

# C Los seys libros del Delphín de musica

de cistras para tañer Gilhuella. Hechos por Luys de Marbacz. Dirigidos al muy Ilustre Señor el Señor don Francisco delos Louos/ Comédador mayor de Leon/ Adelantado de Laçolla/ Señor de Sauiote/ y del Cosejo de este dho Estado de su Magestad Cesarea, &c.

Y este primer libro tracta delos ocho tonos para tañer por diuersas partes en Gilhuella.



40. D. CCC. viii.

C Con privilegio Imperial para Castilla y Aragon y Valencia y Cataluña por diez años.





# Prologo.

## De larga y cierta experientia tenemos muy Illus-

Istre Señor toda obra de virtud ser su fin vn grado de merecimiento al que la hazey que esto sea  
así claro nos lo muestrá los antiguos Filosophos y catholicos doctores cuya virtud y doctrina  
deuria estar siempre delante nuestra memoria: pues gastaró el tiempo no solamente en hazer  
obras de virtud para de presente mas trabajaron desacar simiente della: cuyo fructo vistiesse en  
esta vida de immortalidad a los hóbres como parece y lo veemos en las obras q̄ fizieró: q̄ escri-  
uiedo alta y profundamente los secretos de naturaleza y la moral philosophia dieron luz y noticia della a los  
que despues vinieró. Considerado esto muy Illustre señor y que el estudio de mi vida a sido en el exercicio de  
la musica: así en saber la proporcion que tiene como en la practica y ordenacion della. y junto a esto que lo  
mas del tiépo he empleado en la musica dela Tihuela por ser mi principal fin este con buen deseo y voluntad  
he trabajado de hazer estos seys libros de musica de cifras para tañer Tihuela intitulados del Delphin. y  
conjunta causa/por que es vn pescado muy aficionado y sentido en la musica del qual se escriuen grandes co-  
sas. yo me he mouido con buenzelo y intencion a hazer vn libro como este nuevo y prouechoso que hasta  
estos tiépos en España no se a dado principio a vna invención y arte tan delicada como esta y gozaran por mi  
industria: los que quisieren saber tañer de cosas muy buenas en la Tihuela y para virtuoso pasa tiempo y  
honesto deleyte. Si yo viere que sacan fruto del (plaziedo a dios) sacare en publico otras mayores obras y  
de mas fundamento: que hasta ver el suceso desta que va a descubrir voluntades no sacare: y como fuere así  
sera de las otras: y attento mi buen fin y deseo: y visto y apruado lo que aqui embio por vuestra Señoria:  
consentire la determinacion de los sabios que lo quisieren juzgar (porque aquello sera lo mas acertado) y co-  
forme a lo que de los sintiere dexare o continuare enlo por venir. Tra señoria lo vea/ala qual suplico que con  
la discrecion y saber que en todas las obras se gonierna con amor y voluntad mirey corria esta: que siendo de  
tan cierto servidor suyo con derecho titulo se podra dezir suya.

a 15



974

**C**La virtud mas principal  
que al fuego se da y aplica  
es que de su natural  
echando en el metal  
del todo lo purifica.  
y asi quisio daros Dios  
tan gran virtud entre nos  
que ala obra que tocays  
no solo purificays  
mas toma valor de vos.

**C**y con este presupuesto  
con la chica obra mia  
oso auenturar el resto  
ya que en el juego me he puesto  
ante vuestra señorria.  
Por que de muy cierto se  
que el valor que se le de  
es ami gran beneficio  
recibiendo mi servicio  
con la voluntad que fue.

**C**Si fuere ante vos acepto  
tan gran luz dara de si  
que casi como precepto  
lo terna qualquier discreto  
tasriendo lo que esta alli.  
**Q**ue por que lo mereceys  
tantos subditos teneys  
ganados y no por guerra  
que do llega vuestra tierra  
avn vos mismo no sabeys.

**C**y teneys tal poderio  
que a vos se vienen las gentes  
conociendo señorrio  
como a caudoso rio  
donde paran las corrientes.  
y por un camino vays  
que las virtudes que vsays  
es la boz que se derrama  
y es el eco vuestra fama  
que responde alo que obrays.

**C**Quando pienso como fue  
vuestra discrecion tan alta  
luego me allego ala fe  
que lo que de vos no se  
es por parte de mi falta.  
**P**ues nacistes en el signo  
que nacio Orpheo el diuino  
fauoreced mi Delphin  
que es subdito vuestro al fin  
puess por esto solo es digno.

**C**Con justa causa y razon  
lo deney fauorecer  
por que dareys ocasion  
que por vuestra deuocion  
muchos se muestren tasier.  
**D**este libro tasladado  
sera el que fuere estampado  
si vuestro seruicio fuere  
que si dello se siruiere  
sera el libro bien librado.

C Considerado que ay psonas que no entéderia las cifras de tañer alomenos algunos primores que para la claridad dellas yo he inuétado / me ha mouido a poner al cabo deste libro algunas reglas con las quales sabiendo cantar un poco de canto de organo: muy facilmente se puede poner en la Gihuela y entender algunas dubdas que podrian ocurrir por no auer preceptos para sabellos.

C Las seys rayas ala larga es de entender q son las seys cuerdas dela Gihuela tomado las desta manera.

C Sexta.



C Quinta.



C Cuarta.



C Tercera.



C Segunda.



C Prima.



C Las letras de cuenta del Guarismo significan numero contando de uno hasta diez exemplo. I. Z. 3. 4. S. 6. 7. 8. 9. C. salvo esta letra. O. que en la cuerda que estuiiere se ha de dar en vazio.

C Todos estos numeros señalá en q trastes an de tocar las cuerdas y asi en la cuerda q estuiiere alguno dellos si fuere este numero. I. tocaran en el primer traste. y si este numero. Z. tocará en el segundo traste / y por el consiguiente de los demas / y todos los numeros q estuiieren en fréte los vnos otros tocar se an juntas las cuerdas en q estuiieren / y quedo esten por si apartado el uno del otro / tocar se ha cada cuerda por si como aquí se muestra.

The musical score consists of two parts. The top part shows two measures of tablature for a six-string guitar. The first measure starts with an open string (O) on the 6th string, followed by a stroke (z) on the 5th string, a stroke (z) on the 4th string, a stroke (s) on the 3rd string, a stroke (4) on the 2nd string, and an open string (O) on the 1st string. The second measure starts with an open string (O) on the 6th string, followed by a stroke (z) on the 5th string, a stroke (z) on the 4th string, a stroke (s) on the 3rd string, a stroke (5) on the 2nd string, and an open string (O) on the 1st string. The bottom part shows a single measure of tablature starting with an open string (O) on the 6th string, followed by a stroke (z) on the 5th string, a stroke (z) on the 4th string, a stroke (s) on the 3rd string, a stroke (5) on the 2nd string, and an open string (O) on the 1st string. Above the strings, there are vertical strokes (punctillos) indicating fingerings or articulations.

C Las figurasy de canto de organo que está encima ó las rayas señalan el valor de los golpes / y asi todo numero que estuiiere con otros o por si se le dara el valor de la figura que tuviere por señal exemplo.

C Los pútillos que ay en los espacios entre raya y raya siruē de guiar los numeros q se an de dar juntos. y asi mismo guian las figuras de canto de organo sobre los numeros que an de estar como en el exemplo de arriba parece.

C Las rayas que atrauesan las cuerdas diuidé vn cōpas 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 ha de dar a cada uno valor de vna minima. y si son quatro golpes se le daran el valor de quatro semiminimas. y si ay ocho golpes se le daran valor de ocho corcheas: que cada uno destos quatro numeros por si hazen vn compasillo.



## Exéplo.

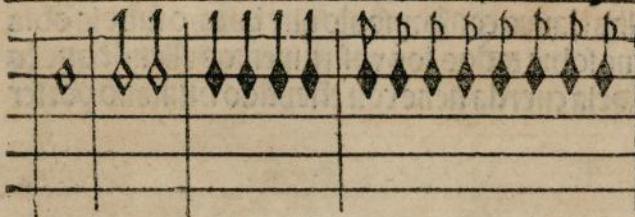
C Asi mismo todos los golpes q quiere de vna figura de cato de organo a otra: se traerá al cōpas q llevan: que si encima díl golpe esta vn semibreue/todos los golpes sigüentes hasta llegar a otra figura valdrá cada uno valor de vn semibreue q es vn cōpasillo: y si fuere la figura de minima valdra cada golpe medio cōpas/ y por el semejante se tendra cada golpe como fuere la figura de quien toma valor como aqui.

C Algunas veces acaba el cōpas en vn semibreue sin copa/o minima cō púrillo: y encima atrauesa vna raya en arco q pasa el cōpas q se sigue. Donde hallaren esta señal tégan aq'l golpe/el valor dla figura q está encima. y la raya q atrauesa da a entéder q la meytad del semibreue/o el púrillo que esta delante la minima es del cōpas que se sigue como aquí parece.

**C**uantes se ha tratado del entendimiento de las cuerdas trastes y figuras; y de la manera que se ha de tener en el tañer/breneméte dire de los tiépos con que se señalará las obras que ay en este libro/y como an de tañer las proporciones y del cōpas que an de llenar en las fantasias y obras cōpuestas; para que conozcan quādo la musica ha de yr de espacio/o apieslla tañida:que esto sera segun con el tiépo que se señalare al principio.

**C**ópas se llamará la distancia y espacio que ay de vn golpe a otro/Ay dos maneras de cōpas mayor y menor el mayor cōtiene en si dos del menor q se dice cōpasillo:del qual nos serviremos en este libro por que es mas facil y claro de entender: y a esta causa todo lo q agora se canta es a cōpasillo que es el valor de vn semibreue o dos minimas/o quatro semiminimas/o de ocho corcheas q qualquiera destos numeros hazē vn cōpasillo.

## **C**Ejemplo.



**C**Este compasillo se señalara al principio de cada obra: cō uno destos dos circulos  $\textcircled{3}$   $\textcircled{4}$  que se llaman tiépos. El primero denota q el cōpasillo se ha d lleuar algo a præsia para q parezca bien la obra q se tañiere. El segundo dōde esturiere se llenara el cōpasillo muy de espacio porq así lo requiere la obra por la cōsonancia/o diminuciō q fēdra.

## **C**De proporciones.

**C**Solamente resta tractar de quattro maneras de proporciones que se hallaran en este libro. La primera de tres semibreues en vn compas. La següida de tres se minimas en vn compas. La tercera de seis se minimas en vn compas. La quarta de nueve semibreues en vn compas.

**C**La proporción de tres semibreues en vn cōpas: se señala con estos dos numeros.  $\frac{3}{1}$ .tres a uno: que es proporcion tripla/y significa que como yua vn semibreue en vn compas se llenen tres semibreues.

**C**La proporción de tres minimas en vn cōpas: se señala con otros dos numeros que son estos.  $\frac{3}{2}$ .tres a dos que es proporcion serqualtera/y significa que como yyan dos minimas al compas vayan tres.

**C**La tercera proporcion se señala cō estos numeros.  $\frac{6}{4}$ .seys a quattro que así mismo es serqualtera/y se ha de entender que como se llenauan quattro se minimas en vn compas llenen seys se minimas.

**C**La quarta proporcion se señala con dos numeros nueue a tres.  $\frac{2}{3}$ . que se llama tripla / y significa que como yran tres semibreves en vn compas lleuen nueue.

**C**Quando se deshiziere alguna destas proporciones sera señalando el tiempo que se puso al principio dela obra que sera uno de los dos circulos arriba dichos.

## **C**De los tonos y claves.

**C**La primera parte deste libro tracta de los ocho tonos para tañer pordiversas partes en la vihuela. y por que mejor y mas claramente se puedan conocer me parecio poner claves al principio de cada obra por que se vea en que signos da clausula cada tono y los terminos que llevan que sera prouechoso porque es necesario para tañer bien que sepa la perficion que ha de tener / y se ha de dar a cada tono y lo que puede subir y bajar / y tambien veran como en la vihuela se pueden mudar las claves conforme alo que baxa / o sube la obra que esta es vna de las mayores excelencias que la vihuela tiene sobre todos los ynstrumentos allende que es mas perfecta por la semejança y conformidad que el sonido dela cuerda tiene con el sentido humano por ser de carne las cuerdas de la vihuela.

**C**El que quisiere saber las obras que tienen estos seys libros vaya a la tabla que esta al cabo de cada libro.

**Primertono. por gesol reut.**

Folio. j.

**C**En la quarta en  
vazio es tal la clave  
de fefaut.

**C**En la tercera en  
el tercer traste esta  
la clave de cesolfaut.

The musical score consists of three staves of tablature for a six-stringed instrument. The first staff begins with a G-clef and a common time signature. The second staff begins with a C-clef and a common time signature. The third staff begins with a C-clef and a common time signature. The notation uses a system of dots and dashes above the strings to indicate pitch and rhythm. The first staff ends with a fermata over the first string. The second staff ends with a fermata over the fourth string. The third staff ends with a fermata over the fifth string.



Libro primero

The image shows three staves of musical notation from a 16th-century manuscript. The notation is written on five-line staves. The first staff begins with a vertical stroke (|). The second staff begins with a vertical stroke and includes a circled '4' symbol. The third staff begins with a vertical stroke and includes a circled '3' symbol. The notation uses vertical strokes, diagonal strokes (\\ and /), circles (o), and the letter 'z'.

*Del delphin.*

so. ij.

Three staves of musical notation for a three-stringed instrument, likely a cittern or guitar. The notation uses vertical stems with dots and dashes, and includes tablature-like numbers (1, 2, 3, 4) and letters (z, o, i). The first staff begins with a decorative flourish. The third staff ends with a basso continuo instruction 'a. 4.'

Staff 1:

1	1	1	1	1	1	1	1	1	1	1	1
z	z	.	.	.	.	.	.	.	.	.	.
7	7	o	z	3	3	z	3	z	z	o	z
z	z	3	5	5	3	z	3	z	z	5	3

Staff 2:

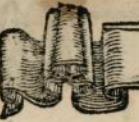
1	1	1	1	1	1	1	1	1	1	1	1
z	z	.	.	.	.	.	.	.	.	.	.
4	i	z	o	4	o	z	4	o	z	z	z
3	i	o	o	3	z	o	3	z	o	i	i

Staff 3:

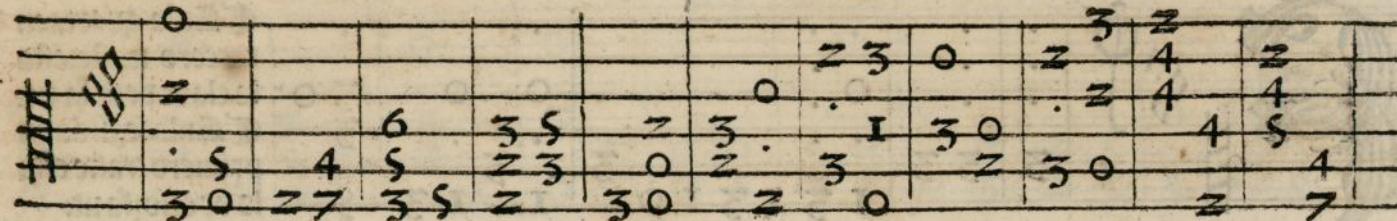
1	1	1	1	1	1	1	1	1	1	1	1
z	z	.	.	.	.	.	.	.	.	.	.
5	o	z	5	z	4	z	4	5	7	5	7
o	z	5	z	4	z	4	5	3	z	3	5

*Libro pímero*

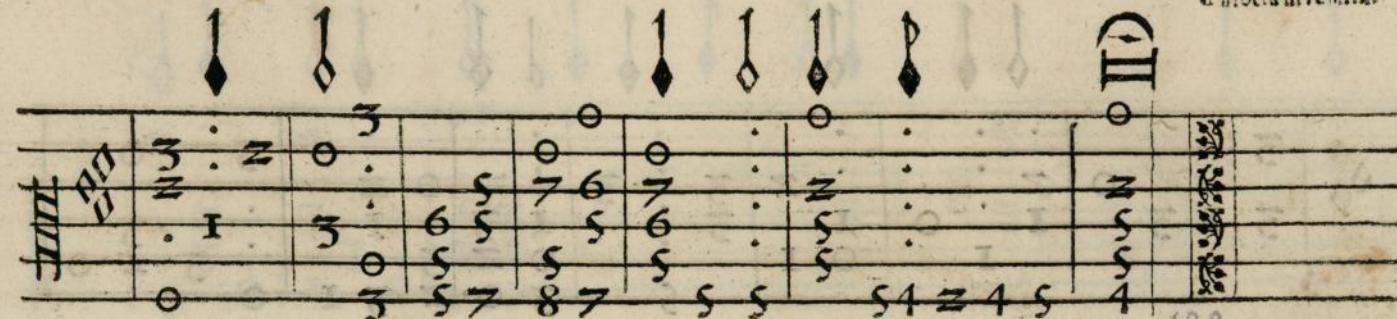
The image shows three staves of handwritten musical notation for a stringed instrument, possibly a guitar or lute. The notation is rhythmic, using vertical stems with dots and dashes to indicate pitch and timing. Various symbols are placed above or below the stems, including 'z', 'o', '1', '2', '3', '4', and '5'. The first staff begins with a treble clef, the second with a bass clef, and the third with a treble clef. The notation is organized into measures separated by vertical bar lines.

 Delphini.

 50. iii.



Cifra in reffa.



123

a. iii.

I+ Libro primero.

The image shows three staves of musical notation for a six-stringed instrument, likely a guitar or lute. The notation is in common time and uses vertical stems and dots to indicate pitch and rhythm. The first staff begins with a decorative initial 'I+'. The second staff starts with a clef and a 'III' (time signature). The third staff starts with a clef and a 'II' (time signature).

**Staff 1:**

- Notes: Open, 1, 1, 1, 1, 1, 1, 1.
- Chords: 3 3 3, 1 3 1 3 1 0, 1 3 1 3 1 5.

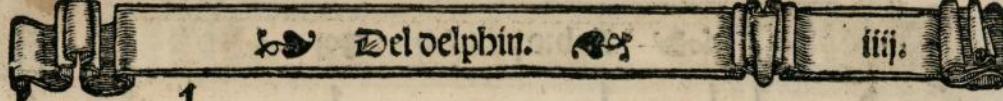
**Staff 2:**

- Notes: 1, 1, 1, 1, 1, 1.
- Chords: 3 : 5, 3 3 . 3 3 3 3, 1 3 1 3 1 3 1 0.

**Staff 3:**

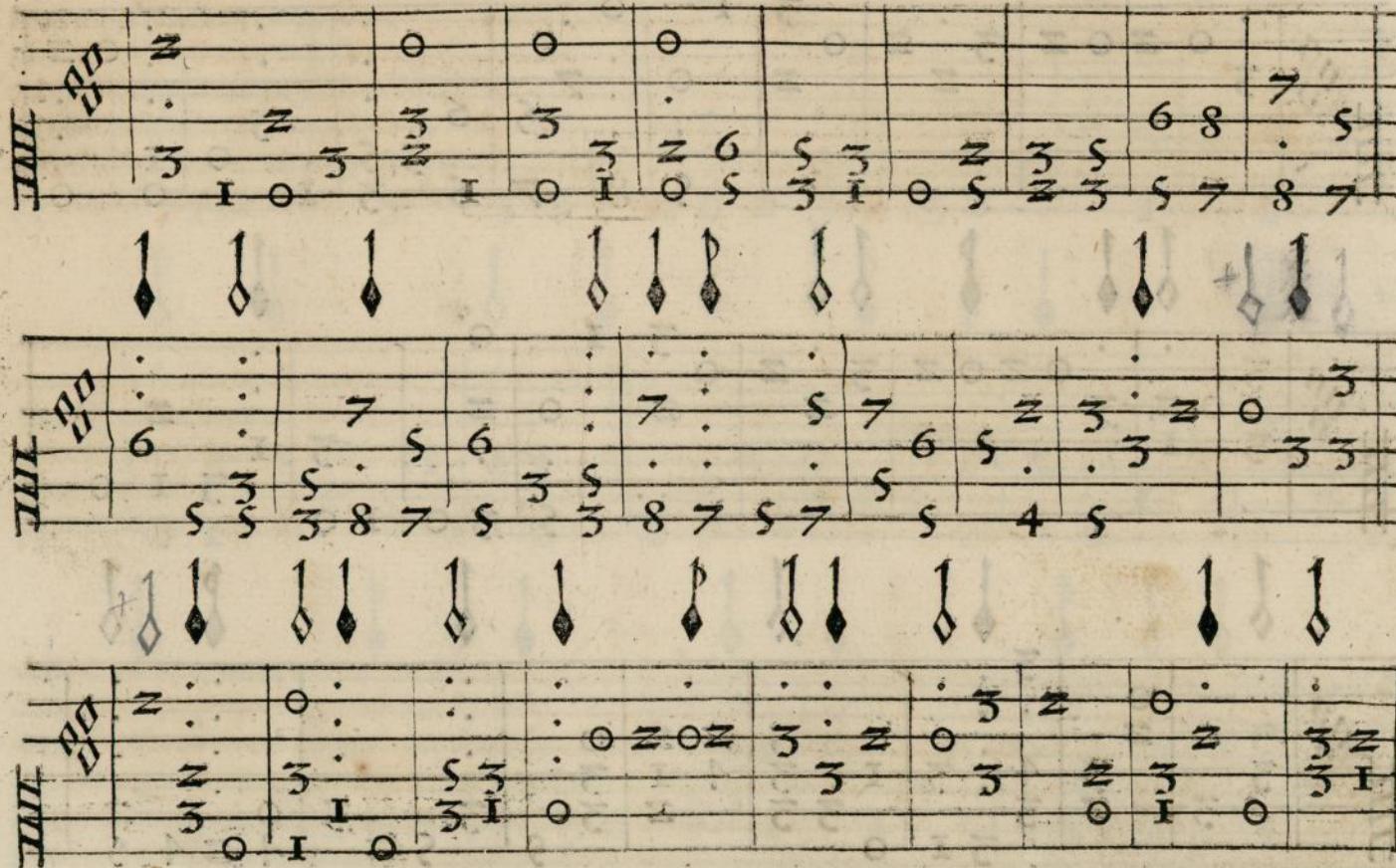
- Notes: 1, 1, 1, 1, 1, 1.
- Chords: 3 1 3 0, 1 0 1 1 1, 1 3 1 0 2 1 0.

En la quarta en  
tercero traste: esta  
la clave de se fa ut.  
En la seguda en  
primero traste esta  
la de celo fa ut.

 Del delphin. 

iiiij.

1



Three staves of musical notation for a three-stringed instrument, likely a cittern or guitar. The notation uses a combination of tablature-like numbers and letter-like symbols (z, o, s) on vertical stems. The first staff starts with a 'z' and has a '3' at the beginning. The second staff starts with a '6' and has a '3' at the beginning. The third staff starts with a 'z' and has a '3' at the beginning. The music consists of four measures per staff.

a iiiij.

Libro primero

The image shows three staves of musical notation from a 16th-century Spanish manuscript. The notation is written on five-line staves and uses vertical stems with dots and dashes to represent pitch and rhythm. The first staff features a decorative scroll at the top. The notation includes various rhythmic values such as '1', '2', '3', '4', '5', '6', '7', '8', '9', '10', and '11'. The staves are separated by horizontal lines.

**Del delphin.**

fo. v.

1 1 1 1 1 1 1 1

3 5 z 3 0 0 1 3 0 1 5 : 3 0 z 3 0 1 3 0 1 3 3 4 1 3 4

1 1 1 1 1 1 1 1

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

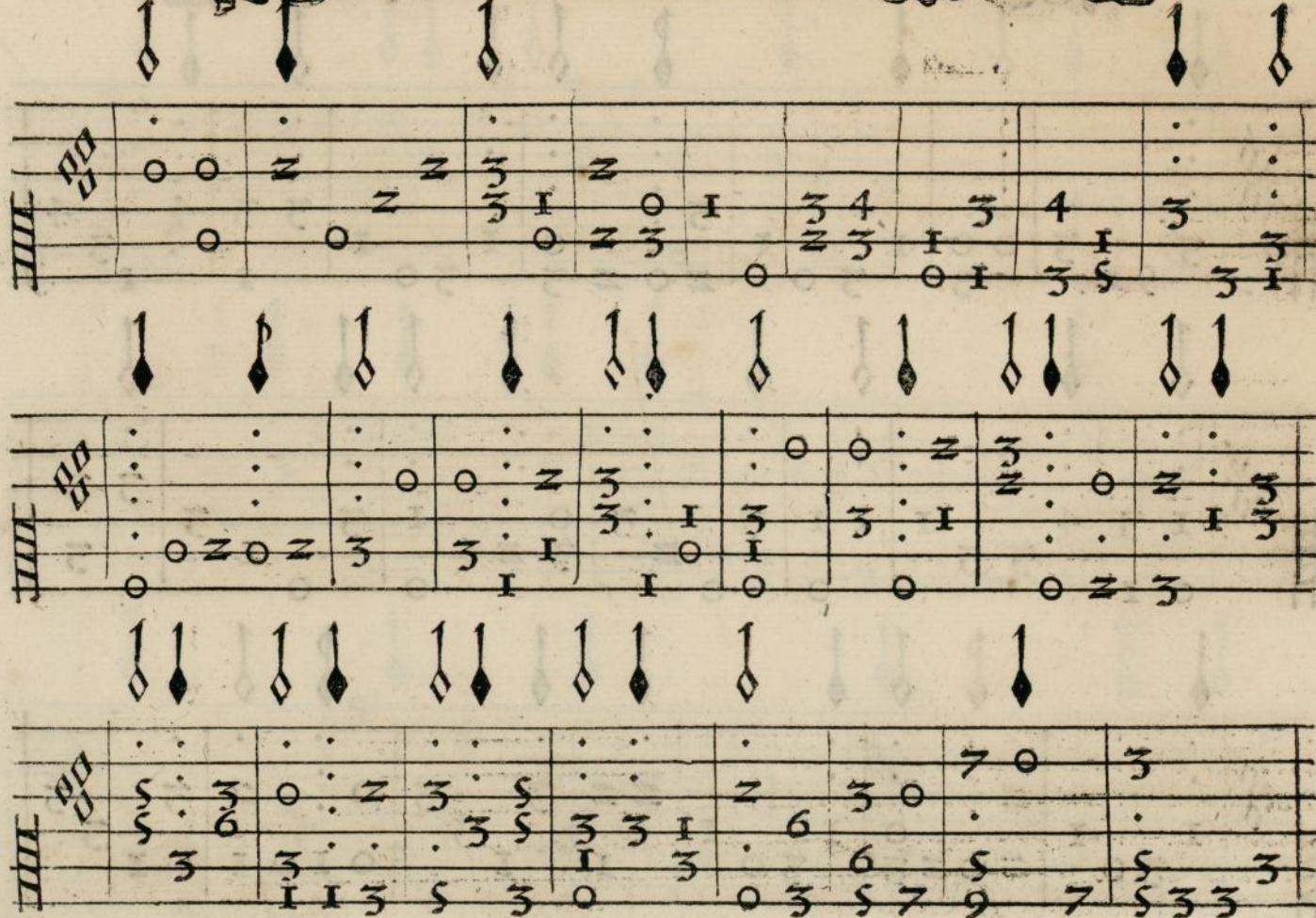
1 1 1 1 1 1 1 1

1 z : z z 3 3 0 : z 3 3 3

3 0 z 0 z 3 3 0 1 3 0 1 3 3 3

a. v.

*Libro primero*



Del delphin.

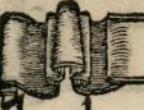
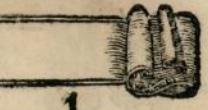
vj.

