

# COLECCION PARA GUITARRA NARCISO YEPES

7/75

GASPAR SANZ

SUITE ESPAÑOLA

UNION MUSICAL ESPAÑOLA

EDITORES

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VII

# 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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Numéro 139365 stereo, par Narciso Yepes.

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sellschaft. Stereo 139365.

**SIMBOLOS para la mano derecha**  
**SYMBOLES pour la main droite**  
**SYMBOLS for the right hand**

**Passacalle**

Cp. 12

Se pulsan 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.

**La miñona de Cataluña**

Cp. 19

**Españoletas**

Cp. 12

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

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

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

Cp. 60 a m i p

**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

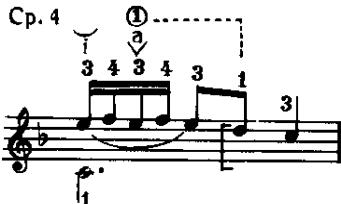
**Pulsar dos o más notas con el mismo dedo en cuerdas diferentes y consecutivas.**

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 quítelo 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.

Gallarda y Villano

Cp. 20

**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 chevalier. 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.

# SIMBOLOS para la mano izquierda

## SYMBOLÉS pour la main gauche

## SYMBOLS for the left hand



1º Espanolas  
Cp. 5

2º Folias  
Cp. 4

3º Espanolas  
Cp. 8

4º Passacalle  
Cp. 12

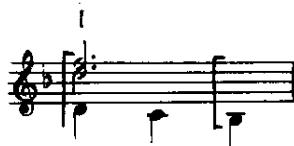
Caja con el dedo primero. El número de cuerdas que el dedo ha de abarcar, depende de la longitud de este símbolo. En el primer ejemplo hasta la 6.<sup>a</sup> En el segundo hasta la 5.<sup>a</sup> En el tercero hasta la 2.<sup>a</sup> En el cuarto ejemplo ha de abarcar solamente las cuerdas 4.<sup>a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

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.



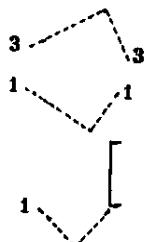
Folias  
Cp. 7



Coloque el dedo primero como si tuviera que hacer una ceja hasta la 5.<sup>a</sup> 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

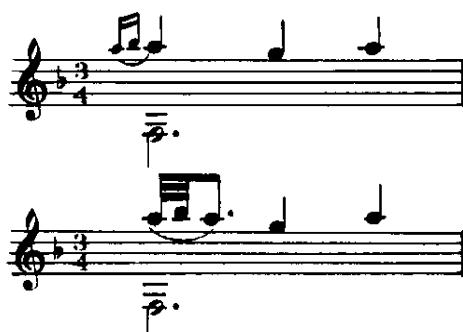
REALISATION DE QUELQUES EXEMPLES D'AGREMENTS

RELIZATION OF SEVERAL ORNAMENTATION EXAMPLES

ESPAÑOLETAS

a)

Cp. 5



Cp. 14



GALLARDA y VILLANO

Cps. 13 y 14

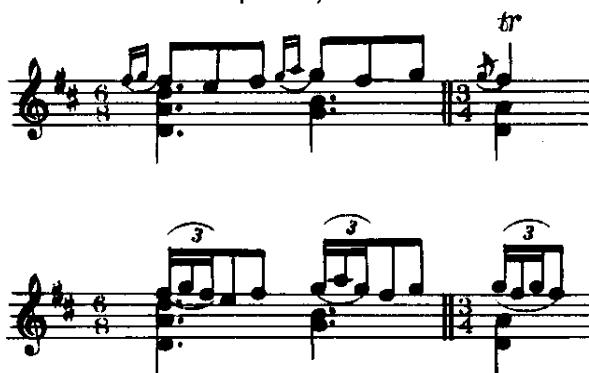


Cps. 17 y 18

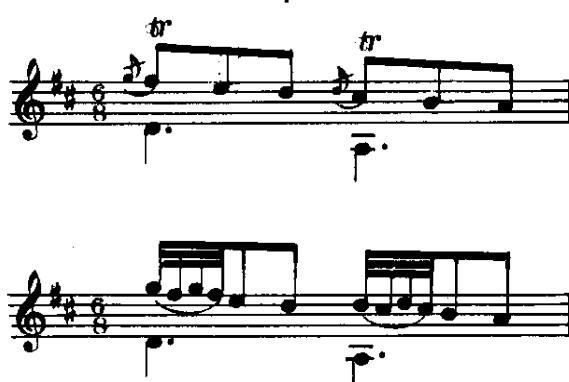


ZARABANDA AL AYRE ESPAÑOL

Cps. 1 y 2



Cp. 7



a)

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

Mesure numéro  
Mesures numeros

Beat number:  
Beat numbers:

# ESPAÑOLETAS

6<sup>a</sup> cuerda en Re  
6<sup>th</sup> string in D

(  $\text{♩} = 108/112$  )



Measures 5 through 10 of the musical score. Measure 5 starts with a sixteenth-note pattern (3, 4, 3) followed by eighth notes (1, 3). Measure 6 begins with a sixteenth-note pattern (4, 0, 2). Measures 7 and 8 show eighth-note patterns (0, 1, 4) and (1, 3, 2) respectively. Measure 9 starts with a sixteenth-note pattern (2, 3, 2). Measure 10 concludes with a sixteenth-note pattern (1, 3).

