GASPAR SANZ

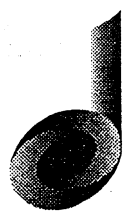
Anthology of Selected Pieces

Ausgewählte Werke

Transcribed and edited for the Guitar by/
Transkribiert und bearbeitet für Gitarre von

Raymond Burley

ED 12386



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Front cover illustration: Map of Seville, [Civitates orbis terrarum] Vol. IV No. 2, Braun and Hogenberg, Cologne 1617. BL Maps C7d1. Reproduced by permission of the British Library.

Preface

Although the date of Gaspar Sanz's birth is uncertain, he is believed to have been baptized Francisco Bartolome Sanz y Celma on 4 April 1640 in the church of Calanda de Ebro, Aragon, and to have adopted the name Gaspar at a later date. As a young man he studied music, theology and literature at the University of Salamanca, and his musical formation subsequently continued in Italy (with Cristoforo Laresana and Lelio Colista) where he was introduced to the works of Foscarini, Corbetta and Granata. On returning to Spain he published literary as well as musical texts, and died in Madrid around 1710.

The pieces in this anthology are selected from Sanz's treatise for the five-course guitar, *Instrucción de música sobre la guitarra española*, first printed in Saragossa in 1674 and subsequently reprinted eight times, finally in 1697. It comprised three books containing some ninety pieces, and is currently available in facsimile (Minkoff, Geneva, 1976).

The various tunings used during the history of the Baroque guitar were all quite different from that of today's instrument, and this often presents considerable difficulties in transcription, so that a modern 'working edition' can, at best, only approximate to the original. The tuning used by Gaspar Sanz was:

Campanellas, an effect where notes of scale passages overlap to produce bell-like sounds, is an integral feature of the music in this anthology. It is simple to achieve with the kind of 're-entrant' tuning shown above (where the same note is readily available on a choice of different strings) but current tuning, unfortunately, does not allow us to reproduce the effect so easily.

Throughout this edition I have tried to remain as faithful to Sanz's original tablature as its transcription for modern guitar will allow; editorial additions are shown in square brackets.

The sixth string of the guitar has been used sparingly, either to preserve the melodic shape of a bass line or, occasionally, to reinforce a cadence. The piece to which supporting bass notes have more numerously been added is the Allemanda 'La preciosa' (No. 10); the *campanellas* in the original are difficult to reproduce in transcription, and without this enriching effect the texture is, in parts, rather flimsy.

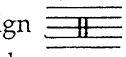
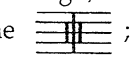
Many editorial slurs have been added to the score in an attempt to convey the degree of legato and delicacy that the music requires. They are shown thus ⌒ and may be disregarded, wholly or in part, according to individual taste and technical ability. The few original slur markings have been retained in this edition and are set in normal music type.

Sanz's indications of embellishments are included (though his symbol T, for a trill, is replaced by the more familiar *tr*). My suggestions for their realization are:

⌣⌢ = appoggiatura (or mordent), upper or lower according to the musical context

⁂ = vibrato

Original indications of arpeggiation throughout the Preludio 'O capricho Arpeado', by means of the sign ⌒, have been fully realized in the transcription.

The sign  denotes the end of a section and may be treated as a repeat sign, whether found within a bar or straddling a bar-line  ; occasionally it will be necessary to adjust note values at the ends of phrases to reconcile bar lengths.

The ordering of works within this anthology is independent of Sanz's original except for Nos. 12, 13 and 14 which are grouped in his publication under a single heading: *Pavanas por la D, con Partidas al Aire Español, Una Giga Inglesa y Bailete Frances.*

Standard guitar nomenclature is used throughout this anthology with the addition of two less common directions: the pivot *barré* and the diagonal *barré*. The pivot *barré* (indicated as 'pivot') is suggested for two purposes: to facilitate the movement to—or from—a conventional *barré*, or to assist the left-hand first finger to move smoothly from a position on the treble strings to a new position on a lower string. The diagonal *barré*—notated, e.g., II/I—suggests that the left-hand first finger covers two frets simultaneously, leaving other fingers free for use elsewhere. A Roman numeral enclosed in parentheses indicates that although a *barré* is not necessary at this point its use will facilitate a smooth transition towards, or away from, an essential *barré* position.

Chords to be played *rasqueado* are prefixed by an arrow indicating the direction of the strum.

It will be apparent that the suggested guitar fingering will not always allow the notes to be sustained for their printed duration. The full values are shown to indicate the musical intention; players wishing to alter fingerings to adhere strictly to the given note values are, of course, at liberty to do so.

Raymond Burley

Anthology of Selected Pieces
Ausgewählte Werke

Gaspar Sanz
(?1640 – c. 1710)

Transcribed and edited for Guitar by/
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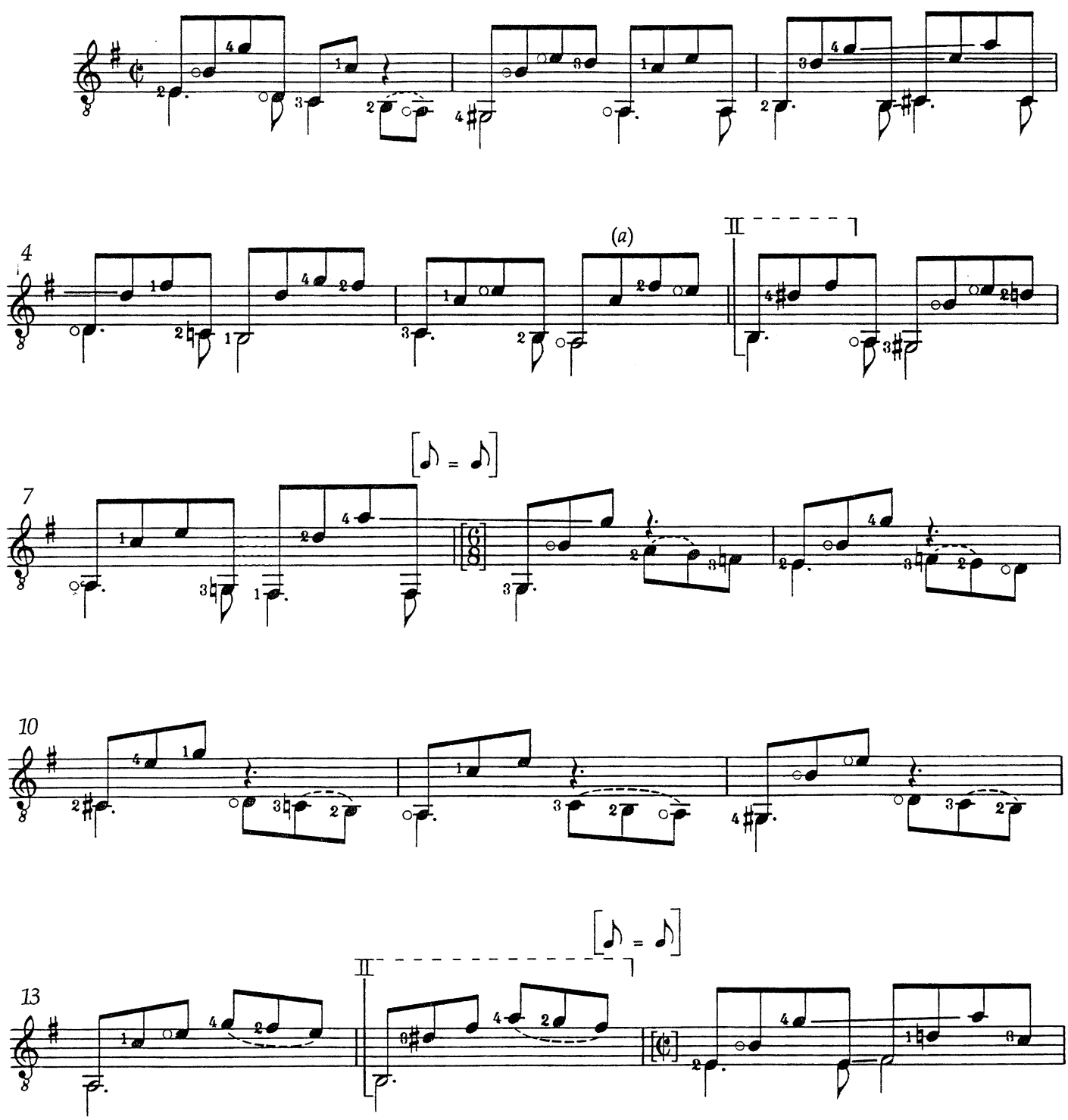
Raymond Burley

1. Preludio, O Capricho Arpeado



(a) Open B in tablature.

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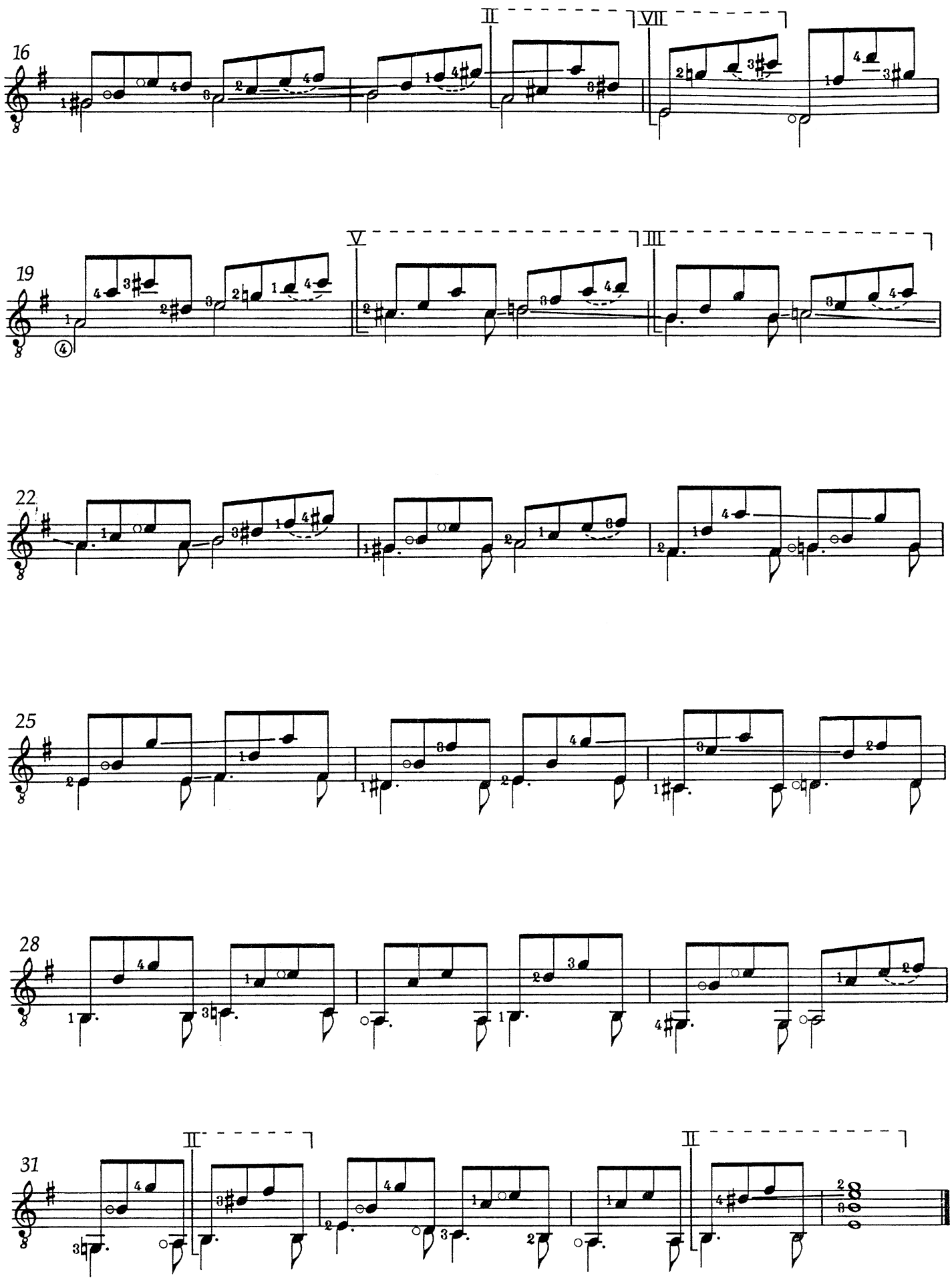
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VII
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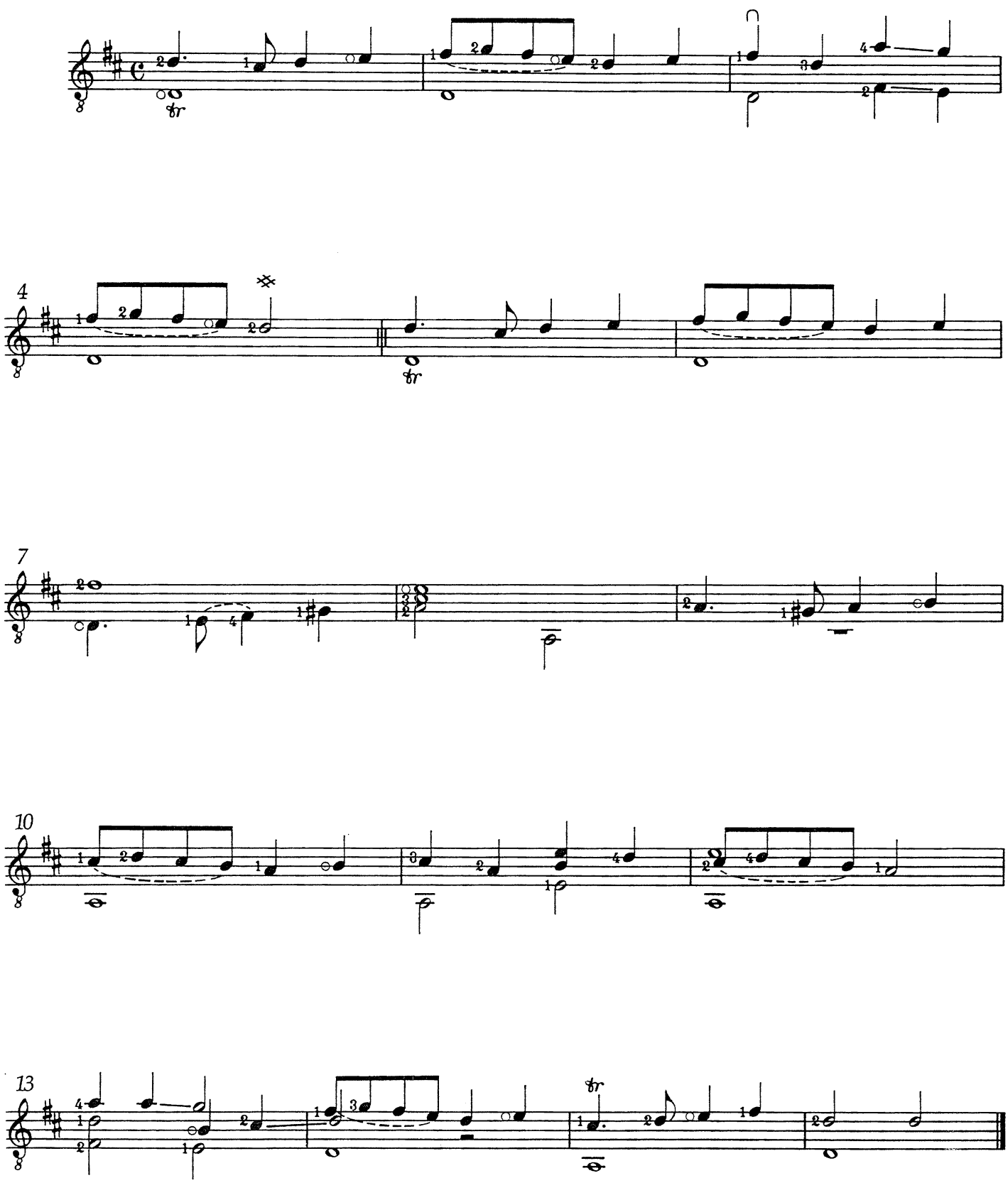
II
II

2. Rujero



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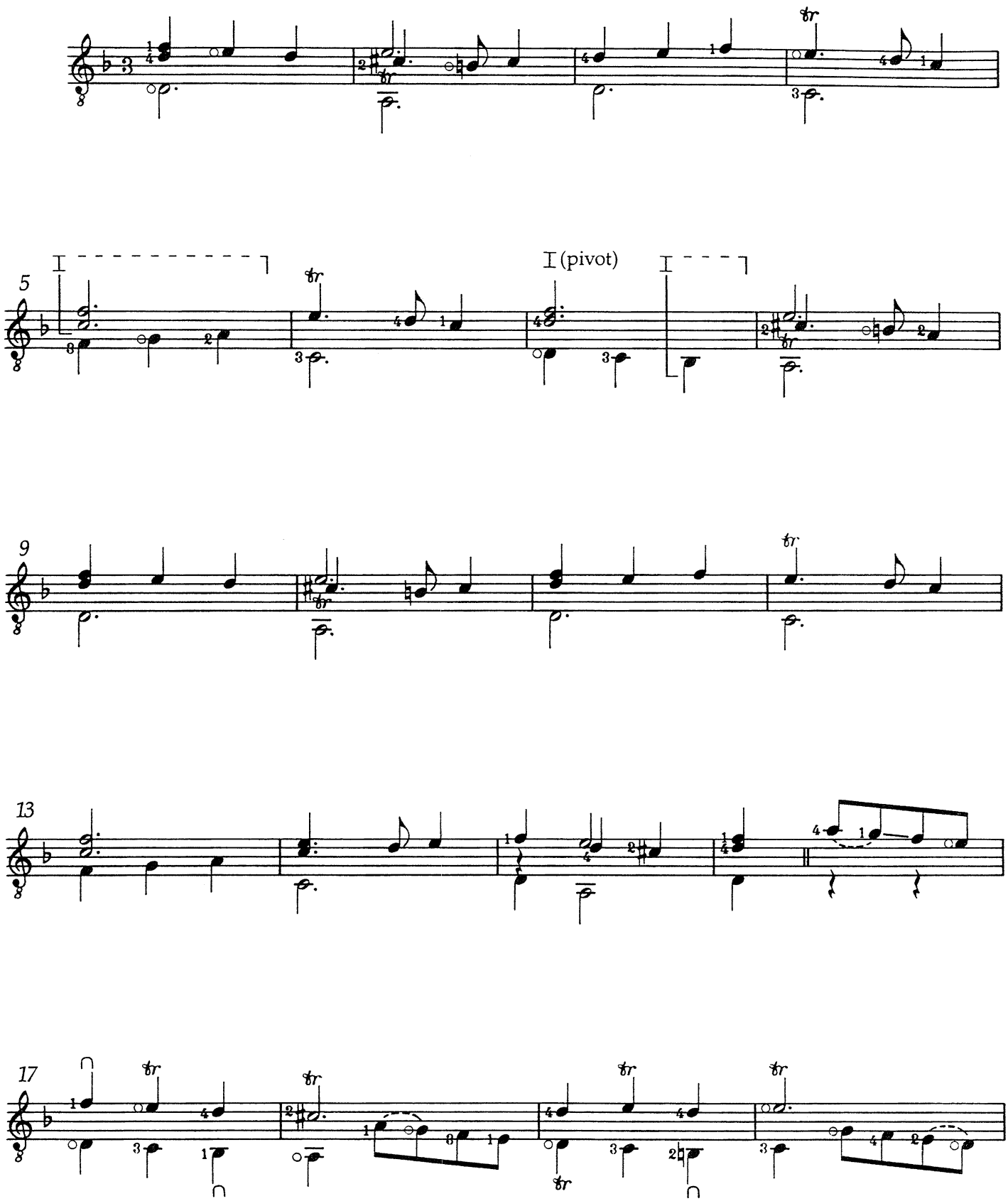