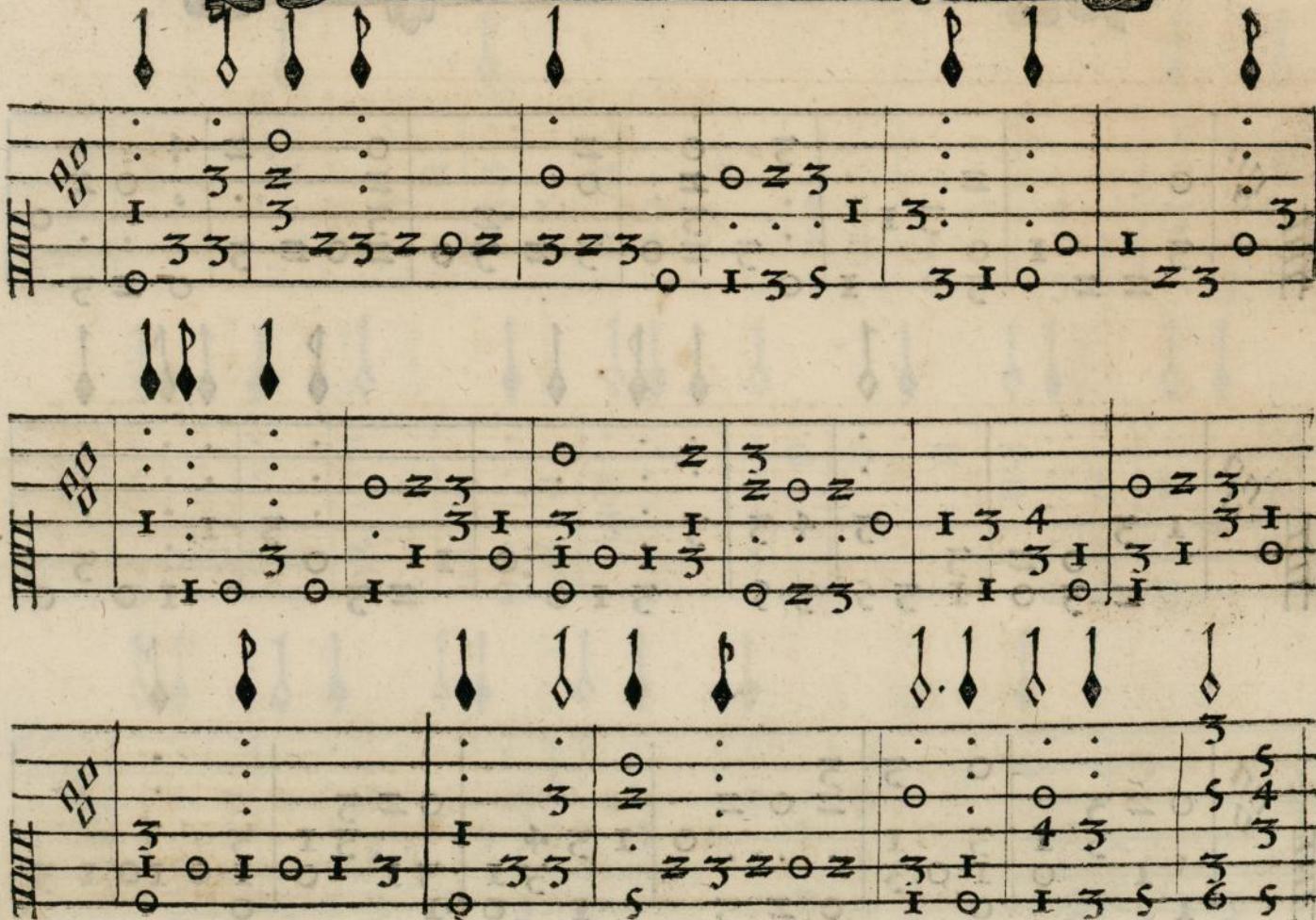
80

13

21

10

 Libro primero 



Three staves of musical notation for a three-stringed instrument, likely a guitar or lute. The notation uses vertical stems, dots, and various symbols like 'z', 'o', '3', 'I', 's', and '4' on a five-line staff system. The first staff begins with a 'G' clef, the second with an 'F' clef, and the third with a 'C' clef. Measures are separated by vertical bar lines.

The notation consists of three staves, each with a different clef (G, F, C) and a specific time signature (indicated by '3'). The first staff starts with a 'G' clef and a '3'. The second staff starts with an 'F' clef and a '3'. The third staff starts with a 'C' clef and a '3'. The notation includes vertical stems, dots, and various symbols like 'z', 'o', '3', 'I', 's', and '4' on a five-line staff system. Measures are separated by vertical bar lines.

**Del delphin**

Folio. vii.

1 8  
III

En la quinta en el tercero  
traste es la clave de fefant.  
En la tercera en el primer  
traste es la la de cesol fuit.

1 1 1 1 1 1 1 1 1 1 1 1  
154

Eccertorio.

1 1 1 1  
zz z z z z z z z z z z z z  
0 0 1 1 0 1 1 0 0 1 1 1 1 0 0

Libro primero

The image shows three staves of musical notation from a 16th-century manuscript. The notation is based on vertical stems with small symbols (dots, circles, or vertical dashes) indicating pitch, and horizontal strokes (z, 3, o, I) indicating rhythm. The manuscript features decorative scrollwork at the top and a stylized 'T' symbol on the left.

**Staff 1:**

	1	1	1	1	1	1	1
z	z	z	z	z	z	z	z
z z	3 0	z 3 0	z z	o z 3	z z 0	z 3	z 3
z z	3 0	z 3 0	z z	o z 3	z z 0	z 3	z 3

**Staff 2:**

1	1	1	1	1	1	1	1
z	z	z	z	z	z	z	z
z 0	z 3	z 3	z .	z z	z z	z 3	z 3
z 0	z 3	z 3	z .	z z	z z	z 3	z 3

**Staff 3:**

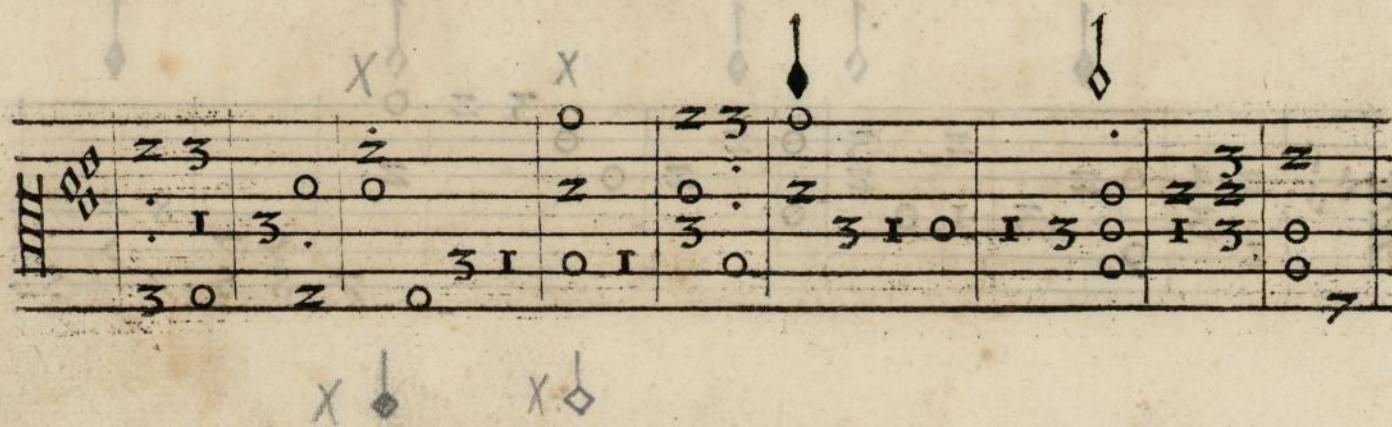
1	1	1	1	1	1	1	1
z	z	z	z	z	z	z	z
z 3	z	z	z	z	z	z	z
z 3	z	z	z	z	z	z	z

## Deldelfsin.

fo. viij.



**Libro primero**



*Del delphiin.*

*je.*



*b j.*

Libro primero.

**En la quarta en**  
primer traste: esta  
la clave de fefaut.

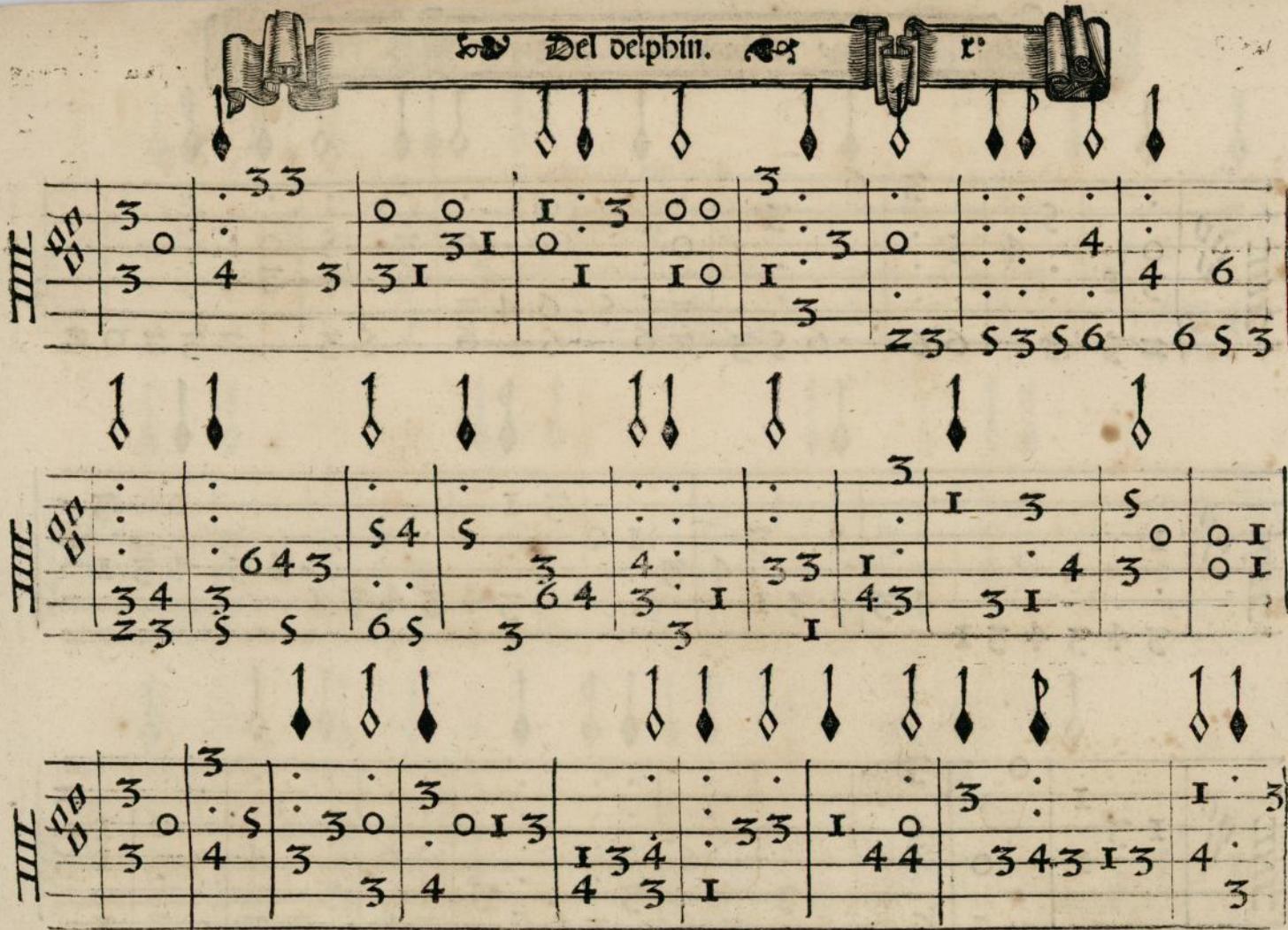
**En la tercera en**  
quarto traste esta la  
clave de cesolsant.

**III**

**III**

**III**

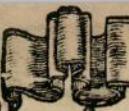
## ନୂ ଡେଲ ଡେଲ୍ଫିନ୍. ନୂ



b jí

**Libro primero.**

Three staves of musical notation for a six-stringed instrument, likely a guitar or lute. The notation uses a combination of tablature and rhythmic symbols. The top staff begins with a '1' and includes a '6'. The middle staff begins with a '1' and includes a '3'. The bottom staff begins with a '1' and includes a '3'. Each staff has six horizontal lines representing strings, with various numbers and symbols placed above them to indicate pitch and rhythm.

 Del delphin 

rj.



The image shows three staves of musical notation for a three-stringed instrument, likely a cittern or a similar plucked string instrument. The notation uses a unique system of dots and numbers (1, 2, 3, 4) placed above the strings to indicate pitch and stroke direction. The first staff begins with a decorative scroll at the top. The second staff starts with a 'III' symbol. The third staff starts with a 'III' symbol and ends with a 'b ij.' symbol at the bottom right.

Staff 1 (Top):

1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1

Staff 2 (Middle):

1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1

Staff 3 (Bottom):

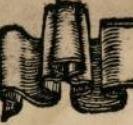
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1
1	1	1	1	1	1	1	1

b ij.

Libro primero del delphin.

Three staves of musical notation from a 16th-century manuscript. The notation uses vertical stems with dots and dashes, and includes rhythmic values like '3', '1', '2', and '0'. The first staff ends with a repeat sign and a double bar line. The second staff begins with a 'C' and ends with a final cadence. The third staff ends with a double bar line.

Final strain.

 Quinto tono de consonancia.

xij.

En la quarta  
en vazio esta la  
clave de fefaut.  
La tercera en  
tercer traste es  
sta la de cesolfaut.



Music score for the fifth mode of consonance (Quinto tono de consonancia) in common time (indicated by '8'). The score consists of four staves, each with six horizontal lines. The notes are represented by various symbols: diamonds, circles, and numbers (e.g., 1, 3, 5, 7, 9, 0). The first staff starts with a diamond followed by two circles. The second staff starts with a circle followed by two diamonds. The third staff starts with a diamond followed by a circle. The fourth staff starts with a circle followed by a diamond. The music includes several measures of notes and rests, with some notes having vertical stems and others being isolated. The score is framed by decorative scrollwork at the top and bottom.

b. iiiij.

Libro primero.

The image shows three staves of musical notation from a 16th-century manuscript. The notation is based on a dot-and-dash system, likely representing a specific tuning or performance technique. The first staff features a decorative banner at the top. The second staff begins with a 'z' and ends with a '7'. The third staff begins with a '7'.

Staff 1:

3	.	z	3	3	o	z	o	3	.	z	o
3	z	3	3	o	3	z	z	3	z	o	3
3	z	3	3	o	3	z	z	o	3	z	o

Staff 2:

1	1	1	1	1	1	1	1	1	1	1	7
o	o	:	..	..	.	..	..	..	..	z	9
z	.	o	:	o	z	4	o	z	..	z	9
3	z	3	3	z	o	3	1	3	o	o	7
5	5	3	3	z	o	z	3	z	z	o	7

Staff 3:

1	1	1	1	1	1	1	1	1	1	1	1
7	.	9	7	9	7	9	.	7	9	5	7
7	9	7	7	9	7	9	7	7	9	7	5
7	9	7	7	9	7	9	7	7	9	7	7

Soñ del delphin.

xiii.

The image shows three staves of musical notation for a harp-like instrument, likely a zither or a similar plucked string instrument. The notation is characterized by vertical stems (pedal points) and various symbols placed above the stems, such as 'z', 'o', 's', '7', and 'x'. The first staff begins with a '1' at the top, followed by a 'z' at the bottom. The second staff begins with a 'z' at the top, followed by a '1' at the bottom. The third staff begins with a '1' at the top, followed by a 'z' at the bottom. The notation is divided into measures by vertical bar lines. The notes are represented by vertical stems with horizontal dashes indicating pitch, and the symbols placed above them indicate specific playing techniques or fingerings. The overall style is reminiscent of early printed music notation.

Libro primero del delphin.

The image shows three staves of musical notation from a 16th-century manuscript. The notation is written in black ink on aged, yellowish paper. It consists of vertical stems with small horizontal strokes indicating pitch or rhythm. The first staff begins with a single vertical stem, followed by a series of stems with horizontal strokes. The second staff starts with a vertical stem, followed by a series of stems with horizontal strokes. The third staff begins with a vertical stem, followed by a series of stems with horizontal strokes. The notation is organized into measures separated by vertical bar lines. The paper shows signs of age, including water damage and discoloration.

86

Sexto tono sobre Fa ut mire.

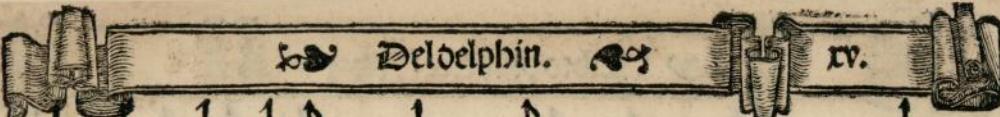
ixij.

En la tercera en  
el primero traste es-  
ta la clave de fa ut.  
En la seguda en  
el tercero traste esta  
la clave de cesolfa ut.

18

*Libro primero.*

Three staves of musical notation, likely for a three-course harp. The notation consists of vertical stems with dots or dashes, and horizontal strokes (z, s, 1) on a five-line staff. The first staff starts with a single vertical stem, followed by a diamond-shaped note, another vertical stem, a diamond-shaped note, and so on. The second staff starts with a vertical stem, followed by a diamond-shaped note, and then continues with various note heads and stems. The third staff starts with a vertical stem, followed by a diamond-shaped note, and then continues with various note heads and stems.

 Deldelphin.

IV.



Three staves of tablature for a six-stringed instrument, likely a lute or guitar. The notation uses vertical stems and dots to indicate pitch and rhythm. The top staff begins with a decorative scroll banner. The middle staff starts with a '3' above the first string. The bottom staff starts with a 'z' above the first string.

libro primero

The image shows three staves of musical notation from a 16th-century manuscript. The notation is based on a five-line staff system. Vertical stems are used to indicate pitch, and various symbols are placed on or between the stems to represent different sounds. The first staff begins with a vertical stem pointing down, followed by a series of vertical stems with symbols. The second staff starts with a vertical stem pointing up, followed by a series of vertical stems with symbols. The third staff starts with a vertical stem pointing down, followed by a series of vertical stems with symbols.

Staff 1:

	1	1	1		1	1	1	1	1	1	1	1	
.			3	z o	3 s	.	3	.	z 3 o z	z o	s	3	
z	o	x	o	1	o	s	s	6	3	1	3	0	s
3	1	0	1	0	1	3	.	5	3	5	1	3	3
0	3	0	3	0	3	8	7	5	3	3	2	0	0

Staff 2:

1	1	1	1	3	.							3	z
o z	z : z	o :											
z o	z	o											
3 1 0	1 3	1 : 3	5 3	3	o z	o z 3	1 3	5 3	o z	1	o z 3		
1 0		0	3	0	3	o z	o z 3	1 3	5 3	o z	1	o z 3	

Staff 3:

3	o z	o z	z 3	.	o z 4	5 7 9	.			8 9	6 8		
.	z	3	o	.	.	5 7 9	8 9	6 8					
z	3	o	z 4	5	1 0 1 3	7 8 1	8	7	5 7	8	5 7		
o	3	0	z 4	5	o z 3 5	7 8 1	8	7	5 7	8	5 7		

## Deldolphin.

xvi.

The manuscript contains three staves of musical notation. The notation is characterized by vertical stems ending in diamond shapes, and horizontal strokes with numerical values indicating pitch or rhythm. The first staff begins with a series of vertical stems (diamonds) followed by a horizontal stroke with a '7'. The second staff starts with a vertical stem and a horizontal stroke with a '5'. The third staff begins with a vertical stem and a horizontal stroke with a '5'. The manuscript is framed by decorative scrollwork at the top, and the page number '20' is located at the bottom left.

Libro primero.

6 4 1      1 C 1 S

III ad

1 1 1 1 1 1 1

III ad

X 1 1 1 1 1 1

III ad

3 : 3 3 3 3 3 3

6 : 6 6 6 6 6 6

S 7 8 7 8 7 7 7

X 1

**C**En la quinta en  
el tercero traste esta  
la clave de se falt.

**C**En la tercera en.  
primer traste esta la  
clave de cesol falt.



The musical score consists of three staves of tablature. The top staff begins with a treble clef and a 'G' time signature. The middle staff begins with a bass clef and a 'G' time signature. The bottom staff begins with a bass clef and a 'G' time signature. The notation uses a system of vertical strokes and dots above the strings to indicate pitch and rhythm, with specific symbols like 'o', 'z', '3', '1', and 's' placed above or below the strings to provide more detail.

Del delphin.

2/8

4/8

2/8

1 1 1 1 1 1 1

z z z z z z z z

o o o o o o o o

s s s s s s s s

3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1

z z z z z z z z

o o o o o o o o

s s s s s s s s

3 3 3 3 3 3 3 3

1 1 1 1 1 1 1 1

z z z z z z z z

o o o o o o o o

s s s s s s s s

3 3 3 3 3 3 3 3

Libro primero.

xviii.

Three staves of musical notation from a 16th-century Spanish manuscript. The notation is written on five-line staves and uses vertical stems with dots and dashes to represent pitch and rhythm. The first staff begins with a '1' at the top line, followed by a series of notes and rests. The second staff begins with a '1' at the bottom line, followed by a series of notes and rests. The third staff begins with a '1' at the top line, followed by a series of notes and rests. The notation includes various rhythmic markings such as 'z' and 'o'.

Libro primero.

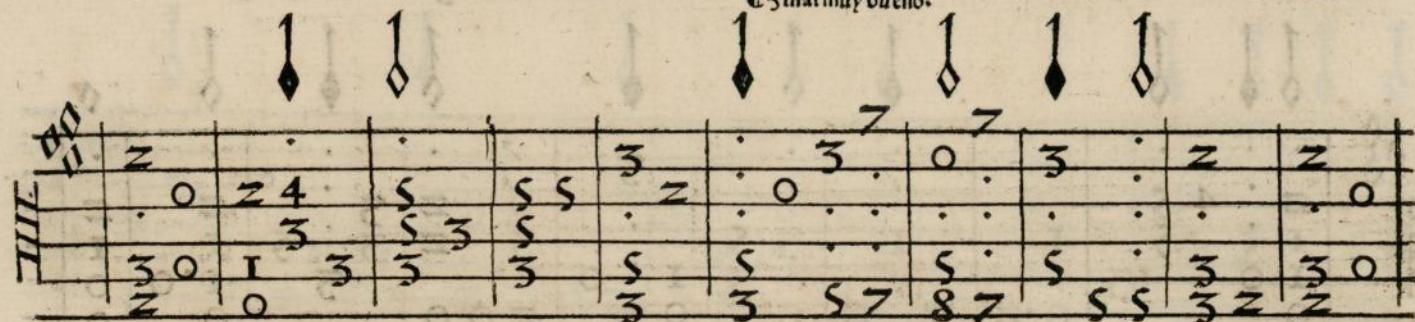
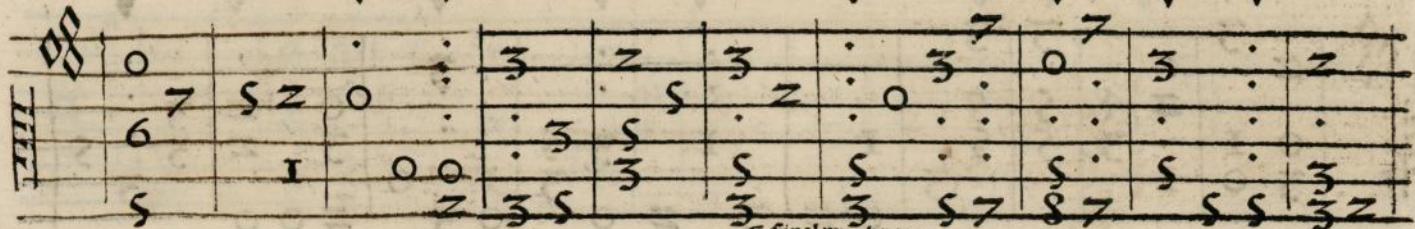
Three staves of musical notation from a 16th-century manuscript. The notation uses vertical stems and dots for pitch, with horizontal strokes indicating rhythm. The first staff begins with a fermata over a note, followed by a series of vertical stems and horizontal strokes. The second staff starts with a fermata over a note, followed by a series of vertical stems and horizontal strokes. The third staff starts with a fermata over a note, followed by a series of vertical stems and horizontal strokes.

*Del delphin.*

rjr.

The image shows three staves of musical notation for a three-stringed instrument, likely a cittern or guitar. The notation is a mix of tablature and rhythmic symbols. The top staff begins with a treble clef, a 'z' with a '3', and a '0'. The middle staff begins with a bass clef, a 'z' with a '4', and a '0'. The bottom staff begins with a bass clef, a '7', and a '0'. The notation includes vertical stems, horizontal dashes, and various numbers (3, 4, 5, 6, 7, 8) indicating pitch and rhythm.

Libro primero.



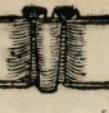
Del delphin.

xx.

En la quarta en  
vazio esta la clave  
de fefaut.

En la tercera en  
tercero traste esta la  
clave de cesolfaut.



 Libro primero. 



Three staves of musical notation for a three-string instrument, likely a guitar or lute. The notation uses a combination of tablature and rhythmic markings.

**Staff 1:**

- Notes: 4, z, o, z, 4, z, 3, o, z, z, o, z, z, o, z, z
- Rhythms: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1

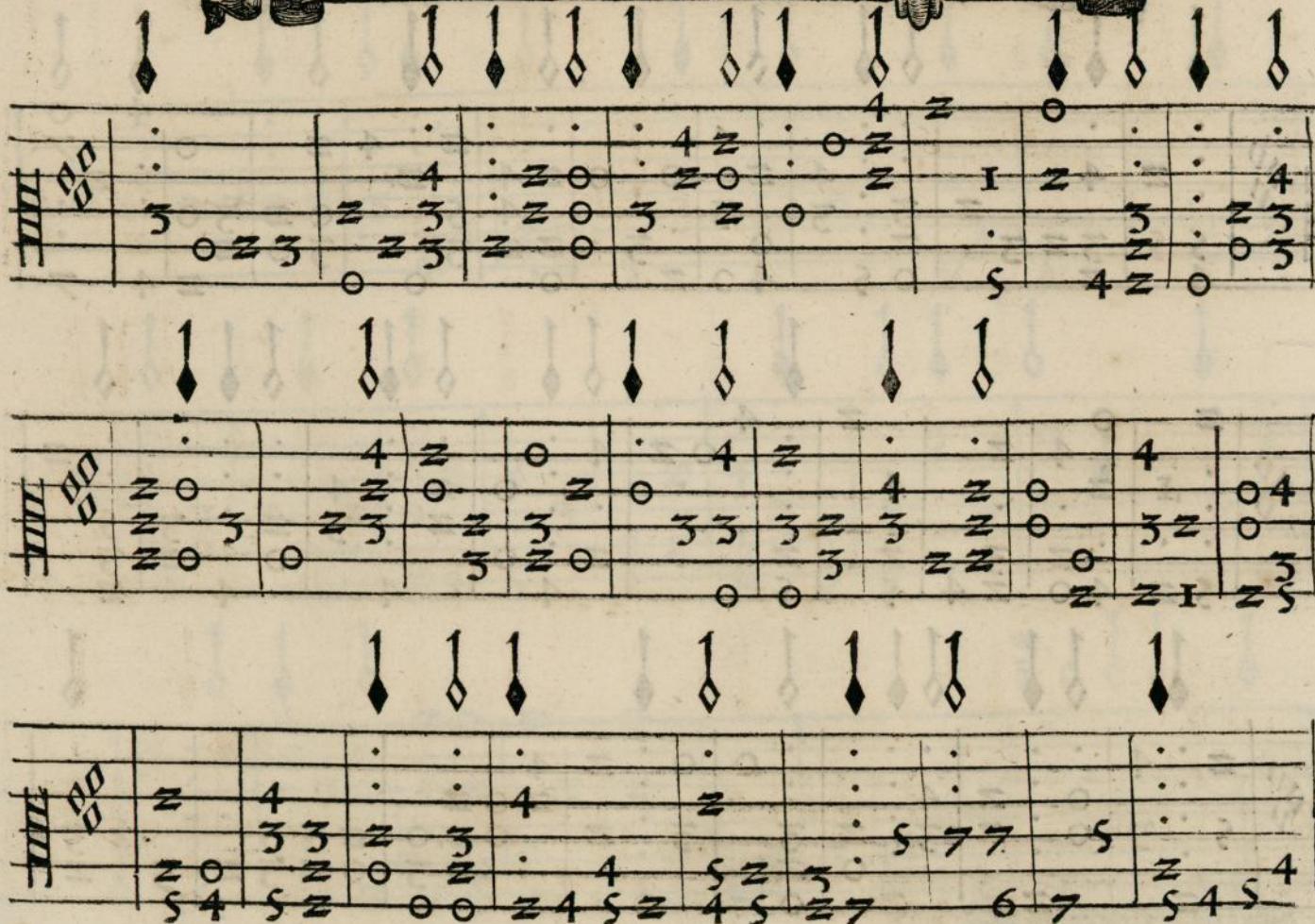
**Staff 2:**

- Notes: z, 6, 7, o, z, 7, 7, z, 4, o, z, z, 3, 3, 4, z, z, 4, o, z, z
- Rhythms: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1

**Staff 3:**

- Notes: 7, 9, 5, 7, z, 8, 7, 5, z, 4, z, 3, 5, z, 4, 5, z, o, z, o, z
- Rhythms: 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1, 1

 Deldelphin 



Three staves of tablature for a six-stringed instrument, likely a guitar or lute. The notation uses vertical stems and dots to indicate pitch and rhythm. The first staff begins with a single vertical stem (1), followed by a series of stems with dots (diamonds) and vertical stems with dots. The second staff begins with a vertical stem (1), followed by a series of stems with dots (diamonds) and vertical stems with dots. The third staff begins with a vertical stem (1), followed by a series of stems with dots (diamonds) and vertical stems with dots.

