

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 2/4 time, with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a tempo instruction of *Allegramente (Tempo di Rigaudon)*. The score is divided into sections labeled CII, CIII, CIV, and CV. The dynamics vary throughout, including *mp*, *f*, *mf*, and *p*. The piece concludes with the instruction *più dolce e grazioso* and a dynamic marking of *mp non p*. The notation includes various fingerings (e.g., 1-2-3, 1-2-2-2-2-2, 1-2-2-4, 1-2-3-0-2-2-4-2-3), slurs, and accents.

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.*

Un poco meno
p *grazioso*

pp

a tempo
f **allegramente**

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

(un poco marcato)

CV *CIII* *CV*

(un poco agitato)

(un poco marcato)

mf *(a piacere - quasi cadenza)*

(Un poco meno)

mf a capriccio

CV *CII*

i m i m

a tempo
p f *pp*

Più dolce ma ritmico
mp dolce

mp più espr.
(un poco marcato)

f appassionato

mf *mp* *poco rit.*

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

p

(un poco agitato)
mp CI-

mf CII-

(a piacere)

(agitato)
mf 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

CI CII CIII

mp un poco grottesco

CI CII CIII

SERIE INVERTITA

p staccato

f brusco

mp un poco grottesco

CI CII CIII CIV CIII

SERIE RETROGRADA

p leggero

CX CX

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 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*

CVII

mf *f* *f* *f*

CVII

f *f* *f* *f*

CVII

CIII *f* CII

(a piacere - gorgheggiando)

p CII *mf* CIII

a tempo

mf CIII *sf*

CIII *mf* *f*

Un poco più mosso - a piacere

CII *p* *f* CII CIII CII *mp* *p*

CV

mp

mf

f

Molto mosso

This section begins with a piano introduction in 4/4 time. The right hand features a melodic line with fingerings (1, 4, 1, 2, 4, 1) and dynamic markings of *mp* and *mf*. The left hand provides a steady accompaniment with fingerings (4, 3, 4, 1, 2, 4). A *CV* (Crescendo) marking spans the first two measures. The tempo is marked *Molto mosso*. The section concludes with a *f* (forte) dynamic and a *sf* (sforzando) accent.

Allegro

sf

p

sf

p

This section is marked *Allegro* and consists of a series of chords. The right hand plays a sequence of chords with *sf* (sforzando) accents, while the left hand provides a bass line. The dynamics alternate between *sf* and *p* (piano). The section is divided into two parts by a double bar line, with the second part continuing the chordal sequence.

(Un poco a piacere)

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

CVIII

mf *f* *stringendo*

CVII

ff *f* *Molto vivo*

CIX

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

CI

CII

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

p *rit. . . molto* *psf*

CII

4

psf CII *psf* CV *psf*

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

5

7

p

CV *psf* 5 4 6 8

mp

(Un poco più mosso - a piacere)

CIV

Molto mosso
mf gaio

CII-7

2

CV

CI

CI

sf

CIII *sf* (un poco rit.) *mp espr.*

CII *a tempo (mosso)*

CIII *psf*

mp

CV

psf

sf

Più lento (a piacere)

p dolcissimo
(quasi in falsetto)

CX *molto rit.*

Mosso e deciso

sf

sf

22
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 triplets of eighth notes and chords marked with 'x' symbols. The dynamics range from *sf* (sforzando) to *p* (piano).

This staff shows a sequence of notes with fingering numbers (4, 2, 1, 3) and a circled '2' above the first measure, indicating a second ending or a specific fingering technique.

(pos. ord.)

sf
p

This staff continues the musical piece with similar rhythmic patterns and dynamics as the first system, including triplets and chords.

Andante

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

This staff features a series of sixteenth-note runs, each spanning six measures and marked with a circled number (3, 2, 4, 1, 4, 2, 4). The dynamics are marked *p* (piano).

(pos. ord.)

gliss.
pp lamentoso e spettrale

This staff contains glissando markings over chords, with dynamics marked *pp* (pianissimo) and the instruction *lamentoso e spettrale* (lamenting and spectral).

3 5 3 0 4 6 CVII—

This staff continues the sixteenth-note runs with circled numbers (3, 5, 3, 0, 4, 6) above the notes. It concludes with a measure rest marked 'CVII—'.

This final staff on the page features glissando markings over chords, continuing the spectral and lamenting character of the piece.

