

LUYS DE NARVÁEZ

**Los seys libros del Delphin de música
de cifra para tañer vihuela**

(Valladolid, 1538)

PARA GUITARRA

TRANSCRIPCION Y VERSION

DE

GRACIANO TARRAGÓ

UNION MUSICAL ESPAÑOLA

EDITORES

Carrera de San Jerónimo, 26

MADRID - 14

21613

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PREFACIO

La afinación de la vihuela en el siglo xv, en relación con la guitarra de nuestros días, es muy semejante, pues consta en ambas de cuatro intervalos de cuarta justa (o mayor) y uno de tercera mayor. La diferencia consiste en que el intervalo de tercera en la vihuela está colocado entre la cuarta cuerda y la tercera, o sea: MI-LA-RE-FA sostenido-SI-MI y en la guitarra entre la tercera y la segunda, o sea: MI-LA-RE-SOL-SI-MI.

Habían varios tipos, o mejor dicho, dimensiones de vihuelas. Cuanto más reducida, más alta podía ser su afinación, como también existen hoy día guitarras más pequeñas llamadas *tiple* o *quintón*, y también las hay mayores de diez cuerdas, cuyo verdadero nombre es *guitarrón*, empleándose en diferentes regiones de España y América y de uso corriente en rondalla y estudiantinas desde antes del siglo xviii.

El cifrado era igual para todos los tipos de vihuela, pues la tonalidad se obtenía según fuera su afinación más alta o más baja.

Lo dicho anteriormente es para aclarar que en la presente transcripción he empleado el criterio de transcribir cada obra tal como está cifrada en el original, por lo que aconsejo al ejecutante que si desea cambiar la tonalidad, para mayor brillantez, a su voluntad, emplee la cejilla en el segundo, tercero o cuarto traste, con tacto y discreción, de forma que al ejecutar cualquiera de las obras en que se aplique la cejilla no rebase, durante la ejecución, el traste trece.

Esta aplicación de la cejilla será muy útil sobre todo para las obras en las que hay voz, pues según la extensión de ésta se podrá poner en el traste que interese.

También en la mayoría de las obras he reducido los valores a la mitad, cosa que en nada afecta a su originalidad, siendo, en cambio, más cómoda su lectura.

¿De qué diapason se disponía para los instrumentos de pulso en el siglo xv? Ciertamente, de ninguno, si nos atenemos a las recomendaciones de sus tratados, puesto que cuando se refieren a la afinación todos ellos dicen, poco

más o menos: «Subirás el bordón, que no esté ni muy flojo ni muy tenso y pisando en el quinto traste el sonido resultante será el que le corresponde a la quinta cuerda, etc.» Había, incluso, en el siglo xviii una afinación mucho más baja que en la actualidad para todo orden de instrumentos, y si en pleno siglo xx aún no está determinado un verdadero diapason universal que dé fin a este viejo problema—para lo cual se ha reunido en Toledo, en el verano de 1970, un Congreso de eminentes personalidades musicales de diversas naciones para encontrar una solución—, tenemos la seguridad de que la afinación, en especial de los instrumentos de pulso, en aquella época, se establecía bastante caprichosamente.

Existía, por añadidura, una enorme dificultad con las cuerdas de tripa que además de no llegar al tono normal de hoy, al cabo de pocos momentos de ejecución desprendían una serie de hilos de su trenzado, apagando vibraciones y sonidos, y esto no sólo hace cinco siglos, sino hasta que aparecieron las cuerdas de nylon que han abolido este antipático problema, pues aún quedamos bastantes guitarristas que lo hemos sufrido y que en pleno concierto teníamos que servirnos de unas tijeritas muy finas para cortar o *afeitar*—como se solía decir—los molestos pelitos, cuando no teníamos que cambiar la cuerda o cuerdas durante el concierto y también disponer de otra guitarra que, cuando se necesitaba, daba la sorpresa de que la cuarta cuerda o la prima estaban rotas.

Estos pequeños datos, verídicos e históricos, los he añadido para que tanto los profesionales como los aficionados estén informados de la evolución de la afinación de la guitarra, recomendándoles que afinen—ya que las cuerdas y los instrumentos de hoy día lo permiten—a tono normal, por lo menos, y si puede ser unas cromas más, mucho mejor, pues al evolucionar para mejorar, sea en la actividad que sea, nadie se acuerda ni quiere pensar en cómo habían de resolver sus problemas los que nos han precedido y así dedicarles un sentido recuerdo pensando en lo felices que hubieran sido pudiendo ejecutar con su querido instrumento, bien *encordado*.

Barcelona, 1971.

GRACIANO TARRAGÓ.



P R E F A C E

L'accordage de la *guitare* au XV^e s. par rapport à la guitare de nos jours, est très semblable, car il comporte dans les deux cas quatre intervalles de quatrième juste (ou majeure) et un de troisième majeure. La différence consiste dans le fait que l'intervalle de troisième dans la guitare ancienne est placé entre la quatrième corde et la troisième, soit MI-LA-RE-FA, — dièse — SI-MI, et dans la guitare moderne, entre la troisième et la seconde, soit MI-LA-RE-SOL-SI-MI.

Il y avait plusieurs genres, ou plutôt, plusieurs dimensions de guitares anciennes. Plus elle était petite, plus élevé pouvait être son accordage, comme il existe aussi aujourd'hui des guitares plus petites appelées *tiple* (soprano) ou *quintón*, et des guitares plus grandes, à dix cordes, dont le vrai nombre est *guitarrón*, que l'on emploie dans diverses régions d'Espagne et d'Amérique, et que l'on utilise couramment dans les sérénades et petits orchestres d'étudiants, depuis avant le XVIII^e siècle.

La tablature était égale pour tous les genres de guitare ancienne, car la tonalité s'obtenait selon que l'accordage était plus haut ou plus bas.

Ce qui précède sert à expliquer que, dans la présente transcription, on a utilisé le critère de transcrire chaque oeuvre comme elle est chiffrée dans l'original, de sorte que je conseille à l'exécutant, s'il désire changer de tonalité pour donner plus de brillant, à son gré, d'employer le «capotasto» dans la deuxième, troisième ou quatrième touche, avec tact et discrétion, de sorte que, en exécutant n'importe laquelle des oeuvres où s'applique le «capotasto», il ne dépasse pas, pendant l'exécution, la touche treize.

Cette application du «capotasto» sera très utile surtout pour les oeuvres à voix, car selon l'extension de celle-ci, on pourra le mettre à la touche qui intéresse.

Dans la plupart des oeuvres également, on a réduit les valeurs de moitié, chose qui n'affecte en rien leur originalité, la lecture étant, par contre, plus commode. De quel diapason disposait-on pour les instruments à cordes au XV^e siècle? Certainement, d'aucun, si nous nous référons aux recommandations des traités, car lorsqu'on fait

allusion à l'accordage tous disent, plus ou moins «Tu monteras la 6^eme corde, qu'elle ne soit ni très lâche, ni très tendue, et appuyant sur la cinquième touche, le son sera celui qui correspond à la cinquième corde, etc.»

Il y avait même, au XVIII^e s. un accordage beaucoup plus bas que dans l'actualité pour tous genres d'instruments et si, en plein XX^e s. on n'a pas encore déterminé un véritable diapason universel, qui mette fin à ce vieux problème —pour lequel s'est réuni à Tolède, en été de 1970, un congrès d'éminentes personnalités musicales de diverses nations, pour trouver une solution—, nous avons l'assurance que l'accordage, spécialement dans les instruments à corde, étaient, à cette époque-là, assez capricieux.

Il existait, de surcroît, une énorme difficulté avec les cordes de boyau qui, outre le fait de ne pas arriver au ton normal d'aujourd'hui, après quelques moments d'exécution, détachaient une série de fils de leur tressé, éteignant les vibrations et les sons, et cela, non seulement il y a cinq siècles, mais jusqu'au moment où apparurent les cordes nylon qui ont aboli cet antipathique problème, car il reste encore assez bien de guitaristes qui en ont souffert, et en plein concert, nous devons utiliser de petits ciseaux très fins pour couper ou *raser*—comme on disait généralement— les gênants petits poils, quand nous ne devons pas changer la corde ou les cordes pendant le concert, et aussi disposer d'une autre guitare, qui, lorsqu'on en avait besoin, offrait la surprise d'avoir la quatrième corde ou la première cassée.

Ces petits faits, véridiques et historiques, je les ai ajoutés pour que les professionnels comme les amateurs soient informés de l'évolution de l'accordage de la guitare, leur recommandant d'accorder—comme les cordes et instruments d'aujourd'hui le permettent—à un ton normal, pour le moins, et si cela peut être quelques «chromes» de plus, tant mieux, car en évoluant pour s'améliorer, quelle que soit l'activité, personne ne se rappelle, ni ne veut penser comment ceux qui nous ont précédés devaient résoudre leurs problèmes, et leur dédier ainsi un chaleureux souvenir, en pensant combien ils auraient pu être heureux de pouvoir exécuter sur leur cher instrument, bien *cordé*.

FORWARD

The tuning of the forerunner to today's guitar in the 15th century, when compared to the present day one, is very similar since it consists of four major fourth intervals and one major third one for both instruments. The difference consists in the major third interval in the earlier guitar being placed between the fourth string and the third, i.e.: E-A-D-F sharp-B-E and in the present day guitar, between the third and second, i.e.: E-A-D-G-B-E.

There were various types, or perhaps more precisely, sizes of the old guitar. The smaller they were, the higher they could be tuned. Today there also exist smaller guitars called '*tiples*' (sopranos) or *quintón* just as there are bigger ten string ones, whose true name is '*guitarrón*' (large guitar), being played in different regions of Spain and South America, normally heard in serenades and student's music since before the 18th century.

The cipher was the same for all the different types of earlier guitar as the tonality was obtained according to whether the tuning was higher or lower.

The foregoing has been stated in order to make it clear that in the present transcription I have employed the criteria of transcribing each work exactly as it is ciphered in the original, and I would therefore advise the player, if he wishes to change the tonality for greater clarity, to use, as he prefers, the capotasto on the second, third or fourth fret, with tact and discretion, so that when playing any of the works where the capotasto is used he does not exceed the thirteenth fret whilst playing.

This use of the capotasto will be very useful especially for works which are sung, since it can be positioned on the fret that is most suitable according to the range of voice.

I have also cut the values by half which does not in any way alter their originality but does, on the contrary, make them easier to read. What tuning fork was available for string instruments in the 15th century? None, for sure, if we go by the recommendations in its treatises, because when dealing with tuning, they all more or less say: «Tighten the

wire string so it is not too loose or too tight and with the finger pressing on the fifth fret, the resulting sound will be the same as that given by the fifth string, etc.»

There was a tuning in the 18th century which was even lower than at the present time for all types of instruments and if here and now in the 20th century a true universal tuning fork has still not been decided on which may finish with this old problem—for which a Congress of eminent personalities in music from different countries met in Toledo during the summer of 1970 to look for a solution—we can be sure that tuning, especially with regard to string instruments, at that time was done fairly whimsically.

