

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 fabordon 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. "Dosde" 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 desenboluar las manos

Fantasia para desenboluer las manos

Tres Libros de Musica - p.4 of 50.

This image shows a handscroll musical score for 'Fantasia para desenboluer las manos'. The score is written on a grid of five staves, each with four lines. The music consists of various rhythmic patterns and note heads, primarily 'R' and 'a', with occasional 'f', 'h', 'i', 'c', 'e', 'b', and 'd'. The score includes several measures of rests and specific instructions like 'dcdi' (downward stroke with the index finger) and 'dosdc' (downward stroke with the middle finger). Measure numbers are indicated above the staff at various points, such as 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50. The score concludes with a decorative floral flourish.

Fantasia de pasos para desenboluer las manos

This image shows a handscroll musical score for 'Fantasia de pasos para desenboluer las manos'. It follows a similar grid-based structure with five staves and four-line staves. The notation uses the same symbols as the first score, including 'R', 'a', and various letter heads. Measures are numbered 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, and 50. The score includes instructions like 'dcdi' and 'dosdc'. The final measure features a decorative floral flourish.

11

R R NR | R | R

ca acd ac a a dca ac dcd acto ca ace fe f f h da c
 ba d ca a c a c e a c
 a dosdc dedi dosdc dosdc

20

R | R | NR R

a c d c a c adc ac d dca ca c a dba ab
 df d d cace a ac ecace ace b c
 a dosdc dedi dedi

27

R | NR NR R | R | R

actaba a ca cac ae f h f h b l b h l i h l ih ih b h b h l b h h f h f h d
 c e f e f dosdc dedi

37

R | R | R

dc dc a ca f d c a dca dba ca dca ace fe fc c c fe ce fe a c acto b a
 c d c a dosdc

47

R | R | R

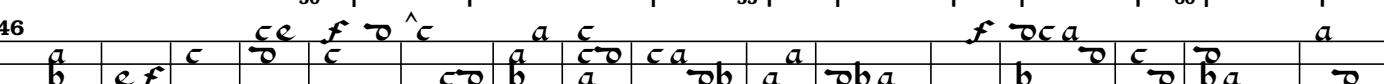
b d a d a c d c d a c d c d a c
 c a c e dosdc

Fantasia de pasos de contado A de yr un compas muy apriesa

Fantasia facil

46

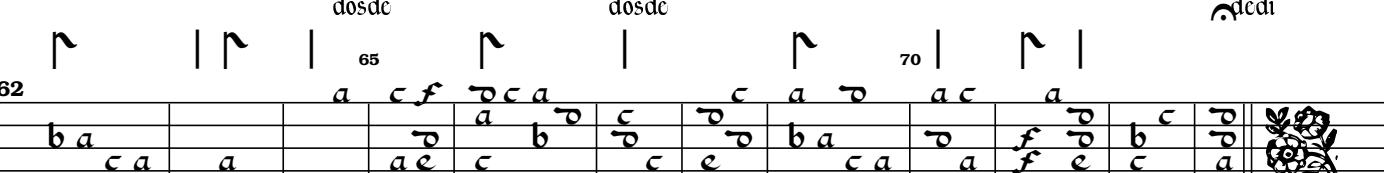
50 |  |  |  |  |  |  |



dosdc dosdc deddi

62

65 |  |  |  |  |  |  |



Fantasia facil

A musical score page featuring five staves. The first staff contains a dynamic marking 'f' above a 'p' dynamic, followed by a decorative floral ornament. The second staff contains a 'p' dynamic. The third staff is blank. The fourth staff contains a 'p' dynamic. The fifth staff is blank. Rehearsal marks '1' and 'c' are positioned at the top left and top center respectively.

Fantasia facil

Fantasia

Tres Libros de Musica - p.9 of 50.

1. | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

5 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

10 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

15 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

20 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

25 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

30 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

35 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

40 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

45 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

50 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

55 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

60 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

65 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

70 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

Fantasia

1 | || ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

5 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

10 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

15 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

20 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

25 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

30 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

35 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

40 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

45 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

50 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

55 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

60 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

65 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

70 | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ | ~ |

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

4

Pleni de la misa de faysan regres de Josquin

Fantasia que contrahaza la harpa en la manera de Luduvico es dificil hasta ser entendida.

Sheet music for the first section of "The Star-Spangled Banner". The key signature is F major (one sharp). The time signature starts at common time (indicated by a 'C'). The vocal line begins with a dotted half note followed by a quarter note. The lyrics are: "O say can you see, by the dawn's early light, our flag on the field of battle never shall be...". The music includes dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo), and various articulation marks such as accents and grace notes.

17 | . P | 20 1 P | 25 P | 1 P | 30

c a ^e f | *ace a c ac* | *e ac a c ac* | *e ac e a* | *b c ^c* *b-d ac d-ac-d*

Musical score for page 10, measures 46-50. The score consists of two staves. The top staff has a key signature of one sharp, a common time signature, and a tempo of 120 BPM. The bottom staff has a common time signature and a tempo of 100 BPM. Measure 46 starts with a fermata over the first note. Measures 47-48 show a melodic line with eighth-note patterns. Measure 49 features a dynamic change to forte (f). Measure 50 ends with a fermata over the last note.

64 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 |

95 |.R | R | |.R₁₀₀ | R | |.R | ₁₀₅R | |.R | R
 a c d c a c e c e c a c d c a c d c a c d f d c a
 a c c c c c c c c a a
 a a c c

1.  125  130

122	<i>a</i>	<i>a</i>	<i>c e</i>	<i>a c e a</i>	<i>c e</i>	<i>a c e a</i>	<i>c e</i>	<i>a c e a</i>	<i>c e</i>	<i>a c e a</i>	<i>c e</i>
	<i>a b</i>	<i>f</i>	<i>b</i>	<i>d</i>							
	<i>c</i>	<i>e</i>	<i>a c e</i>								
	<i>d</i>	<i>c e</i>		<i>a</i>	<i>c</i>	<i>e</i>	<i>a</i>	<i>c</i>	<i>a c</i>	<i>e</i>	<i>a</i>

Des de aqui hasta cerca del final ay

Algunas falsas tan solo bien no parec

133

135

140

144

145

150

155

Conde claros

The musical score consists of five staves of handwritten notation. Staff 1 starts with a breve followed by a series of eighth and sixteenth notes. Staff 2 starts with a half note followed by a series of eighth and sixteenth notes. Staff 3 starts with a half note followed by a series of eighth and sixteenth notes. Staff 4 starts with a half note followed by a series of eighth and sixteenth notes. Staff 5 starts with a half note followed by a series of eighth and sixteenth notes. The notation includes various note heads and stems, some with vertical lines through them, and some with horizontal lines through them. There are also several rests of different lengths.

1 5 || 11 11 | 10 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 | 11 |

4

16

20

26

30

35

36

40

45

Conde claros

The musical score consists of five staves of handwritten notation. Staff 1 starts with a breve followed by a series of eighth and sixteenth notes. Staff 2 starts with a half note followed by a series of eighth and sixteenth notes. Staff 3 starts with a half note followed by a series of eighth and sixteenth notes. Staff 4 starts with a half note followed by a series of eighth and sixteenth notes. Staff 5 starts with a half note followed by a series of eighth and sixteenth notes. The notation includes various note heads and stems, some with vertical lines through them, and some with horizontal lines through them. There are also several rests of different lengths.

