

PARA TECLA Y VIHUELA

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

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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, Bermudo¹ et d'autres sont destinées à ces instruments qui peuvent tous les trois s'approcher du style polyphonique le plus raffiné. De même Mudarra², 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 luth³.

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.⁴

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

¹ CABEZÓN, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.

² MUDARRA, 1546.

³ CEA GALÁN, 2014, p. 84.

⁴ ESPINEL, 1618, Descanso V.

l'instrument à clavier.⁵

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.⁶

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.⁷

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,⁸ dans lequel on trouve des exemples

⁵ 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.

⁶ Par exemple dans *Benedicta es regina caelorum*, b. 76-78

⁷ CABÉZON, 1578, *Declaración de la cifra*, senza fol.

⁸ 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 Pisarenensis 1533 conservé au Musée des instruments de musique de l'Université de Leipzig⁹. 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.¹⁰

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*¹¹.

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

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

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

¹¹ 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, 1578.¹²

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, 1552.¹³

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, 1535.¹⁴

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, 1546.¹⁵

¹² 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/bnearch/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>.

¹³ 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>.

¹⁴ 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>.

¹⁵ 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 ₂	A	Fa
b. 21 ₂	T	Do
b. 60 ₂	T	Fa
b. 50 ₁	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: ϕ 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, Bermudo¹⁶ are aimed at these instruments, all three of which can achieve the highest polyphonic styles. Even Mudarra,¹⁷ 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 lute¹⁸.

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.¹⁹

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

¹⁶ CABEZÓN, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.

¹⁷ MUDARRA, 1546.

¹⁸ CEA GALÁN, 2014, p. 84.

¹⁹ ESPINEL, 1618, Descanso V.

between the *vihuela* and keyboard instruments.²⁰

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 other²¹.

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 himself²².

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,²³ 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

²⁰ 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).

²¹ For example in *Benedicta es regina caelorum*, b. 76-78

²² CABEZÓN, 1578 , *Declaración de la cifra*, no page.

²³ 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 Leipzig²⁴, 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.²⁵

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*²⁶.

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.

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

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

²⁶ 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, 1578.²⁷

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, 1552.²⁸

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, 1535.²⁹

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, 1546.³⁰

²⁷ 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>.

²⁸ 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>

²⁹ 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>.

³⁰ 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 ₂	A	F
b. 21 ₂	T	C
b. 60 ₂	T	C
b. 50 ₁	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, Bermudo³¹ ed altri sono destinate a questi strumenti che possono, tutti e tre, avvicinarsi allo stile polifonico più ricercato. Perfino Mudarra,³² 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 liuto³³.

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.³⁴

³¹ CABÉZON, 1578 ; BERMUDO, 1555 ; HENESTROSA, 1557.

³² MUDARRA, 1546.

³³ CEA GALÁN, 2014, p. 84.

³⁴ 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.³⁵

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'altro³⁶.

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 Cabezón³⁷.

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

³⁵ 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).

³⁶ Ad esempio in *Benedicta es regina caelorum*, b. 76-78

³⁷ CABEZÓN, 1578 , *Declaración de la cifra*, senza fol.

de tañer fantasía” di Tomás de Santa María,³⁸ 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 Lipsia³⁹, 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.⁴⁰

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*⁴¹.

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.

³⁸ SANTA MARIA, 1565.

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

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

⁴¹ 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, 1578.⁴²

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, 1552.⁴³

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, 1535.⁴⁴

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, 1546.⁴⁵

⁴² L'edizione è stata realizzata a partire dall'esemplare conservato a Madrid, Biblioteca Nacional de España (*E Mn*), 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>.

⁴³ 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>

⁴⁴ 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>

⁴⁵ 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 ₂	A	Fa
b. 21 ₂	T	Do
b. 60 ₂	T	Fa
b. 50 ₁	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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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 for guitar and includes a single-line bass staff with fret numbers at the bottom. The music is in a key with one flat and 4/4 time.



Musical score for measures 45-50. The score is written for guitar and includes a single-line bass staff with fret numbers at the bottom. The music is in a key with one flat and 4/4 time.

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

Musical score for measures 90-94. The score is written for guitar and includes a grand staff with five systems. The first system consists of four staves (treble, two middle, and bass). The second system consists of two staves (treble and bass). The third system consists of two staves (treble and bass). The fourth system consists of two staves (treble and bass). The fifth system consists of two staves (treble and bass). Below the staves is a guitar fretboard diagram with six strings and a capo on the 2nd fret. The diagram shows fingerings for measures 90-94.



Musical score for measures 95-98. The score is written for guitar and includes a grand staff with five systems. The first system consists of four staves (treble, two middle, and bass). The second system consists of two staves (treble and bass). The third system consists of two staves (treble and bass). The fourth system consists of two staves (treble and bass). The fifth system consists of two staves (treble and bass). Below the staves is a guitar fretboard diagram with six strings and a capo on the 2nd fret. The diagram shows fingerings for measures 95-98.

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 clefs 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 tablature. The Vihuela staff includes rhythmic notation and fret numbers (0-7) below the lines. The score includes measure numbers 5 and 10.

Musical score for measures 15-19. The score is written for a grand staff with five staves. The top staff is in treble clef, and the other four are in bass clef. The music consists of eighth notes and rests. The bottom staff shows guitar fretboard diagrams for the first five frets.



Musical score for measures 20-25. The score is written for a grand staff with five staves. The top staff is in treble clef, and the other four are in bass clef. The music consists of eighth notes and rests. The bottom staff shows guitar fretboard diagrams for the first five frets.

Musical score for measures 50-54. The score is written for guitar and includes a double bass line. It features a complex rhythmic pattern with many sixteenth notes and a key signature of one sharp (F#). The guitar part includes a double bar line at the beginning of measure 50 and a repeat sign at the end of measure 54. The bass line consists of a steady eighth-note accompaniment.

Musical score for measures 55-60. The score is written for guitar and includes a double bass line. It features a complex rhythmic pattern with many sixteenth notes and a key signature of one sharp (F#). The guitar part includes a double bar line at the beginning of measure 55 and a repeat sign at the end of measure 60. The bass line consists of a steady eighth-note accompaniment.

