

Tres Libros de Musica

Alonso Mudarra

First published in Seville by Juan de Leon, 1546



MUDARRA, VIHUELA AND TABLATURE

Alonso Mudarra was the 3rd of the known vihuelists with surviving publications. His *Tres Libros de Musica en Cifras* (1546) followed Milan's *El Maestro* (1535) and Narvaez' *Seys Libros del Delfin de Musica* (1538).

Alonso Mudarra was born ca 1510 and died in Seville, 1 April 1580. He was raised in Guadalajara in the household of the third and fourth dukes of the Infantado, Diego Hurtado de Mendoza and Inigo Lopez de Mendoza, it is likely that Mudarra travelled with the latter in the entourage that accompanied Charles V to Italy in 1529. He subsequently entered the priesthood, probably in Palencia, becoming a canon at Seville Cathedral on 18 October 1546, less than two months before the publication of his vihuela book. During the following 34 years he played an important role in cathedral affairs: arranging the annual Corpus Christi celebrations, hiring wind players, negotiating the purchase and installation of a new organ, and consulting in 1572 with Francisco Guerrero at the request of the chapter concerning the music commissioned from Guerrero for the coming Christmas season. From March 1568 he served as major-domo of the cathedral, in charge of all disbursements. After his death, the money raised from the sale of his possessions was distributed to the poor according to the provisions of his will.

Mudarra's *Tres libros de musica en cifras para vihuela* was published in Seville on 7 December 1546. Comprising 77 works (including six pieces for four-course guitar and one for harp or organ), the book contains numerous innovations. These include the earliest music published for guitar, a newly-invented 14-line tablature system for harp and organ, suite-like groupings of works by mode, and the earliest fabordón psalm printed in Spain. The most prolific genre among Mudarra's works are 27 fantasias, mainly polythematic works in imitative style with lyrical free extensions and strong architectonic symmetry. He also included two monophonic ostinato fantasias and several of more idiomatic character. The ingenious *Fantasia que contrahaze la harpa en la manera de Ludovico* is a disguised set of folia variations that use cross rhythms and bold chromaticism to imitate the legendary harpist of Ferdinand III of Aragon. The short *tientos* are idiomatic preludes used to commence the modally-grouped 'suites' of the second book, while the *glosas* are parody fantasias in which Mudarra alternates intabulated vocal polyphony with original music.

Tablature orientation: Mudarra's tablature uses numbers to represent the position where the string is fretted. The top-most line in the tablature staff represents the bass-most string on the vihuela.

Vihuela tuning: The nominal tuning for the vihuela is G c f a d' g'. The same intervals can be gotten on the guitar by tuning string 3 down a half-step to f#.

Tempo: Mudarra used 3 different symbols to indicate tempo. They were placed at the beginning of the first tablature staff.

A symbol which looks like a Greek phi means "apriesa" (quickly). A "C" (which looks like our common time symbol) means a middle tempo. A "C" with a vertical slash down the middle (which looks like our cut time symbol) means "despacio" (slowly). These symbols were originally written on Mudarra's 1st, 2nd or 3rd line, but it is unclear what the different locations may imply.

Held notes: A caret, or hat (^), above a fret number in Mudarra's tablature means to let the note ring as long as possible.

Right-hand technique: In a few pieces, Mudarra gives instructions for the right hand. He writes "dedi" for a "dedillo" passage - the index finger alone plays by plucking up and down. "Dosedé" is short for "de dos dedos", which means to play the passage with alternating thumb and index finger. In some instances it is not clear exactly which fret number Mudarra's instruction is aligned with.

Ornamentation: Mudarra's tablature never showed any ornaments.

Final measures: Mudarra always wrote a breve (1 breve = 2 whole notes) as the rhythm for the last measure. Note that this is twice the value of the other measures.

EDITORIAL NOTES

This is the work of many successive hands. The original transcription was done by Donald Sauter in ASCII tab. See <http://www.geocities.com/CapitolHill/Lobby/7049/index.html#science> for more information, and more tablature for guitar.