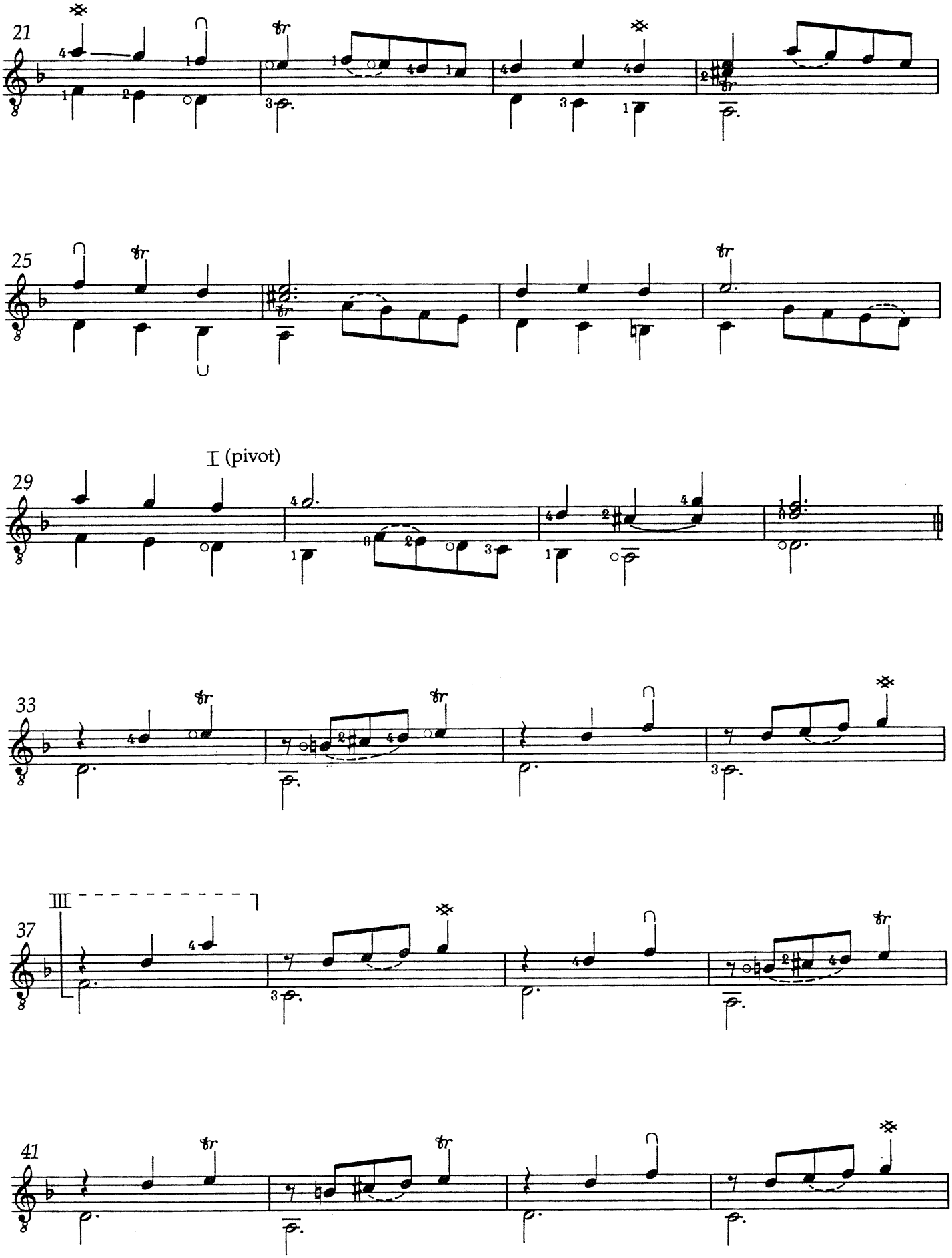
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I (pivot)
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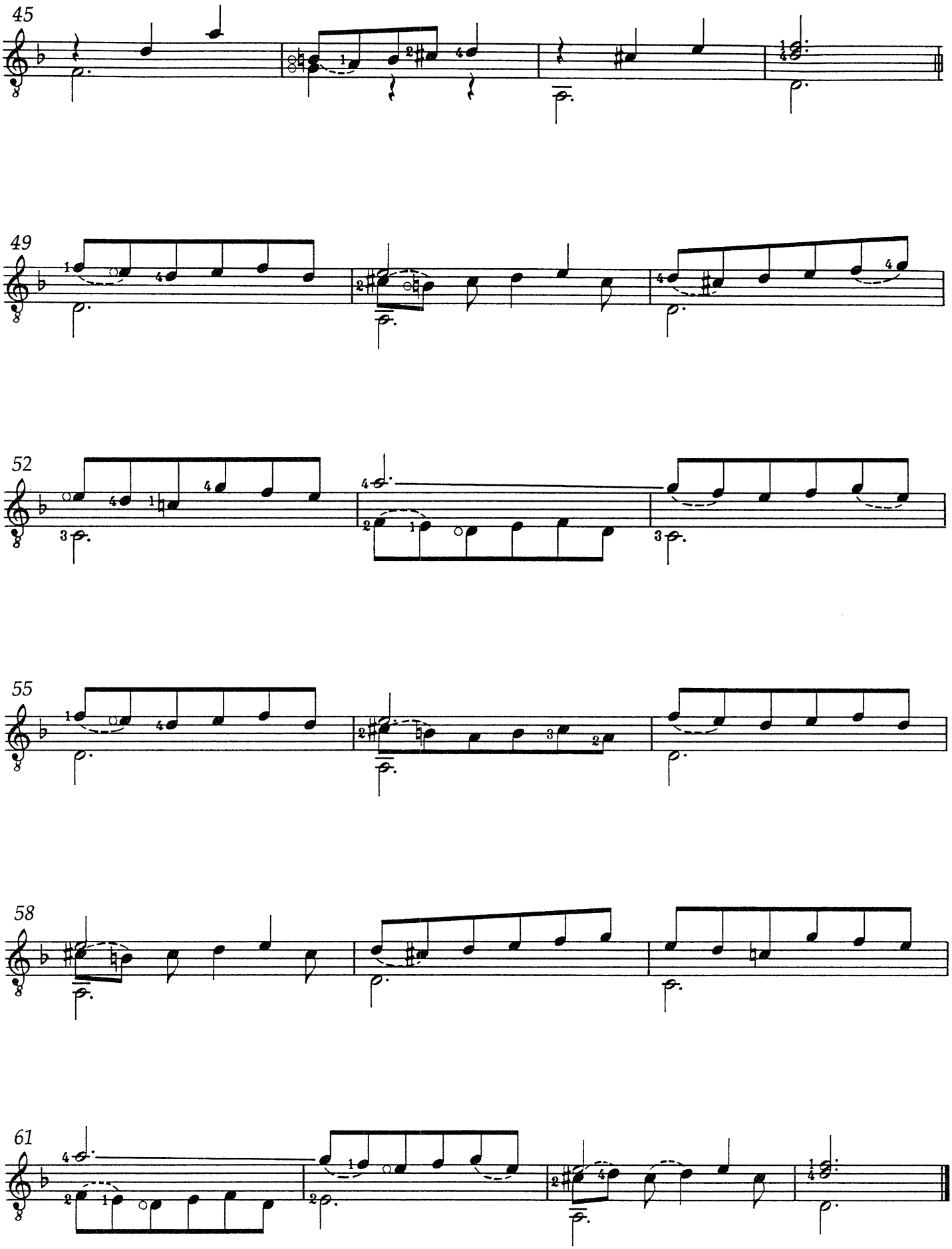
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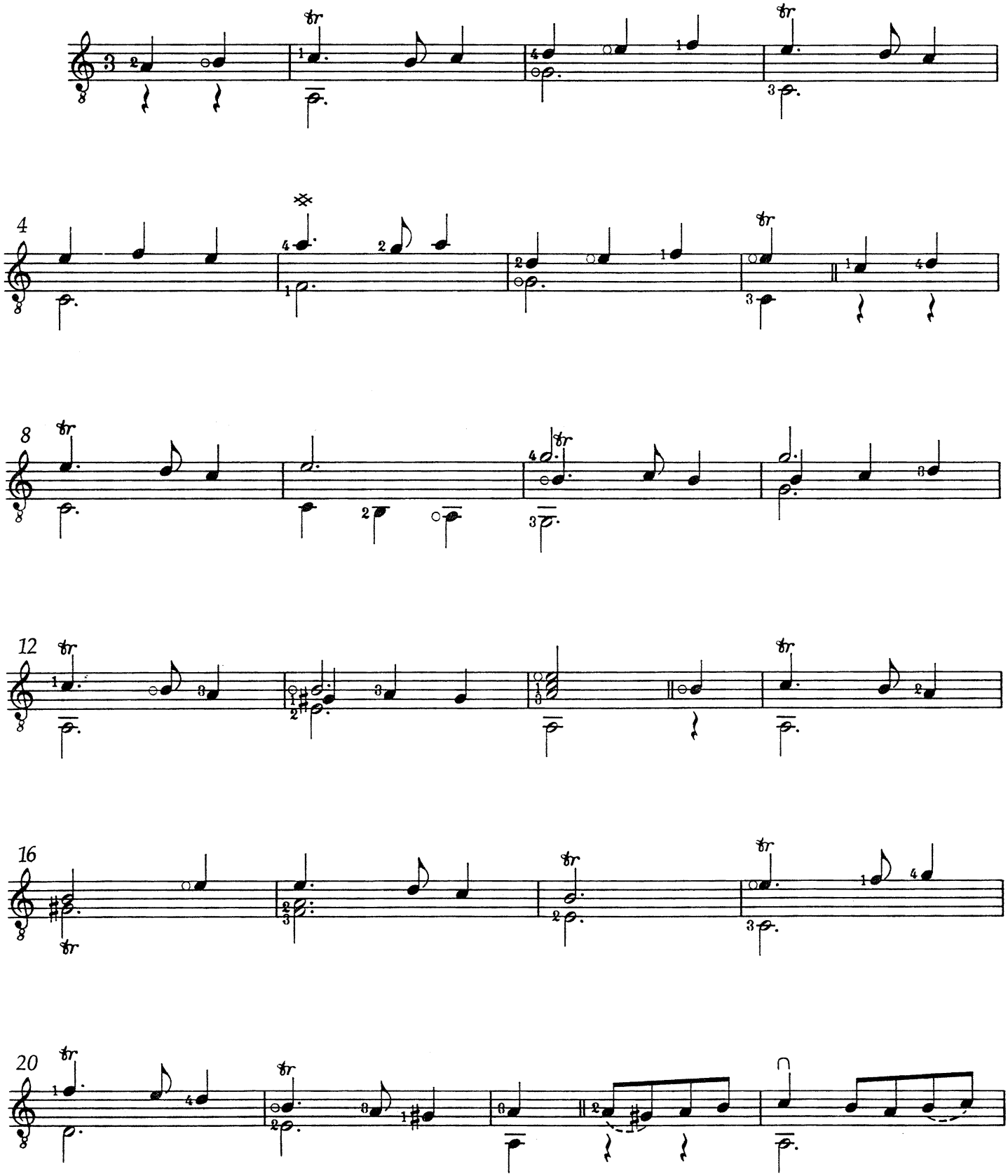
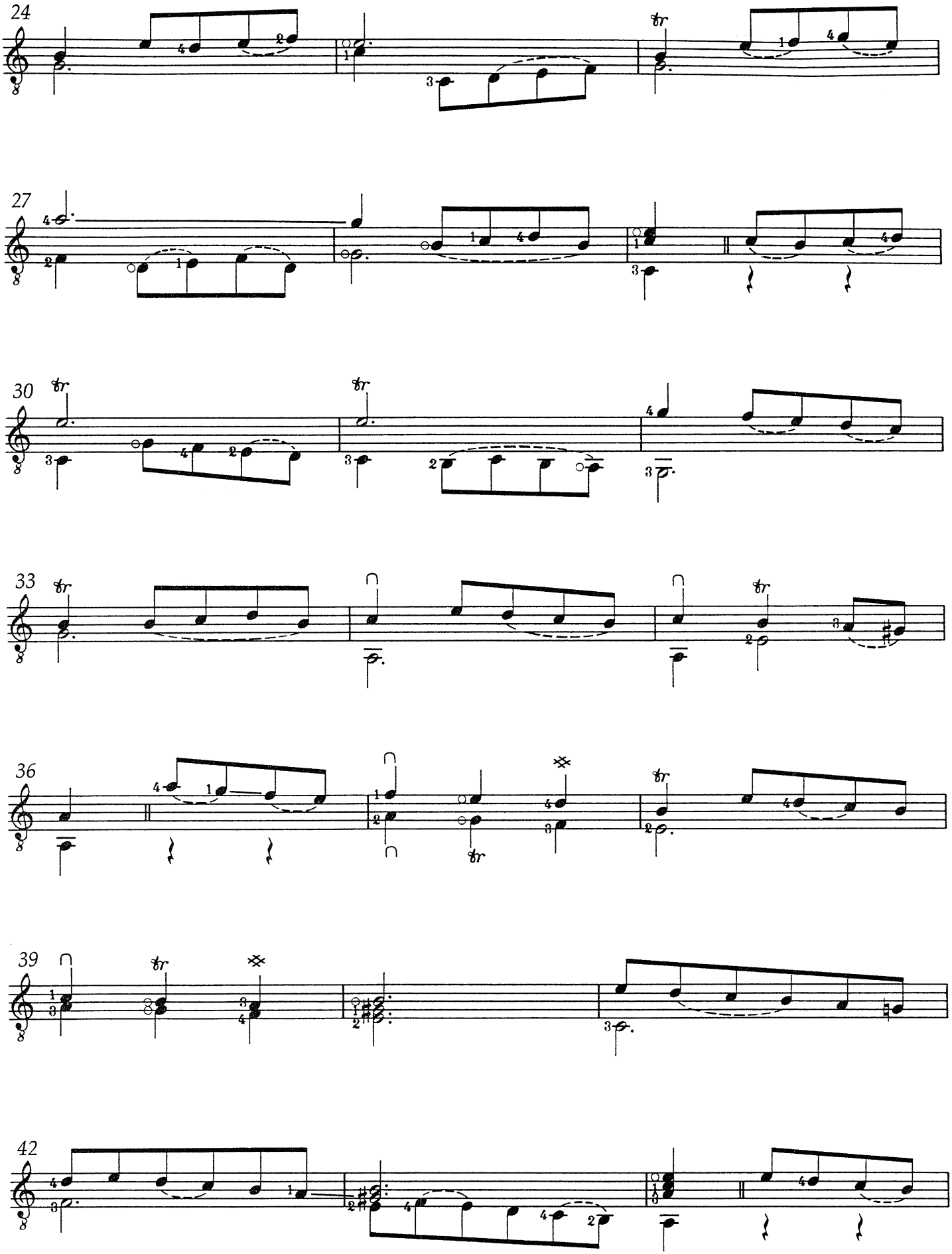
4. Españoletas

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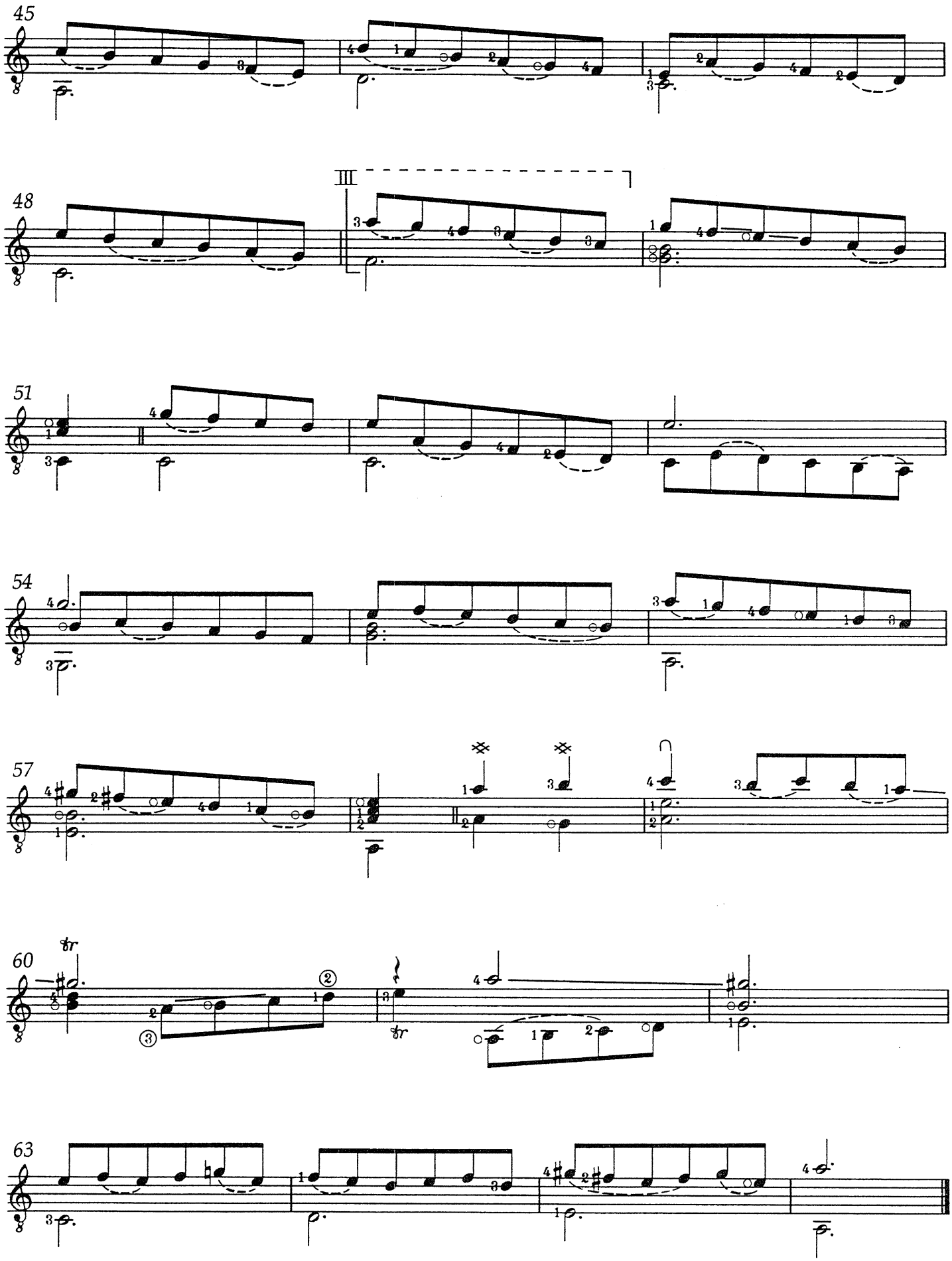
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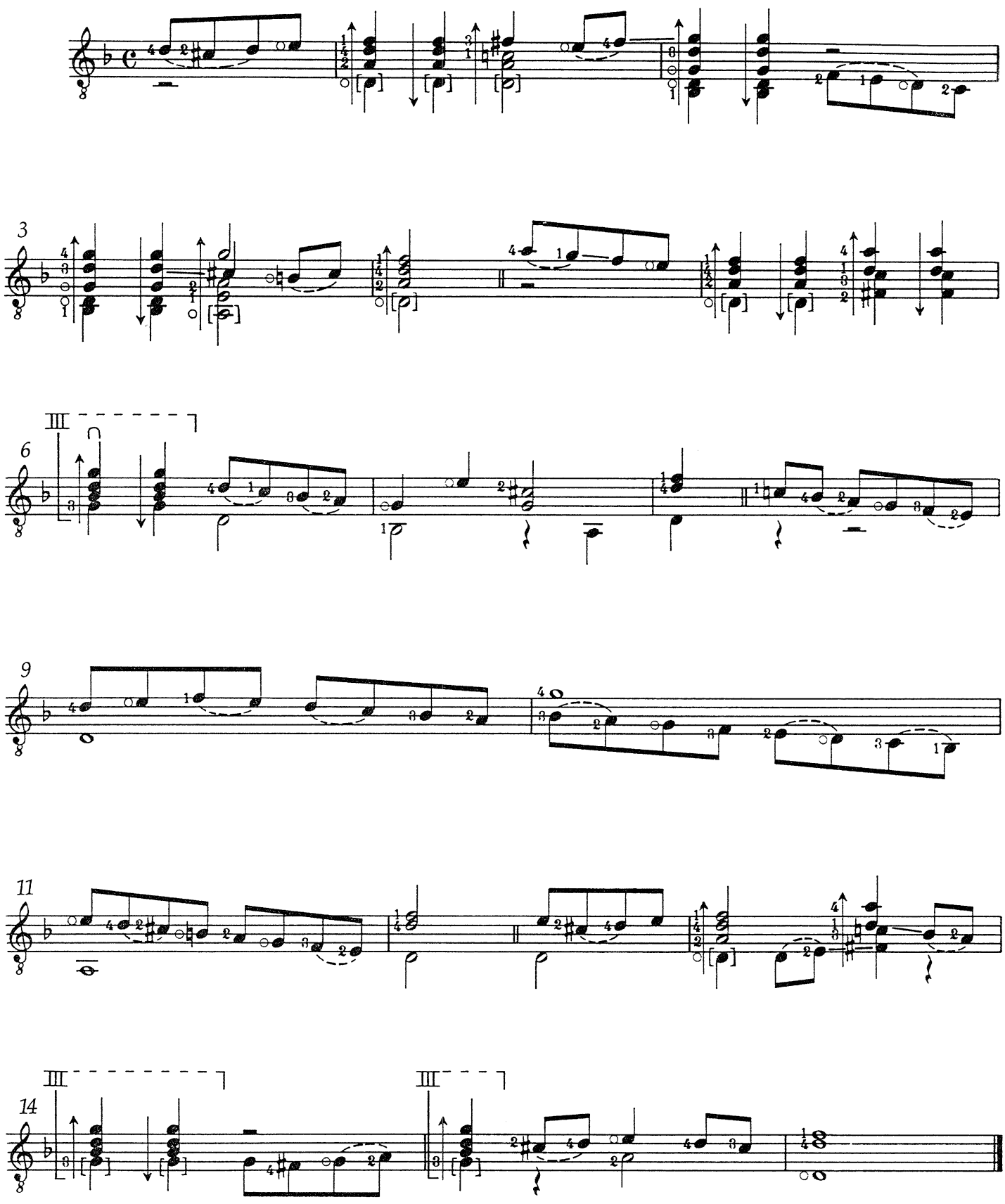
5. Passacalles



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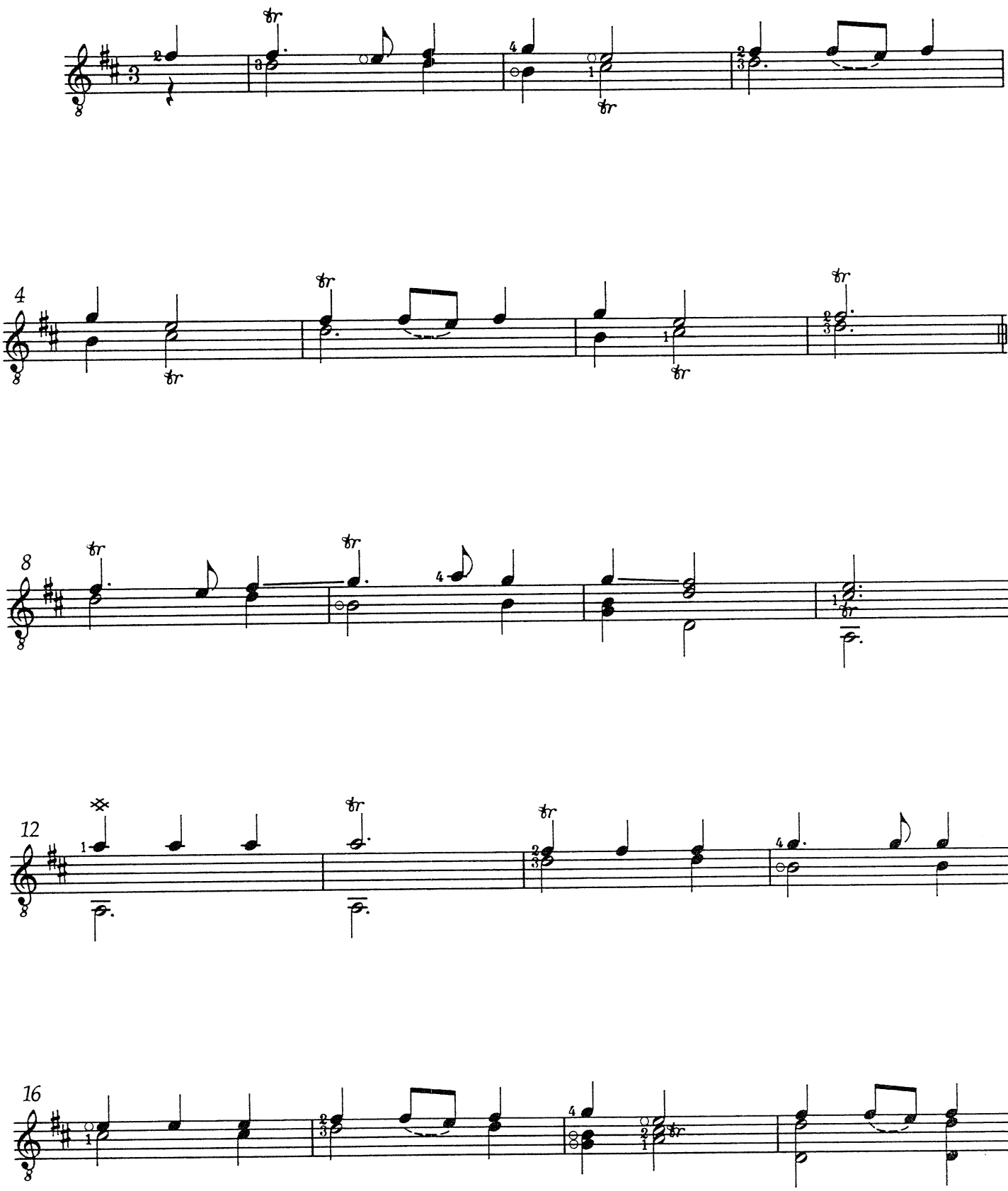