There existed, in addition, a tremendous problem with the gut strings which, besides not reaching the normal tone of today, after a few moments' playing, shed a series of threads that cut off vibrations and sounds and this occurred not just five centuries ago but right through until nylon strings appeared that have rid us of this bothersome problem. There are still quite a few of we guitarrists that have suffered from it, and in the middle of a concert, we have had to employ very fine, little scissors to cut away or *shave off*—as we used to say—the troublesome little 'hairs', if we did not have to change the string or strings during the performance and also have another guitar to hand which, when it was needed, might also give us the surprise of finding the fourth or treble string broken.

I have added these little details, which are both true and historical so that both professionals and amateurs may be aware of the evolution in guitar tuning, and would recommend that they tune to a normal tone at least—since today's strings and instruments permit it—and if it can be done with a few «chromes» more, all the better, since when we develop in order to improve, in whatever activity, nobody remembers or wants to think of how those who have preceded us resolved their problems. Thus we can give them a heartfelt thought whilst thinking how happy they would have been performing with their beloved, well strung instruments.

LIBRO I

1. FANTASIA I

Allegro

Cejilla en 3^{er} traste

mf y *cres - - cer - - do* *dim.*

C II - - - - -

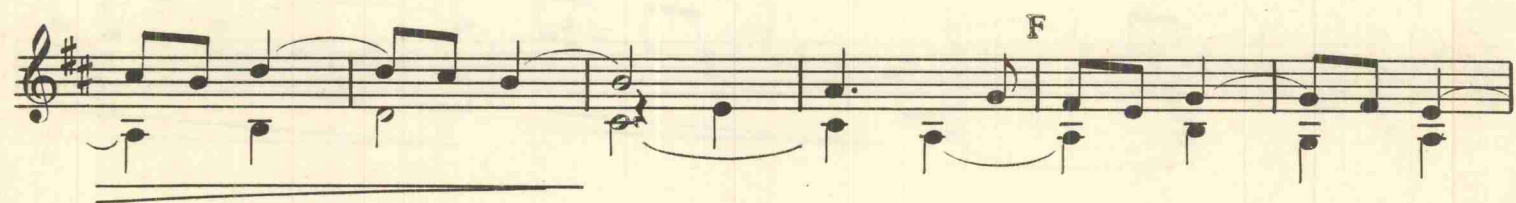
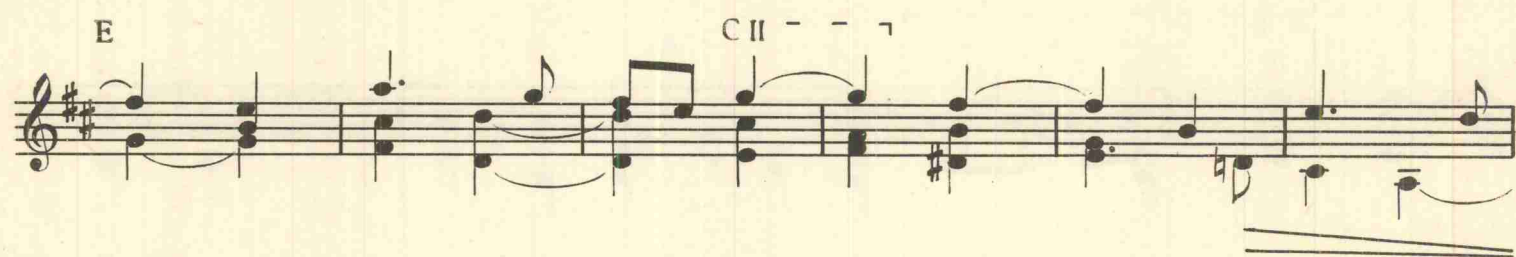
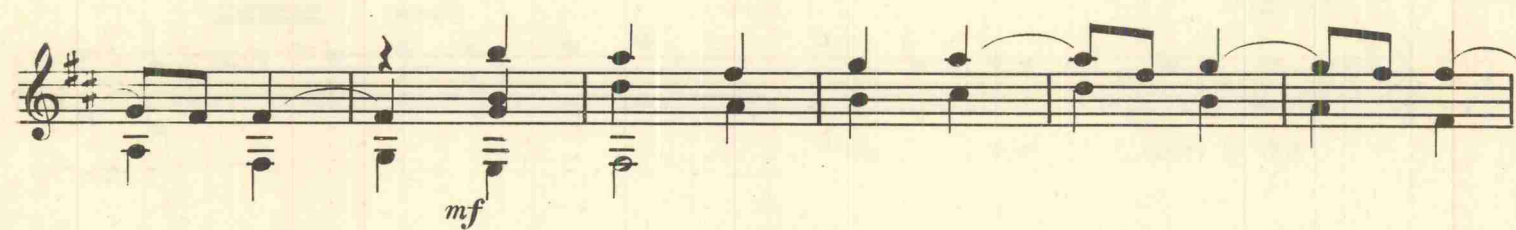
A

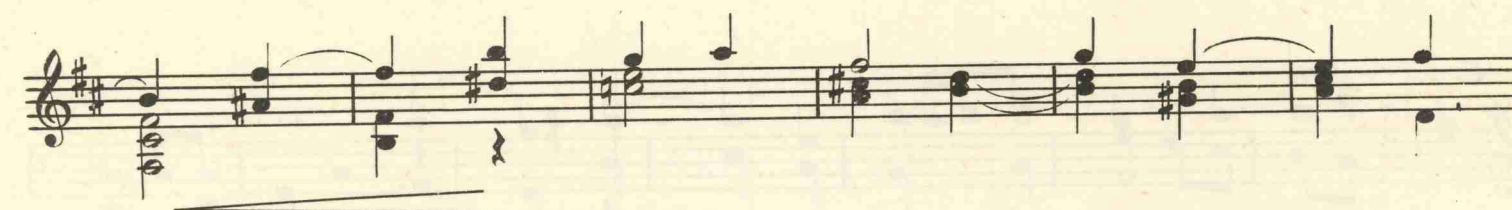
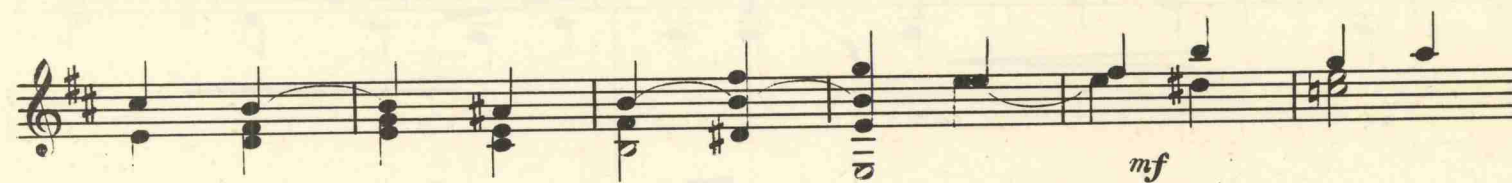
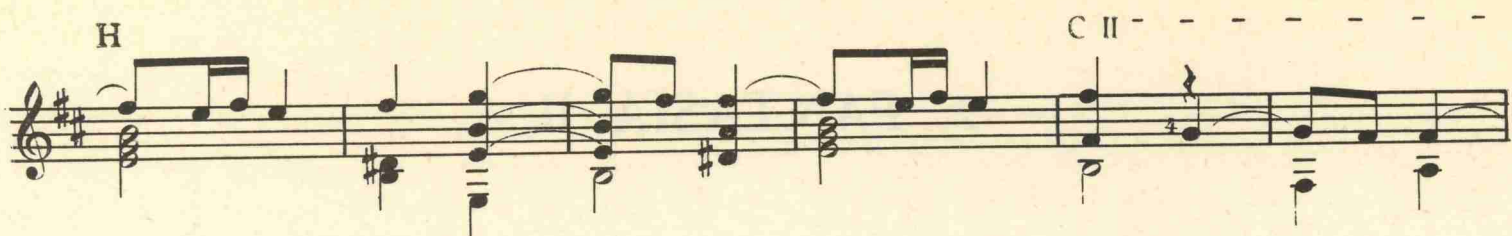
B

C III - - - - -

C

mf





2. FANTASIA II

Vivo

f

A

f

B

mf

C

D

E

mf

Handwritten musical notation on eight staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The staves are labeled with letters F, G, H, I, and J. The page number 21613 is at the bottom.

Staff 1: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, ending with a forte (*f*) dynamic marking.

Staff 2: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, starting with a forte (*f*) dynamic marking.

Staff 3: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, starting with a forte (*f*) dynamic marking.

Staff 4: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, starting with a forte (*f*) dynamic marking.

Staff 5: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, starting with a forte (*f*) dynamic marking.

Staff 6: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, starting with a forte (*f*) dynamic marking.

Staff 7: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, starting with a forte (*f*) dynamic marking.

Staff 8: Treble clef, key signature of one sharp (F#). The staff contains a series of notes and rests, starting with a forte (*f*) dynamic marking.

Musical notation on eight staves. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece is marked with *cresc. molto* and *f* (forte). It includes several sections labeled with letters: K, L, M, N, O, and C II, C III. The key signature changes from one sharp (F#) to two sharps (F# and C#) and then to two flats (Bb and Eb). The piece concludes with a *poco rit.* (poco ritardando) marking.

3. FANTASIA III

Andante

Cejilla en 1.^o traste

f

C II - - - A

B

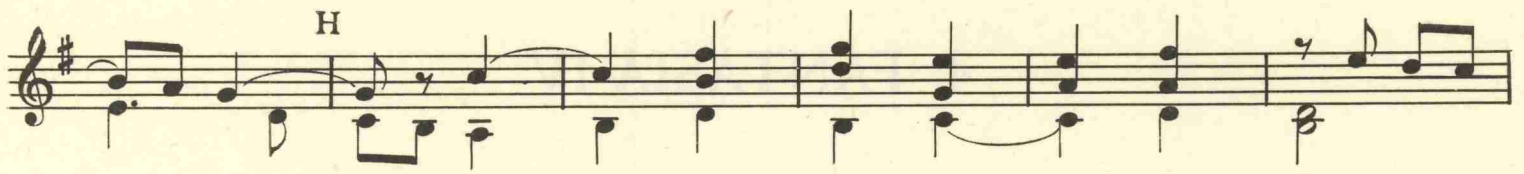
C

f

Handwritten musical score on seven staves, featuring treble clef, key signature of one sharp (F#), and various musical notations including notes, rests, and dynamic markings.

The score includes the following markings:

- Staff 1:** Treble clef, key signature of one sharp (F#). A slur covers the first four measures. A dynamic marking *mf* is present. A letter **D** is written above the staff in the fifth measure.
- Staff 2:** Treble clef, key signature of one sharp (F#). A slur covers the first four measures. A dynamic marking *mf* is present.
- Staff 3:** Treble clef, key signature of one sharp (F#). A slur covers the first four measures. A letter **E** is written above the staff in the fifth measure.
- Staff 4:** Treble clef, key signature of one sharp (F#). A slur covers the first four measures. A dynamic marking *mf* is present.
- Staff 5:** Treble clef, key signature of one sharp (F#). A slur covers the first four measures. A letter **F** is written above the staff in the fifth measure.
- Staff 6:** Treble clef, key signature of one sharp (F#). A slur covers the first four measures. A letter **G** is written above the staff in the fifth measure.
- Staff 7:** Treble clef, key signature of one sharp (F#). A slur covers the first four measures. A dynamic marking *mf* is present.



