



# Resumen de Acompanar la Parte Con La Guitarra.

Comprendiendo en el todo lo que conuze para este fin: en donde  
El Aficionado Gallara dissueltas por diferentes partes del Instrumento.  
todo genero de Posturas, y Ligasuras, en los siete Signos Natur.<sup>s</sup> y acci<sup>o</sup>nal.

## DEDICADO

AL YLL.<sup>mo</sup> S<sup>r</sup> D. Jacome F.<sup>co</sup> Anziani Caballero del horan de Santiago, Embiado exlr.<sup>rio</sup>  
delos Cantones Catholicos.

S 02

Santiago de Murcia M<sup>ro</sup> de Guitarra dela Reyna N<sup>a</sup>S<sup>a</sup>D<sup>a</sup>M<sup>a</sup>Luisa Gabriela de Saboya q.<sup>3</sup>D<sup>o</sup>Aya.

Año DE 1714.

Ortega,



## Dedicatoria.

AL YLL.<sup>MO</sup> SEÑOR

*Don Isacome Fran<sup>co</sup> Andriani Caballero del Gorden de Santiago  
Embiado Extraordinario de los Cantones Catolicos.*

III<sup>mo</sup> Señor.

Hauiendo Vecindio de VS. III<sup>ma</sup> tan diuersos, y tan continuados fauores, assi en las Expressiones del Carino, como en las esplendidezas de la Liberalidad de OS. III<sup>ma</sup> no pueese mi gratitud deshar de contribuir con algun bote (que sera corto siendo mio) perono haze el sacrificio la numerosidad de Ecatombeas; sino las yn signuaciones del afecto. Todo dixeron que lo desfauan los Apostoles, y en el afecto desfaron poco mas que nada; pues Una Reves, se ve la poca entia que encierra en si ni tienen de ser algo. Lo mismo en contrario sentir pudiera decir yo, que deseo ofrecer un todo, y contribuio aun con un poco mas que nada, que son: mis fatigas mussicas y mis trabajos armonicos, poca armonia de los Ojos; y mucha Visualia de los Oyos; si se ade ver, nada; si se ade escuchar, mucho.

Mada sise haere Ver es el Boto, que alas Ollas de VS exponé mi agrasaci-  
miento Mucho; si los aficionados lo Cultibassen á Repetivas ynstancias dela apli-  
cacion, Triumphantio el Segundo Ataxerxes Ciro, le ofrecian Vicos dones los  
Ynos, Otros; Numerables preseas, yen medio de estos y á la Orla de aquellos:  
llego la Canaria Oblación de vn Considerado Ystico, yle Ofrecio un Jarro de Agua  
diciendo Rey; Veçue el afecto, si despreciareis por Humilæ el Don,  
Lomismo puese decir mi Cultura dedicando, a VS. III<sup>ma</sup> esta Obra que es Jarro de  
agua, que susaron mis Trabajos y licor, que Alambicaron mis desbelos, Ynos;  
en las fantasias de mis Ydeas y Otros, en las practicas de mis Execuciones.  
Mucho pridiera decir de sus Altos Progenitores, y mucho mas de sus Excelentes Virtudes: pero que ex Yno, y Otro, en los Senos del Vecato, yen las mansiones  
del silencio para que mejor lengua los Preconize, y mejor pluma los Expressie.  
Lo que me Vesta solo, es sacar a VS. III<sup>ma</sup> Inmortales gracias, de que si enao para con  
migo Excepcion dela Vegla, dela fixa estrella, que compertinaz efficacia, y nfluie mi  
aduersa suerte) Use del agasajo, honrra, y fauor de que salgan mis fatigas de la obscuridad  
de mis borraores, alas Saumadas luzes de la prensa, para que queden en  
laminas de bronce esculpido a la Liberalidad de VS. III<sup>ma</sup>.

Yel Obsequio mio, que dessea guarde Dios.

a VS. en su mayor auge, desta su casa

M<sup>o</sup> y Agosto 20 de 1714.

Sumas Afectissimo y  
gratificacio Ser. de VS. III<sup>ma</sup>.  
y S. M. B.  
Santiago de Murcia.



Preciso el Autor (passando del Sacrificar, a Obreecer) aponer en su Obra Elogios que  
por apassionada y favorecadora suia Compuso en este Soneto; La Sra D. fran<sup>ca</sup> de  
Gauarri Sra de Aramayona de Muxica;

### SONETO

El numero y a cento l'quivalentes  
Vozes son que explicaron melodias,  
del Numero, y a Cento simpatias,  
en Musicos, y Poetas son frequentes.

Jan Uniformes son, tan Concernientes,  
que Unas mismas se escuchan simetrias,  
pués que Musicas son dulces Poesias,  
Ometricas seran Solfas Cadentes,

En la Lira lo dizen tus denuelos  
(O Murcia) quando l'explicas sus arcanos,  
enq. Dizzen los Poetas Surtos quezos.

Oyendo tus Conceptos Soberanos  
dizen, que Poetizas con los dedos,  
O que tu Versificas con las manos.



# Demanstracion.

Para sauer assi las cuerdas en bacio como pisadas en todos los frastes, que signos sean, para el conoci  
miento de toda la Guitarra. Pues lo qual se aduerte, que donde se halla una fer solreut in A. Alamire  
la B. B flat mi la C. Solfaut. la D. Do solre. la E. El ami. la F. Fa ut. Esta serial x esaquel signo subs-

tenido esta b. B molado  
Las cinco cuerdas      Primero Fraste      Segundo Fraste.      Tercero Fraste.

Quarto Fraste.      Quinto Fraste.      Sexto Fraste.      Septima Fraste.

Octavo Fraste.      Noveno Fraste.      Decimo Fraste.      Undecimo Fraste.      Duoaccimo Fraste.

# Explicacion del ABC daria <sup>\*</sup> Y dela segunda demonstracion

El modo de sacar el abecedario es, como se entienda para sacar la zifra de punto o suponiendo las cinco cuerdas de la Guitarr en las cinco lineas comenzando a contar desde la ynfima que equibale ala prima; y desta suerte ascendiendo, la segunda raia sera la segundo de la Guittarra, y la tercera raia conviene con las Terceras, y assi mismo de las quartas, y quintas. Los numeros que se hallan en dichas raias, denotan los tristes que se han de pizar, de suerte que si fuere Vn 1 se pizara en primer Fraste, (segun en la cuerda que estubiere) Si fuere Vn 2 se pizara en segundo Fraste, y assi de los demas. Los puntillas se ponen para sauer con que deos se han de pizar las Cuerdas para la buena ordenacion de la mano yzquierda, pizzando con el deo Iuizce donde se hallasse Vnpuntillo, quando hubiere dos; con el deo del Corazon, si hubiere tres; con el Anular. Si hubiere quatro; con el Menique. La pauta (esta de bajo de las Letras es para sauer en la clave de bajo, aquie signo de musica corresponde a la letra, abirliendo, que esta señal en cima  $\text{Vg. } 3\text{*}$  es aquel signo con Tercera mayor, esta señal  $3\text{b}$  es con Tercera menor, y si se encontresen dichas señales en los bajos encima de la nota (como queda dicho) aun que sean sindres antes, significan lo mismo lo que no tiene q<sup>do</sup> se halla antes de la figura, que entonces esta señal  $*$  es aquel Signo Subtenido. Si hubiere esta b. es B mola.

Explicacion Para sauer Buscar Las Vozes que pide el Bajo Y saber tambien por Reglas generales (q<sup>n</sup> carece dela Composicion) el modo de cubrir las Ligadur que se pueyan ofrecer.

Teniendo de memoria todo el diapason della Guitarra, a que signos son musica corresponden assí  
 las cuerdas en bacio, como pizzicas en todos los Frastes) posra el aficionado Curioso (que deseá vi-  
 lizarse con adelantam<sup>to</sup>) transportar por qual quiera parte, las posturas que quisiere; Y tambien  
 posra buscar Confacilizas las Vozes, que pisiere la nota; para lo qual necesita sauer la Voz Conq.<sup>e</sup>  
 deue Cubrir a la que pise; Pues no Satisfacer el Acompanante Composition, es ympossible, menos que  
 no se halga delas Reglas generales, que aqui seponran, no Obstante deirian Extensisimas tozas  
 las dificultades, assí en los signos naturales como accidentales que pueza en contrar clasificacion en qual  
 quiera Musica que sea Spaniola, o se transcria con todo genero de ligaduras, y posturas. Encuadradas por  
 diferentes partes, como se Vera. Loprimero para buscar la Voz, que pise la nota; Hace contar darse al  
 proprio signo al derecho, de signo, en signo hasta encontrarla, y entonces Reconozca segun en la parte  
 Se hallase con la mano, la cuerda mas proxima adonde va aparar, para no descomponerla; pues es una  
 de las mayores Observaciones, que deue observuar, el que a Compania, o tiene, que es la buena Observacion  
 de la mano yzquierda; Og.<sup>a</sup> se encuentra sobre el signo, de Solfteut. Un 6. especie se le ponga la Segunda  
 que para buscar la, secontara seis desde el dicho signo dicienda Gsolreut, uno Alamire, dos Pfabmi;  
 tres. Colsfaut; cuatro; Dlasolre; cinco; Elamí seis. Que, es la prima en bacio. Ola Segunda  
 pizzica en quinto Fraste, eligiendo deestas dos, aquella mas como sea la positura en que se hallare  
 la mano; Sifuerre sexta Bmolada, se vira Elamí Bmolada, y asi de otra qual quiem que pisiere  
 la nota. Restando sauer aora, que sifuerre el bajo en la quinta de la Guitarra, sepona. Usar desde las quartas  
 abajo, para buscar las Vozes. Sifuerre en las quartas, de las tercera abajo. Sifuerre en las tercera  
 en Segunda, y prima. En quanto alla Regla general para cubrir las Voz es scadiuerte; q<sup>r</sup> en las ligazur<sup>s</sup>  
 de quarta y tercera (son las mas usadas) deue ponerse la quinta o en su lugar la Octava, en alguna. Ocasion  
 por no descomponer la mano. En las ligazur<sup>s</sup> de Sexta y quinta, (quando haze clausula la Voz) se le acompana  
 alla sexta con la quarta y despues la sexta se Resuelue en quinta de xano la quarta quieta, y  
 despues la quarta se Resuelue en tercera Entosas las sextas, o Septimas, seponera la tercera mayor. O.  
 menor, segun pisiere la Clave o aquiertiere la nota. Alla quinta menor, se la ponen; la Tercera o la sexta,  
 y si pisiere ser entrambas. Alla nobena; Siempre Tambien la Terzera Alla Ligazura de quarta mayor  
 seponra la segunda, ola sexta, si pisiere en algunas partes entrambas; tha ligazura sale alla sexta con  
 el signo siguiente. Todo esta Explicacion la Vera el Curioso adelante puesta en practica generalmente,



## Demonstración

Para Conocer Todos los tonos, assi Las Ocho Naturales: Como Otros  
Accidentales Segun el Ultimo golpe en que feneze el Basso.



*8º natural*
*8º punto alto*
*Segundo con 3º*
*8º por el final*
*Segundillo**Segundillo punto bajo.*
*8º por el final punto alto*

3b      6      3b      3b      3b  
 6      6b<sup>5</sup>      6      7      7      43      43 0

El signo de G sol rect natural; con las postura que masco munin <sup>te</sup> se puestan ofrecer, y 1<sup>ra</sup> signatur

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

3 3 0      3 3 0      0 5 5 0      0 5 5 0      0 5 5 0      0 5 5 0      0 5 5 0      0 5 5 0      0 5 5 0      0 5 5 0      0 5 5 0

6<sup>5</sup> 3      3b 6<sup>b5</sup> 3      43b      65 \*      65 \*      65 b      76      3b 76

443      0      0      0      0      0      0      0

3      3      3 5 3      5 5 0      0      0      0      0

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

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

76 \*      4 2      2 2      65 4 2 6      65 4 2 \*      98      3b 98

\*p      \*p      \*p      \*p      \*p      \*p      \*p      \*p

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

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

En Gsolrest Substeniso  
6 651 5b \*

*O<sup>o</sup> schalla en Clave de suscripción.*

This image shows a handwritten musical score for guitar, consisting of three staves of tablature. The first staff starts with a 'C:' key signature and includes a '103b' tempo marking. The second staff begins with a 'G: \*' key signature and a '76\*' tempo marking. The third staff starts with a 'G: \*\*' key signature and a '98' tempo marking. The score features various performance instructions such as 'x', 'p', and numbers indicating fingerings or specific techniques. The tablature uses standard six-line notation where each line represents a string.



Handwritten musical score for guitar, featuring three staves of tablature with various markings and lyrics.

The score consists of three staves, each representing a different mode or style:

- Staff 1:** Labeled "En Alamire Substeniso." The first measure shows a complex pattern of x's and o's above the tablature. The tablature itself shows a sequence of chords and notes: 1 2 4 1, 1 2 4 1, 1 4 2, 1 4 2, 5 5, 5 5, 6 6, 7 7. Measures 3-5 show a repeating pattern of 6 5, 7 5, 7 5, 7 5.
- Staff 2:** Labeled "En Alamire Bemolado." The first measure shows a complex pattern of x's and o's above the tablature. The tablature shows a sequence of chords and notes: 1 1 2, 3 3 4, 3 2 0 3, 3 2 0 3, 3 3 4. Measures 3-5 show a repeating pattern of 3 2 0 3, 3 3 4.
- Staff 3:** Labeled "En Alamire Bemolado." The first measure shows a complex pattern of x's and o's above the tablature. The tablature shows a sequence of chords and notes: 6, 1 6, 1 6, 7 6, 1 6, 3 1, 6 5, 6 6, 4 0, 0 0.



A handwritten musical score for three staves (Treble, Bass, and Alto) on five-line staff paper. The score consists of three systems of music.

**Staff 1 (Treble):**

- System 1:
  - Measure 1: 65
  - Measure 2: 7651
  - Measure 3: 7651
  - Measure 4: 765 - 36
  - Measure 5: 1/2 6\*
  - Measure 6: 1/2\* 6\*
  - Measure 7: 4/2\* 6
  - Measure 8: 1 1/2 6
- System 2:
  - Measure 1: 2 2 3
  - Measure 2: 2 2 3
  - Measure 3: 2 0
  - Measure 4: 2 0
  - Measure 5: 4/4 6 4/4 6
  - Measure 6: 1/2 3 0
  - Measure 7: 2 2 2
  - Measure 8: 4/4 2 4/4 2
- System 3:
  - Measure 1: 65 4/2\* 6
  - Measure 2: 65 4/2\* 6
  - Measure 3: 68
  - Measure 4: 3\* 98
  - Measure 5: 3\* 98
  - Measure 6: 36 36

**Staff 2 (Bass):**

- System 1:
  - Measure 1: 65 4/2\* 6
  - Measure 2: 65 4/2\* 6
  - Measure 3: 68
  - Measure 4: 3\* 98
  - Measure 5: 3\* 98
  - Measure 6: 36 36
- System 2:
  - Measure 1: 2 2 0
  - Measure 2: 2 2 1
  - Measure 3: 3 2
  - Measure 4: 0 2
  - Measure 5: 0 2 2
  - Measure 6: 1
  - Measure 7: 3 3 3 2
  - Measure 8: 2 3
- System 3:
  - Measure 1: 2 2 0
  - Measure 2: 4 2 2 2
  - Measure 3: 1 1 0
  - Measure 4: 2 2 0
  - Measure 5: 2 2 0
  - Measure 6: 3 3 3 2
  - Measure 7: 1 1 0
  - Measure 8: 2 3

**Staff 3 (Alto):**

- System 1:
  - Measure 1: 6 6
  - Measure 2: 6 6
  - Measure 3: 65
  - Measure 4: 65
  - Measure 5: 5\*7
  - Measure 6: 6 67 \*
  - Measure 7: 6 76 \*
- System 2:
  - Measure 1: 1 1
  - Measure 2: 1 1
  - Measure 3: 1 3
  - Measure 4: 1 3
  - Measure 5: 1 0
  - Measure 6: 3 1 1 0
  - Measure 7: 3 1 1 0
- System 3:
  - Measure 1: 1 1
  - Measure 2: 1 1
  - Measure 3: 1 0
  - Measure 4: 1 0
  - Measure 5: 1 0
  - Measure 6: 2 2 0 2
  - Measure 7: 5 3 3 2

**Text:** En Bfabmi b molaso.







765 \* 76\* 76\* \* 4 6\* \* 2\* 6 65 4\* 98 98  
 0: \* 0 0 0 6 6 6 .6 6 0 .6 6 \* .6 6 \* 0 6 6 6  
 4 4 2 4 4 2 2 4 2 0 2 4 2 4 4 3 3 4 2 4  
 2 1 3 6 6 4 2 2 3 2 2 4 5 2 2 4 8 5 4 4 4 4 2 3 3 2  
 8 0 2 8 0 3 7 6 7 2 2 4 5 2 2 4 8 5 3 4 4 0 2 3 0  
 0 3\* \* \* 6 0 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6  
 0 3 0 0 4 0 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0  
 En D la sol re.  
 0 3 0 0 4 0 0 3 0 1 0 7 5 0 2 7 1 6 3 2 0 0 2 0 1 0  
 3 3 6 6 2 3 7 7 1 0 7 5 0 2 7 1 6 3 2 1 0 2 0 1 0  
 6 5 \* 5 7 5 5 1 5 6 5 6 7 0 0 0 0 5 4 5 5 5 7 0  
 0 2 2 0 3 2 1 0 0 3 1 0 1 3 1 3 0 0 5 4 5 5 5 7 0  
 2 8 2 0 2 0 0 1 1 1 1 1 3 0 2 3 5 5 4 3 5 7 0



*En Dlasolre susbtenido.*

65b      5b      765      \*0      0      \*

1 6      1 2 2      4 1 2      1 1 2 2      6 6 7  
 2 7 7      2 0      0 0 3      2 2 0      7 7 5 0  
 3 3      4 3      1 3      1 3  
 2 2

Las demás ligaduras de este Signo Subtenido Equibalen a Elami Bmolado. Como se vera en tho Signo.