Measures 11 through 15 of the musical score. Measure 11 starts with a sixteenth-note pattern (3, 4, 3) followed by eighth notes (1, 4, 2). Measure 12 begins with a sixteenth-note pattern (0, 1, 4). Measures 13 and 14 show eighth-note patterns (1, 3, 2) and (0, 3, 2) respectively. Measure 15 concludes with a sixteenth-note pattern (1, 3, 1).

Measures 16 through 20 of the musical score. Measure 16 starts with a sixteenth-note pattern (3, 1). Measures 17 and 18 show eighth-note patterns (0, 1, 3) and (2, 1, 3) respectively. Measures 19 and 20 show eighth-note patterns (2, 1, 4) and (2, 1, 2) respectively.

Measures 21 through 25 of the musical score. Measure 21 starts with a sixteenth-note pattern (1, 0, 1). Measures 22 and 23 show eighth-note patterns (0, 1, 3) and (1, 3, 2) respectively. Measures 24 and 25 show eighth-note patterns (1, 3, 2) and (1, 3, 2) respectively.

# GALLARDA y VILLANO

**Gallarda** ( $\text{♩} = 116$ )

( $\text{♩} = 108$ )

5

10

11

12

Villano

( $\text{♩} = 63$ ) ( $\text{♩} = 126$ )

13

14

II

15

II

16

poco rit.

17

m

18

f

19

p

20

# DANZA DE LAS HACHAS

( $\text{d} = 54$ )

Prima volta *f*  
Seconda volta *mf*

The musical score consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth and sixteenth note patterns with fingerings such as 3, 0, 2, 3; 3, 0, 2, 3; 0, 1, 3, 0; and 0, 1, 3, 0. The second staff continues the pattern with similar fingerings like 3, 0, 2, 3; 3, 0, 2, 3; 0, 1, 3, 0; and 0, 1, 3, 0.

# RUJERO y PARADETAS

Rujero ( $\text{d} = 100$ )

The musical score for Rujero consists of four staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It includes fingerings like 2, 1, 2, 0; 1, 2, 1, 0; 2, 1, 2; 4, 2, 1; and 1, 2, 1, 0. The second staff continues with fingerings like 2, 1, 2, 0; 1, 2, 1, 0; 2, 1, 2; 4, 2, 1; and 1, 2, 1, 0. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. It includes fingerings like 2, 1, 2, 0; 1, 2, 1, 0; 2, 1, 2; 4, 2, 1; and 1, 2, 1, 0. The fourth staff concludes the section with fingerings like 2, 1, 2, 0; 1, 2, 1, 0; 2, 1, 2; 4, 2, 1; and 1, 2, 1, 0. The score is marked with dynamic changes such as *p*, *f*, and *v*.

**Paradetas** (♩ = ♪)

**20**

measures 20-24: Fingerings: m i a; 12. Dynamics: p. Measure 25: Dynamics: mp. Measure 26: Dynamics: p. Measure 27: Dynamics: f.

**30**

measures 30-34: Fingerings: 1 2 1 0; 13. Dynamics: p. Measure 35: Dynamics: ff.

## ZARABANDA AL AYRE ESPAÑOL

The image shows three staves of musical notation for a solo instrument, possibly a woodwind. The top staff begins with a tempo marking of  $(d. = 63 / 66)$ . It contains six measures of music with fingerings such as 2-0-2, 2-1-3, and 3-1-2-1. The middle staff continues with measures containing fingerings like 2-1-1, 2-0-3, and 0-3-0. Measure 5 starts with a dynamic  $p$ . The bottom staff begins with a dynamic  $v$ , followed by measure 10 with fingerings 2-3-1-4. Measures 11 and 12 show fingerings 3-1-4-3 and 4-1-4-3 respectively. The piece concludes with a repeat sign and the instruction "D.C." (Da Capo).

# PASSACALLE DE LA CAVALLERIA DE NAPOLES

Musical score for piano, page 10, featuring ten staves of music. The tempo is indicated as  $(J. = 69)$ . The key signature is  $G\#$  major (two sharps). Measure 1 starts with a forte dynamic ( $f$ ). Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-8 continue the pattern. Measures 9-12 show a more complex harmonic progression with various chords. Measures 13-16 feature grace notes and slurs. Measures 17-20 conclude the section with a final forte dynamic ( $f$ ). Fingerings and dynamics are clearly marked throughout the piece.

