

Francisco Guerau

Poema Harmonico

1694

*Compuesto de varias cifras .
por el temple de la guitarra española*

Prologue

Le recueil de guitare "Poema Harmonico" a été publié en Espagne en 1694 par Francisco GUERAU, prêtre et musicien, attaché à la cour du Roi Charles II d'Espagne.

Le Fac-Simile de ce recueil, édité par TECLA Editions est d'une lisibilité parfaite et l'acquérir est une nécessité pour qui aime cette musique qui parle réellement au cœur.

La musique de Guerau montre une grande virtuosité musicale et instrumentale. Il compose des pièces à l'architecture et à l'articulation complexe dans chacun des tons courants. Il se donne comme règle un très court thème et tout son art de musicien consiste en l'écriture de variations très diverses, riches et virtuoses. Certaines pièces sont d'accès relativement aisé, d'autres d'un grand niveau de difficulté. Ce qui est surtout sensible, c'est l'absolue nécessité pour Guerau, que sa musique soit d'une virtuosité musicale et non seulement technique lui permettant alors d'être jouable et par là même, jouée. Elle nécessite bien évidemment une technique sûre de la guitare baroque et de son touché.

En préface, Francisco Guerau s'adresse aux amateurs, au sens le plus noble du terme, ainsi qu'aux débutants, tout en signifiant qu'il ne s'adresse à ces derniers que pour formaliser son propos et décrire à la fois son écriture musicale et guitaristique ainsi que les ornements et enrichissements qu'il propose.

Il décrit en préface à son manuscrit, après les remerciements d'usage à cette époque, les principes d'écriture qu'il utilise :

1 - la technique de notation en tablature ici le type de tablature italienne.

2 - les symboles de mesures et les différentes signatures rythmiques, ainsi, chaque Passacalle est en 2 parties, à savoir à 4 temps dite Compasillo suivie d'une 2ème partie à 3 temps dite Proporcion.

3 - les symboles d'indication des durées au-dessus de la tablature : ronde = semibreve, blanche = minima, noire = seminima, croche = Corchea, double-croche = Semicorchea et triple-croche = Resemicorchea ou Garabatea.

4 - les symboles d'ornementations et de styles :

- le coulé ou Extrasino à "jouer avec la main gauche, la main droite ne touchant la corde que sur la première note de la série et sur toute note intermédiaire nécessaire pour en entendre un son ET PAS PLUS ..."

- le Trille ou Aleado, symbole % (x dans cette transcription) à "jouer à la main gauche en posant le doigt approprié sur la frette indiquée et en jouant en continuité avec un autre doigt une ou deux frettes plus hautes selon le ton ..."

- le Mordant, symbole) (' dans cette transcription) à "jouer en plaçant le bon doigt une ou deux frettes en-dessous de la frette indiquée selon le ton et un autre doigt tapera sur la corde à l'emplacement demandé pour faire sonner le choeur ..."

- le Vibrato, symbole de double-croix # à "jouer en pinçant la corde et en faisant bouger la main gauche d'un côté et de l'autre sans déplacer ni enlever le doigt de la frette ..."

Pour cette transcription, la tablature moderne en chiffres a été utilisée, la dernière page de ce document contenant quelques rares propositions de modifications de la tablature originale.

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Passacalles de 1o tono Compassillo - 17 diferencias (folio 1)

Musical notation system 1 (measures 1-7). Includes a treble clef and a common time signature 'C'. The notation consists of a single staff with rhythmic flags and numbers (0-8) indicating fingerings. Measure 1 starts with a common time signature 'C'.

Musical notation system 2 (measures 8-12). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 3 (measures 13-17). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 4 (measures 18-22). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 5 (measures 23-26). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 6 (measures 27-30). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 7 (measures 31-35). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 8 (measures 36-41). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 9 (measures 42-45). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 10 (measures 46-50). Continues the single-staff notation with rhythmic flags and numbers.

Musical notation system 11 (measures 51-55). Continues the single-staff notation with rhythmic flags and numbers.

56

60

64

67

Passacalles de 1o tono Proporción - 17 diferencias (folio 2)

The musical score is presented in 11 systems, each corresponding to a system number (7, 12, 17, 21, 25, 29, 34, 38, 43, 47). Each system consists of a musical staff with notes above and guitar tablature numbers below. The tablature includes various rhythmic and melodic patterns, often with slurs and accents. The systems are as follows:

- System 7:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 12:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 17:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 21:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 25:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 29:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 34:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 38:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 43:** Musical staff with notes above and tablature numbers below. Includes a double bar line.
- System 47:** Musical staff with notes above and tablature numbers below. Includes a double bar line.

