

a LORENZO

24 CAPRICHOS DE GOYA

para la guitarra
op. 195
Cuaderno Tercero

Revisione e diteggiatura di ANGELO GILARDINO
(1967-70)

MARIO CASTELNUOVO - TEDESCO
(1961)

XIII - QUIEN MAS RENDIDO?

Allegramente (Tempo di Rigaudon)

The musical score is written for guitar in treble clef, with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes a fingering sequence: 1, 3, 1, 2, 1, 2, 2, 2, 2, 3. A circled '2' is placed below the first measure. The second staff starts with *mp* and features a circled '2' above the first measure. The third staff includes a circled '2' above the first measure and a circled '5' below the first measure. The fourth staff has a circled '2' above the first measure. The fifth staff begins with a circled '2' above the first measure and a circled '3' below the first measure. The sixth staff starts with a circled '2' above the first measure and a circled '4' below the first measure. The seventh staff includes a circled '2' above the first measure and a circled '3' below the first measure. The eighth staff begins with a circled '2' above the first measure and a circled '4' below the first measure. The ninth staff starts with a circled '2' above the first measure and a circled '3' below the first measure. The tenth staff begins with a circled '2' above the first measure and a circled '4' below the first measure. The score includes various dynamic markings: *f*, *mp*, *mf*, *p*, and *mp non p*. It also features several fingering sequences and circled numbers (2, 3, 4, 5) indicating specific techniques or fingerings. The piece is divided into sections labeled CII, CIII, CIV, CI, and CV. The tempo is marked 'Allegramente (Tempo di Rigaudon)'. The overall mood is lively and rhythmic.

Un poco sentimentale (ma in tempo)

mp più *espr.* CIII CIII CIII

pp *mp* *espr.*

CIII **Un poco più mosso (con spirito)**
p leggero *mp*

mp (a piacere - quasi cadenza) ③

③ *mf*

Tempo I. (Tempo di Rigaudon)
mf *mp* dolce

CII CII CIII CV

mp **allegramente**

p *poco rit.*

a tempo
più dolce ed espr.

p *p uguale*

più p e un poco più lento

f

a tempo - allegramente

f *mf* *mp* *un poco rit.*

④ ⑤ ④

Un poco meno
p **grazioso**

pp

a tempo
f **allegramente**

③

XIV - PORQUE FUE SENSIBLE

Andantino (Tempo di "Zorzico,,)

movendo un poco

p espr. e lamentoso (quasi Recitativo) *mp* *mf*

mp *p* *CV* *psf un poco rit.* *a tempo* *p espr. e piangente*

mp *CV*

mp *CIII* *molto espr.*

mf *più intenso* *CV* *CIII* *(un poco marcato)*

mf *(a piacere - quasi cadenza)*

(Un poco meno) *mf* *a capriccio* *CV* *CII*

i m i m

⑤

a tempo

p f

pp

p

Più dolce ma ritmico

mp dolce

CV

②

②

⑤

mp più espr.

(*un poco marcato*)

CX

CV-1

f appassionato

poco rit.

CIII

mf

mp

Tempo I. (ma più lento e triste della I^a volta)

p

C1

CII

(un poco agitato)
mp CI-

mf CII-

(a piacere)

(agitato)
mf CV-

mp liberamente CV-

(Un poco meno)
mp dolce CIII-

Tempo I. (ma ancora più lento)

CIV-

p *rit.* *pp* *arm.*

XV - SI SABRÁ MAS EL DISCIPULO?

