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De la libreria del exc. Sr. Marques de Santa Cruz.

9. 2. 2. 2. 1 3. 1. 8.

Mus. Pr. 4°

234

Daça.

fol 105 –

XI, 235

LIBRO DE MVSICA

en cifras para Vihuela, intitulado el

Parnasso, enel qual se hallara toda diuersidad de Musica, assi Motetes, Sonetos, Villanescas, en lengua Castellana, y otras cosas, como Fantasias del Autor, hecho por Esteuan Daça, vezino de la muy insigne villa de Valladolid, dirigido al muy Illustre señor Licenciado Hernando de Habalos de Soto mayor del Consejo supremo de su Magestad, &c.

Bayerische Staats-Bibliothek München

¶ Impresso por Diego Fernandez de Cordoua, Impressor de su Magestad. Año de M. D. Lxxvj.

Esta tassado en 1 3 6. Marauedis.

EL REY:

POR quanto por parte de vos Esteuan Daça vezino de la villa de Valladolid, noe fue fecha relacion, diciendo que vos auiades fecho vn libro de musica de Vihuela, el qual era muy vtil y prouechoso, y atento el trauajo que enle hazer auiades tenido, nos suplicastes os mandassemos dar licencia para le hazer imprimir, y priuilegio por veynte años, o como la nuestra merced fuesse. Lo qual visto por los del nuestro Consejo, por quanto enel dicho libro se hizo la diligencia que la pregmatica por nos agora nueuamente sobre ello fecha dispone, fue acordado que deuiamos mandar dar esta nuestra Cedula enla dicha razon, y tube lo por bien, por la qual vos damos licencia y facultad para que vos o la persona que para ello vuestro poder ouiere, y no otra persona alguna, podays hazer imprimir y vender el dicho libro que de suso se haze mincion, enestos nuestros reynos por tiempo y espacio de diez años cumplidos, primeros siguientes, q̃ corren y se quentã desde el dia dela data de esta nuestra Cedula, so pena que qualquiera persona q̃ sin tener para ello vuestro poder lo imprimiere, o vendiere, o hiziere imprimir o vender, pierdan toda la impression q̃ hizieren y vendieren, con los moldes y aparejos della, y mas incurran en pena de cinquenta mil marauedis por cada vez q̃ lo contrario hizierẽ, la mitad dela qual dicha pena sea para nuestra camara e fisco, y la otra mitad para vos el dicho Esteuan Daça, y todas las vezes q̃ se vuiere de imprimir el dicho libro durante el tiempo delos dichos diez años se traya al nuestro consejo juntamẽte conel original q̃ enel fue visto, q̃ va rubricada cada plana, y firmado al fin del de Alonso de Vallejo nuestro Scriuano de Camara, y vno delos q̃ enel nuestro consejo residen, para q̃ se vea si la dicha impression esta conforme al original, y se os de licẽcia para lo poder vender, y se tase el precio en q̃ se ouiere de vẽder cada volumẽ so pena de caer e incurrir enlas penas cõtenidas enla dicha pregmatica y leyes de nuestros reynos, y mandamos a los del nuestro consejo, y a otrss qualesquier justicias destos reynos, q̃ guarden y cumplan y executen y hagan guardar, cumplir y executar esta nuestra Cedula, y todo lo enella cõcedida. Fecha en S. Lorenço a xxix. dias del mes de Iunio, de mil y quinientos y setenta y cinco años.

Yo el Rey.

Por mandado dẽ su Magestad — Antonio de Eraso.

Al muy Illuſtre Señor, el Señor Licenciado

Hernando de Habalos de Soto mayor del Conſejo ſupremo

Eſteuan Daça ſu ſeruidor. P. F. y S. deſea.

VICTVRVS liber debet habere genium, El libro que ha de durar (muy Illuſtre Señor) dize Marcial, que ha de tener genio, deſſeando pues yo con aquel amor que cada vn padre tiene a ſus hijos, por mas que ſean feos, y lagañoſos, que eſte mio dure, y viua largos años, no ſupe a qual genio mejor pudieſſe dar le que a v. m. cuya eminencia de letras, valor de perſona, reſplandor de vida, entereza de coſtumbres, ſon tales, que ninguna mayor defenſa, contra lenguas inuidioſas, ni mas ſeguro fauor y amparo para entre buenos podra lleuar eſte mi libro, que el nombre de v. m. eſcrito y ſellado en ſu frente: y pues el, y ſu autor ſe han querido valer de vn tal ſeñor, agrauio haria v. m. en negar ſu fauor, a quien con humildad de verdadero ſeruidor ſe acoje a ſu tutela, como a la mejor y mas ſegura que los virtuoſos trabajos pueden tener el dia de oy en Eſpaña: y conſiderando que ſeruicios deſta calidad, mas por la voluntad con que ſe offreſcen, que por ſu valor mereſcen ſer eſtimados, no deſpreciando la pobreça de mi preſente, ſe ſirua de mi voluntad y perſona como de muy obligada, para en coſas de mas importancia, ſiempre que ſe offreſcan al ſeruicio de v. m. cuya muy Illuſtre perſona y eſtado nueſtro Señor &c.

DE STEPHANO DAZZA
Colloquium inter Muſsas & Appollinem.

LÆtior, vnde pater ſolito es? Pythone perempto
Vix tua te talem lumina Phebe parant
Nunquid lætaris: quod toto numine Dazzam
Dignaris Cithara, carminibusq; tuis
Tum Deus: hoc lætor: ſic vos gaudete, Camænæ
Cumtitulos noſtros, augeat vſque Chely
Sic illi verax, æternos auguror annos:
Incolat, vt cœlum liberiore bono.

TODAS las fantaſias difficiles y faciles, van ſeñaladas cõ dos letras al principio, que es, con vna letra .D. y con vna letra .F. que ſignifican las que vã con letra .D. ſon difficiles, y las que con letra .F. ſon faciles.

REGLA

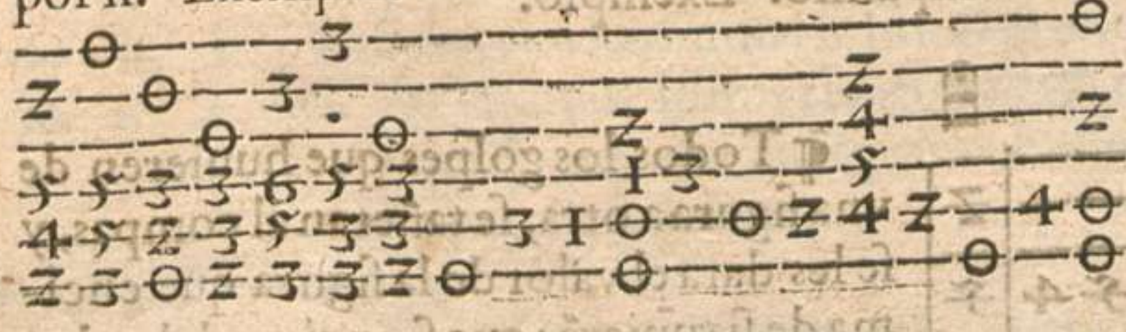
REGLA breue y compendiosa para entender estas cifras, y algunos primores dellas, con la qual Regla, sabiendo cantar vn poco de canto de Organo, muy facilmente se puede poner en la Vihuela, y entender algunas dudas, que podrian occurrir, por no hauer preceptos, para sauellas, y segun lo mas breue que pudiere, porque no podre dezir tanto que otros no lo ayan tratado.

¶ Las seys rayas a la larga, significan ser las seys cuerdas dela vihuela, tomandolas desta manera.

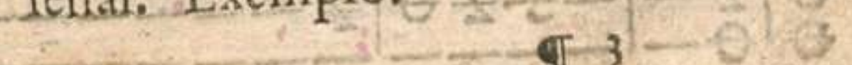
Sexta ——————————
quinta ——————————
quarta ——————————
Tercera ——————————
Segũda ——————————
prima ——————————

¶ Las letras de cuenta de Guarismo significan numero, contando de vno hasta diez. Exemplo. 1.2.3.4.5.6.7.8.9.x. saluo esta letra, o, que en la cuerda que estuuiere, se ha de dar en vacio.

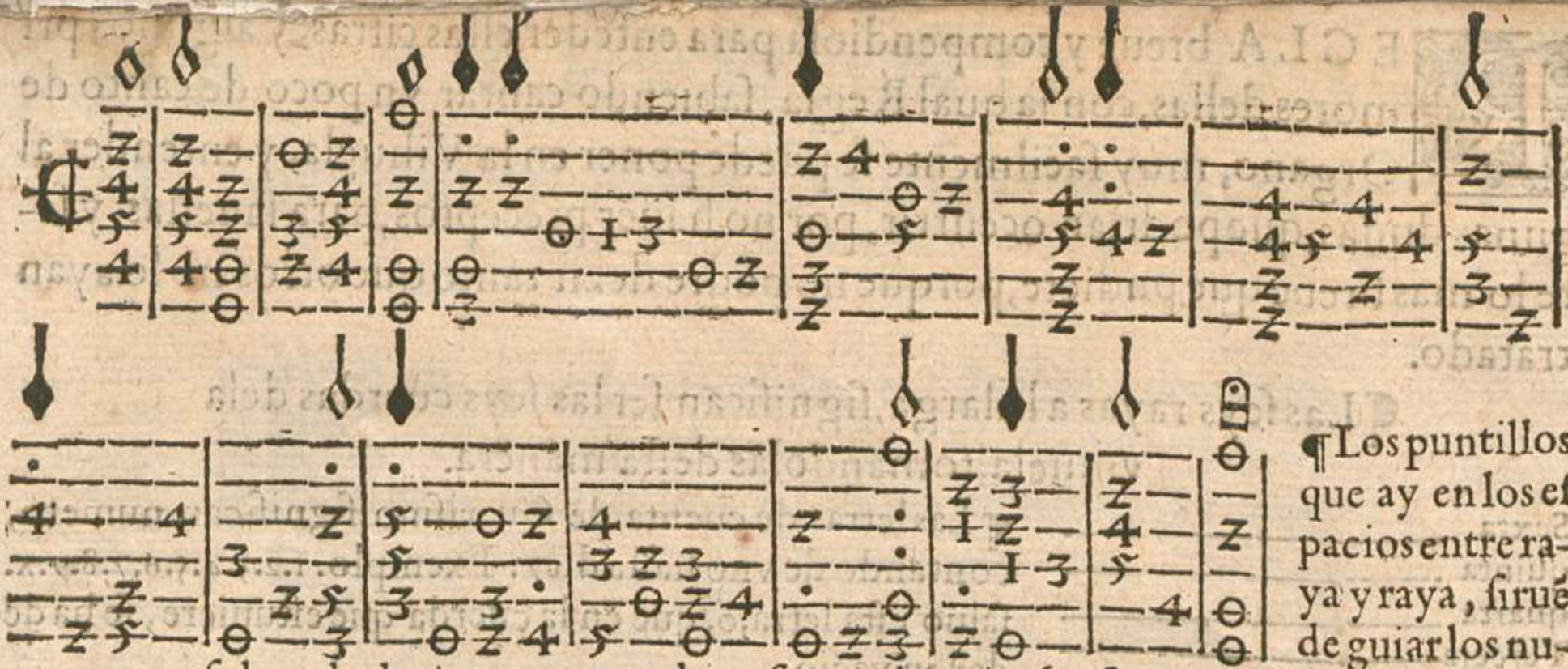
¶ Todos estos numeros señalan en que traste se an de tocar las cuerdas, y assi, este numero .1. en la cuerda que estubiere se a de tocar enel primero traste, y assi el numero 2. se tocara enel segundo traste: y por el cõsiguiente los demas, y todos los numeros q̃ estubierẽ en frente los vnos de los otros, tocarse an juntas las cuerdas en q̃ estubieren: y quãdo esten por si apartado el vno del otro, tocarse a cada cuerda por si. Exemplo.



¶ Las figuras de canto de organo que estan encima delas rayas, señalan el valor de los golpes, y assi todo numero q̃ estubiere con otros, o por si, se le da ra el valor de la figura que tubiere por señal. Exemplo.

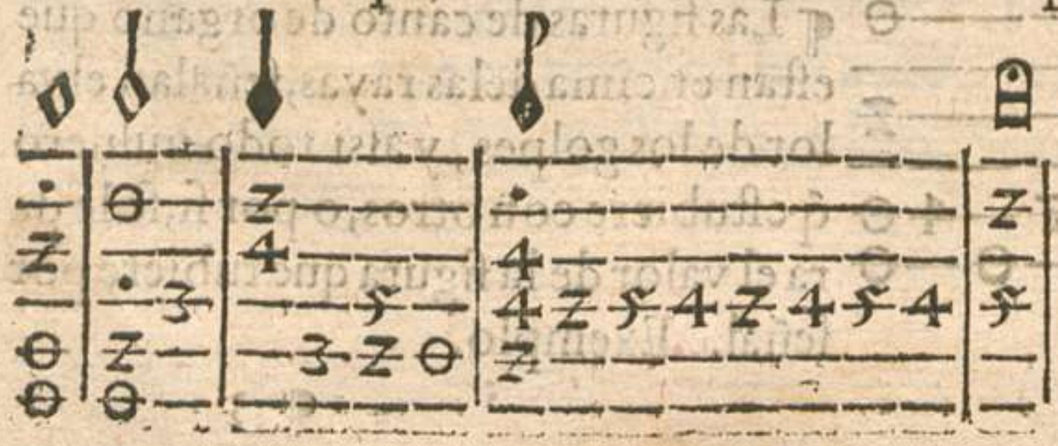


¶ 3



¶Los puntillos que ay en los eſpacios entre raya y raya, ſiruē de guiar los numeros que ſe han de dar juntos: y tambien ſiruen de guiar las figuras de canto de organo ſobre los numeros que han de eſtar, como pareſce enel exemplo que puſe arriba.

¶ Las rayas que atrauieſſan las cuerdas, diuiden vn compas, que ſon los golpes que ay de vna raya a otra: que ſi es vn golpe, ſe le dara el valor de vn ſemibreue, y ſi ay dos golpes ſe le dara a cada vno el valor de vna minima, y ſi ſon quatro golpes, ſe les dara el valor de quatro ſeminimas: y ſi ay ocho golpes, ſe les dara el valor de ocho corcheas: que cada vn numero deſtos quatro numeros hazen vn compaſillo. Exemplo.



¶ Todos los golpes que huuieren de vna figura a otra, ſe tañeran al compas, y ſe les dara el valor de la figura que encima de ſi tuuierē: que ſi encima del golpe eſta vn ſemibreue, todos los golpes ſiguientes

guientes valdran cada vno vn ſemibreue haſta llegar a otra figura: y ſi fuere la figura de minima, valdra cada golpe vna minima, por el conſiguiente ſe tendra cada golpe como fuere la figura de quien toma valor, como ſe vee claramente enel exemplo paſſado.

YA hauemos tratado del entendimiento de las cuerdas, traſtes, y figuras, y de la manera que ſe han de tañer, guardando el orden que tenemos dicho. Reſta que primero tratemos del compas. Compas ſe llama diſtancia, o eſpacio, que ſe lleua con el pie, o cõ la mano, que ay de vn golpe a otro: y aſsi ay dos maneras de compas, mayor, y menor. El mayor contiene en ſi dos del menor, que ſe dize compaſillo, del qual ſe trata eneſte libro: y haze mas al caſo, por mas facil y claro de entender, porque todo lo que ſe canta es compaſſillo, que es valor de vn ſemibreue, o dos minimas, o quatro ſeminimas, o ocho corcheas, que qualquiera deſtos numeros hazen vn compaſillo. Exemplo.

¶ No trato de las proporciones, porque eneſte libro no ſe hallara ningun genero de proporcion.

¶ Correction con la qual facilmente ſe podran emendar los errores que ay en eſtos libros.

Fol. Pla. Pauta. Cõp.

1. 2. 3. 4. Vna minima que eſta ſobre el golpe primero, ha de ſeminima.
7. 1. 2. vlti. Vna ſeminima q̃ eſta ſobre el tercero golpe, ha de ſer ſobre el ſegũdo
9. 1. 3. 2. Falta vna ſeminima ſobre el primer golpe.
16. 2. 1. vlti. En algunos libros el ſegundo 𝄽 en la tercera que eſta enfrente de otro 𝄽 que eſta en la prima, ha de eſtar enfrẽte del 𝄽 que eſta mas a delante en la prima.

Fol. Pla. Pauta. Cõp.

21. 1. 2. vlti. Vna minima frõtero de vn quatro en la quarta, ha de ſer ſeminima.

23. 2. 2. vlti. Vna ſeminima q̃ eſta ſobre el golpe primero, ha de eſtar ſobre el ſeg.
40. 1. 3. 9. En algunos libros enel golpe primero eſta vn 𝅗𝅥 en la prima debaxo vn 𝅝 en la ſegunda, ha de ſer vn 𝅗𝅥
46. 2. 1. 9. En algunos libros en el ſegundo golpe eſta vn 𝅝 en la ſegunda, debaxo de vn 𝅗𝅥 en la quarta, ha de eſtar el 𝅝 en la prima.
76. 1. 3. 5. En el primer golpe falta vn 𝅝 enla ſegũda debaxo del 𝄽 enla terce.
82. 2. 1. ulti. Enel ſegundo golpe un 𝅗𝅥 que eſta enla quarta ha de ſer 𝅘𝅥.
88. 2. 2. 5. En algunos libros enel ſegũdo golpe eſta vna corchea ſobre el 𝅗𝅥 en la quarta, ha de ſer ſeminima.
88. 2. 2. ulti. Enel poſtrer golpe eſta vna minima ſobre vn 𝅝 no la ha de auer ni otra figura alguna.

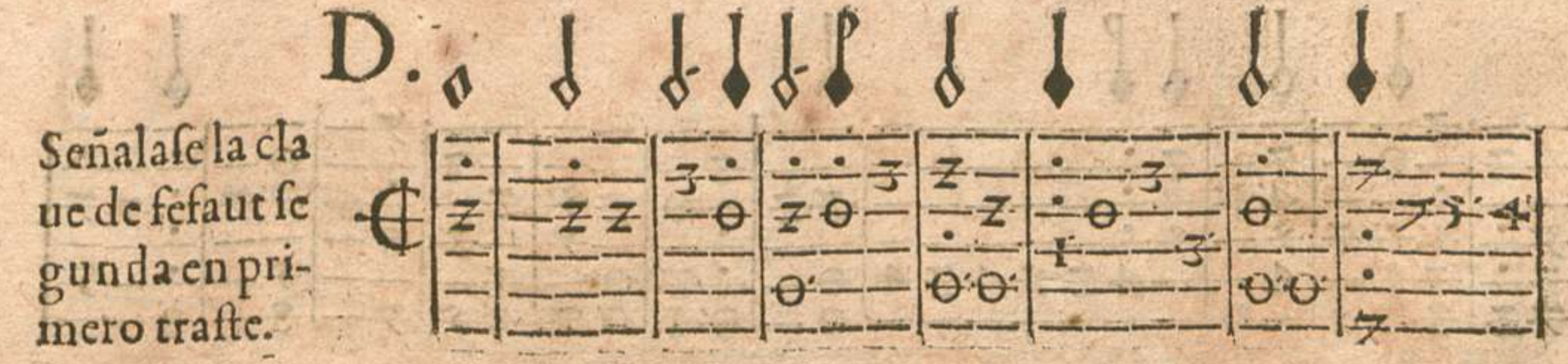
Fol.	Pla.	Lin.	Por.	En la letra ſe ha de dezir.
37.	1.	fin.	decorauit.	decolorauit.
72.	1.	3.	rebelauit.	reuelauit.
74.	2.	1.	de caſu	de la ſu-
75.	1.	7.	y no ſe la dare.	y yo no ſe la dare.
76.	1.	1.	grau.	grande.
78.	2.	1.	elado.	el hado.
80.	2.	1.	bien lo que entiendo	bien lo que no entiendo.
82.	1.	1.	niue.	viue.
82.	1.	2.	que alma.	que al alma.
89.	1.	1.	no yez.	no ves.
90.	2.	fin.	que atreue.	que ſe atreue.
93.	1.	1.	caballos.	çauallos.
110.	1.	3.	ſeñaſe.	ſeñalaſe.

Comiença el libro primero, el qual

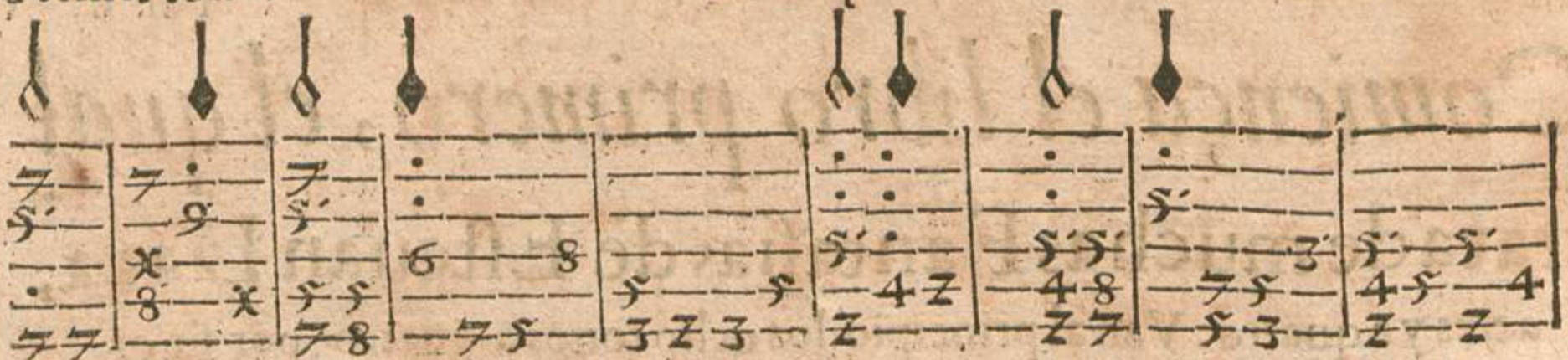
trata de muchas Fantasias de Esteuan Daça,

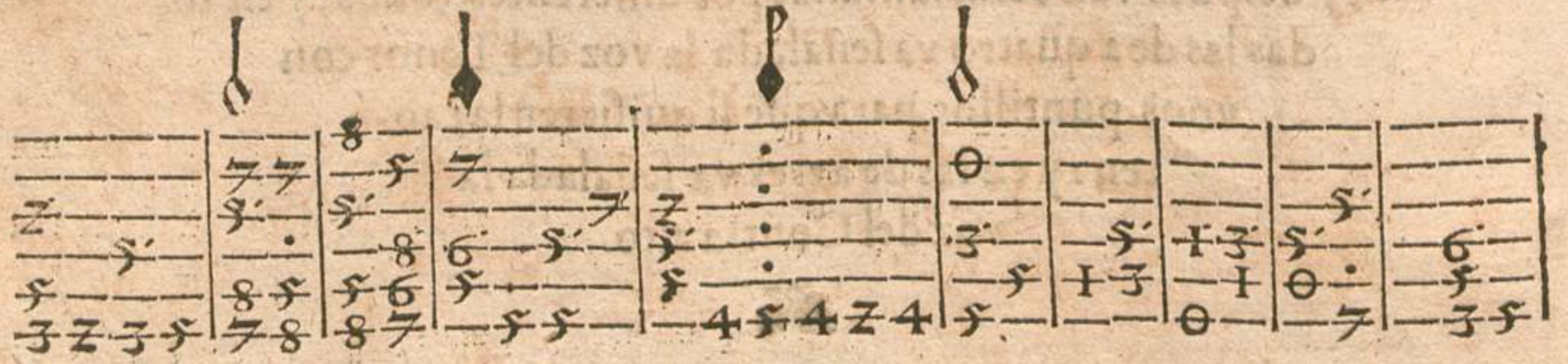
a tres y a quatro. Van al principio los ocho tonos a quatro, por su orden, y despues van otras fantasias por differentes tonos, y en todas las de a quatro va señalada la voz del Tenor con vnos puntillos, para que si quisieren la canten: y en las de a tres va señalada la voz del Contra alto.

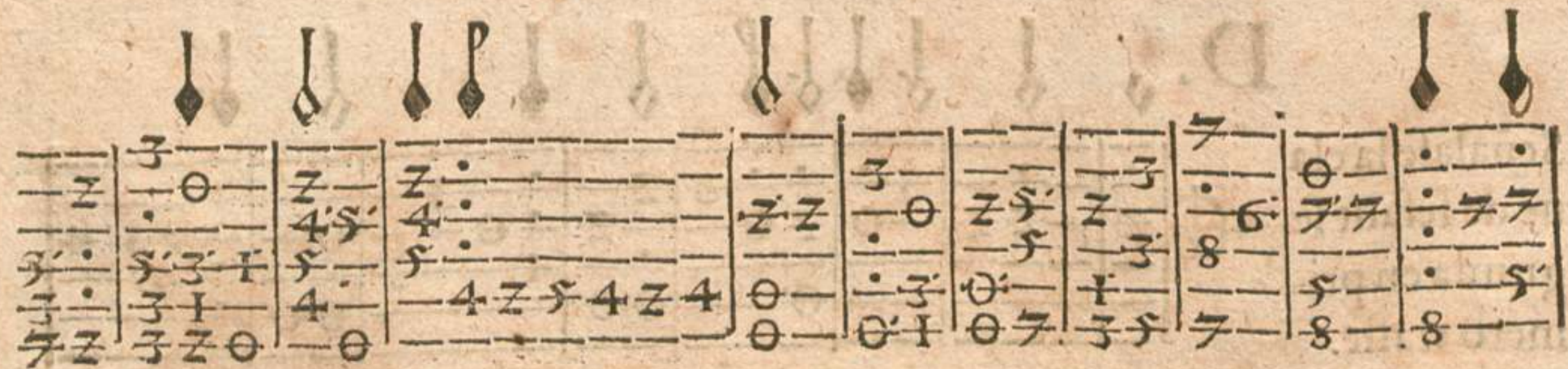
D.

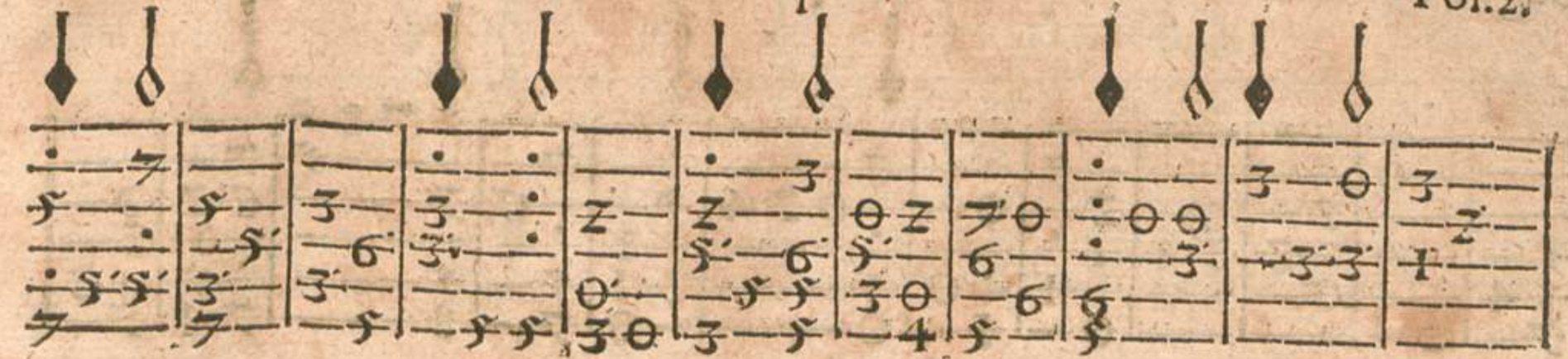


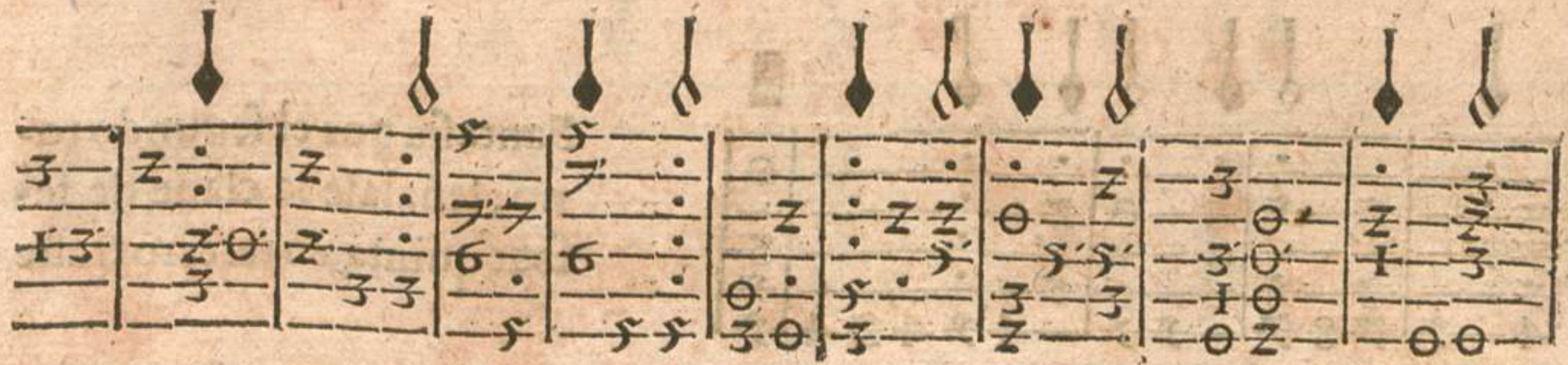
Señalase la clave de fefaut segunda en primero traste.

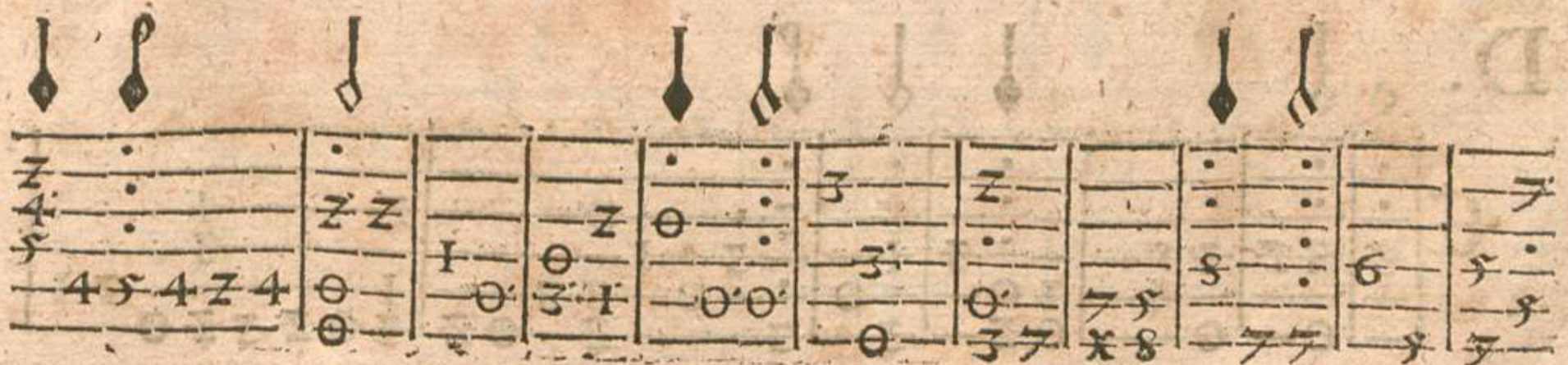


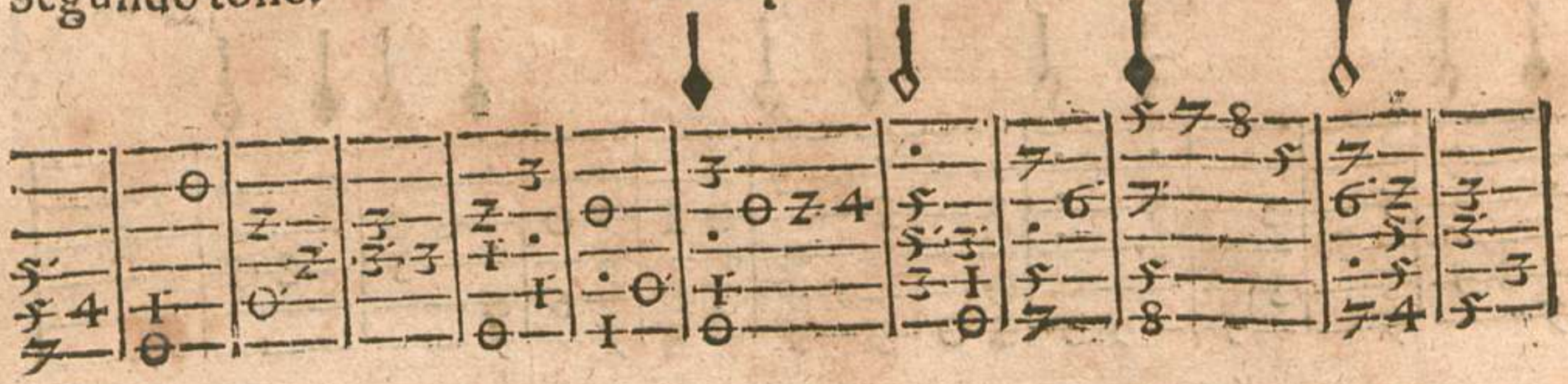


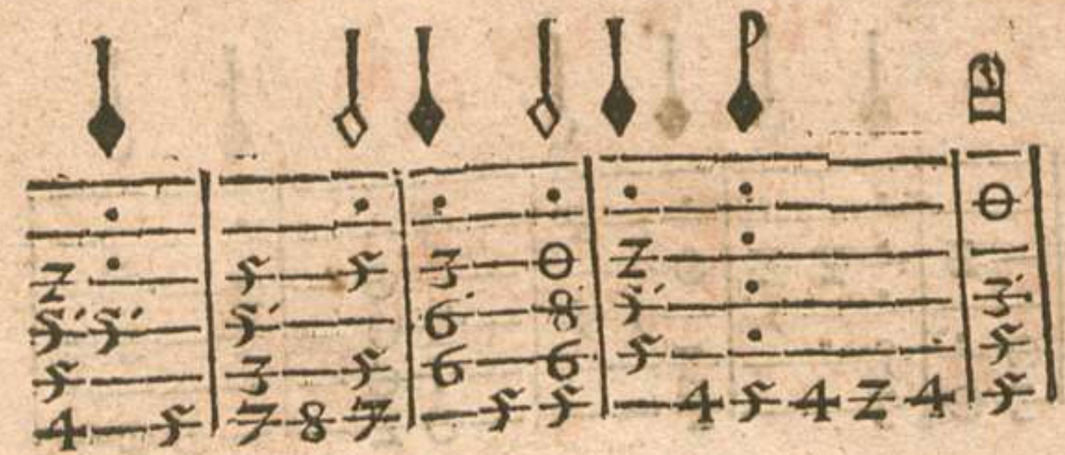






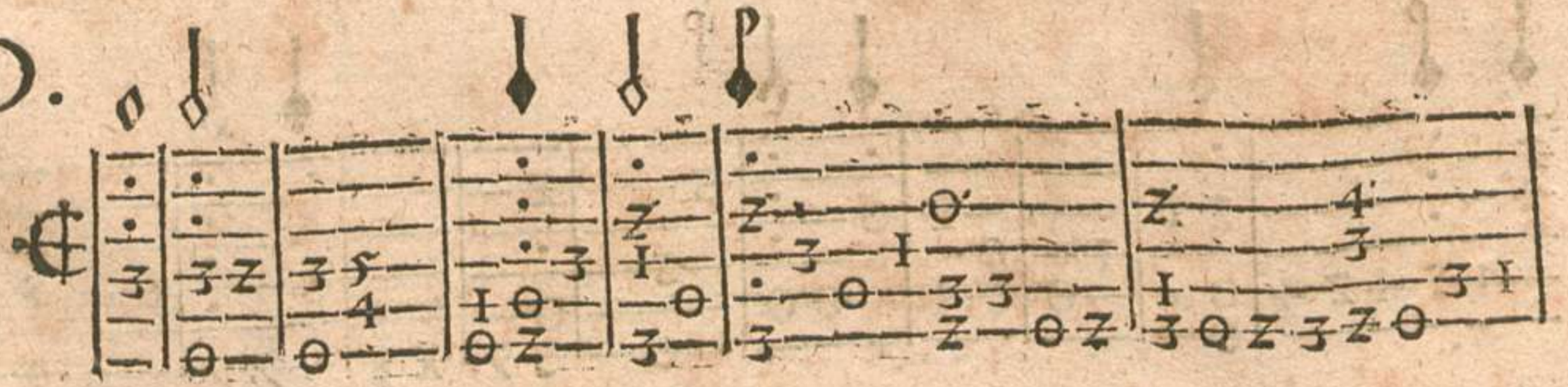


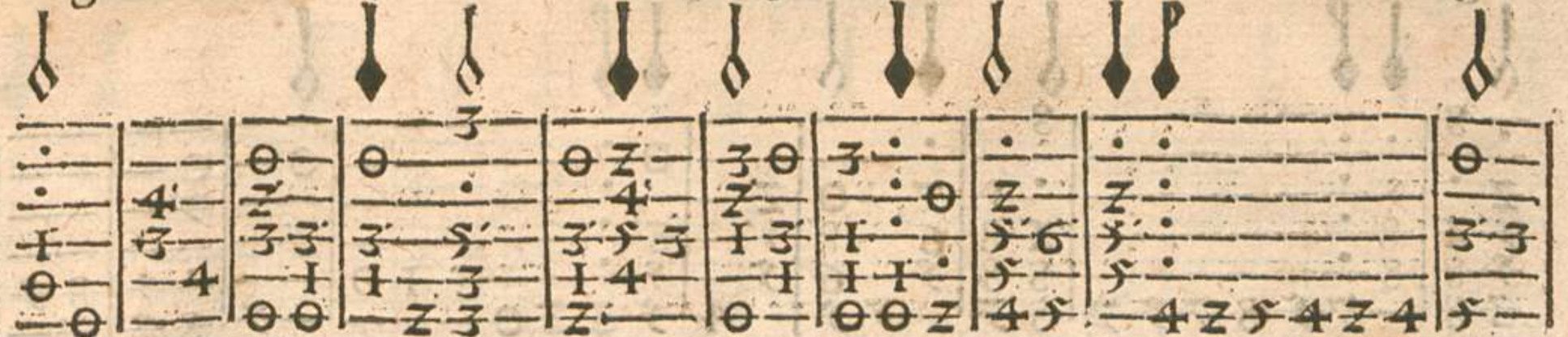


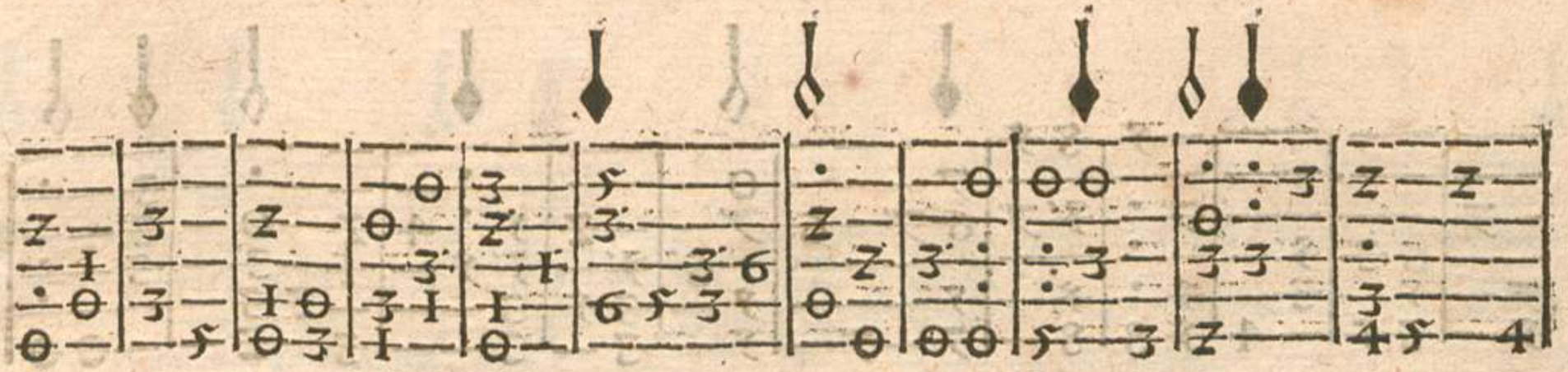


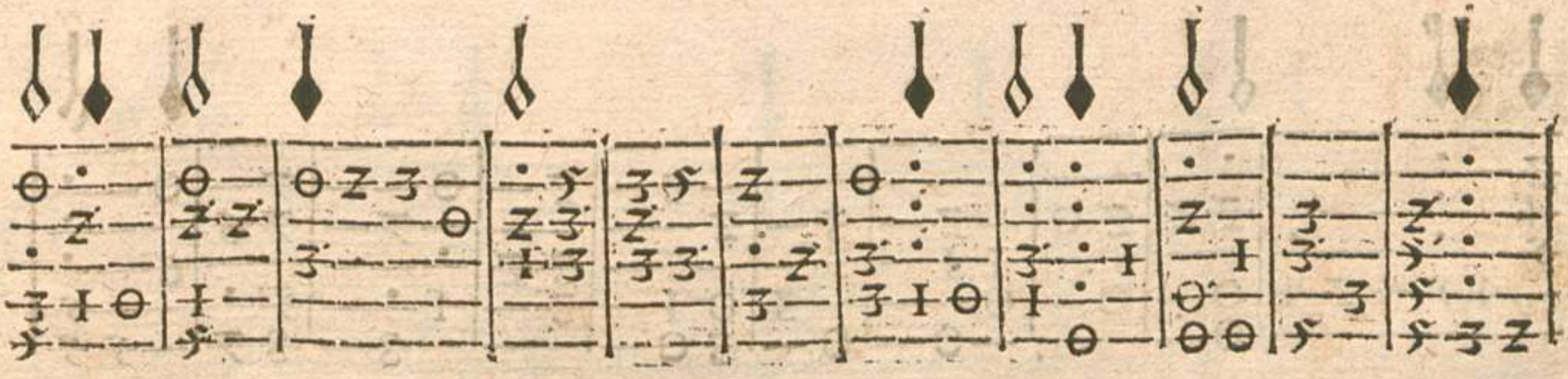
Fantaſia por el ſegundo tono, ſeñalaſe la claue de fefaut quinta, en tercero traſte

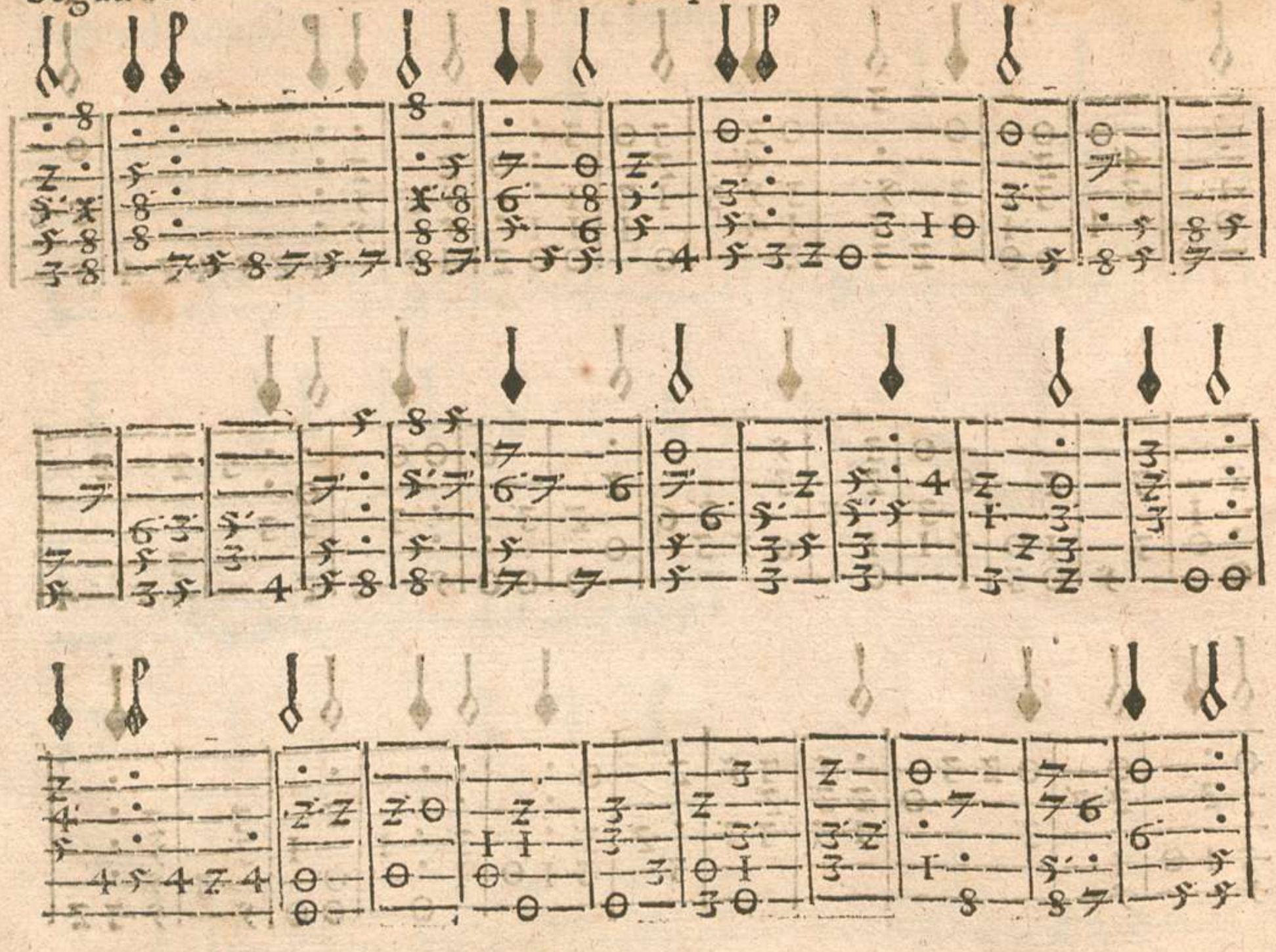
D.

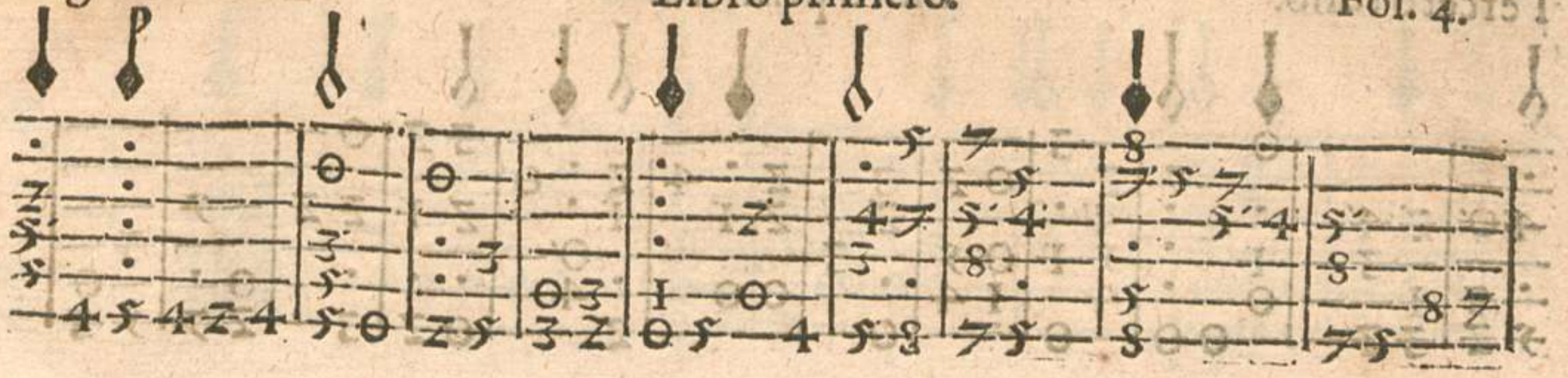


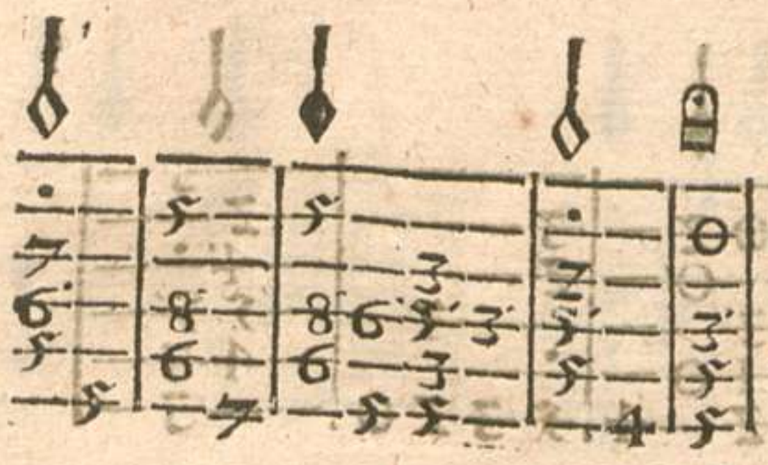




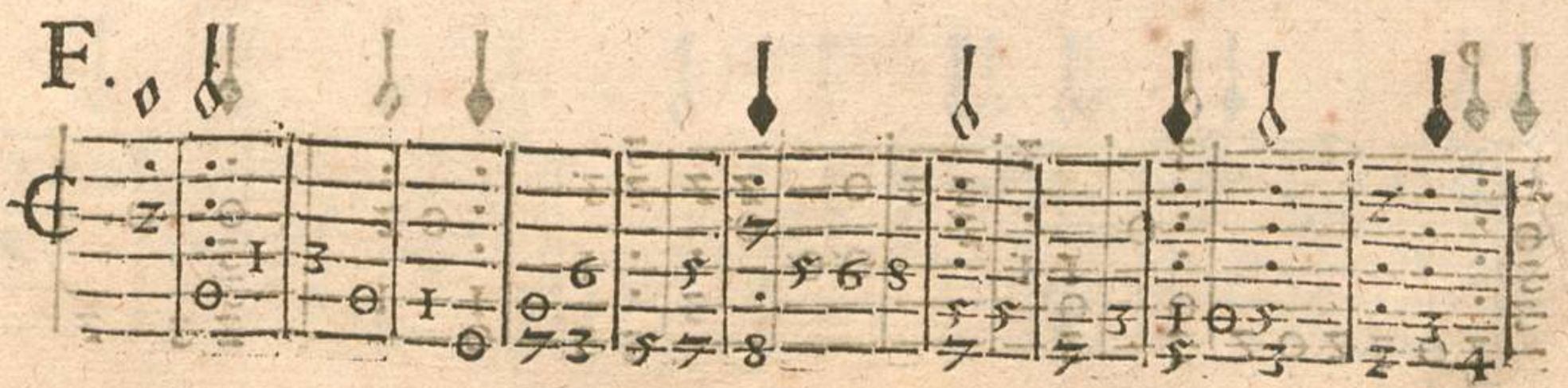


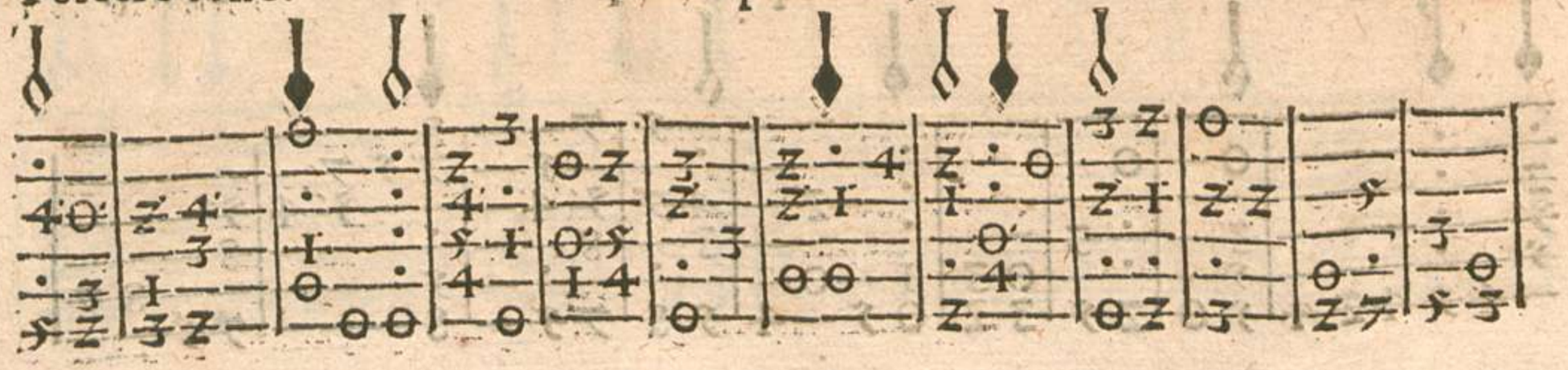


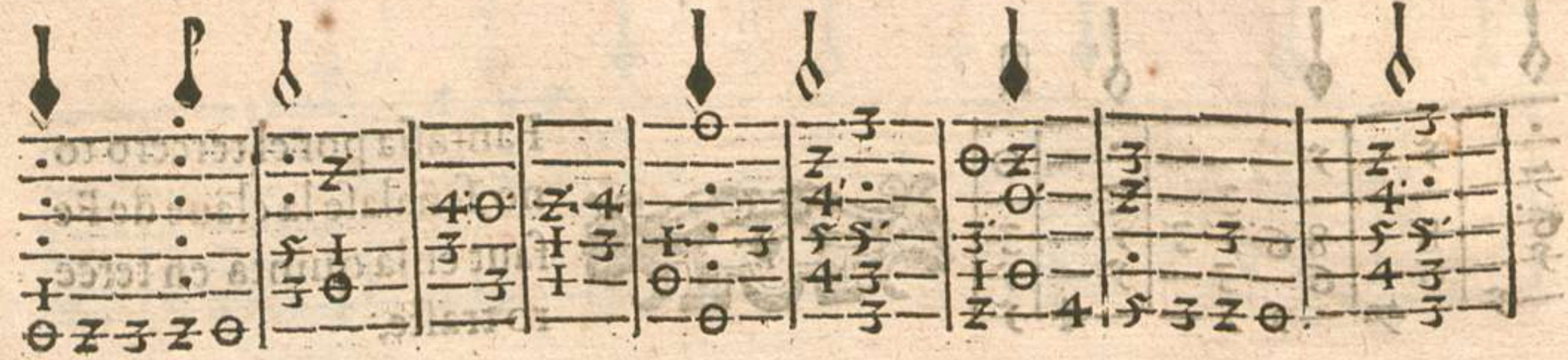


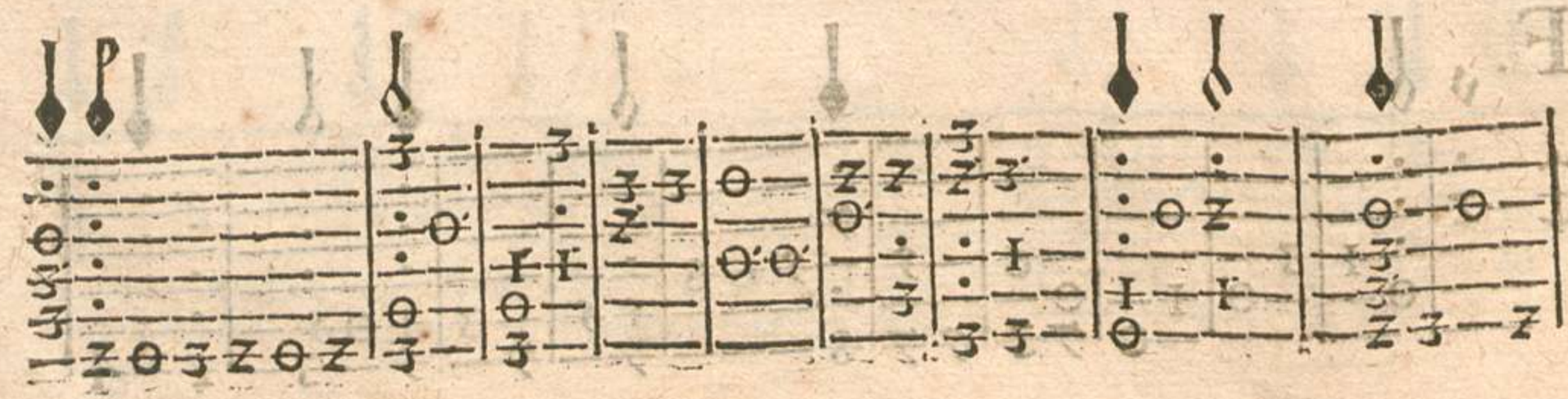


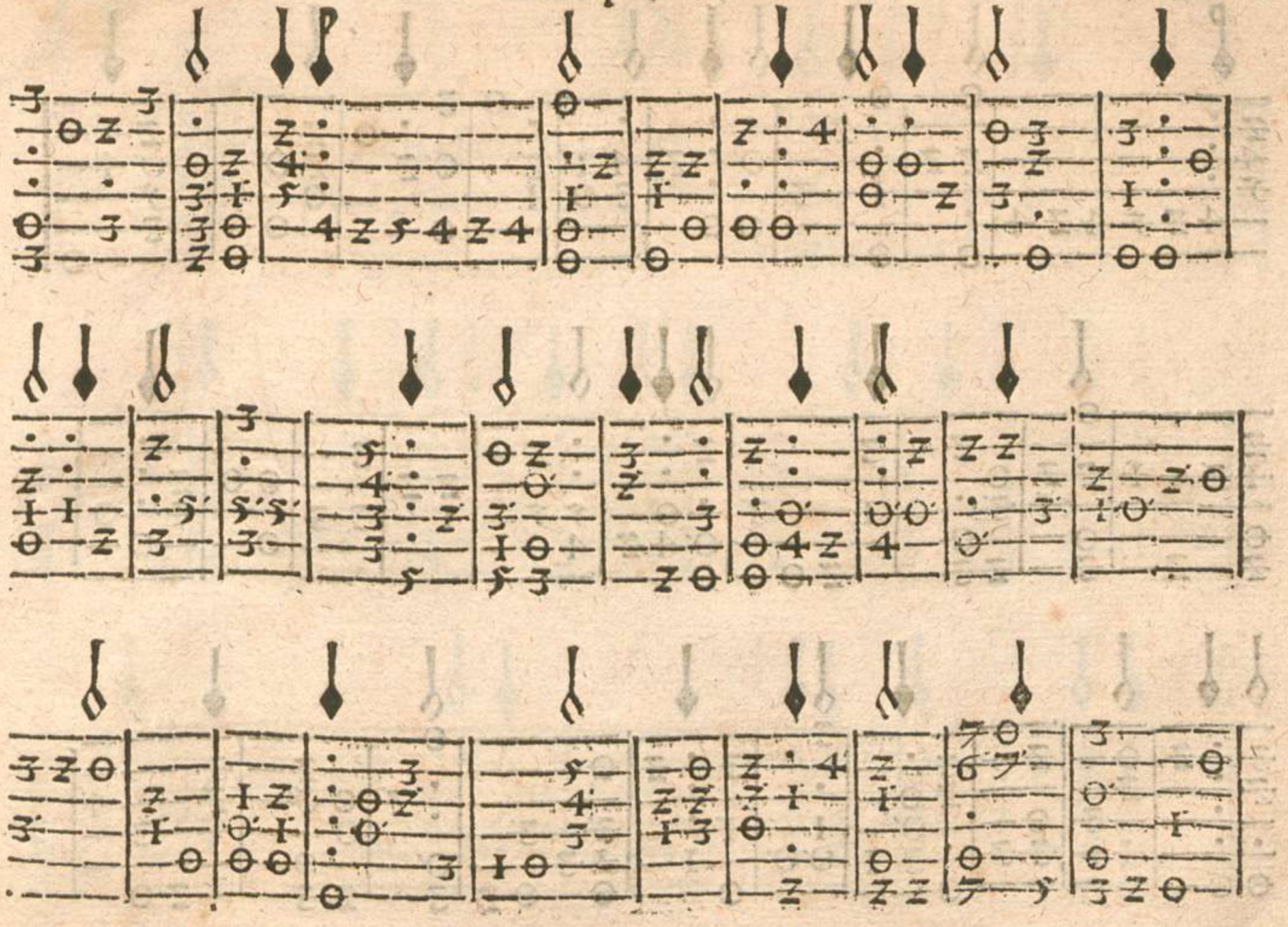
Fantasia por el tercero to-
no, señalase la claue de Fe-
faut en la quinta en terce-
ro traste.

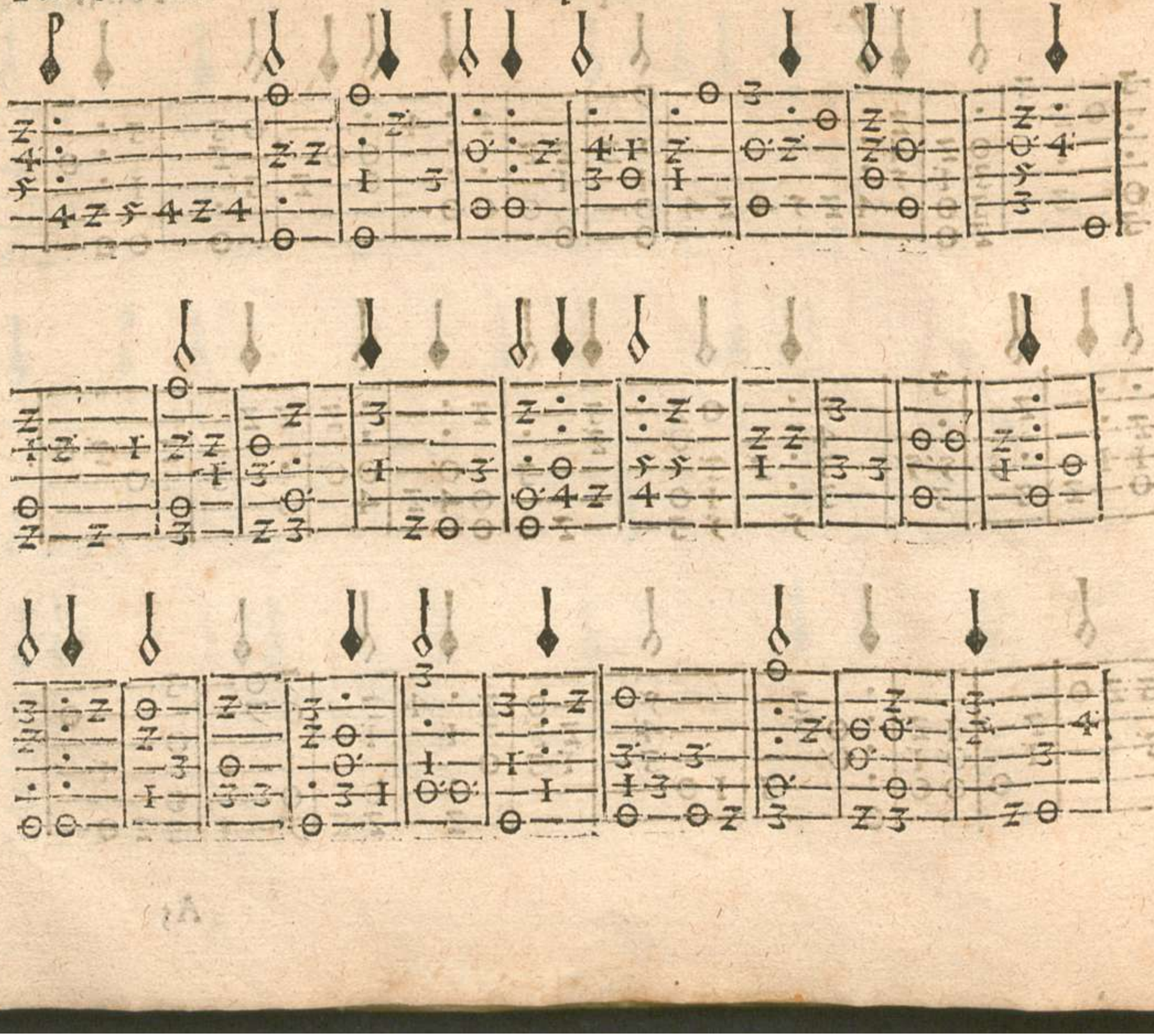






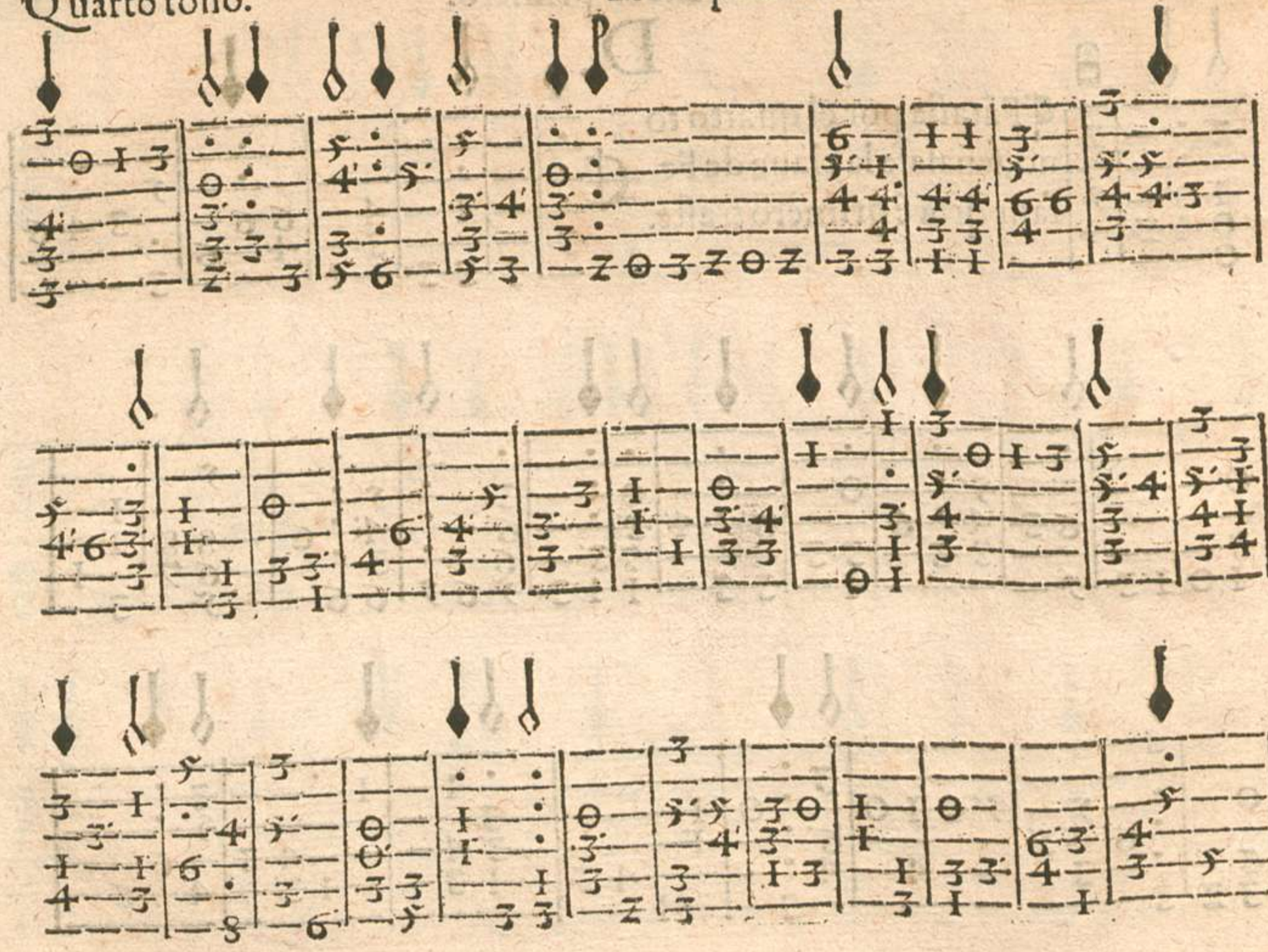


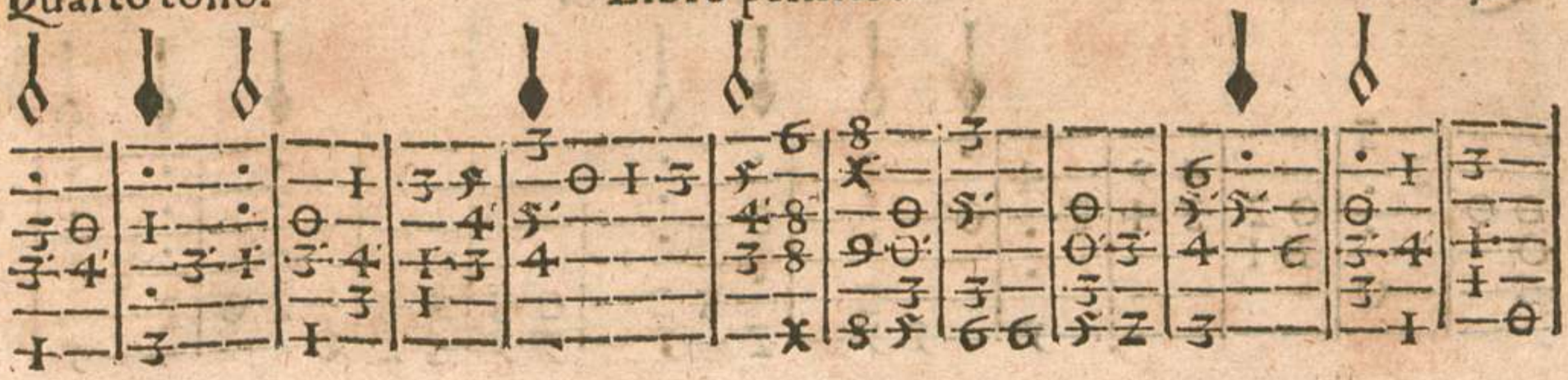


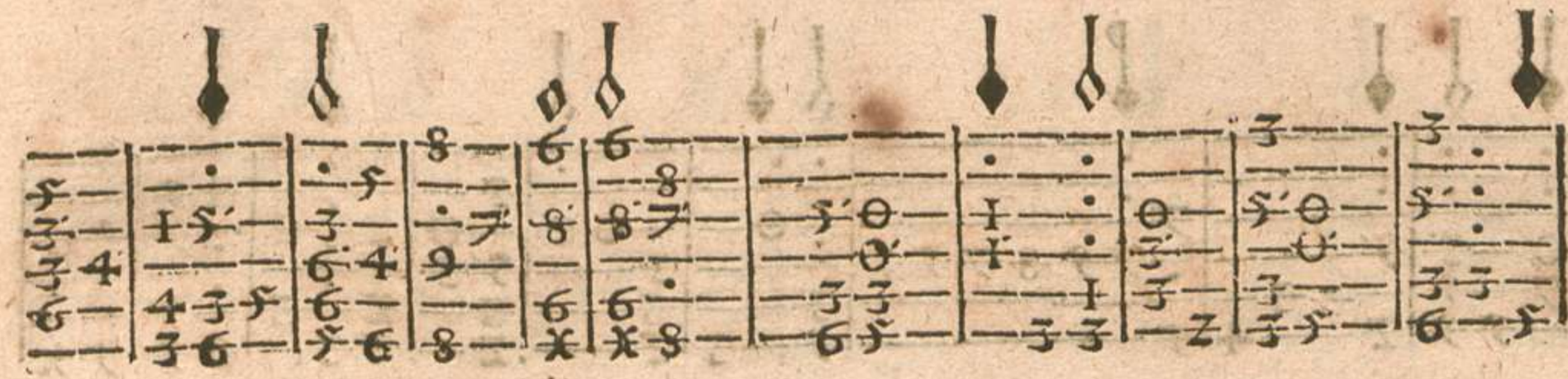


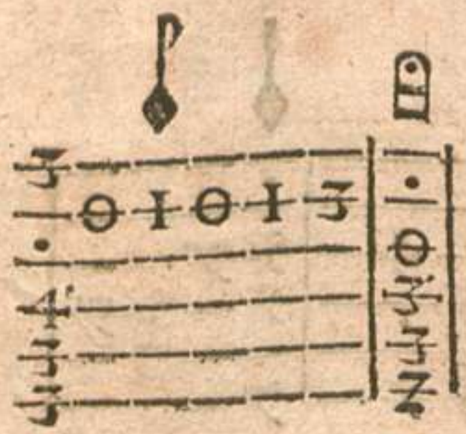
D.

¶ Fátasia por el quarto to
no, señalase la claue de Fe-
faut q̃rta ẽ primero traste.



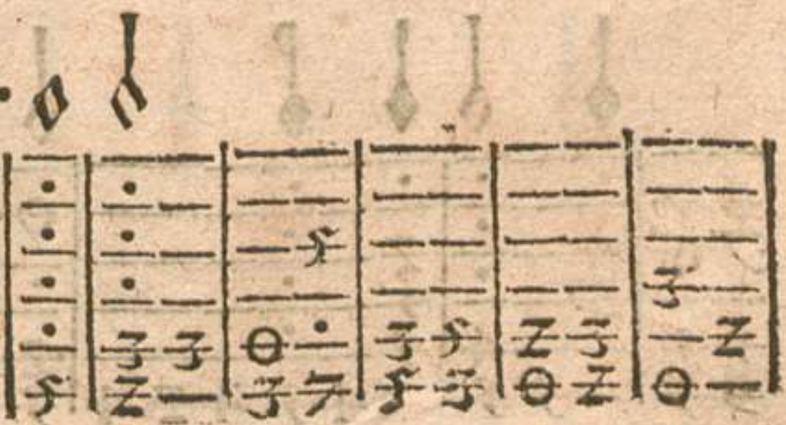


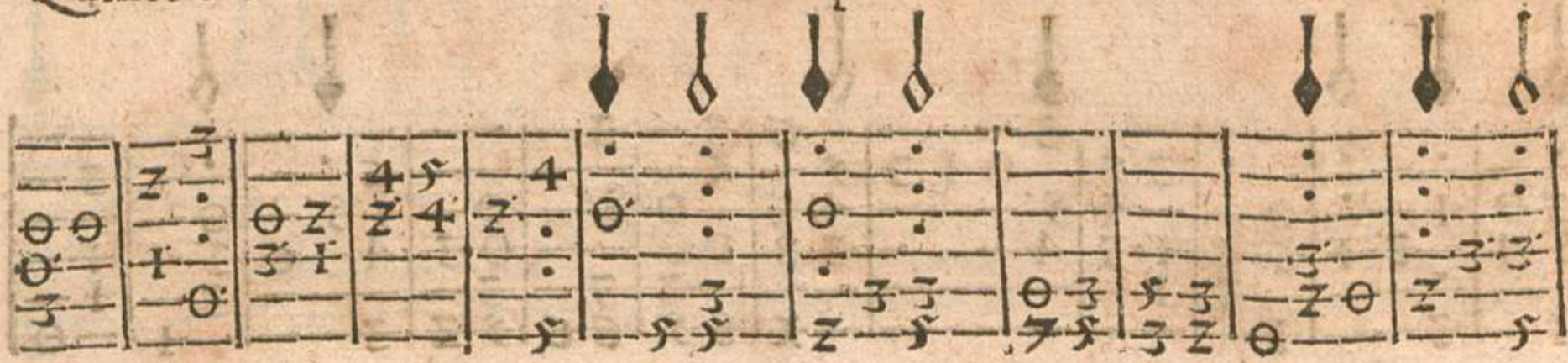


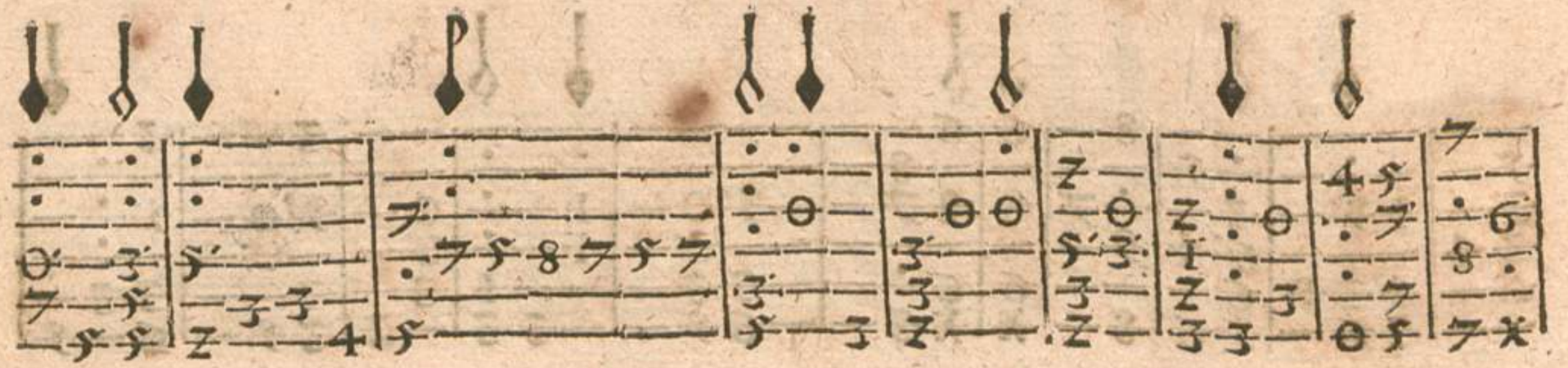


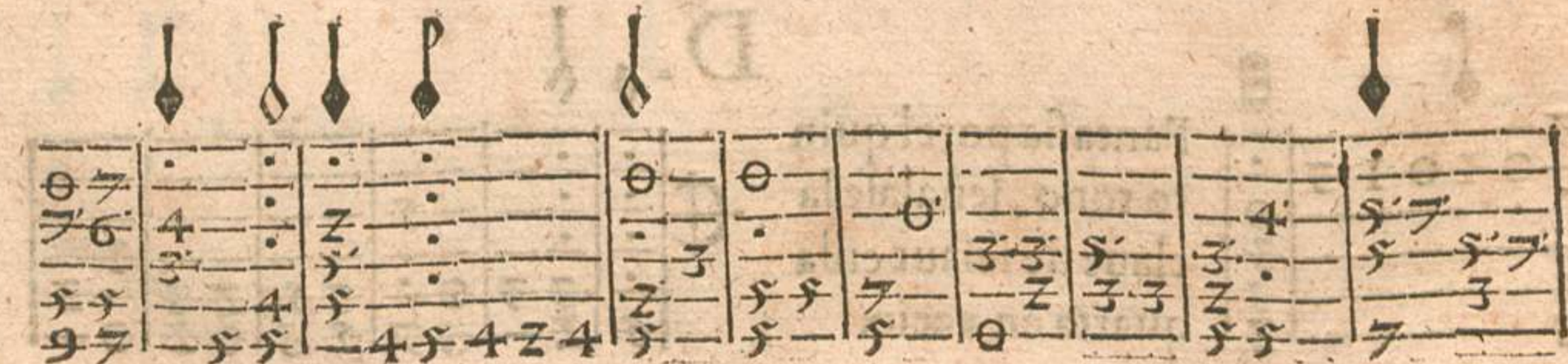
Fantaſia por el quin
to tono, ſeñalaſe la
claue de fefaut en la
quarta en vacio.

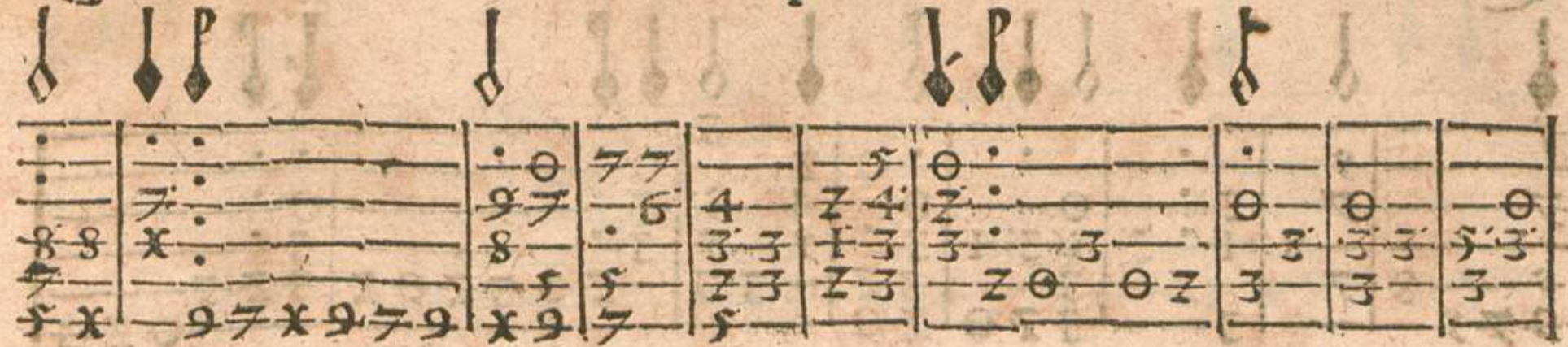
D.

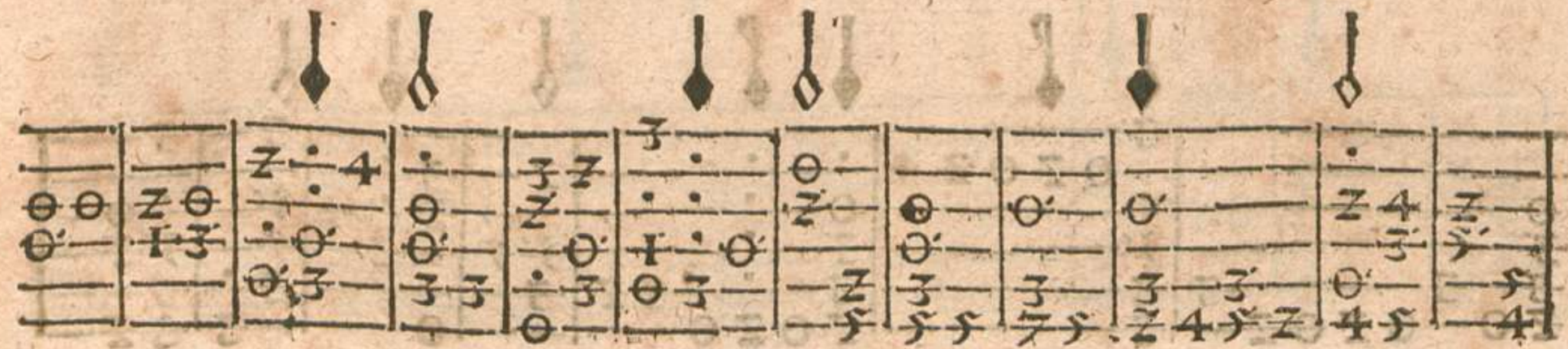


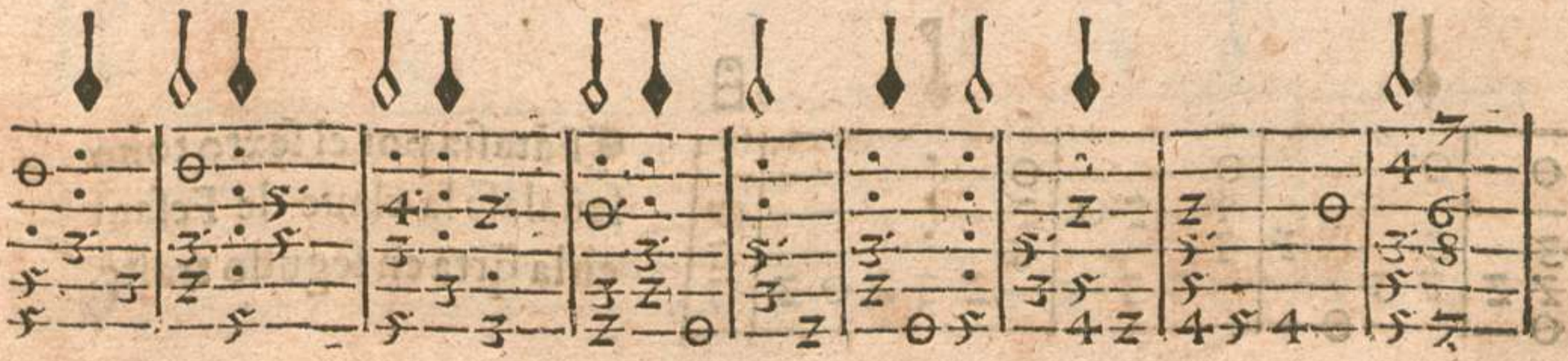


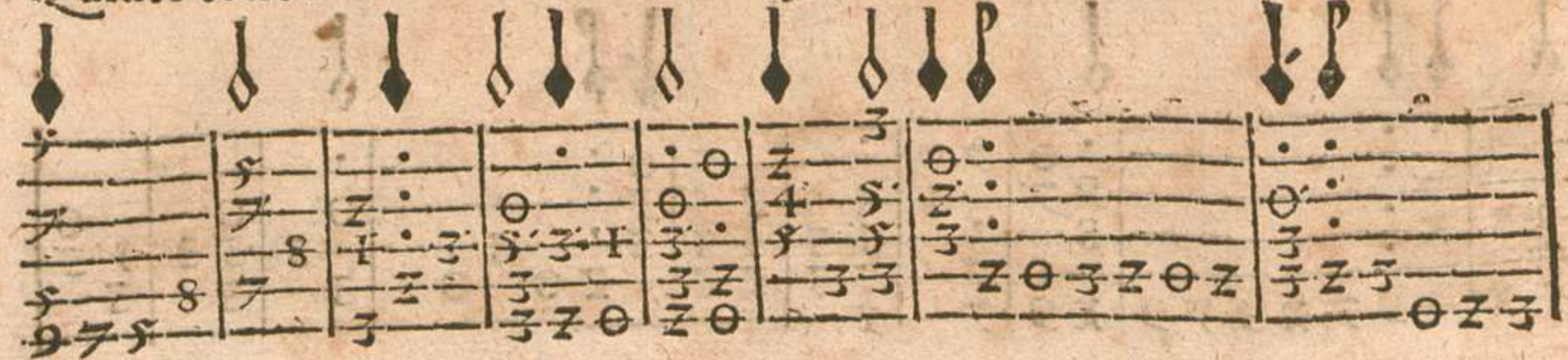


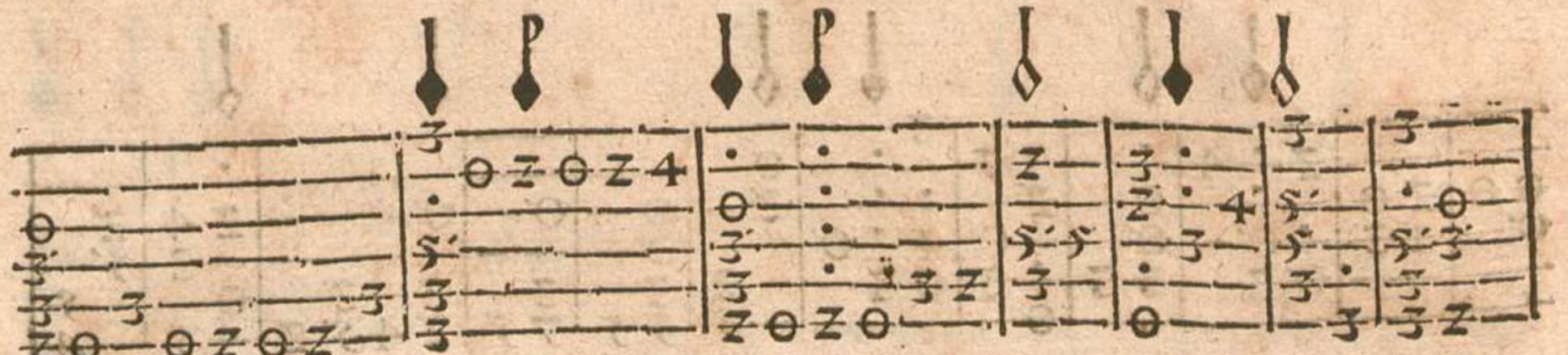


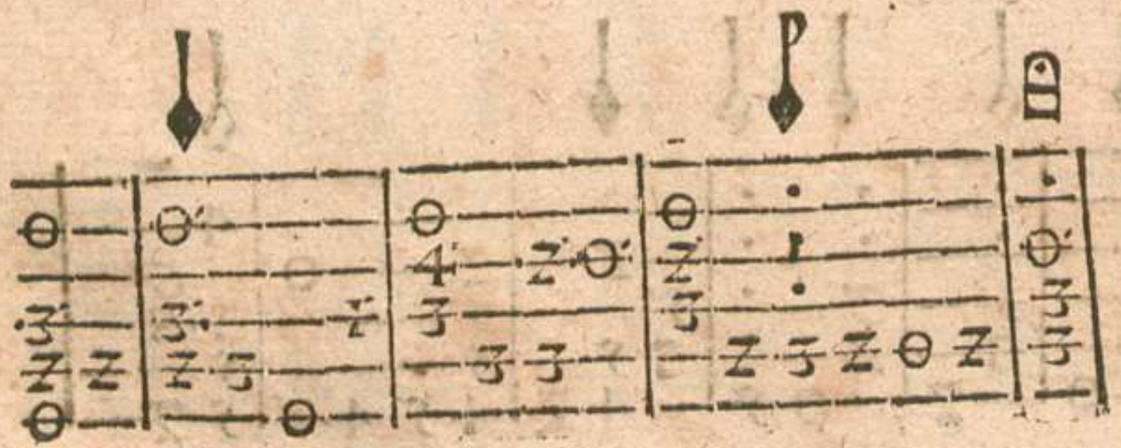






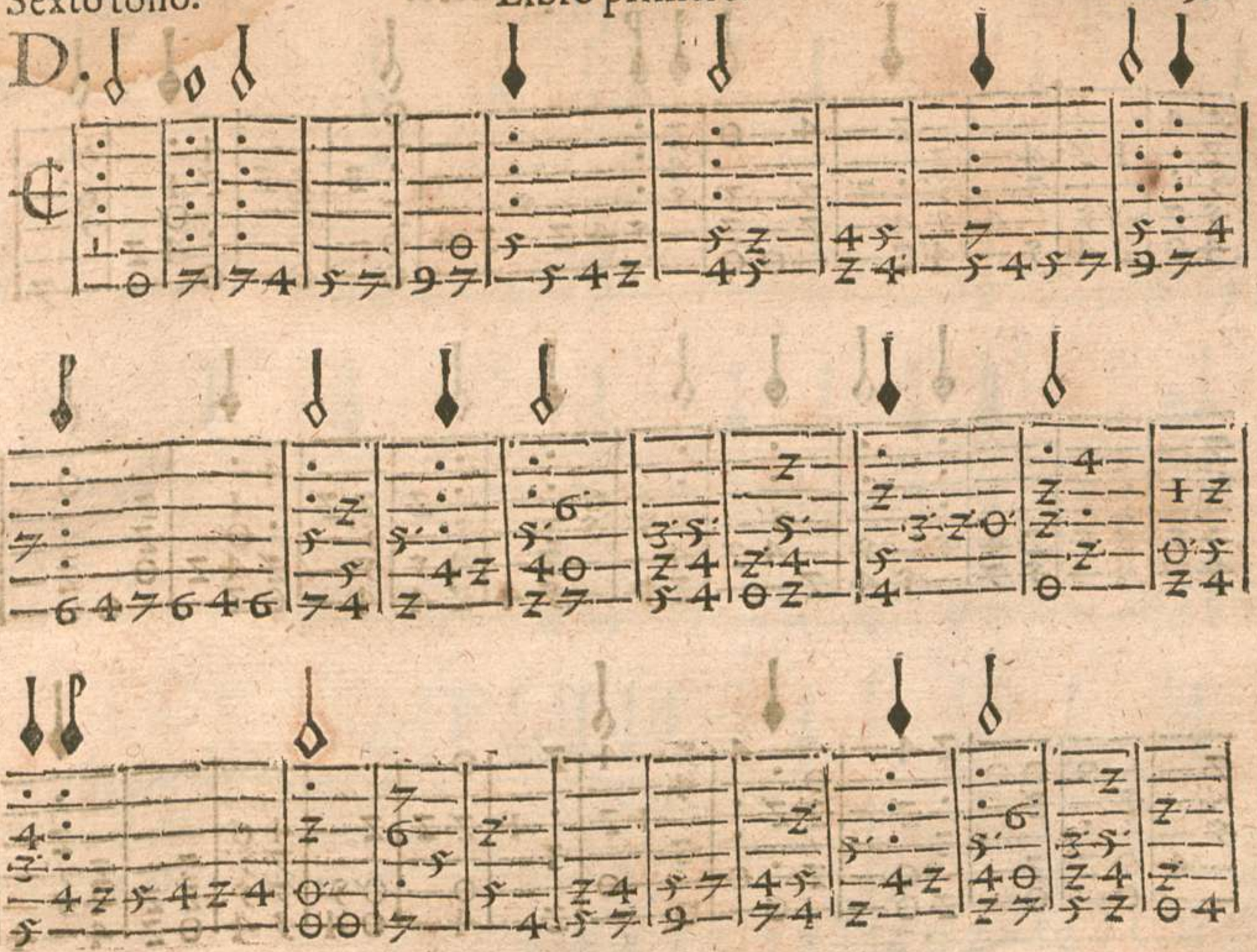


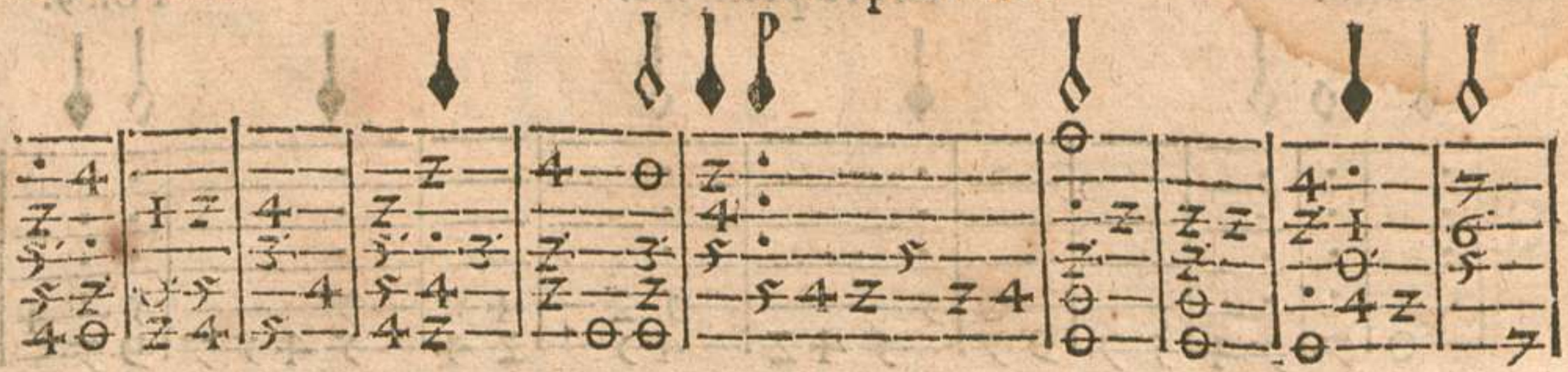


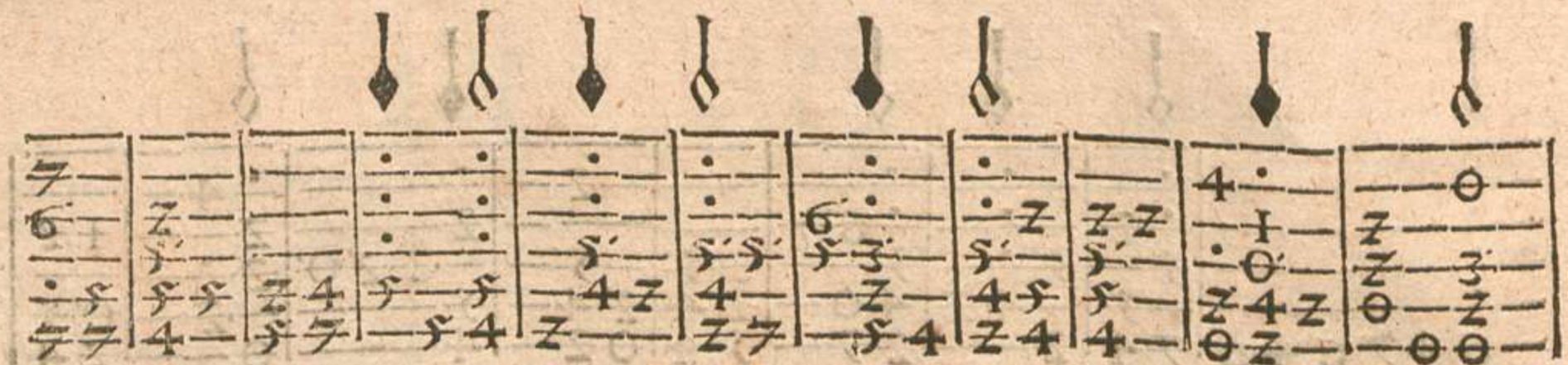


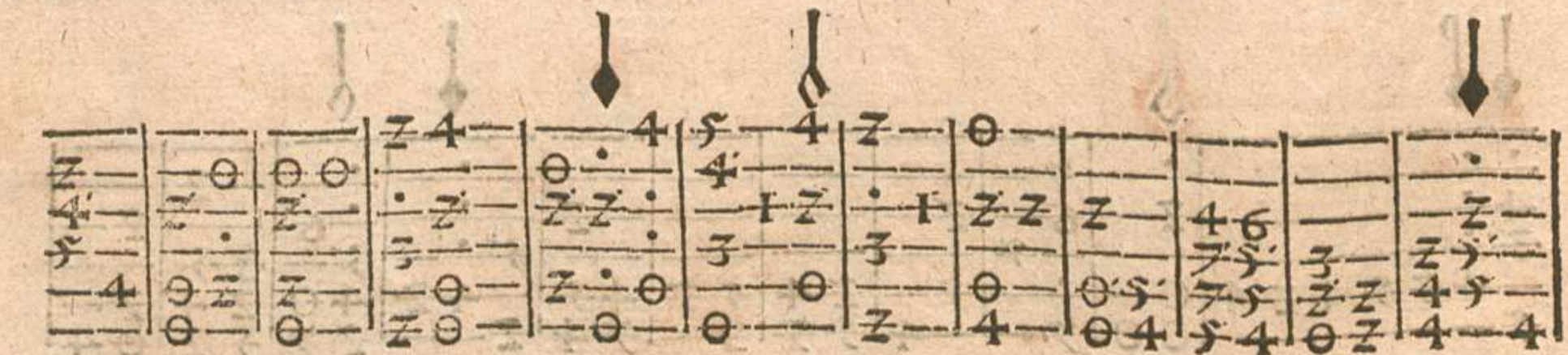
¶ Fántasia por el sexto tono señalase la clave de Fefaut en la q̃rta en segũdo traste.

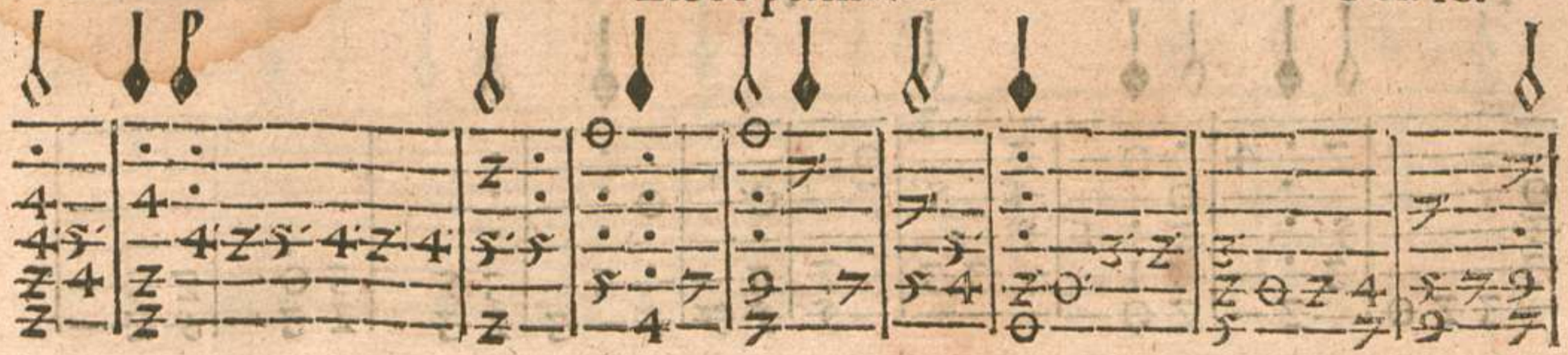
D.

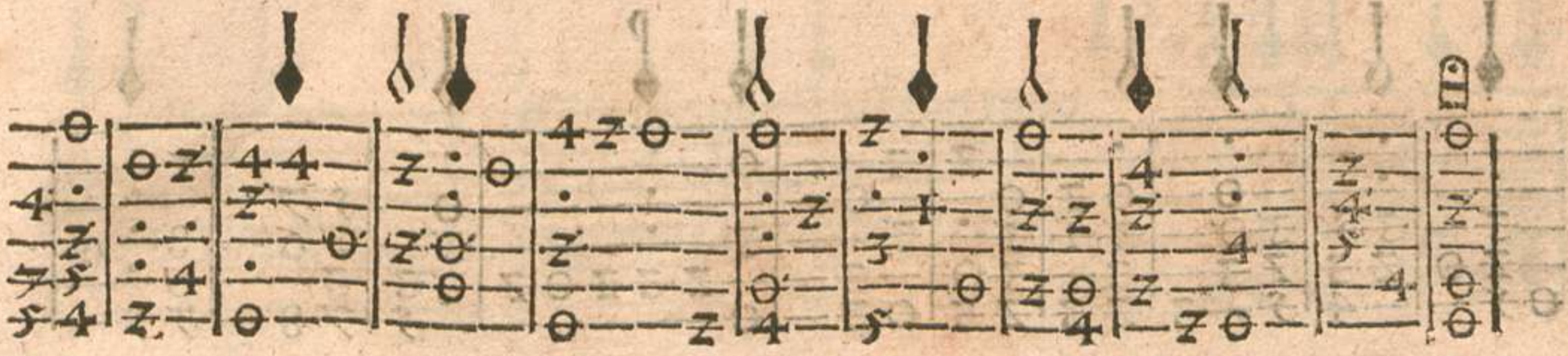






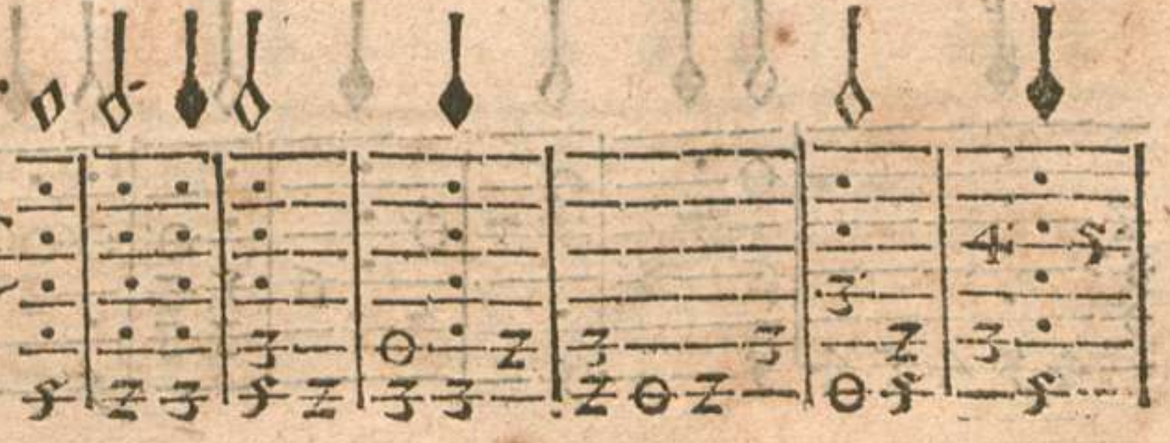


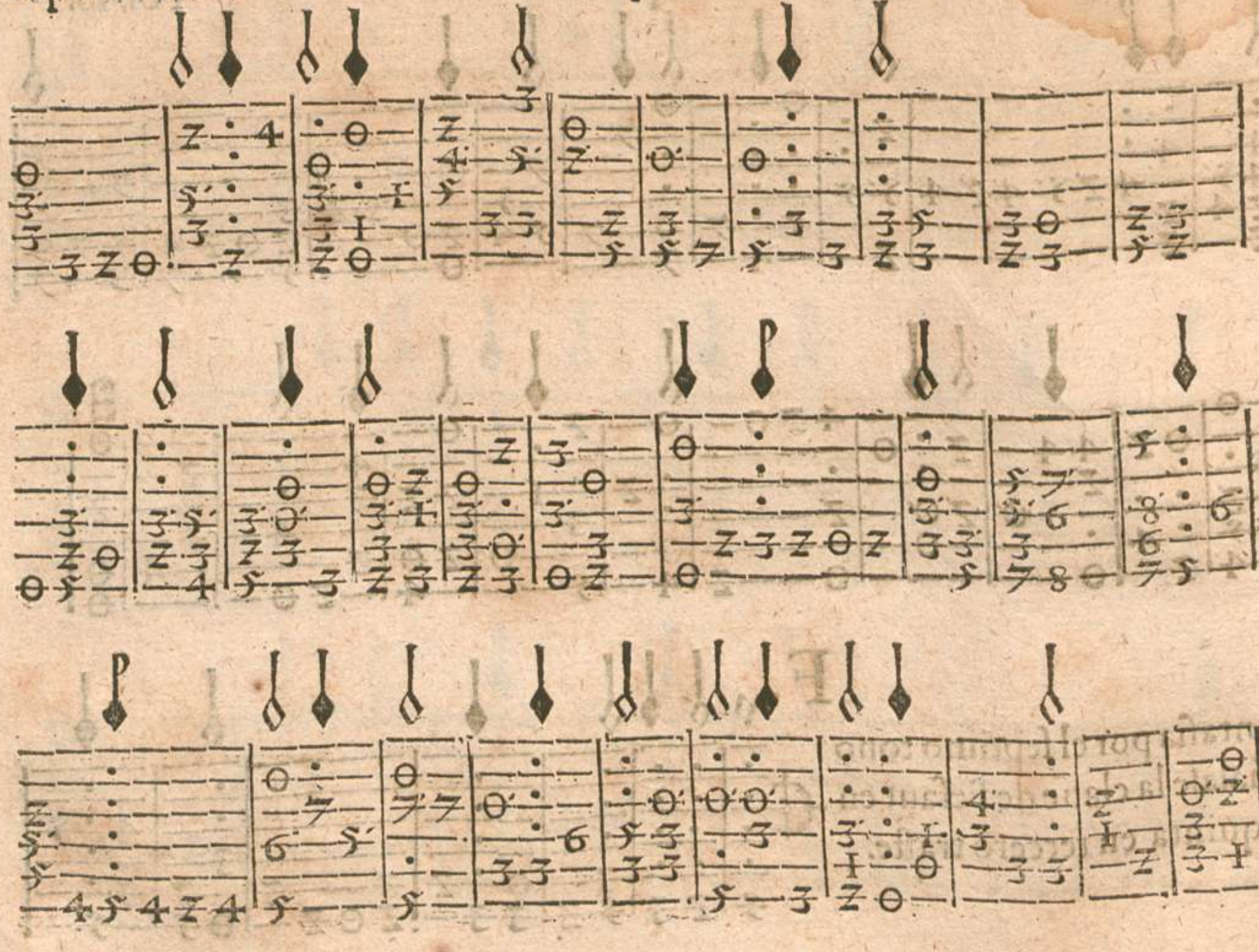


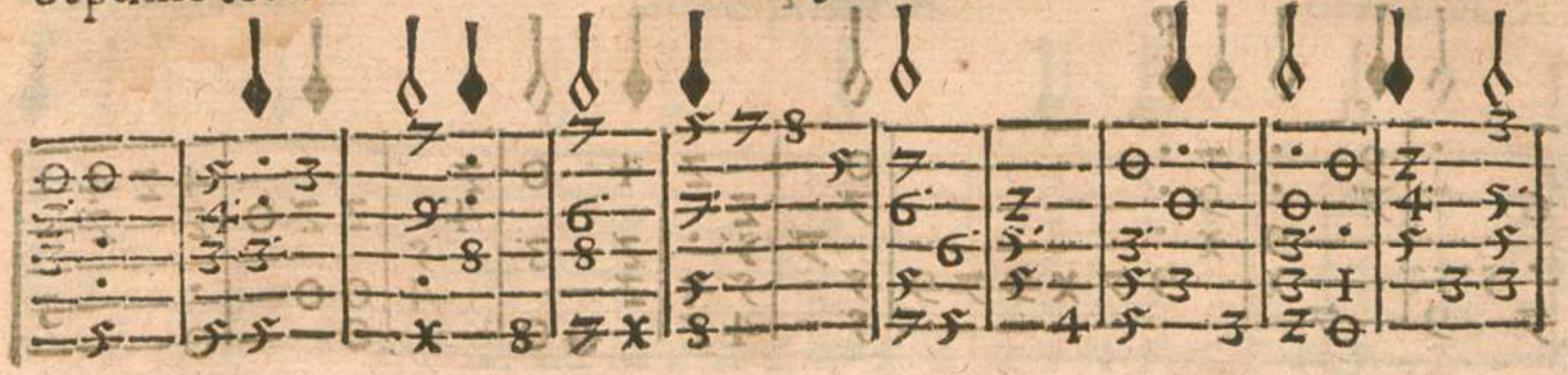


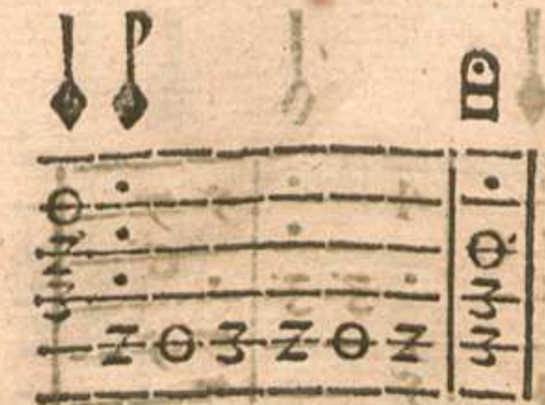
F.

Fantasia por el septimo tono señalase la claue de Fefaut en la quinta en tercero traste.



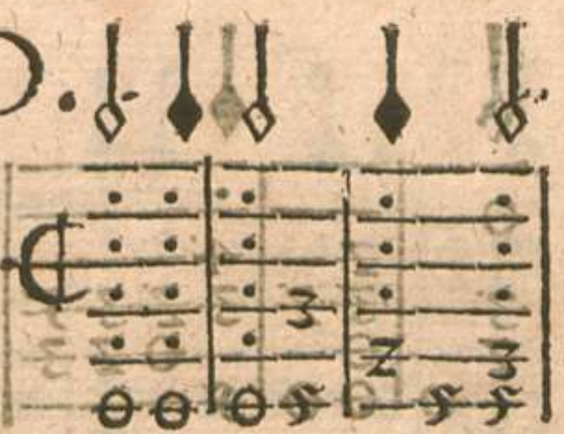


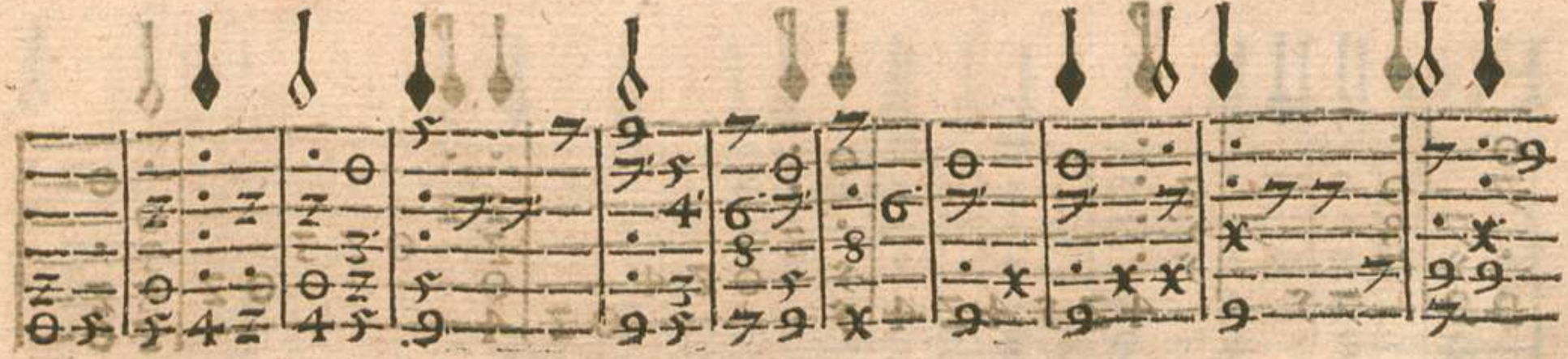


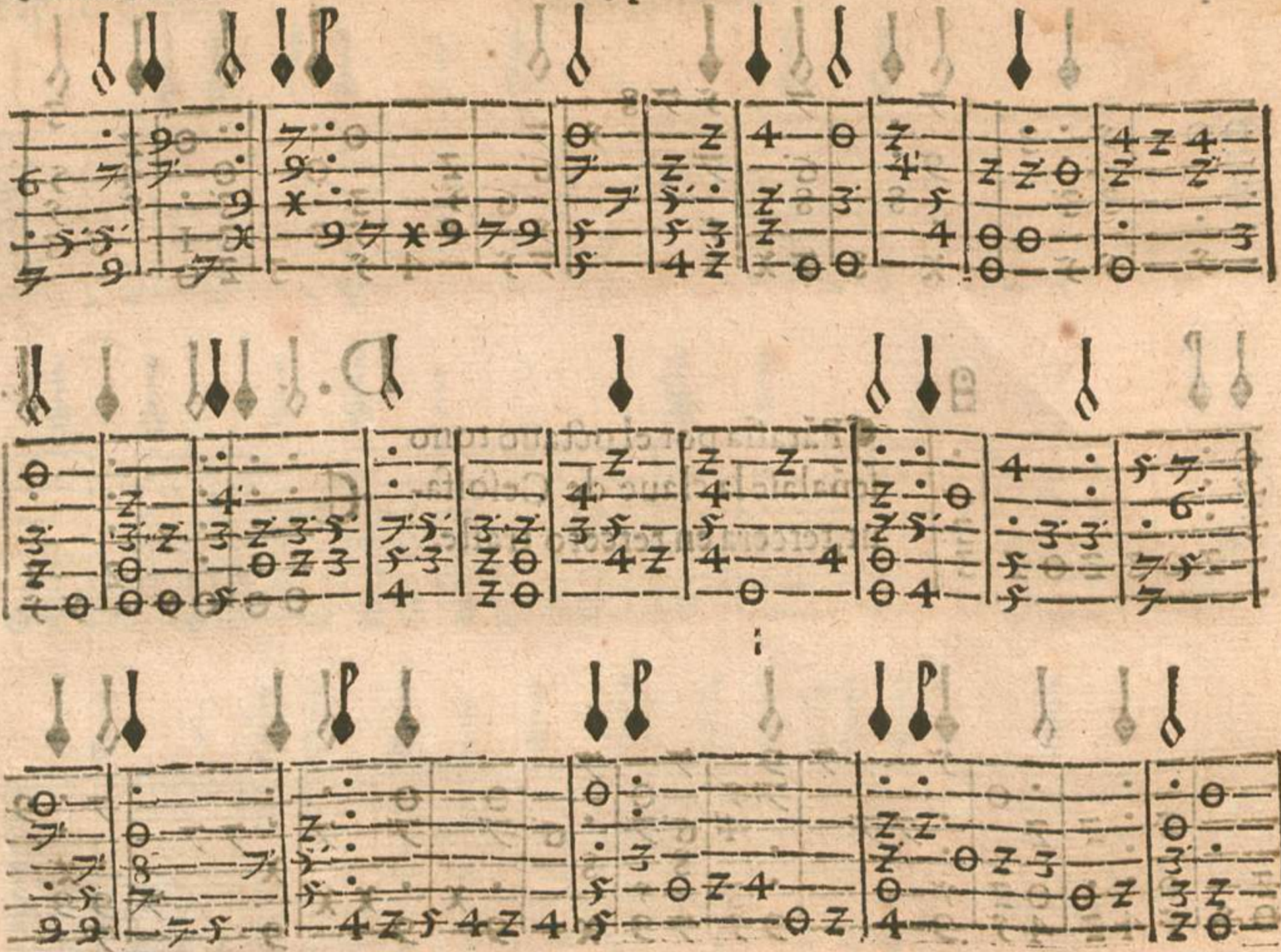


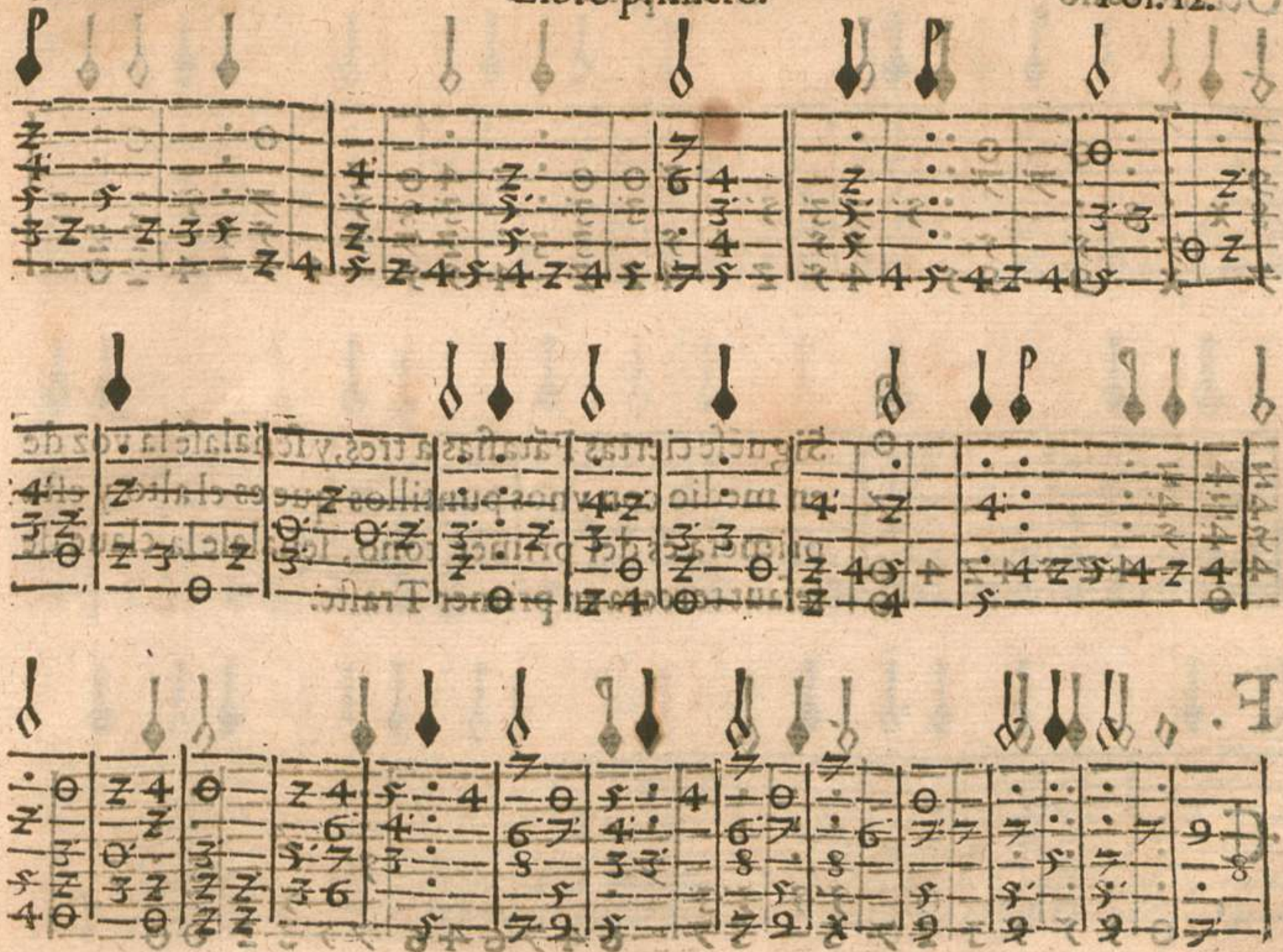
¶ Fátasia por el octauo tono señalase la clauc de Cesolfaut, tercera en tercero traste.

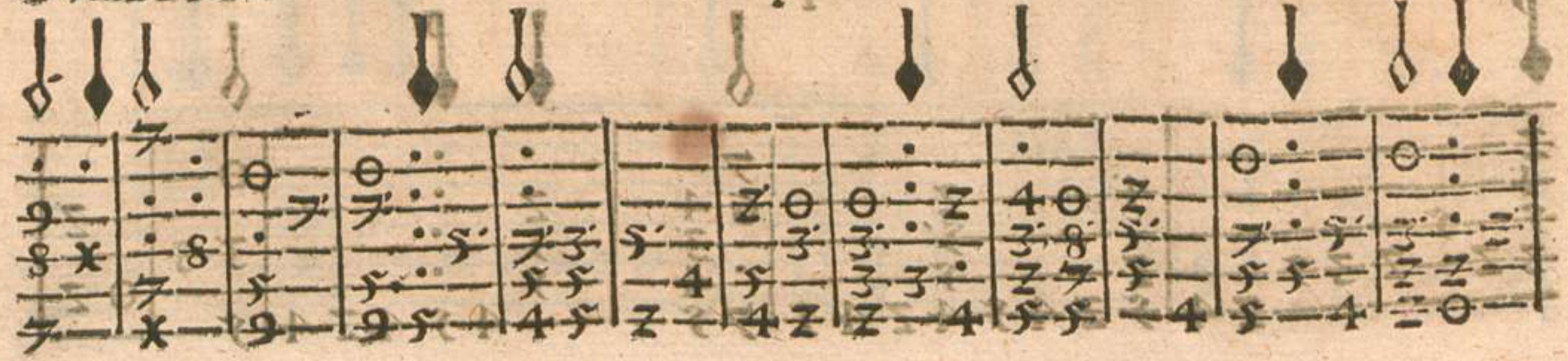
D.

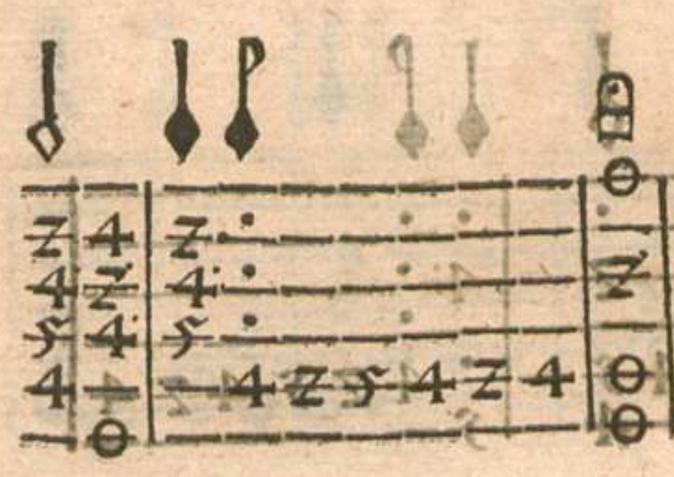






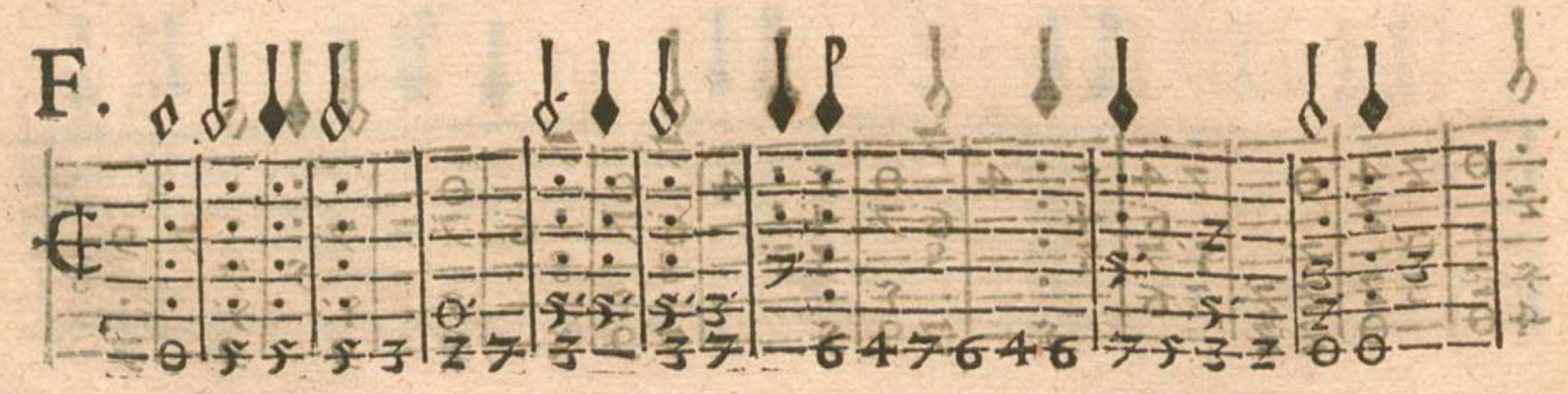


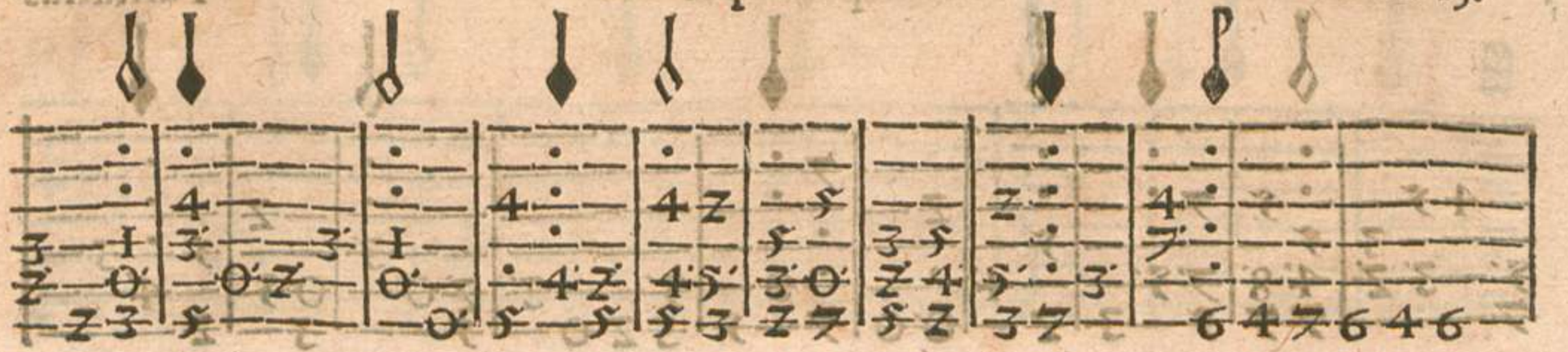


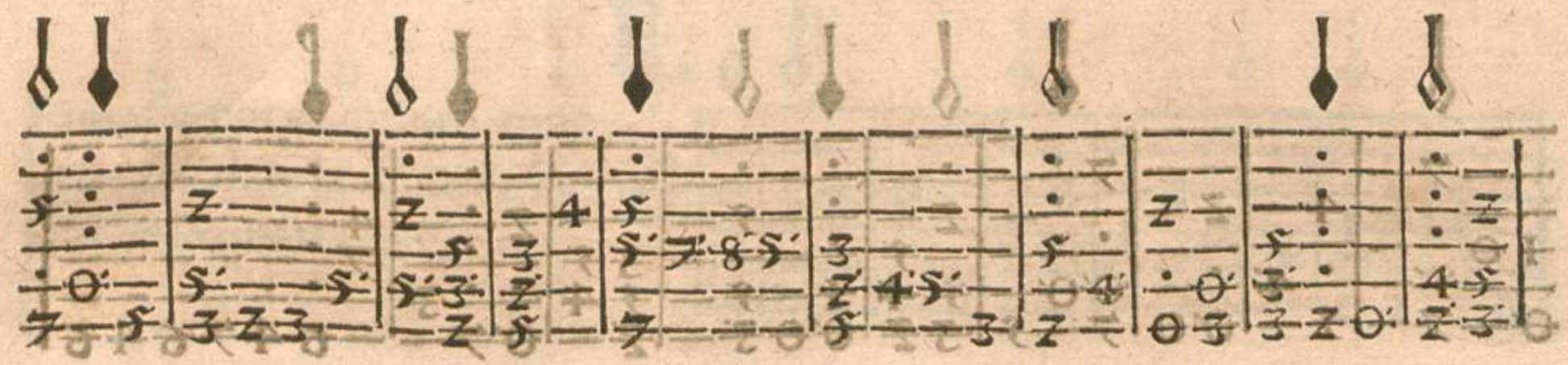


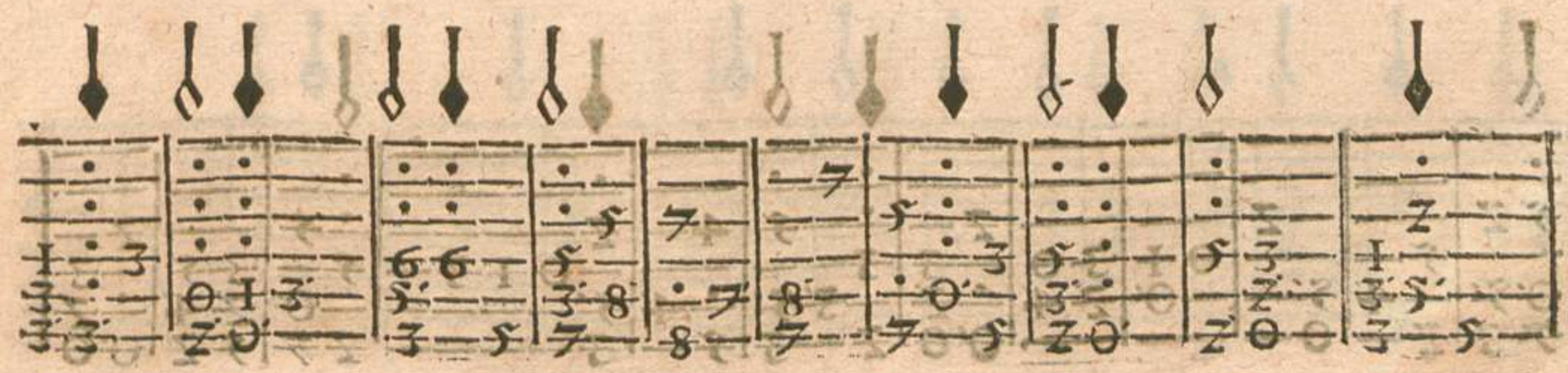
Sigueſe ciertas Fátaſias a tres, y ſeñalaſe la voz de en medio con vnos puntillos que es el alto y eſta primera es del primer tono, ſeñalaſe la clauc de fefaut tercera en primer Traſte.

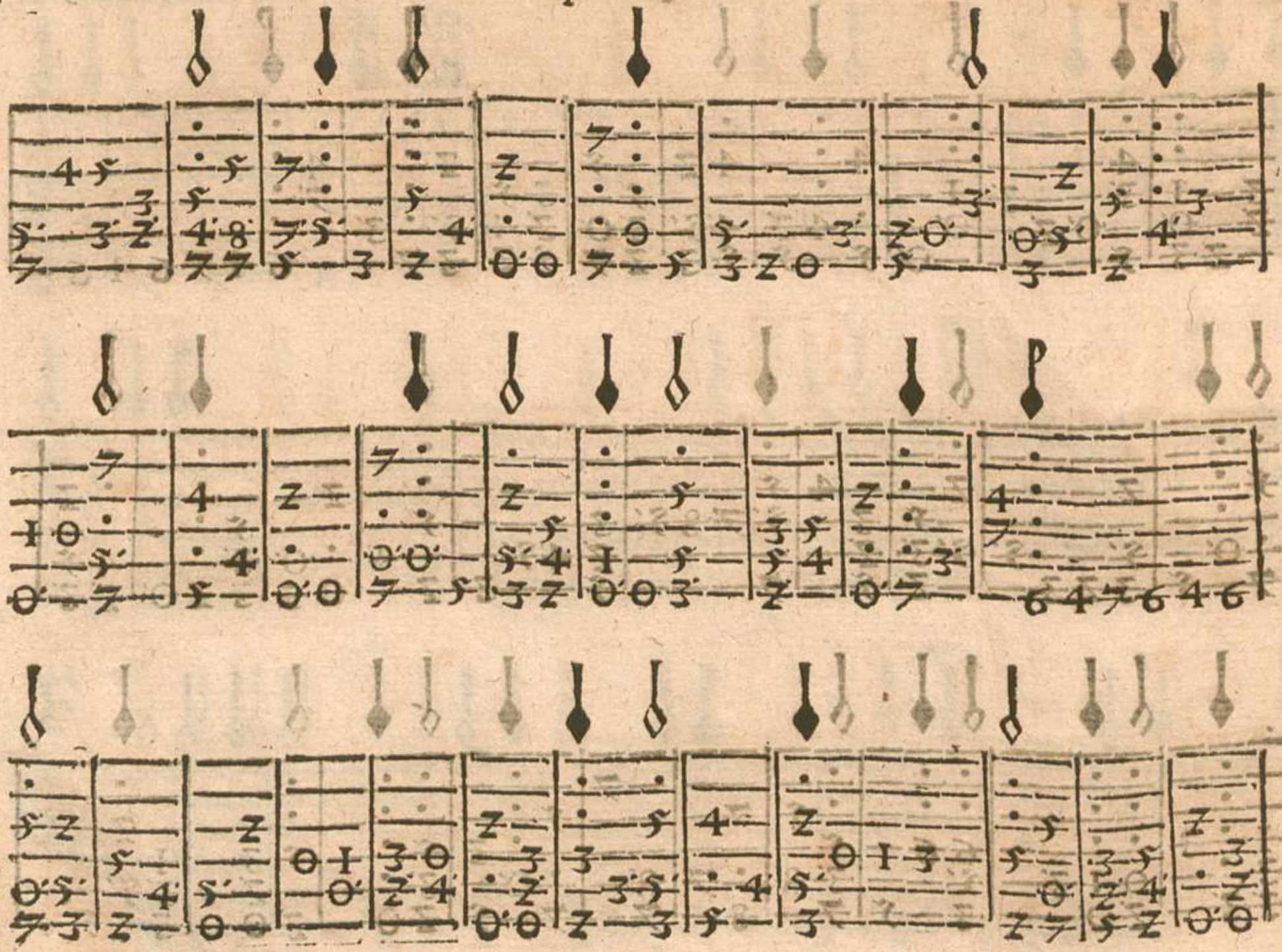
F.

