

Flamenco Opus 7

Rafael Diaz



Alto saxophone and guitar

Flamenco Opus 7

Saxo alto y guitarra

Normas generales

- = Las indicaciones serán válidas (salvo algún caso) para los dos intérpretes.
- = Las alteraciones afectarán sólo a la nota que las lleve o repetidas y siempre dentro del mismo compás o división y no a las distintas octavas, (a veces se ponen para evitar confusión) tampoco de un compás a otro ni de un instrumento a otro.
- = Los trinos serán siempre con la nota cromática superior (salvo indicaciones).
- = Las articulaciones afectarán a la nota que las lleve y no a otras aunque aparezcan ligadas.
- = En la **Guitarra** y siempre que sea posible, en los armónicos se levantarán los dedos para que resuenen.
- = En la **Guitarra** cuando se indica rasgueado (Rasg) y siempre con 3 barras, quiere decir "graneado, extendido etc." en resumen; con un abaniquo de dedos y por el tiempo que indica la figura que lo lleve.
- = Determinados acontecimientos se indican directamente sobre la partitura por ser más práctico y otros no se indican por ser muy conocidos.
- = Al estar esta pieza basada en el Flamenco, el guitarrista con buen criterio y no obstante lo dicho anteriormente, podrá rasguear los acordes en la forma o manera que crea oportuno e incluso añadir cualquier gesto (siempre con medida) que pueda realzar el carácter Flamenco de la pieza.
 - = Cuerdas al aire, armónicos y tambora, siempre que sea posible y salvo indicación (secco) se dejarán vibrar, por lo que los acordes que contengan cuerdas al aire no se apagarán.
- = Los acordes de hasta 4 notas y salvo indicación, se tocarán placados (es posible hasta de 5 notas).

Específicas

- 1) Guitarra:** Tocar en la posición indicada extendiendo el dedo índice de la mano izquierda como una cejilla y oprimiendo las cuerdas pero sin que estas rocen la tastiera (como si fuese un armónico) pero en el centro del espacio, se obtendrá una sonoridad sorda / En este caso amen de usar este procedimiento, con el dedo 3 (4) se pisará la nota real y en otros, el procedimiento se empleará sobre solamente 5 cuerdas dejando la 6ª al aire.
- 2) Arpegiando o rasgueando en el sentido de la flecha y en este caso con el dedo índice de agudo a grave y sobre el traste XII, la ligadura fraccionada que aparece alguna vez, es para recordar que las cuerdas al aire se deben dejar vibrar (el "0" se pondrá dependiendo del espacio arriba o al lado) / arpegiando sobre las 5 cuerdas superiores dejando la 6ª al aire.**
- 3) Guitarra:** Armónico octavado.
- 4) Saxo:** Con la posición indicada emitir solos aire y con la letra **S**, por el tubo del instrumento/ con la letra **R**, por el tubo del instrumento.
- 5) Guitarra:** Tambora
- 6) Saxo:** Ruido con las llaves del instrumento.
- 7) Saxo:** Multifónico ad lib. Sobre la fundamental escrita.
- 8) Saxo:** Frullato (siempre 4 barras)
- 9) Saxo:** Trémolo (tktk y siempre con 3 barras), se debe ejecutar desfasado, no coincidiendo la digitación con los ataques de las notas con lo que resultará una sonoridad "rota" **cuando son fusas, tanto frullato como doble picado (tktk) se escriben igual pero se especifica en cada caso la forma de ataque.**
- 10) Saxo:** Tocar alternando 2 posiciones sobre la misma nota.
- 11) Saxo:** Muy vibrado / oscilación (solo una) del sonido, regular y lentamente de más o menos un cuarto de tono.
- 12) Saxo:** Con la posición indicada con la letra S, a través del instrumento y manipulando la columna de aire.
- 13) Guitarra:** Oscilación (solo una) del sonido, regular y lentamente de más o menos un cuarto de tono, en se ejecutará flexionando la cuerda en sentido vertical y volviéndola a su sitio, los dos sonidos son atacados con pizzicato Bartok / oscilando todo el tiempo que dure la figura y puede ser de manera irregular según indique el gráfico.
- 14) Saxo:** Slap cerrado y slap abierto, con este se ejecutarán otras notas ligadas.
- 15) Guitarra:** Armónicos sobre el traste XII, pero dejando al aire la 6ª cuerda.
- 16) Guitarra:** Rasgueado sobre los armónicos del traste XII / Rasgueado sobre las notas como se indica en (1) dejando al aire la 5ª y 6ª cuerda siempre rasgueando y glisando sobre las 4 superiores.
- 17) Saxo:** Emitiendo la voz por el instrumento con afinación ad lib. de manera sostenida y con las llaves ejecutar la figuración escrita, de esta manera la voz oscilará.
- 18) Guitarra:** Tocando con un plectro la voz de arriba mientras con la mano izquierda tirando de la cuerda se ejecuta la voz de abajo (indicado con una +)
- 19) Guitarra:** Sobre el puente, ordinario (anula otras indicaciones) dedo índice.

