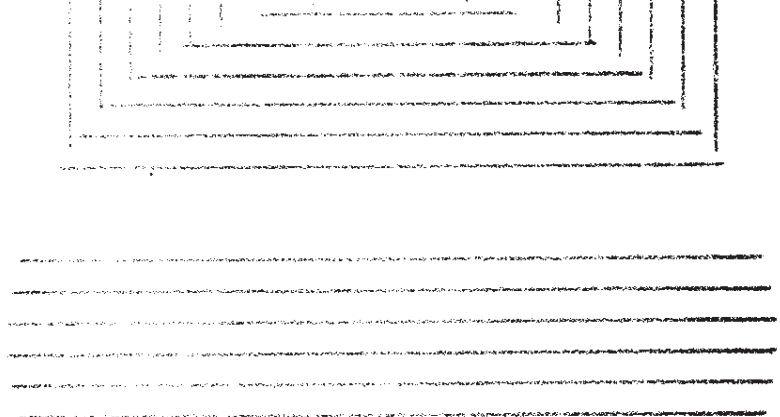
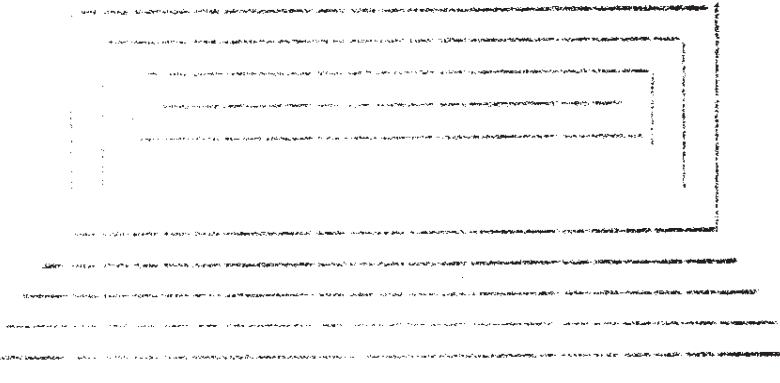


COLECCION PARA GUITARRA
NARCISO YEPES

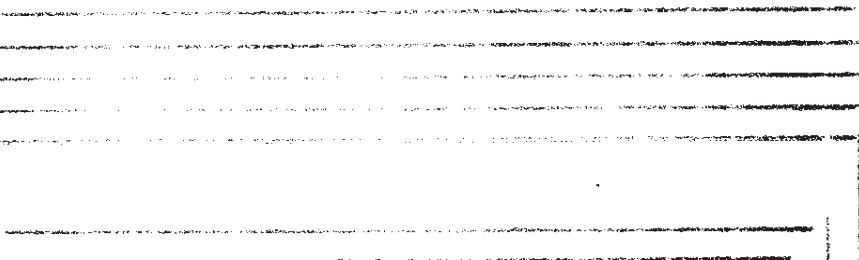
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GASPAR SANZ



SUITE ESPAÑOLA



UNION MUSICAL ESPAÑOLA
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MADRID

21354

VIII

GASPAR SANZ

Suite española

Españoletas

Gallarda y Villano

Danza de las hachas

Rujero y Paradetas

Zarabanda al ayre español

Passacalle de la Cavallería de Nápoles

Folías

La miñona de Cataluña

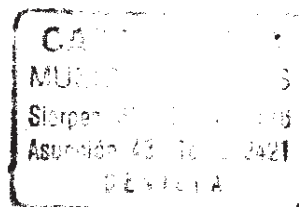
Canarios



Esta obra ha sido grabada en disco por Narciso Yepes para Deutsche Grammophon Gesellschaft. Disco estéreo n.º 139365.

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Recorded by Narciso Yepes for Deutsche Grammophon Gesellschaft. Stereo 139365.



SIMBOLOS para la mano derecha

SYMBOLS pour la main droite

SYMBOLS for the right hand

Passacalle

Cp. 12

La miñona de Cataluña

Cp. 19

Se pulsán todas las notas del acorde lo más simultáneamente posible con un solo dedo. En este caso: ↑, de la más grave a la más aguda y en éste: ↓, de la más aguda a la más grave.

Accord plaqué avec un seul doigt. Dans ce cas: ↑, de la note la plus grave à la plus aiguë et dans cet autre: ↓, de la note la plus aiguë à la plus grave.

As simultaneous a chord as possible with a single finger. In this case: ↑, from the lowest note towards the highest one, and in this case: ↓, from the highest towards the lowest note.

Españoletas

Cp. 12

Es igual al símbolo anterior, pero con el acorde arpegiado.

Même signification que le précédent, mais avec l'accord en arpeggio.

Just as the preceding symbol, but in arpeggio.