50

0 2 3 0 3 2 0 3 || 1 3 1 0 3 5 3 2 | 1 3 1 1 x0 2 x0 2 | 0 1 x0 3 2 3 0 2 x0 4

54

0 1 x0 3 2 3 || 1 3 5 | 3 x0 x2 | 3 0 1 | 1 0 x0 3 1

59

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

64

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

Passacalles de 2o tono Compassillo - 16 diferencias (folio 3)

Sheet music for guitar, featuring 16 variations of a piece in the second mode (2o tono) using the Compassillo system. The music is written on a six-line staff with a common time signature (C) and includes various rhythmic values and fingerings indicated by numbers 1-5 and symbols like 'x' and '2'.

The piece consists of 16 variations, each starting with a specific rhythmic pattern and fingerings. The variations are numbered 7, 11, 17, 22, 28, 34, 39, 44, 49, 54, and 60. The notation includes notes, rests, and various rhythmic values such as 3, 4, 5, 6, 7, 8, and 10. Some variations include multi-measure rests (e.g., x0, x2, x3, x4) and repeat signs.

The piece concludes with a decorative flourish at the end of the 60th variation.

Passacalles de 2o tono Proporción - 16 diferencias (folio 5)

The musical score consists of 16 systems, each with a treble clef and a 3/4 time signature. The notation includes rhythmic symbols (quarter, eighth, and sixteenth notes) and various fingerings (numbers 1-5). Some systems feature accidentals (sharps and naturals) and dynamic markings like 'x' for breath or 'f' for forte. The piece concludes with a double bar line and a decorative flourish.

Passacalles de segundillo tono. Proporción - 13 diferencias (folio 7)

Musical score for guitar, consisting of 13 systems of six-line staves. Each system contains a melodic line with rhythmic notation and a bass line with numerical figures. The systems are numbered 1, 7, 13, 19, 26, 32, 38, 43, 47, and 51. The notation includes various rhythmic values (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and accidentals (sharps, flats, naturals). The bass line uses numbers 0-5 to indicate fret positions. The score concludes with a decorative flourish at the end of the 51st system.

47

52

56

61

64

67

71

75

77

79

81

Passacalles de 3o. (tercer) tono. Proporción - 16 diferencias (folio 10)

3

10

16

22

27

34

37

41

46

51

56

61

Passacalles de 4o. (quarto) tono. Proporción - 16 diferencias (folio 12)

0

3

8

15

20

25

31

38

46

52

59

Passacalles de 5o. (quinto) tono. Compasillo. 15 diferencias (folio 13)

7

11

16

22

27

32

36

40

44

47

51

56

Passacalles de 5o. (quinto) tono. Proporción. 12 diferencias (folio 15)

Musical score for guitar, consisting of 12 systems of notation. Each system includes a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The notation is a form of figured bass, with numbers 0-7 and symbols like *0, 1, 2, 3, 4, 5, 6, 7, 8, 9, x, and accents (´) placed on or below the staff lines. Above the staff, rhythmic values are indicated by vertical stems with flags, and some notes are beamed together. The score is divided into measures by vertical bar lines, with some measures containing repeat signs (double bar lines with dots). The systems are numbered 0, 8, 13, 16, 22, 28, 33, 39, 43, and 47. The final system (47) ends with a decorative flourish.

Passacalles de 6o. (sexto) tono. Compassillo. 14 diferencias (folio 15)

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

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41

42

43

44

45

46

47

48

49

50

51

52

53

54

Passacalles de 6o. (sexto) tono. Proporción. 14 diferencias (folio 16)

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

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

13 0 2 3 2 3 0 1 3 5 2 3 3 1 0 0 1 3 5 6 0 1 3 2 2 3 3

18 0 1 3 5 x2 3 3 0 1 3 4 0 2 3 5 1 3 4 1 3 4 1 3 4 3 x2 3 1 3 0 1

24 5 6 x3 6 5 6 1 3 4 1 4 3 0 1 3 6 5 8 6 6 4 3 3 0 1 3 x2 4 3 2 3 3 5 3 5 5 3 3 0

30 3 1 3 2 1 6 5 5 x3 6 6 6 5 6 0 2 3 1 3 1 3 4 3 4 1 3 1 3 0 1 0 1 3 3

36 1 3 0 3 0 1 4 1 1 3 6 6 5 8 8 x6 5 3 0 3 3 2 4 x3 2 6 x5 8 8 6 5 3 1 3 x2 3 5 3 3 3 7 5