*En Dlasolre Bmolado*

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

Las demás ligaduras de este Signo Bmolado equibalen a C solfaut Subtenido.  
 4 4 3      3 3

*En Elami*

5b      65b      \*      0      0      3\*  
 65      3\*      65      6\*      0      6\*

2 7      3 2 3      2 3 2      2 2 2 7      2 2 2 7      2 0  
 3 8 3      3 1      1 3 1      0 0 5 2      0 0 5 8      1 0 1  
 3 8      3 1      1 3 1      0 0 5 2      0 0 5 8      1 0 1  
 2 0      7      2 0      7      2 0      7  
 4 5      3 1      1 3 1      0 0 5 2      0 0 5 8      1 0 1

7 \* 7 \* 6 76\* 76 \* 76\* 43 43 43

p p o p o p p b o \*o b o b p o

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

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

65 65 65 65 65 65 65 65 65 65 65 65 65 65 65 65 65 65 65 65

443 443 443 443 443 443 443 443 443 443 443 443 443 443 443 443 443 443 443 443

o o o o p p o p p p p p p

0 0 0 0 22 0 22 3 2 2 0 3 2 0 2 2 3 2 2 0 2 2 3 2 0 2 2 3 2 0

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

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

65 98 98 98 98 98 98 98 98 98 98 98 98 98 98 98 98 98 98 98

443 \*p p p p o o o o 10 10 10

2 2 1 2 2 0 0 2 0 2 2 2 1 1 1 6 1 1 4 6 1 1 3 8 1 1 3 8

2 4 2 2 0 2 0 2 0 2 2 2 1 3 3 3 8 2 2 6 1 1 3 8

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

6 5 65 65  
 6 10 10 10  
 1 4 6 1 3 2 1 3 2 1 0 3 2 3 1 1 0 3 1 1 0 4 1  
 5 8 1 3 2 1 2 1 3 1 3 1 3 3 1 3 5 3 3 2 5 3 1 3 2 2 1 3 4  
 43 65 443 1 615 612 65 2\* 61 98 98 98  
 3:10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10  
 3 1 1 3 1 1 3 1 1 3 1 3 1 0 1 3 2 3 0 1 5 3 5 4  
 3 1 1 3 2 0 0 3 2 1 3 1 1 3 1 1 3 1 1 4 6 6 4 6 6 4  
 En El ami Substenido. En Ffaut.  
 6 65 65 6 765 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 3:xx 10 xx \*0 xx \*0 xx \*0 xx 0 0 0 0 0 0 0 0 0 0 0 0  
 3 3 3 3 4 4 3 3 4 4 3 3 3 3 2 3 3 3 3 3 3 3 3 3 3  
 2 2 4 2 4 2 3 2 4 2 3 2 1 1 1 5 6 8 1 1 5 6 1 4 4 4 3 3  
 4 4 4 4 4 2 4 4 4 2 4 4 1 4 5 5 8 1 1 5 6 1 4 4 4 3 3

Las Demas Ligaduras de este Signo  
 Substenido Equibalen a Ffaut natu.

6 6  
 6 6 65 \*  
 5\* 7  
 65 65 65 65 65 65 65 65 65  
 0 0 p p p p p p p p p p p p p p  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 5 3 2 2 2 1 0 2 3 5 7 8 5 1 0 5 4 3 1 0  
 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4  
 7 7 10 765 6 76 \* 6 76 \* 6 76 76 76 43  
 r p 0 10 p 0 p 0 0 p 0 0 p 0 0 10 0 10 p 0 10  
 1 1 3 3 1 3 3 2 3 3 2 5 3 3 2 5 3 3 1 3 3 1 3 3  
 2 4 3 3 4 3 1 0 0 2 3 0 5 5 3 5 4 4 3 4 4 2 4 4 3  
 3 4 3 3 5 6 4 5 1 3 0 0 0 3 0 5 5 4 4 3 3 4 4 3 1  
 43 43 60 443 60 65 60 6 665 443 43b 43b 4 2 65 2 6  
 0 p 1 0 p 0  
 3 2 3  
 4 5 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3

## En Tffaut Substenido.

65  $\frac{1}{2} \times$  1  $\frac{4}{2} \times$  98 98 6  $\frac{5}{6}$  65 1 7165 6  $\frac{5}{6}$  1

3  $\frac{1}{2} \times$  3  $\frac{1}{2}$  43 43  $\frac{6}{4} 43$  \*  $\frac{6}{4} 43$  43 7 7

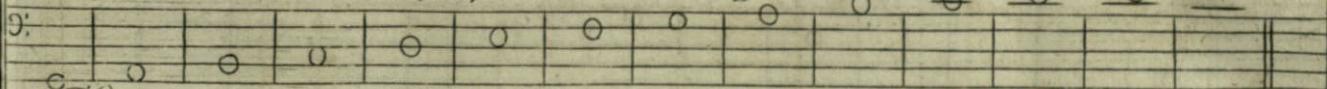
Ligaduras Sobre este signo Substenido.

765 \* 76\* 76\* 76\* \*  $\frac{4}{2} 6$   $\frac{4}{2} 6$  6\*  $\frac{4}{2} 6$   $\frac{4}{2} 6$  98 98

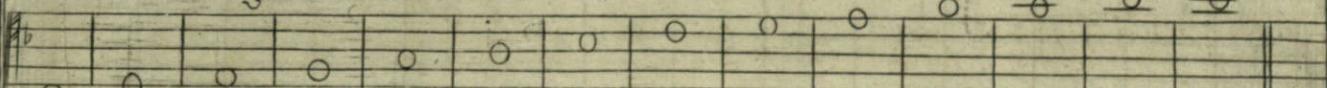
4 4 2 4 4 2  $\frac{4}{2} 2$  6 4 4 1 4 2 4 2 4 4 3 4 2 2 4 3 4 4 2

### Escala de Ffaut sin Bmol

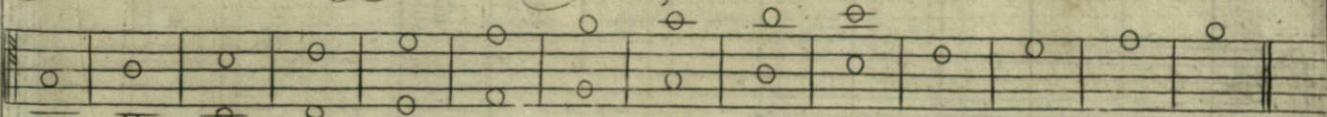
Se aduerte que aunq<sup>z</sup> suben tanto las escalas, y las posturas bajan hasta el decimo traste  
es solo pordar los signos mas natu<sup>r</sup>, pues podra el acom<sup>p</sup>. desde el 2.<sup>o</sup> q solreia, repetir lo mismo.



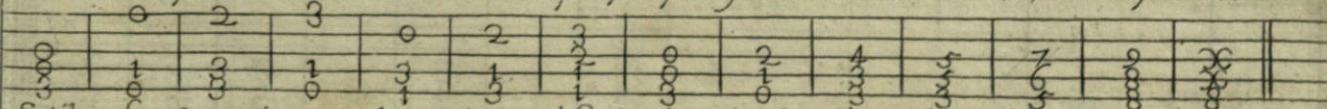
Escala en la Clave de GOLFaut Transportada como se a compa<sup>n</sup>a en las tonadas de Espa<sup>n</sup>a.  
al est<sup>ilo</sup> antiguo.



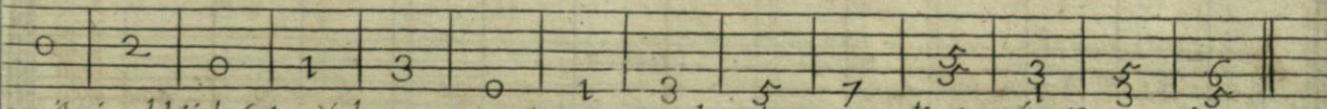
Escala en la Clave de GOLFaut com se A Compa<sup>n</sup>a Natural, al est<sup>ilo</sup> de Italia.



Se considerara en todas las escalas en esta clave de (GOLFaut, natural al est<sup>ilo</sup> de Italia) qued<sup>e</sup> las dos ca-  
rreras de Signos que lleva en este primer exemplo; la de la parte de abajo, esa que viene natural con las otras  
dase el q<sup>z</sup> si se reputaran en todos los demas exemplos, pues para q<sup>z</sup> sube se haze la demostraci<sup>on</sup> de la pauta yltima.



Estilan Los Compositores en las cantadas al Estilo de Italia de la Clave de GOLFaut natural por  
la Razon que no suba tanto la Clave de Ffaut para lo q<sup>z</sup> se aduerte que siempre que fuere para.



ymitacion del tiple (esto es) q haze pausa, setocara, acuerda sola, mayorm. te si sonfigur<sup>r</sup>, menor<sup>r</sup>  
pero si fuere en figuras mayores, y la Voz cantasse setocara dando golp<sup>s</sup> llenos, como se demuestra,  
para quando fuere, acuerda sen<sup>c</sup>illa Sirue el Exemplo dela Yltima pauta, en todas las Escalar

Con Bmol.

A handwritten musical score consisting of three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. All staves are in common time (indicated by a 'C'). The music consists of a series of eighth-note chords. The first staff has chords at measures 0, 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 413, 415, 417, 419, 421, 423, 425, 427, 429, 431, 433, 435, 437, 439, 441, 443, 445, 447, 449, 451, 453, 455, 457, 459, 461, 463, 465, 467, 469, 471, 473, 475, 477, 479, 481, 483, 485, 487, 489, 491, 493, 495, 497, 499, 501, 503, 505, 507, 509, 511, 513, 515, 517, 519, 521, 523, 525, 527, 529, 531, 533, 535, 537, 539, 541, 543, 545, 547, 549, 551, 553, 555, 557, 559, 561, 563, 565, 567, 569, 571, 573, 575, 577, 579, 581, 583, 585, 587, 589, 591, 593, 595, 597, 599, 601, 603, 605, 607, 609, 611, 613, 615, 617, 619, 621, 623, 625, 627, 629, 631, 633, 635, 637, 639, 641, 643, 645, 647, 649, 651, 653, 655, 657, 659, 661, 663, 665, 667, 669, 671, 673, 675, 677, 679, 681, 683, 685, 687, 689, 691, 693, 695, 697, 699, 701, 703, 705, 707, 709, 711, 713, 715, 717, 719, 721, 723, 725, 727, 729, 731, 733, 735, 737, 739, 741, 743, 745, 747, 749, 751, 753, 755, 757, 759, 761, 763, 765, 767, 769, 771, 773, 775, 777, 779, 781, 783, 785, 787, 789, 791, 793, 795, 797, 799, 801, 803, 805, 807, 809, 811, 813, 815, 817, 819, 821, 823, 825, 827, 829, 831, 833, 835, 837, 839, 841, 843, 845, 847, 849, 851, 853, 855, 857, 859, 861, 863, 865, 867, 869, 871, 873, 875, 877, 879, 881, 883, 885, 887, 889, 891, 893, 895, 897, 899, 901, 903, 905, 907, 909, 911, 913, 915, 917, 919, 921, 923, 925, 927, 929, 931, 933, 935, 937, 939, 941, 943, 945, 947, 949, 951, 953, 955, 957, 959, 961, 963, 965, 967, 969, 971, 973, 975, 977, 979, 981, 983, 985, 987, 989, 991, 993, 995, 997, 999, 1001, 1003, 1005, 1007, 1009, 1011, 1013, 1015, 1017, 1019, 1021, 1023, 1025, 1027, 1029, 1031, 1033, 1035, 1037, 1039, 1041, 1043, 1045, 1047, 1049, 1051, 1053, 1055, 1057, 1059, 1061, 1063, 1065, 1067, 1069, 1071, 1073, 1075, 1077, 1079, 1081, 1083, 1085, 1087, 1089, 1091, 1093, 1095, 1097, 1099, 1101, 1103, 1105, 1107, 1109, 1111, 1113, 1115, 1117, 1119, 1121, 1123, 1125, 1127, 1129, 1131, 1133, 1135, 1137, 1139, 1141, 1143, 1145, 1147, 1149, 1151, 1153, 1155, 1157, 1159, 1161, 1163, 1165, 1167, 1169, 1171, 1173, 1175, 1177, 1179, 1181, 1183, 1185, 1187, 1189, 1191, 1193, 1195, 1197, 1199, 1201, 1203, 1205, 1207, 1209, 1211, 1213, 1215, 1217, 1219, 1221, 1223, 1225, 1227, 1229, 1231, 1233, 1235, 1237, 1239, 1241, 1243, 1245, 1247, 1249, 1251, 1253, 1255, 1257, 1259, 1261, 1263, 1265, 1267, 1269, 1271, 1273, 1275, 1277, 1279, 1281, 1283, 1285, 1287, 1289, 1291, 1293, 1295, 1297, 1299, 1301, 1303, 1305, 1307, 1309, 1311, 1313, 1315, 1317, 1319, 1321, 1323, 1325, 1327, 1329, 1331, 1333, 1335, 1337, 1339, 1341, 1343, 1345, 1347, 1349, 1351, 1353, 1355, 1357, 1359, 1361, 1363, 1365, 1367, 1369, 1371, 1373, 1375, 1377, 1379, 1381, 1383, 1385, 1387, 1389, 1391, 1393, 1395, 1397, 1399, 1401, 1403, 1405, 1407, 1409, 1411, 1413, 1415, 1417, 1419, 1421, 1423, 1425, 1427, 1429, 1431, 1433, 1435, 1437, 1439, 1441, 1443, 1445, 1447, 1449, 1451, 1453, 1455, 1457, 1459, 1461, 1463, 1465, 1467, 1469, 1471, 1473, 1475, 1477, 1479, 1481, 1483, 1485, 1487, 1489, 1491, 1493, 1495, 1497, 1499, 1501, 1503, 1505, 1507, 1509, 1511, 1513, 1515, 1517, 1519, 1521, 1523, 1525, 1527, 1529, 1531, 1533, 1535, 1537, 1539, 1541, 1543, 1545, 1547, 1549, 1551, 1553, 1555, 1557, 1559, 1561, 1563, 1565, 1567, 1569, 1571, 1573, 1575, 1577, 1579, 1581, 1583, 1585, 1587, 1589, 1591, 1593, 1595, 1597, 1599, 1601, 1603, 1605, 1607, 1609, 1611, 1613, 1615, 1617, 1619, 1621, 1623, 1625, 1627, 1629, 1631, 1633, 1635, 1637, 1639, 1641, 1643, 1645, 1647, 1649, 1651, 1653, 1655, 1657, 1659, 1661, 1663, 1665, 1667, 1669, 1671, 1673, 1675, 1677, 1679, 1681, 1683, 1685, 1687, 1689, 1691, 1693, 1695, 1697, 1699, 1701, 1703, 1705, 1707, 1709, 1711, 1713, 1715, 1717, 1719, 1721, 1723, 1725, 1727, 1729, 1731, 1733, 1735, 1737, 1739, 1741, 1743, 1745, 1747, 1749, 1751, 1753, 1755, 1757, 1759, 1761, 1763, 1765, 1767, 1769, 1771, 1773, 1775, 1777, 1779, 1781, 1783, 1785, 1787, 1789, 1791, 1793, 1795, 1797, 1799, 1801, 1803, 1805, 1807, 1809, 1811, 1813, 1815, 1817, 1819, 1821, 1823, 1825, 1827, 1829, 1831, 1833, 1835, 1837, 1839, 1841, 1843, 1845, 1847, 1849, 1851, 1853, 1855, 1857, 1859, 1861, 1863, 1865, 1867, 1869, 1871, 1873, 1875, 1877, 1879, 1881, 1883, 1885, 1887, 1889, 1891, 1893, 1895, 1897, 1899, 1901, 1903, 1905, 1907, 1909, 1911, 1913, 1915, 1917, 1919, 1921, 1923, 1925, 1927, 1929, 1931, 1933, 1935, 1937, 1939, 1941, 1943, 1945, 1947, 1949, 1951, 1953, 1955, 1957, 1959, 1961, 1963, 1965, 1967, 1969, 1971, 1973, 1975, 1977, 1979, 1981, 1983, 1985, 1987, 1989, 1991, 1993, 1995, 1997, 1999, 2001, 2003, 2005, 2007, 2009, 2011, 2013, 2015, 2017, 2019, 2021, 2023, 2025, 2027, 2029, 2031, 2033, 2035, 2037, 2039, 2041, 2043, 2045, 2047, 2049, 2051, 2053, 2055, 2057, 2059, 2061, 2063, 2065, 2067, 2069, 2071, 2073, 2075, 2077, 2079, 2081, 2083, 2085, 2087, 2089, 2091, 2093, 2095, 2097, 2099, 2101, 2103, 2105, 2107, 2109, 2111, 2113, 2115, 2117, 2119, 2121, 2123, 2125, 2127, 2129, 2131, 2133, 2135, 2137, 2139, 2141, 2143, 2145, 2147, 2149, 2151, 2153, 2155, 2157, 2159, 2161, 2163, 2165, 2167, 2169, 2171, 2173, 2175, 2177, 2179, 2181, 2183, 2185, 2187, 2189, 2191, 2193, 2195, 2197, 2199, 2201, 2203, 2205, 2207, 2209, 2211, 2213, 2215, 2217, 2219, 2221, 2223, 2225, 2227, 2229, 2231, 2233, 2235, 2237, 2239, 2241, 2243, 2245, 2247, 2249, 2251, 2253, 2255, 2257, 2259, 2261, 2263, 2265, 2267, 2269, 2271, 2273, 2275, 2277, 2279, 2281, 2283, 2285, 2287, 2289, 2291, 2293, 2295, 2297, 2299, 2301, 2303, 2305, 2307, 2309, 2311, 2313, 2315, 2317, 2319, 2321, 2323, 2325, 2327, 2329, 2331, 2333, 2335, 2337, 2339, 2341, 2343, 2345, 2347, 2349, 2351, 2353, 2355, 2357, 2359, 2361, 2363, 2365, 2367, 2369, 2371, 2373, 2375, 2377, 2379, 2381, 2383, 2385, 2387, 2389, 2391, 2393, 2395, 2397, 2399, 2401, 2403, 2405, 2407, 2409, 2411, 2413, 2415, 2417, 2419, 2421, 2423, 2425, 2427, 2429, 2431, 2433, 2435, 2437, 2439, 2441, 2443, 2445, 2447, 2449, 2451, 2453, 2455, 2457, 2459, 2461, 2463, 2465, 2467, 2469, 2471, 2473, 2475, 2477, 2479, 2481, 2483, 2485, 2487, 2489, 2491, 2493, 2495, 2497, 2499, 2501, 2503, 2505, 2507, 2509, 2511, 2513, 2515, 2517, 2519, 2521, 2523, 2525, 2527, 2529, 2531, 2533, 2535, 2537, 2539, 2541, 2543, 2545, 2547, 2549, 2551, 2553, 2555, 2557, 2559, 2561, 2563, 2565, 2567, 2569, 2571, 2573, 2575, 2577, 2579, 2581, 2583, 2585, 2587, 2589, 2591, 2593, 2595, 2597, 2599, 2601, 2603, 2605, 2607, 2609, 2611, 2613, 2615, 2617, 2619, 2621, 2623, 2625, 2627, 2629, 2631, 2633, 2635, 2637, 2639, 2641, 2643, 2645, 2647, 2649, 2651, 2653, 2655, 2657, 2659, 2661, 2663, 2665, 2667, 2669, 2671, 2673, 2675, 2677, 2679, 2681, 2683, 2685, 2687, 2689, 2691, 2693, 2695, 2697, 2699, 2701, 2703, 2705, 2707, 2709, 2711, 2713, 2715, 2717, 2719, 2721, 2723, 2725, 2727, 2729, 2731, 2733, 2735, 2737, 2739, 2741, 2743, 2745, 2747, 2749, 2751, 2753, 2755, 2757, 2759, 2761, 2763, 2765, 2767, 2769, 2771, 2773, 2775, 2777, 2779, 2781, 2783, 2785, 2787, 2789, 2791, 2793, 2795, 2797, 2799, 2801, 2803, 2805, 2807, 2809, 2811, 2813, 2815, 2817, 2819, 2821, 2823, 2825, 2827, 2829, 2831, 2833, 2835, 2837, 2839, 2841, 2843, 2845, 2847, 2849, 2851, 2853, 2855, 2857, 2859, 2861, 2863, 2865, 2867, 2869, 2871, 2873, 2875, 2877, 2879, 2881, 2883, 2885, 2887, 2889, 2891, 2893, 2895, 2897, 2899, 2901, 2903, 2905, 2907, 2909, 2911, 2913, 2915, 2917, 2919, 2921, 2923, 2925, 2927, 2929, 2931, 2933, 2935, 2937, 2939, 2941, 2943, 2945, 2947, 2949, 2951, 2953, 2955, 2957, 2959, 2961, 2963, 2965, 2967, 2969, 2971, 2973, 2975, 2977, 2979, 2981, 2983, 2985, 2987, 2989, 2991, 2993, 2995, 2997, 2999, 3001, 3003, 3005, 3007, 3009, 3011, 3013, 3015, 3017, 3019, 3021, 3023, 3025, 3027, 3029, 3031, 3033, 3035, 3037, 3039, 3041, 3043, 3045, 3047, 3049, 3051, 3053, 3055, 3057, 3059, 3061, 3063, 3065, 3067, 3069, 3071, 3073, 3075, 3077, 3079, 3081, 3083, 3085, 3087, 3089, 3091, 3093, 3095, 3097, 3099, 3101, 3103, 3105, 3107, 3109, 3111, 3113, 3115, 3117, 3119, 3121, 3123, 3125, 3127, 3129, 3131, 3133, 3135, 3137, 3139, 3141, 3143, 3145, 3147, 3149, 3151, 3153, 3155, 3157, 3159, 3161, 3163, 3165, 3167, 3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4137, 4139, 4141, 4143, 4145, 4147, 4149, 4151, 4153, 4155, 4157, 4159, 4161, 4163, 4165, 4167, 4169, 4171, 4173, 4175, 4177, 4179, 4181, 4183, 4185, 4187, 4189, 4191, 4193, 4195, 4197, 4199, 4201, 4203, 4205, 4207, 4209, 4211, 4213, 4215, 4217, 4219, 4221, 4223, 4225, 4227, 4229, 4231, 4233, 4235, 4237, 4239, 4241, 4243, 4245, 4247, 4249, 4251, 4253, 4255, 4257, 4259, 4261, 4263, 4265, 4267, 4269, 4271, 4273,

