia duca duca duca mazza mazza ij francois su schiopetti su  
archibuzi tif tof tif tof tif tof ture lure lof tif tof tif tof tif tof su su su che son confusi li francios a'

TENOR 5

piu non pos passar' il fos a dos a dos a dos mazza mazza ij hai poltroni hai bottiglioni hai botti-  
glioni hai poltroni hai bottiglioni gl'hä purpersa la giornata su su su la puerata gl'hä purpersa la giornata.  
signori italiani su su su su ogn'alemano a uoi uien la furia amara d'ogni  
squizaro uillano scopetter su spara spara non scargate colp' in uano tift of tift of ij  
Fa ri ra ri ra ri ron faine fan faine fan fa ri ra ri ron fa ra ri ra ri ra ri ron fa ri ra ri ron ij  
ij fa Fa ri ra ri ron fa ra ri ron fu ri ra ri ron myker myker perausche uir uillen'

BASSVS

5

**L** gran Duca milanese guard' il ponte guard' il ponte con la sua  
 gente lombarda sta ben fort' alle contese contra si gros' antigharda d' assai compagnia francese  
 dif dof dif dof ij dif dof dif dof dobbe dobbe dob ij su bottiglioni dobbe dobbe dob  
 dobbe dobbe dob ij dobbe dobbe dob ij ij su bottiglioni mazzamaza  
 za francois dif dof dif dof ij dif dof ij dobbe dobbe dob su bottiglioni dobbe dobbe dob ij  
 dobbe dobbe dob ij dobbe dobbe dob ij su bottiglioni mazzamaza francois

BASSVS

6

su schiopetti su archibusi tif tof ture lure lof dif dof dof ture lure lof dif dof dif dof su su  
 su che son confusi li francois a piu non pos passat' il fos a dos a dos a dos mazzamaza ij  
 hai poltroni hai bottiglioni hai bottiglioni hai poltroni hai bottiglioni gl'han pur persa la giornata  
 ta su su su su la peuerata gl'han pur persa la giornata.

COMPENDIO DE MUSICA.

6 <sup>·</sup>	2 <sup>·</sup>	3 <sup>·</sup>	4 <sup>·</sup>	5 <sup>·</sup>	6 <sup>·</sup>	5 <sup>·</sup>	4 <sup>·</sup>	5 <sup>·</sup>	/	
2 <sup>·</sup>	7	2 <sup>·</sup>	/	1 <sup>·</sup>	3 <sup>·</sup>	2 <sup>·</sup>	/	7	1 <sup>·</sup>	7
/	4 <sup>x</sup>	5	7	/	6	7	1 <sup>·</sup>	6	5	/
2	5	2	4 <sub>b</sub>	3	1	2	3	3	/	3

/	6	5	4	/	3	3	4 <sup>·</sup>	5 <sup>·</sup>	3 <sup>·</sup>	6 <sup>·</sup>	/	5 <sup>x</sup>	6 <sup>·</sup>	4 <sup>·</sup>	/	3 <sup>·</sup>	3 <sup>·</sup>
4	3	/	2	1	7	/	6	7	/	6	/	3	6	4	2	/	7
2	1	7	6	5	4	3	4	3	3	3	3	4	2	3	5	3	5

Ventisitor.

/	2 <sup>x</sup>	3 <sup>·</sup>	/	4 <sup>·</sup>	2 <sup>·</sup>	5 <sup>·</sup>	4 <sup>·</sup>	3 <sup>·</sup>	/	2 <sup>·</sup>	2 <sup>·</sup>	/	1 <sup>x</sup>	2 <sup>·</sup>
1 <sup>·</sup>	7	5	1 <sup>·</sup>	/	6	7	1 <sup>·</sup>	6	7	6	5	6	6	6
4	3	5	6	5	4	3	4	5	4	2	3	2	3	2
7	1	6	2	1	2	5	6	7	6	7	6	2	3	2

/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/	/
2	2	1	7	6	7	1	2	3	3	2	2	1 <sup>x</sup>	4					
5	5	4	3	2	3	4	5	6	3	4	5	6	6					

Christe redemptor.

