

Flamenco Opus 7

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Saxo Alto y Guitarra

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 abaniqueo 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 mesura) que pueda realzar el carácter Flamenco de la pieza.
- = Cuerdas al aire, armónicos y tambora, siempre que sea posible y salvo indicación (secco) se dejaran 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

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Alto saxophone and guitar

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 demisemiquaver, 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 configuration, 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

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(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.)

The sheet music consists of ten staves of musical notation, each with a measure number and specific performance instructions:

- Staff 1:** Measure 1 (I), Measure 2 (II), Measure 3 (III), Measure 4 (IV), Measure 5 (V), Measure 6 (VI), Measure 7 (VII), Measure 8 (VIII), Measure 9 (IX), Measure 10 (X), Measure 11 (XI), Measure 12 (XII).
- Measure 1:** (6^a en MIb)
- Measure 2:** arm.8^a ---
- Measure 3:** (solo aire con la letra S) voz (R)
- Measure 4:** (solo aire con la letra S) voz (R)
- Measure 5:** Ta.
- Measure 6:** llaves
- Measure 7:** multifónico
- Measure 8:** frullato
- Measure 9:** tktk
- Measure 10:** tktk (desfasado)
- Measure 11:** x*x*x*x*x*x*x*x*x*
- Measure 12:** (S) manipulando la columna de aire
- Measure 13:** ♪
- Measure 14:** slap cerrado + slap abierto +
- Measure 15:** Rasg. (sobre las 4 cuerdas agudas)
- Measure 16:** gliss.
- Measure 17:** voz □ sin sonido
- Measure 18:** plectro
- Measure 19:** sul pont. ord. i.
- Measure 20:**

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Seguidillas sevillanas*

= 84 Sempre espressivo

subtone

Saxo alto

Guitarra

(6^a en Mib) **f**

XII

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



Sax. (S)

Gtr.

5

Tambora

frul. -----



Sax.

Gtr.

p f

slap abierto



Sax. + voz (R)

Gtr. 0

10 tktk desfasado -----

p

slap cerrado

Ta.

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

Musical score for Saxophone (Sax.) and Guitar (Gtr.). The score consists of two staves. The top staff shows a melodic line for the Saxophone, starting with a grace note followed by a series of eighth-note patterns: $x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*x^*$. The dynamic is *p*. The bottom staff shows sustained notes for the Guitar: a *trill* (tr) from the first measure to the second, and sustained notes at *f* dynamic in both measures. The guitar part includes markings *sul pont.* and \flat .



Musical score for Saxophone and Guitar. The score consists of two staves. The top staff is for the Saxophone, which starts with a rest followed by sixteenth-note patterns. The first pattern is labeled "frul." with a bracket of six notes. The second pattern is labeled "(S)" with a bracket of six notes. The third pattern is labeled "llaves". The bottom staff is for the Guitar, which starts with a dynamic *f* followed by eighth-note patterns. The first pattern is labeled "ordinario" with a bracket of three notes. The second pattern is labeled "Ta." with a bracket of three notes.



Musical score for Saxophone (Sax.) and Guitar (Gtr.). The score consists of two staves. The top staff (Sax.) shows a melodic line with grace notes and sixteenth-note patterns. The bottom staff (Gtr.) shows rhythmic patterns with a measure of 5 indicated. Measure 6 starts with a fermata over the first beat. Measure 7 begins with a dynamic *f*. Measure 8 starts with a dynamic *Ta.*. Measure 9 concludes the section.



Musical score for Saxophone and Guitar. The score consists of two staves. The top staff is for the Saxophone, starting with a dynamic *p*. The bottom staff is for the Guitar. Measure 20 ends with a fermata over the Saxophone's note. Measure 21 begins with a dynamic *f* for the Saxophone, followed by a sixteenth-note pattern labeled "tktk desfasado". The Guitar part features eighth-note patterns with slurs and grace notes. Measures 22-23 show the continuation of these patterns.

(S)

Sax.

Gtr.

ff

pp

sul pont.

ord.

pp



25

Sax.

Gtr.

f

Ta.



30

subtone

Sax.

Gtr.

pp

p

pp

XII

VII

arm. 8^a -----



35

normal

Sax.

Gtr.

mp

XII Rasg.

V

pp

f

f

(S)

Sax.

Gtr.

3

pp

f

slap cerrado +

slap abierto +

f

VII

(4)



Sax.

Gtr.

40

3

pp

f

(S)

3

(S)

(S)



Sax.