I personally received the files in W. Cripps tab format from Leonard Williams who edited the original ASCII and produced some nice pdf versions. Please see <http://www.cs.dartmouth.edu/~wbc/tab-serv/tab-serv.cgi>

For technical and editorial reasons, I had to check the facsimile edition published by the Chanterelle editions, with an excellent preface by James Tyler. As Leonard puts it:

Enjoy!

Alain Veylit

Tres Libros de Musica

Alonso Mudarra

Fantasia de pasos largos para desentobuer las manos

1. | 5 | 10 |

	a	b ^a	b ^a	a		ab	a ^o	c	o	ab ^o	a	a ^o
4						ac	ac	a	c	a	ace	ace

15 | 20 | 25 |

b	a		a	a	b	a	a	a		ab	b	b
c	b	c	a			c	c	c	ace	ac		

26 | 30 |

a	ab ^o	a	ac ^o	a	ca	acef	ecfece	foca	oba	ob	
c ^o ca ^c		c	a	a	e	c				cca	cca

33 | 40 |

	aba ^o b	oba	c	a	b ^o	oba	f	a	b ^o f	f	e
a ^o c ^o	a	a	c	a	a	ac			c	c	

44 | 50 |

	a	b	a	b ^o	oba	oba	cca	oba
a	ac	c	acaca	a	a	a	c	

51 | 55 |

b	a	e	a	a	a	c	a	c	c		
o	b	a	a	e	ab	o	ac	o	c	o	c
a		c	c	c	ac	a	c	a	a	c	a

dosde

dosde



29 30 35 40

a	b	a	b	a	e	a	i	i	h	h	h	h	e	a
ace	cc	b	c	a	ec	a	i	h	h	f	f	h	f	oba
					ec	h								
					h									

42 45 50 55

a	a	c	d	c	dca	a	ca	ah	ef	cd		c	a	d
ec	e		af	d	c	e	b	ae	f	c	d	a	oba	a
a		c	b	c		f	b	a				oba	ob	a
c	a	ac	a	c	a	c	a	c	a	a	c			ea
	cd		a		d			a	a	d		dca	d	c

56 60 65

ca	a	ca	ee	a	oba	oba		c	oba	ob	e	a	ofh	h	h	fo
ca	ee	ob	d	a	oba	oba	ca	d	oba	ob	a			h	i	hf
ca	c		e	a	c		ca	c			c		f	e	h	f
ac	e		a	c			ec	a			ca		dc	a		fc
		cd	a	c	a						dc	a				

68 70 75 80


c	ac	e	a	c	d	a	d	ac	cef	dc	a	h	fhb	hb	hh
f	ce	b	ab	a		a	d	ac	d	c	a	cd	h	h	hh
		a	c	a		c	b	c			ac	of	e	f	ih
		a	c	a	d	c	a	a	c	e			h	ah	he

83 85 90 95

gh	ab	a				ab	a		a	d	acd	c	a	a	a	ace
f		a	ca	ce	ce	c	b	c	c	c	bc	ac	d	ba	ef	e
	c	a	ce	e	c	ce	g		a	cd	c	a		c	e	c
									a	cd	c	a		c	e	c

98 100 105

c	a	a	e	a	e	e	e	e	ec	e	a					
d		ba	b		ce	f	ce	f	f	e	a					
		a	c		c	c	c	c	c	c						
		d	a													



La segunda parte de la gloria de la misa de fayson regres de Josquin

4 5 10

c	a	c	e	a	a	a	a	a	d	d	ba	fc	a			
4	acd	of	ob	af	ab	b	ba	d	so	ba	d	a	d	ca	dc	ac
					c			c	a							

14 | 15 | 20 | 25

a	a	a	e	c	a	c	e	b	o	b	a	a	b	a	a	c
f	b	f	e	c	a	c	e	b	o	b	a	a	b	a	a	c
f	c	c	e	c	c	c	e	c	o	a	a	a	a	c	c	c
o	o	o	c	o				c	c	o	a	c	c	c		

