

Enrique GRANADOS

G O Y E S C A S

" L O S M A J O S
E N A M O R A D O S "

LOS REQUIEBROS.

COLOQUIO EN LA REJA.

EL FANDANGO DE CANDIL.

QUEJAS Ó LA MAJA Y EL RUISEÑOR.

EL AMOR Y LA MUERTE.

EPILOGO (Serenata del Espectro).



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Enrique GRANADOS 1867 - 1916

G O Y E S C A S

los majos enamorados

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Goyescas — the majos (gallants) in love

was created between 1909 and its first performance in Barcelona by the composer in March 1911. Six highly original works for piano drawing on Spain's musical romantic heritage and inspired by etchings of Francisco Goya, one of the country's most distinguished portrait artists. The album of 80 *caprichos* (etchings or aquatints) were produced in 1799 as an artistic experiment expressing criticism and condemnation of the ruling class.



In 1909 the composer visited Albéniz, just days before his death. Granados always regarded him as an older brother and *Iberia* was a source of inspiration. His widow then commissioned Granados to

complete Azulejos, thus rekindling his interest in composing for the piano and resulting in the creation of the *Goyescas*.

"I intended to make a personal statement," wrote Granados, "a mixture of petulance and grace... rhythm, colour, and life that are typically Spanish; a feeling at once amorous and passionate, dramatic and tragic, as may be observed in the works of Goya."

Granados was indeed fascinated by the artist, especially for his portraits of *majas* — beautiful, mysterious noble Spanish women adorned with *mantillas** and fans. His poetic and distinctive style is imbued with a thoroughly Spanish melodious and harmonic syntax. As an editor of some of Scarlatti's sonatas, he includes much effective and expressive ornamentation and it was surely Schumann who inspired him to introduce unexpected and sudden modulations to improbable keys. A pupil of the

composer, Frank Marshall wrote: "Granados captures all the elegance, subtlety and aristocracy of eighteenth-century Spain".

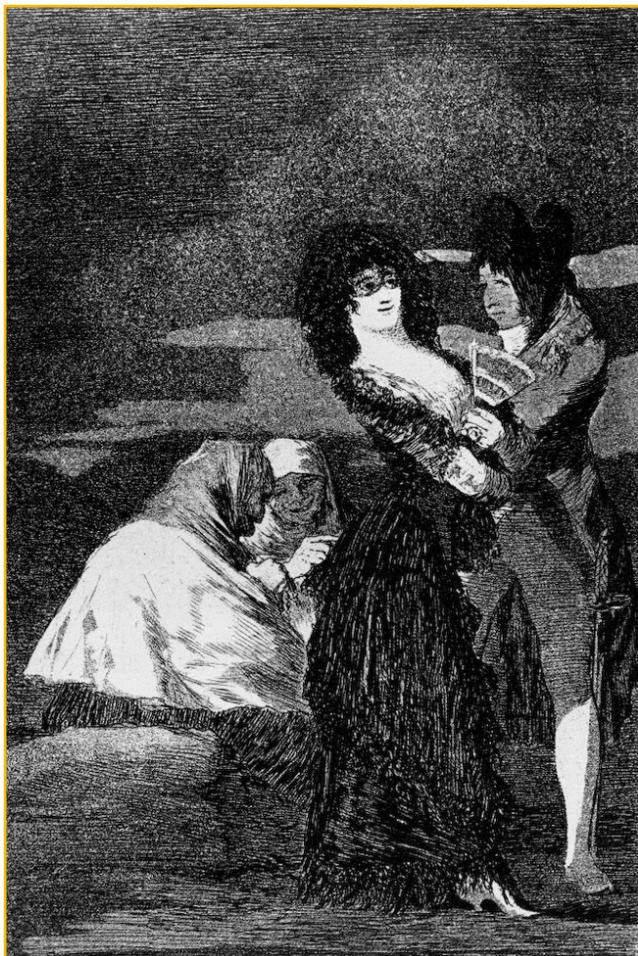
Goyescas is a rare cycle — a extravagant tapestry of emotions — whose integrated themes and harmonies meander through my mind like the ripples from a pebble tossed into a stream. Of unified thematic and harmonic conception, it is difficult to grasp



and perform both musically and technically. I can think of no other set which compares — perhaps Schumann's *Kreisleriana* or Mussorgsky's *Pictures* come close. It provides a compelling and rewarding challenge for an advanced pianist who wishes to expand his knowledge of Spanish romantic music. While it is possible to perform any of the first four pieces individually, because of their numerous references and quotations, the Ballad and Epilogue (Nº 5 & 6) should always terminate a complete performance. Although there are several interpretative instructions, Granados recommended that tempo and dynamics should be left to an artist's aesthetic integrity.

* a traditional Spanish lace or silk veil worn over the head and shoulders, often over a high comb called a *peineta* popular with women in Spain.

avec beaucoup de grâce	<i>very lively and capricious</i>
très gracieux	<i>detached and rhythmic</i>
expressif	<i>expressive</i>
la basse en dehors	<i>bring out the bass</i>
sans rigueur	<i>with rhythmic freedom</i>
sans retenir	<i>without slowing down</i>
sourd et en s'éloignant	<i>muted and moving away</i>
retenu	<i>tempo held back</i>
doucement expressif	<i>gently expressive</i>
la basse toujours un peu flottante	<i>the bass always floating a little</i>
en animant peu à peu	<i>gradually more and more lively</i>
en dehors	<i>in relief</i>
plus lointain	<i>even more distant</i>
modéré et très souple	<i>moderate and very free</i>
léger	<i>light</i>
plus animé	<i>more lively</i>
un peu cédé	<i>slow down a little</i>
ondoyant	<i>swaying</i>
jusqu'à la fin	<i>until the end</i>



1 Los Requiebros — flirtatious compliments

dedicated to **Emil Sauer**

The fifth Goya *Capricho** , “*Tal para cual*” (two of a kind) depicts a *maja* (maiden) flirting with a sword-bearing *majo** (gallant) whose amorous exchanges are musically captured by Granados. The listener becomes immersed in this evocative etching with variations in character and tempo coupled with expressive ornamentation. The second subject offers quotations from a popular 18th century *tonadilla** allowing much improvisation, development and modulation. In the style of a *jota* from Aragón, the music alternates between coquetry and supplication.

* **Capricho** an aquatint or etching

* **Majos** describes men and women of the lower class of 18th 19th Century Madrid whose clothing and behaviour was imitated by the upper class. They were known for flamboyant behaviour, passionate song and dance, and exciting love affairs.

* **Tonadilla** was a type of short, satirical musical comedy popular in 18th-century Spain — an intermezzo sung between the acts of a play.