*Con dos Bmoles*

Handwritten musical score for two voices in G major (two sharps). The score consists of four systems of music.

- System 1:** Three staves. The first staff starts with a whole note (circle). The second staff starts with a half note (circle). The third staff starts with a quarter note (circle).
- System 2:** Two staves. The first staff starts with a half note (circle). The second staff starts with a quarter note (circle).
- System 3:** Two staves. The first staff starts with a half note (circle). The second staff starts with a quarter note (circle).
- System 4:** One staff. Starts with a half note (circle).

Below the staffs, numbers indicate specific fingerings or note values:

| Measure | Staff 1 (Top) | Staff 2 (Middle) | Staff 3 (Bottom) |
|---------|---------------|------------------|------------------|
| 1       | 0 1 3         | 0 3 3            | 2 3 3            |
| 2       | 1 3 4         | 1 3 1            | 1 3 1            |
| 3       | 0 2 3         | 1 3 4            | 1 3 5            |
| 4       | 0 2 3         | 1 3 4            | 1 3 5            |
| 5       | 0 2 3         | 1 3 4            | 1 3 5            |
| 6       | 0 2 3         | 1 3 4            | 1 3 5            |

*Con Tres Bmoles.*

The image shows three staves of musical notation, likely for three voices. The notation is based on vertical stems with small circles at the top, representing pitch. Below each staff, there are fingerings and letterheads (A, B, C) corresponding to specific notes or chords. The page is framed by a thick black border.

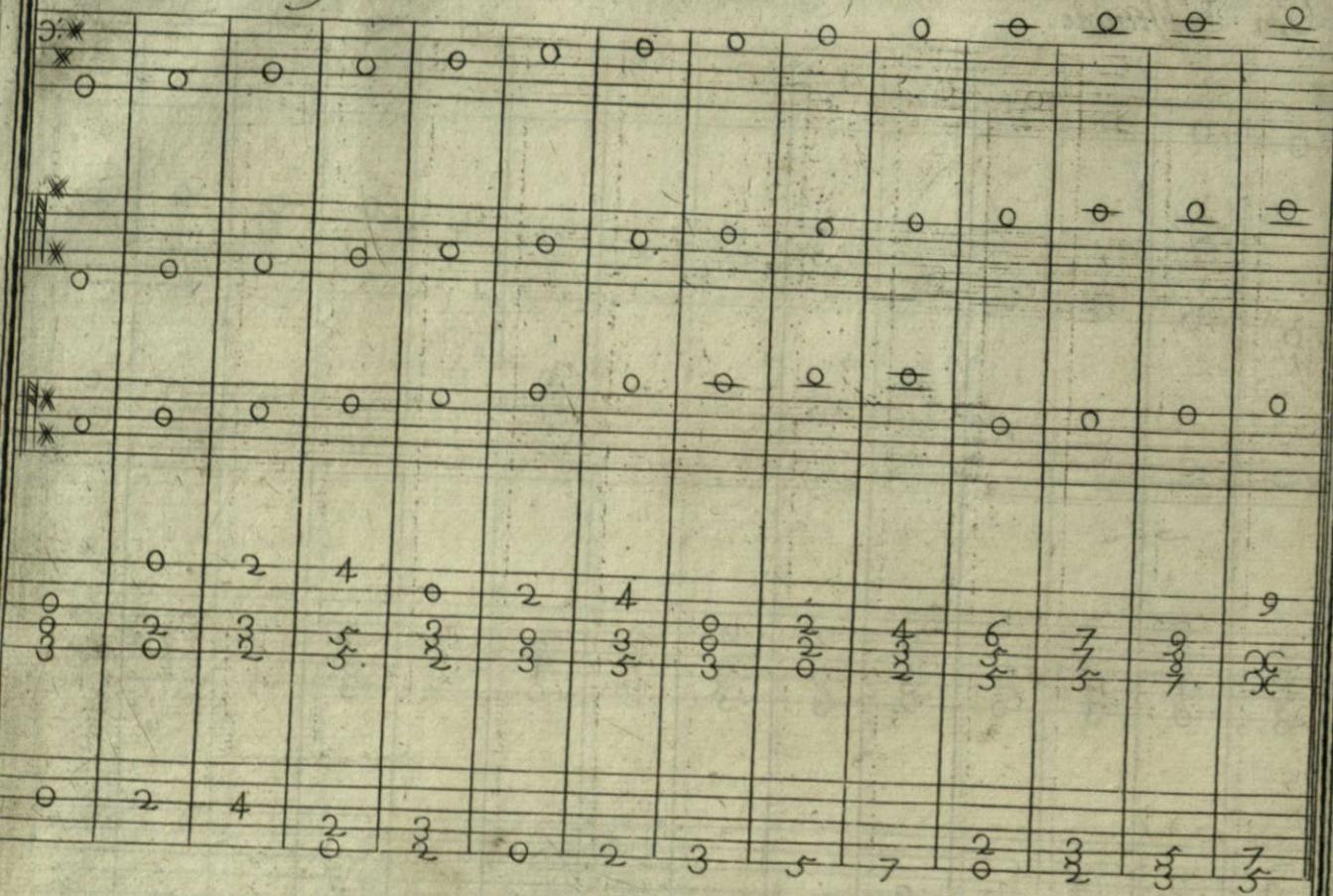
Below the staves, there are numerical fingerings and letterheads:

- Staff 1: 1, 3, 5, 3, 4, 1, 3, 5, 4, 1, 3, 5, 6, 4, 3, 4
- Staff 2: 1, 3, 5, 3, 4, 1, 3, 5, 4, 1, 3, 5, 6, 4, 3, 4
- Staff 3: 1, 3, 5, 3, 4, 1, 3, 5, 4, 1, 3, 5, 6, 4, 3, 4

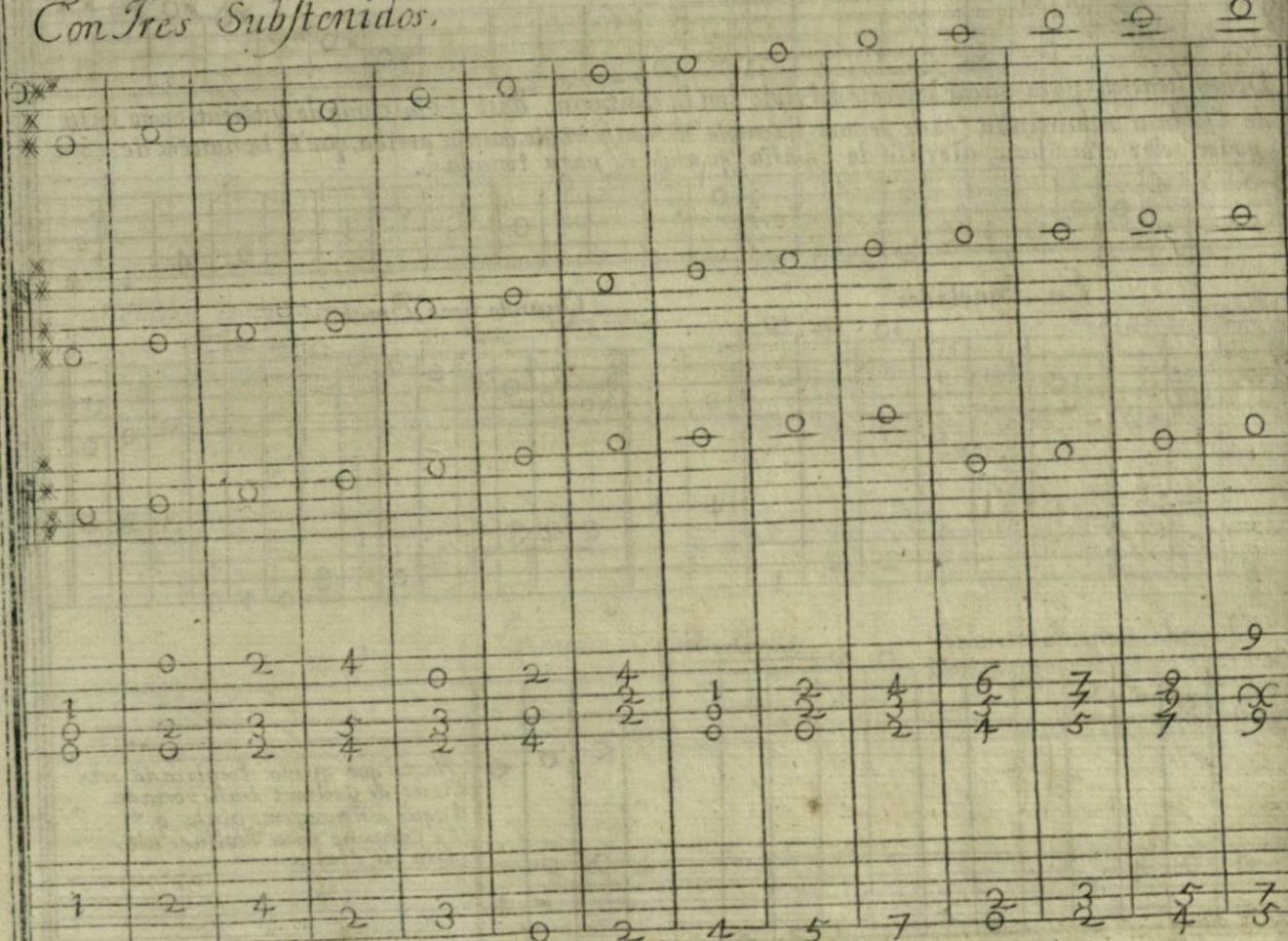
*Con Substenido.*



*Con dos Subtenidos*



*Con Tres Subtenidos.*



Accidentales en Subtenidos.

Demonstracion para sacar la parte del tiple con la Guitarra, assi en la clave de Gsolreut, como en la de Csolfaut aduirtiendo, (este primer Exemplo ya transportado, quinta arriba, que es lamancera de componer sobre esta Clave al estilo de Espana, quando es para tonadas.

En Bmoladas.

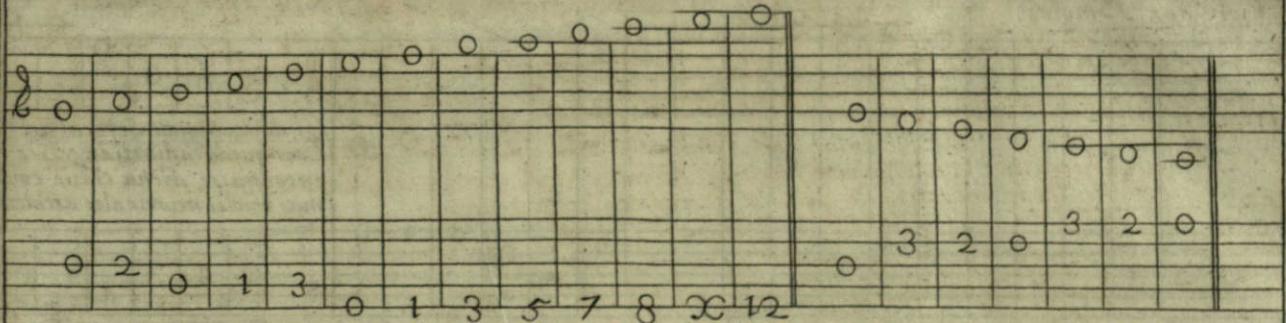
Quando tiene Bmol.

En Bmoladas.

Quando tiene Subtenidos.

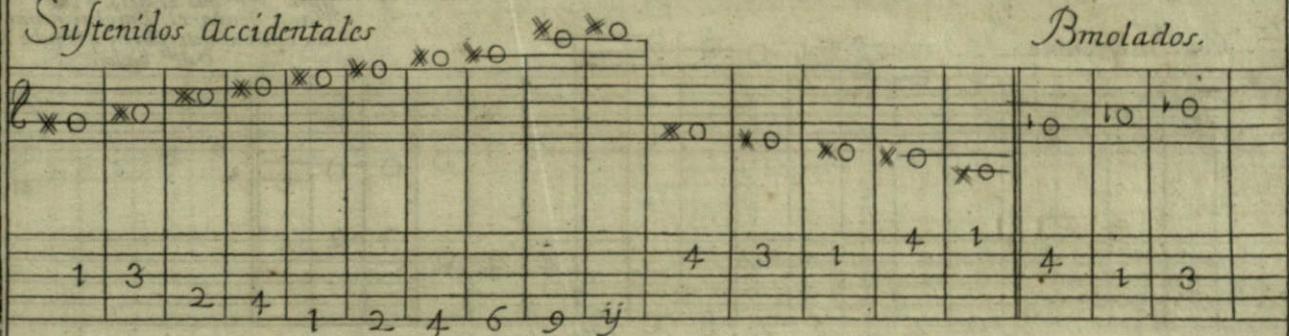
Quando tiene Subtenidos.