Partitura en sonido real

Performance note

- = The indications will be valid (except in some cases) for both interpreters.
- = The alterations will affect only the note that carries them or repeated and always within the same measure or division and not to the different octaves, (sometimes put to avoid confusion) also not from one bar to another or from one instrument to another.
- = The trills will always be with the upper chromatic note (unless otherwise indicated).
- = The articulations will affect the note that carries them and not others, even if they are linked.
- = In the **Guitar** and whenever possible, in the harmonics the fingers will be raised so that they resonate.
- = In the **Guitar** when rasgueado (Rasg) is indicated and always with 3 bars, it means "graneado, extended etc." in summary; with a fan of fingers and for the time that indicates the figure that carries it.
- = Certain events are indicated directly on the score because they are more practical and others are not. are indicated as being well known.
- = As this piece is based on the Flamenco, the guitarist with good criteria and notwithstanding the above. previously, you will be able to strum the chords in the form or way that you believe opportune and even to add any gesture (always with moderation) that can enhance the Flamenco character of the piece.
- = Open strings, harmonics and Tambora, whenever possible and except indication (secco) will be left. vibrate, so chords containing air strings will not be extinguished.
- = The chords of up to 4 notes and except indication, will be played placados (it is possible up to 5 notes).

Specific

- 1) **Guitar:** Play in the indicated position extending the index finger of the left hand as a capo and pressing the strings but without these touching the tastiera (as if it were a harmonic) but in the center of the space, it is you will get a deaf sound / In this case amen to use this procedure, with the finger 3 (4) you will step on the real note and in others, the procedure will be used on only 5 strings leaving the 6th open.
- 2) Arpeggio or rasgueando in the direction of the arrow and in this case with the index finger from acute to low and on the fret XII, the fractionated ligature that appears sometime, is to remember that the strings to the air must be left to vibrate (" 0 " will be placed depending on the space above or to the side) / arpeggio on the 5 upper strings leaving the 6th open.
- 3) **Guitar:** Octave harmonic.
- 4) **Saxophone:** With the position indicated to emit only air and with the letter **S**, through the tube of the instrument/ with the letter **R**, through the harmonic. instrument tube.
- 5) **Guitar:** Tambora
- 6) **Saxophone:** Noise with instrument keys.
- 7) **Saxo,** Multiphonic ad lib, on the written fundamental.
- 8) **Sax:** Frullato (always 4 lines)
- 9) **Saxophone:** Tremolo (tktk and always with 3 lines), must be executed out of phase, not coinciding fingering lines with the attacks of the notes with what will result a sonority "rota" broken. when they are demisemi-quaver, so much frullato as double chopped (tktk) are written the same but the form of attack is specified in each case.
- 10) **Sax:** Play alternating 2 positions on the same note.
- 11) **Sax:** Very vibrated / oscillation (only one) of the sound, regular and slowly of more or less a quarter tone.
- 12) **Saxophone:** With the position indicated by the letter **S**, through the instrument and manipulating the air column.
- 13) **Guitar:** Oscillation (only one) of the sound, regular and slowly of more or less a quarter of tone, in will be executed by flexing the string vertically and returning it to its place / The two sounds are attacked with Bartok pizzicato / oscillating all the time that the figure lasts and can be in an irregular manner as shown in the graphic.
- 14) **Saxo:** Slap closed and slap open, with this other notes will be executed.
- 15) **Guitar:** Harmonics on fret XII, but leaving the 6th string open.
- 16) **Guitar:** Rasgueado on the harmonics of fret XII / strummed on the notes as indicated in (1) leaving to the air the 5th and 6th string always strumming and gliss on the 4 upper.
- 17) **Sax:** Emitting the voice through the instrument with ad lib. tuning in a sustained way and with the keys to execute the written figuration, in this way the voice will oscillate.
- 18) **Guitar:** Playing with a plectrum the voice from above while with the left hand pulling the string the voice is executed. voice below (indicated by a +)
- 19) **Guitar:** On bridge, ord. ordinary (cancels other indications) index finger.