R R R

47 | c a d ca db | ab d ac dc dc ac d | ac d ca dca ab | ac d ac dc dc a |

54 | a c d c d c d a | c f d c a c d | d b a a b | a d c a d ab | a a d b a b d | b a a |

60 | c a c d c a d b | f f h b f d h f a c f e f | d d c a c d c a c | f f h f f d |

72 | d c a c d f d c | a a c | a a c d c d a | b a | d c a d c a c d c | d a |

75 R | R R | .



Romanesca: o guardame las vacas
(Proporcion tres semibreves al compas)

1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |

6 | ff f f d f g f f d b b a a f f d f g | b a b a d d d c d c b a d b c d c |

10 | d b a d b a d c a | f d f d a c d | f d b d b a d a d | a f d b a d b a d |

15 | d d d b a c | b d a c d |

17 | b d b a a b a d c | a b a d b | f d b a b a b d f g | f d g f d b a d b a d |

20 | b d b a a b a d c | a b a d b | f d b a b a b d f g | f d g f d b a d b a d |

Pavana

Pavana de Alexandre

1 |.R | .R | 5 R |.R | 10 R | R |.R | 15 R

fdo ca a cdo fc dfc dc a ac a a

4 *d a d a a a d a b d b a c d a a c*

16 | R | R 20 | R | R | R 25 RR R R

c a cef dca a dca c acd c af dca c a

ac ac d a a a a dca a dba c a abd ac

28 | R 30 | R | R | R 35 R | R 40 R

d acef dc a acto a b b d ab d a acd d ca d c f f dca d acto

a c acto d a c c b c a d c a a

Gassarða

1 | R | 5 | R | 10 | RR | 15 | RR

ff fca cdf hf dc a *ac a* *cdo cdo act ab* *coca dba ca* *cdo cdb ac*

4 *aa d a a fa ca a* *a ac a a ca a* *d a a a a a* *ca a a a*

R | . | 1 20 | R | 25 | R | 30 | RR

a *actaba* *dd cd* *bb bb* *ba d* *dc d* *cdo cdo d c* *dc ab dd cdc*

cac a *d c a* *dd d* *c d* *a d ca a* *c a a a a a* *d c a a a*

31 | RR | RR | . | 35

acef *actdc a aca* *dc a* *ac actda* *cactd* *d a*

cd cd *dd dd* *a a* *a* *a* *a*



Fantasia del primer tono

1 | .R | | 5 R | 1 | 10 R | 1 | .R | 15 |

\overline{d} \overline{d} $b\overline{d}$ c \overline{d} b a i i h h h $i\overline{d}$ \overline{d} f g $f\overline{d}$

4 a ac $\overline{d}a$ c a $\overline{d}f$ c a aa f ff a a f a f a a ad f

18 R | 20 R | 25 R | 30 R | |

$b\overline{d}b\overline{d}$ $ab\overline{d}$ $f\overline{d}$ $b\overline{d}c$ $\overline{d}b$ \overline{d} $ca\overline{d}c$ \overline{d} $\overline{d}f$ g a $b\overline{d}$ $e\overline{d}b$ \overline{d} $\overline{d}b$ ee $\overline{d}e$ \overline{d} b

\overline{d} $c\overline{d}$ c a $\overline{d}ca$ c a $\overline{d}e$ $\overline{d}a$ $b\overline{d}$ a $b\overline{d}$ $\overline{d}e$ $\overline{d}d$ h

Fantasia del quarto tono

59 | R | 60 1 | R | R | 65 R | 1 |

Fantasia del quinto tono

1. R | R | R | 5 | R R | R | 10 | R | 1. R |

12 | R | R | 15 R | R | R | 20 | R |

25 | R | R | 30 | R | R | 35 | R | 1 |

38 | R | 40 | 1 | R | 45 | R | R | 50 | R |

52 | R | 55 | R | R | 60 | R | 1 |

Fantasia del primer tono

Pavana

| **R R** 5 | **R R** | **R** | **R R** |

1 || 15 | **R R** | **R R** | **R** | **R R** | **R** | **R R** | **R** | **R R** |

20 | **R R** | **R R** | **R** | **R R** |

25 | **R R** | **R R** | **R** | **R R** |

30 | **R R** | **R R** | **R** | **R R** |

35 | **R R** | **R R** | **R** | **R R** |

39 | *i* 40 | *i g* 1 *f* *d g f d* | *c* 45 | *b b* *b b* | *c a* *d c d c a c* | *d* *d* *b d b* *b d b* | *d* 50


Romanesca - O guardame las vacas

The image shows a single page of sheet music for the first section of "The Star-Spangled Banner". The music is written in common time (indicated by 'C') and consists of ten measures. The vocal line includes the lyrics: ".N I.N 1 I.N 1 I.N 1 1 | I.N 1 I.N 1 I.N 1 I.N". The musical notation features various note heads (circles, squares, triangles) and rests, with dynamics like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). The bass line is provided below the treble clef staff.