Hasta qui queda Explicada esta Clave de Gsolreut transportada, la que se sigue, como pinta q.<sup>de</sup> Se compone para Violines al estilo de Ytalia.



Sostenidos accidentales

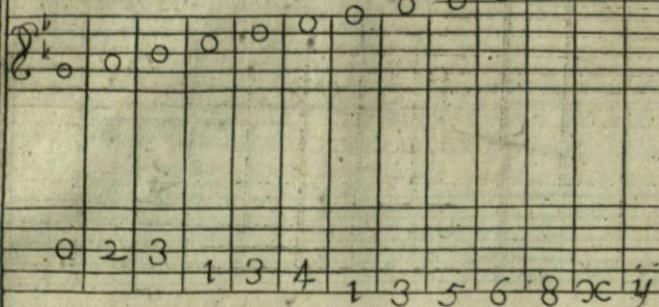
Bmolados.



Quando tiene Bmol.



*Con dos Bmoler.*



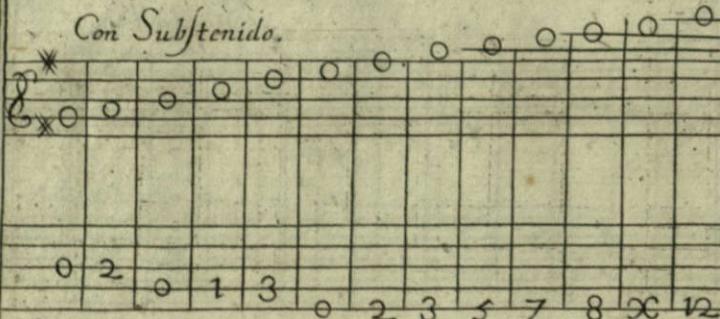
*Con Tres Bmoler.*



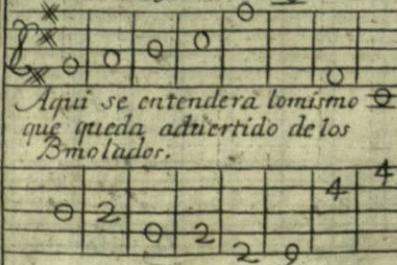
Los demás Signos Setocaran  
Como queda aduertido; y si se  
encontrasse dicha clave con  
mas Bmoler, recurrir a los accidentes.

para ver que espacio, o que  
línea Ocupa el Bmoler, para dar  
su equivalente. Obien q.<sup>de</sup> sube,  
o q.<sup>de</sup> baje.

*Con Substenido.*

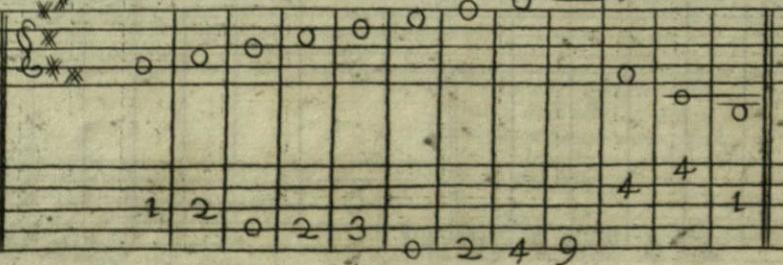


*Con dos Substenidos.*



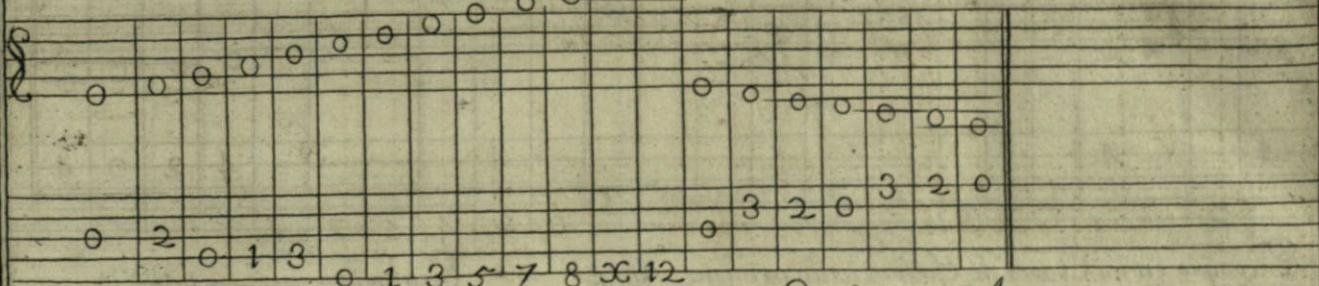
Aquí se entenderá lo mismo q.  
que queda aduertido de los  
Bmoler.

*Con Tres Subst.*



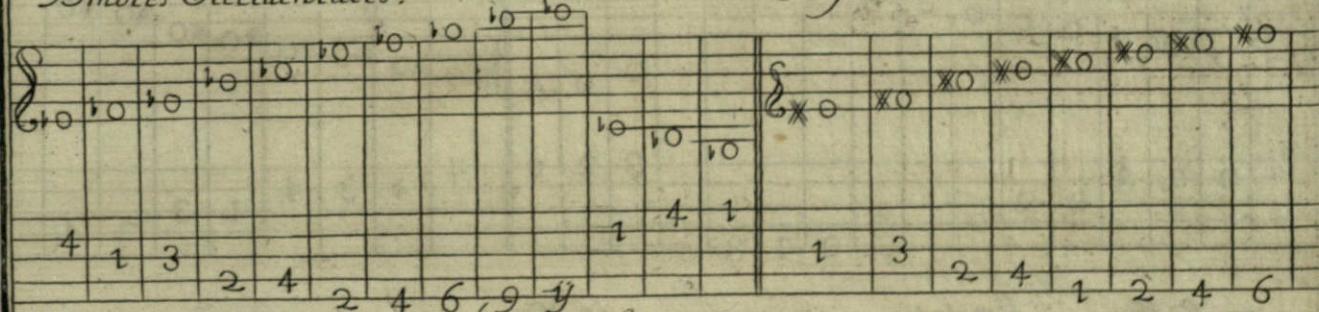
38

Exemplo desta misma Clave de Golreut assentada en la primera raya de abajo, que es solamente  
Como la usan en França, la qual equivalde alo mismo q. la clave de Ffau, en la segunda raya de arriba.

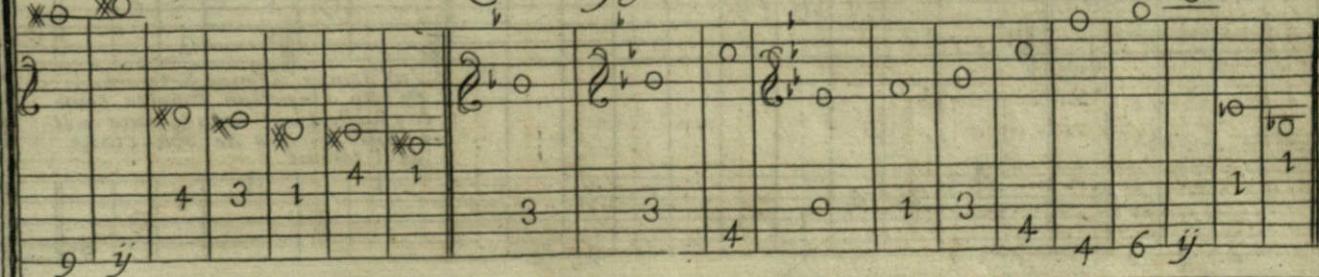


Bmols Accidentales.

Substeridos Accidentales.



Los demás signos setocaran como los exemplos adhieren.



4 4 2 2 9 1 2 0 2 3 0 2 4 5 7 9 4 2 0 4

## *Exemplo en la Clave de Solfant en la primera Raia*

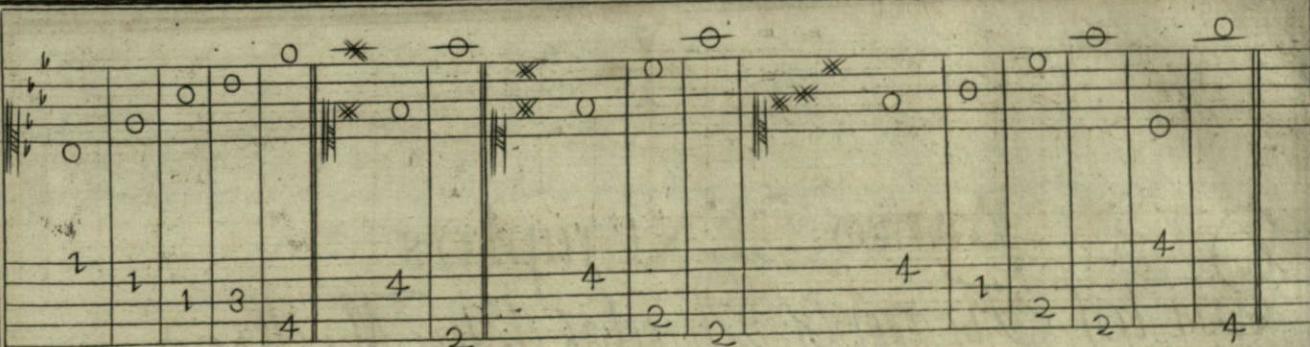
### *Substantia accidentales.*

A handwritten musical score for a six-string instrument, likely a guitar or banjo. The score consists of two staves. The left staff has six open circles above the strings, with the number '3' written below the first string and '0 2 3' below the second string. The right staff has six 'x' marks above the strings, with the numbers '3 2 0' below the first three strings and '1 3 4' below the last three strings.

\*o \*o \*o \*

## Bmolados

Los demás S. Ignos Setocaran (assí  
en era Clave con Bmoles como  
con Substentados) Como se pone en el  
ejemplo primero de dha clave  
de T. Solfaut.





Barios Exemplos.  
En los Tiempos Yuales dela Música .  
Los Quales Conduçen

Para Gouierno del Acompañante; Explicando en ellos, quando le pre<sup>cija</sup>  
a dar golpes llenos (Segun el Tiempo que fuere) Odar el bajo solo sin  
Acompañamiento de Tozes.

Exemplo 1.

del Tiempo de Compassillo

Este tiempo quando ya mirí despa<sup>s</sup> sellama en España, de nota negra; y en Italia Largo: entonces, respecto de lo graue Las semínimas se dan llenas; Las Corcheas de, dos en dos: Las Semicorcheas de quatro en quattro: Reputando siempre, assi para este Exemplo, como para todoslos demás, segun el manexo del Acompanante.

Exemplo 2. en este mismo Tiempo.

Quando dho tiempo, ba amedio ayre (esto es) algo apriesa: sedan llenos, eldar yel alzard del compas solam<sup>te</sup> y en aquella nota que pidiere Voz particular, cuio motivo sera siempre causa para exécutarlo assi en qualquiera delos tiempos, si hubiere lugar y manexo para ello.

Exemplo 3. en el Tiempo de Compas Mayor.

Este Tiempo, siendo assi que entran duplicadas figur<sup>s</sup> q.<sup>3</sup> en elque queda Explicado) sea Compas Rapido, por lo, q.<sup>!</sup> seran los golpes llenos, en todas las Minimas, las Semínimas, de dos en dos; las Corcheas, de quattro, en quattro, y esto se entendera si hubiere destreza en la mano, que sino se daran eldar y elzar, reputandole como Compassillo ayoso.

Exemplo 4. en el Tiempo de 2. por 4.

Oyotro Tiempo en la Musica Italiana y francesa, que sellama Tiempo de Gabota, el qua<sup>s</sup> se pinta con un 2. y un 4. este ba miu apriessa, por que entran enel la mitad menos de figur<sup>s</sup>, que enel Compas, pues se suele Componer, de Una mínima, Ode dos Seminimas, de quattro Corcheas, Ode ocho Semicorcheas, Los golpes llenos se daran, al dar, y elzar del Compas.

### Exemplo 5º enel Tiempo de Proporción

En este Tiempo ay bariedad, como se vera por los Exemplos) especialm<sup>te</sup> en el estilo Italiano. En el de España q<sup>do</sup> ba despacio, en los Semibreves, en las Minim<sup>s</sup>. O Seminim<sup>s</sup>. (q<sup>3</sup> Valen lo mismo en dho tiempo) se daran la primera, y la Segunda llenas, y tambien en la Ultima si pidiere postura. En los Semibreves negros, (q<sup>3</sup> tres hazen dos Comp<sup>s</sup>) sedaran llenos, Odos golpes encada Vno, En las figuras menores, eldar, y el alzar del Compas.

### Exemplo 6º enel Tiempo de Proporcióncilla.

Dicho Tiempo, es; el que Regulan, sirue para los Juegues de España, y por lo prompto se llama asi; pero la apuntacion, es la misma, (q la prop.) Los golpes llenos seran conforme el manexo del Acompan<sup>t</sup>, pues la Oblig<sup>on</sup> es, en qualquiera tiempo, (como queda aduertido en los demas) el dar, y el alzar del Comp<sup>s</sup> mas aqui; supuesta la brevedad, procurara sean en la mayor parte del Compas, gouernandose asieneste, como en los demas, p<sup>r</sup> los exemplos q<sup>yan</sup> alo Ultimo.

### Exemplo 7º enel Tiempo de Prop.º Mayor.

En este Tiempo, el Breue Compuntillo; Vale vn Comp<sup>s</sup> sin puntillo necesita de un Semibreve, tres Semibreves Componen otro. De Seminimas seis de Corcheas doce Los golpes llenos se daran en todos los Semibreves, los q<sup>d</sup> equibalen aqui Al Minim<sup>s</sup> estas suponen corcheas, sedaran llenas, la primera, y la quinta. En las Corch<sup>s</sup> (q son, como Semicorcheas solo la prima.

### Exemplo 8º enel Tiempo de 3 por 4.

Hasta aqui quedan Explicados los g<sup>tos</sup> de tiempos en la Prop.º tocante al estilo de España sibien estos mismos siruen Tambien Como se ve en la Musica Estranjera, con la diferencia de apuntacion, Ig<sup>a</sup> el tiempo de 3 por 4, cuyo ayre eslo mismo q<sup>do</sup> ba despacio q<sup>3</sup> La Prop.º quando va apriesa, q la Proporcióncilla, excepto q la Minima Vale dos partes compuntillo vn Comp<sup>s</sup> tres Minimas hazen dos Compases. De seminim<sup>s</sup> uno. De corcheas seis Al comp<sup>s</sup> De Semicorcheas doce. Los golpes llenos sedaran, Observando lo dicho en la Prop.º

*Exemplo nono enel Tímpo de 3. por 8.*

Ay Otro Tímpo enla Musica Italiana, que sefigura con 3. y vn 8. enel q<sup>r</sup> la Seminímina, compuntillo Vale vn Compas, sin el, dos partes De corcheas, entran tres de semi corch<sup>s</sup>, seis. dho Tímpo, por la maior parte, es para Arias mui promptas, y entones se daran llenas la p<sup>r</sup>im<sup>a</sup> nota del compas; si fuere en Arias q<sup>r</sup> baian graues, se daran llenos, el dar y el alzar. Oadondepi diere Dozparticular Reputandole como Tímpo de Propoción.

*Exemplo Decimo enel Tímpo de sexquialtera.*

Ay otros Tímpos que llaman Sexquialtera, Sexquido zena, y Sexquinoouena; los quales. dichos tres Tímpos se difrencian en el modo de apuntacion: desuerte, que ala Sexquidozena, q<sup>r</sup> es el tím<sup>p</sup>o, que mas Comunmente se encuentra en muchas Cantadas, Otocat<sup>s</sup>, se figura con vn 12, y un 8. Los golpes llenos sedaran si fuere Violento, en aquellas notas que componen el dar, y el alzar del Compas, siendo este compuesto de corcheas, pero sise Compone de Seminímas Compuntillo, se daran todas llenas; El Exemplo de este tím<sup>p</sup>o Yapuesto alo Ultimo La Sexquialtera se figura, con vn 6. y un 4. y muchas ve<sup>s</sup>, se encuentra con vn 6. y un 8. los golpes llenos sedaran al dar y elzar del Compas La Sexquinoouena (menos usada) sefigura, Con vn 9. y un 6. los golpes llenos dees tím<sup>p</sup>o sedaran guardando las mismas reglas, que en los Otros ante ce dent<sup>s</sup> dela Sexquialtera, y sexquidozena. Ademas de lo Expressado en quanto alo theorico, podra el curioso que desea aprobechar, mirar con cuidado los Exemplos adonde Yapuesta la Musica encima, y la Zifra de bajo, sirviendole de luz, y gouierno para aquellas Ocassiones q<sup>r</sup> sele Ofrezcan en otros Acompañamientos.

*Exemplo. 1º*

This image shows a handwritten musical score for three voices: Soprano (S), Alto (A), and Bass (B). The score is arranged on five-line staves. The vocal parts are written in a rhythmic notation with vertical stems and horizontal dashes. The bass part includes a tablature-like staff below it. The score features various musical markings, including clefs, key signatures, time signatures, and dynamic signs. The vocal parts are written in a rhythmic notation with vertical stems and horizontal dashes. The bass part includes a tablature-like staff below it.



A handwritten musical score for guitar. The top staff is a standard five-line staff with note heads and stems. The bottom staff is a tablature staff with six horizontal lines representing the guitar strings. Above the staff, various performance instructions are written, such as "76", "76", "43", "98", "76", "76\*", "43", "98", "76", "76\*", and "76\*". The tablature shows fingerings like "3 0 2 3", "0 4 2 4 2 0", and "3 3 3 2 3 3 3 2 3 1 1 0 0 3 3 3 2 1 5 3 5 0 1 2". The score is written in black ink on a light-colored background.