 Deldolphin 



1      1      1      1      1      1      1      1      1      1

2      4 z o z      4 z o z      4 z o z      4 z o z      4 z o z

3      o z z      z z z      z z z      z z z      z z z      z z z

1      1      1      1      1      1      1

2      z o z      z z z      z z z      z z z      z z z      z z z

3      z o z      z z z      z z z      z z z      z z z      z z z

1      1      1      1      1      1      1

2      z 4 z z      z 4 z z      z 4 z z      z 4 z z      z 4 z z

3      s 4 z z      s 4 z z      s 4 z z      s 4 z z      s 4 z z

**Del delphin.**

**xxii:**

The manuscript contains five staves of musical notation for a three-course harp. The notation is tablature, with vertical stems representing pitch and horizontal strokes with numbers representing fingerings. The staves are labeled 'TUTTO' at the beginning of each. The notation consists of vertical stems with dots or dashes indicating pitch and horizontal strokes with numbers (1, 2, 3, 4) indicating fingerings. The manuscript is written in black ink on aged paper.

**Proporció de tressemí  
breues en un compas.**

Libro primero.

Three staves of musical notation for a six-stringed instrument, likely a guitar or lute. The notation uses a combination of tablature and rhythmic markings. The top staff starts with a '4' and includes 'z' and '4' markings. The middle staff starts with a '4' and includes 'z' and '4' markings. The bottom staff starts with a '6' and includes 'z' and '4' markings.

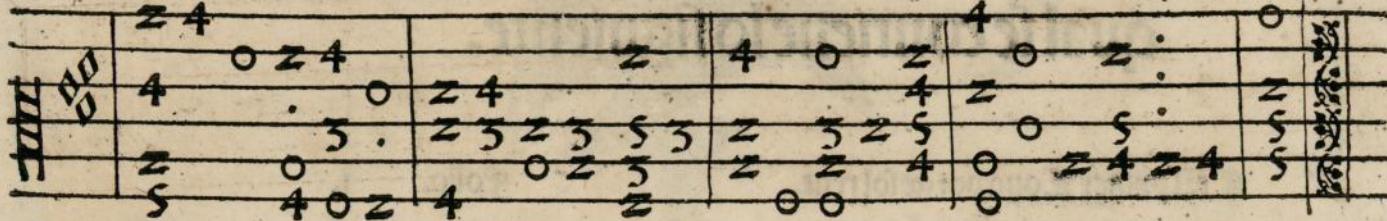
LIBRO PRIMERO  
DE LA GUITARRA  
CON NOTACIONES  
Y TABLATURES  
DE LOS MEJORES  
COMPOSITORES  
DE ESTA MUSICA.

 Del delphin. 

xx. iii.

1

III



z 4      o z 4      z 4      o z      4      o z :      o  
4      . o z 4      z 5 z 3 5 3      z 5 2 5      o z 5 :      5  
z      o z 4      z 5 z 3 5 3      z 5 2 5      o z 5 :      5  
5      4 o z 4      z 5 z 3 5 3      z 5 2 5      o z 5 :      5

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 Fin del primer libro. 

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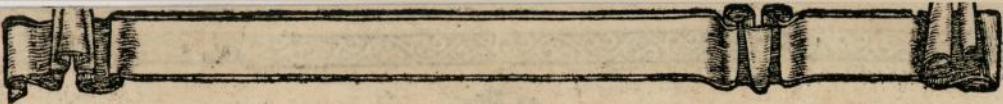
# **C**Tabla del primer Libro. En el qual se contiene lo siguiente.

I +	<b>C</b> El primer Tono por ge sol reut.	Folio.	i.
J +	<b>C</b> El segundo Tono.	Folio.	iiij.
	<b>C</b> El tercero Tono.	Folio.	vij.
	<b>C</b> El quarto Tono.	Folio.	ix
J +	<b>C</b> El quinto Tono de Consonancia.	Folio.	xij.
	<b>C</b> El sexto Tono sobre fa vt inire.	Folio.	xvij.
	<b>C</b> El setimo Tono sobre vt re mi fa mi.	Folio.	xvij.
	<b>C</b> El octavo Tono.	Folio.	xx.



Es subir su propiedad  
mas alto que ningun ave  
significa magestad  
y desta conformidad  
es la musica suave.

Que sube el entendimiento  
tan alto en contemplacion  
que lo pone en yn momento  
en el dinino aposento  
por que allie es su perfecion.



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# El segudo libro del Delphín de música

de cifras para tañer Gihuela. Hecho por Luys de Marbaez. Dirigido al muy Illustre Señor el Señor don Francisco delos Louos/Comendador mayor de Leon/Adelantado de Lacion/Señor de Sauiote/y del Cofrejo del estado de la Magestad Cesarea. tc.

En el fantasias por algunos tonos que no son tan dificultosas de tañer como las del primer libro.

so AD. D. xxv. viii.

Con privilegio Imperial para Castilla y Aragon y Galicia y Cataluña por diez años.

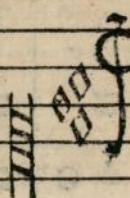


**Del delphin.**

**xxvi**

En la quarta en  
vazio esta la clave  
de sesant.

En la tercera en.  
el tercer traste esta  
la clave de cesolfant.



Music staff 1: A six-line staff with vertical stems. The notes are indicated by dots and vertical strokes. Below the staff are the corresponding fingerings: 0 0 2 3, 2 3 2 0, 3 2 3, 0 2 5, z 0 3.



Music staff 2: A six-line staff with vertical stems. The notes are indicated by dots and vertical strokes. Below the staff are the corresponding fingerings: 3 z, 0 0, 3 z 0, 3, 1 0, 0 z 3, z z, 0 z, z 0 3.



Music staff 3: A six-line staff with vertical stems. The notes are indicated by dots and vertical strokes. Below the staff are the corresponding fingerings: z 0, 4 z, z, 4 z, z, 0 1, 0 z, 4 z, 3 z, 1 0, z z.

Libro segundo.

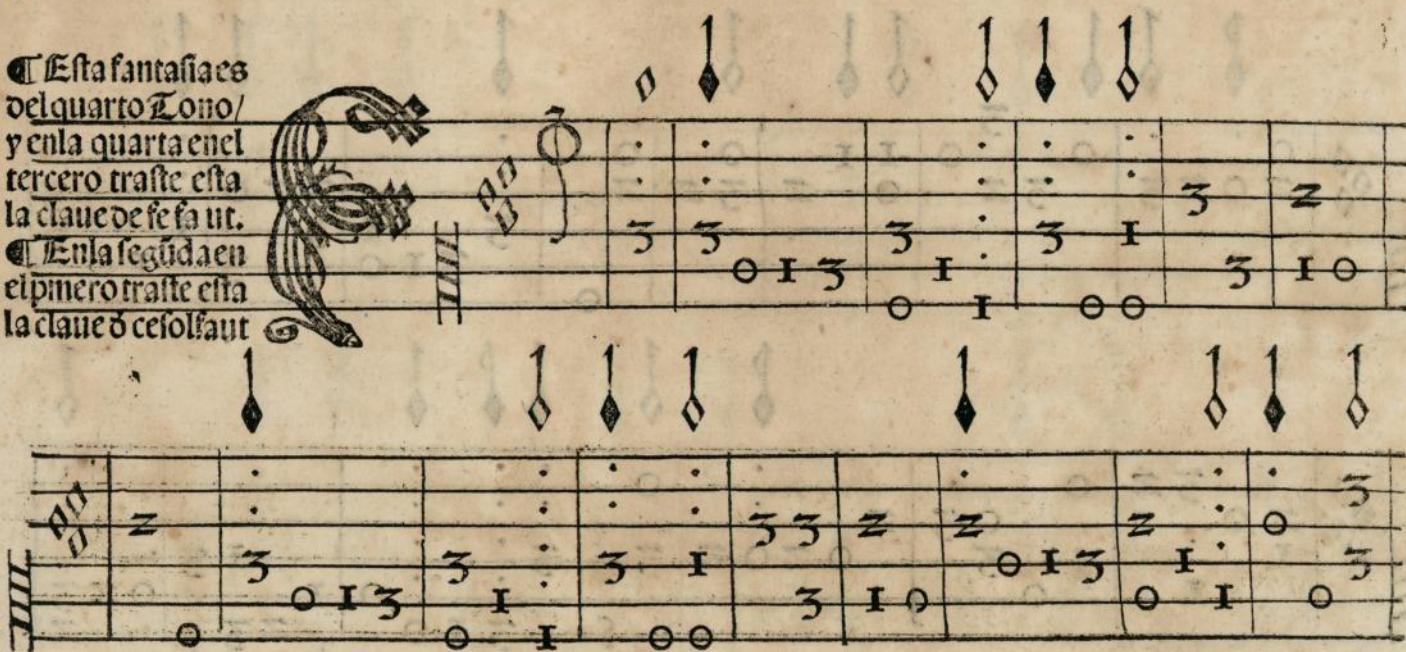
The image shows three staves of handwritten musical notation for a six-stringed instrument, such as a guitar or lute. The notation is based on a six-line staff system where each line represents a string. The notes are indicated by letters (z, o, i) and numbers (1, 2, 3, 4) placed above or below the lines. The first staff begins with a decorative scroll at the top. The second staff has a small '2' written above it. The third staff features vertical arrows pointing downwards next to certain notes. The notation is rhythmic, suggesting a specific time signature.

## **Del delphin.**

xx. viij.



**C**Esta fantasias  
del quarto Tono/  
y en la quarta en el  
tercero traste esta  
la clave de se fa ut.  
**C**En la seguida en  
el primero traste esta  
la clave d cesolant



Libro segundo.

The image shows three staves of musical notation for a six-string instrument, likely a guitar or lute. The notation is in common time. The top staff begins with a decorative scrollwork flourish. The middle staff has a '3' above the first note. The bottom staff has a '5' below the first note. The notation uses vertical stems and dots to indicate pitch and rhythm. The strings are numbered 1 through 6 from left to right. The first two staves end with a repeat sign and a double bar line. The third staff ends with a single bar line.

1 1 1 1 1 1

z : o : : : : o o z z

o z o z 3 3 3 3 1 3 4 4 3 : 1 0

1 1 1 1 1 1

o : z o z 3 z o 1 1 0 z 3 z z

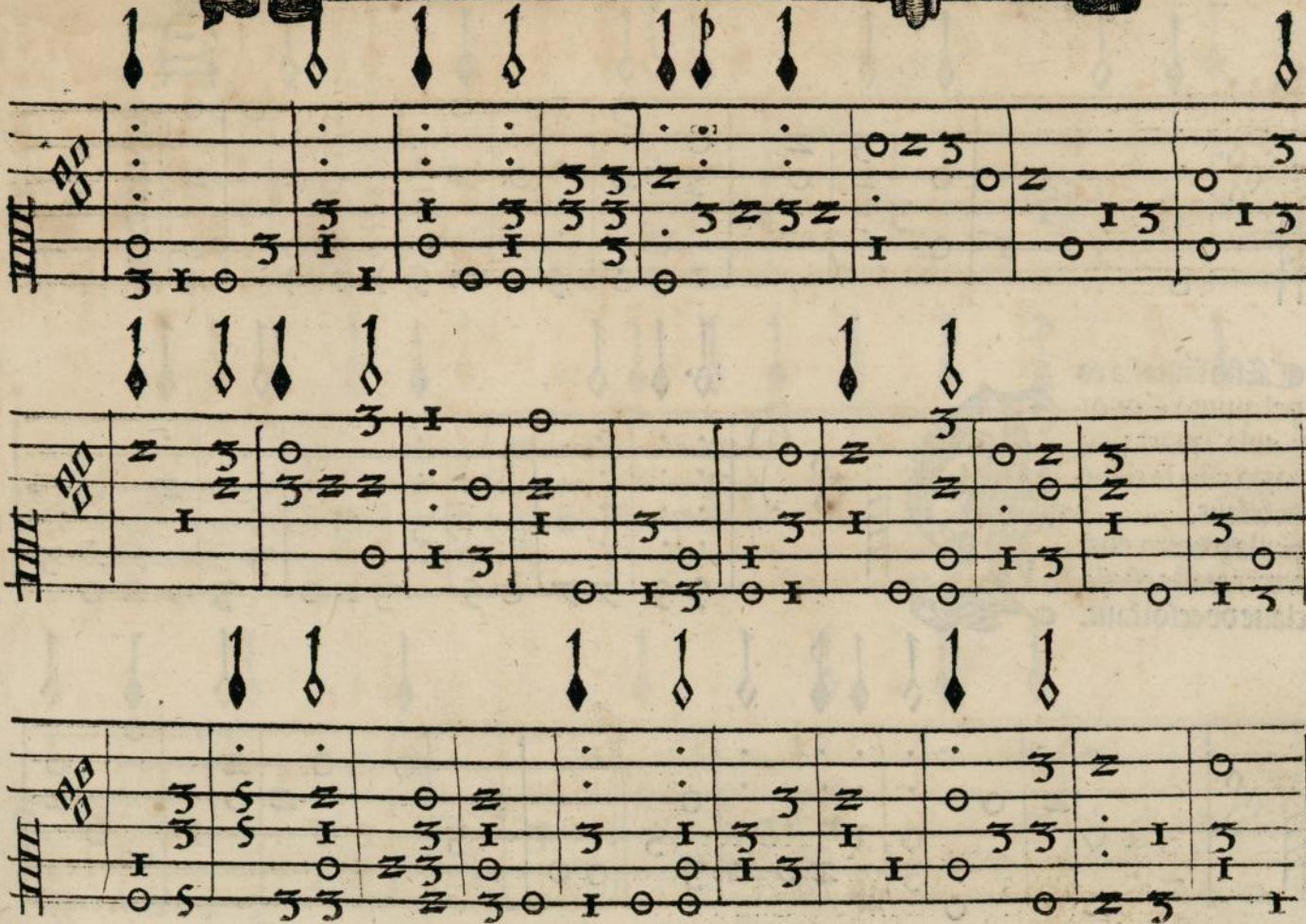
z o z 3 z o 1 1 0 z 3 z z 3 3 1 0 3 1 0 3

1 1 1 1 1 1

z o 3 z o 0 3 z o z o z 3 3 3 1 0 1 3 0 2 3 2

 Deldolphin. 

xx. viii



Libro segundo.

Esta fantasia es  
del quinto Tono/  
y en la quarta en  
vazio esta la clave  
de fefaut.

En la tercera en el  
tercer traste esta la  
clave de cesolfaut.



*Seldolphin.*

xx ix.

III

III

III

D. v.

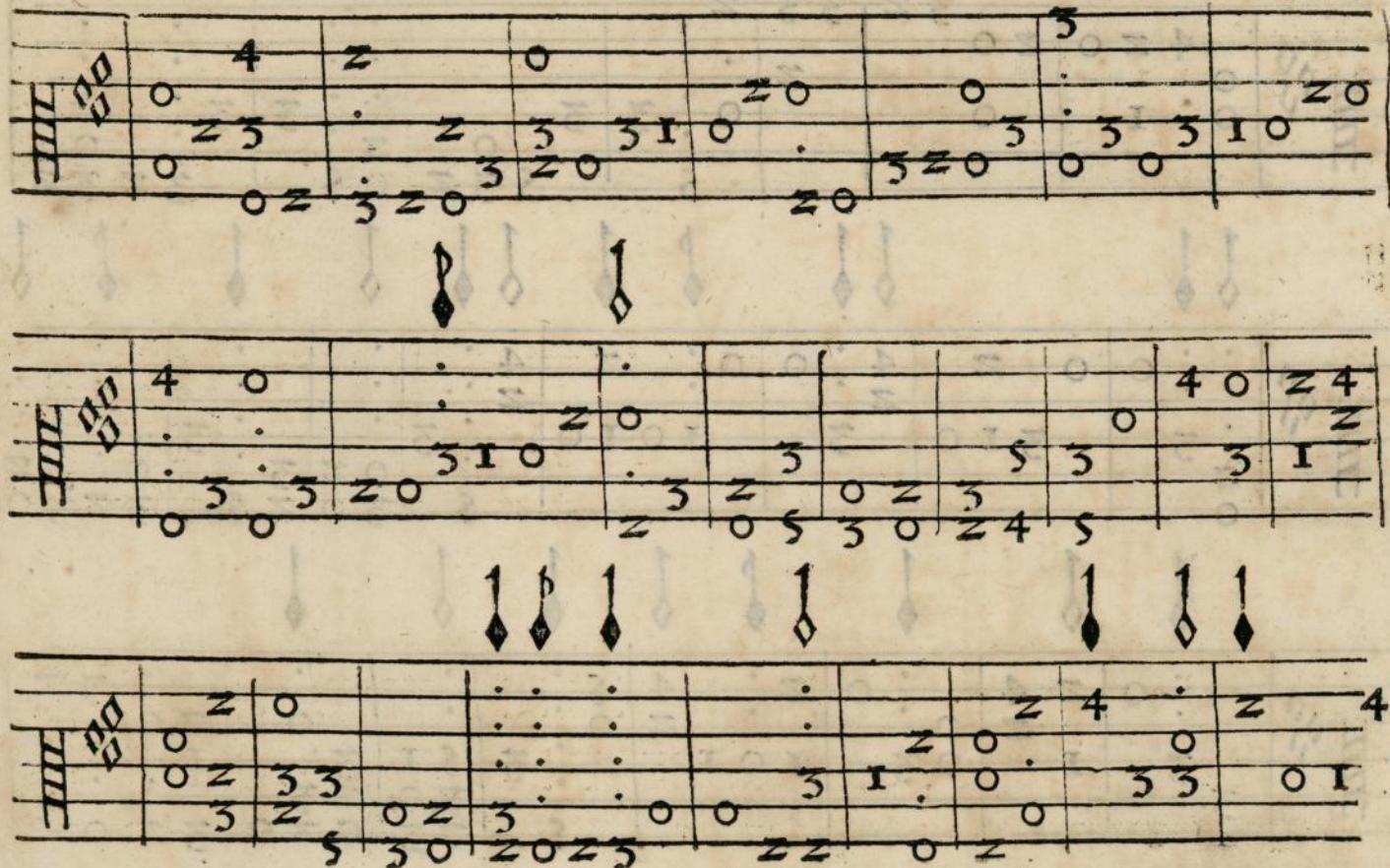
Libro segundo.

The image shows three staves of musical notation for a six-string guitar, likely from a 16th-century music book. The notation is a combination of tablature and rhythmic notation.

- Staff 1:** Shows vertical strokes (downward) and horizontal dashes (upward). The first measure has a vertical stroke at the top and a dash at the bottom. Subsequent measures show various patterns of vertical strokes and dashes.
- Staff 2:** Shows vertical strokes and horizontal dashes. Measures include vertical strokes at the top and bottom, followed by horizontal dashes.
- Staff 3:** Shows vertical strokes and horizontal dashes. Measures include vertical strokes at the top and bottom, followed by horizontal dashes.

 Deldelphin. 

xiii.



Handwritten musical notation for a three-stringed instrument (likely a cittern or guitar) across three staves:

- Staff 1:** Starts with a vertical stroke (4), followed by a 0, z, 0, and ends with a 3. The notes are indicated by vertical strokes and numbers (0, 1, 2, 3, 4) on a five-line staff.
- Staff 2:** Starts with a vertical stroke (4), followed by a 0, z, 0, and ends with a 4. The notes are indicated by vertical strokes and numbers (0, 1, 2, 3, 4) on a five-line staff.
- Staff 3:** Starts with a vertical stroke (z), followed by 0, and ends with 4. The notes are indicated by vertical strokes and numbers (0, 1, 2, 3, 4) on a five-line staff.

Librosegundo.

Three staves of musical notation for a six-stringed instrument, likely a guitar or lute. The notation uses a combination of tablature and rhythmic markings. The top staff shows a sequence of notes and rests, including '1', 'z', 'o', '2', '3', 'z', '3', '3', 'z', 'z', 'z', 'z', 'z'. The middle staff shows '4', 'z', 'o', '2', 'o', 'z', '4', 'z', 'z', 'z', 'z', 'z', 'z', 'z'. The bottom staff shows 'z', '3', '1', '0', '3', '1', '0', '1', 'z', 'o', 'z', 'z', 'z', 'z', 'z', 'z'.

# Del delphin

XXX. i.



## **Libro segundo**



## Del dolphin.

xx. ii.

1

z o : : : 4 : z o 3 1 0

z 3 0 2 3 z z 0 z

5 z 5 2 7 : : : 4 : z 4 o z

o : . o : . o : . 3 1 0 1 1 3 0 3 1 0

7 5 2 5 3 z 0 3 z z 0 z

o z 5 z : 3 : z 3 0 z 3 0 z . z

1 0 o . z 4 : z 1 5 0 1 3 0 z 3 0 z 3 0

z 3 0 5 3 z 0 2 3 0 z 2 3 0 z 3 0

Libro segundo

The image shows three staves of musical notation for a three-string instrument, likely a guitar or lute. The notation is written in a tablature-like system where each horizontal line represents a string. Vertical strokes (dots, 'z', '1', '3') represent different note heads and rhythms. Arrows pointing to specific notes in the first two staves likely indicate performance techniques such as slurs or grace notes.

Staff 1:

z	3	0	z	.		:	.		z	o	4	z	o
1	:	3	.	z	o	z	3	z	3	z	o	z	3
o	z	3	z	3	z	3	z	4	5	3	3	z	o

Staff 2:

o	z	3	z	3	o	z	4	z	o	:	:	4	z	o
1	z	o	z	3	z	3	o	z	3	1	o	3	o	1
z	o	z	3	z	3	o	z	3	z	3	z	z	o	z

Staff 3:

3	z	o	.	z	.	1	1	1	1	1	z	.	o
z	.	o	3	1	4	z	z	z	z	z	z	3	z
o	3	z	o	z	3	z	o	z	3	z	o	3	z

**Deldelphin.**

xxx. iii.

The page contains three staves of musical notation for a three-stringed instrument, likely a guitar or lute. The notation is in common time. The first staff starts with a '4' and a 'z'. The second staff starts with a '5'. The third staff starts with a '1'. The music ends with a final staff ending in a '5'.

**Las dos fantasias siguientes son**

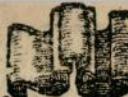
**del primero tono por gesol reut.**

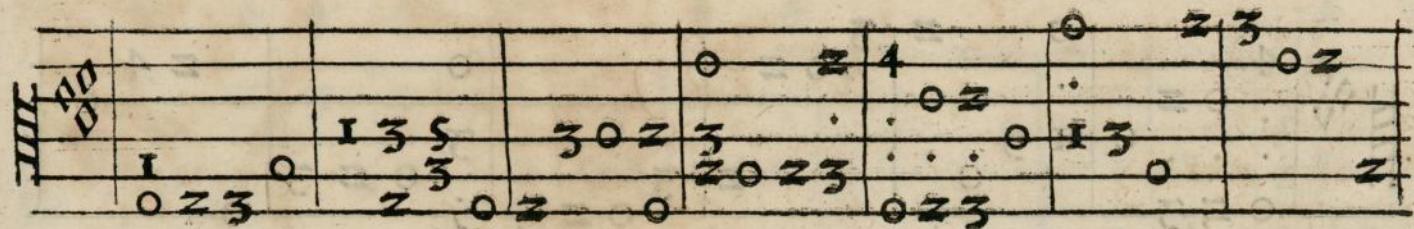
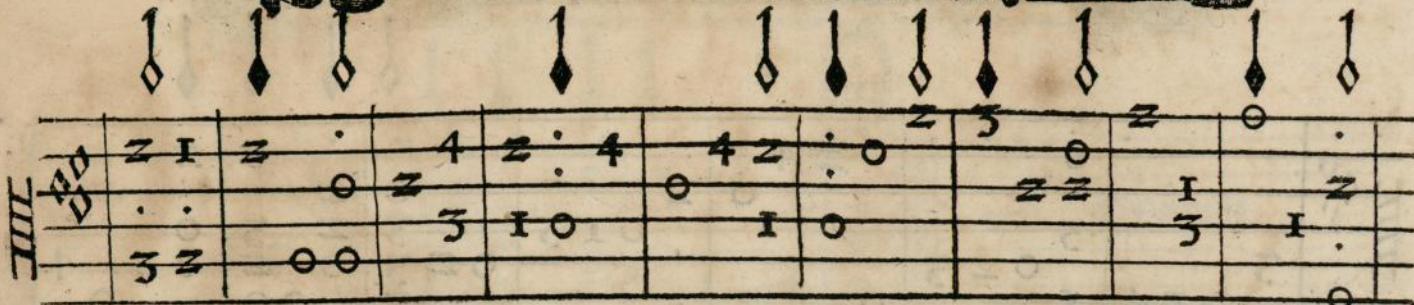
Libro segundo.

En la quarta en  
vazio esta la clave  
de fefant.

En la tercera en el  
tercer traste esta la  
clave de celofant.

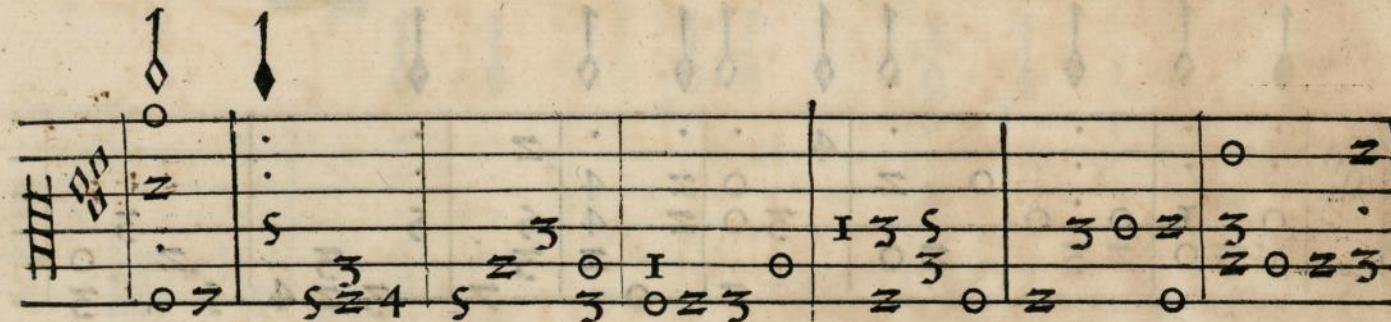
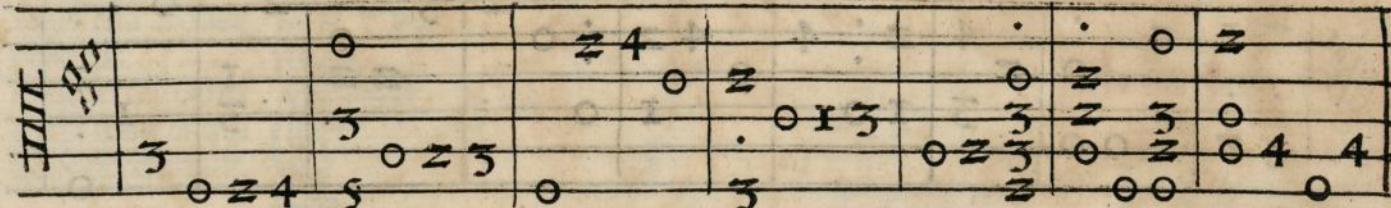
Three staves of musical notation for a three-string instrument, likely a vihuela or guitar. The notation uses a combination of tablature and rhythmic markings. The first staff begins with a large decorative initial 'G'. The second staff starts with 'zun' and the third with 'tun'. The notation includes vertical stems, dots, and numbers (1, 2, 3, 4) indicating pitch and rhythm.