43 5 3 1 6 4 3 3 x1 4 3 2 6 5 8 8 6 5 3 2 5 3 3 1 3 2 x0 4 0 3 3 1 3

48 0 2 3 1 3 3 1 2 3 0 2 3 4 1 3 3 5 2 3 1 2 0 3 4 1 3 1 3 1 3 0 1 3

54 3 4 1 2 3 1 3 5 5 6 3

Passacalles de 7o. (septimo) tono. Compassillo. 19 diferencias (folio 17)

0
1 2 0 | 0 1' 3' 3' 2' | 2' 3' 3' x2 | 4' 5' 5' x4 || 5 0 1' 3 0 2 3' 0

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

10
x0 1 3 3 x2 3 | x2 3' 3 2' 3 | 4 0 5 3 0 2 3 5 | 0 1' 3 1 3 x0

14
0 2' 3' 2 4 5 | x4 5' x4 | 5 2' 1 3' 1 x0 | 2' 3' 3 0 3 1 2

19
1 2 0 0 2' 3' | 0 0 0 2 1 0 | 0 1' 5 3 1 x0 3 | 2' 3' 3 2 0

23
2 5 3 1 0 3 2' 5 | 4' 0 1' 3' 1 x0 3 | 1' x0 2' 0 | 1' 5' 3' x0 | 1' 0

28
1' 0 | 3 2 x2 0 2 3' | 0 2 3 2 x0 2 0 | 3 4 5 2 x0 4 2

32
3 1 0 3 | 0 1 3 0 | 2 3 1 0 3 2 | 0 1 3 5

36
7 8 0 | 2 0 0 0 3 2 | 5 3 6 3 0 3 2 0 | 2 3 1 1 1 0 2

40
0 3 1 3 0 3 1 0 | 1' 0 3 1 3 1 0 | 2 3 3 2 3 | 1 0 3 1 0 3 1

44
0 3 3 1 0 3 | 1 x0 x0 0 3 2 | 0 3 x2 3 x2 0 | x2 3 3 1 x0 3

48

51

54

58

62

66

70

74

Passacalles de 7o. (septimo) tono. Proporción. 18 diferencias (folio 19)

0
 1 2 0 | 1 2 3 | 1 0 | x0 0 3 || x1 1 x0 2 | x0 3 x2 5 x3 2
 0 0 0 0 0 2 2 x1 2 0 2

7
 3 1 0 3 x2 0 | 2 5 4 3 x1 0 || 5 0 1 5 3 | 5 7 3
 0 4 0 2 0 2 0 3 x4 6 7

12
 5 7 9 7 | 5 8 6 5 | 5 5 8 | 6 5 3 1 2 | 0 0 0 1 | 1 0 1 3 0
 7 7 7 5 7 7 x6 7 7 5 4 2 3 2 1 2 0 3

18
 1 2 4 0 2 | 3 0 1 0 1 | 0 0 1 || 5 6 3 5 6 8 | 5 7 6 | 3 5 3 0 1
 0 4 2 4 0 2 3 2 3 0 2 4 5 5 7 8 5 7 4 5 0 2

24
 0 1 3 0 | 3 0 1 | 0 1 2 0 | 2 0 2 0 1 || 0 1 0 1 0
 2 0 1 2 4 1 2 0 2 3 0 2 3 0 2 2 3 0 2 2 1 0 2 0 1 0 0

30
 2 3 0 2 3 | 2 3 0 2 3 | 1 0 2 4 0 | 2 4 0 2 1 || 5 1 3 0 | 1 3 0 1
 0 2 3 0 0 2 4 0 2 4 0 2 1 0 2 3 0 2 3

35
 3 0 2 3 0 | 3 1 3 1 0 2 1 || 1 x0 3 1 0 2 0 | 3 x1 3 2 0 3 2 | x0 3 x2 0 3 2 0 3
 0 2 3 0 2 0 2 0 0 2 0 3 2 3 2 0 3 2 0 3

40
 0 2 2 | 1 x0 x0 3 1 1 | 1 x0 x0 2 2 x0 || 3 1 1
 2 0 3 2 2 0 3 2 0 2 x0 0 3

46
 x0 x0 3 | 0 3 1 1 | 1 0 2 2 2 || 1 0 3 1 0 3 1 0 2 0 | 1 0 3 1 0 3 1 0 2 0 3 2
 3 0 2 2 2 0 0 2 0 0 4

