

Fantasia que contrahaze la harpa en la manera de luduvico

es difficil hasta ser entendida.

from: Tres libros de musica en cifras para vihuela, Sevilla 1546

Arranged for harpsichord or harp

Alonso Mudarra (ca 1510 - Sevilla 1580)



68

78

89

100

110

119

128

Measures 128-135. The right hand features a melodic line with eighth and sixteenth notes, including grace notes. The left hand provides a harmonic accompaniment with chords and single notes.

136

Measures 136-144. The right hand continues the melodic development with eighth notes and some slurs. The left hand accompaniment includes chords and moving lines.

145

Measures 145-150. The right hand has a more active melodic line with eighth notes. The left hand features a prominent bass line with eighth notes and chords.

151

Measures 151-158. The right hand has a melodic line with some slurs and a final cadence. The left hand accompaniment includes chords and a final sustained chord.

Note

The title means: Fantasia that imitates the harp in the way of Ludovico; is hard to understand. Because of the differences between the editions on IMSLP I made a transcription of the facsimile of the original tablature, Alonso Mudarra, *Tres libros de musica en cifras para vihuela*, Sevilla 1546, facsimile edition with introduction by James Tyler, Monaco 1980.

Tyler gives the interpretation of some signs based on Mudarra's introductory notes. I maintained the bar lines, but halved the note values. Mudarra did not indicate rests, but used the sign ^ for sustaining notes. Besides I interpreted open strings, if not followed by a note on the same string, as notes to sustain. So the length of tied notes are my interpretation, you may sustain them as long as you want.

The "repeat" mark at the beginning has been used to indicate the tempo: *apriessa*, quickly. The sign at bar 5 means quickly too, so I assume that a syncope was meant. I amended bars 59 and 73, see the note in my score transcription of the tablature .

In bar 126 a text appears: "**Des de aqui hasta acerca del final ay Algunas falsas tañiendo se bien no parecen mal*", meaning: "From here until about the the final note I included some false notes to play; if well played they will not seem wrong." I doubled the note values of the penultimate bar, hoping that my interpretation of an error remark in the end of book III of the 1546 edition is right, see the note in my score transcription of the tablature.

The standard tuning of the vihuela is G, c, f, a, d', g'. The lowest note of a 16th century harpsichord (even with short octave) or Italian harp is C, so you may add bass notes one octave down. The Spanish harp with 27 strings reaches until G, as you may see in my edition of the *Tiento*. Make your own choice between sonority, taste and authenticity. Mudarra deliberately wrote g's in bars 28, 70 and 73, where he could have written G's.

John Griffiths, in the article in the Grove online, enigmatically remarks that the "*Fantasia que contrahaze la harpa en la manera de Ludovico* is a disguised set of folia variations that use cross rhythms and bold chromaticism to imitate the legendary harpist of Ferdinand III of Aragon."