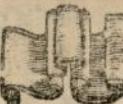
 Del delphin. 



v. iiiij

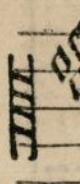
Librosegundo. 29



 Deldelphin. 

xxv.

II

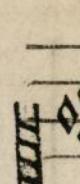


Fantasia.

Three staves of musical notation for a three-stringed instrument. The top staff uses vertical strokes (dots) and horizontal strokes (z). The middle staff uses vertical strokes (dots) and horizontal strokes (z). The bottom staff uses vertical strokes (dots) and horizontal strokes (z).



Three staves of musical notation for a three-stringed instrument. The top staff uses vertical strokes (dots) and horizontal strokes (z). The middle staff uses vertical strokes (dots) and horizontal strokes (z). The bottom staff uses vertical strokes (dots) and horizontal strokes (z).



Three staves of musical notation for a three-stringed instrument. The top staff uses vertical strokes (dots) and horizontal strokes (z). The middle staff uses vertical strokes (dots) and horizontal strokes (z). The bottom staff uses vertical strokes (dots) and horizontal strokes (z).



Libro segundo:

The image shows three staves of musical notation, likely for a three-part setting (e.g., three voices or three instruments). The notation is written on a five-line staff system. Vertical stems with small dots or dashes indicate pitch, and horizontal strokes (z, o, s) represent note heads. The staves are labeled 'III' on the left side.

**Staff 1 (Top):**

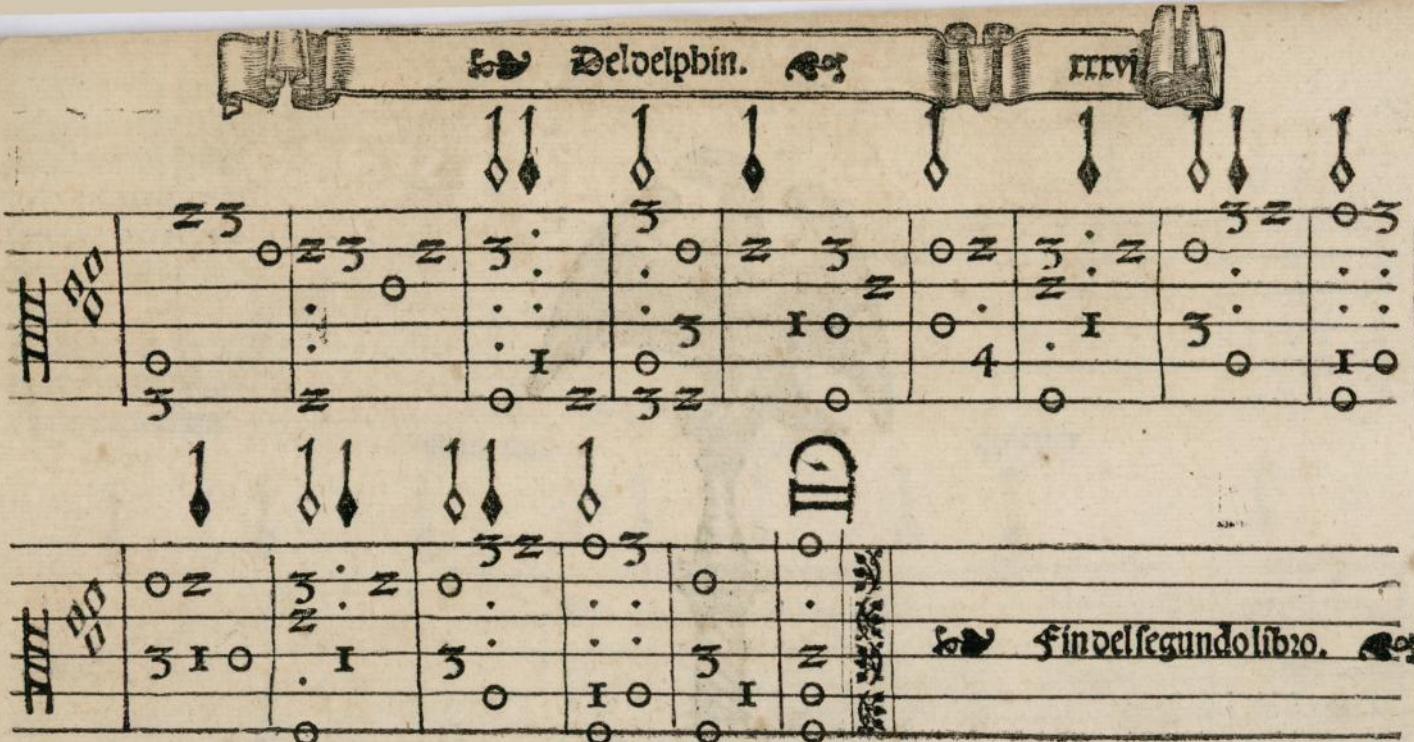
- Measure 1: z, o, z, 3, 0, 7, 0, 3, z
- Measure 2: z, o, z, 3, 0, 5, 5, 0, 7, 0, 5
- Measure 3: o, z, 4, z, 3, 0, 1, 3, 0, 1, 3, 0, 1, 3
- Measure 4: o, z, 3, 0, 5, 5, 0, 5, 0, 1, 3, 0, 1, 3, 0, 1, 3
- Measure 5: o, z, 3, 0, 5, 5, 0, 5, 0, 1, 3, 0, 1, 3, 0, 1, 3

**Staff 2 (Middle):**

- Measure 1: z, o, z, 3, 0, 5, 5, 0, 7, 0, 5
- Measure 2: z, o, z, 3, 0, 5, 5, 0, 5, 0, 1, 3, 0, 1, 3, 0, 1, 3
- Measure 3: z, o, z, 3, 0, 5, 5, 0, 5, 0, 1, 3, 0, 1, 3, 0, 1, 3
- Measure 4: z, o, z, 3, 0, 5, 5, 0, 5, 0, 1, 3, 0, 1, 3, 0, 1, 3

**Staff 3 (Bottom):**

- Measure 1: z, 5, 4, z, 4, o, z, 0, 1, 3, 0, 1, 3, 0, 1, 3
- Measure 2: z, 5, 4, z, 4, o, z, 0, 1, 3, 0, 1, 3, 0, 1, 3
- Measure 3: z, 5, 4, z, 4, o, z, 0, 1, 3, 0, 1, 3, 0, 1, 3



## **C**Tabla del segundo libro. En el qual se contiene lo siguiente.

- F**antasia del primer Tono.
- F**antasia del quarto Tono.
- F**antasia del quinto Tono.
- O**tra fantasia del quinto Tono.
- F**antasia del primer Tono.
- O**tra fantasia del primer Tono.

- |            |                |
|------------|----------------|
| <b>Fo.</b> | <b>xxv.</b>    |
| <b>Fo.</b> | <b>xxvii.</b>  |
| <b>Fo.</b> | <b>xxix.</b>   |
| <b>Fo.</b> | <b>xxx.</b>    |
| <b>Fo.</b> | <b>xxxii.</b>  |
| <b>Fo.</b> | <b>xxxiii.</b> |



**C**Es subir su propiedad  
mas alto que ningun ave  
significa magestad  
y desta conformidad  
es la musica suave.

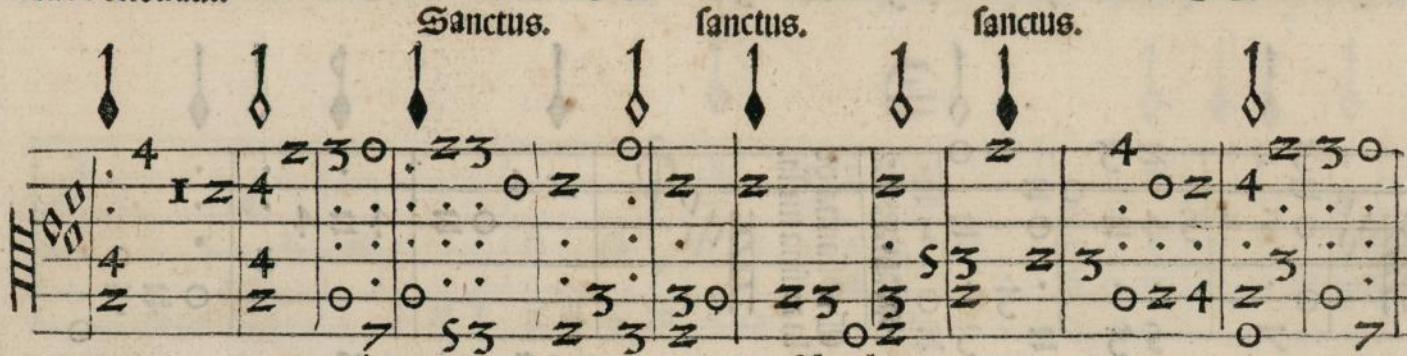
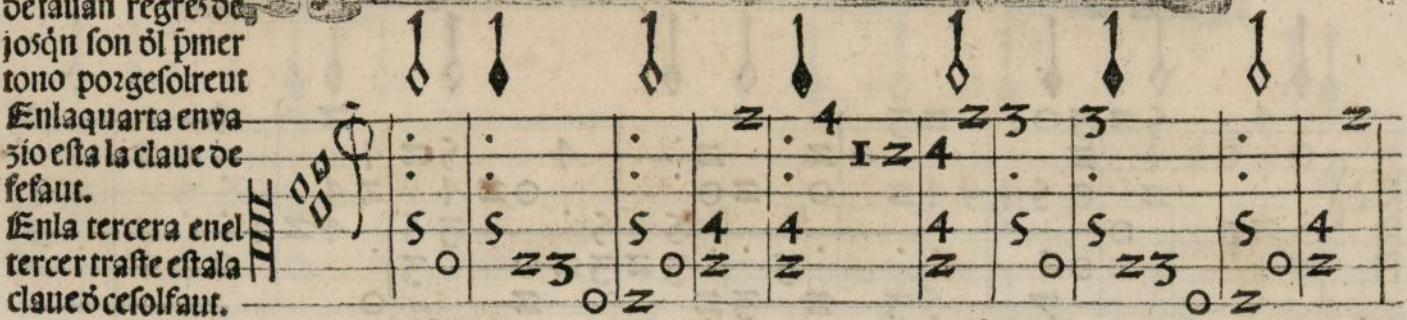
**Q**ue sube el entendimiento  
tan alto en contemplacion  
que lo pone en vn momento  
en el diuino aposento  
porque alli es su perfeccion.

Sacra misa  
de faisan regres de  
josqñ son dñ pmer  
tono por gesolreut  
En la quarta en va  
zio esta la clave de  
sesaut.

En la tercera en el  
tercer traste estala  
clave dñ cesolfaut.

Del delphin. 45

xxxvij.



Libro tercero.



Ossanna in excelsis.

Del delphin

III. v.

The musical score consists of three staves, each representing a string of a three-stringed instrument. The notation is a form of tablature or shorthand, using vertical stems with dots and dashes to indicate pitch and stroke direction, and horizontal strokes (z, s) to indicate specific note heads or attacks. The first staff begins with a decorative scroll at the top. The second staff starts with a '4' above the first note. The third staff starts with a '4' above the first note.

Staff 1:

1	1	1	z	3	z	z	.	.	.	.	.	1	1	1	1	1	1
z	o	z	z	3	z	z	o	3	z	z	z	4	s	3	z	z	z
z	o	z	z	z	z	z	o	z	z	z	z	z	z	z	z	z	z
z	o	z	z	z	z	z	o	z	z	z	z	z	z	z	z	z	z

Staff 2:

1	1	1	4	zz	4	z	z	4	z	z	4	z	z	4	z	z	4
z	4	z	z	z	z	z	o	o	z	4	s	3	z	z	3	z	3
4	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z
z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z

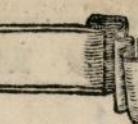
Staff 3:

1	1	1	1	4	z	z	4	z	z	4	z	z	4	z	z	4	z
z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z
z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z
z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z	z

c. iii.

*Libro tercero*

The image shows three staves of handwritten musical notation for a six-string instrument, likely a guitar or lute. The notation is in common time and consists of vertical stems with various markings. The first staff begins with a series of vertical stems with dots at the top. The second staff starts with a vertical stem with a dot, followed by a 'z' and a '4'. The third staff begins with a vertical stem with a dot, followed by a 'z' and a '4'. The notation includes rhythmic markings such as 'z' (vertical stem with a dash) and '4' (vertical stem with a dot). The staves are separated by horizontal lines and end with a double bar line and repeat dots.

 Del delphin. 

xxx. vi.

  
 Sanctus de los qn  
 de la misa de faissan  
 regres y no se mu  
 dan las claves.

Amen sanctus dominus deus sabaoth.

Music score for three voices, featuring square neumes on four-line staves. The music consists of three systems. The first system starts with a large initial 'S'. The second system begins with 'Amen'. The third system ends with a final cadence. The vocal parts are labeled '1', '2', and '3' above the staves.

System 1:

1	1	1	1	1	1	1	1	1	1	1	1
z	z	z	z	z	z	z	z	z	z	z	z
4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3
z	z	z	z	z	z	z	z	z	z	z	z

System 2:

1	1	1	1	1	1	1	1	1	1	1	1
z	z	z	z	z	z	z	z	z	z	z	z
4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3
z	z	z	z	z	z	z	z	z	z	z	z

System 3:

1	1	1	1	1	1	1	1	1	1	1	1
z	z	z	z	z	z	z	z	z	z	z	z
4	4	4	4	4	4	4	4	4	4	4	4
3	3	3	3	3	3	3	3	3	3	3	3
z	z	z	z	z	z	z	z	z	z	z	z

Librotercero.

Three staves of musical notation for a six-stringed instrument, likely a guitar or lute. The notation uses vertical stems with dots and dashes to indicate pitch and rhythm. The first staff begins with a '1' at the top, followed by a series of notes and rests. The second staff begins with a '6' at the top, followed by a series of notes and rests. The third staff begins with a '3' at the top, followed by a series of notes and rests.

## Del delphin.

xxvii.

1

1

Ossian de la  
milma milla.

## Ossanna de la

**missa missa.**

A musical score page showing a staff with various notes and rests, including a bass clef, a key signature of three sharps, and a time signature of common time. The notes are marked with vertical stems and arrows indicating direction, and some are labeled with numbers like 1, 3, 4, or 5.

## Sanna in excelsis.

C. V.

Libro tercero.

The image shows three staves of musical notation from a 16th-century manuscript. The notation is written on five-line staves and consists of vertical stems with various markings. The first staff begins with a 'z' and a '3'. The second staff starts with a 'z' and a '4'. The third staff begins with a 'z'. The manuscript is bound at the top with leather straps.

Staff 1:

z	z	3	.	z	.	.	z	3	:	o	.	3	.
z	z	3	.	z	.	.	z	3	:	o	.	3	.
z	z	3	.	z	.	.	z	3	:	o	.	3	.
z	z	3	.	z	.	.	z	3	:	o	.	3	.
z	z	3	.	z	.	.	z	3	:	o	.	3	.

Staff 2:

z	.	z	o	.	z	o	.	z	o	.	z	.	s
z	.	z	o	.	z	o	.	z	o	.	z	.	s
z	.	z	o	.	z	o	.	z	o	.	z	.	s
z	.	z	o	.	z	o	.	z	o	.	z	.	s
z	.	z	o	.	z	o	.	z	o	.	z	.	s

Staff 3:

z	.	4	z	s	7	7	3	0	.	z	o	4	o
z	.	4	z	s	7	4	4	z	.	z	o	4	o
z	.	4	z	s	7	4	4	z	.	z	o	4	o
z	.	4	z	s	7	4	4	z	.	z	o	4	o
z	.	4	z	s	7	4	4	z	.	z	o	4	o

De dolphin.

xxx. viii.

The image shows three staves of musical notation from a 16th-century manuscript. The notation is based on a four-line staff system. Vertical stems with dots and dashes indicate pitch and rhythm. Horizontal strokes (z, 3, 4) represent different note values. The first two staves begin with a large 'I' and end with a large 'D'. The third staff begins with a large 'I' and ends with a large 'E'. The music is divided by vertical bar lines.

Este cum sancto spiri-  
tu. Es de la missa de la-  
fuga de Josquin: esta pu-  
esto por estas claves.

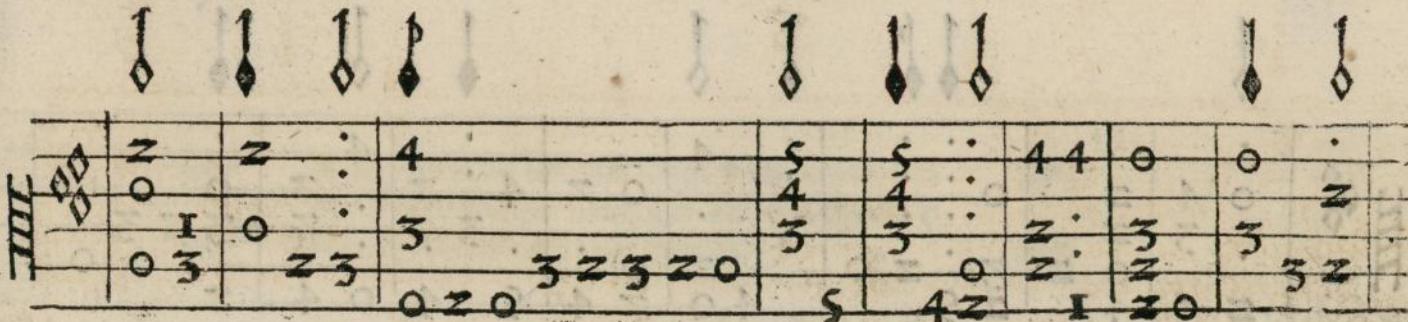
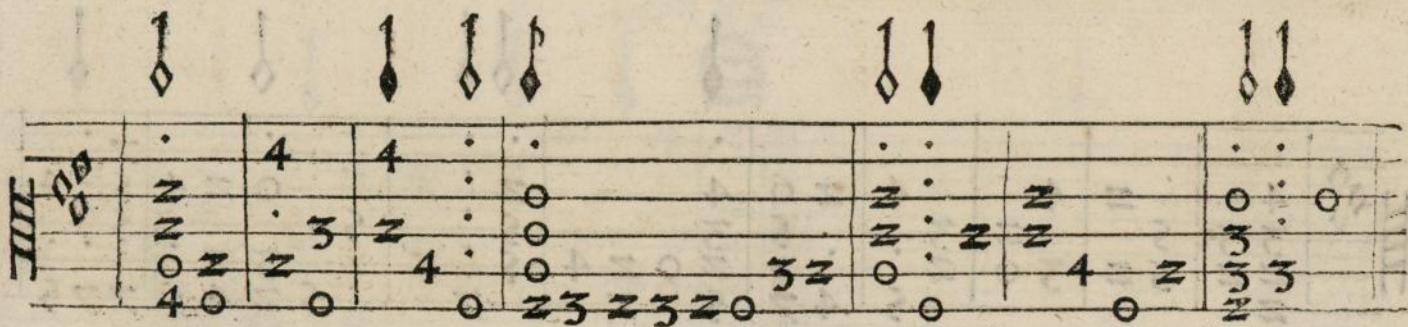
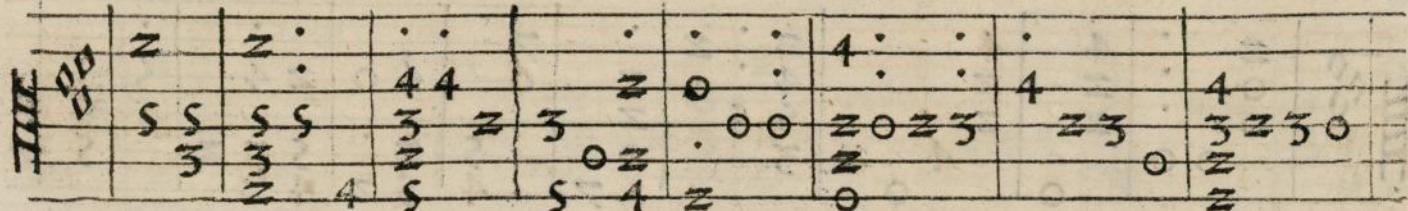
Libro tercero

En sancto spiritu in gloria dei patris amen.

Three staves of musical notation for a three-course harp, using tablature and rhythmic symbols. The notation consists of vertical stems with horizontal dashes or dots indicating pitch and rhythm. The first staff begins with a large decorative initial 'C'.

## Deldelphin.

xxxix



Libro tercero.

1 1 1 1 1 1 1 1

z : 4 4 z : z . 7 . .  
 o : z z 4 z z 6 4 o z 4 s s  
 o : z z 5 5 z z 7 4 s z . 5 3 z s s

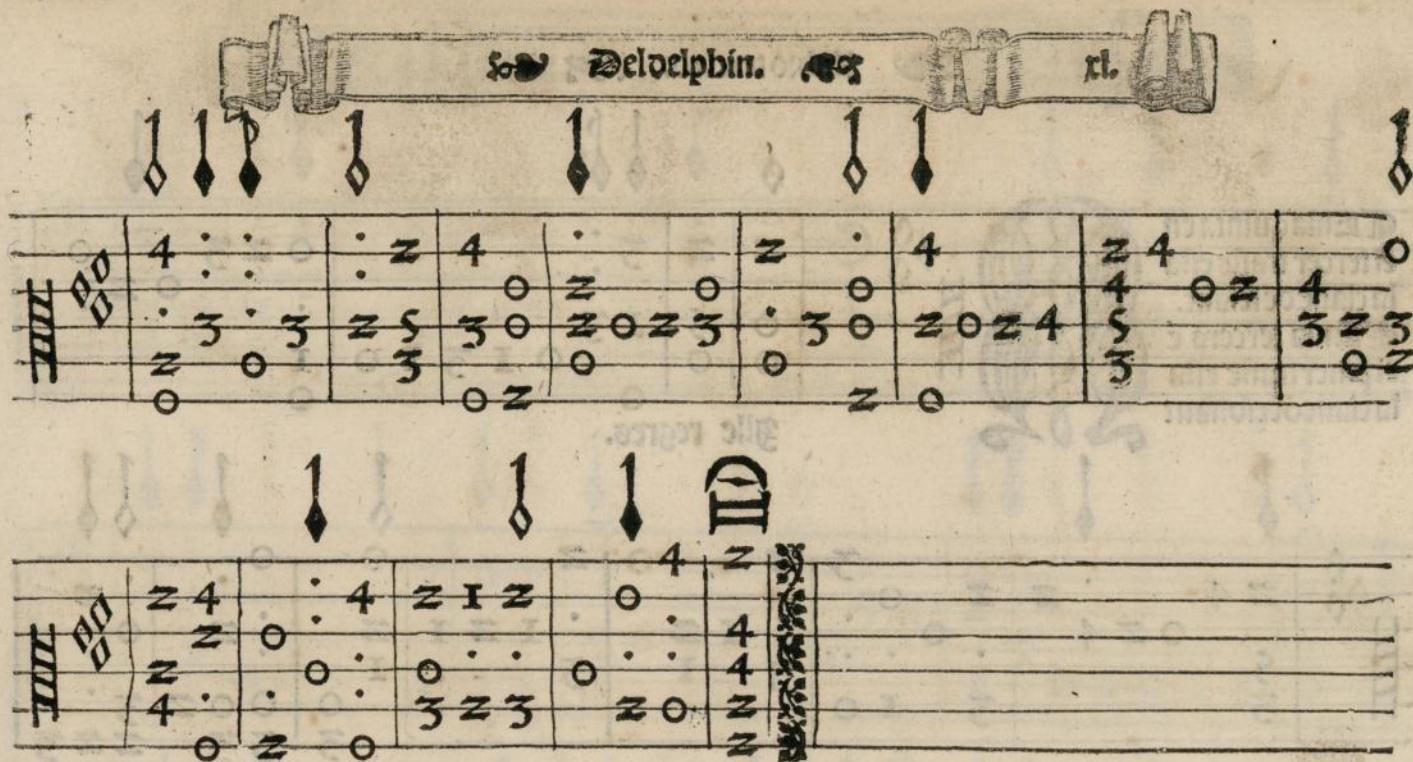
1 1 1 1 1

4 z 4 4 z 6 4 z : . o z 4 7 : 4  
 3 3 s z 3 0 z . s 7 9 z 4 s 7 3 s 3 z . s z 4 6 7 7 s

1 1 1 1 1 1 1

o 4 z o : : 4 o z 4 z 4 z o  
 . 3 z . z o z 3 z 0 3 . 3 . z z 3 z

## Delphbin.



**L**Comienzan las canciones Francesas y esta  
primera es vna que llaman la cancion del Empe-  
rador del quarto tono de Jusquin.

Libro tercero.

En la quinta en  
el tercer traste esta  
la clavé de fesaut.

En la tercera é  
el pñmer traste esta  
la clavé de cesolaut



III

3ille regres.

Music score for three staves, each with five horizontal lines. The notation uses various symbols including 'z', 'o', '3', 'I', and '4'. The first staff begins with a 'z' at the top line. The second staff begins with a 'z' at the middle line. The third staff begins with a 'z' at the bottom line. The music consists of measures separated by vertical bar lines. The notes are represented by small circles or dots on the lines, and the stems are indicated by short vertical strokes pointing upwards or downwards. The first staff ends with a 'z' at the bottom line. The second staff ends with a 'z' at the bottom line. The third staff ends with a 'z' at the bottom line.

**Del delphin**

rl. j.

Three staves of tablature for a six-stringed instrument, likely a guitar or lute. The staves are labeled "rl. j." at the top and "f. j." at the bottom right. The notation uses vertical strokes (z, 3, o) and horizontal strokes (zz, 33, zz) to indicate fingerings and string selection.

Staff 1:

- Vertical strokes: z, 3, o
- Horizontal strokes: zz, 33, zz

Staff 2:

- Vertical strokes: z, 3, o
- Horizontal strokes: zz, 33, zz

Staff 3:

- Vertical strokes: z, 3, o
- Horizontal strokes: zz, 33, zz

Staff 4:

- Vertical strokes: z, 3, o
- Horizontal strokes: zz, 33, zz

Staff 5:

- Vertical strokes: z, 3, o
- Horizontal strokes: zz, 33, zz

Staff 6:

- Vertical strokes: z, 3, o
- Horizontal strokes: zz, 33, zz

## **L'brotercer.**

 Del delphin 

rl. ii.



The musical score consists of three staves of notation. The first staff begins with a decorative scroll at the top. The second staff ends with a decorative scroll at the bottom. The third staff ends with a large stylized letter 'H'. The notation uses vertical stems and various symbols like 'z', 'o', '3', 'I', and '1' on five-line staves.

Lancio de nicolas Gu  
bert del quinto tono. tañe  
se por estas claves.

f ii

Libro tercero.

The image shows three staves of musical notation for a six-string guitar, likely from a 16th-century music book. The notation uses a unique system of dots and dashes for pitch and vertical strokes for rhythm. The first staff begins with a decorative initial 'G' and includes a clef and a time signature of '3'. The second staff starts with a 'C' clef and a '4' indicating common time. The third staff starts with a 'G' clef and a '2' indicating duple time. Each staff consists of six horizontal lines representing the strings of the guitar. The notes are represented by vertical strokes of varying lengths and positions, and the rests are indicated by periods or dots.

