

Die folgende Fantasie steht im ersten Ton, aber in einer anderen Lage, als ich sie euch im ersten Buch aufgezeichnet habe. Und so werdet ihr in diesem zweiten Buch die Töne in anderen Lagen auf der Vihuela finden, als ihr sie im vorhergehenden Buch gesehen habt. Und man muß sie mit einem weder sehr schnellen, noch sehr langsamen Zeitmaß spielen.

The following fantasia is in the first tone in a different position from what I showed you in the first book. Thus you will see in this second book the tones in other positions on the vihuela than you saw in the last book. It should be played at a tempo which is neither very fast nor very slow.

Esta fantasia que se sigue es el primero tono por otra parte que en el primero libro he mostrado. y assi vereys en este segundo libro los tonos por otras partes en la vihuela que en este pasado libro haueys visto. y ha se de tañer con vn copas ni muy apriessa ni muy a espacio.

FANTASIA XXIII

The musical score for Fantasia XXIII is presented in seven staves, each beginning with a circled measure number. The notation includes various rhythmic values, accidentals, and fingering instructions. Key annotations include:

- Staff 1: Measure 1 circled with '1'. Fingering '4' above the first measure.
- Staff 2: Measure 7 circled with '7'. Fingering '4' above the first measure.
- Staff 3: Measure 13 circled with '13'. A dashed line above the staff with a 'V' indicates a change in position. Fingering '4' above the first measure.
- Staff 4: Measure 19 circled with '19'. A dashed line above the staff with a 'I' indicates a change in position. Fingering '[2]---' above the first measure and '[4]' below the first measure.
- Staff 5: Measure 25 circled with '25'. A dashed line above the staff with a 'III' indicates a change in position. Fingering '4' above the first measure and '[6]' below the first measure.
- Staff 6: Measure 31 circled with '31'. Fingering '4' above the first measure.
- Staff 7: Measure 37 circled with '37'. Fingering '4' above the first measure and '[5]', '[4]', and '[3]' below subsequent measures.

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Die folgende Fantasie steht im zweiten Ton, und man muß sie in einem recht gemessenen Zeitmaß spielen, das weder sehr langsam noch sehr schnell ist.

The following fantasia is in the second tone and is to be played at a well measured tempo which is neither very slow nor very fast.

Esta fantasia que se sigue es del segundo tono y ha de tañer con vn compas bien mesurado que ni sea muy a espacio ni mucho apriessa.

FANTASIA XXIV

The musical score for Fantasia XXIV consists of seven systems of music, each starting with a circled measure number. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). Fingerings are indicated by numbers 1-4 and 0 (open string). Ornaments are shown above notes in measures 11, 16, 21, 26, and 36. Performance markings include 'I', 'III', 'IV', and 'V' above the staff, and 'I' and 'II' below the staff. Some notes are enclosed in brackets, such as [4], [2], [3], and [1]. The piece concludes with a final cadence in the seventh system.

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Die folgende Fantasie bewegt sich im Umfang des ersten und zweiten Tons, und weil sie in beiden steht und sie vermischt, sagt man gemischter Ton. Sie muß mit dem gleichen Zeitmaß wie die vorherige gespielt werden.

The following fantasia moves in the ranges of the first and second tones and because it takes from both and mixes them it is called a mixed tone and has to be played at the tempo of the last fantasia.

Esta fantasia que se sigue va por los terminos del primero y segundo tono: y porq toma delos dos y se mescla con ellos se dira tono mixto / y ha se d tañer conel copas como la pasada fantasia.

FANTASIA XXV

The musical score for Fantasia XXV consists of seven systems of music, each starting with a circled measure number. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The score is heavily annotated with fingering numbers (1-4) and fretting numbers (0-4) for both the right and left hands. Some measures include bracketed numbers like [1], [2], [3], and [4], indicating specific fingering or fretting techniques. Bar lines are marked with Roman numerals I, II, and III, likely indicating measure groupings or structural divisions. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests and slurs.

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Die folgende Fantasia steht im dritten und vierten Ton, und weil sie sich im Umfang der besagten zwei Töne bewegt, nennt man sie gemischt. Man soll sie weder sehr schnell noch sehr langsam, und in einem recht gemessenen Zeitmaß spielen.

The following fantasia is in the third and fourth tones and because it is in the range of the said two tones it will be called mixed. It is to be played neither very quickly nor very slowly, but at a well measured tempo.

Esta fantasia que se sigue es del tercero y quarto tono: y porque va por los terminos delos dichos dos tonos le dira mixto: y ha se d tañer ni muy apriessa ni muy a espacio sino con vn compas bien mesurado.

FANTASIA XXVI

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Musical notation for measure 101, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a complex melodic line with many accidentals and a bass line with various fingerings and a circled '5' below the first measure. A slur covers the first four notes of the treble staff. A 'III' marking is above the final measure.

106

Musical notation for measure 106, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a slur over the first four notes and a bass line with fingerings. A 'III' marking is above the first measure.

111

Musical notation for measure 111, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a slur over the first four notes and a bass line with fingerings. A 'III' marking is above the first measure, and a 'V' marking is above the final measure.

116

Musical notation for measure 116, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a slur over the first four notes and a bass line with fingerings. A 'III' marking is above the final measure.

121

Musical notation for measure 121, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a slur over the first four notes and a bass line with fingerings. A 'I' marking is above the first measure, and a 'III' marking is above the final measure.

126

Musical notation for measure 126, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a slur over the first four notes and a bass line with fingerings. A 'III' marking is above the first measure.

131

Musical notation for measure 131, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a slur over the first four notes and a bass line with fingerings. A 'III' marking is above the first measure.

136

Musical notation for measure 136, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a melodic line with a slur over the first four notes and a bass line with fingerings. A 'III' marking is above the first measure.

Diese Fantasie steht im dritten Ton, den ich euch in andere Lagen übertragen habe, weil der dritte und vierte Ton auf der Vihuela dort besser gefallen, wo diese Fantasie sich jetzt befindet, im Gegensatz zur vorherigen Fantasie. Man muß sie im langsamen Zeitmaß spielen.

This fantasia is in the the third tone which I have changed for you to other positions, because the third and fourth tones on the vihuela, in which this fantasia moves, seem better and not where the last fantasia moves. It is to be played at a slow tempo.

Esta fantasia es del tercero tono / el q̄l he mudado por otras partes: porq̄ mejor paresce el tercero y quarto tono en la vihuela por donde esta fantasia anda / que no por dōde va la fantasia pasada: y ha se de tañer çoel çopas a espacio.

FANTASIA XXVII

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VI III I

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I

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III I III

131

III

136

I

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III III

146

III

151

III III

191

Musical notation for exercise 191, measures 1-5. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a sequence of chords and notes with various fingering indications (4, 1, 2, 2, 1) and triplet markings ([3]). Roman numerals III and V are placed above the staff to indicate chord positions.

196

Musical notation for exercise 196, measures 1-5. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a sequence of chords and notes with various fingering indications (4, 3, 0, 2, 3, 4, 1, 2, 3, 0, 3) and a triplet marking ([5]). Roman numerals III and I are placed above the staff to indicate chord positions.

201

Musical notation for exercise 201, measures 1-5. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a sequence of chords and notes with various fingering indications (4, 2, 4, 4, 4, 4, 2) and triplet markings ([3], [4]). Roman numerals III are placed above the staff to indicate chord positions.

206

Musical notation for exercise 206, measures 1-5. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a sequence of chords and notes with various fingering indications (4, 0, 2) and a triplet marking ([3]). A sharp sign (#) is used to indicate a specific note.

211

Musical notation for exercise 211, measures 1-5. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a sequence of chords and notes with a sharp sign (#) and a triplet marking ([3]).

217

Musical notation for exercise 217, measures 1-5. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a sequence of chords and notes with various fingering indications ([5]), a sharp sign (#), and triplet markings ([3], [4]).

223

Musical notation for exercise 223, measures 1-5. The notation includes a treble clef, a key signature of one flat, and a 2/4 time signature. It features a sequence of chords and notes with a sharp sign (#) and a triplet marking ([3]).

Die folgende Fantasie steht im vierten Ton und bewegt sich in den gleichen Lagen auf der Vihuela, wie die vorherige Fantasie, weil, wie ich schon gesagt habe, der dritte und vierte Ton dort eher gefallen, wo sie sich jetzt befinden. Und man muß sie im langsamen Zeitmaß spielen.

The following fantasia is in the fourth tone and it uses the same positions on the vihuela as the last fantasia, because I have already said, the third and fourth tones seem better where it now moves. It is to be played at a slow tempo.

Esta fantasia que se sigue es el quarto tono: y anda por las partes mismas en la vihuela que la fantasia passada va: porque como ya he dicho parece mejor el tercero y quarto tono por donde agora anda: y ha se de tañer conel compas a espacio.

FANTASIA XXVIII

The musical score for Fantasia XXVIII is presented in seven staves, each beginning with a circled measure number. The notation includes various musical symbols such as notes, rests, and slurs, along with specific fingering instructions (e.g., 1, 2, 3, 4, 0) and position markings (I, III, V) indicated by dashed lines above the staff. The score is written in a single system with a treble clef and a key signature of one flat (B-flat).

