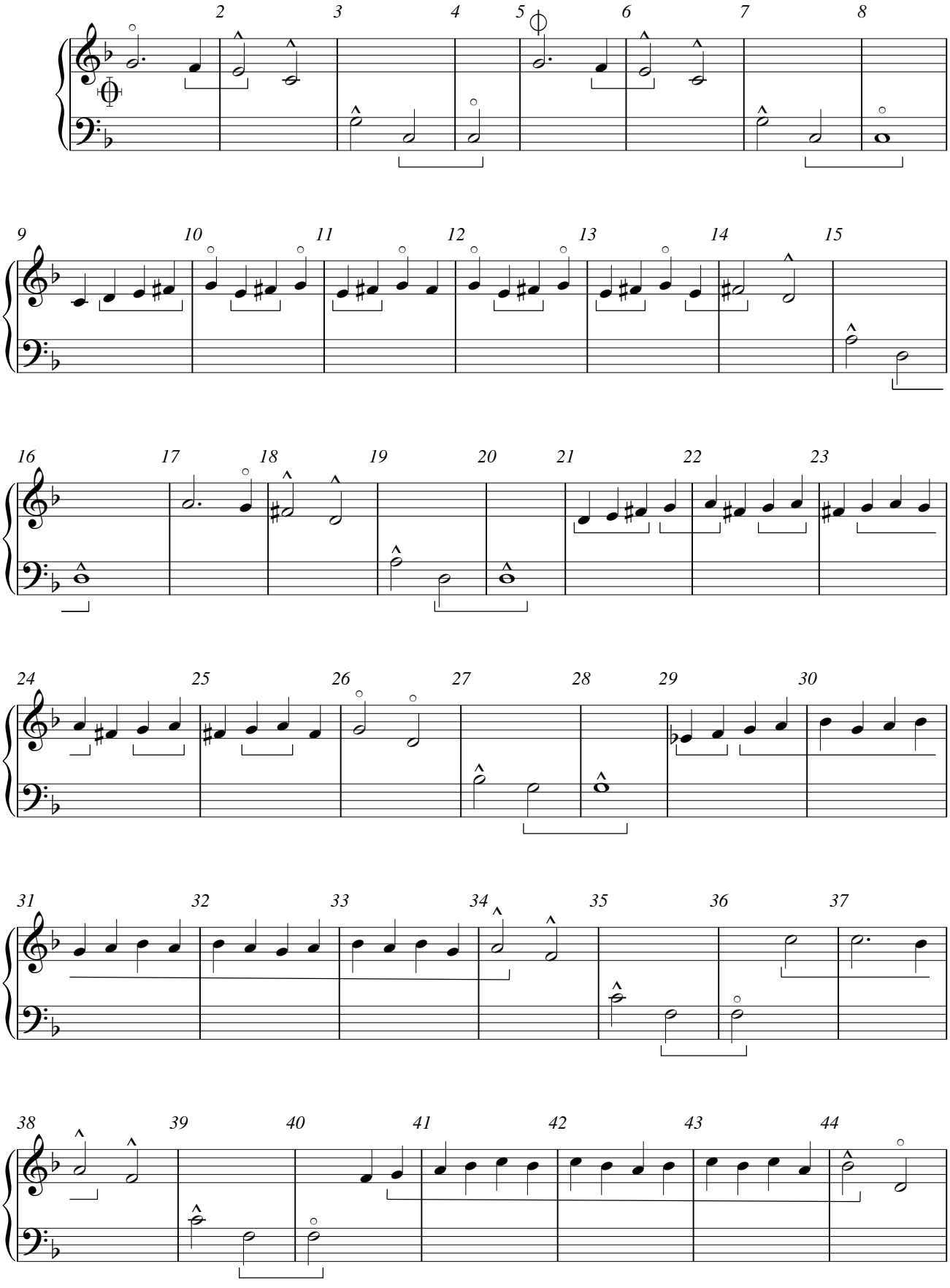
Fantasía que contrahaze la harpa en la manera de luduvico.

