

R. 3891

OBRAS DEMUSICA CAPARA TECLARPA Y vihuela, de Antonio de Cabeçon, Musico de la camara y capilla del Rey Don Phi- lippe nuestro Señor.

RECOPILADAS Y PUESTAS EN CIFRA POR HERNANDO
de Cabeçon su hijo. Anli mesmo Musico de camara y capilla de su Magestad.

*DIRIGIDAS A LAS C. R. M. DEL REY DON
Philippe nuestro Señor.*



CON PRIVILEGIO.

Impresas en Madrid en casa de Francisco Sanchez. Año de M. D. LXX.

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ALA S. C. R. M. ELREYDONPHI LIPPE NVESTRO S E Ñ O R.

Hernando de Cabeçon su criado.



O uiera sido pequeña la ventura de Antonio de Cabeçon mi padre, si dexara de spues de su vida perpetuadas por sucesion y herencia las dos principales cosas que en ella tuuo, que fueron el arte de la Musica, que tan estimada fue de todos, y emplearla en seruicio de V. M. que el tanto estimo, y aunque quedamos con el titulo destas dos herencias este libro y yo, quedamos tan lejos de ygualar ami padre, que fue necessario dexarnos el encomendados a la Real clemencia y liberalidad de V. M. que ha siempre acostumbrado tomar debaxo de su amparo y hazer merced a los hijos de criados que mueren en su seruicio. Esto he yo por mi parte ya experimentado, auiendo recebido de V. M. el lugar y asieento que mi padre tuuo en su Real casa, supliendo por su benignidad en mi lo mucho que para ygualar omi padre me faltaua. Agora se presenta ante V. M. este libro, como heredero y successor de su ingenio, aunque no tan rico como podiera quedar si su Author uiera tenido el tiempo y quietud necessario para escreuir Supplica a V. M. que usando con el de su Real costumbre le recibale baxo de su proteccion y amparo como cosa tan propria suya nacida y criada en su Real casa y de criado que tanto desseo seruir a V. M.



PO quanto por parte de vos Hernando de cabeçon musco de nuestra camara y capilla, nos fue hecha relacion diziendo que Antonio de Cabeçon vuestro padre, musco que así mismo fue de nuestra camara y capilla aya hecho y ordenado, vn libro intitulado Compendio de musica, el qual serua para tecla, vihuela y arpa, y vos le auades recopilado y puesto en cifra. Y porque era grande el provecho que se segaria, nos folicastes osmá dafemos dar licencia para le poder hazer imprimir, y priuilegio por treynta años, o como la nuestra merced fuesse. Loqual visto por los del nuestro consejo, por quanto enel dicho libro se hizo la diligencia que la pragmática por nos agóra nueuamente sobre lo fuso dicho techa dispoe. Fue acordado que deuamos mandar dar esta nuestra cedula en la dicha razon, e yo touelo por bien. Por la qual vos damos licencia y facultad para q̃ vos, o la persona que para ello vuestro poder ouiere y no otra persona alguna podays hazer imprimir e vender el dicho libro que de fuso haze men-

cion en estos nuestros reynos, por tiempo y espacio de diez años cumplidos primeros siguientes qe corren y se cuentan desde el dia de la fecha desta nuestra cedula, fopena que qualquiera persona que sin tener para ello vuestro poder lo imprimiere o vendiere, o hiziere imprimir o vender, pierdan toda la impresion en hizierẽ con los moldes e aparejos della y mas incurra en pena de cinquẽta mil maravedis, la tercia partedillo para la nuestra camara y fisco, y la otra tercia parte para el juez que lo sentenciare, y la otra tercia parte para vos el dicho Hernando de Cabeçon, y todas las vezes que se ouiere de imprimir el dicho libro, durante el tiempo de los dichos diez años, se trayga al nuestro consejo juntamente conel original que enel fue visto, qui va rubricada cada plana y firmado al fin de Alonso de Vallejo nuestro escrivano de camara, y vno de los qe enel nuestro consejo residen, para que se vea si la dicha impresion esta conforme al original, y feos de licençia para lo poder vender, y se tale el precio en que ouieredes de vender cada volumen, lo pena de caer e incurir en las penas contenidas en la dicha pragmática y leyes de nuestros reynos. Y mandamos a los del nuestro consejo, y o tras qualesquier justicias de estos nuestros reynos, que guarden y cumplan y executen esta nuestra cedula y todo lo enella contenido. Fecha enel Pardo a veynte y vn dias del mes de Septiembre, de mil y quinientos y fenta y cinco años.

YO EL REY.

Por mandado de su Magestad.
Antonio de Erallo.

P R O E M I O A L

L E C T O R E N L O O R

D E L A M V S I C A .



NINGUNA facultad ay q̃ menos necesidad rēga de ser alabada q̃ la musica por ser su perfectiō cō generalitē y su cōrradicciō de nadie conocida y confesada de todos y principalmente de los que la prof̃san los quales no tienen necesidad de ser combidados con sus alabanzas a seguir lo que con tanto gusto y contentamiento traētan. Pero porque la estimaciō y iuxizio de los hombres, suele por la mayor parte tener en poco las cosas proprias y ordinarias por muy buenas que sean, y haze mucho caso de las ajenas y raras, aunque no sean tales, y as̃i podr̃a alguno auer p̃uesto en oluido las excellencias de la su arte, no dando se la estimaciō que merecēmo sera fuera de proposito poner aqui algunas consideraciones, solo para traer a la memoria lo que por el r̃s̃o y tracto ordinario se hūniere dexado de advertir, o p̃uesto en oluido y de mas desto dezir algo cerca del instr̃umento musico, a cuyo r̃s̃o se ha compuesto este libro y del auitor del y para que con mejor fundamento se vayan entendiendo las excellencias de la Musica, no se dene considerar por la r̃ia ordinaria estrechado la al r̃s̃o de vn pequeño instr̃umento, o al exercicio de ciertas y limitadas vozes, pues quien quisiere contemplarla en otros mas nobles y mejores subiectos, la hallara por lo menos en la admirable machina de todo este mūdo, que es su primero y principal instr̃umento hecho y templado por mano de la diuina sabidoria, con tanto concierto y proporcion en sus partes que resulta dellas aquella alta y primera armonia, que los sabios antiguos cō tanto estudio anduuiéronla rastreando y con tanto gusto y admiraciō descubrieron, confesjando consistir en ella la vida deste mundo visible, el qual esta proporcionado entre si con las influencias de los cuerpos celestiales y el concierto que en los elementos inferiores les corresponde, y tomando por si cada vna de las partes en el movimiento de los cielos hallaron tan concertadas las proporciones que rimieron a dezir los Pythagoricos resultar dellas vna diuina armonia, a cuya imitaciō, se auia inuentado esta que agora vsamos en instr̃umentos Musicos: los elementos entre si guardando esta proporciō se conseruan y permanescen en su ser y naturaleza, y baxando del mundo grande al pequeño, que es su retrato, el qual dixeron los Philosophos ser el hombre, se hallara q̃ as̃i como consta de anima y cuerpo, as̃i se conseruan ambos por la consonancia y proporciō que tienen entre si, que no es de menos marauillosa consideraciō que la del mundo grande, y vn indicio del abismo de la diuina sabiduria que supo concertar y proporcionar en vn subiecto dos naturalezas tan diferentes como la del alma y cuerpo, con tan estr̃ana armonia qual cada vno en si siente, y explicarla seria muy largo y porque en todo se pareciese este modelo a su edificio, tambien tiene cada parte por si librada su conseruaciō y perfectiō en esta consonancia, pues los humores del cuerpo templados son salud y destemplados causan enfermedad y muerte, como lo considerau los Musicos de la parte que son los Medicos, los quales tocando los trastes de esta vihuela, conocen en el pulso quando no esta templada, y procuran con su arte reducirla en su primer concierto, y tanto es esto as̃i, que la misma anima del hombre dixo Aristoxeno Musico y Philosopho insigne, no en otra cosa sino aquella armonia q̃ del concierto del cuerpo y sus partes resultana, pero dexando esta opinion como ya condenada, y mirando lo que passa dentro del alma hallaremos que tienen sus consonancias y proporciones, y toda su virtud y perfectiō consiste en el concierto de las potencias entre si obedeciendo la parte inferior a la superior, andando de acuerdo el appetito y el r̃azon, as̃i como tambien en la ciudad y en qualquier Reyno y Provincia que es otro modelo, o retrato de este mundo, y del hombre ay diuersos estados y condiciones de gentes, que conforme a la doctrina del diuino Platon, en su republica, se parecen a las potencias del anima humana, los quales mientras se conseruaren en la armonia y concierto en que las leyes los templaron, torna concordia y ser la ciudad y Reyno y en destemplandose desto y diuidiendose entre si, sera destruydo como la diuina sabiduria dixo por su boca. Este es el exemplar o materia, a cuya imitaciō se inuentō esta diuina arte de la Musica, cuyo inuentor cōtemplando esta gran armonia y consonancia del mundo, supo a ymitaciō della hazer otra semejante en los sonidos y vozes considerando bien que no en balde les diō Dios aquella diuersidad de agudo, graue, alto y baxo: sino para que dellas se compusiese este marauilloso concierto, y ordenasse esta diuina arte, con que particularmente quiso ser seruido, y por esto con mucha r̃azon la llamamos diuina, pues aunque todas las artes liberales se han de enderezar al seruicio de Dios, de quien todo lo bueno recibimos, muy mas particularmente lo haze esta, cuyo primero y principal exercicio consiste en el culto diuino, y como muestra mas cercana trata los mas sagrados misterios, y se ocupa en la alabanza de su criador.

Los exemplos de la sagrada scriptura, con que esto se puede contar son muchos y bien conocidos con la fuerza de los
 diez quilo nacer un ro seior, y con cantares de esia a quiso ser recebido el Domingo de Ramos para comenzar la
 passion, salio al monte de los Olivos, despues de auer dicho el hymno que quiere dezir canticos. Con musica ordeno la yre-
 sia regida por el Spiritu sancto que se celebrase el sacro misterio de la Misa, y los demas ofiçios de la casa. San Pablo
 aconseja a los Colossenses que se animen con hymnos Psalmos y canticos spirituales, y llenos estan los Psalmos de David
 de amonestacione, que ioemos al seior con esta arte, nombrando todos los instrumentos de la porque como toda ella es
 de Dios no quiere que refrenemos nada para el mundo, ni que nos contentemos con hazer esto como quiera, sino que can-
 temos sabiamente como los mismos Psalmos se cantauan y por sus titulos pareçe en que David dexo señalados los to-
 nales e instrumentos con que se auia cada uno de entonar, aunque por el desuydo y oluido de los hombres, se perdió el co-
 noscimiento de aquella Musica, hasta que el Papa San Gregorio ordeno como se auian de cantar en la yglesia, y lo mis-
 mo hizo el sancto Pontifice Leon segundo que fue muy aficionado a esta arte y la professo, y otros Pontifices despues
 del con el sancto cuidado que en esto pusieron, dicen bien a entender lo que se pagana nuestro seior de esta arte, la qual
 no solo que se para su seruicio en la tierra, yro al a en el cielo se celebra con ella el triumpho de su gloria como fue relata-
 do a sant Juan en su apocalypsi quando vyo el throno de Dios cercado de aquellos veynete y quatro ancianos musicos q
 con sus instrumentos celebraban la victoria del cord-ro, aun hasta la eternidad con todos sus errores y ceguedades no
 se le encubrio esto y siempre en ella fue tenida la Musica por cosa divina, y como tal atribuyeron a Mercurio la inuen-
 cion della, y hizieron cetro y capilla de las nueve Musas las quales se preciaron tanto de este exercicio que aunque profes-
 seuan las artes y sciencias que llamamos liberales cuyas inuentoras son, no tomaron por insignias sino solos los instrumen-
 tos Musicos, por los quales son conocidas ni quisieron que otra arte tuuiese su apellido sino esta, y como esta tan pro-
 pria para la llamaron Musica, y se las prouee parciencia sabida, cosas deue mirar el origen y fundamento que tuvieron
 que fue la estremada afiçion del demonio, el qual queriendo parçer Dios en la gentilidad, no supo hallar mejor disfraz
 para su mentira, q el uso de esta divina arte, sabiendo lo que allegada y privada era de Dios, y asi se valia della, por pare-
 cerlo el haziendole esia honrra, y cubriendo con ella las ressusitas que dana en los oraculos y por boca de las sibyllas que
 para que parçiesen diuinas queria que fuesen en verso, y cantadas como de Virgilio pareçe. Muchas otras cosas se pu-
 dieran traer a este proposito, de que estan llenos los libros que por no cansar dexare. Y porque suelen los que alaban al-
 guna cosa tener cuenta principalmente con la honrridad y aueridad de la misma cosa, en si con la utilidad y prove-
 cho que della resulta, y con el contentamiento y deleite que causa las quales tres qualidades todas dan suma perfection
 en el subiecto en que se hallan. Estas se vera como en en la Musica, y creo que en lo que hasta aqui se ha dicho auemos cu-
 pido con la primera y mostrado quan principal y honrrada es esta arte en si la utilidad y provecho que della viene a los
 hombres es de tanta importancia y consideracion que temo ha de parçer mas en escarçimento que ver dlo que della
 aqui dire pero quien bien lo quisiere considerar hallara ser para ver dlo y no inuentado por mi sino en muchos lugares
 probado y declarado por el diuino Platon, cuya aueridad es tanta que Ciceron le llama el Dios de los Philosophos y di-
 ze que para dexarse persuadir dello que el dize, no es menester que le de raz on ni argumento sino solo que el lo diga. Tor-
 nando pues al proposito, utilidad no es otra cosa que medio para alcanzar algun bien. Y porq el summo bien que es auer-
 siva bienauenturança, esia en la virtud, o se alcanza por ella nadie dudara que la summa y mayor virtud sera aquel
 medio por donde alcançamos tan importante fin como el ser virtuoso, esie es la Musica conforme a la doctrina de este
 Philo sopho el qual en los primeros libros de su republiça, y en el segundo de las leyes declara lo particularmente que la
 virtud no es otra cosa sino aquel conuerio que deziamos de los mouimientos interiores del alma que llamamos passio-
 nes o appetitos los quales ha de templan y conceder el entendimiento y raz on en cierta saz on y edad del hombre, y an-
 tes que esta llegue la Musica. Porque asi como el arbol no da fructo luego en siendo plantado sino a cierto tiempo, asi
 el hombre no recibe el uso de la raz on sino passados ciertos años de su niñez y mocedad, y porq importa mucho de se-
 pequitos caminar debaxo del gouerno de la virtud, llenando subiectos y obedientes a ella los mouimientos de nuestra
 anima que aun son en aquella edad mas desconcertados e impetuosos, si lo dexásemos estar asi quando despues llegase
 la raz on los hallaria tan rebeldes con la soltura y libertad pasada como caualos desbocados, y con mucha dificultad
 los domaria debaxo del freno de la obediencia de sus leyes, es menester que entre tanto que llega su tiempo, venga la Mu-
 sica y a bueltas de su gusto y suauidad que es el cebo con que aquella edad se ha de educar, y el lençua e que en ella se entien-
 de les introduzga el concierto y compas y orden en sus appetitos y deseos, haziendoles aficionados a esta composiçion
 y moderacion que la Musica muestra, furiendoles en esto de ayso y gobernadora tanto me or y mas effeaz que
 el que este nembre tiene, quanto es mas firme y segura la buena costumbre a cada por bien y con gusto, que la que con
 fuerza y miedo se introduzga como dixo bien el Comico. Esta es la opinion de Platon, cerca de la ciuica de los buenos
 qual el colloca el bien de la republiça, pues asi como la rueda no es menester mas que mouerla una vez, y ella por su na-
 turaleza se va rodando, asi de buenos niños se hazen buenos hombres, y ellos crian buenos hijos, y successivamente se per-
 pua desta suerte la virtud en la ciudad, y no deue nadie poner duda en la certidumbre de la opio por falta de tiempo
 exemplos

exemplos de hombres mejorados en su salud por el uso de la Música, por que quando estos a caso se les ofusca, se de entender que no toda Música meuefice, es nombrez que mucha de la que oy se usa es la ya citada y mudada de aquella verdadera y divina Música que Platon distinguia de la común, que no solo no produce aquellos efectos, pero alguna vez los contrarios, y en este lugar no tratamos de la Música vulgar, y chocarrera, tras que se va el vulgo de la gente, sino de la buena y perfecta, conforme a lo que diz e Tullio, que quando se disfiere sobre alguna cosa no se ha de considerar sino consumada, y en su perfeccion. Este premecho que la Música trae no lo encarece, como quier Platon, que de mas de fundar sobre el la institucion de la república, preguntando de si ues quando y porque causa vernia a desconcertarse y perderse della el buen gouirno, diz que sera quando los Musicos mudaren los tonos de sus cançiones, dando a entender lo mucho q' importa conseruar este fundamento, lo qual auia bre catado los Egypcios, y los Athenienses antiguos: pues como el mismo auitor refiere, temia les que les vedara el mudar dela Música de sus antepassados, de aqui nacio asi recato que se tuuo de no mudar ni alterar las leyes y concierto de los instrumentos musicos como paresce en el Pronemio Griego, que en Remente suena rito como si dixesemos nadie agorne la Música. Lo qual refiere Plutarcho auer dicho Emepes cortando dos cuerdas que Phrygides musico auia acrescentado a las siete ordinarias de el instrumento, y asi los Lacedemonios mandaron cortar a Timotheo musico en su vihuela, las cuerdas que el auia añadido de mas de las siete, segun cuenta Cicero en el libro segundo de sus leyes, por que se vea tambien que la Música no solo cria la virtud en la ciudad tierra, sino que la conserva y sustenta en la mudança, se de considerar otra excelente propiedad que tiene, es leuantar el animo sobre si, desfogandole del afficion de las cosas de la tierra, en lo qual quanta parte de la perfeccion humana consista, ninguno ay que no sepa y mucho mejor los contemplatiuos que han experimentado lo que tale leuantar el espiritu sobre los cuidados y embarras delas cosas del mundo para colocarle en Dios, donde tiene librada su hartura, como diz e el Psalmista, y aunque esta diuina propiedad de rebolar el entendimiento es comunmente atribuida a otras ciencias, bien claro se vece quanto mas auenta adelante lo haze la música, por que las otras solo gozan del entremetimiento de la contemplacion, que es común a todas, pero esta arte de mas de que tiene la suauidad que comunica al oido, con el qual le regala y adormesce de manera, que dexa sin embarras, o al alma para hazer este salto y leuantarse sobre si, sino me engañó, esto quiso dar a entender Homero debaxo de aquella figura de las sirenes, con cuyo canto se olvidan los hombres de si mismos, aunque comunmente es de otra manera interpretado, muchos exemplos vimos ay deste efecto de la Música, y uno que cuenta la sagrada escriptura en el quarto libro de los Reyes, no es fuera de proposito querien do Eliseo profetizar delante de aquellos tres Reyes, que estauan juntos con sus exercitos para ayudar al Rey de los Moabitas, pidió le traxessen un musico, y despues de auerle oido profetizar usando deste medio para recoger sus sentidos y aquietar su anima en contemplacion, por recebir mejor con esta disposicion el espiritu de la propheta, segun la glosa ordena, declara en aquel lugar. Grande es la utilidad que dela música nos viene si della no sabemos aprouechar, pues es origen y causa dela virtud moral y contemplatiua que son las dos alas con que ha de bolar nuestra anima a Dios, y no sera necesario aunque las ay a traer en consecuencia, otras utilidades puestas estas dichas ninguna ay de cuerpo, o bienes de fortuna que se deua hazer caso, y puestas ante las del alma son en los ojos sin cataratas de engañó miran las cosas una pequeña candela delante de la luz del Sol. Resta agora que prochemos la ultima parte delos tres que propusimos a saber la suauidad y deleite que de la Música resulta, la qual reciben, no solo los que la oyen, pero aun los que la hazen, que esta excelencia tiene esta sorte entre las demas que no es mira de ageno contento, sino que primero le recibe en si, y mejor por ser mejor entendida delos que la profellan, que de otros, y en esta parte que toca al deleite nos deterenmos menos q' en las passadas, pues lo que los sentidos experimentan no es menester que la razan lo prueue: pero por que el nombre de deleite es sospechoso y en el iudicio de algunos reprobado, sera bien declararlo, que aqui entiendo no por el, y distinguir nuestro deleite del que no es digno deste nombre, aunque le ha alcanzado por suer delos legos, los suertes de deleite por elos Philosophos, la una delos que son propios del anima, y ella los recibe por si en los quales no ay vicio ni peccado como son los deleites dela sabiduria y diuina contemplacion, y los que resultan de a virtud, otra es delos que llaman del cuerpo, por que entra en el anima por estas cinco puertas de los sentidos corporales, y desies tan poco les condeñan sino en los casos en que ven apartados del medio dela virtud. Pero pueden ser sin pios, y sin peccado como es el deleite del oido, cuyo obieto es la Música, y de mas de no ser de si vicio, gustar de su armonia, es un deleite tan honesto y proporcionado en su tanto ala gloria que es el gozar del mismo bien que paresce una prenda y señal que se le da de aquel denario dela paga celestial, y asi no sin gran providencia y orden del Spiritu Santo, en las glosias se celebran los diuinos officios con música, por darnos en oido una representation dela gloria, y comenzarnos a paladear como a ninos en el guiso y suauidad della, con el qual no solo se regalan los ojos, se enuelan se los aspidos, esfuercas se los passan, mas: pero aun los peccadores siuen en ternese sus malos propósitos y reuoluesen sus malas inclinaciones, como si fuesen en cantadas gozerrando sus oidos al encantador sabio segun es el salmo, dize q' asisen su oido en las conpensiones euntes de si que la suauidad del canto dela glosia le ablanda el cora, en y fue principio de su conversion. Todavía mas, en las obras se le se por medio de la su arte, que es mortal enemiga de los malos y desordenados efectos y pasiones del hombre, mas

de la melancolia madre de la locura y desesperacion, lo qual se vee bien por Saul, que estando comado del maligno espíritu, por medio de este mal humor, no halló la solitud de sus buenos criados, otra mejor medicina que traerle un músico, para que quando fuesse arrebatado de aquella pasión, teniendo en su presencia le aliviasse della, y así le truxeron a David, y aun le hauiera de costar caro por mas de una vez en que su buena dicha le libró del golpe la lanza que con aquella furia endiablada le tiro, por donde se vee bien la repugnancia de la Música y del demonio, que no podía sufrir tan cerca de sí a su contrario y no solo haze roñoso la música a este furor pero a otro tanto, o mas violento es el de la ira, el qual suele ser muchas vezes reprimido con la suauidad y ternura de la Música. Venciendo lo que en sí es hablando en su naturaleza a lo rexo y impetuoso, no sin gran mysterio de la providencia divina, de lo qual se podrían traer muchos exemplos, pero baste uno del Emperador Theodosio que entre sus muchas virtudes solo fue notado de este vicio de la ira, y se ama visio bien en la cruel execucion y castigo de los Thessalonicenses porque estando algunos meses descomulgado, y temiendo otro tal los de Antiochia, por otra mayor ofensa que le auian hecho embiaron su Obispo a la corte para aplacar la ira del Emperador, el qual hallando el negocio difícil de tratar por via ordinaria tomo esta arte por intercessora concurriendo con unos músicos que el Emperador usaba de ordinario mientras comia le cantasen y cantasen ciertas endechas y cauciones que se auian compuesto para aquel proposito, lo qual siendo hecho fue parte no solo para que el Emperador ablandase su ira pero se enterniesse de manera que no pudo disimular ni aun tener las lagrymas, como mas particularmente lo cuenta Nicephoro y Theodorito Cyrenense y así con gran razon estubo y esta la Música en los Palacios y casas Reales, para que con su honrra y dulce entretenimiento alivie las pesadumbres y granes enojados de los Reyes mirigué y ablande sus pasiones que como hombres suelen tener y como tan poderosos suelen ser en ellos tan rehenentes y durosos a la republica, otras muchas alabanzas de la Música se pudieran decir de cuyas excellencias estan los libros llenos y por ellas ha sido y es con gran razon tenuta en mucho de todas suertes de hombres y de ninguno si de ella aya puesto a hablar tan agraciada como de mí, que con tanta cortedad y polveza de varones y estilo he querido resumir aqui sus alabanzas las quales no sólo le competen en sí sola y mirada y considerada, sino aun en comparacion y competencia de las demas artes liberales: porque que tiene en mucho la antigüedad de cada una de ellas, por tenerle entendido que en tanto es una arte de mas utilidad a los hombres quanto mas antigua origen tuuo y auer sido las primeras artes inuentadas por la necesidad y las que despues vivieron por el regalo y vicio. Indaga se ha ser la Música a la mas antigua de todas, lo qual no se prueua solamente por las antigüedades de gentiles que hazen su inuentor al Dios Apollo ni por la Theologia de Homero que lo da a Mercurio en sus hymnos, porque aun si se estiman estos testimonios se pueden rebazer por falsos sino con la misma escriptura divina que en el capitulo quarto del Genesis atribuye la inuencion de la a Iubal, hijo de Lamech en la se prima generacion de síde Adán y parece que con suma providencia la divina sabiduria ordeno que desde principio del mundo se exercitasse esta arte, porque la rudeza y rigor de los hombres que aun no estauan labrados con policia y humanidad se mitigasse y ablandasse con la suauidad y regalo de la Música, y no comenzo la Música temprano para quedar olvidada con otras mejores inuenciones como de ordinario suele acaser de despreciando las cosas nuevas a las antiguas, arte se puede esta diuina arte llamar primera y postrera pues siempre se ha no solamente conseruado pero ydo en aumento, y en todas edades y siglos por todas naciones y generos de gentes sin auer algunos tal barbaro estado quito no participasse de su suauidad, lo qual no han alcanzado ninguna de sus compañeras las artes liberales cuyas primicias y fauores han sido limitados y padescido sus alteraciones y mudancas de tiempos y si en algunas naciones o prouincias han sido validas en otras no han sido aun conocidas quanto mas estimadas como se vee en la Retorica Poesia Astrologia y las demas sciencias que sus profesores se quejan de auer sido otro tiempo tan estimadas y estar agora muy desfauorecidas y casi puestas en oluido, no se puede quejar de esto la Música, pues no solo por todas naciones y en todos tiempos casi desde el origen del mundo, pero aun a toda suerte de gentes sin excepcion ninguna es agradable como Aristoteles dize y todo el mundo vee sin que se halle ninguno que la desdese de su compañía, el alpreco y prospero la tiene por dulce compañera de su contento, el miserable y triste por consuelo y alivio de su trabajo, y ella se crian los niños en sus camas, recreanse los viejos en sus pesadumbres, en los teplos, en los lagares publicos, en las calles, en las casas y en los campos y en todo lugar tiene su cabida de dia parece bien y de noche mejor, alegrá los combites, acompaña y honrra los mortorios y ay oficio ni dignidad tan subida y authorizada, que se desdese de su compañía: quien mas graue y riguroso philosofo que Socrates y en su vejez dize Platon que deprentia a cañer. Los Athenienses tenían por consueño en sus banquetes, en alçando los manteles, comer un instrumento y cañer por su ruidada cada uno y así no auia hombre principal que no fuesse músico, y auendo en un combate llegado Athenienses la vez, y mostrauo no saber cañer fue por ello tenido por ygnorante y músico fue excusarle su mucha grauedad y ser el mas principal hombre de Athenas en su profesion de soldado en q' auia siempre venido gobernando los exercitos de los Athenienses, cuyo capitán general fue, porque si gente ay quien mecos parezca conuenir la Música, son los soldados y si estos se preciaen de ella, vease por Achiles quando estando retirado en sus tiendas por aquel enojo que tuuo con los reyes. Dize Homero que se entretenia ratiendo en un instrumento de plata y cantando hazia de varones principales, que son nuestros reyes, y no es menester citar uno a uno los testi-

que pues los exorcistas de los Lacedemonios, forjó Plutarcho, que con musica se animan en la batalla, si la que agora se usa por no ser tan formada no la queremos llamar musica, no podemos negar que del todo lo dexé de ser, y fuese su parte de armonia en las caxas que llaman de aradores y trompetas y otros instrumentos que en la guerra se traxeron, los quales no solo los hombres pero aun los cavallos se animan y esfuerçan en conclusion no ay genero de gente aqui la musica no agrade, y como dize Pindaro, los adorescidos de Dios esos son los que no huelgan con ella, y aya lo estana Saul, quando tiro la lanza a David, y si toda via queda alguno que no guste de la musica, bien sera que sepa el nombre q tiene en el proverbio latino, en el qual queriendo notar a uno por incapaz de entender cosa de ingenio, se llamamos asno ala tribueta, como si dixemos que aun de los animales brutos ninguno ay sino este que de la musica no gusta: y la fabula se lo dize, en que Júpiter quenta quan mal puez fue en la sentençia que dio contra el Rinyseur, en favor del cuerno, donde aun se puede canocer tener la musica mas larga jurisdiccion, por donde se esliende que son los animales y auis y peces en muchos de los quales es bastante el instinto natural a conocer y sentir esta suauidad de que podriamos traer arros exemplos y muchos dellos notorios, como el Delphin que recibio a Arion echado de la nao, y le sacó apuerto, y tomando por paga y siete de su navegacion la musica que le oya. Los cuernos se van tras las flautas de los pastores, los elefantes se amansan con la musica, a los animales de carga con cascamales y campanillas, les ayudan a llenar el trabajo del camino las auis no solo la fuente, pero algunas, como es notorio, la profesian, y dexado aparte lo que se vee y admira en el Rinyseur, y Plinio del cuerno, es de notar lo que Plutarcho refiere de un tordo, que por el cantar era estimado en mucho, y aniendo oydo una muy buena musica en el aposento donde estava, no canto el en aquellos cinco dias siguientes, y se pensó que de ayronado aun enmudecido, y al cabo dellos salio contrahaziendo aquella misma musica que auia oydo, de estas y otras muchas cosas que se pudieran dezir, se dexa entender quan universal sea esta arte, y los largos limites que alcanca: en lo qual haze notable ventaja a todas las de mas, y a muchas dellas en el provecho y utilidad comun que la república della refierbe: en lo qual no trataremos mas largo, porque de tal manera queremos loar nuestra arte, que no enojemos las agenas: pero no dexare de dezir, que el origen de las ciudades y republicas se deve a la musica, antes de la qual los hombres vivian como bestias, desparricados por los montes sin ley orden ni policia: y el primero que los començó a cõgregar fue Orphéo, tras cuya musica se yunan todos, y esto dio ocasion a los poetas de fingir que lleuana tras si los animales y arboles, por auer cõ su dulce entretenimiento domesticado y alandado aquella rusticidad y rigor de los primeros hombres que estauan como brutos y aun como insensibles troncos sin trato ni comunicacion alguna: esta fue el diuagazga que los sacó de las cuevas donde vivian como bestias y de entre los arboles y selvas, y les dio el ynto, y voluntad de vivir en uno y deffendiéndose unos a otros. Gano con esto la musica tanta honrra, que mouido de envidia los Reticos se la pretendieron usurpar, y con sus acostumbradas labias y persuasiones, metiendo lo abarato, y tortiondo el verdadero sentido desta figura, dixeron que su arte era la que auia obrado esto, y asise metió dolo Ciceron. Principe de la eloquencia latina, pero sin tomarnos con ellos a palabrass, porque nos tennan en ellas ventaja: la razon misma nos deffende ra callando, pues es claro que la eloquencia no tuvo origen, ni fue conocida en la sencilla y tierna edad del mundo sino mucho despues de reducidos los hombres aley y concierto, y reynando ya en las ciudades la malicia y codicia, madre de los pleytes y disensiones. En las quales se tomo por valedora de una parte y otra. La eloquencia para avizar mas este fue el socodor de la deffensa que cada uno pretendia, asy que en la primera vudez, y como si dixessemos nuez del genero humano no hubo eloquencia, ni se encendió, ni conoció, sino q por medio de la musica, cuyos efectos obraron en la tierna edad, como arriba diximos se abudada en los hombres y començó a entrar en ellos la humanidad y amor, y a qñer ser regidos y gobernados por razones, y vivir en ciudad con leyes y concierto. Y que esto sea asy podriamos prouar por muchos rasgos, que de la antigüedad nos quedan, por los quales descolorimos esta verdad. Polibio escriue que en Arcadia havia treinta años no vsaban los hombres otra arte sino la musica, y de aqui tuvieron origen las Elogas pastoriles en muchos lugares celebra Homero padre de la antigüedad las prerogatinas desta arte, y por lo que en el libro diez y ocho de la Odisea dize en persona de Eumeo se entiende claro, que solas quatro artes auia en aquel tiempo, que por ser utiles a la ciudad procuraban traer a ellas los que las sabian, no otro ningun hombre extranjero. Y nombrando simplemente los tres el Propheta Jeremio y Architecto dize alcabo y el diuino Cantor que delicia con su canto, asy que sin duda es grande la obligacion que la república tiene a esta arte mas que a ninguna de las otras. Pero por que toda comparacion es odiosa, dexare aparte muchas que de sus ventajas se pudieran dezir, y sera iusto dar ya fin a lo que toca a sus alabanzas, no porque ayamos dicho alguna razonable parte de lo que dellas se pudiera dezir, sino antes porque se ofrescen tantas cosas juntas, que si queremos dar entrada a unas, no podremos detener el tropel y conserro que dellas cargara, y aueremos de hazer libro en lugar de prefacion, y por que entre otras excellencias, tiene tambien la musica, el ser enemiga de parleros, y poner silencio donde curra. Lo qual significan los latinos en un proverbio, que dize, que tiene que ver el Gralo con la vi buela. Y asy sera bien no parecerle en la demasia de palabras, y concludiendo con esta parte dezir algo del instrumento Musico, para que principalmente se enderece esta obra, no metiendonos a considerar las consonancias y diuersidades de voz, que en el ay, y otras cosas, que en esta razon se pudieran dezir, sino otras ventajas que a los de mas instrumentos

tiene que son manifestas, y claras, y cada uno facilmente entenderá aunque no sepa Música. Las quales me parecen que se pueden advenir en una sola, y es que si del instrumento al arte puede aver alguna proporción. O semejante entre todos los instrumentos músicos ninguno ay que mayor la tenga a su arte, y con mas razón deus se estimado della como de ordinario lo son de las madres, los hijos que mas los parecen. Loamos al principio desta prefacio la Música por mucho que abraça y comprehende atribuyendo esto a su grandexa, en la qual se parece este su instrumento que haze ventaja a todos los otros en quantidad y en grandexa de voz que es tal que fuera de los templos no puede proporcionarse a nuestros oydos ni sonar bien en aposentos de casas por grandes que sean, y como diximos tambien que era la Música una arte dedicada a Dios, y al culto divino, mas particularmente que ninguna de las otras, y quanto era qualificada por este respecto, así es el Organo: un instrumento, no solamente mas dedicado al culto divino que los otros pero el que solo entre ellos de tal manera lo es que no se ocupa ni distrahe en otras ningunas cosas, y como el buen niño Samuel amado de Dios, no sale del templo dias ni noches pareciendo se en esto a los religiosos que gozan de aquella bendición que el espíritu sancto da por su voluntad a los que residen siempre en la casa de Dios ocupados en alabarle como sea así que los otros instrumentos músicos si alguna vez entran en el templo a hazer este officio y reconocimiento, de mas de venir por la mayor parte conducidos por precio, como jornaleros no lo hazen sino de cumplimiento y de pasada, y como indutos y profanos, y luego se van disruten a otras ocupaciones del siglo, entreteniendo gentes baldías, extragando la divinidad y disminuyendo la dignidad de su arte. Alabose en la Música, el levantar los spiritus a Dios, en contemplacion y así el instrumento que mas este obra es el organo, y con razón se puede dezir del lo que sant Basilio dice, en loor del Psalterio, que el sonido de sus voces se encamina hacia arriba y no abaxo como los demas instrumentos, dando por esto a entender el efecto de la Música en levantar nuestros animos a Dios como hacia la muy aprometada en este exercicio, y en el uso deste instrumento. Santa Cecilia en compañía de los Angeles, muestra tambien la magestad y señorio deste instrumento, en el aparato y sermicio, que solo el tiene entre todos los demas; no consentir ser tocado, de manos rudas, y principiantes ni exercitarse en el la gramática del enseñar, ni la molestia del deprender y estidiar, aeniendo otros instrumentos menores, a quien tiene cometido esto que son los que llaman monacordio, y clavicordio, y desta autoridad comunica al que le toca el qual no está como los demas músicos, embarazado ni cargado con el instrumento. Ni tampoco se descompone en voz gesto, o mienzo mientras tallo, sino que es la sentada, y compuesto con señorio, autoridad, y sermicio. Exercitando tan solamente las manos en el tallo, sin cansancio ni pesadumbre, tambien el organo bien autieno instrumento pues quando lo que dize el Psalmista, laudate eum in chordis organo, no se huviese de entender por el, sino por otro instrumento de cuerdas conforme ala interpretación de los Hebreos, basta hallarse mención de los organos Hidraulicos, en Virgilio que fue antes del nacimiento de Christo nuestro señor, y en Heron, Alexandrino auctor Griego y antiguo, tambien se halla en Julio Pollux que fue en tiempo de Commodo Emperador. Y todos tratan del como de casa antigua y no nueva a sus tiempos, y por ende llamo esto en la dignidad del nombre no dexa de parecer el organo a la Música, pero como se dixo q de las musas se avia llamado musica por excellencia, así este instrumento tiene el nombre de organo, q en Griego quiere dezir instrumento, por aquella figura de hablar en q llamamos a la ciudad a Roma, y el Philosopho a Aristoteles dandoles el nombre común, por la excellencia de si. Esta alcaza en tanto grado la musica, q aya q ha tenido grandes ingenios y habilidades en su profesión, son pocos los q en ella han tenido gran nombre, y entre ellos se puede afirmar con mucha verdad averle merecido y conseguido mayor. Antonio de Cabeça auctor deste libro, de cuya fama, antigüedad lleno el mundo, y no se perdía jamás entre los q preciar la musica fue natural de la montañita y ciego de sí de muy niño, y no sin particular providencia de Dios, para q acrecentado de la cecidad del señorío del ojo, en lo q saltaba de la vista, y duplicado en el aquella potencia, quedase tan aumentada y subtil que alcançase a lo que fueran ingenio comprehendido y sosegado por otra parte la ymaginación de las especies visibiles que la fue en inquietar estubiese atenta ala alta contemplacion de su estudio. Y no estornarse las manamillosas obras, que para gloria y alabanza de su criador, ordenanza, y por su mano tanta con tanta admiracion de quántos le oya: es Dios tan liberal en las recompensas que da por lo que a los hombres quita, que por el resufructo de la vista corporal q quito a Antonio de Cabeça, se dio una vista maravillosa del animo abriendo los ojos del entendimiento para alcançar las subtilidades grandes desta arte y llegar en ella a donde hombre humano jamás llevo, q bien se pareció aver recibido este don, de su ingenio de mano de Dios, pues fue como origen y principio de una singular virtud y christianidad, en que no menos se aventaja en su vida, que en las obras de su musica, sirviendo a nuestro señor no solo con el armonia de ella pero con aquella rara suerte de musica, que Socrates dexa concordando sus buenas obras, con sus palabras sin caer en la reprehension que Dios enes haze a los músicos de su tiempo, que sabiendo remplar las cuerdas, no sabian remplar las pasiones de su animo. No fue desto el buen Antonio de Cabeça, ni alabo menos a Dios con su coraçõ q cõ sus manos, endereçado siempre a su gloria los lindos y unediones de esta arte, sin tener otro fin, no se ensoberbeciendo, por lo q en ella alcã, o ni temiendo en si mismos los q menos sabian, aates honrándolos a todos, y estimando sus cosas, y alabándolos lo bueno q en ellas avia mostrado desear el de poder hazer otro tanto. Lo qual hacia con gran senxillez, sin genero de ironia, o dissimulacion, y de su grande humildad, procedia no solo no gloriarse por consumado ni perfecto, en lo que professava pero, ante

nerse siempre por discipulo o esculpiendo ala continua. Y aunque en el dize de asi mismo quando no alcançara algo de lo que su desseo le proponia. No se alio con este talento mayuilloso, ni dexo de comunicarlo a quantos el pudo enseñar que fuesen capaces dello: aunque fuesen muy pobres, porque no le menua cobicia ni interese fino para charidad y virtud y asi no se contentaba con enseñarles el arte: pero los aconsejaba, y amonestaba siempre fuesen a Dios: si querian aprovechar en ella. Con estas y otras muchas virtudes que tuvo alcanço ser tan universalmente. Bien querido de quantos le conocia: que realmente no ay cosa que mas bien quilloshaga los hombres, que la virtud, por que la excelencia de ingenio sola, no mueve amor en los que la conocen, sino admiracion e invidia. Destas dos consecuencias tuvo siempre Antonio de Cabezon, por suya, la primera dexando ocupados tanto con ello los animos de los que le oyan, que la segunda nũa halló lugar donde entrar, por que no suelen los hombres tener embidia de las cosas, de que no se jex gan ser capaces. Y ningun no huvo tan loco, que no vindiessse sus fantasias, a la grandexa de ingenio, que en Antonio de Cabezon se conocia. Lo qual se entendio asi no solo en España: pero en Flandes y en Italia, por donde andauo siguiendo y sirviendo al catholico Rey don Philippe nuestro señor de quien fue tambien querido y estimado, quanto pudo ser hombre de su facultad de Rey ningun no y aun en demostracion desto hizo sacar su retrato: y le tiene oy en dia en su Real palacio. Estas jornadas y ocupaciones no le dexaron escureir como lo hiziera, si tuuiera quietud y tiempo, y asi lo que en este libro va, mas se pueden tener por migajas que cayen de su mesa, que por cosa que el huuiesse hecho de proposito ni de assento, por que no son mas que las lecciones que el daa a sus discipulos: las quales no eran conforme a lo que sabia el Maestro fino a la medida de lo que ellos podian alcançar y entender. Pero con todo esso se conocra en ellas lo mucho que este insigne varon supo y quien de llo se aprovechar es bien que conseruado la grata memoria del auThor, endersese como el hizo: a gloria y honra de Dios lo que esculdiare y supiere, pues con todas artes y mas particularmente con esta quiere ser alabado.