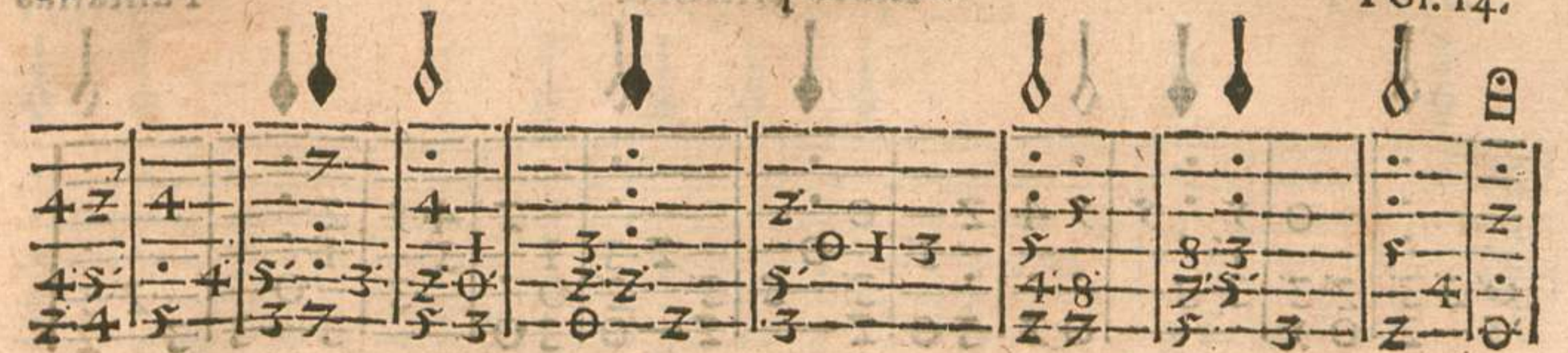






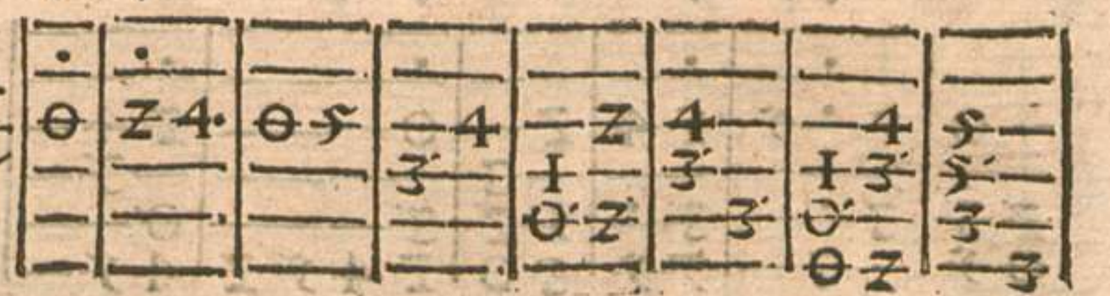


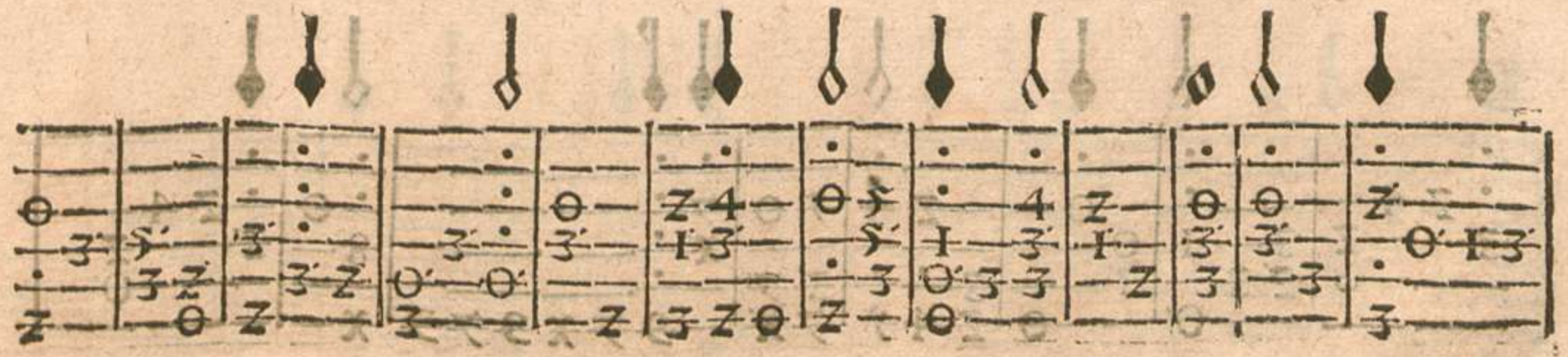


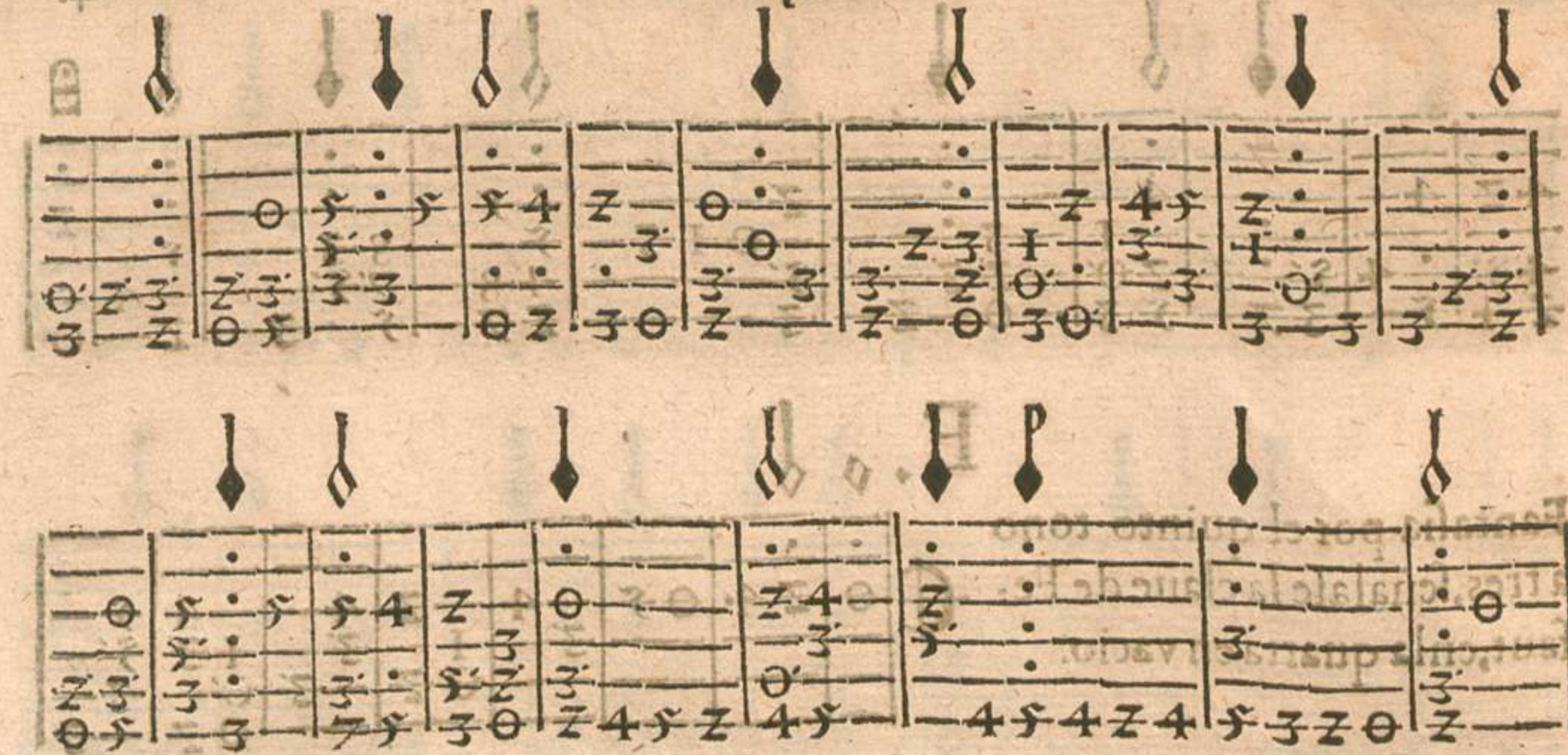


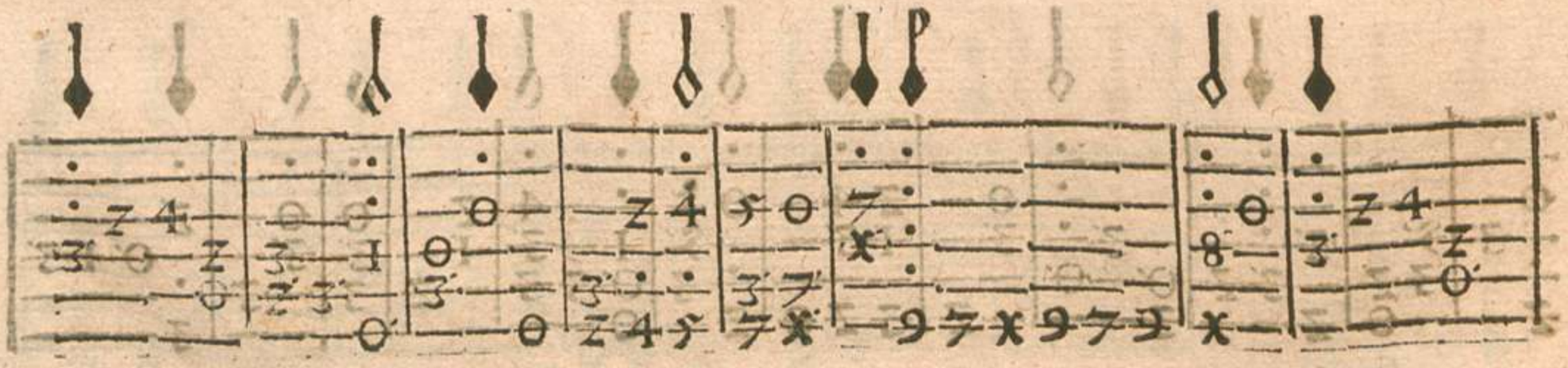
F.

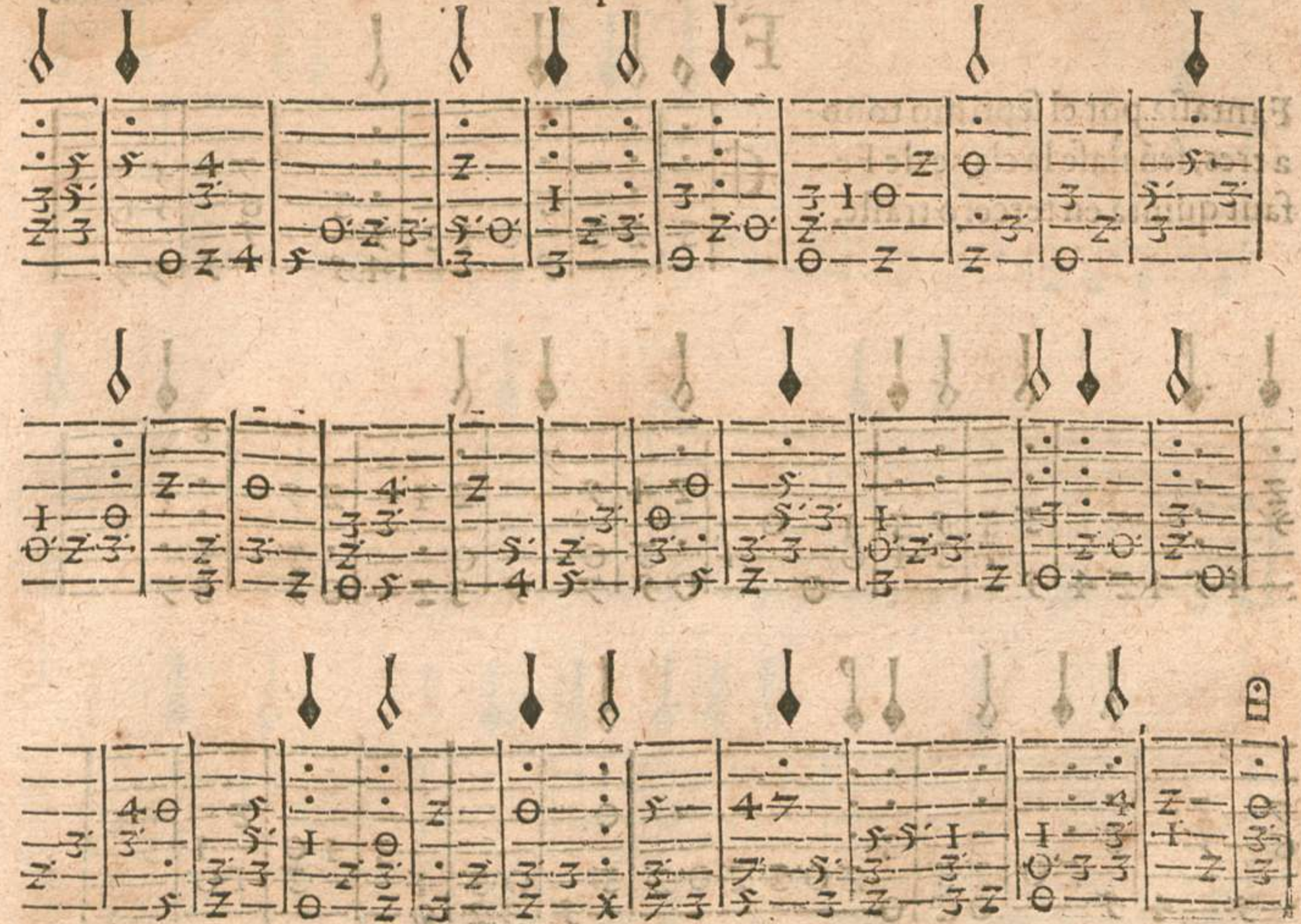
Fantasia por el quinto tono a tres, señalase la claue de Fefaut, en la quarta en vacio.





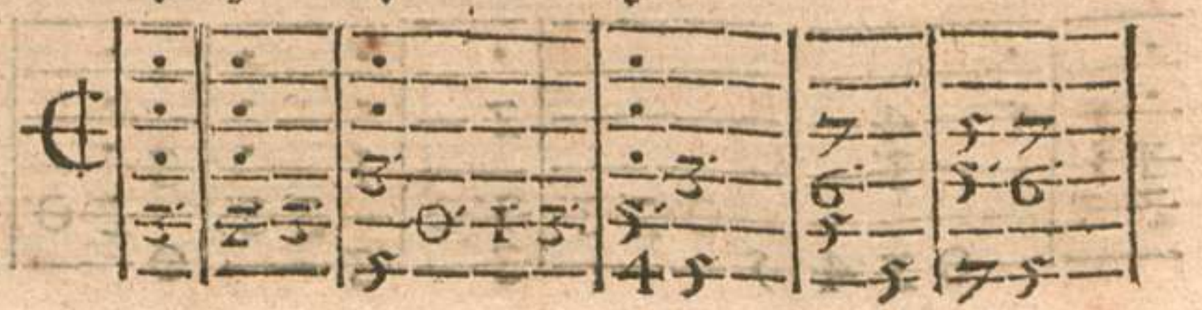


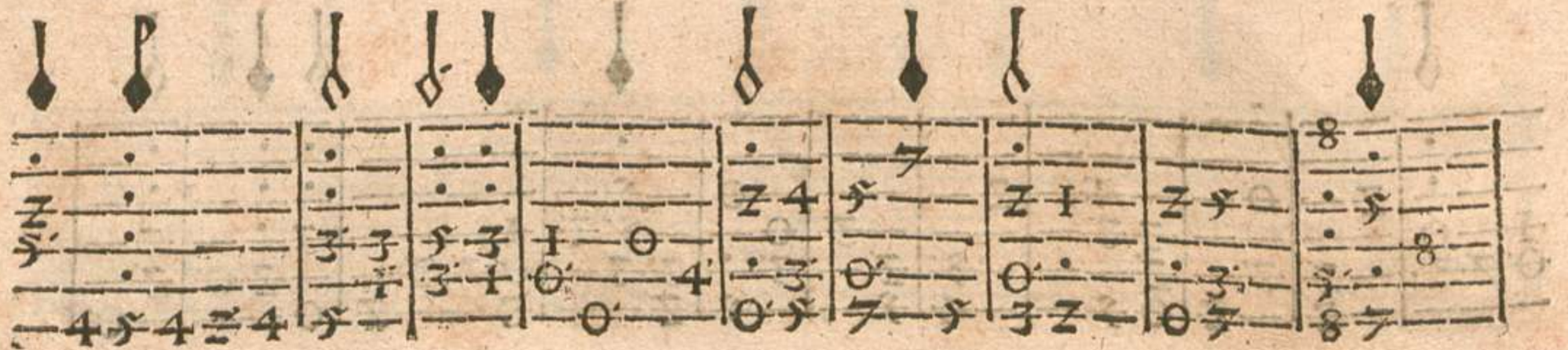


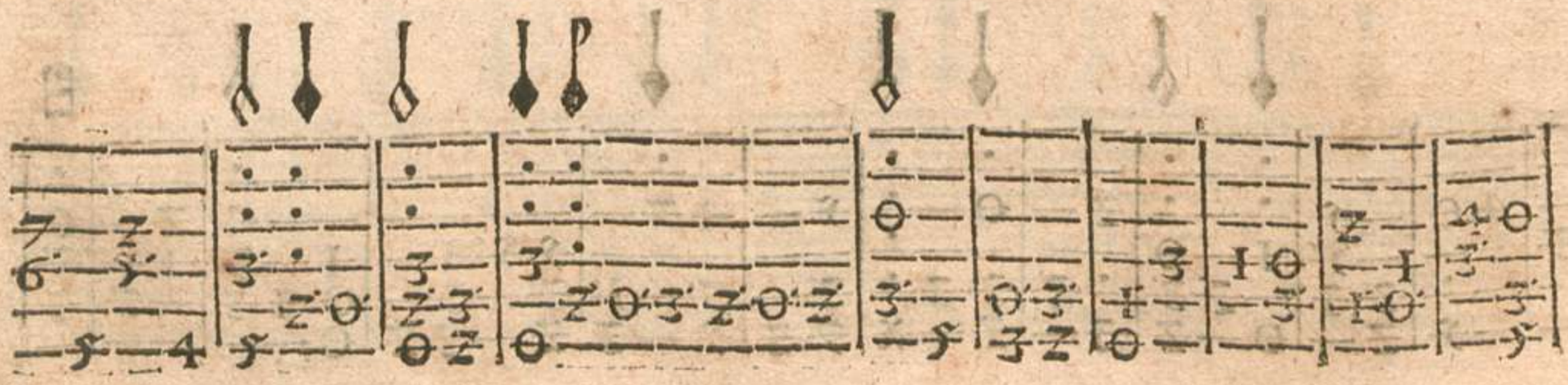


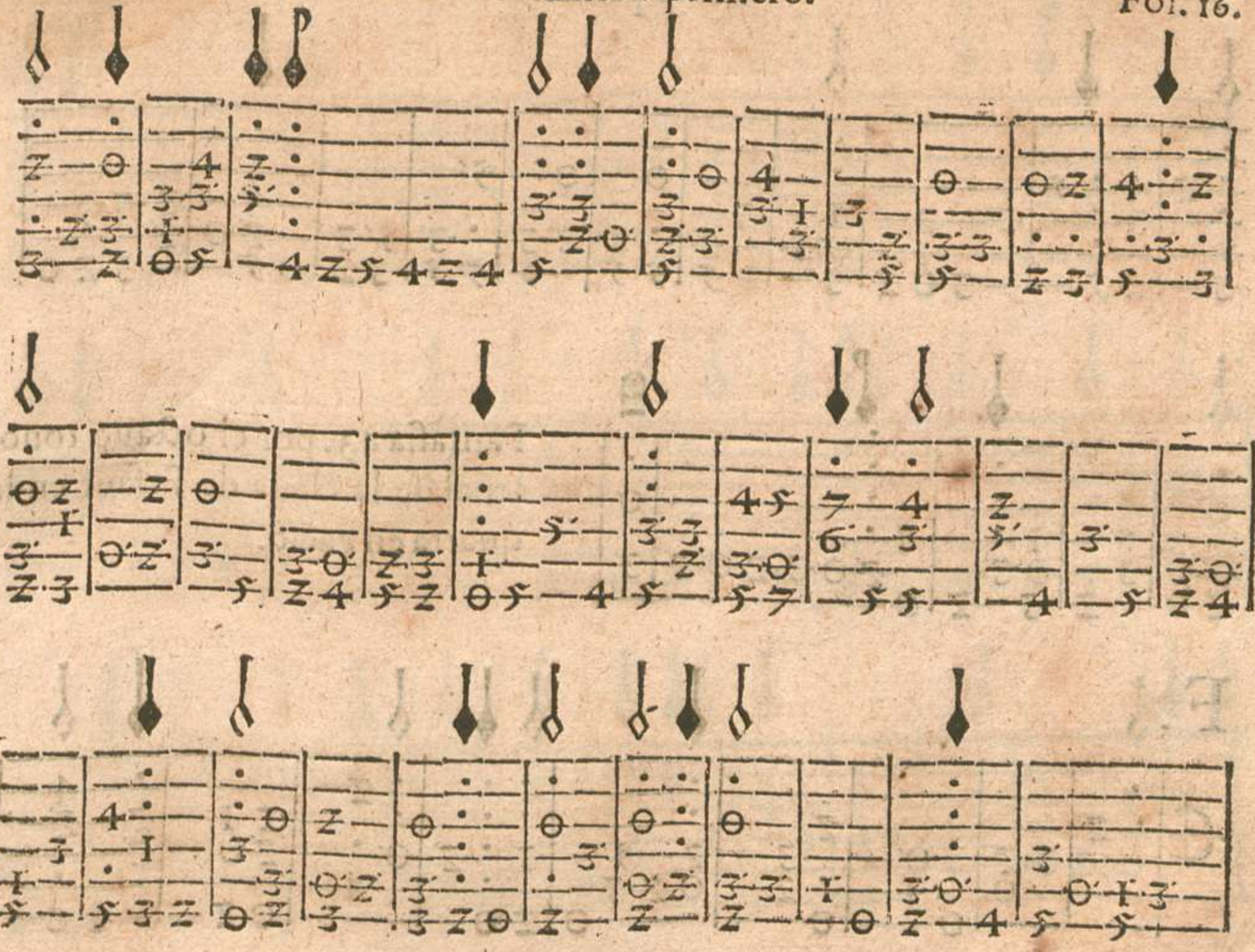
F.

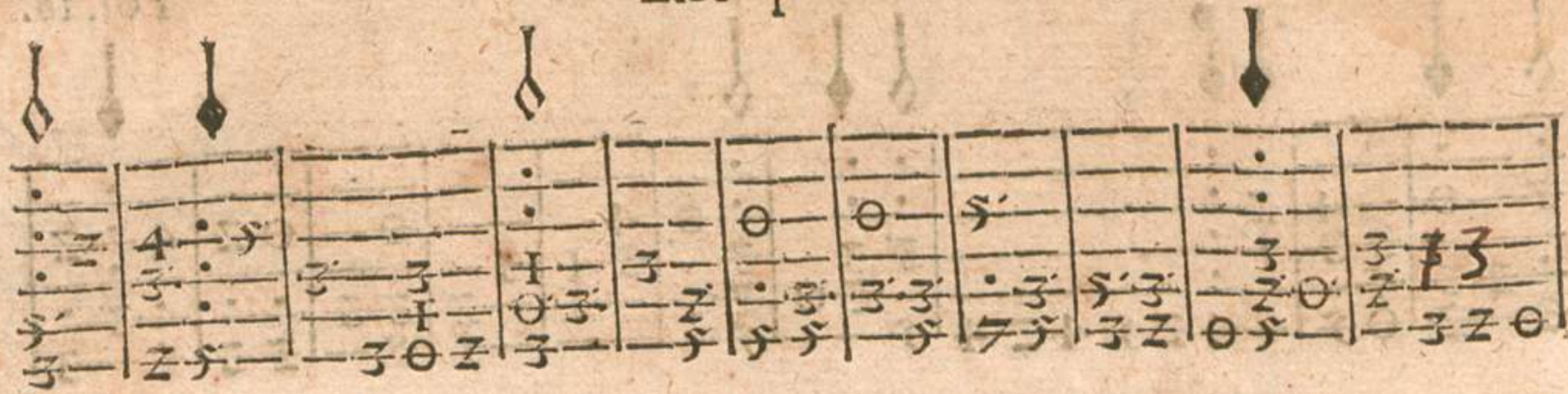
Fantaſia por el ſeptimo tono a tres, ſeñalaſe la claue de Fefaut quinta en tercero traſte.

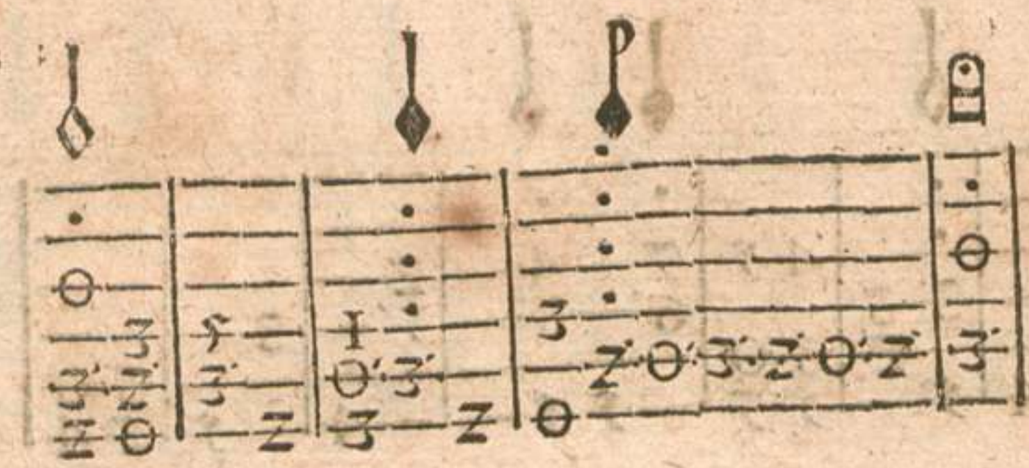




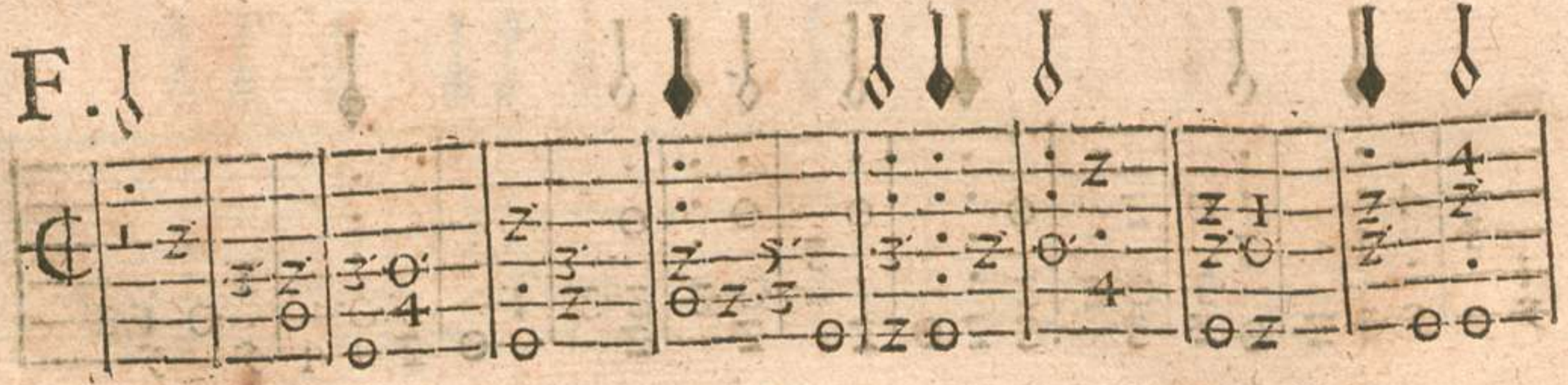


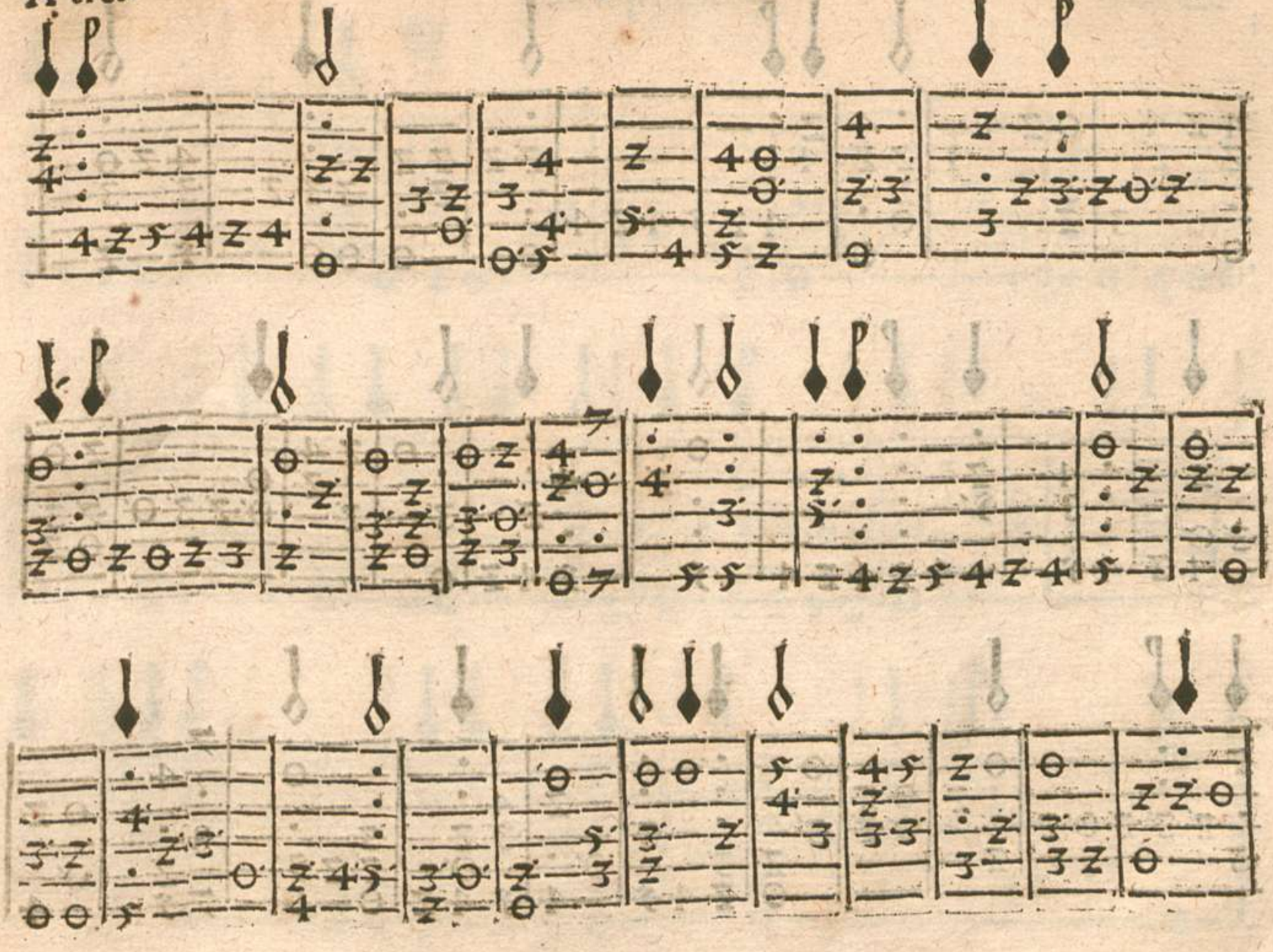


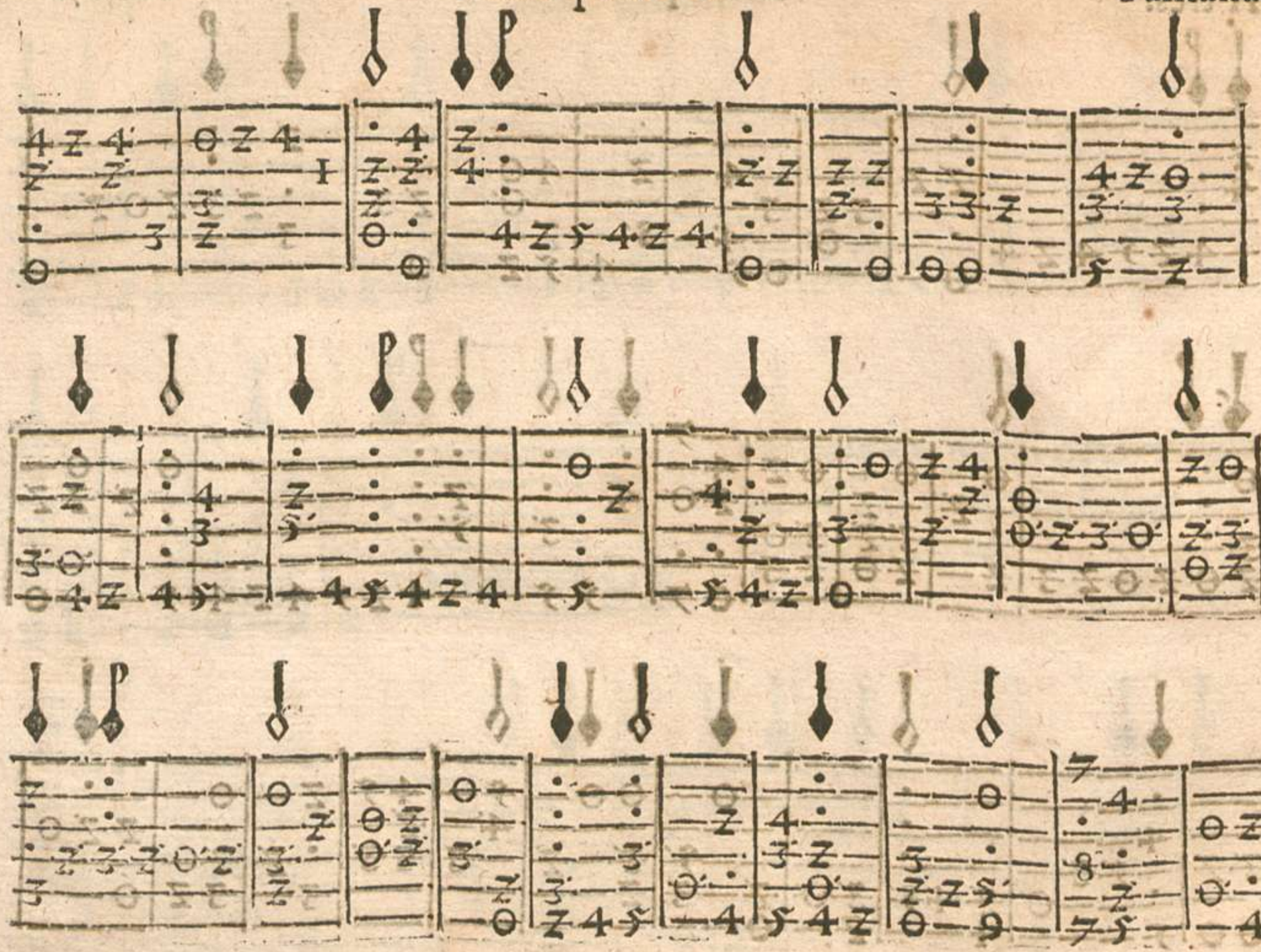


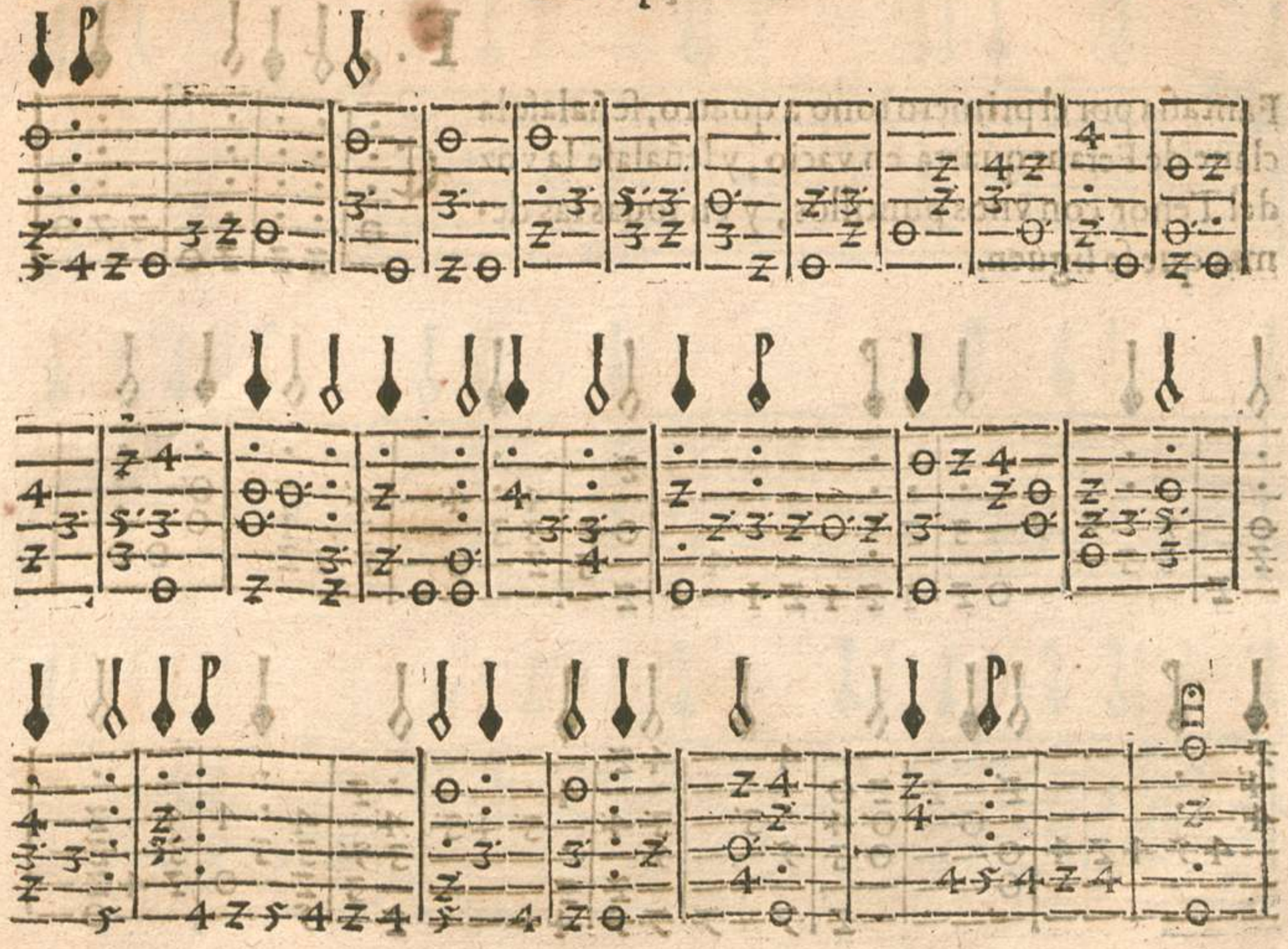


Fantasia a 3. por el octauo tono, señalase la claue de Fefaut en la quarta en vacio.

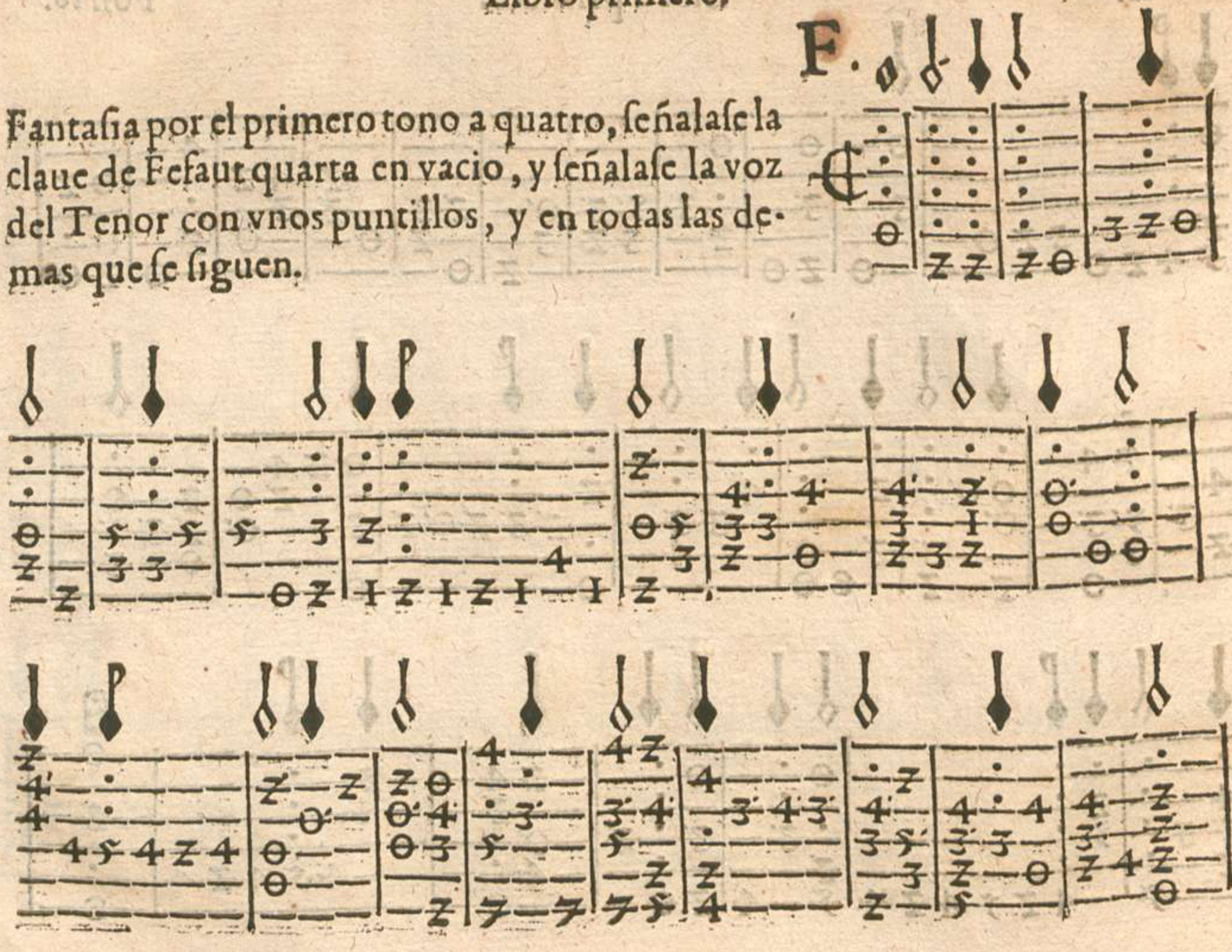


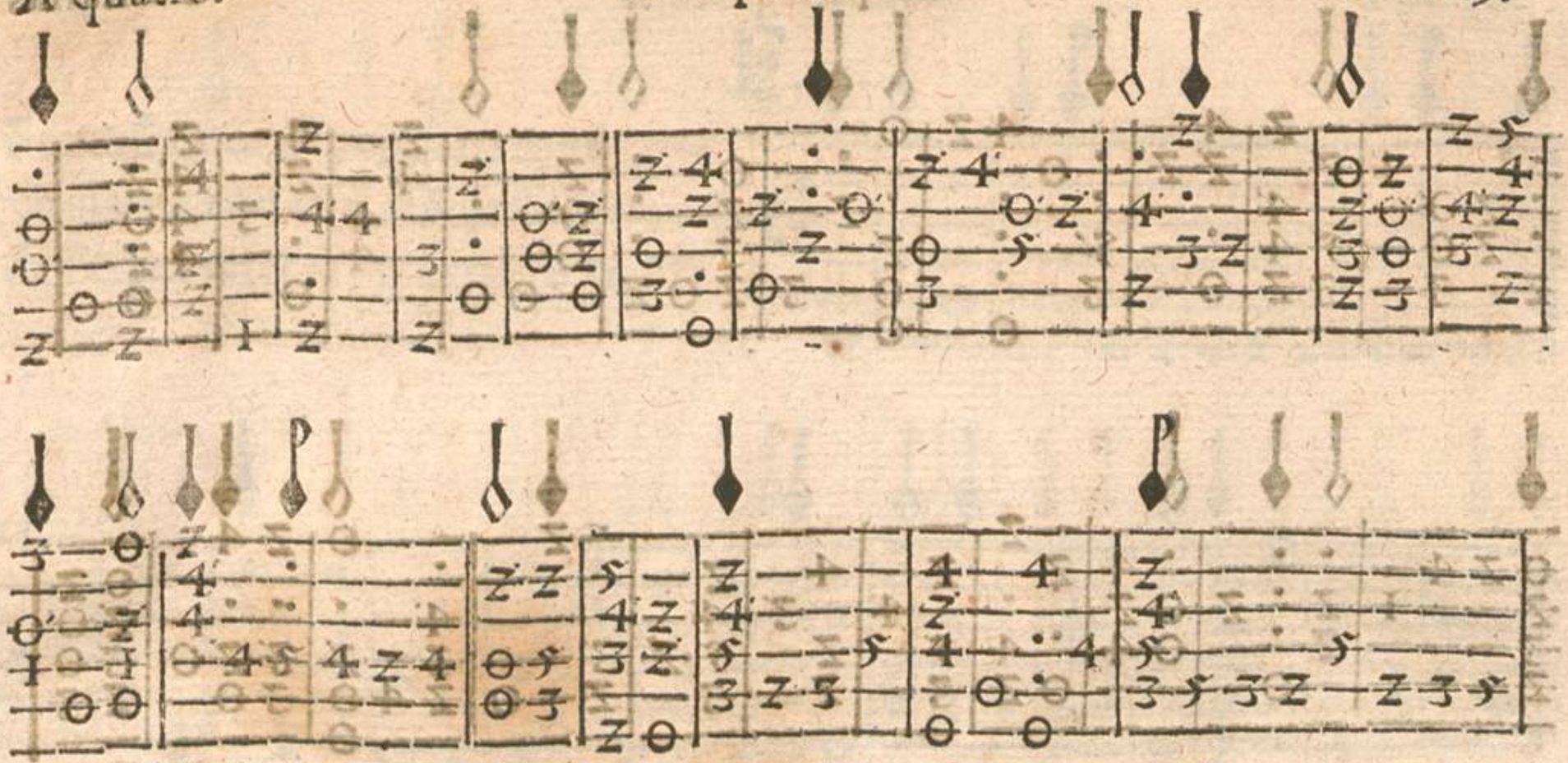


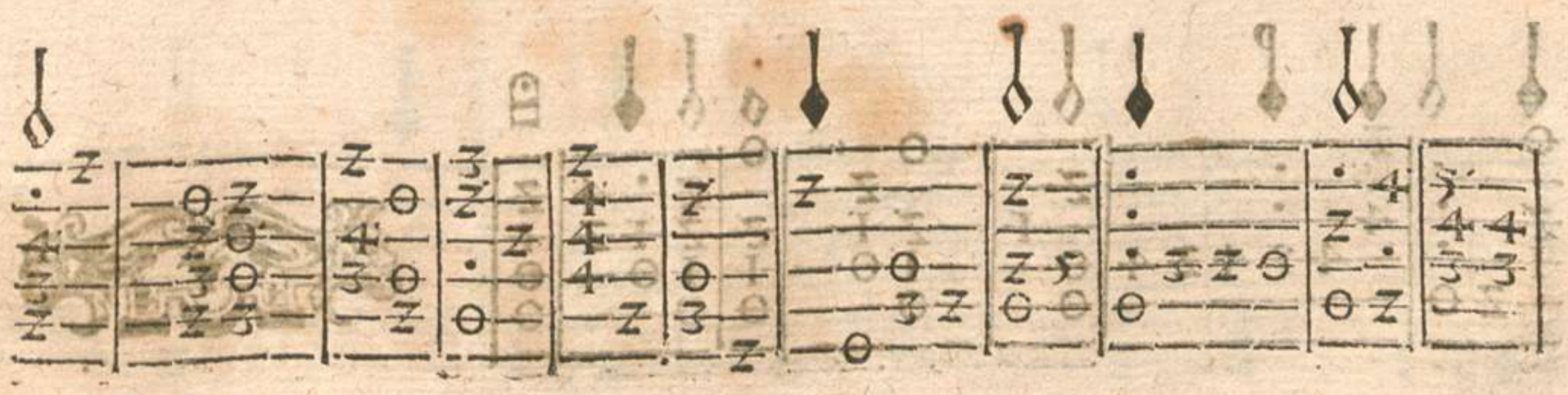


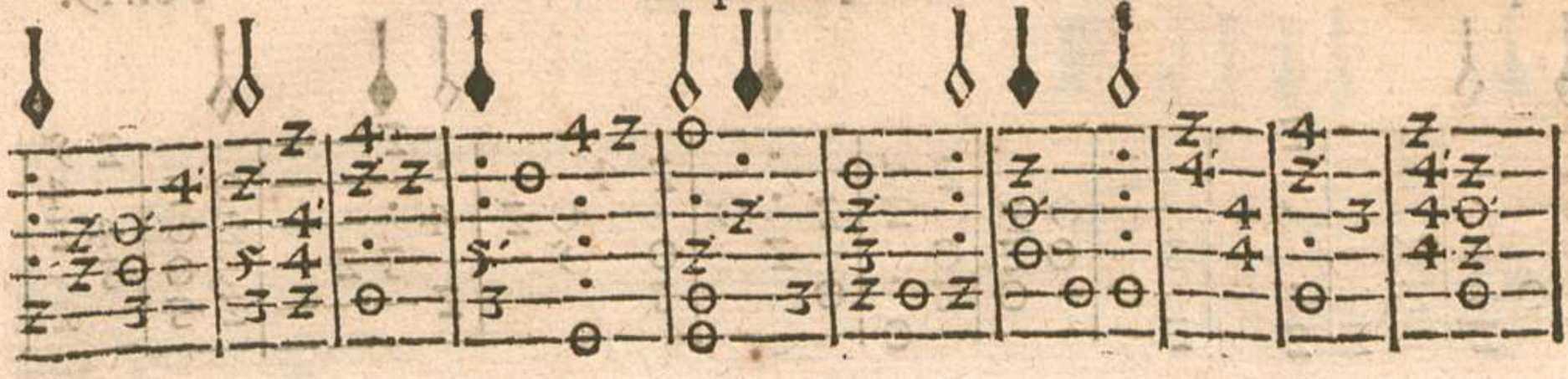


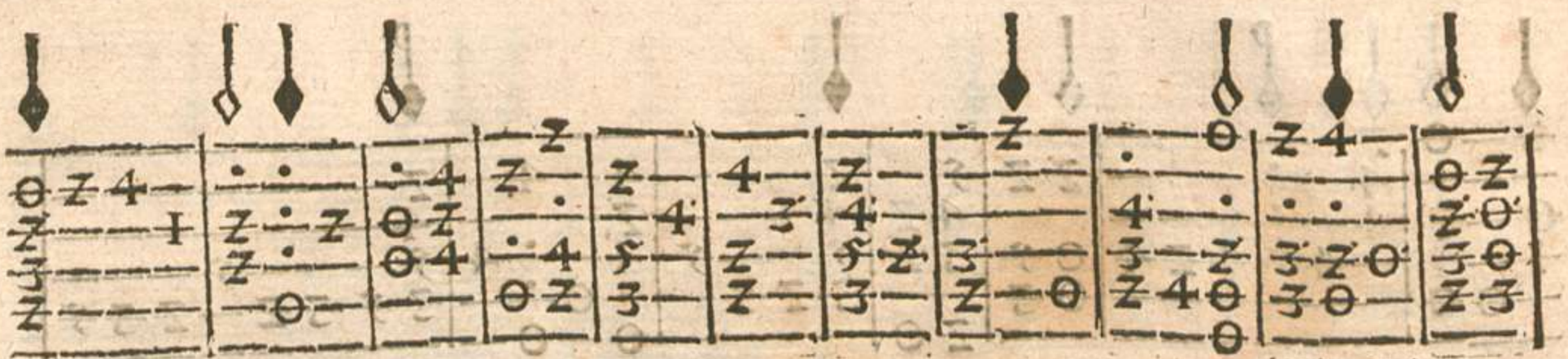
Fantasia por el primero tono a quatro, señalase la claue de Fefaut quarta en vacio, y señalase la voz del Tenor con vnos puntillos, y en todas las demas que se siguen.

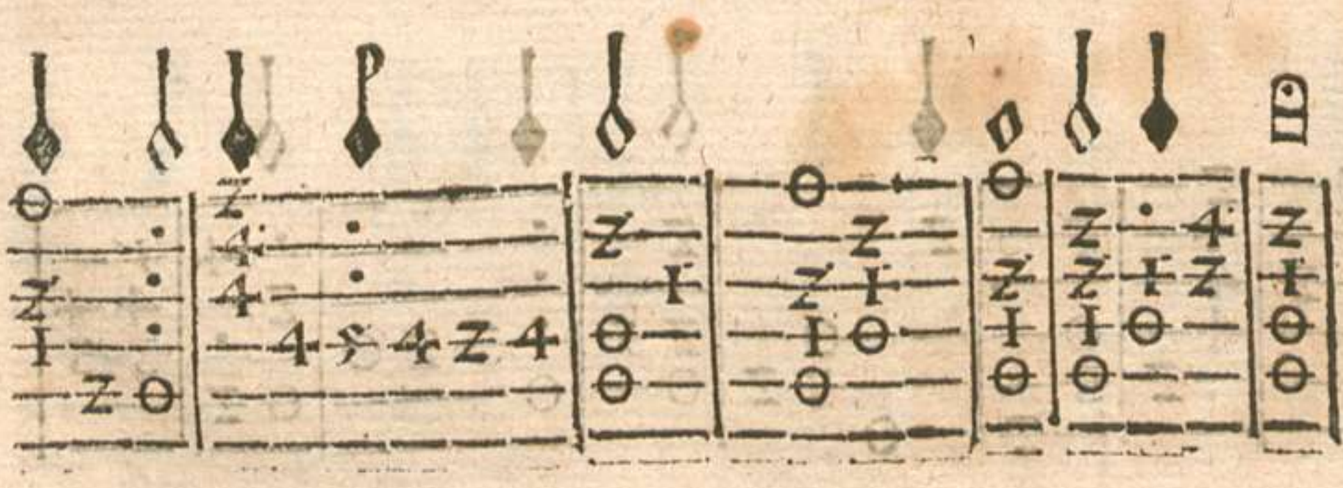




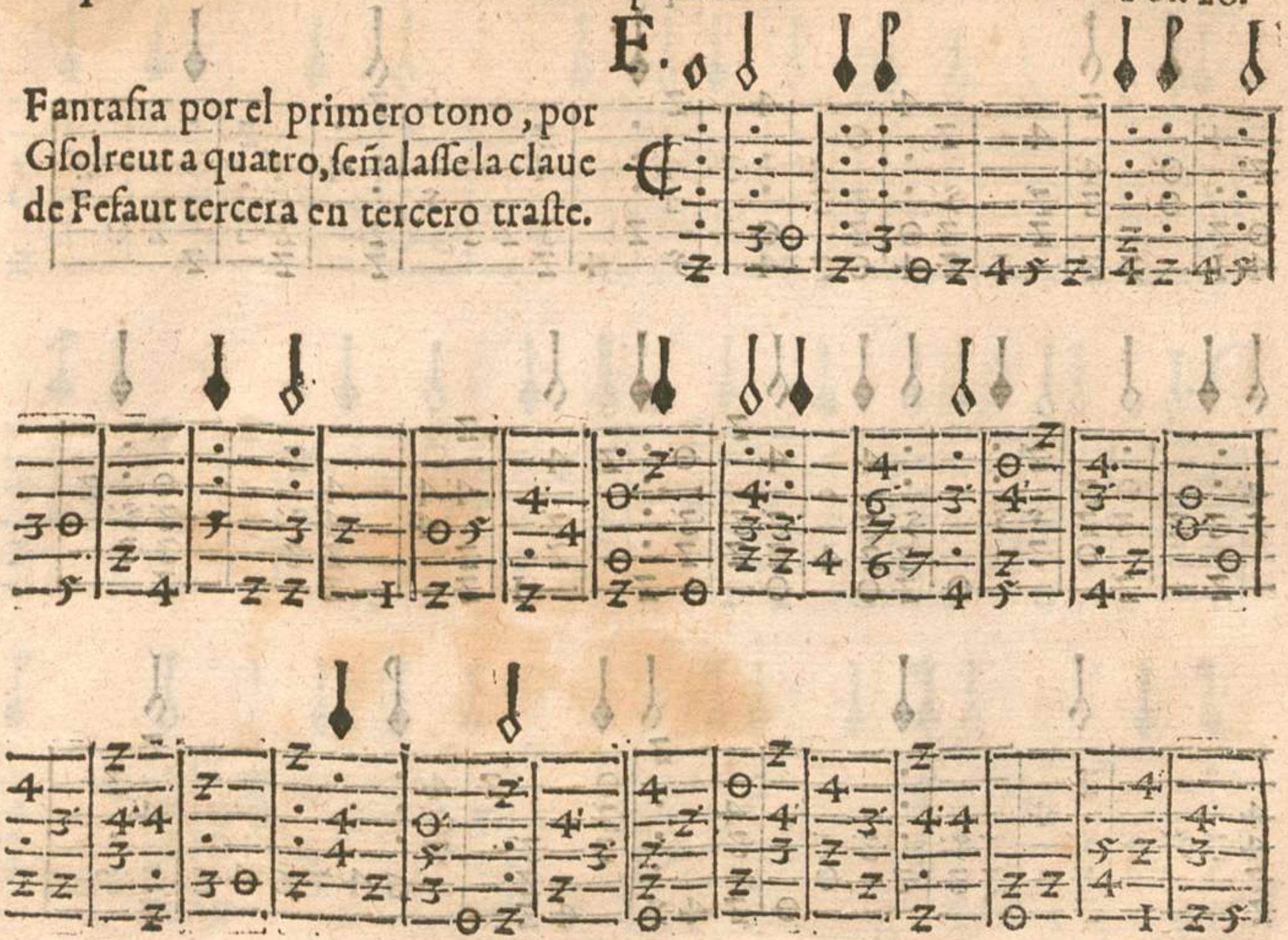


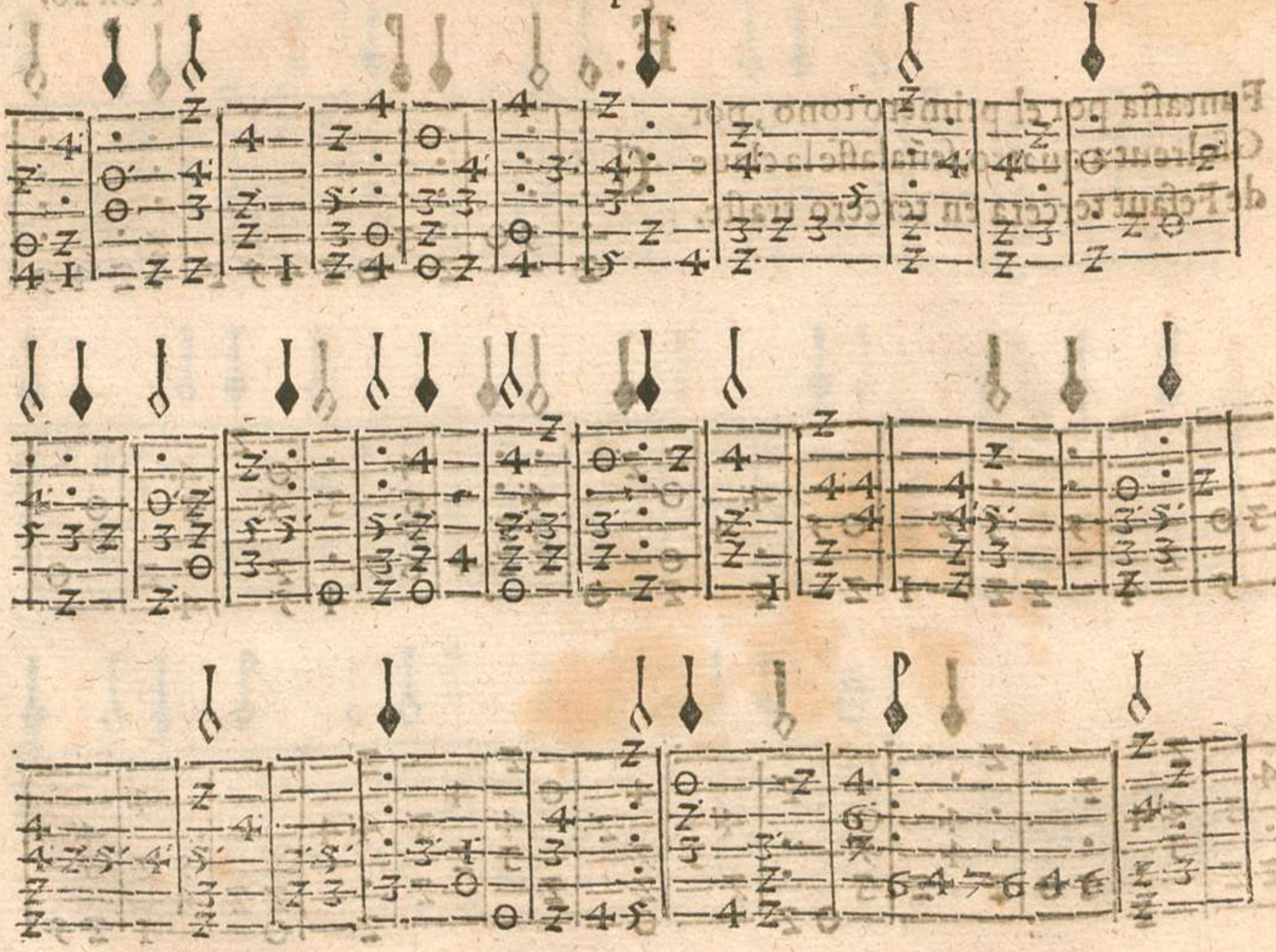


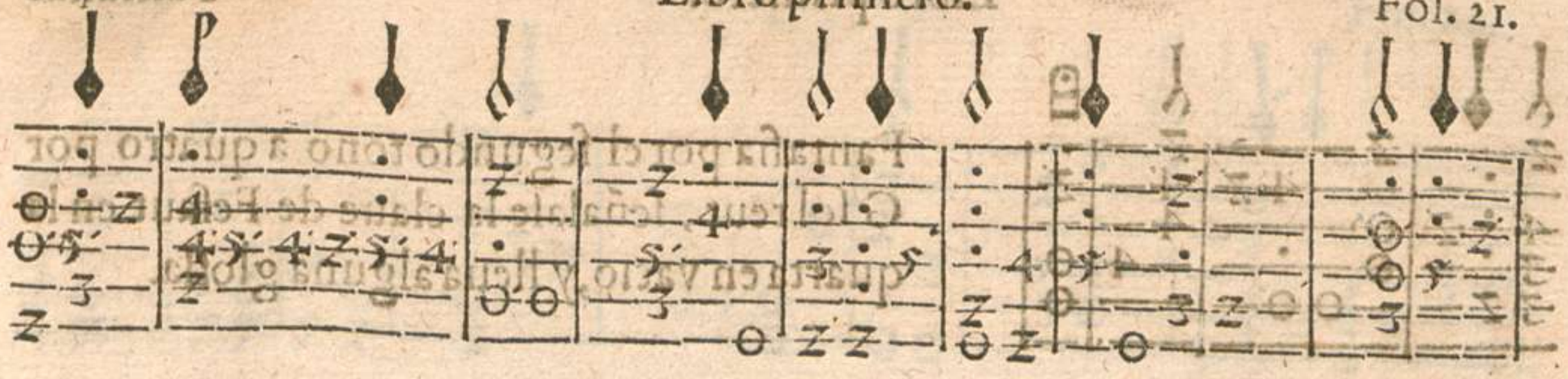


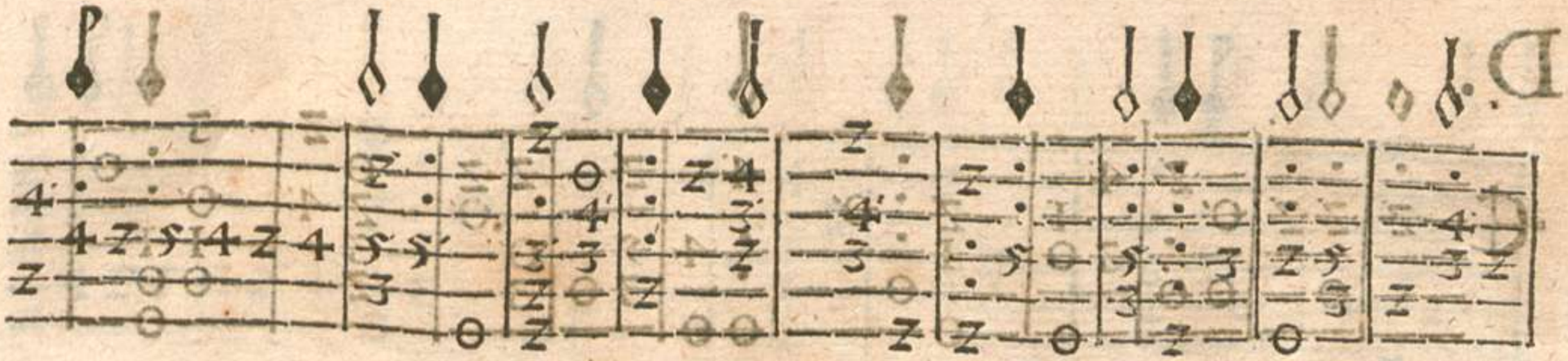


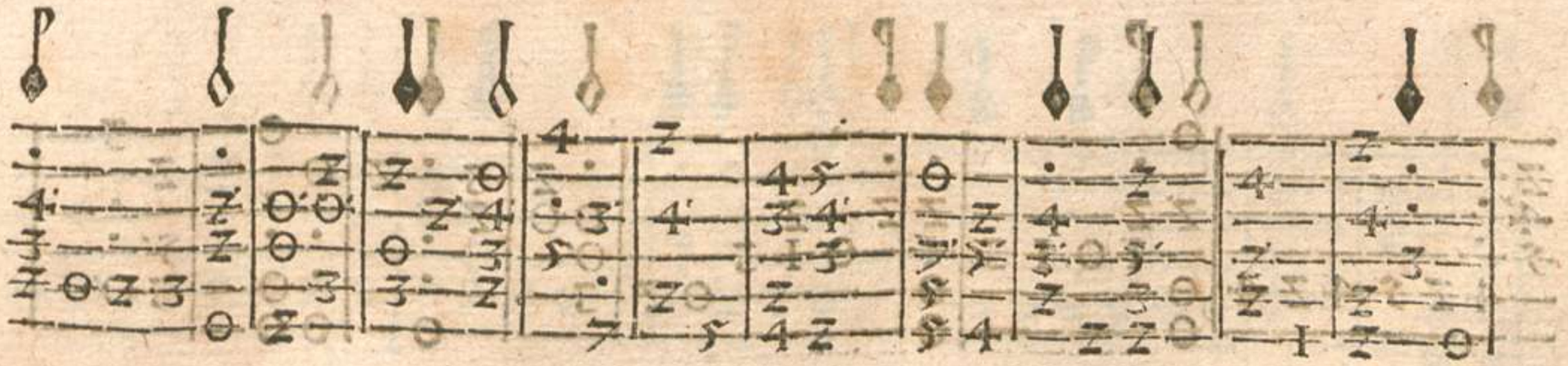
Fantasia por el primero tono, por Gsolreut a quatro, señalasse la claue de Fefaut tercera en tercero traste.

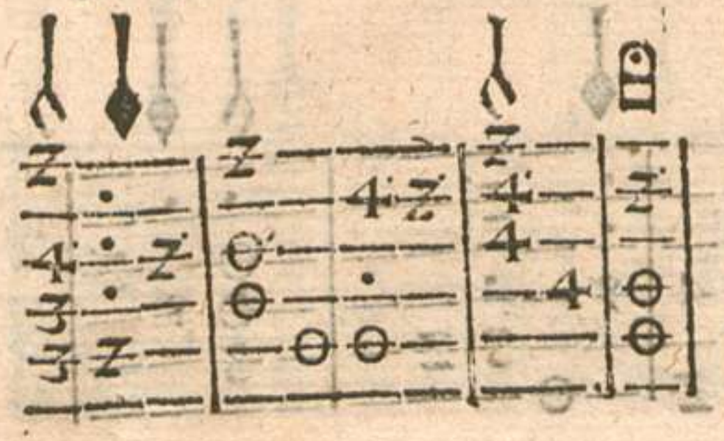






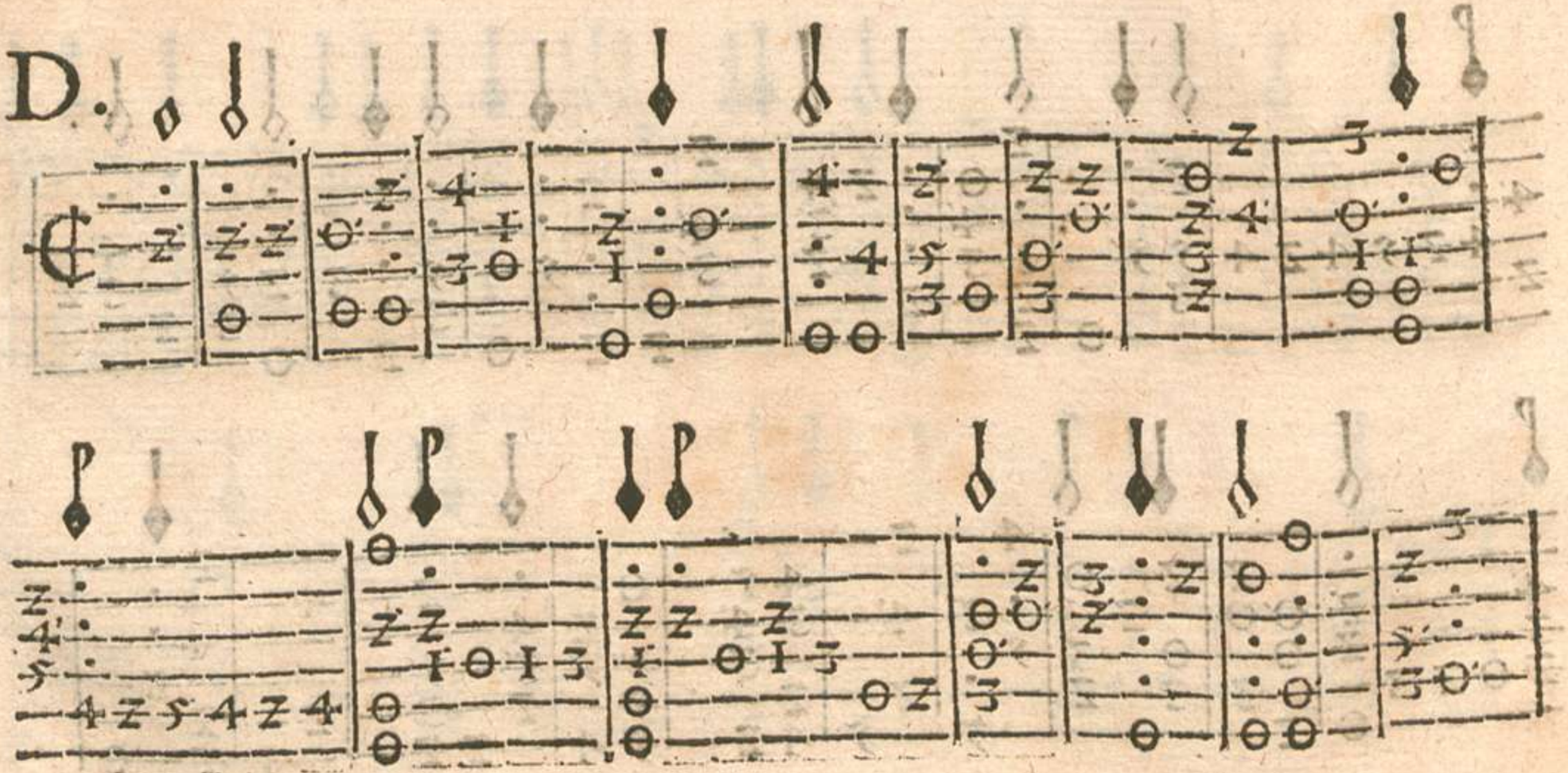


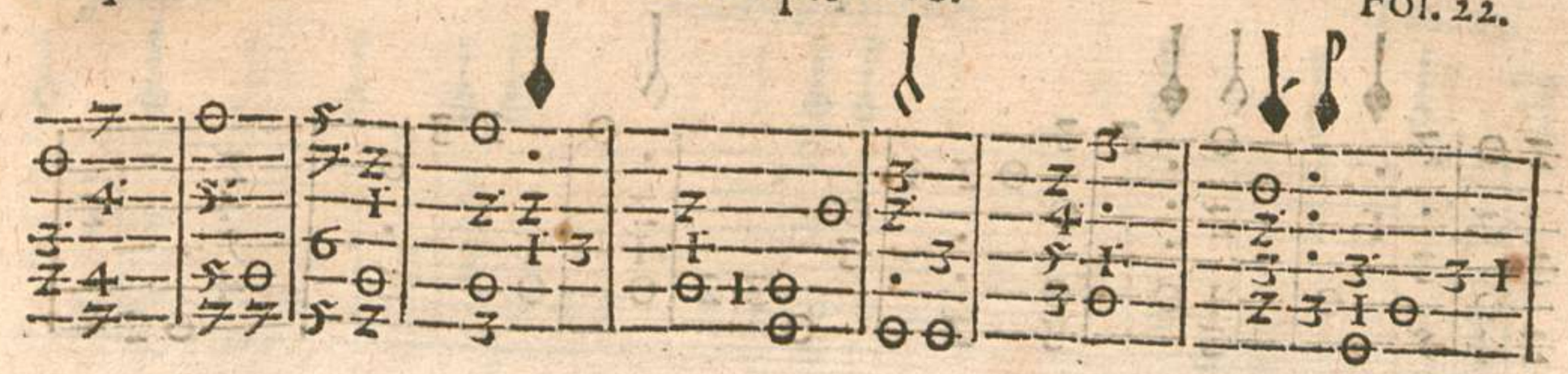


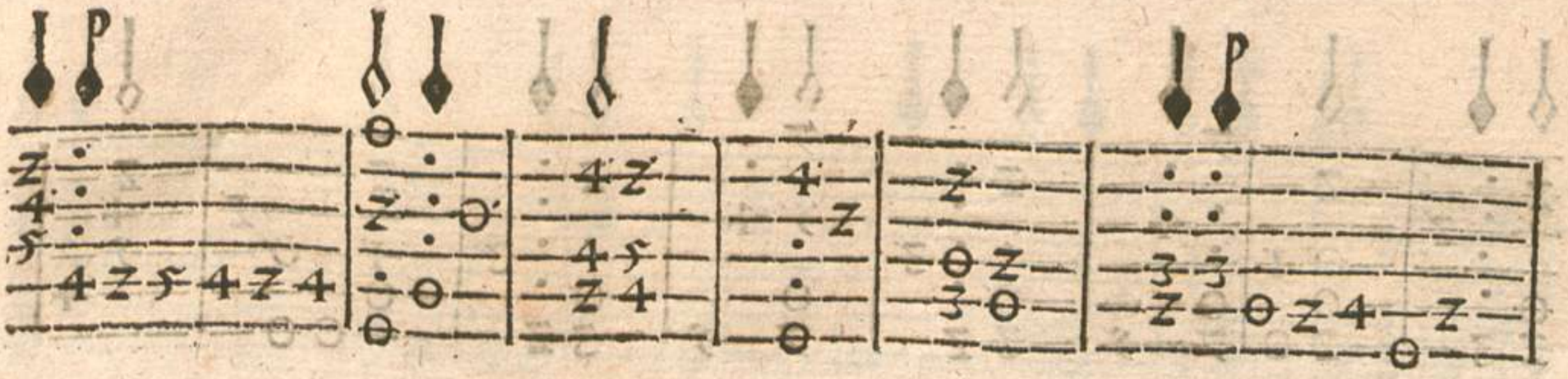


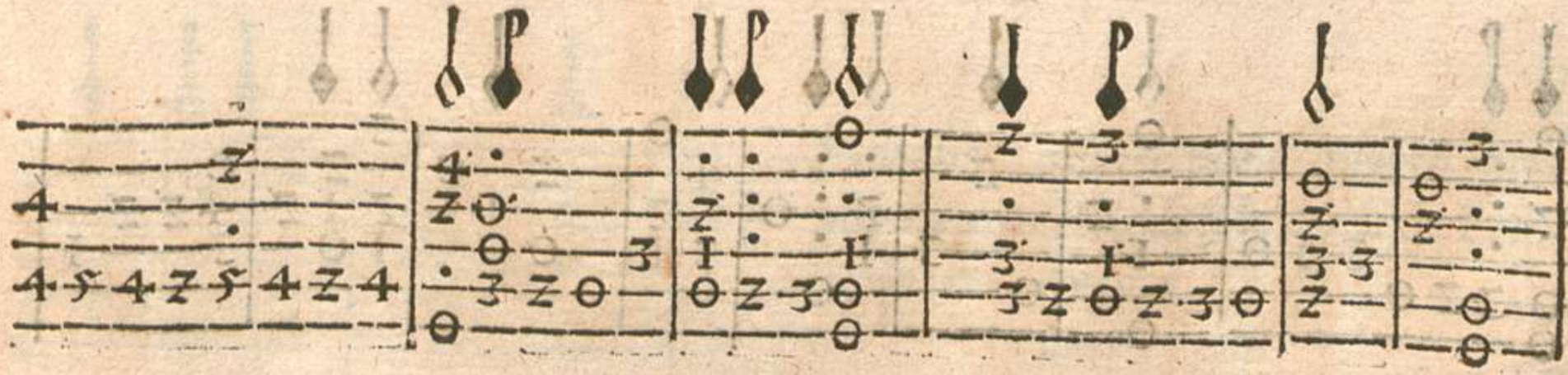
Fantasia por el segundo tono a quatro por G sol reut, señalale la claue de Fefaut en la quarta en vacio, y lleua alguna glosa.

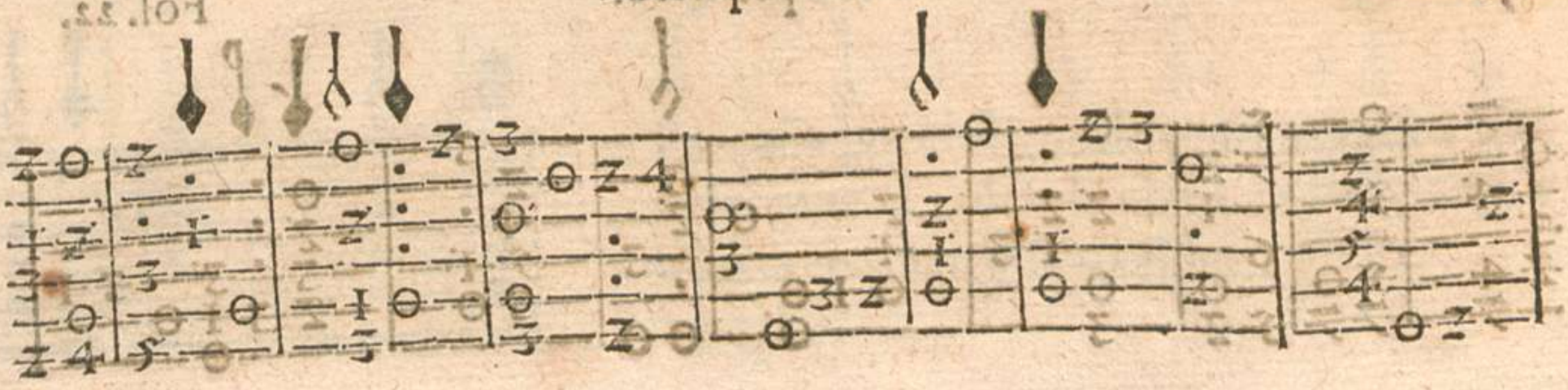
D.

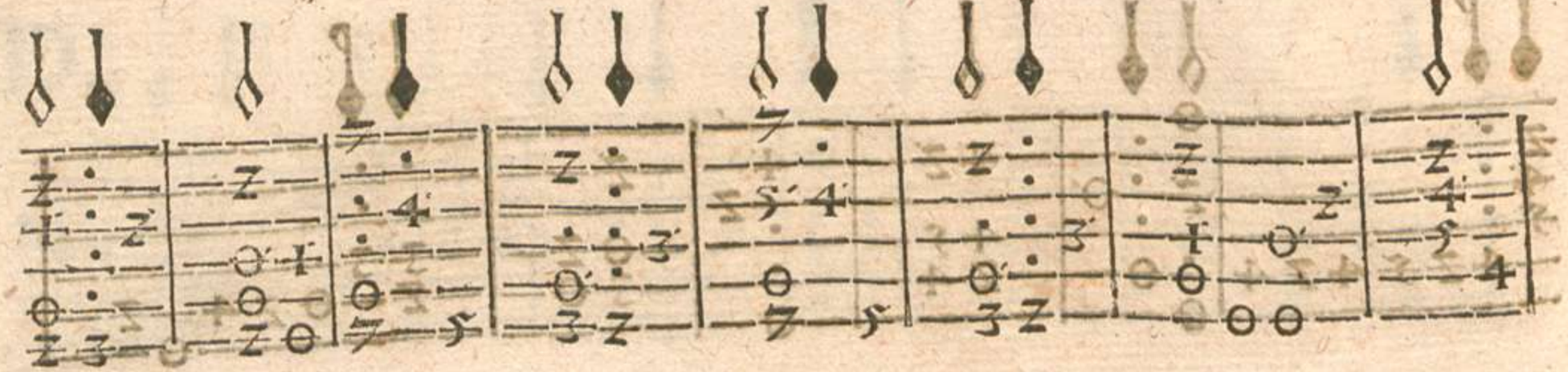


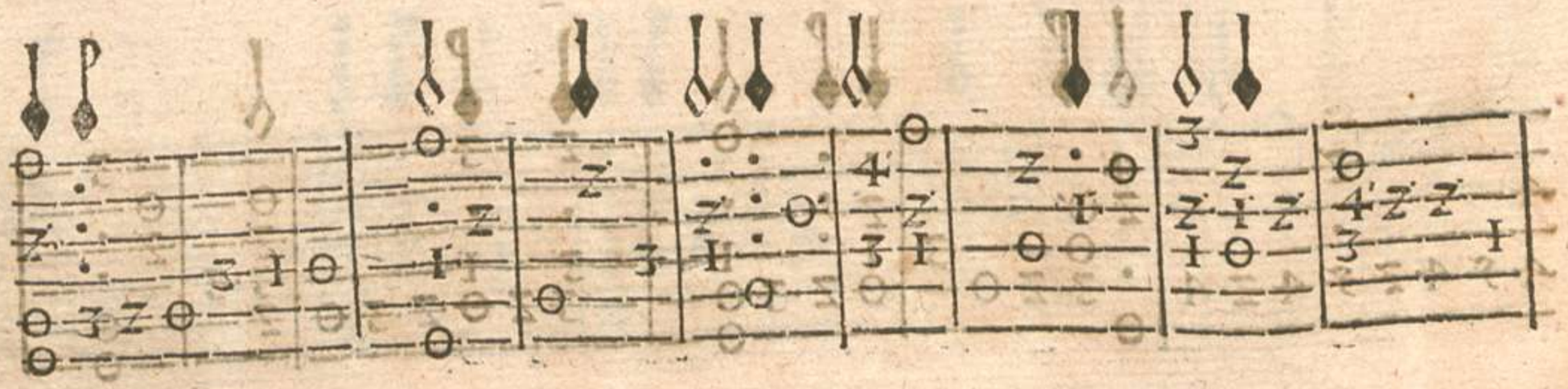


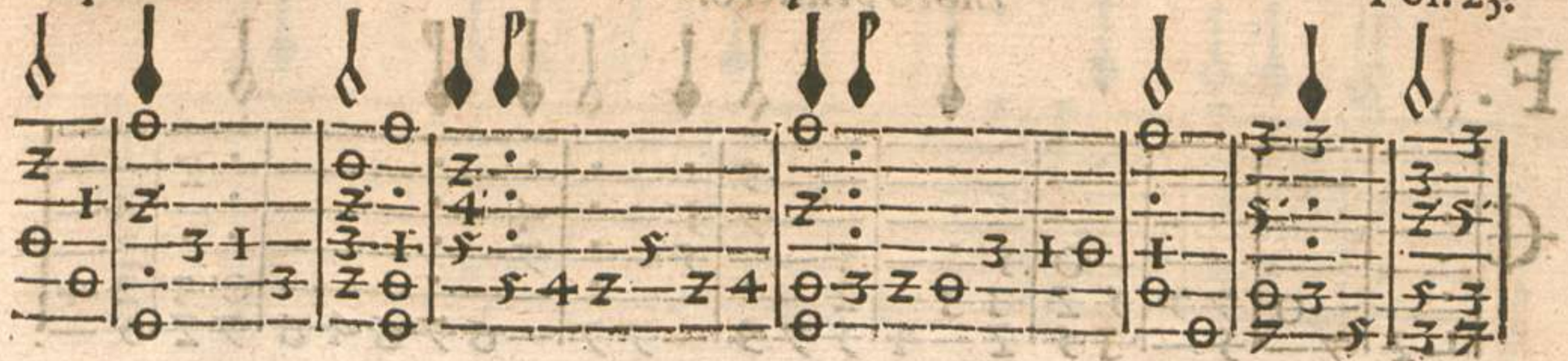


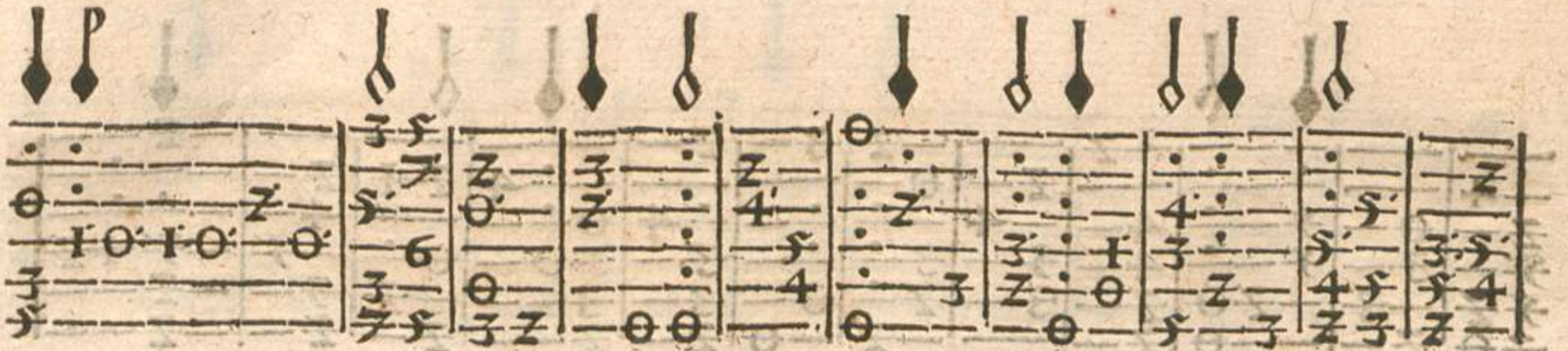


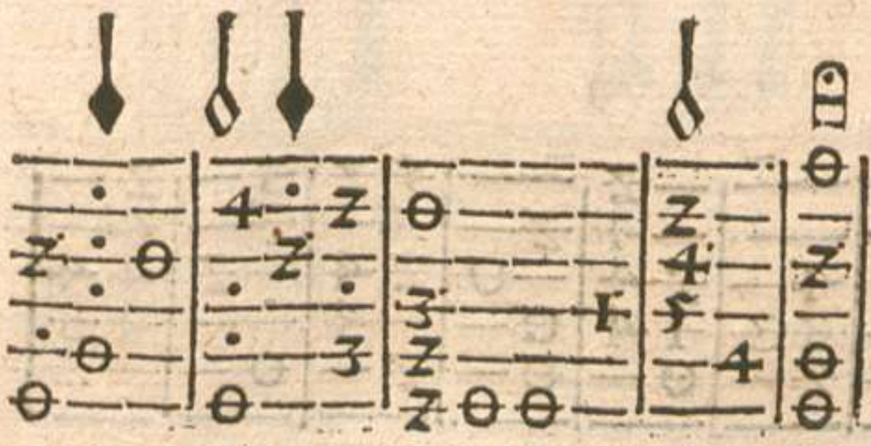






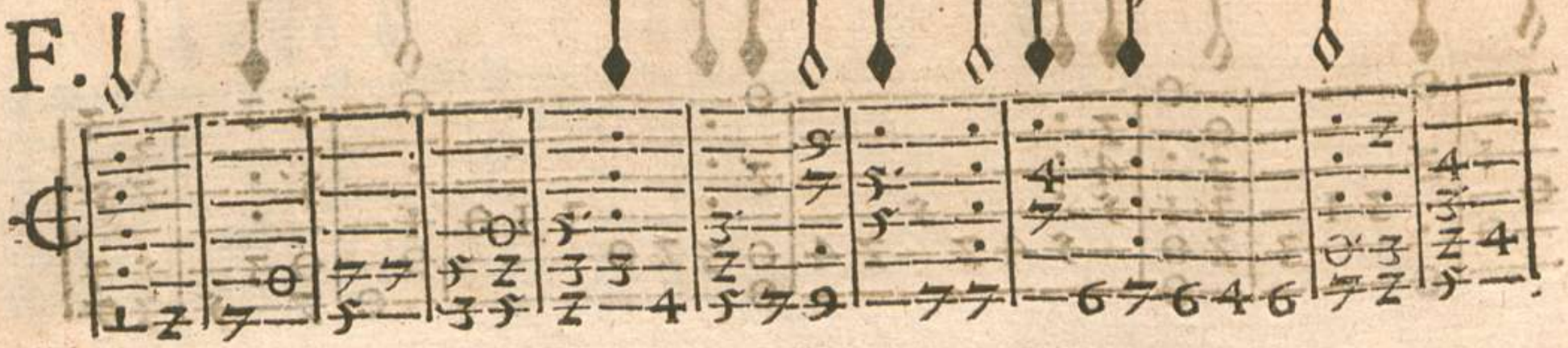


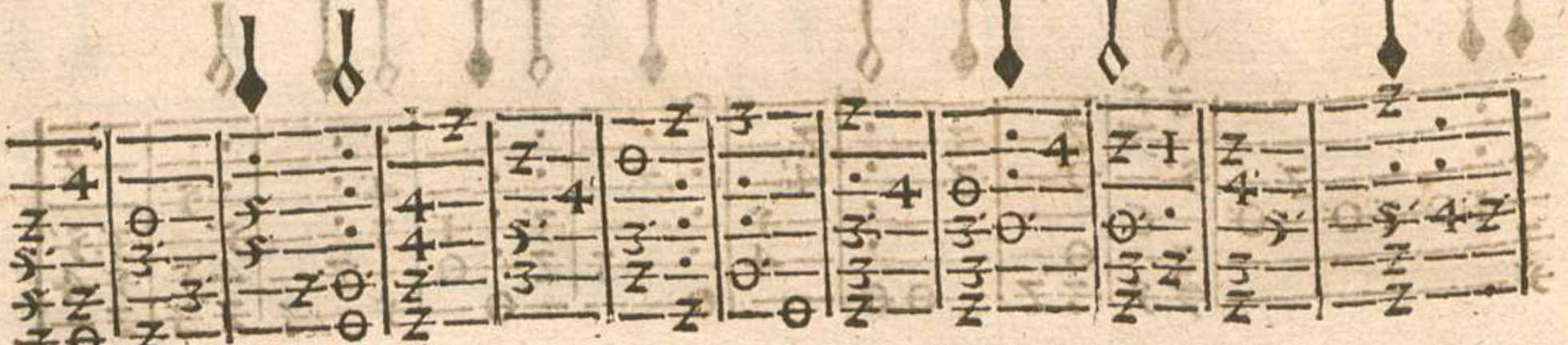


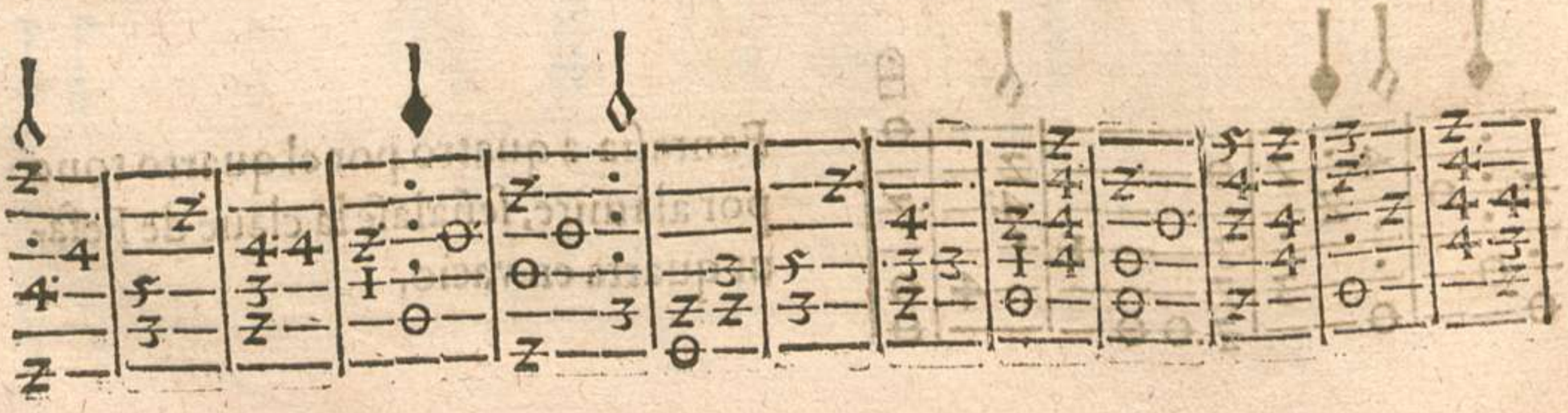


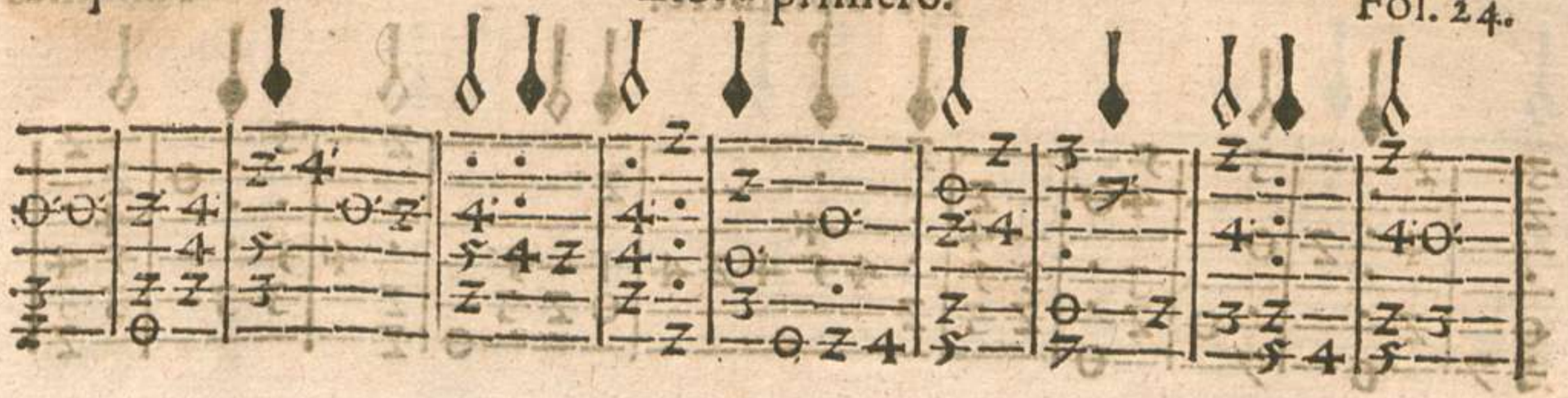
Fantasia a quatro por el quarto tono por alamire, señalase la claue de Fefaut quarta en vacio.

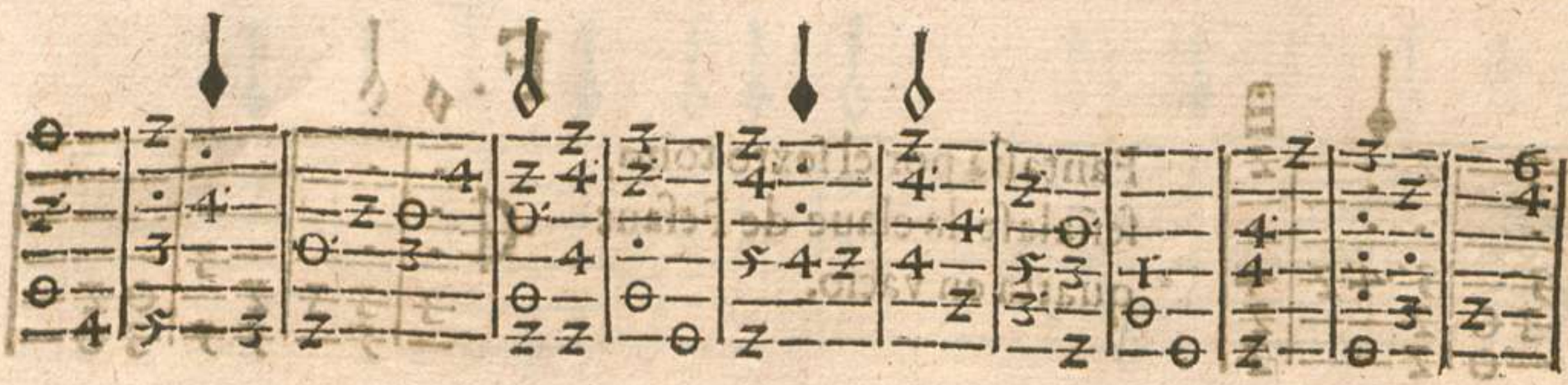
F.

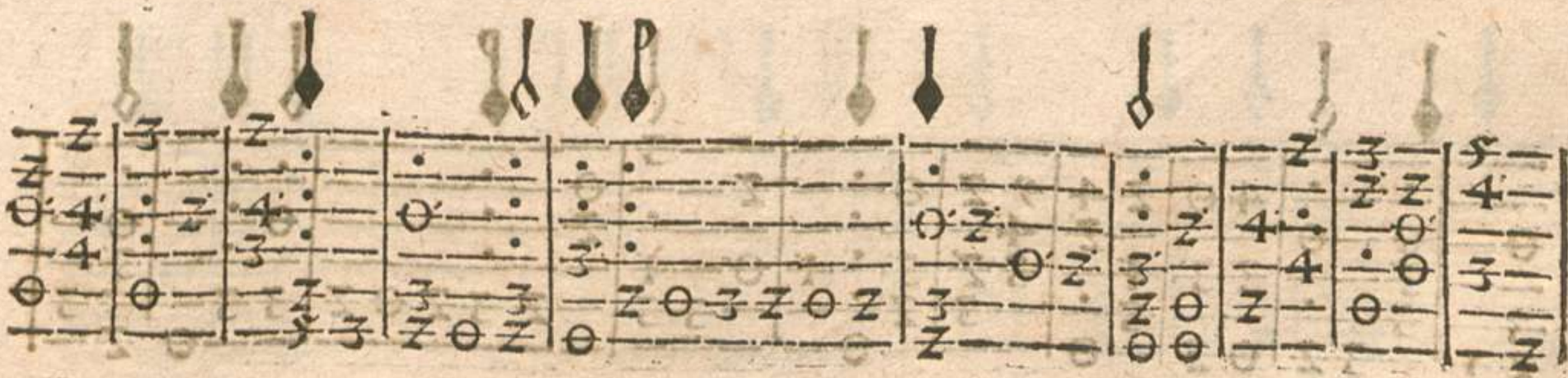


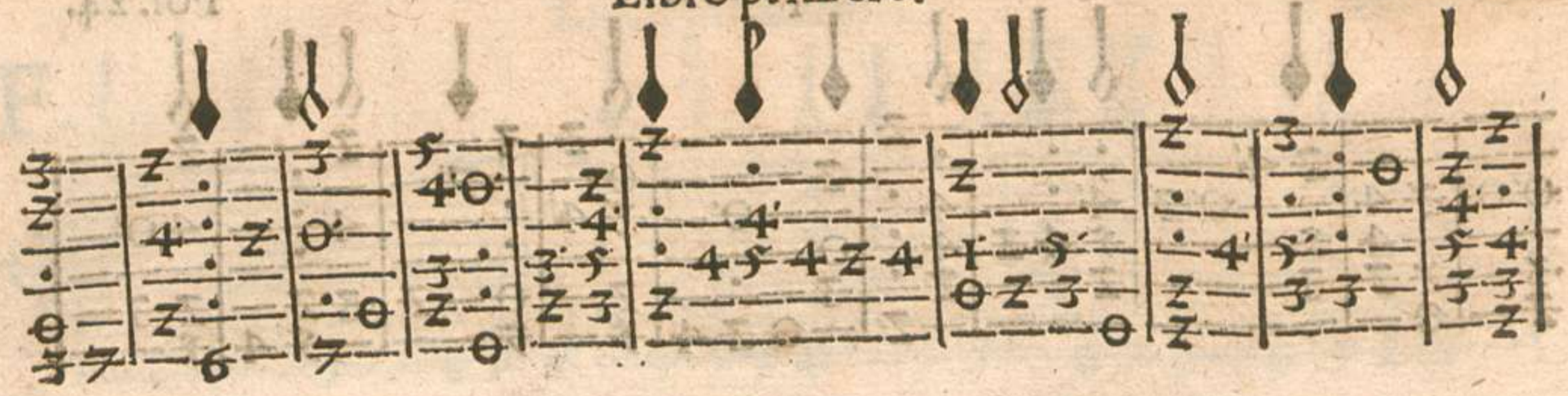


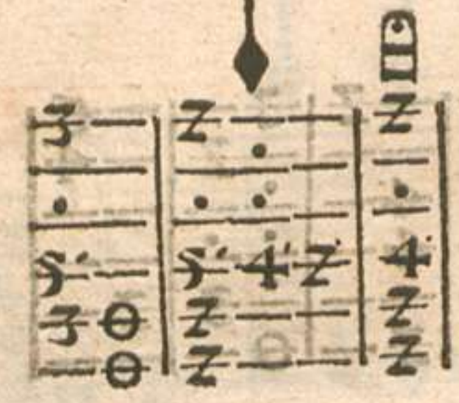




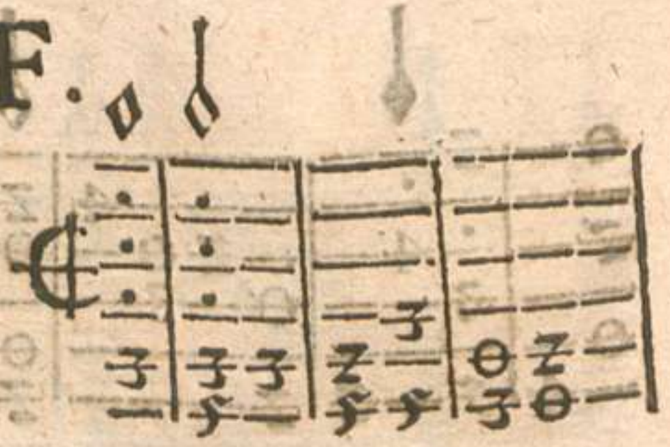


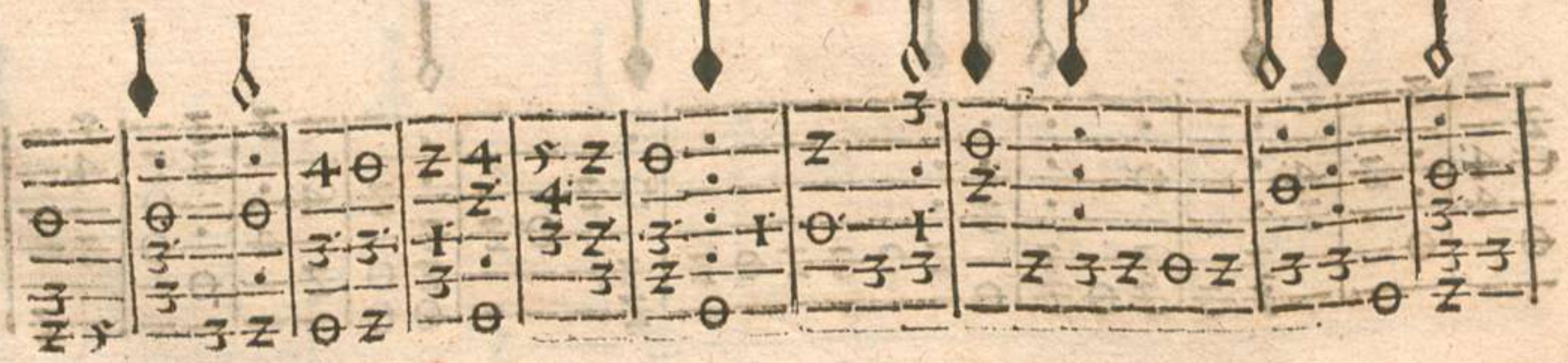


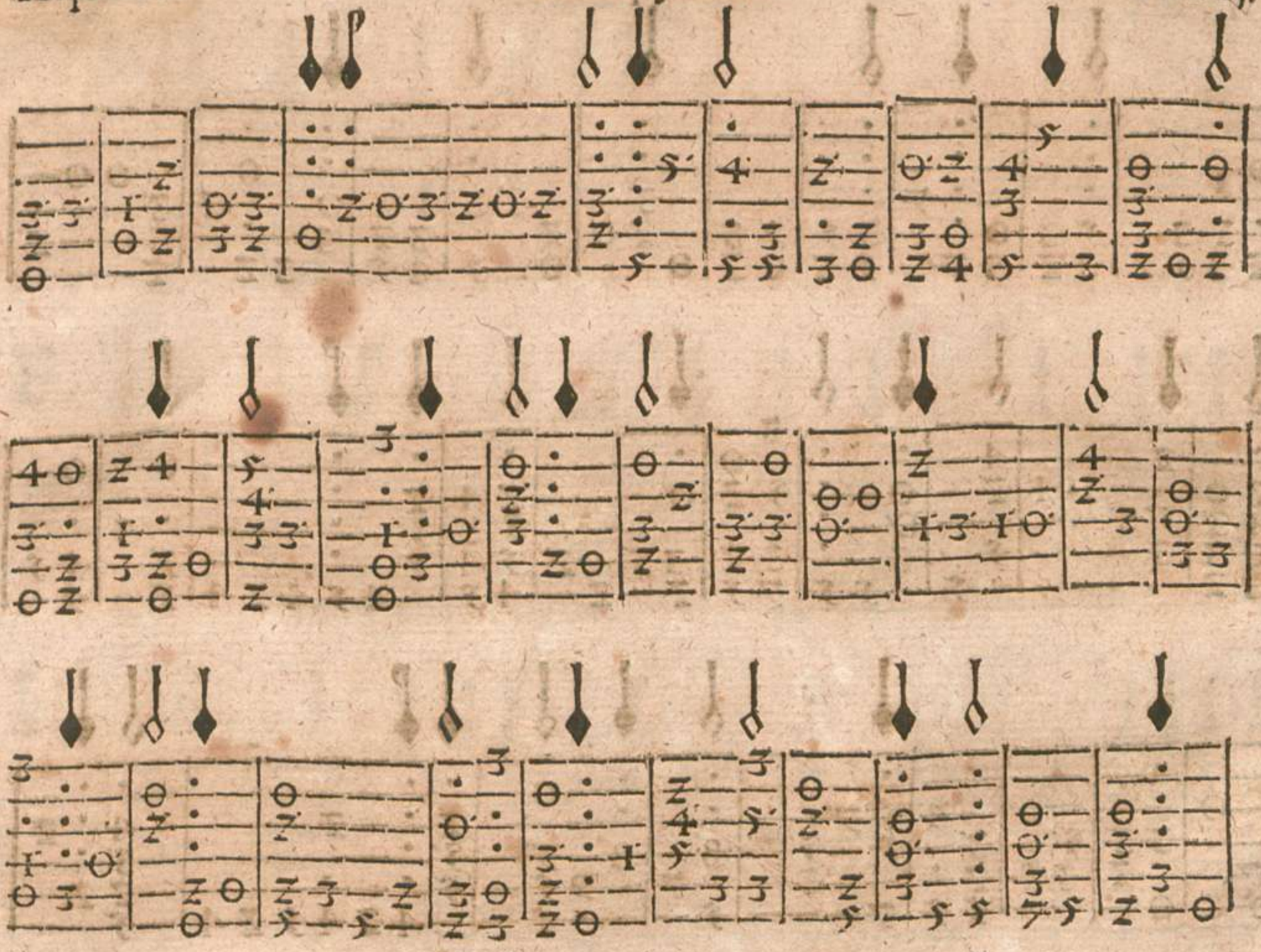


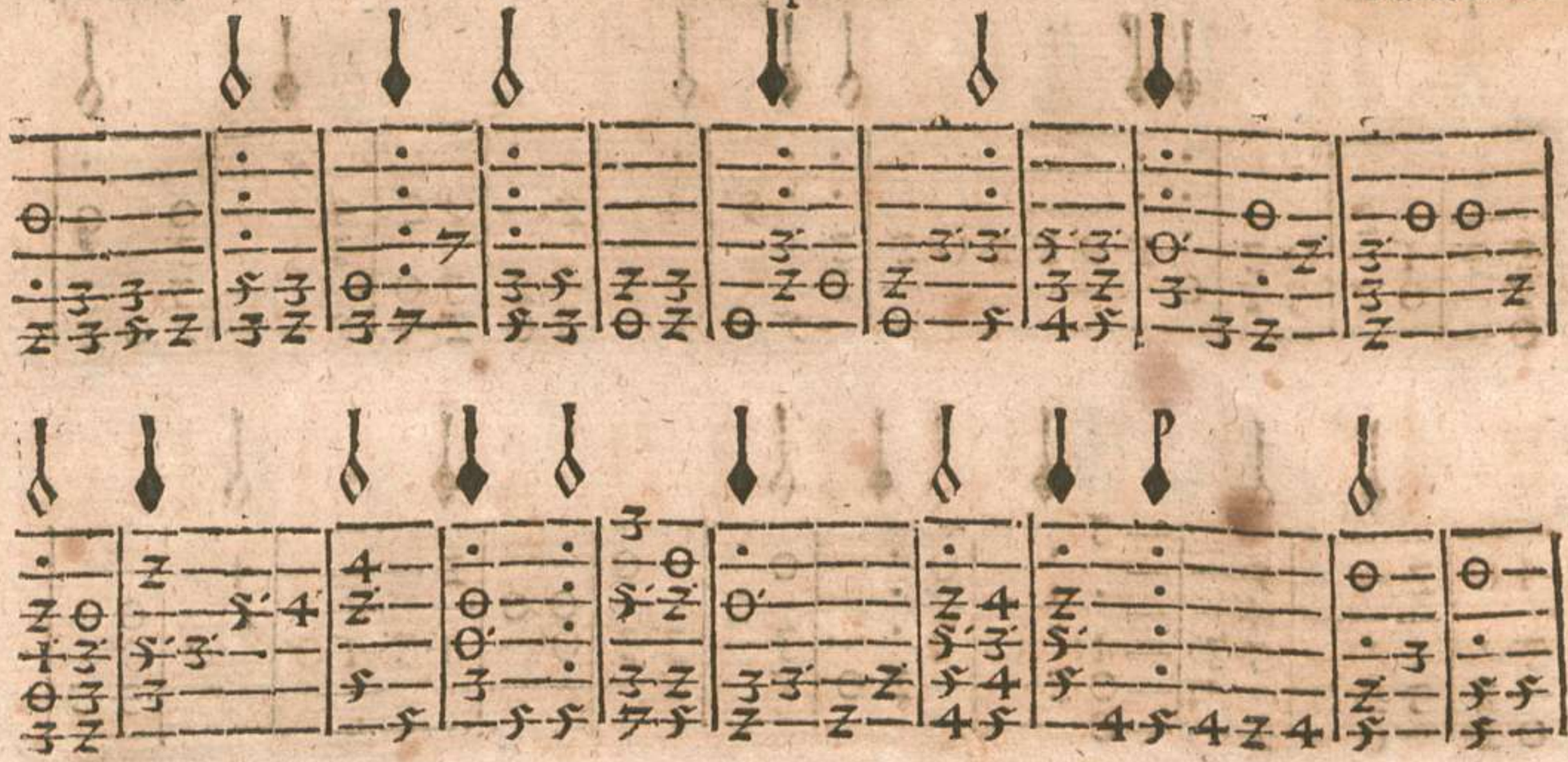


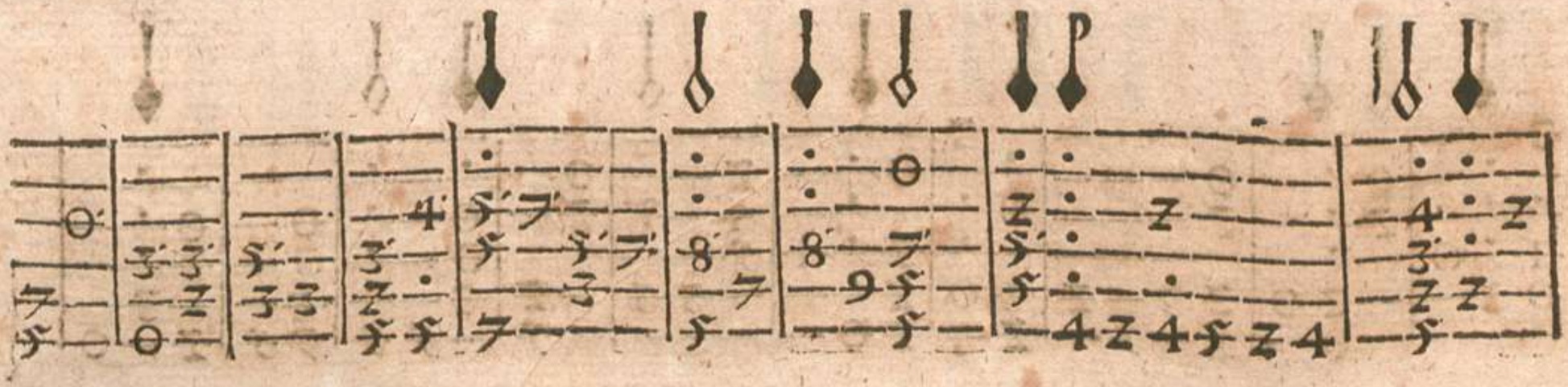
Fantasia por el sexto tono, señalase la clave de Fefaut quarta en vacio.

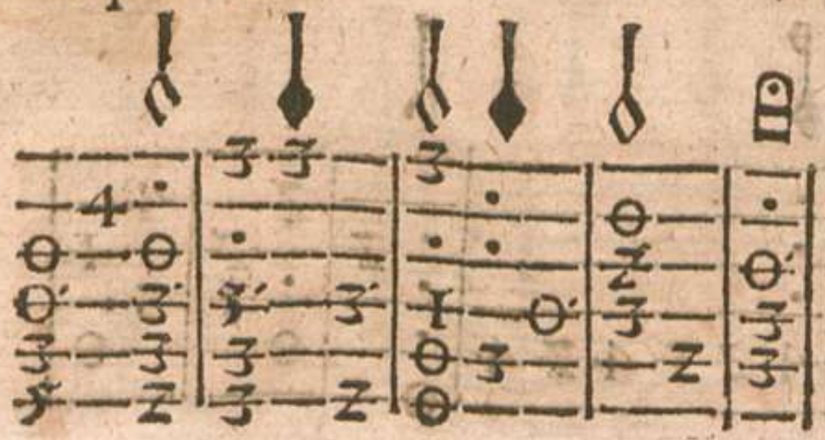






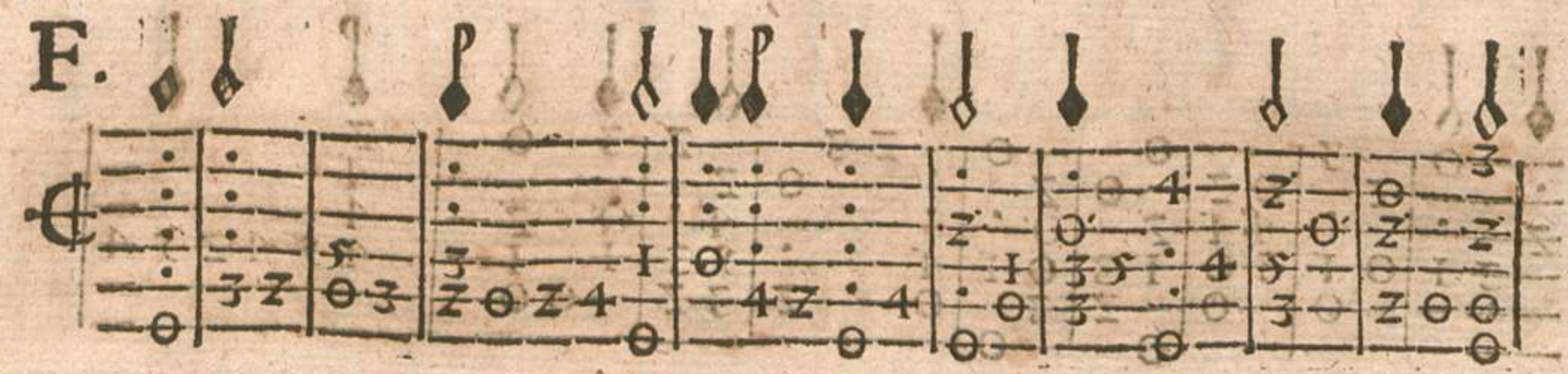


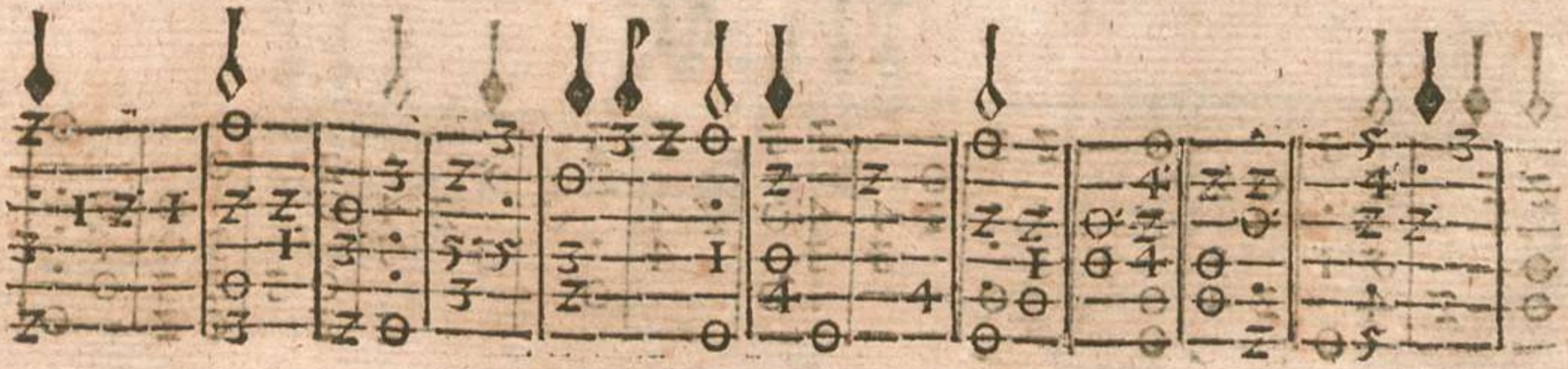


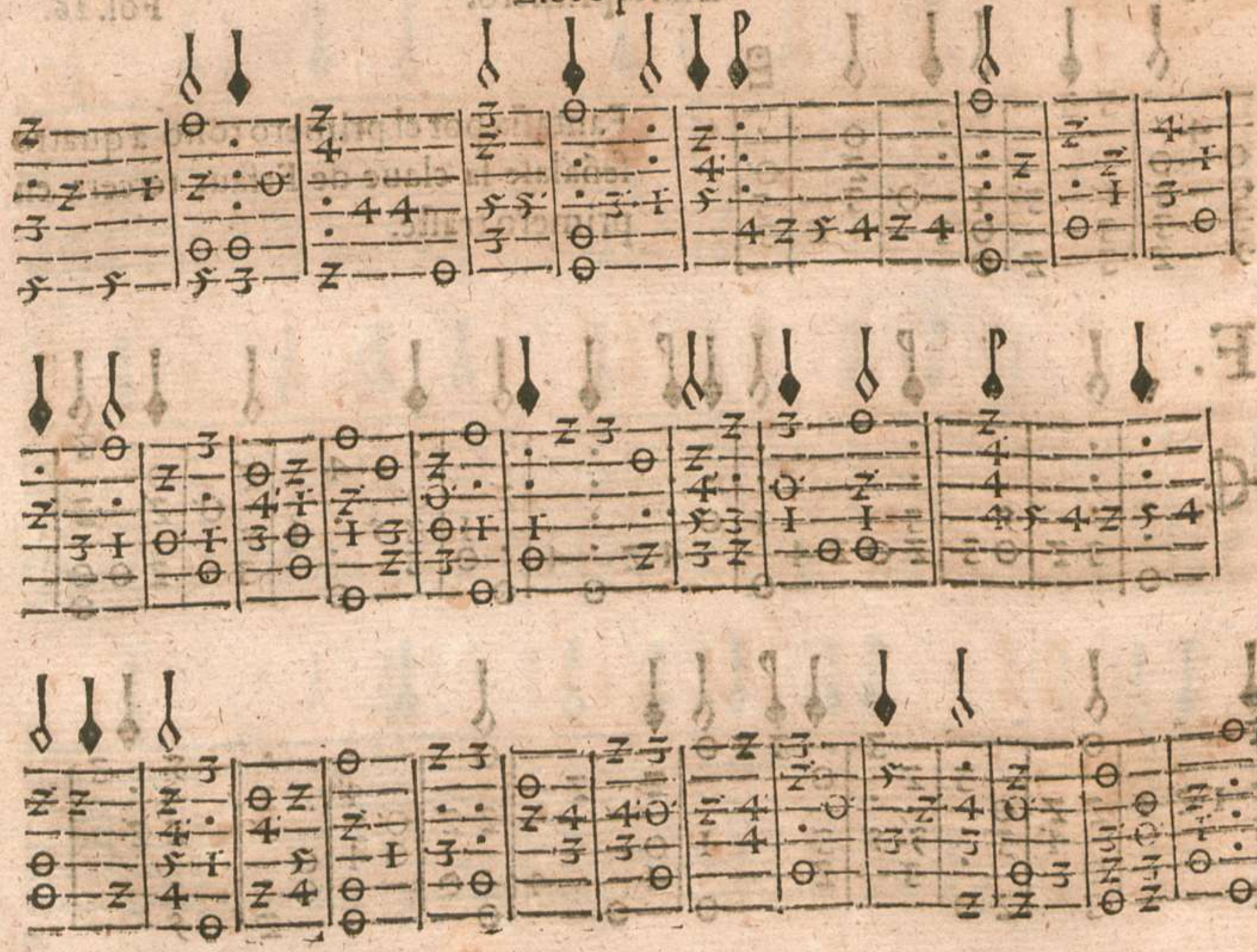


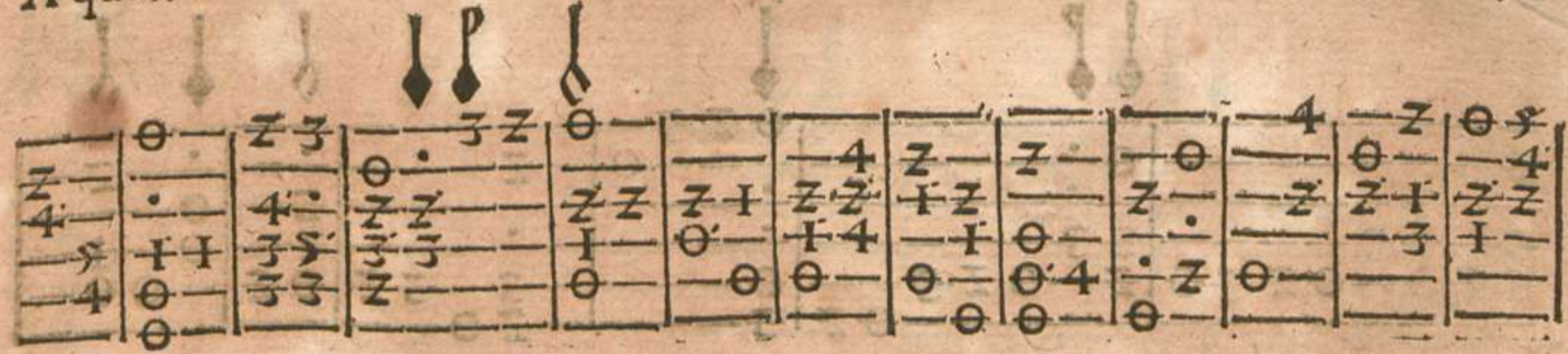
Fantasia por el primero tono a quatro señalase la clave de Fefaut tercera en primero traste.

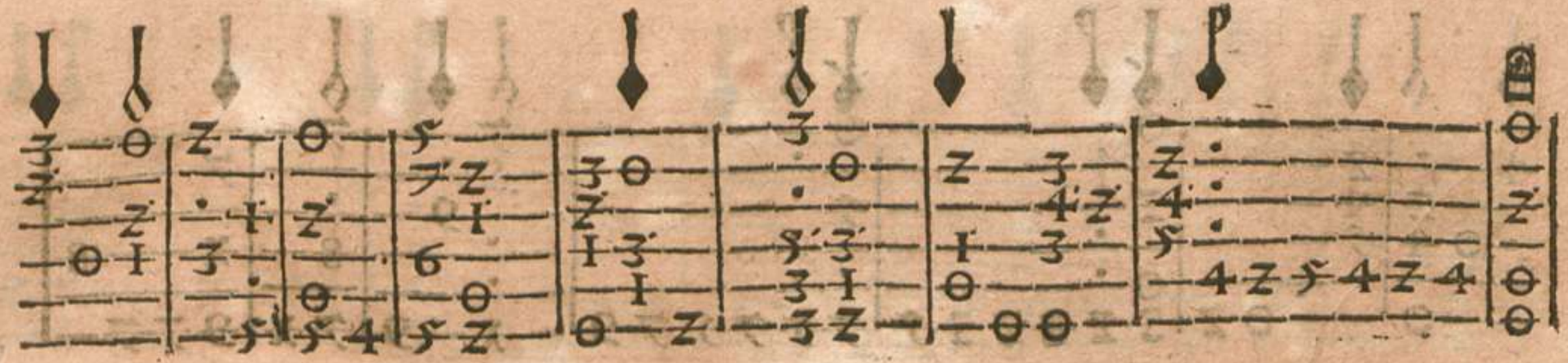
F.