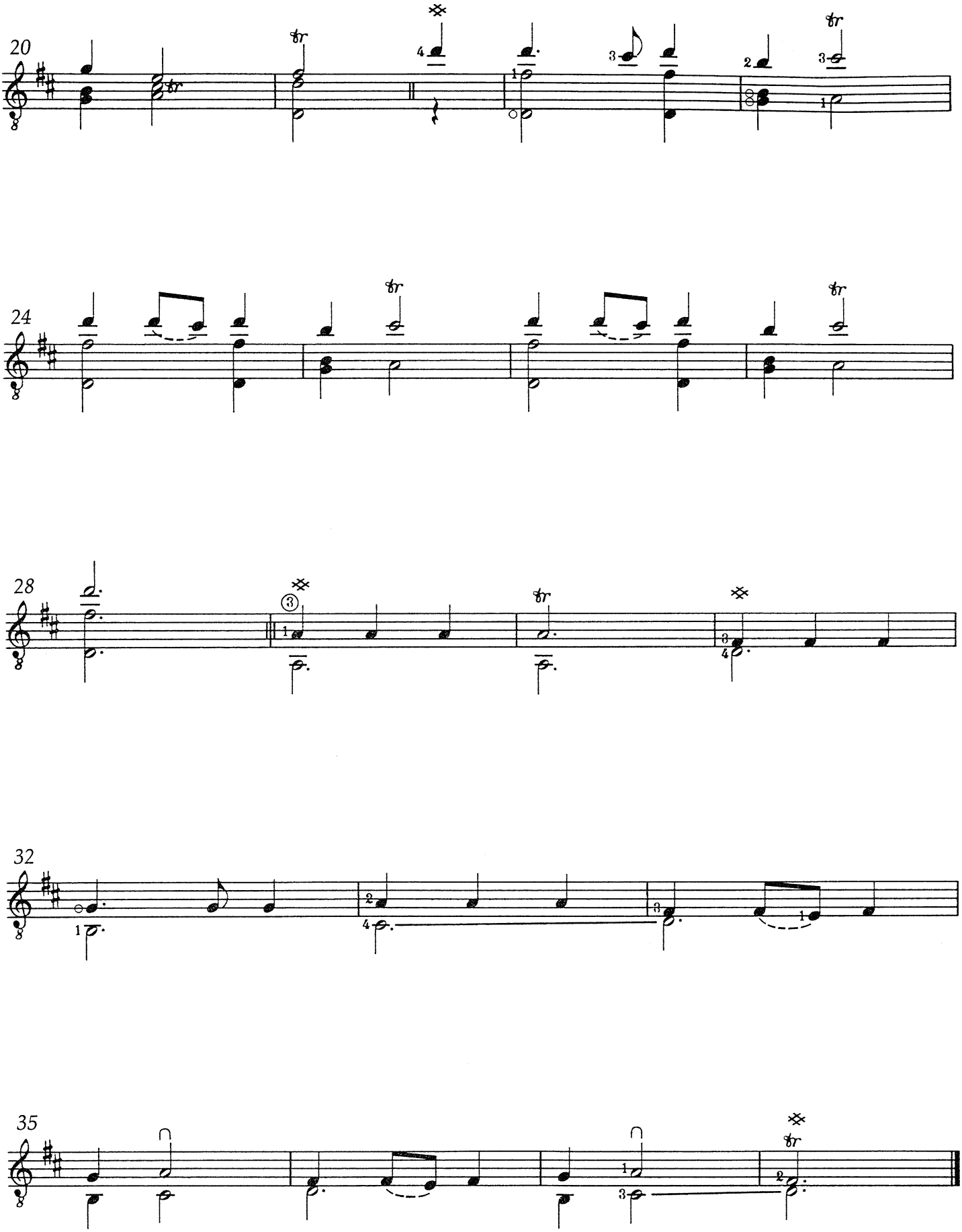
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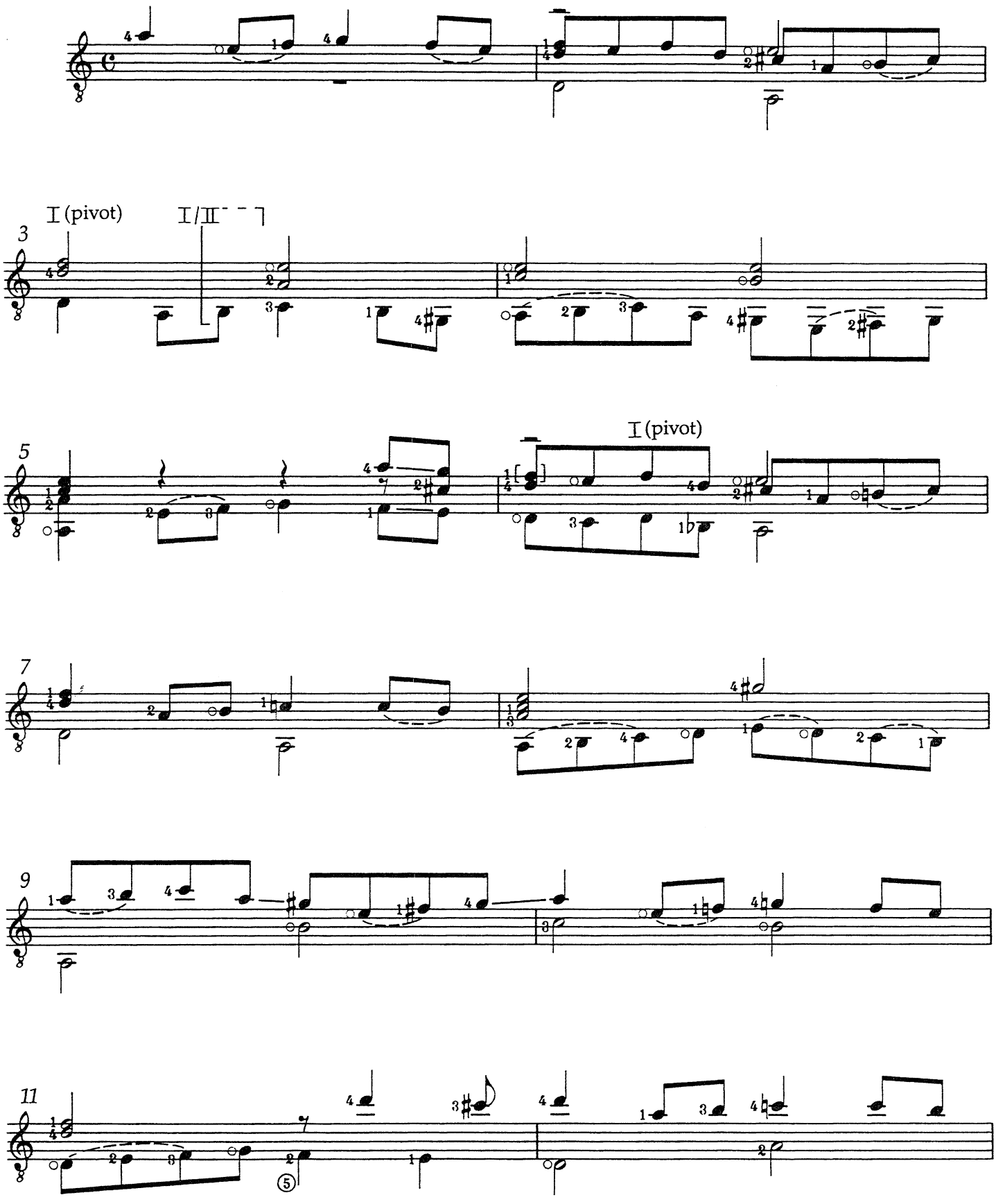
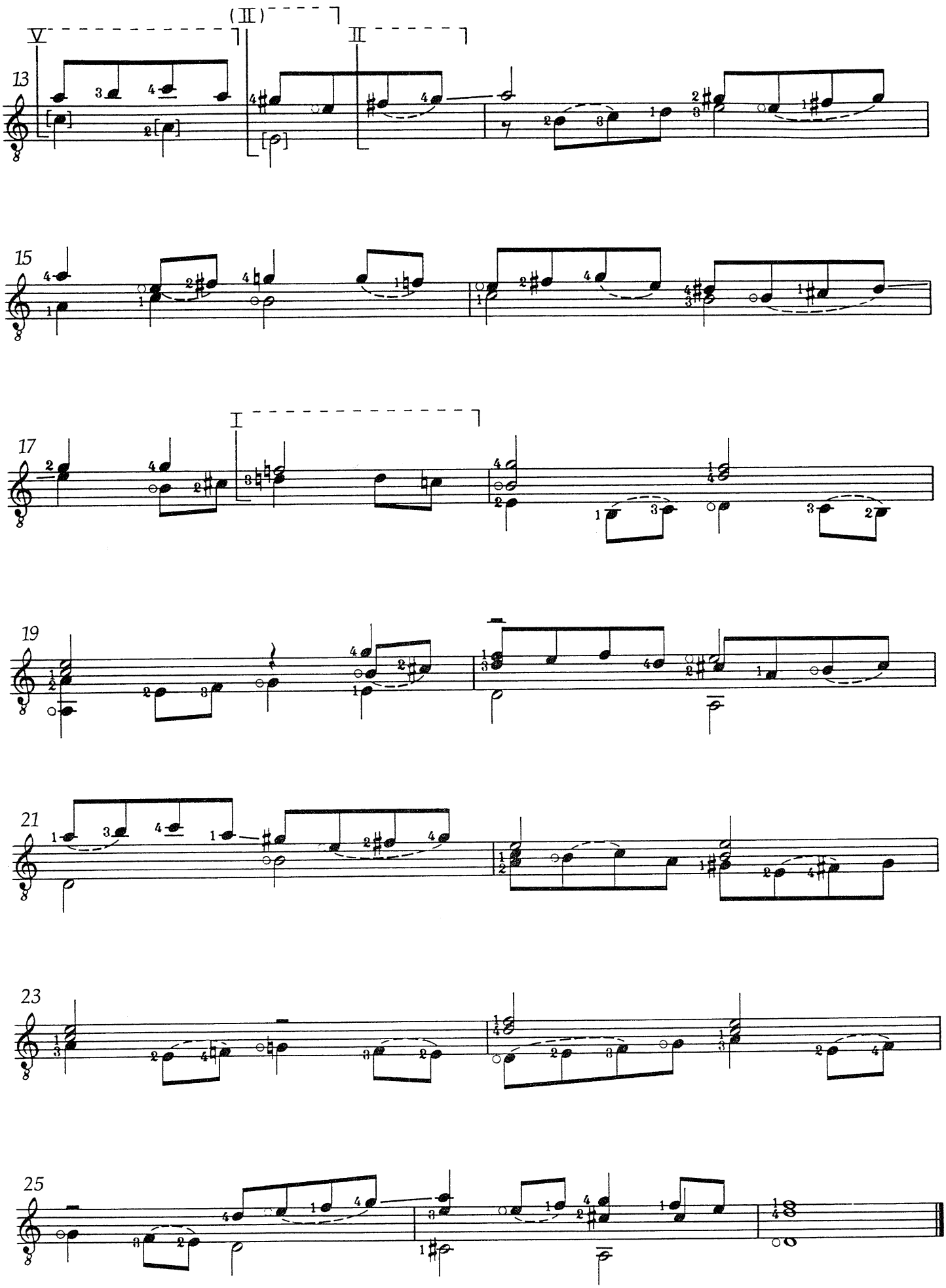
7. Fuga

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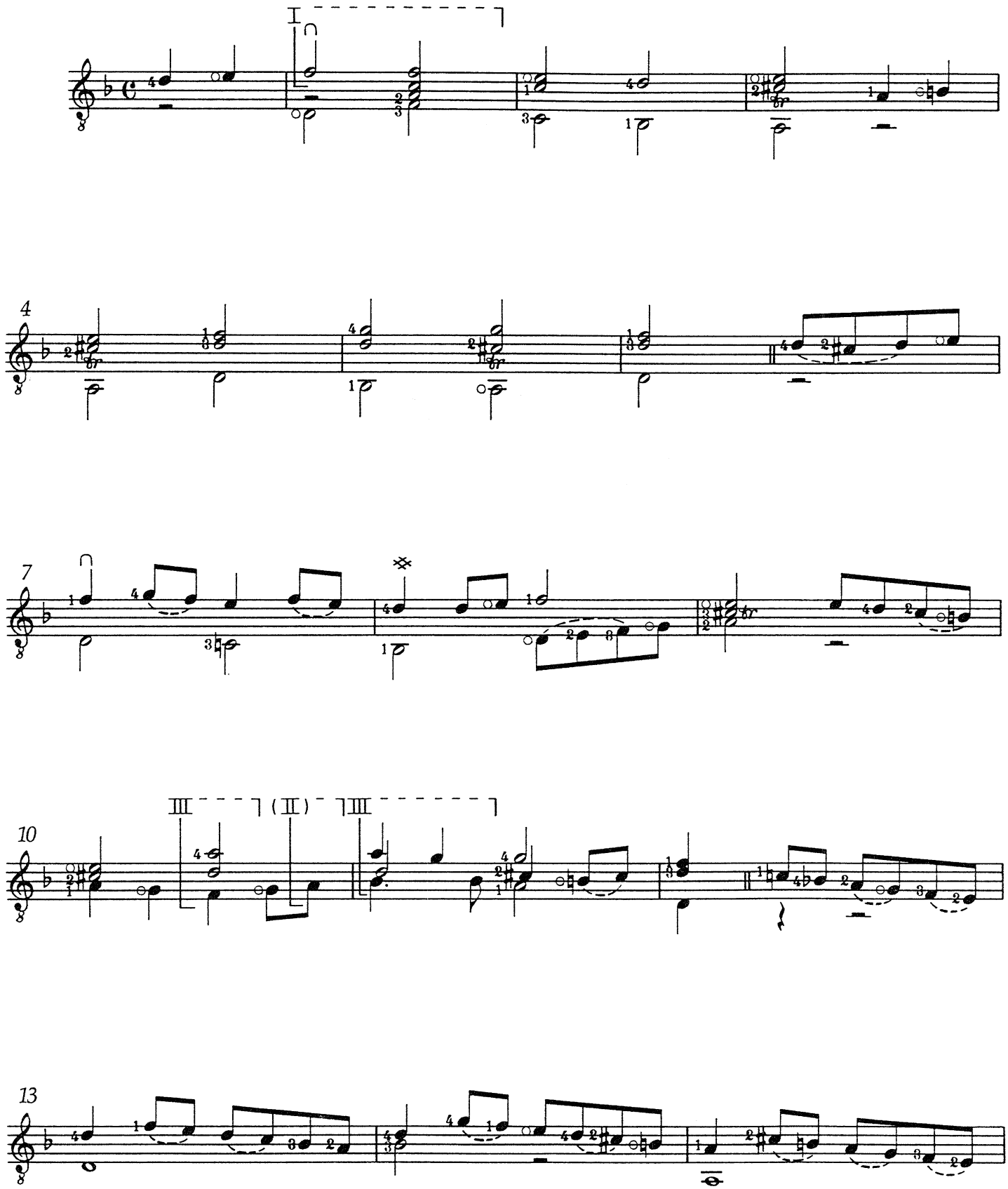

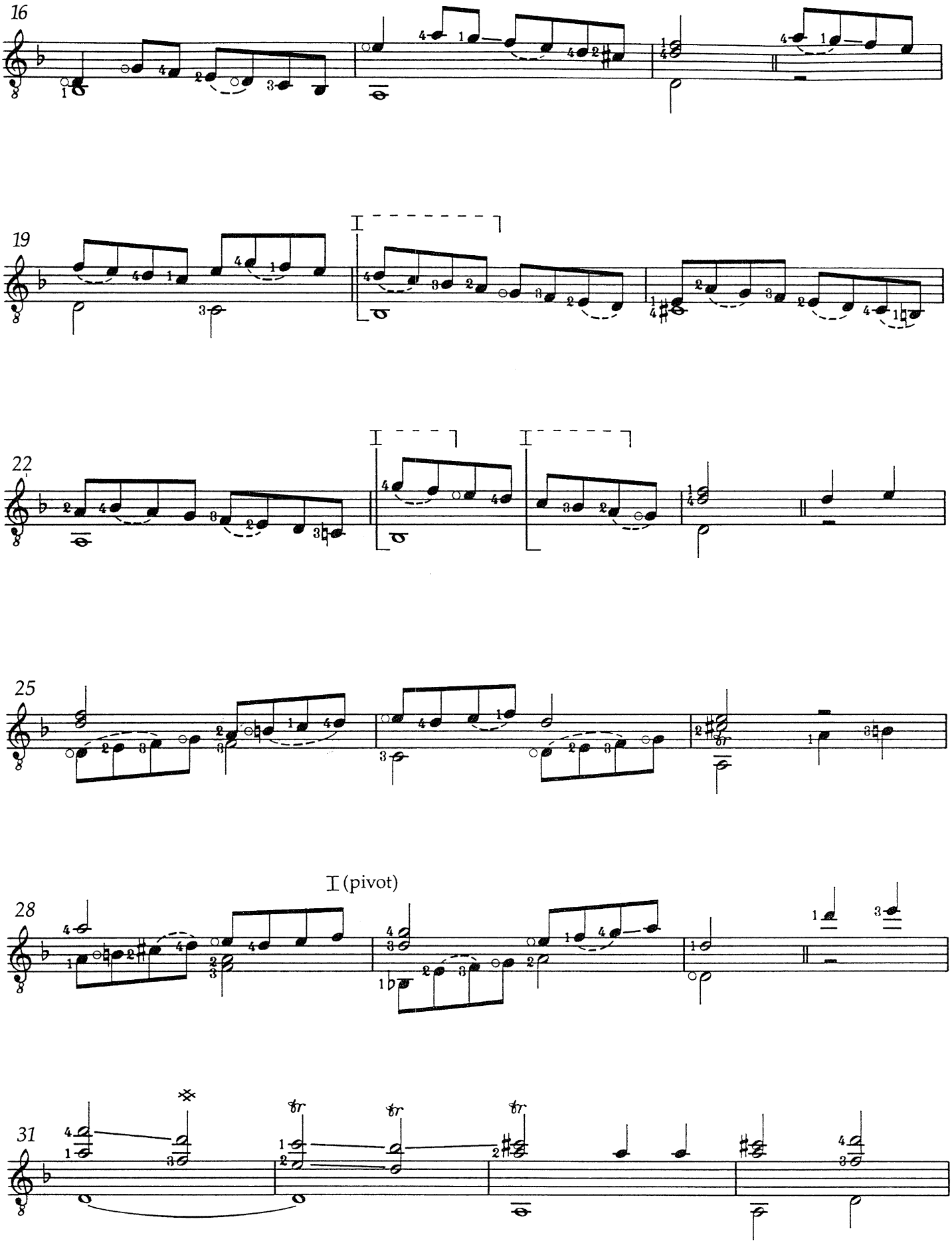
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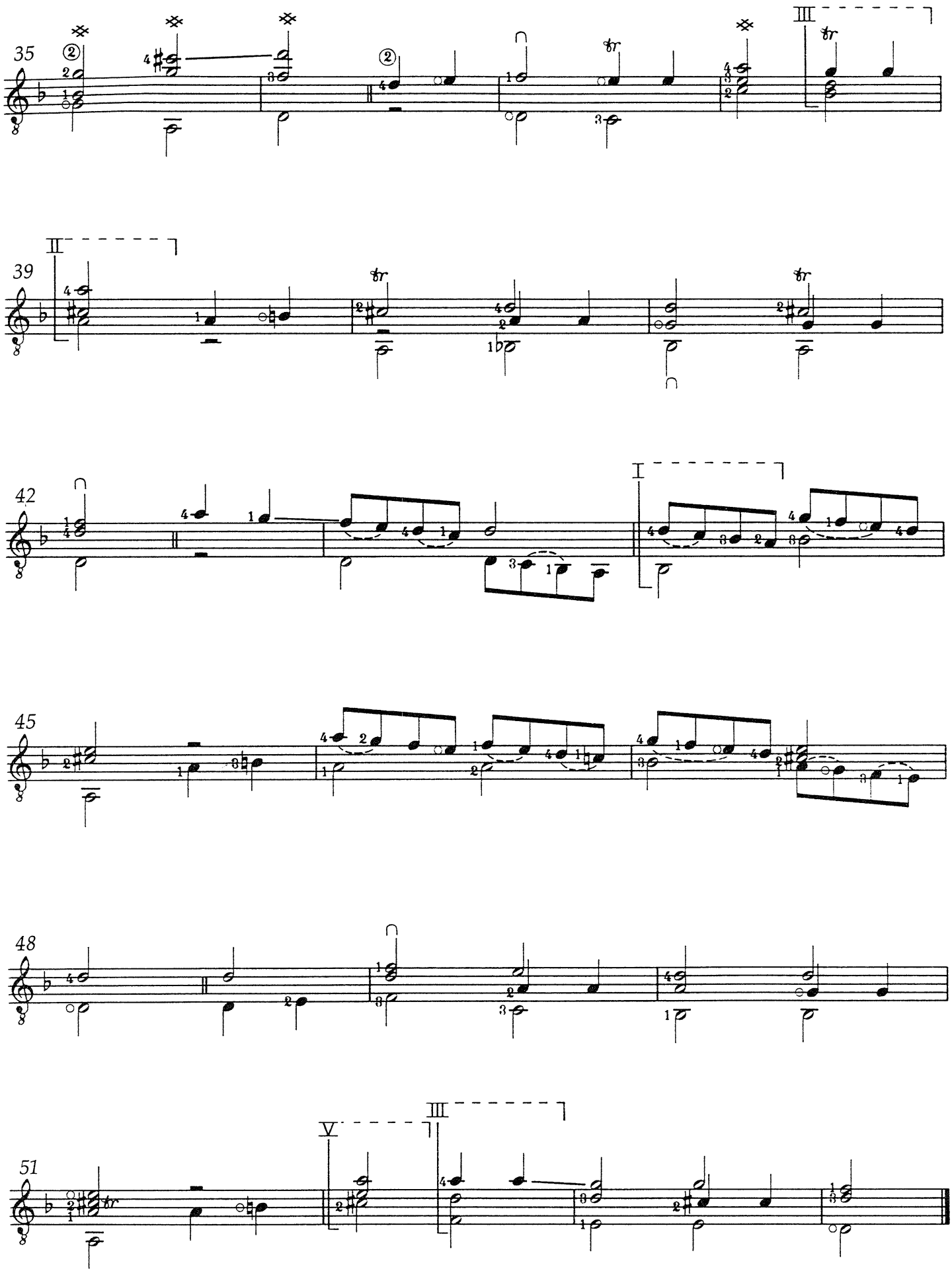
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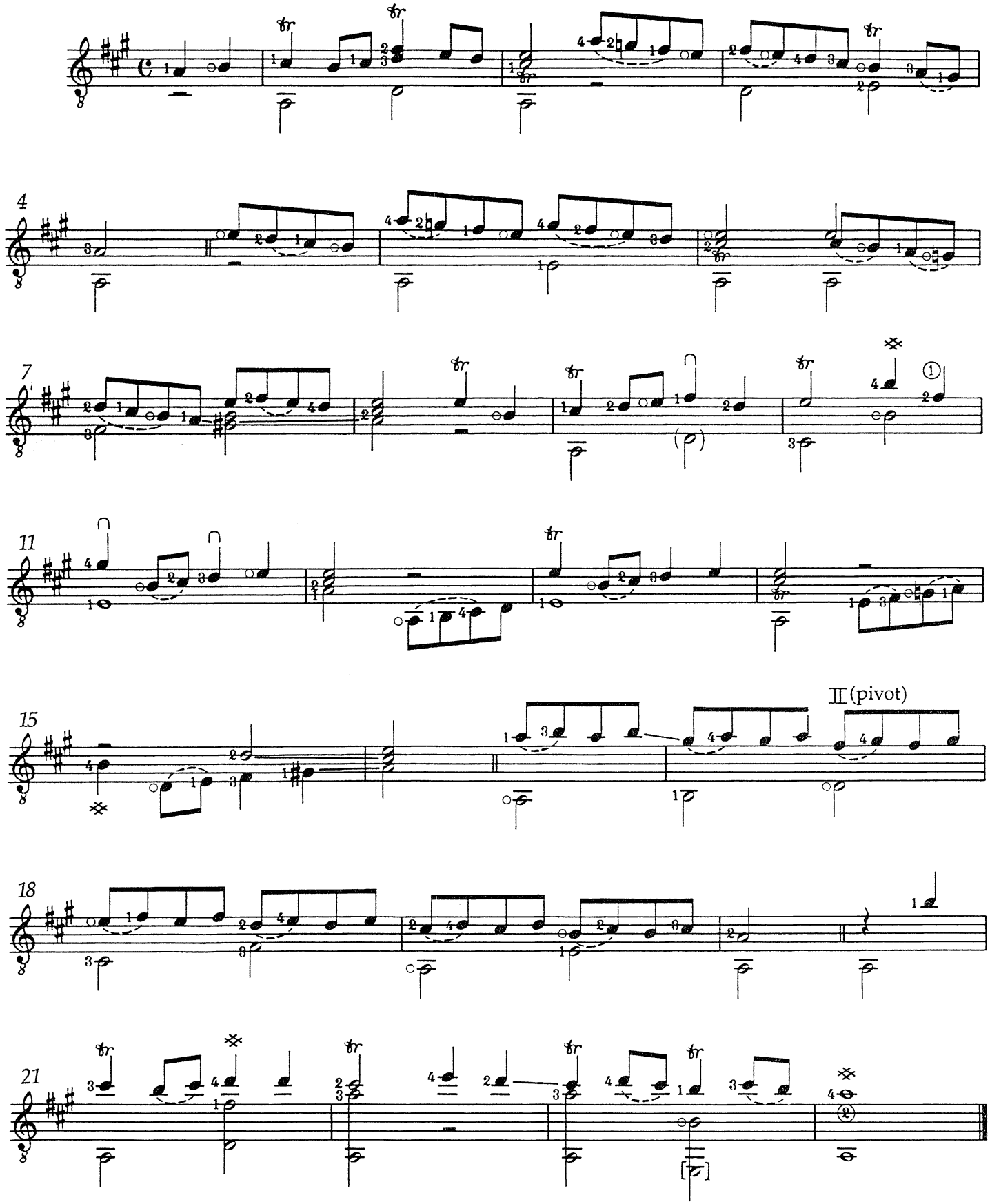
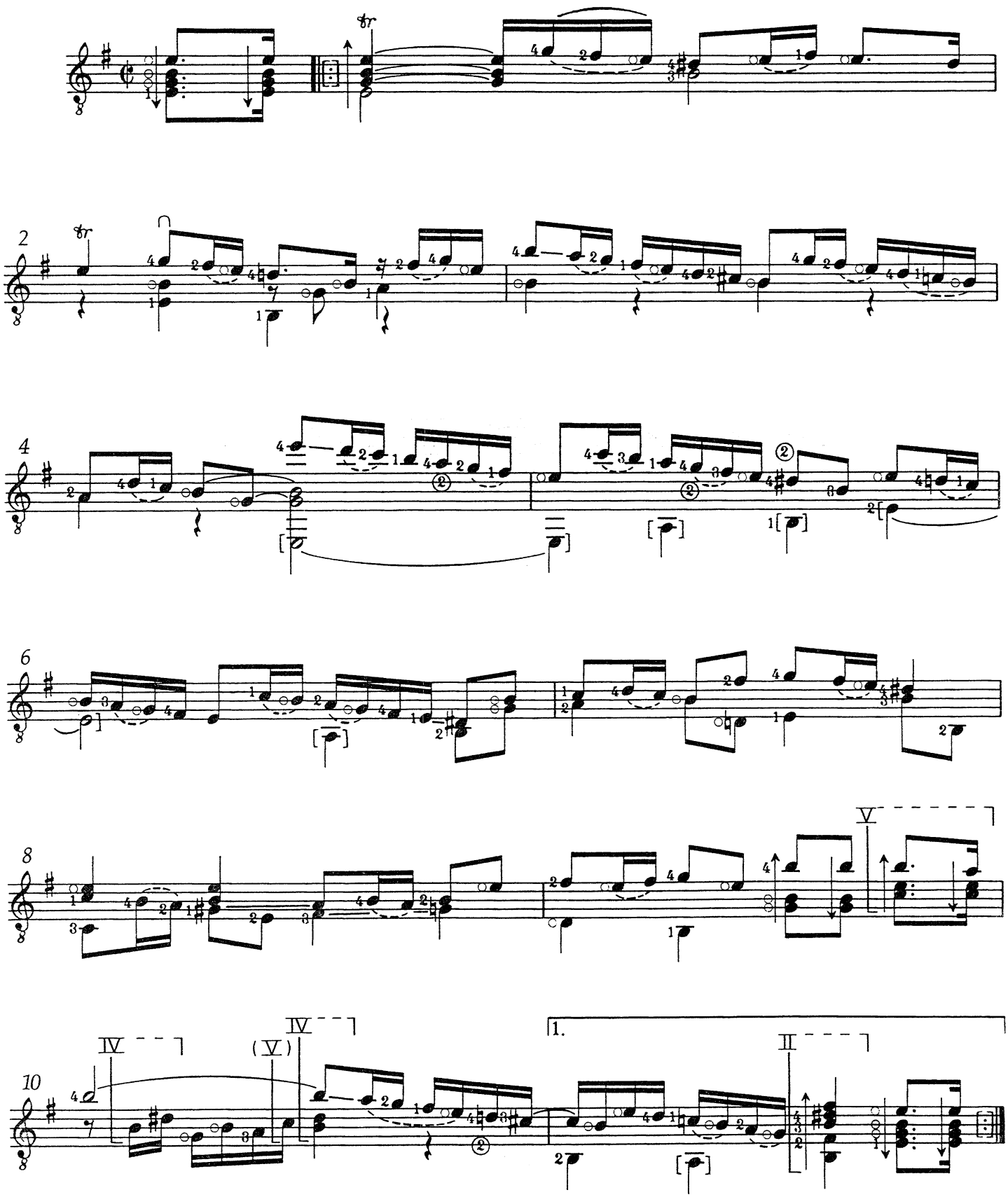
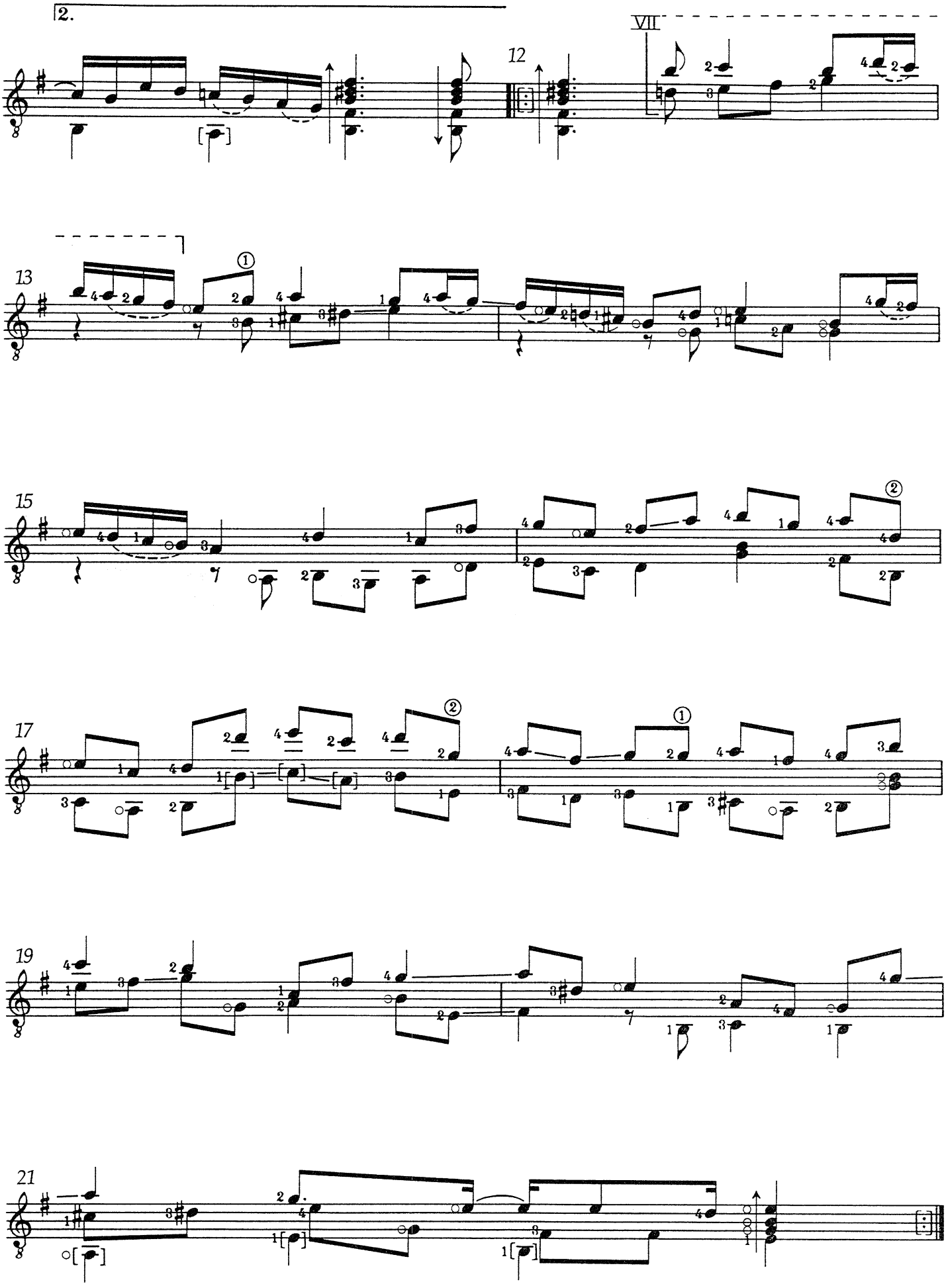


