

Joaquín Nin

Granadina & Saeta

Arranged for Niibori Guitar Orchestra
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 Andalusia. 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

Alto 1
pp. staccato e molto ritmico

Alto 2
pp. staccato e molto ritmico

Guitar 1
pp. staccato e molto ritmico

Guitar 2
pp. staccato e molto ritmico

Guitar 3
pp. staccato e molto ritmico

Bass(N)
pp. staccato e molto ritmico

Contrabass
pp. staccato e molto ritmico

A

cresc.

f

ff

mf

cresc.

f

ff

cresc.

f

ff

mf

cresc.

f

ff

mp

cresc.

f

ff

mp

cresc.

f

ff

mp

17

Musical score for measures 17-23. The score consists of six staves. The first four staves are for the upper voices, and the last two are for the lower voices. The music is in 3/4 time and features a variety of dynamics including *f*, *mf*, *mp*, and *p*. There are also trills and triplets indicated in the notation.

24

B

Musical score for measures 24-30. The score consists of six staves. The first two staves are for the upper voices, and the last four are for the lower voices. The music is in 3/4 time and features dynamics such as *f*, *p cantabile*, and *pp*. There are also trills and triplets indicated in the notation.

32

40

C

Presto, ♩ = 90

poco rit. - A tempo

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

D

Come prima

56

p *f sfz*
p *f sfz*
p *f sfz*
p *f sfz*
p *f sfz*
p. cantabile *3*

63

pp

tambor

p

pp

p

3

3

71

mp

nat.

mp

pp

pp

3

3

3

3

79

poco rit. . A tempo Presto

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

cresc. *f* *ff*

88

Lento

pp *fff*

pp *fff*

pp *fff*

pp *fff*

pp *fff*

Saeta

Granadina & Saeta

8

Lento, ♩ = 60

Alt1
Alt2
Gtr1
Gtr2
Gtr3
Bass(N)
Cb.

F

7

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. *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 acciacatura should not be played too fast.

17

Musical score for measures 17-25. The score is written for five systems, each with two staves. The first system starts with a *mp* dynamic. The second system includes a *poco cresc.* instruction. The third system includes a *quasi mf* instruction. The fourth system includes a *poco cresc.* instruction. The fifth system includes a *poco cresc.* instruction. The sixth system includes a *poco cresc.* instruction. The seventh system includes a *poco cresc.* instruction. The eighth system includes a *poco cresc.* instruction. The ninth system includes a *poco cresc.* instruction. The tenth system includes a *poco cresc.* instruction. The eleventh system includes a *poco cresc.* instruction. The twelfth system includes a *poco cresc.* instruction. The thirteenth system includes a *poco cresc.* instruction. The fourteenth system includes a *poco cresc.* instruction. The fifteenth system includes a *poco cresc.* instruction. The sixteenth system includes a *poco cresc.* instruction. The seventeenth system includes a *poco cresc.* instruction. The eighteenth system includes a *poco cresc.* instruction. The nineteenth system includes a *poco cresc.* instruction. The twentieth system includes a *poco cresc.* instruction. The twenty-first system includes a *poco cresc.* instruction. The twenty-second system includes a *poco cresc.* instruction. The twenty-third system includes a *poco cresc.* instruction. The twenty-fourth system includes a *poco cresc.* instruction. The twenty-fifth system includes a *poco cresc.* instruction. The score features various dynamics including *mp*, *quasi mf*, *poco cresc.*, and *f*. It also includes time signature changes from 2/4 to 3/4 and back to 2/4, and a triplet of eighth notes in the final measure.

