

Libro de musica de vihuela de mano  
intitulado El maestro,  
compuesto por  
**Luys Milan**



Intabulated by Göran Crona

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## 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.

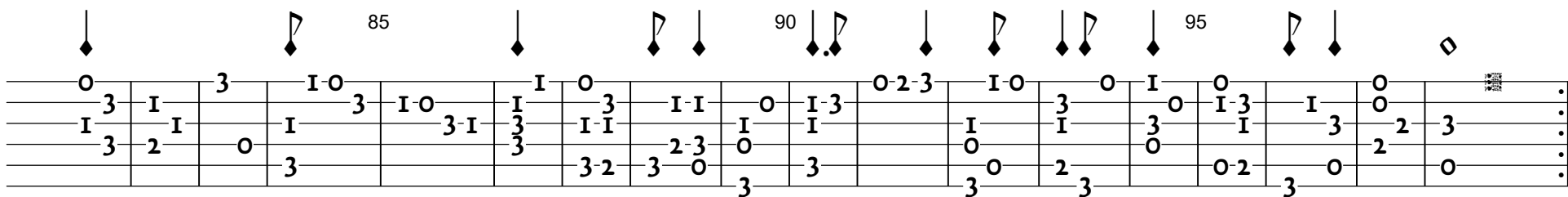
Goran Crona

e-mail: [gcrona@operamail.com](mailto:gcrona@operamail.com)



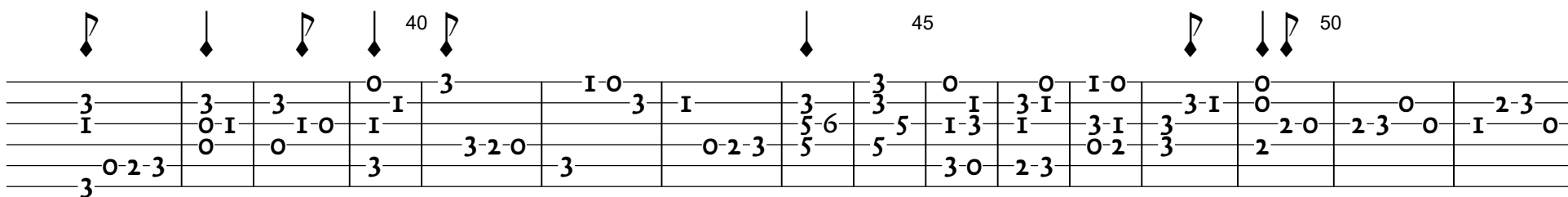
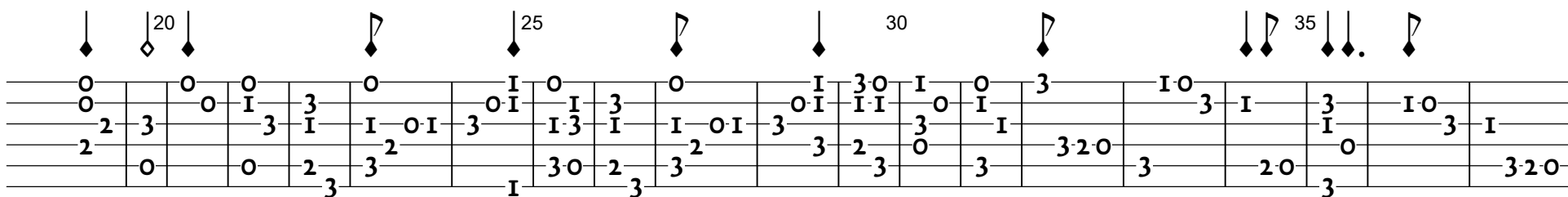
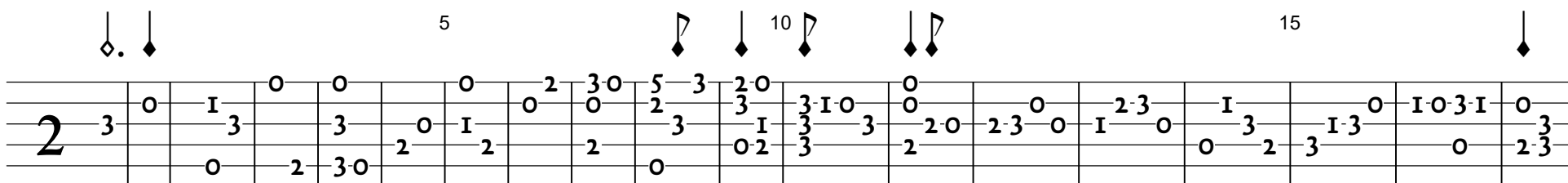
# Fantasia del primero tono

Luis de Milán 1536



## Fantasia del primero tono

Luis de Milán 1536



55 60 65 70 75 80 85 90 95

## Fantasia del segundo tono

Luis de Milán 1536

5 10



# Fantasia del segundo tono

Luis de Milán 1536

2

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

95 100 105 110

## Fantasia de tono mixto, primero y segundo

Luis de Milán 1536

5 10 15 20 25 30 35 40 45

50

55

60

65

70

75

80

85

90

95

100

105

110

115

120

125 130 135 140 145

## Fantasia del tercero tono

Luis de Milán 1536

5 10 15 20 25 30

35 40 45

50 55 60

65 70 75 80

85 90 95

100 105 110

The musical score is presented in a system of three staves. The notation is a form of musical shorthand, possibly for guitar or piano, using numbers 1-5 for fingers and various note values and rests. Measure numbers are placed above the staff at intervals of 5 measures, starting from 35. Above each measure number, there are small musical symbols: a downward-pointing stem for measures 35, 40, 45, 50, 55, 60, 70, 75, 80, 85, 90, 95, 100, 105, and 110; and a pair of eighth notes for measures 65 and 70. The score consists of 110 measures in total, organized into five systems of two measures per staff.

115

120

## Fantasia del quarto tono

Luis de Milán 1536

5

10

15

20

25

30

35

40

45

50

55 60 65 70 75 80 85 90 95 100 105

## Fantasia de tono mixto, tercero y quarto

Luis de Milán 1536

2 5 10 15

15 20 25 30

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

35 40 45

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

50 55 60

0 7 5 3 2 5 3 2 0 3 0 2 3 5 2 7 5 7 3 0 3 1 0 2 0 2 0 3 1 0 3 1 0 2 0 2 0 1 3 1 0

65 70 75 80

2 3 0 2 3 2 0 5 3 2 7 5 3 2 3 0 3 3 3 1 0 3 5 3 1 0 0 3 0 1 3 0 2 3 0 2 3 2

85 90 95

0 3 0 4 5 2 3 0 3 4 5 0 0 0 1 3 0 0 1 0 0 0 1 3 0 3 3 3 3 3 3 7

Measures 100-140 of a musical score. The notation is on a five-line staff with a treble clef. The music features a variety of rhythmic values, including minims, crotchets, and quavers, often beamed together. Fingering numbers (1-5) are written above or below the notes. Measure numbers 100, 105, 110, 115, 120, 125, 130, 135, and 140 are indicated above the staff. The piece concludes with a double bar line and repeat dots in measure 140.

# Fantasia del primero y segundo tono

Luis de Milán 1536

Measures 1-15 of the 'Fantasia del primero y segundo tono'. The notation is on a five-line staff with a treble clef. The music begins with a large '2' in the first measure, indicating a second ending or a specific rhythmic pattern. The score includes various rhythmic values and fingering numbers. Measure numbers 5, 10, and 15 are indicated above the staff. The piece ends with a double bar line and repeat dots in measure 15.

20 25

30 35 40

45 50

55 60 65

70 75

# Fantasia del primero y segundo tono

Luis de Milán 1536

The musical score is organized into five systems, each consisting of three staves. The notation includes diamond-shaped notes, stems, and various rhythmic values. Fingerings are indicated by numbers 1-5. The piece is in a 2/2 time signature, as indicated by the large '2' at the beginning of the first system.

**System 1:** Measures 1-14. Includes a large '2' at the beginning. Notes include diamond shapes and stems. Fingerings are indicated by numbers 1-5.

**System 2:** Measures 15-28. Continues the melodic and rhythmic patterns. Includes diamond-shaped notes and stems.

**System 3:** Measures 29-42. Features more complex rhythmic patterns and diamond-shaped notes.

**System 4:** Measures 43-54. Includes diamond-shaped notes and stems. Fingerings are indicated by numbers 1-5.

**System 5:** Measures 55-68. Concludes the piece with diamond-shaped notes and stems. Fingerings are indicated by numbers 1-5.

70 75 80

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and fingerings. Above the staff, there are diamond-shaped symbols and measure numbers 70, 75, and 80. The notes are written in a shorthand style, with some notes having stems and flags. Fingerings are indicated by numbers 1-5 below the notes. The staff is divided into measures by vertical bar lines.

85 90 95

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and fingerings. Above the staff, there are diamond-shaped symbols and measure numbers 85, 90, and 95. The notes are written in a shorthand style, with some notes having stems and flags. Fingerings are indicated by numbers 1-5 below the notes. The staff is divided into measures by vertical bar lines.

100 105 110

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and fingerings. Above the staff, there are diamond-shaped symbols and measure numbers 100, 105, and 110. The notes are written in a shorthand style, with some notes having stems and flags. Fingerings are indicated by numbers 1-5 below the notes. The staff is divided into measures by vertical bar lines.

115 120

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and fingerings. Above the staff, there are diamond-shaped symbols and measure numbers 115 and 120. The notes are written in a shorthand style, with some notes having stems and flags. Fingerings are indicated by numbers 1-5 below the notes. The staff is divided into measures by vertical bar lines.

# Fantasia del tercero y quarto tono

Luis de Milán 1536

2

15

20

25

30

35

40

45

50

55

60

65

70 75 80

## Fantasia del primero tono

Luis de Milán 1536

10 15 20

25

35

40

45

50

55

60

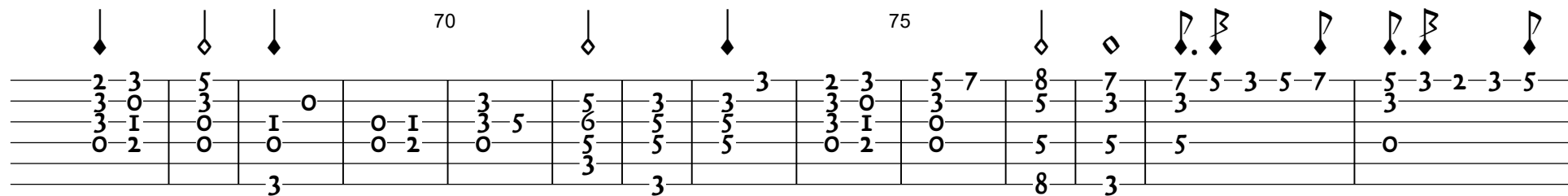
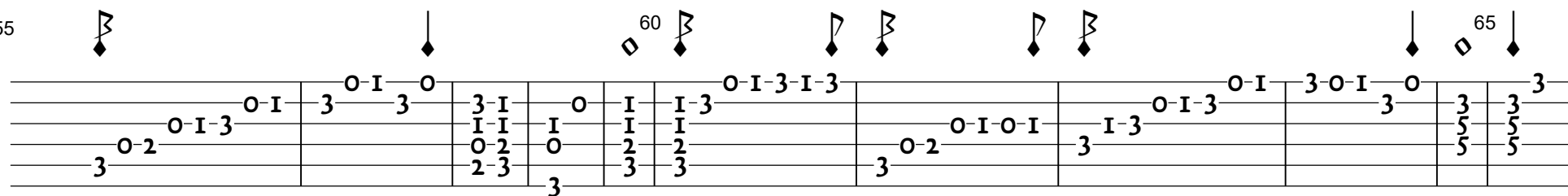
# Fantasia del quarto y tercero tono

