Enrique GRANADOS

GOYESCAS

"LOS MAJOS ENAMORADOS"

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

GOYESCAS

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

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

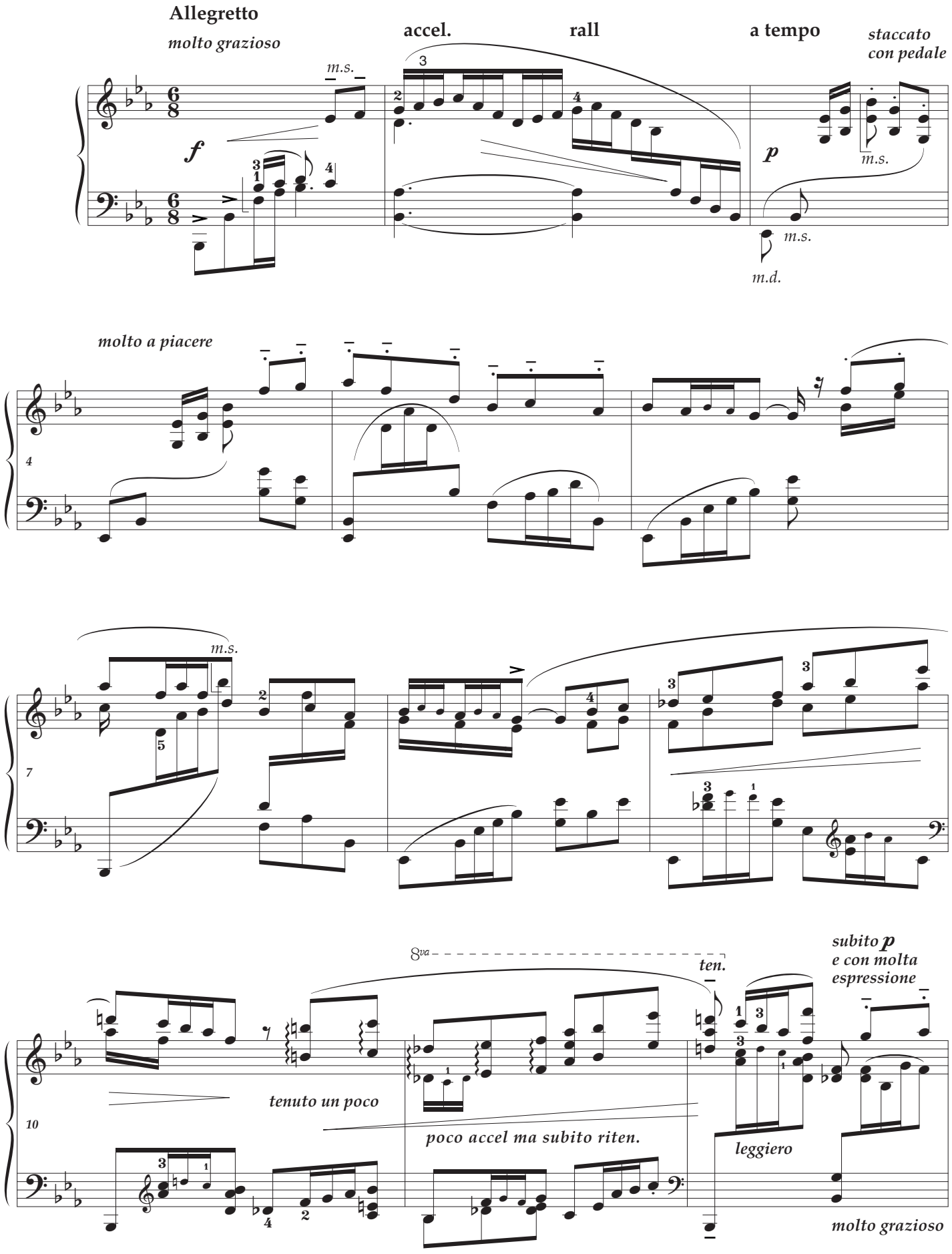
* **Majos** describes men and women of the lower class of 18th 19th Century Madrid whose clothing and behaviour was imitated by the upper class. They were known for flamboyant behaviour, passionate song and dance, and exciting love affairs.

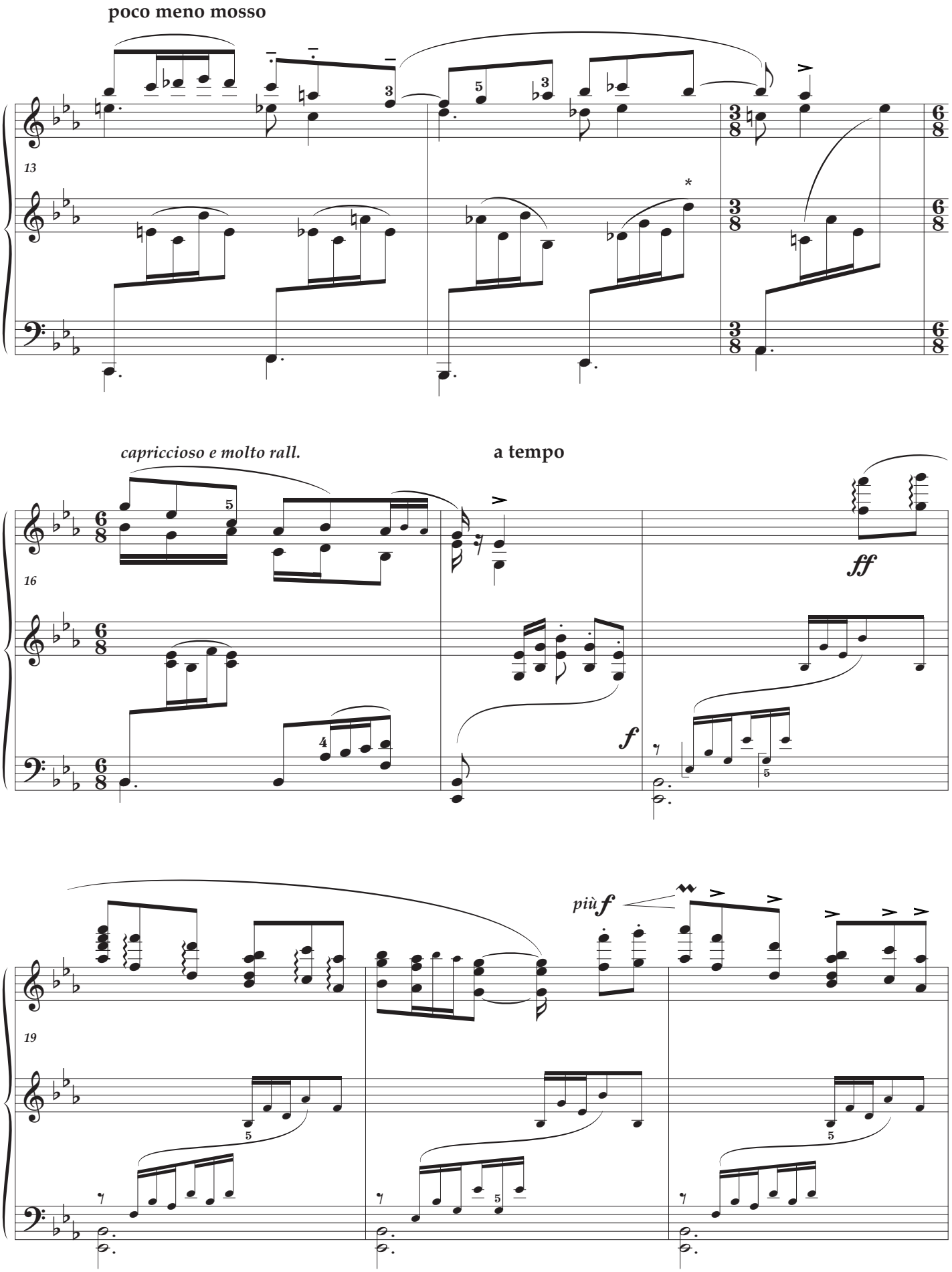
* **Tonadilla** was a type of short, satirical musical comedy popular in 18th-century Spain — an intermezzo sung between the acts of a play.

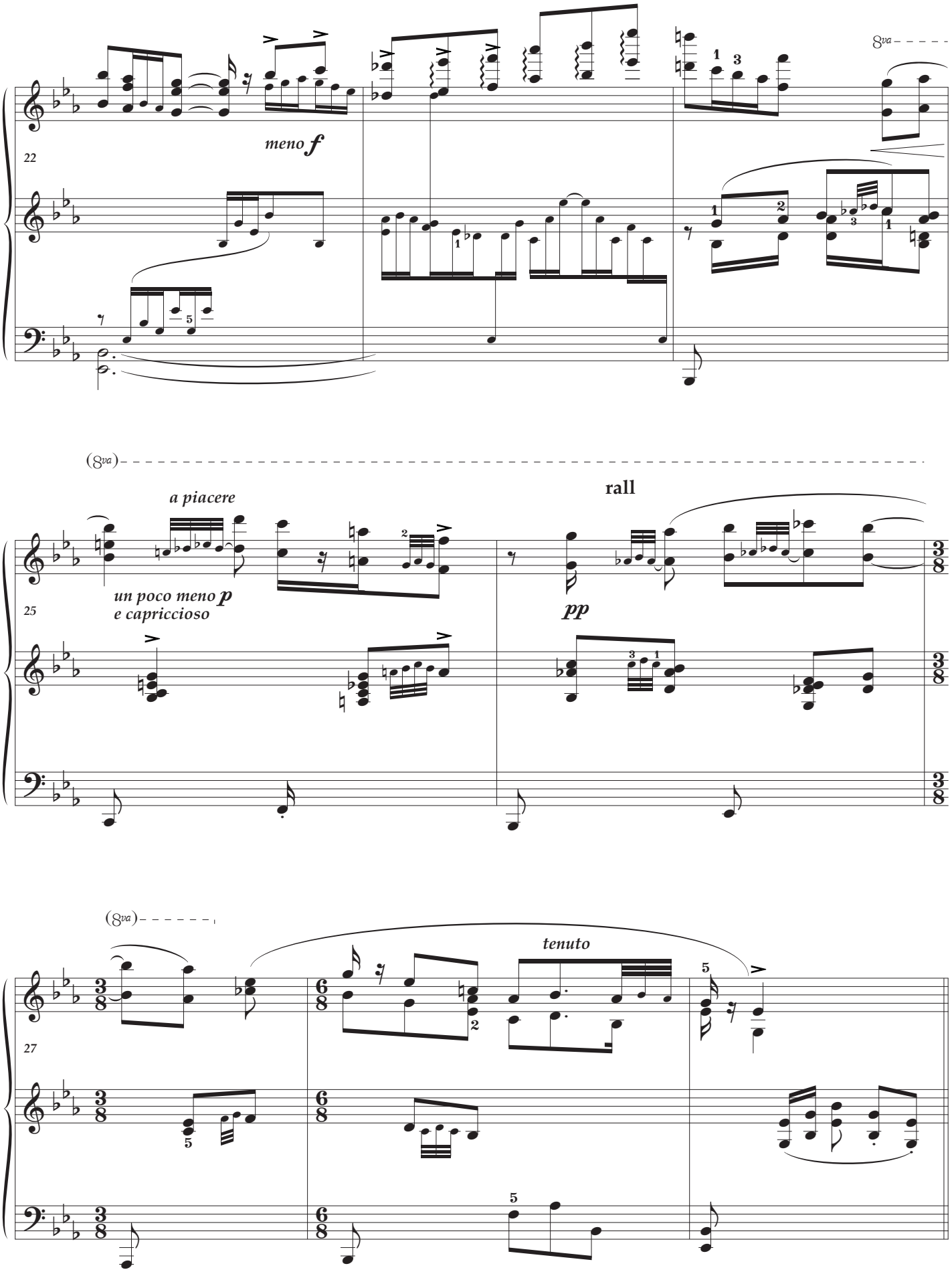
Duration: **9'30**

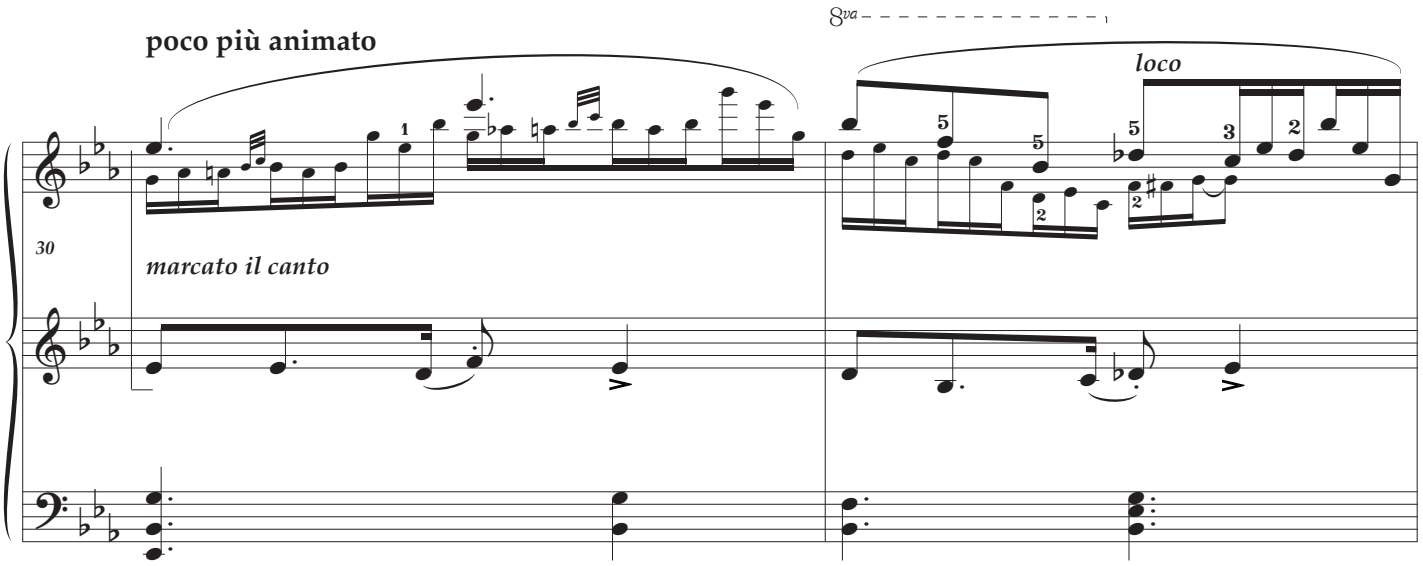
- Original in 3/8. By reducing the number of barlines I believe the metre and phrasing become more clear and many accidentals are no longer required.
- **14/103** E♭ in the original
- **35** original B♭ in the original
- **48** without pedal in the original
- **42** LH modification of accompaniment
-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

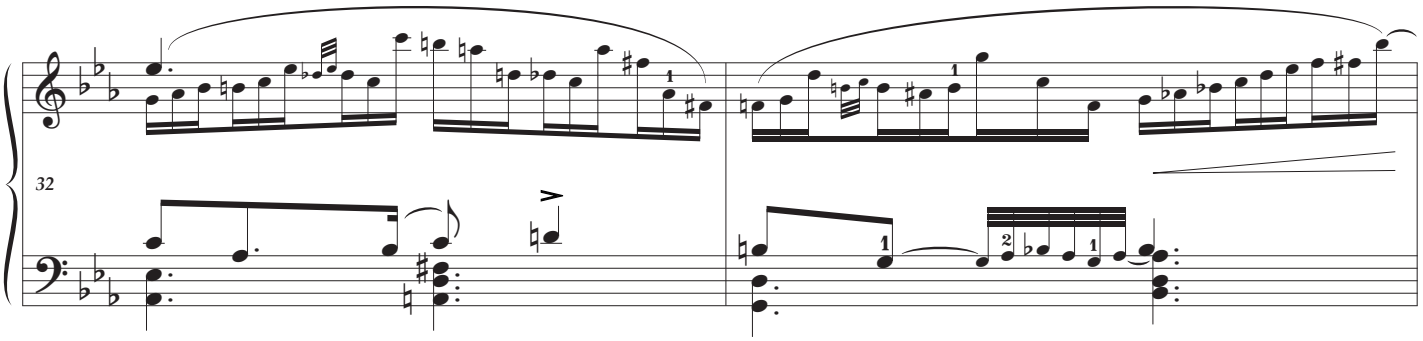
LOS REQUIEBROS




poco meno mosso
13
capriccioso e molto rall.
a tempo
16
ff
f
più f
19


22
meno f
8va
25
a piacere
un poco meno p
e capriccioso
rall
pp
8va
27
tenuto


poco più animato
8va
loco
30
marcato il canto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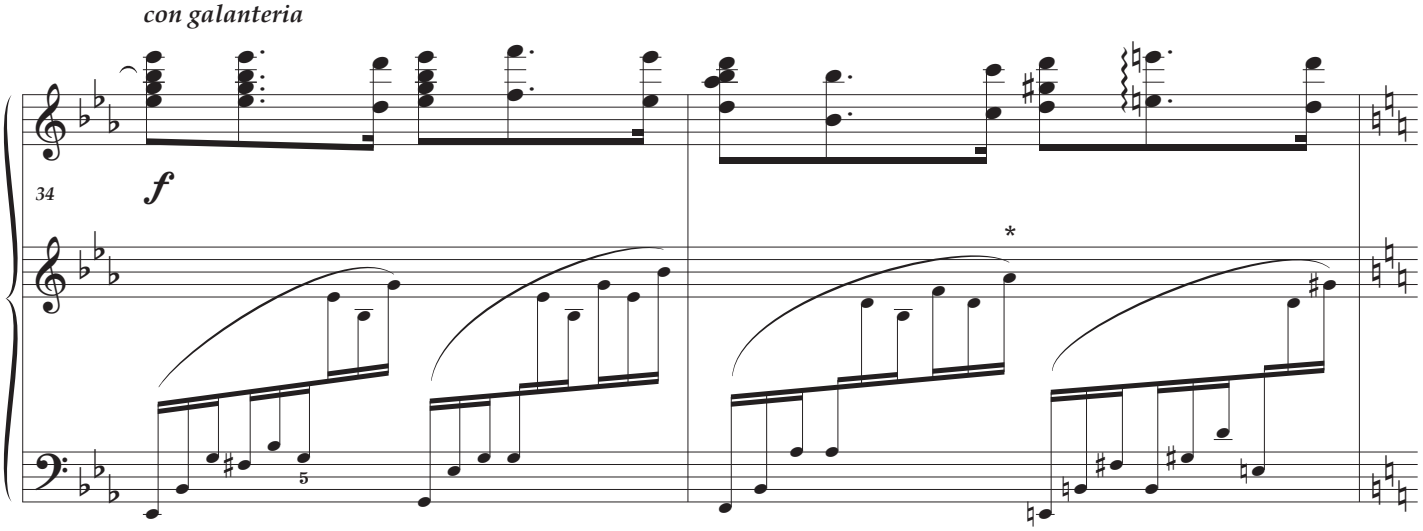
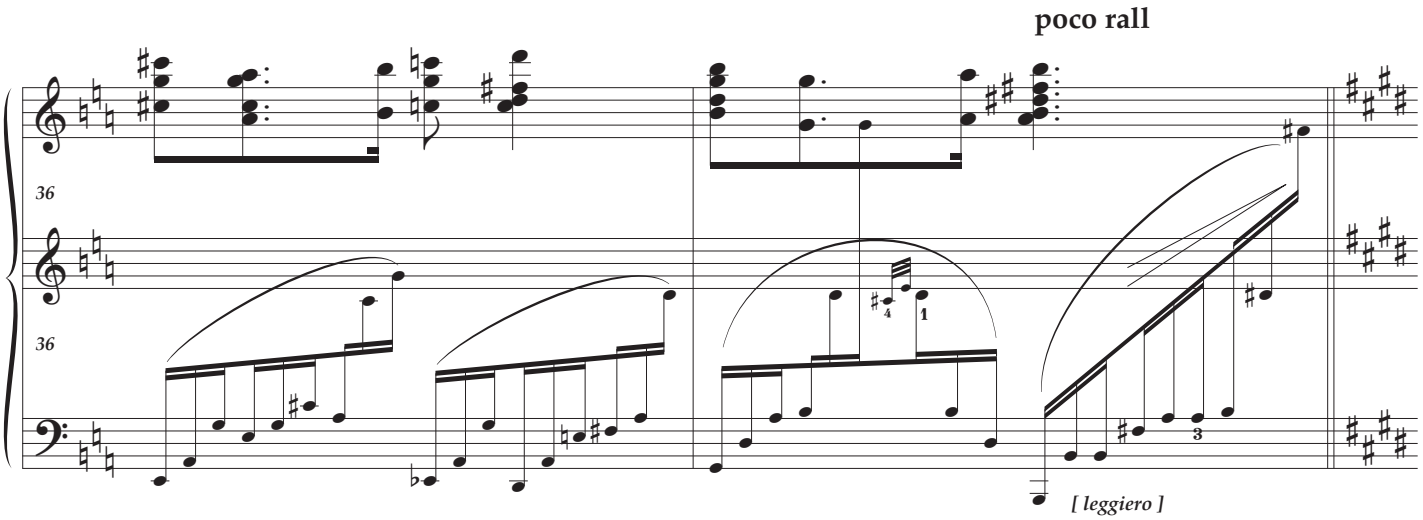
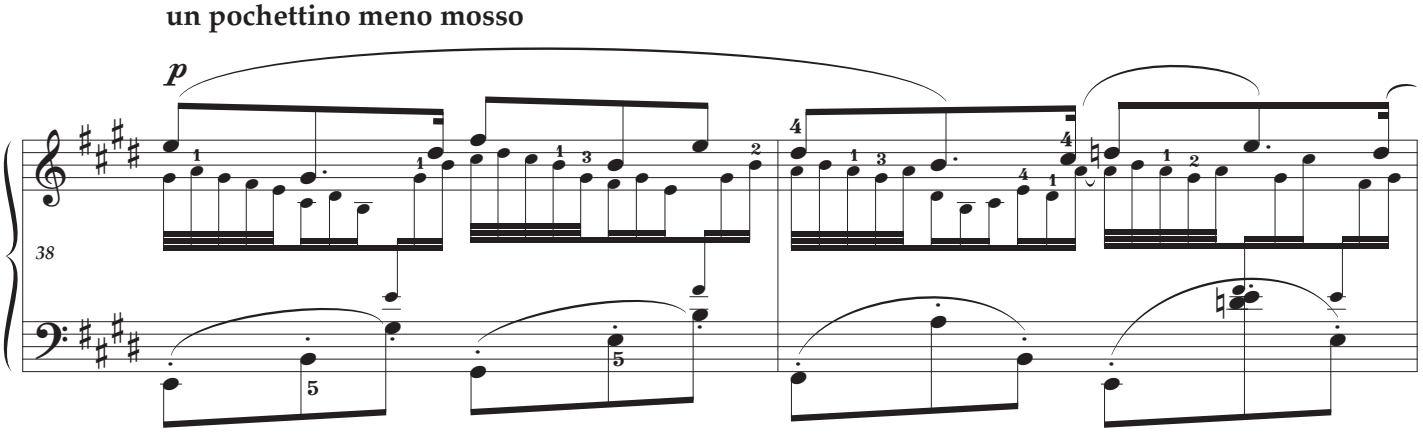
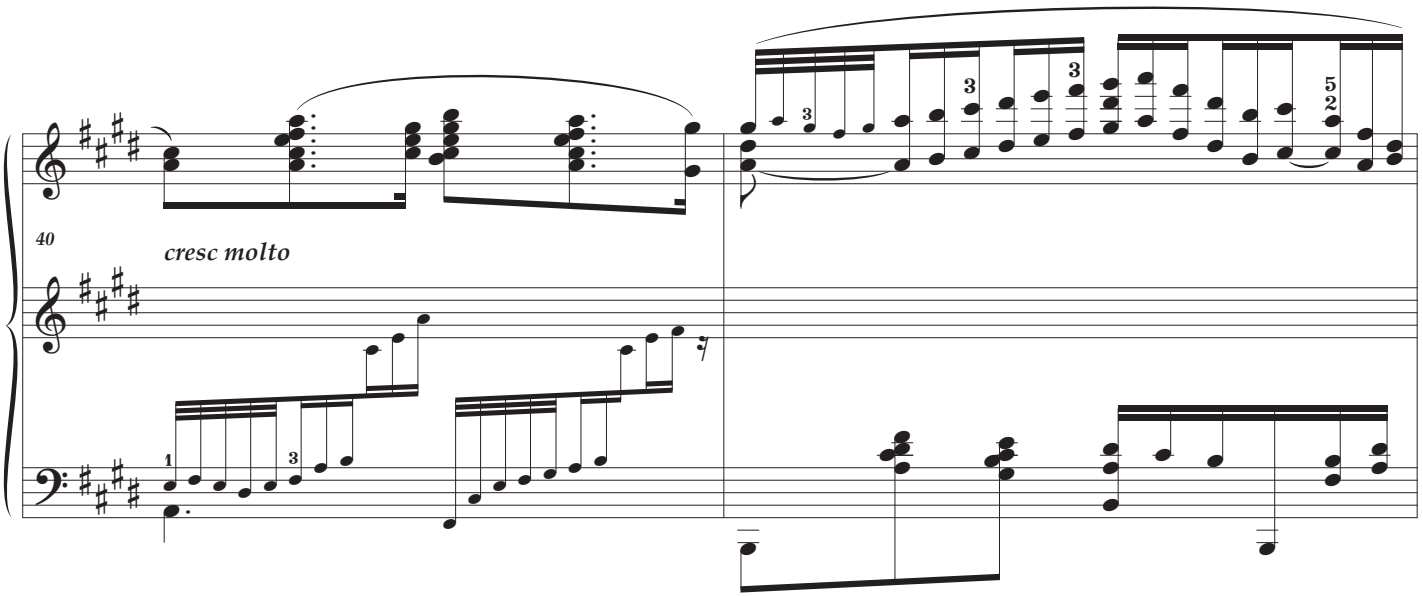
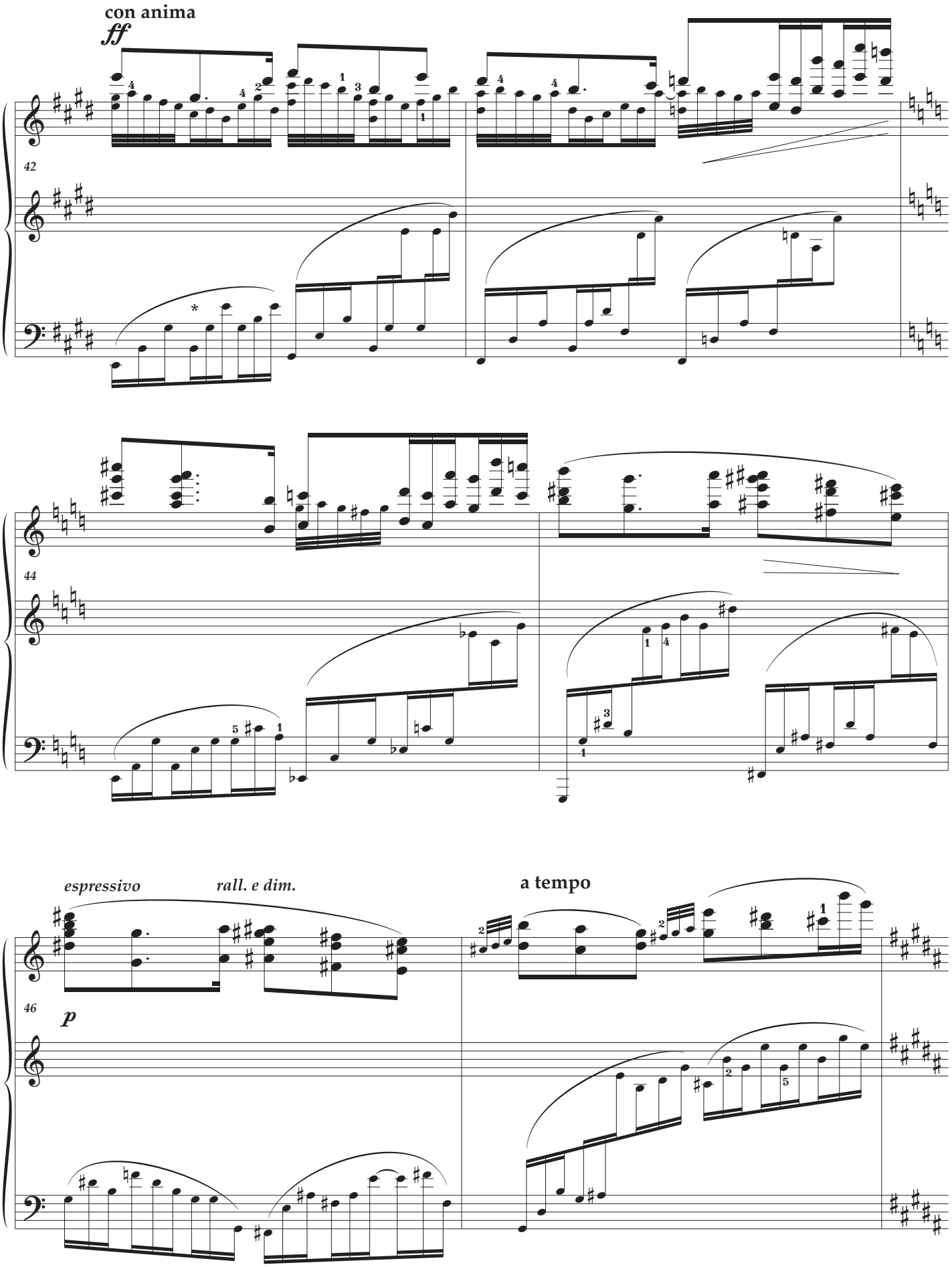
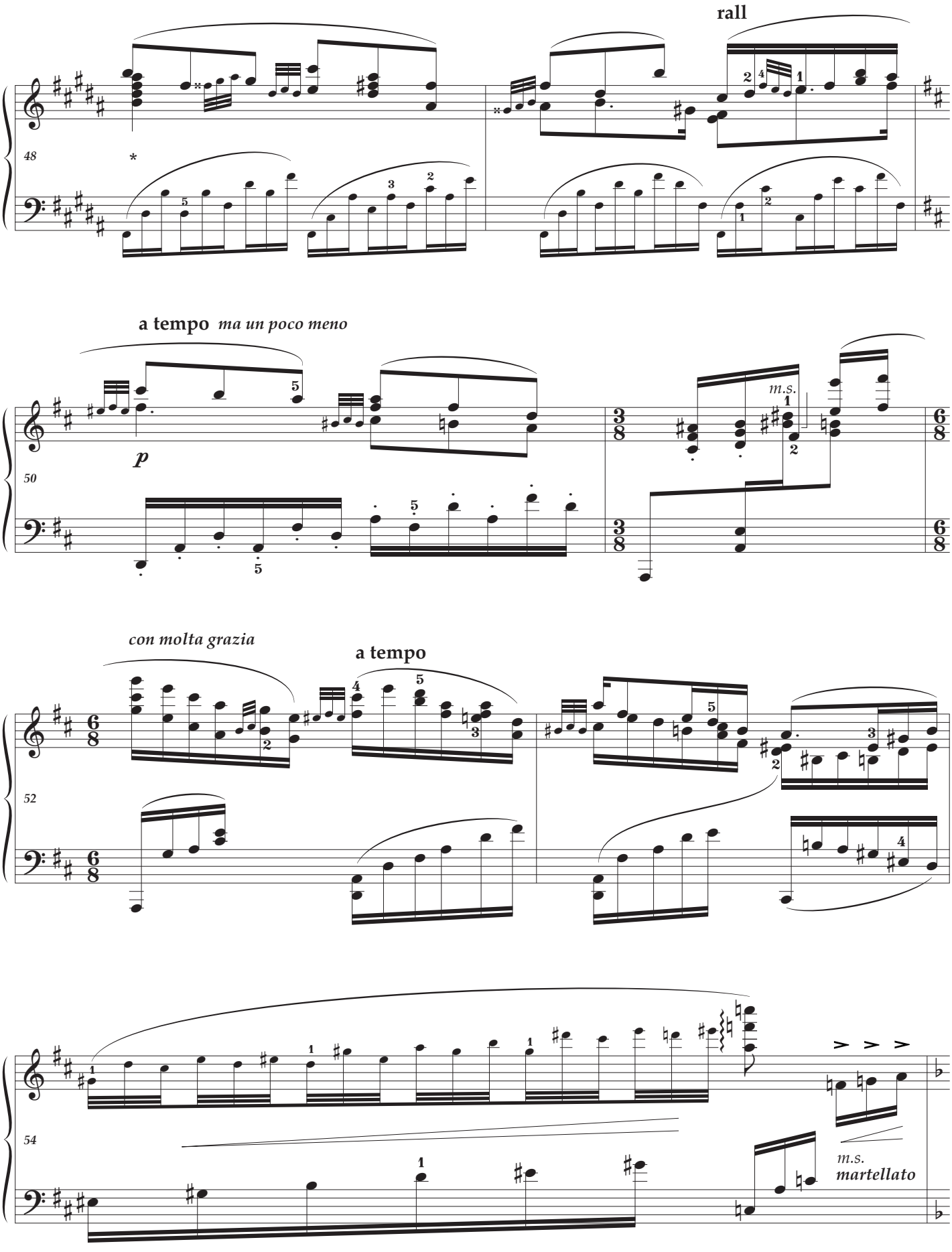

con galanteria
34
f
*

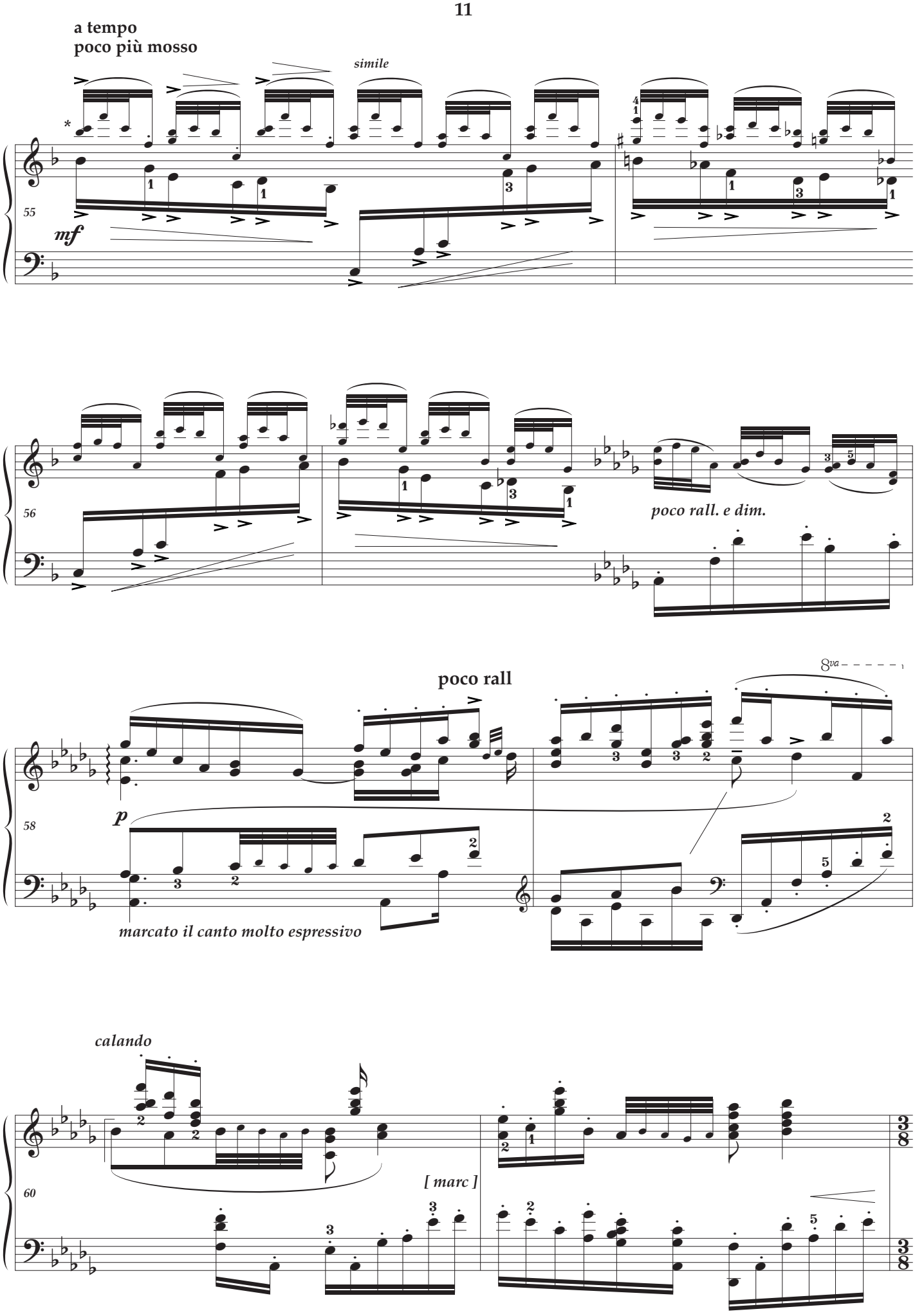

poco rall
36
36
[leggiero]

