

Pavanas por la D con Partidas al Aire Español

Gaspar Sanz inventit

Facsimile of original tablature, engraved by Gaspar Sanz and printed in
Libro segundo, de cifras sobre la guitarra española, 1675:

The image displays a page of handwritten guitar tablature. At the top, the title is written in a cursive hand: "Pavanas por la D, con Partidas al Aire Español, Una Siga Inglesa y Bailete frances." Below the title, the music is written on six staves. The notation consists of numbers (0-9) placed on or between the lines of the staves, representing fret positions. There are also various musical symbols such as slurs, accents, and clefs. The page is framed by a decorative border. At the bottom right, the name "Gaspar Sanz inventit" is written, along with the number "10".

Aire Español

29 | $\overset{\frown}{-2-7-5-4}$ | $\overset{\frown}{8-7}$ | | | | $\overset{\frown}{1-0}$ | $\overset{\frown}{-2-3-2-4}$ | $\overset{\frown}{5-4}$ | | $\overset{\frown}{3-1-0}$ | $\overset{\frown}{3-1-0}$ |

$\overset{\frown}{-3}$ | $\overset{\frown}{0}$ | | | | $\overset{\frown}{1}$ | $\overset{\frown}{3}$ | $\overset{\frown}{5}$ | | | $\overset{\frown}{3-1-0}$ |

$\overset{\frown}{7}$ | | | | | $\overset{\frown}{0}$ | | | | | | | | | | |

$\overset{\frown}{-0}$ | $\overset{\frown}{0}$ | $\overset{\frown}{-7}$ | $\overset{\frown}{2-3-2}$ | $\overset{\frown}{-4-5-4-6\#}$ | $\overset{\frown}{7-6}$ | $\overset{\frown}{-7\#}$ | | | $\overset{\frown}{2}$ |

| | | | | $\overset{\frown}{-0}$ | $\overset{\frown}{3}$ | | | | | | | | | | $\overset{\frown}{3}$ |

33 | $\overset{\frown}{-1}$ | $\overset{\frown}{3-1-0}$ | | | | $\overset{\frown}{1}$ | 34 | $\overset{\frown}{-0-0-8-7-5}$ | $\overset{\frown}{0}$ | 35 | $\overset{\frown}{-6}$ | $\overset{\frown}{1-0}$ | 36 | $\overset{\frown}{-5}$ | $\overset{\frown}{3-1-0}$ |

$\overset{\frown}{2}$ | $\overset{\frown}{2-0}$ | | | | | | | | | | | $\overset{\frown}{0}$ | $\overset{\frown}{3}$ |

$\overset{\frown}{0}$ | | | | | | | | | | | $\overset{\frown}{-2}$ | $\overset{\frown}{2-0}$ |

$\overset{\frown}{-3}$ | $\overset{\frown}{2}$ | | | | | | | | | | | $\overset{\frown}{-2}$ | $\overset{\frown}{2}$ |

| | | | | $\overset{\frown}{-2}$ | $\overset{\frown}{7}$ | | | | | | | | | | $\overset{\frown}{-0}$ | $\overset{\frown}{2}$ |

| | | | | $\overset{\frown}{-8}$ | $\overset{\frown}{8}$ | | | | | | | | | | $\overset{\frown}{-8}$ | $\overset{\frown}{3}$ |

37 | $\overset{\frown}{-1}$ | $\overset{\frown}{1-0}$ | 38 | $\overset{\frown}{-0}$ | $\overset{\frown}{5-3-1-0}$ | 39 | $\overset{\frown}{0}$ | $\overset{\frown}{8-7-5}$ | 40 | $\overset{\frown}{-0}$ | $\overset{\frown}{3-1-0}$ |

$\overset{\frown}{-2}$ | $\overset{\frown}{3-1-0}$ | $\overset{\frown}{2}$ | $\overset{\frown}{-0}$ | $\overset{\frown}{3-1}$ | $\overset{\frown}{0}$ | $\overset{\frown}{8}$ | $\overset{\frown}{7}$ | $\overset{\frown}{-0}$ | $\overset{\frown}{3-1-0}$ |

$\overset{\frown}{3}$ | $\overset{\frown}{0}$ | | | | | | | | | | | $\overset{\frown}{-0}$ | $\overset{\frown}{2}$ |

$\overset{\frown}{-0}$ | $\overset{\frown}{2}$ | | | | | | | | | | | $\overset{\frown}{-0}$ | $\overset{\frown}{3}$ |