Tiento (primer tono)

1 |.R| R | 5 |.R| 10 R | R | R | RR

f *d* *c* *g* *g* *f* *d* *c* *f* *i* *h* *f* *i* *f* *f* *c* *d* *f* *a* *d* *b* *b* *d* *c* *c* *d* *c*

4 *d* *c* *f* *d* *c* *f* *d* *c* *a* *h* *h* *c* *f* *f* *a* *d* *b* *b* *d* *a* *c* *c* *d* *c*

Fantasia

1. |. |. |. |. |. |. |.

a b-d f *c f* *f* *h* *i h f i f* *i h f-d f* *f* *f f*

d d *d* *c* *c-d* *d* *i g* *g h* *f* *h f-h f* *g* *d f-d b c* *d a a*

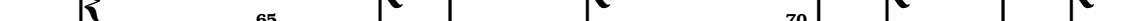
4

R | .R₁₅ | | 20 | R | R | | 25 |
 13

c a d c a c d c	b a	d b d b	b	b	d f	g	f	d	a	b	a	d	c a d c	d	b	d
c	a	d	c	a	a		f	d		a c	d	c	a	a	d b a	d

26

<i>f</i>	<i>gl</i>	<i>b</i>	<i>l</i>	<i>i</i>	<i>g</i>	<i>d</i>	<i>c a d c</i>	<i>b</i>	<i>a</i>	<i>ab</i>	<i>a</i>	<i>d</i>	<i>af</i>	<i>hi</i>	<i>hf</i>	<i>e</i>	<i>ff</i>
<i>f</i>	<i>fi</i>	<i>h</i>	<i>a</i>	<i>f</i>	<i>fd</i>	<i>d</i>	<i>c</i>	<i>a</i>	<i>d</i>	<i>bd</i>	<i>e b</i>	<i>d</i>	<i>dc</i>	<i>df</i>	<i>d</i>	<i>f</i>	<i>b</i>
										<i>b</i>	<i>f dca</i>	<i>c</i>	<i>ff</i>	<i>h</i>	<i>d</i>	<i>c</i>	
										<i>b</i>	<i>b</i>	<i>a</i>	<i>di</i>		<i>a</i>	<i>b</i>	<i>d</i>

63 

Kyrie primero de la missa de Beata Virgine de Josquin glosado

1 | 1 | R | R | 10 | | | | 15 |

b d f abd f d b

4 a d b d b c acd b dbde db b d a c d abd f d b aa b

R | 20 R | | R | R | 25 R R | R | 30

a d b c d f gfb db b d b a b a d cdc ac d c a d acd c d

f d c a a d f d c a d f c a d acd c d

| 35 R 1 | | 40 1 | R | 45 | R | | R |

a b a d c a d b d b ai hff e ih fdd c f h g

c d b c a d c a d f c h g

Glosa

67 | R | b a c d a b d f b | 70 | R | b a b | 75 | R | R |

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

80 | R | R | 85 | R | R | 90 |

f *d* *b* *a* *a* *b* *d* *f* | *d* *a* *b* *a* *b* *a* *b* *b* *a* *b* *a* *b* *c*

79 | 80 | 85 | 90 |

c *d* *a* *a* *c* *d* *f* *b* *c* *a* | *a* *a* *c* *d* *b* *a* *b* *f* *d* *b* *b* *a* *b* *c*

92 | R | R | 95 | R | R | 100 |

b *c* *d* *a* *b* *d* *f* *b* | *d* *a* *b* *d* *b* *a* *b* *a* *b* *c* *a* *d* *c* *a* *c* *d* *a* *b* *c*

losquin

Fantasia (primer tono)