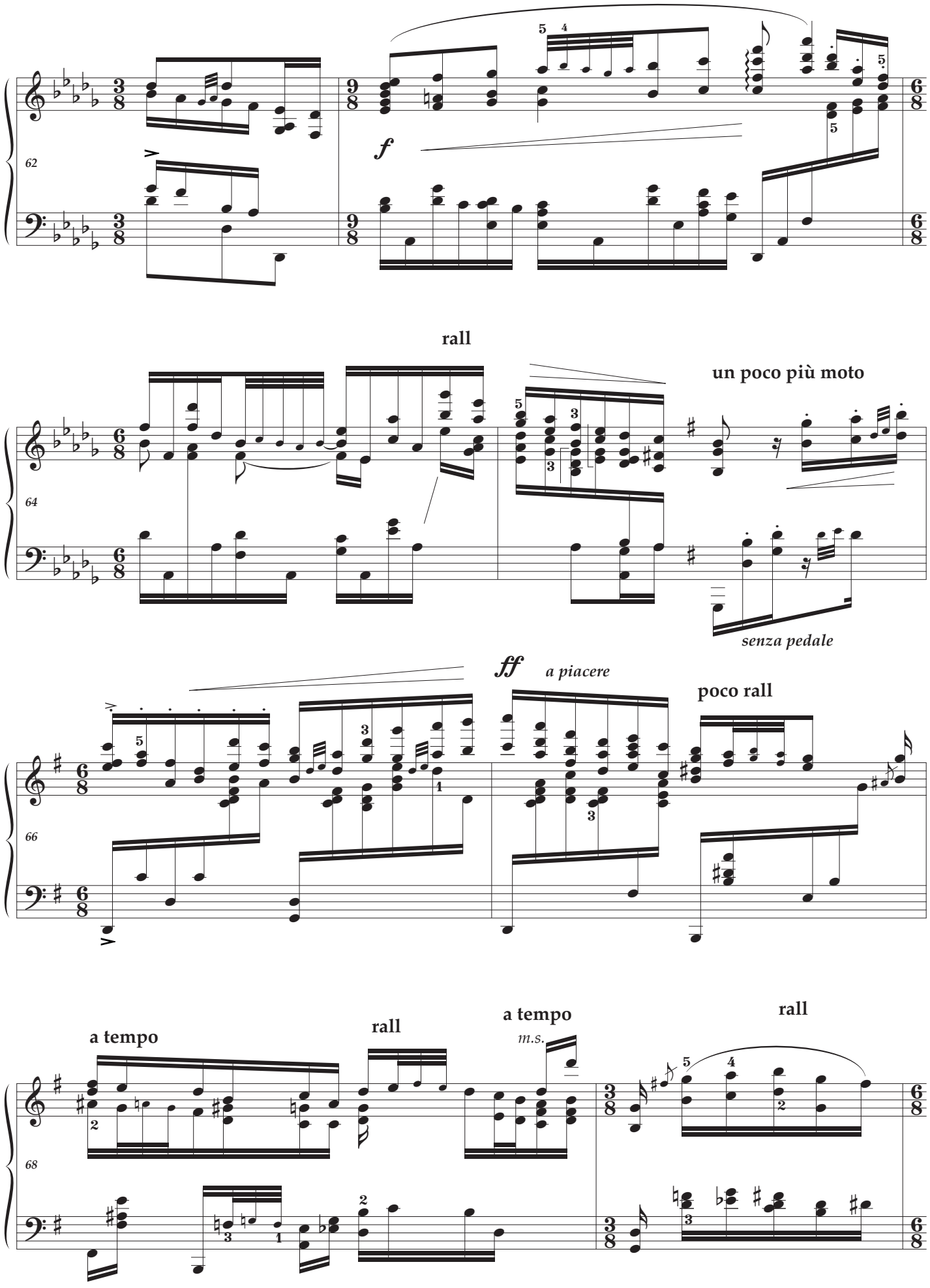

un pochettino meno mosso
p
38

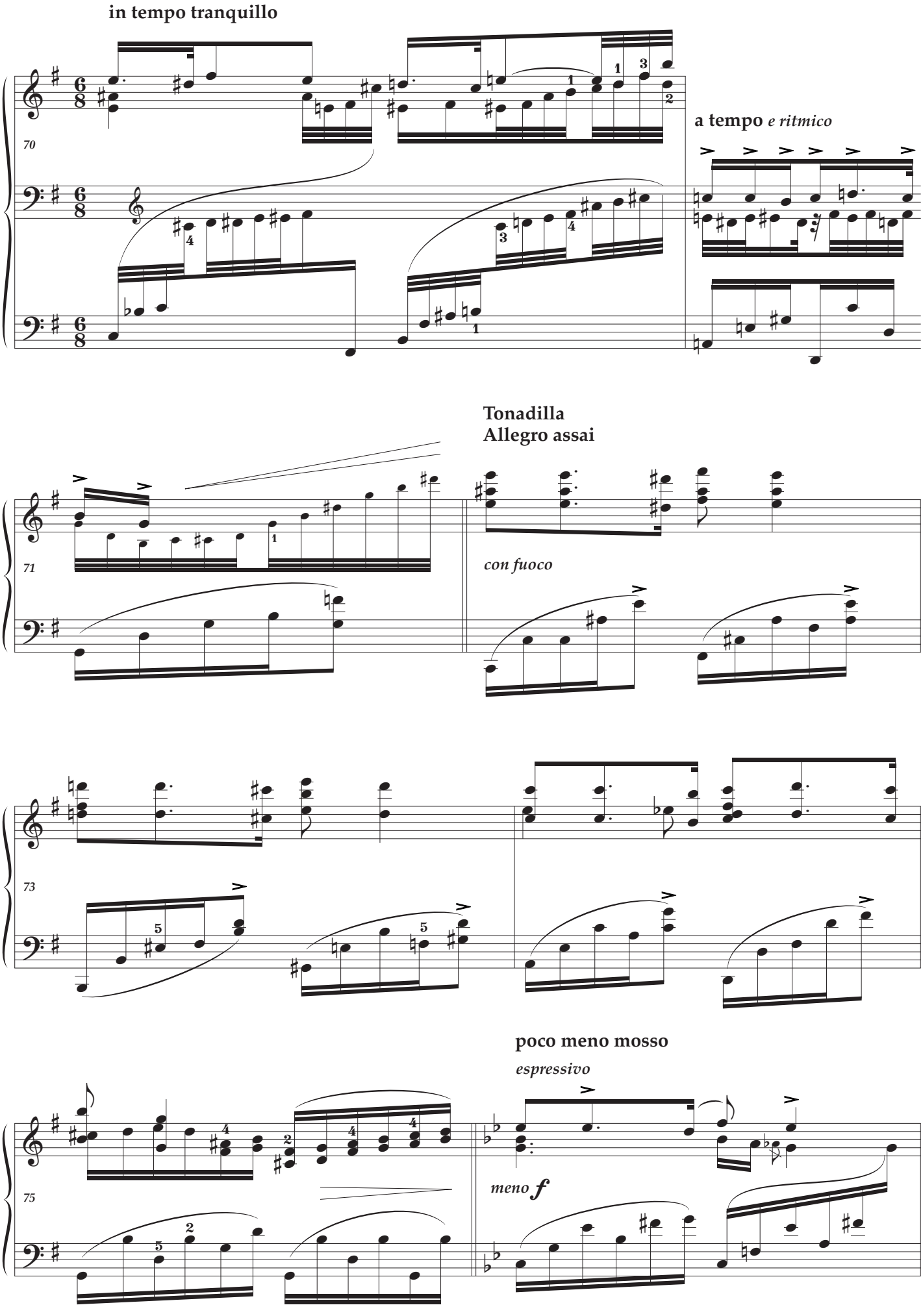

40
cresc molto

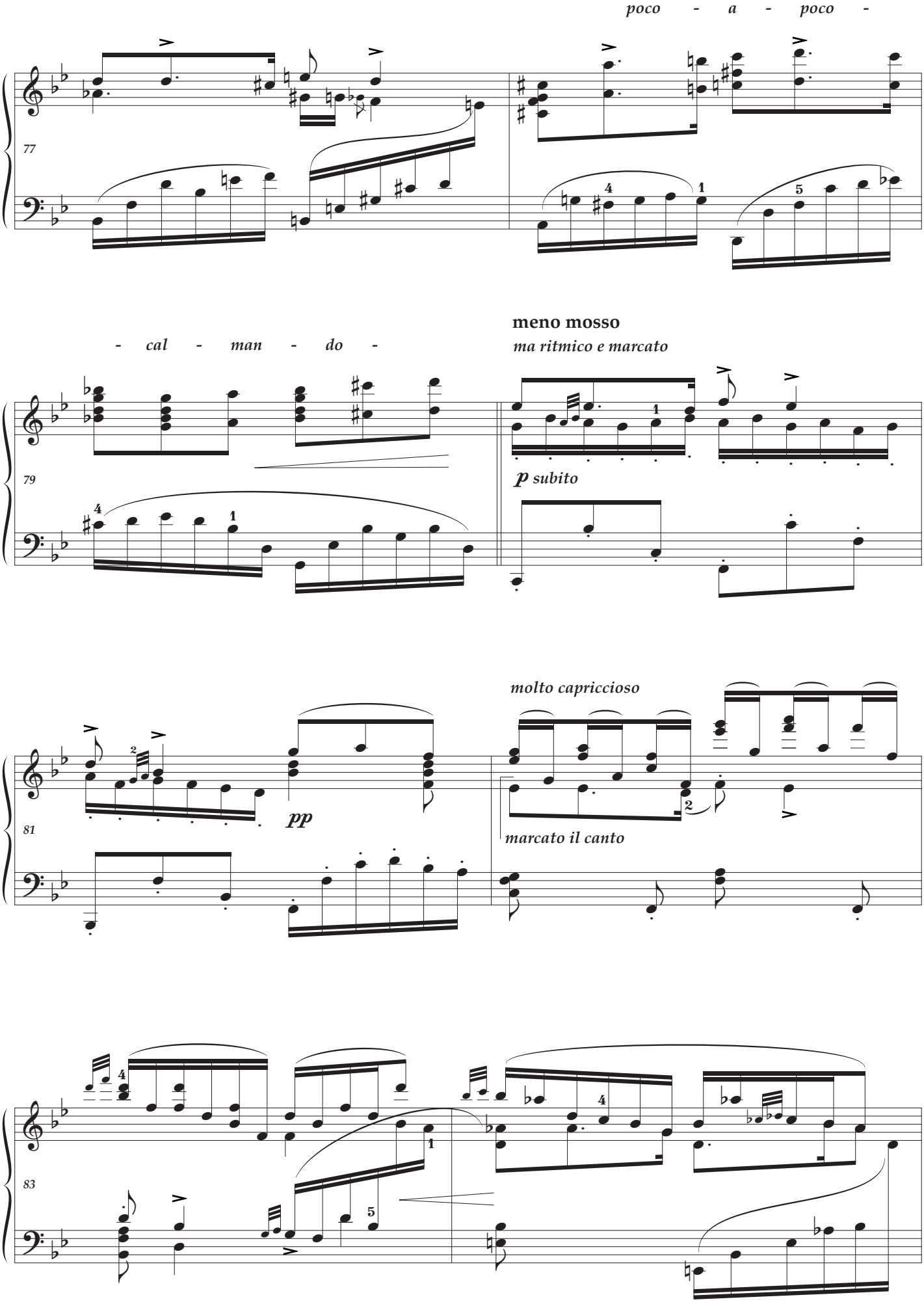

con anima
ff
42
44
espressivo
rall. e dim.
a tempo
46
p

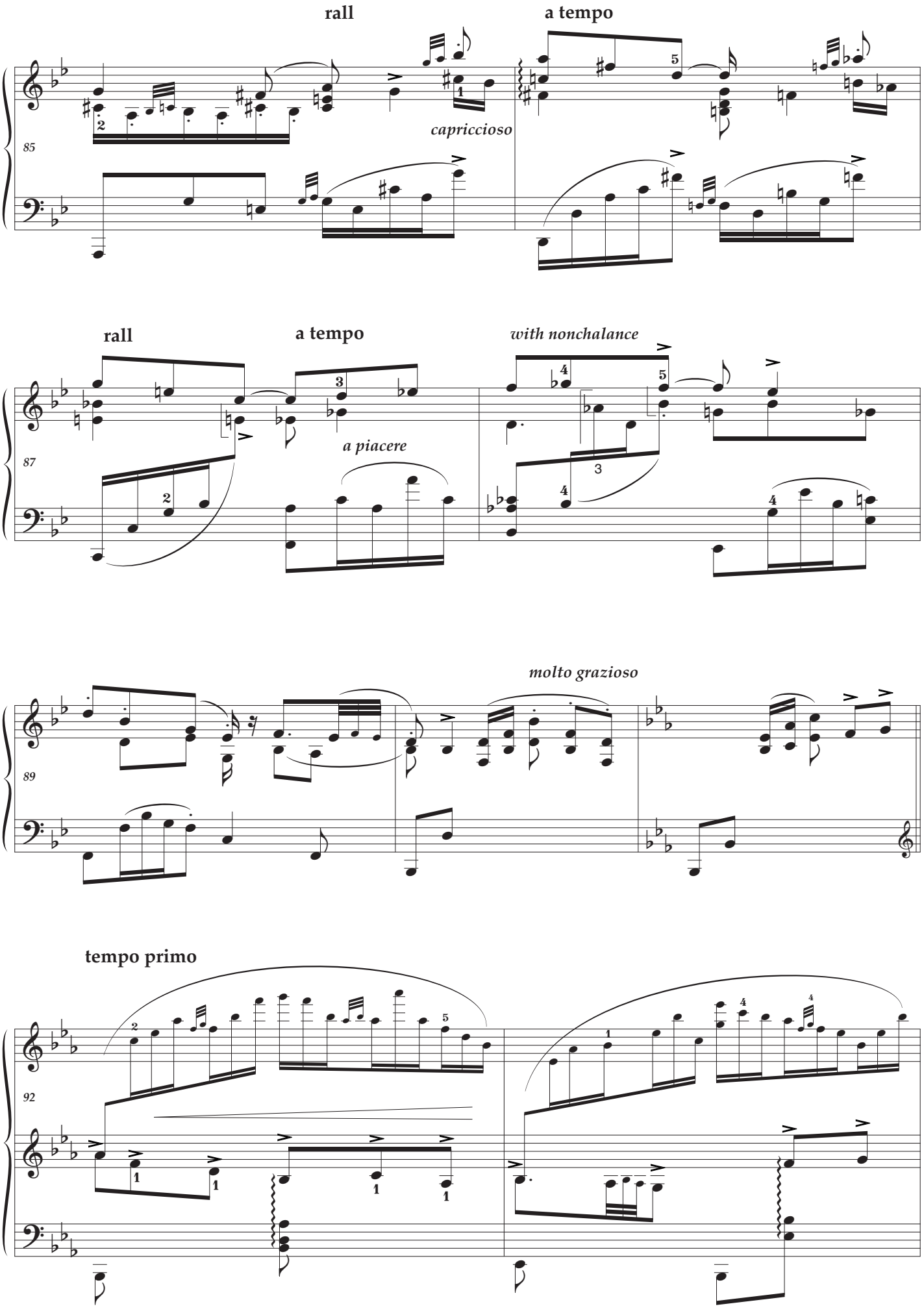

rall
48
a tempo ma un poco meno
p
m.s.
50
con molta grazia
a tempo
52
54
m.s.
martellato

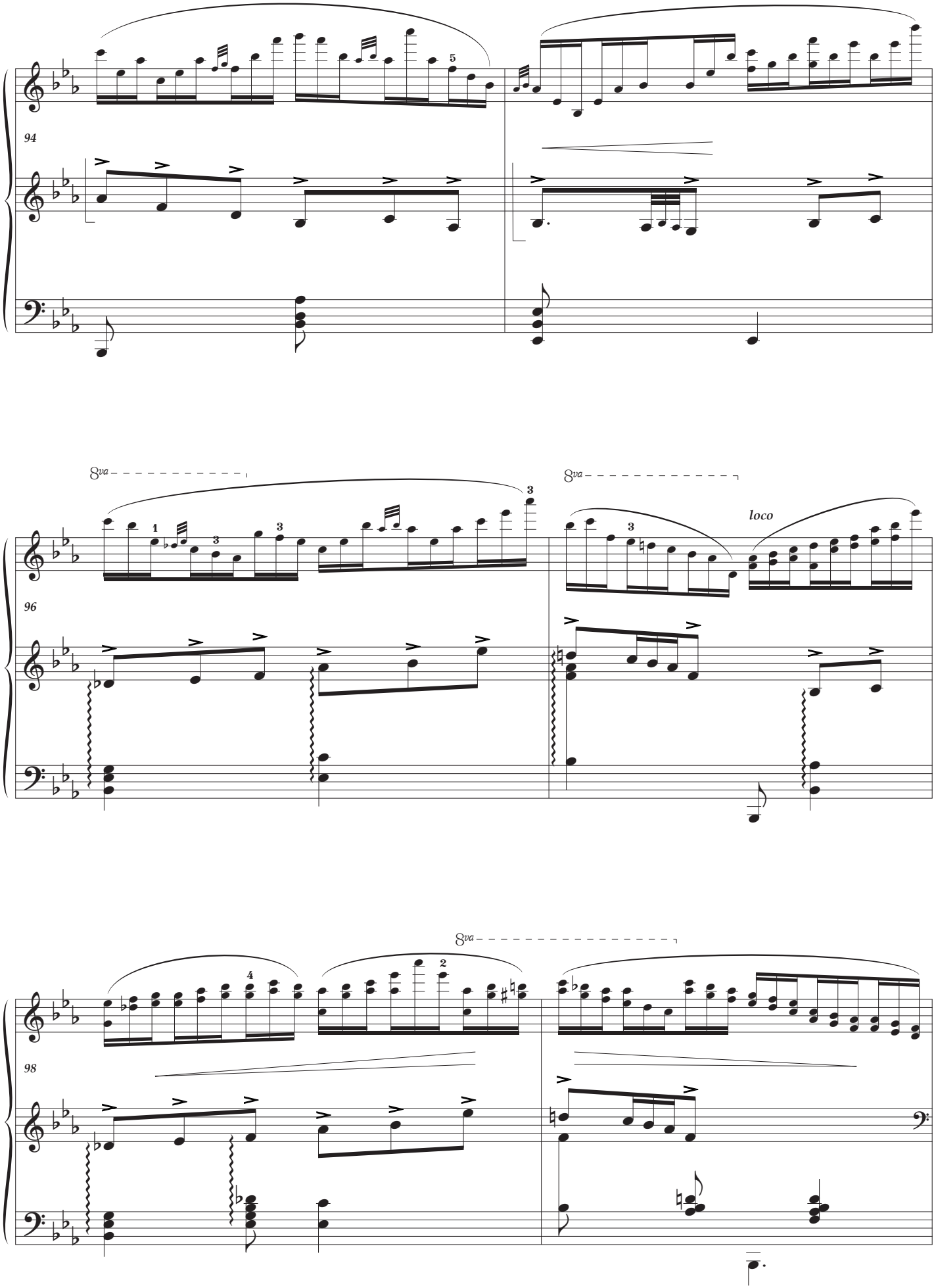

a tempo
poco più mosso
simile
55
mf
56
poco rall. e dim.
poco rall
8va
58
p
marcato il canto molto espressivo
calando
60
[marc]

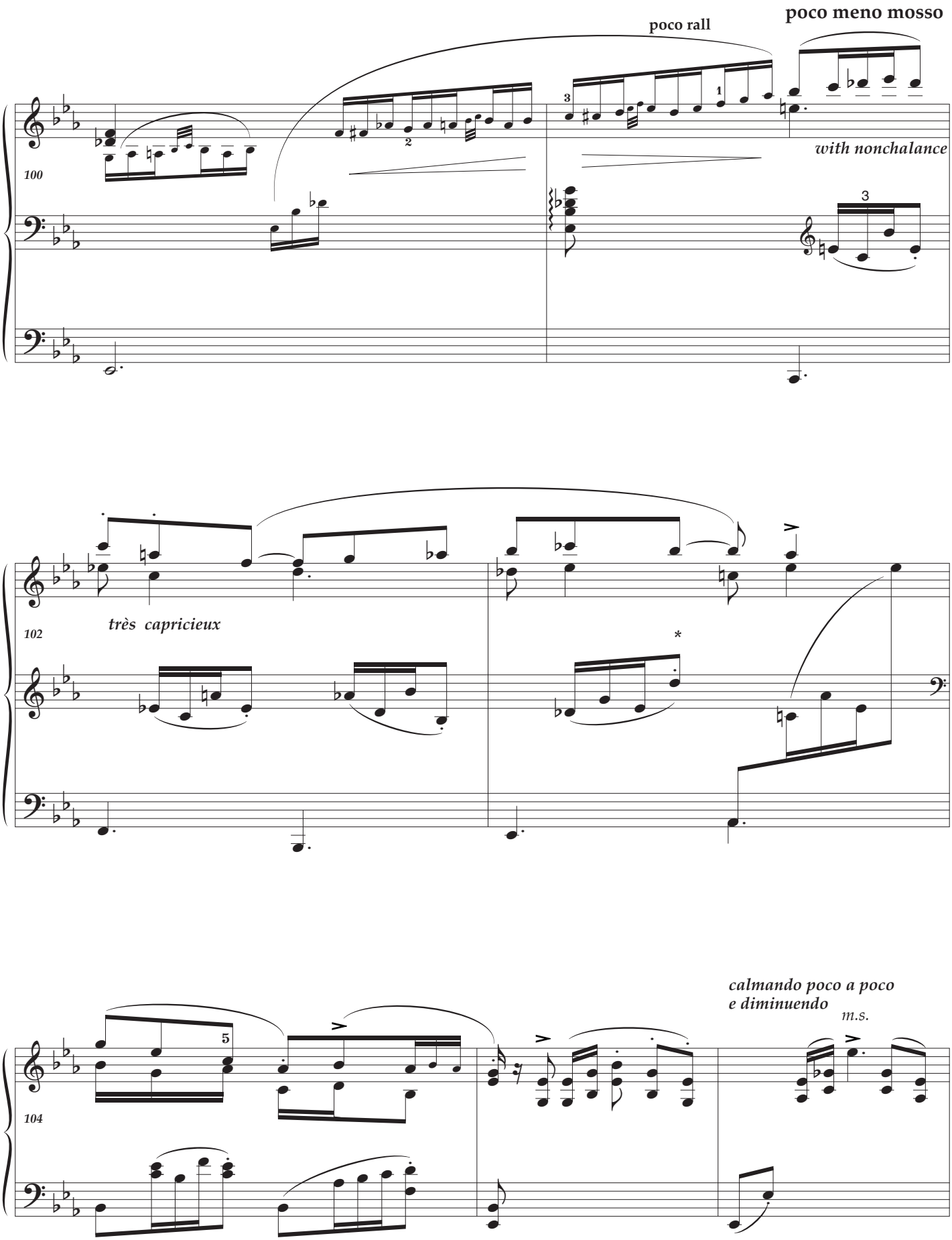

62
f
rall
un poco più moto
64
senza pedale
ff
a piacere
poco rall
66
a tempo
rall
a tempo
m.s.
rall
68

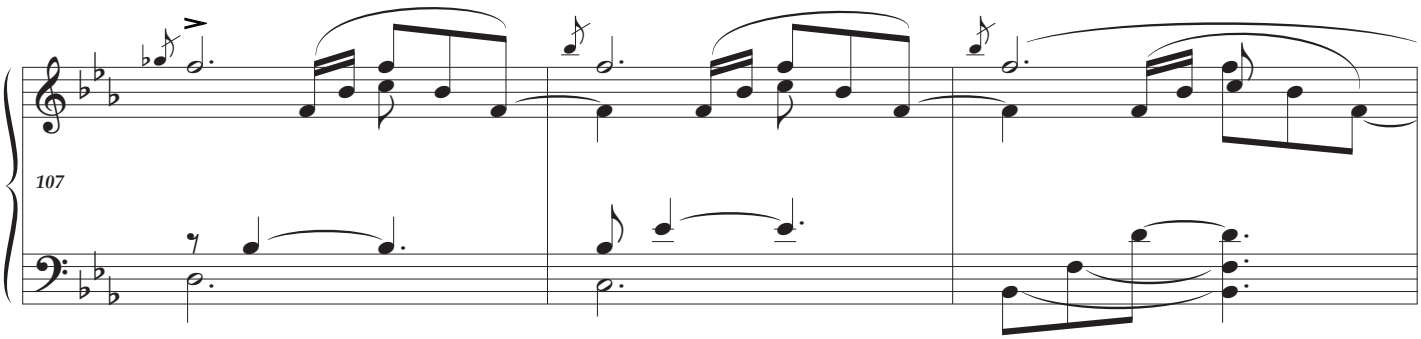

in tempo tranquillo
70
a tempo e ritmico
Tonadilla
Allegro assai
71
con fuoco
73
poco meno mosso
espressivo
75
meno f


poco - a - poco -
77
- cal - man - do -
meno mosso
ma ritmico e marcato
79
p subito
molto capriccioso
81
pp
marcato il canto
83

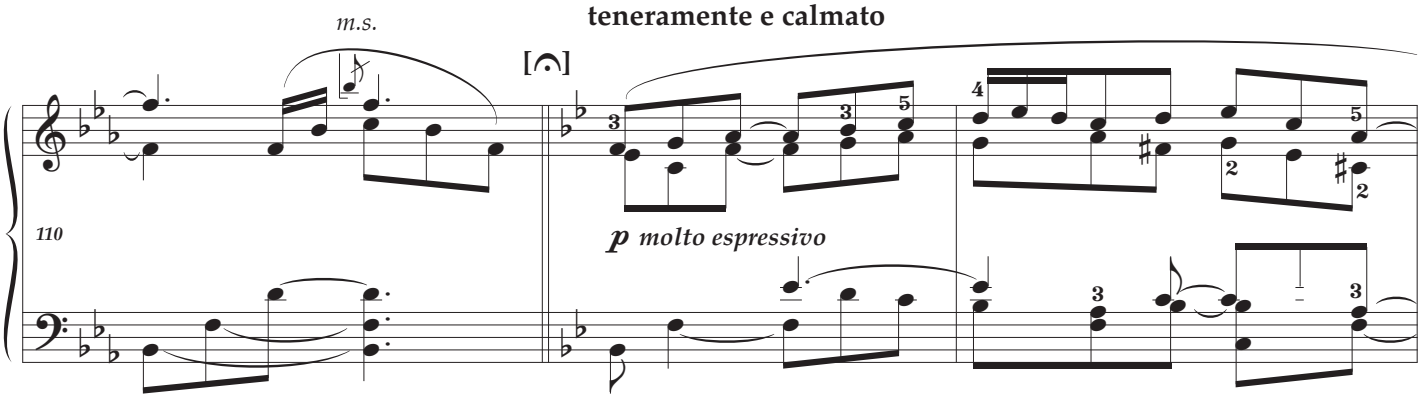

rall
a tempo
capriccioso
85
rall
a tempo
with nonchalance
a piacere
87
molto grazioso
89
tempo primo
92

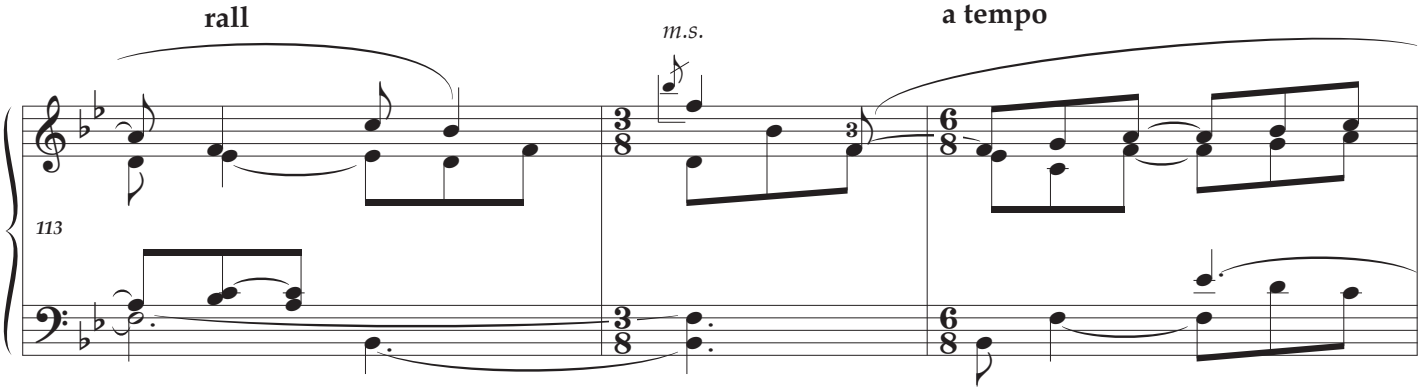

94
96
98
8va
loco

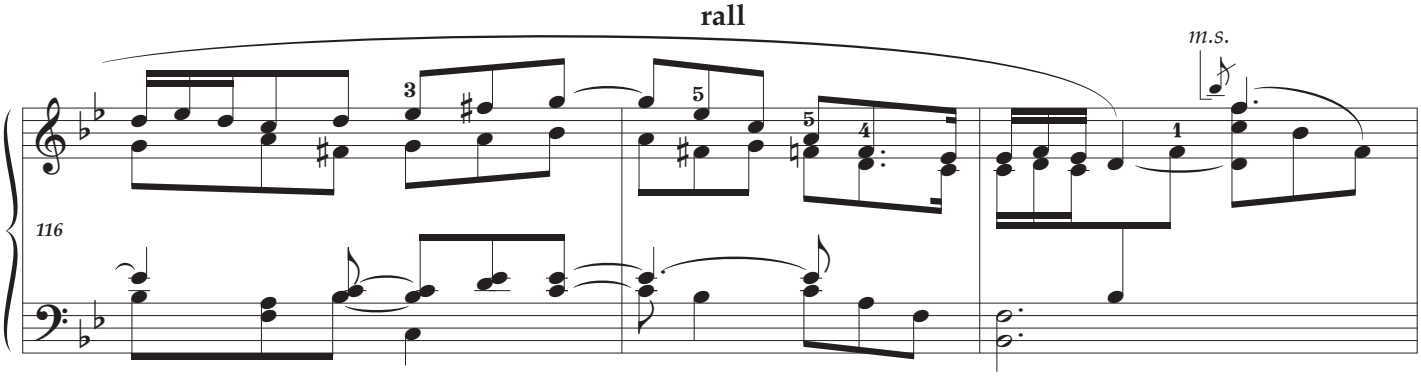

poco rall
poco meno mosso
100
with nonchalance
102
très capricieux
104
calmando poco a poco
e diminuendo
m.s.