Duration: **9'30**

- Original in 3/8. By reducing the number of barlines I believe the metre and phrasing become more clear and many accidentals are no longer required.
- **14/103** E♭ in the original
- **35** original B♭ in the original
- **48** without pedal in the original
- **42** LH modification of accompaniment
- **55-57** RH accompaniment slightly modified. ***ff*** possible dynamic error.
- **147** original *velocemente*
- **154-160** editorial dynamics

LOS REQUIEBROS

Allegretto
molto grazioso

accel. **rall** **a tempo** **staccato con pedale**

f **m.s.** **3** **4** **p** **m.s.**
4 **m.d.**

molto a piacere

4

m.s. **5** **2** **3** **4** **3** **3**

7

8va **ten.** **subito p e con molta espressione**

tenuto un poco **poco accel ma subito riten.** **leggiero** **molto grazioso**

poco meno mosso

capriccioso e molto rall.

a tempo

Musical score for piano, page 16, measures 5-10. The score consists of three staves: treble, bass, and a middle staff. Measure 5 starts with a forte dynamic (f) in 6/8 time. The treble staff has eighth-note pairs followed by sixteenth-note patterns. The bass staff has eighth-note pairs. Measure 6 begins with a piano dynamic (p). The treble staff shows sixteenth-note patterns. Measure 7 starts with a forte dynamic (f). The treble staff has sixteenth-note patterns. Measure 8 starts with a piano dynamic (p). The treble staff has eighth-note pairs. Measure 9 starts with a forte dynamic (f). The treble staff has eighth-note pairs. Measure 10 ends with a forte dynamic (ff). The treble staff has eighth-note pairs.

più

A musical score for piano, page 19. The top staff begins with a forte dynamic (f) and includes grace notes. The bottom staff features eighth-note patterns with a '5' marking above the 5th note of each group.

22

meno f

Sva - - -

(*Sva*) - - - -

a piacere

25

*un poco meno p
e capriccioso*

rall

pp

3

3

3

(*Sva*) - - - - ,

27

tenuto

3

6

5

3

6

5

poco più animato

30

marcato il canto

8va

loco

31

32

con galanteria

f

*

34

35

poco rall

36

36

37

38

39

40

[leggiero]

un pochettino meno mosso

p

38

42

cresc molto

Musical score for piano, page 10, measures 40-41. The score consists of two staves. The top staff is in treble clef, G major (one sharp), and the bottom staff is in bass clef, D major (two sharps). Measure 40 begins with a forte dynamic. The right hand plays a series of eighth-note chords (G major) with a fermata over the first note. The left hand provides harmonic support with sustained notes. Measure 41 continues with eighth-note chords, maintaining the dynamic level established in measure 40.

*con anima****ff***

42

44

*espressivo**rall. e dim.**a tempo*

46 ***p***

48

rall

a tempo ma un poco meno

50

p

m.s.

6
8

*con molta grazia**a tempo*

52

6
8

54

*m.s.
martellato*

a tempo
poco più mosso

55

mf

simile

56

poco rall. e dim.

58

p

marcato il canto molto espressivo

poco rall

60

calando

[*marc*]

3/8

62

v

63

f

rall

64

rall

un poco più moto

senza pedale

ff a piacere

66

poco rall

a tempo

a tempo

rall

a tempo

rall

68

a tempo

rall

a tempo

m.s.

rall

in tempo tranquillo

Tonadilla
Allegro assai

poco meno mosso

espressivo

poco - a - poco -

- cal - man - do -

*meno mosso
ma ritmico e marcato*

p subito

molto capriccioso

marcato il canto

A musical score for piano, page 87, featuring three staves of music. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is one flat. The score includes dynamic markings such as 'rall' (rallentando), 'a tempo', 'with nonchalance', and 'a piacere'. Performance instructions include slurs, grace notes, and fingerings (e.g., 2, 3, 4, 5). Measure numbers 87, 88, and 89 are indicated.

Musical score for piano, page 10, measures 89-90. The score consists of two staves. The upper staff is in treble clef, B-flat key signature, and common time. It features a melodic line with various note values and dynamics. The lower staff is in bass clef, B-flat key signature, and common time. It provides harmonic support with sustained notes and rhythmic patterns. Measure 89 concludes with a forte dynamic. Measure 90 begins with a melodic line starting on a eighth note. The tempo marking *molto grazioso* is placed above the staff.

tempo primo

92

94

96

8va

loco

98

8va

v

poco rall

poco meno mosso

with nonchalance

100

très capricieux

*

102

calmando poco a poco
e diminuendo m.s.

104

107

Variante de la Tonadilla
teneramente e calmato

<img alt="Musical score page 18, measures 110-113. The score continues with two staves. The treble staff has a key signature of four flats. The bass staff has a key signature of one flat. Measure 110 starts with a bass note. Measure 111 starts with a bass note. Measure 112 starts with a bass note. Measure 113 starts with a bass note. Measure 114 starts with a bass note. Measure 115 starts with a bass note. Measure 116 starts with a bass note. Measure 117 starts with a bass note. Measure 118 starts with a bass note. Measure 119 starts with a bass note. Measure 120 starts with a bass note. Measure 121 starts with a bass note. Measure 122 starts with a bass note. Measure 123 starts with a bass note. Measure 124 starts with a bass note. Measure 125 starts with a bass note. Measure 126 starts with a bass note. Measure 127 starts with a bass note. Measure 128 starts with a bass note. Measure 129 starts with a bass note. Measure 130 starts with a bass note. Measure 131 starts with a bass note. Measure 132 starts with a bass note. Measure 133 starts with a bass note. Measure 134 starts with a bass note. Measure 135 starts with a bass note. Measure 136 starts with a bass note. Measure 137 starts with a bass note. Measure 138 starts with a bass note. Measure 139 starts with a bass note. Measure 140 starts with a bass note. Measure 141 starts with a bass note. Measure 142 starts with a bass note. Measure 143 starts with a bass note. Measure 144 starts with a bass note. Measure 145 starts with a bass note. Measure 146 starts with a bass note. Measure 147 starts with a bass note. Measure 148 starts with a bass note. Measure 149 starts with a bass note. Measure 150 starts with a bass note. Measure 151 starts with a bass note. Measure 152 starts with a bass note. Measure 153 starts with a bass note. Measure 154 starts with a bass note. Measure 155 starts with a bass note. Measure 156 starts with a bass note. Measure 157 starts with a bass note. Measure 158 starts with a bass note. Measure 159 starts with a bass note. Measure 160 starts with a bass note. Measure 161 starts with a bass note. Measure 162 starts with a bass note. Measure 163 starts with a bass note. Measure 164 starts with a bass note. Measure 165 starts with a bass note. Measure 166 starts with a bass note. Measure 167 starts with a bass note. Measure 168 starts with a bass note. Measure 169 starts with a bass note. Measure 170 starts with a bass note. Measure 171 starts with a bass note. Measure 172 starts with a bass note. Measure 173 starts with a bass note. Measure 174 starts with a bass note. Measure 175 starts with a bass note. Measure 176 starts with a bass note. Measure 177 starts with a bass note. Measure 178 starts with a bass note. Measure 179 starts with a bass note. Measure 180 starts with a bass note. Measure 181 starts with a bass note. Measure 182 starts with a bass note. Measure 183 starts with a bass note. Measure 184 starts with a bass note. Measure 185 starts with a bass note. Measure 186 starts with a bass note. Measure 187 starts with a bass note. Measure 188 starts with a bass note. Measure 189 starts with a bass note. Measure 190 starts with a bass note. Measure 191 starts with a bass note. Measure 192 starts with a bass note. Measure 193 starts with a bass note. Measure 194 starts with a bass note. Measure 195 starts with a bass note. Measure 196 starts with a bass note. Measure 197 starts with a bass note. Measure 198 starts with a bass note. Measure 199 starts with a bass note. Measure 200 starts with a bass note. Measure 201 starts with a bass note. Measure