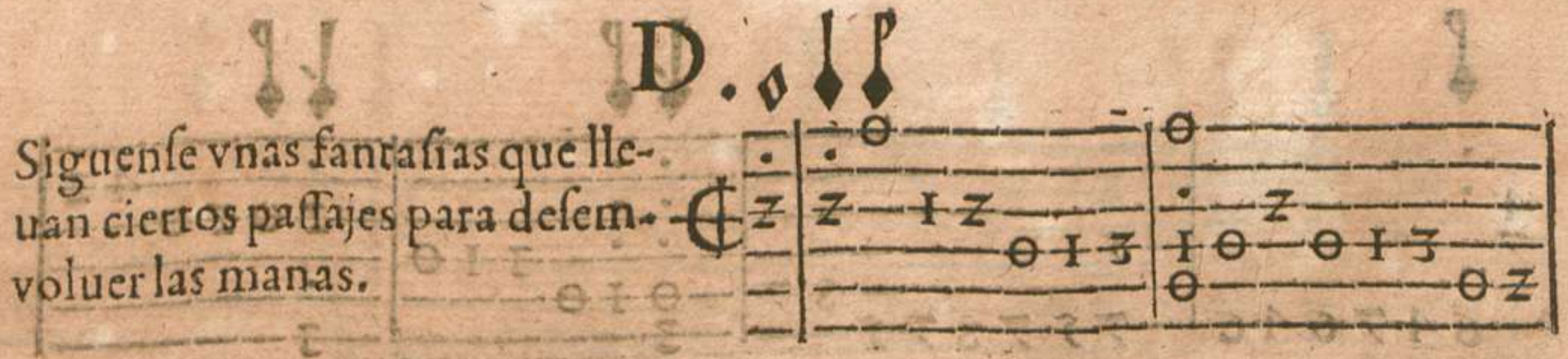




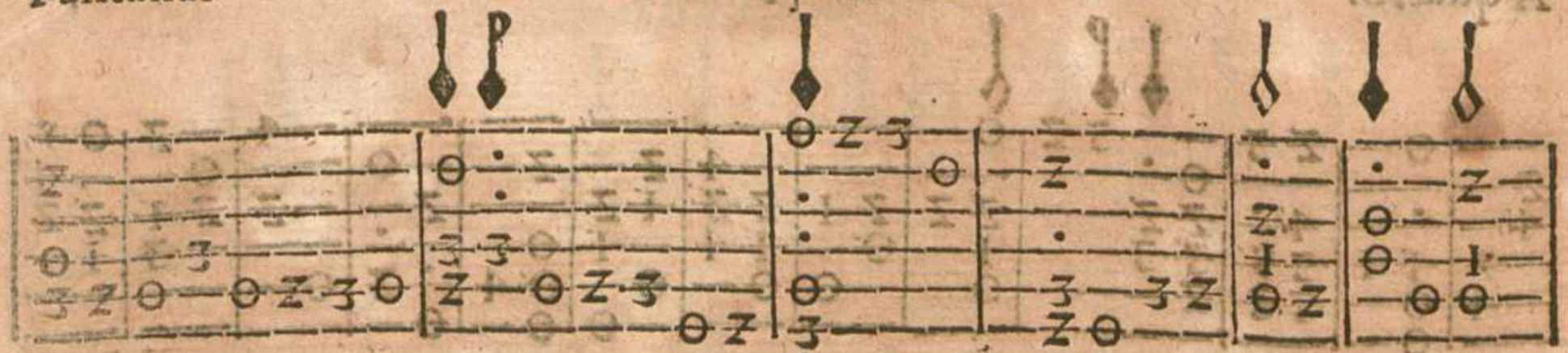


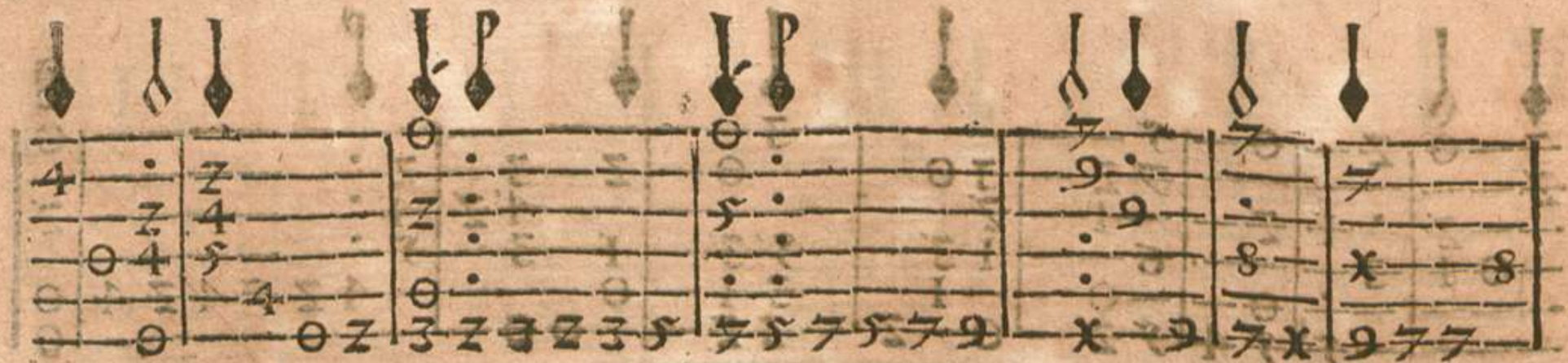


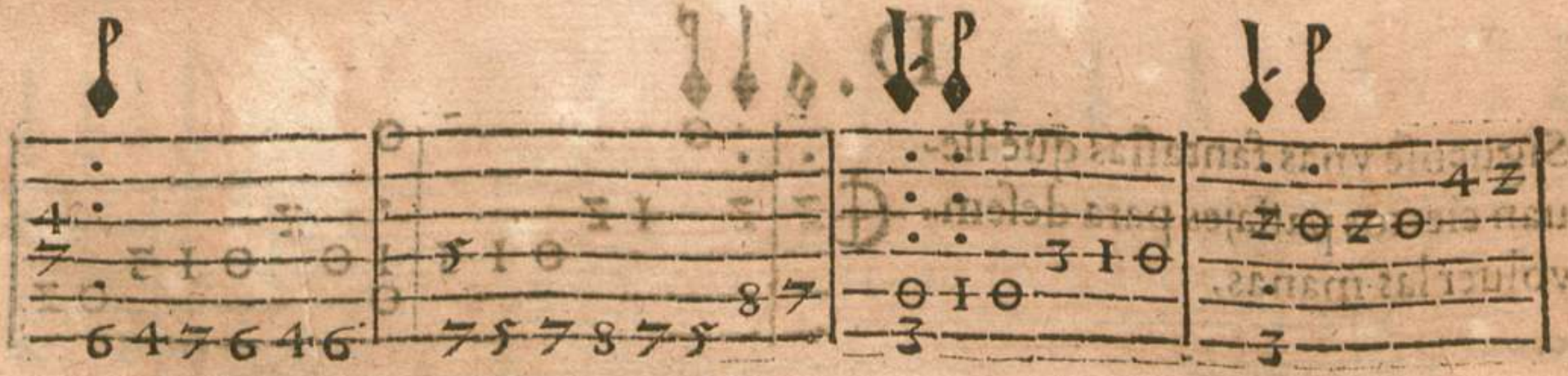


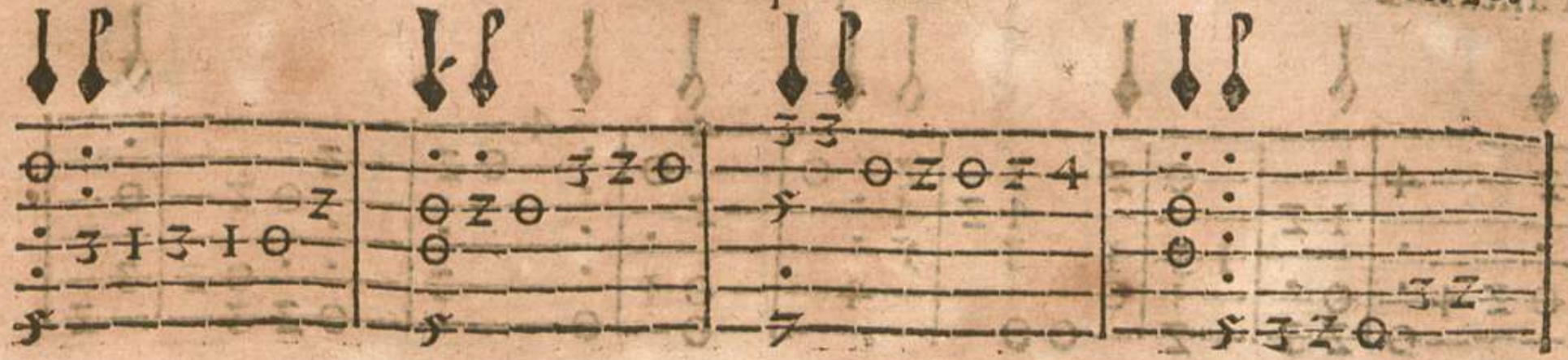


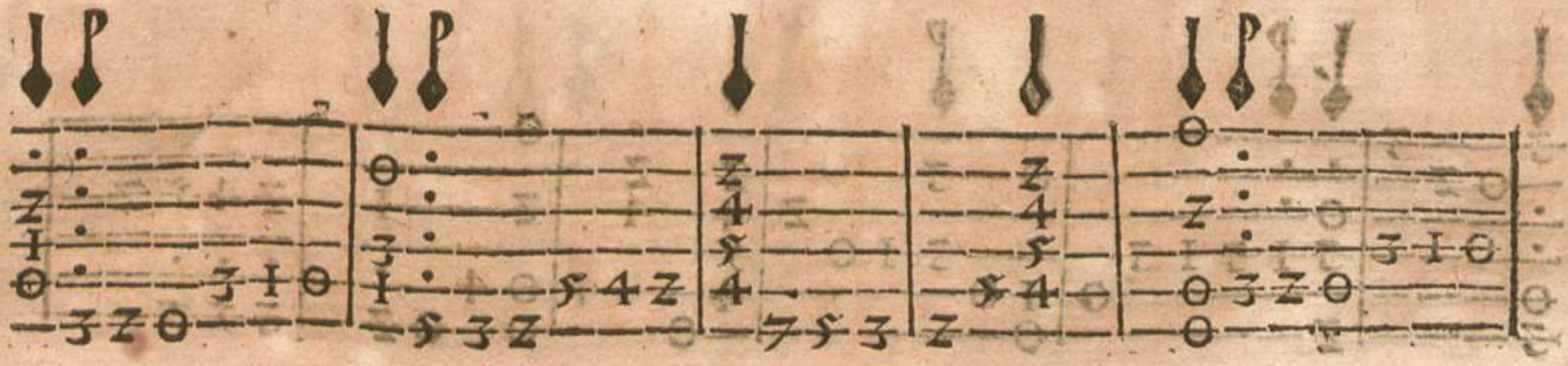
Siguense vnas fantasias que lleuan ciertos passajes para desemvoluer las manas.

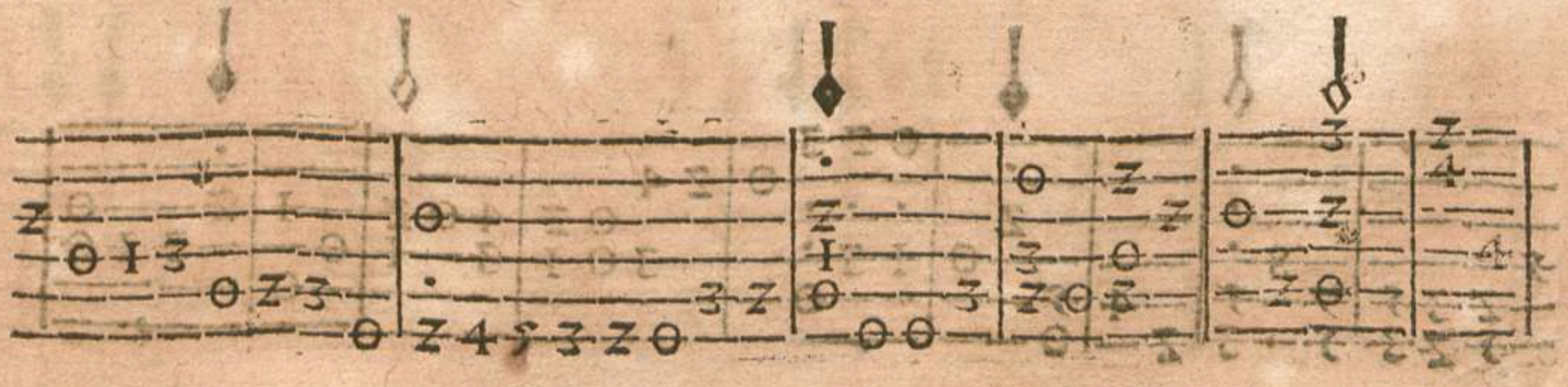


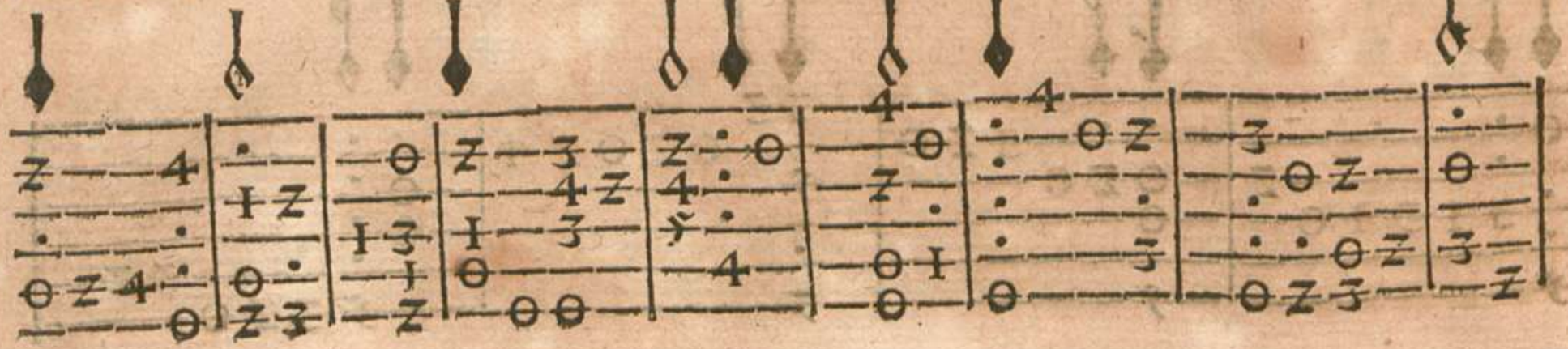


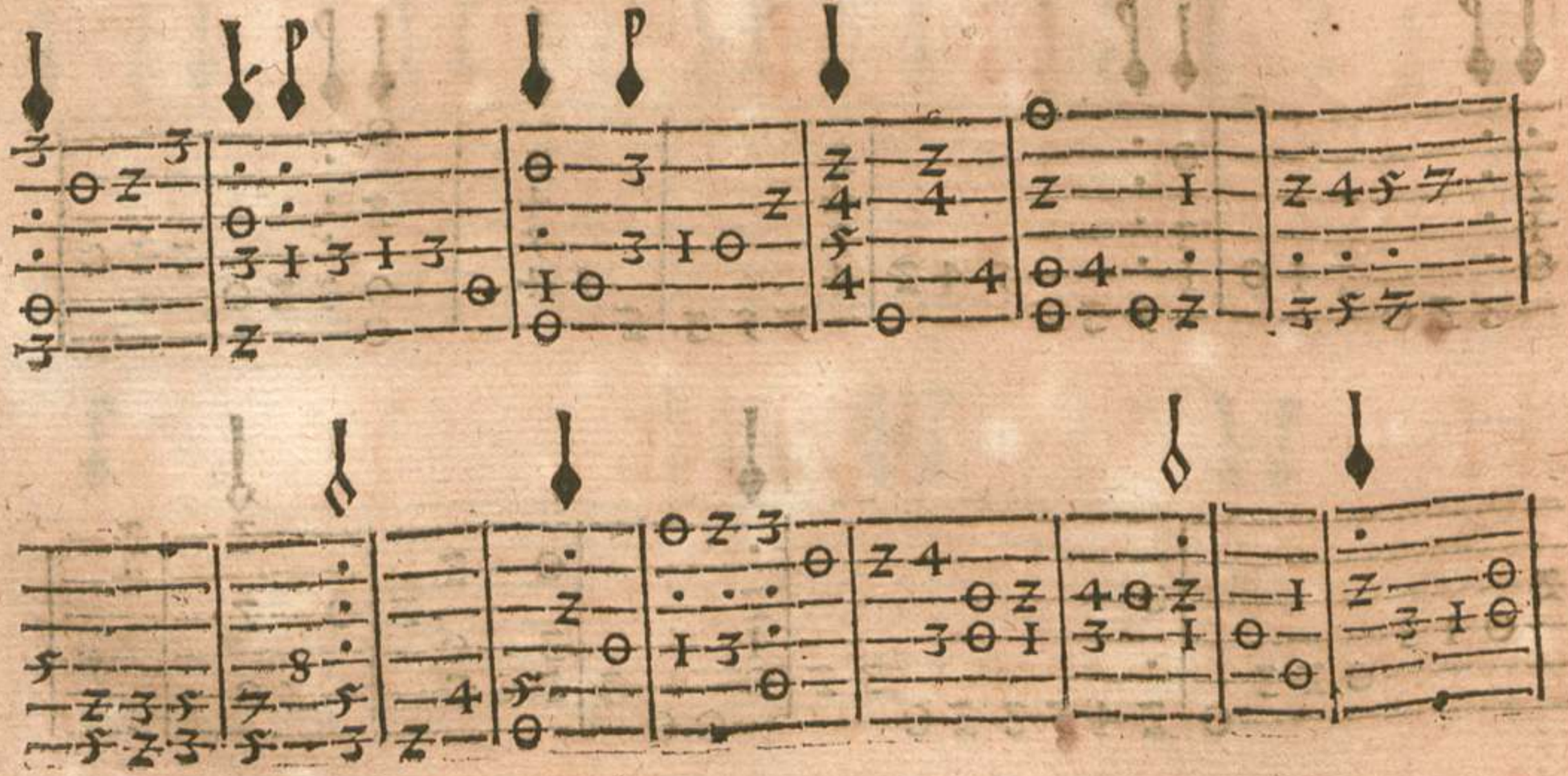


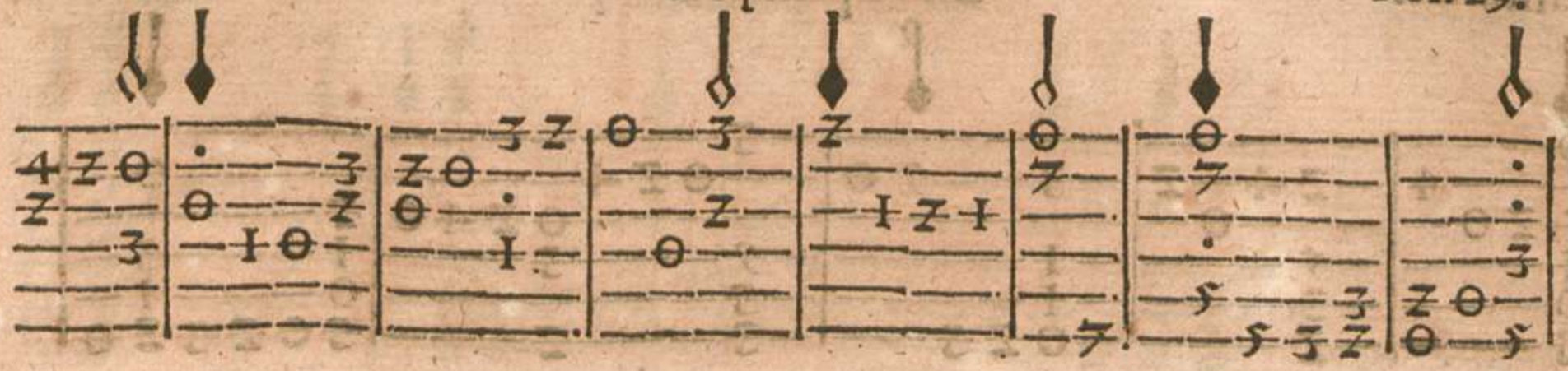


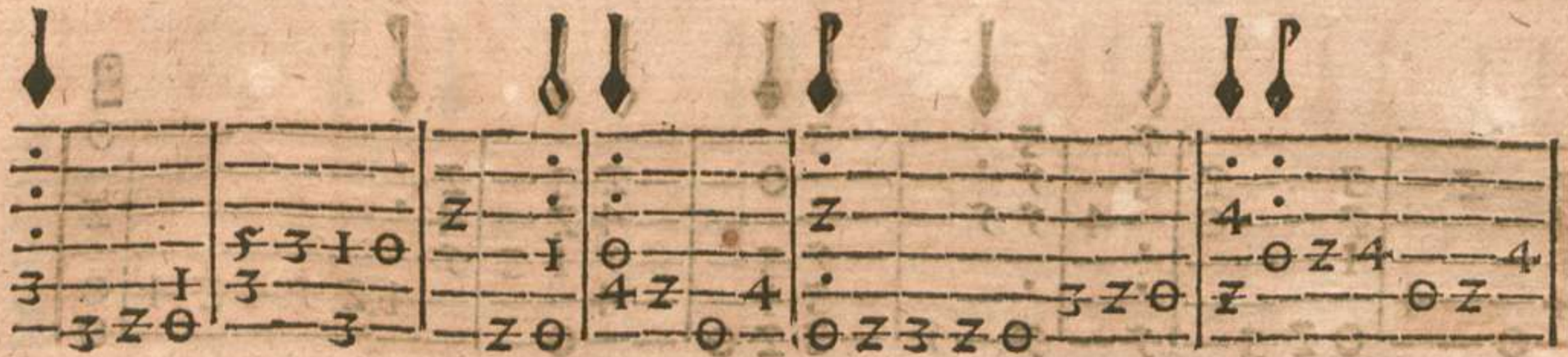


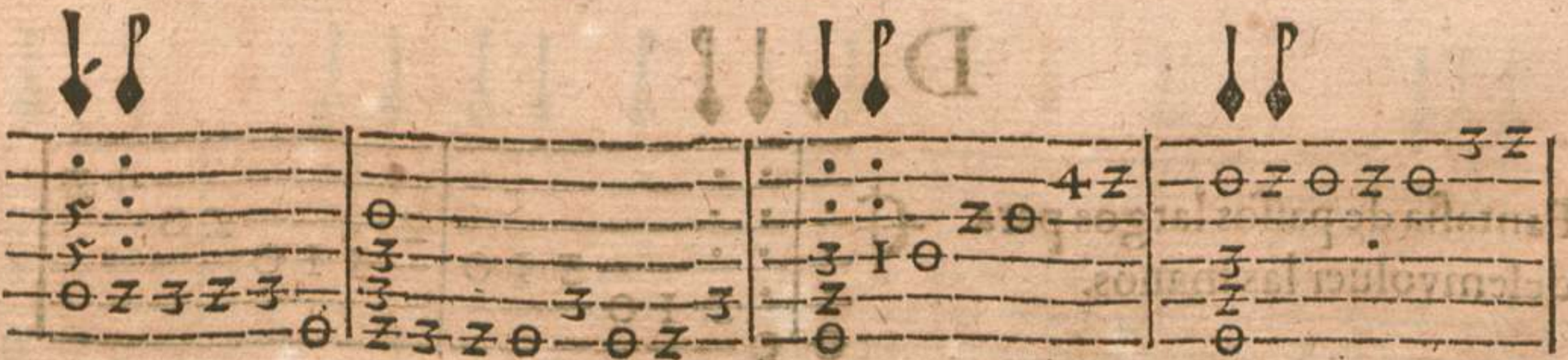


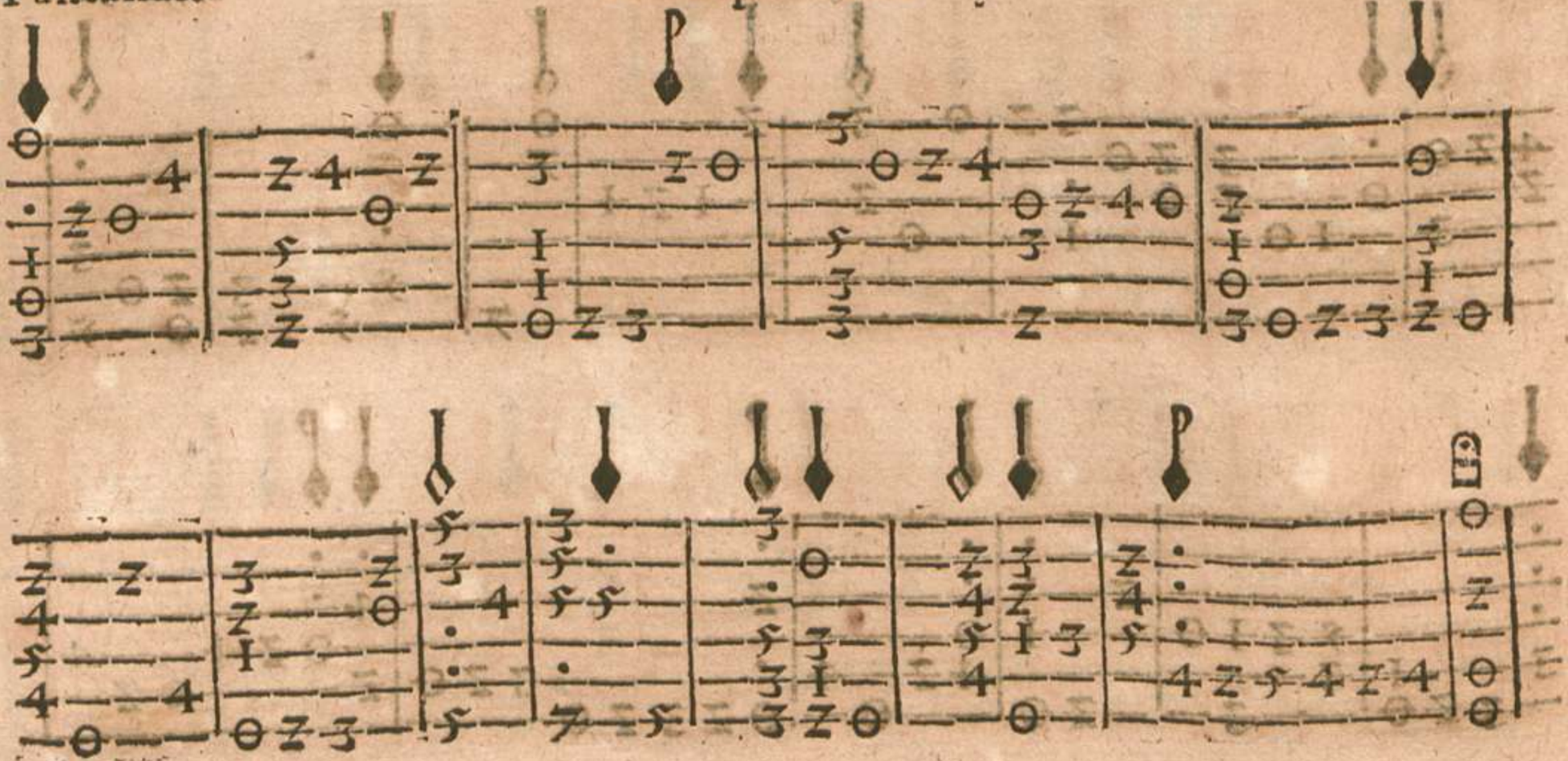






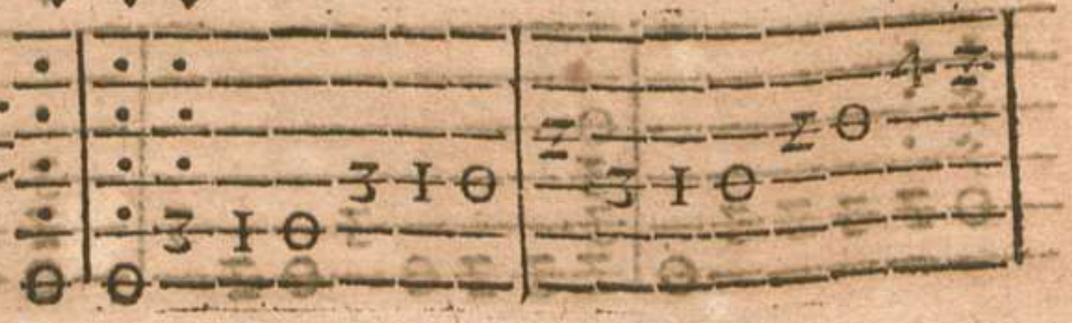


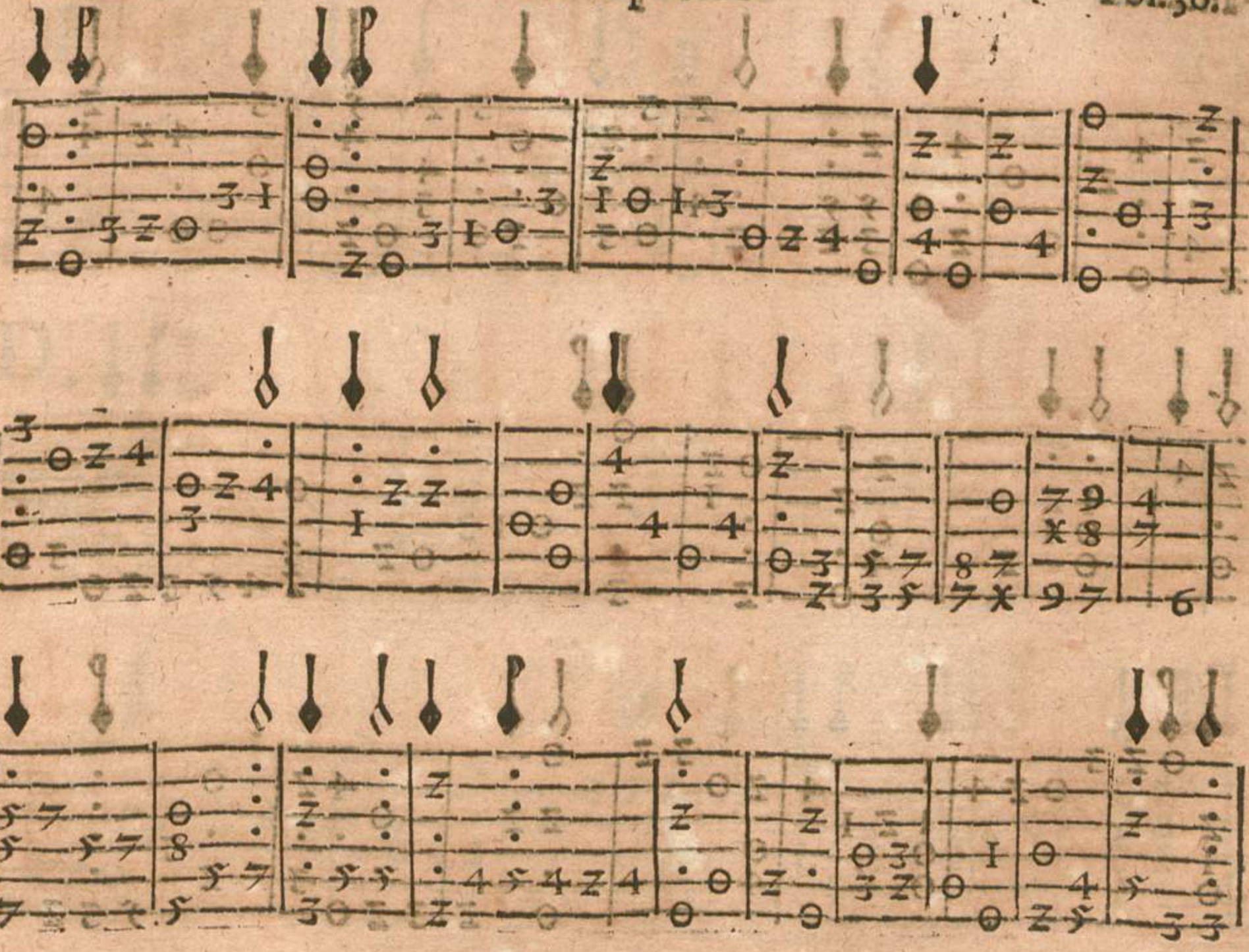


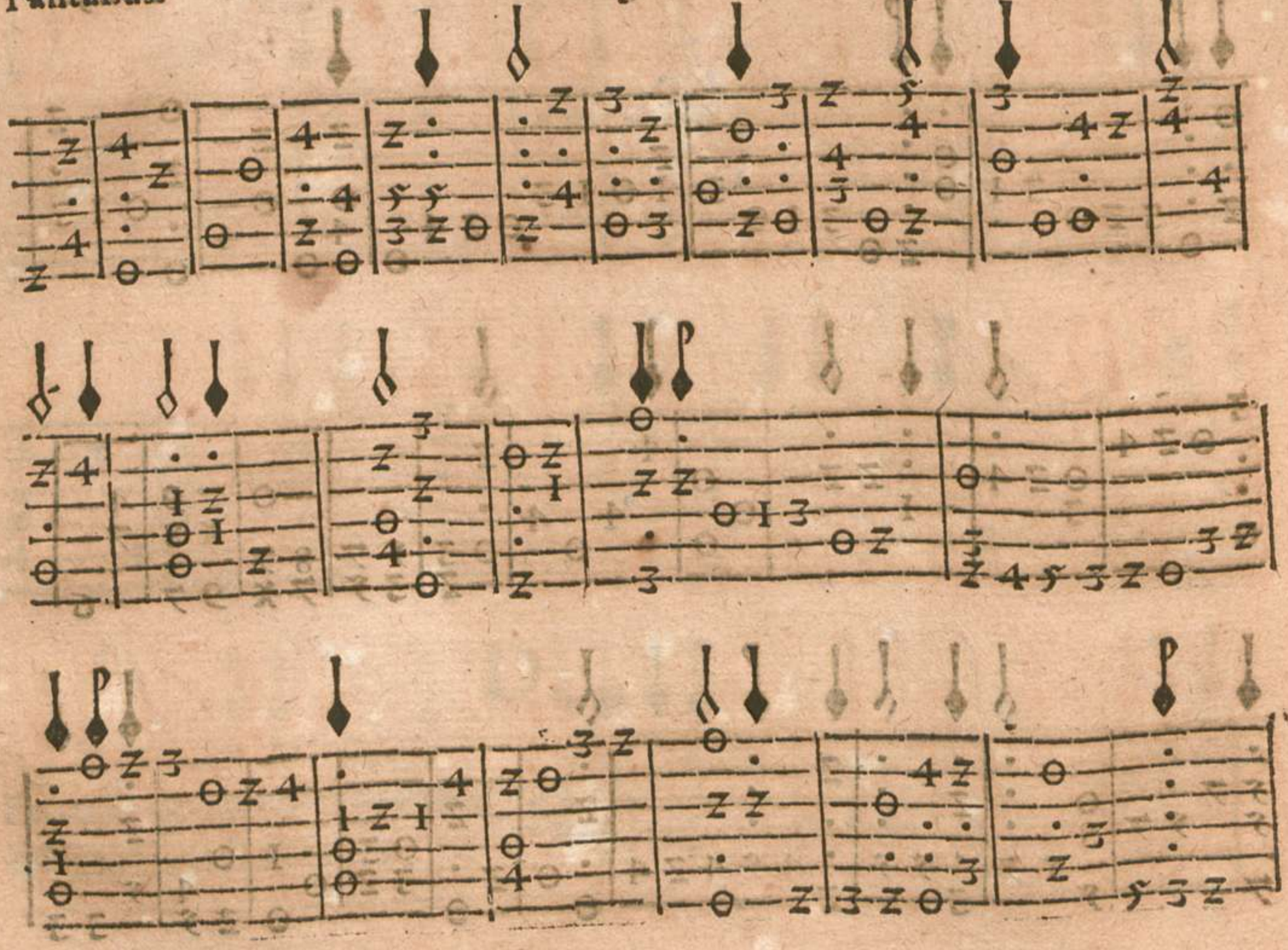


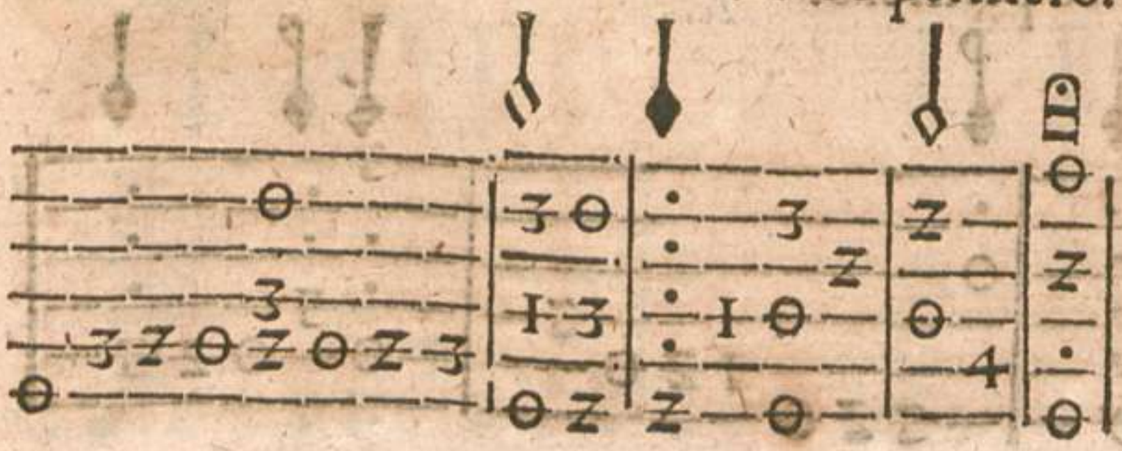
D.

Fantasia de passos largos para
desemvoluer las manos.









Fantasias de passos largos, para desemvoluer las manos.

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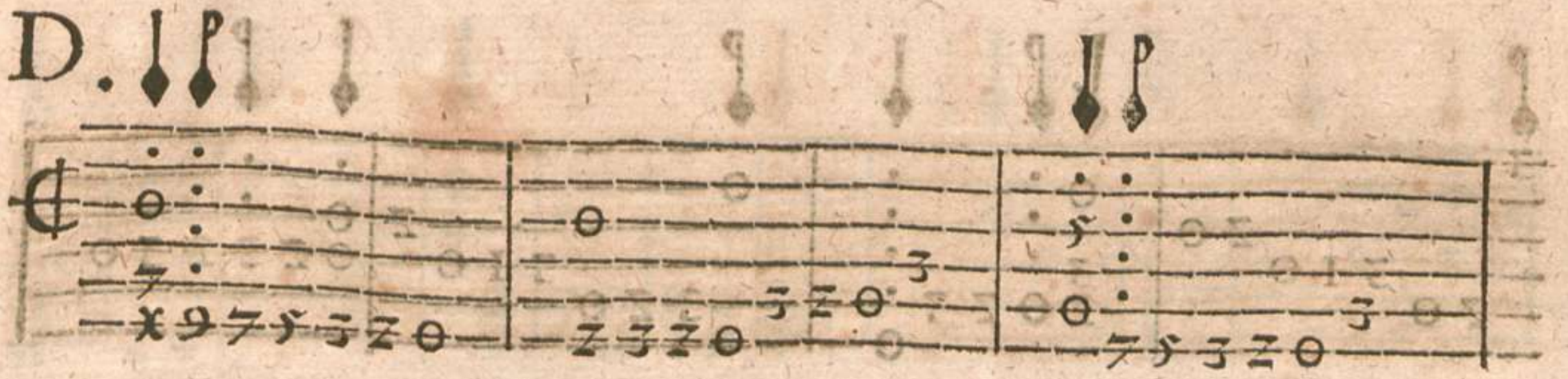

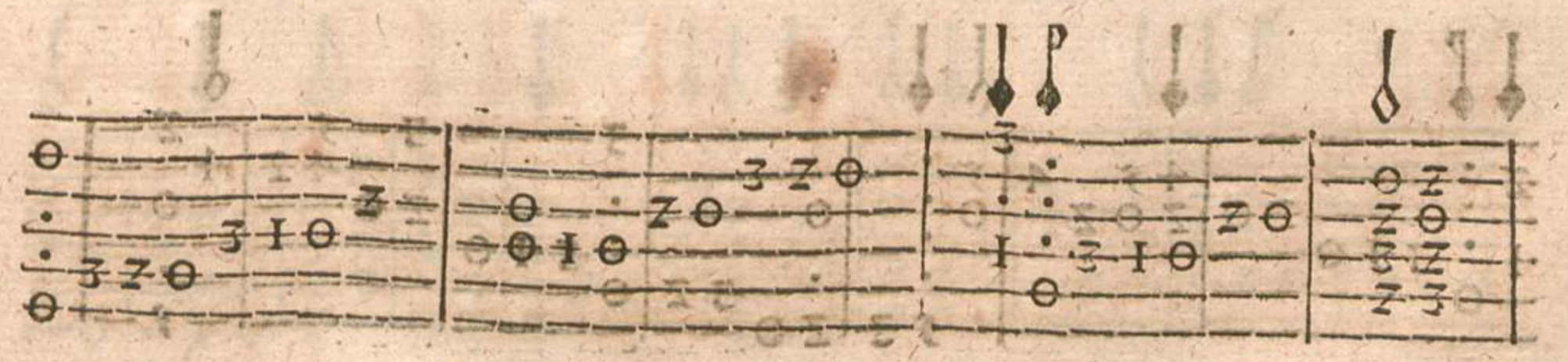

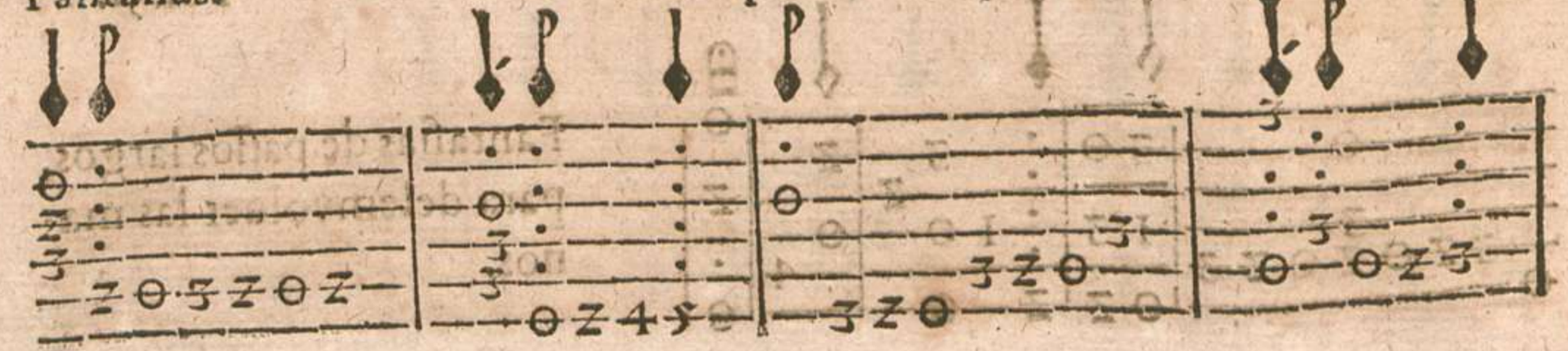

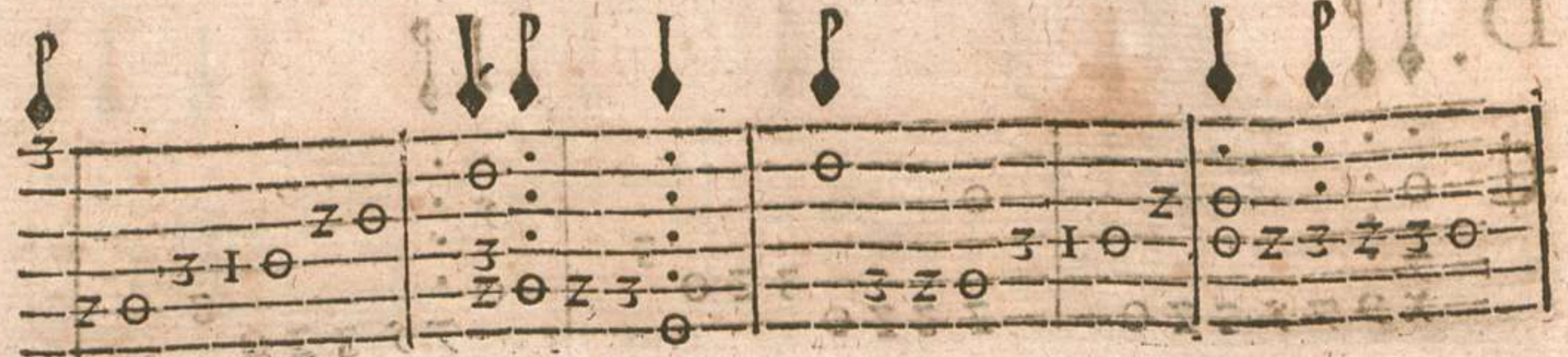

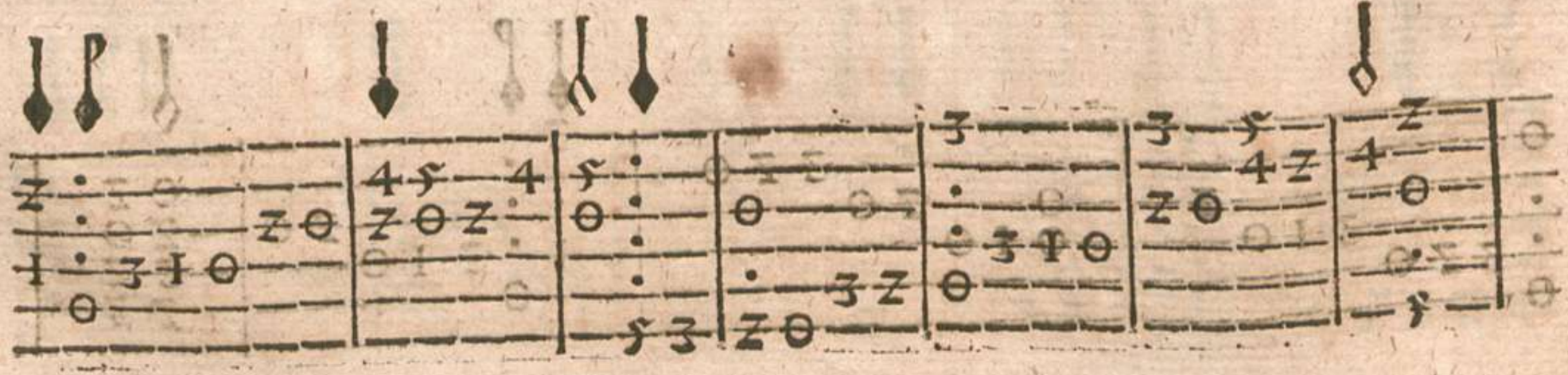

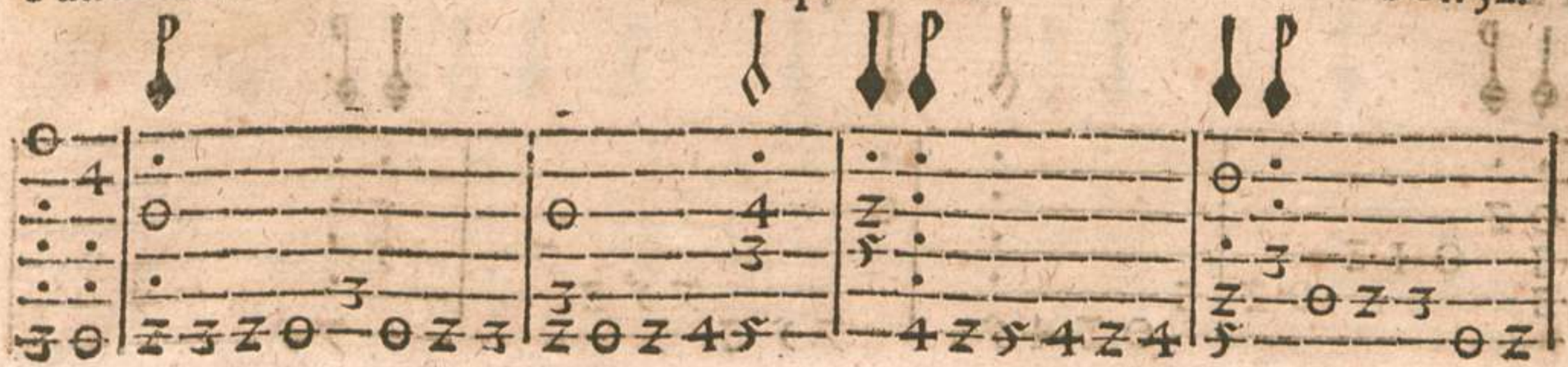

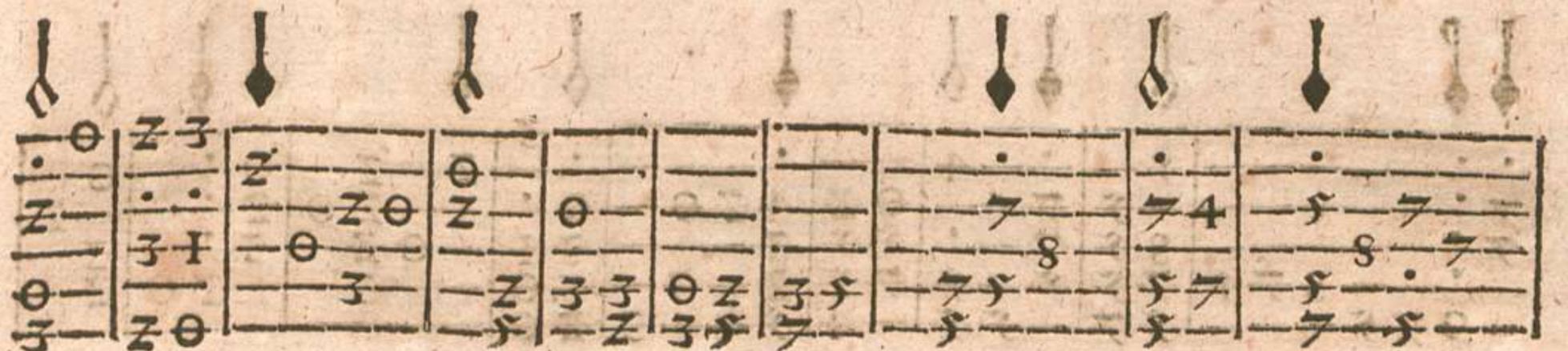

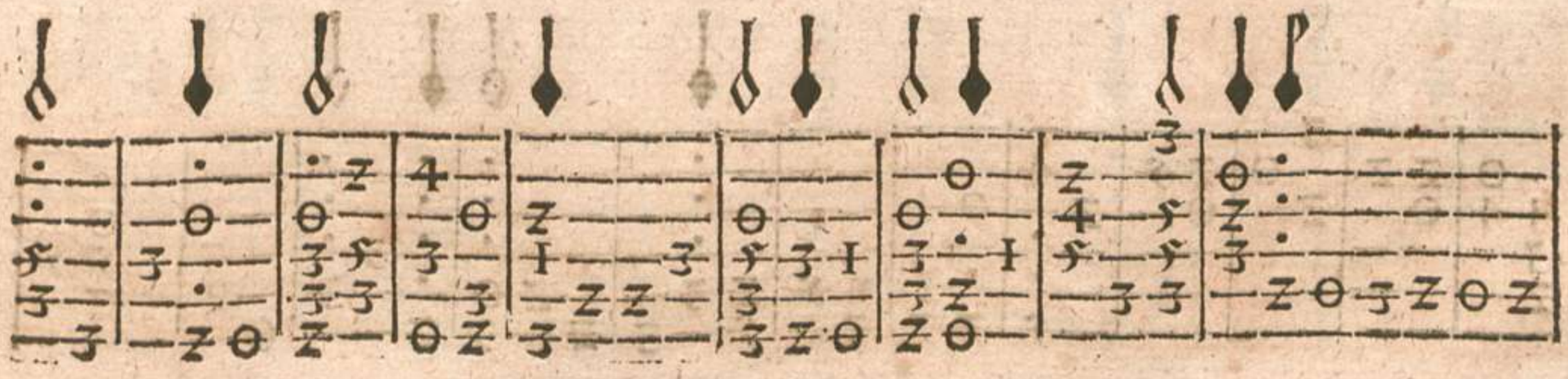

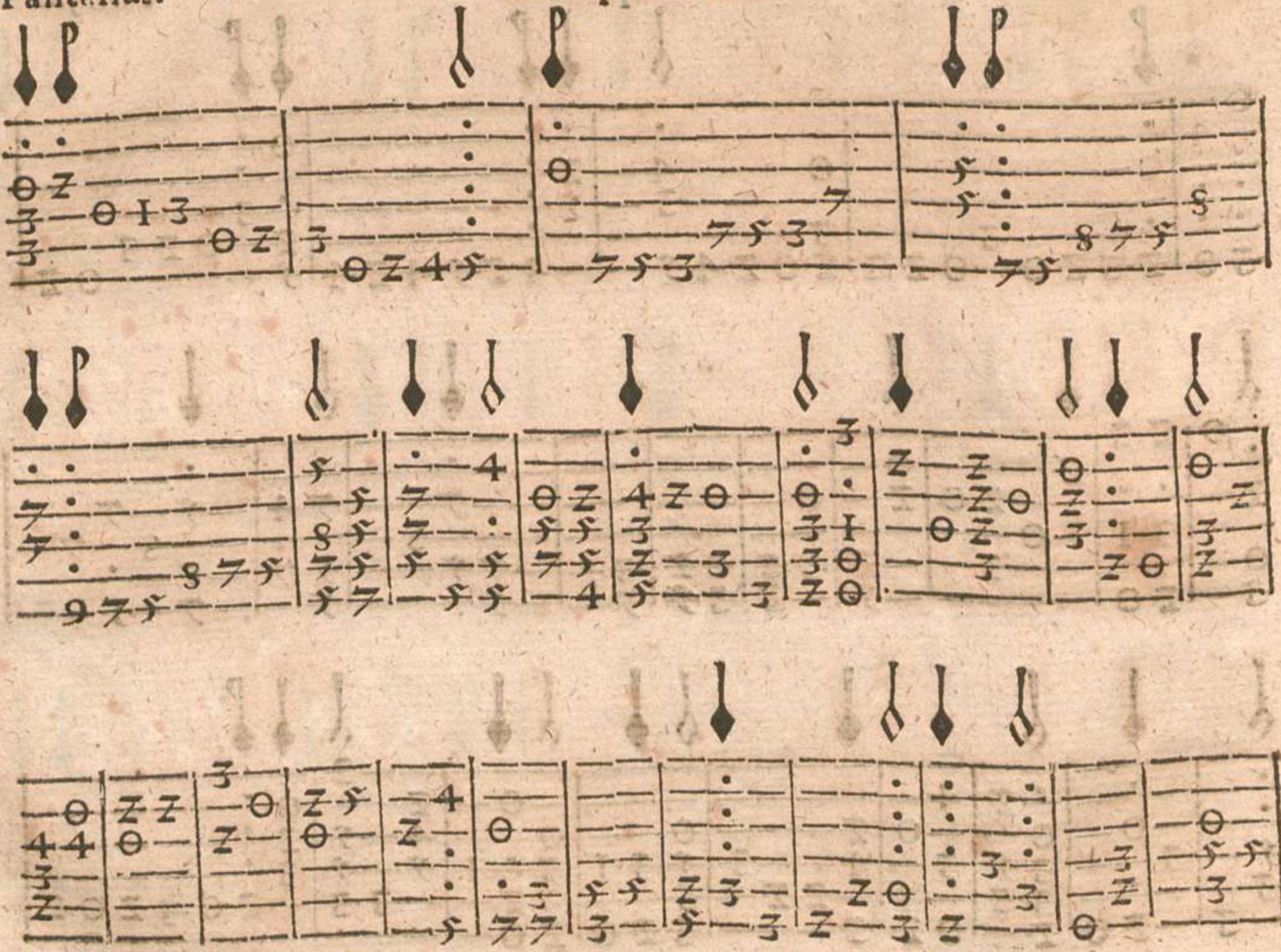

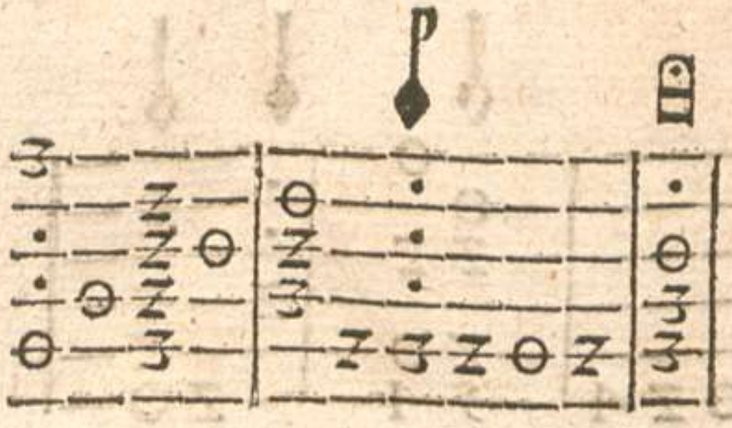

Fantasias de passos largos, para desemvoluer las manos.

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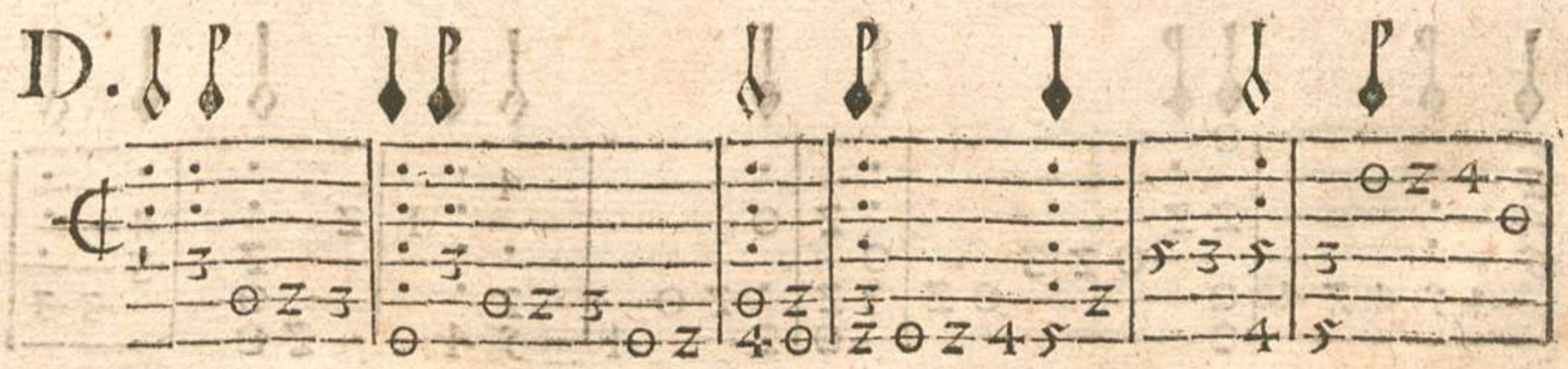
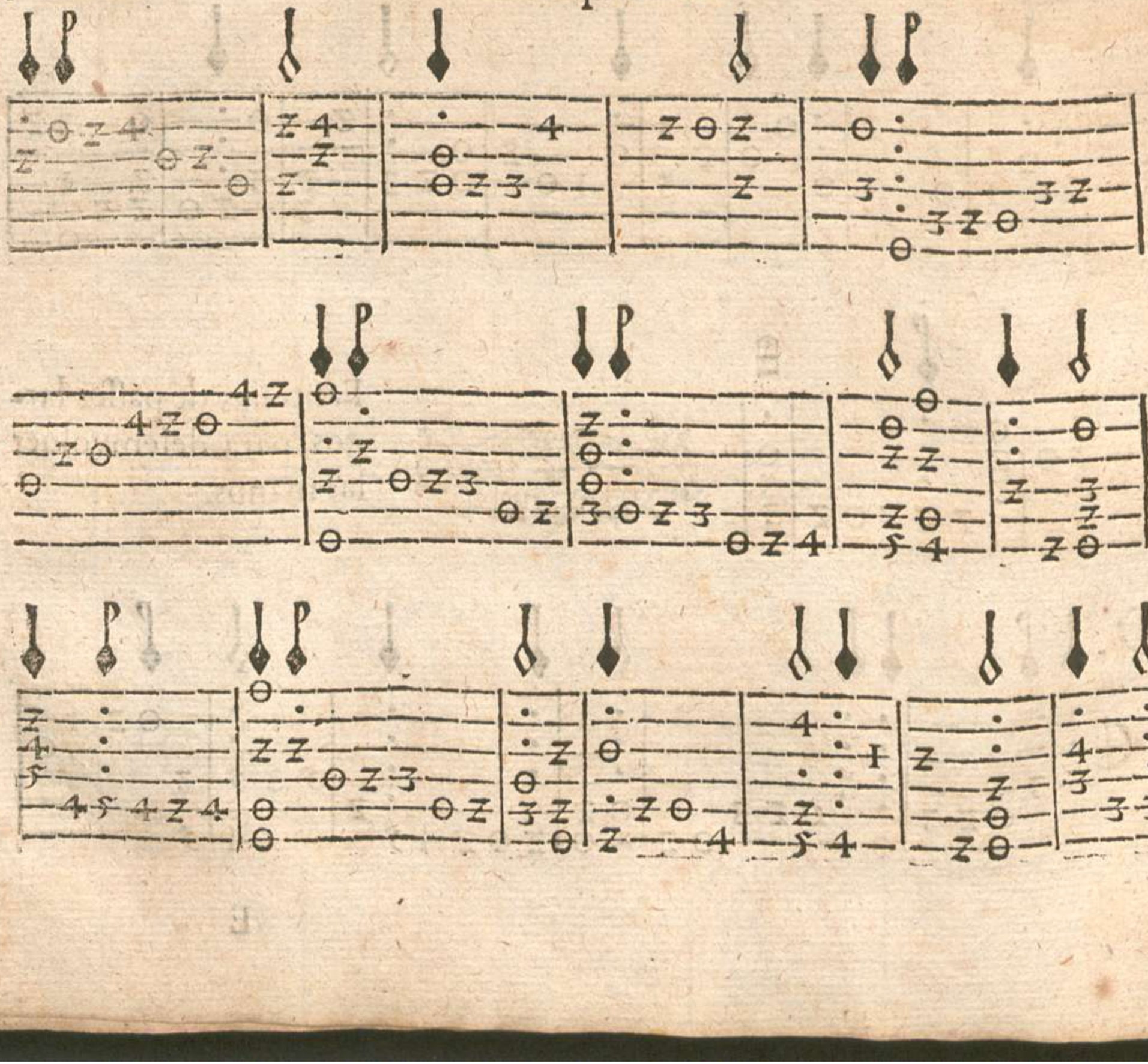
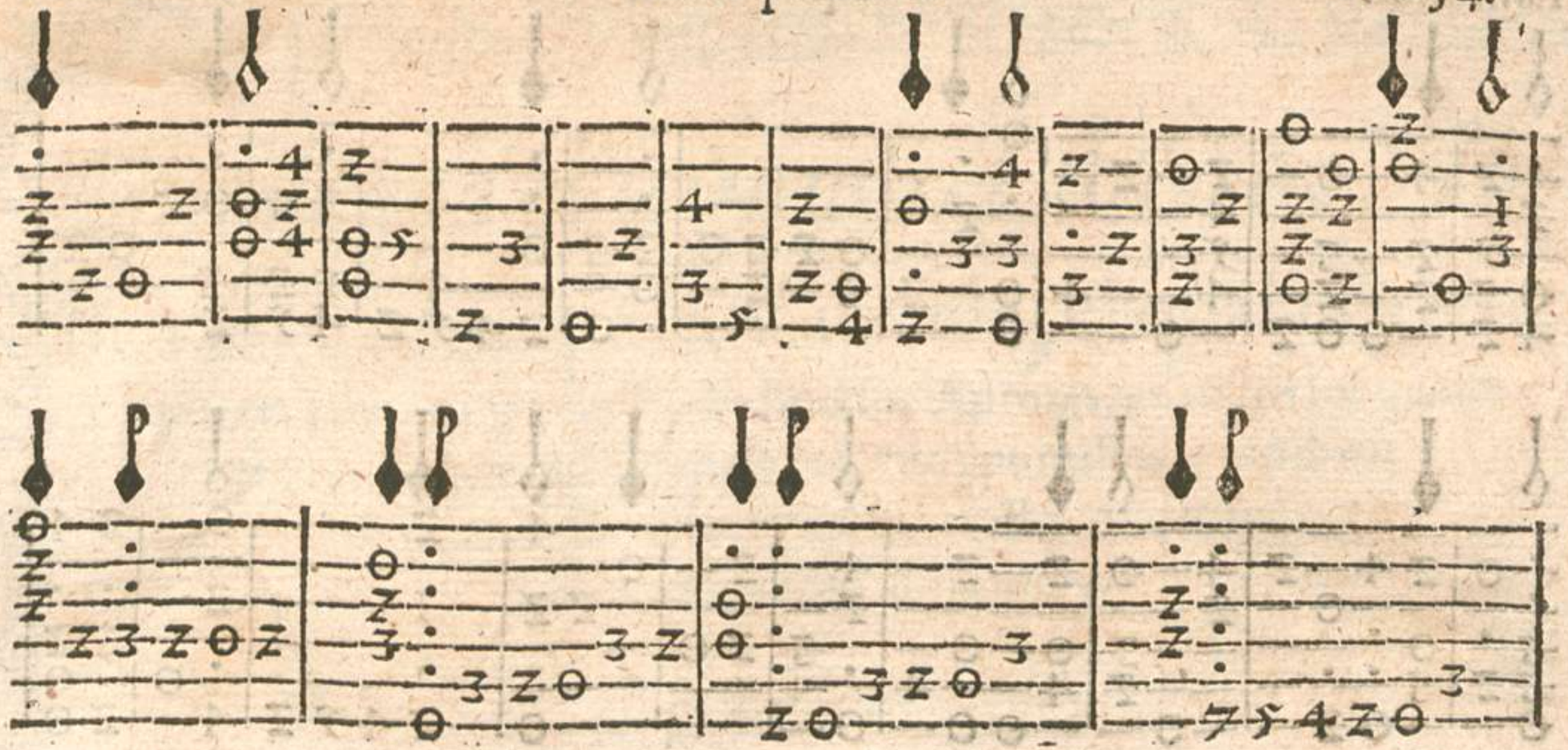
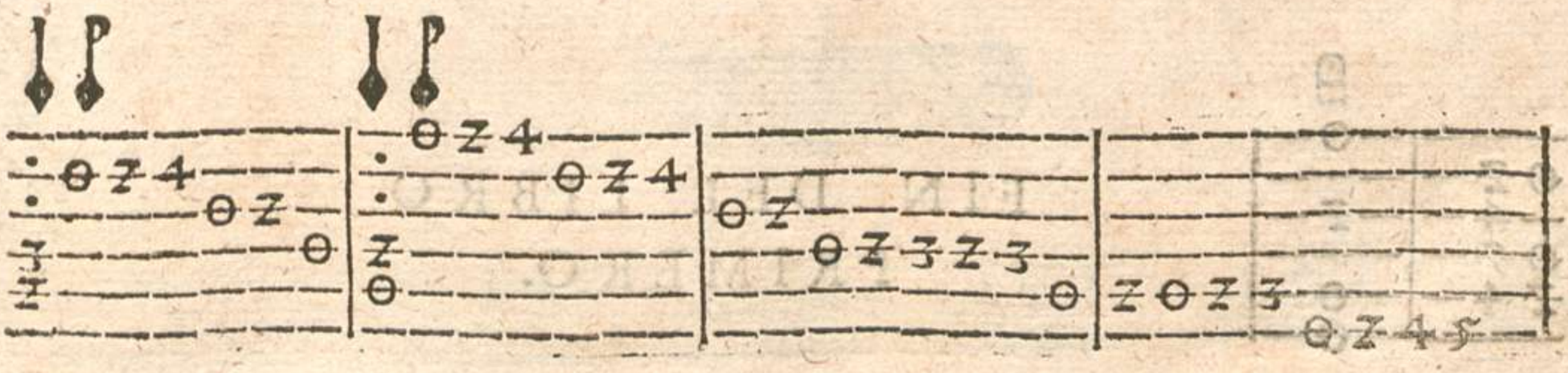
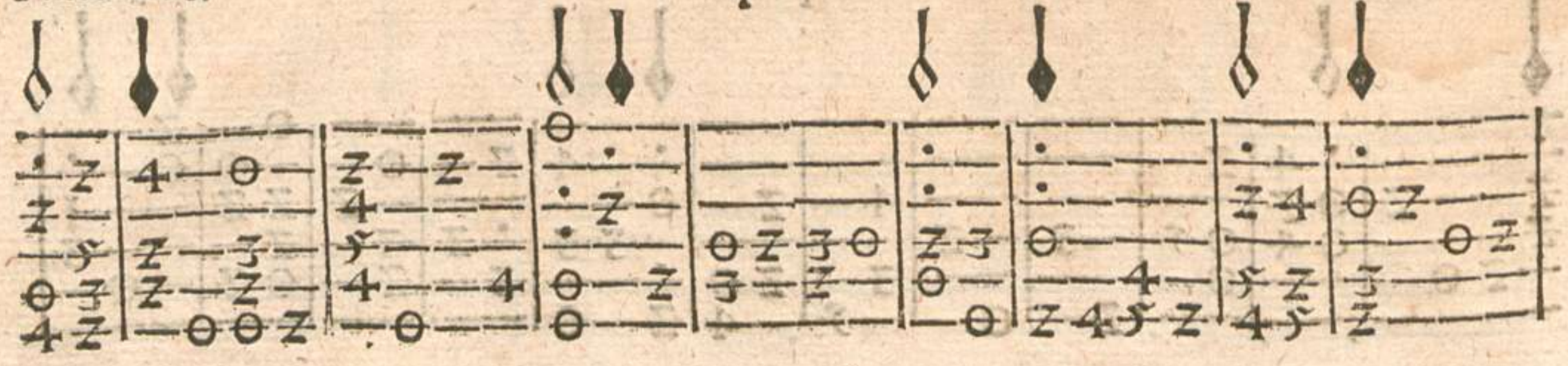
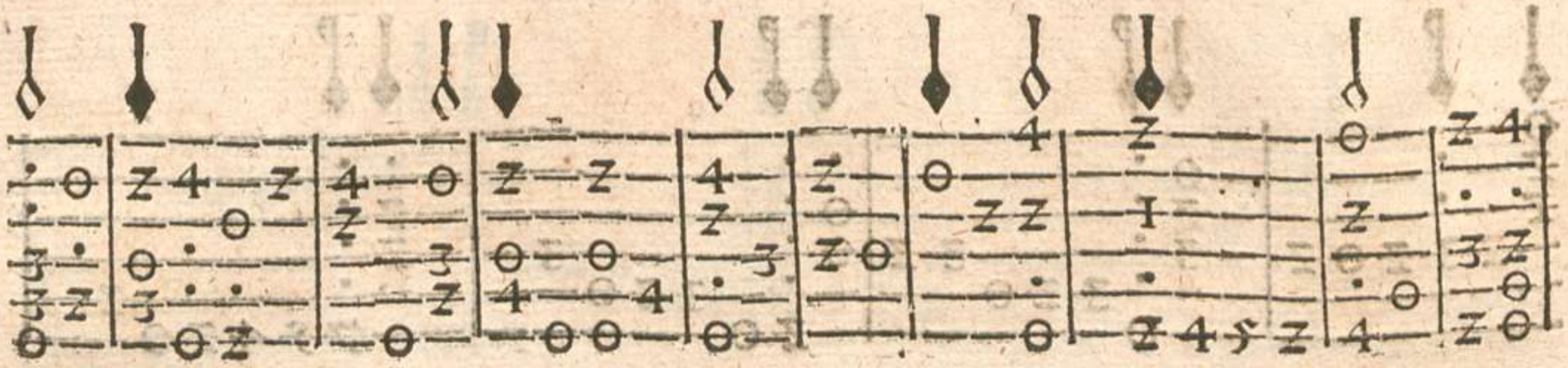


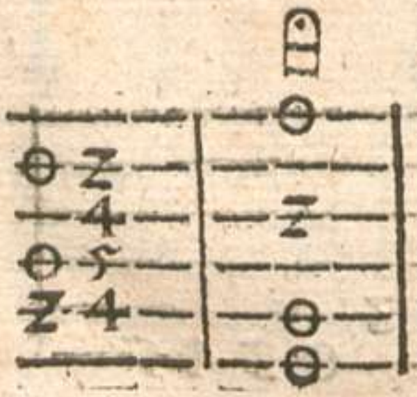












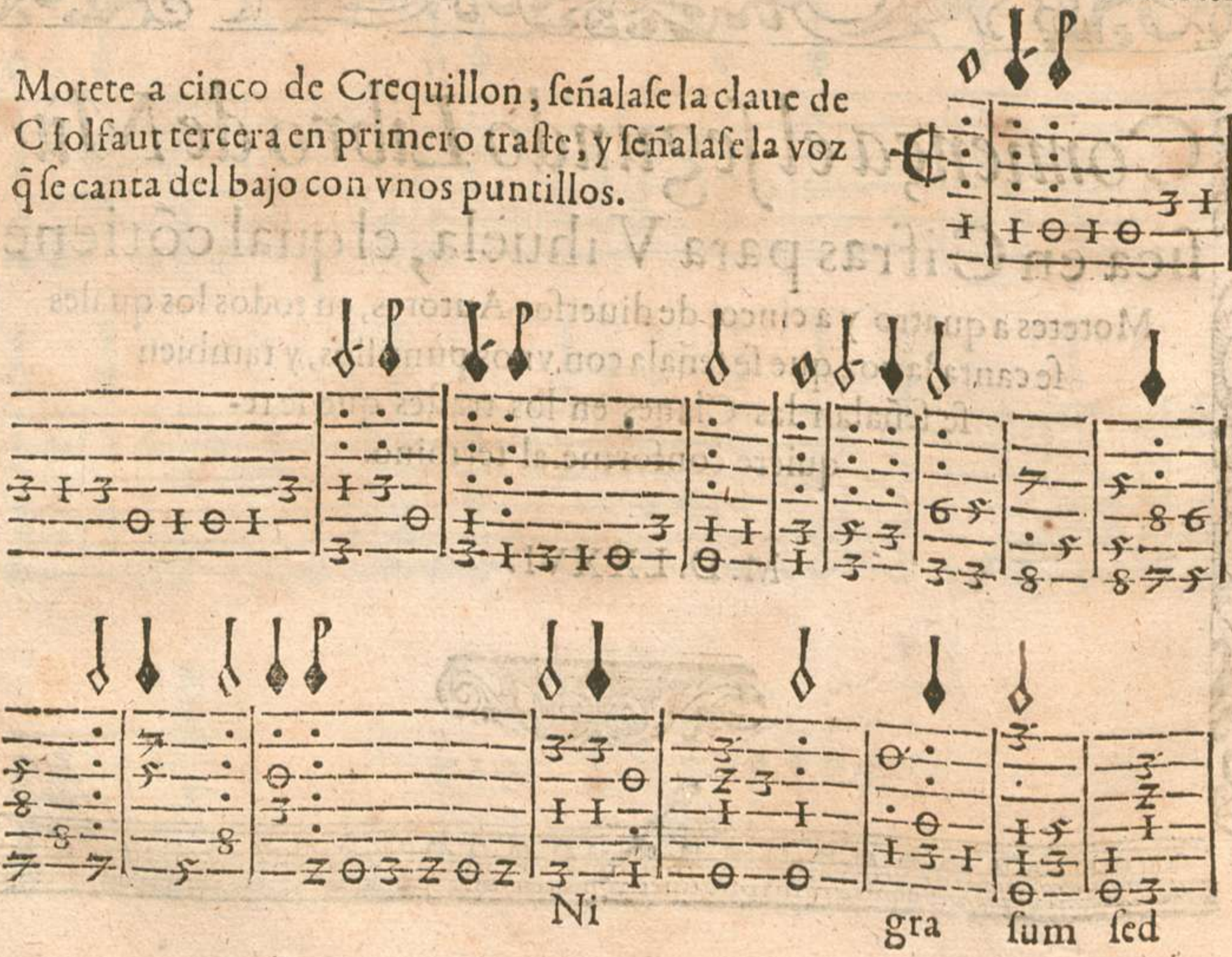
FIN DEL LIBRO PRIMERO.

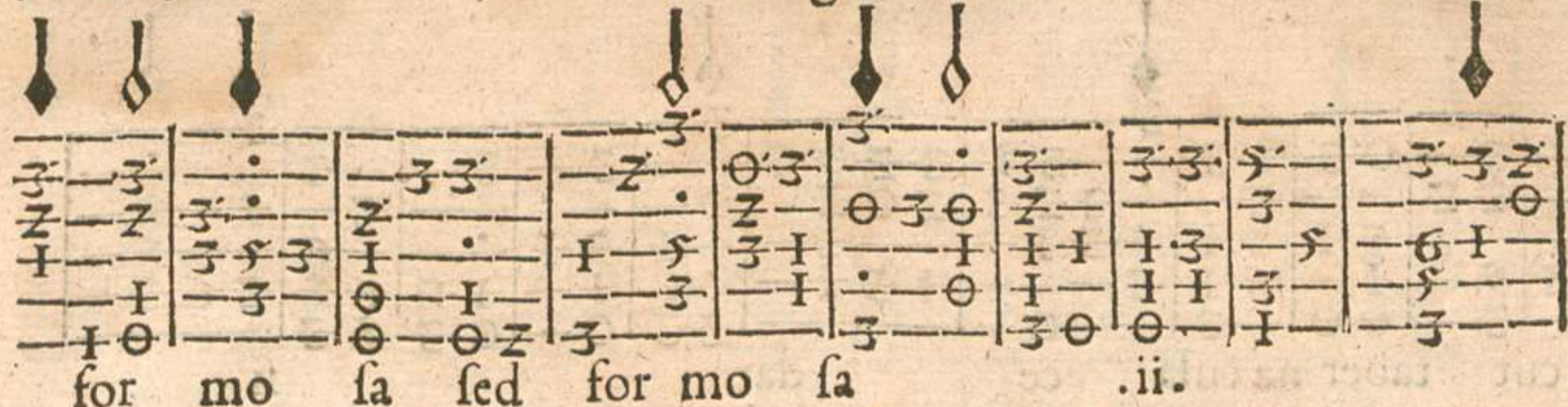
Comiença el segundo Libro de Musica en Cifras para Vihuela, el qual cõtiene

Motetes a quatro y a cinco, de diuersos Autores, en todos los quales se canta la voz que se señala con vnos puntillos, y tambien se señalan las Claues en los trastes que se requiere conforme al termino.

M. D. LXXVI.

Motete a cinco de Crequillon, señalase la claue de C solfaut tercera en primero traste, y señalase la voz q̃ se canta del bajo con vnos puntillos.

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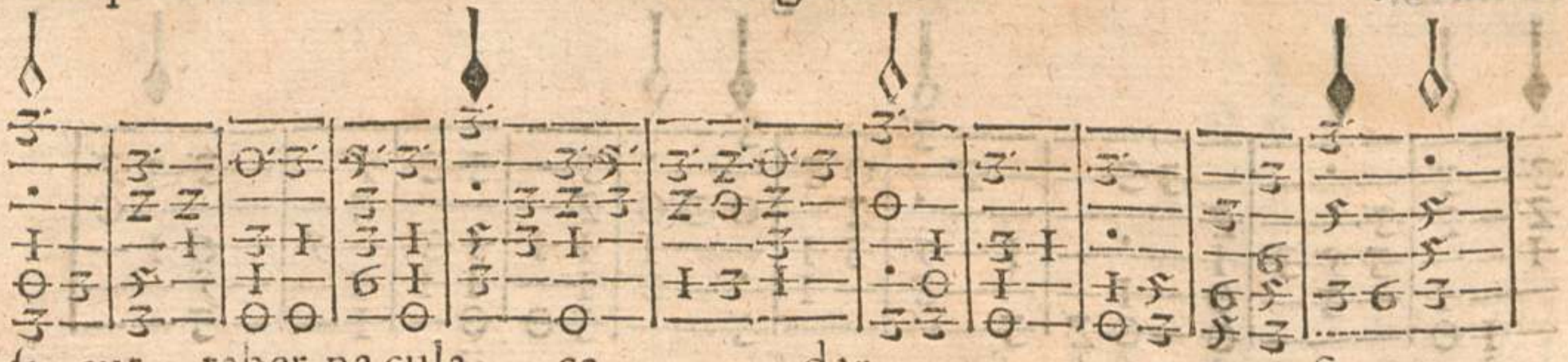

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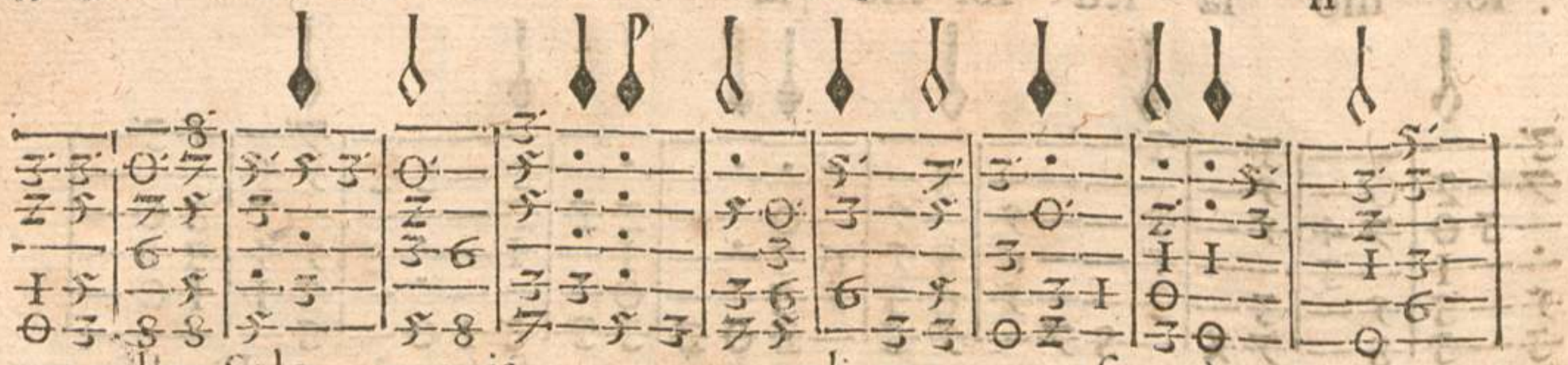

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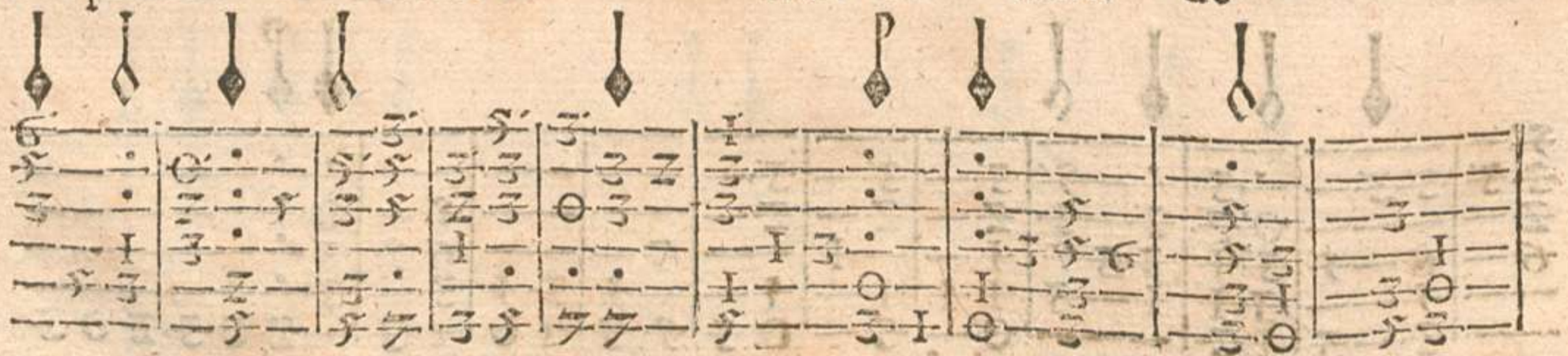

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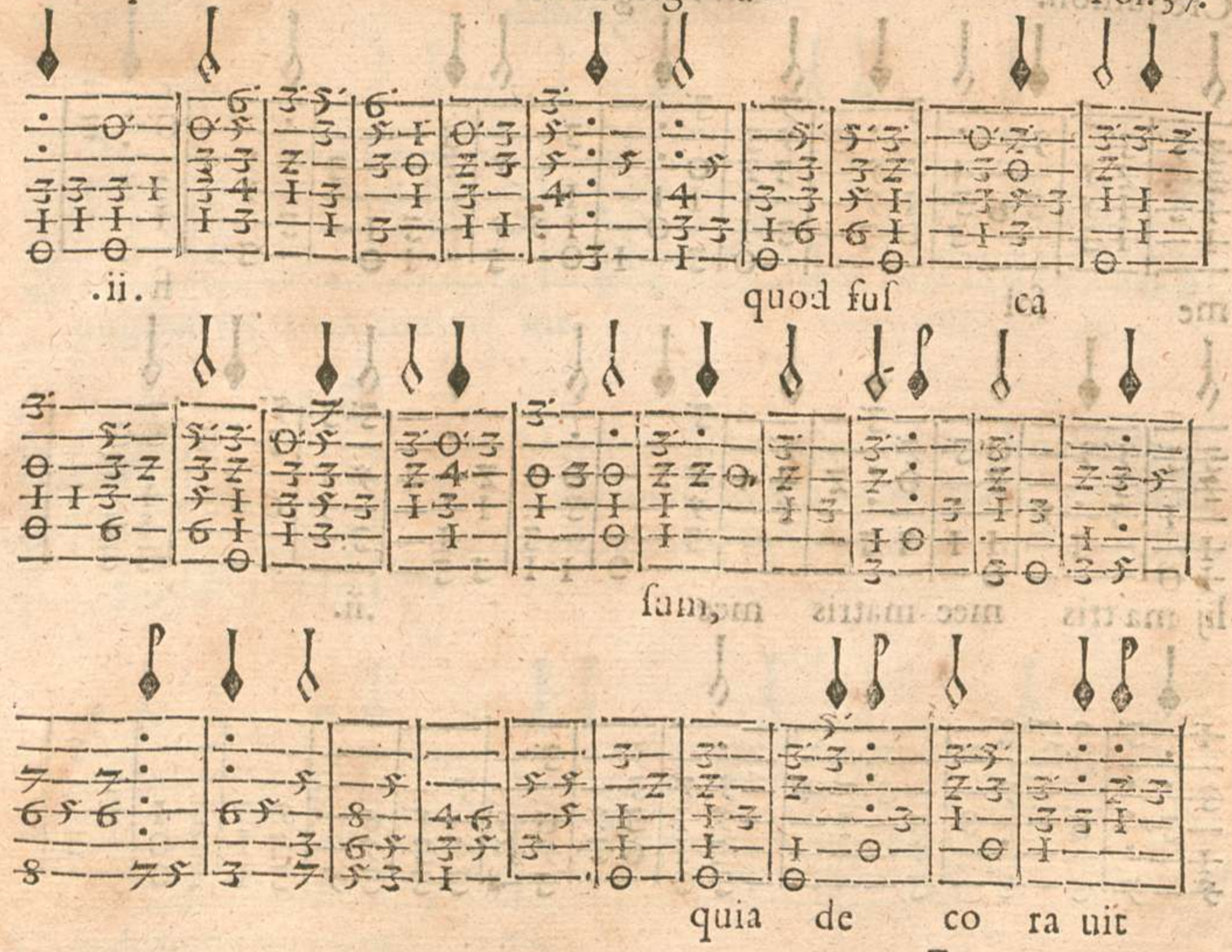
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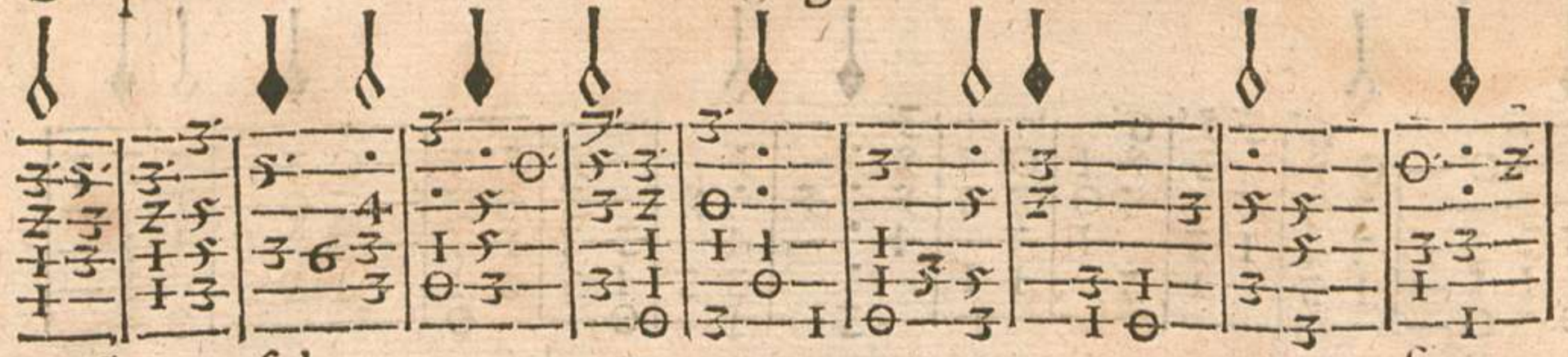

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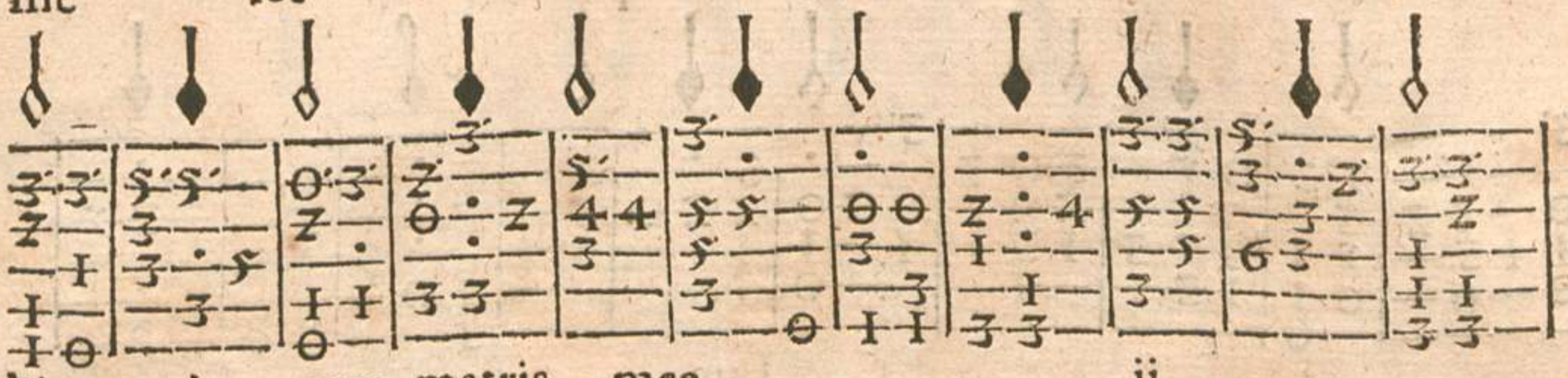

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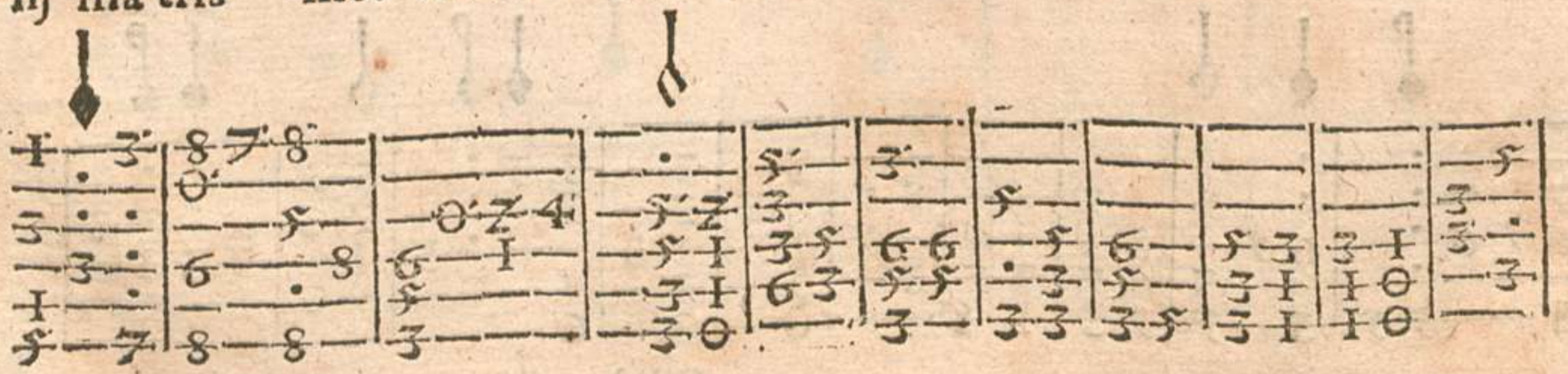

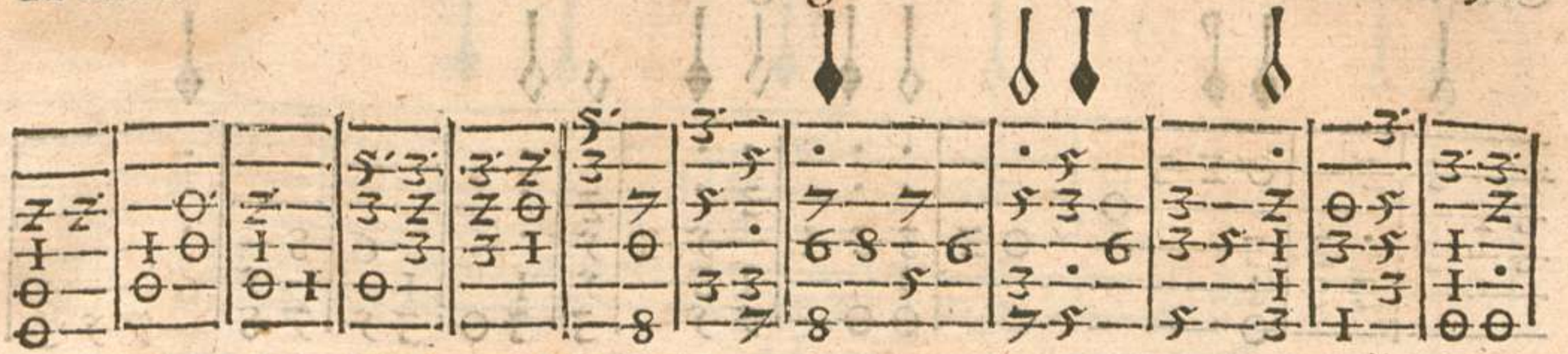

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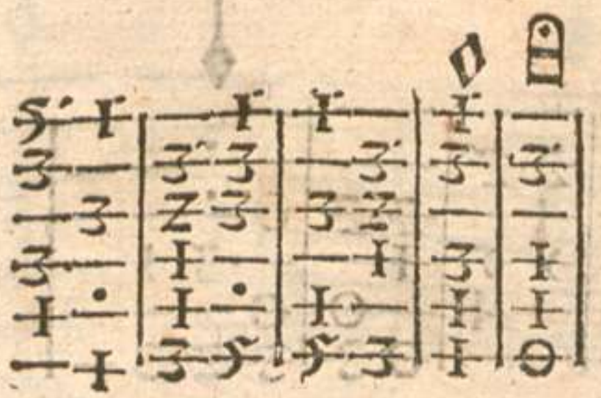
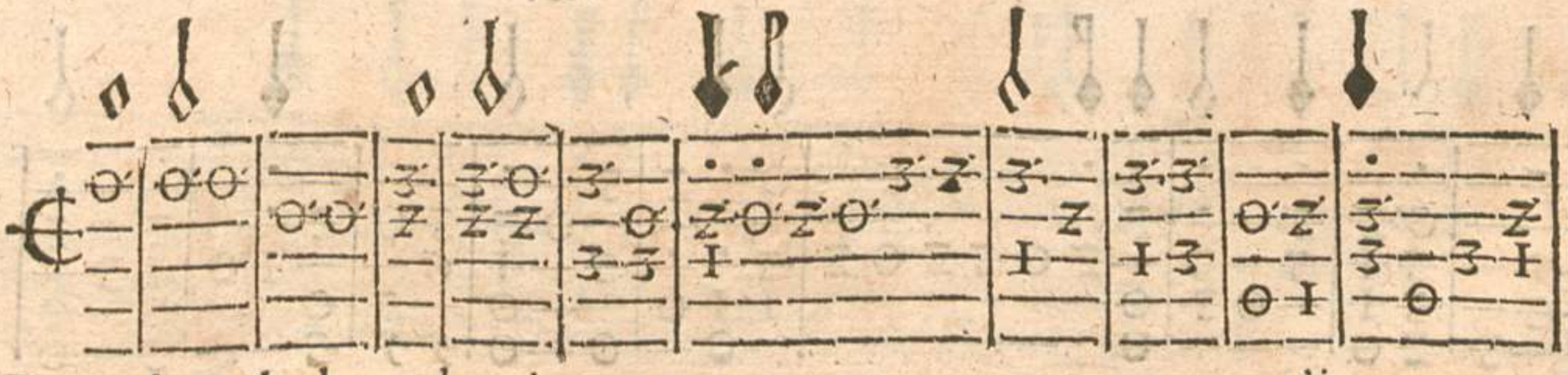


Otro Motete a q̃tro de Crequillon, señalase la clave de C solfaut tercera en primer traste, y se cãta la voz del cõtrabajo q̃ va señalada cõ vnos puntillos.



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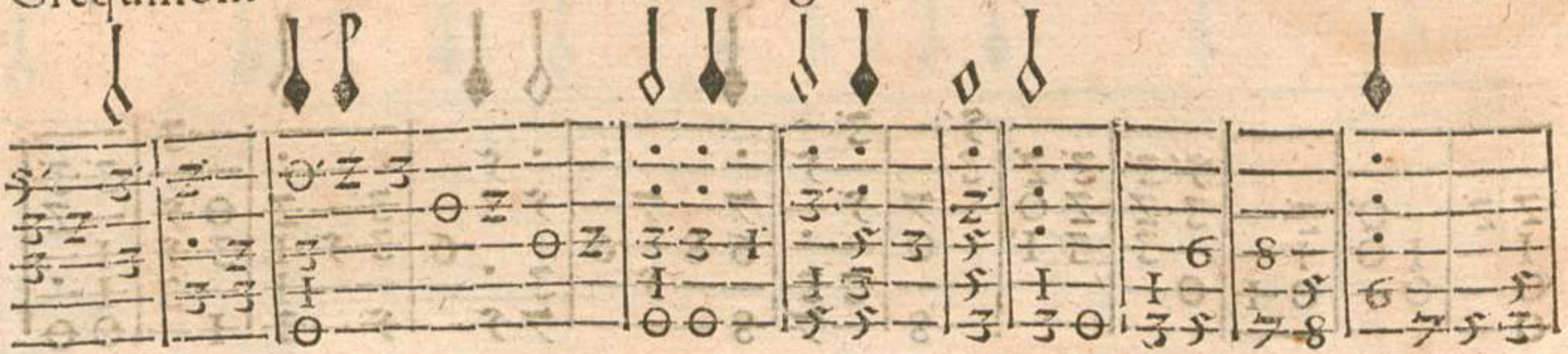

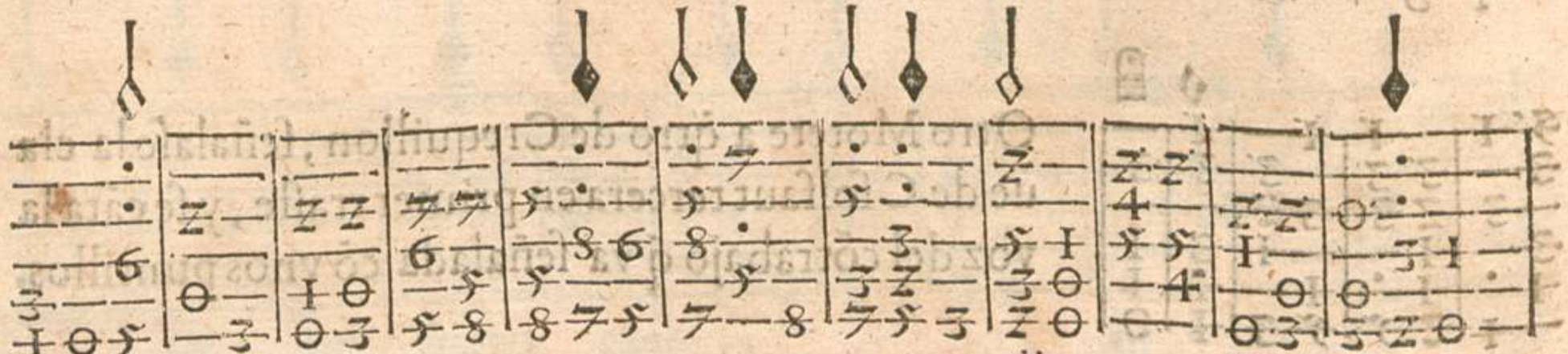

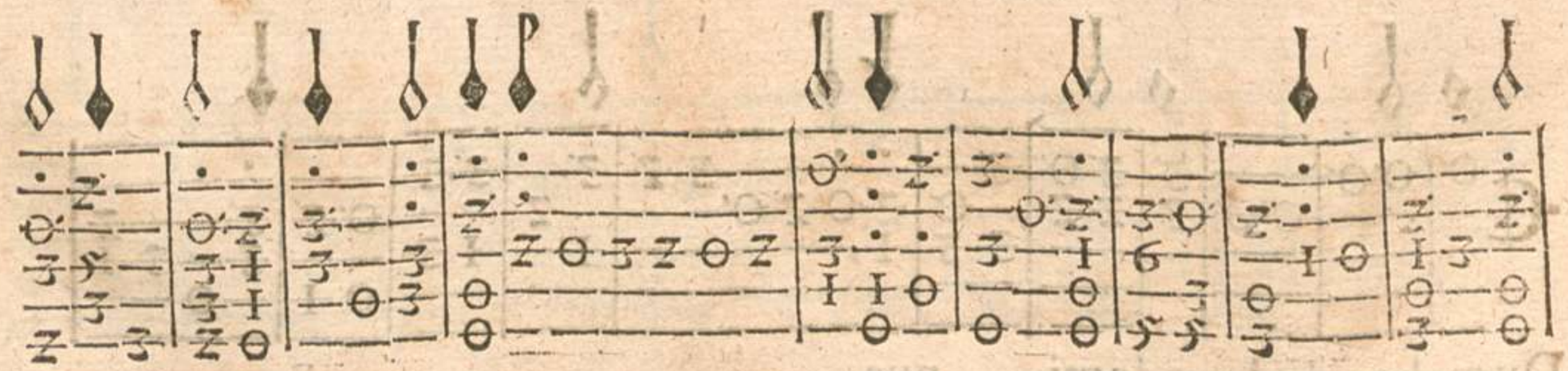

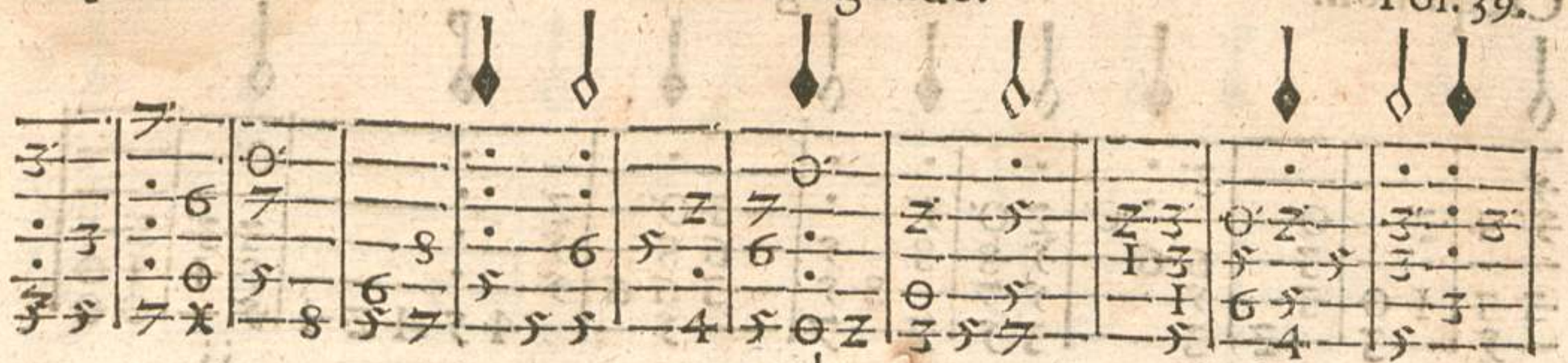

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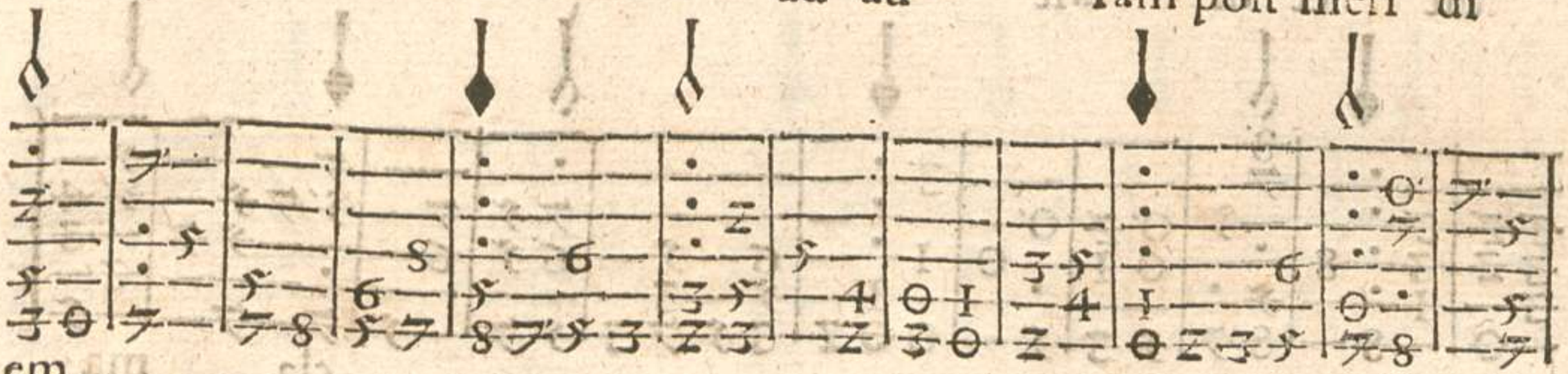

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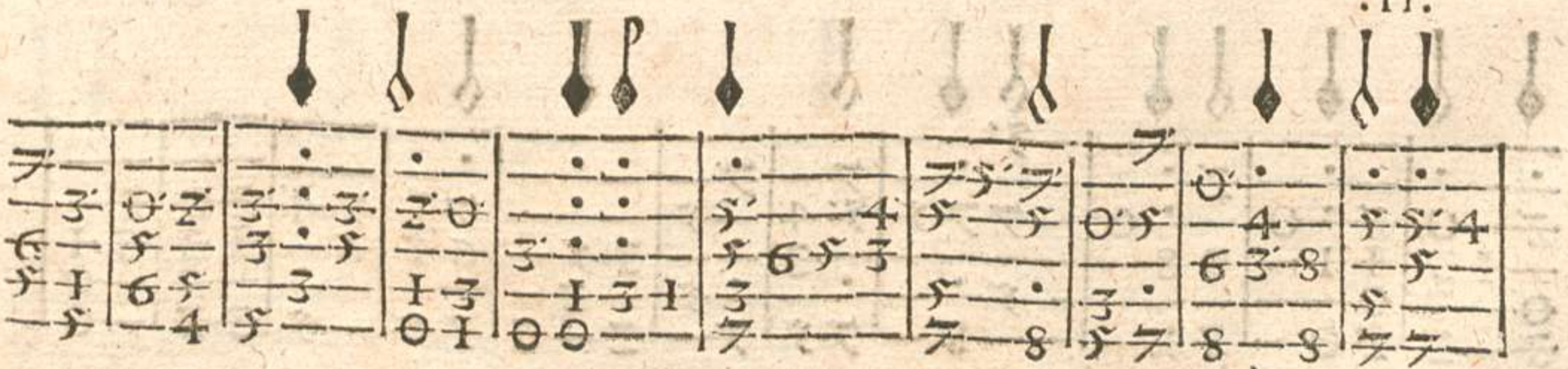

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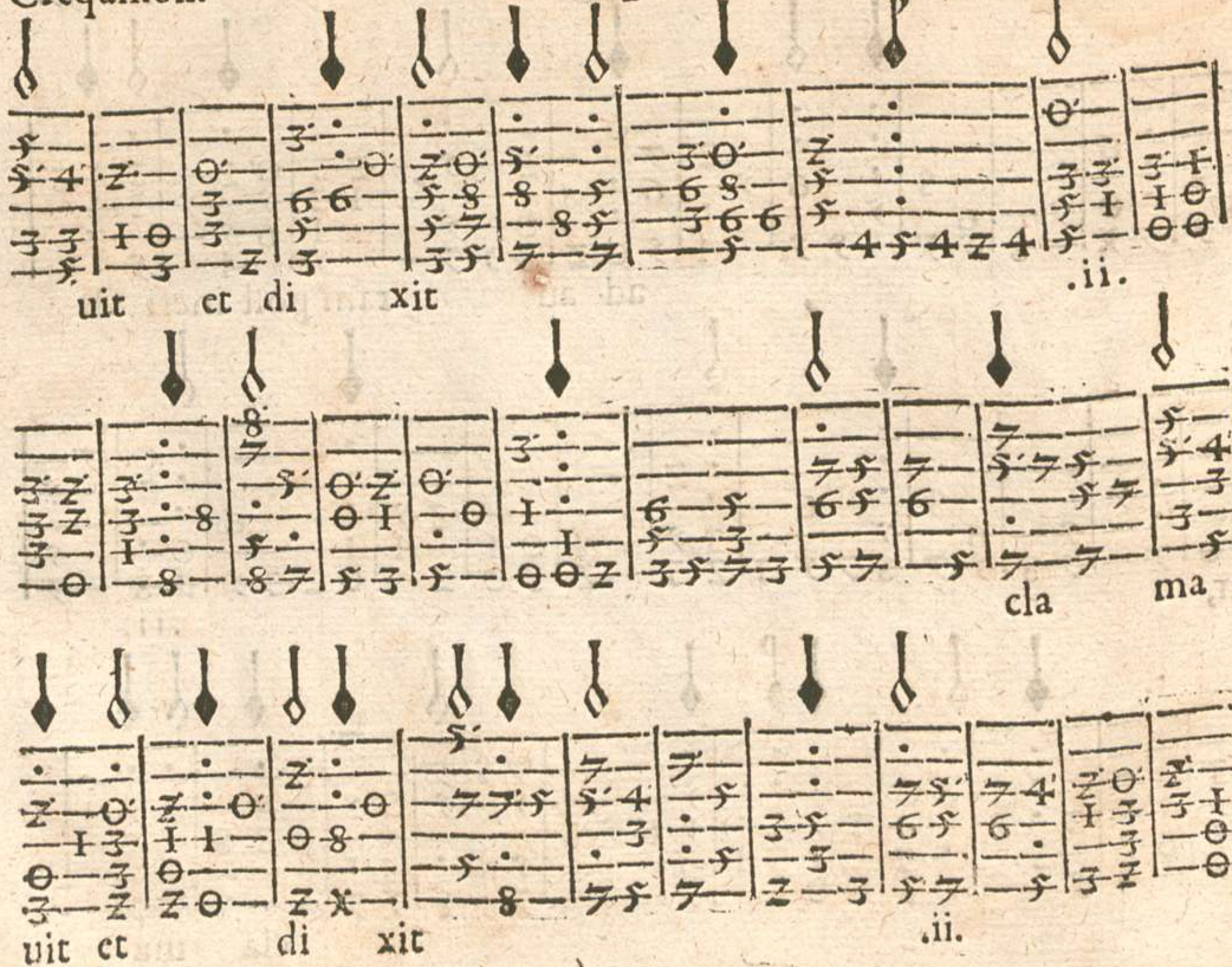
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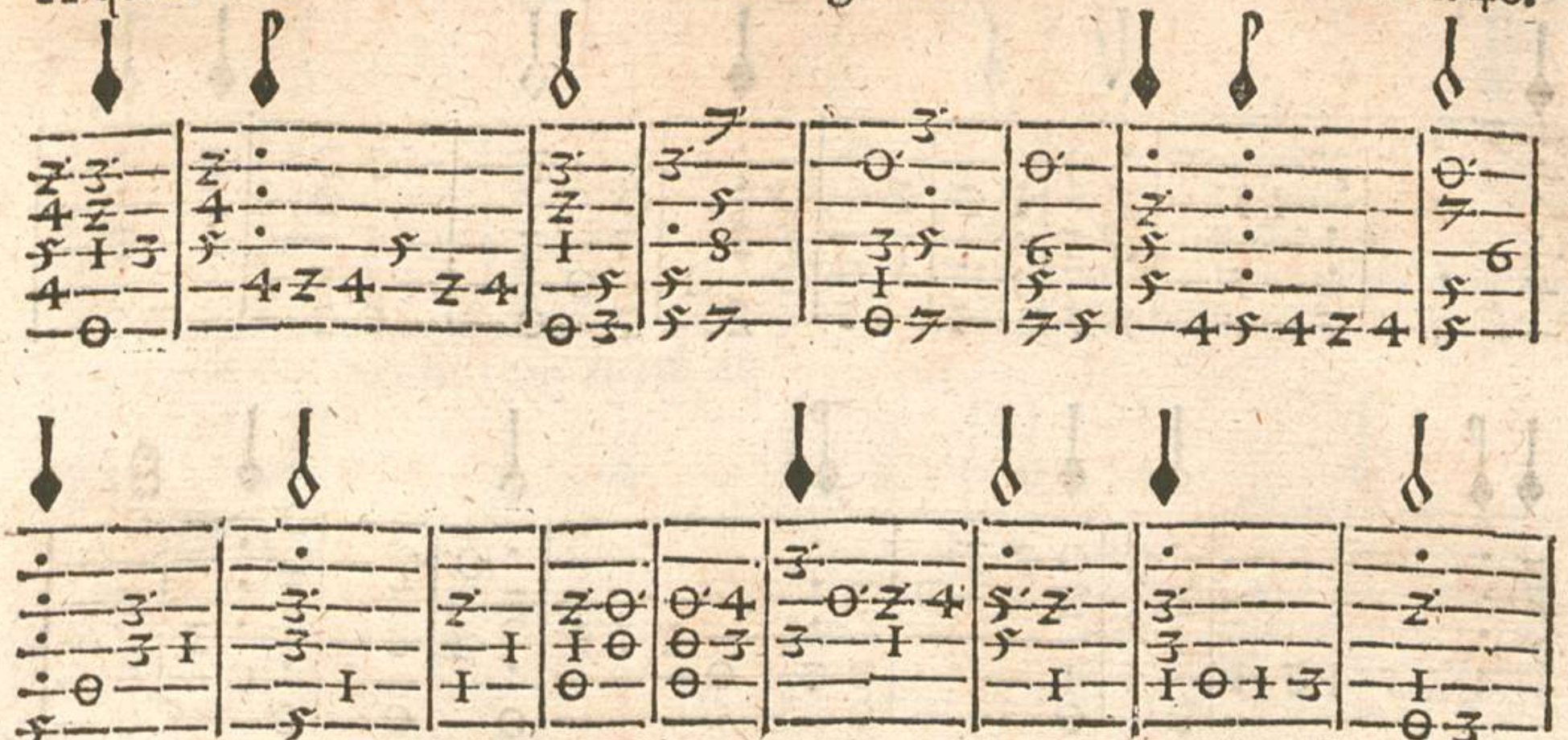

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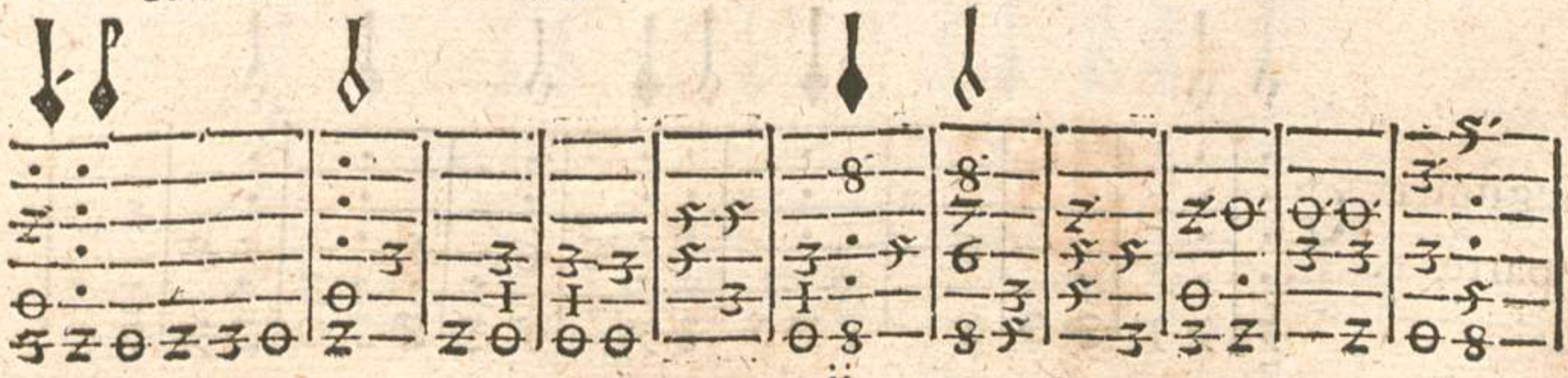
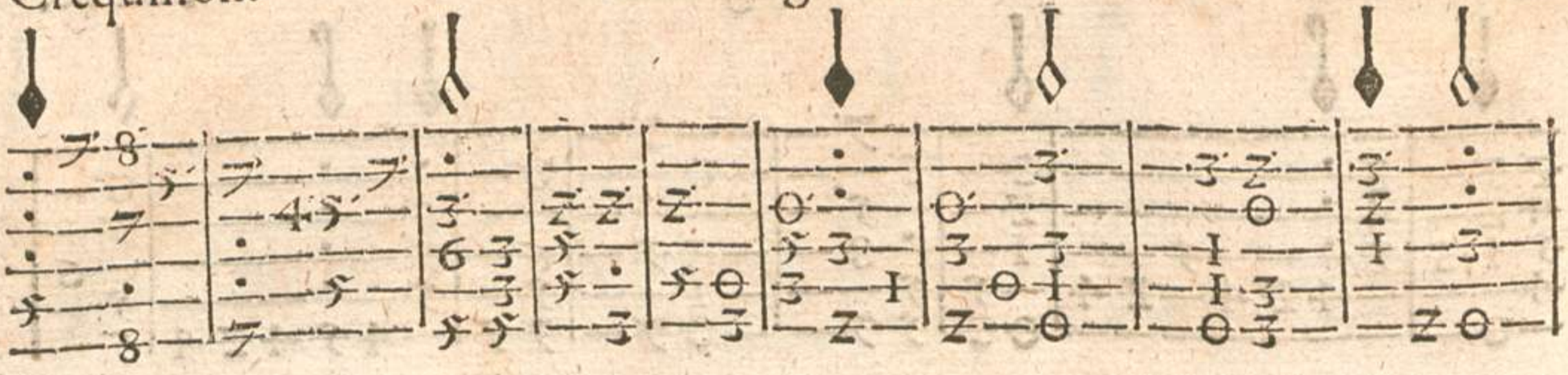
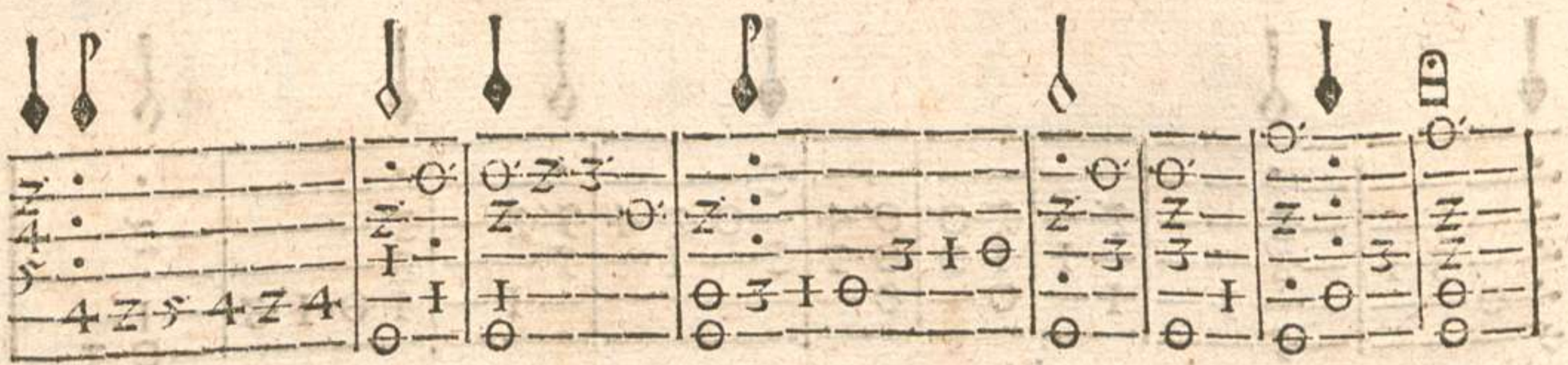
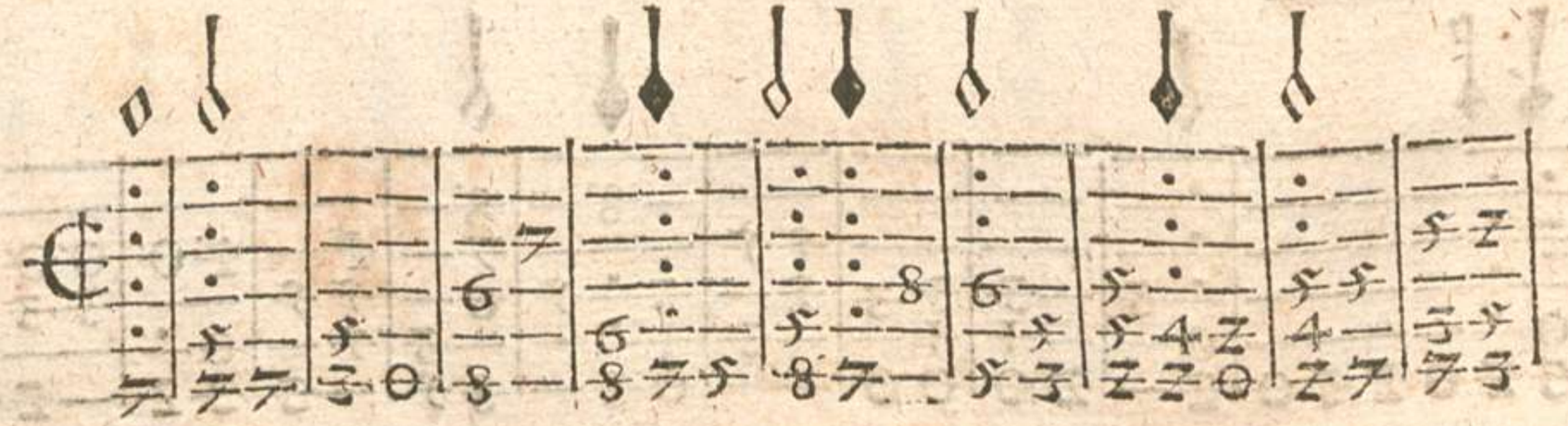
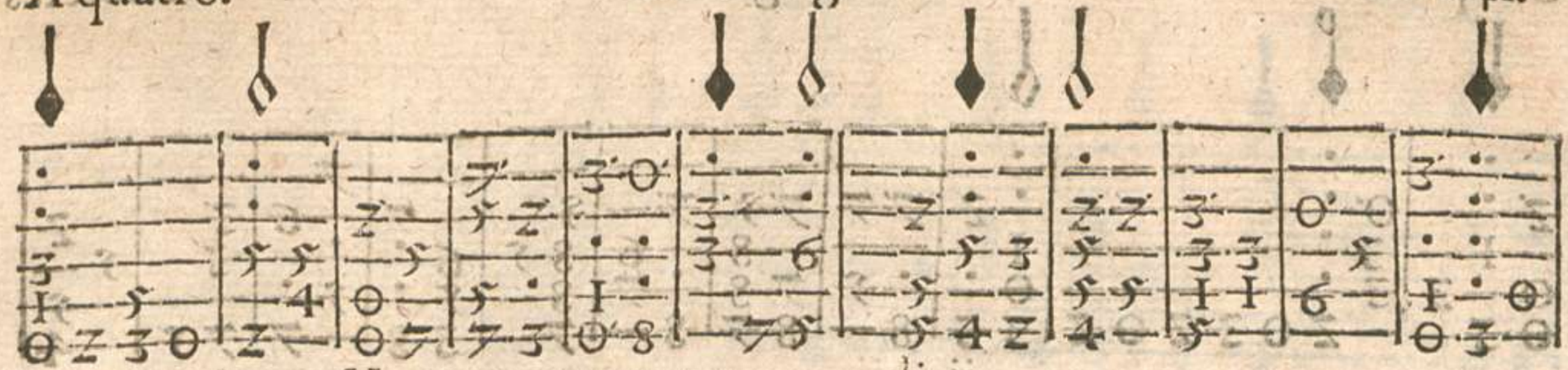






Segunda parte.





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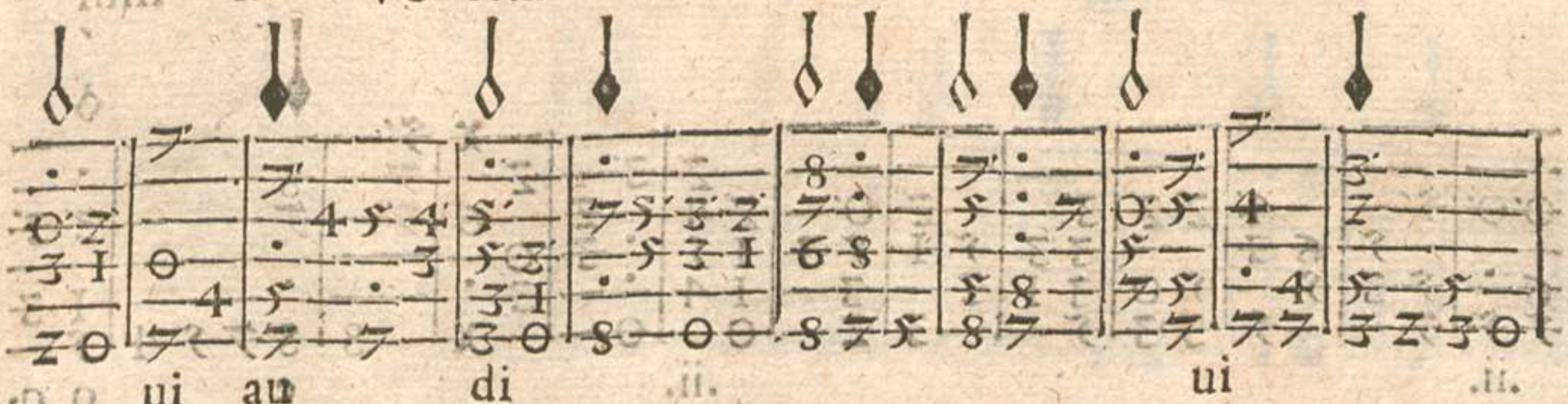

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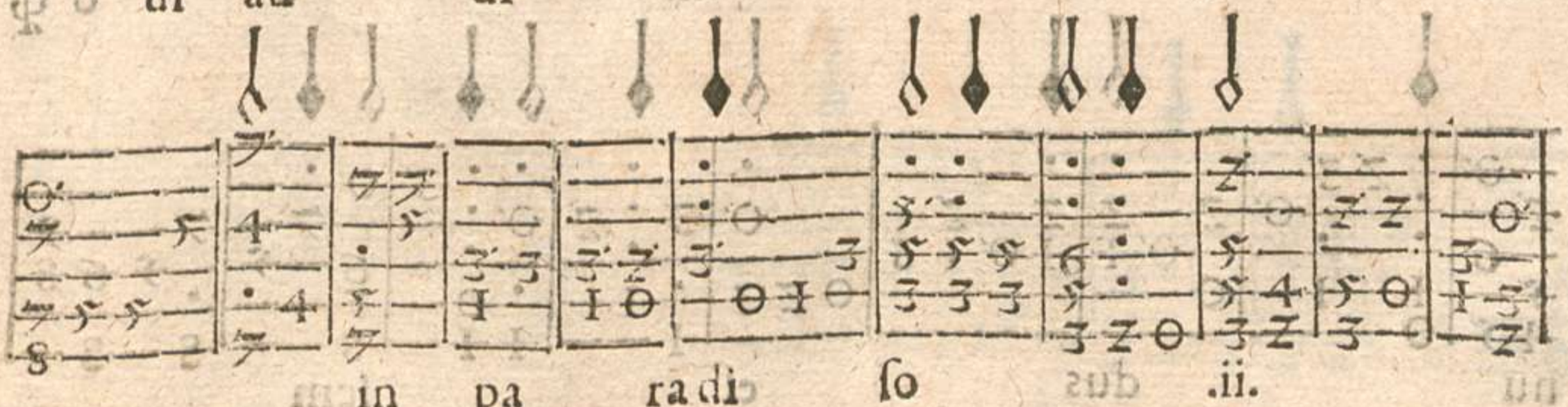

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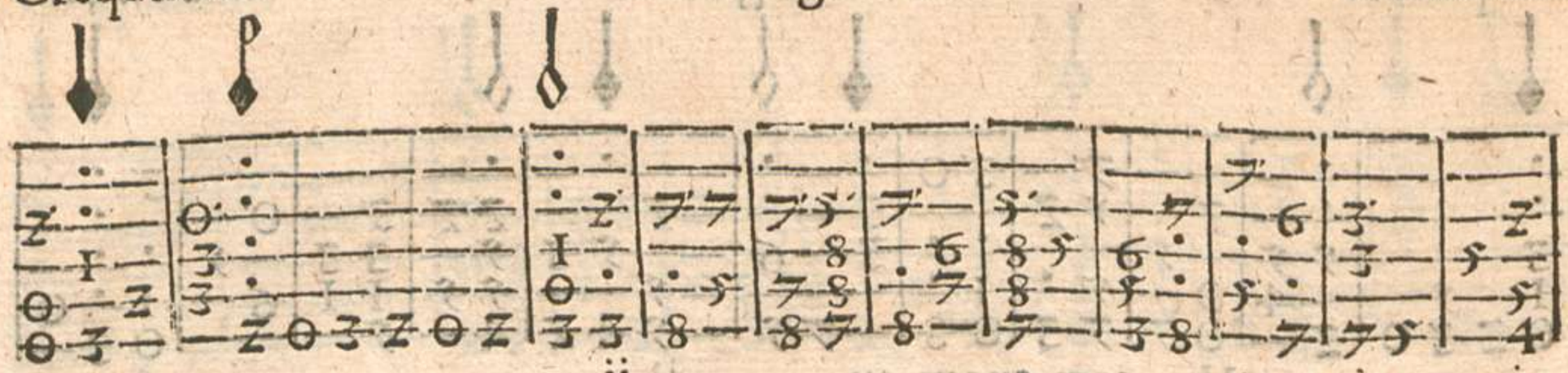

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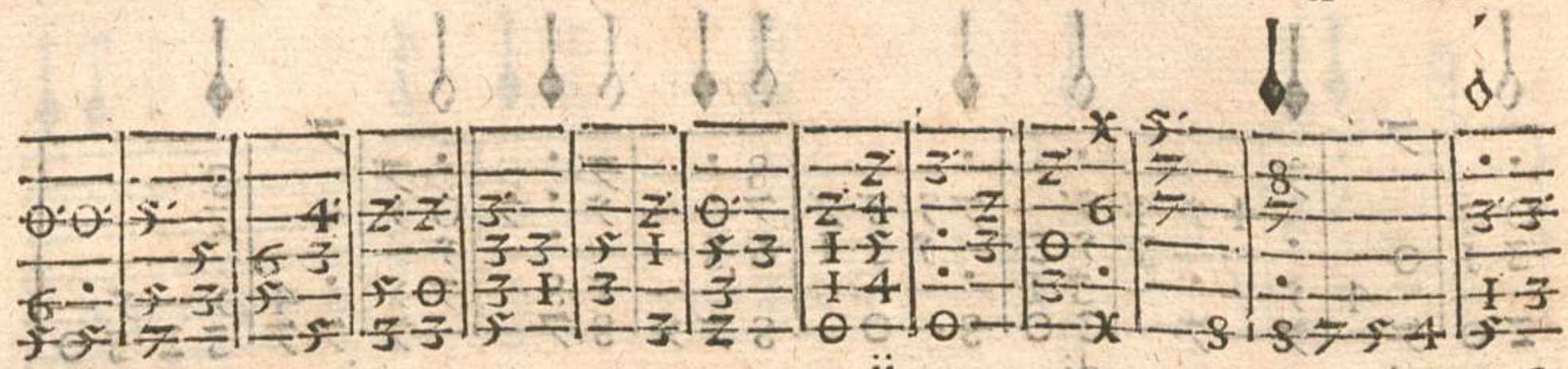

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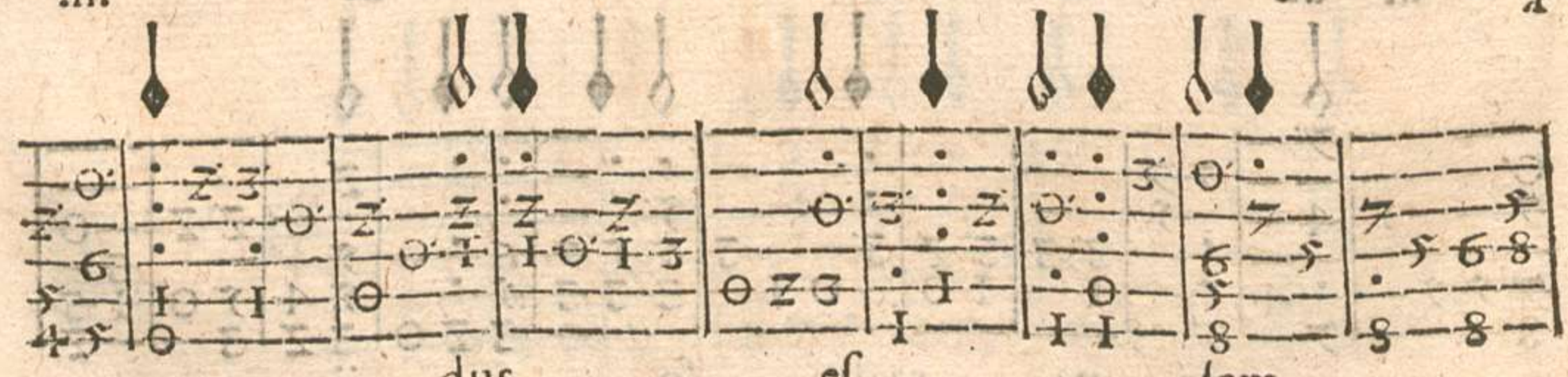

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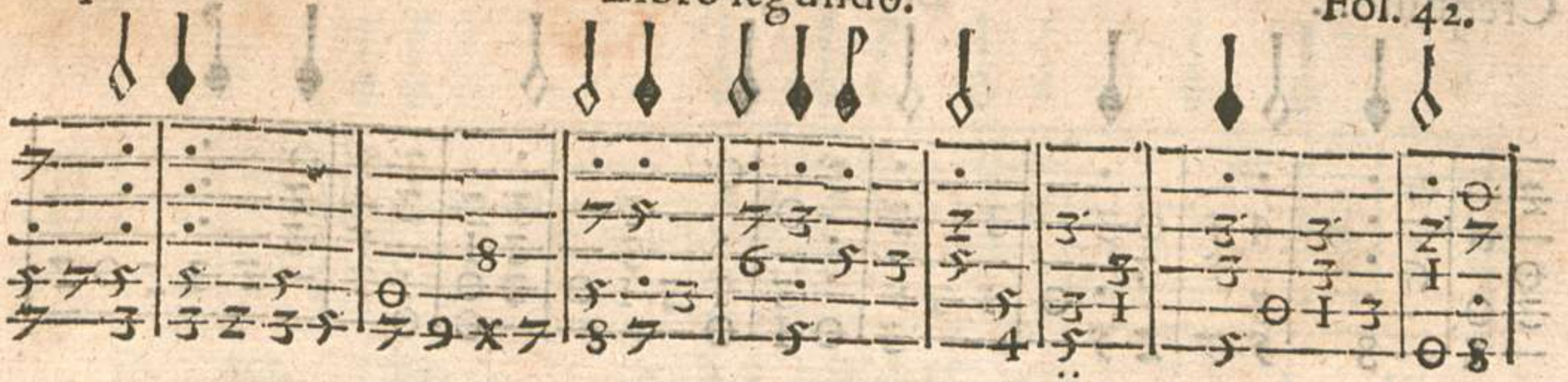

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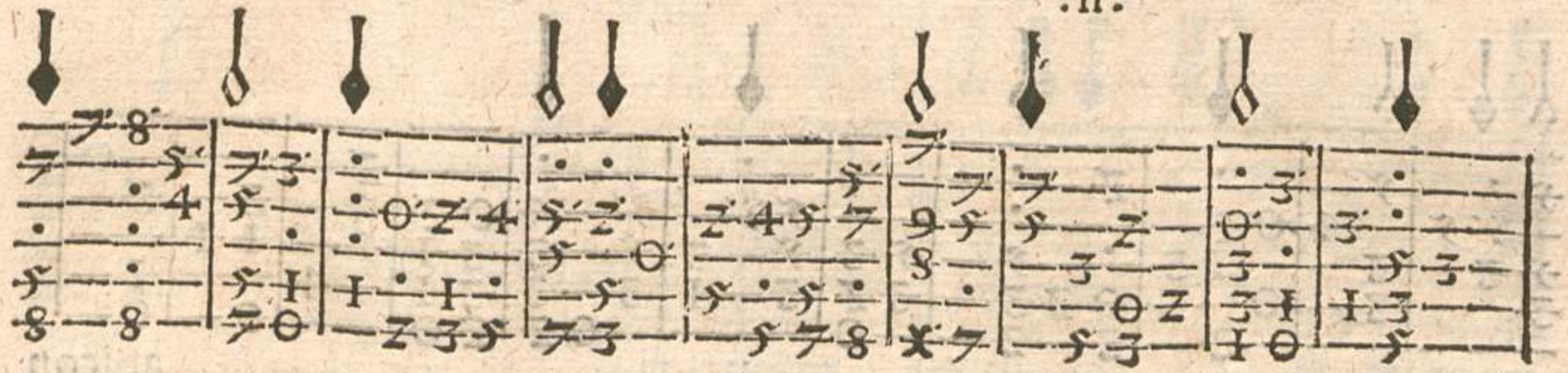

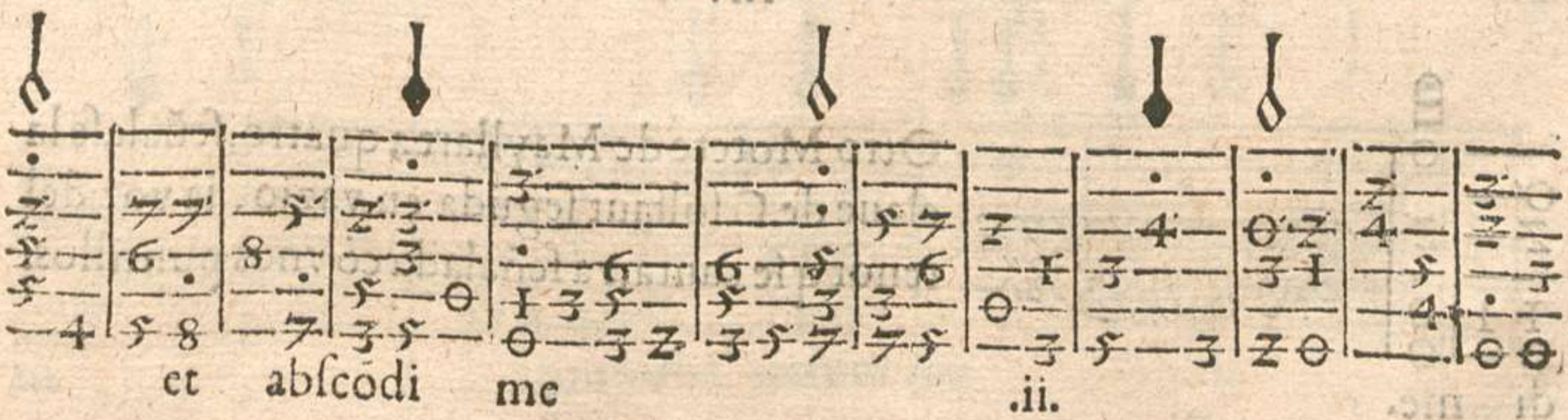

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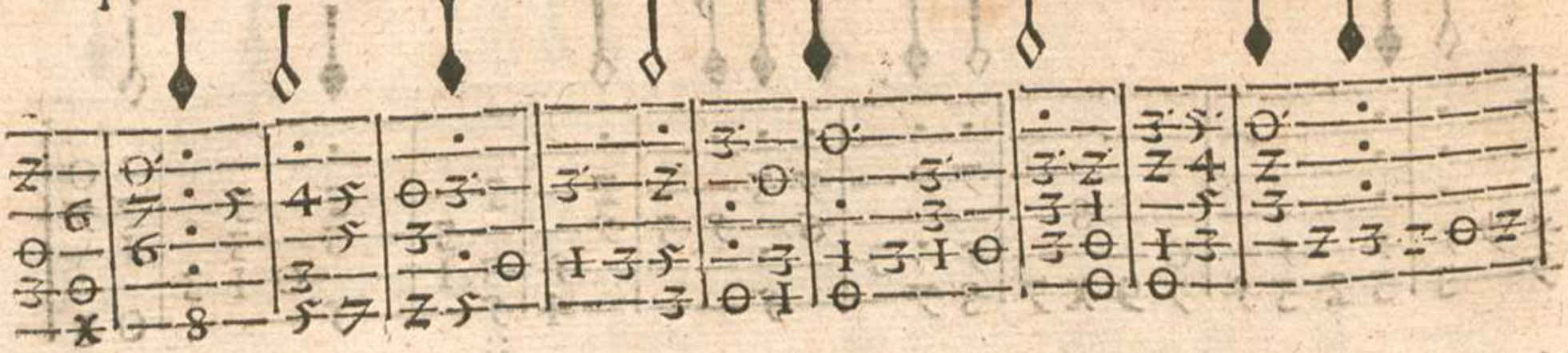
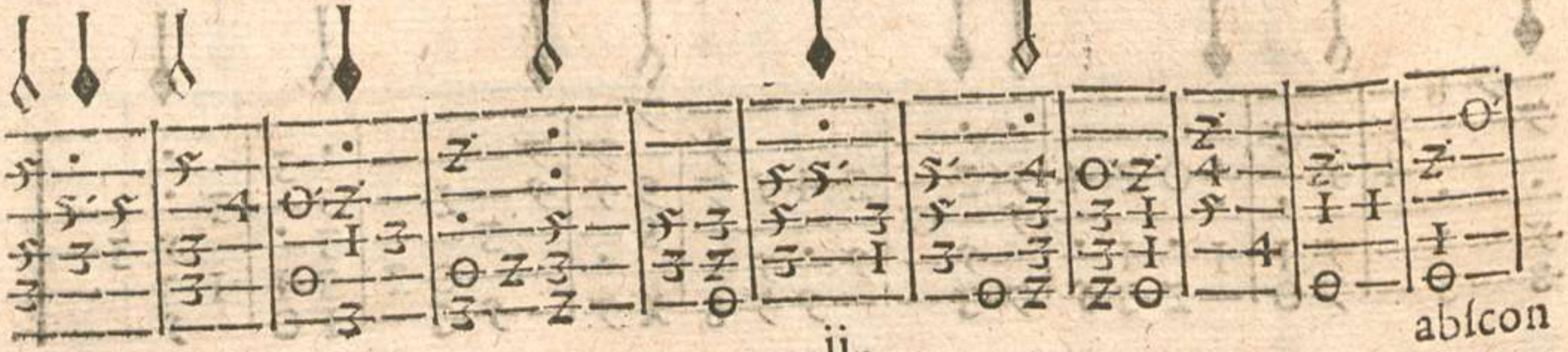




.ii.

abscon

di me.

