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EL LIBRO IV DE SILVA DE SIRENAS DE ENRÍQUEZ DE VALDERRÁBANO:  
EDICIÓN CRÍTICA Y TRANSCRIPCIÓN PARA DOS GUITARRAS

TESIS

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MAESTRO EN MÚSICA (musicología)

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## **Introducción**

El primer acercamiento que tuve con la música para dos vihuelas de Enríquez de Valderrábano fue a través de mi actividad interpretativa. Al desconocer por completo las características del libro *Silva de Sirenas* así como las grabaciones que existían de estas piezas mi primera estrategia fue tocar este repertorio con mi compañero de ensamble leyendo directamente de la tablatura; de esta manera fui escuchando las notas que habían sido escritas hace más de 450 años. Durante la experiencia de recrear esta música tuve la oportunidad de apreciar el trabajo de distribución de líneas melódicas de música polifónica a cuatro, cinco y seis voces en las dos vihuelas, dotación instrumental para la cual escribió Valderrábano. Esta experiencia fue, sin duda, de gran valor pues me permitió adentrarme en la práctica musical del siglo XVI, y también identificar momentos en los que en ciertas piezas la música presentaba secciones que me parecían fuera de estilo: en un primer momento a partir de la intuición, pues no contaba con las herramientas para fundamentar esta impresión, pero conforme seguía tocando me encontré con un pasaje en particular, el compás sesenta de la obra *Assiste parata*, en el cual se produce una combinación de una segunda menor entre las dos vihuelas, pasaje que no está conducido de forma en que se pueda apreciar una resolución melódica de dicha disonancia. Fue así como comenzó mi inquietud por realizar una revisión de esta colección de piezas, pues si bien es claro que algo fuera de lo común está sucediendo en el compás que mencioné arriba, no tenía en mente lo complejo que resulta ese repertorio en cuanto a su riqueza polifónica; tampoco había valorado el trabajo que Enríquez de Valderrábano hizo y el tiempo que invirtió en adaptar para dos vihuelas la selección del IV libro de *Silva de Sirenas*. Lo más importante, durante el tiempo que dediqué para tocar esta música siempre me pregunté ¿en cuántos pasajes de estos duetos voy a enfrentarme a música con estas características: música en la que, por razones que desconocía, aparecían disonancias que no están preparadas ni resueltas de acuerdo con las prácticas del siglo XVI?

El IV libro de *Silva de Sirenas* es la única fuente musical que se conoce con música para dos vihuelas, es por ello que el realizar la presente edición es de gran importancia pues permite ampliar el estudio de la música de Valderrábano. Si bien existen dos



ediciones parciales de la obra de este compositor realizadas por Emilio Pujol en 1968 y Juan José Rey en 1976, es en el presente trabajo donde se abordan de manera específica los dieciséis dúos contenidos en el libro de Valderrábano.

El procedimiento que empleé en esta edición, descrito de manera general, es el siguiente. Primero me di a la tarea de transcribir las notas indicadas por la tablatura: dado que en varios de los dúos se utilizan vihuelas que no están afinadas al unísono, sino a intervalos de tercera, de cuarta o de quinta, el trabajo de transcripción de notas fue complejo. De manera paralela a esta actividad realicé la búsqueda del repertorio vocal original al cual hace referencia Valderrábano en los títulos de las piezas. La mayor parte de este repertorio lo encontré de manera rápida tanto en la biblioteca “Cuicamatini” de la Facultad de Música como en la biblioteca digital IMSLP Petrucci Music Library, disponible en el sitio web: <http://imslp.org/>; asimismo realicé la compra en línea de algunas de las partituras y solicité copias en bibliotecas de universidades fuera del país. Una vez transcrito el repertorio y disponiendo de todas las piezas vocales me di a la tarea de realizar una comparación entre la versión para dos vihuelas y su original vocal, para así fundamentar tanto la edición crítica como la transcripción para dos guitarras. Finalmente, realicé la investigación documental para la elaboración del apartado que trata del contexto histórico-musical.

Ya en el proceso de investigación, específicamente cuando me encontraba realizando la transcripción de la tablatura, descubrí que existen algunas grabaciones de este repertorio: primeramente se encuentra el disco “Vihuela Duets of Valderrabano” registrado por el Dúo Chambure (Magnatune, 2004); otro disco importante es “Valderrábano. Silva de Sirenas”, grabado por el grupo *Armoniosi Concerti*, compuesto por Juan Carlos Rivera y Carlos Mena (Harmonia Mundi, 2005); y un último que me parece importante es “Adios mi amor. Duets for vihuelas”, interpretado por Jesús Sánchez y Manuel Minguillón Nieto (Brilliant Classics, 2012). La primera grabación contiene los dieciséis duetos para vihuela, la segunda es un trabajo dedicado a Valderrábano que contiene, además de tres de los dúos de vihuela, selecciones de piezas de vihuela y voz así como para vihuela sola. La última de éstas contiene dos de los duetos de Valderrábano mientras que el resto del disco está conformado por piezas que fueron adaptadas para dos vihuelas por los intérpretes. Si bien existen discos con alguna de estas

piezas grabadas, son estos tres los que considero importantes ya que contienen algunas de las piezas que me resultaron de mayor interés, por una parte, debido a lo complejo de su polifonía, y, por otra, por el hecho de que en estas piezas me encontré con pasajes que resultaron difíciles de trabajar. Un elemento importante de mencionar, respecto a estas grabaciones, es que al concluir mi trabajo de edición escuché nuevamente estas piezas tomando como guía las transcripciones que realicé. En esta nueva exploración auditiva noté que en ninguna de las obras que presentan pasajes fuera de estilo se escuchaba ninguna anomalía; esto me llevó a la conclusión de que los intérpretes hicieron algunas correcciones y que efectivamente el repertorio de los dúos de Valderrábano debía ser estudiado con el fin de realizar una propuesta formal de edición.

Finalmente, puedo comentar que esta investigación responde principalmente al interés de tener una edición formal del repertorio en cuestión, revisado de manera minuciosa, que ofrezca la posibilidad de realizar una interpretación lo más fidedigna posible acorde a la práctica instrumental del siglo XVI. Por esta razón fue indispensable realizar el estudio detallado de cada una de las piezas para conformar la edición crítica que aquí se presenta, y con la cual es posible dar seguimiento preciso a todas las voces que toca cada una de las vihuelas, con ello la recreación de la música se logrará con mucho más detalle y fundamentación.

## Justificación y estado de la cuestión

En la actualidad no existe un trabajo que aborde la obra completa de Valderrábano; solamente hay una edición crítica parcial realizada por Emilio Pujol,<sup>1</sup> y una transcripción de la intabulación de Valderrábano de siete obras de Cristóbal Morales, obra del musicólogo Juan José Rey.<sup>2</sup> El trabajo que realizó Pujol en dos volúmenes, dedicados al libro *Silva de Sirenas*, es rico en información y cuidadoso en la transcripción de las piezas; sin embargo, Pujol no transcribió toda la música que contiene el libro, bajo el siguiente argumento:

[...] la dirección del Instituto de Investigaciones Científicas ha creído conveniente editar primero la parte de música instrumental, original del vihuelista, y las composiciones de música profana, reservando para otra oportunidad la publicación de aquellas piezas que son adaptaciones de obras polifónicas religiosas.<sup>3</sup>

Con ello la edición a cargo de Pujol contiene solamente 97 de las 169 piezas contenidas en el libro, y la única forma de conocer el resto del repertorio es consultando la fuente original, escrita en tablatura, lo cual ocasiona que solo los especialistas puedan acceder a este repertorio.

Pujol transcribió únicamente dos de las dieciséis piezas para dos vihuelas: las compuestas por el mismo Valderrábano, mientras que los otros catorce dúos no fueron publicadas en dicho libro. Por otra parte, esas dos piezas fueron transcritas reflejando lo que Pujol consideró como notas reales, sin considerar la ubicación en el diapasón que señala la tablatura. Esto implica que la digitación mostrada explícitamente se perdió, dando como resultado una transcripción que efectivamente puede reflejar la música escrita por el compositor, pero que se aleja del resultado sonoro que produce el manejo idiomático del instrumento, resultante de tocar determinadas notas en cuerdas determinadas, con una digitación específica. Seguramente ésta es una de las razones por

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<sup>1</sup> Emilio Pujol, *Enriquez de Valderrábano. Libro de música de vihuela intitulado Silva de Sirenas*, 2 vols., Monumentos de la Música Española, 22-23. Barcelona: Consejo Superior de Investigaciones Científicas, 1965.

<sup>2</sup> Juan José Rey, “Enriquez de Valderrábano, siete obras de Cristóbal de Morales para una y dos vihuelas”, *Tesoro Sacro Musical*, Año 59, 1976, pp. 3-8; suplemento musical, pp. 1-15.

<sup>3</sup> Pujol, *Enriquez de Valderrábano*, p. XII.

las que los dúos de Valderrábano no son frecuentemente interpretados en el instrumento que sustituyó a la vihuela: la guitarra.

En cuanto a la edición que realizó Juan José Rey de cinco de las obras, el criterio utilizado para sus transcripciones fue asignar a la vihuela mayor (la más grave en los casos en que se plantea el uso de instrumentos de tamaño diferente) la afinación de una guitarra moderna con la tercera cuerda medio tono abajo (en Fa#), como si fuera una vihuela en Mi, y para la vihuela menor de cada dúo asignó la afinación de la vihuela correspondiente, según el intervalo que especifica Valderrábano para los instrumentos empleado en el dúo. El resultado, a diferencia del trabajo que realizó Pujol, ofrece una versión práctica que permite revisar las notas empleadas en la intabulación para la vihuela mayor, pero la parte de la vihuela menor está transcrita sin contemplar que esa parte debe ser tocada con un instrumento de distinta afinación, y como consecuencia el resultado sonoro de la transcripción de José Rey se acerca muy poco al que se produciría si se tocara a partir de la tablatura, empleando instrumentos de distinto tamaño. Como consecuencia se pierde el timbre particular que resultaría de la propuesta de Valderrábano.

## Contexto histórico y musical

La palabra “Renacimiento” fue usada a partir del siglo XIX para designar la principal característica de las artes en los siglos XV y XVI, en las que se alude a un nuevo nacimiento de los valores de la cultura clásica griega y romana (conocida como *Antigüedad clásica*).<sup>4</sup> En la música de estos dos siglos suceden diversos hechos que condujeron a un amplio desarrollo del estilo contrapuntístico; Según Claudio Gallico, los especialistas han determinado que este proceso tuvo lugar a lo largo de seis generaciones de músicos.<sup>5</sup> En ese periodo los logros principales en el desarrollo de la música fueron alcanzados por Josquin y sus contemporáneos; de acuerdo con Allan W. Atlas éstos logros presentan seis características fundamentales:<sup>6</sup>

- 1) Desarrollaron una técnica de imitación continua, la cual es el elemento estructural básico. Si bien ya existía el recurso de la imitación, con Josquin y sus contemporáneos se constituye como el elemento fundamental de su estilo, ya que se dan casos en los que la imitación no solo se presenta entre la voz *superius* y el *tenor* en una obra a tres voces, sino que se puede presentar la imitación a cuatro o más voces.
- 2) Desarrollaron una sonoridad vertical (armónica), acordal, con una mayor sensibilidad hacia centros tonales, es decir, que en esta época se comenzó a componer con un enriquecimiento en la tensión y resolución de las armonías. Como se comentó en el punto anterior la imitación ahora se practicaba entre todas las voces, todas eran igualmente importantes, lo que significaba que si se eliminaba alguna de las voces escritas la obra perdería su solidez contrapuntística, lo cual, a su vez, implicaba que los compositores concebían la música de manera armónica. La composición de cada voz por separado ya no era una opción.
- 3) Continuaron un proceso paulatino de alejamiento de las misas basadas en modelos monofónicos hacia obras polifónicas.

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<sup>4</sup> Allan Atlas, *La música del renacimiento*, Madrid: Akal, 1998, p. 781.

<sup>5</sup> Claudio Gallico, “La época del humanismo y del renacimiento”, en *Historia de la música*, ed. Andrés Ruiz Tarazona, Madrid: Turner libros / Consejo Nacional para la Cultura y las Artes, vol. 4, 1999, p. 5.

<sup>6</sup> Atlas, *La música del renacimiento*, p. 298-299.

- 4) Abandonaron las llamadas *formes fixes* para crear formas de repetición más libres y variadas.<sup>7</sup>
- 5) Evitaron las composiciones con uso excesivo de melismas (los cuales se usaban anteriormente de forma indiscriminada): construyen sus piezas sobre motivos melódicos concisos, en las cuales frecuentemente el ritmo era generado por las palabras del texto.
- 6) Crearon obras más fáciles de escuchar mediante el reforzamiento de los sentimientos de las palabras.

La música polifónica dotada de estas características resulta rica en expresividad, pues el hecho de que el ritmo dependiera de la palabra hizo que los motivos musicales se asociaran con el texto. Ésta es la característica que según Atlas permite la facilidad de escucha. Aunado a ello está presente también el elemento de tensión y resolución armónica, que, si bien aún no estaba todavía definido como “tonalidad”, se encuentra en muchos pasajes que apuntan hacia dicho elemento.

Durante este periodo encontramos tres grandes divisiones de la música según su quehacer o su finalidad: música religiosa, música profana, vocales ambas, y música instrumental. La primera es una de las que más desarrollo polifónico alcanzó debido a que durante el tercer cuarto del siglo XV los grupos de mayor prestigio musical fueron los coros asociados a las grandes cortes y a las iglesias (o capillas). Durante el siglo XV el término “capilla” podía aludir a un lugar de culto religioso, pero también se le daba este nombre al grupo de músicos que interpretaban los cantos durante la misa; por lo general, estas agrupaciones tenían pocos integrantes.<sup>8</sup> Es en este contexto donde muchos de los compositores de la época comenzaron su carrera, primero como cantantes, y posteriormente buscando un lugar como maestro de capilla, labor que incluía diversas actividades, entre las que se encuentran: dirigir a los músicos y componer música para las celebraciones.<sup>9</sup>

Dado que mi objeto de estudio es una fuente que data del año 1547 es necesario continuar el acercamiento a las particularidades de esta época reconociendo los términos

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<sup>7</sup> Se denominan *formes fixes* a tres formas: *rondó*, *virelai* y *ballade* cultivadas profusamente en el Ars Nova del siglo XIV. Tenían, entre otras características, un texto profano.

<sup>8</sup> Para más detalle ver Atlas, *La música del renacimiento*, pp. 143-168.

<sup>9</sup> *Ibid.*, pp. 205-214.

técnicos que se empleaban y de esta manera, plantear la metodología empleada para la edición que aquí presento. Por tanto, en los apartados siguientes describiré de manera general ciertos elementos teóricos indispensables. Sin embargo, es necesario primero examinar el instrumento al que Valderrábano dedicó su trabajo.

## Primer acercamiento a la fuente

### Un libro con música para dos vihuelas

*Silva de sirenas* es el único libro conocido de música para vihuela que contiene dúos, de manera que resulta un documento de gran importancia debido a que -con dieciséis de estas obras- el compositor incorpora un recurso interesante y poco trabajado a lo largo de la historia de los instrumentos de cuerda pulsada, esto es, combinar instrumentos del mismo tipo pero con distintas tesituras. Con ello el autor logra incrementar el registro de los dúos, así como dar variedad tímbrica a las piezas.

Para conocer un poco el entorno en el que se creó el libro, mencionaré algunos datos importantes acerca de la música instrumental impresa. Es importante señalar que esta actividad comienza a principios del siglo XVI, con la publicación de los primeros libros de música. Ottaviano Petrucci publicó en 1501 su libro *Odhecaton* con una selección de música vocal de autores como, Josquin des Prez, Johannes Ockeghem, Antoine Brumel, Antoine Busnois, Alexander Agricola, Jacob Obrecht, entre otros, escritas en notación mensural blanca.<sup>10</sup> También conocemos la fecha de aparición del primer libro de música instrumental, *Intabolatura di lauto. Libro primo* de Francesco Spinaccino, publicado en Italia por el mismo impresor en 1507, que ya contiene dúos, pero para instrumentos iguales.

Después del *Libro primo* de Spinaccino, Petrucci publicó otros tres de música para laúd: el *Libro secondo* de Spinacino (1507), la *Intabulatura de lauto. Libro cuarto* de Joan Ambrosio Dalza (1508) y el *Tenori e contrabassi intabulati [...] per cantar e sonar col lauto* de Francesco Bossinesis (1511) en los cuales se presenta música para laúd solo, dos laúdes (Spinacino y Dalza) y laúd y voz (Bossiniensis).<sup>11</sup> En 1546 Pierre Phalèse publicó su libro *Carminum pro testudine Liber III*, en 1546 (un año antes de la

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<sup>10</sup> Howard Mayer Brown, *Instrumental Music Printed Before 1600*, Cambridge, Massachusetts: Harvard University Press, 1965, p. 10.

<sup>11</sup> Howard Mayer Brown, *Music in the renaissance*, Nueva Jersey: Prentice Hall, 1999, p. 252. De acuerdo con el *Regestrum B* de la Biblioteca Colombina de Sevilla, Petrucci publicó un libro más, ahora perdido, la *Intabulatura di lauto. Libro terzo*, obra de Giovan María, alemán. Véase Mayer Brown, *Instrumental Music*, p. 14.



aparición de *Silva de Sirenas*),<sup>12</sup> en él se encuentran un par de piezas para dos laúdes: una “Paduana” y una “Caracossa”; este libro está conformado por una colección de piezas que incluyen fantasías, pavanas y galliardas, entre otras. Muy probablemente Valderrábano conoció los libros de música para laúd que se publicaron antes de la *Silva de Sirenas*, y con ello obtuvo claridad sobre su objetivo acerca de las cualidades que debía tener su libro.

## Descripción



*Silva de sirenas*, fol. 65.

Gombert. Para en dos vihuelas. *Silva de sirenas.*

*Silva de sirenas*, fol. 65<sup>v</sup>.

*Silva de Sirenas* está conformado por siete libros donde se abordan distintos repertorios:

- En los libros I, V, VI y VII se presenta música para vihuela sola con composiciones tanto de Valderrábano como intabulaciones de polifonía vocal de diversos autores.
- Los libros II y III contienen música para voz y vihuela. En estos libros la parte para la vihuela está en tablatura y la voz a cantarse se indica con cifras rojas en la misma tablatura. El autor presenta así el segundo libro:

<sup>12</sup> Pierre Phalèse, *Carminum pro testudine liber III*, Lovaina, 1546.

Comiença el segundo libro de motetes y otras cosas para cantar y tañer contrabaxo y en otras partes tenor<sup>13</sup>

El tercer libro también contiene música para voz y vihuela, sin embargo en éste libro la voz a cantarse se presenta en notación mensural, “para cantar en falsete lo qual es muy provechoso”.<sup>14</sup>

- Finalmente, el cuarto libro, que es el que nos atañe, contiene exclusivamente música para dos vihuelas:

Para tañer dos juntos en dos vihuelas, en cuatro maneras de temples, en vnisonus, en tercera, en quarta, en quinta, lo cual es muy util y prouechoso para gozar de la musica, y orden de las bozes.<sup>15</sup>

Este cuarto libro está constituido por dos piezas del propio Valderrábano y por una colección de obras polifónicas de diversos compositores: Nicolás Gombert, Cristóbal de Morales, Adrian Willaert, Josquin Desprez y Jean Mouton.

El compositor introduce varias innovaciones en su obra, entre las más notables vale la pena mencionar:

- En el primer libro se presentan fugas y contrapuntos que pueden ser cantados y tañidos al mismo tiempo: en estas piezas la voz para cantar está impresa en la tablatura en color rojo mientras el resto de las voces se encuentran en negro, con ello se logra diferenciar perfectamente su conducción melódica. Como ya se comentó, este recurso es utilizado también en el segundo libro para distinguir la melodía del canto. Si bien es un recurso que ya había sido utilizado por los vihuelistas que previamente publicaron música vocal acompañada, tales como Milán, Narváez y Mudarra, es Valderrábano quien lo integra a la música puramente instrumental.
- También llama la atención el uso de letras de estudio, las cuales son letras de tamaño mayor (aproximadamente del alto de tres líneas de la tablatura): éstas sirven de guía para coordinar las partes, ya sea con dos vihuelas o con la voz como puede apreciarse, por ejemplo, en el tercer libro donde la melodía de la voz está escrita en notación mensural de manera independiente de la tablatura.

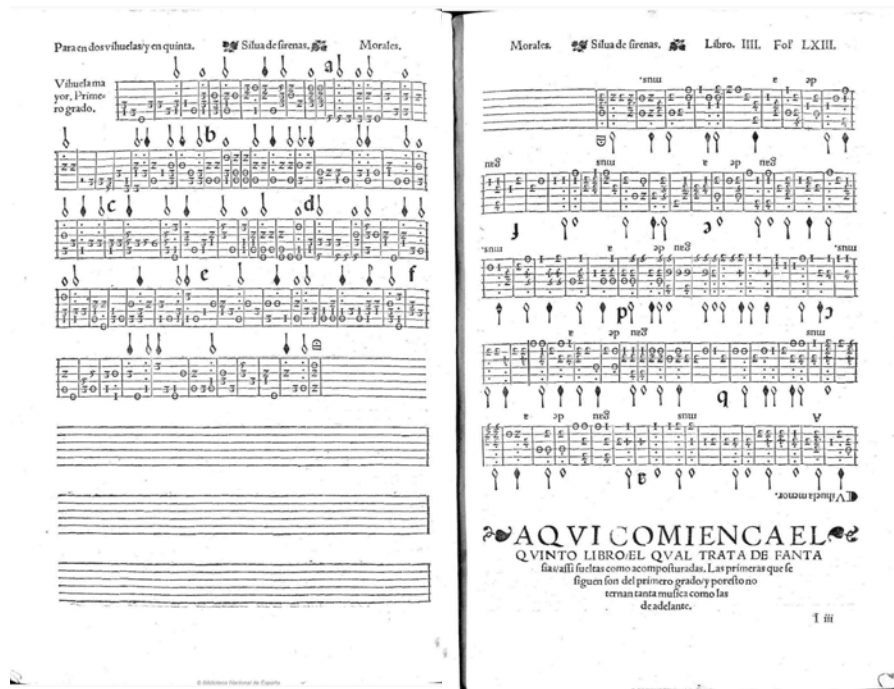
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<sup>13</sup> Valderrábano, *Silva de sirenas*, folio v.

<sup>14</sup> *Ibid.*, folio XXVI<sup>v</sup>.

<sup>15</sup> *Ibid.*, folio XLV.

- Un tercer elemento digno de ser mencionado es el cuidado que tuvo el compositor de indicar el grado de dificultad de las piezas contenidas en su libro por medio de las frases: primer grado, segundo grado, o tercer grado, siendo el primero el más sencillo y el tercero el más complejo.
- Un último elemento a destacar es que en el cuarto libro las partes de las dos vihuelas están impresas de tal forma que permite a los intérpretes sentados frente a frente leer de manera simultánea con el mismo ejemplar, colocando la parte de una de las vihuelas del lado izquierdo y la parte de la segunda vihuela invertida en el lado derecho del libro, y al dar vuelta a la hoja los compases coinciden, logrando así que incluso al cambiar la hoja las secciones de los dos instrumentos se mantengan coordinadas; esto, aunado al recurso de las letras de estudio, brinda a los intérpretes gran facilidad para trabajar en el ensamble de dicho repertorio.




*Silva de sirenas*, folios 62<sup>v</sup>-63

Además de los elementos mencionados, Valderrábano utiliza un recurso que ya habían empleado Luis de Narváez (1538)<sup>16</sup> y Alonso Mudarra (1546)<sup>17</sup> que es el uso de símbolos para especificar el tempo de cada pieza. Valderrábano utiliza los siguientes:

<sup>16</sup> Luis de Narváez, *Los seys libros del delphín, de música de cifras para tañer vihuela*, Valladolid: Diego

	Despacio
	Más aprisa
	Muy más aprisa


En la tabla de contenido de *Silva de Sirenas* aparecen los nombres de las piezas contenidas en el cuarto libro, sin embargo, frecuentemente difiere en algunos elementos con el título que llevan las piezas en dicho libro; en la siguiente tabla se muestran los títulos de cada una, junto con la indicación correspondiente del tiempo.<sup>18</sup> En este cuadro los títulos aparecen con la ortografía original.

Tabla de contenido	Vihuela mayor	Vihuela menor	Tempo
Assiste parata en vnisonus a cinco Gombert	En vnisonus. Segundo grado. Assiste parata.	Assiste parata. Primero grado	Muy más aprisa
Et in spiritum sanctum de la missa, sobre la cancion mille regres en vnisonus a seys Morales	Morales. El temple es en vnisonus. Sigue se la primera parte del Credo de la missa / sobre la canción de mille regres: esta vihuela lleua el canto llano de la dicha cancion: y entra a do estuuiere esta señal  Segundo grado. Et in spiritum sanctum.	Segunda vihuela en vnisonus. Segundo grado	[No se indica]
Petite camusete en vnisonus a seys Adriano	Adriano. Esta es vna canción / y tambien es el temple en vnisonus. Segundo grado. Petite camusete.	Petite camusete. Segundo grado.	Más aprisa
Sobre el tenor del conde claros en tercera menor a cinco Anriquez	Esta musica que sigue va sobre el canto llano del conde Claros. Anriquez. Viguela mayor. El temple de las vihuelas es en tercera menor / y por mas claro la quarta en vazio desta viguela mayor: ha de sonar octaua debaxo de la segunda en vazio de la viguela menor. Segundo grado.	Prima en segundo traste desta viguela menor lleua el canto llano del conde claros con otra boz de contrapunto. Viguela menor. Primer grado.	Muy más aprisa.

Hernández de Córdoba, 1538.

<sup>17</sup> Alonso Mudarra, *Tres libros de música en cifras para vihuela*, Sevilla: Martín de Montedoca, 1546.

<sup>18</sup> El texto introductorio de *Silva de sirenas* no está foliado, así que la manera más práctica de ubicar la información en él es a partir del título de cada uno de los apartado que los forman.

Andreas Christi famulus en tercera menor a cinco Morales	Morales. Vihuela mayor. Este temple es como el antes deste, y a cada seys compases se veran en esta viguela unos puntillos en la cifra ques el canto llano sobre que esta hecha esta musica. Andreas Ch[ris]ti. Segundo grado.	Esta es la vihuela menor tañer se ha esta música el compas conforme al tiempo. Primero grado. Andreas Christi.	Más aprisa
Quanti mercenarii en tercera menor a cinco Morales	Vihuela mayor. Este temple es como el antes deste, y a cada seys compases se veran en esta viguela unos puntillos en la cifra ques el canto llano sobre que esta hecha esta musica. Segundo grado.	Morales. Vihuela menor. Esta vihuela lleua el canto llano del pater noster, y entra a do estuuiere esta señal  no se señala el dicho canto llano en la cifra / por que a vezes le toma la vihuela mayor. Primero grado.	Más aprisa
Patrem de beata virgine en quarta a cinco Iosquin	Iosquin. Para dos vihuelas en quarta. Vihuela mayor. Segundo grado. Aqui se sigue la primera parte del Credo de la missa de Josquin de beata virgine: el temple es en quarta: y por mas claro / la quarta en vazio desta vihuela mayor ha de sonar unisonus con quinta en vazio de la vihuela menor. Patrem	Iosquin. Patrem. Vihuela menor. Primero grado	Más aprisa
Cum sancto spiritu en quarta a cinco Morales	Morales. Vihuela mayor. Este temple es como el antes deste / que es en quarta. Primero grado. Cum sancto spiritu.	Morales. Vihuela menor. El temple como el passado tañer se ha conforme al tiempo. Segundo grado. Cum sancto spiritu.	Muy más aprisa
Pater noster en quarta a seys Adriano	Adriano. Para dos vihuelas en quarta. Vihuela mayor. Primero grado. Este temple es en quarta como el pasado / esta vihuela lleua el canto llano / conoscer se ha en los puntillos.	Adriano. Segundo grado. Pater noster.	Muy más aprisa.
Canción Payne trabel en quarta a seys	Mouton. Vihuela mayor. El temple es en quarta conforme a la obra passada. Primero grado.	Vihuela menor. Segundo grado. Payne trabel.	Más aprisa.
Canción de sibiuit en quinta a seys Adriano	Adriano. Vihuela mayor. Por que se ha puesto musica en vnisonus / y en tercera / y en quarta se pone en	Sigue se la musica en quinta / como en la vihuela mayor mejor se	Más aprisa.

	quinta / ha do se requiere que esta vihuela mayor sea grande / y la menor muy pequeña / por que assi conuiene al temple: y por mas claro la quinta en vazio desta vihuela mayor ha de sonar octaua debaxo de la quarta en vazio de la vihuela menor. Esta es una cancion a seys. Segundo grado. Desibiuuit.	declara, con el qual dicho temple fenescce toda la musica para tañer iuntos en dos vihuelas. Adriano. Vihuela menor. Canción. Primero grado.	
Obscuro te domina en quinta a cinco Iosquin	Iosquin. Para en dos vihuelas en quinta. Vihuela mayor. El temple desta vihuela mayor es como la cancion passada / que es en quinta / esta dicha vihuela lleua un canto llano, el qual se conoscera en vnos puntillos que estan llegados a la cifra. Primero grado.	Iosquin. Vihuela menor. Este motete se puso por estos terminos altos / porque en otro estilo no suena tambien. Segundo grado.	Más aprisa.
Sobre el tenor de la baxa en quinta a quatro Anriquez	Vihuela mayor. Esta musica es un contrapunto sobre el tenor de la baxa / el temple es como la obra pasada / en quinta. Segundo grado.	Anriquez. Esta vihuela menor entra con el canto llano de la baxa. Primero grado.	Muy más aprisa.
Inviolata en quinta a seys Iosquin	Iosquin. Para en dos vihuelas en quinta. Vihuela mayor. En esta primera parte deste motete esta añadido vn tiple / y el temple es en quinto como la obra pasada. Primero grado. Inviolata.	Vihuela menor. Segundo grado. Inviolata.	Más aprisa.
La tercera parte del dicho motete en quinta a cinco Iosquin	[Al finalizar la parte anterior indica:] En esta postrera parte no esta añadida ninguna boz por quitar dificultad. Vihuela mayor. Esta tercera parte sea de tañer conforme al tiempo. Primero grado. O benigna.	Vihuela menor. O benigna. Segundo grado.	Despacio.
Iubilate en quinta a seys Morales	Vihuela mayor. Morales. Aqui se sigue vn motete a seys / sobre canto llano / el qual dicho canto llano lleua la vihuela menor / y va señalado con vnos puntillos en la cifra / el temple es en quinta como la obra pasada, tañerse conforme al tiempo. Primero grado. Iubilate.	Iubilate. Segundo grado.	Más aprisa.

## La Vihuela

### Vihuela de arco y de péndola o péñola

Según explica Faustino Porras,<sup>19</sup> en el medioevo se denominaba “vihuela” a diversos instrumentos de cuerda con caja de resonancia y un brazo o mástil; frecuentemente el nombre de este instrumento iba acompañado de una descripción del mismo. Así, tenemos la vihuela de “arco”, la cual se caracteriza por el uso del arco; y la vihuela de “péñola o péndola”,<sup>20</sup> en la que el sonido se producía mediante un plectro.

La vihuela aparece en diversas fuentes, ya desde el siglo XIII; el primer registro que se conoce aparece en el “Libro de Apolonio”.<sup>21</sup>

179 Fazia fermosos sones y fermosos debaylados,  
quedaua, a sabiendas, la boz a las vegadas;<sup>22</sup>  
fazia a la viuela dezir puntos ortados,  
semeiaua que eran palabras afirmadas.

En esta fuente se puede deducir que el instrumento que menciona es una vihuela de arco pues en el siguiente verso se describe que Apolonio toma un arco:

188 Alçó contra la duenya vn poquiello el çejo,  
fue ella de vergüenza presa hun poquelleio,  
fue trayendo el arquo equal y muy pareio,  
abés cabié la duenya de gozo en su pelleio.  
189 Fue leuantando hunos tan dulces sones,  
doblas y debayladas, temblantes semitones;  
a todos alegraua la boz los corazones;  
fue duenya toquada de malos aguigones.

Esta cita de la vihuela resulta importante ya que se comienza a documentar la existencia de este instrumento; si bien esta mención no es particularmente significativa en cuanto a

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<sup>19</sup> Faustino Porras Robles, “Los instrumentos musicales en la poesía castellana medieval. Enumeración y descripción organológica”, *Lemir*, número 12, (2008), p. 133.

<sup>20</sup> Péñola o péndola: pluma, plectro.

<sup>21</sup> Anónimo, *Libro de Apolonio*, edición de Dolores Corbella, Madrid: Ediciones Cátedra, 2011, pp. 133-137.

<sup>22</sup> “Vegada”, del latín *vicata*, veces.

su descripción, ni es amplia en cuanto a su uso, sí es importante pues describe que quien tocaba la vihuela podía producir sonidos que se asemejaban a las palabras.

En el siglo XIV la vihuela es citada en el *Libro del Buen Amor*,<sup>23</sup> donde el autor Juan Ruiz menciona dos tipos de vihuela: de péndola y de arco:

- 1229 El rabé gritador, con la su alta nota,  
cab' él el orabín taniendo la su rota;  
el salterio con ellos, más alto que la mota;  
la viyuela<sup>24</sup> de péndola con aquéstos y sota.
- 1230 Medio canón e harpa con el rabé morisco:  
entre ellos alegrança el galipe françisco;  
la flauta diz con ellos, más alta que un risco,  
con ella el tanborete: sin él non vale un prisco.
- 1231 La viyuela de arco faz dulçes devayladas,  
adormiendo a vezes, muy alto a las vegadas,  
bozes dulçes, sabrosas, claras e bien pintadas,,  
a las gentes alegre, todas las tien' pagadas.

Dada la poca información documentada de estos instrumentos no es posible saber con exactitud detalles de sus características específicas como dimensiones y afinación, sin embargo bien se sabe sobre el uso de estos instrumentos tanto, en la Edad Media como en el Renacimiento.

### **Vihuela de mano**

Se denomina vihuela de mano a aquella que era tañida mediante la pulsación de las cuerdas con los dedos. Es importante mencionar que esta vihuela no coexistió con las de péñola o péndola, pues las referencias que se conocen para esta última datan de los siglos XIII y XIV, mientras que las referencias existentes que hay para la vihuela de mano son del siglo XVI.<sup>25</sup> Por lo tanto, no podemos hablar de tres instrumentos que compartieran la misma temporalidad, pero sí de instrumentos que, a pesar de que presentan técnicas de

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<sup>23</sup> Juan Ruiz Arcipreste de Hita, *Libro de buen amor*, edición de José Luis Girón, Barcelona: Castalia, 2017, pp. 222-223.

<sup>24</sup> La ortografía de la vihuela, en esta fuente varía a *viyuela*, sin embargo José Luis Girón en la nota al pie 1229d de la página 222, ratifica que se trata de una vihuela, definiéndola como “vihuela o viola de plectro”.

<sup>25</sup> Antonio Corona Alcalde, “The Players and Performance Practice of the Vihuela and its Related Instruments, the Lute and the Guitar, from c. 1450 to c. 1650 as a Revealed by a Study of Musical, Theoretical and Archival Sources”, tesis doctoral, King’s College, London University, 2000, pp.19-20.



interpretación diferentes, pertenecen a la misma familia con características similares en su esencia: instrumentos de cuerda; caja de resonancia y la presencia de un brazo o mástil.

La vihuela de mano es un instrumento con las siguientes características

- Caja en forma de “8” y de fondo plano o ligeramente abombado, rasgo que le diferencia del laúd que tiene contorno ovalado y fondo completamente abombado.
- Tapa armónica adornada con una o varias rosetas.
- Brazo o mástil con diez trastes atados de tripa, que termina en un clavijero

En cuanto a esta vihuela, hay mucha más información. Este instrumento, junto con el laúd, fue uno de los más importantes en el siglo XVI. El musicólogo español Pepe Rey en su artículo “Otros libros de vihuela”<sup>26</sup> rescata dos citas importantes, una de ellas aparece en el libro de Pedro Manuel Ximénez de Urrea, *Jardín de hermosura* (1516):

Y luego hasta poco llegaron todos al cadahalso y dançaron. Después hubo mucha música de clavicordios y vihuelas de arco y de mano, y bozes que cantaron muy bieny, allí en el [e]strado, muchos donayres y risos.<sup>27</sup>

La otra, que resulta significativa, aparece en un libro de Gonzalo Fernández de Oviedo que narra sucesos ocurridos antes del 4 de octubre de 1497, día en que falleció el príncipe don Juan, hijo de los Reyes Católicos, en Salamanca.

En su cámara avía un claviórgano, que fue el primero que en España se vido, e lo hizo un gran maestro moro de Çaragoça de Aragón, llamado Moferez, que yo conoscí, e avía órganos, de clavicordios, e vihuelas de mano e de arco e flautas, e en todos estos instrumentos sabía el príncipe tañer e poner las manos.<sup>28</sup>

España fue el país donde la vihuela se practicó con mayor dedicación: en cuarenta años (1536 a 1576) se publicaron los siete libros para este instrumento que conforman la mayor parte de su repertorio.

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<sup>26</sup> Juan José Rey, “Otros libros de vihuela”, en *Estudios sobre la vihuela*, coordinado por Carlos González, Madrid: Sociedad de la Vihuela, 2007, pp. 11-31.

<sup>27</sup> Pedro Manuel Ximenez de Urrea, *Jardin de hermosura*, edición de Monica von Wunster, Lucca: Mauro Baroni, 1996, p. 94.

<sup>28</sup> Gonzalo Fernández de Oviedo, *Libro de la cámara real del príncipe don Juan*, edición de Santiago Fabregat Barrios, Colección Parnaseo 4, Valencia: Publicacions de la Universitat de València, 2006, p. 166. Este libro circuló en forma manuscrita, de la cual hay numerosas copias.

Estos siete títulos y sus autores son los siguientes:

- Luis Milán: *Libro de música de vihuela de mano intitulado El maestro* (Valencia: Francisco Díaz Romano, 1536).
- Luis de Narváez: *Los seys libros del delphín, de música de cifras para tañer vihuela* (Valladolid: Diego Fernández de Córdoba, 1538).
- Alonso Mudarra: *Tres libros de música en cifras para vihuela* (Sevilla, 1546).
- Enríquez de Valderrábano: *Libro de música de vihuela, intitulado Silva de sirenas* (Valladolid: Juan de León, 1547).
- Diego Pisador: *Libro de música de vihuela* (Salamanca: “en casa del autor”, 1552).
- Miguel de Fuenllana: *Libro de música para vihuela, intitulado Orphénica Lyra* (Sevilla: Martín de Montedoca, 1554).
- Esteban Daza: *Libro de música en cifras para vihuela intitulado El Parnasso* (Valladolid: Diego Fernández de Córdoba, 1576).

Se conocen algunos aspectos de la vihuela de mano utilizada en el siglo XVI gracias a los libros impresos durante ese siglo, los cuales mencionan algunos detalles organológicos así como la forma de templar este instrumento. Aunado a esto, sobreviven tres vihuelas, que arrojan información valiosa respecto a sus características; estas son:

- Un ejemplar localizado en el Museo Jacquemart-André de París.
- Un segundo ejemplar que se conserva en Cuenca, Ecuador: la vihuela que perteneció a Santa Mariana de Jesús.
- Un tercer ejemplar es custodiado en la “*Cité de la musique*” en París con el número de catálogo E.0748.<sup>29</sup>

Existen estudios publicados acerca de las características de las tres vihuelas (las dos primeras conocidas familiarmente como “la Guadalupe” y “la Marianita”): el primero de ellos es de Egberto Bermúdez, quien hace un estudio comparativo de las características de estas dos vihuelas, en el cual destaca el gran tamaño de la vihuela del Museo Jacquemart-Andrée, que tiene una longitud total de un metro con 120 centímetros y una

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<sup>29</sup> Institución pública dependiente del Ministerio de Cultura de Francia.

longitud vibrante de cuerda de 798 milímetros.<sup>30</sup> La vihuela de Cuenca tiene una longitud total de 101 centímetros y longitud vibrante de 720 milímetros. En cuanto a la vihuela de la *Cité de la musique*, Carlos González publicó un artículo detallado sobre sus características, donde da cuenta de los trabajos emprendidos para su análisis y restauración; las medidas correspondientes son: largo 901 milímetros y tiro de aproximadamente 645 milímetros.<sup>31</sup> Al respecto, llaman la atención las dimensiones de estos tres instrumentos, ya que el promedio de largo vibrante de una guitarra moderna es de 640-650 milímetros.

En cuanto a la afinación que pudo usarse para estos instrumentos se debe tomar en cuenta lo siguiente: el tamaño determinaba en la mayoría de los casos la altura (frecuencia) de cada cuerda. Luis Milán, en su libro *El Maestro*, al explicar cómo afinar una vihuela, indica que:

Si la vihuela es grande / tenga la prima mas gruessa que delgada. Y si es pequeña / tenga la prima mas delgada que gruessa.<sup>32</sup>

De esta manera Milán deja clara la coexistencia de vihuelas de distintas dimensiones, y como consecuencia con distintas afinaciones. Es importante mencionar que Milán presenta dos métodos distintos de afinar la vihuela: uno en el que indica al lector cómo afinar la primera cuerda y usarla como punto de referencia para después ajustar los intervalos descendentes de las cuerdas siguientes, y un segundo procedimiento para afinar a partir de las octavas que se producen entre las distintas cuerdas: entre la cuarta y la segunda; la sexta y la cuarta; la cuarta y la primera, etc. Sin embargo –salvo referencias al sistema hexacordal que no indican una afinación determinada– no especifica qué notas debe tener cada cuerda. Al ser este libro el primero conocido que ofrece una serie de explicaciones acerca de la vihuela, es importante tomarlo como referencia de la afinación. Además de Milán, los vihuelistas Valderrábano (1547) y Pisador (1552) son los únicos que tratan este tema, aunque considero que debiéramos usar el término “temple” para

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<sup>30</sup> Egberto Bermúdez, “La vihuela: Los ejemplares de París y Quito”, *La guitarra española-The Spanish guitar*, Madrid: Sociedad Estatal Quinto Centenario, 1991, pp. 25-47.

<sup>31</sup> Carlos González, “La vihuela anonyme du Musée de la musique de Paris”, en *Aux origines de la guitare: la vihuela de mano*, coordinado por Joël Dugot, Les Cahiers du Musée de la Musique 5, Paris: Cité de la Musique, 2004, pp. 62-73.

<sup>32</sup> Luis Milán, *Libro de música de vihuela de mano intitulado El maestro*, Valencia: Francisco Díaz Romano, 1536, folio 3<sup>v</sup>.

referirnos a la relación interválica entre las diferentes cuerdas. Este término, si bien fue usado en métodos de guitarra varios años después de la publicación de *Silva de Sirenas* (por ejemplo, en el *Poema Harmonico* de Francisco Guerau 1694), es una palabra que ya había servido para especificar los intervalos entre los diferentes órdenes, como lo muestra el mismo Milán al señalar, unas líneas antes de la cita mencionada arriba, que el procedimiento que describe sirve para “dar su verdadera entonación a la vihuela para que este bien templada”. Por lo tanto no es pertinente considerar que las instrucciones para templar impliquen frecuencias determinadas para cada una de las cuerdas, sino más bien, se refieren a intervalos entre éstas.

De la afinación usada para la vihuela, Bermudo (1555) explica la forma de templar dando como ejemplo una vihuela con la primera cuerda en sol; este ejemplo deja clara la relación de intervalos entre cada cuerda del instrumento como sigue:<sup>33</sup>

- Primera: Sol (nominal)
- Segunda, una cuarta debajo de la primera: Re
- Tercera, una cuarta debajo de la segunda: La
- Cuarta, una tercera mayor debajo de la tercera: Fa
- Quinta, una cuarta debajo de la cuarta: Do
- Sexta, una cuarta debajo de la quinta: Sol

Así, tenemos un instrumento afinado por cuartas, excepto la del intervalo que hay entre la tercera y cuarta cuerdas, que es de tercera mayor, esto es, la misma relación que aparece en los libros de vihuela.

Bermudo, en el libro IV capítulos 61 y 62 describe siete afinaciones de vihuelas que corresponden a las siguientes notas: Sol (Gamaut), Do (Cfaut), Fa (Ffaut), La (Are), Re (Dsolre), Si (bmi) y Mi (Elami).<sup>34</sup> Posteriormente, en los capítulos 80 y 81 del mismo libro muestra siete diagramas que sirven de demostración de cómo ajustar los trastes de la vihuela para cada uno de los siete casos anteriores.<sup>35</sup> Bermudo describe este proceso como “cambiar el instrumento por la música”, práctica que contrapone a “cambiar la música por el instrumento” (i.e. transportar la música).

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<sup>33</sup> Bermudo, *Declaracion de instrumentos*, folio XCI.

<sup>34</sup> *Ibid.*, folios XCII y XCIII.

<sup>35</sup> *Ibid.*, folios CV-CVII. La ubicación de los trastes corresponden al ajuste necesario para el empleo de un temperamento pitagórico.

Los curioso tañedores de vihuela en vna de dos manera se han en esta materia. O mudan la música para el instrumento: o mudan el instrumento para la música.<sup>36</sup>

En esta declaración, Bermudo se refiere al *mudar* o cambiar como un proceso imaginario o intelectual, de tal forma que el instrumento y su afinación se mantienen siempre iguales, independientemente de la afinación asumida, y lo que se debe ajustar son los trastes y los nombres que se asignan a las notas de acuerdo con la afinación que se presupone.<sup>37</sup>

### **Vihuelas de distintas tesituras**

La tablatura o cifra ofrece una gran ventaja para trabajar con instrumentos de distintas tesituras, ya que elimina la problemática de los instrumentos “transpositores”, es decir, los intérpretes tocan una nota (de acuerdo con su ubicación en el instrumento) pero en realidad suena otra. Uno de los ejemplos más sencillo es el del clarinete, en el que se lee la nota Do, pero suena Si bemol. Así, la cifra permite que se pueda leer directamente cada una de las partes de los dúos sin tener que considerar la afinación “real” de cada uno de los instrumentos utilizados, pues el trabajo de adaptación de la música a dos instrumentos con distinta afinación ya está elaborado por el compositor.

Las cifras para cada parte de los dúos están escritas por separado y digitadas en función de la afinación que lleva cada una de ellas. Como consecuencia, las notas que escuchamos al tocar la tablatura dependen de la afinación que tenga el instrumento que estemos usando, pues si bien la relación de las notas entre cada cuerda de la vihuela es siempre la misma, cambia el registro de cada uno de los instrumentos según el dúo del que se trate. Por ejemplo, para tocar un dúo al unísono, lo común es utilizar dos vihuelas de igual tamaño, pero al tocar un dúo en tercera, se puede utilizar una vihuela en Mi (vihuela mayor) y una en Sol (vihuela menor); para un dúo en quinta se puede utilizar una vihuela en Mi (vihuela mayor) y una en Si (vihuela menor).

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<sup>36</sup> Bermudo, *Declaracion de instrumentos*, folio XC.

<sup>37</sup> Para profundizar en este tema ver: Antonio Corona-Alcalde, “Fray Juan Bermudo and his Seven Vihuelas”, *The Lute*, 14/2, 1984, pp. 77-86.

## Notación

*Silva de Sirenas* es un libro de música para vihuela que fue publicado en 1547, impreso por Francisco Fernández de Córdoba, en Valladolid.<sup>38</sup> En este libro el compositor usa dos tipos de notación: la tablatura para la vihuela y, en algunos casos, la notación mensural blanca para indicar la voz en las obras para vihuela y canto. Si bien ambos tipos de escritura son sistemas que poseen los elementos que permiten al intérprete especializado realizar una lectura del repertorio en cuestión, es importante mencionar que por lo general el estudiante de música, o incluso el músico con una formación completa, como lo es un egresado de la carrera, no tiene los conocimientos necesarios para hacer una lectura fluida de este tipo de notaciones; por tanto, es preciso recurrir a las ediciones modernas, que se valen de la *transcripción*, para hacer accesible dicha música al ejecutante moderno.

## Notación mensural blanca

Durante el siglo XVI, los compositores de polifonía vocal -la cual sirvió a los vihuelistas para incrementar el repertorio del instrumento- utilizaban el tipo de escritura llamado notación mensural blanca, que es un sistema que permite registrar la duración de cada nota de manera precisa, estableciendo relaciones proporcionales entre los diferentes valores de las notas.

La gran mayoría de la música polifónica del siglo XVI fue compuesta para cuatro tesituras vocales. Los términos *cantus* o *superius* se aplicaban a la voz más aguda; esta voz -también llamada voz blanca, según explica Samuel Rubio<sup>39</sup> era cantada por niños de entre ocho y trece años de edad, o en su defecto lo podían hacer adultos con voz de falsete; el *altus* era asignada para una voz juvenil; el *tenor* era la voz media y en torno a ella giraban normalmente las composiciones; y finalmente el *bassus*, la voz que emitía las notas más graves de la música y que debía ser profunda.

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<sup>38</sup> Enríquez de Valderrábano, *Silva de Sirenas*, Valladolid: Francisco Fernández de Córdoba, 1547.

<sup>39</sup> Samuel Rubio, *La polifonía clásica*, El Escorial: La Ciudad de Dios, 1956, p. 3.

## Tablatura

La palabra *tablatura* proviene del latín *tabula* que significa tabla. Es un sistema de escritura musical en el que se plasman ciertos símbolos (letras o números) que determinan mediante un sistema de coordenadas cuál es el lugar en el instrumento en que se debe tocar para producir un sonido. Entre las tablaturas más comunes se encuentran las de laúd, vihuela y órgano, aunque también hay tablatura para *lyra viol*,<sup>40</sup> e instrumentos de viento. En el caso de los instrumentos de cuerda pulsada, la tablatura fue un recurso muy útil, pues le permitía al intérprete ejecutar piezas musicales de manera pronta y fácil ya que no era necesario conocer la ubicación de las notas en el instrumento para reproducirlas. Cada tipo de tablatura está diseñada para un instrumento específico, esto debido a que en ella se considera la afinación que tiene el mismo. Por ejemplo, una tablatura de laúd no puede ser interpretada en la guitarra pues la afinación de estos instrumentos no es la misma, como resultado, las notas producidas al leer los símbolos producirían un resultado distinto al deseado.

En el caso del laúd la tablatura más usada era la llamada francesa, que utiliza un sistema de seis líneas paralelas para representar a los seis órdenes de cuerdas del instrumento: la cuerda más aguda es la que se ubica arriba y la más grave es la inferior. En este tipo de tablatura se emplean letras para indicar en qué traste debe ser tocada cada nota, así, la letra *a* indicaba que se debía pulsar la cuerda sin presionarla, es decir, al aire, la *b* indicaba que se debía tocar la cuerda en el primer traste, la *c* en el segundo y así sucesivamente. Para la vihuela la tablatura empleada es la llamada italiana. Es un sistema muy parecido a la tablatura francesa, con seis líneas paralelas pero en este caso la cuerda más aguda está situada en la línea más baja y la cuerda más grave en la superior; además, se emplean números en lugar de letras: el *0* para indicar que la cuerda se pulsaba sin presionarla en ningún traste, el *1* para la cuerda en el primer traste, el *2* en el segundo, y así consecutivamente.<sup>41</sup> Este es el sistema de escritura con el que se imprimió el libro *Silva de Sirenas*.

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<sup>40</sup> Es un instrumento de arco, una especie de *viola da gamba piccolo*, muy usado en Inglaterra.

<sup>41</sup> Para más detalles respecto a los diversos tipos de tablatura ver: Thurston Dart/John Morehen/Richard Rastall, "Tablature" en *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 24, 2001, pp. 905-914.

Los compositores que usaron este sistema de escritura, emplearon también el proceso de *intabulación*, es decir poner en tablatura obras escritas en otro sistema, generalmente obras vocales en notación mensural blanca, un proceso análogo al de la transcripción. Entre los vihuelistas del siglo XVI fue una práctica muy común el *intabular* la música polifónica de compositores contemporáneos. De esta manera, mucho del repertorio publicado en la mayoría de los libros de los vihuelistas comprende música polifónica escrita por compositores como Palestrina, Josquin, y Willaert, entre otros.<sup>42</sup> Es de gran importancia mencionar que gracias al proceso de intabulación realizado por los vihuelistas se logró plasmar en documentos información muy valiosa respecto a las prácticas de interpretación, como son: música ficta, ornamentación y glosas, que fueron escritas por el compositor/intérprete vihuelista en la tablatura.