Luis de Milán 1536

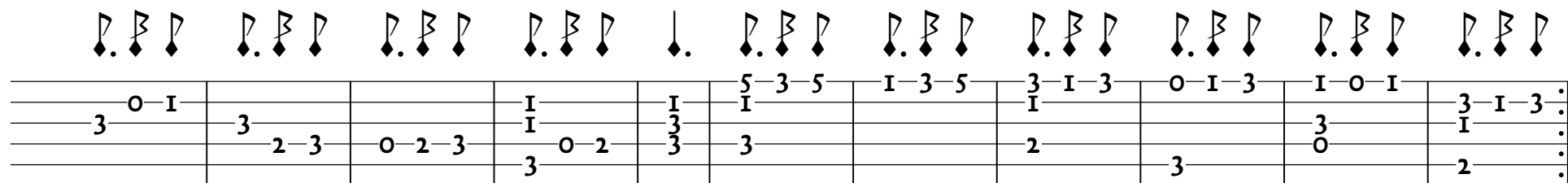
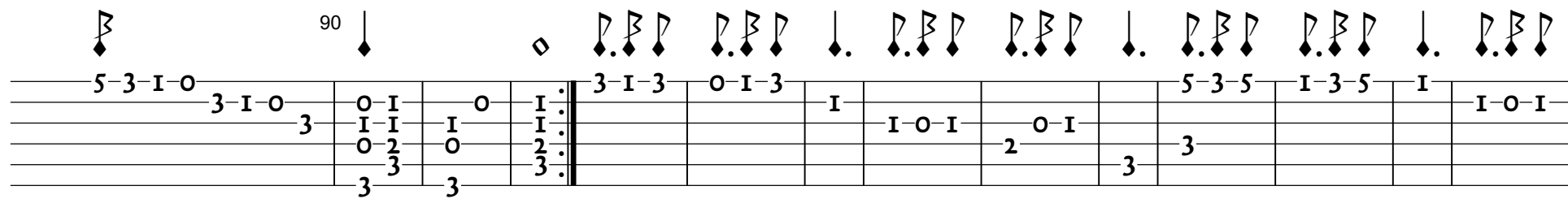
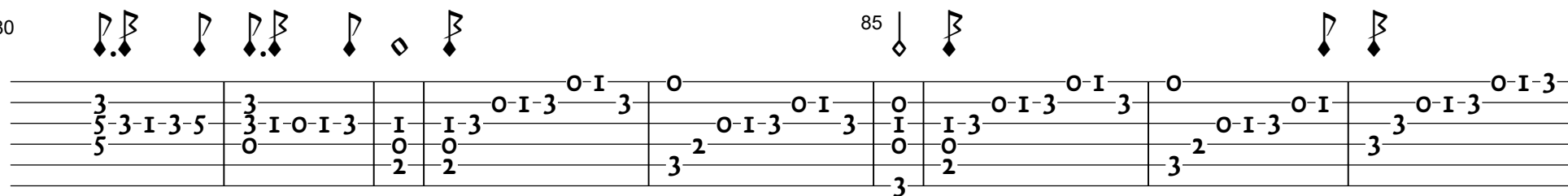
The musical score is presented in four systems, each consisting of three staves. The notation is a lute tablature, where letters (O, I, 2, 3, 4, 5) and numbers (1-7) are placed on the staves to represent fret positions. Above the staves, rhythmic flags and bar lines indicate the tempo and structure of the piece. Measure numbers are placed above the staves at intervals: 2, 10, 15, 20, 25, 30, 35, and 40. The piece concludes with a double bar line and repeat dots.



55



80



95

100

105

110 115

## Fantasia del quinto y sexto tono

Luis de Milán 1536

5 10

15 20

30

25

35

40

45

50

60

65

70

75



25

25 30 35

40

40 45

50 55

60 65 70

75

80

85 90

## Fantasia del septimo y octavo tono

Luis de Milán 1536

5 10 15 20 25 30

35

40

45

50

55

60

65

70

75

80

85

90

95

100

105

110

## Fantasia del quinto tono

Luis de Milán 1536

5

10

15 20

15 20

25 30 35

25 30 35

40 45

40 45

50 55 60

50 55 60

65 70

65 70

75

80

85

90

95

100

105

110

115

The musical score is written on a six-line staff. It includes various musical notations such as notes, rests, and fingerings. Measure numbers 75, 80, 85, 90, 95, 100, 105, 110, and 115 are indicated above the staff. The score ends with a double bar line and a repeat sign.

120

125

135

150

160

170

175

180

185

## Fantasia del sexto tono

Luis de Milán 1536

2

10

15

20

25

30 35

3 5 0-1 3 4-3-2 3 1-3 0-2 3 1 3 0-1 3 0-1-3-0 1 1 1-3 3 5 3-1

4 3-1-3 3 4-3-2 3 1-3 0-2 3 3 3 1 2 3 1-3 4 4-3-5-2 3 4-6-3 4-3

0-2 3 3 5 1-3 1 1 3 3 0 2-3-5-2 3 1-3

1

40 45 50

0 1 3 4 3-1 3 0-2-3 1-0-1-3-4 3 8 6 6 5-3 5 3-5-6 3 0-3-5-6 5 6-1 3 1-3-4 1-3-5-1

1 1 3 3 0 2 3 2 3 3 6 3 5 5 3 6 1 3 3

3 1 3 3 3 3 3 3 3 3 3 3 3 3 3

1

55 60 65

3 1 1-3-5-1 3 1 0 3 5 3 1 0-1 3 5 3 1 0-1 3 5 6 5-6-5-3-1

1 1 3 1 1 3 1 3 4 3 3 3 3 3 3 3 3 3 3 8

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

1

70 75

0-1 3 5-3-5-3-1-0 3 1 1 3-1-3-1-0 3 1-3 0-1 3 5 3 5-6-5-3-1 3 1 0 1

2 3 5 6 3 5 1 3 3 3 3 3 3 3 3 3 3 3 3 3

0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

1

80 85 90

8 6 5-6-8-6-5-3 5 3 3 5 3 3-4-6-4-3-1 3 0 1 2 3 0-1-0 3-1 0 1-3 0-1 3-5 6

3 6 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 6

1

95

105

120

130

145

155

160

165

170

175

180

185

190

195

# Fantasia del septimo tono

Luis de Milán 1536

2

5

10

15

20

25

30

35

40

45

50

55

60

65

5

10

15

20

25

30

35

40

45

50

55

60

65

70

75

80

85

90

95

100

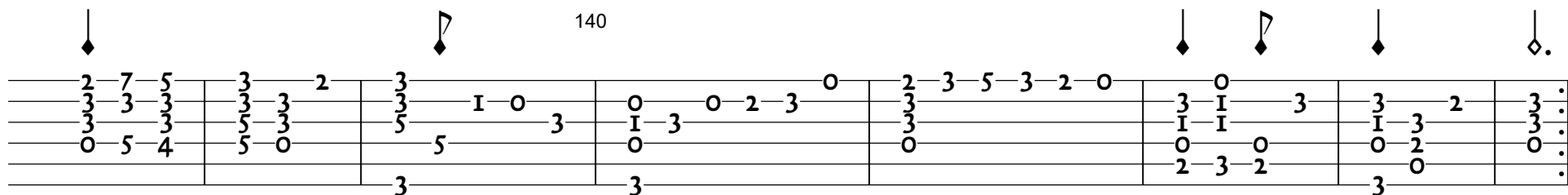
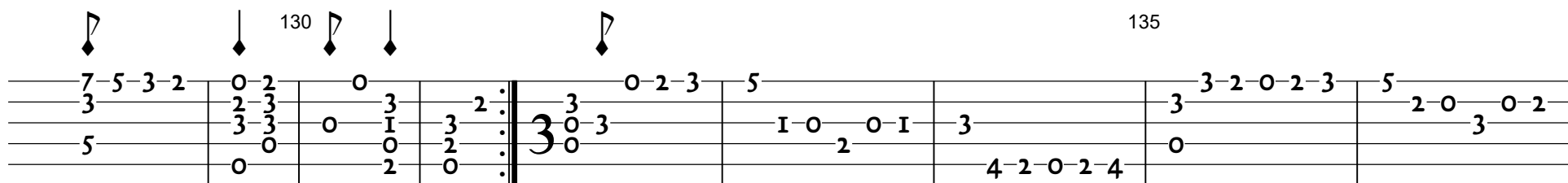
105

110

115

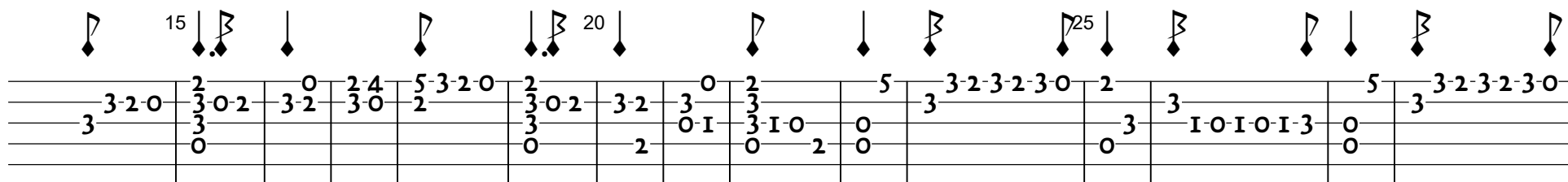
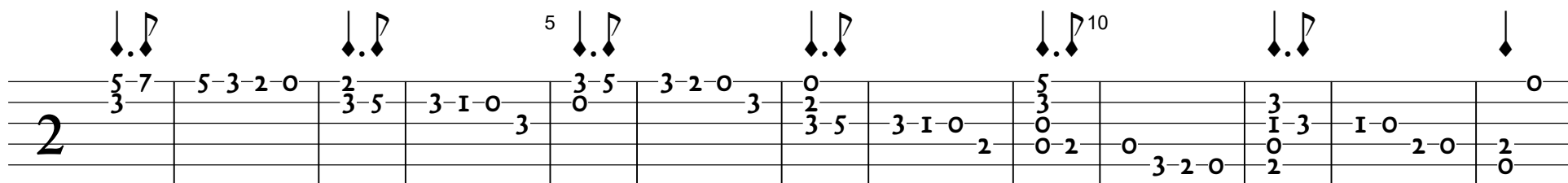
120

125



## Fantasia del octavo tono

Luis de Milán 1536



30 35 40

45 50 55

60 65 70

75 80 85

90 95 100

105 110 115

120 125 130

135 140 145

150 155 160

165 170 175 180

# Pavana del primero y segundo tono

Luis de Milán 1536

The musical score is presented in five systems, each consisting of three staves. The notation is a lute tablature, where letters (I, O, 2, 3, 4, 5) and numbers (1-5) are placed on the staves to represent fret positions. Above the staves, rhythmic flags and bar lines indicate the tempo and structure of the piece. Measure numbers are placed above the staves at intervals of 5 measures, starting from 2 and ending at 55. The piece concludes with a double bar line and repeat dots.

