



lonso



udarra

# Six Pieces

from

3 Libros de Música  
en Cifras para Vihuela

Sevilla, 1546

Edited for the guitar  
by

Scott Wolf



# Preface

## The *vihuela de mano*

The six course *vihuela de mano* was the most cultivated instrument in 16<sup>th</sup> century Spanish art music. Apart from manuscript sources, more than 700 pieces have come down to us in published form by such masters as Luis Milan, Luis de Narvaez, Alonso Mudarra, Enriquez de Valderrábano, Diego Pisador, Miguel de Fuenllana, Estéban Daza, and Antonio de Cabezón. A great deal of this music is eminently realizable on the modern guitar, particularly when the third string is tuned to F# in order to preserve the original intervallic relationships of vihuela tuning. To more closely approximate the diaphanous sound of the vihuelas double gut strings, a capo at the second or third fret on the modern guitar is suggested.

## Alonso Mudarra (b c1510; d Seville, 1 April 1580)

Mudarra's book entitled, *Tres libros de música en cifras para vihuela (Three Books of Music in Tablature for Vihuela)*, was published in Seville on Dec. 7, 1546. It includes sacred and secular music for vihuela alone, music for vihuela and voice, and six pieces for four course renaissance guitar. Among the works for solo vihuela are numerous *fantasias* and *tientos*, intabulations of polyphonic works, especially those of Josquin, and (included here in their entirety) two sets of ground bass variations: one on *Conde Claros*, and one on the *Romanesca*.<sup>1</sup> In addition there is a set of variations on the *Romanesca* for four course guitar (also part of this collection).

The six pieces in the present edition include some of Mudarra's most famous works, especially the renowned *Fantasia que contrahace la harpa en la manera de Ludovico*, but also two lesser-known *fantasias* and one free intabulation (*Glosa*) of a mass movement by Josquin.

One of the most brilliant of all the great pantheon of composers for the vihuela, Mudarra shows a special fondness for cross relations and even at times rhythmic syncopation. The most dramatic example of this occurs in the *Fantasia que contrahace la harpa...* in which Mudarra takes these two techniques to such an extreme degree as to necessitate the famous explanation offered in measure 125: *Desde aquí hacia acerca el final hay unas falsas, tocándose bien no parecen mal*. Loosely translated, "From here until near to the end there are some cross relations (*falsas*), played well they don't sound bad." Perhaps this is what the famous theorist Juan Bermudo had in mind when he spoke of "*música golpeada (strummed or percussive music)*" in his treatise *Declaración de Intrumentos Musicales*.

## Technique

Right hand technique for the playing of fast scale passages (*redobles*) on the vihuela could be executed in one of two ways: *de dos dedos* (alternation of two fingers, *p-i* or *i-m*) or *dedillo*, probably a carryover from the use of the plectrum, consisting of a back and forth motion of the index finger. Clearly the *dos dedos* technique is more consonant with 21<sup>st</sup> century guitar playing (Mudarra also found this method very good preferring it to convey the "*ayre*" or essence of the music). The important thing to remember is that both *de dos dedos* and *dedillo* result in a strong-weak articulation.

## String indications and fingerings

Wherever possible this edition reflects hand position and fingering as indicated in the original tablature. All exceptions to this general rule are clearly marked by an asterisk. Because the modern guitar lacks the resonance created automatically by the double strings (courses) of the vihuela, occasional doubling in this edition aims to more closely approximate the sound of the vihuela.

## The Source

All music in this edition is based on the facsimile published by Editions Chanterelle S.A., (Copyright Monaco 1980), edited by James Tyler.

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<sup>1</sup> John Griffiths: 'Mudarra, Alonso', *Grove Music Online* ed. L. Macy (Accessed Feb. 19, 2006), <<http://www.grovemusic.com>>



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¶ special thanks to Eliot Fisk.  
Without his expert advice and guidance,  
this edition would not have been possible



# Corda Claros

Alonso Mudarra

Ed. Scott Wolf

Capo a III  
 ③ = F#

9

16

C III -----

22

28

C V

35

42

Musical notation for measures 42-48, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of quarter notes and eighth notes, with various triplet markings (3) and fingering numbers (1, 2, 3, 4) indicating fingerings.

49

Musical notation for measures 49-53, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with various triplet markings (2, 3, 4) and fingering numbers (1, 2, 3, 4) indicating fingerings.