Staff 1 (Top):

	1 1 1	1	1	1	1 1 1	1
	1 1 1	1	1	1	1 1 1	1
	1 1 1	1	1	1	1 1 1	1
	1 1 1	1	1	1	1 1 1	1
	1 1 1	1	1	1	1 1 1	1
	1 1 1	1	1	1	1 1 1	1

Staff 2 (Middle):

	1 3	3 3	sz	3	z	3	1
	o 3	3 3	sz	3	z	3	1
	z z	o	3	zz	3	z	3
	3 3	o	3	z	3	z	3
	1	1	1	1	1	1	1
	1	1	1	1	1	1	1

Staff 3 (Bottom):

	3	3 3 3	.	.	.	3 3 3	3 3
	o	3 3 3	o z	z	74	s s	ss
	1 1 1	o	1 1	o 1	8	3 3 3 6	ss ss
	1 1 1	o	1 1	o 1	3	3 3 3 6	ss ss
	1 1 1	o	1 1	o 1	8	3 3 3 6	ss ss
	1 1 1	o	1 1	o 1	7	3 3 3 6	ss ss

## Deldelphin.

cl. iii.

This image shows a handwritten musical score for three voices (VIII, VII, and VI) in common time. The score is divided into three staves, each representing a different voice. The notation uses a unique system of note heads and rests, likely a shorthand or a specific regional notation. The voices are separated by vertical bar lines, and the music is organized into measures. The first staff (Voice VIII) starts with a note head followed by a rest. The second staff (Voice VII) starts with a note head followed by a rest. The third staff (Voice VI) starts with a note head followed by a rest.

f iii

Librotercero.

Cancion del primer Zono.

En la quarta en  
vazio esta la clauie  
de sesaut.

En la tercera en  
el tercero traste esta  
la clau e de cesolaut

Del delphín.

cl. III.

Librotercero.

The image shows three staves of musical notation from a 16th-century Spanish manuscript. The notation is written in a tablature-like system using vertical stems with dots and dashes to represent pitch and rhythm. The manuscript is decorated with intricate scrollwork at the top and bottom.

**Staff 1:**

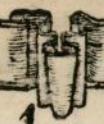
- Measure 1: 1, o, z, 3
- Measure 2: z, ., ., o, z
- Measure 3: 4, z, 3, z
- Measure 4: 5, z
- Measure 5: 5, ., 5, : 5, 5, 4, z
- Measure 6: 3, 5, z

**Staff 2:**

- Measure 1: 1, 1, 1, 1
- Measure 2: ., ., ., 4, z
- Measure 3: 4, 4, 4, o, z
- Measure 4: 4, o, z, i, z, r
- Measure 5: 3, 1, o
- Measure 6: 2, 3, o, z

**Staff 3:**

- Measure 1: 1, 1
- Measure 2: ., ., ., ., o, o
- Measure 3: z, 15
- Measure 4: z, 4, 4, o, z
- Measure 5: 5, 5, 1, 3, o, z
- Measure 6: 3, 2, 0, o, z

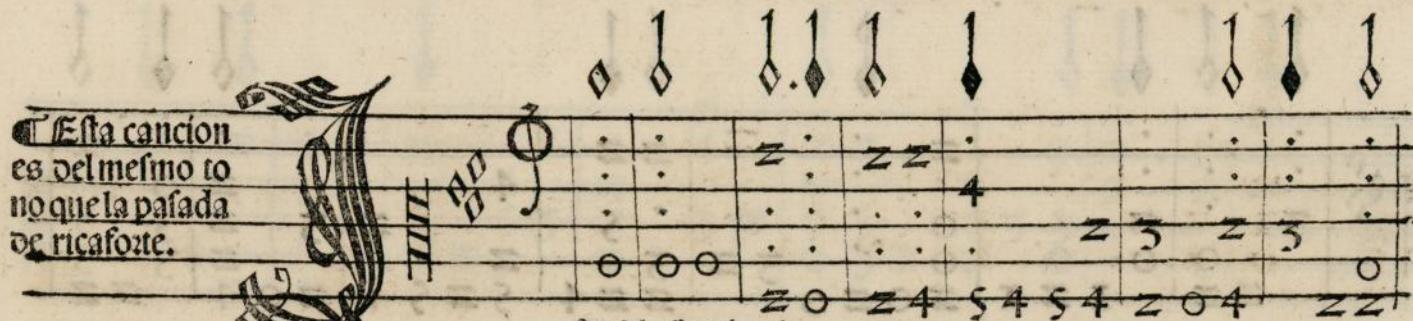
 Del delphin. 

rl. v.

III



Esta cancion  
es del mismo to  
no que la pasada  
de ricasorte.



E veule laysser melancole.



f. v.

Libro tercero.

The image shows three staves of musical notation for a single string instrument, likely a guitar or lute. The notation is written in a tablature-like system where vertical stems represent the strings, and diamond-shaped heads indicate plucking direction. The first staff begins with a '1' at the top, followed by a series of vertical stems with heads pointing down. The second staff starts with a 'z' at the top, followed by a series of vertical stems with heads pointing up. The third staff begins with a '1' at the top, followed by a series of vertical stems with heads pointing down. The notation includes various markings such as 'z', 'o', 's', '4', and dots, which likely represent different fingerings or techniques. The staves are separated by decorative horizontal bars with scrollwork and small figures.

so Del delphin. es

rl vi.

The image shows three staves of musical notation for a six-string instrument, likely a guitar or lute. The notation is written on a five-line staff with vertical stems. The first staff begins with a 'z' and ends with a '1'. The second staff begins with an 'o' and ends with a '4'. The third staff begins with a 'z' and ends with a 'z'. The notation includes various symbols such as 'z', 'o', '1', and '4'.

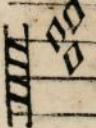
Libro tercero.

*m*

Three staves of musical notation from a 16th-century manuscript. The notation is based on vertical stems with various markings (dots, dashes, numbers, letters) indicating pitch and rhythm. The first staff starts with three vertical stems. The second staff starts with a vertical stem followed by a horizontal bar with a 'z' above it. The third staff starts with a vertical stem followed by a horizontal bar with a 'z' above it. The notation includes symbols like '1', 'z', 'o', 's', '4', and '3'. The manuscript is decorated with scrollwork at the top.

 Del delphini. 

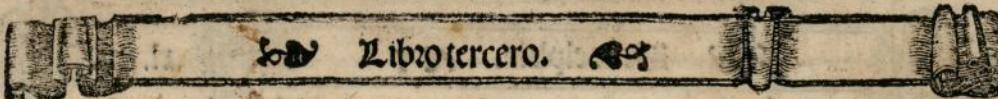
rl. viij.



Three staves of tablature for a three-stringed instrument, likely a cittern or guitar. The top staff uses vertical strokes (z, zz, 4) and horizontal strokes (o, ooo, 3z, 33, 5z, 55, 6z, 66). The middle staff uses vertical strokes (z, zz, 4) and horizontal strokes (o, ooo, 3z, 33, 5z, 55, 6z, 66). The bottom staff uses vertical strokes (z, zz, 4) and horizontal strokes (o, ooo, 3z, 33, 5z, 55, 6z, 66).

Decorative scrollwork at the top and bottom of the page.

Libro tercero.



Musical score for a six-stringed instrument, likely a guitar or lute. The score consists of two staves. The top staff uses a tablature system where vertical strokes indicate fingerings (e.g., 1, 2, 3, 4, z, o) and horizontal strokes indicate string selection. The bottom staff uses a standard musical notation with vertical stems and horizontal bar lines. The score concludes with a final section labeled 'III'.

Top Staff (Tablature):

	1	1	1		1	1		
z	z	4		z	z			
o	z	z		4	4	z	4	
3	z	z	z	3	0	2	3	
3	z	z	6	3	0	2	5	
zz	z	6	z	5	0	2	5	
z	z	z	z	z	z	z	z	

Bottom Staff (Standard Notation):

	1	1	1	1	1	III	
z	o	z	z	z	4	:	
o	z	o	z	4	:	z	
o	z	3	0	4	z	5	4
o	z	z	o	o	o	o	o

fin del tercero libro.

**C**Tabla del tercero libro. En el qual  
se contienen las obras siguientes.

**J**osquin.

<b>C</b> Sanctus de la missa de Ercules dux ferarie.	Folio.	xxxij.
<b>C</b> Osanna de la misma missa.	Folio.	xxxv.
<b>C</b> Sanctus de la missa de Faysan regres.	Folio.	xxxviij.
<b>C</b> Osanna de la misma missa.	Folio.	xxxviiiij.
<b>C</b> Cum sancto spiritu. De la missa de la fuga.	Folio.	xxxix.

**C**anciones francesas.

**J**osquin.

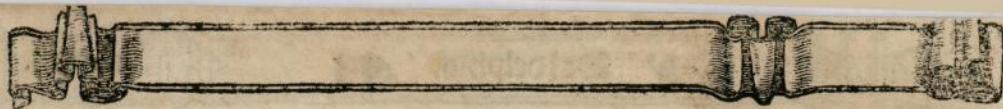
<b>C</b> La cació del Emperador, mille regres, del quarto Tono.	Folio.	xxxxj.
-----------------------------------------------------------------	--------	--------

**N**icolas Gombert.

<b>C</b> Una cancion del quinto Tono.	Folio.	xxxxiiij.
<b>C</b> Otra cancion del primer Tono.	Folio.	xxxxvij.

**R**ica fort.

<b>C</b> Je veult layser melancolie. Del primer Tono.	Folio.	xxxxv.
-------------------------------------------------------	--------	--------



Es subir su propiedad  
mas alto que ningun aue  
significa magestad  
y desta conformidad  
es la musica suaue.

Que sube el entendimiento  
tan alto en contemplacion  
que lo pone en vn momento  
en el diuino aposento  
porque alli es su perfecion.

# El quarto libro del Delphín de musica

de cifras para tañer Tibuela. Hecho por Luys de Marbaez. Dirigido  
al muy Ilustre Señor el Señor don Francisco delos Louos/

Comédador mayor de Leon Adelátado de Laçorla/

Señor de Sauiote y del Cosejo de le stato de la

Magestad Cesarea. tc. Ay en el dizeréncias

de cótrapuntos sobre el igno de nra  
Señora. Ogloriosa domina/  
y de Págelingua y Sa  
cris solennijs.

AD. D. LXX. viii.

Con privilegio Imperial para Castilla y  
Aragony Galécia y Cataluña por diez años.

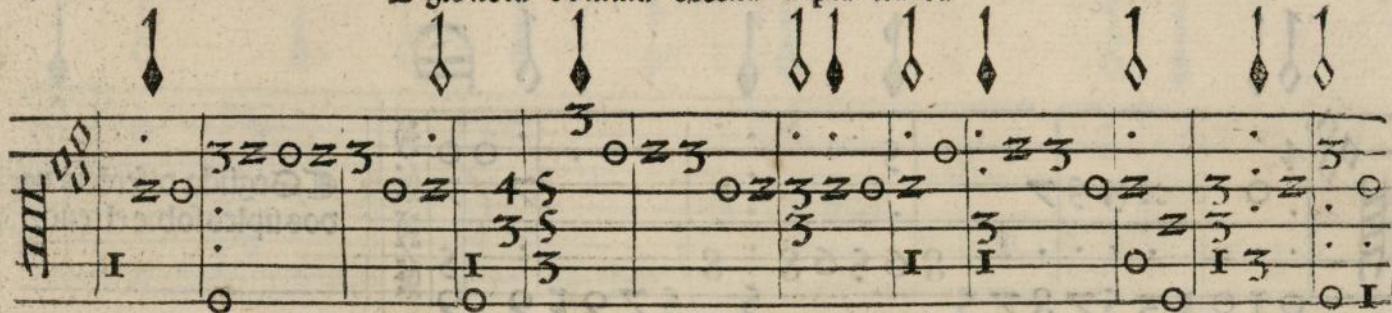


**C**omençançys diferéncias de cõtra puto sobre el ligno de nřa señora qđize. O gloriosa dñia son o lpmr tono

**T**En la quita en el  
tercer traste clava  
clave desfaut.

**T**En la tercera en  
el pmr traste clava  
la clave desfaut

O gloriosa domina excelsa supra sidera



**Libroquarto.**

## **Desde aquí**

## Seguda diferècia de dos tipus sobre el tenor.

esfinal.

Ogloriosa domina excelsa supra sidera.

# Del delphin.

L. J.

*Del delphin.* l. j.

III

III

III

*Libro quarto.*

The image shows three staves of musical notation, likely for a lute or similar instrument, from a 16th-century music book. The notation consists of vertical stems and dots on horizontal lines, with some numbers and letters written below the staff. The first staff begins with a clef-like symbol and a 'z'. The second staff begins with a '3'. The third staff begins with a '1'.

**Staff 1:**

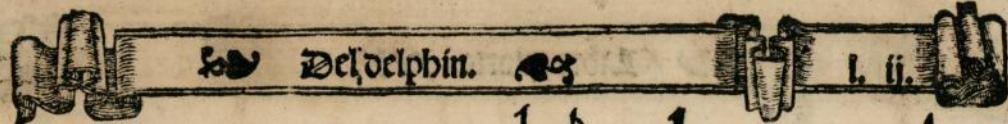
z	:	o	:	o	.	z	z
3	o	z	o	z	3	z	z
3	1	0	1	3	o	1	0
					3	1	0
					z	4	5

**Staff 2:**

1	1	1	1	1	1	1	1
3	o	o	o	6	6	6	6
3	1	3	0	6	7	8	5
z	0	5	4	5	7	8	5
					3	2	3
					z	3	1
					0	1	0

**Staff 3:**

1	1	1	1	1	1	1	1
z	z	o	o	o	o	o	o
3	1	3	z	3	4	3	4
3	3	3	z	3	4	3	4
3	1	3	1	3	1	3	1
0	1	3	1	3	1	0	1

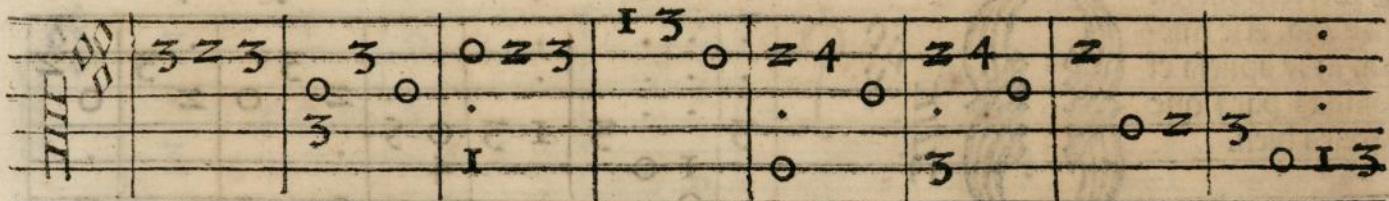


C Tercera differencia ad uno. A se dilectar muy aprieta el compas para que parezca bien.

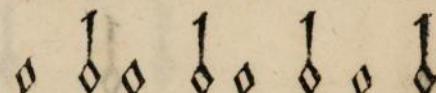
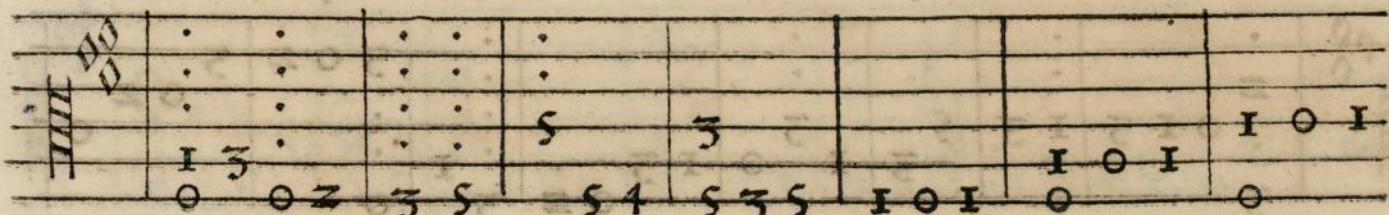
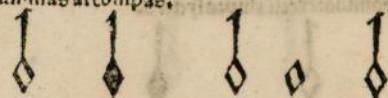
*Gloriosus dominus et exulta supra sydera.*

pro porciō d'tres  
5 (iii).

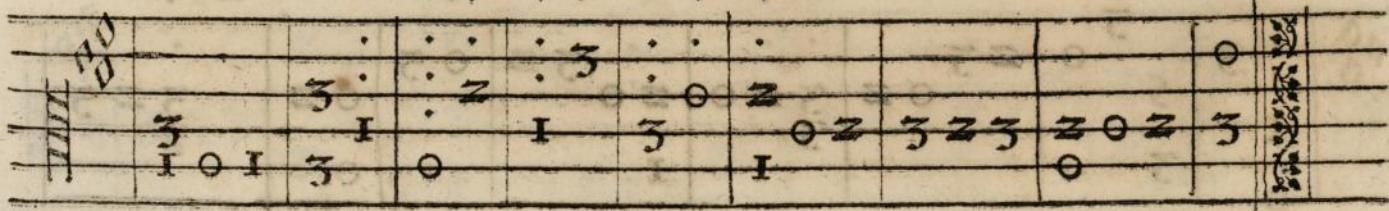
Libro quarto.



minimas al compas.



III

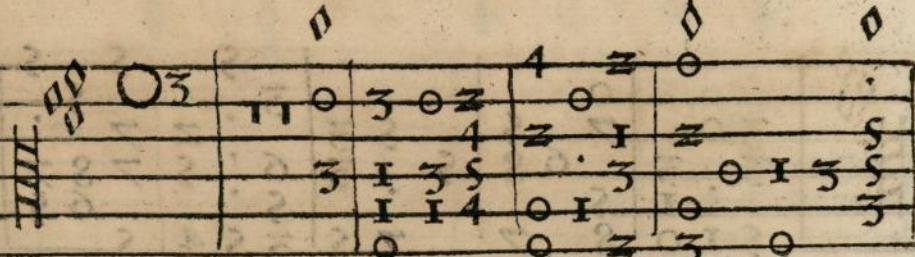


verso toccata

III

**Deldelphin.**

Quarta differen-  
cia ó proporción tres  
se nibrenes en un co-  
pas aquardéle las  
pausas primeras.



Gloria a domini ex celis supra sidera.

Three staves of music. The top staff starts with a 'G' and has a '3' above it. The middle staff starts with a '656' and has a '357' above it. The bottom staff starts with a 'M' and has a '353' above it. The music consists of various note heads and stems, some with 'z' or 'o' markings.

Libro quarto.

Final de proporción de nueve semibreves en un compás.

Quintada  
rencia el canto  
llano por triple.

Gloriosa dominia excelsa supra sylera.

 Delphelin.

 I III



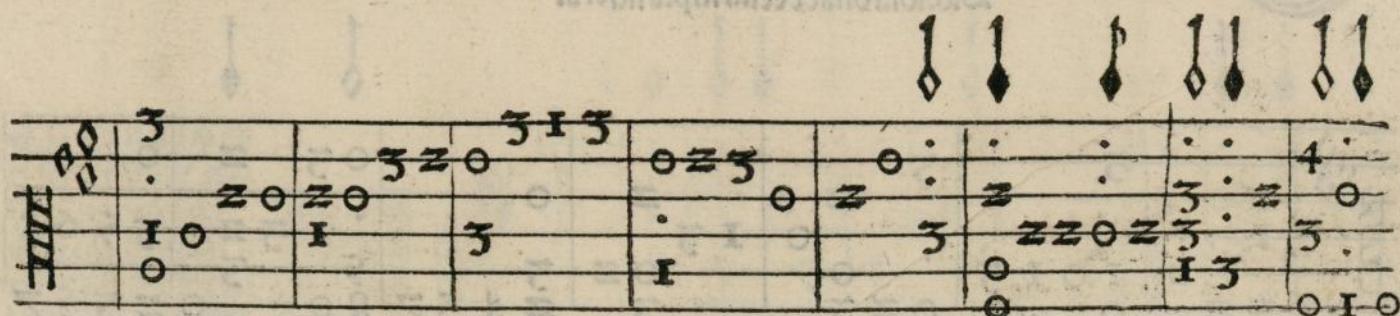
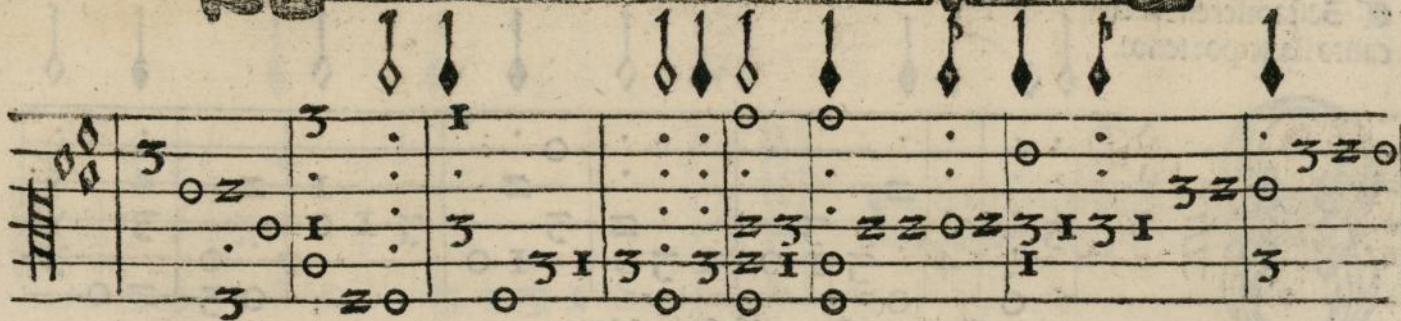
Three staves of musical notation for a three-string instrument, likely a bowed psaltery or similar plucked instrument. The notation uses vertical stems and dots to indicate pitch and rhythm. The first staff begins with a single vertical stem at the top, followed by a series of vertical stems with dots below them. The second staff begins with a vertical stem at the top, followed by a series of vertical stems with dots below them. The third staff begins with a vertical stem at the top, followed by a series of vertical stems with dots below them.

Libroquarto.

The image shows three staves of musical notation for a six-string instrument, likely a lute or guitar. The notation is in common time (indicated by '8') and consists of vertical stems with dots for note heads. The first staff begins with a '5' and includes a measure with a '7'. The second staff begins with a '3' and includes measures with 'o z', 'x', and 'z'. The third staff begins with a '1' and includes measures with 'z z o z', '3', and 'z'. Measures are separated by vertical bar lines. The notation also includes numbers and letters (z, o, n) below the staff, possibly indicating pitch or specific techniques like slurs and grace notes. The staves are separated by vertical bar lines.

*Del delphim.*

IV.



Desde aquies final.



## **Libro quarto.**

**T**esta de ferentia el  
canto llano por tenor.



**Gloriosa dñae ex celsa supra sidera.**

A handwritten musical score for two voices, Treble and Bass, on five-line staves. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. The bass staff begins with a bass clef and a common time signature. The second system starts with a treble clef, a common time signature, and a key signature of one sharp. The bass staff begins with a bass clef and a common time signature. The music is written in a cursive style with various note heads and stems.

## **Deldelphin.**

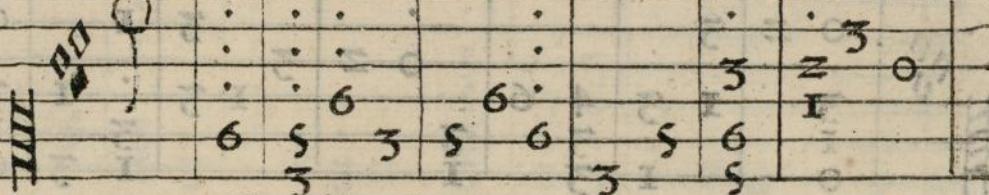
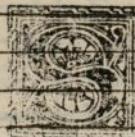
1 vi.



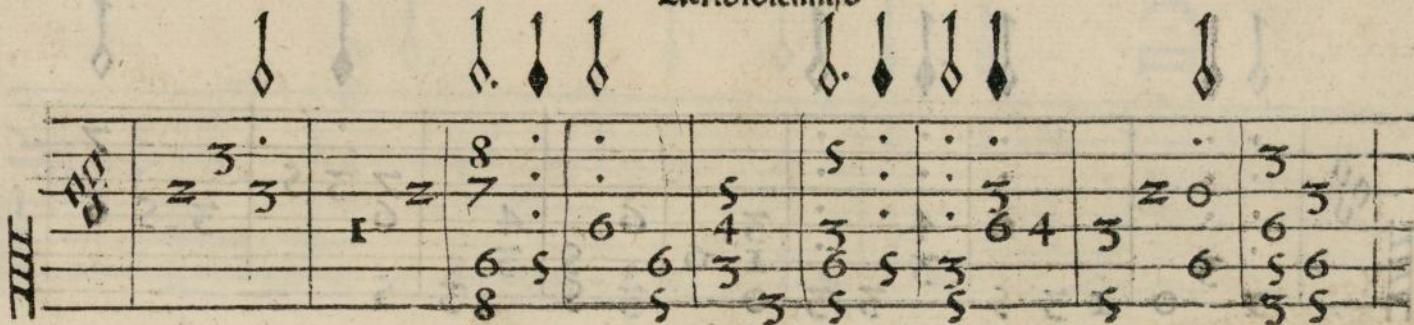
Comiençan otras seys diferencias  
de la cristi solemnissima por el se isto tono.

**C**En la quarta en  
el tercer traste esta  
la calice de sefaunt.

**E**n la seguda en  
el primer traste esta  
la clave de cesolfaut.



## **Ecris solennijes**



Libro quarto.

The image shows four staves of musical notation for a three-course harp, typical of 16th-century tablatures. Each staff consists of five horizontal lines. The notation uses vertical stems with diamond-shaped terminals to represent individual strings. Above the stems are various symbols representing fingerings and pitch indications. The first staff begins with a '1' and ends with a '3'. The second staff begins with a 'z' and ends with a '3'. The third staff begins with a '1' and ends with a '3'. The fourth staff begins with a '1' and ends with a '7'. The manuscript is framed by a decorative border.

Delphini.

I. vif.

Three staves of musical notation for a three-stringed instrument, likely a cittern or guitar. The notation uses vertical stems and dots to indicate pitch and rhythm. The first staff begins with a fermata over a note, followed by a series of notes with vertical stems. The second staff continues with a series of notes. The third staff concludes with a large 'C' and 'I'.

*Libro quarto.*

Segunda  
diferencia.