10. Allemanda (la Preciosa)

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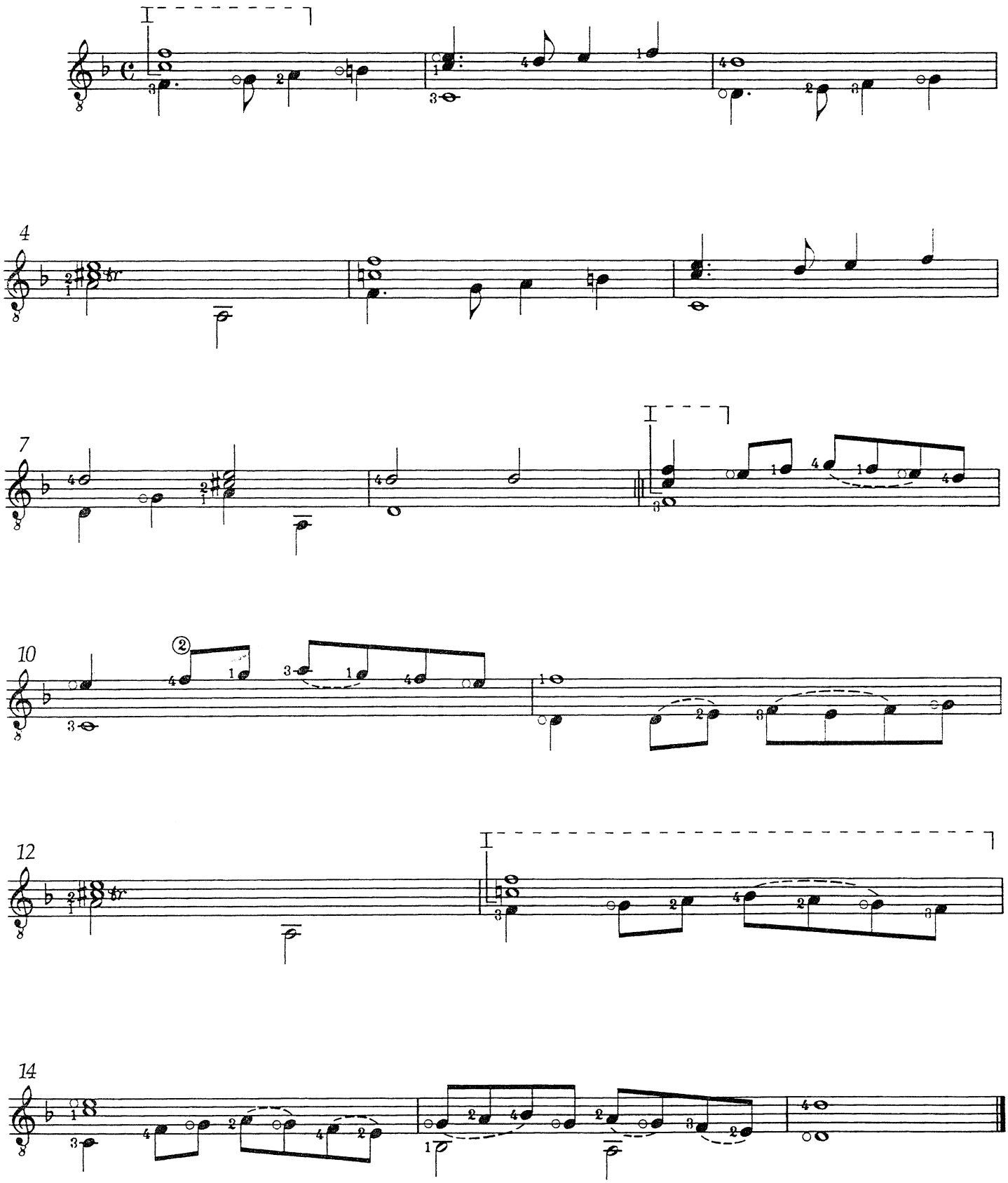

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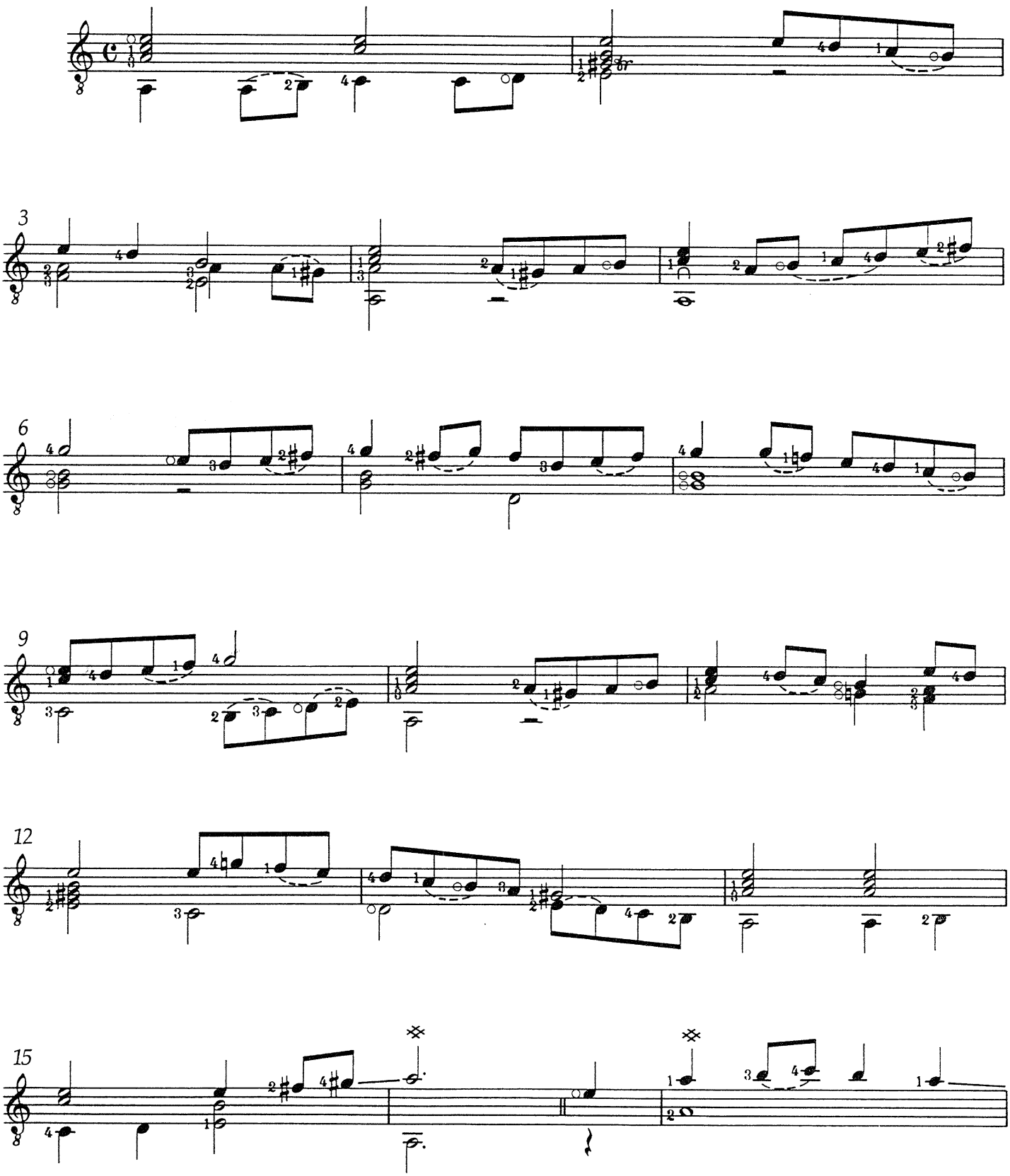

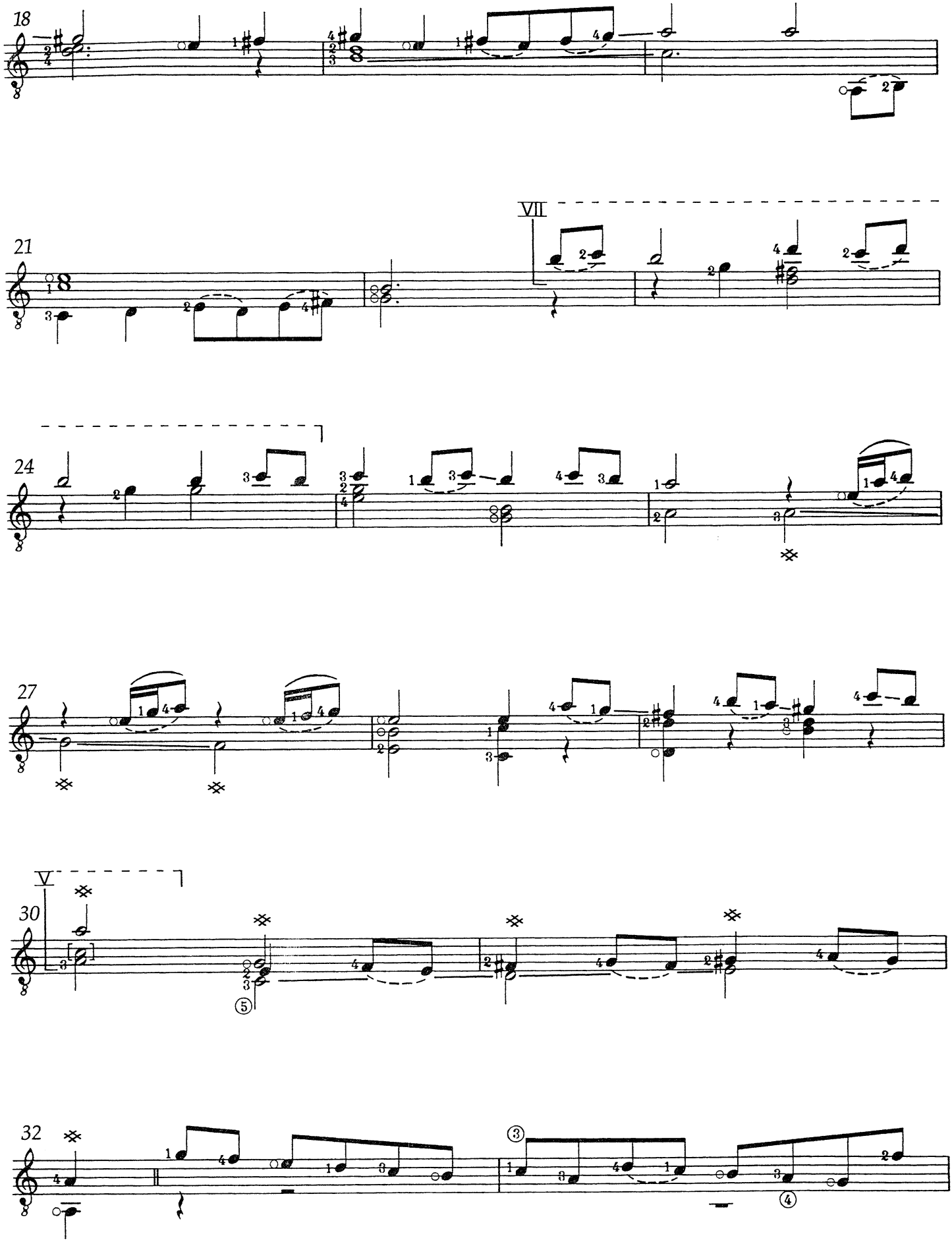
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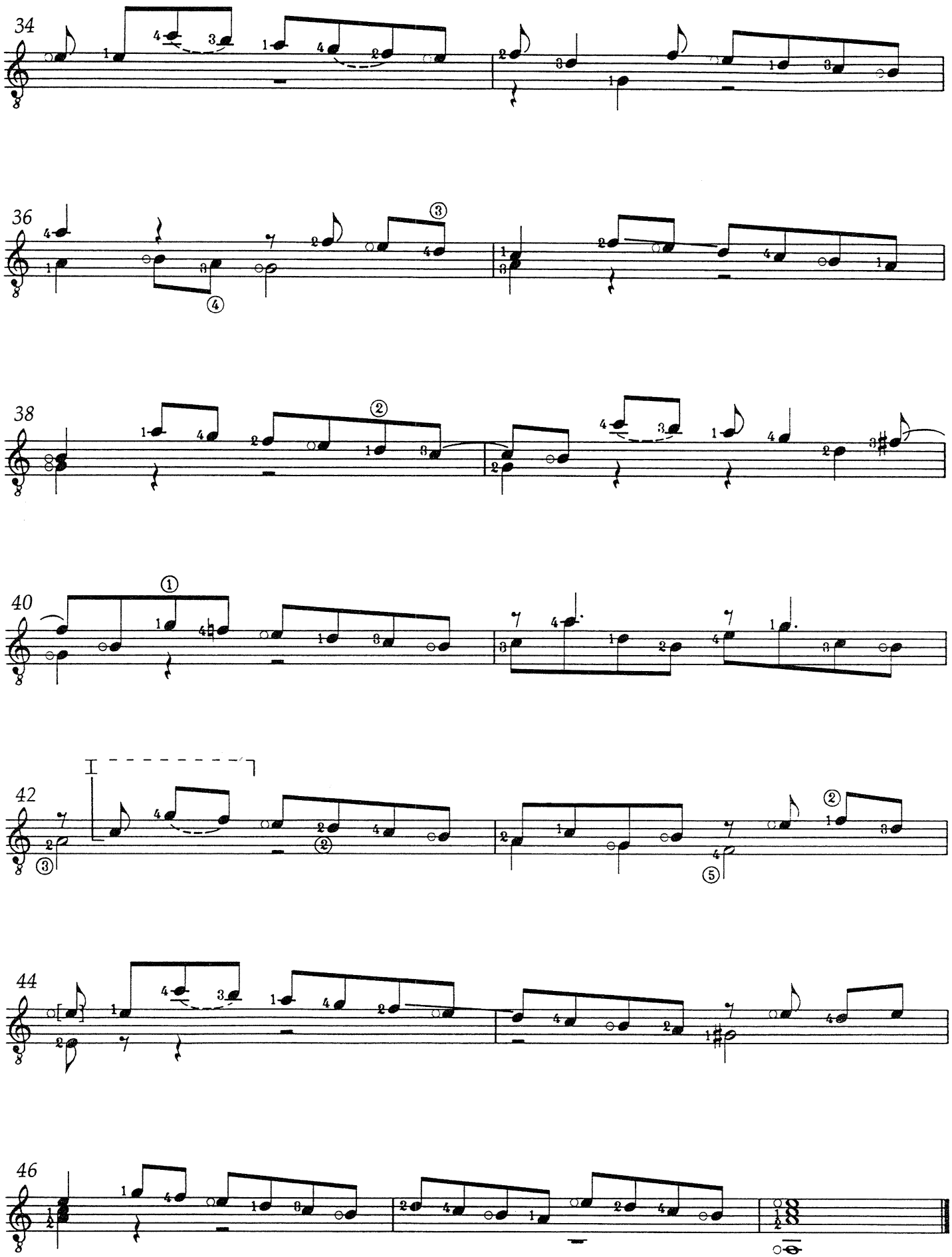
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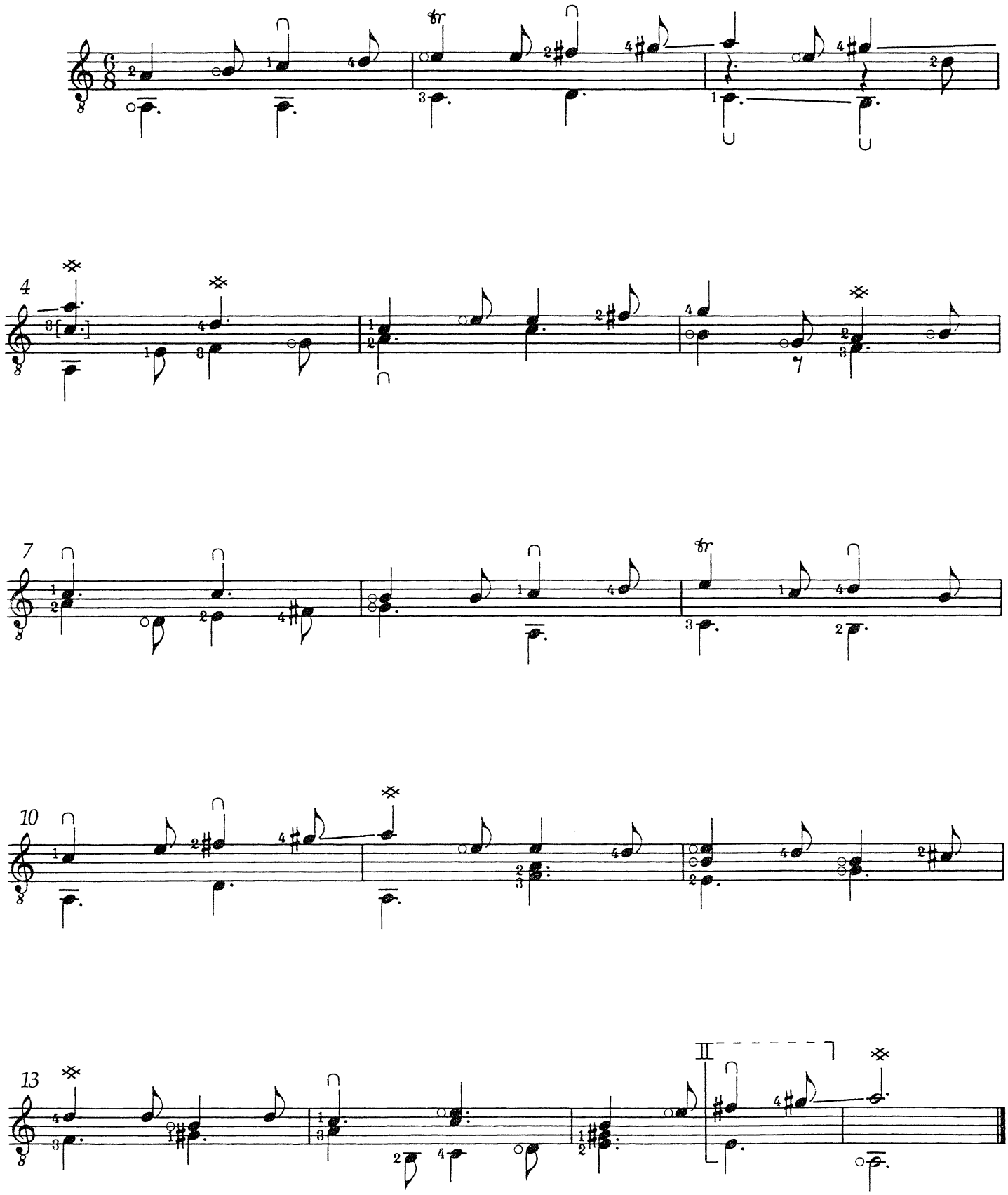

