



Thomas Müller

Arranger, Composer

Germany

About the artist

I was born in 1951 and live in Germany. My first musical influences came from Rock & Roll and the music from the Beatles era. Later I turned towards classical music and studied music in Frankfurt/Main. At the same time I played in non-professional rock groups.

My profession was teacher for music and physics at a grammar school up to my retirement in 2012.

My Instruments are flute (formerly), piano and guitar. My musical background lies somewhere between rock music, jazz and classical music. In my compositions I try to unite these stiles.

Another focus of my work are note-for-note transcriptions of jazz and pop pieces. Unfortunately they cannot be posted here due to copyright restrictions. Please contact me if you are interested.

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-thmu51.htm>

About the piece



Title: Canarios, Fuga 1

Composer: Sanz, Gaspar

Arranger: Müller, Thomas

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Instrumentation: Guitar solo (standard notation)

Style: Baroque

Comment: This sheet music contains transcriptions from the original tablature, arrangements for guitar and comments.

Thomas Müller on [free-scores.com](http://www.free-scores.com)



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Gaspar Sanz

Canarios

Fuga I por primo tono, al ayre español

aus "Instrucción de música sobre la guitarra española"
(1674)

Aus der Tabulatur übertragen
und für Gitarre bearbeitet von

*Transcribed from the tablature
and adapted for guitar by*

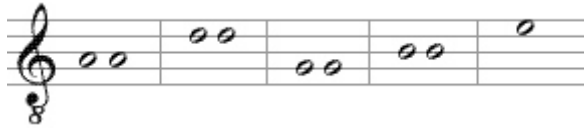
Thomas Müller

Die Stimmung der 5-chörigen Barockgitarre bei Gaspar Sanz:

The tuning of the 5-course baroque guitar as used by Gaspar Sanz:

Peer Smola (<http://www.tabazar.de/>) gibt die Stimmung bei Sanz folgendermaßen an:

Peer Smola (<http://www.tabazar.de/>) specifies Sanz' tuning as follows:



Das heißt, der 4. und 5. Chor (hier von rechts nach links gezählt) sind eine Oktave höher als auf der heutigen Gitarre. Die auf ihnen gespielten Töne liegen also teilweise über denen der ersten drei Chöre. Die Tatsache, dass die Tonhöhen der Saiten nicht kontinuierlich von der 5. bis zur 1. ansteigen, sondern dazwischen ein Sprung in die Gegenrichtung erfolgt, wird als "re-entrant" bezeichnet.

That means that the 4th and 5th course (here counted from right to left) are an octave higher than on the present-day guitar. The tones played on them are partly higher than those on the first three courses. Tunings where the pitches of the strings do not rise continuously from the 5th to the 1st but have a break in the order are called "re-entrant".

Auch Clive Titmuss (<http://www.thisisclassicalguitar.com/baroque-guitar-for-smarties-by-clive-titmuss/>) gibt diese Stimmung an, mit dem einzigen Unterschied, dass der dritte Chor nicht unisono, sondern in einer Oktave gestimmt ist:

Also Clive Titmuss (<http://www.thisisclassicalguitar.com/baroque-guitar-for-smarties-by-clive-titmuss/>) refers to this tuning, with the only difference that the 3rd course is not tuned in unison but in an octave.

Five - Course Guitar Tunings

Sanz verwendet den 4. und 5. Chor einerseits für die Bassstimme, die dann aber oft nur eine virtuelle Bassstimme ist, deren Grundfrequenz fehlt, andererseits auch als Diskantsaiten. Das ermöglicht, benachbarte Melodietöne auf verschiedenen Saiten zu spielen, was den Campanella-Effekt ergibt (siehe "Canarios").

Die originalen Tabulaturen sind z. B. bei IMSLP oder Free-scores.com zu finden.

Sanz uses the 4th and 5th course on the one hand for the bass line, which then is only a virtual bass with the fundamental frequency missing. On the other hand he uses them as descant strings. This enables to play proximate tones on different strings, which provides the campanella technique (see "Canarios").

The original tablatures can be found at IMSLP or Free-scores.com.

Beim Übertragen für die heutige Gitarre muss man also von Fall zu Fall entscheiden, ob die originalen Tonhöhenverhältnisse beibehalten werden sollen, oder ob man die Töne des 4. und 5. Chores nach unten oktaviert. Das Erste ist aber spieltechnisch oft gar nicht möglich und trägt auch den Möglichkeiten des Instrumentes nicht Rechnung, das Zweite könnte den Stimmverlauf zerreißen oder eine falsche Akkordumkehrung bewirken. Hier gibt es manchmal keine eindeutig richtigen Lösungen.

When transcribing for the modern guitar one has to decide case-by-case if the original pitch relations shall be kept or if the notes from the 4th and 5th course shall be transposed an octave down. The former is often technically impossible and does not have regard to the potential of the instrument, the second could disrupt melody lines or cause wrong inversions of chords. Sometimes there are no clearly correct solutions.

Darüber hinaus bietet sich natürlich an, auch die 6. Saite der modernen Gitarre zu verwenden und weitere Harmonietöne einzufügen. Durch die beigefügte unbearbeitete Übertragung der Tabulatur mache ich meine Eingriffe transparent und ermögliche es dem Spieler, eigene Lösungen zu finden.

Furthermore it seems appropriate to use also the 6th string of the guitar and to add other notes to the chords. The enclosed raw transcription of the original tablature makes my changes transparent and enables the musician to find his own solutions.

* * *

"**Canarios**" wurde schon oft bearbeitet. Trotzdem lege ich hier eine weitere Bearbeitung vor, denn ich komme an einigen Stellen zu anderen Ergebnissen.