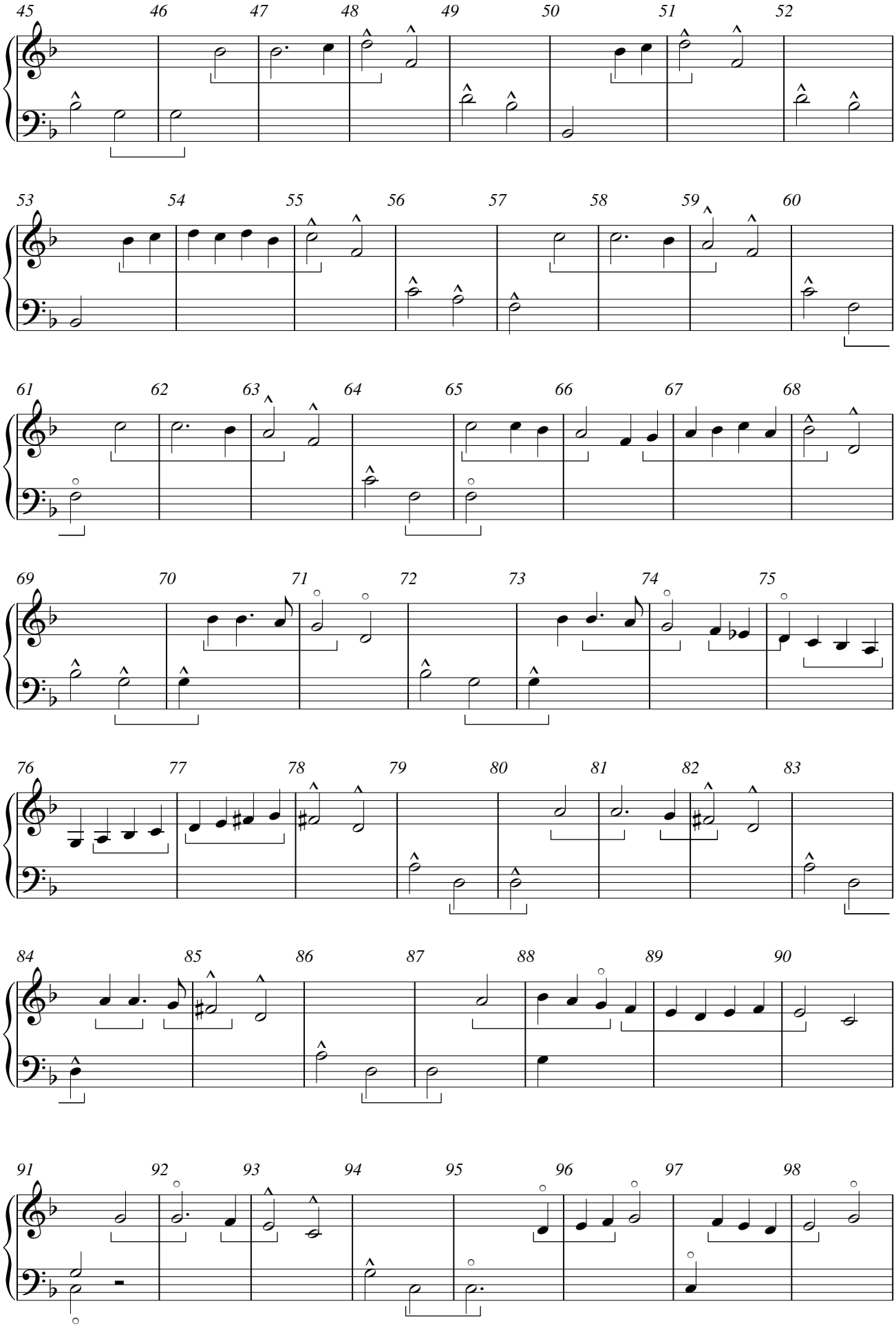
es difficil hasta ser entendida.