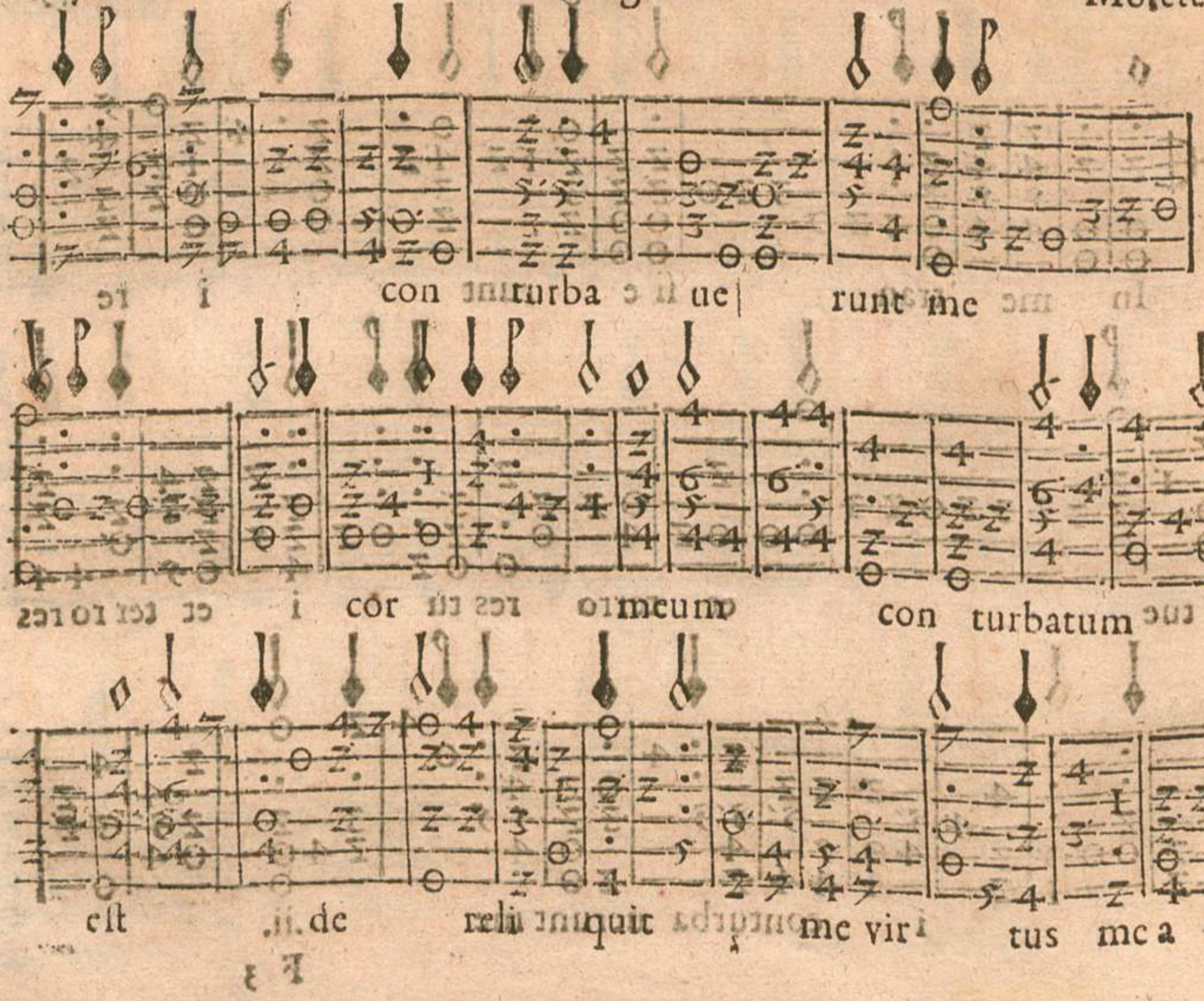
.ii.

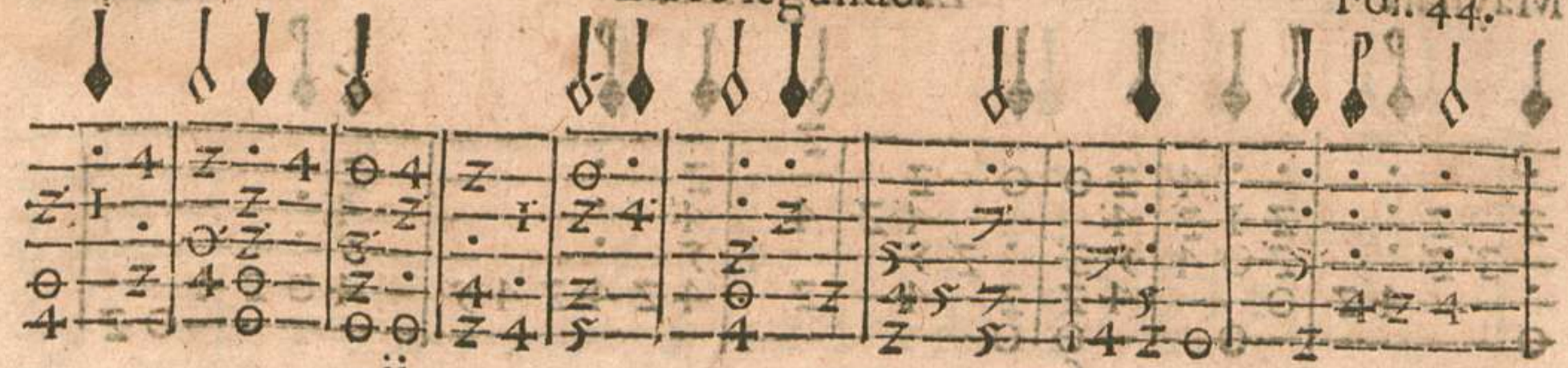
Otro Motete de Mayllart a quatro, señalase la clave de C solfaut seguda en vazio, la voz del tenor q se canta, va señalada cõ vnos puntillos.

In me tran si e runt i re

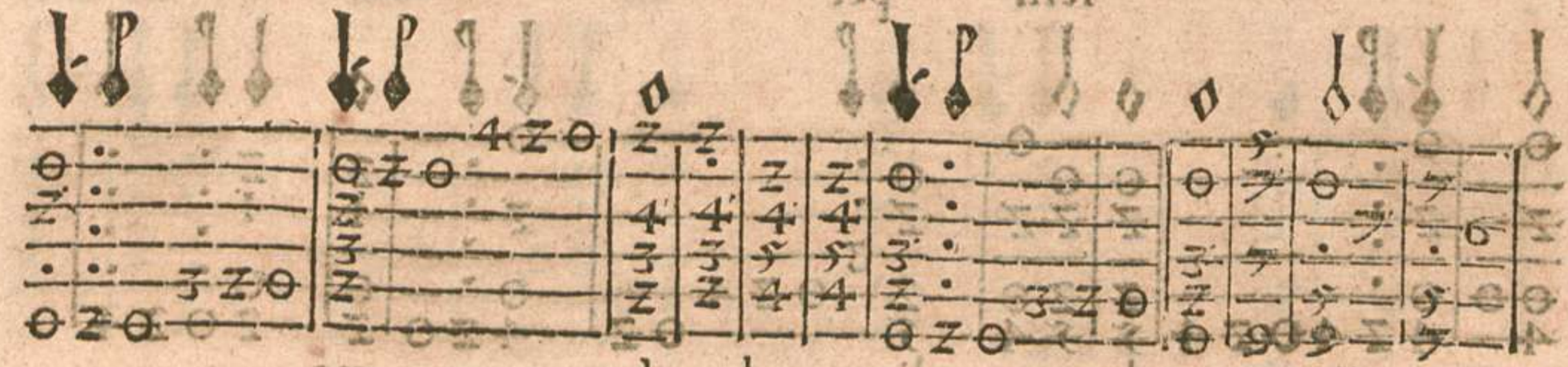
tue et terro res tu i et ter ro res

tu i conturba uerunt me .ii.

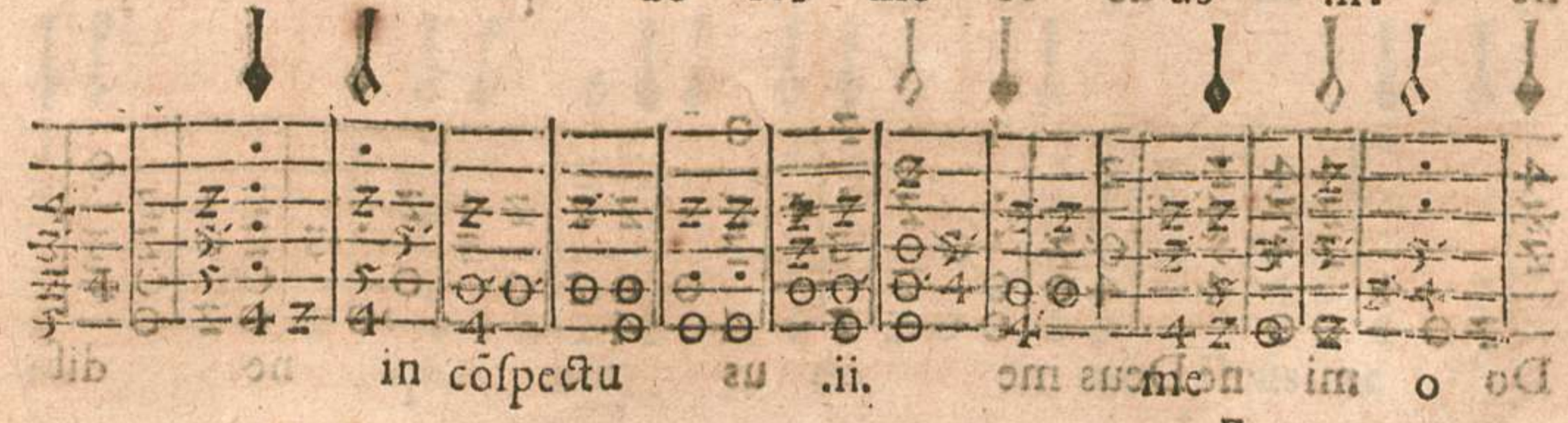

i con turba ue runt me
i cor meum
con turbatum
eſt .ii. de reli inquit me vir i tus mea



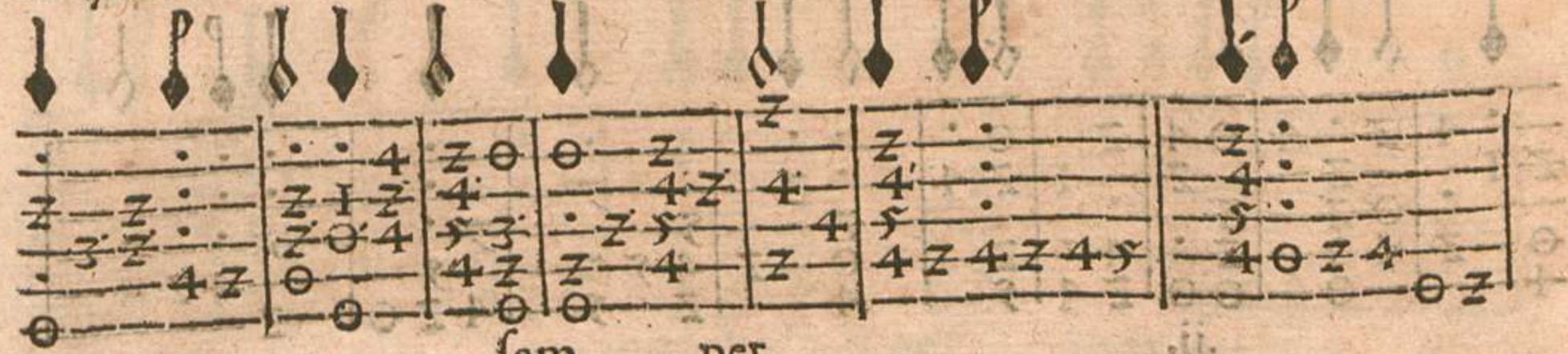
.ii.



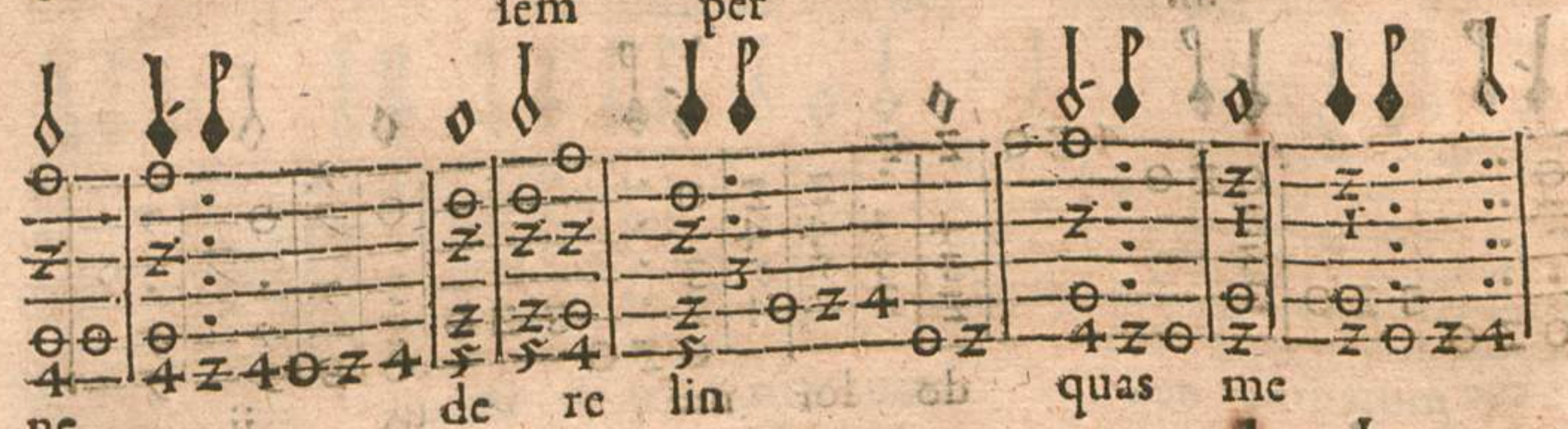
do lor mi bus .ii.



in cõſpectu .ii. me o

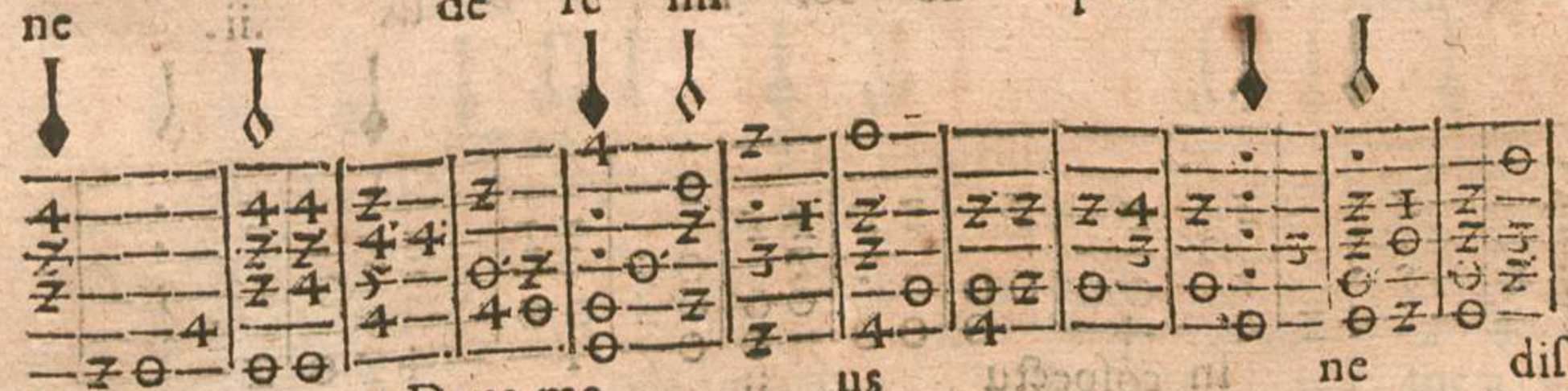


sem per

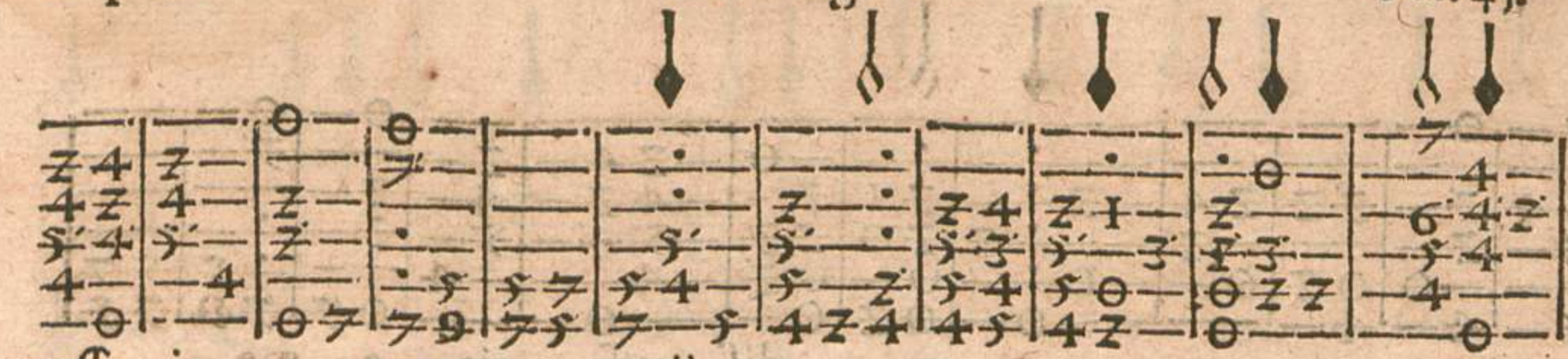


de re lin quas me

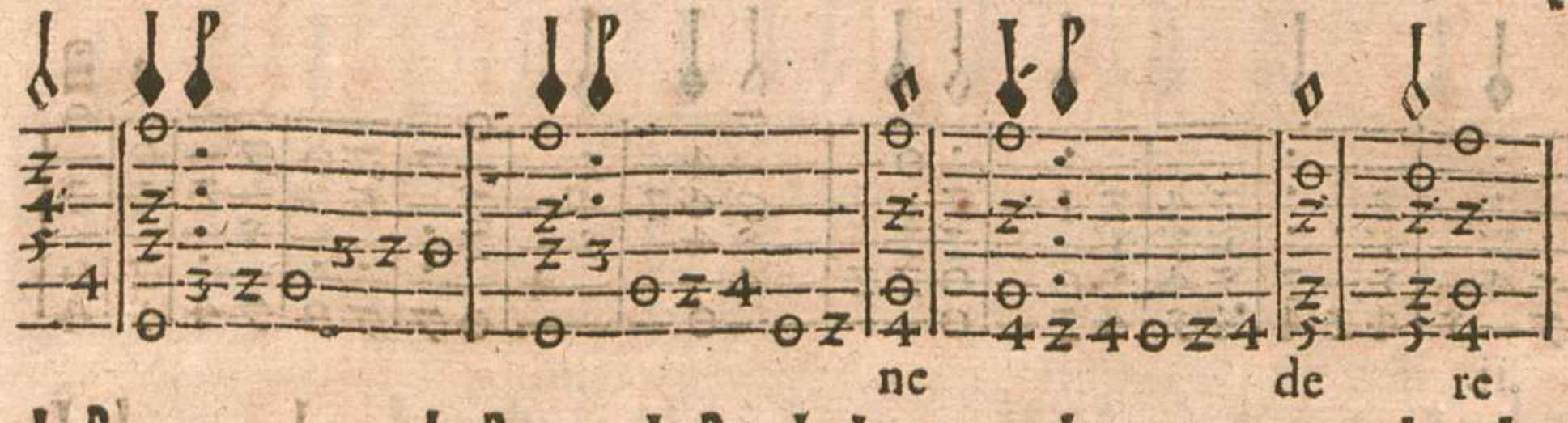
ne



Do mi ne Deus me us ne dis



ceſſe ris a me .ii.



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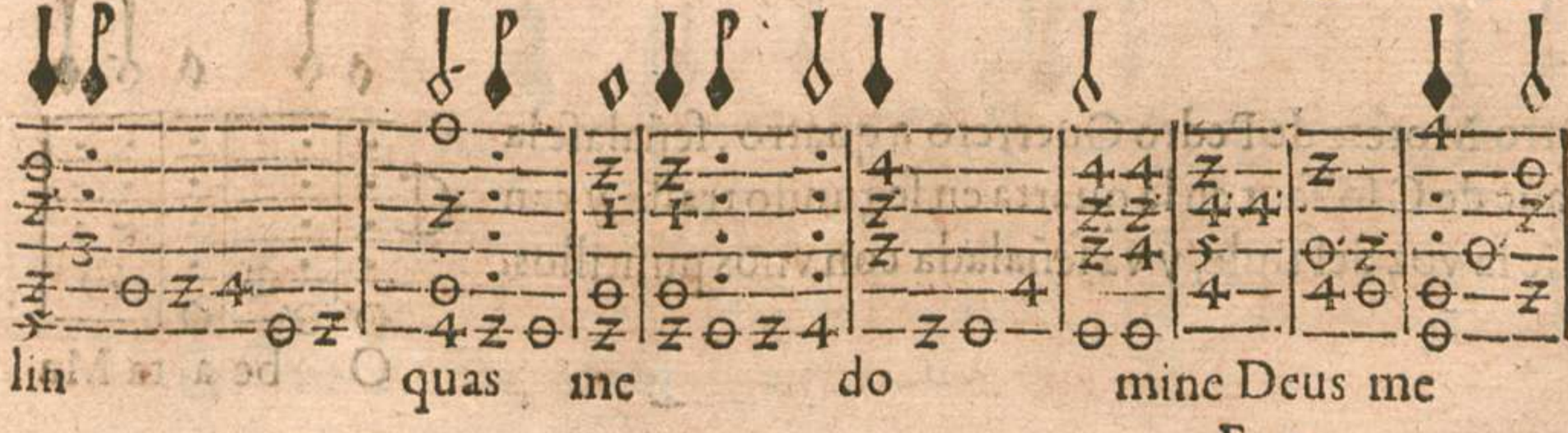
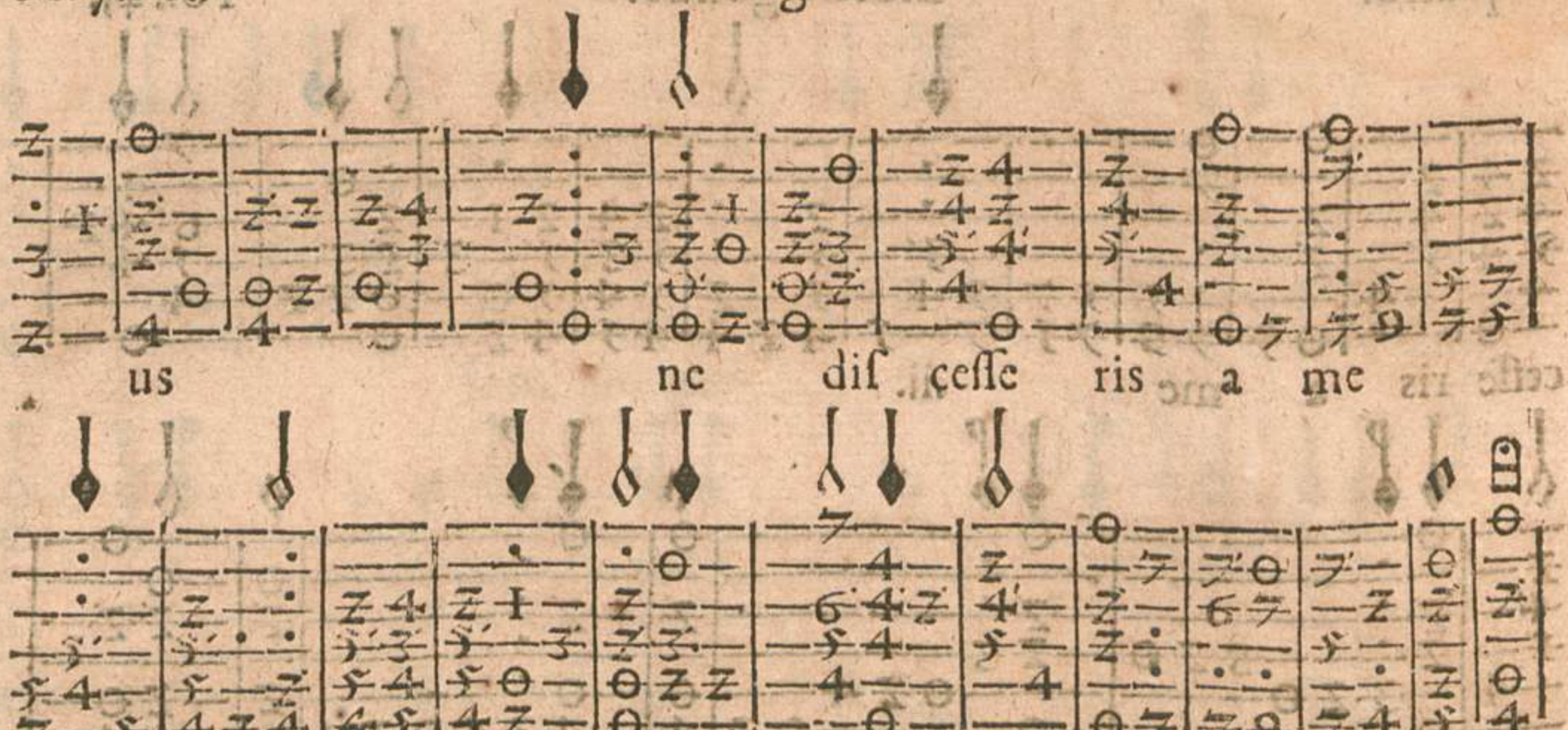
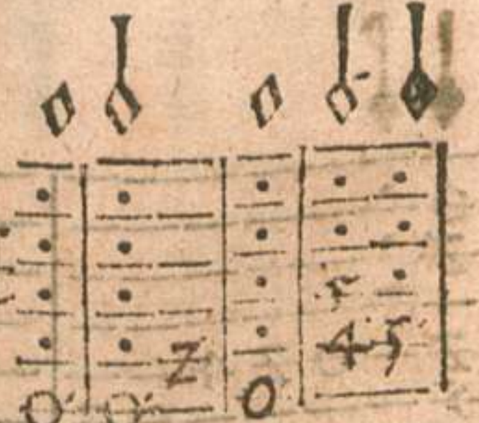
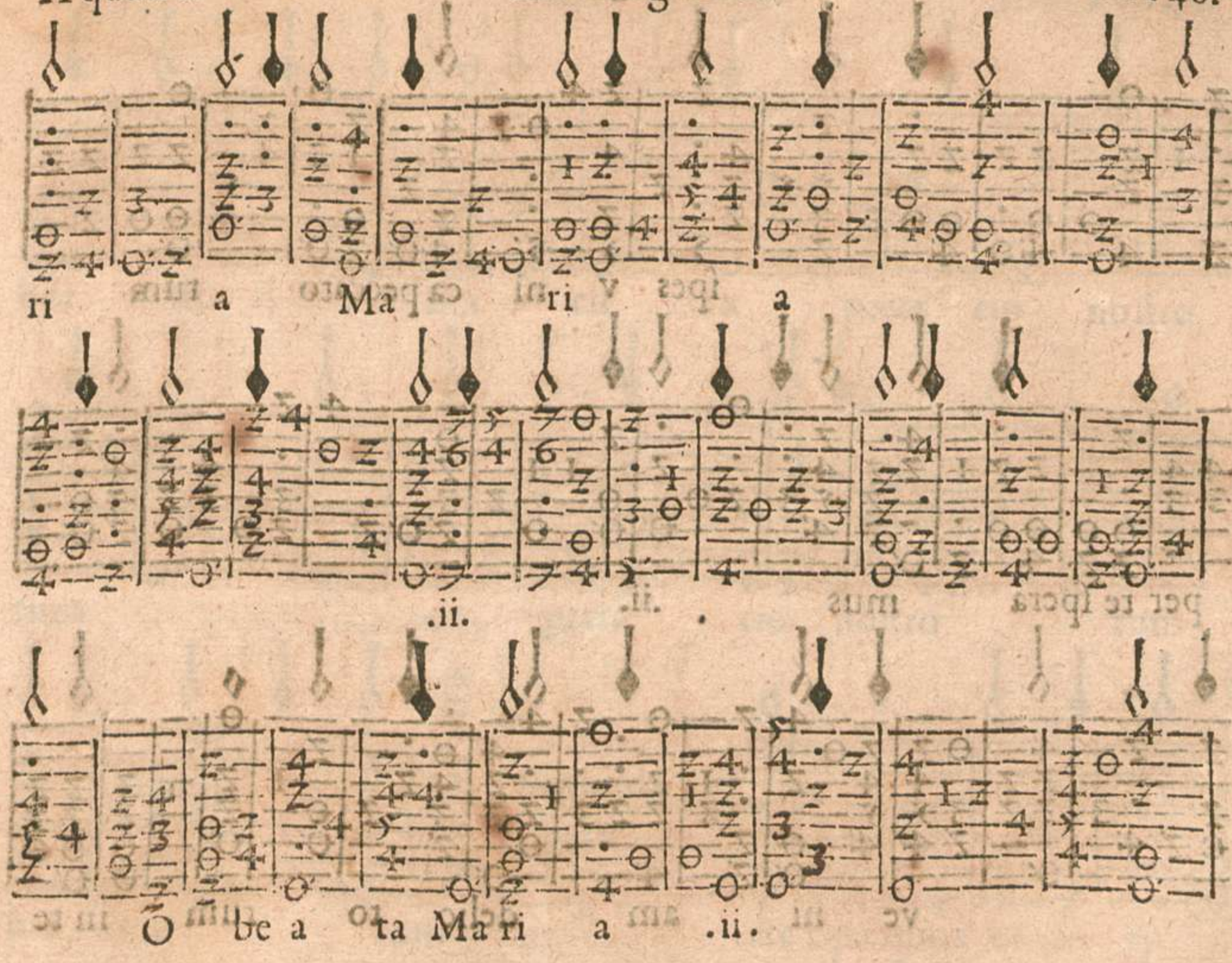


lin quas me do mine Deus me



Otro Motete de Pedro Guerrero a quatro, ſeñalaſe la claue de C ſolfaut en la quarta en ſegundo traſte, y canta ſe la voz del triple, y va ſeñalada con vnos puntillos.

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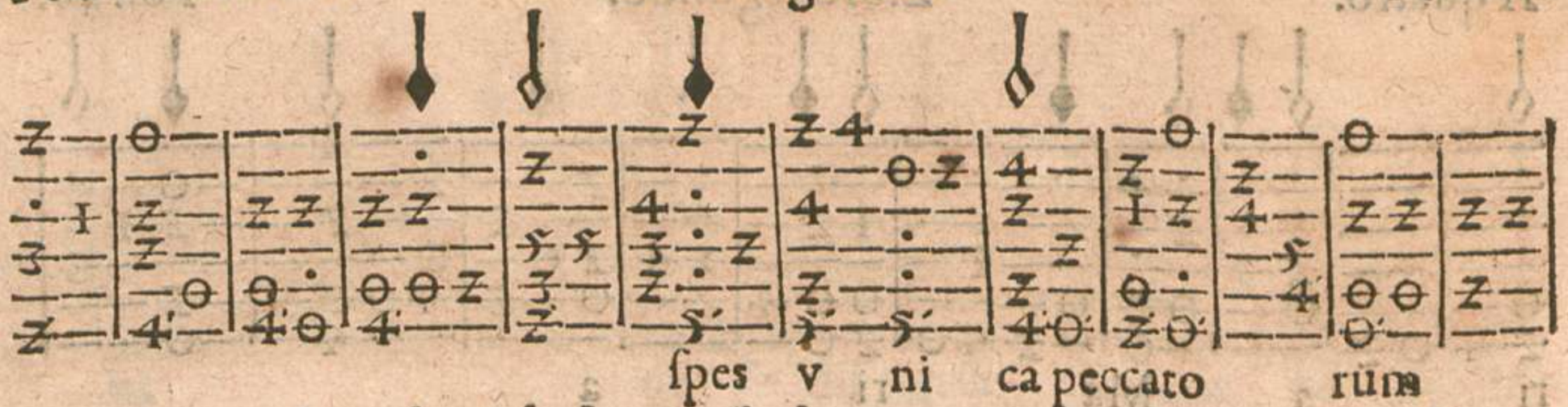
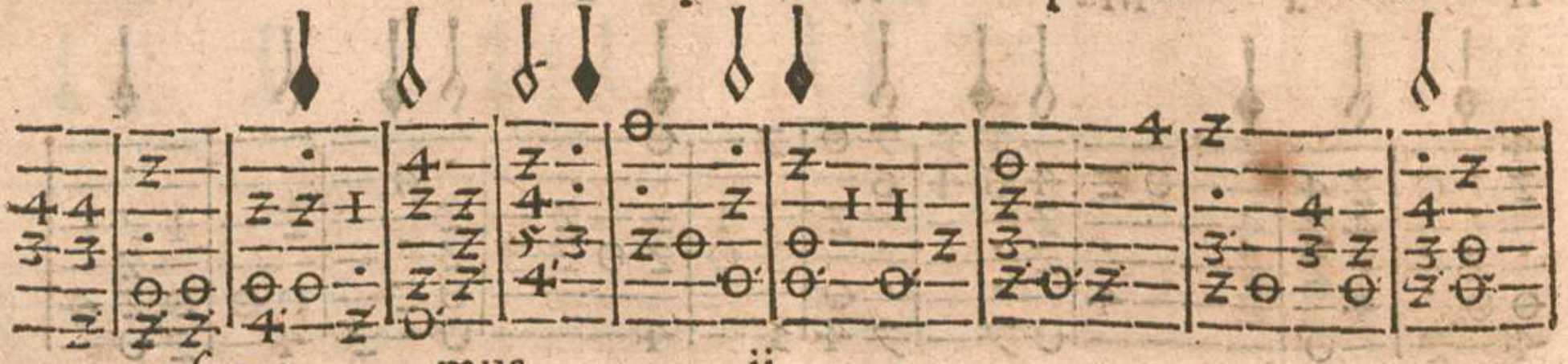
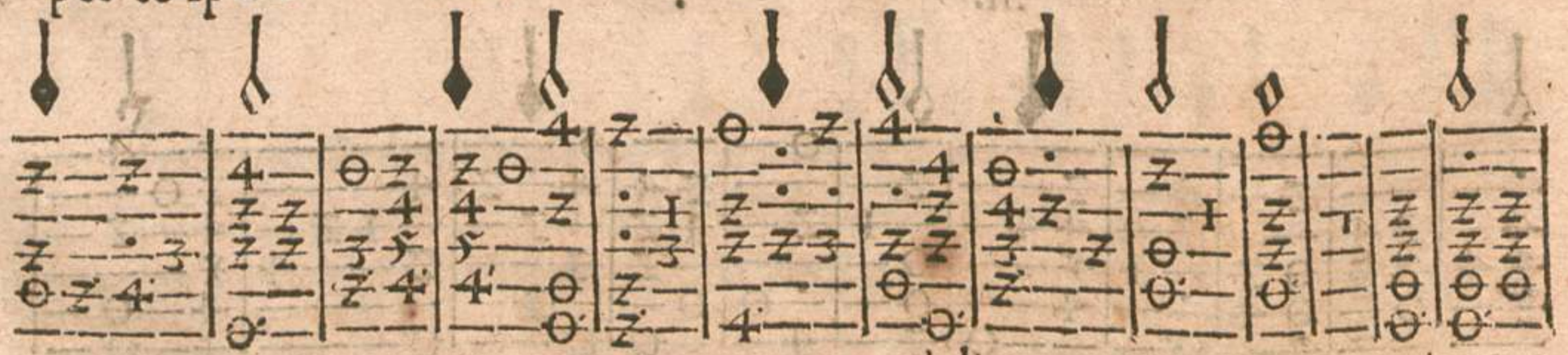
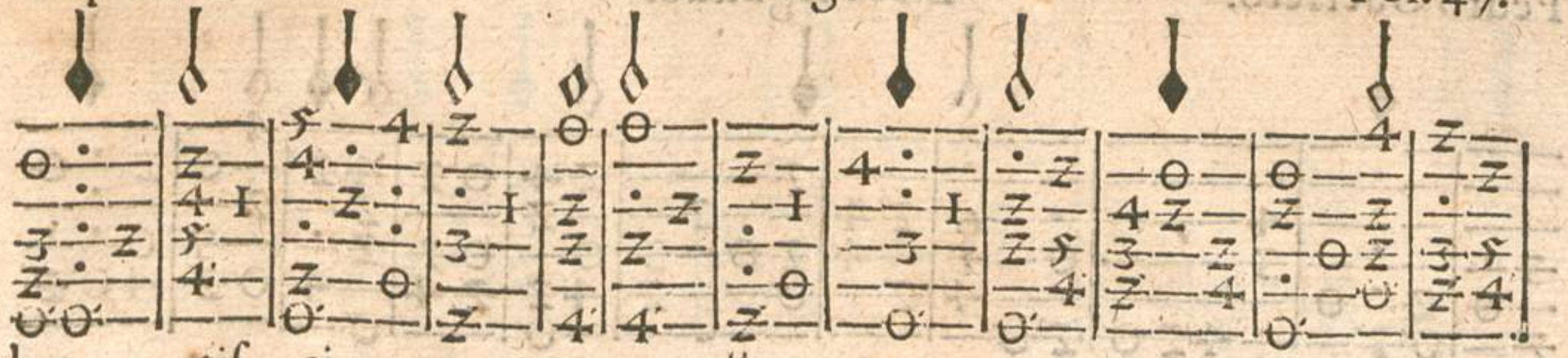
.ii. .ii.
O be a ta Ma ri a .ii.

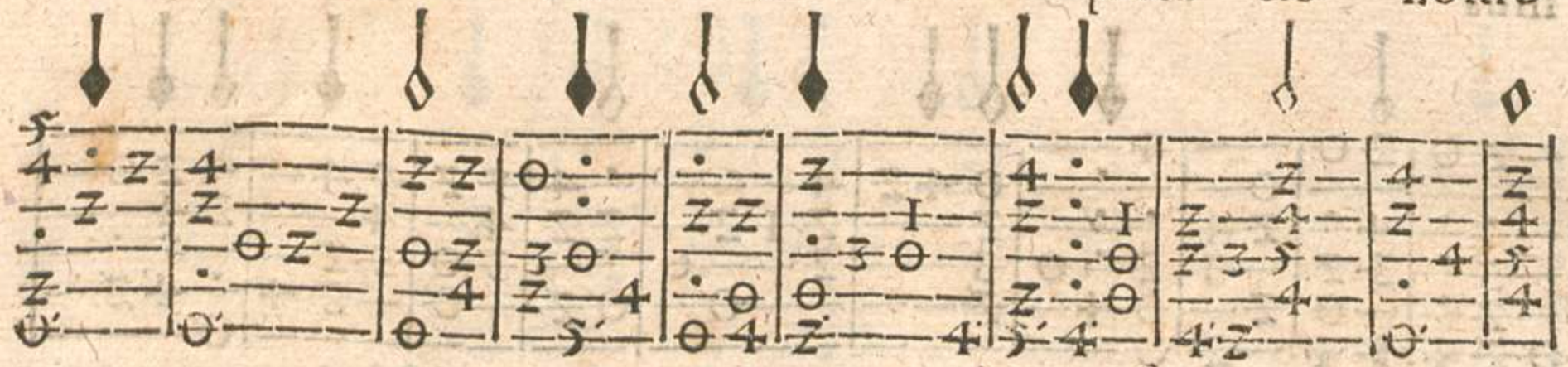

spes v ni ca peccato rum


per te spera mus .ii.

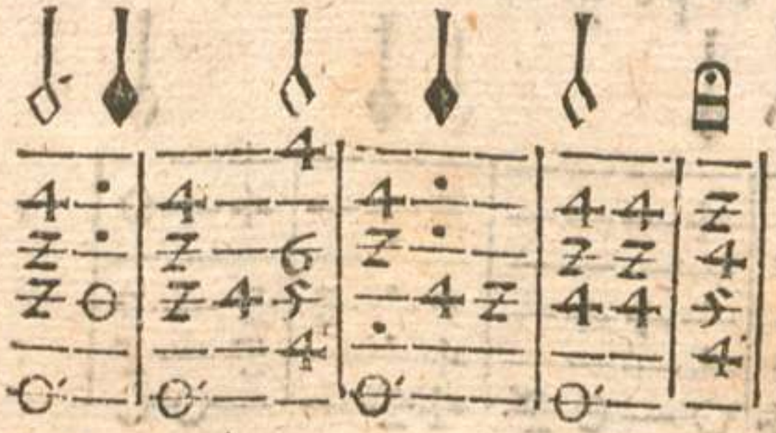

ve ni am delic to rum in te



bea tis si ma eit ex pecta cio noſtro

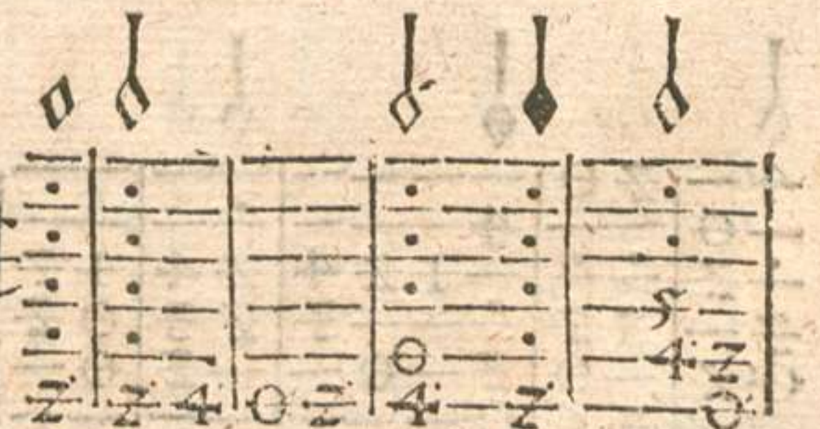


rum ex pecta cio noſtro rum

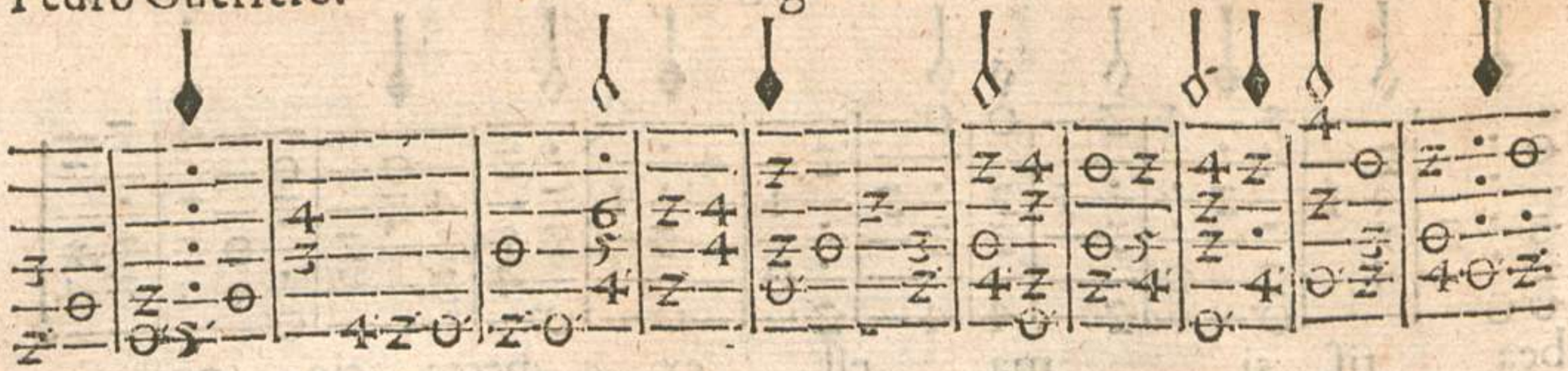


pre mio rum.

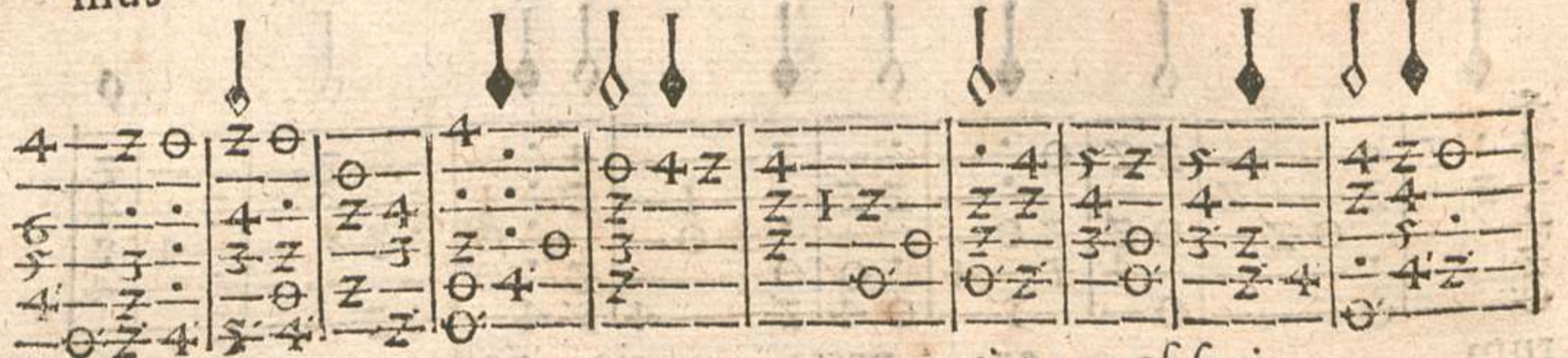
Segunda parte.



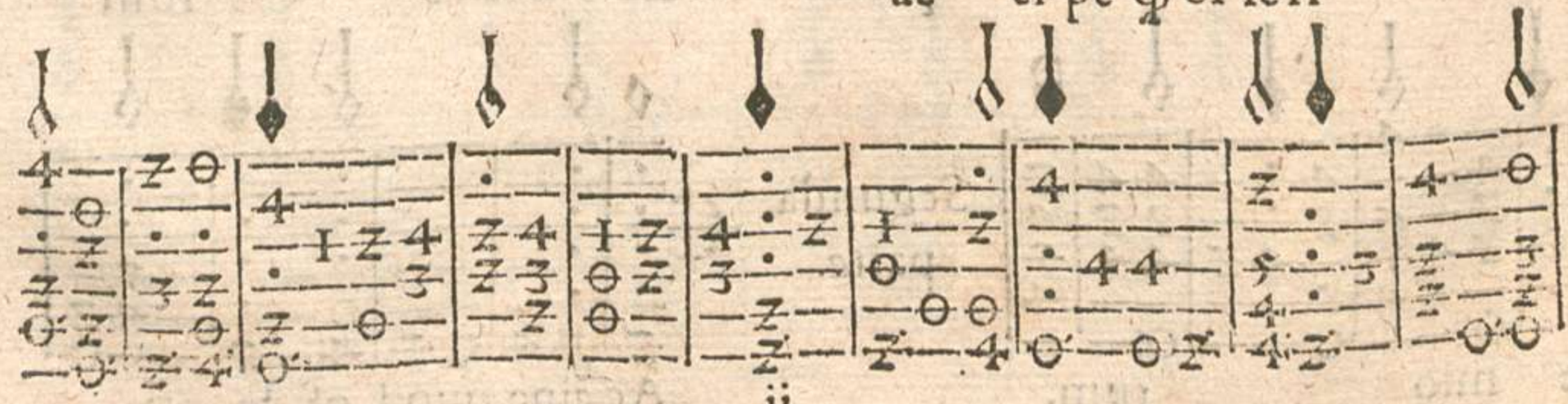
Accipe quod of fe ri



mus



ac ci pe qꝰ of feri



mus .ii.

re do na re do na

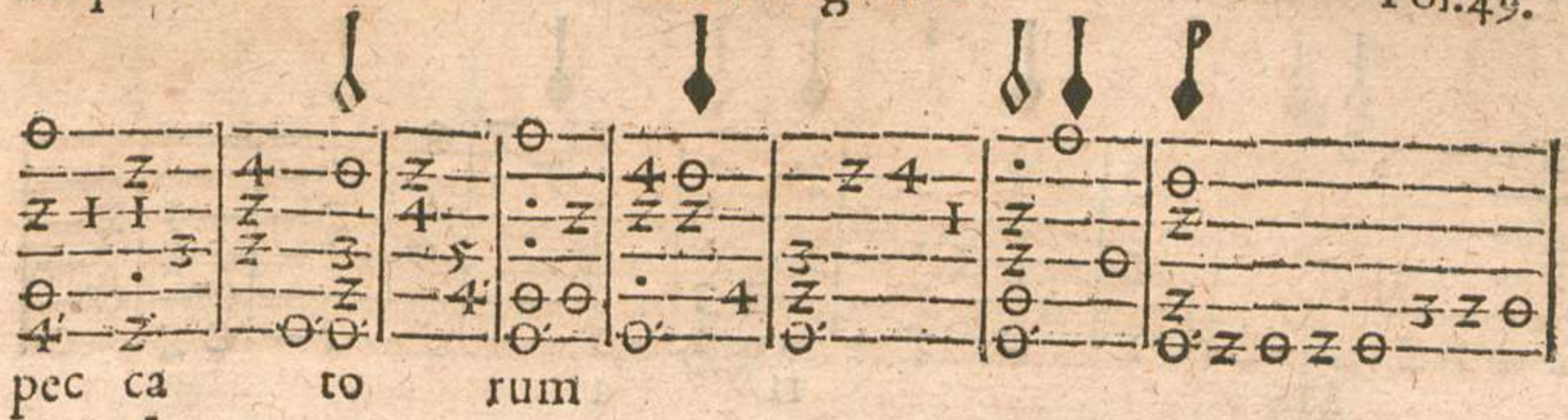
quod ro ga mus

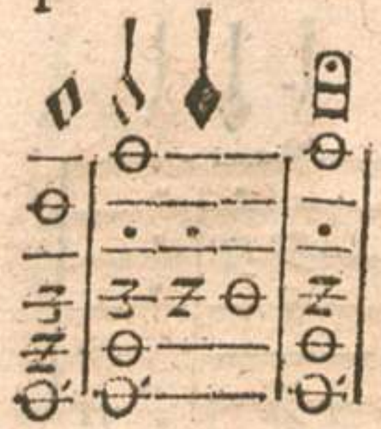
excuſa quod ti me mus .ii.

.ii.

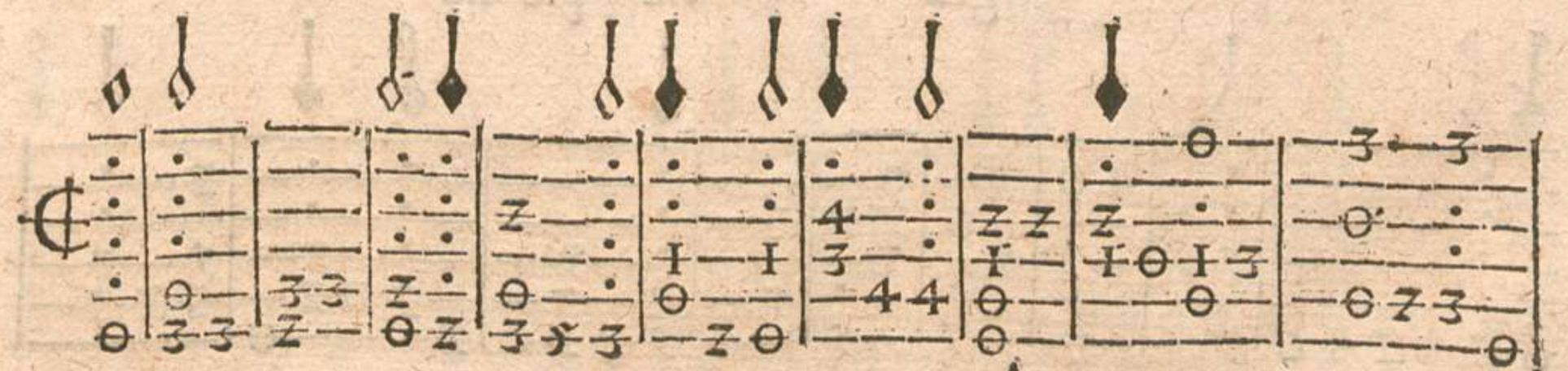
quia tu es ſpes

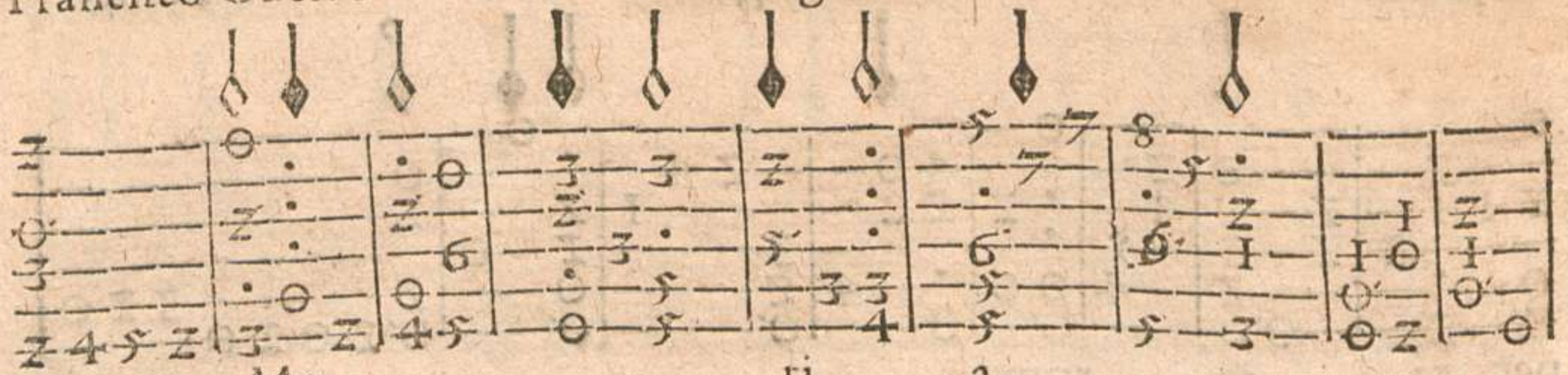
v ni ca peccatorum ſpes v ni ca



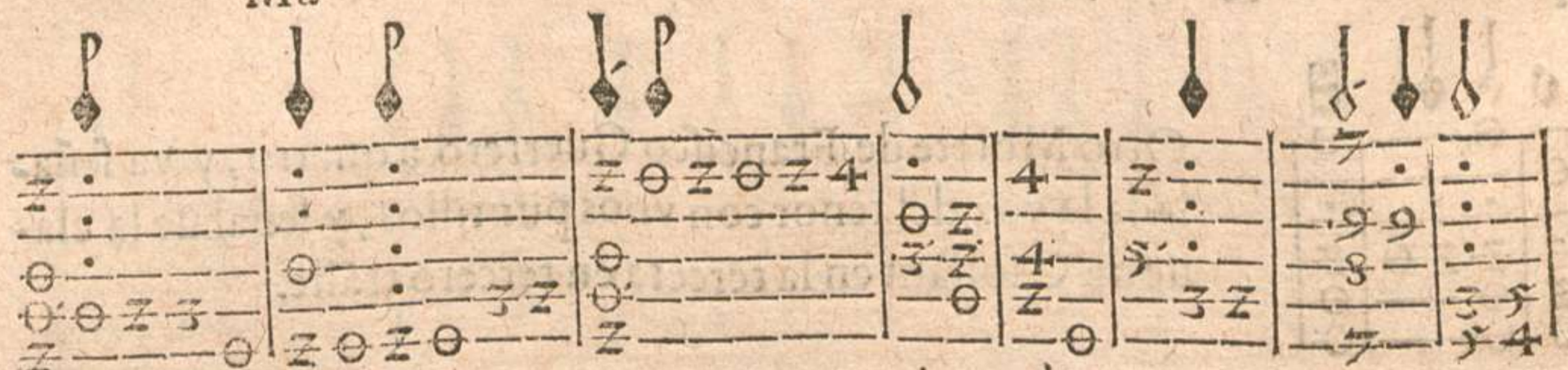


Otro Motete de Franciſco Guerrero a quatro, y va ſeñalada la voz del tenor con vnos puntillos, y ſeñalaſe la clave de C ſolfaut en la tercera en tercero traſte.



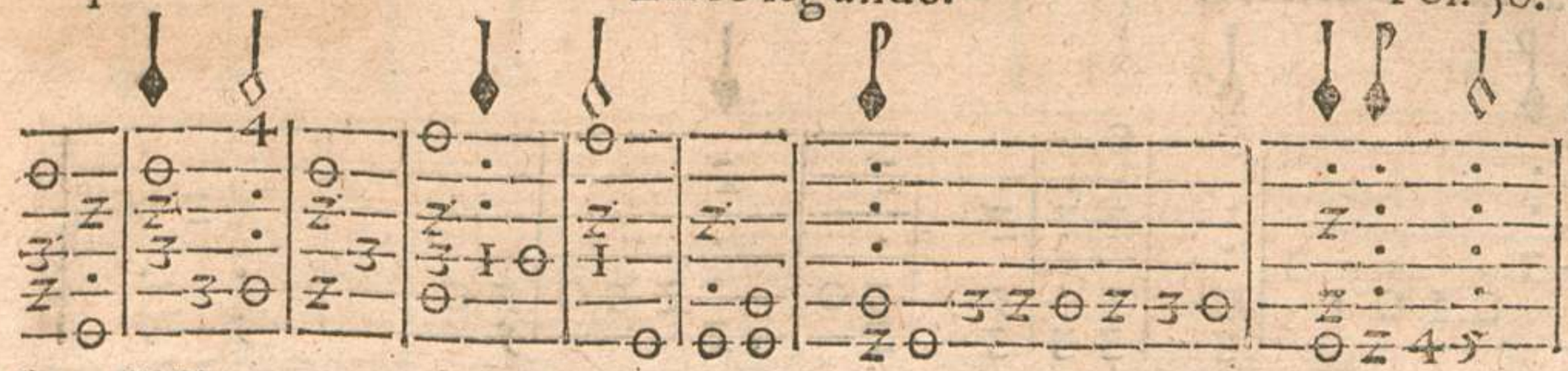


Ma ri a



gra cia ple na

do mi Anus tc cum Do mi nus



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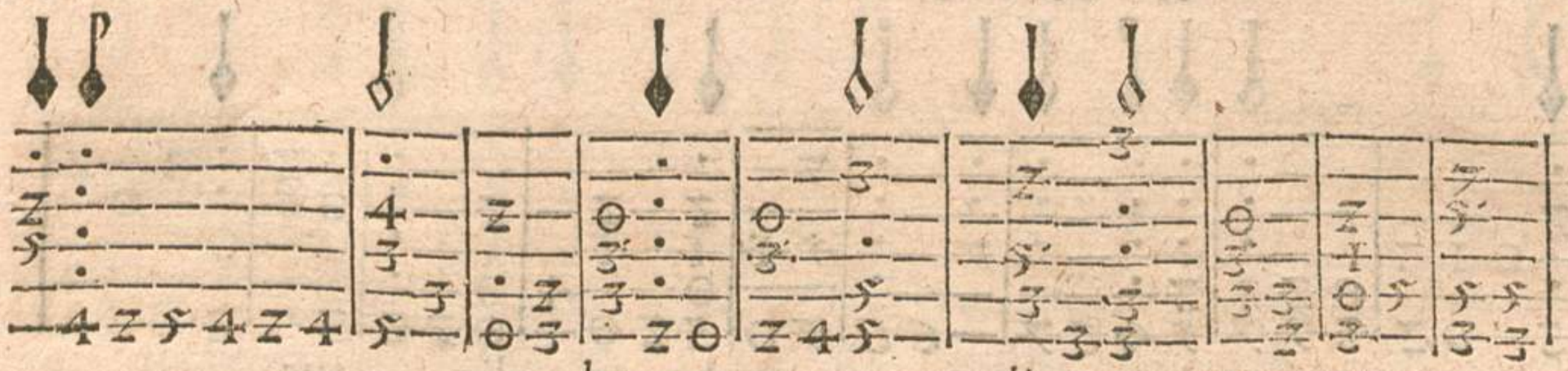

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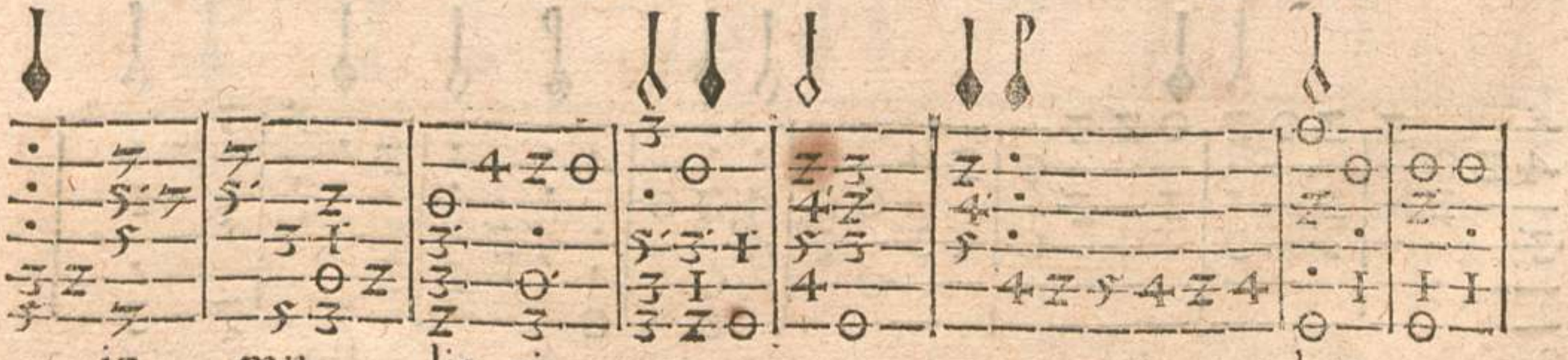

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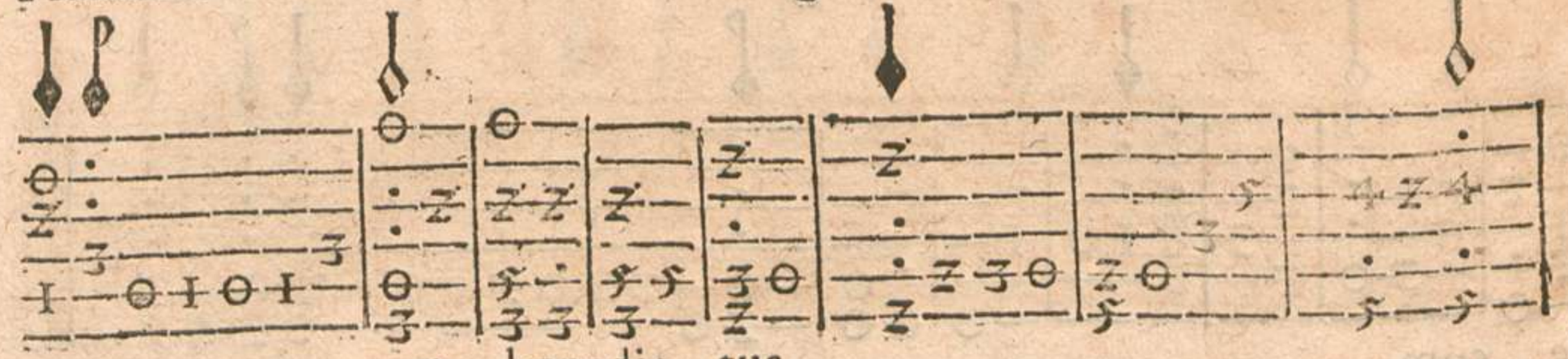
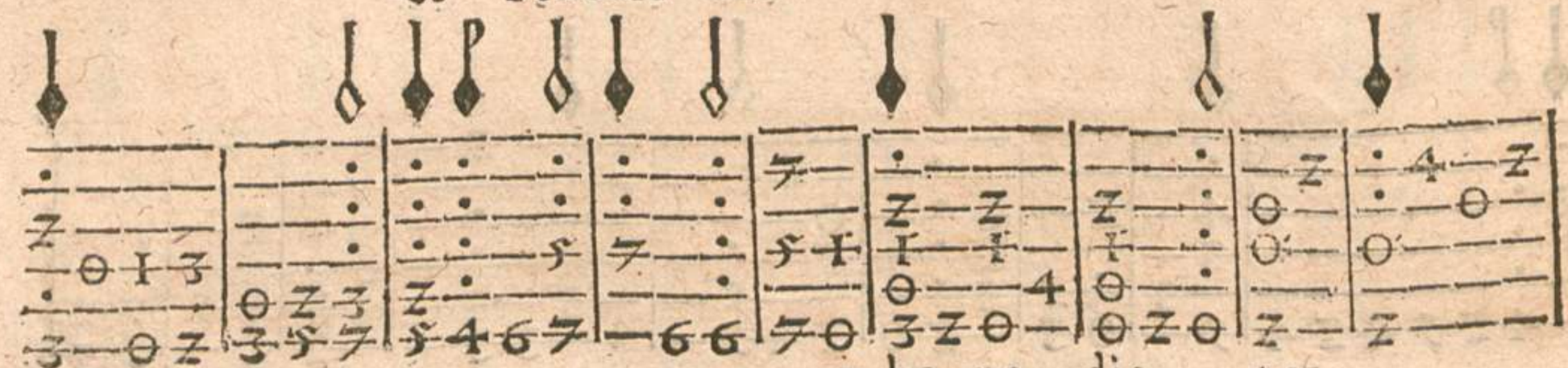


et benedic tus



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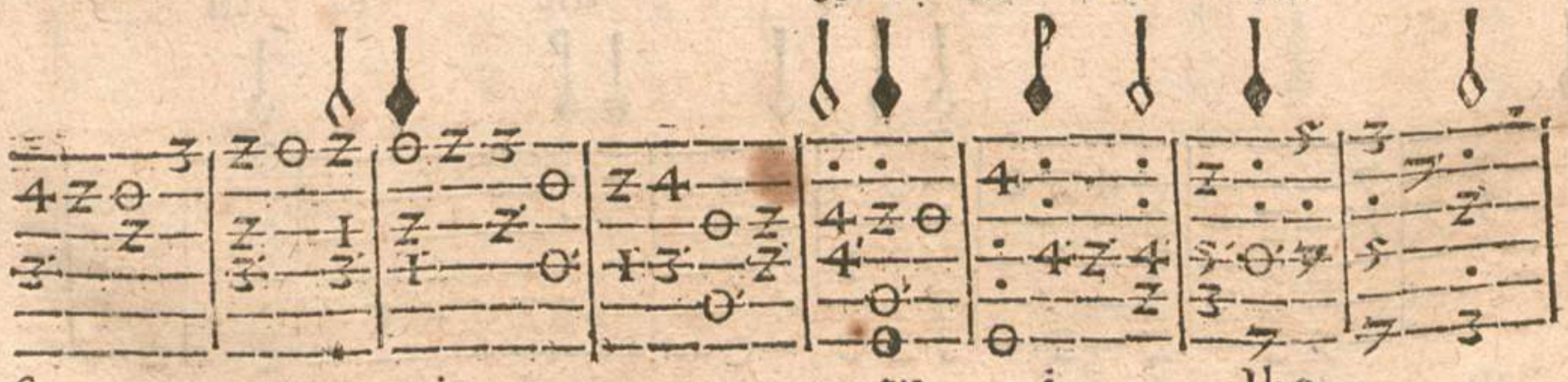
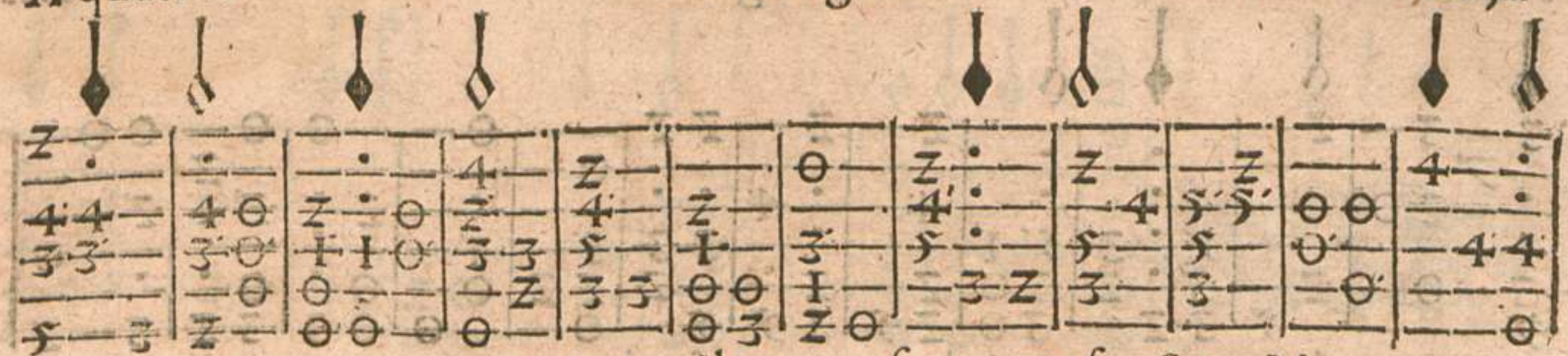
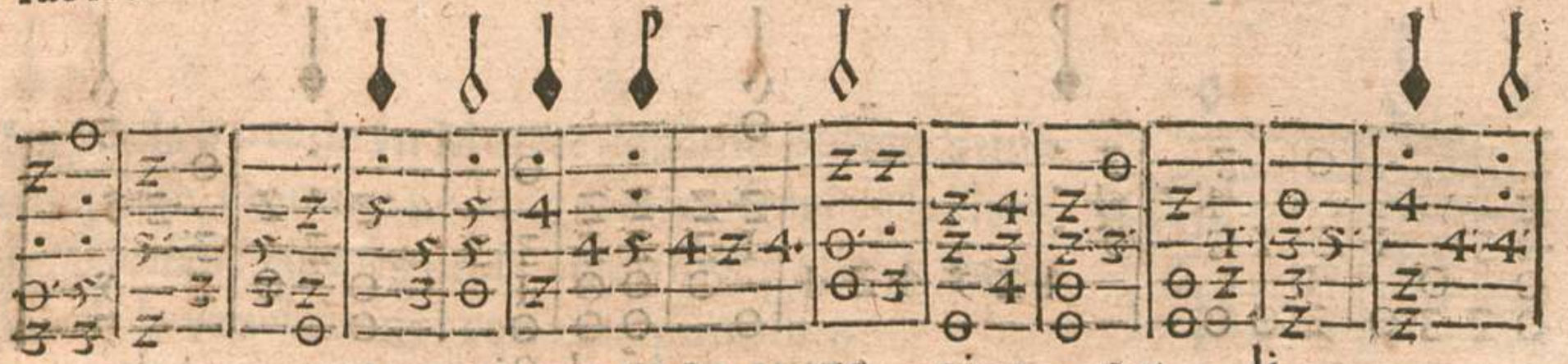


fruc tus ven tris tu i lhe



sus fructus ventris tu i lhe sus, sancta Ma ri



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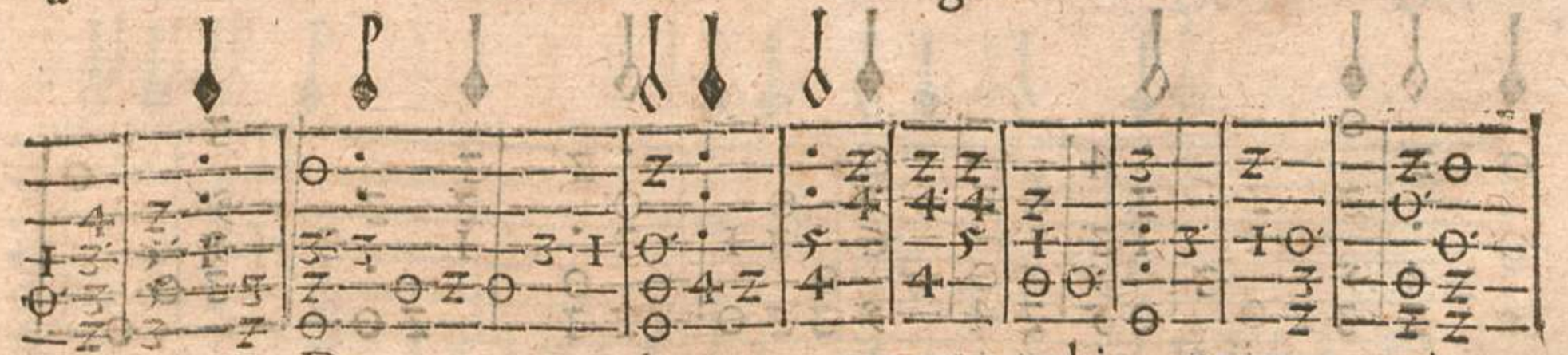
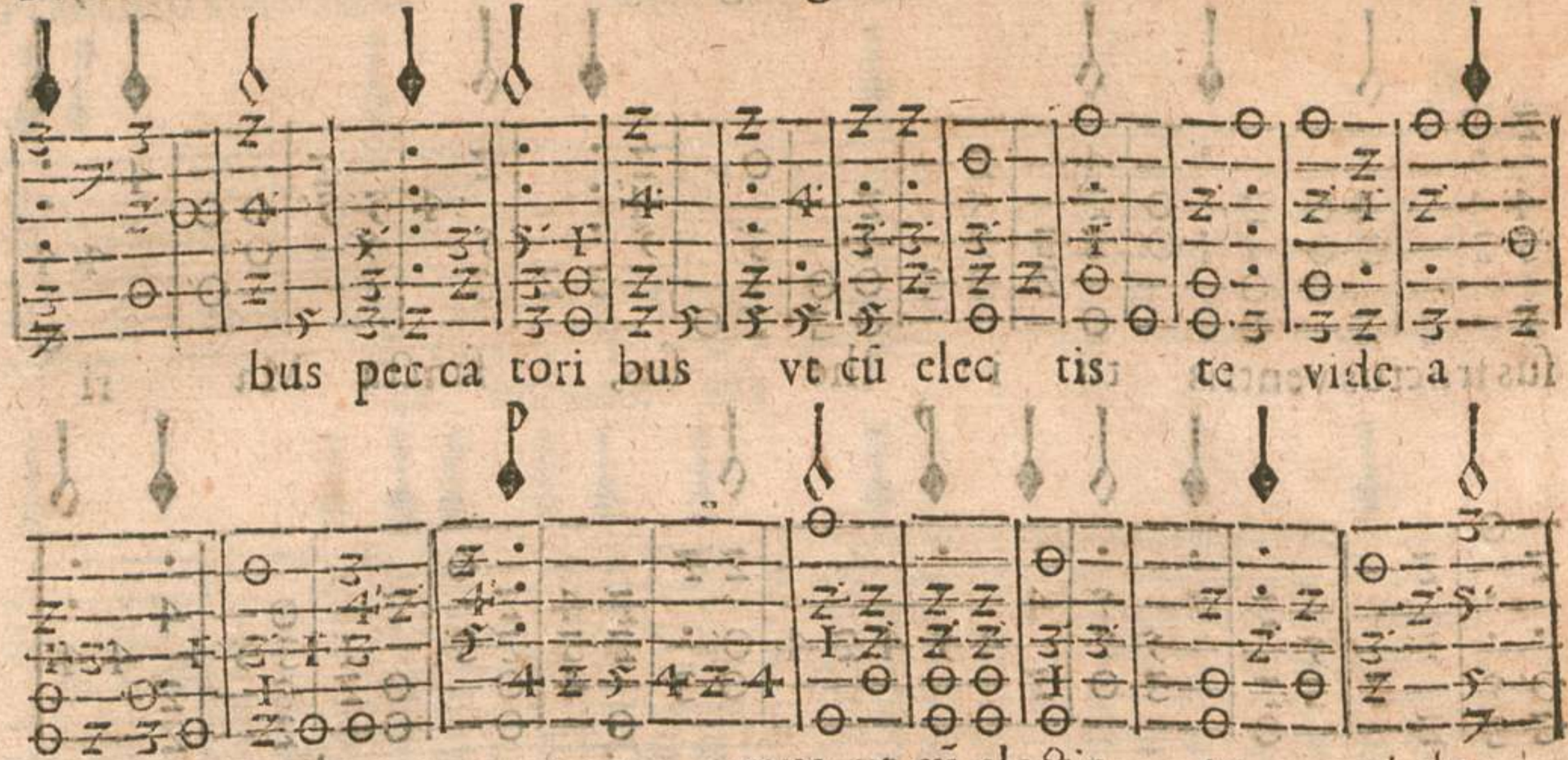


o mater De i ora pro nobis peccato ri


bus pec ca tori bus vt cũ elec tis te vide a
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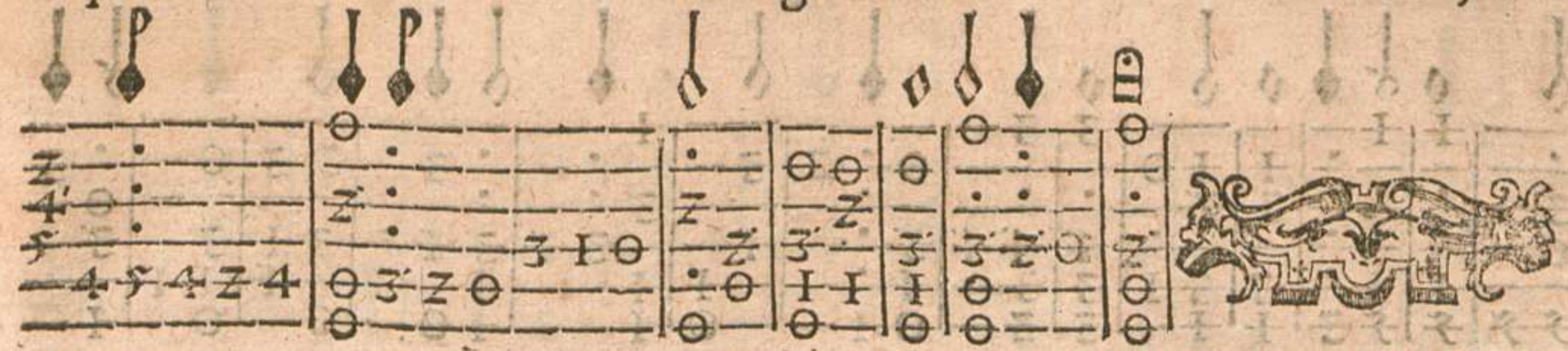
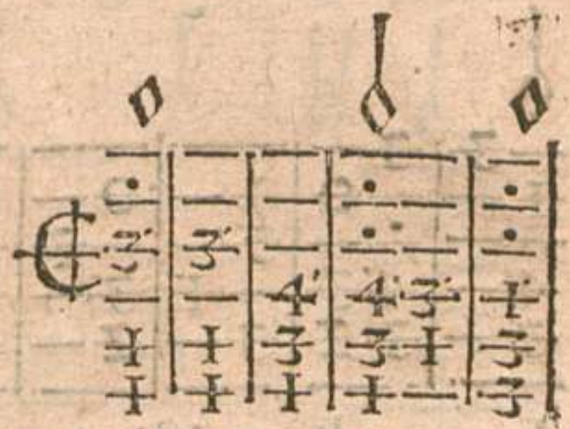
amus

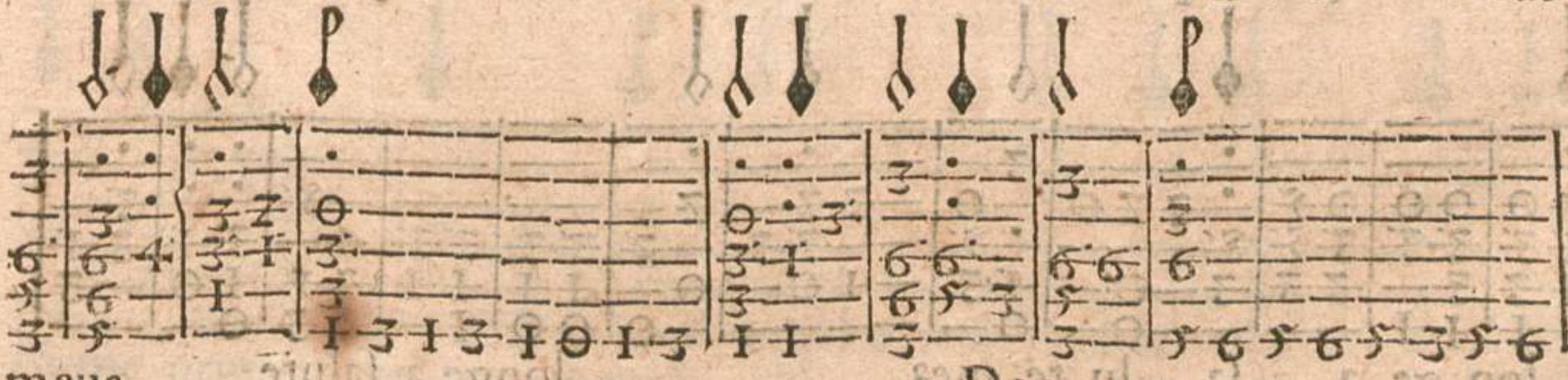


te videamus.

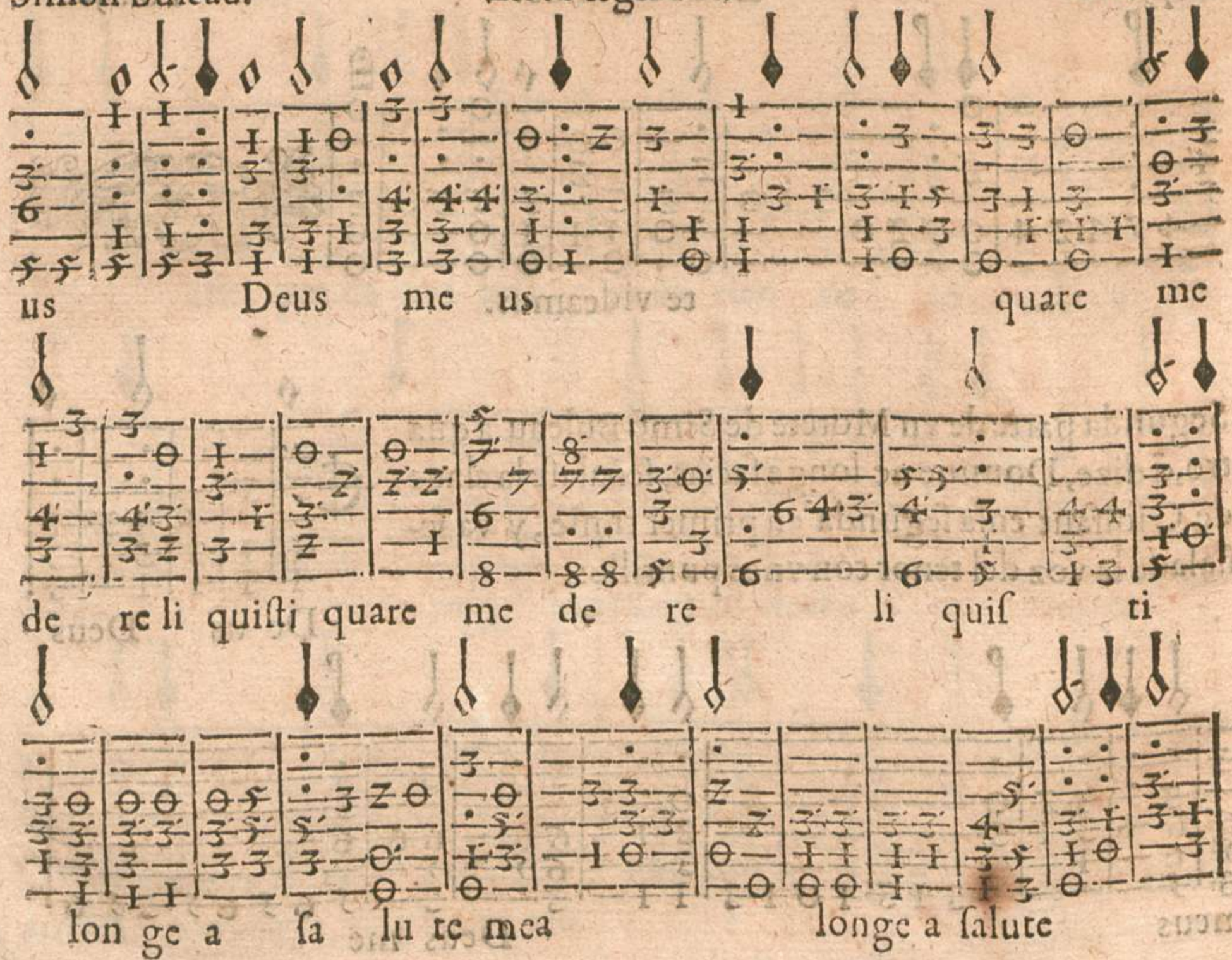
Segunda parte de vn Motete de Simõ Buleau a quatro, q̃ dize, Domine ne longe facias, señalase la clave de C solfaut enla segunda en primer traste, y va señalada la voz del tenor con vnos puntillos.

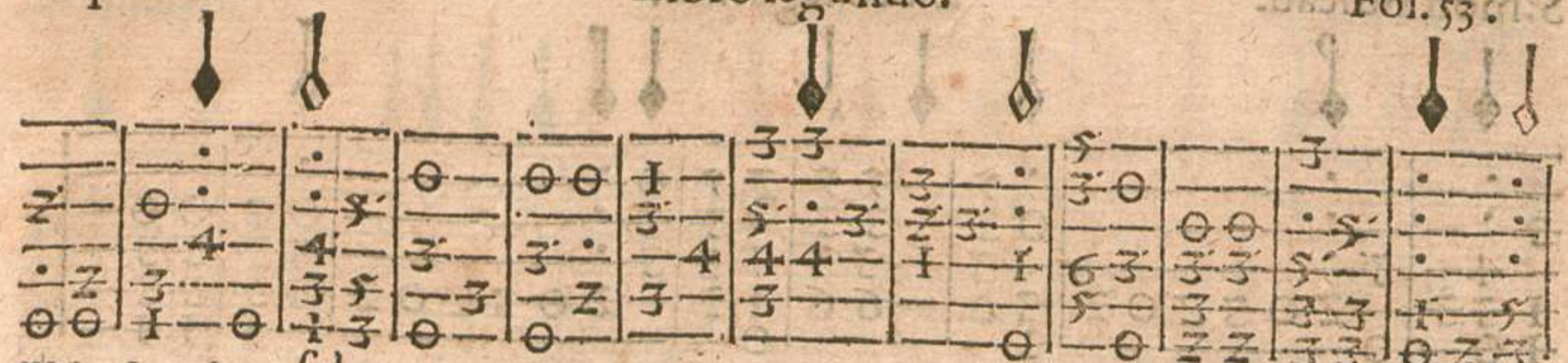


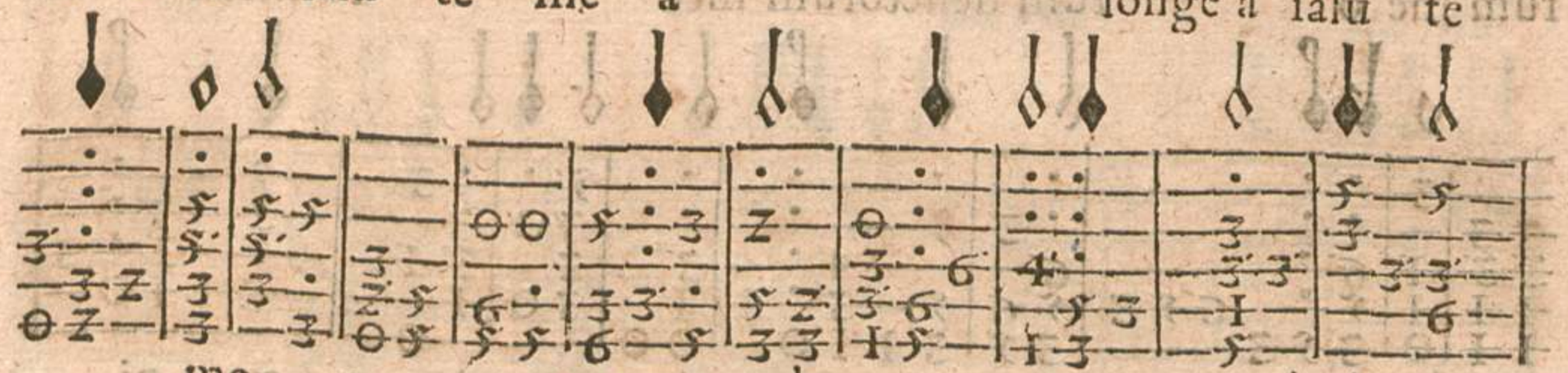
De us Deus

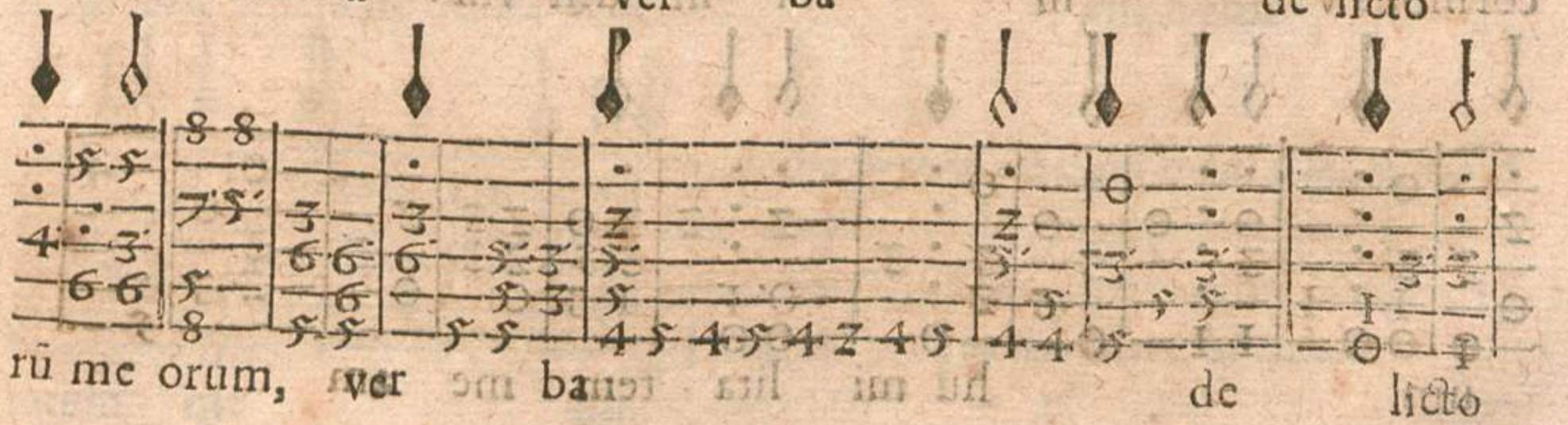


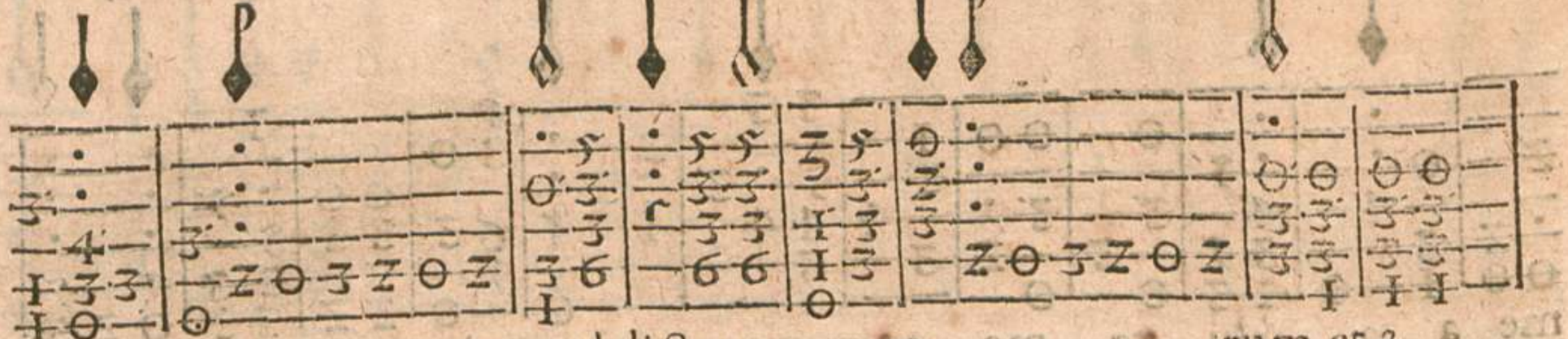
meus Deus me


us Deus me us quare me
de re li quisti quare me de re li quis ti
lon ge a sa lu te mea longe a salute

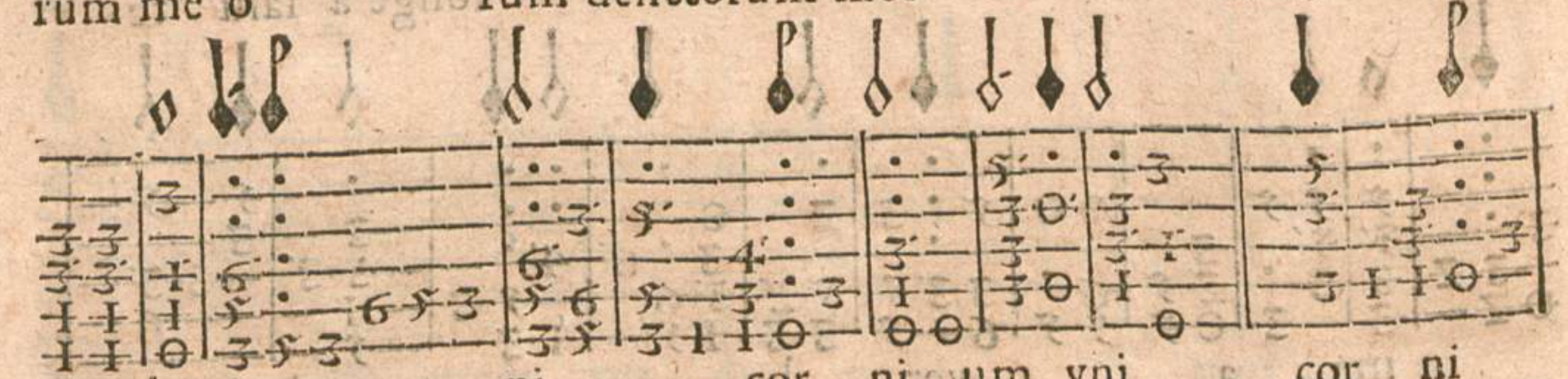

me a a salu te me a longe a salu te


me a ver ba de licto


rũ me orum, ver ba de licto



rum me o rum delictorum meo rum, et a



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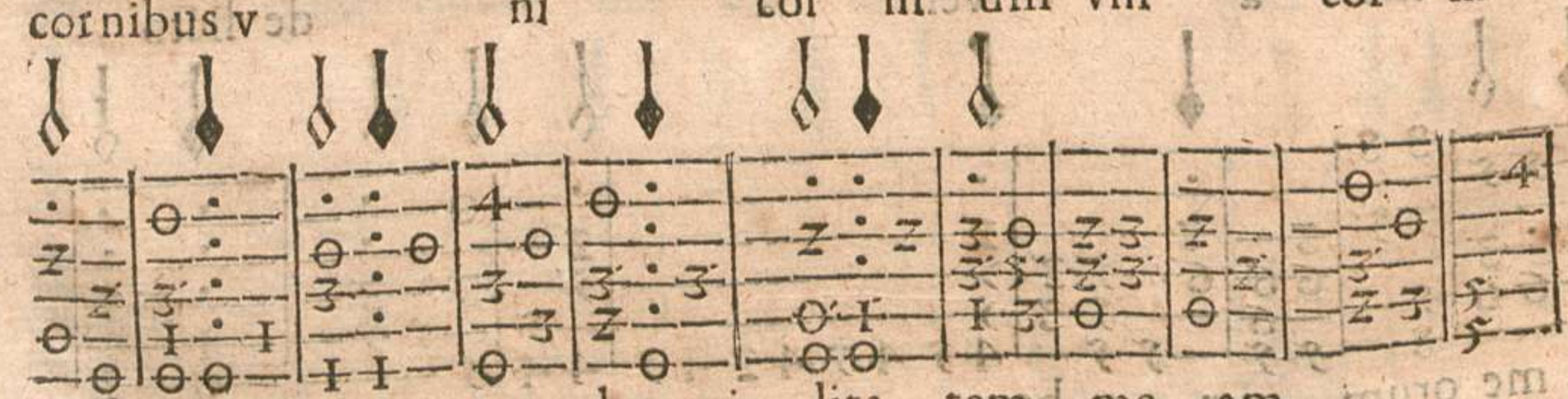
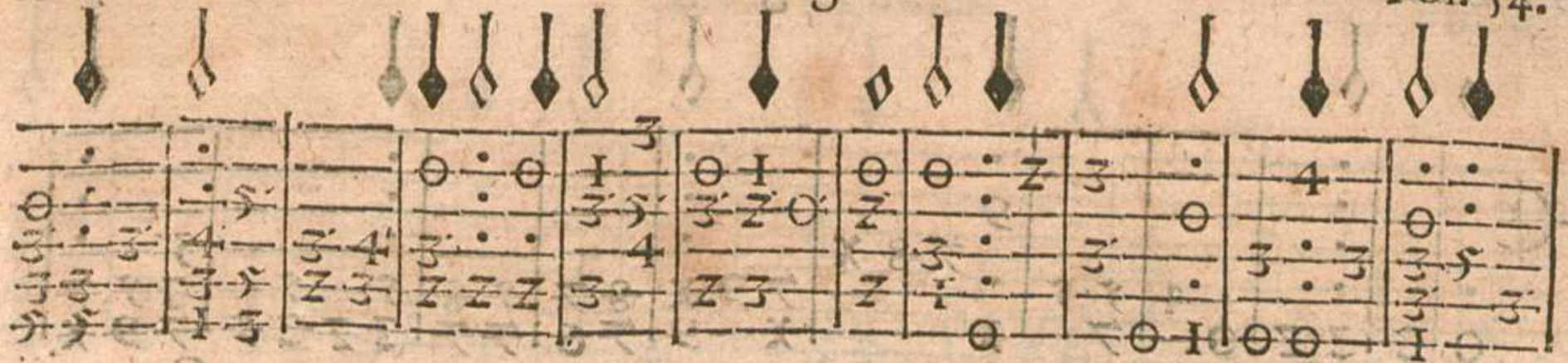
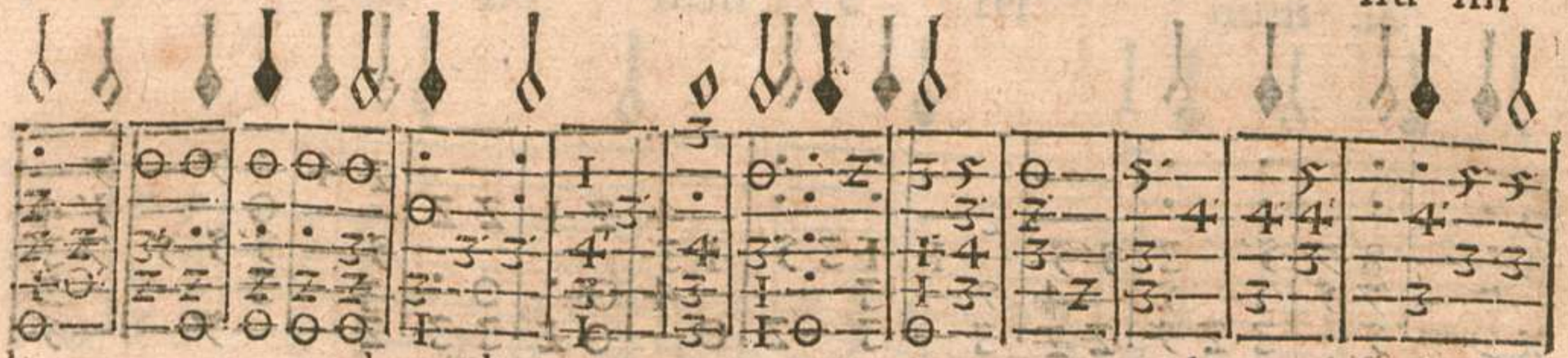


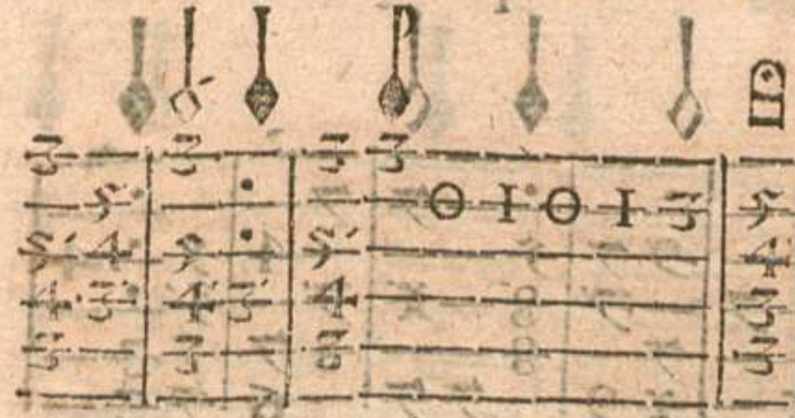
um hu mi lita tem me am



.ii. me am hu mi

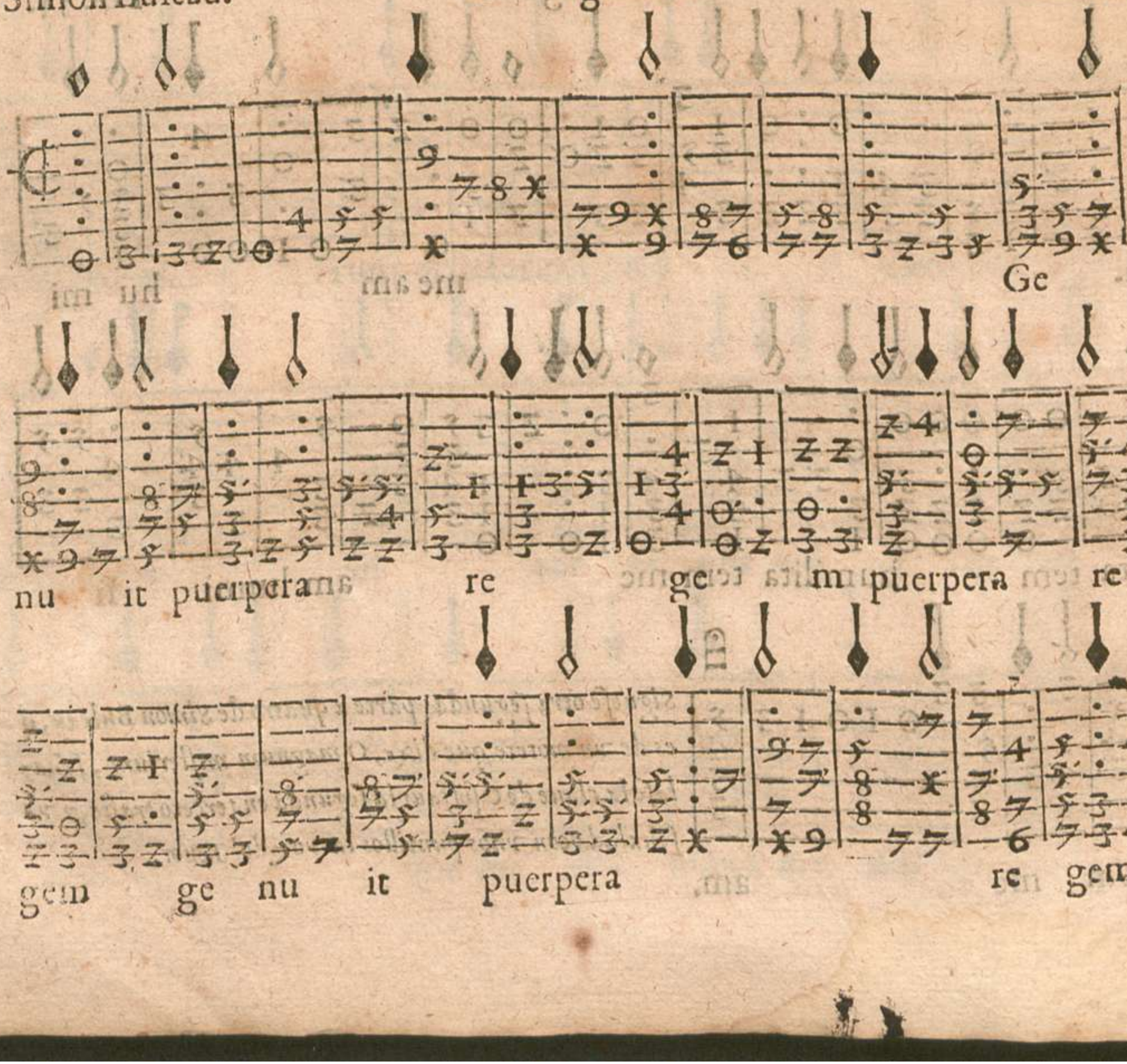


li ta tem humilita tem me am humi li



Sigueſe otra ſegunda parte a quatro de Simon Buleau, q̃ es de vn motete que dize, O magnum miſterium, ſeñalaſe la clave de C ſolfaut la ſegunda en tercero traſte, y va ſeñalada con vnos puntillos la voz del Tenor.

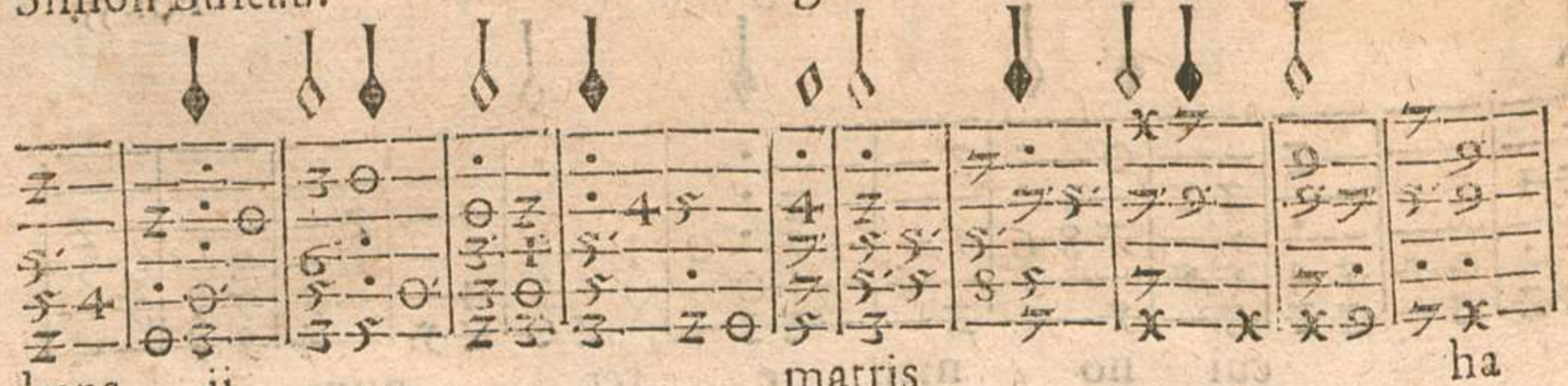
tatem me am.


Ge
nu it puerpera re ge m puerpera re
gem ge nu it puerpera re gem

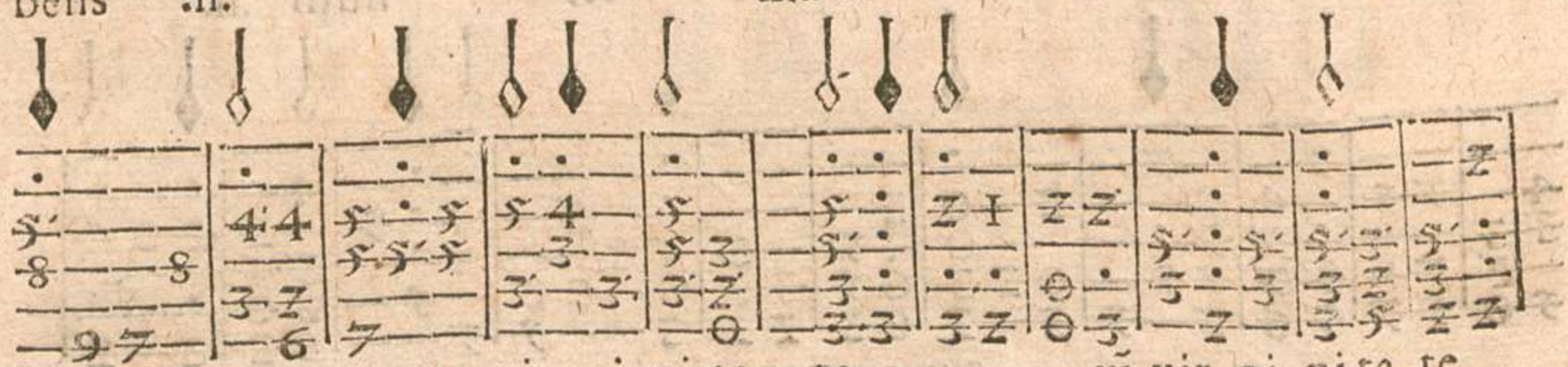
cui no men e ter num .ii.

cui nomen e ter num

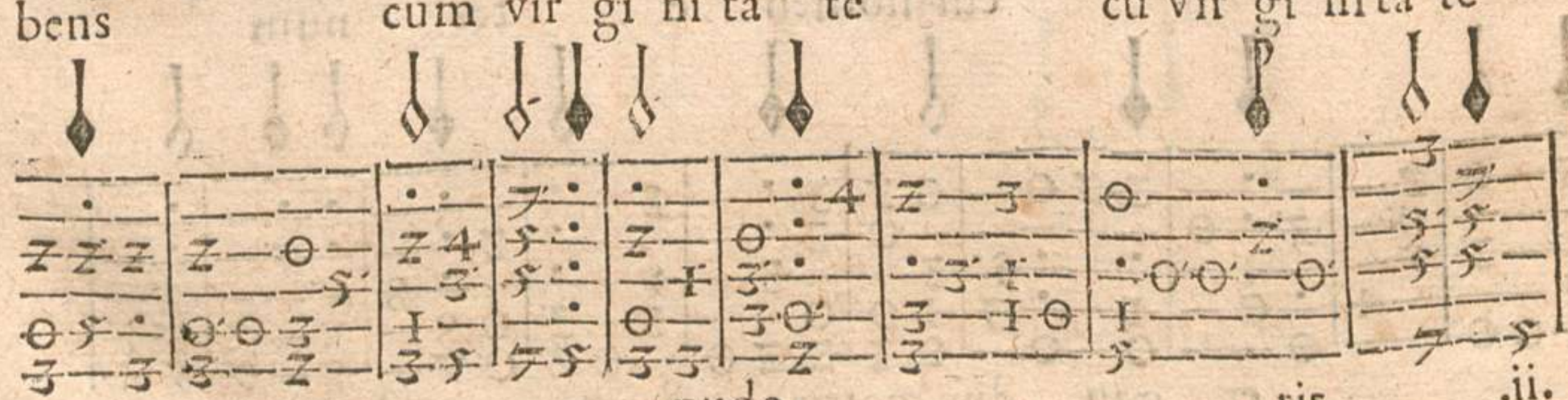
et gau diū matris ha bēs gaudiū ma tris ha



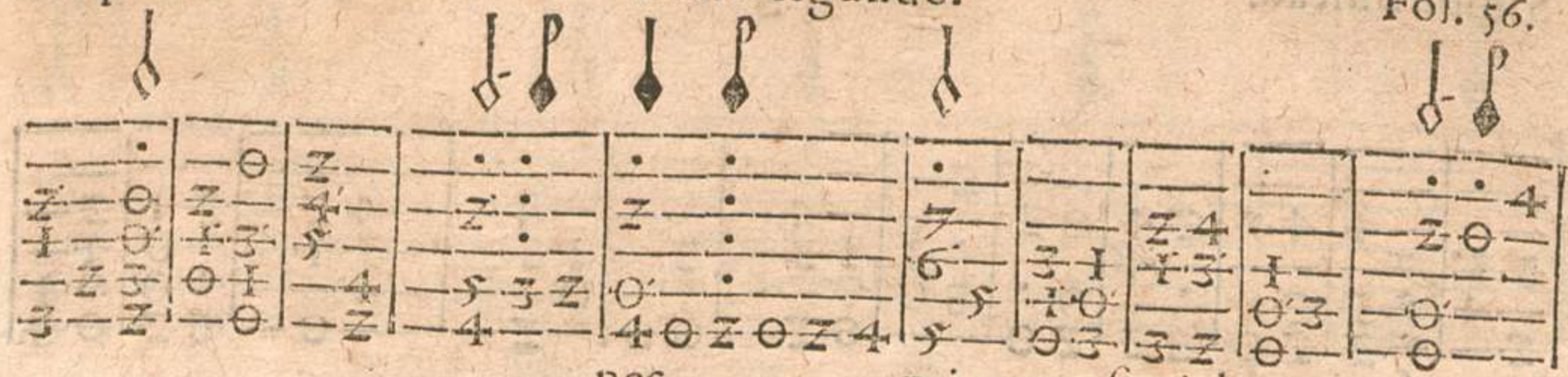
bens .ii. matris ha



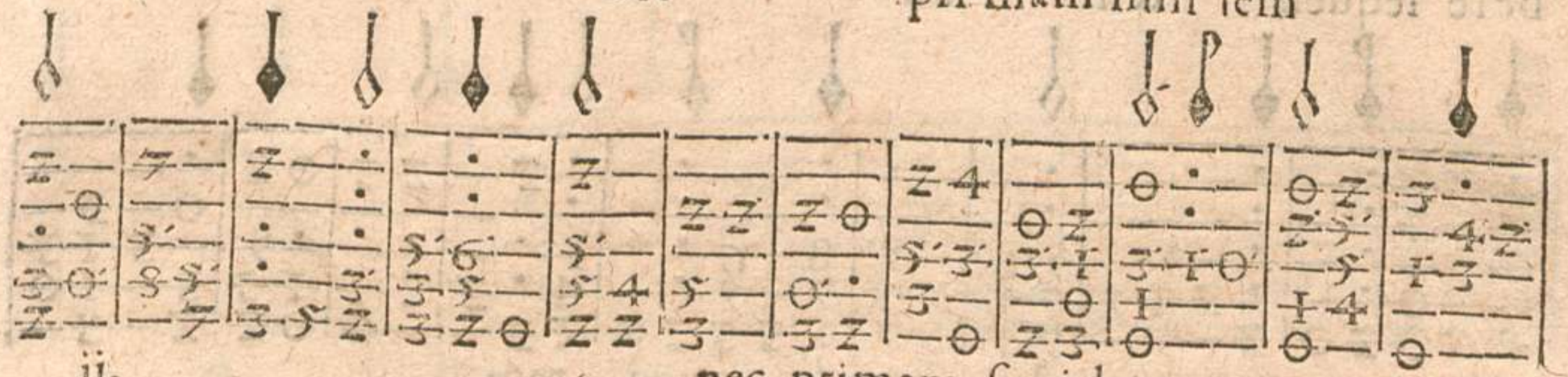
bens cum vir gi ni ta te cũ vir gi ni ta te



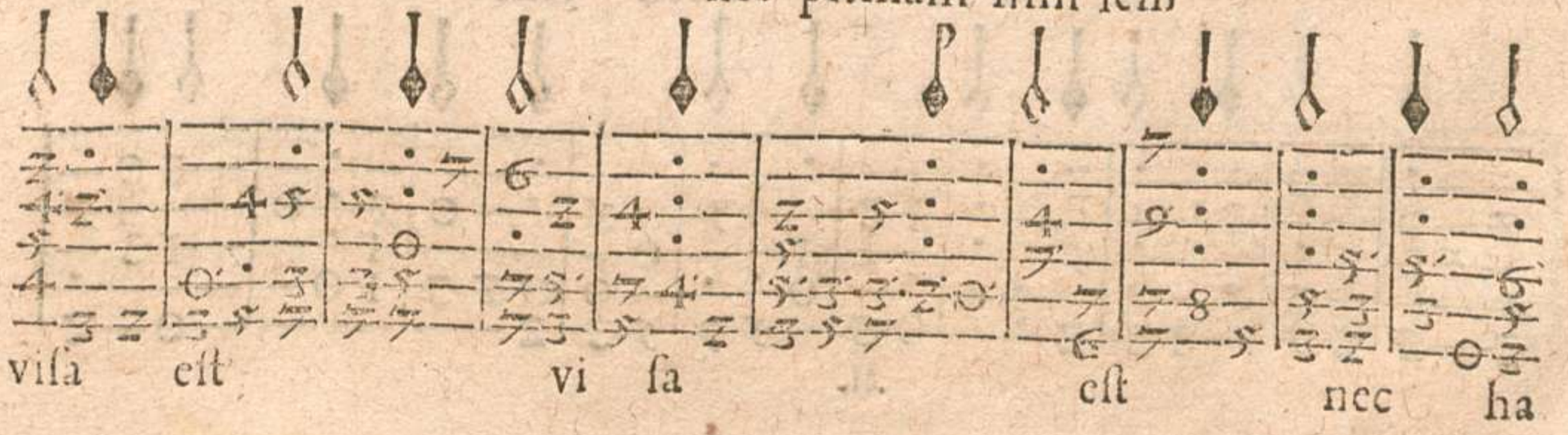
pudo ris .ii.



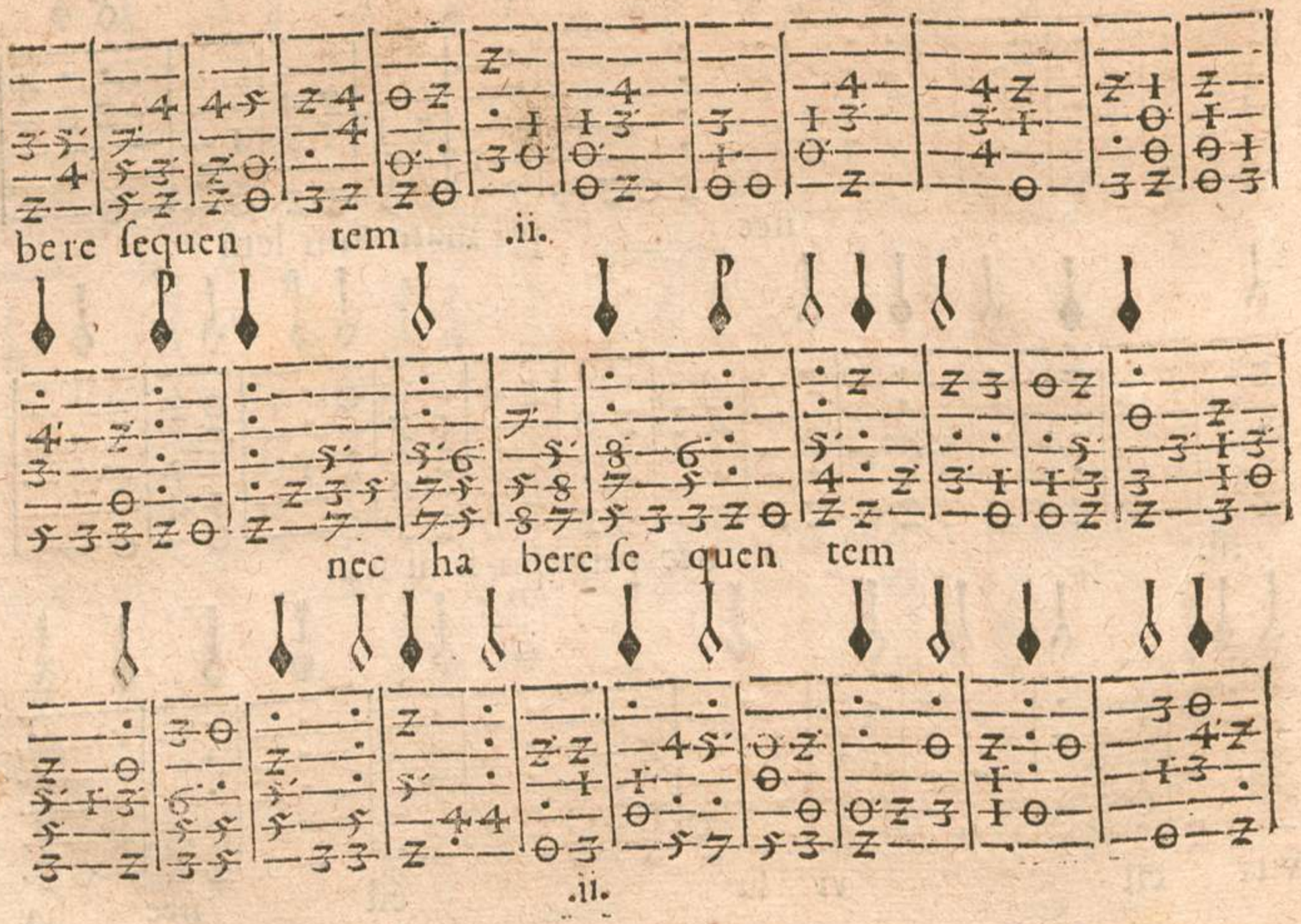
nec pri mam ſimi lem

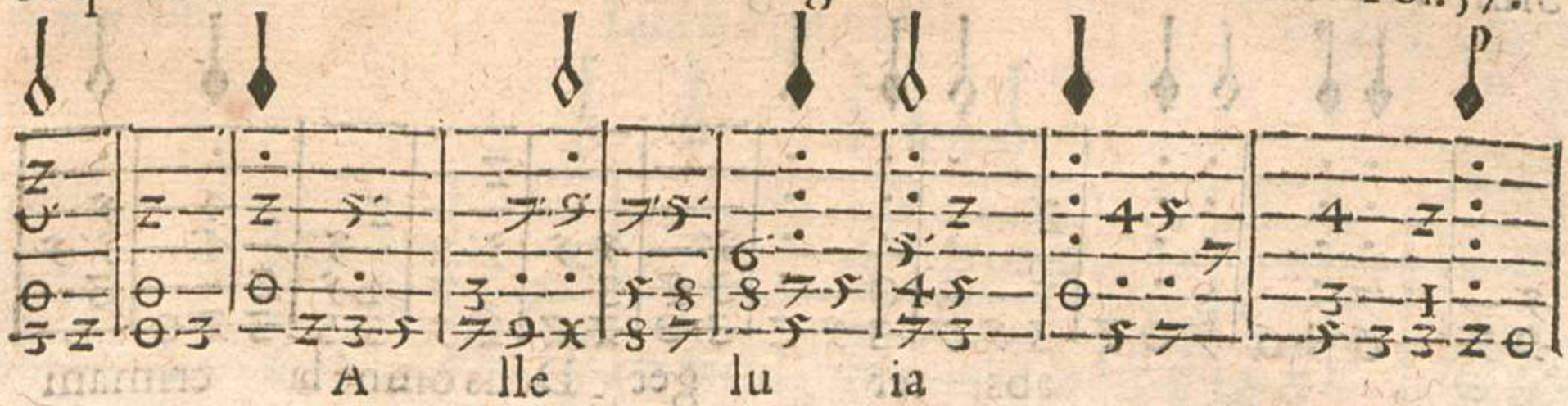


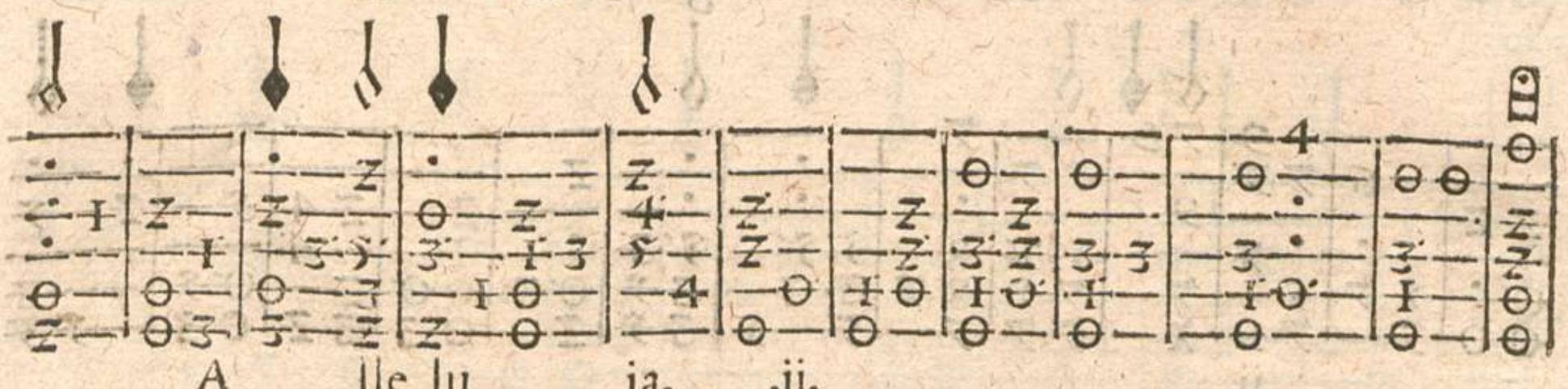
.ii. nec primam ſimi lem



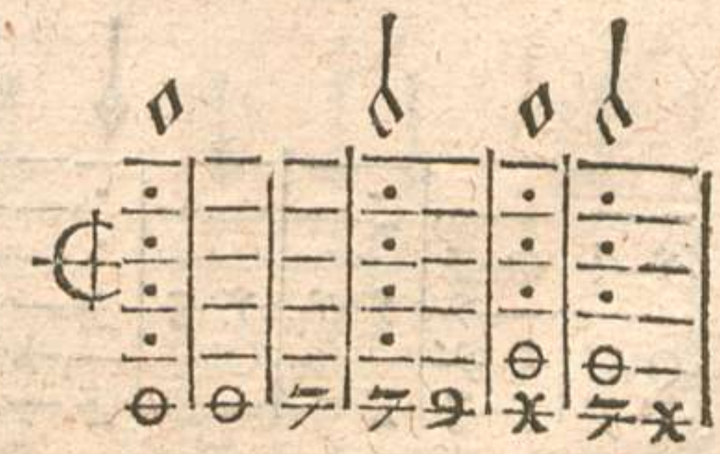
viſa eſt vi ſa eſt nec ha

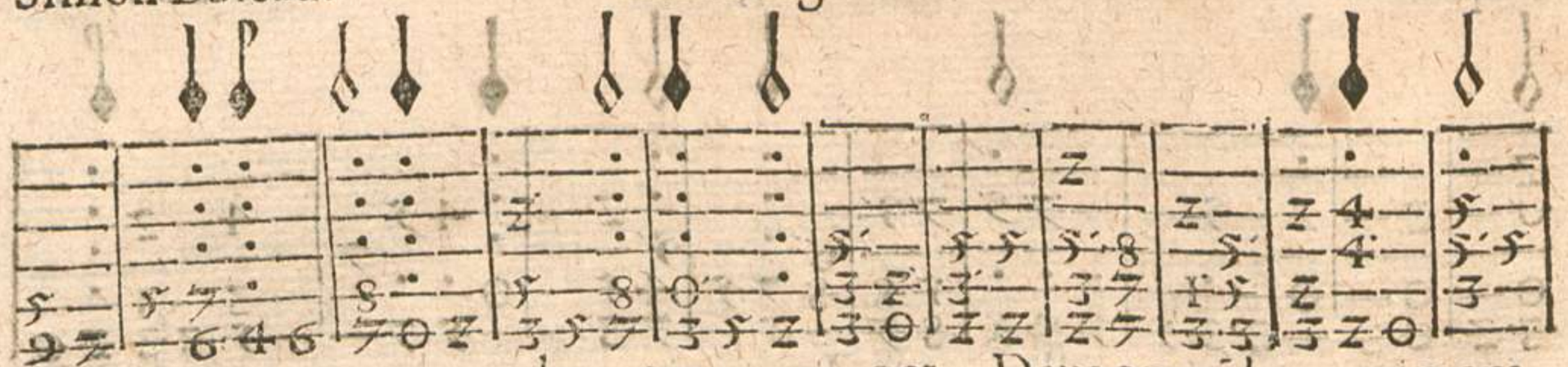

bere sequen tem .ii.
nec ha bere se quen tem
.ii.