- Staff 1: Measure 1. Position III.
- Staff 2: Measure 6. Position V.
- Staff 3: Measure 11. Position III.
- Staff 4: Measure 16.
- Staff 5: Measure 21. Position III.
- Staff 6: Measure 26. Positions I and III.
- Staff 7: Measure 31. Positions I and III.

76

Musical staff 76: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: 3, 2, 0, 1, 0, 3, 3, 0. A slur covers the first four notes.

81

Musical staff 81: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: 3, 4, 3. A slur covers the last three notes. A dashed line above the staff is labeled 'III'.

86

Musical staff 86: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: 2, 3, 2, 4, 2, 3, 2. A slur covers the last four notes. A dashed line above the staff is labeled 'V'.

91

Musical staff 91: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: [2], 1, 2, 0, 3, 2, 2, 2. A slur covers the last four notes. A dashed line above the staff is labeled 'I'.

96

Musical staff 96: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: 1, 2, 4, [4], 2, 0, 0, 1, 0, 2, 1, 0, 4, 3, 4, 2. A slur covers the last four notes. A dashed line above the staff is labeled 'III'.

101

Musical staff 101: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: 4, 4, 4, 2, 3, 4, 2, 4, 4, 4, 1, 3, 0, 2, 3. A slur covers the last four notes. A dashed line above the staff is labeled 'I'.

106

Musical staff 106: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: 4, 3, 4, 1, 2, 0, 2, 3, 4, 4, 2, 4, [4], 3, 2, 0. A slur covers the last four notes. A dashed line above the staff is labeled 'III'.

111

Musical staff 111: Treble clef, key signature of one flat. The staff contains a sequence of notes with fingerings: 4, 2, 3, 0, 1, 3, 2, 4, 3, 2, 0, 1. A slur covers the last four notes. A dashed line above the staff is labeled 'I'.

116

III

121

126

V

III

[2]

131

136

141

III

I

[4]

[4]

146

I

III

[4]

[2]

[3]

[4]

151

31

III

36

III

41

46

III

51

56

VI VIII VI VI III

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III

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211

216

221

Die folgende Fantasie bewegt sich im Umfang des dritten und vierten Tons und wird gemischt genannt wie die vorherige Fantasie. Man muß sie in einem etwas schnellen Zeitmaß spielen.

The following fantasia is in the range of the third and fourth tones and will be called mixed, like the last fantasia. It should be played at a rather quick tempo.

Esta fantasia que se sigue va por los terminos del tercero y cuarto tono y dirase mixto como la pasada fantasia: y ha se q tañer coel copas algo apriessa.

FANTASIA XXX

The musical score for Fantasia XXX is presented in seven staves, each beginning with a circled measure number. The notation includes various musical symbols such as notes, rests, and ornaments, along with detailed fingering instructions (e.g., 1, 2, 3, 4, 0) and articulation marks (e.g., accents, slurs). Roman numerals I, III, and VI are placed above the staves to indicate specific positions or chords. The score is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat).

81

Musical notation for measure 81, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a 'III' section marker above the staff.

86

Musical notation for measure 86, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a 'I' section marker above the staff.

91

Musical notation for measure 91, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4).

96

Musical notation for measure 96, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4).

101

Musical notation for measure 101, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4).

106

Musical notation for measure 106, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a 'III' section marker above the staff.

111

Musical notation for measure 111, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and section markers 'II' and 'III' above the staff.

116

Musical notation for measure 116, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and section markers 'II' and 'III' above the staff.

121

Musical notation for measure 121, featuring a treble clef, a key signature of one flat, and a 2/8 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a 'II' section marker above the staff.

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186

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201

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213

Die folgende Fantasie steht im sechsten Ton und muß im geschlagenen, d.h. schnellen Zeitmaß gespielt werden. Tatsächlich kann man hier eher im sechsten als im fünften Ton spielen, weil es diesem an Umfang fehlt.

The following fantasia is in the sixth tone and it has to be played at a beating tempo, which means quickly. More appropriately it could be played in the sixth and not the fifth tone here, because it lacks range.

Esta fantasia que se sigue es del sexto tono: y ha se d̄ tañer conel copas batido: que quiere dezir apssurado: mas ppiamete se puede tañer el sexto q no el quinto tono por aqui: porq le falta termino.

FANTASIA XXXI

The musical score for Fantasia XXXI consists of seven staves of music, each starting with a circled measure number (1, 7, 13, 19, 25, 31, 37). The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is primarily composed of eighth and sixteenth notes, often beamed together. Fingering is indicated by numbers 1-4 above or below notes. Some notes have a '4' above them, possibly indicating a specific fingering or a grace note. Bar lines are present throughout, and some staves have a dashed line above them with a Roman numeral (I, III, V) indicating a measure rest or a specific section. The final measure of the seventh staff has two endings, labeled [2] and [4].

43

Musical notation for measure 43, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. A bracket labeled [4] spans the first two notes, and another bracket labeled [5] spans the last two notes. A Roman numeral II is positioned above the staff, indicating a second ending or a specific fingering technique.

49

Musical notation for measure 49, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. A bracket labeled [4] spans the first two notes, and another bracket labeled [5] spans the last two notes. Roman numerals I and II are positioned above the staff, indicating first and second endings or specific fingering techniques.

55

Musical notation for measure 55, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. Roman numerals I, V, and III are positioned above the staff, indicating first, fifth, and third endings or specific fingering techniques.

61

Musical notation for measure 61, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4.

67

Musical notation for measure 67, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. A bracket labeled [5] spans the first two notes, and another bracket labeled [4] spans the last two notes. A Roman numeral III is positioned above the staff, indicating a third ending or specific fingering technique.

73

Musical notation for measure 73, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. A Roman numeral III is positioned above the staff, indicating a third ending or specific fingering technique.

79

Musical notation for measure 79, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. A bracket labeled [2] spans the last two notes. Roman numerals V and VI are positioned above the staff, indicating fifth and sixth endings or specific fingering techniques.

85

Musical notation for measure 85, featuring a treble clef and a key signature of one flat. The staff contains a sequence of notes with various fingerings indicated by numbers 1-4. Roman numerals I and II are positioned above the staff, indicating first and second endings or specific fingering techniques.

91 I -----

97 V ----- III -----

103 III ----- V -----

109 III ----- III ----- III ----- [1]

115 V ----- [4]

121 [1] [3] [3]-- [4]--

127 I ----- III -----

133 III ----- [2]

139

145

151

157

163

169

175

181

187

III I III

193

V

199

205

211

217

223

229

Die folgende Fantasie steht im sechsten, und man muß sie in einem etwas schnellen Zeitmaß spielen. Ich habe euch schon gesagt, daß man hier nur den sechsten gänzlich ausbilden kann, weil es dem fünften Ton an entsprechendem Umfang fehlt.

The following fantasia is in the sixth and has to be played at a rather fast tempo. I have already told you that only the sixth can perfectly be played here, because the fifth tone lacks sufficient range.

Esta fantasia q se sigue es del sexto: y ha de tañer coel copas algo apressurado. ya os he dicho q nose puede perfetamente formar por aq sino el sexto: porq pa el quito tono faltale su justo termio.

FANTASIA XXXII

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7

13

19

25

31

37

43 I III V

49 VI

55 I

61 III I I

67 I

73 III

79 I I

85

139

145

151

157

163

169

175

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187

193

199

205

211

217

223

229

Die folgende Fantasie steht im sechsten Ton und muß anfangs im langsamen Zeitmaß gespielt werden. Bis hierher habe ich euch das Zeitmaß in Semibrevis, wie man gemeinhin den Compasillo nennt, aufgezeichnet. In der vorliegenden Fantasie gebe ich euch den Takt in einer Brevis an. Das habe ich deshalb gemacht, weil, falls es euch schwerfällt, das Stück wegen der Achtelnoten im Compasillo zu zählen, es wesentlich einfacher wird, dieses längere Zeitmaß mit den Noten, wie ihr sie hier seht, zu verstehen.

The following fantasia is in the sixth tone and is to be played at the beginning at a slow tempo. Thus far I have indicated the bar to you with a semibreve, which is commonly called compasillo. In this fantasia I am representing the bar with a breve. I have done this because if it is difficult for you to understand the counting of the song in compasillo time because of the quavers that there are, it will be easier to understand in this longer bar if the figures in it are as you will now see.

Esta fantasia q se sigue es dl sexto tono y haze de tañer al principio cōel copas a espacio. Hasta aqui os he figurado el copas cō vn semibreue q vulgarmete dize al copasillo: y enla psente fantasia os figuro el copas con vn breue. Esto he hecho porq si os es difiçil q entēder la cuęta del cato al copasillo p los corcheos q ay sera mas facil de entender a este compas mayor si las figuras conel como agore vereys.

FANTASIA XXXIII

The musical score for Fantasia XXXIII is presented in seven staves, each beginning with a circled bar number: 1, 6, 11, 16, 21, 26, and 31. The notation includes treble clefs, a key signature of one flat (B-flat), and a time signature of 3/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above or below notes. Bar lines are marked with Roman numerals (I, II, III) and dashed lines above the staff. Some notes have accidentals (sharps and flats). The score concludes with a final bar line and a Roman numeral I above the staff.