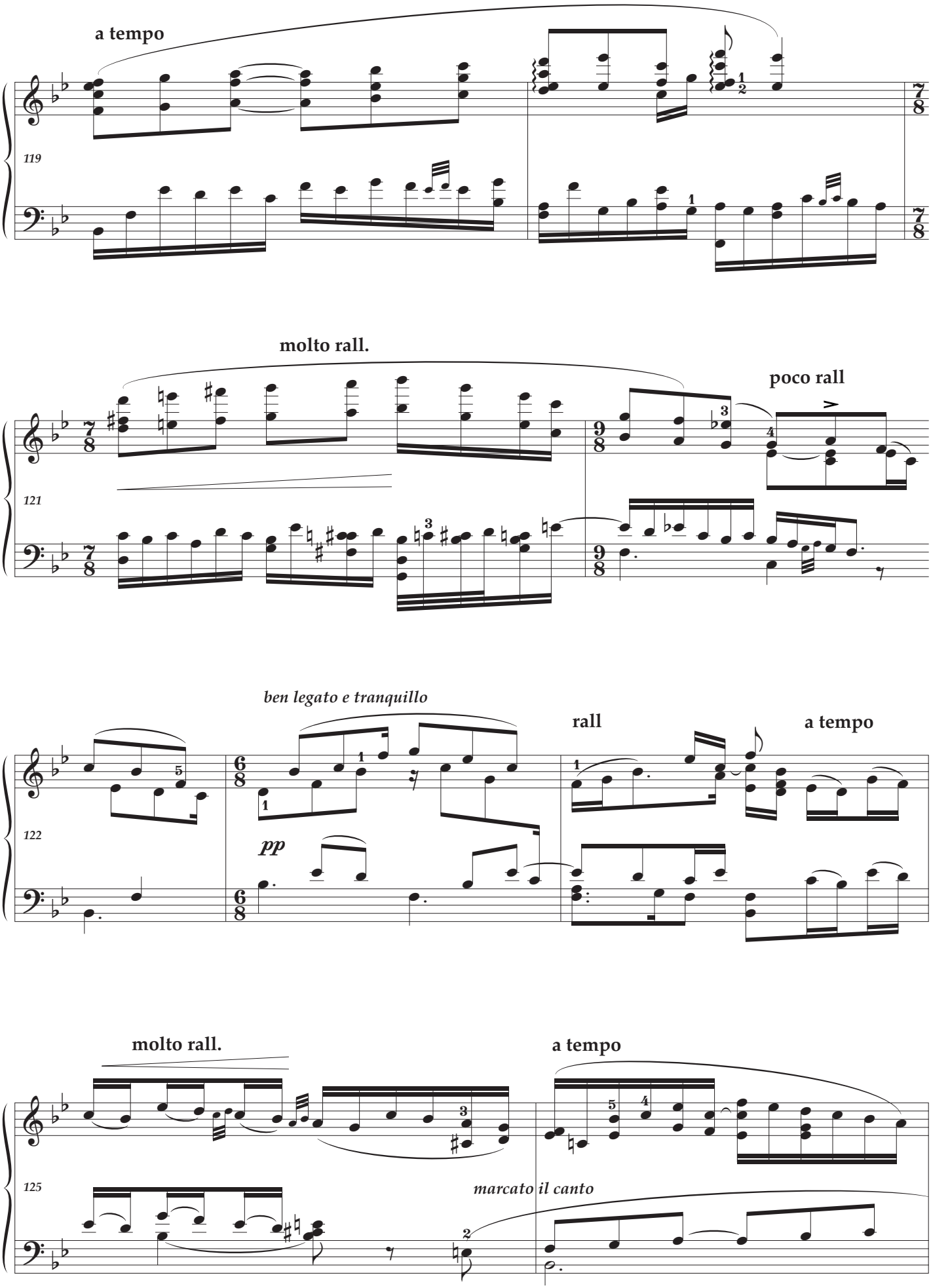


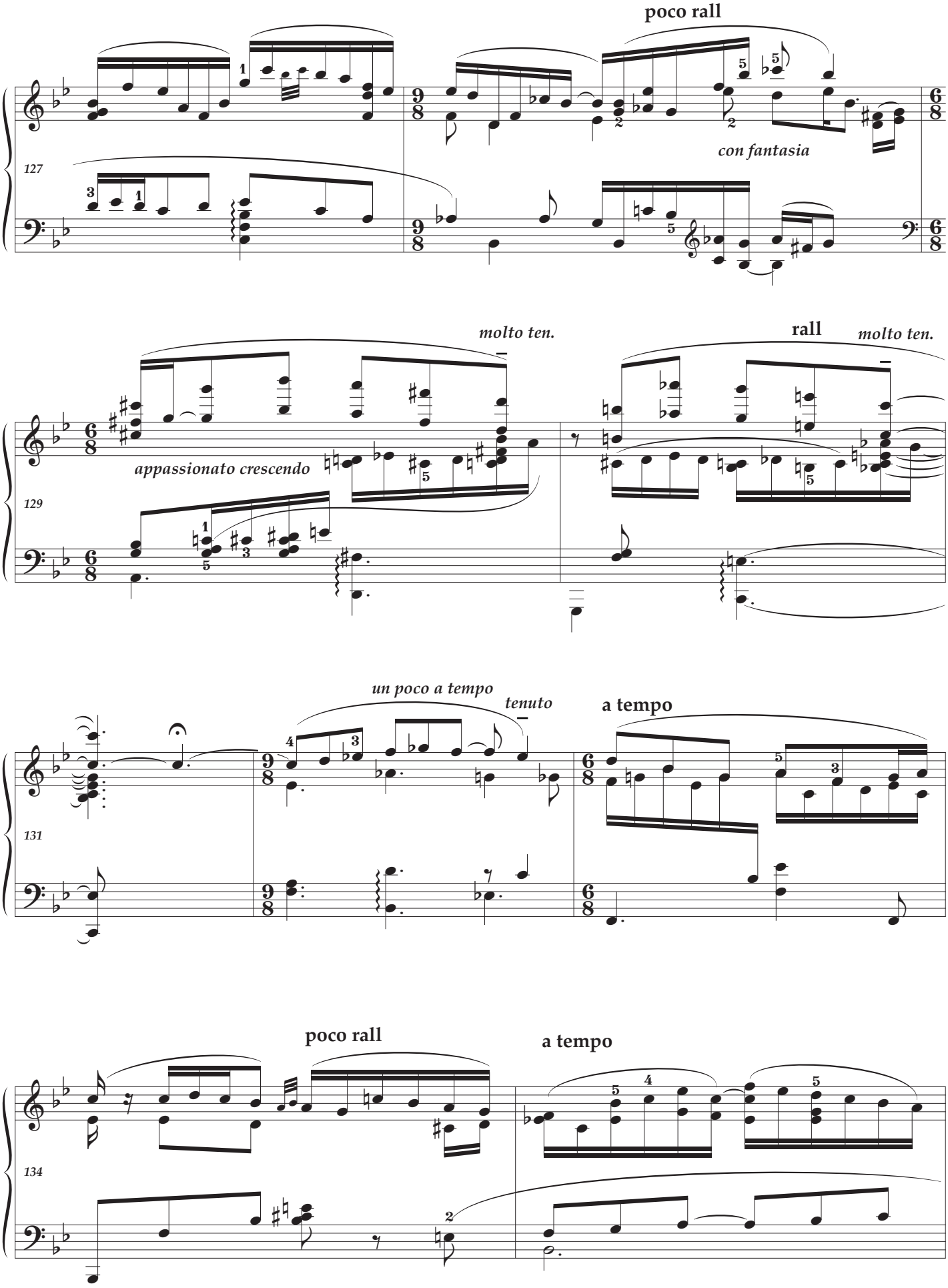
Variante de la Tonadilla
teneramente e calmato

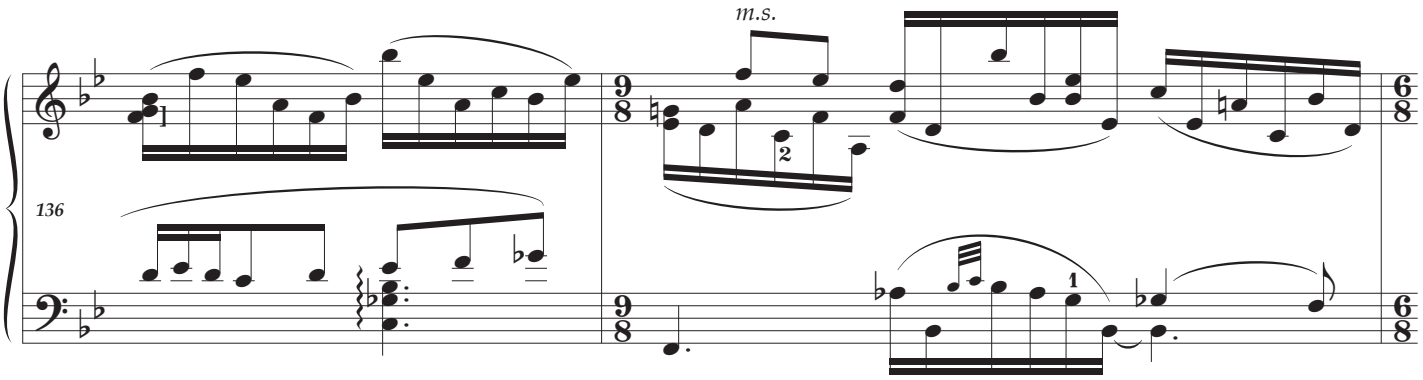


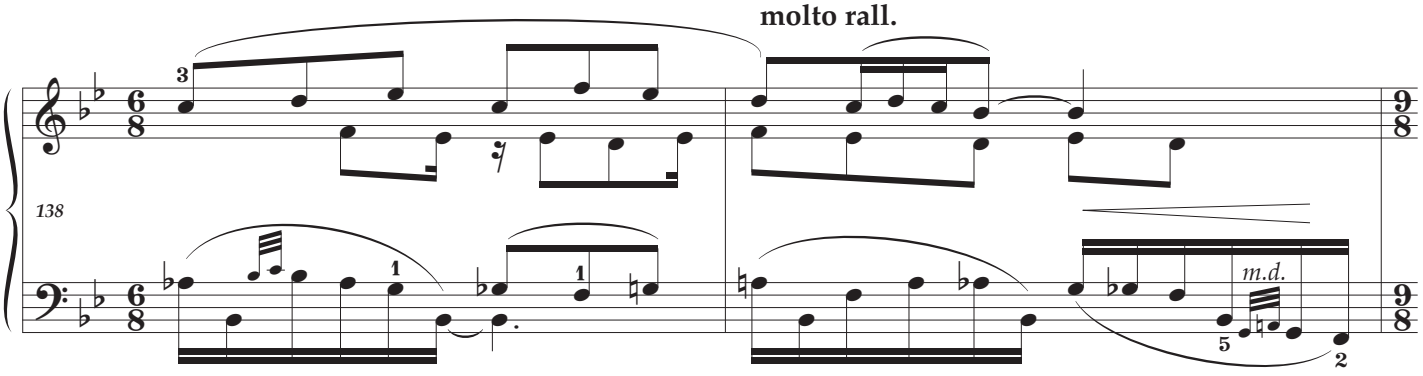


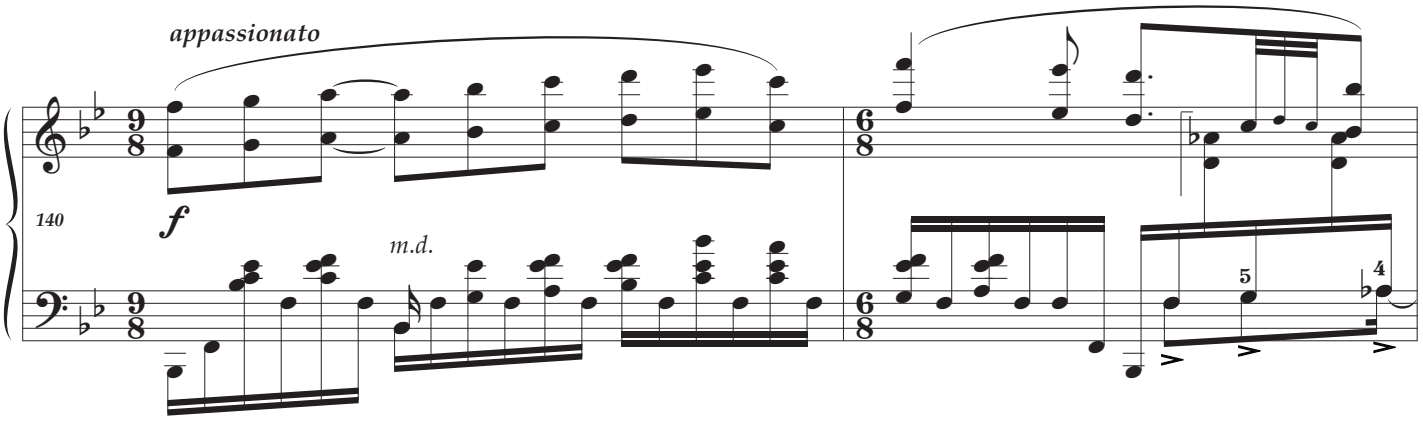


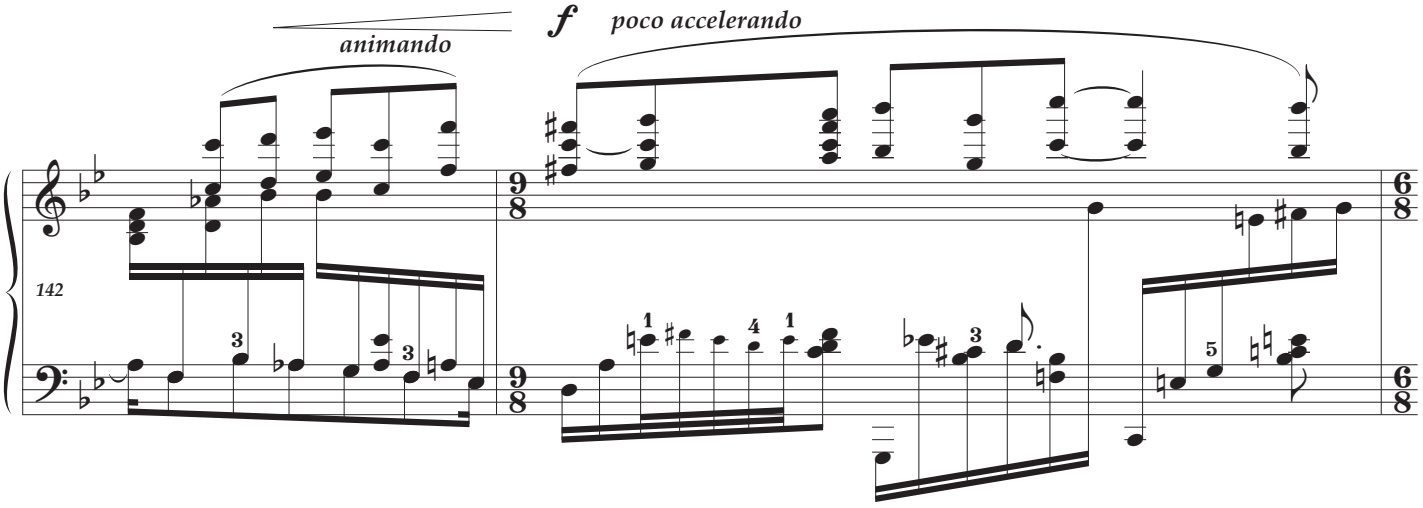

a tempo
119
molto rall.
poco rall
121
ben legato e tranquillo
rall
a tempo
122
pp
molto rall.
a tempo
125
marcato il canto

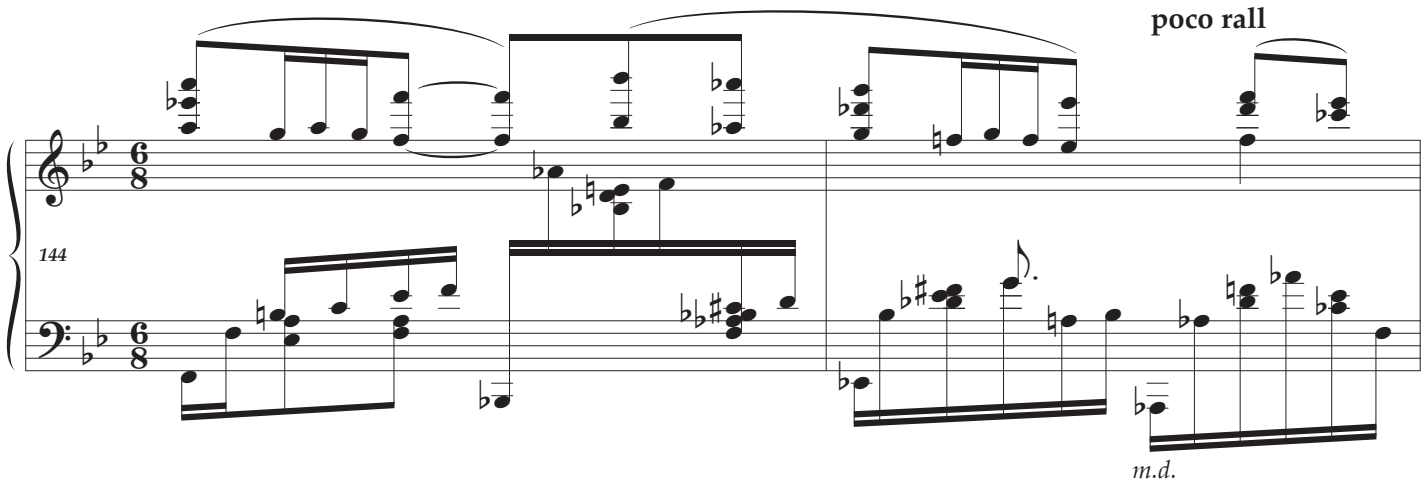

poco rall
con fantasia
127
molto ten.
rall
molto ten.
appassionato crescendo
129
un poco a tempo
tenuto
a tempo
131
poco rall
a tempo
134

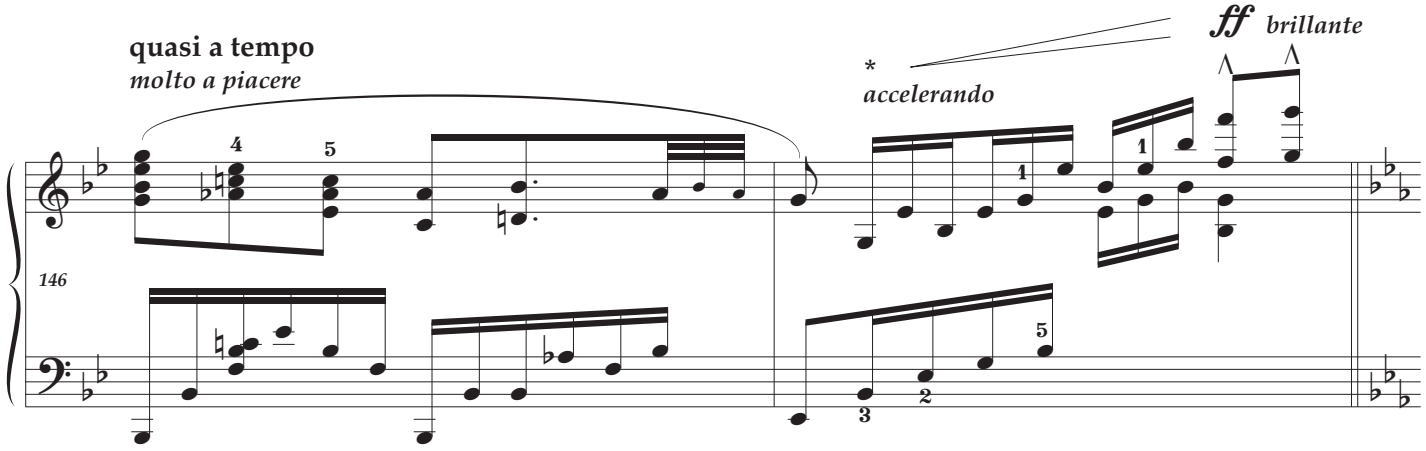

m.s.
136

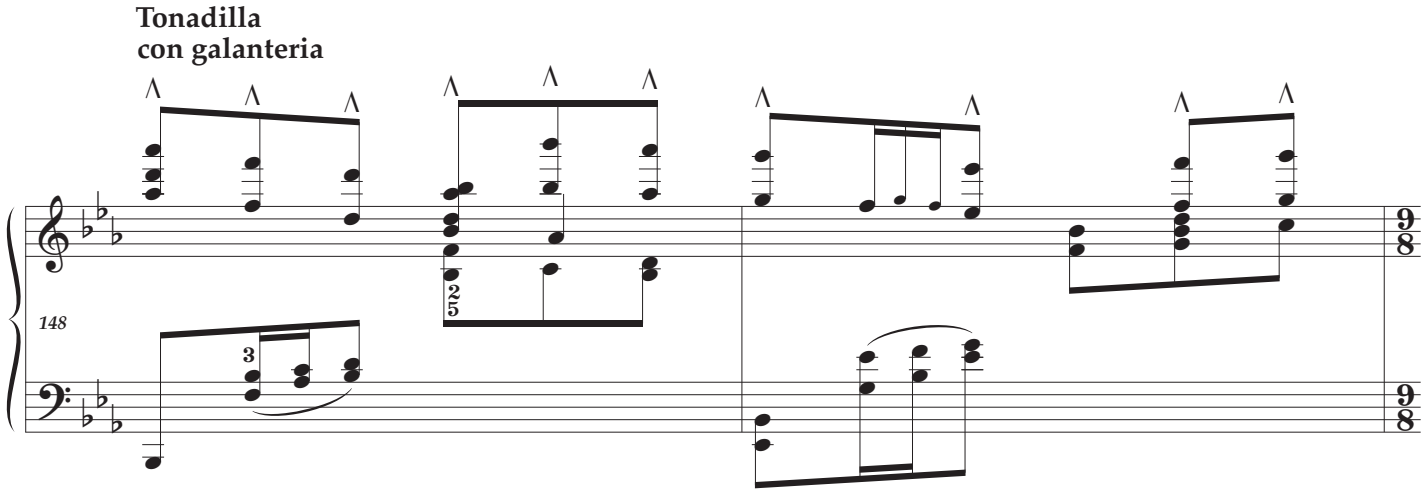

molto rall.
138
m.d.

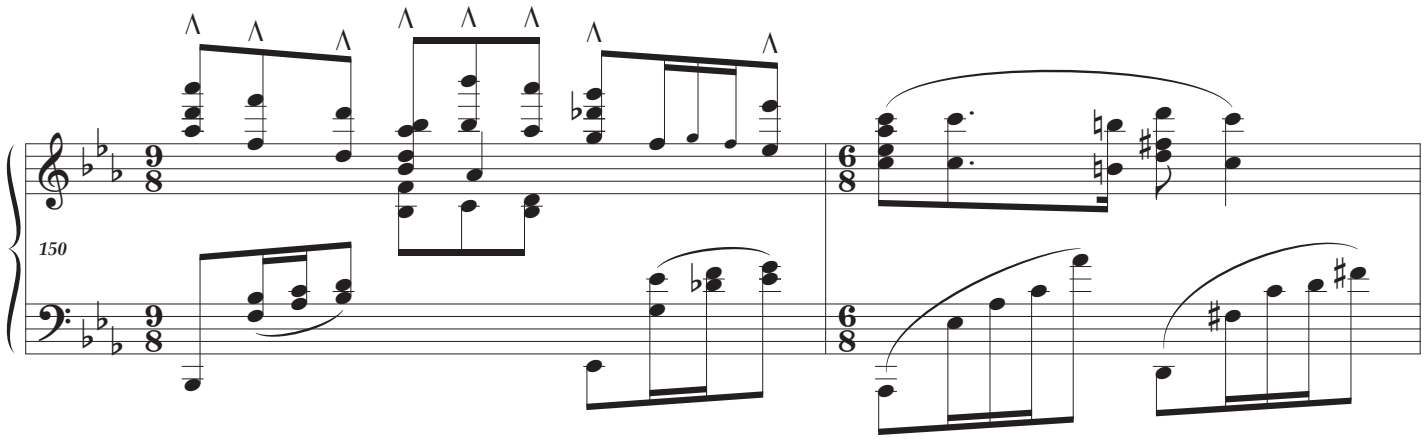

appassionato
f
140
m.d.


animando
f
poco accelerando
142


poco rall
144
m.d.