25

30

35

40

45

50

# FOLIAS

Sheet music for violin and piano, page 10, measures 1-30. The music is in 2/4 time with a tempo of  $\text{♩} = 108/112$ . The violin part includes fingerings (1, 2, 3) and bowing markings (p, f). The piano part includes dynamic markings (p, f), pedaling, and measure numbers (1, 2). The score consists of six staves of music, with measure numbers 1 through 30 indicated at the beginning of each staff.



# LA MIÑONA DE CATALUÑA

( $\text{L}=96$ )

The music consists of six staves of musical notation for a single instrument, likely a guitar or mandolin. The tempo is marked as  $\text{L}=96$ . The key signature is  $\text{G}^{\#}$ , and the time signature is  $8/8$ . The notation includes various performance techniques such as trills (tr), grace notes (tr), and dynamic markings (m, i, p, a). Fingerings are indicated above the notes, and strumming patterns are shown below the notes. Measure numbers 1 through 25 are present at the beginning of each staff.

The sheet music consists of six staves of musical notation for a solo instrument, likely a woodwind. The notation includes various dynamics such as *p*, *m*, *a*, *i*, *tr*, *ff*, and *f*. Fingerings are indicated by numbers above or below the notes, and performance instructions like "up" and "down" arrows are shown. Measure numbers 30, 35, 40, 45, 50, 55, and 60 are marked at the top of each staff. The music is set in common time with a key signature of two sharps.

## CANARIOS

The image shows six staves of musical notation for guitar, arranged vertically. The first staff begins with a tempo marking of  $(J. = 116)$ . It includes fingerings such as 'i m' and 'p' above specific notes, and dynamic markings like 'II' and '(3)'. The second staff starts with a measure ending in '3'. The third staff begins with a measure ending in '5'. The fourth staff begins with a measure ending in '10'. The fifth staff begins with a measure ending in '15'. The sixth staff concludes the page with a dynamic marking of  $f$ .

20 II

25

*p*

30

*mf*

35

*f*

2

50

(5) 2 1 0 1 3 4

3 0 7

3 4 3

1 0 3

55

Ossia

$\begin{matrix} i & p & i \\ 4 & 1 & 4 \\ m & p & m \end{matrix}$

$\begin{matrix} 4 & 0 & 4 \\ 1 & 3 & 1 \end{matrix}$

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

$mf$

VII

65

$f$

$mf$

VII

$m \downarrow i \uparrow m \downarrow i \uparrow m$

$m \downarrow i \uparrow m \downarrow i \uparrow m$

$m \downarrow i \uparrow m \downarrow i \uparrow m$

VII

70

$f$

$mf$

$f$

75

mf      f

II      III

II      II

mf

80 II

p p p p      ff      f      ff

85

f      ff      f      ff

90

f      ff

95

f      mf

II

mp

100

105

110

115

120

125

130

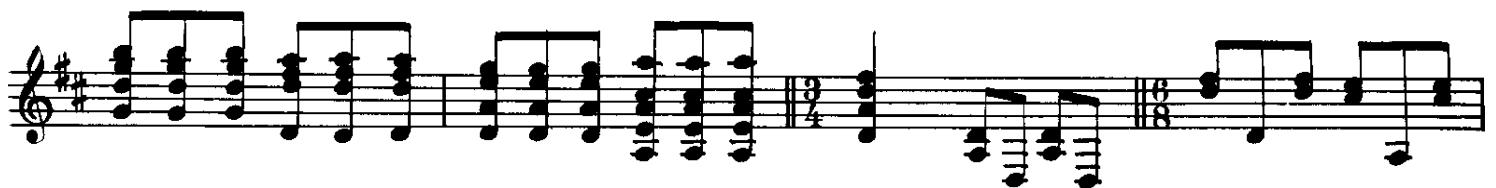
135

140

145

150

155



160

Musical score page 24, measures 165-169. The key signature is A major (two sharps). The time signature changes between 2/4, 3/4, 6/8, and 12/8. The music consists of eighth-note patterns.

165

Musical score page 24, measures 170-174. The key signature is A major (two sharps). The time signature changes between 2/4, 3/4, 6/8, and 12/8. The music consists of eighth-note patterns.

170

Musical score page 24, measures 175-179. The key signature is A major (two sharps). The time signature changes between 2/4, 3/4, 6/8, and 12/8. The music consists of eighth-note patterns.

175

Musical score page 24, measures 180-184. The key signature is A major (two sharps). The time signature changes between 2/4, 3/4, 6/8, and 12/8. The music consists of eighth-note patterns.

180

VII

Musical score page 24, measure 185. The key signature is A major (two sharps). The time signature is 6/8. The dynamic is *p*. The measure ends with a fermata over the bass note and a repeat sign with a 'VII' above it.