# Pavana del tercero y cuarto tono

Luis de Milán 1536

2

5

10

15

20

25

30

35

40

45

50

55

3

60 65 70

## Pavana del quinto y sexto tono

Luis de Milán 1536

2 5 10 15 20 25 30 35 40

45 50 55 60 65 70 75 80

## Pavana del septimo y octavo tono

Luis de Milán 1536

2 5 10

15

20

25

30

35

40

45

50

55

# Pavana del octavo tono "Qua la bella francesquina"

Luis de Milán 1536

The musical score is presented in four systems, each consisting of three staves. The notation is a lute tablature, where letters (0-5) represent fret positions on the strings. Rhythmic values are indicated by numbers above the letters. Measure numbers are placed above the staves at intervals of 5 measures, starting from measure 2. The piece concludes with a double bar line and repeat dots (:) at the end of the fourth system.

**System 1 (Measures 2-11):** Measure 2 starts with a large '2'. Measures 5 and 10 have diamond-shaped rhythmic markers above the staves.

**System 2 (Measures 12-21):** Measure 15 has a diamond-shaped rhythmic marker. Measure 20 has a diamond-shaped rhythmic marker.

**System 3 (Measures 22-31):** Measure 25 has a diamond-shaped rhythmic marker. Measure 30 has a diamond-shaped rhythmic marker.

**System 4 (Measures 32-41):** Measure 35 has a diamond-shaped rhythmic marker. Measure 40 has a diamond-shaped rhythmic marker. The piece ends with a double bar line and repeat dots (:) at the end of measure 41.

Pavana del octavo tono

Luis de Milán 1536

3

5

10

15

20

The musical score is presented in four systems, each consisting of three staves. The notation includes various musical symbols such as notes, rests, and fingerings. The piece is in 3/4 time, as indicated by the '3' at the beginning. The score is divided into measures by vertical bar lines, with measure numbers 3, 5, 10, 15, and 20 marked above the staves. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

# Fantasia del primero tono

Luis de Milán 1536

5 10 15 20 25 30 35 40 45 50 55 60

65

70

75

80

85

90

95

100

105

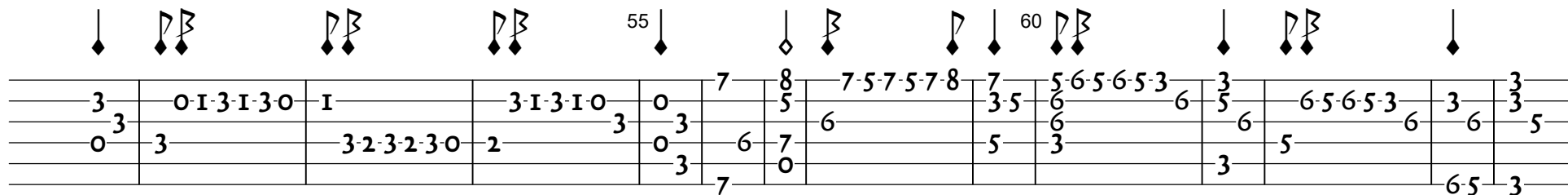
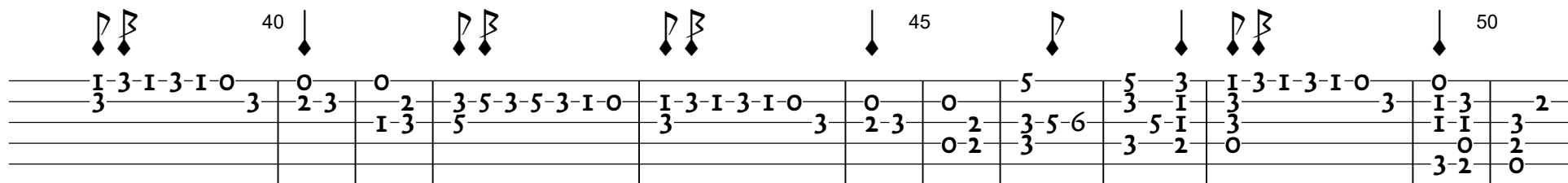
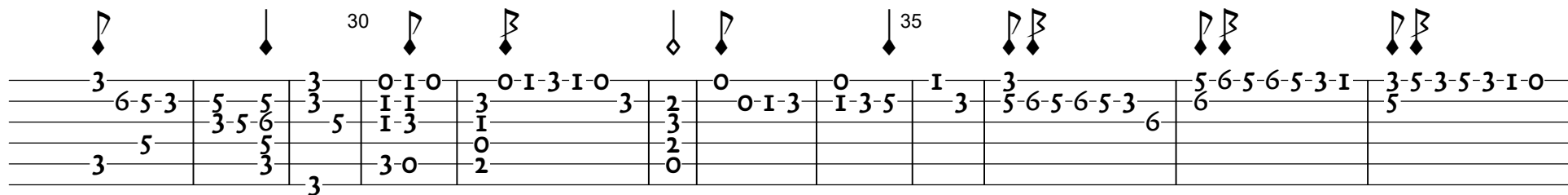
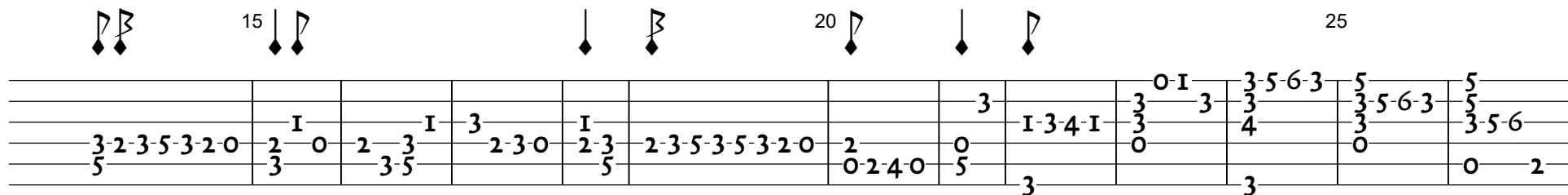
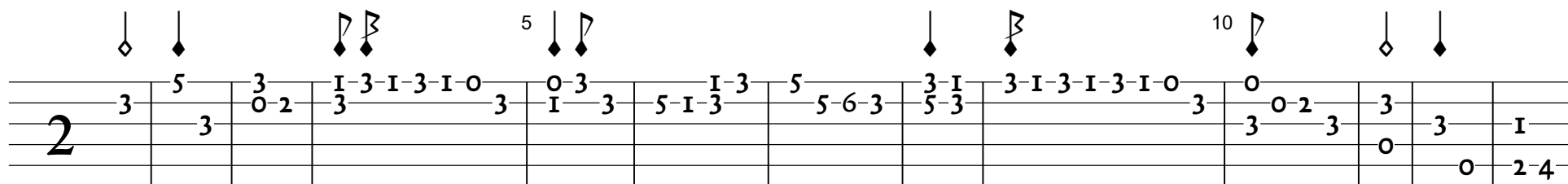
110

115



# Fantasia del segundo tono

Luis de Milán 1536



65 70 75

65 70 75

80 85 90

80 85 90

95 100 105

95 100 105

110 115 120

110 115 120

125 130 135

125 130 135

140 145

150 155 160

165 170 175

180 185

190 195

55

# Fantasia de tono mixto, primero y segundo

Luis de Milán 1536

2

3 3-5-3-5-3-1-0 5 5-6-5-6-5-3-1 3 5-6-5-6-5-3-1 1-3-1-3-1-0 3 0 2 3 0 4-3-4-3-1 3 1-2-3-2-3-2-0 3

5 10

3-5-3-5-3-2-0 2-0 3 3 2-3-5-3-2-0 2-0 3 3 5 6 5-3-5-6-5-3-1 3-1 3-1-0 3-1-0 0

15 20

3 1-3 0-1-3 0 2-3-5 7 8 5 7 5-3-5-6-5-3-1 0-1-3-0 1-0 3 2 2 1-3 0-1-3 0 1-3 5 3-5-6-5-3-1 3 5-3-5-6-5-3-1 1-0-1-3-1-0 3 0 2 3 1-3-4-3-1 3 2-0-2-3-2-0 3 5 3-2-3-5-3-2-0 2 0 1-3-5 3-5-6-3

25 30

3 5 6 3-5 6 3-5-6-5-3-1 3 5-3-5-6-5-3-1 3 1-0-1-3-1-0 3 0 2 3 1-3-4-3-1 3 2-0-2-3-2-0 3 5 3-2-3-5-3-2-0 2 0 1-3-5 3-5-6-3

35 40

3 5 6 3-5 6 3-5-6-5-3-1 3 5-3-5-6-5-3-1 3 1-0-1-3-1-0 3 0 2 3 1-3-4-3-1 3 2-0-2-3-2-0 3 5 3-2-3-5-3-2-0 2 0 1-3-5 3-5-6-3

45

3 5 6 3-5 6 3-5-6-5-3-1 3 5-3-5-6-5-3-1 3 1-0-1-3-1-0 3 0 2 3 1-3-4-3-1 3 2-0-2-3-2-0 3 5 3-2-3-5-3-2-0 2 0 1-3-5 3-5-6-3

50

50 55 60

65 70

75 80

85 90

95 100

5 105 8 10 8 10 8 6 5

3 1-3 0-1-3-1-0 3-1 3-2-0 3-2 3-2 0 5 6 5 3 5 6 5 6 5 3 6

110 115 120

3 3 4 6 5 6 5 3 5 1 3 0 2 1 3 0 2 0 2 0 3 2 0 3 1 0 3 1 0 2 3 0 2 3 1 0 1 3 0 1 0 1 3 0 1 0 1 3 0 1 3 1 3 2 3 2 0 2 0

125

5 1-0-1-3-1-3 3-3-5 6 1 3-1-3-5-3-5 5 6 5 6 3 5 1-0-1-3-1-3 3-3-5 6 3-5 1 3-1-3-0-1-3 0 1-0-1 3

130 135

3 2-3-0-2-3 1 2-0-2 3 0-2 3 5-3-5-2-3-5 2 3-2-3-0 5 1-0-1-3-1-3 3 5-3-5 6-5-6 1 3-1-3-5-3-5 0

140

5 5-6 7 5-6 3 5-3-5 5 3-5 6 7 0 8-7-8-5-7-8 7 5-7-3 5 6 5 3 5 1-3-5 3 1-3-0 1 0-1-3-1-3 3 0 3 3 0 3 3