quasi a tempo
molto a piacere
ff brillante
*
accelerando
146


Tonadilla
con galanteria
148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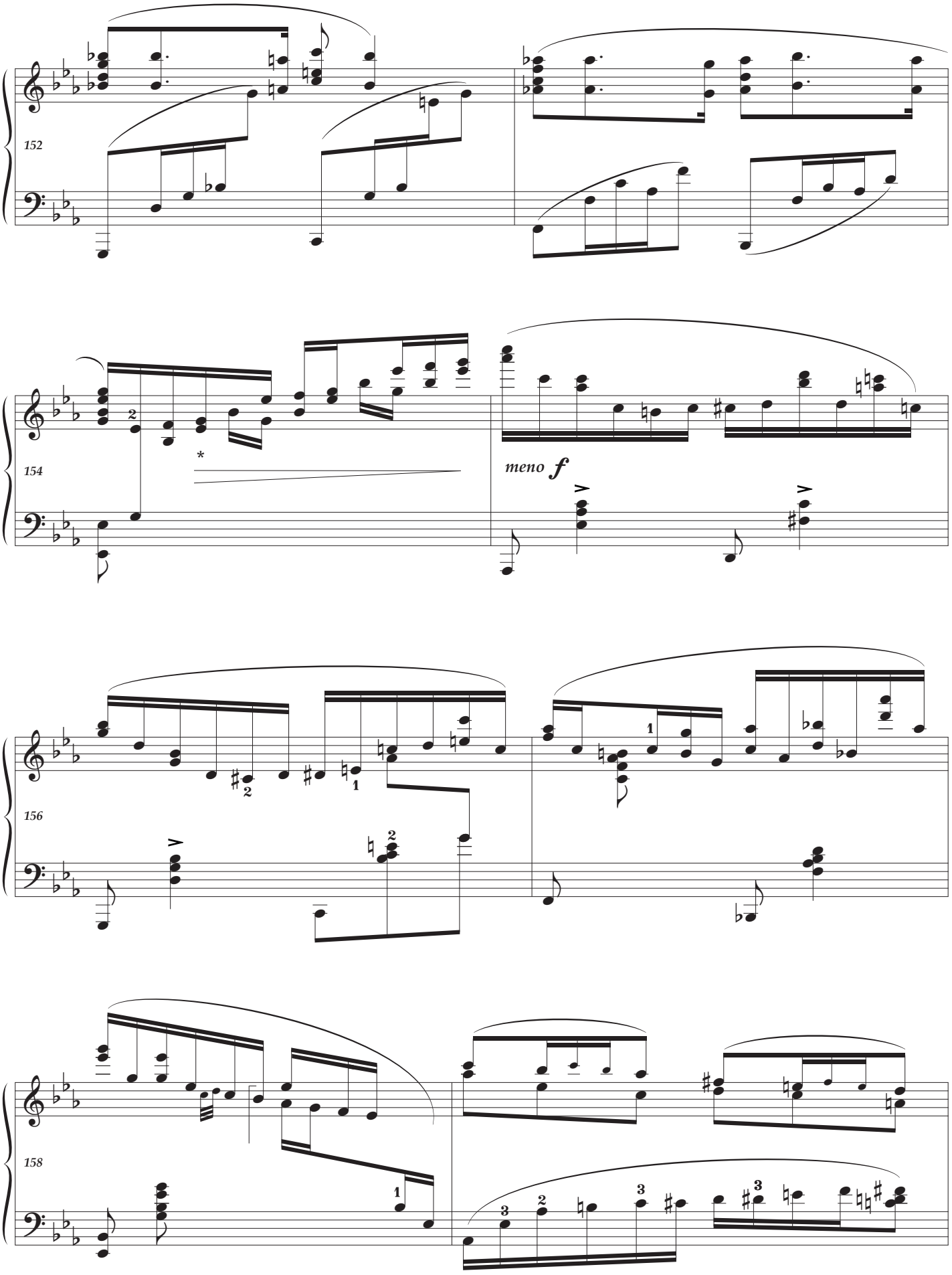
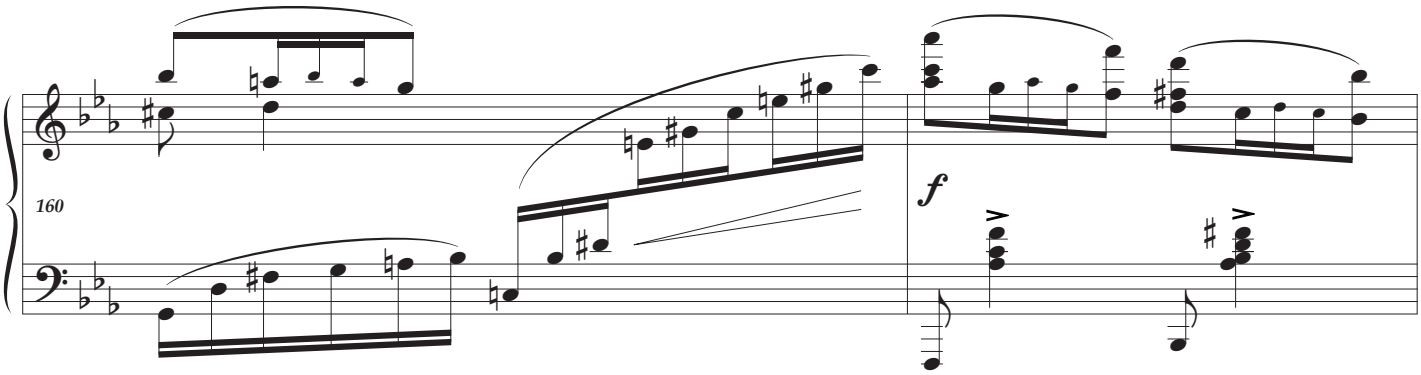
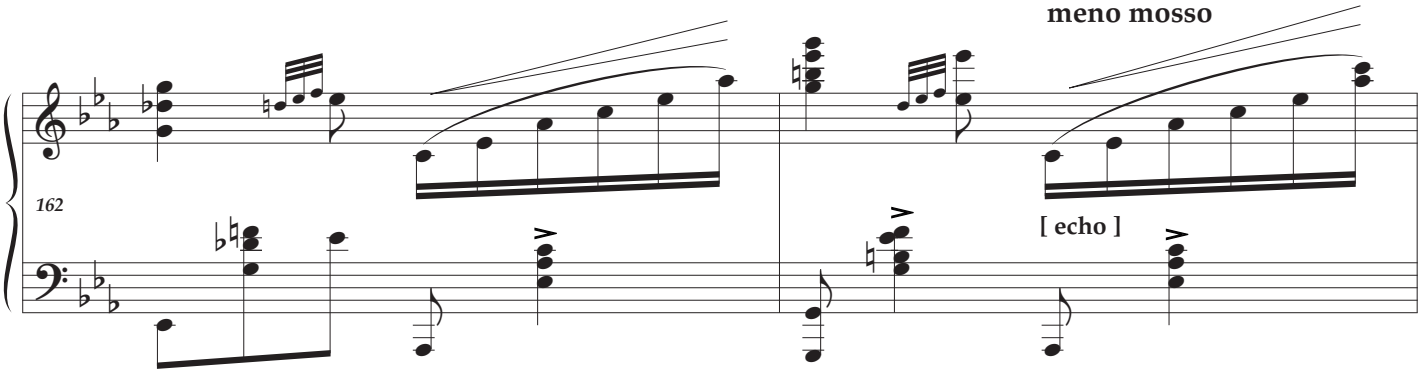
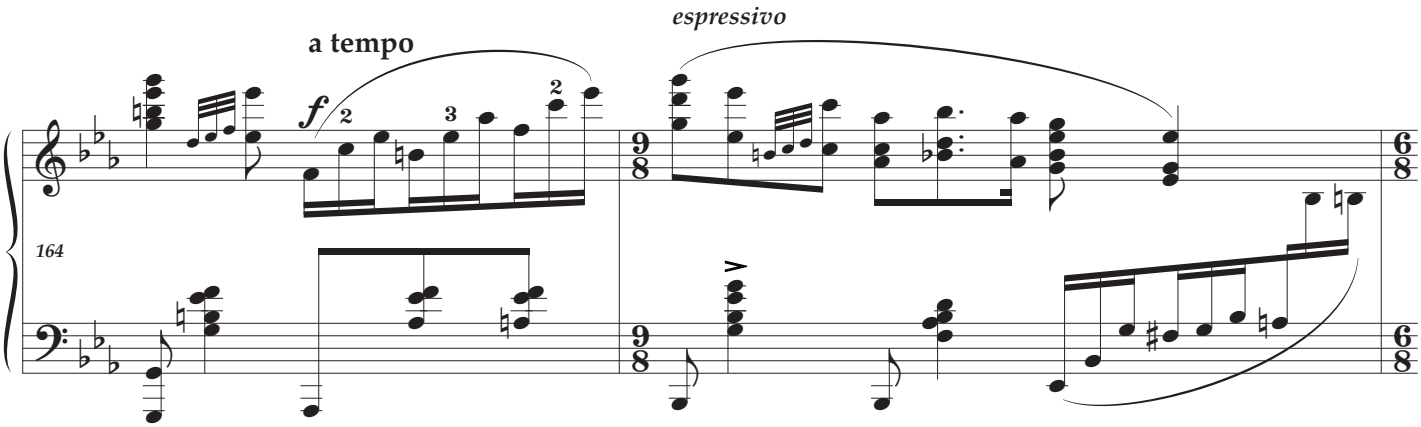
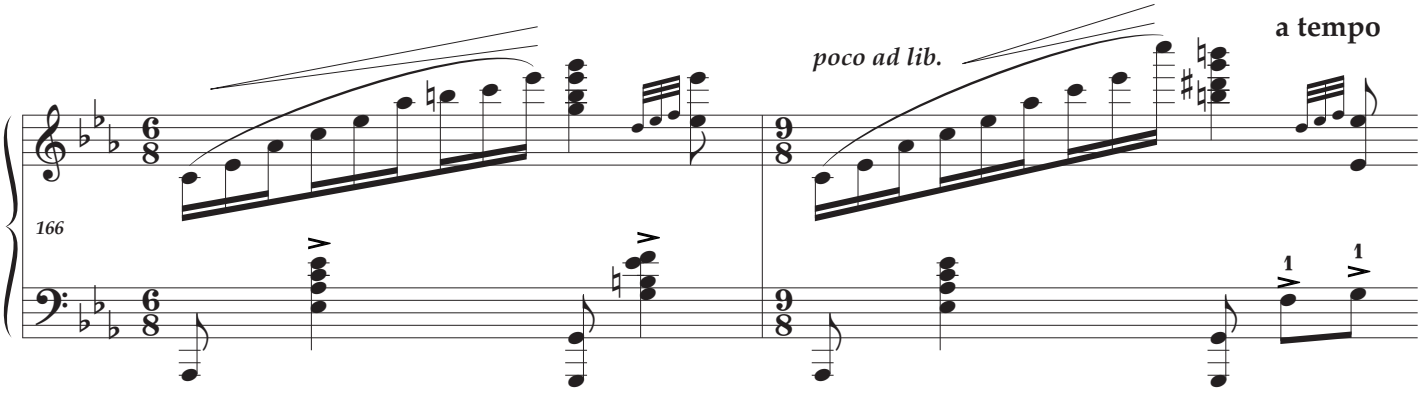
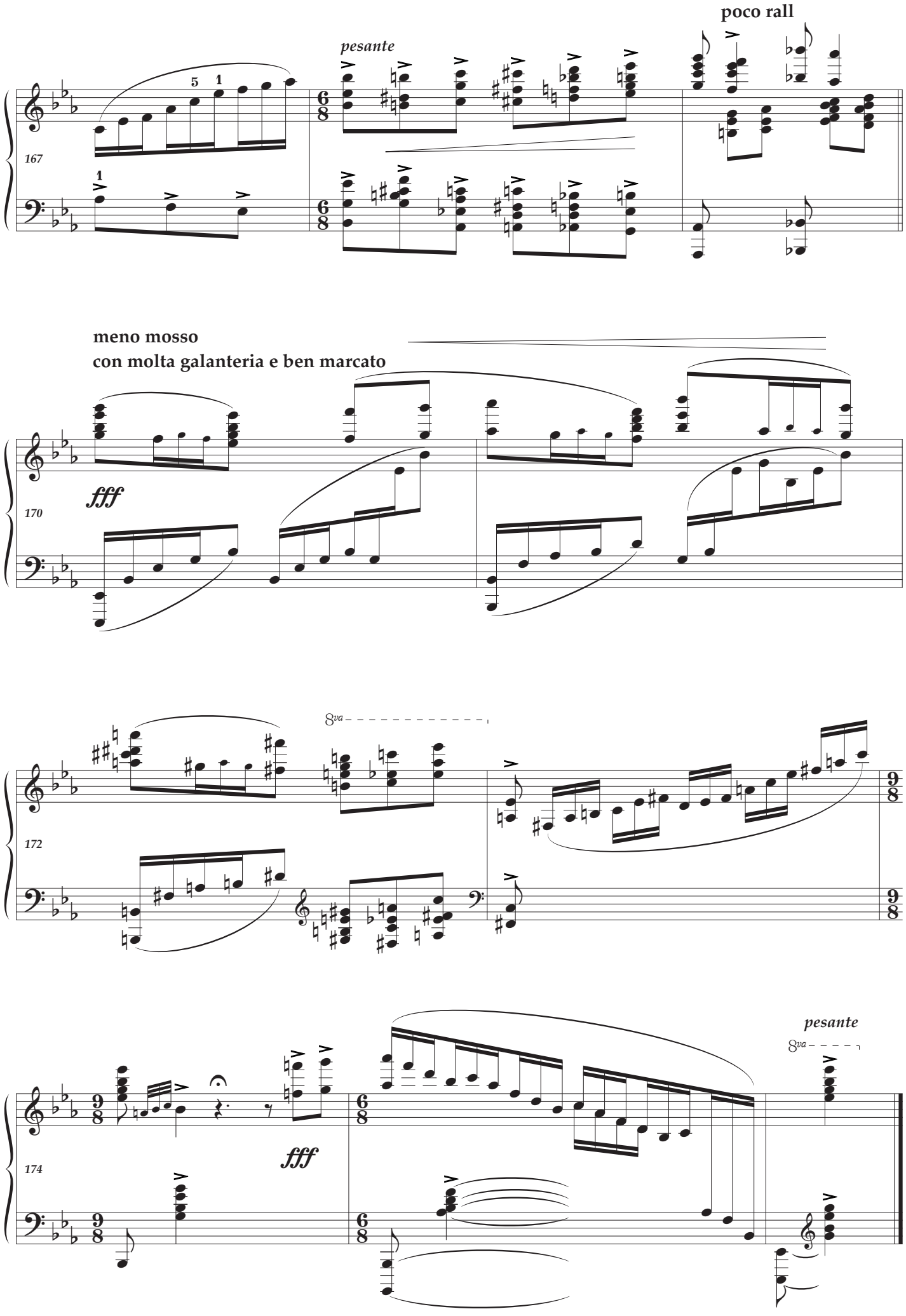

152
154
meno f
156
158


160
f


meno mosso
162
[echo]


a tempo
espressivo
164


poco ad lib.
a tempo
166


poco rall
pesante
167
meno mosso
con molta galanteria e ben marcato
fff
170
8va
172
pesante
8va
fff
174

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

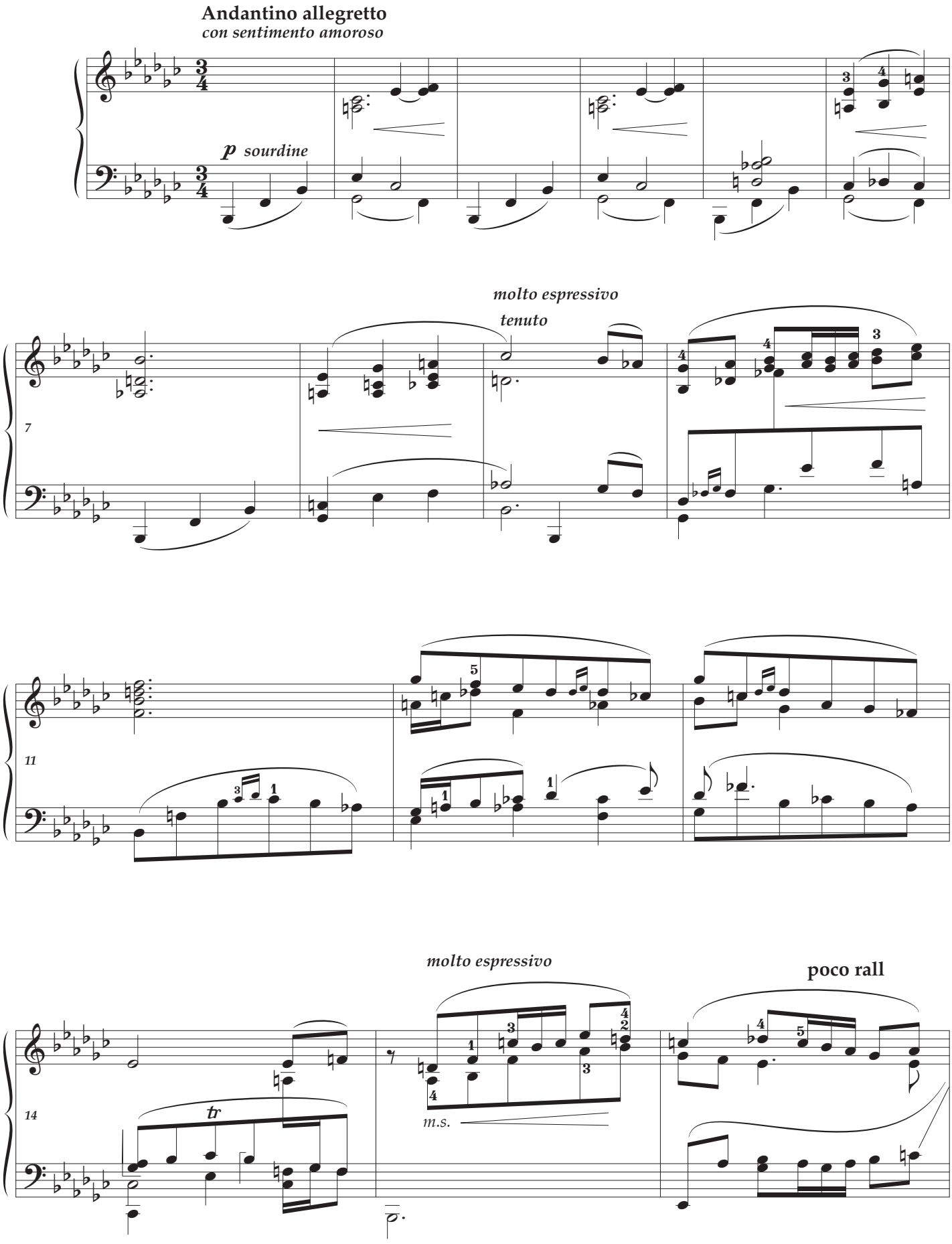
For this movement, Granados himself made a drawing in the style of Goya : a barred window, the back of a caped suitor in conversation with his beloved. The muted words of endearment passing between them are transposed into an intimate piece of music which becomes more and more impassioned at its climax. 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.

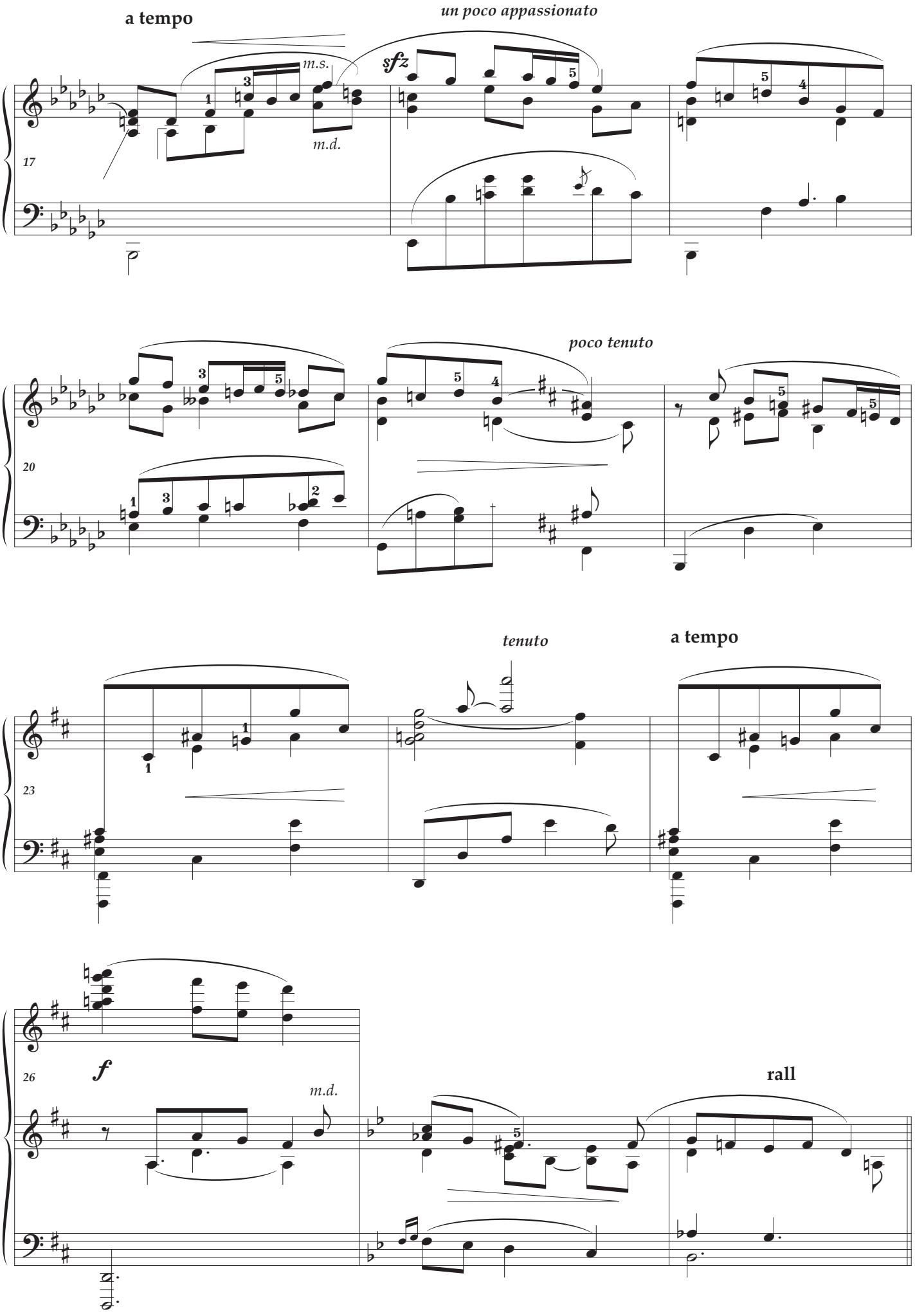
A second theme directly quotes a typical and effective *tonadilla* by Granados — *La Maja Dolorosa* N° 1.

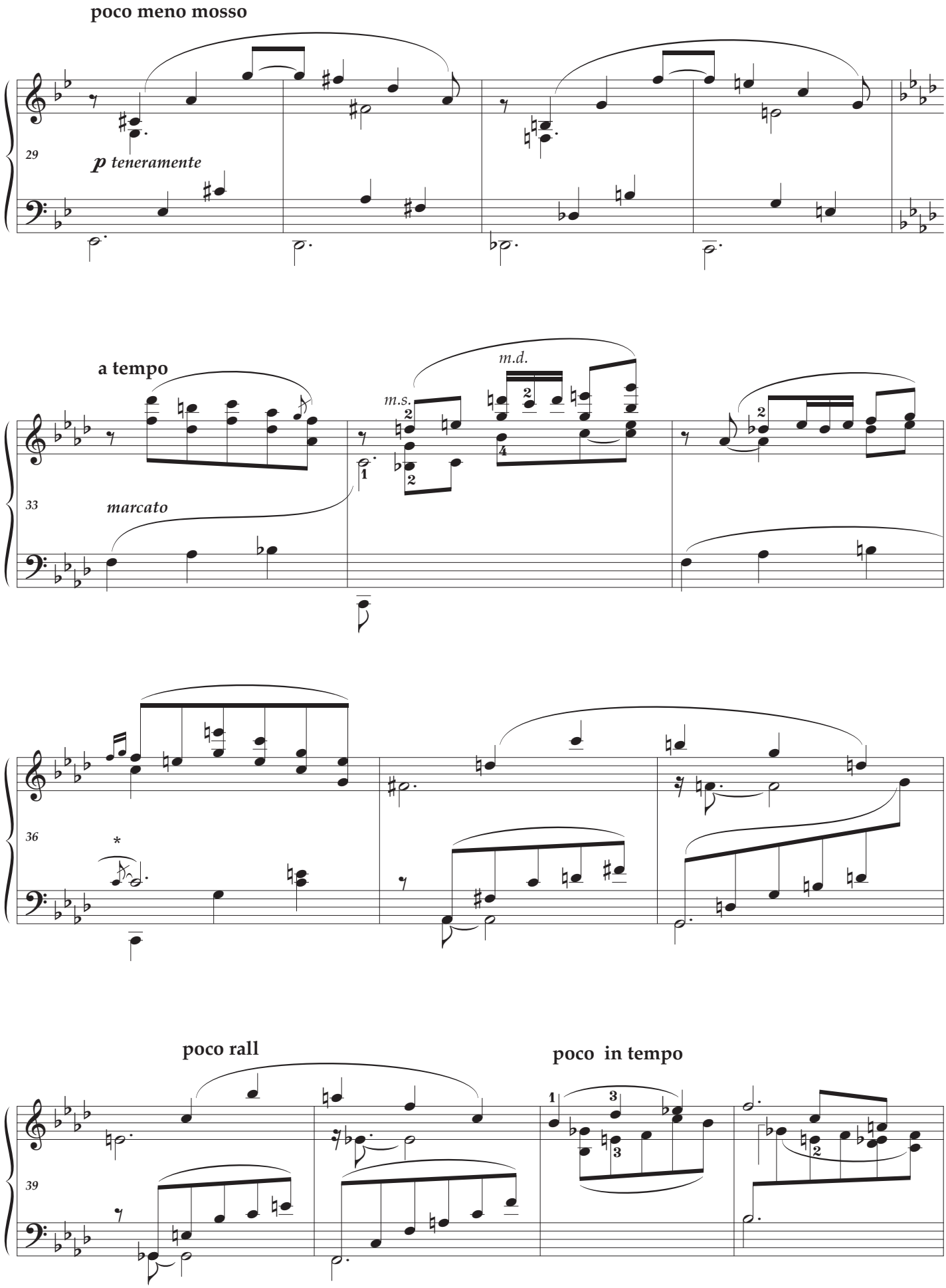
Duration: **11'30**

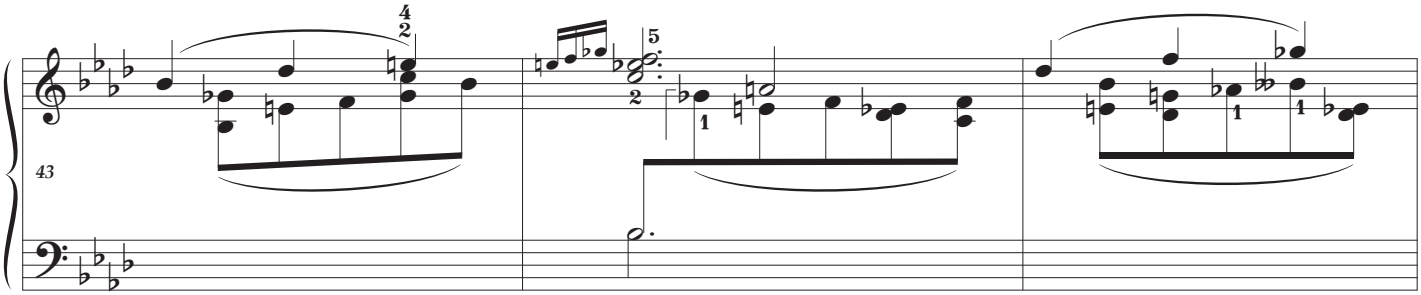
- **36** editorial acciaccatura
- **116** editorial acciaccatura
- **118** editorial sostenuto pedal suggestion
- **148** LH error (see **176)**
- **170-175** editorial added bass octaves
- **182** according to the Granados/Marshall Academy

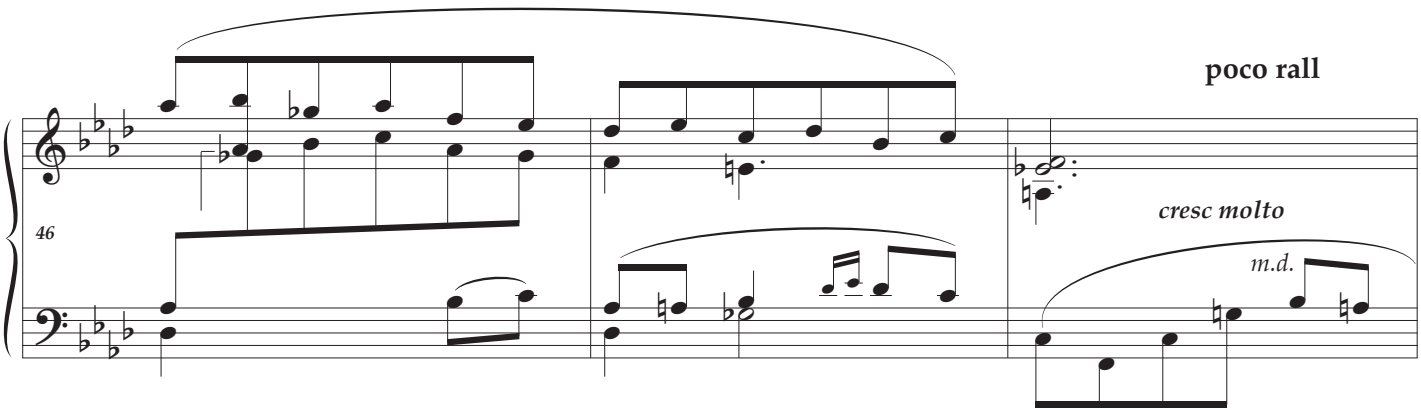
COLOQUIO EN LA REJA

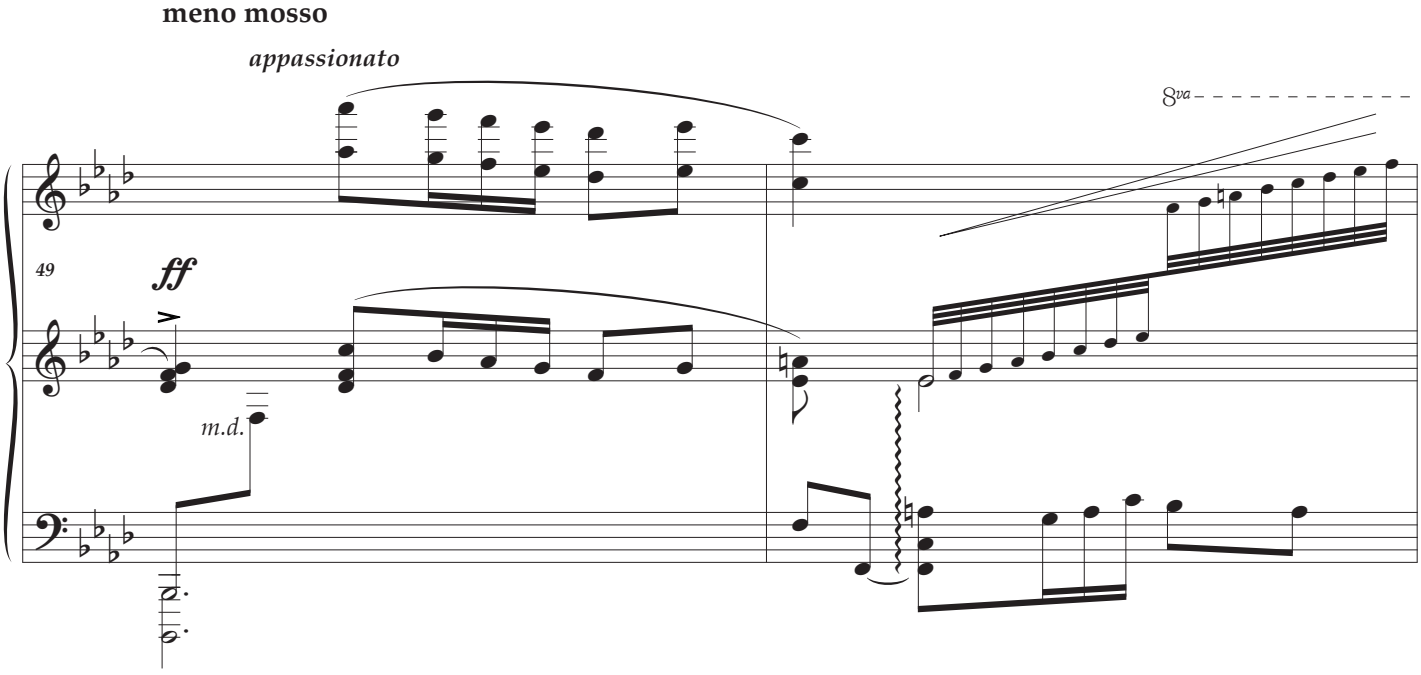


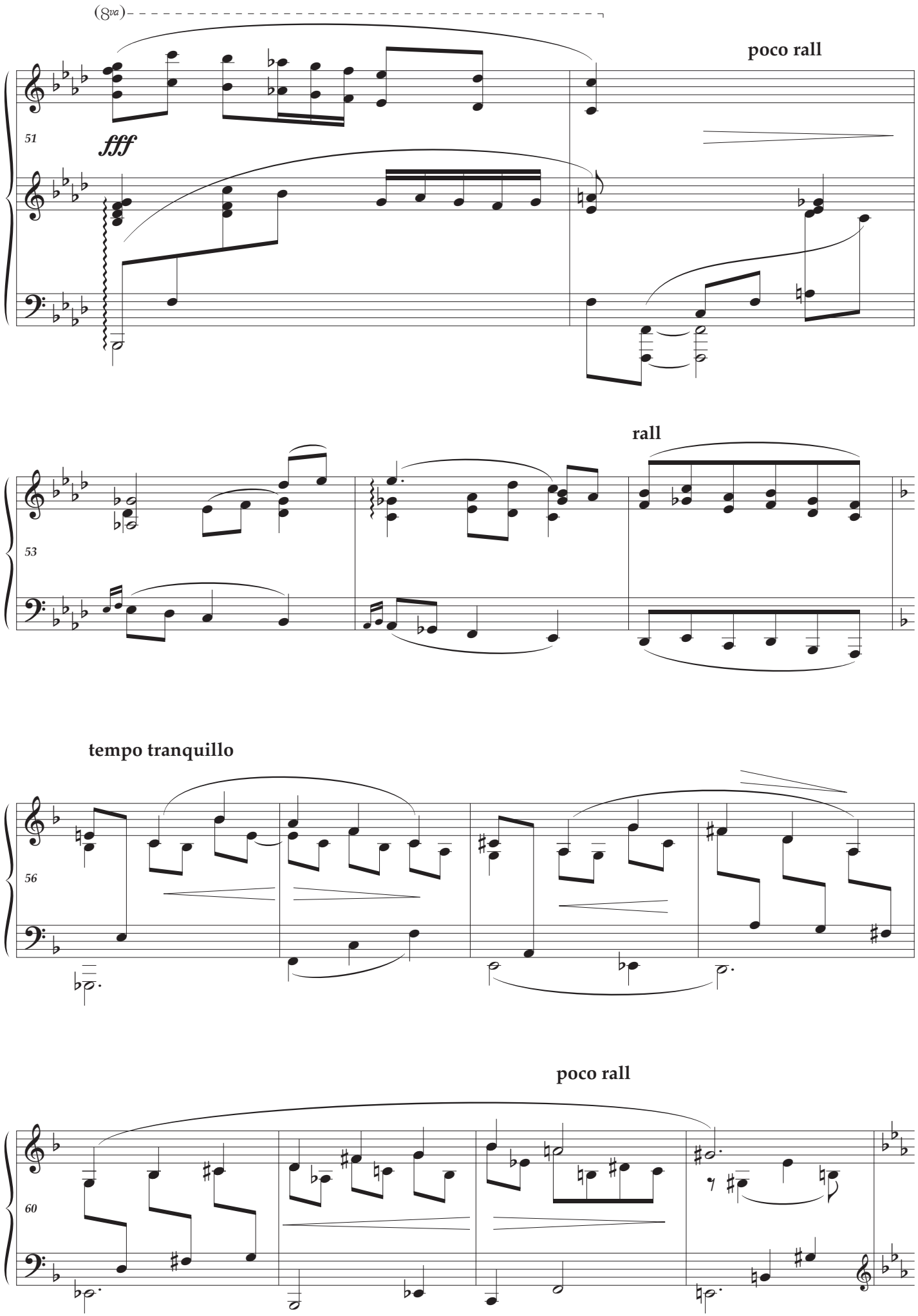

a tempo
un poco appassionato
sfz
m.s.
m.d.
17
poco tenuto
20
tenuto
a tempo
23
f
m.d.
26
rall


poco meno mosso
29
p teneramente
a tempo
m.d.
m.s.
33
marcato
36
*
poco rall
poco in tempo
39


43


poco rall
46
cresc molto
m.d.


meno mosso
appassionato
8va
49
ff
m.d.