## **Aspectos teóricos y recursos musicales**

### **Música Ficta**

Un elemento importante dentro del quehacer musical del siglo XVI es el uso de la música ficta, en contraposición a la música recta. Es importante explicar brevemente este concepto, pues Enríquez de Valderrábano transcribió música polifónica utilizando este recurso interpretativo cuando intabuló las obras vocales en su libro.

Aunque se sabe que el término de *música ficta* fue usado constantemente desde que Guido D'Arezzo publicó su *Regula musicae de ignotu canto*, donde explica la teoría hexacordal que sirvió de base para la teoría musical de la Edad Media, su uso fue preponderante durante los siglos XIV al XVI. "Ficta" significa "falsa": es un recurso que consistía en alterar algunas notas para crear ciertas inflexiones.

Entre las reglas que se aplicaban para éste fin se encuentran principalmente dos, Margaret Bent las explica de la siguiente manera:<sup>43</sup>

1. Evitar las quintas imperfectas o producir octavas paralelas
2. La evitación de tritonos melódicos

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<sup>42</sup> La única excepción es el libro de Milán, *El Maestro*.

<sup>43</sup> Margaret Bent, "Diatonic Ficta" en *Early Music History*, vol. 4, 1984, pp. 23 y 24.



Por ejemplo, lo común en una secuencia melódica de Fa a Si era que el Si fuese bemol para evitar la cuarta aumentada (como sucedía regularmente en el quinto y sexto tonos), sin embargo, si en un contexto polifónico dos voces debían llegar a la octava Do-Do lo común era el Si bemol se cambiara por Si natural atendiendo al principio de que a todo intervalo perfecto se debía llegar por medio del intervalo imperfecto más cercano (en este caso una sexta mayor), es en este tipo de casos donde el intérprete hacía uso de la ficta que modificaba a la música recta escrita en las partituras.<sup>44</sup> Es importante mencionar que la ficta no estaba escrita o notada en la partitura, sino que el intérprete la aplicaba de acuerdo a las convenciones y reglas establecidas.

## **Glosa**

Dentro de los recursos musicales que utilizó Valderrábano está la glosa; este término lo he empleado en el sentido de un recurso de ornamentación, no como la variación de una frase completa, es decir, que en los lugares donde se hace la indicación de “glosa” la melodía de la voz fue adornada por medio de figuraciones añadidas. Decidí usar este término pues fue una práctica común el ornamentar las melodías: Diego Ortiz en su *Tratado de glosas sobre cláusulas y otros géneros de puntos en la música de violones*, publicado en 1553, explica cómo hacer uso de este recurso de ornamentación y da ejemplos de cómo aplicar glosas para adornar diversos intervalos melódicos. Es interesante el uso de este recurso por Valderrábano, ya que permite que las notas de larga duración sean percibidas de mejor manera compensando el hecho de que al ser pulsada la cuerda el sonido decrece rápidamente: al emplearse la “glosa” se prolonga la percepción de la línea melódica al emplear una serie de notas breves en sustitución de las notas largas.

Con el uso de glosas no solamente se prolonga la percepción de la línea melódica, sino que la melodía se transforma e incluso si se utiliza con generosidad se puede volver una obra "diferente", reflejando el estilo del intérprete o compositor. Por lo tanto, además de ser un recurso de ornamentación tiene un valor artístico intrínseco.

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<sup>44</sup> Para más información acerca del tema de *música ficta* revisar: Margaret Bent/Alexander Silbiger, “Musica ficta [musica falsa]” en *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 17, 2001, pp. 441-453 y Margaret Bent, “Diatonic Ficta” en *Early Music History*, vol. 4, 1984, pp. 1-48.

## **Formas**

### **Música religiosa**

Dentro de las formas más importantes de la música religiosa de los siglos XV y XVI se encuentran la misa y el motete.

#### **Misa**

La misa, desde una perspectiva musical, es un conjunto de cantos que conforman el ordinario de la celebración religiosa: Kyrie, Gloria, Credo, Sanctus y Agnus Dei, aunque en ocasiones, dependiendo de la festividad, puede incluir el Aleluya u otros cantos del propio respectivo.

#### **Motete**

El Motete es una composición polifónica que generalmente está construida a partir de un texto religioso; por su naturaleza sacra su texto estaba en latín y no tenía un lugar específico en la misa o el oficio. Los textos de los motetes fueron frecuentemente usados por diferentes compositores, por ejemplo, un texto común fue *Salve Regina*, el cual fue puesto en música por Palestrina, Ockeghem y Josquin, entre otros.

### **Música profana**

La música profana se desarrolló bajo los mismos criterios estilísticos, es decir, con las características mencionadas arriba como representativas de este periodo (el contrapunto imitativo, sonoridad acordal, el evitar los melismas excesivos, etc.). Las formas vocales no religiosas más comunes fueron la *chanson* entre los franco-flamencos y el romance, el villancico y el madrigal en España.

#### **Chanson**

La *chanson* (o *chanson français*) es una composición vocal en francés. Esta forma tiene variantes dependiendo de su época: el término se usó para describir canciones polifónicas con texto en francés desde la época de Guillaume de Machaut (1300-1377) hasta finales del siglo XVI. No obstante, el término *chanson* se siguió utilizando, incluso hasta el siglo XX, para describir diversos tipos de canto siempre en francés. Entre los músicos que

compusieron *chansons* durante el siglo XV se encuentran Josquin Desprez (1440-1521), Jacob Obrecht (1450-1505) y Jean Mouton (1459-1522). A mediados del siglo XVI los compositores que más usaron esta forma fueron Jean Richafort (1480-1547), Nicolas Gombert (1495-1560) y Adrian Willaert (1490-1562).

### **Romance**

El romance narrativo fue, junto con el villancico, la forma más común en España. El “Cancionero de Palacio”, manuscrito de fines del siglo XV y principios del siglo XVI, contiene alrededor de cuarenta y cuatro composiciones polifónicas con este tipo de estructura poética (versos octosílabos con asonancia en los versos pares).<sup>45</sup> También los compositores para vihuela de ese mismo siglo los incluyeron en sus publicaciones para voz y vihuela. Para finales del siglo XVI y posteriores los romances musicales incluyeron un estribillo y coplas.

### **Madrigal**

El madrigal fue una forma poética y musical muy usada en Italia, de donde pasó a España, principalmente por obra de poetas italianizantes como Juan Boscán, aunque posteriormente también hubo madrigales en otros lugares, como Inglaterra. Sin embargo, fue en Italia donde se popularizó este tipo de canto, el cual consiste básicamente en musicalizar versos de varios tipos y formas; lo común es que tuvieran entre siete u once sílabas, y también es común encontrar adaptaciones musicales de diversas formas poéticas. Para los editores de música fue un término genérico usado para la música que era producto de arreglos musicales de sonetos, *canzoni*, versos pastorales, versos narrativos, poemas populares: todos estos podían ser nombrados madrigales. Entre los compositores más importantes de la primera mitad del siglo XVI se encuentran Constanzo Festa (1490-1545), Philippe Verdelot (1480-1530), Jacques Arcadelt (1507-1568) y el flamenco Adrián Willaert.

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<sup>45</sup> Anónimo, *La Música en la Corte de los Reyes Católicos*, editado por Higinio Anglés, Vol. 1: “Cancionero Musical de Palacio”, Barcelona: Consejo Superior de Investigaciones Científicas, 1947, p. 15.

## **Música instrumental**

En la música instrumental se desarrollaron diversas formas, usadas frecuentemente durante los siglos XV y XVI: entre ellas destacan las formas en estilo improvisado que elaboraban melodías a partir de una secuencia armónica; los modelos más usados por los compositores españoles fueron: la Romanesca (o “Guárdame las vacas”), el Conde Claros, el *Passamezzo* antiguo, tratados como variaciones o diferencias a partir de progresiones armónicas como las mencionadas.

### **Romanesca**

El origen de la Romanesca es incierto, aunque su nombre pareciera sugerir una conexión con Roma. Estructuralmente está construida a partir de la siguiente progresión de acordes: III-VII-i-V-III-VII-i-V-i. Como se puede apreciar, es una secuencia que comienza con el tercer grado de una tonalidad menor y puede repetirse indefinidamente a gusto del compositor. El término aparece por primera vez en 1546, en los *Tres libros de música en cifra en cifra para vihuela* de Alonso Mudarra (“Romanesca, o guárdame las vacas”). Un conjunto de variaciones sobre “Guárdame las vacas” -la primera línea de un villancico popular, a veces indicado simplemente como “Las vacas”- sin ninguna alusión a la “romanesca” había aparecido antes, en *Los seys libro del Delphin* de Luis de Narváez (1538). En las subsecuentes colecciones españolas de música instrumental del siglo XVI, la romanesca permaneció asociada a este texto, tal y como sucede en el caso de Valderrábano en su *Silva de sirenas* de 1547; Diego Pisador en el *Libro de música de vihuela* de 1552; Luis Venegas de Henestrosa, en su *Libro de cifra nueva* de 1557; y con Antonio de Cabezón en las *Obras de música* publicadas por su hijo Hernando en 1578. En Italia, las variaciones instrumentales sobre la romanesca comenzaron a aparecer en la segunda mitad del siglo XVI, en el *Libro primo d'intabolatura de leuto* de 1568 de Antonio di Becchi; en la *Intavolatura de cimbalo* de Antonio Valente de 1576 y en varios manuscritos; en esta región destacan las dos recercadas de Diego Ortíz (1553) sobre este tenor; la *Recercada sesta sopra li detti tenori* y la *Recercada settima sopra li detti tenori*,

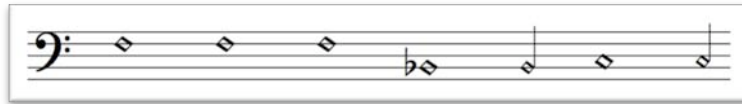
publicadas en 1553.<sup>46</sup> Si bien Ortíz no las tituló como Romanesca, el esquema armónico coincide de manera fiel con el ejemplo descrito anteriormente.

### **Passamezzo**

El *passamezzo* es una danza italiana, el origen de su nombre es incierto aunque Giuseppe Gerbino y Alexander Silbiger sugieren que proviene de las palabras “passo e mezzo” (un paso y medio), posiblemente refiriéndose al patrón de pasos para bailarla.<sup>47</sup> Existen dos variedades de *passamezzo*, el llamado *antico* que consiste en la progresión: i-VII-i-V-III-VII-i-V-I, y el “moderno”, que usualmente sigue el esquema: I-IV-I-V-I-IV-I-V-I. Los acordes están espaciados por intervalos métricamente iguales que pudieran ser, por ejemplo, un compás cada uno; la música se desarrolla en dos frases, la primera conduce al V, la segunda al I. La progresión de acordes del *passamezzo antico* es prácticamente igual al de la Romanesca, con la excepción del acorde inicial pues en la *romanesca* usualmente es el III.

### **Conde Claros**

El Conde Claros está basado en la progresión armónica: I-IV-V; en este caso los acordes no siguen un patrón rítmico de valores iguales. En la mayoría de los casos aparece de la siguiente manera:



Modelo rítmico armónico de el Conde Claros

Esta progresión fue utilizada por diversos compositores, principalmente vihuelistas, para componer variaciones o *diferencias* en el siglo XVI: Narváez en 1538, Mudarra en 1546, Valderrábano (quien la usó en tres piezas) en 1547, Pisador 1552 y Venegas de Henestrosa en 1557.<sup>48</sup> Estas publicaciones, que aparecieron en un lapso de menos de

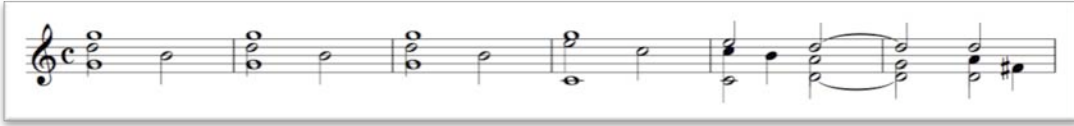
<sup>46</sup> Diego Ortíz, *Tratado de glosas sobre clausulas y otros generos de puntos en la musica de violones*, Roma: Valerio y Luigi Dorico, 1553, folios 56<sup>v</sup>-59<sup>v</sup>.

<sup>47</sup> Giuseppe Gerbino y Alexander Silbiger, “Passamezzo”, en *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 19, 2001, pp. 194-196.

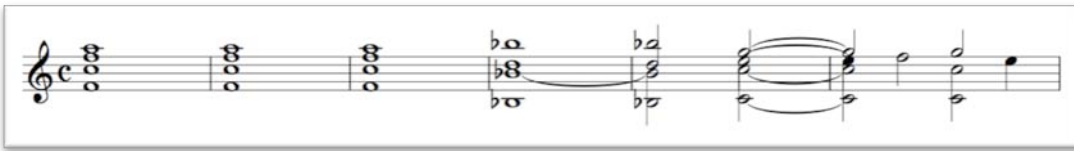
<sup>48</sup> Luis Venegas de Henestrosa, *Libro de cifra nueva para tecla, arpa, y vihuela*, Alcalá: Juan de Brocar,

veinte años, nos proporcionan un marco de referencia para la música de este patrón; a continuación se ilustra, en notación moderna, la primera diferencia de cada una de estas fuentes:

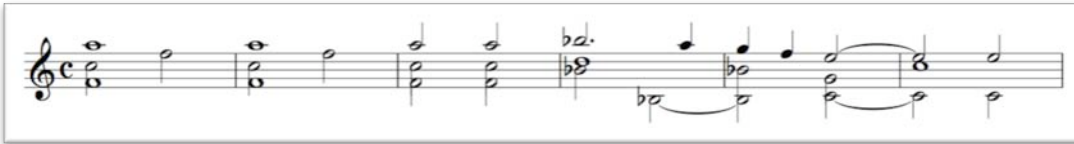
Narváez:



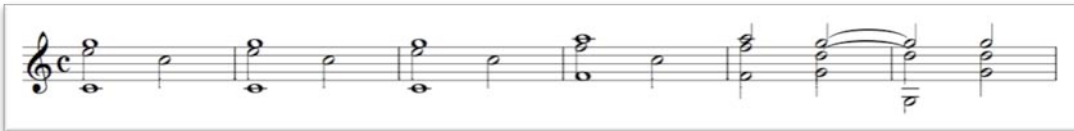
Mudarra:



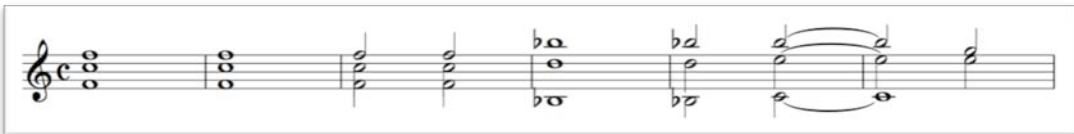
Valderrábano (1)



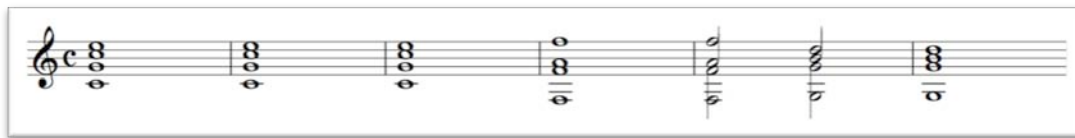
Valderrábano (2)



Pisador:

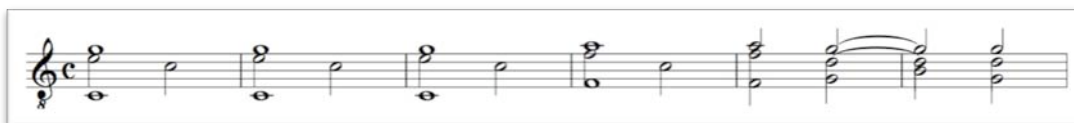


Venegas de Henestrosa:



También aparecen cinco variaciones de este tema en el *Manuscrito de Simancas*,<sup>49</sup> en el cual la primera variación es igual a la que presenta Valderrábano en el folio 99<sup>v</sup> de *Silva de Sirenas*:

Manuscrito de Simancas:



A continuación se enuncian algunas de las características de las distintas series de diferencias, sobre la progresión mencionada arriba:

Libro, autor y folios	Encabezado de cada serie de diferencias	Notas con las que comienza el tenor <sup>50</sup>	Número de diferencias
Narváez, <i>Seys libros del Delphin</i> , fols 82-85 <sup>v</sup> . <sup>51</sup>	Conde claros del sexto tono.	Sol	22
Mudarra, <i>Tres libros de musica en cifras</i> , fols 15v -16 <sup>v</sup> .	Conde claros (el índice lo consigna como “Conde claros en doze maneras”).	Fa	12
Valderrábano (1), <i>Silva de Sirenas</i> , fols 97 <sup>v</sup> -99 <sup>v</sup> .	Siguen se las diferencias sobre el tenor del conde claros, estas primeras son del primero y segundo grado / y adelante se hallaran para discantar[.] cada diferencia del dicho conde claros / se conocera en	Fa	49

<sup>49</sup> *Manuscrito de Simancas*, Archivo General de Simancas, Casa y Sitios Reales, Legajo 394, folio 130, fragmento A<sup>v</sup>.

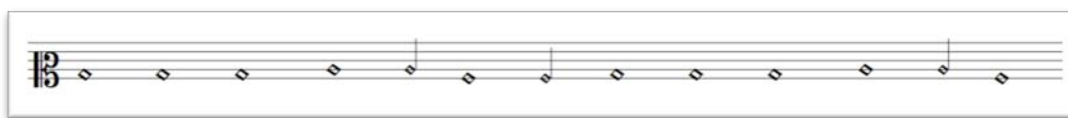
<sup>50</sup> Tomando como referencia la vihuela común en la *Declaración de instrumentos musicales* (Osuna, 1555), folio XCI, de Juan Bermudo, donde asume una afinación en Sol para dicho instrumento.

<sup>51</sup> Hay errores en la foliación del sexto libro de la publicación de Narváez. El folio inicial se determinó a partir del índice y el final se dedujo a partir de éste (en el original el folio inicial aparece como 82 y el final está también numerado como como 82).

	vna señal como esta ♪ para que cada vno taña la diferencia que mejor le agradare, el compás se a de tañer algo leuantado por que si va despacio no parecera bien.		
Valderrábano (2), <i>Silva de Sirenas</i> , fols 99 <sup>v</sup> -103.	Siguense otras diferentes diferencias sobre el tenor del conde claros por otro tono, a donde ay mas diferencias para discantar que en el passado. Las primeras diferencias hasta venir los redobles, son del primero grado, han se de tañer conforme al tiempo que es apriesa, para parescer mejor.	Do	74
Pisador, <i>Libro de música de vihuela</i> , fols. 1-2 <sup>v</sup> .	Conde claros con ciertas diferencias para los principiantes y para los que mas saben.	Fa	38
Venegas de Henestrosa, <i>Libro de cifra nueva para tecla, harpa y vihuela</i> , fol. 65 <sup>v</sup> .	Cinco diferencias sobre conde Claros.	Do	5
Anónimo, "Manuscrito de Simancas", fol. 1 <sup>v</sup> .	Contrapunto sobre el conde claros.	Do	5

Además de estas piezas, la melodía del Conde claros, aparece en el libro de Francisco Salinas, *De musica libri Septem*, publicado en 1577, quien comenta que “con esta música cantan los españoles sus romances, resuelta la segunda o la tercera larga, como Conde Claros con amores no podía reposar”.<sup>52</sup>

#### Salinas



#### En notación moderna:



<sup>52</sup> Francisco Salinas, *De música libri septem*, Salamanca: Mathias Gastius, 1577, p. 342. “Ad quem cantum Hispani plurimus ex his, quos Romances, vocant, enuntiare solent secunda longa aut tertia resolutis, vt Conde Claros con amores no podía reposar”.



Como se puede ver, el patrón musical del “Conde Claros” se usó principalmente en España y fue de gran gusto de los vihuelistas. Enríquez de Valderrábano es quien compuso el mayor número de diferencias, sumando un total de 123 (considerando solamente las obras para vihuela sola, pues en el cuadro presentado arriba no se contemplan las diferencias para dos vihuelas).

Es importante la revisión de estas formas y estructuras musicales ya que Valderrábano usa varias de ellas en sus duetos de vihuela. Para ofrecer un panorama de este asunto se muestra a continuación un listado de las formas utilizadas en el libro IV de *Silva de sirenas*, dedicado íntegramente a dichos duetos:

1. “Assiste parata”	Motete	Gombert
2. “Et in spiritu sanctum”	Parte de misa (Credo de la misa Mille Regretz)	Morales
3. “Petite camusete”	Chanson	Willaert
4. “Conde Claros”	Diferencias	Valderrábano
5. “Andreas Christi famulus”	Motete	Morales
6. “Quanti mercenarii”	Motete	Morales
7. “Patrem de beata virgine”	Parte de misa (Credo de la misa Beata Virgine)	Josquin
8. “Cum sancto Spiritu”	Parte de misa (Gloria de la misa Beata Virgine)	Morales
9. “Pater noster”	Motete	Willaert
10. “Canción Payne trabel”	Chanson	Mouton
11. “Canción de sibivit”	Chanson	Willaert
12. “Obsecro te domina”	Motete	Josquin
13. “Sobre el tenor de la baxa”	Diferencias	Valderrábano
14. “Inviolata”	Motete	Josquin
15. “La tercera parte del dicho motete”	Motete	Josquin
16. “Jubilate”	Motete	Morales

Como se puede apreciar, Valderrábano muestra una marcada inclinación por la música religiosa, sin embargo también es notorio que muestra variedad en cuanto a las formas que utilizó: en este libro IV se encuentran los diversos estilos de composición del

siglo XVI: música religiosa (misas y motetes); música profana (*chansons*) y música instrumental (diferencias).

## Compositores destacados

### Josquin Desprez 1440?-1521

En los distintos trabajos acerca la historia de la música renacentista, Josquin Desprez es uno de los compositores más estudiados.<sup>53</sup> Gracias a ellos se tienen muchos datos precisos acerca de su vida y sus actividades en cuanto a obras y a viajes. Sin embargo, hay aspectos de los que no se tiene certeza, como su fecha de nacimiento, la cual data probablemente de entre 1440 y 1450. Otro aspecto curioso es la existencia de varios cantantes que tenían el mismo nombre (o muy parecido), como fueron Pasquier Desprez, Josse (Josquin) van Steelant, Johannes de Partis (= des Prez) y Josquin Doro.<sup>54</sup>

Los datos más relevantes de su biografía son su estancia en Italia entre 1459 y 1472: un documento milanés confirma su presencia en ese país y hace referencia a su actividad como cantante en la catedral de Milán.<sup>55</sup> Para 1473 se documentó que Josquin perteneció a los *cantori di capella* del duque Galeazzo Maria Sforza,<sup>56</sup> donde permaneció hasta diciembre de 1476,<sup>57</sup> posteriormente se sigue teniendo noticias de la presencia de Josquin en esta ciudad, pues para 1479 estuvo al servicio de Ascanio Maria Sforza (hermano de Galeazzo).<sup>58</sup> La escasez de documentación referente a los años 1477-1480 ha impedido conocer qué hizo durante este periodo; sólo se cuenta con dos observaciones documentadas acerca del compositor: en abril de 1477 como cantante en la corte de René de Anjou en Aix-en-Provence y en Milán en 1479.<sup>59</sup>

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<sup>53</sup> Entre muchos se pueden destacar: *The Josquin companion*, editado por Richard Sherr, Nueva York: Oxford University Press, 2000; Charles Sydney Robinson, *Josquin Des Prez a guide to research*, Nueva York: Garland, 1983; así como la inclusión de su biografía en tratados del renacimiento de diversos autores como: Atlas, *La música del renacimiento*, pp. 291-304 y Gustave Reese, *La música en el renacimiento*, Madrid: Alianza Editorial, 1995, pp. 281-316, entre otros.

<sup>54</sup> Atlas, *La música del renacimiento*, p. 293.

<sup>55</sup> Charles, *Josquin Des Prez*, p. 5.

<sup>56</sup> Duque de Milán de la familia de los Sforza, famosos en la época por ser patrocinadores de la música y del arte en general.

<sup>57</sup> Atlas, *La música del renacimiento*, p. 294.

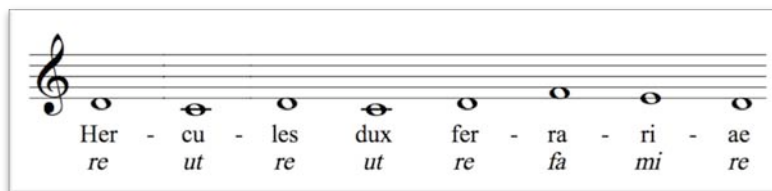
<sup>58</sup> Reese, *La música en el renacimiento*, p. 281.

<sup>59</sup> Atlas, *La música del renacimiento*, p. 295.

En 1489 Josquin entró a la capilla papal durante el liderazgo de Inocencio VIII y permaneció ahí hasta ya entrado el pontificado de Alejandro VI; no se tiene certeza de la fecha de su partida pero se estima que fue entre 1495 y 1500.<sup>60</sup> En 1503, durante el ducado de Ercole I, Josquin fue nombrado maestro de capilla de la corte de Ferrara, puesto en el que estuvo hasta abril de 1504.<sup>61</sup> Algunas semanas después de dejar a Ferrara, Josquin viajó a Notre-Dame de Condé-sur-Escaut, donde permaneció como director de cabildo, puesto que permitió que el compositor no interrumpiera sus actividades de creación musical. Josquin murió en esta última ciudad francesa, el 27 de agosto de 1521.<sup>62</sup>

Josquin fue un compositor muy notable cuyas obras incluyeron principalmente misas, motetes y *chansons*. En muchas de sus composiciones se puede apreciar un buen sentido del humor, ya que creaba melodías para *cantus firmus* a partir de un suceso importante: por ejemplo, en su misa *Hercules dux ferrariae* el *cantus firmus* está construido sobre las vocales del nombre del título del duque Ercole I: Hercules dux ferrariae = *re, ut, re, ut, re, fa, mi, re* (ejemplo a).<sup>63</sup> Otro ejemplo es la anécdota en la que el rey Luis XII de Francia, conocido como un “cantor mediocre”, solicitó a Josquin una pieza en la cual el rey pudiera participar, la respuesta del compositor fue crear un canon con una *Vox regis* donde una de las voces está hecha con una sola nota en toda la pieza.<sup>64</sup>

Ejemplo a, *Cantus firmus* de la misa *Hercules dux ferriariae*.



<sup>60</sup> Sherr, *The Josquin companion*, p. 15; Atlas, *La música del renacimiento*, p. 295.

<sup>61</sup> Sherr, *The Josquin companion*, p. 16.

<sup>62</sup> Para más datos biográficos ver la bibliografía citada.

<sup>63</sup> Atlas, *La música del renacimiento*, p. 296.

<sup>64</sup> Reese, *La música en el renacimiento*, p. 282.

## Jean Mouton 1459-1522

Poco se sabe sobre sus primeros años de vida, y en realidad nada acerca de su educación u otras actividades antes de su nombramiento como cantante y profesor de temas religiosos en la escuela de Notre Dame en Nesle (cerca de Péronne, Francia) en 1477.<sup>65</sup> En 1483 se había convertido en *maître de chapelle* (maestro de capilla) en Nesle y también había sido ordenado sacerdote; por tanto, probablemente tenía al menos 25 años. No está claro cuánto tiempo estuvo en Nesle.<sup>66</sup>

Se sabe que a Mouton se le pagó por sus servicios como copista y cantante en la catedral de Saint-Omer, Francia entre 1494 y 1495. Para el año 1500, fungió como *maître des enfants* (maestro de infantiles) en la catedral de Aimes, donde se hacía cargo del coro infantil; al año siguiente tuvo un puesto similar en Grenoble, donde sus deberes incluían la enseñanza del canto llano y la polifonía.<sup>67</sup> Para 1513 era miembro de la capilla de Luis XII, y continuó en ese cargo cuando el rey falleció y fue sucedido por Francisco I, tiempo en el que Mouton fue el compositor oficial de la corte pues escribió música para celebrar eventos tanto públicos como privados.<sup>68</sup>

Mouton escribió aproximadamente 100 motetes, 9 *magnificat*, 15 misas y 25 *chansons*. Más de una tercera parte de esta obra fue publicada durante su vida y sus composiciones continuaron siendo publicadas alrededor de cincuenta años después de su muerte. Por otra parte, muchas de sus obras fueron publicadas en antologías: Petrucci imprimió un libro con cinco misas en 1515 y la firma *Le Roy & Ballard*<sup>69</sup> publicó una colección póstuma de sus motetes en 1555. Durante esta época hubo muchos casos de atribuciones equívocas de motetes, y sucedió que casi una cuarta parte de aquellos de Mouton aparecieron bajo el nombre de otros compositores.<sup>70</sup>

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<sup>65</sup> Reese, *La música en el renacimiento*, p. 339.

<sup>66</sup> Howard Mayer Brown/Thomas G. MacCracken, "Mouton [de Holluigue], Jean", en *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 17, 2001, p. 240.

<sup>67</sup> Mayer/MacCracken, "Mouton [de Holluigue], Jean", p. 240.

<sup>68</sup> Reese, *La música en el renacimiento*, p. 339.

<sup>69</sup> Compañía dedicada a la impresión musical, fundada en París en 1551 por el laudista Adrian Le Roy (c. 1520-1598) y su primo Robert Ballard (1515-30?-1588).

<sup>70</sup> Mayer/MacCracken, "Mouton [de Holluigue], Jean", p. 241.

En diversas fuentes se declara que Mouton fue discípulo de Josquin,<sup>71</sup> sin embargo, Howard Mayer Brown y Thomas G. MacCracken sugieren que no fue así. Según estos autores, muy probablemente Mouton sí conoció a Josquin en la corte francesa e incluso reconocen el gran parecido en el estilo de composición y en el uso de motivos musicales, sin embargo aseguran que Mouton es un compositor con “efectos brillantes” y que empleó una “polifonía plácida y fluida con un gran acabado técnico y un magnífico manejo contrapuntístico, pero sin los destellos de fuego de Josquin”:

Although his [Mouton] music at times produces brilliant effects, by and large Mouton wrote placid, smoothly flowing polyphony, with great technical finish and superb contrapuntal command, but without Josquin's flashes of fire.<sup>72</sup>

### **Nicolás Gombert 1495-1560**

Según George Nugent y Eric Jas Gombert, nació en el sur de Flandes, muy probablemente en el pueblo de La Gorgue.<sup>73</sup> Hermann Finck afirma en su libro *Practica Musica* (1556) que Gombert fue discípulo de Josquin, lo cual pudo suceder en la ciudad de Condé, donde Josquin pasó sus últimos años de vida.<sup>74</sup> Gombert fue cantante en la capilla de la corte del emperador Carlos V desde 1526, y *maître des enfants* desde 1529. Viajó con la capilla de Flandes a España, Italia, Austria y Alemania. Gombert era un clérigo, tal vez un sacerdote, y recibió beneficios eclesiásticos en las ciudades de Courtrai, Béthune, Lens y Metz. Las referencias tardías lo identifican constantemente como un canónigo de la catedral de Tournai (había sido nombrado para el cargo en 1534); por lo que evidentemente vivió un tiempo en esa ciudad y es posible que haya pasado allí sus últimos años de retiro.<sup>75</sup> En 1540 el nombre de Gombert ya no aparece en las nóminas de la capilla imperial y es sustituido por el de Cornelius Canis. Su ausencia se debió a que, según afirmó Jerome Cardan, Gombert abusó sexualmente de un niño del

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<sup>71</sup> Gustave Reese, *La música en el renacimiento*, p. 339 y Claudio Gallico, “La época del humanismo y del renacimiento”, p. 24.

<sup>72</sup> Mayer/MacCracken, “Mouton [de Holluigue], Jean”, p. 241.

<sup>73</sup> George Nugent/Eric Jas “Gombert, Nicolas”, *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 10, 2001, p. 118.

<sup>74</sup> Hermann Finck, *Practica Musica*, Wittenberg, Georg Rhau, 1556, folio A ii.

<sup>75</sup> Mayer/MacCracken, “Mouton [de Holluigue], Jean”, p. 241.

coro que estaba al servicio del emperador y fue sentenciado a un periodo en las galeras.<sup>76</sup> Finck afirma que Gombert todavía vivía en 1556, pero Cardan dice que para 1561 ya había muerto.

A pesar de que el título oficial de Gombert era *maître des enfants*, también sirvió extraoficialmente como compositor de la corte durante al menos diez años, periodo durante el cual varias de sus obras conmemoran eventos en la vida del emperador: por ejemplo, los motetes *Dicite in magni* para el nacimiento de Felipe II en 1527, *Felix Austriae domus* para la coronación de Fernando I como rey de los romanos en 1531, y *Qui colis Ausoniam* para el tratado de 1533 entre el Papa, el emperador y varios gobernantes italianos. Otro ejemplo es la *Missa Sur tous regretz*, etiquetada “para la coronación” en una fuente, que pudo haber sido cantada para la coronación de Carlos en Bolonia en 1530. Gombert compuso 10 misas, 140 motetes, aproximadamente 70 Chansons y algunas piezas instrumentales.<sup>77</sup>

### **Adrian Willaert 1490-1562**

No se tienen datos exactos acerca del lugar de nacimiento de Willaert, no obstante Allan Atlas postula dos posibilidades: una primera en que pudo nacer en Flandes aunque no hay datos que puedan documentar el lugar exacto de su nacimiento;<sup>78</sup> la segunda opción es que pudo haber sido o bien Roulers o con mayor probabilidad Brujas, esto debido a que su motete *Laus tibi, sacra Rubens* fue escrito para una ceremonia litúrgica que se llevó a cabo en esta última ciudad y podría haber sido compuesta durante una visita a Flandes en 1542. Durante su juventud estudió leyes en la universidad de París, sin embargo, muy pronto se dedicó a la música y llegó a ser discípulo de Mouton.<sup>79</sup>

En 1527 Willaert se convirtió en el *maestro di capella* de San Marcos de Venecia, nombramiento que mantendría hasta su muerte.<sup>80</sup> En este puesto Willaert recibió inicialmente un salario de 70 ducados por año, idéntico al de su predecesor Petrus de

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<sup>76</sup> Mary Tiffany Ferer, *Music and Ceremony at the Court of Charles V: The Capilla Flamenca and the Art of Political Promotion*, Woodbridge, UK: 2012, p. 105.

<sup>77</sup> George Nugent/Eric Jas “Gombert, Nicolas”, pp. 119-120.

<sup>78</sup> Atlas, *La música del renacimiento*, p. 451.

<sup>79</sup> *Ibid.*, p. 451.

<sup>80</sup> *Ibid.*, p. 451.

Fossis, pero por órdenes del Dux se elevó a 100 ducados en 1529; una serie de aumentos adicionales entre 1535 y 1556 incrementaron su salario a 200 ducados, una compensación anual similar a la ofrecida por los mejores puestos musicales en Europa.<sup>81</sup> Algunos de los aumentos fueron solicitados por Willaert a través de peticiones: en 1535, por ejemplo, afirmó que los 100 ducados que estaba recibiendo en ese momento eran apenas suficientes para comprar comida para su familia, afirmación que según L. Lockwood y G. Ongaro, sería “seguramente una exageración”.<sup>82</sup> El último aumento salarial, dado en la víspera del último viaje de Willaert a Flandes, parece haber sido otorgado espontáneamente por los procuradores de la iglesia. En la última parte de su vida, Willaert frecuentemente sufría de problemas físicos que a veces lo hacían incapaz de abandonar su departamento. En su primer testamento conservado (1549), Willaert se describió a sí mismo como “bastante enfermo de gota”. La anotación de un notario en su última voluntad indica que se publicó *Viso cadavere* el 8 de diciembre de 1562, lo que implica que Willaert había muerto el día anterior.<sup>83</sup>

Los alumnos de Willaert fueron numerosos, entre los más renombrados se encuentran los teóricos Gioseffo Zarlino y Nicola Vicentino; Andrea Gabrieli quien fuera tío de Giovanni Gabrieli; el madrigalista Cipriano de Rore, quien además fue su sucesor en la Catedral de San Marcos en el año de 1563.<sup>84</sup>

### **Cristóbal de Morales 1500-1553**

Morales nació en Sevilla en 1550, pues en numerosos documentos es agregado el término “hispalensis” (hispalense, gentilicio de Sevilla); para 1526 fue nombrado maestro de capilla en la ciudad de Ávila, lo cual indica que seguramente estuvo presente en la boda de Carlos V con Isabel de Portugal el 10 de marzo de ese año, lo que le habría ofrecido la oportunidad de conocer a Gombert, un compositor con un estilo similar al suyo, y con quien compartió un gran número de publicaciones.

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<sup>81</sup> Lewis Lockwood/Giulio Ongaro, “Willaert, Adrian”, *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 27, 2001, p. 390.

<sup>82</sup> Lewis Lockwood/Giulio Ongaro, “Willaert, Adrian”, p. 390.

<sup>83</sup> *Ibid.*, p. 391.

<sup>84</sup> Para más información acerca de la biografía de Willaert ver: Atlas, *La música del renacimiento*; Reese, *La música en el renacimiento*; y Lewis Lockwood/Giulio Ongaro, “Willaert, Adrian”.

Morales se unió a la capilla papal el 1 de septiembre de 1535, aunque su nombre no aparece en los diarios de la capilla hasta el 23 de octubre, con la anotación de que había llegado de Nápoles. En su dedicatoria del segundo libro de misas para el Papa Pablo III, Morales mencionó que debía su nombramiento al interés personal del pontífice. Bajo el mandato de Pablo III (1534-49) los miembros de la capilla aumentaron de 24 a 33 cantantes y sus salarios se elevaron. El salario mensual de Morales era de 8 ducados y se le dio un criado y un caballo para viajes largos. El Papa realizó una serie de viajes durante el primer mandato de Morales en la capilla; aunque el compositor no estaba entre los cantantes que lo acompañaron a la ciudad italiana de Viterbo en septiembre de 1536, sí participó en los viajes a Piacenza (Italia), Niza (Francia) en 1538 y a Loreto (Italia) en 1539. Además, tuvo oportunidad de cantar para visitantes tan ilustres como el emperador Carlos V, en abril de 1536. En 1539 el Papa le otorgó beneficios en Sevilla y Orense. Existe un registro de colación<sup>85</sup> otorgándole un beneficio en la ciudad española de Orense. Se conoce también una carta papal que lo hace técnicamente un noble, conde del palacio papal, aunque varias cartas como esa fueron otorgadas rutinariamente a los capellanes papales para permitirles recibir los beneficios restringidos a la nobleza.

El 4 de abril de 1540, después de haber servido cinco años en el coro, tuvo derecho a un permiso de diez meses los cuales usó para viajar por España. No hay rastro de sus movimientos en estos viajes y aparentemente estaba de vuelta en Roma el 25 de mayo de 1541. Durante su segundo mandato en la capilla se publicó gran parte de su música y realizó diversos viajes: a Bolonia en agosto de 1541, Perugia en agosto de 1542, Castro en enero de 1543, y una larga estadía en Bolonia y Busseto a partir de febrero de 1543. El día primero de mayo de 1545 se le concedió una segunda licencia de diez meses. Pudo haber estado en Sevilla al comienzo de su licencia, ya que Francisco Guerrero, en su *Viage de Hierusalem* (1590) escribió que cuando tenía 18 años había estudiado con Morales en Sevilla. En agosto del mismo 1545 Morales había sido nombrado maestro de capilla en la catedral de Toledo, con un salario de 43,000 maravedíes.<sup>86</sup> El salario, aunque mayor que el otorgado a cualquier maestro anterior de la capilla de Toledo, era poco más de lo que había ganado en Ávila y considerablemente menos que su salario en Piacenza

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<sup>85</sup> Colación: acto de colar o conferir canónicamente un beneficio eclesiástico, o de conferir un grado de universidad. Definición tomada del Diccionario de la Real Academia Española de la Lengua.

<sup>86</sup> Según la RAE, el maravedí es una moneda antigua española que generalmente tenía un valor bajo.



casi quince años antes. En el año de 1547 enfermó gravemente y renunció a su puesto el 9 de agosto.

El 27 de noviembre de 1551, Morales fue nombrado maestro de capilla en la catedral de Málaga, pero una semana después de su nombramiento comenzó a tener problemas con los cantantes no acostumbrados a sus demandas perfeccionistas, lo que le ocasionó amonestaciones y multas de los cánones. Cuando el cargo de maestro de capilla se abrió de nuevo en Toledo en agosto de 1553, Morales escribió pidiendo ser considerado, sin embargo, se acordó que el puesto fuera dictaminado mediante una competencia abierta con los demás aspirantes al nombramiento. Morales presentó su solicitud el 4 de septiembre de 1553, pero para principios de octubre ya había fallecido. Morales fue el primer maestro español del renacimiento tardío, compositor de la generación de Gombert y Willaert, pero a diferencia de ellos, Morales escribió muy poca música profana, su repertorio abarca principalmente misas, 22 en total, 81 motetes, 18 *magnificats*, 11 himnos y algunas piezas profanas.

### **Enriquez de Valderrábano**

Sobre la vida del compositor Enriquez de Valderrábano se sabe poco. No hay información acerca de la fecha y lugar de su nacimiento. Los datos que sobreviven se registraron en su *Silva de Sirenas*, donde afirma que fue vecino (ciudadano) de Peñaranda del Duero; posiblemente fue allí donde el autor nació.<sup>87</sup> Sin embargo, existe la posibilidad de que el lugar de su nacimiento haya sido Valderrábano de Valdivia, provincia que se ubica aproximadamente a 80 kilómetros de Palencia (hipótesis sostenida por Emilio Pujol).<sup>88</sup> Independientemente de la escasa información con la que se cuenta sobre el compositor, la mención que hace de él Juan Bermudo en su libro *Declaración de instrumentos musicales* resulta significativa, pues lo califica como uno de los “mejores tañedores” de su tiempo, al lado de Mudarra, Narváez y Fuenllana, entre otros.<sup>89</sup> Por el

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<sup>87</sup> Valderrábano, *Silva de sirenas*, folio A ii.

<sup>88</sup> Emilio Pujol (ed.), *Libro de Música de vihuela, intitulado Silva de Sirenas Vol. 1*, Transcripción y estudio, Consejo Superior de Investigaciones Científicas, Barcelona: 1968.

<sup>89</sup> Juan Bermudo, *Declaración de instrumentos musicales*, Osuna, 1555, Libro Segundo, Capítulo xxxv folio xxix<sup>v</sup>.

mismo Bermudo sabemos que fue “músico del señor conde de Miranda”<sup>90</sup>, a quien está dedicado *Silva de Sirenas*, pues podemos ver la leyenda en la portada: “Dirigido al Illustrissimo señor don Francisco de Çuñiga Conde de Miranda”.

La apreciación de Valderrábano como uno de los mejores tañedores se reafirma al revisar el *Silva de sirenas*, pues en él encontramos música diversa, para vihuela sola, a dúo y para vihuela y voz, en cuanto a la dotación instrumental; respecto a las formas musicales se encuentran contrapuntos, fantasías, diferencias, sonetos, baxas, pavanas, romances y villancicos, entre otros. Contiene también música transcrita de la polifonía vocal de su tiempo, con obras de autores como Josquin, Gombert, Willaert, Layole, Verdelot, Jaquet, Mouton, Morales, Ortíz y Vásquez. En total, suman 169 composiciones, con las cuales se convierte en uno de los compositores más prolíficos para vihuela, un contenido superado únicamente por el del *Orphenica Lyra* de Fuenllana que contiene 182 obras.<sup>91</sup>

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<sup>90</sup> *Ibid.*, folio XXXIX<sup>v</sup>.

<sup>91</sup> Miguel Fuenllana, *Orphenica lyra*, Sevilla: Martín de Montesdoca, 1554.

## Transcripción y edición

La transcripción es la actividad que tiene como fin cambiar el sistema de notación musical de una obra a otro diferente (por ejemplo, de tablatura a notación moderna) o en el diseño del formato, como pueden ser las partes separadas (*particella*) a un formato donde se puedan visualizar todas las partes incluidas de manera simultánea (*score* o partitura). Una interesante observación que hace Ter Ellingson en su artículo *Transcription*,<sup>92</sup> es que generalmente se hacen transcripciones de fuentes manuscritas de música temprana, anterior a 1800, que implican algún grado de trabajo editorial. Resulta interesante debido a que destaca que a partir de ese año el tipo de escritura es mucho más preciso, de forma que es posible leer directamente de esas partituras, sin necesidad de hacer una nueva versión escrita de la obra; en cambio, la música anterior presenta ciertas características de notación que requieren de un trabajo de transcripción que permita al intérprete hacer una lectura de la música que contiene el documento original.

Otro tipo de transcripción se realiza cuando se cambia de medio, por ejemplo, cuando se adapta música de orquesta a piano o de violín a guitarra. En ambos ejemplos la finalidad de realizar una re-escritura de la obra es sencilla, permitir al intérprete de cada instrumento tocar la obra en su instrumento y que el resultado sonoro sea lo más fiel al original escrito por el compositor. La transcripción es un trabajo constantemente realizado por guitarristas, pues la guitarra moderna de seis cuerdas no comienza a ser popular sino hacia inicios de 1800: James Tyler<sup>93</sup> describe una guitarra de seis cuerdas construida en 1794 por Josef Benedit, donde la sexta cuerda corresponde a la nota Mi, una cuarta más abajo que el quinto orden de las guitarras llamadas barrocas. Estas guitarras de cinco órdenes fueron características del siglo XVII y primera mitad del XVIII y las que tenían el registro más amplio de acuerdo con su afinación usaron como nota más grave el La,<sup>94</sup> por tanto, las guitarras que incorporaron una sexta cuerda permitieron

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<sup>92</sup> Ter Ellingson, "Transcription", en *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 25, 2001, pp. 692-694.

<sup>93</sup> James Tyler & Paul Sparks, *The guitar and its music*, Oxford Early Music Series, Oxford: Oxford University Press, 2007, pp. 255-257.

<sup>94</sup> Las distintas afinaciones que se utilizaron en la guitarra de cinco órdenes varían de acuerdo con los autores, por ejemplo, la afinación más antigua que se conoce es la que propone Juan Carlos Amat en su

aumentar el registro del instrumento. Otro dato importante acerca de la historia de las nuevas guitarras de seis cuerdas es la construcción de guitarras de este tipo por Joseph Pagés, uno de los primeros constructores en fabricarlas ya con las características de afinación que usaron los compositores como Filippo Gragnani (1767-1820), Ferdinando Carulli (1770-1841), Fernando Sor (1778-1839), y demás compositores que durante el siglo XIX incrementaron el repertorio de este instrumento.

Como dato importante cabe mencionar que la guitarra ha sido un instrumento en cuyo repertorio la transcripción ha figurado durante siglos: ya en 1732 Santiago de Murcia incluyó obras de Arcangelo Corelli (un preludeo, una tocata y una giga) entre las de muchos otros autores en su manuscrito “Passacalles y obras de guitarra por todos los tonos naturales y accidentales”. Durante el siglo XIX destacan las transcripciones de música de Rossini para guitarra que hiciera Mauro Giuliani (1781-1829) y que utilizara para realizar las variaciones tituladas *Rossinianas*, seis obras en total, del *opus* 119 al 124. Otro ejemplo de esta época es el caso de Johann Kaspar Mertz (1806-1856) quien publicó una transcripción de la obra *Ständchen* (Serenade) Op. 135, de Franz Schubert.

Estos son tan solo unos ejemplos de las distintas transcripciones que se realizaron para guitarra, actividad en la que los guitarristas españoles Emilio Pujol (1886-1980) y Andrés Segovia (1893-1987) llevaron a su momento cumbre durante la primera mitad del siglo XX, pues ambos realizaron diversas transcripciones de música que incluyeron desde el repertorio de la vihuela renacentista hasta música para piano de compositores como Joaquin Malats, Isaac Albéniz y Enrique Granados, entre otros.<sup>95</sup>

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libro *Guitarra española y bandola* en el cual explica que la primera cuerda es simple, la segunda y tercera se afinan al unísono y la cuarta y quinta son con una octava baja, esta afinación es la que incluye al cuarto orden una cuarta más bajo que el tercero y al quinto una cuarta más bajo que el cuarto, es de las afinaciones usadas la que tiene el registro más amplio. Esta afinación también fue usada por Ruiz de Ribayaz (1676) y Giovanni Paolo Foscarini (1629), entre otros. Otra de las afinaciones más comunes fue la usada por Viseé (1682) y Corbetta (1671), entre otros, en la que la nota más grave era el Re de la cuarta cuerda. Otra afinación muy común fue la usada por: Sanz (1674), Briceño (1626), Campion (1730), entre otros, la cual presenta como nota más grave el Sol de la tercera cuerda. Para ver más detalles acerca de las afinaciones en la guitarra de cinco órdenes ver: Tyler & Sparks, *The guitar and its music*, pp. 184-186.

<sup>95</sup> De acuerdo con Thomas F. Heck, en su artículo “Pujol Vilarrubí, Emíli [Emilio]” en *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, Londres: Macmillan Publishers Ltd., vol. 20, 2001, pp. 594-595, Pujol publicó cerca de 300 transcripciones en la serie “Emilio Pujol Bibliothèque de musique ancienne et moderne pour guitare”.

La transcripción de la música de vihuela puede servir para diversos fines: primeramente es un proceso de “traducción”, ya que la notación conocida como *cifra* o *tablatura* es un sistema en el que no se identifican notas específicas, y cuya lectura requiere un entrenamiento previo. Con la transcripción se traslada dicha notación a la actual en pentagrama, lo cual facilita la lectura y permite emplear todas las herramientas necesarias para su análisis. Es importante mencionar que para una persona adiestrada en la lectura de la cifra, la “ubicación” de cada nota puede representar un sonido específico de acuerdo con la afinación que se asuma. En el caso de Valderrábano las piezas están escritas para dos instrumentos cuya afinación puede variar a partir de las diferencias implícitas en las distintas combinaciones de vihuelas que el autor indica: afinadas al unísono, a una distancia de tercera menor, de cuarta y de quinta. Cuando se realiza la lectura de la cifra para una pieza con dos instrumentos afinados con un intervalo específico de diferencia la identificación de las notas en cada una de las tablaturas es distinta: por ejemplo el 0 en la primera cuerda de la vihuela mayor podría ser un sol, mientras que en la vihuela menor a una cuarta de diferencia esta misma cuerda al aire produciría un do, y en la vihuela afinada a una quinta re. Como se puede ver, realizar un análisis de esta música directamente de la tablatura resultaría una labor prácticamente imposible de realizar con fluidez y precisión. El proceso de transcripción, en este caso, tiene el propósito de presentar la notación real de los sonidos de las cifras en cuestión.

Una actividad paralela a la transcripción es la edición, pues en ésta el transcriptor plasma la información necesaria de acuerdo con la finalidad del texto editado.<sup>96</sup> Existen diversos tipos de edición, James Grier enumera cuatro distintas: ediciones en facsímil, réplicas impresas de la notación original (facsímil diplomático), ediciones interpretativas y ediciones críticas.<sup>97</sup> Grier señala que es importante considerar las necesidades del público potencial de la edición y cómo dirigirse a él, criterio fundamental para determinar el tipo de edición que se requiera para cada caso.

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<sup>96</sup> En este caso el término *edición* es entendido como la preparación de un texto y no como la publicación de una obra.

<sup>97</sup> James Grier, *La edición crítica de la música*, Madrid: Akal Música, 2008, pp. 127-138.

## Criterios de transcripción

El trabajo de transcripción implica una serie de tomas de decisión que el editor debe realizar en cuanto a la conversión de los sistemas de escritura para que el músico pueda hacer una lectura adecuada. Consecuentemente, es importante que el trabajo del editor-transcriptor se haga con conocimiento de los fundamentos de teoría y notación, del estilo y del contexto histórico de la época, pues de ello depende que el eventual resultado sonoro pueda ser lo más cercano a la composición original. Para este trabajo presento dos tipos de transcripción: la primera una edición crítica, sirve para el estudio y análisis, la segunda, de carácter práctico, es una transcripción para dos guitarras. He seguido este criterio dual debido a que el manejo de la información es diferente en cada caso: en una edición crítica se plasma la información que sirve para el estudio y análisis de la música, mientras que en la transcripción para dos guitarras propongo un tipo de escritura que sea de lectura fácil para los guitarristas. Con este fin he determinado que la forma de reproducir la música de la manera más cercana a la propuesta de Valderrábano es con el uso del *capo traste* o *capo tasto*. Este es un dispositivo usado en los instrumentos de cuerda pulsada que sirve para acortar la longitud de la cuerda, lo que facilita la transposición hacia el registro agudo sin alterar la digitación. La construcción del capo traste varía de acuerdo con el instrumento para el que está destinado, pero esencialmente es una barra rígida cubierta con fieltro, cuero o corcho, junto con algún medio para sostenerla firmemente presionada contra el diapasón. Esta barra mantiene las cuerdas en contacto con el traste requerido. El término fue empleado por primera vez por Giovanni Batista Doni en sus *Annotazioni* de 1640.<sup>98</sup>

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<sup>98</sup> Giovanni Batista Doni, *Annotazioni sopral il compendio de' generi, e de' modi della música*, Roma: Andrea Fei, 1640, pp. 335-336.

