

The Flute and the Lute.
Vol. 1

Spanish music from the
15th and 16th
Centuries

Second Edition

Settings for lute and treble instrument
by Joaquim Bogunyà Chesà

Introduction to the second edition

After a thorough review of the first edition of this book, I have decided to prepare a second one, since I have detected an important mistake in one of the arrangements (or better, perhaps, an omission) that needs an appropriate correction.

Tomás Luís de Victoria's *Duo Seraphim* is originally a piece in four parts. When I was going to begin the transcription, I feared that a proper three-part arrangement for the lute would not be so easy to do. So, what I worked on was basically a two-part arrangement to be played on a lute or a vihuela. When it was finished, the only work that was left to do was to copy the first two parts exactly the same as Victoria wrote them. In the process, I copied the first part for the recorder or treble instrument but I forgot to do the same with the second part, which should have been performed by another treble instrument - i.e. another recorder, a viol or a human voice. My apologies for that.

Instead of copying it out here, this time I have tried my best to create a good three-part arrangement for the lute. Of course, I knew that it would not be hundred percent true to the original but now I think I have come to a good conclusion. See it for yourself.

Apart from it, I have added a lute solo version of another song by Juan del Encina. The beginning of *Pavana de Mudarra per a guitarra* has also been duly corrected, as well as other minor mistakes which are not worth mentioning.

Play and enjoy,

Joaquim Bogunyà Chesa.

October 2019.

Introduction to the first edition

Here you will find a compilation of pieces of Spanish music mainly from the 16th century especially arranged for the flute or recorder, and the lute.

Of course, when I say 'flute or recorder', I am referring not only to the popular woodwind instruments, but also to any other instrument appropriate for this music, even the human voice. And when I say 'the lute', I am also referring to the vihuela, which was at the time used, for uncertain reasons, as a 'surrogate' instrument for the lute in Spain.

The settings have been made according to the following criteria. In my honest opinion, the ideal setting or transcription is that which fits best the language of the instrument on which the music is to be played. This implies the idea that the best transcription is not necessarily that which includes every single note from the original piece at the same pitch, full stop. Consequently, the settings that

you will find in this book are intended to be a faithful transcription of the 'spirit' of the music, and not necessarily of the 'body' or mere musical appearance. This has been made in order to serve the main purpose of this book; that is, to arrange a repertoire of pieces of wonderful early music in a way that they can be played in a most satisfying manner on the recorder and the lute.

In this book you will find different types of transcriptions. Some which are hundred percent true, or at least ninety-nine percent, to the original source – most of the recorder parts are-, and others where some ornamentation (according to the common 16th century taste) or even variations, like in Pisador's *Pavana*, have been included. Finally, the lute part of the 15th century piece *Propiñan de Melior* (the first piece in the present book) is an 'invention' of mine in the very sense given by the troubadours in the middle ages. In other words, it is a composition of my own. The same as the 'glosa' in Pisador's *Pavana* or the two lute solos featured among the group of pieces by Tomás Luís de Victoria.

Concerning the first group of transcriptions, lute parts like those on Narváez's *Paseábase el rey moro* have remained hundred percent (or ninety-nine, at least) true to their original sources. Other transcriptions like those of Mudarra's *Claros y frescos ríos* or Milan's *Falai miña amor* are mere transpositions – their key has been changed. Well, this is supposed to have been a common practice at the time. Nonetheless, it is interesting to note how Narváez seems to establish in his book *Los seys libros del Delphin* a determined pitch for all his pieces, including those which are not songs. According to Emili Pujol in his prologue to the work of Narváez, the keys put by the vihuelist at the beginning of every tablature indicate the type of vihuela on which the piece has to be performed. That means that some 'fantasías' have to be played on a vihuela tuned in G, others on a vihuela tuned in D, and so on... Why did he do that, it still remains a mystery to me. Maybe Narváez preferred some of his compositions to be played on a lower 'darker' sound, and others on a higher 'brighter' one. But, is it just this what he meant? If so, who is willing nowadays to own seven lutes or vihuelas, or more, with seven or more different tunings?

Concerning the instrumental pieces, such as in Milan's or in Mudarra's pavans, the settings have been made in an attempt to give the same importance to both parts. In this way, the melody is alternatively played, now on one instrument and then on the other, thus creating a kind of a stereophonic effect. This simple but very effective technique has already been used by some composers (say Valderrábano's pieces for two vihuelas in his book *Silva de Sirenas*), and is still being used in concerts.

Whenever possible, the transcriptions have been carried out bearing in mind the original sources or facsimiles, but many times the use of a modern edition has proved to be most helpful or even unavoidable.

The lyrics of the songs, or part of them at least, have also been added. Obviously, they can be of help for the potential instrumentalist or singer.

I hope you enjoy this book, and that you have a lot of fun performing this music.

