



G. J. Linares

Resumen de Acompañar la Parte Con La Guitarra.

Comprende en el todo lo que conuize para este fin: en donde
El Aficionado Gallara disueltas por diferentes partes del Instrumento,
todo genero de Posturas, y Ligaduras, en los Siete Signos Natur.^s y accidental.^s

DEDICADO

AL YLL.^{mo} S.^r D. Jacome F.^{co} Anoriani Caballero del honor de Santiago, Embiasso Extr.^{rio}
delos Cantones Catholicos.

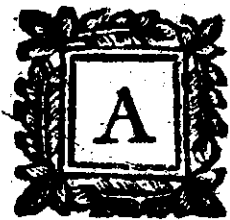
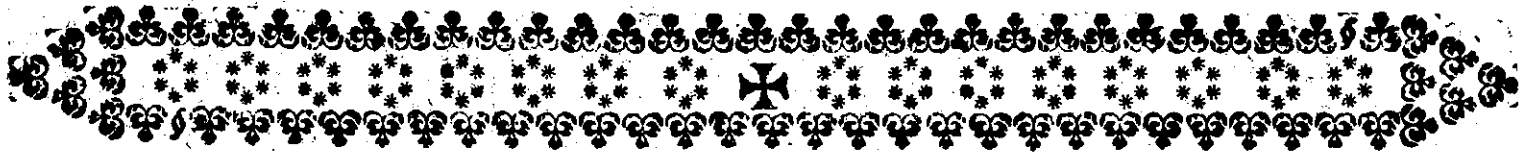
POZ

Santiago de Murcia M^{ro} de Guitarra de la Reyna N.^a S.^a D.^a M.^a Luisa Gabriela de Saboya. q.³ D.^a aya.

Año DE 1714.



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Mado Lector, tan necessario es el Prologo en qualquiera Libro, que se estampa, como el sobre-escrito en las Cartas, que se escriben, estas han de dezir à quien se encaminan, yo debo explicar à quien mis Obras se dirigen; supuesta vna tan inexcusable circunstancia, passo à prevenir, que en aver hecho abrir estas Laminas, llevo por vnico fin mi deseo, el avivar el gusto de los Aficionados à la Guitarra, dandoles con la novedad el mas proprio incentivo para la aplicacion. A estos con singularidad, se les ofrece el Libro, que sale à luz, y por sino consigo el que merezca su estimacion, será bien, que entiendan, que el merito le proporciono yo, con el conocimiento de mi cortedad, y que no es culpa mia, el que mis favorecedores le huviesen medido con su propria passion: à instancias suyas, se ven oy reducidas à publicas censuras mis recatadas Tareas; supongo, que los que me conocen, creeran sin apremio, que procedi en esta parte, intentando complacencias, no anhelando aplausos; quando fuesse dable en mi cortedad el codiciar lisonjas, las buscara en la limpieza, y claridad de la Zifia, en que procurò mi cuydado el que llevaf-
se



se siquiera algún primor , aunque à costa del trabajo ageno. El primer Tratado contiene vn resumen de Acompañar la parte , el qual se entenderà , no Reglas de Acompañar , sino vn todo : pues se halla en èl todas las ligaduras mas vsadas en la Musica , por todos los signos naturales , y accidentales , y estas por diferentes partes del instrumento , para que cada vno tome aquello que gustasse , segun la destreza tenga , y pueda vsar de la Guitarra con conocimiento del Diapasson , de toda ella. En èl tambien se encontraràn otras curiosidades , que estas son conducentes à este fin. En el segundo Tratado , que se reduce à Zifra , encontrarà la habilidad de el Aficionado , y el gusto de los oyentes , variedad de piezas , siguiendo el estilo presente en quanto à Danças , y Contradanças Francesas , diferentes Minuetes , y Canciones , y para los que estuviessen adelantados , algunas Obras dificultosas , con alguna novedad. He omitido el poner passacalles respecto de lo mucho que ay escrito sobre ellos con tan gran primor , de Autores tan conocidos. Tampoco me detengo en explicar las gracias , que ay en executar , las quales son la sal de lo que se tañe ; (aunque vàn figuradas) persuadido , à que no avrà Aficionado , que no aya visto el Libro tan singular , que diò à la estampa Don Francisco Garau (de Tañidos de España , y Passacalles primorosos) en el qual pone al principio toda la explicacion , con notable luz , y conocimiento para el que quisiere manejar este

este Instrumento ; con todas las feligranás ; que pueden caber en la vltima destreza. Si el Aficionado se dà por servido de el ofrecimiento , que le hago de mi trabajo , avrè conseguido el mayor aplauso , por aver sido la vnica cosa , à que ha llevado puesta la mira mi ambicion. VALE.

APRO-

APROBACION DE DON ANTONIO LITERES, BIOLON
Principal de la Capilla Real.

CÓN sumo gusto , y atencion he visto vn Libro de Zifras de Guitarra, abierto en Amberes : su Autor Don Santiago de Murcia , Maestro que fue de la Reyna Nuestra Señora Doña Maria Luisa Gabriela de Saboya (que Dios tiene) celebrando en èl , assi en lo armonioso , y variedad de sus Tañidos , como en los Exemplos con que explica su execucion en el modo de acompañar qualquier Baxo , no dexando en todo èl duda sin respuesta , circunstancia muy apreciable , y provechosa para qualquier Aficionado ; pues en lo fatigoso , y trabajado de sus reglas , y principios se hallarà , no retratado , sino vivo el Maestro. Por lo qual soy de parecer salga à luz dicho Libro. Salvo. &c. Madrid, y Agosto primero de 1717.

Don Antonio Literes.



Dedicatoria.

AL YLL.^{MO} SEÑOR

Don Jacome Fran.^{co} Andriani Caballero del Sorzen de Santiago
Embaxado Extraordinario de los Cantones Catolicos.

M^{mo} Señor.

Haviendo Veuído de V.S.^{ma} tan diuersos, y tan continuados fauores, assi en las Ex-
presiones del Carino, como en las esplendidez de la Liberalidad de V.S.^{ma} no puese
mi gratitud desar de Votribuir con algun voto (que será corto siendo mio) pero no haze
el sacrificio la numerosidad de Ecatombes; sino las yn signuaciones del afecto. Todo
dixeron que lo desauan los Apostoles, y en el afecto desaron poco mas que nada; pues Vna
Rezes, se vé la poca entidad que encierra en si ni tienen de ser algo. Lo mismo en contra-
rio sentir pudiera decir yo. que deseo ofrecer un todo, y contribuo aun con un poco mas
que nada, que son: mis fatigas masticas y mis Imbaños armonicos, poca armonia de
los Ojos; y mucha Visualidad de los Oydos; si se ade ver, nada: si se haze Escuchar, mucho.



Nada si se haze Ver es el Boto, que alas Ollas de VS expone mi agradeci-
 miento Mucho; si los Aficionados lo Cultivassen á Repetidas ynstancias de la apli-
 cacion, Triumpharso el Segundo Ataxerges Ciro, le ofrecian Vicos dones los
 Vnos, Otros; ynumerable presseas, y en medio de estas y á la Orla de aquellos:
 llego la Cançia Oblacion de vn considerado Vstico, y le ofreció un Jarro de Agua
 diçienso Rey; Veciue el afecto, si despreciarés por Humilæ el Don,
 Lo mismo puede decir mi Cultura deçicando, a VS. Ill^{ma} esta Obra que es Jarro de
 agua, que susaron mis Trabajos, y licor, que Alumbicaron mis desbelos, Vnos;
 en las fantasias de mis Ydeas y Otros, en las practicas de mis Execuciones.
 Mucho pudiera decir de sus Altos Progenitores, y mucho mas de sus Exce-
 lentes Virtudes; pero queæ Vno, y Otro, en los Senos del Vecato, y en las mansiones
 del silencio para que mejor lengua los Preconize, y mejor pluma los Expresse
 Lo que me Vesta solo, es dar a VS. Ill^{ma} Inmortales gracias, de que sienso para con
 migo Excepcion de la Vegla, de la fixa estrella, que con pertinaz eficacia, yfluie mi
 auersa suerte) Vse del agasajo, honrra, y fauor, de que salgan mis fatigas de la obscu-
 ridad de mis borradores, alas Saumadas luzes de la prensa; para que queden en
 laminas de bronçe: esculpida la Liberalidad de VS. Ill^{ma}

yel Obsequio mio, que dessea guaræe Dios,

a VS. en su mayor auge. desta su casa

M^o y Agosto 20 de 1714.

Sumas Afectissimo y
 gratificazo Ser. de VS. Ill^{ma}.
 g S. M. B.
 Santiago de Murcia.

Precisado el Autor (passando del Sacrificar, a ~~Obsequio~~ poner en su Obra Elogios que
 por apassionada y favorecedora suia Compuso en este Soneto; Li S.^{ra} D.^a Fran.^a de
 Chauarri S.^{ra} de Aramayona de Murcia;

SONETO

El numero y a cento Equivalentes
 Voces son que explicaron Melodias,
 del Numero. y a Cento, simpatias,
 en Musicos, y Poetas son frequentes.

Sean Uniformes son, tan Concernientes,
 que Dnas mermas se escuchan simétrias,
 pues que Musicas son dulces Bessias,
 Ométricas sean Solfas Cadentes.

En la Lengua lo dicen tus A nuecos,
 (O Murcia) quando Explicas sus Arcanos,
 enq. Hazen los Poetas Surto quecos,

Oyendo tus Conceptas Soberanas
 Hazen, que Poetizas Conlos desos,
 O que tu Versificas con las muros.

✠	A	B	C	D	E	F	G	H	I	K	L	M	M
2	2	2	2	2	2	2	2	2	2	2	2	2	2
		1		1									
3b			3*			3*			3*	3b	3b		3b
0	0	0	0	0	0	0	0	0	0	0	0	0	0
N	N	O	P	Q	R	S	T	V	X	Y	Z	&	&
3	2	1	3	4	2	2	4	4	2	5	2	4	4
1	1	3	1	3	4	4	3	2	4	3	3	1	4
4	4	3	1	2	2	4	5	2	2	3	3	3	4
	3b	3b	3b	3*	3*	3*	3*	3b	3b				3b
0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0												

Demonstracion.

Para sauer assi las cuerdas en vacío como pisanas en los Frastes, que signos sean, para el conocimiento de toda la Guitarra Para lo qual se advierte, que donde se halla una *G* es Solreut en *A*, Alamine la *B*, *B* Fabmi, la *C*: Solfaut, la *D*: *D* lasobre, la *E*: *E* lami, la *F*: *F*aut. Esta señal *x* es a quel signo sub-

Las cinco cuerdas en vacío.

Primer Fraste. Segundo Fraste. Tercero Fraste.

Quarto Fraste. Quinto Fraste. Sexto Fraste. Septimo Fraste.

Octavo Fraste. Noveno Fraste. Decimo Fraste. Onceimo Fraste. Duodecimo Fraste.

The diagram illustrates the fret positions for a five-string guitar. Each fret is shown as a horizontal line with five notes corresponding to the strings. The notes are labeled with letters and accidentals. Some notes have an 'x' above them, indicating a natural sign. The frets are labeled from 'Primer Fraste' to 'Duodecimo Fraste'.

