

## Vorwort

Das Motiv dieser Edition ist, dem Gitarristen eine Transkription der Werke Sanz' unter genauester Berücksichtigung und Abwägung der Quellen vorzulegen. D.h.:

- dass keine Noten hinzugefügt oder weggelassen worden sind.
- dass sämtliche Korrekturen, Rekonstruktionen und zur Transkription nötigen Oktavierungen im Kritischen Bericht aufgezeigt sind, um den Benutzer Gewissheit über den originalen Text zu verschaffen.
- dass sämtliche im Original bekannten Verzierungen und Vortragszeichen übernommen worden sind.

Ein Schwerpunkt dieser Ausgabe bildet weiterhin der originale Abdruck des gesamten Textes aus Sanz' *Instrucción de Musica sobre la Guitarra Española*, sowie dessen Übersetzung ins Deutsche, welche hier zum ersten Mal vorliegt, und ins Englische.

Sanz' *Instrucción* war nicht nur zu seiner Zeit ein sehr bekanntes und häufig nachgeahmtes Werk, sondern enthält auch Kompositionen, von einer bis dahin nicht gekannten Modernität. Bekannt sind aber leider nur die leichten und/oder leicht zu transkribierenden Stücke in unzähligen Ausgaben. Hier sind meistens die effektvollen *Campanelas*, *Sesquialteras*, Akkorde des *Alfabetos* und seine *Passacalles* ausgespart, die nach Meinung der wenigen Sanz-Experten nicht nur in quantitativer, sondern auch in qualitativer Hinsicht sein Hauptwerk darstellen. Der Grund für diese ca. 300 Jahre dauernde Missachtung Sanz' Gesamtwerk gegenüber, liegt aber wohl nicht im Ungefallen seiner Musik, sondern vielmehr an qualifizierten Gitarristen, die sich mit der Musik für die Barockgitarre und ihrer so komplizierten Materie auskennen.

Kurz: Alle Kompositionen Sanz', und nicht nur die bekannten und leicht zu transkribierenden, verdienen es in ihrer Gesamtheit bekannt zu werden. Hierzu soll diese Ausgabe ihren Beitrag leisten.

Meiner Freundin Christine Tsolodimos sei für ihre kompetente und geduldige Korrekturlesung herzlich gedankt.

Ralf Jarchow, Glinde, August 2001

## Foreword

The motive behind this edition is to present the guitarist with a transcription of Sanz' works which pay precise attention and scrutiny to the sources. I.e.:

- that no notes have been added or omitted.
- that all corrections, reconstructions and octaves necessary to the transcription are indicated in the Critical Report so that the user is in no doubt as to the original text.
- that all known ornaments and all signs of interpretation have been taken over from the original.

One focal point of this edition continues to be the original impression of the entire text from Sanz' *Instrucción de Musica sobre la Guitarra Española*, as well as the German translation, which appears here for the first time, and the English translation.

Sanz' *Instrucción* was not only an extremely well known and oft imitated work at that time, but also contained compositions of a modernity unknown at that time. Unfortunately, only those pieces which are easy and/or easy to transcribe are well known from numerous editions. Mostly the impressive effect of the *Campanelas*, *Sesquialteras*, chords of *Alfabetos* and his *Passacalles*, which, in the opinion of the few Sanz-experts, are quantitatively and qualitatively to be seen as his major works, are left out of these. The reason for this 300-year long disregard for Sanz' entire works, surely does not rest with a distaste for his music, but more with qualified guitarists who understand music for baroque guitar and all its complicated forms.

In short: All of Sanz' compositions are worthy of note in their entirety, and not only those well-known pieces and those which are easy to transcribe. And this edition is to be a contribution to this end.

Heartfelt thanks also go to my friend Christine Tsolodimos for her and competent and patient proofreading.

Ralf Jarchow, Glinde, August 2001

# Passacalle V

[Fol. 21 r.] Passacalle sobre la D con muchas Diferencias para soltar Vna y otra mano.  
Passacalle auf D mit vielen Variationen zum Auflockern beider Hände.  
Passacalle on D with many variations to make both hands freer.

alos 8 de Nobiembre 1674  
8. November 1674  
the 8th of November, 1674

Measures 1-4 of the piece. The key signature has one sharp (F#) and the time signature is 3/4. The notation includes a treble clef, a key signature of one sharp, and a 3/4 time signature. Fingerings are indicated by numbers 1-4. Vibrato markings (*vib.*) are present above the notes in measures 3 and 4. A repeat sign is at the end of measure 4.

Measures 5-8 of the piece. Measure 5 is circled with the number 5. The notation continues with a treble clef, one sharp, and 3/4 time. Fingerings and vibrato markings are present. A repeat sign is at the end of measure 8.

Measures 9-12 of the piece. Measure 9 is circled with the number 9. The notation continues with a treble clef, one sharp, and 3/4 time. Fingerings and vibrato markings are present. A repeat sign is at the end of measure 12.

Measures 13-16 of the piece. Measure 13 is circled with the number 13. The notation continues with a treble clef, one sharp, and 3/4 time. Fingerings and vibrato markings are present. A repeat sign is at the end of measure 16.

Measures 17-20 of the piece. Measure 17 is circled with the number 17. The notation continues with a treble clef, one sharp, and 3/4 time. Fingerings and vibrato markings are present. A repeat sign is at the end of measure 20.

Measures 21-24 of the piece. Measure 21 is circled with the number 21. The notation continues with a treble clef, one sharp, and 3/4 time. Fingerings and vibrato markings are present. A repeat sign is at the end of measure 24.

Musical staff 1, measures 1-5. Treble clef, 3/4 time signature. Notes include quarter and eighth notes with various fingerings (0, 1, 2, 3, 4) and accents.

Musical staff 2, measures 6-10. Measure 6 is circled. Includes a double bar line with repeat dots. Notes include quarter and eighth notes with fingerings and accents.

Musical staff 3, measures 11-15. Measure 11 is circled. Includes a double bar line with repeat dots. Notes include quarter and eighth notes with fingerings and accents.

Musical staff 4, measures 16-20. Measure 16 is circled. Includes a double bar line with repeat dots. Notes include quarter and eighth notes with fingerings, accents, and a *vib.* marking.

Musical staff 5, measures 21-25. Notes include quarter and eighth notes with fingerings and accents.

Musical staff 6, measures 26-30. Notes include quarter and eighth notes with fingerings and accents.

Musical staff 7, measures 31-35. Measure 31 is circled. Includes a first ending bracket. Notes include quarter and eighth notes with fingerings and accents.

Musical staff 8, measures 36-40. Measure 36 is circled. Includes a double bar line with repeat dots. Notes include quarter and eighth notes with fingerings, accents, and *vib.* markings.