145 150

## Fantasia del tercero y quarto tono

Luis de Milán 1536

2 5 10 15 20 25 30 35

40

45

50

60

70

80

85

90

95

100

105

110

115

120

125

130

135

# Fantasia del tercero tono

Luis de Milán 1536

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62

2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62

65

70

75

80

85

90

95

100

105

110

115

120

120 125 130

135 140

145

145 150 155

160 165

170 175 180

185 190

195 200 205

210 215 220 225

## Fantasia del quarto tono

Luis de Milán 1536

2 5 10

15 20 25

30 35

40 45 50

55 60 65

70 75

80 85 90

95 100

105 110 115

120 125 130

135 140



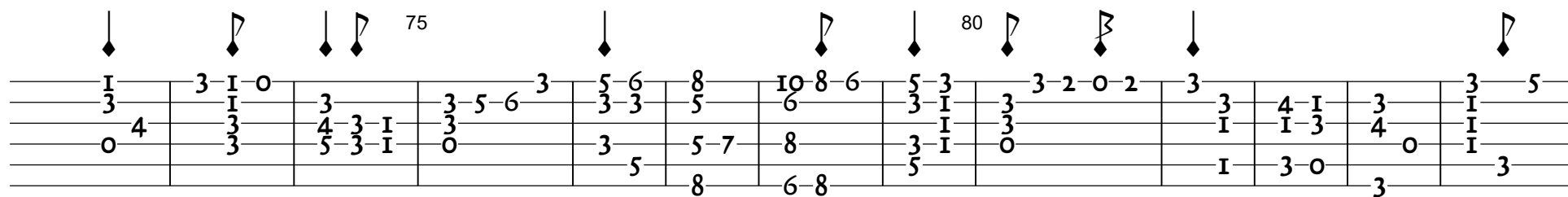
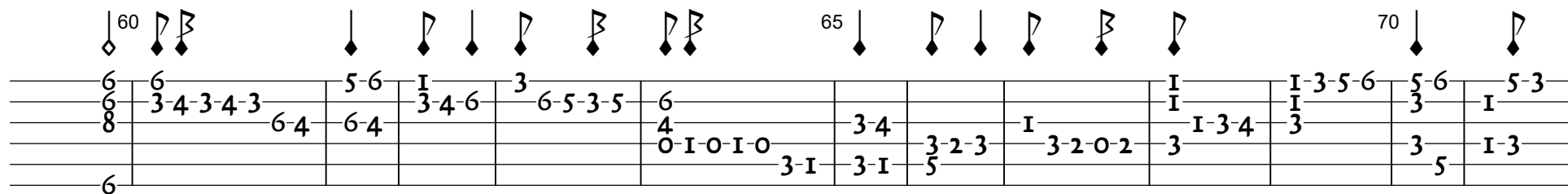
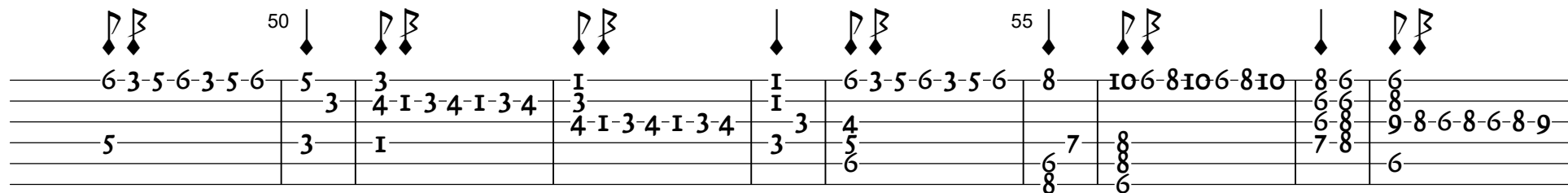
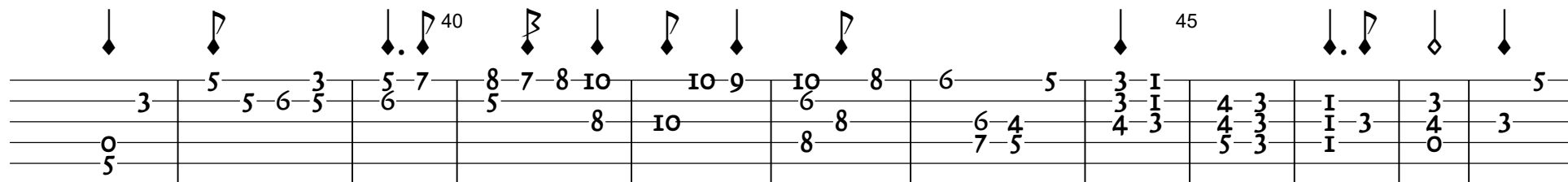
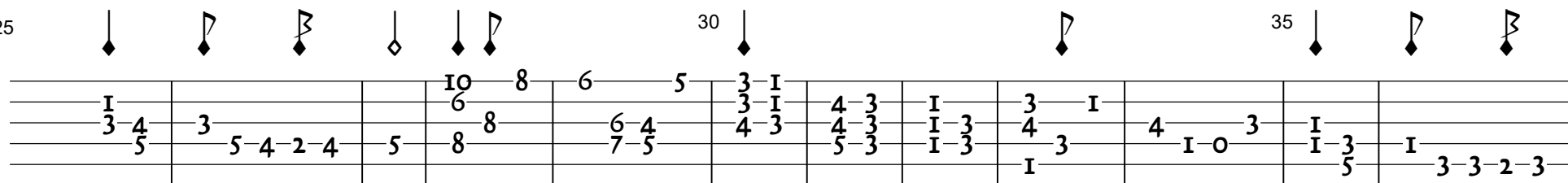
210 215 220

## Fantasia de tono mixto, tercero y quarto

Luis de Milán 1536

2 5 10 15 20

25





145

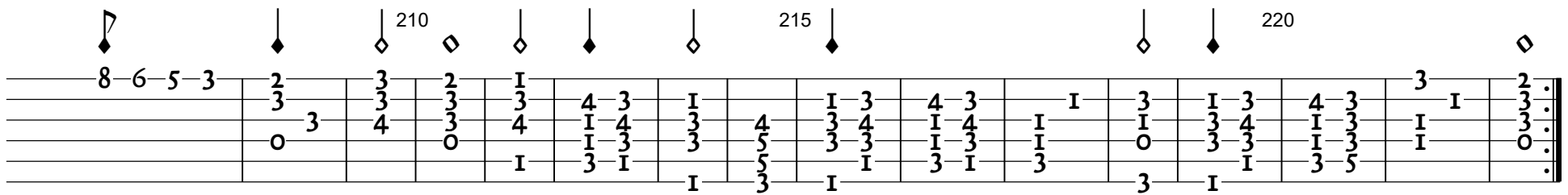
Measures 145-155. Above the staves are rhythmic flags and measure numbers 50 and 55. The notation consists of numbers and letters (I, O) on a three-staff system.

Measures 160-165. Above the staves are rhythmic flags and measure numbers 160 and 165. The notation consists of numbers and letters (I, O) on a three-staff system.

Measures 170-180. Above the staves are rhythmic flags and measure numbers 170, 175, and 180. The notation consists of numbers and letters (I, O) on a three-staff system.

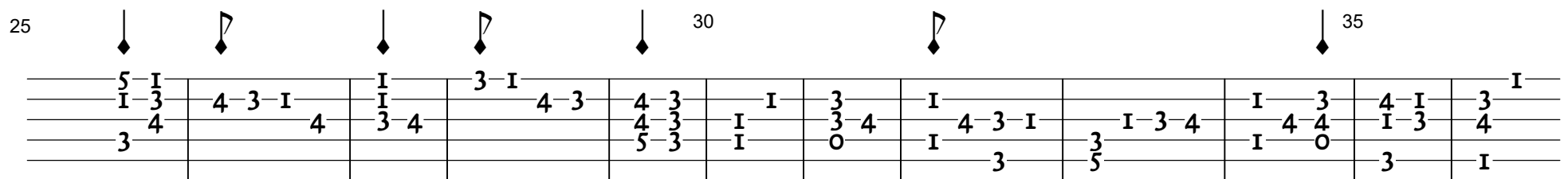
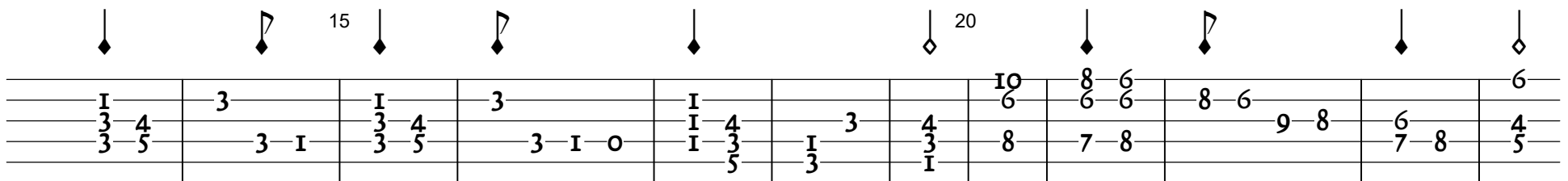
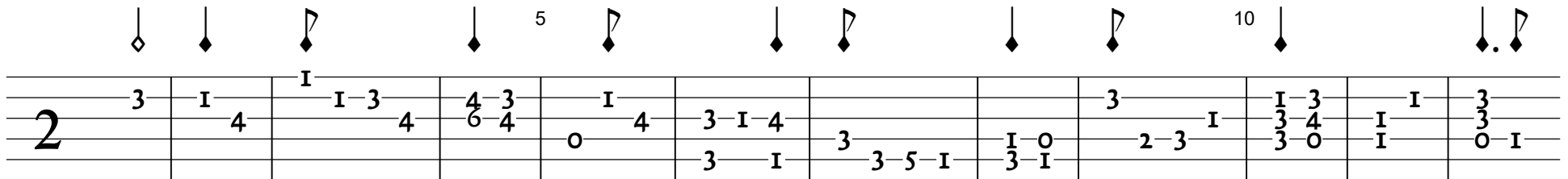
Measures 185-195. Above the staves are rhythmic flags and measure numbers 185, 190, and 195. The notation consists of numbers and letters (I, O) on a three-staff system.

Measures 200-205. Above the staves are rhythmic flags and measure numbers 200 and 205. The notation consists of numbers and letters (I, O) on a three-staff system.



## Fantasia de tono mixto, tercero y quarto

Luis de Milán 1536



3 40 45

50 55 60

65 70

75

80

75 76 77 78 79 80 81 82 83 84

85 90 95

85 86 87 88 89 90 91 92 93 94 95

100 105

100 101 102 103 104 105 106 107 108 109

110 115

110 111 112 113 114 115 116 117 118 119

120 125 130

120 121 122 123 124 125 126 127 128 129 130

135

140

Handwritten musical notation for measures 135-140. Measure 135 has a diamond above the staff. Measures 136-139 have eighth notes with stems. Measure 140 has a diamond above the staff. The notation includes various fingerings and rests.

145

150

Handwritten musical notation for measures 145-150. Measure 145 has a diamond above the staff. Measures 146-149 have eighth notes with stems. Measure 150 has a diamond above the staff. The notation includes various fingerings and rests.

155

2

Handwritten musical notation for measures 155-160. Measure 155 has a diamond above the staff. Measures 156-159 have eighth notes with stems. Measure 160 has a diamond above the staff. The notation includes various fingerings and rests.

160

165

170

Handwritten musical notation for measures 160-170. Measure 160 has a diamond above the staff. Measures 161-169 have eighth notes with stems. Measure 170 has a diamond above the staff. The notation includes various fingerings and rests.

175

180

185

Handwritten musical notation for measures 175-185. Measure 175 has a diamond above the staff. Measures 176-184 have eighth notes with stems. Measure 185 has a diamond above the staff. The notation includes various fingerings and rests.