Primer Fraste: A, D, G, B, E

Segundo Fraste: A^xB^b, D^xE^b, G^xA^b, B, E, A, C^xD^b, F^xG^b

Tercero Fraste: C, F, A^xB^b, D^b, G

Quarto Fraste: C^xD^b, F^xG^b, B, D^xE^b, G^xA^b

Quinto Fraste: D, G, C, E, A

Sexto Fraste: D^xE^b, G^xA^b, C^xD^b, F^xG^b, A^xB^b

Septimo Fraste: E, A, D, F^xG^b, B

Octavo Fraste: F, A^xB^b, D^xE^b, G, C

Noveno Fraste: F^xG^b, B, E, G^xA^b, C^xD^b

Decimo Fraste: G, C, F, A, D

Onceimo Fraste: G^xA^b, C^xD^b, F^xG^b, A^xB^b, D^xE^b

Duodecimo Fraste: A, D, G, B, E



Explicacion del ABC diario y de la segunda demonstra^{on}

El modo de sacar el abecedario, es como se entien^de para sacar la cifra de punto. suponiendo las cinco cuerdas de la guitarra en las cinco lineas comenzando a contar desde la ynfima que equibale ala prima; y desta suerte ascendiendo, la segunda raia sera la segundo de la guitarra. y la tercera raia combiene con las terceras, y assi mismo de las quartas y quintas. Los numeros que se hallan en dichas raia, denotan los trastes que se han de pisar, de suerte que si fuere Vn 1 se pisara en primer traste. (segun en la cuerda que estubiere) Si fuere Vn 2 se pisara en segundo traste, y assi de los demas. Los puntillos se ponen para sauer con que dedos se han de pisar las cuerdas para la buena oracion de la mano yzquierda, pissan^do con el dedo Anize donde se hallasse Vn puntillo. quando hubiere dos; con el dedo del Corazon. si hubiere tres; con el Anular. Si hubiere quatro; con el Menique. La pauta (esta de bajo de las Letras es para sauer en la clau^e de bajo, a que signo de musica corresponde cada letra, combiniendo, que esta senal en cima D^{a} B^{a} es aquel signo con Tercera mayor. esta senal B^{b} es con Tercera menor, y si se encontrassen dichas senales en los bajos encima de la nota (como queda dicho) aun que sean sin el tres antes; significan lo mismo lo que no tiene q^{do} se halla antes de la figura, que enton ces esta senal B^{a} es aquel Signo Sustenido Si hubiere esta B^{b} es B molado.

Explicacion Para sauer Buscar Las Vozes que pide el Bajo y saber tambien por Reglas generales (q^{da} Carece de la Composicion) el modo de cubrir las Ligatur^{as} que se puecan Ofrecer.

Teniendo de memoria todo el diapason de la Guitarra, a que signos de musica corresponden assi
 las cuerdas en bajo, como piasasar en todas las Frastes) para el aficionado Curioso (que desea uti-
 lizarse con adelantam^{to}) transportar por qualquiera parte, las porturas que quisiere; Tambien
 para buscar Confusadas las Vozes, que pidiere la nota; para lo qual necessita saver la Voz Conq^{ue}
 deve Cubrir a la que pide; Pues no Saviendo el Acompañante Composicion, es ymposible, menos que
 no se valga de las Reglas generales, que aqui se ponen, no Obstante de ir tan Extensissimas todas
 las dificultades, assi en los signos naturales como accidentales que pueza en Contrar clasificazon en qual
 quiera Musica que sea Española, O Extranera con todo genero de ligaduras, y parturas, tocadas por
 diferentes partes, como se Vera. Lo primero para buscar la Voz, que pide tanto; haze contar desde ag^o
 proprio signo al derecho, de signo, en signo hasta encontrarla, y entonces Reconozem segun en la parte
 se hallase con la mano, la cuerda mas proxima adonde va a parar, para no descomponerla; puer es una
 de las mayores Observaciones, que deve observar, el que a Compania, O tañe, que es la buena Orçacion
 de la mano y izquierda; O^{g^a} se encuentra sobre el signo, de Errollet. En 6. especie se le ponga la Sexta
 que para buscar la sexta sea seis desde el dicho signo diciendo; sobre; uno: Alamire; dos: Esabmi;
 tres: Esolfaut; quatro: Dlasolre; cinco: Elami seis; Que, es la prima en bajo. O la Segunda
 piasasa en quinto Fraste, eligiendo de estas dos, aquella mas comoda ala postura en que se hallare
 la mano; Si fuere sexta bmo la sea, se dara Elami bmo la sea, y asi de otra qualquiera que pidiere
 la nota; Restando saver agora, que si fuere el bajo en quinta de la Guitarra, se ponga, dar desde las quartar
 abaxo, para buscar las Vozes; Si fuere en las quartar, de las terceras abaxo; Si fuere en las terceras
 en Segunda y prima. En quanto ala Regla general para cubrir las Vozes se advierte; q^{ue} en las ligaduras
 de quarta y tercera (q^{ue} son las mas usadas) deve ponerse la quinta o en subger la Octava; en algun
 O casion
 por no descomponer la mano, En las ligaduras, de Sexta y quinta, (quando haze Clausula la Voz) se le acompaña
 ala sexta con la quarta y despues la sexta, se Resuelve en quinta de xando la quarta quieta, y
 despues la quarta se Resuelve en tercera Entoras las sextas, o Septimas, se ponen la tercera mayor, O
 menor, segun pidiere la Clave O a quitiere la nota. A quinta menor, se la ponga; la Tercera O la Sexta,
 y si pidiere ser entrambas. Alla noventa; Siempre tambien la Tercera. Alla ligadura de quarta mayor
 se ponga la segunda, o la sexta, si pidiere en algunas partes entrambas; dha ligadura sale ala sexta con
 el signo siguiente. Todo esta Explicacion la Vera el Curioso a delante puesta en practica generalmente,





Demonstración

Para Conocer Todos los Tonos, assi Las Ocho Naturales: Como Otros
Accidentales Segun el Ultimo golpe en que feneze el Basso.

Primer Fono. 1º punto bajo. 2º Fono 2º punto bajo.

3º Fono. 4º Fono *poco usado* 5º Fono.

6º Fono 6º punto bajo. 7º Fono. 7º punto alto.



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The image shows a handwritten musical score for guitar, organized into three systems. Each system consists of a melodic staff and a corresponding guitar tablature staff. The notation includes notes, rests, and various guitar-specific symbols like asterisks and 'x' marks.

System 1:

- 8° natural:** Melodic staff with notes and rests; tablature with numbers 2, 4, 2, 3, 1, 2, 1, 0, 3, 2, 3.
- 8° por el final:** Melodic staff with notes and rests; tablature with numbers 0, 2, 2, 2, 2, 0, 2, 2, 3, 3, 2.

System 2:

- 8° punto alto:** Melodic staff with notes and rests; tablature with numbers 0, 2, 0, 2, 2, 1, 2, 2.
- Seguillo:** Melodic staff with notes and rests; tablature with numbers 1, 3, 1, 4, 4, 2.
- Seguillo punto bajo:** Melodic staff with notes and rests; tablature with numbers 4, 1, 2, 3, 1, 4.

System 3:

- Segunda con 3^{ta}:** Melodic staff with notes and rests; tablature with numbers 1, 3, 2, 1, 2, 3, 1.
- 3° punto alto:** Melodic staff with notes and rests; tablature with numbers 2, 4, 4, 3, 2, 2, 0, 2.
- 8° por el final punto alto:** Melodic staff with notes and rests; tablature with numbers 0, 2, 2, 5, 5, 4, 5.

3b 6 3b 3b 3b 6 7 7 43 43 p

EL signo se Gflorez natural; con las posturas que mas comun^{2a} se puezan ofrecer y l^{1a} signatur

65 443 3b 65 443 43b 65 * 3b 65 * 6b5b 76 3b 76

76 * 4 7 65 4* 6 65 4* 98 3b 98

The image shows a handwritten musical score for guitar, consisting of three systems of music. Each system includes a treble clef staff with notes, a guitar tablature staff with numbers 0-5, and a bass clef staff with notes. The first system has a treble clef staff with notes and a tablature staff with numbers. The second system has a treble clef staff with notes and a tablature staff with numbers. The third system has a treble clef staff with notes and a tablature staff with numbers. The lyrics are written in Spanish and are placed between the first and second systems. The page number '12' is at the top center.

En Gsolrest Substeniso

Q^{da} sehalla en Clave de substenisos.

6 651 5b * 765t 0 43 43 65 443 3* 6*5 *

This system contains the first two staves of music. The top staff is a treble clef with notes and rests, some marked with asterisks. The bottom staff is a bass clef with notes and rests, also marked with asterisks. Below the staves are two lines of guitar tablature, with numbers 0-7 and asterisks indicating fret positions and barre techniques.

765 0 7 1 1 6 76* 4 6** * 4* 6

This system contains the next two staves of music. It follows the same notation style as the first system, with treble and bass clefs, notes, rests, and guitar tablature.

en Gsolrest Bmolazo.

98 98 98 6 6 76 3b 6.5 4* 6b 98

This system contains the final two staves of music. It includes treble and bass clefs, notes, rests, and guitar tablature, continuing the piece in a different key signature.

3* 6 6* 6* 3* 5 6* 65 * 65 * 65

En Alamire Natural.

65 60 7 7 76* 76* * 7*6 * 43 43 43

65 443 65 3* 65 * 65 * 65 * 436

The image shows a handwritten musical score for guitar, consisting of three systems of music. Each system has a treble clef staff with notes and a corresponding guitar tablature below it. The tablature uses numbers 0-7 to indicate fret positions. Above the first system, there are fret numbers: 3*, 6, 6*, 6*, 3*, 5, 6*, 65, *, 65, *, 65. The second system has fret numbers: 65, 60, 7, 7, 76*, 76*, *, 7*6, *, 43, 43, 43. The third system has fret numbers: 65, 443, 65, 3*, 65, *, 65, *, 65, *, 436. The title 'En Alamire Natural.' is written in cursive in the first system. The score is enclosed in a rectangular border.



Handwritten musical score for guitar, consisting of three systems of staves. The notation includes notes, rests, and various guitar-specific symbols such as '7b', '9b', '3b', '6b', '7b', '3x', '6x', '7x', '43', '65', '76x', and '3x'. The second system features the handwritten text "En Bb bemol Natural." written across the staff lines.



65 7651 7651 765 31 1/2 67 1/2* 6 4/2* 6 1 1/2 6

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

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

6x5 4* 6 3* 4* 6 8 3* 98 3* 3* 98 1 0 0 0 31 31

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

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

En Bbami b molaso.

1 6 6 31 31 6 65 65 5*7 6 67 * 6 76 *

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

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

The image shows a handwritten musical score for guitar, organized into three systems. Each system consists of three staves: a top staff with notes and accidentals, a middle staff with guitar tablature (numbers 0-7), and a bottom staff with notes and fingerings (numbers 1-4).