Tiento (segundo tono)

1 | .r | r 5 | .r | 10 r | R | R

4

15 i h | r | r | 20 R | R

Fantasia (segundo tono)

1. | R | R | ₅ R | R ₁₀ R | R R R | R |

acto c d f h doc a d catcac d b a d b a c

4 aa c ab d a b d a b f d e f ac d a d

14 | R ₁₅ R | R R R | R | R | R |

c d c d c d c d ab ab ab ab b doc a e a d b g b a c e f f c f

b c b c a a c d c d c d c d a a d c a a c a c

25 |  |

30 |  |

35 |  |

40 |  |

45 |  |

50 |  |

55 |  |

60 |  |

65 |  |

70 |  |

75 |  |

80 |  |

82 |  |

Fantasia de sobre fa, mi, ut, re (segundo tono)

10 R

11 R

12 R

13 R

14 R

15 R

16 R

17 R

18 R

19 R

20 R

22 | R R | R 25 R | R | R R 30

32 | R R 35 | R | R | .R | R | R 45 | .R

46 | R R 50 | .R | R 55 | .R | R | R | R

59 | ac | a c | a a | a

Tiento (tercero tono)

4 | .R | R 5 | .R | R 10 | R | R | R

14 | bb | ab | ab | fhi | h i | hf | e fo ba | dba

15 | db | ac | a c | d | f | g | f | g | f | g | f | g | f | d | a

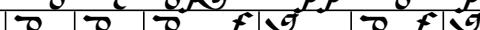
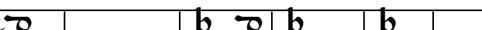
20 | db | a c | a c | d | ab | dba | dba | f | d | f | c | f | c | f | c | a | a

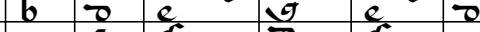
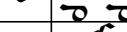
Fantasia (tercero tono)

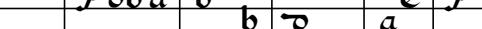
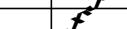
Musical score page 108, measures 108-109. The page features a treble clef, a common time signature, and a key signature of one sharp. Measure 108 starts with a fermata over a bass note, followed by the letters 'cc' and 'e'. Measure 109 begins with a bass note, followed by two measures of 'cc' and 'a' respectively, each accompanied by a small floral illustration.

Glosa sobre un Kyrie postrero de una misa de Josquin que va sobre Pange Lingua

Tiento (quarto tono)

1 |  5 |  | 

4 |  |  | 

15 |  |  | 

Fantasia (quarto tono)

36 | | R R R | 40 R R | 45 | | R | 50

b d b e d ab ab d g f b d c b d a b d e b d c d f h i g i f h

d e b d e d b d a b d c d b d e d b d a b d e b d a g

a b b d b d a b d a b d b d a b d e b d a g

b d b d a b d a b d b d a b d e b d a g

R | 55 | R | 60 | R | 65 | R |

51 i b d e d b d b d c d f e d g e d b d e d b d a b d b d b a b d e b d c d b

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

b d b d a b d a b d b d a b d e b d a g

R R R | 70 | R R | 75 R | || R 80 |

66 ab a b d b d b d b d a b d c d f g d g e d g e d a b a b d f h i h i f d g f d f

d b d b d a b d a b d b d a b d e b d a g

R | 85 | R |

81 g f d g d c d b d c d c d c

e g a a b a b d e a b d a

f g d a d b d a b d e a b d a

Glosa sobre un Benedictus de una misa de Josquin que va sobre la, sol, fa, re, mi

Tiento (quinto tono)

Fantasia (quinto tono)

17 | 20 | 25 | 30 |

17 | 20 | 25 | 30 |

33 | 35 | 37 | 39 | 40 | 41 | 43 | 45 | R

46 | 50 | 55 | R

58 | 60 | .