51
 1 0 3 1 0 3 1 0 0 1 0 | 3 1 0 0 2 2 2 || 1 0 3 1 0 3 1 0 2 0 | 3 0 3 2 5 3
 0 0 0 2 2 2 0 2 0 3 2 0 3 2 0 3 2 0 3 2 0

55
 1 0 3 1 0 3 1 0 3 1 0 2 | 1 0 3 1 0 2 2 1 || 0 1 1 x0 4 | x4 4 5 5 x3 2
 0 0 0 2 2 2 1 0 0 0 0

59
 x2 2 3 3 1 0 | 1 0 x0 2 || 0 1 3 0 | 3 0 0 1 0 | 1 3 0 2 4 0
 0 3 0 2 0 2 3 2 0 3 2 0 3 2

64

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

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

67


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

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

70

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

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



Passacalles de 8o. (octavo) tono. Proporción. 15 diferencias (folio 21)

3
0 0 1 | 3 0 1 | 0 2 3 | 3 0 x2 | 3 5 3 5 4 | 2 3 1 3 2 | x0 3 0 1 0

8
1 | 1 3 1 3 3 | 0 1 0 | 1 0 1 5 3 | 5 0 0 2 3 2

13
3 3 2 3 3 | x0 3 | 3 1 3 0 1 | 2 3 5 3 5 | 7 5 7 5 5 3

18
5 3 3 2 3 1 | 2 3 3 | 0 3 0 0 1 2 | 3 3 1 0 | 3 1 0 3 0 1

23
0 3 1 x0 | 2 0 2 0 1 | x0 0 1 3 | 0 3 1 2 3 | 2 3 5 3

28
5 7 5 7 8 | x7 3 3 | 5 5 5 | 7 5 | 5 5 | 3 3 3 | 0 x4 4 | x6 5 4 | 7 x5 7 | 8 6 7 | 3 3 3 | 4 5 1

34
5 3 6 | x5 3 | 3 x2 0 2 | 3 2 3 0 | 3 2 3 0 | 3 1 2 0 | 5 x4 5 | x5 3 | 2 2 | 0 2 3 0 | 3 1 2 0 | 2 1

39
2 0 1 3 3 | x0 2 3 5 2 | 3 0 1 3 | 2 2 0 1 3 0 | 3 0 2 3 5 | 3 0 2 3 5 2

45
3 2 3 2 0 | x4 0 | x2 1 3 1 0 | x1 0 1 0 2 0 | 8 5 8 7 5 7 8

49
7 5 7 x5 8 | 5 3 5 x3 2 | 3 1 3 x2 0 | 2 3 1 | 5 5 5 5 | 2 0 2 0 3

53
1 1 0 3 1 | 3 3 6 x5 3 | 8 7 5 5 | 3 5 3 2 | 3 0 0 1 3

58
3 0 1 | 1 0 2 3 | 0 0 1 3 1

Passacalles de 8o. (octavo) alto. Compassillo. 14 diferencias (folio 22)

7

12

16

20

26

32

37

41

45

49

54

Passacalles de 8o. (octavo) alto. Proporción. 14 diferencias (folio 24)

3

8

13

18

23

30

36

40

43

47

52

Passacalles por Patilla de 8o. (octavo) punto alto. Compassillo. 14 diferencias (folio 25)

The image displays a musical score for guitar, titled "Passacalles por Patilla de 8o. (octavo) punto alto. Compassillo. 14 diferencias (folio 25)". The score is organized into 14 systems, each containing two staves: a top staff with rhythmic notation and a bottom staff with guitar tablature. The systems are numbered 8, 13, 18, 23, 28, 33, 37, 41, 45, 49, and 53. The tablature uses numbers 0-7 to represent fret positions and includes various symbols such as 'x' for natural harmonics and '2' for double stops. Rhythmic notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line and a decorative flourish at the end of the 53rd system.

Passacalles por Patilla de 8o. (octavo) punto alto. Proporción. 14 diferencias (folio 26)

Musical notation system 1 (measures 1-7). Includes a treble clef, a 3/4 time signature, and a large number '3' in the first measure. The notation consists of a single staff with rhythmic figures and fingerings (0-5) and a second staff with guitar-specific fingerings (0-4).

Musical notation system 2 (measures 8-12). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 3 (measures 13-18). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 4 (measures 19-21). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 5 (measures 22-25). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 6 (measures 26-30). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 7 (measures 31-36). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 8 (measures 37-43). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 9 (measures 44-50). Continues the piece with rhythmic patterns and fingerings on both staves.