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 treble and bass line. The third system includes a guitar accompaniment with a treble and bass line. The fourth system includes a bass line. The fifth system includes a guitar accompaniment with a treble and bass line. The score includes various musical notations such as notes, rests, and accidentals.



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 treble and bass line. The third system includes a guitar accompaniment with a treble and bass line. The fourth system includes a bass line. The fifth system includes a guitar accompaniment with a treble and bass line. The score includes various musical notations such as notes, rests, and accidentals.



135 140

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

145 150

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

Musical score for measures 155-160. The score is arranged in two systems. The first system contains measures 155-160 and includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. The second system contains measures 161-166 and includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment continues with similar rhythmic patterns. The vocal line is mostly silent in these measures.

Musical score for measures 160-165. The score is arranged in two systems. The first system contains measures 160-165 and includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes. The second system contains measures 166-171 and includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment continues with similar rhythmic patterns. The vocal line is mostly silent in these measures.

Musical score for measures 170-175. The score is written for a grand staff with five systems. The first system consists of a treble clef staff with rests and a bass clef staff with notes. The second system consists of a treble clef staff with notes and a bass clef staff with notes. The third system consists of a treble clef staff with notes and a bass clef staff with notes. The fourth system consists of a treble clef staff with notes and a bass clef staff with notes. The fifth system consists of a treble clef staff with notes and a bass clef staff with notes. Below the grand staff is a guitar fretboard diagram with six strings and fret numbers.



Musical score for measures 180-185. The score is written for a grand staff with five systems. The first system consists of a treble clef staff with notes and a bass clef staff with notes. The second system consists of a treble clef staff with notes and a bass clef staff with notes. The third system consists of a treble clef staff with notes and a bass clef staff with notes. The fourth system consists of a treble clef staff with notes and a bass clef staff with notes. The fifth system consists of a treble clef staff with notes and a bass clef staff with notes. Below the grand staff is a guitar fretboard diagram with six strings and fret numbers.

Musical score for measures 185-190. The score includes a vocal line with lyrics, a guitar line, and a piano accompaniment. The piano part consists of a bass line and a right-hand line with chords and arpeggios. Fingering numbers are provided for the guitar part.



Musical score for measures 195-200. The score includes a vocal line with lyrics, a guitar line, and a piano accompaniment. The piano part consists of a bass line and a right-hand line with chords and arpeggios. Fingering numbers are provided for the guitar part.

Musical score for measures 205-210. The score is written for a grand piano and includes a guitar tablature at the bottom. The notation consists of a grand staff with treble and bass clefs, and a guitar staff with fret numbers. The music features a complex rhythmic pattern with many sixteenth notes and some triplets. The guitar part includes a double bar line at the beginning of the system and a double bar line at the end of the system.

Musical score for measures 210-215. The score is written for a grand piano and includes a guitar tablature at the bottom. The notation consists of a grand staff with treble and bass clefs, and a guitar staff with fret numbers. The music features a complex rhythmic pattern with many sixteenth notes and some triplets. The guitar part includes a double bar line at the beginning of the system and a double bar line at the end of the system.

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

Antonio de Cabezón

5

Tecla

Vihuela



Buelta al principio 10

2

4

15 20

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



25

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

40

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

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



45

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

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

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

Musical score for measures 75-80. The score is written for voice and piano. The vocal line is in the treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff notation (treble and bass clefs). The piano part includes a guitar chord diagram at the bottom.



Musical score for measures 80-85. The score is written for voice and piano. The vocal line is in the treble clef with a key signature of one flat (Bb). The piano accompaniment is in grand staff notation (treble and bass clefs). The piano part includes a guitar chord diagram at the bottom.

4a. Fabordo[n] del premier tono llano

Antonio de Cabezón

5

Vihuela

This block contains the first system of the musical score, covering measures 1 through 9. It features five staves: two vocal staves (soprano and alto), two bass staves, and a guitar (vihuela) staff. The guitar staff includes a tablature line with fret numbers. The music is in a common time signature (C) and a key signature of one sharp (F#). Measure 5 is marked with a '5' above the staff.



10 15 20

This block contains the second system of the musical score, covering measures 10 through 19. It features the same five-staff arrangement as the first system. Measure 10 is marked with a '10', measure 15 with a '15', and measure 20 with a '20'. The music continues in the same time signature and key signature.

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-style notation.

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-style notation.

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
4

4
4
4

45

4
4
0

0
0
0

0
4
2

2
2
4

0
0
0

4
4
6

4
2
6

4
4
4

4
4
6

50

55

Musical score for measures 50-55. The score includes a vocal line, a piano accompaniment with right and left hands, and a guitar part with fret numbers and a capo position. The guitar part shows a capo at the 2nd fret and various fret numbers (0, 2, 3, 4) across the strings.



60

Musical score for measures 60-65. The score includes a vocal line, a piano accompaniment with right and left hands, and a guitar part with fret numbers and a capo position. The guitar part shows a capo at the 2nd fret and various fret numbers (0, 2, 3, 4) across the strings.

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

Musical score for measures 75-79. The score includes a vocal line, a guitar line, and a piano accompaniment. The guitar line includes a fretboard diagram at the bottom with fingerings: 0 2 4 5 4 4 2 4 2 4, 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, and 4 2 0 4 0 3 2 0.



Musical score for measures 80-84. The score includes a vocal line, a guitar line, and a piano accompaniment. The guitar line includes a fretboard diagram at the bottom with fingerings: 4 2 4 0 4 0 2 4, 0 3 0 2 0 3 1 0, 2 0 0, 4 0 0, 2 4 4, and 2 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 is written in a single system with a treble clef and a bass line with guitar-style fingering. The Tecla part is written in a single system with a treble clef and a bass line. The score includes various musical notations such as notes, rests, accidentals, and ornaments. Measure numbers 5, 10, 15, and 20 are indicated at the beginning of their respective measures. The Vihuela part features a complex rhythmic pattern with many sixteenth and thirty-second notes. The Tecla part provides a harmonic accompaniment with sustained chords and moving lines. The overall style is characteristic of the Spanish lute and keyboard repertoire of the 16th century.

