

53. Fantasy 33

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Measures 1-5: The first system shows a treble clef with a common time signature. The melody consists of quarter notes and eighth notes. Measure 5 contains a circled number '5' above the staff.

Measures 6-10: Continuation of the melody. Measure 10 contains a circled number '10' above the staff. A first ending bracket labeled '1)' spans measures 10 through 14.

Measures 15-19: Continuation of the melody. Measure 15 contains a circled number '15' above the staff.

Measures 20-25: Continuation of the melody. Measure 25 contains a circled number '25' above the staff.

Measures 26-30: Continuation of the melody. Measure 30 contains a circled number '30' above the staff.

Measures 31-40: Continuation of the melody. Measure 35 contains a circled number '35' above the staff. Measure 40 contains a circled number '40' above the staff.

Measures 41-45: Continuation of the melody. Measure 45 contains a circled number '45' above the staff.

Measures 46-50: Continuation of the melody. Measure 50 contains a circled number '50' above the staff.

2)

55 *b b a a b i i* 60 *g e d f g*

3) 4) 65 *a b a r d r a a r d r a a r d*

70 *f h i h i h f h i d f g f g*

75 *a b d b d a b d f d f b d f g f g*

80 *a b d e b b d o r a g f g d i i l g g i l g g g e g i e*

90 *g g i e g e g f d b a b d e e b b b a b*

95 *b e d b e d b b d a b b d e b b d o b d a* 100

105 *b d f g i g f g d f b d a b d f g i g i l i*

5)

Handwritten musical score for guitar, measures 110-165. The score is written on a six-line staff with various notes, rests, and fret numbers. Measure numbers 110, 115, 120, 125, 130, 135, 140, 145, 150, 155, 160, and 165 are boxed. The notes are mostly eighth and quarter notes, with some beamed sixteenth notes. There are some unusual note heads and stems, possibly representing specific guitar techniques or fingerings. The key signature has one flat (Bb).

- 1) 2nd fret in orig.
- 2) Note on 4th course in orig.
- 3) 2nd fret in orig.
- 4) 3rd fret in orig.
- 5) 10th fret in orig.

The following fantasia is in the sixth mode [hypolydian, transposed to finalis Bb], and it should be played principally in a slow tempo. [suggested tempo 80 semibreves per minute]

[Compas mayor (see also Preface, Part I)]

So far, I have shown you a measure with a semibreve commonly called compassillo, and in the present fantasia I describe for you a measure with a breve [compas mayor]. I have done so because if you find it difficult to understand the calculation of the note durations (cuenta del canto) in the compassillo for the quavers herein, it will indeed be easier to understand in this greater measure, if you figure them with it, as you now will see.

(Hasta aqui os he figurado el compas con un semibreve que vulgarmente dizen al compassillo: y en la presente fantasia os figuro el compas con vn breve. Esto he hecho porque sios es dificil d'entender la cuenta del canto al compassillo p(ara) los corcheos que ay sera mas facil de entendera este compas mayor si las figuras con el como agora vereys.)