IOAN. CHRIS



tophori Caluetti Stellæ.

DE ANTONIO CABECONE MUSICOREGIO.

ENCOMIUM.



LL E lyra fulgor Phæbeæ, & gloriæ pleſtri,

Illaq̃ Treicia fama perit cithara.

Nam laudes cunctis Antonius abstulit orbis

Luminis, æolijs, qui micuere sonis.

Cui cedat viridis dorso Delphinus Arion

Per pontum vectus, dulciter ore canens.

Cui Dux Aonius cedat, qui condidit urbem

Thebanam dulci carmine saxa trahens.

Cui cithara insignis Dorceus, cedatq̃ Philamen,

Et vates lyrica Lesbii arte potens.

Quilacedæmonios leniuit voce furentes

Cygnæ, atq̃ animos seditione feros.

Dùm melicos fundit cantus Antonius ore:

Dùmq̃ mouet digitis organa eburna suis:

Dùmq̃ habili tenues impellit pollice chordas:

Dùmq̃ sacros hymnos voce canit resona:

Illum Castalidum miratur turba Sororum.

Deſerit auratam pulcher Apollo chelyn.

Et ſidibus Cypris gaudet formosa canoris:

Et Charites gaudent cantibus ambrosijs:

Quos Antonius è querulo dat gutture cæcus:

Dùm ſuauius angit molia ſila lyra.

Atq̃ truces animos blandæ ſtudine fleſcit:

Et mollit lepidus efferacorda ſonis.

Biſtonium vatem iâm ſylua, & ſaxa relinquant:

Cumq̃ ferur apidis multa cucurrit ouis.

Subſiſtunt volucres capta dulcedine cantus:

Inachiumq̃ tenent pleſtra ſonora Linum

Atq̃ modos Tagides tollunt adſidera Nymphæ,

Antoni, & rutilus detinet amnis aquas.

Hoc fecit Padus, hoc Iſter, & henusq̃ bicornis,

Hoc tumidus Scaldis, caruleuſq̃ Moſa.

Hec

*Hoc Tamē si fecit: viditq; per aquoris Undas
 Nereidas blandis insiluisse sonis.
 Delphinas sese tollentes vidit in auras.
 Antoni ad citharam ludere Arioniam.
 Et lentus Guadarama suis exultat in undis:
 Dūm resonat Pardi per nemus omne chelys.
 Syluani sistunt: inquam & Urcades arcus:
 Nec sequitur telis Delia pulchra feras.
 Et Fauni, & Saryri cantantur pectine leni.
 Pan Amphoniam barbiton esse putat
 Quin & Apollineo cantus Dryas, aq; Napæa,
 Pieriosq; sinos Naiades esse putant.
 Quos pulchre reddit Fernandus Regius alter
 Orpheus: qui Patrem Voc, lyraq; refert.
 Qui mentio Patri Musis succisit amico:
 Nam Magno Regi nobile pulsacebur.
 Excitat & cineres Patri, monumentaq; profert
 Lucunda in lucem. Vivereq; illa facit.
 Vi laudem, & nomen per totum Antonius orbem,
 Mansurumq; habeat seculum in omne decus.*

DE PEDRO LAYNEZ.

Soneto.

Fenix, en todo el Orbe vnico y raro,
 Templo famoso, de alto entendimiento,
 Fabrica, adonde el arte al pensamiento,
 Es y igual, como en esta vemos claro:
 Aunque el rigor del adō injusto, avaro,
 Tan presto derribo tal fundamento,
 Para tan lamentable sentimiento,
 Aqui se ofrece vniuersal reparo.
 Pues lo que perdio el mundo, con perderte:
 Didiño Antonio, ornamento y gloria,
 Del ya pasado siglo, en el presente.
 Lo restaura a pesar del tiempo y muerte,
 El claro sucesor, que tu memoria,
 Ha buelto biua y clara, eternamente.

A ANTONIO CABECÓN

El Licenciado Iuan de Vergara.

Ya que sin lumbre del corporeo velo,
Saliste alma diuina al figlo humano:
No sin acuerdo nuevo soberano,
De que no te impidiese luz del suelo.
Al coro que a Dios canta al caste el buelo,
De alli cogiste el punto, el canto llano,
Pues que tu diestra milagrosa mano:
Clara señal nos descubrio del Cielo.
Que mortal viltz (Antonio) jamas pudo,
Lo que sin ella tu, que así dexaste,
De gente en gente, eterna memoria.
Mas segun lo que fuyiste, y lo que obraste,
Que Dios te aya enseñado, no lo dudo,
Porque quanto supistes faze a gloria.

ALONSO DE MORALES

Salado, en alauança del author.

Soneto.

Si Orphee con su dulce y triste canto,
pudo mouer las furias infernales:
Si Arion cantando sus terribles males,
Cobro la vida con su propio llanto.
Y si con lyra pudo Amphion tanto,
Que edifico de Thebas muros tales:
Quien ha excedido a todos los mortales,
A quien no causara mayor espanto?
Que si el canto de aquellos ablandaua,
Las piedras y los arboles mouia,
Y el abismo sintio su desconsuelo.
Antonio mucho mas se señalaua,
Pues con mas celestial dulce armonia,
Las almas leuantaua hasta el cielo.

DECLARACION DE la cifra que en este libro se vfa.



PARA inteligencia y vfo de la cifra de este libro, se ha de presuponer que el que quisiere poner las obras de el en Tecla, Harpa o Vihuela, ha de saber cantar y tener muy conocidos y en la memoria, los signos de la musica, significados en esta cifra, por las siete primeras letras de guarismo q̄ corresponden alas siete letras de los signos, en esta manera, vno Fesaut, 2. Geloireut, 3. Alamire. 4. Befabemi. 5. Cesolfaut. 6. Desolre. 7. Elami. Saluo que para distinguir los siete signos graues, aqui se comiençana contar desde Fesaut de Retropoles. Las letras numerales van señaladas con vn rasguillo en esta forma. -1-2-3-4-5-6-7- Y los siete agudos asì. -1̇-2̇-3̇-4̇-5̇-6̇-7̇- Y los sobre agudos, cō vn puntillo a la parte de encima Desta manera. -1̇-2̇-3̇-4̇-5̇-6̇-7̇- Si encima de los sobre agudos subiere alguna obra, los numeros de los puntos que subiere se señalaran de mas del puntillo, con vna coma o señal, en esta forma. -1̇-2̇-3̇- Y si de los graues baxaren mas abaxo los signos que fueren, se señalaran desta manera. 5-6-7-

Los Bemoles que ordinariamentecaen enel quatro y enel siete, se señalaran en esta manera. 4b-7b- Con vna. b. pequena junto dellos ala mano derecha, para que se entienda quando se ofreciere que enel organo se ha de herirla tecla mas abaxo, dōde el quatro o siete cayere; y en la Harpa y Vihuela en los trastes o cuerdas donde los Bemoles se causarem.

Los sostenidos se señalan desta manera: -1x-2x-5x Para que se entienda quando occurriren que en la tecla se ha de tocar la negra, que esta encima de la blanca dōde cayere.

Ha de entender asì mismo que en cada vna de las reglas de la cifra, esta puesta vna de las voz es de la obra cifrada, por manera que de quantas voces fuere, tantas reglas abra en las mas altas, los Tiples y Contraaltos, y en las mas baxas el Tenor y Contrabajo.

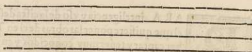
Declaracion E X E M P L O.

TIPLE.

(ONTRA ALTO.

TENOR.

BAXO.



Vna media. o. que hallaran desta forma $\text{—}\text{—}\text{—}$ firme de ligadura, que es como en las figuras del canto dorgano puntillo, aduertan quando le toparen, que han de tener quedo el dedo en la tecla, que la letra que de tras de ti tiene, significa sin herilla dos vezes: porque haziendolo assi tañe con perfection.

Iuntamente con esto han de saber, que assi como ay figuras o puntos para cantar tambien ay vna para callar. Desta manera $\text{—}\text{—}\text{—}$ la qual sirve de pausa a todas las figuras y voces, y assi desde ella adelante callan las voces donde estuviere en los compases q no vuiere numeros o ligadura.

Ansi mismo han de saber, que en cada espacio de los que estan entre las rayas q atrauiessan las reglas de alto abaxo, vale vn compas, el qual sino vuiere mas de vna letra al principio sera semibreue, y si dos, vno en el principio y otro en el medio, seran minimas y si vuiere quatro letras seran seminimas, y assi secutiuaamente, conforme a la tabla q para demonstracion de como se puntan todas las figuras de canto dorgano, y algunas glosas faciles se pone.

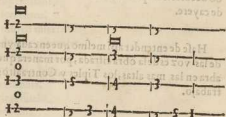
T A B L A.

El longo sepinta assi

Breue

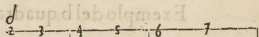
Semibreue.

Semibreue con puntillo.

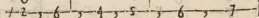


de la cifra.

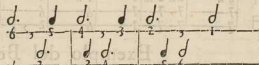
Minimas.



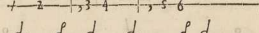
Minimas sin compadas.



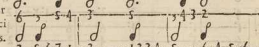
Minimas con puntillo quando se toman al principio de compas.



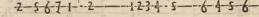
Minimas quando se tomá al alçar del compas.



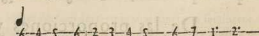
Minimas con puntillo y corcheas, quando se tomá al principio del compas, y al medio compas.



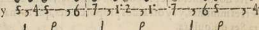
Minimas con corcheas.



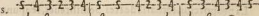
Seminimas.



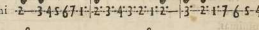
Seminimas con puntillo y corchea.



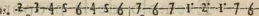
Dos seminimas y corcheas.



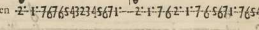
Seys corcheas con vna seminima,



Ocho corcheas en vn compas.



Semicorcheas, diez y seys en vn compas.

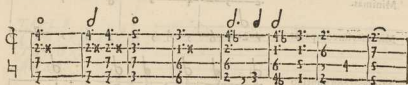


Porque algunas vezes hallaran las figuras tan mezcladas vnas con otras que có dificultad se podria poner bien en todas las partes donde vuiere estas dificultades, hallaran puesto el ayre encima del rington.

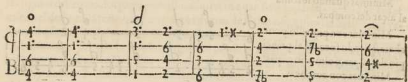
Otrofi, quádo la obra fuere por .B. quadrado al principio della en la margen se pondra esta B quadrada  y encima della el tiempo: Y quando fuere por bemol vna b en esta forma. B.  Y en la tal obra todos los quattros seran faes, y hã de herir la tecla negra, sino fuere estando al quatro vna señal de sostenido de esta manera,  Y en el Arpa o vihuela, el traste o cuerda do se forma el semitono.

Declaracion

Exemplo del b quadrado.



Exemplo del Bemol.



De las proporciones y tiempos.

Ay dos maneras de proporcion ternaria, vna de tres semibreues al compas, y otra de tres minimas, y ay otras dos proporciones, que la vna llaman Ses qui altera, y la otra Ses qui quinta.

La proporcion ternaria de tres Semibreues, se apunta con el tiempo de por medio, con vn tres delante deli, y hasta que se vea otro tiempo sobre el renglon de las voces siempre dura la proporcion Ternaria, y lo mismo es en la proporcion menor de tres minimas.

Exemplo de la proporcion mayor.



de la cifra.

La proporcion ternaria de tres minimas al compas, es semejante en la apuntacion a la pasada, solo difiere en que como la mayor es de tres Semibreues, la menor es de tres minimas.

E X E M P L O.

La proporcion que llaman Sesqui altera, es de tres minimas contra vn semibreue, y feys Seminimas contra dos minimas, apuntase con vn tres de guarismo, y encima del vn calderon, y ponese a cada compas, porque el compas principal no se muda, solo se muda la especie de las figuras de vna o de dos voces.

E X E M P L O.

La proporcion Sesquiquinta es vna proporció de cinco minimas al compas, las quales valen tanto como vn semibreue, y diez seminimas contra dos minimas, esta proporcion es muy poco usada, y así se hallara en pocas partes escrita, y para q se conozca la tal proporció, la obra q tuviere al principio puesto el tiempo menor imperfecto en esta verna la Sesquiquinta, y en los compases q la viere el vno de guarismo, como con vn cinco encima, desta manera q para q se entienda q tantos quantos compases durare esta señal, tanto durara la Sesquiquinta, y auiso q no muden el compas aunque la vean, porq el compas principal, es el que al principio de la obra se puso.

Exemplo

Declaracion E X E M P L O.



Los que quisiere aproucharse de este libro en la vihuela, tengan cuenta que topa-
ran algunas vezes dos voces que van glosando, han de dexar la vna, que menos al caso
les pareciere hazer, y anfi se podran tañer con facilidad todo lo que en este libro va ci-
frado, y mas los que acostumbra tañer en vihuela de siete ordenes.

El instrumento del harpa es tan semejable a la tecla que todo lo que en ella se tañe se
tañera en el harpa sin mucha dificultad.

Tambien se podran aprouchar del libro los curiosos menestriles, en ver inuencio-
nes de glosas tratadas con verdad sobre lo compuesto, y ver la licencia que tiene cada
voz, sin perjuizio de las otras partes, y esto toparan en muchos motetes canciones y fa-
bordones que ellos tañen, que con poca dificultad podran sacar desta cifra en cáto de
organo.

Los que quisiere aproucharse de este libro y no supieren tañer nada, han de comen-
çar a tañer los primeros duos, que son faciles, y entender el compas, y anfi poco a poco
poner obras a tres y a quatro, que vean no lleuan mucha glosa, hasta que tengan las ma-
nos sueltas, aunque de mi parecer, los que quisiere pasar en esta arte muy adelante, to-
men licion de quien sepan tiene lindo ayre de tañer, algunos dias, porque solo esto no
se puede enseñar por estésco, có la perficion necessaria, que en lo de mas que toca a perfic-
cionarse, hallaran tantas lindezas en este libro, que no ternan que tener embidia, lo que
los podria enseñar ningun maestro del mundo.

EL ORDEN QUE SE HA DE TENER PARA subir y baxar en la tecla.

Con la mano derecha han de subir con el tercero y quarto dedo, y baxar con el terce-
ro y segundo, contando desde el pulgar que es el primero. Con la yzquierda han de su-
bir con el quarto, y yr consecutiamente hasta el primero, y luego tornar al quarto, y a-
fi vaya subiendo todo lo que quisiere. Ha de baxar desde el pulgar hasta el quarto, y des-
pues yr baxando con tercero y quarto hasta donde quisiere.

Las sextas y quintas anfi con la mano derecha como con la yzquierda, han de dar có
primero

Declaracion

primero y quarto, con primero y tercero de dos, terceras se dan con quarto y segundo, y primero y tercero, y tercero y quinto de dos. Esto se pone para los que no saben ninguna cosa tañer, y aduiertan que nunca den dos teclas con vn dedo, y tengan mucha quéta de tañer muy limpio lo que pusieren, y hasta que tañan vna obra muy a compas y sin errar, no pongan otra, que sera trabajar en vano, y despues toparan glosas que no se podra tener esta orden de dedos, cada vno las haga con los dedos que mejor se amañare.

Los quiebros se han de hazer con la mano derecha, con tercero y quarto, y con segundo y tercero dedos, y con la mano yzquierda, con tercero y segundo, y con segundo y primero dedos, y quiebren de la parte de arriba lo mas apriesa que pudieren, y no ha de ser largo, sino lo mas corto que pudiere, haziendo siempre fuerça en la tecla que la figura de la cifra demonstrare, donde ael le pareciere hazer quiebro.

Aduertimientos.

Aunque conozco auer hecho grandísimo agrauio a mi padre, Dios le de gloria, en auer querido juntar en este libro algunas cosas que el dio delicio a sus discipulos, por no auer sido cosa que el vuiese hecho de proposito para este fin. Mas viendo el prouecho que en ellos han obrado, cosas dadas de tales manos, me ha mouido a sacarlas a luz con no poco trabajo mio, que hasta ponellas en la perfeccion que he podido he pasado, si algunas faltas viuiere, pido se suplan, y se rescia mi voluntad, que es deseosa de que todos se aprouechen, especialmente los religiosos y religiosas, los quales no ternan escusa para no trauajar en este arte, para loar a nuestro Señor.

¶ Raras vezes toparan en cosas glosadas dos quintas, o dos octauas, paresciome dexallas, por ser menos inconuiniente, que no que se pierda el buen son que tiene la glosa por no dallas, pues tiene el que tañe la mesma licencia, quando glosa, que el cantor quádo bien canta.

¶ Algunas vezes dexa de señalar el molde en algunos compases, ligaduras o pausas, aduiertan que en el compas q faltare, si la letra que detras viene sonar e bien en el lugar q falta, es ligadura, y si sonar e mal es pausa: y teniendo aduertimiento en esto, no tienen q dudar en nada.

¶ Aduiértase que quádo entre las cifras graues viniere cifra sobreaguda, o aguda, de manera que la voz de salto de fatinado o al contrario quando entre sobreagudas o agudas, vinieren graues o regraues, de manera que den setima o nouena de salto, que aquello es falta de la imprescion: mirese como la voz vaya mas conetada.

Tabla de lo que se contiene en este Libro, y declaracion de la cifra, con algunos auisos que estan al principio del.

Comiençan los duos para principiantes.

TRes duos para principiantes para mostrar a llevar el compas. 1

Dos auemaristelas, lleva el cáto llano el contrabajo. 2

Dos auemaristelas, lleva el cáto llano el tiple. 3

Telucis ante terminum, lleva el cáto llano el tenor. 4

3. Comiençan las obras de atres para principiantes.

TRes Kiryes sobre el canto llano de rex virginum. 5

Auemaristela de Hernádo de Cabeçon, lleva el cáto llano el cótrabajo. 6

Otra auemaristela, canto llano el tenor. 7

Págelingua cáto llano tenor. 7

Otra pangelingua canto llano tenor, y la musica es primer tono. 8

A. Comiençan las obras de quatro.

Quatro versos del primer tono sobre el seculorum. 9

Otros quatro versos del segundo tono sobre el seculorum. 10

Otros quatro versos del tercer tono sobre el seculorum. 10

Otros quatro versos del quarto tono sobre el seculorum. 12

Otros quatro versos del quinto tono sobre el seculorum. 12

Otros quatro versos del sexto tono sobre el seculorum. 11

Otros quatro versos del septimo tono sobre el canto llano. 11

Otros quatro versos del octauo tono sobre el canto llano. 13

fauor dones. Comiençan los fauordones de todos los ocho tonos.

Quatro fauordones del primer tono, el primero llano, el segúdo glosado con el tiple, el tercero glosado con el cótra baxo, el quarto glosado có las voces de en medio fo. 13, y esta mesma orden lleuan los de mas tonos.

Quatro fauordones del segúdo tono. 14

Quatro fauordones del tercer tono. 15

Quatro fauordones del quarto tono. 16

Quatro fauordones del quinto tono. 17

Quatro fauordones del sexto tono. 18

Quatro fauordones del septimo tono. 19

Quatro fauordones del octauo tono. 20

Comiençan los hymnos. +

Auemaristela tenor canto llano. 21

Auemaristela canto llano tiple. 21

Auemaristela canto llano cótra alto. 22

Auemaristela cáto llano el contrabajo por bemol. 22

Venicreator. 23

Christe redemptor. 24

Vt queant laxis. 24

Christe redemptor, cáto llano tenor. 25

Págelingua canto llano tenor. 26

Otra págelingua cáto llano tenor. 27

Pangelingua de Vrreda. 28

Comiençan los versos de Magnificat +

sobre todos los ocho tonos.

Siete versos del primer tono. 29

Seys versos del segundo tono. 31

Otros seys versos del tercer tono. 32

Siete versos del quarto tono. 33

Seys versos del quinto tono. 35

Siete versos del sexto tono. 36

Siete versos del septimo tono. 38

Siete versos del octauo tono. 38

Comiença quatro Kiries de cada tono. +

Quatro Kiryes de nuestra Señora. 41

Quatro Kiryes del primer tono. 43

Quatro Kiryes del segúdo tono. 44

Quatro Kiryes del tercer tono. 45

Quatro

Quatro Kiry es del quarto tono.	46	Stabat mater, &c. có. 2. parte Iusquin.	105
Quatro Kiry es del sexto tono.	47	Inuiolata Iusquin. có. 2. y. 3. parte.	111
Quatro Kiry es del septimo tono.	48	Si bona suscepimus Verdeloth.	115
Quatro Kiry es del quinto tono.	50	Aspice domine Iaqueth.	118
+ Comiençan los tientos.		Saname domine Clemés nó papa.	121
Tiento del segundo tono.	51	Intedñe speraui có segúda parte.	124
Tiento del quarto tono.	52	Tercera parte de virgo salutifera.	129
Tiento del primer tono.	53	Hierusalem luge Ricaforte.	129
Tiento sobre Quiladira.	55	Stabat mater, Iusquin có diferéte glosa.	131
Tiento del segúdo tono.	56	Inuiolata Iusquin có diferéte glosa.	134
Tiéto del. 3. tono fugas al contrario.	57	Le fílle quanile medona Adriá Villart.	136
Tiento del quarto tono.	59	Pis neme puluenir criquillon.	137
Tiento del octauo tono.	61	Aiu le vos sola verdura, Lupus.	139
Tiento del quinto tono.	63	Ayme qui voldra, Gombérth.	141
Tiento del primer tono.	64	Durmédo vn jorno Verdeloth.	143
Tiéto del sexto tono có segúda parte.	65	Triste de par. gombérth.	145
Tiento sobre el cum sancto spiritu, de		Ie fuis ayme criquillon.	146
beata virgine de Iusquin.	68	Sufana yn jur Orlando, glosada de Her	
+ Comiençan las canciones glosadas		nádo de Cabeçon.	148
y motetes a quatro.		Sufana Orlando.	150
Prenes pitie criquillon.	69	Pis neme puluenir glosada de Hernádo	
Iepres en grei criquillon.	71	Cabeçon.	152
Iepres en grei glosado de Hernando de		Quila dira Adrian Villart.	153
Cabeçon.	73	Ad dñm cum tribularer fuga en quarta	
Sipar sufrir criquillon.	75	con el tiple.	155
Canciõ francesa, Clemés non papa.	77	Pues ami descósolado, Iuá de cabeçó.	157
Ancolque colpartire.	78	Quien llamo al partir partir.	158
Por vn plafir criquillon.	79	Comiençan los motetes y cáciones a feys.	
Vngai bergier criquillon.	80	Benedicta es celorũ regina Iusquin.	159
Dulcememoria glosada de Hernando		Benedicta es celorũ regina, con segúda	
Cabeçon.	82	y tercera parte, Iusquin.	164
Fuga a quatro voces, todas las voces		Sancta Maria Verdeloth.	171
por vna, sexto tono.	84	Auemaria, Iusquin.	176
Queramus motó. có. 2. y. 3. parte.	85	Ultimi mei suspiri, Verdeloth.	179
Queramus moton. con diferente glosa		Arden te mei suspiri, Verdeloth.	182
con segúda parte.	89	Comiençan discantes.	
Clama neceses Iusquin.	92	Diferencias sobre las vacas.	185
Ofana de la misa del home arme.	97	Discate sobre la pauana italiana.	187
Benedictus de la misa del home arme		Diferencias sobre la gallarda milanese.	188
Iusquin.	99	Diferencias sobre el cá tollano de caualiero.	189
Auemari stela cá tollano, tenor a tres.	100	Diferencias sobre la pauana italiana.	191
Beata viscera Maria cantollano con el		Diferencias sobre madama le demáda.	192
baxo a tres.	102	Diferencias sobre, quiéteme en ojo. &c.	194
Cú Sancto Spũ de beata virgine.	103	Diferencias sobre las vacas.	197
Comiençan los motetes de a cinco		Otras diferencias de vacas.	199
y canciones glosados.		Dubien sela.	200

ERRATAS.

Preambulos.

Folio.3. pagi.1.lin.35. en diga era. fo.3. pa.1.li.37. tienen di. tiene. fo.4. p.1.li.7. preguntando di preguntado. li.13. de instrumento di. del instrumento. fo.4. pa.1.li.30. no sabemos di nos sabemos li.32. puestas di pues tras. li.33. fortuna que di. fortuna de que. fo.4. pa.2.li.4. golpela di. golpe de la. fo.4. pa.2.li.22. sola y mirada di. sola mirada. li.27. rehazer di. rechazar. fo.5. pa.2.li.4. por mucho di. por lo mucho. li.40. estoruar se di. estoruasse. fo.6. pa.1.li.1. afsi di à fi. li.3. para di. pura. fo.6. pa.1.li.12. tambien di. tan bien. fo.6. pa.2.li.23. fidibus di. fidibus fo.7. pa.1.li.27. de lado. di. del hado

En la obra.

fo.7. pa.1. pauta.1. cópas.6. el.6. q̄ esta en el tenor ha de estar en el cótrabajo
fo.24. pa.2. pau.5. comp.6. el.7. del contralto ha de ser.6.
fo.28. pa.1. pau.5. comp.7. el.2. del contralto ha de ser.7.
fo.28. pa.2. pau.1. comp.2. el.7. del contraalto ha de ser.2.
fo.30. pa.1. pau.8. comp.6. el.6. del tiple ha de ser.7.
fo.60. pa.1. pau.1. compas.4. el.7. del tiple ha de ser.5.
fo.77. pa.2. pau.4. comp.1. el.4. del tenor ha de ser.7.
fo.84. pa.1. pau.6. comp.6. el.3. del tiple ha de ser.2.
fo.119. pa.1. pau.2. compas.5. el.7. del contrabaxo ha de ser.5.
fo.119. pa.1. pau.7. comp.2. ha de estar en toda la consonancia vn cópas mas
fo.145. pa.2. pau.2. compas.5. el.5. del contrabaxo ha de ser.1.
fo.172. pa.2. pau.5. comp.4. el.2. del tenor ha de ser.3.
fo.196. pa.1. pau.6. comp.2. el.2. del tiple ha de ser.4.
fo.43. pa.2. pau.6. comp.5. el.7. del tenor ha de ser.2.
fo.192. pa.2. pau.1. com.3. las ligaduras en el tenor.1. el contrabaxo.6.
fo.170. pa.1. pau.2. comp.2. trastrócar las primeras letras de los contraaltos
fo.198. pa.2. pau.1. comp.6. en el contra alto quitar el vno.
fo.33. pa.2. pau.3. comp.2. el.2. del tenor.3. y el.3. mas adelante.2.
fo.123. pa.1. pau.7. comp.2. el.3. de tenor ligadura.

¶ Yo Alonso de Vallejo secretario del consejo de su Magestad doy fe que auiendo se visto por los señores del consejo, vn libro intitulado de Musica, fecho por Hernando Cabeçon, que cō licencia de su Magestad se imprimio, te raso el precio en que cada volumen se ha de vender en papel a ducado y medio. Y mandaron que esta tasa se ponga en principio de cada libro, y no se véda sin ella, para que se sepa el precio en que se ha de vender. Y para que dello conste de mandamiento de los dichos señores del consejo, y pedimiento del dicho Hernando cabeçon di esta fe. Que es fecha en Madrid a dos días del mes de Agosto de mil y quinientos y setenta y ocho años.

Alonso de Vallejo.



COMPENDIO



DE MUSICA DE AN
TONIO DECABEC, ON.

D V O

Duos para principiantes



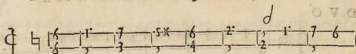
COMPENDIO DE MUSICA

D V O

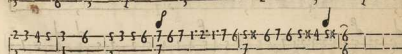
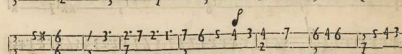
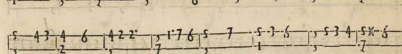
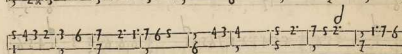
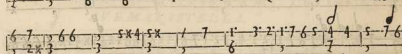
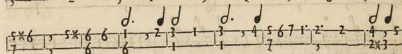
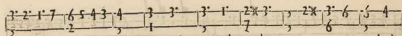
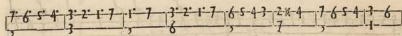
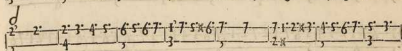
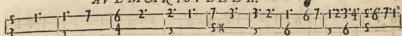
First system of musical notation for D V O, featuring five staves with notes represented by letters and numbers.

D V O

Second system of musical notation for D V O, featuring five staves with notes represented by letters and numbers.



Ave María STELLA.



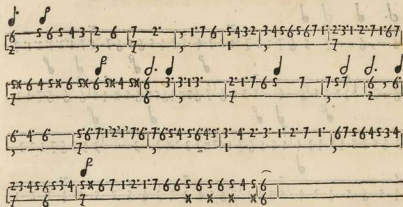
COMPENDIO DE MUSICA

D V O

AVE MARIA STELLA.

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The notation uses numbers 1-7 to represent notes, with flats for B-flat and E-flat. Rhythmic values are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The score includes various musical symbols such as clefs, bar lines, and dynamic markings like 'p' (piano) and 'f' (forte).

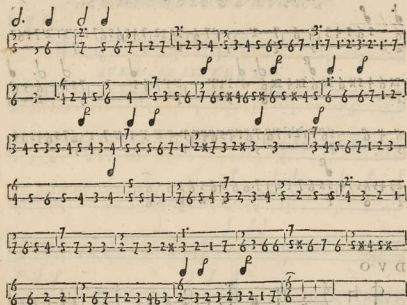
DE ANTONIO DE CABEÇON.



D V O



AVEMARISTELLA.



D V O



J

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

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

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

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

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

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

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

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

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

D V O

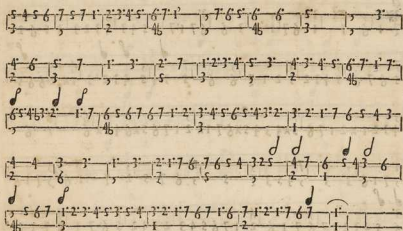
C *H* 3 5 6 3 2 3 4 5 3 5 6 7 1 2 7 1 2 3

TE LVCI ANTE TER MINVM.

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

A 4

COMPENDIO DE MUSICA

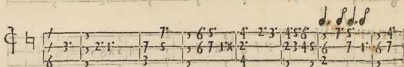


D V O

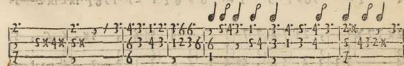
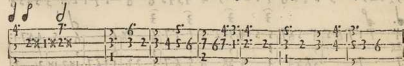
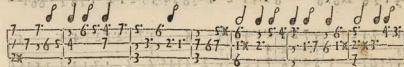
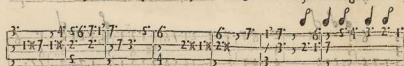
Handwritten musical notation for a double voice part (D V O), consisting of five staves. The notation uses numbers 1-7 for notes and various accidentals. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have a common time signature (C). The notation includes various rhythmic values and phrasing slurs.

KYRIES DE NUESTRA SEÑORA.

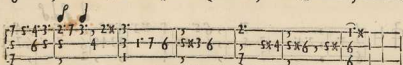
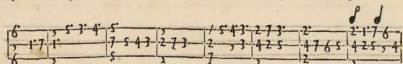
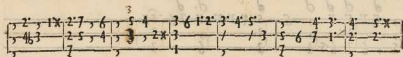
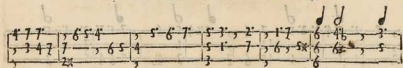
Handwritten musical score for 'K. 100' by Franz Schubert. The score is written on a single system with a treble and bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music features various notes, rests, and bar lines, with some parts marked with 'K' and '100'. The notation is in a style typical of the early 19th century, with some decorative flourishes. The score is written on aged, slightly discolored paper.



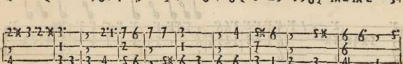
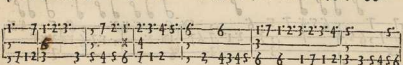
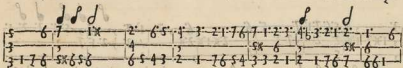
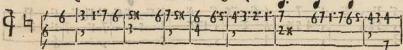
Aue Marisela de Hernando de Cabeçon, el baxo C.



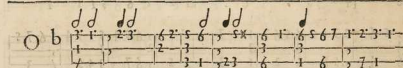
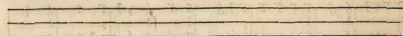
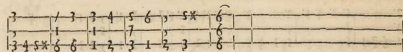
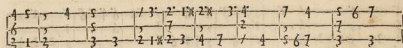
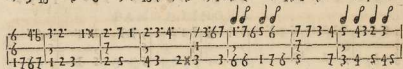
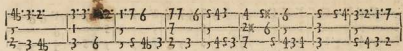
COMPENDIO DE MUSICA



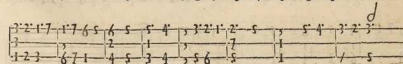
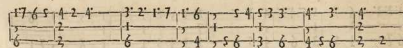
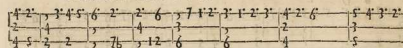
AVE MARIA STELLA C TENOR.



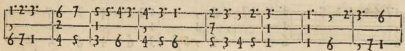
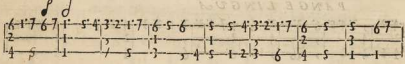
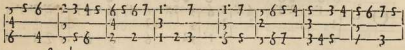
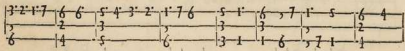
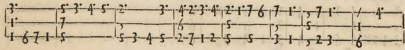
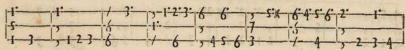
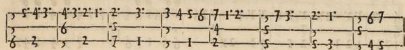
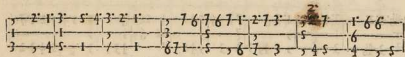
DE ANTONIO DE CABECÓN.

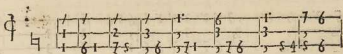


PANGE LINGUA

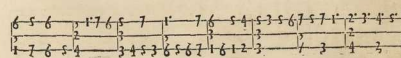
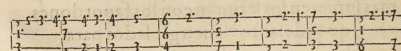
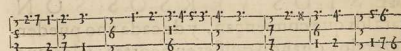
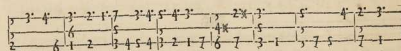
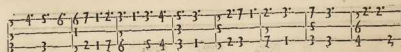
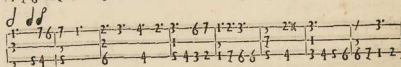
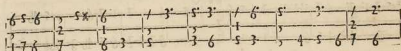
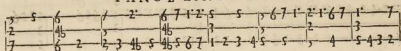


COMPENDIO DE MUSICA





PANGE LINGVA.



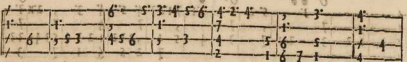
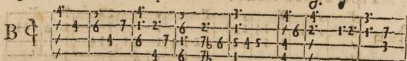
COMPENDIO DE MUSICA

The musical notation is written on a treble and bass staff. The key signature is one sharp (F#), indicating G major. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals. The piece concludes with a double bar line and a repeat sign.

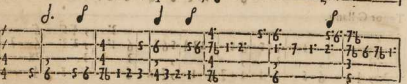


ESTOS VERSOS SON
 para los que comiençan, y de cada vno pueden
 hazer dos quando quisiere acortar, y los que
 mas supieren los seruiran con los fauordones
 que adelante vienen glosados para
 psalmear.

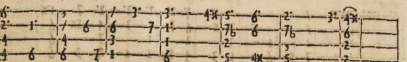
Segundo tono canto llano el triple.



Canto llano contralto.

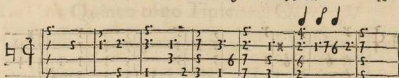


Tenor canto llano.

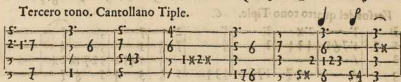


Contrabaxo canto llano.





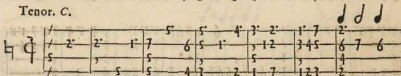
Tercero tono. Cantollano Tiple.



Contralto Canto llano.

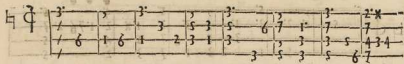


Tenor. C.

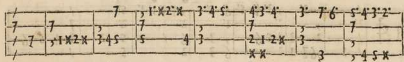
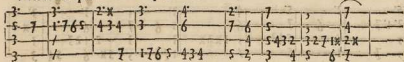


Contrauaxo Cantollano.

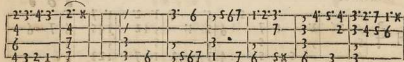
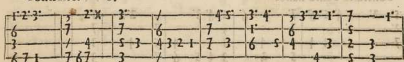




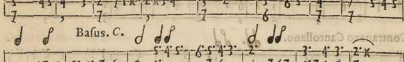
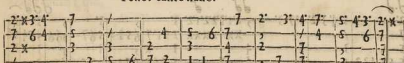
Verfos del quarto tono Tiple. C.



Contralto. C.



Tenor cantollano.



Bafus. C.



Quinto tono Tiple. C.

Handwritten musical notation for the Quinto tono Tiple, C. The notation is written on a single staff with a treble clef and a common time signature. The notes are written in a shorthand style, with some notes marked with a '3' above them, indicating triplets. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Handwritten musical notation for the Quinto tono Tiple, C. The notation is written on a single staff with a treble clef and a common time signature. The notes are written in a shorthand style, with some notes marked with a '3' above them, indicating triplets. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Contralto. C.

Handwritten musical notation for the Contralto, C. The notation is written on a single staff with a treble clef and a common time signature. The notes are written in a shorthand style, with some notes marked with a '3' above them, indicating triplets. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Tenor. C.

Handwritten musical notation for the Tenor, C. The notation is written on a single staff with a treble clef and a common time signature. The notes are written in a shorthand style, with some notes marked with a '3' above them, indicating triplets. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Handwritten musical notation for the Tenor, C. The notation is written on a single staff with a treble clef and a common time signature. The notes are written in a shorthand style, with some notes marked with a '3' above them, indicating triplets. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Handwritten musical notation for the Tenor, C. The notation is written on a single staff with a treble clef and a common time signature. The notes are written in a shorthand style, with some notes marked with a '3' above them, indicating triplets. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Bafus C.

Handwritten musical notation for the Bafus, C. The notation is written on a single staff with a treble clef and a common time signature. The notes are written in a shorthand style, with some notes marked with a '3' above them, indicating triplets. The notes are arranged in a sequence of measures, with some measures containing multiple notes.