Score in C

Flamenco opus 7

(Ejemplos musicales, el compás 1 se corresponde a la parte teórica nº 1 de la página anterior y sucesivamente)

(Musical examples, measure 1 corresponds to the theoretical part nº 1 of the previous page and so on.)

Musical notation for measures 1-4. Measure 1 includes a triplet of eighth notes and a box labeled 'I'. Measure 2 includes a box labeled 'XII' and a downward-pointing arrow. Measure 3 includes a box labeled '3' and the text 'arm.8ª ----'. Measure 4 includes a box labeled '4' and the text '(solo aire con la letra S) voz (R)'. The key signature is one flat (Bb) and the time signature is 3/4. The text '(6ª en MIb)' is written below the staff.

Musical notation for measures 5-8. Measure 5 includes a box labeled '5' and the text 'Ta.'. Measure 6 includes a box labeled '6' and the text 'llaves'. Measure 7 includes a box labeled '7' and the text 'multifonico'. Measure 8 includes a box labeled '8' and the text 'frullato'. The key signature is one flat (Bb) and the time signature is 3/4.

Musical notation for measures 9-12. Measure 9 includes a box labeled '9' and the text 'tktk'. Measure 10 includes a box labeled '10' and the text 'tktk (desfasado)'. Measure 11 includes a box labeled '11' and the text 'x*x*x*x*x*x*x*x*x'. Measure 12 includes a box labeled '12' and the text '(S) manipulando la columna de aire'. The key signature is one flat (Bb) and the time signature is 3/4.

Musical notation for measures 13-16. Measure 13 includes a box labeled '13' and a fermata. Measure 14 includes a box labeled '14' and the text 'slap cerrado' and 'slap abierto'. Measure 15 includes a box labeled '15' and a downward-pointing arrow. Measure 16 includes a box labeled '16' and the text 'XII Rasg.' and '(sobre las 4 cuerdas agudas) gliss.'. The key signature is one flat (Bb) and the time signature is 3/4.

Musical notation for measures 17-20. Measure 17 includes a box labeled '17' and the text 'voz' and 'sin sonido'. Measure 18 includes a box labeled '18' and the text 'plectro'. Measure 19 includes a box labeled '19' and the text 'sul pont. ord. i.'. Measure 20 includes a box labeled '20'. The key signature is one flat (Bb) and the time signature is 3/4.

Flamenco Opus 7

Seguidillas sevillanas*

♩ = 84 **Sempre espressivo**

Saxo alto

Guitarra

subtone

p

XII

arm.8ª - arm.8ª ----

(6ª en Mib) *f*

Recuérdese, armónicos, tambora y acordes con cuerdas al aire, siempre que sea posible y salvo indicación (secco) se dejaran vibrar.



Sax.

Gtr.

(S)

5

frul. ----

Tambora

f

p

p



Sax.

Gtr.

6

6

6

slap abierto

p

f



Sax.

Gtr.

voz (R)

10

tktk desfasado ----

slap cerrado

Ta.

p

* Según la clasifica Eduardo Ocón en su libro "Cantos Españoles" publicado en 1874.

(S)

Sax. *ff* *pp*

Gtr. *pp* ord.

sul pont.



25

Sax. *f*

Gtr. *f* Ta.