Musical notation system 10 (measures 51-55). Continues the piece with rhythmic patterns and fingerings on both staves, ending with a decorative flourish.

Passacalles de 1o. (primer) tono, punto bajo. Compassillo. 12 diferencias (folio 27)

The musical score is presented in 12 systems, each corresponding to a system number (7, 11, 15, 21, 26, 31, 36, 40, 45). Each system contains a set of six strings with tablature notation. The notation includes various rhythmic markings such as accents (´), slurs, and specific fingerings. The piece concludes with a double bar line and a decorative flourish at the end of the 45th system.

Passacalles de 1o. (primer) tono, punto bajo. Proporción. 13 diferencias (folio 28)

Musical notation system 1 (measures 1-8). Includes a treble clef, a 3/4 time signature, and a key signature of one flat. The notation consists of a single melodic line with various rhythmic values and fingerings indicated by numbers 1-5 and accidentals. Measure 1 starts with a 3-measure rest.

Musical notation system 2 (measures 9-14). Continues the melodic line with similar rhythmic patterns and fingerings. Measure 9 begins with a 3-measure rest.

Musical notation system 3 (measures 15-20). Continues the melodic line. Measure 15 begins with a 1-measure rest.

Musical notation system 4 (measures 21-26). Continues the melodic line. Measure 21 begins with a 1-measure rest.

Musical notation system 5 (measures 27-32). Continues the melodic line. Measure 27 begins with a 4-measure rest.

Musical notation system 6 (measures 33-38). Continues the melodic line. Measure 33 begins with a 4-measure rest.

Musical notation system 7 (measures 39-44). Continues the melodic line. Measure 39 begins with a 1-measure rest.

Musical notation system 8 (measures 45-50). Continues the melodic line. Measure 45 begins with a 1-measure rest.

Musical notation system 9 (measures 51-56). Continues the melodic line. Measure 51 begins with a 1-measure rest.

Musical notation system 10 (measures 57-62). Continues the melodic line. Measure 57 begins with a 3-measure rest. The system concludes with a double bar line and a decorative flourish.

Passacalles de 8o. (octavo) alto, punto alto. Compasillo. 13 diferencias (folio 29)

0 0 2 | 0 0 3 | x2 2 2 | x2 5 2 5 x4 || 0 2 3 0 | 2 3 0 | 0 2 0 | 2 4 0 2

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

11 2 2 1 4 | 2 0 0 4 0 | 4 0 2 2 0 | 0 1 2 3 1

15 2 4 0 2 | 2 0 x0 4 0 | 0 0 3 x2 0 | 5 x4 2 0 0 0 4

21 0 2 0 2 3 | 2 2 2 4 5 | 6 7 4 2 | 2 0 0 0 || 0 0 3 2 3 2

26 2 0 x0 0 3 | x2 4 2 x1 2 1 | 4 0 2 3 | 5 6 7 x5 7 | 9 10 12 10 9 | 9 10 10 9

32 12 12 10 | 10 9 9 7 | 7 5 5 4 | 4 2 2 0 | 0 4 2 4 0 x0 4 0

37 0 2 0 3 2 0 | 0 2 0 3 2 0 | 0 2 0 3 2 2 0 | 5 4 2 5 3 2 | 0 5 4 2 0 4 2

40 4 2 0 4 2 0 0 0 | 5 4 5 2 4 2 4 5 7 5 7 x4 7 4 | 5 4 5 2 4 2 4 5 0 2 0 2 3

43 2 1 2 0 2 0 2 4 | 0 4 0 2 4 2 4 5 | 2 0 2 4 5 2 0 2 4 | 4 2 4 5 2 5 4 || 0 3 0 5 4 5

46 2 0 2 4 2 4 | 5 4 5 x2 0 2 | 4 2 4 0 2 4 || 0 1 2 0 1 2 0 2 2

50 0 2 3 2 0 0 | 2 0 2 2 1 2 3 0 | 2 4 5 2 4 0 2 4 || 0 0 2 2 | 0 0



Passacalles de 8o. (octavo) alto, punto alto. Proporción. 13 diferencias (folio 30)

3

7

12

18

22

28

35

42

48

51

Passacalles de 7o. (septimo) tono, punto alto. Compassillo. 14 diferencias (folio 31)