(8va)
poco rall
51
fff
rall
53
tempo tranquillo
56
poco rall
60

(a tempo)

molto leggiero

64

pp

sourdine

67

p

marcato

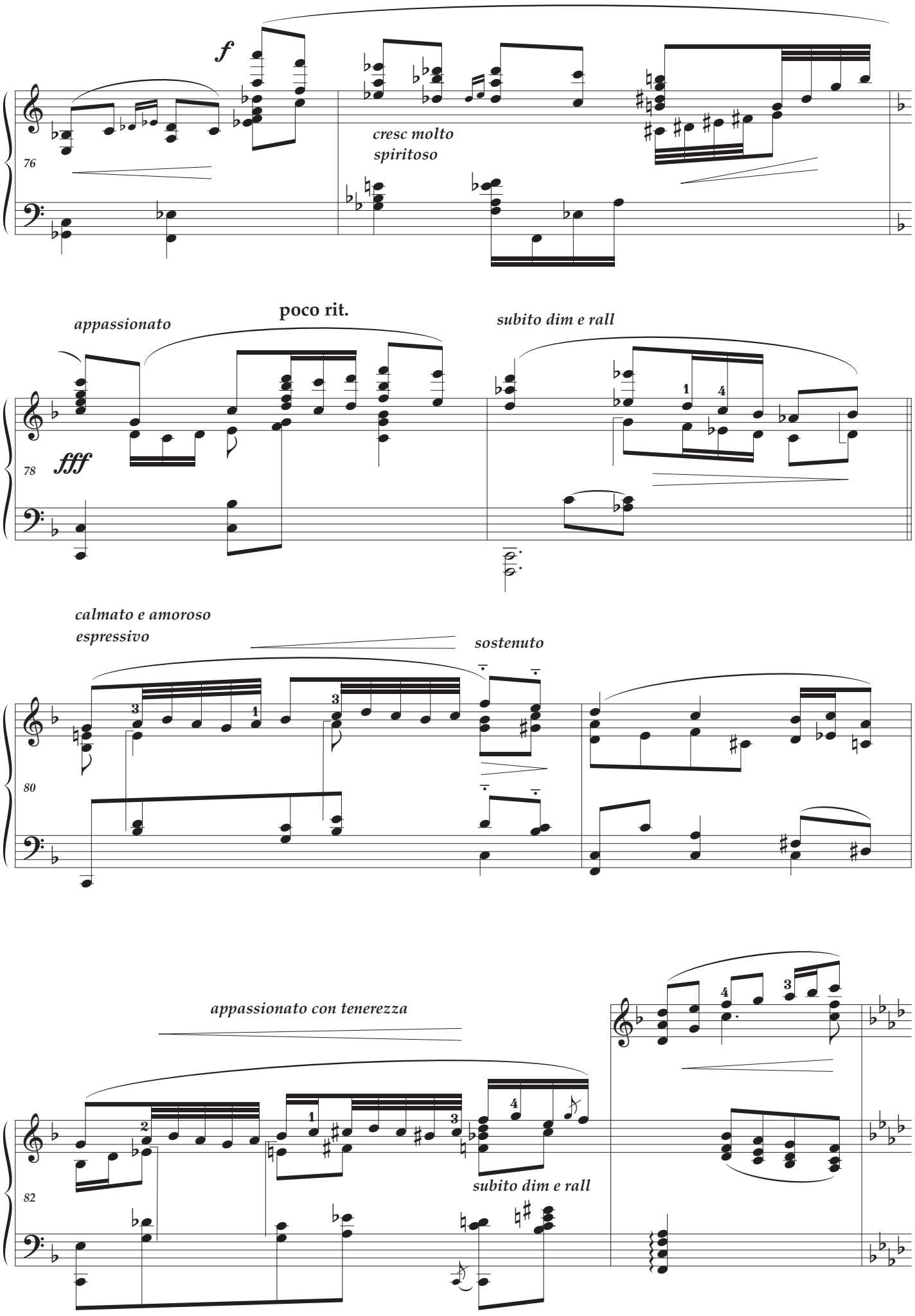
senza pedale

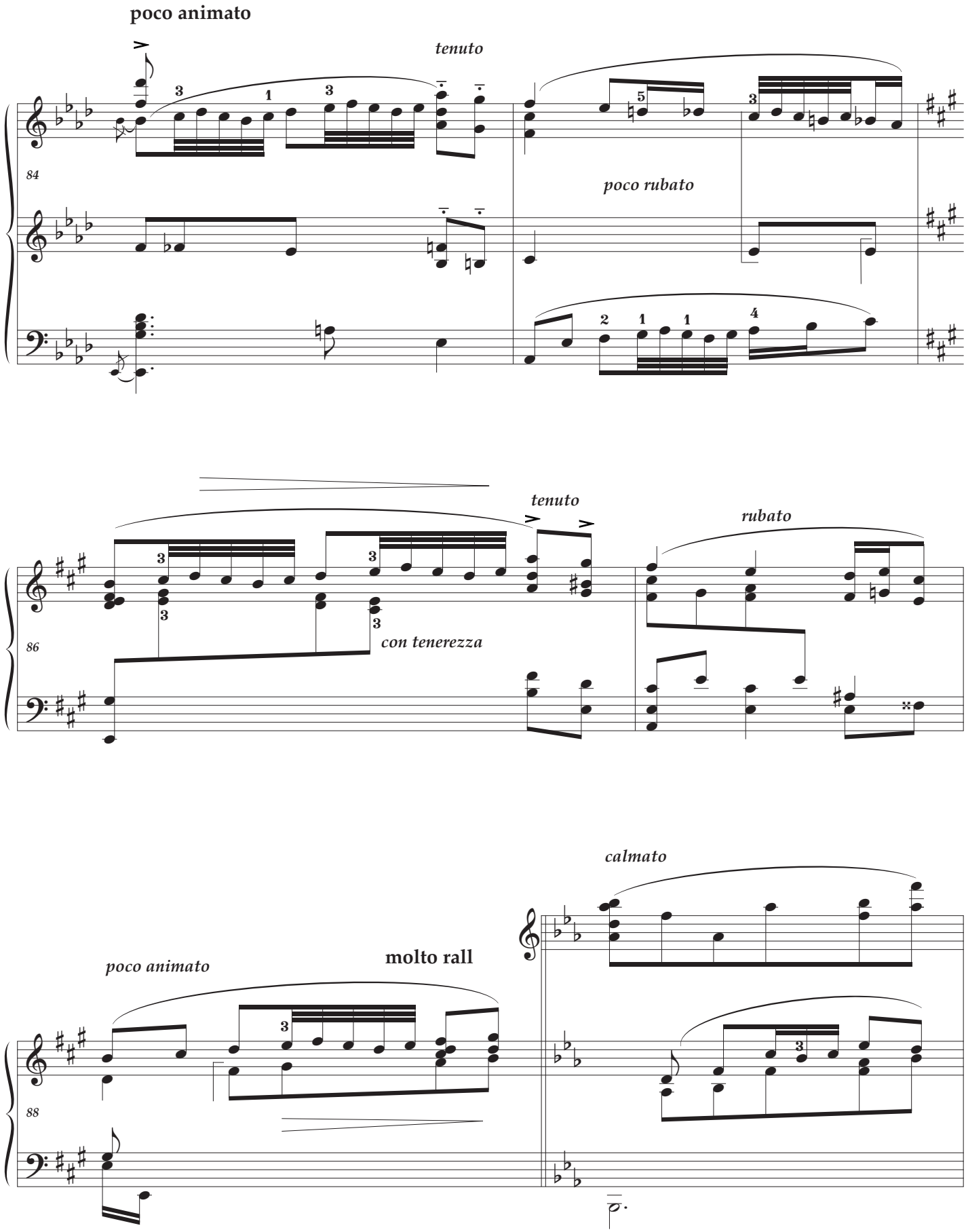
poco rall

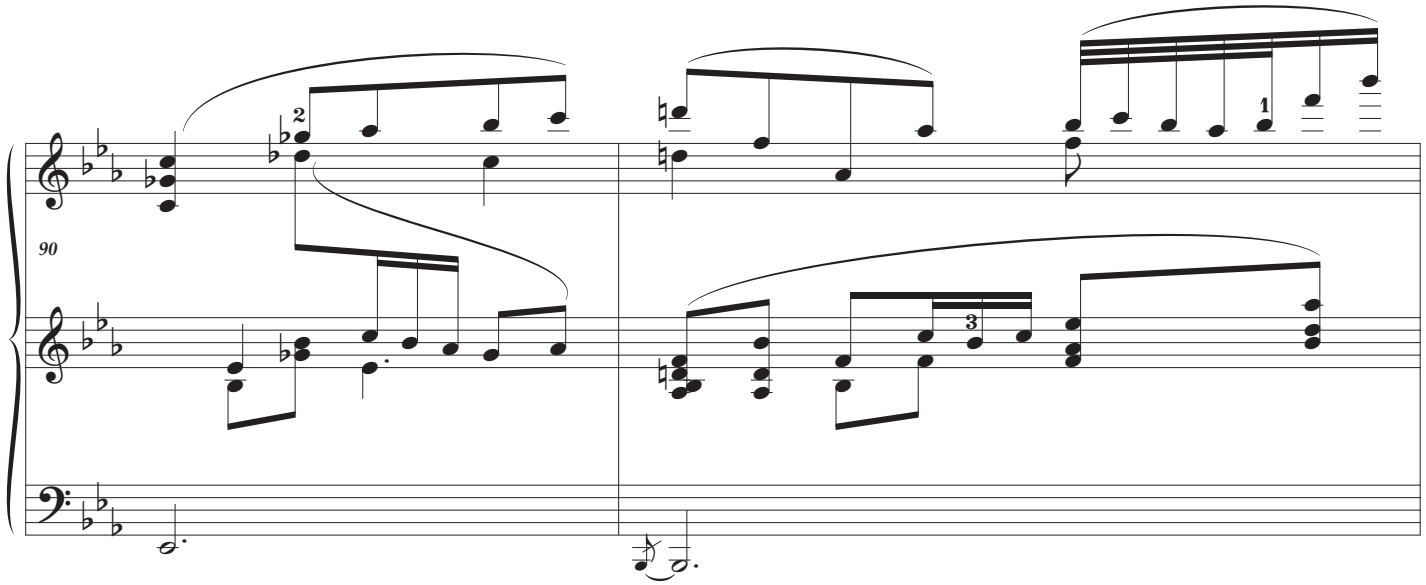
a tempo

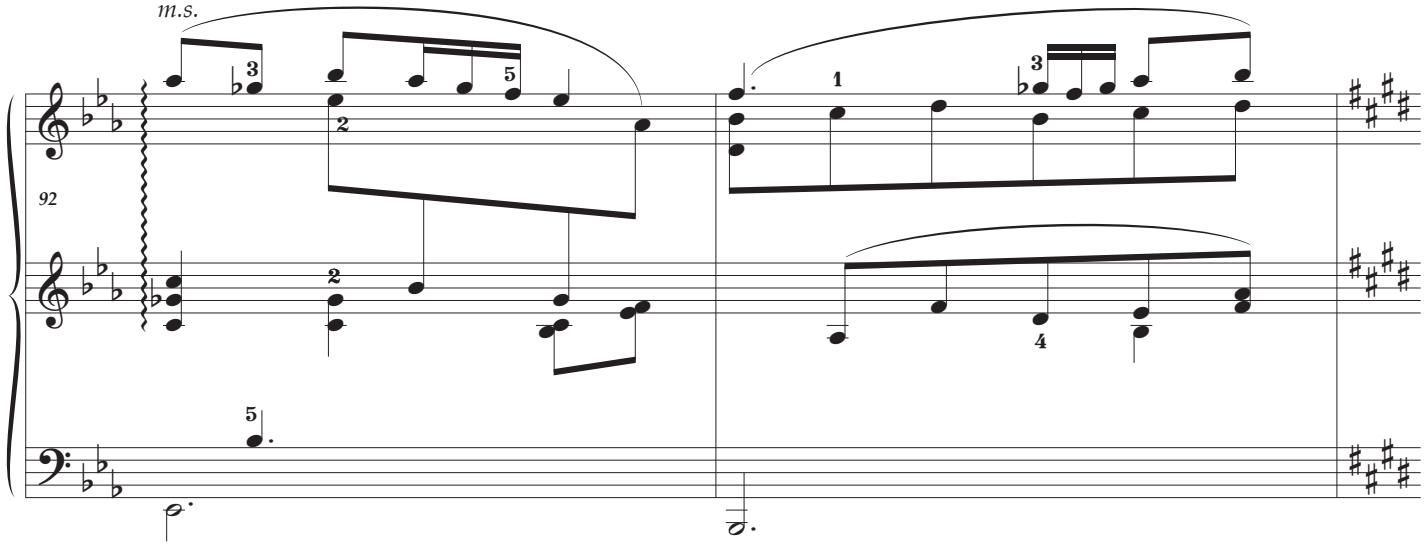
70

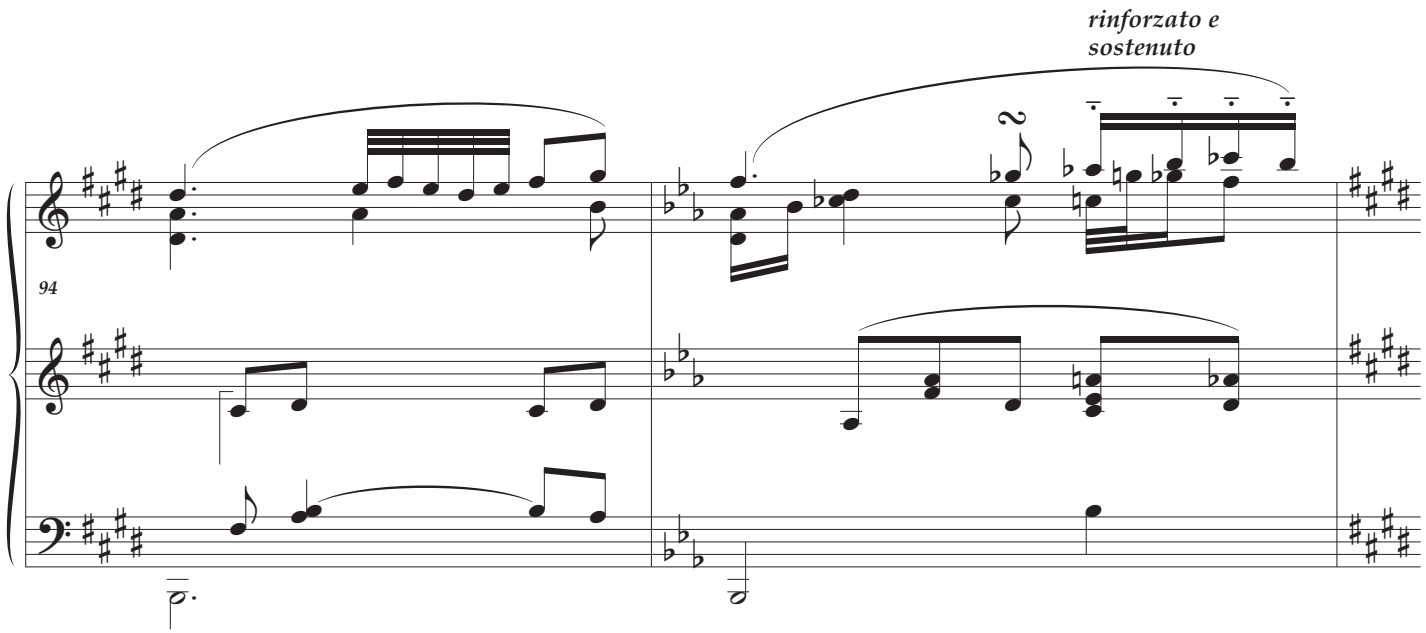
73

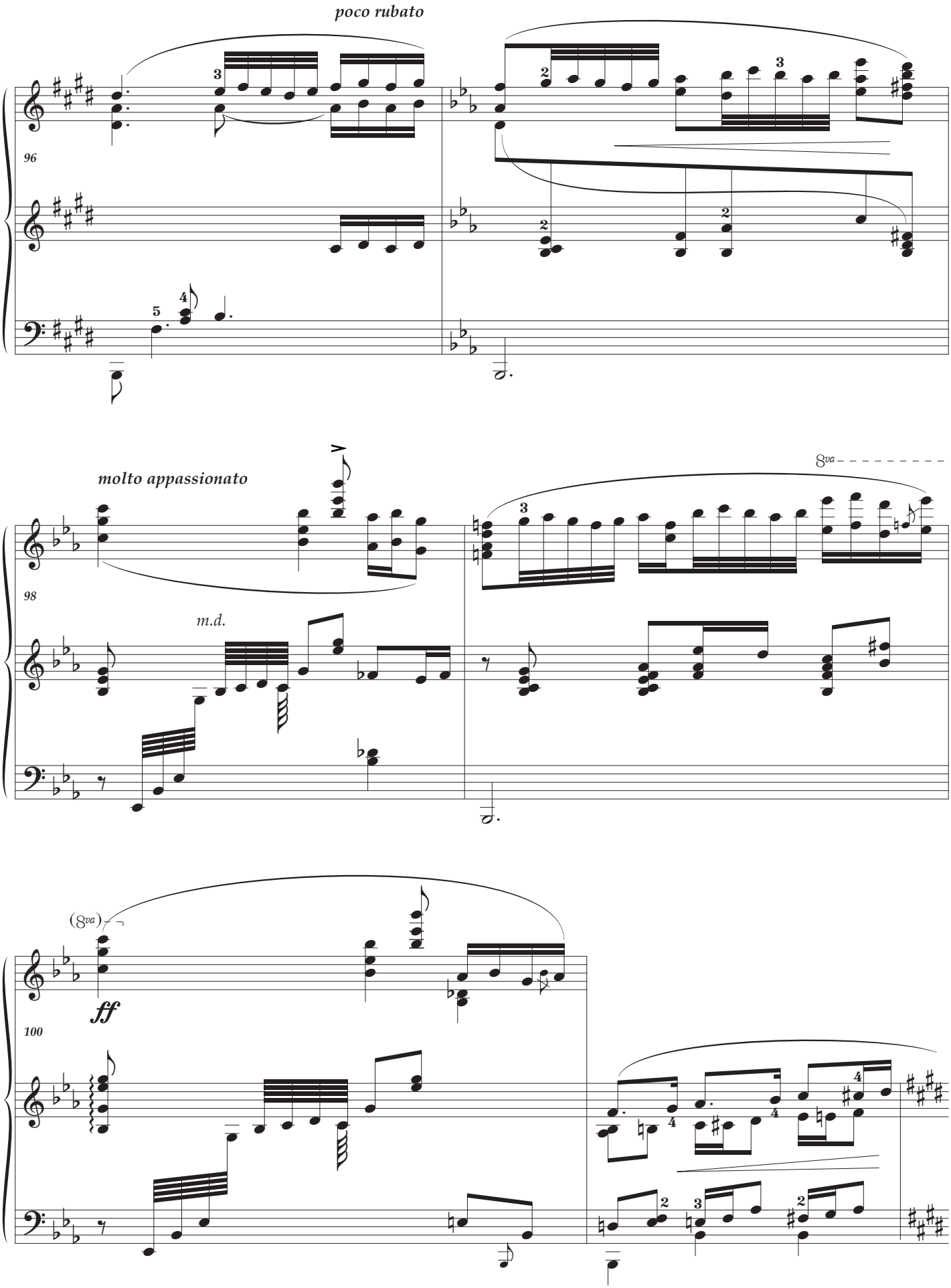

f
cresc molto
spiritoso
76
appassionato
poco rit.
subito dim e rall
fff
78
calmato e amoroso
espressivo
sostenuto
80
appassionato con tenerezza
subito dim e rall
82

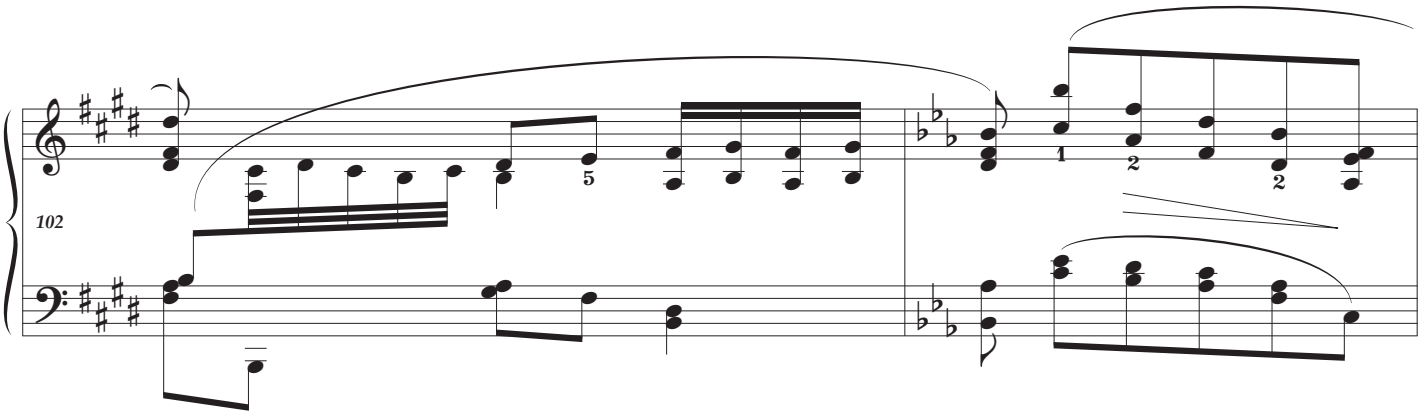

poco animato
tenuto
84
poco rubato
tenuto
rubato
86
con tenerezza
calmato
poco animato
molto rall
88