4. FANTASIA IV

Allegro moderato

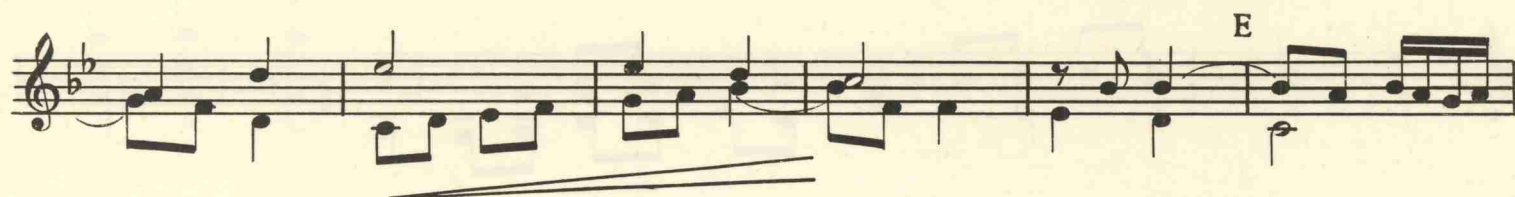
Cejilla en 2.^a traste

mf

A

B

C



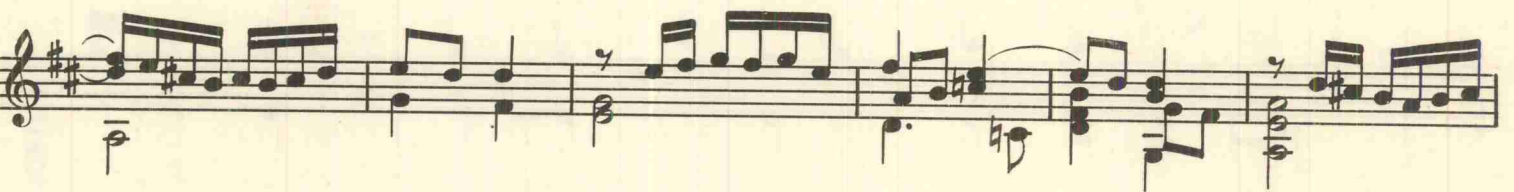
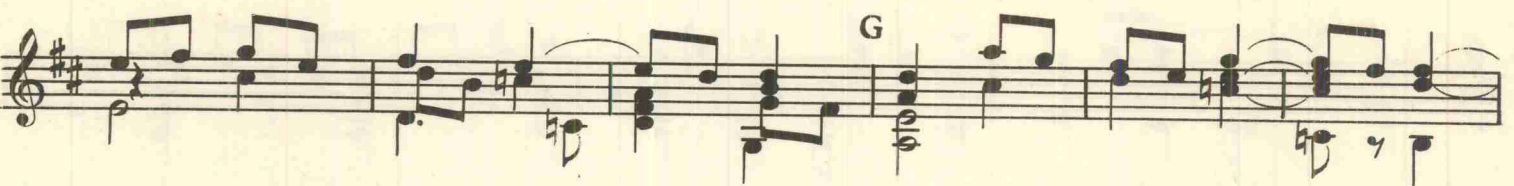
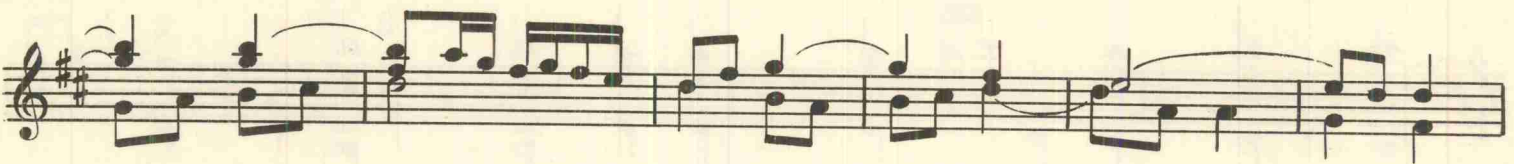
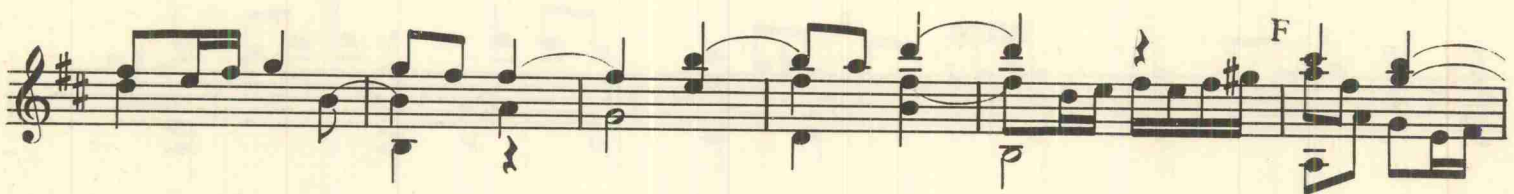
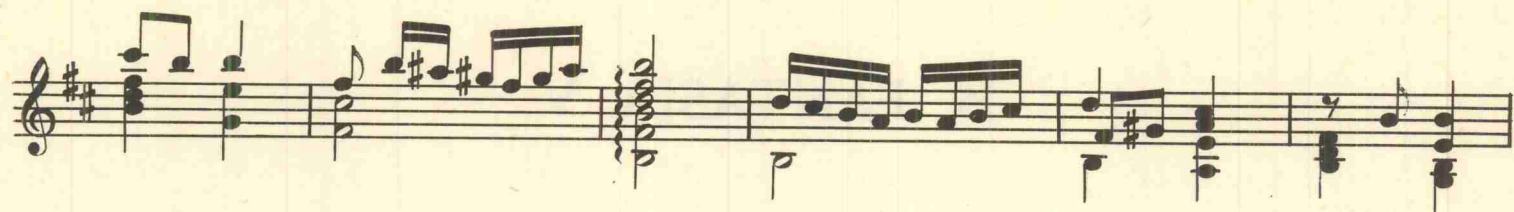


5. FANTASIA V

Moderato

C II - - -

The musical score for "5. FANTASIA V" is written in D major (two sharps) and 2/4 time. The tempo is marked "Moderato". The score consists of six staves of music. The first staff begins with a treble clef and a key signature of two sharps. The tempo is marked "Moderato". The first staff contains a series of chords and a melodic line. Above the staff, there is a label "C II - - -". The second staff continues the melody and harmony, with a label "A" above it. The third staff features a melodic line with a label "B" above it. The fourth staff continues the melody with a label "C" above it. The fifth staff features a melodic line with a label "C VII - - - - -" above it. The sixth staff concludes the piece with a melodic line and a label "D" above it.



6. FANTASIA VI

Andante

6^a en RE

mp

A

mf

B

C

Handwritten musical score on seven staves, featuring various musical notations including notes, rests, and dynamic markings. The score is organized into measures, with some measures containing multiple notes and rests. The notation includes treble clefs, key signatures (one flat), and various note values (quarter, eighth, and sixteenth notes). Dynamic markings such as *mf* (mezzo-forte) are present. The score is labeled with letters D, E, F, G, and H, likely indicating different sections or measures.

Staff 1: Labeled **D**. Contains a series of notes and rests, with a dynamic marking *mf* appearing below the staff.

Staff 2: Labeled **E**. Contains a series of notes and rests, with a dynamic marking *mf* appearing below the staff.

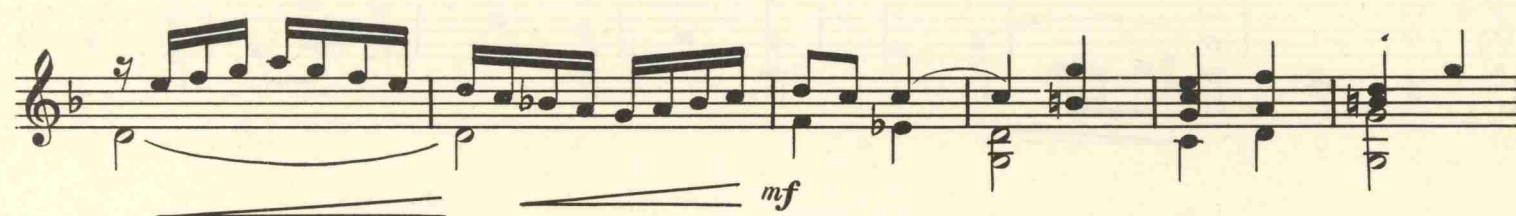
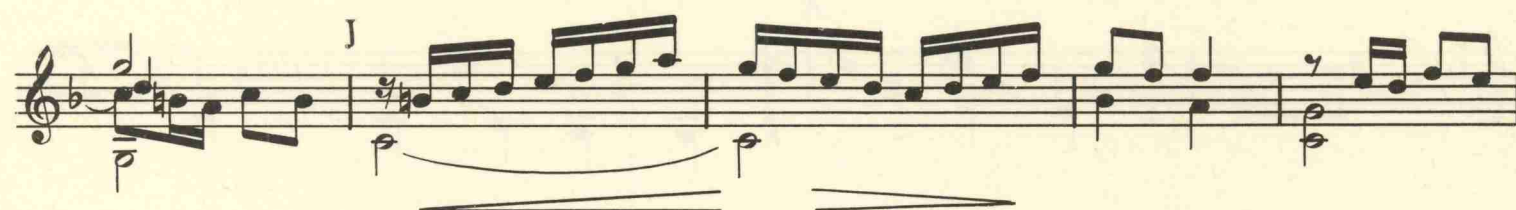
Staff 3: Labeled **F**. Contains a series of notes and rests, with a dynamic marking *mf* appearing below the staff.

Staff 4: Labeled **G**. Contains a series of notes and rests, with a dynamic marking *mf* appearing below the staff.

Staff 5: Labeled **H**. Contains a series of notes and rests, with a dynamic marking *mf* appearing below the staff.

Staff 6: Labeled **H**. Contains a series of notes and rests, with a dynamic marking *mf* appearing below the staff.

Staff 7: Labeled **H**. Contains a series of notes and rests, with a dynamic marking *mf* appearing below the staff.