Fantasia (quinto tono)

1. | R | R 5 | R 10 | R | R |

4 | R | R 20 | R | R | R |

15 | R | R 20 | R | R | R |

30 | R | R 35 | R | R | R | R |

44 | R 45 | R R | 50 | R 55 |

57 | 60 | R 65 | R R | 70 |

73 | 75 | R | 80 | R R | 85 |

87 | 90 | R | 95 | R |

99 | 100 | 105 |

Tiento (sexto tono)

1 | 1. R | 5 | R | 10 | R R | 1. R | R

4 | 15 | 20 | R | 25 | R |

28

30

Fantasia (sexto tono)

4

15

28

38

49

65

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

111 | R | .R | 115 | .R | 120 | R | R | R | R | R | R |

b d b *b d* *c a d c a c d c* *b d ab* *b* *b d ab* *a b* *b f d f* *f g*

f *f* *b a d b a* *d* *b b d* *ac d f* *d c* *f* *d* *i*

glosa

R | 125 | R | R | 130 | 1 | .R | 135 | R | R | R | R | R |

f d f d *bb* *a b b* *b d ab* *b b* *b d f* *b d g* *f d f d* *f d f d* *d g*

fh f g e *d b d* *b* *d b d* *d a c* *d c d c* *a c* *a d f c* *d b* *d c d f*

feuim

140 | R | R | 1 | R |

f d g f *b* *d* *b*



140 | R | R | 1 | R |

Tiento (septimo tono)

1 | R | 5 | 1 | R | R | 10 | R | 15 | R |

f h f d *c a* *a* *ac d c a c* *c d* *b a* *d* *c d i h*

d *d* *d a* *b d f* *e* *c c* *ab d* *d f d b* *a c* *d c a* *d c a* *i*

4 *a a f ac* *a c* *a* *a* *a* *a* *a* *a* *a* *a* *a*

17 | R | R | 20 | R | R | R | 25 | R | R | R | 1 |

f e f b *d b a* *ba* *a* *bab ab d* *a d* *c a d c* *b a b a b d* *d b a c* *d c d* *a*

b a *d* *ac* *ac* *ac* *d c* *a* *d c* *a* *c a* *c a* *feuim*

Fantasia (septimo tono)

| R | | R | 5 | R | | R | 10 | R | | R | |

f f f h h *i g f* *f* *a* *a c* *c* *a* *a* *a* *b*

ac d a *c d a f* *ac e* *b d f* *d b a* *c* *a c* *d*

4 *a c* *ac d* *i g f* *h* *ac e* *a* *b d f* *d b a* *c* *a c* *d*

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

|. P | 5 P | |. P₁₀ P R | P
 f a c e f h e f c d c g b d d a c d f b a e f
 4 d
 ac e ac ac e a c e a a d c a c a f c
glosa

15 | R R R | 20 R | 25 R |

losquin

29 | R | 30 R | R | 35 R | R | 40 R |

glosa

41 | R | R | R | 45 R | R | R | 50 R |

51 | R | R | R | 55 R | R | R | 60 R | R | R |

losquin

65 | R | R | R | R | R | 70 R | R | R | R | R |

75 | R | R | R | R | R | 80 R | R | R |

glosa

85 | R | R | R | R | R | 90 R | R | R | R |

losquin

95 | R | R | R | R | R | 100 R | R | R | R | R | 105 R |

Tiento (octavo tono)

Fantasia (octavo tono)

Fantasia (octavo tono)

28 | R R 30 R

35 | R R

40 | R 45 | | R | R 50 | R | R

54 | R 55 | R | R 60 | R | R 65 | R | R 70 | R

71 | R 75 | R | R 80 | R | R 85 | R | R

Fantasia va sobre fa, mi, fa, re, vt, sol, fa, sol, mi, re

1 | 1 | $\overline{1}$ 5 | $\overline{1}$ | $\overline{1}$ | 10 | $\overline{1}$ $\overline{1}$ | 15

f ef c a c ea f e

4 *d cd a ac dcd a c a e a c ace a cec e fef c e ac ea*

20 | $\overline{1}$ | $\overline{1}$ | 25 | $\overline{1}$ $\overline{1}$ | 30 | $\overline{1}$ $\overline{1}$ |