Versos del sexto tono tiple canto llano.

B $\text{C}\frac{\text{f}}{\text{f}}$

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

Canto llano contralto.

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

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

Tenor C.

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

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

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

Contrabaxo. C

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

DE ANTONIO DE CABECÓN.

It

Clave B

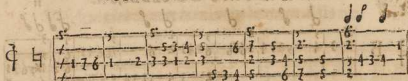
VII. tono Tiple. C.

Contralto. C.

Tenor. C.

Bafus. C.

COMPENDIO DE MUSICA.



O & aug to no C superius.



Contralto. C



Tenor. C



Cótrabaxo.C



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

Fabrdó del primer tonollano.

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

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

Glosado con el Tiple.

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

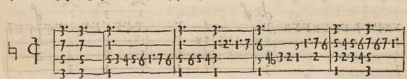
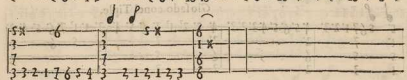
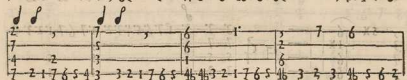
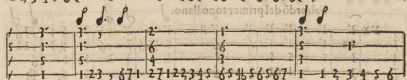
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7 5 4 5 6 5 1 1 1 6 4
4 3 5 5 5 4 2
3 1 1 1 2

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

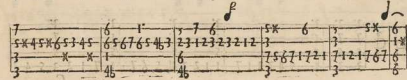
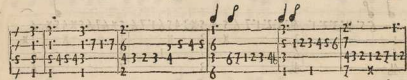
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1 2 3
6 6 7
4 4 3

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

COMPENDIO DE MUSICA



Glosadocó las voces de medio.



B $\text{C}\frac{1}{2}$

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

Fabordô segúdo tonollano.

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

B

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

Glosado.

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

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

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

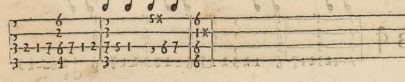
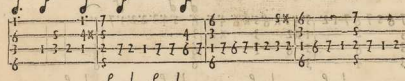
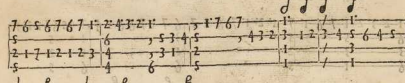
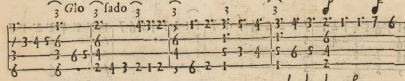
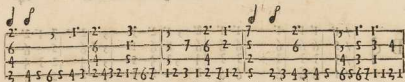
7	6	5	7	6	7	1	2	3	4	5	x	6	5	x	6	4	5	6	5	4	3	2	2	1	7	1	x			
							2				1	x	2		3		x	x	3						3					
							6				5	6		7					6						6					
							3				3								6						6					

B $\text{C}\frac{1}{2}$

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

C₂

COMPENDIO DE MUSICA.



♩ B

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

Tercer tonollano.

(

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

♩ B

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

Glosado.

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

6	6	1'	5	6	5
4	4	5	3	4	2
2	2	1	3	4	5

(

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

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

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

5'x6'7' 3'4'5' 6' 1'x 6' 6'

♩ B

1'	1'	1'	1'
5	5	6	6
3	3	3	3
1	3	4	5

Glosado.

1' 2' 1'x 2' 3' 2' 1'

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

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

COMPENDIO DE MUSICA.

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

Handwritten musical notation on a four-line staff. Above the staff are three notes: a quarter note, an eighth note, and a half note. Below the staff, the numbers 5, 7, 3, 1, 2, 3 are written under the first six lines respectively. To the right of the staff, the numbers 6, 1, 6, 6 are written under the first four lines respectively.

♩ B

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

Glofado.

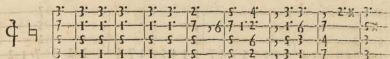
Glosado.

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

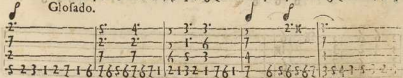
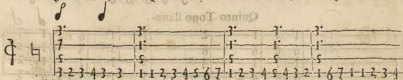
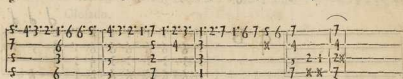
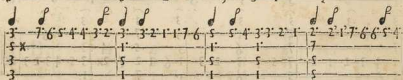
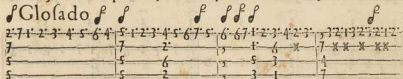
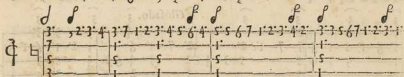
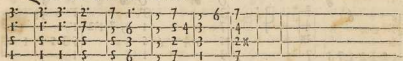
The first system of musical notation for 'The Bird Song' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style. Above the staff, there are four musical notes: a quarter note, an eighth note, a quarter note, and an eighth note, all beamed together. The staff itself contains a sequence of numbers: 1, 2, 3, 2, 3, 4, 5, 5, 4, 3, 2, 1, 7, 1, 5, 4, 5, 6, 5, 6, 7, 1, 6, 3, 2, 1, 7, 6, 5, 3, 6, 5, 4, 3. These numbers are arranged in a way that suggests a specific rhythm or pitch contour.

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

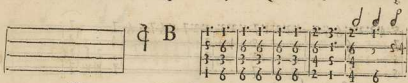
Handwritten musical notation on a five-line staff. The notes are: 5, 3, 7, 1, 2, 1, 7, 6, 7. Above the staff is a treble clef and a key signature of one sharp (F#). The number '5K' is written above the first line, and '1K' is written above the second line.



Quarto Tono llano.



COMPENDIO DE MUSICA



Quinto Tono llano.



COMPENDIO DE MUSICA.

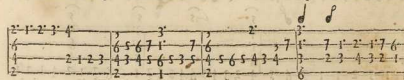
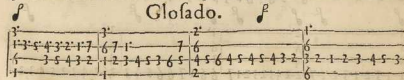
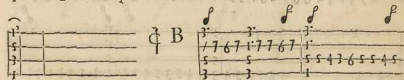
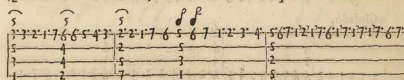
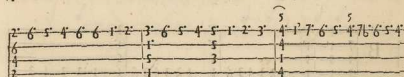
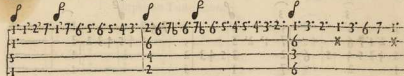
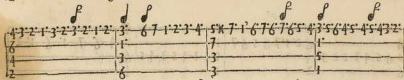
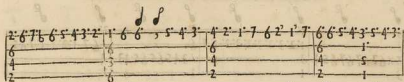
♩ B

Glosado.

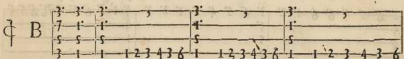
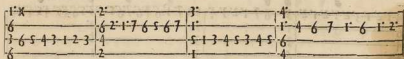
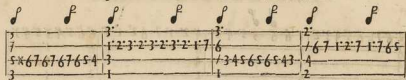
♩ B

Sexto Tonollano.

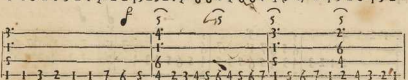
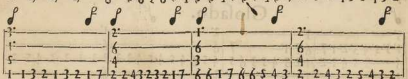
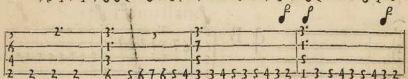
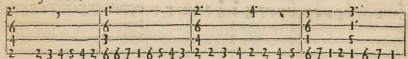
♩ B



COMPENDIO DE MUSICA

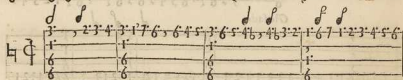
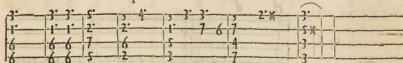


Glofado.

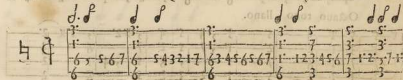
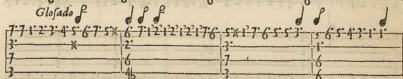


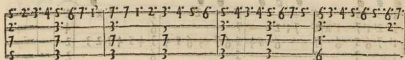


Septimo Tonollano.

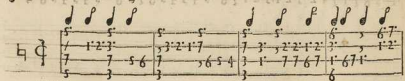
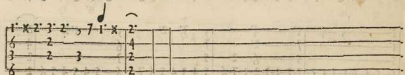
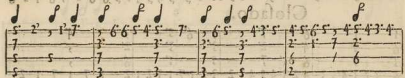
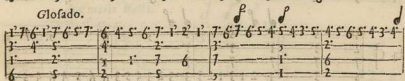


Glosado

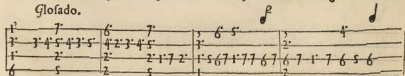


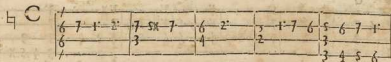


Glosado.

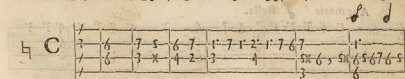
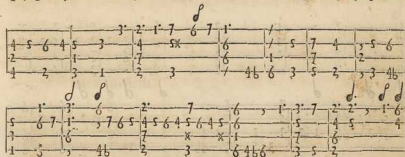


Glosado.





Aue maris stella.

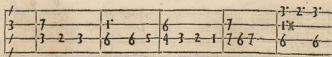
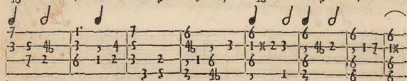
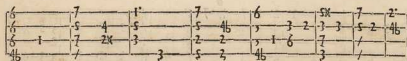
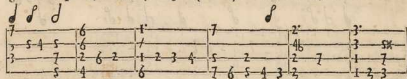
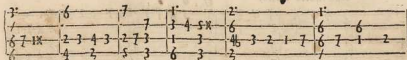


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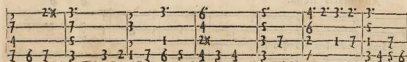
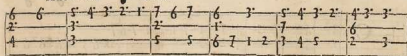


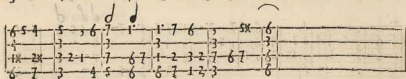
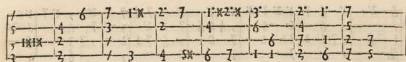
D

COMPENDIO DE MUSICA.

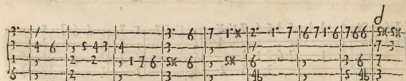


Aue maris  stella:



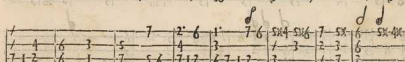
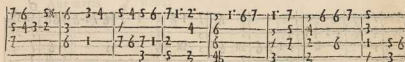
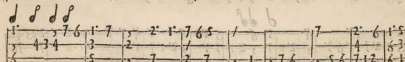
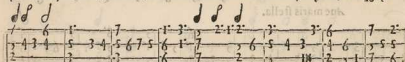
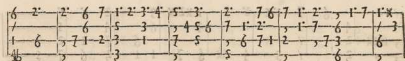
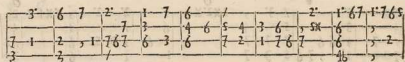


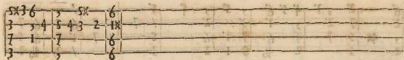
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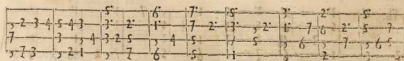
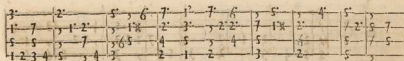
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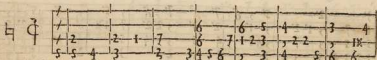
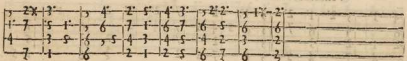
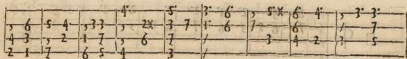
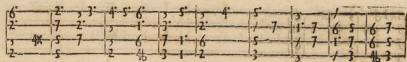




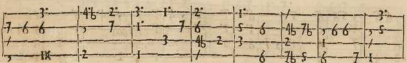
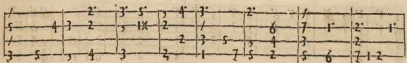
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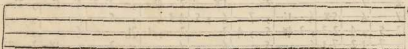
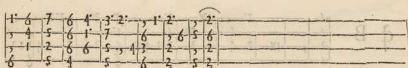
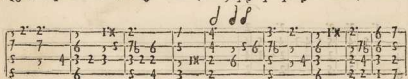
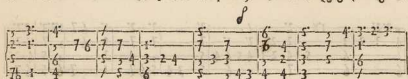
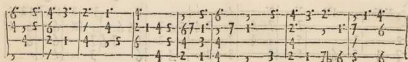
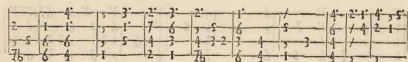
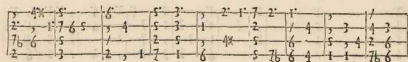
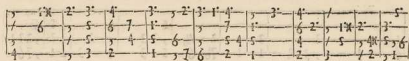
COMPENDIO DE MUSICA.

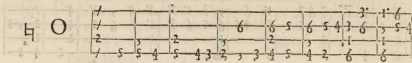


Christe redemptor.

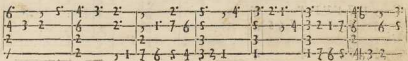
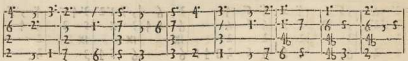
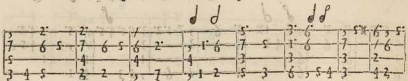
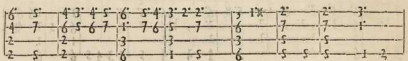
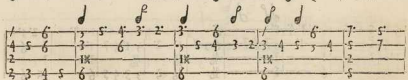
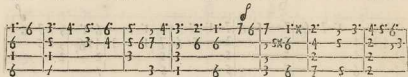
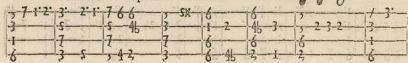


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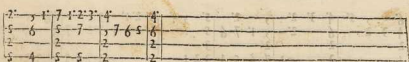
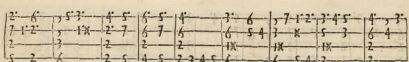
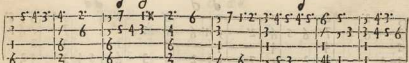
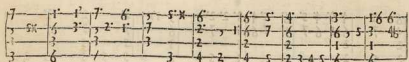
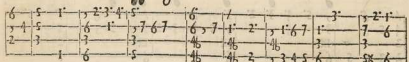
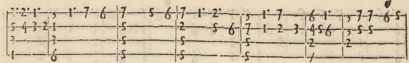
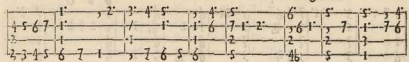
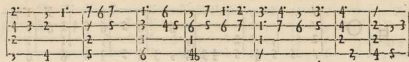




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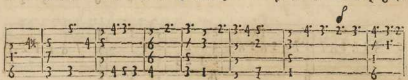
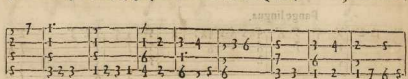
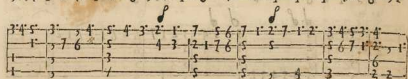
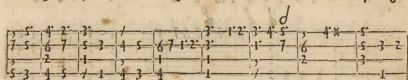
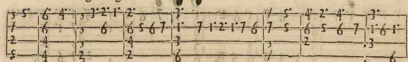


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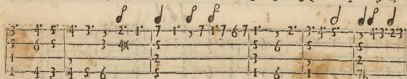
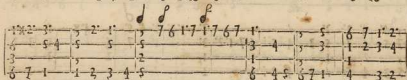
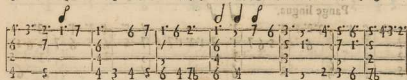
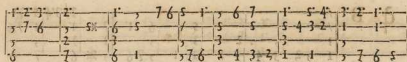




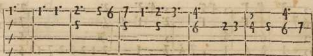
Pange lingua.



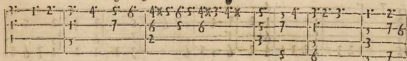
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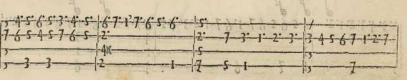
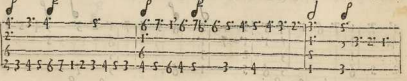
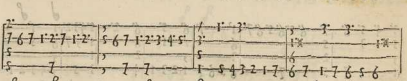
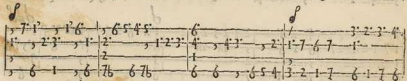
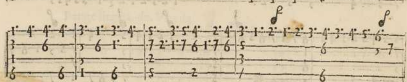
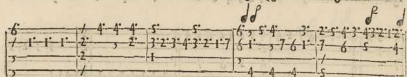
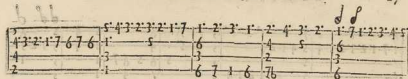


♩ B



Fange lingua.





COMPENDIO DE MUSICA.

The image displays a handwritten musical score, likely for guitar, organized into ten systems. Each system consists of a six-line staff with various musical notations. The notation includes rhythmic values (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000).

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

♩ B

1 [•]	3 [•]	4 [•] x 5 [•] , 4 [•] x 5 [•]	5 [•]	3 [•]	3 [•]
5	1 [•] , 7	6 5 6	5 4 3 4 5 6 7	1 [•] , 7 6	5 6 6 5
1	,	2	3	,	3
/					1

Pangelingua. de. Vrreda. 

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests. The notes are labeled with numbers 1 through 7, and the rests are labeled with numbers 1 through 4. The notation is as follows:

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

5. 5. 1. 7. 5.

2. 3. 3.

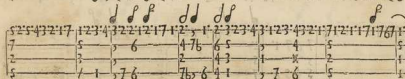
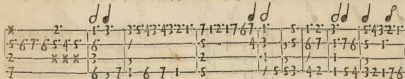
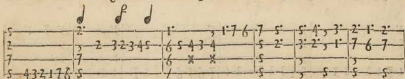
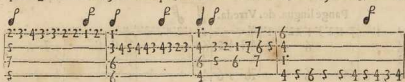
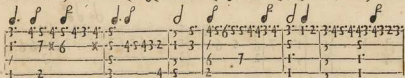
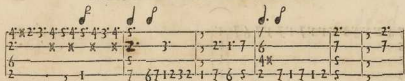
1 7 1 2 1 2 3 4 5 4 3 2 3 2 1 7 6 5 6 7 1 2 7 1 1 1 2 3 1 3 4

Handwritten musical notation on a five-line staff. The notation includes numbers (1-7) and musical symbols (notes, rests, bar lines). The first measure contains a 7, a 1, and a 5. The second measure contains a 3, a 2, a 1, a 2, a 3, and a 4. The third measure contains a 5, a 5, a 6, a 5, a 6, and a 7. The fourth measure contains a 1, a 7, a 6, a 1, a 7, a 6, and a 5. The fifth measure contains a 6, a 7, a 1, and a 2. The sixth measure contains a 6, a 7, a 5, a 6, a 5, and a 6. The seventh measure contains a 7, a 5, a 6, a 5, a 6, and a 7.

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is written in a cursive, handwritten style.

COMPENDIO DE MUSICA.



$\frac{7}{6}$ $\frac{5}{4}$

 Versos del primertono.

	2	x1	2	3	1	2	3	/										X										
4		7		X	X		1	7	SX	6	3	4	5	6	7	1	2	1	7	6	7	6	5	4	5	6	4	5
							3		2	1			3		2			1		X		7		X				
7							6	5	7	6			5		4			3										

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. There are also some numbers written below the staff, possibly indicating fingerings or counts.

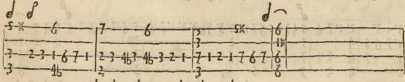
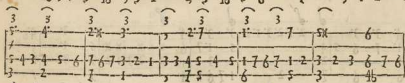
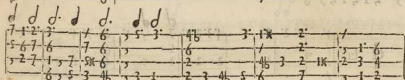
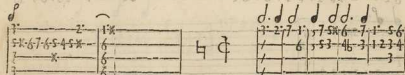
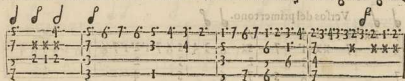
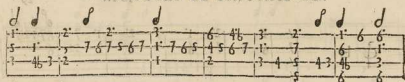
Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is written in a cursive, handwritten style.

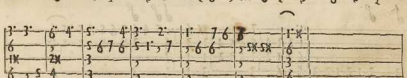
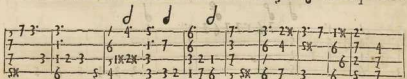
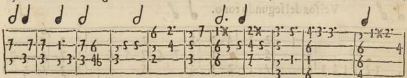
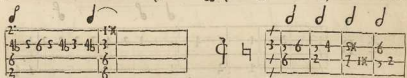
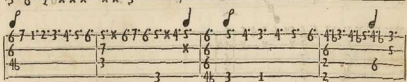
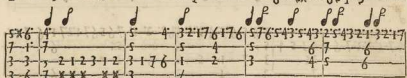
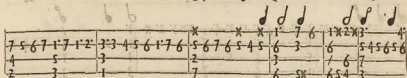
Handwritten musical notation on a five-line staff. The notation includes notes, rests, and various symbols (dots, lines, and numbers) indicating musical structure and rhythm. The notes are mostly eighth and sixteenth notes, with some rests. The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various symbols and numbers, possibly representing a musical score or a specific notation system. The symbols include: 3° , 3° , 2° , 1° , 7 , 6 , 5 , 4 , 3 , 4 , 5 , 6 , 7 , 1° , 2° , 3° , 4° , 5 , 6 , 7 , 1° , 2° , 3° , 4° , 5 , 6 , 7 , 6 , 6 , 5 , 6 , 5 , 4 , 5 , 6 . There are also some additional symbols like 3° , 7 , 6 , 2 , 1 , 7 , 6 , 3 , 5 , 4 , 5 , 6 , 7 , 6 , 6 , 5 , 6 , 5 , 4 , 5 , 6 . The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the staff, with notes and rests. Above the staff, there are handwritten notes and symbols, including a large 'J' and a 'P' with a tilde, and a series of notes and rests. Below the staff, there are handwritten numbers and symbols, including '2 2 3 3 1 2 3 6 6 7 3 1 7 6 6 6 3 5 2 4 5'.

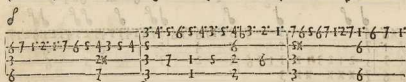
COMPENDIO DE MUSICA.





COMPENDIO DE MUSICA.

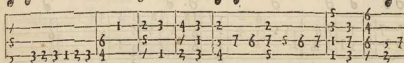
C 3/4



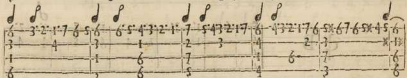
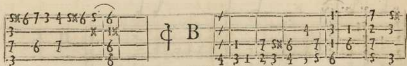
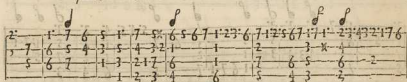
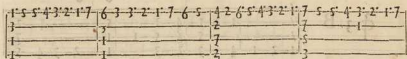
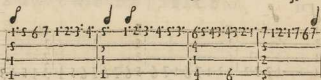
C B



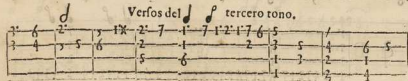
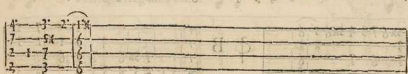
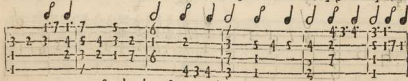
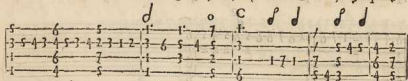
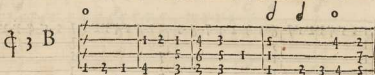
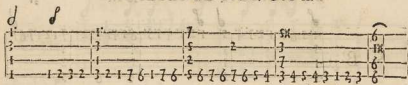
Verfos del segundo tono.



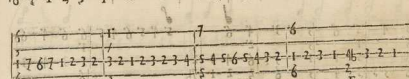
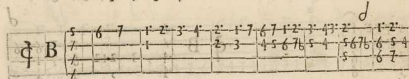
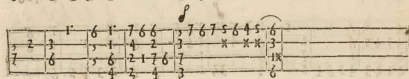
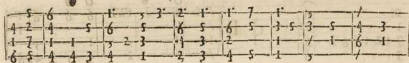
C B



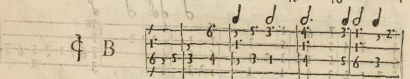
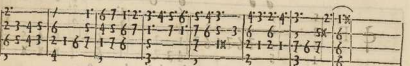
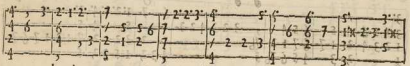
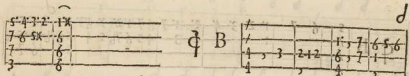
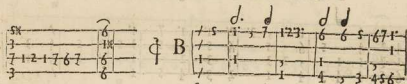
COMPENDIO DE MUSICA.

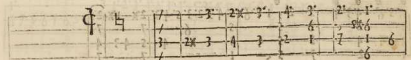
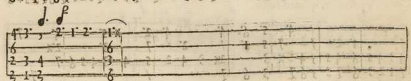
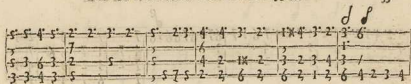


Verfos del tercero tono.



COMPENDIO DE MUSICA.

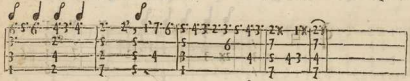
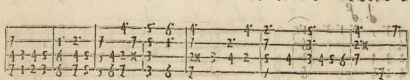
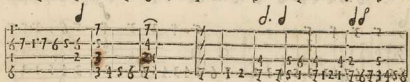
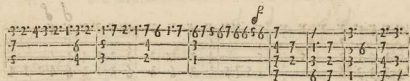




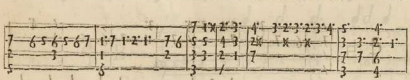
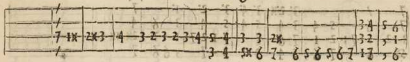
Verfos del quarto tono.



COMPENDIO DE MUSICA.



Verlos del quarto tono.



Handwritten musical score for a piece by Antonio de Cabeçón, page 34. The score is written on ten systems of staves, each containing a treble and bass staff. The notation includes various musical symbols such as clefs (C and F), time signatures (C and 3/4), and notes (quarter, eighth, and sixteenth notes). The score is heavily annotated with numbers (1-7) and letters (X, S, 2X, 3X, 4X) indicating specific musical techniques or fingerings. The notation is written in a historical style, with some numbers and letters appearing above or below the notes.

The score is organized into ten systems, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as clefs (C and F), time signatures (C and 3/4), and notes (quarter, eighth, and sixteenth notes). The score is heavily annotated with numbers (1-7) and letters (X, S, 2X, 3X, 4X) indicating specific musical techniques or fingerings. The notation is written in a historical style, with some numbers and letters appearing above or below the notes.

System 1: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

System 2: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

System 3: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

System 4: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

System 5: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

System 6: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

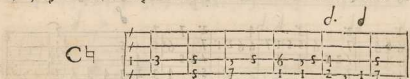
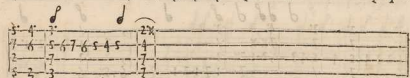
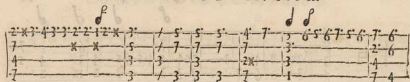
System 7: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

System 8: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

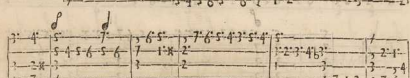
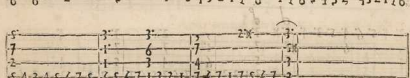
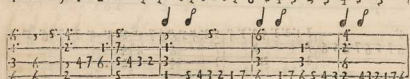
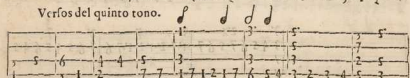
System 9: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

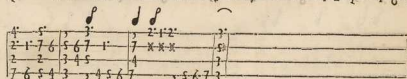
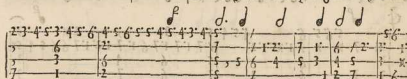
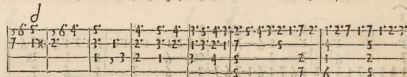
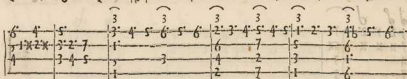
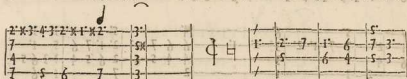
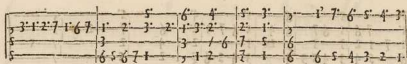
System 10: Treble clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7. Bass clef, common time. Notes: 1, 2, 3, 4, 5, 6, 7.

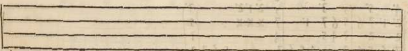
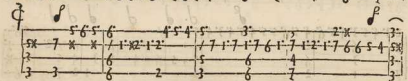
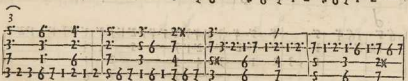
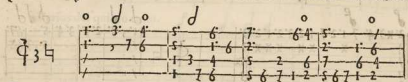
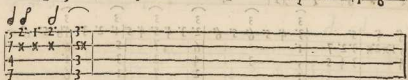
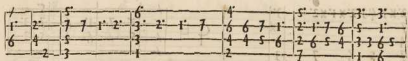
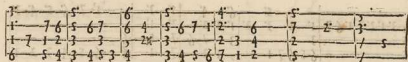
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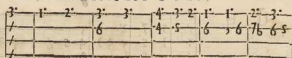
Versos del quinto tono.



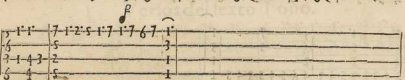
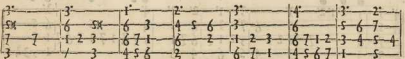
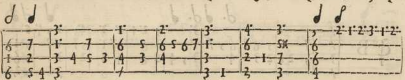
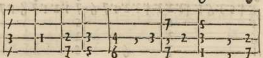
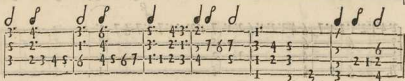
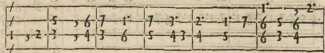




Versos del sexto Tono.



d. d. d. d.



♩ B

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

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

(3)
5 5 6 4 6 5 5 1 2 3 1 6 7 1 2 3 4 5 6 7 1 2 1 7 6 5 4 3 4 5 4 3 2 1 7
7 5 7 5 3 2 1 7
3 1 2 3 4 5 6 7 1 2 1 7
3 6 5 4 3 2 1 7

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

♩ 3 B

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

Handwritten musical notation on a five-line staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Below the staff, there are handwritten numbers: 3, 5, 6, 7, 4, 3, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Handwritten musical notation for 'The Rose Tree' on a four-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on the staff with various note values and rests. Below the staff, there are three lines of numbers: 5 7 5 6 7, 1 2 3 4 5, and 1 2 3 4 5. The numbers are written in a stylized, handwritten font.

Handwritten musical score for "The Rose Tree". The notation is on a four-line staff. The key signature has one sharp (F#) and the time signature is 3/4. The piece ends with a double bar line and a repeat sign.

Below the staff, there are four lines of numbers:

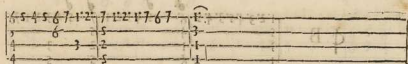
3 1 7 7 6 7

1 7 5 6 5

1 2 3 4 2

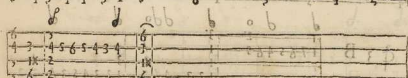
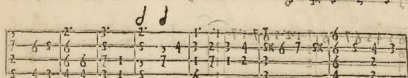
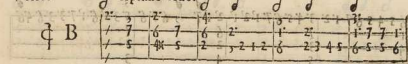
1 4 5

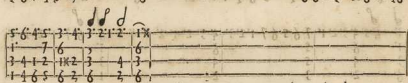
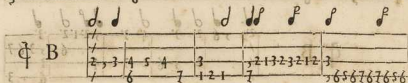
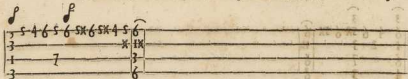
COMPENDIO DE MUSICA.



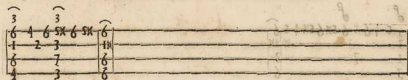
Versos

septimo tono.

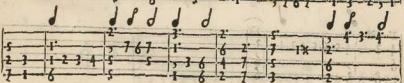
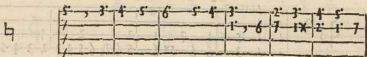




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COMPENDIO DE MUSICA.



Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the staff, with notes and rests. Below the staff, there is a sequence of numbers: 3, 5, 6, 7, 5, 1, 2, 3, 1, 7, 1, 6, 5, 6, 5, 1, 2. These numbers likely represent fingerings or intervals for the notes above them.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation for a piece in 2/4 time. The notation is written on a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The bass staff provides accompaniment with the following notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (half). Fingerings are indicated by numbers 1-4. The piece ends with a double bar line.

Handwritten musical notation on a five-line staff. The notation consists of a sequence of numbers: 1, x, 2, 3, 2, 1, 7, 1, followed by a double bar line and the number 2. Above the staff, there is a small musical note (a quarter note) and a sharp symbol (#). Below the staff, there are four lines of numbers: 6, x, x, 1, 2, 2, 2.

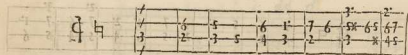
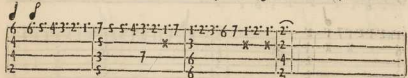
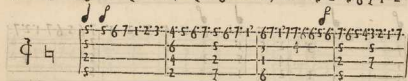
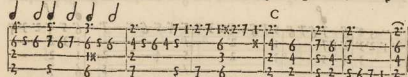
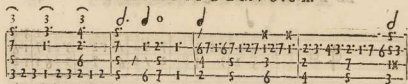
	1				2 ^o	3 ^o
5	6	5	1 ^o	7	1 ^o 2 ^o	7 6
1	2	3	2	5	4	5 4
1						

Handwritten musical notation for a four-part setting of "Nun danket alle Gott". The notation is on four staves, with notes and rests written in ink. The music is in a simple, early modern style.

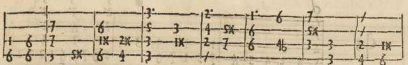
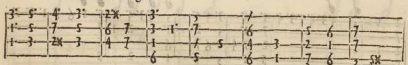
[illegible]

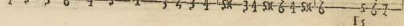
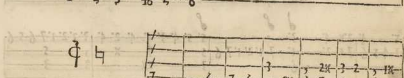
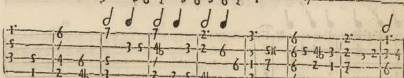
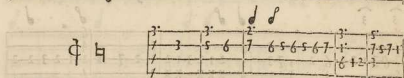
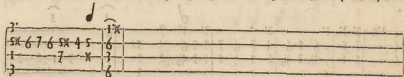
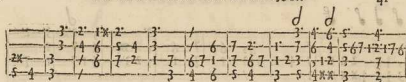
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the staff, with notes and rests. Below the staff, there are handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The numbers are written in a cursive style, and some are underlined. The notation is a handwritten musical score, likely for a piece of music.

COMPENDIO DE MUSICA. 30

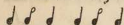


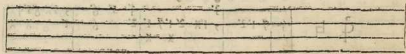
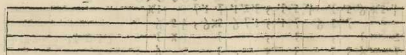
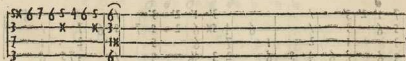
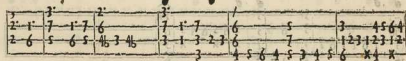
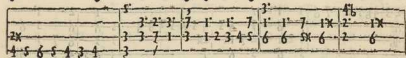
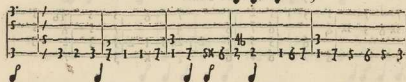
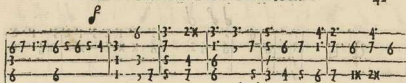
Rex virginum.





♪ ♪ ♪ ♪





COMPENDIO DE MUSICA.

Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.

Kyries del primero Tono.

Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.

Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.

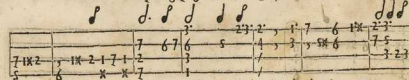
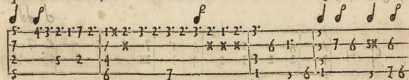
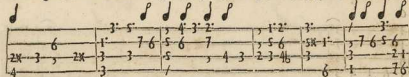
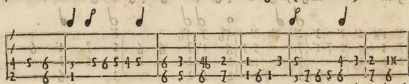
Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.

Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.

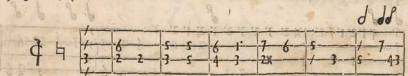
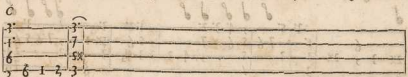
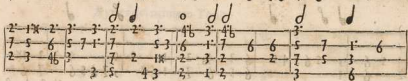
Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.

Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.

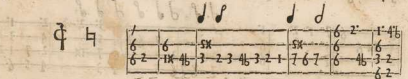
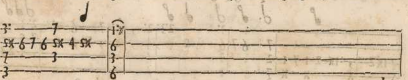
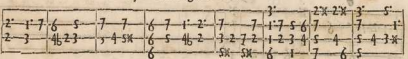
Handwritten musical notation on a five-line staff. The key signature is one flat (B-flat) and the time signature is common time (C). The notation includes various notes, rests, and accidentals. Above the staff, there are some handwritten notes and symbols, including a treble clef and a key signature symbol.



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Kyries del segndo tono.





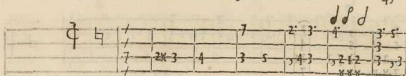
COMPENDIO DE MUSICA.



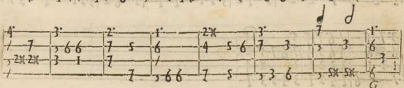
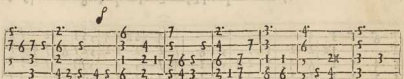
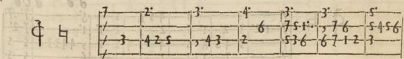
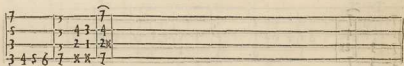
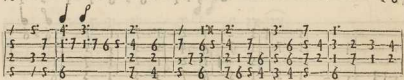
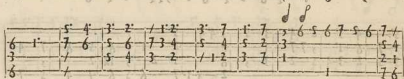
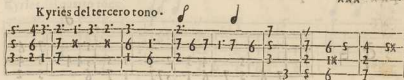
Handwritten musical score for guitar, featuring a key signature of one flat (B-flat) and a common time signature (C). The score is written on a single staff with a treble clef. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f, C, d, s).

The score is organized into several systems, each containing multiple staves of music. The notation is a form of musical shorthand, likely representing a specific style of guitar music, possibly flamenco or a related genre. The symbols used include numbers (1-7), letters (X, S, C, d, s), and musical notation symbols (notes, rests, clefs, and dynamic markings).

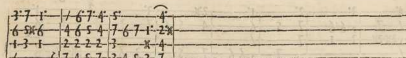
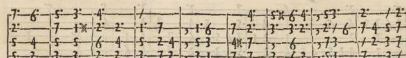
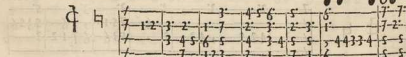
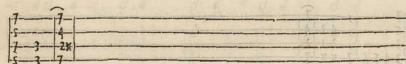
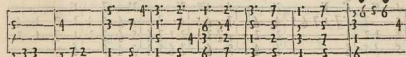
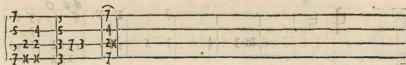
The first system begins with a key signature of one flat and a common time signature. The notation includes a series of numbers (1, 2, 3, 4, 5, 6, 7) and letters (X, S) arranged in a sequence that suggests a specific melodic or harmonic progression. The second system continues this sequence, incorporating dynamic markings such as 'p' (piano) and 'f' (forte). The third system introduces a 'C' time signature, indicating a change in the tempo or meter. The fourth system features a 'd' time signature, and the fifth system includes a 's' time signature. The sixth system concludes with a final measure marked with a '6'.



Kyries del tercero tono.

