



100 105

g d f g f h i g g f d f d b a b a b b d d f f

i g g f d f d a r d r a d d r r e f f f

2)

110

f h d i f d f h i f h i h f h i f

g g g f g f i g i g f d f h d f d f g d f g a r d

3)

115

f b d b d f b a a b d a b d b a d b a b d f f

d r a r d a d d r d b d r d b f f

120

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

h f d f h d f g f g d f g a r d d r a r d

125 130

b a d a b d a b d b a d b a f d f d f h i h i i g g f

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

4)

135 140

f g f e d b b d d f g f f i g g f d f g f e d b b d e d

r d d r d d d g g f g f e d b b d e d

145 150 155

b b b d f g f d b b b a b b d b b e d f g i h f d f d b

r d d g g d a e b d d b d e d d h f g f d d b

160 165

a d d e b i h f d g f d b f d b a b b b

b d b d a r d d h f g e d f e d b f d b b d b b d

170 175

180 185

190 195

200 205

210 215

220 225

230

- 1) 2nd fret in orig.
- 2) bar = bar.
- 3) 9th fret in orig.
- 4) bar = bar.
- 5) bar = bar.

The following fantasia is in the sixth mode [transposed to finalis Bb], and it should be played with a beaten time measure, i.e. in a hurried time measure. The sixth mode rather than the fifth can be played more appropriately here (in this note range), for the upper limit of the note range (of the fifth mode transposed) is missing (on the vihuela).

(Esta fantasia que se sigue es del sexto tono: y ha se d'taner con el compas batido: que quiere dezir compas apressurado: mas propiamente se puede taner el sexto que no el quinto tono por aqui: porque le falta termino.)