MUSIC FROM SPANISH SONG BOOKS

Propiñan de Melior (Anonymous, Cancionero de la Colombina)	5
No piense que ha d'acabar (Anonymous, Cancionero de Elvas)	6
De vos y de mi quexoso (Juan de Urrede, Cancionero de Palacio)	7
Si la noche haze oscura (Anonymous, Cancionero de Uppsala)	8
Con qué la lavaré (Anonymous, Cancionero de Uppsala)	10

MUSIC BY TOMÁS LUÍS DE VICTORIA (1548 – 1611)

Ave Maria (Tomás Luís de Victoria)	11 & 15
Preludi o final sobre l'Ave Maria (lute solo by Joaquim Bogunyà)	15
Duo Seraphim (Tomás Luís de Victoria)	12 & 16
Divertiment sobre el Duo Seraphim (lute solo by Joaquim Bogunyà)	17
O vos omnes (Tomás Luís de Victoria)	14 & 18

MUSIC BY JUAN DEL ENCINA (1469 – 1529)

Qué es de ti, desconsolado	19
Fata la parte	20
Mas vale trocar	21
Pues que jamás olvidaros	22
Ay triste que vengo (lute solo version)	23
Triste España sin ventura	24

MUSIC FROM THE SPANISH VIHUELISTS (1535 – 1576)

Dame acogida en tu ato (Esteban Daza, 1576)	25
Si la noche haze oscura (Diego Pisador, 1550)	26
Pavana de Alexandre (Alonso de Mudarra, 1546)	28
Gallarda (Alonso de Mudarra, 1546)	30
Pavana per a guitarra (Alonso de Mudarra, 1546)	31
La bella mal maridada (Luís de Narváez, 1538)	32
Pavana (Diego Pisador, 1550)	34
Pavana No. 2 (Luís Milán, 1535)	36
Pavana No. 5 (Luís Milán, 1535)	38
Pavana No. 6 (Luís Milán, 1535)	39
Paseábase el rey moro (Luís de Narváez, 1538)	40
Guarte guarte el rey don Sancho (Diego Pisador, 1550)	41
Malferida va la garça (Diego Pisador, 1550)	42
Si te vas a bañar, Juanica (Diego Pisador, 1550)	43
Para qué es dama tanto quereros (Diego Pisador, 1550)	44
Falai miña amor (Luís Milán, 1535)	45
Claros y frescos ríos (Alonso de Mudarra, 1546)	46
Enfermo estaba Antíoco (Esteban Daza, 1576)	48

PROPIAN DE MELYOR

CANCIONERO DE LA COLOMBINA

CANCIONEROS-1

FLUTE

LUTE OR VIHUELA



NO PIENSEN QUE A D'ACABAR

CANCIONERO DE ELVAS

CANCIONEROS - 2

2														4													
NO A PIEN- SEN QVEA D'A- CA- BAR MAL TAN FUER- TE, AUN- QVE HA- CA- NO LA- CA-														SEN DON- DE SIEM- PREES- TA- RA, Y TAN FUER- TE, QUE NO LA- CA-													
!														!													
4														2													
0														0													
2														3													
2														0													

Fi



DE LA MUER- TE, LA MUER- TE. LA MAS MUER- TE A- CA- BA- RA														DE LA MUER- TE, LA MUER- TE. LA MAS MUER- TE A- CA- BA- RA													
!														!													
0														2													
2														4													
2														3													
0														2													



D.C

LA VI- DA QUE ME SOS- TIE- NE,														DEN- TRO EN MI AL- HA i- RA.													
!														!													
0														0													
8														3													
2														3													
0														0													

DE VOS Y DE MI QUE XOSO

JUAN DE URREDE (JOHANNES DE WREDE)

CANCIONERO DE PALACIO

	DE MAS	VOS VRES-	Y DE TRO GES-	MI QUE TO HER-	XO- MO-	SO, SO,	DE Y	VOS PRE-	POR- SUN-	QUE CION	sois TAN	ES- AL-	QUI- TI-	
	0	3	0			0	0	0	0					
	0	0	0	4	0	2	0	0	0	2	2	2	4	0
	3	5	3	3	3	0	1	3	3	3	0	3	3	0
	3	3	3	3	0	2	3	2	2	0	0	0	3	0
				0				2	2	2	2	2	0	0

Fi
(.)

	VA, VA,	Y DE ME HA-	MI QUE ZE QUE	NUN- NUN-	CA BI- CA BI-		VA VA	SI MI SI MI	MAL MAL	JE- JE-	ZI- ZI-	ROS O- ROS O-	SO. SO.
	0	0		0	0		0	0					0
	0	0	2	2	0	2	1	2	0	2	3	0	0
	3	3	3	1	1	3	1	0	2	2	2	0	2
	3	2	2	0	0	2	3	0	0	0	2	3	1
				0		0	3	0	0	2	3	0	3
						0	0	0	2	3	0	2	0

D.C.

	QUAN- Y	DES- PIEN-	TOY SO	DE QUEES-	VOS AU TOY PRE-	SEN- SEN-	TE TE	HA- A		WO EN MI DE-ci-	ROS ROS	GRAN MI	PA	CO- CO-	RA- RA-	CON- CON-	SSION
	0			0				0									
	3	3	2							2	3	2	0	2	0	2	0
	5			2	2	2	0	0	2	4	0	0	2	0	2	0	0
	3	0	2	3	3	3	0	2	3	2	1	1	0	0	1	3	3
	3	0	2	3	3	3	0	2	3	2	1	1	0	0	1	3	3
	0	2	2	2	2	2	3	0	0	2	0	3	0	0	3	2	3

SI LA NOCHE HAZE ESCURA

ANONIM
 CANCIONERO DE UPPSALA
 CANCIONEROS - 4

SI LA NO-CHE HA-ZEES-CU-RA, HA-ZEESCU-RA
 HA-ZE- ME VI-VIR PE-NA-DA, VI-VIR PE-NA-DA,

Y TAN COR-TO ES EL CA-MI- NO, Y MUES- TRA-SE ME E- NE-MI- GO, CO-MO NO VE-NIS,

CO-MO NO VE-NIS A- MI- GO

(.) Fi

SI LA NOCHE HAZE ESCURA (concl.)