Passacalle

Cps. 8 y 9

La nota más grave con el pulgar y las otras del acorde con el anular, comenzando por la más aguda. Ha de ser un impacto fuerte e incisivo.

Jouer la note la plus grave avec le pouce et les autres notes de l'accord avec l'annulaire qui doit commencer par la plus aiguë, avec une attaque forte et mordante.

The lowest note with the thumb and the rest of the notes, with the ring finger beginning with the highest. The attack must be strong and incisive.

La miñona de Cataluña

Es un rasgueado que comienza con el anular y termina con el pulgar, dándole a éste la mayor fuerza.

«Rasgueado» qui commence avec l'annulaire et qui finit avec le pouce. Donner la plus grande intensité au pouce.

This is a «rasgueado» (strumming) that begins with the ring finger and concludes with the thumb, giving the latter the greatest intensity.

Españoletas

Cp. 24

Zarabanda

Cp. 7



El dedo que tenga este símbolo, ha de pulsar apoyando en la cuerda inmediata, pero todas las notas del acorde han de sonar simultáneamente.

Un doigt avec ce symbole doit jouer «apoyando» sur la corde la plus proche, mais l'accord tout entier doit sonner plaqué.

The finger bearing this symbol must play «apoyando» on the adjacent string; however, all the notes of the chord must sound together.

Rujero y Paradetas

Cps. 9 / 12

Canarios

Cps. 48 / 52



Apoyando en la cuerda inmediata con la yema del dedo pulgar.

Jouer «apoyando» sur la corde la plus proche avec la pulpe du pouce.

«Apoyando» on the adjacent string with the fleshy tip of the thumb.

Rujero y Paradetas

Cps. 13 / 16

Sonido delgado y metálico.

Son mince et métallique.

Lean and metallic sound.



Rujero y Paradetas

Cp. 18

Folías

Cp. 2

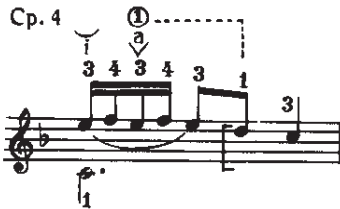
Pulsar dos o más notas con el mismo dedo en cuerdas diferentes y consecutivas.

Jouer deux notes ou plus avec le même doigt sur des cordes différentes et successives.

Strike two or more notes with the same finger on different and consecutive strings.

Folías

Cp. 4



Inmediatamente después de pulsar el primer «mi», coloque el dedo anular suavemente sobre la prima y quitelo después de que haya sonado el tercer «mi». De esta forma, tendrá la absoluta seguridad de que el dedo cuarto de la mano izquierda no rozará el «sol» de la prima en tercer traste.

Tout de suite après avoir joué le premier Mi, placez doucement l'annulaire sur la première corde et enlevez-le après que le troisième Mi ait sonné. De cette façon vous serez absolument sûr que le quatrième doigt de la main gauche ne va pas frôler le SOL de la première corde.

Immediately after striking the first E, place the ring finger gently on the first string and take it off after the third E has sounded. Thus, you will be absolutely sure that the fourth finger of the left hand will not brush over the G of the first string in third fret.

Coloque el borde exterior de la mano derecha perpendicularmente a las cuerdas y junto al puente. Vaya girando la mano lentamente, hasta que la palma quede completamente apoyada sobre las cuerdas. Logrará apagar el sonido progresivamente, en lugar de que se produzca un corte repentino.

Placez le bord extérieur de la main droite perpendiculairement aux cordes et le plus près du chevalet. Tournez la main lentement jusqu'à poser complètement la paume à plat sur les cordes. Vous arriverez ainsi à étouffer progressivement la résonance, au lieu de l'arrêter brusquement.

Place the outer edge of the right hand perpendicular to the strings beside the bridge. Turn the wrist slowly in order to bring the palm down until it rests completely on the strings. Thus, you will succeed in muting the resonance progressively instead of stopping it brusquely.

Gallarda y Villano

Cp. 20

SIMBOLOS para la mano izquierda

SYMBOLES pour la main gauche

SYMBOLS for the left hand

1º Españolaletas
Cp. 5



2º Follías
Cp. 4

3º Españolaletas
Cp. 8

4º Passacalle
Cp. 12

Ceja con el dedo primero. El número de cuerdas que el dedo ha de abarcar, depende de la longitud de este símbolo. En el primer ejemplo hasta la 6.^a En el segundo hasta la 5.^a En el tercero hasta la 2.^a En el cuarto ejemplo ha de abarcar solamente las cuerdas 4.^a y 3.^a

Barrer avec le premier doigt. Le nombre de cordes que l'on doit embrasser dépend de la longueur de ce signe. Dans le premier exemple: jusqu' à la cinquième corde. Dans le troisième exemple: jusqu' à la deuxième corde. Dans le quatrième exemple: seulement la quatrième et la troisième cordes.