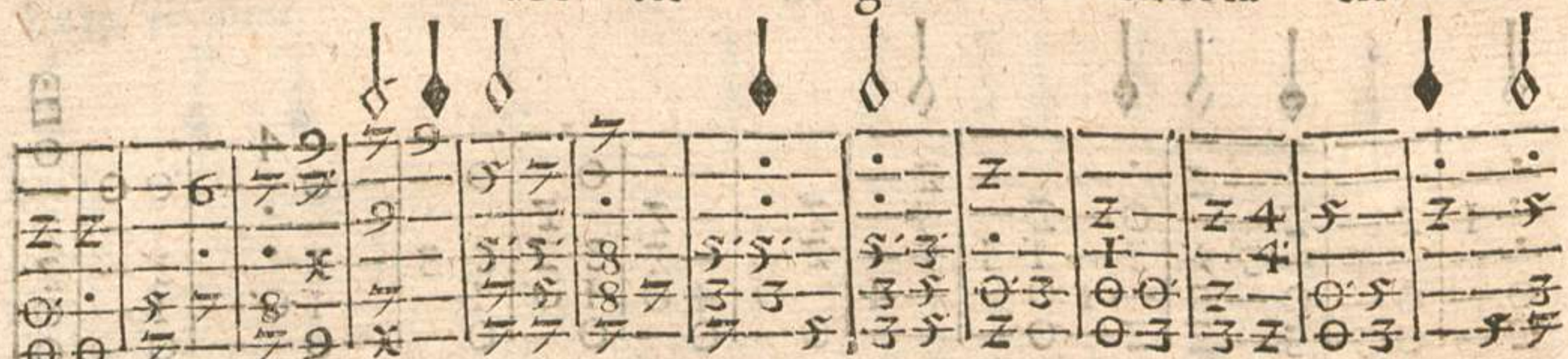


Motete a quatro de Simon Buleau, ſeñalaſe la claue de C ſolfaut tercera en tercero traſte, y ſeñalaſe la voz del tenor con vnos puntillos.





abs ter get Deus omnē la crimam



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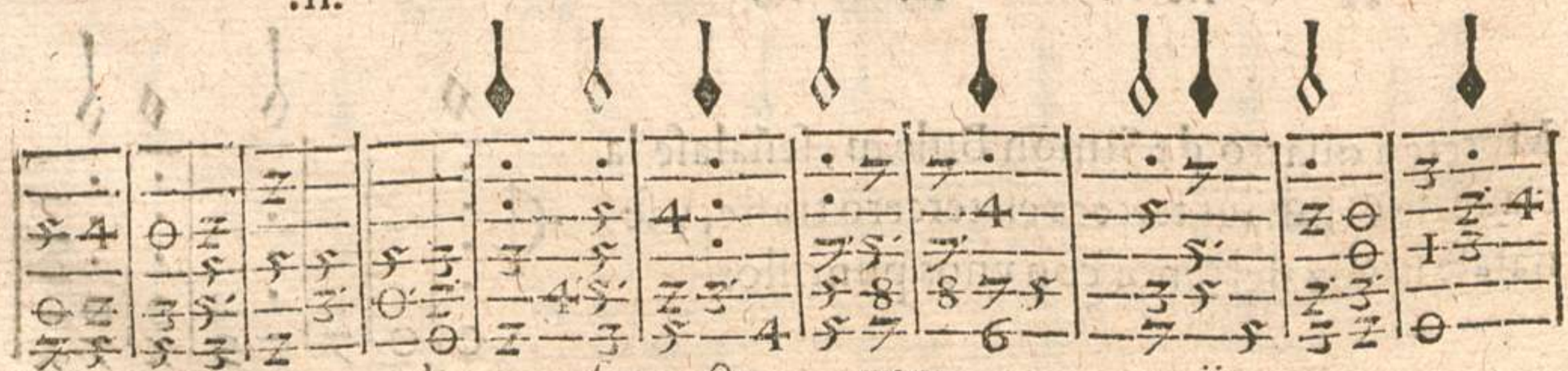
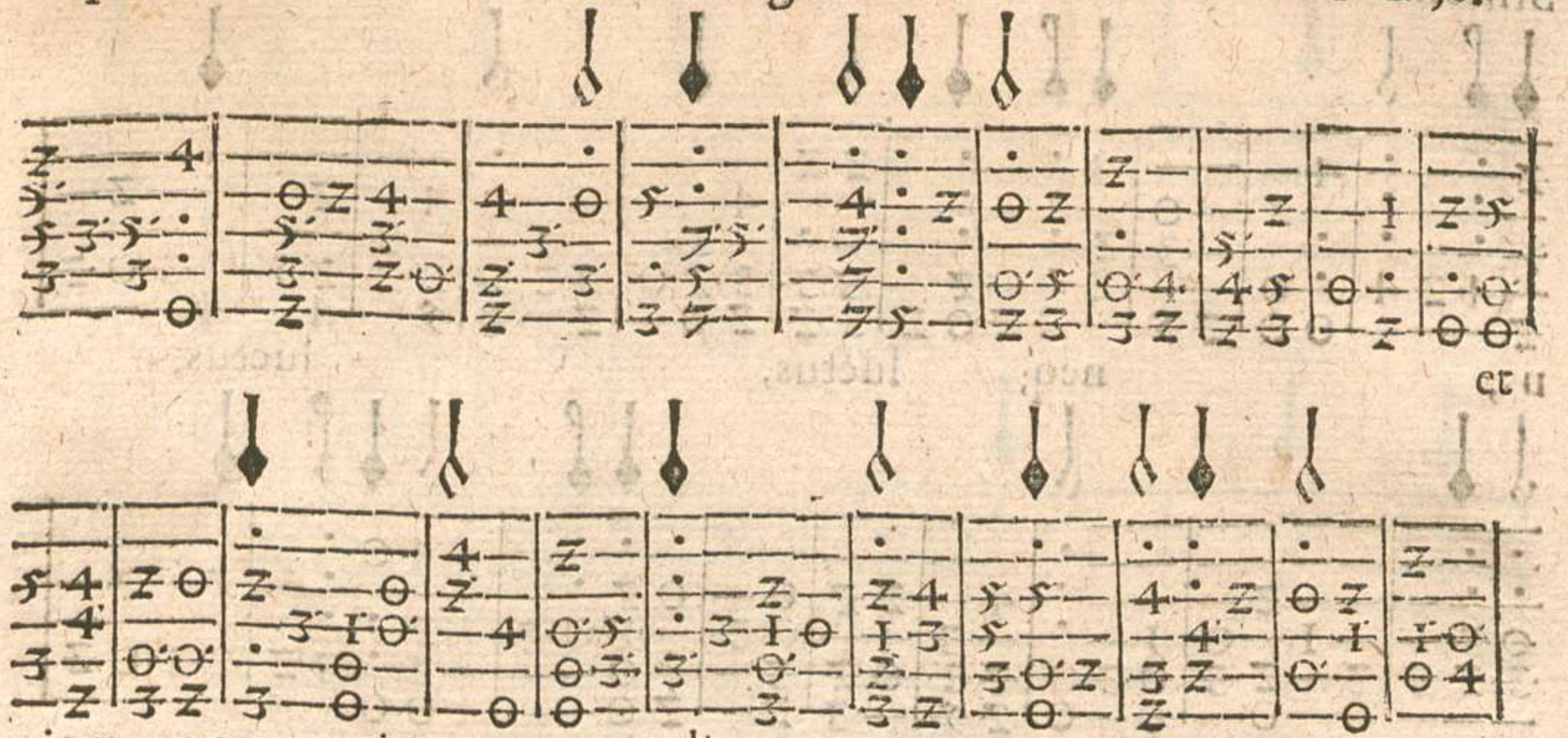
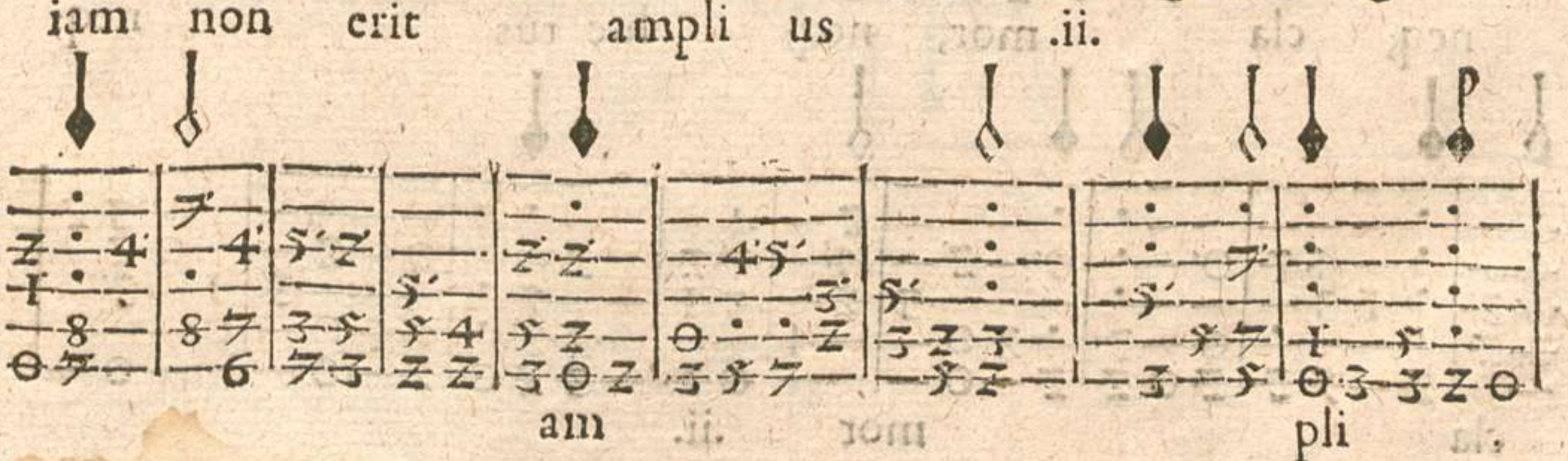


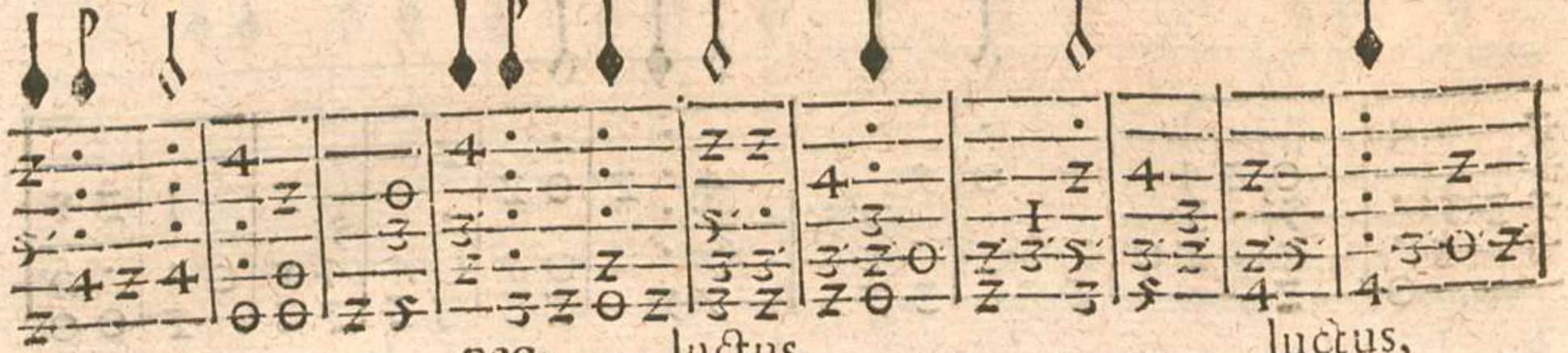
ab o culis ſan cto rum, .ii.



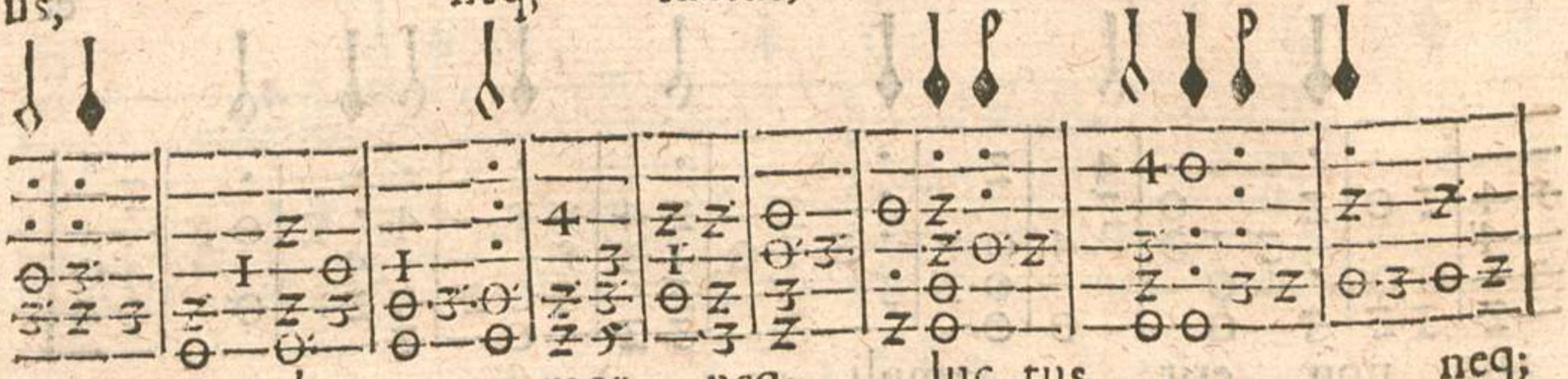


iam non erit ampli us .ii.

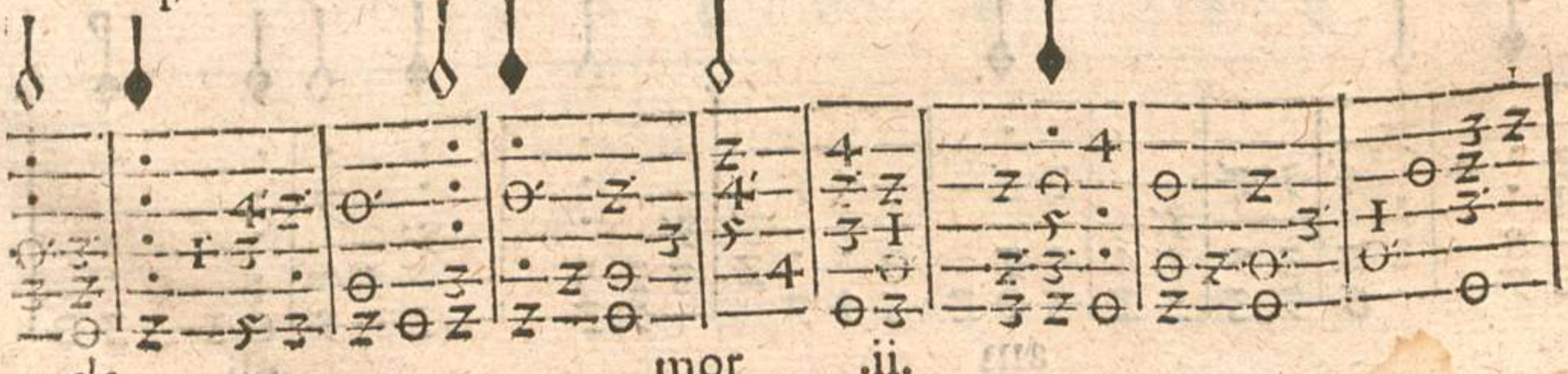
am pli



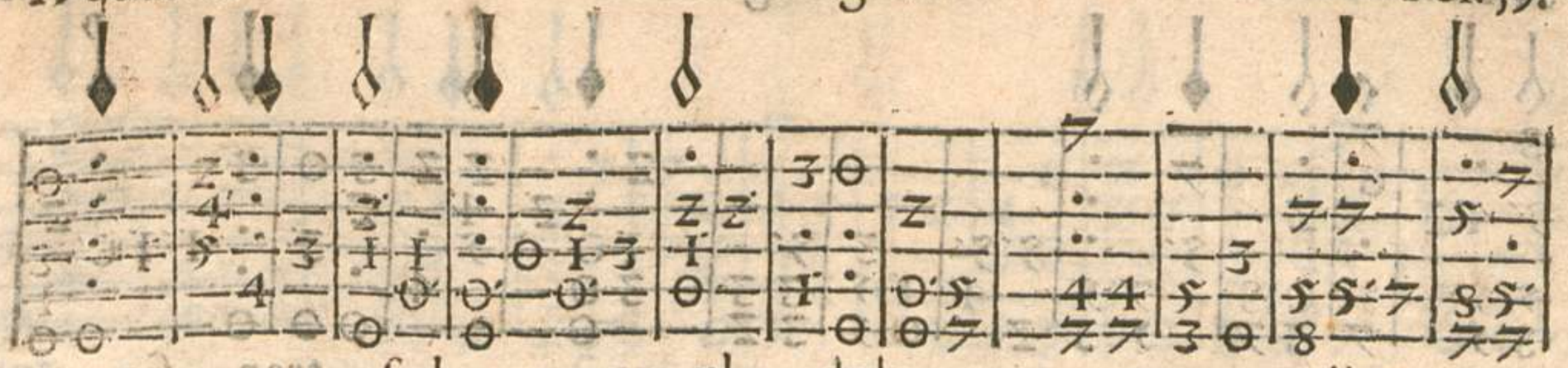
us, neq; luctus, luctus,



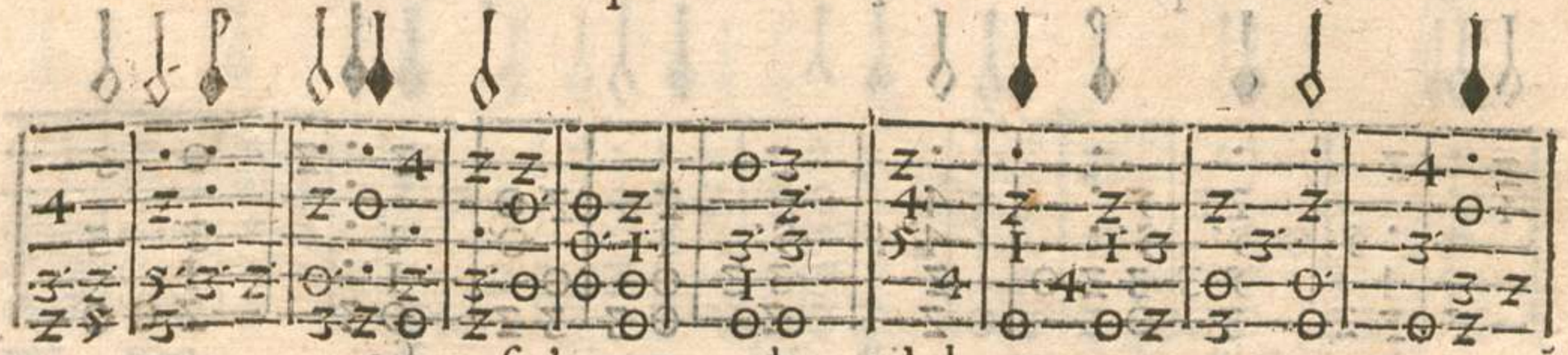
neq; cla mor, neq; luc tus neq;



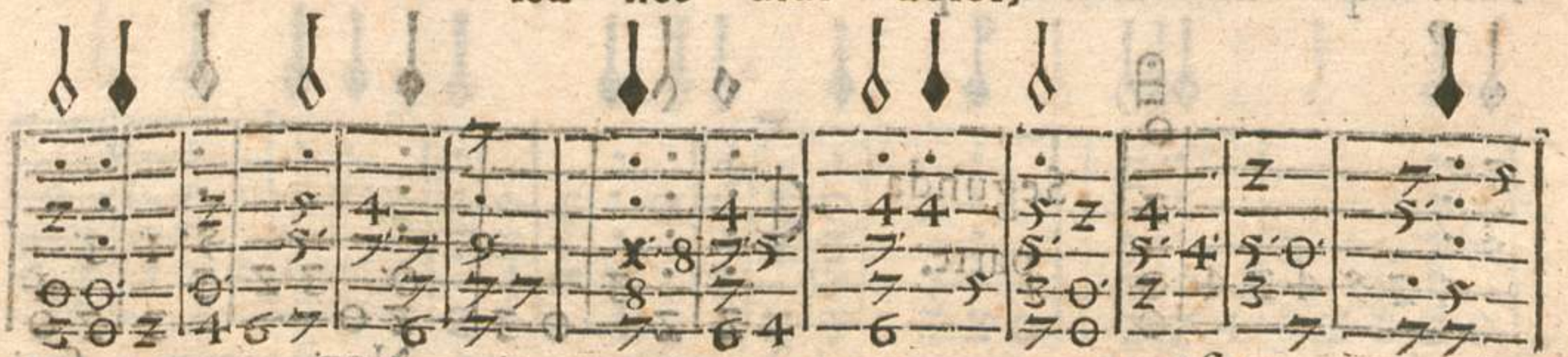
cla mor .ii.



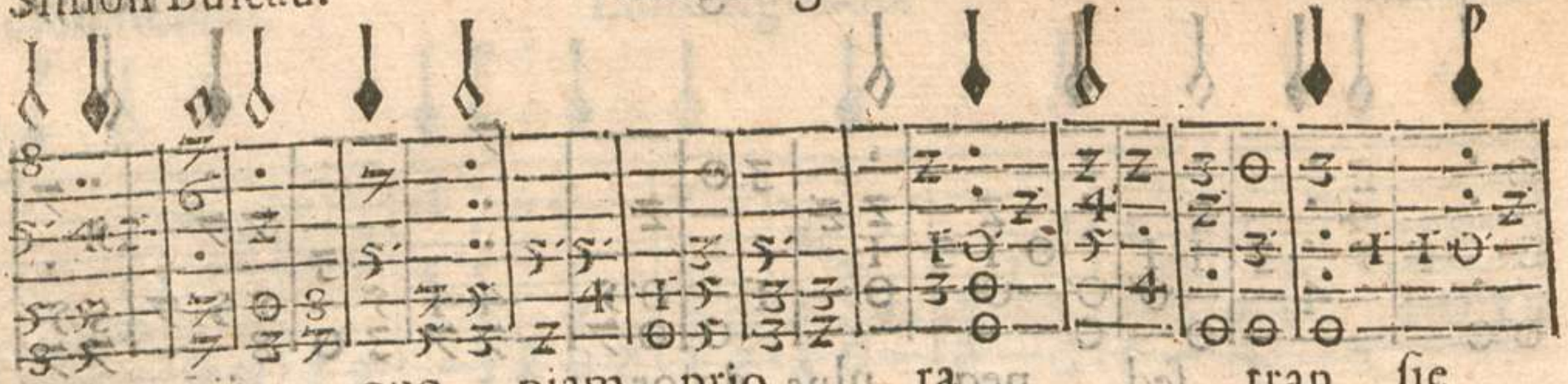
sed neq; ulus dolor .ii.



sed nec ulus dolor,



nulque niam prio ra tran sic



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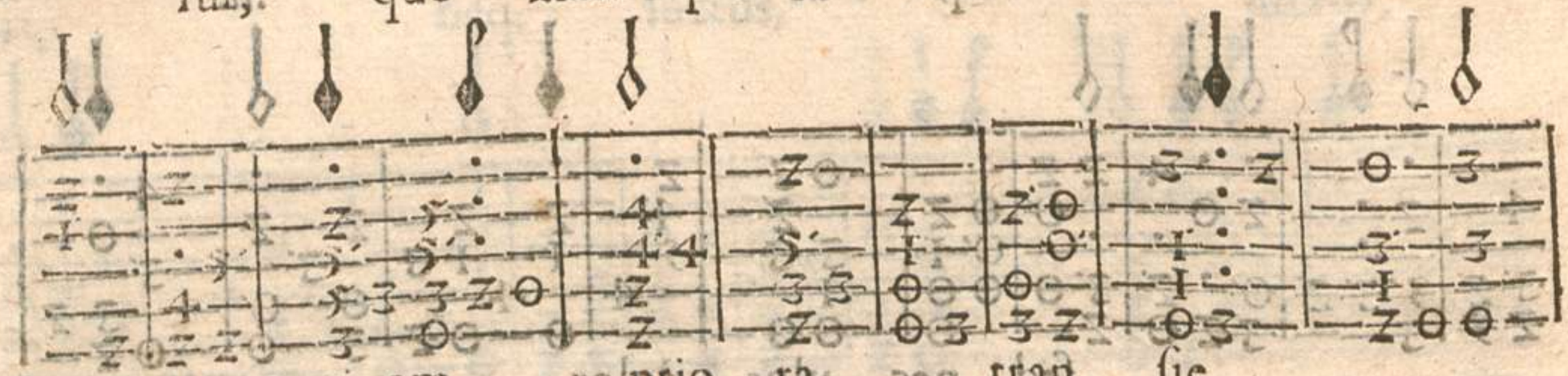

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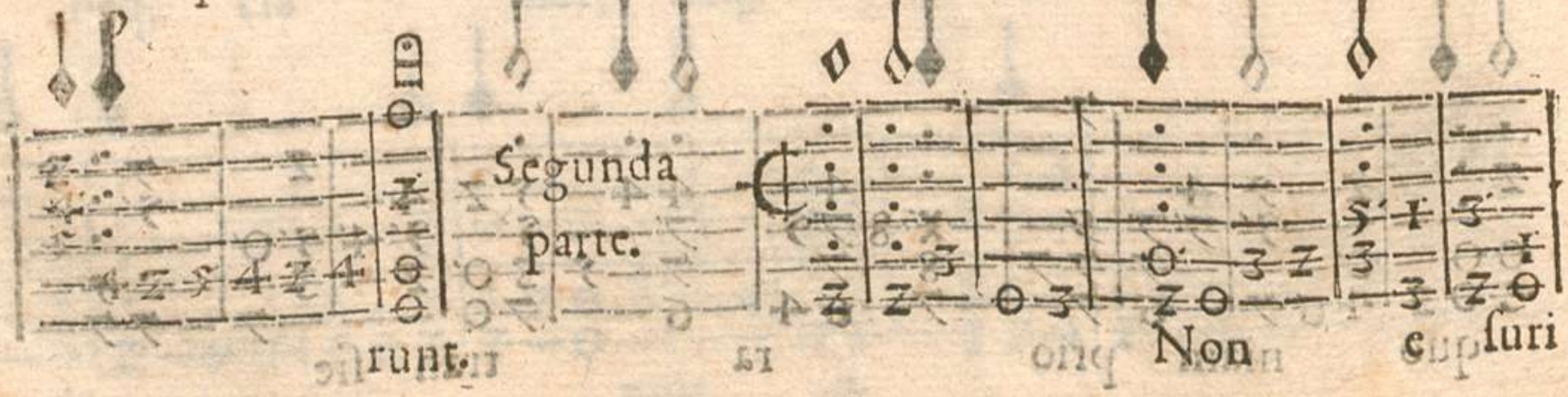
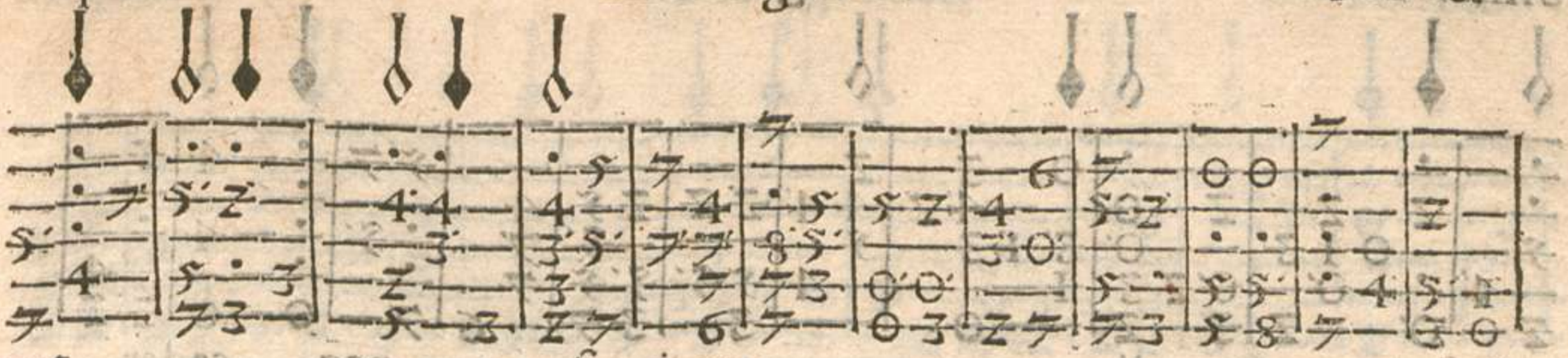
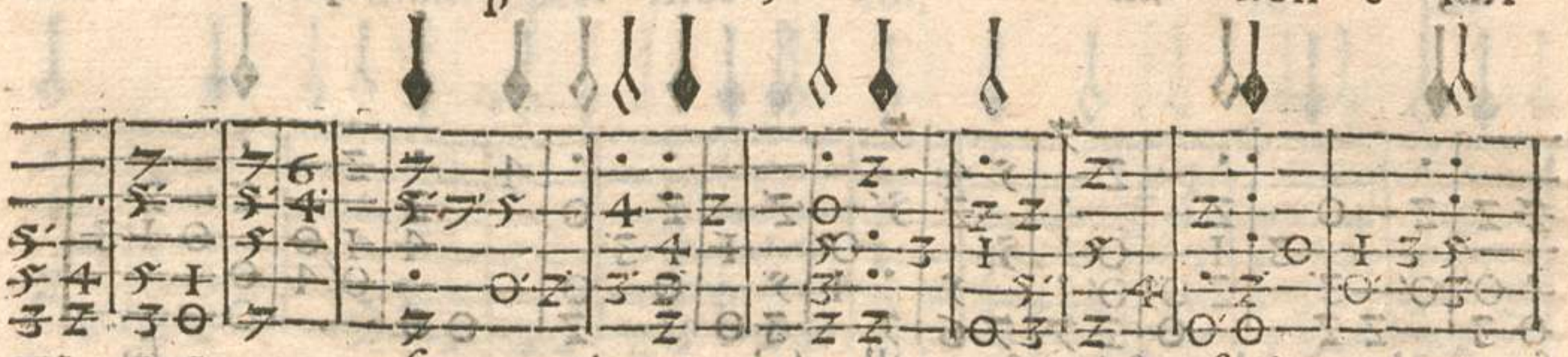


Segunda parte.

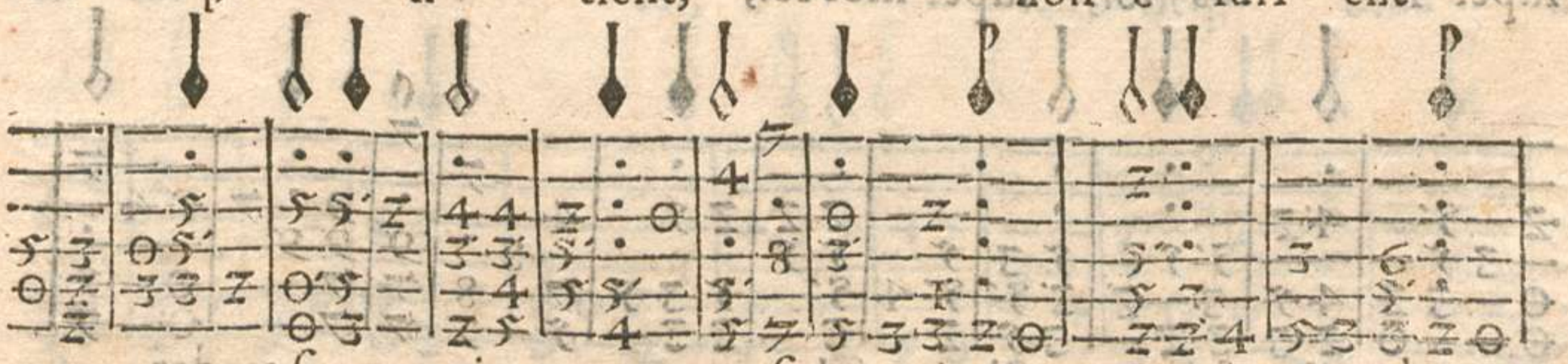
runt. Non furi



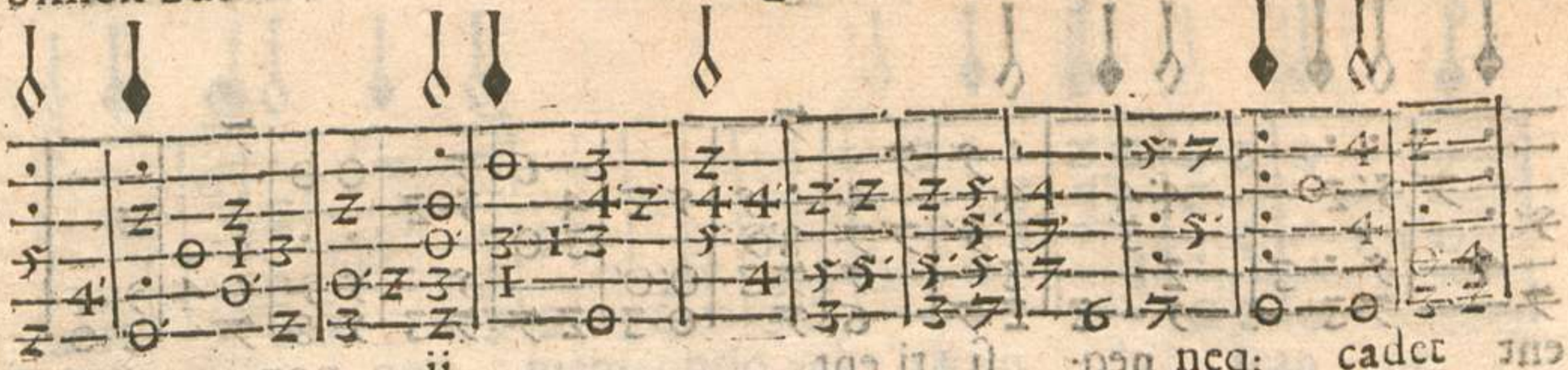
ent neq; ſi ti ent, ii. non e ſuri



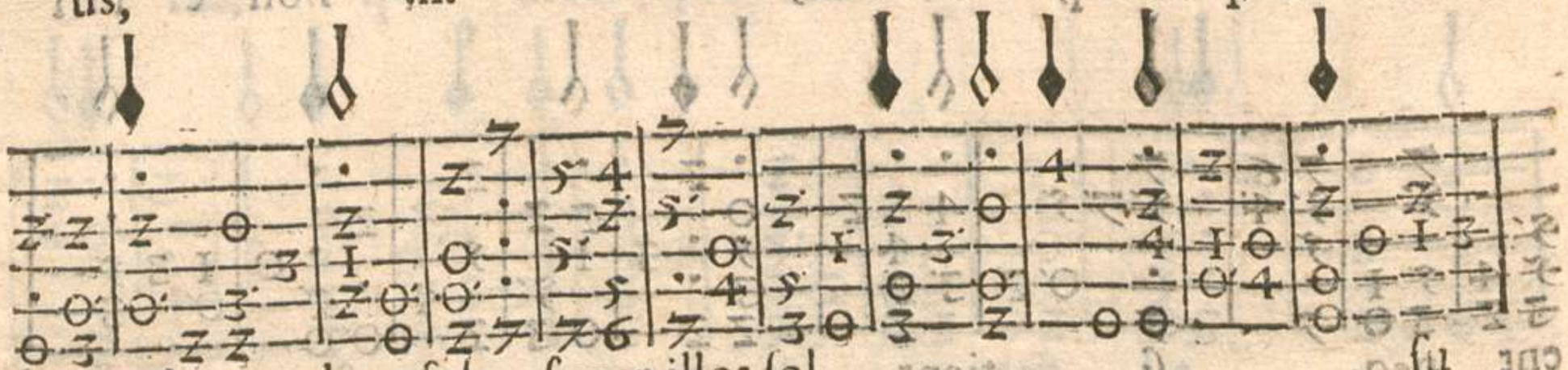
ent neq; ſi tient, non e ſuri ent



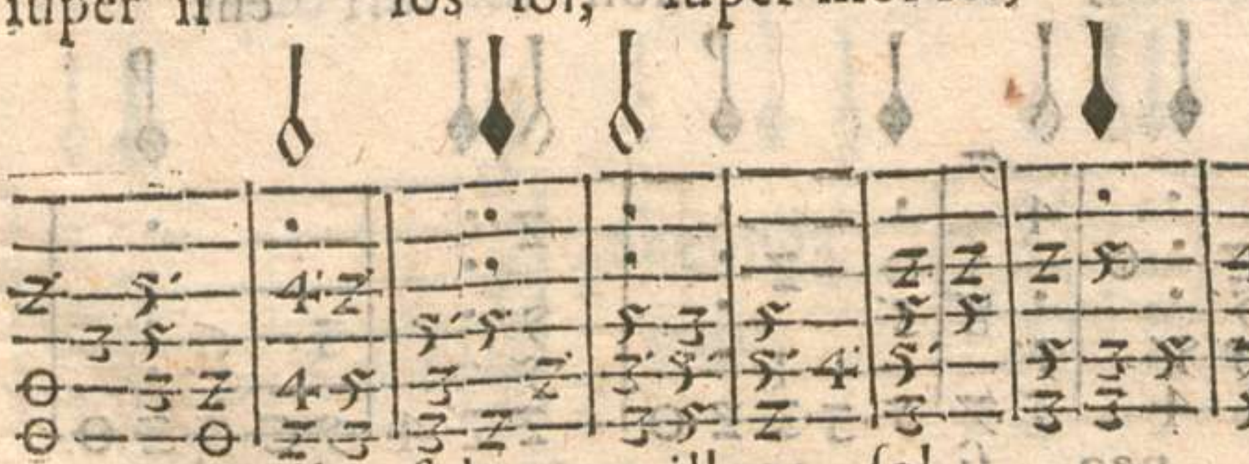
neq; ſi tient, neq; ſi tient, am pli



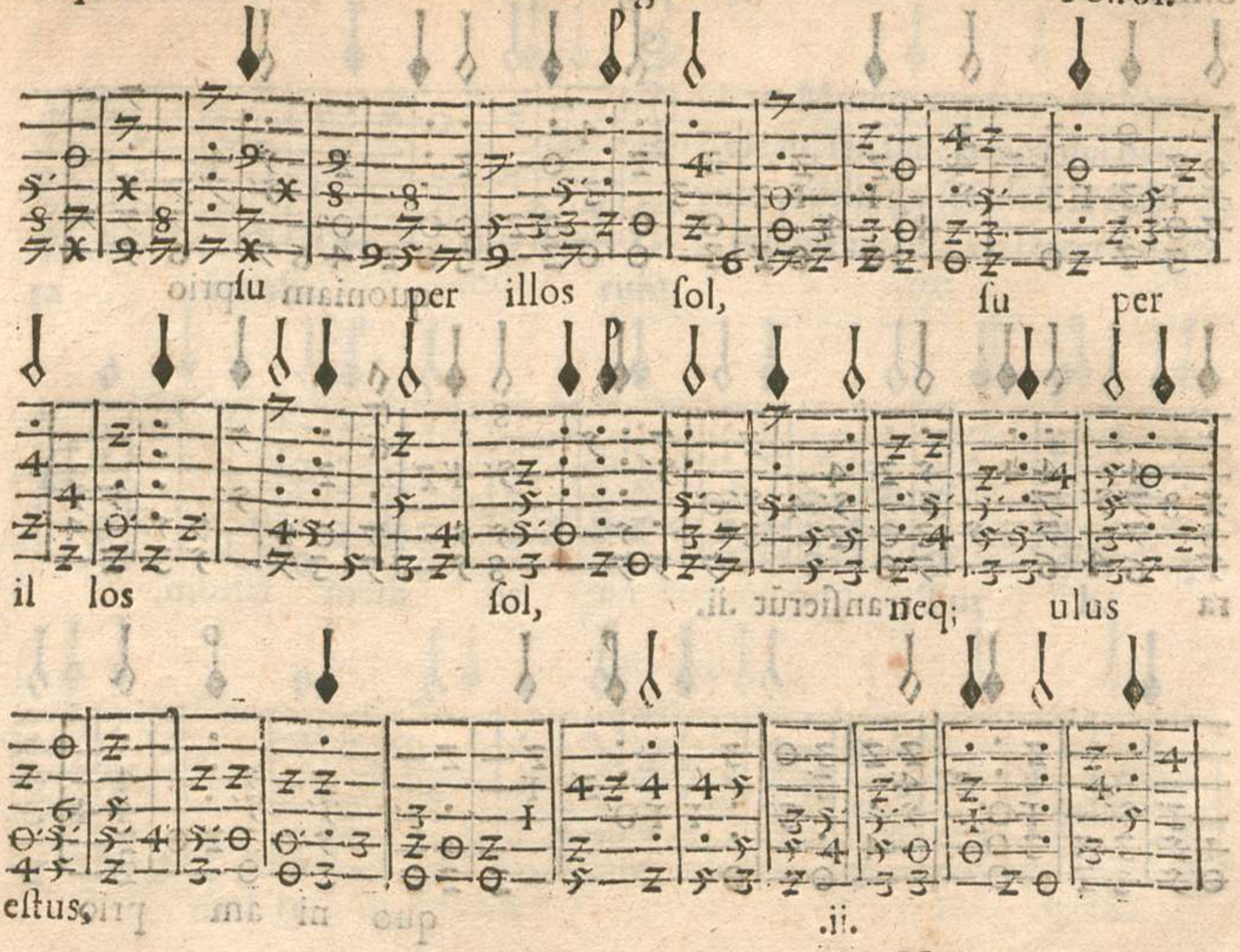
us, ,ii. neq; cader



ſuper il los ſol, ſuper illos ſol, ſu



per illos ſol, illos ſol, neq; ca der



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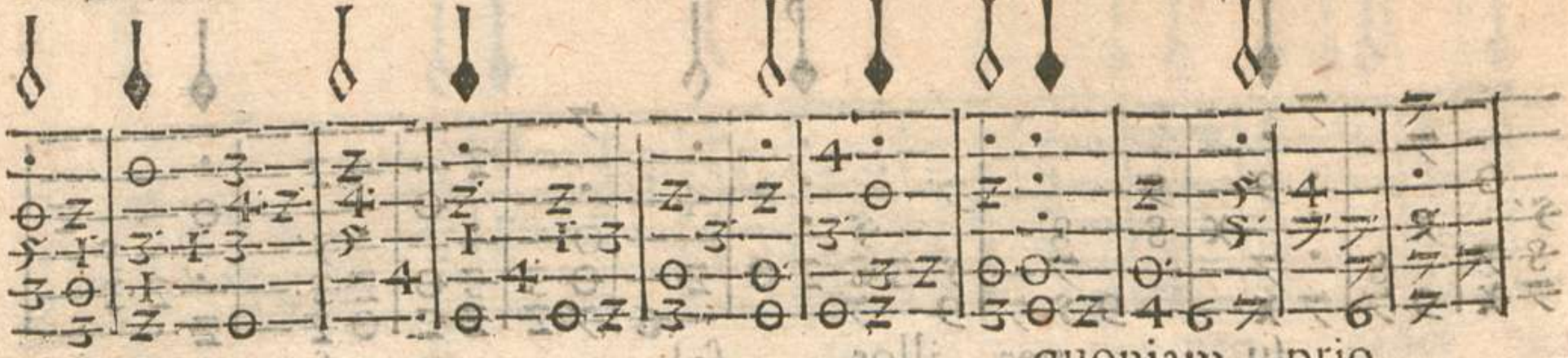
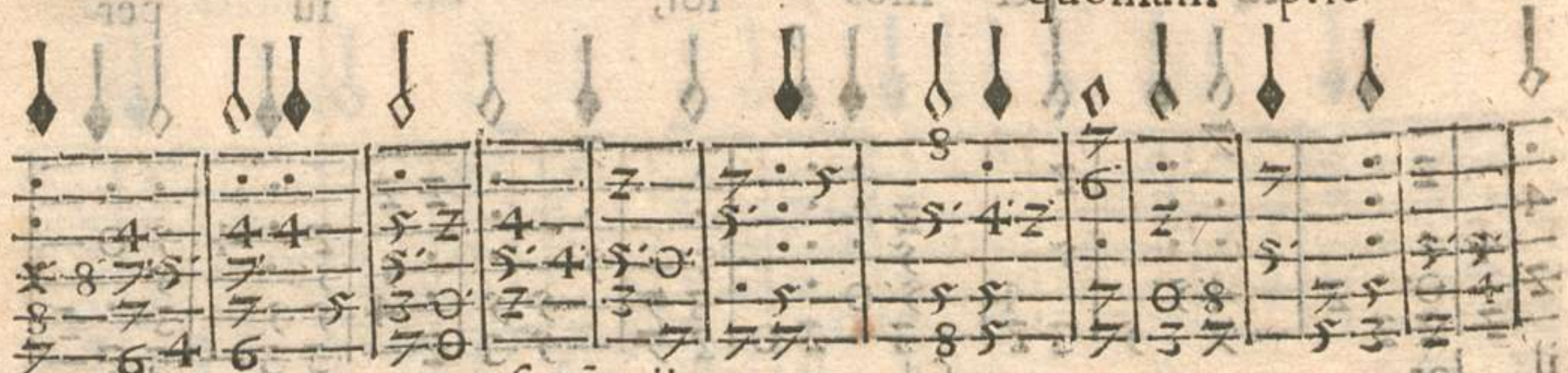
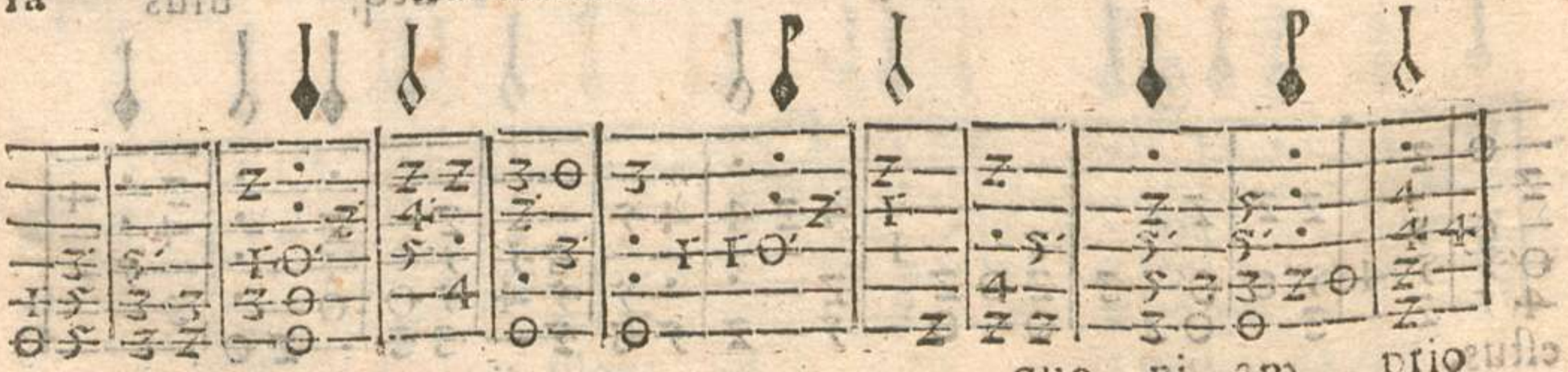


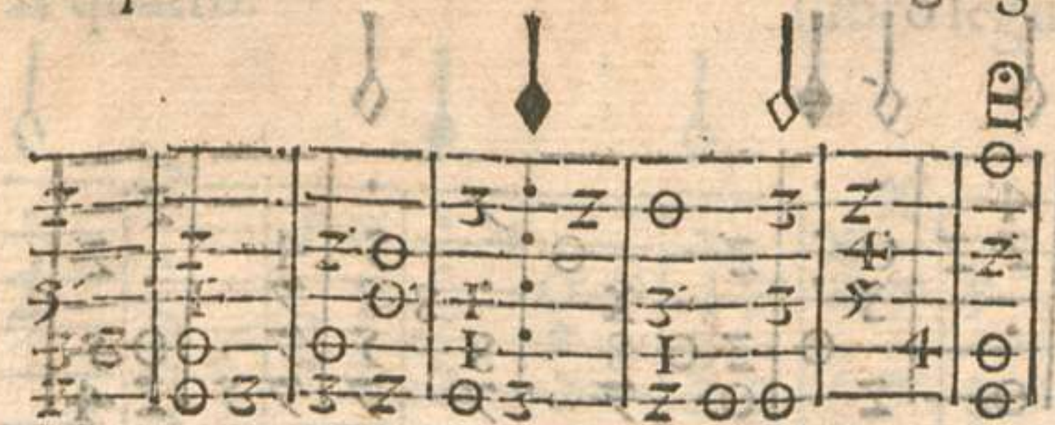
quoniam uprio



ra transierūt .ii.

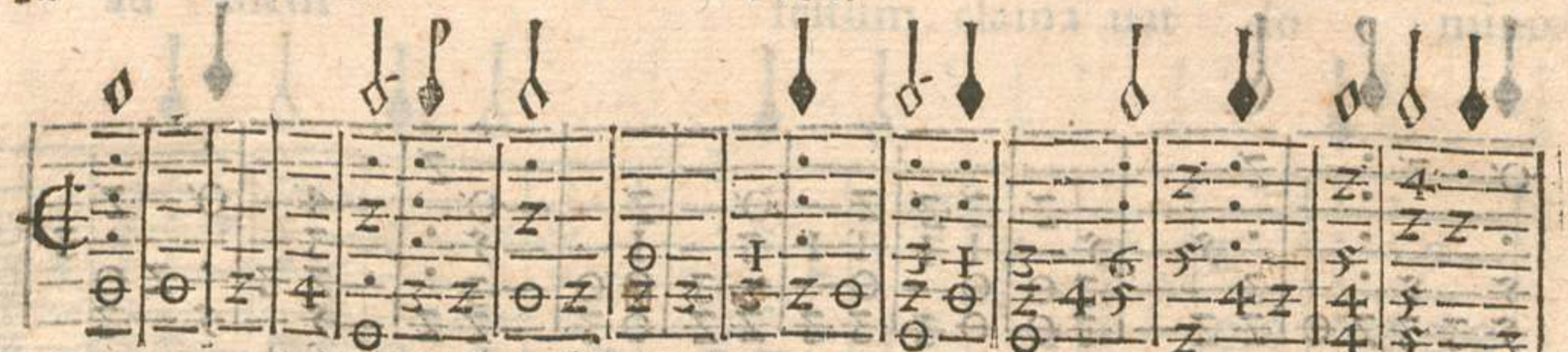


quo ni am prio

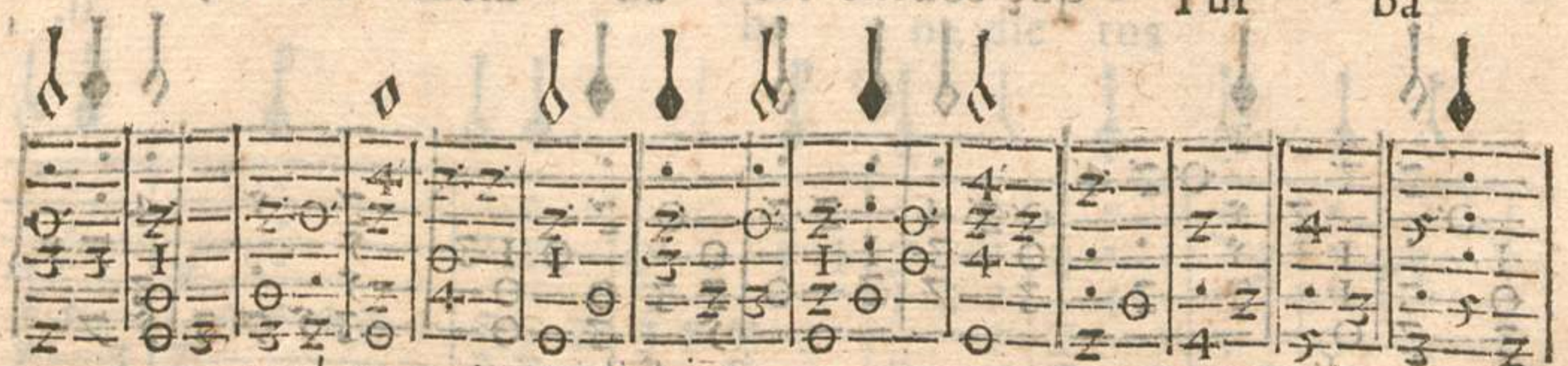


Otro Motete a quatro de Simon Bulcau, señalase la voz del bajo cõ vnos pũtillos, y señalase la claue de C solfaut tercera en tercero traste.

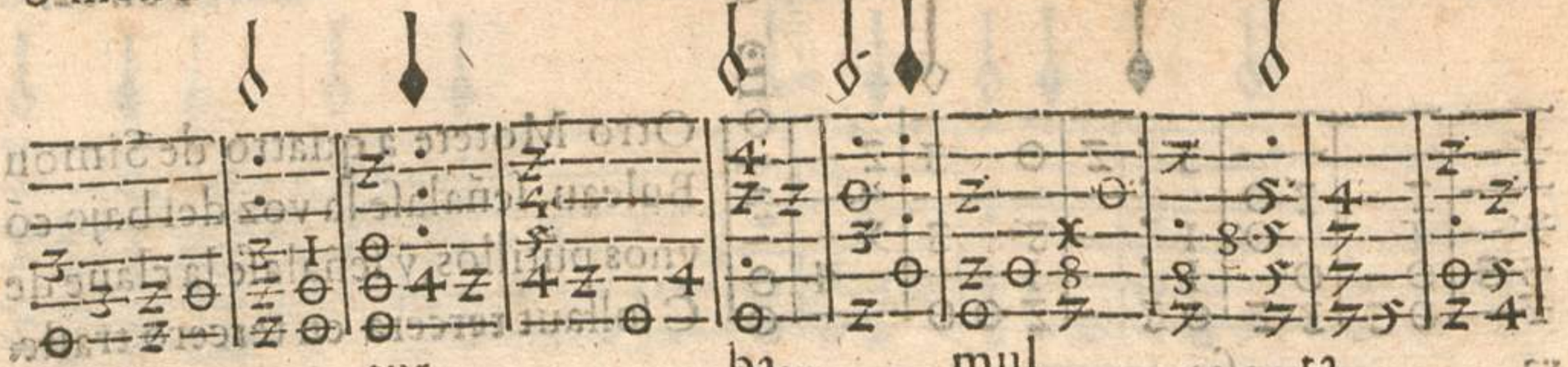
ra transie runt.

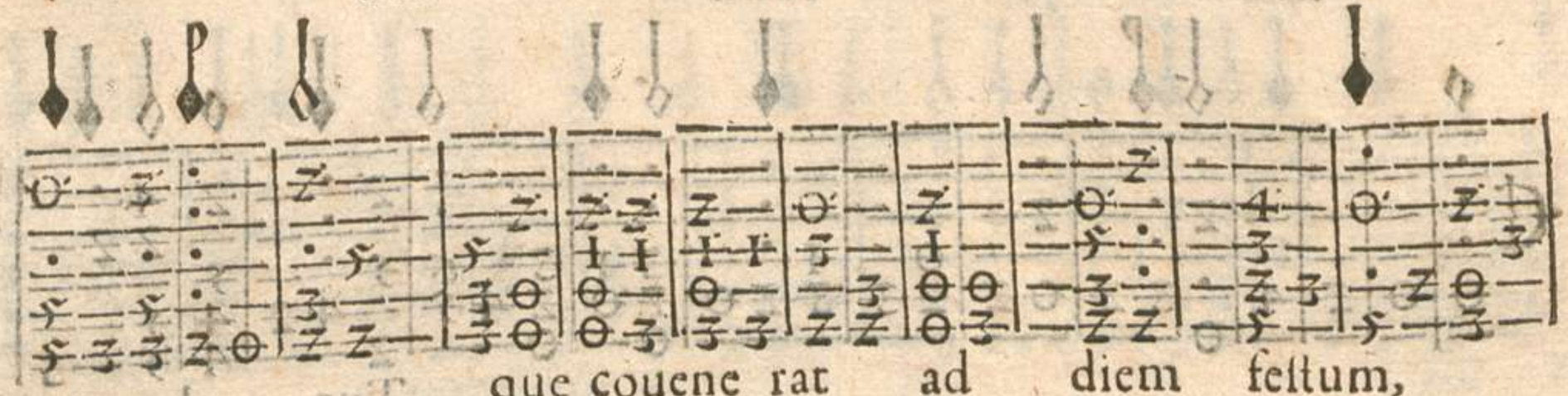


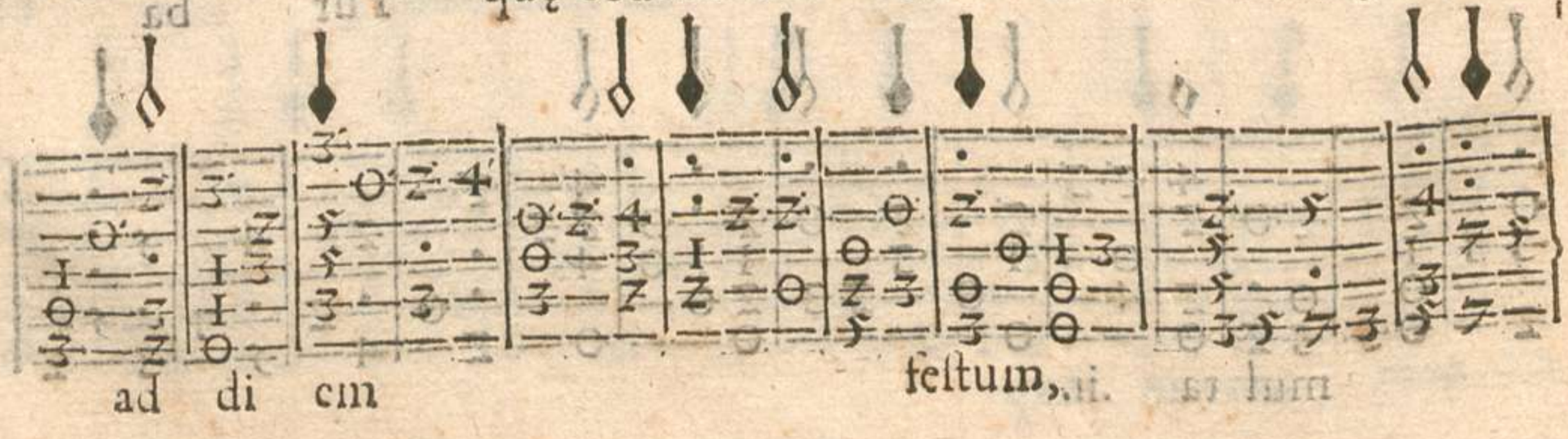
Tur ba

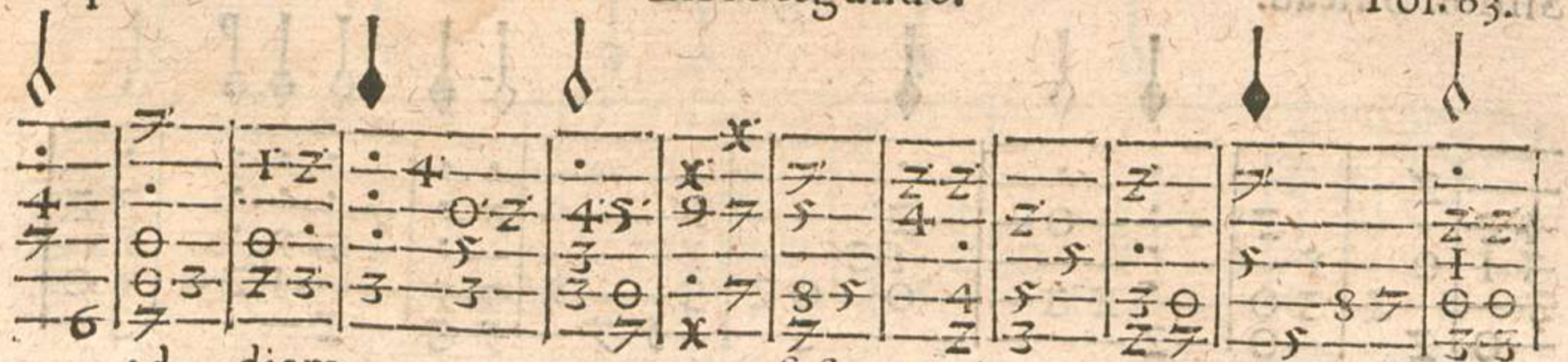


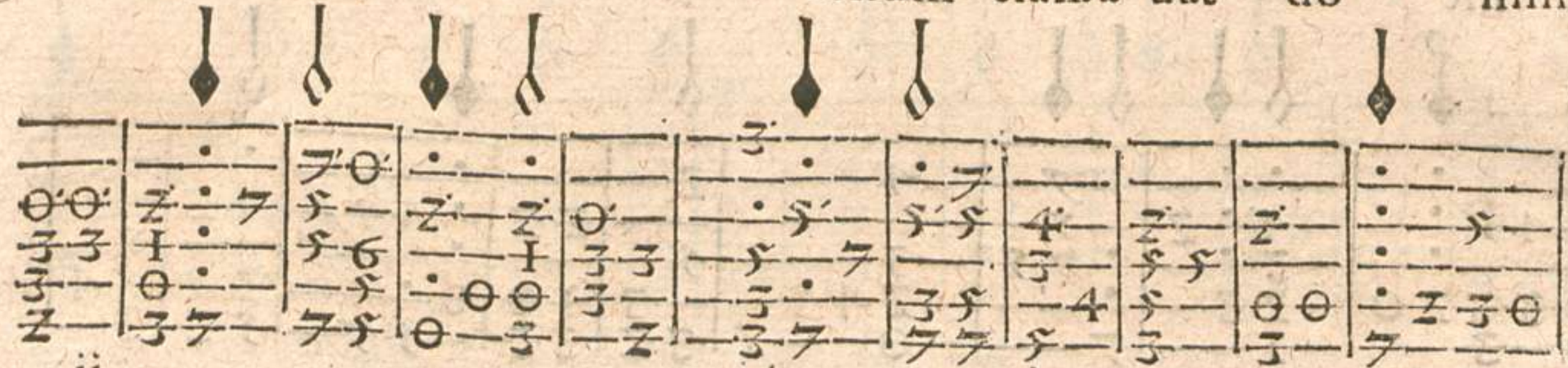
mul ta

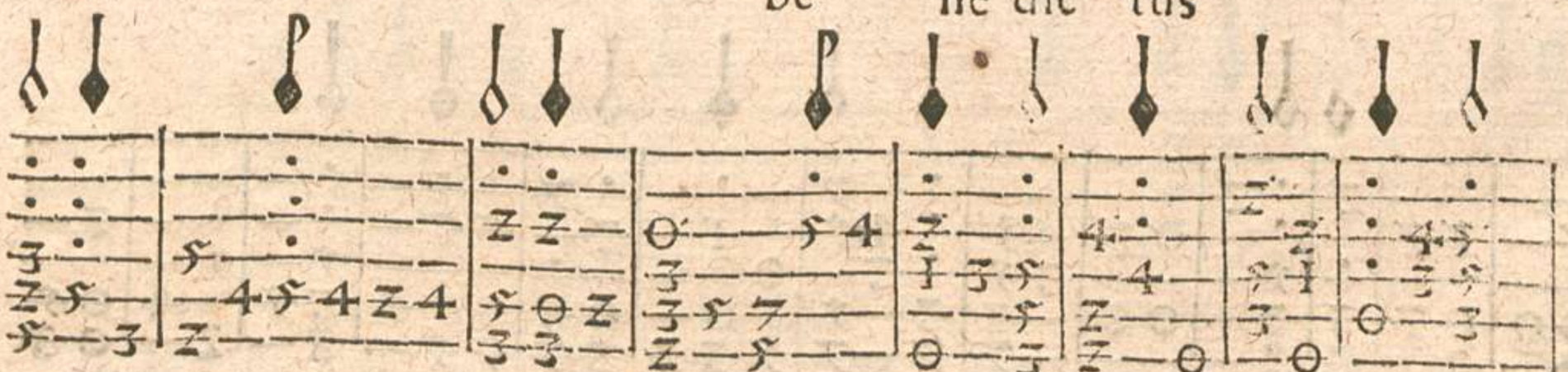

tur ba mul ta

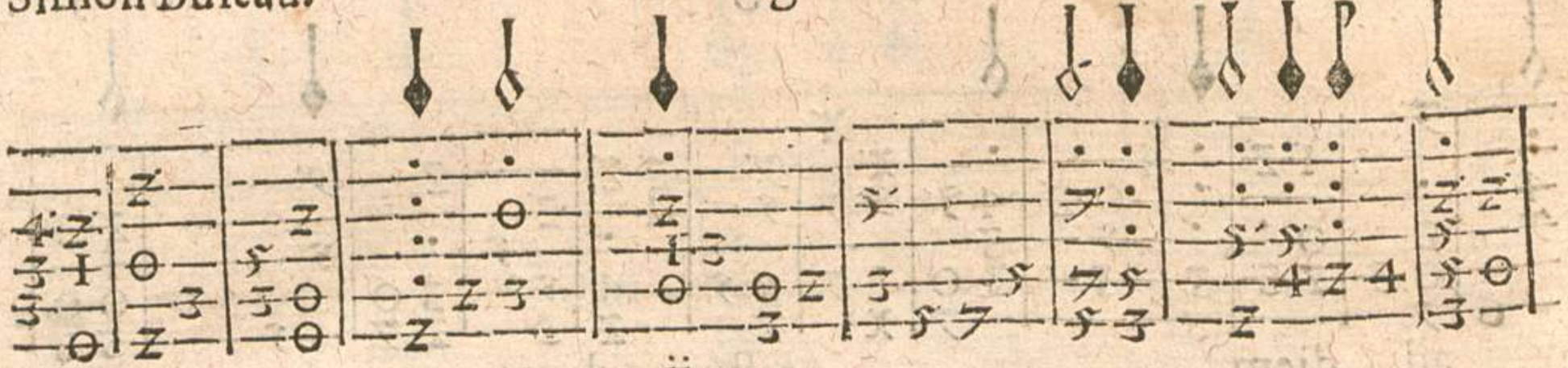

que couene rat ad diem feſtum,


ad di em feſtum,

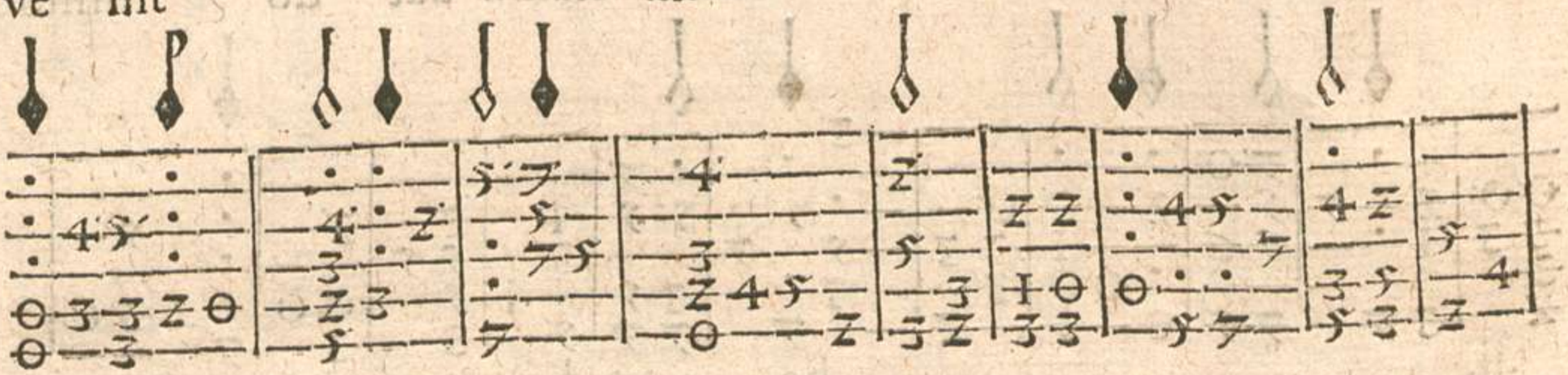

ad diem festum clama uat do mino

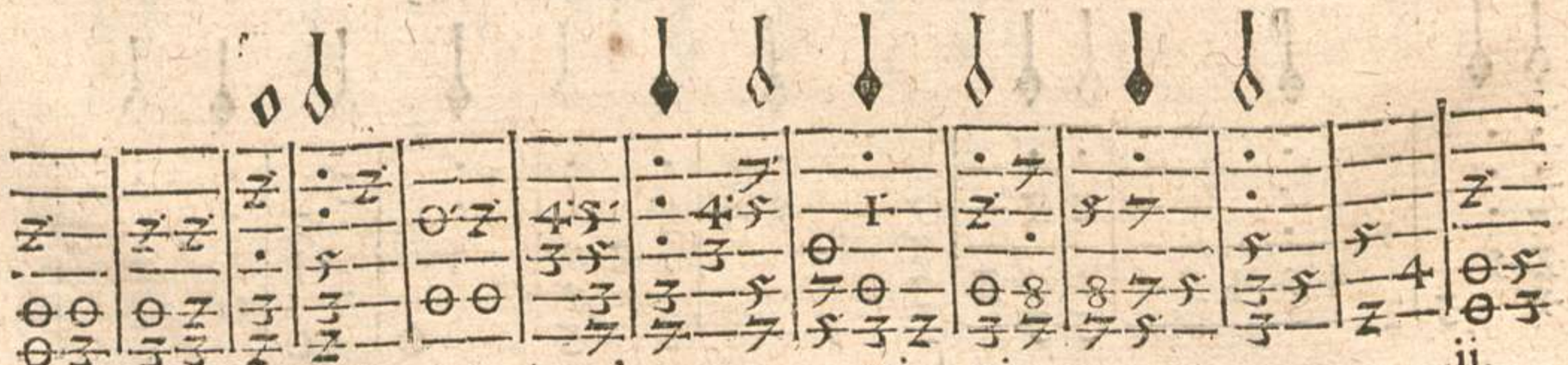

.ii.
be ne dic tus


be ne dic tus qui

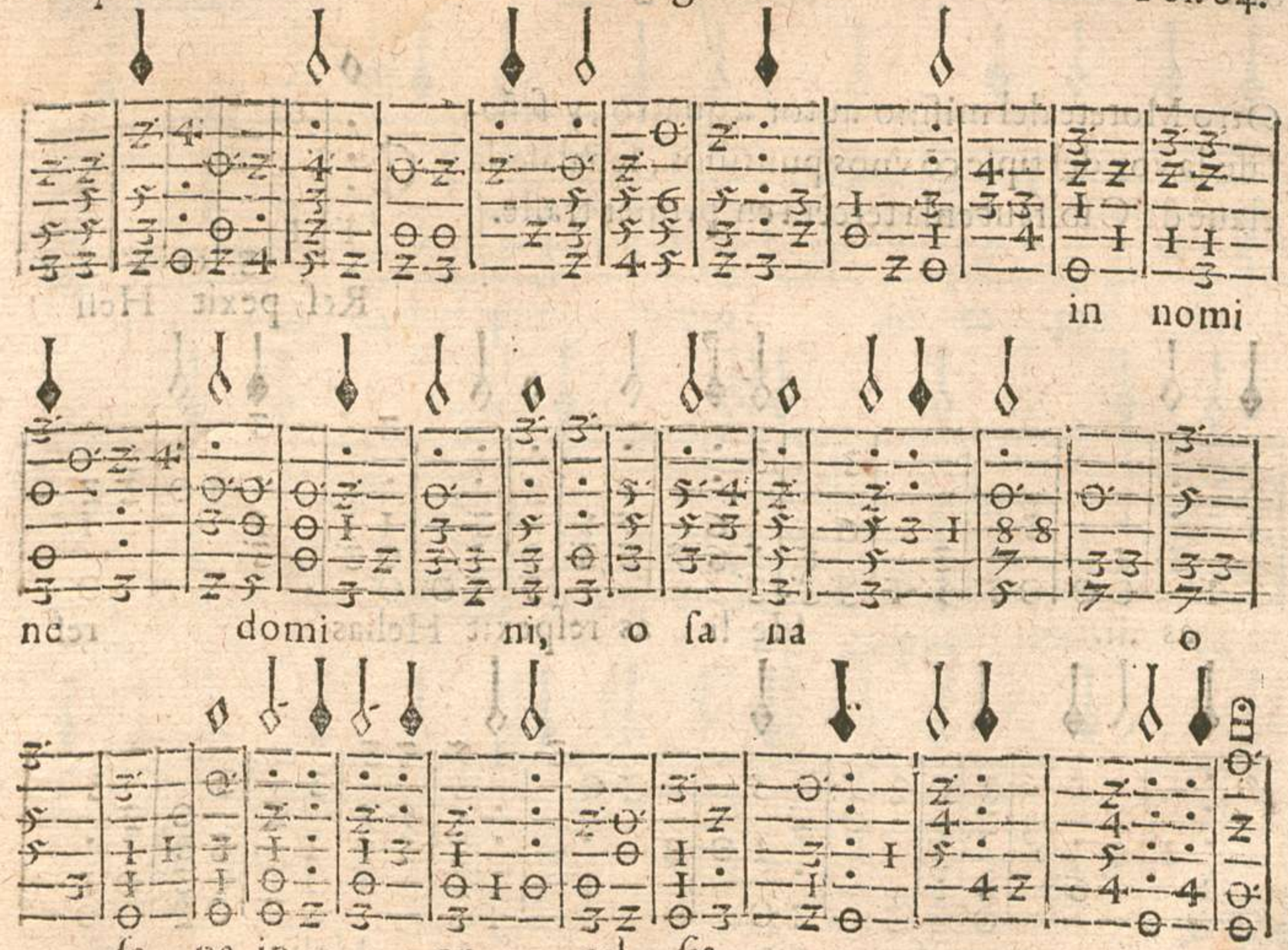


vc nit .ii.





in nomine in nomine do mi ni .ii.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Otro Motete del mismo autor a quatro, y seña-
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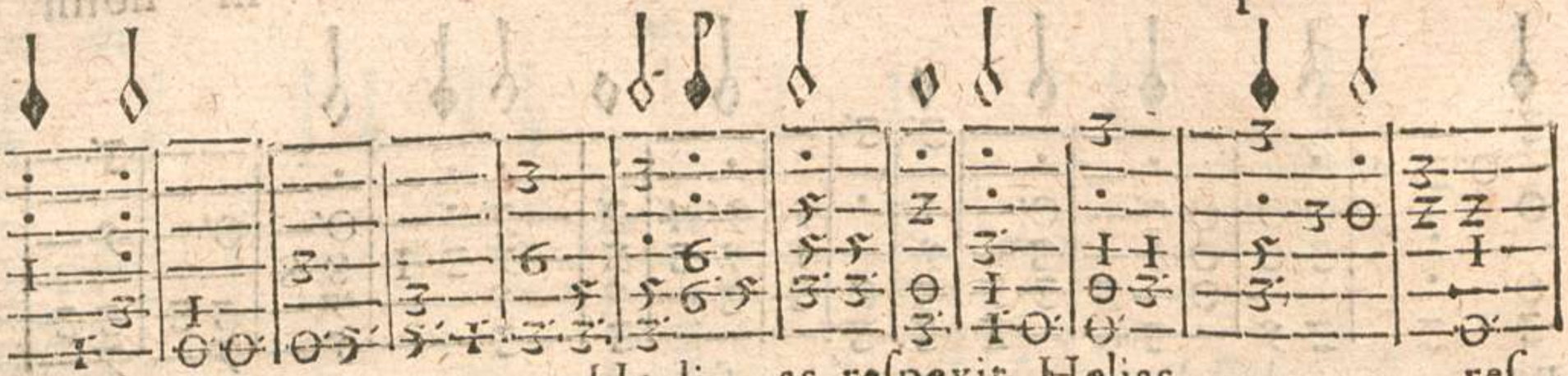

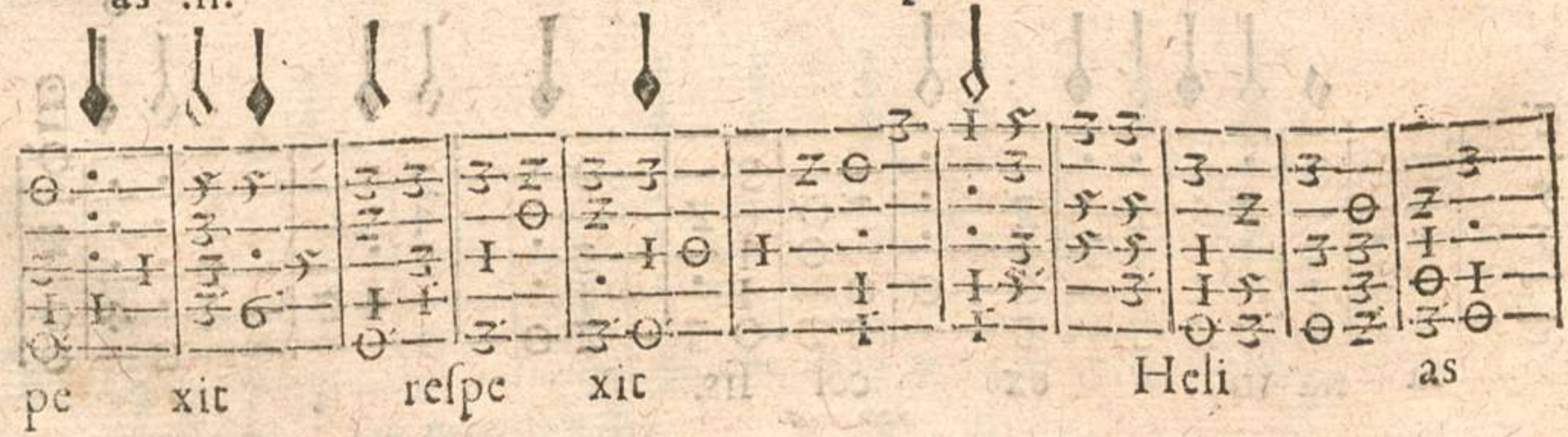

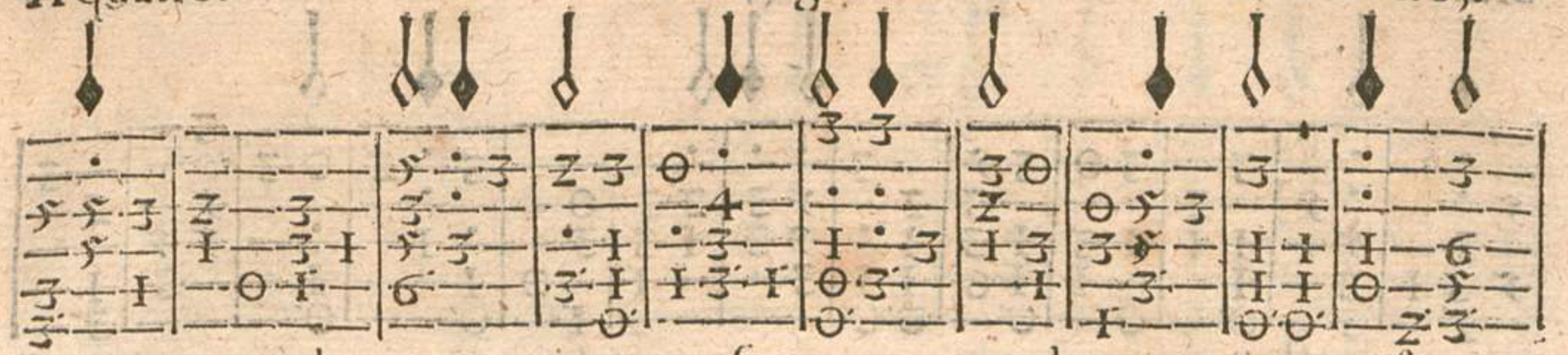

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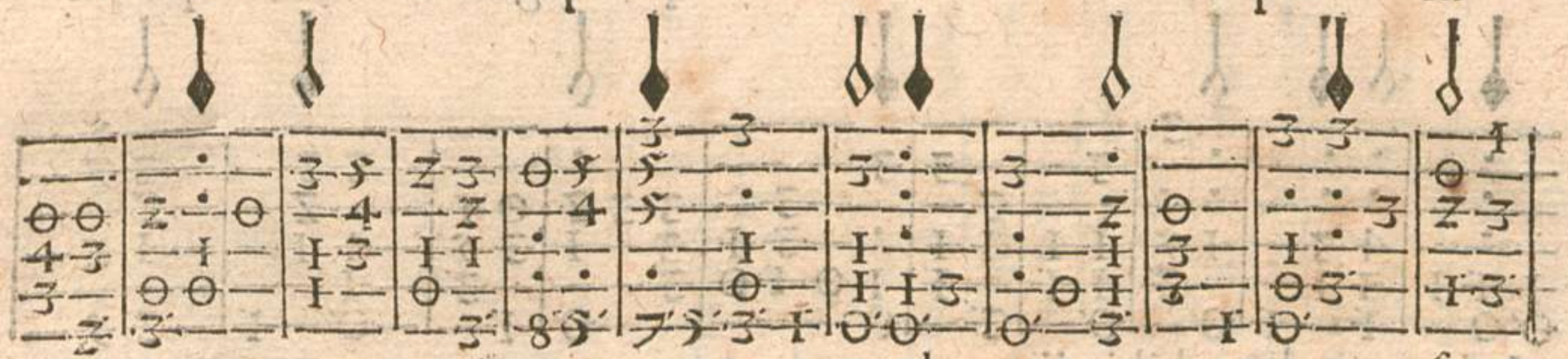

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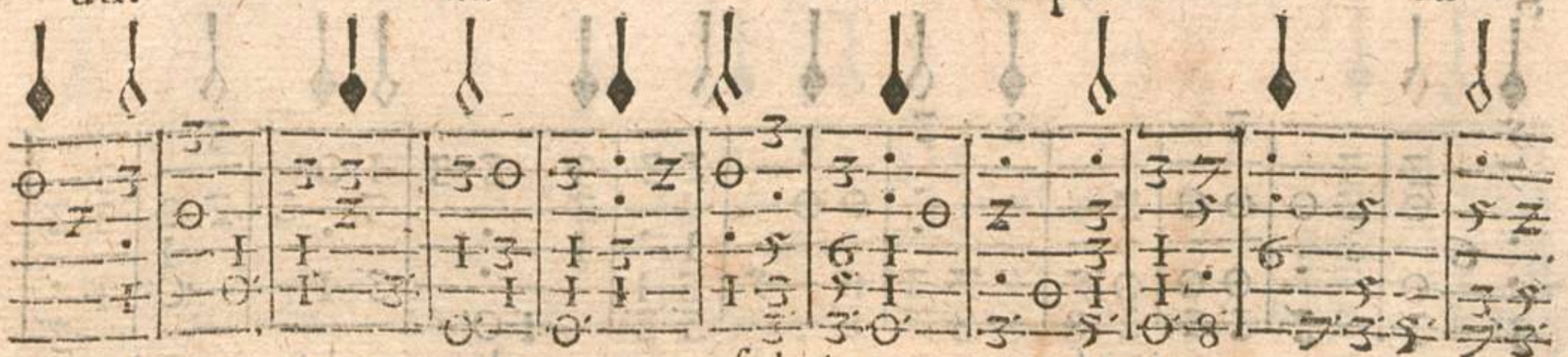

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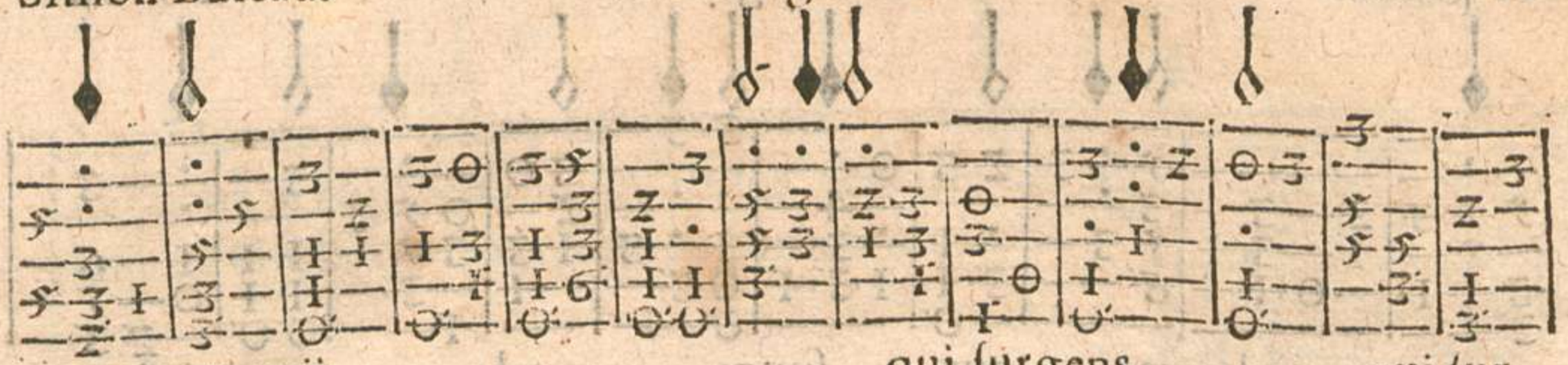

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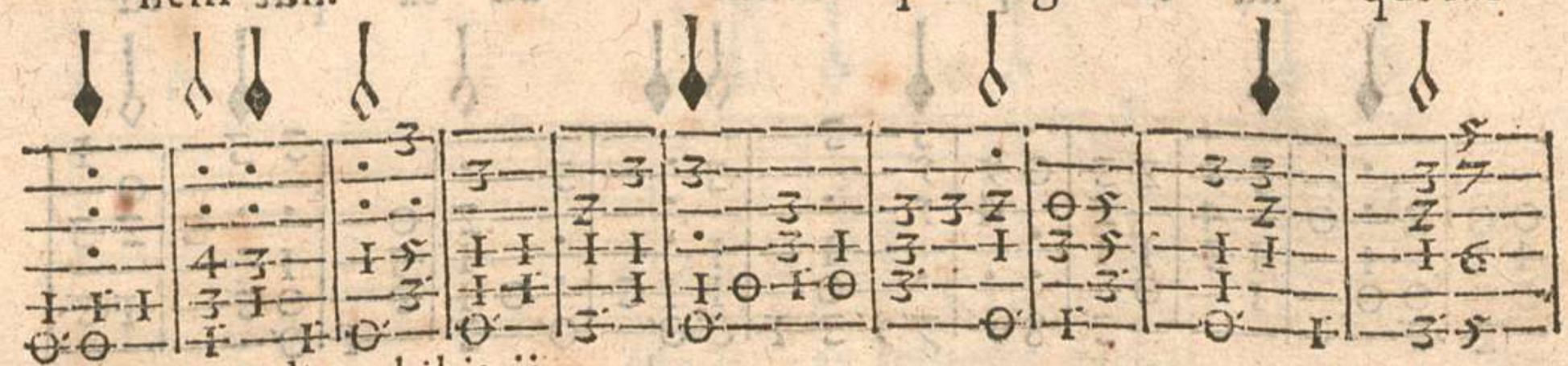

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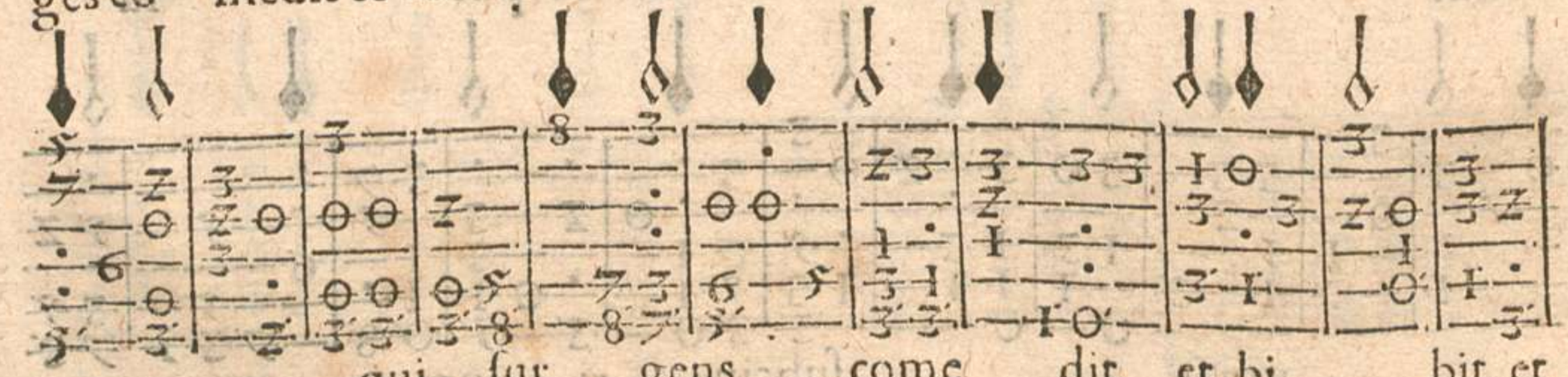

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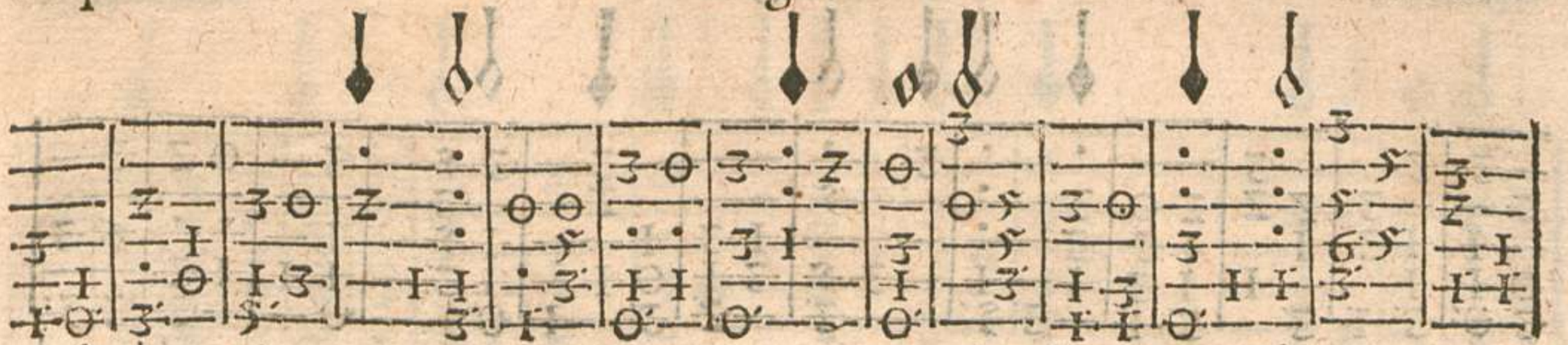

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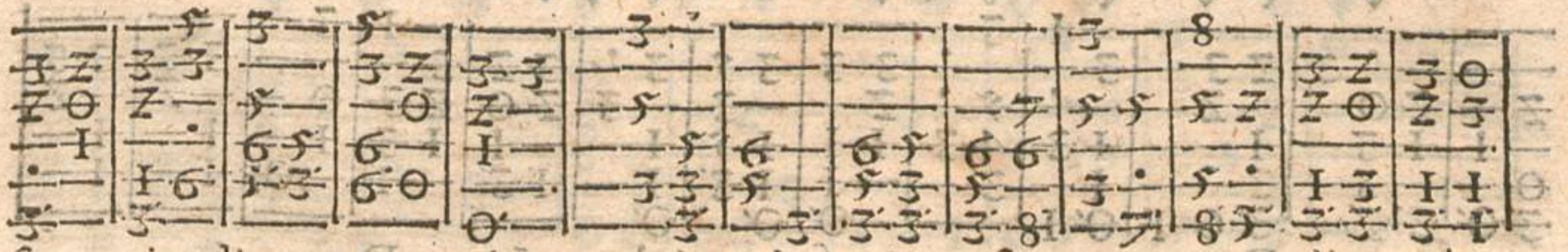

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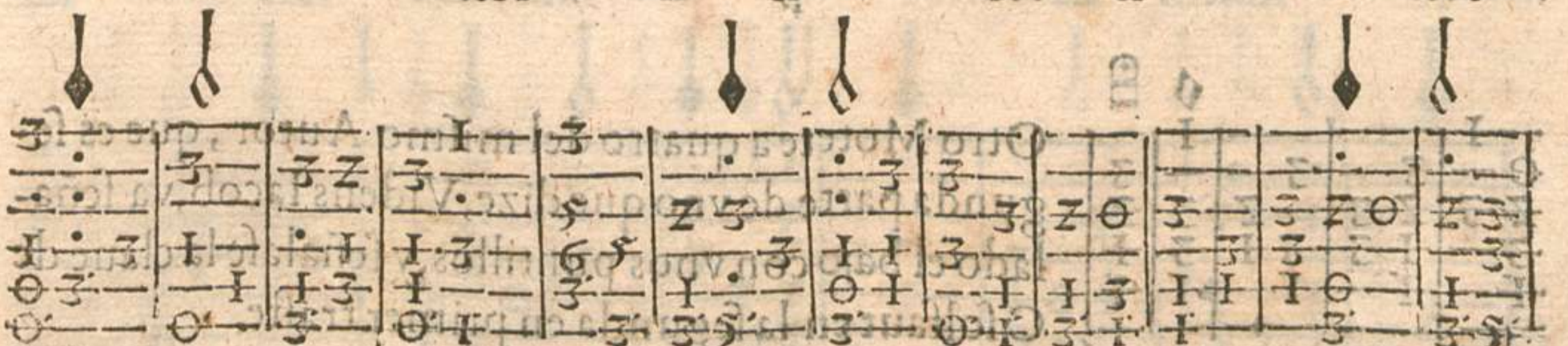

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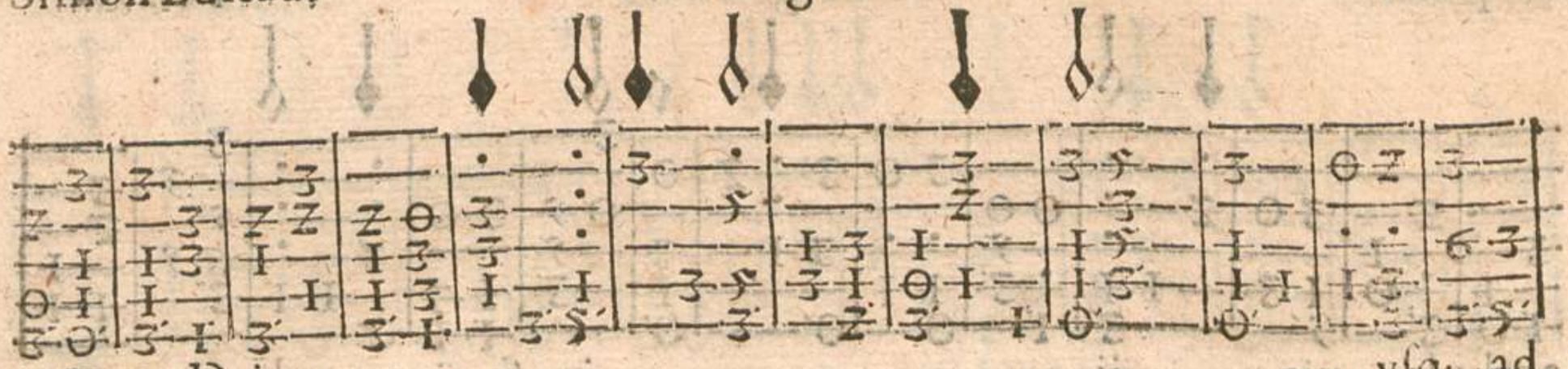

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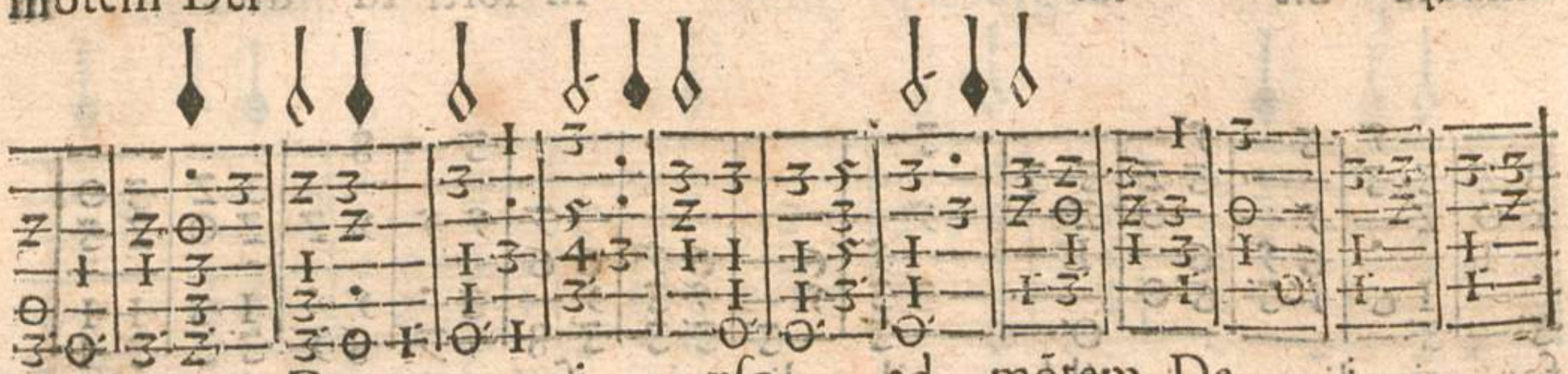

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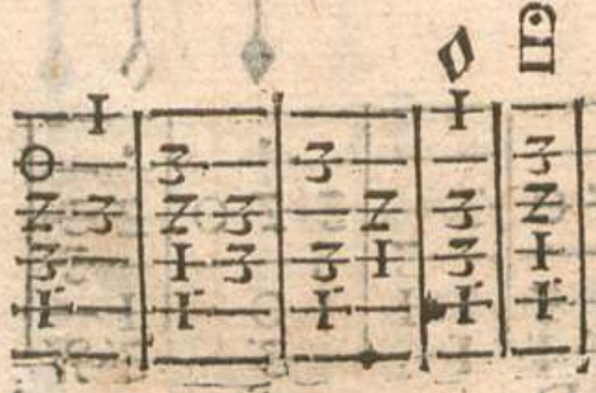
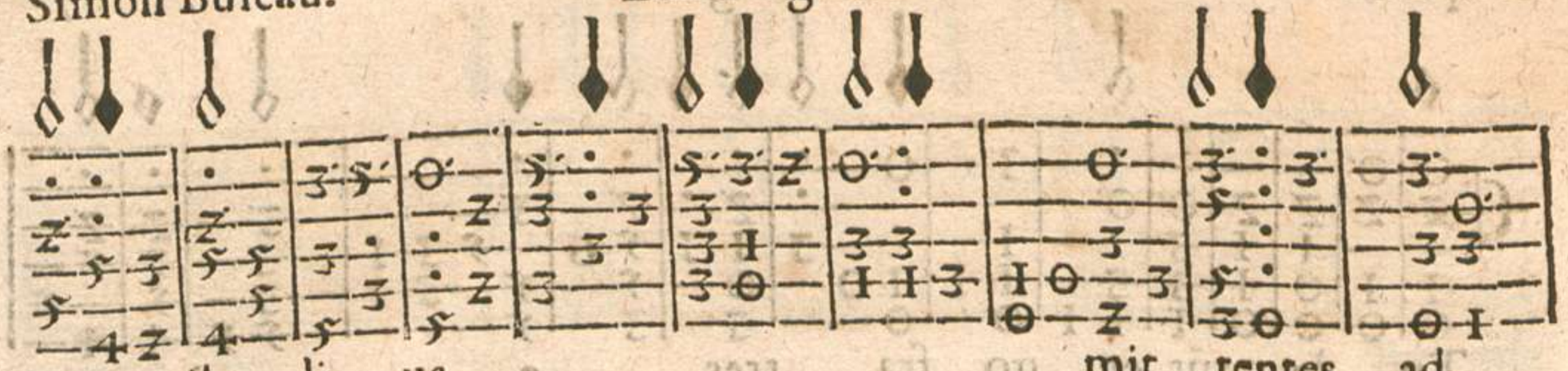


Otro Motete a quatro del mismo Autor, que es segunda parte de vno que dize, Videns Iacob, va señalado el bajo con vnos puntillos, y señalase la clave de C solfaut en la segunda en primer traste.

Tu le rũt er go fra tres e ius

fra tres e ius tu nicam il

li us il li us tu nicam il li



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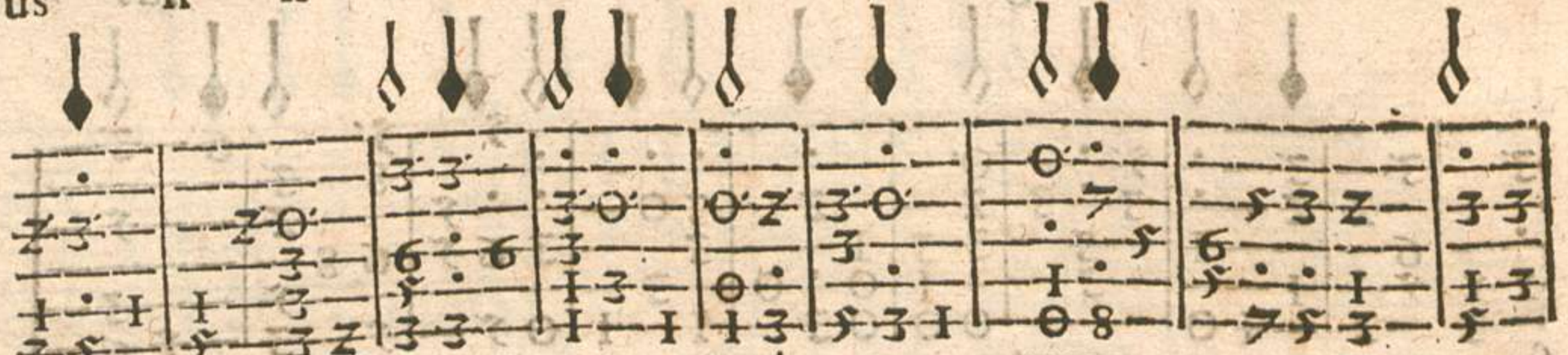

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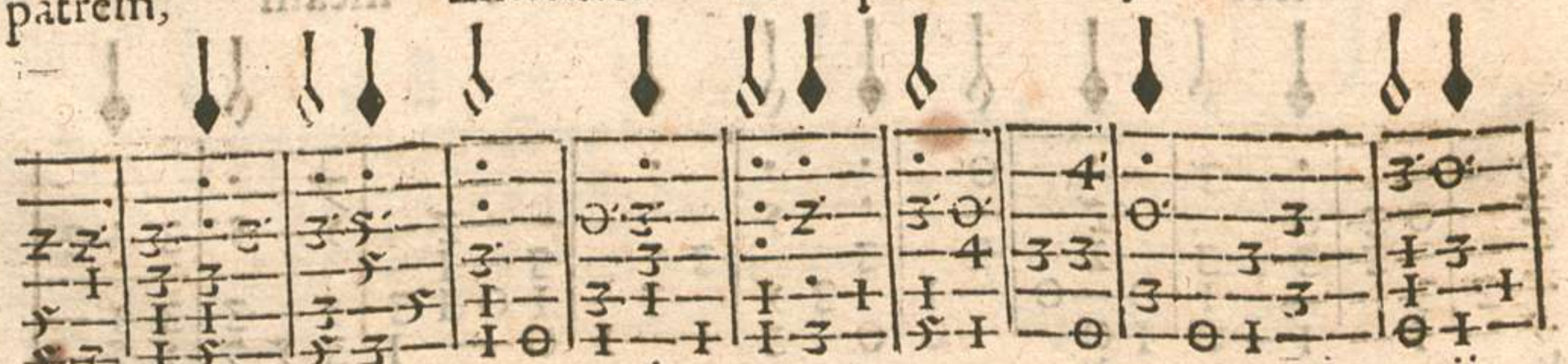

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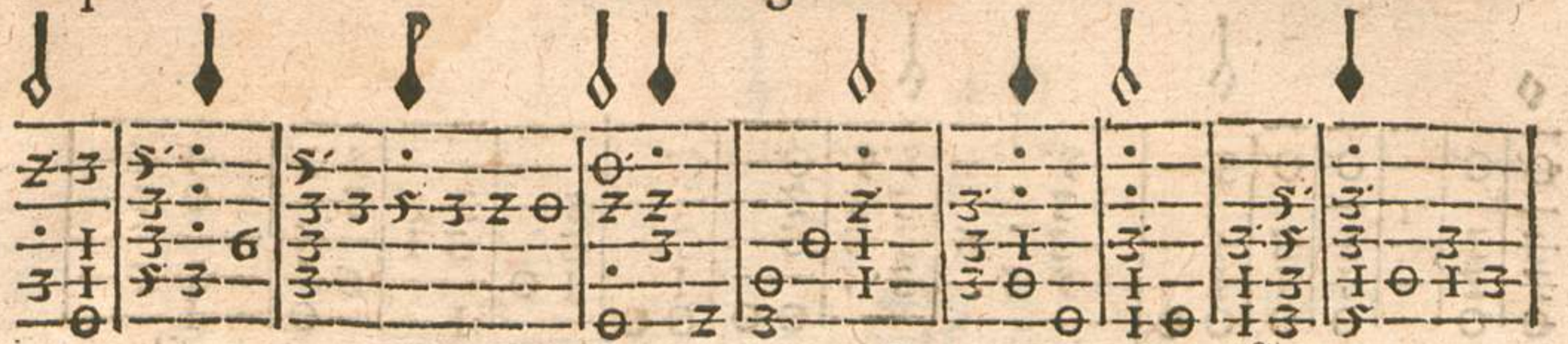

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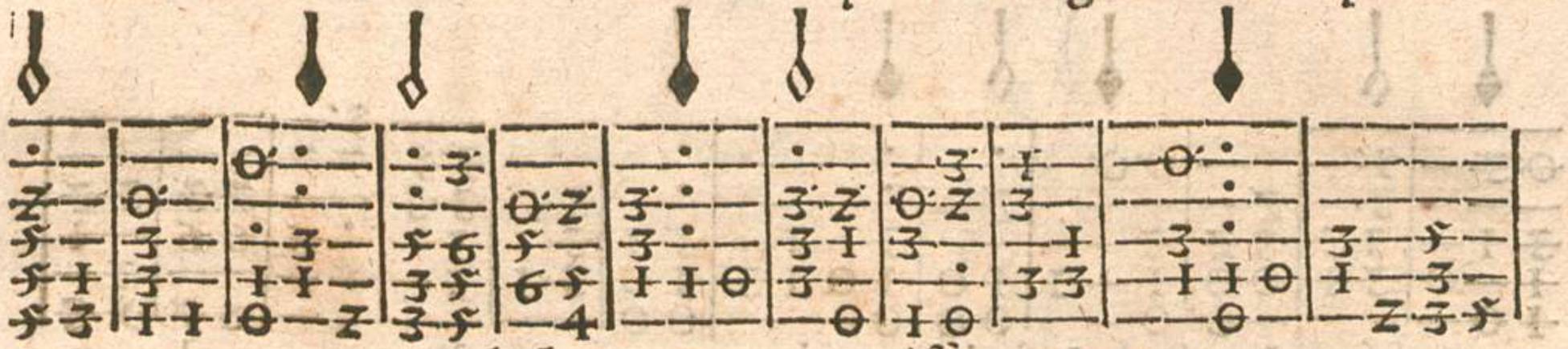
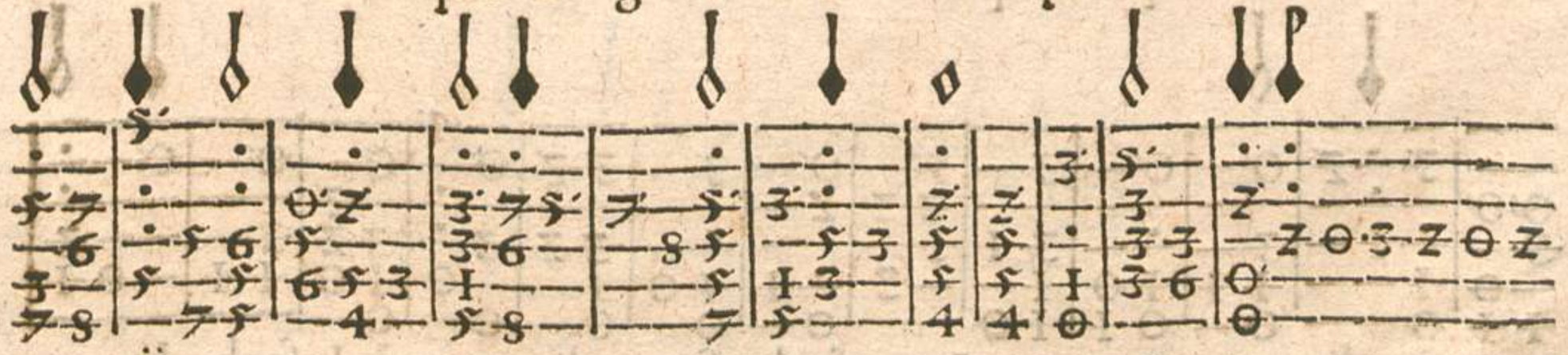


ter quá cũ cogno uiſſet pater



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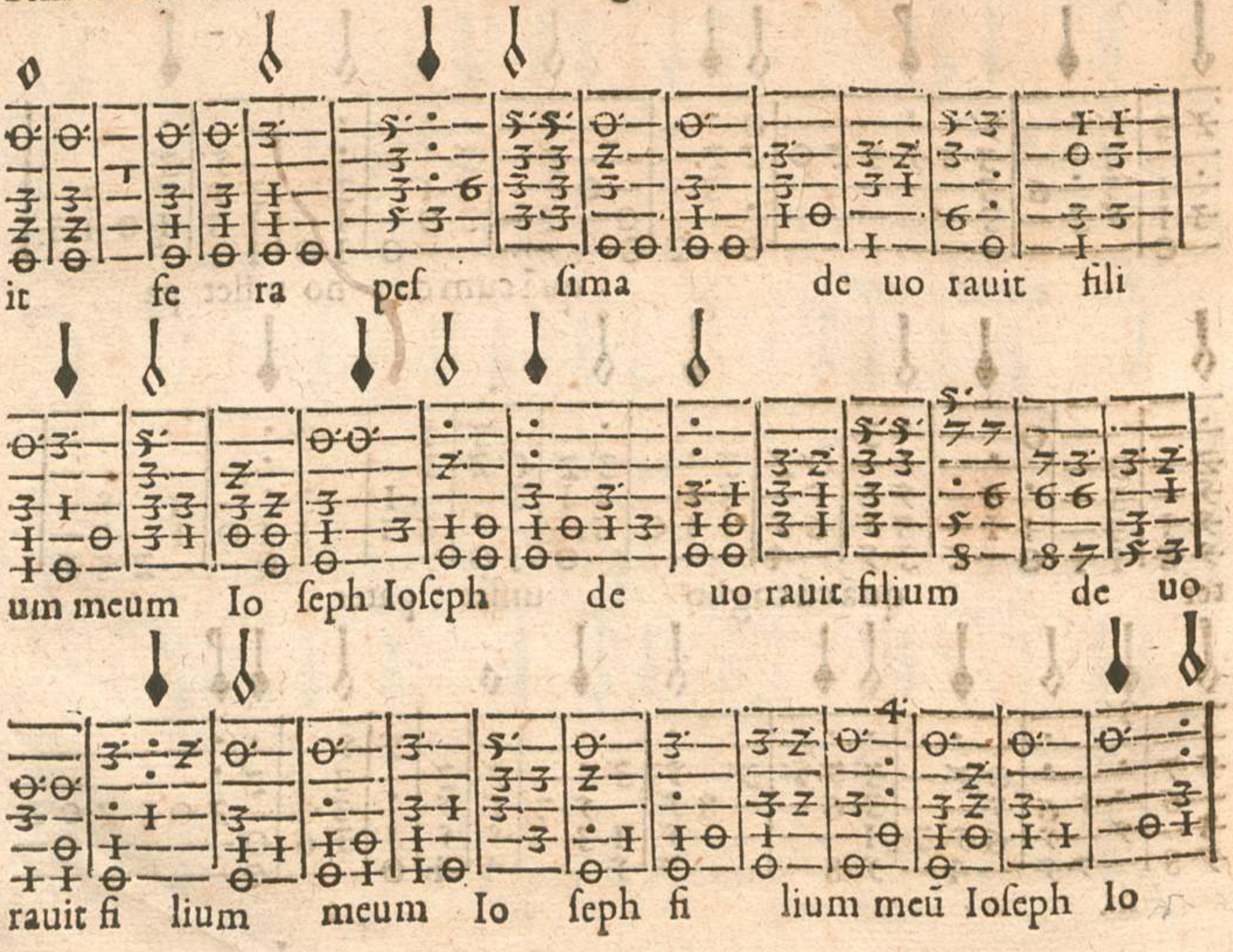
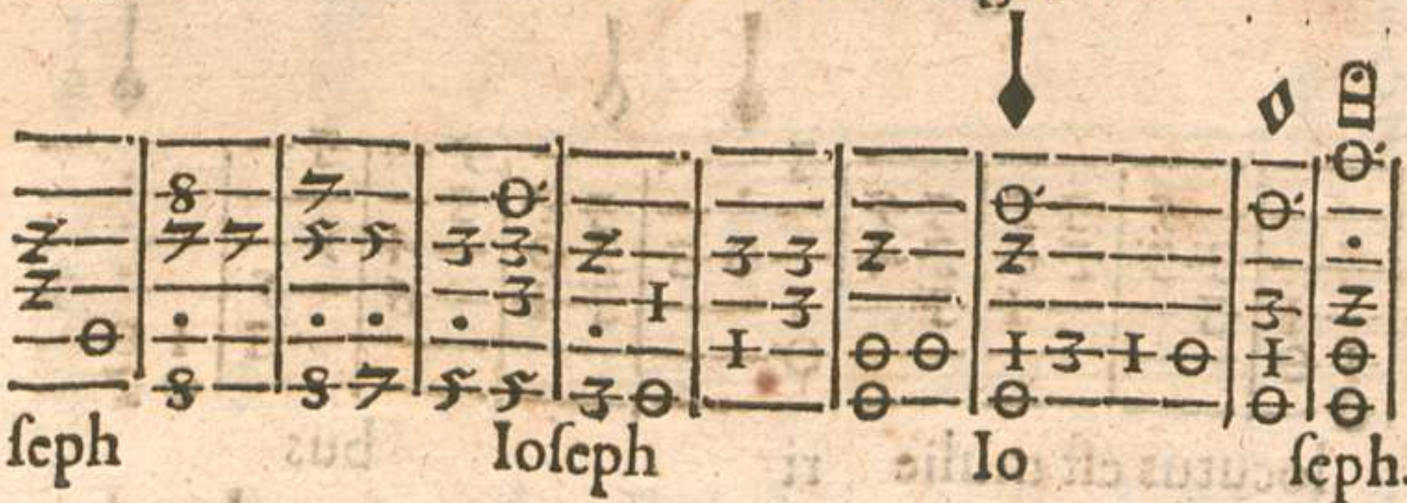
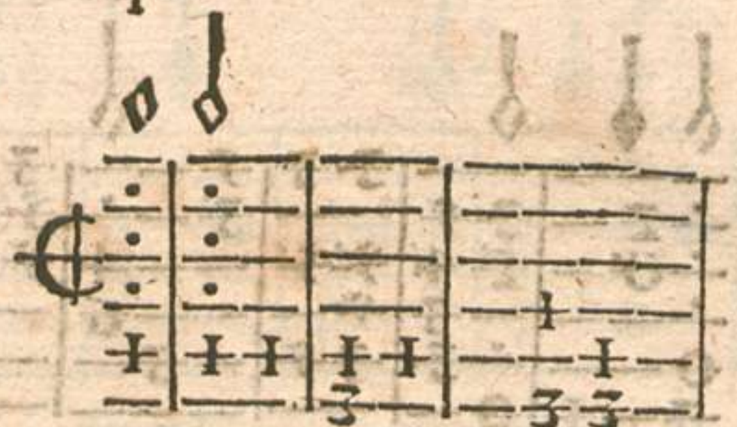
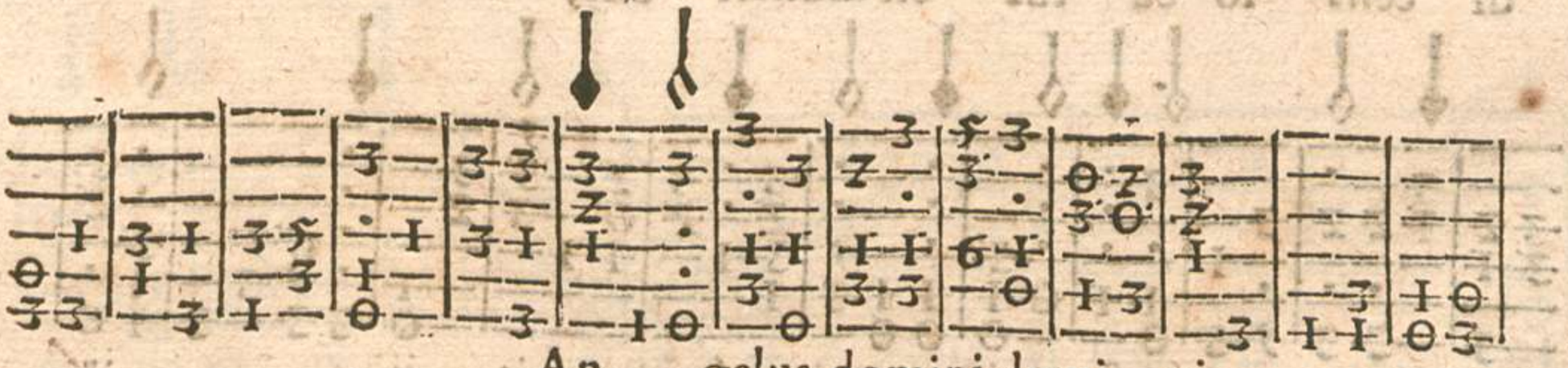

it fe ra pef sima de uo rauit fili
um meum Io seph Ioseph de uo rauit filium de uo
rauit fi lium meum Io seph fi lium meũ Ioseph Io



Otro Motete a quatro de Vasurto, señalase la clauc de C solfaut tercera en primer traste, y señalase la voz del tenor con vnos puntillos.

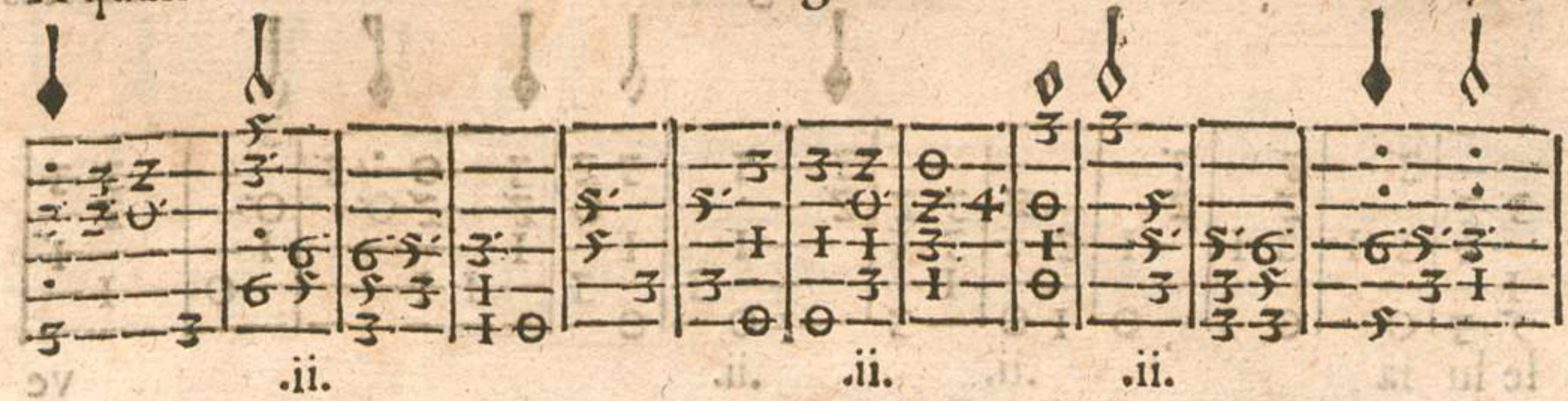




locutus est mulie ri bus

di cens lo cu tus est mulieri bus, Ihesū

quæritis iam surrexit iam surrex it .ii. .ii.



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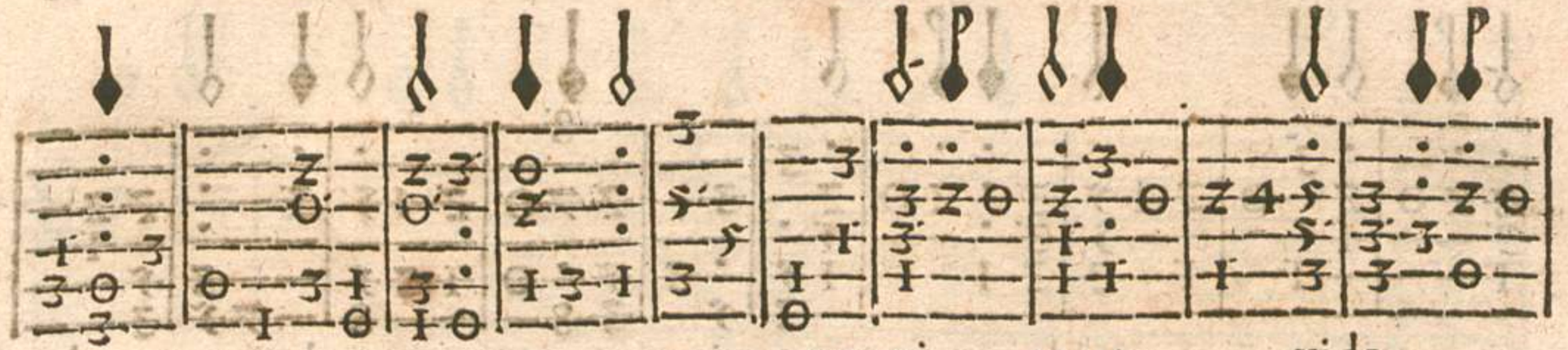
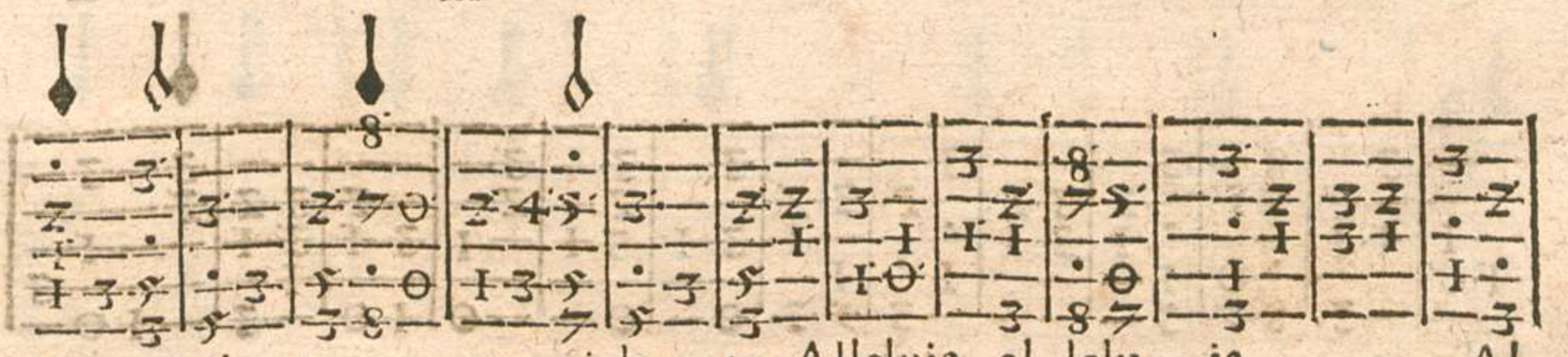
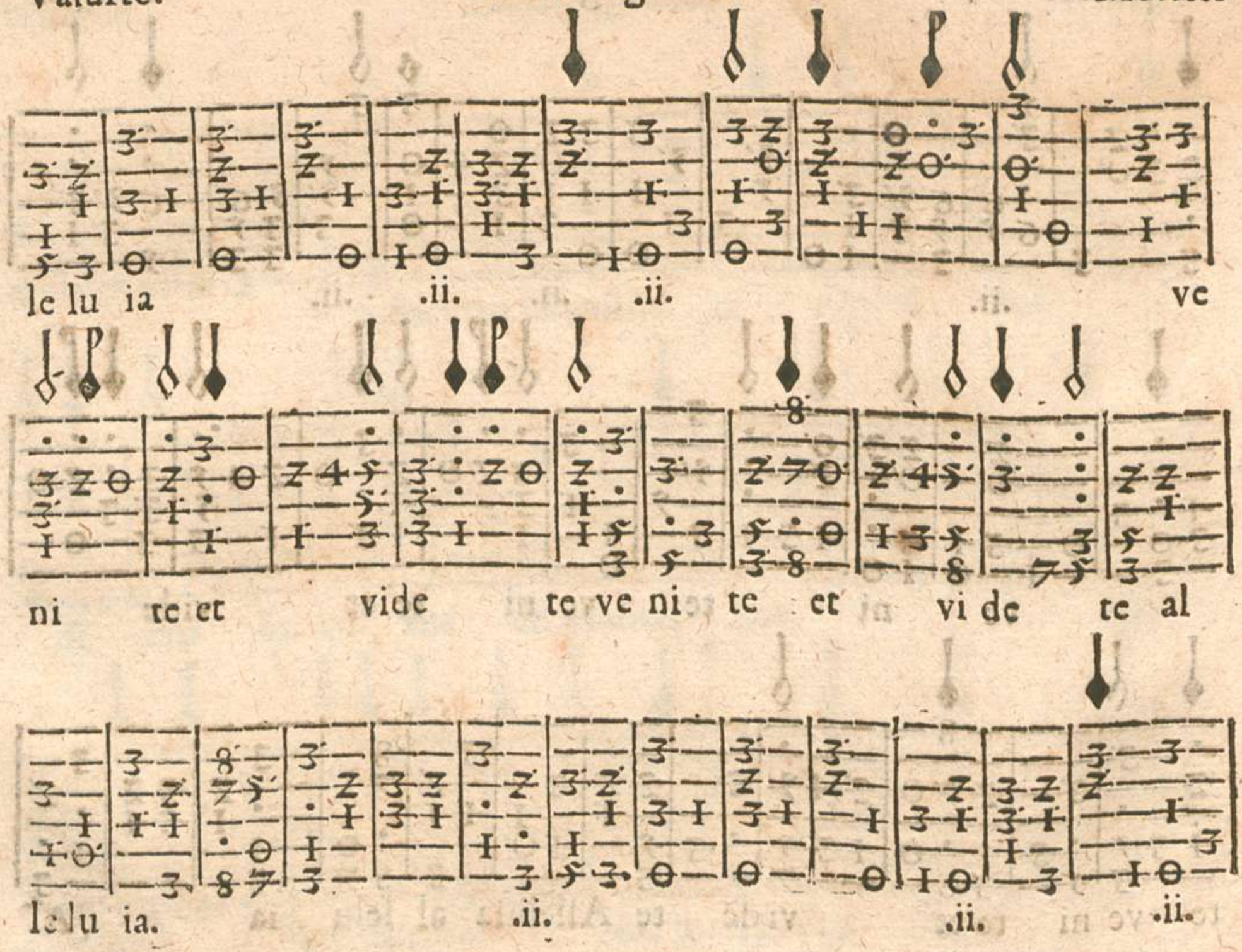


ve ni te ve ni te et vide



te ve ni te et vi de te Alleluia al lelu ia Al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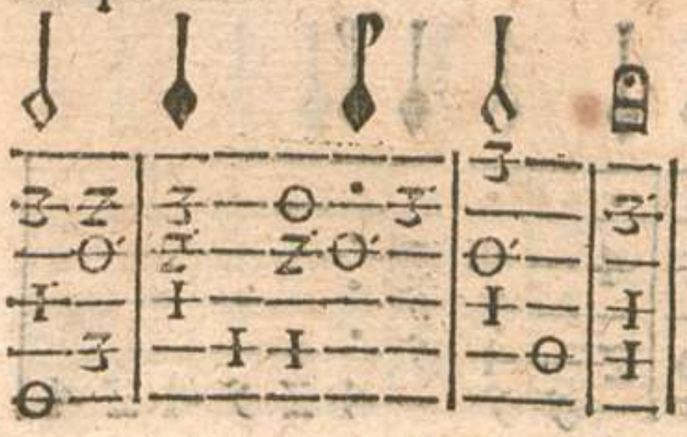
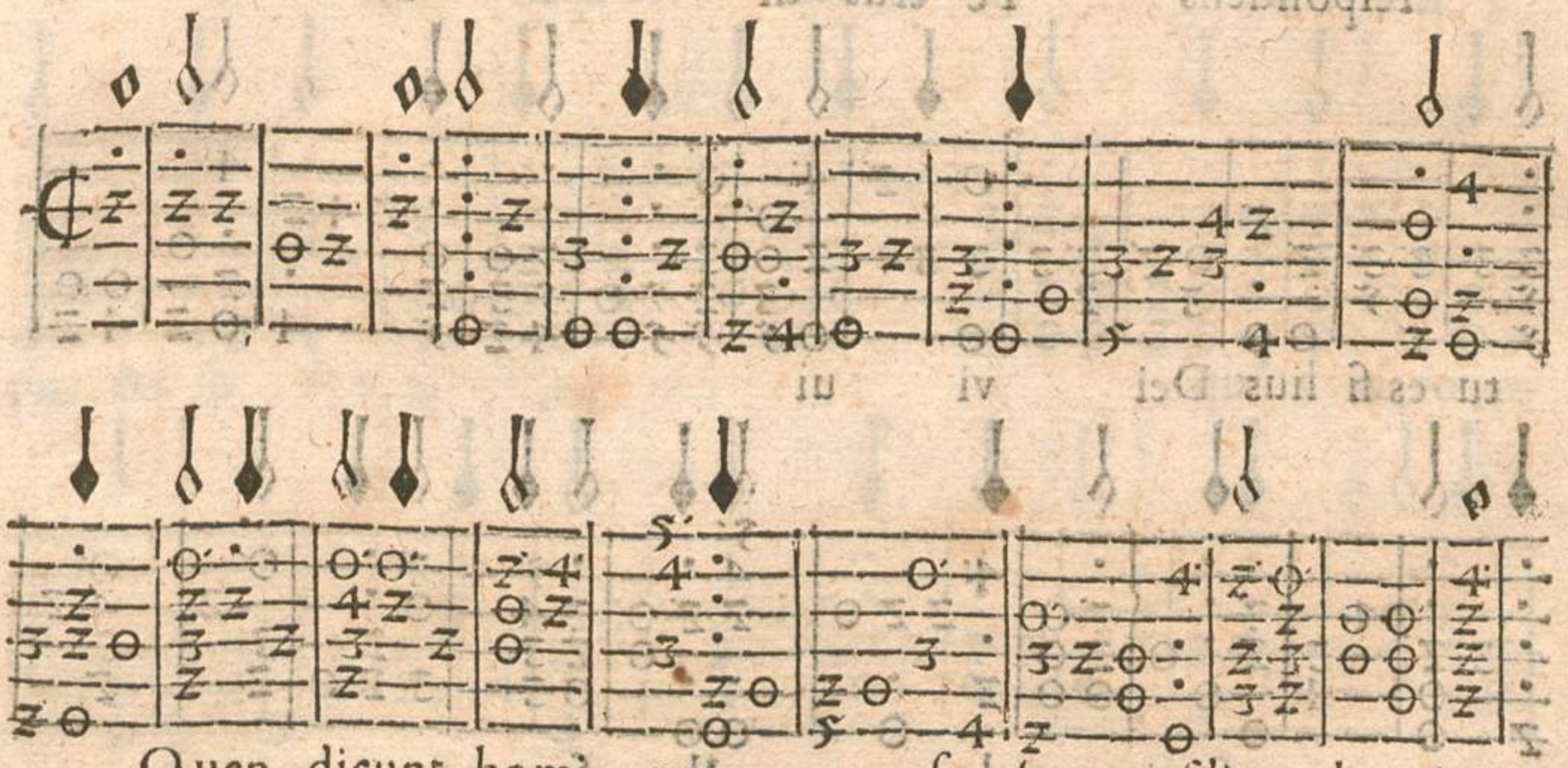
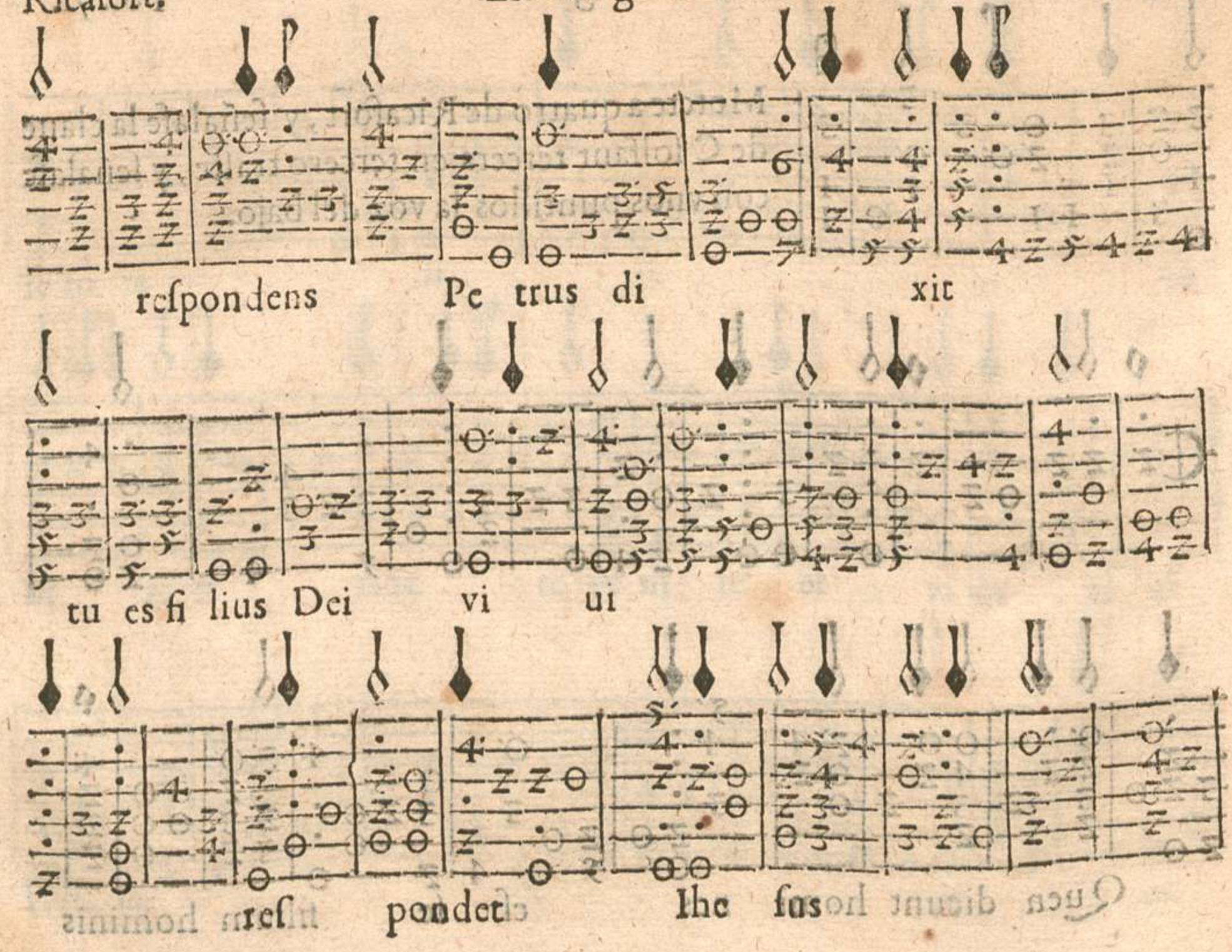
ni te et vide te ve ni te et vi de te al
le lu ia. .ii. .ii. .ii.

