

# 54. Tentos 1

Luis Milán

1) 2nd fret in orig.

2) note mission in orig. This and the note in the next measure seem necessary to preserve the sequence.

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95 100

105

110 115

120

125 130 135

140 145

150 155

160 165 1)

1) in orig 3rd fret on C6.

170 175

k i h f g  
a a a a a a

180 185

f i g h g b a r  
a a a a a a

190 195 200

b a a b a a b a r f g b a b a  
a a a a a a

205 210 215

b a a b a a b a r f g b a b a  
a a a a a a

220 225

i f h k l h i h k l h k l h k  
a a a a a a

230 235 240

f h i b a b a r b a a r b a a b a r  
a a a a a a

245 250 255

b a a b a a b a r b a a r b a a b a r  
a a a a a a

260 265

r a b a b a r b a a b a r  
a a a a a a

[Tentos (see preface part V):]

The kind of music that now follows is similar to the music of the fourth and fifth booklets of the first book [fantasias 10-18]. There I have told you about the air and time measure it has to be played with [i.e.: chords slowly and runs fast]. The art of it is to try (tentar) the vihuela with chords (consonancias) mixed with runs (redobles), and it goes through the note range of the first and second mode [transposed to finalis g].

(Esta arte de musica que agora se sigue / es semblante ala musica d'el quarto y quinto quadernos d'el primero libro: alla os tengo dicho con el ayre y compas que se ha de taner. el arte della es tentar la vihuela a consonancias mescladas con redobles: y va por los terminos del primero y segundo tono.)