Bridge with the first finger. The number of strings that the finger must cover depends on this symbol. In the first example until the sixth string; in the second, until the fifth; in the third, until the second; and in the fourth example, it has to cover only the fourth and third strings.

Follías
Cp. 7



Coloque el dedo primero como si tuviera que hacer una ceja hasta la 5.^a cuerda, pero levante la punta del dedo para que suene la cuarta al aire.

Placez le premier doigt comme s'il devait barrer à partir de la cinquième corde, mais ôtez la pointe du doigt pour laisser sonner la quatrième corde à vide.

Place the first finger as though you had to bridge until the fifth string, but lift the tip of the finger as that the fourth string sounds open.

Canarios
Cps. 0 y 110



La miñona
Cps. 54/55



Tiene dos significaciones: colocar el dedo anticipadamente, o es aconsejable que no lo levante.

Ce signe a deux significations: placer le doigt à l'avance ou à conseiller de ne pas l'enlever.

This has two meanings: place the finger ahead of time, or else it is advisable not to take it off.



REALIZACION DE ALGUNOS ADORNOS COMO EJEMPLOS PRACTICOS
 REALISATION DE QUELQUES EXEMPLES D'AGREMENTS
 RELIZATION OF SEVERAL ORNAMENTATION EXAMPLES

ESPAÑOLETAS

a)

Cp. 5

Cp. 14

GALLARDA y VILLANO

Cps. 13 y 14

Cps. 17 y 18

ZARABANDA AL AYRE ESPAÑOL

Cps. 1 y 2

Cp. 7

a)

Cp. = Compás número:
 Cps. = Compases números:

Mesure numéro
 Mesures numeros

Beat number:
 Beat numbers:

ESPAÑOLETAS

6ª cuerda en Re
6th string in D

(♩ = 108/112)

III

5 III I 10 III

III 15

IX 20

GALLARDA y VILLANO

Gallarda (♩ = 116)

Musical notation for Gallarda, measures 1-4. Treble clef, key signature of two sharps (F# and C#). Fingerings and accents are indicated above the notes.

(♩ = 108)

Musical notation for Gallarda, measures 5-9. Treble clef, key signature of two sharps. Includes fingerings, accents, and dynamic markings 'p'.

Musical notation for Gallarda, measures 10-14. Treble clef, key signature of two sharps. Includes fingerings, accents, and dynamic markings 'p'.

Villano

(♩ = 83) (♩ = 126)

Musical notation for Villano, measures 1-14. Treble clef, key signature of two sharps. Includes fingerings, accents, and dynamic markings 'p'.

Musical notation for Villano, measures 15-17. Treble clef, key signature of two sharps. Includes fingerings, accents, and dynamic markings 'f'.

Musical notation for Villano, measures 18-20. Treble clef, key signature of two sharps. Includes fingerings, accents, and dynamic markings 'poco rit.'

DANZA DE LAS HACHAS

(♩ = 54)

Prima volta *f*
Seconda volta *mf*

RUJERO y PARADETAS

Rujero (♩ = 100)

5

10

15

f

Paradetas (♩ = ♩)

Musical score for 'Paradetas' in G major, 3/4 time. The score consists of three systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). It includes fingerings (e.g., 2, 1, 2, 0), accents (m, i, a), and dynamic markings (p). The second system continues with similar notation, including a mezzo-piano (mp) marking. The third system features a first ending bracket and a second ending, with fingerings and accents. The piece concludes with a double bar line.

ZARABANDA AL AYRE ESPAÑOL

(♩ = 63/66)

Musical score for 'Zarabanda al Ayre Español' in G major, 3/4 time. The score is divided into three systems. The first system includes fingerings (2, 4, 0, 2, 2, 1, 3) and accents (a, m, i, a). The second system features a first ending bracket and a second ending, with fingerings (2, 4, 0, 3, 0, 3, 0) and accents (a, m, i, a). The third system includes fingerings (4, 3, 1, 4, 3) and a dynamic marking (p). The piece ends with a double bar line and the instruction 'D.C.' (Da Capo).

PASSACALLE DE LA CAVALLERIA DE NAPOLES

(♩ = 69)

5

10

15

20

21354

Detailed description of the musical score: The score is written for guitar on a single staff in G major (one sharp) and 6/8 time. It begins with a tempo marking of quarter note = 69. The piece is a passacalle, characterized by its repeating rhythmic patterns. The first system (measures 1-4) features a complex rhythmic pattern with fingerings 2, 1, 2, 0, 2, 4, 0, 0, 2, 1. The second system (measures 5-8) continues the pattern with fingerings 2, 1, 2, 0, 2, 4, 0, 0, 2, 1. The third system (measures 9-12) includes dynamic markings *f*, *p*, *i*, *p*, *f*, *p*, *p*, and fingerings 2, 1, 2, 0, 2, 4, 0, 0, 2, 1. The fourth system (measures 13-16) features a trill (tr) on the 13th fret, dynamic markings *p*, *p*, *p*, *p*, *f*, and fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The fifth system (measures 17-20) includes dynamic markings *f* and fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The sixth system (measures 21-24) continues the pattern with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The seventh system (measures 25-28) includes a trill (tr) on the 13th fret and fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2. The eighth system (measures 29-32) continues the pattern with fingerings 1, 2, 1, 2, 1, 2, 1, 2, 1, 2.