30

Sax. *pp* *p* *pp* *subtone*

Gtr. *arm. 8^a* XII VII



35

Sax. *mp* *f* *f* *normal* (S)

Gtr. *pp* *f* XII Rasg. V

Sax. *pp* *f* *f* **slap cerrado** **slap abierto**

Gtr. **3** **3** VII ④

Detailed description: This system contains two staves. The Saxophone staff (Sax.) has three measures. The first measure starts with a rest followed by a triplet of eighth notes, marked *pp*. The second measure contains a triplet of eighth notes marked *f*, followed by a quarter note marked **slap cerrado** with a circled plus sign. The third measure contains a triplet of eighth notes marked *f*, followed by a quarter note marked **slap abierto** with a circled plus sign. The Guitar staff (Gtr.) has three measures. The first measure has a triplet of eighth notes. The second measure has a whole rest. The third measure has a whole rest, a circled plus sign, a box containing 'VII', and a circled '4' below the staff.



Sax. [40] *pp* *f* *pp* (S) (S) (S)

Gtr. ④

Detailed description: This system starts at measure 40. The Saxophone staff (Sax.) has four measures. The first measure has a triplet of eighth notes marked *pp*. The second measure has a quarter note marked *f*, followed by a quarter note marked (S). The third measure has a triplet of eighth notes marked *pp*, followed by a quarter note marked (S). The fourth measure has a quarter note marked (S), followed by a quarter note marked (S). The Guitar staff (Gtr.) has four measures, each with a whole rest and a circled plus sign below the staff.



Sax. (S) [45 llaves] *f*

Gtr. *f* *f* **3** *f* *gliss.*

Detailed description: This system starts at measure 45. The Saxophone staff (Sax.) has three measures. The first measure has a quarter note marked (S). The second measure has a whole note marked *f* with a diamond-shaped articulation mark. The third measure has a whole note marked *f* with a diamond-shaped articulation mark. The Guitar staff (Gtr.) has three measures. The first measure has a quarter note marked *f*. The second measure has a quarter note marked *f*. The third measure has a triplet of eighth notes marked *f*, followed by a quarter note marked *f* and a quarter note marked *gliss.*



Sax. (S) *f* voz (R)

Gtr. *p* VII

Detailed description: This system has two staves. The Saxophone staff (Sax.) has three measures. The first measure has a quarter note marked (S). The second measure has a quarter note marked *f*, followed by a quarter note marked voz (R). The third measure has a whole rest. The Guitar staff (Gtr.) has three measures. The first measure has a quarter note marked *p*. The second measure has a quarter note marked *p*. The third measure has a quarter note marked VII, followed by a quarter note marked *p*.

50 voz

Sax. *f* solo digitación sin sonido

Gtr. *f* Ta. VI VI VI

Sax. (S) 55

Gtr. Ta. VI VII

p

⑥

Sax. *pp* *f* *pp* *f*

Gtr. 3 VI s. arpegg. *f*

tktk desfasado

5 7 7 5

Sax. *pp* 60

Gtr. *pp* i. 3

Sax. (S)

Gtr.

f

p



65

Sax. (R)

Gtr.

f

sul pont.

f +



molto rit.

Sax.

Gtr.

f

+



70

Sax.

Gtr.

gliss. #

+

♩ = 50

Sax. *slap abierto*
f
tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

Gtr. *gliss.*
ord. *5*
mano izq.



75

Sax. *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*
f
llaves

Gtr. *II* *I* *rasg.* *3b* *I*



80

Sax. *subtone* *p* *(S)* *p*

Gtr. *Plectro* *gliss.* *mf* *f* *mf* *5*



85

Sax. *(S) manipulando ad lib. la columna de aire* *p* *llaves*

Gtr. *f* *gliss.* *3* *gliss.* *gliss.*

(S) subtone

Sax. *f* *p*

Gtr. *gliss.*

Ordinario



90 normal → subtone manipulando ad lib. la columna de aire

Sax. (S) *f* *p*

Gtr. Rasg. ord. rasg. *gliss.* (glis. sobre las 4 cuerdas agudas)

