

Villanos - Gaspar Sanz, 1675

- interpretation for six string guitar -

1 | | | | 2 | \square | \square | 3 | | \square \square | 4 | \square \square | | \square

e | | | | -2[^] | -0tr | -5p3-2-0 | -2p0 |

B | | | | -2[^] -2-3-5-3 | -2 | -3-3-2-0tr |

G | -2-4 | -2-4 | -2 | -2p1 |

D | | | | 0 | 0 | -0-2 |

A | | | | -0 | -0 |

E | | | | 0 |

5 | | \square \square | 6 | \square \square \square \square | 7 | | \square \square | 8 | \square \square | \square \square

| | | | 5p3-2-0 | -5p3-2-0-3p2-0 | -0-0 | 0-0 |

-2tr || | -2-0-3 | -2tr-2p0 | -3p2-0-0 |

-2 || | -2-2 | -2-2-0 | -2-4-2 |

-0 | -0-2 | -0-0 | -4-6p4 |

| | | | 0 | 0 | -0-0 | 7-5-

9 | | | | -0-0[^] | 10 | \square | | | -2[^] -3h5-3-3 | 11 | | | | -0-7 | 12 | | \square | | | -4[^] |

-2 | -2 | -2 | -5-0h2-3v-5 |

-4 | -0 | -4 | 4 |

| | | | 0 | 7 | -0 |

13 | | \square \square | 14 | \square | | | -0tr | 15 | | \square \square | 16 | \square | | | -0-3v |

-2tr | -0-0h2-3-5 | -2tr | -2-0-2 | -1tr-1[^] |

-0 | -2 | -2h4 | -0h2-4 |

-0-0h2-4 | -0 | 0 |

17 | | \square \square | 18 | \square \square \square \square | 19 | \square \square \square \square | 20 | \square \square \square \square

-0-5h7-5[^]7- | -4h5-4[^]5-2h4-2[^]4- | -0h2-0[^]2- | 0-0 |

-2[^]-5 | -0-3 | -2-3h5-3[^]5- | -2h3-2[^]3-0h2-0[^]2- |

-2 | 0 | 2 | -2 |

-0-0 | -0 | -4-4 | -0-2 |

21 | | | | 7 | 22 | \square | | | -9[^]-7-9-10-10 | 23 | | | | -9[^]-0-10 | 24 | | \square | | \square |

-2tr || | -7 | -10 | 2 | -9[^]-10-9-7tr-9-7- |

-2 || | -7 | -7 | 2 | -10 | 7 |

-0-0 | -0-0 | -0-0 | -0 | 0 |

25 | | | | -5tr |

-5 |

-6 || |

-0 |

| = 1 beat, \square or \square = 1/2 beat
 tr = trill, [^]v = upper & lower mordent
 || = section divider (optional repeat?)
 ▲ = strum

Notes

Tab by Dale Cotton, 2011. I can be reached at webmaster@daystarvisions.com. I make no apologies for the funky time notation – surely it's better than nothing? ;)

Background

Familiar to nearly everyone from the opening movement of Rodrigo's *Fantasia para un Gentilhombre*, this composition is actually a Baroque guitar solo from **Libro segundo, de cifras sobre la guitarra española**, the second volume of Gaspar Sanz' once-famous guitar tutorial. I can find no record as to what a *villanos* actually is, but the name suggests village dance.

Sanz wrote in (upside-down) tablature for a very early form of the guitar with gut strings in five pairs, tuned to the same notes as the first five strings of a modern guitar, except that the fourth and fifth courses were either octave pairs like a modern 12 string or both strings in both courses tuned to the higher octave! The upshot of these differences is that playing his compositions in a historically accurate fashion is an exercise best left to those with the requisite period instrument. Arrangements of Sanz' compositions for playing on a modern six string guitar are more in the way of new creations on the thematic material than transcriptions. Specifically: the notes shown in a grey font above were not in the original tablature.

Ornamentation

Sanz did indicate ornamentation in his tablatures, and in his day ornamentation included slurs and vibrato. Since I've already abandoned any pretense of historical accuracy, and since it's quite likely musicians in Sanz' day would have improvised ornamentation, I've added more elaborate ornamentation than Sanz indicated.

I've indicated ornaments with the following abbreviations:

- **ap** = appoggiatura, the next higher note is played, held for a good fraction of the indicated duration, then pulled-off to the indicated note.
- **^** = upper mordent, a single hammer on followed by pull-off to the next higher note, so the mordent in bar 2 would be 2h3p2.
- **v** = lower mordent, a pull-off to the next lower note then hammer to the original note, so the mordent in bar 10 would be 2p0h2.
- **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 3 would be 0h2p0h2p0h2p0 or even longer. Optionally: start on the higher note.

Repetitions. The double line dividers in the original tablature and that I've reproduced above divide the composition into four sections. Apparently, the musicological jury is out whether or not these can be treated as potential repeats, so feel free to use your own judgment.

Interpretation

It would be nice to have some historical indication as to tempo, but I can find nothing. The moderate tempo Rodrigo employs for this piece in his *Fantasia para un Gentilhombre* is as good a bet as any.

References

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. **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
4. *Villanos* played on a Baroque guitar by Akira(?):
http://www.youtube.com/watch?v=nSXR5B_l3IE
5. *Villano* movement from Rodrigo's *Fantasia para un Gentilhombre* played by David Russell:
<http://www.youtube.com/watch?v=mK5cDFpDB4E>