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76

81 III V III

86 III

91 I

96 I

101 I [2]

106 VI VIII III

111 III

116

121 I I

126

III

[3] ----

④

131

III

[1] ----

III

[3]

136

III

141

[3]

[2]

146

I

[4]

152

III

158

III

164

I

Diese Art von Musik, die jetzt folgt, ist der Musik des vierten und fünften Heftes im ersten Buch ähnlich. Dort habe ich euch gesagt, auf welche Weise und mit welchem Zeitmaß sie gespielt werden soll. Ihre Eigenart besteht darin, die Vihuela mit Consonancias, die mit Redobles vermischt sind, auszuprobieren. Sie bewegt sich im Umfang des ersten und zweiten Tons.

The style of music which now follows is similar to the music of the fourth and fifth quartos of the first book. I have told you there of the air and tempo which must be played. The art of it is to play the vihuela with consonancias mixed with redobles. It moves in the range of the first and second tone.

Esta arte de musica que agora se sigue es semblante ala musica dl quarto y quinto quadernos dl primero libro: alla os tego dicho coel ayre y compas que se ha de tañer. el arte della es tetar la vihuela a consonancias mescladas co redobles: y va por los terminos del primero y segundo tono.

FANTASIA XXXIV (TENTO I)

The musical score for Fantasia XXXIV (Tento I) is presented in six systems, each with a circled measure number at the beginning. The notation is for a vihuela, using a treble clef and a 4/4 time signature. The key signature has one sharp (F#). Fingerings are indicated by numbers 1-4. Ornaments (redobles) are shown as small vertical lines above notes. Chords are indicated by numbers 0-4 below the staff. Trills are marked with 'tr'. The score includes various musical features such as triplets, slurs, and dynamic markings like 'III' and 'I'.

System 1: Measure 1. Starts with a circled '1'. Includes a trill on the first measure and a triplet in the fifth measure.

System 2: Measure 6. Starts with a circled '6'. Includes a triplet in the third measure and another triplet in the fourth measure.

System 3: Measure 11. Starts with a circled '11'. Includes a trill on the first measure and a triplet in the second measure.

System 4: Measure 16. Starts with a circled '16'. Includes a triplet in the fourth measure.

System 5: Measure 21. Starts with a circled '21'. Includes a triplet in the fourth measure.

System 6: Measure 26. Starts with a circled '26'. Includes a triplet in the fourth measure.

66 III

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76

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86 III

91 V VII V

96 VII V

101 V

146

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Die folgende Fantasie ist von der gleichen Art wie die vorherige Fantasie, wo die Vihuela mit Redobles und Consonancias ausprobiert wird. Und ich habe euch schon gesagt, auf welche Weise und in welchem Zeitmaß diese Fantasien gespielt werden müssen, die man eigentlich Versuche nennen kann. Und die, die nun folgen, bewegen sich im Umfang des dritten und vierten Tons.

The following fantasia is in the same style as the last fantasia, playing the vihuela with redobles and consonancias. I have already told you of the manner and tempo necessary to play these fantasias, which more properly should be called attempts. Those which follow are in the range of the third and fourth tones.

Esta fantasia q se sigue es dela misma arte dela pasada fantasia tentado la vihuela co redobles y consonancias; ya hos he dicho de que manera y copas se han de tañer estas fatasias que mas propiamente se pueden dezir tetos: y estos que se siguen van por los terminos del tercero y quarto tono.

FANTASIA XXXV (TENTO II)

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Diese folgenden Versuche bewegen sich im Umfang des fünften und sechsten Tons und sollen weder sehr langsam noch sehr schnell gespielt werden, sondern in dem Zeitmaß, das ich euch für diese Art von Musik schon erklärt habe.

The following attempts are in the range of the fifth and sixth tones and are to be played neither very slowly nor very quickly, but at the tempo which I have already told you in the music of this style.

Estos tentos q se siguen van por los terminos del quinto y sexto tono: y han se de tañer ni muy a espacio ni muy apriessa / sino conel compas q ya hos tengo dicho enla musica dsta arte.

FANTASIA XXXVI

(TENTO III)

The musical score consists of eight staves of music, each starting with a circled measure number: 1, 6, 11, 16, 21, 26, 31, and 36. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 below the notes. Some measures contain chords with specific voicings, such as -4, 1, 2, 0. There are also instances of triplets and slurs. The score is divided into measures by vertical bar lines, and some measures are grouped by dashed lines above the staff.

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176

Musical notation for measure 176, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a section marked 'III'.

181

Musical notation for measure 181, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a section marked 'I'.

186

Musical notation for measure 186, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and sections marked 'III' and 'V'.

191

Musical notation for measure 191, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a section marked 'III'.

196

Musical notation for measure 196, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and sections marked 'I'.

201

Musical notation for measure 201, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4) and a section marked '[2]'.

206

Musical notation for measure 206, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4).

211

Musical notation for measure 211, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4).

216

Musical notation for measure 216, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes a series of chords and melodic lines with fingerings (1, 2, 3, 4).

Diese folgenden Versuche bewegen sich im Umfang des siebten und achten Tons, und die Consonancias müssen langsam, die Redobles schnell gespielt werden, wie ich es euch schon gesagt habe.

The following attempts are in the range of the seventh and eighth tones. The consonancias are to be played slowly and the redobles quickly as I have already told you.

Estos tentos q se sigue van por los terminos dl septimo y octauo tono: y han se de tañer las consonancias a espacio y los redobles a priessa como ya hos he dicho.

FANTASIA XXXVII

(TENTO IV)

The musical score consists of eight systems of music, each starting with a circled measure number: 1, 6, 11, 16, 21, 26, 31, and 36. The key signature is two sharps (F# and C#). The notation includes various chords, arpeggios, and melodic lines with fingerings and ornaments. A second ending bracket labeled 'II' spans measures 4 to 6. The score is written on a grand staff with a treble clef and a bass clef.

41 III

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Musical notation for measure 86, featuring a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box.

91

Musical notation for measure 91, continuing the piece. It features a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box.

96

Musical notation for measure 96, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box.

101

Musical notation for measure 101, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box.

106

Musical notation for measure 106, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box.

111

Musical notation for measure 111, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0.

116

Musical notation for measure 116, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box. Roman numeral III is placed above the measure.

121

Musical notation for measure 121, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box. Roman numeral V is placed above the measure.

126

Musical notation for measure 126, featuring a treble clef, a key signature of two sharps, and a 2/4 time signature. The notation includes a sequence of eighth notes in the upper voice and a bass line with chords and fingerings. Fingerings are indicated by numbers 1-4 and 0. A triplet of eighth notes is marked with a [3] in a box.

131 VII

136

141 III

146 VII

151

156

161

166

171 III

176 III V

181

186

191

196

201

206

211

217 II

Hier enden die vier Fantasien, welche Versuche sind und alle acht Töne durchlaufen haben. Und von nun an werden in der Reihenfolge des Buches wieder die Fantasien fortgesetzt, die in einem gleichbleibenden Takt gespielt werden. Die folgende Fantasie steht im siebten Ton und muß in einem etwas schnellen Zeitmaß gespielt werden.

Here end the four fantasias which are attempts which have passed through all eight tones. From here onwards continue with the fantasias in the order in which the book presents them, played at a equal speed. The following fantasia is in the seventh tone and has to be played at a rather fast tempo.

Aquí se acaban las quatro fantasias de tentos q por todos los ocho tonos han pasado: y d aquí adelante torna a proseguir las fantasias por la orden q el libro trae tañidas a vn ygal copas. y esta fantasia que se sigue es del septimo tono: y ha se d tañer coel copas algo apressurado.

FANTASIA XXXVIII

(XXXIV)

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86

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94

139

[1]

[2]

[2]

144

[3]

149

[3]

[4]

154

[4]

159

[4]

[3]

[3]

164

[2]

169

[3]

174

III

[2]

1

3

4

Die folgende Fantasie steht im achten Ton, und je genauer man sich an das schnelle Zeitmaß hält, desto besser klingt sie.

The following fantasia is in the eighth tone and the faster the tempo at which it is played the better it will seem.

Esta fantasia q se sigue es dl octauo tono y quato mas se tañera conel compas apressurado mejor parecera.

FANTASIE XXXIX (XXXV)

The musical score for Fantasie XXXIX (XXXV) is presented in a single system with seven staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as treble clefs, notes, rests, and ornaments. Fingerings are indicated by numbers 1-4. Ornaments are shown as small circles above notes. Performance instructions include 'II' with a dashed line above the staff, indicating a second ending. Measure numbers 1, 6, 11, 16, 21, 26, and 31 are circled at the beginning of their respective staves. The piece concludes with a double bar line and repeat dots.

36

II

Musical notation for measure 36, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and quarter notes with various fingerings (0, 2, 4, [3], [4], [3], 2, 0, 2, [3], 0) and a double bar line with a repeat sign. A dashed line above the staff is labeled 'II'.