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 a four-staff system. The top two staves are for a melodic instrument (likely violin or flute), and the bottom two are for a piano. The key signature has one flat (B-flat). Measure 55 starts with a treble clef and a bass clef. The piano part features a complex bass line with many accidentals and a final measure with a flat (b). The guitar part at the bottom shows a sequence of chords and fingerings: 3, 0, 2, 3, 2, 0, 3, 2, 0, 4, 3, 0, 3, 2, 0, 3.



65

Musical score for measures 65-70. The score is written for a four-staff system. The top two staves are for a melodic instrument, and the bottom two are for a piano. The key signature has one flat (B-flat). Measure 65 starts with a treble clef and a bass clef. The piano part features a complex bass line with many accidentals and a final measure with a flat (b). The guitar part at the bottom shows a sequence of chords and fingerings: 2, 3, 2, 4, 3, 0, 4, 3, 0, 2, 0, 3, 2, 3, 0, 3.

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 - gli a - - ni

100 105

dos a dos maz - za maz - za Du - ca Du - ca Du - ca O No - stre Da - me o bon le -

dos a dos a dos maz - za maz - za hai ca - na - glia O No - stre Da - me o bon le -

a dos a dos maz - za maz - za maz - za

a dos a dos maz - za maz - za maz - za

The musical score for measures 100-105 consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are in Italian. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. At the bottom of the page, there is a guitar chord diagram with fret numbers and fingerings.



110 115 120

su as - tur nous som - mes tous per - dus hai po - tro - ni hai bot - ti - glio ni hai pol -

su as - tur nous som - mes tous per - dus hai pol - tro - ni hai bot - ti - glio ri hai pol -

hai pol - tro - ni hai bot - ti - glio - ni hai bot - ti - glio - ni hai pol -

hai pol - tro - ni hai bot - ti - glio - ni hai bot - ti - glio - ni hai pol -

The musical score for measures 110-120 consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The lyrics are in Italian. The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. At the bottom of the page, there is a guitar chord diagram with fret numbers and fingerings.

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. 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 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 their respective parts.

80

Musical score for measures 75-80. The score includes vocal lines (soprano and alto) and guitar accompaniment. The guitar part features a fretboard diagram with the following sequence of numbers: 0, 2, 4, 3, 0, 0, 0, 0, 3, 2, 0, 2, 4, 0, 2, 4, 0, 4.



85

Musical score for measures 85-90. The score includes vocal lines (soprano and alto) and guitar accompaniment. The guitar part features a fretboard diagram with the following sequence of numbers: 0, 2, 4, 2, 0, 0, 4, 3, 0, 0, 3, 2, 0, 0, 4, 0, 0.

8a. Tiento

Luis Milán

5 10

Vihuela

Vihuela in A

Tecla

15 20

25 30

35 40

II

35 40

45

50 55

60 65

65

70 75

This system contains measures 70 to 75. It features a piano accompaniment with a treble and bass clef, a guitar part with a six-line staff and fret numbers, and a second piano part with a treble and bass clef. The key signature has one sharp (F#). Measure 70 shows a guitar solo with notes 0, 3, 2, 0, 2, 3. Measure 75 includes a guitar solo with notes 5, 7, 8, 7, 5, 7, 8.

80 85

This system contains measures 80 to 85. It features a piano accompaniment with a treble and bass clef, a guitar part with a six-line staff and fret numbers, and a second piano part with a treble and bass clef. The key signature has one sharp (F#). Measure 80 shows a guitar solo with notes 5, 8, 7, 5, 8, 7, 5, 7. Measure 85 includes a guitar solo with notes 2, 3, 4, 5.

90 95

This system contains measures 90 to 95. It features a piano accompaniment with a treble and bass clef, a guitar part with a six-line staff and fret numbers, and a second piano part with a treble and bass clef. The key signature has one sharp (F#). Measure 90 shows a guitar solo with notes 2, 0, 3, 1, 0, 2, 0, 3, 0, 2, 3, 0, 2, 3, 5, 3, 2, 0, 3. Measure 95 includes a guitar solo with notes 3, 2, 0, 3, 2, 0, 3.

100 105

This system contains measures 100 to 105. It features a piano accompaniment with a treble and bass clef, a guitar part with a six-line staff and fret numbers, and a second piano part with a treble and bass clef. The key signature has one sharp (F#). Measure 100 shows a guitar solo with notes 3, 2, 0, 2, 3, 0, 2, 0, 3, 2, 0, 2, 3. Measure 105 includes a guitar solo with notes 2, 3, 4, 5.

110 115

120 125

130 135

140 145

150 155

160 165

170 175

180 185

190 195

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

200

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

205

0 2 2 2 2

9a. Condeclaros

Alonso Mudarra

5 10

Vihuela

Tecla

5 10

15

15

20 25

20 25

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

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

1b. Aiuli vous sola verdura. Lupus

5

Antonio de Cabezón

Tecla

Vihuela

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

10

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

15

20

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

25

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

30

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

35

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

40 45

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

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

60 65

Musical score for measures 60-65. The score includes a grand staff with treble and bass clefs, a vocal line with lyrics, and a guitar fretboard diagram below. The guitar diagram shows fingerings for measures 60-65: 0, 2, 0, 0, 1, 3, 3, 3, 3, 0, 2, 0, 2, 3, 0, 0, 0, 2, 3, 0, 3, 3, 0, 2, 4.

70

Musical score for measures 70-74. The score includes a grand staff with treble and bass clefs, a vocal line with lyrics, and a guitar fretboard diagram below. The guitar diagram shows fingerings for measures 70-74: 0, 3, 5, 3, 3, 3, 0, 2, 0, 2, 3, 0, 3, 2, 0, 3, 2, 1, 2, 5, 3, 0, 0, 0.