*Eccles solennis: iuncta fuit gaudia.*

Handwritten musical score for three voices (treble, alto, bass) in common time. The music is written on five-line staves with various note heads (diamonds, circles, crosses) and rests. The vocal parts are labeled with letters A, B, and C above the staves. The score includes a title at the top and a subtitle below it. The first staff begins with a treble clef and a 'G' time signature. The second staff begins with an alto clef and a 'G' time signature. The third staff begins with a bass clef and a 'G' time signature. The fourth staff begins with a treble clef and a 'G' time signature. The fifth staff begins with an alto clef and a 'G' time signature. The sixth staff begins with a bass clef and a 'G' time signature. The seventh staff begins with a treble clef and a 'G' time signature. The eighth staff begins with an alto clef and a 'G' time signature. The ninth staff begins with a bass clef and a 'G' time signature. The tenth staff begins with a treble clef and a 'G' time signature. The eleventh staff begins with an alto clef and a 'G' time signature. The twelfth staff begins with a bass clef and a 'G' time signature. The thirteenth staff begins with a treble clef and a 'G' time signature. The fourteenth staff begins with an alto clef and a 'G' time signature. The fifteenth staff begins with a bass clef and a 'G' time signature. The sixteenth staff begins with a treble clef and a 'G' time signature. The seventeenth staff begins with an alto clef and a 'G' time signature. The eighteenth staff begins with a bass clef and a 'G' time signature. The nineteenth staff begins with a treble clef and a 'G' time signature. The twentieth staff begins with an alto clef and a 'G' time signature. The twenty-first staff begins with a bass clef and a 'G' time signature. The twenty-second staff begins with a treble clef and a 'G' time signature. The twenty-third staff begins with an alto clef and a 'G' time signature. The twenty-fourth staff begins with a bass clef and a 'G' time signature. The twenty-fifth staff begins with a treble clef and a 'G' time signature. The twenty-sixth staff begins with an alto clef and a 'G' time signature. The twenty-seventh staff begins with a bass clef and a 'G' time signature. The twenty-eighth staff begins with a treble clef and a 'G' time signature. The twenty-ninth staff begins with an alto clef and a 'G' time signature. The thirtieth staff begins with a bass clef and a 'G' time signature. The thirty-first staff begins with a treble clef and a 'G' time signature. The thirty-second staff begins with an alto clef and a 'G' time signature. The thirty-third staff begins with a bass clef and a 'G' time signature. The thirty-fourth staff begins with a treble clef and a 'G' time signature. The thirty-fifth staff begins with an alto clef and a 'G' time signature. The thirty-sixth staff begins with a bass clef and a 'G' time signature. The thirty-seventh staff begins with a treble clef and a 'G' time signature. The thirty-eighth staff begins with an alto clef and a 'G' time signature. The thirty-ninth staff begins with a bass clef and a 'G' time signature. The forty-first staff begins with a treble clef and a 'G' time signature. The forty-second staff begins with an alto clef and a 'G' time signature. The forty-third staff begins with a bass clef and a 'G' time signature. The forty-fourth staff begins with a treble clef and a 'G' time signature. The forty-fifth staff begins with an alto clef and a 'G' time signature. The forty-sixth staff begins with a bass clef and a 'G' time signature. The forty-seventh staff begins with a treble clef and a 'G' time signature. The forty-eighth staff begins with an alto clef and a 'G' time signature. The forty-ninth staff begins with a bass clef and a 'G' time signature. The五十th staff begins with a treble clef and a 'G' time signature. The fifty-first staff begins with an alto clef and a 'G' time signature. The fifty-second staff begins with a bass clef and a 'G' time signature. The fifty-third staff begins with a treble clef and a 'G' time signature. The fifty-fourth staff begins with an alto clef and a 'G' time signature. The fifty-fifth staff begins with a bass clef and a 'G' time signature. The fifty-sixth staff begins with a treble clef and a 'G' time signature. The fifty-seventh staff begins with an alto clef and a 'G' time signature. The fifty-eighth staff begins with a bass clef and a 'G' time signature. The fifty-ninth staff begins with a treble clef and a 'G' time signature. The六十th staff begins with an alto clef and a 'G' time signature. The六十-first staff begins with a bass clef and a 'G' time signature. The六十-second staff begins with a treble clef and a 'G' time signature. The六十-third staff begins with an alto clef and a 'G' time signature. The六十-fourth staff begins with a bass clef and a 'G' time signature. The六十-fifth staff begins with a treble clef and a 'G' time signature. The六十-sixth staff begins with an alto clef and a 'G' time signature. The六十-seventh staff begins with a bass clef and a 'G' time signature. The六十-eighth staff begins with a treble clef and a 'G' time signature. The六十-nine staff begins with an alto clef and a 'G' time signature. The七十th staff begins with a bass clef and a 'G' time signature. The七十-first staff begins with a treble clef and a 'G' time signature. The七十-second staff begins with an alto clef and a 'G' time signature. The七十-third staff begins with a bass clef and a 'G' time signature. The七十-fourth staff begins with a treble clef and a 'G' time signature. The七十-five staff begins with an alto clef and a 'G' time signature. The七十-sixth staff begins with a bass clef and a 'G' time signature. The七十-seventh staff begins with a treble clef and a 'G' time signature. The七十-eight staff begins with an alto clef and a 'G' time signature. The七十-nine staff begins with a bass clef and a 'G' time signature. The八十th staff begins with a treble clef and a 'G' time signature. The八十-first staff begins with an alto clef and a 'G' time signature. The八十-second staff begins with a bass clef and a 'G' time signature. The八十-third staff begins with a treble clef and a 'G' time signature. The八十-fourth staff begins with an alto clef and a 'G' time signature. The八十-five staff begins with a bass clef and a 'G' time signature. The八十-sixth staff begins with a treble clef and a 'G' time signature. The八十-seventh staff begins with an alto clef and a 'G' time signature. The八十-eight staff begins with a bass clef and a 'G' time signature. The八十-nine staff begins with a treble clef and a 'G' time signature. The九十th staff begins with an alto clef and a 'G' time signature. The九十-first staff begins with a bass clef and a 'G' time signature. The九十-second staff begins with a treble clef and a 'G' time signature. The九十-third staff begins with an alto clef and a 'G' time signature. The九十-fourth staff begins with a bass clef and a 'G' time signature. The九十-five staff begins with a treble clef and a 'G' time signature. The九十-sixth staff begins with an alto clef and a 'G' time signature. The九十-seventh staff begins with a bass clef and a 'G' time signature. The九十-eight staff begins with a treble clef and a 'G' time signature. The九十-nine staff begins with an alto clef and a 'G' time signature. The一百th staff begins with a bass clef and a 'G' time signature.

Del delphini.

L. viij

1 1 1 1 1 1

1 1 1 1 1 1

1 1 1 1 1 1

Libro quarto.

The image shows three staves of musical notation for the vihuela de mano. Each staff begins with a clef (G-clef) and a 'GO' signature. The notation uses vertical stems with dots or dashes indicating pitch and duration. The first two staves conclude with a double bar line and repeat signs. The third staff ends with a single bar line and a repeat sign. Below the third staff, there are two sections of instruction:

160 Tercera diferencia de proporción

160 2. les semibitues en viii compas.

## Del delphin.

L. 1c.

**C**l<sup>a</sup> C<sup>o</sup> Tercera dife  
rencia de propor  
cion. Tres semi  
breves en un co  
pas.



**Acrie solennus: iuncta sunt gaudia.**

This image shows the third page of a handwritten musical score for guitar. The score consists of two staves of six-line staff paper. The first staff begins with a measure containing three groups of three strokes each, followed by a single stroke. The second staff begins with a measure containing three groups of three strokes each, followed by a single stroke.

b iiij

## Libro quarto.

卷五

28 3 3 | 5 1 3 . 3 | 5  
5 5 3 3 | 6 4 3 3 1 3 | 5  
3 5 3 6 3 1 1 1 | 5  
6 3 6 5 5 3 0 1 0 1 | 5

Diferencias adi. 10

**58** Quinta diferencia es adiuto. **59**

*Hec solennus: nunc sint gaudia.*

This image shows the second page of a handwritten musical score for guitar. The score consists of two staves. The left staff uses a treble clef and has a tempo marking of 120 BPM. The right staff uses a bass clef. Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 begins with a single note on the first string. Measure 12 begins with a single note on the third string. Both measures contain various rhythmic patterns and fingerings indicated by numbers and arrows.

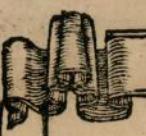
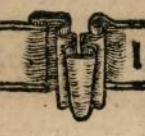
## **Delphelin.**

11

Libro quarto.



Proporcion de tres minimas al compas.

 Deldelphin. 

In.



Coro contra punto de Sacris solennis, hecho por otra parte aduo.

En la tercera en el primer traste esta la clave de fefaut.

En la secunda en el tercer traste esta la de c: sol faut.

Music staff with various note heads and rests, including circles with 'z' and 'o', and vertical stems.

Music staff with various note heads and rests, including circles with 'z' and 'o', and vertical stems.

Sacris solennis iuncta sunt gaudia.

Music staff with various note heads and rests, including circles with 'z' and 'o', and vertical stems.

**Libro quarto.**

Libro quarto.

The manuscript contains five staves of musical notation for a three-course harp. The notation is as follows:

- Staff 1:** Consists of vertical stems with horizontal strokes. It features a measure starting with a vertical stem and a horizontal stroke, followed by two vertical stems with horizontal strokes, and a final vertical stem with a horizontal stroke.
- Staff 2:** Features vertical stems with horizontal strokes. It includes a measure starting with a vertical stem and a horizontal stroke, followed by a vertical stem with a horizontal stroke, and a final vertical stem with a horizontal stroke.
- Staff 3:** Contains vertical stems with horizontal strokes. It includes a measure starting with a vertical stem and a horizontal stroke, followed by a vertical stem with a horizontal stroke, and a final vertical stem with a horizontal stroke.
- Staff 4:** Features vertical stems with horizontal strokes. It includes a measure starting with a vertical stem and a horizontal stroke, followed by a vertical stem with a horizontal stroke, and a final vertical stem with a horizontal stroke.
- Staff 5:** Consists of vertical stems with horizontal strokes. It features a measure starting with a vertical stem and a horizontal stroke, followed by two vertical stems with horizontal strokes, and a final vertical stem with a horizontal stroke.

## ଦେଲିଫିନ୍ ପାତ୍ର ଅନୁଷ୍ଠାନିକ ପାତ୍ରାଳ୍ୟ

Ltr. fij.

Del delphin.

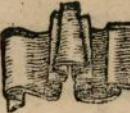
Ix. fij.

III

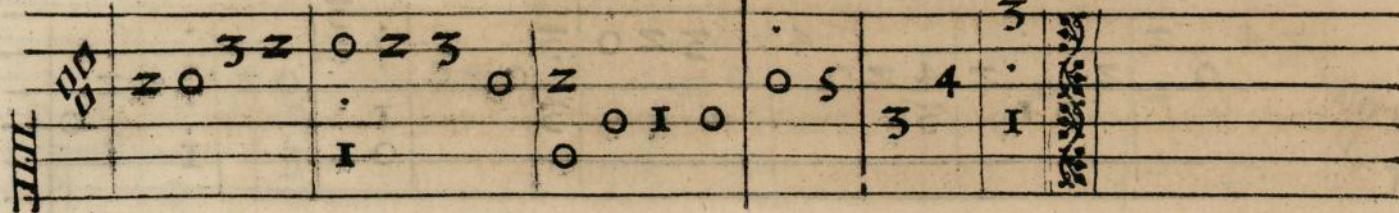
III

III

## **C**Proporción de tres minimas al compás.

 Libroquarto. 

D



Fin delquarto libro.

# Tabla del quarto libro. En el qual se contiene lo siguiente.

<b>C</b> Primera diferencia. Del igno de nfa Señora. O gloria dominica del primer Tono.	fo.	xii.
<b>C</b> Segunda diferencia. Del mismo igno a tres.	fo.	li.
<b>C</b> Tercera diferencia. De este igno a duo.	fo.	lii.
<b>C</b> Quarta diferencia. A quattro de proporción.	fo.	liii.
<b>C</b> Quinta diferencia. De dos triples a quattro.	fo.	liiii.
<b>C</b> Sexta diferencia. Del mismo igno a tres.	fo.	lv.
<b>C</b> Primer contrapunto. De Sacris solennijs. a quattro.	fo.	lvij.
<b>C</b> Segundo contrapunto. De Sacris solennijs. A tres.	fo.	lvij.
<b>C</b> Tercero contrapunto. De Sacris solennijs. A quattro de proporción.	fo.	lx.
<b>C</b> Quarto contrapunto. De Sacris solennijs. A duo.	fo.	lx.
<b>C</b> Quinto contrapunto. De Sacris solennijs. Aduo.	fo.	lxj.



**C**Es subir su propiedad  
mas alto que ningun ave  
significa magestad  
y destaconformidad  
es la musica suaue.

**Q**ue sube el entendimiento  
tan alto en contemplacion  
que lo pone en vn momento  
en el diuino aposento  
porque alli es su perfecion.

# El quinto libro del Delphín de música

de cifras para tañer Tibuella. Hecho por Luys de Marbaez. Dirigi-

do al muy Illustre Señor el Señor don Francisco delos

Louos/Comédador mayor de Leon Adelantado  
de Laçorla/Señor de Sauiote/y del Cõsejo  
del estado de la AlHagestad Cesarea.t.c.

Ay enel romances y villancicos  
para tañer y catar y cótra  
punctos sobre algu-  
nos villálicos.

AD. D. xxx. viii.

Con privilegio Imperial para Castilla y  
Aragon y Valécia y Cataluña por diez años.



**C**En los romances y villancicos q ay en este qnto libro sea digno de guardar esta regla q todos los numeros q estuviere señalados d colorado se ande catarcôlabos y meran letra a donde estuviere porque asil o requiere la sonada del romance o villancico y este romance pmero es del sexto tono.

**C**En la tercera en el pmero traste esta la clave de feso aut.

**C**En la seguda en el tercer traste esta la clave d cesol saut.

En la tercera en el pmero traste esta la clave de feso aut.

En la seguda en el tercer traste esta la clave d cesol saut.

ra mi re 7a sea sien 7a sea sien 7a sea sien

yan tar los freb

**L**ibro quinto.

## ବେଳଦେଲିଫିନ୍ Bell dolphin.

Iovi.

This image shows a page from a historical music manuscript. It features two staves of musical notation. The top staff uses vertical stems and diamond-shaped note heads. The bottom staff uses horizontal stems and circle note heads. Various rhythmic values and rests are indicated by vertical strokes and dots. The notation includes several measures of music with accompanying numbers and letters below the staff.

The manuscript page contains musical notation on four-line staves. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are written in Spanish and include the following text:
   
 Por ser la letra de los romances  
 muy conocida no se pone aqui sino  
 los quattro pies primeros del romance  
 porque de quattro en quattro pies se  
 an de cantar este segundo romance  
 es del quarto tono.

1. *Por que la letra de nos romances  
muy conocida no se pone aqui sino  
los quattro pies primeros del romance  
por que de quattro en quattro pies se  
an de cantar este segundo romance  
es del quarto tono.*

Manuscript page 10v featuring two staves of musical notation. The top staff begins with a clef and a key signature of one sharp. The lyrics are: "En la quinta en el tercero traste esta la clave de fefaut." The bottom staff begins with a clef and a key signature of one sharp. The lyrics are: "En la tercera en el primer traste esta la clave de cesolfaut." The notation consists of vertical stems and horizontal strokes on a grid of five horizontal lines and four vertical bar lines.

*Libro quinto.*

Three staves of musical notation from a 16th-century manuscript. The notation is in common time (indicated by a 'C') and consists of vertical stems with dots and dashes, and red ink for certain notes and markings. The lyrics are written below each staff.

**Staff 1:**

- Notes: 1, 1, 1, 1, 1, 1
- Lyrics: ro, por la cua, dad dc, gra, us, da, cartas, lc

**Staff 2:**

- Notes: 1, 1, 1, 1, 1, 1
- Lyrics: fac, ron, ve, ni, das, co, moal ha, ma c ra, te, ma

**Staff 3:**

- Notes: 1, 1, 1, 1, 1, 1
- Lyrics: do, ay, mi, al, ba, ms., De aquia danc e final.

## **Del delphin.**

Lxxvii

**E**n la tercera en  
el primer traste esta  
la clave de fefaut.  
**E**n la seguda en  
tercer traste esta la  
clave de cesofaut.



A handwritten musical score for guitar, featuring two staves of sixteenth-note patterns. The top staff uses a treble clef, and the bottom staff uses a bass clef. The lyrics are written below the notes in red ink.

Top Staff (Treble Clef):

- Line 1: **nes**, **la**, **gar**
- Line 2: **ça**, **con**, **ba**
- Line 3: **ten**, **por**, **dios**
- Line 4: **que**, **la**

Bottom Staff (Bass Clef):

- Line 1: **ma**, **6**, **3**
- Line 2: **5**, **3**, **z**
- Line 3: **tem**
- Line 4: **poz**, **dios**
- Line 5: **que**, **la**, **ma**

*Libro quinto.*

The image shows three staves of musical notation from a manuscript. The notation consists of vertical stems with dots and numbers indicating pitch and rhythm. The lyrics are written below the notes in Spanish. The first staff starts with a fermata over a note, followed by a sequence of notes with the lyrics: 'z 3 o z 3 o 1 3 1 3 o'. The second staff begins with a note followed by 'z 3' and continues with a series of notes and rests. The third staff starts with a note followed by 'z 3' and continues with a series of notes and rests. The lyrics for the first staff are: 'ten' (under the first note), 'que' (under the second note), 'la' (under the third note), 'ma' (under the fourth note), and 'ten' (under the fifth note). The lyrics for the second staff are: 'dios' (under the first note), 'que' (under the second note), 'la' (under the third note), 'ma' (under the fourth note), and 'ten' (under the fifth note). The lyrics for the third staff are: 'por' (under the first note), 'dios' (under the second note), 'que' (under the third note), and 'que' (under the fourth note).

ten

que la ma ten

dios que la ma ten

por dios que

## Del delphin.

Ivij:

This image shows a handwritten musical score for guitar, consisting of three staves of tablature. The first staff begins with a treble clef, a 'C' time signature, and a key of 'G'. It features a series of vertical strokes above the strings, some with dots or dashes, and includes fingerings like '1', '3', '5', and '6'. Below the staff, there are several red markings: '1a' under a '3', 'ma ten' under a '3', and 'final' under a '5'. The second staff starts with a bass clef, a 'C' time signature, and a key of 'G'. It contains a sequence of notes and rests, with fingerings such as '1', '3', '5', and '7'. A red stamp on the right side reads 'Segunda diferencia.'. The third staff begins with a treble clef, a 'C' time signature, and a key of 'G'. It includes vertical strokes and fingerings like '1', '3', '5', and '6'. The entire score is written on a light-colored background with a grid of horizontal and vertical lines.

• Entran las bozcas con el raimo canto llano.

**Libro quinto.**

The manuscript page contains three staves of musical notation. The top staff consists of five horizontal lines. The second staff has six horizontal lines, and the third staff has five horizontal lines. The notation is represented by black dots and vertical strokes. Red ink is used to highlight specific notes and letters in the lyrics. The lyrics are written below each staff.

**Top Staff:**

- Notes: 1, 3, 3, ., ., :., 3z, o, ., 3, 7, 8
- Letters: si, tan, tos, hal, co, nes, la, gar

**Second Staff:**

- Notes: 5, 4, 5, 7, ., 7, ., ., ., 7, 5, ., .
- Letters: ca, con, ba, ten, por, dios, que, la, ma, ren

**Third Staff:**

- Notes: ., ., o, z, 3, ., z, 3, o, z, 3, ., z, .
- Letters: poz, dios

*La Delphin.*

Irix

que la ma ren

poz dios que la ma ren

que la ma ren

por dios que la ma ren que la

que la ma ren

ma

ma ren

poz dios que la ma ren

que la ma ren

**Libro quinto.**

que la ma 320 oz ech final.

**C** Esta tercera diferencia y buelta no se a de tañer la boz que va señalada de colorado para catar por que se hizo para este efecto de llevar el contra punto con la vibuela sobre la boz que se canta y de otra manera si se tañese la boz seria muy dificultoso de tañer por las consonancias es trañas que tiene lleuase en estas dos partes muy de espacio el compas.

## **Del delfbin.**

10

### **C**tercera diferencia.



## Llibro quinto.

Manuscript page from 'Libro quinto' featuring musical notation on four-line staves. The music is written in black ink with some red markings. The lyrics are written below the staff.

Libro quinto.

1 1 1 1 1 1 1 1

3 3 3 3 3 3 3 3

poz díos que

2 2 2 2 2 2 2 2

3 3 3 3 3 3 3 3

8 z 4 s 8 que

ta ma ten

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

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

4 5 4 5 4 z o z 3 1 0 . 0 1 3 . 0 1 3 . 1 3 0 3

5 5 5 5 3 1 0 . 0 1 3 . 0 1 3 . 1 3 0 3

poz díos que

## **D**elphini.

Irri.

Delphini. lrrj.

113      118      119

113      118      119

7

**Libroquinto.**

Handwritten musical score for three voices (Soprano, Alto, Bass) on five-line staves. The score includes lyrics in Spanish and musical markings like fermatas and dynamic signs.

**Soprano (Top Staff):**

1 | : | : | 5 | D

z o o i 3 : : 5  
5 5 1 0 3 1 0 5 5 5 5  
5 5 1 0 3 1 0 5 5 5 5  
ma z 3 5 z 0 3 z cen 47

**Alto (Middle Staff):**

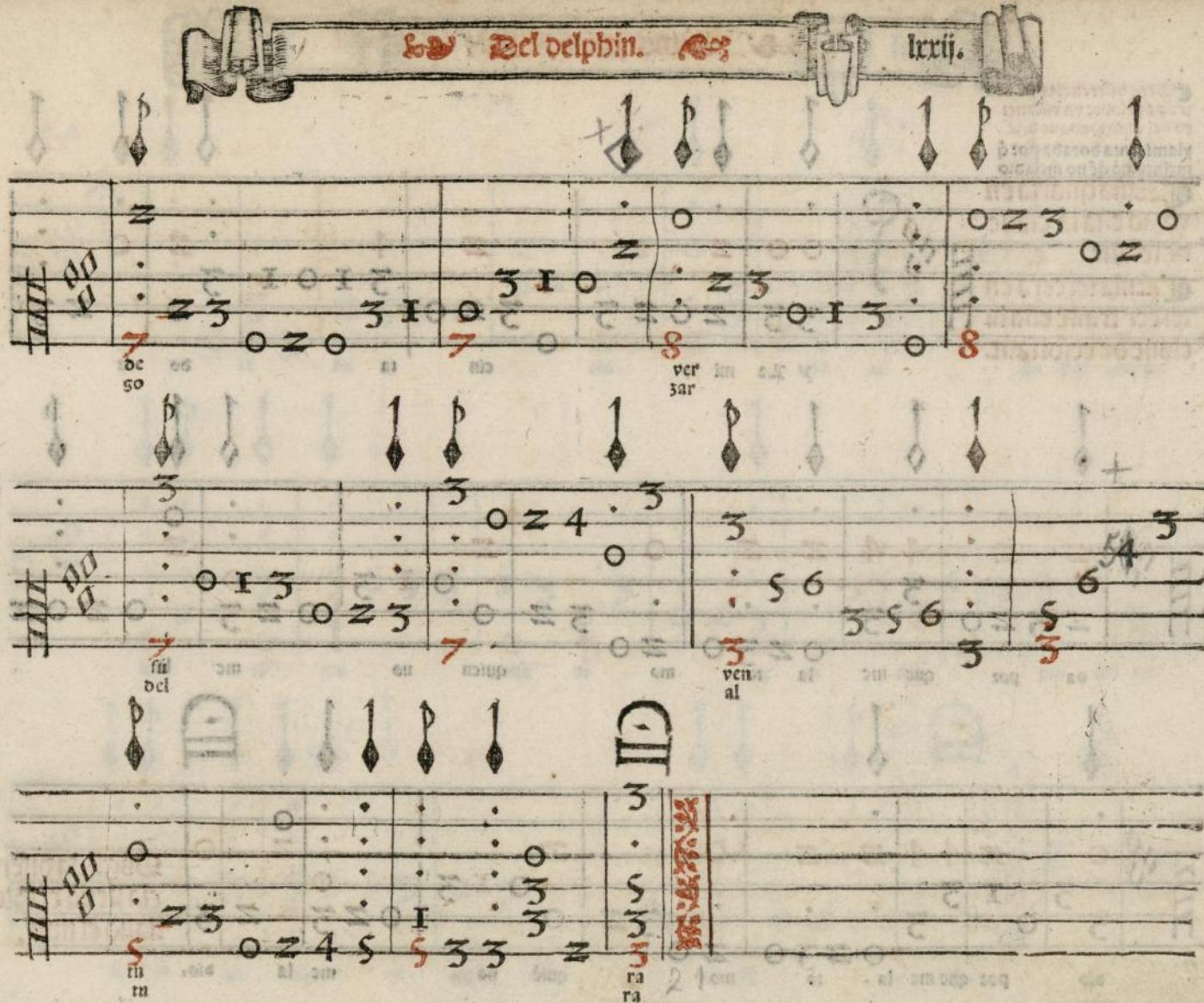
C | : | : | 8 : 5 6 8 5 : :  
3 1 0 1 5 1 0 1 0 1 3 5 7 8 1 7 8 5 7 8 5  
La que gar nun ca ca la que de xa ya

**Bass (Bottom Staff):**

7 4 5 7 5 7 6 z z  
5 4 5 7 5 7 6 z z  
7 2 3 0 7 7 2 3 0 7 2 3 0 7 2 3 0

## **Del delphini.**

lxvij.



**Libra quinto.**

C Sera diferencia de es-  
tra piso sobre en vilanca  
co del qmto son que dice  
planta cinta dorada por q  
nclar como q no inclavo

C En la quarta en  
vacio et la clave  
de celofant.

C En la tercera en  
tercer traste et la  
clave de celofant.

Y La mi

Gis Is

do Si

da por que me la te ma

o z 3 0

z 3 0

qui nro

o z 3

o z 3

o 2 0 z

da por que me la te ma

o z 3 0

z 3 0

qui nro

o z 3

o z 3

o 2 0 z

me la

me la

o z 3

z 3 0

qui nro

o z 3

o z 3

z 3 0

me la

oio

por que me la te ma

o z 3 0

z 3 0

qui nro

o z 3

z 3 0

me la

oio

Ssguida diferen-  
cia lleva el qmto  
llano el triple.

## १०८ Deldolphin

lxviii.

## **C**' La buelta y civilancico:

**Libro quinto.**

Tercera  
diferencia



## **300. Delphbin.**

lxviii.

Handwritten musical score for a guitar-like instrument with three staves. The first staff has lyrics: 'me la dio', 'por que me la tomo', 'quien no', 'me la dio'. The second staff continues with lyrics: 'me la dio', 'por q me la to', 'mo quié no me', 'la dio por'. The third staff concludes with lyrics: 'q me la to mo', 'quiero no', 'me la', 'dio'. The score includes various symbols like 'zz', 'z', 's', '4', '5', '6', and '7'.

**C**uarto  
discrecio.

**Llibre quinto.**

H. A. Diford

Libro quinto.

—

21 mi cia      22 tu do      23 do claro dio me

—

la mi lin      do ma do to mo me

—

la mi ve la do por que me la  
qui no qui no qui no

## **Del delfphin.**

IXV.

**Libro quinto.**

5 a. p. c. id.

A handwritten musical score for guitar, featuring a staff with five horizontal lines and a 4/4 time signature. The score includes lyrics in Spanish: "da poz que me la to mo quié no me la dio". Above the staff, there are several vertical marks: a double bar line with repeat dots, a common time signature, a single bar line, a treble clef, and a key signature of one sharp. The notes are represented by various symbols: open circles, solid circles, a double circle with a cross, a vertical line with a dot, and a vertical line with a cross. Some notes have stems pointing up or down. Red ink is used to highlight certain notes and letters in the lyrics. The handwriting is in cursive script.

A handwritten musical score for guitar. The score consists of two staves. The top staff uses standard musical notation with stems and note heads. The bottom staff is a tablature staff, where each horizontal line represents a string and vertical tick marks indicate where to press the string down. The score includes various rhythmic values like eighth and sixteenth notes, rests, and grace notes. Some notes are circled or have arrows pointing to them, likely indicating performance techniques. The handwriting is in black ink on white paper.

A handwritten musical score for guitar, featuring tablature on four lines and lyrics below. The score includes two diamond-shaped performance markings above the staff.

4 4 z z 3 o 3  
z o z 4 s s . 6 3 : s .  
1 3 . o . o z 4 s s . 6 3 : z s 3 . z 5 3 . z  
o z z o o mo qen no me la dia por que me la ro

**Del delphin.**

lxxv.

mo      quié      no      mé la      dio      por      que me      la ro      mo      quié      no

3 0 7 3      5 2 3      7 2      0      3      5 5 5      1 5      0      0      1 5

3 0 7 3      5 2 3      7 2      0      3      5 5 5      1 5      0      0      1 5

3 0 7 3      5 2 3      7 2      0      3      5 5 5      1 5      0      0      1 5

III

me      la      dio.