## Edición crítica

La edición crítica está elaborada bajo una de las premisas que propone James Grier, en la cual este tipo de edición está dirigido a un público especialista, es decir, músicos que cuentan con los conocimientos teóricos adecuados.<sup>99</sup> El propósito de esta edición es presentar la polifonía de las piezas de una forma clara, que permita al lector identificar con exactitud la conducción melódica implícita en la tablatura, por lo tanto utilizo aquí una metodología similar a la de los trabajos previos, mencionados arriba, realizados por Emilio Pujol y Juan José Rey, respetando de manera fiel las cifras que Valderrábano plasmó, de manera que sea posible realizar una comparación entre la intabulación para dos vihuelas y los originales vocales.

Durante el proceso de estudio de cada obra me di a la tarea de buscar ediciones modernas de la música vocal que Valderrábano intabuló en los dúos, ya que los originales de este repertorio se encuentran escritos en notación mensural blanca y, en consecuencia, habría que realizar un trabajo previo de transcripción a la notación actual. Dado que dicho repertorio ya ha sido transcrito por especialistas y publicado por instituciones de gran prestigio –como la American Institute of Musicology (AIM) con su *Corpus Mensurabilis Musicae* (CMM), o por el Consejo Superior de Investigaciones Científicas (CSIC), con la colección de Monumentos de la Música Española– cumple con los requisitos de calidad y confiabilidad requeridos para los propósitos de este trabajo.

Una vez identificada cada una de las fuentes, y a partir de la información que estas proporcionaron, efectué un proceso que podría llamarse de “desintabulación”, es decir, la transcripción en notación moderna de los sonidos establecidos en las tablaturas con el fin de mostrar con claridad el discurso melódico de cada una de las voces. De esta manera logré reconstruir una versión “coral” a partir de la tablatura que tomara en cuenta todas las diferencias idiomáticas propias del documento. Esto podría parecer, en un primer momento, un trabajo redundante pues cabría preguntarnos cuál sería el propósito de reescribir una obra coral intabulada por Valderrábano si podemos acceder a ella mediante la transcripción realizada por musicólogos expertos. La respuesta es simple: durante el proceso que realizó Valderrábano para intabular ese repertorio tomó decisiones

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<sup>99</sup> Grier, *La edición crítica de la música*, p. 136.

editoriales que ocasionaron diferencias con los originales vocales, y que pueden ser estudiadas a partir de las cifras de la tablatura.

Entre los elementos que se ven alterados en el proceso de intabulación se pueden identificar los siguientes:

- Valderrábano tiende a distribuir de manera alternada las voces del original polifónico entre las dos vihuelas. Es decir, que prefiere dar a un instrumento las voces del *Tenor* y del *Superius* y al otro el *Bassus* y el *Altus*, evitando así intabular voces contiguas en el mismo instrumento (como sucedería en el caso de poner en un instrumento el *Superius* y el *Altus* y en el otro el *Tenor* y el *Bassus*). Esta práctica permite que el intérprete de vihuela tenga más libertad al tocar la polifonía, pues es más cómodo realizar las digitaciones con intervalos grandes que si se tuviera que tocar melodías cuyas notas estuvieran muy cerca una de la otra. Este recurso de intabulación no es utilizado siempre, pues hay casos (como se verá en el aparato crítico) en los que, por diversas razones, Valderrábano cambia momentáneamente la melodía de una voz de la obra vocal de un instrumento a otro.
- En diversas ocasiones no es posible mantener la continuidad de una de las voces. Esto sucede porque una nota determinada se debería tocar en una cuerda que ya está ocupada tocando otra nota de una voz distinta, es decir que al intabular Valderrábano tuvo que decidir cuál de las dos voces sería más importante en ese momento.
- Valderrábano utiliza el recurso de *música ficta* para realizar inflexiones cromáticas.
- Hay otros cambios de notas debidos al uso de la *glosa*. Como mencioné antes, este recurso consiste en elaborar una especie de ornamentación melódica. Es importante la identificación de estos casos, ya que con este procedimiento Valderrábano logra conseguir que la música tenga mayor continuidad puesto que en las notas largas se puede perder fácilmente la secuencia de la polifonía debido a que en la vihuela los sonidos comienzan a disminuir en su intensidad inmediatamente después de ser tocados.



- Frecuentemente hay omisión de notas que sí podrían tocarse. En el proceso de revisión y comparación realizado durante la “desintabulación” identifiqué varios de estos casos en las obras que Valderrábano cataloga como de *primer grado*, así que es muy probable que el omitir esas notas tenga como fin el facilitar la ejecución en las piezas designadas como de menor dificultad.<sup>100</sup>

En cuanto a las características de esta edición, es importante mencionar que el formato utilizado tiene la finalidad de permitir al lector identificar de manera diferenciada cada una de las voces, así como el lugar específico en el que se encuentra cada sección. Para ello empleo los siguientes recursos:

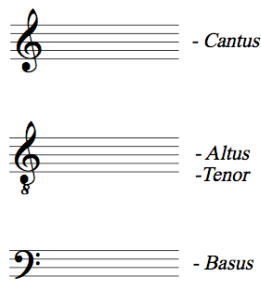
- Se presenta la tablatura de cada vihuela, y sobre cada una de ellas la transcripción respectiva de cada voz en pentagramas separados permitiendo, por lo tanto, visualizar independientemente la melodía que corresponde a cada una de dichas voces.
- Siempre se anota el número de folio en cada parte de las vihuelas. Recordemos que por las características de la impresión la distribución de la música para cada una de las dos vihuelas está en folios distintos.
- Dado que es un trabajo de reconstrucción de la polifonía a partir de la tablatura, no presento ningún texto de las obras vocales originales. Si bien en algunas obras aparecen algunos íncipits textuales bajo la tablatura, éste texto no está presentado para que sea cantado y resulta irrelevante para el análisis de la conducción melódica de la voces, objetivo de esta edición.
- No asenté en esta edición las letras de estudio, pues considero que con el folio, el número de sistema y el número de compás es suficiente para ubicarse en la tablatura, y, por otra parte, porque las letras de estudio siempre comienzan con la *a* en todos los folios: por lo tanto cuando una obra contiene dos o más folios se repetirían las letras pudiendo causar confusión, por ejemplo en la obra *Pater noster* en el folio 53v. la vihuela mayor presenta las letras de estudio de la *a* a la *n*, pero en el folio 54v. donde continúa esta obra, nuevamente se presentan letras

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<sup>100</sup> Recordemos que Valderrábano utiliza la indicación *primer grado* para las piezas de menor grado de dificultad y *tercer grado* para las de mayor grado.

de estudio de la *a* a la *i*. Esto sucede durante todo el libro, así que para promover la claridad en la edición crítica únicamente indiqué los folios, los sistemas y los compases.

- Realicé una reducción de valores rítmicos para facilitar la lectura siguiendo lo sugerido por Grier.<sup>101</sup> Si bien Miguel Querol sugiere que la reducción de los valores durante la transcripción de polifonía del siglo XVI sea en proporción 1:4,<sup>102</sup> los valores que elegí dependen directamente de lo planteado por Valderrábano pues asigné un valor de redonda a lo contenido en cada compás de la tablatura.
- Las armaduras utilizadas son las adecuadas para que se escriba el menor número de alteraciones accidentales.
- Las duraciones de las voces son interpretadas, de manera estricta, como las resultantes de la intabulación, de tal manera que si la nota de una voz se corta por tocarse la nota de otra voz, utilizo una ligadura con líneas punteadas para especificar que esa voz en la vihuela no puede mantener la duración que le correspondería.
- Para los casos de los dúos en unísono, asigné la vihuela que lleva el *cantus* como vihuela I y la que lleva el *basuss* como vihuela II, es decir la vihuela I será la de registro agudo.
- Para facilitar la lectura de las voces medias de la parte vocal utilicé la clave de Sol en 2ª línea transpuesta a la octava inferior y no claves de Do en distintas líneas como era la usanza del siglo XVI. Por tanto, se podrán leer de la siguiente manera:



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<sup>101</sup> *Op. cit.*, p. 148.

<sup>102</sup> Miguel Querol, *Transcripción e interpretación de la polifonía española de los siglos XV y XVI*, Madrid: Comisaría Nacional de la Música, 1975, p. 113.

En los casos donde las obras son a cinco o seis voces la *Quinta* o *Sexta* parte fue transcrita de acuerdo con su ámbito, pero siempre utilizando alguna de las tres claves ilustradas arriba.

Dentro de los dieciséis dúos hay cuatro obras que deben ser tratadas de manera distinta debido a circunstancias específicas:

- Por una parte se encuentran las dos composiciones del mismo Valderrábano *Sobre el tenor de la baxa en quinta a cuatro* y *Sobre el tenor de Conde claros en tercera a cinco*, ya que al ser composiciones originales, pensadas para el dúo de vihuelas, no existe ninguna versión previa que sirva de referencia para una revisión.
- La obra *Cancion Payne trabel en quarta a seis* de Jean Mouton sólo sobrevive en la versión en tablatura de *Silva de Sirenas*. Por lo tanto no es posible realizar un estudio comparativo con el original.
- La obra *Obsecro te domina en quinta a cinco* de Josquin, al igual que la pieza anterior, no sobrevive en ninguna fuente de la época. Sólo existe una reconstrucción elaborada a partir de la tablatura del *Silva de Sirenas*, realizada por Willem Enders.<sup>103</sup> Dado que esta edición es una reconstrucción no puede tomarse como referencia para comparar con la intabulación de Valderrábano.

### **Transcripción para dos guitarras**

En segundo lugar presento una transcripción para dos guitarras, resultado de la comparación de la edición crítica con las fuentes vocales que pudieron servir de referencia a Valderrábano. Ésta edición tiene las siguientes particularidades:

- Para las tres primeras obras, que son dúos para vihuelas en unísono, sugiero el uso de capo para ambas guitarras con la finalidad de que al producir las notas de la transcripción éstas sean las notas que corresponden a la de la fuente vocal de la cual se trata.
- En el caso de las obras que requieren vihuelas afinadas a un intervalo de tercera, cuarta o quinta utilizo como vihuela mayor una guitarra con su afinación normal en Mi. La vihuela menor se transporta, para crear el intervalo adecuado entre las

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<sup>103</sup> Willem Elders (ed.), *New Josquin Edition, Volume 24 Motets on non-biblical text*, Holanda: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2007, pp. 55-62 y 109-121.

- dos guitarras, según sea el caso, mediante el uso de un capo en el traste necesario, consiguiendo así que la lectura de la vihuela menor replique la digitación de la tablatura. Por ejemplo, en el dúo *Andreas Christi Famulus*, para instrumentos afinados a una tercera menor de distancia, la parte de la “guitarra mayor” está transcrita con Si bemol en la armadura, mientras que la de la “guitarra menor” tiene Fa y Do sostenidos: el guitarrista que toque esta parte leerá dicha música como si estuviera leyendo notas reales (utilizando la notación como una especie de tablatura donde las notas indican lugares en el diapasón y cuerdas), pero con el uso del capo en el tercer traste se producirán las notas que corresponderían a un instrumento con la afinación mencionada.
- En esta edición no incluyo sugerencias de digitación; decidí no hacerlo porque así los guitarristas tienen dos opciones de afinación para tocar la transcripción:
    - 1) Con las guitarras afinadas de manera convencional, con la tercera cuerda en Sol.
    - 2) Con la tercera cuerda medio tono abajo, en Fa sostenido, en el temple de la vihuela.
  - En el caso de secciones con muchos silencios omití la voz correspondiente para evitar el colocar símbolos innecesarios y facilitar así la lectura.
  - Si bien se trató de simplificar en la medida de lo posible la escritura de la polifonía, tuve cuidado de respetar gráficamente la línea de cada una de las voces: por ejemplo, en los casos donde hay tres voces, cada una está escrita de forma independiente para lograr claridad en la descripción de la conducción melódica.
  - En casos en los que una nota está compartida, es decir, que pertenece a dos voces y que por las circunstancias se toca en el mismo sitio de la guitarra, escribí las notas con doble plica para hacer la aclaración, entendiéndose que no deberán tocarse dos notas iguales en distinta cuerda.
  - En los casos en los que se encontró alguna discrepancia entre las notas intabuladas por Valderrábano y las notas de las fuentes vocales, se hace la corrección y aclaración pertinente, siempre y cuando el cambio sea justificado. Estas decisiones editoriales están fundamentadas en el siguiente principio: si la nota que aparece en la tablatura es distinta a la fuente vocal, pero esta no interfiere

con la armonía o con la línea melódica no se hace ningún cambio. Sin embargo, si la nota que es distinta a la fuente vocal produce una disonancia que no está preparada y/o resuelta sí hago la aclaración y busco una solución lógica y que se ajuste al estilo contrapuntístico de la época. Es importante mencionar que este tipo de correcciones son muy pocas pues solo suceden en cuatro piezas y considero necesario hacerlas pues, como lo mencioné antes, las notas erróneas alteraban de manera importante el resultado sonoro. La decisión general de no modificar el discurso musical a pesar de que las notas no correspondan a las de las obras vocales es tomada para respetar al máximo las notas de la tablatura.

- Al finalizar cada uno de los dúos presento una “versión de consulta”, esta transcripción contiene las notas que se producen en las guitarras que usan capo. Esta versión bien podría servir para que sea interpretada por instrumentos diferentes a la guitarra y también como material de apoyo para aquella persona que desee hacer una revisión de la versión con capo.

## **Edición crítica**

I.- Assiste parata [Gombert]

Cantus

Altus

Tenor

fol. 45v

Vihuela I  
(en Sol)

Quintus

Bassus

fol. 46

Vihuela II  
(en Sol)

7

13

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

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

21

2	0	2	1	2	0	2	0	0
0	0	2	1	2	0	0	4	0
3	0	2	0	0	0	0	0	3

3	2	3	0	2	0	3	0	2
0	0	1	0	2	3	0	2	0
0	0	1	0	2	3	0	2	0



29

Musical score for measures 29-35. The score consists of a grand staff (treble and bass clefs), a guitar staff with fret numbers, and a bass line with fret numbers. Measure numbers 29-35 are indicated below the guitar staff.

36

Musical score for measures 36-42. The score consists of a grand staff (treble and bass clefs), a guitar staff with fret numbers, and a bass line with fret numbers. Measure numbers 36-42 are indicated below the guitar staff.

43

Musical notation for measures 43-48. The system includes a treble clef staff, a bass clef staff, and a guitar tablature. The tablature consists of two lines of six frets each, with numbers 0-5 indicating finger positions. Diamond-shaped markers with downward-pointing stems are placed above the tablature lines to indicate specific fretting points.

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

Musical notation for measures 49-54. The system includes a treble clef staff, a bass clef staff, and a guitar tablature. The tablature consists of two lines of six frets each, with numbers 0-5 indicating finger positions. Diamond-shaped markers with downward-pointing stems are placed above the tablature lines to indicate specific fretting points.

2	2	0	4	2	4	0	2	4		2	2	2	2	0	2
0								0	0	4	0	0			0

51

Musical notation for measures 51-56. The system includes a treble clef staff, a bass clef staff, and a guitar tablature. The tablature consists of two lines of six frets each, with numbers 0-5 indicating finger positions. Diamond-shaped markers with downward-pointing stems are placed above the tablature lines to indicate specific fretting points.

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

Musical notation for measures 57-62. The system includes a treble clef staff, a bass clef staff, and a guitar tablature. The tablature consists of two lines of six frets each, with numbers 0-5 indicating finger positions. Diamond-shaped markers with downward-pointing stems are placed above the tablature lines to indicate specific fretting points.

2	0	4	2	2	2	1	0	3	1
0			0	0	3	0			

Musical notation for system 59, measures 1-7. The system consists of three staves: a treble staff, a middle staff (likely alto or tenor), and a bass staff. The notation includes various note values, rests, and phrasing slurs.

Fingerings for system 59, measures 1-7. The notation shows finger numbers (0-5) and diamond-shaped symbols indicating specific fingering points for each measure.

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

Musical notation for system 59, measures 8-14. The system consists of three staves: a treble staff, a middle staff, and a bass staff. The notation includes various note values, rests, and phrasing slurs.

Fingerings for system 59, measures 8-14. The notation shows finger numbers (0-5) and diamond-shaped symbols indicating specific fingering points for each measure.

2	2	2	0	0	4	2	4	0	3	2	0	1	3	0	0	0	0
0	1	0	0	0	2	0	0	0	3	1	0	1	3	0	0	0	0

Musical notation for system 66, measures 1-7. The system consists of three staves: a treble staff, a middle staff, and a bass staff. The notation includes various note values, rests, and phrasing slurs.

Fingerings for system 66, measures 1-7. The notation shows finger numbers (0-5) and diamond-shaped symbols indicating specific fingering points for each measure.

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

Musical notation for system 66, measures 8-14. The system consists of three staves: a treble staff, a middle staff, and a bass staff. The notation includes various note values, rests, and phrasing slurs.

Fingerings for system 66, measures 8-14. The notation shows finger numbers (0-5) and diamond-shaped symbols indicating specific fingering points for each measure.

2	2	0	0	3	0	3	2	0	3	0	3	2	0	3	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

74

Musical score for measures 74-81. The score consists of a grand staff (treble and bass clefs), a guitar staff with fret numbers, and a bass line. Measure numbers 74-81 are indicated above the staff.

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

3	4	0	0	2	0	1	1	0	0	3	3	1	0	0	0	0	0	0
0	0	0	0	0	0	0	0	2	3	2	0	0	0	0	3	0	0	0

82

Musical score for measures 82-89. The score consists of a grand staff (treble and bass clefs), a guitar staff with fret numbers, and a bass line. Measure numbers 82-89 are indicated above the staff.

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

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

90

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

4 4 2 0 3 0 2 0 3 0 3 2 0 3 0 1 0 2

98

4 4 2 0 1 0 0 1 2 2 2 0 2 2 0 0

0 0 2 2 4 0 2 0 2 0 2 3 2 1 3 0

106

Musical score for measures 106-113. The score is written for guitar and includes a bass line. It features a treble clef and a key signature of one flat. The notation includes eighth and quarter notes, rests, and slurs. Below the staff, there are diamond-shaped markers indicating fret positions. The guitar tablature below the staff shows fingerings and fret numbers for each note.

114

Musical score for measures 114-121. The score is written for guitar and includes a bass line. It features a treble clef and a key signature of one flat. The notation includes eighth and quarter notes, rests, and slurs. Below the staff, there are diamond-shaped markers indicating fret positions. The guitar tablature below the staff shows fingerings and fret numbers for each note.

121

fol. 46v.

fol. 47

128

136

Musical score for measures 136-143. The score is written for guitar and includes a bass line. It features a treble clef and a key signature of one flat. The guitar part includes a capo on the 8th fret. The notation includes eighth and quarter notes, rests, and a fermata. The bass line consists of quarter notes. Fingering numbers (0-4) are provided for the guitar part. Diamond-shaped fret markers are placed above the guitar staff to indicate specific fret positions.

144

Musical score for measures 144-151. The score is written for guitar and includes a bass line. It features a treble clef and a key signature of one flat. The guitar part includes a capo on the 8th fret. The notation includes eighth and quarter notes, rests, and a fermata. The bass line consists of quarter notes. Fingering numbers (0-4) are provided for the guitar part. Diamond-shaped fret markers are placed above the guitar staff to indicate specific fret positions.



The image shows a musical score for guitar, measures 150 through 155. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. It consists of two systems, each with a treble and bass staff. The first system (measures 150-154) features a treble staff with a whole note chord in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth measure. The bass staff has a whole note chord in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth measure. The second system (measures 155-159) features a treble staff with a whole note chord in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth measure. The bass staff has a whole note chord in the first measure, followed by eighth notes in the second and third measures, and a half note in the fourth measure. Fret numbers are indicated below the notes, and diamond-shaped markers indicate specific fingering techniques. A double bar line is present at the end of each system.

II.- Et in spiritu sanctum [Morales]

*Cantus I*  
*Altus II*  
*Tenor*  
*Vihuela II (en La)*  
*Cantus II*  
*Altus I*  
*Bassus*  
*Vihuela I (en La)*

15

First system of musical notation (measures 15-21). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes, some with slurs. The bass staff contains a bass line with quarter and eighth notes. Measure 21 ends with a whole rest.

Fingerings for the first system of musical notation. The top staff shows fingerings for the treble clef, and the bottom staff shows fingerings for the bass clef. Fingerings are indicated by numbers 0-3 and diamond symbols.

Second system of musical notation (measures 22-28). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with quarter and eighth notes, including a sharp sign in measure 22. The bass staff contains a bass line with quarter and eighth notes. Measure 28 ends with a whole rest.

Fingerings for the second system of musical notation. The top staff shows fingerings for the treble clef, and the bottom staff shows fingerings for the bass clef. Fingerings are indicated by numbers 0-3 and diamond symbols.

22

Third system of musical notation (measures 29-35). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with quarter and eighth notes, including a sharp sign in measure 35. The bass staff contains a bass line with quarter and eighth notes. Measure 35 ends with a whole rest.

Fingerings for the third system of musical notation. The top staff shows fingerings for the treble clef, and the bottom staff shows fingerings for the bass clef. Fingerings are indicated by numbers 0-3 and diamond symbols.

Fourth system of musical notation (measures 36-42). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with quarter and eighth notes, including a sharp sign in measure 37. The bass staff contains a bass line with quarter and eighth notes. Measure 42 ends with a whole rest.

Fingerings for the fourth system of musical notation. The top staff shows fingerings for the treble clef, and the bottom staff shows fingerings for the bass clef. Fingerings are indicated by numbers 0-3 and diamond symbols.

30

Musical notation for measures 30-36. The system consists of a grand staff (treble and bass clefs) and a guitar tablature staff below. The notation includes notes, rests, and diamond-shaped markers pointing to specific frets on the guitar strings.

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

Musical notation for measures 30-36. The system consists of a grand staff (treble and bass clefs) and a guitar tablature staff below. The notation includes notes, rests, and diamond-shaped markers pointing to specific frets on the guitar strings.

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

37

Musical notation for measures 37-43. The system consists of a grand staff (treble and bass clefs) and a guitar tablature staff below. The notation includes notes, rests, and diamond-shaped markers pointing to specific frets on the guitar strings.

2	3	0	2	1	1	0	2	0	2	0
0	0	0	2	3	0	4	0	2	3	3
3	3	0	2	3	0	0	0	2	3	3

Musical notation for measures 37-43. The system consists of a grand staff (treble and bass clefs) and a guitar tablature staff below. The notation includes notes, rests, and diamond-shaped markers pointing to specific frets on the guitar strings.

3	3	0	2	3	0	2	2	0	2	2
0	0	2	2	0	0	0	0	2	1	2
3	3	1	1	0	0	0	0	0	0	0

45

Musical score for measures 45-53, system 1. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The fretboard diagram shows fingerings for each measure, with diamond-shaped markers indicating specific fret positions. The fretboard diagram consists of six lines representing strings, with numbers 0-5 indicating frets. Measure 45: Treble has a whole note G4, bass has a whole note G2. Measure 46: Treble has a whole note A4, bass has a whole note A2. Measure 47: Treble has a whole note B4, bass has a whole note B2. Measure 48: Treble has a whole note C5, bass has a whole note C3. Measure 49: Treble has a whole note D5, bass has a whole note D3. Measure 50: Treble has a whole note E5, bass has a whole note E3. Measure 51: Treble has a whole note F5, bass has a whole note F3. Measure 52: Treble has a whole note G5, bass has a whole note G3. Measure 53: Treble has a whole note A5, bass has a whole note A3.

Musical score for measures 45-53, system 2. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The fretboard diagram shows fingerings for each measure, with diamond-shaped markers indicating specific fret positions. The fretboard diagram consists of six lines representing strings, with numbers 0-5 indicating frets. Measure 45: Treble has a whole note G4, bass has a whole note G2. Measure 46: Treble has a whole note A4, bass has a whole note A2. Measure 47: Treble has a whole note B4, bass has a whole note B2. Measure 48: Treble has a whole note C5, bass has a whole note C3. Measure 49: Treble has a whole note D5, bass has a whole note D3. Measure 50: Treble has a whole note E5, bass has a whole note E3. Measure 51: Treble has a whole note F5, bass has a whole note F3. Measure 52: Treble has a whole note G5, bass has a whole note G3. Measure 53: Treble has a whole note A5, bass has a whole note A3.

54

Musical score for measures 54-62, system 1. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The fretboard diagram shows fingerings for each measure, with diamond-shaped markers indicating specific fret positions. The fretboard diagram consists of six lines representing strings, with numbers 0-5 indicating frets. Measure 54: Treble has a whole note G4, bass has a whole note G2. Measure 55: Treble has a whole note A4, bass has a whole note A2. Measure 56: Treble has a whole note B4, bass has a whole note B2. Measure 57: Treble has a whole note C5, bass has a whole note C3. Measure 58: Treble has a whole note D5, bass has a whole note D3. Measure 59: Treble has a whole note E5, bass has a whole note E3. Measure 60: Treble has a whole note F5, bass has a whole note F3. Measure 61: Treble has a whole note G5, bass has a whole note G3. Measure 62: Treble has a whole note A5, bass has a whole note A3.

Musical score for measures 54-62, system 2. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram. The fretboard diagram shows fingerings for each measure, with diamond-shaped markers indicating specific fret positions. The fretboard diagram consists of six lines representing strings, with numbers 0-5 indicating frets. Measure 54: Treble has a whole note G4, bass has a whole note G2. Measure 55: Treble has a whole note A4, bass has a whole note A2. Measure 56: Treble has a whole note B4, bass has a whole note B2. Measure 57: Treble has a whole note C5, bass has a whole note C3. Measure 58: Treble has a whole note D5, bass has a whole note D3. Measure 59: Treble has a whole note E5, bass has a whole note E3. Measure 60: Treble has a whole note F5, bass has a whole note F3. Measure 61: Treble has a whole note G5, bass has a whole note G3. Measure 62: Treble has a whole note A5, bass has a whole note A3.

62

Musical score for measures 62-68. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature includes fret numbers and diamond-shaped fret markers.

Musical score for measures 69-75. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature includes fret numbers and diamond-shaped fret markers.

69

Musical score for measures 76-82. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature includes fret numbers and diamond-shaped fret markers.

Musical score for measures 83-89. The score includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature includes fret numbers and diamond-shaped fret markers.

Musical score for measures 77-83. The score is written for guitar and includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses numbers 0-4 to indicate fret positions and includes some triplets.

Musical score for measures 84-90. The score is written for guitar and includes a grand staff with treble and bass clefs, and a guitar tablature below. The tablature uses numbers 0-6 to indicate fret positions and includes some triplets. There are two annotations: "fol. 47v" pointing to a measure and "fol. 48" pointing to a measure.

91

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

3	1	0	0	2	0	2	0	2	0	3
2	0	3	3	0	0	2	3	3	3	3

98

0	0	3	2	2	0	2	0	0	2	2
1	0	1	3	0	3	0	2	3	0	2

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



106

Musical score for measures 106-112. The score is written for guitar and includes a bass line. It features a treble clef and a bass clef. The notation includes notes, rests, and fingerings. Below the staff, there are diamond-shaped markers pointing to specific notes, and a series of numbers (0-5) indicating fingerings for the guitar. The numbers are arranged in two rows: the top row contains 2, 4, 4, 3, 2, 0, 2, 0, 1, 3, 2, 2; the bottom row contains 2, 5, 5, 0, 0, 0, 0, 0, 0, 0, 0, 3, 0, 2.

113

Musical score for measures 113-119. The score is written for guitar and includes a bass line. It features a treble clef and a bass clef. The notation includes notes, rests, and fingerings. Below the staff, there are diamond-shaped markers pointing to specific notes, and a series of numbers (0-5) indicating fingerings for the guitar. The numbers are arranged in two rows: the top row contains 3, 0, 2, 0, 3, 0, 2, 0, 0, 1, 2, 0, 3, 0, 0, 0, 2, 0, 0; the bottom row contains 3, 3, 1, 0, 0, 0, 1, 0, 0, 3, 1, 3, 0, 2, 1, 0, 0.

120

Musical notation for measures 120-127. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some rests. A diamond-shaped fingering indicator is present below the bass clef staff in measures 120 and 127.

2	3	0	2	0	4	3	1	3	2	2	1	2	2	2	3	3	2	1	0	3
0	3	0	2	3	4	1	3	1	1	0	2	1	2	2	3	3	2	1	0	3

Musical notation for measures 128-135. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music continues with various note values and rests. Diamond-shaped fingering indicators are placed below the bass clef staff in measures 128, 131, 133, and 135.

3	2	0	2	0	0	0	0	0	3	3	0	0	0	0	0	0	0	0	1	0
3	2	0	2	0	0	0	0	0	3	3	0	1	3	0	1	3	0	1	0	0

128

Musical notation for measures 136-143. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music continues with various note values and rests. Diamond-shaped fingering indicators are placed below the bass clef staff in measures 136, 139, 141, and 143.

1	0	2	2	0	0	3	3	1	2	2	2	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	3	1	2	2	2	0	0	0	0	0	0	0	0	0

Musical notation for measures 144-151. The system consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a bass clef staff. The music continues with various note values and rests. Diamond-shaped fingering indicators are placed below the bass clef staff in measures 144, 147, 149, and 151.

0	3	0	2	3	0	0	0	1	0	1	3	0	1	2	0	0	0	0	0	2
0	3	0	2	3	0	0	0	1	0	1	3	0	1	2	0	0	0	0	0	2

The image shows a musical score for guitar, measures 132 through 136. The score is written in standard musical notation with treble and bass clefs. Below the staves is guitar tablature. Measure 132 features a melodic line in the treble clef with a slur over the first two notes, and a bass line with a diamond symbol. The guitar tablature for measure 132 shows fret numbers 0, 2, 2, 3, 0, 2, 2, 0, 0, 2, 0. Measure 133 has a diamond symbol in the bass line and tablature 0, 0, 2, 2, 0, 0, 2. Measure 134 has a diamond symbol in the bass line and tablature 0, 3, 0, 2, 0, 0, 2. Measure 135 has a diamond symbol in the bass line and tablature 2, 0, 2, 0, 0, 3, 0, 2, 5, 4. Measure 136 has a diamond symbol in the bass line and tablature 2, 2, 5, 4. The score concludes with a double bar line.

### III.- Petite camusete [Willaert]

*Sexta pars*  
*Contratenor*  
*Quinta pars*  
*Vihuela I (en Fa #)*  
*Superius*  
*Tenor*  
*Bassus*  
*Vihuela II (en Fa #)*

The score consists of two systems of music. The first system includes parts for Sexta pars, Contratenor, Quinta pars, Vihuela I (en Fa #), Superius, Tenor, Bassus, and Vihuela II (en Fa #). The second system continues the vocal and lute parts. The lute parts (Vihuela I and II) include detailed tablature with fret numbers and rhythmic values. The vocal parts are in mensural notation with a common time signature (C).

14

First system of musical notation (measures 14-16). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and quarter notes, including a trill in measure 16. The bass staff contains a bass line with quarter and eighth notes.

Fingering notation for the first system, showing finger numbers (1-5) and triplets (3) on a six-line staff. Arrows point down to the notes in the staves above.

Second system of musical notation (measures 17-19). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a bass line with quarter and eighth notes.

Fingering notation for the second system, showing finger numbers (1-5) and triplets (3) on a six-line staff. Arrows point down to the notes in the staves above.

21

Third system of musical notation (measures 21-23). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a bass line with quarter and eighth notes.

Fingering notation for the third system, showing finger numbers (1-5) and triplets (3) on a six-line staff. Arrows point down to the notes in the staves above.

Fourth system of musical notation (measures 24-26). It consists of a treble staff and a bass staff. The treble staff contains a melodic line with quarter and eighth notes. The bass staff contains a bass line with quarter and eighth notes.

Fingering notation for the fourth system, showing finger numbers (1-5) and triplets (3) on a six-line staff. Arrows point down to the notes in the staves above.

Musical notation for measures 28-34, first system. The system consists of a treble staff and a bass staff. The treble staff contains notes and rests, while the bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for measures 28-34, first system. The system consists of two staves. The top staff contains diamond-shaped markers indicating fingerings for the treble staff. The bottom staff contains numbers 1-5 indicating fingerings for the bass staff.

Musical notation for measures 35-41, second system. The system consists of a treble staff and a bass staff. The treble staff contains notes and rests, while the bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for measures 35-41, second system. The system consists of two staves. The top staff contains diamond-shaped markers indicating fingerings for the treble staff. The bottom staff contains numbers 1-5 indicating fingerings for the bass staff.

Musical notation for measures 42-48, third system. The system consists of a treble staff and a bass staff. The treble staff contains notes and rests, while the bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for measures 42-48, third system. The system consists of two staves. The top staff contains diamond-shaped markers indicating fingerings for the treble staff. The bottom staff contains numbers 1-5 indicating fingerings for the bass staff.

Musical notation for measures 49-55, fourth system. The system consists of a treble staff and a bass staff. The treble staff contains notes and rests, while the bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for measures 49-55, fourth system. The system consists of two staves. The top staff contains diamond-shaped markers indicating fingerings for the treble staff. The bottom staff contains numbers 1-5 indicating fingerings for the bass staff.

Musical score for measures 43-50. The score is written for guitar and includes a bass line, a treble line, and a guitar-specific line with fret numbers and diamond-shaped markers. The guitar line contains fret numbers such as 3, 1, 3, 3, 0, 3, 1, 4, 3, 3, 3, 1, 4, 4, 3, 3, 3. Diamond markers are placed above the notes in measures 43, 44, 45, 46, 47, 48, 49, and 50.

Musical score for measures 51-58. The score is written for guitar and includes a bass line, a treble line, and a guitar-specific line with fret numbers and diamond-shaped markers. The guitar line contains fret numbers such as 3, 0, 3, 3, 4, 4, 3, 4, 4, 4, 3, 1, 4, 3, 1, 1, 6, 3, 6, 4, 3, 3, 0, 5, 4, 1, 0, 0, 0, 0, 0, 0, 3, 0, 3, 0, 2, 3, 3, 1, 4, 6, 3, 1, 4, 3, 3, 3, 5, 5, 5. Diamond markers are placed above the notes in measures 51, 52, 53, 54, 55, 56, 57, and 58.

59

Musical notation for measures 59-65, first system. The system consists of a grand staff with a treble clef and a bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The key signature has one sharp (F#).

Fingerings for the first system of measures 59-65. The notation shows numbers 1-5 on the strings and diamond symbols indicating fret positions. Measure 59: 0 3 3 3. Measure 60: 1 1. Measure 61: 0 1 3 3. Measure 62: 0 2 3 3. Measure 63: 1 4 3. Measure 64: 5 5. Measure 65: 3 5 6 3.

Musical notation for measures 59-65, second system. The system consists of a grand staff with a treble clef and a bass clef. The music continues with various note values and rests.

Fingerings for the second system of measures 59-65. Measure 59: 6 0 0. Measure 60: 3 6 5. Measure 61: 4 3 3. Measure 62: 3 1. Measure 63: 0 0 0 0. Measure 64: 3 3. Measure 65: 1 3.

66

Musical notation for measures 66-72, first system. The system consists of a grand staff with a treble clef and a bass clef. The music continues with various note values and rests.

Fingerings for the first system of measures 66-72. Measure 66: 3 3. Measure 67: 5 6 6 5 6. Measure 68: 4 6 6. Measure 69: 3 3 3. Measure 70: 6 6 4. Measure 71: 6 5 5 6. Measure 72: 3 6 5.

Musical notation for measures 66-72, second system. The system consists of a grand staff with a treble clef and a bass clef. The music continues with various note values and rests.

Fingerings for the second system of measures 66-72. Measure 66: 0 1 4. Measure 67: 1 4. Measure 68: 3 6. Measure 69: 3 6 5. Measure 70: 4 6 6. Measure 71: 3 3 4. Measure 72: 1 3 1 3 1 1 3.



fol. 48v

fol. 49

Musical score for page 88, measures 88-94. The score consists of two systems. Each system has a treble staff, a bass staff, and a guitar-style fretboard diagram below. The fretboard diagram shows fingerings for the left hand, with numbers 1-5 and 0 (open string) indicating finger placement. Measure 88 starts with a whole rest in the treble and a whole note in the bass. Measure 89 has a half note in the treble and a half note in the bass. Measure 90 has a quarter note in the treble and a quarter note in the bass. Measure 91 has a quarter note in the treble and a quarter note in the bass. Measure 92 has a quarter note in the treble and a quarter note in the bass. Measure 93 has a quarter note in the treble and a quarter note in the bass. Measure 94 has a quarter note in the treble and a quarter note in the bass.

Musical score for page 83, measures 95-101. The score consists of two systems. Each system has a treble staff, a bass staff, and a guitar-style fretboard diagram below. The fretboard diagram shows fingerings for the left hand, with numbers 1-5 and 0 (open string) indicating finger placement. Measure 95 has a quarter note in the treble and a quarter note in the bass. Measure 96 has a quarter note in the treble and a quarter note in the bass. Measure 97 has a quarter note in the treble and a quarter note in the bass. Measure 98 has a quarter note in the treble and a quarter note in the bass. Measure 99 has a quarter note in the treble and a quarter note in the bass. Measure 100 has a quarter note in the treble and a quarter note in the bass. Measure 101 has a quarter note in the treble and a quarter note in the bass.

Musical score for page 103, measures 1-10. The score consists of two systems. Each system has a treble staff, a bass staff, and a guitar tablature staff. The tablature staff contains fret numbers and diamond symbols indicating fingerings or bends. Measure 10 ends with a double bar line.

Musical score for page 103, measures 11-20. The score consists of two systems. Each system has a treble staff, a bass staff, and a guitar tablature staff. The tablature staff contains fret numbers and diamond symbols. Measure 20 ends with a double bar line.

#### IV.- Sobre el tenor del Conde Claros [Valderrábano]

The image displays a musical score for two vihuela instruments: *Vihuela menor (en Sol)* and *Vihuela mayor (en Mi)*. The score is organized into three systems, each containing a vocal line and two guitar staves. The first system covers measures 1 through 5, the second system covers measures 6 through 12, and the third system covers measures 13 through 19. The notation includes treble clefs, a common time signature (C), and various musical symbols such as notes, rests, and slurs. The guitar staves feature detailed fretting instructions, including fingerings (e.g., 0, 2, 4, 2, 3, 1, 0, 2, 3, 0, 3, 1, 0, 3, 3, 1) and diamond-shaped symbols indicating specific fret positions or techniques. The overall style is characteristic of early modern Spanish lute music.

20

Musical score for measures 20-26. The system consists of two staves. The upper staff is a treble clef with a melodic line. The lower staff is a bass clef with a bass line. Fingerings are indicated by numbers 1-4. There are several downward-pointing arrows above the bass line indicating specific fingerings or techniques.

27

Musical score for measures 27-34. The system consists of two staves. The upper staff is a treble clef with a melodic line. The lower staff is a bass clef with a bass line. Fingerings are indicated by numbers 1-4. There are several downward-pointing arrows above the bass line indicating specific fingerings or techniques.

35

Musical score for measures 35-41. The system consists of two staves. The upper staff is a treble clef with a melodic line. The lower staff is a bass clef with a bass line. Fingerings are indicated by numbers 1-4. There are several downward-pointing arrows above the bass line indicating specific fingerings or techniques.

42

4 0 2 | 2 0 2 4 | 0 2 0 | 0 | 1 1 0 | 2 0 2 0

0 | 2 | 2 | 2 | 3 | 3 2 0 | 2 0

1 3 4 | 1 3 3 1 | 3 0 1 | 3 0 2 | 0 1 | 1 1 3 | 3 1

0 3 | 3 3 | 3 1 0 3 | 1

0 3 | 3 3 | 1 0

49

0 0 4 | 2 | 0 | 0 3 | 1 2 | 1 3 | 0 | 0

2 | 2 | 2 | 3 | 3 | 3 2 0 | 0 | 2

0 3 | 0 2 3 | 2 | 0 1 | 0 2 0 | 3 0 3 1 | 0 3

1 1 | 1 0 1 | 1 3 | 3 1 | 3 | 3 1 0 3 | 1

56

0 0 | 2 2 | 2 | 2 2 | 4 | 0 | 0 0 | 0 0

2 | 2 | 3 | 3 0 | 0 | 2 | 2 | 2

1 0 | 0 | 1 0 3 | 1 0 | 3 | 3 2 | 0 3 | 3 2 0 3

1 1 | 1 1 | 3 | 3 | 3 | 0 1 | 1 | 1 1 0

64

fol. 50

fol. 49v

71

76

V.- Andreas Christi famulus [Morales]

Cantus I

Tenor

Vihuela menor  
(en Re)

Cantus II

Altus

Bassus

Vihuela mayor  
(en Si)

7



15

1 0 3 1 2 0 2 3 0 3 0 0 4 2 3 0 0 2 3 4 2

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

22

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

3 3 5 5 5 5 3 2 0 3 2

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

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

30

2 4 0 | 2 4 | 2 2 | 4 0 | 2 0 0 | 2 | 0 4

2 | 0 0 0 | 3 2 0 0 3 | 2 | 3 2

0 3 | 3 1 3 | 0 1 3 | 0 0 4 | 3 | 3 3

1 | 1 1 | 4 3 | 1 4 | 3 0 4 | 1 1 | 3 1

37

2 | 0 | 0 0 | 2 | 0 2 4 0 | 2 0 1

2 2 0 | 0 3 2 | 3 0 | 0 | 0 0 0

3 3 | 5 3 | 6 0 3 | 0 0 | 3 | 3 3 | 3

3 | 3 3 | 4 3 | 4 3 | 3 1 | 1 0 3 | 1 0 | 5 3



59

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

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

66

1 3 0 2 0 2 4 2 2 0 0 3 1 3

4 4 3 4 1 1 1 4 1 0 3 1 5

74

System 1 of the musical score, measures 74-81. It features a grand staff with treble and bass clefs. The right hand plays a melody with a long slur over measures 75-76. The left hand provides a bass line with a similar slur. Below the staves are two lines of guitar tablature with diamond-shaped fret markers and downward-pointing arrows indicating fingerings.

System 2 of the musical score, measures 74-81. It continues the grand staff notation from system 1. The right hand has a melodic line with some accidentals (sharps) in measures 75-76. The left hand has a bass line. The guitar tablature continues with diamond markers and arrows.

82

System 1 of the musical score, measures 82-89. The right hand melody features a long slur over measures 82-83. The left hand has a bass line. The guitar tablature includes diamond markers and arrows.

System 2 of the musical score, measures 82-89. It continues the grand staff notation from system 1. The right hand has a melodic line with a slur. The left hand has a bass line. The guitar tablature continues with diamond markers and arrows.

89

1 0 2 0 2 0 0 0 4 2 2 2 2 0 3 0 0

0 4 3 1 3 3 1 1 3 5 3 3 3 3

3 4 1 3 3 1 3 4 4

96

5 0 2 0 0 2 4 2 0

3 0 2 0 3 3 3 3 3

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

4 1 1 3 1 3 1 3 1 3

102

Musical score for measures 102-107. The score is written for guitar and includes a bass line. The guitar part features a melodic line in the upper register and a bass line in the lower register. The bass line consists of a single note per measure. The guitar part includes a melodic line in the upper register and a bass line in the lower register. The bass line consists of a single note per measure. The guitar part includes a melodic line in the upper register and a bass line in the lower register. The bass line consists of a single note per measure.

108

Musical score for measures 108-113. The score is written for guitar and includes a bass line. The guitar part features a melodic line in the upper register and a bass line in the lower register. The bass line consists of a single note per measure. The guitar part includes a melodic line in the upper register and a bass line in the lower register. The bass line consists of a single note per measure. The guitar part includes a melodic line in the upper register and a bass line in the lower register. The bass line consists of a single note per measure.

VI.- Quanti mercenarii [Morales]

Cantus

Tenor I

[tercera voz]

fol. 51

Vihuela menor  
(en Do)

Altus I

Altus II

Tenor II

Bassus

fol. 50v

Vihuela mayor  
(en La)



7

Three empty musical staves (treble clef, bass clef, and bass clef) for guitar notation, spanning seven measures. Each staff contains a whole rest in every measure.

Empty guitar fretboard diagram with six strings and seven frets.

Musical notation for guitar across seven measures. The top staff is empty with whole rests. The middle three staves contain a melody and accompaniment. The bottom staff is empty with whole rests. The melody starts in the fifth measure with a half note G4, followed by quarter notes A4, B4, C5, and a sharp sign indicating a natural G4.

Fingerings and techniques for guitar across seven measures. Five diamond symbols indicate bends in the fifth, sixth, sixth, seventh, and seventh measures. The first two measures have a '2' above the first string.

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

14

BASSUS

2	2	2	0	5	5	2	5	4	2
---	---	---	---	---	---	---	---	---	---

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

ALTUS I

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

3	0	2 0 3	2	2	0 0	0	
1 1	1 3	1 2 3	1 3	3 2	3 3	3 3	
0 0		1	3	3 3	0	0	0 3 1

Musical score for measures 30-37. The score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The second staff is a vocal line with a treble clef and a key signature of one flat, labeled "TENOR II". The third staff is a vocal line with a treble clef and a key signature of one flat, labeled "ALTUS II". The music includes various note values and rests.

Fingerings for the first system of the musical score. The notation shows diamond-shaped fingering symbols above the notes and numbers 1-5 below the staff lines.

Musical score for measures 38-45. The score consists of four staves. The top three staves are vocal lines with treble clefs and a key signature of one flat. The bottom staff is a bass line with a bass clef and a key signature of one flat. The music includes various note values and rests.

Fingerings for the second system of the musical score. The notation shows diamond-shaped fingering symbols above the notes and numbers 1-5 below the staff lines.

Musical score for the first system, measures 38-44. It features three staves: a top staff with a treble clef and a key signature of one flat, and two lower staves labeled "ALTUS I" and "ALTUS II". The music includes various note values and rests.

Fingering diagram for the first system, showing diamond-shaped markers above a set of three staves with numerical fingerings.

Musical score for the second system, measures 45-51. It features four staves: three treble clef staves and one bass clef staff. The music includes various note values and rests.

Fingering diagram for the second system, showing diamond-shaped markers above a set of three staves with numerical fingerings.

Musical score for the first system, measures 46-53. It features three staves: a vocal line, a piano accompaniment line, and a TENOR II line. The vocal line has notes in measures 46-53. The piano accompaniment has notes in measures 46-53. The TENOR II line has notes in measures 46-53. The text "TENOR II" is written in the center of the system.

Fingering diagram for the first system, measures 46-53. It shows fingerings for the right hand on a piano. The notes are: 2, 2 2, 0, 2, 4 4, 4 4, 2 2.

Musical score for the second system, measures 54-61. It features four staves: a vocal line, a piano accompaniment line, a TENOR II line, and a bass line. The vocal line has notes in measures 54-61. The piano accompaniment has notes in measures 54-61. The TENOR II line has notes in measures 54-61. The bass line has notes in measures 54-61.

Fingering diagram for the second system, measures 54-61. It shows fingerings for the right hand on a piano. The notes are: 3, 5 3, 2 0 2, 0 2 2, 3 1 0, 0 0, 0, 3 5 4.

Musical score for the first system, measures 1-8. It features three staves: a vocal line with a melodic line and a "TENOR II" line. The vocal line has a fermata over the final two notes. The "TENOR II" line has a single note in measure 6.

Fingerings for the first system, measures 1-8. It shows diamond-shaped fingering symbols above the notes and numbers 0, 2, 4, 2, 2, 2, 0, 3, 2, 2 below the staff.

Musical score for the second system, measures 9-16. It features four staves: three vocal lines and a bass line. The vocal lines have various melodic patterns, including slurs and accidentals. The bass line has a steady accompaniment.

Fingerings for the second system, measures 9-16. It shows diamond-shaped fingering symbols above the notes and numbers 3, 0, 3, 1, 3, 0, 0, 3, 3, 2, 3, 3, 3, 5, 5, 2, 3, 4, 4, 3 below the staff.

62

BASSUS

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



Musical score for the first system, measures 70-77. It features three staves: a treble staff with a melodic line, a middle staff with rests, and a bass staff labeled "ALTUS II" with a melodic line. A brace on the left groups the three staves.

Fingering diagram for the first system, measures 70-77. It shows a six-string guitar fretboard with diamond markers and finger numbers (0, 2) indicating fingerings for the notes.

Musical score for the second system, measures 78-85. It features four staves: a treble staff with a melodic line, two middle staves with accompaniment, and a bass staff with a melodic line. A brace on the left groups the four staves.

Fingering diagram for the second system, measures 78-85. It shows a six-string guitar fretboard with diamond markers and finger numbers (0, 1, 2, 3, 5) indicating fingerings for the notes.



Musical notation for the first system, measures 1-8. It consists of three staves: a treble clef staff with a key signature of one flat and a common time signature, a middle treble clef staff, and a bass clef staff. The music features a melodic line in the treble clef staff and a bass line in the bass clef staff. The notes are: M1: G4, A4, B4; M2: C5, B4, A4, G4; M3: F4, E4, D4, C4; M4: B3, A3, G3, F3; M5: E3, D3, C3, B2; M6: A2, G2, F2, E2; M7: D2, C2, B1, A1; M8: G1, F1, E1, D1.

Fingerings for the first system, measures 1-8. The notation shows finger numbers (0-4) for the right hand on a six-string guitar. Measure 1: 2 0. Measure 2: 4 2. Measure 3: 4 0 2 4. Measure 4: 0 2. Measure 5: 0. Measure 6: 0 4. Measure 7: 2. Measure 8: 0.

Musical notation for the second system, measures 9-16. It consists of four staves: a treble clef staff with a key signature of one flat and a common time signature, a middle treble clef staff, a bass clef staff, and a bass clef staff. The music features a melodic line in the treble clef staff, a bass line in the bass clef staff, and a bass line in the bottom bass clef staff. The notes are: M9: G4, A4, B4, C5; M10: B4, A4, G4, F4; M11: E4, D4, C4, B3; M12: A3, G3, F3, E3; M13: D3, C3, B2, A2; M14: G2, F2, E2, D2; M15: C2, B1, A1, G1; M16: F1, E1, D1, C1.

Fingerings for the second system, measures 9-16. The notation shows finger numbers (0-4) for the right hand on a six-string guitar. Measure 9: 3 3. Measure 10: 0. Measure 11: 0 0. Measure 12: 3 0. Measure 13: 0 3 0 2. Measure 14: 0 3 2 0. Measure 15: 2. Measure 16: 0.

ALTUS I    TENOR II    ALTUS II

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

ALTUS I    TENOR II    ALTUS II    BASS

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

Musical notation for the first system, measures 1-7. It consists of three staves: a treble clef staff with a key signature of one flat, a bass clef staff with a key signature of one flat, and a third treble clef staff. The music features various note values, rests, and slurs.

Fingerings and bowings for the first system. It shows a diamond-shaped bowing symbol above the first staff and numbers 4, 4, 2, 2, 0, 2, 2, 4 below. The second staff shows numbers 2, 2, 2, 3, 0, 3, 2, 0, 3, 2, 3, 2, 0. The third staff shows numbers 2, 3, 2.

Musical notation for the second system, measures 8-14. It consists of four staves: a treble clef staff with a key signature of one flat, a bass clef staff with a key signature of one flat, a third treble clef staff, and a bass clef staff. The music continues with various note values, rests, and slurs.

Fingerings and bowings for the second system. It shows diamond-shaped bowing symbols above the first staff and numbers 0, 0, 3, 3, 3, 0, 1, 1, 3, 0 below. The second staff shows numbers 3, 2, 0, 3, 3, 3, 5, 5, 5, 2, 3, 3, 1, 3, 3, 3, 2, 0. The third staff shows numbers 2, 2, 3, 3, 3, 1, 3, 3, 2, 0.



