



# 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:** Española, Marizapalos

**Composer:** Sanz, Gaspar

**Arranger:** Müller, Thomas

**Copyright:** Copyright © Thomas Müller

**Instrumentation:** Guitar solo (standard notation)

**Style:** Baroque

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

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



- listen to the audio
- share your interpretation
- comment
- contact the artist

# Gaspar Sanz

## Españoleta (2)

## Marizapalos

aus "Libro segundo, de cifras sobre la guitarra española"  
(1675)

Aus der Tabulatur übertragen  
und für Gitarre bearbeitet von

*Transcribed from the tablature  
and adapted for guitar by*

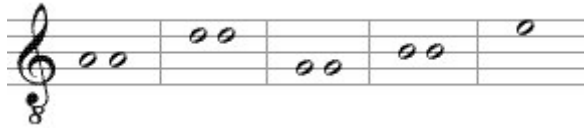
Thomas Müller

## 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 5<sup>th</sup> to the 1<sup>st</sup> 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 3<sup>rd</sup> 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.

*On the one hand Sanz uses the 4th and 5th course 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 4<sup>th</sup> and 5<sup>th</sup> 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 6<sup>th</sup> 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.*

\* \* \*

Von "**Españoleta**" gibt es bei Sanz drei Versionen: die erste in d-Moll enthält nur das Thema, die zweite in a-Moll wie auch die dritte "por Otro Punto" in d-Moll bestehen aus Thema und Variationen. Ich habe hier die zweite Version verwendet.

*Sanz wrote three versions of "**Españoleta**": the first in D minor includes only the theme, the second in A minor as well as the third in D minor consist of the theme and variations. I have used the second version.*

"**Marizapalos**" habe ich zweimal bearbeitet. Die erste Fassung hält sich enger an das Original, das Ergebnis hat mich aber nicht befriedigt. Bei der zweiten Fassung habe ich mir größere Freiheiten genommen und glaube, dass sie auf der modernen Gitarre besser wirkt.

*I have adapted "**Marizapalos**" twice. The first Version keeps closer to the original. However I was not content with the result. In the second version I took greater liberties and think it is more effective on the modern guitar.*

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.

# Españoleta (2)

Gaspar Sanz

Nach der Tabulatur bearbeitet / adapted from the tablature:  
Thomas Müller

## Bearbeitung / Adaptation

eckige Notenköpfe = 4. und 5. Chor, kleine Noten = obere Oktave des 3. Chors  
square notes = 4th and 5th course, small notes = upper octave of the 3rd course

42

48

54

60

66

\* Alternativen / Alternatives

Takt 51-52

Takt 60-61

74

# Marizapalos

Gaspar Sanz

nach der Tabulatur bearbeitet / adapted from the tablature:  
Thomas Müller

## Bearbeitung I / Adaptation I

### Original

The musical score is presented in six systems, each with two staves. The first system is labeled 'Original'. The score includes various musical notations such as notes, rests, and accidentals. There are three numbered annotations: 1) at the end of the second system, 2) at the end of the third system, and 3) at the end of the sixth system.

1) Möglicherweise wurde die falsche Saite notiert. Mit d statt g klingt es stimmiger.

2) Dieser Akkord (h-d-g#) klingt nur in enger Lage gut. Anstatt die Unterstimme nach unten zu oktavierem würde ich eher ein E darunter setzen (siehe 2. Bearbeitung).

3) Diese Stelle ist harmonisch rätselhaft. Parallelstellen enthalten die Akkorde Dm oder G (siehe auch 2. Bearbeitung).

falsche Saiten notiert?  
wrong strings notated?

- 1) Maybe the wrong string is notated. It sounds more coherent with D.
- 2) This chord (B-D-G#) sounds only good in close voicing. Instead of transposing the lower voice an octave down I would rather add an E below (see 2nd adaptation).
- 3) This measure is harmonically cryptic. At similar places the harmony is Dm or G (see 2nd adaptation).



66

siehe 2)

72

harm. 12

78

84

90

Detailed description: This page of a musical score contains five systems of piano music, numbered 66 through 90. Each system consists of two staves (treble and bass clef) joined by a brace on the left. The music is written in a key with one sharp (F#) and a 3/4 time signature. Measure numbers 66, 72, 78, 84, and 90 are placed at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. Specific annotations include 'siehe 2)' in measure 69 and 'harm. 12' in measure 75. The score concludes with a double bar line at the end of measure 90.



# Marizapalos (2)

Gaspar Sanz

Bearbeitet von / Arranged by  
Thomas Müller

## Version II

Measures 1-8 of the musical score. The notation is in treble clef with a 3/4 time signature. The key signature has one sharp (F#). The music features a melody in the upper voice and a bass line in the lower voice. Measure numbers 1, 4, and 8 are indicated at the start of their respective lines.

Measures 9-15 of the musical score. The notation continues from the previous system. Measure numbers 9, 12, and 15 are indicated at the start of their respective lines.

Measures 16-21 of the musical score. The notation continues from the previous system. Measure numbers 16, 19, and 21 are indicated at the start of their respective lines.

Measures 22-27 of the musical score. The notation continues from the previous system. Measure numbers 22, 25, and 27 are indicated at the start of their respective lines.

Measures 28-32 of the musical score. The notation continues from the previous system. Measure numbers 28, 31, and 32 are indicated at the start of their respective lines. A note in measure 32 is marked with an asterisk.

\* einen Ton tiefer gesetzt  
\* shifted one tone down

Measures 33-39 of the musical score. The notation continues from the previous system. Measure numbers 33, 36, and 39 are indicated at the start of their respective lines.

Measures 40-46 of the musical score. The notation continues from the previous system. Measure numbers 40, 43, and 46 are indicated at the start of their respective lines.

Measures 47-52 of the musical score. The notation continues from the previous system. Measure numbers 47, 50, and 52 are indicated at the start of their respective lines.

54

60

67

75

harm. 12

83

90

96

\*

102

\* hier wurden 18 T. übersprungen  
\* 18 bars are omitted