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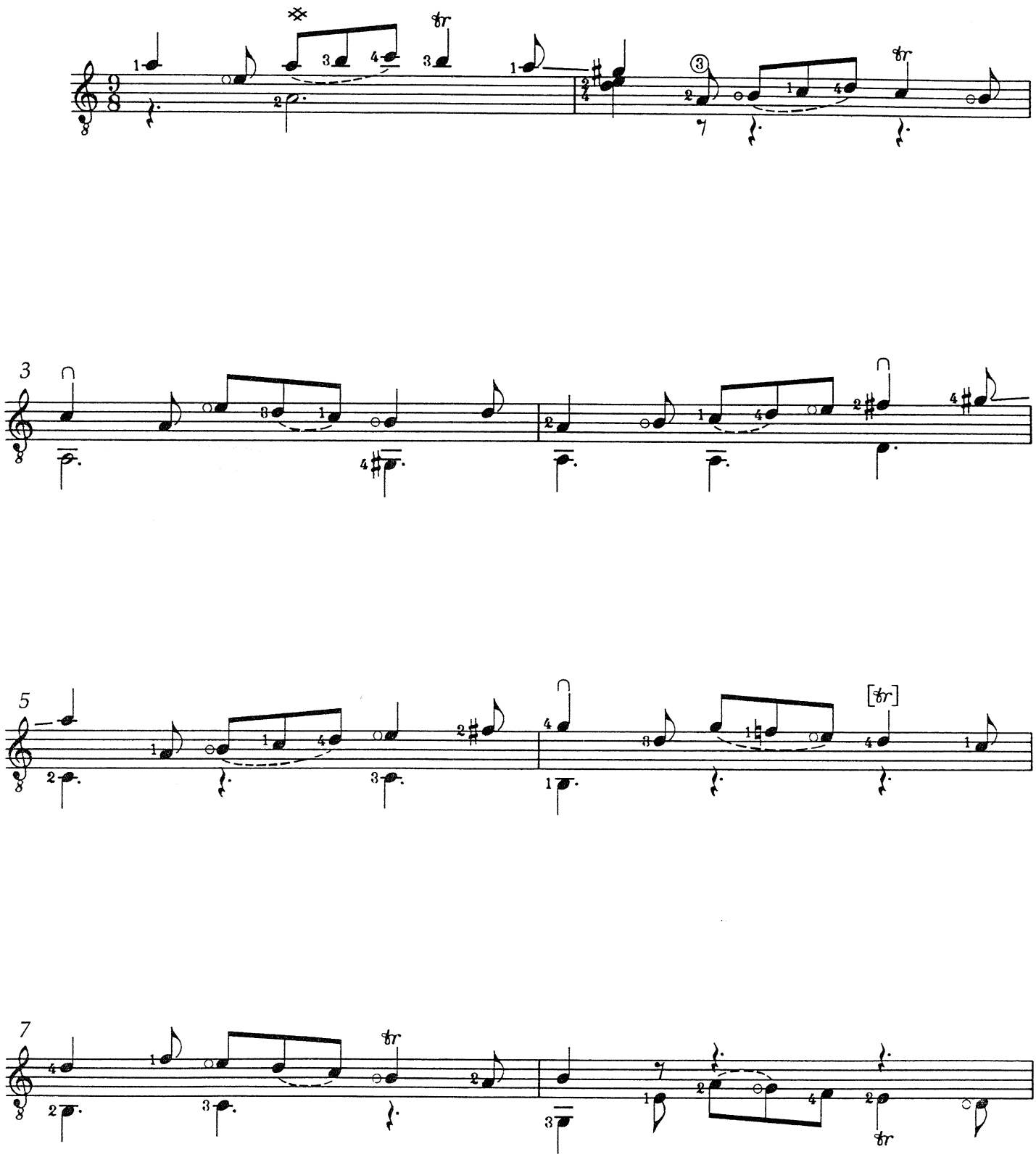

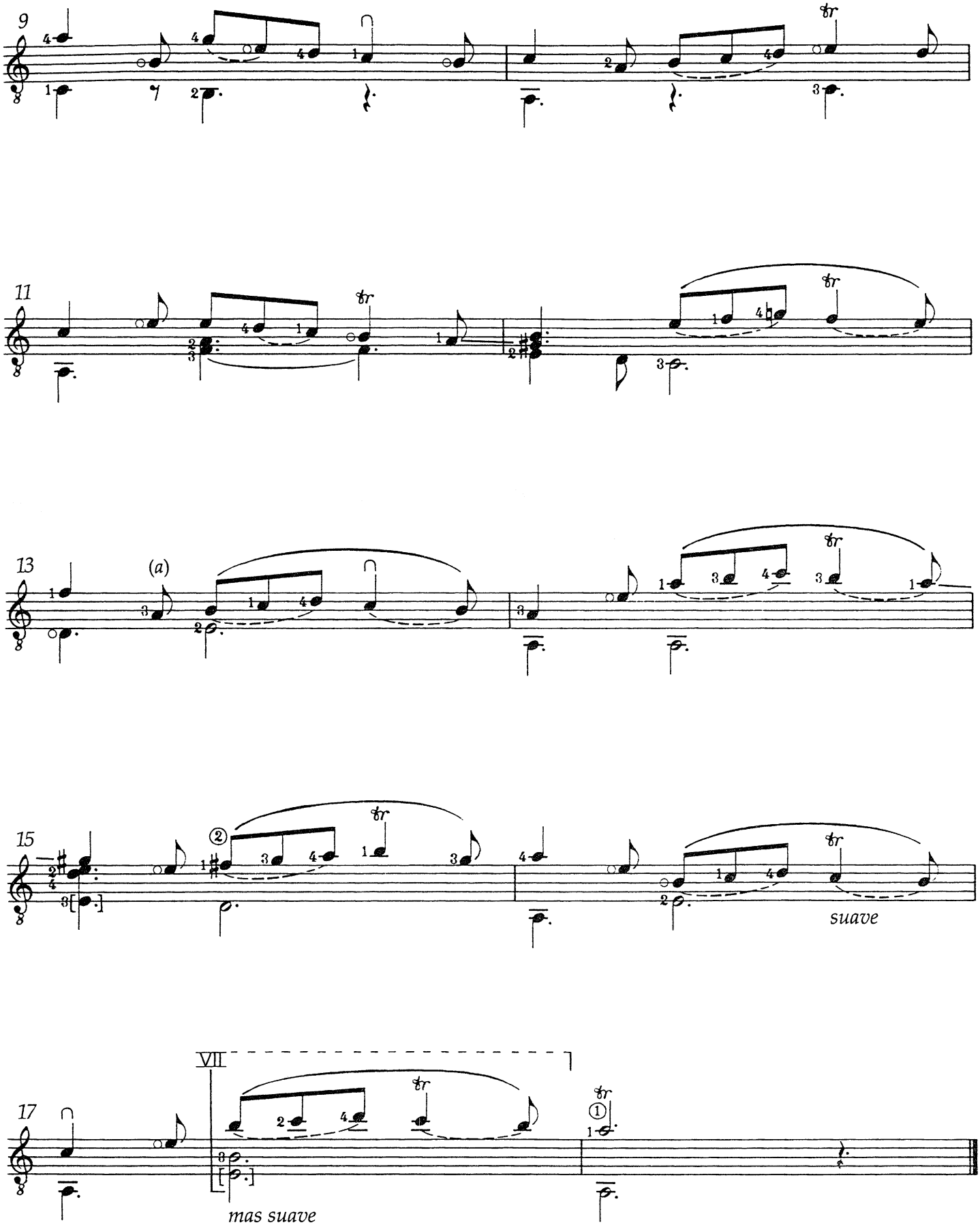

(*a*) G♯ in tablature.

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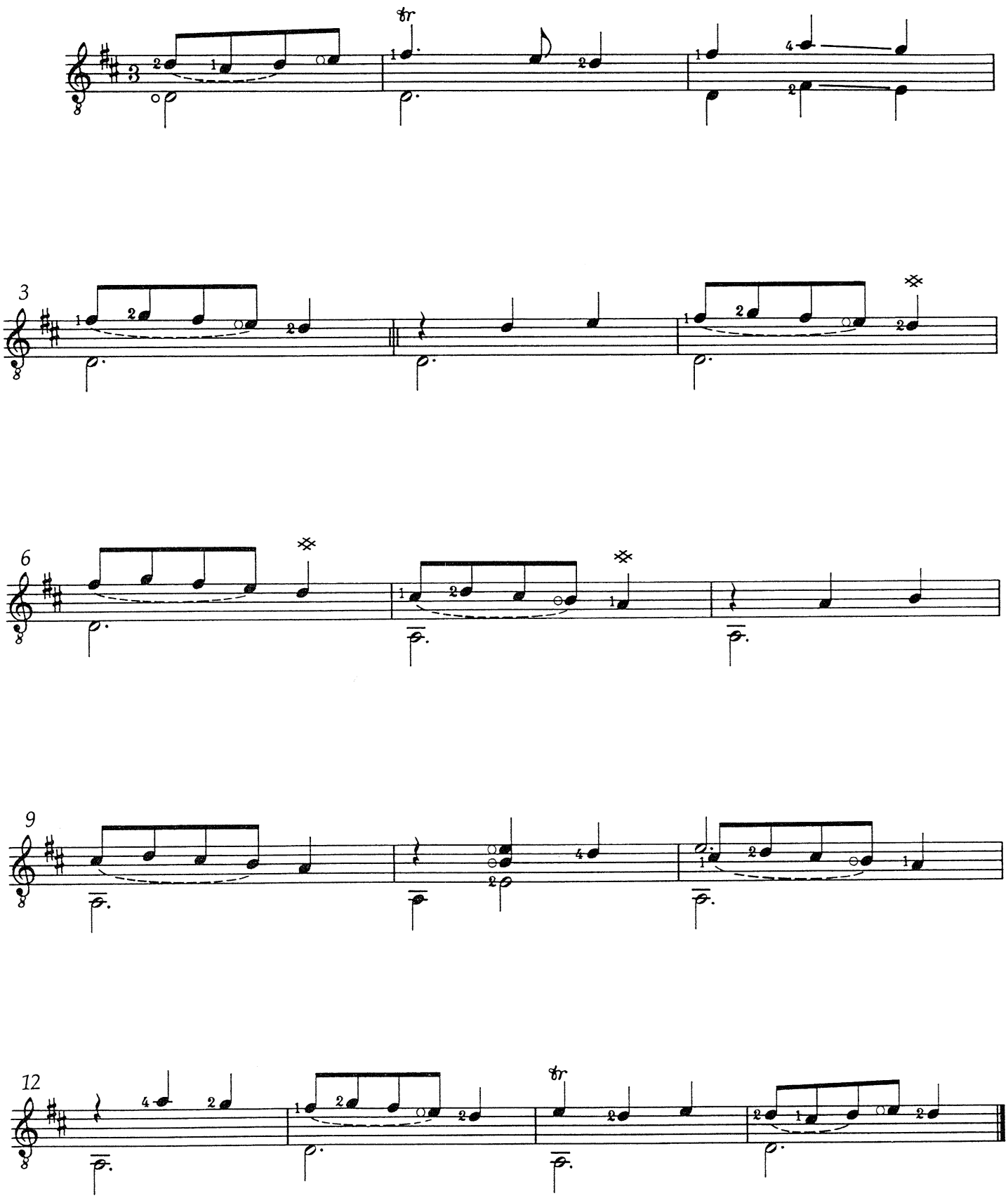

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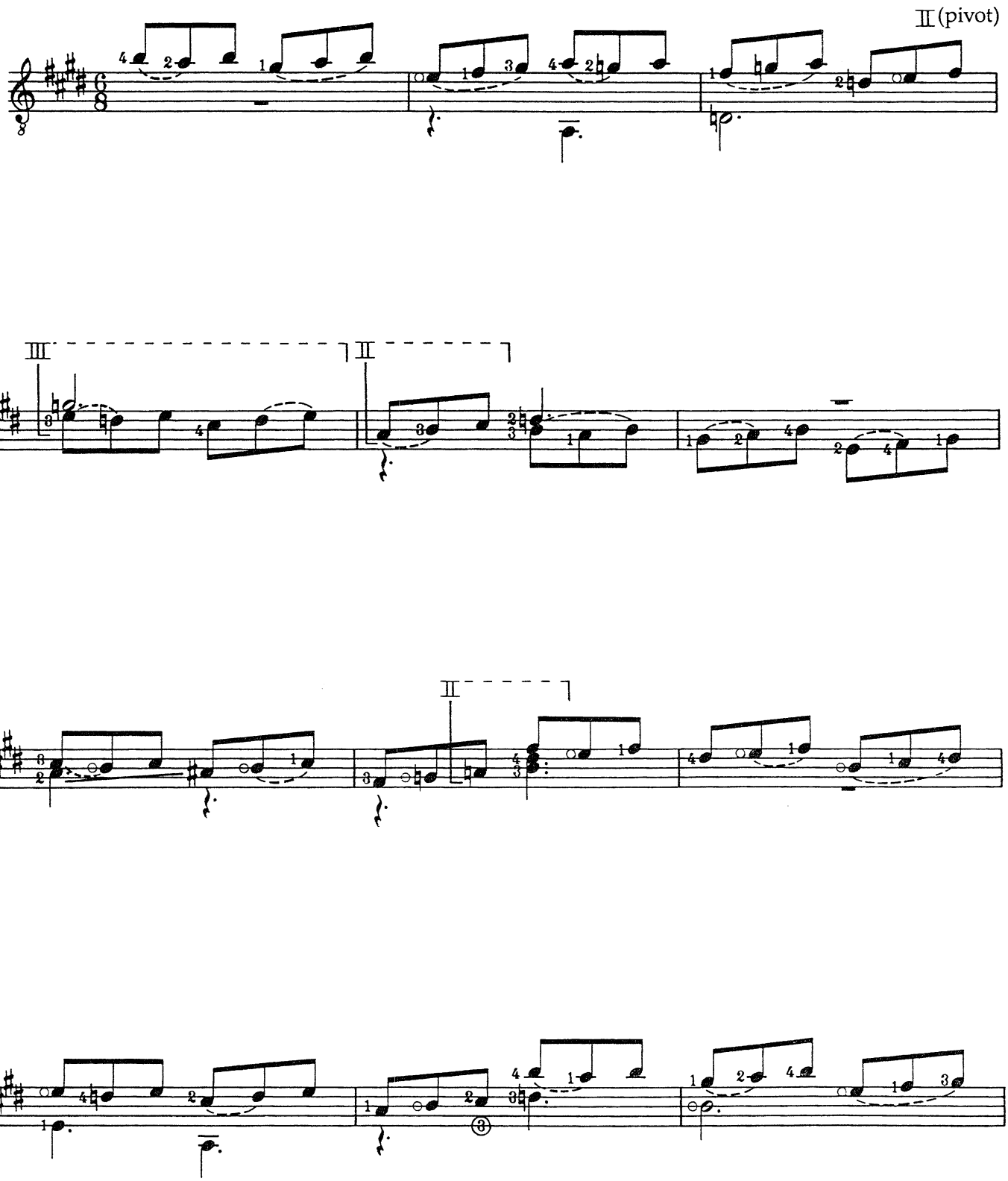

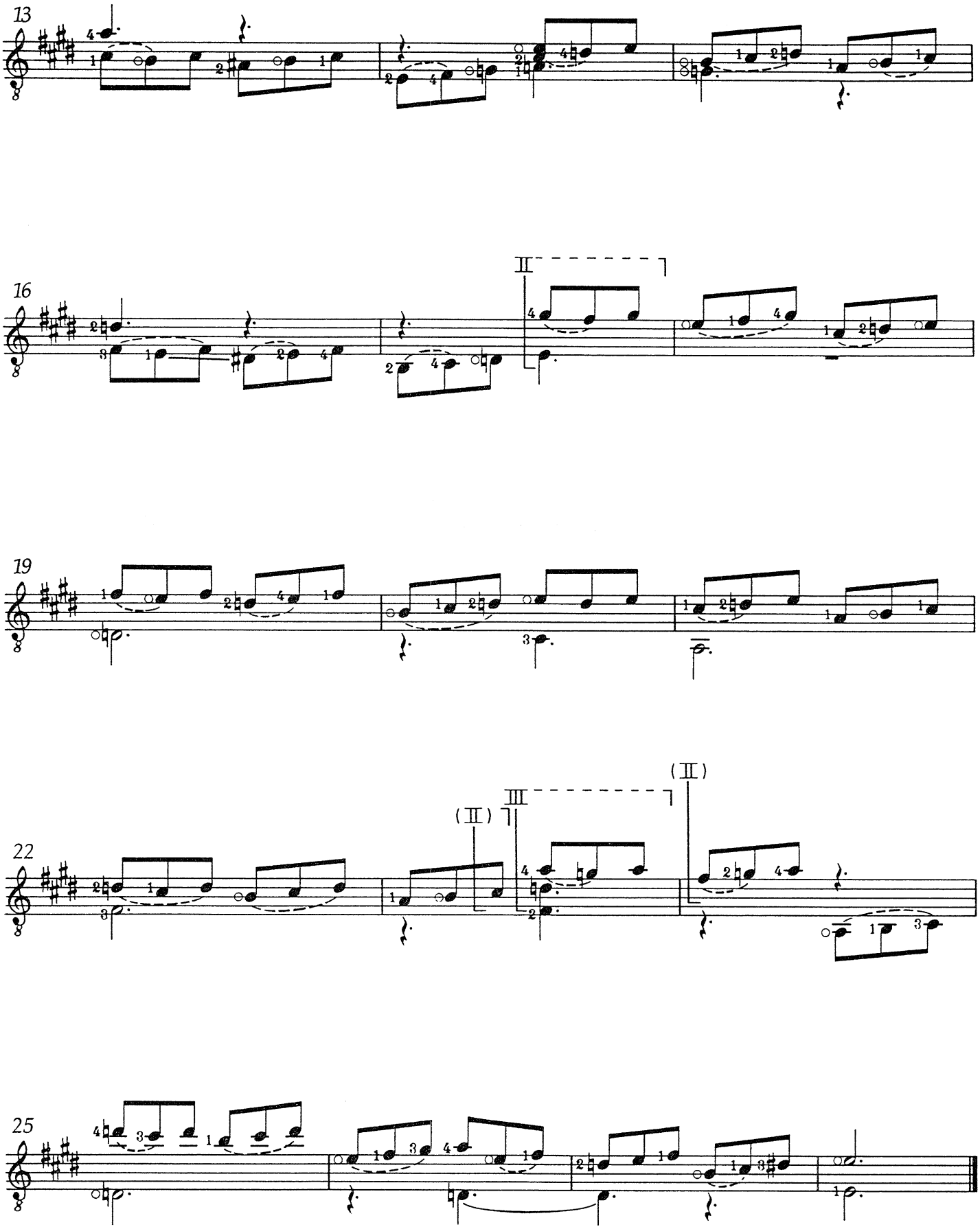
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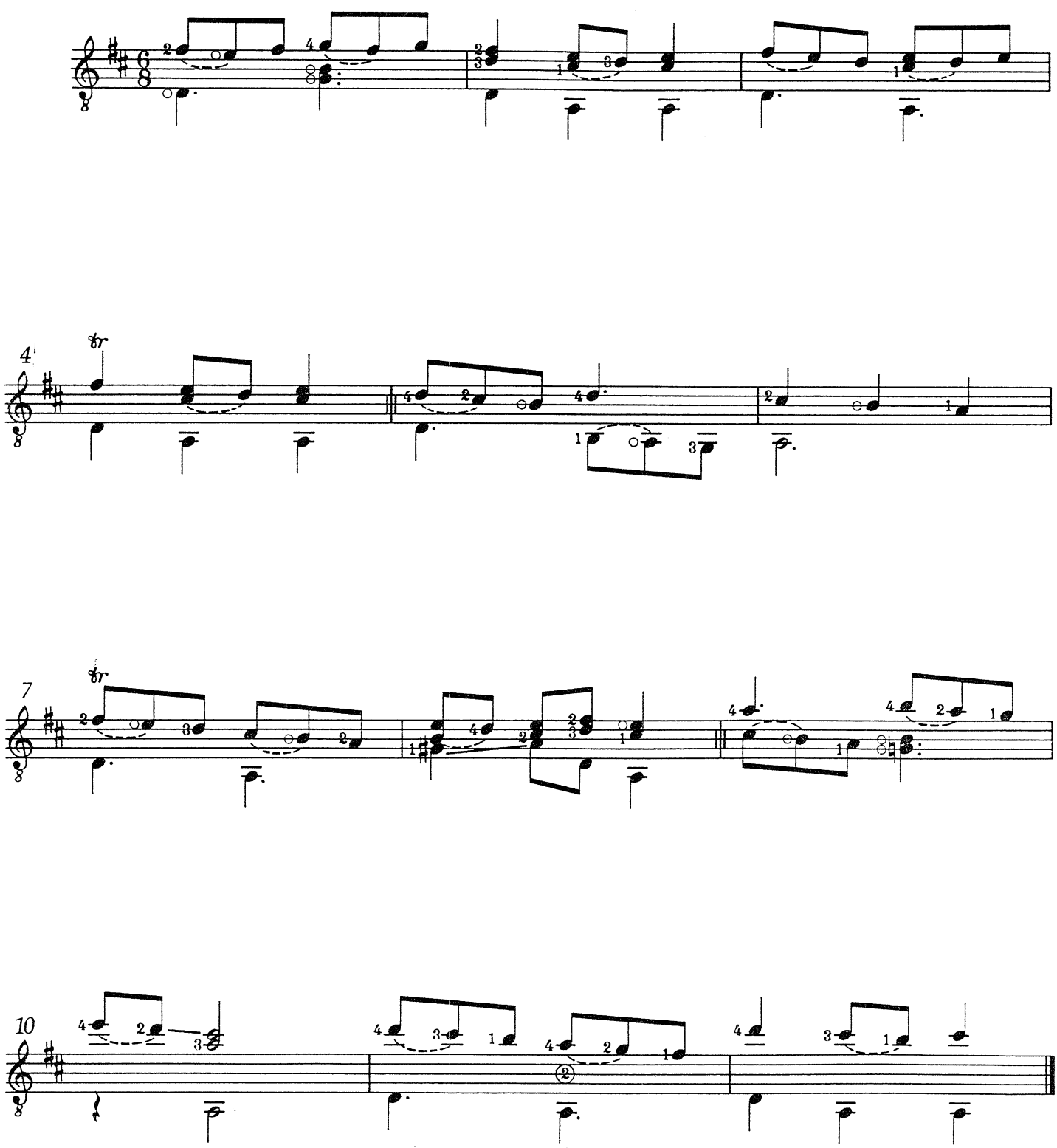
17. Zarabanda