a tempo

119

molto rall.

poco rall

121

ben legato e tranquillo

rall

a tempo

122

molto rall.

a tempo

marcato il canto

125

poco rall
con fantasia

127

molto ten.
rall molto ten.

appassionato crescendo

129

un poco a tempo
tenuto
a tempo

131

poco rall
a tempo

134

136

m.s.

9 8 6 8

9 8 6 8

Measure 136: Treble clef, B-flat key signature. Measures 136-137: Bass clef, B-flat key signature. Measure 137: Measure begins with a bass note followed by a treble note. Measure 138: Treble clef, B-flat key signature. Measures 138-139: Bass clef, B-flat key signature. Measure 139: Measure begins with a bass note followed by a treble note.

molto rall.

6 8 9 8

138

6 8 9 8

molto rall.

6 8 9 8

Measure 138: Treble clef, B-flat key signature. Measures 138-139: Bass clef, B-flat key signature. Measure 139: Measure begins with a bass note followed by a treble note.

appassionato

9 8 6 8

140 f m.d.

9 8 6 8 5 4

appassionato

9 8 6 8 5 4

Measure 140: Treble clef, B-flat key signature. Measures 140-141: Bass clef, B-flat key signature. Measure 141: Measure begins with a bass note followed by a treble note.

animando f poco accelerando

9 8 6 8

142 3 9 8 6 8

animando f poco accelerando

9 8 6 8

Measure 142: Treble clef, B-flat key signature. Measures 142-143: Bass clef, B-flat key signature. Measure 143: Measure begins with a bass note followed by a treble note.

poco rall

144

6/8

145

6/8

m.d.

*quasi a tempo
molto a piacere*

* *accelerando*

ff brillante

146

147

*Tonadilla
con galanteria*

148

149

150

151

152

154

meno f

156

158

160

f

162

[echo]

meno mosso

164

a tempo

f/2

espressivo

166

poco ad lib.

a tempo

167

pesante

168

169

170 *fff*

meno mosso
con molta galanteria e ben marcato

171

172

173

174

175

176

177

178 *9/8*

179

180

181

182 *pesante*



**2 Coloquio en la Reja - Dúo de amor —
conversation at the window grill - love duet
dedicated to Eduardo Risler**

For this movement, Granados himself made a drawing in the style of Goya : a barred window, the back of a caped suitor in conversation with his beloved. The muted words of endearment passing between them are transposed into an intimate piece of music which becomes more and more impassioned at its climax. A performer will have to show much resource and imagination to make sense of a wide range of emotions, requiring extensive *rubato* and changes of tempo.

A second theme directly quotes a typical and effective *tonadilla* by Granados — *La Maja Dolorosa N° 1*.

Duration: 11'30

- **36** editorial acciaccatura
- **116** editorial acciaccatura
- **118** editorial sostenuto pedal suggestion
- **148** LH error (see **176**)
- **170-175** editorial added bass octaves
- **182** according to the Granados/Marshall Academy

COLOQUIO EN LA REJA

Andantino allegretto
con sentimento amoroso

Musical score page 1. The score consists of two staves. The top staff is treble clef, and the bottom staff is bass clef. Both staves are in 3/4 time with a key signature of five flats. Measure 1 starts with a whole note followed by a half note. Measures 2-3 show eighth-note patterns with dynamic *p sourdine*. Measures 4-6 continue the eighth-note patterns.

Musical score page 2. The score continues with two staves. Measure 7 begins with a half note. Measures 8-9 show eighth-note patterns with dynamics *molto espressivo* and *tenuto*. Measure 10 concludes the section with a sixteenth-note pattern.

Musical score page 3. The score continues with two staves. Measures 11-12 show eighth-note patterns. Measure 13 begins with a half note. Measures 14-15 conclude the section with eighth-note patterns.

Musical score page 4. The score continues with two staves. Measures 14-15 show eighth-note patterns. Measure 16 begins with a half note. Measures 17-18 conclude the section with eighth-note patterns.

a tempo

17

m.s.

m.d.

sfz

5

4

poco tenuto

20

3

5

4

5

tenuto

a tempo

23

1

2

1

f

m.d.

rall

26

f

m.d.

5.

5.

4.

poco meno mosso

29

p teneramente

a tempo

33

marcato

m.s.

m.d.

poco rall

poco in tempo

39

43

46

poco rall

cresc molto

m.d.

meno mosso

appassionato

49

ff

m.d.

8va - - - - -

(8va)---

51 *fff*

poco rall

53

rall

tempo tranquillo

56

poco rall

60

(a tempo)

molto leggiero

64 *pp*

sourdine

67

p *marcato*

senza pedale

70

poco rall

a tempo

73

76

f

*cresc molto
spiritoso*

appassionato

poco rit.

subito dim e rall

78 *fff*

*calmato e amoroso
espressivo*

sostenuto

80

appassionato con tenerezza

subito dim e rall

82

*poco animato**tenuto*

84

*poco rubato**tenuto**rubato*

86

*poco animato**molto rall*

88

calmato

Musical score page 35, measures 90-91. The score consists of three staves: Treble, Alto, and Bass. The key signature is one flat. Measure 90 starts with a bass note followed by a series of eighth notes. Measure 91 begins with a bass note, followed by a series of eighth notes.

m.s.