25

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). Measures 25-30. Includes fingerings (1-4) and accents.

30

Musical staff 2: Treble clef, key signature of two sharps. Measures 30-35. Includes fingerings and a 'p' dynamic marking.

35

Musical staff 3: Treble clef, key signature of two sharps. Measures 35-40. Includes lyrics "m m m m a m m m m m a m a m a", fingerings, and dynamics "mf" and "p".

Musical staff 4: Treble clef, key signature of two sharps. Measures 40-45. Includes lyrics "m a m a m a m", fingerings, and dynamics "p".

40

Musical staff 5: Treble clef, key signature of two sharps. Measures 40-45. Includes a "f" dynamic marking.

45

Musical staff 6: Treble clef, key signature of two sharps. Measures 45-50. Includes lyrics "m m m m i m m m m m i m m m", fingerings, and dynamics "ff".

50

Musical staff 7: Treble clef, key signature of two sharps. Measures 50-55. Includes lyrics "m m i m m m p i i p p p p i p", fingerings, and dynamics "f", "mf", "mp", and "p".

FOLIAS

(♩ = 108/112)

The musical score for "FOLIAS" consists of six systems of notation, each with a treble and bass staff. The piece is in 3/4 time with a tempo of 108-112 beats per minute. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like *p* (piano) and *m* (mezzo-forte). Fingerings are indicated by numbers 1-4 in circles. There are also some circled numbers (1, 2, 3, 4) that appear to be measure numbers or specific fingering instructions. The piece features several complex passages, including triplets and sixteenth-note runs. A repeat sign with first and second endings is used at the end of the piece.

36

12 13 34

40

13 12

45

12 3 2 3 4 1 2 3 4

50

a m i a m i a m i a m i a m a

55

a m i a m i a m i a m i

60

a m i a m i a m i a m a

65

a m i a m i a m i a

poco rit

LA MIÑONA DE CATALUÑA

(♩ = 90)

tr 13 3 tr 2 tr 12 4 tr 24 II

5 tr tr tr tr a m i p a p a

10 III ↑ i p i p 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1

15 4 2 1 4 2 1 2 2 1 0 1 0 1 2 4 2 1 m 3 2 1 2 2 i p i p i

20 ↑ p i p i ↑ p III ↑ i p i p 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1

25 m 3 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1 2 4 2 1

30 II

II

II

35

II

m

i

a

2

4

1

2

1

a

2

4

1

2

4

1

a

2

4

1

2

4

1

2

4

1

2

4

40

p

i

2

4

1

2

4

1

m

2

4

1

2

4

1

tr

13

3

tr

1

2

1

45

tr

1

2

4

1

3

tr

1

tr

1

tr

1

tr

1

tr

1

tr

1

tr

1

tr

1

tr

1

tr

1

tr

50

55

60

II

a

m

i

p

i

p

i

p

i

p

i

a

m

i

p

i

p

i

p

i

ff

V

p

65

II

CANARIOS

(♩. = 116)

The musical score is written for guitar and voice. It consists of five systems of music. The guitar part is on the lower staff, and the voice part is on the upper staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 116. The score includes various musical notations such as fingerings (i, m, 2, 3, 4), dynamics (p, f), articulation (accents), and ornaments (trills, grace notes). There are also performance instructions like 'II' and 'III' with dashed lines. The score ends with a double bar line and a repeat sign.

20

II

25

II

30

35

mf

40

45

f

2.
50
mf

55
Ossia i p i m p m
f mf

Ossia
f mf

60
II
1 2 1 0 1 0 4 1 3 3 1 3 3 1 3 3 1 3 3 1 3

VII
VII
VII
65
f mf f

VII
70
mf f mf f

65 75

mf *f*

m i m m i m

75 80

mf *mp*

4 2 3 1 3 4 5 0 4 5 0

80 85

p *ff* *f* *ff*

m i m m i m m i i i m i m m i m

85 90

f *ff* *f* *ff*

m i i i i

90 95

f *ff*

95 100

f *mf*

100 105

mp

4 1 2 1 4 2 1 2 1 4 2 1

100

105

110

115

120

125

130

135

140

145

150

155

160

165

170

175

180