Gtr.

(S)

45 llaves

f

f

pizz.

f



Sax.

Gtr.

(S)

voz (R)

f

VII

p

50 voz

Sax. (b) f solo digitación sin sonido
Ta. VI VI VI

Gtr. f



(S) 55

Sax. Ta. VI VII

Gtr. p ⑥



tktk desfasado

Sax. pp f

Gtr. 3 VI s. arpegg. 5 f 3



7 7 60

Sax. pp i. 3 3 3

Gtr. 3

Musical score for Saxophone (Sax.) and Guitar (Gtr.). The score consists of two staves. The top staff shows the Saxophone playing eighth-note patterns. The bottom staff shows the Guitar playing sixteenth-note patterns. Measure 11 ends with a dynamic **f**. Measure 12 begins with a dynamic **p**. The score includes measure numbers 11 and 12, and rehearsal marks VI and (S).

2

Musical score for Saxophone (Sax.) and Guitar (Gtr.) at measure 65. The score is divided into two systems by a vertical bar line. The top system starts with a melodic line for the Saxophone, followed by a dynamic instruction (R) above a sixteenth-note cluster, and then a forte dynamic (f) with a grace note. The bottom system begins with a rhythmic pattern for the Guitar, featuring eighth-note pairs and a sixteenth-note run. The score concludes with a dynamic instruction (f+) and a melodic line for the Saxophone.

三

Musical score for Saxophone (Sax.) and Guitar (Gtr.). The score consists of two staves. The top staff shows a rhythmic pattern for the Saxophone, featuring grace notes in sixteenth-note groups over eighth-note beats. The bottom staff shows a rhythmic pattern for the Guitar, consisting of eighth-note chords and grace notes. Both staves include dynamic markings such as *molto rit.*, *f*, and *p*. The score is divided into measures by vertical bar lines, and each measure contains a specific sequence of grace notes and eighth-note chords. The guitar part includes a bass clef and a treble clef, while the saxophone part uses a single treble clef.

三

Musical score for Saxophone and Guitar at measure 70. The score consists of two staves. The top staff is for the Saxophone, which starts with a rest followed by a note at pitch 0. The bottom staff is for the Guitar, which plays a series of notes from pitch 5 down to 0. Various performance markings are present, including grace notes, dynamic markings like $\ddot{\text{v}}$, giss. , and $\#$, and articulation marks like + and x .

Sax.

Gtr.

7

Musical score for Saxophone and Guitar, page 75. The score consists of two staves. The top staff is for the Saxophone, which plays a rhythmic pattern of eighth notes and sixteenth notes. The bottom staff is for the Guitar, which plays a rhythmic pattern of eighth notes and sixteenth notes. The score includes dynamic markings such as *tr*, *tr~*, *tr~~~~~*, *tr~~~~~*, *tr~~~~~*, *f*, *llaves*, and *rasg.*. The score also includes measure numbers II and I, and a tempo marking of 3/4.

Musical score for Saxophone and Guitar at measure 80. The score is divided into two systems by vertical bar lines. The first system starts with a dynamic *p*. The Saxophone part has a wavy line above it labeled "subtone". The second system begins with a dynamic *p*, and the Saxophone part has a wavy line above it labeled "(S)". A box labeled "Plectro" is placed over the Gtr. staff, which contains a bass clef, a key signature of one sharp, and a dynamic *mf*. The next measure starts with a dynamic *f*. The Gtr. staff continues with a bass clef, a key signature of one sharp, and a dynamic *mf*. The number "5" is written below the staff.

(S) manipulando ad lib. la columna de aire

Sax.

Gtr.

85

llaves

p

f

gliss.

gliss.

gliss.

Musical score for Saxophone (Sax.) and Guitar (Gtr.) from measure 3 to measure 4.

Sax. The instrument plays eighth-note patterns. In measure 3, it starts with a rest followed by a sixteenth note, then eighth-note pairs. A dynamic *f* is indicated. In measure 4, it continues with eighth-note pairs, followed by a sixteenth note, a eighth-note pair, and a sixteenth note. The dynamic *p* is indicated. The label "subtone" is placed above the first eighth-note pair of measure 4. The label "Ordinario" is enclosed in a box below the staff.

Gtr. The instrument plays sixteenth-note patterns. In measure 3, it starts with a sixteenth-note triplet (indicated by a bracket under three notes) followed by eighth-note pairs. The number "3" is written below the bracket. In measure 4, it continues with eighth-note pairs, followed by a sixteenth-note triplet (indicated by a bracket under three notes), a sixteenth-note glissando (indicated by a diagonal line), and eighth-note pairs.