16 *a c a c ea h f hhfi hfh f fc a dcd a dc a ce c*

c c b c a a h g h he ^c c a

35 | $\overline{1}$ | 40 | $\overline{1}$ $\overline{1}$ | $\overline{1}$ | $\overline{1}$ |

31 | *cc a a a ace a ca ac bcb c actd b dc a c dc a c dc c d ace*

e f e c a

42 | R R | 45 R R | R | R | R | 50 |

51 | e e e e f | R R | R R | 55 | R | |

Fin del segundo libro

Pater noster a quattro de Adrian Williart (vocal line indicated in red)

1 | R | 5 | . R | . R | b d | b a d b

4 | d d d d f d e g | f f | b d | d b d c | a |

9 | R R | 10 | R R | 15 | R | Pa ter

17 | c d f d f d f h i | 20 | . R | . R | 25 | 1 |

nos ter qui es in co lis

27 | b c f d f c d f b f | 30 | R R | R | 35 | R |

san ti fi co est no men tu um no men tuum ad

37 | d | 40 | R R | R | 45 | R |

ve mi at reg num tu um

47 | R | f | 50 | R | b | b | a | b | f | f | 55 | 1 | R | f |

b | b | b | b | b | b | b | b | f | f | f | f | f | f |

b | b | c | d | a | d | d | f | d | f | f | f | f | f |

d | a | d | c | a | d | d | f | d | f | f | f | f | f |

ad | vc | mat |

57 | R | f | 60 | 1 | b | b | f | f | 65 | 1 | f | f |

d | d | f | f | f | f | d | d | f | f | f | f | f | f |

e | d | f | f | f | f | d | d | f | f | f | f | f | f |

d | f | f | f | f | f | d | d | f | f | f | f | f | f |

reg | num | tuum | fi | at | vol | un tas | tu | a

69 | R | 70 | R | b | b | a | b | 75 | R |

b | d | f | b | b | d | a | b | d | e | e | d | b |

a | d | f | b | d | a | b | d | a | b | a | d | b | d |

d | f | f | d | f | d | a | d | f | d | a | d | b | d |

fi | at vo | lun tas | tu

76 | R | R | 80 | R | f | f | 85 | 1 |

b | b | b | i | g | f | f | d | f | f | f | f |

c | d | e | g | h | e | f | d | f | f | f | f |

b | a | b | a | b | d | i | f | d | f | f | f |

a | d | f | a | d | d | i | f | d | f | f | f |

a | d | f | a | d | d | i | f | d | f | f | f |

fi | at vol | un tas | tu | a | sic | ut in | cc | lo

86 | R | R | 90 | R | f | f | 95 | 1 | R |

d | d | d | d | d | d | d | d | d | d | d | d |

e | b | b | b | b | b | b | b | b | b | b | b |

f | d | d | d | d | d | d | d | d | d | d | d |

ct | in ter | ra | et | in | ter | ra | sic | ut

96 | R | R | 100 | R | 1 | 105 | 1 | R |

d | d | d | d | d | d | d | d | d | d | d | d |

c | b | b | b | b | b | b | b | b | b | b | b |

f | d | d | d | d | d | d | d | d | d | d | d |

in cc | lo | et | in ter | ra | pa | nem

107 | f | f | 110 | f | 115 | f |

i | g | f | d | f | f |

i | f | f | d | f | f |

f | d | f | d | f | f |

f | d | f | d | f | f |

nos | trum | pa | nem | nos | trum | pa

116 | R | R | 120 | 1 | 125 | 1 |

b | b | b | a | b | b | a | b | f | f |

b | b | b | a | b | b | a | b | f | f |

b | b | c | a | d | c | a | d | f | f |

b | b | c | a | d | c | a | d | f | f |

nos | trum | pa | nem | nos | trum | pa

nem | nos | trum | nem | co | tidi | a | num | co | tidi | a | num

11 1 1. | 1. 210 1 | ↗ | ↗ | 11 11 1. |

0 | |

nem sed li be ra nos a ma lo sed li be

ra nos a ma lo a men

Respic in me Deus de Gomberth (vocal line indicated in red)

