

Granadina & Saeta

Joaquín Nin

Arranged for Guitar Quartet by Andrew Forrest

These two pieces are taken from *Twenty Spanish Folk Songs* by Joaquín Nin. They were originally written for soprano and piano and cover all regions of Spain; the Granadina and the Saeta both being from Andalucía. Granadinas exist as a flamenco form alternating strict tempo dance sections with freer lyrical passages. Whilst Nin's Granadina is an original composition, it does recognise the feel of its Spanish forerunner. The Saeta is of very different character being a processional music form that is used on religious occasions.

*In the event of a public performance, please include
the arranger's name on the programme.*

<http://www.forrestguitarembles.co.uk>

Granadina

(Andalucia)

Joaquín Nin
Arranged for Guitar Ensemble
by Andrew Forrest

Allegro, ♩ = 63

The score is arranged for four guitars, labeled Guitar 1 through Guitar 4. It begins with a treble clef and a 3/4 time signature. The first system (measures 1-8) features a rhythmic pattern of eighth notes with a dynamic marking of *pp, staccato e molto ritmico*. The second system (measures 9-16) shows a crescendo leading to a section marked **A** with dynamics of *f* and *ff*. The third system (measures 17-24) includes triplets and dynamics of *mf* and *f*. The score uses various clefs (treble and bass) and includes performance instructions such as *cresc.*, *mf*, *f*, and *ff*.

22

mp *p* *f*

This system contains measures 22 through 27. It is written for four staves. The first staff has a melody with triplets and accents, marked *mp*. The second staff has a similar melodic line, marked *p*. The third and fourth staves provide harmonic accompaniment with chords and rhythmic patterns, marked *f*. The key signature has one sharp (F#) and the time signature is 3/4.

28

B

p. cantabile

pp *pp* *pp*

This system contains measures 28 through 36. It is marked with a box 'B' and the tempo *p. cantabile*. The first staff has a melodic line with triplets, marked *pp*. The second and third staves have accompaniment with chords and triplets, also marked *pp*. The fourth staff has a rhythmic accompaniment, marked *pp*. The key signature has one sharp (F#) and the time signature is 3/8.

37

pp

This system contains measures 37 through 41. The first staff has a melodic line with triplets, marked *pp*. The second and third staves have accompaniment with chords and triplets, marked *pp*. The fourth staff has a rhythmic accompaniment, marked *pp*. The key signature has one sharp (F#) and the time signature is 3/8.

poco rit. A tempo

C Presto, ♩ = 90

46

cresc. *ff* *f* *ff* *cresc.* *ff*

55

p *f* *sfz* *p* *f* *sfz* *p* *f* *sfz* *p* *f* *sfz*

61 **D** Come prima

tambor *p* *pp* *p, cantabile*

70

3

nat.

mp

mp

3

pp

79

poco rit. - A tempo

E Presto

cresc.

f

ff

3

8^{va}

cresc.

f

ff

cresc.

f

ff

cresc.

f

ff

88

Lento

pp

fff

pp

fff

pp

fff

pp

fff

Saeta

Lento, ♩ = 60

Gtr1
f

Gtr2
f

Gtr3
f

Gtr4
f

7

F

dim. e rit. . . . p meno lento e ben legato poco cresc.

dim. e rit. . . . pp meno lento e ben legato poco cresc.

dim. e rit. . . . pp meno lento e ben legato poco cresc.

dim. e rit. . . . pp meno lento e ben legato poco cresc.

The acciatura should not be played too fast.

17

G

mp

quasi mf

mp

mp

poco cresc.

poco cresc.

poco cresc.

poco cresc.

f

quasi f

mf

mf

27

Musical score for measures 27-36. The score is written for four staves. The first staff (treble clef) features a melodic line with a triplet of eighth notes in measure 30. Dynamics include *ff* (measures 28-29), *mp* (measures 30-31), and *p* (measures 32-36). The second staff (treble clef) has a bass line with dynamics *f* (measures 28-29) and *p* (measures 30-36). The third staff (treble clef) has a bass line with dynamics *f* (measures 28-29) and *p* (measures 30-36). The fourth staff (bass clef) has a bass line with dynamics *f* (measures 28-29) and *p* (measures 30-36). Time signatures change from 2/4 to 3/4 in measure 29.