A handwritten musical score for guitar. The top staff shows a melodic line with various note heads and stems. The bottom staff is a tablature, showing fingerings (e.g., 0, 3, 2, 1) and string numbers (e.g., 6, 5, 4, 3). Measures 1-4 are shown, followed by a repeat sign and measures 5-8.

## Exemplo 3º.

Handwritten musical score for a six-string guitar, featuring three staves of tablature with corresponding rhythmic notation above them. The score consists of four measures per staff, spanning four staves in total. The first staff begins with a common time signature. The second staff begins with a 2/4 time signature. The third staff begins with a 3/4 time signature. The fourth staff begins with a 2/4 time signature. Measures 1-4 of each staff are shown. The notation includes various note heads (circles, crosses, asterisks) and stems, with specific fingerings indicated by numbers below the strings. Measure 1 of the first staff shows a 6th string note followed by a 5th string note. Measure 2 shows a 6th string note followed by a 5th string note. Measure 3 shows a 6th string note followed by a 5th string note. Measure 4 shows a 6th string note followed by a 5th string note. Measure 1 of the second staff shows a 6th string note followed by a 5th string note. Measure 2 shows a 6th string note followed by a 5th string note. Measure 3 shows a 6th string note followed by a 5th string note. Measure 4 shows a 6th string note followed by a 5th string note. Measure 1 of the third staff shows a 6th string note followed by a 5th string note. Measure 2 shows a 6th string note followed by a 5th string note. Measure 3 shows a 6th string note followed by a 5th string note. Measure 4 shows a 6th string note followed by a 5th string note. Measure 1 of the fourth staff shows a 6th string note followed by a 5th string note. Measure 2 shows a 6th string note followed by a 5th string note. Measure 3 shows a 6th string note followed by a 5th string note. Measure 4 shows a 6th string note followed by a 5th string note.

## Exemplo 4.

2:  
4

2:  
4

2:  
4

## Exemplo 5.

3:  
3

3:  
3



*Exemplo. 6.*

51

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

*Exemplo. 7.*

4 51

1 2 3 4 5 6 7 8 9 10

1 2 3 4 5 6 7 8 9 10

A handwritten musical score for guitar, page 2. The score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The time signature is common time (indicated by 'C'). The key signature is A major (indicated by a single sharp sign). The music includes various note heads (circles, stars, crosses) and rests, with some notes having vertical stems and others horizontal stems. Fingerings are indicated by numbers above or below the notes. The first staff begins with a cross at the beginning of the first measure. The second staff begins with a cross at the beginning of the third measure. The third staff begins with a cross at the beginning of the fifth measure.

## Exemplo 8.

3:4

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

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

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

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

1 4 3      7      7      7      7      7      76      65 63 43

1 3      3 0 1 3 0 1 3 0 1 3 0 3 55 2 3 3 0 3 1 0 1 3 3  
3 1 0 3 1 3 1 0 3 1 6 6 2 3 3 1 4 3 1 3 1 1 0 1

*Exemplo nobeno.*

6

3 1 3 2 0 2 3 2 3 2 0 3 3 3 1 0 1 0 3 1 0 1 3 1 3 2 0 2 3 2  
8 1 3 2 0 1 3 2 0 3 1 3 3 1 0 1 0 3 1 0 1 3 1 3 4 1 3 1 3 2 0 2 3 2

5b

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

*Exemplo Decimo de la Sexquialteria*

A handwritten musical score for guitar, featuring two staves of music with tablature below. The top staff uses a 6/8 time signature and includes markings for '6', '76\*', '7', and '6'. The bottom staff uses a 3/8 time signature and includes markings for '6', '76\*', '5b', and '13'. The tablature shows fingerings and strumming patterns for each measure.

### *Exemplo Indexima dela Sexquidocena*

A handwritten musical score for guitar, featuring two staves. The top staff shows a melodic line with various note heads and stems, some with numerical or symbol markings like '6.5', '6', '43', and 'N'. The bottom staff is a tablature staff, showing fingerings and string numbers (e.g., '3', '2', '31', '3 13') above the six strings. Measures 12 and 13 are shown.

Handwritten musical score for two staves, likely for mandolin or guitar. The top staff uses a standard staff with note heads and rests. The bottom staff uses a staff with vertical stems and numerical tablature below it. Measures 1 through 10 are shown, ending with a repeat sign and a key signature change.

Top Staff (Standard Notation):

- Measure 1: 1 6
- Measure 2: 4 3
- Measure 3: 6 6 3
- Measure 4: 1 6 6 3 1 6
- Measure 5: 6 6 3 1 6 6
- Measure 6: 6 6 3 1 6 6
- Measure 7: 6 6 3 1 6 6
- Measure 8: 6 6 3 1 6 6
- Measure 9: 6 6 3 1 6 6
- Measure 10: 6 6 3 1 6 6

Bottom Staff (Tablature):

- Measure 1: 0 3 1 4 3 4 1 1 3
- Measure 2: 1 1 2 3
- Measure 3: 0 1 1 2 3 3
- Measure 4: 1 1 3 4 4
- Measure 5: 0 0 1 3 1 3 1
- Measure 6: 0 0 1 3 1 3 1
- Measure 7: 0 0 1 3 1 3 1
- Measure 8: 0 0 1 3 1 3 1
- Measure 9: 0 0 1 3 1 3 1
- Measure 10: 0 0 1 3 1 3 1

Key Signature Change:

Measure 11: 3

Measure 12: K

Paspied Vieso.

57

A handwritten musical score for a six-string guitar, consisting of six staves of tablature. The tablature uses numbers to indicate fingerings and includes various rhythmic markings such as eighth and sixteenth notes. A section of the score is labeled "Pasped Nuevo".

58

*La Buree de Chis.*

*La Marice.*

A handwritten musical score for a six-string guitar, consisting of six staves of tablature. The score includes various performance instructions and markings:

- Staff 1:** Starts with a treble clef, a key signature of one sharp, and a common time signature. It features a mix of open and fingered notes.
- Staff 2:** Starts with a bass clef, a key signature of one sharp, and a common time signature. It includes a measure with a 7/8 time signature.
- Staff 3:** Starts with a treble clef, a key signature of one sharp, and a common time signature. It includes a section labeled "Giga".
- Staff 4:** Starts with a bass clef, a key signature of one sharp, and a common time signature.
- Staff 5:** Starts with a treble clef, a key signature of one sharp, and a common time signature.
- Staff 6:** Starts with a bass clef, a key signature of one sharp, and a common time signature.

The score uses standard musical notation including note heads, stems, and bar lines. Fingerings are indicated by numbers above or below the strings. Time signatures like 7/8 and 2/4 are used. Key signatures include one sharp and one flat. Measure numbers are present at the beginning of some staves.

*Otra Giga*

The score consists of ten staves of handwritten musical notation. The notation includes various note heads (circles, squares, triangles) and rests, with specific fingerings indicated by numbers (e.g., 1, 2, 3, 0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0%, 1%, 2%, 3%, 4%, 5%, 6%, 7%, 8%, 9%) placed above or below the stems. The music is divided into measures by vertical bar lines. The first staff begins with a treble clef and a '6' above it. The second staff begins with a bass clef and a '8'. The third staff begins with a treble clef and a '4'. The fourth staff begins with a bass clef and a '3'. The fifth staff begins with a treble clef and a '5'. The sixth staff begins with a bass clef and a '4'. The seventh staff begins with a treble clef and a '6'. The eighth staff begins with a bass clef and a '4'. The ninth staff begins with a treble clef and a '6'. The tenth staff begins with a bass clef and a '6'. The score concludes with a final section labeled 'fin.'

## Rigodon.<sup>6</sup>

*Sigue Burec.*

Handwritten musical score for guitar, page 62, section *Sigue Burec.* The score consists of two staves of tablature. The first staff begins with a measure of six eighth notes followed by a measure of two eighth notes. The second staff begins with a measure of four eighth notes followed by a measure of two eighth notes. Both staves feature various fingerings and slurs.

*Zarabanda Despa.*

Handwritten musical score for guitar, page 62, section *Zarabanda Despa.* The score consists of two staves of tablature. The first staff begins with a measure of three eighth notes followed by a measure of two eighth notes. The second staff begins with a measure of four eighth notes followed by a measure of two eighth notes. Both staves feature various fingerings and slurs.

*Sigue Paspied.*

Handwritten musical score for guitar, page 62, section *Sigue Paspied.* The score consists of two staves of tablature. The first staff begins with a measure of four eighth notes followed by a measure of two eighth notes. The second staff begins with a measure of four eighth notes followed by a measure of two eighth notes. Both staves feature various fingerings and slurs.

## La Saboyana Buree.

८३

A handwritten musical score for a guitar piece. The score consists of six staves of music, each with a unique set of tablature and rhythmic notation. The first five staves are in common time (indicated by a 'C') and the last staff is in 7/8 time (indicated by a '7'). The music includes various techniques such as slurs, grace notes, and dynamic markings like 'p' (piano) and 'f' (forte). The title 'La ferlana.' is written in cursive script between the fourth and fifth staves. The score concludes with a 'fin' (finale) marking at the end of the sixth staff.

4 2 | 0 2 3 2 0 | I 2 2 0 2 3 2 0 | 4 0 C 5 5 3 2 0 | 4 0 C |  
 2 0 | 3 3 2 3 3 0 2 | C 3 3 2 3 0 2 | 5 3 5 3 2 5 3 | 4 5 \* 0 |  
 1 2 I 1 2 I 3 0 2 | 3 0 2 | 4 2 C | 0 2 3 2 2 C | 0 0 2 |  
 3 2 2 3 2 0 2 | 2 0 2 0 2 | C 3 2 3 2 0 2 | 2 0 2 8 2 | C 7 6 7 0 4 5 6 5 7 |  
 7 6 7 0 4 5 6 5 7 | 7 6 7 0 2 3 2 | I 0 2 0 0 3 2 0 |  
 P 2 C 4 0 2 0 2 | 2 0 2 3 2 | I 3 2 4 2 0 2 | C 3 2 4 |

65

*La Pabana des sasons*

C D F G A C | D F G A C D | F G A C D E | G A C D E F | A C D E F G | C D F G A C |

D F G A C D | F G A C D E | G A C D E F | A C D E F G | C D F G A C | D F G A C D |

B G D A E C | G D A E C B | D A E C B G | A E C B G D | E C B G D A | C B G D A E |

D A E C B G | A E C B G D | E C B G D A | C B G D A E | A E C B G D | E C B G D A |

*Fustamberg*  

66

*Los Paisanos*  
*La Amable Despaña*  
*M*

A handwritten musical score for a six-string guitar, consisting of five staves of tablature. The tablature uses numbers 0-3 to indicate frets and vertical strokes to indicate string selection. Fingerings are indicated by small numbers above or below the notes. The score includes a title "La Alemana." in cursive script.

*La Saltarelle*

0 4 2 0 4 2 | 0 2 4 | 0 | 6 4 0 | C | 2 1 | 0 2 3 | 2 3 2 0 2 3 |

H 2 4 0 | C | I 1 | H 3 2 0 | F | 3 4 2 | H 3 3 4 2 1 2 4 |

4 3 K 2 4 6 4 | 2 7 5 | M 2 5 3 | C 3 8 0 | 4 2 3 2 0 0 | 3 2 0 |

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

*La Carrigan.*

4 0 2 | C 3 | 0 3 1 | C 3 | 3 5 6 5 3 | C 3 | 3 5 6 5 3 | C 3 | 0 1 | C 3 |

4 3 2 | 3 3 | 3 0 2 3 | C 5 0 | 4 5 0 | 5 5 7 6 | 7 8 |

*Passeio.*

Handwritten musical score for a six-string guitar, likely a tablature. The score is divided into eight staves, each representing a different measure or section of the piece. The notation uses vertical strokes and numbers to indicate the pitch and rhythm of each string. The first staff begins with a 'H' symbol. The second staff features a 'C' symbol. The third staff includes a section labeled 'La Madalena'. The fourth staff ends with a 'F' symbol. The fifth staff begins with a '2'. The sixth staff begins with a '1'. The seventh staff begins with a '2'. The eighth staff concludes with a '3'.

*La Babet.*

Handwritten musical score for 'La Babet' on four staves. The first staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the fourth staff a tenor C-clef. The music consists of six measures per staff. Measures 1-3 are identical across all staves. Measures 4-6 show some variation, particularly in the bass and tenor parts. Measure 7 is a repeat of the first three measures. Measure 8 concludes the section with a final note. The notation includes various rhythmic values and rests. The bass staff includes a 'fin.' (finito) marking at the end of the section.

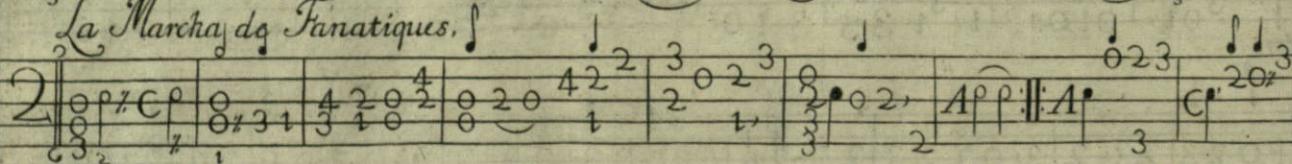
*La Bretaignee. O Pas pied.*

Handwritten musical score for 'La Bretaignee. O Pas pied.' on two staves. The top staff uses a soprano C-clef and the bottom staff a bass G-clef. The music consists of eight measures per staff. Measures 1-4 are identical across both staves. Measures 5-8 show some variation, particularly in the bass part. The notation includes various rhythmic values and rests. The bass staff includes a 'D' and 'F' marking at the beginning of the section.

*La Babie. Menuet.*

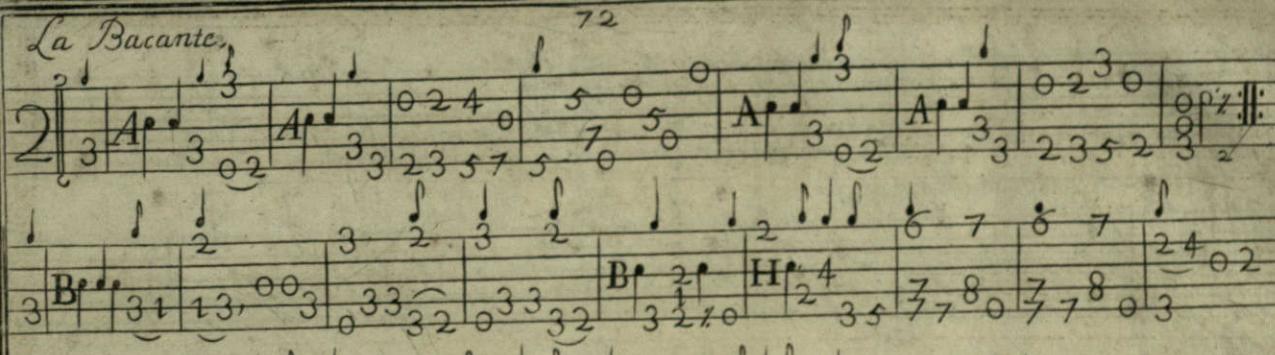
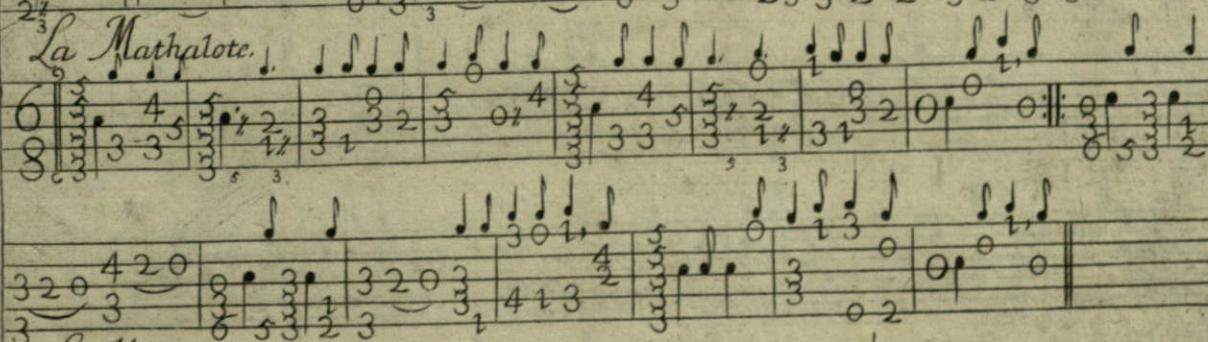
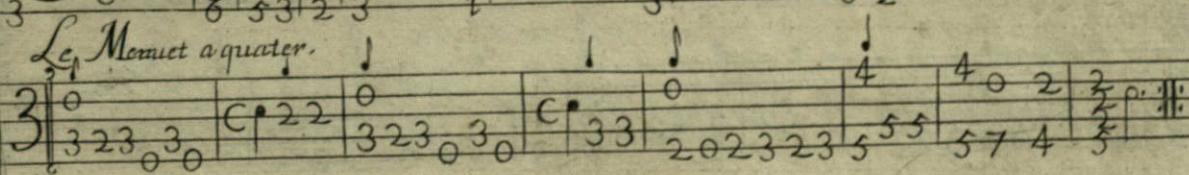


*La Marche des Fanatiques.*



*Le Cotillon.*



*La Bacante.**La Mathalote.**La Menuet a quater.*



74

La Nueba Mariée

La Nueba Gallarda.

*El Menor de Alcides*

El Menor de Alcides

La Charmant de Vainqueur Graue.