ANONIM
 CANCIONERO DE UPPSALA
 CANCIONEROS - 5

		LA ME-	DIA NO-	CHE ES PA-	SA-		DA													
		KI DES-	DI-CHA	YO DE-	TIE-		NE													
		2	2 2	1 4	3 4	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0
		0 0	0 1	3 1 0	3 0	3 1	0	0	0	0	0	0	0	0	0	0	0	0	0	0

	Y EL	QUE ME PE-	NA NO VIE-	NE, Y EL QUE ME	PE-														
	QUE	NAS-CI TAN	DES-DI-CHA-	DA, QUE NAS-	CI														
	2 0 3	2	2																
	1 0 0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

D.C.

			NA	NO VIE-	NE														
			TAN DES-	DI-CHA-	DA.														
	0 3 2+	0	2	4	2	3	2	2	1	3	2 0	3	0	0	0	0	0	0	0
	0 3	0	3	3	1 0	3 1 0	2 2	1	2	1 3	0	0	0	0	0	0	0	0	0

AVE MARIA

TOMÁS LUÍS DE VICTORIA - 1

FLUTE OR VOICE

1
A-VE MA-RI-A, GRA-TI-A PLE-NA GRA-TI-A
6
PLE-NA DO-MI-NUS TE-CUM JO-MI-NUS # TE-CUM DE-NE-
10
14 DIC-TA TU IN MU-LI-E
19
RI-BUS, ET DE-NE-DIC-TUS FRUCTUS VEN-TRIS TU-i, IE-
24
SUS CHRI-STUS. SANCTA MA-RI-A MA-TER DE-
30
i SANCTA MA-RI-A MA-TER DE-i O-RA PRO
36
NO-BIS O-RA PRO NO-BIS PEC-CA-TO-RI-BUS, NUNC ET IN HO-
40
RA MOR-TIS NO- STRAE. A-
MEN.

Suggestion.- On the last two bars, flutist could

improvise some scales or ornaments.

DVO SERAPHIM

TOMÁS LUÍS DE VICTORIA - 2

FLUTE OR VOICE

1
DU- O SE- RA- PHIM CLA- MA- BANT AL- TER AD AL-

7
TE- RUM: SAN- CTUS

13
DO- MI- NUS DE- US SA- BA- OTH,

18
DO- MI- NUS DE- US SA- BA- OTH, DO- MI- NUS DE- US SA-

22
BA- OTH. PLE- NA EST OM-

27
NIS TER- RA GLO- RI- A E-

31
IVS, GLO- RI- A E- IVS GLO- RI- A

35
E- IVS.

37
TRES SUNT QUI TE- STI- MO- NI- UM DANT IN CAE-

42
LO ET SPI- RI- TUS SAN-

47
CTUS: ET HI TRES U- NUM SUNT, ET HI

DUO SERAPHIM (concl.)

TOMÁS LUIS DE VICTORIA - 3

54

Musical staff 54: Treble clef, key signature of one flat (B-flat), 2/2 time signature. The staff contains a whole note followed by a double bar line, then a half note, and finally a quarter note with a slur over it.

TRES U- NUM SUNT: SAN-

56

Musical staff 56: Treble clef, key signature of one flat, 2/2 time signature. The staff contains a series of eighth notes, followed by a quarter note, and then a half note with a slur over it.

CTUS DO- MI- NUS DE- US SA- BA- OTH, DO- MI- NUS DE- US SA-

61

Musical staff 61: Treble clef, key signature of one flat, 2/2 time signature. The staff contains a series of eighth notes, followed by a quarter note, and then a half note with a slur over it.

BA- OTH, DO- MI- NUS DE- US SA- BA-

65

Musical staff 65: Treble clef, key signature of one flat, 2/2 time signature. The staff contains a series of eighth notes, followed by a quarter note, and then a half note with a slur over it.

OTH. PLE- NA EST, PLE- NA EST OM- NIS TER-

71

Musical staff 71: Treble clef, key signature of one flat, 2/2 time signature. The staff contains a series of eighth notes, followed by a quarter note, and then a half note with a slur over it.

RA ELO- RI- A E- IUS, ELO- RI- A

75

Musical staff 75: Treble clef, key signature of one flat, 2/2 time signature. The staff contains a series of eighth notes, followed by a quarter note, and then a half note with a slur over it.

E- IUS, ELO- RI- A E- IUS, ELO- RI- A

79

Musical staff 79: Treble clef, key signature of one flat, 2/2 time signature. The staff contains a series of eighth notes, followed by a quarter note, and then a half note with a slur over it.

E- IUS.

Five empty musical staves, each consisting of a five-line staff with a treble clef and a key signature of one flat.