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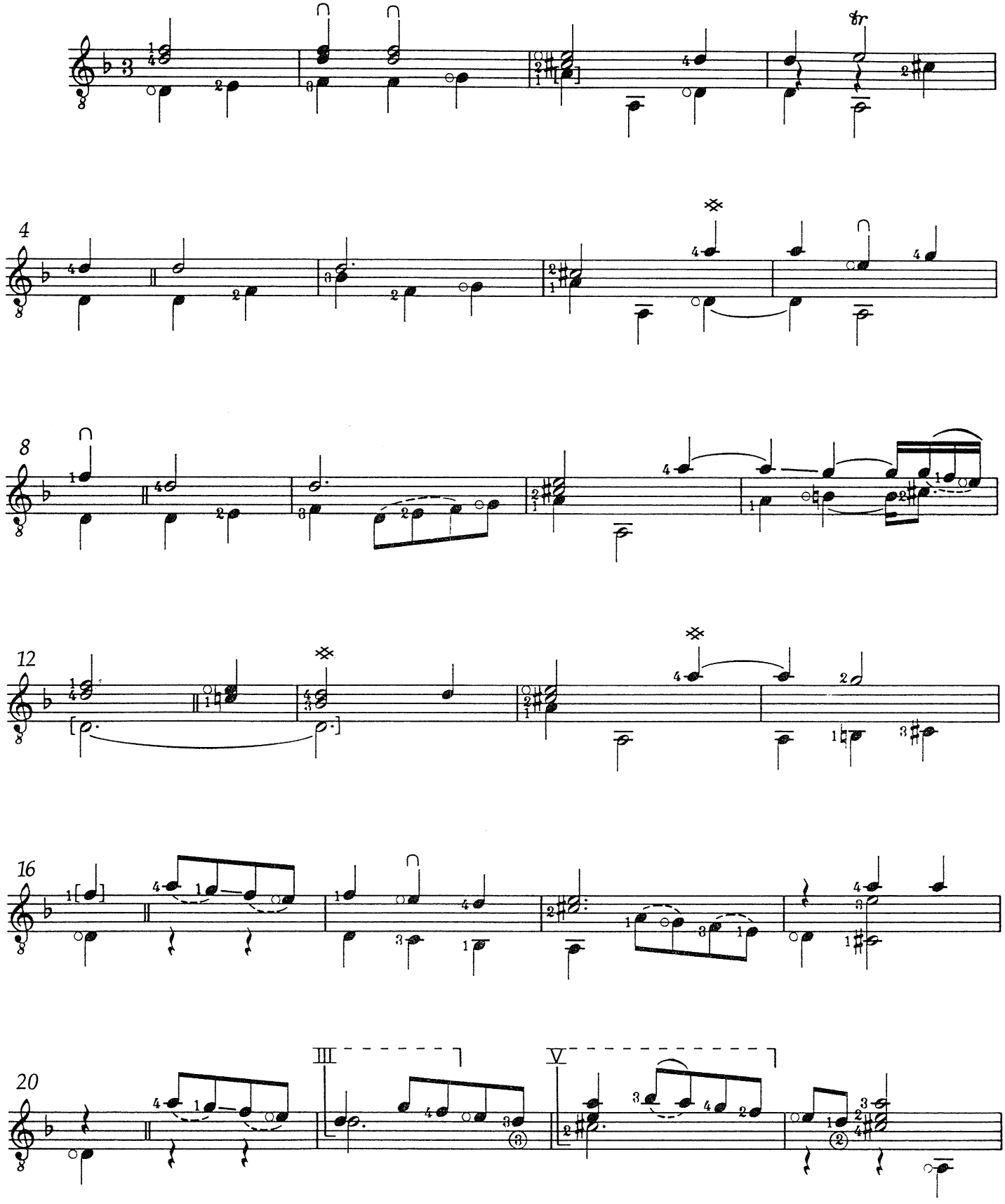

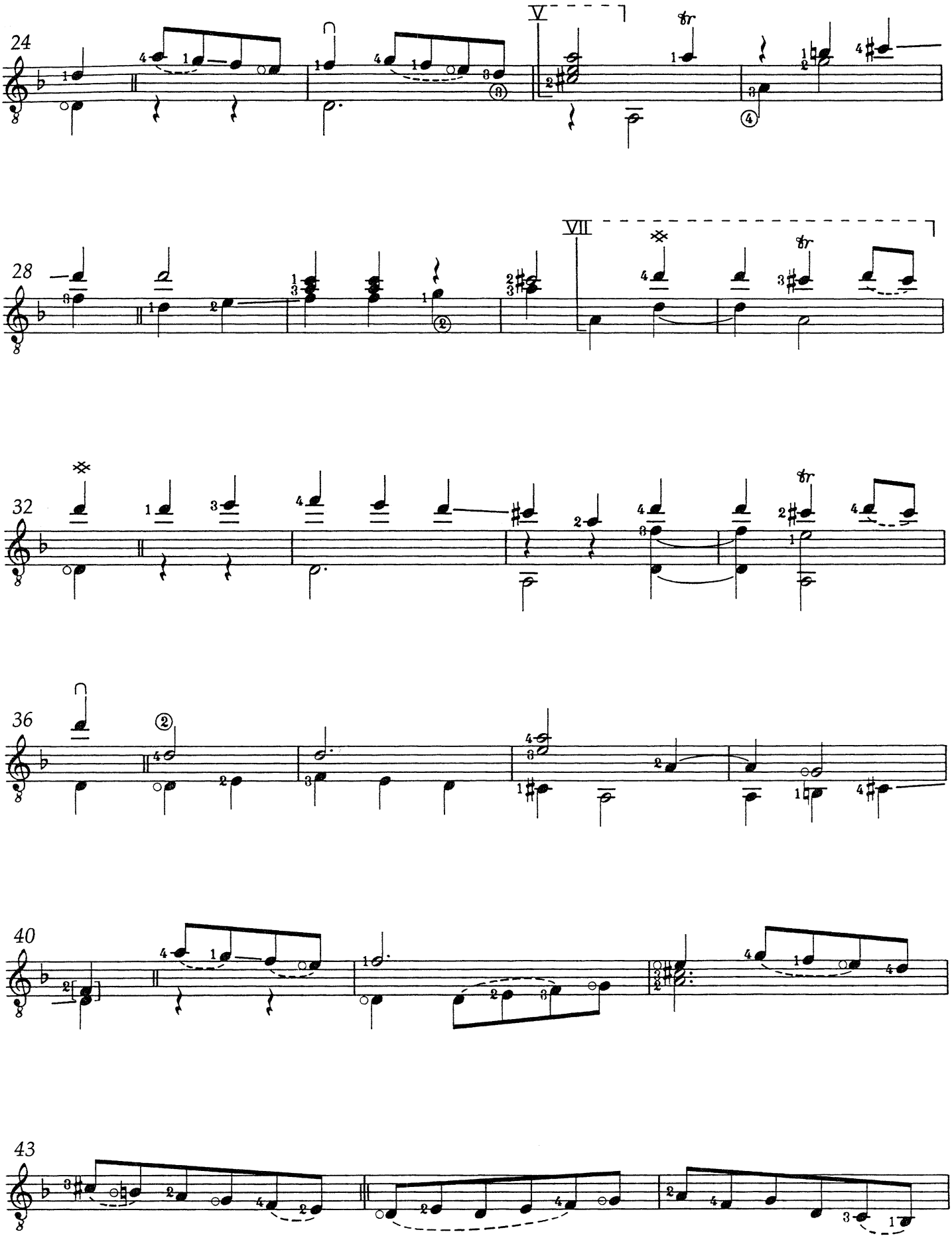
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V
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VII
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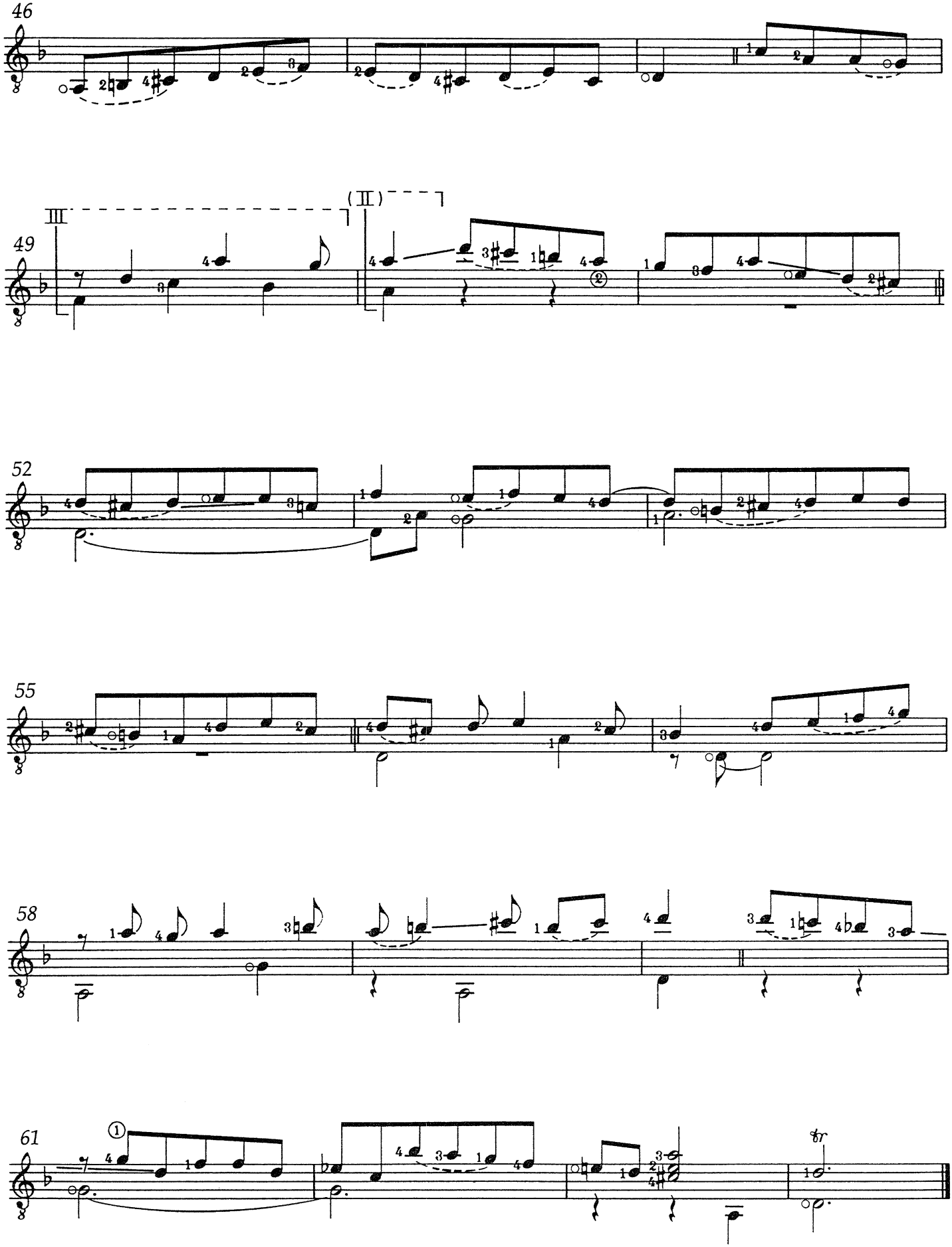
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III
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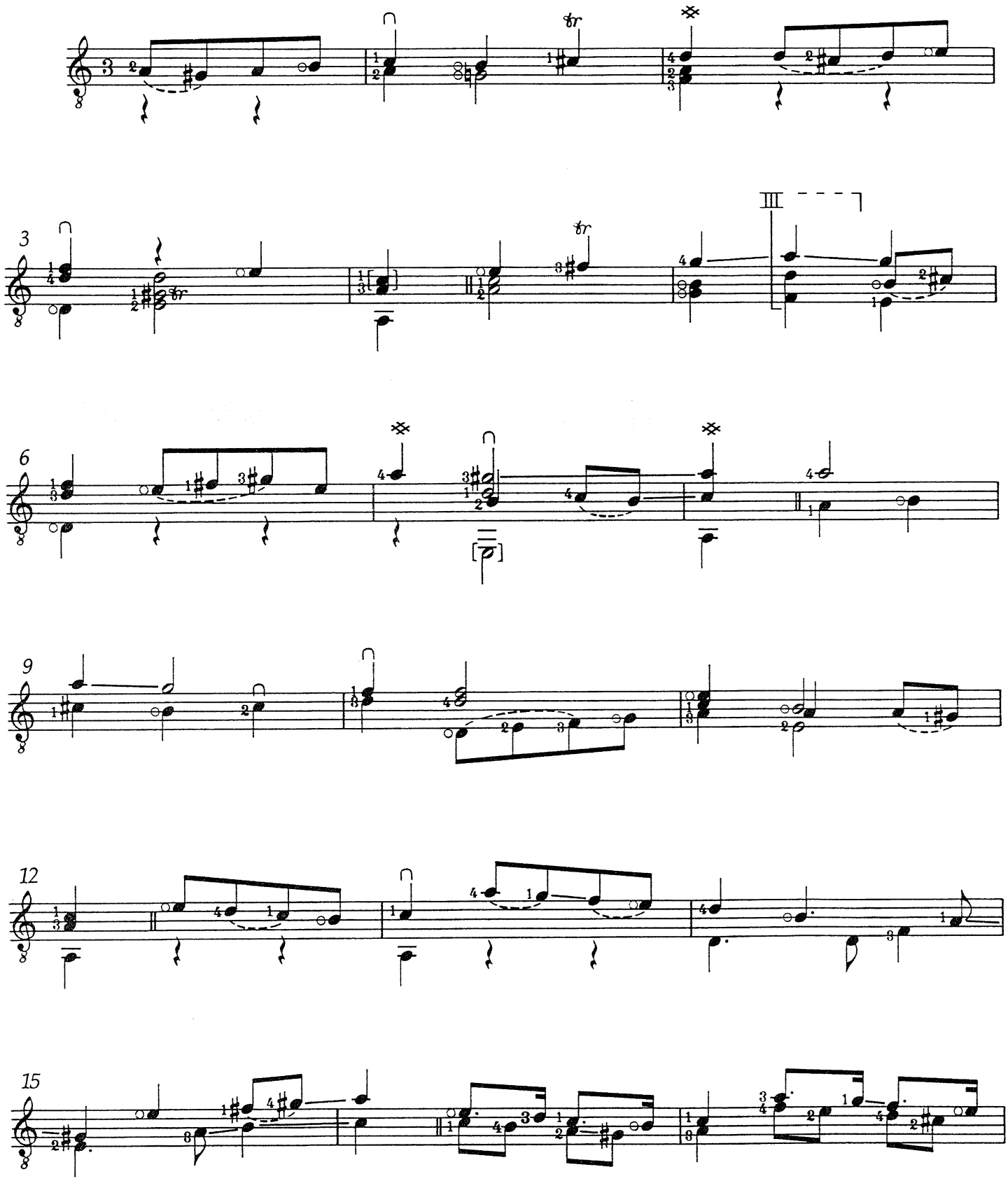