INTRODUZIONE

f brusco

SERIE DODECAFONICA

p secco e indifferente

Tempo di Gavotta (Allegretto moderato)

p grazioso e un poco esitante

mp un poco grottesco

mp un poco grottesco

mp un poco grottesco

SERIE INVERTITA

p staccato

f brusco

mp un poco grottesco

mp un poco grottesco

SERIE RETROGRADA

p leggero

p leggero

CIII
mp un poco grottesco

SERIE RETROGRADA INVERTITA

CXI
p leggero

CIV
mp un poco grottesco

Tempo I. (con moto)

mf

MUSETTE 1

psf *psf* *psf* *psf* *psf* *psf* *psf* *psf*

p

psf psf psf psf psf psf psf psf

mf brusco sf sf mf

CVII pp (un poco a piacere)

Tempo I. (Tempo di Gavotta)

p un poco grottesco

CI CII CIII

più p. pp CVII poco rit.

MUSETTE 2

a tempo

p dolce

CII

mp più espr. CIII CI

mf brusco *mp pomposo*

CI CIV

sf *sf* *sf*

② ① CIII

p

Tempo I. (Tempo di Gavotta)

p grazioso

CVII

② ③ ④

mp un poco grottesco

p più dolce

rit. più p

CI CII CIII

Molto mosso - allegramente

CODA

f gaio

CI CII

mf crescendo e stringendo

f

CVI

CVII

ff

CI CII

CIII

CIII

ff deciso

sf *sf* *ff* *ff*

XVI - BRABISIMO!

Molto mosso
5^a in SOL - 6^a in RE

0

CI

p *sf* *sf* *sf* *sf*

Allegretto moderato
(Tempo di Serenata - grottesco e un poco caricaturale)

sf *mf* *mf* *f*

CII

CVII

mf *f* *f*

CVIII

f *f* *f*

CIII *f* CII

(a piacere - gorgheggiando)

p CII *mf* CIII

a tempo *mf* CIII *sf* ⑤

CIII *mf* *f* CII *f*

Un poco più mosso - a piacere

CII *p f* ④ CII CIII CII *mp* *p*

CV

mp

mf

f

Molto mosso

This section begins with a piano introduction in 2/4 time. The right hand features a melodic line with fingerings (1, 4, 1, 2, 4, 1) and dynamics *mp* and *mf*. The left hand provides a steady accompaniment with fingerings (4, 3, 4, 1) and dynamics *mf* and *f*. The tempo is marked "Molto mosso".

Allegro

sf

p

This section is marked "Allegro" and features a more rhythmic and dynamic texture. The right hand has a melodic line with accents and dynamics *sf* and *p*. The left hand has a bass line with dynamics *sf* and *p*. The tempo is significantly faster than the previous section.

(Un poco a piacere)

sf *sf* *sf* *sf* *mp*

CVIII

④ ⑤ ⑥

mf *f* *stringendo*

① ② ③ ④

CVII

ff *f* *Molto vivo*

① ② ③ ④

CIX

sf *mf* *sf* *sf* *sf* *mp*

CI CII

Tempo I. (Allegretto moderato)
mp un poco dim. e sentimentale

p *rit. . . molto* *psf*

CII

① ② ③ ④

4

psf CII *psf* CV *psf*

CIII *psf* CV *pf* CII *psf*

p

CV *psf* *mp*

(Un poco più mosso - a piacere)

CIV *mf gaio* CII

Molto mosso

XVII - DE QUE MAL MORIRA?

Funebre
6^a in RE

(pos. ord.)

sf
p come un tamburo coperto

This musical staff is in 4/4 time and features a series of chords and rhythmic patterns. It includes dynamic markings *sf* and *p*, and a performance instruction *p come un tamburo coperto*. There are circled numbers 3 and 4 indicating specific techniques or fingerings.

②

A short musical staff showing a specific fingering or technique, marked with a circled number 2.

(pos. ord.)

sf
p

This musical staff continues the piece with dynamic markings *sf* and *p*. It features circled numbers 3 and 4.

Andante

p i m p i m
p i m p i m

This musical staff is in 4/4 time and consists of sixteenth-note patterns. It includes performance instructions *p i m p i m* and circled numbers 3, 4, and 6.