O VOS OMNES

TOMÁS LUIS DE VICTORIA - 4

FLUTE OR VOICE

1

O VOS OMNES QUI TRAU-
si-tis PER VI- AM
ET VI- DE- TE SI EST
DO-LOR SI- Mi-lis si- CUT DO-LOR
ME- US. AT- TEN- DI- TE U-
NI-VER-SI TO- PU- LI ET VI- DE-
TE DO- LO- REM ME-UM, DO-LO-REM ME-
UM. SI EST DO-LOR SI-
Mi-lis si- CUT DO-LOR ME-
US.

6
13
19
23
28
32
37
42
46

AVE MARIA

LUTE OR VIHUELA

Musical notation for the beginning of the piece, showing a treble clef and a single note on the second line of the staff.

TOMÁS LUÍS DE VICTORIA - 1

Musical notation for the first system, including a circled measure number 5 and various rhythmic markings.

Musical notation for the second system, including a circled measure number 15 and various rhythmic markings.

Musical notation for the third system, including circled measure numbers 20 and 25, and various rhythmic markings.

Musical notation for the fourth system, including circled measure numbers 30 and 35, and various rhythmic markings.

PRELUDIO FINAL SOBRE L'AVE MARIA (SOLO)

Musical notation for the fifth system, including a circled measure number 40 and various rhythmic markings.

Musical notation for the sixth system, including a circled measure number 45 and various rhythmic markings.

DUO SERAPHIM

TOMÁS LUIS DE VICTORIA - 2

LUTE OR VIHUELA

(5)

(10)

Musical notation for measures 1-10. Includes a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a single melodic line with rhythmic values and a guitar-style tablature below it. Measure numbers 5 and 10 are circled above the staff.

(15)

Musical notation for measures 11-15. Continues the melodic line with rhythmic values and guitar-style tablature. Measure number 15 is circled above the staff.

(20)

(25)

Musical notation for measures 16-25. Continues the melodic line with rhythmic values and guitar-style tablature. Measure numbers 20 and 25 are circled above the staff.

(30)

(35)

Musical notation for measures 26-35. Continues the melodic line with rhythmic values and guitar-style tablature. Measure numbers 30 and 35 are circled above the staff.

(45)

Musical notation for measures 36-45. Continues the melodic line with rhythmic values and guitar-style tablature. Measure number 45 is circled above the staff.

(50)

Musical notation for measures 46-50. Continues the melodic line with rhythmic values and guitar-style tablature. Measure number 50 is circled above the staff.

DUO SERAPHIM (cond.)

TOMÁS LUÍS DE VICTORIA - 3

Handwritten musical notation for the first system of 'DUO SERAPHIM'. It features a treble clef and a key signature of one flat. The notation includes a circled measure number '55' and a circled measure number '60'. The staff contains rhythmic notation with stems and beams, and a corresponding line of guitar tablature with numbers 0-5.

Handwritten musical notation for the second system of 'DUO SERAPHIM'. It features a treble clef and a key signature of one flat. The notation includes circled measure numbers '65' and '70'. The staff contains rhythmic notation with stems and beams, and a corresponding line of guitar tablature with numbers 0-5.

Handwritten musical notation for the third system of 'DUO SERAPHIM'. It features a treble clef and a key signature of one flat. The notation includes a circled measure number '75'. The staff contains rhythmic notation with stems and beams, and a corresponding line of guitar tablature with numbers 0-5.

DIVERTIMENT SOBRE EL DUO SERAPHIM (SOLO)

Handwritten musical notation for the first system of 'DIVERTIMENT SOBRE EL DUO SERAPHIM (SOLO)'. It features a treble clef and a key signature of one flat. The notation includes a circled measure number '75'. The staff contains rhythmic notation with stems and beams, and a corresponding line of guitar tablature with numbers 0-5.

Handwritten musical notation for the second system of 'DIVERTIMENT SOBRE EL DUO SERAPHIM (SOLO)'. It features a treble clef and a key signature of one flat. The staff contains rhythmic notation with stems and beams, and a corresponding line of guitar tablature with numbers 0-5.

Handwritten musical notation for the third system of 'DIVERTIMENT SOBRE EL DUO SERAPHIM (SOLO)'. It features a treble clef and a key signature of one flat. The notation includes a circled measure number '75'. The staff contains rhythmic notation with stems and beams, and a corresponding line of guitar tablature with numbers 0-5.

O VOS OMNES

TOMÁS LUIS DE VICTORIA - 4

LOTE DE VIHUELA

5

10

Handwritten musical notation for measures 1-10. It consists of three staves with rhythmic notation and fingerings. Measure 5 is circled with a '5' and measure 10 with a '10'.

15

20

Handwritten musical notation for measures 11-20. It consists of three staves with rhythmic notation and fingerings. Measure 15 is circled with a '15' and measure 20 with a '20'.

25

Handwritten musical notation for measures 21-30. It consists of three staves with rhythmic notation and fingerings. Measure 25 is circled with a '25'.

30

35

Handwritten musical notation for measures 31-40. It consists of three staves with rhythmic notation and fingerings. Measure 30 is circled with a '30' and measure 35 with a '35'.

40

45

Handwritten musical notation for measures 41-50. It consists of three staves with rhythmic notation and fingerings. Measure 40 is circled with a '40' and measure 45 with a '45'.