41

Musical notation for measure 41, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and quarter notes with various fingerings (2, 0, 4, [2], 1, 0, 2, 3, 0, 3, 1, 0, 2, 0, 0, 4, [3]) and a double bar line with a repeat sign.

46

II

Musical notation for measure 46, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and quarter notes with various fingerings (0, 2, 0, 0, 4, 2, 0, 1, 3, 1, 0, 2, 0, 2, 0, 4, 0, 1) and a double bar line with a repeat sign. A dashed line above the staff is labeled 'II'.

51

II IV

Musical notation for measure 51, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and quarter notes with various fingerings (2, 4, 4, [1], 1, 3, 2, 4, 1, 0, 2, 0, 4, 4, [3], 3, 2) and a double bar line with a repeat sign. A dashed line above the staff is labeled 'II', and another dashed line further right is labeled 'IV'. Below the staff, there are markings '[4] - -' and '[4] -'.

56

Musical notation for measure 56, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and quarter notes with various fingerings (0, 4, [3], [3], 0, 1, 0, 0, 0, 0, 0, 0, 3, 2, 0, 1, #, 0, 0, 0) and a double bar line with a repeat sign. Above the staff, there are markings 'o = o'.

61

Musical notation for measure 61, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and quarter notes with various fingerings (0, 2, 1, 0, 0, 3, 2, 4, 0, 1, 0, 2, 2, 0, 0, 0, 1) and a double bar line with a repeat sign.

66

Musical notation for measure 66, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of eighth and quarter notes with various fingerings (0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0) and a double bar line with a repeat sign.

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Die folgende Fantasie bewegt sich im Umfang des siebten und achten Tons, und weil sie sich auf den Umfang beider erstreckt, sagt man gemischter Ton. Man muß sie weder sehr schnell noch sehr langsam spielen.

The following fantasia is in the range of the seventh and eighth tones and because it uses the range of both it is said to be of mixed tone. It is to be played neither very quickly nor very slowly.

Esta fantasia que se sigue va por los terminos del septimo y octavo tono: y porque vsa del termino delos dos se dira tono mixto: y ha se de tañer ni muy a priessa ni muy a espacio.

FANTASIA XL

(XXXVI)

1

6

11

16

21

26

31

36

Musical notation for measure 36, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes a series of chords and melodic lines with various fingerings and articulations. Fingerings are indicated by numbers 1-4 and 0 (open string). Some notes have a '3' in a box, possibly indicating a triplet or a specific fingering. The measure ends with a fermata over a chord.

41

Musical notation for measure 41, continuing the piece. It features similar notation to measure 36, with chords and melodic lines. Fingerings and articulations are clearly marked. The measure concludes with a fermata over a chord.

46

Musical notation for measure 46. This measure includes a second ending bracket labeled 'II' at the end. The notation consists of chords and melodic fragments with specific fingerings.

51

Musical notation for measure 51. A dynamic marking 'v' (vibrato) is placed above the staff. The notation shows chords and melodic lines with various fingerings and articulations.

56

Musical notation for measure 56. The notation continues with chords and melodic lines, including fingerings and articulations.

61

Musical notation for measure 61. The notation features chords and melodic lines with fingerings and articulations.

66

Musical notation for measure 66. The notation consists of chords and melodic lines with fingerings and articulations.

71

Musical notation for measure 71. A dynamic marking 'v' is present above the staff. The notation includes chords and melodic lines with fingerings and articulations. The measure ends with a fermata over a chord.

116

Musical notation for measure 116, featuring a treble clef and a key signature of one sharp (F#). The notation includes a sequence of notes and rests with various fingerings indicated by numbers 1-4 and 0. A circled '1' above a note and a circled '2' in brackets below it indicate specific fingering techniques. A circled '6' in brackets below a note indicates a sixteenth-note rhythm. A double bar line is present at the end of the measure.

121

Musical notation for measure 121, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A dashed line above the staff is labeled 'V' and 'VII', indicating a section or measure division. A circled '4' above a note indicates a specific fingering. A double bar line is present at the end of the measure.

126

Musical notation for measure 126, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A circled '3' below a note indicates a triplet. A double bar line is present at the end of the measure.

130

Musical notation for measure 130, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A circled '2' above a note and a dashed line indicate a specific fingering technique. A double bar line is present at the end of the measure.

134

Musical notation for measure 134, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A dashed line above the staff is labeled 'II'. A double bar line is present at the end of the measure.

138

Musical notation for measure 138, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A circled '4' below a note indicates a specific fingering. A double bar line is present at the end of the measure.

142

Musical notation for measure 142, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A circled '3' below a note indicates a triplet. A double bar line is present at the end of the measure.

146

Musical notation for measure 146, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A circled '3' below a note indicates a triplet. A double bar line is present at the end of the measure.

150

Musical notation for measure 150, featuring a treble clef and a key signature of one sharp (F#). The notation includes notes and rests with fingerings 1-4 and 0. A dashed line above the staff is labeled 'III'. A double bar line is present at the end of the measure.

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Die folgende Fantasie bewegt sich im Umfang der vorherigen Fantasie, steht im gleichen Ton und muß ebenso wie jene gespielt werden.

The following fantasia is in range of the last fantasia; it is of the same tone and has to be played like it.

Esta fantasia que se sigue anda por los terminos dela passada fantasia es del mismo tono y ha se de tañer como ella.

FANTASIA XLI

(XXXVII)

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Die folgende Fantasie steht im sechsten Ton und muß mit einem etwas schnellen Zeitmaß gespielt werden. In den gleichen Lagen kann man auch den achten Ton spielen. Der Unterschied besteht darin, daß, wenn beide mit der gleichen Note enden, man im sechsten Ton f (fa-ut) sagt und im achten Ton g (sol-re-ut).

The following fantasia is of the sixth tone. It is to be played at a rather fast tempo. The eighth can be played in the same positions. The difference is that with both ending on the same note one calls it f (fa-ut) if it is the sixth and g (sol-re-ut) if it is the eighth.

Esta fantasia q se sigue es dl sexto tono: y hase de tañer cgel cgpas algo apressurado. por estas mismas ptes se puede azer el octauo. la diferecia es q fenecièdo los dos en vn mismo puto se dira fefaut si es sexto y gesolr eut si es octauo.

FANTASIA XLII

(XXXVIII)

The musical score for Fantasia XLII (XXXVIII) is presented in six systems. Each system begins with a circled measure number: 1, 6, 11, 16, 21, and 26. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1 through 4. Trills are marked with [3]. Bar lines are labeled with Roman numerals III, III, and II. The piece concludes with a final cadence on the sixth tone (F#).

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151 VII V

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161 V

166

171 III V III

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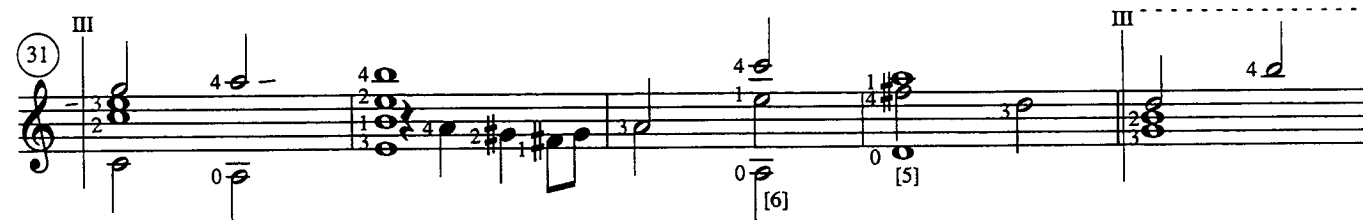
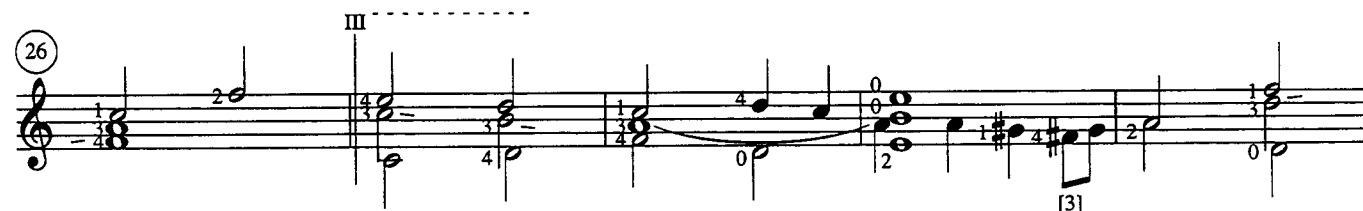
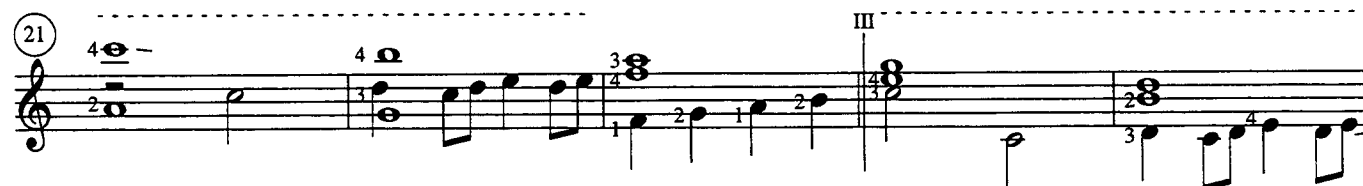
Die folgende Fantasia steht im siebten und achten Ton und muß in einem etwas schnellen Zeitmaß gespielt werden. Auch kann man hier den fünften und sechsten Ton benutzen, wie ihr es in den vorhergehenden Fantasien gesehen habt.