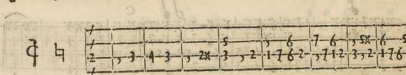
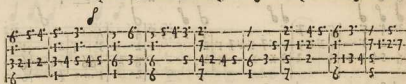
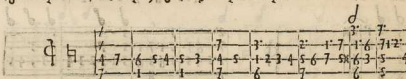
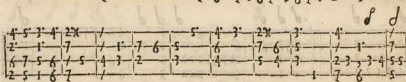
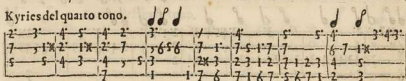


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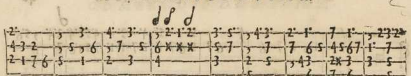




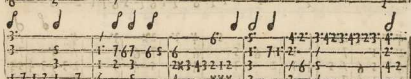
Kyries del quarto tono.

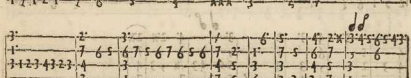


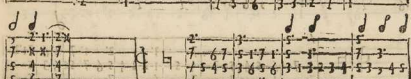
COMPENDIO DE MUSICA.



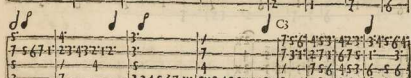


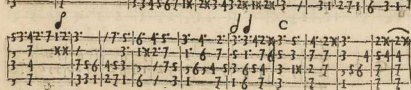












♩ B

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

Kyrie s del sexto tono.

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

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

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

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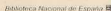
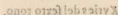
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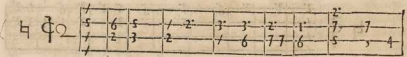
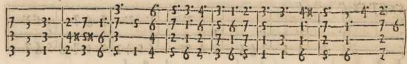
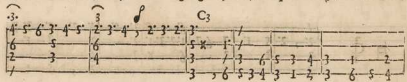
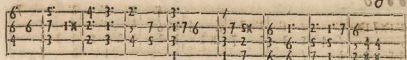
♩ B

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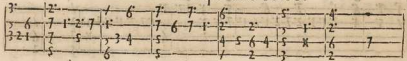
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52

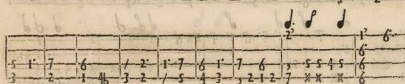
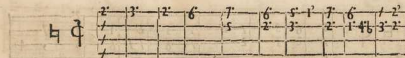
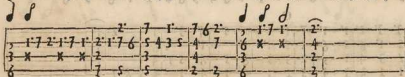
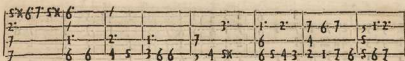
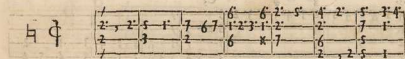
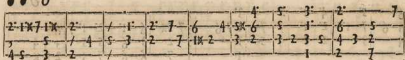


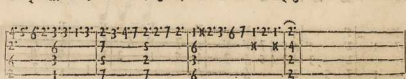
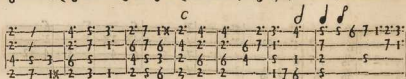
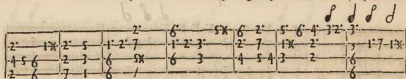
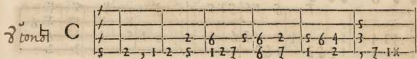
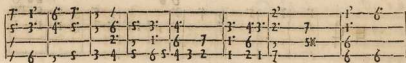


Kiries del septimo tono.

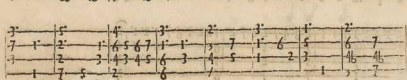
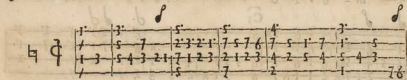
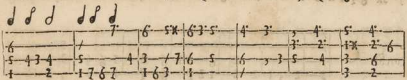
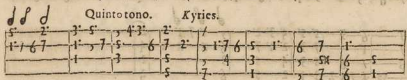
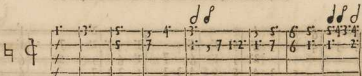


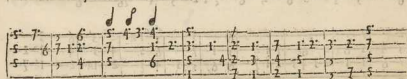
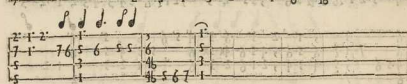
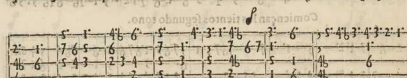
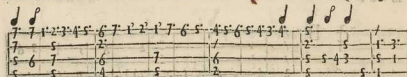
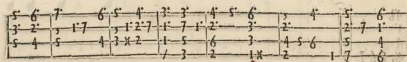
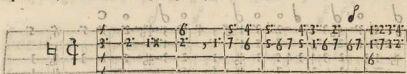
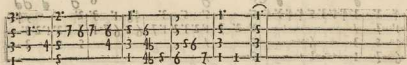
COMPENDIO DE MUSICA.



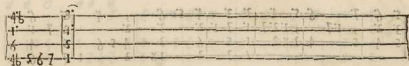
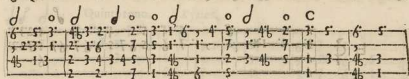
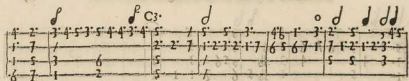


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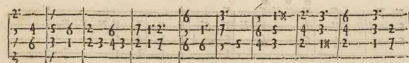
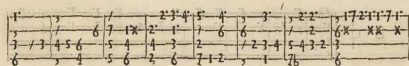
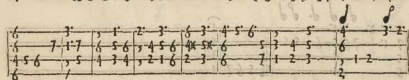
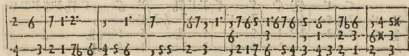


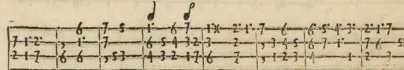
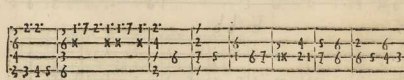
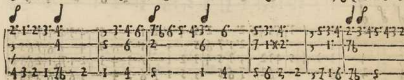
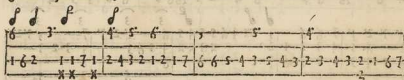
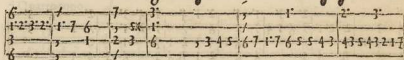
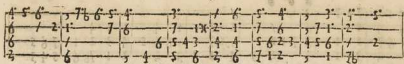


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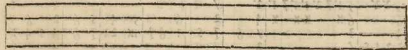
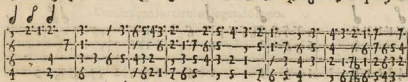
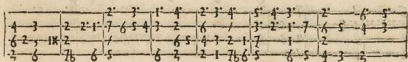
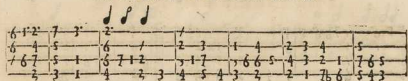


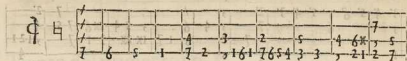
Comiençan los tientos segundo tono.



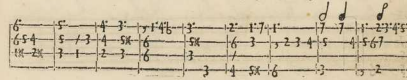
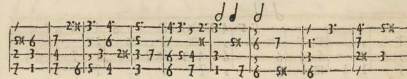
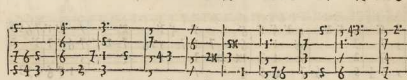
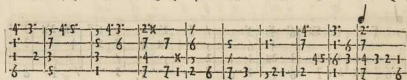
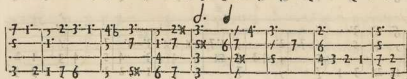
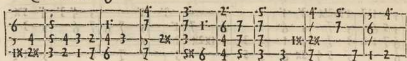


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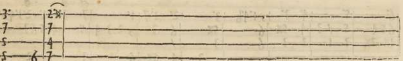
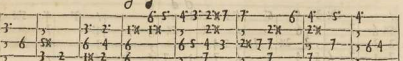
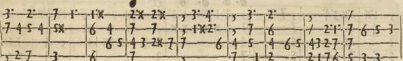
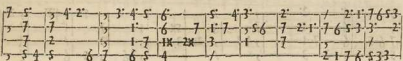
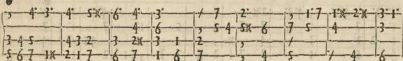
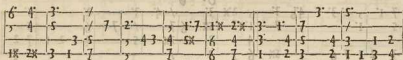
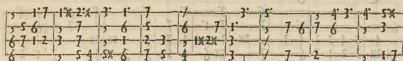
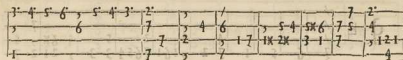


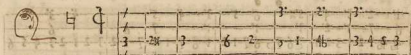


Quartotono.

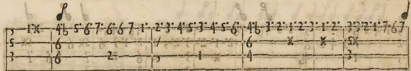
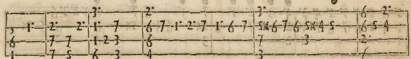
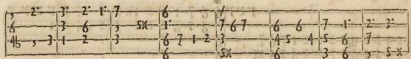
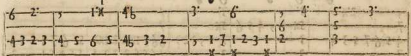


COMPENDIO DE MUSICA.





Tiento del primer tono. ♪



COMPENDIO DE MUSICA.

Handwritten musical notation on a page from a manuscript. The notation is organized into several systems, each consisting of multiple staves. The notation includes numbers (1-7) and letters (S, X) placed above and below the staves, indicating notes and rests. Some staves have additional markings like '2X' or '3'. The notation is written in a cursive, handwritten style. The page is numbered '11' in the top left corner. The title 'COMPENDIO DE MUSICA.' is at the top center. The page is from the Biblioteca Nacional de España.

11

COMPENDIO DE MUSICA.

Handwritten musical notation on a page from a manuscript. The notation is organized into several systems, each consisting of multiple staves. The notation includes numbers (1-7) and letters (S, X) placed above and below the staves, indicating notes and rests. Some staves have additional markings like '2X' or '3'. The notation is written in a cursive, handwritten style. The page is numbered '11' in the top left corner. The title 'COMPENDIO DE MUSICA.' is at the top center. The page is from the Biblioteca Nacional de España.

Handwritten musical notation on a five-line staff. The notation includes notes with stems and flags, and a series of numbers written below the staff: 7 6 7 6 7 1 2 1 6 7 1 2 3 4 6 3 4 6 3 2 1 7 3 4 6 3 2 1 7 7 1 7 6 7. The numbers are arranged in a way that suggests a sequence of notes or chords, possibly representing a scale or a specific musical exercise.

1 ⁺	7	6	1	3 ⁺	3 ⁺	4 ^b	4 ^b	2 ⁺	2 ⁺
3	6	5x	6 2 ⁺	1 ⁺ 7 6	5 4 7	6	6	7	
1	3		4 ^b 4 ^b 2 2	3		1	2	3	4x 5
1	1								

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

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

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation includes a key signature of one flat (B-flat) and a common time signature (C). The piece is titled "Liedchen" and is marked "Moderato". The notation is written in a cursive, handwritten style.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a single staff, with notes and rests connected by beams. The notation is somewhat stylized and appears to be a personal or working manuscript.

3 ⁺ 5 ⁺	4 ⁺ 3 ⁺	2 ⁺ 4 ⁺	3 ⁺ 6 ⁺	5 ⁺ 6 ⁺	1 ⁺	1 ⁺	3 ⁺	1 ⁺
5 ⁻	6 ⁻	7 ⁻ 2 ⁻	1 ⁻ 7 ⁻	6 ⁻ 5 ⁻	4 ⁻	1 ⁻	3 ⁻	1 ⁻
			3 ⁻	1 ⁻	2 ⁻	3 ⁻	5 ⁻	4 ⁻ 3 ⁻
					7 ⁻	5 ⁻		6 ⁻

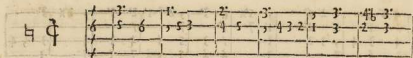
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7	5		6		7	2	1	7	5x	6	/
2	/								3	1x	2x 3 , 2
7 2	1 3		2 1	7		6	3		6	, 5 4	x

COMPENDIO DE MUSICA.

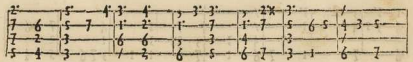
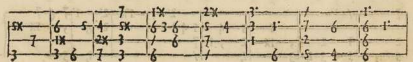
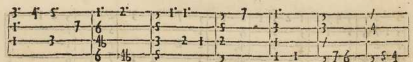
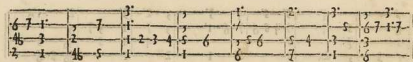
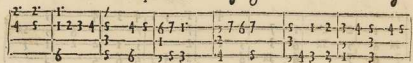
Handwritten musical notation on a single page, featuring multiple staves with notes, rests, and numerical figures. The notation is organized into several systems, each containing multiple staves. The notes are written in a stylized, handwritten manner, and the numerical figures are placed below the staves. The page is titled "COMPENDIO DE MUSICA." at the top.

The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The numerical figures are likely representing fingerings or specific musical values. The page is divided into several systems, each containing multiple staves. The notation is organized into several systems, each containing multiple staves. The notes are written in a stylized, handwritten manner, and the numerical figures are placed below the staves. The page is titled "COMPENDIO DE MUSICA." at the top.

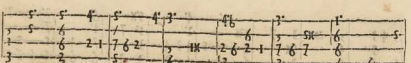
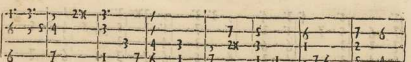
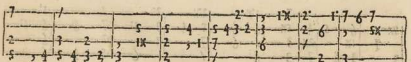
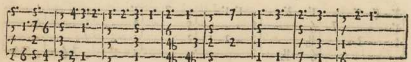
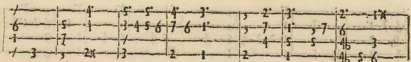
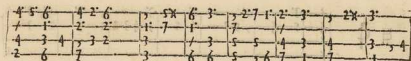
The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The numerical figures are likely representing fingerings or specific musical values. The page is divided into several systems, each containing multiple staves. The notation is organized into several systems, each containing multiple staves. The notes are written in a stylized, handwritten manner, and the numerical figures are placed below the staves. The page is titled "COMPENDIO DE MUSICA." at the top.



Tiento sobre quiladira.



COMPENDIO DE MUSICA.



Handwritten musical notation on a five-line staff. The notes are: 2, 4, 6, 6, 2. Above the first line, there is a bracketed group of notes: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

B $\dot{c}$

4	4	5	4	7 _b	6 ¹	5 ¹	4 ¹	3 ²	4 ²
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Tiento del segundo tono.

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

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and bar lines. The notes are written in a cursive style, and the staff is numbered 1 through 5 on the left side.

[illegible]

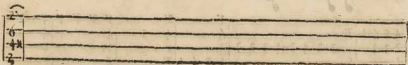
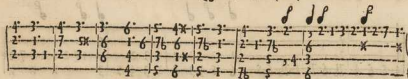
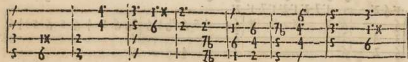
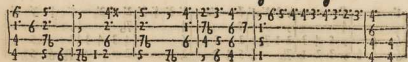
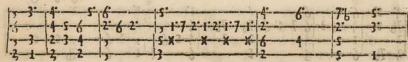
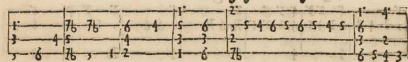
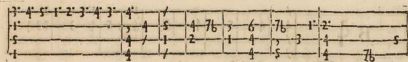
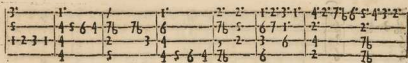
Handwritten musical notation on a five-line staff. The notation includes numbers (1, 2, 3, 4, 5, 6, 7) and symbols (x, /) placed above and below the lines. Below the staff, there are several musical notes (half notes and quarter notes) and a fermata symbol.

Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 5, likely representing fingerings or notes. There are also some symbols that look like musical notes (e.g., a quarter note with a 'p' below it) and a 'p' symbol. The notation is somewhat stylized and appears to be a form of shorthand or a specific notation system.

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

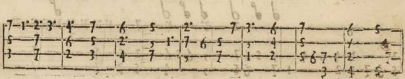
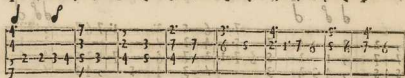
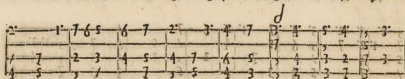
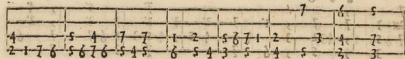
H 4

COMTENDIO DEMVSICA.

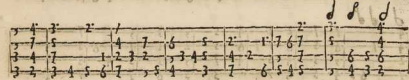
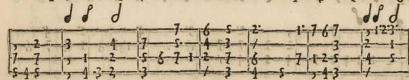
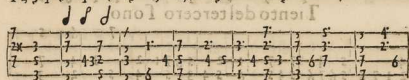
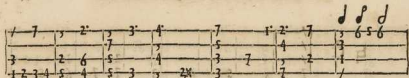


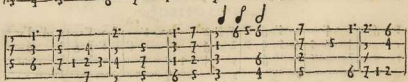
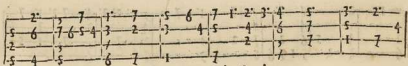
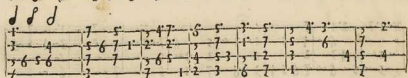
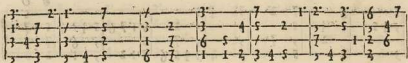
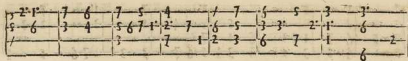


Tiento del tercero Tono.

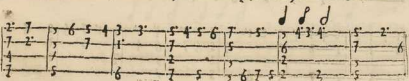
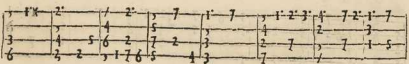
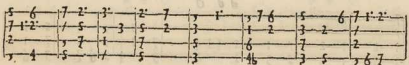
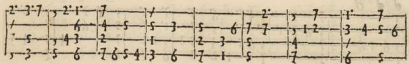
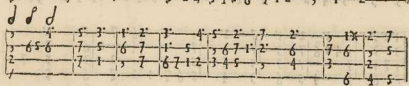
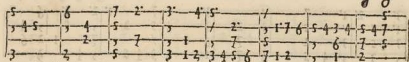


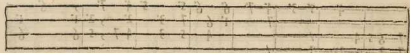
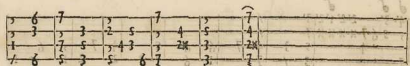
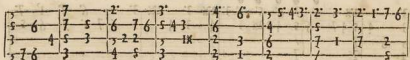
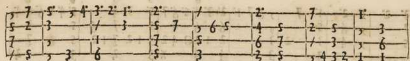
COMPENDIO DE MUSICA.



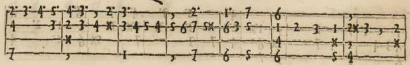


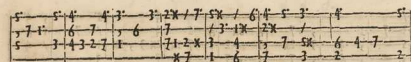
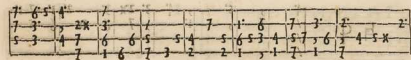
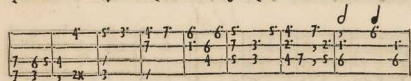
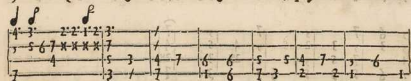
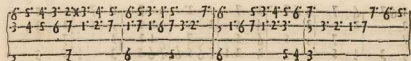
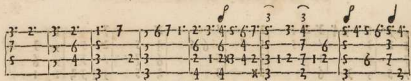
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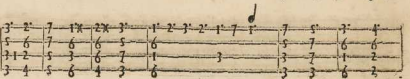
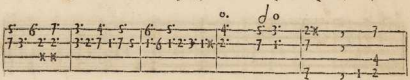
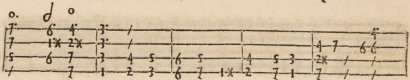




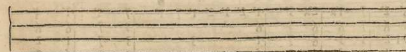
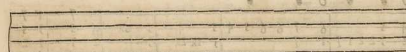
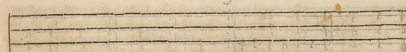
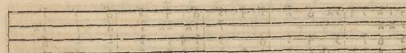
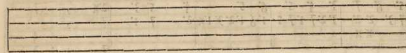
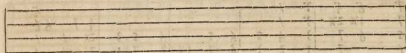
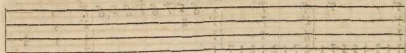
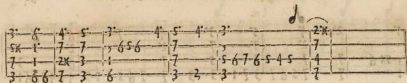
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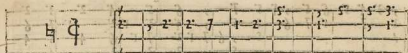




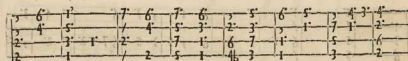
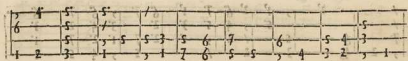
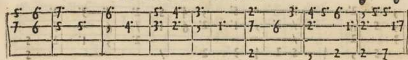


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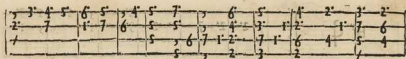




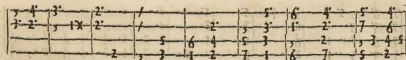
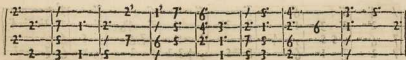
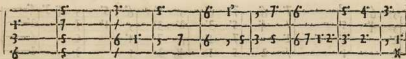
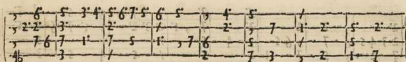
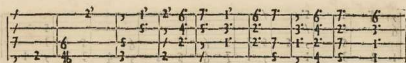
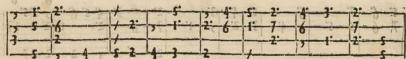
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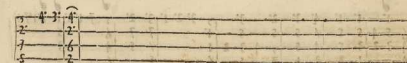
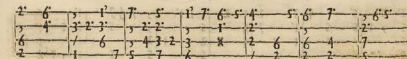
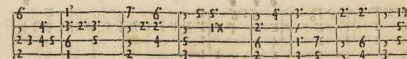
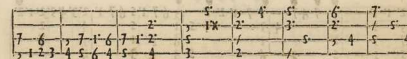
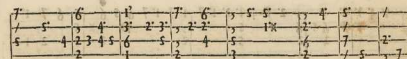
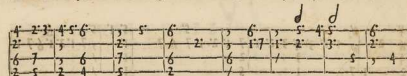
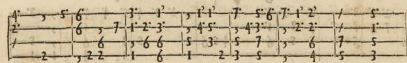


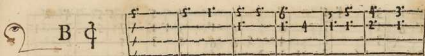
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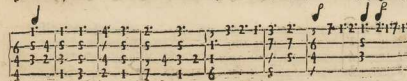
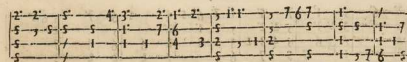
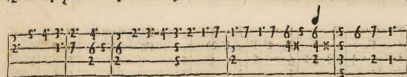
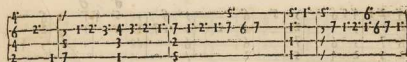
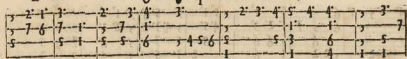
tiempo del octavo



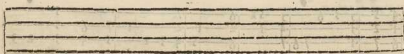
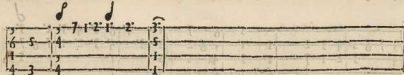
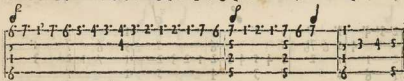
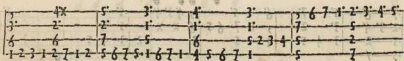
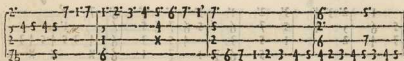


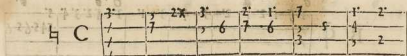


Tiento del ♩ ♩ quintotono.

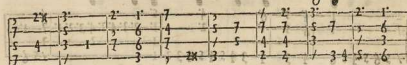
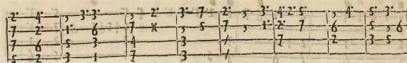
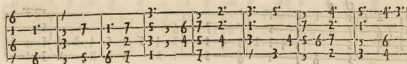
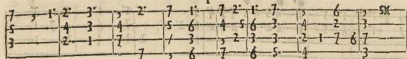


COMPENDIO DE MUSICA.





Tiento del primer tono.



B $\text{C}\frac{\text{f}}{\text{f}}$

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

Tiento del sexto tono.

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

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

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

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

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

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

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

DE ANTONIO DE CABECÓN.

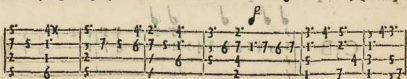
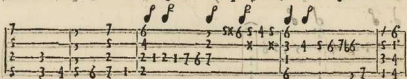
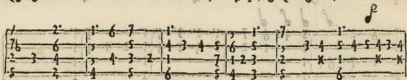
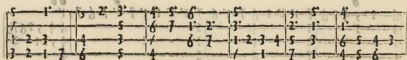
69

Handwritten musical score for "The Rose Tree" in G major. The score is written on a single system with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The piece concludes with a double bar line and a final cadence.

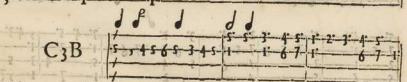
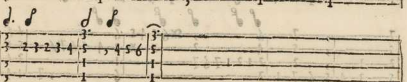
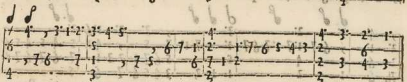
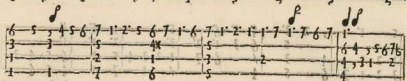
COMPENDIO DE MUSICA.

Handwritten musical notation on ten staves, featuring numbers (1-7) and letters (X) representing notes, with various musical symbols (accents, slurs, clefs) indicating pitch and rhythm.

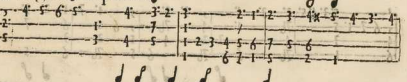
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 Staff 2: 5 4 5 6 5 6 X X X
 Staff 3: 3 3 1 2 3
 Staff 4: 1 1 6 7 6
 Staff 5: 2^o 3^o 2^o 3^o 4^o 3^o 2^o 1^o 2^o 1^o 7 6 7
 Staff 6: 6 5 6 7 1 7 6 5 4X 5
 Staff 7: 4X 2 3 4X 3 4X 5 5 4 3 1 2 5 6
 Staff 8: 2 5 5 1 7 6 5
 Staff 9: 5 6 7 1^o 2^o 1^o 7 6 1^o 7 1^o 5 3 4 5 6 7 1^o 2^o 1^o
 Staff 10: 7 6 7 6 7 1 2 3 4 3 2 3 1
 Staff 11: 5^o 3^o 4^o 5^o 4^o 2^o 3^o 1^o 2^o 3^o 1^o 7 1^o
 Staff 12: 7 1^o 6 6 7 5 6 4 5 5 4X 5 2 3 4 5 4 5 6 5 3 4 5
 Staff 13: 2 1 2 5 3 4 2 7 1 2 3
 Staff 14: 5 6 4 5 1 6 7 6 5 6 5 3
 Staff 15: 1^o 5 6 7 1^o 7 6 5 4X 5 6 5 4 3 4 3
 Staff 16: 6 5 6 7 1 7 1 2 1 4 3 2 1 7 1 2 3 2 3 4
 Staff 17: 4 3 2 1
 Staff 18: 5 4 2 3 4 5 1^o 7 5 6 7 1^o 7 1^o 7 1^o 7 6 5
 Staff 19: 7 5 6 7 1 2 3 2 1 7 6 5 6 5 5 1
 Staff 20: 3 4 5 4 5 3 4 5 1 4 5 6 5 4 3 4 3 3
 Staff 21: 6 X X 5 1 2 1 2 1 7 6 5 6 5
 Staff 22: 6 6 7 1^o 2^o 3^o 4^o 5^o 5^o 5^o 1^o 2^o 5^o 4^o 5^o 4^o 5^o 4^o 3^o 2^o
 Staff 23: 2 3 2 1 7 6 1 7 1 7 6 7 1
 Staff 24: 4 3 1

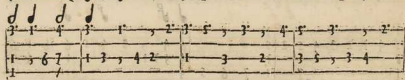
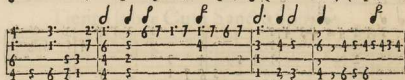
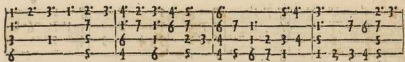


COMPENDIO DE MUSICA.

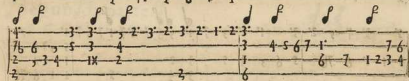
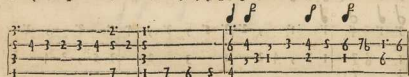
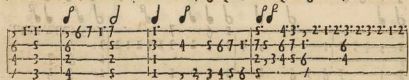
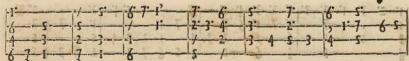
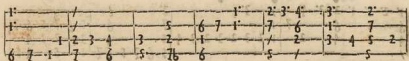
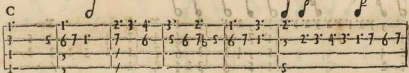
 C_3B

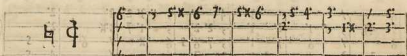
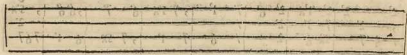
Segunda parte.



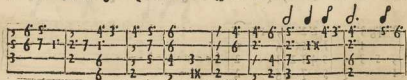
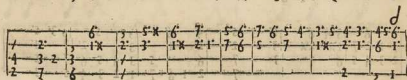
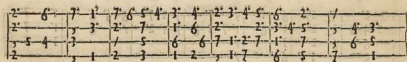
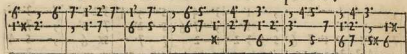


COMPENDIO DE MUSICA

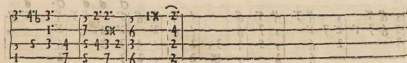
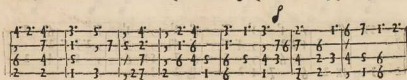
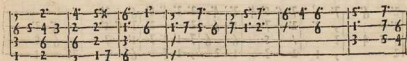
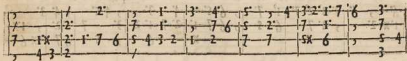
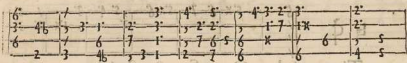
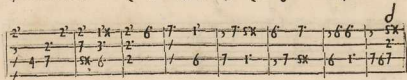
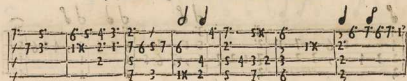




Tiento sobre Cum Sancto Spiritu.



COMPENDIO DE MUSICA



Handwritten musical score for a piece titled "Prenes pitie criquillon." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece is divided into sections by bar lines, and the final section ends with a double bar line and a repeat sign. The handwriting is in a cursive style, and the paper shows signs of age and wear.

COMPENDIO DE MUSICA

The image displays a handwritten musical score titled "COMPENDIO DE MUSICA". It consists of ten systems, each containing three staves. The notation is a form of musical shorthand where numbers (1-7) are placed on or below the staves, often accompanied by a single note (usually a half note) above the staff. The systems are arranged vertically, with some systems containing multiple measures separated by bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The first system begins with a treble clef. The notation appears to be a simplified or shorthand version of musical notation, possibly for a specific instrument or as a teaching tool. The numbers likely represent scale degrees or specific pitches. The overall layout is clean and organized, typical of a manuscript from the 18th or 19th century.

DE ANTONIO DE CABECÓN.

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Handwritten musical notation on a five-line staff. The notation includes notes, rests, and fingerings. The notes are: 1st, 4th, 2nd, 3rd, 1st, 3rd, 5th, 2nd. The fingerings are: 1, 2, 3, 4, 5, 6, 7, 1, 7, 6, 5, 4, 3, 4, 5, 6, 5, 4, 3, 4. The notation is written in a cursive style.

Handwritten musical notation on a five-line staff. The notation includes numbers 1-7 and 3-6, and some notes with stems and flags. The notation is as follows:

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

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

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

6- 4- 5- 6- 5- 5- 5- 5- 5- 5- 5- 5- 5- 5-

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

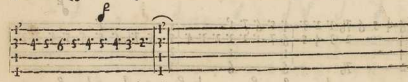
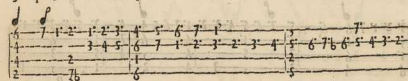
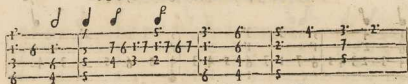
Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. A dynamic marking 'p' (piano) is visible at the end of the staff.

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

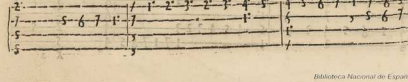
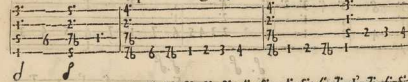
Handwritten musical notation on a five-line staff. The notation includes notes, rests, and fingerings. Above the staff, there are four groups of notes with fingerings: a quarter note with finger 1, a quarter note with finger 2, a quarter note with finger 3, and a quarter note with finger 4. The staff itself contains a sequence of notes and rests, with some notes having fingerings. The notes are written in a style that suggests a specific musical system, possibly a simplified or early form of notation.

K 2

COMPENDIO DE MUSICA



Yepres en grey Criquillon.



Handwritten musical score for guitar, featuring eight systems of six-line staves. The notation includes numbers (fingerings) and musical symbols (accents, slurs, and clefs). The score is written in a style typical of 19th-century guitar manuscripts.

System 1:
 Staff 1: 6 5 4 3 4 3 2 1 2 / 7 1 2 1 2 3 4
 Staff 2: 1 6 7 1 2 1 7 6 5 / 1
 Staff 3: 1 7 5 6 5 5 5 4 3
 Staff 4: 5 4 5 6 5 5 5 4 3

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

System 3:
 Staff 1: 2 1 7 6 7 1 2 7 6 2 2 3 2 1 2 1
 Staff 2: 4x 5 7b 7b 6 5 4x 4x
 Staff 3: 1 5 4 3 3 2 1
 Staff 4: 6 6 5 6 7b 1 6

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

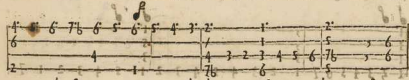
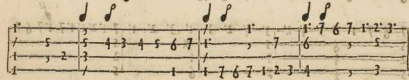
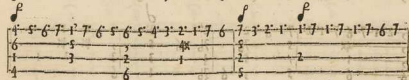
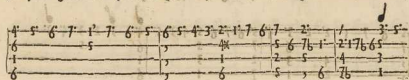
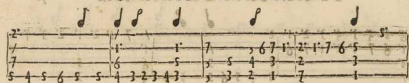
System 5:
 Staff 1: 1 3 1 1 2 3 4 5 6 7 1 2 3 4 5 4 3 2 1 5 4 3 2 1 7
 Staff 2: 1 3 1 5 3
 Staff 3: 1 3 1 3
 Staff 4: 1 2 3 4 5 6 7 1 2 3 4 5 4 3 2 1 5 4 3 2 1 7

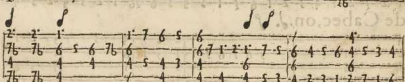
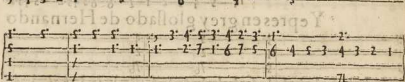
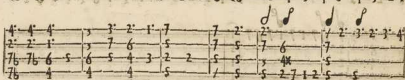
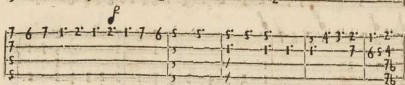
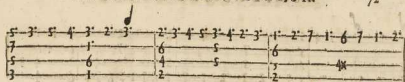
System 6:
 Staff 1: 1 2 3 4 3 2 1 7 6 5 4 3 2 1 1 7 6 5 4 5 6
 Staff 2: 1 2 3 4 3 2 1 5 7b
 Staff 3: 6 5 4 3 2 1 7 6 5 4 3 2 1 1 7 6 5 4 5 6
 Staff 4: 6 5 4 3 2 1 7 6 5 4 3 2 1 1 7 6 5 4 5 6

System 7:
 Staff 1: 4 2 7b 7b 6 7b 1 2 3 4 7b 1 2 7b 1 7 5 6 7 1
 Staff 2: 3 1 5 2 3 4 5
 Staff 3: 7b 6 7b 1 2 3 4 7b 1 2 7b 1 5
 Staff 4: 7b 6 7b 1 2 3 4 7b 1 2 7b 1 5

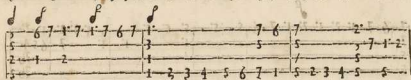
System 8:
 Staff 1: 1 2 3 2 3 4 5 4 3 2 1 3 2 1
 Staff 2: 7 7 6 5 6 7 1 7 6 5 3 2 1
 Staff 3: 1 1 7 6 5 4 5 6 7 1 7 6
 Staff 4: 1 5 1 7 6

COMPENDIO DE MUSICA

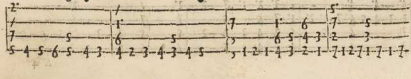
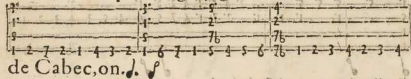




COMPENDIO DE MUSICA



Yepresen grey glossado de Hernando



Handwritten musical notation on a five-line staff, showing a sequence of notes and rests. The notes are labeled with numbers 1 through 7, and some are marked with a prime symbol ('). The notation includes various rhythmic values and accidentals (sharps and flats).

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The melody is written on the staff, with a final measure containing a fermata. Below the staff, there are handwritten numbers: 5, 4, 3, 2, 1, 7, 1, 2, 1, 2, 3, 4, 6, 5, 4, 3, 2, 3, 2, 1, 2, 3, 1, 2, 3, 4, 3, 2, 1, 2. These numbers likely represent a sequence of notes or a specific musical exercise.

f
 1. 7 1 2 1 5 6 7 1 / 6 7 1 / 2 3 4 3 2 3 4
 5 5 , 3 4 5 6 7 5 1 6 7
 1 3 3 4x 5 4 6 5 4
 1 1 6 2 1 4

Handwritten musical notation on a five-line staff, featuring various notes, rests, and fingerings. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on the upper lines, with fingerings indicated by numbers 1-5. The bass line is written on the lower lines, with fingerings indicated by numbers 1-5. The notation is a mix of standard musical symbols and handwritten shorthand.

Handwritten musical notation for a 3-part setting of "The Rose Tree". The notation is written on three staves. The first staff contains the melody: 5 7 1̣ 2̣ 3̣ 4̣ 5̣ 6̣ 4̣ 3̣. The second staff contains the harmony: 5 3 4 5 6 7 1̣ 6. The third staff contains the bass line: 5 7 1̣ 2̣ 3̣ 4̣ 5̣ 6̣. The notation is in a simple, handwritten style with some corrections and a final flourish at the end.

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

Handwritten musical notation on a four-line staff. The notation includes numbers 1-7 and 6, and a key signature change to one sharp (F#) indicated by a sharp sign and the letter 'F#'. The notation is as follows:

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

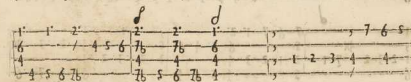
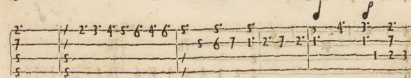
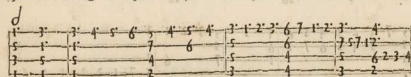
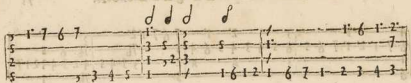
5 5 7b 7b 5

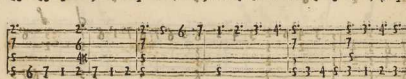
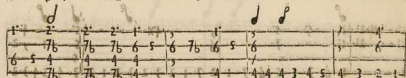
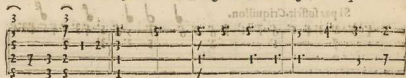
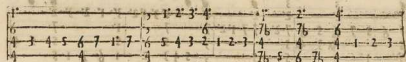
1 2 4 3

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

Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, indicating fingerings or positions. A key signature '4K' is visible. The notation is written in a cursive, handwritten style.

COMPENDIO DE MUSICA.





COMPENDIO DE MUSICA

First system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. The melody line has a 3-measure rest at the beginning and a 3-measure rest later. The bass line has a 4-measure rest at the beginning and a 4-measure rest later.

B $\text{C}\flat$

Si par souffrir. Criquillon.

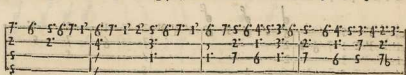
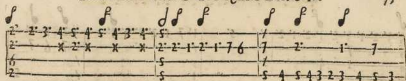
Second system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. The melody line has a 3-measure rest at the beginning and a 3-measure rest later. The bass line has a 4-measure rest at the beginning and a 4-measure rest later.