f



95

Sax. *gliss.*

Gtr. arm. 8ª --- *pp* sul pont. 0 *p*

mano izquierda sola percutiendo



(S) *gliss.* X*X*X*X*X*X*X*X*X*X*X*X*X*X*X*X (S) *gliss.*

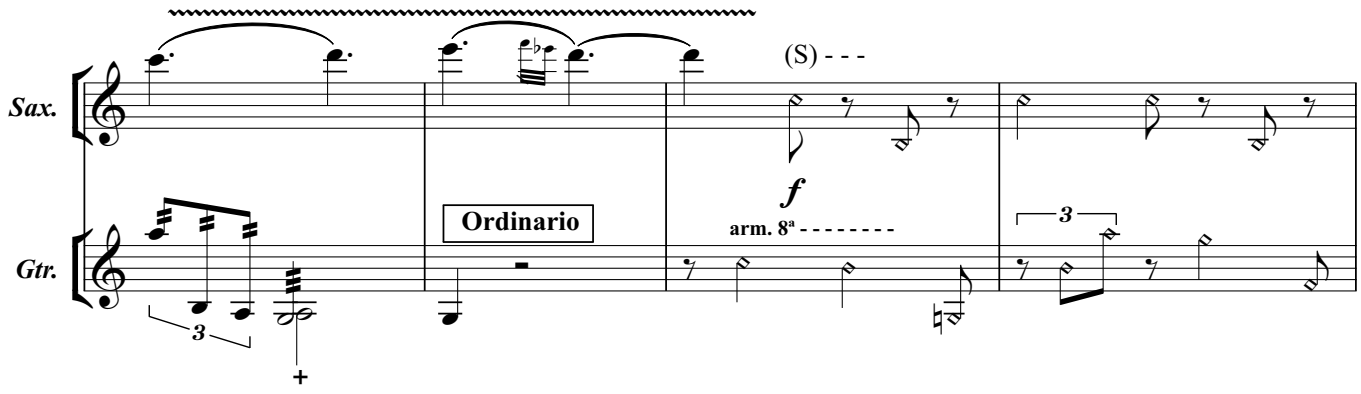
100

Sax.

Gtr. Plectro --- *f* mano izq.

Sax. *f* (S)---

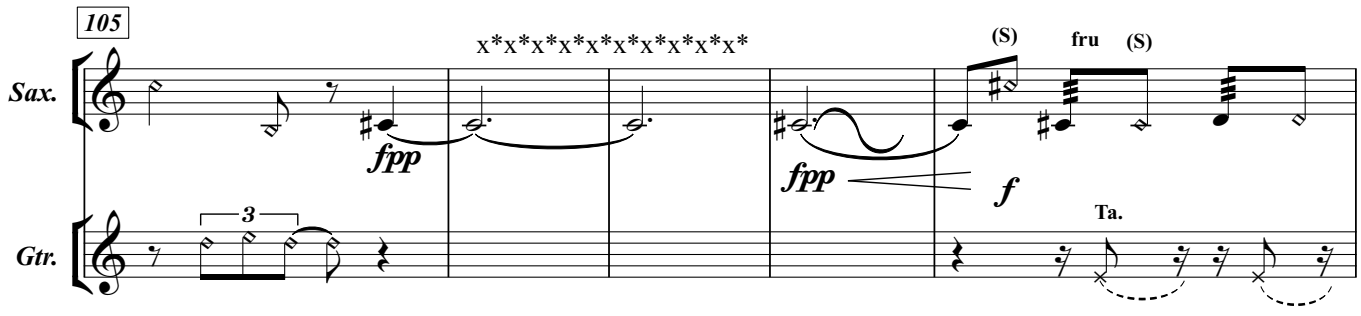
Gtr. **Ordinario** *f* arm. 8ª



105 X*X*X*X*X*X*X*X*X*X*X*

Sax. *fpp* (S) fru (S)