0 2 3      0 2 0 2 3      3 3 3 3

0 2 3      0 2 0 2 3      3 3 3 3

0 2 3      0 2 0 2 3      3 3 3 3

0 2 3      0 2 0 2 3      3 3 3 3

Sesta diferencia: lleue  
se apriese el compasillo.



y      la      mi

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

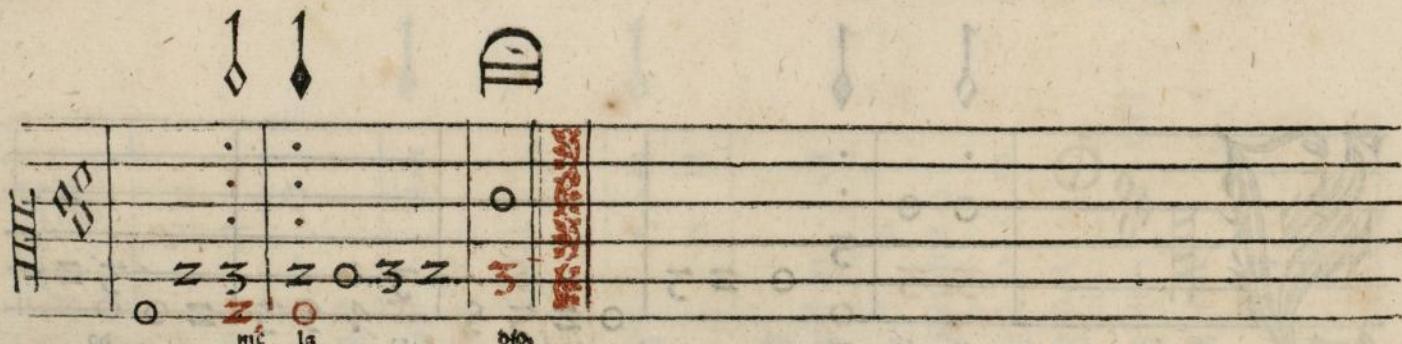
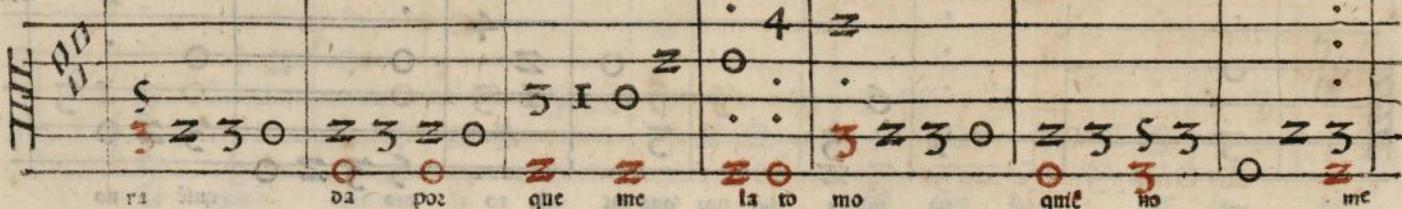
3 3      0 2 3      0 2 3 5      3 4 5 3      2 0 3 2

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

b. fiii.

**Libro quinto.**

5a defensiva



*Del delphin.*

lxvij.

En la quinta en  
el tercer traste esta  
la cláve de fefaut.  
En la tercera en  
el pñmer traste es la  
cláve de cesolfaut.



3+ 1 1 1

En la quinta en el tercer traste esta la cláve de fefaut. En la tercera en el pñmer traste es la cláve de cesolfaut.

As be lla mal ma ri da ce leu

da te de so las bie lin to das das

que yo ví vi

84

12 v

## **Libro quinto.**

This page contains three staves of musical notation, likely for a guitar or similar instrument, with lyrics written below the notes.

**Staff 1:**

- Notes: 0, 3z0, 3z0, 3, .oz, : 0, 135, 5, 3, z, 30, : 0, 3z0, 3z0.
- Lyrics: cuer, da, te, quan, a ma, da, fe.

**Staff 2:**

- Notes: 3z0, 3, .oz, : 0, 135, 5, z, 30, : 0, 3z0, 3z0.
- Lyrics: fi, za, full, te, ac, mi.

**Staff 3:**

- Notes: 3, 3653, 1310, 3, 1, 3, 1, 1, 10, 3, 1.
- Lyrics: la, te, ro, us, ref, de, plan, de cien, mu ge, re res.

**Text:** Labueta

Son Del delphin.

Irrviii.



**Llibro quinto.**

The image shows three staves of musical notation, likely for a guitar or similar instrument, with lyrics in Spanish written below the notes. The notation uses a unique system of black diamonds and red numbers (1, 2, 3, 4) on a grid. The lyrics are as follows:

rc  
tes

la la  
res ten

de go  
la ya

mi gal

ca ta

ra da.

con que la la ma

6 1

re con que la la re

## ମୁଖ ବେଳେଲ୍ପିନ୍ ରାଜ୍

Innix.

A handwritten musical score for guitar, consisting of three staves of tablature. The top staff starts with a treble clef, the middle with a bass clef, and the bottom with a bass clef. Each staff has six horizontal lines representing the strings. The music is divided into measures by vertical bar lines. Red ink is used to highlight certain notes and numbers. The lyrics are written below the staff, corresponding to the measures. The first staff ends with a fermata over the last note. The second staff begins with a measure starting at the 3rd fret. The third staff begins with a measure starting at the 5th fret.

que vi no mal pe

da que vi no

ma zabuelta.

## **Libro quinto.**

## **பெல்லை - Delphinus.**

三



14

mo  
lo

۱۰۸

**C**En la quarta en el  
primer traste està la  
clau de felicit.

**C**En la tercera en el  
quarto traste esta la  
clavie de cesol fuit.



A handwritten musical score for a string instrument, likely cello or bass. The score consists of two systems of music. Each system begins with a clef (C-clef for the middle line) and a key signature of one sharp (F#). The first system contains four measures. The second system begins with a repeat sign and contains five measures. The music is written on four-line staffs. The first measure of each system has a 'J+' above it. The notes are primarily eighth notes, with some sixteenth-note patterns indicated by red numbers below the staff. The first system ends with a double bar line and repeat dots, leading into the second system.

one brain

one man

1

A handwritten musical score for a guitar-like instrument. The score consists of three staves. The top staff shows a melody with various note heads and rests. The middle staff is a tablature staff with vertical tick marks representing frets, and horizontal dashes representing strings. The bottom staff shows the same tablature with red ink, indicating specific notes or chords. Below the tablature, lyrics are written in Spanish, corresponding to the music. The lyrics include "que", "nos", "pue", "con", "pe", "nas", "do", "yo", "do", and "ya". The score is written on a light-colored background with dark ink.

çö  
çö

çö  
çö

三  
四

三  
四

de  
co

de  
co

que nos pa  
con pe la

que nos pa  
con pe la

6

6

四

四  
七

## Libroquinto.

Buelta.

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

4 3 4 6 4 6 3 3 4 3 1 3 4 5 3 1 5 3 5 3 E

3 1er res va do lo 1er res que

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

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

Brain tau fe las pc fias con

1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

28

5 5 5 0 4 6 3 5 4 5 3 2 0 3 2 3 E

pi cos ya qe se nes

Fin del quinto libro

**Tabla del quinto libro. En el qual  
se contiene lo siguiente.**

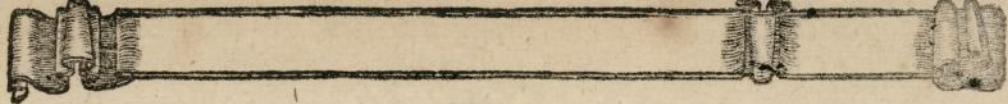
<b>C</b> ya se asienta el Rey Ramiro.	fo.	lx	iii.
<b>C</b> uasean se el Rey Aloro.	fo.	lx	iii.
<b>C</b> res diferencias sobre un vulancico que dizan. Sitantes halcones la garça combaten.	fo.	lx	v.
<b>C</b> Segunda diferencia. Sitantes halcones.	fo.	lx	vii.
<b>C</b> tercera diferencia. Sitantes halcones.	fo.	lxx.	
<b>S</b> eys diferencias sobre un vulancico que dizan. y la mi Cinta dorada.	fo.	lxx	ii.
<b>C</b> segunda diferencia. La mi cinta dorada.	fo.	lxx	iii.
<b>C</b> tercera diferencia. La mi cinta dorada.	fo.	lxx	iii.
<b>C</b> cuarta diferencia. La mi cinta dorada.	fo.	lxx	v.
<b>C</b> quinta diferencia. La mi cinta dorada.	fo.	lxx	vi.
<b>C</b> sesta diferencia. La mi cinta dorada.	fo.	lxx	vii.
<b>C</b> La bella mal maridada.	fo.	lxx	vii.
<b>C</b> Con que la lauare la flor de la mi cara.	fo.	lxx.	ix.
<b>C</b> Ey arde coraçon arde.	fo.	lxx.	



**C**Es subir su propiedad  
mas alto que ningun ave  
significa magestad  
y destaca conformidad  
es la musica suaue.

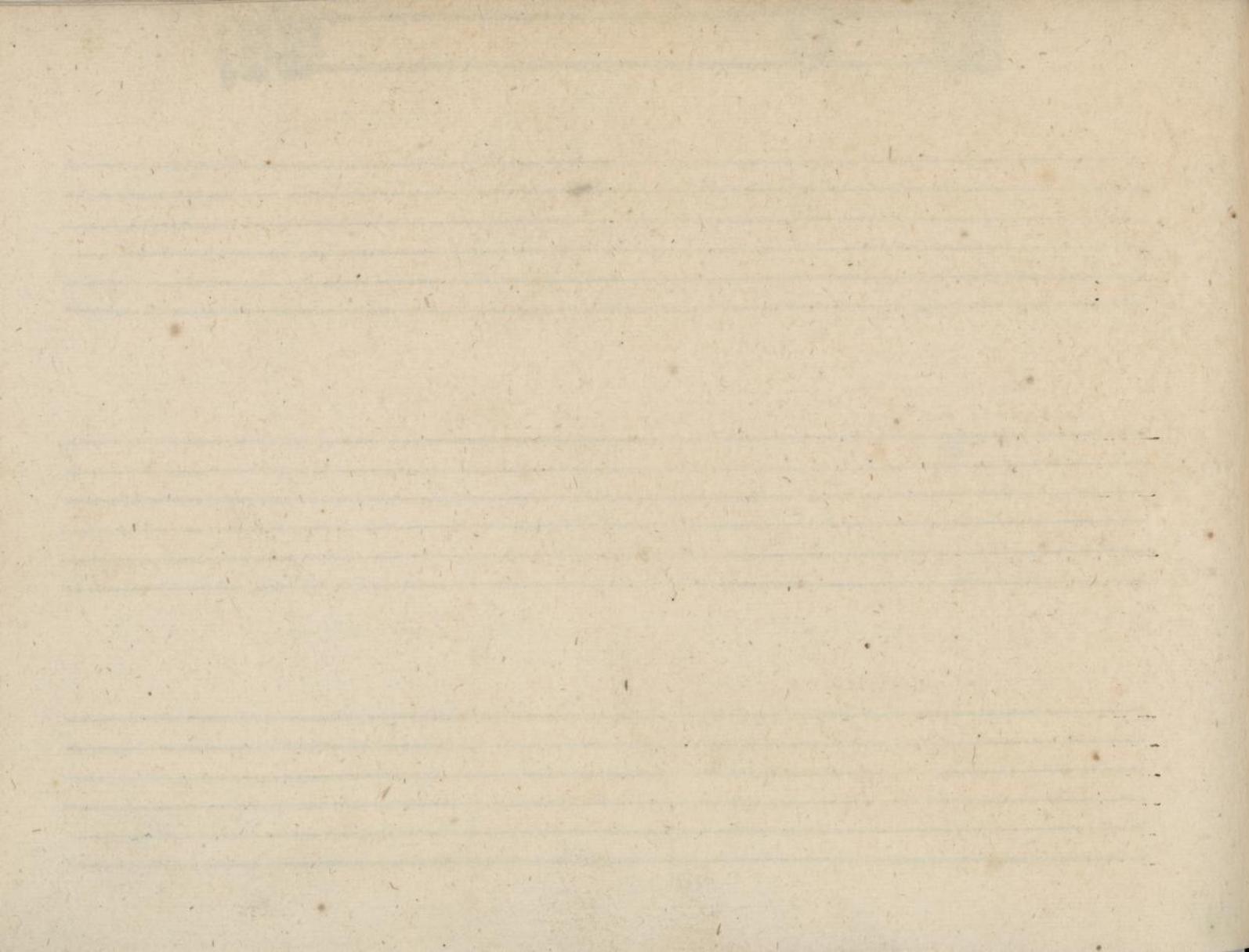
Que sube el entendimiento  
tan alto en contemplacion  
que lo pone en vn momento  
en el diuino aposento  
por que alli es su perfecion.



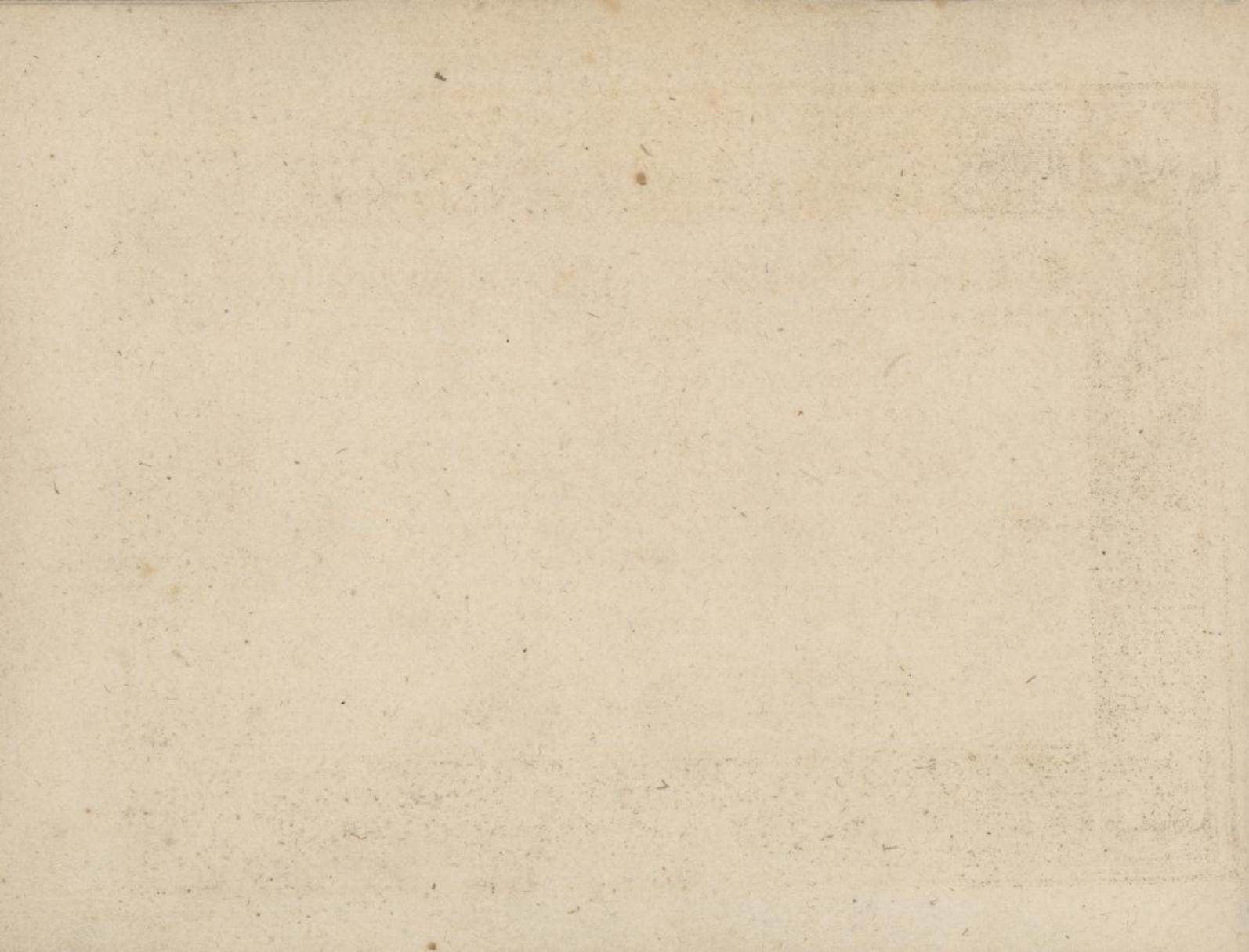


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# El sexto libro del Delfín de música de

cifras para tñer Tibuela. Hecho por Luys de Marbaez. Dirigido  
al muy Illustre Señor el Señor don Francisco de los Louos/

Comédador mayor de Leon Adelatado de Laçorla/

Señor de Saniote y del Cōsejo de leEstado de la  
Māgestad Cesarea. tc. Ay en el veinte y

dos diferēcias de Cōde claros para  
discantar y siete diferencias de  
guardame las vacas y una  
bara de cōtrapūto.

III. D. LXX. viii.

Con privilegio Imperial para Castilla y  
Aragony Valécia y Cataluña por diez años.



C Dónde está la dos  
rayas comienza cada  
diferencia llevase muy  
despacio el círculo.

Conde claros del sexto tono.

lxxij.

En la quarta es el  
segundo traste esta  
la clave de falso aut.

En la segunda en  
vazio esta la clave  
de celofalaut.



lij.

Libro sexto.

Quarta diferencia.

String 6: z : : o z : : z  
String 5: zz 3 : 3 z 3 o  
String 4: 7 4 6 7 4  
String 3: s z 4 s  
String 2: 3 z 3 o  
String 1: o o z z

Quinta diferencia.

String 6: o : : o z : : z  
String 5: z : : z 4  
String 4: s o z 3 s 3 z o  
String 3: s z 4 s 4 z o  
String 2: o z o z o 3 z o  
String 1: o o z z

Sexta diferencia.

String 6: z i z . . .  
String 5: z 4 . . . s 4 z 5 4  
String 4: o o z o z  
String 3: 4 4 4 4 4 4  
String 2: z z z z z z  
String 1: o z o

## Del delphin.

Irrig.

**Del delphin.**

**Irrit.**

**Siete diferencia.**

**Ocho diferencia.**

**Notation:** The score consists of three staves of music for a six-string guitar. The top staff uses a standard six-line staff with vertical bar lines. The middle staff uses a six-line staff with vertical bar lines. The bottom staff uses a six-line staff with vertical bar lines. The notation includes various symbols such as 'z', 'o', 's', '4', '3', and '2' placed above or below the strings, along with small circles and arrows indicating specific fingerings and techniques. The first section, labeled "Siete diferencia.", spans from the beginning to approximately measure 10. The second section, labeled "Ocho diferencia.", begins at approximately measure 10 and continues to the end. Measures are indicated by vertical bar lines and numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

L.H.J.

Libro sexto.

The image shows three staves of musical notation for a six-string guitar, arranged vertically. Each staff consists of six horizontal lines representing the strings. Above the first staff is a decorative banner with the text "Libro sexto." Below the staves are three labels identifying specific patterns:

- «Nouena diferencia.»** (Staff 1)
- «Diez diferencia.»** (Staff 2)
- «Onze diferencia.»** (Staff 3)

**Staff 1 (Nouena diferencia):**

- String 1: 1, 1, 1, 1, 1, 1
- String 2: 4, oz, 4, z, o, : : : : : :
- String 3: : : : : : : : : : :
- String 4: z, 3, 3, z, ., : : : : : :
- String 5: 4, 5, 7, 5, 4, z, 4, 3, z, ., : : : : :
- String 6: z, 4, 5, 4, : : : : : :

**Staff 2 (Diez diferencia):**

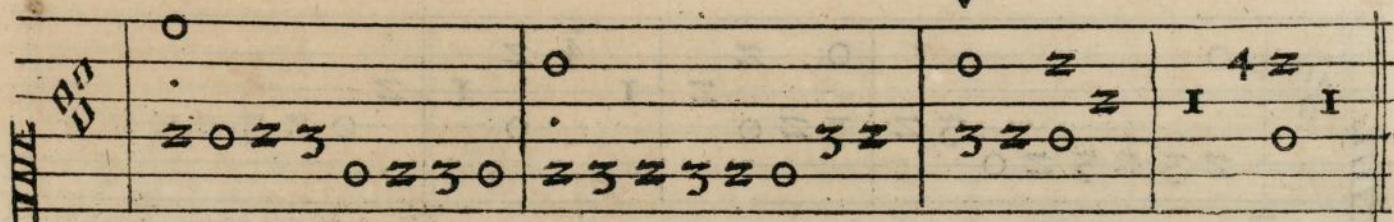
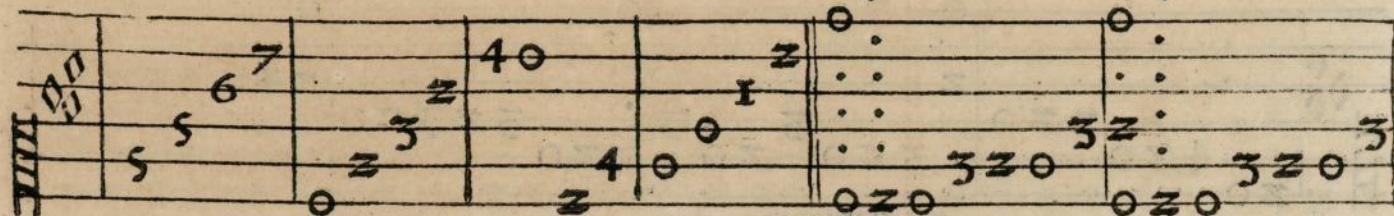
- String 1: 1, 1
- String 2: o, z, : : : : : : : : :
- String 3: ., ., ., ., : : : : : : :
- String 4: ., 4, 5, : : : : : : : : :
- String 5: s, 5, 4, z, s, s, s, s, 4, 5, 4, 4, : : : : :
- String 6: s, 4, 5, 4, : : : : : : : : :

**Staff 3 (Onze diferencia):**

- String 1: 1, 1, 1
- String 2: 4, : : : : : : : : :
- String 3: z, 3, z, 4, : : : : : : :
- String 4: z, 4, 4, 4, : : : : : : :
- String 5: z, 0, 7, 5, 7, 5, 4, 7, 4, 7, 4, 5, 7, 4
- String 6: : : : : : : : : : : : :

 Del delphin. 

lxix.



Tredez diferencia.

I iiiij

## **Libro sexto.**

This image shows a handwritten musical score for guitar, consisting of three staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a variety of rhythmic patterns including eighth and sixteenth note groups, indicated by 'z' and 'o' respectively. The second staff starts with a bass clef, a key signature of one sharp, and common time. It includes patterns like 'zzz' and 'zzzo'. The third staff begins with a treble clef, a key signature of one sharp, and common time. It contains patterns such as 'z', 'zzz', and 'zzzo'. Below the first staff, the text 'C Lato 23 de diferencia.' is written. Below the third staff, the text 'Quince diferencia. Contrahaciendo la guitarra' is written.

# Delphin.

lrrri.

Diez y seis diferencia.

Diez y siete diferencia.

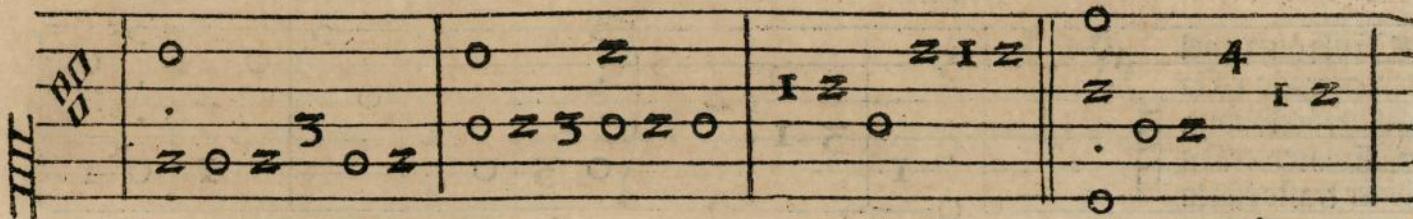
Diez y ocho diferencia.

**ପ୍ରଥମ Libro sexto.**

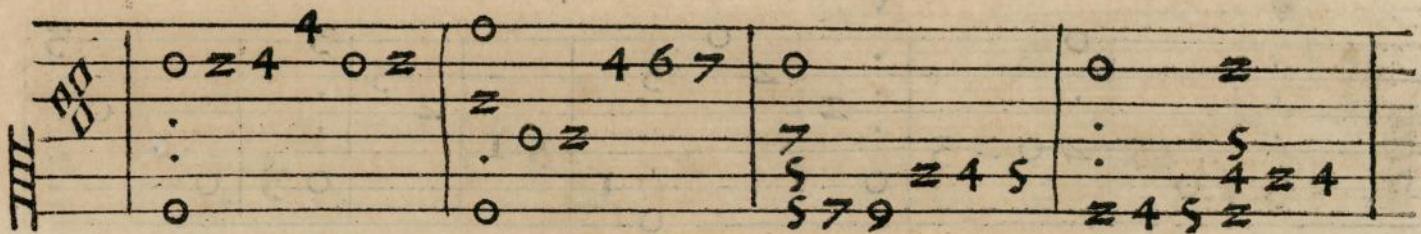
G clef 3/4 time  
 C diez y nueve diferencia.  
 C Seysme Diferencia. De proporcion de proporción de las minimas al compás.  
 C Teynte y vila diferencia.

**Del delphin.**

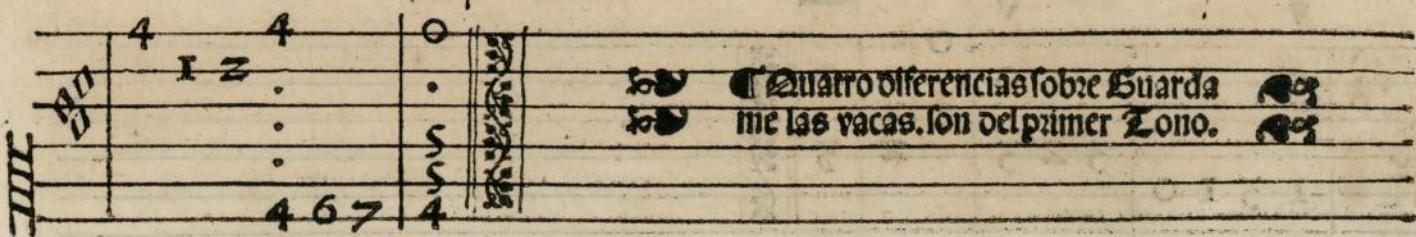
Irrxij.



Cadencia y dos diferencias.



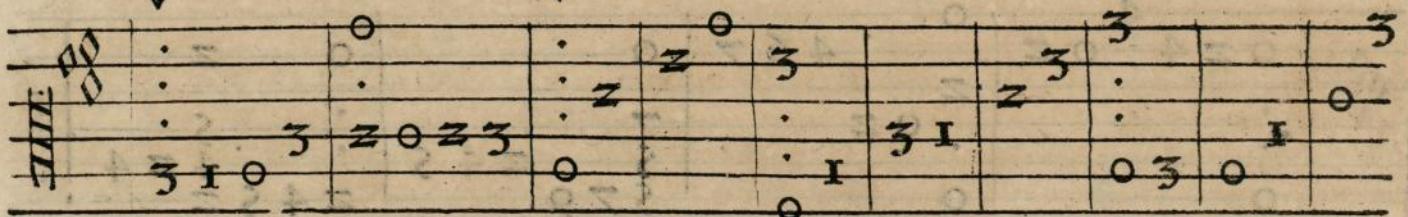
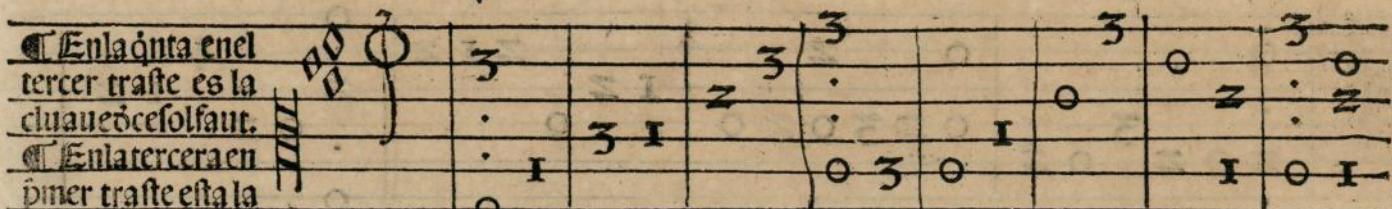
CII

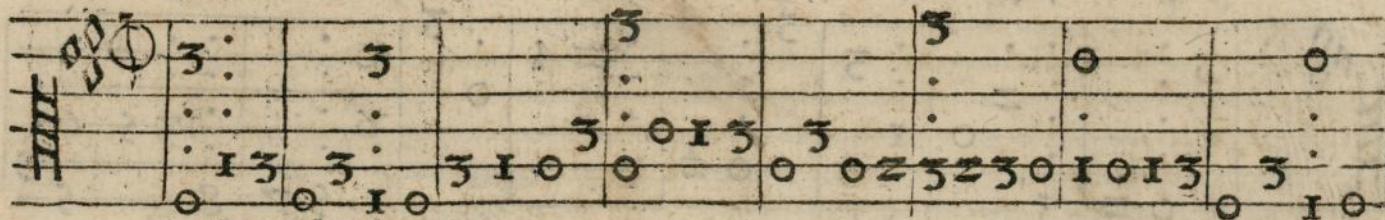


Libro sexto.