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

Transcription of the original tablature

Alonso Mudarra (ca 1510 - Sevilla 1580)

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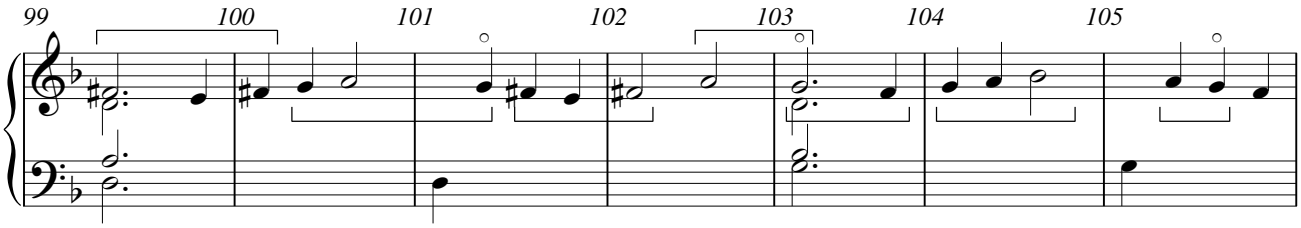
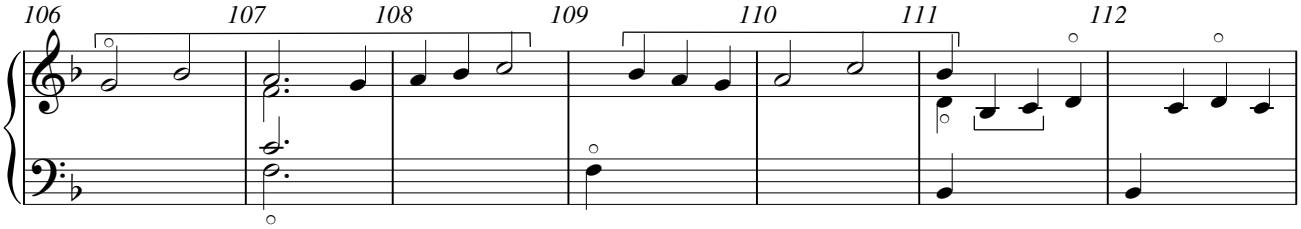
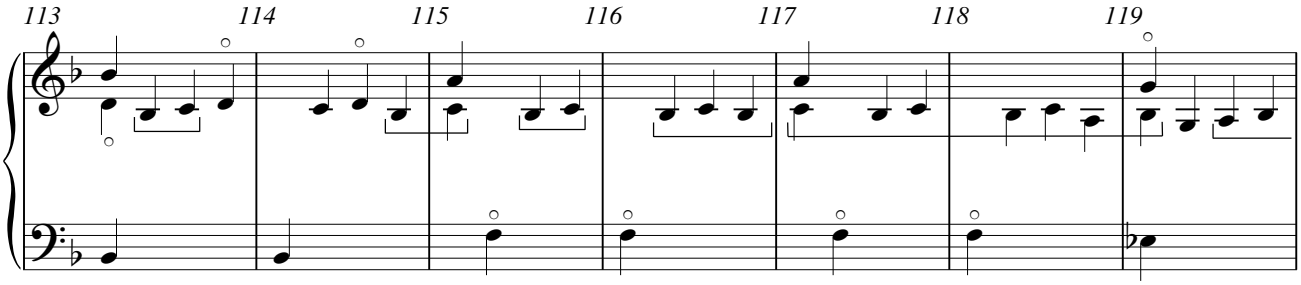
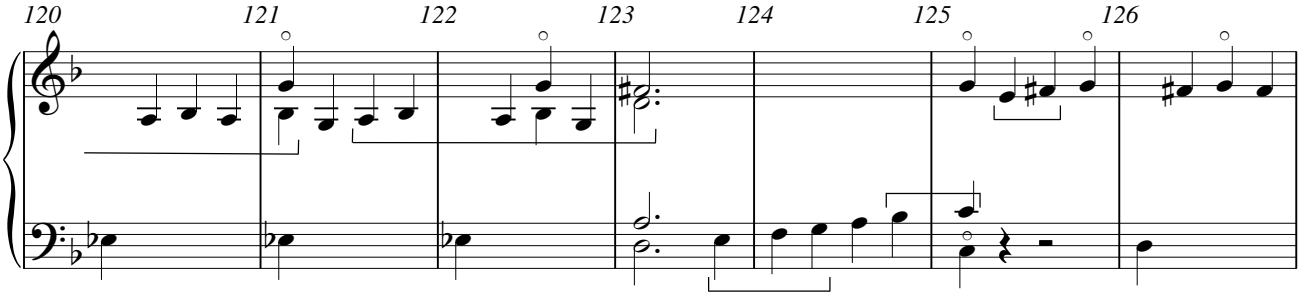
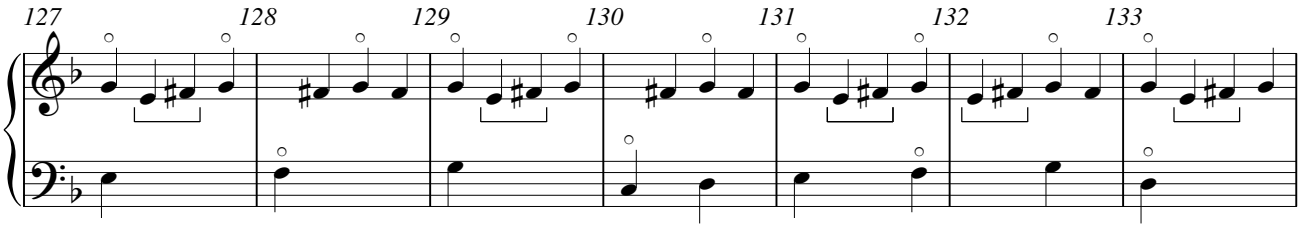


