

Francesco Milanese

(1497-1543)

Fantasia

INTABOLATURA DE LAUTO (1547)

für Gitarre / for Guitar

eingrichtet von / edited by

Thomas Königs

Fantasia

INTABOLATURA DE LAUTO (1547)

Edition: Thomas Königs (2004)

Francesco Milanese

③=fis

8

3

4

0 1

2

3

7

2

4

3

13

3

0

3

2

19

2

3

4

2 0

1

25

1

2

0 4

1 4

3

2

31

2

3

2

4

4

2

1

2

2

Detailed description: This is a musical score for a lute intabulation of a fantasia. It consists of six systems of music, each starting with a measure number (3, 7, 13, 19, 25, 31). The key signature is three sharps (F#, C#, G#). The notation includes treble clef, a common time signature, and various rhythmic values (quarter, eighth, and sixteenth notes). Fingerings are indicated by numbers 1-4. There are also dynamic markings like (>) and some rests. The score is presented in a clean, black-and-white format.

37

Musical notation for measures 37-42. The key signature is three sharps (F#, C#, G#). Measure 37 starts with a treble clef and an 8va octave sign. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 38-42. Measure 38 has a half note D6, measure 39 has a half note E6, measure 40 has a half note F#6, measure 41 has a half note G#6, and measure 42 has a half note A6. A dynamic marking (>) is present under the first measure of the slur.

43

Musical notation for measures 43-48. The key signature is three sharps. Measure 43 starts with a treble clef and an 8va octave sign. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 44-48. Measure 44 has a half note D6, measure 45 has a half note E6, measure 46 has a half note F#6, measure 47 has a half note G#6, and measure 48 has a half note A6. A dynamic marking (>) is present under the first measure of the slur.

49

Musical notation for measures 49-54. The key signature is three sharps. Measure 49 starts with a treble clef and an 8va octave sign. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 50-54. Measure 50 has a half note D6, measure 51 has a half note E6, measure 52 has a half note F#6, measure 53 has a half note G#6, and measure 54 has a half note A6. A dynamic marking (>) is present under the first measure of the slur.

55

Musical notation for measures 55-60. The key signature is three sharps. Measure 55 starts with a treble clef and an 8va octave sign. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 56-60. Measure 56 has a half note D6, measure 57 has a half note E6, measure 58 has a half note F#6, measure 59 has a half note G#6, and measure 60 has a half note A6. A dynamic marking (>) is present under the first measure of the slur.

61

Musical notation for measures 61-66. The key signature is three sharps. Measure 61 starts with a treble clef and an 8va octave sign. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 62-66. Measure 62 has a half note D6, measure 63 has a half note E6, measure 64 has a half note F#6, measure 65 has a half note G#6, and measure 66 has a half note A6.

67

Musical notation for measures 67-71. The key signature is three sharps. Measure 67 starts with a treble clef and an 8va octave sign. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 68-71. Measure 68 has a half note D6, measure 69 has a half note E6, measure 70 has a half note F#6, and measure 71 has a half note G#6.

72

Musical notation for measures 72-76. The key signature is three sharps. Measure 72 starts with a treble clef and an 8va octave sign. The melody begins with a half note G5, followed by a quarter note A5, a quarter note B5, and a quarter note C6. A slur covers measures 73-76. Measure 73 has a half note D6, measure 74 has a half note E6, measure 75 has a half note F#6, and measure 76 has a half note G#6.

Sämtliche Fingersätze und Zeichen sind internationaler Standard. Die Erklärung der folgenden Zeichen mag für den Spieler von Nutzen sein:

All fingerings and indications confirm with international standards. Explanation of the following signs may be useful:

„Kipp - *barré*“, d. h. der erste Finger geht in *barré* - Stellung, greift die erste Saite mit dem Fingeransatz, ragt aber in die Luft, so daß fast alle anderen Saiten leer gespielt werden können. Sinnvoll ist diese Technik vor allem als *barré* - Vorbereitung, bzw. kurz danach.

„Hinge - *barré*“, first finger forms the *barré* pressing the first string leaving the first finger in the air so that most of the open strings can be played. This technique should be used especially in preparation for a *barré* or immediately after one.

Um sich an die ‘originale’ Tonhöhe und Mensur der Laute anzupassen, empfehle ich die Verwendung eines Kapodasters am 2. oder 3. Bund.

T.K.

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