VII.- Patrem de beata virgine [Josquin]

Cantus

Tenor II

fol. 52

Vihuela menor (en La)

Altus

Tenor I

Bassus

fol. 51v

Vihuela mayor (en Mi)

7

15

Musical score for measures 15-22. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers and diamond-shaped markers. The guitar staff shows fret numbers such as 2, 0, 2, 3, 2, 3, 3, 2, 3, 3, 2, 3, 3, 1, 3, 3, 1, 1, 0, 1, 1, 2, 0, 0, 3, 3. Diamond markers are placed above the notes in the guitar staff to indicate specific fretting techniques.

23

Musical score for measures 23-30. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers and diamond-shaped markers. The guitar staff shows fret numbers such as 0, 2, 2, 3, 0, 2, 2, 2, 0, 0, 0, 0, 3, 3, 0, 0, 2, 0, 0, 0, 1, 1, 1, 1, 3, 2, 1, 1. Diamond markers are placed above the notes in the guitar staff to indicate specific fretting techniques.



31

Musical score for measures 31-37. The score is written for guitar and includes a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings (0-3) and diamond-shaped markers for fretted notes. The first system covers measures 31-37, and the second system covers measures 38-44.

38

Musical score for measures 38-44. The score is written for guitar and includes a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings (0-5) and diamond-shaped markers for fretted notes. The first system covers measures 38-44, and the second system covers measures 45-51.

46

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

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

54

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

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

61

1 0 2 3 3 0 2 2 2 3 2 0 3 0 1 0

3 3 3 0 2 0 3 2 2 0 0 0 3 0 0 0

1 0 0 0 1 3 0 0 1 0 0 3 1 1 1

69

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

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

0 2 2 1 3 1 1 3 0 0 2 0 3 2 2 1

0 1 1 3 3 3 1 1 1 0 3 0 3 2 1

77

Musical score for measures 77-84. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar chord diagram below. The guitar diagrams include fret numbers (0-5) and fingerings (1-3). Diamond-shaped markers indicate specific fret positions for the left hand.

85

Musical score for measures 85-92. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar chord diagram below. The guitar diagrams include fret numbers (0-5) and fingerings (1-3). Diamond-shaped markers indicate specific fret positions for the left hand.

92

Measures 1-7 of page 92. The score includes a grand staff with treble and bass clefs, a guitar staff with diamond-shaped fret markers, and a fretboard diagram with fingerings.

2	3	2	2	2	3	3
1	3	0	1	3	0	2
3	3				2	3
					3	3

99

Measures 1-7 of page 99. The score includes a grand staff with treble and bass clefs, a guitar staff with diamond-shaped fret markers, and a fretboard diagram with fingerings.

2	0	3	0	2	3	3
0	0	0	0	0	3	2
0	0	0	0	0	3	2
0	0	0	0	0	3	2

107

Musical score for measures 107-114. The score is written for guitar and includes a bass line. The guitar part features a melodic line in the upper register and a bass line in the lower register. The bass line consists of a steady eighth-note accompaniment. The guitar part includes various techniques such as triplets and slurs. The fretboard diagram below the staff shows fingerings for the guitar part, with diamond symbols indicating specific fret positions.

115

Musical score for measures 115-122. The score is written for guitar and includes a bass line. The guitar part features a melodic line in the upper register and a bass line in the lower register. The bass line consists of a steady eighth-note accompaniment. The guitar part includes various techniques such as triplets and slurs. The fretboard diagram below the staff shows fingerings for the guitar part, with diamond symbols indicating specific fret positions.

122

Musical score for page 122, measures 1-8. The score consists of two systems. The first system contains measures 1-4, and the second system contains measures 5-8. Each system includes a grand staff (treble and bass clefs) and a guitar tablature line below it. Fretboard diagrams are shown as diamond shapes with arrows pointing to the fret numbers. The tablature uses numbers 0-5 to represent frets.

130

Musical score for page 130, measures 1-8. The score consists of two systems. The first system contains measures 1-4, and the second system contains measures 5-8. Each system includes a grand staff (treble and bass clefs) and a guitar tablature line below it. Fretboard diagrams are shown as diamond shapes with arrows pointing to the fret numbers. The tablature uses numbers 0-5 to represent frets.

137

fol. 53

fol. 52v

145



153

Musical score for measures 153-160. The score is written for guitar and includes a bass line. It features a series of chords and melodic lines. The guitar part includes a sequence of chords: 3 0 2 0 2 3 2 3 0 2 3 0 3 0. The bass line includes a sequence of chords: 1 0 2 3 0 1 1 2 0 3 0 2 3 1 2 0 3 3 2 1 0 1. The score is marked with a '3' in the first measure of the guitar part and a '5' in the 10th measure of the bass line.

161

Musical score for measures 161-168. The score is written for guitar and includes a bass line. It features a series of chords and melodic lines. The guitar part includes a sequence of chords: 2 2 0 2 3 0 2 0 2 3 3 2 3 3. The bass line includes a sequence of chords: 0 0 0 4 0 3 2 5 2 0 0 3 3 3 0 0 0. The score is marked with a '4' in the 3rd measure of the bass line and a '5' in the 4th measure of the bass line.

169

Musical score for measures 169-176. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers. The treble clef staff contains a melody with notes such as G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes such as E2, F2, G2, and A2. The guitar staff shows fret numbers for each note, including triplets and other complex fingerings. The score is divided into two systems, each with a treble and bass clef staff and a guitar-specific staff.

177

Musical score for measures 177-184. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers. The treble clef staff contains a melody with notes such as G4, A4, B4, C5, and D5. The bass clef staff contains a bass line with notes such as E2, F2, G2, and A2. The guitar staff shows fret numbers for each note, including triplets and other complex fingerings. The score is divided into two systems, each with a treble and bass clef staff and a guitar-specific staff.

185

Musical score for measures 185-192. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers. The guitar staff contains various fret numbers (0, 2, 3, 5) and fingerings (1, 2, 3). There are diamond-shaped markers above the guitar staff indicating specific fret positions. The notation includes eighth and quarter notes, rests, and a dotted half note.

193

Musical score for measures 193-200. The score is written for guitar and includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers. The guitar staff contains various fret numbers (0, 2, 3, 5) and fingerings (1, 2, 3). There are diamond-shaped markers above the guitar staff indicating specific fret positions. The notation includes eighth and quarter notes, rests, and a dotted half note.

VIII.- Cum sancto spiritu [Morales]

Cantus

Altus I

Tenor

Vihuela menor  
(en Re)

Altus II

Bassus

Vihuela mayor  
(en La)

7

15

Musical notation for measures 15-22, top system. Treble and bass staves with notes and rests.

Fingerings for measures 15-22, top system. Two staves with numbers 0-5 and arrows.

Musical notation for measures 15-22, bottom system. Treble and bass staves with notes and rests.

Fingerings for measures 15-22, bottom system. Two staves with numbers 0-5 and arrows.

23

Musical notation for measures 23-30, top system. Treble and bass staves with notes and rests.

Fingerings for measures 23-30, top system. Two staves with numbers 0-5 and arrows.

Musical notation for measures 23-30, bottom system. Treble and bass staves with notes and rests.

Fingerings for measures 23-30, bottom system. Two staves with numbers 0-5 and arrows.

30

Musical notation for measures 30-37, top system. It consists of a treble staff and a bass staff. The treble staff contains notes with various accidentals (sharps and naturals) and rests. The bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for the top system of measures 30-37. The notation shows finger numbers (1-4) and the number 0 for open strings. Arrows point to specific fret positions on the strings.

3	0	1	2	3	0	3	1	2	2	2	2	2	2						
0	0	0	0	4	0	3	0	0	1	2	2	3	0	2	1	0	0	0	4

Musical notation for measures 30-37, bottom system. It consists of a treble staff and a bass staff. The treble staff contains notes and rests. The bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for the bottom system of measures 30-37. The notation shows finger numbers (1-4) and the number 0 for open strings. A diamond symbol is present at the end of the system.

0	3	3	3	2	0	0	2	0	3	3	1	1	0	3	0	2	2
1	0				3	2	3	3	1	1	0	1	3	0			

38

Musical notation for measures 38-45, top system. It consists of a treble staff and a bass staff. The treble staff contains notes and rests. The bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for the top system of measures 38-45. The notation shows finger numbers (1-4) and the number 0 for open strings. Arrows point to specific fret positions on the strings.

2	2	4	0	2	2	0	4	2	4	0	2	1	3	0	2	2	
0	0								3	0	2	1	3	0	1	0	0

Musical notation for measures 38-45, bottom system. It consists of a treble staff and a bass staff. The treble staff contains notes and rests. The bass staff contains notes and rests. The music is in a 4/4 time signature.

Fingerings for the bottom system of measures 38-45. The notation shows finger numbers (1-4) and the number 0 for open strings. Diamond symbols are present at the end of the system.

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

45

Musical notation for measures 45-52. The system consists of three staves: two treble clefs and one bass clef. The music features various note values, rests, and a sharp sign in the final measure of the first system.

Fingerings for measures 45-52. The staff shows diamond symbols indicating fingerings for specific notes, with numbers 0-4 below the lines.

Musical notation for measures 53-60. The system consists of two staves: one treble clef and one bass clef. The music continues with various note values and rests.

Fingerings for measures 53-60. The staff shows diamond symbols indicating fingerings for specific notes, with numbers 0-4 below the lines.

53

Musical notation for measures 61-68. The system consists of three staves: two treble clefs and one bass clef. The music features various note values, rests, and a sharp sign in the final measure of the first system.

Fingerings for measures 61-68. The staff shows diamond symbols indicating fingerings for specific notes, with numbers 0-4 below the lines.

Musical notation for measures 69-76. The system consists of two staves: one treble clef and one bass clef. The music continues with various note values and rests.

Fingerings for measures 69-76. The staff shows diamond symbols indicating fingerings for specific notes, with numbers 0-4 below the lines.

61

Musical score for measures 61-68. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. The tablature includes fret numbers (0-5) and diamond-shaped fret markers above the strings.

69

Musical score for measures 69-76. The score consists of a grand staff (treble and bass clefs) and a guitar tablature below. The tablature includes fret numbers (0-5) and diamond-shaped fret markers above the strings.



IX.- Pater noster [Willaert]

Cantus

Altus I

Tenor II

fol. 54

Vihuela menor (en Sol)

Altus II

Tenor I

Bassus

fol. 53v

Vihuela Mayor (en Re)

16

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

23

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

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

31

System 1 (Measures 31-37):

- Measures 31-32: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 33-34: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 35-36: Treble clef, whole notes. Bass clef, quarter notes.
- Measure 37: Treble clef, whole note. Bass clef, quarter note.

Guitar Tablature (Measures 31-37):

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

System 2 (Measures 38-44):

- Measures 38-39: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 40-41: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 42-43: Treble clef, whole notes. Bass clef, quarter notes.
- Measure 44: Treble clef, whole note. Bass clef, quarter note.

Guitar Tablature (Measures 38-44):

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

38

System 3 (Measures 45-51):

- Measures 45-46: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 47-48: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 49-50: Treble clef, whole notes. Bass clef, quarter notes.
- Measure 51: Treble clef, whole note. Bass clef, quarter note.

Guitar Tablature (Measures 45-51):

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

System 4 (Measures 52-58):

- Measures 52-53: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 54-55: Treble clef, whole notes. Bass clef, quarter notes.
- Measures 56-57: Treble clef, whole notes. Bass clef, quarter notes.
- Measure 58: Treble clef, whole note. Bass clef, quarter note.

Guitar Tablature (Measures 52-58):

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

46

First system of musical notation (measures 46-53). It consists of a treble staff, a bass staff, and two lines of guitar tablature. The tablature includes fret numbers (0-4) and fingerings (1-3) for both hands.

Second system of musical notation (measures 46-53). It consists of a treble staff, a bass staff, and two lines of guitar tablature. The tablature includes fret numbers (0-4) and fingerings (1-3) for both hands.

54

First system of musical notation (measures 54-61). It consists of a treble staff, a bass staff, and two lines of guitar tablature. The tablature includes fret numbers (0-4) and fingerings (1-3) for both hands.

Second system of musical notation (measures 54-61). It consists of a treble staff, a bass staff, and two lines of guitar tablature. The tablature includes fret numbers (0-4) and fingerings (1-3) for both hands.

62

2 0 4 2 2 2 0 2 3 2 0 2 0 0 1 0 3 1 3 2  
 2 3 2 2 3 0 2 3 2 0 0 0 0 2 3 2 0 0 3

0 3 0 2 0 2 3 0 2 3 3 1 1 0 0  
 3 0 0 3 1 0 3 1 3 1 3 3

69

0 3 2 0 0 0 1 0 0 2 0 2 2 0 1 4 0 2  
 0 0 0 3 0 0 0 3 3 1 3 0 3 0

3 3 2 2 0 2 0 0 2 2 2  
 1 3 3 0 0 1 1 0 0 1 3 0 2 2  
 0 0 1 1 0 0 1 0 1 0

76

Musical score for measures 76-83. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, indicating fret numbers for each string. Diamond-shaped markers are placed above the tablature to indicate specific fret positions. The notation includes eighth and quarter notes, rests, and ties.

Musical score for measures 84-91. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, indicating fret numbers for each string. Diamond-shaped markers are placed above the tablature to indicate specific fret positions. The notation includes eighth and quarter notes, rests, and ties.

84

Musical score for measures 92-99. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, indicating fret numbers for each string. Diamond-shaped markers are placed above the tablature to indicate specific fret positions. The notation includes eighth and quarter notes, rests, and ties.

Musical score for measures 100-107. It features a grand staff with treble and bass clefs. The melody is in the treble clef, and the bass line is in the bass clef. Below the staff is a guitar tablature with six lines, indicating fret numbers for each string. Diamond-shaped markers are placed above the tablature to indicate specific fret positions. The notation includes eighth and quarter notes, rests, and ties.

System 1 (Measures 92-98):

- Measures 92-93: Treble clef, quarter notes, eighth notes, and a half note.
- Measures 94-95: Treble clef, quarter notes, eighth notes, and a half note.
- Measures 96-97: Treble clef, quarter notes, eighth notes, and a half note.
- Measure 98: Treble clef, quarter note, eighth notes, and a half note.

Guitar Tablature (System 1):

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

System 2 (Measures 92-98):

- Measures 92-93: Bass clef, quarter notes, eighth notes, and a half note.
- Measures 94-95: Bass clef, quarter notes, eighth notes, and a half note.
- Measures 96-97: Bass clef, quarter notes, eighth notes, and a half note.
- Measure 98: Bass clef, quarter note, eighth notes, and a half note.

Guitar Tablature (System 2):

3	2	0	2	0	1	1	3	0	3	2	0	2
1	3	0	0	0	0	1	3	0	0	1	0	6
												2
												0
												5

System 1 (Measures 99-105):

- Measures 99-100: Treble clef, quarter notes, eighth notes, and a half note.
- Measures 101-102: Treble clef, quarter notes, eighth notes, and a half note.
- Measures 103-104: Treble clef, quarter notes, eighth notes, and a half note.
- Measure 105: Treble clef, quarter note, eighth notes, and a half note.

Guitar Tablature (System 1):

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

System 2 (Measures 99-105):

- Measures 99-100: Bass clef, quarter notes, eighth notes, and a half note.
- Measures 101-102: Bass clef, quarter notes, eighth notes, and a half note.
- Measures 103-104: Bass clef, quarter notes, eighth notes, and a half note.
- Measure 105: Bass clef, quarter note, eighth notes, and a half note.

Guitar Tablature (System 2):

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

107

Musical score for measures 107-114, first system. The system consists of three staves (treble, alto, and bass) and a guitar tablature line. The tablature line contains the following fret numbers: 2 0 3 2 2 0 4 3 1 4 2 4 0 2 2 2 0 0 2.

Musical score for measures 107-114, second system. The system consists of three staves (treble, alto, and bass) and a guitar tablature line. The tablature line contains the following fret numbers: 0 3 2 2 0 3 3 3 2 0 0 0 0 3 0 1 0.

115

Musical score for measures 115-122, first system. The system consists of three staves (treble, alto, and bass) and a guitar tablature line. The tablature line contains the following fret numbers: 2 2 0 2 0 2 4 0 2 0.

Musical score for measures 115-122, second system. The system consists of three staves (treble, alto, and bass) and a guitar tablature line. The tablature line contains the following fret numbers: 3 3 0 5 0 0 3 3 2 3 3 2 0 0 5 3 3.



Musical notation for measures 123-128. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for each measure, with diamond symbols indicating specific fret positions.

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

Musical notation for measures 129-130. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for each measure, with diamond symbols indicating specific fret positions.

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

Musical notation for measures 131-136. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for each measure, with diamond symbols indicating specific fret positions.

fol. 55

1	2	3	0	0	0	2	1	2	2	0	0	0				
0	2	3	3	3	3	3	1	2	2	3	0	2	3	0	0	2

Musical notation for measures 137-142. The system includes a treble clef staff, a bass clef staff, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for each measure, with diamond symbols indicating specific fret positions.

fol. 54v

0	0	3	3	0	2	0								
3	0	0	1	1	0	3	0	1	3	1	1	3	1	0

139

Musical score for measures 139-146. The system includes a grand staff with treble and bass clefs, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for the left hand across the strings.

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

Musical score for measures 147-154. The system includes a grand staff with treble and bass clefs, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for the left hand across the strings.

	3	3	3	2	2	0	0	3	3	0	2	0	2	0	2
1	3	1	3	0	0	3	0	0	1	1	0	3	0	3	0

147

Musical score for measures 155-162. The system includes a grand staff with treble and bass clefs, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for the left hand across the strings.

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

Musical score for measures 163-170. The system includes a grand staff with treble and bass clefs, and a guitar fretboard diagram below. The fretboard diagram shows fingerings for the left hand across the strings.

3	3														
1	3	1	3	1	1	0	2	3	1	1	3	0	2	3	3

First system of musical notation for measures 155-162. It consists of three staves: Treble (top), Alto (middle), and Bass (bottom). The music features various note values including quarter, eighth, and half notes, along with rests. Measure 155 starts with a treble clef and a key signature of one flat. The bass line begins with a double bar line and a fermata.

4	4	2	2	0	0	4	2	2			
3	3	0	1	0	0	3	2	0	0	3	0
										2	3
										0	0
										3	3

Second system of musical notation for measures 155-162. It consists of three staves: Treble (top), Alto (middle), and Bass (bottom). The music continues from the first system. Measure 162 ends with a fermata in the treble staff.

1		3	0	2	3	0	0	2	3	0	0
		1	3	0	1	3	3	1	1	3	3
										3	2
										1	0
										0	0
										0	1
										0	3

First system of musical notation for measures 163-170. It consists of three staves: Treble (top), Alto (middle), and Bass (bottom). The music continues from the previous page. Measure 163 starts with a treble clef and a key signature of one flat. The bass line begins with a double bar line and a fermata.

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

Second system of musical notation for measures 163-170. It consists of three staves: Treble (top), Alto (middle), and Bass (bottom). The music continues from the first system. Measure 170 ends with a fermata in the treble staff.

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

171

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

2	0	3	3	0 2	3 3	3 2	0 4	3	0	3
1 0	3	3	0	2	3 3	3 1	0 3	1 0	1	3 3

179

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

3	0	2	0	0	0 2	0 2	3 3	2		
1 1	1 3	0 3	0	1 0	6 0	3 0	0 3	0 3	0	0

187

Musical score for measures 187-193. The score is written for guitar and includes a bass line. It features a treble clef and a key signature of one flat. The guitar part consists of a melody with various note values and rests, accompanied by a bass line. The guitar tablature is provided below the staff, showing fret numbers and string numbers. The bass line is written in a bass clef and includes a few notes with stems. The score is divided into two systems, with measures 187-193 in the first system and measures 194-199 in the second system.

194

Musical score for measures 194-199. The score is written for guitar and includes a bass line. It features a treble clef and a key signature of one flat. The guitar part consists of a melody with various note values and rests, accompanied by a bass line. The guitar tablature is provided below the staff, showing fret numbers and string numbers. The bass line is written in a bass clef and includes a few notes with stems. The score is divided into two systems, with measures 194-199 in the first system and measures 200-205 in the second system.

202

Musical score for measures 202-209. The system includes a grand staff with treble and bass clefs, and a guitar tablature below. The music is in a key with one flat (B-flat). The guitar tablature shows fret numbers for each string, with diamond symbols indicating bends. The first two strings are numbered 1-5, and the last two are numbered 0-5.

Musical score for measures 210-217. The system includes a grand staff with treble and bass clefs, and a guitar tablature below. The music is in a key with one flat (B-flat). The guitar tablature shows fret numbers for each string, with diamond symbols indicating bends. The first two strings are numbered 0-5, and the last two are numbered 0-5.

210

Musical score for measures 218-225. The system includes a grand staff with treble and bass clefs, and a guitar tablature below. The music is in a key with one flat (B-flat). The guitar tablature shows fret numbers for each string, with diamond symbols indicating bends. The first two strings are numbered 0-5, and the last two are numbered 0-5.

Musical score for measures 226-233. The system includes a grand staff with treble and bass clefs, and a guitar tablature below. The music is in a key with one flat (B-flat). The guitar tablature shows fret numbers for each string, with diamond symbols indicating bends. The first two strings are numbered 0-5, and the last two are numbered 0-5.

217

Musical score for measures 217-223. The score is written for guitar and includes a double bass line. It features a complex rhythmic pattern with many triplets and sixteenth notes. The guitar part has a melodic line in the upper register, while the bass line provides a steady accompaniment. The notation includes various fret numbers and rhythmic markings such as slurs and accents.

224

Musical score for measures 224-230. This section continues the piece with similar complex rhythms and melodic lines. The guitar part features a mix of eighth and sixteenth notes, often grouped in triplets. The bass line remains consistent with the previous section, providing a solid harmonic foundation. The notation includes various fret numbers and rhythmic markings.

The musical score consists of two systems. Each system includes a vocal line, a piano accompaniment, and a guitar fretboard diagram. The guitar part is written in a 3/4 time signature and uses a key signature of one flat. The fretboard diagrams show fingerings for the left hand, with diamond symbols indicating fret positions and arrows indicating fingerings. The first system has 9 measures, and the second system has 9 measures. The guitar part includes various chord shapes and fingerings.



X.- Canción Payne trabel [Mouton]

The musical score is divided into three systems, each with two staves. The top staff of each system is the melodic line, and the bottom staff is the guitar accompaniment. The first system is labeled 'Vihuela menor (en La)' and 'Vihuela mayor (en Mi)'. The second system starts at measure 8, and the third system starts at measure 16. The score includes various musical notations such as notes, rests, and fingerings (e.g., 5, 3, 1, 0, 1, 0, 0, 3, 3, 1, 0, 0).

**System 1:**

- Melody:** Treble clef, key signature of one flat, common time. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4.
- Vihuela menor (en La):** Notes: 5, 5, 5, 3, 1, 1, 0, 0, 1, 0, 0.
- Vihuela mayor (en Mi):** Notes: 3, 3, 3, 1, 0, 0.

**System 2 (Measures 8-15):**

- Melody:** Treble clef, key signature of one flat, common time. Notes: D4, C4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.
- Vihuela menor (en La):** Notes: 3, 2, 5, 3, 5, 4, 3, 0, 0, 3.
- Vihuela mayor (en Mi):** Notes: 3, 3, 3, 1, 0, 5, 4, 3, 5, 6, 6, 3, 3.

**System 3 (Measures 16-23):**

- Melody:** Treble clef, key signature of one flat, common time. Notes: G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4.
- Vihuela menor (en La):** Notes: 2, 2, 0, 3, 0, 0, 0, 3, 2, 3, 0, 0.
- Vihuela mayor (en Mi):** Notes: 1, 1, 3, 3, 1, 4, 3, 1, 3, 0, 0, 3, 3.

24

fol. 56

fol. 55v

0 3 0 1 1 0 3 0 0 3 2 2 2 3 0 2 3

1 3 1 0 0 3 3 3 3 1 3 0 1 3 1 3 0

32

2 3 2 3 2 2 3 0 0 3 1 3 2

3 1 0 3 1 3 0 3 0 0 3 1 3 2

0 2 1 3 3 3 1 4 0 3 3 3 2 0 3 1 3

0 3 3 1 3 3 3 1 3 3 3 0 0 1 0

40

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

1 3 1 0 3 1 0 0 0 0 3 1 0 3 1 0

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

3 3 1 3 1 1 3 1 0 3 2 1 0 3 1 4

48

56

64

72

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

5 1 4 5 7 5 7 5 3 1 0 0 3 0 3

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

5 1 3 5 1 3 1 1 3 3 4 3 3 0

80

3 3 0 2 3 0 0 0 2 1 6 3 0 1 3

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

1 3 3 4 3 0 1 2 3 4 3 3 3 2 3

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

88

3 2 3 0 3 2 0 3 3 2 2 3 0 3 2 0 3

0 0 3 3 0 3 3 0 0 3 3 3 3 3 3

0 3 0 1 0 3 0 3 0 1 0 3 3 1

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

96

Musical score for measures 96-103. The score is written for guitar in two systems. The first system (measures 96-99) features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays chords and single notes, while the left hand plays a bass line with triplets and single notes. The second system (measures 100-103) continues the piece with similar textures. Fingerings are indicated by numbers 1-3, and accents are shown with diamond symbols.

104

Musical score for measures 104-111. The score is written for guitar in two systems. The first system (measures 104-107) features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays chords and single notes, while the left hand plays a bass line with triplets and single notes. The second system (measures 108-111) continues the piece with similar textures. Fingerings are indicated by numbers 1-3, and accents are shown with diamond symbols.

112

Musical score for measures 112-119. The score is written for guitar in two systems. The first system (measures 112-115) features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays chords and single notes, while the left hand plays a bass line with triplets and single notes. The second system (measures 116-119) continues the piece with similar textures. Fingerings are indicated by numbers 1-3, and accents are shown with diamond symbols.

**XI.- Cancion de sibivit [Willaert]**

The score is arranged in two systems. The first system includes:

- Superius**: Treble clef, C-clef, common time, mostly rests.
- Sexta pars**: Treble clef, C-clef, common time, mostly rests.
- Quinta Pars**: Treble clef, C-clef, common time, mostly rests.
- Vihuela menor (en La)**: Six-line staff with no notes.
- Contratenor**: Treble clef, C-clef, common time, notes: whole, whole, whole, whole, quarter, quarter, quarter, quarter.
- Tenor**: Treble clef, C-clef, common time, notes: whole, whole, quarter, quarter, quarter, quarter, quarter, quarter.
- Bassus**: Bass clef, C-clef, common time, notes: whole, whole, quarter, quarter, quarter, quarter, quarter, quarter.
- Vihuela mayor (en Re)**: Six-line staff with diamond-shaped fret markers and numbers: 0, 2, 3, 0, 1, 2, 3, 3, 1, 0, 3.

The second system includes:

- Three vocal staves (Superius, Sexta pars, Quinta Pars) with rests.
- Vihuela menor (en La)**: Six-line staff with diamond-shaped fret markers and numbers: 0, 2, 2, 3.
- Contratenor**: Treble clef, C-clef, common time, notes: whole, whole, quarter, quarter, quarter, quarter, quarter, quarter.
- Tenor**: Treble clef, C-clef, common time, notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Bassus**: Bass clef, C-clef, common time, notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
- Vihuela mayor (en Re)**: Six-line staff with diamond-shaped fret markers and numbers: 2, 3, 0, 2, 0, 2, 0, 2, 2, 0, 3, 0, 2, 0, 3, 3, 3.

15

Musical notation for measures 15-21. The system includes a treble clef staff, a bass clef staff, and a guitar staff. The guitar staff shows fret numbers and fingerings for each measure.

fol. 57

Guitar fretboard diagram for measures 15-21. The diagram shows the fret numbers and fingerings for each measure, corresponding to the musical notation above.

Musical notation for measures 22-28. The system includes a treble clef staff, a bass clef staff, and a guitar staff. The guitar staff shows fret numbers and fingerings for each measure.

fol. 56v

Guitar fretboard diagram for measures 22-28. The diagram shows the fret numbers and fingerings for each measure, corresponding to the musical notation above.

22

Musical notation for measures 29-35. The system includes a treble clef staff, a bass clef staff, and a guitar staff. The guitar staff shows fret numbers and fingerings for each measure.

Guitar fretboard diagram for measures 29-35. The diagram shows the fret numbers and fingerings for each measure, corresponding to the musical notation above.

Musical notation for measures 36-42. The system includes a treble clef staff, a bass clef staff, and a guitar staff. The guitar staff shows fret numbers and fingerings for each measure.

Guitar fretboard diagram for measures 36-42. The diagram shows the fret numbers and fingerings for each measure, corresponding to the musical notation above.

29

37



44

System 1 (Measures 44-49):

- Measures 44-45: Treble clef, quarter notes G4, A4, B4, C5. Bass clef, quarter notes G2, A2, B2, C3.
- Measures 46-47: Treble clef, quarter notes D5, E5, F5, G5. Bass clef, quarter notes D3, E3, F3, G3.
- Measures 48-49: Treble clef, quarter notes A5, B5, C6, D6. Bass clef, quarter notes A3, B3, C4, D4.

Guitar Tablature (Measures 44-49):

3	3	1	1	0	3	2	2	0	0	0	4	0	3	3	2	0
			3		1										1	3

System 2 (Measures 50-54):

- Measures 50-51: Treble clef, quarter notes E5, F5, G5, A5. Bass clef, quarter notes E3, F3, G3, A3.
- Measures 52-53: Treble clef, quarter notes B5, C6, D6, E6. Bass clef, quarter notes B3, C4, D4, E4.
- Measures 54: Treble clef, quarter notes F6, G6, A6, B6. Bass clef, quarter notes F4, G4, A4, B4.

Guitar Tablature (Measures 50-54):

1	0	1	0	0	2	3	0	0	2	2	0	0	2	3	1	0
		3		2	0	3	2	0	3	0	0	0	3	2	3	3

51

System 3 (Measures 55-59):

- Measures 55-56: Treble clef, quarter notes C6, D6, E6, F6. Bass clef, quarter notes C4, D4, E4, F4.
- Measures 57-58: Treble clef, quarter notes G6, A6, B6, C7. Bass clef, quarter notes G4, A4, B4, C5.
- Measures 59: Treble clef, quarter notes D7, E7, F7, G7. Bass clef, quarter notes D5, E5, F5, G5.

Guitar Tablature (Measures 55-59):

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

System 4 (Measures 60-64):

- Measures 60-61: Treble clef, quarter notes A6, B6, C7, D7. Bass clef, quarter notes A5, B5, C6, D6.
- Measures 62-63: Treble clef, quarter notes E7, F7, G7, A7. Bass clef, quarter notes E6, F6, G6, A6.
- Measures 64: Treble clef, quarter notes B7, C8, D8, E8. Bass clef, quarter notes B7, C8, D8, E8.

Guitar Tablature (Measures 60-64):

3	2	0	4	2	2	2	0	0	2	4	2	0	0	0	2
1	3	0	3	0	1	2	0	3	1	3	0	0	0	1	1

58

System 58, measures 1-4. The notation includes treble, alto, and bass staves. The guitar tablature below the bass staff shows fingerings: measure 1 (3 3 3), measure 2 (0 3), measure 3 (2 0), and measure 4 (0 3 3). Diamond-shaped fret markers are placed above the tablature lines.

System 58, measures 5-8. The notation includes treble, alto, and bass staves. The guitar tablature below the bass staff shows fingerings: measure 5 (0 3 0), measure 6 (2 1 3 5 3), measure 7 (3 2 0), and measure 8 (3 2 0). Diamond-shaped fret markers are placed above the tablature lines.

System 66, measures 1-4. The notation includes treble, alto, and bass staves. The guitar tablature below the bass staff shows fingerings: measure 1 (2 1 1 1), measure 2 (3 1 1 1), measure 3 (5 3 1), and measure 4 (0 1 1 0). Diamond-shaped fret markers are placed above the tablature lines.

System 66, measures 5-8. The notation includes treble, alto, and bass staves. The guitar tablature below the bass staff shows fingerings: measure 5 (0 0 0), measure 6 (3 3 1), measure 7 (1 0 1), and measure 8 (0 3 2 2). Diamond-shaped fret markers are placed above the tablature lines.

System 1 of the musical score, measures 73-79. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes. Below the staff are diamond-shaped fingering markers and a tablature grid with numbers 0-3.

System 2 of the musical score, measures 73-79. It continues the grand staff notation from system 1. The right hand has a more active melodic line with slurs and ties. The left hand has a steady bass line. Fingering markers and a tablature grid are provided below the staff.

System 1 of the musical score, measures 80-86. The right hand plays a melodic line with quarter and eighth notes. The left hand has a bass line with quarter notes. Fingering markers and a tablature grid are shown below the staff.

System 2 of the musical score, measures 80-86. It continues the grand staff notation from system 1. The right hand has a melodic line with slurs. The left hand has a bass line with quarter notes. Fingering markers and a tablature grid are provided below the staff.

87

Musical score for measures 87-93. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings for the left hand, with diamond-shaped markers indicating fret positions. The notation includes various note values, rests, and slurs.

94

Musical score for measures 94-100. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings for the left hand, with diamond-shaped markers indicating fret positions. The notation includes various note values, rests, and slurs.

101

Musical score for measures 101-108. The score is written for a grand staff (treble and bass clefs) and includes a guitar tablature below. The tablature uses numbers 0-5 and includes fretting techniques like triplets and bends, indicated by diamond symbols.

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

3	3	0	0	2	3	0	3	3	0	0	3	2	0	0	2	2
1		3	0	1	3	0	3	0	0	3	2	3	0	3	1	1

109

Musical score for measures 109-116. The score is written for a grand staff (treble and bass clefs) and includes a guitar tablature below. The tablature uses numbers 0-5 and includes fretting techniques like triplets and bends, indicated by diamond symbols.

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

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

117

Musical score for measures 117-124. The score is written for guitar and includes a tablature section. The notation consists of a grand staff with treble and bass clefs, and a separate line for guitar tablature. The tablature uses numbers 0-5 to indicate fret positions and includes diamond-shaped symbols for bends. The key signature has one flat (B-flat).

0	5/3	3/3	2	0	3	0	3	2	0	3	3	0	1
	3	2	3								1	0	3

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

125

Musical score for measures 125-132. The score is written for guitar and includes a tablature section. The notation consists of a grand staff with treble and bass clefs, and a separate line for guitar tablature. The tablature uses numbers 0-5 to indicate fret positions and includes diamond-shaped symbols for bends. The key signature has one flat (B-flat).

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

2		3	4	2	0	0	0	0	2	1				
1	0	1	3	0	1	3	4	3	0	0	1	3	0	2

Musical score for measures 132-137. The score is written for guitar and includes a bass line. It features a key signature of one flat (B-flat) and a 3/4 time signature. The guitar part consists of six staves: three for the treble clef and three for the bass clef. The bass line is written on a single bass staff. The score includes various musical notations such as notes, rests, and accidentals. Below the staves, there are two rows of guitar tablature. The first row of tablature is: 2 0 0 | 0 4 | 5 5 3 3 | 0 3 5 0 | 3 | 0 1. The second row of tablature is: 0 1 3 0 | 1 3 3 | 0 | 3 3 | 3 3. Measure 132 has a diamond symbol above the first two notes of the first staff. Measure 133 has a diamond symbol above the first note of the first staff. Measure 134 has a diamond symbol above the first note of the first staff. Measure 135 has a diamond symbol above the first note of the first staff. Measure 136 has a diamond symbol above the first note of the first staff. Measure 137 has a diamond symbol above the first note of the first staff.

Musical score for measures 138-143. The score is written for guitar and includes a bass line. It features a key signature of one flat (B-flat) and a 3/4 time signature. The guitar part consists of six staves: three for the treble clef and three for the bass clef. The bass line is written on a single bass staff. The score includes various musical notations such as notes, rests, and accidentals. Below the staves, there are two rows of guitar tablature. The first row of tablature is: 2 3 | 2 | 0 3 | 2 0 | 0 | 0 | 0 3 | 0 3. The second row of tablature is: 1 0 | 1 3 3 1 | 3 0 1 | 0 4 5 | 0 0 | 0 3 | 0 2. Measure 138 has a diamond symbol above the first note of the first staff. Measure 139 has a diamond symbol above the first note of the first staff. Measure 140 has a diamond symbol above the first note of the first staff. Measure 141 has a diamond symbol above the first note of the first staff. Measure 142 has a diamond symbol above the first note of the first staff. Measure 143 has a diamond symbol above the first note of the first staff.

## XII.- Obsecro te donima [Josquin]

*Vihuela menor*  
(en Si)

fol. 58

*Vihuela mayor*  
(en Mi)

fol. 57v

8

16



23

Musical score for measures 23-30. The score is written for guitar on a grand staff with treble and bass clefs. It includes a melody line with notes and rests, and a bass line with chords and fingerings. A diamond-shaped fretboard diagram is placed below the bass line to indicate finger positions for specific notes.

31

Musical score for measures 31-38. The score is written for guitar on a grand staff with treble and bass clefs. It includes a melody line with notes and rests, and a bass line with chords and fingerings. A diamond-shaped fretboard diagram is placed below the bass line to indicate finger positions for specific notes.

39

Musical score for measures 39-46. The score is written for guitar on a grand staff with treble and bass clefs. It includes a melody line with notes and rests, and a bass line with chords and fingerings. A diamond-shaped fretboard diagram is placed below the bass line to indicate finger positions for specific notes.

47

Musical score for measures 47-53. The score is written for guitar on a grand staff with treble and bass clefs. It includes a melody line with slurs and a bass line with triplets and fingerings. A diamond-shaped fingering indicator is present in the first measure of the treble staff.

54

Musical score for measures 54-61. The score is written for guitar on a grand staff with treble and bass clefs. It includes a melody line with slurs and a bass line with triplets and fingerings. A diamond-shaped fingering indicator is present in the first measure of the treble staff.

62

Musical score for measures 62-68. The score is written for guitar on a grand staff with treble and bass clefs. It includes a melody line with slurs and a bass line with triplets and fingerings. A diamond-shaped fingering indicator is present in the first measure of the treble staff.

70

Musical score for measures 70-77. The score is in treble and bass clefs with a grand staff. It includes a right-hand melody, a left-hand accompaniment, and a fingerings section below the bass staff. The right hand features a melodic line with a trill in measure 70 and a fermata in measure 77. The left hand provides harmonic support with chords and single notes. The fingerings section shows numbers 1-5 for both hands.

78

Musical score for measures 78-85. The score is in treble and bass clefs with a grand staff. It includes a right-hand melody, a left-hand accompaniment, and a fingerings section below the bass staff. The right hand has a melodic line with a fermata in measure 85. The left hand has a more active accompaniment with chords and moving lines. The fingerings section shows numbers 1-5 for both hands.

86

Musical score for measures 86-93. The score is in treble and bass clefs with a grand staff. It includes a right-hand melody, a left-hand accompaniment, and a fingerings section below the bass staff. The right hand features a melodic line with a fermata in measure 93. The left hand provides harmonic support with chords and single notes. The fingerings section shows numbers 1-5 for both hands.

94

Musical score for measures 94-101. The score is written for piano and includes a treble clef staff, a bass clef staff, and a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and bass notes. Fingerings are indicated by numbers 1-5. Dynamic markings include accents and slurs. Measure 94 starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line at the end of measure 101.

102

Musical score for measures 102-109. The score is written for piano and includes a treble clef staff, a bass clef staff, and a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and bass notes. Fingerings are indicated by numbers 1-5. Dynamic markings include accents and slurs. Measure 102 starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line at the end of measure 109.

110

Musical score for measures 110-117. The score is written for piano and includes a treble clef staff, a bass clef staff, and a grand staff. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and bass notes. Fingerings are indicated by numbers 1-5. Dynamic markings include accents and slurs. Measure 110 starts with a treble clef and a key signature of one sharp (F#). The piece concludes with a double bar line at the end of measure 117.

118

Musical score for measures 118-125. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with eighth and quarter notes. The left hand has a bass line with chords and single notes. Fingerings are indicated by numbers 1-5 and 1-3. Diamond-shaped fingering markers are placed above the notes in both hands.

126

Musical score for measures 126-133. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with eighth and quarter notes. The left hand has a bass line with chords and single notes. Fingerings are indicated by numbers 1-3 and 1-5. Diamond-shaped fingering markers are placed above the notes in both hands.

134

Musical score for measures 134-141. Treble clef with a key signature of one sharp (F#). The right hand has a melodic line with eighth and quarter notes. The left hand has a bass line with chords and single notes. Fingerings are indicated by numbers 1-4 and 1-3. Diamond-shaped fingering markers are placed above the notes in both hands. The text "fol. 59" is written above the right hand staff and "fol. 58v" is written above the left hand staff.

142

Musical score for measures 142-149. The score is written for piano with treble and bass clefs. The treble clef contains a melodic line with slurs and a sharp sign. The bass clef contains a supporting line with slurs. Fingerings are indicated by numbers 1-5. Pedal marks are represented by diamonds.

150

Musical score for measures 150-157. The score is written for piano with treble and bass clefs. The treble clef contains a melodic line with slurs and a sharp sign. The bass clef contains a supporting line with slurs. Fingerings are indicated by numbers 1-5. Pedal marks are represented by diamonds.

158

Musical score for measures 158-165. The score is written for piano with treble and bass clefs. The treble clef contains a melodic line with slurs and a sharp sign. The bass clef contains a supporting line with slurs. Fingerings are indicated by numbers 1-5. Pedal marks are represented by diamonds.

166

Musical score for measures 166-172. The score is in treble and bass clefs with a grand staff. It includes a piano part with fingerings and a guitar part with fret numbers.

173

Musical score for measures 173-179. The score is in treble and bass clefs with a grand staff. It includes a piano part with fingerings and a guitar part with fret numbers.

180

Musical score for measures 180-187. The score is in treble and bass clefs with a grand staff. It includes a piano part with fingerings and a guitar part with fret numbers.

188

Musical score for measures 188-195. The score is written for piano and includes a treble staff with a melodic line and a bass staff with piano accompaniment. The piano part features a complex fingering system with numbers 0-5 and 1-3, and diamond-shaped accents. The treble staff has a melodic line with eighth and sixteenth notes.

196

Musical score for measures 196-203. The score is written for piano and includes a treble staff with a melodic line and a bass staff with piano accompaniment. The piano part features a complex fingering system with numbers 0-5 and 1-3, and diamond-shaped accents. The treble staff has a melodic line with eighth and sixteenth notes.

204

Musical score for measures 204-211. The score is written for piano and includes a treble staff with a melodic line and a bass staff with piano accompaniment. The piano part features a complex fingering system with numbers 0-5 and 1-3, and diamond-shaped accents. The treble staff has a melodic line with eighth and sixteenth notes.



212

Musical score for measures 212-219. The score is in treble and bass clefs. The treble clef has a melody with eighth and quarter notes. The bass clef has a bass line with quarter notes. Fingerings are indicated by numbers 1-5. There are diamond-shaped markers below the notes in both staves.

220

Musical score for measures 220-227. The score is in treble and bass clefs. The treble clef has a melody with eighth and quarter notes. The bass clef has a bass line with quarter notes. Fingerings are indicated by numbers 1-5. There are diamond-shaped markers below the notes in both staves.

228

Musical score for measures 228-235. The score is in treble and bass clefs. The treble clef has a melody with eighth and quarter notes. The bass clef has a bass line with quarter notes. Fingerings are indicated by numbers 1-5. There are diamond-shaped markers below the notes in both staves.

### XIII.- Sobre el tenor de la baxa [Valderrábano]

The musical score is written for two vihuelas: *Vihuela menor (en Si)* and *Vihuela mayor (en Mi)*. The key signature is G major (one sharp) and the time signature is common time (C). The score is divided into three systems, with measures 7, 14, and 21 marked at the beginning of each system. The *Vihuela menor* part consists of a single melodic line with a few accidentals. The *Vihuela mayor* part is more complex, featuring a mix of eighth and sixteenth notes, often beamed together, and includes various fretting numbers (0-5) and fingerings (1-3) indicated below the staff. The notation uses diamond-shaped symbols to indicate fretting positions on the strings.

22

fol. 60

fol. 59v

29

fol. 59v

36

43

0 3 0 1 0 3 0 0 0 3 0 3 1

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

3 2 0 3 2 3 3 3 3 3 3 1

50

3 3 0 0 0 0 0 0

0 3 1 0 1 0 1 3 1 3 0 1 0 1 0 1 0 1 3

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

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

57

0 3 0 3 0 3 0 3 0 3 0 3 0

0 3 0 3 0 2 3 0 0 1 3 0 3 3 2 3

0 1 2 3 0 2 4 0 2 4 0 3 2 3 3

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

64

71

78

85

92

99

107

Musical score for measures 107-113. The score is in G major (one sharp) and 3/4 time. It consists of two systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melody with eighth and quarter notes, some with slurs. The bass staff contains a bass line with triplets and other rhythmic patterns. Diamond-shaped fingering markers are placed above the notes in the treble staff and below the notes in the bass staff.

114

Musical score for measures 114-121. The score is in G major (one sharp) and 3/4 time. It consists of two systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melody with eighth and quarter notes, some with slurs. The bass staff contains a bass line with triplets and other rhythmic patterns. Diamond-shaped fingering markers are placed above the notes in the treble staff and below the notes in the bass staff.

122

Musical score for measures 122-129. The score is in G major (one sharp) and 3/4 time. It consists of two systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The treble staff contains a melody with eighth and quarter notes, some with slurs. The bass staff contains a bass line with triplets and other rhythmic patterns. Diamond-shaped fingering markers are placed above the notes in the treble staff and below the notes in the bass staff.

130

Musical score for measures 130-137. The score is in G major (one sharp) and 3/4 time. It features a treble and bass clef system. The right hand plays a melody with eighth and quarter notes, while the left hand plays a bass line with triplets and single notes. Fingering numbers (1-4) are indicated below the notes.

138

Musical score for measures 138-144. The score continues in G major and 3/4 time. The right hand melody includes some slurs and accents. The left hand continues with a bass line featuring triplets and various fingering patterns.

145

Musical score for measures 145-152. The score continues in G major and 3/4 time. The right hand melody features a key signature change to A major (two sharps) starting at measure 148. The left hand continues with a bass line, including a double bar line at the end of the system.



**XIV.- Inviolata [Josquin]**

[Cantus]

Discantus

Quintus

fol. 61

Vihuela menor  
(en Si)

Altus

Tenor

Bassus

fol. 60v

Vihuela mayor  
(en Mi)

8

16

3 1 4 3 1 4 1 3 4 3 0 1 1 4 3 3 5 6 6 4 3 1

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

7 1

23

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

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

1 3 1 3 1 4 3 1 3 3 2 0 4 1 3 0 0 2 3 1

31

Musical score for measures 31-38. The score includes a guitar part with a treble clef and a bass clef, and a fretboard diagram below. The guitar part features a mix of eighth and quarter notes, with some measures containing rests. The fretboard diagram shows fingerings for the guitar, with numbers 0-5 indicating fret positions and diamond symbols indicating string bends.

Musical score for measures 39-46. The score includes a guitar part with a treble clef and a bass clef, and a fretboard diagram below. The guitar part features a mix of eighth and quarter notes, with some measures containing rests. The fretboard diagram shows fingerings for the guitar, with numbers 0-5 indicating fret positions and diamond symbols indicating string bends.



39

Musical score for measures 39-46. The score includes a guitar part with a treble clef and a bass clef, and a fretboard diagram below. The guitar part features a mix of eighth and quarter notes, with some measures containing rests. The fretboard diagram shows fingerings for the guitar, with numbers 0-5 indicating fret positions and diamond symbols indicating string bends.

Musical score for measures 47-54. The score includes a guitar part with a treble clef and a bass clef, and a fretboard diagram below. The guitar part features a mix of eighth and quarter notes, with some measures containing rests. The fretboard diagram shows fingerings for the guitar, with numbers 0-5 indicating fret positions and diamond symbols indicating string bends.

47

Musical score for measures 47-53. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings for the left hand, with numbers 0-4 and diamond symbols indicating specific fret positions and techniques.



54

Musical score for measures 54-60. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings for the left hand, with numbers 0-4 and diamond symbols indicating specific fret positions and techniques.

62

62

63

64

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76

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78

Musical score for measures 78-85. The score is written for guitar and includes a grand staff with treble and bass clefs. Below the grand staff is a guitar fretboard diagram showing fingerings for the left hand. The fretboard diagram consists of six lines representing the strings, with numbers 0-5 indicating fret positions. Diamond symbols are placed on the strings to indicate fretted notes. The first system covers measures 78-85, and the second system covers measures 86-93.



86

Musical score for measures 86-93. The score is written for guitar and includes a grand staff with treble and bass clefs. Below the grand staff is a guitar fretboard diagram showing fingerings for the left hand. The fretboard diagram consists of six lines representing the strings, with numbers 0-5 indicating fret positions. Diamond symbols are placed on the strings to indicate fretted notes. The first system covers measures 86-93, and the second system covers measures 94-101.

94

Musical score for measures 94-101. The score is written for guitar and includes a grand staff with treble and bass clefs, and a guitar tablature below. The score includes various musical notations such as notes, rests, and slurs. The guitar tablature uses numbers 0-5 and includes diamond-shaped fret markers.



102

Musical score for measures 102-109. The score is written for guitar and includes a grand staff with treble and bass clefs, and a guitar tablature below. The score includes various musical notations such as notes, rests, and slurs. The guitar tablature uses numbers 0-5 and includes diamond-shaped fret markers.

110

Musical score for measures 110-116. The score includes a grand staff with treble and bass clefs, a guitar staff with fret numbers, and a bass line with diamond-shaped fingering markers. The guitar staff shows fret numbers such as 5, 6, 3, 1, 3, 1, 3, 1, 1, 3, 4, 4, 3, 3, 1.



117

Musical score for measures 117-123. The score includes a grand staff with treble and bass clefs, a guitar staff with fret numbers, and a bass line with diamond-shaped fingering markers. The guitar staff shows fret numbers such as 3, 3, 4, 1, 1, 3, 3, 0, 0, 1, 3, 3, 0, 1, 1, 4, 3, 3, 1.



The image shows a musical score for guitar, measures 124-130. It is organized into two systems. Each system contains a vocal line (treble clef) and a guitar line (treble and bass clefs). The guitar line includes fret numbers and diamond-shaped fingering symbols. The first system ends with a double bar line and repeat dots. The second system ends with a double bar line and a repeat sign.

**System 1 (Measures 124-130):**

Measure	124	125	126	127	128	129	130
Vocal	G4	A4	B4	A4	G4	F4	E4
Guitar (Fret)	0	0	0	1	0	0	0
Guitar (Fingering)	3	3	3	1	3	3	3

**System 2 (Measures 131-136):**

Measure	131	132	133	134	135	136
Vocal	G4	A4	B4	A4	G4	F4
Guitar (Fret)	0	0	3	3	0	0
Guitar (Fingering)	3	3	3	3	1	3

XV.- La tercera parte del dicho motete [Josquin]

Cantus

Tenor

Vihuela menor  
(en Si)

Altus

Quintus

Bassus

Vihuela mayor  
(en Mi)

fol. 62

fol. 61v

7

15

Musical score for measures 15-22. The guitar part (top system) features a melodic line in the treble clef and a bass line in the bass clef. The piano accompaniment (bottom system) consists of a grand staff with treble and bass clefs. The guitar part includes a melodic line with eighth and quarter notes, and a bass line with a steady eighth-note pattern. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. Fingering numbers (1-4) and diamond-shaped fret markers are provided for the guitar part.

23

Musical score for measures 23-30. The guitar part (top system) features a melodic line in the treble clef and a bass line in the bass clef. The piano accompaniment (bottom system) consists of a grand staff with treble and bass clefs. The guitar part includes a melodic line with eighth and quarter notes, and a bass line with a steady eighth-note pattern. The piano accompaniment consists of sustained chords in the right hand and a bass line in the left hand. Fingering numbers (1-4) and diamond-shaped fret markers are provided for the guitar part.

30

5 3 2 3 | 1 2 3 3 3 | 3 0 1 0 3 | 1 1 3 |

3 2 3 0 3 | 3 3 1 0 3 | 3 1 3 3 | 1 3 0

38

0 3 1 0 1 0 3 3 | 0 2 3 3 3 | 0 3 1 1 3 | 1 3 0

1 3 3 2 0 3 | 2 1 0 3 | 5 3 2 0 3 | 1 3 3

45

Musical score for measures 45-51. The guitar part (top system) is written in a treble clef and includes a bass clef. It features a complex sequence of notes and rests, with diamond-shaped markers indicating fretting points. The piano accompaniment (bottom system) consists of chords and single notes in both hands.

52

Musical score for measures 52-58. The guitar part (top system) is written in a treble clef and includes a bass clef. It features a complex sequence of notes and rests, with diamond-shaped markers indicating fretting points. The piano accompaniment (bottom system) consists of chords and single notes in both hands.