Musical score page 35, measures 92-93. The score continues with three staves. Measure 92 features a bass note followed by eighth-note patterns. Measure 93 begins with a bass note, followed by eighth-note patterns.

rinforzato e sostenuto

Musical score page 35, measures 94-95. The score continues with three staves. Measure 94 features a bass note followed by eighth-note patterns. Measure 95 begins with a bass note, followed by eighth-note patterns.

poco rubato

96

molto appassionato

98

m.d.

(8va)

ff

100

102

molto rall

Copla
molto espressivo

104

106

8va - - - - -

ppp

marcato il canto

109

pp

8va - - - - -

112

f

m.s.

114

ben marcato

f

rall

116

p

117

molto calmato

118 *ppp*

Sost Ped.
and sourdine

119

poco accelerando rall

120

sourdine off

...*..

122 *marcato il canto molto espressivo*

poco in tempo

124

cantando molto espressivo e appassionato

126 *rall*

a tempo *rall*

molto espressivo

[~]

128

129

5/4

5/4

a tempo

rall.

ad lib.

a tempo

appassionato

f

130

131

3/4

3/4

m.d.

m.s.

ff

6

132

133

6

appassionato

134

135

135

137

m.d.

m.s.

ff

6 8

6 8

139

6 8

3 4

3 4

b b b b

141

ff

5

143

espansione appassionata

fff

145

a tempo

147

calando

Allegretto airoso

senza pedale

m.s.

151

sfz

p

m.s.

Red.

158

Musical score for piano, page 161, measures 161-162. The score consists of two staves. The top staff is in treble clef, B-flat major (three flats), and common time. The bottom staff is in bass clef, B-flat major (three flats), and common time. Measure 161 starts with a forte dynamic. The right hand plays a sixteenth-note pattern (marked '3') followed by eighth-note pairs. The left hand provides harmonic support. Measure 162 begins with a forte dynamic. The right hand plays a sixteenth-note pattern (marked '2') followed by eighth-note pairs. The left hand continues harmonic support. Measure 163 begins with a forte dynamic. The right hand plays a sixteenth-note pattern (marked '5') followed by eighth-note pairs. The left hand continues harmonic support. Measure 164 begins with a forte dynamic. The right hand plays a sixteenth-note pattern (marked 'm.s.') followed by eighth-note pairs. The left hand continues harmonic support.

Musical score for piano, page 164, section *grandioso*. The score consists of two staves. The top staff is in treble clef, B-flat major (two flats), and 164 time. The bottom staff is in bass clef, B-flat major (two flats). The section begins with a dynamic of *ff*. The right hand plays eighth-note chords, while the left hand provides harmonic support. Measure 3 features a melodic line with grace notes and sixteenth-note patterns. Measure 4 contains a dynamic of *v* (soft) over a sustained note. Measures 5-6 show a return to a more lyrical style with eighth-note chords and grace notes. Measure 7 concludes with a dynamic of *v* over a sustained note. The section ends with a melodic line and grace notes, followed by a dynamic of *(requiebros)* and measure numbers 2, 1, and 4.

167

170

173

poco meno mosso

176

181 *p*

rall

v

recitativo

186 *f*

con dolore e appassionato

Adagio

187 *p*

poco rall

192

molto rall

m.s.

m.d.



3 *El fandango de candil* — fandango by candlelight

dedicated to **Ricardo Viñes**

Lovers dance in the night, the soft glow of an oil lamp casts shadows to outline erotic rhythmic movements, alternating between sensuous steps and passionate embrace. A wonderfully effective virtuoso composition demanding the light touch usually identified with the harpsichord.

Granados describes romantic adventures and intrigues between majos and majas found in the etchings of Goya, with percussive accompaniments featuring castanets and hand clapping that are essential to the fandango.

Duration: complete : **7'15** — with the cut : **6'30**

- Although the tempo of a Fandango is variable, after the title, the composer adds : "gallant, slowly and very rhythmic". Most performances of this work probably commence too fast.
- **19** The diamond-headed note can be omitted (editorial). Possibly G♯
- **25** editorial acciaccatura
- **63, 66, 164, 167** editorial sostenuto pedal
- **103** tie removed
- According to the Granados/Marshall Academy, a cut of this recapitulatory text from **141** to **160** was authorised by the composer, although he plays it without the cut on the 1916 piano roll.
- **152** the diamond-headed note can be omitted (editorial)

EL FANDANGO DE CANDIL

A scene of slow rhythmic
singing and dancing

Allegretto *

cantando

pp

13

16

m.s.

19

22

espressivo

f marcato

Musical score page 50, measures 25-27. The score consists of two staves: treble and bass. Measure 25: Treble staff has a sixteenth-note grace note followed by eighth notes. Bass staff has eighth notes. Measure 26: Treble staff has eighth notes with dynamics >3 and >5. Bass staff has eighth notes. Measure 27: Treble staff has eighth notes. Bass staff has eighth notes.

Musical score page 50, measures 28-30. The score consists of two staves: treble and bass. Measure 28: Treble staff has eighth notes with dynamics >1 and >5. Bass staff has eighth notes. Measure 29: Treble staff has eighth notes with dynamics >3. Bass staff has eighth notes. Measure 30: Treble staff has eighth notes with dynamics >3. Bass staff has eighth notes.

Musical score page 50, measures 31-33. The score consists of two staves: treble and bass. Measure 31: Treble staff has eighth notes with dynamics >2. Bass staff has eighth notes. Measure 32: Treble staff has eighth notes with dynamics >3. Bass staff has eighth notes. Measure 33: Treble staff has eighth notes with dynamics >4. Bass staff has eighth notes.

Musical score page 50, measures 34-36. The score consists of two staves: treble and bass. Measure 34: Treble staff has eighth notes with dynamics >3. Bass staff has eighth notes. Measure 35: Treble staff has eighth notes with dynamics >3. Bass staff has eighth notes. Measure 36: Treble staff has eighth notes with dynamics >3. Bass staff has eighth notes.

35

f

ff

36

37

marcato molto

molto energico

38

39

40

con anima

41

42

43

Sva -----

47

51

f

53

p

*tempo tranquillo
malinconico*

55

p

espressivo

57

f

p subito

f con anima

60

63

pp

* *Sost. Ped*

64

65

66

Sost. Ped

67

68

poco ritenuto

69

p

70

71

72

Musical score page 55, measures 71-72. The score is for two staves: Treble and Bass. The key signature is four flats. Measure 71 starts with a bass note followed by a series of eighth-note pairs in the treble staff. Measure 72 continues with eighth-note pairs in the treble staff, followed by a bass note and a series of eighth-note pairs in the bass staff.

tempo primo

Musical score page 55, measures 73-74. The key signature changes to one flat. Measure 73 features eighth-note pairs in the treble staff and bass notes in the bass staff. Measure 74 continues with eighth-note pairs in the treble staff and bass notes in the bass staff.