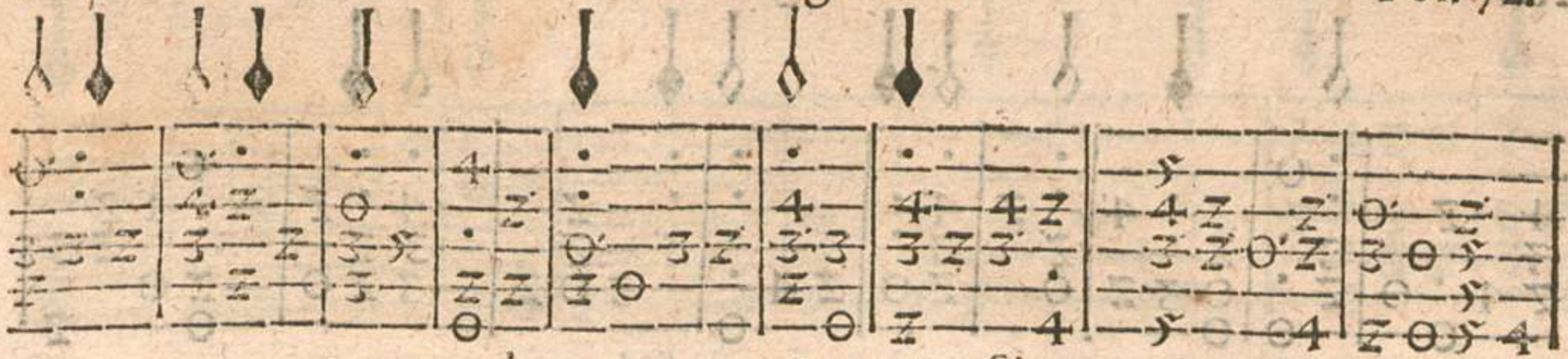


Motete a quatro de Ricafort, y ſeñalaſe la claue de C ſolfaut tercera en tercero traſte, y ſeñalaſe con vnos puntillos la voz del bajo...

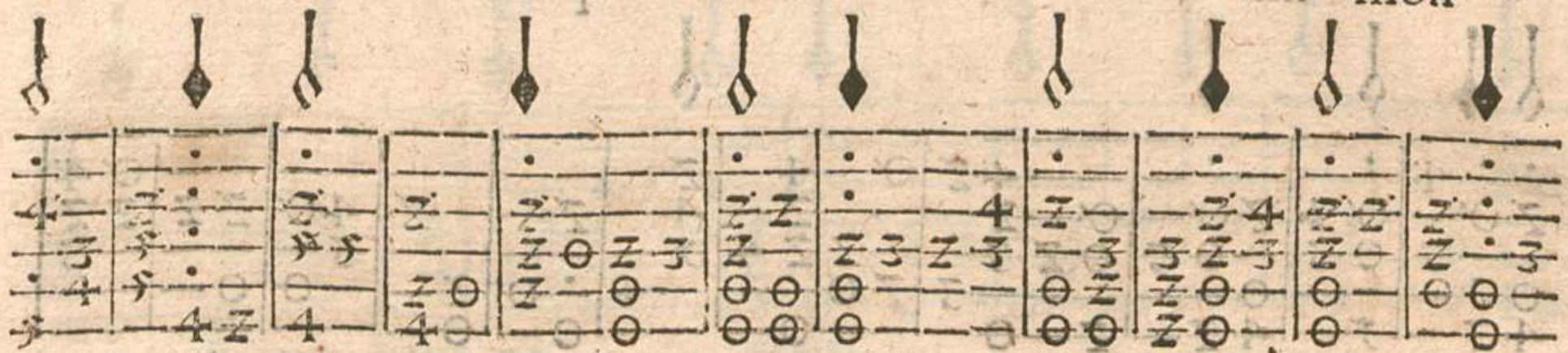


Quen dicunt homi nes filium hominis

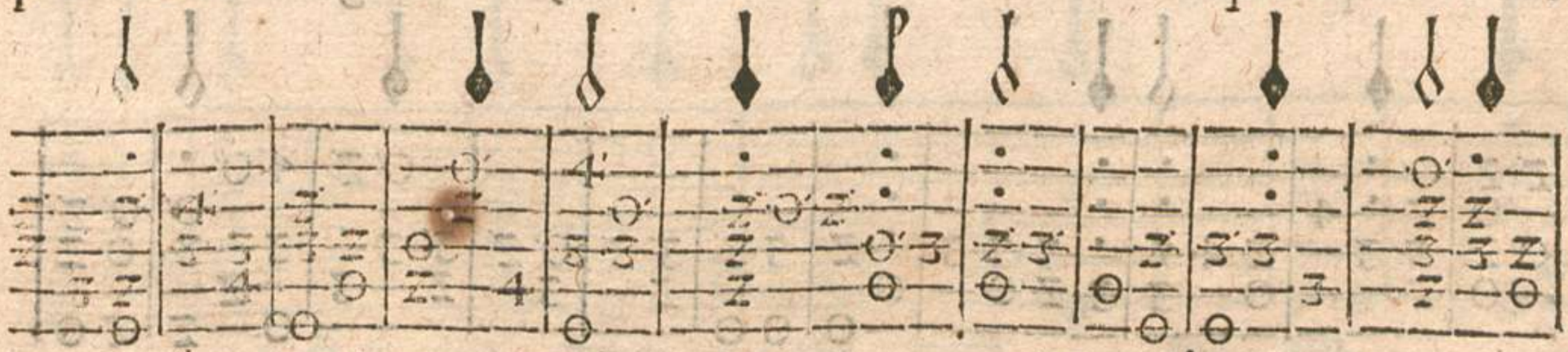

reſpondens Pe trus di xit
tu es fi lius Dei vi ui
reſ pondet Ihe ſus



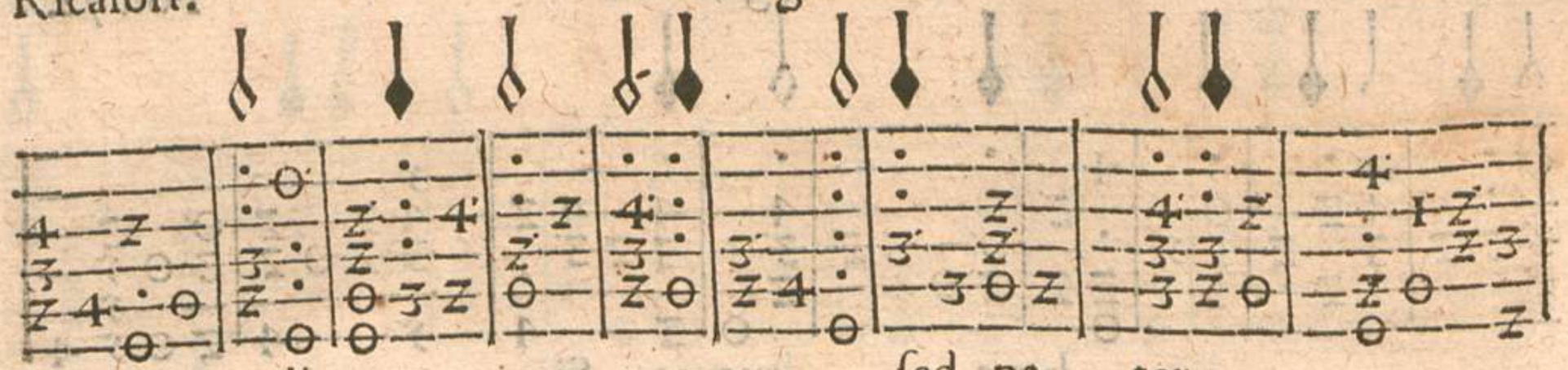
be a tus es Si mon



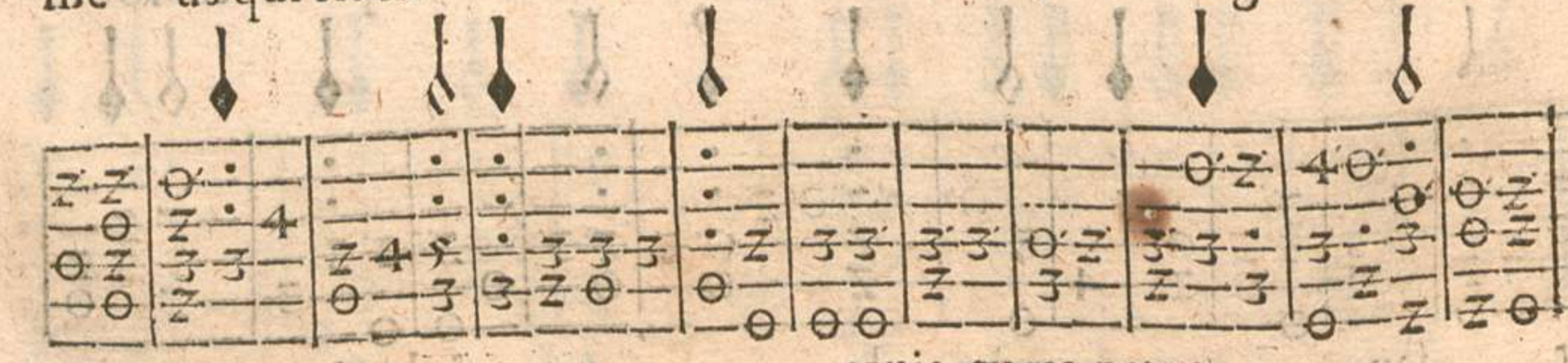
per tre qui a ca ro

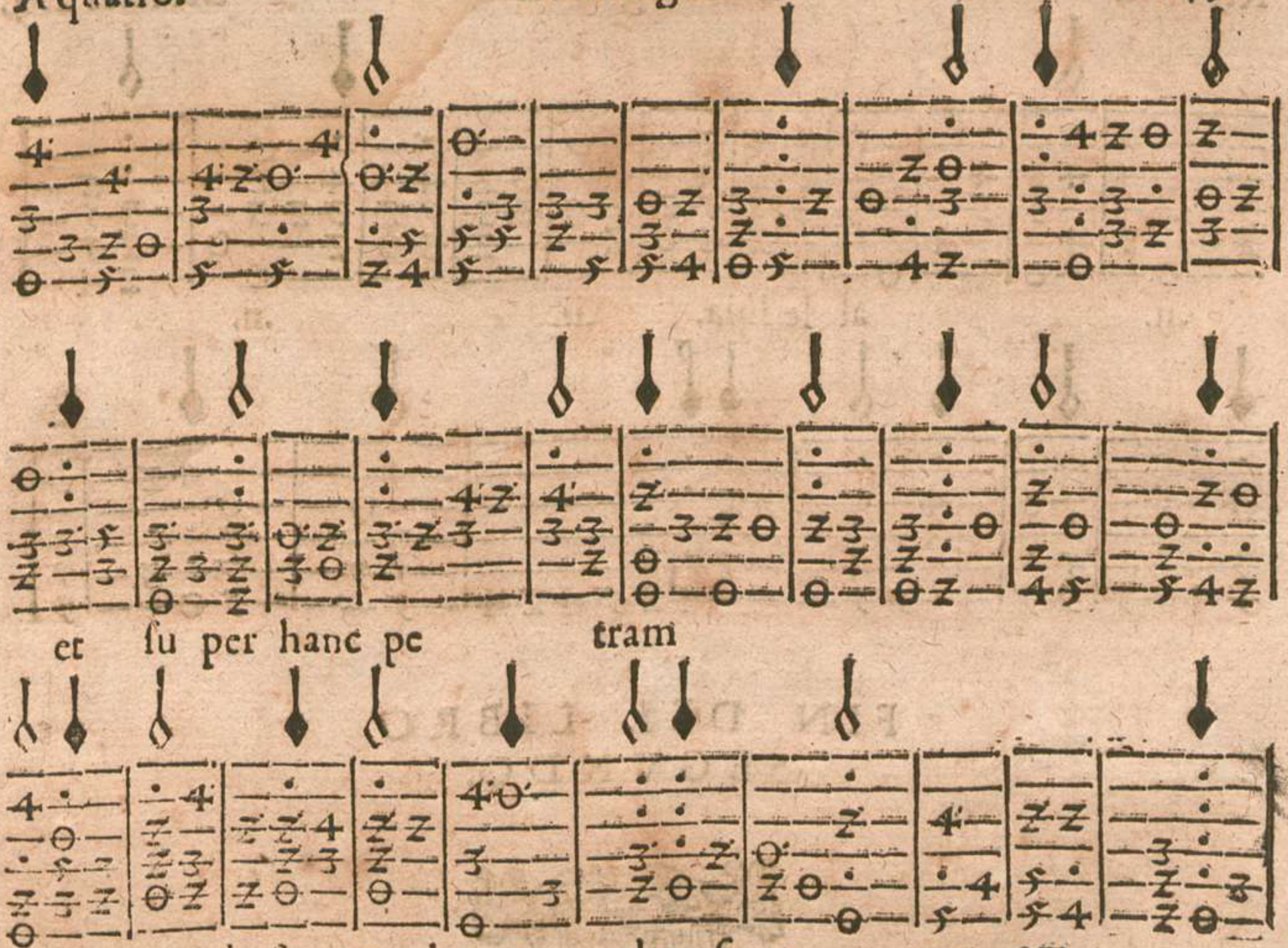


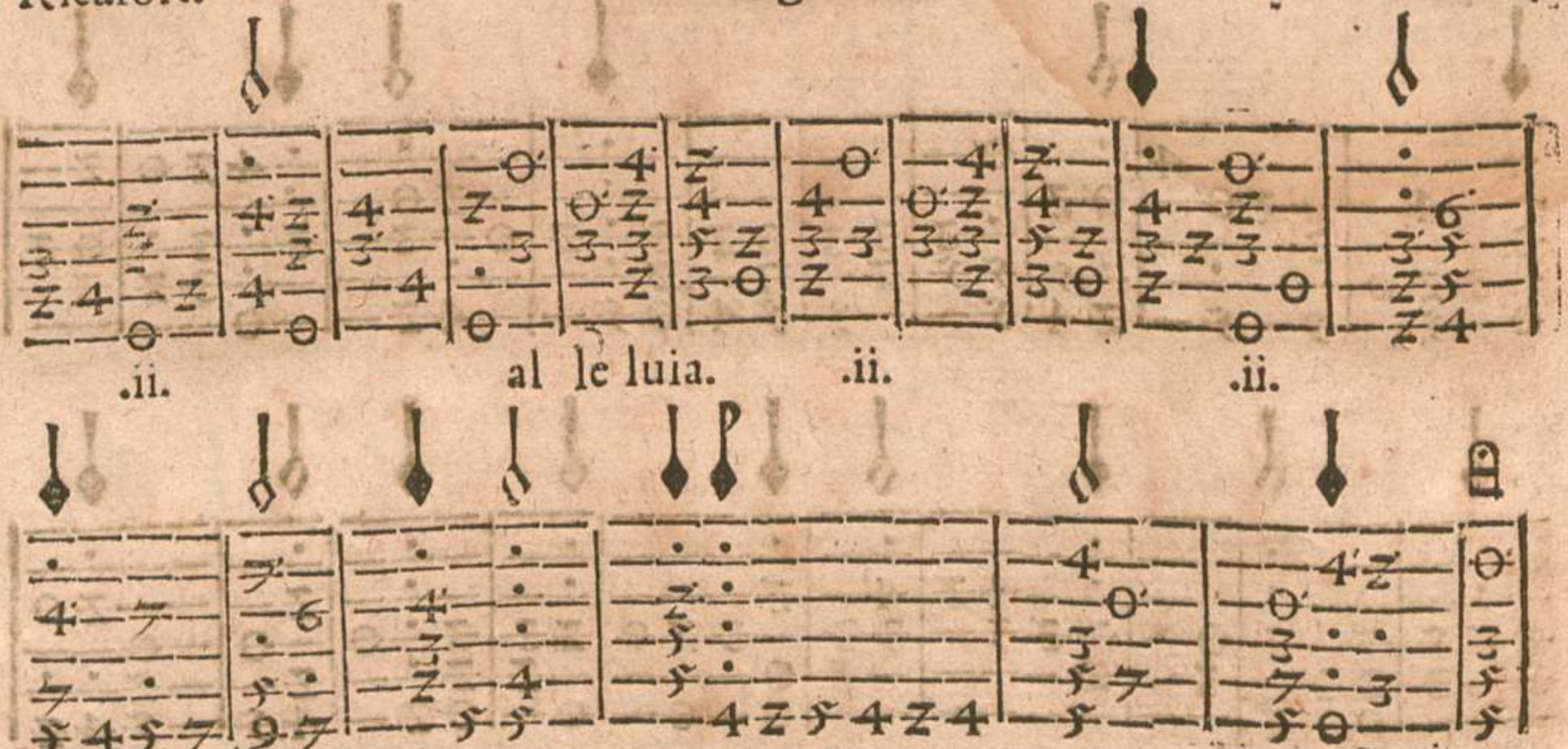
et fan guis non rebe la uit ti bi


.ii.
ſed pa ter

mc us qui eſt in
cœ lis, et ego di co ti


bi
quia tu es petrus


et ſu per hanc pe tram
c di fi ca bo ec cle ſiam me am.



.ii. al le luia. .ii. .ii.

FIN DEL LIBRO
SEGVNDO.

Comiença el Libro tercero de Mu-

ſica en cifras para Vihuela, el qual con-

tiene vn Romance, y algunos Sonetos y Villanescas en letra
Caſtellana, y Villancicos, en todo lo qual ſe ſeñala
la voz con vnos puntillos: y al cabo del
ay dos canciones Franceſas
tañidas ſin can-
tar.

M. D. LXXVI.

Romance, señalase el tiple con vnos puntillos.

En for mo e sta ua An ti o co prin ci pe de ca su
mu ger e ra de su pa dre rey de mo erio se de

ri a do estra to nice la rey na
zi a el rey e ra vicjo an cia no

fe ri do de a mor ja ci a ja ci a.
y dla lla de a ma ra bi lle a na bi lla.

Mal doliente esta en la cama
calla y siempre padeseia
por ser como es su madrastra
sufre y la llaga encubria.

Determina de morir
antes que de su mal diga
y quanto el mas lo encubre
muy mayor daño le hazia.

Muchos medicos le curan
ninguno la causa atina
vno tomandole el pulso
la Reyna que a verlo iba.

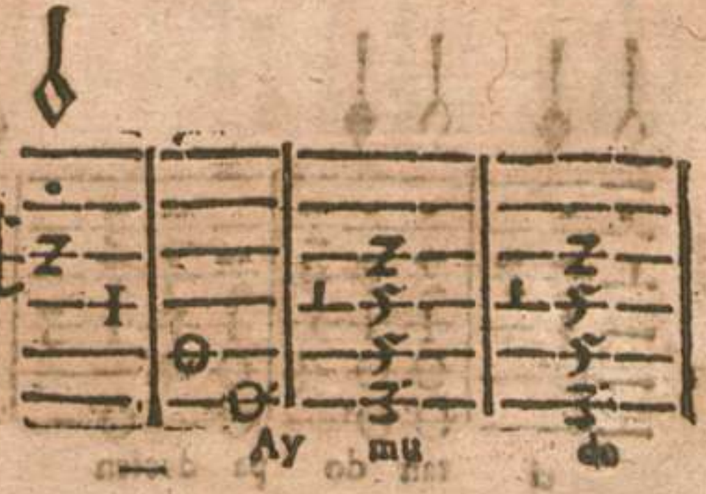
Alterose el pulso tanto
que el medico la entendia
fuesse luego para el Rey
desta manera dezia.

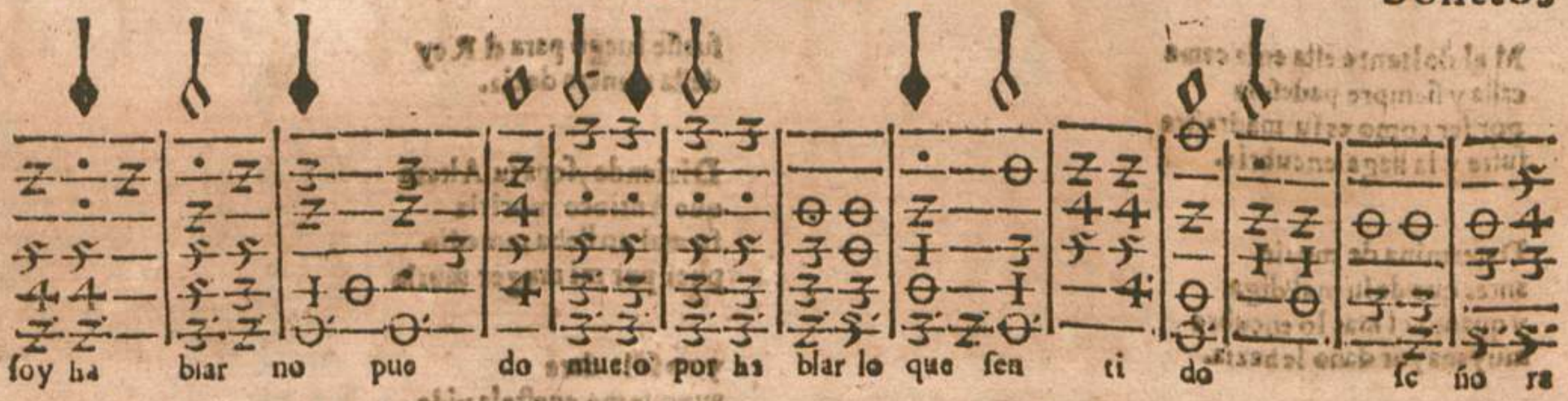
Diziendo, sepa tu Alteza
que Antioco moriria
su mal no lleba remedio
pues por mi muger moria

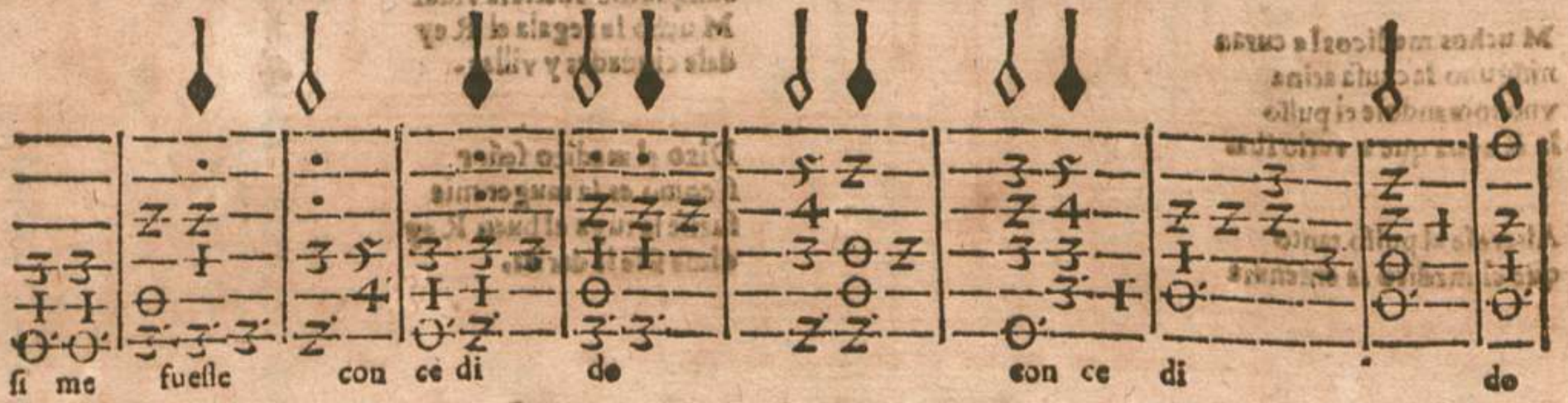
y no se la dare
aunque me cueste la vida.
Mucho le regala el Rey
dale ciudades y villas.

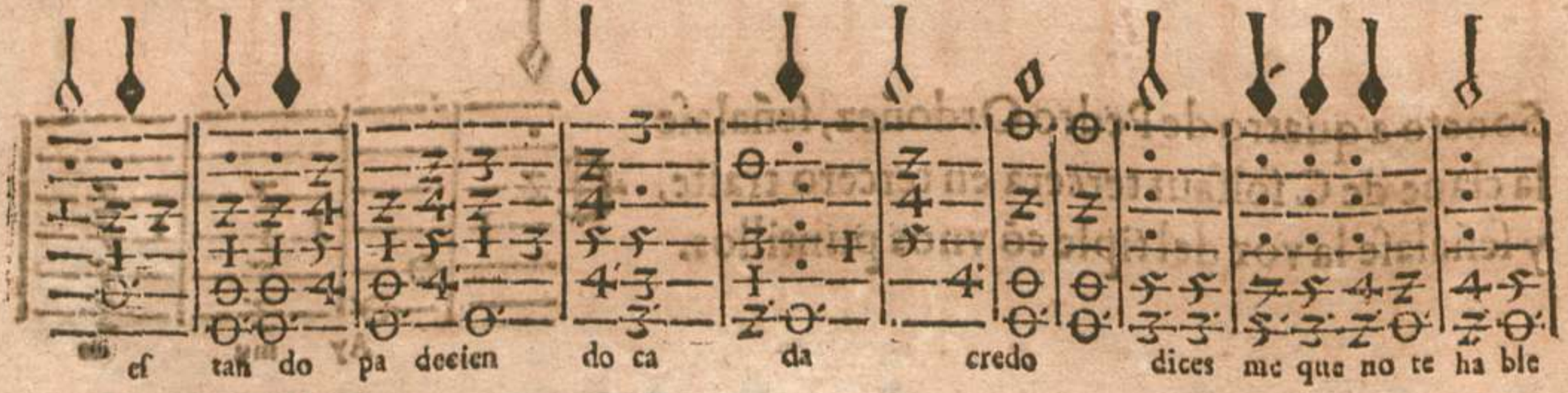
Dixo el medico señor
si como es la muger mia
fuesse la tuya el buen Rey
dime si se la darias.

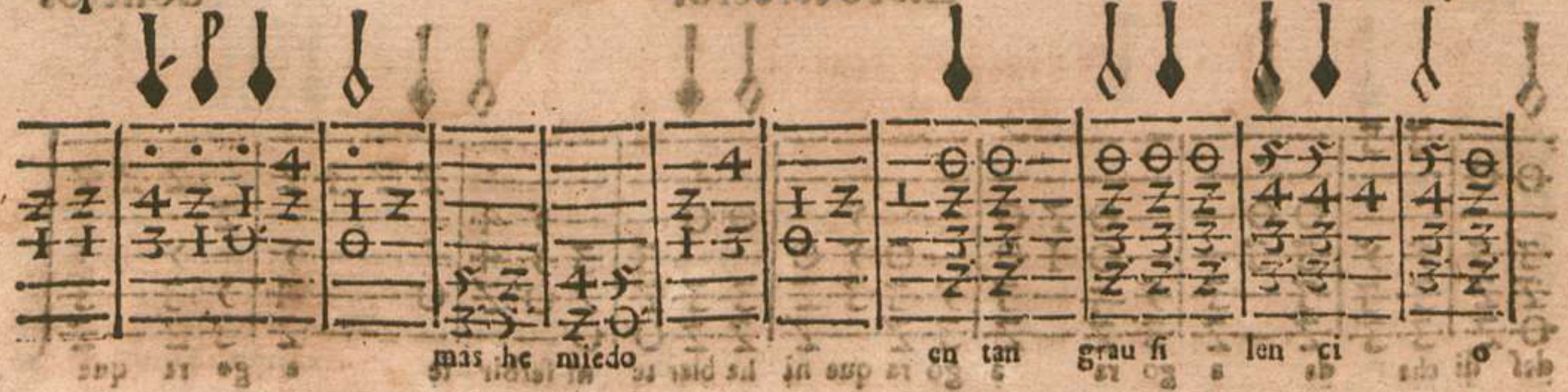
Soneto a quatro de Pedro Ordoñez, señalase la claue de C solfaut tercera en tercero traste, y señalase la voz del tiple cõ vnos puntillos.

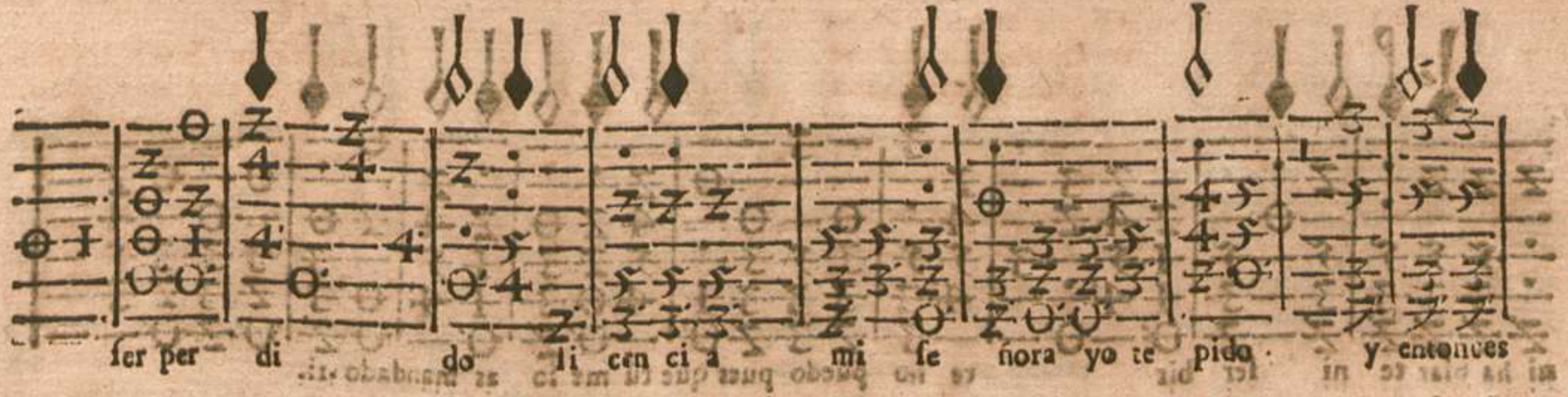


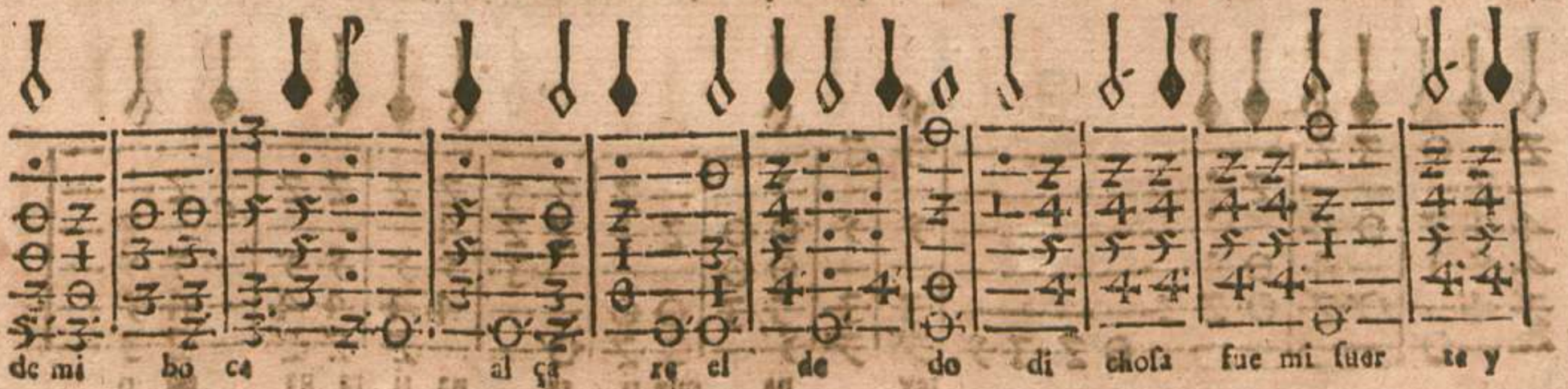

soy ha blar no puo do miuelo por ha blar lo que sen ti do
sc ño ra


si me fuesse con ce di do
con ce di do


es tan do pa decien do ca da credo dices me que no te ha ble


mas he miedo
en tan
grau fi
len ci
o

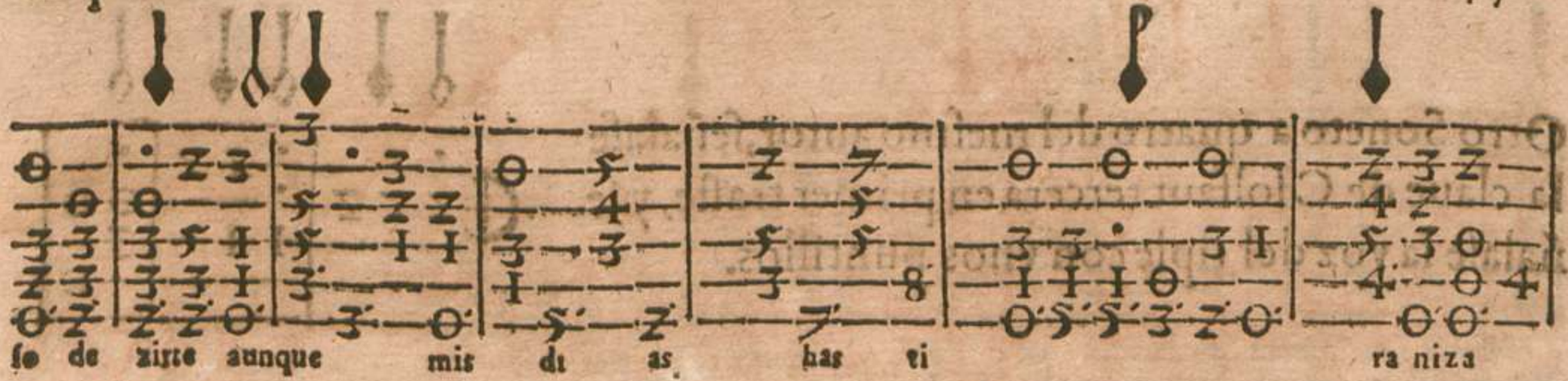

ser per di do li cen ci a mi se ñora yo te pido y entonces

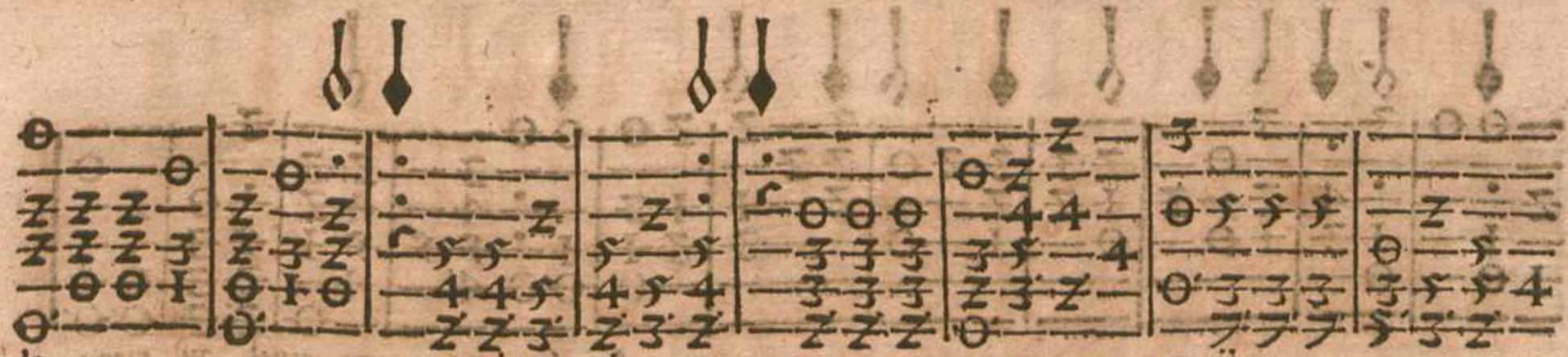

de mi bo ca al çe re el de do di chosa fue mi suer te y

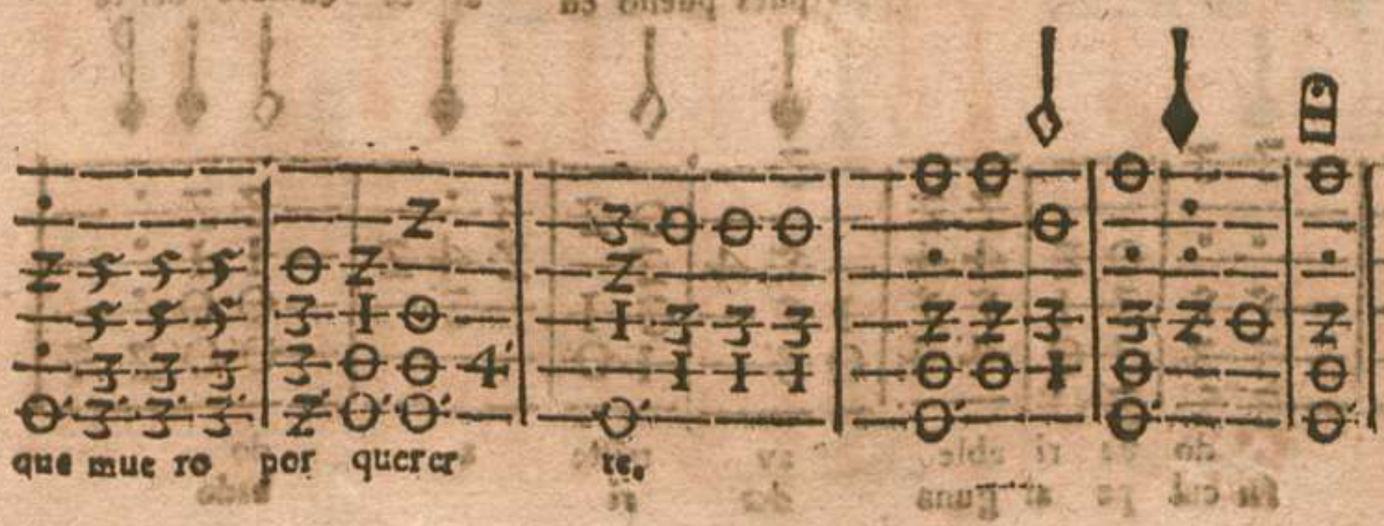
def di cha da a go ra a go ra que ni ha blar te ni ſerbir te a go ra qua

ni ha blar te ni ſer bir te no puedo pues que tu me lo as mandado .ii.

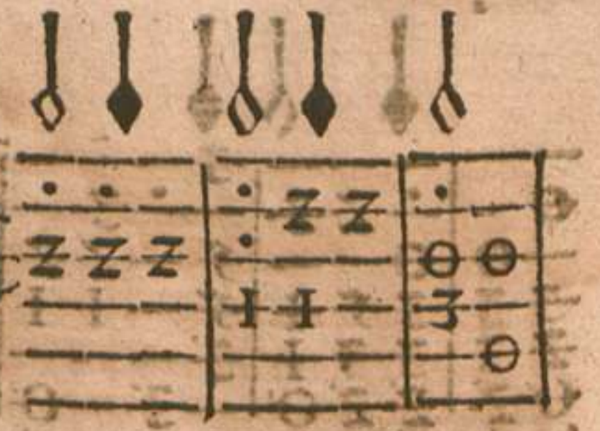
rey na que ti ra na ti ra na no o

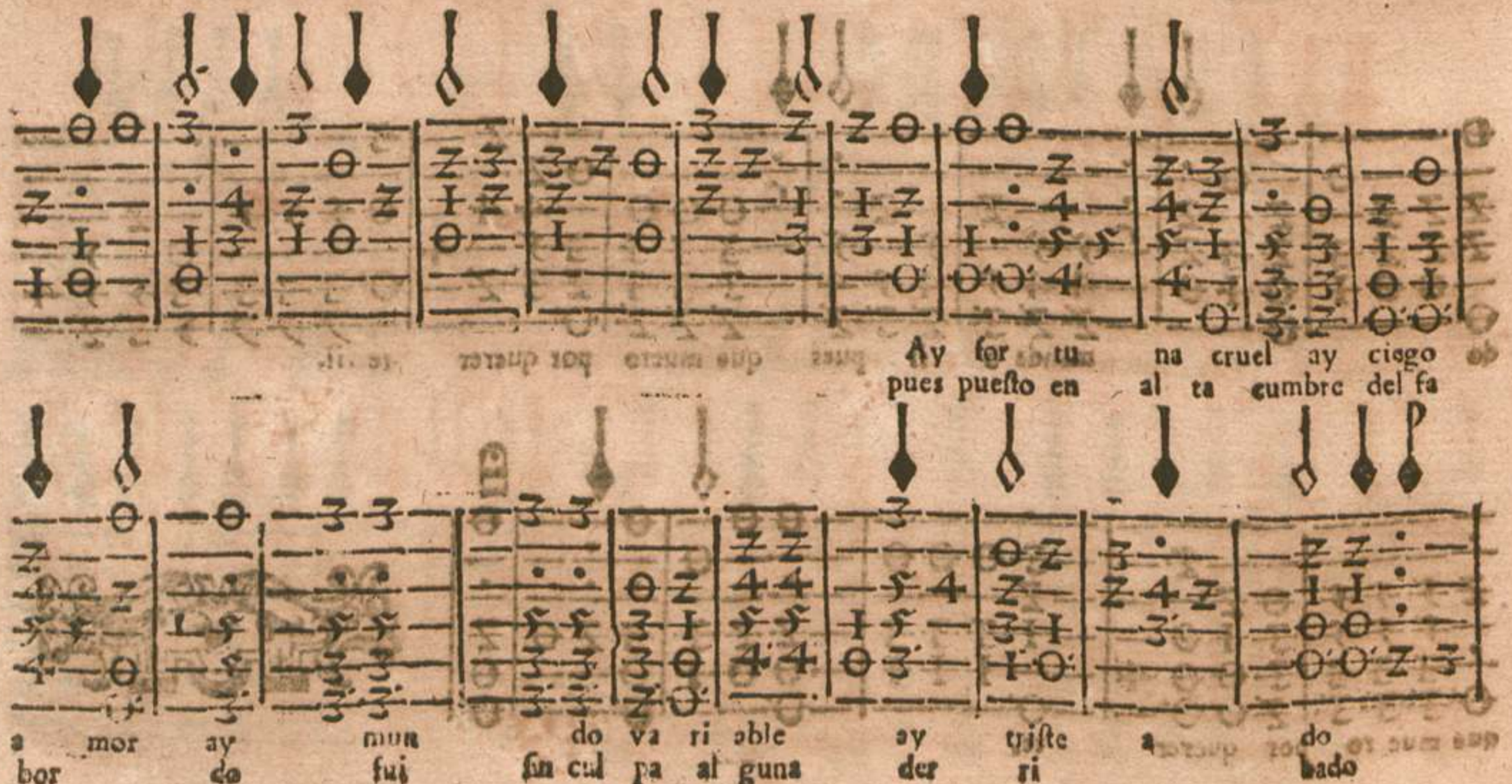

se de zirte aunque mis di as has ti ra niza

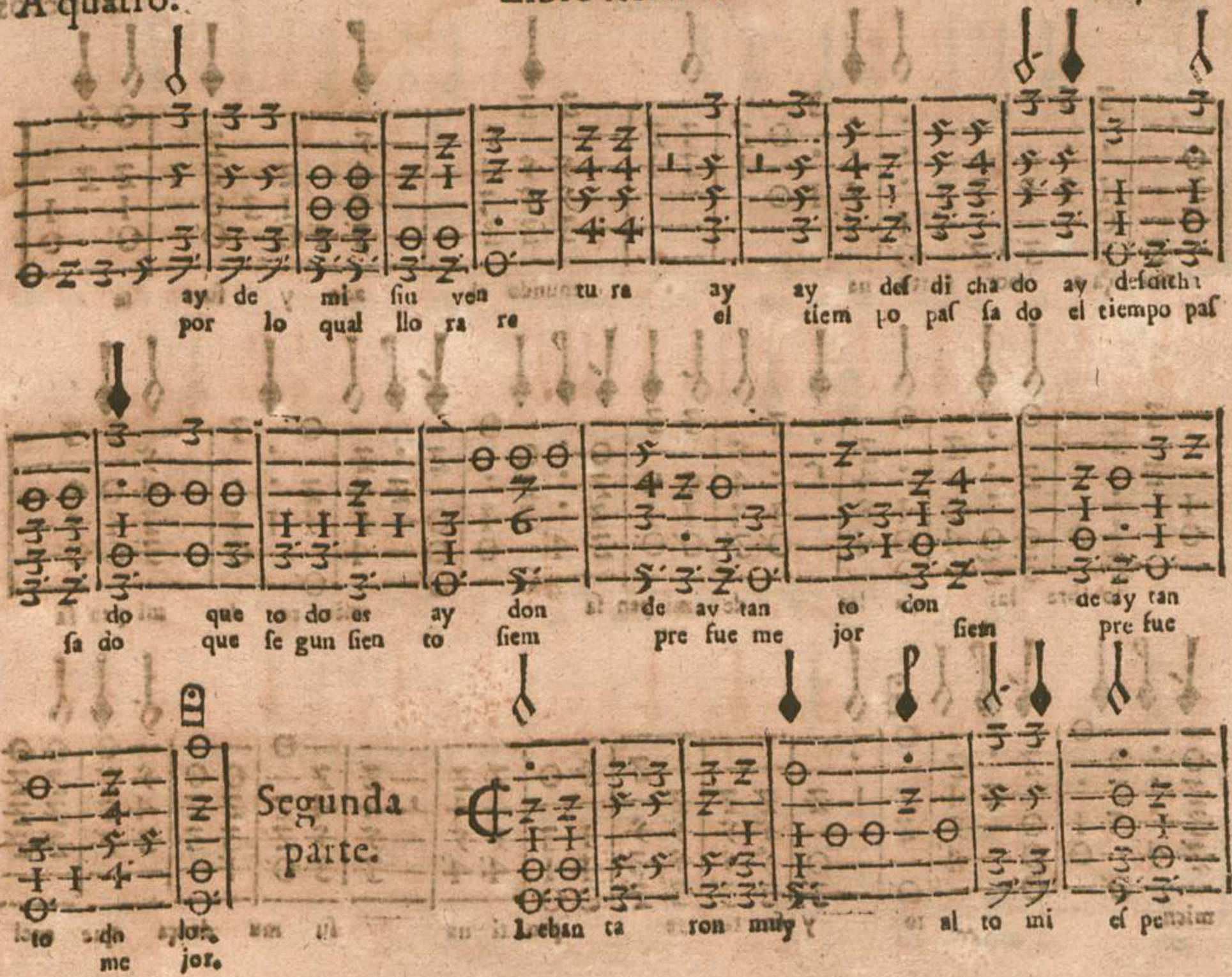

do manda o ir pues que muero por querer te .ii.

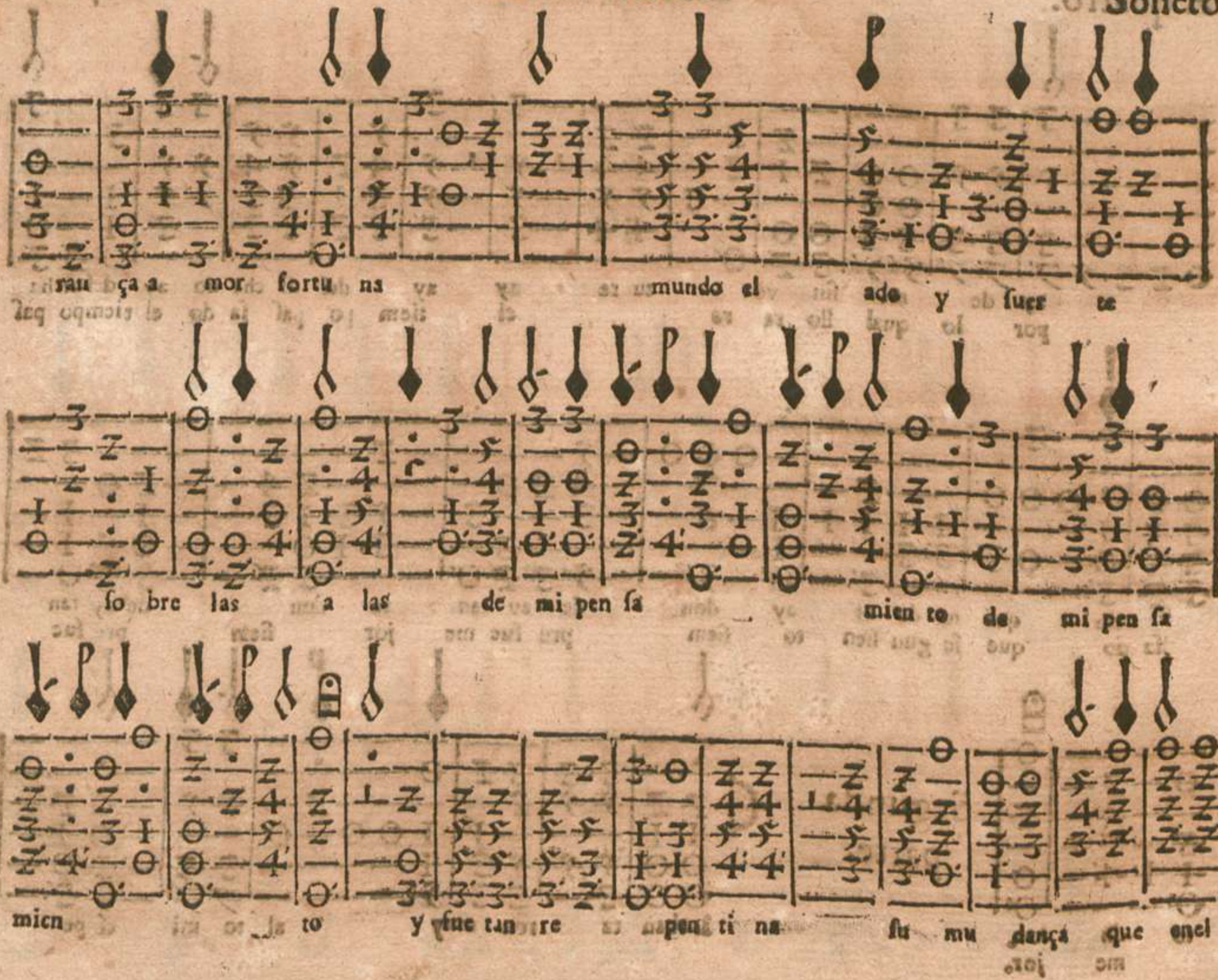

que mue ro por querer te.

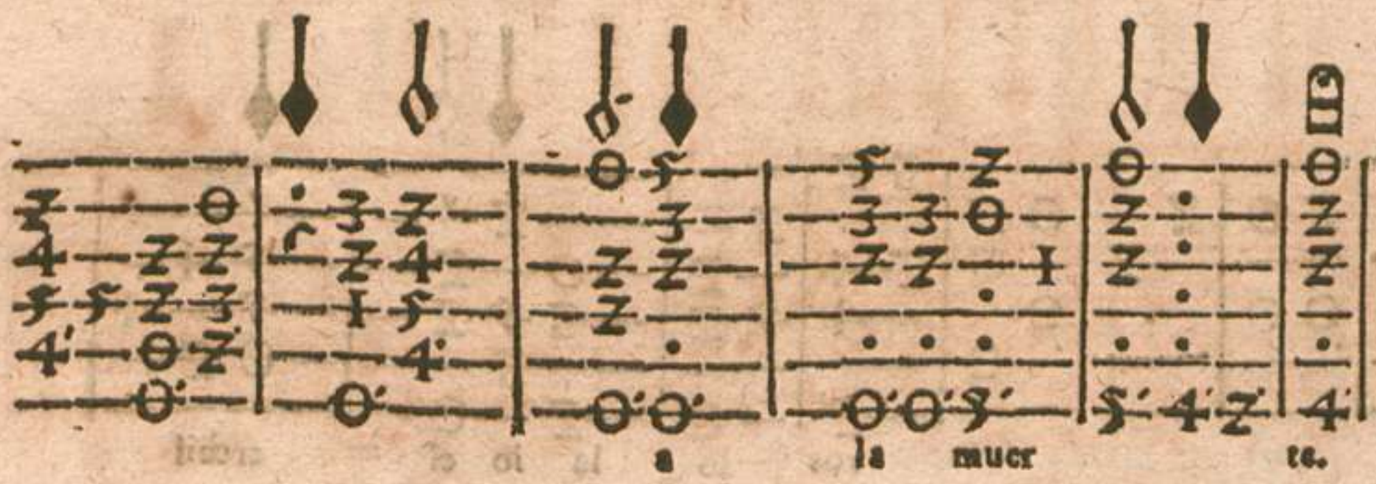
Otro Soneto a quatro del mesmo autor, señalase la claue de C solfaut tercera en primer traste, y señalase la voz del tiple con vnos puntillos.



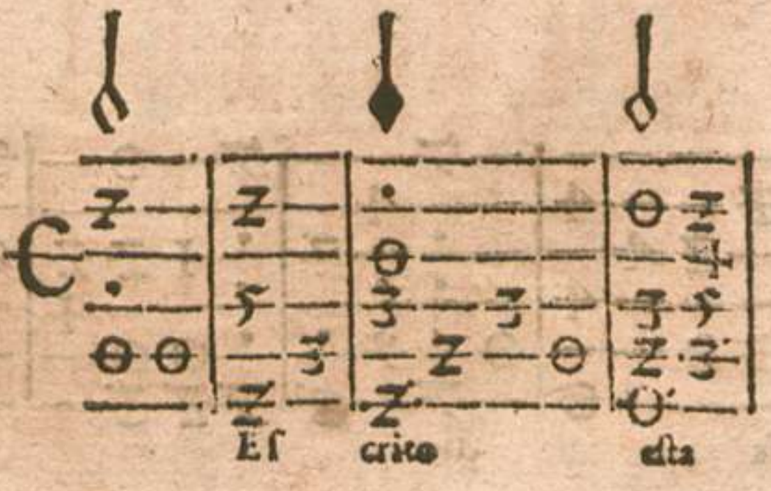


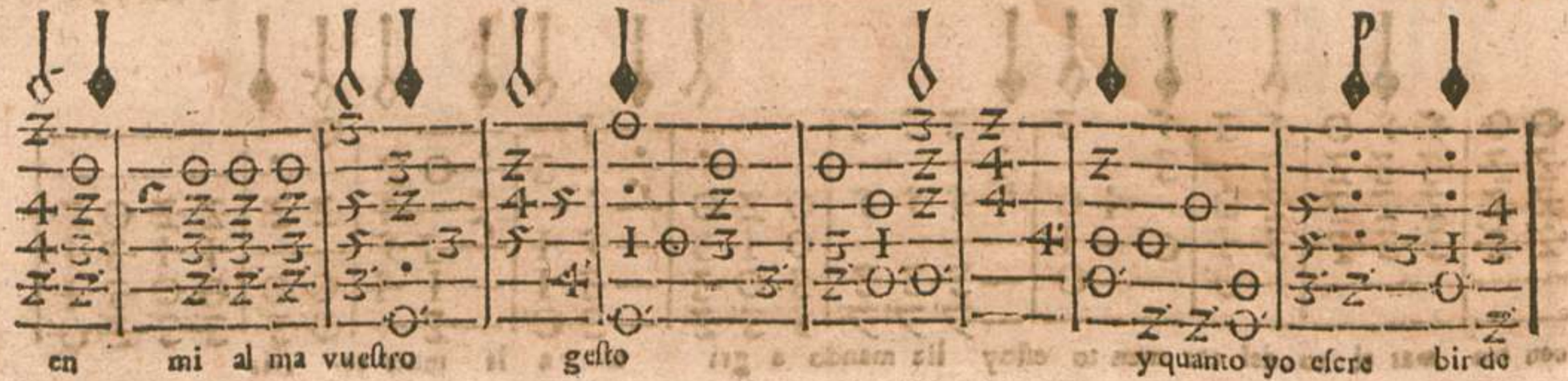

ay de mi ſiu ven tu ra ay ay deſ di cha do ay deſdicha
por lo qual llo ra re el tiem po paſ ſa do el tiempo paſ
do que to do es ay don de ay tan to don de ay tan
ſa do que ſe gun ſien to ſiem pre fue me jor ſiem pre fue
to do lor.
me jor.
Segunda parte.
Leban ta ron muy al to mi eſ pe

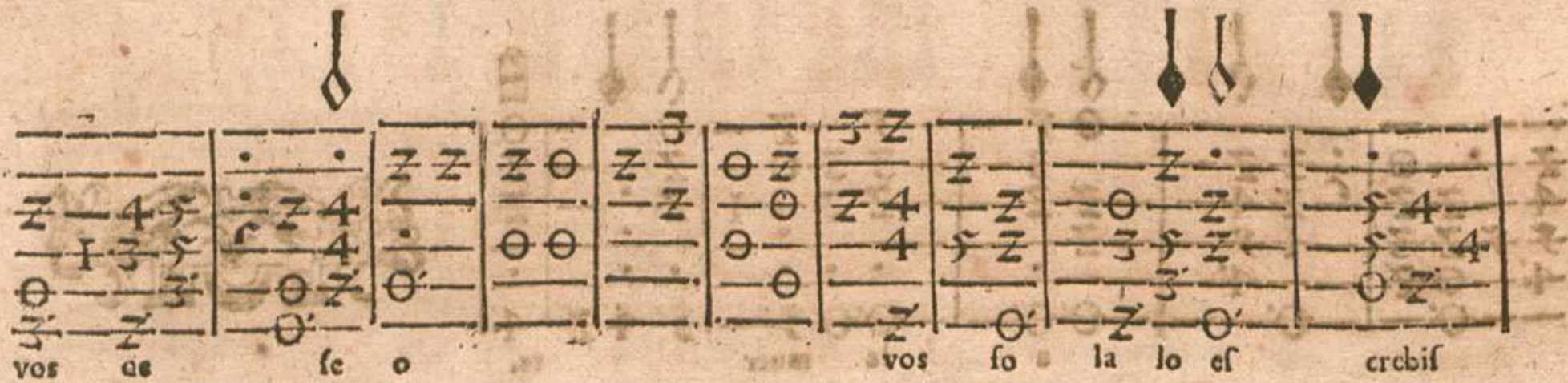

ran ça a mor fortu na mundo el ado y suer te
so bre las a las de mi pen sa mien to de mi pen sa
mien to y fue tan re pen ti na su mu dança que en el

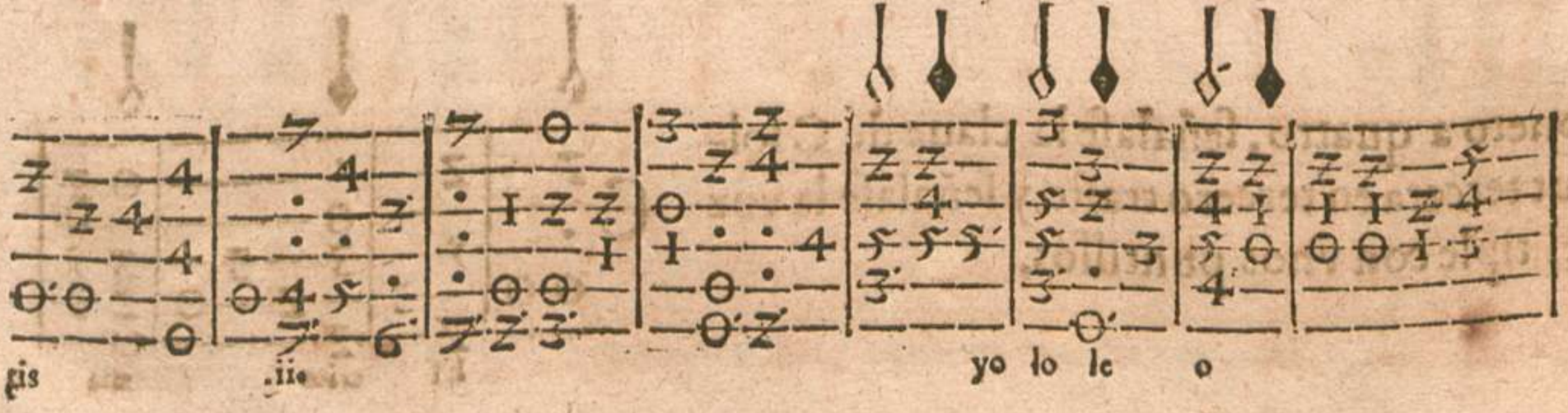


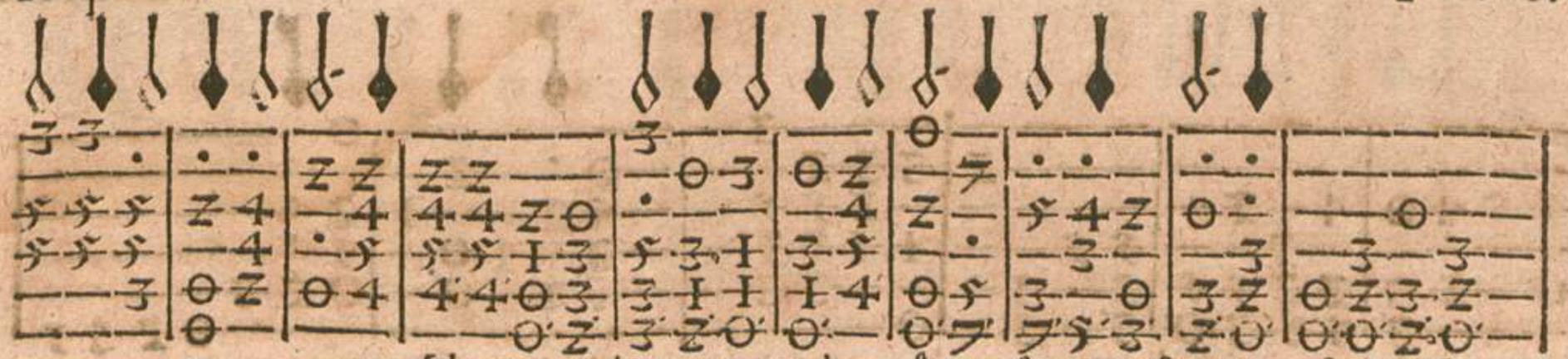
Soneto a quatro, ſeñalaſe la claue de C ſolfaut tercera en tercero traſte, y ſeñalaſe la voz del tiple con vnos puntillos.

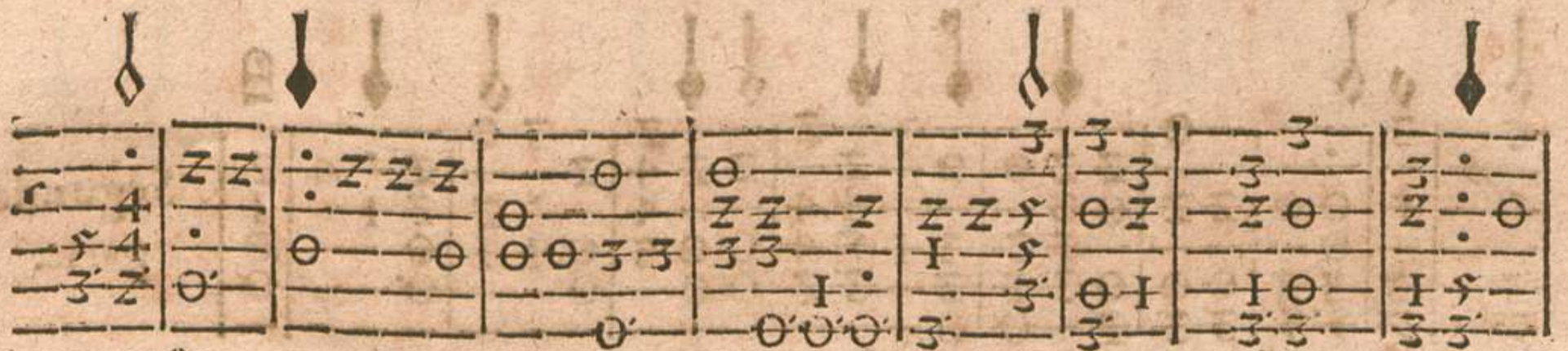


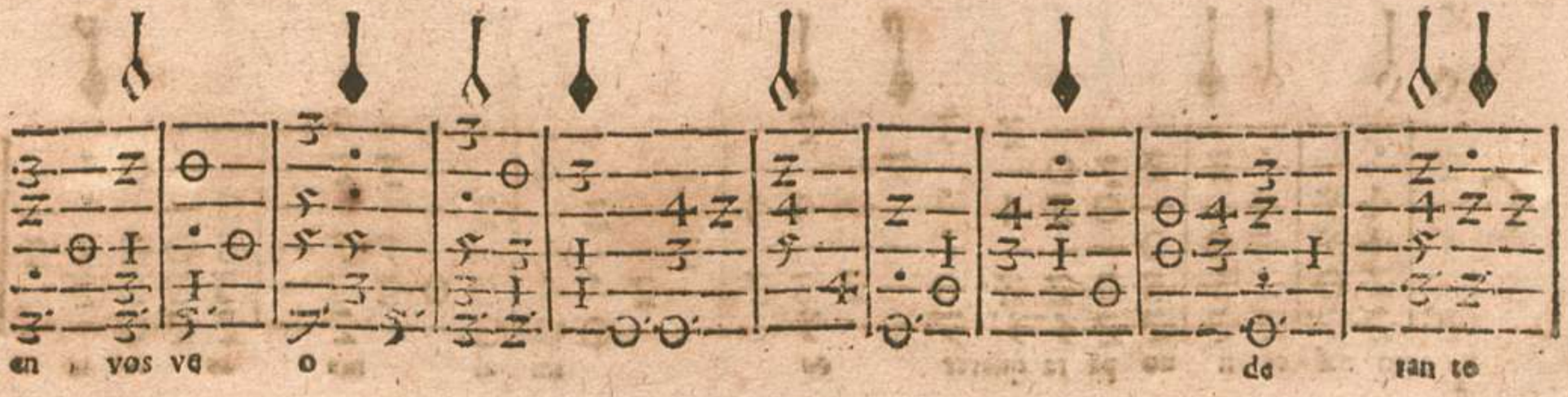

en mi al ma vueſtro geſto
y quanto yo eſcre bir do


vos de ſe o
vos ſo la lo eſ crebiſ


gis .iie
yo lo le o


tan ſolo que ann de vos me guardo e ſto e ſtoy y e ſtare y eſta re ſiem


pre puesto que aun que no ca be en mi quan to

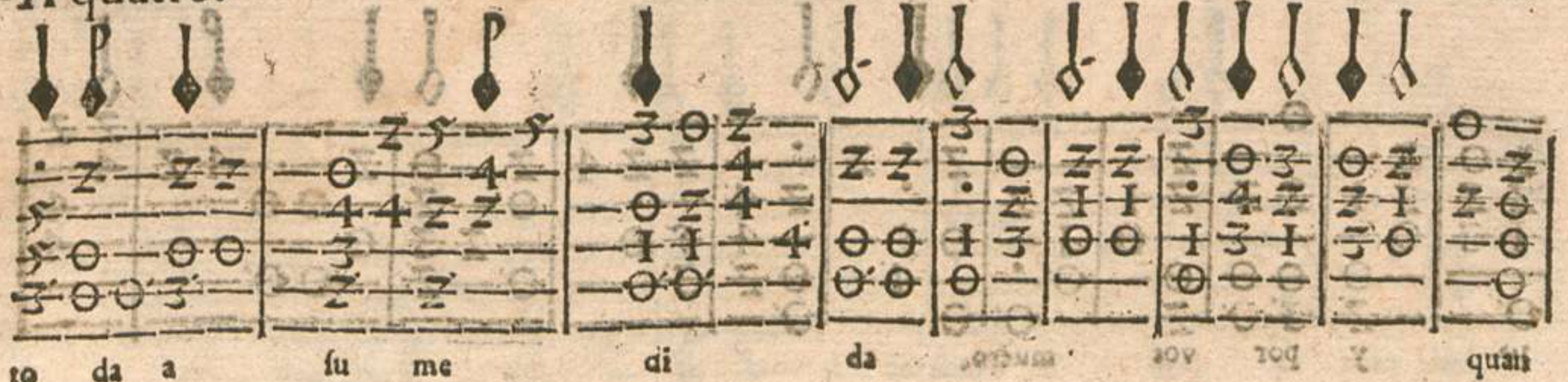

en vos ve o de ran te

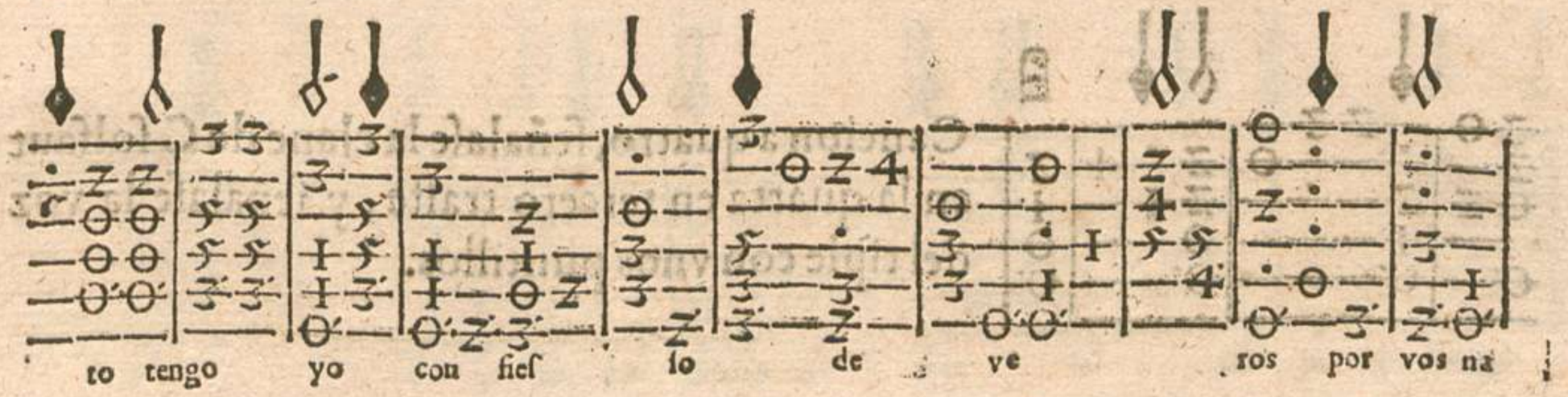
bien lo que en tien do cre o lo que en tiendo cre o

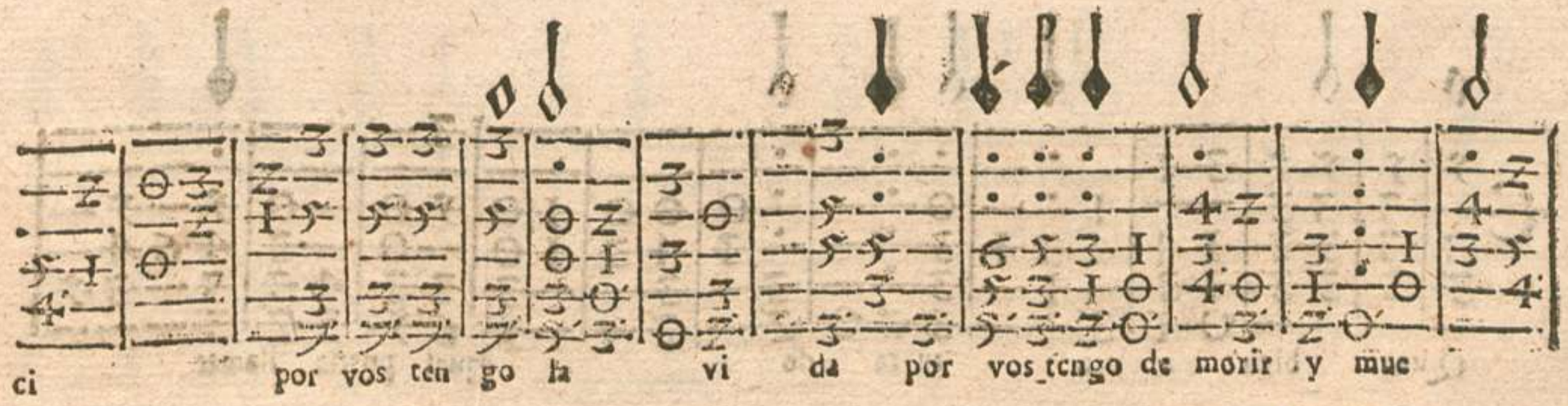
to man do ya la fe por pre su puesto.

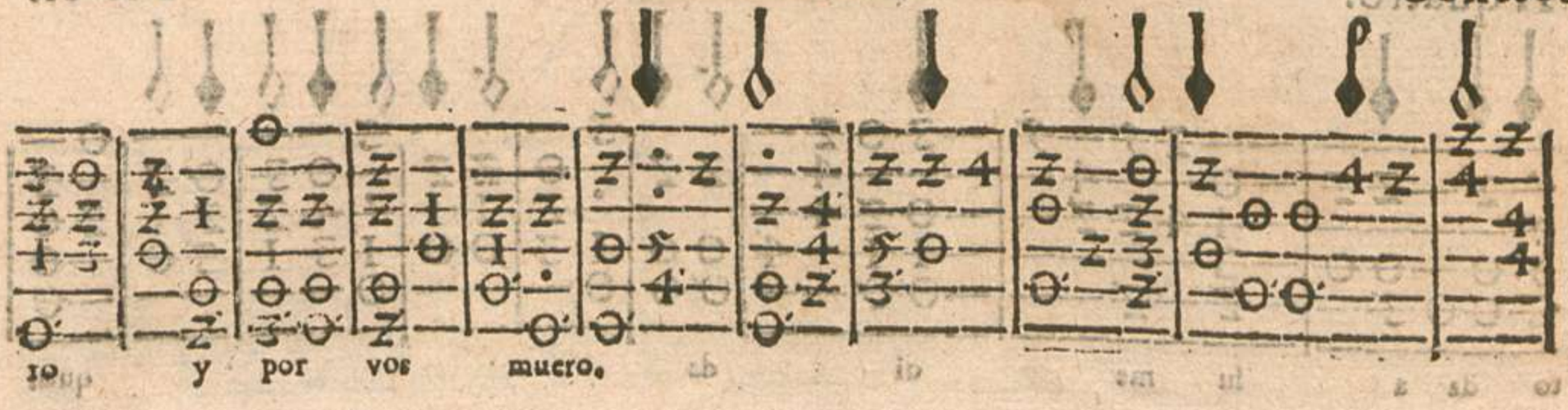
Segunda parte.

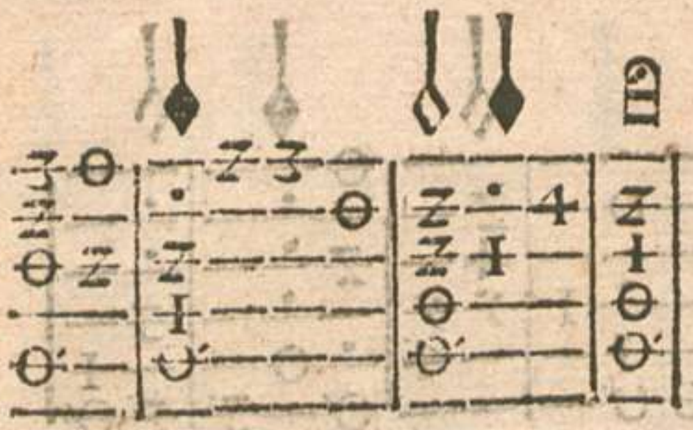
Yo no naſ ci ſi no pa ra querer os mi al ma os cor ta


to da a su me di da quan

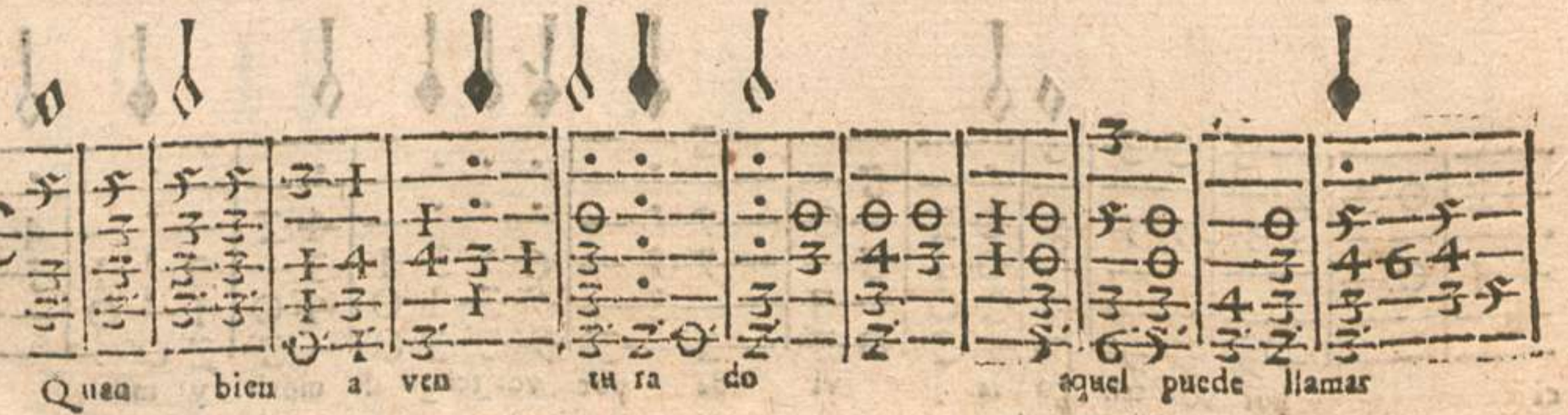

to tengo yo con fief lo de ve ros por vos na

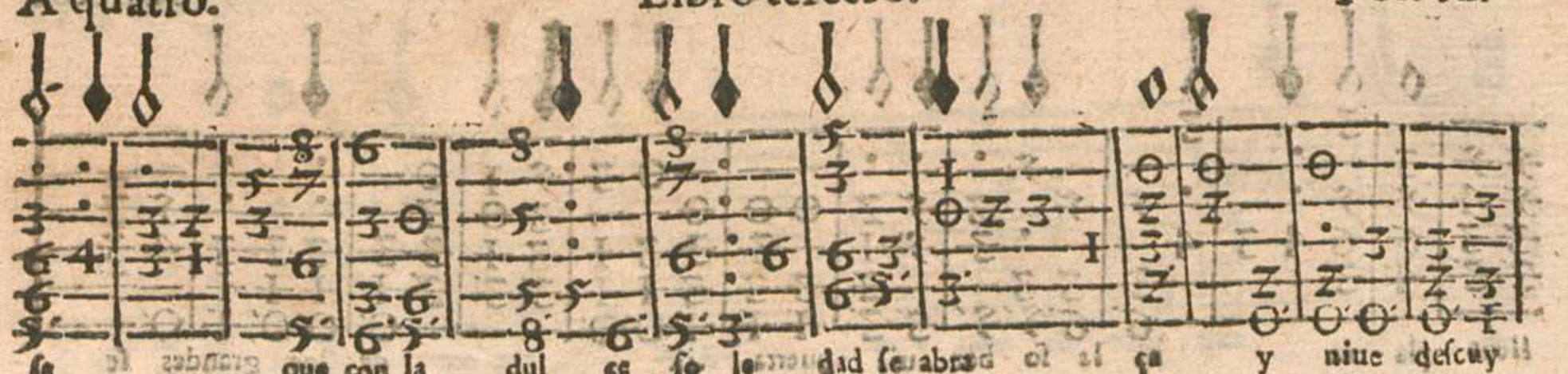

ci por vos ten go la vi da por vos tengo de morir y mue

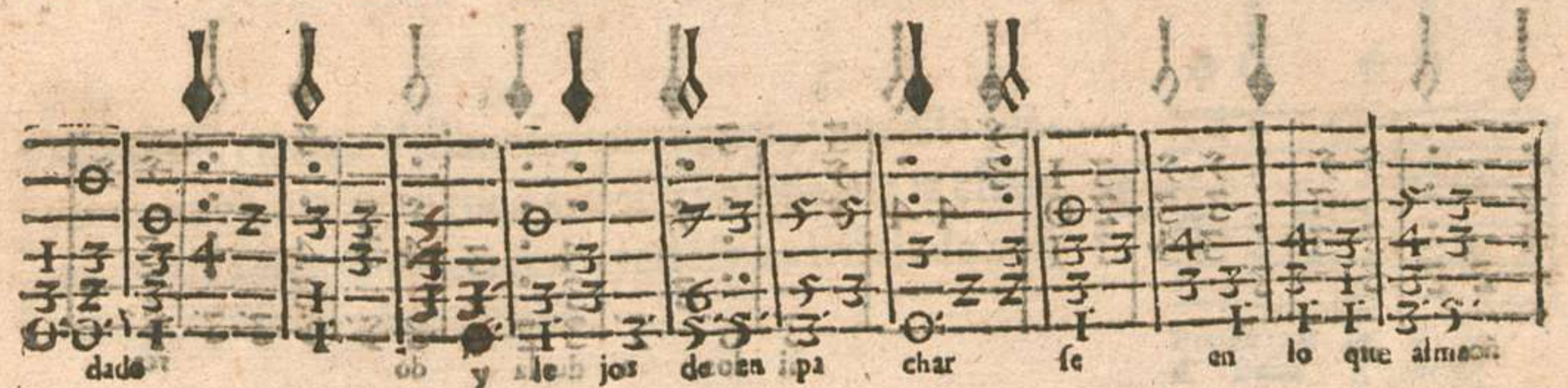


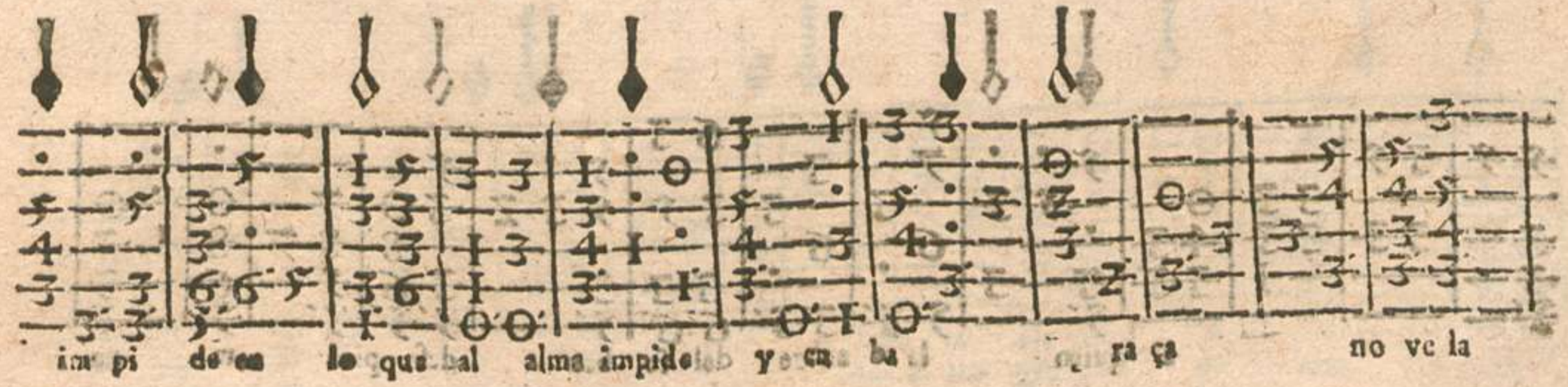


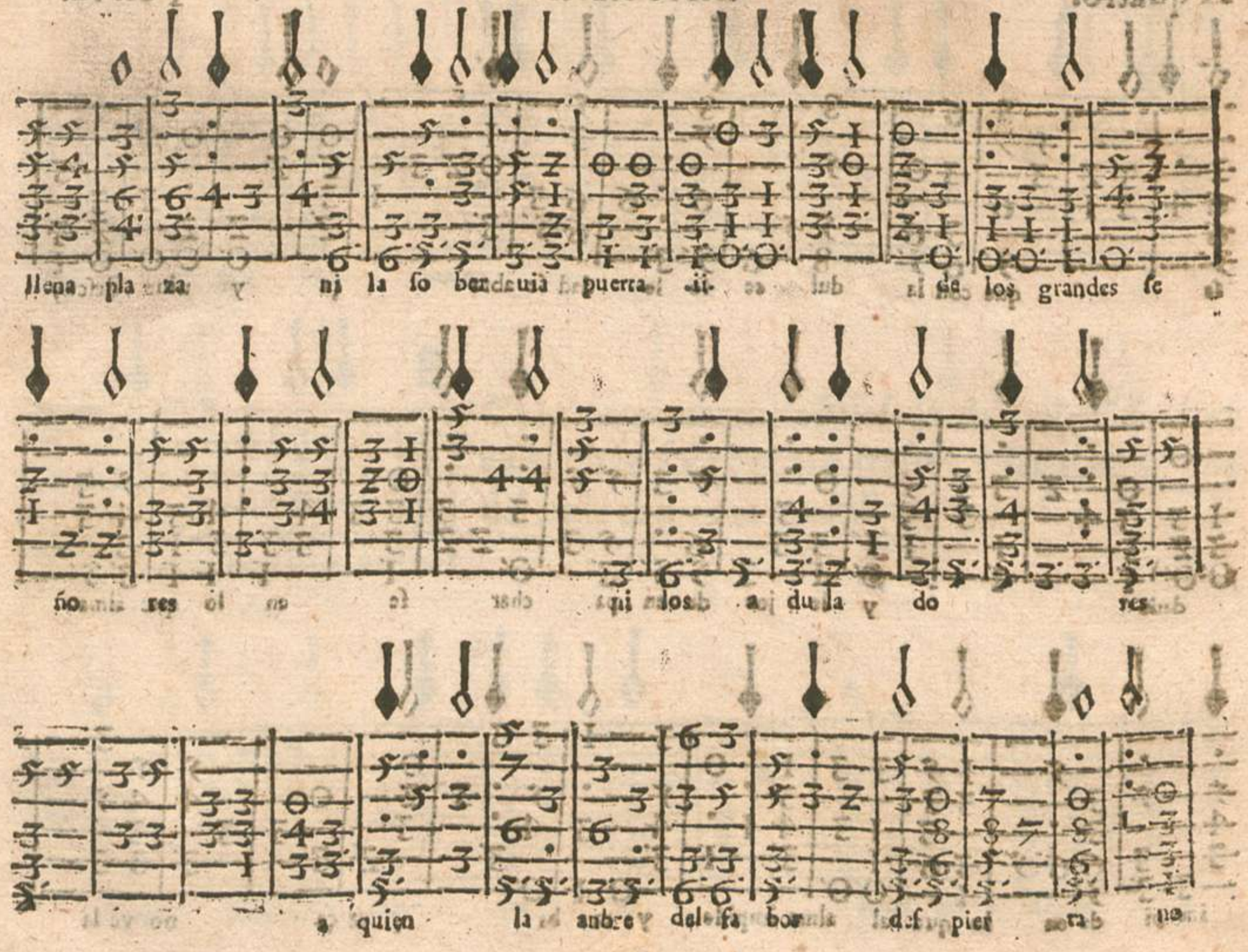
Cancion a quatro, señalase la claue de C solfaut en la quarta en tercero traste, y señalase la voz del tiple con vnos puntillos.



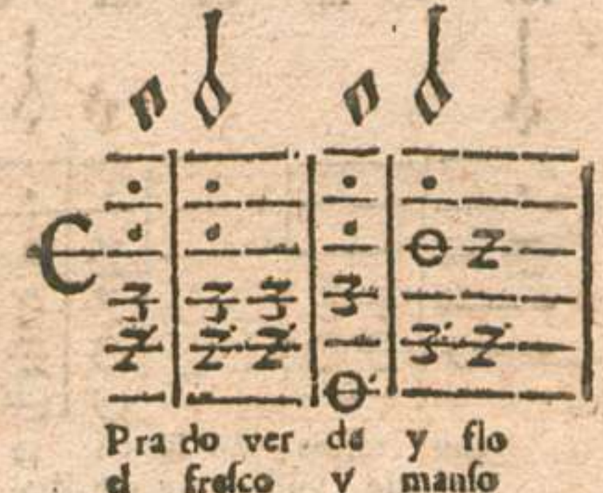

se que con la dul ce so le dad se abra ça y niue descu

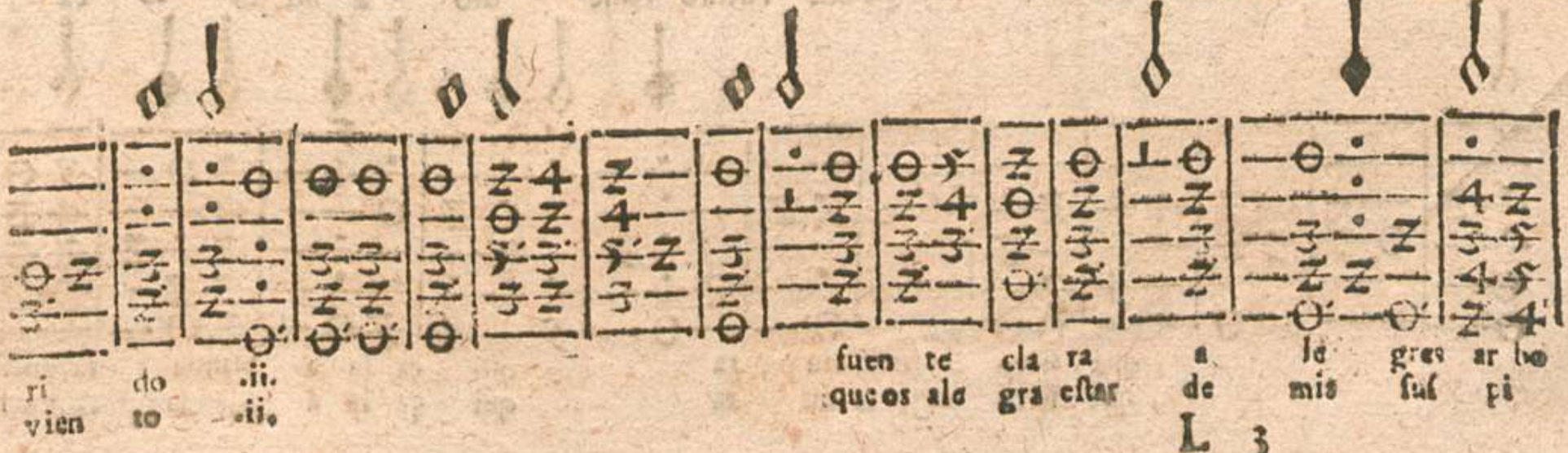

dade ob y le jos de en ipa char se en lo que almen

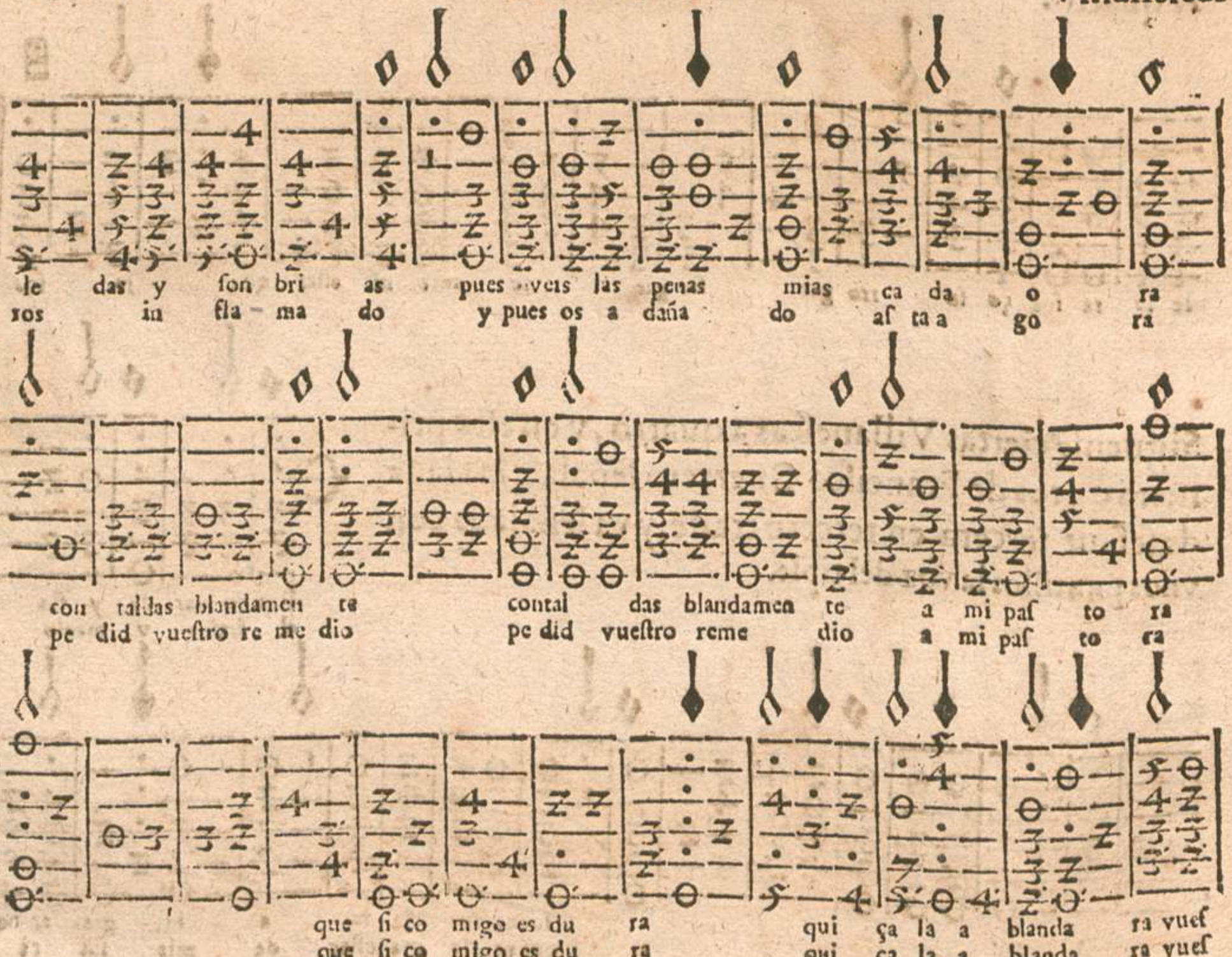

im pi de en lo que al alma impide ob y en ra ça no ve la

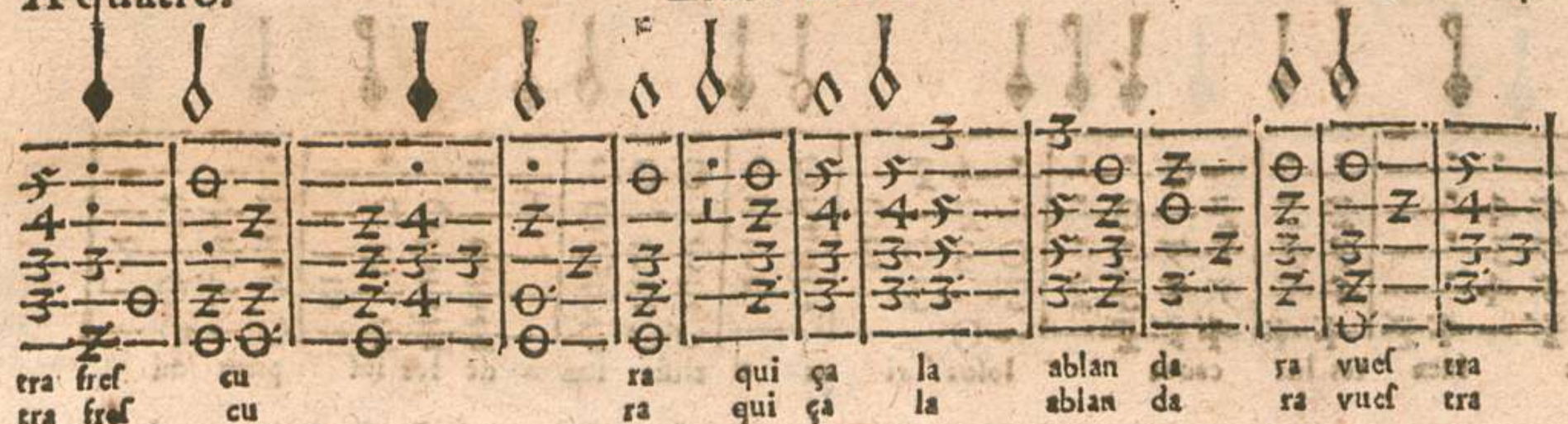

llena pla za ni la so ber uia puerta ii de los grandes se
ño res ni los a du la do res
a quien la anbre del fa bor des pier ta no

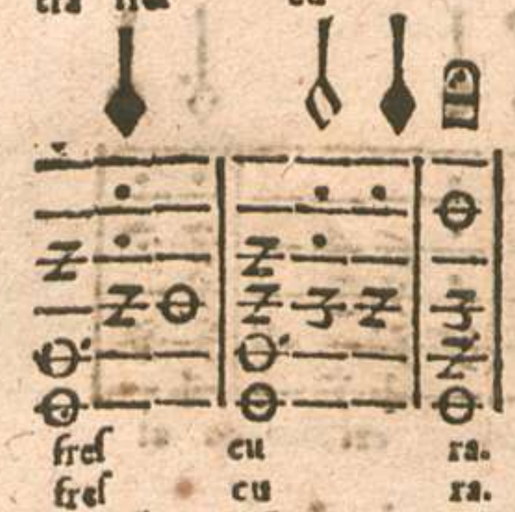
Siguense ciertas Villanescas a quatro, y en esta primera que es de Francisco Guerrero señalase la clauc de sefaut tercera en tercero traste, y va señalada con vnos puntillos la voz del tiple.



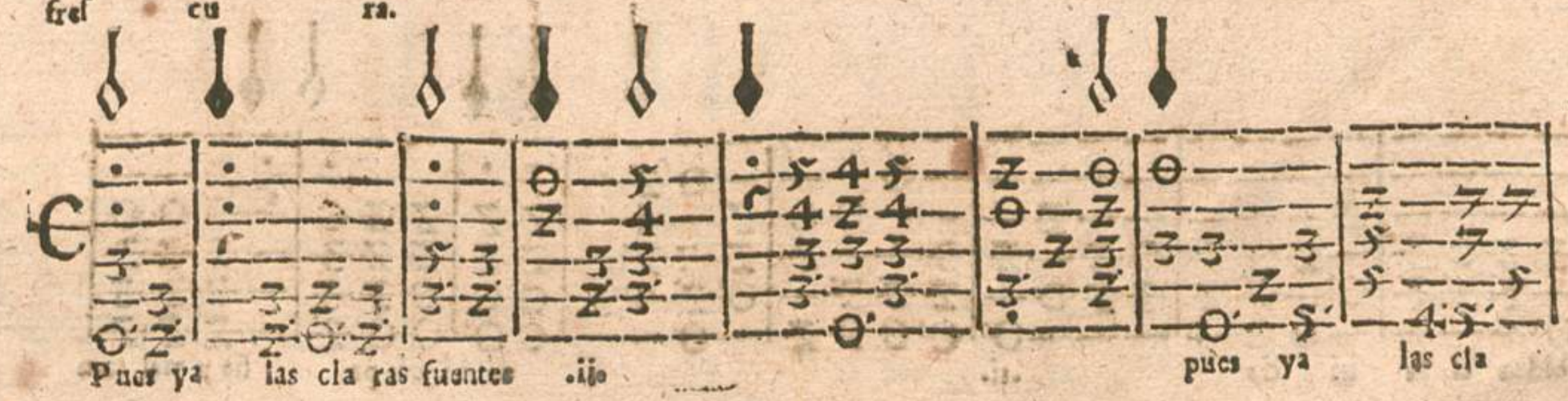


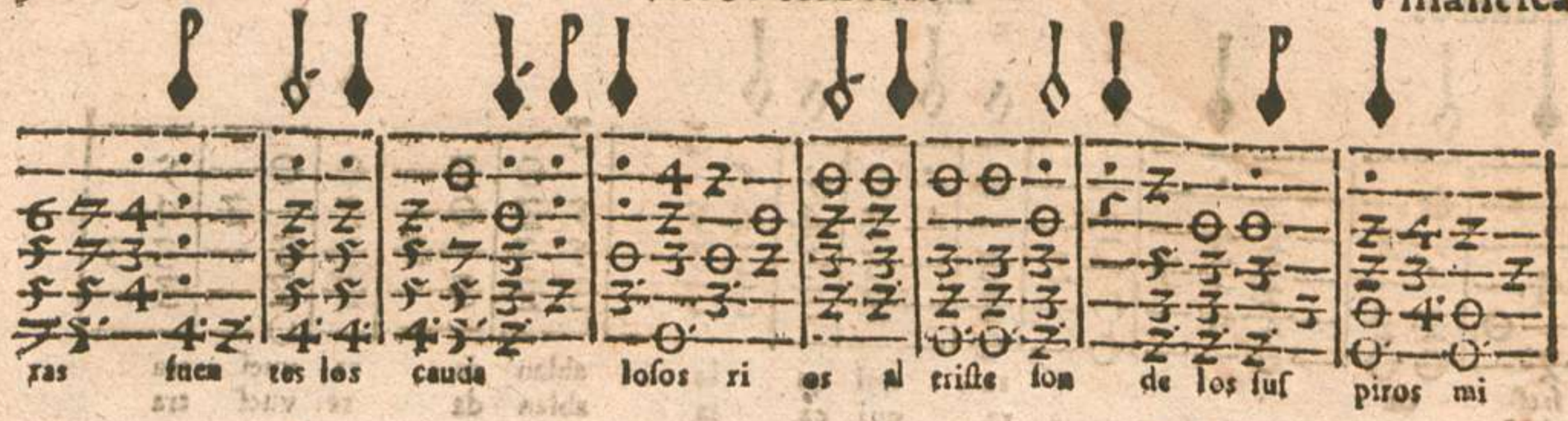

le das y son bri as pues veis las penas mias ca da o ra
ros in fla ma do y pues os a daña do aſ ta a go ra
con taldas blandamen te contal das blandamen te a mi paſ to ra
pe did vueſtro re me dio pe did vueſtro reme dio a mi paſ to ra
que ſi co migo es du ra qui ça la a blanda ra vueſ
que ſi co migo es du ra qui ça la a blanda ra vueſ

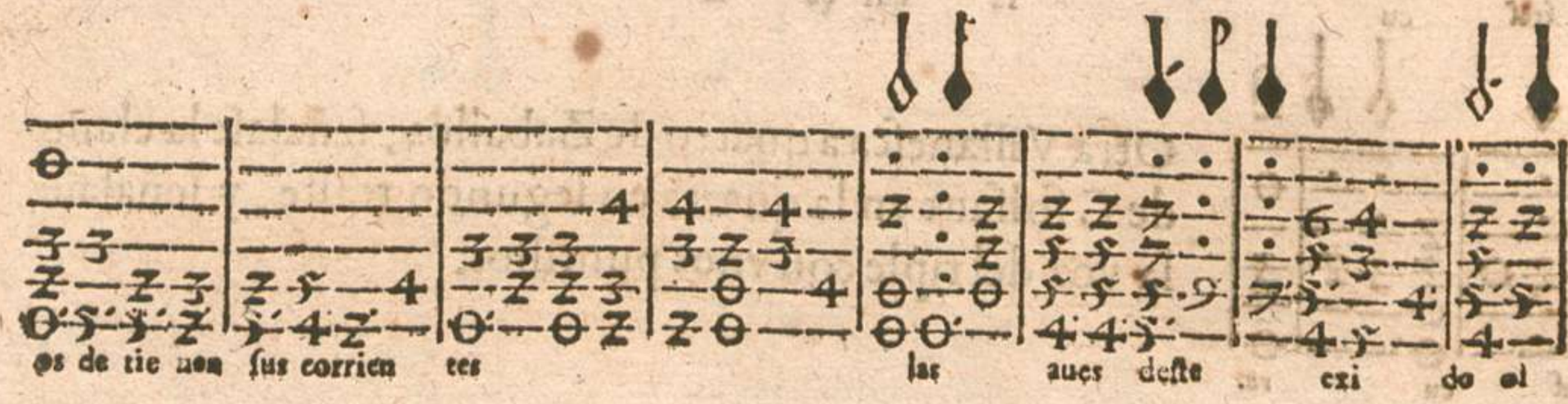


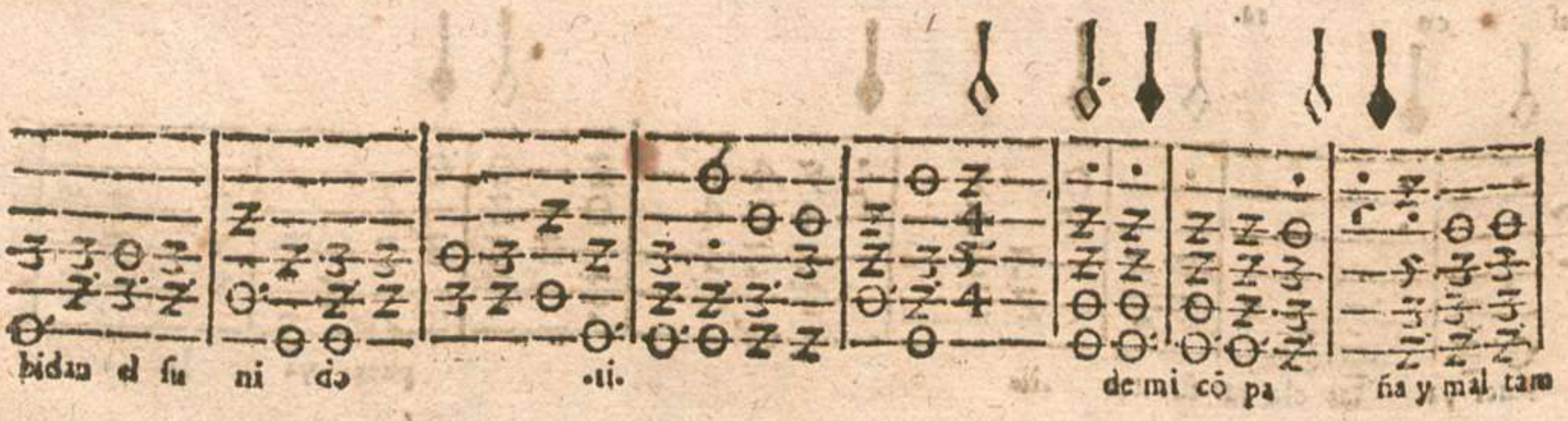


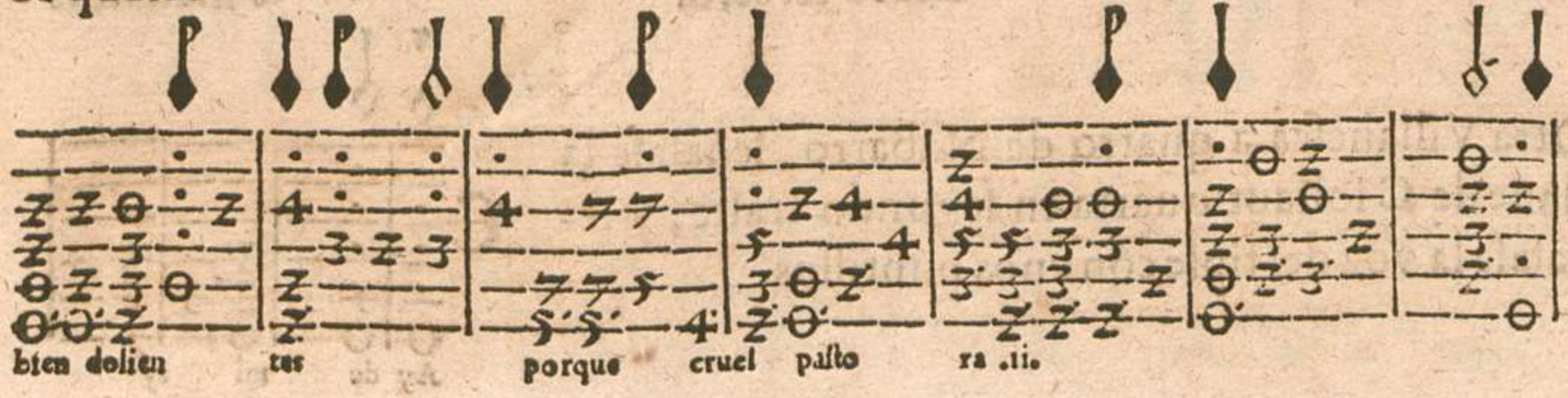
Otra Villaneſca a quatro de Zabailos, ſeñalaſe la claue de C ſolfaut en la quarta en ſegundo traſte, y ſeñalaſe la voz del tiple con vnos puntillos.

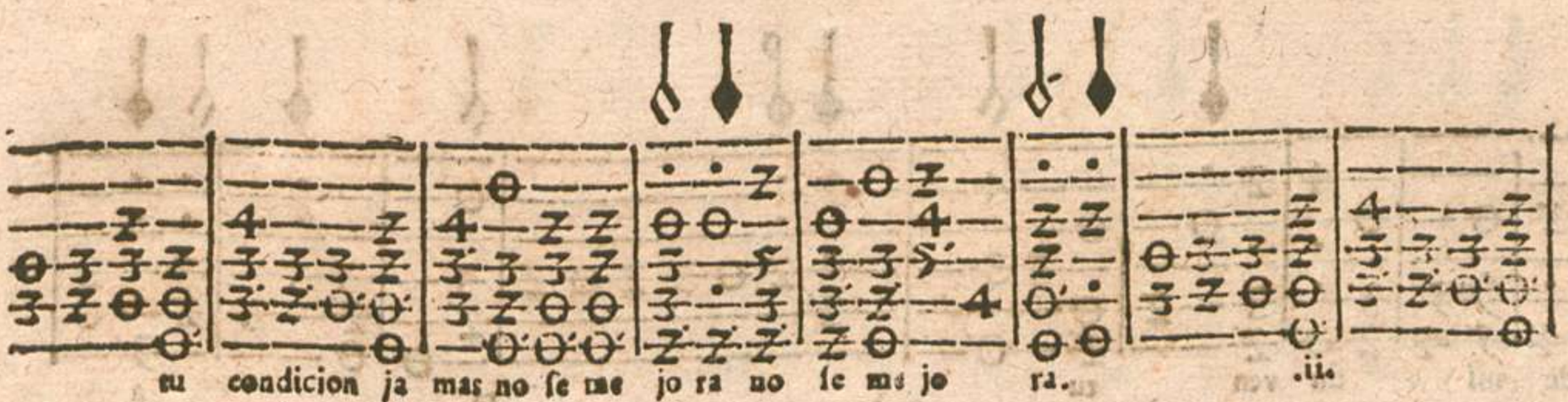


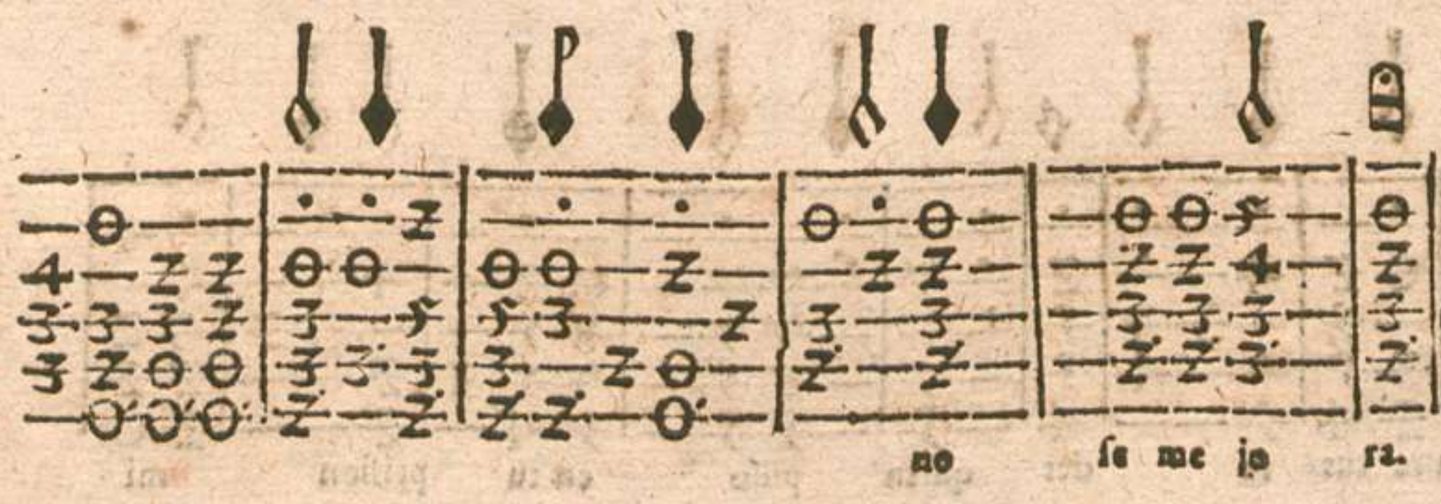

ras fuen tes los cauda losos ri os al triſte ſon de los ſuſ piros mi


os de tie nen ſus corrien tes las aues deſte exi do el

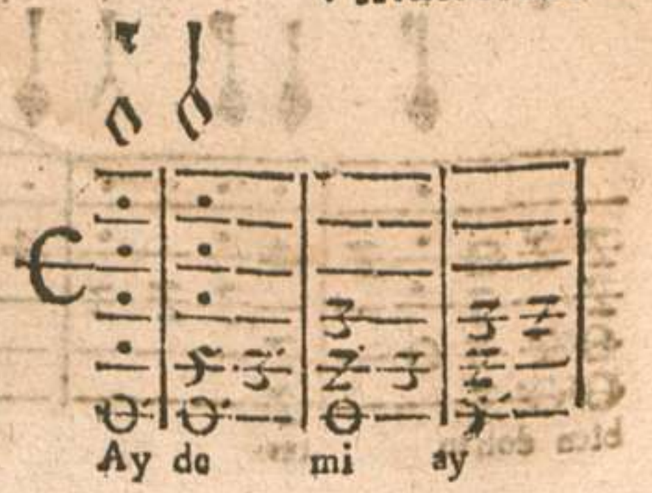

bidan el fu ni do ti de mi cō pa ña y mal tam

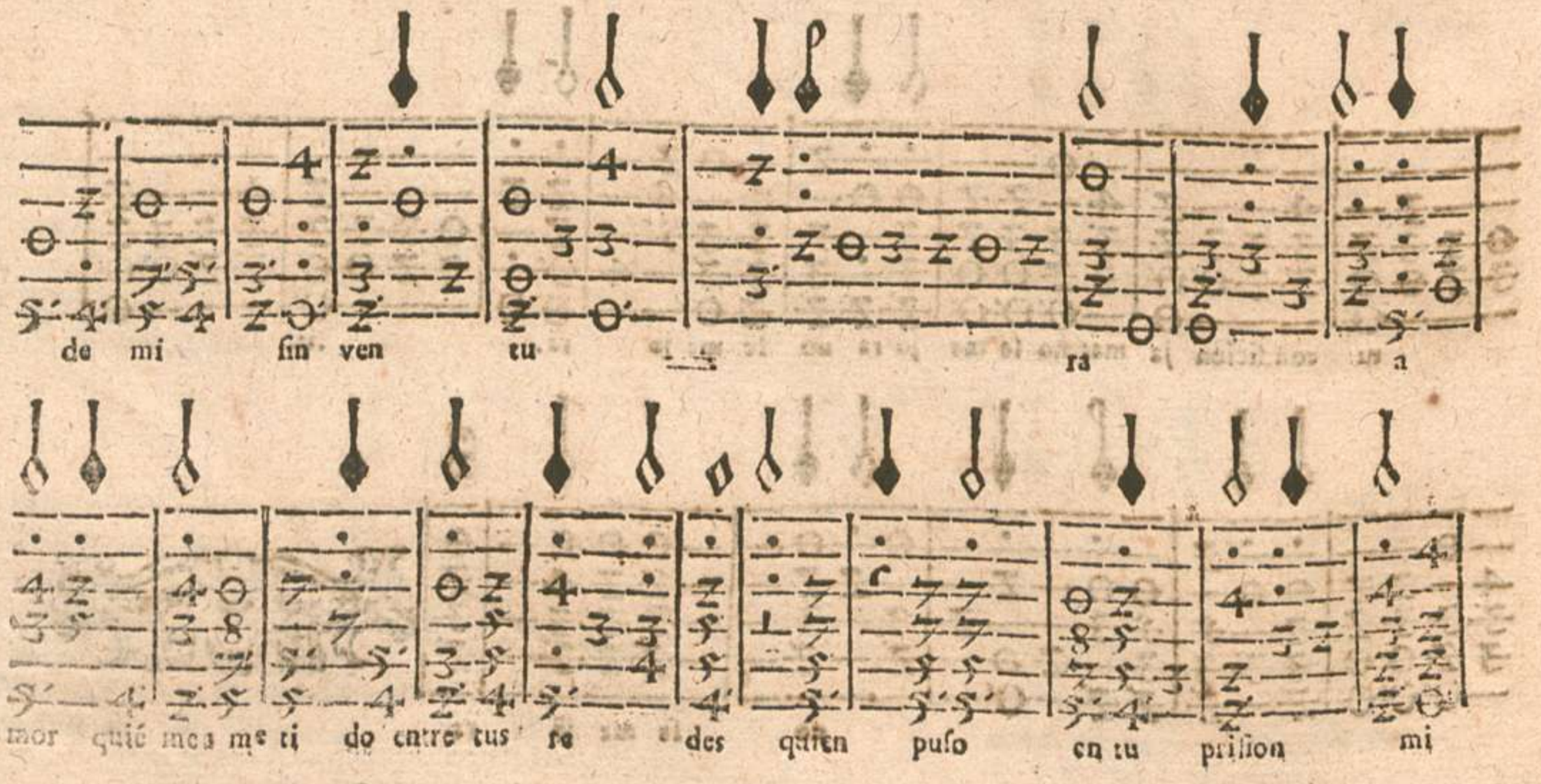

bien dolien tes porque cruel paſto ra .ii.

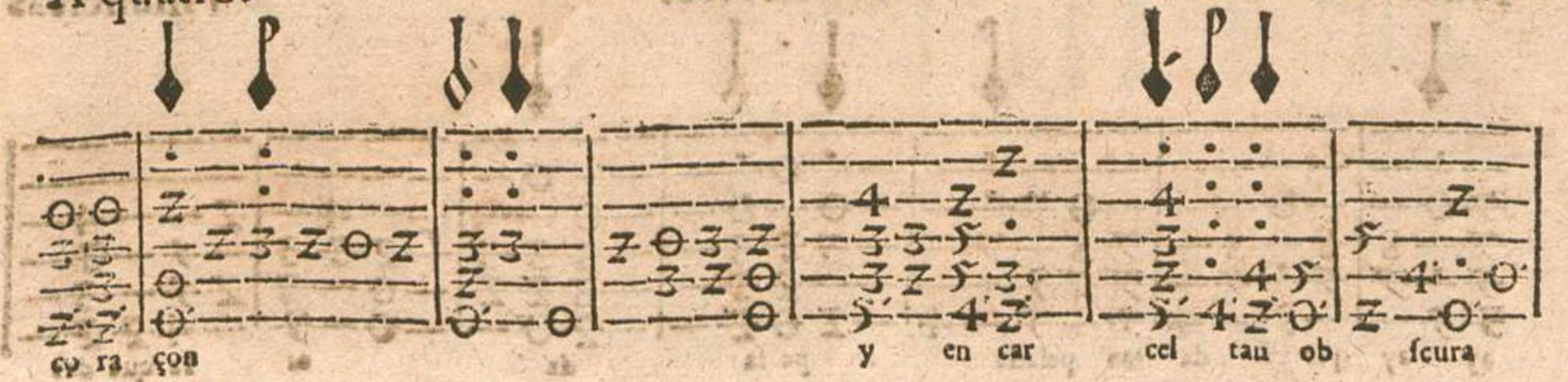

tu condicion ja mas no ſe me jo ra no ſe me jo ra. .ii.

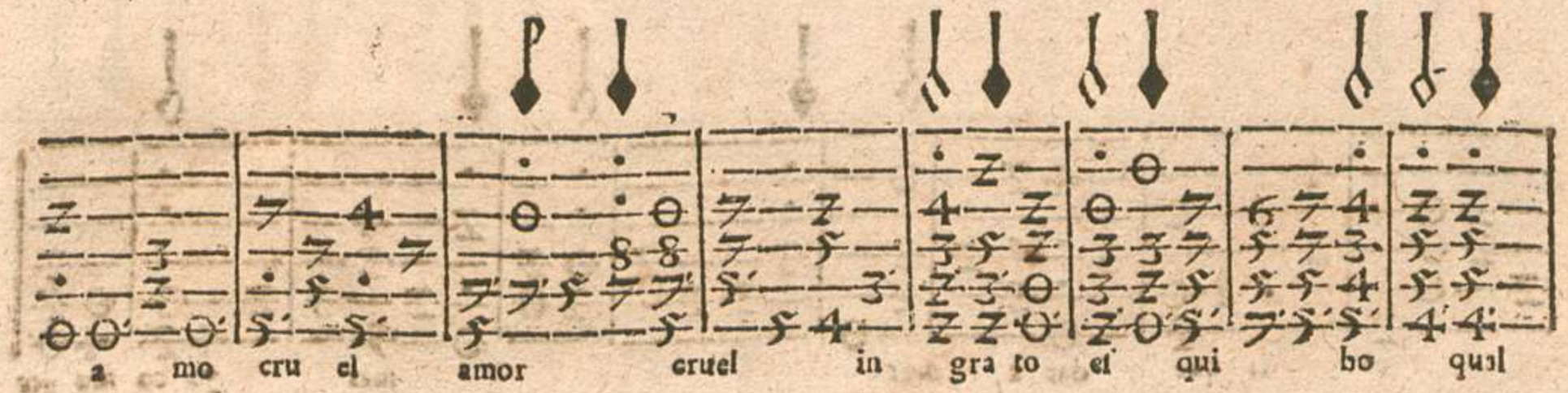

no ſe me jo ra.

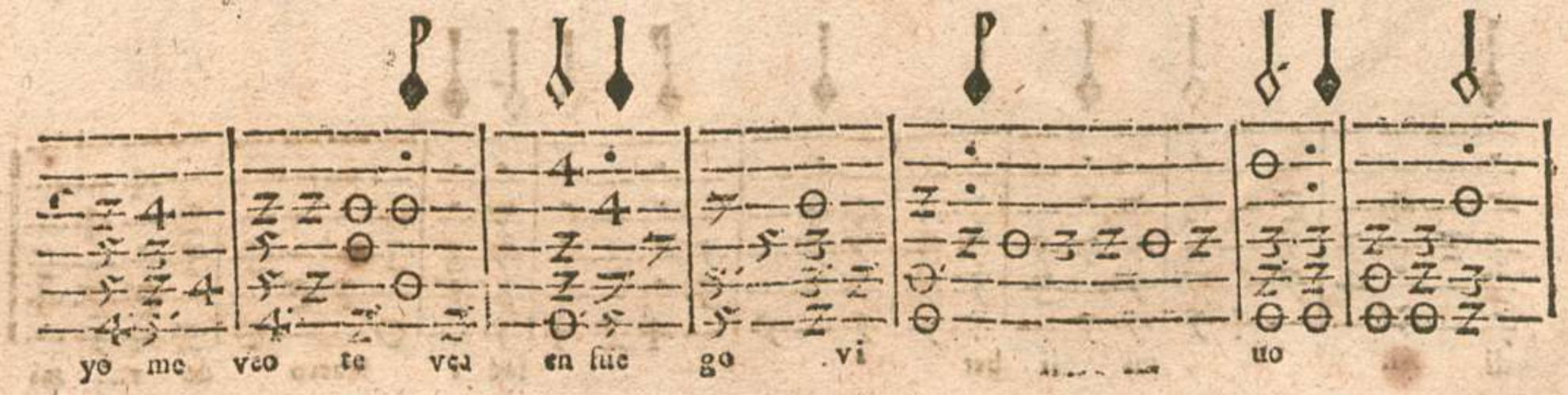
Otra Villanesca a quatro de Nabarro, señalase la claue de C solfaut quarta en segundo traste, y señalase la voz del tiple con vnos puntillos.