System 1:

- Top staff: Notes with accidentals and fingerings. Labels above include 65, 65, X, 6b5b, 6b5b, 10, 7, 10, 7, 765, X, 10, 765, X.
- Middle staff: Tablature with numbers 0-7.
- Bottom staff: Notes with fingerings.

System 2:

- Top staff: Notes with accidentals and fingerings. Labels above include X, 76, 76, X, 76, 10, 76, 10, 76, 76, 43, 43.
- Middle staff: Tablature with numbers 0-7.
- Bottom staff: Notes with fingerings.

System 3:

- Top staff: Notes with accidentals and fingerings. Labels above include 43, 43, 65, 443, 65, 65, 615, 443, 615, 43b.
- Middle staff: Tablature with numbers 0-7.
- Bottom staff: Notes with fingerings.

4 6s 4x 6 6s 4x 6 6s 4x 98 6 98

2 3 3 2 2 3 3 1 3 3 1 2 3 3 1 3

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

En Solfañt Substeniso.

6s 6s 6s 6s 6s 6s

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

5 0 5 5 3 1 5 8 5 8 5 1 5 5 5 5 5 3 1 0 0 3 6 6 8 6

3x 3 4 43 43 65 3x 6x 7 7 7 1

4 4 4 4 4 4 4 2 4 2 4 4

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

Ligadur sobre este signo Substenido.

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



765 * 76x 76x * 6x 6x * 3x 6 6x 98 98 *

En Dlasolre.

65 * 5x 7 3 3 1 6x 5 7 7

En Diastre susbtenido.

*0 0 6st st 765 *0 0 *

Las demas ligaduras deste Signo Susbtenido Equibalen a Clami Emolado, Como Severa en Tho Signo.

En Diastre Emolado

Las demas ligaduras deste Signo Emolado Equibalen a C Solfaui Susbtenido,

En Clami

st 6st * 3* 3* 6* 6 6*

7 * 7 * 6 76* 76 * 7*6* * 43 43 43

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

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

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

65 443 * 6*5 443 * 6*5 * 765 1/2 6 4/2 * 6*5 1/2 * 6

0 0

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

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

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

65 4* 98 * 98 * 98 1 6

0 0 * 0

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

2 4 3 0 2 0 2 0 2 2 1 1 4 3 3 8 3 3 8 3 3 8 3 3 8

4 2 2 1 1 0 2 2 0 2 2 0 3 3 0 4 2 6 3 1 3 3 0 8



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The image shows a handwritten musical score for guitar, organized into three systems. Each system consists of a standard musical staff with a treble clef and a key signature of one flat (B-flat), and a corresponding guitar tablature staff below it.

System 1: The first system contains 10 measures. Above the staff are fingering numbers (1-3) and some accidentals. The tablature uses numbers 0-4 to indicate fret positions.

System 2: The second system also contains 10 measures. Above the staff are fingering numbers and some accidentals. The tablature continues with numbers 0-4.

System 3: The third system contains 10 measures. Above the staff are fingering numbers and some accidentals. The tablature continues with numbers 0-4.

Between the second and third systems, there are two text annotations: *En Lami Substenido.* and *En Ffaut.*

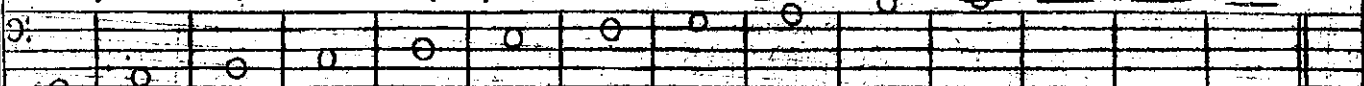
At the bottom of the page, there is a note: *Las Demas Ligaduras deeste Signo Substenido Equibalen a Ffaut natu.*

Handwritten musical notation on a page with a page number '26' at the top center. The page contains three systems of music, each consisting of a single staff with notes and a lower staff with numerical figures. The notation is dense and appears to be a form of shorthand or tablature. The first system has notes with stems and flags, and figures below. The second system has notes with stems and flags, and figures below. The third system has notes with stems and flags, and figures below. The figures consist of numbers 0-6, often grouped or stacked. There are also some symbols like 'X' and '*' above notes in the first system.

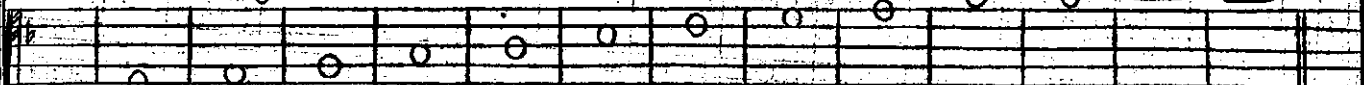


Escala de Faut sin Bmol

Se advierte que aung^o suben tanto la escala y las partes bajan hasta el decimo traste
essolo pordar los signos mas natu^o, pues podra el acomp. desde el 2.^o Qsolreut. repetir lo mismo.



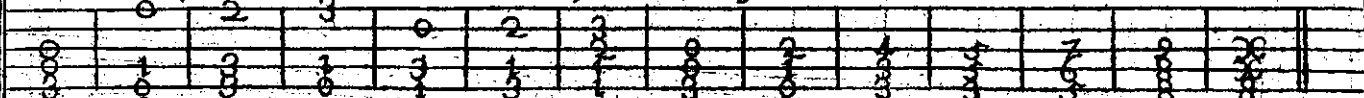
Escala en la Clave de Gsolfaut Transportada como se a compañia en las tonadas de España
al estilo antiguo.



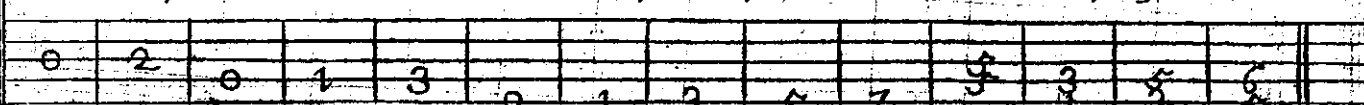
Escala en la Clave de Gsolfaut con se a compañia Natural, al estilo de Italia.



Se considerara en todas las escalas en esta clave de (Gsolfaut, natural al estilo de Italia) quedé las dos ca-
rrevas de signos que lleva en este primer exemplo; la de la parte de abaxo, esta que viene natural con las otras
del Oasi se reputaran en todos los demas exemplos, pues para q.^o sube se haze la demostracion de la pauta Ultima.



Estilan los Compositores en las cantadas al Estilo de ytalía de la Clave de Gsolfaut natural por
la Razon que no suba tanto la Clave de Ffaut; para lo q.^o se advierte que siempre que fuere para



ymitacion del triple, (esto es) q. haze pausa, setocara, acuerda sola, mayor^{te} si son figur^o, menor^{te}
pero si fuere en figuras mayores, y la voz cantasse setocara dando gol^o llenos, como se demuestra,
y para quando fuere, acuerda sencilla, sirve el Exemplo de la Ultima pauta, en todas las Escalas



Con Bmol.

The image shows a handwritten musical score on a grand staff (treble and bass clefs) with guitar tablature below. The score consists of 14 measures. The tablature includes fret numbers (0-3) and chord diagrams. The notation is as follows:

Measure	Tablature	Chord Diagram
1	0	X000
2	2	X100
3	3	X200
4	1	X010
5	3	X010
6	0	X010
7	1	X020
8	3	X020
9	5	X020
10	6	X020
11	X000	X000
12	X000	X000
13	X000	X000
14	X000	X000

Con dos Bmoles

The image shows a handwritten musical score on a grid. It consists of three staves at the top and a tablature line at the bottom. The title is "Con dos Bmoles". The notation includes notes on the staves and numbers on the tablature line. The notes on the staves are arranged in a sequence across 14 measures. The tablature line contains numbers 0 through 5, with some numbers appearing in multiple measures. The word "Corda" is written vertically on the left side of the tablature line.

Staff 1	Staff 2	Staff 3	Tablature
0	0	0	0
1	1	1	2
2	2	2	3
3	3	3	4
4	4	4	1
5	5	5	2
6	6	6	3
7	7	7	4
8	8	8	1
9	9	9	2
10	10	10	3
11	11	11	4
12	12	12	5
13	13	13	5
14	14	14	5



Con Tres Bmoles.

A handwritten musical score for guitar, titled "Con Tres Bmoles." (With Three Flats). The score is written on a system of six staves. The top three staves are standard musical notation, and the bottom three are guitar tablature. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piece consists of 14 measures. The tablature line at the bottom shows the fret numbers for each string in each measure.

Measure	1	2	3	4	5	6	7	8	9	10	11	12	13	14
Tablature	0	1	3	1	3	4	1	3	4	6	4	3	4	5

Con Substenido.

The musical score consists of six staves. The top two staves are for a treble clef instrument, and the bottom two are for a bass clef instrument. The middle two staves contain numerical figures and symbols, likely representing a figured bass or lute tablature. The notation is handwritten and somewhat faded.

0	2	4	1	3	0	2	3	5	7	5	2	5	7
000	0	000	0	000	000	000	000	000	000	000	000	000	000
0	1	2	3	0	2	4	0	2	4	5	7	9	9



