

Cancion De Emperador

$\text{♩} = 95$

Luis De Narvaez (ca.1490-1547)

1.Gitarre *Largo religioso*

legatissimo con tristezza

5

espress. dolce

8

11

P

H

F

8

14

H

8

17

ponticello

The image shows a page of sheet music for guitar. The top half contains a staff with a treble clef, a key signature of one sharp, and a time signature of common time. It features a series of eighth-note patterns: a pair of eighth notes (1-2), followed by a group of four eighth notes (1-2-1-2), then a single eighth note (1), a single eighth note (4), another single eighth note (1), and finally a single eighth note (0). The bottom half provides a tablature for six strings, numbered 1 through 6 from top to bottom. The tablature shows a sequence of chords and notes, corresponding to the music above. The first measure starts with a 2 on string 1, followed by a 3 on string 2. This is followed by a 2 on string 1, a 3 on string 2, a 2 on string 1, a 3 on string 2, and a 2 on string 1. The next measure begins with a 5 on string 4, followed by a 3 on string 4, a 1 on string 1, and ends with a 0 on string 0. The final measure shows a 2 on string 3.

Sheet music for guitar, page 23, measures 1-4. The music is in common time (indicated by a 'C') and G major (indicated by a G clef and one sharp sign). The first measure shows a descending scale from G to D. The second measure consists of two eighth-note chords: B7 (B, D, F#, A) followed by E7 (E, G, B, D). The third measure features a melodic line with a grace note (G) before the first note, followed by a descending scale. The fourth measure is a rhythmic pattern of eighth and sixteenth notes.

The image shows two staves of sheet music for guitar. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 26 and 27. Measure 26 starts with a note on the 1st string, followed by a rest, then a note on the 3rd string. Measure 27 begins with a note on the 2nd string, followed by a rest, then a sequence of eighth-note patterns: (2,3), (4,3), (3,4), (4,3), (3,4), (1,2). The bottom staff shows the corresponding fingerings for the guitar strings. Measure 26 has fingerings: 1, 3, 3. Measure 27 has fingerings: 3, 4, 5, 3, 4, 4, 5, 3, 4, 1, 2, 4, 5, 3, 4.

28

30

>

33

36

sonoramente

39

40

41

42

45

48

52

espress. dolce

55

58

62

29

8

65

22 43 22
33 11 0 0

0 12 43 0 22 33 22 0 22 33 0 22 23
33 22 0 22 33 22 33 0 22 23

37

8

68

0 0 1 1
1 0 2 4 3 5 4 7 2 4 4 7 3 5 2 4
3 3 3 1 3 1

1 2 1 4 2 5 1 4 2 5 4 7

39

8

71

0 0 1 1
0 0 2 3 3 3 3 3
0 0 2 4 3 5 4 7 2 4 4 7 3 5 2 4
0 0 2 4 3 5 4 7 2 4 4 7 3 5 2 4

74

77

rit.

Cancion del Emperador (*The Emperor's Song*) is from the book of vihuela compositions "Los seys libros del Dephin de musica de cifras para taner Vihuela" (published in Valladolid in 1538) by Luys de Narvaez, who was court vihuelist to King Phillip II of Spain. It is an instrumental arrangement of the song "Mille Regretz" (*A Thousand Regrets*) by Josquin de Pres (c.1440-1521), which was said to be the favorite of the Holy Roman Emperor, Charles V (hence the name, "*The Emperor's Song*"). Because its primary technical demands are in terms of its legato requirements, it makes a good warm-up piece. For example, Segovia opened his Sunday March 11, 1979 performance at the White House for President and Mrs. Carter with it.

This ornamental version is based on research which shows that 16th century vihuela music should be ornamented, at least slightly. This version uses two types of ornamentation applied to specific notes and called "graces". First, the "gropo" is a cadential trill that takes place between the tonic and the note a half step below. It starts on the tonic and ends by passing to the third below the tonic and returning stepwise (see measure 79). Second, the "tremolo" is a rapid alternation between a main note and its upper or lower neighbor (see measures 13, 21, 25, 28, 30, 39, 46, 54, 66, and 74). During the Renaissance, ornamentation was optional rather than obligatory (as it became in the Baroque). Segovia played this piece without ornamentation. This alternate version shows how it might actually have been played in Renaissance practice.