90


m.s.
92


rinforzato e
sostenuto
94

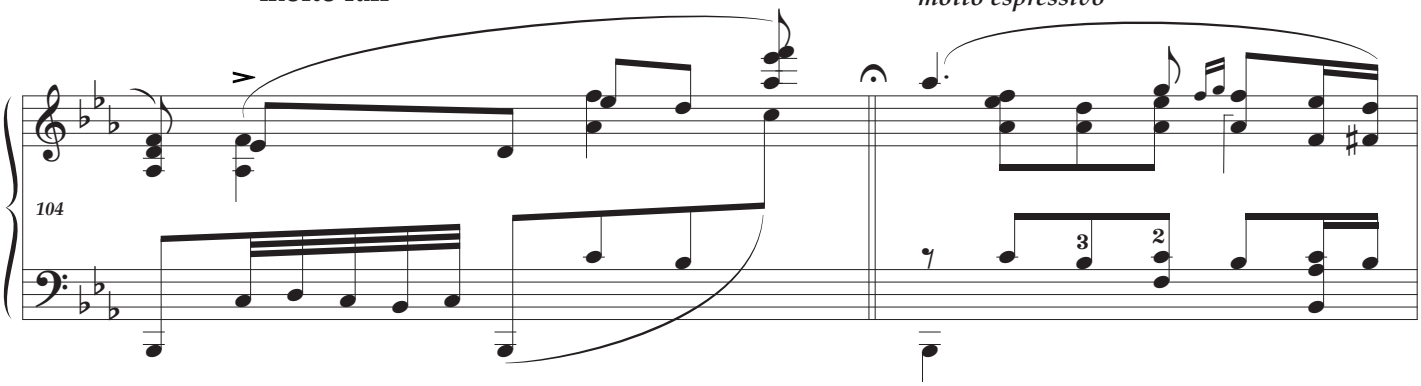

poco rubato
96
molto appassionato
98
m.d.
8va
(8va)
ff
100

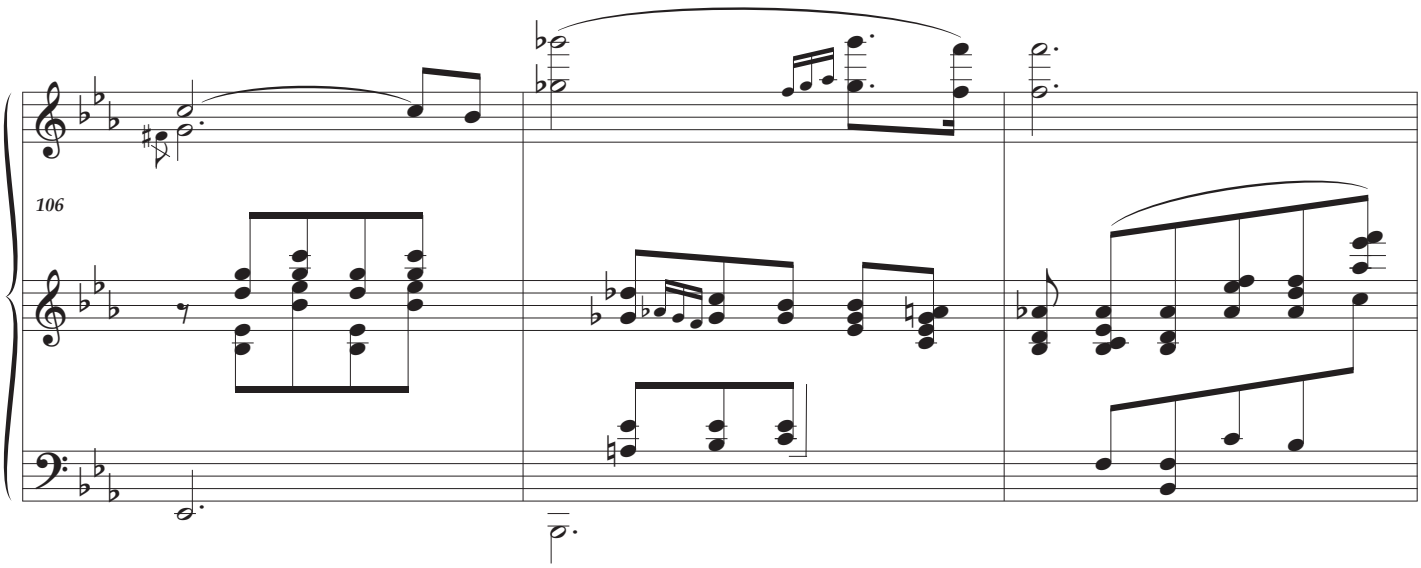


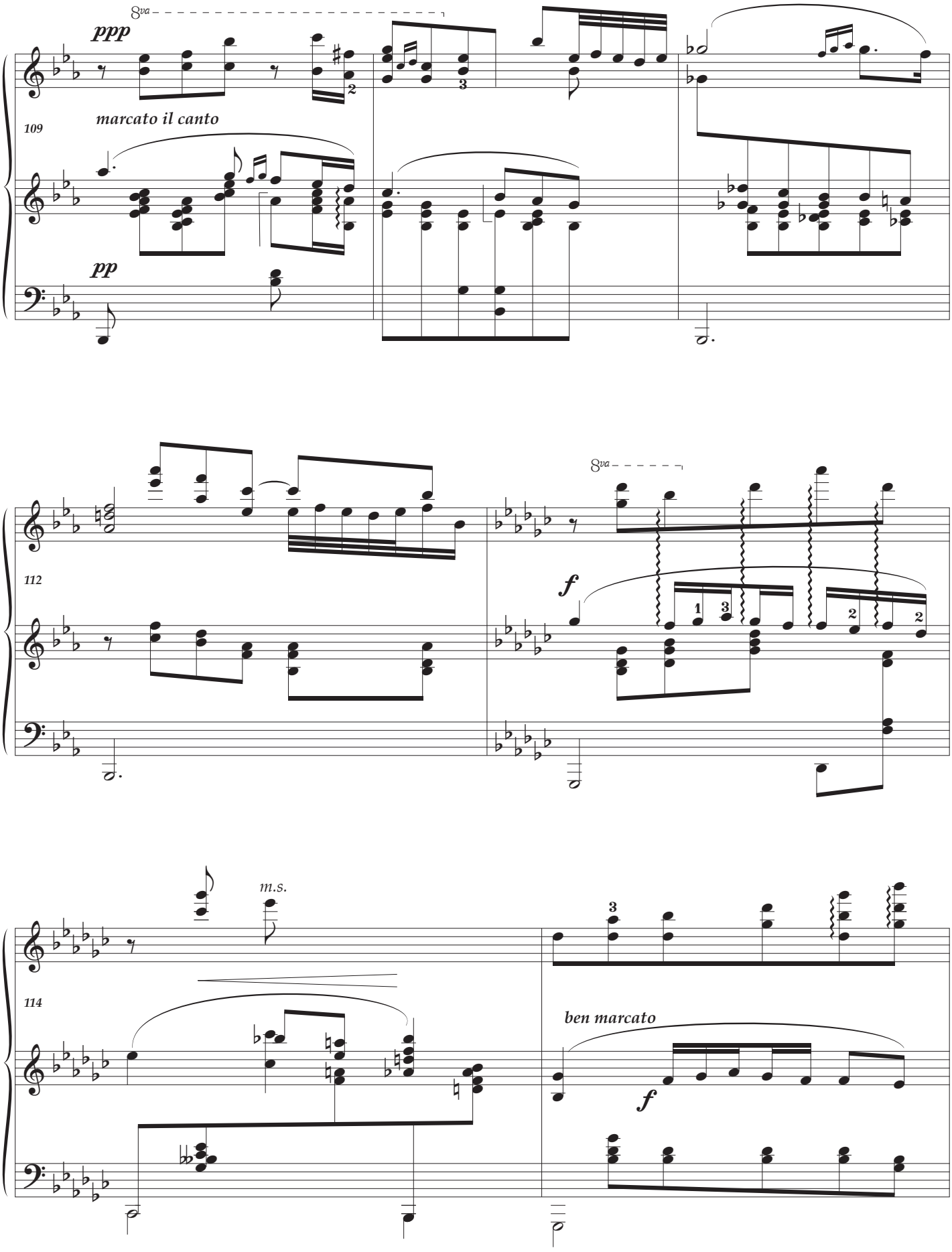
molto rall

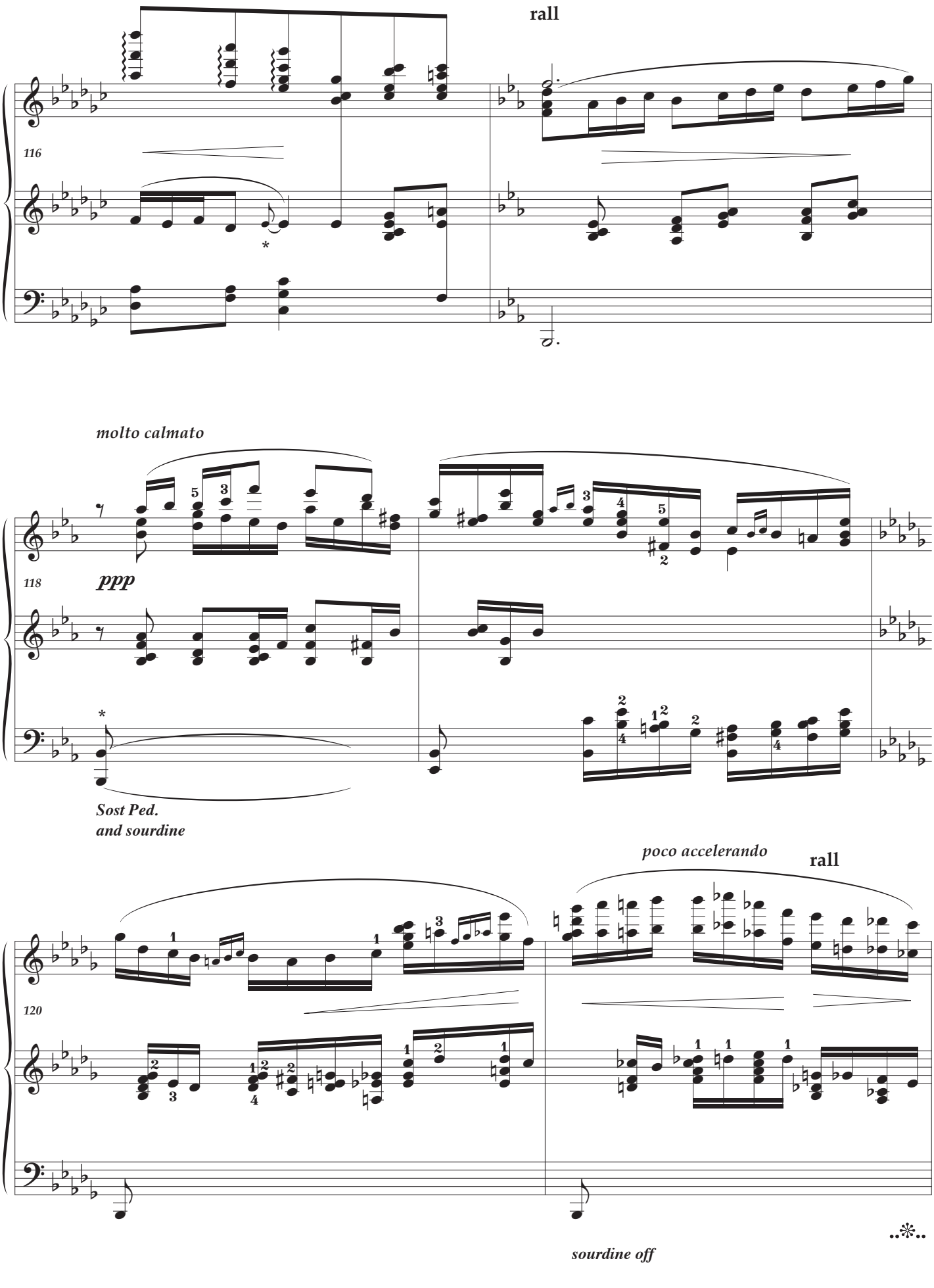
Copla

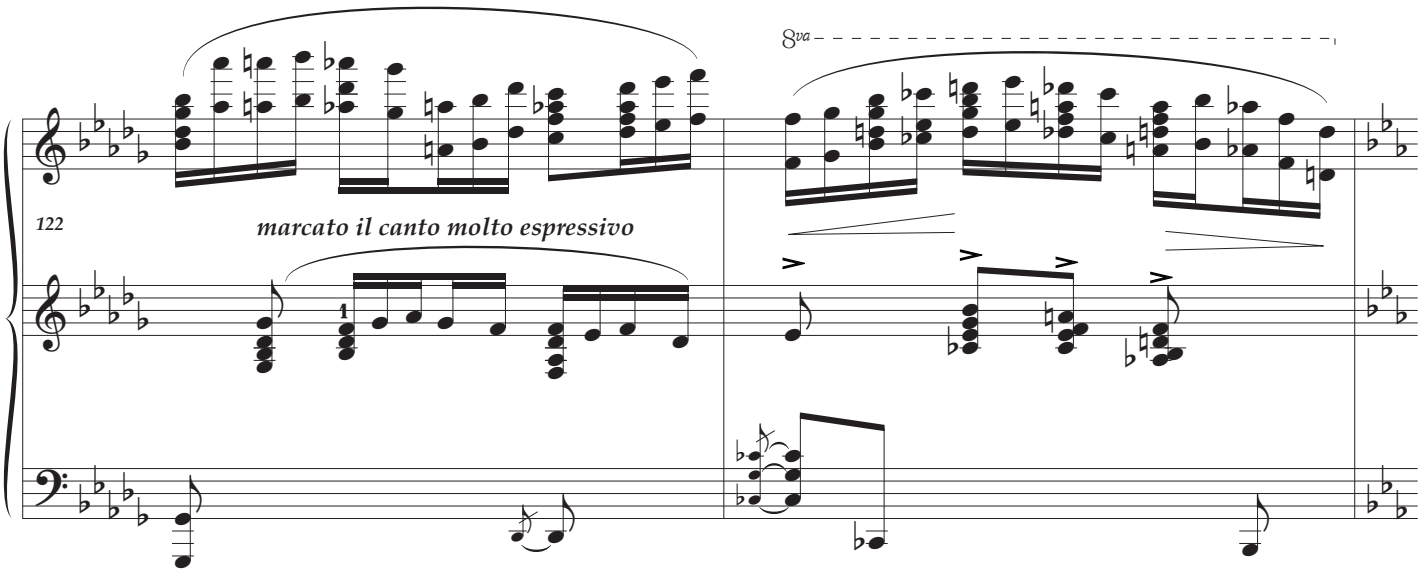
molto espressivo

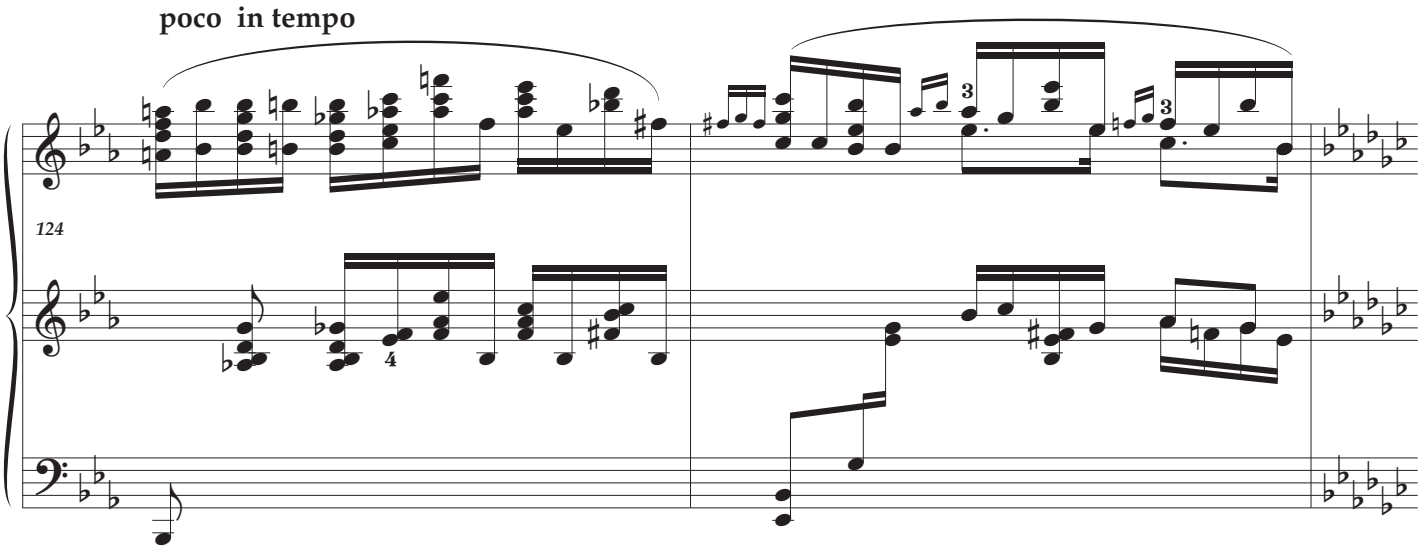


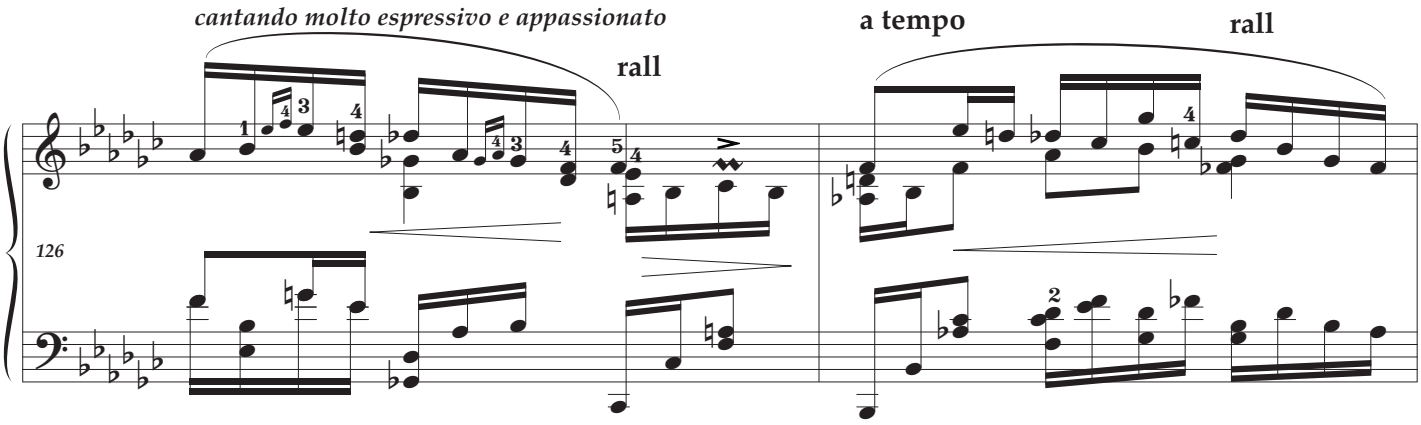


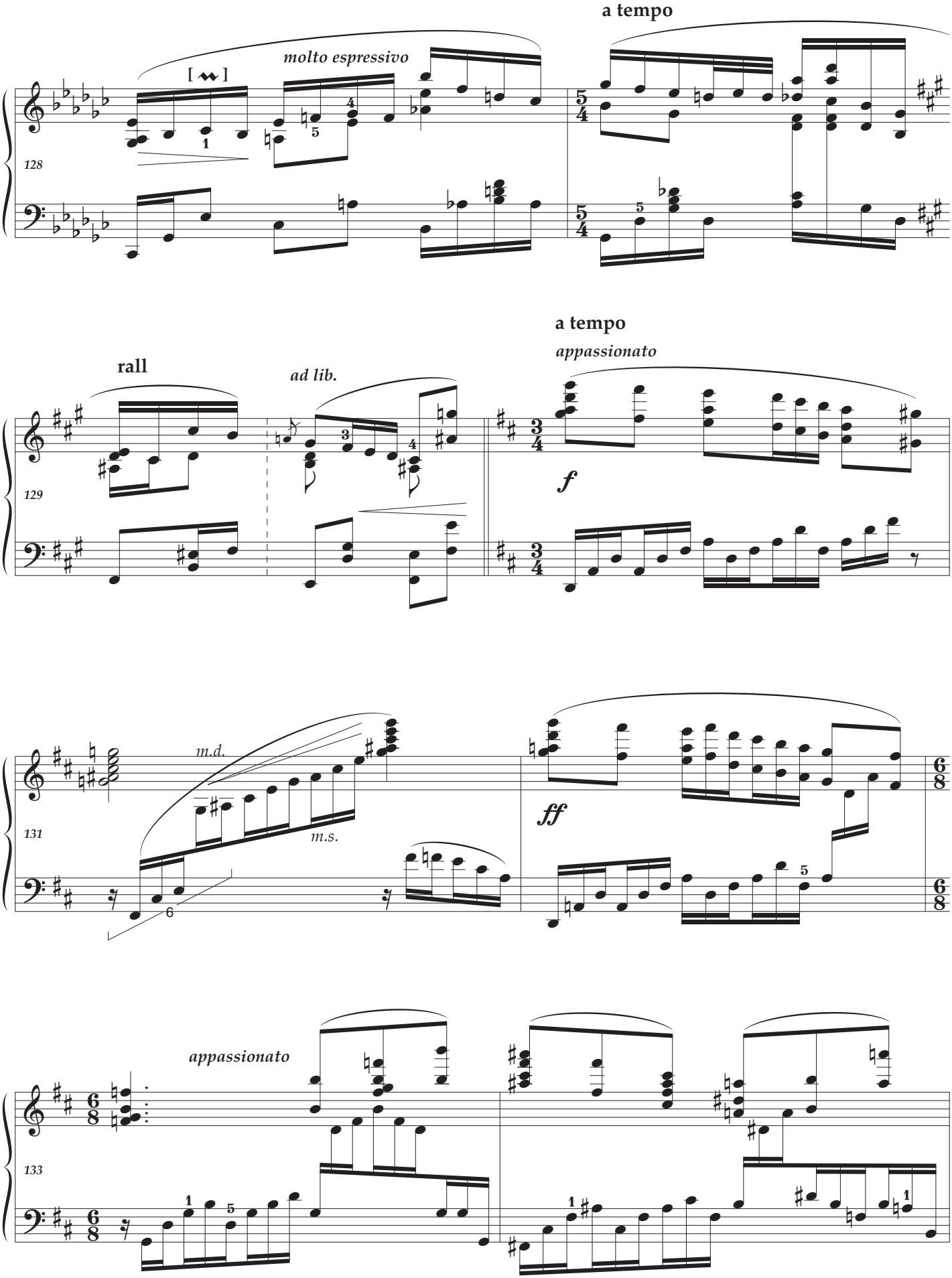

8va
ppp
109
marcato il canto
pp
112
8va
f
m.s.
114
ben marcato
f

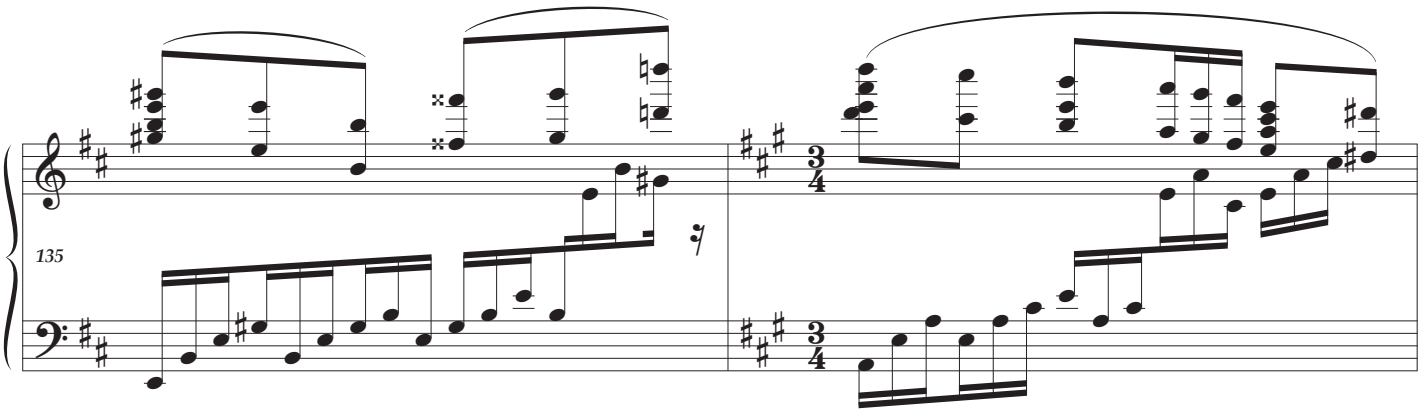

rall
116
molto calmato
118
ppp
Sost Ped.
and sourdine
poco accelerando
rall
120
sourdine off


8va
122
marcato il canto molto espressivo


poco in tempo
124


cantando molto espressivo e appassionato
rall
a tempo
rall
126


a tempo
molto espressivo
128
a tempo
appassionato
rall
ad lib.
129
f
m.d.
m.s.
131
ff
appassionato
133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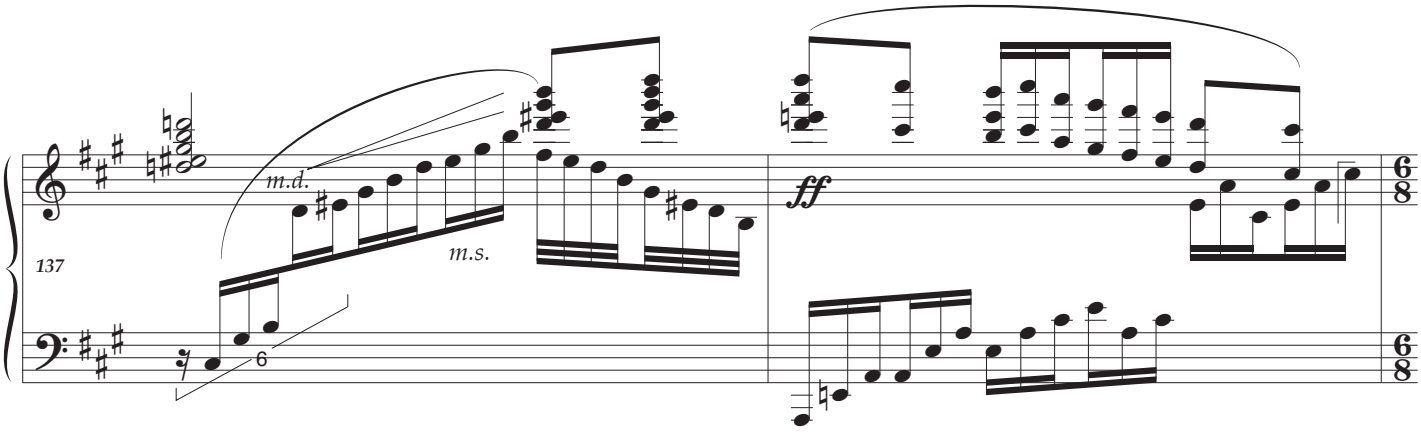
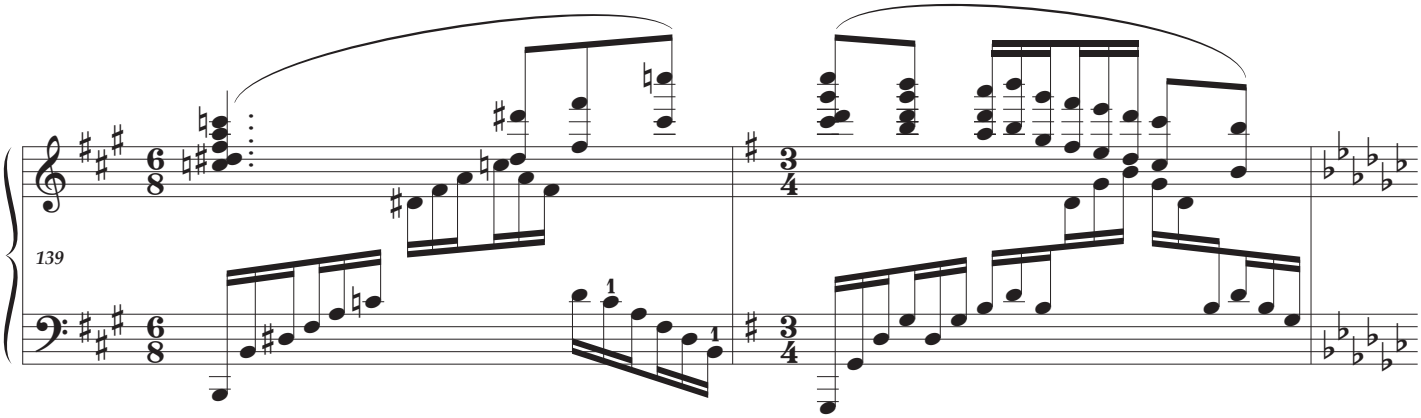
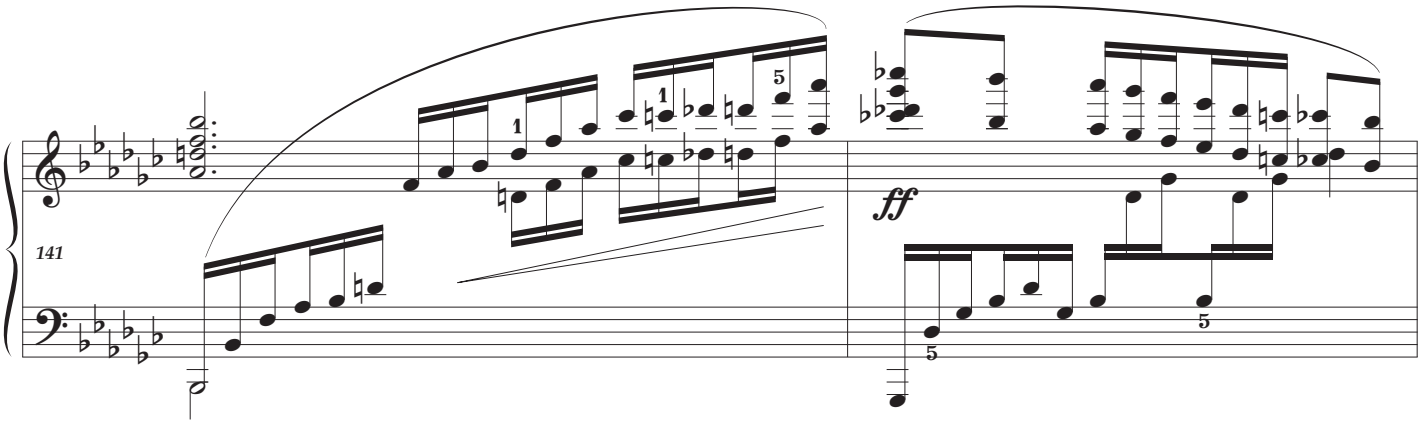
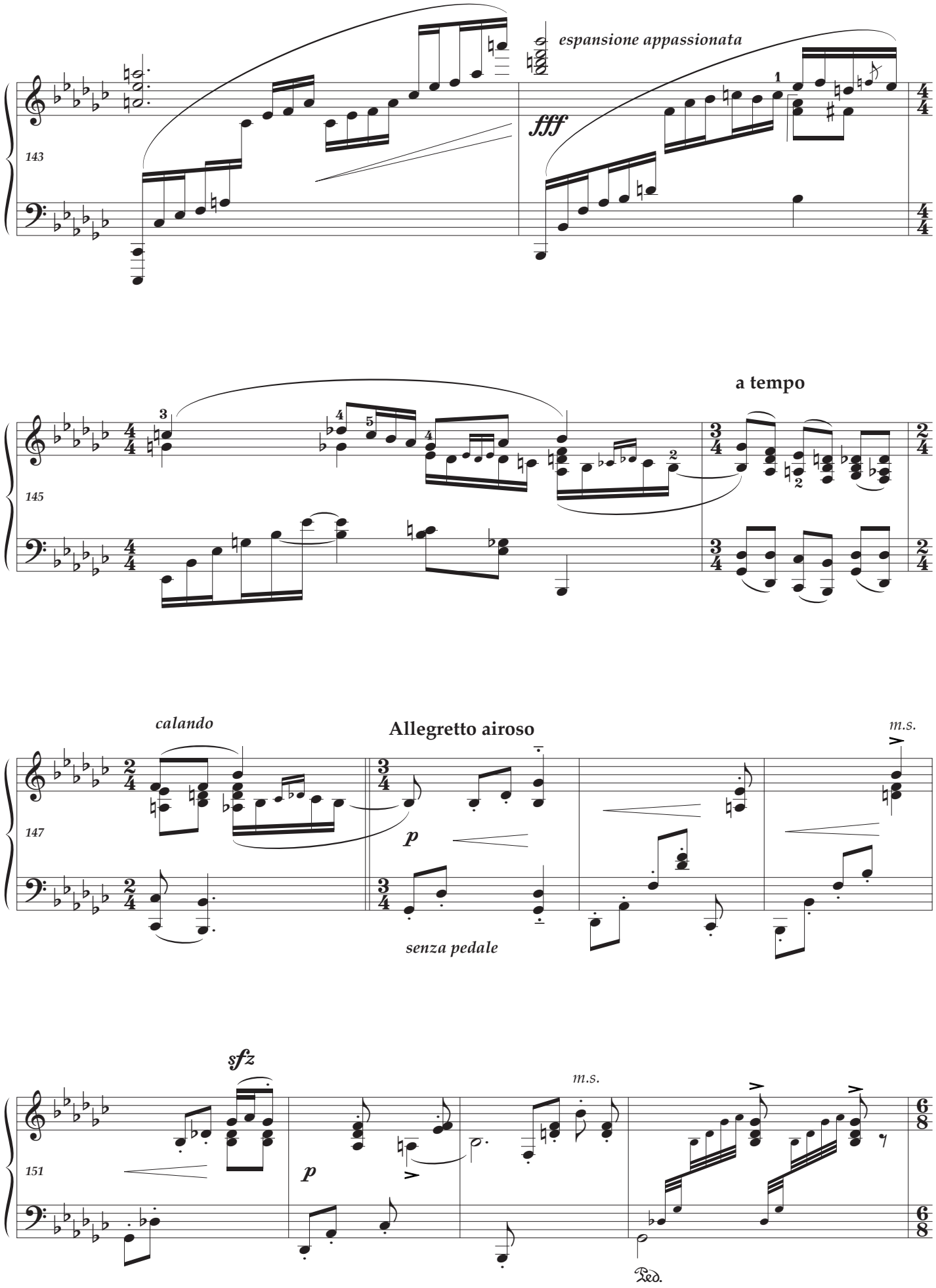
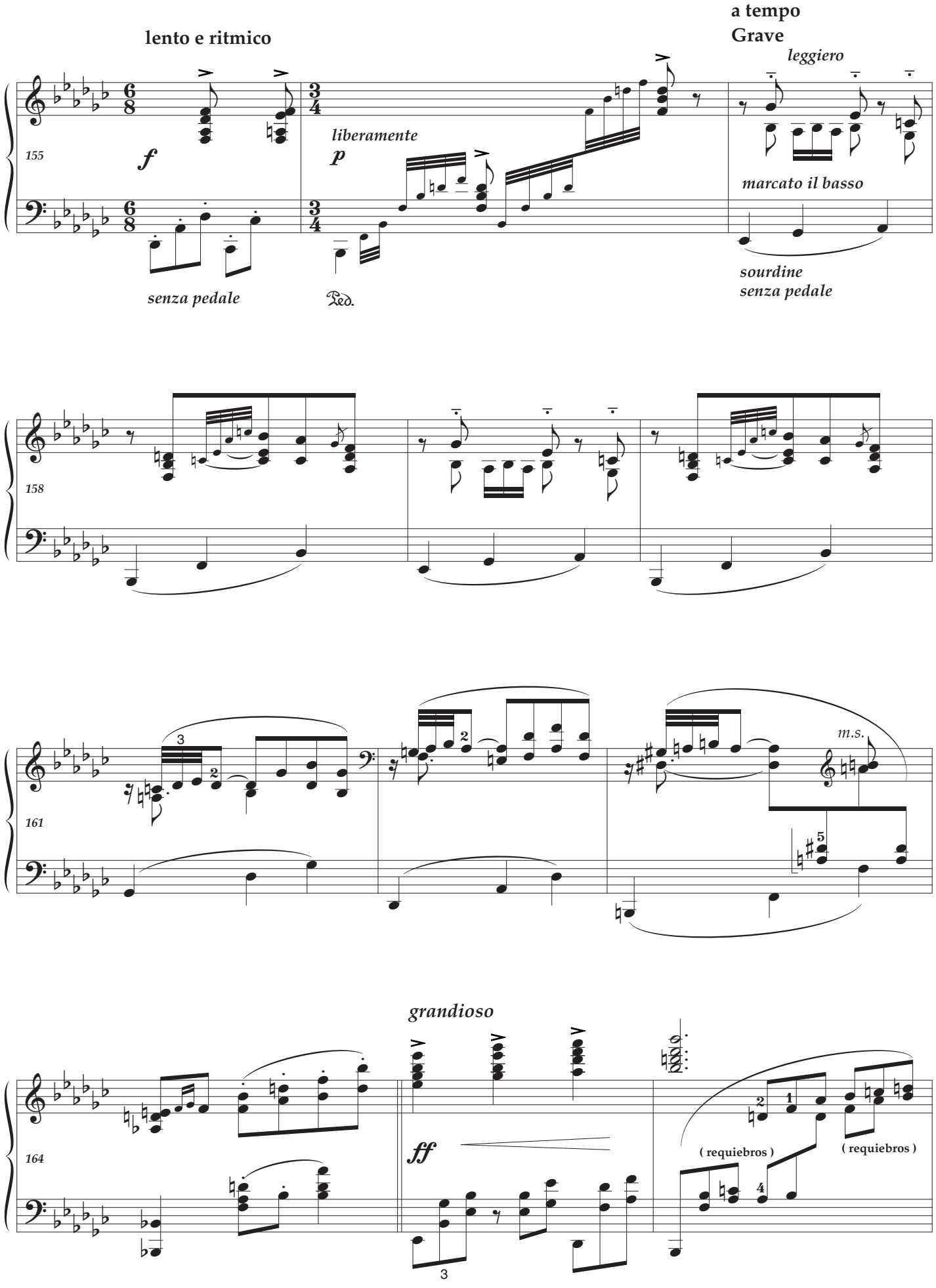
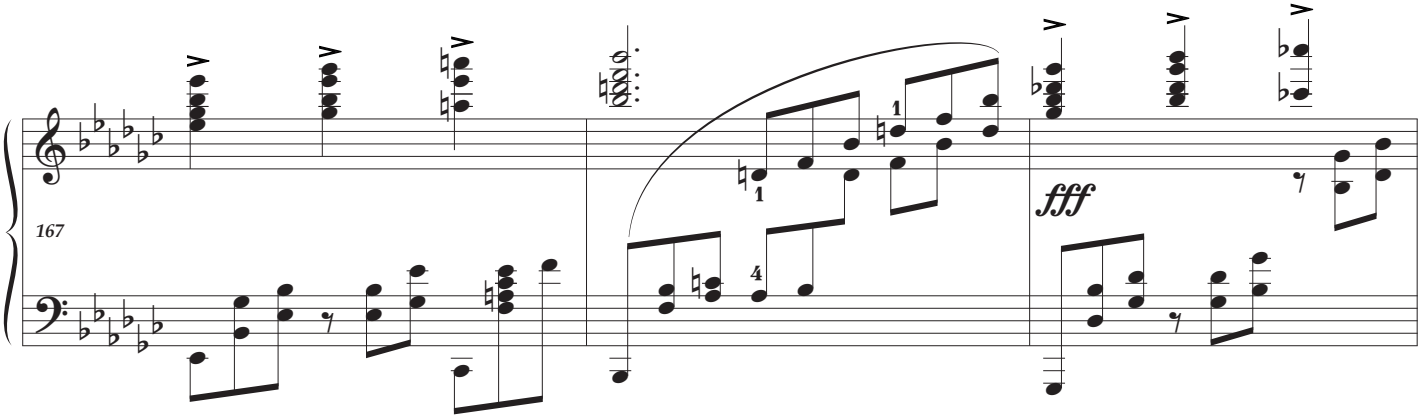

137
m.d.
m.s.
ff

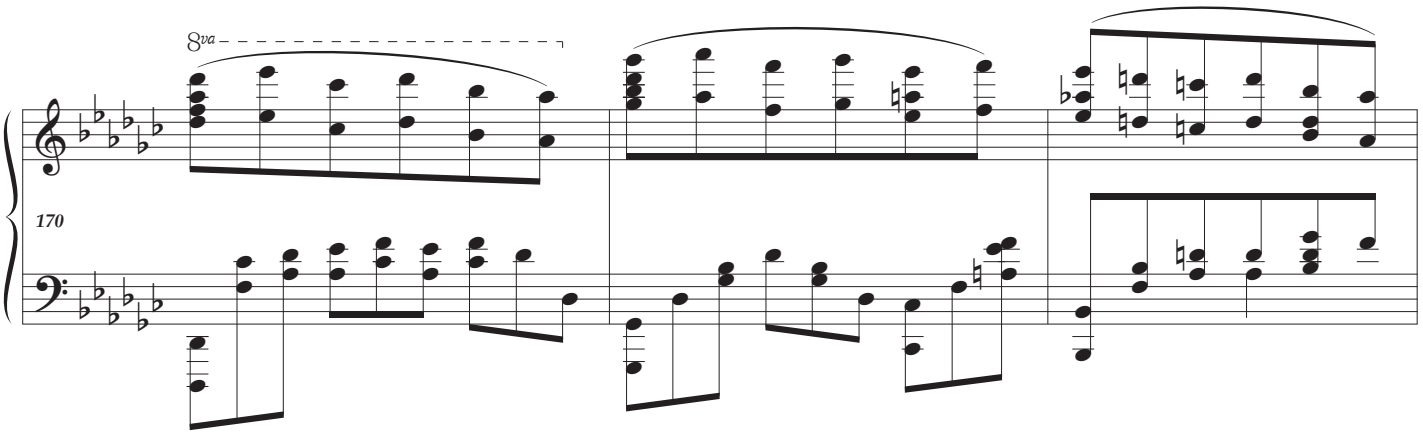

139

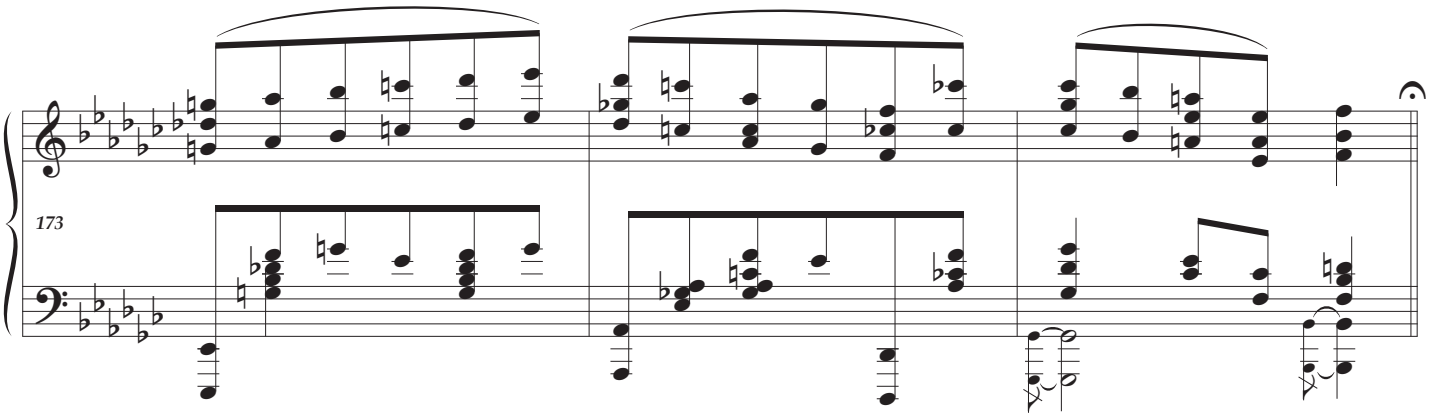

141
ff


espansione appassionata
fff
143
a tempo
145
calando
Allegretto airoso
m.s.
147
p
senza pedale
sfz
m.s.
151
p
Ped.