Four empty musical staves at the bottom of the page.

¿QUÉ ES DE TI DESCONSOLADO?

JUAN DEL ENCINA-1

¿QUÉ ES DE TI DES-CON-SO-LA-
PER-DIO-TE EL REY DON RO-DRI-
DO? ¿QUÉ ES DE TI REY DE GRA- NA DA? ¿QUÉ ES DE TU TIE-RRAY
GO, POR SU DI-CHA DES- DI-CHA-DA, GA-NO-TE EL REY DON

TUS MO-ROS? ¿DÓN-DE TIE-NES TU MO-RA-
FER-NAN-DO, CON VEN-TU-RA PROS- PE-RA-
DA? ¡O GRA-NA-DA NO-BE-CI- DA,
LA REY-NA DO-NAY-SA-BEL

D.C.

POR TO-DO EL MUN-DO NOH-BRA-DA, HAS-TAA-QUÍ FUIS-TE CA-TI-VA YA-GO-RA YA LI-BER-TA-
LA MÁS TE-MI-DA YA-MA-DA, E-LA CON SUS O-RA-CIO-NES, Y EL CON MU-CHA GEN-TEAR-MA-
DA!
DA.

FATA LA PARTE

JUAN DEL ENCINA-2



FA-TA LA	PAR-TE	FA-TA LA	PAR-TE	TUT-T'O-ENI CAL QUES MORTA LA MUJER DE MI-CER CO-TAL

1. POR-QUE L'HAI TRO-VA-TO	CON UN ES-PA-ÑO-LO	EN SU CA-SA SO-LO	LUE-GO L'HAI MA-ÇA-TO,
2. I GUAR-DA SI TE PI-LLO	DON ES-TA-NÓ-LE-TO!	SU-PRA DEL MI-LE-TO	TE FA-RÓ UN MAR-TÍ-LLO,
3. (REPETIR 1.)			

D.C.

LUI SE L'HAI ES-ÇA-PA-TO	POR FOR-SAY POR	AR-TE.
TAL ES QUE EN CRE-VI-LLO	PIAN-GE-RAN LE	CAR-TE.

MAS VALE TROCAR

JUAN DEL ENCINA-3



MÁS ME- MÁS ME-	YA-LE TRO- JOR ES SU- VA-LE PE- JOR ES PER-	CAR PLA- FRIR PA- NAR SU- DER PLA-	CER POR DO-LO-RES SIÓN Y DO-LO-RES FRIEN-DO DO-LO-RES CER POR DO-LO-RES	QU'ES-	TAR SIN A-	MO-	RES.
2	2	2	0 0	2	0	3 2 3	2
0	0	0	0 2	0	0	0 2 0	2
0	0	0	3 3	3 1	3 3	3 0 3	3 0 3
0	2 2 3	2 2	3 3 0	2 3	3 3	2 3 2	3 0

ALTERNATIU

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

Fi

D.C.

DON-DEES GRA- ES VI-DA A-MOR QUE	DE-CI-DO PER-DI-DA NO PE-NA	ES DU-CE EL NO-RIR VI-VIR SIM NO PI-DA PLA-CER	VI-VIR EN Y MÁS ES PUES YA EL	OL-VI-DO QUE VI-DA CON-DE-NA	A-QUEL NO ES VI-VIR SA-BER-LA EM-PIE-AR SU PO-CO QUE-RE-RE
3	0	3 3 3 2	3	0	3 3 3 2
0	0	0 0	0	0	0 0
3 3 3	3 1 3	3 3 1 3 2	3 3 3	3 1 3	3 3 1 3 3
3 3 3	3 0 2	3 3 0 2 3	3 3 3	3 0 2	3 3 0 2 3

ALTERNATIU

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

PUES QUE JAMÁS OLVIDAROS

JUAN DEL ENCIÑA-4

PUES MAS SI	QUE JA- VOS	MÁS POR	OL	BIEN A-	VI-DA MA- ROS	NO QUE- RE-
0	2	0 2	4	0	0	0
0	5	0 2	0	0	4 2 0	0
3	3	3	3	3	3	5
2	3	2 3	0	3	3 2	3
2	0	0	2	0	0	0

PUE- IS	DE DAR-	MI ME	CO- GA-	RA - LAR-	ZÓN, DÓN,	SI ME NO DI-	FAL- RÁ	TA MI	GA- CO-	LAR- RA-	DÓN } ZÓN }
0	3	3	0	2	0	0	0	0	2	0	
0	5	5	0	2	0	0	0	0	2	0	
3	3	3	3	3	3	3	3	3	3	3	
2	3	3 2 0	3	3	2 0 2	3	5 5	5	3 3	2 0 2	
2	0	0	0	0	0	2	3 3	3	5 3 2 0	0	

AY QUE MAL	HI	ZE	EN MI-	RA- ROS
2	0	0	0	0
0	0	0	0	0
3	3	3	3	3
3 2	3	3 3	2 3 2	3 2
2	0	0	2	2
0	0	0	0	0
0	0	0	0	0
3	3	3	3	3
3 2	3	3	3	3
2	0	0	0	0

./..

SE-SE-RA TAL RA TAL VIS-VIS TA TA CO-PE BRAR NAR

D.C.