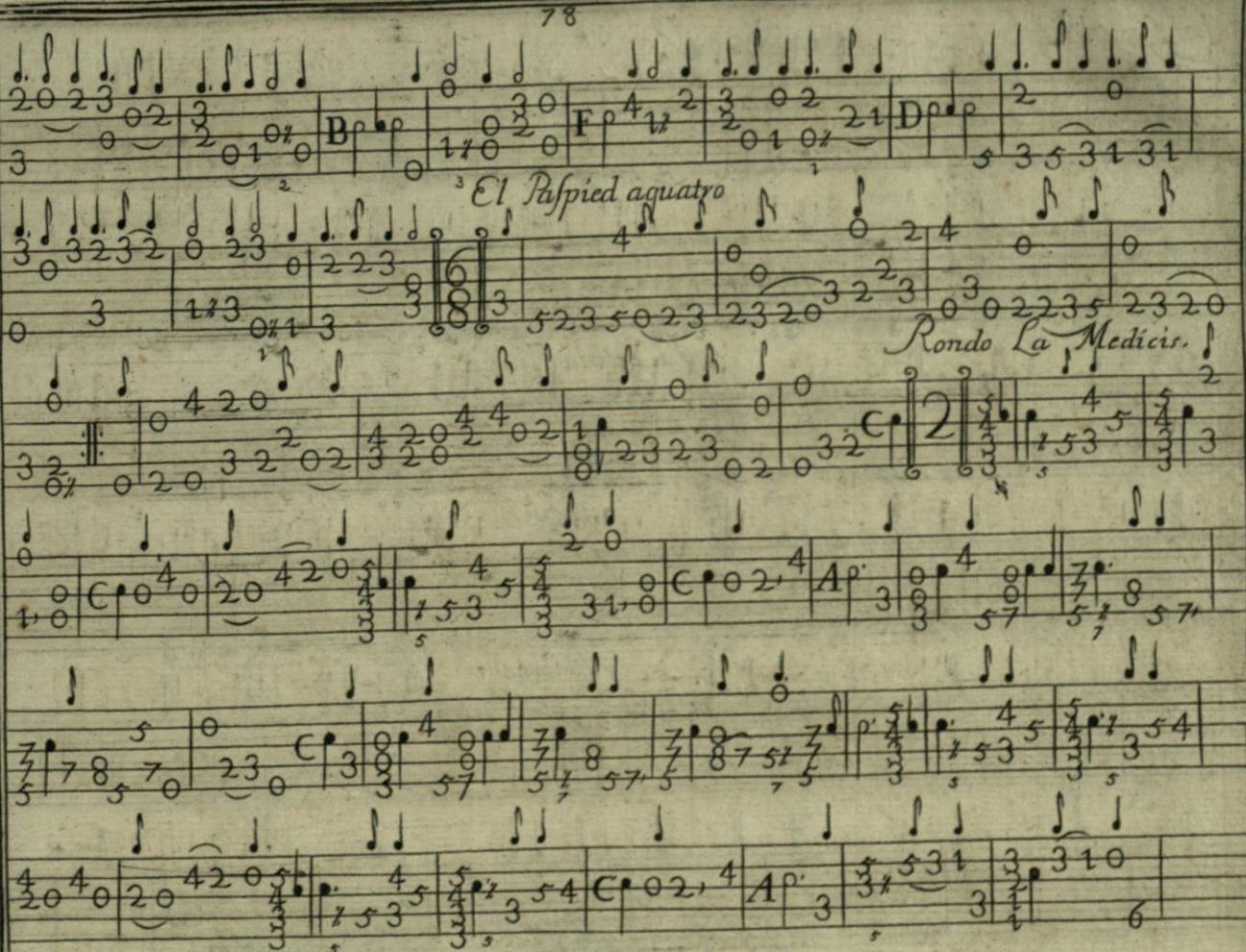
Buree.

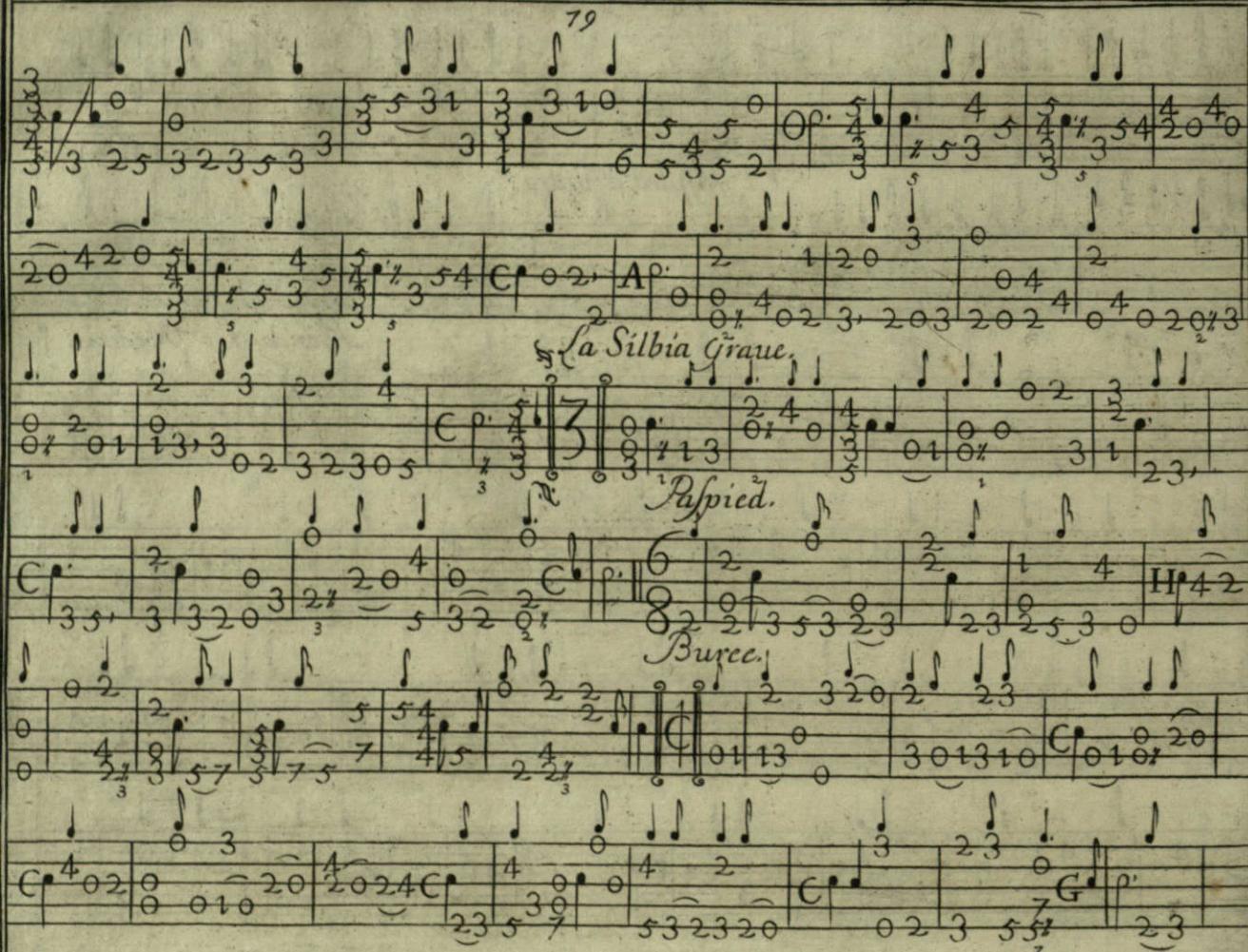
A handwritten musical score for two pieces: "La Borbon" and "La Pequena Burgo". The score is written on six staves, each with a different tuning system indicated by numbers below the staff. The first piece, "La Borbon", starts with a treble clef and a common time signature. The second piece, "La Pequena Burgo", starts with a bass clef and a common time signature. The music consists of various notes and rests, with some notes having stems pointing up and others down. The tuning systems involve various note values such as eighth, sixteenth, and thirty-second notes. The score is enclosed in a rectangular border.

## *La Guastala.*

77

Handwritten musical score for "La Nueba Forlana". The score consists of six staves of rhythmic notation, likely for a bandurria or similar instrument. The notation uses vertical stems and horizontal dashes to indicate pitch and rhythm. Fingerings are indicated by numbers above the stems. The title "La Nueba Forlana" is written in cursive script between the fourth and fifth staves. The score concludes with a "fin" (finale) instruction.





*La Denain*

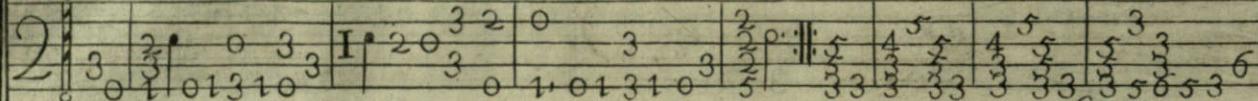
Handwritten musical score for a six-string instrument, likely guitar or banjo, featuring six staves of music with tablature and rhythmic notation.

The score consists of six staves, each representing a string. The top staff starts with a C note. The second staff begins with a G note. The third staff starts with a D note. The fourth staff begins with an A note. The fifth staff starts with an E note. The bottom staff starts with a B note.

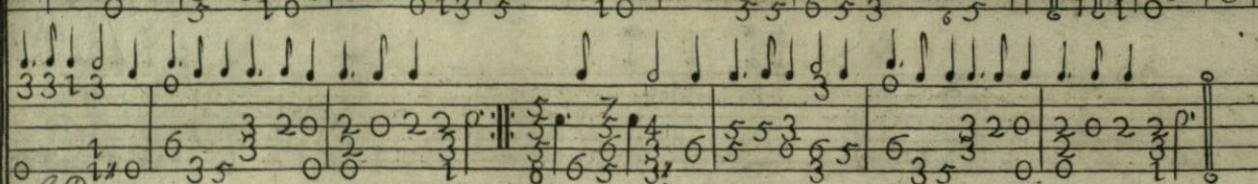
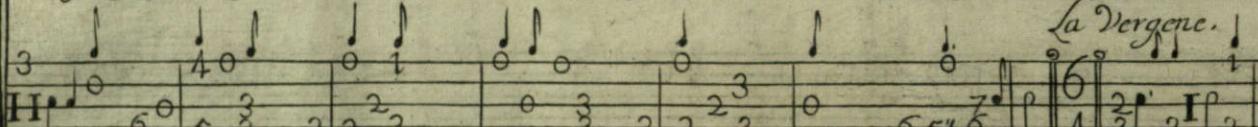
Rhythmic notation is indicated by vertical stems and dots above the strings. Tablature is provided below the stems, showing fingerings such as 0, 1, 2, 3, and 4, along with various slurs and grace notes. The music includes several measures of continuous eighth-note patterns and some more complex chords or arpeggios.

*La Selourie.*

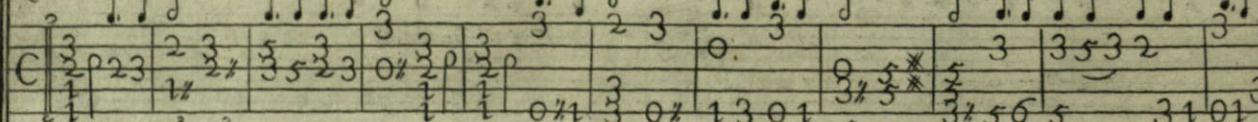
83



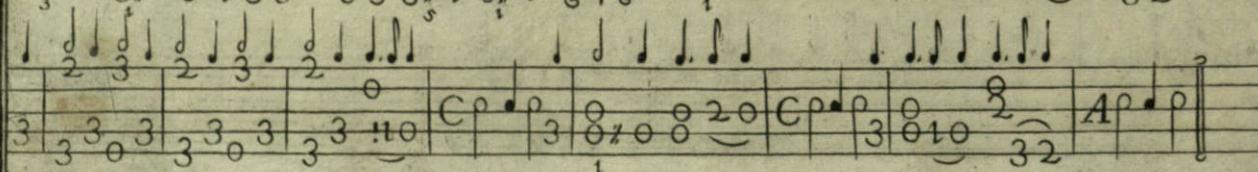
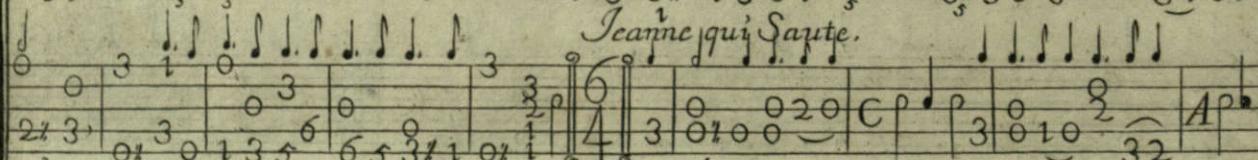
*La Vergene.*



*Le Pistolec.*



*Jeanne qui Sauta.*



# La Libolaine.

84

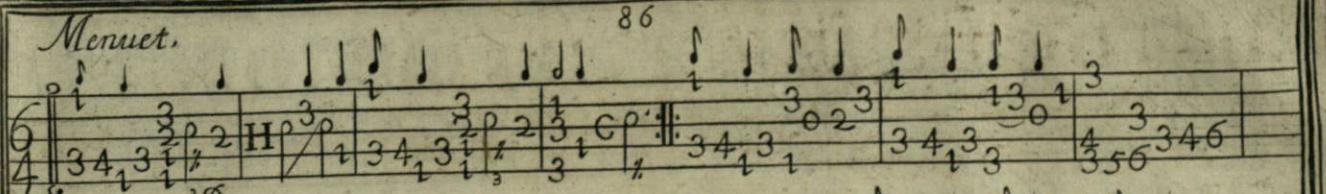
Handwritten musical score for three guitar parts, numbered 87. The score consists of six staves, each representing a different guitar part. The parts are titled *La Libolaine*, *La Désolée*, and *La Triumphant*. The music is written in common time. The notation includes note heads and stems, with some figures indicating specific fingerings or techniques. The score is written on six staves, each with its own unique set of figures and note heads.

85

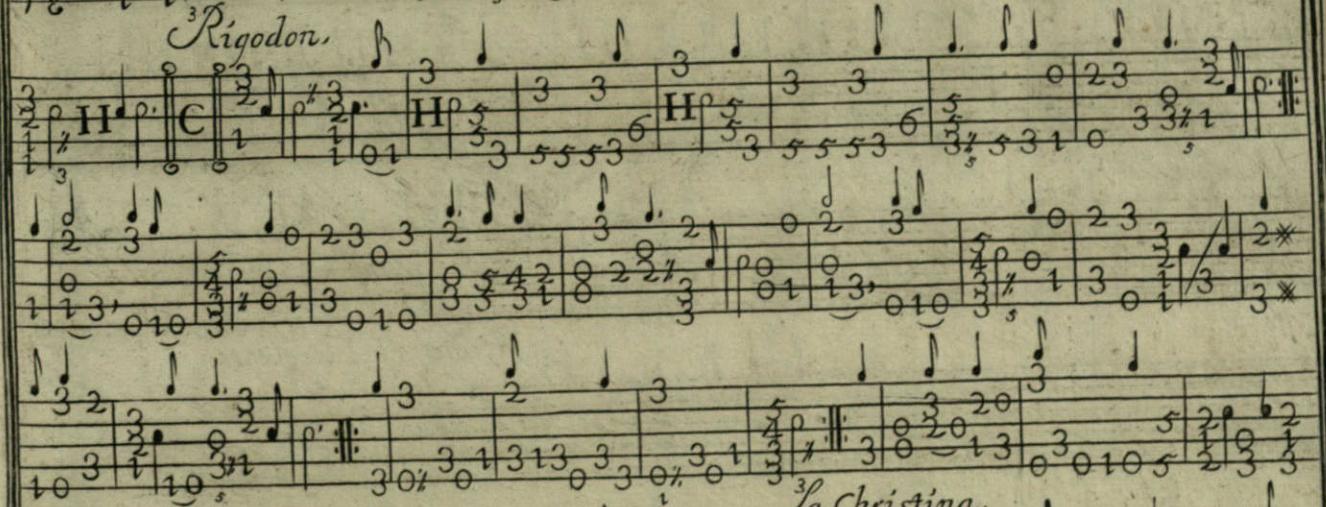
*La Bonne Amicacie*

*La Nouuelle figure.*

*Menuet.*

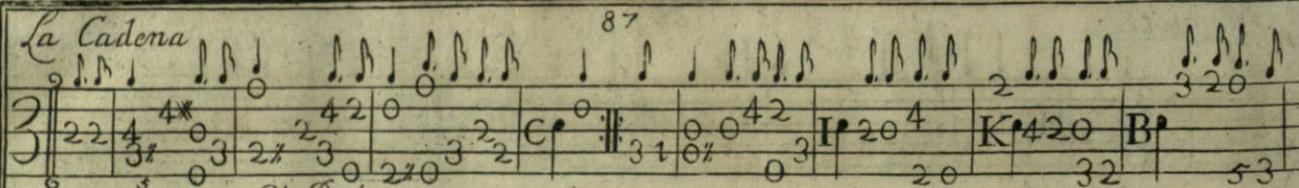
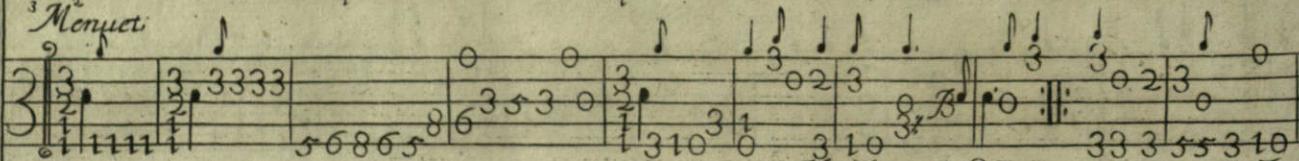
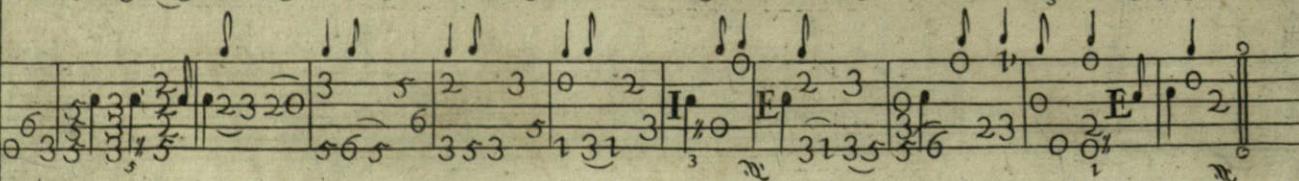