Con dos Subtenidos

The musical score consists of six staves. The top three staves are standard musical notation with a treble clef and a key signature of two flats (B-flat and E-flat). The notes are:
 Staff 1: G4, A4, Bb4, C5, D5, Eb5, F5, G5, A5, Bb5, C6, D6, Eb6, F6, G6, A6, Bb6, C7, D7, Eb7, F7, G7, A7, Bb7, C8, D8, Eb8, F8, G8, A8, Bb8, C9, D9, Eb9, F9, G9, A9, Bb9, C10, D10, Eb10, F10, G10, A10, Bb10, C11, D11, Eb11, F11, G11, A11, Bb11, C12, D12, Eb12, F12, G12, A12, Bb12, C13, D13, Eb13, F13, G13, A13, Bb13, C14, D14, Eb14, F14, G14, A14, Bb14, C15, D15, Eb15, F15, G15, A15, Bb15, C16, D16, Eb16, F16, G16, A16, Bb16, C17, D17, Eb17, F17, G17, A17, Bb17, C18, D18, Eb18, F18, G18, A18, Bb18, C19, D19, Eb19, F19, G19, A19, Bb19, C20, D20, Eb20, F20, G20, A20, Bb20, C21, D21, Eb21, F21, G21, A21, Bb21, C22, D22, Eb22, F22, G22, A22, Bb22, C23, D23, Eb23, F23, G23, A23, Bb23, C24, D24, Eb24, F24, G24, A24, Bb24, C25, D25, Eb25, F25, G25, A25, Bb25, C26, D26, Eb26, F26, G26, A26, Bb26, C27, D27, Eb27, F27, G27, A27, Bb27, C28, D28, Eb28, F28, G28, A28, Bb28, C29, D29, Eb29, F29, G29, A29, Bb29, C30, D30, Eb30, F30, G30, A30, Bb30, C31, D31, Eb31, F31, G31, A31, Bb31, C32, D32, Eb32, F32, G32, A32, Bb32, C33, D33, Eb33, F33, G33, A33, Bb33, C34, D34, Eb34, F34, G34, A34, Bb34, C35, D35, Eb35, F35, G35, A35, Bb35, C36, D36, Eb36, F36, G36, A36, Bb36, C37, D37, Eb37, F37, G37, A37, Bb37, C38, D38, Eb38, F38, G38, A38, Bb38, C39, D39, Eb39, F39, G39, A39, Bb39, C40, D40, Eb40, F40, G40, A40, Bb40, C41, D41, Eb41, F41, G41, A41, Bb41, C42, D42, Eb42, F42, G42, A42, Bb42, C43, D43, Eb43, F43, G43, A43, Bb43, C44, D44, Eb44, F44, G44, A44, Bb44, C45, D45, Eb45, F45, G45, A45, Bb45, C46, D46, Eb46, F46, G46, A46, Bb46, C47, D47, Eb47, F47, G47, A47, Bb47, C48, D48, Eb48, F48, G48, A48, Bb48, C49, D49, Eb49, F49, G49, A49, Bb49, C50, D50, Eb50, F50, G50, A50, Bb50, C51, D51, Eb51, F51, G51, A51, Bb51, C52, D52, Eb52, F52, G52, A52, Bb52, C53, D53, Eb53, F53, G53, A53, Bb53, C54, D54, Eb54, F54, G54, A54, Bb54, C55, D55, Eb55, F55, G55, A55, Bb55, C56, D56, Eb56, F56, G56, A56, Bb56, C57, D57, Eb57, F57, G57, A57, Bb57, C58, D58, Eb58, F58, G58, A58, Bb58, C59, D59, Eb59, F59, G59, A59, Bb59, C60, D60, Eb60, F60, G60, A60, Bb60, C61, D61, Eb61, F61, G61, A61, Bb61, C62, D62, Eb62, F62, G62, A62, Bb62, C63, D63, Eb63, F63, G63, A63, Bb63, C64, D64, Eb64, F64, G64, A64, Bb64, C65, D65, Eb65, F65, G65, A65, Bb65, C66, D66, Eb66, F66, G66, A66, Bb66, C67, D67, Eb67, F67, G67, A67, Bb67, C68, D68, Eb68, F68, G68, A68, Bb68, C69, D69, Eb69, F69, G69, A69, Bb69, C70, D70, Eb70, F70, G70, A70, Bb70, C71, D71, Eb71, F71, G71, A71, Bb71, C72, D72, Eb72, F72, G72, A72, Bb72, C73, D73, Eb73, F73, G73, A73, Bb73, C74, D74, Eb74, F74, G74, A74, Bb74, C75, D75, Eb75, F75, G75, A75, Bb75, C76, D76, Eb76, F76, G76, A76, Bb76, C77, D77, Eb77, F77, G77, A77, Bb77, C78, D78, Eb78, F78, G78, A78, Bb78, C79, D79, Eb79, F79, G79, A79, Bb79, C80, D80, Eb80, F80, G80, A80, Bb80, C81, D81, Eb81, F81, G81, A81, Bb81, C82, D82, Eb82, F82, G82, A82, Bb82, C83, D83, Eb83, F83, G83, A83, Bb83, C84, D84, Eb84, F84, G84, A84, Bb84, C85, D85, Eb85, F85, G85, A85, Bb85, C86, D86, 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Bb133, C134, D134, Eb134, F134, G134, A134, Bb134, C135, D135, Eb135, F135, G135, A135, Bb135, C136, D136, Eb136, F136, G136, A136, Bb136, C137, D137, Eb137, F137, G137, A137, Bb137, C138, D138, Eb138, F138, G138, A138, Bb138, C139, D139, Eb139, F139, G139, A139, Bb139, C140, D140, Eb140, F140, G140, A140, Bb140, C141, D141, Eb141, F141, G141, A141, Bb141, C142, D142, Eb142, F142, G142, A142, Bb142, C143, D143, Eb143, F143, G143, A143, Bb143, C144, D144, Eb144, F144, G144, A144, Bb144, C145, D145, Eb145, F145, G145, A145, Bb145, C146, D146, Eb146, F146, G146, A146, Bb146, C147, D147, Eb147, F147, G147, A147, Bb147, C148, D148, Eb148, F148, G148, A148, Bb148, C149, D149, Eb149, F149, G149, A149, Bb149, C150, D150, Eb150, F150, G150, A150, Bb150, C151, D151, Eb151, F151, G151, A151, Bb151, C152, D152, Eb152, F152, G152, A152, Bb152, C153, D153, Eb153, F153, G153, A153, Bb153, C154, D154, Eb154, F154, G154, A154, Bb154, C155, D155, Eb155, F155, G155, A155, Bb155, C156, D156, Eb156, F156, 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C202, D202, Eb202, F202, G202, A202, Bb202, C203, D203, Eb203, F203, G203, A203, Bb203, C204, D204, Eb204, F204, G204, A204, Bb204, C205, D205, Eb205, F205, G205, A205, Bb205, C206, D206, Eb206, F206, G206, A206, Bb206, C207, D207, Eb207, F207, G207, A207, Bb207, C208, D208, Eb208, F208, G208, A208, Bb208, C209, D209, Eb209, F209, G209, A209, Bb209, C210, D210, Eb210, F210, G210, A210, Bb210, C211, D211, Eb211, F211, G211, A211, Bb211, C212, D212, Eb212, F212, G212, A212, Bb212, C213, D213, Eb213, F213, G213, A213, Bb213, C214, D214, Eb214, F214, G214, A214, Bb214, C215, D215, Eb215, F215, G215, A215, Bb215, C216, D216, Eb216, F216, G216, A216, Bb216, C217, D217, Eb217, F217, G217, A217, Bb217, C218, D218, Eb218, F218, G218, A218, Bb218, C219, D219, Eb219, F219, G219, A219, Bb219, C220, D220, Eb220, F220, G220, A220, Bb220, C221, D221, Eb221, F221, G221, A221, Bb221, C222, D222, Eb222, F222, G222, A222, Bb222, C223, D223, Eb223, F223, G223, A223, Bb223, C224, D224, Eb224, F224, G224, 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F247, G247, A247, Bb247, C248, D248, Eb248, F248, G248, A248, Bb248, C249, D249, Eb249, F249, G249, A249, Bb249, C250, D250, Eb250, F250, G250, A250, Bb250, C251, D251, Eb251, F251, G251, A251, Bb251, C252, D252, Eb252, F252, G252, A252, Bb252, C253, D253, Eb253, F253, G253, A253, Bb253, C254, D254, Eb254, F254, G254, A254, Bb254, C255, D255, Eb255, F255, G255, A255, Bb255, C256, D256, Eb256, F256, G256, A256, Bb256, C257, D257, Eb257, F257, G257, A257, Bb257, C258, D258, Eb258, F258, G258, A258, Bb258, C259, D259, Eb259, F259, G259, A259, Bb259, C260, D260, Eb260, F260, G260, A260, Bb260, C261, D261, Eb261, F261, G261, A261, Bb261, C262, D262, Eb262, F262, G262, A262, Bb262, C263, D263, Eb263, F263, G263, A263, Bb263, C264, D264, Eb264, F264, G264, A264, Bb264, C265, D265, Eb265, F265, G265, A265, Bb265, C266, D266, Eb266, F266, G266, A266, Bb266, C267, D267, Eb267, F267, G267, A267, Bb267, C268, D268, Eb268, F268, G268, A268, Bb268, C269, D269, Eb269, F269, G269, A269, Bb269, C270, D270, Eb270, F270, G270, A270, Bb270, C271, D271, Eb271, F271, G271, A271, Bb271, C272, D272, Eb272, F272, G272, A272, Bb272, C273, D273, Eb273, F273, G273, A273, Bb273, C274, D274, Eb274, F274, G274, A274, Bb274, C275, D275, Eb275, F275, G275, A275, Bb275, C276, D276, Eb276, F276, G276, A276, Bb276, C277, D277, Eb277, F277, G277, A277, Bb277, C278, D278, Eb278, F278, G278, A278, Bb278, C279, D279, Eb279, F279, G279, A279, Bb279, C280, D280, Eb280, F280, G280, A280, Bb280, C281, D281, Eb281, F281, G281, A281, Bb281, C282, D282, Eb282, F282, G282, A282, Bb282, C283, D283, Eb283, F283, G283, A283, Bb283, C284, D284, Eb284, F284, G284, A284, Bb284, C285, D285, Eb285, F285, G285, A285, Bb285, C286, D286, Eb286, F286, G286, A286, Bb286, C287, D287, Eb287, F287, G287, A287, Bb287, C288, D288, Eb288, F288, G288, A288, Bb288, C289, D289, Eb289, F289, G289, A289, Bb289, C290, D290, Eb290, F290, G290, A290, Bb290, C291, D291, Eb291, F291, G291, A291, Bb291, C292, D292, Eb292, F292, G292, A292, Bb292, C293, D293, Eb293, F293, G293, A293, Bb293, C294, D294, Eb294, F294, G294, A294, Bb294, C295, D295, Eb295, F295, G295, A295, Bb295, C296, D296, Eb296, F296, G296, A296, Bb296, C297, D297, Eb297, F297, G297, A297, Bb297, C298, D298, Eb298, F298, G298, A298, Bb298, C299, D299, Eb299, F299, G299, A299, Bb299, C300, D300, Eb300, F300, G300, A300, Bb300, C301, D301, Eb301, F301, G301, A301, Bb301, C302, D302, Eb302, F302, G302, A302, Bb302, C303, D303, Eb303, F303, G303, A303, Bb303, C304, D304, Eb304, F304, G304, A304, Bb304, C305, D305, Eb305, F305, G305, A305, Bb305, C306, D306, Eb306, F306, G306, A306, Bb306, C307, D307, Eb307, F307, G307, A307, Bb307, C308, D308, Eb308, F308, G308, A308, Bb308, C309, D309, Eb309, F309, G309, A309, Bb309, C310, D310, Eb310, F310, G310, A310, Bb310, C311, D311, Eb311, F311, G311, A311, Bb311, C312, D312, Eb312, F312, G312, A312, Bb312, C313, D313, Eb313, F313, G313, A313, Bb313, C314, D314, Eb314, F314, G314, A314, Bb314, C315, D315, Eb315, F315, G315, A315, Bb315, C316, D316, Eb316, F316, G316, A316, Bb316, C317, D317, Eb317, F317, G317, A317, Bb317, C318, D318, Eb318, F318, G318, A318, Bb318, C319, D319, Eb319, F319, G319, A319, Bb319, C320, D320, Eb320, F320, G320, A320, Bb320, C321, D321, Eb321, F321, G321, A321, Bb321, C322, D322, Eb322, F322, G322, A322, Bb322, C323, D323, Eb323, F323, G323, A323, Bb323, C324, D324, Eb324, F324, G324, A324, Bb324, C325, D325, Eb325, F325, G325, A325, Bb325, C326, D326, Eb326, F326, G326, A326, Bb326, C327, D327, Eb327, F327, G327, A327, Bb327, C328, D328, Eb328, F328, G328, A328, Bb328, C329, D329, Eb329, F329, G329, A329, Bb329, C330, D330, Eb330, F330, G330, A330, Bb330, C331, D331, Eb331, F331, G331, A331, Bb331, C332, D332, Eb332, F332, G332, A332, Bb332, C333, D333, Eb333, F333, G333, A333, Bb333, C334, D334, Eb334, F334, G334, A334, Bb334, C335, D335, Eb335, F335, G335, A335, Bb335, C336, D336, Eb336, F336, G336, A336, Bb336, C337, D337, Eb337, F337, G337, A337, Bb337, C338, D338, Eb338, F338, G338, A338, Bb338, C339, D339, Eb339, F339, G339, A339, Bb339, C340, D340, Eb340, F340, G340, A340, Bb340, C341, D341, Eb341, F341, G341, A341, Bb341, C342, D342, Eb342, F342, G342, A342, Bb342, C343, D343, Eb343, F343, G343, A343, Bb343, C344, D344, Eb344, F344, G344, A344, Bb344, C345, D345, Eb345, F345, G345, A345, Bb345, C346, D346, Eb346, F346, G346, A346, Bb346, C347, D347, Eb347, F347, G347, A347, Bb347, C348, D348, Eb348, F348, G348, A348, Bb348, C349, D349, Eb349, F349, G349, A349, Bb349, C350, D350, Eb350, F350, G350, A350, Bb350, C351, D351, Eb351, F351, G351, A351, Bb351, C352, D352, Eb352, F352, G352, A352, Bb352, C353, D353, Eb353, F353, G353, A353, Bb353, C354, D354, Eb354, F354, G354, A354, Bb354, C355, D355, Eb355, F355, G355, A355, Bb355, C356, D356, Eb356, F356, G356, A356, Bb356, C357, D357, Eb357, F357, G357, A357, Bb357, C358, D358, Eb358, F358, G358, A358, Bb358, C359, D359, Eb359, F359, G359, A359, Bb359, C360, D360, Eb360, F360, G360, A360, Bb360, C361, D361, Eb361, F361, G361, A361, Bb361, C362, D36