Musical score page 55, measures 75-76. The key signature changes back to four flats. Measure 75 shows eighth-note pairs in the treble staff and bass notes in the bass staff. Measure 76 continues with eighth-note pairs in the treble staff and bass notes in the bass staff.

Musical score page 55, measures 77-78. The key signature changes to one flat. Measure 77 shows eighth-note pairs in the treble staff and bass notes in the bass staff. Measure 78 continues with eighth-note pairs in the treble staff and bass notes in the bass staff, leading to a dynamic marking of **ff**.

molto ritmico

79

ff

[*rall*]

{ *a tempo* }

81

p

marcato il canto basso misterioso

83

85

ff

8va

87

89

marcato il basso

poco rall.

91

m.d.

poco ritenuto
marcato il canto molto espressivo

93

poco rit.

95

molto grazioso

97

1

2

99

101

m.s.

m.s.

m.s.

m.d.

tempo primo

104 *p*

106

108

110 sotto

marcato il canto

This musical score for piano consists of five staves of music. The top three staves are in common time, while the bottom two are in 2/4 time. The key signature changes frequently, indicated by various sharps and flats. Measure 104 starts with a forte dynamic (p) in the right hand. Measure 106 follows with a similar pattern. Measure 108 introduces a bass line with eighth-note chords. Measure 110 begins with a dynamic marking 'sotto' under the bass staff. The score concludes with a dynamic marking 'p' and a tempo instruction 'marcato il canto'.

114

130

116

118

120

p

marcato

122

p

123

124

p

125

126

1 3

1 2

2 3

127

128

3

3 1 1

p

poco marcato

129

130

[rall]

132

(los requiebros)

tempo primo

134

m.s.

136

p

138

f

alternative cut to
bar 161 page 65

140

142

144

m.s.

subito

p

Musical score page 64, measures 146-147. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a series of eighth-note chords and sixteenth-note patterns. The bottom staff is in bass clef, B-flat key signature, and common time. Measure 146 starts with a bass note followed by eighth-note chords. Measure 147 begins with a bass note, followed by a sixteenth-note pattern, then a sustained note with a sixteenth-note chord, and finally a sixteenth-note pattern.

Musical score page 64, measures 148-149. The top staff shows a bass note followed by eighth-note chords. Measure 148 ends with a bass note. Measure 149 begins with a bass note, followed by a sixteenth-note pattern, then a sustained note with a sixteenth-note chord, and finally a sixteenth-note pattern. The bottom staff shows a bass note followed by eighth-note chords. Measure 148 ends with a bass note. Measure 149 begins with a bass note, followed by a sixteenth-note pattern, then a sustained note with a sixteenth-note chord, and finally a sixteenth-note pattern.

Musical score page 64, measures 150-151. The top staff shows a bass note followed by eighth-note chords. Measure 150 ends with a bass note. Measure 151 begins with a bass note, followed by a sixteenth-note pattern, then a sustained note with a sixteenth-note chord, and finally a sixteenth-note pattern. The bottom staff shows a bass note followed by eighth-note chords. Measure 150 ends with a bass note. Measure 151 begins with a bass note, followed by a sixteenth-note pattern, then a sustained note with a sixteenth-note chord, and finally a sixteenth-note pattern.

Musical score page 64, measures 152-153. The top staff shows a bass note followed by eighth-note chords. Measure 152 ends with a bass note. Measure 153 begins with a bass note, followed by a sixteenth-note pattern, then a sustained note with a sixteenth-note chord, and finally a sixteenth-note pattern. The bottom staff shows a bass note followed by eighth-note chords. Measure 152 ends with a bass note. Measure 153 begins with a bass note, followed by a sixteenth-note pattern, then a sustained note with a sixteenth-note chord, and finally a sixteenth-note pattern.

154

156

p

158

160

f

*più tranquillo
espressivo*

162 *mf*

164 *p*

165 *mf*
Sost. Ped

166 *p*

167 *p*
Sost. Ped

168 *mf*

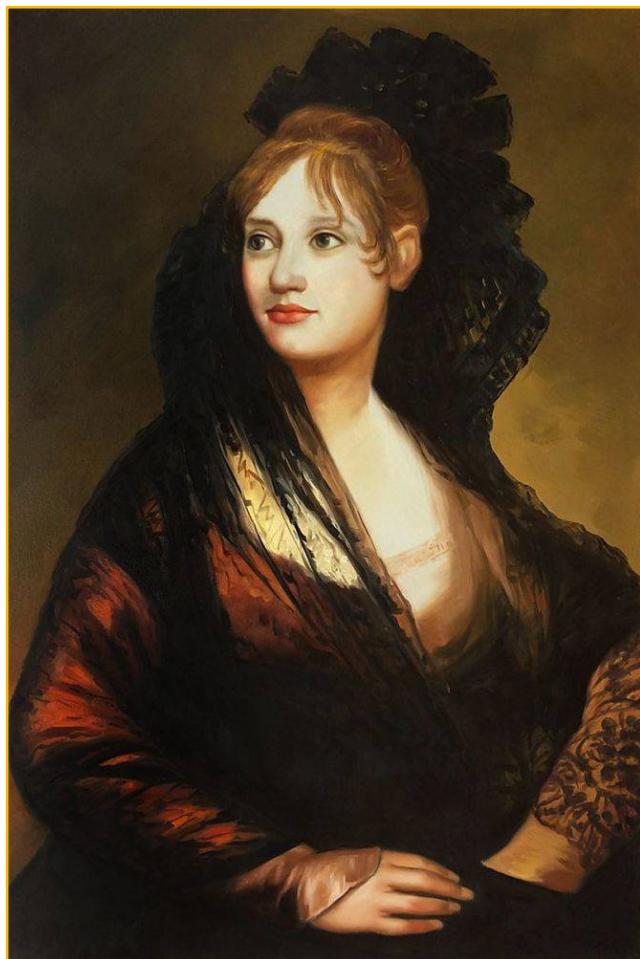
[più mosso]
tempo primo

Musical score page 170. The top system shows two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 170 starts with a treble note followed by a bass note. The treble staff then has a sixteenth-note pattern with grace notes. The bass staff has a eighth-note pattern. The dynamic is *f*. The bottom system continues the bass line with eighth-note patterns.