2 <sup>·</sup>	2 <sup>·</sup>	1 <sup>·</sup>	7	6	7	1 <sup>·</sup>	2 <sup>·</sup>	3 <sup>·</sup>	/	2 <sup>·</sup>	2 <sup>·</sup>	/	1 <sup>x</sup>	2 <sup>·</sup>
5	6	7	/	6	6	/	5 <sup>x</sup>	6	6	1 <sup>·</sup>	7	6	5	4
2	/	3	3	1	2	3	6	4	5	3	6	3	5	4
7	5	/	6	3	/	2	6	6	7	5	6	6	2	2

/	2 <sup>·</sup>	3 <sup>·</sup>	5 <sup>·</sup>	/	4 <sup>·</sup>	3 <sup>·</sup>	2 <sup>·</sup>	/	/	6	7	1 <sup>·</sup>	2 <sup>·</sup>	1 <sup>·</sup>
5	4	3	2	/	1 <sup>x</sup>	2	/	6	7	1 <sup>·</sup>	2 <sup>·</sup>	1 <sup>·</sup>	2 <sup>·</sup>	1 <sup>·</sup>
/	2	3	5	/	4	3	2	6	7	1 <sup>·</sup>	2 <sup>·</sup>	1 <sup>·</sup>	2 <sup>·</sup>	1 <sup>·</sup>
3	5	/	4	3	2	1	7	5	2	5	6	7	1	2

3 <sup>·</sup>	4 <sub>b</sub>	2 <sup>·</sup>	3 <sup>·</sup>	1 <sup>·</sup>	2 <sup>·</sup>	1 <sup>·</sup>	/	/	3 <sup>·</sup>
7	6	6	/	7	1 <sup>·</sup>	7	6	5	6
/	3	4 <sub>b</sub>	2	3	2	3	2	1	/
/	1 <sup>x</sup>	2	1	/	6	7 <sub>b</sub>	5	6	7

4 <sub>b</sub>	2 <sup>·</sup>	3 <sup>·</sup>	1 <sup>·</sup>	2 <sup>·</sup>	5 <sup>·</sup>	1 <sup>·</sup>	/	7	1 <sup>·</sup>	1 <sup>·</sup>	/	/
/	4	5	6	5	3	4	5	7	3	/	/	/
/	3	4 <sub>b</sub>	2	3	1	4	2	1	1	2	/	/
2	1	6	7	1	6	5	/	1	4 <sub>b</sub>	3	4	5

				5	6	5	6								
1	2	3	2	4 <sub>b</sub>	3	3	2	3	3	2	3	1			
6	4	3	2	1	1	7 <sub>b</sub>	6	5	3	4	3	1	1	7 <sub>b</sub>	6

2°	1°	2°	3°	5°	4°	2°	4°	3°	3°	2°		
7	5	1°	7	1°	7	5	7	6	5	7	1°	7 <sub>b</sub>
5	3	4	2	1	3	2	7	2	3	5	4 <sub>b</sub>	
5	/	/	6	5	3	5	4	2	/	5	6	7

3°	3°	/	3°	3°	2°	1°	6	7	1	2	3°		
5	6	/	1°	7	6	5	1°	6	5	6	/		
3	/	/	3	2	5	1	6	1	2	3	2	2	1
1	7	6	5	6	1	7	6	3	4 <sub>b</sub>	2	6		

2°	2°	1°	2°	2°	/	3°	3°	2°	1°	6	7	1	2	3°
7	7	6	5	3	4	5	6	7	6	6	5	6	6	5
2	3	5	4	3	2	1	7	6	7	6	6	6	6	6
7	4	5	6	5	2	3	3	4	5	6	3	/	/	/

2°	2°	1°	2°	2°	/	3°	3°	2°	1°	6	7	1	2	3°	2°
4	3	2	3	2	2°	1°	7	7	7	5	6	7	1°	7	2°
6	6	5	4	2	3	4	5	6	4	5	4	3	5	4	2
6	6	7	6	5	3	4	5	6	7	1	7	6	5	6	7

1°	2°	2°	2°	2°					
6	5	4	5	5	4	3	4	5	6
4	2	2	2	3	4				
6	2	5	2	2					

2°	1°	2°	4°	3°	2°	2°	1°							
/	/	6	5	6	1°	/	6							
2	1°	2	4	3	2	3	4	5	6	3	5	4	2	2
/	/	/	/	/	6	3	5	6	1					

Vt queant laxis.