75

Musical score for measures 75-79. The score includes a grand staff with treble and bass clefs, a vocal line with lyrics, and a guitar fretboard diagram below. The guitar diagram shows fingerings for measures 75-79: 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 three systems of staves. The top system shows the piano accompaniment in the right hand (treble clef) and left hand (bass clef). The middle system shows the guitar part with fret numbers and a capo position of 2. The bottom system shows the guitar part with fret numbers and a capo position of 2. The guitar part includes a sequence of chords and arpeggios, with fret numbers ranging from 0 to 5. The piano part includes a sequence of chords and arpeggios, with notes ranging from C4 to G5.

Musical score for measures 30-35. The score is written for guitar and piano. It consists of three systems of staves. The top system shows the piano accompaniment in the right hand (treble clef) and left hand (bass clef). The middle system shows the guitar part with fret numbers and a capo position of 2. The bottom system shows the guitar part with fret numbers and a capo position of 2. The guitar part includes a sequence of chords and arpeggios, with fret numbers ranging from 0 to 5. The piano part includes a sequence of chords and arpeggios, with notes ranging from C4 to G5.

Musical score for measures 35-40. The score is written for guitar and piano. It consists of three systems of staves. The top system shows the piano accompaniment in the right hand (treble clef) and left hand (bass clef). The middle system shows the guitar part with fret numbers and a capo position of 2. The bottom system shows the guitar part with fret numbers and a capo position of 2. The guitar part includes a sequence of chords and arpeggios, with fret numbers ranging from 0 to 4. The piano part includes a sequence of chords and arpeggios, with notes ranging from C4 to G5.

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 0-4 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 0-4 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 0-5 indicating finger positions.

95

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

100

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

105 110

5 2 4 0 2 0 2 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

Musical score for measures 115-120. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers. The music features a mix of eighth and sixteenth notes, with some chords and rests. The guitar staff shows fret numbers such as 4, 2, 0, 2, 0, 2, 0, 4, 2, 0, 0, 2, 3, 2, 3, 2, 3, 0, 0, 2, 3, 0, 2, 0, 2.

Musical score for measures 120-125. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers. The music features a mix of eighth and sixteenth notes, with some chords and rests. The guitar staff shows fret numbers such as 5, 4, 3, 0, 2, 0, 2, 3, 0, 0, 3, 2, 2, 0, 0, 2, 0, 0, 0, 2, 4, 4, 4, 2, 4, 4, 2, 0, 1, 2, 0, 0.

Musical score for measures 125-130. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers. The music features a mix of eighth and sixteenth notes, with some chords and rests. The guitar staff 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 systems of staves. The first system (measures 150-151) features a treble clef staff with a whole note chord and a bass clef staff with a half note chord. The second system (measures 152-153) shows a treble clef staff with a whole note chord and a bass clef staff with a half note chord. The third system (measures 154-155) shows a treble clef staff with a whole note chord and a bass clef staff with a half note chord. A guitar-style fingering line is present at the bottom of the first system, with the sequence: 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 systems of staves. The first system (measures 155-156) features a treble clef staff with a half note chord and a bass clef staff with a half note chord. The second system (measures 157-158) shows a treble clef staff with a half note chord and a bass clef staff with a half note chord. The third system (measures 159-160) shows a treble clef staff with a half note chord and a bass clef staff with a half note chord.

160

165

Musical score for measures 160-165. The score is written for a grand piano with three systems of staves. The first system (measures 160-161) features a treble clef staff with a half note chord and a bass clef staff with a half note chord. The second system (measures 162-163) shows a treble clef staff with a half note chord and a bass clef staff with a half note chord. The third system (measures 164-165) shows a treble clef staff with a half note chord and a bass clef staff with a half note chord.

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

Antonio de Cabezón

5

Tecla

Vihuela

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

Buelta al principio

10

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

Musical score for measures 28-31. The system includes a grand staff with treble and bass clefs, a single treble clef staff, and a guitar-style staff with fret numbers. The key signature has one sharp (F#). The grand staff shows a melodic line in the treble and a harmonic accompaniment in the bass. The single treble staff contains a continuous eighth-note pattern. The guitar staff shows fret numbers: 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 32-34. The system includes a grand staff with treble and bass clefs, a single treble clef staff, and a guitar-style staff with fret numbers. The key signature has one sharp (F#). The grand staff shows a melodic line in the treble and a harmonic accompaniment in the bass. The single treble staff contains a continuous eighth-note pattern. The guitar staff shows fret numbers: 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 35-38. The system includes a grand staff with treble and bass clefs, a single treble clef staff, and a guitar-style staff with fret numbers. The key signature has one sharp (F#). The grand staff shows a melodic line in the treble and a harmonic accompaniment in the bass. The single treble staff contains a continuous eighth-note pattern. The guitar staff shows fret numbers: 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 | 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 0 1 3 0 2 3 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 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 shows fingerings for the right hand (diamonds) and left hand (circles) across five strings, including complex patterns like triplets and sequences of numbers.

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 (diamonds) and left hand (circles) across five strings.

75

Musical score for measures 75-77. The system includes a piano accompaniment (treble and bass staves) and a guitar part (six-string staff). The piano part features a melodic line in the treble and a harmonic accompaniment in the bass. The guitar part has a simple bass line.

Musical score for measures 78-79. The system includes a piano accompaniment (treble and bass staves) and a guitar part (six-string staff). The piano part features a melodic line in the treble and a harmonic accompaniment in the bass. The guitar part has a simple bass line.

80

Musical score for measures 80-82. The system includes a piano accompaniment (treble and bass staves) and a guitar part (six-string staff). The piano part features a melodic line in the treble and a harmonic accompaniment in the bass. The guitar part has a simple bass line.

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 0 2

2 2

40

3 3 0 0 0 0

3 3 0 0 0 0

2 4 2 2

2 0 0 0

2 4 2 4

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

5 5 2 5 2 5

4 4 4 4 5 5

50

Musical score for measures 50-54. The score includes a grand staff with treble and bass clefs, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for measures 50 through 54, with a capo on the 4th fret.

55

Musical score for measures 55-59. The score includes a grand staff with treble and bass clefs, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for measures 55 through 59, with a capo on the 4th fret.

60

Musical score for measures 60-64. The score includes a grand staff with treble and bass clefs, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for measures 60 through 64, with a capo on the 4th fret.