Musical score page 172. The top system shows two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 172 starts with a bass note followed by a treble note. The treble staff has a sixteenth-note pattern with grace notes. The bass staff has a eighth-note pattern. The bottom system continues the bass line with eighth-note patterns.

Musical score page 174. The top system shows two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 174 starts with a bass note followed by a treble note. The treble staff has a sixteenth-note pattern with grace notes. The bass staff has a eighth-note pattern. The bottom system continues the bass line with eighth-note patterns.

Musical score page 176. The top system shows two staves: treble and bass. The treble staff has a key signature of one flat. The bass staff has a key signature of one flat. Measure 176 starts with a bass note followed by a treble note. The treble staff has a sixteenth-note pattern with grace notes. The bass staff has a eighth-note pattern. The dynamic is *fff*. The bottom system continues the bass line with eighth-note patterns.



**4 Quejas o la maja y el ruiseñor —
Lamentation or the maiden and the
nightingale**

dedicated to **Amparo Gal**

A Valencian folk melody provides the source which the composer treats polyphonically and with much variation, asking the performer to play "with the jealousy of a wife and not the sadness of a widow." This quixotic dialogue between a languishing *maja* and a nightingale was described by Alicia de Larrocha as "the most tender, and the most intensely passionate." *Quejas* was dedicated to his wife Amparo (Empar in Catalan), while having an affair with a student. An eternal symbol of romantic love, the nightingale is given a solo cadenza to bring this most popular piece to a close.

Duration: 7'

As one would expect, the composer liberally adds arpeggiated chords, ornaments, rhythmic deviation and improvised harmonies. This edition gives a mixture of the original and some of the composer's "alterations" marked with an asterisk.

- **16** *poco rall* in the original edition
- **23 & 32** editorial pedal suggestion
- **26** A — probably an error (the composer plays the octave F#)
- **36** editorial acciaccatura
- **36** editorial octave lower
- **39 & 49** from the autograph
- **cadenza**... as in the wild, the nightingale will sing these motifs without numeric consideration (on his recording the composer plays five repeats).
- **72** acciaccatura from the Granados/Marshall Academy

QUEJAS Ó LA MAJA Y EL RUISEÑOR

Andante malincolico

Musical score for piano, two staves. Key signature: A major (three sharps). Time signature: 3/4. Dynamics: *p*. Measure 1: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Measure 2: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Measure 3: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Measure 4: Treble staff has eighth notes. Bass staff has sixteenth-note chords.

poco rall

a tempo

Musical score for piano, two staves. Key signature: A major (three sharps). Time signature: 3/4. Measures 4-5: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Measures 6-7: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Measures 8-9: Treble staff has eighth notes. Bass staff has sixteenth-note chords.

Musical score for piano, two staves. Key signature: A major (three sharps). Time signature: 3/4. Measures 7-8: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Measures 9-10: Treble staff has eighth notes. Bass staff has sixteenth-note chords.

rall

(*a tempo*)

Musical score for piano, two staves. Key signature: A major (three sharps). Time signature: 3/4. Measures 10-11: Treble staff has eighth notes. Bass staff has sixteenth-note chords. Measures 12-13: Treble staff has eighth notes. Bass staff has sixteenth-note chords.

13

1 2 3

*
16

5 4

accelerando

molto rall

19

1 2 3 5 m.s.

subito rit molto espressivo

21

2 3

poco rall

22

a tempo

con molta fantasia

rall assai **molto tenuto**

24

un poco in tempo

rall

molto tenuto

meno mosso

molto rall

26

un poco in tempo

rall

molto accelerando

largamente

ff

28

meno mosso

molto rall

a tempo
poco accelerando

Musical score for piano, page 10, measures 30-31. The score consists of two staves. The top staff is in treble clef, 4/4 time, and the bottom staff is in bass clef, 4/4 time. Measure 30 starts with a forte dynamic (**p subito**) followed by a trill over a series of eighth-note chords. Measure 31 begins with a trill over eighth-note chords, followed by a melodic line in the bass staff. The score includes dynamics like *tr*, *p subito*, and *appassionato*, and time changes to 3/4.

rall

più rall

a tempo

meno mosso

accelerando

molto rall

a tempo

rall

a tempo poco accelerando

a tempo

rall

a tempo

meno mosso

38

5

2

*

poco rall

40

1

1

marcato il canto molto espressivo

8vb - 1

*

*m.s.**m.d.*

42

2

2

3

5

m.s.

m.d.

m.s.

m.d.

rall

44

3

45

poco lento

46

pp con molta espressione è un sentimento doloroso

4

5

poco rall

48

f

4

1

a tempo

*

3

4

2

1

poco rall

f

50

pp

a tempo

poco meno mosso

52

mancando

rall

andante

54

tempo primo

58

poco rall

62

calmato

molto rall

65

cadenza ad lib

68

p

m.s.

lento

*

vivace

p
tr.
tr.