27 | 30 | 35

a	a	o	c	o	c	o	b	a	o	b	a	a	b	a	a	c
o	b	o	o	c	o	c	o	b	a	o	b	a	a	b	a	c
a	c	a	o	c	a	c	a	c	a	c	a	c	a	a	c	c
a	c	o	c	a	c	a	a	c	c	c	c	a	a	c		a

39 | 40 | 45 | 50

a	c	o	c	a	c	a	o	b	a	a	c	a	f	c	a	e	a
a	c	o	c	a	c	a	o	b	a	a	c	a	f	c	a	e	a
a	c	o	c	a	c	a	o	b	a	a	c	a	f	c	a	e	a
a	c	o	c	a	c	a	o	b	a	a	c	a	f	c	a	e	a

53 | 55 | 60 | 65

a	a	a	a	a	a	a	a	c	a	f	c	o	b	a	a	c	a
b	a	b	a	b	a	b	a	c	a	f	c	o	b	a	a	c	a
a	e	a	c	c	c	c	c	c	c	c	c	o	a	b	o	a	c
a	e	c	c	c	c	c	c	c	c	c	c	o	a	b	o	a	c

66 | 70 | 75 | 80

a	o	a	c	o	b	a	o	b	a	o	b	a	a	c	a	o	a	o	h	h	h	h	h	o	h
a	o	a	c	o	b	a	o	b	a	o	b	a	a	c	a	o	a	o	h	h	h	h	h	o	h
a	o	a	c	o	b	a	o	b	a	o	b	a	a	c	a	o	a	o	h	h	h	h	h	o	h
a	o	a	c	o	b	a	o	b	a	o	b	a	a	c	a	o	a	o	h	h	h	h	h	o	h

81 | 85 | 90 | 95

c	a	c	c	e	f	h	a	c	e	f	a	c	e	f	h	o	f	e	f	c	o	o	a	c	a	c	a		
f	e	o	a	c	a	c	a	o	o	f	a	c	o	b	a	c	o	a	h	f	e	o	f	c	o	b	a	c	a
a	f																												
e	c																												

Cum sancto spiritu res minnas al compas

96 | 100

a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	a	
e	o	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a
e	c	c	e	c	c	e	c	c	e	c	c	e	c	c	e	c	c	e	c	c	e	c	c	e	c	c	e	c	c
c	o	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a	b	a



44 *NR* 45 *R R* | 50 *R* 55 |

a	e	c	a	a	c	a	c	a	a	c	e	e	a	c	e	f	c	a	c	e	f	c
<i>cca</i>	<i>dca</i>	<i>acd</i>	<i>acda</i>	<i>ca</i>	<i>dc</i>	<i>ac</i>	<i>a</i>			<i>a</i>	<i>c</i>	<i>e</i>										
		<i>c</i>				<i>c</i>	<i>b</i>	<i>c</i>					<i>c</i>	<i>ea</i>	<i>c</i>							
<i>a</i>				<i>a</i>	<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>	<i>a</i>													

60 *R* 65 *NR R* | 70

<i>ea</i>	<i>c</i>	<i>af</i>	<i>e</i>	<i>ff</i>	<i>e</i>	<i>fc</i>	<i>e</i>	<i>c</i>	<i>c</i>	<i>ecfe</i>	<i>aeca</i>	<i>a</i>	<i>c</i>	<i>ac</i>	<i>e</i>							
<i>ff</i>	<i>e</i>	<i>c</i>				<i>f</i>	<i>d</i>	<i>c</i>	<i>d</i>	<i>f</i>		<i>dca</i>	<i>c</i>	<i>e</i>	<i>ce</i>	<i>f</i>	<i>a</i>					
<i>c</i>		<i>e</i>	<i>c</i>	<i>e</i>	<i>c</i>		<i>c</i>	<i>ea</i>	<i>cc</i>	<i>e</i>	<i>a</i>	<i>c</i>								<i>c</i>	<i>ea</i>	
												<i>a</i>										