The following fantasia is in the seventh and eighth tones and it is to be played with some speed. The fifth and sixth tones can also be played here as you have seen in the last fantasias.

Esta fantasia q se sigue es dl septimo y octauo tono: y ha se de tañer algu tato apriesa. tabig se puede hazer por aqui el quinto y sexto tono como por las fatasias passadas aueys visto.

FANTASIA XLIII

(XXXIX)



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4 3 1 2 3 4

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4 2 3 0 3 2 1 4 0 1 3

I III I

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4 2 1 3 4 3 2 1

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4 1 3 0 1 4 0 2 3 1

[1]

56

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

VI VIII III

[1] [2] [3] [4] [5]

61

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

III

[3]

66

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

I

[3]

71

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

I

[3]

116

3 4 0 [3]

I

121

3 ①

VI

126

4 [3]

131

1 2 3 4 0 2 2 3 [2]

III

136

4 [2]

V VIII

141

1 2 3 4 1 2 3 4 1 3 2

III ②

146

1 4 1 2 3 2 1 0 [4]

III V

151

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

[3]

156

161

166

171

176

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Die folgende Fantasie bewegt sich im Umfang des siebten und achten Tons und muß in einem etwas schnellen Zeitmaß gespielt werden.

The following fantasia moves in the range of the seventh and eighth tones and has to be played with some speed.

Esta fantasia se sigue va por los terminos del septimo y octavo tono: y hase de tañer con compas algo taño apriesa.

FANTASIA XLIV

(XL)

The musical score for Fantasia XLIV is presented in eight staves. Each staff begins with a circled measure number: 1, 6, 11, 16, 21, 26, 31, and 36. The music is written in treble clef with a key signature of one sharp (F#). The score includes various fingering numbers (0-4) and performance markings such as 'III', 'II', 'VII', and 'V' with dashed lines indicating phrasing. The music consists of eighth and sixteenth notes, often beamed together, with some slurs and accents.

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**Richtiges Verständnis und
Erläuterung der Töne, die man in
der Figuralmusik verwendet.**

In dem vorliegenden Buch habe ich mir zur Aufgabe gemacht, das richtige Verständnis und die Erläuterung der acht Töne, die man in der Figuralmusik verwendet, darzubieten. Weil ich euch in den Leitsätzen oder Erklärungen am Anfang der Fantasien, die in diesem Buch enthalten sind, nicht so viele Erkenntnisse über die Töne gab, wie erforderlich sind, um sie zu verstehen, folgt nun die Lösung, um die besagten acht Töne bald besser zu begreifen.

Die Töne muß man an drei Dingen erkennen: Erstens am Umfang, zweitens an den Klauseln und drittens an der Schlußklausel, die dort ist wo sie endet. Und was das erste anbelangt, das heißt, den Ton an seinem Umfang zu erkennen, muß man wissen, daß man in den Musikwerken den Ton nur am Diskant zu erkennen hat, dem die Erfinder der Töne einen Umfang von zehn Noten gegeben haben, so daß der Diskant, wo man den Ton erkennen muß, einen Umfang von zehn Noten haben muß, wobei gerechnet wird, daß man neun Töne über ihre Schlußklausel hinaufgehen und einen unter ihre Schlußklausel hinuntergehen muß, was zehn ergibt. Dies versteht sich für die vier Haupttöne, welche der erste, der dritte, der fünfte und der siebte Ton sind, denn die anderen vier Nebentöne, der zweite, der vierte, der sechste und der achte Ton haben ebenfalls den besagten Umfang von zehn Noten, aber die Hälfte nach oben, die ihr sechs Noten über die Schlußklausel zählt, und die andere Hälfte nach unten, die ihr fünf Noten unter die Schlußklausel zählt.

Was das zweite anbelangt, d.h. den Ton an ihren Klauseln zu erkennen, sollt ihr wissen, daß der erste Ton seine Klauseln zu Beginn auf der Diapente d (la-sol-re) bildet, auf der Quinte darüber auf a (la-mi-re) und schließlich eine Quarte höher am Ende der Diatessaron d (la-sol).

Auf der besagten Diapente bildet man eine Diatessaron, d.h. von d (la-sol-re) nach g (sol-re-ut), und auf der gleichen g (sol-re-ut) bildet sich eine weitere Klausel. Dies sind die Grundklauseln, die man jedem Ton gibt.

Eine andere Klausel ergibt sich in der Mitte der Diapente, auf f (fa-ut). Diese Klausel ist willkürlich und man nennt sie eher Ruhenote als Klausel. Einige

**Information and declaration of the
tones used in figural music.**

In the present book I proposed to give information and a declaration of the eight tones used in figural music, because in the rules or declarations at the beginning of the fantasias which are contained in the book I did not give you as much information about the tones as is needed to understand them. The explanation of these eight tones so that more may be understood in brief is this:

The tones are to be known in three things: First in the range; second in the cadences; thirdly in the final cadence which is where it ends. Regarding the first, which is to recognise the tone by its range, it is necessary to know that the tone is to be recognised on its own in the treble in musical compositions to which the inventors of the tones gave ten notes of range. Thus the treble where the tone must be recognised has to have ten notes of range, counting that you have to go nine notes up from its final cadence and one below its final cadence, which makes ten. This is heard in the four master tones, which are the first, the third, the fifth and the seventh tones, because the other four disciple tones, which are the second, the fourth, the sixth and the eighth have the said range of ten notes, half above which you will count six notes above its final cadence and half below, which you will count five notes below the final cadence.

Regarding the second, which is to know the tone by cadences, you will know that the first tone forms a cadence at the beginning of its diapente which is in d (la-sol-re) and the fifth above in a (la-mi-re) and the fourth above again at the end of its diatessaron in d (la-sol).

In the said diapente a diatessaron is formed which is from d (la-sol-re) to g (sol-re-ut) and in the same g (sol-re-ut) it forms a cadence. These are the general cadences which are given to each tone.

Another cadence arises in the middle of the diapente which is in f (fa-ut). This is voluntary; it is a position or note to rest rather than a cadence.

**Intelligencia y declaracion delos
tonos que en la musica de canto
figurado se vsan.**

Enel presente libro propuse de dar intelligencia y declaracio delos ocho tonos que enla musica d canto figurado se vsan: porque enlas reglas o declaraciones enlos principios delas fantasias que enel libro se cotieng: no hos di tãta intelligecia delos tonos quãta se requiere para entederlos. la resolucion delos dichos ocho tonos para que en breue mas se comprehendan es esta.

Los tonos se han de conoser en tres cosas. Primeramente enel termino. Secudariamete en las clausulas. Terceramente en la clausula final q es donde fenecẽ: y quanto alo primero q es conoser el tono enel termino: es de saber que el tono se ha de conocer en solo en tiple en las cõposturas de musica al qual los inuẽtores delos tonos diero diez puntos de termino: de manera q el tiple dõde se ha de conoser el tono ha de tener diez puntos de termino contaõdo q ha de subir nueue pũtos encima d su clausula final y abaxar vno debaxo de su clausula final q son diez. Esto se entiende en los quatro tonos maestros: que son el primero / y el tercero / y el quito / y el septimo tonos porq los otros quatro tonos discipulos / q son el segudo / y el quarto / y el sexto / y el octauo / tiene el dicho termino de diez puntos: la meytad por arriba q cotareys seys puntos encima de su clausula final: y la meytad por abaxo q contareys cinco pũtos debaxo la clausula final.

Quando alo segudo q es conoser el tono por las clausulas / sabreys q el primero tono le clausula en principio de su diapente / que es en. d lasolre. y quita encima en. alamire. y quarta mas ecima en fin d su diatessarõ en. dlasol.

Enel dicho diapente se forma vn diatessaron q es d diasolre a gsolreut: y enel mesmo. gsolreut. clausula. Estas son las generales clausulas que se dan a cada tono.

Otra clausula se da en medio del diapente / que es en ffaut. esta es voluntaria: mas se dize parte o punto para descansar que clausula. Algunos quiere y

möchten, und es wird auch so verfahren, daß nur der erste Ton Klauseln eine Note unter seiner Schlußklausel bilden könne, d.h. auf c (sol-fa-ut).

Diese Regel, die ich euch genannt habe, muß in allen acht Tönen eingehalten werden. Dabei fängt man am Ausgangspunkt der Diapente an, der am Schluß des Tons beginnt, Klauseln zu bilden und verfährt dann in der schon genannten Reihenfolge: eine Quinte darüber und nochmals eine Quarte höher; außerdem in der Diatessaron, die sich in der Diapente bildet, und dann die Klausel, die sich in der Mitte der Diapente willkürlich ergibt.