lento

vivace

velocemente

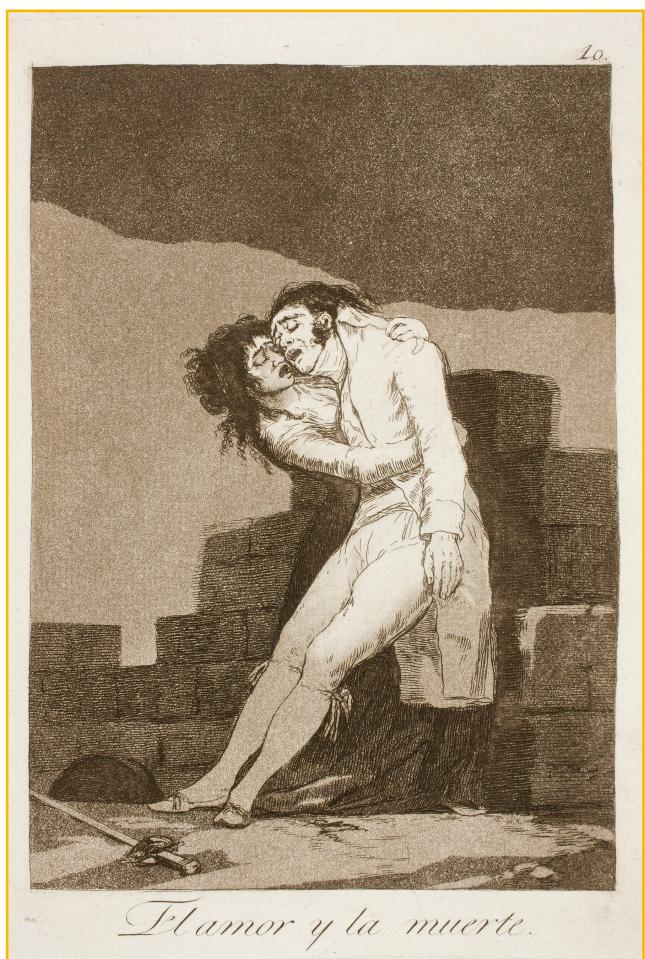
andante

69

72

vivace
ppp

> **lento**



5 *El amor y la muerte* - Balada Love and death - ballad

dedicated to **Harold Bauer**

The title comes from *Capricho N° 10* and to quote the composer: "all the themes of Goyescas are united in *El amor y la muerte*... intense pain, nostalgic love and the final tragedy — death. The central section is based on themes from *Quejas o la maja y el ruiseñor* and *Los requiebros*, converting the drama into sweet gentle sorrow, the final chords representing the renunciation of happiness." It is perhaps Granados' greatest work, evoking the emotional process of suffering, from ecstasy to mourning; violent fluctuations in dynamics and tempi render it the most difficult of the six to interpret. It is in this movement that Wagner's influence is most evident.

Duration: 14'

- **4** G♭ printing error
- **17** LH tied F (see **139**)
- **21/143** LH editorial bass tie
- **28** suggested modification of dynamic
- **42** editorial tie
- **64** D replaced with C♯
- **66** C♯ replaced with D
- **67** time-signature error
- **88** LH 3rd beat replacement
- **94-96** added octaves
- **117** LH probable error
- **127** LH probable error
- **133-134** various modifications
- **137-138** alto voice to match **15-16**
- **149** 3rd beat RH rearranged
- **150** possible misprint D♯
- **164** added bass octave
- **178-191** confusion with time-signatures, modified here with minim beats.

EL AMOR Y LA MUERTE

Animato e drammatico

Musical score for piano, page 79, first system. Treble and bass staves. Key signature changes from 3 to 4 to 2 sharps. Measure 1 starts with ***ff***. Measure 2 shows slurs and grace notes. Measures 3-4 show eighth-note patterns. Measure 5 ends with a fermata.

assai lento recitativo
con molta espressione e con dolore

Musical score for piano, page 79, second system. Treble and bass staves. Measure 1 starts with **rall**. Measures 2-3 show eighth-note patterns. Measure 4 starts with **a tempo pp**. Measures 5-6 show eighth-note patterns. Measure 7 ends with a fermata.

Musical score for piano, page 79, third system. Treble and bass staves. Measure 1 starts with **lento**. Measure 2 starts with **con sentimento di pietà**. Measures 3-4 show eighth-note patterns. Measure 5 ends with a fermata.

molto rall

Musical score for piano, page 79, fourth system. Treble and bass staves. Measure 1 starts with **lento**. Measure 2 starts with **malinconico ricordanza**. Measures 3-4 show eighth-note patterns. Measure 5 ends with a fermata.

rall

poco rall
appassionato

15 **f** molto espressivo

poco rall

m.s.

riten

poco rall

17 **ff**

(mf)

con dolore

* 2

accelerando

19

ff

rall

21

m.s.

ben calmato amoroso

(El coloquio)

rall

23

a tempo

agitato

poco rall

25

f

(*mf*) poco accelerando *con dolore*

rall

27

* *p subito*

m.s.

a tempo

29

(*mf*)

poco meno mosso riten

a tempo

$\frac{2}{4}$

$\frac{2}{4}$

accelerato

$\frac{2}{4}$

$\frac{3}{4}$

$\frac{3}{4}$

ff

deciso

sopra

6

a tempo

$\frac{ff}{>}$

$\frac{ff}{>}$

molto rall

$\frac{35}{\text{rall}}$

$\frac{p}{2}$

$\frac{1}{2}$

ben calmato

rall

$\frac{b}{b}$

$\frac{b}{b}$

$\frac{b}{b}$

tempo tranquillo

$\frac{37}{\text{dolcemente e ben legato}}$

(Los Requiebros)

$\frac{3}{4}$

$\frac{3}{4}$

39

doloroso

41

poco rall

molto rall

diminuendo molto

43

andante

ppp (Fandango)

45

47

f

49

molto rit

allegro rubato

52

non tanto allegro

passionato e pesante

55

f

meno mosso

58

ff appassionato

pesante

rall

a tempo
8va

con dolore

rall

più a tempo

fermo e a tempo

62

ff * (Fandango)

3/4

3/4

fermo e a tempo

allegro

65

p

4/4

3/4

ossia

m.s.

rall

7/8

7/8

[il basso marcato]

lento con dolore

accelerando

quasi allegro rall

67

p

7/8

6/8

6/8

più calmato

espressivo

molto rall

assai lento

molto rall

a tempo

poco rall

a tempo

poco rall

a tempo

m.s.

rall

Musical score for piano, two staves. Measure 79: Treble staff has a cluster of eighth-note chords followed by eighth-note pairs. Bass staff has eighth-note pairs. Measure 80: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: forte at the beginning of measure 79, decrescendo through measure 80.

lento

Musical score for piano, two staves. Measure 81: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 82: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: piano (pp) throughout.

Musical score for piano, two staves. Measure 83: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 84: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: piano (pp) throughout.

Musical score for piano, two staves. Measure 85: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 86: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: forte (f) throughout.

Musical score for piano, two staves. Measure 87: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 88: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Dynamics: piano (pp) throughout.

appassionato

89

90

rall

91

Adagio

94

pp

*

95

p

98

99

rall

102

106

rall

114

122

rall

a tempo

126

molto rall

con moto un poco agitato

130

p

8vb - - - - -

un poco rubato

132

*

134

rall
(8va) - - - - -
rubato con dolore
136 ff
agitato
rall
*

riten
138 m.s.
ff
8va - - - - -
1

140 (mf)
2 5
2 1

poco rall

142

risoluto appassionato

144

146

p

148

f

150 *sempre crescendo*

152 *f* *ff*

rall assai meno mosso m.s.

154

3

espressivo

157 *f* *m.s.*

poco rall

160

ff subito

molto rall

molto espressivo e come
una felicità nel dolore

163

p

3

166

169

2

espressivo *mancando* *rall* *più rall*

tenuto

172

recitativo drammatico *(death of the majo)*

tenuto *tenuto*

ff *pp*

178

lento

180

m.s.

pp

186

Picasso — the old guitarist



Duration: 14'

- **4** G♭ printing error
- **17** LH tied F (see **139**)
- **21/143** LH editorial bass tie
- **28** suggested modification of dynamic
- **42** editorial tie
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- **178-191** confusion with time-signatures, modified here with minim beats.