75 *R* | 80 *R R* | 85 |

<i>c</i>	<i>ea</i>	<i>ce</i>	<i>f</i>	<i>e</i>	<i>ac</i>	<i>efe</i>	<i>c</i>			<i>a</i>												
<i>cc</i>	<i>a</i>	<i>aca</i>	<i>d</i>	<i>f</i>	<i>d</i>	<i>a</i>	<i>c</i>	<i>e</i>	<i>f</i>	<i>ecfecefe</i>	<i>f</i>	<i>a</i>	<i>cc</i>	<i>a</i>		<i>c</i>				<i>ac</i>	<i>a</i>	
<i>ce</i>	<i>b</i>	<i>c</i>	<i>cc</i>	<i>b</i>	<i>c</i>							<i>c</i>								<i>a</i>	<i>cece</i>	<i>bc</i>
												<i>a</i>	<i>ace</i>									

90 *R* | 95 *R* |

<i>ac</i>	<i>aa</i>		<i>e</i>	<i>fac</i>	<i>e</i>	<i>ace</i>	<i>c</i>	<i>a</i>	<i>ec</i>	<i>e</i>	<i>aac</i>	<i>exgh</i>	<i>hf</i>	<i>h</i>	<i>a</i>	<i>dca</i>	<i>c</i>	<i>a</i>				
<i>d</i>	<i>c</i>	<i>a</i>		<i>e</i>	<i>f</i>	<i>dca</i>	<i>a</i>				<i>c</i>	<i>c</i>										
<i>e</i>		<i>ec</i>	<i>e</i>	<i>c</i>								<i>a</i>	<i>h</i>					<i>a</i>				

100 | 105

<i>ce</i>	<i>ac</i>	<i>a</i>		<i>eca</i>		<i>dca</i>		<i>ac</i>	<i>d</i>	<i>ace</i>		<i>e</i>	<i>f</i>	<i>e</i>	<i>a</i>							
					<i>c</i>	<i>bc</i>	<i>ac</i>	<i>d</i>	<i>c</i>		<i>c</i>	<i>e</i>	<i>e</i>	<i>c</i>								
<i>a</i>	<i>e</i>					<i>c</i>	<i>a</i>	<i>e</i>	<i>c</i>		<i>e</i>	<i>c</i>	<i>a</i>									



Tiento (sexto tono)

5 | 10 | 15 |

<i>b</i>	<i>g</i>	<i>f</i>	<i>g</i>	<i>f</i>	<i>d</i>	<i>f</i>	<i>f</i>	<i>oba</i>	<i>ob</i>		<i>ab</i>	<i>a</i>	<i>b</i>	<i>ob</i>								
<i>d</i>	<i>e</i>	<i>d</i>	<i>g</i>	<i>f</i>	<i>d</i>	<i>e</i>	<i>d</i>	<i>e</i>	<i>ob</i>	<i>ob</i>	<i>b</i>	<i>d</i>	<i>b</i>	<i>e</i>	<i>d</i>							
<i>d</i>	<i>b</i>	<i>f</i>	<i>d</i>			<i>a</i>	<i>a</i>		<i>a</i>	<i>dc</i>	<i>f</i>	<i>d</i>	<i>c</i>	<i>f</i>	<i>d</i>	<i>b</i>						

20 | 25 |

<i>a</i>	<i>b</i>	<i>a</i>	<i>b</i>	<i>of</i>	<i>h</i>	<i>i</i>	<i>h</i>	<i>i</i>	<i>g</i>	<i>f</i>	<i>igf</i>	<i>d</i>	<i>b</i>		<i>ac</i>	<i>d</i>	<i>bb</i>	<i>a</i>				
<i>b</i>	<i>b</i>	<i>b</i>		<i>f</i>	<i>g</i>	<i>i</i>	<i>g</i>	<i>f</i>			<i>e</i>				<i>e</i>	<i>b</i>	<i>de</i>	<i>b</i>				
<i>d</i>	<i>d</i>	<i>d</i>		<i>h</i>	<i>f</i>						<i>d</i>	<i>d</i>	<i>ac</i>	<i>d</i>	<i>b</i>	<i>de</i>	<i>b</i>					
<i>b</i>	<i>b</i>				<i>i</i>						<i>b</i>	<i>d</i>				<i>b</i>	<i>d</i>	<i>b</i>				