54

Musical notation for measures 54-58, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with various triplet markings (0, 2, 3) and fingering numbers (2) indicating fingerings.

59

Musical notation for measures 59-65, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with various triplet markings (1, 4, 4, 1, 4) and fingering numbers (1, 4) indicating fingerings.

66

C II ----- ③ ----- C III -----

Musical notation for measures 66-72, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with various triplet markings (2, 3) and fingering numbers (1, 2, 3, 4) indicating fingerings. The notation includes section markers C II and C III with dashed lines and a circled 3.

73

Musical notation for measures 73-75, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with various triplet markings (1, 0, 2, 2) and fingering numbers (1, 2, 4, 2, 4, 0) indicating fingerings.

76

Musical notation for measures 76-78, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth notes, with various triplet markings (1, 2, 3, 4) and fingering numbers (1, 2, 3, 4) indicating fingerings. The notation includes the marking (rit.) at the end.



# antasia: Octavo Tono

Ed. Scott Wolf

Alonso Mudarra

Capo a III  
 ③ = F#

8

15

22

29

36

43

50

57

64

71

78

84

90 (Coda)



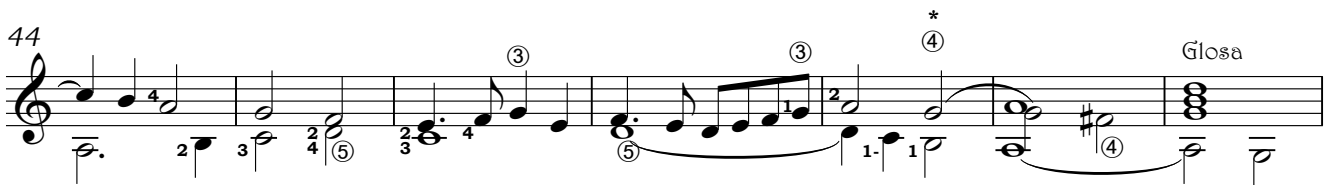
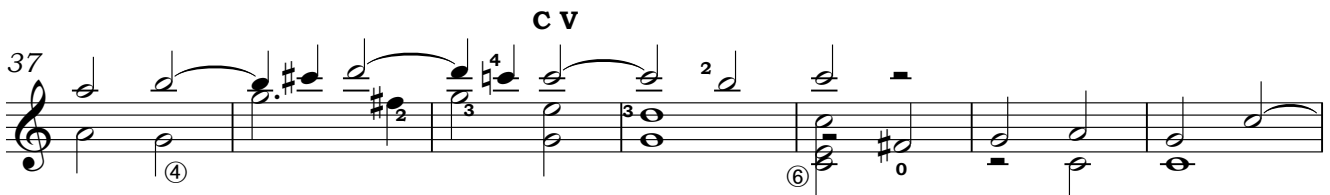
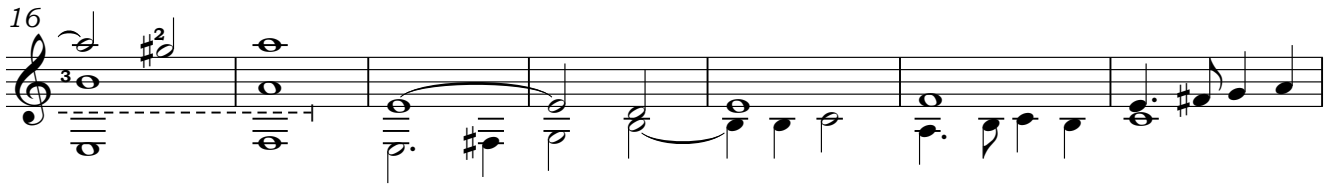
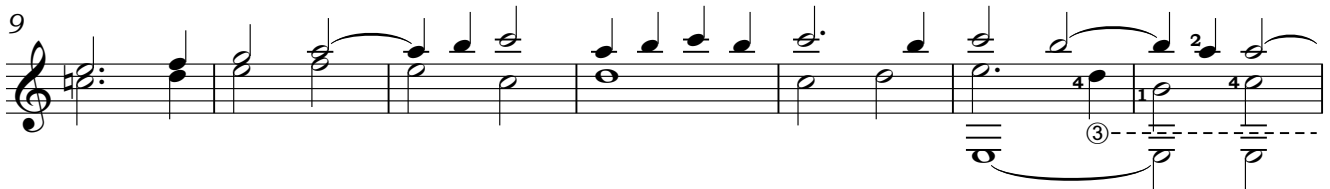
**Glosa**  
sobre un Kyrie postrero de una misa  
de Josquin  
que va sobre pange lingua