Con Tres Subtenidos.

The musical notation is written on a grand staff consisting of three systems of staves. Each system has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The notes are mostly quarter notes, with some eighth notes and rests. The first system has 13 measures, the second has 13 measures, and the third has 13 measures. Below the staves, there are two rows of numbers, likely indicating fingerings or positions. The first row of numbers is: 1, 2, 4, 0, 2, 4, 1, 2, 4, 6, 7, 8, 9. The second row of numbers is: 1, 2, 4, 2, 3, 0, 2, 4, 5, 7, 6, 3, 4, 7.

Accidentales en Subtenidos.

A musical staff showing notes with various accidentals (sharps, naturals, flats) positioned below the staff lines, indicating a sub-octave. The notes are arranged in a sequence across the staff.

Demonstracion para sacar la parte del tiple con la Guitarra, assi en la clauze de Gsolreut, como en la de Gsolfaut achirriendo, (este primer Exemplo de transportado, quinta arriba, que es lamancem de com poner sobre esta clauze al estilo de España, quando es para tonadas.

A musical staff with guitar fret numbers written below the notes. The numbers are: 0 2 4 0 2 0 1 3 0 2 3 5 0 3 2 0 0 1 3 1 3 2 4 1 4.

En Bmoladas.

Quando tiene Bmol.

Two musical staves. The top staff shows notes with guitar fret numbers (10, 10, 10, 10, 10) and some notes with an 'x' above them. The bottom staff shows guitar fret numbers: 4 1 1 3 3 2 4 1 4 1 0 2 3 0 2 0 1 3 0 1 3.

Quando tiene Subtenidos

A musical staff with notes and guitar fret numbers. The notes have accidentals below them. The fret numbers are: 0 2 4 1 2 0 2 3 0 2 4 5 4 2 0 1.

Hasta qui queda explicada esta Clauze de Gsolreut transportada, la que se sigue como pinta q. do Se compone para Violines al Es tilo de Italia.

First system of musical notation. The top staff is a treble clef staff with notes on a single line. The bottom staff is a guitar-style staff with fret numbers: 2, 0, 1, 3, 0, 1, 3, 5, 7, 8, x, 12, 0, 3, 2, 0, 3, 2, 0.

Sustenidos Accidentales *Bmolados.*

Second system of musical notation. The top staff has notes with 'x' symbols above them. The bottom staff has fret numbers: 1, 3, 2, 4, 1, 2, 4, 6, 9, y, 4, 3, 1, 4, 1, 4, 1, 3.

Quando tiene Bmol.

Third system of musical notation. The top staff has notes with 'x' symbols above them. The bottom staff has fret numbers: 2, 4, 2, 4, 6, 9, y, 0, 2, 3, 1, 3, 0, 1, 3, 5, 6, 8, x, 12.



Con dos Bmoles.

Con Tres Bmoles.

Los demas Signos Setocaran Como queda advertido, y si se encontrasse dicha clare con mas bmoles, recurrir a los accident.

Con Substenido.

para Ver que espacio, o que linea ocupa el Bmol, paradar Su equivalente; Obten q^{do} sube, o q^{do} baja.

Con dos Substenedas.

Con Tres Subst!

Aquí se entendera lo mismo que queda advertido de los Bmolados.

Exemplo desta mesma Clave de Golreut assentada en la primera raya de abaixo, que es solamente como la usan en Francia, la qual equivale al mismo q. la clave de Fhaut, en la segunda raya de arriba.

Musical notation for Golreut key on the first line. The staff shows notes with fingerings: 0, 2, 0, 1, 3, 0, 1, 3, 5, 7, 8, 12, 0, 3, 2, 0, 3, 2, 0.

Bmolés Accidentales.

Subtenidor Accidentales.

Musical notation for B-flat and Subtenidor accidentals. The staff shows notes with fingerings: 4, 1, 3, 2, 4, 2, 4, 6, 9, 3, 1, 4, 1, 1, 3, 2, 4, 1, 2, 4, 6.

Los demas signos setocaran como los exemplos adbiertes.

Musical notation for other signs. The staff shows notes with fingerings: 4, 3, 1, 4, 1, 3, 3, 4, 0, 1, 3, 4, 4, 6, 4, 1, 1.



Ejemplo en la Clave de Solfaut en la primera Raia *Subtonidos accidentales.*

Bmolados

Los demas Signos Setocharon (assi en esta Clave con Bmoles como con Subtonidos) como se pone en el exemplo primero de dha Clave de Solfaut.

10

Handwritten musical notation on a five-line staff. The notation includes circles, asterisks, and vertical lines. Below the staff are two rows of numbers: 2 1 1 3 4 and 4 2 4 2 2 4 1 2 2 4.





Barios Exemplos.
En los Tiempos Vuales de la Musica.
Los Quales Conducen

Para Govierno del Acompañante; Explicando en ellos, quando lepréssa
a dar golpes llenos (Segun el Tiempo que fuere) Ódar el bajo solo sin
Acompañamiento de Dozes.

Exemplo 1.º

del Tiempo de Compasillo

Este tiempo quando va muy despacio, se llama en España, de nota negra; y en Italia Largo: entonces, respecto de lo grave las semínimas se dan llenas; Las Corcheas de dos, en dos; Las Semicorcheas de quatro en quatro; Reputando siempre, assi para este Exemplo, como para todos los demas, segun el manejo del Acompañante.

Exemplo 2.º en este mismo Tiempo.

Quando dho tiempo, va a medio ayre (esto es) algo apriesa; se dan llenos; el dar, y el alzar del compas solam^{te}; y en aquella nota que pidiere voz particular, cuyo motuo sera siempre causa para excutarlo assi en qualquiera de los tiempos, si hubiere lugar, y manejo, para ello.

Exemplo 3.º en el Tiempo de Compas Mayor.

Este Tiempo siendo assi que entran duplicadas figur^{as} q^{ue} en el que queda Explicado, sea Compañia Rapido, por lo q^{ue} seran los golpes llenos, en todas las Minimas, las Semínimas, de dos en dos; Las Corcheas, de quatro, en quatro, y esto se entendera si hubiere destreza en la mano, que sino se daran el dar y el alzar; reputandole como Compasillo ayroso.

Exemplo 4.º en el Tiempo de 2. por 4.

Otro Tiempo en la Musica Italiana, y francesa, que se llama Tiempo de Gabota, el qual se pinta con M 2. y M 4. este va muy apriesa, por que entran en el la mitad menos de figur^{as} que en el Compas; pues se suele componer, de una minima, Ode dos Semínimas, de quatro Corcheas, Ode ocho Semicorcheas; Los golpes llenos se daran, al dar, y el alzar, del Compas.



43

Exemplo 5.^o en el Tiempo de Proporción

En este Tiempo ay variedad, como se vera por los Exemplos) especialm^{te} en el estilo Italiano. En el de España q.^{do} ha despacio, en los Semibreues, en las Minims.² O Semimin.² (q.³ Valen lo mismo en dho tiempo) se daran la primera, y la Segunda llenas, y tambien en la Ultima sipidiere postura. En los Semibreues negros, (q.³ tres hazen dos Comp.²) se daran llenos; O dos golpes encada Vno, En las figuras menores, el dar, y el alzar del Compas.

Exemplo 6.^o en el Tiempo de Proporción cilla.

Dicho Tiempo, es; el que Regularm^{te} sirve para los fuguetes de España, y por lo prompto se llama assi; pero la apuntacion, es la misma, (q. la prop.² Los golpes llenos seran conforme el manejo del Compas² pues la Oblig.² es, en qualquiera tiempo, (como queda advertido en los demas) el dar, y el alzar del Comp.² mas aqui; supuesta la breue dada, procurara sean en la maiorp.² del Compas; gobernandose asi en este, como en los demas, p.² los exemp.² Van alo Ultimo.

Exemplo 7.^o en el Tiempo de Prop.² Mayor.

En este Tiempo, el Breue Conpantillo; Vale Vn Comp.² sinpantillo necessita de un Semi breue; tres Semibreues componen Otro. De Semiminimas seis de Corcheas doze. Los golpes llenos se daran en todos los Semibreues los q.³ equivalen aqui. A Minims.² estas; suponen corcheas; se daran llenas, la primera, y la quinta. En las Corch.² (q. son, como Semi corch.² solo la prima.

Exemplo 8.^o en el Tiempo de 3. por 4.