Glosado co[n] las voces de medio.

65

Musical score for measures 65-69. The score consists of three staves: a grand staff for piano accompaniment (treble and bass clefs), 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 for piano accompaniment (treble and bass clefs), a vocal line with notes, and a guitar tablature line. Measure 70 is marked with a '70' and a '3' above the treble clef. The piano accompaniment includes triplets and arpeggiated patterns. The vocal line has notes with stems and flags. The guitar tablature line shows fret numbers for the left hand.

75

Musical score for measures 75-79. The first system shows piano accompaniment in a grand staff. The second system shows a melodic line in the right hand and piano accompaniment in the left hand. The third system shows a few notes above a guitar fretboard diagram.

5 4 5 4 2 2 3 2 0 4 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

Musical score for measures 80-84. The first system shows piano accompaniment in a grand staff. The second system shows a melodic line in the right hand and piano accompaniment in the left hand. The third system shows a few notes above a guitar fretboard diagram.

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

5b. Diferencia[n]cias 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 55-60) features a treble staff with eighth-note patterns and a bass staff with sustained chords. The second system (measures 61-66) continues with similar textures. Below the staves are guitar chord diagrams with fret numbers (0-4) on strings.

65

70

Musical score for measures 65-70. The first system (measures 65-70) features a treble staff with eighth-note patterns and a bass staff with sustained chords. The second system (measures 71-76) continues with similar textures. Below the staves are guitar chord diagrams with fret numbers on strings.

75

Musical score for measures 75-80. The first system (measures 75-80) features a treble staff with eighth-note patterns and a bass staff with sustained chords. The second system (measures 81-86) continues with similar textures. Below the staves are guitar chord diagrams with fret numbers on strings.

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 piano and guitar. It features two systems of piano accompaniment. Each system includes a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system covers measures 25-29, and the second system covers measures 30-34. The guitar diagrams show fingerings for various chords and melodic lines.

Musical score for measures 30-34. The score is written for piano and guitar. It features two systems of piano accompaniment. Each system includes a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system covers measures 30-34, and the second system covers measures 35-39. The guitar diagrams show fingerings for various chords and melodic lines.

Musical score for measures 35-39. The score is written for piano and guitar. It features two systems of piano accompaniment. Each system includes a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system covers measures 35-39, and the second system covers measures 40-44. The guitar diagrams show fingerings for various chords and melodic lines.

40

Musical score for measures 40-44. The score is written for guitar in 3/4 time with a key signature of one flat. It consists of three systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system shows a melodic line in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system concludes the passage with a final chord.

45

Musical score for measures 45-49. The score is written for guitar in 3/4 time with a key signature of one flat. It consists of three systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system shows a melodic line in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system concludes the passage with a final chord.

Musical score for measures 50-54. The score is written for guitar in 3/4 time with a key signature of one flat. It consists of three systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system shows a melodic line in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system concludes the passage with a final chord.

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		7		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					2	5	3	3		3		2	5
														7

60

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

70

Musical score for measures 70-72. The piano part features a melody in the right hand and a bass line in the left hand. The guitar part includes a bass line with diamond-shaped fret markers and a guitar-specific line with fret numbers (5, 7, 0, 3, 5, 7, 2, 5, 7, 5, 5).

Musical score for measures 73-74. The piano part continues with a melody and bass line. The guitar part features a bass line with diamond-shaped fret markers and a guitar-specific line with fret numbers (5, 7, 5, 3, 2, 5, 3, 2, 0, 3, 5, 4, 2, 5, 0, 3, 3).

75

80

Musical score for measures 75-80. The piano part shows a melody in the right hand and a bass line in the left hand. The guitar part includes a bass line with diamond-shaped fret markers and a guitar-specific line with fret numbers (3, 5, 3, 0, 2, 5, 2, 2, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3, 3).

85

90

Musical score for measures 85-90. The first system shows a grand staff with treble and bass clefs. The second system shows a grand staff with treble and bass clefs. The third system shows a single staff with rhythmic notation. Below the systems are two staves of guitar tablature.

95

Musical score for measures 95-100. The first system shows a grand staff with treble and bass clefs. The second system shows a grand staff with treble and bass clefs. The third system shows a single staff with rhythmic notation. Below the systems are two staves of guitar tablature.

100

105

Musical score for measures 100-105. The first system shows a grand staff with treble and bass clefs. The second system shows a grand staff with treble and bass clefs. The third system shows a single staff with rhythmic notation. Below the systems are two staves of guitar tablature.

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 staff and accompaniment in the bass staff. 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 staff and accompaniment in the bass staff. 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 staff and accompaniment in the bass staff. The second system shows a melody in the treble staff and accompaniment in the bass staff. 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 guitar tablature staff, and a simplified bass line staff. The music is in a key with one flat (B-flat) and a 4/4 time signature. The score includes various musical notations such as chords, arpeggios, and melodic lines. The guitar tablature staff shows fingerings for each measure, with numbers 0-5 indicating fret positions. The simplified bass line staff shows the root notes for each measure.

7b. Christe redemptor

Antonio de Cabezón

5

Vihuela

10 15

Vihuela

20 25

Vihuela

30

Musical score for measures 30-34. The treble clef staff contains a melodic line with a key signature of one flat. The bass clef staff provides a harmonic accompaniment. Below the staves is a guitar tablature with six lines, showing fret numbers for each string.

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

35

40

Musical score for measures 35-39. The treble clef staff contains a melodic line with a key signature of one flat. The bass clef staff provides a harmonic accompaniment. Below the staves is a guitar tablature with six lines, showing fret numbers for each string.

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

45

50

Musical score for measures 40-49. The treble clef staff contains a melodic line with a key signature of one flat. The bass clef staff provides a harmonic accompaniment. Below the staves is a guitar tablature with six lines, showing fret numbers for each string.

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

55

Musical score for measures 50-54. The treble clef staff contains a melodic line with a key signature of one flat. The bass clef staff provides a harmonic accompaniment. Below the staves is a guitar tablature with six lines, showing fret numbers for each string.