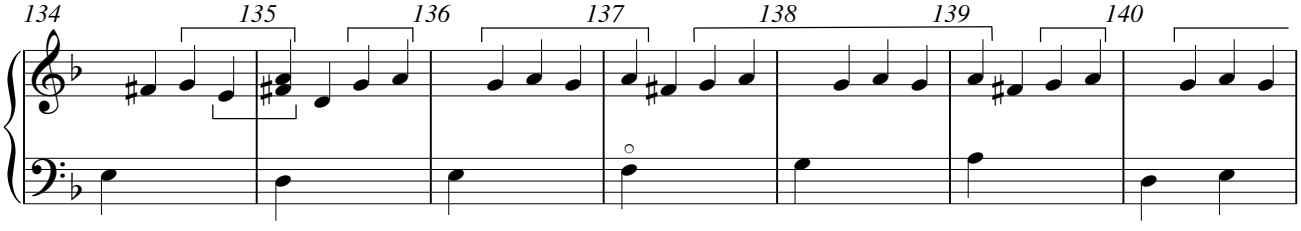


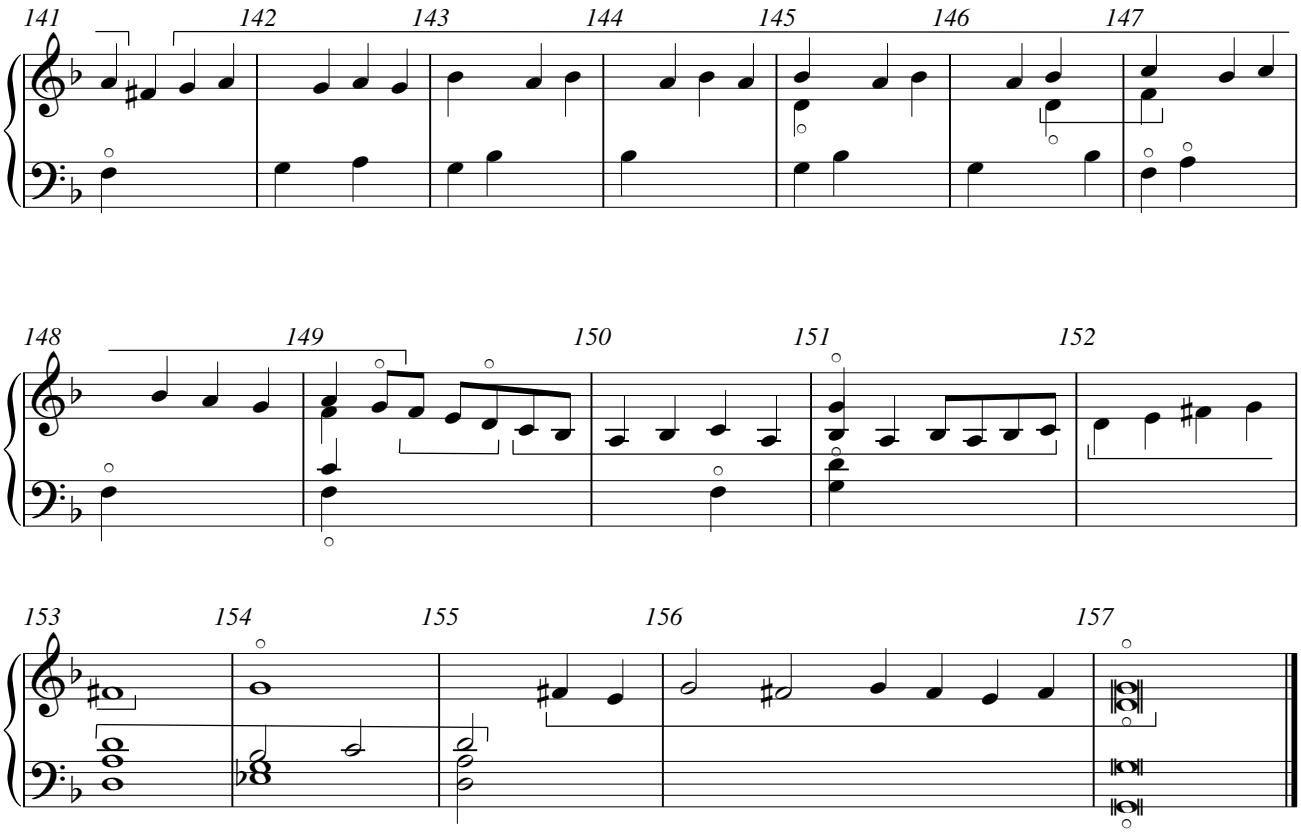






Des de aquí hasta açerca del final ay Algunas tañiendo se bien no pareçen mal.





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, fol XIII - XV, facsimile edition with introduction by James Tyler, Monaco 1980. His introduction gives the information from Mudarra's introductory notes, such as the interpretation of some signs.
I maintained the barlines of the tablature. Until bar 95 Mudarra mostly uses the sign ^ above the tablature numbers to indicate that the note should be sustained until the left hand finger positions had to be changed , but he is not always consequent. Open strings are not marked with this sign. I marked the open strings with ° if the string was not immediately used again, interpreting them as long sounding notes. For Mudarra does not indicate that notes should be sustained across barlines, nor rests or damping of strings. In many places the g'-string is used again for the following a", but the g'-string seems to be deliberately left open elsewhere. I indicated by brackets which notes had to be played on the same string, and so require changing of finger positions.
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, confirmed by the 𝅗𝅥 above the first note of bar 2.
In bar 59 I assume that a minim 𝅗𝅥 has dropped out above the a', and I added a missing bar line. If not, all notes until the c" in bar 62 would be ♩, making no sense. In bar 73 I supplemented a ♩ above the g. I do not normalise bar 91.
In bar 127 a text appears: *Des de aqui hasta açerca del final ay Algunas falsas tañiendo se bien no pareçen mal", meaning: "From here until about final note I included some false notes to play; if well played they will not seem wrong." Bar 142 first note: I read it as a 2 so a'.
In the end of the third book there is a list with "herrores", errata, with an item on this Fantasia: En una fantasia que contra haze la harpa y comiença enla trezena foja al cabo della enel penultimo compas esta una minima blanca sobre un cinco a deser corches", meaning (as far as my Spanish reaches) "In the Fantasy imitating the harp beginning on the thirteenth folio at the beginning of the penultimate bar there should be a white minim above the five, to stop at the semiminims." The 5 in bar 157 is g', played on the second string, and above the second g' there is the sign ♩, which is superfluous without this correction. Please correct me if I am wrong!
(adentequling@planet.nl, delete the anti-spam q before sending).

John Griffiths, in the article in the Grove online, enigmatically remarks that the "Fantasía 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."