41 | $\overset{\frown}{5}$ | $\overset{\frown}{3}$ | 42 | $\overset{\frown}{-1}$ | $\overset{\frown}{3-1-0}$ | 43 | $\overset{\frown}{-1}$ | $\overset{\frown}{1-0-1}$ | 44 | $\overset{\frown}{-0-0-8-7-5}$ | $\overset{\frown}{0}$ |

$\overset{\frown}{-5}$ | $\overset{\frown}{3-0-0-1-0}$ | $\overset{\frown}{-2}$ | $\overset{\frown}{1-0-1-0}$ | $\overset{\frown}{-2}$ | $\overset{\frown}{0}$ | $\overset{\frown}{3}$ | $\overset{\frown}{3}$ | $\overset{\frown}{-2}$ | $\overset{\frown}{8-6}$ |

$\overset{\frown}{0}$ | | | | | | | | | | | $\overset{\frown}{2}$ | $\overset{\frown}{7}$ |

$\overset{\frown}{-3}$ | $\overset{\frown}{2-3}$ | $\overset{\frown}{-0}$ | $\overset{\frown}{3}$ | | | | | | | | | | $\overset{\frown}{-2}$ | $\overset{\frown}{7}$ |

| | | | | $\overset{\frown}{-0}$ | $\overset{\frown}{3}$ | | | | | | | | | | $\overset{\frown}{-2}$ | $\overset{\frown}{7}$ |

| | | | | $\overset{\frown}{-0}$ | $\overset{\frown}{3}$ | | | | | | | | | | $\overset{\frown}{-2}$ | $\overset{\frown}{7}$ |

45 | $\overset{\frown}{-3-1-0}$ | $\overset{\frown}{3}$ | 46 | $\overset{\frown}{-1}$ | $\overset{\frown}{3-1-0}$ | 47 | $\overset{\frown}{-3-1-0}$ | $\overset{\frown}{3-1-0}$ | 48 | | | |

$\overset{\frown}{-0}$ | $\overset{\frown}{0}$ | $\overset{\frown}{-0}$ | $\overset{\frown}{3-1-0}$ | $\overset{\frown}{3-1-0}$ | $\overset{\frown}{0}$ | | | |

$\overset{\frown}{2-1}$ | | | | | | | | | | | $\overset{\frown}{-1}$ | | | |

$\overset{\frown}{-0}$ | | | | | | | | | | | $\overset{\frown}{-2}$ | | | |

$\overset{\frown}{2}$ | | | | | | | | | | | $\overset{\frown}{-0}$ | | | |

Legend: | = 1 beat, $\overset{\frown}{\quad}$ or $\overset{\frown}{\quad}$ = $\frac{1}{2}$ beat, $\overset{\frown}{\quad}$ or $\overset{\frown}{\quad}$ = $\frac{1}{4}$ beat,
 # = vibrato, mor = mordent, || = section divider
 green numbers = bass string octaves

— interpretation for six string guitar —

Pavanas

1 /	2 /	3 /	4
e -0-0	-0-0	-0-0	
B -1-1	-0-3-1-0	-3-0	-0-
G -2-2	-1tr	-2-2-2-1-	-2tur-2p1-2-
D	-2		
A -0-0-2-3-3			-0-
E	0	-1-0	

5 /	6 /	7 /	8 /
-0-0-2-	-3-0-0-2-	-3-2-3-2-0-2-	-3-
-1-0-1h3	-0-1-3	-0-3	-0-
-2-2	-0tr	-0mor-2	-0-0-
	0	0-0	3-2-0
-0-0			3-2-
	-3		-3

9	10/	11	12/
-0-0-1-3	-0-	0	-0-0-3-1-0-
-1-3	-1-0	-1-3p1-0app-3-	-0-
	-2mor-2p1-2	2	-1tr
0-2-			
-3-2-3	0	3-1	3
			-0-

13	14/	15/	16/
-3p1-0	-0-0	-0-0-2-4	-5tr-0-
2-1	-1-1	-1-0-0	-5-
-0-2p0	-2-2	-2-1mor	-5-
3-2	0-0-2	0-2	0-
		3	0

17 /	18/	19/	20/
-5-7-8-7-5	-4mor-0	-7-0-2p0-2h4	-5-
-5-	-5-	-0-0	-5-
-5-	-4-	-7-	
0-3	-0-	2-0	-3-0-0-2-
	7mor		