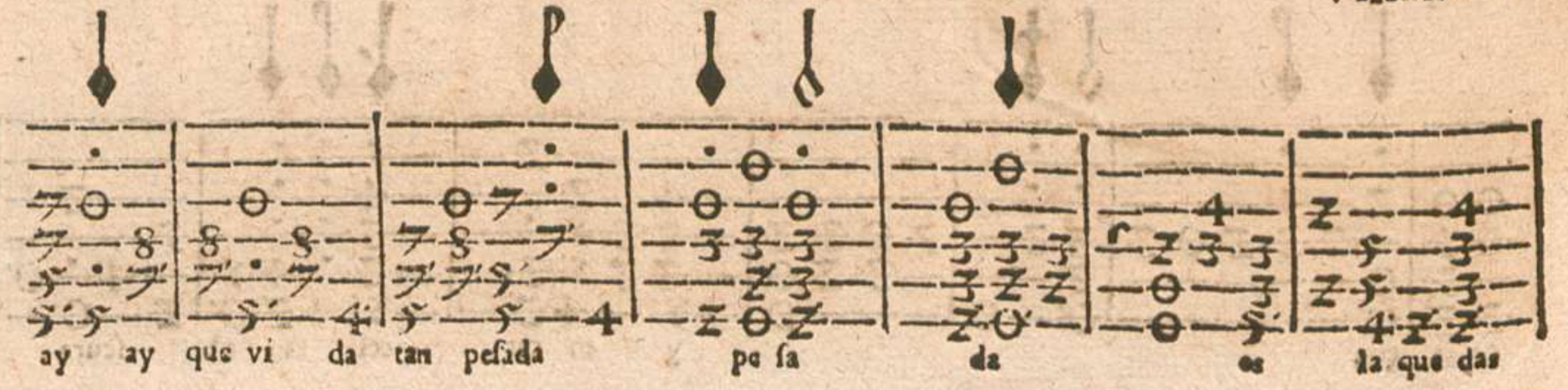


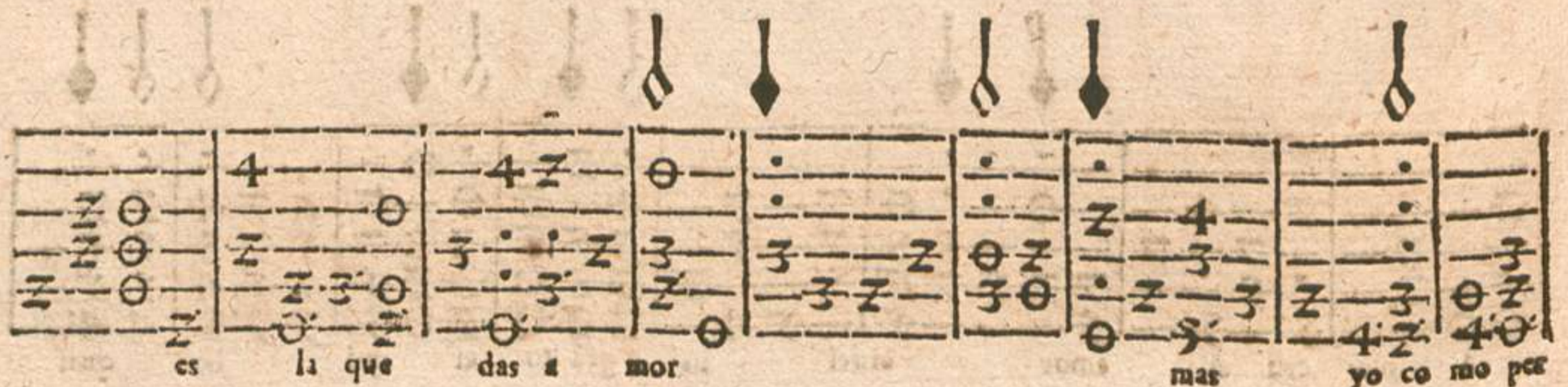


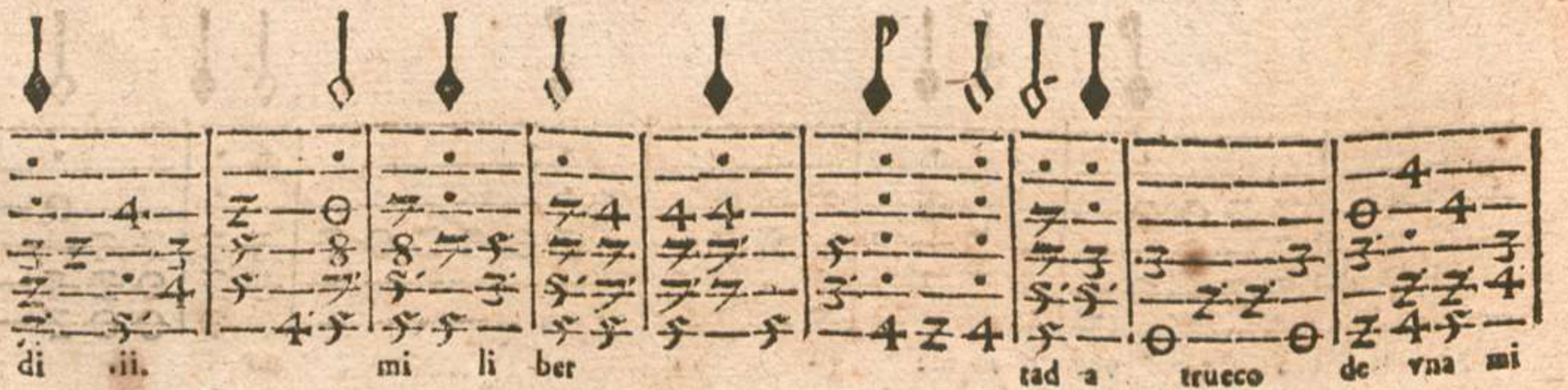

cy ra çon
y en car
cel tau ob ſcura

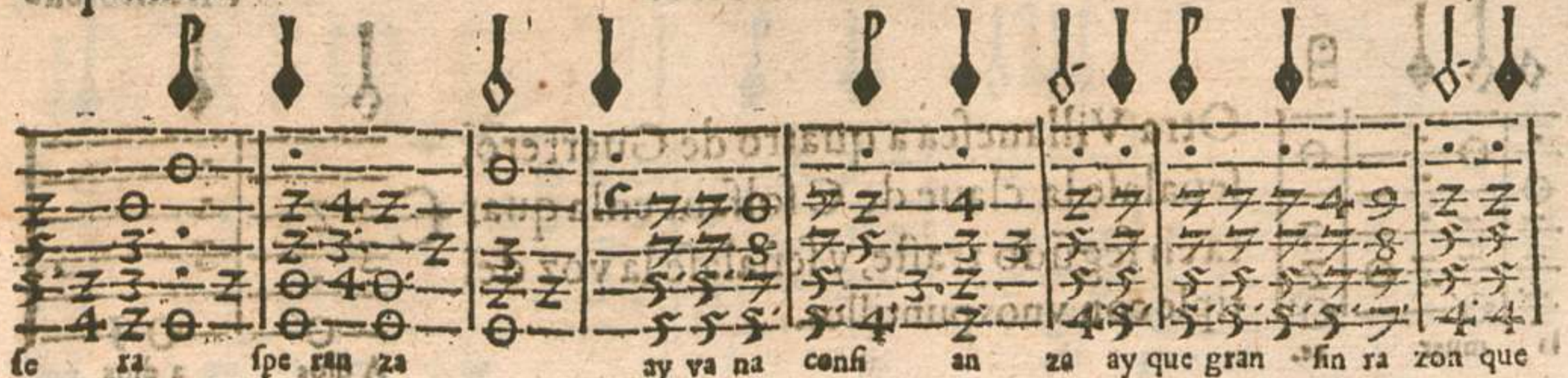

a mo cru el amor
cruel in gra to el qui bo qual


yo me veo te vea
en fue go vi
uo


ay ay que vi da tan pesada
pe sa
da
es
la que das


es
la que
das a mor
mas
yo co mo per


di .ii.
mi li ber
tad a
trueco
de vna mi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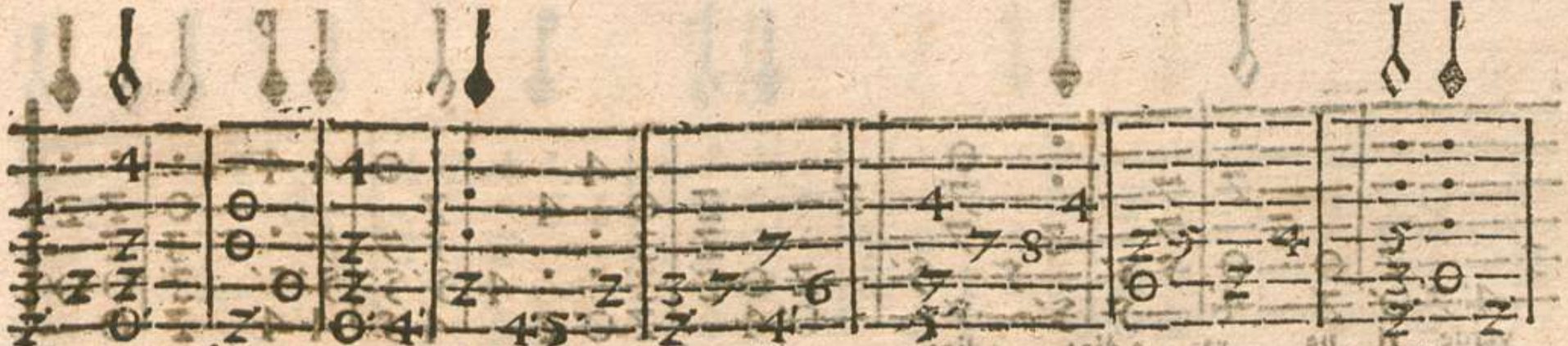
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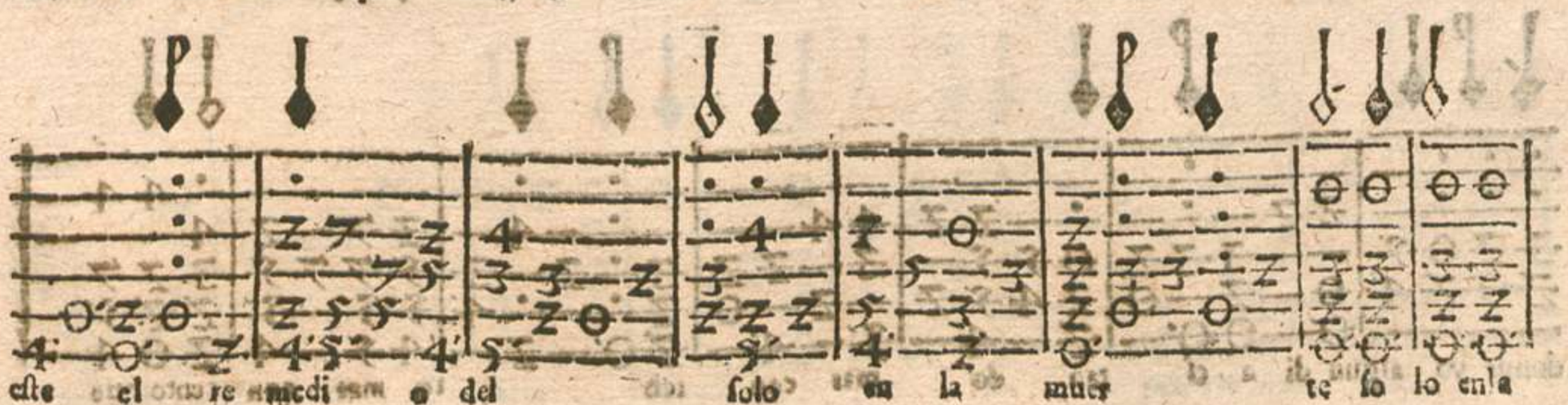
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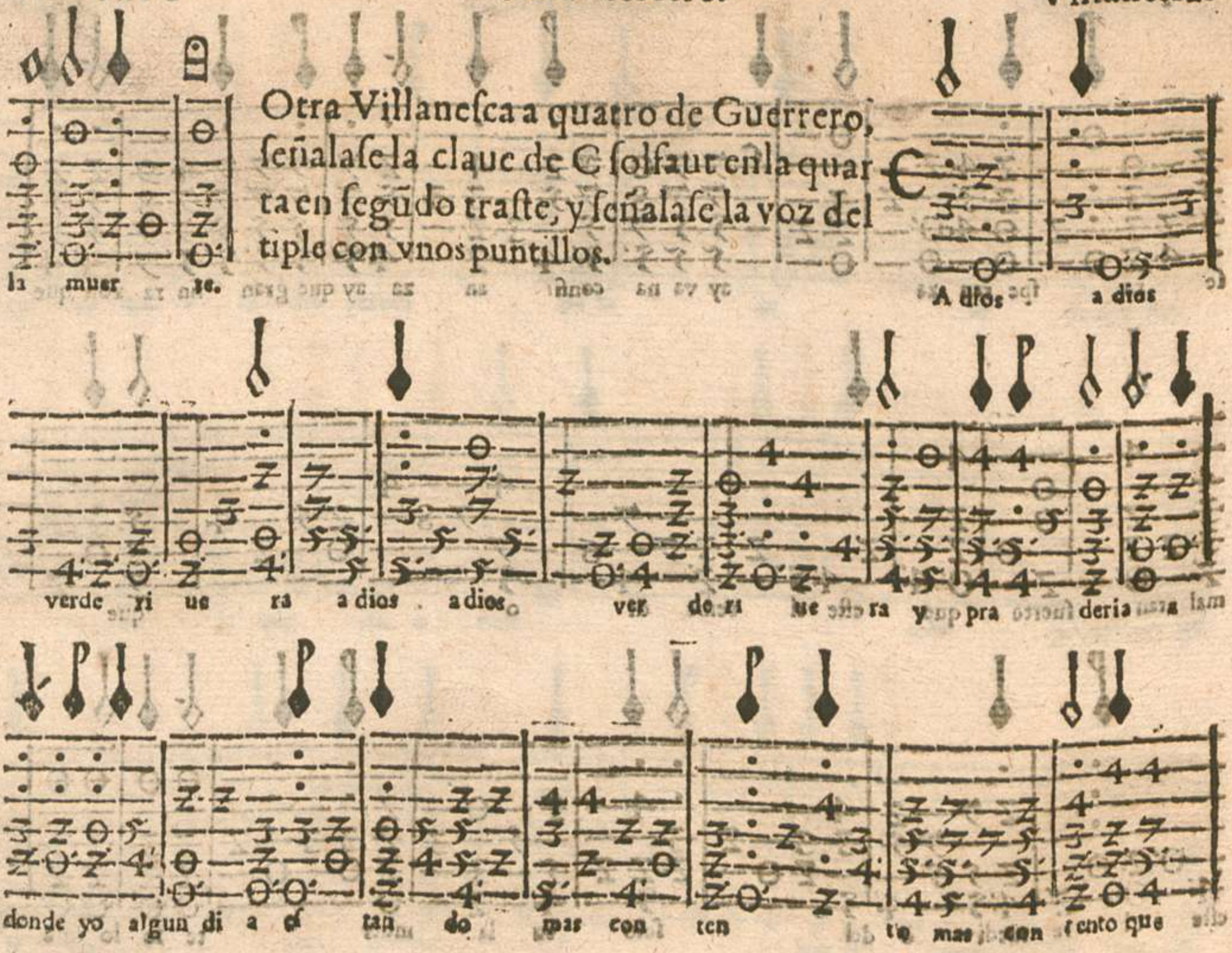
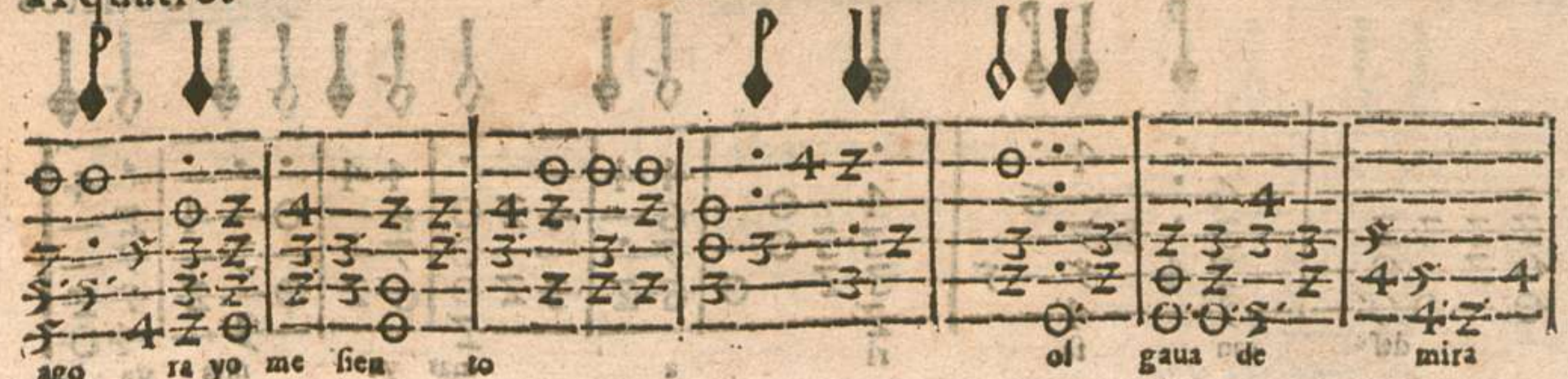
Otra Villanesca a quatro de Guerrero, señalase la clauc de C solfaut en la quarta en segũdo traste, y señalase la voz del tiple con vnos puntillos.

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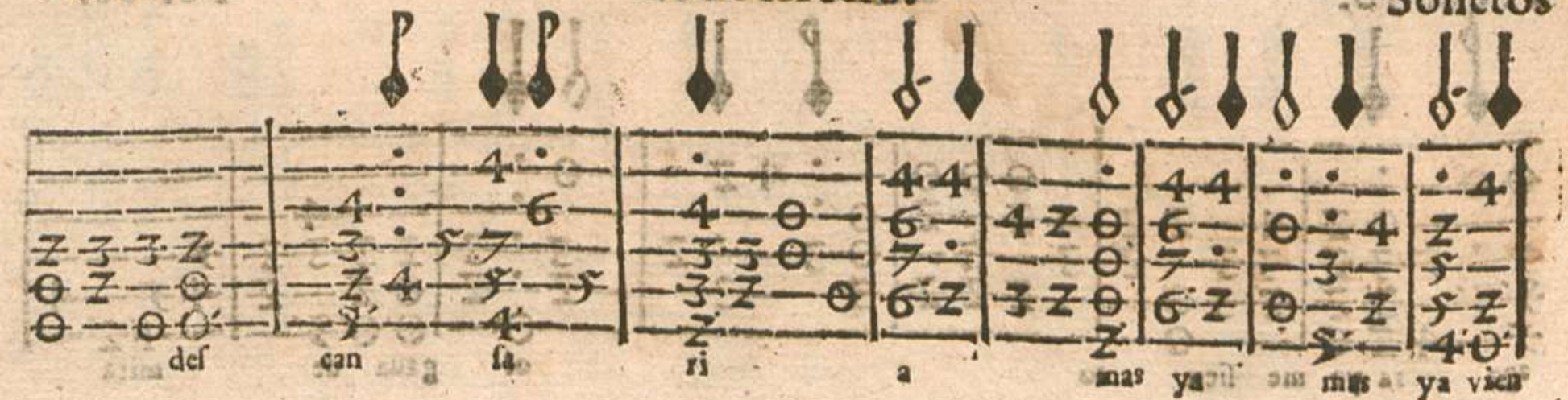
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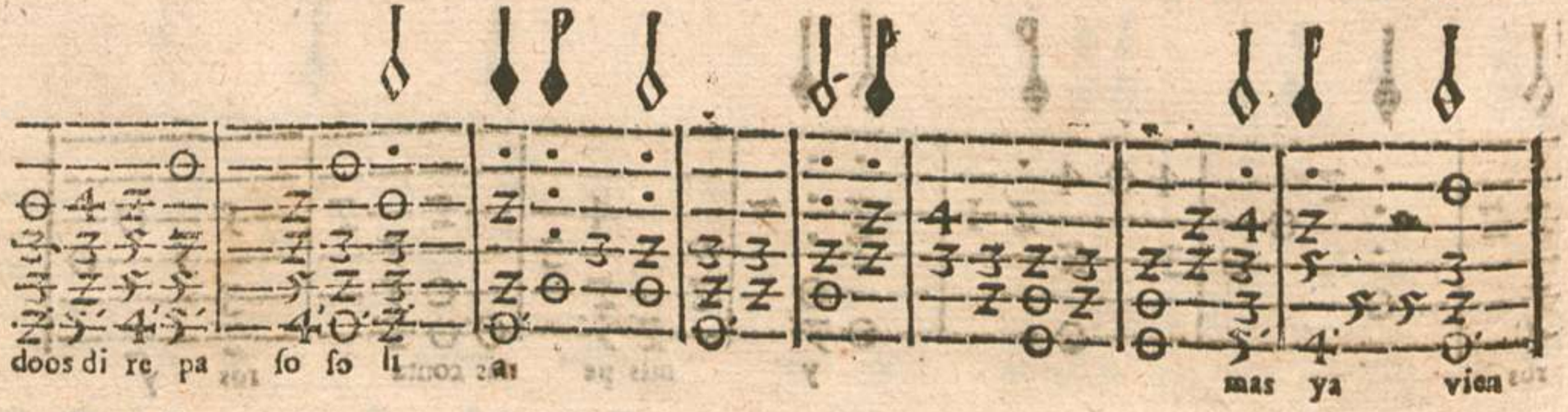
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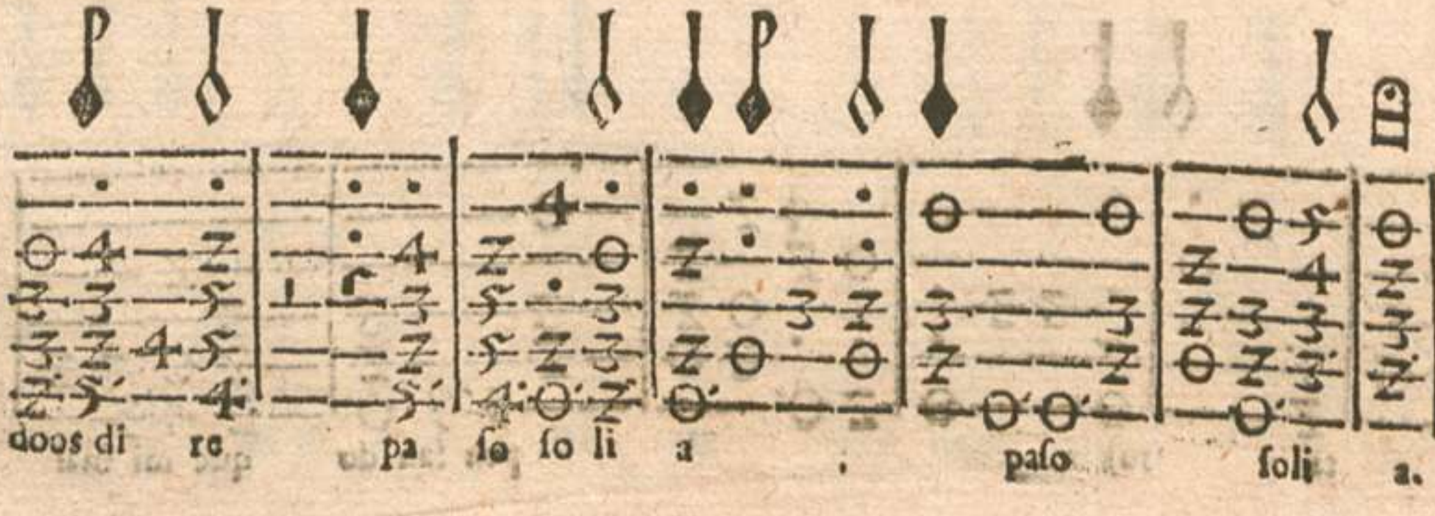
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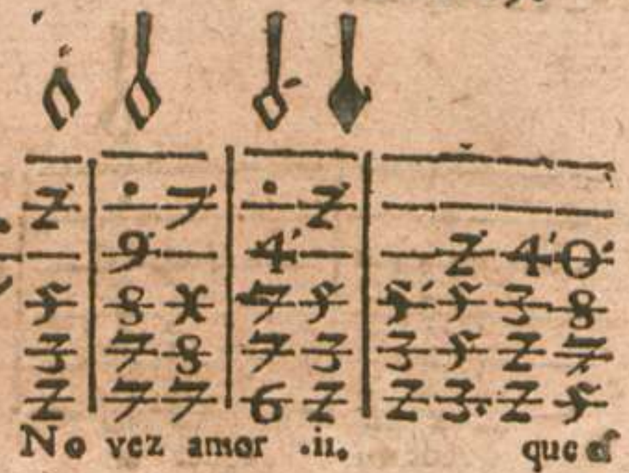
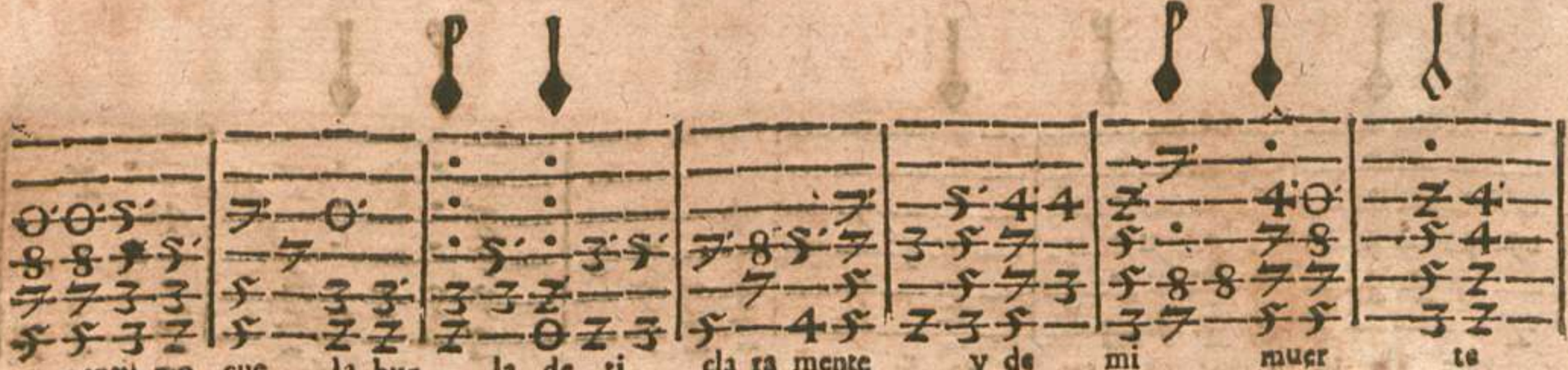
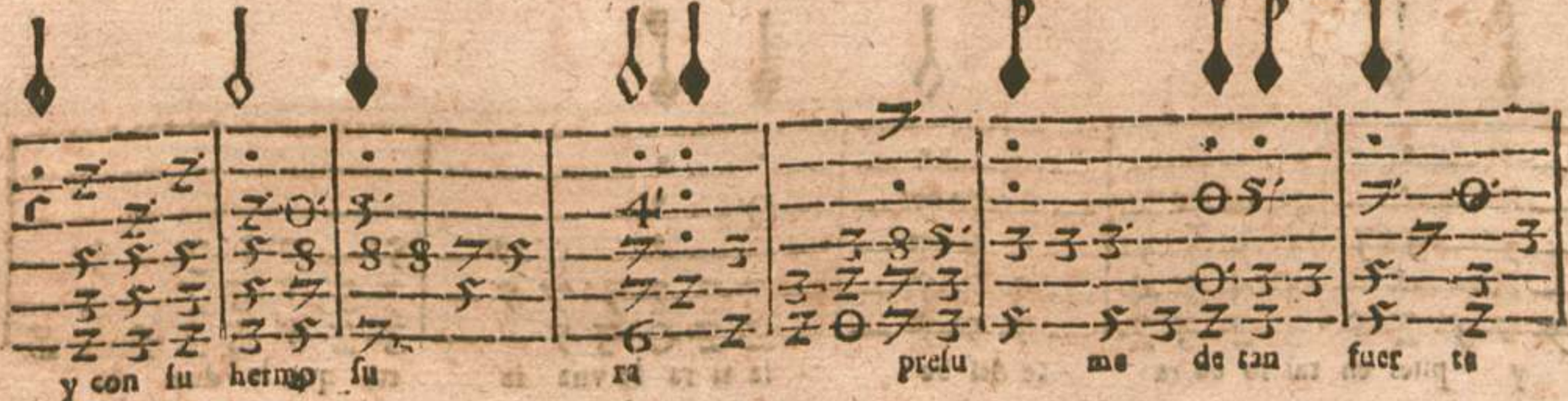
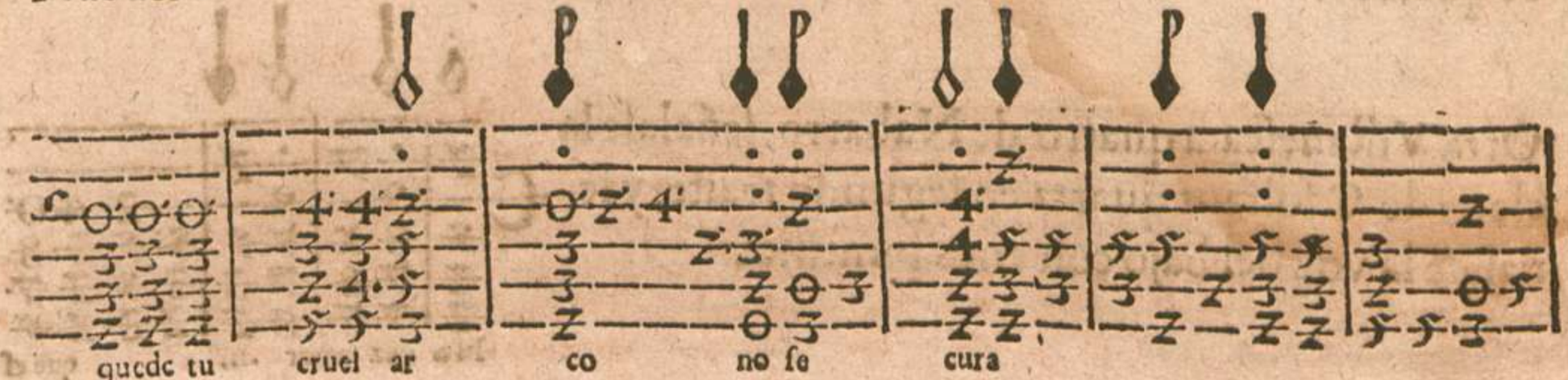
Otra Villaneſca a quatro de Nabarro, ſeñalaſe la claue de C ſolfaut quarta en ſegundo traſte, y ſeñalaſe la voz del bajo con vnos puntillos





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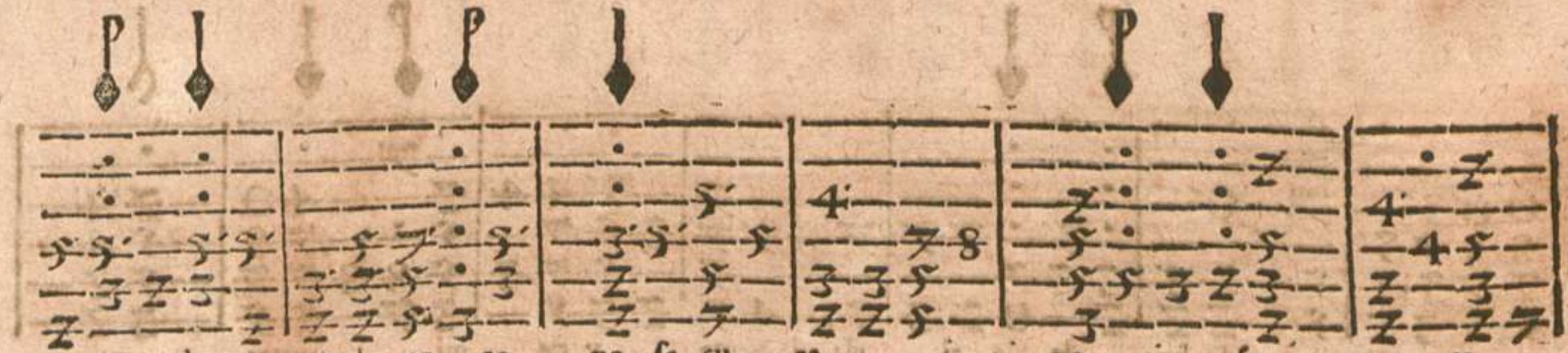
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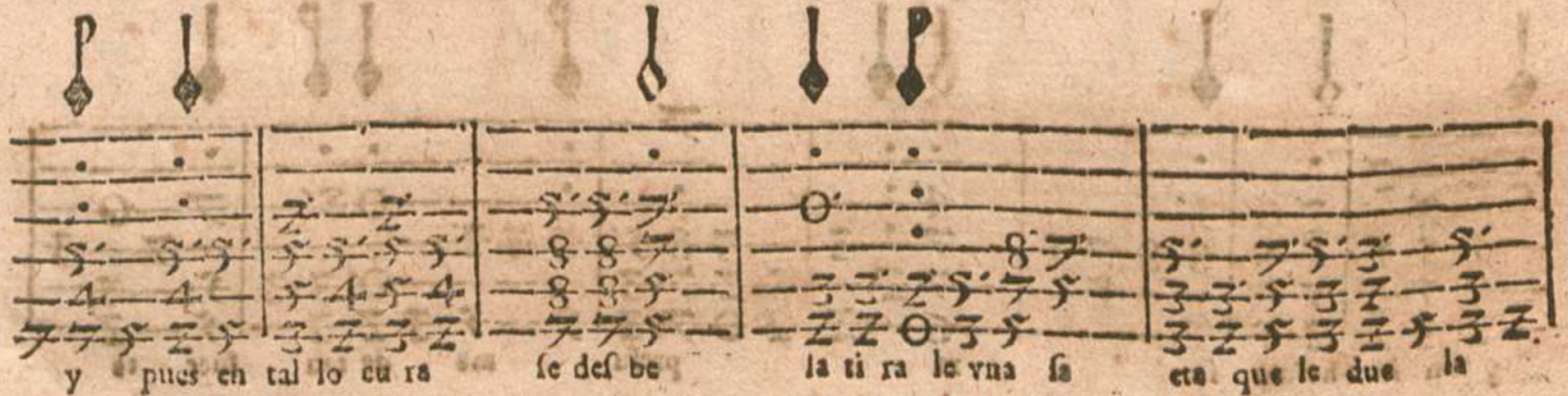
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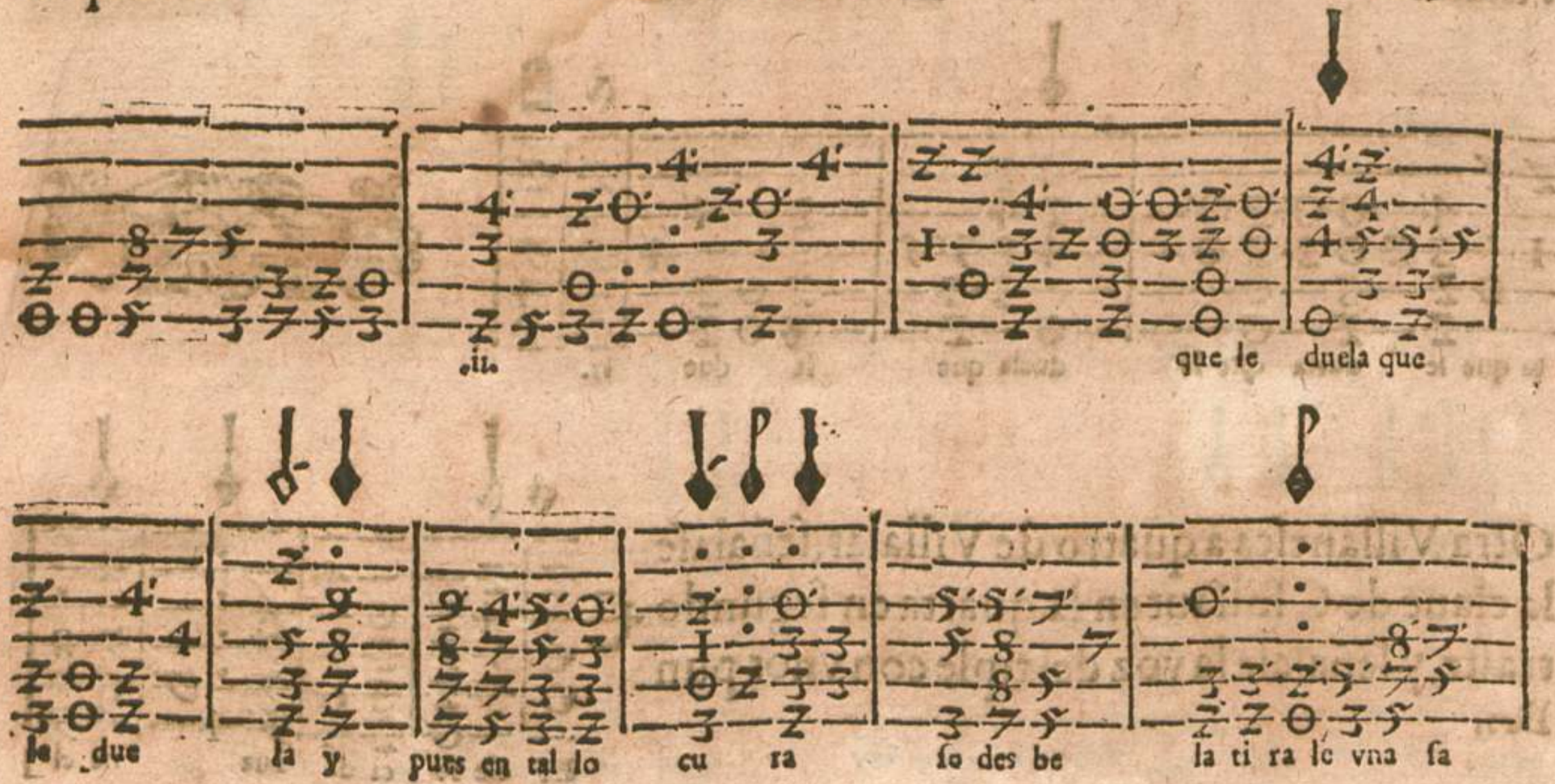
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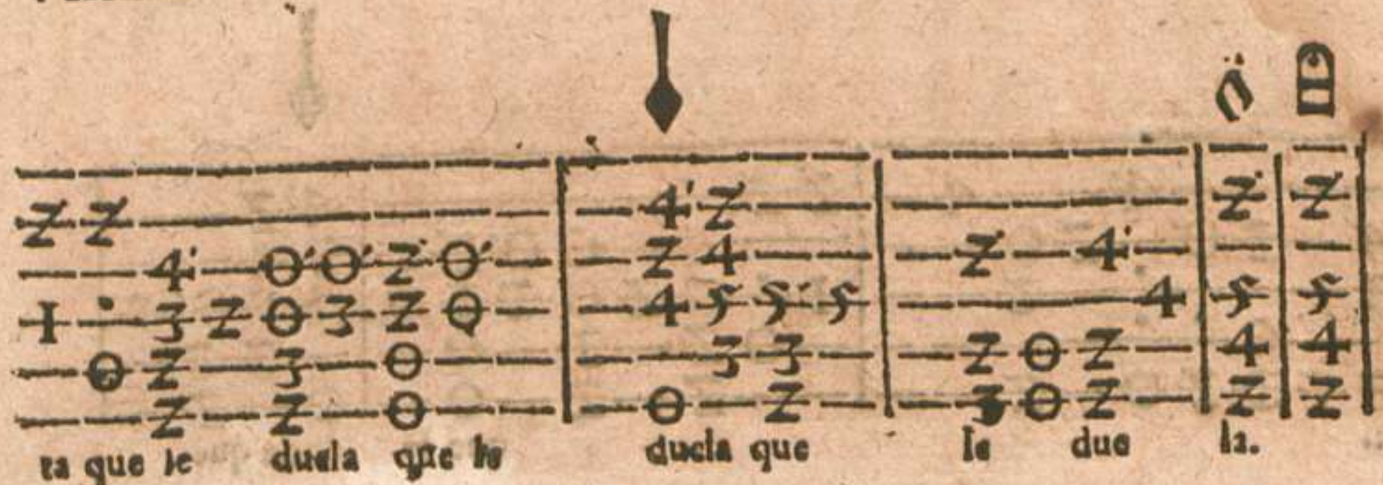

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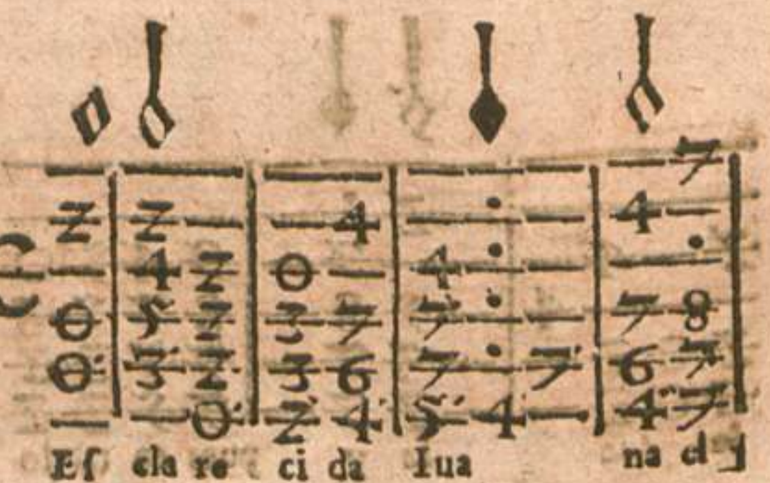

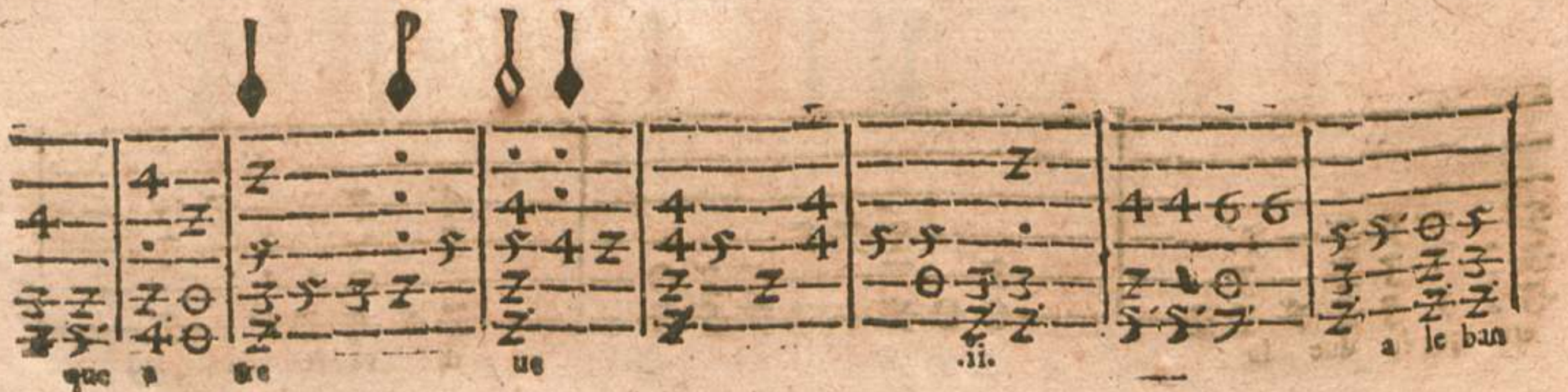

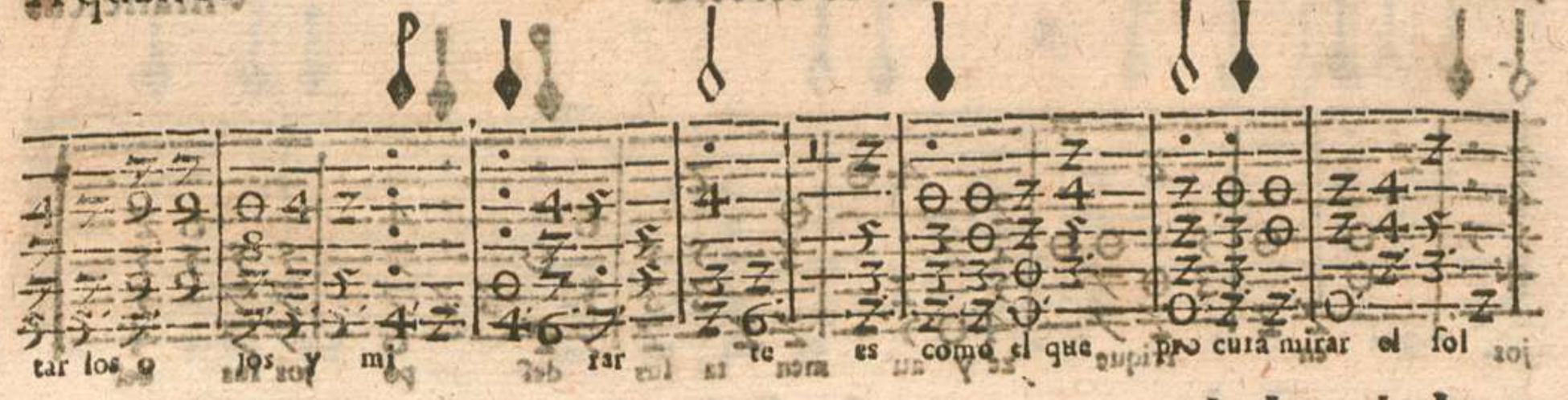
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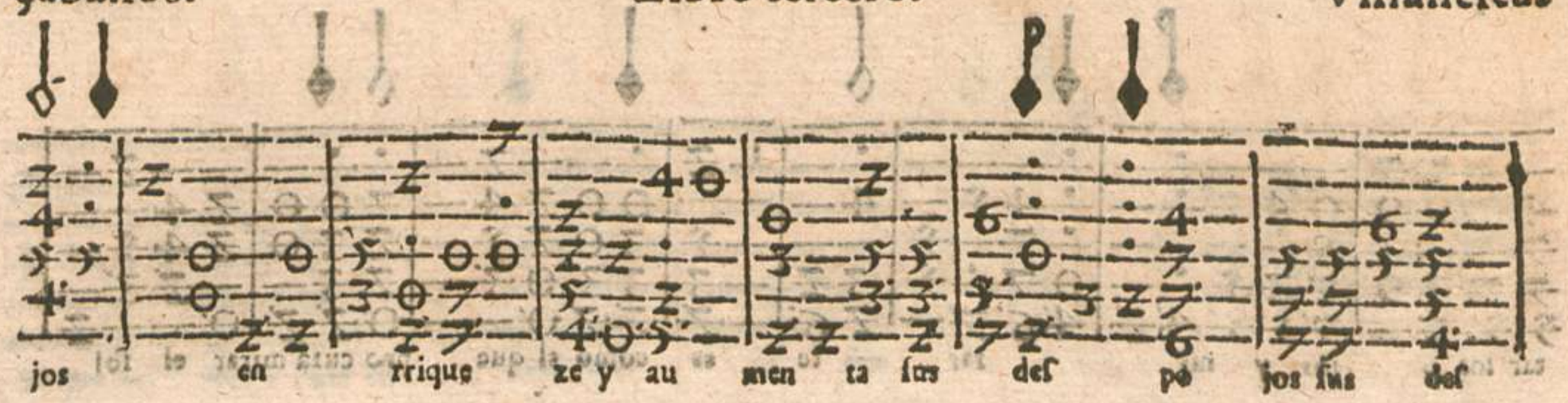
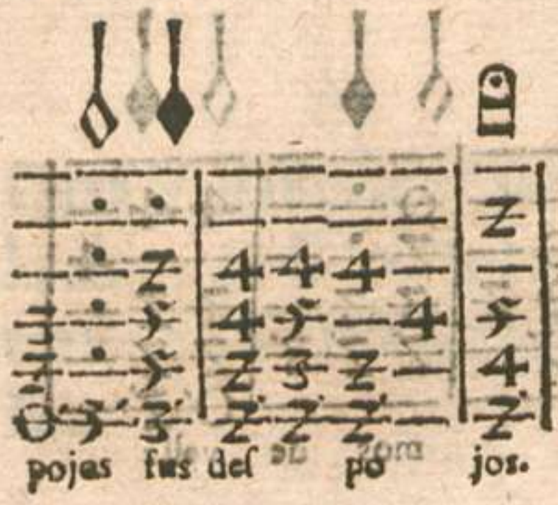
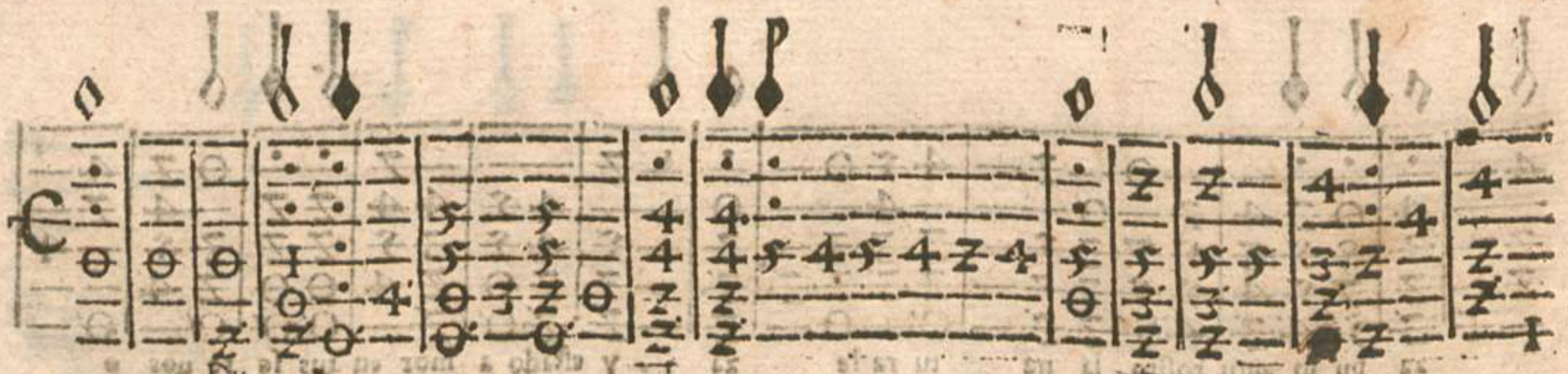




Otra Villaneſca a quatro de Caballos, ſeñalaſe la clave de C ſolfaut quarta en ſegundo traſte, y va ſeñalada la voz del triple con vnos puntillos.



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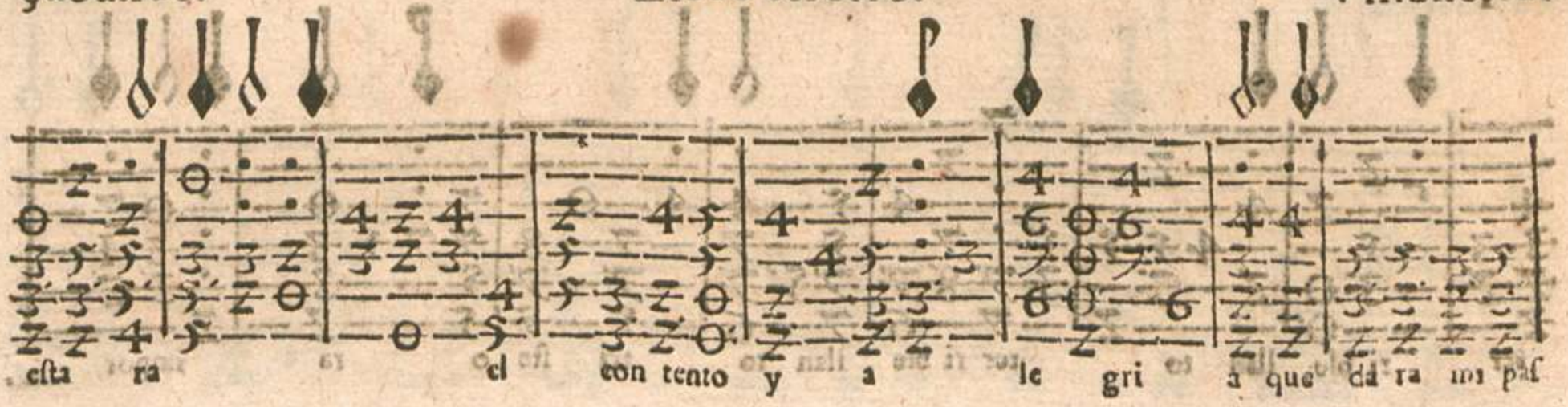
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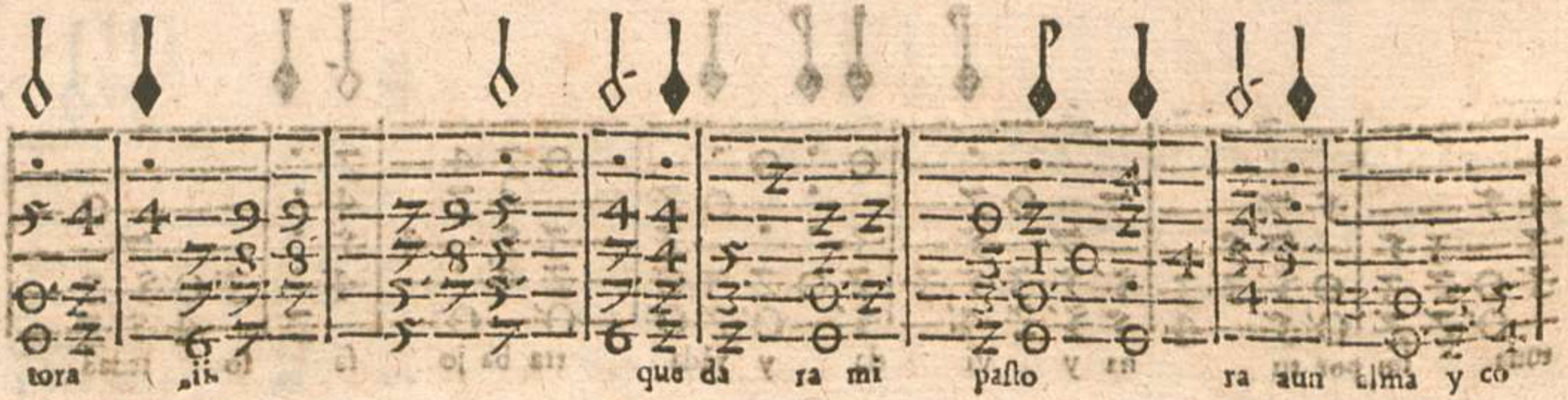
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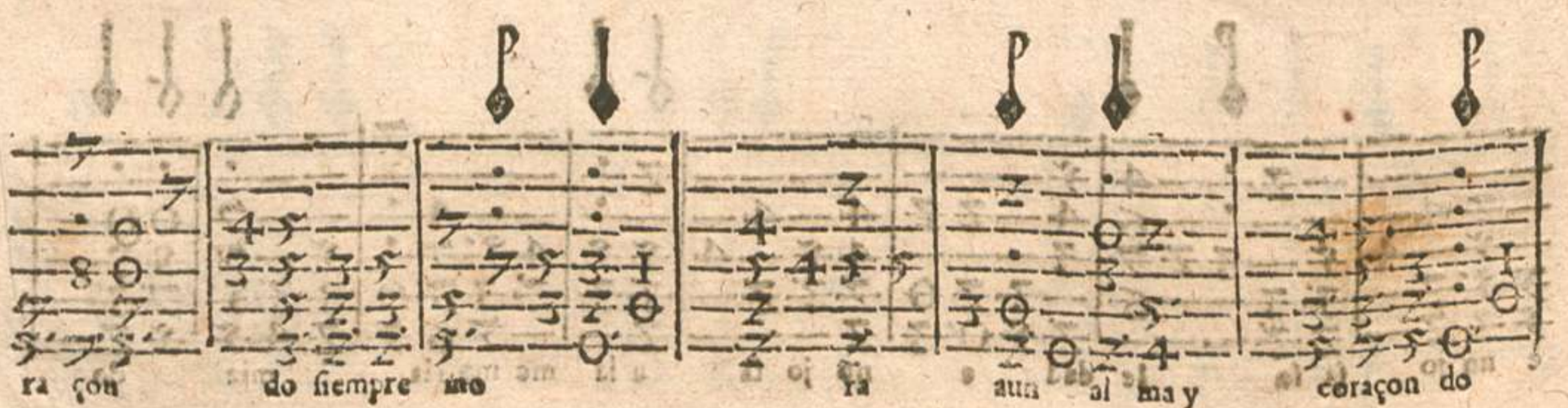
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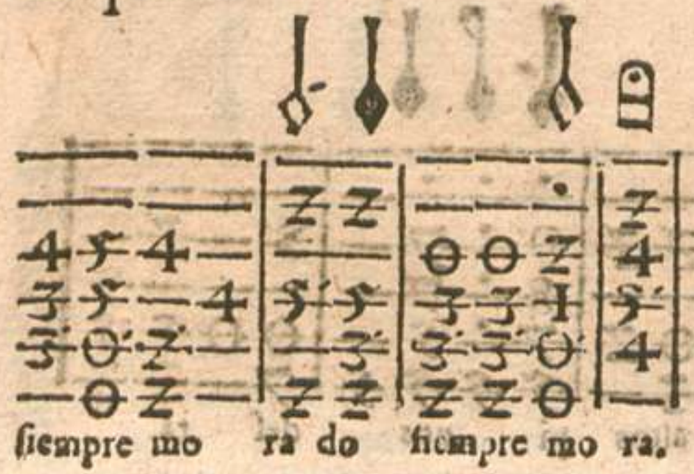
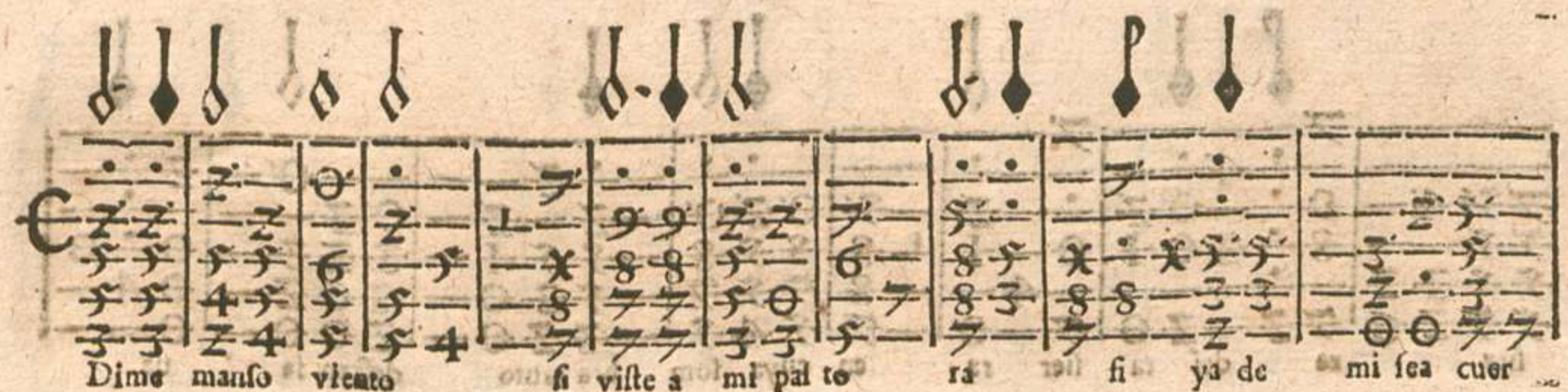
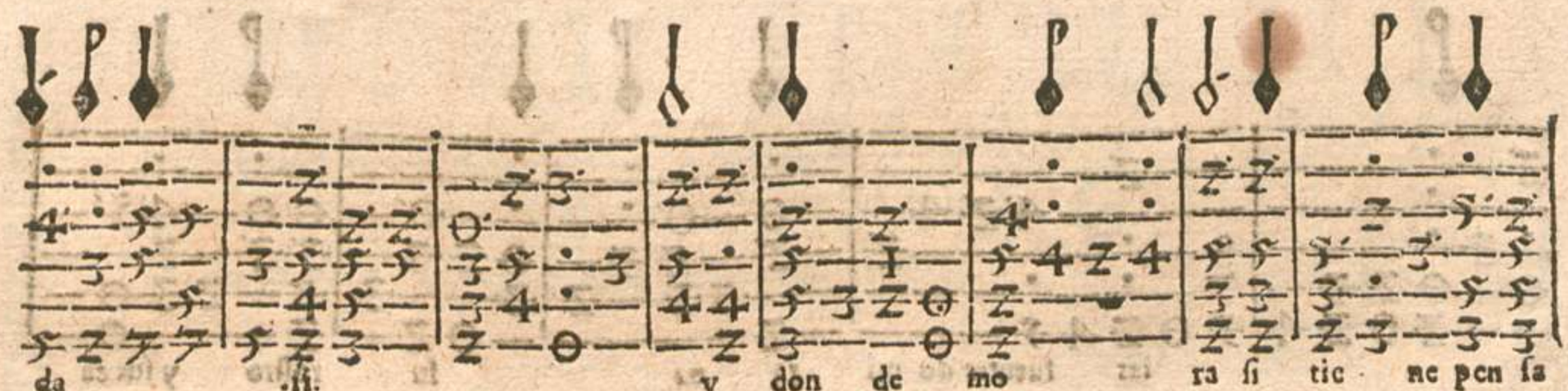
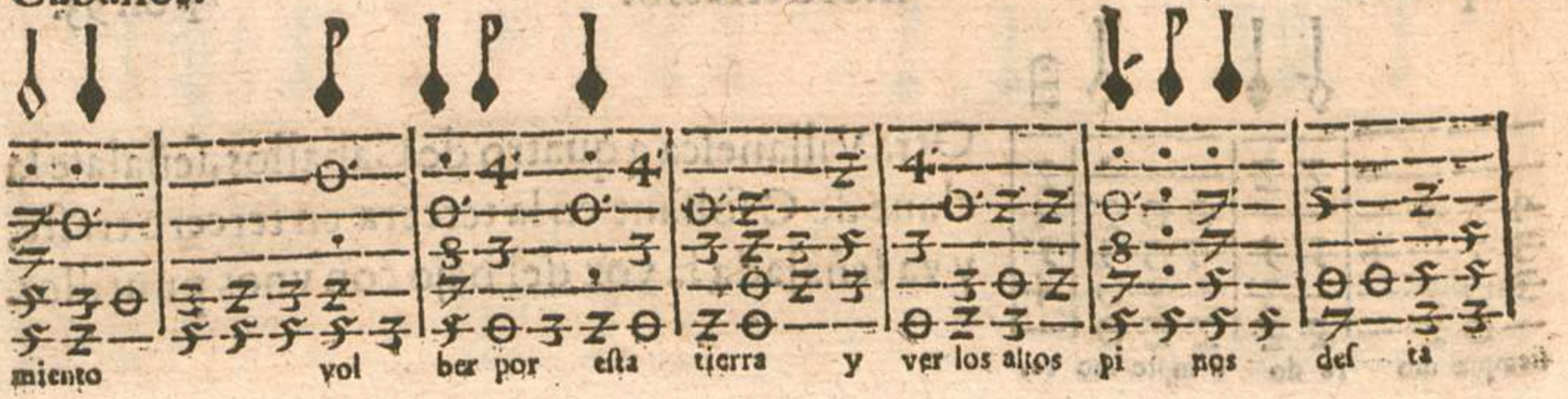


Otra Villanesca a quatro de Caballos, señalase la clave de C solfaut en la tercera en tercero traste, y va señalada la voz del bajo con vnos puntillos.



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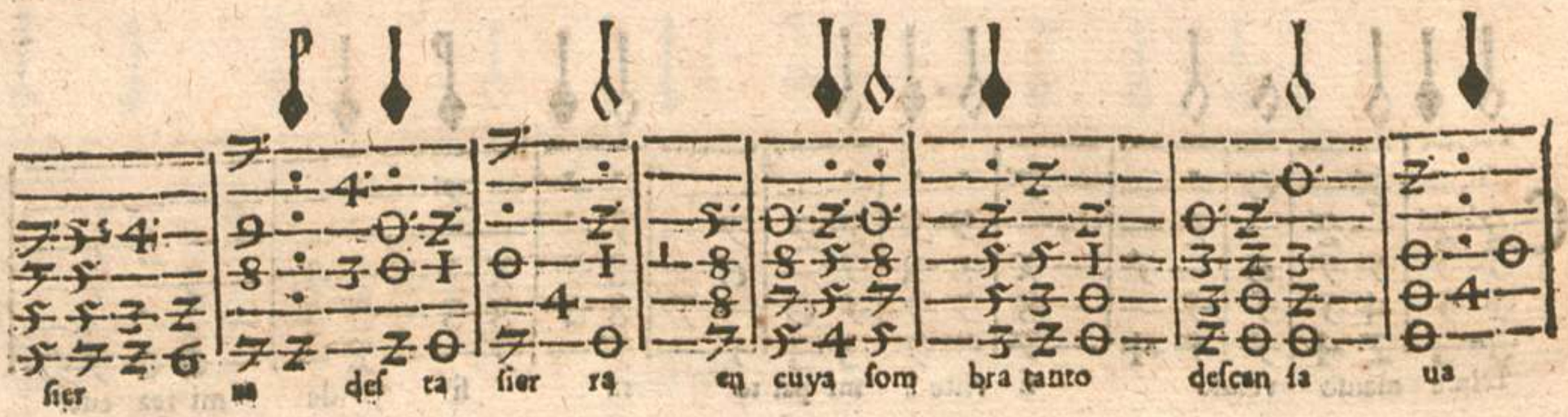
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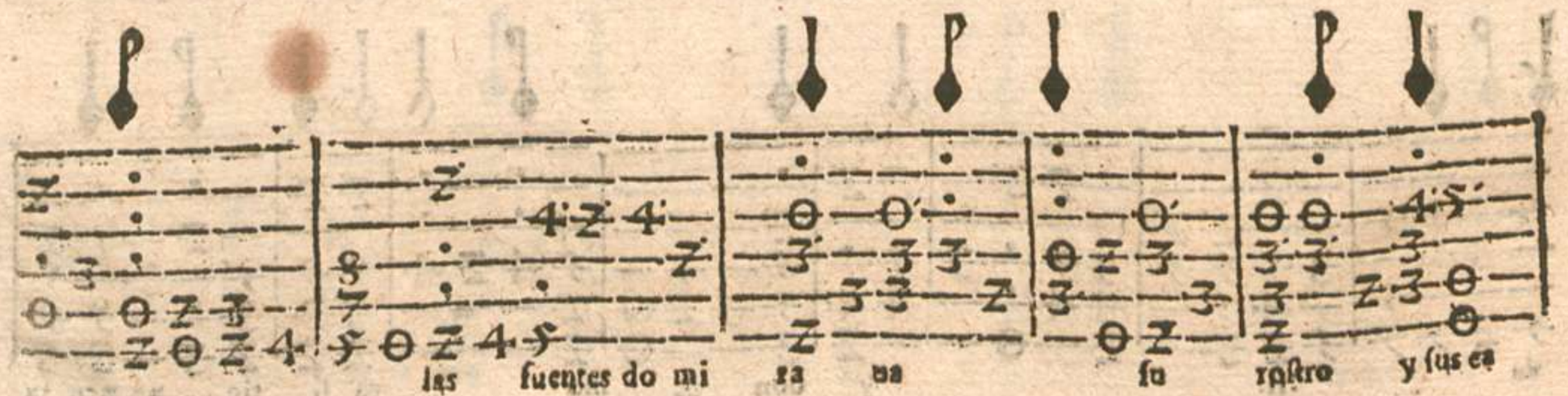
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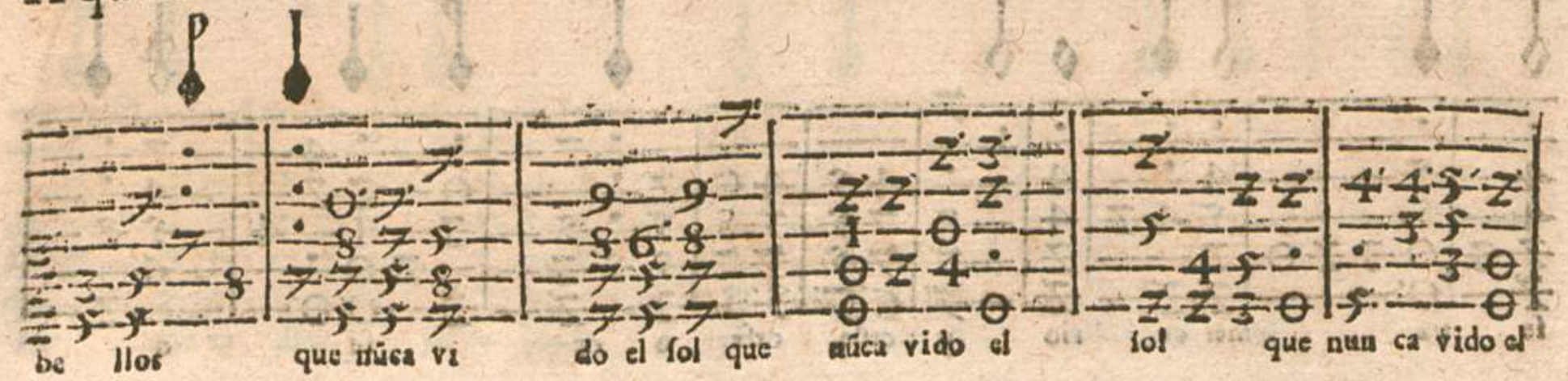

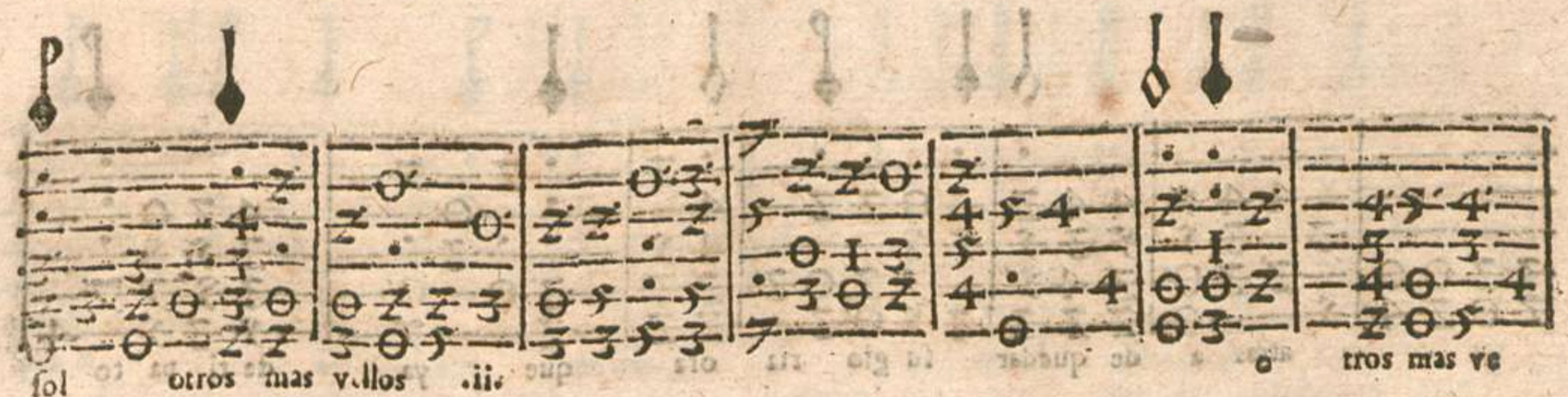

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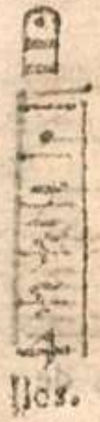

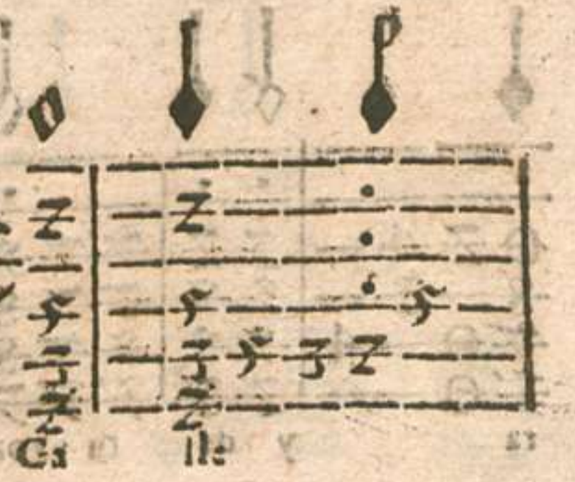

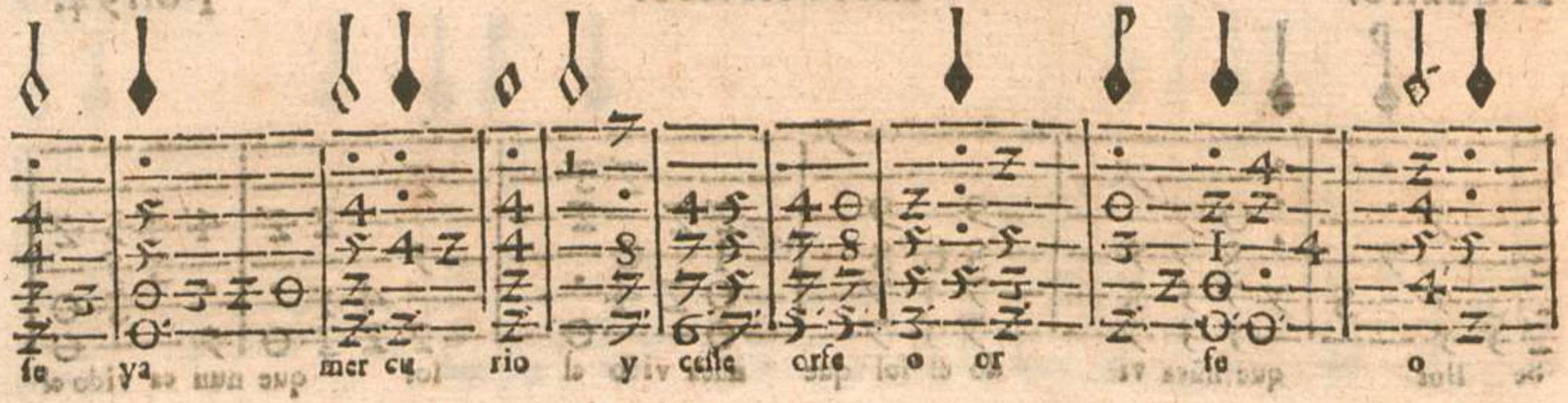
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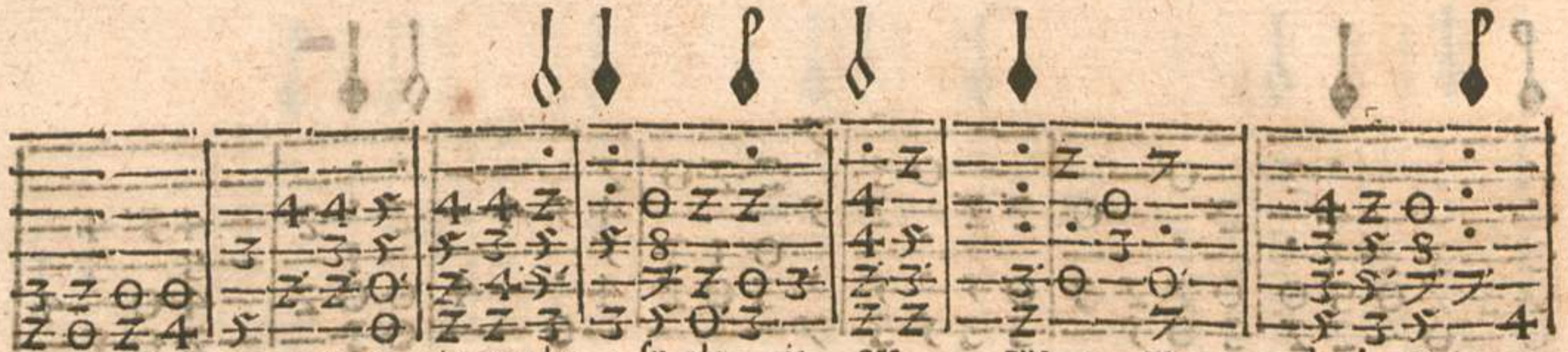
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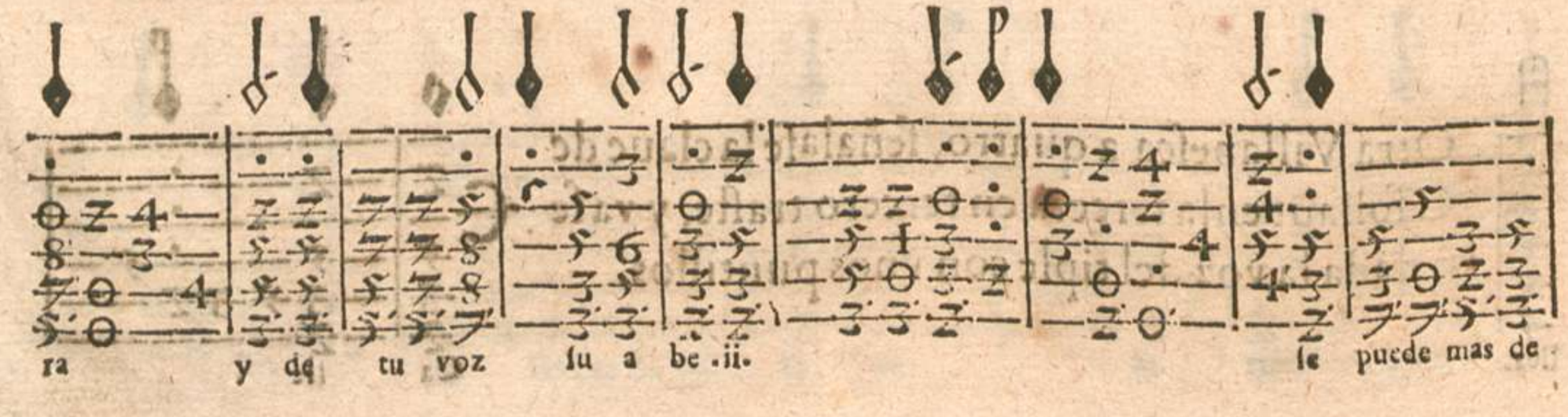
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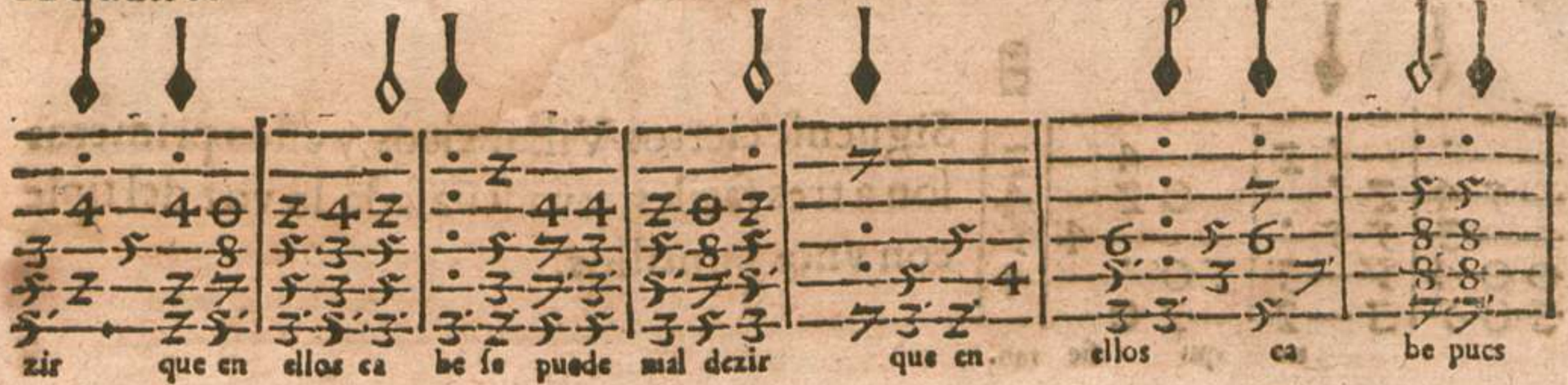
zir que en ellos ca be se puede mal dezir
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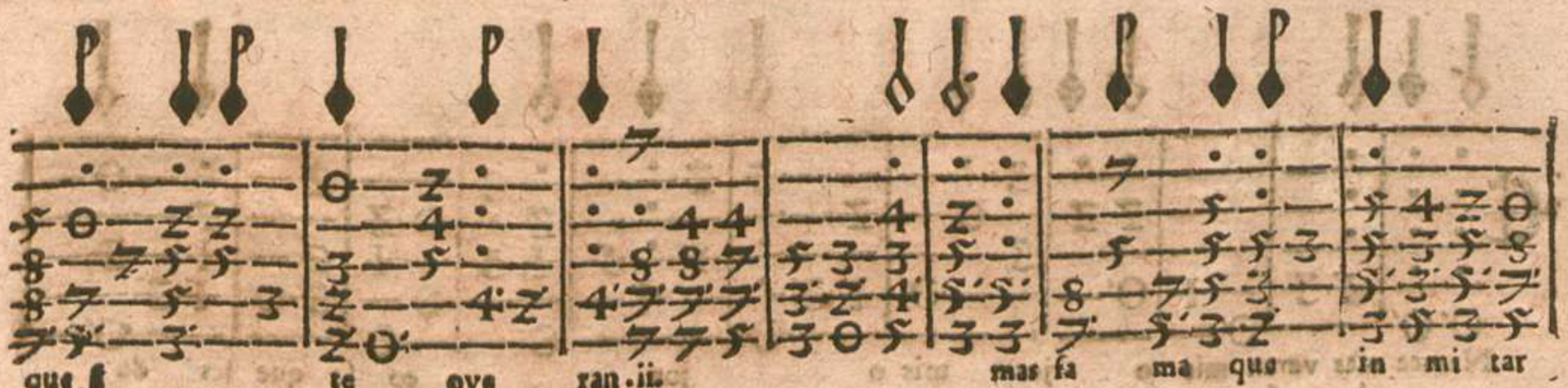
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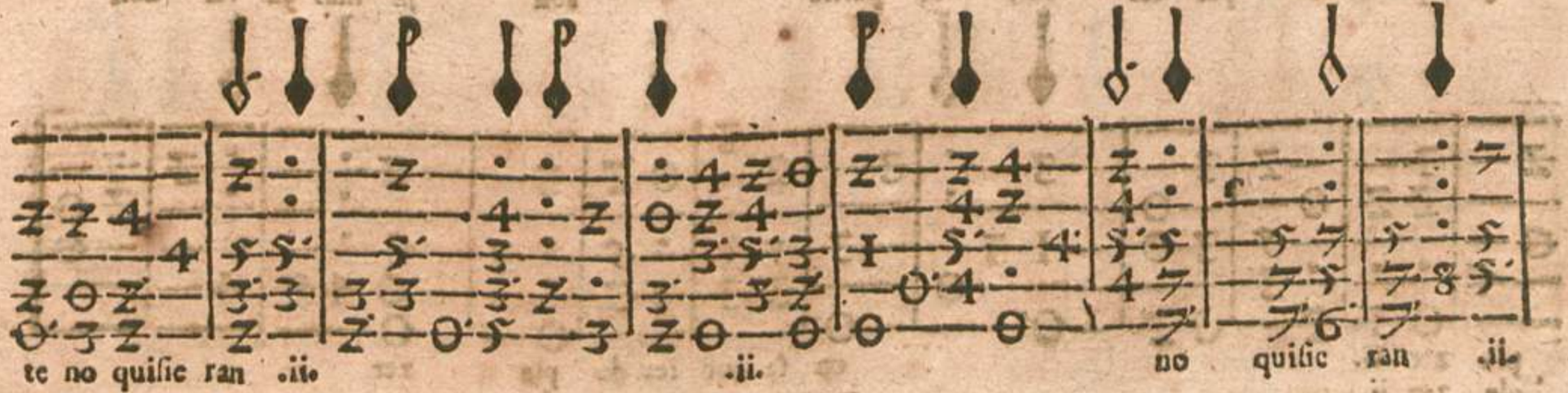
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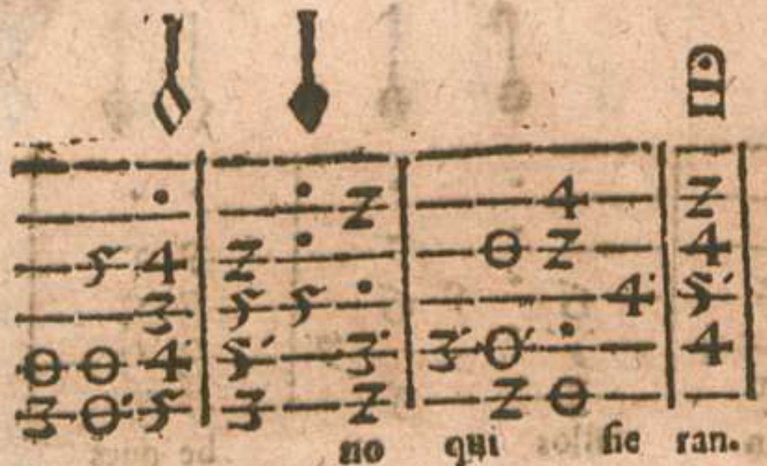
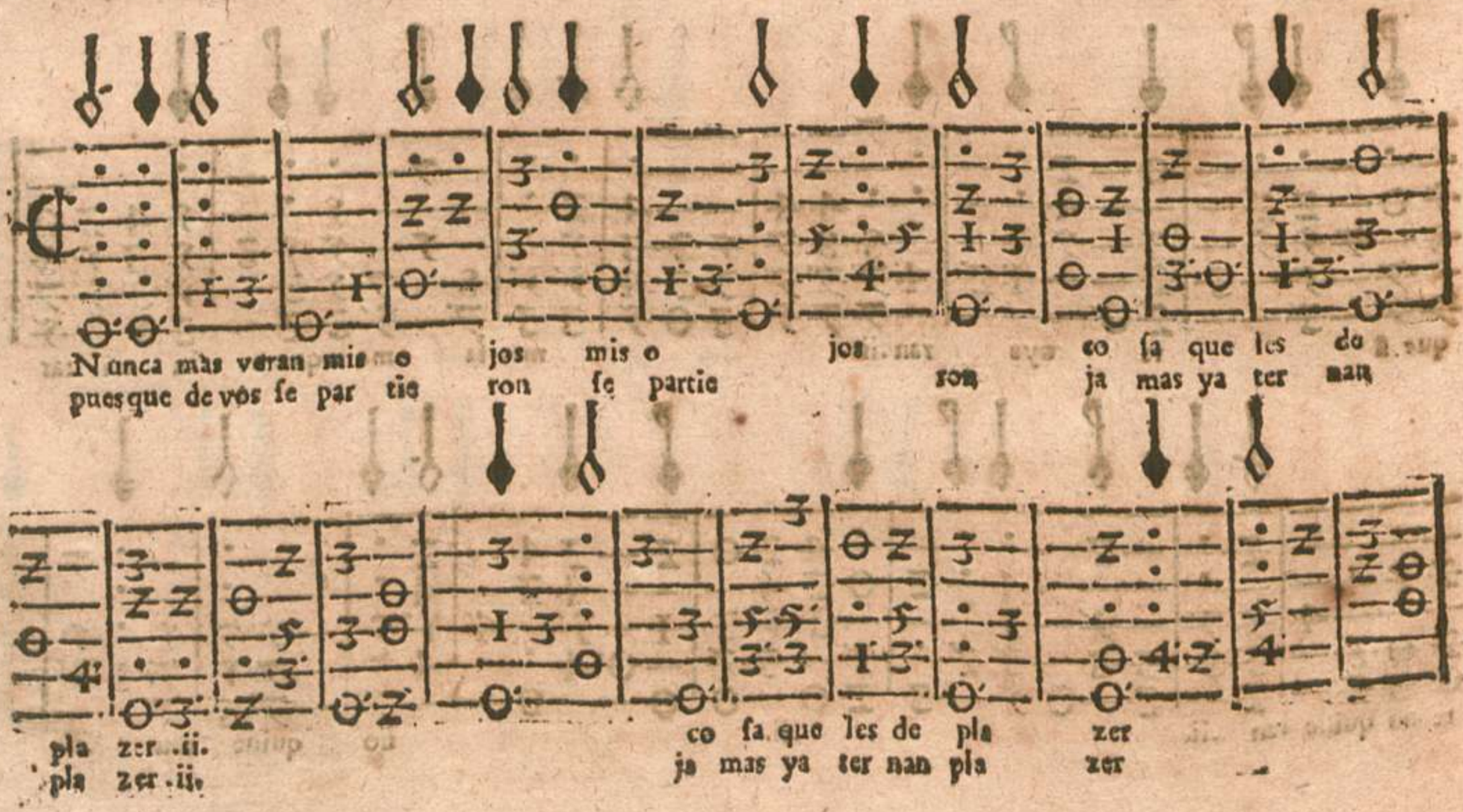
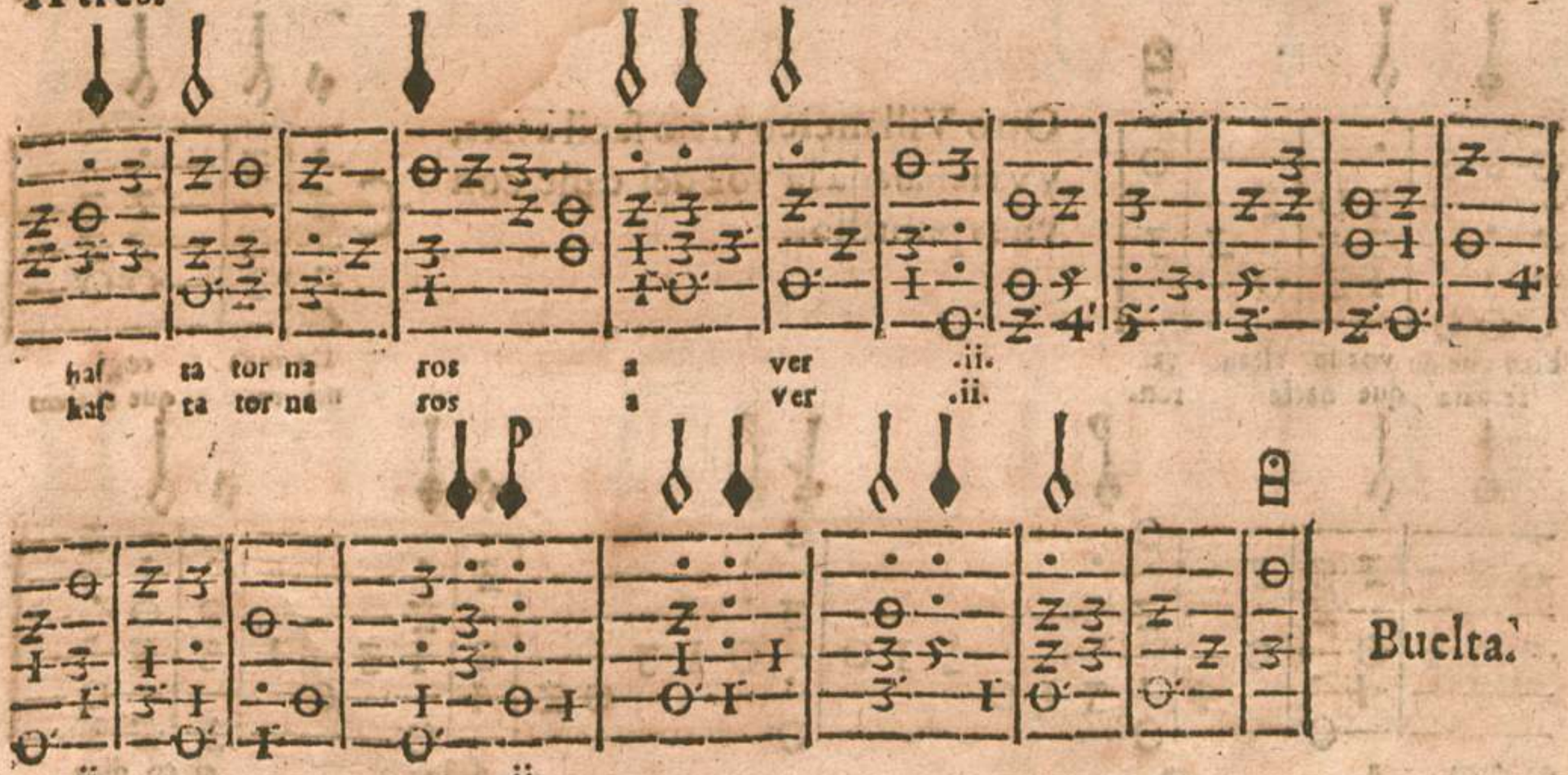


Siguenſe ciertos Villancicos, y eſtos primeros ſon a tres faciles, y va ſeñalada la voz del triple con vnos puntillos.

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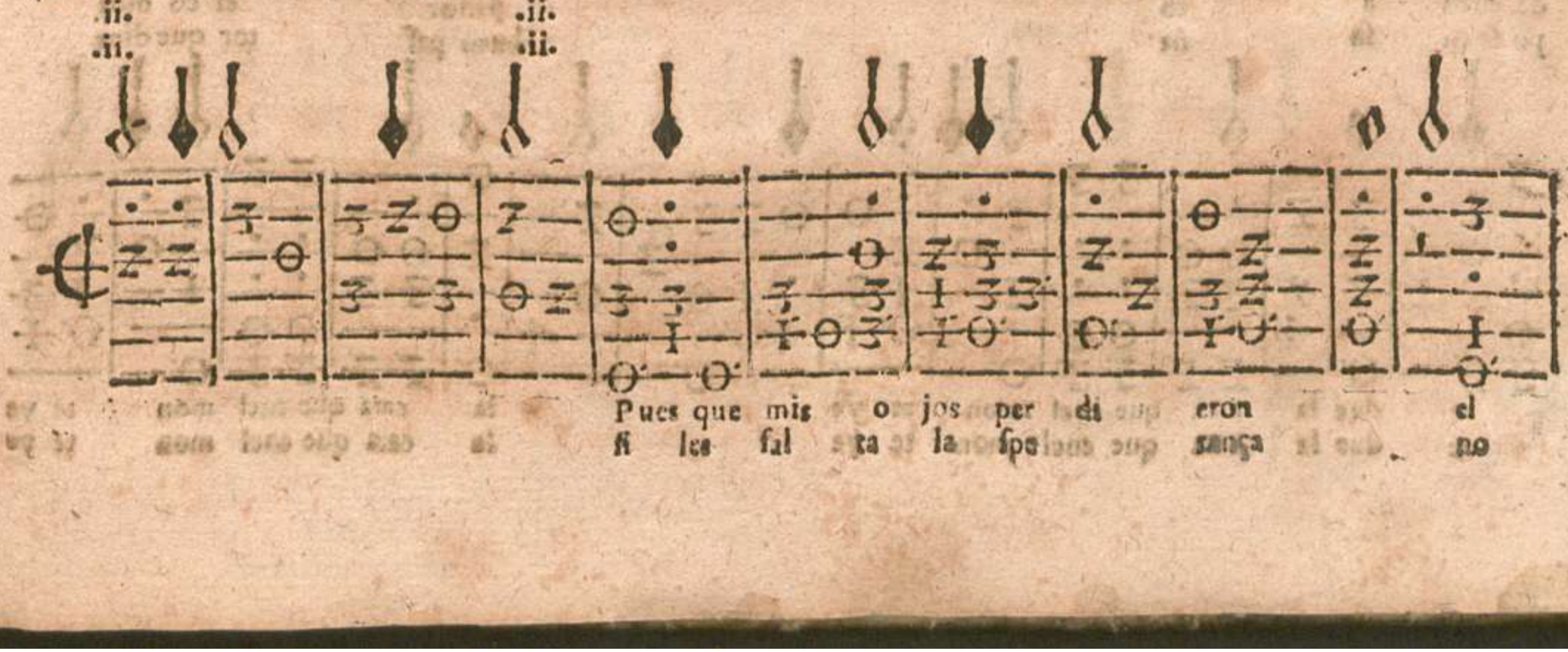
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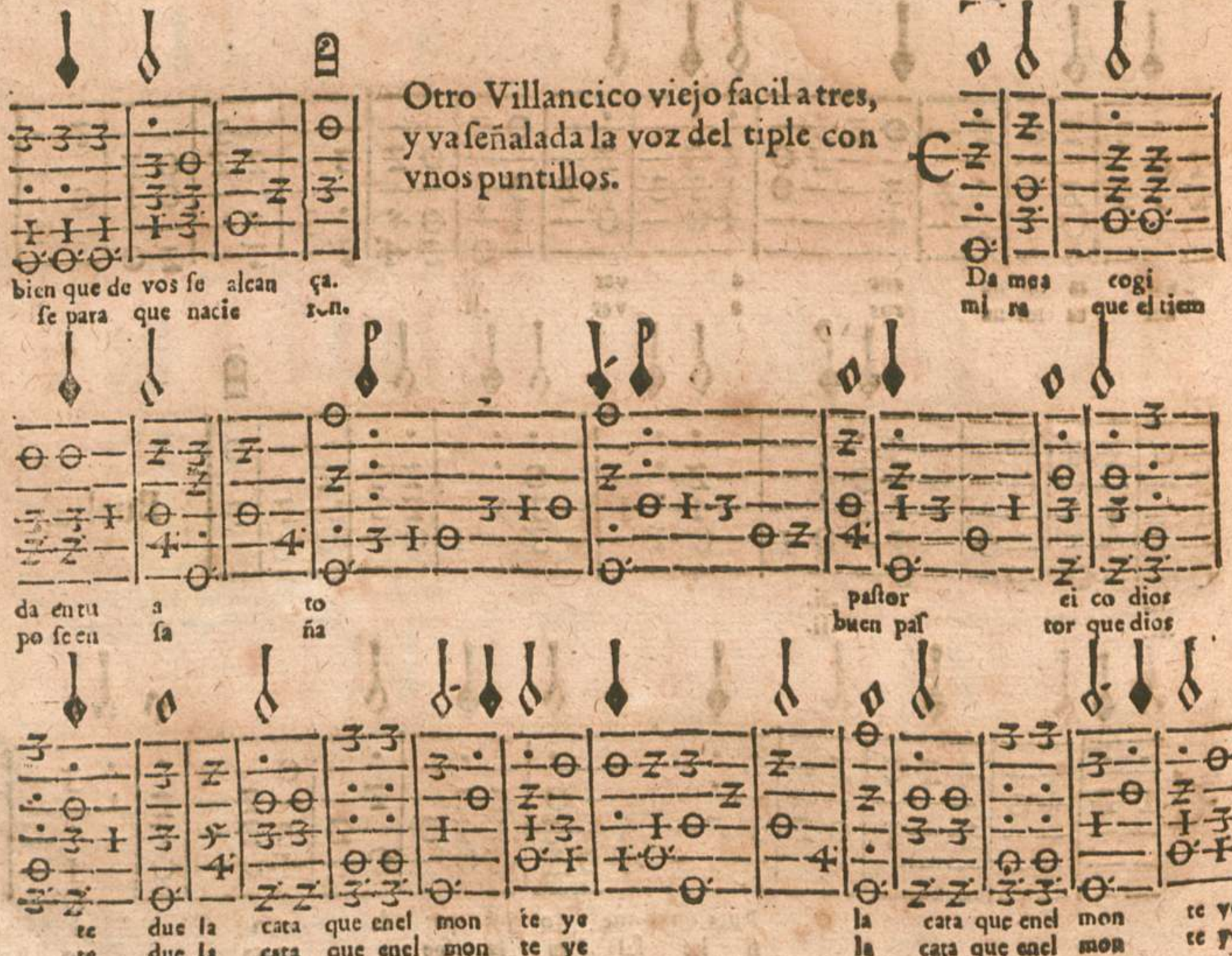
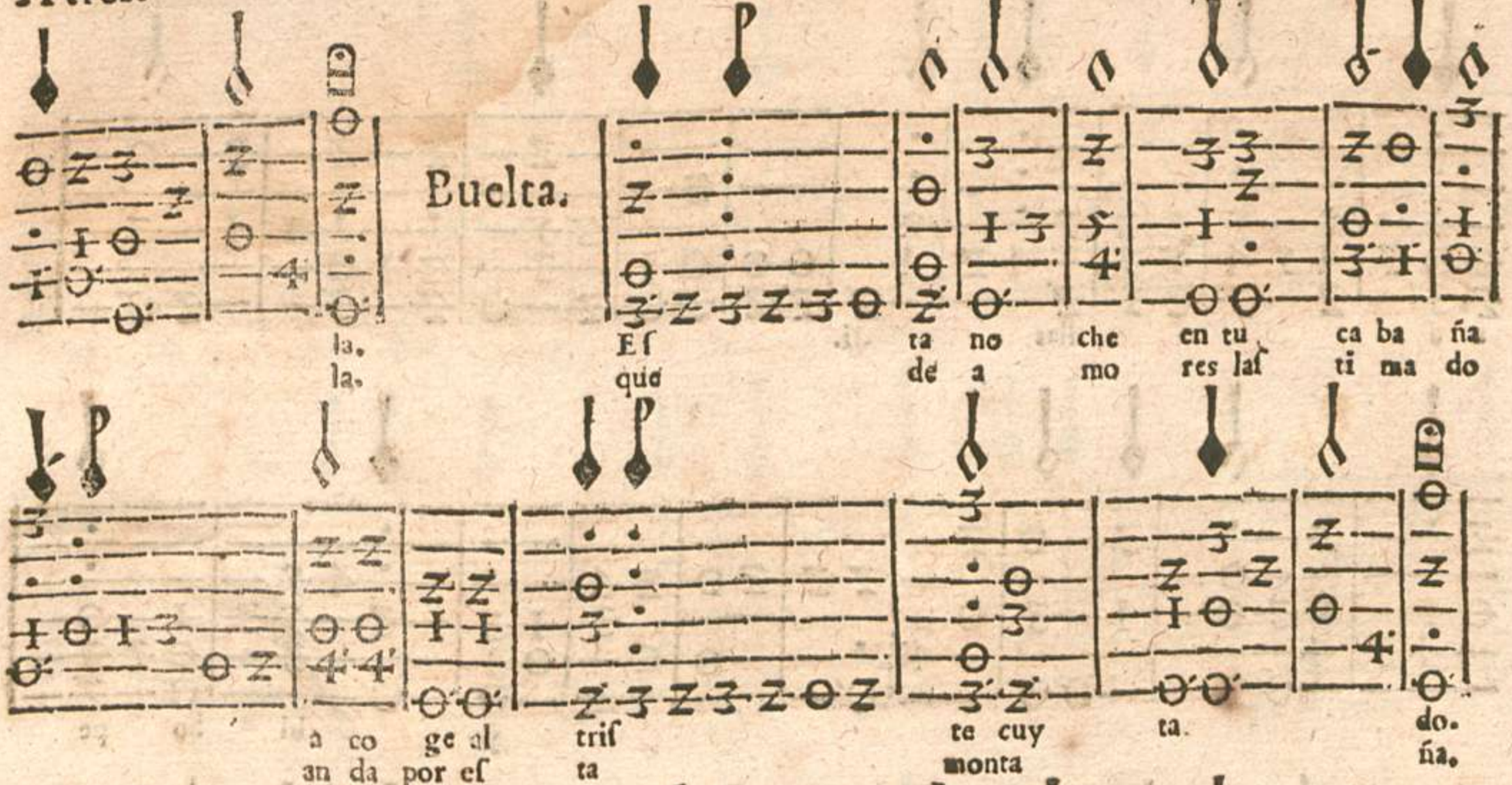
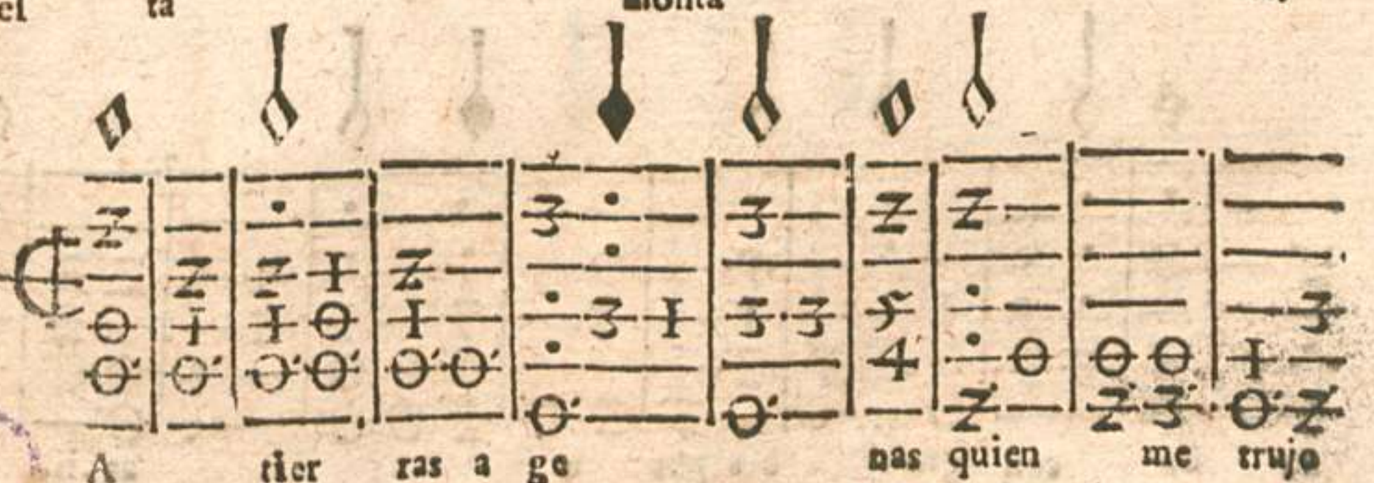
Otro Villancico viejo facil a tres, y va señalada la voz del tiple con vnos puntillos.





Otro Villancico a tres, y señalase la voz del triple con vnos puntillos.



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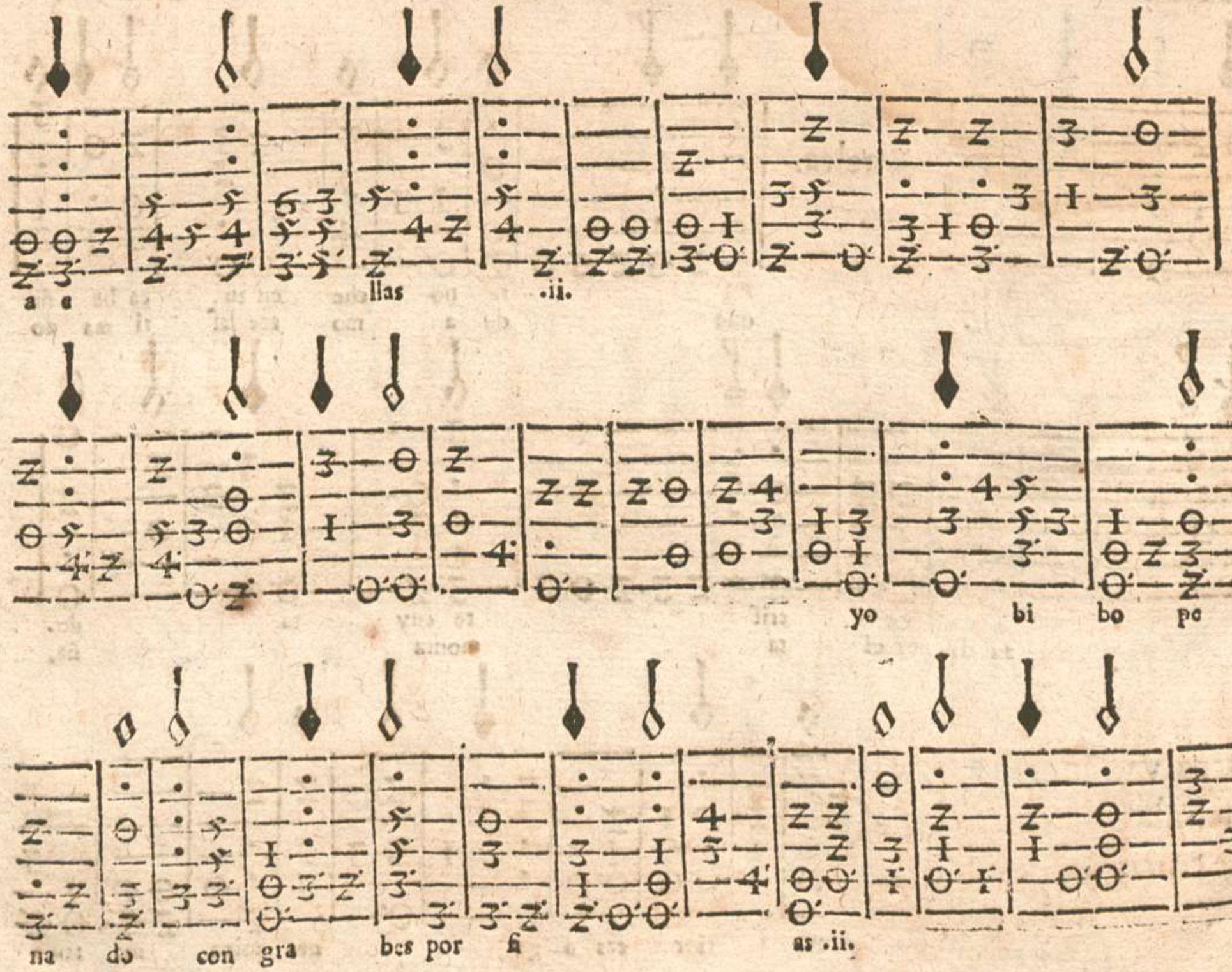
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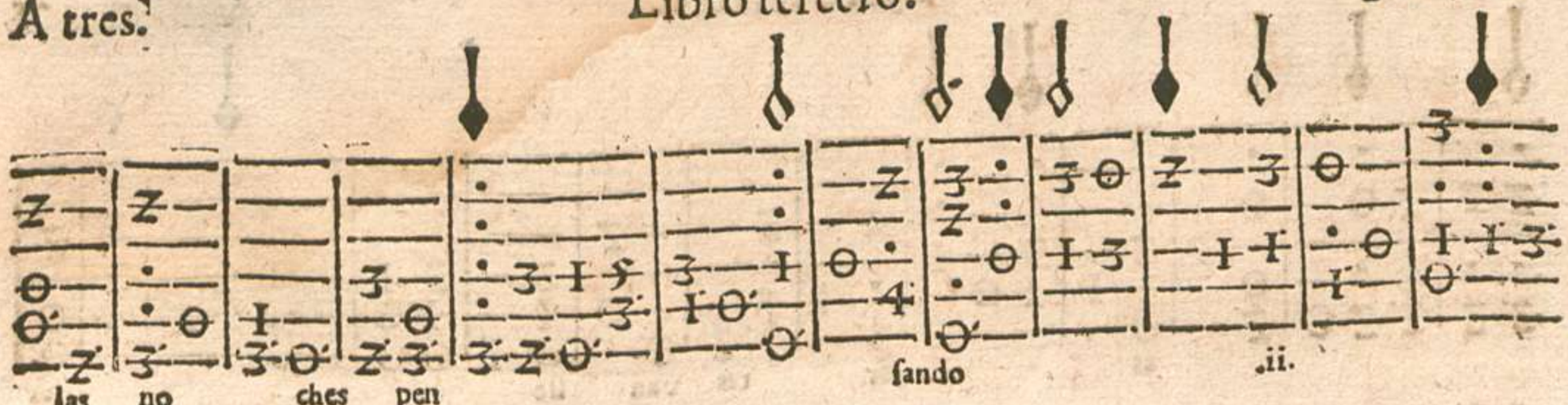
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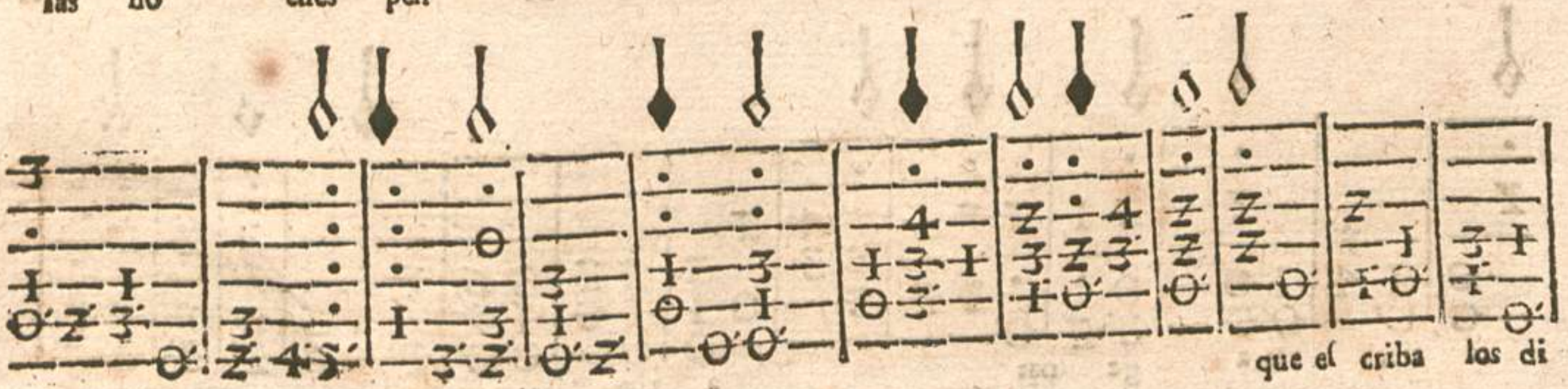
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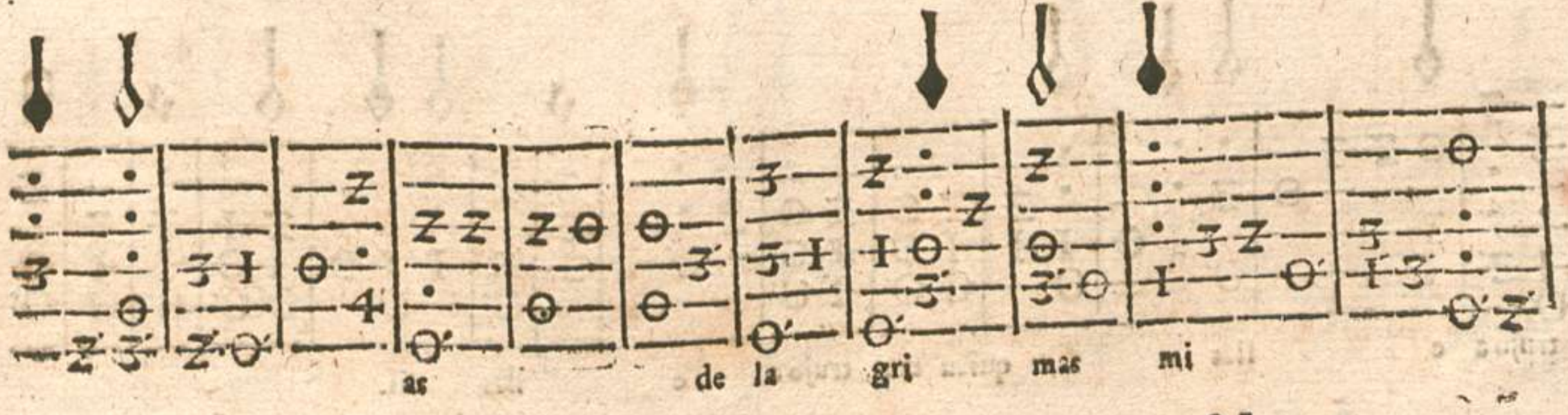
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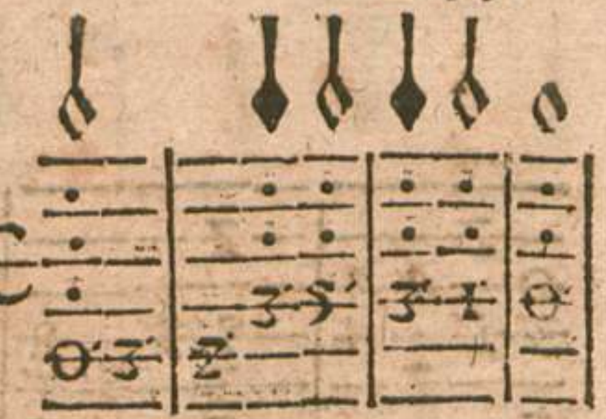
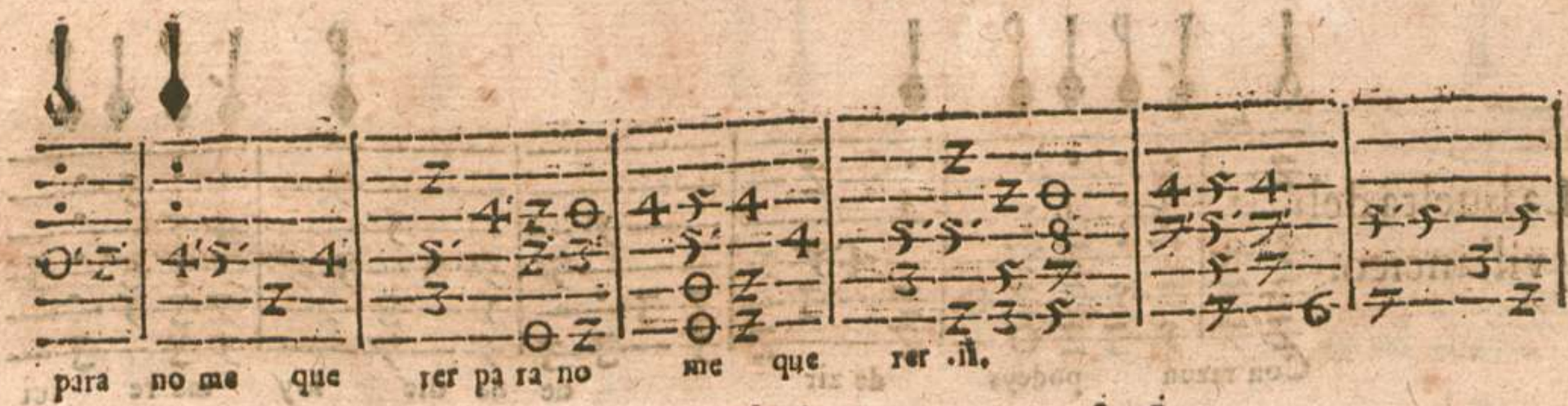
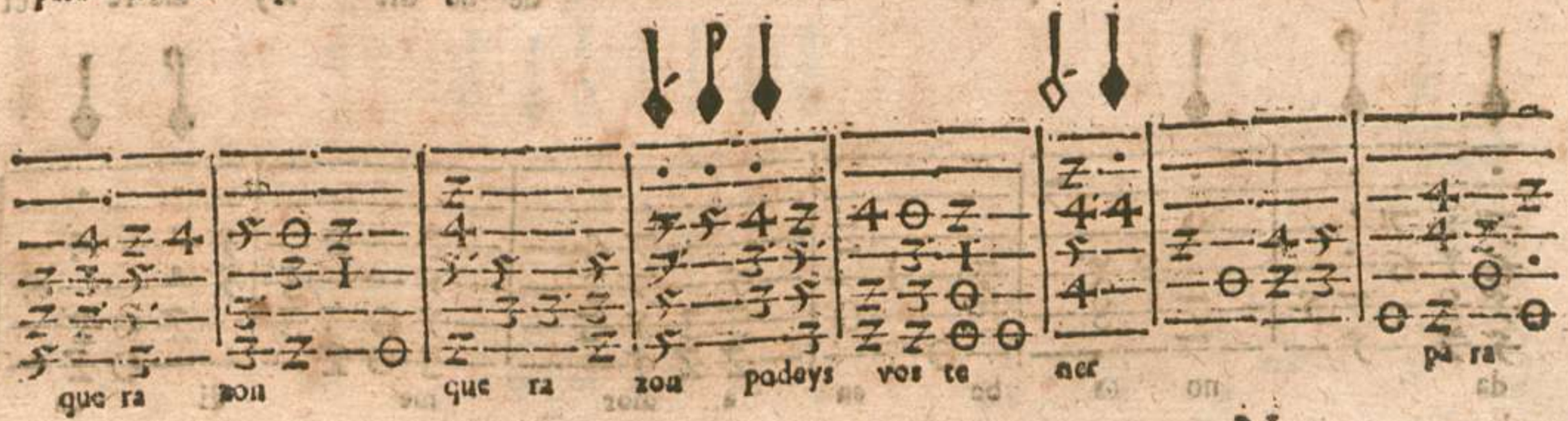
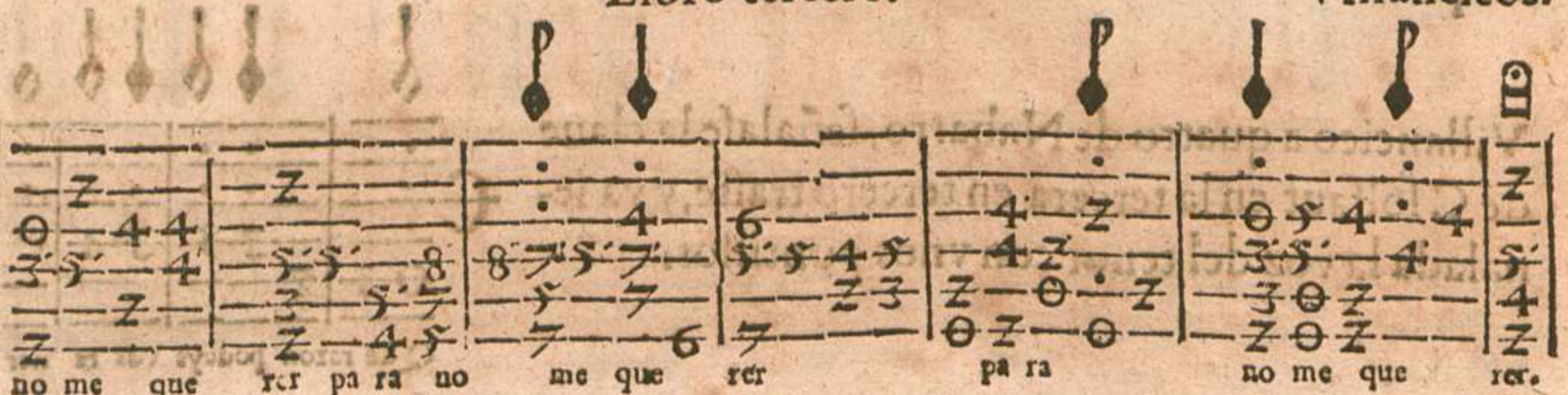
Villancico a quatro de Nabatro, ſeñalaſe la claue de C ſolfaut en la tercera en tercero traſte, y va ſeñalada la voz del tenor con vnos puntillos.









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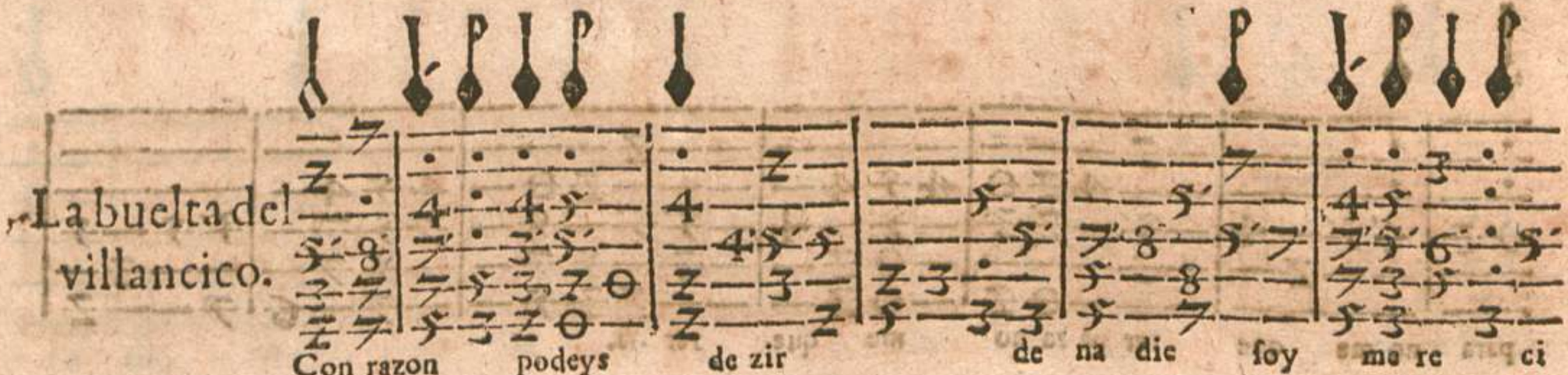

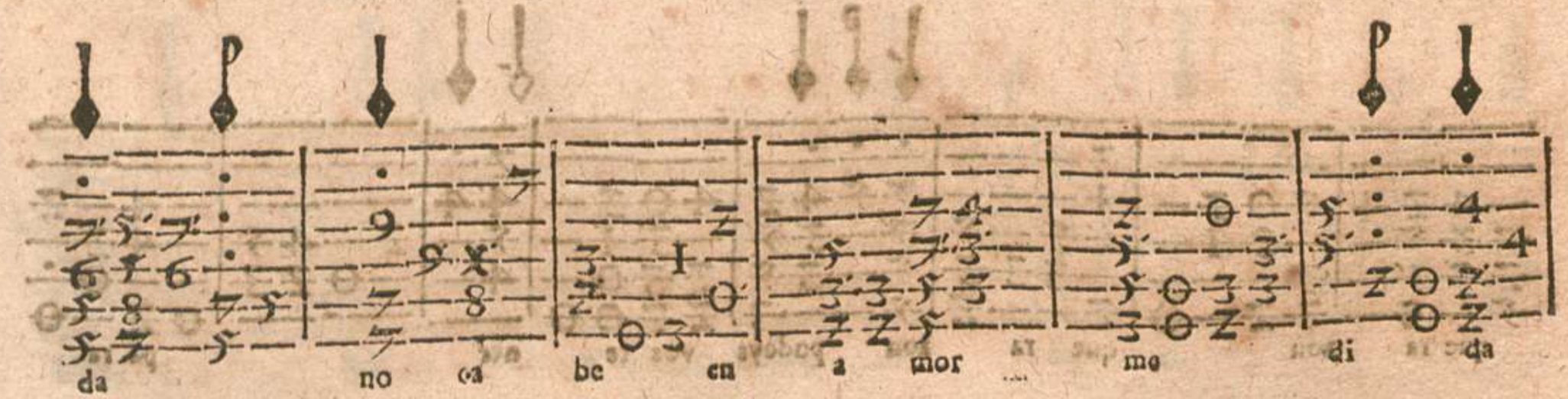

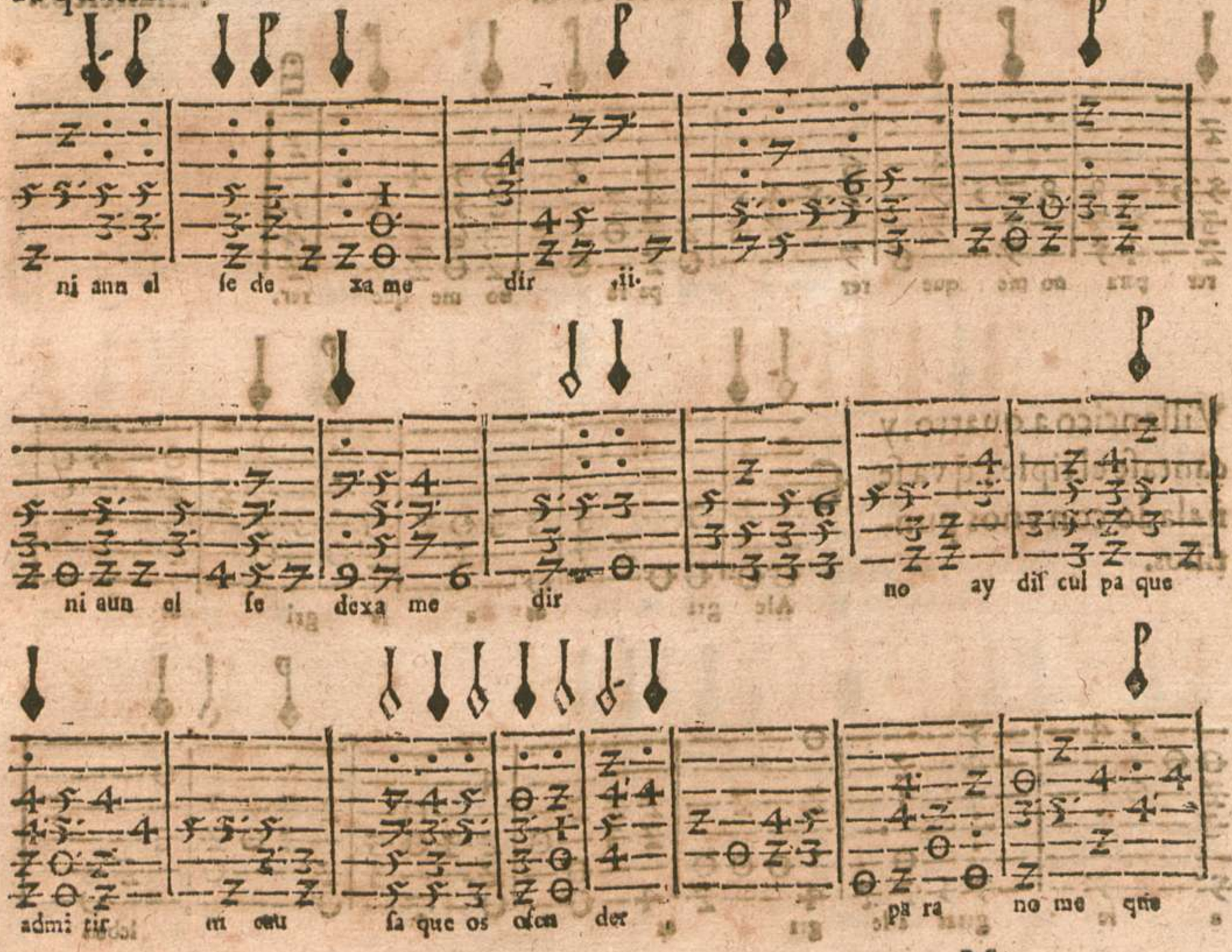
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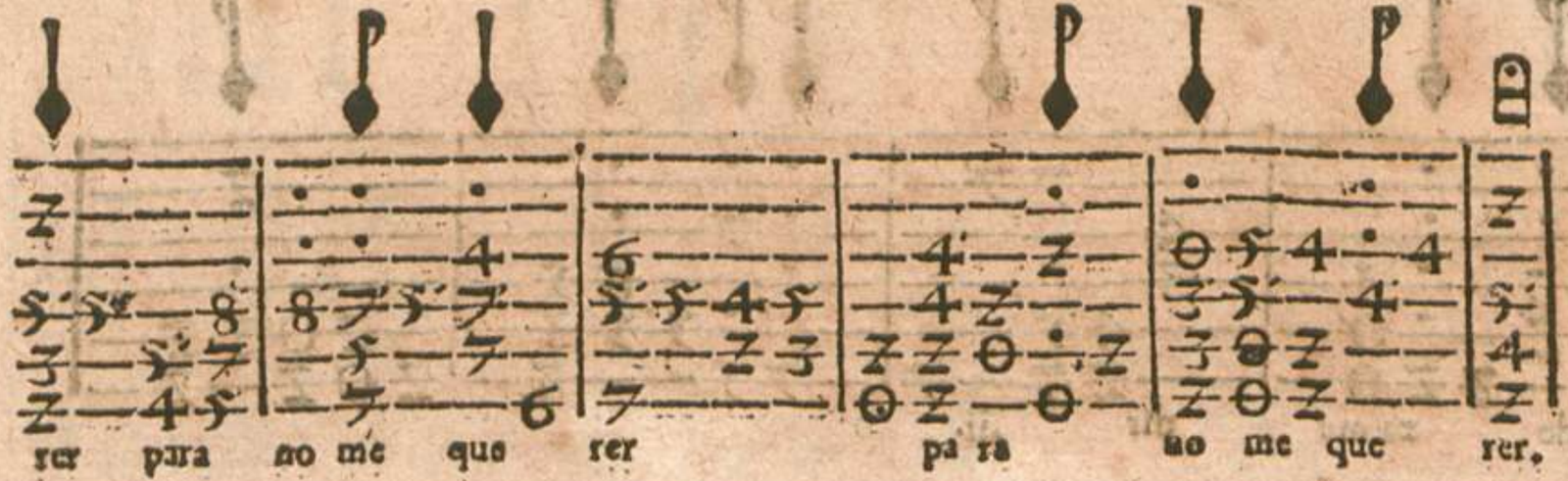

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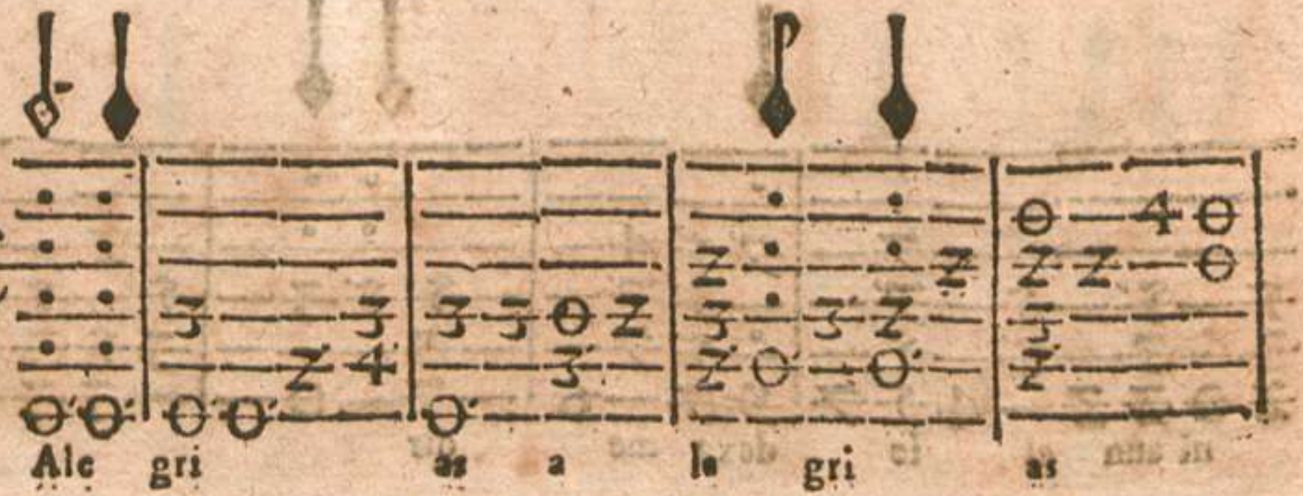

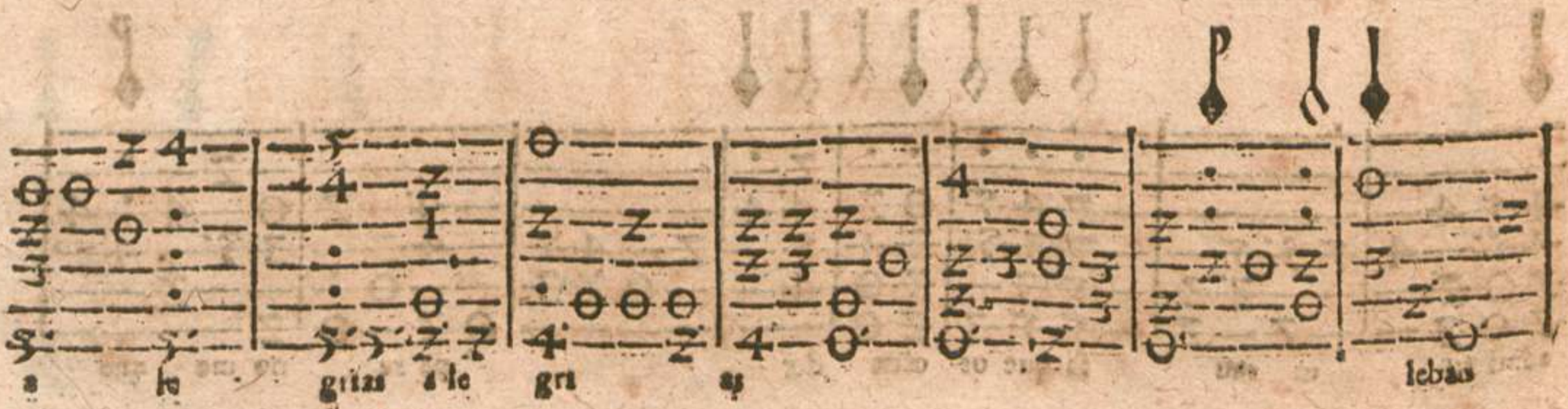

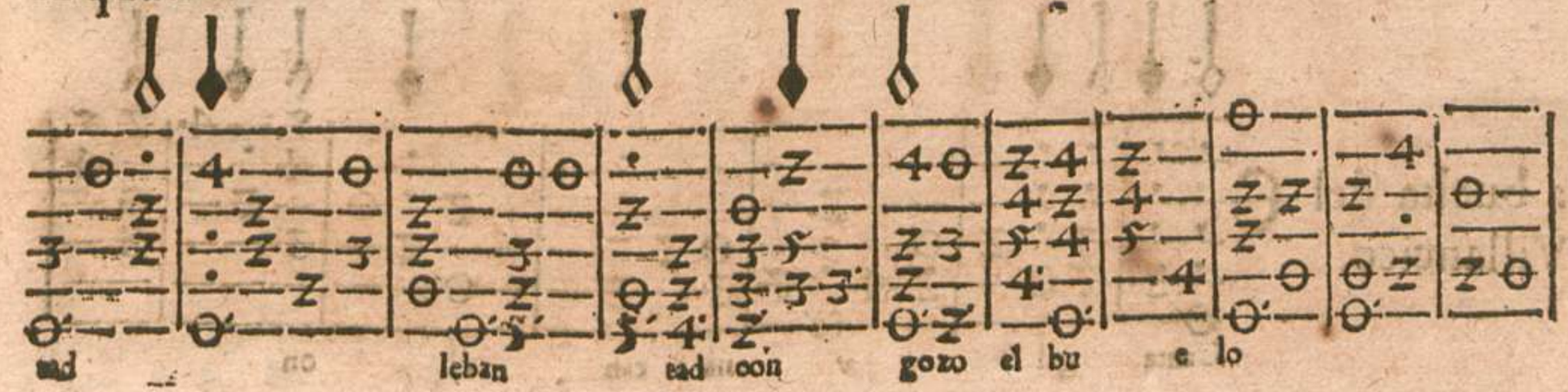
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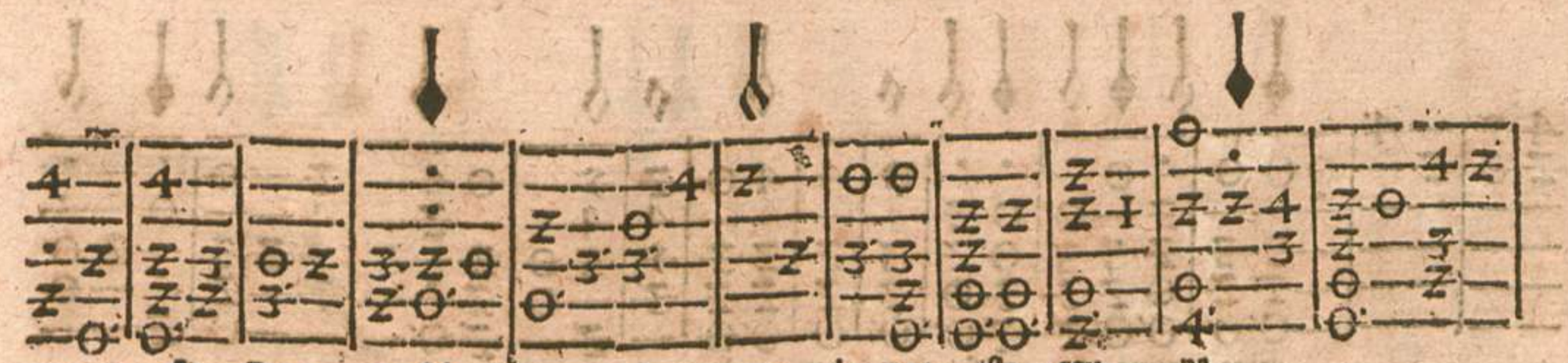
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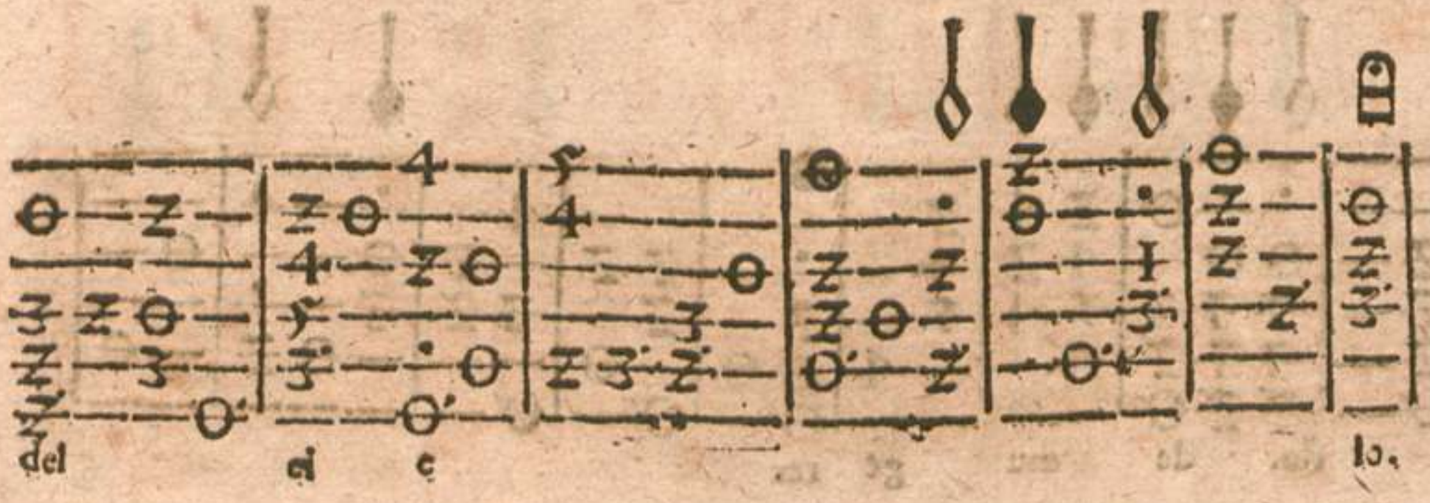
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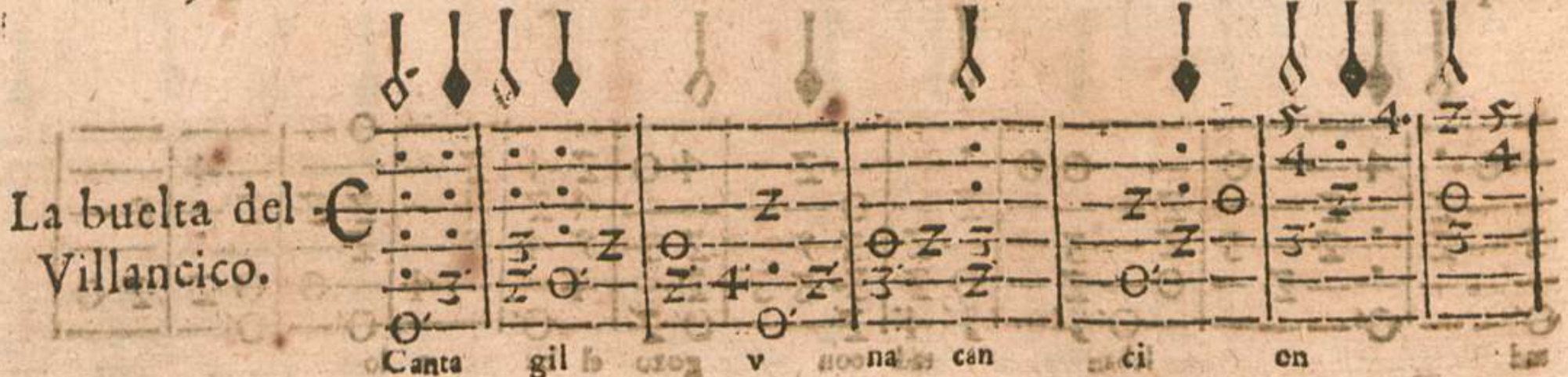
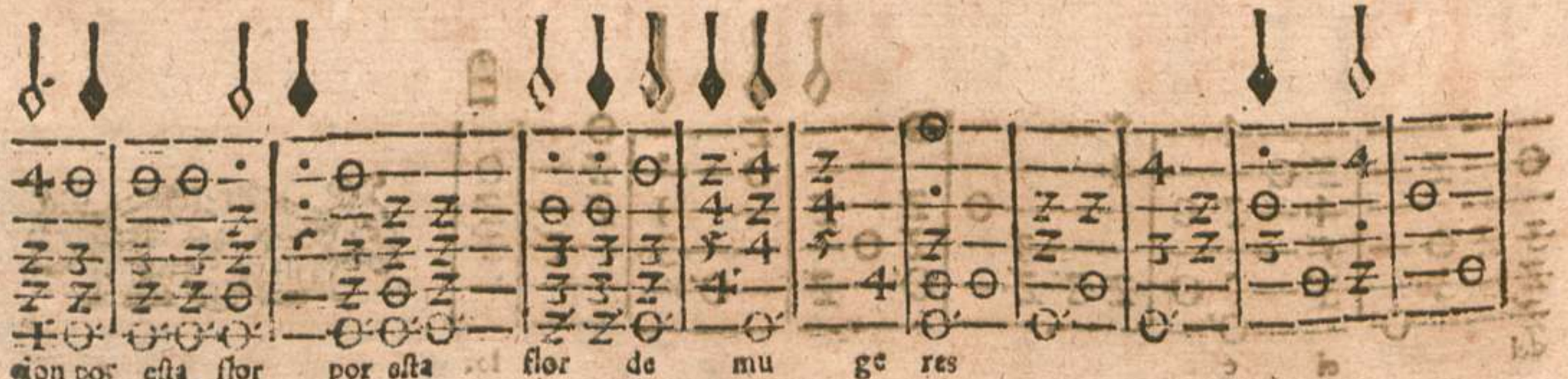
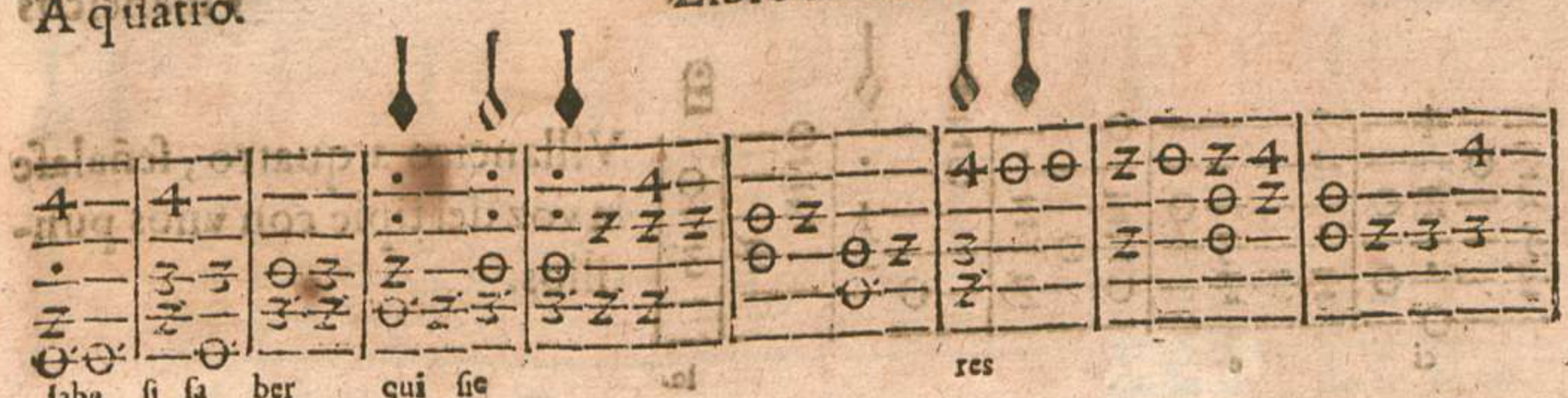
La buelta del Villancico.