Ed. Scott Wolf

Alonso Mudarra

Capo a III

③ = F#





51 ②

58

65 C III C I

71

77

83 Josquin

90

96 ( Quasi Adagio )



# Fantasia: Quinto Tono

Alonso Mudarra

Ed. Scott Wolf

Capo a III  
 ③ = F#

8 **C II**

15 **C IV**

22

30 **C II**

38 **C II**

44

50

CII

58

CII

66

CII

73

CII

81

CII

88

CII

95

CII

101

"hinge bar" II

(rit.)

omançesa,  
 Guárdamç las vacas

Ed. Scott Wolf

Alonso Mudarra

Capo a III  
 ③ = F#

"hinge bar" I

CIII

7

CIII

12

17

22

28

C V

32

37

"hinge bar" C I

42

\* C II

46

C III

(molto rit.)



# antasia quę contrahęz la harpa en la manęra de Ludovico

Ed. Scott Wolf

Alonso Mudarra

Capo a III  
③ = F#

10

19

27

36

45

54

63

72

81

90

99

108

116

124

131

139

147

152

( Adagio )

## Notes on this Edition

### Conde Claros

m. 8: Some editions choose to “correct” the G# in this measure. We keep the G# as it appears in Mudarra’s original text which preserves the cross relation against the G-natural in the previous bar.

m. 13: A double bar has been added to mark the beginning of this variation.

m. 19: original: 

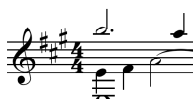
m. 22: original: 

m. 30: We keep Mudarra’s fingering despite the awkward jump from the second string E to the first string F# in the following bar. Mudarra’s choice is suggestive of a slight lift or break, probably in order to emphasize the ending of one variation and the beginning of the next.

m. 31: A double bar has been added to mark the beginning of the variation.

m. 35: Once again the C-natural is retained from the original.

### Fantasia: Octavo Tono

m. 81: original: 

m. 92 suggested ornamentation: 

### Glosa sobre un kyrie postrero de una misa de Josquin...

m. 31: C on first beat originally on the 2<sup>nd</sup> string.

m. 48: The G the 4<sup>th</sup> beat has been moved to the 4<sup>th</sup> string to facilitate the suspension.

m. 98: It is impossible to hold the A, but it has been left in parentheses in order to preserve proper voice leading.

m. 100 ornamentation:  suggested

### Fantasia: Quinto Tono

m. 17: Original B was on the 3<sup>rd</sup> string.

m. 20, 50, 78: Doubling added.

m. 105: original: 



## **Romanesca o Guárdame las Vacas**

- m. 17: Low D doubled at the octave.
- m. 29: A in first beat moved to the 4<sup>th</sup> string.
- m. 44: B in last beat moved to open string to improve resonance.
- m. 49: Original note was C#.
- m. 50: Suggested ornament.

## **Fantasia que Contrahace la Harpa...**

- m. 9: These unconventional right hand fingerings may well have been used by Mudarra to bring out some of the daring cross rhythms in this one of a kind work.

### **Appendix: Mudarra's *diferencias* (variations) on the *Romanesca* for four course renaissance guitar.**

Juan Bermudo, in his *Declaración de Instrumentos Musicales* (Osuna 1555), writes: "If you wish to make the vihuela into a *guitarra a los nuevos* (i.e. with four courses of strings tuned a fourth, a third, and a fourth apart), remove the first and sixth (strings), and the four strings that remain are those of the guitar. And if you wish to make the guitar into a vihuela, put on the sixth and the first (strings)."<sup>1</sup>

It is interesting to read Bermudo's words about the guitar, a clear historical explanation of how the tuning of the modern guitar evolved from that of the vihuela. Removing the first and sixth courses also changes the position of the interval of the major third in the tuning of the instrument. The major third is now between second and third strings, as on the modern guitar. One reason for reducing a vihuela to a guitar may have been to enhance playability. Clearly an instrument of four courses would inspire somewhat simpler music, perhaps suitable for beginners or those with small hands. Nonetheless, Mudarra still achieves delightful results.

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<sup>1</sup> Ward, John Milton, n.d., *The Vihuela de Mano and its Music (1536-1576)*. Unpublished Ph.D. dissertation, New York University, 1953.