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

60 65

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

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

70

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

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

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

75 80

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

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

0 0 0 0 0 0 0 0 0 0 0 0 2 2 0 2 0 0 0 2

85

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

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

0 0 0 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

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 piece is in G major (one sharp) and 4/4 time. Measure 175 features a treble clef with a half note G4, a quarter note A4, and a quarter note B4. The bass clef has a whole note G3. Measure 176 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note A3. Measure 177 has a treble clef with a half note A4 and a quarter note G4. The bass clef has a whole note G3. Measure 178 has a treble clef with a half note F#4 and a quarter note E4. The bass clef has a whole note F#3. Measure 179 has a treble clef with a half note D5 and a quarter note C5. The bass clef has a whole note D3. Measure 180 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C3.

180

Musical score for measures 180-185. Measure 180 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2. Measure 181 has a treble clef with a half note G4 and a quarter note F#4. The bass clef has a whole note G2. Measure 182 has a treble clef with a half note E4 and a quarter note D4. The bass clef has a whole note E2. Measure 183 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C2. Measure 184 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2. Measure 185 has a treble clef with a half note G4 and a quarter note F#4. The bass clef has a whole note G2.

190

Musical score for measures 190-195. Measure 190 has a treble clef with a half note F#4 and a quarter note E4. The bass clef has a whole note F#2. Measure 191 has a treble clef with a half note D5 and a quarter note C5. The bass clef has a whole note D2. Measure 192 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C2. Measure 193 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2. Measure 194 has a treble clef with a half note G4 and a quarter note F#4. The bass clef has a whole note G2. Measure 195 has a treble clef with a half note E4 and a quarter note D4. The bass clef has a whole note E2.

195

Musical score for measures 195-200. Measure 195 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C2. Measure 196 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2. Measure 197 has a treble clef with a half note G4 and a quarter note F#4. The bass clef has a whole note G2. Measure 198 has a treble clef with a half note E4 and a quarter note D4. The bass clef has a whole note E2. Measure 199 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C2. Measure 200 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2.

200

Musical score for measures 200-205. Measure 200 has a treble clef with a half note G4 and a quarter note F#4. The bass clef has a whole note G2. Measure 201 has a treble clef with a half note E4 and a quarter note D4. The bass clef has a whole note E2. Measure 202 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C2. Measure 203 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2. Measure 204 has a treble clef with a half note G4 and a quarter note F#4. The bass clef has a whole note G2. Measure 205 has a treble clef with a half note E4 and a quarter note D4. The bass clef has a whole note E2.

205

Musical score for measures 205-210. Measure 205 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C2. Measure 206 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2. Measure 207 has a treble clef with a half note G4 and a quarter note F#4. The bass clef has a whole note G2. Measure 208 has a treble clef with a half note E4 and a quarter note D4. The bass clef has a whole note E2. Measure 209 has a treble clef with a half note C5 and a quarter note B4. The bass clef has a whole note C2. Measure 210 has a treble clef with a half note B4 and a quarter note A4. The bass clef has a whole note B2.

9b. Condeclaros

Alonso Mudarra

Tecla

5 10

This system contains the first ten measures of the piece. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written for a keyboard instrument, with a grand staff consisting of a treble and a bass clef. The first three measures feature a steady accompaniment in the bass clef and chords in the treble clef. From measure 4, the treble clef begins a melodic line with eighth and sixteenth notes, while the bass clef continues with a rhythmic accompaniment. Measure numbers 5 and 10 are indicated above the staff.

15

This system contains measures 11 through 15. The melodic line in the treble clef continues with more complex rhythmic patterns, including sixteenth-note runs. The bass clef accompaniment remains consistent. Measure number 15 is indicated above the staff.

20 25

This system contains measures 16 through 25. The piece shows a variety of rhythmic textures, with some measures featuring more active bass clef lines. Measure numbers 20 and 25 are indicated above the staff.

30

This system contains measures 26 through 35. The melodic line in the treble clef features a prominent sixteenth-note passage. Measure number 30 is indicated above the staff.

35 40

This system contains measures 36 through 45. The music includes some measures with sustained chords in the treble clef. Measure numbers 35 and 40 are indicated above the staff.

45

This system contains measures 46 through 55, the final system on this page. It concludes with a melodic flourish in the treble clef. Measure number 45 is indicated above the staff.

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 measures 53 and 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 measures 63 and 64.

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 measures 68 and 69.

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 measures 78 and 79.

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 measures 83 and 84.

Musical notation system 1, featuring a treble clef and a forte (f) dynamic marking. The notation includes a sequence of notes and rests on a five-line staff, with a corresponding guitar fretboard diagram below it. The fretboard diagram uses numbers 1-7 for frets and 'x' for muted strings.

Musical notation system 2, continuing the piece with a treble clef and a forte (f) dynamic marking. It shows a sequence of notes and rests on a five-line staff, with a corresponding guitar fretboard diagram below it.

Musical notation system 3, continuing the piece with a treble clef and a forte (f) dynamic marking. It shows a sequence of notes and rests on a five-line staff, with a corresponding guitar fretboard diagram below it.

Musical notation system 4, continuing the piece with a treble clef and a forte (f) dynamic marking. It shows a sequence of notes and rests on a five-line staff, with a corresponding guitar fretboard diagram below it.

Musical notation system 5, continuing the piece with a treble clef and a forte (f) dynamic marking. It shows a sequence of notes and rests on a five-line staff, with a corresponding guitar fretboard diagram below it.

Musical notation system 6, continuing the piece with a treble clef and a forte (f) dynamic marking. It shows a sequence of notes and rests on a five-line staff, with a corresponding guitar fretboard diagram below it.

Musical notation system 7, continuing the piece with a treble clef and a forte (f) dynamic marking. It shows a sequence of notes and rests on a five-line staff, with a corresponding guitar fretboard diagram below it.

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, with a piano (*p*) marking appearing at the beginning of each system. The first system begins with a treble clef and a key signature of one sharp (F#). 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 of the guitar staff to indicate fret positions. The overall appearance is that of an early manuscript, with some ink bleed-through and a slightly aged paper texture.

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

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

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

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

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

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

Empty musical staff with faint markings.