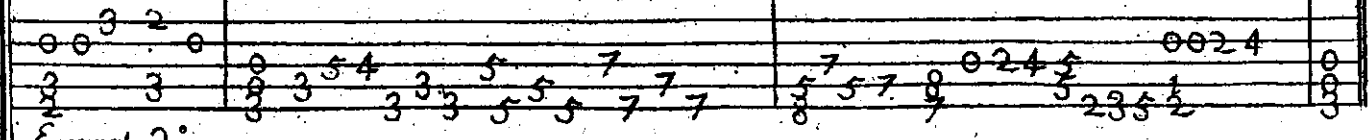
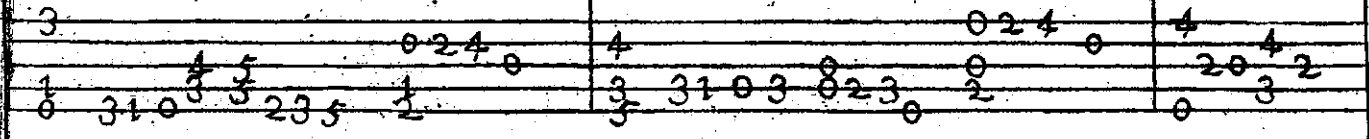
Hasta aqui quedan Explicados los qeros de tiempos en la Prop.² tocante al estilo de España. Sibien estas mismos sirven tambien como se ve en la Musica Estranjera, con la diferencia de apuntacion. Vg.² el tiempo de 3. por 4. cuyo ayre es lo mismo q.^{do} ha despacio q.³ La Prop.² quando va aprieta, q. La proporción cilla, excepto q. la Minima vale dos partes conpantillo Vn Comp.² tres Minimas hazen dos Compases. De semimin.² Vno. De corcheas seis. Al comp.² De Semicorcheas doze. Los golpes llenos se daran, Obserbando lo dicho en la Prop.²

Exemplo nono en el Tiempo de 3. por 8.
Ay Otro Tiempo en la Musica Italiana, que se figura con 3 y en 8. en el q.^{ta} la Semínima,
compuntillo vale en Compas, sin el; dos partes de corcheas, entran tres de semi corch, seis.
dho Tiempo, por la maior parte, es para Arias muy promptas, y entonce se daran llenas la primi
nota del compas; si fuere en Arias q^{ue} banan graues, se daran llenos, el dar y el alzar. O adonde pi
diere voz particular Reputandole como tiempo de Propocion.

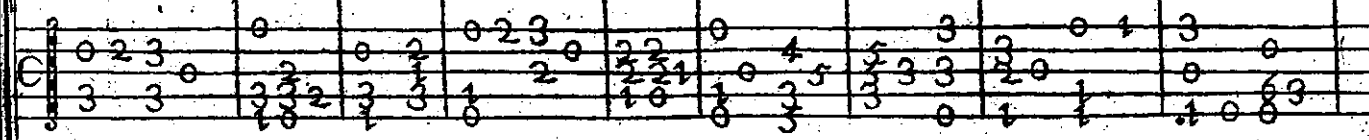
Exemplo Decimo en el Tiempo de sexquialtera.
Ay Otros Tiempos que llaman Sexquialtera, Sexquidozena, y Sexquinouena; los quales.
dichos tres Tiempos se difrencian en el modo de apontacion; de suerte, que ala Sexquidozena, q^{ue} es
el tiempo, que mas Común^{te} se encuentra en muchas Cantadas, Otocat, se figura con en 12. y en 8.
Los golpes llenos se daran si fuere Violento, en aquellas notas que componen el dar, y el alzar
del Compas. siendo este compuesto de corcheas, pero si se compone de Semínimas
Compuntillo, se daran todas llenas; El Exemplo de este tiempo va puesto alo Ultimo
La Sexquialtera se figura, con en 6. y en 4. y muchas ve^s se encuentra con en
6. y en 8. los golpes llenos se daran al dar y el zar del Compas. La Sexquinouena (menos
usada) se figura, con en 9. y en 6. los golpes llenos dees tiempo se daran guardando las
mismas reglas, que en los otros arte se dent^o de la Sexquialtera, y sexquidozena.
Ademas de lo Expressado en quanto alo theorico, podra el curioso que desea aprovechar,
mirar con cuidado los Exemplos adonde va puesta la Musica encima, y la Zifra
de bajo, siruiendole, de luz, y gouierno para aquellas Ocasiones q^{ue} se le ofrezcan en otros
Acompanamientos.

Exemplo. 1°

The musical score is organized into three systems. Each system consists of two staves: a top staff with a treble clef and a bottom staff with a bass clef. The top staves contain melodic lines with various ornaments (asterisks) and fingerings. The bottom staves contain guitar-specific notation, including numbers 0-5 for fret positions and symbols like '3' for triplets. The first system has a common time signature 'C'. The second system has a 3/4 time signature. The third system has a 3/4 time signature. The notation is dense and characteristic of traditional guitar tablature.



Exemplo 2°



Exemplo 3.º



Exemplo 4.º

Musical staff 1 for Exemplo 4.º: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with notes and rests, including a double bar line. Fingering numbers 6 and 6* are written above the staff.

Musical staff 2 for Exemplo 4.º: Bass clef, 4/4 time signature. The staff contains a bass line with notes and rests, including a double bar line. Fingering numbers 2, 4, 2, 0, 4, 0, 4, 0, 2, 0, 4, 0, 0, 1, 2, 3, 4, 2, 3, 5 are written below the staff.

Musical staff 3 for Exemplo 4.º: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a melodic line with notes and rests, including a double bar line. Fingering numbers 6, 5, 4, 3, 6, 4, 3, 6, 5, 4, 6, 4, 3 are written above the staff.

Musical staff 4 for Exemplo 4.º: Bass clef, 4/4 time signature. The staff contains a bass line with notes and rests, including a double bar line. Fingering numbers 2, 4, 0, 2, 4, 0, 0, 4, 0, 2, 4, 0, 0 are written below the staff.

Exemplo 5.º

Musical staff 1 for Exemplo 5.º: Treble clef, key signature of one sharp (F#), 3/4 time signature. The staff contains a melodic line with notes and rests, including a double bar line. Fingering numbers 4, 5, 7, 6, 5, 6, 6, 5, 4, 3 are written above the staff.

Musical staff 2 for Exemplo 5.º: Bass clef, 3/4 time signature. The staff contains a bass line with notes and rests, including a double bar line. Fingering numbers 0, 0, 4, 0, 0, 5, 0, 2, 0, 3, 5, 3, 0, 1, 3, 0, 0, 0, 0 are written below the staff.

50

The musical score is written on six staves. The top staff uses a treble clef and contains a melodic line with various ornaments and slurs. The second and fifth staves contain numerical fingerings (0-5) and rhythmic markings. The bottom staff contains a bass line with numerical fingerings and rhythmic markings. The piece concludes with a double bar line and a fermata over the final note.



Exemplo 6.

Musical notation for Exemplo 6, first system. It consists of a treble clef staff with a 3/4 time signature and a bass clef staff with a 3/4 time signature. The treble staff contains a melodic line with various notes, rests, and accidentals, including a 'st' marking. The bass staff contains a rhythmic line with numbers 0, 1, 2, 3, 4 and vertical stems indicating fingerings or accents.

Musical notation for Exemplo 6, second system. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes, rests, and accidentals, including a 'st' marking and a '13' marking. The bass staff contains a rhythmic line with numbers 0, 1, 2, 3, 4 and vertical stems indicating fingerings or accents.

Exemplo 7.

Musical notation for Exemplo 7, first system. It consists of a treble clef staff with a 3/4 time signature and a bass clef staff with a 3/4 time signature. The treble staff contains a melodic line with various notes, rests, and accidentals, including a 'st' marking and a '6' marking. The bass staff contains a rhythmic line with numbers 0, 1, 2, 3, 4 and vertical stems indicating fingerings or accents.

This image shows a handwritten musical score on aged paper, enclosed in a rectangular border. The score is organized into three systems, each consisting of two staves. The upper staff in each system contains a melodic line with notes, rests, and various ornaments (marked with asterisks). The lower staff contains guitar tablature, represented by numbers 0-4 on a six-line staff, with some notes and rests. The notation is dense and characteristic of early manuscript notation. A circular stamp is visible on the right side of the page.

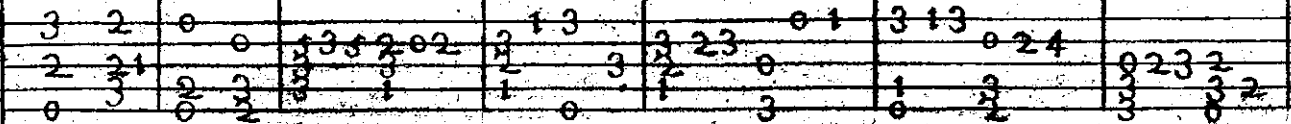
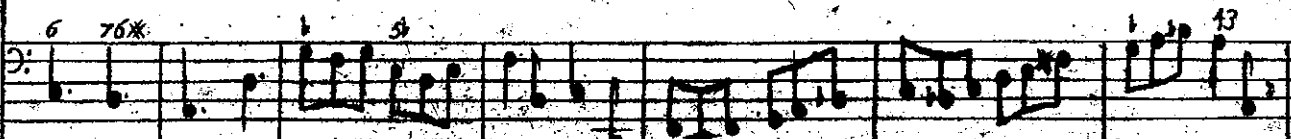
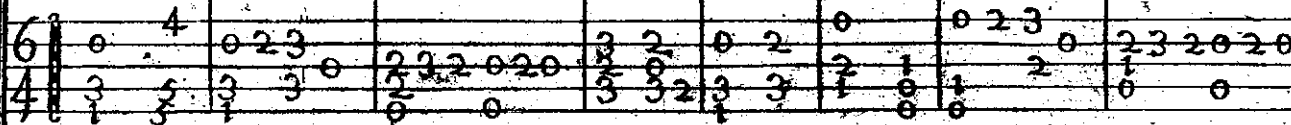
Exemplo 8.

The image displays a handwritten musical score titled "Exemplo 8." It is organized into three systems, each consisting of a melodic staff and a guitar tablature staff. The notation is in a 3/4 time signature.

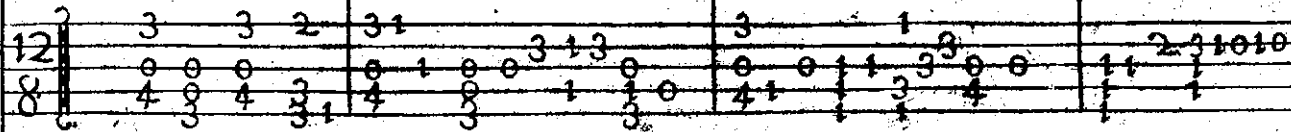
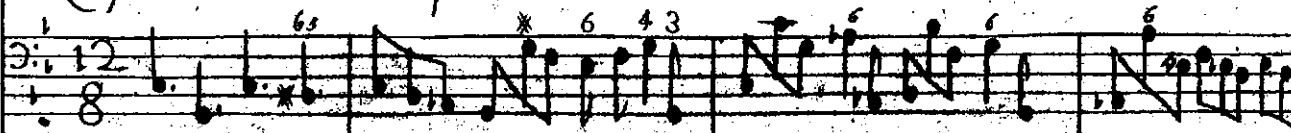
- System 1:** The melodic staff begins with a treble clef and a 3/4 time signature. The tablature staff below it uses numbers 0-3 to indicate fret positions on the strings.
- System 2:** Similar to the first system, it features a melodic staff with notes and a corresponding tablature staff with numerical fret indicators.
- System 3:** The final system continues the melodic and tablature notation, ending with a double bar line.

The handwriting is clear and legible, typical of a personal manuscript or a working draft for a publication.

