

# La Miñona de Cataluña

(♩. = 96)

Gaspar Sanz  
(1640-1710)

Musical notation for measures 1-4. The piece is in G major (one sharp) and 6/8 time. Measure 1 starts with a treble clef and a key signature of one sharp. Fingerings are indicated by numbers 1-3-1 and 1-3-1. Trills are marked with 'tr'. Measure 2 has a 1-2-1 trill. Measure 3 has a 2-4-2 trill. Measure 4 has a 4/6 CII marking.

Musical notation for measures 5-8. Measure 5 has a 1-3-1 trill. Measure 6 has a 1-3-1 trill. Measure 7 has a 1-2-1 trill. Measure 8 has a 2-4-2 trill and a 4/6 CII marking.

Musical notation for measures 9-12. Measure 9 has a 2/6 CIII marking. Measure 10 has a CII marking. Measure 11 has a CII marking. Measure 12 has a CII marking.

Musical notation for measures 13-16. Measure 13 has a 1 2 marking. Measure 14 has a 1 2 marking. Measure 15 has a 4 2 marking. Measure 16 has a 4 2 marking.

Musical notation for measures 17-20. Measure 17 has a 4 marking. Measure 18 has a 3 marking. Measure 19 has a 2 marking. Measure 20 has a 4 marking.

Musical notation for measures 21-24. Measure 21 has a 2/6 CIII marking. Measure 22 has a CII marking. Measure 23 has a 1 2 marking. Measure 24 has a 1 2 marking.

25

29

33

37

41

45

49

53

3/8 CII

1-2-1 tr

58

3/8 CII

*ff*

63

<sup>2</sup>/<sub>6</sub> CV

*f*

3/8 CII

# La Miñona de Cataluña

(♩ = 96)

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(1640-1710)

Musical notation for measures 1-4. The piece is in G major and 6/8 time. The first system includes a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody features trills with fingerings 1-3-1, 1-3-1, 1-2-1, and 2-4-2. A 4/6 CII chord is indicated. The guitar tablature below shows fret numbers for both hands (T and B).

Musical notation for measures 5-8. This system continues the melody with trills and a 4/6 CII chord. The guitar tablature shows fret numbers for both hands.

Musical notation for measures 9-12. The melody includes a 2/6 CIII chord and a CII chord. The guitar tablature shows fret numbers for both hands.

Musical notation for measures 13-16. The melody continues with various rhythmic patterns. The guitar tablature shows fret numbers for both hands.

17

TAB

0	2	3	5	3	2	2	3	2	3	2	3	2	3	5	7	5	3	5
5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

21

TAB

7	5	3	2	3	0	(0)	5	2-3-2	3	(3)	5	3	2-3-2	3	(3)	2	3
3	0	0	0	0	0	(2)	0	0	0	0	0	0	0	0	0	0	0

25

TAB

5	3	2	5	3	2	3	3	2	0	2	0	2	3	5	3	2	2	3	2	3	(3)
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

29

TAB

3	3	5	5	2	3	5	5	3	3	5	5	2
2	0	0	0	2	0	0	0	2	2	0	0	2
0	0	4	0	0	0	4	0	0	0	4	0	0

33

TAB: 3 3 5 5 | 2 3 5 5 | 3 3 5 5 | 2 2 3 5

A: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

B: 0 4 4 4 | 0 4 4 4 | 0 4 4 4 | 0 0 0 0

37

TAB: 2-3-2 2-3-5 2-3-2 2-3-5 | 2-3-5 2-3-5 | 2-3-2 5-5

A: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

B: 0 0 0 0 | 0 0 0 0 | 0 4 4 4 | 0 4 4 4

41

TAB: 3 3 2 3 2 2 | 3 0 3 3 2 | 0 0 3 3 | 2 3 5 5 7 5 7

A: 2 0 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2 | 2 2 2 2 2 2

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 0 0

45

TAB: 5-7-5 3-2-3-2 0 | 2 3 5 5 7 5 7 | 5-7-5 | 2-3-5 5-7-5 7

A: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 | 0 0 0 0

B: 0 0 0 0 0 0 | 0 0 0 0 0 0 | 0 0 0 0 | 0 0 0 0

4

49

1-3-1 *tr*      1-2-1 *tr*      1-3-1 *tr*      1-3-1 *tr*

TAB

5 7 5 3 2 3 2 0 | 2 3 5 5 7 5 7 | 5 7 5 | 0 2 3 2 3 2 0

0 0 0 0 0 0 0 0

53

$\frac{3}{6}$ Cl  $\frac{1}{2}$  *tr*

TAB

3 5 | 0 2 3 5 2 | 3 | 0 2 3 2 3 2 0 | 3 5

0 4 | 5 0 4 | 5 | 0 0 | 0 4

58

$\frac{3}{6}$ Cl  $\frac{1}{2}$  *ff*

TAB

0 2 3 5 2 | 3 | 2 3 5 5 7 7 | 5 3 2 0 | 2 3 5 5 7 7

5 0 | 5 7 | 7 3 0 | 3 7 7 7

5 0 5 0 0 0 0 0 0 0 0 0

63

$\frac{2}{6}$ CV  $\frac{3}{6}$ Cl *f*

TAB

5 | 0 2 3 2 3 2 0 | 3 5 | 0 2 3 5 2 | 3

5 6 7 0 | 2 4 5 | 0 0 0 0 | 2 4 5 0

5 5 4 5 0 5 0

# Musical Tip Sheet

## The Big 5:

1. Reduce work with posture and a positive attitude
2. Troubleshoot - Everything should be easy
3. Breathe
4. Trust yourself to play accurately and musically inspired (instead of judging)
5. Always play as a gift to yourself and others

## The 7 Steps to Learn Any Piece:

1. Make small sections
2. Know all the notes and musical markings
3. Clap and count the rhythm aloud
4. Play the right hand alone, counting aloud
5. Play the left hand alone, counting aloud
6. Play hands together, pausing when needed (no mistakes!)
7. Play hands together slowly in rhythm, counting aloud

## Musical Starting Points:

1. Decide which notes are melody (probably stems up), and play the others quieter
2. Connect all melody notes smoothly (no gaps)
3. When a musical line or melody goes up in pitch, get quieter
4. When a musical line or melody goes down in pitch, get louder
5. Don't let the high notes stand out (any note higher than the ones before and after)

## Practice Tips:

1. Before slowing down or speeding up (rubato) master it at a steady pace.
2. For tricky spots, state out loud exactly what the problem is, in every detail.
3. Memorize every piece (even if you don't, you'll learn it faster if you try)
4. Have a purpose behind each repetition (so you don't ingrain bad habits).
5. Video yourself for performance practice, and to hear what is working.

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