B \flat C

2^o 2^o 2^o 3^o 3^o

2 2 3 4 5 2 3 4 5 6 7 1 2^o 3^o 2^o 1^o 1^o

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^o 3^o 4^o 3^o 7 1^o 2^o 3^o 4^o 5^o 4^o 3^o 2^o 3^o 4^o 3^o 4^o 5^o

1^oX 6 , 3 4 5 6 5 6 7 1^oX 2^o 3^o 2^o 1^o 7 1^oX 2^o

X

2

2

6 5 6 5 4 3 2 7 1^o 2^o 3^o 2^o 1^o 7 1^o 7 6 5 6 1

2

3 4 5 2 2 3 2 1^o 7

3 4 5 6 7 1^o 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^oX 6 , 5 6 7 1^oX 2^o 3 1^oX 2^o

2

2 2 3 4 5 6 4 7 6 2 3 4 5 6 7 1 2^o

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^o 3^o 6 4 5 5 4 2

6 6 7 1^o 2^o 3^o 4^o 5^o

6 7 5 6 5 4

2 1^oX 7 1^oX 2^o 3^o 2^o 1^oX 7 1^oX 2^o 5 6 7 1^oX 2^o

X

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																														

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 6 4 5 4 2 2 5

3 4 3 4 5 4 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 6 7 1

5 4 2 3 4 5 6 6 5 3 4

4 3 2 3 2 2 /

2 1 7 1 5 / 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

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

5 5 4 3

3 2 7 1 2 1 7

3 4 5 2

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 '6' is written below the first staff.

Musical notation system 2: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A '6' is written below the first staff.

Musical notation system 3: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A '6' is written below the first staff.

Musical notation system 4: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A '6' is written below the first staff.

Musical notation system 5: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A '6' is written below the first staff.

Musical notation system 6: Treble clef, notes, and guitar tablature. The tablature includes fret numbers and 'X' marks. A '6' is written below the first staff.



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		2		3	2
2		2		2		2		3	1

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

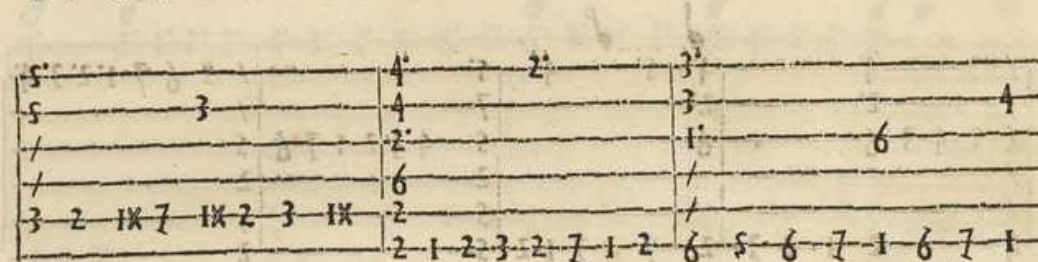
Musical notation system 6: Treble clef, notes, and a three-line staff with numbers 3, 3, IX on the lines. The numbers are: 3 7 1 7 6 5 4 3 | 4 2 | 3



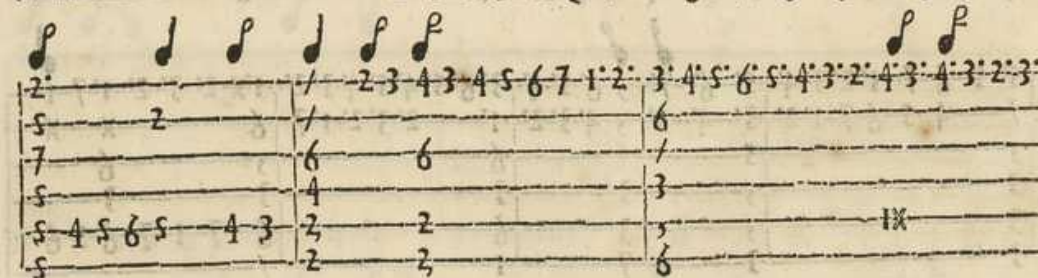
Musical notation system 1, featuring a treble clef and a key signature of one flat. It consists of five staves. The top staff contains a melodic line with notes and rests, including a fermata over a note. The lower staves contain figured bass notation with numbers 1-7 and accidentals. The system is divided into three measures.



Musical notation system 2, continuing the piece. It features five staves with a treble clef and figured bass notation. The system is divided into three measures.



Musical notation system 3, continuing the piece. It features five staves with a treble clef and figured bass notation. The system is divided into three measures.



Musical notation system 4, continuing the piece. It features five staves with a treble clef and figured bass notation. The system is divided into three measures.



Musical notation system 5, continuing the piece. It features five staves with a treble clef and figured bass notation. The system is divided into three measures.



Musical notation system 6, continuing the piece. It features five staves with a treble clef and figured bass notation. The system is divided into three measures.

COMPENDIO DE MUSICA

3^o 3^o 4^o 5^o 6^o 7^o

1x2^o, 1^o 2^o 1^o 7^o 1^o 2^o | 3^o 6^o

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

7 6 7 1 2 1 6 7 | 1x2^o 3^o 2^o 1^o 7^o 1x 2^o | 3^o 6 5

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

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

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

/ 2 /

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

5^o 5 6 7 1 2 3 4 5 6 7, 6 5 4 3 6 5 4 5 4 3 2 1x2^o 3^o 2^o 1^o 7^o 1^o

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

5 5 6 3 3 3 3 6 6

3 3 3 6 7 1 7 6 5 6

3 3 7 1 /

2^o 2 3 4 3 4 5 6 5 6 7 1x7 1 2 3 4 5 4 3 2 1x2^o 3^o 2^o 2^o 1^o 2^o 1^o 7^o 1^o

6 3 6 x 3 6 x x x

4 3 2 3 3

2 4 3

2 2 6 6

2 2 2 / 6

2^o 2^o 2^o

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

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 6

7 3 6 5 6 6

5 4 3 2 2

B C 3

Diferēcias sobre la Gallarda Milanesa.

Buelta al principio.