Sanz hat die 4-Takt-Gruppen durch Doppelstriche unterteilt. Manche Interpreten deuten dies als Wiederholungszeichen. Ich halte das zwar an einigen Stellen, nicht aber durchgehend für sinnvoll.

"Canarios" has often been edited. Nevertheless I present my own adaptation, as I come to different results at some places.

Sanz has divided the 4-bar sections with double lines. Some performers interpret this as repeat marks. I think this makes sense at some places, but not throughout.

Bei der **Fuge** habe ich versucht, den größeren Tonumfang der modernen Gitarre dafür zu verwenden, die Themeneinsätze in verschiedenen Oktavlagen erscheinen zu lassen und durch gelegentliches Hinzufügen weiterer Töne einen volleren Satz zu erzielen.

In the Fugue I tried to use the wider range of the modern guitar to set the entries of the theme in different octaves, and to produce a fuller setting by adding some notes.

In der Wiedergabe des Originals bedeuten

- eckige Noten = die Töne des 4. und 5. Chores in klingender Tonhöhe,
- kleinere Noten = die obere Oktave des 3. Chores.

In meiner Bearbeitung dagegen bedeuten

- eckige Noten = Flageolett,
- kleinere Noten = hinzugefügte Noten.

In the notation of the original:

- square notes = the notes of the 4th and 5th course in concert pitch,
- smaller notes = the upper octave of the 3rd course.

In my arrangements:

- square notes = flageolet,
- smaller notes = added notes.

Canarios

Gaspar Sanz

nach der Tabulatur bearbeitet / adapted from the tablature:

Thomas Müller

Measures 1-4 of the piece. The music is in G major and 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. Measure numbers 1, 2, 3, and 4 are indicated at the beginning of each staff.

Measures 5-8 of the piece. The right hand continues the melodic line, incorporating some grace notes. The left hand maintains the accompaniment. Measure numbers 5, 6, 7, and 8 are indicated at the beginning of each staff.

Measures 9-12 of the piece. This section includes fingerings: measure 9 has a circled '4' under the first two notes; measure 10 has a circled '4' under the first two notes; measure 11 has a circled '3' under the first two notes; and measure 12 has a circled '3' under the first two notes. Measure numbers 9, 10, 11, and 12 are indicated at the beginning of each staff.

Measures 13-16 of the piece. This section includes fingerings: measure 13 has circled '3' and '4' under the first two notes; measure 14 has circled '2' and '3' above the first two notes; measure 15 has a circled '3' under the first note; and measure 16 has a circled '3' under the first note. Measure numbers 13, 14, 15, and 16 are indicated at the beginning of each staff.

Measures 17-20 of the piece. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a rhythmic accompaniment. Measure numbers 17, 18, 19, and 20 are indicated at the beginning of each staff.

21 Campanella-Effekt

harm. 12

8

8

Detailed description: This system covers measures 21 to 24. The right hand features a melodic line with various ornaments and fingerings. The left hand provides a harmonic accompaniment. Annotations include 'Campanella-Effekt' above measure 21 and 'harm. 12' above measure 23. Circled numbers 2, 3, and 4 indicate specific fingerings for notes in the right hand.

25

harm. 12

harm. 12

8

8

Detailed description: This system covers measures 25 to 28. The right hand continues the melodic development with 'harm. 12' annotations above measures 25 and 27. Circled numbers 2, 3, and 4 indicate fingerings. The left hand accompaniment remains consistent with the previous system.

29

8

8

Detailed description: This system covers measures 29 to 32. The right hand features a more active melodic line with slurs and ties. Circled number 4 indicates a fingering. The left hand accompaniment continues with a steady rhythmic pattern.

33

8

8

Detailed description: This system covers measures 33 to 36. The right hand has a melodic line with many slurs and ties. The left hand accompaniment continues with a steady rhythmic pattern.

37

8

8

Detailed description: This system covers measures 37 to 40. The right hand has a melodic line with many slurs and ties. The left hand accompaniment continues with a steady rhythmic pattern.

41

8

8

Musical score for measures 41-44. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Both staves have a common time signature of 8. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

45

8

8

Musical score for measures 45-48. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Both staves have a common time signature of 8. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble. Fingerings are indicated by circled numbers: 2 and 3 in the treble, and 3 and 4 in the bass.

49

8

8

Musical score for measures 49-52. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Both staves have a common time signature of 8. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

53

8

8

Musical score for measures 53-56. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Both staves have a common time signature of 8. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

57

8

8

Musical score for measures 57-60. The system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef. Both staves have a common time signature of 8. The music features a steady eighth-note accompaniment in the bass and a melody of eighth notes in the treble.

Fuga I por primer tono, al ayre español

Gaspar Sanz

Nach der Tabulatur bearbeitet / adapted from the tablature:

Thomas Müller

Bearbeitung / Adaptation

8

Original

8

4

8

8

7

8

8

10

8

13

8

8

Musical score for measures 13-15. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). Both staves have an '8' below them, indicating an octave shift. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various rhythmic values and accidentals.

16

8

8

Musical score for measures 16-18. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). Both staves have an '8' below them, indicating an octave shift. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

19

8

8

Musical score for measures 19-21. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). Both staves have an '8' below them, indicating an octave shift. A circled number '4' is present in the lower staff at measure 20. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff.

22

8

8

f

fuerte

Musical score for measures 22-24. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). Both staves have an '8' below them, indicating an octave shift. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamic markings *f* and *fuerte* are present.

25

8

8

dolce

suave

Musical score for measures 25-27. The system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The lower staff begins with a bass clef and a key signature of one sharp (F#). Both staves have an '8' below them, indicating an octave shift. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Dynamic markings *dolce* and *suave* are present.