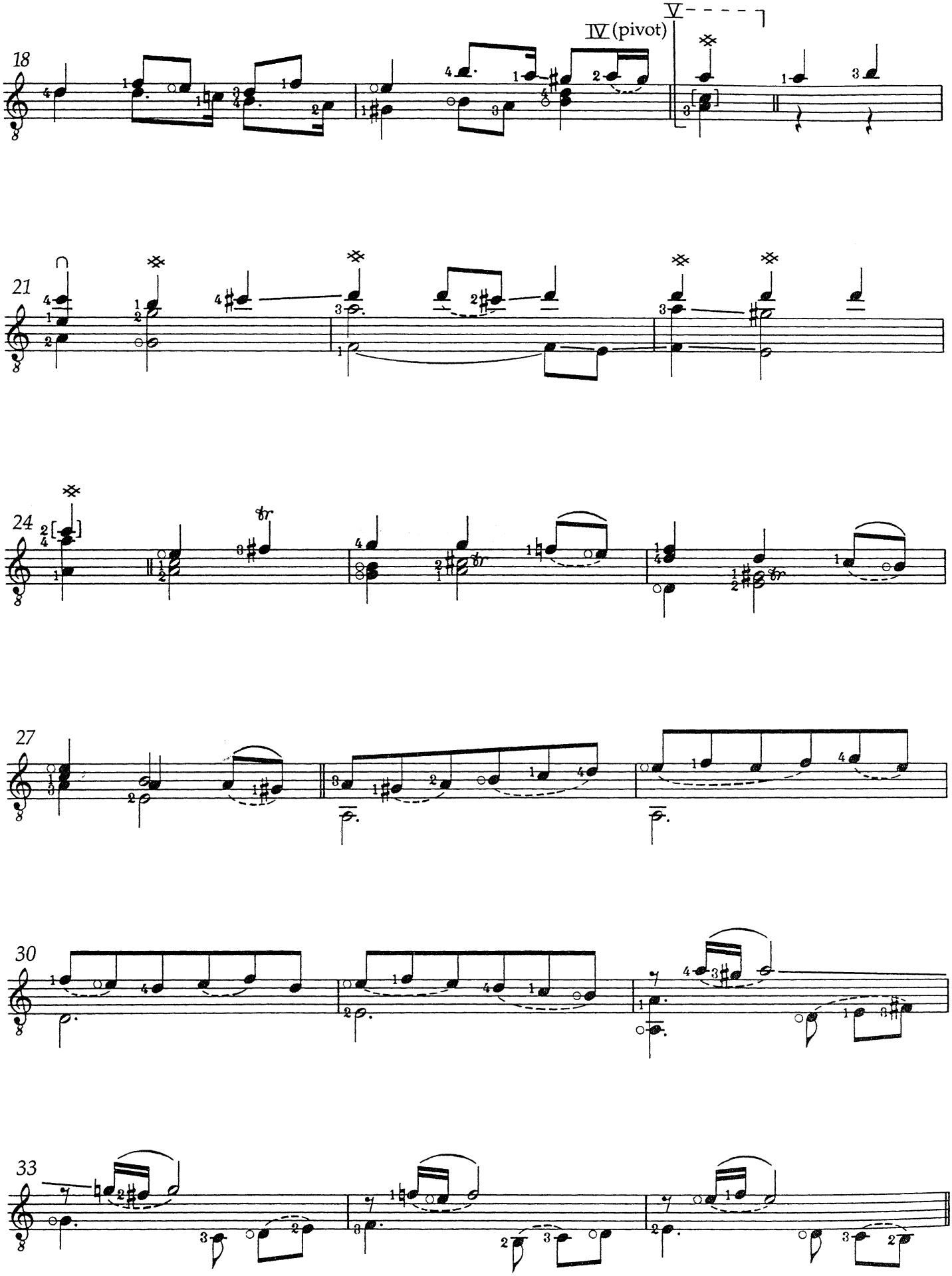
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IV (pivot)
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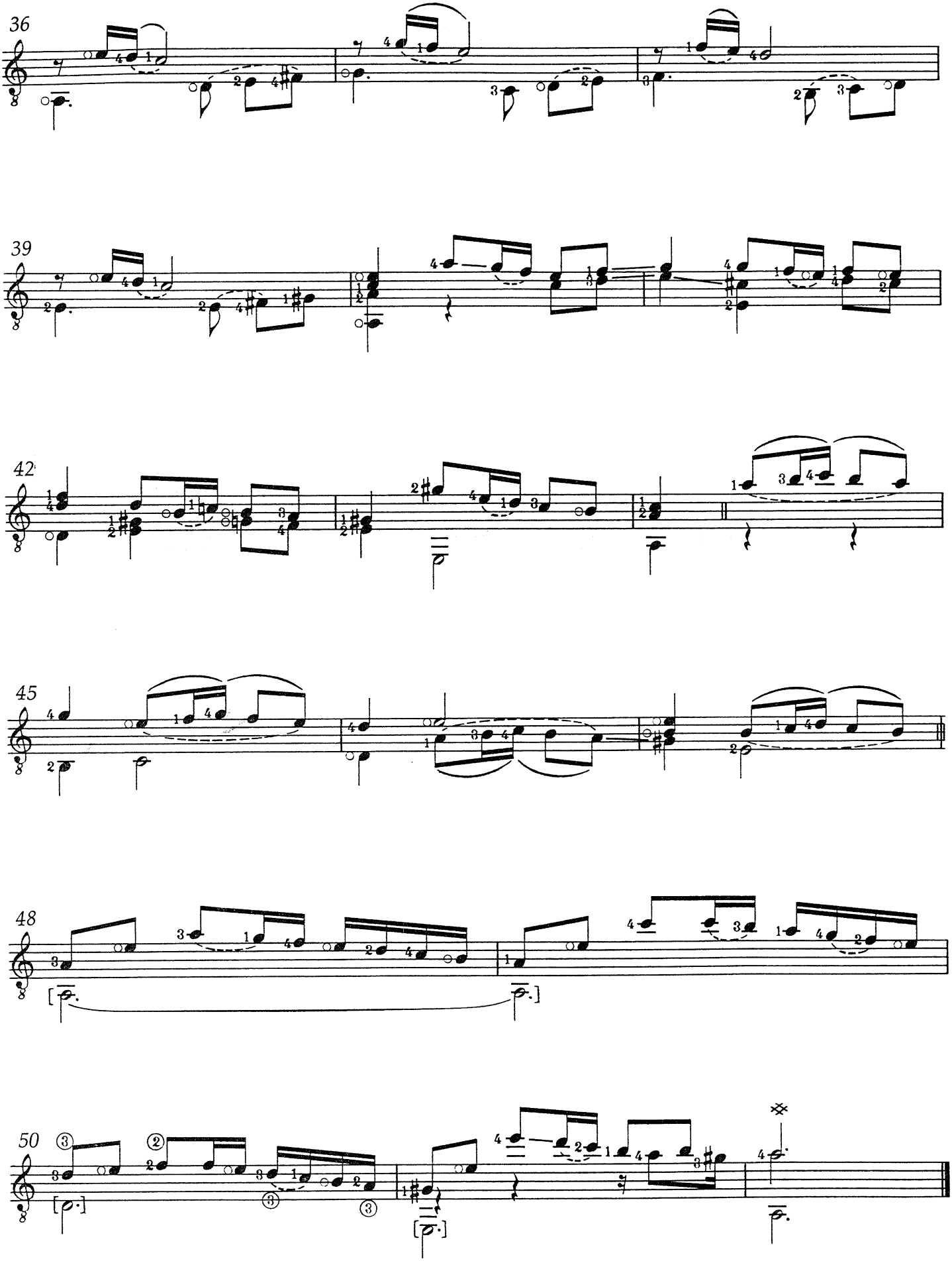
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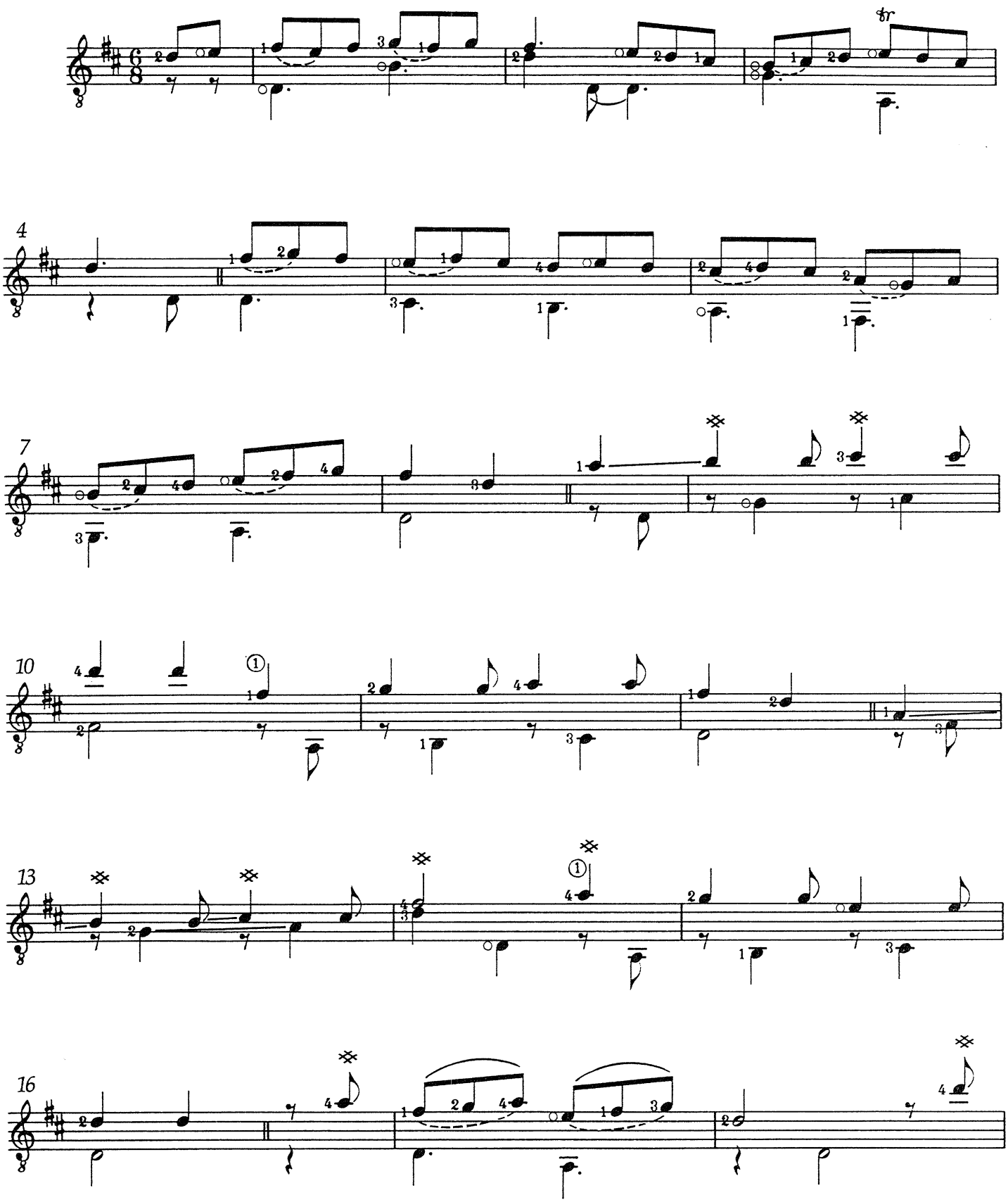
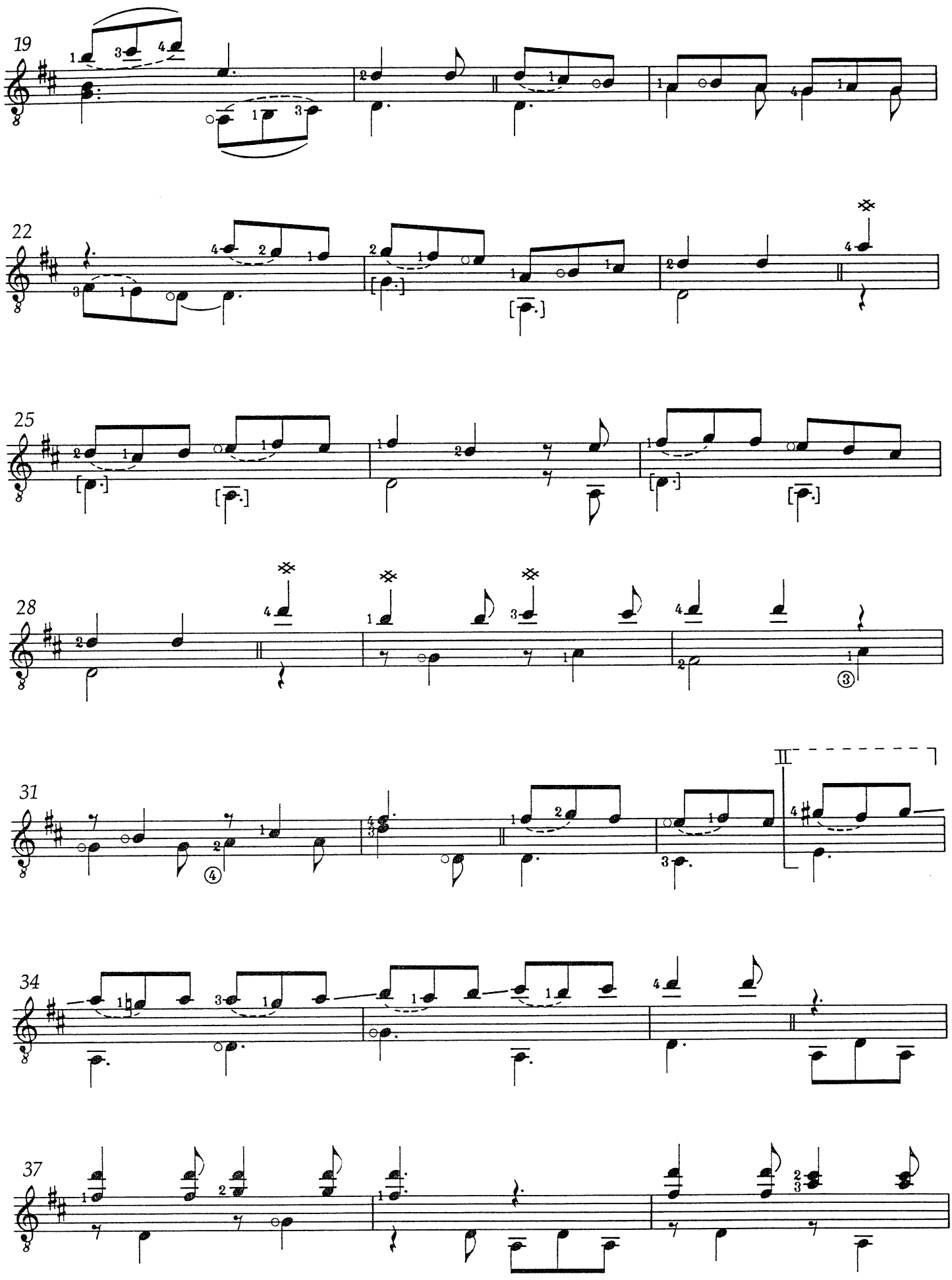
20. Canarios

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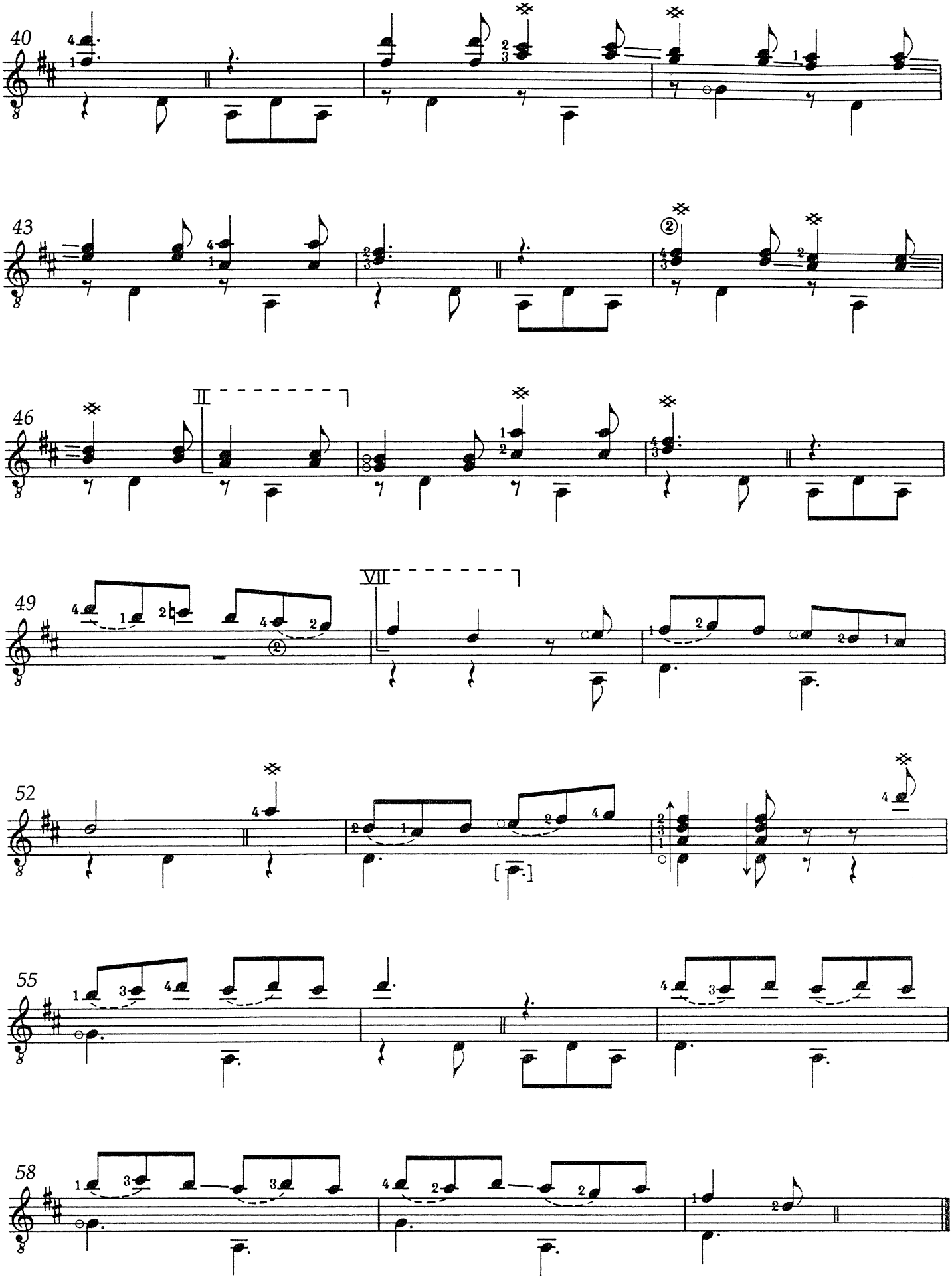
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II
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VII
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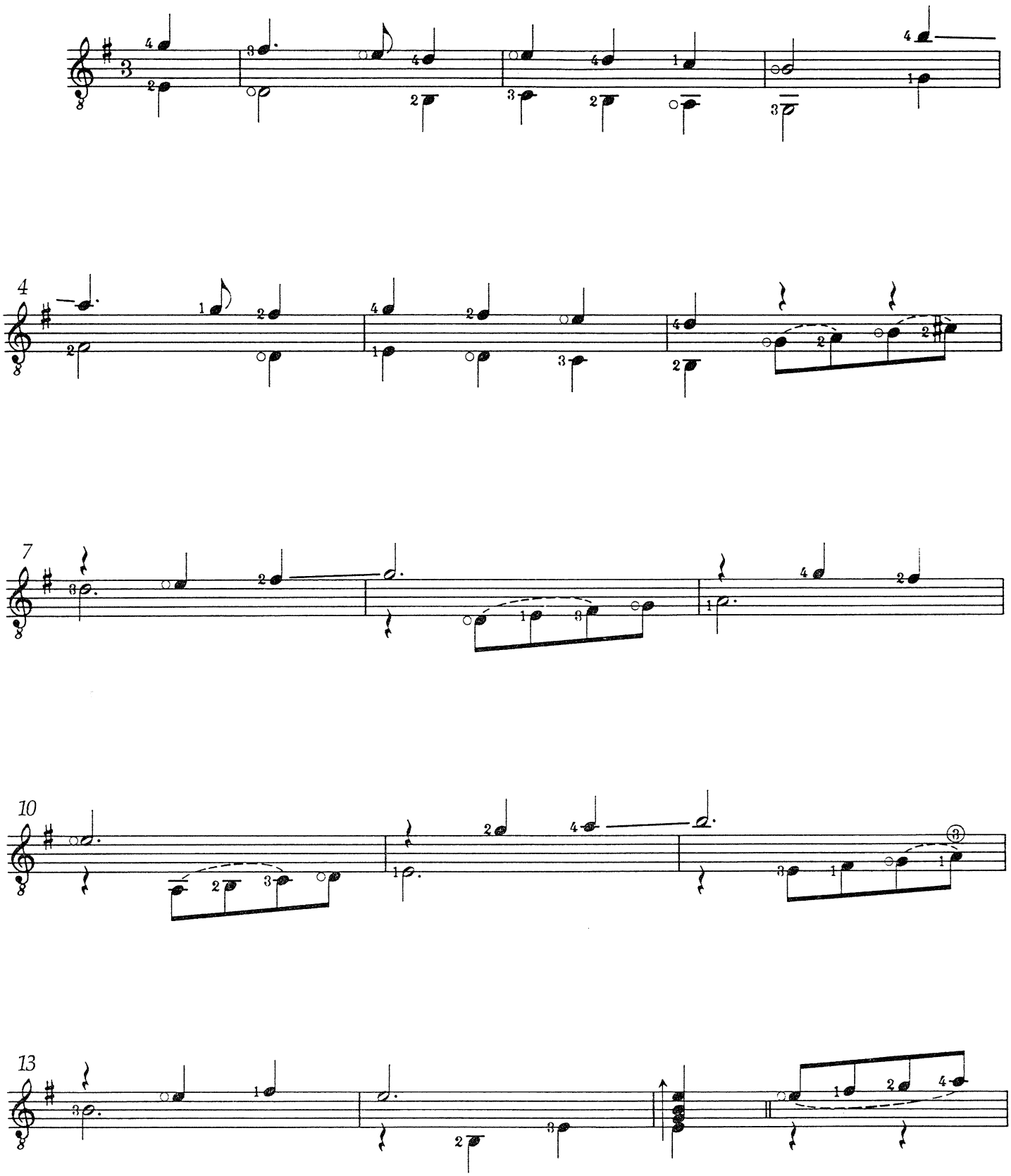
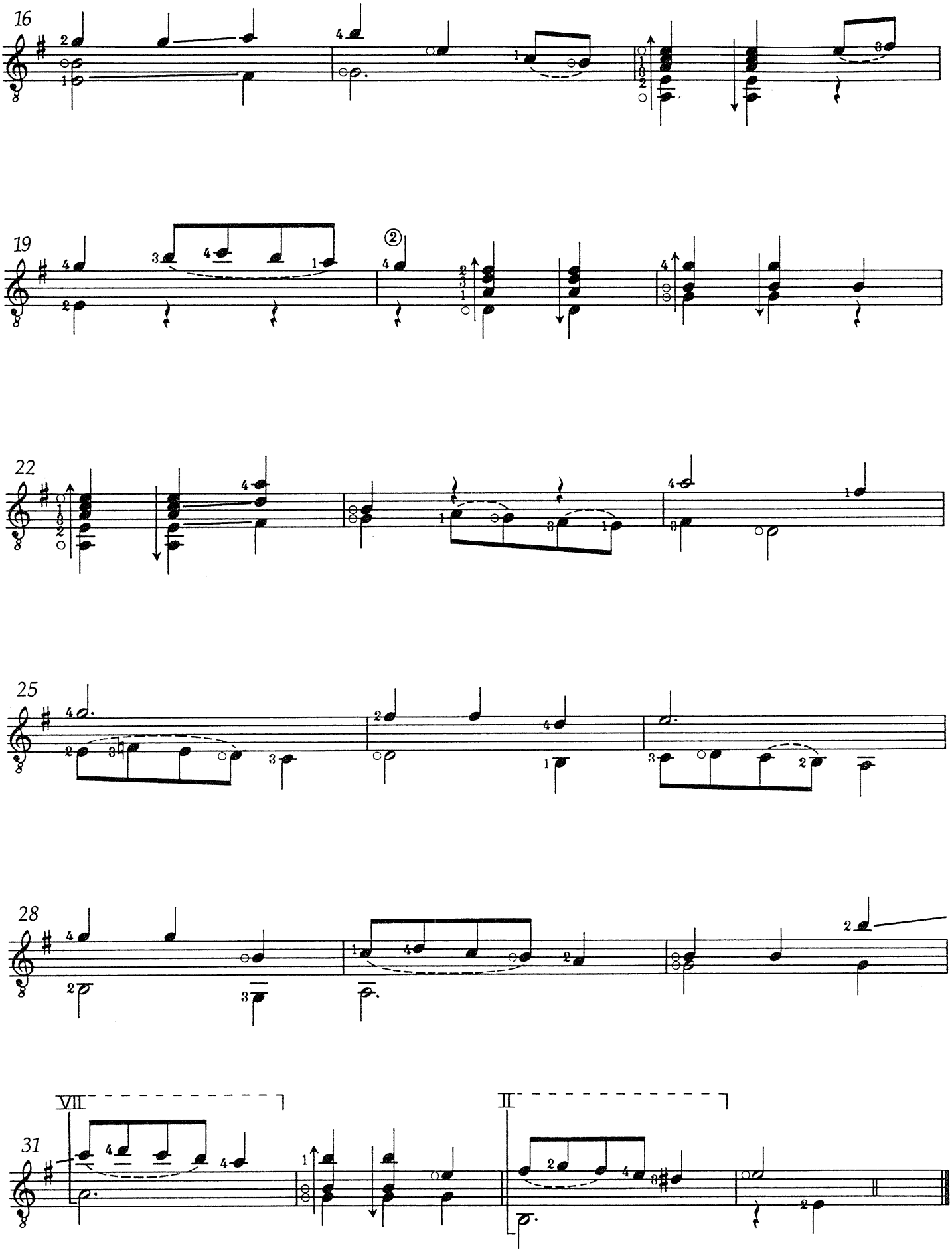
21. Coriente