Exemplo Decimo de la Sexquialtera



Exemplo Undezima de la Sexquialtera



The image shows a handwritten musical score for guitar, consisting of three systems of notation. The first system includes a treble clef staff with notes and accidentals, a guitar tablature staff with fret numbers, and a bass clef staff with notes and a double bar line. The second system includes a guitar tablature staff with fret numbers. The third system includes a bass clef staff with notes and a double bar line. The notation is handwritten and includes various musical symbols such as clefs, notes, accidentals, and fret numbers.



Papied Viejo.

Musical score for 'Papied Viejo' consisting of four systems. Each system has a treble clef staff with notes and a bass clef staff with numbers. The first system includes a 3/8 time signature and a key signature of one sharp (F#). The second system includes a 2/4 time signature. The third system includes a 3/4 time signature. The fourth system includes a 2/4 time signature. The score concludes with a double bar line and repeat dots.

Papied Nuevo.

Musical score for 'Papied Nuevo' consisting of two systems. Each system has a treble clef staff with notes and a bass clef staff with numbers. The first system includes a 3/8 time signature and a key signature of one sharp (F#). The second system includes a 2/4 time signature. The score concludes with a double bar line and repeat dots.

58

La Bayce de Chil.

La Marice.



59

Handwritten musical score for guitar, page 59. The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/3 time signature. The music is written in a style characteristic of early guitar notation, using numbers 0-5 for fret positions and various rhythmic symbols. The third staff is marked "Giga" and features a 6/4 time signature. The score includes various musical notations such as clefs, key signatures, time signatures, and rhythmic markings.

60

Otra Giga

fin.

Otra Giga



*Rigodon.*⁶²

Otro.

La Bourgogne Courante.

Sigue Bureca.

Musical notation for 'Sigue Bureca' consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second staff begins with a bass clef and a 4/2 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Zarabanda Despa.

Musical notation for 'Zarabanda Despa.' consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second staff begins with a bass clef and a 4/2 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings.

Sigue Paspied.

Musical notation for 'Sigue Paspied.' consisting of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/2 time signature. The second staff begins with a bass clef and a 4/2 time signature. The third and fourth staves continue the notation with various rhythmic values and accidentals.



La Saboyana. Burce.

63

The image shows a handwritten musical score on ten staves. The first section, 'La Saboyana. Burce.', spans the first six staves. It begins with a treble clef and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'K'. The second section, 'La ferlana.', starts on the seventh staff and continues to the end of the page. It features a variety of clefs, including a bass clef and a soprano clef, and time signatures like 2/4 and 3/4. The notation is dense with notes, rests, and dynamic markings, including 'p' and 'fin'. The page number '63' is written at the top center.

64

Handwritten musical score for guitar, consisting of ten staves. The score includes a treble clef, a key signature of one flat (B-flat), and a 5/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Chord diagrams are shown as letters (C, F, G) with numbers 1-4. The piece concludes with a "fin." marking.



65

The image shows a handwritten musical score for guitar, consisting of six staves. The notation includes standard musical notes, rests, and chords, as well as guitar-specific tablature (numbers 0-5 on the strings). The score is organized into measures across the staves. The title "La Pavana des secons" is written in a cursive hand in the second staff. The music appears to be a piece for a lute or early guitar, given the use of tablature and the title.

La Pavana des secons



This image shows a page of handwritten musical notation, likely a lute tablature. The score is organized into six systems, each consisting of a musical staff and a corresponding line of tablature. The notation includes various symbols such as letters (M, K, C), numbers (0-5), and rhythmic markings (vertical lines with flags). The piece is titled "Für Amabile Despot" and is attributed to "J. S. Bach" and "Fürstberg". The manuscript is written in black ink on aged paper.

The image shows a handwritten musical score for guitar, consisting of six systems of staves. The notation includes various rhythmic values, accidentals, and fingerings. The first five systems contain complex rhythmic patterns and melodic lines. The sixth system is titled "La Alomanda" and features a prominent 2/4 time signature and a repeating rhythmic motif. The score is enclosed in a rectangular border.

La Saltarele

Musical score for 'La Saltarele' featuring a treble clef and a 4/4 time signature. The notation includes a series of rhythmic figures and notes, with some notes marked with asterisks. The score is divided into measures by vertical bar lines.

La Cariguan.

Musical score for 'La Cariguan.' featuring a treble clef and a 4/4 time signature. The notation includes a series of rhythmic figures and notes, with some notes marked with asterisks. The score is divided into measures by vertical bar lines.



Psalm.

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef and a 3/4 time signature. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and fingerings (e.g., 1, 3, 0, 3, 1, 3, 4). The second staff continues the melody with similar rhythmic patterns and fingerings. The third staff features more complex rhythmic structures, including triplets and sixteenth-note runs. The fourth staff includes a section labeled *La Madalena* in a larger, decorative script. The fifth and sixth staves continue the piece with intricate rhythmic patterns and fingerings, including some multi-measure rests.

La Babet.

Musical score for 'La Babet'. The score consists of five systems of two staves each. The first system is in 2/4 time and features a melody on the upper staff and a bass line on the lower staff. The second system includes a 'fin.' marking and a key signature change to one flat. The third system continues the melody and bass line. The fourth system shows a key signature change to two flats. The fifth system concludes the piece with a final cadence. Fingerings and articulation marks are present throughout the score.

La Bretaignee. O Pizzicad.

Musical score for 'La Bretaignee. O Pizzicad.'. The score consists of two systems of two staves each. The first system is in 3/4 time and features a melody on the upper staff and a bass line on the lower staff. The second system continues the melody and bass line. The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a final cadence.

71 *La Babicre. Monnet.*

La Marche de Funatiques.

Et Cotillon.

La Bacante. 72

The image shows a handwritten musical score for two pieces. The first piece, 'La Bacante', is written on three staves. The first staff uses a treble clef and a 2/3 time signature, with notes and rests. The second staff uses a bass clef and contains rhythmic notation (numbers 0-8) and some notes. The third staff uses a 4/2 time signature and contains rhythmic notation and notes. The second piece, 'La Maphalote', is written on two staves. The first staff uses a 6/8 time signature and contains rhythmic notation and notes. The second staff uses a 3/4 time signature and contains rhythmic notation and notes. The third piece, 'Les Menet a quater', is written on one staff using a 3/4 time signature and contains rhythmic notation and notes.

La Maphalote.

Les Menet a quater.



Handwritten musical score for guitar, page 73. The score consists of six systems of staves. The first system includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a melody line with notes and rests, and a bass line with numbers 0-5. The second system is labeled "La Nueva Berceña Pizzic." and includes a 3/8 time signature. The third system is labeled "Berce" and includes a 2/4 time signature. The fourth system is labeled "2. Pizzic." and includes a 3/8 time signature. The score concludes with a double bar line and repeat dots.

74

The image shows a page of handwritten musical notation for guitar, numbered 74 at the top. It contains two pieces: "La Nueva Marice" and "La Nueva Gallarda".

La Nueva Marice
The first piece, "La Nueva Marice", is written in a 2/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and quarter notes, and a bass line with a mix of eighth and quarter notes, often beamed together. There are several triplets and slurs throughout the piece. The piece concludes with a double bar line and a repeat sign.

La Nueva Gallarda
The second piece, "La Nueva Gallarda", is written in a 2/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and quarter notes, and a bass line with a mix of eighth and quarter notes, often beamed together. There are several triplets and slurs throughout the piece. The piece concludes with a double bar line and a repeat sign.

El Monarca de Aláides

La Chantant de Vainqueur, Grand.

Buree

This is a handwritten musical score for guitar, consisting of three pieces. The first piece, 'El Monarca de Aláides', is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a double bar line and a repeat sign, followed by a series of rhythmic patterns and notes. The second piece, 'La Chantant de Vainqueur, Grand', is also on a single staff with a treble clef and a key signature of one sharp. It starts with a 3/4 time signature and a double bar line with a repeat sign. The third piece, 'Buree', is on a single staff with a treble clef and a key signature of one sharp, starting with a 2/4 time signature and a double bar line with a repeat sign. The notation includes various rhythmic values, accidentals, and fingerings, all written in a clear, cursive hand.

The image shows a page of handwritten musical notation for guitar, numbered 76. It contains several systems of music:

- System 1:** A treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). Below it is a guitar tablature line with fret numbers (0-5) and rhythmic markings (3, 4, 3, 4, 3, 2, 1, 0).
- System 2:** A treble clef staff with a key signature of one flat and a common time signature. Below it is a guitar tablature line with fret numbers and rhythmic markings.
- System 3:** A treble clef staff with a key signature of one flat and a common time signature. Below it is a guitar tablature line with fret numbers and rhythmic markings.
- System 4:** A treble clef staff with a key signature of one flat and a common time signature. Below it is a guitar tablature line with fret numbers and rhythmic markings.
- System 5:** A treble clef staff with a key signature of one flat and a common time signature. Below it is a guitar tablature line with fret numbers and rhythmic markings.
- System 6:** A treble clef staff with a key signature of one flat and a common time signature. Below it is a guitar tablature line with fret numbers and rhythmic markings.
- System 7:** A treble clef staff with a key signature of one flat and a common time signature. Below it is a guitar tablature line with fret numbers and rhythmic markings.
- System 8:** A treble clef staff with a key signature of one flat and a common time signature. Below it is a guitar tablature line with fret numbers and rhythmic markings.

La Borbon

La Pequena Burce

77

La Guastala.

The image shows a handwritten musical score on a single page, numbered 77. It is divided into two sections: 'La Guastala' and 'La Nueva Forlana'. 'La Guastala' is written in 3/8 time and consists of four staves of music. The first staff has a treble clef and a key signature of one flat (F major/D minor). The second staff has a bass clef. The notation includes various rhythmic values, accidentals, and fingerings. 'La Nueva Forlana' is written in 6/8 time and consists of four staves. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The notation includes various rhythmic values, accidentals, and fingerings. The word 'fin' is written above the third staff of the second section. The entire score is enclosed in a rectangular border.

78

El Pispied aquatro

Rondo La Medicis



79

La Silbia Grava.

Pisped.

Bura.

80 *La Dombé Correnta*

Berce

Rappied

La Asturiana Rigodon



La Melancie 81

Sigue la Melancie

La Denaín

A handwritten musical score for a piece titled "La Denaín". The score is written on seven staves. The top staff features a treble clef and a common time signature (C). The second staff begins with a large "2" time signature, indicating a change to 2/4 time. The notation includes standard musical notes (quarter, eighth, and sixteenth notes) and rests, along with guitar-specific symbols such as circles and numbers (0-5) representing fret positions. The piece concludes with a double bar line and a final chord symbol. The manuscript shows signs of age, with some ink bleed-through and a circular stamp on the right margin.



83

La Jalousie.

La Vergene.

Le Pistollet.

Jeanne qui Saitte.

84

La Libolaine

La Desfine

La Triumphante

fin

85

La Bonne Amicicie

La Nouvelle figure.

Mozart, 86

Allegretto

Rigodon.

La Christina.



87

La Cadena

El Babao

Monuco

Monuco el Excelente

El Putido Menuct. 88

Menuct.

