

90 95

b r d f d r a d e b b d e d b a g d d b b e b d e g e d b e d b b d d

100 105

b d e g e d b b g f d d b e d b b a d e b d a r

110

b e d b e d b d b d e b d e b d e d b e b d d

115

b b e d b d e d e d b e b g i f i g f g e d
b a b a b a d b d b a k h i g g e d

120 125

b e d e d b d b d b d b a d e e d e d b e b b d d e d e g e d b d d f
b d b d b a d b e d e d b e b d a a e g e d b a

130 135

d f g f d b d e d e g e d b b e g e b d f g f d e d b a r
a b d b b d f b d e b d a r

140

b b d e b d e b d e g e d b b d e d b e d b e d b e
d b d a r d b d e b d a b d a d

145 150

b d b d b a d a b d d a e d b a d f g f d r d g f d a r
a b d a a b d a a f a t e d f a

155

160

4)

165

170

5)

175

6)

180

185

190

195

200

205

210

215

220

225

- 1) Corrected per Milan's errata list.
- 2) 3rd fret in orig.
- 3) 5th fret in orig
- 4) 3rd fret on C5 and 4th fret on C2 iin orig. (correction after Schrade).
- 5) 3rd fret on C5. in orig.
- 6) 3rd fret in orig

This fantasia is in the third mode [phrygian, transposed to finalis g], for the third and fourth mode appear better on the vihuela in the tone range of this fantasia. And it should be played with a slow tempo (con el compas a espacio).