59

Musical score for measures 59-65. The score consists of a grand staff (treble and bass clefs), a guitar staff with diamond-shaped fret markers, and a guitar fretboard diagram with numbered strings (1-4) and frets (0-4).

66

Musical score for measures 66-72. The score consists of a grand staff (treble and bass clefs), a guitar staff with diamond-shaped fret markers, and a guitar fretboard diagram with numbered strings (1-4) and frets (0-4).

The image shows a musical score for guitar, measures 71 through 76. It consists of two systems of staves. The first system has a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody consists of quarter and eighth notes, with a slur over the first two measures. The bass staff has a bass clef and contains whole notes. Below the bass staff is a guitar fretboard diagram with six strings and six frets. It shows fingerings: 3 on the 4th fret of the 3rd string, 0 on the 4th fret of the 4th string, 3 on the 3rd fret of the 5th string, 3 on the 3rd fret of the 6th string, 0 on the 4th fret of the 1st string, 3 on the 4th fret of the 2nd string, 4 on the 1st fret of the 3rd string, 1 on the 0th fret of the 4th string, 0 on the 3rd fret of the 5th string, 3 on the 4th fret of the 6th string, 0 on the 4th fret of the 1st string, 1 on the 3rd fret of the 2nd string, 3 on the 0th fret of the 3rd string, 0 on the 1st fret of the 4th string, and 1 on the 1st fret of the 5th string. A diamond symbol is placed above the 3rd fret of the 3rd string. The second system has a treble clef staff with a key signature of one flat and a 2/4 time signature. The melody consists of quarter and eighth notes. The bass staff has a bass clef and contains whole notes. Below the bass staff is a guitar fretboard diagram with six strings and six frets. It shows fingerings: 3 on the 3rd fret of the 3rd string, 3 on the 3rd fret of the 4th string, 3 on the 3rd fret of the 5th string, 3 on the 3rd fret of the 6th string, 3 on the 3rd fret of the 1st string, 3 on the 3rd fret of the 2nd string, 3 on the 3rd fret of the 3rd string, 3 on the 3rd fret of the 4th string, 3 on the 3rd fret of the 5th string, 3 on the 3rd fret of the 6th string, 1 on the 1st fret of the 1st string, 3 on the 1st fret of the 2nd string, 1 on the 1st fret of the 3rd string, 1 on the 1st fret of the 4th string, 1 on the 1st fret of the 5th string, and 1 on the 1st fret of the 6th string. A diamond symbol is placed above the 3rd fret of the 3rd string.

**XVI.- Jubilate [Morales]**

The musical score is arranged in two systems. The first system includes the following parts:

- Cantus:** Treble clef, common time, mostly rests.
- Altus II:** Treble clef, common time, melodic line.
- Tenor I:** Treble clef, common time, mostly rests.
- Vihuela menor (en La):** Six-line staff with diamond-shaped fret markers and fingerings (e.g., 2, 2, 2, 0, 3, 3, 2, 3, 3, 1).
- Altus I:** Treble clef, common time, melodic line.
- Tenor II:** Treble clef, common time, mostly rests.
- Bassus:** Bass clef, common time, mostly rests.
- Vihuela mayor (en Re):** Six-line staff with diamond-shaped fret markers and fingerings (e.g., 0, 0, 0, 3, 1, 1).

The second system continues the piece, starting with a double bar line and a fermata over the first measure. It includes:

- Altus I:** Treble clef, common time, melodic line.
- Altus II:** Treble clef, common time, melodic line.
- Tenor I:** Treble clef, common time, mostly rests.
- Vihuela menor (en La):** Six-line staff with diamond-shaped fret markers and fingerings (e.g., 1, 0, 0, 0, 3, 1, 1, 0, 3, 1, 3, 0, 3, 0, 1).
- Tenor II:** Treble clef, common time, mostly rests.
- Bassus:** Bass clef, common time, melodic line.
- Vihuela mayor (en Re):** Six-line staff with diamond-shaped fret markers and fingerings (e.g., 0, 3, 1, 0, 3, 0, 0, 2, 2, 2, 0, 3, 3, 3).



15

Musical score for measures 15-22. The score consists of a grand staff (treble and bass clefs), a guitar staff with fret numbers, and diamond-shaped fingering markers. The guitar staff shows fret numbers such as 1, 3, 5, 1, 3, 1, 3, 1, 3, 0, 3, 3. The diamond markers indicate specific fingerings for the notes.

23

Musical score for measures 23-30. The score consists of a grand staff (treble and bass clefs), a guitar staff with fret numbers, and diamond-shaped fingering markers. The guitar staff shows fret numbers such as 1, 1, 4, 3, 4, 3, 3, 1, 3, 2, 1, 0, 3. The diamond markers indicate specific fingerings for the notes.

30

Musical score for measures 30-36. The score is written for guitar and includes a bass line. The guitar part features a capo on the 5th fret. The notation includes treble and bass clefs, a guitar staff with fret numbers, and a bass line with diamond-shaped fret markers. The music consists of several measures with various note values and rests.

37

Musical score for measures 37-43. The score is written for guitar and includes a bass line. The notation includes treble and bass clefs, a guitar staff with fret numbers, and a bass line with diamond-shaped fret markers. The music consists of several measures with various note values and rests.

44

fol. 63

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

fol. 62v

2	2	0	3	0	3	3	3	3	1	0	3	0	2	0
0	0	3	3	0	1	3	0	3	3	1	1	0	3	0

52

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

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

60

3 0 3 3 2 0 3 3 4 4 3 3 1

0 0 3 3 3 2 0 3 3 3 3 3 1

2 3 3 2 2 3 3 3 1 3

3 0 3 3 3 3 3 3 3 3 1 3

68

3 3 3 1 0 3 0 0 3 1 0 3 3 2 0 2 2 3 3

0 0 3 1 0 3 0 0 3 1 0 3 3 0 0 0 0 1

2 3 2 1 0 0 2 2 0 2 2 2 2 2 2

3 0 0 3 0 0 3 0 0 1 0 0 0 0 0 0 2

76

Musical score for measures 76-82. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings for the left hand, with numbers 0-5 and diamond symbols indicating fret positions and bends. The music includes eighth and quarter notes, some with slurs and accents.

83

Musical score for measures 83-89. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The fretboard diagrams show fingerings for the left hand, with numbers 0-5 and diamond symbols indicating fret positions and bends. The music includes eighth and quarter notes, some with slurs and accents.

91

Musical score for page 91, measures 1-8. The score is written for guitar and includes a grand staff with treble and bass clefs, a guitar staff with diamond fret markers, and a fretboard diagram with fingerings.

3	3	0	0	0	0	3	0	5	5	5
6	6	3	3	3	3	3	1	4	4	4
		5	5	5	1	1		3	1	0
2	2	0		3	3	3	0	5	3	0
0	0	0	0	1	5	5	5	5	3	

99

Musical score for page 99, measures 1-8. The score is written for guitar and includes a grand staff with treble and bass clefs, a guitar staff with diamond fret markers, and a fretboard diagram with fingerings.

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

107

Musical score for measures 107-113. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system covers measures 107-111, and the second system covers measures 112-113. The guitar part includes various techniques such as triplets, slurs, and specific fretting patterns.

114

Musical score for measures 114-120. The score is divided into two systems. Each system contains a grand staff (treble and bass clefs) and a guitar fretboard diagram below. The first system covers measures 114-118, and the second system covers measures 119-120. The guitar part includes various techniques such as triplets, slurs, and specific fretting patterns.

The image shows a musical score for guitar, measures 121 through 126. The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. It consists of two systems of music. Each system includes a treble clef staff, a bass clef staff, and a guitar-specific staff with fret numbers and fingering markers.

**System 1 (Measures 121-126):**

- Measure 121:** Treble clef has a half note G4, quarter note A4, quarter note B4. Bass clef has a half note G2, quarter note A2, quarter note B2. Fingering: Treble (3, 1), Bass (3, 0).
- Measure 122:** Treble clef has a half note A4, quarter note B4, quarter note C5. Bass clef has a half note A2, quarter note B2, quarter note C3. Fingering: Treble (3, 3, 0, 2), Bass (3, 0, 2).
- Measure 123:** Treble clef has a half note B4, quarter note C5, quarter note D5. Bass clef has a half note B2, quarter note C3, quarter note D3. Fingering: Treble (1, 1), Bass (3, 0, 1).
- Measure 124:** Treble clef has a half note C5, quarter note D5, quarter note E5. Bass clef has a half note C3, quarter note D3, quarter note E3. Fingering: Treble (1, 3, 0), Bass (0, 3, 0).
- Measure 125:** Treble clef has a half note D5, quarter note E5, quarter note F5. Bass clef has a half note D3, quarter note E3, quarter note F3. Fingering: Treble (3, 2, 0), Bass (3, 2, 0).
- Measure 126:** Treble clef has a half note E5, quarter note F5, quarter note G5. Bass clef has a half note E3, quarter note F3, quarter note G3. Fingering: Treble (3, 2, 3, 2), Bass (2, 3, 2).

**System 2 (Measures 127-132):**

- Measure 127:** Treble clef has a half note G4, quarter note A4, quarter note B4. Bass clef has a half note G2, quarter note A2, quarter note B2. Fingering: Treble (3, 0), Bass (3, 1, 0).
- Measure 128:** Treble clef has a half note A4, quarter note B4, quarter note C5. Bass clef has a half note A2, quarter note B2, quarter note C3. Fingering: Treble (2, 1), Bass (0, 3, 0).
- Measure 129:** Treble clef has a half note B4, quarter note C5, quarter note D5. Bass clef has a half note B2, quarter note C3, quarter note D3. Fingering: Treble (0, 3), Bass (3, 3).
- Measure 130:** Treble clef has a half note C5, quarter note D5, quarter note E5. Bass clef has a half note C3, quarter note D3, quarter note E3. Fingering: Treble (5, 3), Bass (3, 3).
- Measure 131:** Treble clef has a half note D5, quarter note E5, quarter note F5. Bass clef has a half note D3, quarter note E3, quarter note F3. Fingering: Treble (2, 1), Bass (2, 1, 0).
- Measure 132:** Treble clef has a half note E5, quarter note F5, quarter note G5. Bass clef has a half note E3, quarter note F3, quarter note G3. Fingering: Treble (2, 3, 0), Bass (2, 3, 0).



## **Transcripción para dos guitarras**

I.- Asiste parata [Gombert]

Guitarra I  
(capo en tercer traste)

Guitarra II  
(capo en tercer traste)

6

12

19

25

31

37

Musical notation for measures 37-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music features a mix of chords and moving lines, with some notes beamed together and others held as longer notes.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with a similar texture of chords and moving lines, including some slurs and ties.

49

Musical notation for measures 49-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music features a mix of chords and moving lines, with some notes beamed together and others held as longer notes.

56

Musical notation for measures 56-62. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with a similar texture of chords and moving lines, including some slurs and ties.

63

Musical notation for measures 63-68. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music features a mix of chords and moving lines, with some notes beamed together and others held as longer notes.

69

Musical notation for measures 69-74. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with a similar texture of chords and moving lines, including some slurs and ties.

76

Musical score for measures 76-81. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are several rests in both staves.

82

Musical score for measures 82-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with various note values and rests.

88

Musical score for measures 88-94. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with various note values and rests.

95

Musical score for measures 95-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with various note values and rests.

101

Musical score for measures 101-106. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with various note values and rests.

107

Musical score for measures 107-112. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The music continues with various note values and rests.

114

Musical score for measures 114-120. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with the same key signature. The music features a mix of quarter, eighth, and sixteenth notes, along with rests and chordal textures.

121

Musical score for measures 121-127. The system consists of two staves in treble and bass clefs with a key signature of two sharps. The notation includes various rhythmic values and rests, with some notes beamed together.

128

Musical score for measures 128-134. The system consists of two staves in treble and bass clefs with a key signature of two sharps. The music continues with a variety of note values and rests.

135

Musical score for measures 135-141. The system consists of two staves in treble and bass clefs with a key signature of two sharps. The notation shows a progression of chords and melodic lines.

142

Musical score for measures 142-148. The system consists of two staves in treble and bass clefs with a key signature of two sharps. The music features a mix of rhythmic patterns and rests.

149

Musical score for measures 149-155. The system consists of two staves in treble and bass clefs with a key signature of two sharps. The final measure (155) ends with a double bar line and repeat dots. The notation includes a variety of note values and rests.

Assiste parata (versión de consulta)

Guitarra I

Guitarra II

6

12

19

25

31

37

Musical notation for measures 37-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter notes, eighth notes, and chords. Measure 37 starts with a treble staff chord and a bass staff quarter note. The piece concludes with a fermata over a treble staff chord in measure 42.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter notes, eighth notes, and chords. Measure 43 starts with a treble staff chord and a bass staff quarter note. The piece concludes with a fermata over a treble staff chord in measure 48.

49

Musical notation for measures 49-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter notes, eighth notes, and chords. Measure 49 starts with a treble staff chord and a bass staff quarter note. The piece concludes with a fermata over a treble staff chord in measure 55.

56

Musical notation for measures 56-62. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter notes, eighth notes, and chords. Measure 56 starts with a treble staff chord and a bass staff quarter note. The piece concludes with a fermata over a treble staff chord in measure 62.

63

Musical notation for measures 63-68. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter notes, eighth notes, and chords. Measure 63 starts with a treble staff chord and a bass staff quarter note. The piece concludes with a fermata over a treble staff chord in measure 68.

69

Musical notation for measures 69-74. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter notes, eighth notes, and chords. Measure 69 starts with a treble staff chord and a bass staff quarter note. The piece concludes with a fermata over a treble staff chord in measure 74.

76

Musical notation for measures 76-81. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are present over several notes in both staves.

82

Musical notation for measures 82-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar note values and phrasing as the previous system.

88

Musical notation for measures 88-94. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). A sharp sign (#) is visible in the lower staff in measure 91, indicating a change in pitch.

95

Musical notation for measures 95-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar note values and phrasing.

101

Musical notation for measures 101-106. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar note values and phrasing.

107

Musical notation for measures 107-112. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar note values and phrasing.



114

Musical score for measures 114-120. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of chords and moving lines in both staves.

121

Musical score for measures 121-127. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with various chordal textures and melodic fragments.

128

Musical score for measures 128-134. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features sustained chords and moving bass lines.

135

Musical score for measures 135-141. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a variety of harmonic textures.

142

Musical score for measures 142-148. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of chords and moving lines.

149

Musical score for measures 149-155. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music concludes with a final chordal texture.

## II.- Et in spiritu sanctum [Morales]

*Guitarra I*  
(capo en quinto traste)

*Guitarra II*  
(capo en quinto traste)

6

12

18

25

31

37

Musical score for measures 37-42. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a mix of chords and single notes, with some measures containing rests.

43

Musical score for measures 43-49. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music continues with various chordal textures and melodic lines.

50

Musical score for measures 50-56. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a mix of chords and single notes, with some measures containing rests.

57

Musical score for measures 57-62. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music continues with various chordal textures and melodic lines.

63

Musical score for measures 63-68. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a mix of chords and single notes, with some measures containing rests.

69

Musical score for measures 69-74. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music continues with various chordal textures and melodic lines.

76

Musical score for measures 76-81. The system consists of two staves. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line is more active than the treble line.

82

Musical score for measures 82-87. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns, including some rests and longer note values.

88

Musical score for measures 88-93. The system consists of two staves. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line is more active than the treble line.

94

Musical score for measures 94-99. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns, including some rests and longer note values.

100

Musical score for measures 100-106. The system consists of two staves. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line is more active than the treble line.

107

Musical score for measures 107-112. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns, including some rests and longer note values.

113

Musical score for measures 113-118. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 113 starts with a treble staff note on G4 and a bass staff note on G3. The piece concludes with a double bar line and repeat dots.

119

Musical score for measures 119-124. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music continues with similar rhythmic patterns of eighth and sixteenth notes. Measure 119 begins with a treble staff note on G4 and a bass staff note on G3. The system ends with a double bar line and repeat dots.

125

Musical score for measures 125-130. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes. Measure 125 starts with a treble staff note on G4 and a bass staff note on G3. The system ends with a double bar line and repeat dots.

131

Musical score for measures 131-136. The system consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music continues with similar rhythmic patterns. Measure 131 begins with a treble staff note on G4 and a bass staff note on G3. The system ends with a double bar line and repeat dots.

Et in spiritu sanctum (versión de consulta)

Guitarra I

Guitarra II

The first system of music shows the beginning of the piece for two guitars. Both staves are in treble clef with a common time signature (C). The music consists of a series of chords and single notes, primarily in the lower register of the guitar.

6

The second system of music covers measures 6 through 11. It continues the harmonic progression with various chord voicings and melodic lines in both staves.

12

The third system of music covers measures 12 through 17. This section features more complex chordal textures and some melodic movement in the upper register.

18

The fourth system of music covers measures 18 through 24. The music maintains a steady harmonic flow with consistent voicings.

25

The fifth system of music covers measures 25 through 30. This system introduces some chromatic movement and more varied chord structures.

31

The sixth system of music covers measures 31 through 36. The piece concludes this section with sustained chords and a final melodic flourish.

37

Musical score for measures 37-42. The system consists of two staves. The upper staff contains a melodic line with eighth and quarter notes, and the lower staff contains a harmonic accompaniment with chords and moving lines. Measure 42 ends with a fermata over a whole note.

43

Musical score for measures 43-49. The system consists of two staves. The upper staff features a melodic line with a sharp sign on the second measure. The lower staff provides harmonic support with chords and moving lines. Measure 49 ends with a fermata over a whole note.

50

Musical score for measures 50-56. The system consists of two staves. The upper staff has a melodic line with quarter and eighth notes. The lower staff contains a harmonic accompaniment with chords and moving lines. Measure 56 ends with a fermata over a whole note.

57

Musical score for measures 57-62. The system consists of two staves. The upper staff contains a melodic line with eighth and quarter notes. The lower staff provides harmonic support with chords and moving lines. Measure 62 ends with a fermata over a whole note.

63

Musical score for measures 63-68. The system consists of two staves. The upper staff has a melodic line with quarter and eighth notes. The lower staff contains a harmonic accompaniment with chords and moving lines. Measure 68 ends with a fermata over a whole note.

69

Musical score for measures 69-74. The system consists of two staves. The upper staff contains a melodic line with quarter and eighth notes. The lower staff provides harmonic support with chords and moving lines. Measure 74 ends with a fermata over a whole note.

76

Musical score for measures 76-81. The system consists of two staves. The upper staff features a melodic line with eighth and quarter notes, including a half-note chord in measure 78. The lower staff provides a harmonic accompaniment with chords and moving lines.

82

Musical score for measures 82-87. The system consists of two staves. The upper staff continues the melodic line with quarter and eighth notes. The lower staff features a more active accompaniment with eighth-note patterns and chords.

88

Musical score for measures 88-93. The system consists of two staves. The upper staff has a melodic line with quarter notes and rests. The lower staff features a steady accompaniment with chords and eighth-note patterns.

94

Musical score for measures 94-99. The system consists of two staves. The upper staff begins with a key signature change to one sharp (F#) and features a melodic line with quarter notes. The lower staff provides a harmonic accompaniment with chords and eighth notes.

100

Musical score for measures 100-106. The system consists of two staves. The upper staff has a melodic line with quarter notes and a half note. The lower staff features a harmonic accompaniment with chords and eighth notes.

107

Musical score for measures 107-112. The system consists of two staves. The upper staff continues the melodic line with quarter notes and a half note. The lower staff features a harmonic accompaniment with chords and eighth notes.



113

Musical score for measures 113-118. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one flat. The music features a melodic line with eighth and quarter notes, often beamed together, and rests. The lower staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the end of the system.

119

Musical score for measures 119-124. The system consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff continues the harmonic accompaniment. A dynamic marking of *p* (piano) is present at the end of the system.

125

Musical score for measures 125-130. The system consists of two staves. The upper staff continues the melodic line, including a triplet of eighth notes. The lower staff continues the harmonic accompaniment. A dynamic marking of *p* (piano) is present at the end of the system.

131

Musical score for measures 131-136. The system consists of two staves. The upper staff continues the melodic line, ending with a double bar line. The lower staff continues the harmonic accompaniment, also ending with a double bar line. A dynamic marking of *p* (piano) is present at the end of the system.

### III.- Petite camusete [Willaert]

*Guitarra I*  
(capo en segundo traste)

*Guitarra II*  
(capo en segundo traste)

The first system of musical notation consists of two staves. The top staff is for Guitarra I and the bottom staff is for Guitarra II. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a treble clef and a common time signature. The first staff has a series of eighth notes, followed by a half note with a sharp sign, and then a series of quarter notes. The second staff has a series of quarter notes, followed by a half note, and then a series of quarter notes.

5

The second system of musical notation consists of two staves. The top staff is for Guitarra I and the bottom staff is for Guitarra II. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a treble clef and a common time signature. The first staff has a series of eighth notes, followed by a half note with a sharp sign, and then a series of quarter notes. The second staff has a series of quarter notes, followed by a half note, and then a series of quarter notes.

11

The third system of musical notation consists of two staves. The top staff is for Guitarra I and the bottom staff is for Guitarra II. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a treble clef and a common time signature. The first staff has a series of eighth notes, followed by a half note with a sharp sign, and then a series of quarter notes. The second staff has a series of quarter notes, followed by a half note, and then a series of quarter notes.

17

The fourth system of musical notation consists of two staves. The top staff is for Guitarra I and the bottom staff is for Guitarra II. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a treble clef and a common time signature. The first staff has a series of eighth notes, followed by a half note with a sharp sign, and then a series of quarter notes. The second staff has a series of quarter notes, followed by a half note, and then a series of quarter notes.

23

The fifth system of musical notation consists of two staves. The top staff is for Guitarra I and the bottom staff is for Guitarra II. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a treble clef and a common time signature. The first staff has a series of eighth notes, followed by a half note with a sharp sign, and then a series of quarter notes. The second staff has a series of quarter notes, followed by a half note, and then a series of quarter notes.

29

The sixth system of musical notation consists of two staves. The top staff is for Guitarra I and the bottom staff is for Guitarra II. Both are in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music begins with a treble clef and a common time signature. The first staff has a series of eighth notes, followed by a half note with a sharp sign, and then a series of quarter notes. The second staff has a series of quarter notes, followed by a half note, and then a series of quarter notes.

35

Musical notation for measures 35-41. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. Measure 35 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line at the end of measure 41.

42

Musical notation for measures 42-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns, including quarter and eighth notes. Measure 42 begins with a quarter note in the upper staff and a quarter note in the lower staff. The system ends with a double bar line at the end of measure 48.

49

Musical notation for measures 49-54. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features more complex rhythmic figures, including sixteenth notes and eighth notes. Measure 49 starts with a quarter note in the upper staff and a quarter note in the lower staff. The system concludes with a double bar line at the end of measure 54.

55

Musical notation for measures 55-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with a mix of note values and rests. Measure 55 begins with a quarter note in the upper staff and a quarter note in the lower staff. The system ends with a double bar line at the end of measure 61.

62

Musical notation for measures 62-67. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a variety of note values and rests. Measure 62 starts with a quarter note in the upper staff and a quarter note in the lower staff. The system concludes with a double bar line at the end of measure 67.

68

Musical notation for measures 68-73. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with similar rhythmic patterns. Measure 68 begins with a quarter note in the upper staff and a quarter note in the lower staff. The system ends with a double bar line at the end of measure 73.

74

Musical score for measures 74-79. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the upper voice features a sequence of eighth and quarter notes, with a prominent slur over the final two measures. The bass line provides a steady accompaniment of quarter notes.

80

Musical score for measures 80-84. The melody in measure 80 begins with a sharp sign (F#) above the note. The upper voice continues with a melodic line of quarter and eighth notes, while the bass line consists of quarter notes.

85

Musical score for measures 85-89. The upper voice has several rests in the first three measures, followed by a melodic phrase. The bass line continues with a consistent quarter-note accompaniment.

90

Musical score for measures 90-95. The melody in the upper voice features a slur over measures 90-91 and another slur over measures 92-93. The bass line remains a steady quarter-note accompaniment.

96

Musical score for measures 96-101. The upper voice has a sharp sign (F#) above the first note. The melody consists of quarter and eighth notes, with a slur over the final two measures. The bass line is a quarter-note accompaniment.

102

Musical score for measures 102-107. The melody in the upper voice features a slur over measures 102-103 and another slur over measures 104-105. The bass line continues with a quarter-note accompaniment.

108

Musical score for measures 108-113. The score is written for two staves in a key signature of two flats (B-flat and E-flat). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of chords and melodic lines. Measure 108 starts with a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 109 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 110 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 111 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 112 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 113 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3.

114

Musical score for measures 114-118. The score is written for two staves in a key signature of two flats (B-flat and E-flat). The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of chords and melodic lines. Measure 114 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 115 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 116 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 117 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3. Measure 118 has a treble staff chord of G4, Bb4, D5 and a bass staff chord of G2, Bb2, D3.

Petite camusete (versión de consulta)

Guitarra I

Guitarra II

5

11

17

23

29

35

Musical score for measures 35-41. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. Measure 35 starts with a treble clef and a common time signature. The key signature has one sharp (F#).

42

Musical score for measures 42-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar rhythmic patterns and includes a sharp sign in the upper staff at the beginning of measure 42.

49

Musical score for measures 49-54. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features more complex rhythmic figures, including sixteenth notes and ties.

55

Musical score for measures 55-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a mix of note values and rests.

62

Musical score for measures 62-67. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of note values and rests.

68

Musical score for measures 68-74. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with a mix of note values and rests.

74

Musical score for measures 74-79. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a sharp sign (#) in measure 77. The lower staff provides a harmonic accompaniment with chords and single notes.

80

Musical score for measures 80-84. The system consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff provides a harmonic accompaniment with chords and single notes.

85

Musical score for measures 85-89. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and single notes.

90

Musical score for measures 90-95. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a sharp sign (#) in measure 93. The lower staff provides a harmonic accompaniment with chords and single notes.

96

Musical score for measures 96-101. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a sharp sign (#) in measure 97. The lower staff provides a harmonic accompaniment with chords and single notes.

102

Musical score for measures 102-107. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a sharp sign (#) in measure 103. The lower staff provides a harmonic accompaniment with chords and single notes.



108

Musical score for measures 108-113. The score is written for two staves in treble clef. Measure 108 features a chord of G4, B4, and D5 in the right hand and a chord of G3, B3, and D4 in the left hand. Measure 109 has a right hand chord of A4, C5, and E5, and a left hand chord of A3, C4, and E4. Measure 110 has a right hand chord of B4, D5, and F5, and a left hand chord of B3, D4, and F4. Measure 111 has a right hand chord of C5, E5, and G5, and a left hand chord of C4, E4, and G4. Measure 112 has a right hand chord of D5, F5, and A5, and a left hand chord of D4, F4, and A4. Measure 113 has a right hand chord of E5, G5, and B5, and a left hand chord of E4, G4, and B4. The piece concludes with a double bar line.

114

Musical score for measures 114-118. The score is written for two staves in treble clef. Measure 114 features a right hand chord of G4, B4, and D5, and a left hand chord of G3, B3, and D4. Measure 115 has a right hand chord of A4, C5, and E5, and a left hand chord of A3, C4, and E4. Measure 116 has a right hand chord of B4, D5, and F5, and a left hand chord of B3, D4, and F4. Measure 117 has a right hand chord of C5, E5, and G5, and a left hand chord of C4, E4, and G4. Measure 118 has a right hand chord of D5, F5, and A5, and a left hand chord of D4, F4, and A4. The piece concludes with a double bar line.

#### IV.- Sobre el tenor del Conde Claros [Valderrábano]

*Guitarra menor*  
(capo en tercer traste)

*Guitarra mayor*

5

11

17

23

29

Musical score for measures 29-35. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music features a mix of quarter, eighth, and half notes, with some notes beamed together and others held across measures.

36

Musical score for measures 36-41. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music continues with various rhythmic patterns and note values.

42

Musical score for measures 42-47. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music features a mix of quarter, eighth, and half notes, with some notes beamed together and others held across measures.

48

Musical score for measures 48-53. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music continues with various rhythmic patterns and note values.

54

Musical score for measures 54-59. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music features a mix of quarter, eighth, and half notes, with some notes beamed together and others held across measures.

60

Musical notation for measures 60-65. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff with a key signature of one flat (Bb). The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. Measure 60 starts with a half note in the treble and a half note in the bass. The piece concludes with a double bar line at the end of measure 65.

66

Musical notation for measures 66-71. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff with a key signature of one flat (Bb). The music continues with various rhythmic patterns, including quarter and eighth notes. Measure 66 begins with a half note in the treble and a half note in the bass. The system ends with a double bar line at the end of measure 71.

72

Musical notation for measures 72-76. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff with a key signature of one flat (Bb). The notation includes quarter and eighth notes, with some notes beamed together. Measure 72 starts with a half note in the treble and a half note in the bass. The system concludes with a double bar line at the end of measure 76.

77

Musical notation for measures 77-81. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff with a key signature of one flat (Bb). The music features quarter and eighth notes. Measure 77 begins with a half note in the treble and a half note in the bass. The system ends with a double bar line at the end of measure 81.

Sobre el tenor del Conde Claros (versión de consulta)

The musical score is written for two guitars, labeled 'Guitarra I' and 'Guitarra II'. It is in 3/4 time and features a melody in the upper staff and accompaniment in the lower staff. The score is divided into five systems, with measure numbers 6, 12, 18, and 24 indicated at the beginning of each system. The key signature has one flat (B-flat), and the time signature is 3/4. The notation includes various note values, rests, and articulation marks.

29

Musical notation for measures 29-34. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values including quarter, eighth, and half notes, with some notes beamed together. There are several slurs and ties across measures.

35

Musical notation for measures 35-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar note values and phrasing as the previous system, including slurs and ties.

41

Musical notation for measures 41-46. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values and phrasing, including slurs and ties.

47

Musical notation for measures 47-52. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar note values and phrasing, including slurs and ties.

53

Musical notation for measures 53-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a variety of note values and phrasing, including slurs and ties.

56

Musical notation for measures 56-60. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with similar note values and phrasing, including slurs and ties.

60



66

72

77

This image shows a musical score for a piece in 2/4 time, spanning measures 60 to 77. The score is written in a key signature of one flat (B-flat major or D minor) and is arranged in four systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. Measure numbers 60, 66, 72, and 77 are placed at the beginning of their respective systems. The piece concludes with a double bar line at the end of measure 77.

V.- Andreas Christi famulus [Morales]

*Guitarra menor  
(capo en tercer traste)*

*Guitarra mayor*

The first system of music shows the beginning of the piece. The top staff is for the smaller guitar (Guitarra menor) with a capo on the third fret, and the bottom staff is for the larger guitar (Guitarra mayor). Both are in a key with one sharp (F#) and common time (C). The music starts with a whole note chord in the right hand and a whole note chord in the left hand, followed by a series of half notes in the right hand and quarter notes in the left hand.

6

The second system of music starts at measure 6. It continues the melodic and harmonic development of the piece, featuring a mix of half and quarter notes in the right hand and quarter notes in the left hand.

12

The third system of music starts at measure 12. The melodic line in the right hand becomes more active with eighth notes, while the left hand continues with quarter notes.

19

The fourth system of music starts at measure 19. There is a notable change in the right hand melody, which now includes a sharp sign (F#) and a half note, indicating a shift in the melodic direction.

25

The fifth system of music starts at measure 25. The right hand features a series of quarter notes, and the left hand continues with a steady accompaniment of quarter notes.

31

The sixth system of music starts at measure 31. The piece concludes with a final melodic phrase in the right hand and a sustained chord in the left hand.



37

Musical notation for measures 37-42. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one flat (Bb). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one flat (Bb). The music continues with various note values and rests.

49

Musical notation for measures 49-55. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one flat (Bb). The music features a variety of rhythmic patterns and rests.

56

Musical notation for measures 56-61. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one flat (Bb). The music includes a mix of note values and rests.

62

Musical notation for measures 62-67. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one flat (Bb). The music features a variety of rhythmic patterns and rests.

68

Musical notation for measures 68-73. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one flat (Bb). The music includes a mix of note values and rests.

75

Musical notation for measures 75-81. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one flat (Bb). The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are several rests in the upper staff, particularly in measures 76, 77, and 78.

82

Musical notation for measures 82-87. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with a key signature of one flat. The music continues with similar rhythmic patterns, including quarter and eighth notes. A slur is present over the first two notes of measure 82 in the upper staff.

88

Musical notation for measures 88-94. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter and eighth notes. A slur is present over the first two notes of measure 88 in the upper staff.

95

Musical notation for measures 95-101. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with a key signature of one flat. The music continues with quarter and eighth notes. A slur is present over the last two notes of measure 95 in the upper staff.

102

Musical notation for measures 102-107. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter and eighth notes. A slur is present over the first two notes of measure 102 in the upper staff.

108

Musical notation for measures 108-114. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter and eighth notes. A slur is present over the first two notes of measure 108 in the upper staff. The system ends with a double bar line.

Andreas Christi famulus (versión de consulta)

Guitarra I

Guitarra II

6

12

19

25

31

37

Musical notation for measures 37-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. Measure 42 ends with a double bar line.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with various note values and rests. Measure 48 ends with a double bar line.

49

Musical notation for measures 49-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of note values and rests. Measure 55 ends with a double bar line.

56

Musical notation for measures 56-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with various note values and rests. Measure 61 ends with a double bar line.

62

Musical notation for measures 62-67. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of note values and rests. Measure 67 ends with a double bar line.

68

Musical notation for measures 68-73. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with various note values and rests. Measure 73 ends with a double bar line.

75

Musical notation for measures 75-81. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are several rests in the upper staff, particularly in measures 76, 77, and 78.

82

Musical notation for measures 82-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a variety of note values and rests. A slur is present over the first two notes of measure 82 in the upper staff.

88

Musical notation for measures 88-94. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a more active melodic line in the upper staff with eighth and sixteenth notes, while the lower staff provides a steady accompaniment.

95

Musical notation for measures 95-101. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music shows a continuation of the melodic and harmonic patterns, with some notes tied across measures.

102

Musical notation for measures 102-107. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a mix of note values and rests, with a prominent melodic line in the upper staff.

108

Musical notation for measures 108-113. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music concludes with a final cadence, featuring a double bar line at the end of measure 113.

# VI.- Quanti mercenarii [Morales]

*Guitarra menor  
(capo en tercer traste)*

*Guitarra mayor*

6

12

19

25

31

Musical notation for measures 31-36. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The bass line is particularly active with many sixteenth-note patterns.

37

Musical notation for measures 37-42. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The music continues with similar rhythmic patterns, including a prominent eighth-note melody in the treble and a more complex bass line with many sixteenth notes.

43

Musical notation for measures 43-48. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The music features a mix of note values and rests, with a notable use of eighth-note patterns in the bass line.

49

Musical notation for measures 49-54. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The music continues with a steady flow of notes, including a mix of quarter and eighth notes.

55

Musical notation for measures 55-60. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The music features a mix of note values and rests, with a notable use of eighth-note patterns in the bass line.

61

Musical notation for measures 61-66. The system consists of two staves: a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The music continues with a steady flow of notes, including a mix of quarter and eighth notes.

67

Musical notation for measures 67-72. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff. Measure 67 starts with a whole rest in the upper staff and a bass line of two eighth notes. A slur covers measures 68-70 in the upper staff, and a longer slur covers measures 68-72 in the lower staff.

73

Musical notation for measures 73-79. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff. Measure 73 starts with a whole rest in the upper staff and a bass line of two eighth notes. A slur covers measures 74-76 in the upper staff, and a longer slur covers measures 74-79 in the lower staff.

80

Musical notation for measures 80-85. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff. Measure 80 starts with a whole rest in the upper staff and a bass line of two eighth notes. A slur covers measures 81-83 in the upper staff, and a longer slur covers measures 81-85 in the lower staff.

86

Musical notation for measures 86-91. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff. Measure 86 starts with a whole rest in the upper staff and a bass line of two eighth notes. A slur covers measures 87-89 in the upper staff, and a longer slur covers measures 87-91 in the lower staff.

92

Musical notation for measures 92-97. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff. Measure 92 starts with a whole rest in the upper staff and a bass line of two eighth notes. A slur covers measures 93-95 in the upper staff, and a longer slur covers measures 93-97 in the lower staff.

98

Musical notation for measures 98-103. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps. The lower staff is in bass clef. The music features a melody in the upper staff and a bass line in the lower staff. Measure 98 starts with a whole rest in the upper staff and a bass line of two eighth notes. A slur covers measures 99-101 in the upper staff, and a longer slur covers measures 99-103 in the lower staff.



104

Musical score for measures 104-108. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff consists of quarter notes and half notes, with a fermata over the final note of the phrase. The bass staff provides a harmonic accompaniment with chords and moving lines, including a long slur over the first two measures.

109

Musical score for measures 109-113. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff features a series of quarter notes and half notes, with a fermata over the final note. The bass staff continues the accompaniment with chords and moving lines, including a long slur over the first two measures.

Quanti mercenarii (versión de consulta)

Guitarra I

Guitarra II

6

12

19

25

31

Musical notation for measures 31-36. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and chords.

37

Musical notation for measures 37-42. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. This system includes a slur over a group of notes in the upper staff and a fermata over a note in the lower staff.

43

Musical notation for measures 43-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a complex rhythmic pattern with many beamed notes and rests.

49

Musical notation for measures 49-54. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and chords.

55

Musical notation for measures 55-60. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. This system includes a slur over a group of notes in the upper staff and a fermata over a note in the lower staff.

61

Musical notation for measures 61-66. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and chords.

67

Musical score for measures 67-72. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a half rest in measure 67, followed by quarter notes, a half note, and a half note with a slur. The lower staff is in bass clef and contains a complex accompaniment with chords and moving lines.

73

Musical score for measures 73-79. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with a half rest in measure 73, followed by quarter notes and half notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

80

Musical score for measures 80-85. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with quarter notes and half notes. The lower staff is in bass clef and contains a complex accompaniment with chords and moving lines.

86

Musical score for measures 86-91. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with quarter notes and half notes. The lower staff is in bass clef and contains a complex accompaniment with chords and moving lines.

92

Musical score for measures 92-97. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with quarter notes and half notes. The lower staff is in bass clef and contains a complex accompaniment with chords and moving lines.

98

Musical score for measures 98-103. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It features a melodic line with quarter notes and half notes. The lower staff is in bass clef and contains a complex accompaniment with chords and moving lines.

104

Musical score for measures 104-108. The score is written in two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody in the treble clef consists of quarter and eighth notes, with a fermata over the final note of the phrase. The bass clef accompaniment features a mix of chords and moving lines, including a long slur over the first two measures.

109

Musical score for measures 109-113. The score is written in two staves, treble and bass clef, with a key signature of one flat (B-flat). The melody in the treble clef features a long slur over the first four measures, followed by quarter and eighth notes. The bass clef accompaniment includes chords and moving lines, with a long slur over the last two measures. The piece concludes with a double bar line.

## VII.- Patrem de beata virgine [Josquin]

*Guitarra menor*  
(capo en quinto traste)

6

13

20

27

34

40

Musical score for measures 40-46. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A slur is present under the bass staff in the final measure of this system.

47

Musical score for measures 47-53. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A slur is present under the upper staff in the final measure of this system.

54

Musical score for measures 54-59. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A slur is present under the upper staff in the final measure of this system.

60

Musical score for measures 60-66. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A slur is present under the lower staff in the final measure of this system.

67

Musical score for measures 67-72. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A slur is present under the upper staff in the final measure of this system.

73

Musical score for measures 73-78. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A slur is present under the lower staff in the final measure of this system.

79

Musical notation for measures 79-85. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some measures containing rests. A fermata is placed over the final note of the eighth measure.

86

Musical notation for measures 86-91. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some measures containing rests. A fermata is placed over the final note of the eighth measure.

92

Musical notation for measures 92-97. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some measures containing rests. A fermata is placed over the final note of the eighth measure.

98

Musical notation for measures 98-104. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some measures containing rests. A fermata is placed over the final note of the eighth measure.

105

Musical notation for measures 105-111. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some measures containing rests. A fermata is placed over the final note of the eighth measure.

112

Musical notation for measures 112-117. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some measures containing rests. A fermata is placed over the final note of the eighth measure.



119

Musical score for measures 119-124. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a melody in the upper staff and a supporting bass line in the lower staff. Measure 119 starts with a piano (p.) dynamic. The melody includes quarter and eighth notes, with some rests. The bass line consists of chords and single notes.

125

Musical score for measures 125-131. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody in the upper staff continues with quarter and eighth notes. The bass line features chords and single notes, with some ties. Measure 125 starts with a piano (p.) dynamic.

132

Musical score for measures 132-137. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody in the upper staff has some rests in the first measure. The bass line continues with chords and single notes.

138

Musical score for measures 138-144. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody in the upper staff has several measures with rests. The bass line continues with chords and single notes.

145

Musical score for measures 145-151. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody in the upper staff has several measures with rests. The bass line continues with chords and single notes.

152

Musical score for measures 152-158. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody in the upper staff continues with quarter and eighth notes. The bass line features chords and single notes.

159

Musical score for measures 159-165. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A double bar line is present in the fifth measure.

166

Musical score for measures 166-172. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A double bar line is present in the fifth measure.

173

Musical score for measures 173-179. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A double bar line is present in the fifth measure.

180

Musical score for measures 180-186. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A double bar line is present in the fifth measure.

187

Musical score for measures 187-193. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A double bar line is present in the fifth measure.

194

Musical score for measures 194-200. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. A double bar line is present in the fifth measure.

Patrem de beata virgine (versión de consulta)

Guitarra I

Guitarra II

7

14

21

28

34

40

47

54

60

67

73

79

Musical score for measures 79-85. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some notes beamed together. There are several rests in both staves. The key signature has one sharp (F#).

86

Musical score for measures 86-91. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The music continues with eighth and quarter notes, including some beamed eighth notes. There are several rests in both staves. The key signature has one sharp (F#).

92

Musical score for measures 92-97. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some notes beamed together. There are several rests in both staves. The key signature has one sharp (F#).

98

Musical score for measures 98-104. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The music continues with eighth and quarter notes, including some beamed eighth notes. There are several rests in both staves. The key signature has one sharp (F#).

105

Musical score for measures 105-111. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some notes beamed together. There are several rests in both staves. The key signature has one sharp (F#).

112

Musical score for measures 112-117. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The music continues with eighth and quarter notes, including some beamed eighth notes. There are several rests in both staves. The key signature has one sharp (F#).

119

Musical notation for measures 119-124. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with notes such as G4, A4, B4, C5, and D5. The lower staff is in bass clef and contains a bass line with notes such as E3, F3, G3, and A3. The music is in a common time signature and features various rhythmic values including quarter and eighth notes.

125

Musical notation for measures 125-131. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with notes such as E4, F4, G4, and A4. The lower staff is in bass clef and contains a bass line with notes such as B2, C3, and D3. The music is in a common time signature and features various rhythmic values including quarter and eighth notes.

132

Musical notation for measures 132-137. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with notes such as B4, C5, and D5. The lower staff is in bass clef and contains a bass line with notes such as E3, F3, and G3. The music is in a common time signature and features various rhythmic values including quarter and eighth notes.

138

Musical notation for measures 138-144. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with notes such as E4, F4, and G4. The lower staff is in bass clef and contains a bass line with notes such as A2, B2, and C3. The music is in a common time signature and features various rhythmic values including quarter and eighth notes.

145

Musical notation for measures 145-151. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with notes such as A4, B4, and C5. The lower staff is in bass clef and contains a bass line with notes such as D3, E3, and F3. The music is in a common time signature and features various rhythmic values including quarter and eighth notes.

152

Musical notation for measures 152-157. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with notes such as D5, E5, and F5. The lower staff is in bass clef and contains a bass line with notes such as G3, A3, and B3. The music is in a common time signature and features various rhythmic values including quarter and eighth notes.

159

Musical score for measures 159-165. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and quarter notes, including a slur over the final two measures. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

166

Musical score for measures 166-172. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, including a sharp sign (#) above the first measure. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

173

Musical score for measures 173-179. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, including a slur over the final two measures. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

180

Musical score for measures 180-186. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, including a slur over the first two measures. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

187

Musical score for measures 187-193. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, including a slur over the final two measures. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

194

Musical score for measures 194-200. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with quarter and eighth notes, including a slur over the final two measures. The lower staff is in bass clef and contains a harmonic accompaniment with chords and moving lines.

VIII.- Cum sancto spiritu [Morales]

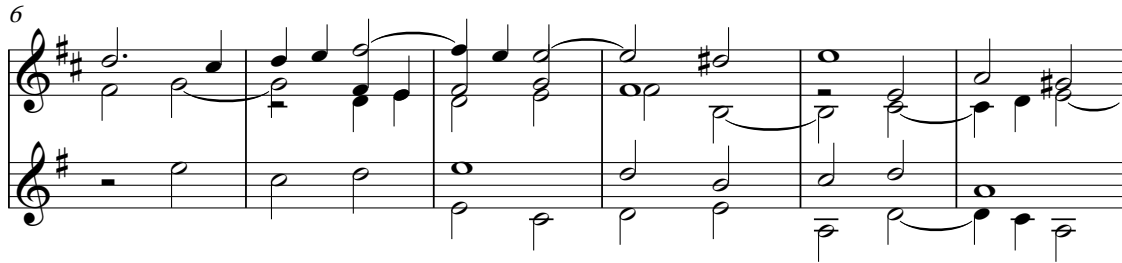
*Guitarra menor*  
(capo en quinto traste)

*Guitarra mayor*



The first system of music features two staves. The top staff, labeled 'Guitarra menor (capo en quinto traste)', is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a series of chords and melodic lines. The bottom staff, labeled 'Guitarra mayor', is also in treble clef with a key signature of one sharp (F#) and a common time signature (C), but it contains only rests, indicating it is silent in this system.

6




The second system of music, starting at measure 6, continues the piece. It features two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). Both staves contain complex musical notation with various note values and rests.

12



The third system of music, starting at measure 12, continues the piece. It features two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). Both staves contain complex musical notation with various note values and rests.

19



The fourth system of music, starting at measure 19, continues the piece. It features two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). Both staves contain complex musical notation with various note values and rests.

25



The fifth system of music, starting at measure 25, continues the piece. It features two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). Both staves contain complex musical notation with various note values and rests.

31



The sixth system of music, starting at measure 31, continues the piece. It features two staves. The top staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The bottom staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). Both staves contain complex musical notation with various note values and rests.



38

Musical notation for measures 38-44. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

45

Musical notation for measures 45-51. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with various rhythmic patterns and rests.

52

Musical notation for measures 52-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). This system features more complex chordal textures and melodic lines.

59

Musical notation for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music shows a continuation of the melodic and harmonic themes.

65

Musical notation for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The notation includes various note values and rests.

71

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music concludes with a final cadence.

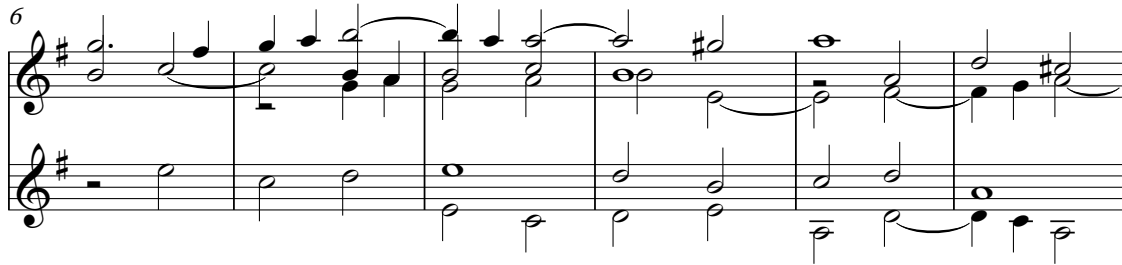
Cum sancto spiritu (versión de consulta)

Guitarra I

Guitarra II



6



12



19



25



31



38

Musical notation for measures 38-44. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

45

Musical notation for measures 45-51. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with various rhythmic patterns and rests.

52

Musical notation for measures 52-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). This system features more complex rhythmic structures, including sixteenth notes and ties.

59

Musical notation for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music includes various note values and rests.

65

Musical notation for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The notation includes sixteenth notes and rests.

71

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music concludes with a double bar line.

IX.- Pater noster [Willaert]

*Guitarra menor*  
(capo en quinto traste)

*Guitarra mayor*

6

13

20

26

33

39

Musical notation for measures 39-44. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of chords and moving lines in both staves.

45

Musical notation for measures 45-51. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with various chordal textures and melodic fragments.

52

Musical notation for measures 52-58. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). This section includes some longer note values and slurs.

59

Musical notation for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The notation shows a continuation of the harmonic and melodic themes.

65

Musical notation for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a variety of rhythmic and harmonic patterns.

71

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The final system on the page concludes with several chords and melodic lines.

77

Musical score for measures 77-82. The music is in G major (one sharp) and 4/4 time. It features a melody in the upper voice and a bass line in the lower voice. The melody consists of eighth and quarter notes, with some slurs. The bass line is primarily composed of chords and single notes.

83

Musical score for measures 83-88. The music continues in G major and 4/4 time. The melody in the upper voice includes some rests and slurs. The bass line features a sequence of eighth notes in measures 83-84, followed by chords and quarter notes.

89

Musical score for measures 89-94. The music continues in G major and 4/4 time. The melody in the upper voice has a prominent slur over measures 90-91. The bass line consists of chords and quarter notes.

95

Musical score for measures 95-100. The music continues in G major and 4/4 time. The melody in the upper voice features a slur over measures 95-96. The bass line includes chords and quarter notes.

101

Musical score for measures 101-107. The music continues in G major and 4/4 time. The melody in the upper voice has several slurs. The bass line consists of chords and quarter notes.

108

Musical score for measures 108-113. The music continues in G major and 4/4 time. The melody in the upper voice features a slur over measures 108-109. The bass line includes chords and quarter notes.

115

Musical score for measures 115-121. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of chords and moving lines, with some notes beamed together.

122

Musical score for measures 122-128. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a similar texture of chords and moving lines.

129

Musical score for measures 129-135. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of chords and moving lines, with some notes beamed together.

136

Musical score for measures 136-142. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a similar texture of chords and moving lines.

143

Musical score for measures 143-149. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of chords and moving lines, with some notes beamed together.

150

Musical score for measures 150-156. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a similar texture of chords and moving lines.

156

Musical score for measures 156-162. The score is written for two staves in G major (one sharp) and 4/4 time. The melody in the upper staff features a sequence of eighth and quarter notes, with a prominent melodic line starting on G4. The lower staff provides harmonic support with chords and bass lines, including a descending eighth-note pattern in the left hand.

163

Musical score for measures 163-169. The melody continues with a mix of eighth and quarter notes, including a half-note chord in the upper staff. The lower staff features a steady bass line with some chromatic movement, such as a descending eighth-note line.

170

Musical score for measures 170-176. The melody shows a more active eighth-note pattern in the upper staff. The lower staff includes a chromatic descending eighth-note line in the left hand, adding harmonic interest.

177

Musical score for measures 177-183. The melody features a half-note chord in the upper staff. The lower staff continues with a chromatic descending eighth-note line in the left hand.

184

Musical score for measures 184-189. The melody in the upper staff includes a half-note chord. The lower staff maintains the chromatic descending eighth-note line in the left hand.

190

Musical score for measures 190-195. The melody in the upper staff features a half-note chord. The lower staff continues with the chromatic descending eighth-note line in the left hand.



196

Musical score for measures 196-202. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 196 starts with a treble staff containing a half note G4 and a bass staff with a half note F#3. The piece concludes with a double bar line at the end of measure 202.

203

Musical score for measures 203-208. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 203 starts with a treble staff containing a half note G4 and a bass staff with a half note F#3. The piece concludes with a double bar line at the end of measure 208.

209

Musical score for measures 209-214. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 209 starts with a treble staff containing a half note G4 and a bass staff with a half note F#3. The piece concludes with a double bar line at the end of measure 214.

215

Musical score for measures 215-220. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 215 starts with a treble staff containing a half note G4 and a bass staff with a half note F#3. The piece concludes with a double bar line at the end of measure 220.

221

Musical score for measures 221-226. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 221 starts with a treble staff containing a half note G4 and a bass staff with a half note F#3. The piece concludes with a double bar line at the end of measure 226.

227

Musical score for measures 227-232. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 227 starts with a treble staff containing a half note G4 and a bass staff with a half note F#3. The piece concludes with a double bar line at the end of measure 232.