8

11

13

15

17

20

23

25

29

32

35

3 3 3 3 3 3 3 3

0 2 3 2 0 2 2 3 2 0 2 3 0 2 0 2 3 2 3 0 0 3 2 3 2 3' 5' x2

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

38

x0 x0 0 2' 4 0 0 2' 4' 0 0 2 2 2 3 3 x2 2 3 3 x2

0 2' 4 2' 4' 0 2' 4' 1' 3 4 x2 4 3 5 3 4 0 2 0 2' 4 0

2 4 2 2 2 4 2 4 2 4 2 4 2 4 2 4 2 0 2' 4 0

42

2 x0 x0 0 0 3 x2 0 2' 4' 2' 0 2 3 0 3 3 5 2 2' 0 3' 2

2' 4 0 2 4 4 x1 2 0 2 4 0 2' 0 2' 0 2 3 0 3 4 2 2 4 0 2' 4

2 4 0 2 4 0 2 4 2 0 4 2 0 4 2 0 2 2 4 0 2' 4

46

x0 0 2' 4' 0 0 0 0 3 x2 0 2 4 6 7 6 7' 2 2

0 0 2 4 x1 2 3 x2 0 x3 5 7 6 4 4 2 x0 3 5

0 4 2 4 0 2 4 4 2 4 4 2 x0 2

50

x4 5' 4 5 x3 2 0 0 0 2' x0 7 5' 3 2 2 3 5 3 2 5 x3 5 2 5 3 2

4 2 4 5 x3 2 3' x2 0 2' x0 3' 4 5 3 5 2 3 4 2 3 5 2 3 5 2 5 3 2

2 2

54

2 3 2 0 2 0 0 2 3 2 0 0 2 3 2 0 3 x2 3 0 3 2 0 0 2 2 0 x0 3

4' 2 x0 4 2 1 2 0 2 3 2 0 3 x2 3 0 3 2 0 x3 0 2 0 2 0 x0 3

2 2

Passacalles de 7o. (septimo) tono, punto alto. Proporción. 13 diferencias (folio 32)

1

7

12

16

21

26

29

34

39

44

49

Passacalles de 2o. (segundo) tono, punto bajo. Proporción. 12 diferencias (folio 34)

Musical notation system 1 (measures 1-7). Includes a treble clef, a 3/4 time signature, and a key signature of one flat. The notation consists of a single melodic line with rhythmic values (quarter, eighth, and sixteenth notes) and a guitar-specific tablature below it using numbers 0-6 and symbols like 'x' for natural harmonics. Measure 1 starts with a 3/4 time signature and a '3' in the first line.

Musical notation system 2 (measures 8-13). Continues the piece with similar notation and tablature. Measure 8 starts with a '3' in the first line.

Musical notation system 3 (measures 14-18). Continues the piece with similar notation and tablature. Measure 14 starts with a '3' in the first line.

Musical notation system 4 (measures 19-22). Continues the piece with similar notation and tablature. Measure 19 starts with a '3' in the first line.

Musical notation system 5 (measures 23-28). Continues the piece with similar notation and tablature. Measure 23 starts with a '3' in the first line.

Musical notation system 6 (measures 29-34). Continues the piece with similar notation and tablature. Measure 29 starts with a '3' in the first line.

Musical notation system 7 (measures 35-40). Continues the piece with similar notation and tablature. Measure 35 starts with a '3' in the first line.

Musical notation system 8 (measures 41-45). Continues the piece with similar notation and tablature. Measure 41 starts with a '3' in the first line.

Musical notation system 9 (measures 46-50). Continues the piece with similar notation and tablature. Measure 46 starts with a '3' in the first line. The system ends with a decorative flourish.

Jacaras - 39 diferencias (folio 35)

10

15

20

26

32

37

42

49

56

62

67

72

77

82

88

94

100

106

109

112

117

122

127

132

3 2 3 0 2 3 | x1 0 1 3 0 1 | 3 2 3 0 3 0 | x2 2 0 2 2 0 | 5 3 5 0 3

137

1 0 1 1 0 | 3 3 2 3 3 0 | x2 2 3 | 3 x2 | 3 5 3 | 1 0 3 | x2 0 3

144

3 3 1 | 1 3 3 | 2 2 0 | x0 2 | 3 3 x2 | 3 0 3 | 3 0 3

151

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

Jacaras de la Costa - 29 diferencias (folio 37)