Third system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. The melody line has a 3-measure rest at the beginning and a 3-measure rest later. The bass line has a 4-measure rest at the beginning and a 4-measure rest later.

Fourth system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. The melody line has a 3-measure rest at the beginning and a 3-measure rest later. The bass line has a 4-measure rest at the beginning and a 4-measure rest later.

Fifth system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. The melody line has a 3-measure rest at the beginning and a 3-measure rest later. The bass line has a 4-measure rest at the beginning and a 4-measure rest later.

Sixth system of musical notation, featuring a treble clef and a key signature of one flat. The notation includes a melody line with notes and rests, and a bass line with notes and rests. The melody line has a 3-measure rest at the beginning and a 3-measure rest later. The bass line has a 4-measure rest at the beginning and a 4-measure rest later.



COMPENDIO DE MUSICA.

The page contains eight systems of musical notation, each with a vocal line and a guitar line. The notation is in a historical style, likely from the 18th or 19th century. The systems are arranged vertically, with each system consisting of a vocal line and a guitar line. The vocal lines use various clefs (soprano, alto, tenor, bass) and contain notes with lyrics. The guitar lines use numbers (1-7) to represent fret positions. The systems are separated by vertical bar lines, and some systems include repeat signs or other musical markings.

System 1: Soprano clef, lyrics: 4 3 2 1 3 2 3 2 1 2 3 5 1 7 1 2 3 4 3 2 1 2. Guitar line: 7 5 4 1 1 1 5 7 6 7.

System 2: Soprano clef, lyrics: 3 2 3 4 5 6 7 5 2 2 3 4 5 4 5 4 3 4 5 1 6 7 1. Guitar line: 6 5 6 5 6 5 4 3 2 5 7 6 1 7 6.

System 3: Soprano clef, lyrics: 4 6 5 4 6 5 6 5 4 5 6 7 1 7 6 1 7 1 7 6 7. Guitar line: 5 4 3 2 4 3 4 3 2 3 4 3 2 1 5 5.

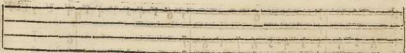
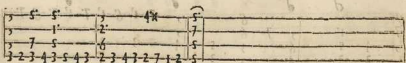
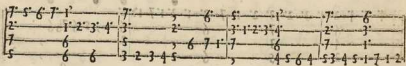
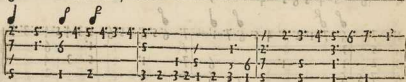
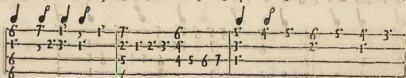
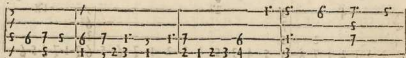
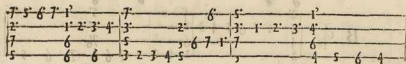
System 4: Soprano clef, lyrics: 6 5 5 6 5 6 5 6 5 4 3 2 1 2 3. Guitar line: 7 6 7 5 5 4.

System 5: Soprano clef, lyrics: 4 3 4 5 6 5 6 7 1 7 1 2 3 2 1 7 1 7 6 5 6 5 4 3 5 4 5 4 3 4. Guitar line: 3 5 1 6 2.

System 6: Soprano clef, lyrics: 5 6 7 5 6 7 1 1 7 6 5 4 5 6 7 1. Guitar line: 5 6 7 5 1 2 3 1 2 1 2 3 4.

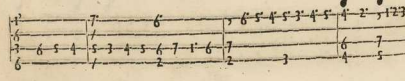
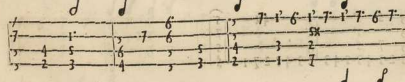
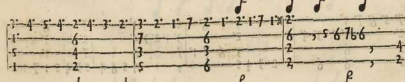
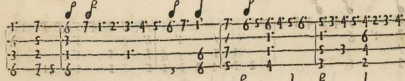
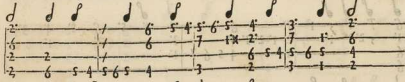
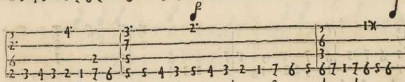
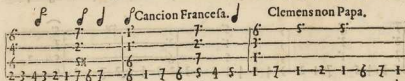
System 7: Soprano clef, lyrics: 2 5 4 5 4 3 4 5 2 3 4 5 6 7 1. Guitar line: 7 1 6 5 1 5 6 7 5 1 1.

System 8: Soprano clef, lyrics: 2 5 4 5 4 3 4 5 2 3 4 5 6 7 1. Guitar line: 7 1 6 5 1 5 6 7 5 1 1.





Clemens non Papa.



Handwritten musical score for guitar, featuring numbered notation (fingerings) and various musical symbols (accents, slurs, and dynamic markings like *p*).

The score is organized into systems, each containing multiple staves. The notation includes numbers 1-7 indicating fingerings, and various symbols such as accents (´), slurs (—), and dynamic markings (*p*).

Key features of the notation include:

- Accents (´) placed above notes.
- Slurs (—) grouping notes.
- Dynamic markings (*p*) indicating piano.
- Handwritten text "Vncol que copiar" (Uncolored to copy) written across the second system.
- Final system ending with a large "L" (Largo).

COMPENDIO DE MUSICA. 24

Handwritten musical notation on ten staves, featuring notes, rests, and fingerings. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The second staff contains the instruction "Apcol que colpartire." written in a stylized script.

The notation continues across ten staves, with various musical symbols and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) indicating specific notes and techniques. The final staff ends with a double bar line.

Handwritten musical score for "The Rose Tree" in G major. The score is written on a treble and bass staff. It includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into several systems, each containing multiple staves. The notation includes notes, rests, and fingerings. The score is written in a clear, legible hand.

Handwritten musical notation on a five-line staff, featuring various notes and rests, with some notes marked with a 'p' (piano) dynamic.

3° 2° 1° 1° 7 5 4 3 4 3 3 2 3 2 1 2

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

6 7 1 6 7 X X X X X

[illegible]

5-6-7-1^b-2^b-1^b-7-6-5-6-4^b-5-6-5-4^b-3^b-2^b-3^b-4^b-3^b-2^bx-1^b-2^bx
 7-1^b-2^b-3^b-4^b-3^b-2^b-1^b-7-1^b-2^b-7-1^b-7-x
 5-6-4-5-1^b-7-6-5-4-5-6-5-4-3-4
 2-2-2-6-7

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the staff, with a final measure containing a fermata. Below the staff, there is a handwritten sequence of numbers: 3, 2, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

3 5 4 3 7 7 7

Handwritten musical score for a piece by Antonio de Cabecon, page 79. The score is written on ten staves, featuring various musical notations including notes, rests, and fingerings. The piece is divided into sections labeled "Por vn plaſir." and "Criquillon." The notation includes various note values (e.g., 2, 3, 4, 5, 6, 7) and rests, indicating a complex rhythmic structure. The score is written in a historical style, likely for a lute or similar stringed instrument.

The score is divided into sections labeled "Por vn plaſir." and "Criquillon." The notation includes various note values (e.g., 2, 3, 4, 5, 6, 7) and rests, indicating a complex rhythmic structure. The score is written in a historical style, likely for a lute or similar stringed instrument.

Handwritten musical score for a piece by Antonio de Cabecon, page 79. The score is written on ten staves, featuring various musical notations including notes, rests, and fingerings. The piece is divided into sections labeled "Por vn plaſir." and "Criquillon." The notation includes various note values (e.g., 2, 3, 4, 5, 6, 7) and rests, indicating a complex rhythmic structure. The score is written in a historical style, likely for a lute or similar stringed instrument.

COMPENDIO DE MUSICA

The manuscript page displays eight systems of musical notation. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals, along with a series of numbers (1-7) written below the staves, likely representing a simplified musical notation system. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

First system of musical notation, featuring a treble and bass staff with various notes and fingerings. The notation includes notes with stems and flags, and numbers indicating fingerings (1-7). The key signature is one flat (B-flat).

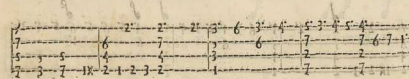
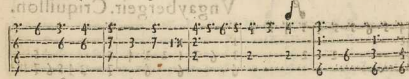
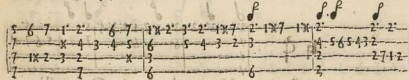
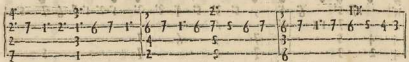
Second system of musical notation, featuring a treble and bass staff with various notes and fingerings. The notation includes notes with stems and flags, and numbers indicating fingerings (1-7). The key signature is one flat (B-flat).

Third system of musical notation, featuring a treble and bass staff with various notes and fingerings. The notation includes notes with stems and flags, and numbers indicating fingerings (1-7). The key signature is one flat (B-flat).

Fourth system of musical notation, featuring a treble and bass staff with various notes and fingerings. The notation includes notes with stems and flags, and numbers indicating fingerings (1-7). The key signature is one flat (B-flat).

Fifth system of musical notation, featuring a treble and bass staff with various notes and fingerings. The notation includes notes with stems and flags, and numbers indicating fingerings (1-7). The key signature is one flat (B-flat).

COMPENDIO DE MUSICA



Handwritten musical score for "The Rose Tree" in G major. The score is written on a treble and bass staff. It includes various musical notations such as notes, rests, and fingerings. The key signature is one sharp (F#), and the time signature is 3/4. The piece is in common time (C). The score is written in a single system, with the treble staff on top and the bass staff on the bottom. The notation is in a historical style, with some notes written as whole notes and others as half notes. The piece ends with a double bar line and a repeat sign.

COMPENDIO DE MUSICA

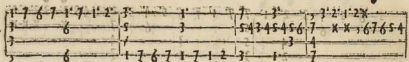
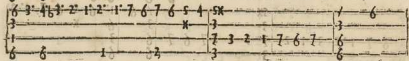
Handwritten musical notation on ten staves, featuring numbers and musical symbols (notes, clefs, and dynamics like *p*).

The notation is organized into ten staves, each with four lines. The numbers used are 1, 2, 3, 4, 5, 6, 7, and 8. Some numbers are written with a dot above them (e.g., 1̇, 2̇, 3̇, 4̇, 5̇, 6̇, 7̇, 8̇). Musical symbols include eighth notes, quarter notes, and half notes. Dynamics like *p* (piano) are indicated.

The notation is organized into ten staves, each with four lines. The numbers used are 1, 2, 3, 4, 5, 6, 7, and 8. Some numbers are written with a dot above them (e.g., 1̇, 2̇, 3̇, 4̇, 5̇, 6̇, 7̇, 8̇). Musical symbols include eighth notes, quarter notes, and half notes. Dynamics like *p* (piano) are indicated.



Dulce memoria. Hernando de Cabecon.



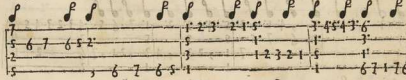
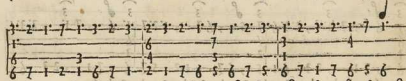
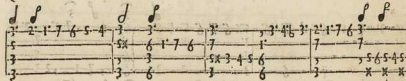
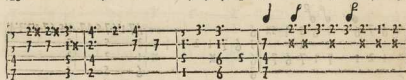
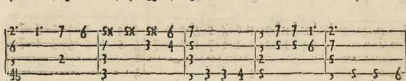
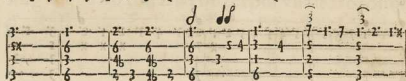
COMPENDIO DE MUSICA

Handwritten musical notation on ten staves, featuring numbers and musical symbols (notes, rests, and dynamic markings like *f*).

The notation is organized into ten staves, each containing a sequence of numbers and musical symbols. The numbers are written in a style typical of early printed music, often with a dot above them. The musical symbols include notes, rests, and dynamic markings like *f* (forte).

The first staff begins with a treble clef and a key signature of one sharp (F#). The notation continues across the staves, with some staves showing a change in clef or key signature. The numbers are arranged in a way that suggests a sequence of notes or chords, possibly representing a specific musical exercise or a short piece of music.

The notation is written in a clear, legible hand, with some corrections and erasures visible. The overall layout is clean and professional, reflecting the quality of the original manuscript.



COMPENDIO DE MUSICA.

Handwritten musical notation for a piece in 6/8 time. The notation is written on a treble and bass staff. The treble staff contains notes with fingerings (1, 2, 3, 4, 5, 6, 7) and a key signature of one flat. The bass staff contains notes with fingerings (1, 2, 3, 4, 5, 6, 7) and a key signature of one flat. The piece is in 6/8 time, indicated by the time signature at the beginning.

Handwritten musical score for "The Rose Tree" on a four-staff system. The melody is on the top staff, and the accompaniment is on the bottom three staves. The key signature has one sharp (F#), and the time signature is 3/4. The melody consists of eighth and quarter notes. The accompaniment features chords and single notes. The piece ends with a double bar line.

$\begin{array}{cccccccc|cccccccc}
5 & 4 & 3 & 2 & 3 & 2 & 1 & 7 & 1 & 7 & 6 & 5 & 6 & 5 & 4 & 5 & 4 & 3 & 2 & 3 & 4 & 5 & 6 & 7 \\
/ & & & & 5 & 4 & 3 & 2 & 3 & 2 & 1 & 7 & 1 & 7 & 1 & 7 & 6 & 5 & 4 & 5 & 6 & 7 & 1 & 7 \\
5 & & & & & & & & 5 & & & & & & & & 2 & & & & & & & \\
1 & & & & & & & & 1 & & & & & & & & 2 & & & & & & &
\end{array}$

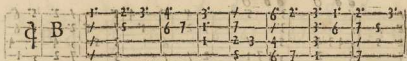
Musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a five-line staff. Above the staff, there are three musical notes: a quarter note G4, an eighth note A4, and a quarter note B4. The lyrics 'The Rose Tree' are written below the staff. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score for a 5-part setting of "Nun danket alle Gott". The score is written on five staves. The first staff is the vocal line, and the other four are for instruments. The music is in G major and 3/4 time. The lyrics are written below the staves. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The music is written in a clear, legible hand.

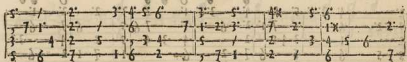
Handwritten musical notation for a piece in 3/4 time. The notation is written on a treble and bass staff. The treble staff contains a melody with notes and rests, while the bass staff contains a bass line. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece is marked with a '3' in a circle, indicating a 3/4 time signature. The notation is written in a cursive style, typical of 18th or 19th-century manuscripts.

2x3, 2x3, 4 5, 3 5 4 3 2 1 7 6 5 4 3 2 3 4 5 6 4

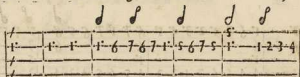
[illegible]



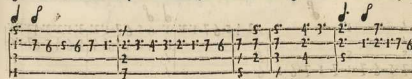
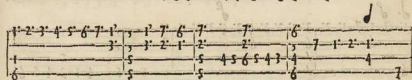
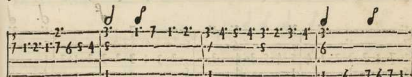
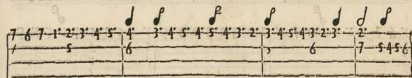
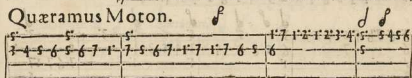
Fugaa quatro todas las bozes por vna sexto tono.



Musical staff system 1. Treble clef. Key signature: one sharp (F#). The staff contains a sequence of notes and rests, with some notes marked with a '3' indicating a triplet. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, 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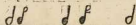
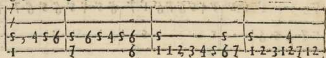
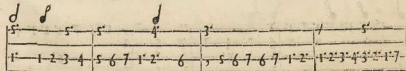
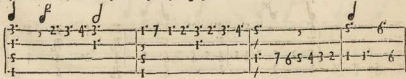
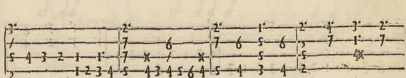
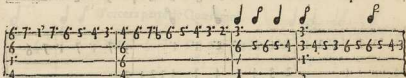
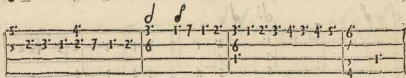
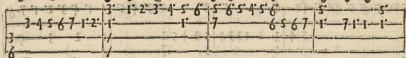
Quæramus Moton.

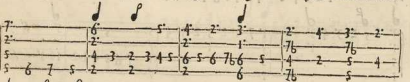
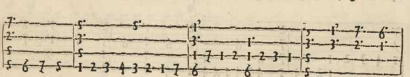
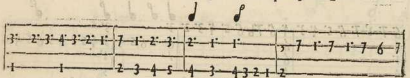
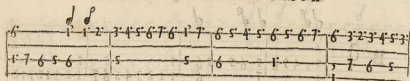


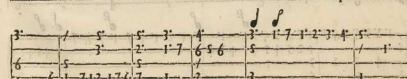
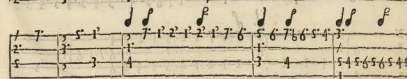
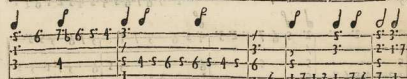
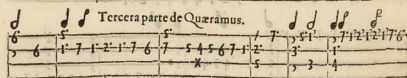
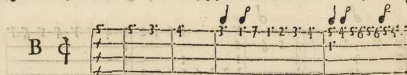
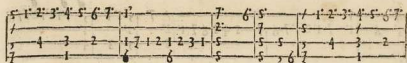
M

COMPENDIO DE MUSICA.

The image displays a handwritten musical score titled "COMPENDIO DE MUSICA." The score is organized into ten systems, each consisting of six staves. The notation is a form of guitar tablature, where numbers 1 through 7 indicate fret positions on the strings. Musical symbols, including eighth and quarter notes, are placed above the staves to denote rhythm. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The manuscript is written in dark ink on aged, slightly yellowed paper. The first system begins with a treble clef and a key signature of one sharp (F#). The notation is consistent across all systems, showing a variety of musical exercises or pieces.

B ♩ Segunda parte de ♩ ♩ Queramus.



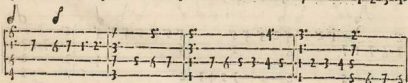
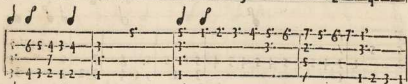
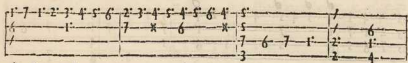
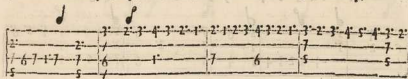
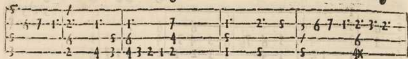


COMPENDIO DE MUSICA.

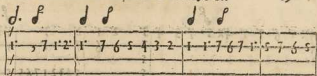
The image shows a page from a music manuscript titled "COMPENDIO DE MUSICA." The page contains ten systems of musical notation. Each system consists of a single staff with notes and rests, and a multi-measure rest below it. The notes are written in a simplified notation with stems and flags, and the multi-measure rests are indicated by numbers. The systems are arranged vertically, with some systems having a multi-measure rest that spans multiple measures. The notation is in a style typical of early printed music books.

Handwritten musical score for a piece by Antonio de Cabeçón. The score consists of ten systems of music, each with a single staff. The notation is a form of figured bass, using numbers 1-7 and flats to indicate pitches and intervals. Above the staff, there are various musical symbols including single notes, beamed eighth notes, and rests. The manuscript is written in ink on aged paper.

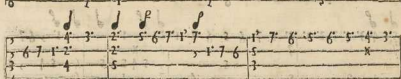
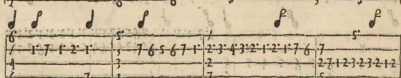
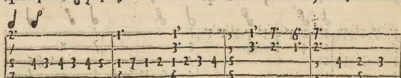
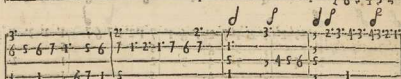
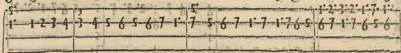
COMPENDIO DE MUSICA



B



Quæramus. Motō, cō differēte f. glossa.



COMPENDIO DE MUSICA

Handwritten musical notation on ten staves, featuring numbers and musical symbols (notes, rests, clefs). The notation is organized into measures, with some measures containing multiple notes or rests. The numbers are likely representing pitch or rhythm values.

Staff 1: *p* 4x 5 6 5 5 4x 5 4 3 4 3 2 1 2 3 4 3 2 1 3 2 3 2 1 2

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

Staff 3: 4 5 6 5 5 4 5 1 3 4 3 5 4 3 2 5 4 3 2 5 4 3 2

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

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

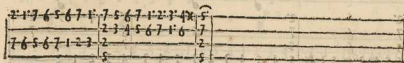
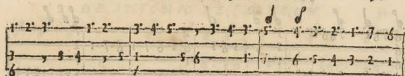
Staff 6: 3 4 5 4 3 2 3 4 3 4 3 2 1 7 5 4 5 6 5 4 5 6 5

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

Staff 8: 5 4 3 4 3 2 1 2 1 7 6 5 6 7 1 2 1 6 7

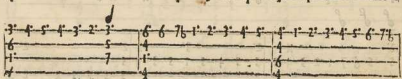
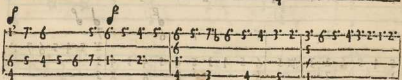
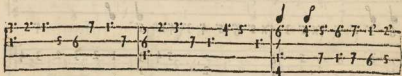
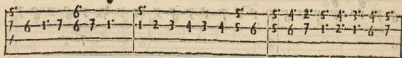
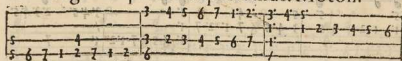
Staff 9: 7 5 4 5 6 5 6 5 4 5 6 5 4 5 6 5 4 5 6 5 4 5

Staff 10: 5 4 3 4 3 2 1 2 1 7 6 5 6 7 1 2 1 6 7



B

Segunda parte de quæramus. Moton.



COMPENDIO DE MUSICA.

The image displays a handwritten musical score titled "COMPENDIO DE MUSICA." The score is organized into six systems, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific symbols like 'X' indicating natural harmonics. The first system begins with a treble staff containing notes and a bass staff with a sequence of numbers (6, 7, 6, 5, 4, 3, 2, 1). The second system continues this pattern with more complex rhythmic and melodic lines. The third system introduces a new melodic line in the treble staff. The fourth system features a treble staff with a sequence of notes and a bass staff with a sequence of numbers. The fifth system shows a treble staff with a sequence of notes and a bass staff with a sequence of numbers. The sixth system concludes the piece with a treble staff containing notes and a bass staff with a sequence of numbers. The handwriting is in ink on aged paper, and the overall layout is typical of a handwritten musical manuscript.

DE ANTONIO DE CABEÇON.

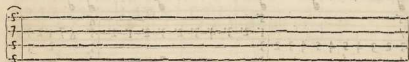
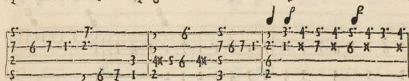
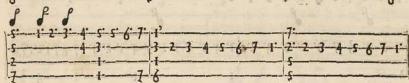
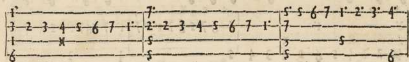
31

Handwritten musical score for guitar, featuring a single melodic line on a six-line staff. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p* for piano). The score is organized into measures, with some measures containing multiple notes or rests. The notation is characteristic of early 20th-century guitar music.

The score is divided into several systems, each containing multiple measures. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p* for piano). The score is organized into measures, with some measures containing multiple notes or rests. The notation is characteristic of early 20th-century guitar music.

The score is divided into several systems, each containing multiple measures. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p* for piano). The score is organized into measures, with some measures containing multiple notes or rests. The notation is characteristic of early 20th-century guitar music.

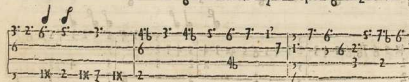
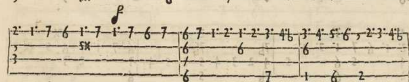
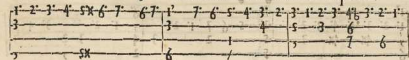
COMPENDIO DE MUSICA

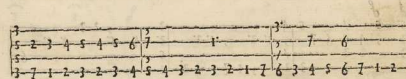
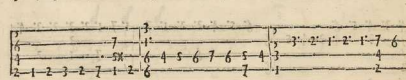
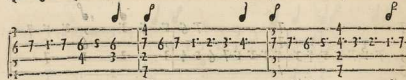
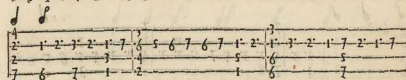
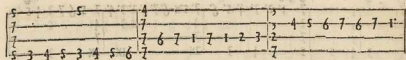
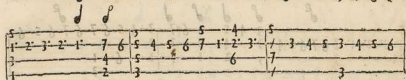
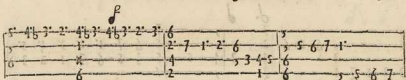


4 O



Clama neceses. Iusquin.



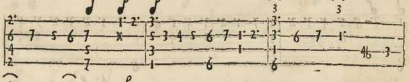
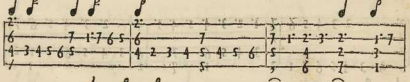
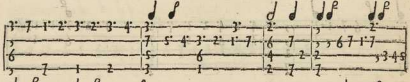
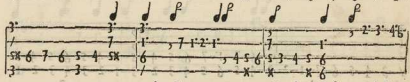
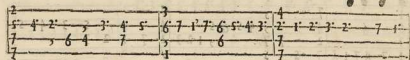


COMPENDIO DE MUSICA.

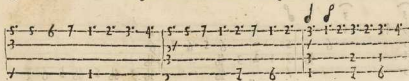
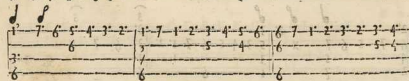
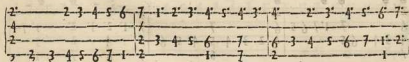
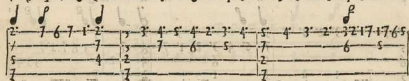
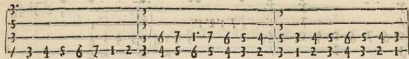
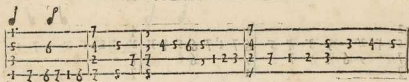
The image displays a handwritten musical score, likely for guitar, consisting of ten systems of music. Each system is written on a five-line staff. The notation includes various musical symbols such as notes (quarter, eighth, and sixteenth notes), rests, and accidentals. Additionally, there are guitar-specific symbols and numbers, including '2X', 'IX', and 'IX', which likely represent specific guitar techniques or fret positions. The score is organized into measures, with some measures containing multiple notes and others containing rests or specific symbols. The handwriting is in ink on aged paper, and the overall layout is typical of a musical manuscript from the 18th or 19th century.

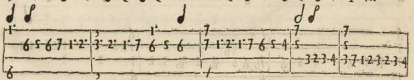
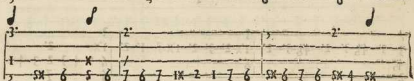
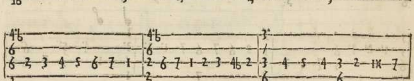
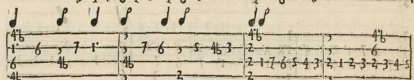
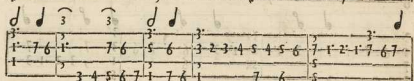
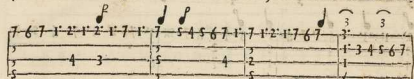
DE ANTONIO DE CABEÇON.

21

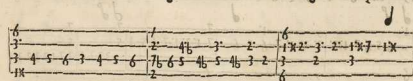
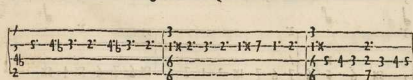
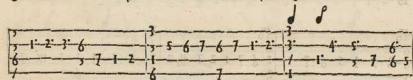
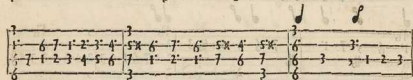
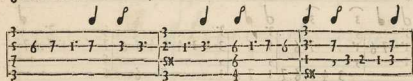
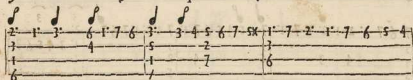
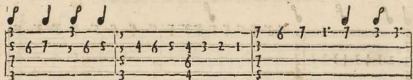


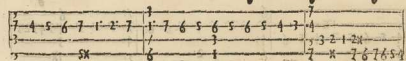
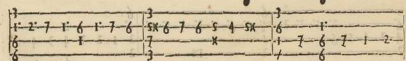
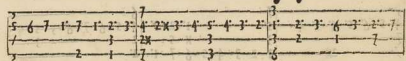
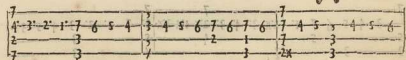
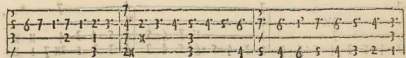
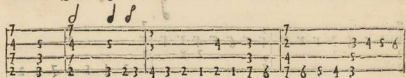
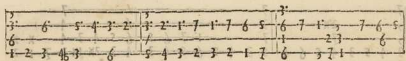
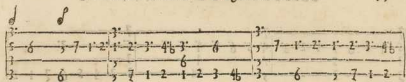
COMPENDIO DE MUSICA



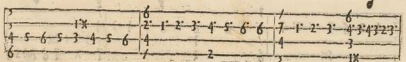
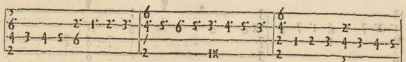
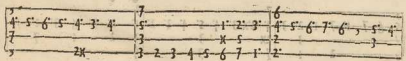
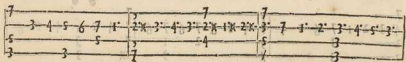
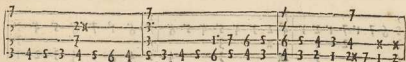
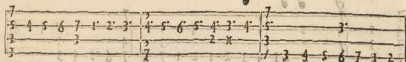
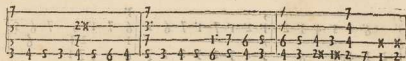
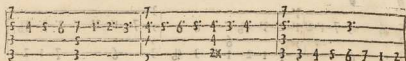


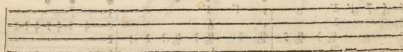
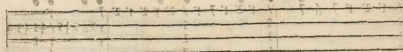
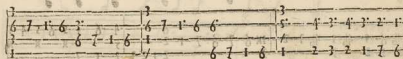
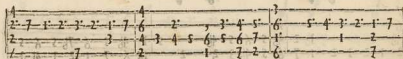
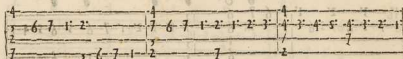
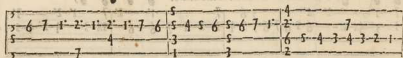
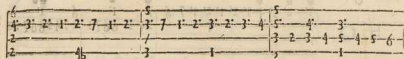
COMPENDIO DE MUSICA.





N





Handwritten musical score for a piece by Antonio de Cabeçón. The score is written on ten systems of five-line staves. It features various musical notations including notes, rests, and fingerings. The notation is a form of musical shorthand, possibly for guitar, with numbers 1-7 indicating frets or fingerings. The piece concludes with a double bar line and the letter 'N' followed by a small '3'.

COMPENDIO DE MUSICA.

The image displays ten systems of musical notation, each consisting of three staves. The notation is a form of musical shorthand using numbers (1-7) and letters (S, X) placed on or between the staves. Musical symbols such as clefs, notes, and rests are also present. The systems are arranged vertically on the page.

System 1:
 Staff 1: 5- 5 6 7 1' 2' 3' 4' 5 6 7 1' 7 6 5 6 5 4 3' 2' X 3' 4 3' 2' X 1' 2' X
 Staff 2: 7 6 5
 Staff 3: 3 5 4 3 2 1 7 6 2 3 4 2 3 7 7

System 2:
 Staff 1: 3' 3' 2' 1' 7 1' 7
 Staff 2: 2 3 2 1 7 6 7 1 2 3 4 5 4 3 2 1 7 6 1 2 3
 Staff 3: 1 7 6 3 6 6 5

System 3:
 Staff 1: 6 7 1 2 3 2 1 7 1 7 6 5 6 6
 Staff 2: 1' 4b 2 3 4b 4b 3 2 6
 Staff 3: 4b 3 2 3 4 4 3 2

System 4:
 Staff 1: 1 6 7 1 1 7 6 3 4 SX 6 7 6 6 SX SX 4 5
 Staff 2: 4 3 2 3 3' 2' 1' 7 1' 2' 3' 6 7 1' 2' 2
 Staff 3: 6 1 6 7 1 2 1 7 6 7

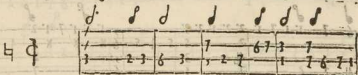
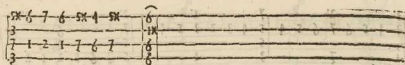
System 5:
 Staff 1: 3' 2' 1' 7 1' 7 5 5
 Staff 2: 6 SX 6 5 6 7
 Staff 3: 6 3 6 1 7 6 3 3 6 4 5 6 3 4 5 6 7 1 2 3 4

System 6:
 Staff 1: 4' 3' 2'
 Staff 2: 3 3
 Staff 3: 5 4 3 2 3 2 1 7 1 7 6 5 4 3 2 1 7 2 1 7 6 5 4 3 2 1 7

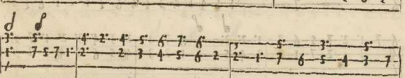
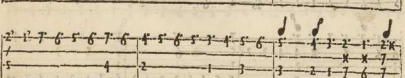
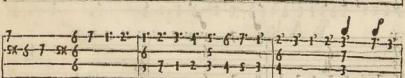
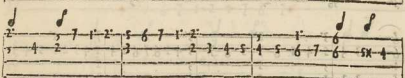
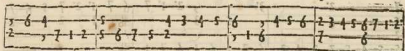
System 7:
 Staff 1: 1' 2' 4b 3' 3' 5
 Staff 2: 6 6 5 6 4b 2 3 4 5 6 5 6 7 1 2 3 4 5 4 3 2 3 2 1 7
 Staff 3: 6 6 5 6 4b 2 3 4 5 6 5 6 7 1 2 3 4 5 4 3 2 3 2 1 7

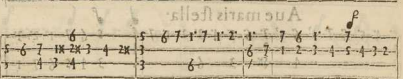
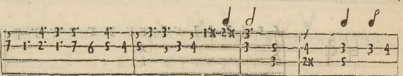
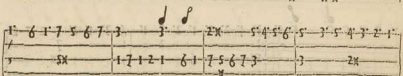
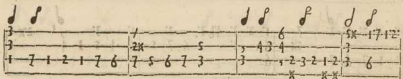
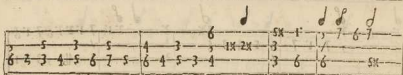
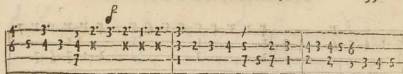
System 8:
 Staff 1: 2' X 3' 3' 2'
 Staff 2: 3 4 5 4 5 6 7 5 6 7
 Staff 3: 6 7 1 6 7 5 6 7 3 3 2 1 5

Handwritten musical score for a piece by Antonio de Cabeçón. The score consists of eight systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and fingerings. The first system starts with a treble clef and a key signature of one flat. The notation is dense and includes many accidentals and dynamic markings like 'f' and 'p'. The score is written in a historical style, with some ink bleed-through visible from the reverse side.



Benedictus dela missa delome arme. Iusquin.





COMPENDIO DE MUSICA.

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

Handwritten musical notation for a piece in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melody line with notes and rests, and a bass line with notes and rests. The piece is divided into three measures by bar lines. The first measure contains a half note G4 and a quarter note A4. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The bass line consists of a single half note G3 in the first measure, followed by rests in the second and third measures.

[illegible]

Handwritten musical notation on a five-line staff. The notation includes notes (quarter and eighth notes), rests, and various symbols (3, 4, 5X, 6, 7, 2, 1, 6, 3, 1, 2, 3, 2, 7, 2, 1, 7, 5X) written below the staff lines, possibly indicating fingerings or specific musical instructions.

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

1 x x x 7

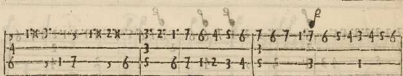
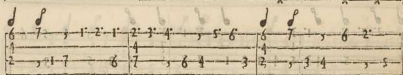
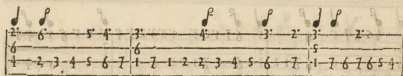
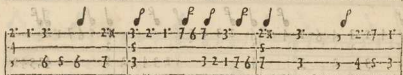
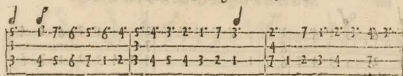
6 3

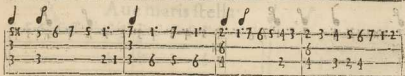
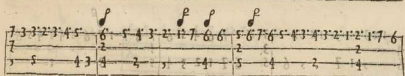
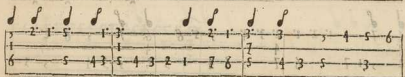
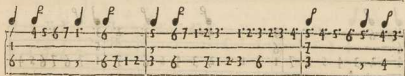
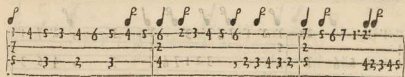
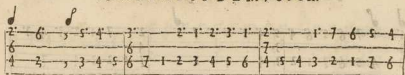
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the staff, and there are some handwritten notes and markings below the staff, including the letters 'H' and 'C'.

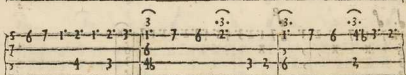
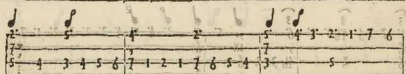
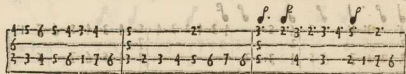
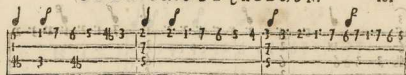
Aue maris stella.

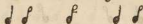
$\begin{array}{cccccccccccccccc} 5 & 4 & 5 & 6 & 7 & 1 & 6 & 1 & 7 & 6 & 5 & 4 & 3 & 2 & 1 & 7 & 6 & 5 & 6 & 7 & 1 & 2 & 3 \\ 3 & \\ 3 & & & & & & 4 & & 5 & & 3 & & 6 & & & & 4 & & 3 & 4 & 5 & 6 & 7 & 1 \end{array}$

Handwritten musical notation for a piece in 3/4 time. The notation is written on a treble and bass staff. The treble staff contains the melody, and the bass staff contains the bass line. The piece begins with a treble clef and a 3/4 time signature. The melody starts on a whole note G4, followed by a half note F#4 and a quarter note E4. The bass line starts on a whole note C3, followed by a half note D3 and a quarter note E3. The piece continues with various notes and rests, including a key signature change to one sharp (F#) and a final cadence on a whole note G4 in the treble and a whole note C3 in the bass.

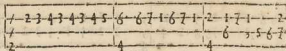




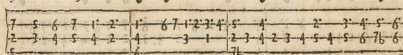
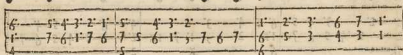
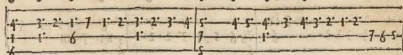
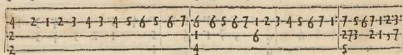
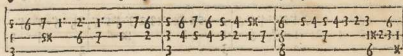
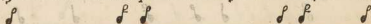
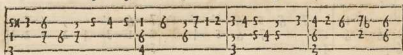
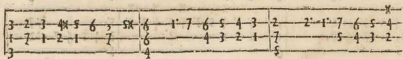




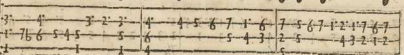
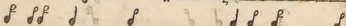
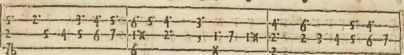
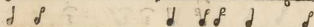
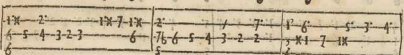
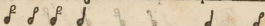
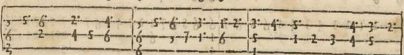
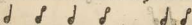
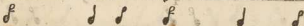
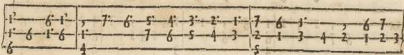
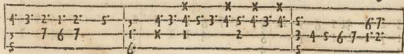
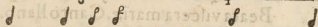
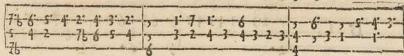
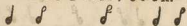
B C

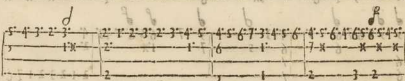
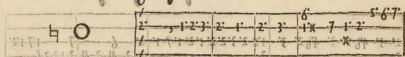
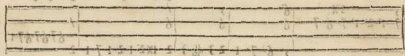
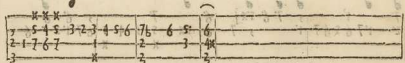
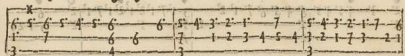
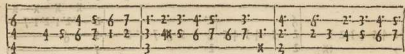
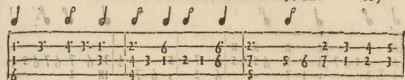


Beata viscera mariæ. Cantollano.