233

Musical notation for measures 233-236. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, including a half-note chord at the end. The lower staff is in bass clef with a key signature of one sharp, providing a harmonic accompaniment with chords and single notes.

237

Musical notation for measures 237-240. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp. It features a melodic line with quarter and eighth notes, ending with a double bar line. The lower staff is in bass clef with a key signature of one sharp, providing a harmonic accompaniment with chords and single notes.

Pater noster (versión de consulta)

Guitarra I

Guitarra II

7

13

20

26

33

39

Musical score for measures 39-44. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

45

Musical score for measures 45-51. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

52

Musical score for measures 52-58. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

59

Musical score for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

65

Musical score for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

71

Musical score for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

77

Musical score for measures 77-82. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together and others held as half notes. There are several slurs and ties across the measures.

83

Musical score for measures 83-88. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns, including eighth and sixteenth notes, with some slurs and ties.

89

Musical score for measures 89-94. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together and others held as half notes. There are several slurs and ties across the measures.

95

Musical score for measures 95-100. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns, including eighth and sixteenth notes, with some slurs and ties.

101

Musical score for measures 101-107. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together and others held as half notes. There are several slurs and ties across the measures.

108

Musical score for measures 108-113. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with similar rhythmic patterns, including eighth and sixteenth notes, with some slurs and ties.

115

Musical score for measures 115-121. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 115 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line and repeat dots at the end of measure 121.

122

Musical score for measures 122-128. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 122 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line and repeat dots at the end of measure 128.

129

Musical score for measures 129-135. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 129 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line and repeat dots at the end of measure 135.

136

Musical score for measures 136-142. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 136 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line and repeat dots at the end of measure 142.

143

Musical score for measures 143-149. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 143 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line and repeat dots at the end of measure 149.

150

Musical score for measures 150-156. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 150 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line and repeat dots at the end of measure 156.

156

Musical notation for measures 156-162. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The texture is primarily homophonic with some polyphonic elements.

163

Musical notation for measures 163-169. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with similar note values and rests as the previous system.

170

Musical notation for measures 170-176. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with similar note values and rests as the previous system.

177

Musical notation for measures 177-183. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with similar note values and rests as the previous system.

184

Musical notation for measures 184-189. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with similar note values and rests as the previous system.

190

Musical notation for measures 190-195. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music continues with similar note values and rests as the previous system.

196

Musical score for measures 196-202. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various chordal textures and articulations.

203

Musical score for measures 203-208. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring various chordal textures and articulations.

209

Musical score for measures 209-214. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring various chordal textures and articulations.

215

Musical score for measures 215-220. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring various chordal textures and articulations.

221

Musical score for measures 221-226. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring various chordal textures and articulations.

227

Musical score for measures 227-232. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of one sharp (F#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring various chordal textures and articulations.



233

Musical notation for measures 233-236. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, some beamed together, and a final half note with a sharp sign. The lower staff is in bass clef and contains a bass line with chords and single notes.

237

Musical notation for measures 237-240. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with quarter and eighth notes, ending with a double bar line. The lower staff is in bass clef and contains a bass line with chords and single notes, ending with a double bar line.

# X.- Canción Payne trabel [Mouton]

Guitarra menor  
(capo en quinto traste)

Guitarra mayor

6

13

20

27

34

Musical score for measures 34-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper staff with eighth and quarter notes, and a harmonic accompaniment in the lower staff with chords and moving lines.

41

Musical score for measures 41-47. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff. Measure 41 starts with a dotted quarter note in the upper staff.

48

Musical score for measures 48-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff. Measure 48 starts with a half note in the upper staff.

54

Musical score for measures 54-59. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff. Measure 54 starts with a quarter note and a sharp sign (#) in the upper staff.

60

Musical score for measures 60-65. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff. Measure 60 starts with a quarter note and a sharp sign (#) in the upper staff.

67

Musical score for measures 67-73. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and accidentals (sharps and naturals).

74

Musical score for measures 74-79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with various note values and rests, including a prominent eighth-note melody in the upper staff.

80

Musical score for measures 80-86. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system includes a double bar line in the middle of the system, indicating a section change or a specific musical phrase.

87

Musical score for measures 87-93. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a mix of note values and rests, with some accidentals.

94

Musical score for measures 94-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with various note values and rests, including a final cadence.

101

Musical score for measures 101-106. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The melody in the Treble clef consists of quarter and eighth notes, with a sharp sign above the final measure. The Bass clef accompaniment features chords and moving lines, including a prominent eighth-note pattern in the first two measures.

107

Musical score for measures 107-112. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The melody in the Treble clef continues with quarter and eighth notes, featuring a slur over the final two measures. The Bass clef accompaniment includes chords and moving lines, with a notable eighth-note pattern in the first two measures.

113

Musical score for measures 113-115. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The melody in the Treble clef consists of quarter notes, with a sharp sign above the final measure. The Bass clef accompaniment features chords and moving lines, including a prominent eighth-note pattern in the first two measures.

116

Musical score for measures 116-119. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The melody in the Treble clef consists of quarter notes, with a sharp sign above the final measure. The Bass clef accompaniment features chords and moving lines, including a prominent eighth-note pattern in the first two measures.

# Canción Payne trabel (versión de consulta)

The musical score is written for two guitars, labeled "Guitarra I" and "Guitarra II". Both parts are in a key of B-flat major (one flat) and common time (C). The score is organized into systems of six measures each, with measure numbers 7, 14, 21, and 28 indicating the start of new systems. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. Chords are indicated by vertical lines above the notes. The piece concludes with a double bar line at the end of the final system.

34

Musical score for measures 34-40. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 34 starts with a treble clef and a B-flat. The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of measure 40.

41

Musical score for measures 41-47. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 41 starts with a treble clef and a B-flat. The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of measure 47.

48

Musical score for measures 48-53. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 48 starts with a treble clef and a B-flat. The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of measure 53.

54

Musical score for measures 54-59. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 54 starts with a treble clef and a B-flat. The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of measure 59.

60

Musical score for measures 60-65. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 60 starts with a treble clef and a B-flat. The music features a mix of quarter and eighth notes, with some notes beamed together. A fermata is placed over the final note of measure 65.

67

Musical notation for measures 67-73. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 67 starts with a half note G4 in the treble and a half note B2 in the bass. The melody in the treble staff moves stepwise up to a half note G#4 in measure 73. The bass line provides harmonic support with chords and single notes.

74

Musical notation for measures 74-79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 74 starts with a half note G4 in the treble and a half note B2 in the bass. The melody in the treble staff features a half note G4, followed by a half note A4, and then a half note B4 with a slur over it. The bass line continues with harmonic accompaniment.

80

Musical notation for measures 80-86. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 80 starts with a half note G4 in the treble and a half note B2 in the bass. The melody in the treble staff moves to a half note A4, then B4, and then C5. The bass line provides harmonic support with chords and single notes.

87

Musical notation for measures 87-93. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 87 starts with a half note G4 in the treble and a half note B2 in the bass. The melody in the treble staff moves to a half note A4, then B4, and then C5. The bass line provides harmonic support with chords and single notes.

94

Musical notation for measures 94-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 94 starts with a half note G4 in the treble and a half note B2 in the bass. The melody in the treble staff moves to a half note A4, then B4, and then C5. The bass line provides harmonic support with chords and single notes.



101

Musical score for measures 101-106. The score is written for two staves in a key signature of one flat (B-flat). The top staff contains a melodic line with eighth and quarter notes, and a sharp sign (#) above a note in measure 104. The bottom staff contains a bass line with chords and moving lines. The system concludes with a double bar line.

107

Musical score for measures 107-112. The score is written for two staves in a key signature of one flat (B-flat). The top staff contains a melodic line with eighth and quarter notes, including a slur over measures 109-110. The bottom staff contains a bass line with chords and moving lines. The system concludes with a double bar line.

113

Musical score for measures 113-115. The score is written for two staves in a key signature of one flat (B-flat). The top staff contains a melodic line with quarter notes and a dotted quarter note. The bottom staff contains a bass line with chords and moving lines. The system concludes with a double bar line.

116

Musical score for measures 116-119. The score is written for two staves in a key signature of one flat (B-flat). The top staff contains a melodic line with quarter notes, including a slur over measures 117-118 and a sharp sign (#) above a note in measure 118. The bottom staff contains a bass line with chords and moving lines. The system concludes with a double bar line.

# XI.- Cancion de sibivit [Willaert]

*Guitarra menor*  
(capo en séptimo traste)

*Guitarra mayor*

The musical score is written for two guitar parts: *Guitarra menor* (with a capo on the 7th fret) and *Guitarra mayor*. The piece is in common time (C) and the key signature has one sharp (F#). The score is divided into six systems, each starting with a measure number: 6, 12, 18, 24, 30, and 36. The *Guitarra menor* part is mostly silent, indicated by rests on the staff. The *Guitarra mayor* part provides the harmonic accompaniment with various chords and melodic lines, including some slurs and ties.

42

Musical notation for measures 42-47. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several rests in the upper staff, particularly in measures 44 and 45.

48

Musical notation for measures 48-53. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with eighth and sixteenth notes, including some beamed eighth notes and a sixteenth-note triplet in measure 51.

54

Musical notation for measures 54-59. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several rests in the upper staff, particularly in measures 56 and 57.

60

Musical notation for measures 60-66. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several rests in the upper staff, particularly in measures 60 and 61.

67

Musical notation for measures 67-72. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several rests in the upper staff, particularly in measures 67 and 68.

73

Musical notation for measures 73-78. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are several rests in the upper staff, particularly in measures 73 and 74.

79

Musical notation for measures 79-84. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some chords and rests.

85

Musical notation for measures 85-90. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some chords and rests.

91

Musical notation for measures 91-96. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some chords and rests.

97

Musical notation for measures 97-102. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some chords and rests.

103

Musical notation for measures 103-108. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some chords and rests.

109

Musical notation for measures 109-114. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of eighth and quarter notes, with some chords and rests.

116

Musical score for measures 116-121. The score is written for two staves in G major. The upper staff features a melodic line with a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The lower staff provides harmonic support with chords and single notes, including a G4-F#4 dyad, a G4-A4 dyad, a G4-B4 dyad, a G4-A4-B4 triad, a G4-A4-B4-C5 tetrad, and a G4-A4-B4-C5-D5 pentad.

122

Musical score for measures 122-127. The score is written for two staves in G major. The upper staff continues the melodic line with a half note G5, a quarter note A5, a quarter note B5, a half note C6, a quarter note D6, a quarter note E6, a quarter note F#6, and a half note G6. The lower staff provides harmonic support with chords and single notes, including a G5-A5 dyad, a G5-A5-B5 triad, a G5-A5-B5-C6 tetrad, a G5-A5-B5-C6-D6 pentad, and a G5-A5-B5-C6-D6-E6 hexad.

128

Musical score for measures 128-133. The score is written for two staves in G major. The upper staff features a melodic line with a half note G6, a quarter note A6, a quarter note B6, a half note C7, a quarter note D7, a quarter note E7, a quarter note F#7, and a half note G7. The lower staff provides harmonic support with chords and single notes, including a G6-A6 dyad, a G6-A6-B6 triad, a G6-A6-B6-C7 tetrad, a G6-A6-B6-C7-D7 pentad, and a G6-A6-B6-C7-D7-E7 hexad.

134

Musical score for measures 134-138. The score is written for two staves in G major. The upper staff features a melodic line with a half note G7, a quarter note A7, a quarter note B7, a half note C8, a quarter note D8, a quarter note E8, a quarter note F#8, and a half note G8. The lower staff provides harmonic support with chords and single notes, including a G7-A7 dyad, a G7-A7-B7 triad, a G7-A7-B7-C8 tetrad, a G7-A7-B7-C8-D8 pentad, and a G7-A7-B7-C8-D8-E8 hexad.

139

Musical score for measures 139-144. The score is written for two staves in G major. The upper staff features a melodic line with a half note G8, a quarter note A8, a quarter note B8, a half note C9, a quarter note D9, a quarter note E9, a quarter note F#9, and a half note G9. The lower staff provides harmonic support with chords and single notes, including a G8-A8 dyad, a G8-A8-B8 triad, a G8-A8-B8-C9 tetrad, a G8-A8-B8-C9-D9 pentad, and a G8-A8-B8-C9-D9-E9 hexad.

Cancion de sibivit (versión de consulta)

Guitarra I

Guitarra II

6

12

18

24

30

36

42

Musical notation for measures 42-47. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some notes beamed together. There are several rests in both staves.

48

Musical notation for measures 48-53. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music continues with eighth and quarter notes, including some beamed eighth notes and a few rests.

54

Musical notation for measures 54-59. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The notation includes eighth notes, quarter notes, and rests.

60

Musical notation for measures 60-66. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music features a variety of note values and rests.

67

Musical notation for measures 67-72. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The notation includes eighth notes, quarter notes, and rests.

73

Musical notation for measures 73-78. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The music concludes with eighth and quarter notes and rests.

79

Musical score for measures 79-84. The system consists of two staves. The key signature has one sharp (F#). The music features a mix of eighth and sixteenth notes in the upper voice, with a more rhythmic accompaniment in the lower voice. Measure 84 ends with a double bar line.

85

Musical score for measures 85-90. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns. Measure 90 ends with a double bar line.

91

Musical score for measures 91-96. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns. Measure 96 ends with a double bar line.

97

Musical score for measures 97-102. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns. Measure 102 ends with a double bar line.

103

Musical score for measures 103-108. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns. Measure 108 ends with a double bar line.

109

Musical score for measures 109-114. The system consists of two staves. The key signature has one sharp (F#). The music continues with similar rhythmic patterns. Measure 114 ends with a double bar line.



116

Musical notation for measures 116-121. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, some beamed together, and a few half notes. The lower staff is in bass clef with a key signature of one sharp (F#), providing a harmonic accompaniment with chords and single notes.

122

Musical notation for measures 122-127. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, some beamed together, and a few half notes. The lower staff is in bass clef with a key signature of one sharp (F#), providing a harmonic accompaniment with chords and single notes.

128

Musical notation for measures 128-133. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, some beamed together, and a few half notes. The lower staff is in bass clef with a key signature of one sharp (F#), providing a harmonic accompaniment with chords and single notes.

134

Musical notation for measures 134-138. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, some beamed together, and a few half notes. The lower staff is in bass clef with a key signature of one sharp (F#), providing a harmonic accompaniment with chords and single notes.

139

Musical notation for measures 139-144. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and quarter notes, some beamed together, and a few half notes. The lower staff is in bass clef with a key signature of one sharp (F#), providing a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.

## XII.- Obsecro te donima [Josquin]

*Guitarra menor  
(capo en séptimo traste)*

*Guitarra mayor*

Musical notation for the first system, measures 1-5. The top staff is for the smaller guitar (capo on the 7th fret) and the bottom staff is for the larger guitar. Both are in common time (C) and B-flat major. The smaller guitar has whole rests in measures 1-3 and whole notes in measures 4 and 5. The larger guitar plays chords in measures 1-3 and eighth notes in measures 4 and 5.

6

Musical notation for the second system, measures 6-12. The smaller guitar has a melodic line with eighth and quarter notes, including a dotted quarter note in measure 7. The larger guitar provides harmonic support with chords and eighth notes.

13

Musical notation for the third system, measures 13-18. The smaller guitar has a melodic line with quarter and eighth notes, including a sharp sign in measure 14. The larger guitar provides harmonic support with chords and eighth notes.

19

Musical notation for the fourth system, measures 19-24. The smaller guitar has a melodic line with quarter and eighth notes, including a sharp sign in measure 21. The larger guitar provides harmonic support with chords and eighth notes.

25

Musical notation for the fifth system, measures 25-31. The smaller guitar has a melodic line with quarter and eighth notes. The larger guitar provides harmonic support with chords and eighth notes.

32

Musical notation for the sixth system, measures 32-37. The smaller guitar has a melodic line with quarter and eighth notes. The larger guitar provides harmonic support with chords and eighth notes.

39

Musical notation for measures 39-45. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter, eighth, and half notes, with some measures containing rests. Measure 45 ends with a sharp sign (#) on the lower staff.

46

Musical notation for measures 46-51. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter, eighth, and half notes, with some measures containing rests. Measure 51 ends with a sharp sign (#) on the lower staff.

52

Musical notation for measures 52-57. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter, eighth, and half notes, with some measures containing rests. Measure 57 ends with a sharp sign (#) on the lower staff.

58

Musical notation for measures 58-63. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter, eighth, and half notes, with some measures containing rests. Measure 63 ends with a sharp sign (#) on the lower staff.

64

Musical notation for measures 64-70. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter, eighth, and half notes, with some measures containing rests. Measure 70 ends with a sharp sign (#) on the lower staff.

71

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef with a key signature of one flat. The music features a mix of quarter, eighth, and half notes, with some measures containing rests. Measure 76 ends with a sharp sign (#) on the lower staff.

77

Musical score for measures 77-83. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some rests in the upper staff. A slur is present over the final two measures of this system.

84

Musical score for measures 84-90. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and quarter notes. A slur is present over measures 85-86.

91

Musical score for measures 91-97. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes. A slur is present over measures 91-92.

98

Musical score for measures 98-104. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes. A slur is present over measures 98-99. The text "alpo" is written in the upper staff at measure 100.

105

Musical score for measures 105-111. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes.

112

Musical score for measures 112-118. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes. A slur is present over measures 112-113.

119

Musical score for measures 119-125. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and quarter notes, including a dotted quarter note in measure 125. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dotted quarter note in measure 125.

126

Musical score for measures 126-131. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with quarter and eighth notes, including a dotted quarter note in measure 131. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dotted quarter note in measure 131.

132

Musical score for measures 132-138. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with quarter and eighth notes, including a sharp sign (F#) in measure 132 and a dotted quarter note in measure 138. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dotted quarter note in measure 138.

139

Musical score for measures 139-145. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with quarter and eighth notes, including a sharp sign (F#) in measure 139 and a dotted quarter note in measure 145. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dotted quarter note in measure 145.

146

Musical score for measures 146-152. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with quarter and eighth notes, including a sharp sign (F#) in measure 146 and a dotted quarter note in measure 152. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dotted quarter note in measure 152.

153

Musical score for measures 153-159. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains a melodic line with quarter and eighth notes, including a flat sign (B-flat) in measure 153 and a dotted quarter note in measure 159. The lower staff is in bass clef and contains a bass line with chords and single notes, including a dotted quarter note in measure 159.

160

Musical score for measures 160-165. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a melody in the upper staff with a long phrase spanning measures 163-165, and a bass line in the lower staff. Measure 160 starts with a dotted quarter note followed by eighth notes.

166

Musical score for measures 166-171. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody in the upper staff continues with a phrase in measure 166, followed by a long phrase in measures 167-171. The bass line provides harmonic support.

172

Musical score for measures 172-177. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody in the upper staff features a phrase in measure 172, followed by a long phrase in measures 173-177. The bass line continues with a steady accompaniment.

178

Musical score for measures 178-184. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody in the upper staff has a phrase in measure 178, followed by a long phrase in measures 179-184. The bass line features a consistent rhythmic pattern.

185

Musical score for measures 185-191. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody in the upper staff has a phrase in measure 185, followed by a long phrase in measures 186-191. The bass line provides a steady accompaniment.

192

Musical score for measures 192-198. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody in the upper staff has a phrase in measure 192, followed by a long phrase in measures 193-198. The bass line continues with a steady accompaniment.

199

Musical score for measures 199-205. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The melody in the upper staff consists of quarter and eighth notes, while the bass line in the lower staff provides harmonic support with chords and single notes.

206

Musical score for measures 206-212. The melody continues with quarter and eighth notes, and the bass line features more complex chordal structures and rests.

213

Musical score for measures 213-219. The melody includes a half note and quarter notes, and the bass line has several measures with rests.

220

Musical score for measures 220-225. The melody features a half note and quarter notes, and the bass line has rests in the final two measures.

226

Musical score for measures 226-230. The melody includes a half note and quarter notes, and the bass line has rests in the final two measures.

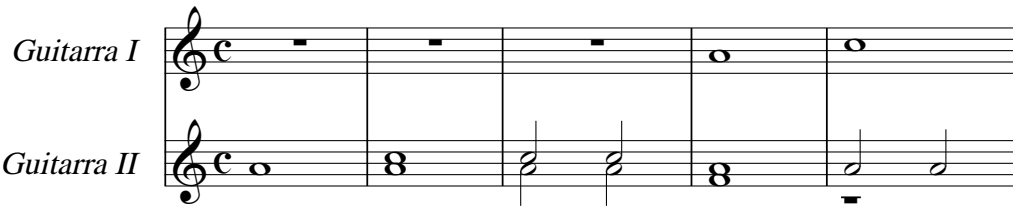
231

Musical score for measures 231-235. The melody includes a half note and quarter notes, and the bass line has rests in the final two measures. The piece concludes with a double bar line.

Obsecro te donima (versión de consulta)

Guitarra I

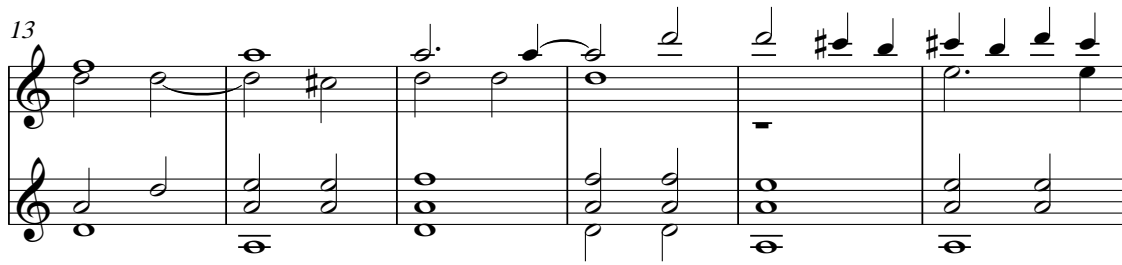
Guitarra II



6



13



19



25



32





39

Musical notation for measures 39-45. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff with various note values and rests, and a bass line in the lower staff with chords and single notes. Measure 45 ends with a double bar line.

46

Musical notation for measures 46-51. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff with various note values and rests, and a bass line in the lower staff with chords and single notes. Measure 51 ends with a double bar line.

52

Musical notation for measures 52-57. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff with various note values and rests, and a bass line in the lower staff with chords and single notes. Measure 57 ends with a double bar line.

58

Musical notation for measures 58-63. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff with various note values and rests, and a bass line in the lower staff with chords and single notes. Measure 63 ends with a double bar line.

64

Musical notation for measures 64-70. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff with various note values and rests, and a bass line in the lower staff with chords and single notes. Measure 70 ends with a double bar line.

71

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a melody in the upper staff with various note values and rests, and a bass line in the lower staff with chords and single notes. Measure 76 ends with a double bar line.

77

Musical score for measures 77-83. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note in measure 83. The lower staff is in bass clef and contains a bass line with chords and single notes. Measure numbers 77, 84, 91, 98, 105, and 112 are indicated at the start of their respective systems.

84

Musical score for measures 84-90. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note in measure 88. The lower staff is in bass clef and contains a bass line with chords and single notes.

91

Musical score for measures 91-97. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note in measure 95. The lower staff is in bass clef and contains a bass line with chords and single notes.

98

Musical score for measures 98-104. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note in measure 102. The lower staff is in bass clef and contains a bass line with chords and single notes.

105

Musical score for measures 105-111. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note in measure 109. The lower staff is in bass clef and contains a bass line with chords and single notes.

112

Musical score for measures 112-118. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long note in measure 116. The lower staff is in bass clef and contains a bass line with chords and single notes.

119

Musical notation for measures 119-125. The top staff contains a melodic line with eighth and quarter notes, and the bottom staff contains a bass line with chords and single notes.

126

Musical notation for measures 126-131. The top staff contains a melodic line with quarter and eighth notes, and the bottom staff contains a bass line with chords and single notes.

132

Musical notation for measures 132-138. The top staff contains a melodic line with quarter and eighth notes, and the bottom staff contains a bass line with chords and single notes.

139

Musical notation for measures 139-145. The top staff contains a melodic line with quarter and eighth notes, and the bottom staff contains a bass line with chords and single notes.

146

Musical notation for measures 146-152. The top staff contains a melodic line with quarter and eighth notes, and the bottom staff contains a bass line with chords and single notes.

153

Musical notation for measures 153-159. The top staff contains a melodic line with quarter and eighth notes, and the bottom staff contains a bass line with chords and single notes.

160

Musical score for measures 160-165. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over measures 163-165. The lower staff is in bass clef and contains a bass line with various chords and single notes.

166

Musical score for measures 166-171. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over measures 169-171. The lower staff is in bass clef and contains a bass line with various chords and single notes.

172

Musical score for measures 172-177. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over measures 173-175. The lower staff is in bass clef and contains a bass line with various chords and single notes.

178

Musical score for measures 178-184. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over measures 179-181. The lower staff is in bass clef and contains a bass line with various chords and single notes.

185

Musical score for measures 185-191. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over measures 186-188. The lower staff is in bass clef and contains a bass line with various chords and single notes.

192

Musical score for measures 192-198. The system consists of two staves. The upper staff is in treble clef and contains a melodic line with a long slur over measures 193-195. The lower staff is in bass clef and contains a bass line with various chords and single notes.

199

Musical score for measures 199-205. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, along with rests and accidentals.

206

Musical score for measures 206-212. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with various rhythmic patterns and chordal textures.

213

Musical score for measures 213-219. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, along with rests and accidentals.

220

Musical score for measures 220-225. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with various rhythmic patterns and chordal textures.

226

Musical score for measures 226-230. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of quarter, eighth, and sixteenth notes, along with rests and accidentals.

231

Musical score for measures 231-236. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with various rhythmic patterns and chordal textures, ending with a double bar line.

### XIII.- Sobre el tenor de la baxa [Valderrábano]

*Guitarra menor*  
(capo en séptimo traste)

*Guitarra mayor*

5

11

17

23

29

35

41

Musical score for measures 41-46. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

47

Musical score for measures 47-52. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

53

Musical score for measures 53-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

59

Musical score for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

65

Musical score for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

71

Musical score for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

77

Musical score for measures 77-82. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

83

Musical score for measures 83-88. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melody and bass line.

89

Musical score for measures 89-94. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melody and bass line.

95

Musical score for measures 95-100. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melody and bass line.

101

Musical score for measures 101-106. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melody and bass line.

107

Musical score for measures 107-112. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music continues with a melody and bass line.



113

Musical score for measures 113-118. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

119

Musical score for measures 119-125. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

126

Musical score for measures 126-131. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

132

Musical score for measures 132-138. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

139

Musical score for measures 139-146. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

147

Musical score for measures 147-152. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

Sobre el tenor de la baxa (versión de consulta)

Guitarra I

Guitarra II

5

11

17

23

29

35

Musical notation for measures 35-40. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes and rests.

41

Musical notation for measures 41-46. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes and rests.

47

Musical notation for measures 47-52. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes and rests.

53

Musical notation for measures 53-58. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes and rests.

59

Musical notation for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes and rests.

65

Musical notation for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature, containing a bass line with eighth and sixteenth notes and rests.

71

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 71 starts with a half note G4 in the upper staff and a half note G2 in the lower staff. The piece concludes with a double bar line at the end of measure 76.

77

Musical notation for measures 77-82. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 77 starts with a half note G4 in the upper staff and a half note G2 in the lower staff. The piece concludes with a double bar line at the end of measure 82.

83

Musical notation for measures 83-88. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 83 starts with a half note G4 in the upper staff and a half note G2 in the lower staff. The piece concludes with a double bar line at the end of measure 88.

89

Musical notation for measures 89-94. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 89 starts with a half note G4 in the upper staff and a half note G2 in the lower staff. The piece concludes with a double bar line at the end of measure 94.

95

Musical notation for measures 95-100. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 95 starts with a half note G4 in the upper staff and a half note G2 in the lower staff. The piece concludes with a double bar line at the end of measure 100.

101

Musical notation for measures 101-106. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. Measure 101 starts with a half note G4 in the upper staff and a half note G2 in the lower staff. The piece concludes with a double bar line at the end of measure 106.

107

Musical score for measures 107-112. The score is written for two staves in treble clef with a key signature of two sharps (F# and C#). The music features a melody in the upper staff and a bass line in the lower staff. Measure 107 starts with a half note G4 and a half note F#4. The melody continues with quarter notes and eighth notes, including a slur over measures 108 and 109. The bass line consists of half notes and quarter notes, with some chords indicated by vertical lines.

113

Musical score for measures 113-118. The score continues in the same key signature and clef. The melody in the upper staff features a slur over measures 113 and 114, followed by quarter notes and eighth notes. The bass line in the lower staff includes a slur over measures 113 and 114, and continues with quarter notes and half notes.

119

Musical score for measures 119-125. The melody in the upper staff has a slur over measures 119 and 120, followed by a sharp sign (#) above a note in measure 121. The bass line in the lower staff features a slur over measures 119 and 120, and continues with quarter notes and half notes.

126

Musical score for measures 126-131. The melody in the upper staff has a long slur over measures 126 and 127, followed by quarter notes and eighth notes. The bass line in the lower staff consists of half notes and quarter notes.

132

Musical score for measures 132-137. The melody in the upper staff has a slur over measures 132 and 133, followed by quarter notes and eighth notes. The bass line in the lower staff features a slur over measures 132 and 133, and continues with quarter notes and half notes.

139

Musical score for measures 139-146. The score is written in treble clef with a key signature of two sharps (F# and C#). The melody in the upper staff consists of eighth and quarter notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line at the end of measure 146.

147

Musical score for measures 147-154. The score continues in the same key signature and clef. The melody in the upper staff features some chromatic movement, including a sharp sign on a note in measure 150. The lower staff continues with its accompaniment. The piece concludes with a double bar line at the end of measure 154.

**XIV.- Inviolata [Josquin]**

*Guitarra menor*  
(capo en séptimo traste)

*Guitarra mayor*

6

13

19

25

31

38

Musical score for measures 38-43. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties. The bass line includes some double bar lines and repeat signs.

44

Musical score for measures 44-49. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with various note values and rests, including some beamed eighth notes in the upper staff.

50

Musical score for measures 50-55. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. This system features a prominent melodic line in the upper staff with a long slur over measures 50-51, and a more active bass line.

56

Musical score for measures 56-61. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music shows a steady flow of notes in both staves, with some chordal textures in the bass.

62

Musical score for measures 62-67. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The upper staff has some melodic phrases with slurs, while the bass line provides harmonic support.

68

Musical score for measures 68-73. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music concludes this section with various note values and rests, including some beamed eighth notes in the upper staff.



75

Musical score for measures 75-81. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper staff with various note values and rests, and a harmonic accompaniment in the lower staff.

82

Musical score for measures 82-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff.

88

Musical score for measures 88-93. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff.

94

Musical score for measures 94-100. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff.

101

Musical score for measures 101-107. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff.

108

Musical score for measures 108-114. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music continues with a melody in the upper staff and accompaniment in the lower staff.

115

Musical notation for measures 115-120. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a mix of quarter, eighth, and sixteenth notes, with some chords and rests. A sharp sign is visible in the lower staff at measure 119.

121

Musical notation for measures 121-125. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music continues with various note values and rests. A sharp sign is visible in the lower staff at measure 124.

126

Musical notation for measures 126-130. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music concludes with a double bar line at the end of measure 130. A sharp sign is visible in the upper staff at measure 129.

Inviolata (versión de consulta)

The musical score is written for two guitars, labeled "Guitarra I" and "Guitarra II". It is in the key of G major (one sharp) and 4/4 time. The score is divided into five systems of staves. The first system shows the beginning of the piece with guitar-specific notation above the staff. The second system starts at measure 6, the third at measure 13, the fourth at measure 19, and the fifth at measure 25. The notation includes various melodic lines, chords, and rests for both instruments.

38

Musical notation for measures 38-43. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains six measures of music, primarily using quarter and eighth notes. The lower staff is in bass clef and contains six measures of music, primarily using quarter and eighth notes. Measure 43 ends with a double bar line.

44

Musical notation for measures 44-49. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains six measures of music, including some beamed eighth notes. The lower staff is in bass clef and contains six measures of music. Measure 49 ends with a double bar line.

50

Musical notation for measures 50-55. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains six measures of music, featuring a melodic line with a slur over measures 51-52. The lower staff is in bass clef and contains six measures of music. Measure 55 ends with a double bar line.

56

Musical notation for measures 56-62. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains six measures of music, including some beamed eighth notes. The lower staff is in bass clef and contains six measures of music. Measure 62 ends with a double bar line.

63

Musical notation for measures 63-68. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains six measures of music, including a melodic line with a slur over measures 64-65. The lower staff is in bass clef and contains six measures of music. Measure 68 ends with a double bar line.

69

Musical notation for measures 69-74. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. It contains six measures of music, including a melodic line with a slur over measures 70-71. The lower staff is in bass clef and contains six measures of music. Measure 74 ends with a double bar line.

75

Musical score for measures 75-80. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 75 features a melodic line in the upper staff with a slur over the first two measures and a fermata over the final note. The lower staff provides harmonic support with chords and single notes.

81

Musical score for measures 81-86. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 81 features a melodic line in the upper staff with a slur over the first two measures and a fermata over the final note. The lower staff provides harmonic support with chords and single notes.

87

Musical score for measures 87-92. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 87 features a melodic line in the upper staff with a slur over the first two measures and a fermata over the final note. The lower staff provides harmonic support with chords and single notes.

93

Musical score for measures 93-99. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 93 features a melodic line in the upper staff with a slur over the first two measures and a fermata over the final note. The lower staff provides harmonic support with chords and single notes.

100

Musical score for measures 100-104. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 100 features a melodic line in the upper staff with a slur over the first two measures and a fermata over the final note. The lower staff provides harmonic support with chords and single notes.

105

Musical score for measures 105-109. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 105 features a melodic line in the upper staff with a slur over the first two measures and a fermata over the final note. The lower staff provides harmonic support with chords and single notes.

110

Musical notation for measures 110-115. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with a long slur over measures 110-111, followed by eighth and quarter notes. The lower staff is in bass clef, providing harmonic support with chords and single notes.

116

Musical notation for measures 116-121. The system consists of two staves. The upper staff continues the melodic line with eighth and quarter notes. The lower staff provides harmonic support with chords and single notes, including a sharp sign in measure 120.

122

Musical notation for measures 122-125. The system consists of two staves. The upper staff features a melodic line with a slur over measures 122-123 and a *p.* (piano) dynamic marking in measure 124. The lower staff provides harmonic support with chords and single notes.

126

Musical notation for measures 126-131. The system consists of two staves. The upper staff features a melodic line with a slur over measures 126-127 and a sharp sign in measure 130. The lower staff provides harmonic support with chords and single notes. The system concludes with a double bar line.

XV.- La tercera parte del dicho motete [Josquin]

Guitarra menor  
(capo en séptimo traste)

Guitarra mayor

5

11

18

25

32

39

Musical notation for measures 39-45. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef. The music features a melodic line in the upper staff and a harmonic accompaniment in the lower staff. Measure 39 starts with a whole note chord in the upper staff and a half note chord in the lower staff. The piece concludes with a double bar line at the end of measure 45.

46

Musical notation for measures 46-52. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment. Measure 46 begins with a half note chord in the upper staff and a half note chord in the lower staff. The piece concludes with a double bar line at the end of measure 52.

53

Musical notation for measures 53-58. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment. Measure 53 begins with a half note chord in the upper staff and a half note chord in the lower staff. The piece concludes with a double bar line at the end of measure 58.

59

Musical notation for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment. Measure 59 begins with a half note chord in the upper staff and a half note chord in the lower staff. The piece concludes with a double bar line at the end of measure 64.

65

Musical notation for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment. Measure 65 begins with a half note chord in the upper staff and a half note chord in the lower staff. The piece concludes with a double bar line at the end of measure 70.

71

Musical notation for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef. The music continues with a melodic line and harmonic accompaniment. Measure 71 begins with a half note chord in the upper staff and a half note chord in the lower staff. The piece concludes with a double bar line at the end of measure 76.



La tercera parte del dicho motete (versión de consulta)

The image displays a musical score for two guitars, labeled "Guitarra I" and "Guitarra II". The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is organized into six systems, each containing two staves. The first system (measures 1-4) shows the beginning of the piece. The second system (measures 5-10) is marked with a "5" at the start. The third system (measures 11-17) is marked with an "11". The fourth system (measures 18-24) is marked with an "18". The fifth system (measures 25-31) is marked with a "25". The sixth system (measures 32-37) is marked with a "32". The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chord symbols. The overall style is that of a traditional motet.

39

Musical score for measures 39-45. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a melody in the upper staff and a harmonic accompaniment in the lower staff. The melody includes quarter notes, eighth notes, and a half note, with some notes beamed together. The accompaniment consists of chords and single notes, including some triplets.

46

Musical score for measures 46-52. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody continues with quarter and eighth notes, and a half note. The accompaniment features chords and single notes, with some triplets in the lower staff.

53

Musical score for measures 53-58. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody includes quarter notes, eighth notes, and a half note. The accompaniment consists of chords and single notes, with some triplets in the lower staff.

59

Musical score for measures 59-64. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody features a half note followed by quarter notes. The accompaniment consists of chords and single notes, with some triplets in the lower staff.

65

Musical score for measures 65-70. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody includes quarter notes, eighth notes, and a half note. The accompaniment consists of chords and single notes, with some triplets in the lower staff.

71

Musical score for measures 71-76. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The melody includes quarter notes, eighth notes, and a half note. The accompaniment consists of chords and single notes, with some triplets in the lower staff. The system ends with a double bar line.

XVI.- Jubilate [Morales]

*Guitarra menor*  
(capo en séptimo traste)

*Guitarra mayor*

5

12

18

24

30

36

Musical notation for measures 36-41. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a mix of eighth and quarter notes, often beamed together, and rests. Measure 36 starts with a quarter rest in the upper staff and a quarter note in the lower staff. Measure 41 ends with a quarter note in the upper staff and a quarter rest in the lower staff.

42

Musical notation for measures 42-47. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with eighth and quarter notes, some with ties. Measure 42 starts with a quarter note in the upper staff and a quarter note in the lower staff. Measure 47 ends with a quarter note in the upper staff and a quarter note in the lower staff.

48

Musical notation for measures 48-54. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some chords. Measure 48 starts with a quarter note in the upper staff and a quarter note in the lower staff. Measure 54 ends with a quarter note in the upper staff and a quarter note in the lower staff.

55

Musical notation for measures 55-61. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some chords. Measure 55 starts with a quarter note in the upper staff and a quarter note in the lower staff. Measure 61 ends with a quarter note in the upper staff and a quarter note in the lower staff.

62

Musical notation for measures 62-68. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some chords. Measure 62 starts with a quarter note in the upper staff and a quarter note in the lower staff. Measure 68 ends with a quarter note in the upper staff and a quarter note in the lower staff.

69

Musical notation for measures 69-74. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of eighth and quarter notes, with some chords. Measure 69 starts with a quarter note in the upper staff and a quarter note in the lower staff. Measure 74 ends with a quarter note in the upper staff and a quarter note in the lower staff.

75

Musical notation for measures 75-80. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). The lower staff is in bass clef. The music features a mix of chords and moving lines, with some notes beamed together and others held as longer durations.

81

Musical notation for measures 81-86. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with a similar texture of chords and moving lines, showing some melodic development in the upper voice.

87

Musical notation for measures 87-93. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. This system shows a more active upper voice with eighth-note patterns, while the lower voice provides harmonic support with chords.

94

Musical notation for measures 94-99. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of chords and moving lines, with some notes beamed together and others held as longer durations.

100

Musical notation for measures 100-105. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music continues with a similar texture of chords and moving lines, showing some melodic development in the upper voice.

106

Musical notation for measures 106-111. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat. The lower staff is in bass clef. The music features a mix of chords and moving lines, with some notes beamed together and others held as longer durations.

112

Musical score for measures 112-117. The score is written for two staves in a key signature of one flat (B-flat). The top staff features a melodic line with various note values and rests, while the bottom staff provides a harmonic accompaniment with chords and moving lines. The music concludes with a double bar line.

118

Musical score for measures 118-122. The score continues in the same key signature. The melodic line in the top staff shows a sequence of notes, including a sharp sign in the final measure. The accompaniment in the bottom staff supports the melody with sustained chords and rhythmic patterns.

123

Musical score for measures 123-127. The score concludes in the same key signature. The final measure features a double bar line and a fermata over the final notes of both staves.

Jubilate (versión de consulta)

Guitarra I

Guitarra II

The first system of music shows the beginning of the piece. It consists of two staves, labeled 'Guitarra I' and 'Guitarra II'. Both staves are in treble clef with a common time signature (C). The music starts with a whole rest in both staves. In the second measure, Guitarra I plays a half note G4, and Guitarra II plays a whole note G4. In the third measure, Guitarra I plays a half note A4, and Guitarra II plays a whole note A4. In the fourth measure, Guitarra I plays a half note B4, and Guitarra II plays a whole note B4.

5

The second system of music covers measures 5 through 8. In measure 5, Guitarra I plays a half note C5, and Guitarra II plays a whole note C5. In measure 6, Guitarra I plays a half note D5, and Guitarra II plays a whole note D5. In measure 7, Guitarra I plays a half note E5, and Guitarra II plays a whole note E5. In measure 8, Guitarra I plays a half note F5, and Guitarra II plays a whole note F5.

12

The third system of music covers measures 9 through 16. In measure 9, Guitarra I plays a half note G5, and Guitarra II plays a whole note G5. In measure 10, Guitarra I plays a half note A5, and Guitarra II plays a whole note A5. In measure 11, Guitarra I plays a half note B5, and Guitarra II plays a whole note B5. In measure 12, Guitarra I plays a half note C6, and Guitarra II plays a whole note C6. In measure 13, Guitarra I plays a half note D6, and Guitarra II plays a whole note D6. In measure 14, Guitarra I plays a half note E6, and Guitarra II plays a whole note E6. In measure 15, Guitarra I plays a half note F6, and Guitarra II plays a whole note F6. In measure 16, Guitarra I plays a half note G6, and Guitarra II plays a whole note G6.

18

The fourth system of music covers measures 17 through 23. In measure 17, Guitarra I plays a half note A6, and Guitarra II plays a whole note A6. In measure 18, Guitarra I plays a half note B6, and Guitarra II plays a whole note B6. In measure 19, Guitarra I plays a half note C7, and Guitarra II plays a whole note C7. In measure 20, Guitarra I plays a half note D7, and Guitarra II plays a whole note D7. In measure 21, Guitarra I plays a half note E7, and Guitarra II plays a whole note E7. In measure 22, Guitarra I plays a half note F7, and Guitarra II plays a whole note F7. In measure 23, Guitarra I plays a half note G7, and Guitarra II plays a whole note G7.

24

The fifth system of music covers measures 24 through 29. In measure 24, Guitarra I plays a half note A7, and Guitarra II plays a whole note A7. In measure 25, Guitarra I plays a half note B7, and Guitarra II plays a whole note B7. In measure 26, Guitarra I plays a half note C8, and Guitarra II plays a whole note C8. In measure 27, Guitarra I plays a half note D8, and Guitarra II plays a whole note D8. In measure 28, Guitarra I plays a half note E8, and Guitarra II plays a whole note E8. In measure 29, Guitarra I plays a half note F8, and Guitarra II plays a whole note F8.

30

The sixth system of music covers measures 30 through 35. In measure 30, Guitarra I plays a half note G8, and Guitarra II plays a whole note G8. In measure 31, Guitarra I plays a half note A8, and Guitarra II plays a whole note A8. In measure 32, Guitarra I plays a half note B8, and Guitarra II plays a whole note B8. In measure 33, Guitarra I plays a half note C9, and Guitarra II plays a whole note C9. In measure 34, Guitarra I plays a half note D9, and Guitarra II plays a whole note D9. In measure 35, Guitarra I plays a half note E9, and Guitarra II plays a whole note E9.

36

Musical notation for measures 36-41. The system consists of two staves. The upper staff features a melodic line with eighth and quarter notes, including a sharp sign (#) on the fifth line. The lower staff provides a harmonic accompaniment with chords and moving lines.

42

Musical notation for measures 42-47. The system consists of two staves. The upper staff continues the melodic line with various note values and rests. The lower staff maintains the accompaniment with chords and rhythmic patterns.

48

Musical notation for measures 48-54. The system consists of two staves. The upper staff shows a melodic line with a prominent sharp sign (#) on the fifth line. The lower staff features a more active accompaniment with chords and moving lines.

55

Musical notation for measures 55-61. The system consists of two staves. The upper staff has a melodic line with several rests. The lower staff provides a steady accompaniment with chords and rhythmic patterns.

62

Musical notation for measures 62-68. The system consists of two staves. The upper staff features a melodic line with a sharp sign (#) on the fifth line. The lower staff continues the accompaniment with chords and moving lines.

69

Musical notation for measures 69-74. The system consists of two staves. The upper staff has a melodic line with a sharp sign (#) on the fifth line. The lower staff provides a harmonic accompaniment with chords and rhythmic patterns.



75

Musical notation for measures 75-80. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a slur over measures 76-77. The lower staff provides a harmonic accompaniment with chords and moving lines.

81

Musical notation for measures 81-86. The system consists of two staves. The upper staff continues the melodic line with a slur over measures 81-82. The lower staff continues the harmonic accompaniment.

87

Musical notation for measures 87-93. The system consists of two staves. The upper staff features a melodic line with eighth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

94

Musical notation for measures 94-99. The system consists of two staves. The upper staff features a melodic line with slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

100

Musical notation for measures 100-105. The system consists of two staves. The upper staff features a melodic line with slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

106

Musical notation for measures 106-111. The system consists of two staves. The upper staff features a melodic line with slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

112

Musical notation for measures 112-117. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a mix of chords and moving lines. Measure 112 starts with a chord of F#4, A4, C5. The melody in the upper staff moves from F#4 to A4, then C5, and continues with a descending line. The bass line provides harmonic support with chords and moving bass notes.

118

Musical notation for measures 118-122. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a mix of chords and moving lines. Measure 118 starts with a chord of F#4, A4, C5. The melody in the upper staff moves from F#4 to A4, then C5, and continues with a descending line. The bass line provides harmonic support with chords and moving bass notes.

123

Musical notation for measures 123-127. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music continues with a mix of chords and moving lines. Measure 123 starts with a chord of F#4, A4, C5. The melody in the upper staff moves from F#4 to A4, then C5, and continues with a descending line. The bass line provides harmonic support with chords and moving bass notes. The system ends with a double bar line.

## Comentario crítico

En este apartado presento la información que explica con detalle cada una de las decisiones editoriales tomadas, puesto que cada uno de los dúos presenta características propias, dependiendo de factores como: el número de voces incluidas; el grado de dificultad de la obra; si es música intabulada o música de creación explícita para el dúo de vihuelas, etc.

**1. Fuentes:** En primer lugar consigno el folio de cada pieza. Dado que el repertorio incluido está constituido en su mayoría por intabulaciones de música vocal, menciono la fuente en la que se publicó dicha música y, finalmente, señalo si existe alguna edición moderna de la obra mencionada.<sup>104</sup>

**2. Texto:** Algunas de las intabulaciones de Valderrábano incluyen un incipit textual bajo la tablatura de una de las vihuelas, en tal caso lo presento. En las piezas que no contienen texto en la tablatura, pero que sí existe en las fuentes vocales, tomo el incipit de las mismas y hago la aclaración respectiva.

**3. Posible afinación de las vihuelas:** realizo un ejercicio donde postulo teóricamente la afinación que requeriría cada vihuela para que al tocarse los dúos se produzcan las notas correspondientes. Si bien es información que no podría resultar relevante en este momento, me parece que agregar este dato puede ser de mucha utilidad para trabajos posteriores de análisis.

**4. Discrepancias entre la tablatura y la fuente vocal:** En este apartado presento cada una de las discrepancias identificadas entre la tablatura y la fuente vocal por medio de una tabla que permite identificar visualmente la información del folio, sistema y compás, aunado a la descripción y el comentario pertinente. Con la finalidad de poder ubicar cada caso en esta edición, agrego una numeración entre corchetes que muestra el número del compás contado desde el inicio de la obra en la transcripción realizada. Considerando que hay distintos tipos de discrepancias

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<sup>104</sup> Sigo el modelo planteado por John Griffiths, en su libro: *Tañer vihuela según Juan Bermudo. Polifonía vocal y tablaturas instrumentales*, Zaragoza: Institución “Fernando el Católico”, 2003. En donde para cada obra transcrita cita: Tablatura, Fuente vocal y Edición Crítica.

establecí una serie de categorías que, con el fin de sintetizar el comentario, he agrupado como sigue:

- *Música Ficta*. Incluye todas aquellas alteraciones que Valderrábano utilizó y que no existen en la fuente vocal. Como lo he explicado anteriormente, la tablatura es un sistema que indica al intérprete el lugar preciso donde se debe tocar cada nota y, por lo tanto, señala claramente cuales fueron las notas alteradas por Valderrábano.
- *Glosa*. Recurso explicado anteriormente que tiene como finalidad mantener el flujo de la melodía.
- *Intercambio de notas entre una vihuela y otra*. Frecuentemente Valderrábano inserta en una de las vihuelas notas que corresponden a la voz que toca la otra, por ejemplo, si una nota de la voz que canta el *superius* resulta difícil o imposible de tocar en la vihuela que lleva esta línea, la nota en cuestión se traslada a la vihuela que toca las voces de *bassus* y *altus*. Si bien melódicamente es una conducción un poco extraña, es un recurso de intabulación que permite que no se omita el sonido y que facilita técnicamente la ejecución en la vihuela que “prestó” la nota. A pesar de lo extraño que este procedimiento pudiera parecer, es la forma en que lo hizo Valderrábano.
- *Interrupción de una voz para permitir el desarrollo de otra*. Este procedimiento se efectúa cuando dos de las voces que se tocan en una vihuela se digitarían en la misma cuerda, por lo que una de ellas se omite por algunos momentos para permitir que la otra voz se presente de manera íntegra.
- *Cambio de nota pero que pertenece al acorde*. Son notas que no coinciden con la fuente vocal, pero que pertenecen a la armonía de ese momento.

**5. Transcripción para dos guitarras, cambios propuestos:** En el mismo aparato crítico presento en una sección independiente los cambios propuestos para la versión a dos guitarras, si es que los hubiera, así como los comentarios pertinentes.

Para facilitar la lectura de la información utilizo el mismo formato que el usado en la sección que expone las discrepancias entre la tablatura y la fuente vocal.

**6. Observaciones:** Finalmente, agrego aquellos elementos que sean notables para cada caso y que sirvan de referencia para aclarar las posibles dudas.

## I.- Assiste parata

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 45v-47.
- b) Nicolás Gombert. *Mvsica Excellentissimi / Nicolai Gomberti (Vulgo Motecta / Qvinque Vocum Nuncupata) In Qva Facile. Liber Primus. Qvinque Vocum.* Venecia, 1539, folio XVI.
- c) Nicolás Gombert, *Opera Omnia*, Ed. J. Schmidt-Görg, Corpus Mensurabilis Musicae 6, vol. VII. Motecta 5 v., pp. 113-116.

**2. Texto:** Assiste parata votis poscentium et repende ominibus optatum effectum: sit tibi studium assidue orare pro populo Dei, quae meruisti tu pretium ferre mundi. [Traducción: Prepárate para las oraciones de aquellos que te suplican y danos a todos el resultado anhelado: estudias siempre orar por el pueblo de Dios, logrando la bendición del mundo.].<sup>105</sup>

**3. Posible afinación de las vihuelas:** Dos vihuelas en unísono: Sol para ambas.

### 4. Discrepancias entre la tablatura y la fuente vocal:

Ubicación <sup>106</sup>	Discrepancia	Motivo de la discrepancia y/o comentario.
f. 45v, s. 1, c. 9 [9]	Falta la nota Re.	Intercambio de notas entre una vihuela y otra. La nota faltante la toca la otra vihuela.
f. 45v, s. 1, c. 13 [13]	Mi; debe ser Re.	A pesar de ser una nota que no se encuentra en la fuente vocal y crea una disonancia de segunda, es resuelta de manera exitosa cuando el Mi pasa a Fa en el siguiente compás.
f. 45v, s. 1, c. 14 [14]	El Fa debe ser blanca.	Interrupción de una voz para permitir el desarrollo de otra. El valor no puede ser respetado debido a la digitación, pues esa nota también la toca el <i>altus</i> .
f. 45v, s. 2, c. 5 [21]	Falta el Fa que canta el tenor.	No habría dificultad en tocarlo, sin embargo, no aparece a pesar de ser una nota importante que conduce de Mi a Sol

<sup>105</sup> Oración de San Agustín a la Virgen María.