2°	1°	2°	1°	2°	4°	3°	2°	4°	3°	2°				
/	6	5	6	1°	7	6	5	4	3	6	5	6	5	6
2	5	4	2	3	3	4	5	4	3	2	1	7 <sub>b</sub>	6	5
7	1	2	7	1	6	5	6	/	2	3	1	2	3	2

D 4

Musical notation system 1: A four-line staff with diamond-shaped notes and lute tablature numbers (0-9) written below the lines.

Estos tentos q se sigue  
van por los terminos del  
septimo y octavo tono: y  
han de tañer las conso-  
nancias a espacio y los re-  
dobles a pitessa como ya  
vos he dicho.

Musical notation system 3: A four-line staff with diamond-shaped notes and lute tablature numbers. Includes a series of 'P' characters above the staff.

Musical notation system 4: A four-line staff with diamond-shaped notes and lute tablature numbers. Includes a series of 'P' characters above the staff.

Musical notation system 5: A four-line staff with diamond-shaped notes and lute tablature numbers. Includes a series of 'P' characters above the staff.

Musical notation system 6: A four-line staff with diamond-shaped notes and lute tablature numbers. Includes a series of 'P' characters above the staff.

Handwritten musical notation on a five-line staff. The top line features a series of diamond-shaped notes with stems pointing downwards. Below the staff, there are several lines of rhythmic notation consisting of numbers (0, 2, 3, 7, 8) and symbols (j, o) arranged in a sequence.

Handwritten musical notation on a five-line staff. Similar to the first system, it features diamond-shaped notes on the top line and rhythmic notation below. The rhythmic notation includes numbers and symbols such as 0, 2, 3, 7, 8, and j.

Handwritten musical notation on a five-line staff. The top line has diamond-shaped notes. The rhythmic notation below includes numbers and symbols like 0, 2, 3, 7, 8, and j, with some numbers appearing in a larger font.

Handwritten musical notation on a five-line staff. The top line features diamond-shaped notes. The rhythmic notation below includes numbers and symbols such as 0, 2, 3, 7, 8, and j, with some numbers appearing in a larger font.

Handwritten musical notation on a five-line staff. The top line has diamond-shaped notes. The rhythmic notation below includes numbers and symbols like 0, 2, 3, 7, 8, and j, with some numbers appearing in a larger font.

Handwritten musical notation on a five-line staff. The top line features diamond-shaped notes. The rhythmic notation below includes numbers and symbols such as 0, 2, 3, 7, 8, and j, with some numbers appearing in a larger font.

This image shows a page of handwritten musical notation, likely a manuscript. The page is numbered '148' in the top left corner. It contains six systems of musical notation, each consisting of three staves. The notation is unique, featuring diamond-shaped notes and various rhythmic markings. The first system begins with a treble clef and a common time signature. The notes are arranged in a structured manner across the staves, with some notes having stems and others being whole notes. The second system includes a key signature change to one flat (B-flat). The third system features a key signature change to two flats (B-flat and E-flat). The fourth system has a key signature change to one flat (B-flat). The fifth system has a key signature change to two flats (B-flat and E-flat). The sixth system has a key signature change to one flat (B-flat). The notation is dense and appears to be a complex piece of music, possibly a sonata or a concerto. The handwriting is clear and legible, suggesting a professional or skilled composer.

LIBRO I.

Con de cisros.

LIBRO I. FOLXVI.





HEMU – Haute Ecole de Musique

Rue de la Grotte 2  
Case postale 5700  
CH-1002 Lausanne

[info@hemu-cl.ch](mailto:info@hemu-cl.ch)  
[www.hemu.ch](http://www.hemu.ch)