COMPENDIO DE MUSICA.





COMPENDIO DE MUSICA

101

The musical score is organized into ten systems, each consisting of a melodic line and a guitar fretboard diagram. The notation includes various musical symbols such as notes, rests, and accidentals, as well as fret numbers (1-7) and specific guitar techniques like bends (marked with 'x') and slides (marked with '7'). The score is written in a historical style, likely from a 19th-century manuscript.

System 1: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 2: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 3: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 4: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 5: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 6: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 7: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 8: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 9: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.

System 10: Melodic line with notes and rests. Fretboard diagram shows fret numbers 1, 2, 3, 4, 5, 6, 7, and bends marked with 'x'.



Handwritten musical score for a piece by Antonio de Cabezon, page 104. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The score is organized into measures, with some measures containing multiple notes or rests. The handwriting is in ink, and the paper shows signs of age and wear.

The score is divided into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The score is organized into measures, with some measures containing multiple notes or rests. The handwriting is in ink, and the paper shows signs of age and wear.

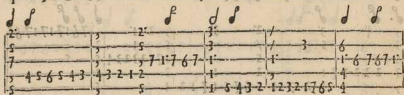
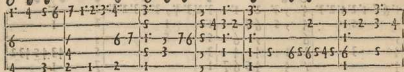
Key features of the notation include:

- Dynamic markings: *p* (piano) and *f* (forte) are used throughout the score.
- Notes: Quarter, eighth, and sixteenth notes are present, often beamed together.
- Rests: Various rests are used to indicate pauses in the music.
- Key signature: One flat (B-flat) is indicated at the beginning of the piece.
- Staff layout: Ten staves are used, with some staves containing multiple systems of notation.

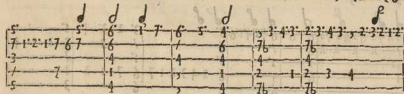
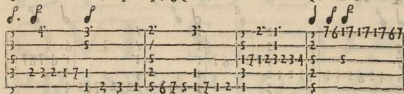
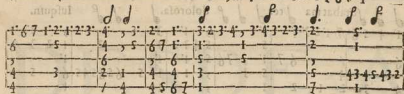
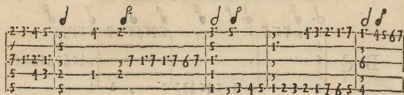
DESDE A
QUI SE DA
PRINCIPALOS
MOTETES Y CANCIONES
DE A CINCO GLOSADOS.

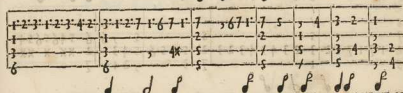
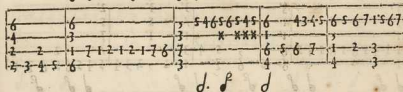
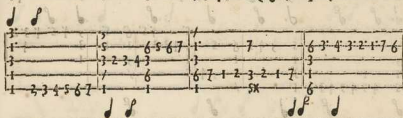
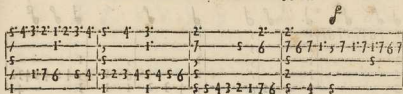
B C 

Trabarma ter dolorosa. Iusquin.



COMPENDIO DE MUSICA





COMPENDIO DE MUSICA

Handwritten musical notation on a single page, titled "COMPENDIO DE MUSICA". The notation is organized into six systems, each consisting of a single staff with musical notes and a multi-measure rest below it. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

The notation includes various musical symbols such as notes, rests, and multi-measure rests. The notes are written on a single staff, and the multi-measure rests are indicated by numbers below the staff. The notation is organized into six systems, each consisting of a single staff with musical notes and a multi-measure rest below it.

The first system begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and multi-measure rests. The notes are written on a single staff, and the multi-measure rests are indicated by numbers below the staff.

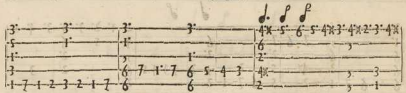
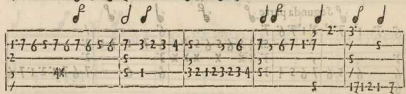
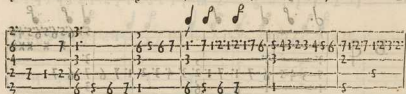
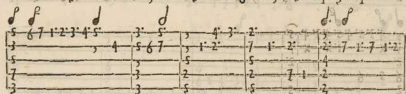
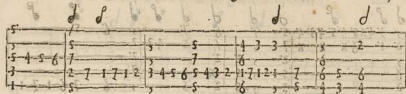
The second system continues the musical notation, featuring similar symbols and multi-measure rests. The notation is organized into six systems, each consisting of a single staff with musical notes and a multi-measure rest below it.

The third system shows a continuation of the musical notation, with notes and multi-measure rests. The notation is organized into six systems, each consisting of a single staff with musical notes and a multi-measure rest below it.

The fourth system features musical notation with notes and multi-measure rests. The notation is organized into six systems, each consisting of a single staff with musical notes and a multi-measure rest below it.

The fifth system continues the musical notation, with notes and multi-measure rests. The notation is organized into six systems, each consisting of a single staff with musical notes and a multi-measure rest below it.

The sixth system concludes the musical notation on the page, featuring notes and multi-measure rests. The notation is organized into six systems, each consisting of a single staff with musical notes and a multi-measure rest below it.



COMPENDIO DE MUSICA.

First system of musical notation with five staves. The notation includes various musical symbols (notes, rests, clefs) and numerical figures (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100).

Second system of musical notation with five staves, continuing the sequence from the first system.

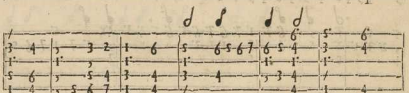
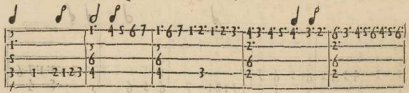
Third system of musical notation, featuring a large 'B' and a 'C' symbol on the left, followed by five staves of notation.

Fourth system of musical notation, starting with the text 'Segunda parte.' followed by five staves of notation.

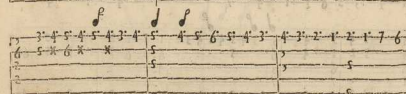
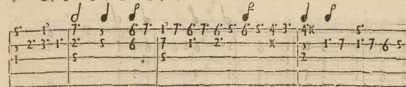
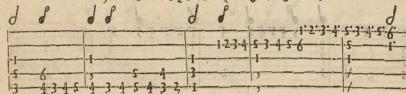
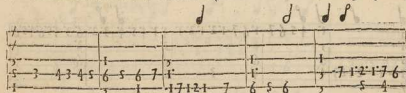
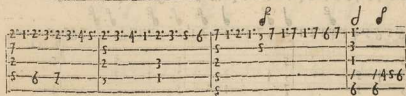
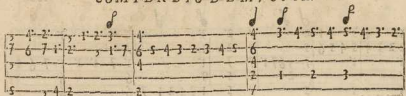
Fifth system of musical notation with five staves, continuing the musical sequence.

Sixth system of musical notation with five staves, continuing the musical sequence.

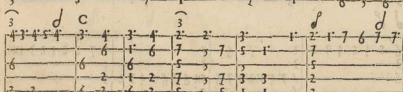
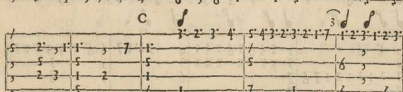
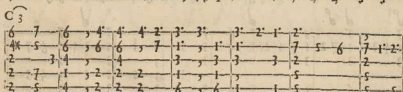
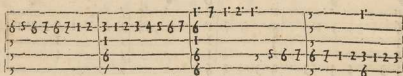
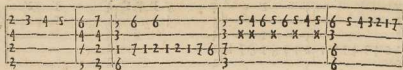
Seventh system of musical notation with five staves, concluding the page.

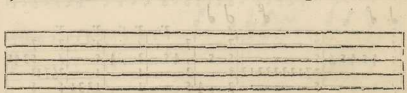
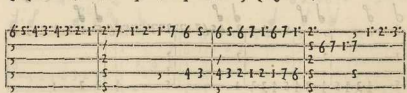
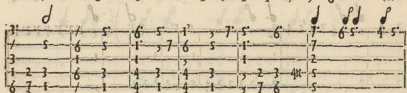
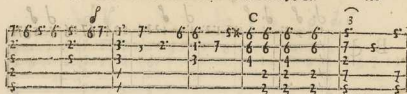


COMPENDIO DE MUSICA.

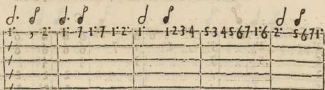


COMPENDIO DE MUSICA.



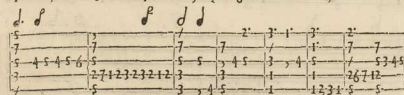
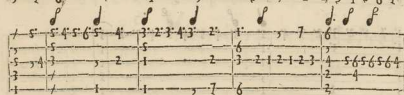
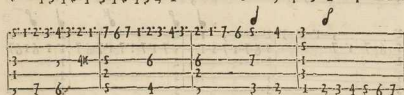
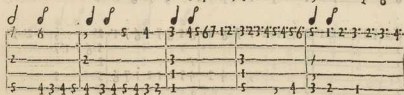
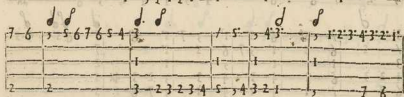


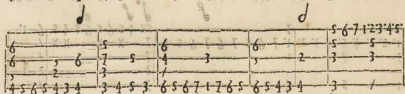
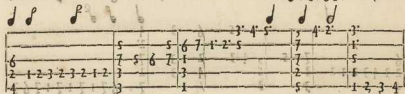
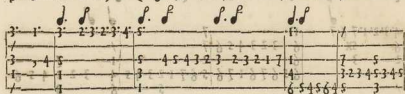
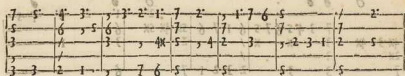
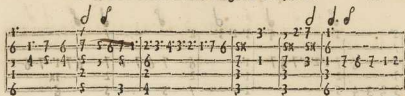
B C



nuiolata.

Iusquin.





COMPENDIO DE MUSICA

The manuscript page contains ten systems of musical notation. Each system is written on a single staff. The notation is a form of musical shorthand, likely for guitar or lute, using numbers 1-7 to represent fret positions and letters like 'S', 'X', '4X', '2X' to represent specific notes or techniques. Some systems include small musical symbols (e.g., eighth notes, sixteenth notes) above the staff. The notation is arranged in a single column, with systems separated by small gaps. The paper is aged and shows some wear.

System 1:
 Staff: 5' 5' 4' 3' 2' 3' 2' /
 5 6 7 1' 2' 1' 7 6 7 1' 6 7 1' 7 6 5
 3 2 3 4 5 1 2 2 1X 6

System 2:
 Staff: 7 3 4 5 6 7 5 6 1' 7 6 5X 4X 5X 6
 4X 3 4X 3 X X / 2 3 1

System 3:
 Staff: 4' 3' 2' 1' 7 6 7 1' 7 6 7 3 2 3 4 5 6 7
 6 5X 6 3 2 3 4 5 6 7 6 5 6 7 6 1 7 6 5 6 7 1 2 3 4 5 4 3 2 3 4 5 6

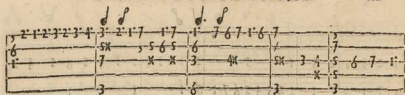
System 4:
 Staff: 6 7 5 4 3 2 3 7 6 7 1 7 1 7 1 7 6 7
 2 3 4 3 2 1 2 3 5 4 3 2 3 7 2 7 6 7 1 7 1 7 1 7 6 7

System 5:
 Staff: 1' 7 6 7 1' 2' 3' 6 7 1' 7 6 5 6 7 5 4 5 6 5 4 3 4
 / 7 1 6 3 2 2

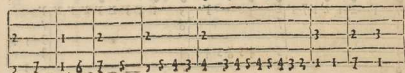
System 6:
 Staff: 1' 2' 3' 4' 5' 4' 3' 2' 1' 7 6 5 7 6 7 6 5 6 7 X 4 5 6 5 6 5 4 5 6 1'
 3 7 1 7 X X X X / 2 1

System 7:
 Staff: 7 6 7 6 5 4 3 4X 5 3 4 5 6 7 3 3'
 2 1 2X 3 3 5 6 7

System 8:
 Staff: 7 6 7 6 5 4 3 7 6 7 6 5 4 3
 5 1 2X 3 3 /



Segun *da* parte de Inniolata. Iusquin.



COMPENDIO DE MUSICA



The musical score is written on eight systems. Each system consists of a single melodic line and a multi-measure rest line below it. The notation includes various musical symbols such as notes, rests, and multi-measure rests, along with numerical figures (1-7) and dynamic markings like 'p' and 'f'.

System 1: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

System 2: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

System 3: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

System 4: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

System 5: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

System 6: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

System 7: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

System 8: Melodic line starts with a half note, followed by a quarter note, and then a series of eighth notes. The multi-measure rest line has a '2' and a '3'.

B C

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

Tercera parte de Inuiolata.

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

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

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

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

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

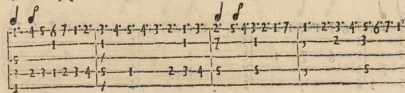
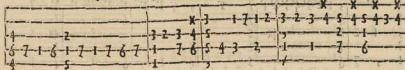
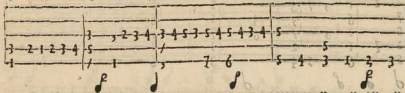
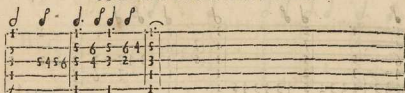
5 4 5 4 3 2 5 6 4 3 5 2 1 7 1 7 1 2 3 2 1 2 1 2 3 1 7 1 7 6 5 4 6 5

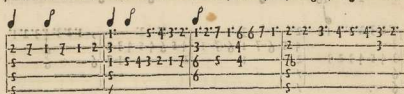
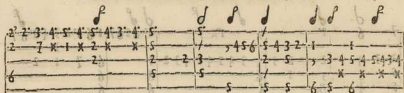
Handwritten musical score for guitar, featuring six systems of music. Each system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and fingerings, along with a series of numbers (1-7) indicating fret positions or fingerings. The score is written in a historical style, with some ink bleed-through visible from the reverse side.

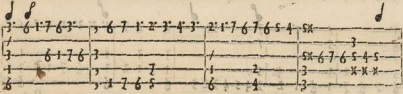
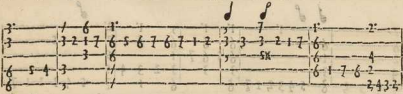
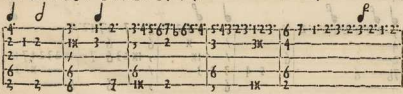
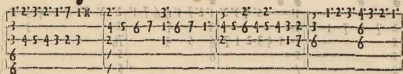
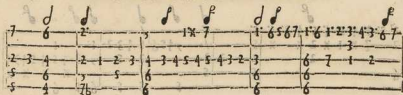
The systems are as follows:

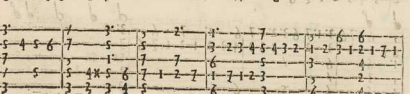
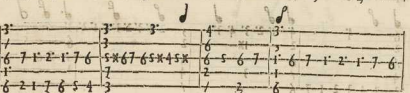
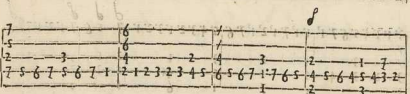
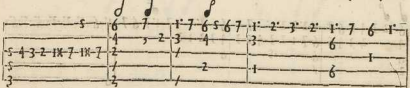
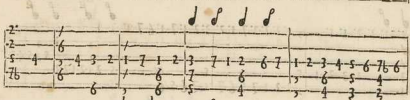
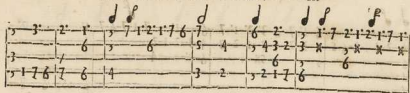
- System 1:** Starts with a treble clef and a key signature of one flat. The first line contains a series of notes and rests, followed by a series of numbers (1-7) indicating fret positions or fingerings.
- System 2:** Continues the piece with similar notation, including a series of numbers (1-7) indicating fret positions or fingerings.
- System 3:** Continues the piece with similar notation, including a series of numbers (1-7) indicating fret positions or fingerings.
- System 4:** Continues the piece with similar notation, including a series of numbers (1-7) indicating fret positions or fingerings.
- System 5:** Continues the piece with similar notation, including a series of numbers (1-7) indicating fret positions or fingerings.
- System 6:** Continues the piece with similar notation, including a series of numbers (1-7) indicating fret positions or fingerings.

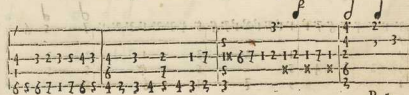
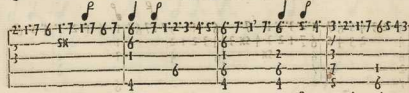
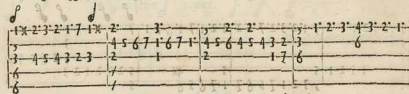
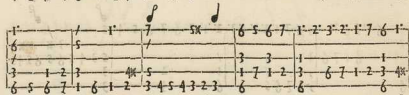
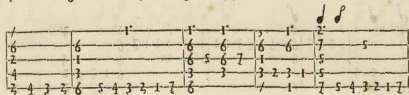
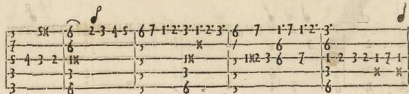
COMPENDIO DE MUSICA.



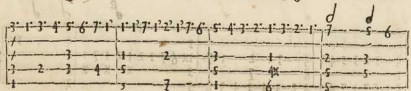
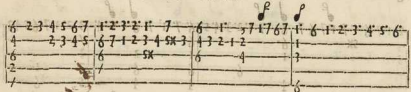
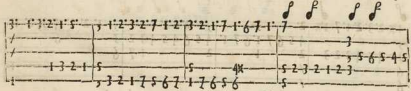
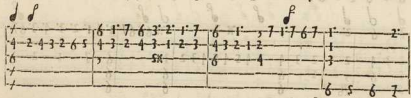
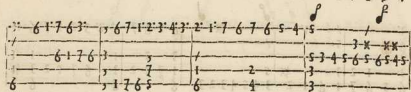
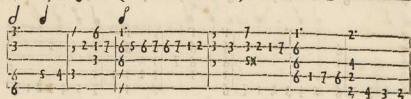
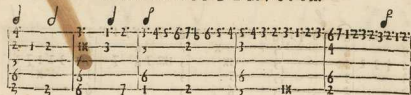








COMPENDIO DE MUSICA.



First system of musical notation, featuring a single melodic line with various rhythmic values and accidentals.

Second system of musical notation, continuing the melodic line with more complex rhythmic patterns.

Third system of musical notation, including a bass clef and a key signature change.

Fourth system of musical notation, featuring a double bar line and a key signature change.

Fifth system of musical notation, continuing the melodic line with various rhythmic values.

Sixth system of musical notation, featuring a double bar line and a key signature change.



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

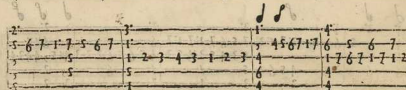
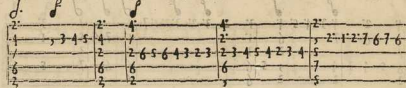
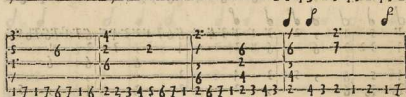
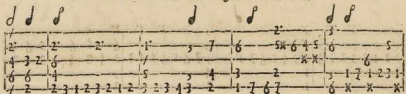
Handwritten musical notation on a five-line staff, featuring various notes, rests, and a sequence of numbers (1-7) written below the staff.

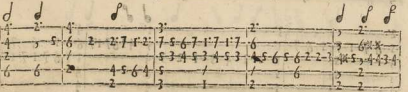
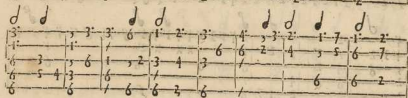
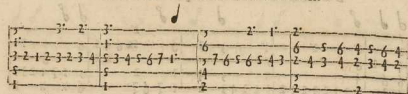
The Rose Tree

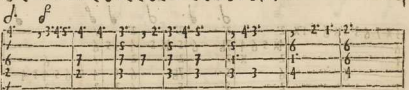
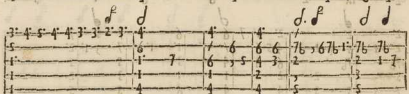
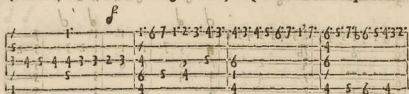
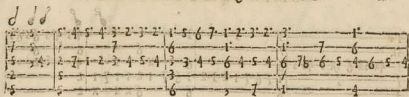
Handwritten musical notation on a five-line staff. The notation includes numbers (1-7) and letters (x) placed above and below the lines, indicating fingerings and notes. The piece is marked with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

[illegible]







Handwritten musical notation on a five-line staff. The notation includes various symbols, numbers, and letters, possibly representing a musical score or a cipher. The symbols include: 3, 5X, 3, 4X, 5X, 6, 5X, 3, 4X, 5, 6, 7, 1, 2, 3, 2, 3, 6, 7, 1, 2, 1, 1, 7, 1, 2, 6, 7, 6, X, X, X, 2. There are also some decorative elements like a 'P' and a 'P' with a flourish above the staff.

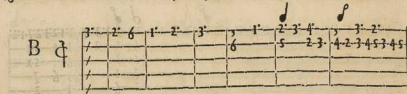
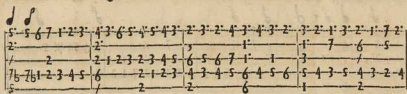
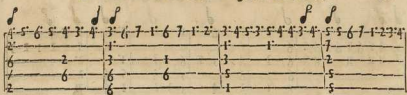
Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and bar lines. The notes are written in a cursive style, and the staff is filled with musical symbols.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines, with some notes marked with a 'P' (piano) dynamic. The staff is divided into measures by vertical bar lines.

Handwritten musical notation on a five-line staff. Above the staff are rhythmic symbols: a dotted quarter note, an eighth note, a quarter note, an eighth note, and a quarter note. The notation includes various numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) and symbols (x, /, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) indicating pitch and rhythm. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines, with some notes marked with 'x'.



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Handwritten musical notation for a piece in 3/4 time. The notation is written on a treble and bass staff. The treble staff contains notes and rests, while the bass staff contains numbers 1 through 7, likely representing a simplified notation system. The piece is divided into measures by vertical bar lines.

Handwritten musical score for "The Rose Tree". The melody is written on a five-line staff in treble clef with a key signature of one flat (B-flat). The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half). Below the staff is a system of numbers: 3, 4, 1, 2, 2, 7b, 6, 6, 1, 3, 2, 6, 5, 6, 7, 1, 2, 3, 1, 2, 7, 1, 2, 3. There are also some handwritten annotations like "1x", "7", "1x", "2", "3", "6", "5x", "4x", "5".

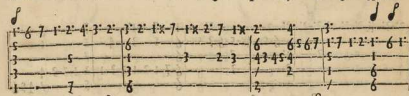
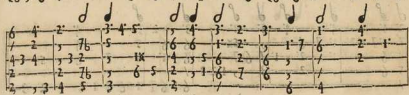
Handwritten musical notation on a five-line staff. The notation includes notes with stems and flags, and a series of numbers (1, 2, 3, 4, 5, 6, 7) written below the staff, likely representing fingerings or scale degrees. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a four-line staff. The notation includes numbers (1-7) and letters (F, G) placed above the staff lines, indicating fingerings and notes. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff, featuring various notes and rests, with a key signature of one flat (B-flat).

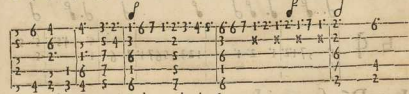
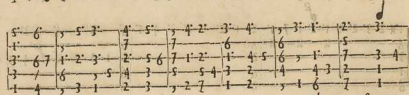
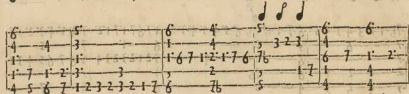
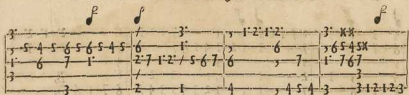
Handwritten musical notation for a piece in 2/4 time. The notation is written on a five-line staff, with a treble clef on the left. The music consists of a single melodic line with various notes and rests. The notes are written in a stylized, handwritten font. The rests are indicated by horizontal lines. The piece ends with a double bar line.

Handwritten musical score for a 5-part setting of "Nun danket alle Gott". The score is written on five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The music is in common time (C). The score includes a vocal line with lyrics and four lute tablature lines. The lyrics are: "Nun danket alle Gott, den Herren unsern Gott. Denen wir danken, den Herren unsern Gott. Denen wir danken, den Herren unsern Gott. Denen wir danken, den Herren unsern Gott." The tablature uses numbers 1-6 on a six-line staff. The score is handwritten in ink on aged paper.

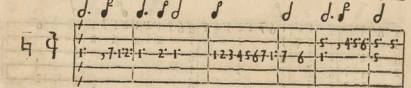
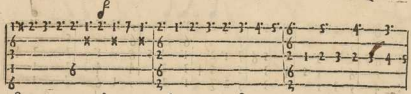
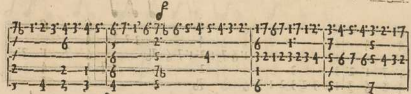
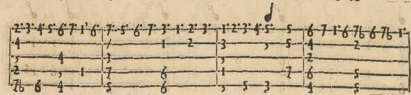


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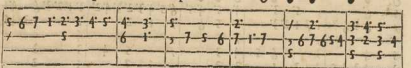
Handwritten musical score for "The Rose Tree" in G major. The score is written on a single system with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a style typical of 18th or 19th-century manuscript notation, with notes, rests, and fingerings clearly indicated. The piece begins with a treble staff and a bass staff, both starting with a treble clef. The melody is primarily in the treble staff, while the bass staff provides a simple accompaniment. The score includes various musical notations such as notes, rests, and fingerings, and is divided into measures by vertical bar lines. The handwriting is in ink on aged paper, and the overall appearance is that of a personal manuscript or a working draft.

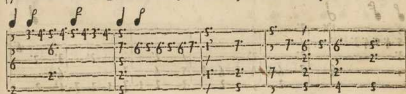
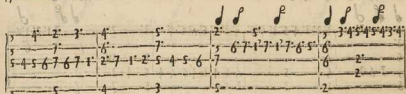
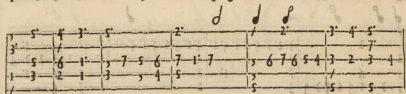
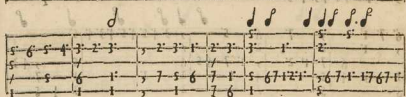


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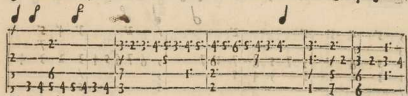
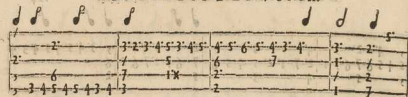


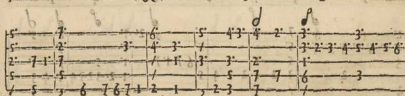
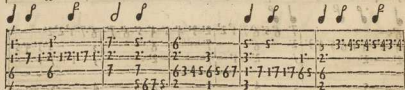
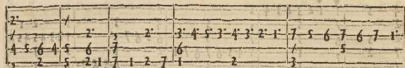
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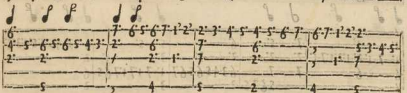
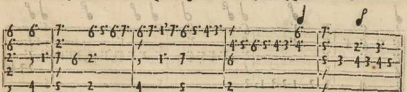
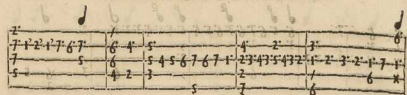


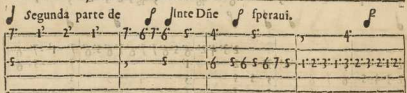
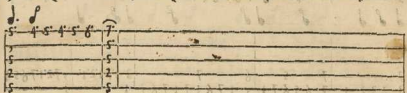
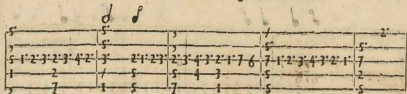
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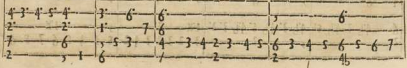
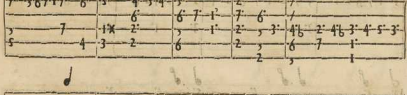
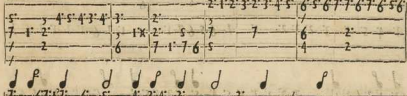
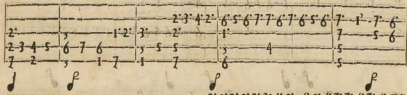
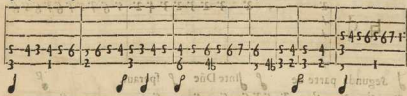
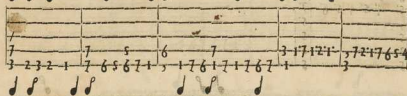


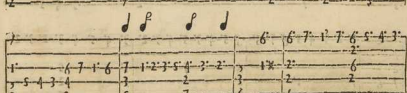
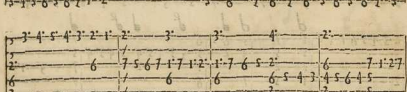
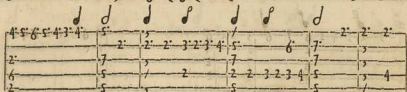
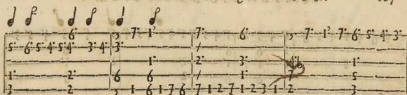
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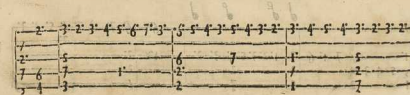
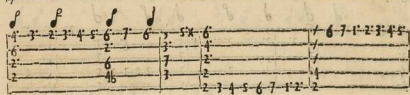
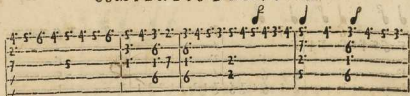


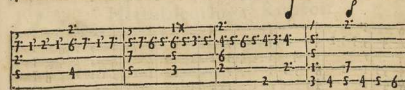
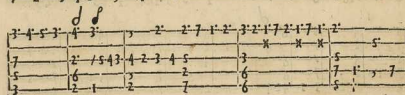
COMPOSICION DE MUSICA

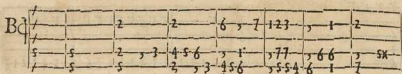




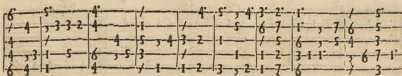
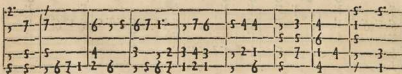
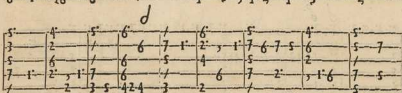
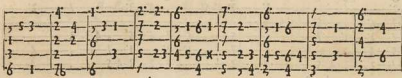
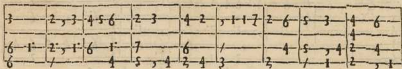
COMPENDIO DE MUSICA.

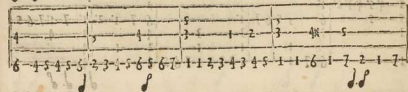
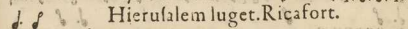
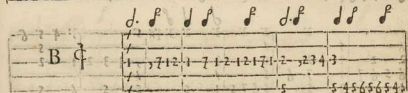
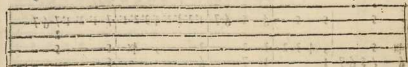
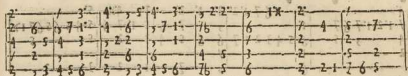
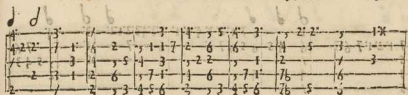




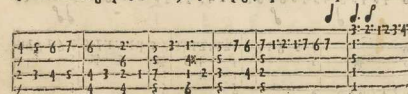
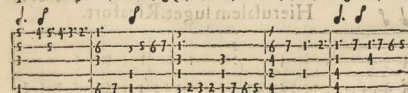
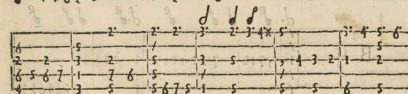
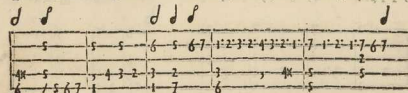
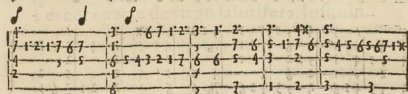
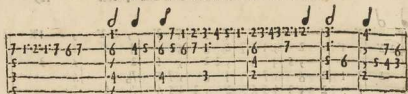


Tercera parte de virgo salutifera. Iusquin.



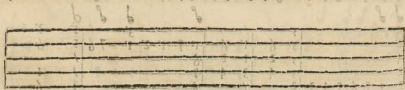
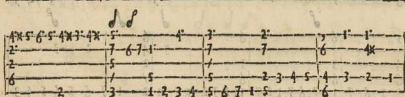
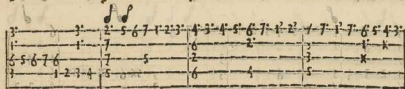
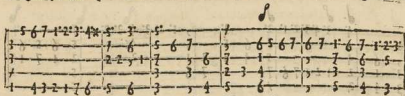


R



Handwritten musical score for a piece by Antonio de Cabeçón. The score consists of ten systems of music, each with a single staff. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), rests, and accidentals. Fingering numbers (1-4) are written below the notes. The piece concludes with a double bar line and the letter 'R' followed by a small '2'.

COMPENDIO DE MUSICA.

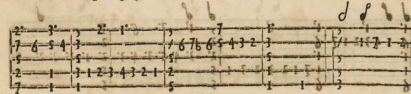
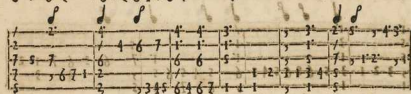


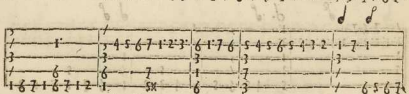
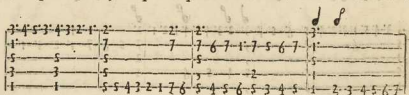
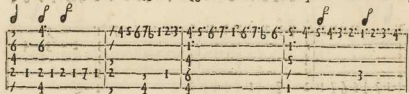
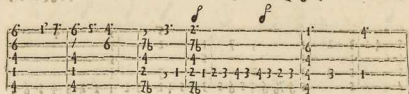
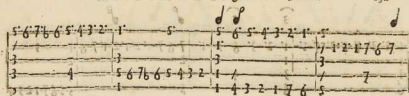
B C

Stabat mater dolorosa. Pluquin

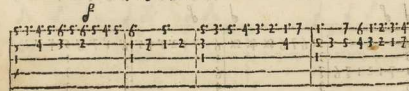
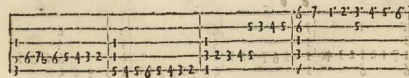
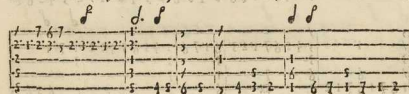
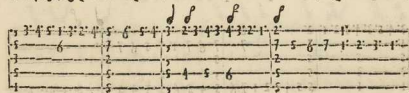
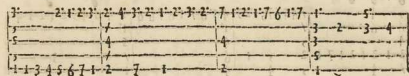
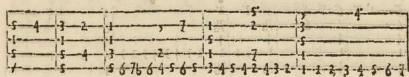
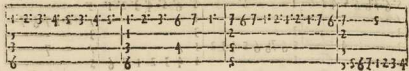
Handwritten musical score for "Stabat mater dolorosa" by Antonio de Cabezon. The score is written on ten systems of five-line staves. It begins with a treble clef and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano). The piece is titled "Stabat mater dolorosa. Pluquin". The score concludes with a double bar line and a repeat sign.

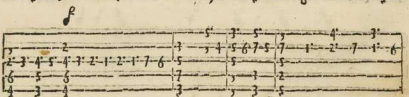
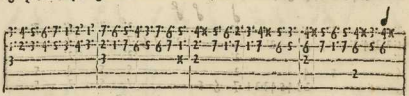
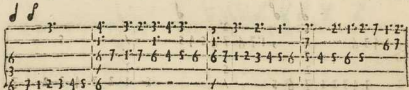
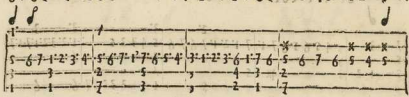
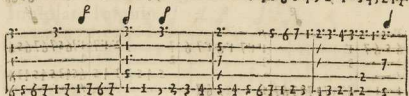
COMPENDIO DE MUSICA



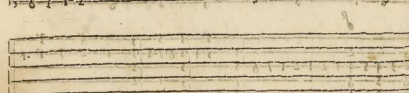
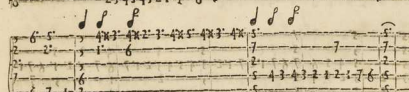
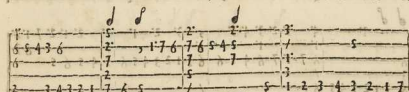
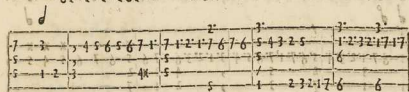
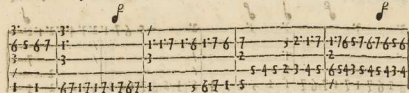


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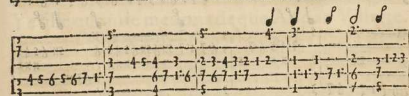
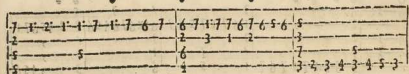
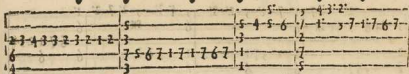


B C

Inuitolata. lusquin.

COMPENDIO DE MUSICA





COMPENDIO DE MUSICA.

Handwritten musical score for guitar, featuring ten systems of six-line staves. The notation includes numbers (1-7), letters (S, A, X), and musical symbols (notes, rests, bar lines). The score is organized into measures, with some measures containing multiple staves. The notation is characteristic of early guitar tablature or a simplified musical notation system.