G

26

Musical score for measures 26-34. The score is written for five systems, each with two staves. The first system starts with a *mf* dynamic. The second system includes a *ff* instruction. The third system includes a *ff* instruction. The fourth system includes a *ff* instruction. The fifth system includes a *ff* instruction. The sixth system includes a *ff* instruction. The seventh system includes a *ff* instruction. The eighth system includes a *ff* instruction. The ninth system includes a *ff* instruction. The tenth system includes a *ff* instruction. The eleventh system includes a *ff* instruction. The twelfth system includes a *ff* instruction. The thirteenth system includes a *ff* instruction. The fourteenth system includes a *ff* instruction. The fifteenth system includes a *ff* instruction. The sixteenth system includes a *ff* instruction. The seventeenth system includes a *ff* instruction. The eighteenth system includes a *ff* instruction. The nineteenth system includes a *ff* instruction. The twentieth system includes a *ff* instruction. The twenty-first system includes a *ff* instruction. The twenty-second system includes a *ff* instruction. The twenty-third system includes a *ff* instruction. The twenty-fourth system includes a *ff* instruction. The twenty-fifth system includes a *ff* instruction. The score features various dynamics including *mf*, *f*, *ff*, *mp*, and *p*. It also includes time signature changes from 2/4 to 3/4 and back to 2/4, and a triplet of eighth notes in the final measure.

37

mp

p

mp

p

p

poco rit.

44

pp

pp

p

pp

pp

pp

pp

Alto 1

Granadina

(Andalucia)

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Allegro, ♩ = 63

pp, staccato e molto ritmico cresc. ---

10 A

f ff mf

17

f mf mp

23 B

f p cantabile

31

42 poco rit. . A tempo

cresc.

C Presto, ♩ = 90

52

ff p

D Come prima

60

f sfz p

75 *poco rit.* *A tempo*

85 **E** *Presto* *Lento*

Saeta

Lento, ♩ = 60

8 **F**

p meno lento e ben legato *poco cresc.*

The acciacatura should not be played too fast.

17

mp *poco cresc.* *f*

26 **G**

ff *mp*

35

mp

44 *poco rit.* *harm. 12*

pp

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4

pp, staccato e molto ritmico *cresc.* -----

12

A

f *ff* *f*

19

mf *p*

27

B

f *pp* 3

38

3 *poco rit.* *cresc.*

50

A tempo

C

Presto, ♩. = 90

ff *p*

58

D

Come prima

f *sfz* *pp*

67

mp 3

76 3 poco rit. . A tempo

cresc. f

85 E Presto Lento

ff pp fff

Saeta

Lento, ♩ = 60

f dim. e rit. .

8 F

pp *meno lento e ben legato* poco cresc.

18

mp poco cresc.

26 G

mf f p

37

p

45 harm. 7

poco rit. pp

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IV *mp* *p* *mf* V VII

pp, staccato e molto ritmico ③

IX [A] 2

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

16 VII

mf *f* ③ *mf*

22 V IX

mp ----- *f*

[B] VII V

p, cantabile

38 X VII V

② *p* *sfz*

48 poco rit. . . A tempo [C] Presto, ♩ = 90 VII

cresc. *ff* *p*

57 [D] Come prima 8

f *sfz* ⑧

2

69 V X VII

p

78 V poco rit. . . A tempo **E** Presto

cresc. *f* *ff*

87 VII Lento

pp *fff*

Saeta

Lento, ♩ = 60

f

7 X **F**

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

16 *mp* *poco cresc.*

25 **G** *f* *ff*

34 *mp* *poco rit.*

43 *mp* *pp*

The acciatura should not be played too fast.

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Allegro, ♩. = 63

IV *m p m i i* V VII

pp, staccato e molto ritmico *cresc.* -----

12 **A**

f ff f

19 CV CIV

mf p

27 **B**

f pp

36

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

cresc. f ff

55 CIV **D** *Come prima*

p f sfz

63 *tambor*

p

71 nat. *mp*

80 *cresc.* *f* *ff* **E** **Presto**

87 *pp* **Lento** *fff*

Saeta

Lento, ♩ = 60

F *f* *dim. e rit. . . .*

8 VII *pp* *meno lento e ben legato* V *poco cresc.* **G**

18 *quasi mf* *poco cresc.* *quasi f* V

28 VII *f* *p* *poco rit. .*

39 *p*

46 *pp*

* the acciatura should not be played too fast.