<sup>106</sup> Utilizo las abreviaturas f. para folio, s. para sistema y c. para compás.

		en el tenor.
f. 45v, s. 2, c. 9 [25]	Falta el Fa del <i>cantus</i> .	En este caso resulta imposible tocarlo puesto que la cuerda donde se encuentra (segunda en tercer traste) está ocupada por el Re del <i>altus</i> . Sin embargo, considero que al ser el <i>cantus</i> la voz más aguda resulta notorio el “cambio” de melodía.
f. 45v, s. 2, c. 10 [26]	Fa sostenido; en la fuente vocal es Fa natural	Música ficta.
f. 45v, s. 3, c. 8 [39]	Falta el Fa.	La omisión de la nota carece de sentido, pues en ese compás el <i>cantus</i> está en silencio, por lo tanto no habría problema técnico para tocar la nota faltante del <i>altus</i> .
f. 45v, s. 3, c. 9 [40]	Falta el Re.	El caso es similar al del compás anterior
f. 45v, s. 3, c. 11 [42]	En la voz de <i>tenor</i> falta el La (dos negras).	No habría problema en tocarlas, pues se encuentran en la tercera cuerda al aire, muy cómodo.
f. 45v, s. 3, c. 12 [43]	En la voz del <i>cantus</i> falta el Fa.	Interrupción de una voz para permitir el desarrollo de otra. En este caso no puede tocarse, pues la segunda cuerda está siendo utilizada para tocar el Re del <i>altus</i> .
f. 45v, s. 3, c. 13 [44]	En la voz del <i>altus</i> el Re en la fuente vocal tiene una duración de blanca.	Interrupción de una voz para permitir el desarrollo de otra.
f. 45v, s. 4, c. 7 [53]	Falta el La del tenor.	No habría problema en tocarlo, pues se encuentra en la tercera cuerda al aire.
f. 45v, s. 4, c. 12 [58]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 45v, s. 4, c. 14 [60]	El Re ligado debe ser Mi bemol.	La nota correcta (Mi bemol) aparece en la otra vihuela. En este momento se debe apagar el sonido para no producir disonancia con el otro instrumento.
f. 45v, s. 5, c. 4 [66]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 45v, s. 5, c. 4-5 [66-67]	Debe ser Re blanca.	Glosa. Valderrábano realiza una conducción melódica del Re al Si
f. 45v, s. 5, c. 13 [75]	Re; en la fuente vocal es Mi	Cambio de nota pero que pertenece al acorde. Si bien en la fuente vocal la nota que aparece es Mi, el Re propuesto por

		Valderrábano refuerza el acorde formado por las notas Fa, La y Re.
f. 45v, s. 5, c. 14 [76]	Sol; debe ser blanca.	Interrupción de una voz para permitir el desarrollo de otra. Es imposible respetar la duración, pues en la misma primera cuerda se toca la voz del <i>cantus</i> .
f. 45v, s. 5, c. 15 [77]	Fa; en la fuente vocal es Re	Interrupción de una voz para permitir el desarrollo de otra. Lo cambia para tocar la nota del <i>Altus</i> .
f. 45v, s. 6, c. 8 [85]	El Do del <i>altus</i> debe durar todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta para tocar la nota Si del <i>tenor</i> .
f. 45v, s. 6, c. 9 [86]	El Re del <i>altus</i> debe durar todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta para tocar la nota Fa del <i>cantus</i> .
f. 45v, s. 7, c. 4 [96]	Fa debe ser blanca.	Glosa.
f. 45v, s. 7, c. 6 [98]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 45v, s. 8, c. 2 [109]	El segundo Fa del <i>altus</i> debe ser Sol.	Debe ser Sol, sin embargo, al mantener el Fa, como lo hace Valderrábano, se mantiene el contrapunto imitativo planteado por Gombert.
f. 45v, s. 8, c. 5 [112]	En el <i>tenor</i> falta la nota La	Se puede tocar cómodamente en la tercera cuerda al aire.
f. 45v, s.8, c. 5 [112]	En la voz del <i>tenor</i> falta la nota Fa.	Interrupción de una voz para permitir el desarrollo de otra. No puede ser tocado puesto que en esa cuerda (segunda) se toca el Re del <i>altus</i>
f. 45v, s. 8, c. 7 [114]	En la voz del <i>altus</i> falta la nota Re.	Interrupción de una voz para permitir el desarrollo de otra. No puede ser tocado puesto que en esa cuerda (segunda) se toca el Fa del <i>cantus</i>
f. 46, s. 1, c. 9 [9]	En la vihuela que toca las voces de <i>bassus</i> y <i>quintus</i> aparece un Re que pertenece a la voz del <i>altus</i> .	Intercambio de notas entre una vihuela y otra.
f. 46, s. 1, c. 12 [12]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 46, s. 3, c. 5 [36]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 46, s. 3, c. 7 [38]	Si; en la fuente vocal es Sol.	A pesar de no ser la nota correcta, no interfiere en la armonía.



f. 46, s. 3, c. 13 [44]	El Re debería tener una duración de blanca.	Interrupción de una voz para permitir el desarrollo de otra.
f. 46, s. 4, c. 1 [46]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 46, s. 4, c. 10 [55]	Fa; en la fuente vocal es Re.	A pesar del cambio de melodía sin razón aparente, éste no contraría al discurso musical.
f. 46, s. 4, c. 11 [56]	Mi bemol; en la fuente vocal es Mi natural.	Música ficta.
f. 46, s. 4, c. 15 [60]	El Mi bemol pertenece a la voz del tenor, la cual es tocada por la otra vihuela.	Intercambio de notas entre una vihuela y otra. No hay razón para asignar esta nota a dicha vihuela, pues se puede tocar perfectamente combinando con las voces de la otra.
f. 46, s. 5, c. 16 [79]	Mi; en la fuente vocal es Do.	Cambio de nota pero que pertenece al acorde. A pesar de que el Do es tocado en la voz del <i>bassus</i> , Valderrábano coloca esta nota en la misma vihuela sin motivo aparente.
f. 46, s. 6, c. 10 [90]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 46, s. 7, c. 3 [97]	En la voz del <i>bassus</i> falta la nota Re.	Ninguna discrepancia aparente. Se podría tocar sin ningún inconveniente.
f. 46, s. 7, c. 10 [104]	Mi bemol; en la fuente vocal es Mi natural.	Música ficta.
f. 46, s. 8, c. 6 [114]	En la voz del <i>quintus</i> falta la nota Fa.	Ninguna discrepancia aparente. Se podría tocar sin ningún inconveniente.
f. 46v, s. 1 c. 3 [126]	En la voz del <i>altus</i> falta la nota Sol.	Interrupción de una voz para permitir el desarrollo de otra. No se puede tocar puesto que en esa primera cuerda se tocan las notas del <i>cantus</i> .
f. 46v, s. 1, c. 4 [127]	En la voz del <i>altus</i> falta la nota Re.	Sí podría tocarse, en segunda cuerda al aire.
f. 46v, s. 1, c. 5 [128]	En la voz del <i>altus</i> falta la nota Mi.	Interrupción de una voz para permitir el desarrollo de otra. No se puede tocar puesto que se tocan las notas del <i>tenor</i> .
f. 46v, s. 1, c. 10 [133]	Mi bemol; en la fuente vocal son dos Sol negras.	Es un error, puesto que esa nota crea un intervalo de séptima entre la voz del <i>tenor</i> y del <i>quintus</i> que no está ni preparado ni resuelto melódicamente.
f. 46v, s. 1, c. 13 [136]	Sol del <i>cantus</i> ; en la fuente vocal es Si.	Cambio de nota pero que pertenece al acorde.
f. 46v, s. 2 c. 1	Fa; debe ser blanca.	Interrupción de una voz para permitir el

[138]		desarrollo de otra. Se corta la voz para tocar la nota Re del <i>altus</i>
f. 46v, s. 2 c. 3 [140]	Fa; en la fuente vocal es Re.	Cambio de nota pero que pertenece al acorde.
f. 46v, s. 2, c. 6 [143]	Sol; en la fuente vocal es Si.	Cambio de nota pero que pertenece al acorde.
f. 46v, s. 2, c. 10 [147]	En la voz del <i>cantus</i> falta la nota La.	Podría tocarse en el segundo traste de primera cuerda.
f. 46v, s. 2, c. 11 [148]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 46v, s. 2, c. 11 [148]	Re; debe ser blanca	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para poder hacer la voz del <i>cantus</i>
f. 46v, s. 2, c. 11 [148]	En la voz del Tenor falta Fa blanca.	Podría tocarse cómodamente en cuarta cuerda al aire.
f. 46v, s. 3, c. 4 [155]	Sol del <i>tenor</i> ; en la fuente vocal es Re.	Cambio de nota pero que pertenece al acorde.
f. 47, s. 1, c. 3 [126]	Mi bemol; en la fuente vocal es Mi natural.	Música ficta.
f. 47, s. 1, c. 3 [126]	El Sol, digitado en primera cuerda pertenece a la voz <i>altus</i> .	Intercambio de notas entre una vihuela y otra.
f. 47, s. 1 c. 16 [139]	Sol; no existe en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 47, s. 2, c. 1 [140]	Re; debe ser Fa.	La nota cifrada con un 0 en la segunda cuerda (Re), debería estar cifrada como 0 en cuarta cuerda.
f. 47, s. 2 c. 4 [143]	Si; no existe en la fuente vocal. La nota pertenece a la voz de <i>cantus</i> , realizada con la otra vihuela	Cambio de nota pero que pertenece al acorde.
f. 47, s. 2 c. 14 tec[153]	Si becuadro; en la fuente vocal es Si bemol.	Música ficta
f. 47, s. 2 c. 16 [155]	Si becuadro; en la fuente vocal es Si bemol.	Tercera de picardía. Cambio del acorde final de menor a mayor.

### 5. Transcripción para dos guitarras, cambios propuestos:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo para proponer corrección de la tablatura</i>
f. 45v, s. 4, c. 14 [60]	El Re ligado, debe ser Mi bemol.	La nota correcta (Mi bemol) aparece en la otra vihuela. En este caso el salto melódico que produce la otra vihuela es de séptima. El

		resultado sonoro de este intervalo, junto a la segunda menor que se produce entre las dos vihuelas es razón para cambiar esa nota. La solución: asignar la nota Mi bemol a la primera vihuela. De esta forma no se quitan ni se agregan notas. Sólo se reasigna la voz a la vihuela indicada.
f. 46v, s. 1, c. 10 [133]	Mi bemol; en la fuente vocal son dos Sol negras.	Es un error. Puesto que con esa nota se crea un intervalo de séptima entre la voz del tenor y del <i>quintus</i> , que no está preparado ni resuelto melódicamente,. La solución es intabular dos números 2 en cuarta cuerda, con ello se eliminan las disonancias y se coloca la melodía como en la fuente vocal.

**6. Observaciones:** Este dueto presentado por Valderrábano corresponde a la segunda parte de un motete de Nicolás Gombert a cinco voces, el cual está basado en la oración *O beata virgo María*. Es por ello que al buscar la obra con el título *Assiste parata* no es posible identificarla de manera sencilla en la obra integral.

## II.- Et in spiritu sanctum

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 46v-48.
- b) Cristóbal de Morales, *Hyspalensis Missarvm: Liber Primvs*, Roma 1544, folios 118v-119.
- c) Cristóbal de Morales, *Opera Omnia, Vol. 1 Missarium Liber Primus* (Roma 1544), ed. Higinio Anglés, pp. 257-261.

**2. Texto:** Et in spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filio qui procedit. Qui cum Patre et Filio simul adoratur et con glorificatur, qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen. [Traducción: Y en el Espíritu Santo, Señor y dador de vida: que procede del Padre y del Hijo. Que con el Padre y el Hijo recibe una misma adoración y gloria, que habló por los profetas. Y en la Iglesia que es una santa, católica y apostólica. Confieso que hay un solo Bautismo para el perdón de los pecados. Espero la resurrección de los muertos y la vida del mundo futuro. Amén.].<sup>107</sup>

**3. Posible afinación de vihuelas:** Dos vihuelas en unísono: La para ambas.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 46v, s. 4, c. 6 [10]	La y Sol del <i>bassus</i> ; no existen en la fuente vocal.	Glosa.
f. 46v, s. 4, c. 11 [15]	Re del <i>altus I</i> ; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 46v, s. 4, c. 11 [15]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 46v, s.4, c. 12 [16]	Sol sostenido; en la fuente vocal es Sol natural.	Música ficta.
f. 46v, s. 5, c. 4 [23]	Re del <i>altus I</i> ; no existe en la fuente vocal.	Glosa.
f. 46v, s. 5, c. 7 [26]	Mi y segundo Fa del <i>bassus</i> ; no están en la fuente vocal.	Glosa

<sup>107</sup> Segunda parte del Credo.

f. 46v, s. 5, c. 9 [28]	Sol sostenido; en la fuente vocal es Sol natural.	Música ficta
f. 46v, s. 5, c. 14 [33]	La; aparece duplicado pues se toca en primera cuerda al aire y en segunda en quinto traste.	No hay justificación.
f. 46v, s. 5, c. 16 [35]	Si; no existe en la fuente vocal.	Glosa.
f. 46v, s. 6, c. 1 [36]	Si; no existe en la fuente vocal.	Glosa. Nota de paso para enlazar el La con el Do.
f. 46v, s. 6, c. 4 y 5 [39 y 40]	S, Do, Re y Mi del <i>bassus</i> ; No existen en la fuente vocal.	Glosa. Enlaza melódicamente del La al Mi.
f. 46v, s. 6 c. 12 [47]	Si; debe ser Mi.	Cambio de nota pero que pertenece al acorde.
f. 46v, s. 6 c. 14 [50]	Mi; tiene una duración de negra en la fuente vocal.	En este caso la alteración de la rítmica no representa ningún cambio significativo.
f. 46v, s. 6 c. 19 [55]	Si; no existe en la fuente vocal.	Glosa. Nota de paso para enlazar el Do-La.
f. 46v, s. 7, c. 2 [57]	Sol; no existe en la fuente vocal.	Dado que la nota pertenece al acorde no causa ningún problema a la armonía.
f. 46v, s. 7, c. 7 [62]	Fa; La y segundo Sol no aparecen en la fuente vocal.	Glosa.
f. 46v, s. 7, c. 15 [70]	Sol; no existe en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 46v, s. 8, c. 1 [73]	Primer Sol del <i>bassus</i> ; en la fuente vocal está una octava baja.	No es posible por el registro del instrumento.
f. 46v, s. 8, c. 5 [77]	Si del <i>bassus</i> ; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 46v, s. 8, c. 6 [78]	Mi; No está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Esta nota pertenece a la voz del <i>altus II</i> .
f. 46v, s. 8, c. 7 [79]	Sol del <i>bassus</i> ; no aparece en la fuente vocal.	Glosa.
f. 46v, s. 8, c. 7 [79]	Re del <i>altus I</i> ; en la fuente vocal es Mi.	Error de intabulación: el Re puesto por Valderrábano en el <i>altus I</i> produce una disonancia con el <i>altus II</i> (intervalo de segunda).
f. 46v, s. 8, c. 11 [83]	El Mi del <i>cantus II</i> ; aparece	Cambio de nota pero que

	como Si en la fuente vocal.	pertenece al acorde.
f. 46v, s. 8, c. 15 [87]	Sol del <i>bassus</i> ; en la fuente vocal está una octava baja.	No es posible por el registro del instrumento.
f. 47, s. 3, c. 5 [5]	Si y La del <i>tenor</i> ; no existen en la fuente vocal.	Glosa.
f. 47, s. 3, c. 13 [13]	Falta la nota Mi en el <i>altus II</i> .	La nota es presentada en el segundo tiempo del compás ya que la duplica el tenor
f. 47, s. 3, c. 13 [13]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 47, s. 3, c. 2 y 5 [15 y 16]	Fa y el Re del <i>tenor</i> ; en la fuente vocal tienen valor de negra.	La alteración de la rítmica no representa ningún cambio significativo.
f. 47, s. 5, c. 14 [40]	Sol sostenido; en la fuente vocal es Sol natural.	Música ficta.
f. 47, s. 5, c. 16 [42]	Segundo Do del <i>cantus</i> ; debe ser La	Interrupción de una voz para permitir el desarrollo de otra. No es posible tocarlo ya que toca la voz del <i>altus II</i> .
f. 47, s. 6, c. 1 [45]	Sol sostenido; en la fuente vocal es Sol natural.	Música ficta.
f. 47, s. 6, c. 3-13 [47-57]	Falta la línea melódica del tenor en estos compases.	Valderrábano no intabuló la frase del <i>tenor</i> . No parece ser que la cuestión técnica haya sido el motivo, dado que durante cuatro compases hay una sola voz ( <i>Altus II</i> ).
f. 47, s. 6, c. 4 [48]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 47, s. 6, c. 6 [50]	Mi; en la fuente vocal es Do-Si.	Cambio de nota pero que pertenece al acorde.
f. 47, s. 6, c. 11 [55]	Mi; no existe en la fuente vocal.	Cambio de nota pero que pertenece al acorde. Esta nota, a pesar de no estar incluida en la fuente vocal completa la armonía, con la triada La-Do-Mi
f. 47, s. 6, c. 12 [56]	Fa; no existe en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 47, s. 6, c. 14 [58]	La; no existe en la fuente Vocal.	Cambio de nota pero que pertenece al acorde.
f. 47, s. 6, c. 14 [58]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 47, s. 7, c. 8 y 9	En la fuente vocal es	Golsa.

[70 y 71]	distinta la melodía <i>del Cantus I</i> , (es Do, dos negras).	
f. 47, s. 8, c. 3 [78]	Falta la nota Do en la voz del <i>altus II</i> .	Diferencia que no representa un cambio significativo
f. 47, s. 8, c. 7 [82]	Fa; en la fuente vocal es La	Cambio de nota pero que pertenece al acorde.
f. 47, s. 8, c. 12 [87]	Si; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde. La nota Si, pertenece al <i>cantus II</i> .
f. 47v, s. 1, c. 5 [92]	Sol; en la fuente vocal no existe.	Cambio de nota pero que pertenece al acorde.
f. 47v, s. 1, c. 6 [93]	Sol, La y Si; no aparecen en la fuente vocal.	Glosa.
f. 47v, s. 1, c. 7 [94]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 47v, s. 1, c. 11 [98]	Sol; no existe en la fuente vocal.	Esta nota Sol esta agregada, esta vihuela toca en este momento sólo dos voces, <i>altus I</i> y <i>bassus</i> . Este Sol, además de no pertenecer a ninguna de las voces presentes (ya que se sale del registro) no pertenece al acorde, creando así disonancia de segunda sin preparación ni resolución con el <i>tenor</i> y el <i>altus II</i> .
f. 47v, s. 1, c. 13 [100]	Sol, no existe en la fuente vocal.	Similar al anterior.
f. 47v, s. 2, c. 3 [106]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 47v, s. 2, c. 8 [111]	Re; en la fuente vocal es La.	Debe ser La, como las siguientes notas. Esta nota Do crea un intervalo de séptima que no está preparado ni resuelto melódicamente. El 0 de quinta cuerda debe ir en sexta.
f. 47v, s. 2, c. 14 [117]	Sol y La; no aparecen en la fuente vocal.	Glosa.
f. 48, s. 1, c. 4 y 5 [91 y 92]	Faltan las notas de la voz del <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 48, s. 1, c. 11 [98]	Falta la nota Re en el <i>cantus I</i> . Fa en la fuente vocal es Re en tenor	No hay razón, podrían tocarse.

f. 48, s. 1, c. 11 [98]	Fa del <i>tenor</i> ; en la fuente vocal es Re.	Cambio de nota pero que pertenece al acorde.
f. 48, s. 1, c. 13 [100]	Sol es blanca en la fuente vocal.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la voz para tocar el Mi del <i>altus II</i> .
f. 48, s. 2, c. 11 [112]	Fa sostenido del <i>cantus I</i> ; en la fuente vocal es Fa natural.	Música ficta.
f. 48, s. 2, c. 14 [115]	Falta La en el <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra. No se puede tocar, ya que va en la misma tercera cuerda se toca Sol del <i>tenor</i> .
f. 48, s. 3, c. 5 [120]	El Mi del <i>altus II</i> ; en la fuente vocal tiene una duración de blanca.	Interrupción de una voz para permitir el desarrollo de otra.
f. 48, s. 3, c. 5 [120]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 48, s. 3, c. 6 [121]	Sol del tenor debe ser blanca	Interrupción de una voz para permitir el desarrollo de otra. Se corta la nota para tocar el Si del <i>altus II</i> .
f. 48, s. 4, c. 2 [132]	Mi del <i>altus II</i> ; debe ser Si.	Cambio de nota pero que pertenece al acorde.
f. 48, s. 4, c. 5 y 6 [135 y 136]	En la voz del tenor falta la nota Sol.	Para no duplicar la tercera del acorde, ya que se toca con la otra vihuela.

### 5. Transcripción para dos guitarras, cambios propuestos:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo para proponer corrección de la tablatura</i>
f. 46v, s. 8, c. 7 [79]	Re del <i>altus I</i> ; en la fuente vocal es Mi.	Error de intabulación: el Re puesto por Valderrábano en el <i>altus I</i> produce una disonancia con el <i>altus II</i> (intervalo de segunda). Debe ser la nota Mi, se corrige con un 0 en segunda cuerda.
f. 47v, s. 1, c. 11 [98]	Sol; no existe en la fuente vocal.	Esta nota Sol esta agregada, esta vihuela toca en este momento sólo dos voces, <i>altus I</i> y <i>bassus</i> . Este Sol, además de no pertenecer a ninguna de las voces presentes (ya que se sale del registro) no pertenece al acorde, creando



		así disonancia de segunda sin preparación ni resolución con el <i>tenor</i> y el <i>altus II</i> . La propuesta de corrección consiste en omitir esta nota.
f. 47v, s. 1 c. 13 [100]	Sol, no existe en la fuente vocal.	Similar al anterior.
f. 47v, s. 2, c. 8 [111]	Re; en la fuente vocal es La.	Debe ser La, como las siguientes notas. Esta nota Do crea un intervalo de séptima que no está preparado ni resuelto melódicamente. El 0 de quinta cuerda debe ir en sexta.

**6. Observaciones:** A pesar de la indicación de Valderrábano, al inicio de la Primera vihuela donde dice “Sigue la primer parte del Credo de la missa...”<sup>108</sup>, el dueto corresponde a la parte final del credo de la *Missa Mille regretz*. Morales se basó en la *chanson* de Josquin, *Mille regretz*, para componer esta misa, la cual es una obra del género *missa parodia*. Esta misa también fue del interés de Fuenllana, quien intabuló para vihuela sola el *Benedictus* a tres voces.<sup>109</sup>

<sup>108</sup> Valderrábano, *op. cit.*, f. 46v.

<sup>109</sup> Fuenllana, *op. cit.*, Libro IV f. 108.

### III.- Petite camusete

#### 1. Fuentes:

- a) *Silva de sirenas*, folios: 47v-49.
- b) Adrian Willaert, *Selectissimae necnon Familiarissimae cantiones*, ed. Melchior Kriesstein, Augsburg, 1540.
- c) Adrián Willaert, *Petite camusette a 6*, ed. Bernard Thomas, London Pro Musica Edition, 2000.

**2. Texto:** Petite camusette,<sup>110</sup> à la mort m'avez mis, Robin et Marion, Ils s'en vont bras à bras, ils se sont endormis, Petite camusette, à la mort m'avez mis. [Traducción: La pequeña Camusette me llevó a la muerte, Robin y Marion caminaron cogidos del brazo, se quedaron dormidos, la pequeña Camusette me llevó a la muerte.].

**3. Posible afinación de vihuelas:** Dos vihuelas en unísono: Fa sostenido para ambas.

#### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 47v, s. 4, c. 3 [1]	Re, Mi y Fa sostenido; No aparecen en la fuente vocal.	Glosa.
f. 47v, s. 4, c. 3 [1]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 47v, s. 4, c. 10 [8]	Mi; no aparece en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 47v, s. 4, c. 13 [11]	Re en el <i>bassus</i> ; en la fuente vocal es Si.	Cambio de nota pero que pertenece al acorde.
f. 47v, s. 5, c. 2 [13]	Fa sostenido, Sol y La; no están en la fuente vocal.	Glosa.
f. 47v, s. 5, c. 3 [14]	Segundo Re de la <i>sexta pars</i> ; en la fuente vocal es La.	Cambio de nota pero que pertenece al acorde.
f. 47v, s. 5, c. 4 [15]	En la voz del <i>contratenor</i> falta el compás completo.	Interrupción de una voz para permitir el desarrollo de otra.
f. 47v, s. 5, c. 5 [16]	Si en el <i>quinta pars</i> ; en la fuente vocal es Sol.	Glosa.
f. 47v, s. 6, c. 1 [26]	Do, Si, La y Sol en <i>quinta pars</i> ; no están en la fuente vocal.	Glosa.

<sup>110</sup> Camusette: ensamble de instrumentos musicales.

f. 47v, s. 6, c. 3 [28]	Fa sostenido, Sol y La en el <i>contratenor</i> ; no están en la fuente vocal.	Glosa.
f. 47v, s. 6, c. 6 [31]	Sol; no está en la fuente vocal.	Nota que pertenece al acorde.
f. 47v, s. 6, c. 7 [32]	Mi del <i>quinta pars</i> ; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 47v, s. 6, c. 8 [33]	Si, Do y Re en el tenor; no están en la fuente vocal.	Glosa.
f. 47v, s. 6, c. 13 [38]	Mi del <i>contratenor</i> y Sol de <i>sexta pars</i> , no están en la fuente vocal.	Complementan la armonía que da la segunda vihuela.
f. 47v, s. 7, c. 5 [45]	Mi; en la fuente vocal es La	Cambio de nota pero que pertenece al acorde.
f. 47v, s. 8, c. 3 [61]	Mi; en la fuente vocal es Do.	Cambio de nota pero que pertenece al acorde.
f. 47v, s. 8, c. 5 [63]	Fa sostenido, en la fuente vocal es Fa natural.	Música ficta.
f. 47v, s. 8, c. 7 [65]	La de <i>quinta pars</i> ; es Do en la fuente vocal.	Intercambio de notas entre una vihuela y otra.
f. 47v, s. 8, c.10 [68]	Do en el <i>contratenor</i> ; no está en la fuente vocal	Intercambio de notas entre una vihuela y otra.
f. 48, s. 4, c. 15 [9]	Do, Re y Mi en el <i>bassus</i> ; no están en la fuente vocal.	Glosa.
f. 48, s. 5, c. 6 [16]	La y Si en el <i>tenor</i> ; en la fuente vocal son Re blanca	Cambio de nota pero que pertenece al acorde. No podría tocarse, pues se digitaría con 1 en segunda cuerda, la cual esta produciendo en este momento la nota Fa de <i>superius</i> con el dedo 4.
f. 48, s. 5, c. 8 [18]	Re en el <i>superius</i> ; no está en la fuente vocal.	Glosa.
f. 48, s. 5 c. 9 [19]	Si, Do y Re; no están en la fuente vocal.	Glosa.
f. 48, s. 6, c. 5 [31]	Si, Do y Re; no están en la fuente vocal.	Glosa.
f. 48, s. 6, c. 6 [32]	En el <i>tenor</i> falta la nota Re.	Interrupción de una voz para permitir el desarrollo de otra.
f. 48, s. 6, c. 9 [35]	Do en el <i>tenor</i> ; no aparece en la fuente vocal, debe ser La blanca	Cambio de nota pero que pertenece al acorde.
f. 48, s. 6, c. 13 [39]	Mi en el tenor; es Sol en la fuente vocal.	Cambio de nota pero que pertenece al acorde.

f. 48, s. 6, c. 14 [40]	Sol en el <i>bassus</i> ; es Mi en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 48, s. 7 c. 7 [49]	Fa en el <i>tenor</i> ; es Re en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 48, s. 7, c. 8 [50]	En el <i>bassus</i> , falta Sol.	No hay razón para no estar, podría tocarse sin problema en la cuarta cuerda en tercer traste.
f. 48, s. 7, c. 8 [50]	Fa sostenido y Sol sostenido no están en la fuente vocal.	Glosa.
f. 48, s. 7, c. 9 [51]	Do en el <i>bassus</i> ; debe ser Mi	Cambio de nota pero que pertenece al acorde.
f. 48, s. 7, c. 12 [54]	Fa en el <i>superius</i> ; no está en la fuente vocal.	Glosa.
f. 48, s. 8, c. 1 [58]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 48, s. 8, c. 8 [65]	Do; es La en la fuente vocal.	Intercambio de notas entre una vihuela y otra.
f. 48, s. 8, c. 10 [67]	Fa; en la fuente vocal es Re	Cambio de nota pero que pertenece al acorde.
f. 48, s. 8, c. 11 [68]	Mi; es Do en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 48v, s. 1, c. 11 [85]	Falta la nota La.	Intercambio de notas entre una vihuela y otra.
f. 48v, s. 1, c. 13 [87]	Re; es Si en la fuente vocal.	Intercambio de notas entre una vihuela y otra.
f. 48v, s. 2 c. 1 [88]	La; no está en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 48v, s. 2, c. 2 [89]	Fa sostenido, Sol y La; no están en la fuente vocal.	Glosa.
f. 48v, s. 2, c. 3 [90]	Re; es Fa en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 48v, s. 2, c. 4 [91]	Mi; es Si en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 48v, s. 2, c. 5 [92]	Mi, Fa y Sol; no están en la fuente vocal.	Glosa.
f. 48v, s. 2, c. 13 [100]	Mi; es Re en la fuente vocal.	A pesar de ser un cambio significativo en la melodía, no produce ninguna disonancia con el resto de las notas del acorde.
f. 48v, s. 2, c. 13 [100]	Do sostenido; es Do natural en la fuente vocal.	Música ficta.
f. 48v, s. 3, c. 2 [104]	Fa sostenido, Sol y La; no	Glosa.

	están en la fuente vocal.	
f. 48v, s. 3, c. 4 [106]	Falta Fa en la voz <i>sexta pars</i> .	Intercambio de notas entre una vihuela y otra. Lo toca la segunda vihuela.
f. 48v, s. 3, c. 5 [107]	Falta Sol en la voz del <i>quinta pars</i> .	Intercambio de notas entre una vihuela y otra. Lo toca la segunda vihuela.
f. 48v, s. 3, c. 9 [111]	Mi; es Do en la fuente vocal	Cambio de nota pero que pertenece al acorde.
f. 48v, s. 3, c. 10 [112]	Do; es La en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 48v, s. 3 c. 16 [118]	La; en la fuente vocal está a una octava más abajo.	La toca la segunda vihuela
f. 49, s. 1, c. 1 [75]	Mi del <i>tenor</i> ; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 49, s. 1, c. 2 [76]	Sol del <i>bassus</i> ; en la fuente vocal es Mi.	Cambio de nota pero que pertenece al acorde.
f. 49, s. 1, c. 4 [78]	La, Sol y Fa; no aparecen en la fuente vocal.	Glosa.
f. 49, s. 1, c. 11 [85]	Do, Re y Mi; no están en la fuente vocal.	Glosa.
f.49, s. 1, c. 13 [87]	Si; debe ser Re.	Intercambio de notas entre una vihuela y otra.
f. 49, s. 1, c. 14 [88]	Fa sostenido; es Fa natural en la fuente vocal.	Música ficta.
f. 49, s. 2, c. 1 [90]	Fa; es Re en la fuente vocal.	Intercambio de notas entre una vihuela y otra.
f. 49, s. 2, c. 5 [94]	Re; no está en la fuente vocal.	Glosa.
f. 49, s. 2, c. 7 [96]	Falta la nota Si del <i>tenor</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 49, s. 3, c. 6-8 [111-113]	El Do del <i>bassus</i> ; es Mi en la fuente vocal.	Intercambio de notas entre una vihuela y otra.

**5. Transcripción para dos guitarras, cambios propuestos:** En el proceso de intabulación que realizó Valderrábano, incluye diversos recursos que ayudan a disminuir el grado de dificultad de las obras, uno de ellos (usado en tres ocasiones) es intercalar notas de una vihuela a otra, otro recurso es completar alguna nota con la otra vihuela. Existe un único momento donde el intercambio de notas produce un problema en la conducción de voces, esto es del compás 86 al 87, donde intercambia una nota Si por La, y en la vihuela segunda produce un salto de séptima que es

resuelto por un salto de sexta, por lo tanto propongo que en ese compás se asignen las notas a la vihuela que corresponde y así evitar esos problemas que produce la melodía.

f. 48v, s. 1, c. 13 [87]	Re; es Si en la fuente vocal.	Intercambio de notas entre una vihuela y otra.
f.49, s. 1, c. 13 [87]	Si; debe ser Re.	Intercambio de notas entre una vihuela y otra.

**6. Observaciones:** *Petite Camusette*, no está dentro de la edición de *Opera Omnia* realizada en la colección *Corpus Mensurabilis Musicae*.<sup>111</sup> Sin embargo, Bernard Thomas realizó una edición en el año 2000.<sup>112</sup> Esta pieza está basada en el tenor de la obra a seis voces, del compositor Josquin Des Prez, de Willaert hay otra versión a cuatro voces, y una más de Jean Ockeghem, también a cuatro voces. Sin embargo, Gustave Reese<sup>113</sup> menciona que Willaert publica su primera versión de *Petite camussete* en 1520 en el libro *Motetti nuovi et chanzoni franciose a quatro sopra doi*, y su segunda versión de esta pieza es publicada en 1540 en *Selectissimae necnon Familiarissimae cantiones*, ed. Melchior Kriesstein.

<sup>111</sup> En el catálogo en línea la obra de Willaert en *American Institute of Musicology*, la cual consta de 15 volúmenes. Aparecen los volúmenes 10, 11 y 12 con la nota “aún no publicado”.  
[http://www.corpusmusicae.com/cmm/cmm\\_cc003.htm](http://www.corpusmusicae.com/cmm/cmm_cc003.htm) Consultado el 2 de julio de 2013.

<sup>112</sup> Adrian Willaert, *Petite camussete a 6*, Edited by Bernard Thomas, London Pro Music Edition, 2000.

<sup>113</sup> Gustave Reese, *op. cit.*, 1995.

## IV.- Sobre el tenor del Conde Claros

### 1. Fuentes:

- a) *Silva de sirenas*, folios 48v-50.
- b) Otras fuentes de “Conde Claros”:
  - Luiz de Narváez, *Los seys libros del delphín*, ff. 83-92.
  - Alonso Mudarra, *Tres libros de música en cifra*, ff. 15v -16v.
  - Enríquez de Valderrábano (1), *Silva de sirenas*, ff. 97v-99v.
  - Enríquez de Valderrábano (2), *Silva de sirenas*. ff. 99v-103.
  - Diego Pisador, *Libro de música de vihuela*, ff. 1-2v.
  - Luys Venegas de Henestrosa, *Libro de cifra nueva para tecla, arpa y vihuela*, f. 65.
  - “Manuscrito de Simancas”, MS A, f. 1v.
  - Francisco de Salinas, *De música libri septem*, p. 342.

**2. Texto:** obra instrumental que carece de texto.

**3. Posible afinación de vihuelas:** Dos vihuelas en tercera menor: Mi para la vihuela mayor y Sol para la vihuela menor.

**4. Discrepancias entre la tablatura y la fuente vocal:** Esta obra es una de las dos composiciones de Valderrábano que no son intabulaciones, por lo tanto no existe una fuente vocal con la cual se pueda realizar la comparación.

**5. Transcripción para dos guitarras:** Al ser ésta una composición basada en el tenor de Conde Claros, con variaciones propias del autor, no amerita realizar cambio alguno.

**6. Observaciones:** Para ver un análisis de las diferencias sobre el Conde Claros consultar el apartado correspondiente en el Contexto histórico.

## V.- Andreas Christi famulus

### 1. Fuentes:

a) *Silva de sirenas*, folios: 49v-50.

b) Cristóbal de Morales, *Monumentos de la Música Española, Vol.13: Opera Omnia II*. Barcelona: Instituto Español de la Musicología, España, 1953, pp. 157-165.

**2. Texto:** Andreas Christi famulus, dignus Dei Apostolus, dignus Dei Apostolus, germanus Petri et in passione socius. Sancte Andrea, ora pro nobis. [Traducción: Andrés, siervo de Cristo y digno apóstol de Dios, hermano de Pedro y compañero en su pasión. Santo Andrés, ruega por nosotros.].

**3. Posible afinación de las vihuelas:** Dos vihuelas en tercera menor: Si para la vihuela mayor y Re para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 49v, s. 4, c. 7 [7]	Sol del <i>bassus</i> ; no está en la fuente vocal.	No debe estar esta nota, ya que cambia el inicio del contrapunto imitativo.
f. 49v, s. 3, c. 4 [19]	Los dos Sol del <i>altus</i> ; no están en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 49v, s. 3, c. 5 [20]	Segundo Mi; debe ser Do.	Cambio de nota pero que pertenece al acorde.
f. 49v, s. 4, c. 12 [44]	La y Mi en el <i>bassus</i> ; no están en la fuente vocal.	Notas que complementan el acorde.
f. 49v, s. 5, c. 10 [58]	Si del <i>altus</i> ; no está en la fuente vocal.	Nota que complementan el acorde.
f. 49v, s. 5, c. 12 [60]	Sol del <i>altus</i> ; no está en la fuente vocal.	Nota que complementan el acorde.
f. 49v, s. 5, c. 13 [61]	Si; se debe ser Re.	Intercambio de notas entre una vihuela y otra.
f. 50, s. 6, c. 3 [61]	Re del <i>bassus</i> ; se debe ser Si.	Intercambio de notas entre una vihuela y otra.
f. 50, s. 8 c. 2 [95]	Re de <i>cantus II</i> ; no está en la fuente vocal.	Nota que complementan el acorde. A pesar de ser una nota que pertenece a la armonía, llama la atención la presencia de una tercera voz, ya que esta vihuela sólo tiene dos voces: <i>cantus II</i> y <i>cantus I</i> .



- 5. Transcripción para dos guitarras:** Esta pieza fue intabulada por Valderrábano respetando en gran medida la duración y conducción de las voces. Por tanto, no hay ningún cambio propuesto.
- 6. Observaciones:** En esta obra Valderrábano cuidó mucho la conducción de las voces, de tal manera que se convierte en una de las piezas de la colección más cercana a la fuente vocal.

## VI.- Quanti mercenarii

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 50v-51.
- b) *Novum et insigne Opus musicum*, Noribergae Joannis Montani 1558, no. 58.
- c) Cristóbal de Morales, *Opera Omnia. Vol. 2. Motetes I-XXV*, Ed. Higinio Anglés, Consejo Superior de Investigaciones Científicas, Barcelona, 1953.

**2. Texto:** Quanti mercenarii in domo patris mei abundant panibus ego autem hic fame pereo. Surgam, et ibo ad Patrem meum et dicam ei. [Traducción: ¿A cuántos jornaleros de mi padre les sobra el pan mientras yo muero de hambre? Me pondré camino a casa de mi padre y le diré.<sup>114</sup>

**3. Posible afinación de las vihuelas:** Dos vihuelas en tercera menor: La para la vihuela mayor y Do para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 50v, s. 1, c. 7 [7]	Sol, Fa y Mi; no están en la fuente vocal	Glosa.
f. 50v, s. 1, c. 13 [13]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 50v, s. 1, c. 15 [15]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 50v, s. 2, c. 6 [21]	Falta la nota Do del <i>tenor II</i> .	Intercambio de notas entre una vihuela y otra.
f. 50v, s. 2, c. 9 [24]	Sol, La y Si; no están en la fuente vocal.	Glosa.
f. 50v, s. 2, c. 12 [27]	La; debe ser Fa.	No interfiere con la armonía.
f. 50v, s. 2, c. 13 [28]	Faltan las notas Mi, Fa y Sol.	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 2, c. 15 [30]	La del <i>altus I</i> ; es Mi en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 50v, s. 3, c. 5 [36]	Mi del <i>bassus</i> ; debe durar todo el compás.	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 3, c. 5-8 [36-39]	Falta la voz del <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 3, c. 7 [38]	Segundo La del <i>Tenor II</i> ; en la	Cambio de nota pero que

<sup>114</sup> Cita bíblica (Lucas 15: 17-19).

	f. fuente vocal es Fa.	pertenece al acorde.
f. 50v, s. 3, c. 8-11 [39-42]	Falta la voz del <i>altus I</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 3, c. 9-11 [40-42]	Falta la voz del <i>tenor II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 3, c. 12-13 [43-44]	En el <i>altus II</i> se interrumpen las notas Mi y Re	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 4, c. 8 [53]	Sol; es Re en la fuente vocal	Cambio de nota pero que pertenece al acorde.
f. 50v, s. 4, c. 10 [55]	Falta Re blanca en la voz del <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 4, c. 12-13 [57-58]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 50v, s. 5, c. 2 [61]	Falta la voz del <i>altus I</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 5, c. 4 [63]	Falta la voz del <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50, s. 5, c. 4 [63]	SI y La del <i>bassus</i> ; no están en la fuente vocal.	Glosa.
f. 50v, s. 5, c. 9 [68]	Faltan las notas Mi y Fa en la voz del <i>altus I</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 6, c. 10 [83]	Do, Re y Mi; no están en la fuente vocal.	Glosa.
f. 50v, s. 6, c. 14 [87]	Re del <i>altus I</i> ; es La en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 50v, s. 7, c. 1 [89]	Re del <i>bassus</i> ; debe ser Sol.	Cambio de nota pero que pertenece al acorde. No es posible tocarlo debido a que en esa cuerda se toca el Si bemol del tenor II.
f. 50v, s. 7, c. 2 [90]	Fa, Sol y La; no están en la fuente vocal.	Glosa.
f. 50v, s. 7, c. 3 [91]	Re, debe ser Si –Do.	Cambio de nota pero que pertenece al acorde. No se puede tocar ya que en esa cuerda se toca Re del <i>altus II</i>
f. 50v, s. 7, c. 3-4 [91-92]	Falta la voz del <i>tenor II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 50v, s. 7, c.11 [99]	Fa del <i>altus II</i> ; es Re en la fuente vocal	Cambio de nota pero que pertenece al acorde.
f. 50v, s. 8, c. 2 [105]	Fa; es Si en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 50v, s. 8, c. 4-5	Mi, Fa sostenido y Sol; no están	Glosa.

[107-108]	en la fuente vocal.	
f. 51, s. 2, c. 7 [36]	Sol del <i>tenor I</i> , debe durar todo el compás.	Interrupción de una voz para permitir el desarrollo de otra.
f. 51, s. 2, c. 10 [39]	Re; no está en la fuente vocal.	Glosa.
f. 51, s. 4, c. 15-16 [78-79]	Faltan las notas La y Fa en el <i>cantus</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 51, s. 5, c. 1 [81]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 51, s. 5, c. 14 [94]	Sol y Si; no están en la fuente vocal.	Glosa.
f. 51, s. 6, c. 10 [104]	La, Sol y Fa; no están en la fuente vocal.	Glosa.
f. 51, s. 6, c. 13-14 [107-108]	Sol, La y Si; no están en la fuente vocal.	Glosa.

**5. Transcripción para dos guitarras:** A pesar de ser una pieza con criterio distinto de intabulación que el resto de los duetos, no existe ningún elemento que sugiera elaborar algún cambio en las notas contenidas.

**6. Observaciones:** En esta intabulación Valderrábano incluyó elementos que son importantes y que como tal es indispensable destacar.

- a) La pieza está escrita a seis voces, sin embargo, Valderrábano la presenta como una pieza a cinco. No obstante, en la intabulación están las seis voces mencionadas, pero no con la claridad en la conducción melódica que mostró en otras piezas (por ejemplo Andreas Christi).
- b) La vihuela mayor toca cuatro voces, como consecuencia hay fragmentos en los que no se tocan las notas de una voz para presentar las notas de las tres voces restantes.
- c) La vihuela menor está escrita prácticamente a dos voces; *cantus* y *tenor I*. Sin embargo, existen varios momentos en los que aparece una tercera voz. La cual está conformada por fragmentos de las melodías que no se presentan en la vihuela mayor.
- d) Esta *tercera voz*, la cual transcribo en la edición crítica, incluye fragmentos de las cuatro voces que toca la vihuela mayor: *bassus*, *tenor II*, *altus II* y *altus I*. Para facilitar la lectura y el análisis de la música, la presento en una

pentagrama con la indicación de la voz a la que pertenece cada fragmento agregado.

- e) En la vihuela menor, donde incluye fragmentos de la voz del *bassus*, éste se presenta una octava alta del registro original.

## VII.- Patrem de beata virgine

### 1: Fuentes:

- a) *Silva de sirenas*, folios: 51v-53.
- b) Des Prez, Josquin, *Missarum Josquin Liber Tertius. Mater patris. Faysans regres. Ad fugam. Di vadi. De beata virgine. Missa sine nomine*, Roma: Jacopo Gionta, 1526.
- c) Josquin Des Prés. *Das Chorwerk, Heft 42. Josquin Des Prés. Missa de Beata Virgine*, Mösel Verlag Wolfenbüttel, ed. Friedrich Blume, 1936, pp. 18-22.

**2. Texto:** Patrem, omnipotentem, visibilium ómnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum non factum. Consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. [Traducción: Padre todo poderoso, creador del cielo y de la tierra, de todo lo visible y lo invisible. Y en un solo Señor, Jesucristo, Hijo único de Dios. Y es nacido del Padre antes de todos los siglos: Dios de Dios, Luz de Luz, Dios verdadero de Dios verdadero, engendrado, no creado, de la misma naturaleza que el Padre: por quien todo fue hecho. Que por nosotros los hombres, y por nuestra salvación bajó del cielo. Y por obra del Espíritu Santo se encarnó en la Virgen María: Y se hizo hombre.].<sup>115</sup>

**3. Posible afinación de las vihuelas:** Dos vihuelas en cuarta: Mi para la vihuela mayor y La para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 51v, s. 2, c. 1 [14]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s. 2, c. 15 [26]	Re del <i>bassus</i> ; es Fa	Cambio de nota pero que pertenece al acorde.
f. 51v, s. 3, c. 7 [38]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 51v, s. 3, c. 10 [41]	Fa del <i>bassus</i> ; es Re en la	Cambio de nota pero que

<sup>115</sup> Primera parte del Credo.

	fuentes vocal.	pertenece al acorde. No se puede tocar, ya que se ubica en la misma cuerda que la nota del <i>tenor I</i> .
f. 51v, s. 3, c. 13 [44]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s. 3, c. 14 [45]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 51v, s. 3, c.16 [47]	Re del <i>tenor I</i> ; no aparece en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 51v, s. 3, c. 17 [48]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s. 4, c. 11 [60]	Falta la nota Do del <i>tenor</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 51v, s. 4, c. 14 [63]	Re, Do y Si; no están en la fuente vocal.	Glosa.
f. 51v, s. 5, c. 5 [71]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 51v, s. 5, c. 10 [76]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s. 5, c. 12-13 [78-79]	Mi, Fa y Mi; no están en la fuente vocal.	Glosa.
f. 51v, s. 5, c. 17 [83]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 51v, s. 6 c. 1-2 [86-87]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 51v, s. 6, c. 8 [93]	Fa; en la fuente vocal es redonda.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la voz del tenor I porque en esa cuerda se toca la voz del <i>bassus</i> .
f. 51v, s. 6, c. 14 [99]	Fa del <i>tenor I</i> ; debe ser Re con duración de una blanca.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la voz del tenor I porque en esa cuerda se toca la voz del <i>bassus</i> .
f. 51v, s. 7, c. 1 [102]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s. 7, c. 12 [113]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s. 8, c. 1 [120]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s. 8, c. 5 [124]	Falta La del <i>bassus</i> .	Interrupción de una voz para

		permitir el desarrollo de otra. No se puede mantener la duración porque en esa cuerda se toca el Do del tenor I
f. 51v, s. 8, c. 7 [126]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 51v, s.8, c. 11 [130]	Falta La del <i>bassus</i> .	Interrupción de una voz para permitir el desarrollo de otra. No se puede mantener la duración porque en esa cuerda se toca el Do del tenor I
f. 52, s. 1, c. 7-8 [7-8]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 52, s. 3, c. 8-9 [43-44]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 52, s. 3, c. 10-11 [45-46]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 52, s. 3, c. 13 [48]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 52, s. 4, c. 1 [52]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52, s. 4, c. 4 [55]	La, Si y Do; no están en la fuente vocal.	Glosa.
f. 52, s. 5, c. 3-4 [71-72]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 52, s. 5, c. 10 [78]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 52, s. 6, c. 12 [96]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52, s. 6, c. 13-14 [97-98]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 52, s. 6, c. 15 [99]	Re; no está en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 52, s. 7, c. 3-4 [103-104]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 52, s. 7, c. 6 [106]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52, s. 7, c. 8 [108]	Sol; debe ser de redonda.	Interrupción de una voz para permitir el desarrollo de otra. Se apaga para poder tocar el Si del <i>cantus</i> .
f. 52, s. 7, c. 14 [114]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.



f. 52, s. 7, c. 19 [119]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52, s. 8, c. 5 [124]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52, s. 8, c. 11 [130]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52, s. 8, c. 17 [136]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52v, s. 1, c. 1 [137]	La, Si y Do; no están en la fuente vocal.	Glosa.
f. 52v, s. 1, c. 6 [142]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 52v, s. 1, c. 8-9 [144-145]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 52v, s. 1, c. 14 [150]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52v, s. 2, c. 1 [153]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 52v, s. 2, c. 4 [156]	Re del <i>altus</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. No se puede mantener la duración porque en esa cuerda se toca el Si del tenor I
f. 52v, s. 2, c. 8-9 [160-161]	En el <i>tenor</i> falta la nota Do.	Interrupción de una voz para permitir el desarrollo de otra.
f. 52v, s. 2, c. 10 [162]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 52v, s. 3, c. 1 [170]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 52v, s. 3, c. 1 [170]	Si, Re y Do sostenido; no están en la fuente vocal	Glosa.
f. 52v, s. 4, c. 1 [187]	Re y Mi; no están en la fuente vocal.	Glosa.
f. 52v, s. 4, c. 2 [188]	La del <i>bassus</i> , en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. No se puede mantener la duración porque en esa cuerda se toca el Do del <i>tenor I</i> .
f. 52v, s. 4, c. 5 [191]	Fa del <i>tenor I</i> , en la fuente vocal dura dos compases.	Interrupción de una voz para permitir el desarrollo de otra. No se puede mantener la duración porque en esa cuerda se toca el Re del <i>bassus</i> .

f. 52v, s. 4, c. 9 [195]	Si y La; no están en la fuente vocal.	Glosa.
f. 52v, s. 4, c. 11-14 [197-200]	Fa sostenidos y Sol; no están en la fuente vocal.	Glosa.
f. 53, s. 1, c. 8 [144]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 53, s. 1, c. 10 [146]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53, s. 2 c. 2 [160]	Sol del <i>tenor II</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra.
f. 53, s. 2 c. 2 [160]	Do en el <i>bassus</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. El Do pertenece a la voz del <i>tenor I</i> , que se toca con la otra vihuela.
f. 53, s. 2, c. 16 [174]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53, s. 3, c. 16 [196]	Si bemol; en la fuente vocal es Si natural.	Música ficta.

- 5. Transcripción para dos guitarras:** La mayoría de las diferencias encontradas, corresponde al recurso de *música ficta*, así que no propongo ningún cambio en esta pieza.
- 6. Observaciones:** La tonalidad de esta pieza en la tablatura coincide con la obra vocal, por tanto, el uso de las vihuelas corresponde a lo que propongo en cuanto a las afinaciones, es decir, vihuela mayor en Mi.

## VIII.- Cum sancto spiritu

### Fuentes:

- a) *Silva de sirenas*, folios: 52v-53.
- b) *Qvinqve Missae Moralis Hispani ac Jacheti musici*. ed. Girolamo Scotto, Venecia: 1540.
- c) Cristóbal de Morales, *Opera Omnia. Vol. 3. Missarum Liber Secundus (Roma, 1544)*, ed. Higinio Anglés. Consejo Superior de Investigaciones Científicas, Barcelona: 1954, pp. 81-84.