7. FANTASIA VII

Animato

Cejilla en 3^{er} traste

mf

mf

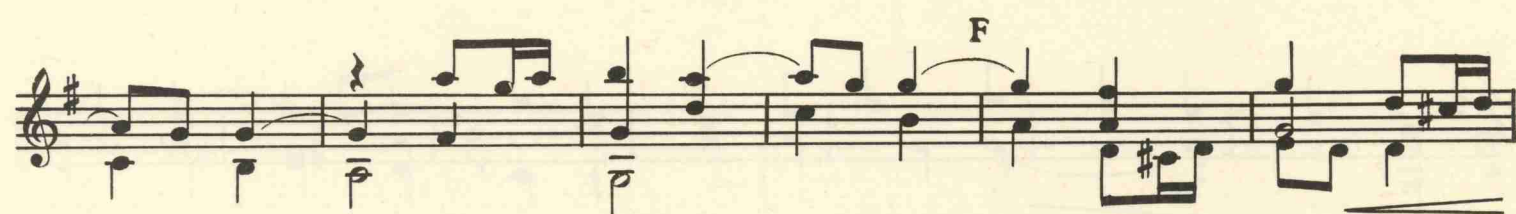
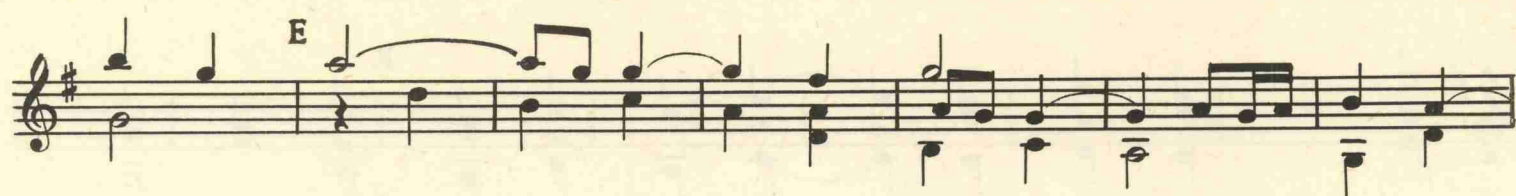
A

B

C

D

mf



Musical score for guitar, page 20. The score consists of eight staves of music in G major (one sharp). The notation includes various fingerings (K, L, M, N, O, P) and dynamics (p, mf, P). The music is written in a style typical of classical guitar repertoire, with a focus on harmonic and melodic development. The final staff ends with a double bar line and a fermata over the final chord.

Staff 1: Key signature G major. Dynamics: *p*. Fingering: K.

Staff 2: Dynamics: *p*.

Staff 3: Fingering: L.

Staff 4: Fingering: M. Dynamics: *mf*.

Staff 5: Fingering: N.

Staff 6: Dynamics: *p*.

Staff 7: Fingering: O.

Staff 8: Fingering: P. Dynamics: *mf*. Ends with a double bar line and a fermata. The word "Pulgar" is written below the final staff.

8. FANTASIA VIII

Allegro

Cejilla en 2^a y 3^{ra} traste

mp

mf

A

C IV - - -

B

C

D

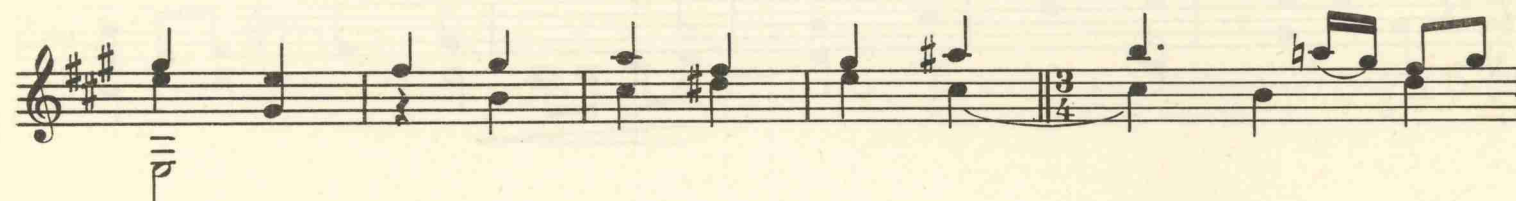
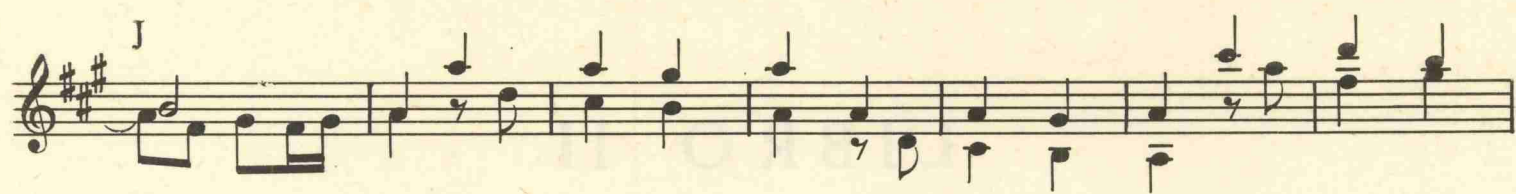
This musical score is written on a single staff in E major (three sharps). It consists of eight measures of music, each containing a specific melodic or harmonic fragment labeled with a letter or Roman numeral. The fragments are as follows:

- E**: A melodic line starting with a quarter rest, followed by eighth and quarter notes, ending with a half note E. A *mf* dynamic marking is at the end.
- F**: A melodic line starting with a quarter rest, followed by eighth and quarter notes, ending with a half note F. A *mf* dynamic marking is at the end.
- G**: A melodic line starting with a quarter rest, followed by eighth and quarter notes, ending with a half note G. A *mf* dynamic marking is at the end.
- H**: A melodic line starting with a quarter rest, followed by eighth and quarter notes, ending with a half note H. A *mf* dynamic marking is at the end.
- I**: A melodic line starting with a quarter rest, followed by eighth and quarter notes, ending with a half note I. A *mf* dynamic marking is at the end.

Chordal fragments are also present:

- CH**: A chordal fragment consisting of a half note C and a half note H.
- CI**: A chordal fragment consisting of a half note C and a half note I.
- CH**: A chordal fragment consisting of a half note C and a half note H.

The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes, as well as dynamic markings like *mf* and *f*.



cres

cen

do

LIBRO II

9. FANTASIA IX

Allegro moderato

Cejilla en 2º traste

mp

A

B

C



cres - - - cen - - - do - - -

10. FANTASIA X

Allegro

Cejilla en 2.^a traste

mp

A

B

C



11. FANTASIA XI

Vivace

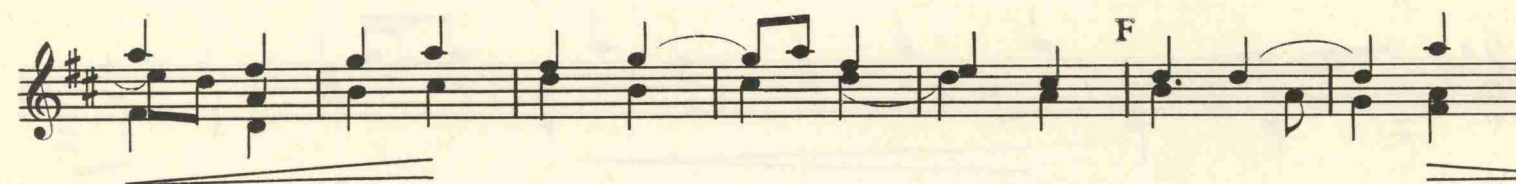
mf

A

B

C

This musical score is for a piece titled '11. FANTASIA XI'. It is written for a single melodic line on a treble clef staff in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Vivace' and the initial dynamic is 'mf' (mezzo-forte). The score consists of 12 measures. Measure 1 begins with a quarter rest followed by a dotted quarter note D. Measures 2-4 contain eighth and quarter notes. Measures 5-8 feature eighth-note runs and quarter notes. Measure 9 has a half note D. Measure 10 has a half note E. Measure 11 has a half note F#. Measure 12 has a half note G. Section labels 'A', 'B', and 'C' are placed above measures 10, 8, and 11 respectively. A double bar line is at the end of measure 12.



A handwritten musical score on seven staves, all in treble clef with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. Slurs and hairpins are used to indicate phrasing and dynamics. The score is organized into measures by vertical bar lines.

- Staff 1: Begins with a treble clef and two sharps. The first measure contains a whole note chord (F#4, C#5, G#4). The melody continues with eighth and quarter notes. A long slur covers the first four measures.
- Staff 2: Starts with a treble clef and two sharps. The first measure contains a whole note chord (F#4, C#5, G#4). The melody continues with eighth and quarter notes. A long slur covers the first four measures. A fermata is placed over the final measure.
- Staff 3: Starts with a treble clef and two sharps. The first measure contains a whole note chord (F#4, C#5, G#4). The melody continues with eighth and quarter notes. A long slur covers the first four measures.
- Staff 4: Starts with a treble clef and two sharps. The first measure contains a whole note chord (F#4, C#5, G#4). The melody continues with eighth and quarter notes. A long slur covers the first four measures.
- Staff 5: Starts with a treble clef and two sharps. The first measure contains a whole note chord (F#4, C#5, G#4). The melody continues with eighth and quarter notes. A long slur covers the first four measures. A fermata is placed over the final measure.
- Staff 6: Starts with a treble clef and two sharps. The first measure contains a whole note chord (F#4, C#5, G#4). The melody continues with eighth and quarter notes. A long slur covers the first four measures.
- Staff 7: Starts with a treble clef and two sharps. The first measure contains a whole note chord (F#4, C#5, G#4). The melody continues with eighth and quarter notes. A long slur covers the first four measures. A fermata is placed over the final measure.

12. FANTASIA XII

Allegro animato

Cejilla en 2º traste

mf

A

B

C

D

mf

The musical score is written for a single melodic line in treble clef, with a key signature of two sharps (D major). The time signature is 4/4. The score consists of ten staves, each containing a different melodic phrase or section, labeled with letters E through J. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and accidentals. Some sections are marked with dynamic indications: *mf* (mezzo-forte) appears on the seventh and tenth staves. The score is divided into measures by vertical bar lines, and some sections are grouped by horizontal lines. A rehearsal mark '21613' is located at the bottom center of the page.

E

F

G

H

I

J

mf

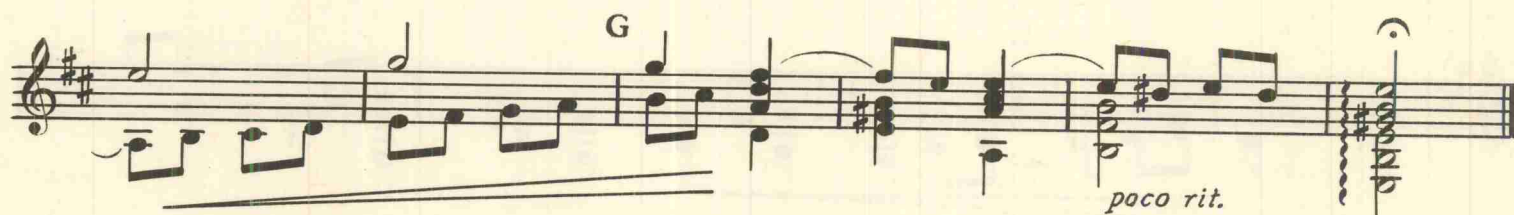
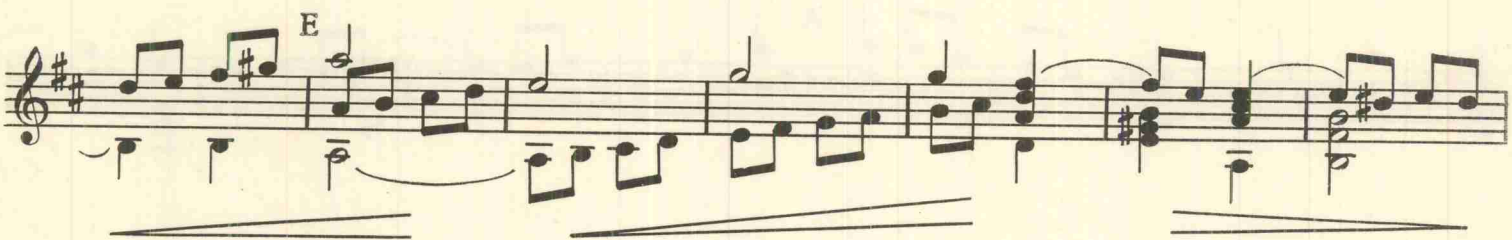
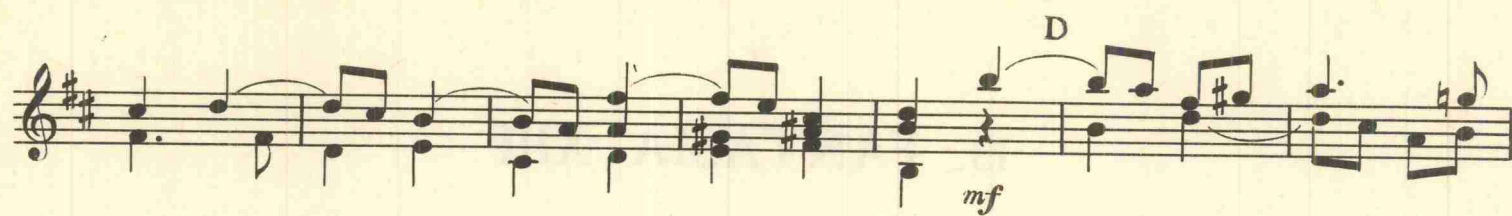
mf