*Rigodon.*



*La Christina.*



*La Cadena**El Babao**Menuet**Menuet el Excelente*

*El Pintado Menuet.*

88

Handwritten musical score for a guitar piece. The score consists of six staves of music, each with a different tuning indicated by 'E' or 'H' at the beginning. The first staff is labeled 'El Pintado Menuet.' and has a tempo of 88. The second staff is labeled 'Menuet.' and has a tempo of 4. The third staff is labeled 'Otro'. The fourth staff is labeled 'ala 2.º Dezaguá.'. The music is written in common time and includes various note values such as eighth and sixteenth notes. The tuning for each staff is as follows:

- Staff 1: Tuning 3 (E), strings 6, 5, 4, 3, 2, 1 (E, B, G, D, A, E)
- Staff 2: Tuning 4 (E), strings 6, 5, 4, 3, 2, 1 (E, B, G, D, A, E)
- Staff 3: Tuning 5 (E), strings 6, 5, 4, 3, 2, 1 (E, B, G, D, A, E)
- Staff 4: Tuning 6 (E), strings 6, 5, 4, 3, 2, 1 (E, B, G, D, A, E)
- Staff 5: Tuning 7 (E), strings 6, 5, 4, 3, 2, 1 (E, B, G, D, A, E)
- Staff 6: Tuning 8 (E), strings 6, 5, 4, 3, 2, 1 (E, B, G, D, A, E)

89

*Otro.*

*H* 2 0 0 1 3 1 0 1 3 1 0 3 2 0 3 2 3 2 1 0 2 4 0 0 4 0

*E* 3 0 1 3 5 0 3 2 3 0 1 3 5 0 3 0 1 3 5 0 3 5 3 6 5 3 3 5 3 6 5 3

*Menuet.*

*Glossa.*

3 0 1 3 0 7 8 7 9 7 6 7 8 7 6 7 8 7 9 7 6 7 8 6 7 8 5 1

0 1 2 0 2 2 4 0 0 1 2 4 2 0 0 4 0 C 0 x 9 x x 7 x

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

7 8 7 9 7 6 7 8 7 5 7 8 7 0 0 x 9 x x 7 x 7 8 7 9 7 6 7 8 7 5 7 8 7 5 7 0

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

7 5 7 2 4 5 4 5 3 5 0 2 3 2 3 2 3 0 2 0 3 2 0 2 0 0 4 0 0 0

Otro.

This is a handwritten musical score for guitar, consisting of six staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features tablature with a 3|4 time signature. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also features tablature with a 3|4 time signature. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features tablature with a 3|4 time signature. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features tablature with a 3|4 time signature. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features tablature with a 3|4 time signature. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features tablature with a 3|4 time signature. The score includes several measures of music with corresponding tablature, including various chords and single notes. There are also some rests and a few grace notes indicated by small vertical strokes above the main notes. The handwriting is in black ink on aged paper.

*Otro*

91

This image shows a handwritten musical score for a six-string guitar. The score consists of six staves, each representing a different string. The tablature uses numbers to indicate fingerings and positions on the strings. The music includes various note heads (dots, dashes, vertical strokes) and rests. There are several sections labeled with the word "Otro". The first staff begins with a measure starting at the 3rd fret, indicated by a "3" above the staff. The second staff starts at the 2nd fret. The third staff starts at the 0th fret. The fourth staff starts at the 2nd fret. The fifth staff starts at the 0th fret. The sixth staff starts at the 4th fret. The score is enclosed in a rectangular border.

3 | 0 4 0 0 0 2 4 0 0 4 0 0 6 0 2 4 | C | :||: 3 0 2 3 5 |

2 | 0 2 3 0 2 0 3 0 2 3 5 | C | :||: 3 0 2 3 5 | 3 3 0 2 0 3 3 |

0 | 4 2 0 4 0 0 4 2 4 0 0 4 2 | I | :||: 2 3 4 0 0 2 3 4 0 0 |

2 | 0 2 3 2 0 0 3 2 0 3 2 0 3 2 0 | C | :||: 3 0 2 3 2 0 3 2 0 3 2 0 |

0 | 4 0 0 0 2 4 0 0 2 4 0 0 2 4 0 | C | :||: 3 0 2 3 2 0 3 2 0 3 2 0 |

2 | 2 3 5 2 3 2 0 2 3 2 0 2 3 2 0 2 3 2 0 | C | :||: 3 0 2 3 2 0 2 3 2 0 2 3 2 0 |

C | :||: 2 3 0 2 0 2 3 0 2 0 2 3 0 2 0 2 3 0 2 3 |

4 2 0 | 0 2 0 4 2 0 3 2 0 2 0 2 3 0 2 0 2 3 0 2 3 | C | :||:

# Menuet

Handwritten musical score for a guitar-like instrument, featuring six staves of music with tablature and various markings.

The score consists of six staves, each with a different tuning:

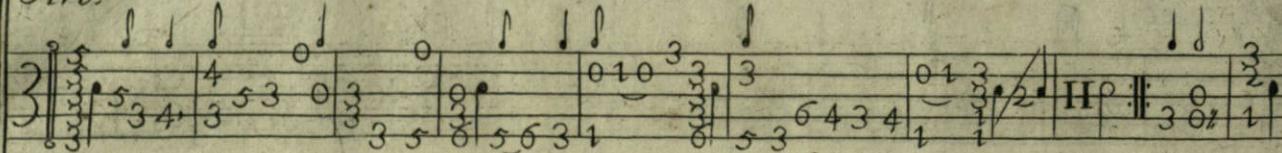
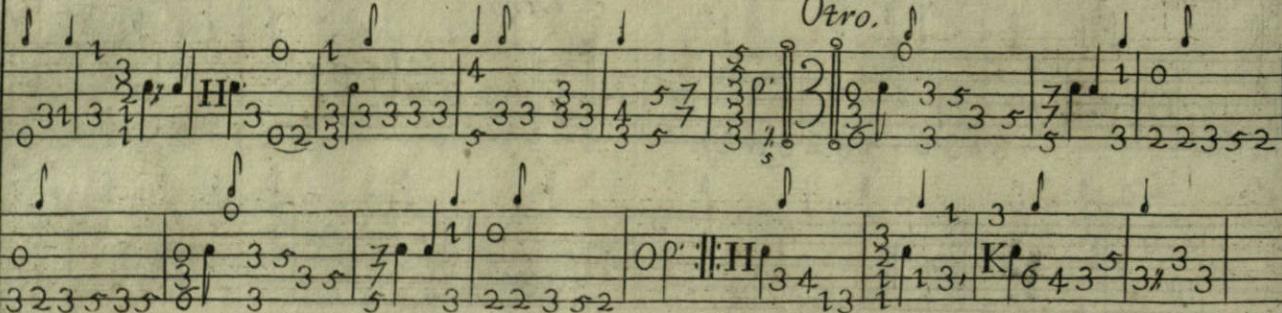
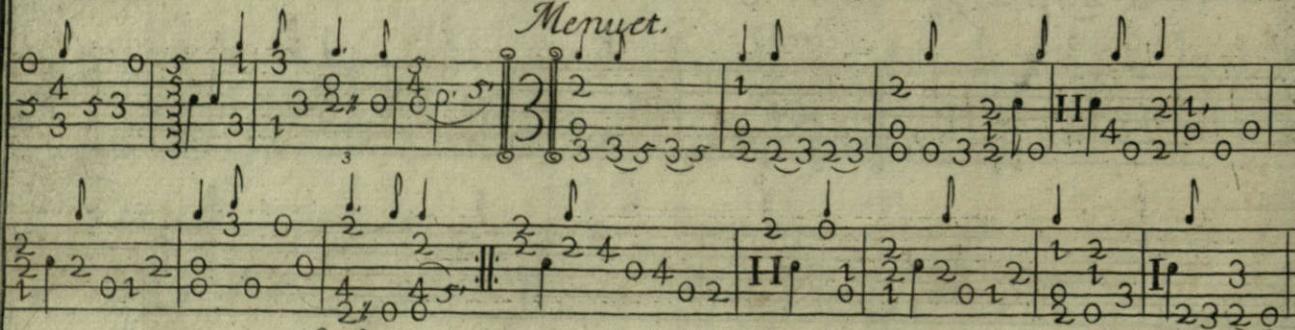
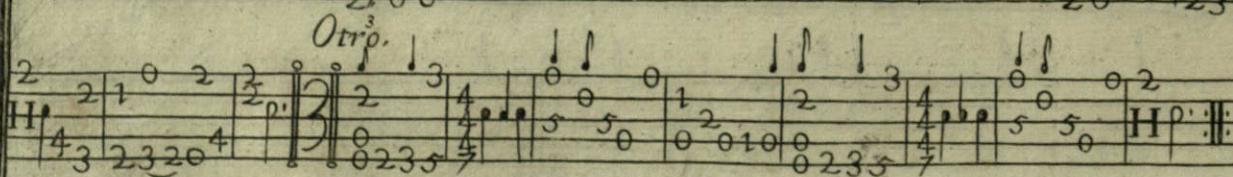
- Staff 1: Tuning 3 5 0 3
- Staff 2: Tuning 1 4 1 1 H 2 3
- Staff 3: Tuning 0 2 3 0
- Staff 4: Tuning 3 2 3 5 2
- Staff 5: Tuning 3 5 3 2 3 1
- Staff 6: Tuning 3 0 3 1 0 1

Measure numbers 1 through 92 are indicated above the staff lines. The score includes several performance instructions and markings:

- Otro.* (Other) appears twice in the score.
- fin.* (Finale) appears once.
- Tuning changes are marked with letters: C, E, H, K, and P.
- Arpeggiations are indicated by vertical strokes and numbers (e.g., 1, 2, 3).
- Slurs and grace notes are used throughout the piece.

*Otro.*

93

*Otro.**Meruget.**Otro.*

94

*Menuet*

*Menuett*

*Menuet*

B

D

*Menuet*

*Menuet.*

Handwritten musical score for a string quartet, featuring four staves. The top staff uses tablature with a 9/8 time signature, indicated by a '9' over '8'. The second staff uses tablature with a common time signature. The third staff uses tablature with a common time signature. The bottom staff uses standard musical notation with a common time signature. The score includes dynamic markings such as 'P' (piano), 'H' (fortissimo), and 'M' (mezzo-forte). The section labeled 'Otro.' (Allegro) begins with a forte dynamic. The score is enclosed in a rectangular border.

9/8

1310 2 0 10 0 10 31 3, 1 310 130, P 3 0 3 2 0 2 2 11

212 0 2 0 13 0 1 2 0 2 11 2 0 2 3 2 0 3 0 2 3 3 2 0 3 10 3130

10 13 13 0 1 3 5 H 3 10 3 13 0 10 13 11 13 0 1 0 10 3 1 0 5 0 1

212 0 2 0 13 0 1 3 0 1 0 3 0 1 0 5 0 0 1 2 0 2 3 2 0 4 9

Otro.

3 H 3 0 M 3 3 1 3 1 H 3 0 4 1 3 1 3 1 3 1 C 3 3 M

K 6 3 5 3 M H 3 3 1 3 1 0 3 1 1 0 3 1 0 1 4 3 1 4 3 1 3 H 3

Folias Mui despacio. Al Estilo de francia.

A handwritten musical score for a two-part instrument, possibly mandolin or banjo, consisting of six staves of music. The music is written in common time (indicated by 'C') and includes various note heads (circles, diamonds, triangles) and rests. Fingerings are indicated by numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8) above or below the notes. The score is numbered 97 at the top center. The parts are separated by vertical bar lines, and the music concludes with a final measure ending in a circle.

98

A handwritten musical score for a string quartet, consisting of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a bass G-clef. The music is written in common time. The score includes various dynamic markings like 'P' (piano), 'f' (forte), and 'mf' (mezzo-forte). Fingerings and bowing are indicated throughout the piece. The notation is a mix of standard musical symbols and specific hand-drawn markings, typical of early printed music notation.

This is a handwritten musical score for a string instrument, likely violin or cello, featuring six staves of music. The score includes various弓法 (bowing) markings such as  $\uparrow$ ,  $\downarrow$ ,  $\wedge$ ,  $\nearrow$ ,  $\searrow$ , and  $\wedge\wedge$ . Fingerings are indicated by numbers above the notes, and dynamic markings like  $p$ ,  $f$ , and  $\times$  are also present. The score is written on six staves, with the first five staves sharing a common key signature of one sharp (F# major) and the last staff sharing a common key signature of one flat (D major). Measures 1 through 10 are shown, with measure 10 ending on a double bar line.

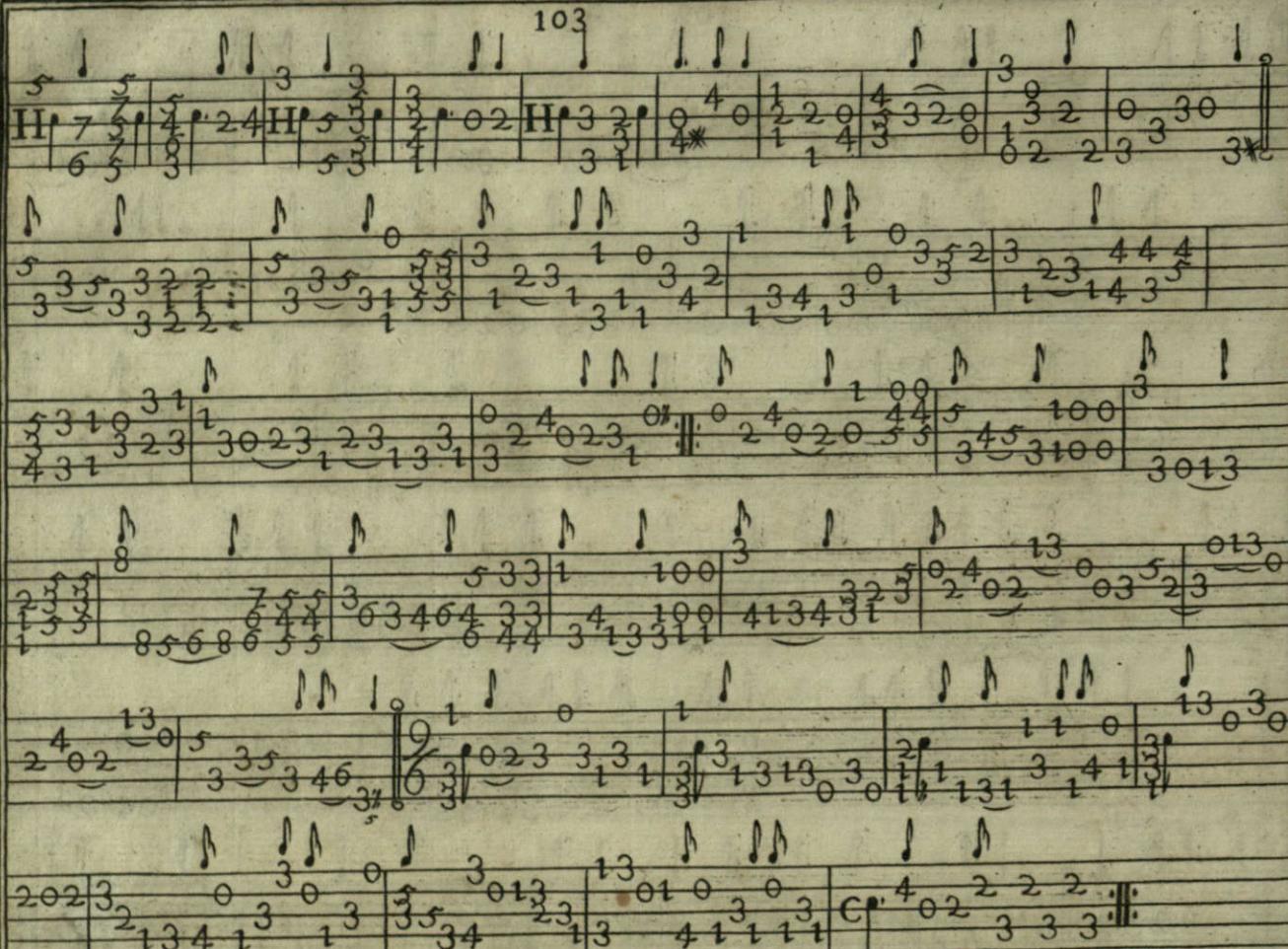
100

*Marizapalos.*

H C

This is a handwritten musical score for a six-string instrument, such as a guitar or banjo, consisting of five staves of tablature. The score is numbered 101 at the top center. The tablature uses a standard six-line staff where each line and space represent a string. Fingerings are indicated by numbers (1 through 6) placed above or below the staff. Some notes have vertical stems, while others are represented by short horizontal dashes. There are several performance instructions, including dynamic markings like 'P' (piano), 'f' (forte), and 'mf' (mezzo-forte), and articulation marks like 'st' (staccato). The music is divided into measures by vertical bar lines.

A handwritten musical score for a string quartet, consisting of four staves. The top staff uses a soprano C-clef, the second staff an alto F-clef, the third staff a bass G-clef, and the bottom staff a tenor C-clef. The time signature is common time (indicated by 'C'). The key signature is A major (indicated by 'A'). The score includes various dynamics such as 'f' (fortissimo), 'ff' (fortississimo), 'p' (pianissimo), and 'mf' (mezzo-forte). There are also performance instructions like 'H' (harmonics) and 'K' (�). Fingerings are indicated above the notes, and there are several rests and grace notes. The music is divided into measures by vertical bar lines.