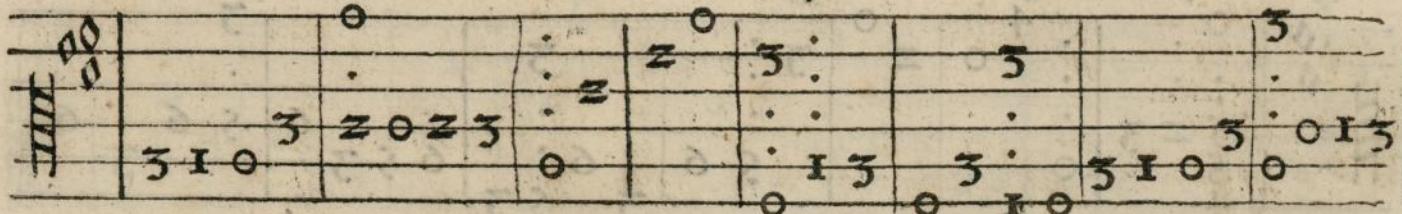
En la q̄nta en el  
tercer traste es la  
clauedcesolfaut.  
En la tercera en  
p̄mer traste esta la  
clau de cesolfaut.

¶ Primera diferencia.





Segunda diferencia.



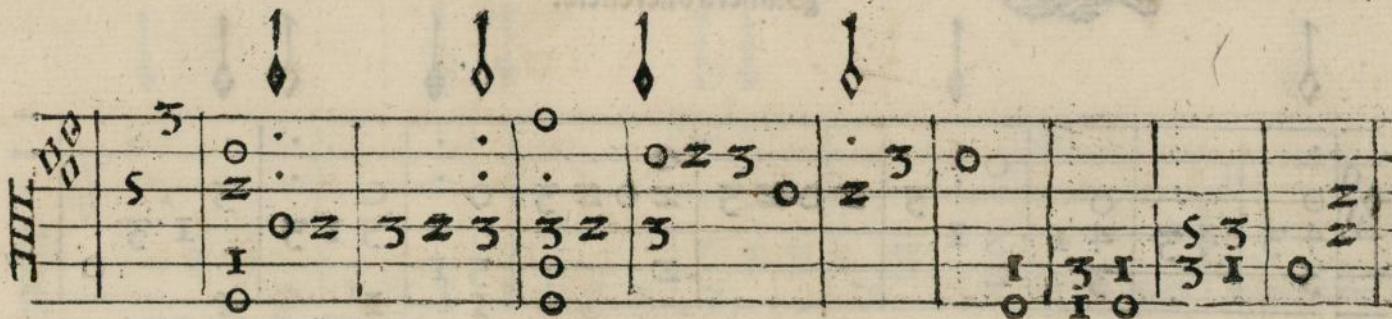
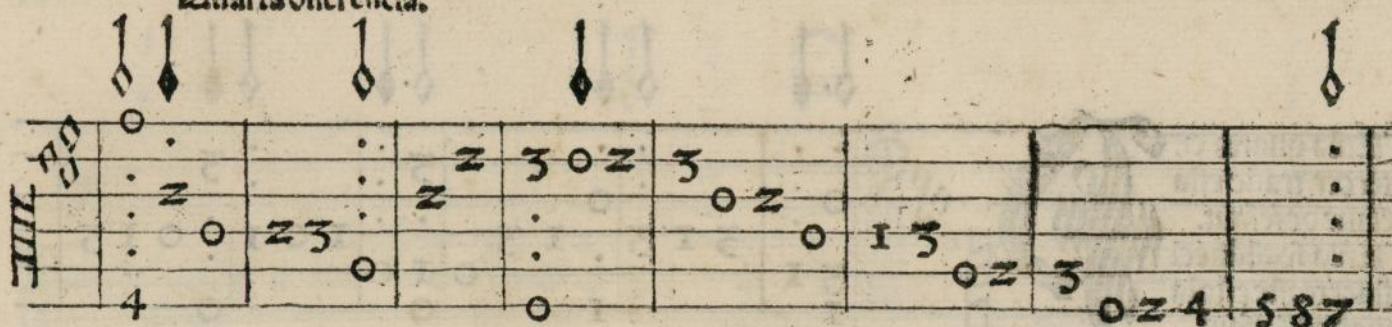
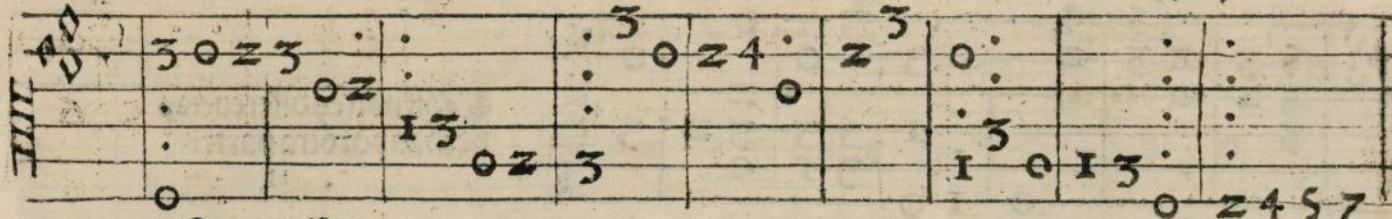
Libro sexto.

Handwritten musical score for six strings. The score consists of three staves. The top staff starts with a treble clef, a common time signature, and a key signature of one sharp. It features a decorative belt at the top. The middle staff starts with a bass clef and a common time signature. The bottom staff starts with a bass clef and a common time signature. The music includes various note heads (diamonds) and stems, with some notes having horizontal strokes through them. Measures are separated by vertical bar lines. The score concludes with a section labeled "Tercera diferencia."

Handwritten musical score for six strings, continuing from the previous page. The score consists of three staves. The top staff starts with a treble clef, a common time signature, and a key signature of one sharp. The middle staff starts with a bass clef and a common time signature. The bottom staff starts with a bass clef and a common time signature. The music continues with a series of measures, each ending with a vertical bar line. The notation uses diamond-shaped note heads and stems, with some notes having horizontal strokes through them.

Handwritten musical score for six strings, continuing from the previous pages. The score consists of three staves. The top staff starts with a treble clef, a common time signature, and a key signature of one sharp. The middle staff starts with a bass clef and a common time signature. The bottom staff starts with a bass clef and a common time signature. The music continues with a series of measures, each ending with a vertical bar line. The notation uses diamond-shaped note heads and stems, with some notes having horizontal strokes through them. The score concludes with a section labeled "III".

 Del delphin.



Libro sexto.

D

III

Otras tres diferencias  
hechas por otra parte.

Sheet music for a three-course harp. The first course has four strings, the second two, and the third one. The notation includes various symbols like 'z', 'o', '3', 'I', and '2' on the staves.

En la quarta en  
el tercer traste esta  
la clave de falso aut.

En la seguda en el  
primer traste esta la  
clave de celofalso aut.



Primeras diferencias.

III

Sheet music for a three-course harp. The first course has four strings, the second two, and the third one. The notation includes various symbols like 'z', 'o', '3', 'I', and '2' on the staves.

 Deldelphin. 

 lxxv.



I

II

III

Segunda diferencia.

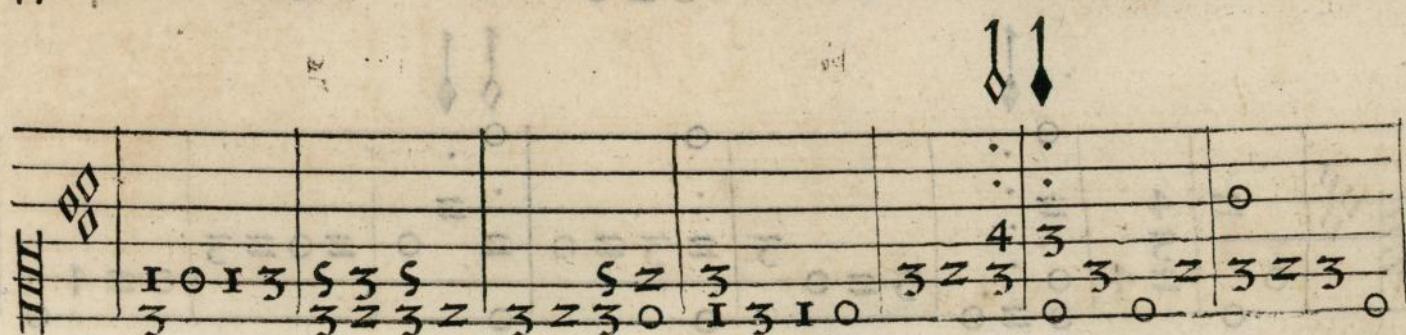
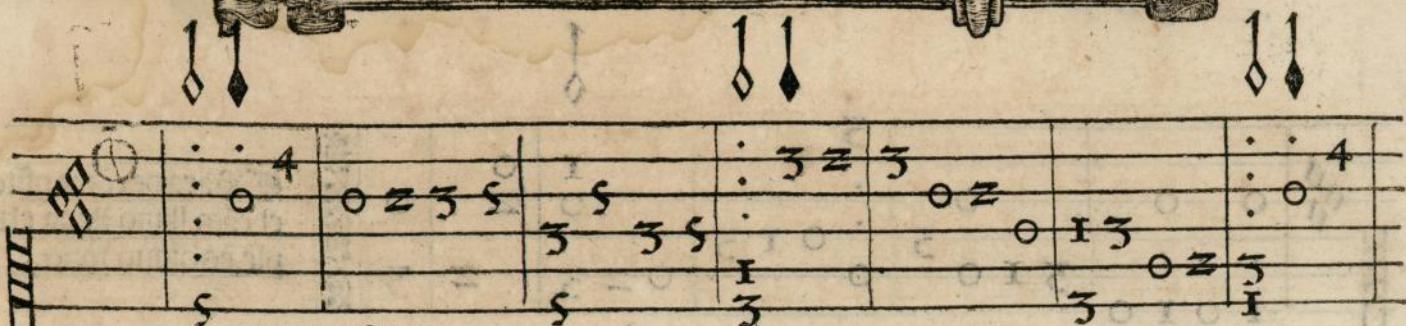
mi

Libro sesto.

The image shows three staves of handwritten musical notation on five-line staff paper. The notation uses vertical stems and various symbols such as 'z', '3', 'o', 'x', and '1' to represent different sounds or notes. The first staff begins with a '20' in the top left corner. The second staff begins with a '1'. The third staff begins with a '1' and ends with a circled 'II'. The notation is dense and appears to be a transcription of a specific piece of music.

Del delphin.

lxxvij.



m. ii.

Libro sexto.

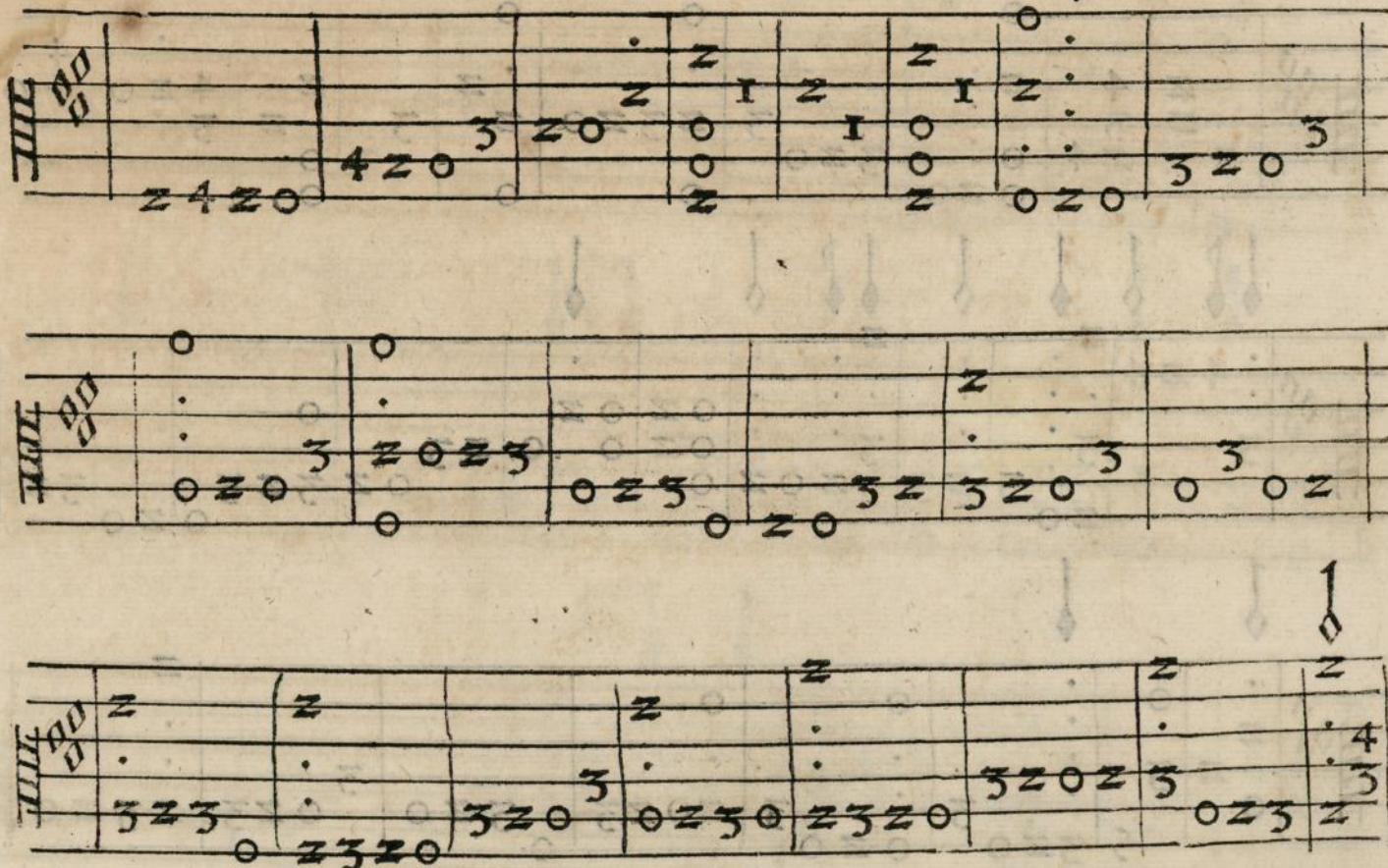
**C**Bara de cōtra pñto  
el cāto llano lleua el tí-  
ple, es otauo tono.

**C**En la quarta en  
vazio esta la clave  
desfaut.

**C**En la tercera en  
tercer traste esta la  
clave de cesol fuit.

 Del delphin. 

lxxviii.



Three staves of musical notation for a three-string instrument, likely a cittern or guitar. The notation uses vertical stems and dots to indicate pitch and rhythm. The first staff begins with a 'z' and includes markings like '4 z o', 'z o z o', and '3 z o'. The second staff begins with an 'o' and includes markings like 'o z o', '3 z o z 3', and 'o z 3'. The third staff begins with a 'z' and includes markings like 'z z 3', 'z z o', and 'o z 3'.

m. iii.

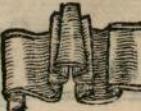
## **L**ibro sexto.

A handwritten musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves have a common time signature. The notation includes vertical stems with dots and dashes, and various rhythmic patterns such as eighth and sixteenth notes, rests, and grace notes. The manuscript is written on aged, yellowed paper.

*Del delphin.*

lxxviii

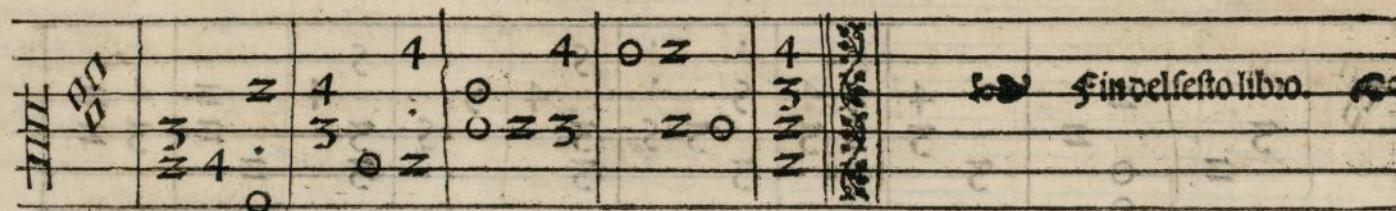
Handwritten musical notation for a three-stringed instrument (likely a cittern or guitar) on three staves. The notation uses vertical strokes (z), horizontal dashes (o), and dots (.) on a grid of horizontal and vertical lines. Small diamond-shaped grace notes are placed above certain main notes. The first staff begins with '3 z o' and ends with '3 z z z z o'. The second staff begins with 'z' and ends with 'z'. The third staff begins with '3' and ends with 'z'. The notation is highly rhythmic and melodic, with many grace notes and rests.

 Libro sexto. 




Por porcion de tres minimas al compas

D



 Fin del sexto libro. 

# Tabla general de todo lo que contienen los seys libros del Delphín.

## Tabla del primer libro.

El primer tono por gesol re ut.	Folio.	i.
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## Tabla del tercerol libro.

Josquin.		
Sacta óla missa d' Ercules d' urferarie.	fo.	xxxij.
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Ossanna dela misma missa.	folio.	xxvij.
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Canciones Francesas.		
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Una cacion del quinto tono.	folio.	xxxvij.
Otra cacion del primer tono.	folio.	xxxxij.
Rica fort.		

Je veulx layser melácolie del primer tono.	folio.	xxxxv.
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## Tabla del quarto libro.

Primera diferencia del hymno de nuestra Señora. O gloriosa domina.	Folio.	xlix.
Segunda diferencia del mismo igno a tres.	folio.	li.
Tercera diferencia deste hymno aduo.	folio.	lij.
Quarta diferencia a quattro de proporción.	folio.	lij.

**Tabla.**

**C**Quinta diferencia ó dos triples a quatro. fo. lviij.  
**C**Sexta diferencia ó mismo igno a tres. fo. lv.  
**S**Primer contra punto de sacris so-  
lennijs a qnattro.

**C**Segundo contra punto de sacris so-  
lennijs a tres.

**C**Tercero cōtra pūto ó sacris solēnijs.

**C**Quarto cōtra pūto ó sacris solēnijs  
a duo.

**C**Quinto contra punto de sacris sole-  
nijs a duo.

**Tabla del quinto libro.**

**C**Yase asienta el Rey ramiro.

**C**Paseana se el Rey moro.

**S**Tres diferencias sobre vn villancico q dízen si tan-  
tos halcones la garça combateu.

**C**Segunda diferencia de este villancico.

**C**Tercera diferencia del mismo.

**S**Seys diferencias sobre vn villancico  
que dízen y la mi cinta dorada.

**C**Segunda diferencia.

**C**Tercera diferencia.

**C**Quarta diferencia.

**C**Quinta diferencia.

**C**Sexta diferencia.

**C**La bella mal maridada.

**C**Lo que la lauare la flor de la micara. fo. lxxix.  
**C**Arde coraçon arde. fo. lxxx.

**Tabla del sexto libro.**

**C**La primera y seguda y tercera y quar-  
ta y quinta y sexta diferencia de Con-  
de claros. fo. lxxxij.

**C**La siete y ocho y nueve y diez y onze  
diferencia de Conde claros. fo. lxxix.

**C**La doce y treze y catorce y quinze di-  
ferencia de Conde claros. fo. lxxx.

**C**La diez y seys y diez y siete y diez y ocho  
y diez y nueve y veinte y veinte y una di-  
ferencia de Conde claros. fo. lxxxij.

**C**La veinte y dos diferencia de Conde  
claros. fo. lxxxij.

**C**La primera diferencia de guarda me-  
las vacas. fo. lxxxij.

**C**La seguda y tercera diferencia ó guar-  
da me las vacas. fo. lxxxij.

**C**La quarta diferencia de guarda me  
las vacas. fo. lxxxvij.

**C**La primera diferencia de guarda me  
las vacas por otra parte. fo. lxxxvij.

**C**La segunda diferencia. fo. lxxxv.

**C**La tercera diferencia. fo. lxxxvij.

**C**Una barra de contra punto. fo. lxxxvij.

**Fin.**

# C Corecion del auctor en los seys libros del Delphin.

A se de guardar esta orden que donde hallaren alguna consonancia/o punto que suene mal: miren en que libro es y en que hoja/y miren esta corecion en aquel mismo libro/y hallara en que hoja esta la falta y en que plana y en que renglon della y a quantos compases/y como an de enmendar aquell punto/o consonancia y asi podra testar cada uno en su libro el numero que estuviere mal y ponerle conforme a esta corecion y estara cierto y verdadero.

## C Enel primer libro.

C En la primera hoja en el primer renglon de la segunda plana a tres compases vn zero que esta solo en la quarta/a destar en la tercera.

C En la nueue hoja en la primera plana a seys compases del primer renglon vn zero que esta en la segunda en frente de vn dos/a destar en la prima.

C En la diez y seys hoja en la segunda plana en el primer compas del tercero renglon vna minima que esta sobre vn tres y vn seys y vn cinco/a de ser se minima.

C En la diez y nueue hoja en el segundo renglon de la primera plana falta la segunda raya que señala el compas que a destar despues de vn quattro que esta solo en la quarta.

C En esta misma plana en el tercero renglon la quarta raya que señala el compas que esta delante de vn ocho que esta solo en la prima/a destar despues del siete y del zero que estan adelante en la prima y en la segunda.

C Alsi mismo en esta plana en el tercero reglon a ocho compases vn siete que esta frôtero de vn zero y vn cinco/a destar testado y no a destar alli.

C En la veinte y dos hoja en la segûda plana a quattro compases del primer renglon vna se minima que esta encima de vn dos y vn cinco y vn quattro/a de estar adelante sobre el dos primero encima delos puntillos.

## C Enel segundo libro.

C En la veinte y seys hoja en la segunda plana en el segundo reglon a quattro còpases este numero. I. uno que esta solo en prima/a de ser dos y tocarle en la misma prima.

## C Enel tercero libro.

C En la treynta y siete hoja en la segunda plana en el segundo renglon/al segundo compas vn dos que esta en la quinta en frente de vn dos y vna. I. y vn zero/a de ser tres.

**C**En esta hoja y en la seguda plana en el tercero renglon a nueve compases este numero. I, que esta en la seguda en fréte de vn zero a destar en la tercera.

**C**En la treynta y ocho hoja en la primera plana en el primer renglon a ocho compases vn quattro que esta en la tercera solo a destar en la quarta.

## **C**El quarto libro esta verdadero.

## **C**En el quinto libro.

**C**En la sesenta y seys hoja en la segunda plana en el tercero réglon a ocho compases sobre vn dos que esta en la quinta sola a destar vna seminima.

**C**En la setenta hoja en la primera plana en el primer renglon al segundo compas entre vn seys y vn cinco que esta al cabo del compas falta vn tres que a destar en la prima.

**C**Así mismo en esta hoja y plana en el segundo renglon en el primer compas vn siete que esta en la prima frontero de vn tres que esta en la sexta a destar señalado de colorado para cantarse.

**C**En la setenta y una hoja en el tercero renglon de la segunda plana al segundo compas vn quattro y vn cinco y vn siete y vn cinco que estan en la quinta an destar en la quarta.

**C**En la setenta y dos hoja en el primer renglon de la primera plana en el segundo compas vna seminima que esta sobre vn dos a de ser minima.

**C**En esta plana en el segundo renglon a quattro compases vn quattro q esta solo en la quarta a de ser cinco.

**C**En esta misma hoja setenta y dos en el segundo renglon de la segunda plana en el primer compas vna minima que esta sobre vn dos de la quarta y otro dos de la segunda a de ser seminima.

## **C**En el sexto libro.

**C**En la ochenta y una hoja en la segunda plana en el segundo renglon en la veinte diferencia del Conde claros esta testado en la letra vna parte / y abaro esta enmendado de mano por que auia de dezir seys seminimas.

**C**En esta plana en el tercer réglon en la veinte y vna diferencia sobre vn zero y vn seys y vn cinco y vn siete faltaua vna seminima / y esta puesta de mano.

**C**fin

**L** Coplas del auctor en loor de la musica.

**L**a virtud comunicada  
merrece mayor loor  
que alcāçando se mejor  
entóces es mas amada  
y por esto  
con buenzelo me he dispuesto  
a escriuir de los secretos  
de musica y sus efectos  
según lo que entiendo desto.

**C**Los cielos con los planetas.  
difieren en mouimientos  
por esta los elementos  
hazen cosas muy secretas  
lo criado  
por musica esta fundado  
y por ser tan diferente  
tanto mas es excelente  
por que esta proporcionado.

**C**On todo sentido humano  
tiene grande concordança  
muestra nos la semejança  
dela de dios soberano  
y en su templo  
se muestra claro el exemplo  
que le hazen mill servicios  
loando le en los oficios  
con esta que yo contemplo.

**C**Esta alegre nuestra vida  
y esta aliuia nuestra pena  
desta la gloria estallena  
por virtud esclarecida  
los pasados  
en la ciencia señalados  
y en esfuerço mas valientes  
de músicos excelentes  
fueron todos muy loados.

**C**Los q̄ estan de amor vécidos  
con esta alas alboradas  
las vibuelas acordadas  
de sus damas son oydos  
y de ver  
asligido y sin plazer  
vn espíritu penado  
nace enellas vn cuidado  
que las haze bien querer.

**C**On cantar los labradores  
engañan a su trabajo  
y con grosero gasajo  
contrahazan los cantores  
los finados  
con musica son honrrados  
quando sus obsequias hazen  
por que a dios mucho le aplazan  
sus oficios bien cantados.

**C**El romero y peregrino  
cansado de caminar  
comienza luego a cantar  
por alivio del camino  
y el pastor  
quando haze mas calor  
no siente el trabajo del  
por que tañe su rabel  
con que siente gran dulcor.

**C**Las mañanas y las siestas  
en los veranos las aues  
cantando sones suaves  
descansan en las florestas  
y el infante  
quando mas llora al instante  
oyendo alama cantar  
dexa luego de llorar  
y muestra alegre semblante.

**C**La moça que se leuanta  
al servicio de su dueño  
engaña con esta al sueño  
si con el trabajo canta  
final mente  
en las batallas presente  
las trompetas mas animan  
y entre todos mucho estiman  
esta virtud excelente.



**E**s subir su propiedad  
mas alto que ningun ave  
significa magestad  
y desta conformidad  
es la musica suave.

**Q**ue sube el entendimiento  
tan alto en contemplacion  
que lo pone en vn momento  
en el diuino aposento  
por que alli es su perfecion.

**F**ue impresa la presente obra delos  
seys libros del Delphin / Hecho por el exelente musico Luy de  
Marbaez en la muy noble villa de Valladolid por  
Diego Hernández de Cordoua impresor.  
Acabose a treynta dias del  
mes de Octubre.

soo      dD.      D.      rrr.      viii.      ees



De quicunque est deus alibi

secundum eum quoniam non habet nisi quod est ei  
cor et lobella et omnis illis alio non nisi quod est ei  
secundum eum quoniam non habet nisi quod est ei  
secundum eum quoniam non habet nisi quod est ei