21613

13. FANTASIA XIII

Molto Allegro





14. FANTASIA XIV

Molto Allegro

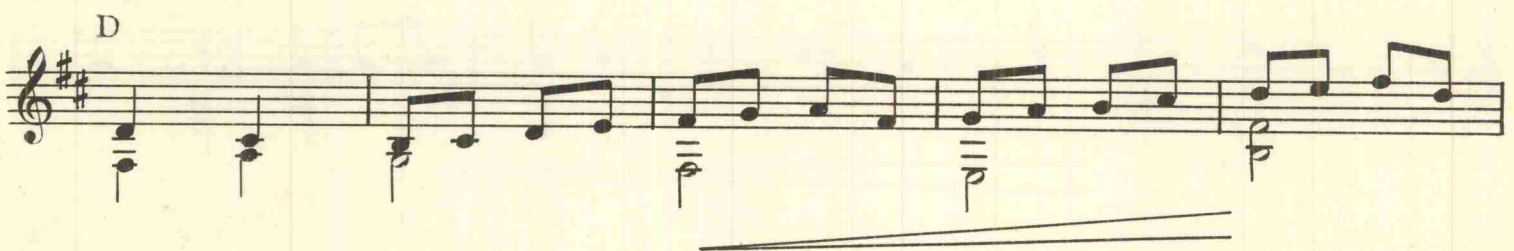
f

A

B

cres - - - cen -

do



LIBRO III

15. SANCTUS

De la Misa de Hércules Dux Ferrarie, de Josquin Des Prés,
transcripción libre para vihuela por Luys de Narváez

Allegro moderatoCejilla
en 2º
traste

p

p

p

mf

cresc.

cresc.

cresc.

f

A

B

C

D

C II

C II

C II

C II

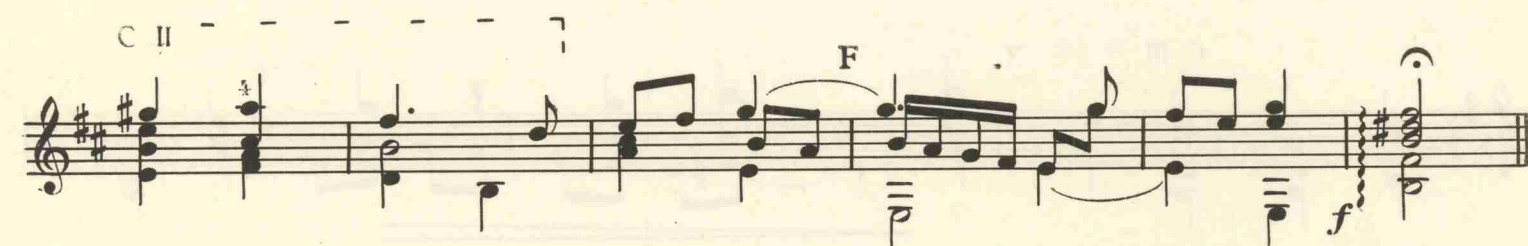
16. HOSANNA

De la Misa de Hércules Dux Ferrarie, de Josquin Des Prés,
transcripción libre para vihuela por Luys de Narváez

Allegro comodo

Cejilla
en 2º
traste

The musical score is written for a vihuela, a six-stringed Spanish lute-like instrument. It is in the key of D major (two sharps) and 2/4 time. The tempo is marked 'Allegro comodo'. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It starts with a mezzo-piano (*mp*) dynamic and features a melodic line with eighth and sixteenth notes, often beamed together. A crescendo hairpin is shown below the staff. The second staff continues the melody and includes a mezzo-forte (*mf*) dynamic marking. A first ending bracket labeled 'A' spans the final two measures of the staff. The third staff begins with a fingering instruction 'C II - 7' above the first measure. It continues the melodic and harmonic development. The fourth staff includes a second ending bracket labeled 'B' above the final measures. The fifth staff concludes the piece with a final fingering instruction 'C II - - -' above the last measure. The score uses various musical notations including eighth notes, sixteenth notes, beams, slurs, and dynamic markings.



17. SANCTUS

De la Misa de Faysans regrés, de Josquin Des Prés,
transcripción libre para vihuela por Luys de Narváez

Andante

Cejilla en 2º traste

mf

C III - - - - -

A

C II - - - - -

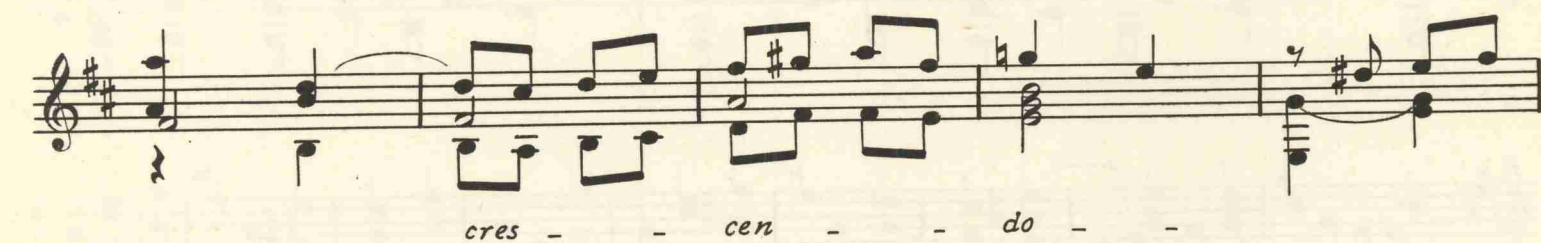
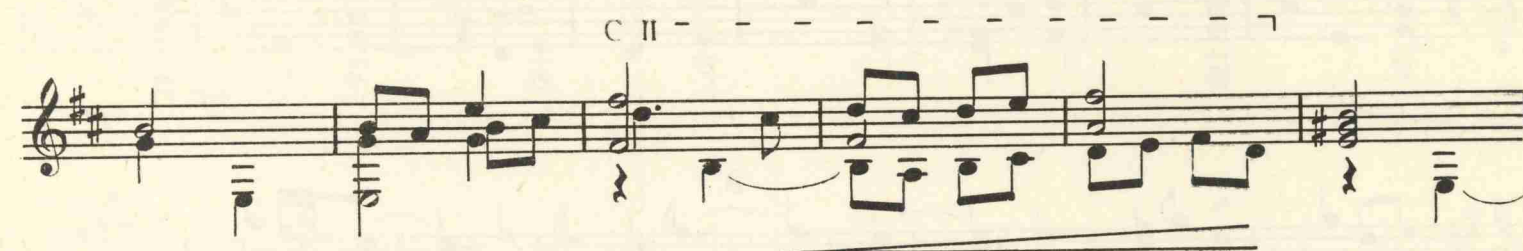
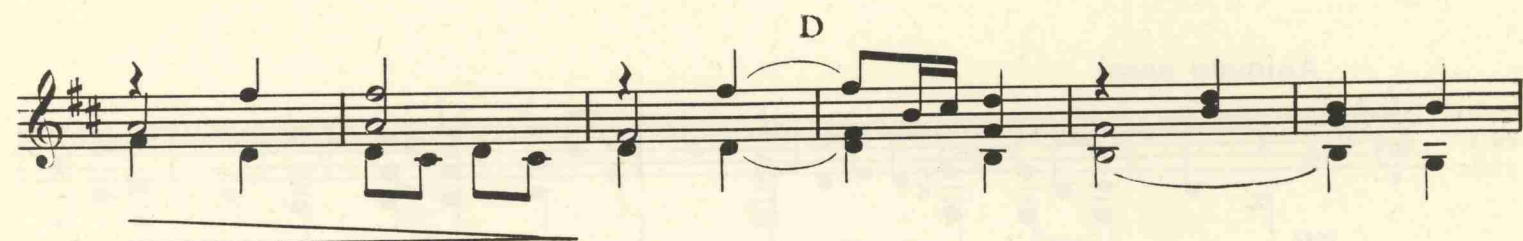
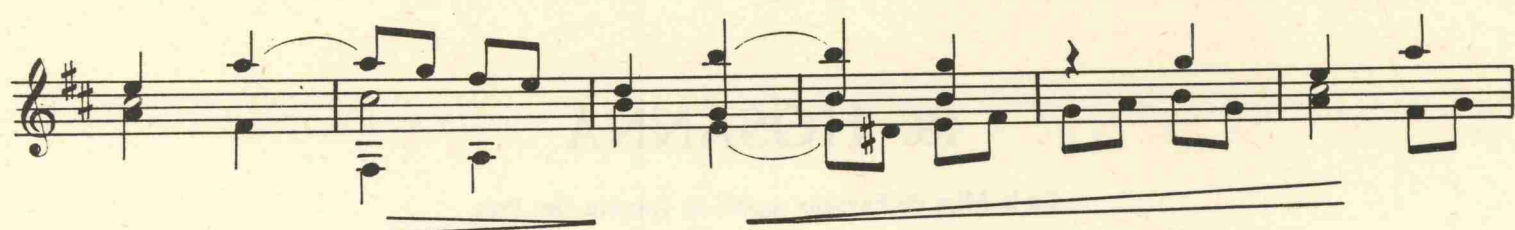
f

B

C II - - - - -

C III - - - - -

C



18. HOSANNA

De la Misa de Faysans regrés, de Josquin Des Prés,
transcripción libre para vihuela por Luys de Narváez

Animato assai

Cejilla en 3.^{er} traste

mp

mf

C II - - - A

B

C

C II - - - D

E

The musical score is written for a vihuela, indicated by the instruction 'Cejilla en 3.^{er} traste' (Capo on 3rd fret). The tempo is 'Animato assai'. The music is in G major (one sharp) and 2/4 time. It consists of seven staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The score includes several repeat signs and first/second endings. Letters A, B, C, D, and E mark specific sections of the music. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The piece concludes with a final cadence on the seventh staff.