Da die Nebentöne, wie ich euch bereits gesagt habe, den Tonumfang zur Hälfte nach oben und zur anderen Hälfte nach unten einnehmen, haben sie die Diatessaron vier Töne tiefer als dort, wo sie enden, und auf eben jener Diatessaron bilden sie die Klausel.

Was das dritte anbelangt, d.h. den Ton an der Schlußklausel zu erkennen, wo er endet, sollt ihr wissen, daß der erste und der zweite Ton ihre Schlußklausel auf d (la-sol-re) bilden, der dritte und vierte auf e (la-mi), der fünfte und sechste auf f (fa-ut) und der siebte und achte auf g (sol-re-ut).

Aus der Tatsache, daß es sogenannte gemischte Töne gibt, die ihr in den vorangegangenen Fantasien des Buches gesehen habt, dürft ihr nicht schließen, daß es mehr als acht Töne in der Musik gibt, denn die Bezeichnung gemischter Ton versteht man folgendermaßen: Wenn die Töne nicht dem Aufbau folgen, so wie ich ihn beschrieben habe, sind sie unregelmäßig. Ihre Unregelmäßigkeit besteht darin, daß der Diskant neun Töne über die Schlußklausel hinauf und drei oder vier Töne unter die besagte Schlußklausel hinuntergeht und somit den Umfang der Haupt- und Nebentöne benutzt und sich mit ihnen vermischt. Deshalb sagt man gemischter Ton.

Diese Abfolge und ihre Erklärung verstehen sich nur, wie ich bereits gesagt habe, für die Figuralmusik, die man gemeinhin Cante de órgano nennt, denn im gregorianischen Gesang bedienen sich die Töne entsprechend der Intonationen der Kirchenpsalme einiger Freiheiten beim Enden und der Bildung der Klauseln, wie ihr es dort, wo über sie etwas geschrieben steht, sehen werdet.

Um dieses richtige Verständnis der Töne, das ich euch vorgestellt habe,

Some people wish and it is in use that only the first tone may form a cadence one note below its final cadence which is in c (sol-fa-ut).

This rule which I have told you must be kept to in all the eight tones, beginning to end from the beginning of its diapente which begins at the place where the tone ends, following this order a fifth higher and a fourth higher again, and in the diatessaron which is formed in the diapente and in the one which arises voluntarily in the middle of the diapente.

Because the disciple tones, as I have told you, have half the range above and half the range below, they have their diatessaron four notes below where they end and they form a cadence on the same diatessaron.

Regarding the third, which is to know the tone by its final cadence, where it ends, you will know that the first and second tones make their final cadence in d (la-sol-re), the third and fourth in e (la-mi), the fifth and sixth in f (fa-ut) and the seventh and eighth in g (sol-re-ut).

What are called mixed tones, which you have seen in the fantasias earlier in the book you have not to understand by this that there are more than eight tones in music, because calling them mixed is to be understood in this way: because when tones do not behave in the way I have written they are irregular. The irregularity of them is this: If the treble rises nine notes above its final cadence and descends three or four notes below the said final cadence, then it uses the range of the master tone and the disciple tone and mixes them and for this reason it is called mixed.

I have told you this order and declaration which you only have to understand in figural music, which is vulgarly called canto de órgano; because in plainsong, according to the intonations of the psalms of the church, the tones take some liberties in ending and in forming cadences as there you will see it is written about them.

You are to deal in this way with this information about tones which I have

se vsa / q solo el primero tono pueda clausular vn puto mas baxo d su clausula final q es en csolfaut.

Esta regla que hos he dicho se ha de tener en todos los ocho tonos comenzando a clausular dl principio de su diapete q comienza alli donde el tono fenescer prosiguiendo esta orden ya dicha quinta mas arriba / y quarta mas arriba: y enel diatthesaron que se forma enel diapete / y la que se da voluntaria en medio dl diapente.

Los tonos discipulos por tener como hos he dicho el termino la meytad por arriba y la otra meytad por abaxo tiene su diatthesaron quatro puntos mas abaxo d donde ellos fenecen / y enel mesmo diatthesaron clausulan.

Quanto alo tercero / que es conocer el tono porla clausula final donde el fenecce: sabreys que el primero y segundo tonos haze su clausula final en dlasolre: el tercero y quarto en elami. el quinto y sexto en. ffaut. el septimo y octauo en gsolreut.

Los q se intitula tonos mixtos q en las fantasias passadas del libro haueys visto no haueys de entender que ay mas de ocho tonos en la musica: porque el intitularse mixtos se entiende desta manera: que quando los tonos no seruan la orden q dellos he escritos son irregulares / y la irregularidad dellos es esta: si el tiple sube nueue putos encima de su clausula final / y abaxa tres o quatro puntos debaxo la dicha clausula final: entonces vsa del termino del tono maestro y del discipulo / y se mescla conellos: y por esto se dize mixto.

Esta orden y declaracion ya hos he dicho que solo la haueys de entender enel canto figurado que vulgarmente dizen de organo: porque enel canto llano segun las entonaciones delos psalmos dela yglesia los tonos vsan de algunas libertades enel acabar y enel clausular como alla donde dellos se escriue vereys.

Esta inteligencia delos tonos que hos he declarado para entenderla en las

auf die vorangegangenen Fantasien des Buches anzuwenden, müßt ihr folgendermaßen verfahren: ihr seht euch die Erklärung an, die jede Fantasie begleitet, und stellt fest um welchen Ton es sich handelt, dann sucht ihr am Ende die letzte Klausel, die gebildet wird. Es enden jedoch nicht alle Fantasien mit einer Klausel, denn einige schließen mit einer Cadencia oder Consonancia. Und wenn sie in dieser Weise enden, nehmt ihr nicht die besagte Cadencia als Schlußklausel, sondern die letzte Klausel, die die Fantasie vor der Cadencia bildet. Und ist auf diese Art die Schlußklausel gefunden, wird die Fantasie, wenn sie im ersten oder zweiten Ton steht, dort, wo sie ihre Schlußklausel bildet, ein d (la-sol-re) haben. Wenn die Fantasie im dritten oder vierten Ton steht, wird die Schlußklausel auf e (la-mi) sein, im fünften oder sechsten Ton auf f (fa-ut) und im siebten oder achten Ton auf g (sol-re-ut). Und an dieser besagten Schlußklausel seht ihr, wo der Diskant der Fantasie beginnt, welchen Umfang sie hat, welche Klauseln sie bildet und ob es sich um einen gemischten Ton handelt oder nicht, wie ich es euch oben gesagt habe. Und auf diese Weise lernt ihr durch die Anwendung ausgezeichnet kennen, in welchem Ton jede Fantasie oder jedes Werk in diesem Buch steht.

Zu Ruhm und Ehre des allmächtigen Gottes und

allerheiligsten Jungfrau Maria, seiner Mutter und unserer Fürsprecherin. Das vorliegende Musikbuch für die mit der Hand gespielte Vihuela, betitelt "El Maestro", wurde von Francisco Díaz Romano in der erzbischöflichen und königlichen Stadt Valencia gedruckt. Beendet am vierten Dezember im Jahre unserer Erlösung, Fünfzehnhundertsechsenddreizig.

set out for you so that you can understand it in the fantasias earlier in the book. You will see the written statement which each fantasia has and having seen by this what tone it is you will look for the final cadence it makes at the end, although not all fantasias end in a cadence, because some end in a cadenza or a consonancia and when they finish in this way you will not take the said cadenza as the final cadence but the last cadence which the fantasia made before the cadenza. Once the final cadence has been found in this way, if the fantasia is in the first or second tone, where it makes its final cadence it will be d (la-sol-re) and if the fantasia is in the third or fourth tones it will make its final cadence on e (la-mi). If it is in the fifth or sixth tones, it will make its final cadence in f (fa-ut) and if it is in the seventh or eighth tones it will make its final cadence in g (sol-re-ut). With this final cadence you will see where the treble of the fantasia begins and what range it has and what cadences it makes and if it is in a mixed tone or not, as I told you before. In this way you will know perfectly through practice in what tone each fantasia or work in the book is set.

To the honour and glory of almighty God and

of the most holy Virgin Mary his mother and our advocate. This book of music for the hand vihuela entitled "El Maestro" was printed by Francisco Díaz Romano in the metropolitan and crowned city of Valencia. It was finished on the fourth day of the month of December in the year of our redemption One Thousand Five Hundred and Thirty-Six.

fantasias passadas del libro hos haueys de regir desta manera / vereys la declaracion que por escrito tiene cada fantasia: y visto porella de que tono es buscareys ala fin della la postrera clausula que haze: aunque no todas las fantasias acaban en clausula: porque algunas acaban en vna cadencia o consonancia. y quando ellas acaban de tal manera no tomareys por clausula final la dicha cadencia sino la postrera clausula que la fantasia haze antes dela cadencia. y hallada desta manera la clausula final: si la fantasia sera del primero o segundo tonos alli donde hara su clausula final sera dlasolre. y si la fantasia sera dl tercero o quarto tonos hara su clausula final en elami. y si sera del quinto o sexto tonos hara su clausula final en ffaut. y si sera del septimo y octauo tonos hara su clausula final en gsolreut. y coesta dicha clausula final vereys donde empieça el tiple dela fantasia y que termino tiene y que clausulas haze y si sera tono mixto o no como arriba hos he dicho. y desta manera conocereys perfectamente por practica cada fantasia o obra del libro de que tono es.