Glosa sobre el primer Kyrie de una misa de Fevin que va sobre Ave Maria

1 | 5 | 10 | 15 | 20 | 25 |

b	b	b	o	f	o	b	a	o	b	a	b	o	b	e	o	f	o	f	o	f	o	f	o	f	o	f	o	
4																												

glosa

15 | 20 | 25 | 30 | 35 | 40 |

b	a	b	a	o	b	o	b	o	b	e	o	e	o	e	o	e	o	o	b	o	a	b	o	a	b	o	a	b	o

30 | 35 | 40 | 45 | 50 | 55 |

b	a	b	o	a	b	a	b	o	a	b	o	a	b	o	a	b	o	a	b	o	a	b	o	a	b	o	a	b	o	

fcum

42 | 45 | 50 | 55 | 60 | 65 |

o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o

55 | 60 | 65 | 70 | 75 | 80 |

b	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o

69 | 75 | 80 | 85 | 90 | 95 |

o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o

83 | 85 | 90 | 95 | 100 | 105 |

b	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	

glosa

96 | 100 | 105 | 110 |

b	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	f	o	

fcum

15 | 20 | 25

b	hl	i	h	f	i	hi	h	f	e	a	a	ce	f	h	i	f	hi	h	hl
i	f	fh	i	hi	h	f	e	b	a	c	b	a	f	gi	fh	i	i		
ca		h		fh	h	e	c	a	c				ag	h	f	gi			
h	f			fh	f	c	b	c	a					h	f				

30 | 35 | 40

k	l	f	hi	f	e	f	b	a	a	ob	a	ab	ob	ob	ob	a	aba	ba	
h	h	h	i	h	f				a	ob	a					a	aba	ba	
l	h	h	f					a	ob	a						a	aba	ba	

42 | 45 | 50 | 55

		f	ho	f	so	c	a	co	ob	a	a								
c	a	c	e	f	f	f	a	b	a	b	b	a	b	a	b	a	b	a	
a	co	ce	f	e	f														

57 | 60 | 65


		c	ob	a	f	o	c	a	ob	a	a	co	ob	a	ba	ob	a	ob	a
a																			
ca	c	a	ob	a	c	a													
c	a																		

66 | 70 | 75 | 80

		f	hb	h	h														
of	h	f	h	i	f	h	f	ba	ab	ob	aba	ob	a	bb	a	co	ob	ba	a
e	f	h						a	h	c	a			a	ce				

82 | 85

c	a			a	c														
ob		a	ob	b	ob	f	ob												
		a	a	ce	f	e													
c	ob	c	a	a		f													



Glosa sobre el Cum Sancto Spiritu de la misa de Beata Virgine de Josquin

4 | 5 | 10

		f	a	ce	f	he	fc	ob	b	a	co	f	e	f					
4																			

glosa

106 *f* *f* *ph* *f* *b* *f* *da* *c* *f* *o* *a* *o* *c* *c* *a* *o* *c* *o* *c*

<i>oh</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>
<i>a</i>	<i>e</i>	<i>h</i>	<i>fh</i>	<i>fh</i>	<i>i</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>

118 *a* *a* *b* *o* *a* *b* *o* *a* *b* *a* *o* *o* *c* *o* *o* *o* *o* *o* *o*

<i>a</i>	<i>a</i>	<i>b</i>	<i>o</i>	<i>a</i>	<i>b</i>	<i>o</i>	<i>a</i>	<i>b</i>	<i>a</i>	<i>o</i>	<i>o</i>	<i>c</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>
<i>o</i>	<i>b</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>
<i>a</i>	<i>o</i>	<i>h</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>

Tiento (octavo tono)

1 *f* *fb* *h* *f* *e* *f* *fe* *ca* *o* *ca* *o* *ace* *a* *ace* *ca* *e* *a* *ac* *o* *c* *a*

<i>h</i>	<i>h</i>	<i>h</i>	<i>i</i>	<i>f</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>o</i>	
<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>					<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	