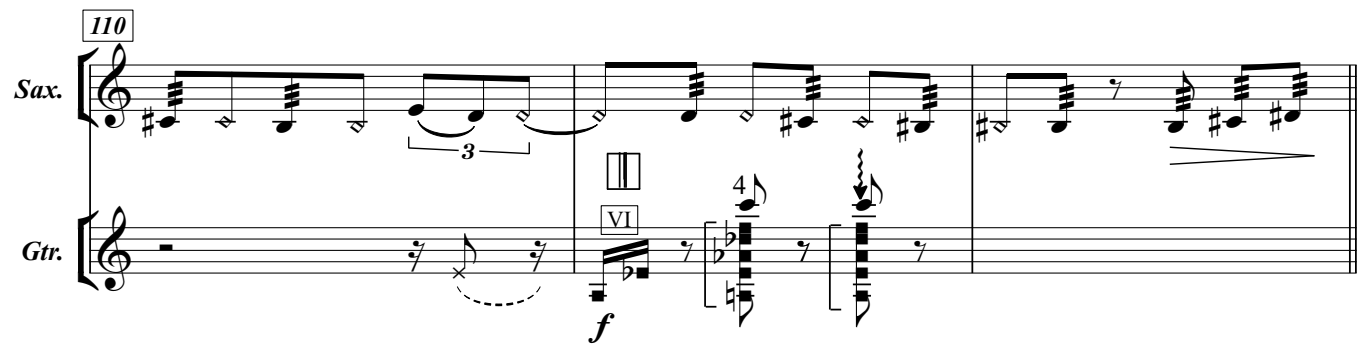
Gtr. *fpp* *f* Ta.



110

Sax. *f*

Gtr. *f* VI 4

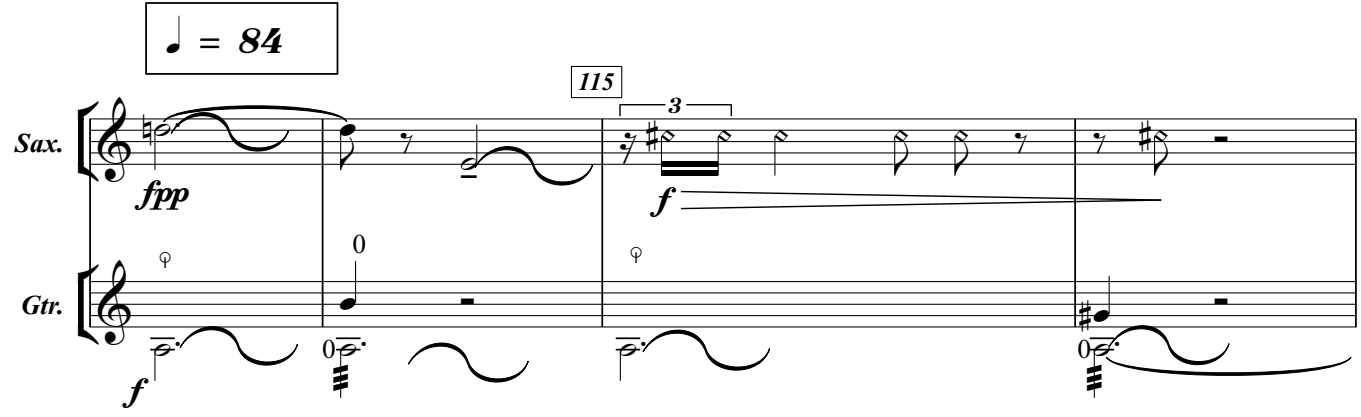


♩ = 84

115

Sax. *fpp* *f*

Gtr. *f* 0



Sax. *llaves* *f* *slap abierto*

Sax. 120 *p* *gliss.* *(R)*

Sax. 125 *f* *p* *(S)*

Sax. *tktk desfasado ---* *6* *6* *6* *5*

130

Sax. *p* *fpp* *f*

Gtr. *gliss.* Ta.



Sax. *pp*

Gtr.



135 tktk

Sax. *f* *p*

Gtr. *f*



Sax.

Gtr. XII

140 6 (S) llaves

Sax. *p*

Gtr. XII *p* 0 3

(S) llaves

Sax.

Gtr.

145 fru ---

Sax. *p* 6

Gtr. *f* 0

Sax. tktk *pp* x*x*x*x*x*x*x*x*x*x*x*x*x

Gtr. 6 rasg.