GRAN JO-SI ME LOR FAL-LE GRAN CE TRIS-VEN TU-TU RA RA

AY TRISTE QUE VENGO

Fi

JUAN DEL ENCINA

AY TRISTE QUE VENGO

DI DI

D.C.

DAME ACOGIDA EN TU ATO DE DAZA

VIHUELISTAS - 1

DA-ME A-CO-GI-DA EN TU A-TOR PAS-TOR PAS-MI-RA QUE EL TIEM-PO SE EN-SA-RA PAS-BVEN PAS-TOR PAS-

Fi
(.)

ci-TOR CO} DIOS TE DUE-LA CA-TA QUE EN EL MON-TE HIE-LA

D.C.
(.)

ES-TA NO-CHE EN TU CA-BA-ÑA A-CO-GE AL TRIS-TE CUY-TA-DO. QUE DE A-MO-RES LAS-TI MA-JO AN-DA POR ES-TA MON-TA-ÑA,

SI LA NOCHE HAZE ESCURA DE DISADOR

Handwritten musical notation for the first system. It includes a treble clef, a key signature of two flats (Bb, Eb), and a 2/2 time signature. The melody is written on a single staff with notes and rests. Below the staff are four lines of guitar tablature. The lyrics are written in Spanish: "SI LA NO- CHE HAZE ES- CU- RA (YE-O- ME DE SAM-PA- RA- DA".

Handwritten musical notation for the second system. It continues the melody from the first system. The lyrics are: "Y TAN COR- TO ES EL CA- MI- NO CO-MO NO YE- GRAN PAS- SION TEN- GO GO CON- MI- MI- GO". There are some handwritten annotations like "No 3" and "Go 3" above the notes.

Handwritten musical notation for the third system. The lyrics are: "NIS A- MI- GO CO-MO NO VE- NIS A- MI- GO". The notation includes a treble clef, a key signature of two flats, and a 2/2 time signature. There are some handwritten annotations like "Fi" and a circled "i" at the end of the system.

Handwritten musical score for the first system. It features a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The melody is written on a single staff, and the guitar accompaniment is written on a six-line staff below. The lyrics are: "SI LA ME-DIA NO-CHE ES PAS-SA-DA Y EL QUE ME PE-NA NO". The guitar part includes various fret numbers and rhythmic patterns.

Handwritten musical score for the second system. It continues the melody and guitar accompaniment from the first system. The lyrics are: "VIE-NE MI VEN-TU-RA LO DE-TIE-NE FOR-QUE". The notation includes notes, rests, and guitar-specific symbols like 'A' for barre and '3' for triplets.

D.C.

Handwritten musical score for the third system, starting with the instruction "D.C.". The melody and guitar accompaniment continue. The lyrics are: "SO-Y MU-Y DES-DI-CHA-DA". The notation includes notes, rests, and guitar-specific symbols like 'A' for barre and '3' for triplets.

PAVANA DE ALEXANDRE DE MUDARRA

VIHUELISTAS - 4

First system of musical notation for the Pavana de Alexandre de Mudarra. It consists of a treble clef staff with a 2/2 time signature and a guitar-style bass staff. The treble staff contains a melodic line with a whole note, followed by eighth notes, and a final whole note. The bass staff contains fret numbers: 0, 3, 3, 3, 3, 3, 3, 3, 1 3, 1 0 0, 1 0 1 3, 1 2 0 1 3, 0.

Second system of musical notation. The treble staff continues the melodic line with a whole note, followed by eighth notes, and a final whole note. The bass staff contains fret numbers: 3, 0, 2, 0, 0, 2, 0, 2, 0, 0, 2, 3, 3, 0, 2, 3, 0, 2, 3, 0, 2, 2, 2, 0, 0, 2, 3.

Third system of musical notation. The treble staff continues the melodic line with a whole note, followed by eighth notes, and a final whole note. The bass staff contains fret numbers: 0, 2, 0, 0, 0, 2, 0, 2, 3, 1, 0, 2, 0, 2, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 3, 0, 2, 4, 5.

PAVANA DE ALEXANDRE DE MUDARRA (cond.)

Handwritten musical notation for the first system of a pavana. The system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 5/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The middle staff is a bass line with quarter notes. The bottom staff is a guitar-style chordal accompaniment with fret numbers (0, 1, 2, 3, 4, 5) and a 4-fingered chord at the beginning.

Handwritten musical notation for the second system of a pavana. The system consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes, including a fermata. The middle staff continues the bass line with quarter notes. The bottom staff continues the guitar-style chordal accompaniment with fret numbers.

Handwritten musical notation for the third system of a pavana. The system consists of three staves. The top staff continues the melodic line with eighth and sixteenth notes, including a fermata. A circled 'la' marking is placed above the staff, spanning the first four measures. The middle staff continues the bass line with quarter notes. The bottom staff continues the guitar-style chordal accompaniment with fret numbers and includes a repeat sign (double dots) in the middle of the system.

GALLARDA DE MUDARRA

VHUELISTAS - 6

Handwritten musical notation for the first system of 'GALLARDA DE MUDARRA'. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melody line with eighth and quarter notes, a bass line with quarter notes, and a guitar tablature below. The tablature uses numbers 0-3 to represent fret positions.

