

## Cancion del Emperador

Luys de Narvaez (1500-1560)

Ornamental Version

8va

legatissimo con tristezza

Largo Religioso

espress. dolce

8va

8va

8va

ponticello

19 20 21 22

E 0 3 2 0 0 2 3 0 0 2 5 3 1 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0

G 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A 0 0 0 0 0 0 0 0 0 0 0 0 0 0

E 0 0 0 0 0 0 0 0 0 0 0 0 0 0

R

④ ③ ④ ③ ② ① ② ① ② ① ④ ④ ①

8va

naturale

23 24 25 26

E 0 3 2 3 3 0 0 1 0 1 0 1 0 1 3 0 0

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

G 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

D 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

A 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

E 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

R

② ① ② ② ② ① ① ① ① ① ④

8va

27 28 29

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

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0

G 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0

D 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 0 0 0 0

A 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0

E 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0

R

② ① ① ② ① ④ ① ② ① ② ④ ①

8va

30 31 32 33

E 12 0 0 2 0 0 0 2 0 2

B 12 0 0 2 0 0 0 2 0 2

G 12 0 0 2 0 0 0 2 0 2

D 2 4 5 4 2 4 5 4 5 7 4 4 4 4 4 4 4 4 0 0 0 0

A 12 0 0 2 0 0 0 2 0 2

E 12 0 0 2 0 0 0 2 0 2

R

④ ① ① ② ① ② ① ③ ② ② ①

[illegible]

The image displays a musical score for the piece "The Wind" by Gustav Mahler. The score is written for guitar, with a treble clef and a key signature of one sharp (F#). The guitar part is shown in standard notation, with a capo on the first fret. The fretboard diagram below the staff shows the fret positions for the notes in the guitar part. The fretboard is divided into four measures, corresponding to measures 66, 67, 68, and 69 of the score. The fretboard diagram uses a grid system where the vertical axis represents the fret number (0 to 5) and the horizontal axis represents the string (E, B, G, D, A, E). Fret positions are indicated by numbers 0 through 5, and the fretboard is divided into four measures corresponding to measures 66, 67, 68, and 69 of the score. The fretboard diagram shows the fret positions for the notes in the guitar part, with a capo on the first fret. The fretboard is divided into four measures, corresponding to measures 66, 67, 68, and 69 of the score. The fretboard diagram uses a grid system where the vertical axis represents the fret number (0 to 5) and the horizontal axis represents the string (E, B, G, D, A, E). Fret positions are indicated by numbers 0 through 5, and the fretboard is divided into four measures corresponding to measures 66, 67, 68, and 69 of the score.

70

71

72

73

74

75

76

77

78

79

80

rit.

R

① ① ② ① ② ④

② ③ ④ ② ④ ③ ②

① ② ① ② ① ② ④

③

①

① ②

③ ①

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 "groppo" 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.