Otro

ala 2.ª vez aquí.



89

Otro.

Morquet.

Glossa.

Otro. 90

Otro.

Otro, facil



Otro

The image shows a handwritten musical score for guitar, consisting of six staves. The notation includes rhythmic values (quarter, eighth, and sixteenth notes), rests, and fret numbers (0-5) written below the notes. The score is divided into sections by the word "Otro" written above the staves. There are also dynamic markings such as "Cp." (Crescendo piano) and "Cp." (Crescendo piano) with a double bar line. The music is written in a style typical of early 20th-century guitar manuscripts. The first staff begins with a treble clef and a 3/4 time signature. The second staff has a 3/4 time signature. The third staff has a 4/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 4/4 time signature. The sixth staff has a 4/4 time signature. The score ends with a double bar line and a repeat sign.

Menuet 92

Otro.

fin

Otro.

Po.



Otro. 93

The image shows a page of handwritten musical notation for guitar, consisting of six staves. The page is numbered '93' at the top center. The notation includes notes, rests, and fingerings (numbers 1-4) written below the notes. The score is divided into sections by the word 'Otro.' (Alto) and 'Menoct.' (Menoct.). The first staff is labeled 'Otro.' and the second staff is also labeled 'Otro.'. The third staff is labeled 'Menoct.'. The fourth staff is labeled 'Otro.'. The fifth and sixth staves are also labeled 'Otro.'. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The paper shows signs of age and wear.

54

Merquet

Merquet

Merquet



95

Moruet.

Otro.

Folias Muy despacio. Al Estilo de Francia.

3/4 K G H M H K G K G K
4 6 3 4 3 5 6 6 4 4 4 4 3 6 3 3 6 3 6 K 3 4 6
H H
6 4 8 4 3 2 4 4 3 K 3 3 4 3 4 6 3 G 3 4 6 6 H 6 4 3 4 5 4 3 4
H
4 3 4 6 3 6 4 6 3 G 4 3 4 3 4 6 3 G 3 4 6 6 H 6 3 3 4 3 3 5 6 5 8 6 4 5 4
3 3 4 6 3 4 5 4 4 5 5 4 4 3 0 6 0 2 4 5 4 3 3 4 2 3 2 3 0 1 0 M 3 0 2
4 2 4 0 2 4 5 4 3 0 3 0 1 0 1 5 4 3 0 4 G 0 2 4 5 4 3 2 3 2 3 1 3 0
4 3 3 3 1 0 3 1 0 3 1 0 3 0 6 4 3 4 6 3 4 3 4 3 4 6 3 3 5 4 3 0 1 K 0 3 0



A handwritten musical score consisting of six staves. The top two staves feature musical notation with notes and stems, accompanied by guitar tablature below them. The bottom four staves are primarily guitar tablature, with some musical notation interspersed. The notation includes various rhythmic values, accidentals, and specific guitar techniques like bends and slides. The score is enclosed in a rectangular border.

A handwritten musical score on a single page, numbered 98 at the top center. The score consists of seven staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'P' (piano) and 'K' (forte). The music is written in a style characteristic of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a large number of fingerings (numbers 1-5) and some 'x' marks. The third staff includes dynamic markings 'K', 'M', and 'K' along with fingerings. The fourth and fifth staves continue the melodic line with fingerings. The sixth and seventh staves feature more complex rhythmic patterns and fingerings, including some 'x' marks. The entire score is enclosed in a rectangular border.



99

Handwritten musical score for guitar, page 99. The score consists of eight staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music is written in a style typical of early 20th-century guitar notation, featuring a mix of rhythmic patterns and melodic lines. The notation includes various note values, rests, and articulation marks. The second staff begins with a bass clef. The subsequent staves continue the musical composition, with some staves showing complex rhythmic patterns and others focusing on melodic development. The score concludes with a double bar line and a final cadence.

The image shows a page of handwritten musical notation, likely for guitar, consisting of six staves. The notation includes rhythmic values, fingerings, and articulation marks. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a section titled "Marzapalos" in a cursive script. The notation is dense with notes and rests, and includes various rhythmic patterns such as eighth and sixteenth notes. The page is numbered "100" at the top center. The handwriting is in black ink on aged paper.



A handwritten musical score consisting of seven staves. The notation includes notes, rests, and various fingerings (numbers 1-5) and ornaments (marked with asterisks). The score is written in a style typical of early manuscript notation. The first staff begins with a treble clef and a common time signature. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature. The sixth staff has a 3/4 time signature. The seventh staff has a 3/4 time signature. The score concludes with a double bar line and repeat dots.

102

The image shows a page of handwritten musical notation, numbered 102 at the top center. It consists of ten staves of music. The notation includes standard musical symbols such as notes, rests, and bar lines, along with guitar-specific notation like fingerings (numbers 1-4) and chord diagrams (e.g., III, K, C). The music is written in a style characteristic of early 20th-century guitar manuscripts. The page is framed by a double-line border.

103

The image shows a handwritten musical score for guitar, consisting of seven staves. The notation is a form of guitar tablature, where rhythmic values and accidentals are written above the staff lines, and fingerings (numbers 1-4) are written below. The piece is numbered '103' at the top center. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and a repeat sign.

A handwritten musical score consisting of eight staves. The notation includes rhythmic values (e.g., 2, 3, 4, 6, 8) and tablature-like numbers (e.g., 3 3 1 1, 3 3 2 0, 3 3 1 0) placed below the notes. The score is written in a dark ink on aged paper. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and appears to be a form of early guitar or lute tablature.



105

Las Sombras.

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-5). The score is written in a style typical of early manuscript notation. The first staff begins with a treble clef and a key signature of one flat. The music is organized into measures by vertical bar lines. Some measures contain complex rhythmic patterns or ornaments. The final measure of the bottom staff ends with a double bar line and a fermata-like symbol.



107

Diferencias de Marsellas.

a quia casa.

108

02 3 3 2 3 5 3 5 7 8 7 5 5 7 8 6 8 7 7 8 5 7 3 1 0 3 1 0 3 1 0

2.ª Difonía

3 1 3 1 3 0 1 3 1 0 1 0 8 7 5 8 7 5 7 5 7 5 3 3 1

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

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

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

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



109

Handwritten musical score for guitar, numbered 109. The score consists of seven staves of music. The notation includes rhythmic values (e.g., 2/4, 3/4, 4/4), note heads, stems, and various guitar-specific symbols such as circles with numbers (fingerings), vertical lines (bends), and slurs. The music is arranged in a single system with seven staves. The notation is dense and characteristic of early 20th-century guitar manuscripts.

A handwritten musical score consisting of seven staves. The notation includes various clefs (A, G, C, B), notes, rests, and fingerings. The first staff begins with an A-clef and contains notes with fingerings 2 and 2. The second staff starts with an A-clef, followed by G and B clefs. The third staff features a C-clef. The fourth staff begins with a B-clef. The fifth staff contains a double bar line and a repeat sign. The sixth and seventh staves continue the notation with various clefs and fingerings. The score is enclosed in a rectangular border.



Handwritten musical score for guitar, consisting of seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is divided into two systems by a double bar line. The word "Tanztela" is written above the second staff. The notation includes various rhythmic values, accidentals, and dynamic markings such as "mf". The score concludes with a double bar line and a repeat sign.

112

Cancion.



113

Baylete, Con Diferenci

The image shows a handwritten musical score for guitar, numbered 113. It consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The music is written in a style characteristic of early 20th-century guitar notation, with many notes beamed together and various rhythmic markings. The second staff is titled "Baylete, Con Diferenci" in a cursive hand. The subsequent staves continue the piece with similar notation, including many beamed notes and rhythmic markings. The final staff ends with a double bar line and a repeat sign.

114

The musical score is written on ten staves. The first staff has a treble clef and contains a series of rhythmic patterns. The second staff has a bass clef and contains a series of rhythmic patterns. The third staff has a treble clef and contains a series of rhythmic patterns. The fourth staff has a bass clef and contains a series of rhythmic patterns. The fifth staff has a treble clef and contains a series of rhythmic patterns. The sixth staff has a bass clef and contains a series of rhythmic patterns. The seventh staff has a treble clef and contains a series of rhythmic patterns. The eighth staff has a bass clef and contains a series of rhythmic patterns. The ninth staff has a treble clef and contains a series of rhythmic patterns. The tenth staff has a bass clef and contains a series of rhythmic patterns.



Preludio de I. tono.

The image displays a handwritten musical score for a piece titled "Preludio de I. tono." The score is organized into several systems, each containing multiple staves. The top staff uses a treble clef and contains musical notation with notes and rests. Below it, several staves are filled with guitar tablature, using numbers 0-7 to indicate fret positions. The notation includes various rhythmic values and articulation marks. The piece is marked with a common time signature (C) and a key signature of one sharp (F#). The score concludes with a double bar line and a final chord.

The image displays a handwritten musical score on ten staves. The notation is a form of musical shorthand, possibly for guitar or a similar fretted instrument, using numbers 0-4 and letters like 'x' and 'y' to represent notes and techniques. The score is organized into measures by vertical bar lines. Some measures contain a 'C' time signature. There are several musical symbols such as slurs, accents, and dynamic markings. The notation is dense and fills most of the page.



The image shows a handwritten musical score for guitar, numbered 117. It consists of seven staves. The first four staves are filled with numerical tablature, representing fret numbers on the strings. The fifth staff is a treble clef staff with a melodic line of notes and rests, and it is marked with the tempo 'Alleganda.'. The sixth and seventh staves continue with numerical tablature. The score includes various musical notations such as notes, rests, and dynamic markings.

118

Correnta



A handwritten musical score consisting of six staves. The notation is a form of lute tablature, using numbers 0-9 on a six-line staff to represent fret positions. The score includes various musical symbols such as clefs (treble and alto), time signatures (2/4, 3/4, 4/4), and dynamic markings like 'Giga'. The notation is dense with numbers and some letters (E, G, B) indicating specific frets or strings. The piece concludes with a double bar line and repeat signs.

120

Zarabanda Despacio.

quedo.

Alemanda Por 2º tono punto bajo.



121

The image shows a page of handwritten musical notation for guitar, numbered 121 at the top. The score is organized into ten horizontal staves. The first staff begins with a treble clef and contains several measures of music with notes and rests. The second staff continues the notation. The third staff is marked 'Balla' and includes a key signature change to one flat (B-flat). The fourth staff is marked 'ala Seg. da Ven. aqui' and contains rhythmic patterns. The fifth staff continues the notation. The sixth staff is marked 'Correnta' and features a key signature change to one sharp (F-sharp). The seventh staff continues the notation. The eighth staff is marked 'final.' and concludes the piece. The notation includes various musical symbols such as notes, rests, and fingerings, typical of a guitar score.

122

Zarabanda Despa

Giga

Zarabanda Despa





A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as clefs, time signatures, and rhythmic markings. The word "Corrente" is written on the sixth staff. The score is oriented vertically on the page.

125

Zarabanda Despi.

Ropige glossada.

2^a Parte

Glossada.

Giga J.N. 222 P.P. 1

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, featuring various note values and rests.



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