Handwritten musical notation for the second system of 'GALLARDA DE MUDARRA'. It continues the melody and bass lines from the first system, including repeat signs and slurs. The guitar tablature continues with various fretting patterns.

Handwritten musical notation for the third system of 'GALLARDA DE MUDARRA'. This system features more complex rhythmic patterns, including sixteenth-note runs and slurs. The guitar tablature shows intricate fretting techniques.

LA ES- BE- TRE- WA MA- MAL MA- RI- DA- DA TE

ES- TRE- MA- DA YE- CE- DEN- TE

2 0 2

0 23 2 323 0 2 3 0 0 5 2 0 2 4 4 5 5 4 2 3 1 3 5 5 3 1 3

DE LAS LIN- DAS QUE YO VI

SO- BRE TO- DAS CUAN- TAS VI

5

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

A- CUÉR- DA- TE QUAN A- NA- DA

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

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

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

Glosa

Handwritten musical notation for the first system of 'Glosa'. The system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melodic line includes a whole note with a sharp sign, followed by eighth notes, and a final quarter note. Below the staff is a guitar tablature with fret numbers (0, 2, 3) and bar lines.

1a

Handwritten musical notation for the second system of 'Glosa', labeled '1a'. The system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melodic line includes trills (tr) and slurs over eighth notes. Below the staff is a guitar tablature with fret numbers (0, 1, 2, 3, 4) and bar lines.

Handwritten musical notation for the third system of 'Glosa'. The system consists of a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melodic line includes slurs over eighth notes and a final whole note with a fermata. Below the staff is a guitar tablature with fret numbers (0, 1, 2, 3, 4) and bar lines.

PAVANA No 2 DE MILÁN

VIHUELISTAS - 12

Handwritten musical notation for the first system of Pavana No 2 de Milán. The system includes a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings. The bass line consists of four staves with numbers 0-5.

Handwritten musical notation for the second system of Pavana No 2 de Milán. The system includes a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings. The bass line consists of four staves with numbers 0-5.

Handwritten musical notation for the third system of Pavana No 2 de Milán. The system includes a treble clef with a key signature of two flats (Bb, Eb) and a common time signature. The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings. The bass line consists of four staves with numbers 0-5.

PAVANA No 2 DE MILÁN (cond.)

VIHUELISTAS - 13

Handwritten musical notation for the first system of 'Pavana No 2 de Milán'. The system consists of a treble clef staff with a key signature of two flats (Bb, Eb) and a common time signature. The notation includes a melodic line with eighth and quarter notes, and a bass line with fingerings and some rhythmic markings.

Handwritten musical notation for the second system of 'Pavana No 2 de Milán'. It continues the melodic and bass lines from the first system, showing more complex rhythmic patterns and fingerings.

Handwritten musical notation for the third system of 'Pavana No 2 de Milán'. This system features a more intricate melodic line with many sixteenth notes and a bass line with complex fingerings. The system ends with a double bar line and a sharp sign on the treble clef staff.

PAVANA No 5 DE MILÁN

VIHVELISTAS - 14

(Sobre la melodía italiana "La bella Franceschina")

Handwritten musical notation for the first system of 'Pavana No 5 de Milán'. It features a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The notation includes a melody line with eighth and sixteenth notes, and a guitar accompaniment line with various chords and fingerings. The guitar line includes numbers 0, 2, 3, 5, 13, and 20.

Handwritten musical notation for the second system of 'Pavana No 5 de Milán'. It continues the melody and guitar accompaniment from the first system. The guitar line includes numbers 0, 2, 3, 5, 13, and 20.

Handwritten musical notation for the third system of 'Pavana No 5 de Milán'. It concludes the piece with a final cadence. The guitar line includes numbers 0, 2, 3, 5, 13, and 20.

PAVANA No. 6 DE MILÁN (sobre una melodia italiana) VIHUELISTAS - 15

Handwritten musical notation for the first system. The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody line consists of eighth and quarter notes. The bass line includes a 4-measure rest in the first measure and various rhythmic patterns and fingerings.

Handwritten musical notation for the second system. The notation continues the melody and bass line from the first system. The bass line includes a 2-measure rest in the first measure and various rhythmic patterns and fingerings.

Handwritten musical notation for the third system. The notation concludes the piece with a double bar line. The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The melody line consists of eighth and quarter notes. The bass line includes various rhythmic patterns and fingerings.

PASEÁBASE EL REY MORO DE NARVÁEZ

VIHUELISTAS - 16

1. PA-SE-	A-	BA-	SE EL	REY	MO-		RO	POR LA	CIU-	DAD	DE	GRA-
2. CO-MO EN	EL	AL-	HA-	HA ES-	TU-		VO	AL MIS-	MO	PUN-	TO	MAN-
3. HA-BEIS	DE	SA-	BER	A-	MÍ-		GOS	U-NA	NUE-	YA	DES-	DI-
!	!	!			!				!	!	!	
			3				0	0				3
2	0	5	2	0	2		0	0	2	0	5	2
1	3 1 0 2	3 5	1	3	1 3		3	1	3 1 0 2	3 5	1	3
0		3	1	3	0 1 3		2	0	2 3	2	3	1
0	3	2	0	2	3		2	0	0 3	2	0	2