**6 EPILOGO Serenata del Espectro EPILOGUE
the Phantom's Serenade**

dedicated to **Alfred Cortot**

After the previous deep and dramatic movement, Granados presents us with a ghostly serenade to round off the cycle. Quotations and clips from the entire work are included in this quasi scherzo, an enigmatic, sarcastic, imaginative and sinister *danse macabre*. With ghostly strumming of capriciously chromatic harmonies, our phantom is sometimes agitated, sometimes reflective and sometimes heartbroken. The central *Dies Irae* with its unearthly treble tremolos is particularly effective. Finally while the tolling of church bells announce his demise — the spectre's disappearance is marked with plucked guitar strings.

Epílogo : Serenata del Espectro

Allegretto misterioso

The image shows three staves of musical notation for piano, spanning measures 5 through 8. The top staff uses a treble clef and a bass clef, with a key signature of one sharp. Measure 5 begins with a dynamic *pp*. The middle staff uses a treble clef and a bass clef, with a key signature of one sharp. Measure 6 starts with a dynamic *f*. The bottom staff uses a bass clef, with a key signature of one sharp. Measure 7 begins with a dynamic *p*. Measure 8 concludes with a dynamic *m.d.*

molto espressivo

Musical score page 98, measures 9-10. The score consists of three staves. The top staff is in bass clef, 6/8 time, with a key signature of one flat. The middle staff is also in bass clef, 6/8 time, with a key signature of one sharp. The bottom staff is in bass clef, 6/8 time, with a key signature of one flat. Measure 9 starts with a bass note followed by eighth-note pairs. Measure 10 begins with a bass note, followed by eighth-note pairs, and concludes with a bass note.

Musical score page 98, measures 11-12. The score continues with three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 11 features sixteenth-note patterns. Measure 12 continues the sixteenth-note patterns established in measure 11.

Musical score page 98, measures 15-16. The score consists of three staves. The top staff has a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 15 shows eighth-note pairs. Measure 16 begins with a bass note, followed by eighth-note pairs, and concludes with a bass note.

marcato

Musical score page 98, measures 17-18. The score consists of two staves. The top staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. Measure 17 starts with a bass note, followed by eighth-note pairs. Measure 18 begins with a bass note, followed by eighth-note pairs.

poco più lento

19 **f**

23

(Fandango)

25

m.d.

27

Musical score page 100, measures 29-30. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 29 starts with a dynamic *p*. The music features eighth-note patterns and some grace notes. Measure 30 begins with a dynamic *f*. The music continues with eighth-note patterns, including some slurs and grace notes.

Musical score page 100, measures 31-32. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 31 starts with a dynamic *f*. The music includes eighth-note patterns and grace notes. Measure 32 begins with a dynamic *espressivo*. The music continues with eighth-note patterns and grace notes.

Musical score page 100, measures 33-34. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 33 starts with a dynamic *p*. The music features eighth-note patterns and grace notes. Measure 34 begins with a dynamic *p*. The music continues with eighth-note patterns and grace notes.

Musical score page 100, measures 35-36. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Measure 35 starts with a dynamic *mp*. The music features eighth-note patterns and grace notes. Measure 36 begins with a dynamic *p m.d.*. The music continues with eighth-note patterns and grace notes.

37

f

39 *p*

41 *ritmico* *p*

43

45

This musical score consists of five staves of piano music. The first staff uses treble and bass clefs, with a key signature of two flats. Measure 37 begins in 9/8 time, indicated by a '9' above the clef and an '8' below it. The music features eighth-note patterns and sixteenth-note chords. Measure 38 starts in 6/8 time, indicated by a '6' above the clef and an '8' below it. Measure 39 begins with a dynamic 'p' (piano) and includes performance instructions '1' and '2' above the bass line. Measure 40 continues in 6/8 time with a dynamic 'p'. Measure 41 begins with a dynamic 'ritmico' and a dynamic 'p'. Measure 42 shows a continuation of the rhythmic pattern. Measure 43 begins with a dynamic 'p'. Measure 44 shows a continuation of the rhythmic pattern. Measure 45 concludes the section.

corno

poco energico con ritmo

più forte e crescendo

57

3

9

8

58

9

8

58

6

8

59

6

8

poco meno mosso

ff

*

59

6

8

61

63

campana

65

67

perdendosi

68

molto leggiero

70

sourdine

Ped.

[poco rall]

72

[tre corde]

9/8

9/8

76

6
8

77

9
8

79

corno

80

81

f

82

poco meno mosso*espressivo*

82

9/8

9/8

a tempo

84

f

85

6/8

85

(Requiebros)

86

energico

87

3 3 3 9 8

89 ff

9 8 6 8

3 f 3 6 8

9 8 6 8

ff appassionato

90

6 8 9 8

meno mosso

9 8 Red.

Musical score page 109, measures 91-92. The score consists of two staves. The top staff uses treble clef and has a key signature of one sharp. Measure 91 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 92 begins with a sixteenth-note pattern, followed by a measure in 6/8 time with eighth-note pairs, and concludes with a sixteenth-note pattern. Measure numbers 91 and 92 are indicated above the staves.

Musical score page 109, measures 93-94. The score continues with two staves. The top staff shows a sixteenth-note pattern followed by eighth-note pairs. The bottom staff shows a sixteenth-note pattern followed by eighth-note pairs. Measure number 93 is indicated above the staves. Dynamic markings "doloroso" and "pp" (pianissimo) are placed above the notes.

Musical score page 109, measures 95-96. The score continues with two staves. The top staff shows a sixteenth-note pattern followed by eighth-note pairs. The bottom staff shows a sixteenth-note pattern followed by eighth-note pairs. Measure number 95 is indicated above the staves. A dynamic marking "marca il canto dolcemente" (mark the song gently) is placed above the notes.

97

98

99

100

101

m.d.

m.s.

102

102

m.d.

103

m.s.

104

p

m.d.

6
8

6 8

105 *m.s.*

tempo giusto

* *tenuto*

2 4

107 *f*

4 4

109

poco lento

8va - - - -

3 4

110 *ff*

Sost Ped.

..*..

(8^{va}) - - - - -

112

5
2 4
2 4
3 4

espressivo ad libitum

114 ff

campana

*pp**pp**andante*

119 f

120 f

[f]

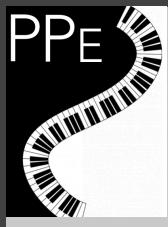
p

*vivace**the ghost disappears plucking
the strings of his guitar*

*

126 p

6 8
6 8
rall



G R A N A D O S

G O Y E S C A S

los majos enamorados

published June 2020

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