



Suite en ré mineur

Santiago de Murcia
(ca. 1682– ca. 1732)

Preludio

The image shows a musical score for three voices: Treble, Bass, and Alto. The score is divided into six staves, each with a different key signature and time signature. The first staff (Treble) starts with a key signature of one flat and a common time. The second staff (Bass) starts with a key signature of one sharp and a common time. The third staff (Alto) starts with a key signature of one sharp and a common time. The music includes various dynamics such as 'amip', 'ami', 'm', 'p', and 'tr' (trill). Measure numbers 1 through 19 are indicated above each staff. The notation uses standard musical symbols like quarter notes, eighth notes, and sixteenth notes, along with rests and bar lines.

- 1) Die Rasgueados können natürlich auf vielfältige Arten realisiert werden, sollten sich aber meistens eher zart in den Gesamtklang einfügen.
The rasgueados can, of course, be played in a variety of ways, but in most cases should blend gently into the overall sound.
Il y a bien sûr plusieurs façons de réaliser les rasgueados, mais ils devraient le plus souvent se fondre assez délicatement dans la sonorité générale.
 - 2) Die Ausführung der Triller geht aus der Tabulatur nicht eindeutig hervor. Da nach Gaspar Sanz die Triller in der spanischen Barockmusik normalerweise mit der Hauptnote beginnen, empfehle ich eher Praller bzw. Mordente, nicht zuletzt zu Gunsten eines flüssigen Tempos. In Ausnahmefällen habe ich mich, rein aus musikalischen Spielgefühl heraus, für einen Vorhalts-Triller entschieden. Warum sollten die spanischen Gitarristen nicht auch – wie die italienischen und französischen Kollegen – einen „Mischstil“ kreiert haben?
The tablature does not make clear how the trills are to be performed. As trills in Spanish Baroque music after Gaspar Sanz normally begin with the principal note, I recommend a short (prall) trill or mordent. This also helps maintain a flowing tempo. In exceptional cases my musical instincts leads me to choose an appoggiatura trill. Why should the Spanish guitarists not also have created a 'mixed style' as their Italian and French colleagues did?
La tablature laisse planer des doutes quant à l'interprétation des trilles. D'après Gaspar Sanz, les trilles de la musique baroque espagnole commencent normalement par la note principale ; je recommande donc plutôt de jouer un mordant (supérieur ou inférieur), ce qui a notamment l'avantage de permettre un tempo fluide. Dans quelques cas, par goût personnel, je me suis décidé pour un trille attaqué sur une note voisine. Pourquoi les guitaristes espagnols, comme leurs collègues italiens et français, n'auraient-ils pas du créer un « style mixte » ?
 - 3) Vibrato quasi als Triller./ *Vibrato like a trill*/Vibrato, presque comme un trille.

Allemanda

The musical score consists of five staves of music for a solo instrument, likely a harp or mandolin. The music is in common time (indicated by 'C') and uses a treble clef. The key signature is one flat (B-flat). The first staff begins with a dynamic 'p' (pianissimo) and includes the word 'ami' in the middle. The second staff features fingerings such as '2', '3', '4', '1', '2', '3', '4', '1', '2', '3', '4', '1', '2', '3', '4'. The third staff includes fingerings '5', '2', '3', '4', '1', '2', '3', '4', '1', '2', '3', '4', '1', '2', '3', '4'. The fourth staff includes fingerings '7', '4', '2', '3', '4', '1', '2', '3', '4', '1', '2', '3', '4', '1', '2', '3', '4'. The fifth staff begins with a dynamic 'p' and includes the word 'ami' again.

Correnta

The sheet music consists of ten staves of musical notation for a single instrument. The key signature changes frequently, including B-flat major, A major, G major, F major, E major, D major, C major, B-flat major, A major, and G major. The time signature also varies, including 3/2, 2/2, 4/4, and 6/8. The music includes dynamic markings such as *p*, *f*, *tr*, and *i*. Articulations include slurs, grace notes, and accents. Fingerings are indicated above and below the notes. The lyrics "ami" appear in several staves.

1. *i* *tr*
ami

2. *p* *i*

3. *tr* *4* *2* *1* *4* *4* *2* *4* *3* *0* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

4. *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

5. *p* *tr* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

6. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

7. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

8. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

9. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

10. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

11. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

12. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

13. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

14. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

15. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

16. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

17. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

18. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

19. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

20. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

21. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

22. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

23. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

24. *p* *tr* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1* *2* *3* *0* *1*

Zarabanda despacio

The sheet music consists of six staves of musical notation for a single instrument, likely a harp or similar plucked instrument. The music is in common time (indicated by '3/4' in the first staff) and uses a treble clef. The key signature changes frequently, including major keys like G major and C major, and minor keys like A minor and E minor. The notation includes various dynamic markings such as 'p' (piano), 'ami' (acciaccatura), 'tr' (trill), and 'tr~' (trill with a wavy line). Fingerings are indicated by numbers above the notes, such as '1', '2', '3', '4', and '0'. Performance instructions include 'l.v.' (leggiero) and 'm i' (mezzo-forte). The music is divided into measures by vertical bar lines, and the page number '18' is located at the top left.