15 *a* *f* *e* *c* *a* *a* *a* *c* *e* *fh* *e* *a* *a* *a* *a* *a* *a* *a* *a* *a*

<i>c</i>	<i>o</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>e</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	<i>a</i>	
<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>e</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>o</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	<i>c</i>	

Fantasia (octavo tono)

1 *a* *c* *f* *e* *fa* *cc* *aa* *o* *a* *c* *o* *c* *a* *c* *o* *o* *c* *a* *c* *a*

<i>c</i>	<i>o</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>o</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	
<i>c</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>o</i>	<i>c</i>	<i>a</i>	<i>c</i>	<i>a</i>	

17 *a* *e* *c* *a* *c* *a* *c* *e* *f* *h* *b* *c* *a* *o* *c* *a* *f* *ace* *e* *fa*

<i>c</i>	<i>e</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>e</i>
<i>c</i>	<i>f</i>	<i>o</i>	<i>o</i>	<i>o</i>	<i>a</i>	<i>a</i>	<i>f</i>	<i>o</i>	<i>a</i>	<i>f</i>	<i>o</i>	<i>c</i>	<i>a</i>	<i>o</i>	<i>o</i>	<i>a</i>	<i>c</i>	<i>o</i>	<i>fa</i>
<i>e</i>	<i>c</i>				<i>c</i>	<i>c</i>			<i>h</i>	<i>a</i>	<i>c</i>	<i>a</i>	<i>o</i>	<i>o</i>	<i>c</i>	<i>o</i>	<i>o</i>	<i>o</i>	

127 **b** | 130 | 135 | | | | | | | | | |

b	b	b	e	b	b	b	f	b	b	b	b
a	c	a	e	a	e	e	d	e	e	f	a

da no bis o di e da no bis o di e et di

139 | 140 | 145 | | | | | | | | | |

b	e	b	e	b	f	b	f	b	f	b	b
c	e	a	e	e	e	b	e	e	e	a	e

mi te no bis de bi ta nos tra de bi ta nos

150 **f** | 155 | | | | | | | | | |

b	b	b	b	b	b	b	b	b	b	b	b
e	e	e	e	e	e	e	e	e	e	e	e

tra de bi ta nos tra sic ut et nos

159 | 160 | 165 | | | | | | | | | |

b	b	b	b	b	b	b	b	b	b	b	b
c	e	a	e	e	e	e	e	e	e	e	e

sic ut et nos di mi ti mus di mi ti

169 | 170 | 175 | | | | | | | | | |

b	b	b	b	b	b	b	b	b	b	b	b
f	b	a	b	f	b	a	a	a	e	b	b

mus di mi ti mus de bi to

178 | 180 | 185 | | | | | | | | | |

b	b	b	b	b	b	b	b	b	b	b	b
e	e	e	e	e	e	e	e	e	e	e	e

ri bus nos tris et ne nos in duc

187 | 190 | 195 | | | | | | | | | |

b	b	b	b	b	b	b	b	b	b	b	b
f	e	b	b	b	b	a	b	a	b	a	b

as in ten ta tio nem in ten ta tio

196 | 200 | 205 | | | | | | | | | |

b	b	b	b	b	b	b	b	b	b	b	b
e	e	e	e	e	e	e	e	e	e	e	e

nem et ne nos in du cas in ten ta tio


133 135 140 144 145 150 155

\bar{b}	\bar{e}	\bar{b}	\bar{e}	\bar{b}	\bar{e}	\bar{e}	\bar{b}	\bar{b}	\bar{e}	\bar{e}
f	f	f	a	f	f	f	b	a	f	f
\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}

me non e ru bes cam quo mam es pe ravi in te

\bar{b}	\bar{c}	\bar{e}	\bar{b}	\bar{e}	\bar{b}	\bar{f}	\bar{e}	\bar{b}	\bar{e}	\bar{b}	\bar{f}	\bar{h}
f	f	f	f	f	b	a	b	f	b	b	f	f
\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}	\bar{b}

es pe ra vi in te es pe ra vi in te



Tres Libros de Musica

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