3
3 0 x0 1 | 3 0 x1 0 | 2 3 1 0 | 1 2 1 || 3 0 3 1 3 2 | x0 2 0 2 2 | 3 5 3 0 1

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

13
7 7 5 5 | 5 x3 3 | 7 5 5 | x3 5 5 | x4 x3 3 | 3 x2 3 | 2 7 5 | 3 3 1

21
1 0 0 | 3 3 x2 | 2 3 1 0 | 1 0 x2 1 || 3 5 1 3 0 1 | 3 0 1 3 0 1

27
2 0 0 2 4 0 | 2 4 0 | x0 0 2 | 3 3 2 | 5 7 3 5 2 3 | 0 2 3 0 1 3

33
x0 3 0 1 3 | 0 1 2 0 0 2 | x2 3 3 | 3 x2 0 2 || 3 1 0 3 1 3 1 0 2 | x0 3 1 0 1 0 2 0

39
1 0 3 1 3 1 0 | x0 2 0 | 1 0 2 0 2 0 | 1 0 3 1 || 3 5 3 5 | 7 9 7 9

43
10 7 8 | 5 8 7 5 7 || x7 10 8 7 10 | 8 7 5 8 | x7 5 8 7 5 | 3 1 0 3 1

49
x0 3 2 0 3 2 3 | 2 3 5 3 2 0 | 0 1 0 3 1 || 0 1 3 1 0 2

54
0 2 x0 | 2 3 5 | 3 3 x2 | 3 1 0 3 1 0 2 0 1 0 2 | 3 1 0 3 1 0 2 0 4 2 0

59
3 1 0 2 0 | 3 2 0 | 0 3 1 0 2 0 0 || 1 x0 0 | 3 3 x1 | 2 0 3

64

69

75

82

88

94

99

106

114

Marizapalos - 12 diferencias (folio 39)

3 2 0 | *1 0 1⁹ | 3 5 6 | *5 5 5 | 3 0 3 | 1⁹ 3 0 | 0 3 0 | 0 0 0 | 0 3

10 *2 0 2⁹ | *3 3 1 | *0 2 0 | 1 1 *0 | 1 0 0 | 1 0 2 | *1 2 3 | 2 1 3 | 1⁹ 2 2

19 2 1 2 0 | 1 0 1 3 0 1 | 3 1 3 0 1 3 | 0 3 0 1 3 1 | 0 1 3 1 3 0

24 1 0 1 3 0 | 5 3 5 7 | 4 2 4 5 4 2 | 0 3 0 1 0 3 | 2 0 2 3 0 2

29 3 2 3 0 1 3 | 0 2 0 1 2 0 | 1 0 1 3 0 1 | 2 0 2 0 2 2 | 0 2 0 1 2 0

34 1 2 0 2 3 0 2 | 2 3 2 3 0 2 | 1⁹ 2 0 || 0 3 | 1⁹ 2 *0 | 1⁹ *0 3 | 1 2 *0 3

41 3⁹ 0 3 | 1⁹ 1⁹ 0 | 0 3 2 | 0 0 2 | 0 0 3 | *1 2 *0 | 5 5 | 3 *4 | 3 1 3

50 1 3 *2 2 | 0 2 | 1 2 3 1⁹ | 3 1 *0 | 2⁹ 0 3 2 3 || 0 2 3 0 2 3 | 1 0 3 0

57 1 3 0 1 2 0 | 1 3 2 0 2 | 0 1 3 0 | 1⁹ 0 3 1 3 | 0 1 2 1 0 2

62 *1 2 0 2 | 4 0 2 | 1 0 2 0 0 2 | 1 0 3 0 1 3 | 0 2 0 2 3 0

67 0 3 1 3 0 1 | *2 2 0 3 0 | 0 1 2 0 | *1 2 2 0 3 | 1 3 *0 2 | 5 3 1 0 3

73 1 0 2⁹ | 0 3 1 0 2 0 | 1 0 3 1 0 0 | 3 1 0 3 1 | *0 1 0 3 1 0

78 1 0 3 1 0 | 0 3 1 0 2 | 1 1 0 2 0 4 | 5 3 2 5 3 | 3 1 0 2 0

83

88

93

98

103

108

114

119

124

129

135

140

145

151

157

162

167

172

177

183

189

194

199

203

206

209

Espanoleta - 8 diferencias (folio 42)

0

10

19

28

37

46

53

59

65

71

76

81

86

91

96

101

105

109

114

118

124

130

136

142

148

153

158

163

168

172

176

180

183

187

190

The image displays ten systems of guitar tablature, numbered 148 through 190. Each system consists of a six-line staff with fret numbers (0-5) and various musical notations including slurs, accents, and dynamic markings. The tablature is arranged in a vertical sequence, with each system starting on a new line. The final system (190) ends with a decorative flourish.