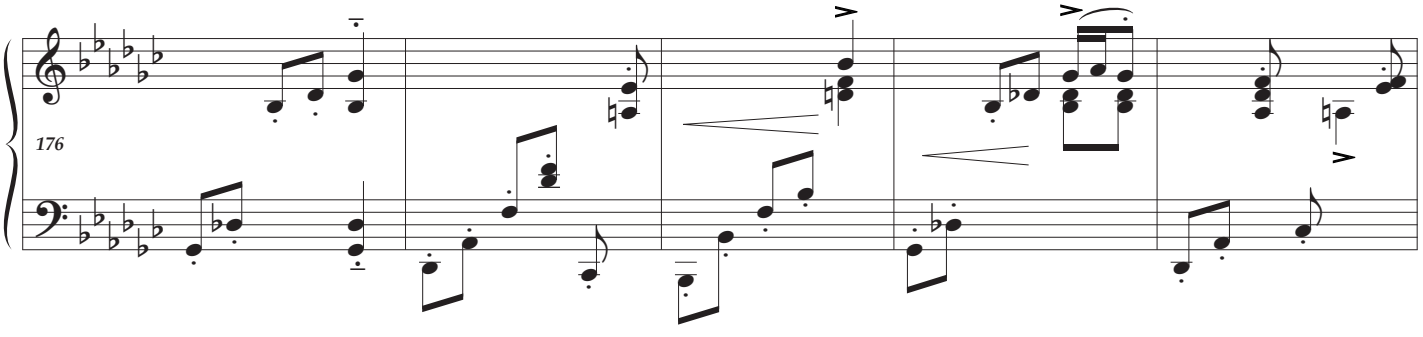

lento e ritmico
a tempo
Grave
leggiero
155
f
liberamente
p
marcato il basso
senza pedale
Ped.
sourdine
senza pedale
158
161
m.s.
grandioso
164
ff
(requiebros)
(requiebros)

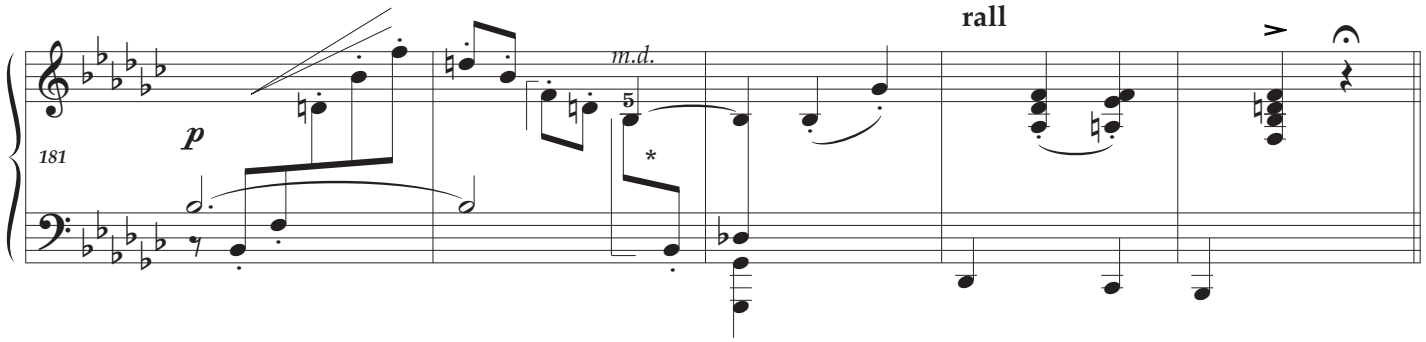


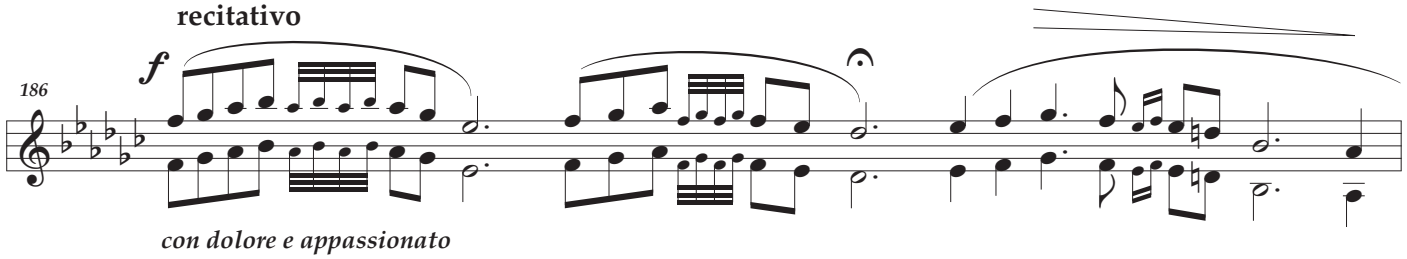


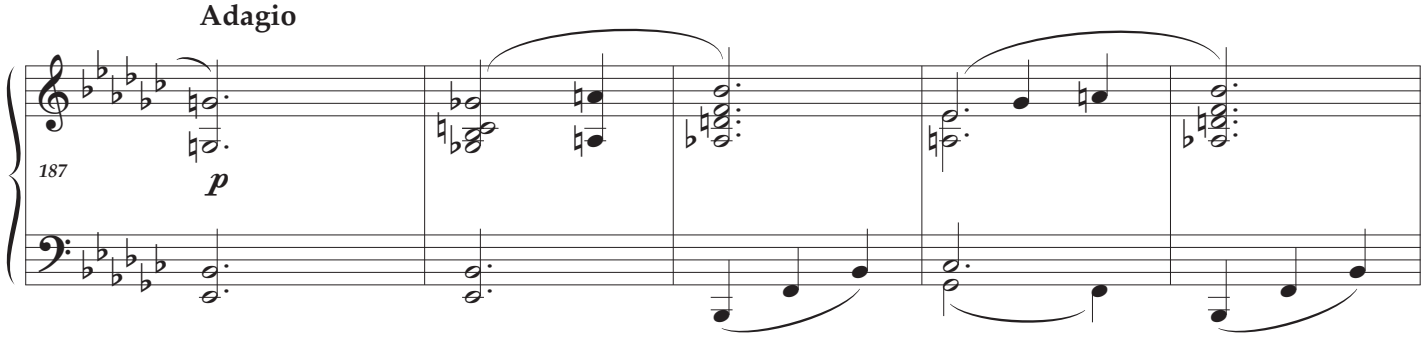


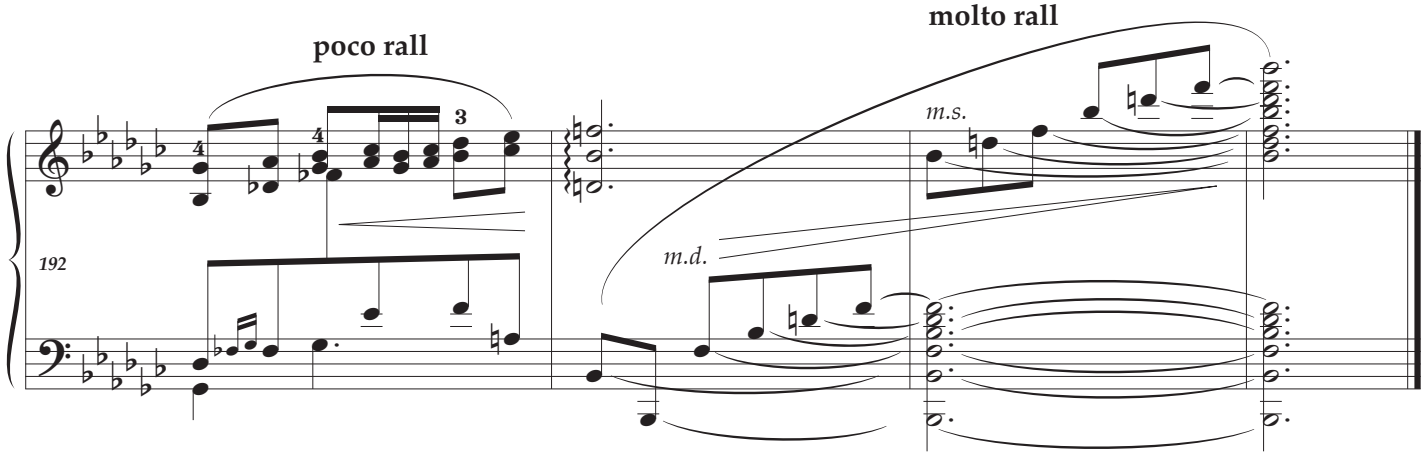
poco meno mosso




rall
181
p
m.d.
5
*


recitativo
186
f
con dolore e appassionato


Adagio
187
p


poco rall
molto rall
192
4
4
3
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.

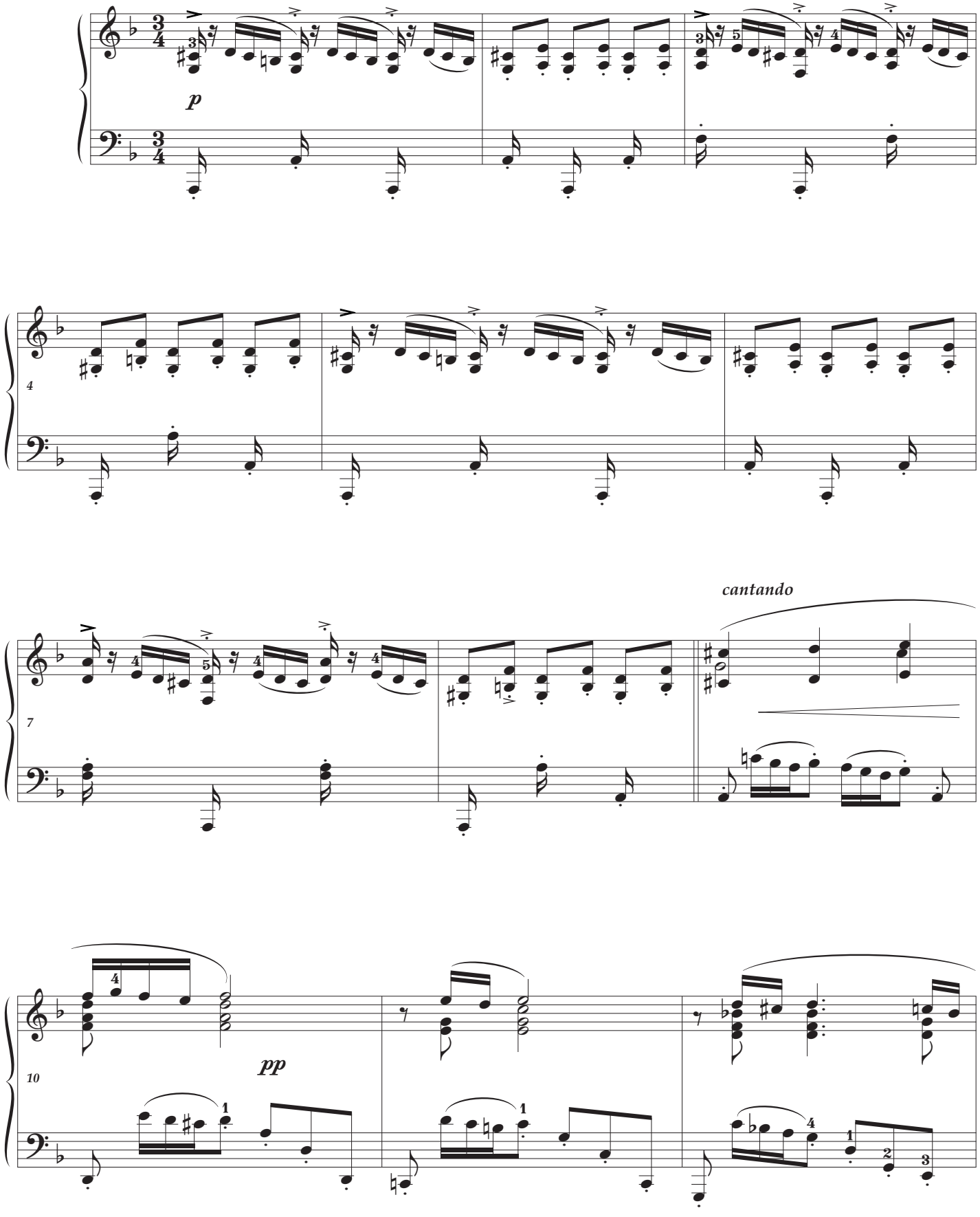
Duration: complete : **7'15** — with the cut : **6'30**

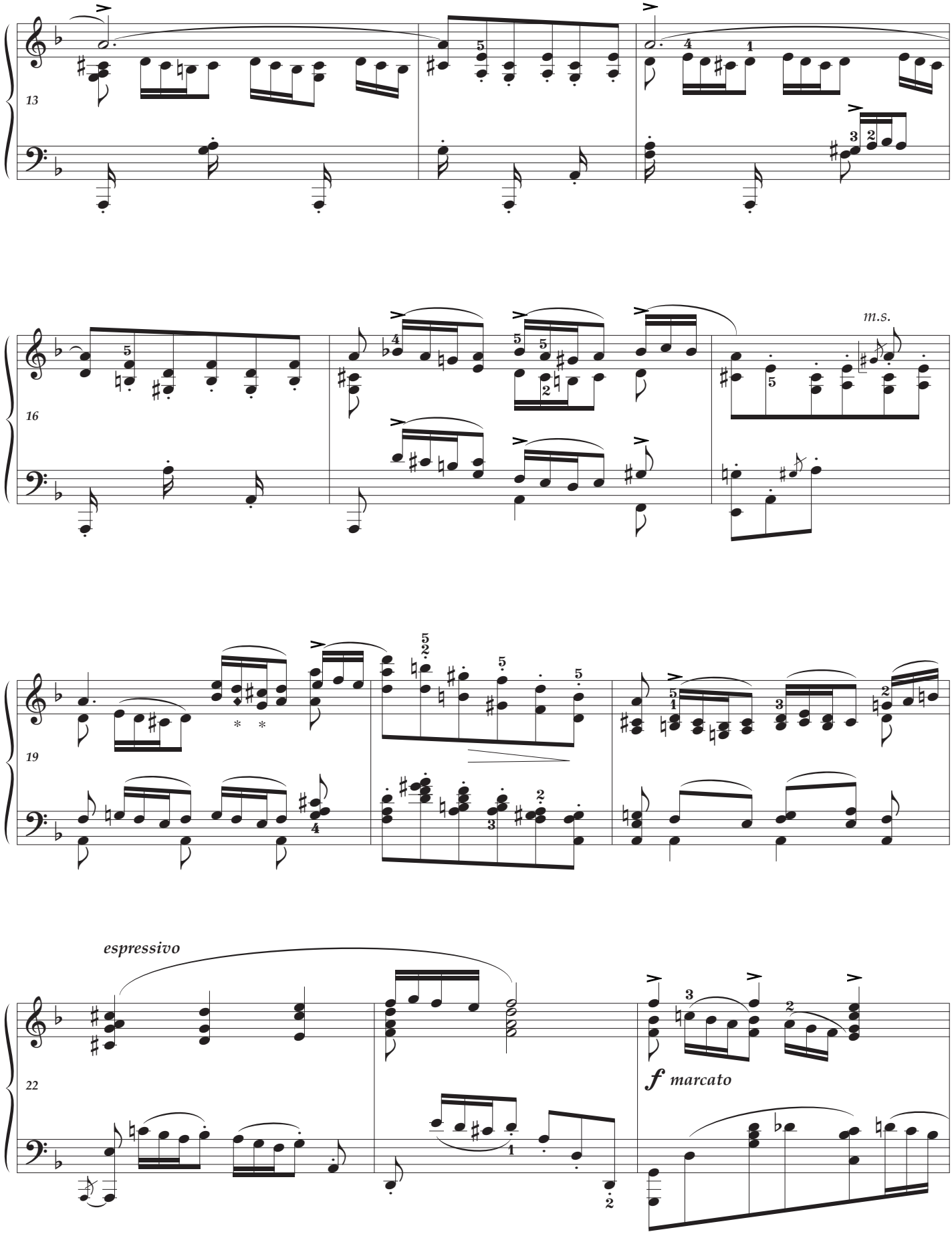
- Although the tempo of a Fandango is variable, after the title, the composer adds : "gallant, slowly and very rhythmic". Most performances of this work probably commence too fast.
- **19** The diamond-headed note can be omitted (editorial). Possibly G♯
- **25** editorial acciaccatura
- **63, 66, 164, 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)

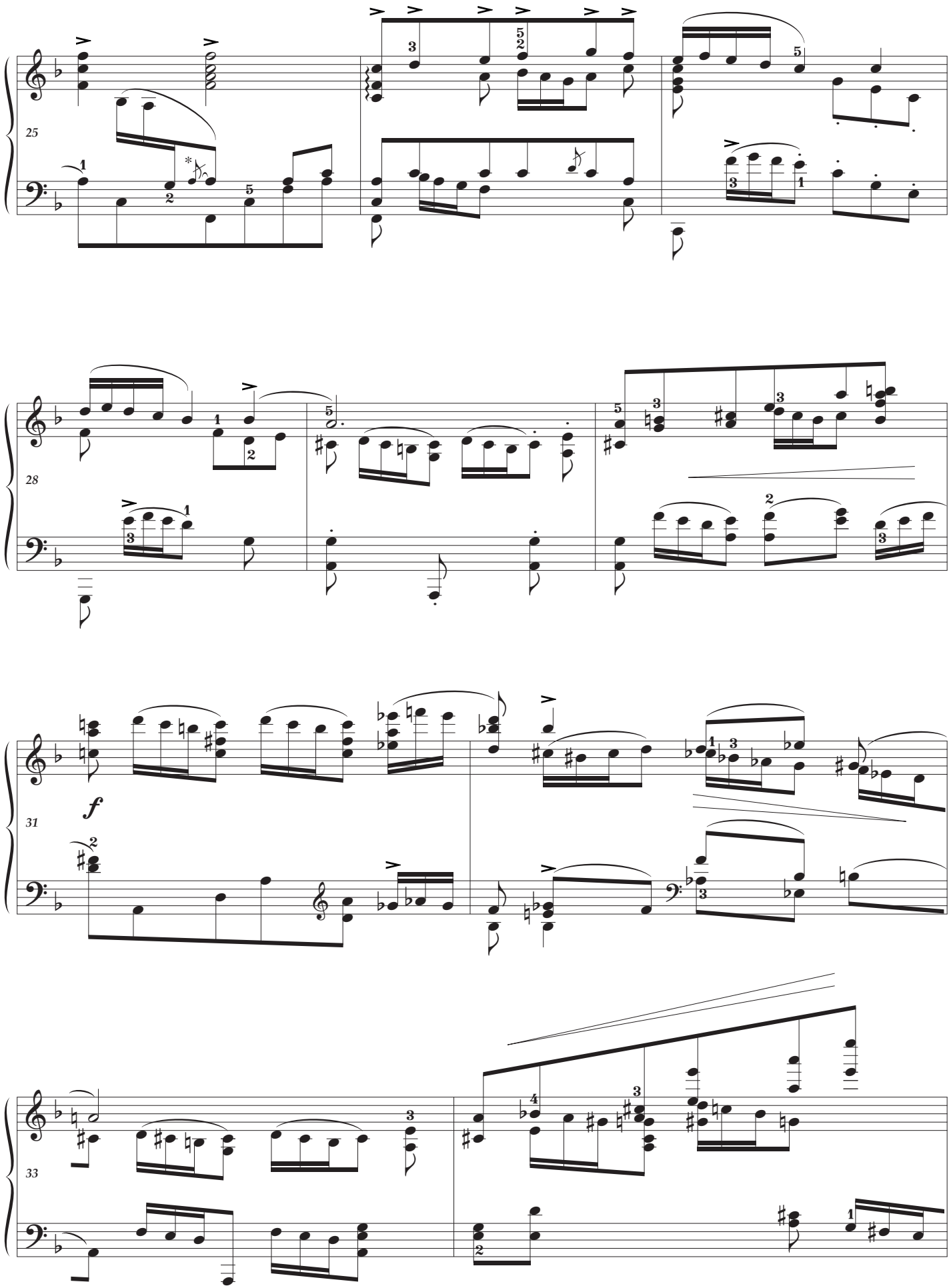
EL FANDANGO DE CANDIL

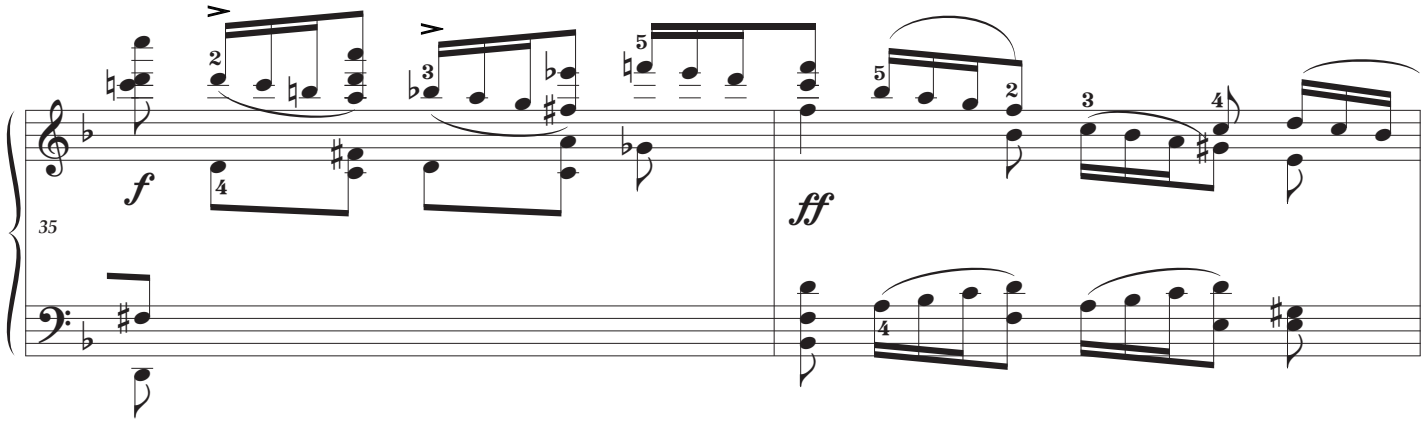
A scene of slow rhythmic singing and dancing