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Allegro, ♩ = 63

a m i p

pp, staccato e molto ritmico *cresc. ---*

f ff mp

f mf p

f pp

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

cresc. f ff

p

D *Come prima*

f sfz pp

mp

78 **poco rit.** **A tempo** **E** **Presto**

87 **Lento**

Saeta

Lento, ♩ = 60

9 **F**

18 **mp**

26 **G**

37

45 **poco rit.**

Bass(N)

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(Andalucia)

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pp. staccato e molto ritmico *cresc.* ---

10 **A** *f* *ff* *mp* *f*

18 *mf* *p*

25 **B** *f* *pp*

34

43 *poco rit. A tempo* *cresc.*

52 **C** **Presto**, ♩ = 90 *ff* *p*

60 **D** **Come prima** *f* *sfz* *p. cantabile*

69 *pp*

77 **poco rit. A tempo**

cresc. **f**

85 **E Presto** **Lento**

ff *pp* **fff**

Saeta

Lento, ♩ = 60

8 **f** *dim. e rit.*

9 **F** *pp* **meno lento e ben legato** *poco cresc.* **mp**

19 **G** *poco cresc.* **mf**

29 **f** *p*

39 **p** **poco rit.**

46 **pp**

Granadina

(Andalucia)

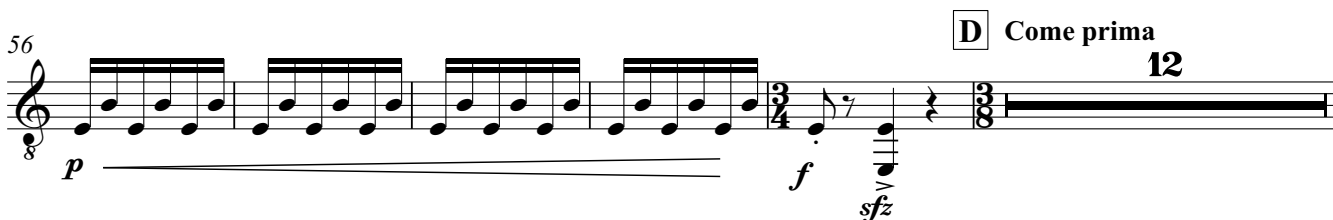
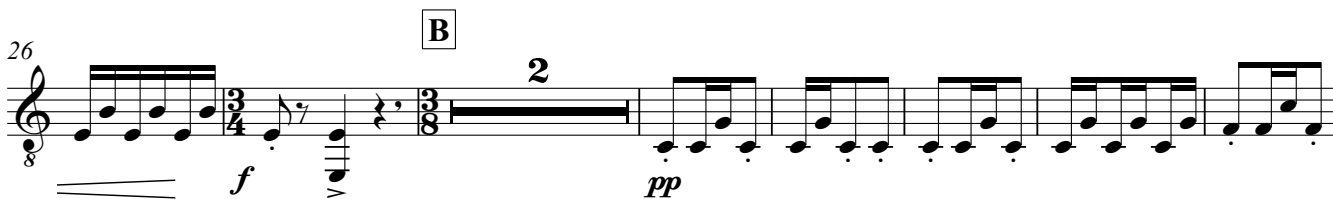
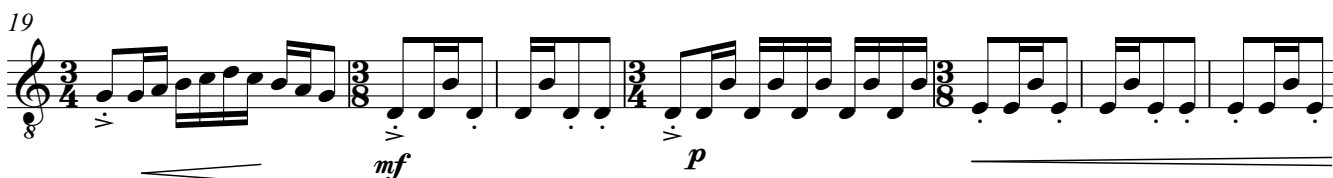
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pp, staccato e molto ritmico

cresc. -----



73 *poco rit.*

E
 83 *A tempo* *Presto* *Lento*

Saeta

Lento, ♩ = 60

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

18 *mp* *poco cresc.*

G
 26 *mf* *f* *p*

37 *p*

45 *poco rit.* *harm. 12*