A honor y gloria de dios todo poderoso y

dela sacratissima virgen Maria madre suya y abogada nuestra. Fue impresso el presente libro de musica de Vihuela de mano intitulado el Maestro: por Francisco Diaz Romano. En la Metropolitana y Coronada Ciudad de Valencia. Acabose a.iiii. dias del mes de Dizebre. Año de nuestra reparacion. de Mil y quinientos treynta y seys.

Berichtigung der Druckfehler durch den Autor selbst,

mit der ein jeder sein Buch korrigieren kann. Die Vorgehensweise ist die folgende: Ihr sucht in dem Heft, auf das die vorliegende Aufstellung euch verweist, die entsprechenden Seiten und Takte auf, und wenn ihr den Druckfehler gefunden habt, berichtigt ihr ihn entsprechend der folgenden Korrekturangabe.

Im Heft A [1] ist alles richtig.

Im Heft B [2] auf der 12. Seite [Fantasia V] im 19. Takt [45], muß die [Ziffer] 2, die auf der dritten [Saite] steht, auf der vierten stehen und die I auf der dritten, die 3 auf der dritten und die 0 auf der zweiten. Sie müssen an der Stelle [unter den Mensuralnoten] stehen, wo sie jetzt sind.

Im selben Heft B auf der gleichen Seite im 20. Takt [46], muß die I auf der zweiten und die 3 ebenfalls auf der zweiten, die 0 auf der ersten und die I auf der zweiten stehen. Und sie müssen an der Stelle stehen, wo sie jetzt sind.

Im Heft C [3] auf der 6. Seite [F. VII] im 3. Takt [36], muß die 4, die auf der zweiten steht, eine I sein.

Im selben Heft C auf der 8. Seite [F. VIII] fehlt eine Regel oder Erklärung der Fantasie, die dann folgt. Diese muß lauten: "Die folgende Fantasie steht im vierten Ton, und man muß sie im schnellen Zeitmaß spielen."

Im selben Heft C auf der 12. Seite [F. IX] im 38. Takt [96], muß die 3 auf der dritten eine 5 sein.

Im Heft F [6] auf der 6. Seite [F. XIX] im 5. Takt [179], muß die Ziffer I auf der fünften eine 3 sein.

Im selben Heft F auf der 7. Seite [F. XX] im 6. Takt [6], muß die 6, die auf der zweiten steht, auf der dritten stehen, an der Stelle, wo sie jetzt ist.

Im selben Heft F auf der 7. Seite im 8. Takt [8], fehlt die 4 auf der dritten, und sie muß dort stehen, wo die letzte Mensuralnote am Ende des besagten Taktes ist.

Im selben Heft F auf der 11. Seite [F. XX] im 25. Takt [190-195], müssen in der ganzen Reihe mit der Proportion von drei Minimae pro Takt die ersten Minimae pro Takt punktiert werden, genauso wie jene in der Reihe darüber es sind.

Im Heft G [7] auf der 3. Seite [F. XXII] im 9. Takt [9], muß die 3 auf der vierten eine 2 sein.

Im selben Heft G auf der 3. Seite im

Author's corrections of printing errors,

by which each one can correct his own book. The order which must be followed is this: You will go to the quarto to which the present table refers you, to such a sheet and to such a bar, and having found the printing error you will correct it as the following correction will tell you.

Quarto A [1], everything is correct.

Quarto B [2], page 12 [Fantasia V], bar 19 [45], the [numeral] 2 which is on the third [string] should be on the fourth, and the I on the third and the 3 on the third and the 0 on the second have to stand where they now are [under mensural notes].

In the same quarto B on the same page, bar 20 [46], the I has to be on the second and the 3 likewise on the second; the 0 on the first and the I on the second have to stand where they now are.

Quarto C [3], page 6 [F. VII], bar 3 [36], a 4 which is on the second should be a I.

In the same quarto C, page 8 [F. VIII], a rule or statement of the fantasia which follows is missing. This should say: The following fantasia is in the fourth tone and has to be played at a fast tempo.

In the same quarto C, page 12 [F. IX], bar 38 [96], a 3 which is on the third should be a 5.

Quarto F [6], page 6 [F. XIX], bar 5 [179], the figure I which is on the fifth has to be a 3.

In the same quarto F, page 7 [F. XX], bar 6 [6], a 6 which is on the second has to be on the third where it now is.

In the same quarto F, page 7, bar 8 [8], a 4 is missing on the third, and has to stand where the last mensural note is, which is at the end of the said bar.

In the same quarto F, page 11 [F. XX], bar 25 [190-195], the whole line of the proportion of three minims in a bar: the first minims of each bar have to have dots like those which are on the line above them.

Quarto G [7], page 3 [F. XXII], bar 9 [9], a 3 which is on the fourth has to be a 2.

In the same quarto G, page 3, bar 11

Correccion del Auctor en los errores dela

Emprenta / por la qual cada vno puede corregir su libro. La orden que se ha de tener es esta. Yreys al cuaderno que la presente tabla hos remitira / a tantas planas / y tantos compases / y hallado el horror del Emprinta corrigireys como la siguiente correccion hos dira..

El quaderno dela. A. todo esta verdadero.

Enel qderno d \bar{a} . B. a.xii. planas a.xix. cpases d \bar{a} / el. 2. q esta e \bar{a} tercera a de estar e \bar{a} grta / y el. I. enla tercera / y el. 3. e \bar{a} tercera / y el. 0. enla seguda y han d \bar{e} star en d \bar{r} echo de donde agora estan.

Enel mismo qderno d \bar{a} . B. enla misma plana a.xx. copases d \bar{a} el. I. a d \bar{e} star e \bar{a} seguda / y el. 3. assi mesmo e \bar{a} seguda / y el. 0. e \bar{a} pma / y el. I. e \bar{a} seguda / y ha d \bar{e} star e d \bar{r} echo de dode agora esta.

Enel qderno d \bar{a} . C. a.vi. planas a.iii. copases della / vn. 4. q esta enla segunda a de ser. I.

Enel mismo qderno d \bar{a} . C. a.viii. planas falta vna regla / o d \bar{c} laracio d \bar{a} fantasia q se sigue / la q \bar{a} ha dedzir assi. Esta fantasia q se sigue es d \bar{a} quarto tono y a sede tañer conel compas apresurado.

Enl mismo qderno d \bar{a} . C. axii: planas a.xxxviii copases della vn. 3. g \bar{e} sta e \bar{a} tercera ha de ser. 5.

Enel quaderno d \bar{a} . F. a.vi. planas a.v. copases della / esta cifra. I. q esta enla quinta / ha de ser. 3.

Enel mismo quaderno d \bar{a} . F. a.vii. planas a.vi. copases della / vn. 6. q esta enla seguda a de estar enla tercera en derecho d \bar{e} dode agora esta.

Enel mismo qderno d \bar{a} . F. a.vii. planas a.viii. cpases d \bar{a} falta vn. 4. e \bar{a} t \bar{c} era ya d \bar{e} star e d \bar{r} echo d \bar{a} postrera nota d \bar{e} cato q ala f \bar{i} d \bar{a} dicho ocpas esta.

Enel mismo qderno d \bar{a} . F. a.xi. planas a.xxv. copases d \bar{a} toda aquella pauta de proporcio de tres minimas por copas han de tener puntos las p \bar{m} eras Minimae de cada copas assi como las que estan enla pauta de encima dellas.

Enel quaderno dela. G. a.iii. planas a.viii. copases della / vn. 3. que esta enla quarta a de ser. 2.

Enel mismo quaderno d \bar{a} . G.

11. Takt [11], muß die 2 auf der dritten eine 1 sein.

Im selben Heft G auf der 9. Seite im 38. [38] Takt einer Pavane [III], muß die 3, die auf der vierten unter einer 5 steht, auch eine 5 sein.

Im Heft H [8] auf der 5. Seite in einem portugiesischen Villancico [V], der mit den Worten "Falai miña amor" beginnt, fehlen im 7. Takt [8] auf der zweiten zwei Ziffern. Die erste muß eine 3 sein und unter der ersten schwarzen Minima stehen, und die andere muß eine 2 sein und unter der zweiten schwarzen Minima stehen, wie ihr seht.

Im selben Heft H auf der 5. Seite in einem portugiesischen Villancico [VI], der mit den Worten "Poys dezeys que me quereys ben" beginnt, fehlt am Ende im 15. Takt [15] die Ziffer 1 auf der dritten.

Im selben Heft H auf der 10. Seite in einem italienischen Sonett [I], das mit den Worten "Amor che nel mio pensier" beginnt, muß die schwarze 5 auf der dritten im 12. Takt [12] farbig sein.