NA-		DA	CAR-TAS	LE	FUE-	RON	VE-	MI-		DAS	CO-MOAL-	HA-
DA-		BA	QUE SE	TO-	QUEN	SUS	TROM-	PE-		TAS	SUS A-	TA-
CHA-		DA	QUE CRIS-	TIA-	NOS	DE	BRA-	VE-		ZA	YA NOS	HAN
!	!	!						!			!	!
						3						0
2	0	0	0	0	0 0		3 2	0		2	4 0	2 4
1 3			3		3	3 1 0		3		2	3	3 3
0	0 2 3	2			3 1 0	0		1	1	0		0
3	2	0	0 3 0	2 3 2 0								0

(1a i 2a) FINAL

HA E-	RA	TO-	MA-	DA	A-	Y MI	AL-HA-	MA.	MA.			
FI-LES	DE	AL-	PIA-	TA								
GA-NA-	DO		HA-	MA								
!	!	!	!	!	!	!	!	!	!	!	!	!
0					3							0
	0	2	3	3	2	0	2	3	2	2	2	2
2	3	0 4	2	2	0 1	2	0	2 2	2	2	2	1 2
0 0	1	3	3	1	3 1 0	3	0	1 3	0	0	0	3 1 0
			0	0	3 1 0	1	0 0	0	0	0 2 3	0	0 4
										0 2 0 3	2 2	0

GUARTE GUARTE EL REY DON SANCHO DE PISADOR
(ROMANCE)

GUAR-TE VEL-LI-SI TE GUAR-TE DO DOL-EN-GA- EL REY FOS SE NA, REY DON SAN-LLA- DON SAN- CHO, MA, CHO, II

NO DI-HI-TO NO-DI-GAS DE GAS QUE NO TE DOL-FOS BE-QUE NO TE A-VI- A-VI- SO. QUE DEL DO. SI GRAN SO. GRI-TOS CER- CO DE TRAI- DOR FUE EN DAN EN

GA-MO-RA SU PA-DRE EL RE-AL UN MA-A TRA-Y-YOR TRAY-DOR DON SAN-CHO A-VI- A SA-LI- DO. JO. DO.

MALFERIDA VA LA GARGA DE PISADOR

VIHUELISTAS - 18

1. MAL FE-RI- DA VA LA GAR- FA RI-
 2. RI- BE- RI- CAS DE A- QUEL RI- }

SO- LA VA Y GRI- TOS DA- VA SO- LA VA Y GRI- TOS

Fi
 (.)

D.C.
 (.)

DA- VA SO- LA VA Y GRI- TOS DA- VA SO- LA VA Y GRI- TOS DA- VA DONDE LA GAR- FA HA- ZE SU NI- DO.

SI TE VAS A BAÑAR JUANICA DE PISADOR

VIHUELISTAS - 19

SI TE VAS A BAÑAR JUA-

MI-CA DI-ME A QUA-LES BAÑOS VAS. VAS.

1a Fi

D.C.

JUA-NI-CA CU-ER-PO GA- RRI-DO

PARA QUÉ ES DAMA TANTO QUEREROS DE PISADOR

PA-RA QUÉ ES DAMA TAN-TO QUE-RE-ROS PA-RA QUÉ ES DAMA TAN-TO

QUE-RE-ROS PA-RA PER-DER-ME Y A VOS PER-DE-ROS PA-RA PER-DER-ME YA VOS PER-DE-

ROS MÁS VA-LI-E-RA MAN-CA YER ROS PA-RA PER-DER-ME Y

CLAROS Y FRESCOS RÍOS DE MUDARRA

CLAROS Y FRESCOS RÍOS QUE MAN-SA MEN-TE VAYS SI BIEN-DO VUES-TRO
 DE-SIER-TOS MON-TES MÍ-OS OS QUE EN UN ES-TA-DOES-TAYS DE SO-LE-DAED MUY

NA-TU- RAL CA- MI- NO A- VER EN QUIEN HAY TI- NO DE ES- TAR SIEM- PRE CAN-TAN-
 TRIS-TE DE CON- TI- NO NO NO

DO ÁR- BO- LES QUE YI- VÍS Y AL FIN TAM- BIÉN MO- RÍS PER-DIEN-DA VE-ZES TIEM-POS

CLAROS Y FRESCOS RÍOS DE MUDARRA (cond.)

VIHUELISTAS - 23

Y GA- NAN DO O- YD- ME O- YD- ME IUN-

TA- MEN- TE MI BOX A- MAR-6A RON- CA Y TAN DO-

LIEN- TE.

ENFERMO ESTABA ANTIOCO DE DAZA

EN- FER- MO ES-TA BA AN- TI- O- CO, PRIN- CI- PE DE DA-SU-
 MU- GER E- RA DE SU PA- DRE, REY DE- ME- TRI- O SE DE

RI- ZI- A, A, DE ES- TRA TO NI- CE LA REY- AN- CIA-
 EL REY E- RA VIE- JO, AN- CIA-

NA NO FE- RI- DO DE A- MOR SA- CÍ- A, DE A- MOR SA- CÍ- A.
 Y EL- LA LIN- DA A NA- RA- BI- LLA! A MA- RA BI- LLA!