# Fantasia del sexto tono

Luis de Milán 1536

2

5 10 15

20 25 30 35

40 45 50

55 60 65 70

75 80 85 90

95 100 105

3 5 6 3 4 5 6 3 5 6 5 3 1 3 3 3 1 1 0 3 0 1 1 1 0 3 0 3 1 1 1 0 3 0 1 1 1 6 7 8

110 115 120 125

8 8 6 4 3 5 3 4 6 3 3 3 5 6 3 5 3 0 1 1 0 2 3 1 2 3 2 0 2 3 2 0 3 0 2 3 2 3 1 3 5 1

130 135 140

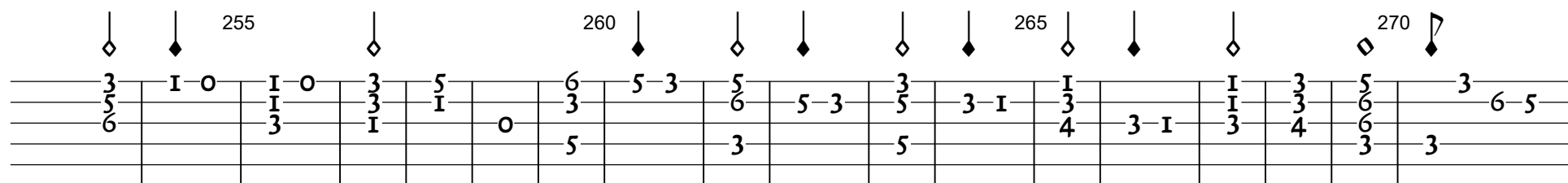
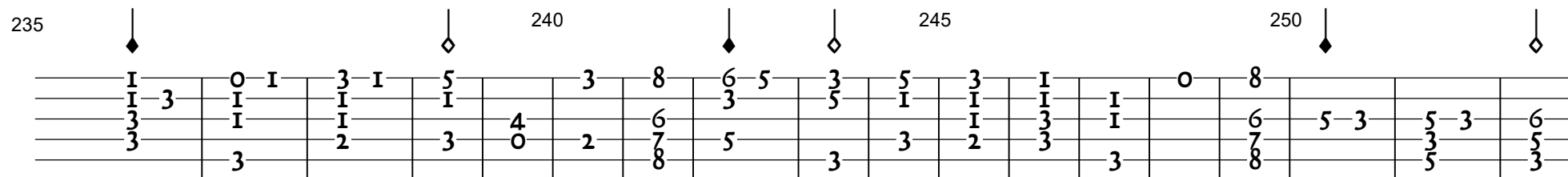
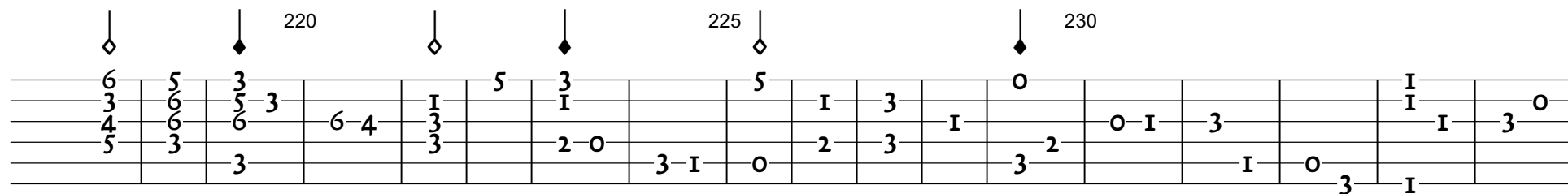
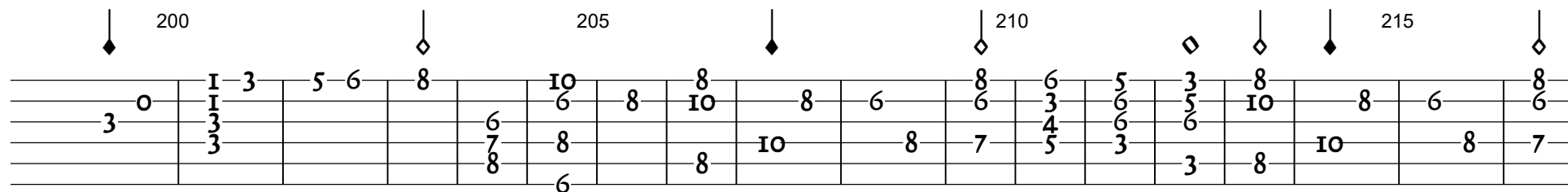
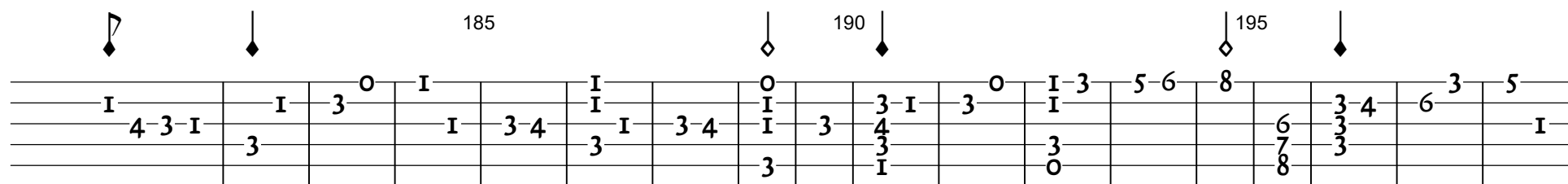
1 3 3 3 5 3 5 3 5 6 3 5 6 1 3 5 5 7 6 8 6 8 7 8 5 8 6 7 3 5 6 5 6 3 5 5 0 1 3 1 3 0 1 3 5 3 5 1 3 5 6 5 6 3 5 6 3

145 150 155 160

6 3 5 6 3 5 3 1 3 1 0 3 5 6 3 8 8 8 8 10 6 8 8 6 6 6 4 6

165 170 175 180

8 4 6 4 6 8 4 6 4 3 5 3 1 0 3 1 3 0 1 3 1 1 1 1 0 1 1 4 3



275 280 285 290 295 300 305

# Fantasia del sexto tono

Luis de Milán 1536

5 10 15

20 25 30

Measure 20:  $\begin{matrix} 4-1 \\ 5-2 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 0 \\ 0 \end{matrix}$   $\begin{matrix} 1-3 \\ 3-0 \end{matrix}$   $\begin{matrix} 1 \\ 0 \end{matrix}$   $\begin{matrix} 3-6 \\ 2-5 \end{matrix}$   $\begin{matrix} 5-3 \\ 6-6 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 1-1 \\ 0-4 \end{matrix}$   $\begin{matrix} 1 \\ 1 \end{matrix}$   $\begin{matrix} 0 \\ 3 \end{matrix}$   $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 3-4 \\ 3-2 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 0 \\ 0 \end{matrix}$   $\begin{matrix} 1-3 \\ 3-3 \end{matrix}$   $\begin{matrix} 1-1 \\ 2 \end{matrix}$   $\begin{matrix} 0 \\ 0 \end{matrix}$

35 40 45

Measure 35:  $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 8 \\ 6 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 5-3 \\ 5-5 \end{matrix}$   $\begin{matrix} 5-7 \\ 6-8 \end{matrix}$   $\begin{matrix} 8-10 \\ 6-6 \end{matrix}$   $\begin{matrix} 8 \\ 8 \end{matrix}$   $\begin{matrix} 8 \\ 5 \end{matrix}$   $\begin{matrix} 7 \\ 8 \end{matrix}$   $\begin{matrix} 1 \\ 6 \end{matrix}$   $\begin{matrix} 5-3 \\ 2-0 \end{matrix}$   $\begin{matrix} 5-3 \\ 3-5 \end{matrix}$   $\begin{matrix} 5-2 \\ 2-0 \end{matrix}$

50 55

Measure 50:  $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 1 \\ 1 \end{matrix}$   $\begin{matrix} 4-3 \\ 0-3 \end{matrix}$   $\begin{matrix} 1 \\ 2 \end{matrix}$   $\begin{matrix} 3 \\ 0 \end{matrix}$   $\begin{matrix} 3-1 \\ 3-1 \end{matrix}$   $\begin{matrix} 1 \\ 1 \end{matrix}$   $\begin{matrix} 0 \\ 3 \end{matrix}$   $\begin{matrix} 3 \\ 4 \end{matrix}$   $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 3-4 \\ 3-4 \end{matrix}$   $\begin{matrix} 1-3 \\ 3-3 \end{matrix}$   $\begin{matrix} 1 \\ 1 \end{matrix}$   $\begin{matrix} 3 \\ 4 \end{matrix}$   $\begin{matrix} 5-6 \\ 7-5 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 5-3 \\ 6-5 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$

60 65 70

Measure 60:  $\begin{matrix} 1-0 \\ 2-3 \end{matrix}$   $\begin{matrix} 1 \\ 4 \end{matrix}$   $\begin{matrix} 0 \\ 0 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 1-3 \\ 3-4 \end{matrix}$   $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 1-3 \\ 3-4 \end{matrix}$   $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 5-6 \\ 7-5 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 5-3 \\ 3-5 \end{matrix}$   $\begin{matrix} 1-0 \\ 2-3 \end{matrix}$   $\begin{matrix} 1 \\ 4 \end{matrix}$   $\begin{matrix} 0 \\ 3 \end{matrix}$   $\begin{matrix} 2-3-5 \\ 3-5 \end{matrix}$   $\begin{matrix} 3 \\ 5 \end{matrix}$   $\begin{matrix} 3-5 \\ 3-5 \end{matrix}$   $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 0 \\ 3 \end{matrix}$   $\begin{matrix} 2 \\ 3 \end{matrix}$   $\begin{matrix} 3 \\ 4 \end{matrix}$   $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 3-2 \\ 5 \end{matrix}$

75 80 85

Measure 75:  $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 1-3 \\ 3-4 \end{matrix}$   $\begin{matrix} 5-3 \\ 6-5 \end{matrix}$   $\begin{matrix} 3-5 \\ 5-6 \end{matrix}$   $\begin{matrix} 7-8 \\ 8-6 \end{matrix}$   $\begin{matrix} 7 \\ 8 \end{matrix}$   $\begin{matrix} 8 \\ 6 \end{matrix}$   $\begin{matrix} 8-6 \\ 5-7 \end{matrix}$   $\begin{matrix} 8 \\ 7 \end{matrix}$   $\begin{matrix} 6-5 \\ 6-5 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 1-3 \\ 2-3 \end{matrix}$   $\begin{matrix} 1 \\ 3 \end{matrix}$   $\begin{matrix} 3 \\ 3 \end{matrix}$   $\begin{matrix} 2-3 \\ 2-3 \end{matrix}$   $\begin{matrix} 1 \\ 2 \end{matrix}$   $\begin{matrix} 3 \\ 0 \end{matrix}$   $\begin{matrix} 5-3-1-0 \\ 3-1 \end{matrix}$   $\begin{matrix} 1 \\ 1 \end{matrix}$

90 95 100

90 95 100

105 110

105 110

115 120 125

115 120 125

130 135 140

130 135 140

145 150 155

145 150 155

160 165 170

175 180

185





190 195 200 205

210 215 220 225

# Tentos del primero y segundo tono

Luis de Milán 1536

5 10 15

20 25 30

35 40

45 50 55

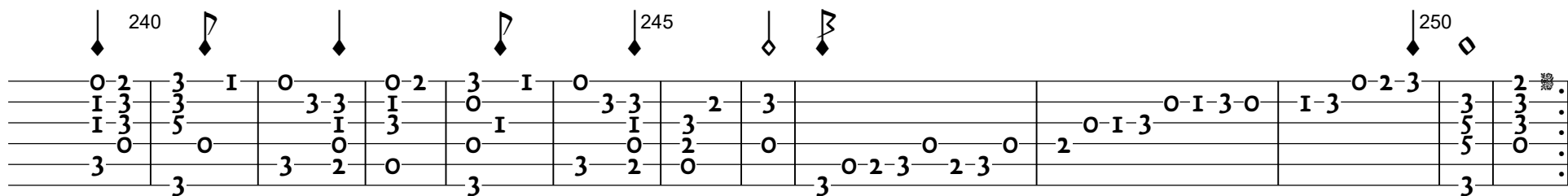
60 65 70

75 80 85

90 95







## Tentos del tercero y quarto tono

Luis de Milán 1536

5 10 15 20 25 30

[illegible][illegible][illegible]



