

LIBRO DE MUSICA DE VIHUELA DE MANO
INTITULADO EL MAESTRO,
COMPUESTO POR

Luys Milan



Valencia : Francisco Diaz Romano, 1536

Edited and transcribed by Goran Crona

Foreword

Luis de Milán's 1536 work "El Maestro", (the teacher) is said to belong together with the Petrucci lutenists and Capirola to a "transitional" style, that bridge the few available late 15th century lute works with the later (ca. 1530's) more contrapuntal ones. Casteliono, (1536), displays a more advanced style of fantasia making. (Made by professional players in contrast to Milán's self-admitted autodidactic amateur status. Said to have travelled in Italy, Milán worked at the court of Germaine de Foix until 1538, with direct ties to the Spanish possessions in Naples. His book abounds in italianate music. He includes pieces of Italian origin, and was without doubt influenced by an Italian style. At the same time, he has a distinct, personal and almost archaic sound. Also note his rhythmic playfulness and the hexachord modes, so typical in Renaissance music, which often sound strange to our ears.

That this book suddenly appeared in 1536 without antecessors in Spain, displaying an already relatively "mature" style is seen by some as proof, that he had learned and borrowed from the existing Italian lute tradition. Also his surname indicates Italian family-roots. When the monopoly on printing ended in 1536, there was a deluge of lute book publishing, (see Brown). Milán displays an elusory charm in his music. Chords and runs are brought together in an earthy, perhaps more emotional than learned way. His use of triple time is nearly exclusive among vihuelists.

Working from the facsimile, obvious misprints and errors have been silently corrected. When you spot the ones that slipped me by, kindly drop me a mail, so I can correct them. Some of the fantasias are not easy, but with industrious work those should also be manageable. In some places, the fingerings could be simplified, to play an open string instead of a held one, but here I've consistently kept Milán's original ones.

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Fantasia del primero tono

Luis de Milán 1536

1

19

37

55

73

Fantasia del primero tono

Luis de Milán 1536

17

33

49

65

81

Fantasia del primero tono

Luis de Milán 1536

20

40

56

75

98

Fantasia del segundo tono

Luis de Milán 1536

First system of musical notation, measures 1-13. The treble staff contains notes with various fingerings (I, 2, 3, 4, 5) and ornaments. The bass staff contains notes with fingerings (2, 3, 4, 5). There are downward-pointing arrows above measures 1, 10, and 13, and upward-pointing arrows below measures 10, 11, and 12.

14

Second system of musical notation, measures 14-25. The treble staff contains notes with fingerings (I, 2, 3, 4, 5) and ornaments. The bass staff contains notes with fingerings (2, 3, 4, 5). There are downward-pointing arrows above measures 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25, and upward-pointing arrows below measures 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, and 25.

26

Third system of musical notation, measures 26-39. The treble staff contains notes with fingerings (I, 2, 3, 4, 5) and ornaments. The bass staff contains notes with fingerings (2, 3, 4, 5). There are downward-pointing arrows above measures 26, 30, 34, 38, and 39, and upward-pointing arrows below measures 26, 30, 34, 38, and 39.

40

Fourth system of musical notation, measures 40-50. The treble staff contains notes with fingerings (I, 2, 3, 4, 5) and ornaments. The bass staff contains notes with fingerings (2, 3, 4, 5). There are downward-pointing arrows above measures 40, 44, 48, and 50, and upward-pointing arrows below measures 44, 48, and 50.

51

Fifth system of musical notation, measures 51-63. The treble staff contains notes with fingerings (I, 2, 3, 4, 5) and ornaments. The bass staff contains notes with fingerings (2, 3, 4, 5). There are downward-pointing arrows above measures 51, 55, 59, and 63, and upward-pointing arrows below measures 55, 59, and 63.

64

Sixth system of musical notation, measures 64-76. The treble staff contains notes with fingerings (I, 2, 3, 4, 5) and ornaments. The bass staff contains notes with fingerings (2, 3, 4, 5). There are downward-pointing arrows above measures 64, 68, and 72, and upward-pointing arrows below measures 68 and 72. The system ends with a double bar line and repeat dots.

Fantasia del segundo tono

Luis de Milán 1536

19

39

58

77

95

Fantasia de tono mixto, primero y segundo

Luis de Milán 1536

The musical score is presented on a six-line staff. It consists of several systems of music, each starting with a measure number (17, 33, 48, 64, 80) on the left. The notation includes various rhythmic values (0, 1, 2, 3, 4, 5, 7) and fingerings (I, 2, 3, 4, 5) written above or below the notes. Above the staff, there are several downward-pointing stems, some ending in diamond shapes, which likely indicate specific fingering or articulation points. The music is written in a style characteristic of the early 16th-century Spanish lute repertoire.

97

113

127

142