21/	22	23	24
-0-	7s8	-7-10-8h10	-7-7-8p7-
-1-1	-0-	8-7	8-8
0-2p0-2h4-	-0-	0	-0-
-3-3	3		7

25/	26/	27	28/
-8-7h8-7-8p7-	-5tr-0h5h7	0h3h5-0h1h2	-0-5p3-
-8-8	-5-		-0-5
	-5-		5
7	-0-7	-5-3	-2-
-0-			3

Aire Español

29/ $\overbrace{\quad}^{\text{p}}$ / $\overbrace{\quad}^{\text{p}}$ 30/ | / $\overbrace{\quad}$ 31 | $\overbrace{\quad}$ | $\overbrace{\quad}$ 32 | $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$

33 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 34 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 35 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 36/ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$

p p p

37/ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 38 | $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 39 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 40 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$

4 p 4 1 p 4 1 p

41 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 42 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 43 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 44 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$

2 4 1 p p $\frac{1}{4}$ 3

45 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 46/ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 47 $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ $\overbrace{\quad}$ 48/ | | |

p p

Legend: | = 1 beat, $\overbrace{\quad}$ or $\overbrace{\quad}$ = $\frac{1}{2}$ beat, $\overbrace{\quad}$ or $\overbrace{\quad}$ = $\frac{1}{4}$ beat, || = section divider
 h = hammer-on, p = pull-off, # = vibrato,
 tr = trill, tur = turn, mor = mordent, app = appoggiatura

Notes

Tab by Dale Cotton, 2010. I can be reached at webmaster@daystarvisions.com. I make no apologies for the funky time notation – surely it's better than nothing? ;)

Background

This composition is from *Libro segundo, de cifras sobre la guitarra española*, the second volume of Sanz' once-famous guitar tutorial. The *por la D* in the title of this composition requires some explanation. Sanz, a Spaniard, studied guitar in Italy, then brought back with him a notation method called *alfabeto* that used capital letters of the alphabet as shorthand for each of the common chords. The letter D happened to designate the A minor chord in the first position. So the *por la D* in the title of this pavane is essentially saying: here is a study piece (etude) in the form of a pavane that provides practice in the use of the first position A minor chord. (We'll get to the rest of the title below.)

Sanz wrote in (upside-down) tablature for a very early form of the guitar with strings in five pairs (called courses) something like the modern twelve string guitar, but with several key differences:

- There were only five courses, so the sixth, or bass E₂, was missing.
- The strings were made of unwound gut, so the bass notes were progressively weaker.
- The first course, being the tautest, was often a single string instead of a pair.
- The tuning of the three highest courses were unisons (E₄E₄ B₃B₃ G₃G₃)
- The fourth and fifth courses were either in octaves: D₃D₄ A₂A₃, or in unisons but an octave too high (D₄D₄ A₃A₃)

When the fourth and fifth courses are in octave unisons, this is called *reentrant* tuning, due to the same treble notes being repeated on the lower strings as well as the usual higher strings. Bizarrely, Sanz wrote that he much preferred the reentrant tuning, so we have to assume that he played his own compositions without a bass octave! Presumably, the compelling advantage Sanz heard in reentrant tuning is that it overcomes the lack of volume of the unwound bass strings. (So given better strings, Sanz might well have happily reverted to octave basses.)

The upshot of all the above is that the Baroque guitar Sanz wrote for was in some crucial ways a very different instrument from the today's six string guitar. If we want to play the music Sanz composed and make it sound anything like what it would have sounded in his time, we really need to play it on a replica Baroque guitar. You can hear what that sounds like (*sans* reentrant tuning) by following the links in the **References** section below.

Six string arrangement

If instead we want to play Sanz' compositions on a modern guitar, we have little no choice but to drastically alter the music. Usually, when transcribing music from another instrument or ensemble to the guitar, the problem is how to express the music with fewer notes and in a narrower range. (And it's quite possible this is just what Sanz himself did, since he was also a proficient organist and may have originally composed any number of his guitar pieces for the organ.) But when transcribing music *from* the Baroque guitar we have instead a greater range to hand. Even if we ignore reentrant tuning, we're still left with the choice of ignoring the sixth string or trying to guess what Sanz would have done with it if he had had a six string instrument to work with. Most of us choose the second option, both because it's fun to have an excuse to muck around with someone else's composition, but also because we can always hope the result will sound more virtuoso.