Im Heft I [9] auf der 8. Seite [F. XXIV] im 11. Takt [116], muß die elfte Linie gestrichen werden. Mit Linie ist hier der Strich gemeint, der die sechs Saiten der Vihuela durchschneidet und so den Takt bildet.

Im selben Heft I auf der 10. Seite [F. XXV] im 21. Takt [25], muß die 3 auf der zweiten eine 5 sein.

Im Heft K [10] auf der 1. Seite [F. XXV] im 2. Takt [118], muß eine 3 auf der dritten Saite unter der fünften Mensuralnote hinzugefügt werden.

Im selben Heft K auf der 1. Seite [F. XXV] im 17. Takt, muß die letzte Mensuralnote weiß sein [Druckfehler nicht auffindbar].

Im selben Heft K auf der 1. Seite im 31. Takt [147], muß die 5 auf der zweiten eine 3 sein.

Im selben Heft K auf der 2. Seite [F. XXVI] im 34. Takt [31], muß die 3 auf der dritten eine 5 sein.

Im selben Heft K auf der 2. Seite im 44. Takt [41], muß auf der vierten die 3 stehen, welche nicht erscheint.

Im selben Heft K auf der 5. Seite [F. XXVII] im 57. Takt [57], muß eine 4 auf der zweiten unter der punktierten Minima stehen, auf der dritten unter derselben Note eine 6, und auf der vierten soll nichts stehen. Die 3 auf der sechsten muß auf der fünften und unter derselben Note stehen.

Im Heft L [11] auf der 7. Seite [F.

[11], a 2 which is on the third has to be a 1.

In the same quarto G, page 9, bar 38 [38] of a pavane [III]: in it there is a 3 on the fourth under a 5 which also has to be a 5.

Quarto H [8], page 5, in a Portuguese villancico [V] which says: "Falai miña amor", in bar 7 [8] two numerals are missing on the second. The first has to be a 3 and it has to be under the first black minim, and the second has to be a 2 and has to be under the second black minim, as you will see.

In the same quarto H, page 5, in a Portuguese villancico [VI] which says: "Poys dezeys que me quereys ben", at the end of it at bar 15 [15] the figure 1 is missing, and it has to be on the third.

In the same quarto H, page 10, in an Italian sonnet [I] which says: "Amor che nel mio pensier", at bar 12 [12] there is a 5 on the third which is black and which ought to be coloured.

Quarto I [9], page 8 [F. XXIV], bar 11 [116]; the eleventh line has to be removed. Lines means the lines which cross the six strings of the vihuela, which divide the bars.

In the same quarto I, page 10 [F. XXV], bar 21 [25], there is a 3 on the second which has to be a 5.

Quarto K [10], first page [F. XXV], bar 2 [118], a 3 has to be put on the third string below the fifth mensural note which is above.

In the same quarto K, first page [F. XXV], bar 17, the last mensural note has to be white [Printing error cannot be found].

In the same quarto K, first page, bar 31 [147], a 5 which is on the second has to be a 3.

In the same quarto K, page 2 [F. XXVI], bar 34 [31], a 3 which is on the third has to be a 5.

In the same quarto K, page 2, bar 44 [41], a 3 which has not come out has to be on the fourth.

In the same quarto K, page 5 [F. XXVII], bar 57 [57], there should be a 4 on the second below the dotted minim, and on the third below the same a 6, and on the fourth there should be nothing. The 3 on the sixth has to be on the fifth below the same.

Quarto L [11], page 7 [F. XXX], bar

a.iii.planas a.xi. compases della / vn. 2. q esta ela tercera a de ser. I.

Enel mismo quaderno dela. G. a.viii. planas a.xxxviii. copases de vna pauana q enella esta vn. 3. q ay ela quarta e drecho dvn. 5. a d ser tabie. 5.

Enel quaderno dla. H. a.v.planas e vn villancico Portugues q ay / q dize. Falai miña mor a.vii. copases de el falta enla seguda dos cifras / la pmera ha de ser vn. 3. y a de estar enderecho dla pmera minima negra / y la otra a d ser vn. 2. y a dstar e derecho dla seguda minima negra como vereys.

Enel mismo quaderno dela. H. a.v. planas en vn villancico portugues q dize. Poys dezeys q me greys be / Falta ala fin dl a.xv. compases esta cifra. I. ya de estar enla tercera.

Enel mismo qderno dla. H. a.viii [x!] planas en vn soneto Ytaliano q dize. Amor chenal miopesier. A.xii. Compases del ay vn. 5. enla tercera q es negro y a deser colorado.

Enel quaderno dla. I. a.viii. planas a.xi. copases dlla / la onzena linea se a d qtar lineas se entiede las rayas q atrauiessan las seys cuerdas dla vihuela q diuiden los copases.

Enel mismo qderno dla. I. a.x. planas a.xxi. copas dlla ay vn. 3. enla seguda q ha de ser. 5.

Enel quaderno dela. K. ala pmera plana a.ii. copases dlla se ha de poner vn. 3. enla tercera cuerda en derecho dla cingna nota de cato q encima esta.

Enel mismo qderno dla. K. ala pmera plana a.xvii. compases / la postrera nota de cato a de ser blanca.

Enel mismo quaderno dla. K. ala primera plana a.xxxi. compas dela vn. 5. que ay enla segunda a de ser. 3.

Enl mismo qderno dla. K. a.ii. planas a. xxxiii. copases dlla vn. 3. q ay enla tercera a de ser. 5.

Enel mismo quaderno dela. K. a.ii. planas a.xliiii. compases della enla quarta a de estar vn. 3. que no a salido.

Enel mismo qderno dla.K. ala. v. plana a.lvii. copases dlla / enla seguda en derecho dla minima putada / a de hauer vn. 4. y enla tercera enel mismo en derecho a de estar vn. 6. y en la quarta no ha d hauer nada / y el. 3. dla sexta ha de estar enla quinta enl mismo en derecho.

Enel quaderno dla. L. ala.vii. plana a.

XXX] im 41. Takt [96], muß die 4, die auf der vierten steht, auf der dritten stehen, und die 5, die auf der fünften steht, muß auf der vierten stehen.

Im Heft M [12] auf der 2. Seite [F. XXXII] im 57. Takt [84], muß die 3, die auf der fünften steht, auf der vierten stehen.

Im Heft O [14] auf der 1. Seite [F. XXXVIII] im 29. Takt [29], muß die 3 auf der zweiten eine 2 sein, und die 2 auf der zweiten muß eine 3 sein.

Im selben Heft O auf der 1. Seite im 34. Takt [34], muß die 8 auf der vierten eine 9 sein, und die 9 auf der fünften muß ein X sein.

Im selben Heft O auf der 11. Seite [F. XLI] im 17. Takt [1], muß die letzte 3 auf der dritten eine 5 sein.

Im Heft P [15] auf der 8. Seite [F. XLIII] sind nach dem 25. Takt [163] zwei Takte folgendermaßen vertauscht worden: Der 27. Takt [165] muß dort sein, wo der 26. Takt [164] sich befindet, und der 26. Takt, wo der 27. ist. Und in der Reihenfolge, wie ich es euch jetzt sage, müßt ihr sie spielen.

Ende.

41 [96], the 4 which is on the fourth has to be on the third, and the 5 which is on the fifth has to be on the fourth.

Quarto M [12], page 2 [F. XXXII], bar 57 [84], a 3 which is on the fifth has to be on the fourth.

Quarto O [14], first page [F. XXXVIII], bar 29 [29], a 3 which is on the second should be a 2, and a 2 which is on the second should be a 3.

In the same quarto O, first page, bar 34 [34], the 8 which is on the fourth has to be a 9, and the 9 which is on the fifth has to be a X.

In the same quarto O, page 11 [F. XLI], bar 17 [1], the last 3 on the third has to be a 5.

Quarto P [15], page 8 [F. XLIII], after bar 25 [163], two bars are confused in this way: bar 27 [165] has to be where bar 26 [164] is, and bar 26 where bar 27 is. As I say they should be, so should you play them.

The End.

xli. copas dlla el. 4. q esta enla quarta a de estar en la tçera / y el. 5. q esta ela qnta a d estar ela grta.

Enel qderno dlla. M. a la: ii. plana a.lvii. copases dlla vn. 3. qsta ela qnta ha dstar ela grta.

Enel quaderno dlla. O. enla pmera plana a xxviii. copases dlla / vn. 3. q esta enla segunda a de ser. 2. y vn. 2. q esta enla seguda a de ser. 3.

Enel mismo qderno dlla. O. ela pmera plana a.xxxiiii. copases dlla el. 8. q estaen la grta ha de ser. 9. y el. 9. q esta enla qnta a de ser X.

Enel mismo qderno dlla. O. a.xi. planas a.xvii. cpases dlla el postrero. 3. dlla tercera a d ser. 5.

Enel quaderno dlla. P. a.viii. planas a.xxv copases dlla estan trocados dos copases dsta manera. Que el. xxvii. copas ha destar dode esta el. xxvi. copas / y el. xxvi. copas dode esta el. xxvii. Y assi como hos digo q han de estar los haueys de tañer..

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