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)

Detailed description: This is a musical score for guitar, consisting of ten staves of notation. The piece is in a minor key and a moderate tempo. The first staff begins with a *pp* dynamic and the instruction 'secco e uguale'. The second staff features a *p* dynamic. The third staff includes a *mp* dynamic and contains several barre positions labeled CII-7, CIII-7, and CIII-7. The fourth staff has a *più p* dynamic. The fifth staff is marked *p* misterioso. The sixth staff is labeled CVII. The seventh staff is labeled CVII-7 and includes a *f* dynamic. The eighth staff features a *p* dynamic with the instruction '(come un tamburo coperto)'. The score includes various musical notations such as chords, triplets, and fingerings (e.g., 1, 2, 3, 4, 0, 2, 3, 4, 1, 2, 3, 4, 0, 1, 2, 3, 4, 5).

Andante

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

p
pp *spettrale*
(pos. ord)

Handwritten fingering: circled 3, circled 5, CI

Handwritten fingering: circled 4, circled 3, circled 4, circled 2

pp

Handwritten fingering: circled 5, CI

③ 1 0 3 1 3 ② 3 3 0

④ 1 4 ③ 4 0 4 3

③ 4 ② 4 ④ 2

p un poco più espr.

③ 4 ④ 2 CIII 4

Moderato (Tempo di Marcia funebre)

CIII
(pos.ord.)
p secco e staccato

mp più espr.

7 *più p* CII CIII

p (come un tamburo coperto)

This system contains the first two staves of a musical score. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. It features a melodic line with various ornaments and a dynamic marking of *più p*. The bottom staff is in bass clef, showing a complex accompaniment with many naturals and accidentals. Above the bottom staff, there are three groups of triplets, each marked with a circled '3'. The first group is marked *p* (come un tamburo coperto). Above the top staff, there are two bracketed sections labeled CII and CIII. A small inset at the top shows a close-up of a note with a sharp sign and a '4' above it.

Lento morente

pp (pos. ord.) CII

pp *ppp*

This system contains the next two staves of the musical score. The top staff continues the melodic line with triplets and a dynamic marking of *pp*. The bottom staff features a series of chords with a wavy line underneath, indicating a tremolo effect. A dynamic marking of *ppp* is present at the end of the system. Above the top staff, there is a bracketed section labeled CII. A small inset on the left shows a close-up of a note with a sharp sign and a '4' above it, labeled (pos. ord.).

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

Musical notation for the first system, featuring a treble clef and a series of eighth notes with slurs and fingerings (2, 3, 1). The dynamic marking is *mf*.

CVI
mp espr.

Musical notation for the second system, including a treble clef, a dynamic marking of *mp espr.*, and various fingerings (2, 3, 4, 0). A section labeled CVI is indicated.

CIII CII

Musical notation for the third system, showing a treble clef and fingerings (4, 0, 1, 2, 4, 0). Sections CIII and CII are marked.

CVII CIII

Musical notation for the fourth system, featuring a treble clef, fingerings (4, 1, 3, 1, 4, 4), and a circled 1. Section CVII is marked.

mp

Musical notation for the fifth system, showing a treble clef and a dynamic marking of *mp*.

Musical notation for the sixth system, featuring a treble clef and fingerings (2, 3, 0, 0, 1).

p *pp* *un poco rit.*

Musical notation for the seventh system, including a treble clef, dynamic markings *p* and *pp*, and the instruction *un poco rit.*

VARIAZIONE 2^a

a tempo

CII

p staccato

mp espr.

CVII

CVII

mp

CVI

CVI

f

CV

CV

CVI

CVII

CV

①

CII CI CII

(poco rit.)

mp *p*

VARIAZIONE 3^a
Molto mosso e deciso

mf *f* *f* *mp*

② CIII CIII

③

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

mf

CIII

CIII

CIII

f

mf

CIII

f

CI

mf

CII

un poco rit.

VARIAZIONE 5ª

Con fuoco
a tempo

CIII

arm. ottavati

CIII

più f

arm. ottavati

CV

CVII

f

più f

CIII

CVII

CIII

CV

f

più f

CV

più f insistente

CV

CV

ff

CI

f sostenendo marcato

Tempo I. (Riepilogo e Coda)

ff grave e solenne

CIII

ff

arm. ottavati

CIII

ff *f* *ff*

CI CII

mp *marcato il basso*

CV

mp dolce *più dolce*

p dolcissimo e lontano

più p CII

più p CII

pp dolce ma sonoro *p sf*