Because of the octave tuning of the fourth and fifth courses, whether reentrant or no, each note written on the fourth or fifth course would also cause the same note an octave higher to sound. If you've ever listened to a twelve string guitar, you know this is not a subtle nuance. So in the literal transcription above I've written in those implicit octave notes in a green font. And if we play the combination of black plus green notes, we're coming quite a bit closer to hearing what Sanz intended. If we play the combination of black and green notes but ignore all black notes on the fourth and fifth strings, we're hearing what Sanz intended on a reentrantly-tuned instrument.

The second version (pages 4 and 5, above) is based an old six string adaption of the pavane to which I've added my own changes over the years, including most of the ornamentation and slurs. The big surprise here, however, is that there is an entire third of the composition that, to the best of my knowledge, has been universally omitted from previous six string adaptations:

Aire Español (Spanish air or tune)

This “new” portion of the composition turns it into a miniature suite (*partita*) by combining two separate compositions, both in the same key and with some shared thematic material. Beyond being a traditional or popular tune, presumably known to Sanz' audience, he renders it in a style called *campanellas*. A *campanellas* is supposed to be reminiscent of the clamour of multiple small bells being rung in succession to play a tune. Apparently, *campanellas* did not so much imitate the high tinkling sound we associate with bells, as the dissonance caused by the sound of one note still ringing strongly when the next note began.

This *campanellas* has not been previously ignored by six string transcribers because they overlooked it, nor because they found it to be an unworthy companion to the noble pavane. Rather, the written notes in Sanz' tablature make little sense played on a six string because they critically depend on the octave pair tunings of the fourth and fifth strings or the Baroque guitar. To see what I mean, ignore the green notes while playing the **Aire Español** portion of the literal transcription (page 3). So in adding the Air to my six string interpretation, I included the necessary octave notes. I also relocated many of them to different strings to allow as much clashing between successive notes as possible without turning the piece into an exercise in finger gymnastics. Because that results in a fingering that's a little more awkward than usual, I've indicated some key left hand fingering just below certain notes in the tab. Hopefully, that's a step toward satisfying the purists. But I'm not experiencing any great *campanellas* revelation whether played on a Baroque guitar or six string, so feel free to ignore the overlapping notes business and reposition notes to taste.

Slurs and ornamentation

Sanz did indicate slurs and ornamentation in his tablature, but they're almost entirely missing in this particular composition. (Actually, Sanz would have considered the slur to *be* a form of ornamentation.) We have just one mordent (bar 5) and three slurs (bars 27 and 28). It's conceivable that this is deliberate, that Sanz wanted it played in just this Spartan manner. It's also possible he simplified to keep the piece accessible to the student. I think it more likely, however, that Sanz omitted ornamentation simply because the slow pavane form provided so *much* occasion for ornamentation and interpretation that he didn't care to bring any single set of ornamentation to the player's attention.

In short, all indications are that the standard practice of the day was for the performer to add or omit ornamentation, especially to a slow piece like this, as the mood struck him, and especially on long notes and at the end of phrases. We'll let the musicologists argue just how much ornamentation Sanz would have considered tasteful: this varied radically from period to period and region to region. In any case, I've seasoned this pavane with lots of slurs and ornamentation according to *my* taste – feel free, of course, to change the recipe according to *your* taste. (And if you are still learning to play the guitar, the pavane excluding the Air is an excellent piece to work on. Simply ignore all ornamentation – it is never wrong to play without it.)

I've indicated my suggested ornaments with the following abbreviations:

- **tr** = trill is a series of pull offs and hammer ons between the indicated note and the next higher note. For example: the trill in bar 2 would be 1h2p1h2p1h2p1 or even longer.
- **tur** = turn, pull off the note above the indicated note to the indicated note, pull off to the next lower note, then hammer back to the indicated note. In bar 4 that would be 4p2p14p2.
- **mor** = mordent, a single hammer on followed by pull-off to the next higher note, or vice versa to the next lower note; examples: bar 10: 2p1h2 and bar 7: 0h2p0.
- **apo** = appoggiatura, which is simply playing the next highest note before pulling off to the main note, giving the first note more time than the second. In bar 11 that would be 1p0.

For a quick course in Baroque ornamentation see http://en.wikipedia.org/wiki/Ornament_%28music%29.