System 1:

- Staff 1: 2^o 7 1^o 7 1^o , 2^o 3^o , 4^o 3^o , 2^o 7 2^o 1^o
- Staff 2: S X 6 , 4 X S X 6 6 S X 6 6 7 1 2 3 4
- Staff 3: 2 3 , 7 1 , 7 1 , 2 3 6 6
- Staff 4: 7 , 6 7 6 6 /
- Staff 5: Musical notation (notes and rests)

System 2:

- Staff 1: / / / / /
- Staff 2: S S 6 7 1 2 3 4 5 6 3 4 5 4 3 2 1 7 6 7 1 2 3 2 3 3
- Staff 3: / 1 7 6 7 5 5 4 5 6 5 4 3
- Staff 4: / 6 3 4 3 3
- Staff 5: Musical notation (notes and rests)

System 3:

- Staff 1: 6 3 4 3 1^o 6 7 1^o 7 5 6 7 6 S X 6 7 6 4 5 6 7 3 4 5 6 7 1^o
- Staff 2: 4 3 2 3 3 / ,
- Staff 3: 2 3 7 / 7 1 3 ,
- Staff 4: / 7 6 7 1 7 1 7 6 7 1 5 6 3 , 4 5 6
- Staff 5: Musical notation (notes and rests)

System 4:

- Staff 1: 4 3 1^o 2^o 3^o 7 1^o 2^o 7 1^o 7 6 5 6 5 3 4 5 6
- Staff 2: / 2 3 3 3 1 2 7 X X
- Staff 3: 7 1 2 1 7 6 7 1 7 1 7 6 S X 6 7 S X 6 S X 6 7 6 4 5 6 3
- Staff 4: / / / / /
- Staff 5: Musical notation (notes and rests)

System 5:

- Staff 1: S X 6 7 6 S X 4 X S X 6 1^o , 7 3
- Staff 2: / 3 3 2 3 4 , 3 2 1 2 1 3
- Staff 3: 7 / 5 4 5 6 5 3 4 5 6 5 6 7 1 6 1
- Staff 4: 3 /
- Staff 5: Musical notation (notes and rests)

System 6:

- Staff 1: 4 X 5 3 4 5 6 7 , 6 7 1^o 7 S X 6 S X 6 5 4 5 6 S X 6 5 4 5
- Staff 2: , 2 X 3 X X 5 3 X X X / X X X
- Staff 3: 7 6 7 1 7 5 6 7 3 3 1^o 6 7 1^o 7
- Staff 4: / / / / /
- Staff 5: Musical notation (notes and rests)

System 7:

- Staff 1: 3^o 3^o 4^o 3^o 2^o 1^o 2^o 1^o 7 6 7 1^o 7
- Staff 2: 6 S X S X 6 , 4 X 5 6 7
- Staff 3: 1^o 7 1^o 2^o 1^o 2^o 1^o 7 3 3 7 1 2 3 5 3 2 1
- Staff 4: 6 3 3 6 3 4 5 6 7 1 2
- Staff 5: Musical notation (notes and rests)

Handwritten musical notation for a piece by Antonio de Cabecon. The notation is written on five staves, each with a treble clef. The music is in a single system, with various notes, rests, and dynamic markings (f, p) indicating the piece's structure and performance instructions.

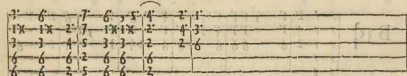
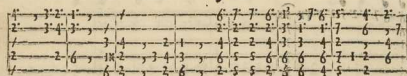
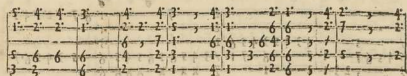
Handwritten musical notation for a piece by Adrian Villarte. The notation is written on five staves, each with a treble clef. The music is in a single system, with various notes, rests, and dynamic markings (f, p) indicating the piece's structure and performance instructions.

Ye fille quan ile medona deque Adrian Villarte.

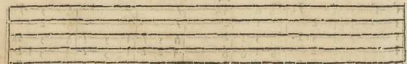
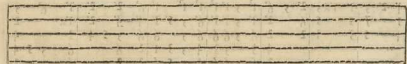
Handwritten musical notation for a piece by Adrian Villarte. The notation is written on five staves, each with a treble clef. The music is in a single system, with various notes, rests, and dynamic markings (f, p) indicating the piece's structure and performance instructions.

Handwritten musical notation for a piece by Adrian Villarte. The notation is written on five staves, each with a treble clef. The music is in a single system, with various notes, rests, and dynamic markings (f, p) indicating the piece's structure and performance instructions.

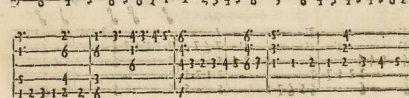
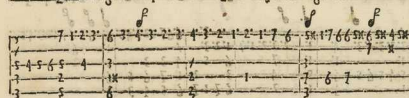
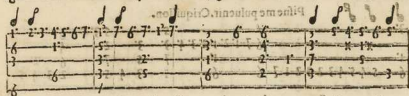
COMPENDIO DE MUSICA



Al principio.



COMPENDIO DE MUSICA



Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes marked with a 'p' (piano). The staff is divided into measures by vertical bar lines. The notes are written in a style that suggests a specific rhythmic pattern, possibly a dance or a short piece of music.

Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with a 'p' (piano). The staff is divided into measures by vertical bar lines. The notes are written in a style that suggests a specific rhythmic pattern, possibly a dance or a short piece of music.

Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with a 'p' (piano). The staff is divided into measures by vertical bar lines. The notes are written in a style that suggests a specific rhythmic pattern, possibly a dance or a short piece of music.

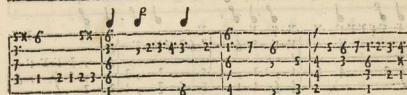
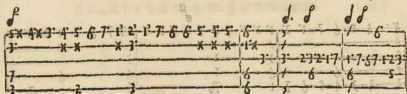
Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with a 'p' (piano). The staff is divided into measures by vertical bar lines. The notes are written in a style that suggests a specific rhythmic pattern, possibly a dance or a short piece of music.

Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with a 'p' (piano). The staff is divided into measures by vertical bar lines. The notes are written in a style that suggests a specific rhythmic pattern, possibly a dance or a short piece of music.

COMPENDIO DE MUSICA.

B C

Aiulvousfo la ver *f*dura. *f* Lupus.



COMPENDIO DE MUSICA.

Handwritten musical notation on a single page, featuring multiple staves with notes, rests, and numerical figures. The notation is arranged in a system of staves, with some staves containing notes and others containing numerical figures. The page is titled "COMPENDIO DE MUSICA." at the top.

The notation includes various musical symbols such as notes, rests, and bar lines. Numerical figures are written below the staves, often corresponding to the notes above them. The page is divided into several systems of staves, with some staves containing notes and others containing numerical figures. The notation is arranged in a system of staves, with some staves containing notes and others containing numerical figures.

The page is divided into several systems of staves, with some staves containing notes and others containing numerical figures. The notation is arranged in a system of staves, with some staves containing notes and others containing numerical figures.

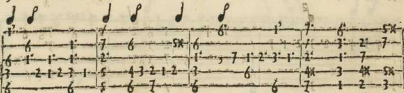
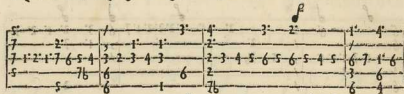
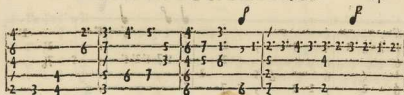
Handwritten musical score for a piece by Antonio de Cabezón, page 140. The score is written on ten staves, each with a five-line staff and a corresponding line of numbers (fingerings) below it. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The numbers represent fingerings for the left and right hands.

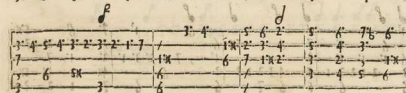
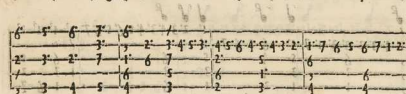
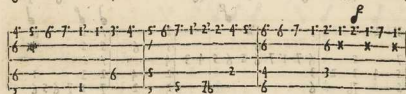
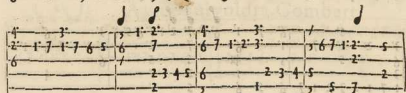
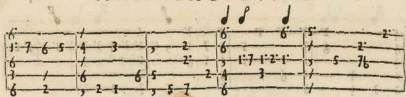
The score is organized into systems, with each system consisting of a musical staff and a line of numbers. The first system has a treble clef and a key signature of one flat. The second system has a bass clef and a key signature of one flat. The third system has a treble clef and a key signature of one flat. The fourth system has a bass clef and a key signature of one flat. The fifth system has a treble clef and a key signature of one flat. The sixth system has a bass clef and a key signature of one flat. The seventh system has a treble clef and a key signature of one flat. The eighth system has a bass clef and a key signature of one flat. The ninth system has a treble clef and a key signature of one flat. The tenth system has a bass clef and a key signature of one flat.

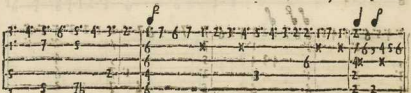
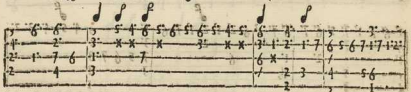
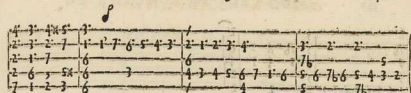
The score is written in a style characteristic of the 16th century, with a focus on technical virtuosity and complex rhythmic patterns. The numbers below the staves are a key feature, providing detailed fingering instructions for the performer.

B $\text{C}\sharp$

Aymequivoldra. Gombert.

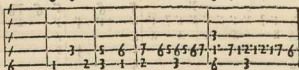




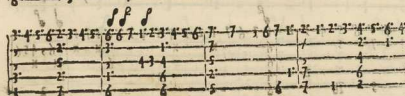
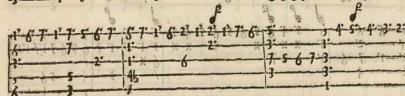
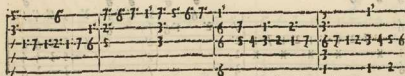
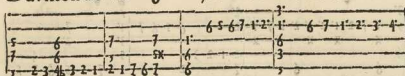


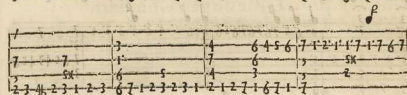
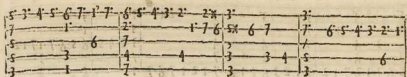


4 3



Durmendo vn jorno. Verdelot.





Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. Above the staff are three notes: a quarter note, a half note, and a whole note, followed by three groups of three eighth notes beamed together. The notation below the staff consists of numbers 1-7 and symbols like 'x' and '5x' written on the lines and spaces, representing a musical scale or exercise.

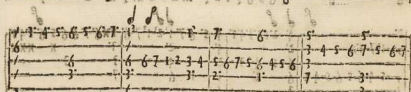
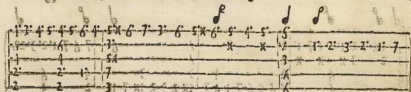
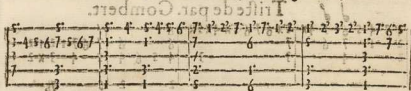
[illegible]

Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, some with dots above them, and some with dots below them. There are also some symbols that look like 'x' or 'k' below the staff. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes marked with a 'p' (piano). The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

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

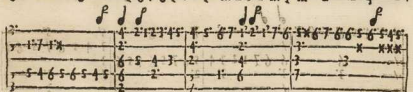
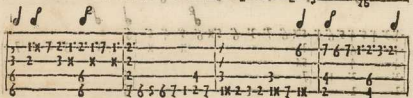
[illegible]

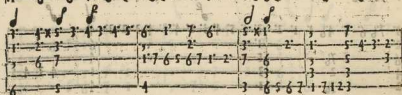
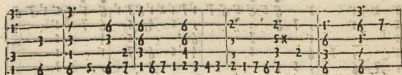
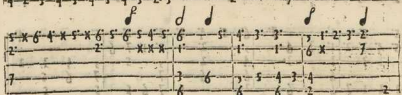


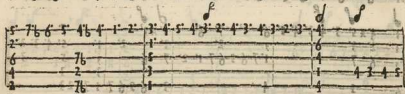


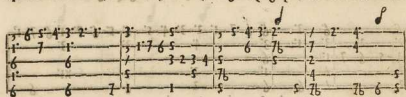
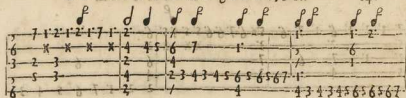
 Triste de par. Gombert.

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





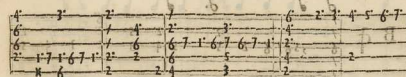
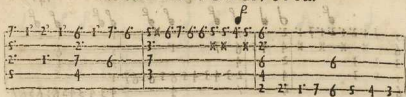


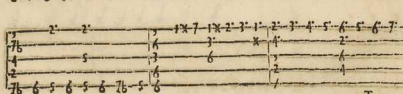
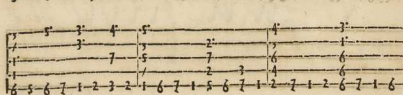
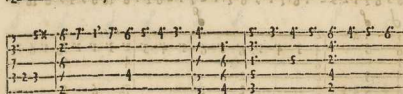
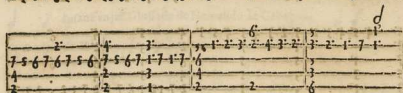


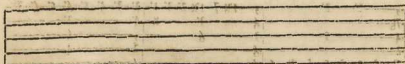
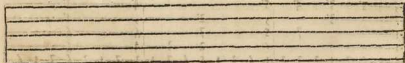
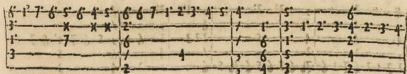
Iefuis ay me. Criquillon.



COMPENDIO DE MUSICA.







Handwritten musical score for guitar, featuring six systems of music. Each system consists of six staves (treble and bass clefs) and includes various musical notations such as notes, rests, and fingerings. The score is written in a historical style, likely from a 17th or 18th-century manuscript.

The notation includes various musical symbols and fingerings, such as:

- Notes: Quarter, eighth, and sixteenth notes, as well as rests.
- Fingerings: Numbers 1-5 indicating finger placement.
- Accents: Small 'x' marks above notes.
- Groupings: Brackets and slurs grouping notes.
- Dynamic markings: 'p' (piano) and 'f' (forte).
- Ornamentation: Trills and mordents.

The score is written in a historical style, likely from a 17th or 18th-century manuscript.

Handwritten musical score for a piece by Antonio de Cabezon, page 149. The score is written on ten systems of five-line staves. It features various musical notations including treble clefs, time signatures (3/4, 2/4, 3/8), and dynamic markings like 'p' (piano). The notation includes notes, rests, and fingerings. Below the staves, there are extensive numerical figures, likely representing a figured bass or a specific notation system. The figures are arranged in lines corresponding to the staves above them. The handwriting is in ink on aged paper.

COMPENDIO DEMUSICA.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines. The handwriting is in a historical style, likely from a manuscript.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The staff is divided into measures by vertical bar lines. The notes are written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). The piece is titled "Handwritten Musical Notation" and is dated "1875".

B C

2 [°]	4 [°]	5 [°]	6 [°]
1	2 [°] 2 [°] 1 [°]	7 _b 6 5 7 _b 6 5	2 [°] 1 7 6 5 4 3 2 2 [°] 1 7
1			2
1			
1			

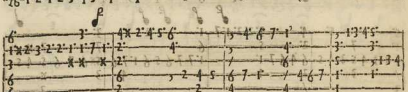
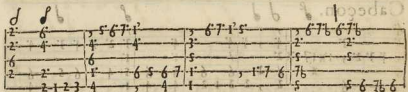
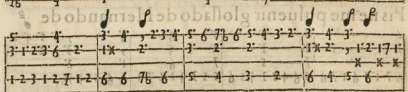
[illegible]

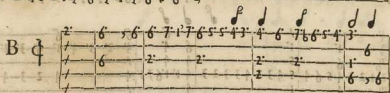
Handwritten musical score for a piece titled "D E A N T O N I O D E C A B E C O N .", page 150. The score is written on ten staves, each containing a single melodic line. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings (e.g., *f*, *p*). The score is organized into measures, with some measures containing multiple notes or rests. The notation is characteristic of early printed music, with a focus on rhythmic and melodic structure.

The score is divided into several systems, each consisting of a single staff. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings (e.g., *f*, *p*). The score is organized into measures, with some measures containing multiple notes or rests. The notation is characteristic of early printed music, with a focus on rhythmic and melodic structure.

COMPENDIO DE MUSICA

The image shows a page of handwritten musical notation for a guitar piece. The notation is written on a single six-line staff. It includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece is divided into measures by vertical bar lines. The notation is written in a style typical of early 20th-century manuscript notation. The page contains several systems of music, each with multiple measures. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece is divided into measures by vertical bar lines. The notation is written in a style typical of early 20th-century manuscript notation.





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

[illegible][illegible]

Handwritten musical notation on a five-line staff. The notation includes notes, rests, and various symbols (e.g., 7, 6, 5, 4, 3, 2, 1, /, x) indicating fingerings or specific musical instructions. The notation is written in a cursive, handwritten style.

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

[illegible]

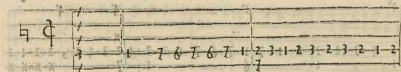
Handwritten musical notation on a five-line staff. The notation includes numbers 1-7, some with superscripts (e.g., 1', 3', 5'), and some with subscripts (e.g., 3_1, 4_5). There are also some symbols that look like musical notes (e.g., a quarter note with a flag, a half note). The notation is written in a cursive, handwritten style.

[illegible]

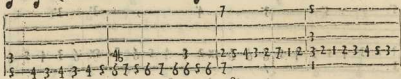
Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. Above the staff, there are some markings that look like "3" and "3" in parentheses. Below the staff, there are several lines of handwritten numbers, possibly indicating fingerings or a sequence of notes. The numbers include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests. Below the staff, there are several lines of numbers and symbols, possibly representing a sequence or a key signature.





Qui la dira Adrià Villart.



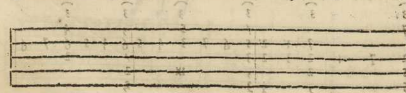
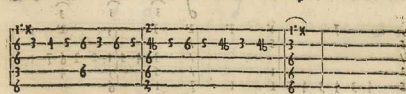
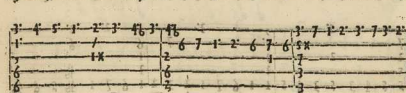
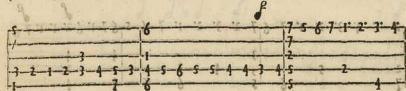
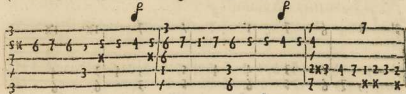
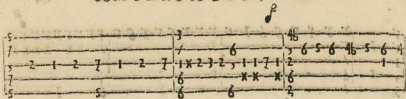
Handwritten musical notation on eight staves, featuring numbers and musical symbols (notes, rests, clefs, and dynamics like *f* and *p*).

The notation is organized into four systems of two staves each. The first staff of each system typically contains a sequence of numbers (e.g., 3, 4, 3, 2, 3, 2, 1, 7, 1, 7, 6, 7, 1, 2, 3, 4, 2, 3, 4, 3, 2, 2, 1, 2) and a final number (e.g., 6, 7, 1, 2, 3, 4, 2, 3, 4, 3, 2, 2, 1, 2). The second staff of each system contains a sequence of numbers (e.g., 3, 2, 3, 4, 5, 3, 4, 5, 6, 6, 7, 1, 2, 3, 4, 5, 6, 7, 5, 6, 3, 4, 5, 6) and a final number (e.g., 6, 7, 1, 2, 3, 4, 5, 6, 7, 5, 6, 3, 4, 5, 6).

Musical symbols include notes (e.g., *f*, *p*), rests, and clefs. The notation is written in a style characteristic of 18th-century manuscript notation.

Handwritten musical score for a piece by Antonio de Cabezon, page 154. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is written in a style characteristic of 19th-century manuscript notation, with some staves showing multiple clefs and a complex arrangement of notes and rests. The bottom of the page features the page number 154 and the text "V 2".

COMPENDIO DE MUSICA.



B ♩

/		2°	,	1°x, 7	1°x	2°
/						
6	,	5	,	4	5	6
/						
/				6	/	6
/				6	,	5
						4x

Ad Dominū cū tribularer. Fuga en. 4. con el triple

2°	/	3°	4°	3°	2°	1°	,	6	7	12°	3°
	5	4	3	2	3			5	4x	5	
2		1x	7	1x	2	4		3	2	1	,
5	6										3

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

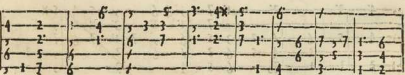
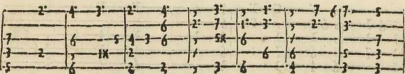
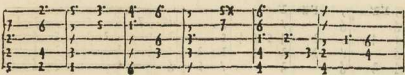
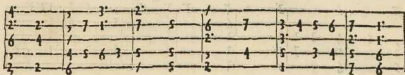
5	6	7	,	6	6	,	5x	6	/		3°	2°	,	
7	3			2	3			/	2		3	4	6	
2	7	1	6	7	1	6		2	1x	2	,	1	7	6
5	6	4	3						6	/			2	

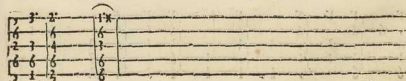
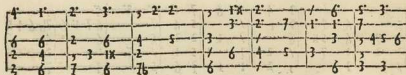
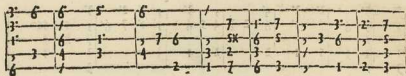
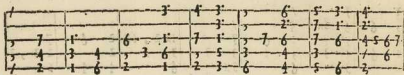
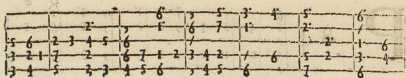
d

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

4°	3°		2°	1°	7	,	6	6	,	5	4	5x
4	5	6	/	2	3	5	6	,	7	1°	7	6
1	2	3	1	7b	6	5	4		3			3

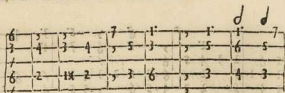
6°	/			2°	3°	2°	6°	5°
2°	,	1°	7	6	5	4	,	3
6	/	5	5	5	4	3	6	1°
4	,	3	2	3	2	2	,	1
/	2	4	3	5	2	/		



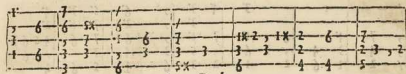


P

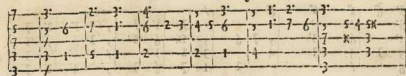
B $\frac{3}{4}$

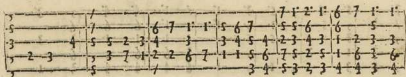


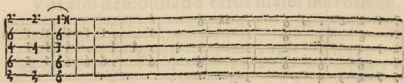
Ves ami delcõfolado tãtos males merodean.



Juan de Cabeçon.

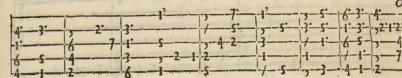
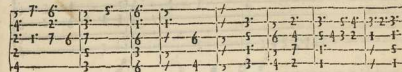
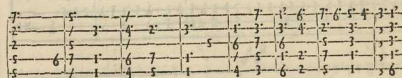
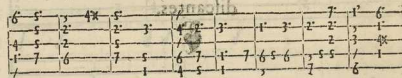
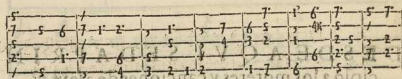






VIEN LLAMO al partir partir,

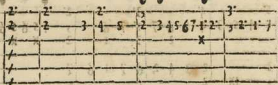




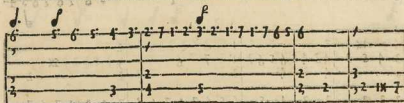
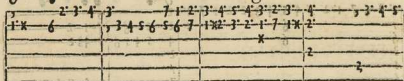


DESDE AQUÍ SED A PRIN
cipio a los motetes y canciones de aley y
discantes.

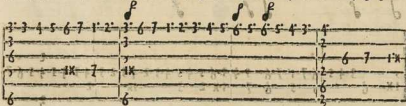


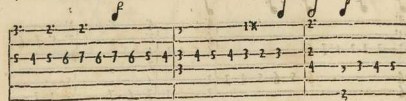
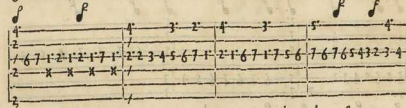
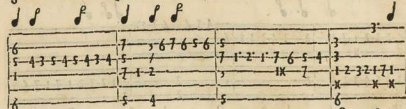


Benedicta es regina celorum,



COMPTENDIO DE MUSICA.





COMPENDIO DE MUSICA.

♩ ♪ ♫ ♮ ♭ ♭

	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
2	/		

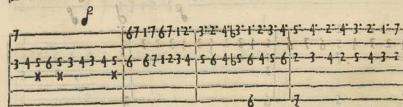
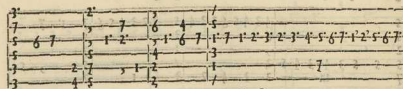
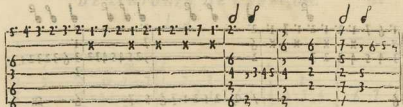
♩ ♪ ♫ ♩ ♪ ♫

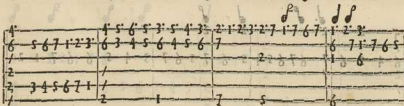
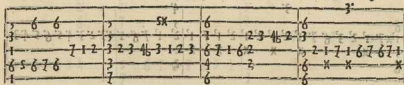
1 2 3 2 1 7 IX	2 3 4 3 4 5 6	4 5 6 7 6 7 IX 2
X X		
3 4 5 4 3 2 3	2	2
		2 1 2 3 2 1 7 1 7 6 5

♩ ♪	♩	♩ ♪	♩	♩ ♪	♩
2	2	3	3	6	7
6	7	7	7	5	6 7 6 7 6 5 4
4	5				
6 5 6 5 4 3 2	5 6 7 6 7 6 5 4	3			
2	7	3			

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

/ 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	3
5	3
1	7
6	7







First system of musical notation (treble and bass staves). The treble staff contains notes 6, 4, 2, 1, 2, 3, 6, 7, 1, 2, 3, 4, 5, 6, 7, 6. The bass staff contains notes 2, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 6. There are rests and accidentals (sharps and flats) throughout the system.

Second system of musical notation (treble and bass staves). The treble staff contains notes 2, 3, 4, 5, 6, 4, 2, 7, 1, 2, 3, 4, 5, 6, 7, 6. The bass staff contains notes 2, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 6. There are rests and accidentals (sharps and flats) throughout the system.

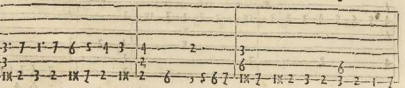
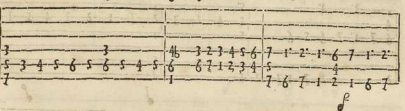
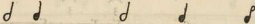
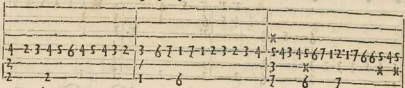
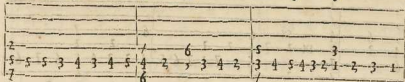
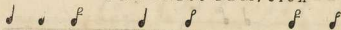
Third system of musical notation (treble and bass staves). The treble staff contains notes 4, 2, 1, 2, 3, 2, 3, 4, 5, 6, 2, 3, 4, 5, 6, 4. The bass staff contains notes 2, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 6. There are rests and accidentals (sharps and flats) throughout the system.

Fourth system of musical notation (treble and bass staves). The treble staff contains notes 4, 2, 3, 4, 5, 6, 4, 2, 3, 4, 5, 6, 7, 1, 2, 3, 2, 1, 7. The bass staff contains notes 2, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 6. There are rests and accidentals (sharps and flats) throughout the system.

Fifth system of musical notation (treble and bass staves). The treble staff contains notes 3, 4, 5, 4, 2, 3, 2, 7, 1, 2, 3, 4, 5, 3. The bass staff contains notes 2, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 6. There are rests and accidentals (sharps and flats) throughout the system.

Sixth system of musical notation (treble and bass staves). The treble staff contains notes 4, 5, 6, 5, 4, 3, 2, 3, 1, 2, 3, 2, 1, 7, 1, 2, 3, 4, 5, 3. The bass staff contains notes 2, 1, 2, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 7, 6. There are rests and accidentals (sharps and flats) throughout the system.

CO MPENDIO DE MUSICA



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

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes beamed together. The staff is divided into two measures by a double bar line. The first measure contains a sequence of notes, and the second measure contains a sequence of notes, some of which are beamed together. The notation is written in a cursive style.

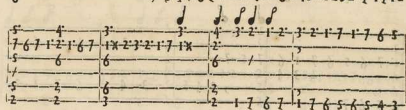
5 ⁵	4 ⁴	3 ³
5	4	3
/	2 ²	1 ¹
/	6	6
3 2 1x 7 1x 2 3 1x	2	/
	2 1 2 3 2 7 1 2	6 5 6 7 1 6 7 1

Handwritten musical score for a 6-string guitar, featuring a complex melodic line with many accidentals and a rhythmic pattern of eighth and sixteenth notes. The score is written on a six-staff system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various accidentals (sharps, flats, naturals) and a final measure with a double bar line and a repeat sign.

Handwritten musical score for a 6-string guitar, featuring a treble clef and a key signature of one sharp (F#). The score is divided into two systems. The first system has a 2-measure rest in the treble and a 2-measure rest in the bass. The second system has a 6-measure rest in the treble and a 6-measure rest in the bass. The bass line includes a sequence of notes: 2, 3, 4, 5, 4, 5, 6, 7, 6, 7, 1. The score is written on six-line staves with various musical notations including rests, notes, and bar lines.

Handwritten musical score for a 6-string guitar, featuring a 12-measure piece with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a treble clef, a key signature of one sharp, and a 2/4 time signature. The melody is written on a single staff with a treble clef, and the guitar-specific notation is written on a six-line staff below it. The melody consists of eighth and quarter notes, with a final measure containing a quarter rest. The guitar notation uses numbers 1-6 for fret positions and includes a bar line after the first measure.

CO MPENDIO DE MVSICA

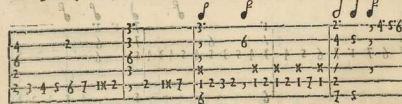
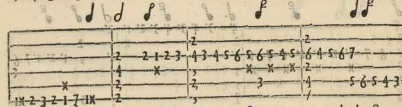
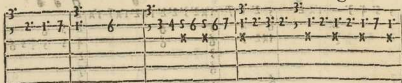




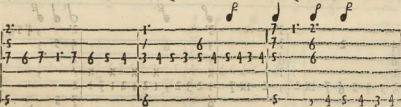
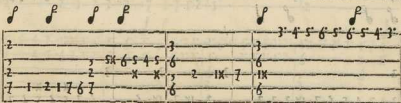
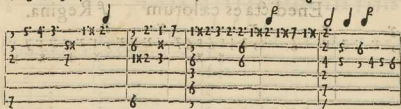
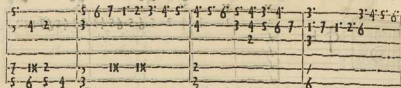
B

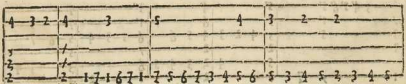
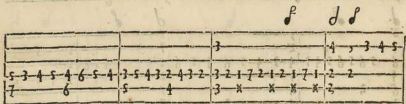
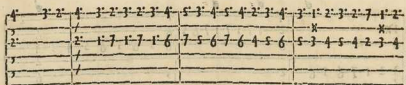


Enedicta es cælorum *f* Regina.



COMPENDIO DE MUSICA.

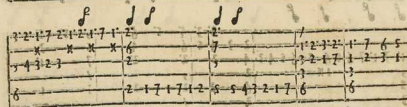
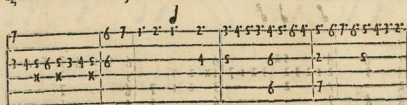
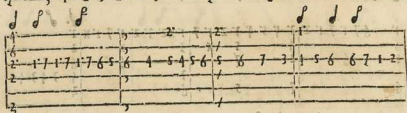




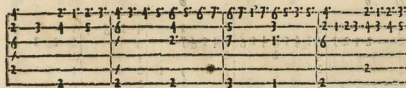
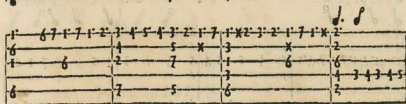
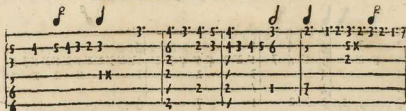
COMPENDIO DE MUSICA.

Handwritten musical notation on a page titled "COMPENDIO DE MUSICA." The notation is organized into six systems, each consisting of a single staff with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The notes are often accompanied by numbers, likely indicating fingerings or scale degrees. The systems are separated by horizontal lines, and the notation is written in a clear, legible hand.

The first system begins with a treble clef and a key signature of one flat. The notation includes a series of notes and rests, with numbers 1 through 7 indicating fingerings. The second system continues the notation, featuring a series of notes and rests, with numbers 1 through 7 indicating fingerings. The third system includes a series of notes and rests, with numbers 1 through 7 indicating fingerings. The fourth system features a series of notes and rests, with numbers 1 through 7 indicating fingerings. The fifth system includes a series of notes and rests, with numbers 1 through 7 indicating fingerings. The sixth system concludes the notation with a series of notes and rests, with numbers 1 through 7 indicating fingerings.



COMPENDIO DEMUSICA.





Handwritten musical score for "The Rose Tree" on a five-line staff. The notation includes numbers 1-7 for notes, a slash for rests, and a final measure with 'X' marks. Fingering numbers 1, 2, 3 are written below the staff. Dynamic markings 'p' (piano) are placed under several notes.

Handwritten musical notation on a five-line staff. The notation includes numbers 1-7 and rests, with some numbers written below the staff. The notes are written in a style that suggests a specific musical system, possibly a simplified or early form of notation.

Handwritten musical notation on a five-line staff. The notation includes numbers (1-7) and letters (X) placed on the lines and spaces, indicating fingerings or specific notes. Below the staff, there are several musical symbols, including a treble clef, a key signature of one flat (B-flat), and a series of eighth and sixteenth notes.

Handwritten musical notation on a three-staff system. The notation includes numbers (1-7) and letters (S, 2, 3, 4, 5, 6, 7) indicating fingerings or positions. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The notation is written in a cursive, handwritten style.

[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals (sharps and flats). The piece is titled "X" and "Y" at the end of the staff.

COMPENDIO DE MYSTICA.



Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and accidentals. The first measure contains a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F#5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F#6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F#7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F#8, a quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F#9, and a quarter note G9. The thirteenth measure contains a quarter note A9, a quarter note B9, and a quarter note C10. The fourteenth measure contains a quarter note D10, a quarter note E10, and a quarter note F#10. The fifteenth measure contains a quarter note G10, a quarter note A10, and a quarter note B10. The sixteenth measure contains a quarter note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a quarter note F#11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a quarter note B11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a quarter note E12, a quarter note F#12, and a quarter note G12. The twentieth measure contains a quarter note A12, a quarter note B12, and a quarter note C13. The twenty-first measure contains a quarter note D13, a quarter note E13, and a quarter note F#13. The twenty-second measure contains a quarter note G13, a quarter note A13, and a quarter note B13. The twenty-third measure contains a quarter note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a quarter note F#14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a quarter note B14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a quarter note E15, a quarter note F#15, and a quarter note G15. The twenty-seventh measure contains a quarter note A15, a quarter note B15, and a quarter note C16. The twenty-eighth measure contains a quarter note D16, a quarter note E16, and a quarter note F#16. The twenty-ninth measure contains a quarter note G16, a quarter note A16, and a quarter note B16. The thirtieth measure contains a quarter note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a quarter note F#17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a quarter note B17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a quarter note E18, a quarter note F#18, and a quarter note G18. The thirty-fourth measure contains a quarter note A18, a quarter note B18, and a quarter note C19. The thirty-fifth measure contains a quarter note D19, a quarter note E19, and a quarter note F#19. The thirty-sixth measure contains a quarter note G19, a quarter note A19, and a quarter note B19. The thirty-seventh measure contains a quarter note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a quarter note F#20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a quarter note B20, a quarter note C21, and a quarter note D21. The fortieth measure contains a quarter note E21, a quarter note F#21, and a quarter note G21. The forty-first measure contains a quarter note A21, a quarter note B21, and a quarter note C22. The forty-second measure contains a quarter note D22, a quarter note E22, and a quarter note F#22. The forty-third measure contains a quarter note G22, a quarter note A22, and a quarter note B22. The forty-fourth measure contains a quarter note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a quarter note F#23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a quarter note B23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a quarter note E24, a quarter note F#24, and a quarter note G24. The forty-eighth measure contains a quarter note A24, a quarter note B24, and a quarter note C25. The forty-ninth measure contains a quarter note D25, a quarter note E25, and a quarter note F#25. The fiftieth measure contains a quarter note G25, a quarter note A25, and a quarter note B25. The fifty-first measure contains a quarter note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a quarter note F#26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a quarter note B26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a quarter note E27, a quarter note F#27, and a quarter note G27. The fifty-fifth measure contains a quarter note A27, a quarter note B27, and a quarter note C28. The fifty-sixth measure contains a quarter note D28, a quarter note E28, and a quarter note F#28. The fifty-seventh measure contains a quarter note G28, a quarter note A28, and a quarter note B28. The fifty-eighth measure contains a quarter note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a quarter note F#29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a quarter note B29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a quarter note E30, a quarter note F#30, and a quarter note G30. The sixty-second measure contains a quarter note A30, a quarter note B30, and a quarter note C31. The sixty-third measure contains a quarter note D31, a quarter note E31, and a quarter note F#31. The sixty-fourth measure contains a quarter note G31, a quarter note A31, and a quarter note B31. The sixty-fifth measure contains a quarter note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a quarter note F#32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a quarter note B32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a quarter note E33, a quarter note F#33, and a quarter note G33. The sixty-ninth measure contains a quarter note A33, a quarter note B33, and a quarter note C34. The seventieth measure contains a quarter note D34, a quarter note E34, and a quarter note F#34. The seventy-first measure contains a quarter note G34, a quarter note A34, and a quarter note B34. The seventy-second measure contains a quarter note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a quarter note F#35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a quarter note B35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a quarter note E36, a quarter note F#36, and a quarter note G36. The seventy-sixth measure contains a quarter note A36, a quarter note B36, and a quarter note C37. The seventy-seventh measure contains a quarter note D37, a quarter note E37, and a quarter note F#37. The seventy-eighth measure contains a quarter note G37, a quarter note A37, and a quarter note B37. The seventy-ninth measure contains a quarter note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a quarter note F#38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a quarter note B38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a quarter note E39, a quarter note F#39, and a quarter note G39. The eighty-third measure contains a quarter note A39, a quarter note B39, and a quarter note C40. The eighty-fourth measure contains a quarter note D40, a quarter note E40, and a quarter note F#40. The eighty-fifth measure contains a quarter note G40, a quarter note A40, and a quarter note B40. The eighty-sixth measure contains a quarter note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a quarter note F#41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a quarter note B41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a quarter note E42, a quarter note F#42, and a quarter note G42. The ninetieth measure contains a quarter note A42, a quarter note B42, and a quarter note C43. The hundredth measure contains a quarter note D43, a quarter note E43, and a quarter note F#43. The hundred-first measure contains a quarter note G43, a quarter note A43, and a quarter note B43. The hundred-second measure contains a quarter note C44, a quarter note D44, and a quarter note E44. The hundred-third measure contains a quarter note F#44, a quarter note G44, and a quarter note A44. The hundred-fourth measure contains a quarter note B44, a quarter note C45, and a quarter note D45. The hundred-fifth measure contains a quarter note E45, a quarter note F#45, and a quarter note G45. The hundred-sixth measure contains a quarter note A45, a quarter note B45, and a quarter note C46. The hundred-seventh measure contains a quarter note D46, a quarter note E46, and a quarter note F#46. The hundred-eighth measure contains a quarter note G46, a quarter note A46, and a quarter note B46. The hundred-ninth measure contains a quarter note C47, a quarter note D47, and a quarter note E47. The hundred-tieth measure contains a quarter note F#47, a quarter note G47, and a quarter note A47. The hundred-first measure contains a quarter note B47, a quarter note C48, and a quarter note D48. The hundred-second measure contains a quarter note E48, a quarter note F#48, and a quarter note G48. The hundred-third measure contains a quarter note A48, a quarter note B48, and a quarter note C49. The hundred-fourth measure contains a quarter note D49, a quarter note E49, and a quarter note F#49. The hundred-fifth measure contains a quarter note G49, a quarter note A49, and a quarter note B49. The hundred-sixth measure contains a quarter note C50, a quarter note D50, and a quarter note E50. The hundred-seventh measure contains a quarter note F#50, a quarter note G50, and a quarter note A50. The hundred-eighth measure contains a quarter note B50, a quarter note C51, and a quarter note D51. The hundred-ninth measure contains a quarter note E51, a quarter note F#51, and a quarter note G51. The hundred-tieth measure contains a quarter note A51, a quarter note B51, and a quarter note C52. The hundred-first measure contains a quarter note D52, a quarter note E52, and a quarter note F#52. The hundred-second measure contains a quarter note G52, a quarter note A52, and a quarter note B52. The hundred-third measure contains a quarter note C53, a quarter note D53, and a quarter note E53. The hundred-fourth measure contains a quarter note F#53, a quarter note G53, and a quarter note A53. The hundred-fifth measure contains a quarter note B53, a quarter note C54, and a quarter note D54. The hundred-sixth measure contains a quarter note E54, a quarter note F#54, and a quarter note G54. The hundred-seventh measure contains a quarter note A54, a quarter note B54, and a quarter note C55. The hundred-eighth measure contains a quarter note D55, a quarter note E55, and a quarter note F#55. The hundred-ninth measure contains a quarter note G55, a quarter note A55, and a quarter note B55. The hundred-tieth measure contains a quarter note C56, a quarter note D56, and a quarter note E56. The hundred-first measure contains a quarter note F#56, a quarter note G56, and a quarter note A56. The hundred-second measure contains a quarter note B56, a quarter note C57, and a quarter note D57. The hundred-third measure contains a quarter note E57, a quarter note F#57, and a quarter note G57. The hundred-fourth measure contains a quarter note A57, a quarter note B57, and a quarter note C58. The hundred-fifth measure contains a quarter note D58, a quarter note E58, and a quarter note F#58. The hundred-sixth measure contains a quarter note G58, a quarter note A58, and a quarter note B58. The hundred-seventh measure contains a quarter note C59, a quarter note D59, and a quarter note E59. The hundred-eighth measure contains a quarter note F#59, a quarter note G59, and a quarter note A59. The hundred-ninth measure contains a quarter note B59, a quarter note C60, and a quarter note D60. The hundred-tieth measure contains a quarter note E60, a quarter note F#60, and a quarter note G60. The hundred-first measure contains a quarter note A60, a quarter note B60, and a quarter note C61. The hundred-second measure contains a quarter note D61, a quarter note E61, and a quarter note F#61. The hundred-third measure contains a quarter note G61, a quarter note A61, and a quarter note B61. The hundred-fourth measure contains a quarter note C62, a quarter note D62, and a quarter note E62. The hundred-fifth measure contains a quarter note F#62, a quarter note G62, and a quarter note A62. The hundred-sixth measure contains a quarter note B62, a quarter note C63, and a quarter note D63. The hundred-seventh measure contains a quarter note E63, a quarter note F#63, and a quarter note G63. The hundred-eighth measure contains a quarter note A63, a quarter note B63, and a quarter note C64. The hundred-ninth measure contains a quarter note D64, a quarter note E64, and a quarter note F#64. The hundred-tieth measure contains a quarter note G64, a quarter note A64, and a quarter note B64. The hundred-first measure contains a quarter note C65, a quarter note D65, and a quarter note E65. The hundred-second measure contains a quarter note F#65, a quarter note G65, and a quarter note A65. The hundred-third measure contains a quarter note B65, a quarter note C66, and a quarter note D66. The hundred-fourth measure contains a quarter note E66, a quarter note F#66, and a quarter note G66. The hundred-fifth measure contains a quarter note A66, a quarter note B66

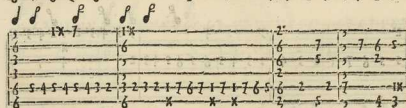
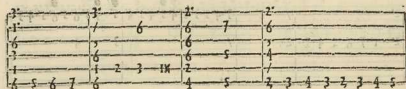
[illegible]

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). The staff is divided into measures by vertical bar lines. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines, with some notes marked with 'x' or 'K' above them. The staff is divided into measures by vertical bar lines.