145

155

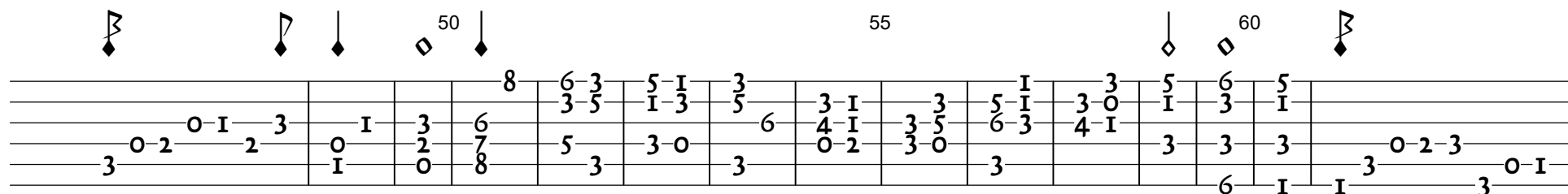
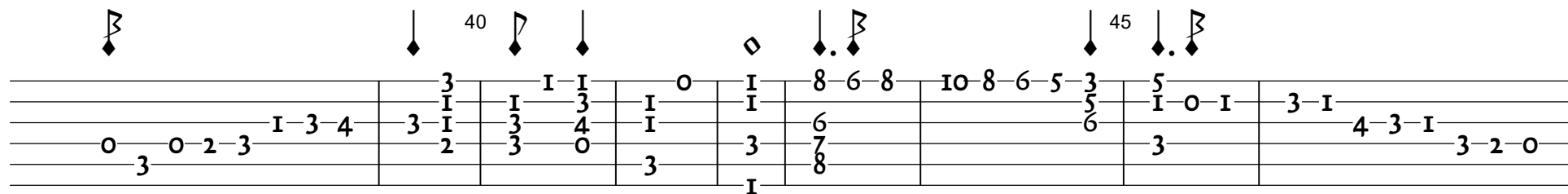
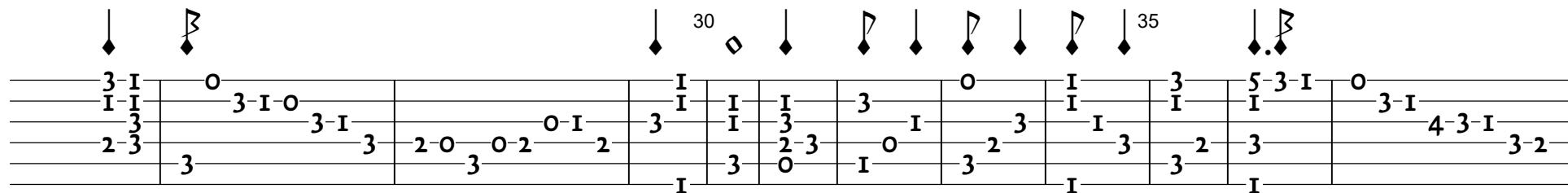
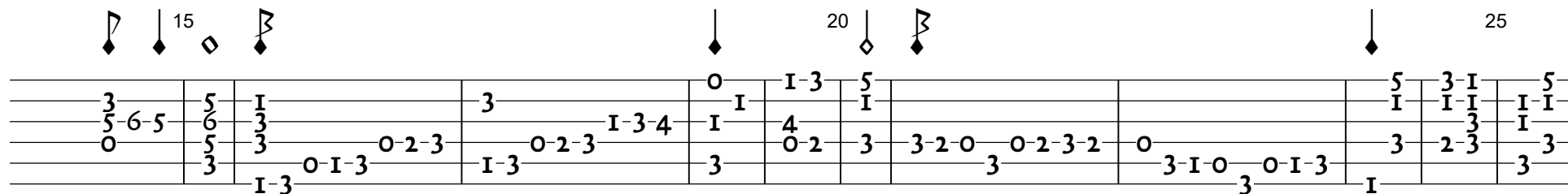
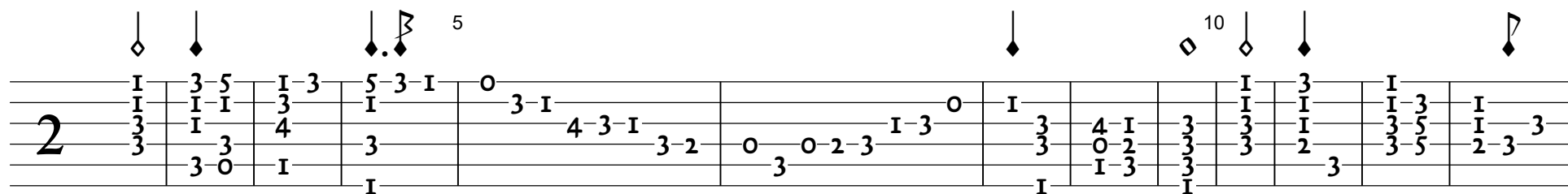
165

175

190

# Tentos del quinto y sexto tono

Luis de Milán 1536



65 70

3 0-2-3 1 3-2-o 3 1-3 0-1 4-3-I 3 6 7 8 10-8-6-5-3 5-3-5 6-5-3-I-o 1 1 3-I-3 4-3-I 3-2-o 3-o

75 80

2 0-1 2-3 3-I 4-I 3 3 0-2-3 3 0-1 3 0-2-3 3-2-o 3 1-3 0-1 4-3-I 3 3 0-1-3-I 4-3 1 3-2-o 0-2-3 1-3 3 1 3-2-o-2 3

85 90

10-8-6 8-6 10-8-6 9-8-6 8 6 3 5 5 6 1 3-I 4 1 4-3-I 3-I-o 3 1 3 4 2 3 6

95 100 105

1 3 0 1 0 1 3 5 1 3-5 6 5 3 5 3-I-o 3 1 3 3 4-I 3 3 0-2 3 3 1 3 3 2 3 0 0-2 3 2 3-5 3 5 5-3-2 0 3 3-I 3-2 0-2-3 1

110 115

2 3 2 0-1-o 3-I-3-I-o 3 3-I-o 3-I-o 2 0-1-3 0-2-3-o 2 3 2 3 5 3 1-3 3 1-3 1-o 3 5 3 2 3 0-2 1 3

120

125 130

Handwritten musical notation for measures 120-130. The notation includes fingerings (I, 2, 3, 4, 5) and slurs across the staves.

135 140

Handwritten musical notation for measures 135-140. The notation includes fingerings and slurs across the staves.

145 150

Handwritten musical notation for measures 145-150. The notation includes fingerings and slurs across the staves.

155 160

Handwritten musical notation for measures 155-160. The notation includes fingerings and slurs across the staves.

165 170

Handwritten musical notation for measures 165-170. The notation includes fingerings and slurs across the staves.

175

180

185

190

195

200

## Tentos del septimo y octavo tono

Luis de Milán 1536

2

5

10

15

9  
5  
7  
0

7 5 8 7 5 7 8 5 7 8 5 8 7 5 7 8 7 7 5 5 5 7 6 4 6 5 5 7 0

7 5 4 2 0 0 3 2 3 2 0

0

25

0  
3  
4

0 2 3 0 2 3 5 2 4 5 7 5 7 8 7 5 7 5 7 8 7 5 7 5 4 5 7 5 0 3 2 0 3 2 0 2

2 0 2 3 5 4 7 5 7 8 7 5 7 5 7 8 7 5 7 5 4 0 3 2 0 3 2 0 2

0

35

0  
3  
4

0 3 0 3 2 0 3 2 0 2 3 0 2 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 2 4 5 3 3 3 0 2 3

0 3 0 3 2 0 3 2 0 2 3 0 2 3 1 0 3 1 0 2 0 3 2 0 3 2 0 3 2 4 5 3 3 3 0 2 3

0

45

2  
3  
3  
0

4 5 3 0 2 0 2 3 0 2 3 5 3 2 0 3 0 2 3 5 0 4 5 5 7 5 9 5 7 5 0

2 0 2 3 0 2 3 5 3 2 0 3 0 2 3 5 0 4 5 5 7 5 9 5 7 5 0

0

60

7  
5  
5  
6

5 4 0 2 0 0 3 2 0 2 4 5 5 2 0 2 3 0 2 3 5 2 3 0 2 3 5 2

5 4 0 2 0 0 3 2 0 2 4 5 5 2 0 2 3 0 2 3 5 2 3 0 2 3 5 2

0

Handwritten musical notation system 1 (Measures 65-74). The system includes a treble and bass staff with various notes, rests, and fingerings. Measure numbers 70 and 75 are indicated above the staff.

Handwritten musical notation system 2 (Measures 75-84). The system includes a treble and bass staff with various notes, rests, and fingerings. Measure numbers 80 and 85 are indicated above the staff.

Handwritten musical notation system 3 (Measures 85-94). The system includes a treble and bass staff with various notes, rests, and fingerings. Measure numbers 90 and 95 are indicated above the staff.

Handwritten musical notation system 4 (Measures 95-104). The system includes a treble and bass staff with various notes, rests, and fingerings. Measure numbers 100 and 105 are indicated above the staff.

Handwritten musical notation system 5 (Measures 105-114). The system includes a treble and bass staff with various notes, rests, and fingerings. Measure numbers 110 and 115 are indicated above the staff.

125

130

135

140

145

150

155

160

165

170

175

180 185 190 195 200 205

## Fantasia del septimo tono

Luis de Milán 1536

5 10 15 20 25

30 35

40 45 50

55 60

65 70 75

80 85

The musical score is presented in five systems, each with three staves. The notation is a form of shorthand, likely representing guitar techniques or fingerings. The score is organized into measures by vertical bar lines. The notation includes a variety of symbols, including dots, lines, and numbers, which are likely representing specific musical techniques or fingerings. The score is organized into five systems, each containing multiple measures of music. The notation is complex and appears to be a form of shorthand or a specific notation system for guitar.