A a 4

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

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

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

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

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

3^o 3^o 3^o 3^o 3^o 3^o 3^o 3^o
 7 7 1^o 1^o 1^o 1^o 7
 5 5 5 5 5 5 5
 3 3 1 5 4 3 2 1 7 1 1 2 3 4 6 5 6 7 1 7 1 2 3 5 4 3

COMPENDIO DE MUSICA

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

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

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

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

3 3 3 1 | 1 1 1 | 1

Glofadocó las voces de medio.

2 2 1 7 6 | 2 2 1 2 7 | 1 1 2 6 1 7 6 | 7 1 2 1 7 6 6 5 4 | 5 X

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

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

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 5 4 x

1 7 6 7 6

6 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 7 1 3 7

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 7 6 2 3 2 3 4

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

5 5 7 6 5 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

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

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

5 1 2 3 4 6 5 1 5

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

5 3 3 4 6 2 3 3

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

5 6 7 5 6 6 5 4 6 3 6

COMPENDIO DE MUSICA

The image displays ten systems of handwritten musical notation for guitar. Each system consists of a rhythmic staff with notes and rests, and a tablature staff with numbers 1-7 and 'X' indicating fret positions. The notation is written in a historical style with various clefs and dynamic markings such as 'f' and 'p'. The systems are arranged vertically on a single page. The first system starts with a treble clef and a common time signature. The second system begins with a bass clef. The third system uses a soprano clef. The fourth system starts with a treble clef. The fifth system begins with a bass clef. The sixth system uses a soprano clef. The seventh system starts with a treble clef. The eighth system begins with a bass clef. The ninth system uses a soprano clef. The tenth system starts with a treble clef. The notation includes various rhythmic values and articulation marks, typical of 18th-century manuscript notation.

The image shows a handwritten musical score for guitar, consisting of eight systems of music. Each system includes a staff with musical notation (notes, rests, and ornaments) and a corresponding line of guitar tablature (numbers 1-7 on a six-line staff). The notation is in a single system with a common time signature. The piece concludes with a double bar line and a key signature change to B-flat (Bb).

Bb

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 piunon 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
 talia 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'hà pur persa la giornata su su su la puerata gl'hà pur persa 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 per aufste 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 mazzamazza
 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 mazzamazza 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 mazzamazza ij
 hai poltroni hai bottiglioni hai bottiglioni hai poltroni hai bottiglioni gl'hanpur persa la giornata
 ta su su su su la peuerata gl'hanpur persa la giornata.

COMPENDIO DE MUSICA.

6 [·]	2 [·]	3 [·]	4 [·]	5 [·]	6 [·]	5 [·]	4 [·]	5 [·]	/	
2 [·]	7	2 [·]	/	1 [·]	3 [·]	2 [·]	/	7	1 [·]	7
/	4 ^x	5	7	/	6	7	1 [·]	6	5	/
2	5	2	4 _b	3	1	2	3	3	/	3

/	6	5	4	3	3	4 [·]	5 [·]	3 [·]	6 [·]	5 ^x	6 [·]	4 [·]	3 [·]	3 [·]
4	3	/	2	1	7	/	6	7	1 [·]	6	/	6	/	7
2	1	7	6	5	4	3	/	3	4	2	3	5	5	

Ventisitor.

/	2 ^x	3 [·]	/	4 [·]	2 [·]	5 [·]	4 [·]	3 [·]	2 [·]	2 [·]	/	1 ^x	2 [·]
1 [·]	7	5	1 [·]	/	6	7	1 [·]	6	7	6	5	6	6
4	3	5	6	5	4	3	4	5	4	2	3	2	
7	1	6	2	1	2	5	6	7	6	7	6	2	

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

Christe redemptor.

2 [·]	2 [·]	1 [·]	7	6	7	1 [·]	2 [·]	3 [·]	2 [·]	2 [·]	1 ^x	2 [·]
5	6	7	/	6	6	3	1	2	3	6	4	5
2	/	6	3	3	1	2	3	6	4	5	3	2
7	5	6	3	/	2	6	6	7	5	6	/	2

/	2 [·]	3 [·]	5 [·]	/	4 [·]	3 [·]	2 [·]	/	6	7	1 [·]	2 [·]	1 [·]
5	4	3	2	/	1 ^x	2	/	6	7	1 [·]	2 [·]	1 [·]	
/	3	5	/	4	3	2	1	7	5	2	5	6	7
3	5	/	4	3	2	1	7	5	2	5	6	7	1

3 [·]	4 _b	2 [·]	3 [·]	1 [·]	2 [·]	1 [·]	/	6	7	6	6	3 [·]
7	6	6	/	7	1 [·]	7	6	5	6	4 _b	7 _b	5
/	3	4 _b	2	3	4 _b	2	3	2	1	/	5	
/	1 ^x	2	1	/	6	7 _b	5	6	7	1		

4 _b	2 [·]	3 [·]	1 [·]	2 [·]	5	1 [·]	/	7	1 [·]	1 [·]	/
/	4	5	6	5	3	4	5	7	3	/	
/	3	4 _b	2	3	1	4	2	1	1	2	
2	1	6	7	1	6	5	/	1	4 _b	3	4

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

D 4

The page contains six systems of musical notation. Each system consists of a five-line staff with rhythmic notation (diamonds and vertical lines) and numerical notation (0, 2, 3, 7, 8, 9). The notation is arranged in a structured, repeating pattern across the systems. Some systems include a clef-like symbol resembling a 'C' with a horizontal bar. The numerical notation is often grouped or separated by spaces, suggesting a specific rhythmic or melodic structure. The overall appearance is that of a handwritten manuscript or score.

This image shows a page of handwritten musical notation, likely a lute tablature. It consists of six systems of staves. Each system has three staves: a top staff with diamond-shaped notes, a middle staff with numbers (0-7), and a bottom staff with numbers (0-7). The notation is dense and covers the entire page. The numbers in the middle and bottom staves correspond to the fret positions on a lute. The diamond-shaped notes in the top staff represent the specific notes played at those fret positions. The page is numbered '148' in the top left corner.

LIBRO I.

Con de cisros.

LIBRO I. FOLXVI.



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