Arpeggiation. Sanz has written this composition as two voice lines punctuated by full chords. To further emphasize these chords – indicated with a **slant /** instead of a line | – I play them with a bit of force and slightly arpeggiated, meaning instead of thumb and three fingers plucking the notes simultaneously, the thumb strikes first followed quickly by the index finger, then the middle finger, then the ring finger. We don't know for sure whether Sanz himself would have played this way, but his Spanish contemporary, Guerau not only did so but explained how to execute it in his **Poema harmonica** (1694). Once again, feel free to use or ignore to taste.

Repetitions. The double line dividers in the original tablature and that I've reproduced above divide the composition into three separate 16 bar sections. Apparently, the musicological jury is out whether or not these can be treated as potential repeats. Somethings transcend time and place; one of them is surely the desire of a

performer to milk as much stage time as possible from as few painfully memorized notes as possible. Ultimately, it's more a question of losing one's audience than honoring the composer's intentions. ;) So, if we call the sections A, B, and C, feel free to play A B C or AA BB CC or A BB CC A or A B C A or whatever permutation feels good to you at that moment.

Interpretation

A pavane is a very slow, stately, processional dance, so this piece should be played slowly, perhaps larghetto (66 bpm). No one can resist pulling out all the stops in dramatizing the second part; best not to even try. ;) What's amazing is just how much passion can be wrung from so few and such simple notes. (Of course, one expressive trick theoretically *not* available, since the pavane is a dance form, is departing from the beat. Lords in tall boots and ladies in high heels depend on you to keep strict time.) Whether or not the Air was intended to be played at the same tempo as the pavane we have no way of knowing, but to me the feel of the air is one of sprightliness, much like a jig or honpipe. So my own guess is that it should be played as quickly as if the notes were being sung at an up-beat tempo, perhaps andante (96 bpm). It's also important to make every effort to let all notes in the *campanellas* sustain even after the next note begins.

* * *

Finally: a fascinating aspect of this piece is Sanz' use of moving chord shapes around the neck from bar 26 through 31. This is a tool in every jazz guitarist's toolbox, yet I wonder how many realize it dates back at least 300 years!

References

I'm anything but a musicologist or musical historian. When I found my instincts trying to insert more ornamentation than arrangements to hand indicated, I started researching on-line to see whether this was permissible. The answer did not pop up in any of my initial Google searches, but one thing led to another, which in turn led to all the verbiage above and to uncovering the companion Spanish Air. I stupidly failed to bookmark the source of the facsimile on page 1 (used as an incidental illustration), but here is everything else:

1. **Gaspar Sanz**, Wikipedia entry:
http://en.wikipedia.org/wiki/Gaspar_Sanz
2. **The Music of Gaspar Sanz**, Norman Paul Kliman:
<http://www.ctv.es/USERS/norman/jacara.htm>
3. Facsimile of **Instruccion de musica sobre la guitarra española** (first volume of Sanz' tutorial), Biblioteca Nacional de España:
http://bibliotecadigitalhispanica.bne.es/view/action/nmets.do?DOCCHOICE=202981.xml&dvs=1294598156828~889&locale=en_US&search_terms=&adjacency=&VIEWER_URL=/view/action/nmets.do?&DELIVERY_RULE_ID=4&usePid1=true&usePid2=true
4. **Gaspar Sanz Master of the Spanish Guitar**, John Patykula (**Guitarra** magazine):
<http://www.guitarramagazine.com/GazparSanz>
5. **The Baroque Guitar in the New World**, Frank Koonce:
http://books.google.ca/books?id=qjE-a7z39k0C&pg=PA14&lpg=PA14&dq=gaspar+sanz+ornamentation&source=bl&ots=yedwGkMcL3&sig=QwdtZQb_lpRH6SOvgjT4XwlLuTM&hl=en&ei=l2UjTfbQlcTCnAejlbfmFDg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CBkQ6AEwAA#v=onepage&q=gaspar%20sanz%20ornamentation&f=false
6. **Ornament (music)**, Wikipedia entry:
http://en.wikipedia.org/wiki/Ornament_%28music%29
7. EPdLP page on **Gaspar Sanz**, including Baroque guitar performance of both the pavane and the Air:
<http://www.epdlp.com/complclasico.php?id=4072>
8. Xavier Díaz-Latorre playing both pavane and Air on a Baroque guitar:
<http://www.youtube.com/watch?v=QHblaa849Z8&NR=1>
9. Rob MacKillop playing both pavane and Air on a Baroque guitar (too quickly?):
<http://www.youtube.com/watch?v=fz0DXIP8OXM&NR=1>