1 | | 1 | | 5 1 | | 10 1 | | ↗ |

4 | Res pi cc in me dc us c mi so re re

15 1 | ↗ | ↗ | ↗ | | 1 20 | | ↗ |

14 | mei qui a u m cus et pau per sum

23 | quia um cuset pauper sum

32 | ↗ | ↗ | ↗ | | 1 | | ↗ |

43 | ↗ | ↗ | ↗ | | 1 | | ↗ |

ti ph ca te sunt dc nc es si ta ti bus meis c

Tres Libros de Música

Table of Contents

- 1 Fantasia de pasos largos para desenboluer las manos (p.2)
- 2 Fantasia para desenboluer las manos (p.2)
- 3 Fantasia de pasos para desenboluer las manos (p.3)
- 4 Fantasia de pasos de contadoa... (p.4)
- 5 Fantasia fácil (p.5)
- 6 Fantasia fácil (p.6)
- 7 Fantasia fácil (p.7)
- 8 Fantasia (p.8)
- 9 Fantasia (p.8)
- 10 La segunda parte de la gloria de la misa de faysan regres de Josquin (p.9)
- 11 Pleni de la misa de faysan regres de Josquin (p.10)
- 12 Fantasia que contrahaza la harpa en la manera de Luduvico ... (p.11)
- 13 Conde claros (p.13)
- 14 Romanesca: o guardame las vacas ... (p.14)
- 15 Pavana (p.15)
- 16 Pavana de Alexandre (p.16)
- 17 Gallarda (p.17)
- 18 Fantasia del primer tono (p.17)
- 19 Fantasia del quarto tono (p.18)
- 20 Fantasia del quinto tono (p.19)
- 21 Fantasia del primer tono (p.19)
- 22 Pavana (p.20)
- 23 Romanesca - O guardame las vacas (p.21)
- 24 Tiento (primer tono) (p.21)
- 25 Fantasia (p.22)
- 26 Kyrie primero de la missa de Beata Virgine de Josquin glosado (p.23)
- 27 Fantasia (primer tono) (p.24)
- 28 Tiento (segundo tono) (p.25)
- 29 Fantasia (segundo tono) (p.25)
- 30 Fantasia de sobre fa, mi, ut, re (segundo tono) (p.26)
- 31 Tiento (tercero tono) (p.27)
- 32 Fantasia (tercero tono) (p.27)
- 33 Glosa sobre un Kyrie postrero de una misa de Josquin que va sobre Pange Lingua (p.29)
- 34 Tiento (quarto tono) (p.30)
- 35 Fantasia (quarto tono) (p.30)
- 36 Glosa sobre un Benedictus de una misa de Josquin que va sobre la, sol, fa, re, mi (p.31)
- 37 Tiento (quinto tono) (p.32)
- 38 Fantasia (quinto tono) (p.32)
- 39 Fantasia (quinto tono) (p.33)
- 40 Tiento (sexto tono) (p.34)
- 41 Fantasia (sexto tono) (p.35)
- 42 Glosa sobre el primer Kyrie de una misa de Fevin que va sobre Ave Maria (p.36)
- 43 Tiento (septimo tono) (p.37)
- 44 Fantasia (septimo tono) (p.37)
- 45 Glosa sobre el Cum Sancto Spiritu de la misa de Beata Virgine de Josquin (p.38)
- 46 Tiento (octavo tono) (p.40)
- 47 Fantasia (octavo tono) (p.40)
- 48 Fantasia (octavo tono) (p.41)
- 49 Fantasia va sobre fa, mi, fa, re, vt, sol, fa, sol, mi, re (p.42)
- 50 Pater noster a quattro de Adrian Willaert (vocal line indicated in red) (p.43)
- 51 Respice in me Deus de Gomberth (vocal line indicated in red) (p.46)