Pauanas - 12 diferencias (folio 45)

8

14

19

24

29

34

38

42

47

52

57

62

66

70

74

78

82

86

90

94

97

100

103

106

109

112

116

120

124

128

134

140

145

151

157

162

167

172

178

184

189

Gallardas. 13 diferencias (folio 49)

1
3 3 0 | 3 1 x0 | 0 3 5 | x2 2 0 | x2 3 | 3 x2 3 || 3 0 2 3 2 3 0

8
1 0 1 3 5 | 0 1 | 3 2 3 0 1 0 1 3 | 2 | 2 0 2 3 2 3 0 | 1 0 1 3 x0 3

13
2 3 | 0 1 0 1 3 | 5 | 2 0 2 3 | 0 0 2 | 3 2 3 0 | 2 0 2 0 2 0 2 3 | 2 0 2 4

17
0 1 0 | 3 0 3 1 | 0 0 2 3 5 2 | 3 3 0 1' | 1 3 x0 3 5 | 6 5 5 3 3

22
5' 2 2 0 2 2 3 | x0 5 3 x2 | 3 1 0 0 3 | 1' 1 3 5' 0 | 1' 0 0 2

27
3 3 | 1 3 | 5' 5 7 9' | 0 2 3' 3 | x2 3 1' 0 2 3 | 0 2 3 3 2' 2 || 3 1 3 2 0 3 2

32
6 5 3 | 6 5 3 | 1 | 3 2 0 | 2 5 3 1 0 | 3 1 0 | 5 3 1 0 | 3 1

36
6 5 3 | 6 5 3 3 | 5 0 | 1 3 5 3 0 1 0 1 3 | 1 3 0 | 3 0 1 | 3 1 3 0 1 3 | 0 2 3

40
0 1 3 | 2 3 0 | 2 0 2 3 | 2 3 0 | 2 0 2 3 | 0 1 3 | 0 2 0 2 3 0 2 | 0 2 3

43
3' 2 | 0 2 | 3 0 2' 0 1 | 3 0 1 3' 1 3 | 5' 0 | 2' 3 0 1' 3 5 | 7 9 10 x9 7 9

49

55

58

62

65

70

77

81

Folias - 12 diferencias (folio 51)

12

21

32

40

48

56

63

70

77

84

91

98

105

112

120

128

135

142

149

156

162

168

175

180

186

Marionas - 18 diferencias (folio 53)

This image displays a guitar tablature for the piece 'Marionas - 18 diferencias' on folio 53. The music is written on a six-line staff with fret numbers (0-5) and various rhythmic and articulation symbols. The piece is divided into measures, with measure numbers 8, 15, 22, 28, 33, 39, 44, 48, 55, 61, and 70 indicated. The notation includes a variety of rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests. It also features complex rhythmic patterns, including triplets and sixteenth-note runs. Some measures contain symbols like 'x' and '1' above the staff, possibly indicating specific techniques or fingerings. The piece concludes with a decorative flourish at the end of the final measure.

Canario - 13 diferencias (folio 54)

3

7

12

17

22

27

31

35

40

44

49

Difficultés liées à la succession et à la savante alchimie des mesures en 3/4 et en 6/8

Villano - 13 diferencias (folio 55)

Sheet music for Villano - 13 diferencias (folio 55), featuring guitar tablature and rhythmic notation. The piece is divided into measures, with measure numbers 8, 12, 16, 21, 27, 32, 38, 42, 45, and 50 indicated. The notation includes various rhythmic values (e.g., 2/3, 3/4, 3/2) and fret numbers (0-10) on the guitar strings. The piece concludes with a decorative flourish.

1 - Passacalles 1 tono
Compassillo : n°1 mes. 30

Dans la partition originale Modification proposée

2 - Passacalles 80 alto
compasillo
n°19 mesure 16

Dans la partition originale Modification proposée

3 - Passacalles 70
punto alto compasillo
n°27 mesures 33 à 37

Dans la partition originale Modification proposée
Indication de mesure Sexquialtera => 12/8 en restant en mesure à 4/4

4 - Marionas
n°38 mesures 25 à 28

Dans la partition originale Modification proposée
Indication de mesure en restant en mesure à 4/4
Sexquinona o Nonupla => 9/8 écrit dans la tablature

Ornements décrits
par Fransisco Guerau

Mordant inférieur Trille (ou aleado) Vibrato extrasino : coulés (ascendants ou descendants)