19. CUM SANCTO SPIRITU

De la «Misa de la fuga», de Josquin Des Prés,
transcripción libre para vihuela por Luys de Narváez

Allegro

mf

A

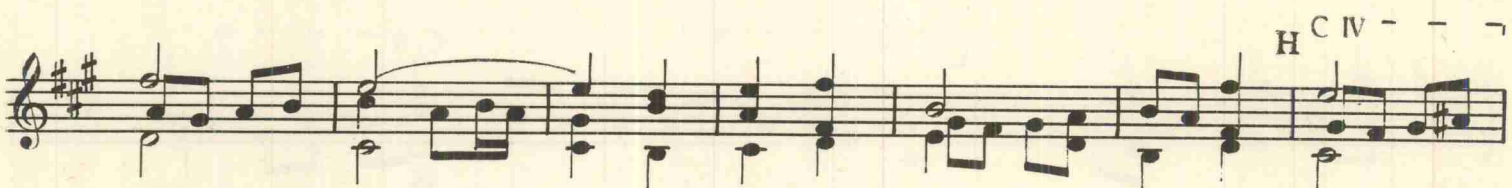
B

C II - - - -

C IV - - - -

C II - - - -

21613



20. CANCION I

MILLE REGRETZ

Canción del Emperador Carlos V, de Josquin Des Prés,
transcripción para vihuela por Luys de Narváez

Larghetto

Cejilla en 3^{er} traste

mp

mf

f

mf

mf

C III - - -

A

B

C III - - -

C III - - -

C IV - - - C II - - -

mf

C II - - -

D

C III - - -

E

C III - - -

F

C III - - -

G

f

mf

mf

mf

21. CANCION II

Gombert, transcripción para vihuela por Luys de Narváez

Animato

Cejilla en 3.^{er} traste

mf

A

B

mf

C

D

mf

E

cres - - - cen - - - do

F

mf muy poco rit.

22. CANCION III

Gombert, transcripción para vihuela por Luys de Narváez

Andante con moto

Ceijilla en 3^{er} traste

mp y muy expresivo

A

C II - - - 7

C III - - - 7

C II - - - 7

mf

B

C II - - - 7

C

D

E

mf

C II - - 7

F

sf 1 2 0

crescendo

mf

21613

23. CANCION IV

JE VEULX LAYSSER MELANCOLIE

Richafort, transcripción para vihuela por Luys de Narváez

Allegro comodo

Ceijlla en 2^a traste

mf

C II - - - - -

C II - - - - - A

C II - - - - - C IV - - - - -

B

mf

C II - - - - -

C C II - - - - -
 C II - - - - - D C II - - - - -
 C II - - - - -
 C IV 7 C II - 7 E C IV - 7 C II - - - - -
cres - - - - *cen* - - - - *do*
 F
 C II - - - - - C II 7 G C II - - - - -



LIBRO IV

24. O GLORIOSA DOMINA

Diferencia o variación I

Bastante animado

Cejilla
en 2º
traste

mf

A

C III - - - -

B

C

mf

D

dim.

E

cres - - cen - - do

25. O GLORIOSA DOMINA

Diferencia o variación II
(De dos tiples sobre el tenor)

Animado

Cejilla en 2º traste

mp

mf

f

molto rit.

C III - - - - - C II - - - - -

C

D

C3

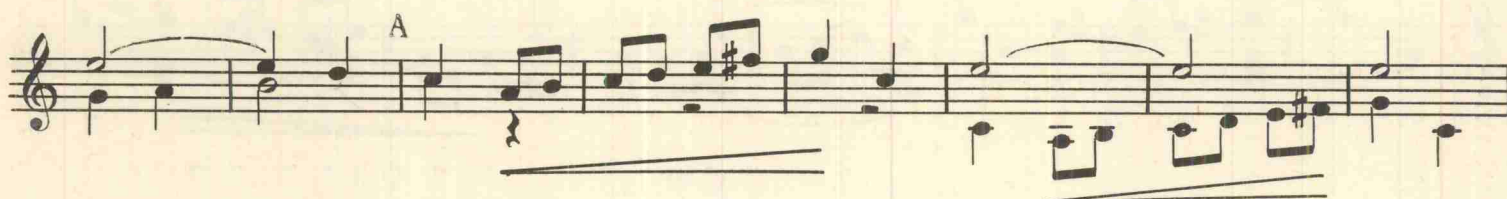
CS

E

26. O GLORIOSA DOMINA

Diferencia o variación III, a dúo

Quasi Allegro

Cejilla
en 2.^a
traste

27. O GLORIOSA DOMINA

Diferencia o variación IV, de proporción

Maestoso

Cejilla en 2.^o traste

mf

C II 7

C II 7

C III

A

mf

C III 7

mf

C V 7

C III 7

C V 7

mf

21613

28. O GLORIOSA DOMINA

Diferencia o variación V

Andante mosso

Cejilla
en 2.
traste*mp y dulce*

mp y dulce

mf

f

A

B

C

CV - - -



29. O GLORIOSA DOMINA

Diferencia o variación VI

Allegro moderado

Cejilla en 2º traste

mf

C II

A

f

B

3 2 4 1

poco rit.

mf

30. SACRIS SOLEMNIIS

Diferencia o variación I

Solemne

La 6ª en Fa

f

C V - - - C III - - - C V - - -

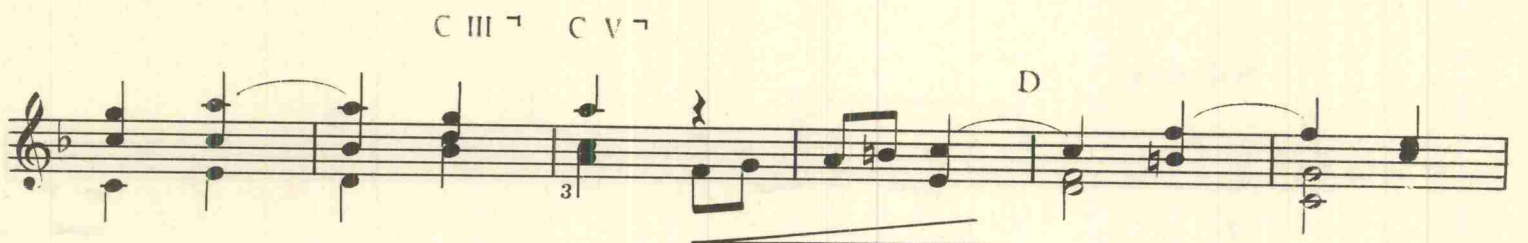
A

C III - C III - C V - - -

B

C I - C I -

mf



31. SACRIS SOLEMNIIS

Diferencia o variación II

Allegro

C V - - - - - C II - - - - -

mf

A

C III - - - - -

B

C V - - - - - C III - - - - - C

f

C III - - - - - C I -

D

C V - - - - -

E

F

cres - - - - - cen - - - - - do - -

C I - - - - - C I - - - - - C I -

4 0 1

f

32. SACRIS SOLEMNIIS

Diferencia o variación III, de proporción

Andante mosso

C I - - - - - C V - - - - - C III - - - - -
 C V - - - - - C III - - - - - C III - C V - - - - -
 C V - C I - A C V - - - - - C III - C V -
 C I - C III - C III - C V - - - - - C I
 C III - - - - - B C I - C I -
 rit. ff

cresc. hasta final

33. SACRIS SOLEMNIIS

Diferencia o variación IV, a dúo

Muy animado

La 6ª en Fa

mf

A

f

B

mf

f

21613

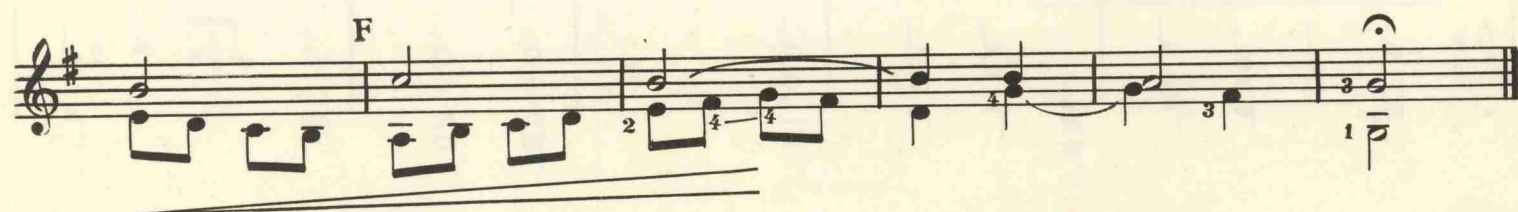
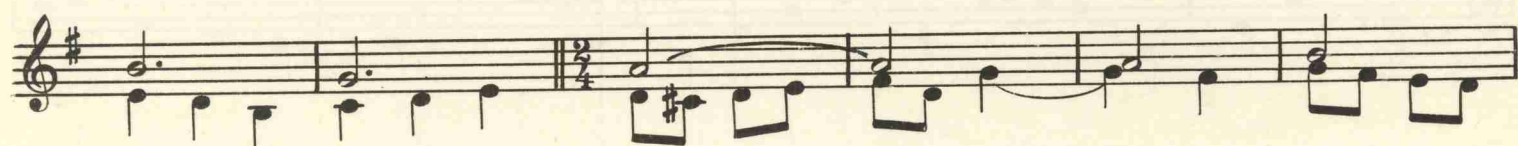
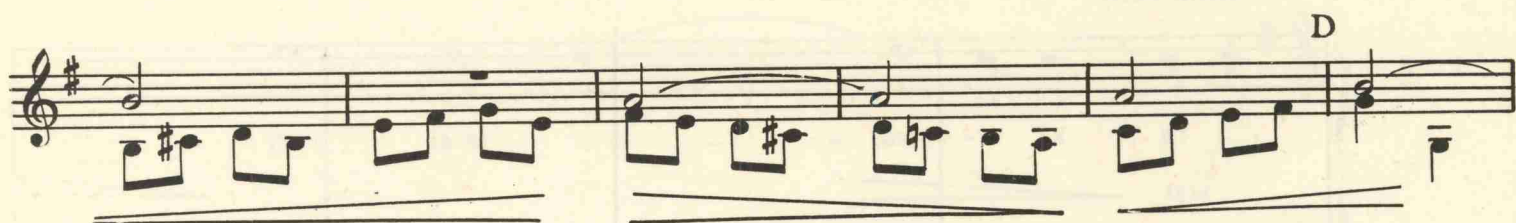
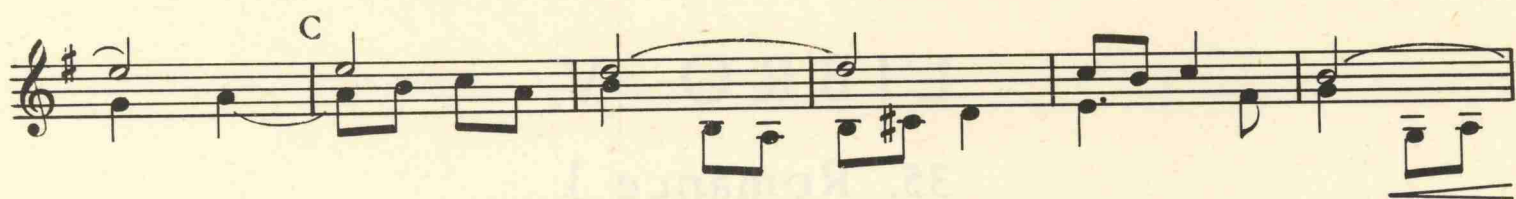


34. SACRIS SOLEMNIIS

Diferencia o variación V, de contrapunto, a dúo

Allegro molto

The musical score is written for a single melodic line on a treble clef staff in G major (one sharp) and 2/4 time. It begins with a mezzo-forte (mf) dynamic marking. The tempo is marked 'Allegro molto'. The score consists of five staves of music. The first staff contains the initial measures, including a half note G4 and a dotted half note F#4. The second staff features a phrase ending with a measure marked 'A'. The third staff continues the melodic development. The fourth staff contains a phrase marked 'B'. The fifth staff concludes the piece. The notation includes various note values (half, quarter, eighth, sixteenth notes), rests, and slurs. There are also some handwritten-style markings below the staff, possibly indicating fingerings or performance instructions.