(pos. ord.)

gliss.
pp lamentoso e spettrale

This musical staff features glissando markings and dynamic markings *pp* *lamentoso e spettrale*. It includes circled numbers 2 and 4.

③ ⑤ ④ ⑥

This musical staff continues the sixteenth-note patterns with circled numbers 3, 5, 4, and 6.

CVII

This musical staff concludes the section with glissando markings and circled numbers 2 and 4.

Moderato (grottesco e caricaturale)
(come una Marcia funebre per una marionetta)

pp secco e uguale

p

mp

CII-7

CIII-7

mp

CIII-7

CVI

più p

p misterioso

CVII

CVII-7

f

p (come un tamburo coperto)

Andante

Handwritten fingering: *i m i m* (circled 3) *i m i m*

Handwritten dynamics: *p*, *pp* spettrale (pos. ord)

Handwritten fingering: circled 3, circled 5, CI

Handwritten fingering: circled 3, circled 2

Handwritten dynamics: *pp*

Handwritten fingering: circled 5, CI

Musical score for guitar, first system. It features a treble clef staff with a melodic line and a bass clef staff with a complex accompaniment. The key signature has one flat (B-flat). The first system includes a trill in the treble staff, a melodic phrase in the bass staff, and a section marked *più p* with *CII* and *CIII* fingerings. The second system continues the accompaniment with triplets and is marked *p (come un tamburo coperto)*.

Lento morente

Musical score for guitar, second system. It features a treble clef staff with a melodic line and a bass clef staff with a complex accompaniment. The key signature has one flat (B-flat). The first system includes triplets and is marked *pp*. The second system continues the accompaniment with triplets and is marked *ppp*.

XVIII - EL SUEÑO DE LA RAZON PRODUCE MONSTRUOS

Lento e grave (Chaconne)

6^a in RE

p CIII CV *mp* CIII *mp*

mf *mp espr.* CV CIII

p dolce CVI CV CIII ②

VARIAZIONE 1^a Lo stesso tempo

p CIII

CIII *mp*

mf

CVI
mp espr.

CIII CII

CVII CIII

mp

p *pp* *un poco rit.*

VARIAZIONE 2^a

a tempo

CII

p staccato

CVII

CVI

CV

CVI

CVII

CV

① CII CI CII ④ ③

mp *p* (*poco rit.*) *p*

This system contains two staves of music. The upper staff features a melodic line with various fingerings (2, 3, 4, 1, 2, 2, 2, 1, 2, 2, 2, 0, 4, 2, 1, 2, 1) and includes markings for chords CII, CI, and CII. It also contains circled numbers 1, 4, and 3. The lower staff provides the bass line with chords and fingerings (3, 3, 0, 0, 1, 3, 3, 0, 0, 1, 3, 3). Dynamics range from *mp* to *p*, with a *poco rit.* instruction.

VARIAZIONE 3^a
Molto mosso e deciso

mf *f* *f* *mf* *mp*

This system contains four staves of music. The first staff has a melodic line with fingerings (0, 2-2, 4, 1, 4, 1, 2, 1, 2, 4, 1, 1, 3, 4, 1, 4, 3, 3, 1, 0, 4, 1, 3) and a dynamic of *mf*. The second staff continues the melody with fingerings (4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 0) and a dynamic of *f*. The third staff has a melodic line with fingerings (1, 2, 4, 2, 0, 1, 2, 4, 2, 4, 3, 4, 4, 1, 2, 4, 2, 0) and a dynamic of *f*. The fourth staff has a melodic line with fingerings (4, 0, 1, 3, 3, 4, 4, 2, 1, 4, 2, 0) and a dynamic of *mf*. The system includes chord markings CIII, CIII, and CIII, and circled numbers 5 and 2. Dynamics range from *mp* to *f*.

VARIAZIONE 4^a
(Lo stesso tempo - con impeto)

mf

CIII

CIII

f

mf

CIII

f

CI

mf

CH

un poco rit.