2

90

Sax. normal → subtone (S) manipulando ad lib. la columna de aire

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

二

二

Sax.

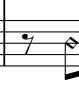
Gtr. 

Ordinario

(S) - - -

f

arm. 8^a - - -





105

Sax.

Gtr. 

x*x*x*x*x*x*x*x*x*

fpp

fpp

(S) fru (S)

f

Ta.



110

Sax.

Gtr. 

f





♩ = 84

115

Sax.

Gtr. 

fpp

f

Sax. *llaves*

Gtr.

slap abierto

+ 6



120

Sax. + + (R)

Gtr. 0 gliss. f p

gliss. 3



(S)

125

Sax. f p 5

Gtr. 3



tktk desfasado ---

Sax. 6 6 6 5

Gtr. 6 5 (5) gliss. gliss. gliss. gliss. 3

Musical score for Saxophone and Guitar at measure 130. The score includes dynamic markings *p*, *fpp*, *f*, and *Ta.*. The guitar part features a glissando and a rhythmic pattern with grace notes. The piano part includes a fermata over two measures and a bass line with eighth-note chords.

2

Musical score for Saxophone (Sax.) and Guitar (Gtr.). The score consists of two staves. The top staff (Sax.) starts with a measure of 3/4 time, indicated by a bracket above the first three measures. The first measure shows a single eighth note followed by a sixteenth-note grace note. The second measure shows a sixteenth-note grace note followed by a eighth note. The third measure shows a sixteenth-note grace note followed by a eighth note. The fourth measure begins with a fermata over the eighth note, followed by a sixteenth-note grace note. The bottom staff (Gtr.) starts with a measure of 3/4 time, indicated by a bracket above the first three measures. The first measure shows a single eighth note followed by a sixteenth-note grace note. The second measure shows a sixteenth-note grace note followed by a eighth note. The third measure shows a sixteenth-note grace note followed by a eighth note. The fourth measure begins with a fermata over the eighth note, followed by a sixteenth-note grace note.

2

Musical score for Saxophone and Guitar. The score shows two staves. The top staff is for the Saxophone, which plays a sixteenth-note pattern starting with a forte dynamic (f). The bottom staff is for the Guitar, which has a sustained note followed by a sixteenth-note pattern. Measure numbers 135 and 136 are indicated above the staves. Various dynamics and performance instructions like 'tktk' and '3' are included.

2

Musical score for Saxophone (Sax.) and Guitar (Gtr.) showing measures 6-12. The score consists of two staves. The top staff for Saxophone features a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of sixteenth-note patterns. The bottom staff for Guitar features a treble clef, a key signature of one sharp, and a common time signature. It contains six measures, with measure 12 ending in a half note. Measure 12 includes a dynamic instruction 'XII' and a small box with vertical lines above it. A vertical brace connects the two staves.

Musical score for Saxophone and Guitar. The score consists of two staves. The top staff is for the Saxophone, starting with a dynamic of **p**. The bottom staff is for the Guitar, which has a key signature of one sharp. Measure 6 begins with a forte dynamic of **p** for the Saxophone. The score includes markings such as "llaves" (keys) and "XII". The guitar part features a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. The score ends with a dynamic of **p**.

2

2

Musical score for Saxophone and Guitar at measure 145. The score consists of two staves. The top staff is for the Saxophone, which starts with a dynamic *p* and a grace note followed by sixteenth-note patterns. The bottom staff is for the Guitar, which starts with a dynamic *f* and eighth-note patterns. The score includes performance instructions like "fru ----" above the Saxophone's first pattern and a fermata over the final eighth note of the Guitar's pattern.

2

Musical score for Saxophone (Sax.) and Guitar (Gtr.). The score consists of two staves. The top staff shows the Saxophone playing eighth-note patterns with grace notes. The bottom staff shows the Guitar playing eighth-note patterns. Measure 6 ends with a fermata over the guitar's eighth note. Measure 7 begins with a sixteenth-note pattern on the guitar, followed by a dynamic marking of ***pp***. The guitar then plays a rhythmic pattern of eighth-note pairs labeled "tktk". The score concludes with a dynamic marking of ***rasg.*** and a fermata over the final eighth note of the guitar's pattern. A measure number "6" is centered below the guitar staff, and a date "Málaga 2013" is at the bottom right.