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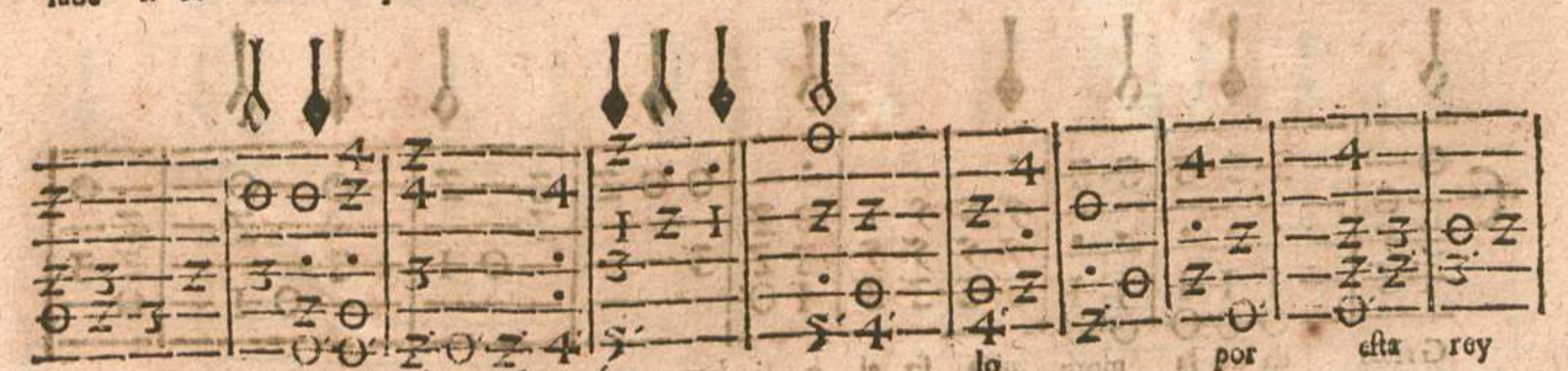
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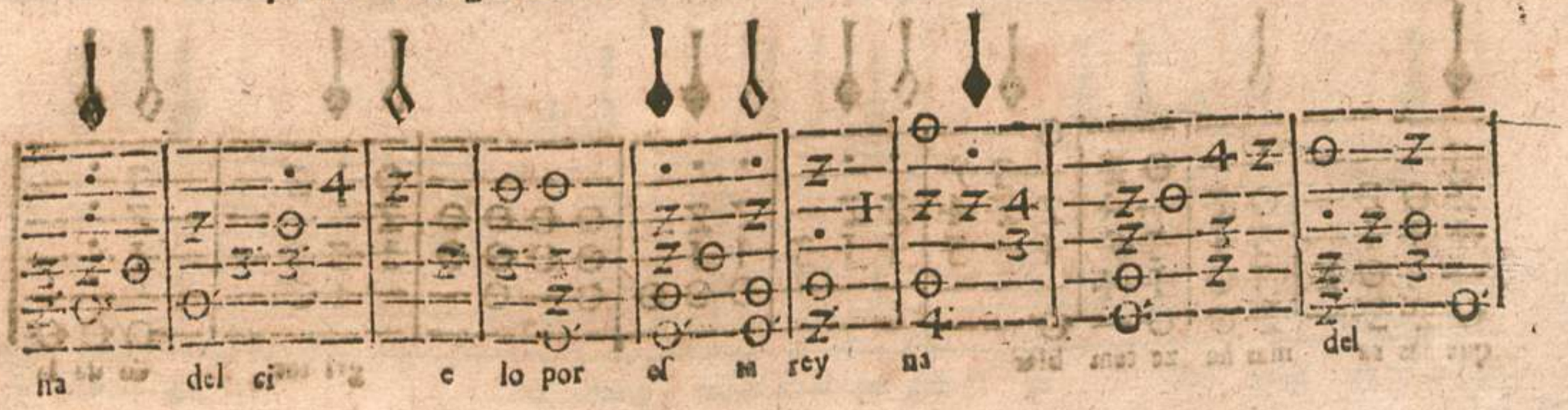
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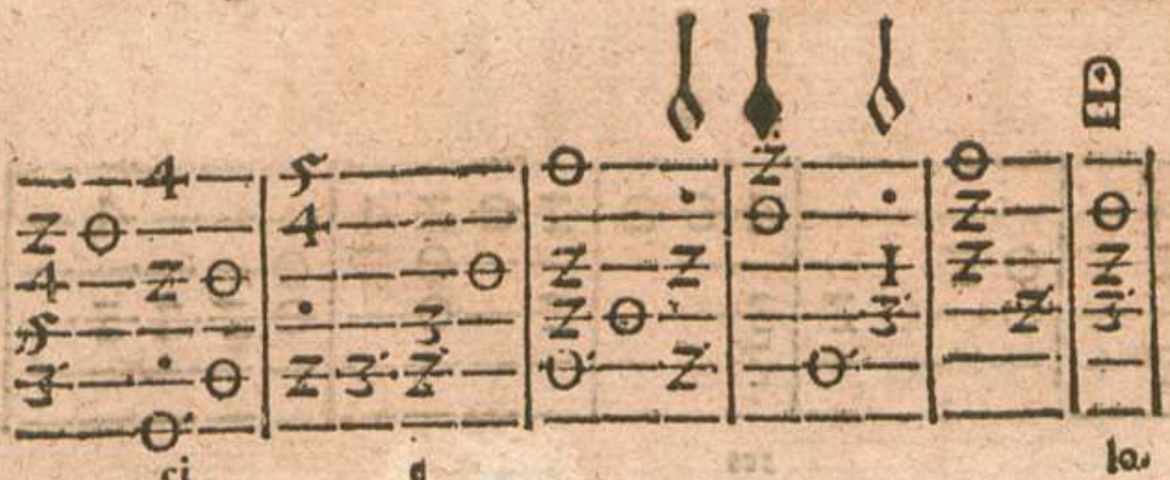

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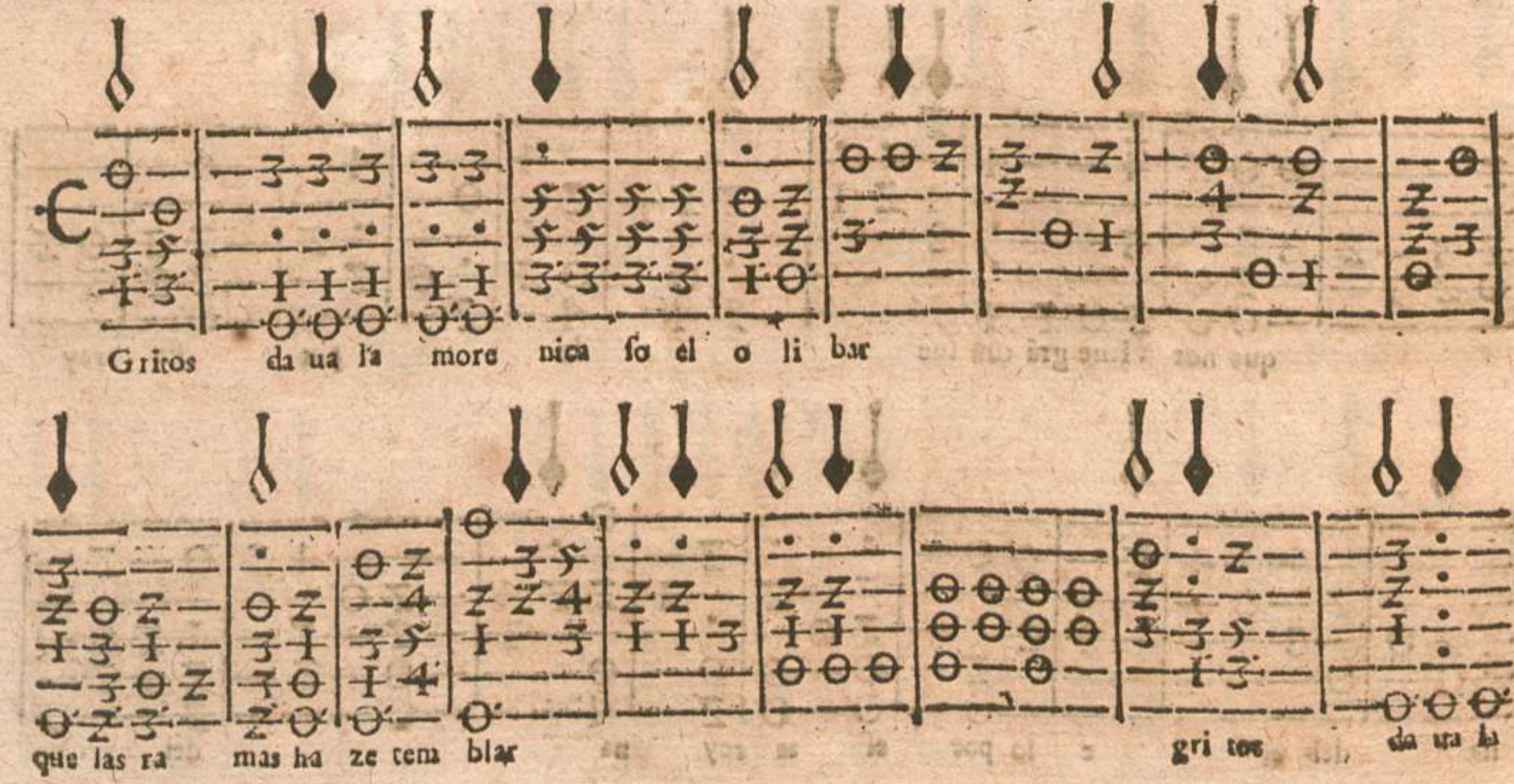

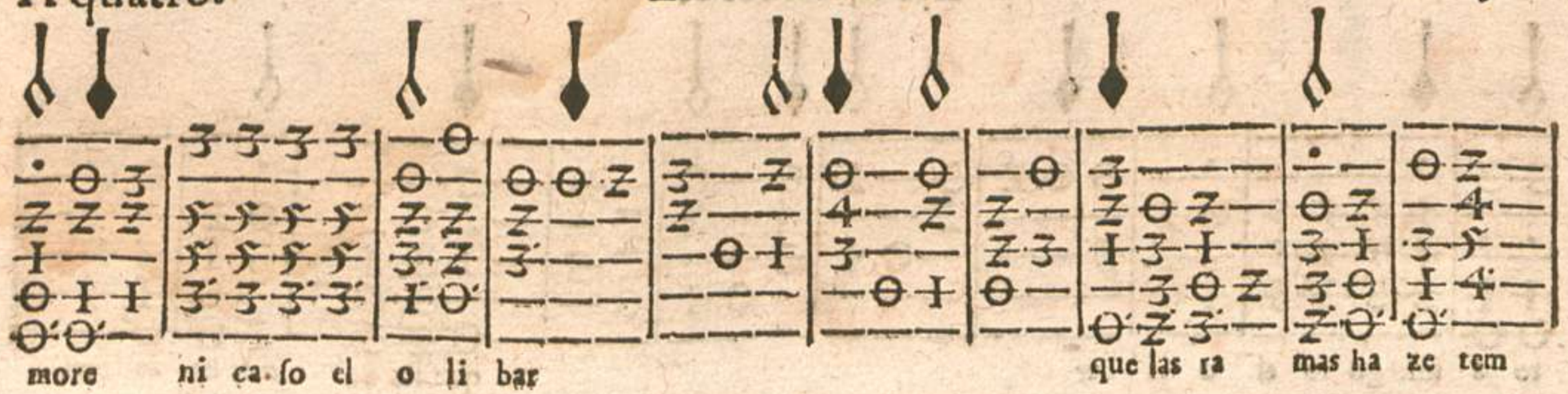
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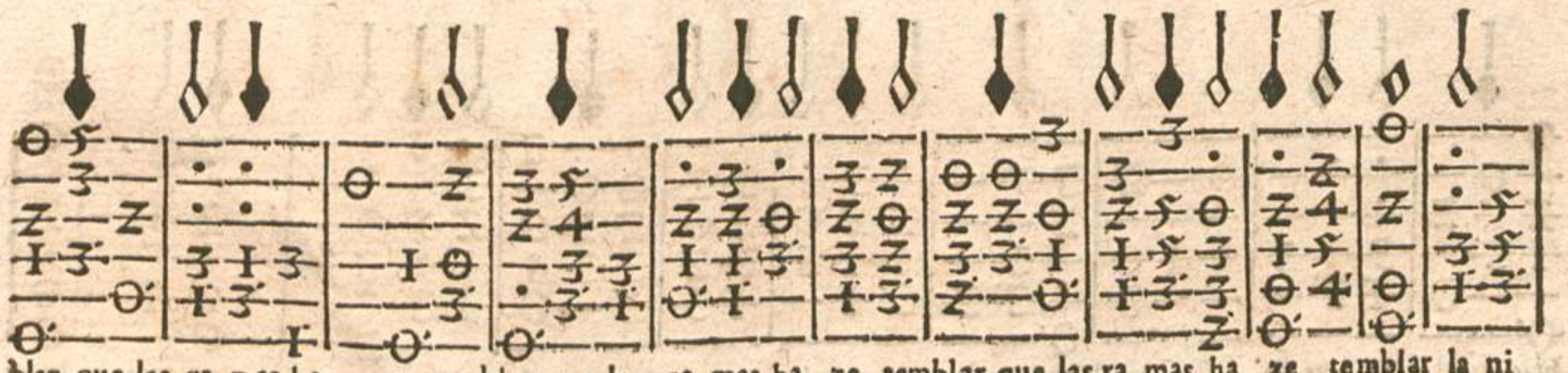
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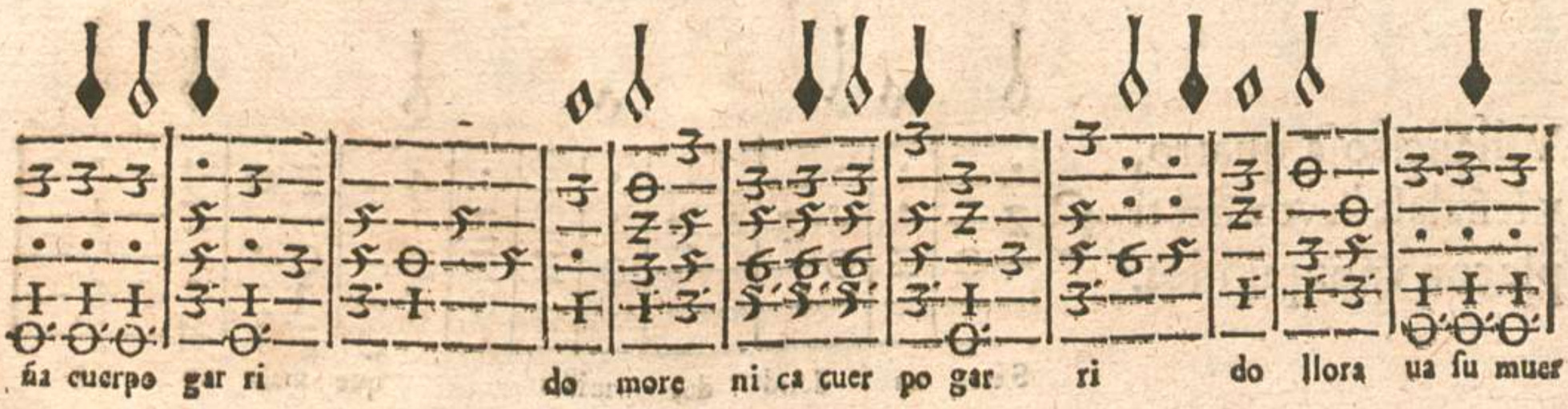
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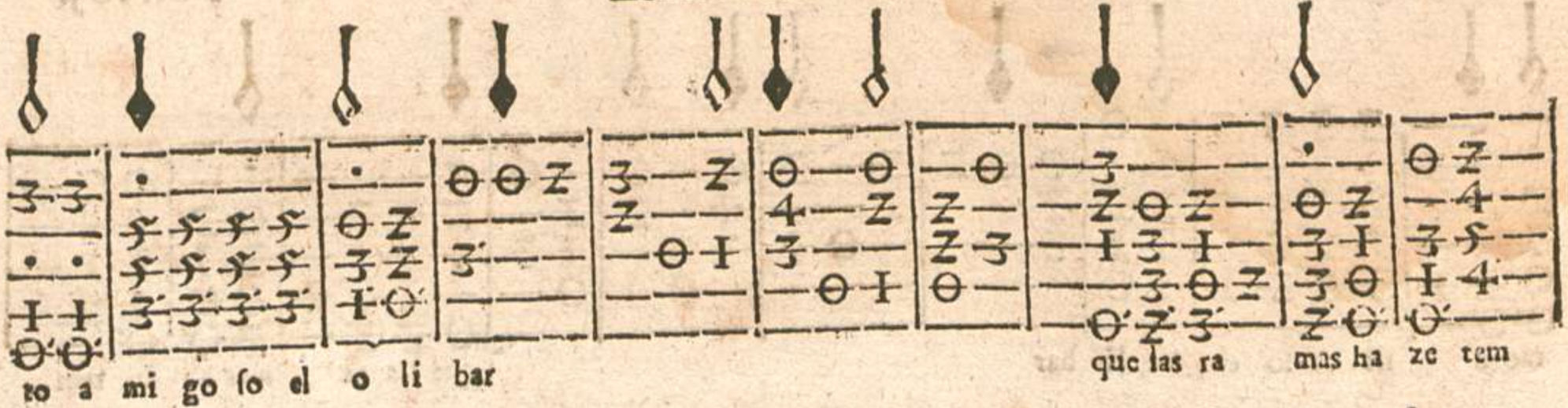

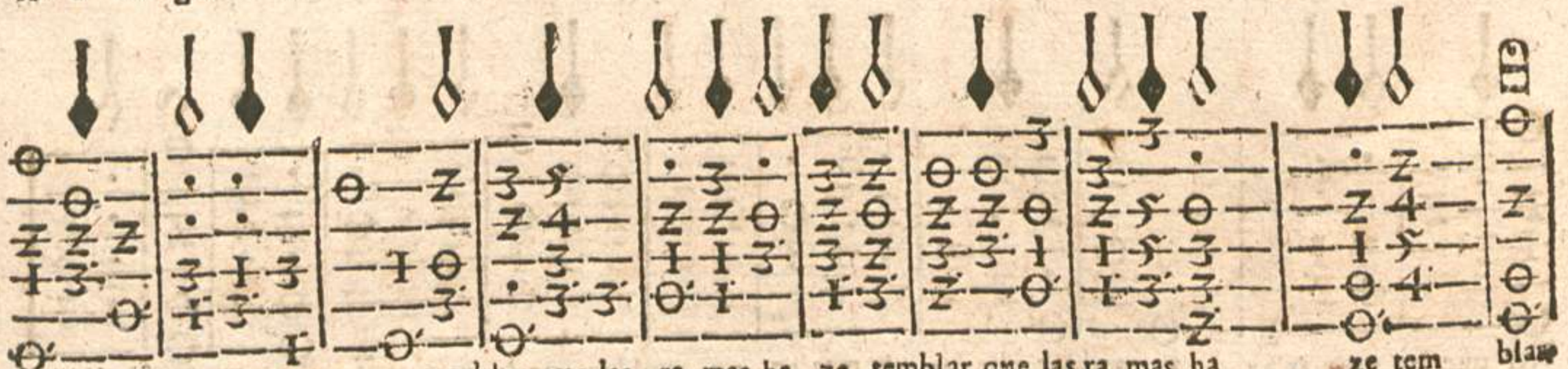

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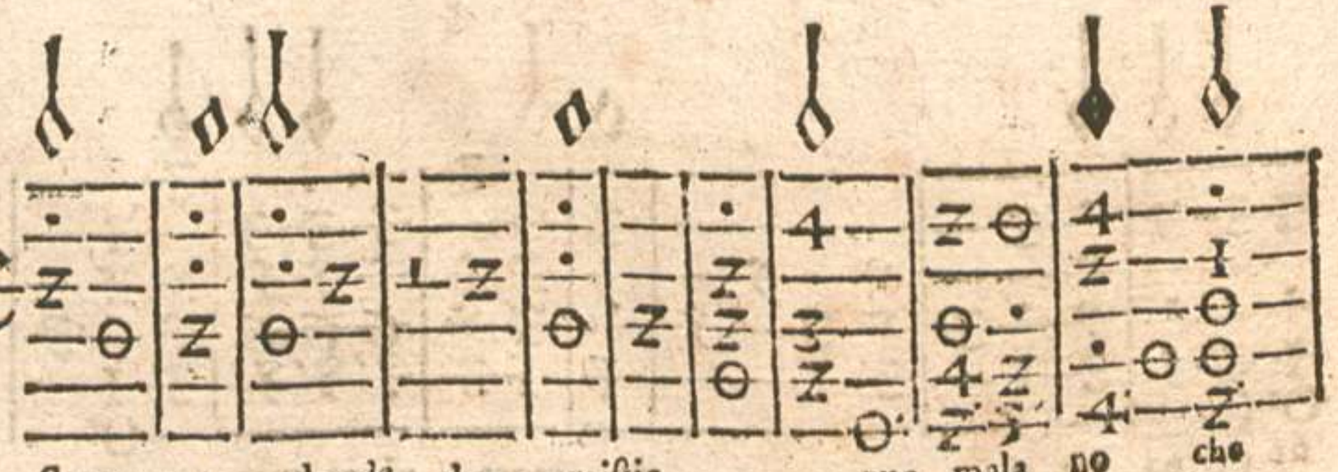

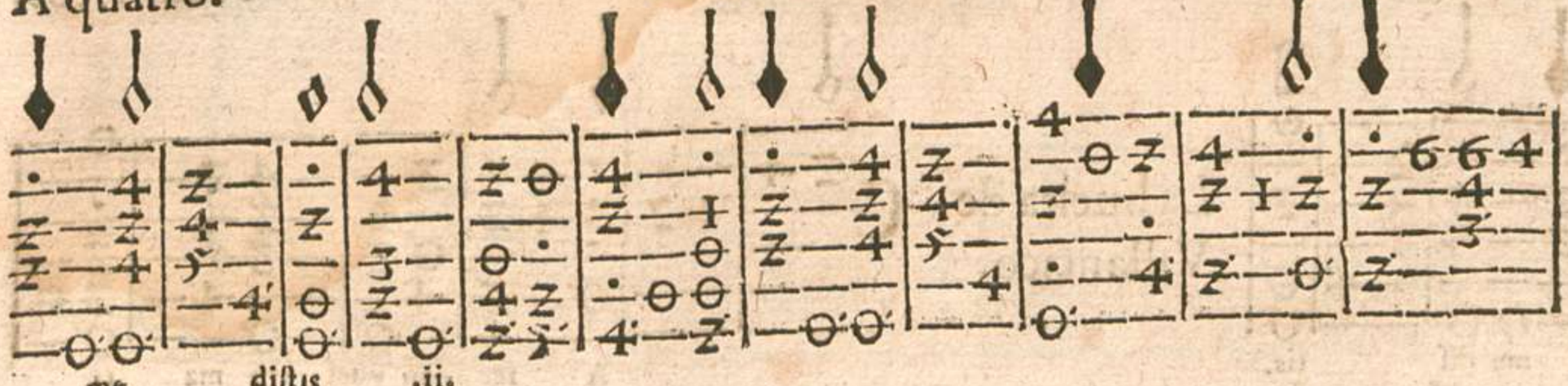
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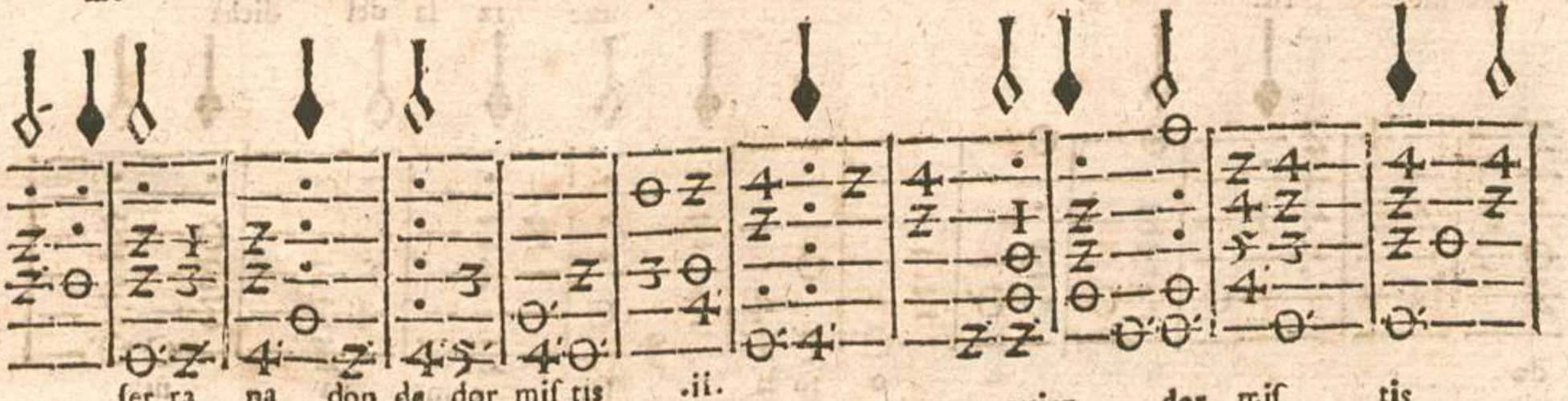
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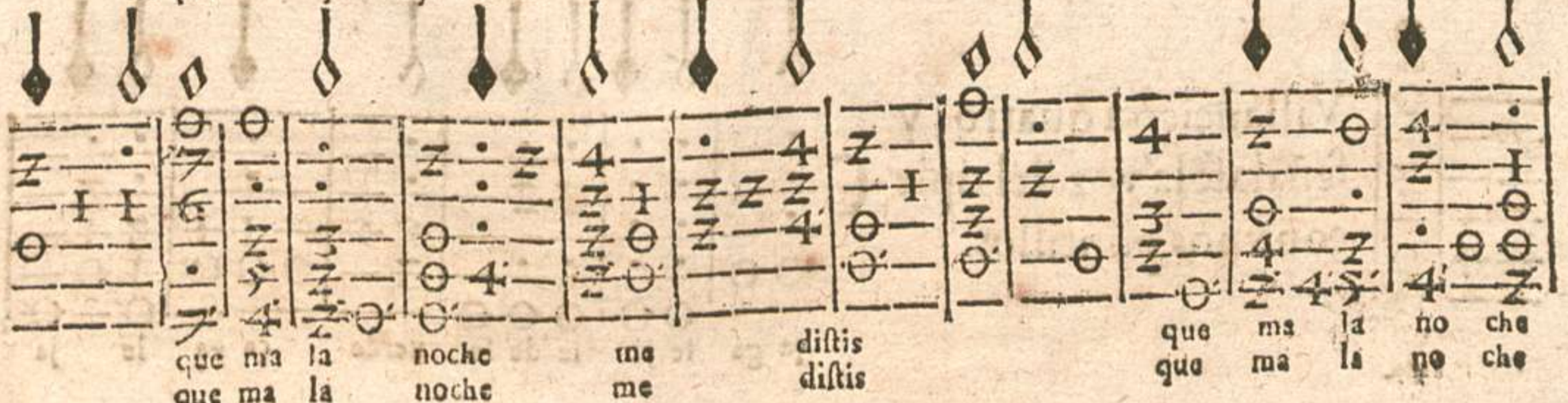
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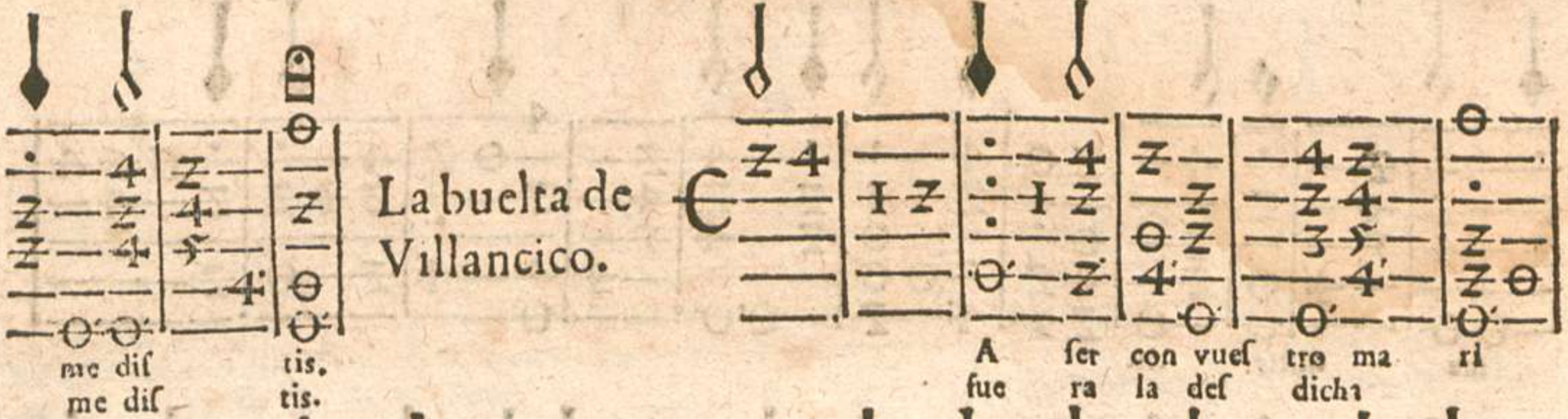
La buelta de Villancico.



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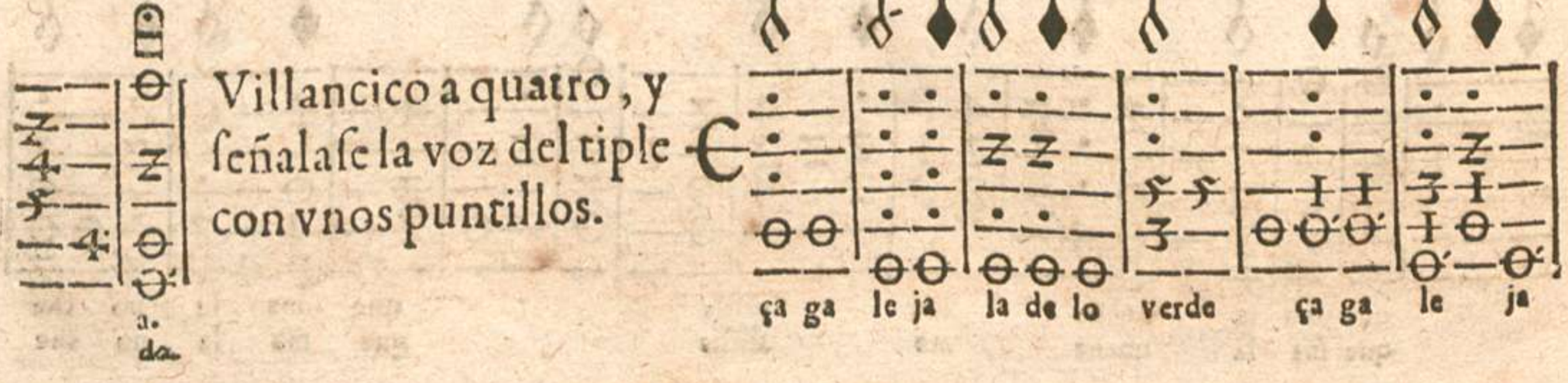

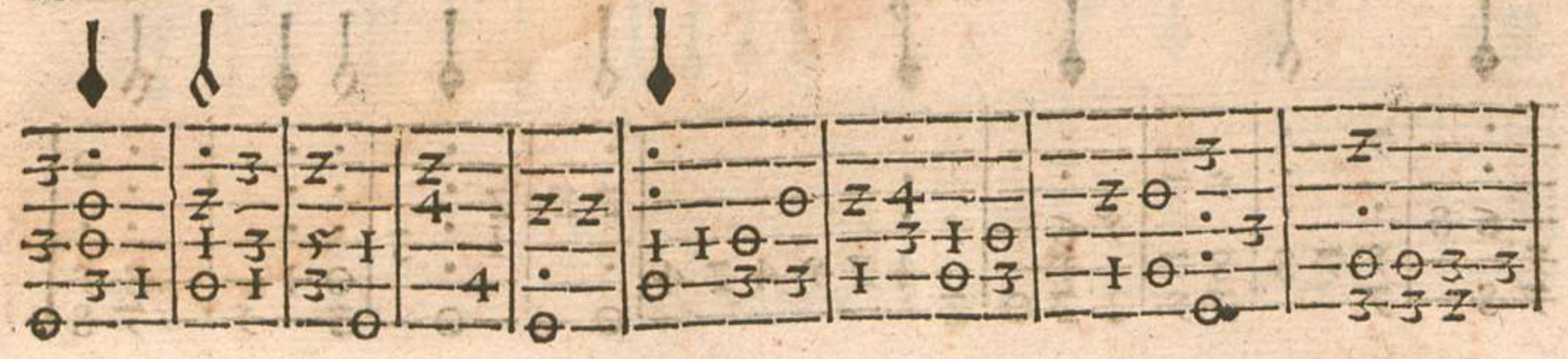

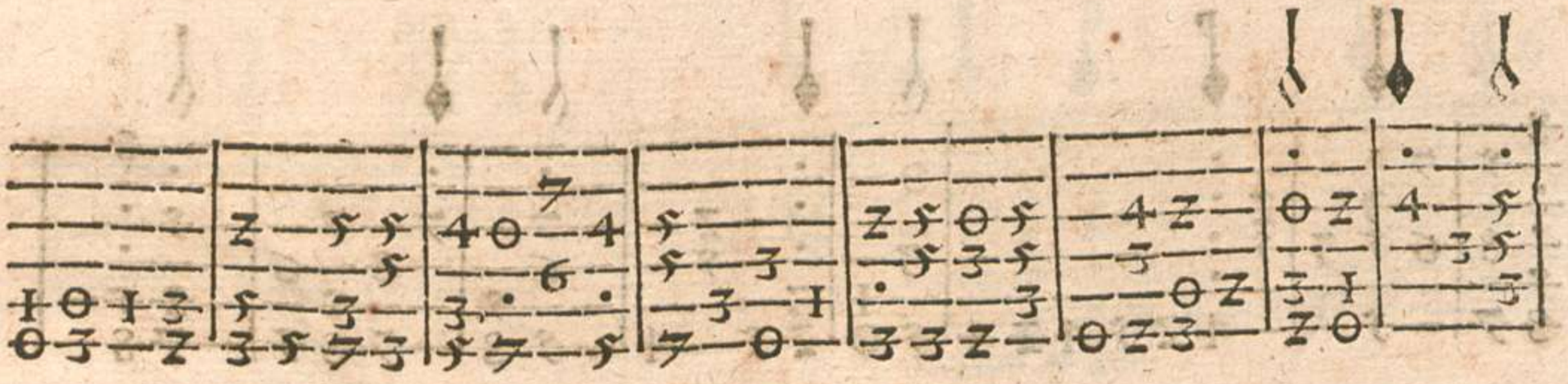

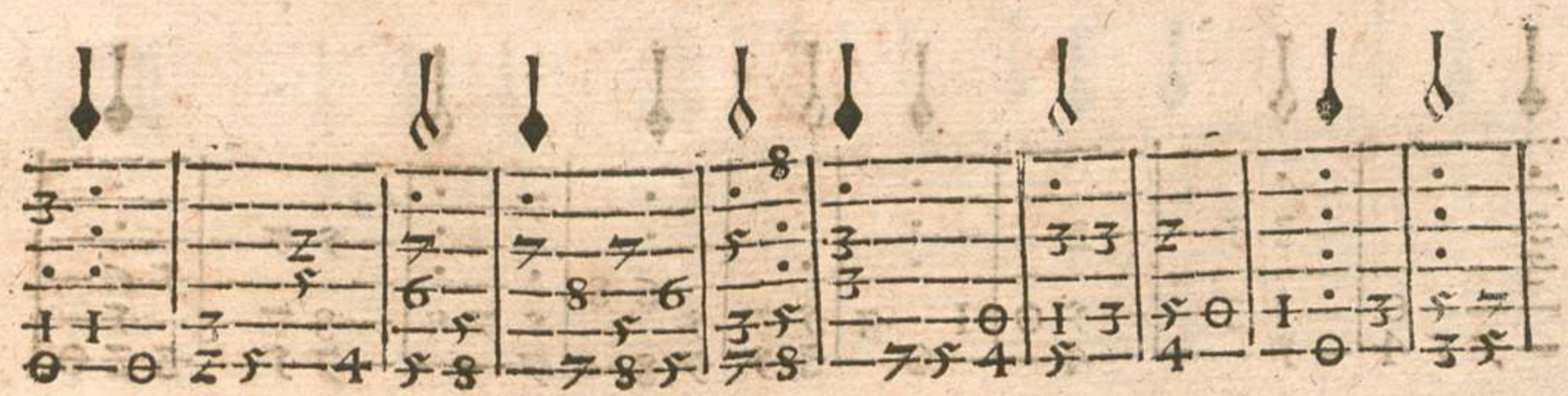

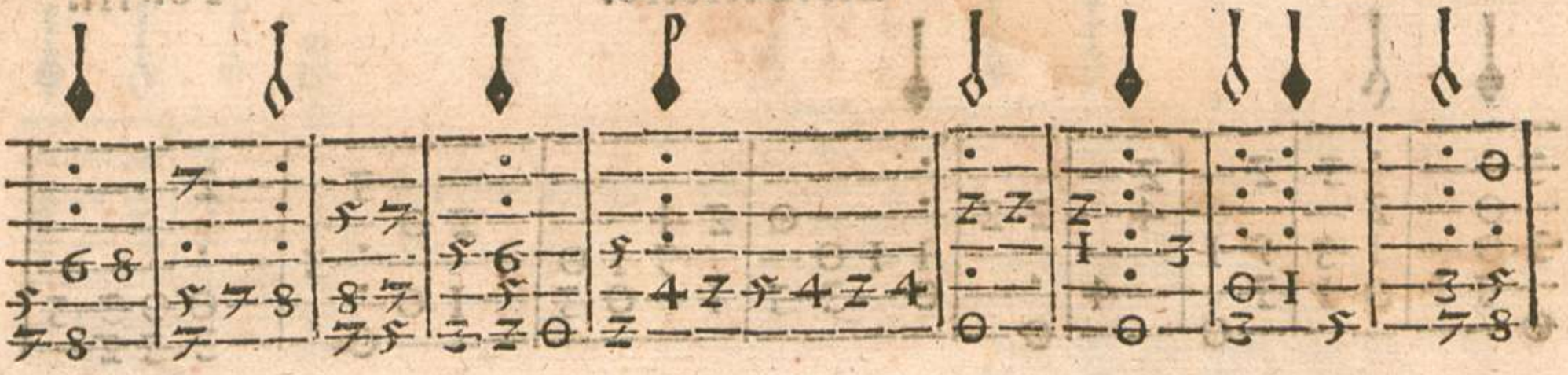

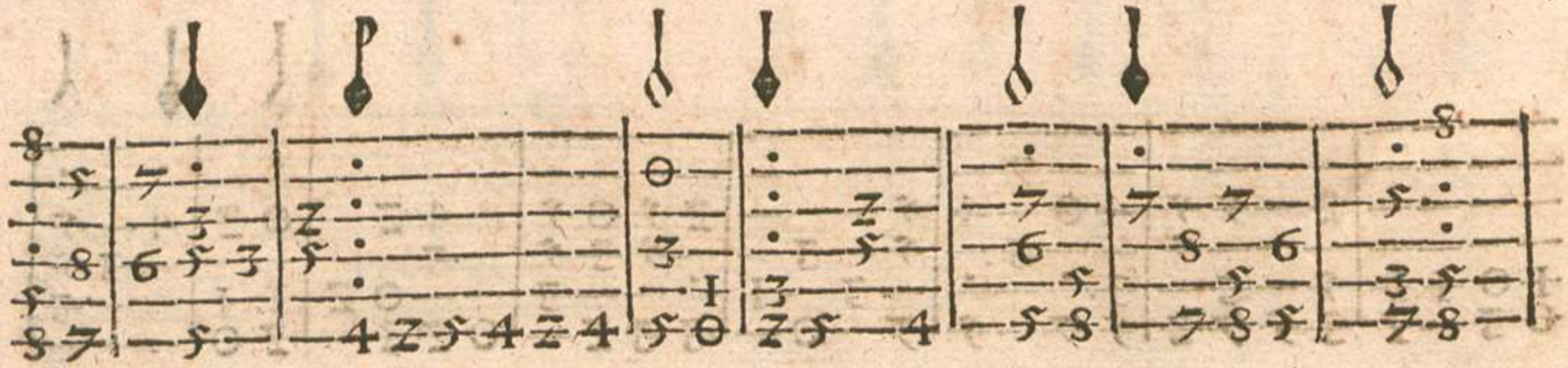

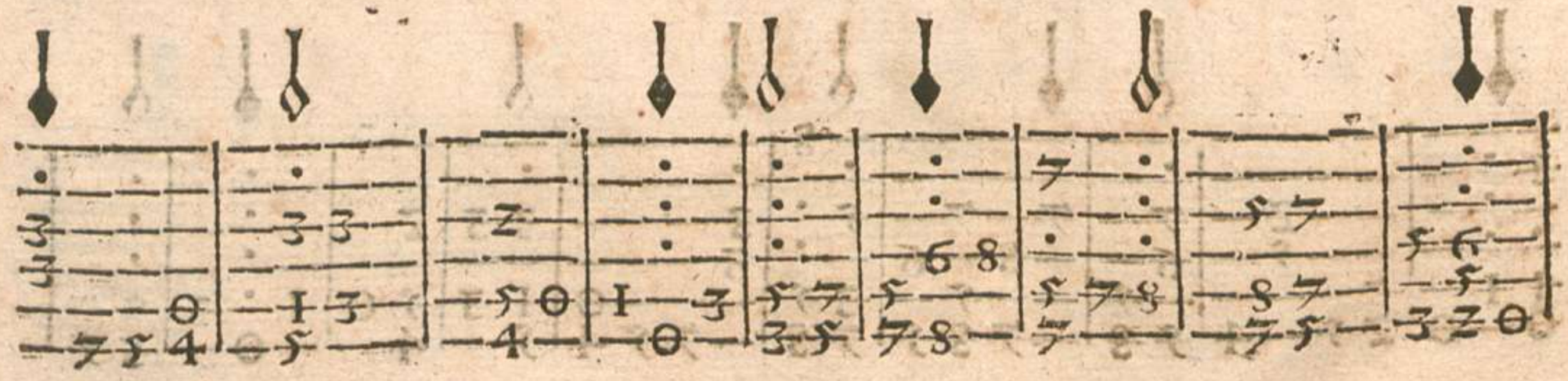

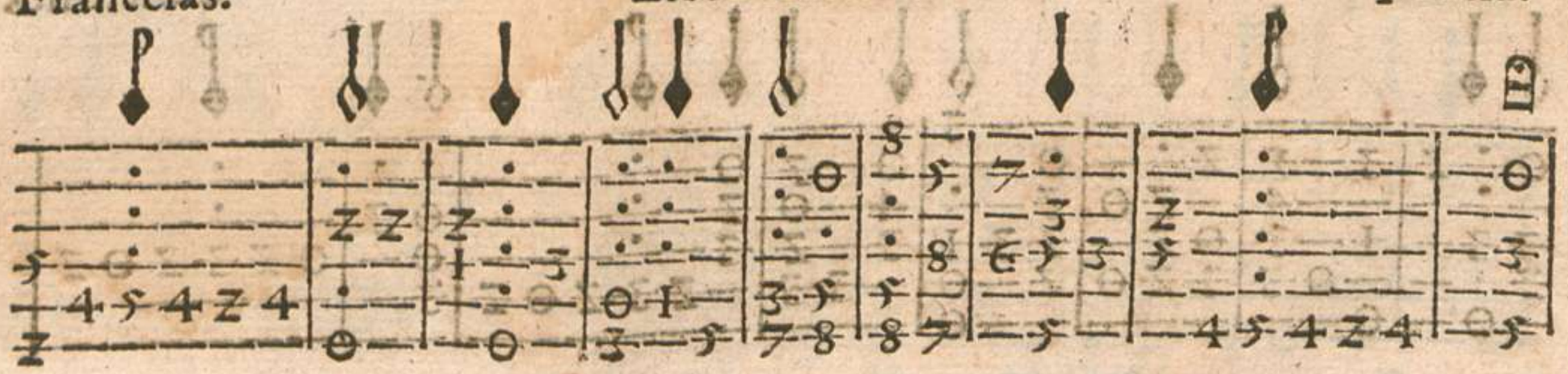

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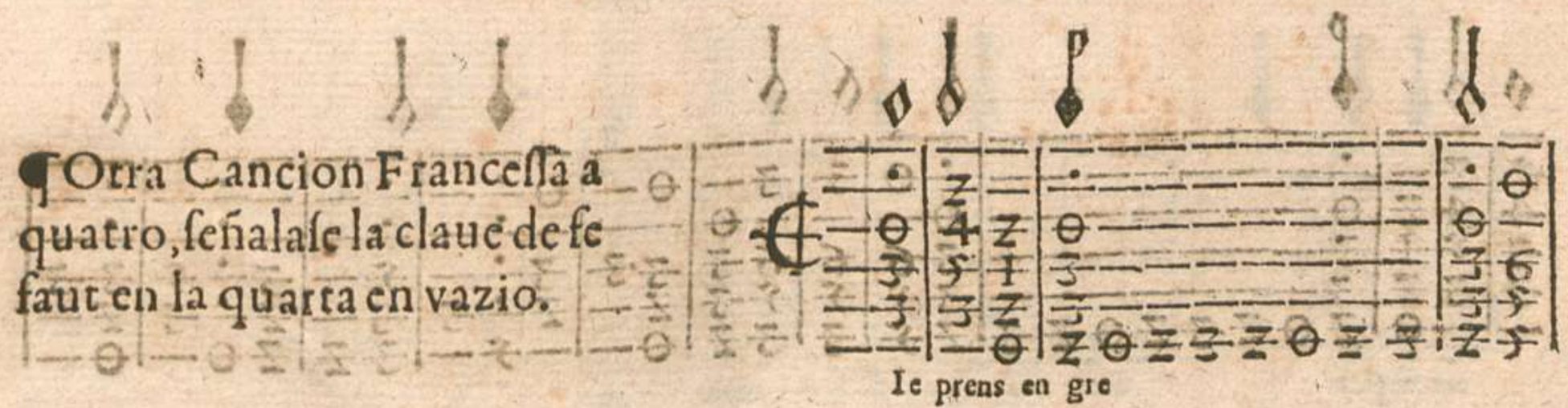

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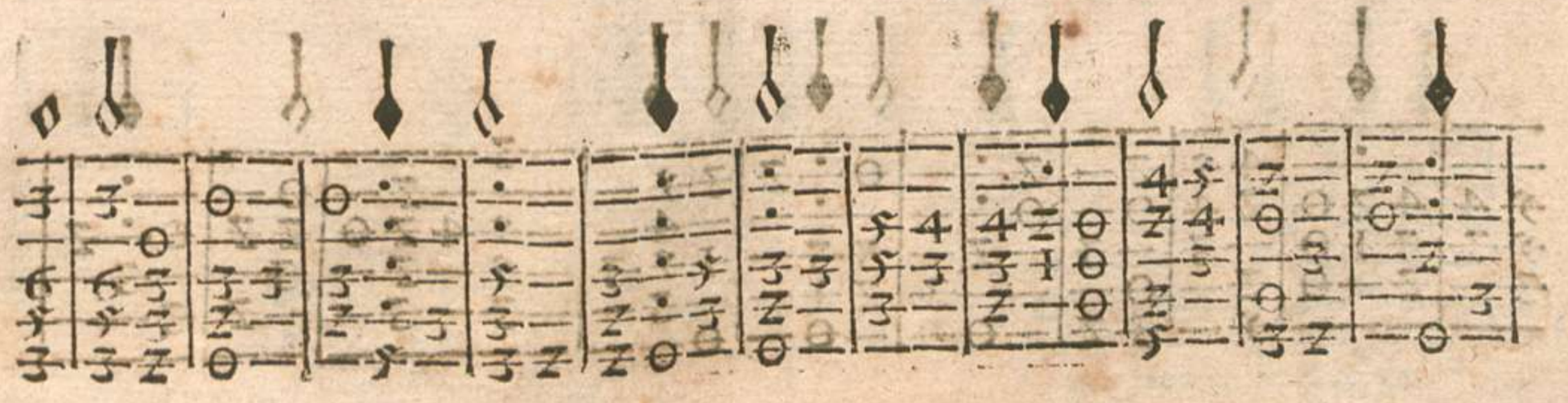

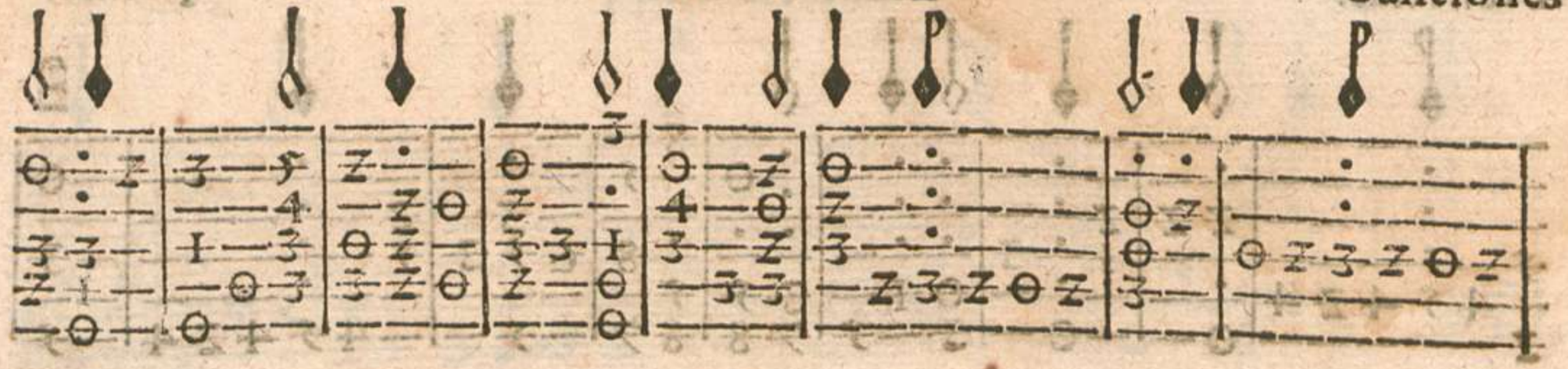

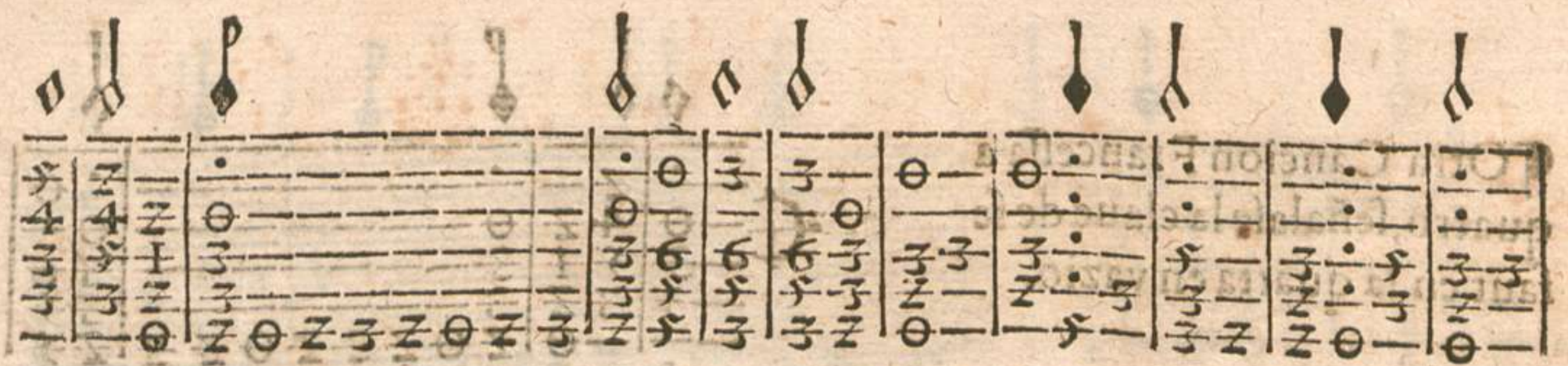

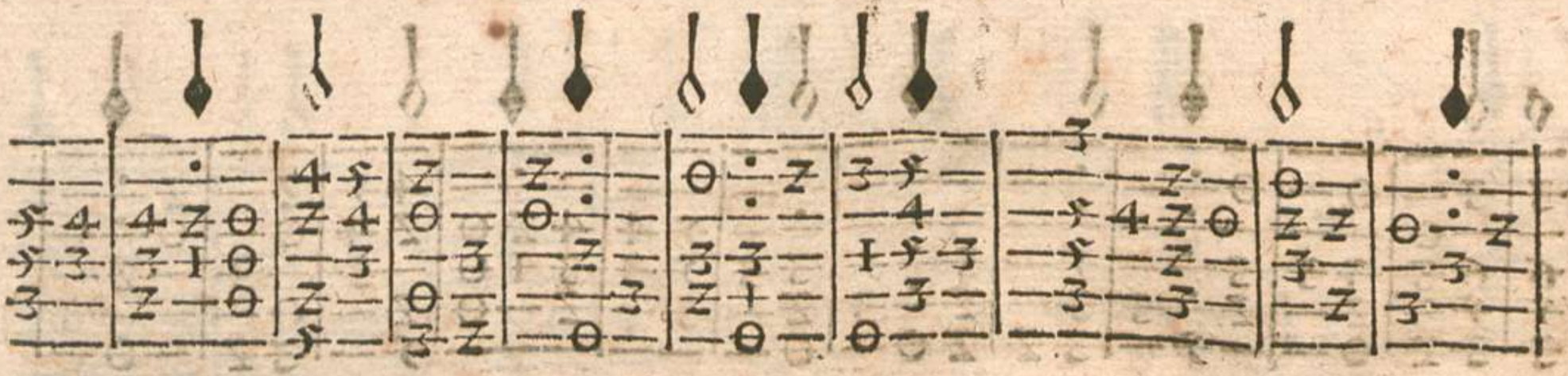

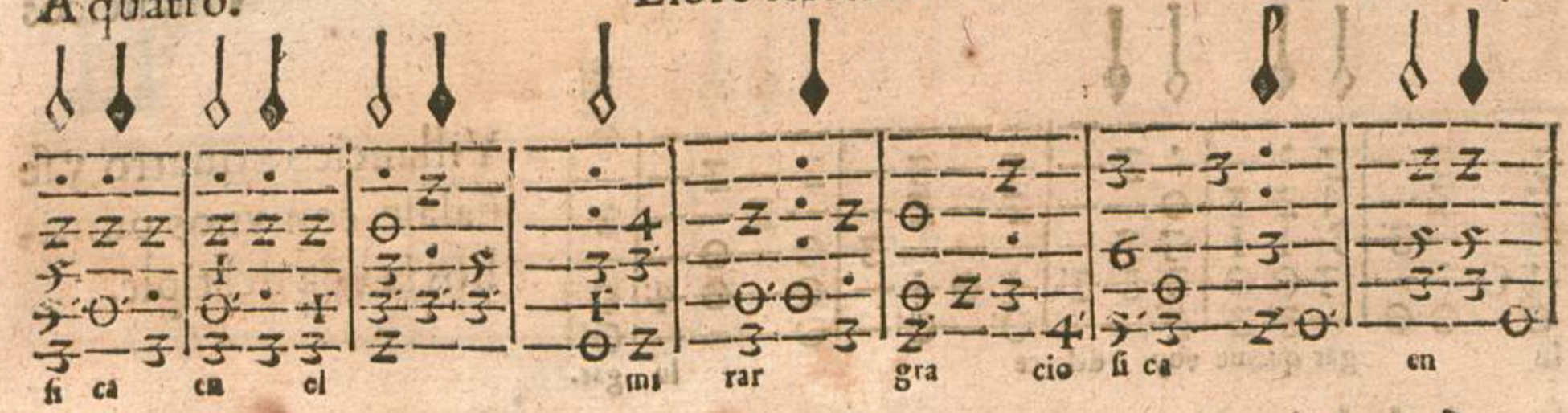
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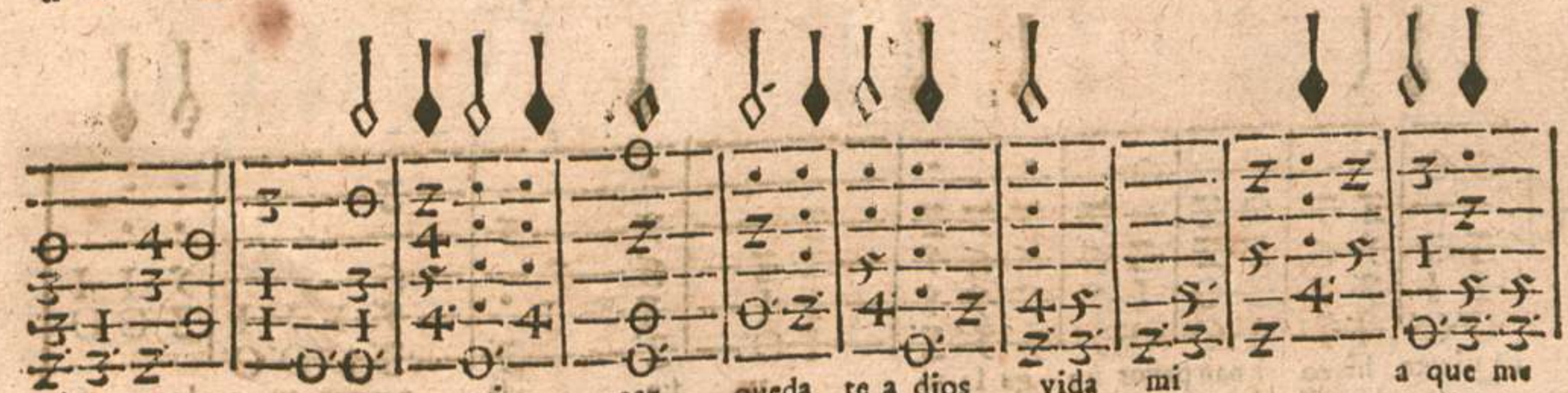
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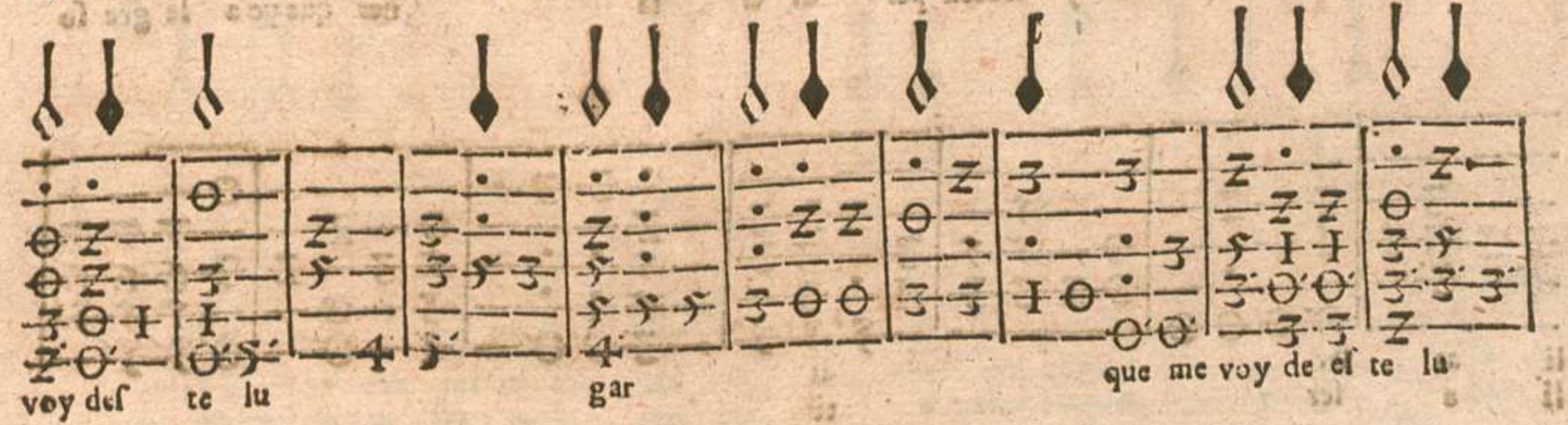
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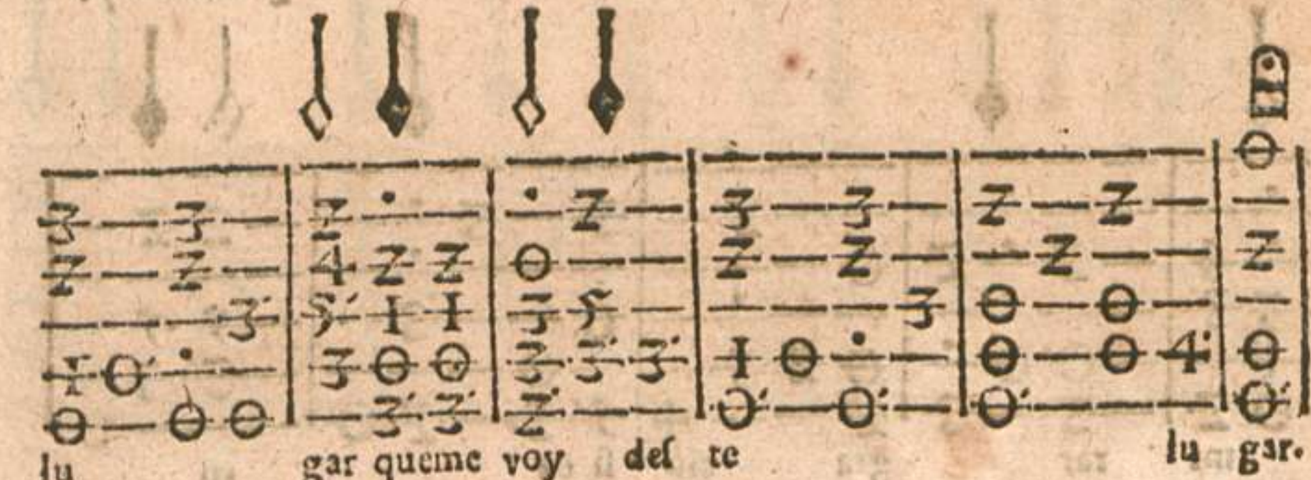
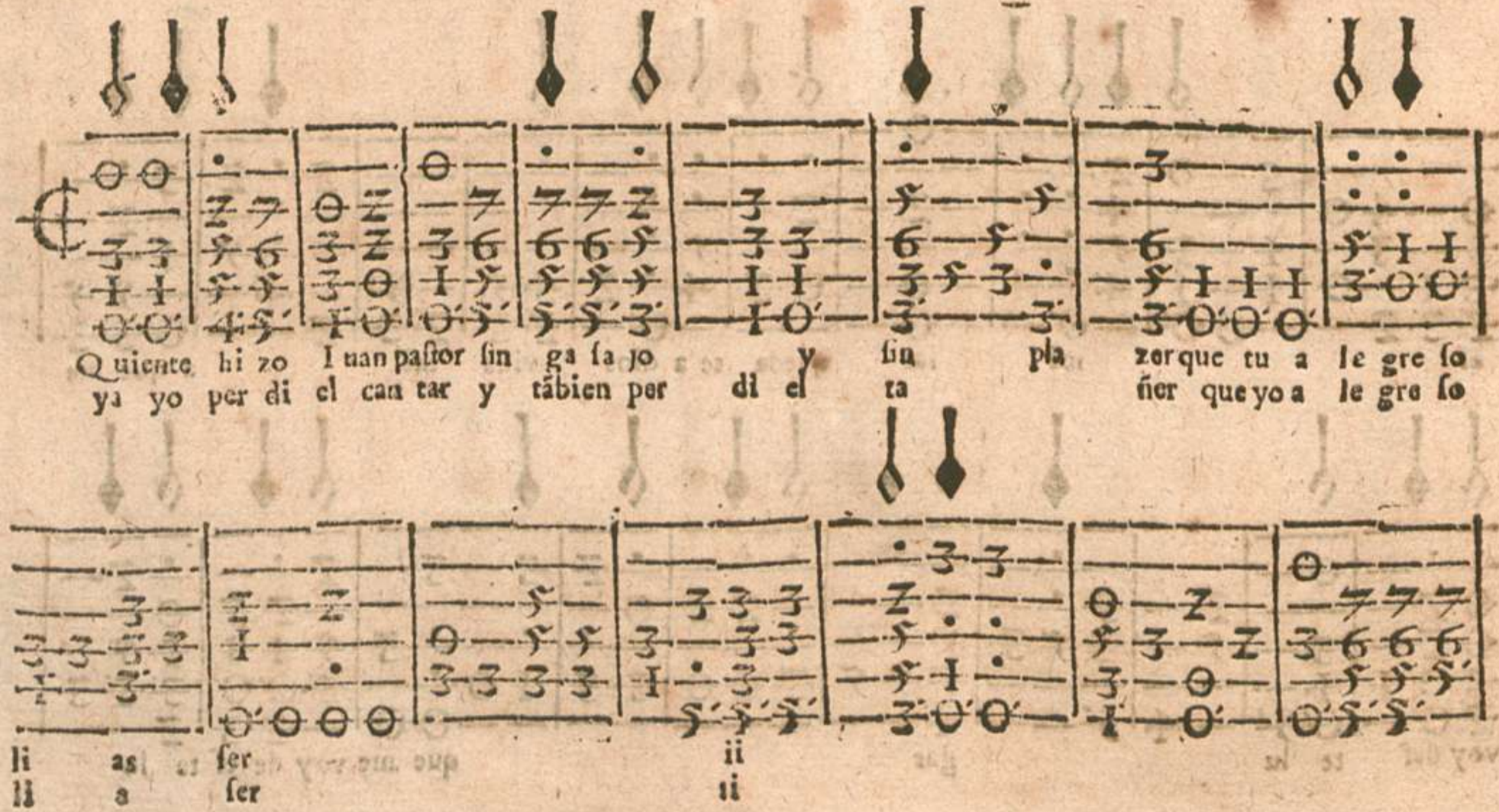
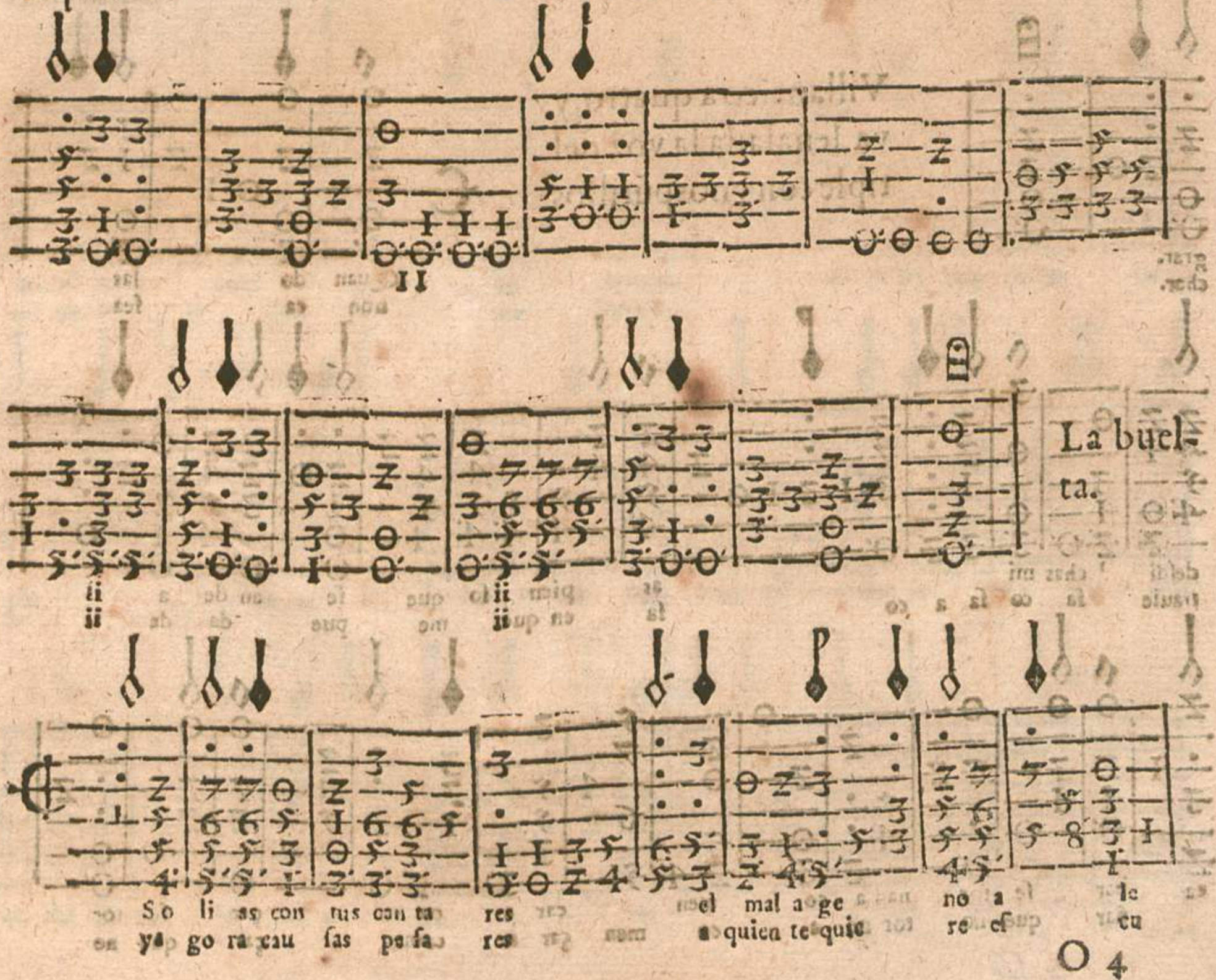
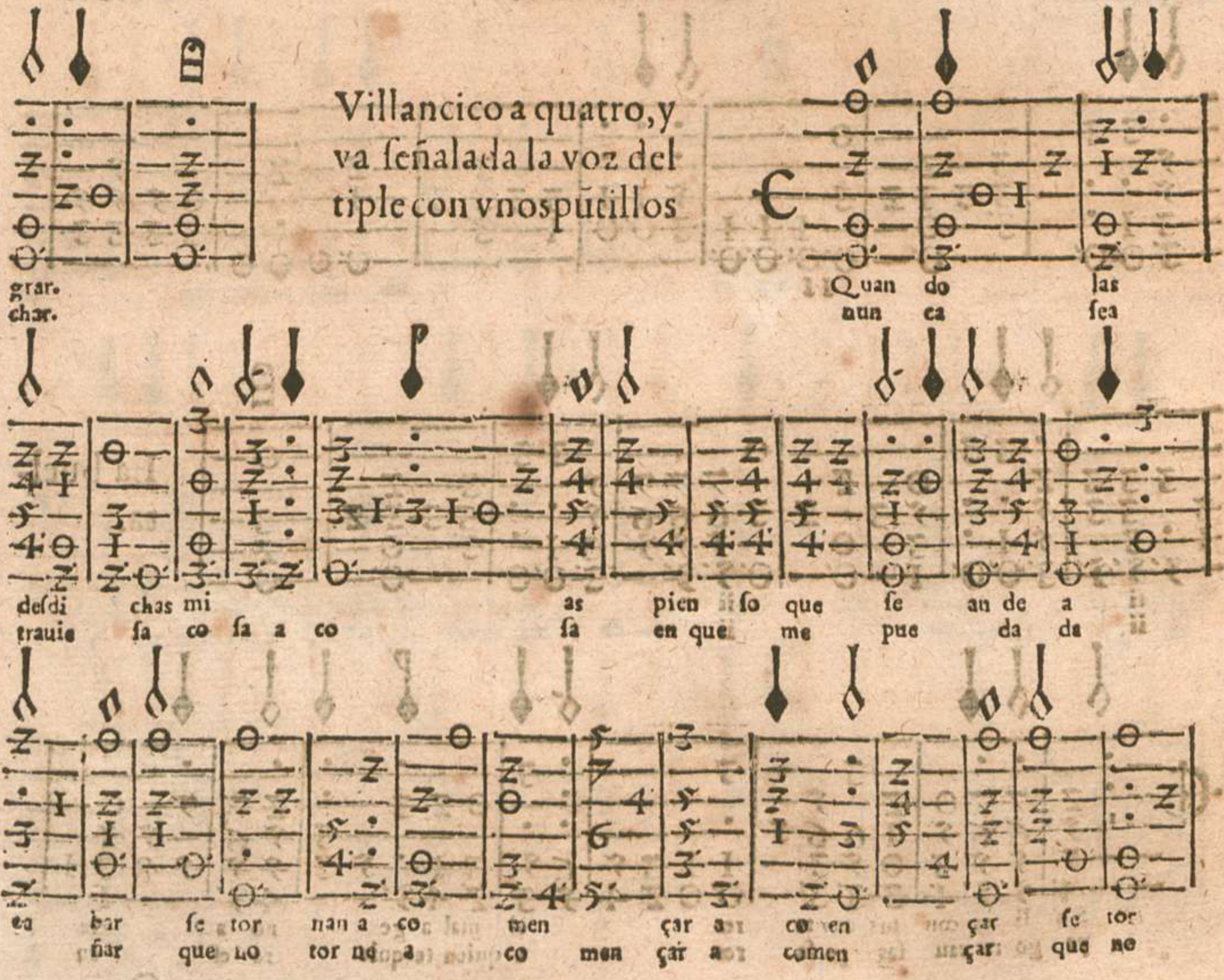
Villancico a quatro, y ſeñalaſe con vnos puntillos la voz del tiple.






La buel-
ta.
So li as con tus can ta res
ya go ra cau sas pe sa res
el mal a ge
a quien te quie
no a
re el
le
cu

Villancico a quatro, y va señalada la voz del tiple con vnos pũtillos



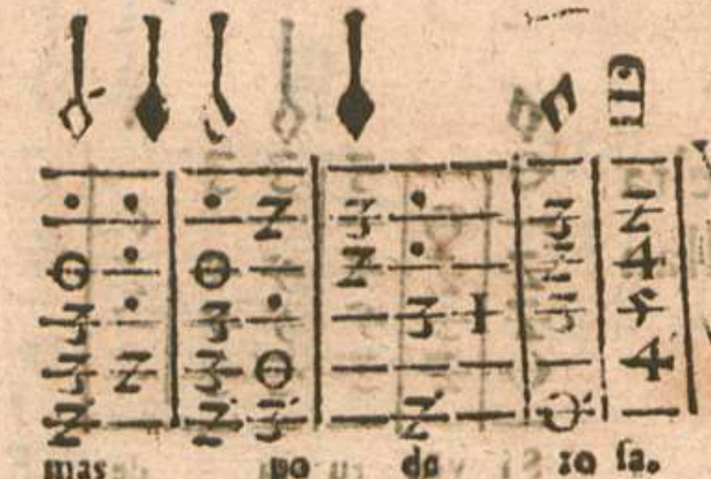
La buelta del villancico,

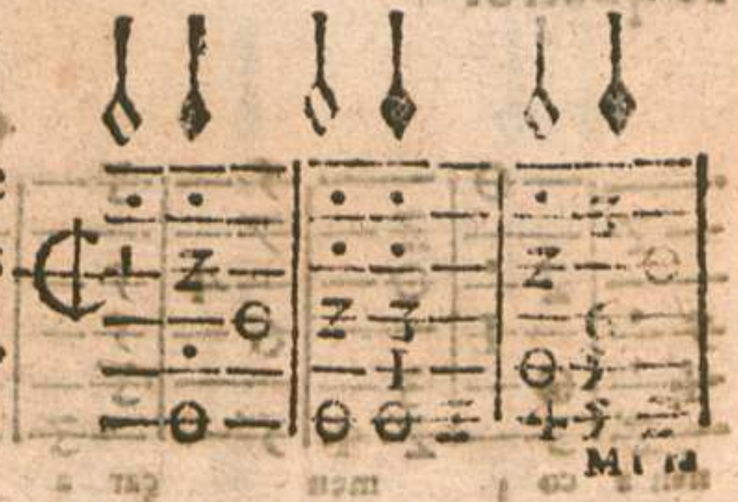
nan a co men çar a co mençar. Si ven tu ra de
tor ne a co men çar a co mençar.

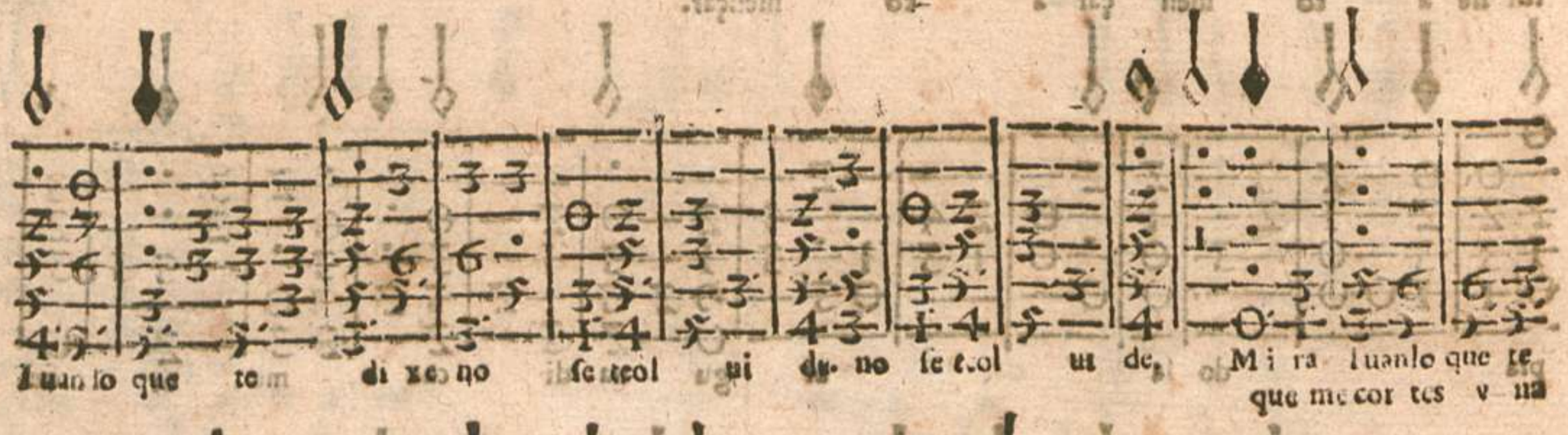
pia do sa al gu na di cha me or de

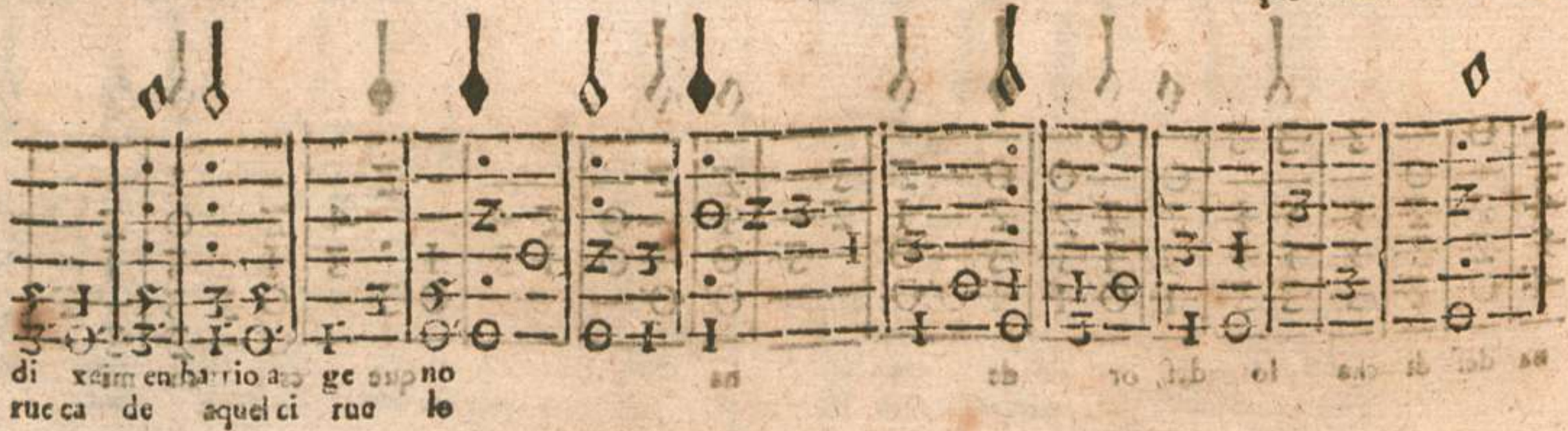
na des di cha lo des or de na que es ch mi

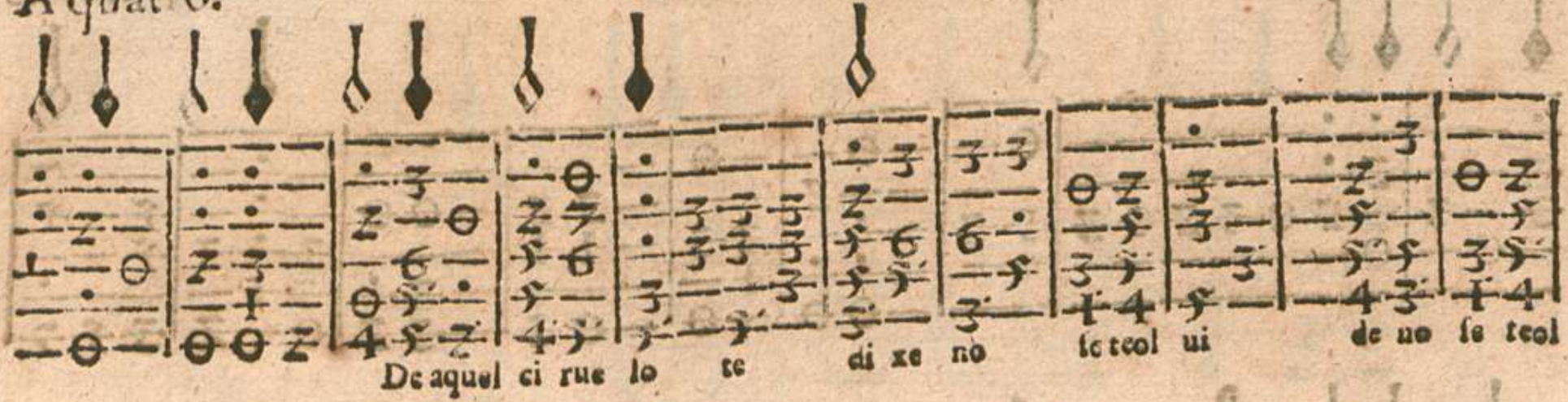
Villancico a quatro, y ſe
halaſe con vnos pũtillos
vn tiple de dos que ay.

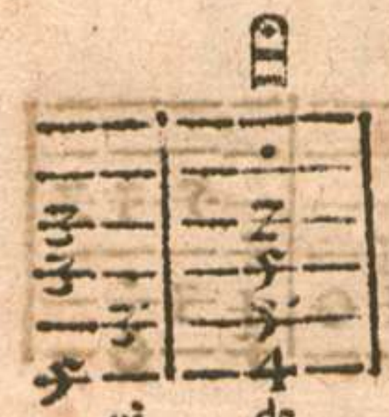




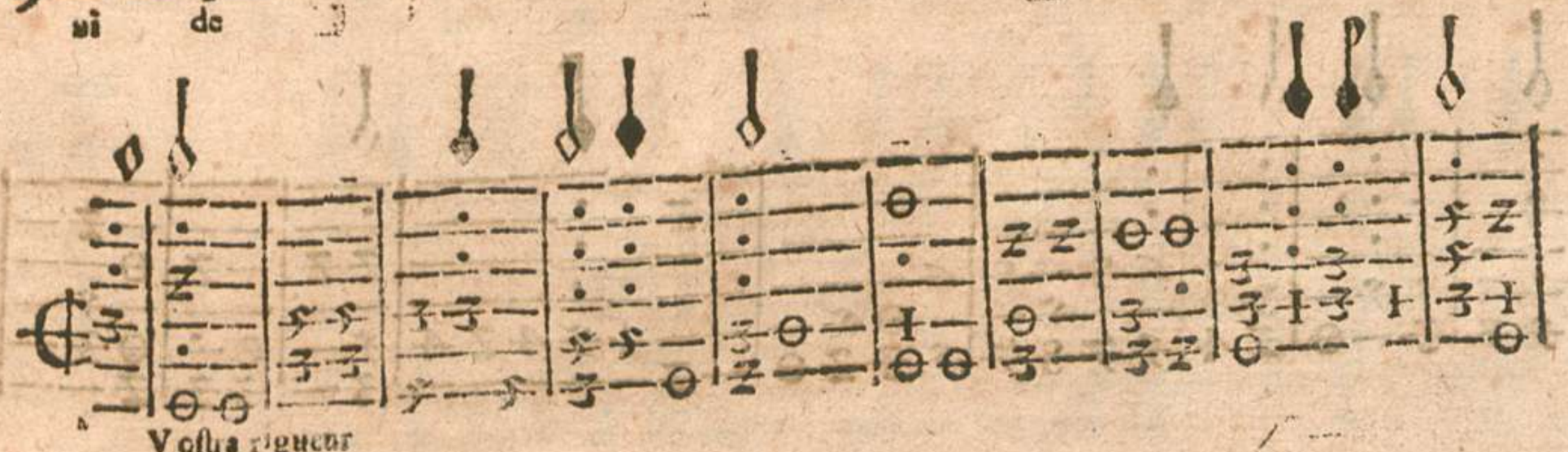


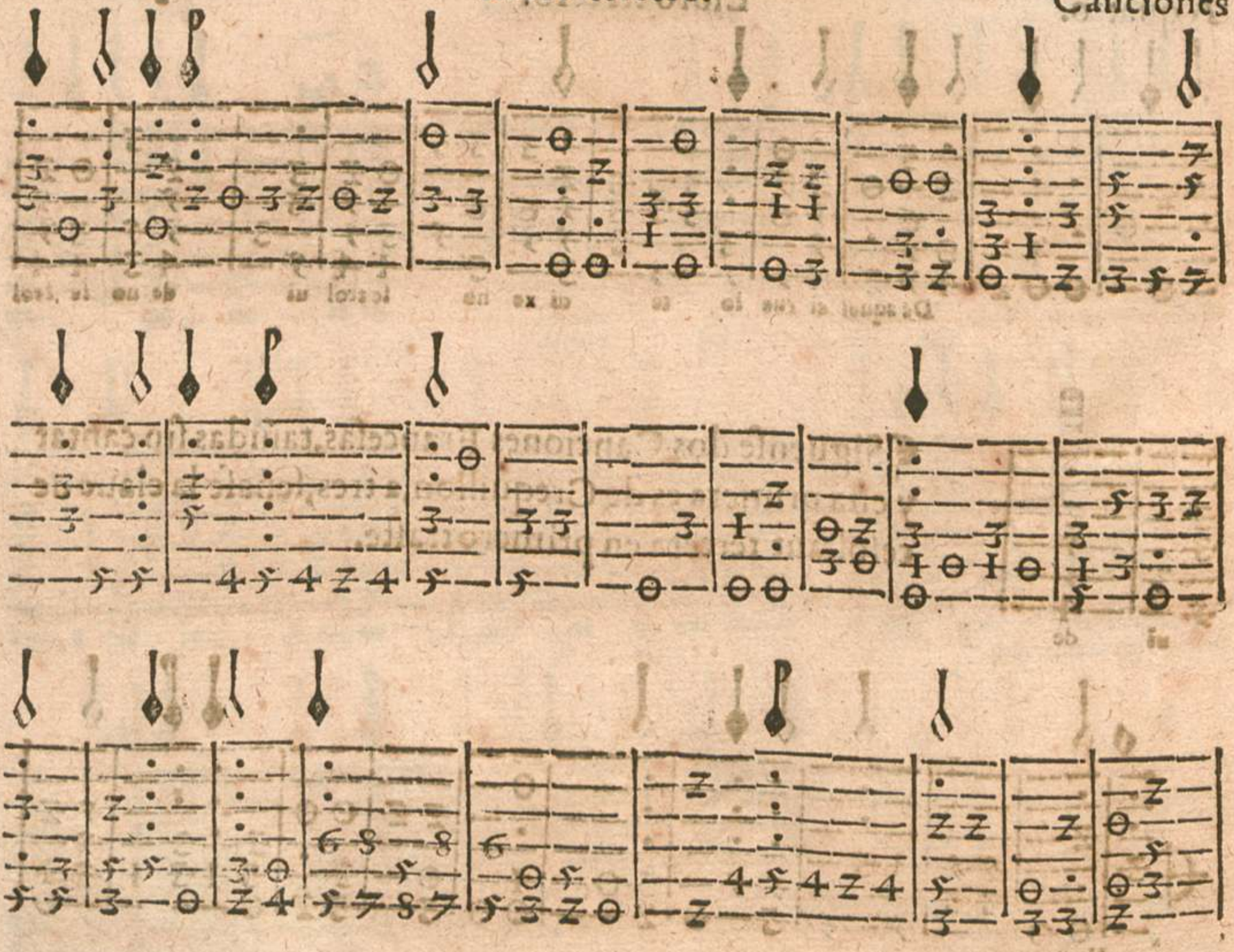


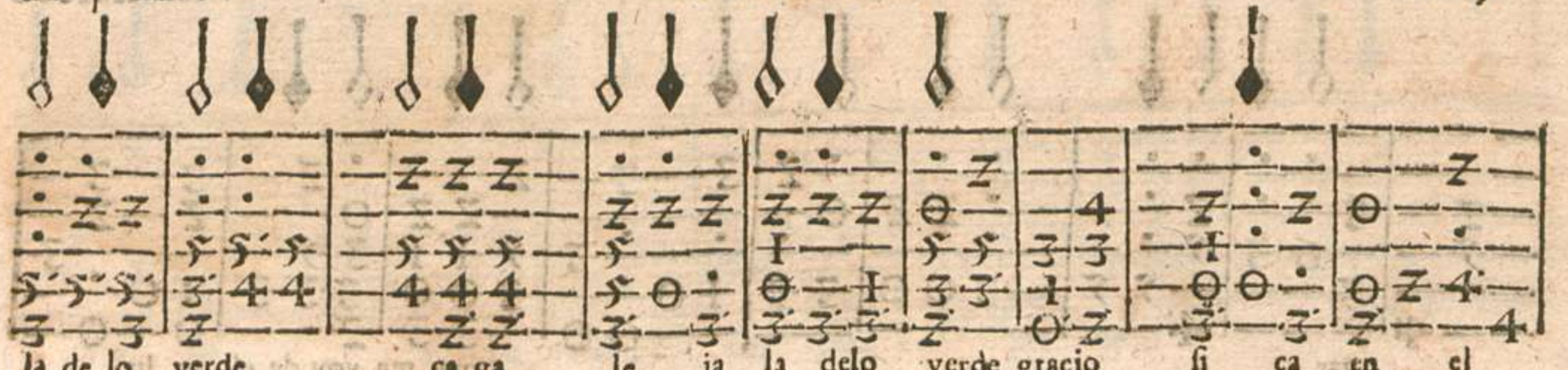


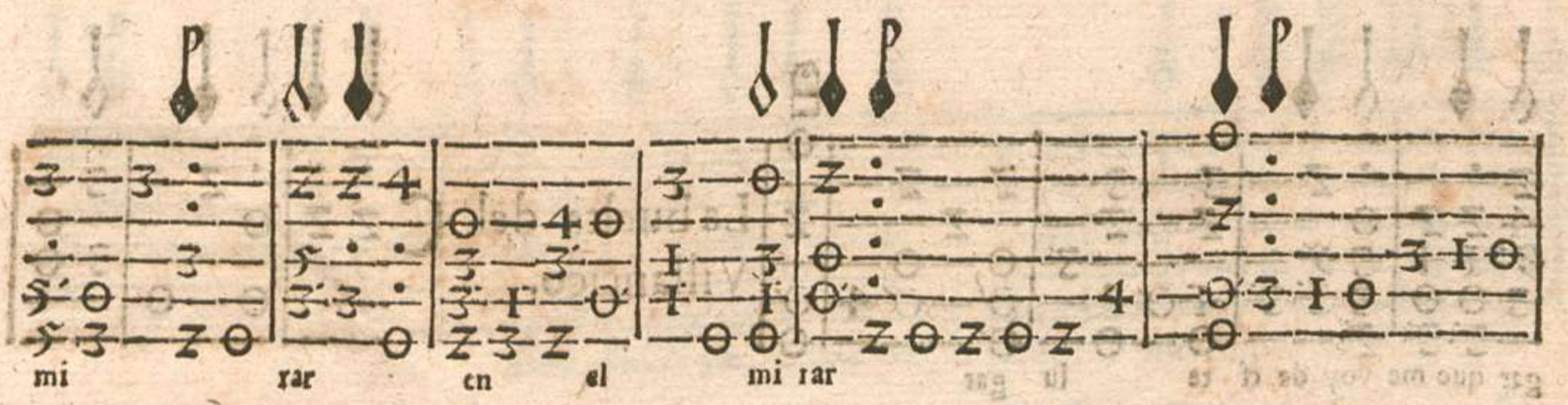


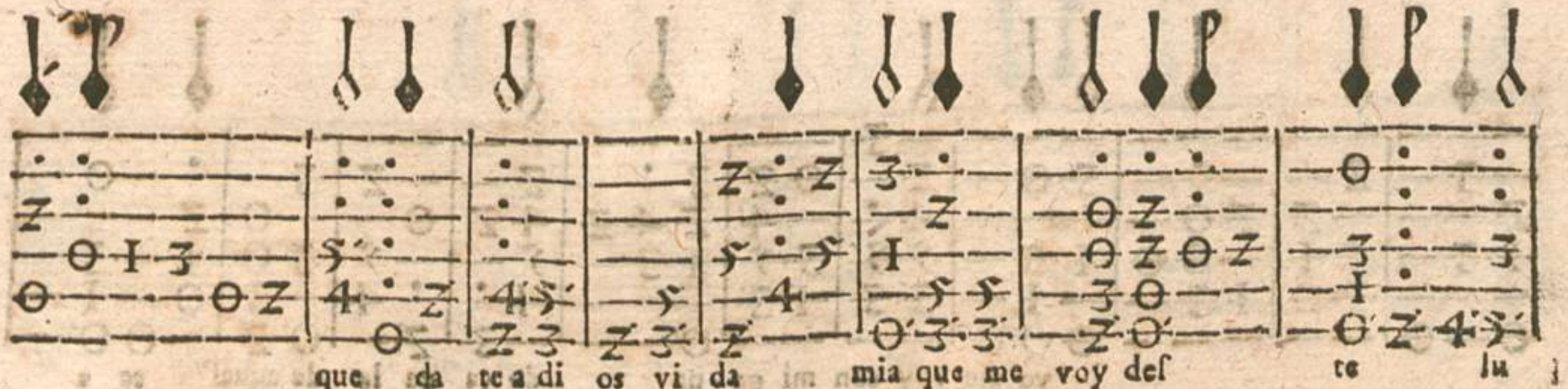
¶Siguenſe dos Canciones Franceſas, tañidas ſin cantar y eſta primera es de Crequillon, a tres, ſeñaſe la clave de ceſolfaut tercera en primero traſte.

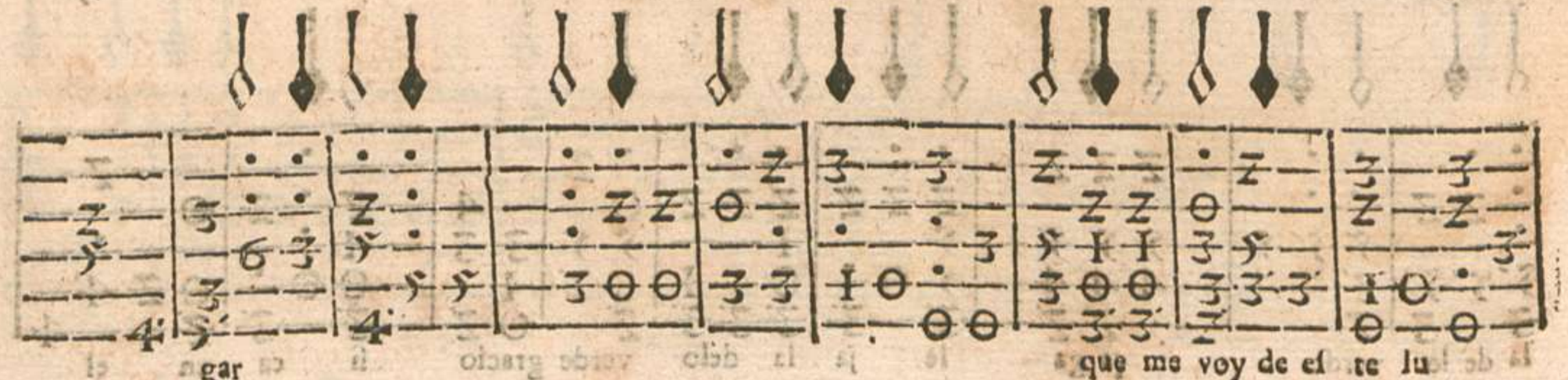


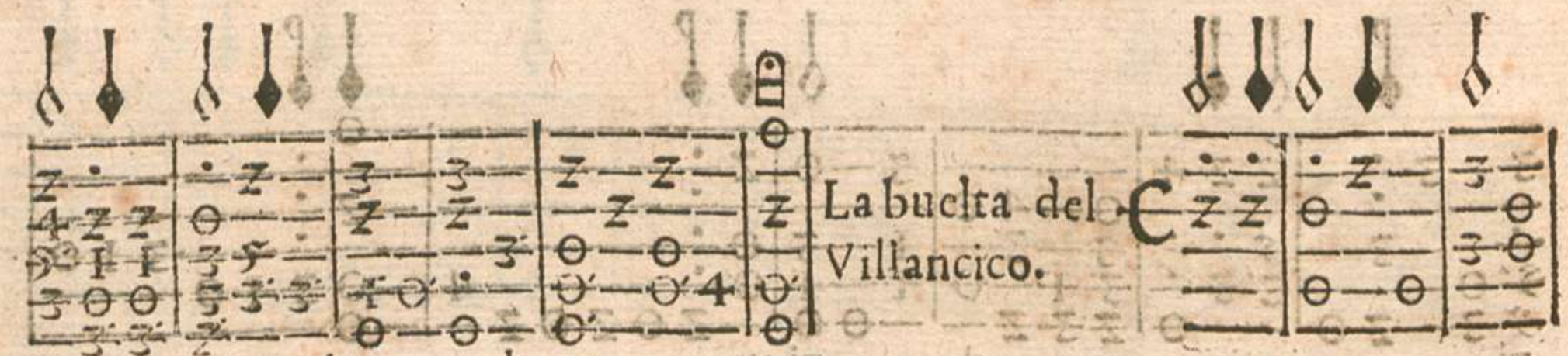



la de lo verde ça ga le ja la delo verde gracio si ca en el

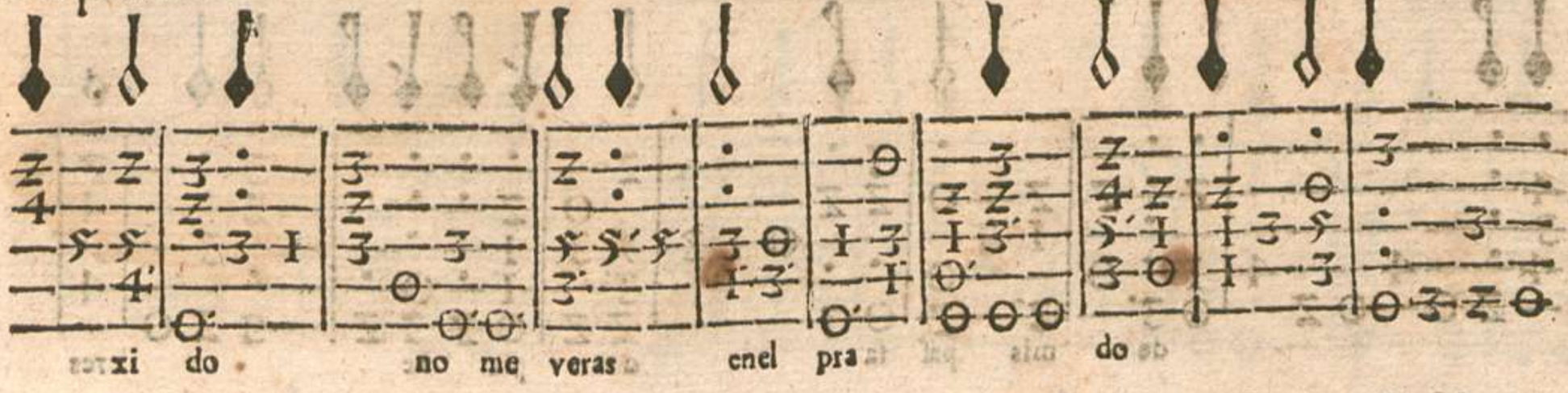

mi rar en el mi rar

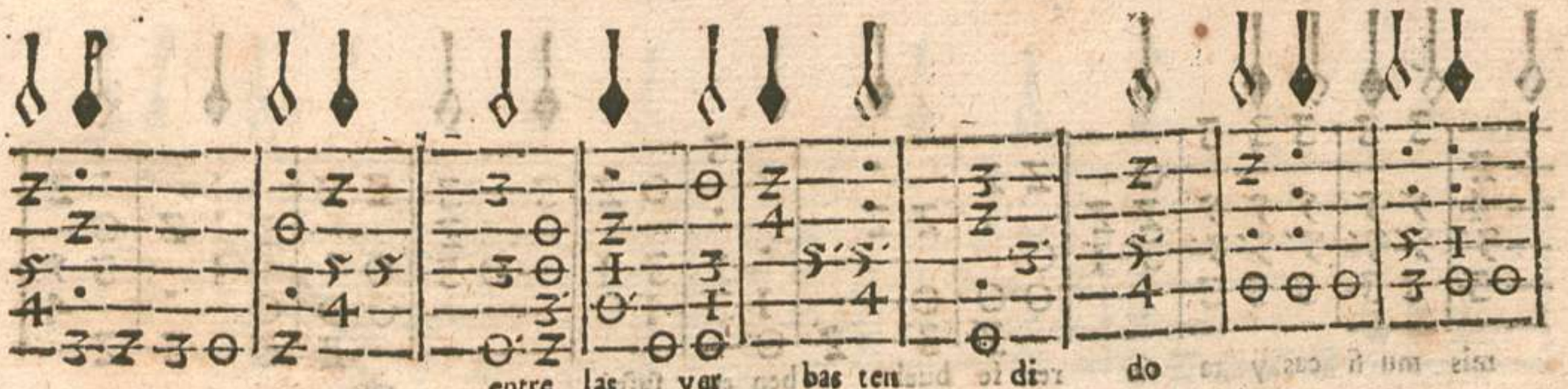

que i da te a di os vi da mia que me voy def te lu

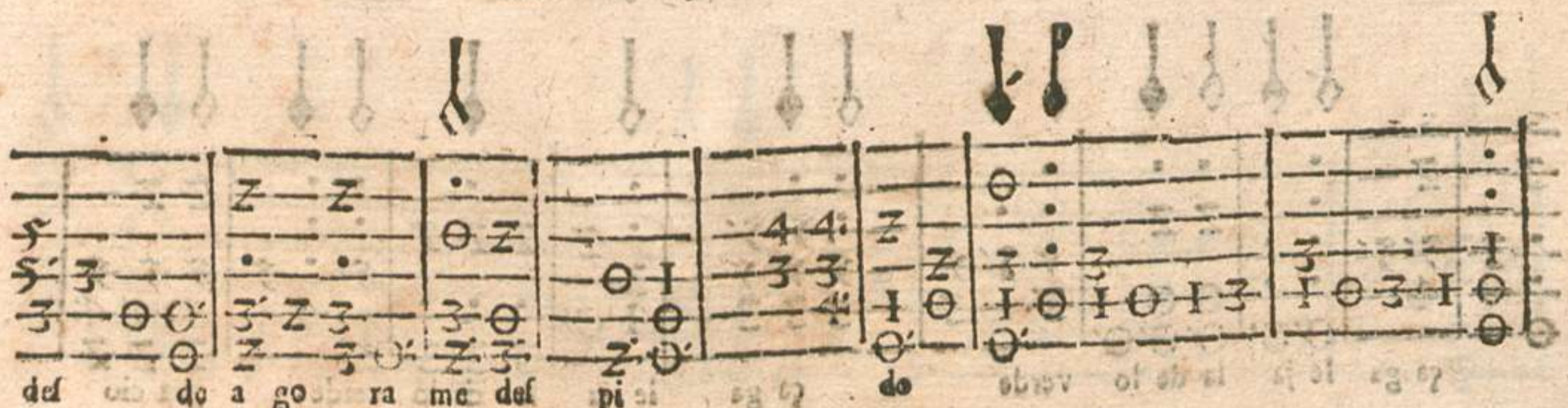

gar
que me voy de el te lu

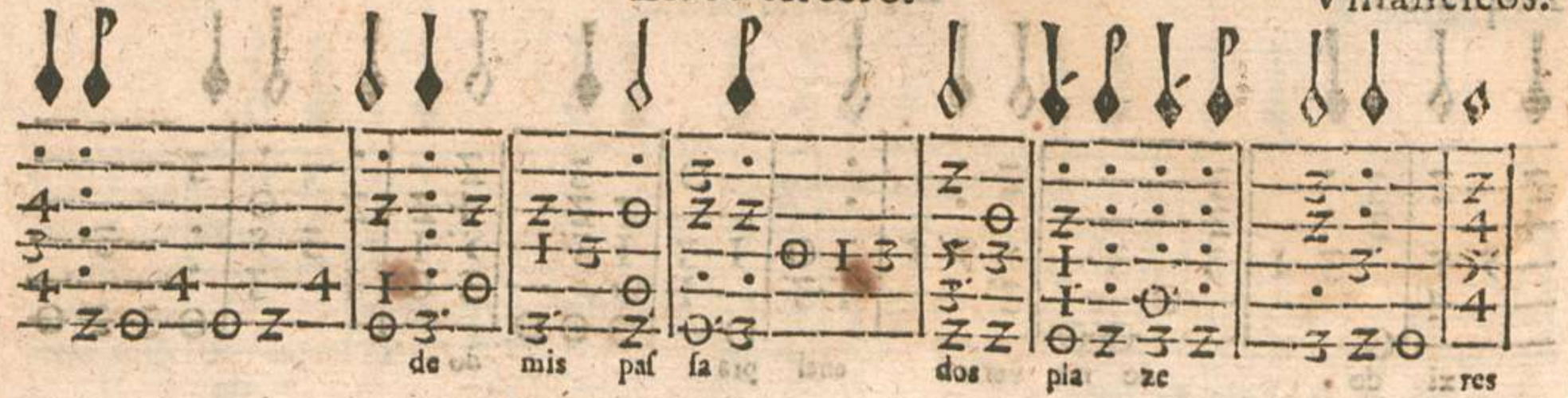

La buelta del
Villancico.
gar que me voy de el te lu gar

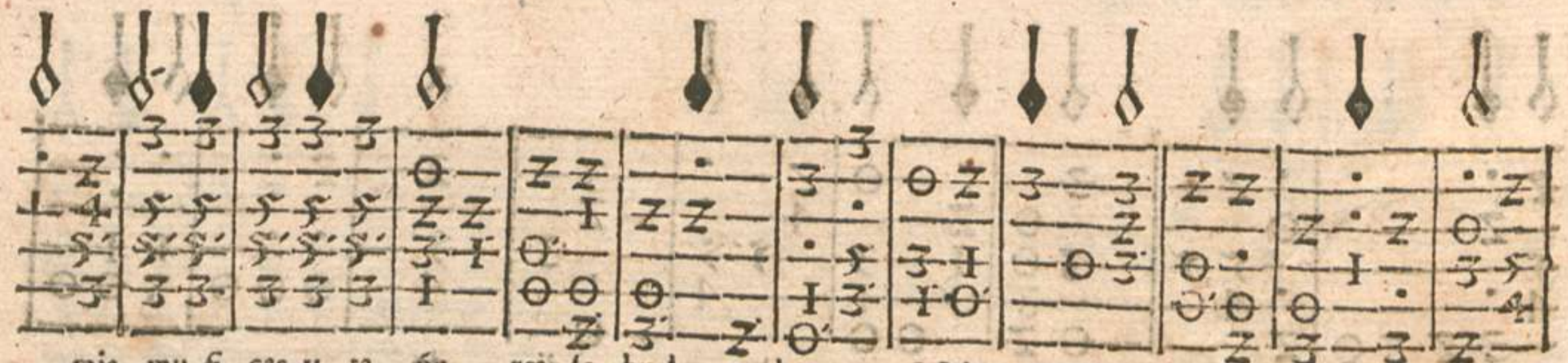
yo me voy con mi ga na do ça ga la de aquel te e

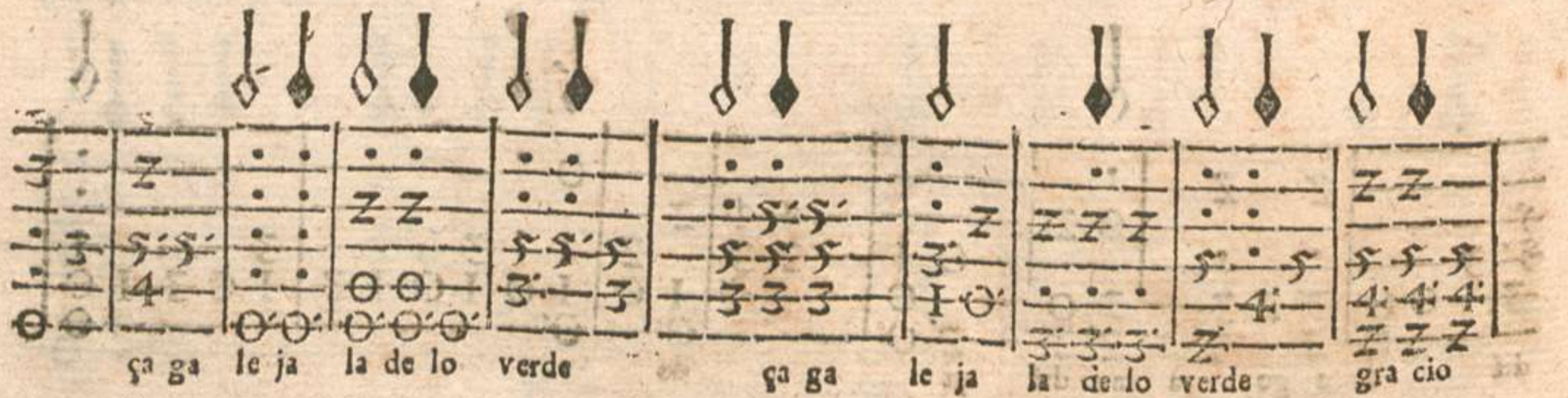

xi do no me veras enel pra do

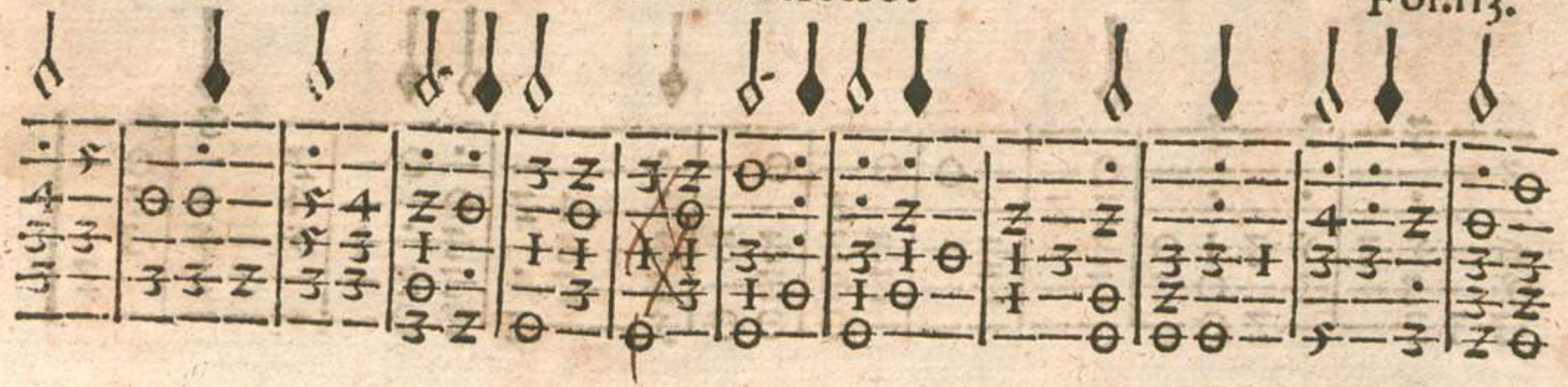

entre las yer bas ten di do

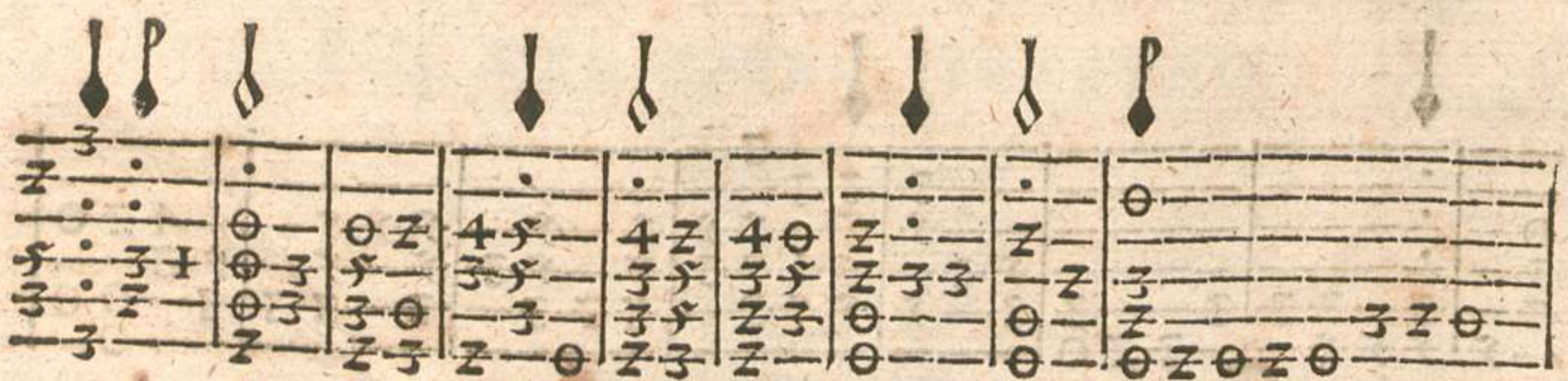

def do a go ra me def pi do

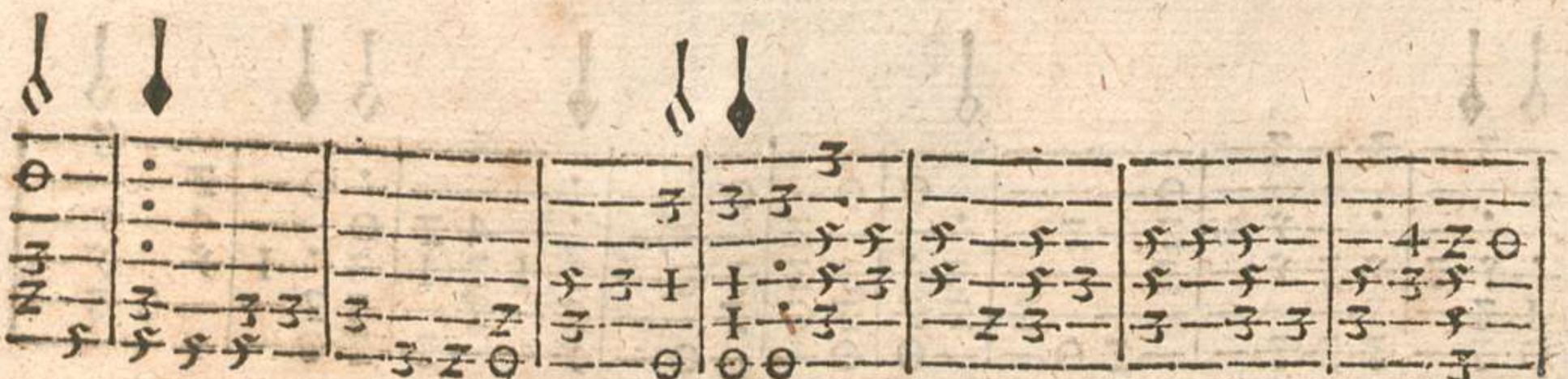

de mis paſ ſa dos pia ze res

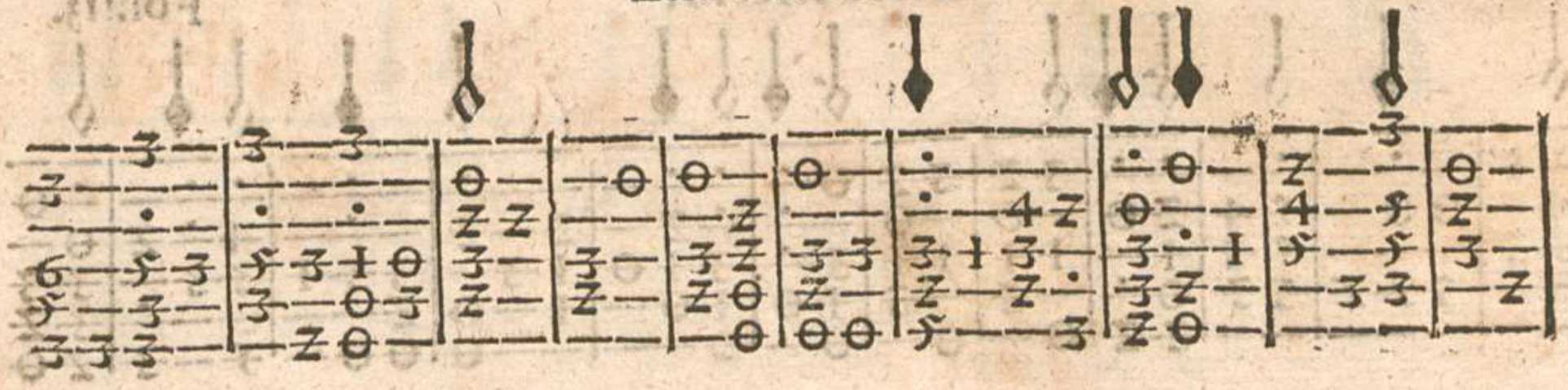

mis mu ſi cas y ta ñe res ſe buel ben en ſuſpi rar.

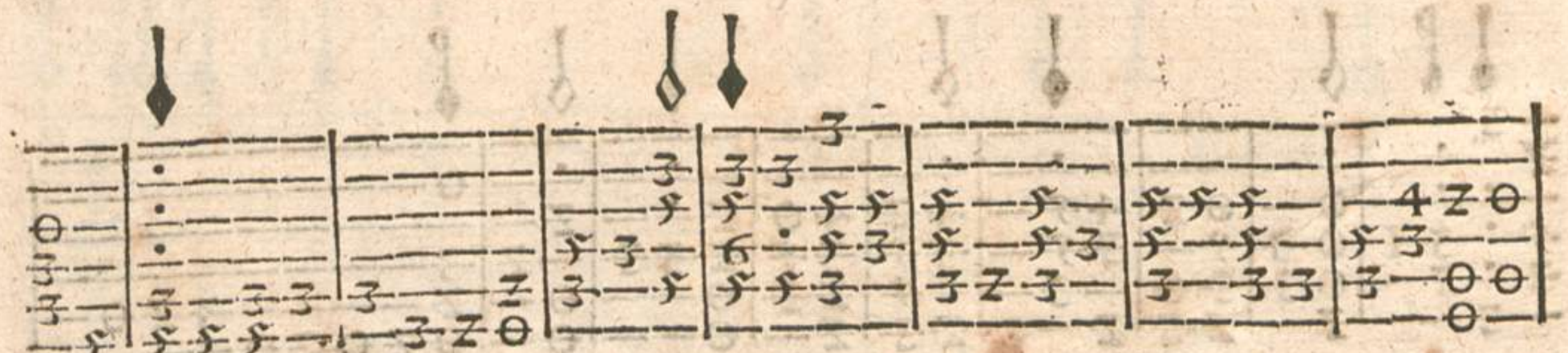

ça ga le ja la de lo verde ça ga le ja la de lo verde gra cio

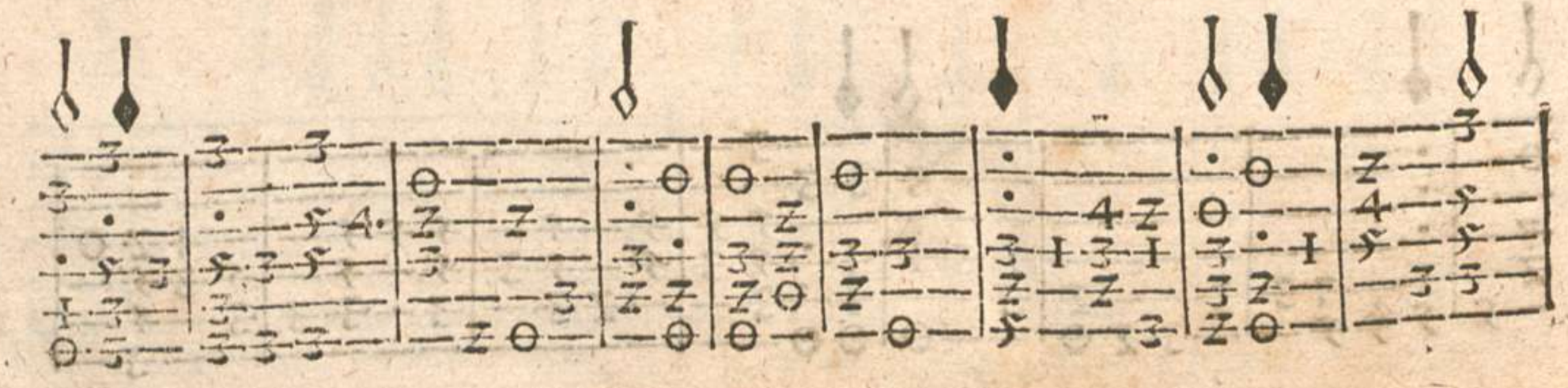


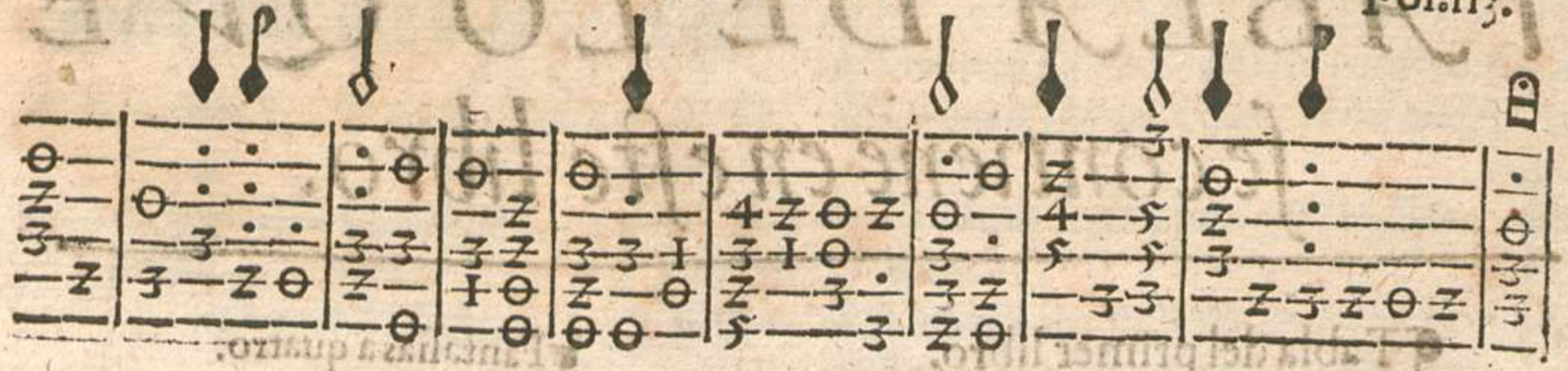












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Fue impresso el presente Libro hecho por
Estcuan Daça en la muy Noble villa de Valladolid por Diego Fer
nandez de Cordoua Impressor de su Magestad,
acabose a doze dias del mes de Abril
año de mil y quinientos
y setenta y
seys.

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Fue impresso el presente Libro hecho por

lev
Im
dias
il y
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