**2. Texto:** Cum Sancto Spiritu, in gloria Dei Patris. Amen. Cum Sancto Spiritu, in gloria Dei Patris. Amen. [Traducción: Con el Espíritu Santo, en la gloria de Dios Padre. Amén.].<sup>116</sup>

**3. Posible afinación de las vihuelas:** Dos vihuelas en cuarta: La para la vihuela mayor y Re para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

Ubicación	Discrepancia	Motivo de la discrepancia y/o comentario.
f. 52v, s. 5, c. 8 [12]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52v, s. 5, c. 11 [15]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52v, s. 5, c. 11 [15]	La; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Pertenece a la voz del tenor, en este compás se tocan tres voces, cuando esta vihuela sólo lleva dos ( <i>bassus</i> y <i>altus II</i> ).
f. 52v, s. 5, c. 16 [20]	Sol, Fa y Mi; no están en la fuente vocal	Glosa.
f. 52v, s. 6, c. 1 [22]	Re, Mi, Fa y Sol; no están en la fuente vocal.	Glosa.
f. 52v, s. 6, c. 9 [30]	Re; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Pertenece a la voz del tenor, en este compás se tocan tres voces, cuando esta vihuela sólo

<sup>116</sup> Parte final del Gloria.

		lleva dos ( <i>bassus</i> y <i>altus II</i> ).
f. 52v, s. 6, c. 12 [33]	Do sostenido, en la fuente vocal es Do natural.	Música ficta.
f. 52v, s. 6, c. 12 [33]	Mi; en la fuente vocal es La	Cambio de nota pero que pertenece al acorde.
f. 52v, s. 6, c. 15 [39]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52v, s. 7, c. 1 [40]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52v, s. 7, c. 9 [48]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 52v, s. 7, c. 11 [50]	Sol del <i>altus II</i> ; no está en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 52v, s. 8, c. 2 [60]	Falta Fa en el <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 52v, s. 8, c. 3-6 [61-64]	Fa sostenido y Do sostenido; en la fuente vocal es Fa natural y Do natural, respectivamente	Música ficta.
f. 52v, s. 8, c. 18 [76]	Sol del <i>bassus</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra.
f. 53, s. 4, c. 1-2 [1-2]	Re y Do sostenido; no aparecen en la fuente vocal.	El inicio de la melodía del <i>cantus</i> es distinta pues en la tablatura inicia con un salto de segunda menor descendente, mientras que en la fuente vocal inicia con un salto de tercera mayor ascendente.
f. 53, s. 4, c. 2 [2]	La del <i>Altus I</i> ; debe durar todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta para hacer la voz del <i>cantus</i> .
f. 53, s. 4, c. 7 [7]	Re del <i>tenor</i> ; no está en la fuente vocal.	Glosa.
f. 53, s. 4, c. 11 [11]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53, s. 4, c. 15 [15]	En el <i>tenor</i> falta La.	Interrupción de una voz para permitir el desarrollo de otra. Está en la segunda vihuela.

f. 53, s. 5 c. 8 [23]	El Do del <i>altus I</i> ; debe ser Sol.	Cambio de nota pero que pertenece al acorde.
f. 53, s. 5, c. 10 [25]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 53, s. 5, c. 15 [30]	Falta Re en el <i>tenor</i> .	Intercambio de notas entre una vihuela y otra. Lo toca la vihuela mayor
f. 53, s. 5, c. 16 [31]	Falta La en el <i>altus I</i> .	Interrupción de una voz para permitir el desarrollo de otra. Se corta para hacer la voz del <i>cantus</i> .
f. 53, s. 6, c. 6 [37]	La del <i>altus I</i> ; debe durar todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta para hacer la voz del <i>cantus</i> .
f. 53, s. 6, c. 7 [38]	Falta Do en el <i>tenor</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 53, s. 6, c. 15 [46]	Falta Mi en la voz del <i>altus I</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 53, s. 7, c. 4 [50]	En el <i>altus I</i> falta dos Sol.	Interrupción de una voz para permitir el desarrollo de otra. Dado que en este compás están presentes las tres voces que lleva esta vihuela, resultaría muy complicado técnicamente.
f. 53, s. 7, c. 5 [51]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53, s. 7, c. 11 [57]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 53, s. 7, c. 13-15 [59-61]	Falta la voz del <i>altus I</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 53, s. 8, c. 4 [65]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53, s. 8, c. 10 [71]	Si bemol; en la fuente vocal es Si natural.	Música ficta.
f. 53, s. 8, c. 13 [74]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53, s. 8, c. 14 [75]	Sol del <i>altus</i> ; en la fuente vocal es Si.	Cambio de nota pero que pertenece al acorde.

- 5. Transcripción para dos guitarras:** Ningún cambio propuesto.
- 6. Observaciones:** En la tabla de contenido del libro no aparece la referencia sobre la misa a la cual pertenece este *Cum sancto spiritu*, sin embargo, Juan José Rey<sup>117</sup> en su transcripción pone como subtítulo “De la misa De Beata Virgine”. Aún así resulta difícil la ubicación de la pieza, pues, por un lado, es la tercera parte del Gloria de esta misa e inicia hasta el compás 174. Por otro lado, el inicio del *cantus* de la tablatura (salto de segunda menor descendente) difiere de la obra escrita por Morales que presenta la melodía con una tercera mayor descendente, de tal manera que no resultó sencillo encontrar esta pieza dentro del repertorio de Morales. Por otra parte, el uso de la ficta, no es “consistente”, ya que en el tenor no se presenta durante toda la pieza a pesar de que en las demás voces sí lo hace. Este es un elemento en el que bien vale la pena ahondar en un estudio posterior.

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<sup>117</sup> Juan José Rey, *op. cit.*, p. 10.

## IX.- Pater noster

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 53v-55.
- b) Adrian Willaert, *Adriani Wilaert Mvsicorvm Onmivm. Liber Primvs XXXXII*, Venecia: 1542.
- c) Adrian Willaert, *Opera Omnia. Vol. 4. Motetta vi Vocum*, Corpus Mensurabilis Musicae, American Inst. of Musicology, Roma: 1952, pp. 1-6.

2. **Texto:** Pater noster, qui es in coelis, Sanctifice tur nomen tu um, Adveniat regnum tuum. Fiat voluntas tua, sicut in coelo, en in terra. Panem nostrum quotidianum da nobis hodie: Et dimitte nobis debita nostra, sicut etmos dimittimus debitoribus nostris. Et ne nos inducas in tentationem. Sed liberanos a malo. Amen. [Traducción: Padre nuestro que, estás en los cielos, santificado sea tu nombre, venga a nosotros tu reino. Hágase tu voluntad, en la tierra como en el cielo. El pan nuestro de cada día dánoslo hoy: Perdónanos nuestras deudas, como también nosotros perdonamos a nuestros deudores. No nos induzcas a la tentación, y líbranos del mal. Amén.].<sup>118</sup>
3. **Posible afinación de las vihuelas:** Dos vihuelas en cuarta: Re para la vihuela mayor y Sol para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 53v, s. 2, c. 7 [33]	La, Si y Do; no están en la fuente vocal.	Glosa.
f. 53v, s. 2, c. 11 [37]	Mi, Fa y Sol; no están en la fuente vocal.	Glosa.
f. 53v, s. 2, c. 14 [40]	Fa; en la fuente vocal es Re.	Cambio de nota pero que pertenece al acorde.
f. 53v, s. 3, c. 6 [47]	En la voz de <i>tenor I</i> falta la nota La.	Interrupción de una voz para permitir el desarrollo de otra.
f. 53v, s. 4, c. 4 [65]	Fa; en la fuente vocal no aparece.	Intercambio de notas entre una vihuela y otra. Es nota del <i>altus I</i> , que se toca con la vihuela menor.
f. 53v s. 5, c. 4 [81]	El segundo La; en la fuente	Ya que es una nota con una

<sup>118</sup> Versión textual del Padre Nuestro.

	vocal es Si.	duración corta no afecta a la armonía.
f. 53v, s. 5, c. 7 [84]	Do, Re y Mi; no están en la fuente vocal.	Glosa.
f. 53v, s. 5, c. 11 [88]	Sol del <i>altus</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor.
f. 53v, s. 5, c. 16 [93]	Do, Re y Mi; no están en la fuente vocal.	Glosa.
f. 53v, s. 6, c. 2 [98]	Sol del <i>altus</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor.
f. 53v, s. 6, c.10 [106]	La del <i>altus II</i> ; no está en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 53v, s. 6, c. 12 [108]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53v, s. 6, c. 16 [112]	Sol del <i>altus II</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor.
f. 53v, s. 7, c. 1 [117]	Falta la nota Do del <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 53v, s. 7, c. 3 [119]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53v, s. 7, c. 5 [121]	Sol del <i>altus II</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor.
f. 53v, s. 7, c. 6 [122]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 53v, s. 7, c. 7 [123]	Sol del <i>altus II</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor.
f. 53v, s. 7, c. 9 [125]	La del <i>altus II</i> ; no está en la fuente vocal.	Glosa.
f. 54, s. 1, c. 12 [12]	La del <i>tenor II</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para tocar la nota Re del <i>altus I</i>
f. 54, s. 1, c. 19 [19]	Do, Si y Do; no están en la	Glosa.



	f. fuente vocal.	
f. 54, s. 2, c. 7 [26]	Do del <i>altus I</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta para tocar la melodía del tenor.
f. 54, s. 2, c. 8 [27]	Segundo Fa del <i>altus I</i> ; es Re en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 54, s.2, c. 12 [31]	El Re de <i>cantus</i> , debe ser Sol	Cambio de nota pero que pertenece al acorde.
f. 54, s. 2, c. 12 [31]	El Si en la voz del <i>altus I</i> ; en la fuente vocal es Re	Cambio de nota pero que pertenece al acorde.
f. 54, s. 3 c. 6 [40]	Re del <i>altus I</i> ; en la fuente vocal es Fa.	Intercambio de notas entre una vihuela y otra.
f. 54, s. 3, c. 12 [46]	Re del <i>altus I</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para tocar la voz del <i>cantus</i> .
f. 54, s. 3, c. 18 [52]	Fa; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para tocar la voz del <i>altus I</i> .
f. 54, s. 4, c. 1 [55]	En el <i>Altus I</i> faltan las notas Si y Do.	Interrupción de una voz para permitir el desarrollo de otra.
f. 54, s. 5, c. 2 [71]	Falta la nota Fa en la voz del <i>tenor II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 54, s. 5, c. 3 [72]	Falta la nota Re en la voz del <i>tenor II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 54, s. 6, c. 1 [85]	Falta Do en la voz del <i>tenor II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 54, s. 6, c. 4 [88]	Re del <i>cantus</i> ; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 54, s. 6, c. 9 [93]	Re del <i>cantus</i> ; en la fuente vocales Fa.	Cambio de nota pero que pertenece al acorde. Lo corta para tocar la voz del <i>altus I</i> .
f. 54, s. 6, c. 11 [95]	El Si del Tenor no aparece en la fuente vocal.	Golsa.
f. 54, s. 6, c. 14 [98]	Falta Sol en la voz del <i>cantus</i> .	Intercambio de notas entre una vihuela y otra. Lo toca la vihuela mayor.
f. 54, s. 7, c. 10 [110]	Mi del <i>tenor II</i> ; en la fuente vocal es Re.	Glosa.
f. 54, s. 7, c. 12 [112]	Falta Sol en la voz del <i>cantus</i> .	Intercambio de notas entre una vihuela y otra. Lo toca la

		vihuela mayor.
f. 54, s. 8, c. 4 [121]	En el <i>tenor II</i> falta la nota Sol.	Interrupción de una voz para permitir el desarrollo de otra.
f. 54, s. 8, c. 4 [121]	En el <i>cantus</i> falta la nota Sol.	Intercambio de notas entre una vihuela y otra. Los toca la vihuela mayor.
f. 54, s. 8, c. 5 [122]	En el <i>tenor II</i> falta la nota Mi.	Interrupción de una voz para permitir el desarrollo de otra.
f. 54, s. 8, c. 6 [123]	En el <i>cantus</i> falta la nota Sol.	Intercambio de notas entre una vihuela y otra. Los toca la vihuela mayor.
f. 54v, s. c. 20 [154]	Falta la nota Do en el <i>bassus</i> .	Intercambio de notas entre una vihuela y otra. Lo toca la vihuela menor.
f. 54v, s. 2, c. 7 [162]	La del <i>tenor I</i> ; debería durar todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para tocar el Do del <i>altus II</i> .
f. 54v, s. 2, c. 9 [164]	En el <i>altus II</i> ; faltan dos notas Do.	Interrupción de una voz para permitir el desarrollo de otra.
f. 54v, s. 2, c. 18 [173]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 54v, s. 2, c. 19 [174]	Sol del <i>altus II</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor
f. 54v, s. 3, c. 1 [175]	Sol del <i>altus II</i> ; no está en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 54v, s. 3, c. 9 [183]	Sol; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor.
f. 54v, s. 3, c. 9 [183]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 54v, s. 3, c. 10 [184]	Do del <i>altus II</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para tocar el La del <i>tenor I</i> .
f. 54v, s. 4, c. 9 [204]	Sol; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus I</i> , que se toca con la vihuela menor.
f. 54v, s. 4, c. 10	Sol del <i>tenor I</i> ;, en la fuente	Interrupción de una voz para

[205]	vocal dura todo el compás.	permitir el desarrollo de otra. Se corta para tocar el Mi del <i>bassus</i> .
f. 54v, s. 4, c. 15 [210]	Falta Do en la voz del <i>altus II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 54v, s. 4, c. 20 [215]	Sol en el <i>altus II</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus</i> , que se toca con la vihuela menor
f. 54v, s. 5, c. 1 [216]	Sol en el <i>altus II</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es del <i>cantus</i> , que se toca con la vihuela menor
f. 54v, s. 5, c. 2 [217]	Si natural; en la fuente vocal es Si bemol.	Música ficta.
f. 55, s. 2, c. 1 [150]	Re del <i>cantus</i> ; en la fuente vocal es Fa.	Cambio de nota pero que pertenece al acorde.
f. 55, s. 2 c. 3 [152]	La del <i>tenor</i> ; en la fuente vocal dura todo el compás	Interrupción de una voz para permitir el desarrollo de otra. Se corta para hacer la voz del <i>altus I</i> .
f. 55, s. 2, c. 5 [154]	Do en el <i>tenor II</i> ; no está en la fuente vocal.	Intercambio de notas entre una vihuela y otra. Es de la voz del <i>bassus</i> , lo toca la vihuela mayor
f. 55, s. 3, c. 8 [174]	El primer Re del <i>cantus</i> ; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 55, s. 3, c.14 [180]	Falta la nota Fa en el <i>tenor II</i> .	Interrupción de una voz para permitir el desarrollo de otra. Se corta para tocar la voz del <i>altus II</i>
f. 55, s. 3, c. 15 [181]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 55, s.3, c. 17 [183]	Segundo Sol del <i>cantus</i> ; es Fa en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 55, s. 4, c. 3 [186]	Do sostenido; no está en la fuente vocal.	Glosa.
f. 55, s. 4, c. 9 [192]	Sol; no está en la fuente vocal.	Error de intabulación ya que esa nota no pertenece a la armonía. Se produce un intervalo de segunda entre <i>tenor I</i> y el <i>tenor II</i> . El 2 que esta en cuarta cuerda debería ir en quinta, de esta manera se

		produciría la nota Re que es la que está en la fuente vocal.
f. 55, s. 5, c. 6 [204]	El Sol de <i>tenor II</i> ; es Do en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 55, s. 5, c. 12 [210]	Fa, Mi y Re; no están en la fuente vocal.	Glosa.
f. 55, s. 5, c. 15 [213]	Re del <i>altus I</i> ; en la fuente vocal dura todo el compás.	Intercambio de notas entre una vihuela y otra. Se corta la duración porque se toca el Fa del <i>cantus</i> .
f. 55, s. 6, c. 5 [219]	La del <i>altus</i> ; no está en la fuente vocal.	Glosa.
f. 55, s. 6, c. 7-13 [221-227]	La voz del <i>altus I</i> ; es distinta a la de la fuente vocal.	La melodía es distinta, sin embargo, todas coinciden con la armonía en cuestión. Las voces extremas ( <i>tenor II</i> y <i>cantus</i> ) están reproducidas de manera fiel.
f. 55, s. 6, c. 12 [226]	Si del <i>cantus</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta para tocar la voz del <i>altus I</i> .
f. 55, s. 7, c. 5 [234]	Si, Do y La; no están en la fuente vocal.	Glosa.
f. 55, s. 7, c. 7 [236]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 55, s. 7, c. 9 [238]	Do del <i>tenor II</i> ; es Mi bemol en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 55, s. 7, c. 10-11 [239-240]	Sol del <i>tenor I</i> ; es Re en la fuente vocal.	Cambio de nota pero que pertenece al acorde.

## 5. Transcripción para dos guitarras:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo para proponer corrección de la tablatura</i>
f. 55, s. 4, c. 9 [192]	Sol; no está en la fuente vocal.	Error de intabulación ya que esa nota no pertenece a la armonía. Se produce un intervalo de segunda entre <i>tenor I</i> y el <i>tenor II</i> . El 2 que esta en cuarta cuerda debería ir en quinta, de esta manera se produciría la nota Re que es la que está en la fuente vocal.

**6. Observaciones:** Las voces del *tenor I* y *altus II* funcionan muy bien en una vihuela, ya que se van alternando las voces, mientras una canta la otra está en silencio. Llamo la atención que el error que sugiero corregir en la transcripción para dos guitarras, en la sección correspondiente a la vihuela menor, es un caso donde puedo asegurar que el número 2 de la tablatura se colocó mal ya sea por parte de Valderrábano o al momento de realizar la impresión. En cualquier caso es uno de los compases que al momento de ser interpretados uno percibe que hay algo fuera de lo normal.

## **X.- Canción Payne trabel**

### **1. Fuentes:**

a) *Silva de sirenas*, folios: 54v-56.

b) Fuente vocal: Ninguna, sólo sobrevive en Valderrábano 1547. En el Tomo 5 de *Corpus Mensurabilis Musicae / Joannes Mouton, Opera Omnia. Missae Sine nomine I & II, Credo a 4, Magnificat et Cantiones*. Publicado en 2014, aparece citada en el índice del como “Payne trabel (arrangement for 2 vihuelas)”.

**2. Texto:** No fue posible encontrar algún texto relacionado con esta obra.

**3. Posible afinación de las vihuelas:** Dos vihuelas en cuarta: Mi para la vihuela mayor y La para la vihuela menor.

**4. Discrepancias entre la tablatura y la fuente vocal:** Como ya mencioné en el apartado “Criterios de transcripción”, esta pieza debe tratarse de forma distinta debido a que no existe la fuente musical de Mouton y por lo tanto no es posible realizar la comparación con lo intabulado por Valderrábano. En cuanto a lo observado en las notas resultantes de la transcripción se observa que a pesar de que es posible distinguir el contrapunto imitativo en las notas contenidas en la tablatura existen pasajes en los que debido a la cercanía entre las voces no es posible distinguir con exactitud la línea que sigue cada una de ellas. Es por eso que decidí colocar las tres voces que lleva cada vihuela en un pentagrama, con ello se logra un acercamiento bastante certero del contrapunto de la obra intabulada.

**5. Transcripción para dos guitarras:** La distribución de voces la realicé a partir de la edición crítica, por tanto, la conducción de voces corresponde de manera fiel a las notas de la tablatura.

6. **Observaciones:** En la página web de The American Institute of Musicology, en el apartado del catálogo de “Corpus Mensurabilis Musicae”, el índice del volumen 5 de Jean Mouton, aparece citada la obra de la siguiente manera: “40. Payne trabel [pág.] 277 Gombert (arrangement for 2 vihuelas)”,<sup>119</sup> sin embargo, en el índice del libro no sucede así. Al revisar la *Opera Omnia* de Gombert no existe una obra con ese nombre, pero sí una que lleva por título “Paine et traueil”, contenida en el tomo 11 página 212. Así que en este sentido se abre una vereda en la investigación, pues habrá que buscar la forma de acceder a esta pieza para hacer la revisión y corroborar si efectivamente es la obra que intabuló Valderrábano.

## XI.- Cancion de sibivit

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 55v-57.
- b) Adrian Willaert, *The complete five and six-voice chansons. Sixteenth-century chanson*, v. 23, ed. Jane Bernstein, Chansons from the atelier of Le Roy and Ballard, Nueva York: 1992, pp. 111-119.

2. **Texto:** Or suis-je bien au pire. De mes malheureux jours, Mon cas par trop s’empire, et me vient au rebours, et tout cela me font amours endurer grief martyre. Si n’ay de vous autre secours. Force sera que me retire, que me retire. [Traducción: ¿Estoy realmente en el peor de mis desafortunados días? Mi caso empeora demasiado y vuelve a mí, y todo esto me hace amar el martirio. Si no tienes otra ayuda. Será la fuerza la que me retire, la que me retire.].

3. **Posible afinación de las vihuelas:** Dos vihuelas en quinta: Re para la vihuela mayor y La para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 55v, s. 7 c. 1 [1]	Re, en la fuente vocal dura la mitad del compás.	Significativo pues es el inicio del motivo principal del contrapunto imitativo
f. 55v, 8, c. 1, [6]	Si, La y Sol; no están en la	Glosa.

<sup>119</sup> [http://www.corpusmusicae.com/cmm/cmm\\_cc043.htm](http://www.corpusmusicae.com/cmm/cmm_cc043.htm)



	Mi natural.	
f. 56v, s. 3, c. 9 [59]	En el <i>contratenor</i> ; Falta Fa después de La.	Interrupción de una voz para permitir el desarrollo de otra.
f. 56v, s. 3, c. 10 [60]	Mi bemol; en la fuente vocal es Mi natural.	Música ficta.
f. 56v, s. 4, c. 1 [65]	Si becuadro; en la fuente vocal es Si bemol.	Música ficta.
f. 56v, s. 4, c. 8 [72]	Si becuadro; en la fuente vocal es Si bemol.	Música ficta.
f. 56v, s. 4, c. 10 [74]	La del <i>tenor</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para hacer la voz del <i>contratenor</i> .
f. 56v, s. 4, c. 10 [74]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 56v, s. 4, c. 14 [78]	Mi bemol; en la fuente vocal es Mi natural.	Música ficta.
f. 56v, s. 4, c. 16 [80]	Re del <i>tenor</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para hacer la voz del <i>bassus</i> .
f. 56v, s. 5, c. 2 [82]	Si becuadro; en la fuente vocal es Si bemol.	Música ficta.
f. 56v, s. 5, c. 11 [91]	La del <i>tenor</i> ; es Re en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 56v, s. 6, c. 1 [95]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 56v, s. 6, c. 4 [98]	Si becuadro; en la fuente vocal es Si bemol.	Música ficta.
f. 56v, s. 8, c. 9 [137]	Mi bemol; en la fuente vocal es Mi natural	Música ficta.
f. 56v, s. 8, c. 9 [137]	Mi bemol del <i>bassus</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la nota para tocar el Do del <i>tenor</i> .
f. 56v, s. 8, c. 10 [140]	Mi bemol; en la fuente vocal es Mi natural.	Música ficta.
f. 56v, s. 8, c. 11 [141]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 56v, s. 8, c. 13 [143]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 57, s. 1, c. 5 [25]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.



f. 57, s. 1, c. 8 [28]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 1, c. 9 [29]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 57, s. 1, c. 10 [30]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 1, c. 13 [33]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 2, c. 7 [41]	Fa de <i>superius</i> ; en la fuente vocal es La	Cambio de nota pero que pertenece al acorde.
f. 57, s. 2, c. 9 [43]	Mi; en la fuente vocal dura la mitad del compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta el Mi para tocar la nota de <i>superius</i> .
f. 57, s. 2, c. 14 [48]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 3, c. 1 [51]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 3, c. 2 [52]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 57, s. 3, c. 3 [53]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 3, c. 6 [56]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 4, c. 3 [70]	Si becuadro; en la fuente vocal es Si bemol.	Música ficta.
f. 57, s. 4, c. 7 [74]	La; en la fuente vocal es Fa.	Cambio de nota pero que pertenece al acorde.
f. 57, s.4, c. 9 [76]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 57, s. 5, c. 7 [87]	Mi de <i>sexta pars</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta el Mi para tocar la nota de <i>superius</i> .
f. 57, s. 5, c. 10 [90]	Do en el <i>superius</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta para tocar el La de <i>sexta pars</i> .
f. 57, s. 5, c. 12 [92]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 57, s. 6, c. 2-3 [99-	Faltan estos dos compases de	Interrupción de una voz para

100]	<i>Sexta pars.</i>	permitir el desarrollo de otra.
f. 57, s. 6, c. 9 [106]	Si becuadro; en la fuente vocal es Si bemol.	Música ficta.
f. 57, s. 7, c. 6 [117]	Do; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 57, s. 7, c. 7 [118]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 7, c. 16 [127]	Do sostenido; en la fuente vocal es Do natural.	Música ficta.
f. 57, s. 8, c. 1 [128]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 8, c. 6 [133]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 8, c. 11 [138]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 57, s. 8, c. 13-15 [140-142]	Faltan estos tres compases de <i>Sexta pars.</i>	Interrupción de una voz para permitir el desarrollo de otra.

**5. Transcripción para dos guitarras:** Dada la claridad en las voces no hay ningún cambio propuesto.

**6. Observaciones:** Fue difícil encontrar la fuente vocal de esta pieza, pues el título de la obra *Cancion del sibivit* no aparece en la *Opera Omnia* de Adrian Willaert, sin embargo, el dúo Chambure<sup>120</sup> realizó una grabación de los duetos de Valderrábano y ésta obra la titulan “canción de sibivit or Suis-je bien”. Una vez localizada la obra, corroboré que efectivamente se trata de la misma pieza.

<sup>120</sup> <http://magnatune.com/artists/albums/chambure-valderrabano?song=1>

## XII.- Obsecro te domina

### 1. Fuentes:

a) *Silva de sirenas*, folios: 57v-59.

b) Josquin Des Prez, *New Josquin Edition, Volume 24 Motets on non-biblical text*, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Netherlands: 2007, pp. 55-62.

2. **Texto:** Obsecro te, domina sancta Maria, mater dei, pietate plenissima, summi regis filia, mater gloriosissima, mater orphanorum, consolatio desolatorum, quam filius tuus unigenitus coronavit, salva me, honorificentia populi mei.<sup>121</sup> [Traducción: Te suplico, señora santa María, madre de Dios, llena de piedad, hija del rey supremo, madre más gloriosa, madre de huérfanos, consuelo del desolado, que has sido coronada por tu unigénito hijo, sálvame, Tú que eres el más alto honor de mi pueblo.].
3. **Posible afinación de las vihuelas:** Dos vihuelas en quinta: Mi para la vihuela mayor y Si para la vihuela menor.<sup>122</sup>
4. **Discrepancias entre la tablatura y la fuente vocal: De manera** similar a la obra *Canción Payne trabel*, no hay registro de supervivencia de esta pieza, así que asigné para la vihuela mayor un pentagrama con clave de Fa y para la vihuela menor uno en clave de Sol. Esta distribución resultó adecuada para **poder** apreciar las voces ya que el intervalo de quinta que pide Valderrábano para la afinación de las vihuelas permite una clara visualización.
5. **Transcripción para dos guitarras:** Tomé como punto de partida la transcripción para la edición crítica, de esta manera, la transcripción es completamente la producción de notas de la tablatura.
6. **Observaciones:** No se puede realizar la identificación del movimiento real de las voces, ya que en la polifonía del siglo XVI frecuentemente había cruzamiento de voces, condición que en esta pieza, no fue posible saber si se presentaba. En cuanto a la rítmica, he mantenido la duración de las notas tanto como es posible.

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<sup>121</sup> Cito el texto usado por “New Josquin Edition, Volume 24 Motets on non-biblical text”, 2007, pp. 109-121.

<sup>122</sup> Ésta es la afinación del dúo de vihuelas asignado por los reconstructores del motete en la edición “New Josquin Edition, Volume 24 Motets on non-biblical text”, 2007.

### **XIII.- Sobre el tenor de la baxa**

#### **1. Fuentes:**

a) *Silva de sirenas*, folios: 58v-60.

2. **Texto:** obra instrumental.

3. **Posible afinación de las vihuelas:** Dos vihuelas en quinta. Mi para la vihuela mayor y Si para la vihuela menor.

4. **Discrepancias entre la tablatura y la fuente vocal: No se aplica;** escribí las melodías en dos pentagramas, cada uno en clave de sol, pues el registro de las voces es el adecuado para ello.

5. **Transcripción para dos guitarras:** Al igual que en la pieza *Conde Claros*, esta obra que es composición instrumental de Valderrábano, no amerita ninguna sugerencia en la edición, así lo único que se realizó fue la transcripción.

6. **Observaciones:** en el contexto de los vihuelistas del siglo XVI existen dos casos de obras relacionadas con *Baxa*: en *Los seys libro del Delphin* de Narváez (1538), “Una baxa de contrapunto” fol. 86v; y en el mismo *Libro intitulado Silva de sirenas* de 1547, “Fantasia en el segundo grado sobre la entrada de una baxa” fol. 64.

## XIV.- Inviolata

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 60v-61.
- b) *Motetti de la corona. Libro IV*, Fossombrone, ed. O. Petrucci, Venecia: 1519. folios 217-232.
- c) Josquin Des Prez, *New Josquin Edition, Volume 24 Motets on non-biblical text*, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Holanda : 2007, pp. 21-30.

**2. Texto:** Inviolata, integra, et casta es Maria, quae es effecta fulgida caeli porta, o mater alma Christi carissima, pia laudum suscipe praeconia. Nostra ut pura pectora sint et corpora, flagitant devota corda et corpora. [Traducción: Inmaculada, impecable y pura eres tú, María, que fuiste hecha la puerta radiante del Rey. Santa Madre de Cristo, querida, recibe nuestro devoto himno y alabanza. Nuestros corazones y lenguas ahora te piden que nuestras almas y cuerpos sean puros.].

**3. Posible afinación de vihuelas:** Dos vihuelas en quinta: Mi para la vihuela mayor y Si para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 60v, s. 1, c. 11 [21]	Fa del <i>tenor</i> ; en la fuente vocal dura la mitad del compás.	Interrupción de una voz para permitir el desarrollo de otra. Se desplaza la línea melódica para hacer la voz del <i>bassus</i> .
f. 60v, s. 2, c. 2 [25]	Re, Do, y Si; no están en la fuente vocal.	Glosa.
f. 60v, s. 2, c. 12 [35]	En la voz de <i>tenor</i> ; faltan las notas Re, Do y Si.	Interrupción de una voz para permitir el desarrollo de otra. Valderrábano presenta esta vihuela mayor como de <i>primer grado</i> , probablemente haya omitido dichas notas para facilitar el grado de dificultad.
f. 60v, s. 2, c. 15 [38]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 60v, s. 2, c. 16 [39]	En el <i>tenor</i> ; faltan las notas Si-Do.	Para facilitar el grado de dificultad.

f. 60v, s. 3, c. 5-6 [44-45]	Do y Re del <i>tenor</i> ; en la fuente vocal están a una octava baja.	No se podría tocar, debido al registro de la vihuela.
f. 60v, s. 3, c. 12-13 [51-52]	Faltan las notas Si.	Para facilitar el grado de dificultad.
f. 60v, s. 4, c. 1 [56]	Sol, La y Si; no están en la fuente vocal.	Glosa.
f. 60v, s. 4, c. 3 [58]	Fa del <i>tenor</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Cambia la nota para hacer la melodía del <i>bassus</i> .
f. 60v, s.4, c. 4 [59]	Re, en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la nota para tocar el Fa del <i>tenor</i> .
f. 60v, s. 4, c. 7 [62]	La, en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la nota para tocar el Do del <i>tenor</i> .
f. 60v, s. 5, c. 15 88	Fa del <i>tenor</i> , en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Cambia la nota para hacer la melodía del <i>bassus</i> .
f. 60v, s. 5, c. 16 [89]	Do sostenido, en la fuente vocal es Do natural.	Música ficta.
f. 60v, s. 6, c. 1 [93]	Do; no está en la fuente vocal.	Esta nota, además de no estar en la fuente vocal, no pertenece a la armonía, y crea una disonancia de segunda con el <i>cantus</i> y con el <i>tenor</i> .
f. 60v, s. 8, c. 4 [128]	Re del <i>bassus</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Debe permanecer Re durante dos compases al final y no "Fa,Mi-Fa", pero corta para poner la voz del <i>tenor</i> .
f. 60v, s. 8, c. 5 [129]	Fa del <i>tenor</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Cambia la nota para hacer la melodía del <i>bassus</i>
f. 61, s. 2, c. 10 [27]	Mi y Fa no están en la fuente vocal.	Glosa.
f. 61, s. 3, c. 7 [37]	Do en el <i>quintus</i> ; en la fuente vocal es Sol,	Cambio de nota pero que pertenece al acorde.
f. 61, s. 4, c. 9 [56]	Si, La y Sol; no están en la	Glosa.

	f. 61, s. 4, c. 10 [57]	f. 61, s. 8 c. 9 [127]	f. 61, s. 8 c. 9 [129]	f. 61, s. 8, c. 12 [130]
	Si; en la fuente vocal es Si bemol.	Si; no está en la fuente vocal.	Re del <i>quintus</i> , no está en la fuente vocal.	Do sostenido, en la fuente vocal es Do natural.
	Música ficta.	Glosa.	Glosa.	Música ficta.

## 5. Transcripción para dos guitarras:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo para proponer corrección de la tablatura</i>
f. 60v, s. 6, c. 1 [93]	Do, no está en la fuente vocal.	Esta nota, además de no estar en la fuente vocal, no pertenece a la armonía, y crea una disonancia de segunda con el <i>cantus</i> y con el <i>tenor</i> . La propuesta de corrección es repetir el Si bemol del inicio del compás.

**6. Observaciones:** En la edición del NJE, en el tomo 24, aparecen en el índice dos piezas con el nombre de *Inviolata*, una a cinco voces y otra a doce. La obra de Valderrábano está a seis voces, y lo comenta al inicio de la vihuela mayor “[...] En esta primera parte deste motete esta-añadido un tiple [...]”<sup>123</sup> lo interesante del dueto es que la pieza inicia con el tiple añadido por Valderrábano, de forma que resultó complicado identificar la obra dentro de la *Opera Omnia* del autor.

<sup>123</sup> Valderrábano, *op. cit.*, fol. 60v.

## XV.- La tercera parte del dicho motete

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 61v-62.
- b) *Motetti de la corona, Libro IV*. Fossombrone, ed. O. Petrucci, Venecia: 1519, folios 217-232.
- c) Josquin Des Prez, *New Josquin Edition, Volume 24 Motets on non-biblical text*, Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, Holanda: 2007, pp. 21-30.

2. **Texto:** O benigna Regina Maria, quae sola inviolata permansisti.<sup>124</sup> [Traducción: Oh buena Reina María, que sola inmaculada permaneces.]

3. **Posible afinación de vihuelas:** Dos vihuelas en quinta: Mi para la vihuela mayor y Si para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

<i>Ubicación</i>	<i>Discrepancia</i>	<i>Motivo de la discrepancia y/o comentario.</i>
f. 61v, s. 1, c. 6 [6]	La; no está en la fuente vocal.	Glosa.
f. 61v, s. 1, c. 8 [8]	La y Sol; no están en la fuente vocal.	Glosa.
f. 61v, s. 1, c. 16 [16]	La; no está en la fuente vocal	Glosa.
f. 61v, s. 1, c. 18 [18]	La y Sol; no están en la fuente vocal.	Glosa.
f. 61v, s. 2, c. 8 [26]	La; no está en la fuente vocal.	Glosa.
f. 61v, s. 2, c. 10 [28]	La y Sol; no están en la fuente vocal.	Glosa.
f. 61v, s. c. 18 [36]	Sol del <i>bassus</i> ; en la fuente vocal es Fa.	Cambio de nota pero que pertenece al acorde.
f. 61v, s 3, c. 4 [43]	Do del <i>quintus</i> ; en la fuente vocal es Sol.	Cambio de nota pero que pertenece al acorde.
f. 61v, s. 3, c. 8 [47]	Mi, Re y Do; no están en la fuente vocal.	Glosa.
f. 61v, s. 3, c. 8 [47]	Fa del <i>quintus</i> , en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para hacer la melodía del <i>bassus</i> .
f. 61v, s. 4, c. 1 [58]	Primer Do; en la fuente vocal es Si.	Cambio de nota pero que pertenece al acorde.

<sup>124</sup> Esta corresponde a la frase final del motete *Inviolata*.



f. 61v, s. 4, c. 8-9 [65-66]	Falta la nota Fa en el <i>quintus</i>	Interrupción de una voz para permitir el desarrollo de otra.
f. 61v. s. 5, c. 3 [76]	La del <i>quintus</i> ; en la f uente vocal es Fa.	Con ésta nota se completa el acorde final, ya que en la fuente vocal está sin tercera.
f. 62, s. 1, c. 3 [3]	Si y La; no están en la fuente vocal.	Glosa.
f. 62, s.1, c. 8 [8]	Mi, Fa y Sol; no están en la fuente vocal.	Glosa.
f. 62, s. 1, c. 9 [9]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 1, c. [10] 10	Sol, La y Si; no están en la fuente vocal.	Glosa. Motivo que imita el compás anterior del <i>cantus</i> .
f. 62, s. 1, c. 13 [13]	Si y La; no están en la fuente vocal.	Glosa.
f. 62, s. 2, c. 5 [19]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 2, c. 6 [20]	Sol, La y Si; no están en la fuente vocal.	Glosa. Motivo que imita el compás anterior del <i>cantus</i> .
f. 62, s. 2, c. 9 [23]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 2, c. 14 [28]	Do y Si; no están en la fuente vocal.	Glosa.
f. 62, s. 3, c. 2 [30]	Si; no está en la fuente vocal	Glosa.
f. 62, s. 3, c. 13 [41]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 62, s. 3, c. 14-15 [42-43]	En la fuente vocal hay tresillos con las notas La, Mi y La.	Cambio de nota pero que pertenece al acorde.
f. 62, s. 4, c. 2 [45]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 4, c. 4 [47]	Re; no está en la fuente vocal.	Se agrega esta tercera voz en la vihuela menor completando el acorde.
f. 62, s. 4, c. 7 [50]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 4, c. 10 [53]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 5, c. 4 [60]	Si bemol del <i>cantus</i> ; el número 4 debe ir después del Re (en la segunda mitad del compás) y no al mismo tiempo.	Debería estar en el segundo medio del compás para respetar la melodía. Sin embargo la nota no afecta a la armonía.
f. 62, s. 5, c. 6 [62]	Mi, Fa y Sol; no están en la fuente vocal.	Glosa.

f. 62, s. 5, c. 7 [63]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 5 c. 9 [65]	En el <i>cantus</i> falta la nota Si.	Interrupción de una voz para permitir el desarrollo de otra.
f. 62, s. 5, c. 10 [66]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 5, c. 13 [69]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 6, c. 6 [75]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 62, s. 6, c. 7 [76]	Fa de <i>tenor</i> ; no está en la fuente vocal.	<i>Divisi</i> , termina la obra a seis voces.

**5. Transcripción para dos guitarras:** Ningún cambio sugerido.

**6. Observaciones:** Esta pieza corresponde, como su nombre lo indica, a la tercera parte de la obra *Inviolata*, sin embargo, en esta pieza Valderrábano eliminó una de las voces dejándola a cinco. La vihuela menor es la que conduce dos voces, mientras que la vihuela mayor sigue tocando tres como en la primera parte del motete. El texto citado en esta obra corresponde al que aparece a partir del compás que intabuló Valderrábano.

## XVI.- Jubilate

### 1. Fuentes:

- a) *Silva de sirenas*, folios: 61v-63.
- b) Cristóbal de Morales, *Il Primo Libro de Motetti a sei voci da diversi musici composti*, Venecia: Hieronymum Scotum, 1549.
- c) Cristóbal de Morales, *Opera Omnia, Vol. 2. Motetes I-XXV*, ed. Higinio Anglés, Consejo Superior de Investigaciones Científicas, Barcelona: 1953, pp. 184-191.

2. **Texto:** Iubilare Deo omnis terra, cantate omnes, iubilare et psallite, quoniam, suadente Paulus, Carolus et Franciscus, Principes terrae, convenerunt in unum, et pax de caelo descendit. [Traducción : Regocíjate en Dios en todas las tierras, canten todos, regocíjense y canten salmos, porque convencidos por Pablo, los príncipes de la tierra Carlos y Francisco se han reunido y han acordado, y la paz del cielo desciende.].<sup>125</sup>

4. **Posible afinación de las vihuelas:** Dos vihuelas en quinta: Re para la vihuela mayor y La para la vihuela menor.

### 4. Discrepancias entre la tablatura y la fuente vocal:

Ubicación	Discrepancia	Motivo para proponer corrección de la tablatura
f. 61v, s. 6, c. 12 [13]	Sol del <i>altus I</i> ; en la fuente vocal es La	Cambio de nota pero que pertenece al acorde.
f. 61v, s. 7, c. 6 [24]	Sol, La y Fa; no están en la fuente vocal.	Glosa.
f. 61v, s. 7, c. 13 [31]	Sol del <i>tenor II</i> ; es Si en la fuente vocal.	Cambio de nota pero que pertenece al acorde.
f. 61v, s. 8, c. 7 [39]	Si del <i>tenor II</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. No es posible mantener la duración, ya que se comparte esa nota con la melodía del <i>altus I</i> .
f. 61v, s. 8, c. 8 [40]	La del <i>tenor II</i> ; en la fuente vocal dura la mitad del	Interrupción de una voz para permitir el desarrollo de otra. El Do y Si; no están

<sup>125</sup> Texto que fue escrito por Morales para conmemorar las negociaciones entre Carlos V, Francisco I y el Papa Pablo III en junio de 1538. Para más detalles ver: Mary Tiffany Ferer, *Music and Ceremony at the Court of Charles v: The Capilla Flamenca and the Art of Political Promotion*, Woodbridge, UK: 2012, p. 238.

	compás.	en la fuente vocal.
f. 62, s. 7, c. 5 [16]	Sol y La del <i>altus II</i> ; no están en la fuente vocal.	Glosa.
f. 62, s. 7, c. 7, [18]	Sol del <i>tenor I</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. Debe ser Mi blanca, pero se corta para tocar la melodía de <i>cantus</i> .
f. 62, s. 8, c. 2 [31]	Re del <i>tenor I</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. No se puede mantener la duración por que se comparte la nota con la melodía del <i>altus II</i> .
f. 62, s. 8, c. 16 [45]	Mi del <i>altus II</i> , en la fuente vocal es blanca.	Interrupción de una voz para permitir el desarrollo de otra. No se puede mantener la nota porque se toca el sol del <i>cantus</i> .
f. 62v, s. 1, c. 6 [51]	En el <i>altus I</i> ; falta la nota Fa.	Interrupción de una voz para permitir el desarrollo de otra.
f. 62v, s. 1, c. 15 [60]	Fa del <i>altus I</i> ; dura todo el compás en la fuente vocal	Interrupción de una voz para permitir el desarrollo de otra. Se corta la duración para tocar la voz del <i>tenor II</i> .
f. 62v, s. 2, c. 8 [71]	Faltan las notas Sol y Fa del <i>tenor II</i> .	Interrupción de una voz para permitir el desarrollo de otra.
f. 62v, s. 2, c. 15 [78]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.
f. 62v, s. 4, c. 7 [107]	La y Fa del <i>tenor II</i> ; no están en la fuente vocal.	Glosa.
f. 62v, s. 4, c. 8 [108]	Sol y La del <i>tenor II</i> ; no están en la fuente vocal.	Glosa.
f. 62v, s. 4, c. 14 [114]	Sol y Fa en el <i>bassus</i> ; no están en la fuente vocal.	Glosa.
f. 63, s. 2, c. 13 [77]	Mi del <i>altus II</i> , en la fuente vocal es blanca.	Interrupción de una voz para permitir el desarrollo de otra. No se puede mantener la nota porque se toca el sol del <i>cantus</i> .
f. 63, s. 5, c. 5 [122]	Si; en la fuente vocal es Si bemol.	Música ficta.
f. 63, s. 5, c. 7 [124]	Mi del <i>tenor I</i> ; en la fuente vocal dura todo el compás.	Interrupción de una voz para permitir el desarrollo de otra. se corta la duración para poder tocar el Sol del <i>altus II</i> .
f. 63, s. 5, c. 8 y 9 [125 y 126]	Fa sostenido; en la fuente vocal es Fa natural.	Música ficta.

- 5. Transcripción para dos guitarras:** No hay ningún cambio sugerido en la edición. Por lo tanto, igual que en casos anteriores la transcripción es prácticamente literal a la tablatura.
- 6. Observaciones:** En muchos casos el valor de la nota de la melodía se ve alterado porque como es nota común para dos voces, una de ellas se desplaza, por tanto, la conducción no es clara, como consecuencia, cuando dos voces comparten una nota, la voz que tiene la nota más larga se ve modificada.

## Conclusiones

Este trabajo comenzó como la revisión de un material para su interpretación, sin embargo, a través del estudio del mismo, me encontré con la necesidad de ahondar en actividades como el análisis, el acopio de material bibliográfico, así como de ediciones de música coral, las cuales implicaron un gran esfuerzo debido a lo especializado del tema. Asimismo, la actividad de realizar una edición de manera metódica en su proceso y con un fundamento sólido, me permite identificar logros en cuanto a la generación de conocimiento dentro de la disciplina de instrumentos antiguos y de manera específica en el repertorio de la vihuela renacentista.

Dentro de los logros alcanzados en esta investigación puedo mencionar la realización de la edición crítica, si bien el objetivo que me planteé en un principio fue la de elaborar la transcripción para dos guitarras, esto no hubiera sido posible sin realizar primero la edición crítica. Esta edición (que sin duda servirá para futuros trabajos de estudio de este repertorio) fue muy útil para llevar a cabo la transcripción. Por lo tanto, el realizar una edición crítica tiene un sentido práctico, puesto en evidencia en el análisis para fundamentar la edición para dos guitarras.

Además del uso práctico que ya se le dio a la edición crítica, también ha sido posible identificar elementos del contenido del material musical de *Silva de Sirenas*. El repertorio utilizado por Valderrábano para los dúos incluye principalmente fuentes de música vocal, cuya polifonía fue explotada mediante el recurso de la intabulación, si bien hay que reconocer que también incluye ejemplos de música instrumental. De las obras vocales intabuladas por Valderrábano la mayoría son de carácter religioso: ocho motetes (es decir que de los dieciséis dúos la mitad corresponde a esta forma musical), así como tres partes de misa (dos credos y un gloria). Por otra parte, Valderrábano incluyó solamente tres chansons como formas musicales profanas, es notorio que no incluyera madrigales, la cual fue otra de las formas muy populares en la época.

Entre las formas instrumentales que usó Valderrábano, únicamente las diferencias se encuentran representadas en el cuarto libro del *Silva de Sirenas*. Se trata de dos series escritas por el mismo autor, el *Conde claros* y *Sobre el tenor de la baxa*, que son dos de las piezas que representan gran importancia pues por una parte están escritas expresamente para esta combinación de dos vihuelas y por otra parte en ellas ocupa

combinaciones de instrumentos de distintas tésituras, la primera con dos vihuelas en tercera y la segunda obra mencionada con dos vihuelas en quinta. Podemos observar que Valderrábano incluye un repertorio variado, pues abarca los diferentes tipos de repertorio del siglo XVI: lo religioso; lo profano y la música instrumental.

En cuanto a la transcripción para dos guitarras que presento y a la propuesta de usar un capo traste puedo comentar que con este procedimiento se consigue una lectura clara y fácil. Si bien se presenta una edición donde los dúos que contienen combinaciones de vihuelas que no son al unísono se escriben con armaduras distintas, y pudiera parecer confuso el leer dos instrumentos que tocan la misma obra en distintas tonalidades, ya expliqué el objetivo de usar distintas claves en el apartado “Criterios de transcripción”. Sin embargo es importante reiterar que este procedimiento facilita en gran medida la lectura del instrumento. Por otra parte es importante mencionar que en el caso de las transcripciones que requieren instrumentos en quinta para las que propongo el uso de un capo traste en el séptimo traste de la guitarra que corresponde a la vihuela menor, a pesar de que pudieran presentarse secciones incómodas por el poco espacio que tiene el intérprete en el instrumento, es factible tocarlas. De los casos en los que se requiere usar capo traste en el séptimo, los cuales aparecen en las últimas siete piezas de la colección, sólo en tres de ellas (*Canción Payne trabel*, *Obsecro te domina* e *Inviolata*) se debe tocar una nota en el séptimo traste (a partir de la cuenta que comienza con el capo traste). Con ello podemos identificar que la propuesta de usar el mencionado capo traste resulta cómoda y produce un resultado sonoro y tímbrico muy cercano a la de usar dos instrumentos de distintos tamaños.

Finalmente, un elemento que es de gran valía en esta investigación fue la de poder plantear una corrección de la música en la transcripción para dos guitarras. Ya que esta transcripción tiene la finalidad de ser una versión para la interpretación me permití realizar los cambios prudentes para resolver algunos pasajes que cuando se interpreta desde la tablatura se escuchan extraños o confusos. Como lo mencioné en el apartado “Comentarios críticos”, entre las fuentes vocales que me sirvieron de guía y las notas de la tablatura hay muchas diferencias, sin embargo existen casos de recursos de intabulación que, si bien difieren de la fuente vocal, no ocasionan un resultado sonoro fuera de estilo. Se pueden mencionar, como ejemplo, el uso de la glosa: la ornamentación

melódica agregada, especialmente en el caso de notas largas; o bien las notas que no están en la fuente vocal pero que pertenecen a la armonía usada en ese momento. Sin embargo existen otros casos con notas que sí ocasionan un resultado sonoro que no corresponde a lo usado en aquella época, por ejemplo: voces que se intercambian de una vihuela a otra, pero cuyo resultado melódico sale del estilo, o notas que no están en la tablatura y que ocasionan disonancias que no están preparadas ni resueltas. A estos casos les he llamado “errores de intabulación”, para los que sugiero realizar correcciones. Estas fueron realizadas en cinco obras, y, en este contexto, es importante mencionar que identifiqué dos tipos de error frecuentes que describo a continuación:

- a) En tres de estas piezas se presenta de manera sistemática el confundir de línea la cifra. Este problema gráfico implicaría que la nota que debía ser intabulada en uno de los órdenes se intabuló en otro. Por ejemplo, en la obra *Pater noster*, en el compás 192 de la vihuela (o guitarra) menor, en la tablatura aparece un número 2 en el cuarto orden, sin embargo al realizar la revisión descubro que esa cifra debe ir en el quinto orden para producir la nota que acorde con la fuente vocal debería estar intabulada.<sup>126</sup> Posiblemente fue un error cometido por Valderrábano o por el editor Francisco Fernández de Córdoba; en cualquiera de los casos es importante mencionar que considerando la calidad del trabajo en cuanto a la cantidad de repertorio, el grado de dificultad de las obras, y en este caso las implicaciones de trabajar para dos instrumentos de distintas afinaciones, los errores son mínimos.
- b) El otro error sistemático procede de la práctica de cambiar de vihuela la melodía. Sucede que en la gran mayoría de las ocasiones en que Valderrábano emplea este recurso la música se ve bien librada, es decir que el resultado sonoro es grato tanto en la apreciación de las dos vihuelas, como en el seguimiento melódico de cada una de ellas. Sin embargo los errores que menciono se deben a que a pesar de que la sonoridad percibida de las dos vihuelas corresponda a la música de las fuentes vocales, la conducción melódica de cada una de las vihuelas presenta disonancias melódicas que no son preparadas y/o resueltas y que al escucharlas pareciera que están fuera de época. Por ejemplo: en la pieza *Assiste parata*, en el

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<sup>126</sup> Ejemplo que se puede apreciar en la edición crítica, en la octava página de la obra, en el segundo sistema, compás tres.



compás 66 la vihuela II presenta la nota Mi bemol, la cual no es preparada melódicamente ni resuelta. Y en ese mismo compás la vihuela I, se toca la nota Re, produciendo entre las dos vihuelas el intervalo de séptima mayor sin ninguna preparación melódica ni resolución.<sup>127</sup> Por lo tanto la solución que propongo es “reassignar” la nota Mi bemol a la vihuela I para que melódicamente se contextualice esa nota y se resuelva la disonancia producida.

Si bien éstos dos casos mencionados son presentados en las obras *Assiste parata* y *Petite camusete*, existen un par de errores más en los cuales propongo una corrección y que no tienen explicación aparente –posiblemente se trate de un error de impresión– en los cuales simplemente se presentan notas en la tablatura que ocasionan sonoridades ajenas a las fuentes vocales.

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<sup>127</sup> Este ejemplo se puede apreciar en la tercera página de la edición crítica, en el segundo sistema, compás cinco.

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