37

Musical score for measures 37-43. The score is written for four staves. The first staff (treble clef) features a melodic line with a triplet of eighth notes in measure 40. Dynamics include *mp* (measures 37-43). The second staff (treble clef) has a bass line with dynamics *p* (measures 37-43). The third staff (treble clef) has a bass line with dynamics *p* (measures 37-43). The fourth staff (bass clef) has a bass line with dynamics *p* (measures 37-43). Time signatures change from 2/4 to 3/4 in measure 39.

poco rit.

44

Musical score for measures 44-50. The score is written for four staves. The first staff (treble clef) features a melodic line with a triplet of eighth notes in measure 47. Dynamics include *p* (measures 44-46), *pp* (measures 47-50). The second staff (treble clef) has a bass line with dynamics *p* (measures 44-46) and *pp* (measures 47-50). The third staff (treble clef) has a bass line with dynamics *p* (measures 44-46) and *pp* (measures 47-50). The fourth staff (bass clef) has a bass line with dynamics *p* (measures 44-46) and *pp* (measures 47-50). Time signatures change from 2/4 to 3/4 in measure 49.

Granadina

(Andalucia)

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Allegro, ♩ = 63

pp, staccato e molto ritmico

cresc. f ff

mf f

mp f

p cantabile

poco rit. cresc.

A tempo Presto, ♩ = 90 ff p

f sfz p

poco rit. A tempo cresc. f

Presto Lento ff pp fff

Saeta

Lento, ♩ = 60

7

F

dim. e rit. . . . p meno lento e ben legato *poco cresc.*

The acciacatura should not be played too fast.

16

mp *poco cresc.*

25

G

f *ff*

34

mp

poco rit. . . .

43

mp *pp*

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(Andalucia)

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Allegro, ♩ = 63

IV V VII

mp m i

pp, staccato e molto ritmico *cresc.*

13

A

f ff f mf

21

CV CIV

B

p f pp

a a a
m m p
i i i

31

41

poco rit.. A tempo

cresc. f

51

C Presto, ♩ = 90

CIV

ff p

60

D Come prima

tambor

f sfz p

69

nat.

mp

78

poco rit.. A tempo

E Presto

cresc. f ff

86

Lento

pp fff

Saeta

Lento, ♩ = 60

7

17

26

37

poco rit.

45

* the acciacatura should not be played too fast.

Granadina

(Andalucia)

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by Andrew Forrest

Allegro, ♩ = 63

a
m
i *p*

pp, staccato e molto ritmico

9

cresc. *f* *ff* *mp*

A

17

f *mf* *p*

23

f *pp*

B

33

46

poco rit. . . A tempo

C Presto, ♩ = 90

p *cresc.* *f* *ff*

56

D Come prima

p *f* *sfz* *pp*

D

64

mp

75

poco rit. . . A tempo

E Presto

p *cresc.* *f* *ff*

E

86

Lento

pp *fff*

Saeta

Lento, ♩ = 60

Staff 1: Treble clef, 3/4 time signature. Measures 1-6. Dynamics: *f*. Includes hairpins.

Staff 2: Treble clef, 3/4 time signature. Measure 7. Chord **F**. Dynamics: *dim. e rit.*, *pp*, *meno lento e ben legato*, *poco cresc.*

Staff 3: Treble clef, 3/4 time signature. Measure 18. Dynamics: *mp*, *poco cresc.*

Staff 4: Treble clef, 3/4 time signature. Measure 26. Chord **G**. Dynamics: *mf*, *f*, *p*. Includes *harm.* and fingering (4, 2, 6).

Staff 5: Treble clef, 3/4 time signature. Measure 38. Dynamics: *p*.

Staff 6: Treble clef, 3/4 time signature. Measure 45. Dynamics: *poco rit.*, *harm. 12*, *pp*.

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Allegro, ♩ = 63

9 *pp, staccato e molto ritmico*

18 *cresc.* *f* *ff* *mp* *f*

26 *f* *pp*

35

45 *poco rit.. A tempo* **C** *Presto, ♩ = 90*

57 **D** *Come prima* *f* *sfz* *p, cantabile*

65 *pp*

75 *poco rit.. A tempo* *cresc.* *f*

85 **E** *Presto* *ff* *pp* *Lento* *fff*

Saeta

Lento, ♩ = 60

f *dim. e rit. . . .*

9 **F**

pp *meno lento e ben legato* *poco cresc.*

18

mp *poco cresc.*

26 **G**

mf *f* *p*

38

p

45 *poco rit. . . .*

pp