This image shows a handwritten musical score for a bowed instrument, likely cello or double bass, on page 104. The score consists of ten staves of music, each with a unique rhythm pattern indicated by vertical strokes and numbers. The notes are primarily eighth and sixteenth notes. The score includes various dynamics such as **H**, **M**, and **K**, and a section labeled 'C' with a '2' above it. The notation is in common time, and the music is divided into measures by vertical bar lines.

105

This is a handwritten musical score for a six-string guitar, consisting of six staves. The notation uses a combination of standard musical symbols (notes, rests, clefs) and tablature-like numbers indicating fingerings and string selection. The score includes several performance instructions and markings:

- Staff 1:** Starts with a note, followed by a measure with a bass note and a treble note. Includes a dynamic marking **H**.
- Staff 2:** Features a measure starting with a bass note and a treble note.
- Staff 3:** Shows a measure with a bass note and a treble note.
- Staff 4:** Contains a measure with a bass note and a treble note.
- Staff 5:** Shows a measure with a bass note and a treble note.
- Staff 6:** Contains a measure with a bass note and a treble note.
- Text:** The words "Las Sombrias." appear in the middle section of the score.
- Measure 13:** A measure with a bass note and a treble note.
- Measure 14:** A measure with a bass note and a treble note.
- Measure 15:** A measure with a bass note and a treble note.
- Measure 16:** A measure with a bass note and a treble note.
- Measure 17:** A measure with a bass note and a treble note.
- Measure 18:** A measure with a bass note and a treble note.
- Measure 19:** A measure with a bass note and a treble note.
- Measure 20:** A measure with a bass note and a treble note.
- Measure 21:** A measure with a bass note and a treble note.
- Measure 22:** A measure with a bass note and a treble note.
- Measure 23:** A measure with a bass note and a treble note.
- Measure 24:** A measure with a bass note and a treble note.
- Measure 25:** A measure with a bass note and a treble note.
- Measure 26:** A measure with a bass note and a treble note.
- Measure 27:** A measure with a bass note and a treble note.
- Measure 28:** A measure with a bass note and a treble note.
- Measure 29:** A measure with a bass note and a treble note.
- Measure 30:** A measure with a bass note and a treble note.
- Measure 31:** A measure with a bass note and a treble note.
- Measure 32:** A measure with a bass note and a treble note.
- Measure 33:** A measure with a bass note and a treble note.
- Measure 34:** A measure with a bass note and a treble note.
- Measure 35:** A measure with a bass note and a treble note.
- Measure 36:** A measure with a bass note and a treble note.
- Measure 37:** A measure with a bass note and a treble note.
- Measure 38:** A measure with a bass note and a treble note.
- Measure 39:** A measure with a bass note and a treble note.
- Measure 40:** A measure with a bass note and a treble note.
- Measure 41:** A measure with a bass note and a treble note.
- Measure 42:** A measure with a bass note and a treble note.
- Measure 43:** A measure with a bass note and a treble note.
- Measure 44:** A measure with a bass note and a treble note.
- Measure 45:** A measure with a bass note and a treble note.
- Measure 46:** A measure with a bass note and a treble note.
- Measure 47:** A measure with a bass note and a treble note.
- Measure 48:** A measure with a bass note and a treble note.
- Measure 49:** A measure with a bass note and a treble note.
- Measure 50:** A measure with a bass note and a treble note.
- Measure 51:** A measure with a bass note and a treble note.
- Measure 52:** A measure with a bass note and a treble note.
- Measure 53:** A measure with a bass note and a treble note.
- Measure 54:** A measure with a bass note and a treble note.
- Measure 55:** A measure with a bass note and a treble note.
- Measure 56:** A measure with a bass note and a treble note.
- Measure 57:** A measure with a bass note and a treble note.
- Measure 58:** A measure with a bass note and a treble note.
- Measure 59:** A measure with a bass note and a treble note.
- Measure 60:** A measure with a bass note and a treble note.
- Measure 61:** A measure with a bass note and a treble note.
- Measure 62:** A measure with a bass note and a treble note.
- Measure 63:** A measure with a bass note and a treble note.
- Measure 64:** A measure with a bass note and a treble note.

106

A handwritten musical score for a six-string instrument, possibly a guitar or banjo, consisting of five staves of tablature. The score is numbered 106 at the top center. The tablature uses a standard six-line staff system where each line and space represent a string. The notes are represented by various symbols: vertical strokes for single notes, horizontal dashes for eighth notes, and small circles for sixteenth notes. Rests are indicated by vertical dashes with a dot above them. The music is divided into measures by vertical bar lines. The first staff begins with a measure of 0 3 1 3 followed by a measure of 10 2 1 2 1 2. The second staff begins with a measure of 0 5 2 3 5 3 5. The third staff begins with a measure of 0 2 0 3 2 1 2. The fourth staff begins with a measure of 0 3 1 3 5 7. The fifth staff begins with a measure of 0 0 2 0 1 3 5.

107

aqui a caua.

Diferencias de Marcellas.

108

A handwritten musical score for guitar, consisting of ten staves. The tempo is marked as 108. The score includes various performance instructions such as '2. Difronte' and 'H'. Fingerings are indicated by numbers above or below the notes. The notation uses standard musical symbols like quarter and eighth notes, along with specific guitar tab-like markings.

109

Handwritten musical score for a six-string guitar, featuring eight staves of music with tablature below each staff.

The score includes the following staves:

- Staff 1: Fingerings: 2 0 2, 0 1 3, 0 2 0 2, 0 1 4, 3 5 3 2 0 3, 1 3 1 0, 2 0 3 0 3, 2 3, 0 3 0 2 0 2, 0 1 3, 0 3 1 0 2 0.
- Staff 2: Fingerings: 0 2, 0 1 0, 2 0, 3 2 0, 0 2 3, 2 0 2 0, 3 2 0, 2 0, 3 2 0, 0 2 3, 2 0, 3 1 0 3.
- Staff 3: Fingerings: 0 2 4, 0 2 0 2, 3 0 2 0, 2 0 3 0, 2 0, 0 3, 0 2 3, 0 2 0 2, 0 1 0 2 0.
- Staff 4: Fingerings: 0 2 3 1, 0 1 0, 6 5 3 1 0 3 5 3, 1 1 0 3 1, 0 2 3, 0 2 3, 0 2 3, 3 5 3.
- Staff 5: Fingerings: 0, 0, 0, 7 8 7, 5 7 8, 7 8, 7 8 7, 5 7 8, x 8 7, 7 8, 7 8 7, 5 3 1 9, 5 3 6, 5 3 5 6 5, 3 1 0.
- Staff 6: Fingerings: 4 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3, 7 3, 3 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3.
- Staff 7: Fingerings: 3 5 3 1 0 3 1 0, 3 1 0 1 0, 3 1 0 3 8, 5 3 6 5 3, H, 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3, 0 2 3.
- Staff 8: Fingerings: A 3 0 0 3, G 1 2 3, 1 3, 1 0, 0 2, 0 1, 3 2 0 2, 0 1, 3 2 3, 0 1, 0 2, 0 4 0, 1 2, 0 1, 2, 1 1, 0 1, 2.

110

A handwritten musical score for a six-string instrument, possibly a guitar or banjo. The score is organized into six staves, each representing one of the six strings. The notes are indicated by vertical stems with small numbers above them, representing fingerings. The music includes various chords and single notes, with some notes having stems pointing up and others down. The score is written in a cursive style on aged paper.

A handwritten musical score for a six-string guitar or similar instrument. The score consists of six staves, each representing a different string or voice. The notation includes various note heads (open circles, solid dots, etc.) and rests, as well as tablature-like numbers indicating specific fingerings or positions on the strings. The first staff starts with a measure of two eighth notes followed by a rest. The second staff begins with a measure of two eighth notes, followed by a measure of three eighth notes. The third staff starts with a measure of two eighth notes, followed by a measure of three eighth notes. The fourth staff begins with a measure of two eighth notes, followed by a measure of three eighth notes. The fifth staff starts with a measure of two eighth notes, followed by a measure of three eighth notes. The sixth staff begins with a measure of two eighth notes, followed by a measure of three eighth notes.

Handwritten musical score for guitar, page 112. The score consists of four staves of tablature. The first three staves begin with an E tuning (E-B-G-D-A-E). The fourth staff begins with a C tuning (C-G-E-A-D-G). Measures 1-10 are shown, followed by a repeat sign and measures 11-15.

*Cancion.*

Handwritten musical score for guitar, 'Cancion.' section. It features two staves of tablature. The top staff uses an E tuning (E-B-G-D-A-E) and the bottom staff uses a C tuning (C-G-E-A-D-G). Measures 1-10 are shown, followed by a repeat sign and measures 11-15.

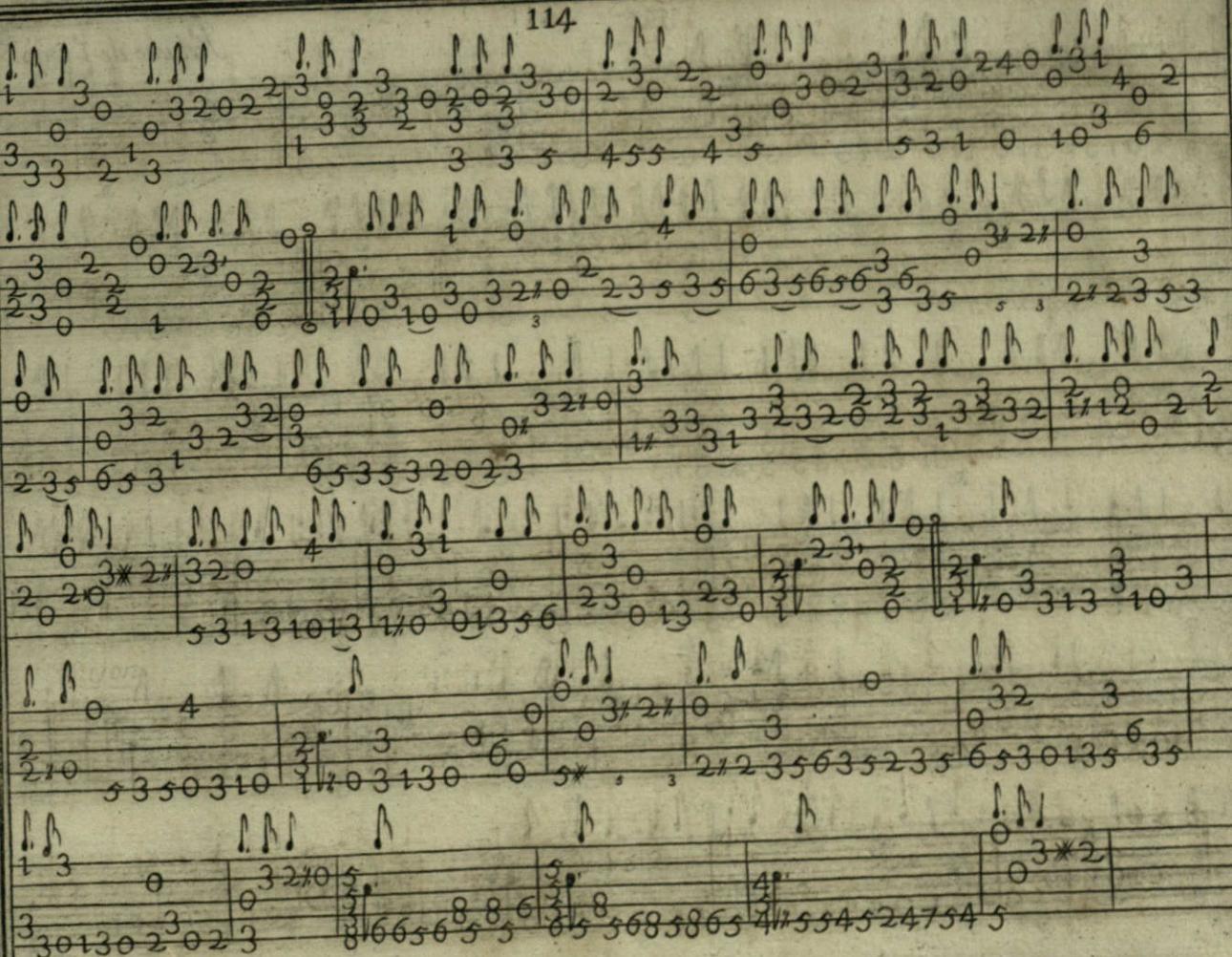
113

*Baylete, Con Difenc*

87

3#2# 3202 23

114



*Preludio de l' tono.*

115





A handwritten musical score for a six-string guitar, page 118. The score consists of eight staves, each representing a string. The strings are labeled M (top), K, H, B, E, and G (bottom). The music is written in common time (indicated by '118'). The notation includes various note heads (open circles, solid dots, etc.) and rhythmic values (eighth, sixteenth, thirty-second notes, etc.). Fingerings are indicated by numbers above or below the notes. The score includes several measures of music, with some sections labeled with letters (M, K, H) and a section labeled "Corrente". The handwriting is in black ink on aged paper.

A handwritten musical score for a string instrument, likely cello or bass, featuring six staves of music. The score includes various弓 (bowing) and 音 (pitch) markings. The first staff begins with a 24 measure, followed by a 23 measure, and then a 22 measure. The second staff starts with a 3 measure, followed by a 2 measure, and then a 1 measure. The third staff begins with a 3 measure, followed by a 2 measure, and then a 1 measure. The fourth staff starts with a 3 measure, followed by a 2 measure, and then a 1 measure. The fifth staff begins with a 3 measure, followed by a 2 measure, and then a 1 measure. The sixth staff begins with a 3 measure, followed by a 2 measure, and then a 1 measure.

120

Zarabanda Despacio.

quedo.

Alemanda Por 2º tono punto basso.

This image shows a handwritten musical score for guitar, consisting of six staves of music. The score is written in common time (indicated by '121') and uses a standard staff notation with note heads and stems. The first staff begins with a B-flat clef. The second staff starts with a bass clef and includes a 'M' symbol above the staff. The third staff begins with a B-flat clef. The fourth staff starts with a bass clef. The fifth staff begins with a B-flat clef. The sixth staff begins with a bass clef. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also several grace notes indicated by small vertical strokes above the main notes. The music is divided into measures by vertical bar lines. The handwriting is in black ink on aged paper.

122

A handwritten musical score for 'Zarabanda Despa' on six staves. The notation uses vertical stems and horizontal dashes to represent rhythm. Various time signatures are used throughout, including common time, 3/4, 2/4, and 12/8. Dynamic markings like 'P' (piano), 'pp' (pianissimo), and 'M' (mezzo-forte) are present. The score includes sections labeled 'Zarabanda Despa' and 'Giga'. The manuscript is written in black ink on aged paper.

123

3 1 | 34 13 4 1 34 | 3 12 21 | 3/B 0 | B 0 1 3 B | H 5 6 3 M 3 5 | 3 13 4 6 3 3 5 1 |

M 12 3 1 34 0 2 K 1 2 3 1 2 24 | 1 34 13 4 4 1 2 | 13 2 11 1 4 1 3 0 | 4 1 24 1 2 |

2 4 1 2 K 1 2 4 H 1 2 3 1 3 1 3 | 3 0 1 3 4 3 0 | P 1 1 1 1 1 1 |

Alemana Por 8<sup>o</sup> tomo por el final.

C C | 0 2 3 2 3 1 | 1 7 4 6 | C 1 3 2 3 0 2 0 | 0 1 0 4 3 4 2 |

0 3 2 0 4 | 2 1 3 0 3 0 1 3 0 1 3 | 1 2 1 1 2 3 2 3 0 2 3 5 3 2 3 | 0 2 3 5 5 8 3 \* 4 | 2 4 2 0 4 |

2 3 0 2 3 0 1 3 0 3 0 1 3 | 0 1 0 2 4 2 4 | 0 2 3 2 3 0 2 3 5 3 2 3 | 0 2 3 5 5 8 3 \* 4 | 2 2 2 2 2 2 |

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

Handwritten musical score for two guitars (I and F) and bass (C). The score includes measures 1-10, a section labeled "Corrente.", and measures 11-15. The notation uses standard musical symbols like quarter notes and rests, along with specific rhythmic values indicated by numbers above the stems. The bass part includes tablature with fingerings. The score is written on five staves.

125

## Zarabanda Dep.

Handwritten musical score for guitar, titled "Zarabanda Dep.". The score consists of six staves of music, each with a unique rhythmic pattern indicated by vertical strokes. The notation includes various symbols such as "C", "H", and "K", and specific fingerings like "4\*", "2", and "3". The music is divided into sections by bar lines and includes markings like "Repita glossada" and "P. Parte". The score is framed by a thick black border.

125 Zarabanda Dep.

Repita glossada

P. Parte

Glossada.

126

Giga

A handwritten musical score for a Giga in common time. The score consists of ten staves, each representing a different instrument or voice. The notation is rhythmic, using vertical stems and horizontal dashes to indicate pitch and duration. The first staff begins with a bass clef and a 'G' dynamic. The second staff starts with a treble clef and a 'K' dynamic. The third staff begins with a bass clef. The fourth staff starts with a treble clef. The fifth staff begins with a bass clef. The sixth staff starts with a treble clef. The seventh staff begins with a bass clef. The eighth staff starts with a treble clef. The ninth staff begins with a bass clef. The tenth staff begins with a treble clef. The score includes various dynamics such as 'F', 'P', 'C', 'H', and 'D', and specific performance instructions like 'Giga' and '2'. The manuscript is written on aged, yellowed paper.

FIN