LIBRO V

35. Romance I

YA SE ASIENTA EL REY RAMIRO

Moderato

VOZ

Ya se a - sien - - - ta el rey

mp

GUIARRA

V.

Ra - mi - - - ro, ya se a - sien - -

G.

A

V.

- ta a su - - - yan - tar, a

G.

III

V.

su yan - - - tar los tres de - -

G.

B

V. sus a - - da - li - -

G. *p.*

V. des, los tres de

G. *mp*

C

V. sus a - - da - li - des se le pa - ra -

G. *cres - - cen - - do*

V. ron de - - lan - - - - te,

G. *C III*

D

V. se le pa - ra - ron de - lan - te.

G. *rit.*

36. Romance II

PASEABASE EL REY MORO

Allegretto mosso

VOZ

Pa - se - á - ba - se el Rey

mp

Cejilla en 3^{er} traste.

GUIARRA

mo - ro por la ciu - dad

A

de Gra - na - da, car - tas

B

V. le fue - ron ve - ni -

G. *p*

V. - das co - mo Al - ha - ma e - ra

G.

C

V. to - ma - da, ¡Ay, mi Al - ha -

G. *f*

V. - ma!

G. *poco rit.* *p*

37. SI TANTOS HALCONES

Villancico I
Diferencia o variación I

Allegro

VOZ

GUITARRA

mf

A

B

C

mf

First system of the musical score. The vocal line (treble clef) has lyrics: "por Dios, que la ma -". The piano accompaniment (bass clef) features a melodic line with a forte (*f*) dynamic marking. The key signature is one sharp (F#).

Second system of the musical score, marked with a large "D" above the staff. The vocal line has lyrics: "ten por". The piano accompaniment continues the melodic line. The key signature is one sharp (F#).

Third system of the musical score, marked with a large "E" above the staff. The vocal line has lyrics: "Dios, que la ma - ten, por Dios, que la". The piano accompaniment continues the melodic line. The key signature is one sharp (F#).

Fourth system of the musical score, marked with a large "F" above the staff. The vocal line has lyrics: "ma - ten. siempre cresc. hasta final". The piano accompaniment features a melodic line with a crescendo marking. The key signature is one sharp (F#).

Fifth system of the musical score. The vocal line has lyrics: "poco rit.". The piano accompaniment features a melodic line with a decrescendo marking. The key signature is one sharp (F#).

38. SI TANTOS HALCONES

Villancico I
Diferencia o variación II

Andante mosso

VOZ

mf

GUIARRA

A

V.

G.

mf

Si tan - - tos hal - co - - nes la gar - cres -

B

V.

G.

f

ça com - ba - - ten, por Dios, que la ma -

- - cen - - do

C VII

V.

G.

mf

ten, por

C III

D

V. Dios, que la ma - ten, por Dios, que la

G. *mf* *f*

E

V. ma - ten, por Dios, que la

G. *mf* C III - -

V. ma - ten, que la ma - ten, por Dios,

G. C III - - C V - - C III - - *cres - - - cen -*

F

V. que la ma - ten, que la ma - ten.

G. C III - - *do* C III - - C V - - C III - - C III - -

continua

G

V. C III - -

G. *cresc. hasta final.* *f*

39. SI TANTOS HALCONES

Villancico I

Diferencia o variación III

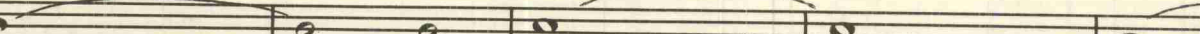
con una Coda (que denominaban «vuelta»)

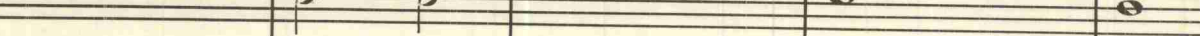
Animato

VOZ

mf Si tan - - - - - to - - - - - co - - - - -
go - - - - - zo y tris - - - - - tu - - - - -

GUIARRA

V. 

G. 

V.
 Dios, que la
 G.

B

V. *ma* *ten,*

G.

1. 2.

V. *con* *por* *Dios,*

G. *mf*

C

V. *que* *la* *ma*

G.

V. *ten* *por*

G.

D

V. *Dios,* *que*

G.

V. la — ma — — — — ten.

G. *mf* *cresc.* *f* *rit.*

V. *mf*

VUELTA
o
CODA

G. La gar — — ça se que — xa
que nun — ca la de — xa

V. A *cresc.*

G. *mf* de go —

V. ver — su
zar — del

G. *p.*

V. B

G. ven al — — — — tu — — — — ra
al — — — — tu — — — — ra.

40. Y LA MI CINTA DORADA

Villancico II
Diferencia o variación I

Vivace

VOZ

mf

Cejilla en 2º traste.

GUITARRA

V.

G.

ra - - da, ¿por qué me la to - mó,

A

V.

G.

quien no me la dió? ¿por qué me

B

V.

G.

la to - mó, quien no me la dió?

41. Y LA MI CINTA DORADA

Villancico II
Diferencia o variación II

Vivace

VOZ

mf

Cejilla en 2º traste.

GUIARRA

ra - da ¿por qué me la to - mó

quien no me la dió? ¿por qué me

la to - mó quien no me la dió?

mp

42. Y LA MI CINTA DORADA

Villancico II
Diferencia o variación III

Molto Allegro

VOZ

mf

Cejilla en 2.^a traste.

GUIARRA

A

V.

G.

fi - no dió - me - la mi lin - do a -

mi - go to - mó - me - la mi ma -

B

V.

G.

ri - do ¿Por qué me la to - mó quien no

me la dió? *f* ¿por qué me

mf

C

la to - mó quien no me la dió?

mf

D

¿por qué me

mf

la to - mó quien no me la dió? ¿por qué me

p

E

la to - mó quien no me la dió?

cres - - - cen - - do f

43. Y LA MI CINTA DORADA

Villancico II
Diferencia o variación IV

Molto Allegro

VOZ

mf

Cejilla en 2.^a traste.

GUITARRA

La mi cin - ta de o - ro

V.

G.

A

cla - ro dió - me - la mi lin - do a -

V.

G.

ma - do; to - mó - me - la mi ve -

B

V. la - do; ¿por qué me la to - mó quien no — *mp*

G.

V. — me la dió? ¿por qué me la to - mó

G. *cresc.*

C

V. quien no — me la dió? ¿por qué me

G. *mf*

D

V. la to - mó quien no — me la dió?

G.

44. Y LA MI CINTA DORADA

Villancico II
Diferencia o variación V

Allegro ma non tanto

VOZ

mf

Cejilla en 2. traste.

GUIARRA

A

V.

G.

da ¿por qué me la to - mó, quien no me

V.

G.

la dió?

mf y *cresc.* *f*

B

V. *¿por qué me la to - mó, por*

G. *f*

C

V. *qué me la to - mó, quien no me la dió? ¿por qué me*

G. *f*

V. *la to - mó, quien no me la dió? ¿por qué me*

G.

D

V. *la to - mó, quien no me la dió?*

G. *mf*

45. Y LA MI CINTA DORADA

Villancico II
Diferencia o variación VI

Allegro molto

VOZ

mf

Cejilla en 2º traste.

GUIARRA

V.

G.

ra - - da, ¿por qué me la to - mó,

A

V.

G.

quien no me la dió? ¿por qué me

B

V.

G.

la to - mó, quien no me la dió?

46. LA BELLA MAL MARIDADA

Villancico III

Andante mosso
mf

VOZ

Cejilla en 3^{er} traste.
GUITARRA

da te

que yo vi. vi.

cuán - tas

A

mf

de las lin - das
so - bre to - das

B

p

A - cuér - da - te quan - a -

p

mf

C

V. ma - - da, se - - ño - - ra,

G.

V. fuis - - - te de mi.

G.

D

V. *mf* Lu - ce - ro res - plan - de - cien -
co - ro - na de las mu - je -

G.

VUELTA
ó
CODA

V. te, res, ti - - nie - -
glo - - ria

G. *mf* *p*

E

V. bla del de mis pla - ce - res,
del si - glo pre - sen - te.

G.

47. CON QUE LA LAVARE

Villancico IV

Andante tranquilo

VOZ *p* *cresc.*

Con Mi qué gran la blan - la - va - ré
Mi gran blan - cu - ra y tez

GUIARRA

A

V. la tez - de la mi ca - ra,
la ten - go ya gas - ta - da

G.

cresc.

V. con qué la la - va - ré, con

G.

B

V. qué la la - va - ré, que

G.

2 3 3 3 3

V. *vi - - vo mal pe - na - - -*

G.

V. *più p C*
da, que vi - vo mal pe -

G.

V. *VUELTA mf*
na - - da, Lá - van - se
lá - vo - me

G.

V. *- cen - - do D*
las yo ca - - sa - - das con
yo cuy - - ta - - da, con

G.

V. *a - gua de li - mo - nes;*
pe - nas y do - lo - res.

G.

48. ARDED, CORAZON, ARDED

Villancico V

Moderato

VOZ *mp* Ar - - - ded, co - ra - - çón, —

Cejilla en 2.^o traste.

GUIARRA

V. — ar - - - ded, que no os pue - - - do yo —

G.

V. A va - - - ler, va - - -

G.

V. ler; que - brán - ta - - se mí —

G. *mp*

B

V. co - ra - çón con pe - nas

G.

V. y do - lo - res, y do -

G.

C

V. lo - res; LA VUELTA

G. *mp* que - brán -

V. tan - se las pe - ñas con -

G.

D

V. pi - cos y a - ça - do - nes.

G.

LIBRO VI

49. VEINTIDOS DIFERENCIAS (o variaciones)
SOBRE «CONDE CLAROS»

Maestoso

1ª Diferencia o variación

f

2ª V. *poco più*

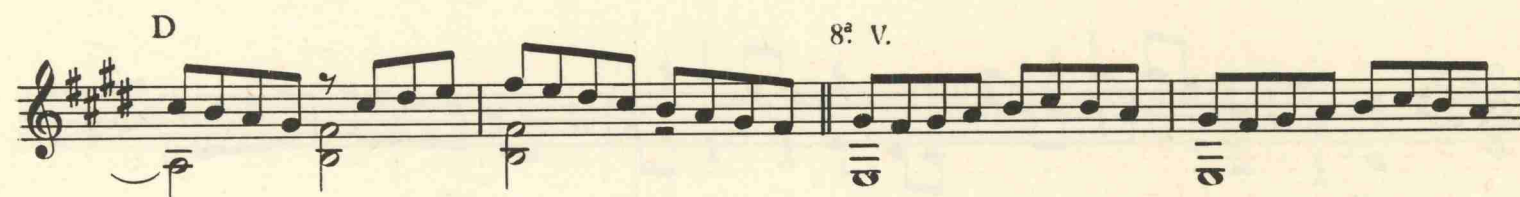
A 3ª V. *rit.* *a tempo* *p* *mf*

C II - - - - - 4ª V. 2ª vez puente y *mf* *p* *Più*

B

5ª V. *molto allargando*

Tempo I°



12^a V.

molto allarg.

f - p

assaz mosso

G

13^a V.

