

Joaquín Nin

# Granadina & Saeta

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 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

The score is written for four guitars in 3/8 time. The key signature has one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 63 beats per minute. The initial dynamics for all guitars are *pp. staccato e molto ritmico*. The score includes dynamic markings such as *cresc.*, *f*, *ff*, *mf*, *mp*, and *p*. There are also articulation marks like accents and slurs. A section labeled 'A' begins at measure 10. The piece concludes with a final chord in all staves.

24 B

*f* *p. cantabile* *f* *pp* *pp* *pp* *f* *pp*

33

41 poco rit.

*cresc.* *cresc.* *cresc.* *cresc.*

A tempo

**C** Presto, ♩ = 90

Musical score for measures 49-55. The score is in 2/4 time and consists of four staves. Measure 49 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a triplet of eighth notes in measure 50. The second staff has a bass line with a forte (*f*) dynamic. The third staff has a bass line with a forte (*f*) dynamic. The fourth staff has a bass line with a fortissimo (*ff*) dynamic. The score ends with a repeat sign in measure 55.

Musical score for measures 56-60. The score is in 3/4 time and consists of four staves. Measure 56 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a piano (*p*) dynamic. The second staff has a melodic line with a piano (*p*) dynamic. The third staff has a complex rhythmic pattern with a piano (*p*) dynamic. The fourth staff has a bass line with a piano (*p*) dynamic. The score ends with a repeat sign in measure 60.

**D** Come prima

Musical score for measures 61-68. The score is in 3/4 time and consists of three staves. Measure 61 starts with a treble clef and a key signature of one sharp (F#). The first staff has a melodic line with a piano (*p*) dynamic. The second staff has a melodic line with a pianissimo (*pp*) dynamic. The third staff has a bass line with a piano (*p*) dynamic. The score ends with a repeat sign in measure 68.

71

3

nat.

mp

mp

pp

3

3

3

81

poco rit. . . . A tempo

**E** Presto

cresc.

f

ff

3

cresc.

f

ff

cresc.

f

ff

cresc.

f

ff

88

Lento

pp

fff

pp

fff

pp

fff

pp

fff

# Saeta

Granadina & Saeta

6

Lento, ♩ = 60

Musical score for guitar parts 1-4, measures 1-6. The score is in 3/4 time and begins with a forte (*f*) dynamic. Part 1 (Gtr1) features a melodic line with slurs and accents. Part 2 (Gtr2) plays chords with slurs. Part 3 (Gtr3) plays chords with slurs. Part 4 (Gtr4) plays a bass line with slurs. The dynamics are consistently *f* throughout this section.

Musical score for guitar parts 1-4, measures 7-17. This section is marked with a box 'F' at the beginning. The tempo and dynamics change significantly. The first part of the section (measures 7-10) is marked *dim. e rit. . . p* *meno lento e ben legato*. The second part (measures 11-17) is marked *poco cresc.* and *mp*. The score includes various rhythmic patterns, including triplets and changes in time signature from 3/4 to 2/4 and 3/4.

The acciacatura should not be played too fast.

Musical score for guitar parts 1-4, measures 18-27. This section is marked with a box 'G' at the beginning. The tempo and dynamics change again. The first part (measures 18-20) is marked *quasi mf* and *mp*. The second part (measures 21-23) is marked *poco cresc.*. The third part (measures 24-26) is marked *f*. The final measure (27) is marked *quasi f* and *mf*. The score includes various rhythmic patterns, including triplets and changes in time signature from 3/4 to 2/4 and 3/4.

28

Musical score for measures 28-36. The score is written for four staves. The first staff (treble clef) starts with a forte (*ff*) dynamic and a triplet of eighth notes. The second staff (treble clef) starts with a forte (*f*) dynamic. The third staff (treble clef) starts with a forte (*f*) dynamic. The fourth staff (bass clef) starts with a forte (*f*) dynamic. The time signature changes from 2/4 to 3/4. Dynamics include *mp* and *p*. There are slurs and a triplet of eighth notes in the first staff.

37

Musical score for measures 37-43. The score is written for four staves. The first staff (treble clef) starts with a mezzo-forte (*mp*) dynamic. The second staff (treble clef) starts with a piano (*p*) dynamic. The third staff (treble clef) starts with a piano (*p*) dynamic. The fourth staff (bass clef) starts with a piano (*p*) dynamic. The time signature changes from 2/4 to 3/4. Dynamics include *mp* and *p*. There are slurs and a triplet of eighth notes in the first staff.

44

poco rit.

Musical score for measures 44-50. The score is written for four staves. The first staff (treble clef) starts with a piano (*p*) dynamic. The second staff (treble clef) starts with a piano (*p*) dynamic. The third staff (treble clef) starts with a piano (*p*) dynamic. The fourth staff (bass clef) starts with a piano (*p*) dynamic. The time signature changes from 2/4 to 3/4. Dynamics include *pp* and *p*. There are slurs and a triplet of eighth notes in the first staff.

# Granadina

(Andalucia)

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by Andrew Forrest

Allegro, ♩ = 63

IV *mp* *p* *m* *i* V VII

*pp, staccato e molto ritmico*

9 *cresc.* *f* *ff* IX **A**

16 *mf* *f* *mf* VII

22 *mp* *f* IX

28 **B** VII *p, cantabile* V

38 X VII V

48 *cresc.* *ff* *p* VII

57 *f* *sfz* **D** Come prima 8

Detailed description: This is a guitar score for the first part of 'Granadina' by Joaquín Nin. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a tempo marking of 'Allegro, ♩ = 63'. The piece is characterized by its rhythmic and staccato nature. The score is divided into several systems, each containing musical notation with various dynamics (pp, mp, mf, f, ff, p, sfz), articulation (accents, slurs), and performance instructions (crescendo, decrescendo, cantabile). Chord symbols (IV, V, VII, IX, X) are placed above the staff to indicate harmonic structure. There are four marked sections: Section A (measures 11-14), Section B (measures 28-31), Section C (measures 48-51), and Section D (measures 57-60). Section D is marked 'Come prima' and ends with a repeat sign. The score includes numerous fingerings and slurs to guide the performer.

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.

# Granadina

(Andalucia)

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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* *fff* *Lento*

# Saeta

Lento, ♩ = 60

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

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

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

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. ---*

**A** *f ff mp*

*f mf p*

**B** *f pp*

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

*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.**

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

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

18 *mf* *p*

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

33

42 *poco rit.. A tempo* *cresc.*

52 **C** Presto, ♩ = 90 *ff* *p*

60 **D** Come prima *f* *sfz* *p, cantabile* *pp*

69

poco rit. . A tempo

77

**E**

85

Presto

Lento

# Saeta

Lento, ♩ = 60

**F**

9

*pp* meno lento e ben legato

*poco cresc.*

18

*mp*

**G**

*poco cresc.*

26

*mf*

*f*

*p*

36

44

poco rit. . . . . ,