90

95

100

105

110

115

120

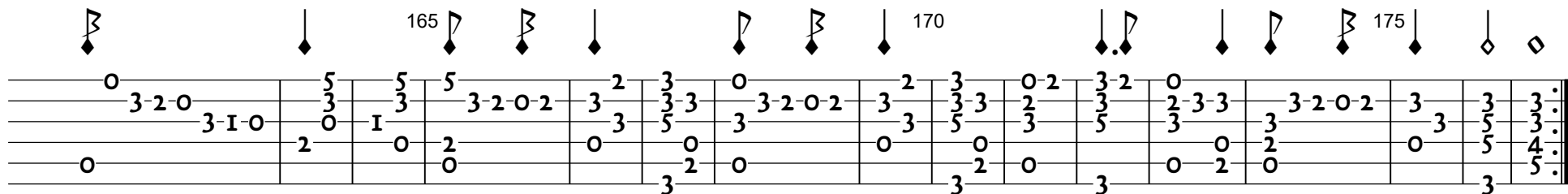
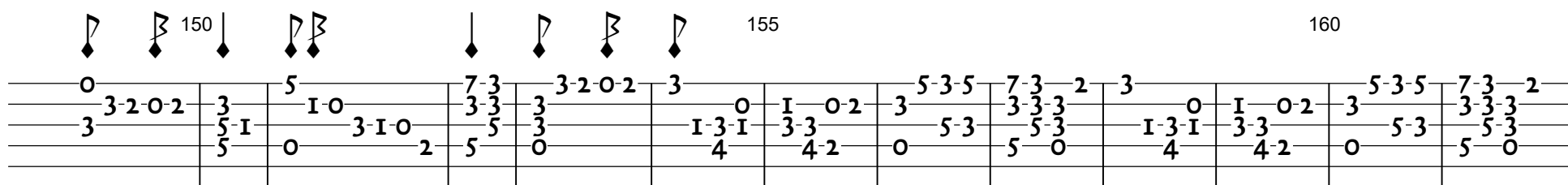
125

130

135

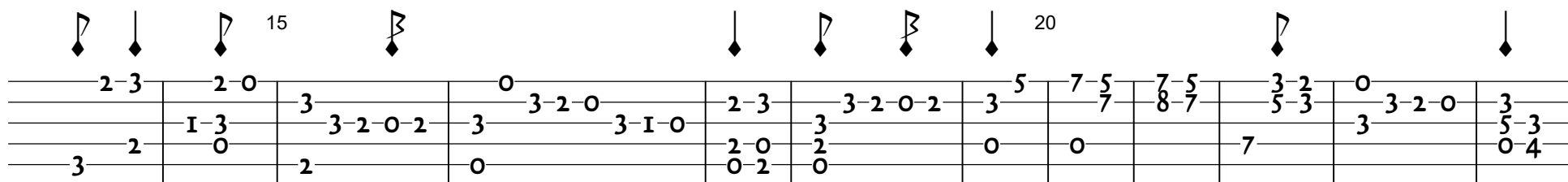
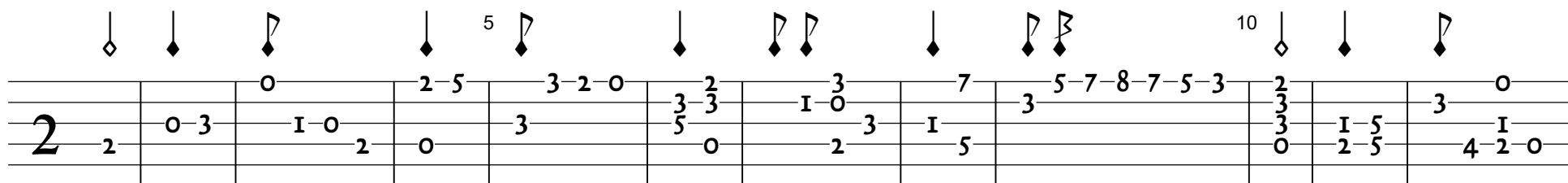
140

145



## Fantasia del octavo tono

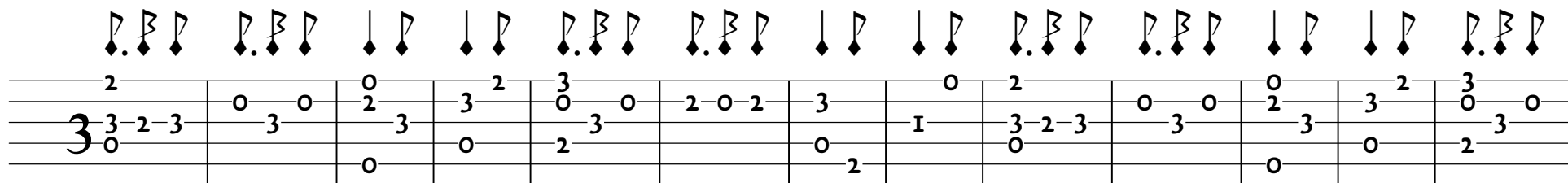
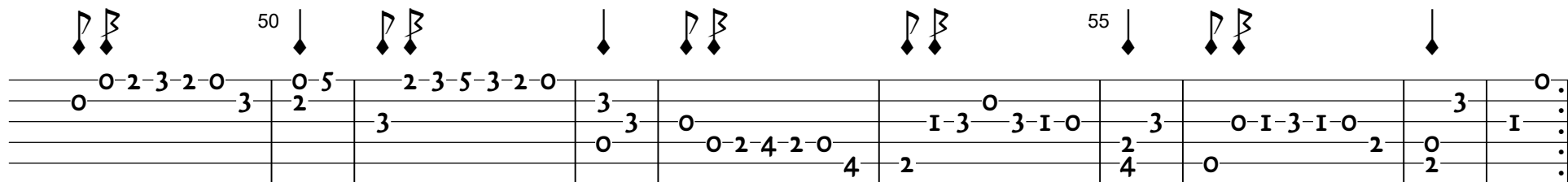
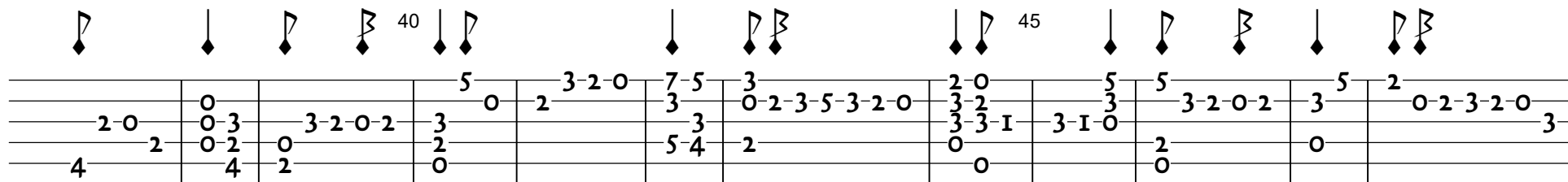
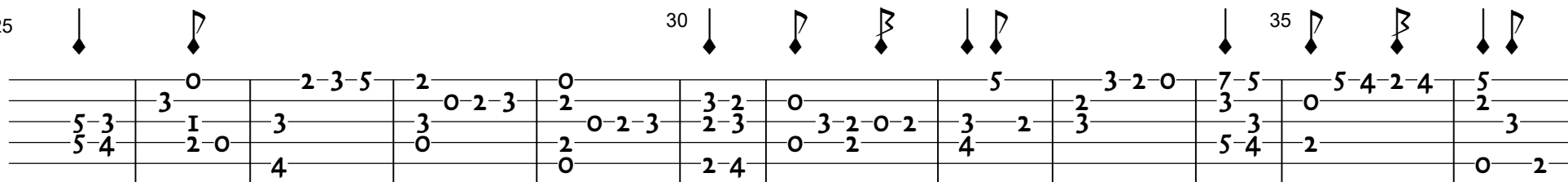
Luis de Milán 1536



25

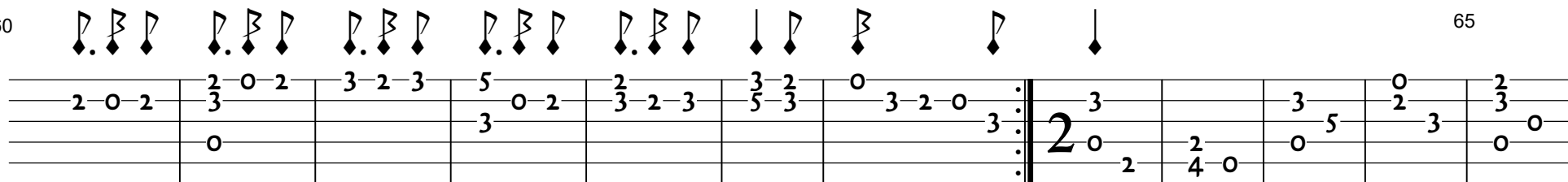
30

35



60

65





# Fantasia de tono mixto, septimo y octavo

Luis de Milán 1536

5 7 10 9 7 5 3 2 3 3 5 7 5 3 2 0 3

8 10 8 7 5 0 8 7 5 3 1 2 3 5 8 6 7 0 0 3 1

2

15 20 25

3 2 0 2 3 0 2 5 3 2 3 1 3 5 7 3 5 4 3 2 7 7 9 7 5 4 4 3 2

0 2 0 0 2 0 2 3 4 2 3 0 2 3 1 0 5 4 2 6 4 7 6 4 2 0

30 35

4 5 4 2 0 5 4 2 4 0 2 0 2 3 2 0 2 3 0 2 3 2 3 3 4

0 3 3 8 5 7 3 2 0 3 5 3 2 5 4 2 4 0 3 2 0 2 2 1 1 2 0 2 3 2 3 3 4

0 0 4 2 0 7 0 4 2 0 2 0 4 2 0 2 0 4 2 4 0

40 45 50

0 3 2 0 2 3 3 0 2 4 2 4 2 0 2 0 2 3 2 0 2 3 3 3 5 2 3 3 5 7 8

2 2 0 0 0 2 4 2 4 4 2 0 2 0 2 4 5 5 5 3 5 3 5 3 2 3 2 3 5 7 8

4

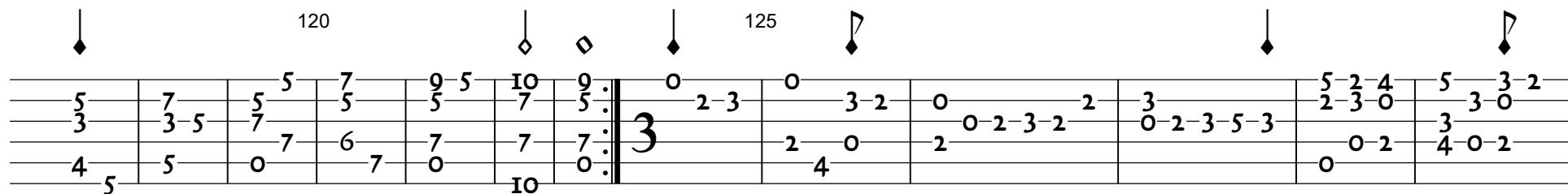
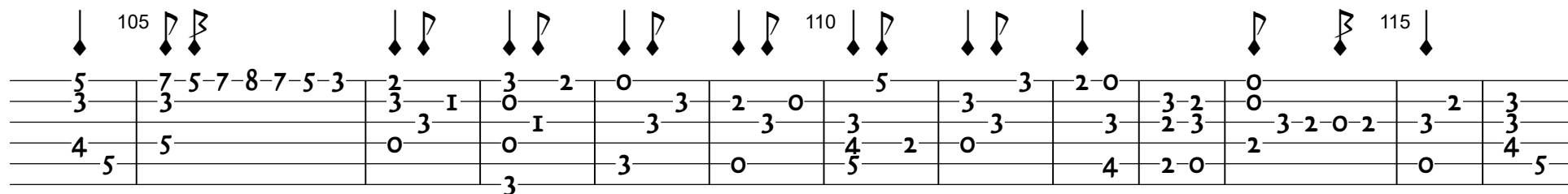
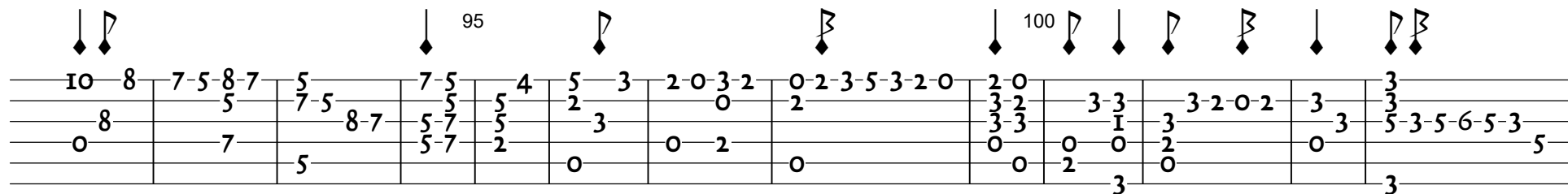
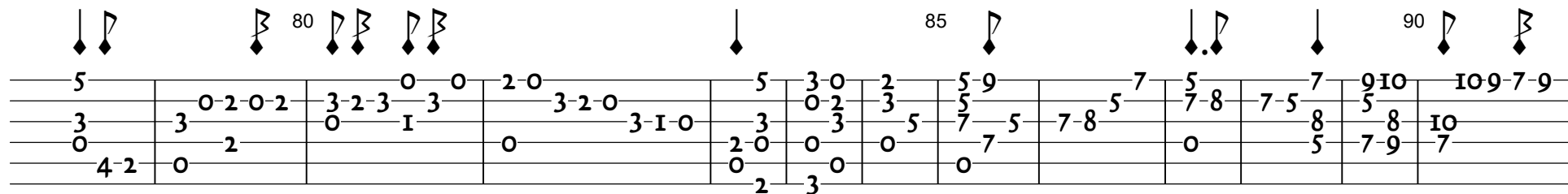
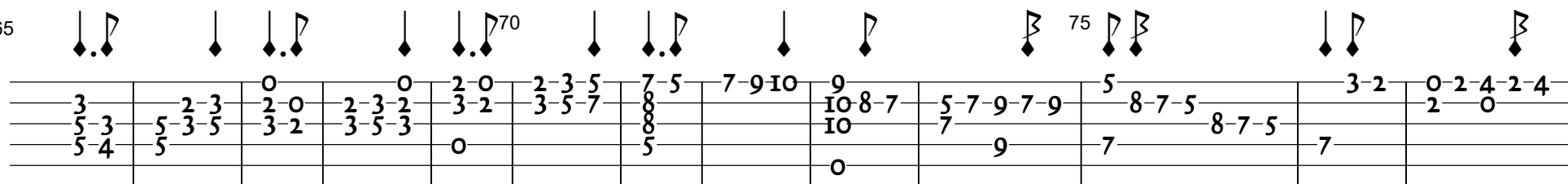
55 60