14^a V.

H

15^a V.

hacia el puente

16^a V.

1

sonido natural

Tempo I^o

17^a V.

allarg.

The musical score is written for a single melodic line in G major (three sharps). It consists of seven systems of staves. The first system begins with a 'molto allarg.' marking and a dynamic of 'f - p'. The second system includes a 'G' chord marking. The third system is a continuation of the melody. The fourth system is marked '14^a V.' and 'H'. The fifth system is marked '15^a V.' and 'hacia el puente'. The sixth system is marked '16^a V.' and 'sonido natural'. The seventh system is marked 'Tempo I^o' and '17^a V.', and begins with an 'allarg.' marking. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as dynamic markings like 'f' (forte) and 'p' (piano).



50. SIETE DIFERENCIAS (o variaciones) SOBRE «GUARDAME LAS VACAS»

(Divididas en dos partes en el Libro de Narváez, o sea: *Cuatro diferencias sobre «Guárdame las vacas»* y a continuación: *«Otras tres diferencias»*)

M. ♩ = 80

La 6ª en Re
1ª Dif.

mf

C II

A

p

C II

B

mf

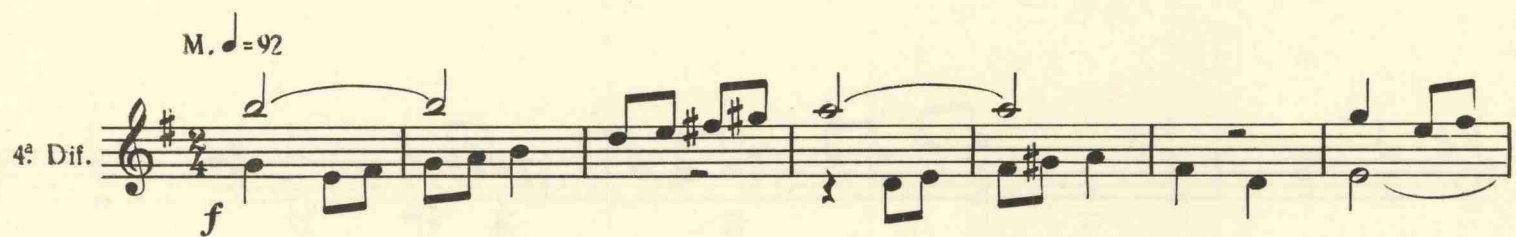
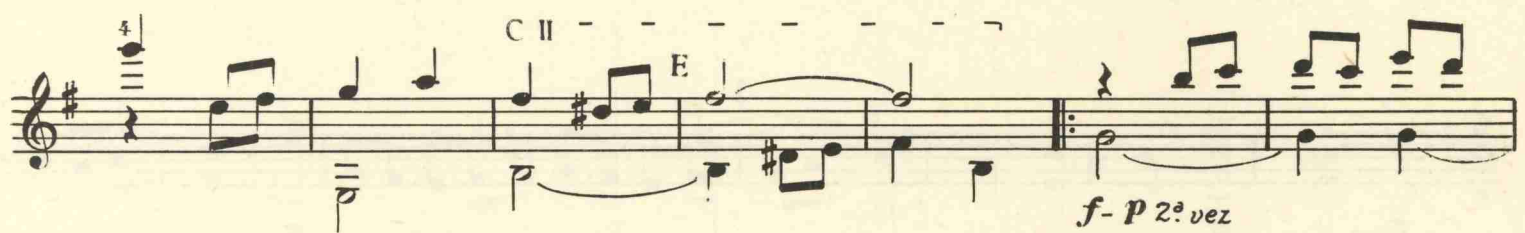
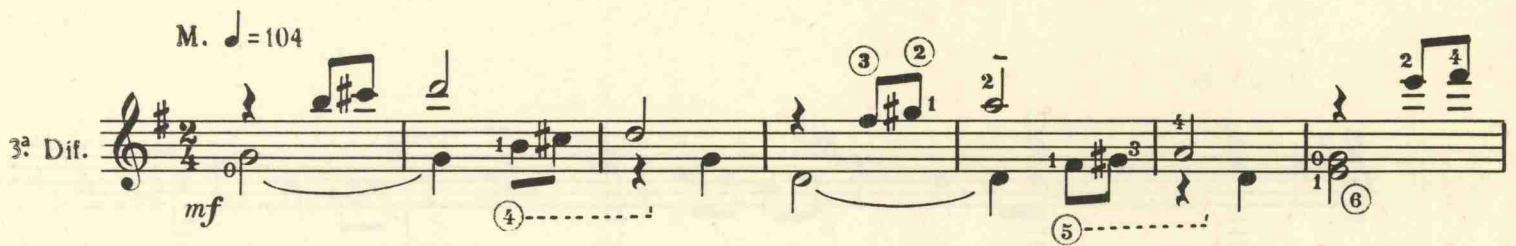
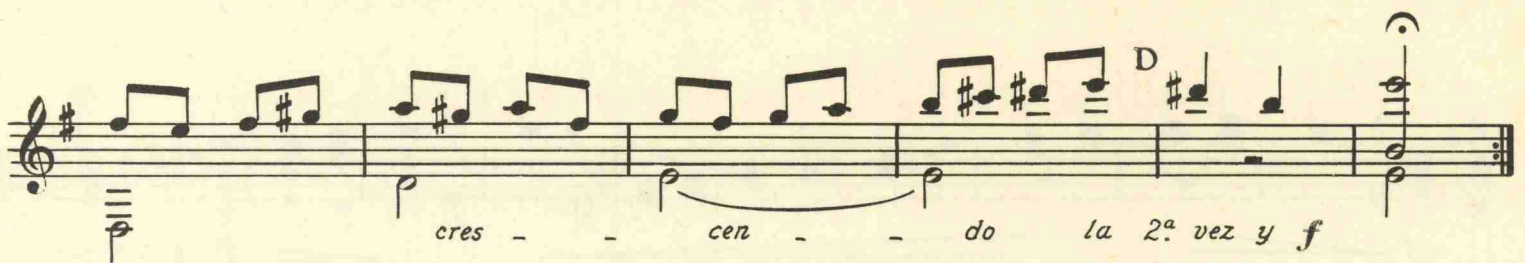
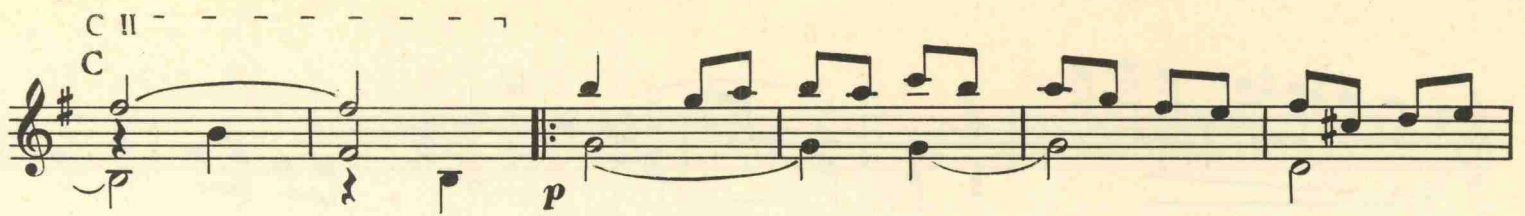
M. ♩ = 95

2ª Dif.

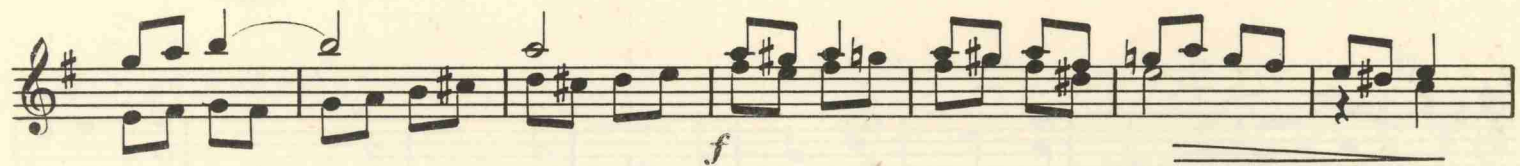
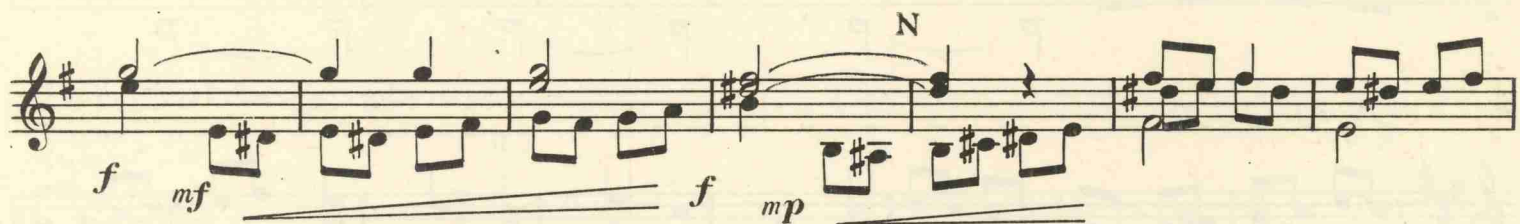
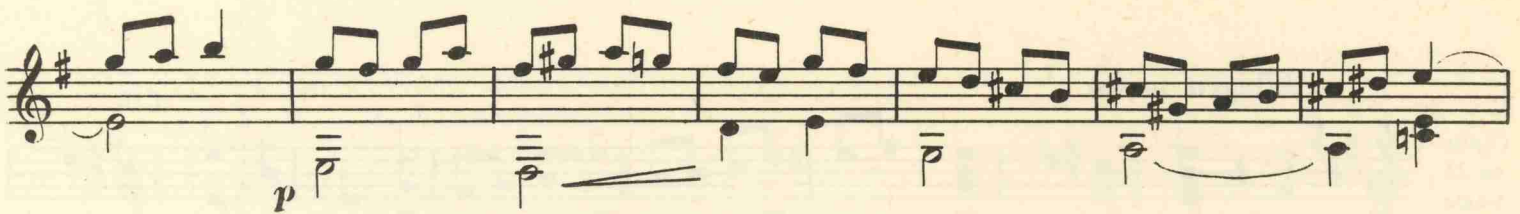
p

C VII

C II







51. BAXA DE CONTRAPUNTO

Danza del siglo XVI

Allegro molto

Cejilla
en 2:
traste

Cejilla en 2º traste

Allegro molto

f

p

A

B

C II

C

D

E

poco menos a tempo

mf

f