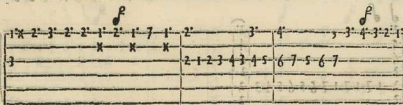
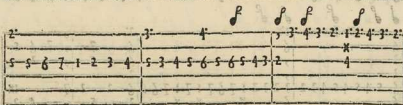
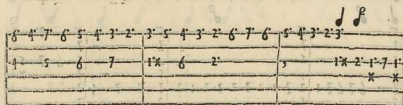
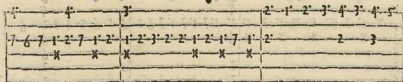
Handwritten musical score for "The Rose Tree". The score is written on a five-line staff. The melody is on the top line, and the bass line is on the bottom line. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into two measures by a double bar line. Above the staff, there are two "P" markings with a fermata, indicating a piano section. The notes are written in a stylized, handwritten manner. The bass line consists of numbers 1 through 7, indicating fingerings or positions. The melody is written in a simple, clear style.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth) and rests, with some notes marked with a 'p' (piano). The staff is divided into two measures by a double bar line. The first measure contains a sequence of notes and rests, while the second measure contains a sequence of notes and rests, ending with a double bar line.



D V O .





f

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

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

x x x x x

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

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

3 6 1 7 6 5 4 2

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

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

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

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

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

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

3 6 1 7 6 5 4 2

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

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

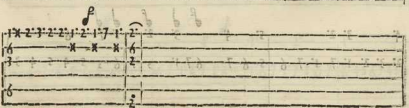
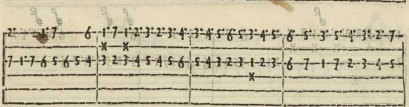
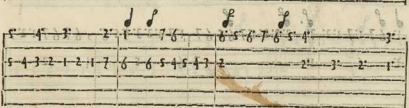
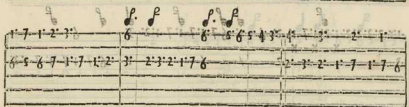
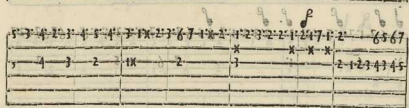
x x x 2 1 2 3 4 5 4 5 6 5 6 7 1 7 1 2 3 2 3 2 1 7 6

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

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

4 3 2 5 4 3 2 1 7 6

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



4 0 3

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

Tercera parte de Benedicta.

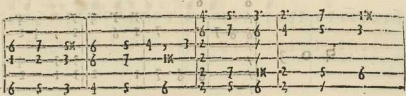
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6	7	5	6	7	1 ^o	2 ^o	1 ^o	6
2	7	1 ^o	2 ^o	1 ^o	6	7	5	6
5	4	2	3	2	5	4	2	3
7	1	2	5	7	7	1	2	1

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

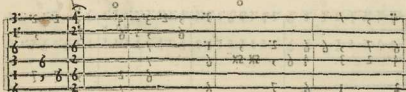
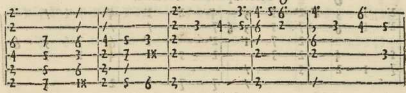
5 ^o	4 ^o	2 ^o	3 ^o	2 ^o	2 ^o	5 ^o	4 ^o	2 ^o	3 ^o
5	4	2	2 ^o	1 ^o	6	7	5	6	7
7	7	1 ^o	2 ^o	1 ^o	6	7	1 ^o	2 ^o	1 ^o
3	3	4	5	4	2	3	2	5	4
3	1	2	7	1	2	5	7	7	1

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

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

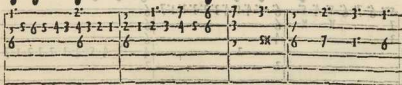
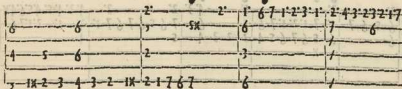
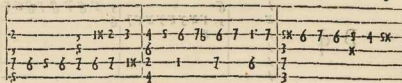


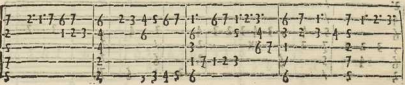
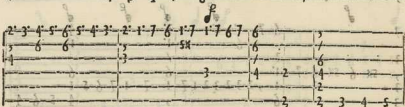
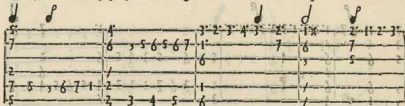
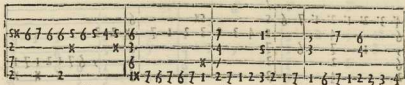
Terceza parte de notas



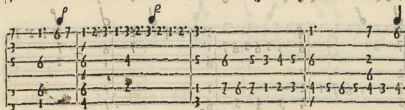
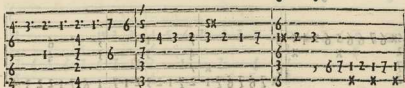
B C

Sancta Maria. Verdelot.





COMPENDIO DE MUSICA.



6' 5' 3'

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

p *p* *p* *p* *p* *p*

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

p

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

p *p* *p*

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

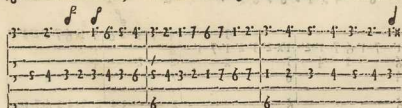
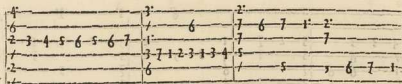
p

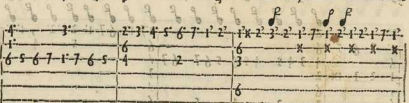
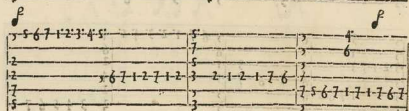
1' 7' 1' 6' 7' 1' 2' 1' 2' 3' 2' 1' 7' 1' 6' 4' 5' 6' 7' 1' 2' 3' 4'
 6 5 4 3 X 6 X 2 2 4 2
 4 6 / 6 6
 6 6 2 3 4 2 3 4 5 6 7 1 2

p *p* *p*

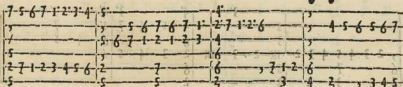
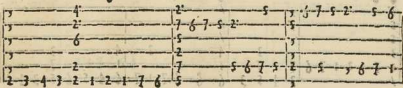
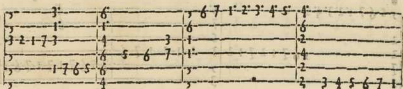
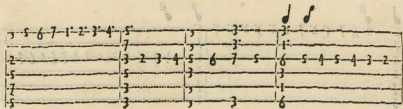
3' 2' / 3' 3'
 / 7 2 3
 3 1 2 3
 6 5 6 7 1' 6 1' 7 6 5 4 6 5 6 5 4 5 6 5 6 7 1 7 6 7 1 2 3 1
 1 6 7 X X X X X 6 6

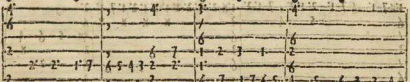
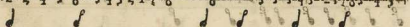
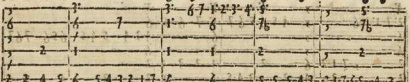
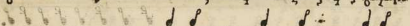
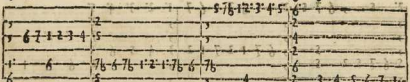
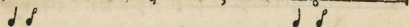
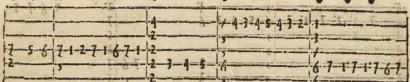
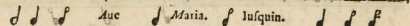
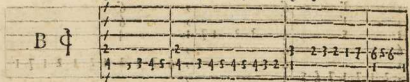
CO MPENDIO DE MUSICA





COMPENDIO DEMUSICA.





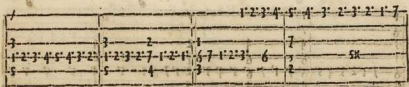
Handwritten musical score for a piece by Antonio de Cabezon, page 176. The score is written on ten systems of five-line staves. It features a variety of musical notations including numbers (1-7), letters (I, X), and symbols (X, Z) placed on or between the lines. Some numbers are written in a larger, bolder font. There are also some musical notes (half notes, quarter notes) and rests interspersed throughout the score. The handwriting is in ink on aged, slightly yellowed paper.



First system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The notation includes various notes, rests, and accidentals.



Second system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The notation includes various notes, rests, and accidentals.



Third system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The notation includes various notes, rests, and accidentals.



Fourth system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The notation includes various notes, rests, and accidentals.



Fifth system of musical notation. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The notation includes various notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef. The notation includes various notes, rests, and accidentals.

Handwritten musical notation on a five-line staff, featuring various notes, rests, and fingerings. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written on the staff, with fingerings indicated by numbers 1-3. The notation is written in a cursive, handwritten style.

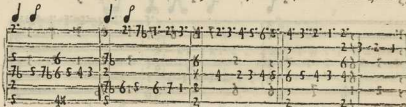
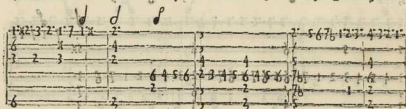
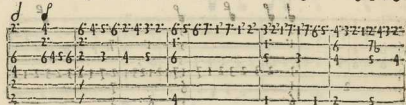
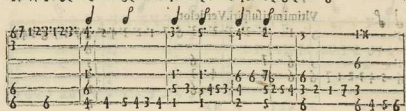
Handwritten musical notation on a five-line staff. The notation includes notes, rests, and fingerings. The notes are: 2, 4, 2, 1, 2, 3, 4, 4, 3, 4, 5, 6, 7, 1, 2, 3, 4, 5, 6, 2, 1, 6, 3, 4, 5, 6. The fingerings are: 1, 1. The notes are written on the lines and spaces of the staff, with some notes having a dot above them. The fingerings are written below the notes.

Handwritten musical score for "The Rose Tree". The melody is written on a five-line staff. The notes are as follows: 2', T, T, 6T, 1', T, 6, 5, 6, 5, 4, 3, 2, 1, 7, 6. There are various musical symbols above the staff, including a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "The Rose Tree" are written below the staff. The score is on aged, yellowed paper.

Handwritten musical score for a piece titled "The Merry Widow" (No. 10). The score is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a single line, with notes and rests. The notes are mostly eighth and sixteenth notes, with some quarter notes. The rests are indicated by a "1" over the note. The piece is in 2/4 time. The score is handwritten on aged paper.

Handwritten musical notation on a five-line staff. The notation includes various notes (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). Above the staff, there are some handwritten letters and symbols, including "IX", "2", "IX", "2", "3", "4", "2", "3", and "IX". Below the staff, there are some handwritten numbers and symbols, including "1", "7", "6", "2", "1", "6", "7", "6", "4", "3-2-3-4-5", "5X", "6", "4", "3", "IX", "2", "1", and "2".



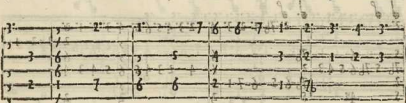
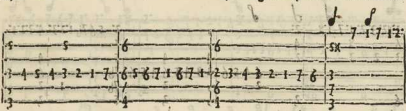


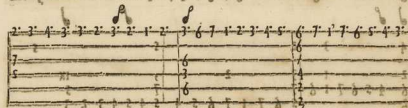
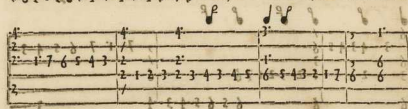
COMPENDIO DE MUSICA.

B C



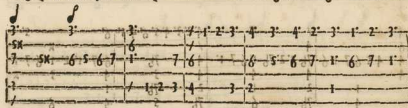
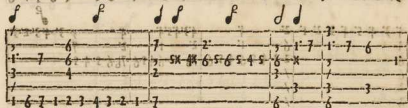
Ultimi mei suspiri. Verdeler.





COMPENDIO DE MUSICA.

This image shows a page from a handwritten musical manuscript titled "COMPENDIO DE MUSICA." The page contains six systems of musical notation, each consisting of five staves. The notation is a form of guitar tablature, using numbers 1-7 on the staves to represent fret positions. Above the staves, there are musical notes (half notes, quarter notes, eighth notes) and accidentals (sharps, flats). Some staves contain specific guitar symbols: "SK" (likely for "Sustained Key" or similar) and "IK" (likely for "Interchangeable Key" or similar). The manuscript is written in ink on aged, slightly discolored paper. The handwriting is clear and legible.



Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, indicating fingerings or notes. A treble clef is visible at the beginning. A dynamic marking 'f' (forte) is present above the staff.

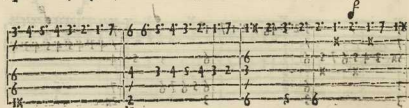
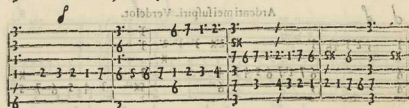
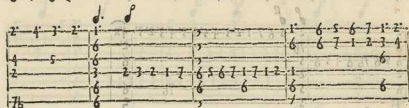
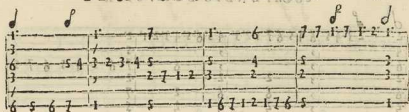
Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, indicating fingerings or notes. A treble clef is visible at the beginning. A dynamic marking 'f' (forte) is present above the staff.

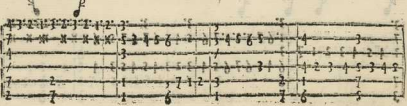
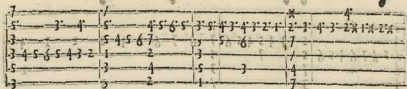
Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, indicating fingerings or notes. A treble clef is visible at the beginning.

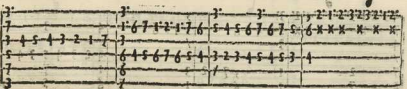
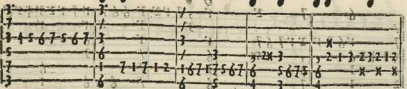
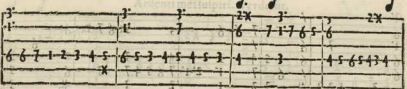
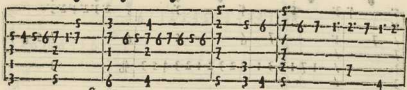
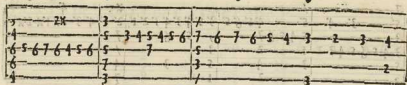
Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, indicating fingerings or notes. A treble clef is visible at the beginning. Dynamic markings 'f' (forte) and 'p' (piano) are present above the staff.

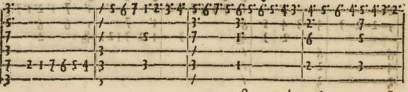
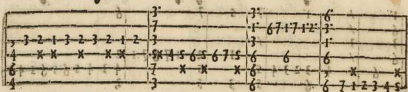
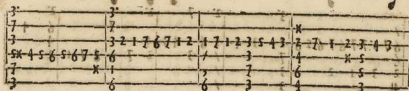
Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, indicating fingerings or notes. A treble clef is visible at the beginning.

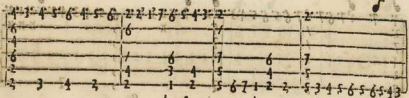
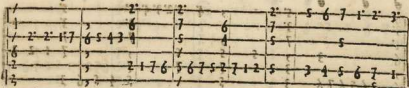
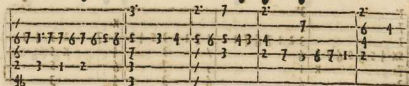
Handwritten musical notation on a five-line staff. The notation includes numbers 1 through 7, indicating fingerings or notes. A treble clef is visible at the beginning. A dynamic marking 'p' (piano) is present above the staff.

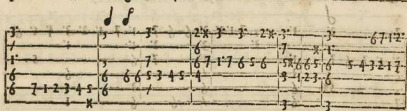
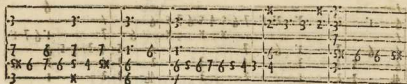


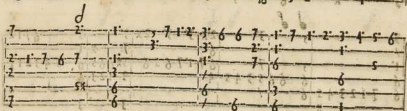












4 C

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

6 7 1^o 1^o 7

4^b 4^b 5 5

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

Diferencias sobre las Vacas.

2^o 2^o 7 1^o 7 3^o

7 6 5X 6 5X 6

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

2X 3^o 7 1^o 2^o

7 7 5X 6 7

4 5X 3 5

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

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

1^o 1^o 1^o 1^o 1^o 7

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

ARTO

2^o 2^o 3^o

7 7 5 6

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

4^b 2^o 4^b 3^o 2^o 1^o 7 1^o 2^o 1^o

2^o 6 7 6 3 2 1^o 6

6 5X 6 3 6

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

Otra.

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

7 5 5 5 5

1 2 3 3 3

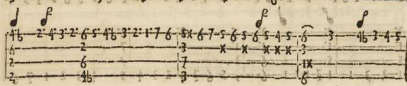
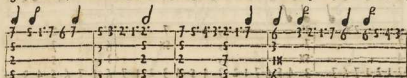
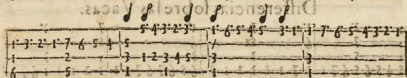
6 5 1 1 1 2 3 4

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

5 5 7 2 1 7

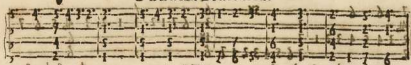
2 2 2 1 7

5 6 7 5 7 6





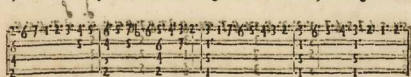
Pauana Italiana.

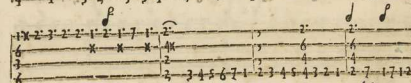
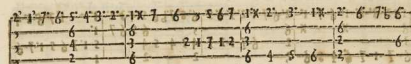
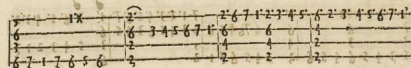
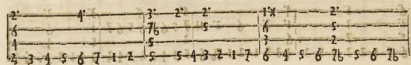


А Я Т О



А Я Т О





COMPENDIO DE MUSICA

Handwritten musical notation on a page titled "COMPENDIO DE MUSICA". The notation is organized into seven systems, each consisting of a five-line staff with notes and a corresponding line of numbers below it. The notation is in a historical style, likely from a 17th or 18th-century manuscript.

The systems are as follows:

- System 1:** Notes: f , p . Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

B C 3

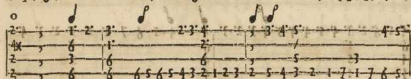
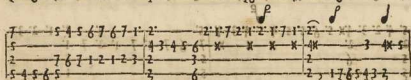
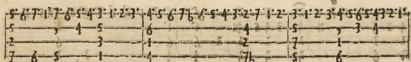
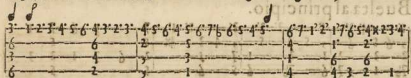
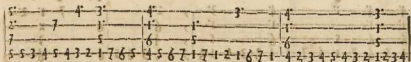
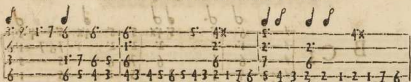
Diferēcias sobre la Gallarda Milanesa.



Buelta al principio.



Aa 4



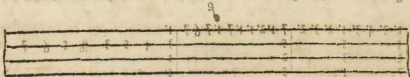
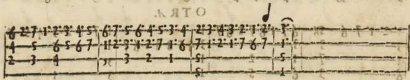
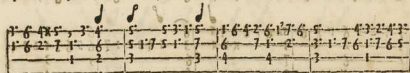
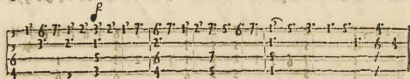
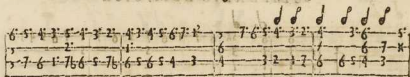


Diferencias sobre el canto llano del Cauallero.

Two systems of musical notation, each consisting of three staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' (piano). The first system has a key signature of one flat (B-flat) and a common time signature (C). The second system continues the piece with similar notation.

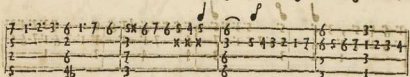
COMPENDIO DEMUSICA.



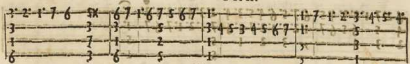




Diferencias sobre la Pauana Italiana.

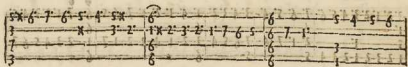
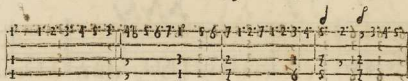


O T R A.

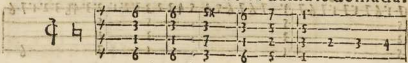


Handwritten musical score for guitar by Antonio de Cabeçón, page 191. The score consists of ten systems, each with a single staff. The notation is a form of guitar tablature, using numbers 1-7 on the staff lines to indicate fret positions. It includes various musical symbols such as treble clefs, a key signature of one flat (B-flat), and dynamic markings like 'p' (piano). The piece features complex rhythmic patterns and melodic lines, with some measures containing multiple notes or rests indicated by numbers and beams. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical score for 'The Rose Tree' in G major. The score is written on a single system with a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a style typical of 18th-century manuscript notation, with various musical notations including notes, rests, and fingerings. The score is divided into measures by vertical bar lines. The notation includes many accidentals (sharps and naturals) and fingerings (numbers 1-5). The piece concludes with a double bar line and a repeat sign.



Diferências sobre el canto de la dama le demãda.



COMPENDIO DE MUSICA

Handwritten musical notation on eight systems, each consisting of four staves. The notation includes numbers (1-7) and letters (S, X) indicating fingerings and notes, with dynamic markings like *f* and *p*.

System 1: *f* marking at the end. Notes: 6 6 6 SX 6 7 1 6 7 5 6 7 1 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7.

System 2: *p* marking at the beginning. Notes: 6 5 4 3 4 3 2 1 2 1 7 6 7 1 2 5 6 7 1 7 6 7 1 4 5 6 7 1 2.

System 3: Notes: 7 2 1 2 3 4 5 6 7 6 5 4 3 4 3 2 1 4 3 2 1 7 6 5 6 7 1 2 3 4 5.

System 4: Notes: 4 3 2 1 2 1 7 6 SX 1 7 6 5 4 SX 6 6 6 SX.

System 5: *p* marking at the beginning. Notes: 6 1 7 1 7 6 7 1 5 4 5 4 3 2 1 3 2 3 2 1 7 6 6 5 4 3 2 1.

System 6: *p* marking at the beginning. Notes: 7 1 6 7 1 7 1 7 6 7 1 7 6 7 6 5 4 5 4 3 2 3 3 2 1 2 3 4 3 2 1 7 6.

System 7: Notes: 7 5 4 3 2 1 3 2 1 7 6 6 5 4 3 4 3 2 1 2 1 7 6.

System 8: Notes: SX 6 7 6 5 4 SX 6 5 4 5 4 3 2 3 2 1 7 3 6 5 6 7 6 SX.

Handwritten musical score for a piece by D. E. Antonio de Cabecú. The score consists of eight systems of staves, each with a treble and bass line. The notation includes numbers (1-7) and letters (S, X) representing notes and rests, with some notes marked with 'f' (forte) and 'p' (piano). The key signature is Bb, indicated at the bottom right.

COMPENDIO DE MUSICA.

1^a 6 6 5^b 6 7 1^a 3^a

2^a 1^a 1^a 7 1^a 1^a 3^a 2^a 1^a 5 5 7 6 5 2 5

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

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

Diferencias sobre el Villancico, de quien te me enojo Isabel

B C

1^a 2^a 3^a 2^a 3^a 4^a 1^a 2^a 3^a 4^a 3^a

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

3 4 5 4 5 6 5 6 1^a 4 5 6 7 1^a

6 2 1 1 4 5 6 7 1^a 6 7 1^a 5

7 6 1^a 7 1^a 7 6 7 1^a 1^a 1^a 1^a 1^a 2^a 3^a

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

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

Handwritten musical score for Antonio de Cabezon, page 194. The score consists of eight systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is one flat (Bb).

System 1:
 Treble: 3' 3' 2' 1' 2' 1' 2' 1' 7 6 1' 7 1' 7 6 7 1' 3 4 5 6 7 1 2'
 Bass: 7b 5 6 5 4 3 4 3 4 2 1 1 1 1 1 1 1 1 1 1 1 1

System 2:
 Treble: 3' 3' 2' 1' 2' 1' 2' 1' 7 6 1' 7 1' 7 6 7 1' 5 4 3 2 1'
 Bass: 7b 5 6 5 4 3 4 3 4 2 1 1 1 1 1 1 1 1 1 1 1 1

System 3:
 Treble: 4' 3' 2' 1' 7 6 5 4 3 5 4 3 2 1' 3 2 1' 7 6 5 6 5 5 4 3 2 1'
 Bass: 1 2 3

System 4:
 Treble: 2' 1' 7 6 7 1' 2' 6 6 7 1' 2' 5 6 7 5 6 7 1' 2' 3'
 Bass: 3 3 4 4 4 3 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

System 5:
 Treble: 4' 3' 2' 1' 7 6 7 1' 1' 2' 5 4 5 4 3 2
 Bass: 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1 2 3 4 3 2 1

System 6:
 Treble: 5' 4' 5 4 3 2 1' 3' 2' 6 5 6 1' 7 1' 7 1' 7 6 7
 Bass: 1 5 5 5 6 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

System 7:
 Treble: 1' 5' 4' 5 4 3 2 1' 1' 2' 6
 Bass: 1 5 4 5 4 3 2 1 1 2 1 7 6 5 4 3 1 2 5 3 4 5

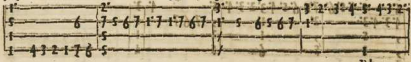
System 8:
 Treble: 4 5 6 7 1' 7 1' 7 1' 7 6 7 1' 1' 2'
 Bass: 5 3 6 5 3 1 2 3 4 5 6 7 1' 7 1' 7 6 7

Handwritten musical score for "The Rose Tree" in G major. The score is written on a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a single system, with the treble staff on top and the bass staff on the bottom. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is in 3/4 time and consists of 16 measures. The first measure is a whole note G4, followed by a half note A4 and a quarter note B4. The second measure is a whole note C5, followed by a half note B4 and a quarter note A4. The third measure is a whole note G4, followed by a half note F#4 and a quarter note E4. The fourth measure is a whole note D4, followed by a half note C4 and a quarter note B3. The fifth measure is a whole note A3, followed by a half note G3 and a quarter note F#3. The sixth measure is a whole note E3, followed by a half note D3 and a quarter note C3. The seventh measure is a whole note B2, followed by a half note A2 and a quarter note G2. The eighth measure is a whole note F#2, followed by a half note E2 and a quarter note D2. The ninth measure is a whole note C3, followed by a half note B2 and a quarter note A2. The tenth measure is a whole note B2, followed by a half note A2 and a quarter note G2. The eleventh measure is a whole note F#2, followed by a half note E2 and a quarter note D2. The twelfth measure is a whole note C3, followed by a half note B2 and a quarter note A2. The thirteenth measure is a whole note B2, followed by a half note A2 and a quarter note G2. The fourteenth measure is a whole note F#2, followed by a half note E2 and a quarter note D2. The fifteenth measure is a whole note C3, followed by a half note B2 and a quarter note A2. The sixteenth measure is a whole note B2, followed by a half note A2 and a quarter note G2.

Handwritten musical score for a piece by Antonio de Cabezon, page 195. The score is written on ten systems of five-line staves. It features a complex arrangement of numbers (likely figured bass) and musical notation including notes, rests, and clefs. The notation is in a historical style, possibly for a lute or similar instrument. The piece concludes with a B-flat clef and a 3/4 time signature.

COMPENDIO DE MUSICA.

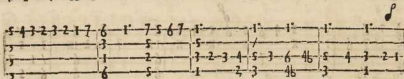
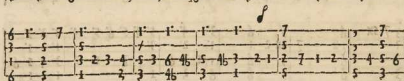
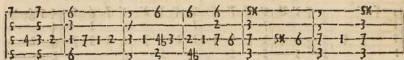






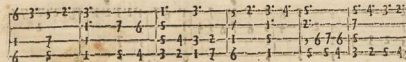
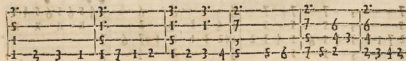
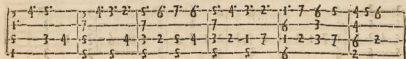


Diferencias sobre las Vacas.



B b 5

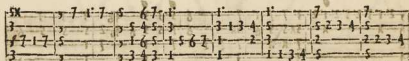
COMPENDIO DE MUSICA.







Otras diferencias de Vacas



Handwritten musical score for a piece by Antonio de Cabezon, numbered 200. The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*). The piece is titled "Duuiensela." and begins with a common time signature (C) and a key signature of one flat (B-flat).

The score is divided into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*). The piece is titled "Duuiensela." and begins with a common time signature (C) and a key signature of one flat (B-flat).

System 1: Staves 1-4. First staff: $5 \ 7 \ 1^{\flat} \ 2^{\flat} \ 3^{\flat} \ 4^{\flat} \ 5^{\flat}$. Second staff: $1 \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 1^{\flat} \ 2^{\flat} \ 3^{\flat}$. Third staff: $1^{\flat} \ 5 \ 6 \ 7 \ 1^{\flat} \ 2^{\flat} \ 3^{\flat}$. Fourth staff: $1^{\flat} \ 2^{\flat} \ 3^{\flat} \ 4^{\flat} \ 5^{\flat} \ 6^{\flat}$.

System 2: Staves 5-8. First staff: $5 \ 6 \ 7 \ 1^{\flat} \ 2^{\flat} \ 1^{\flat} \ 2^{\flat} \ 1^{\flat} \ 7 \ 6$. Second staff: $5 \ 6 \ 7 \ 1^{\flat} \ 2^{\flat} \ 3^{\flat} \ 4^{\flat} \ 5^{\flat} \ 6^{\flat} \ 7^{\flat}$. Third staff: $3 \ 1^{\flat} \ 6 \ 1^{\flat} \ 7 \ 5 \ 6 \ 5 \ 6 \ 7$. Fourth staff: $3 \ 1^{\flat} \ 6 \ 1^{\flat} \ 7 \ 5 \ 6 \ 5 \ 6 \ 7$.

System 3: Staves 9-12. First staff: $3 \ 6 \ 4 \ 6 \ 5 \ 3 \ 4 \ 3 \ 4 \ 5$. Second staff: $1 \ 3 \ 1^{\flat} \ 3 \ 2 \ 7 \ 1^{\flat} \ 7 \ 1^{\flat} \ 2^{\flat}$. Third staff: $5 \ 1^{\flat} \ 6 \ 1^{\flat} \ 7 \ 5 \ 6 \ 5 \ 6 \ 7$. Fourth staff: $5 \ 1^{\flat} \ 6 \ 1^{\flat} \ 7 \ 5 \ 6 \ 5 \ 6 \ 7$.

System 4: Staves 13-16. First staff: $3 \ 6 \ 4 \ 6 \ 5 \ 3 \ 4 \ 3 \ 4 \ 5$. Second staff: $2 \ 3 \ 1^{\flat} \ 3 \ 2 \ 7 \ 1^{\flat} \ 7 \ 1^{\flat} \ 2^{\flat}$. Third staff: $5 \ 1^{\flat} \ 6 \ 1^{\flat} \ 7 \ 5 \ 6 \ 5 \ 6 \ 7$. Fourth staff: $5 \ 1^{\flat} \ 6 \ 1^{\flat} \ 7 \ 5 \ 6 \ 5 \ 6 \ 7$.

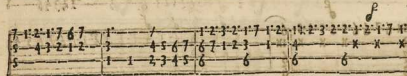
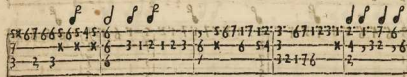
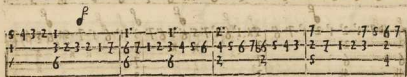
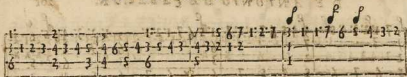
System 5: Staves 17-20. First staff: $3 \ 6 \ 4 \ 6 \ 5 \ 3 \ 4 \ 3 \ 4 \ 5$. Second staff: $1 \ 4 \ 6 \ 2 \ 4 \ 6 \ 3 \ 1^{\flat} \ 2^{\flat} \ 1^{\flat} \ 2^{\flat} \ 3^{\flat}$. Third staff: $6 \ 2^{\flat} \ 7 \ 2^{\flat} \ 1^{\flat} \ 6 \ 7 \ 6 \ 7 \ 1^{\flat}$. Fourth staff: $6 \ 2^{\flat} \ 7 \ 2^{\flat} \ 1^{\flat} \ 6 \ 7 \ 6 \ 7 \ 1^{\flat}$.

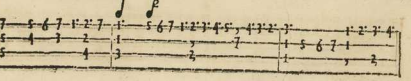
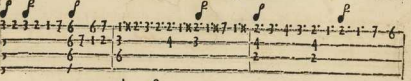
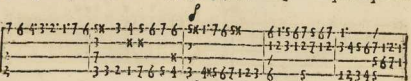
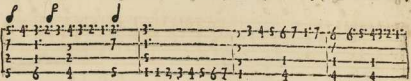
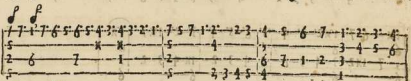
System 6: Staves 21-24. First staff: $5 \ 6 \ 7 \ 6 \ 6 \ 5 \ 6 \ 5 \ 4 \ 5$. Second staff: $3 \ 4 \ 5 \ 6 \ 7 \ 1^{\flat} \ 2^{\flat} \ 3^{\flat} \ 4^{\flat} \ 5^{\flat}$. Third staff: $4 \ 3 \ 2 \ 1^{\flat} \ 2 \ 1^{\flat} \ 2 \ 1^{\flat} \ 7 \ 6$. Fourth staff: $4 \ 3 \ 2 \ 1^{\flat} \ 2 \ 1^{\flat} \ 2 \ 1^{\flat} \ 7 \ 6$.

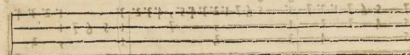
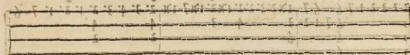
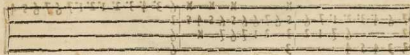
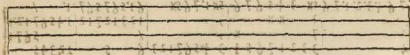
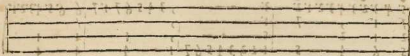
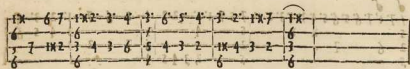
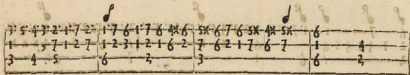
System 7: Staves 25-28. First staff: $3 \ 2 \ 1^{\flat} \ 7 \ 6 \ 7 \ 1^{\flat} \ 2 \ 3 \ 4 \ 5$. Second staff: $6 \ 7 \ 1^{\flat} \ 2 \ 3 \ 4 \ 5 \ 6 \ 7 \ 1^{\flat} \ 2 \ 3$. Third staff: $6 \ 7 \ 1^{\flat} \ 2 \ 1^{\flat} \ 7 \ 1^{\flat} \ 2$. Fourth staff: $6 \ 7 \ 1^{\flat} \ 2 \ 1^{\flat} \ 7 \ 1^{\flat} \ 2$.

System 8: Staves 29-32. First staff: $7 \ 3 \ 2 \ 1^{\flat} \ 7 \ 6 \ 5 \ 4$. Second staff: $3 \ 4 \ 5 \ 6 \ 7 \ 1^{\flat} \ 2 \ 3$. Third staff: $6 \ 7 \ 1^{\flat} \ 2 \ 1^{\flat} \ 7 \ 1^{\flat} \ 2$. Fourth staff: $6 \ 7 \ 1^{\flat} \ 2 \ 1^{\flat} \ 7 \ 1^{\flat} \ 2$.

COMPENDIO DE MUSICA







~ pangelínqua de uneda ~

A handwritten musical score on aged, stained paper. The title at the top is '~ pangelínqua de uneda ~'. The score consists of eight systems, each with two staves. The notation is a form of musical shorthand using numbers (1-7) and dots placed above or below the numbers. Some systems include a large 'X' or a diagonal slash across the first staff. The paper shows signs of age, including foxing and water stains.

System 1:
Staff 1: 1̣ 3̣ 4̣ 5̣ 1̣ 3̣ 3̣ 1̣ 7̣ 1̣
Staff 2: 1̣ 1̣ 2̣ 3̣ 1̣ 2̣ 3̣ 3̣ 1̣ 5̣

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

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

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

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

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

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