5 7 3 2 0 3 3 2 0 2 3 3 1 2 3 5 3 5 7 3 5 7 5 3 2 0 3 2 0 2 3 3

8 7 8 5 7 5 3 3 0 3 3 0 2 3 5 3 7 8 7 5 3 3 0 3 2 0 2 3 3

0 0

65



130

130 135 140

145 150

155 160 165

170 175 180

185 190

# Fantasia de tono mixto, septimo y octavo

Luis de Milán 1536

2 3-I-3-5-3-5-I

5 3 2 3-2-3-5-3-5-2 3 3 0-2-3-5-3-2-0 2 3 3 0 2 4 5 7 3 5 7-5-5

0 2 0 5 4 3 2 0 3-I 3 3 4 2 0 2 0 5 6 5 3 5 5 4

3 3

15 2 5 3 2 0 0 3 0 2 3 5 3 2 0 2 9 5 7 9 5 7 5 5 5 5 7 5 7 8 7 5 3 4 5 3 5 2 0 3

5 3 5 6 5 3-I 3 3 0 3 3 0 2 3 5 3 2 0 3 5 8 7 5 7 5 7 6 7 5 7 8 7 5 3 5 3 2 0 3

0 0 0 4 2 0 0 0 7 7 6 7 0 0

25 2 0 3 3 2 3 5 3 2 0 2 3 3 2 0 2 3 5 2 3 5 3 2 0 2 0 3 10 8 7 5

0 I 0 2 0 0 2 0 0 3 0-I-3-I-0 2 0 3 3 I 0 8 7

0 4 2 0 2 0 0 0 2 0 2 0 2 0 0 0 0 0 0 0

40 4 5 7 5 4 2 5 3 2 0 5 7 5 8 7 5 8 7 5 4 5 7 5 4 2 0 2 3 5 3 2 0 3 2 5

5 3 0 3 6 7 7 5 3 4 0 2 3 3 I 0 3 5 0

0 0 2 4 5 7 5 6 7 7 6 4 2 0 3 0 0 0

50 10 9 7 9 10 9 7 5 3 2 4 5 10 9 7 9 10 9 7 5 3

2 4 9 8 7 9 7 8 7 5 0 2 4 5 8 7 9 7 8 7 5 0

2 4 7 9 9 2 4 2 8 7 9 7 8 5 3 0

65 70 75 80 85 90 95

## Fantasia del sexto tono

Luis de Milán 1536

2 5 10

3-2-3-5-3-2-0 2 3 0 15 1-0-1-3-1-0 3 0 2 3 1-0-1-3-1-0 3 5 1 0 20 3-2-3-5-3-2-0 2 3 0 2-3-5 0 7-9-10-9-7-5 7-5-3 2-3 3-1-0

25 3-1-3 0 2 3 0 1 0 2-4-5 3 5-4-2-4 5 30 0-2-3 3-2-0-2 3-2-3 2 0 3-2-0-2 3 1-0 3 5-4-2-4

40 3 2-3 5 8 7-5-3 2-3 5 8 7-5-3 2-3 1-0 3 2 0 5 3-2-0 3 45 3 3 1 0 3 1 3 0 1 2 3 0 2 0 3

50 0-5 7-5-3-2 0-5 3-0 2 3 3 3 0 55 0 0 1 0 1 3 0 2 3-2-0 3-1-0 3-1 3-0-1 3 60 4

65 0-1-3-0 1-0 3-1 3 0-1-3-1-0 3 0 3 5 5-7-3 3 5-7-3 5-7-8-5 7-5 8-7 3-2 0 3-2-0-2 3 5 0-2-3-0 1-0 2 3

85

135

145

160

175

185

200 205 210 215 220 225

## Fantasia del septimo y octavo tono

Luis de Milán 1536

5 10 15 20 25

Handwritten musical notation on five staves, featuring various notes, rests, and fingerings. The notation includes measures numbered 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90.

The notation is written on five staves, with notes and rests placed on the lines and spaces. Fingerings are indicated by numbers 1-5. Some measures contain complex rhythmic patterns or specific note groupings.

Measures 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90 are marked with a vertical line and a diamond symbol above the staff.

105

110

115

120

125

130

135

140

145

150

155 160 165

170 175 180

185 190 195

## Fantasia del septimo y octavo tono

Luis de Milán 1536

5 10

15 20

25 30 35

40 45

50 55

60 65 70

The musical score is presented in five systems, each containing three staves. The notation is a form of shorthand, likely for guitar, using numbers and symbols to represent notes and fingerings. Measure numbers are placed above the staves at intervals of 5 measures, starting from 15. The notation includes a variety of symbols, including diamond shapes, vertical lines, and numbers, which are likely part of a specific musical notation system or a form of shorthand.

75 80

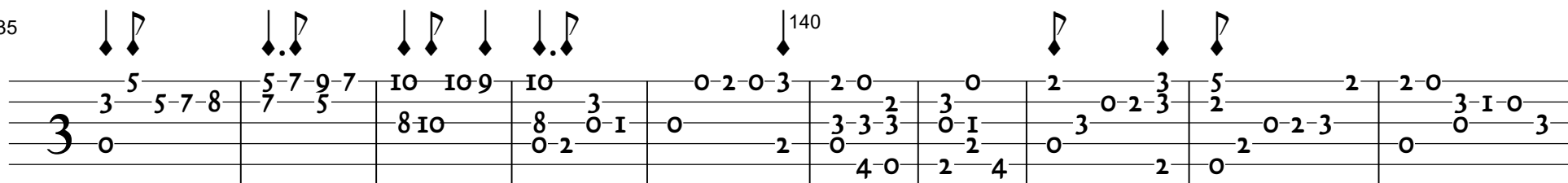
85 90 95

100 105

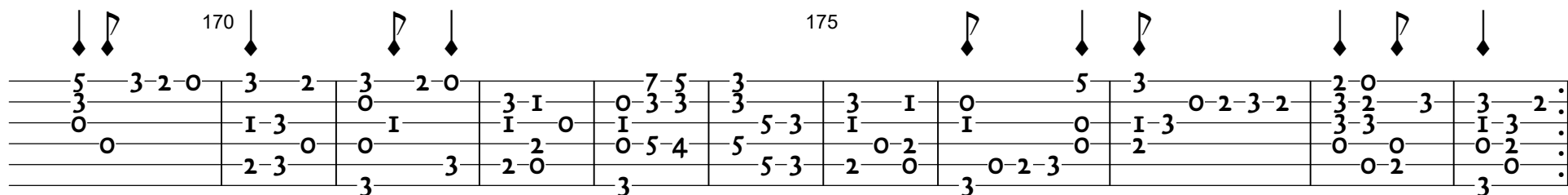
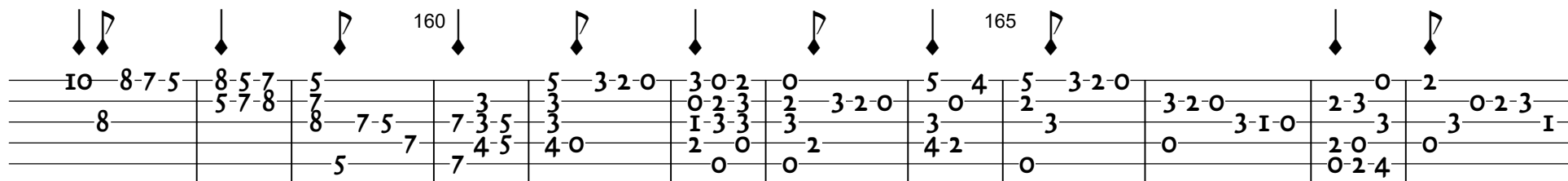
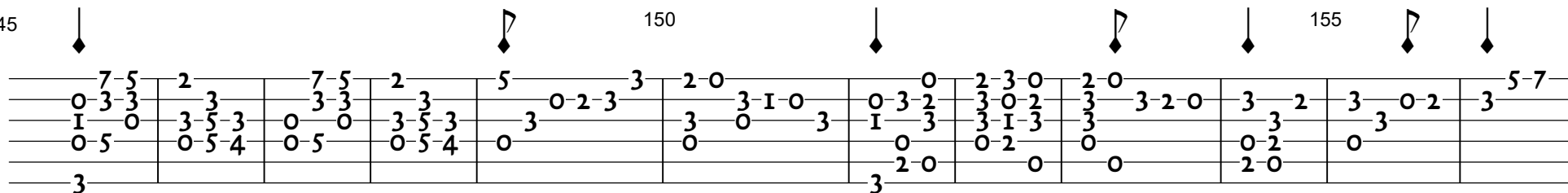
110 115 120

125 130

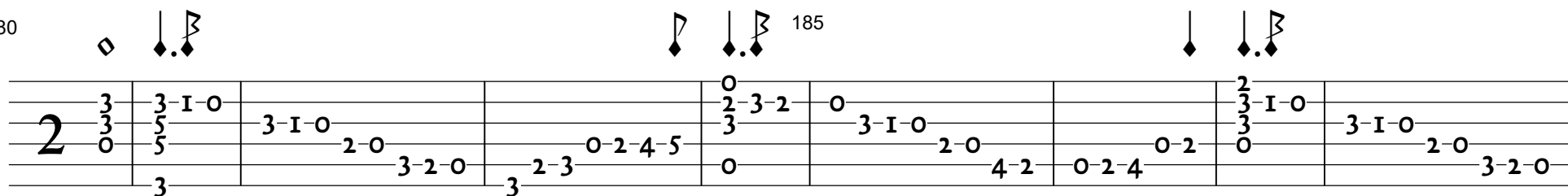
135



145



180



Musical notation for a piece, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings (190, 195, 200). The piece concludes with a double bar line.



FINIS