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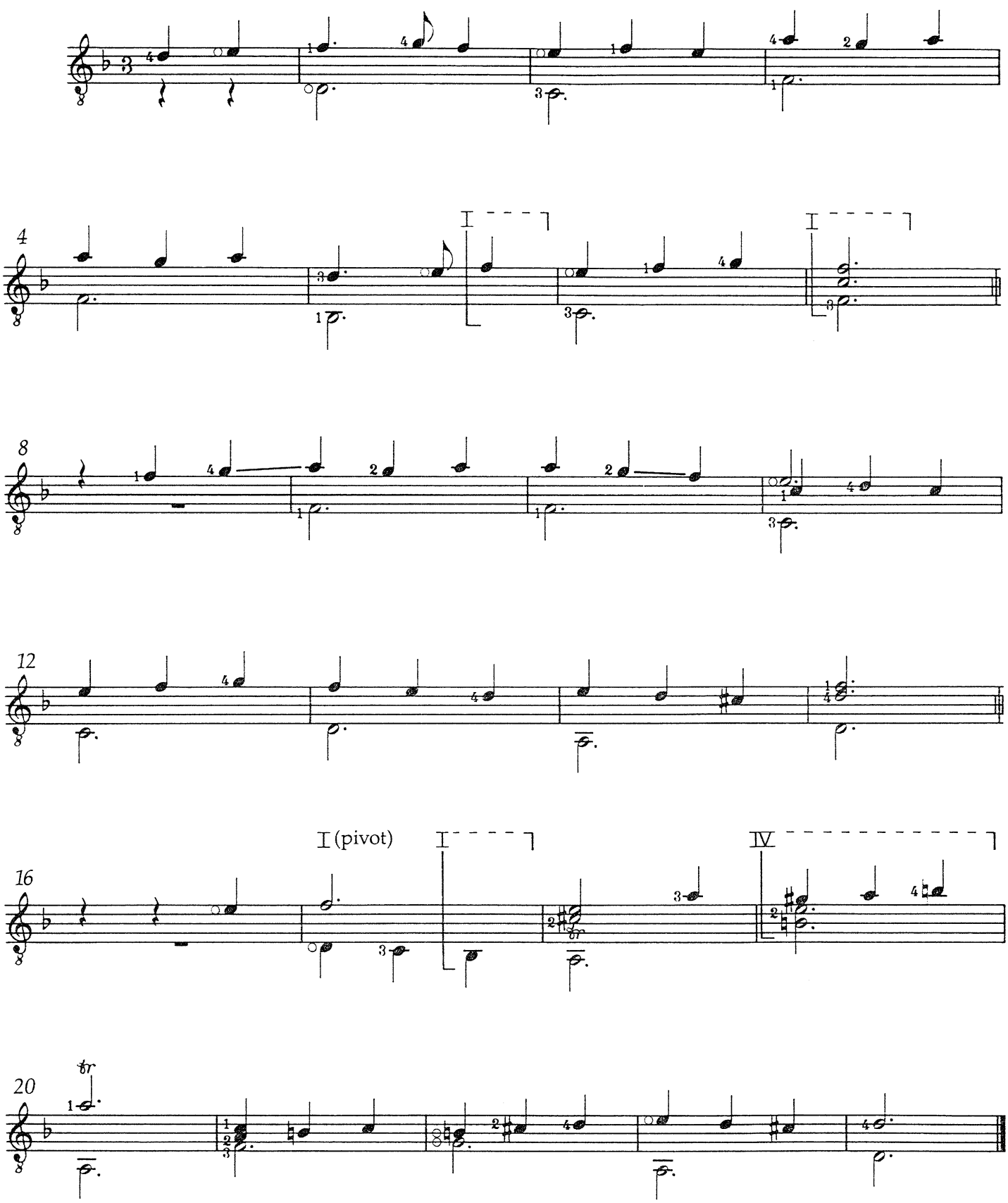
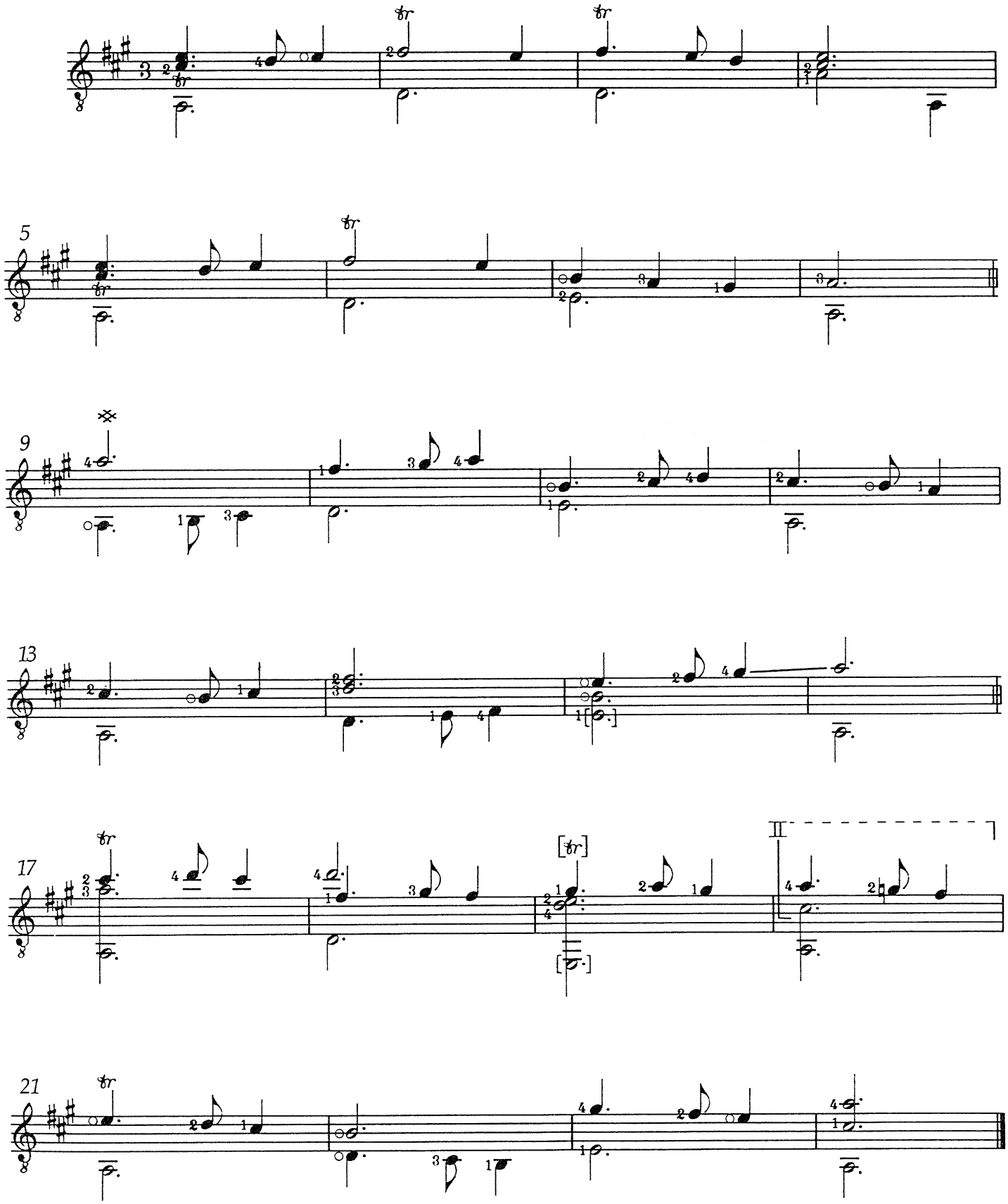
VII
II

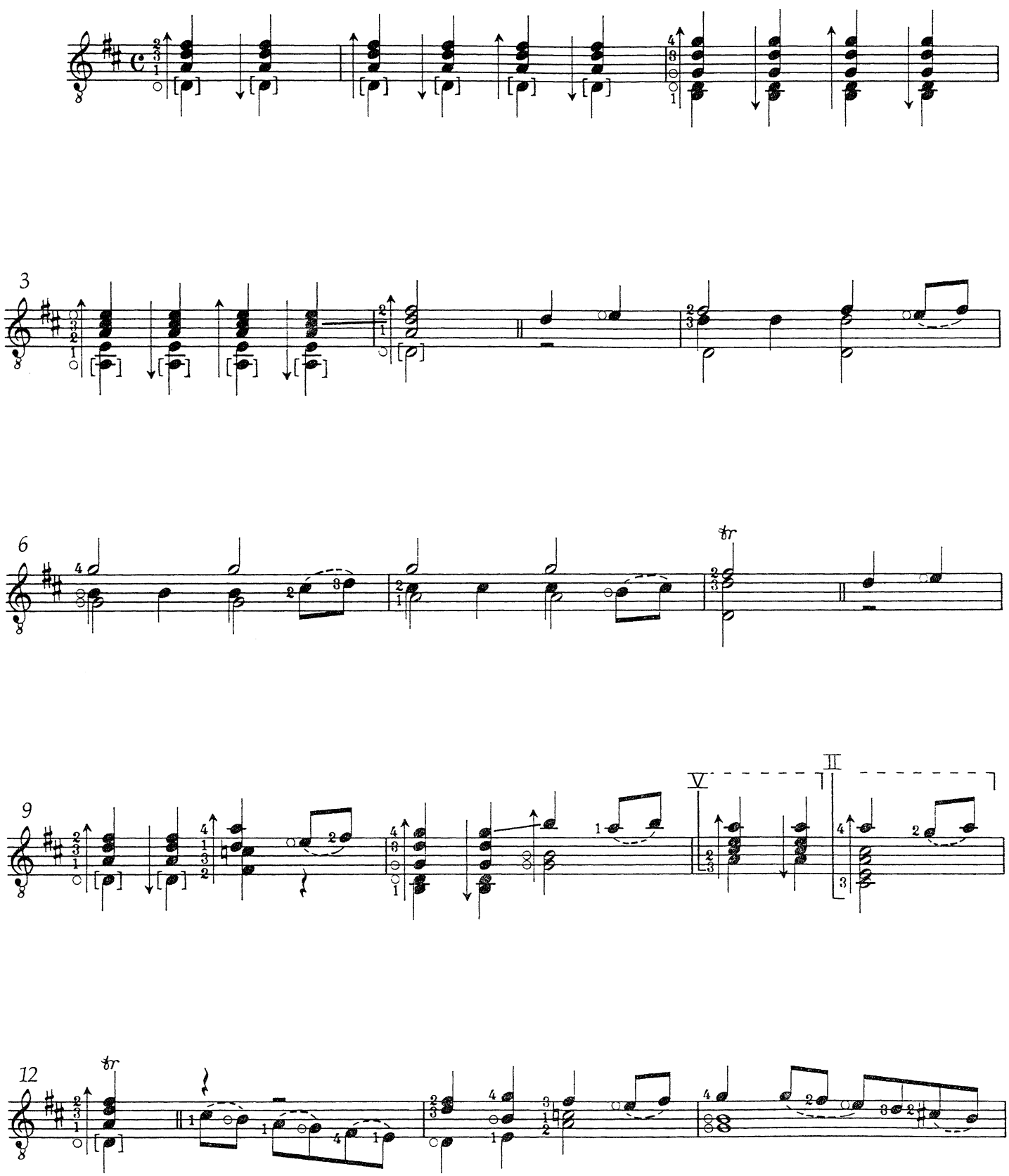
22. Españoletas

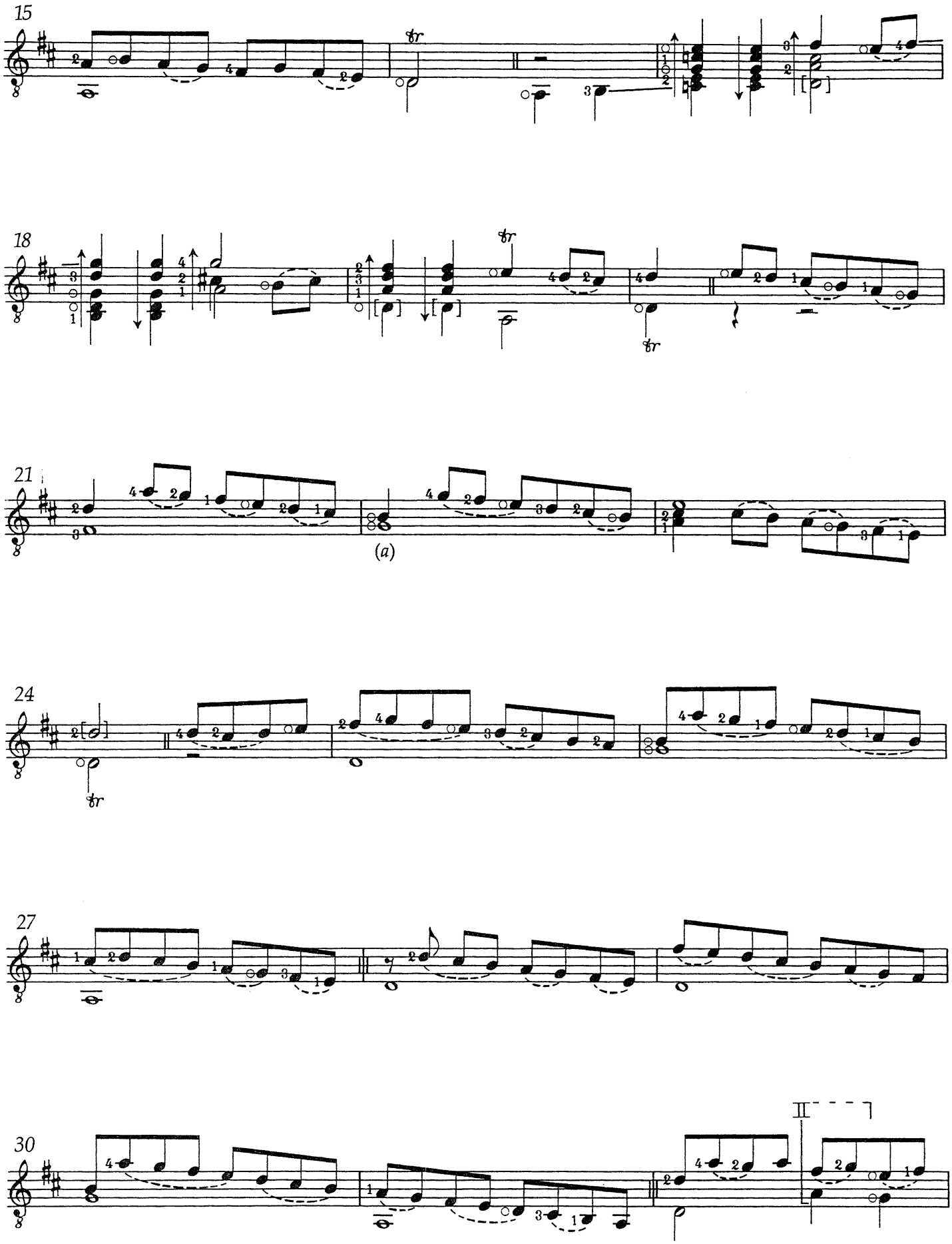


23. Matachin

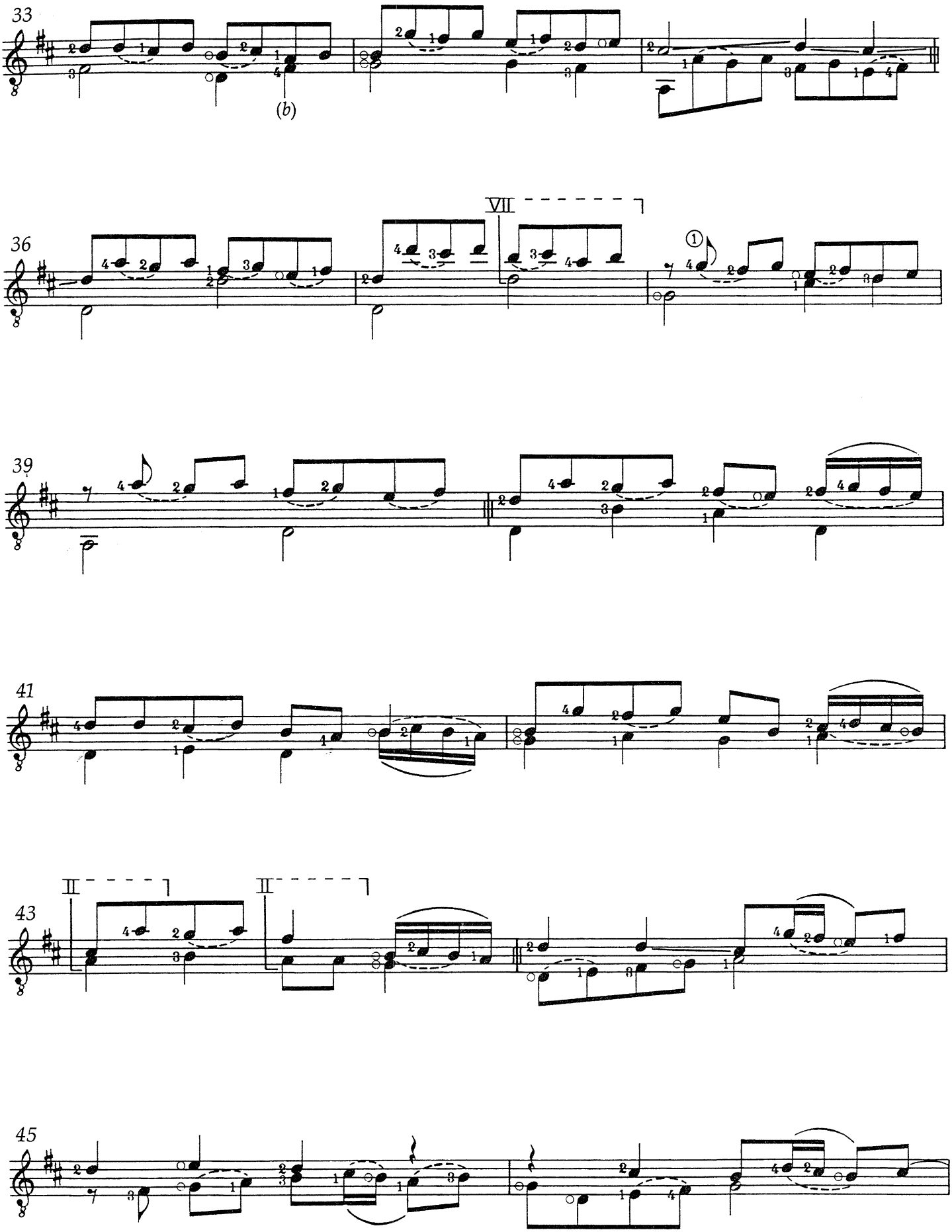


24. Passacalles (Por Cruçado)

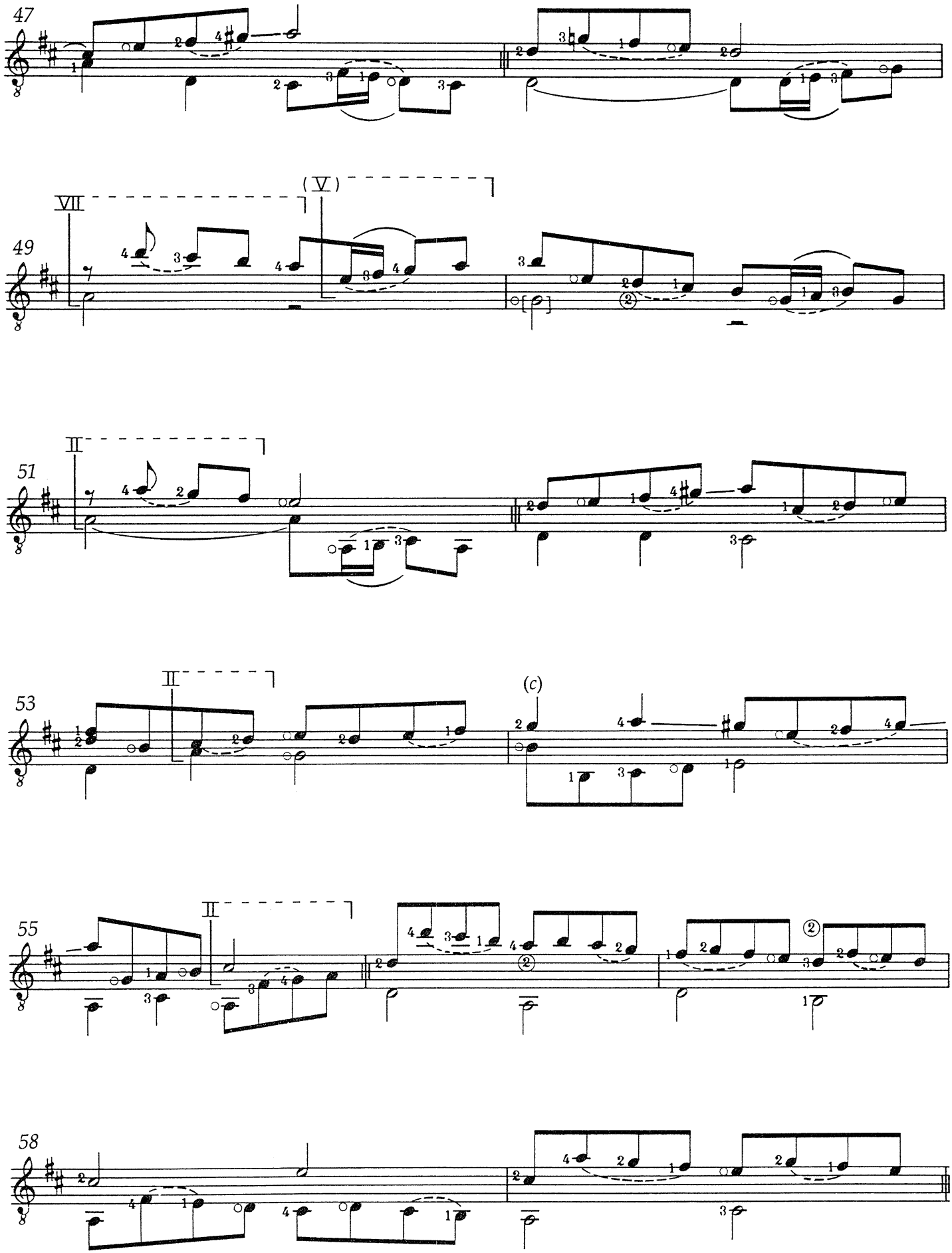




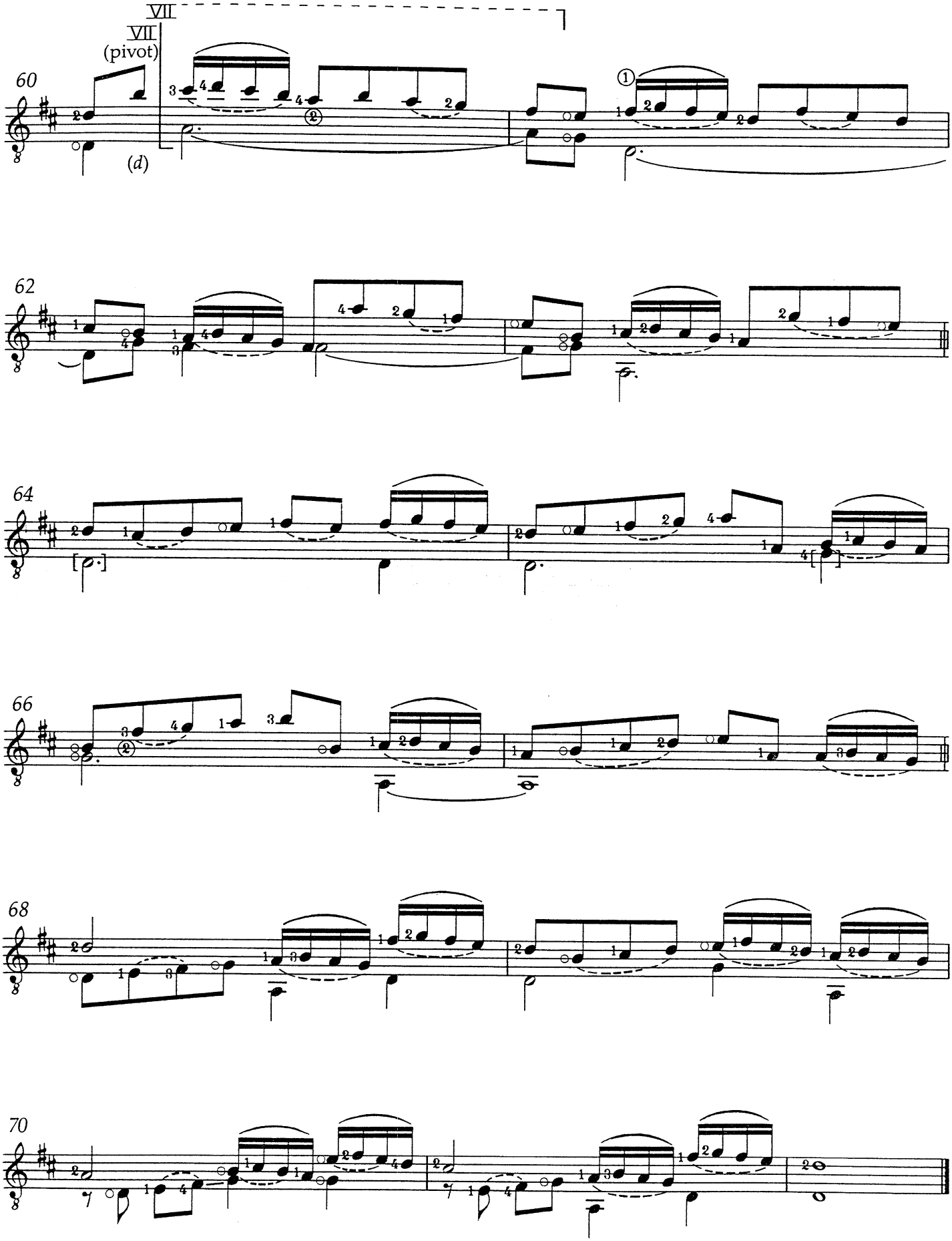
(*a*) Open D in tablature.



(*b*) C♯ in tablature.



(*c*) Open B and G in tablature.



(*d*) Open B omitted.

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