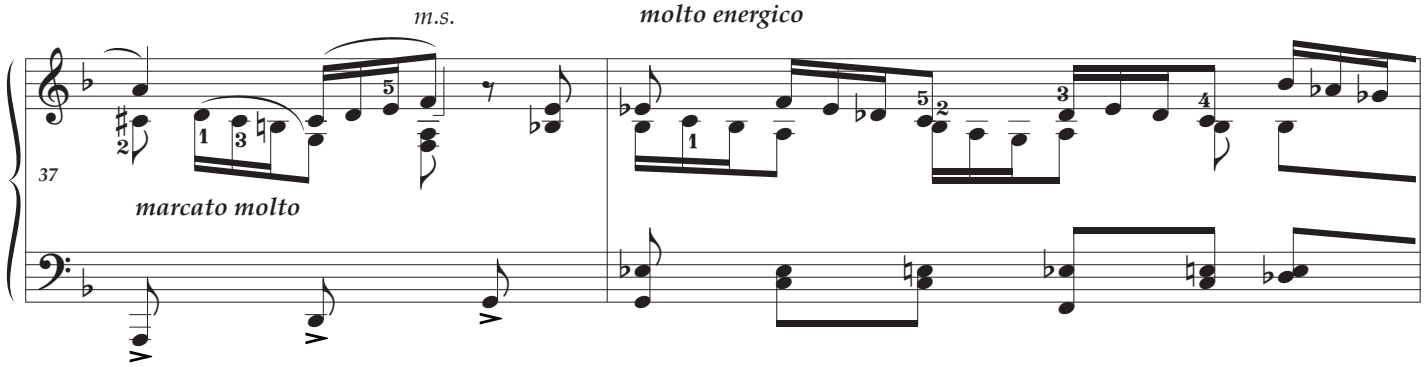
Allegretto *

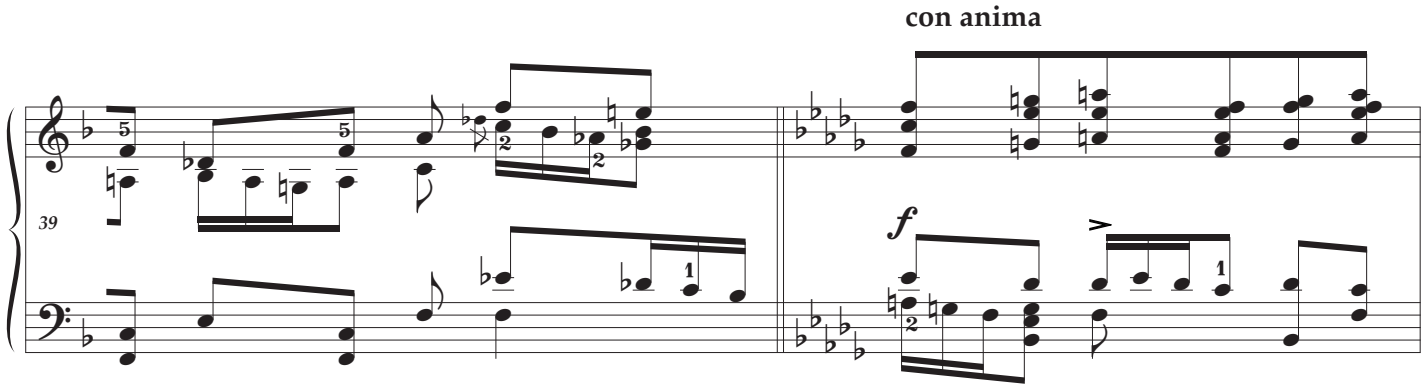


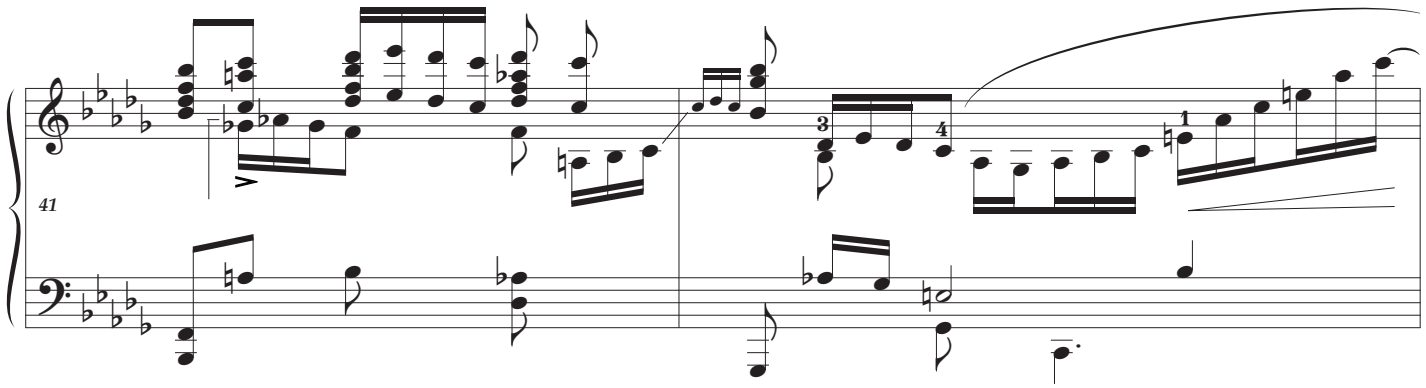

13
16
m.s.
19
espressivo
22
f marcato


25
28
31
33
f


35
f
ff


37
m.s.
marcato molto
molto energico


39
con anima
f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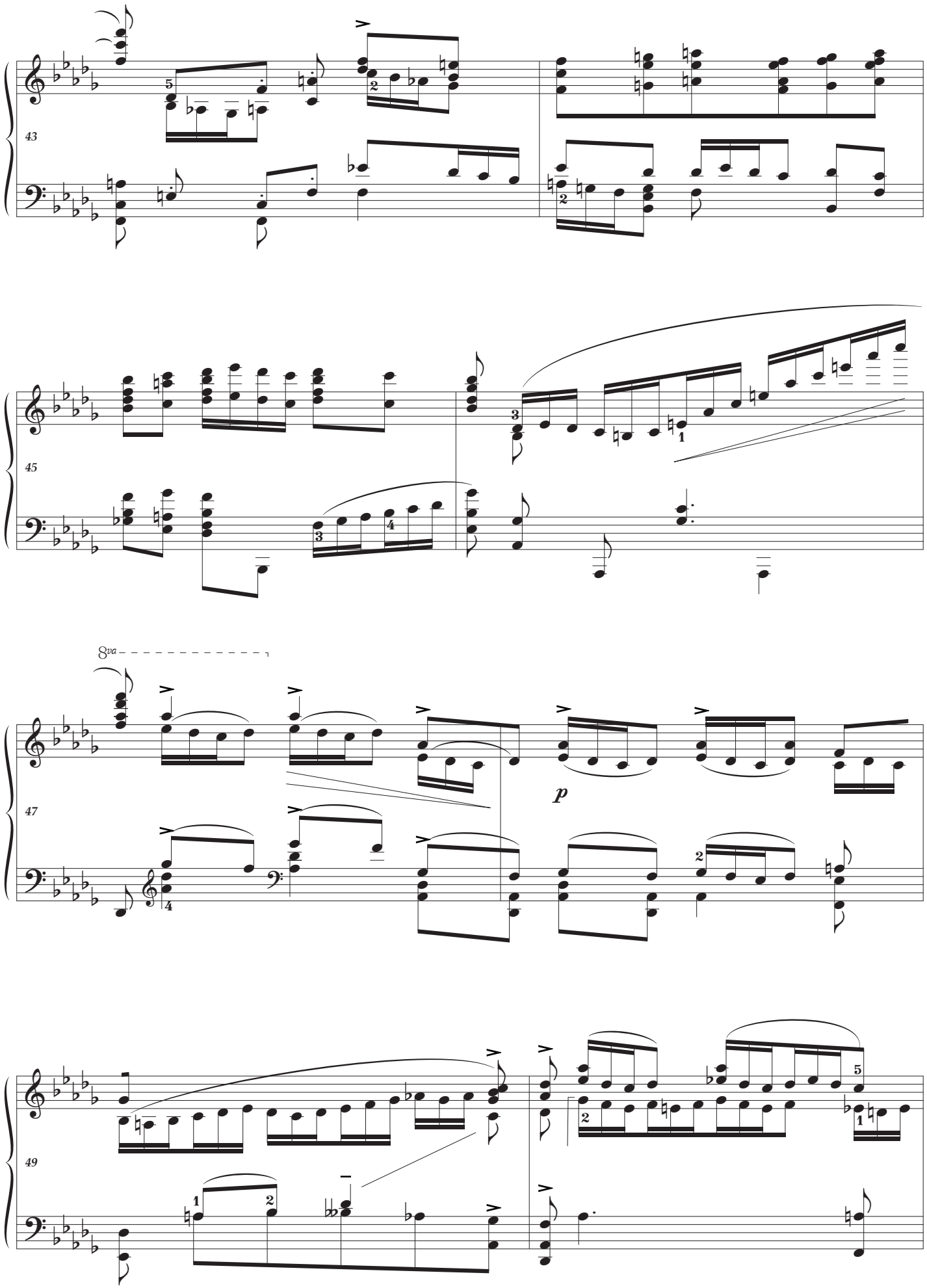
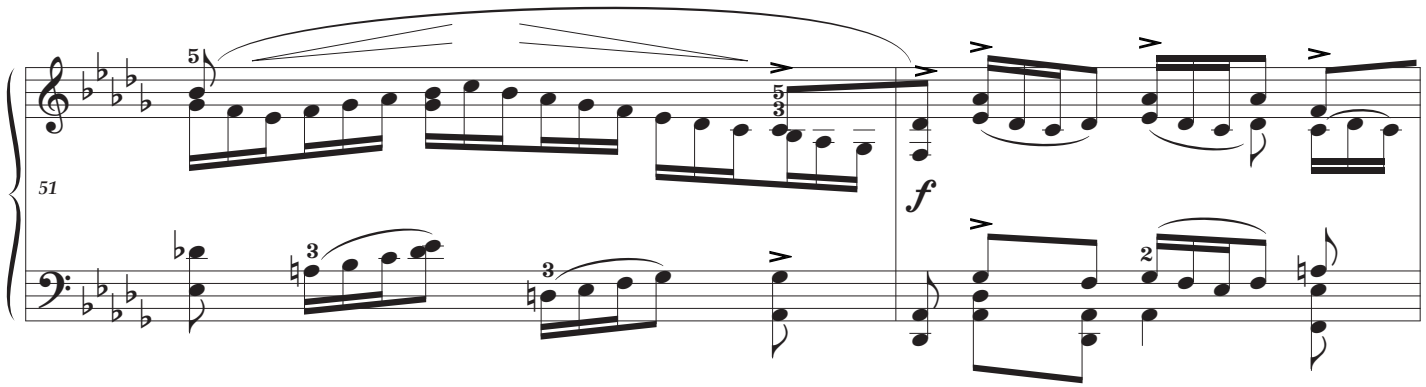
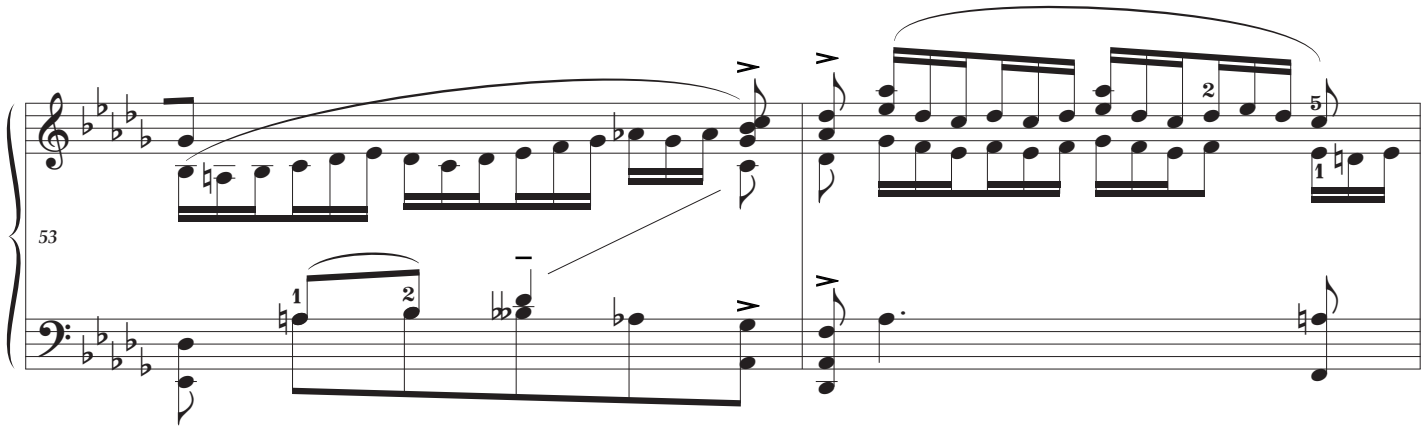
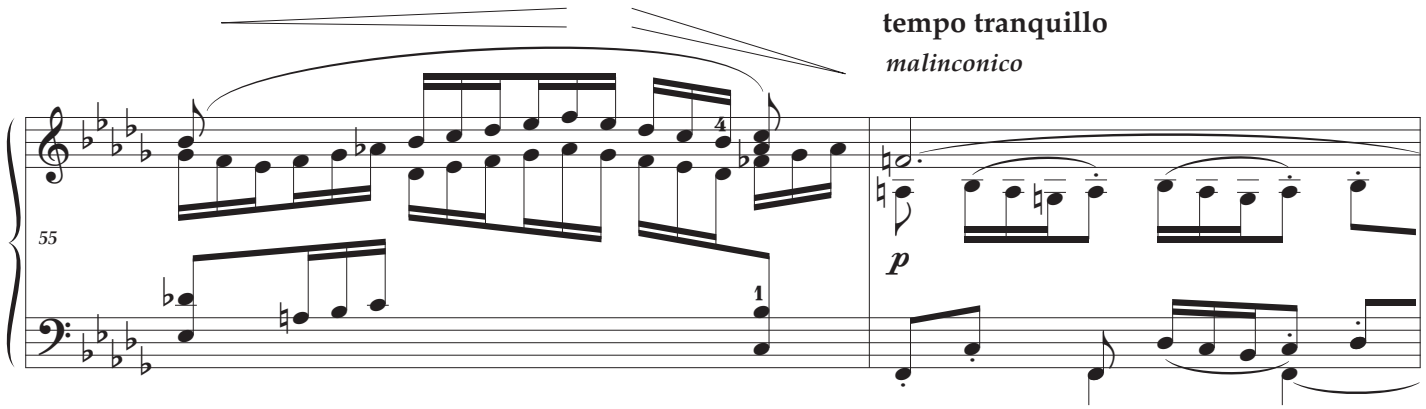
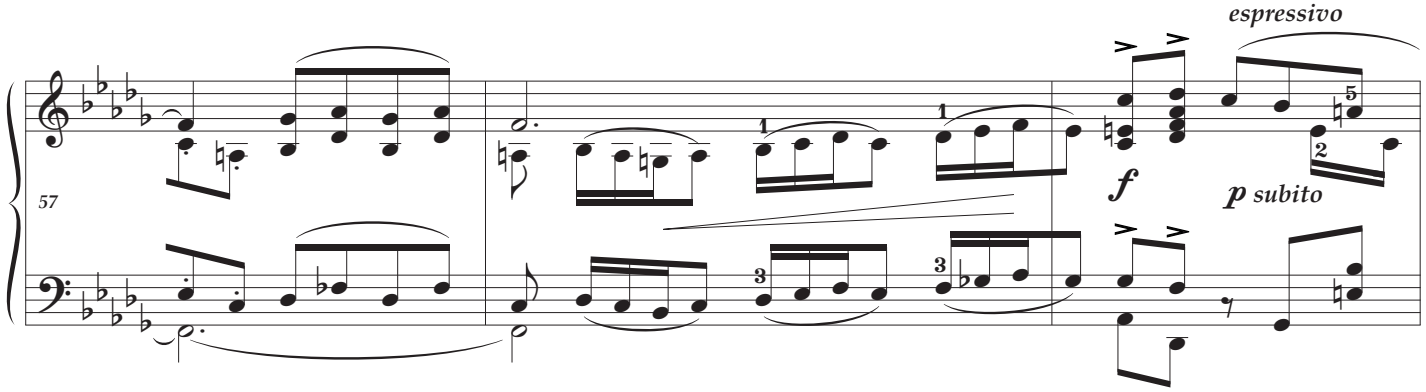
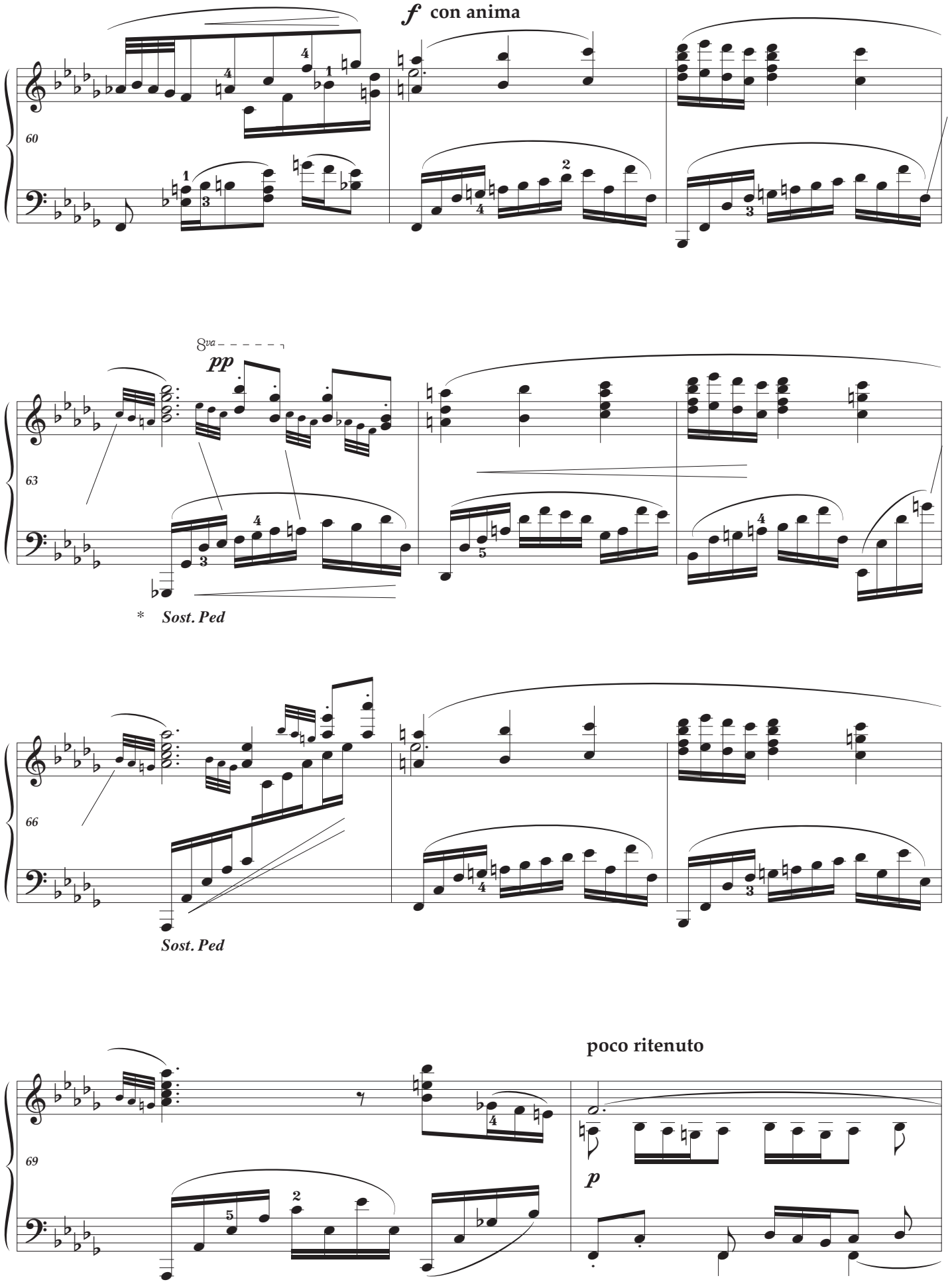

43
45
8va
47
p
49

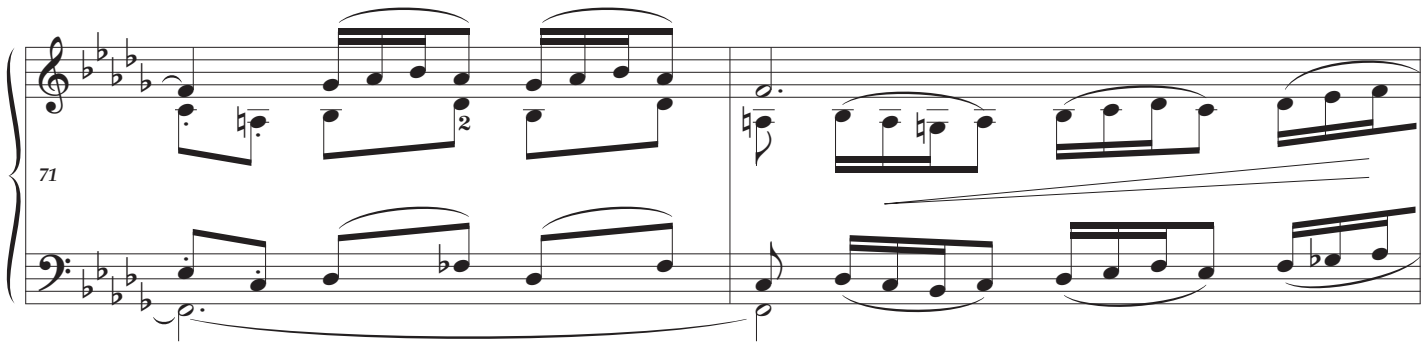

51
f


53

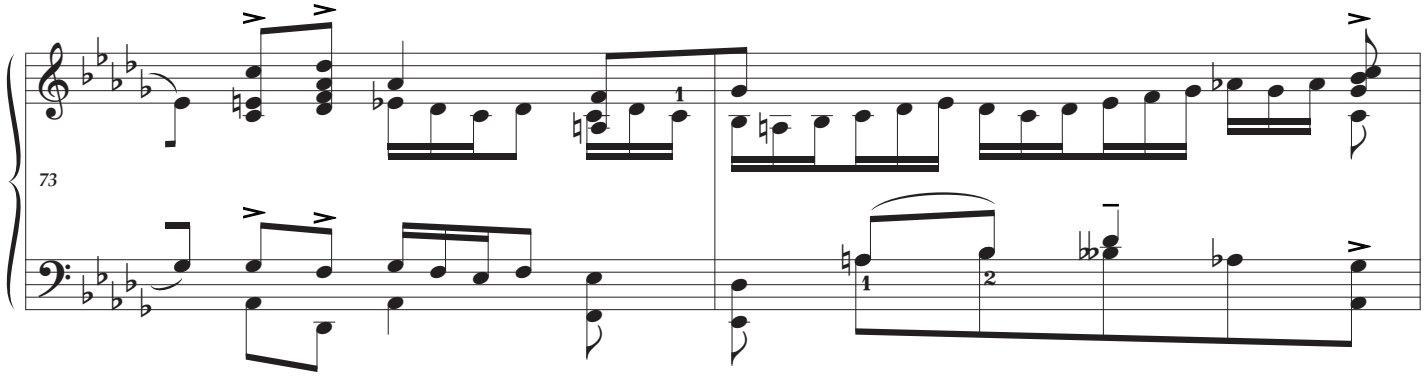

55
tempo tranquillo
malinconico
p

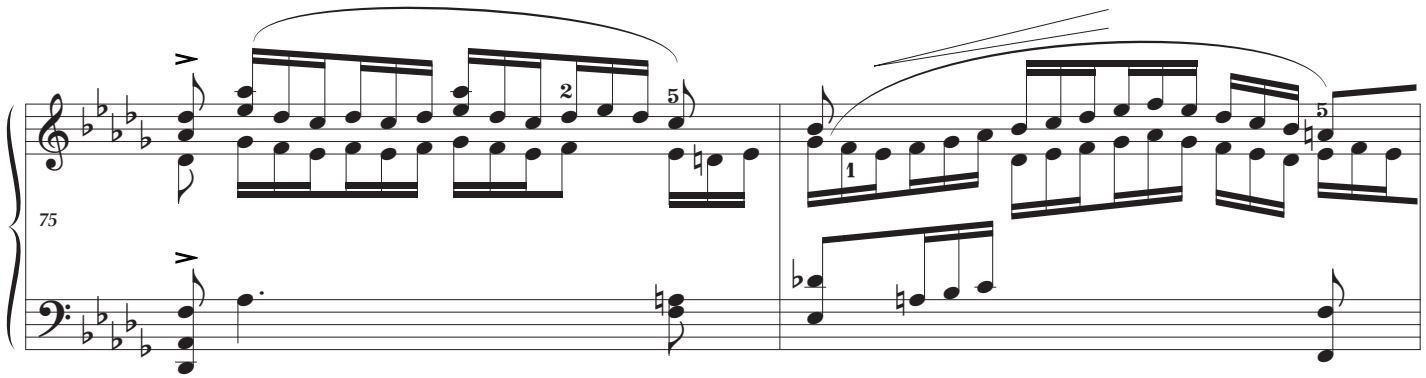

57
espressivo
f
p subito

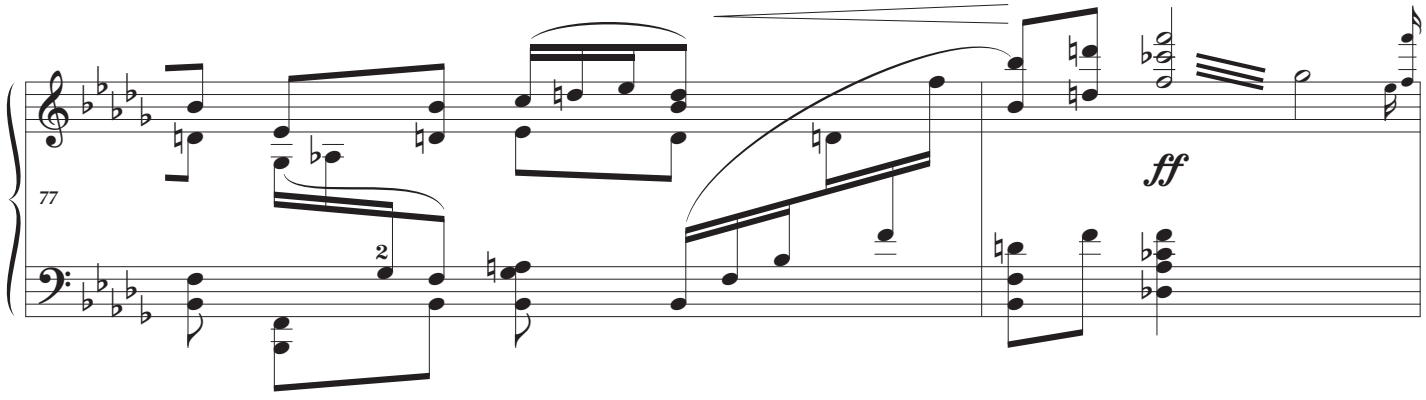

f con anima
60
8va
pp
63
* Sost. Ped
66
Sost. Ped
poco ritenuto
69
p

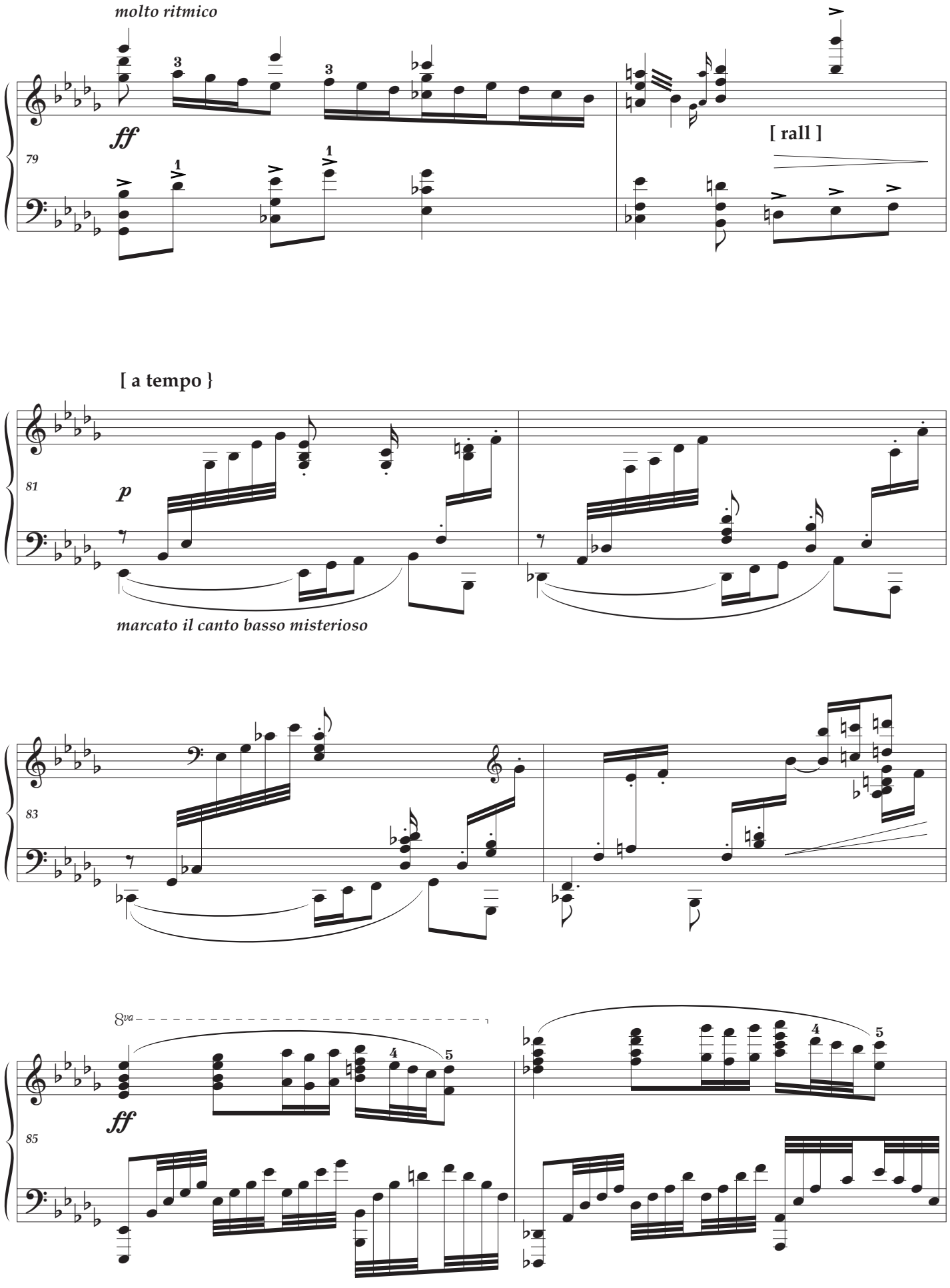


tempo primo








molto ritmico
ff
79
[rall]
[a tempo }
p
81
marcato il canto basso misterioso
83
8va
ff
85

87

89

p

marcato il basso

poco rall.

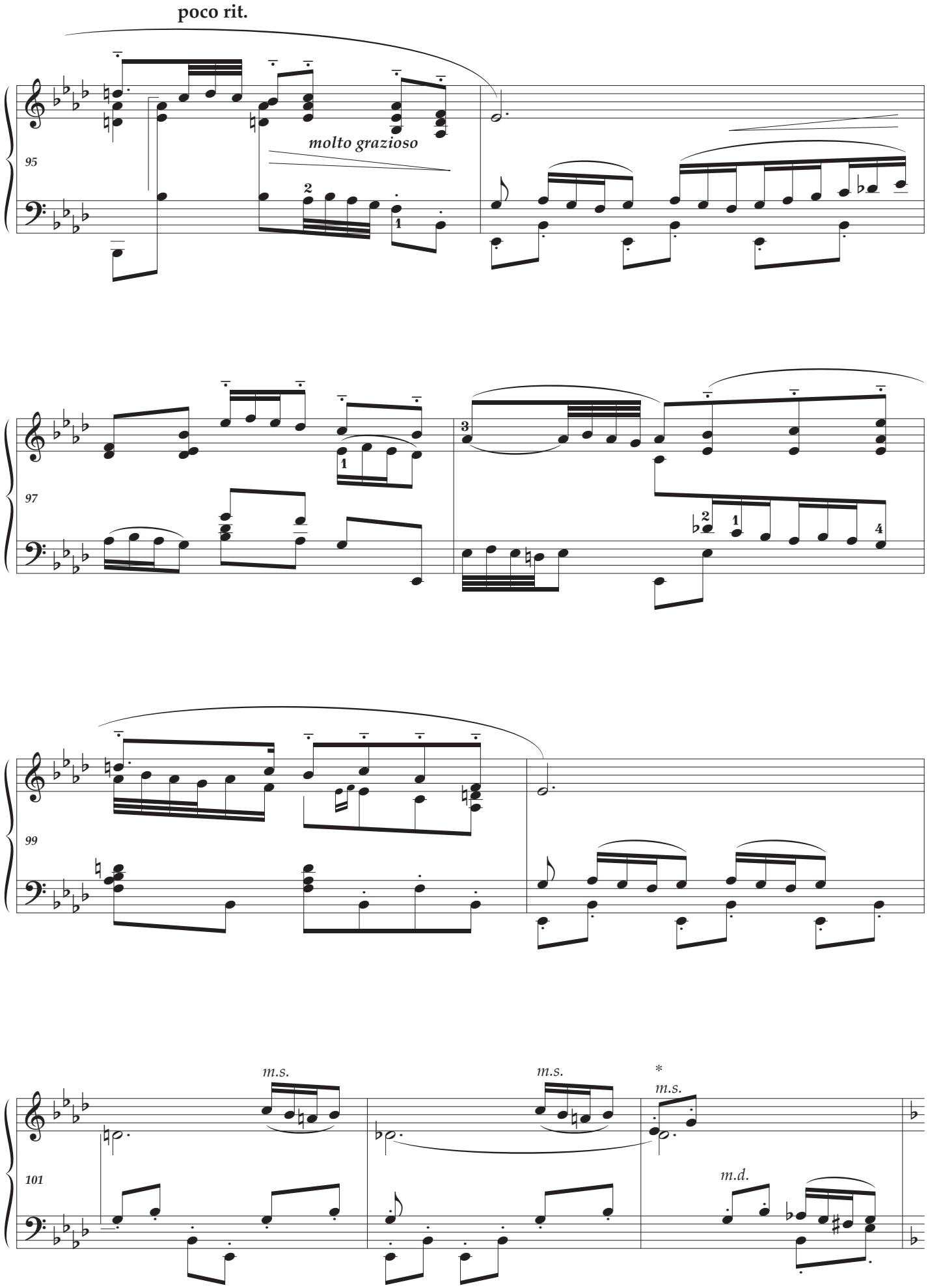
91

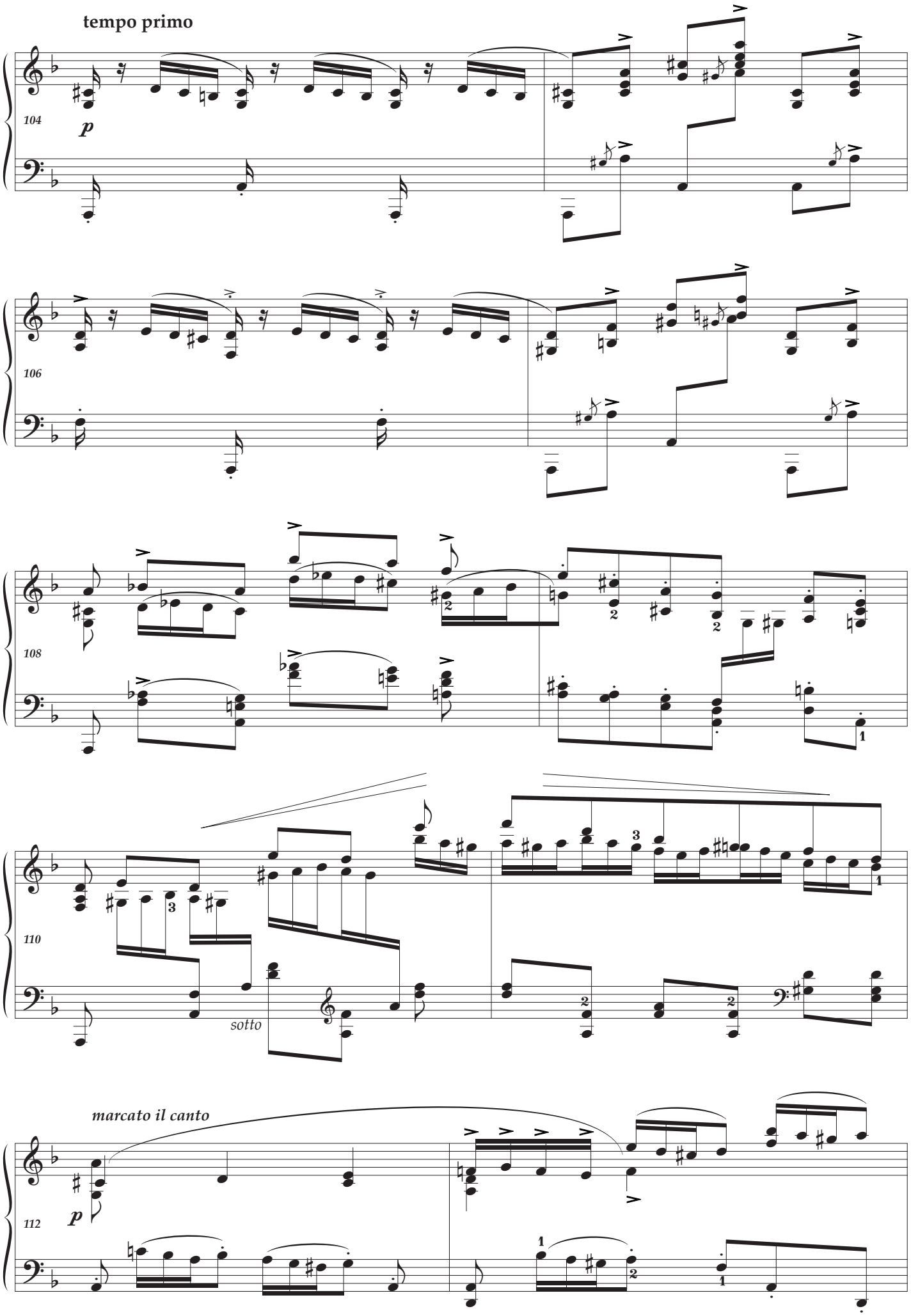
m.d.

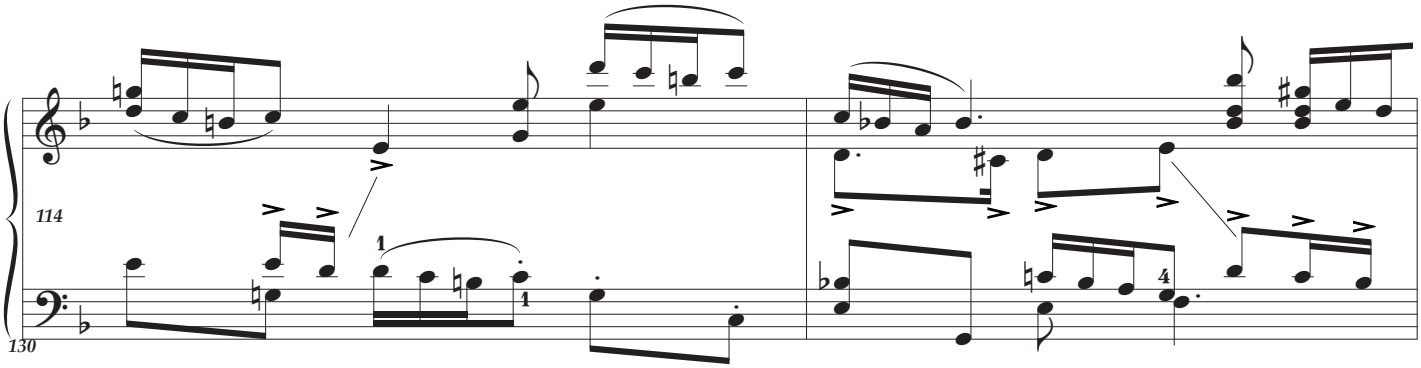
poco ritenuto

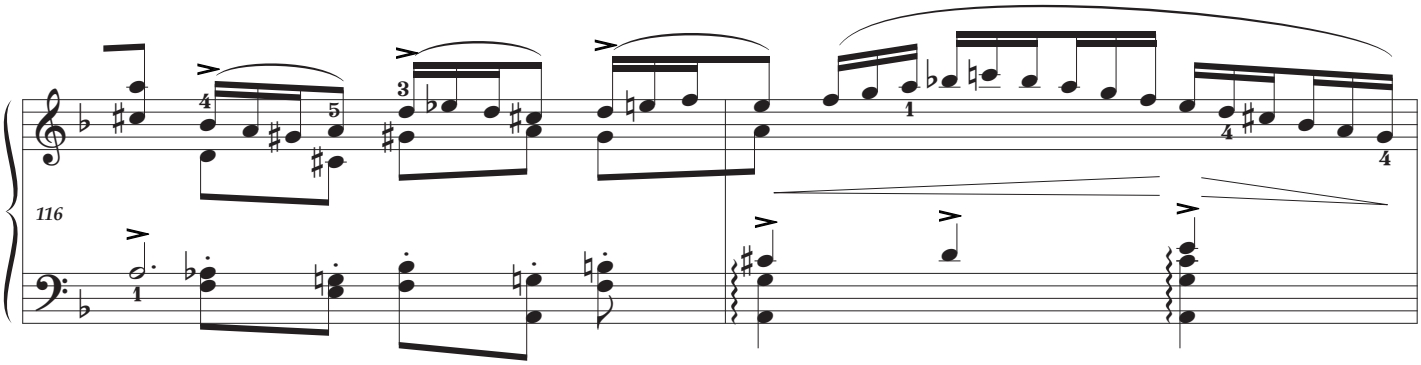
marcato il canto molto espressivo

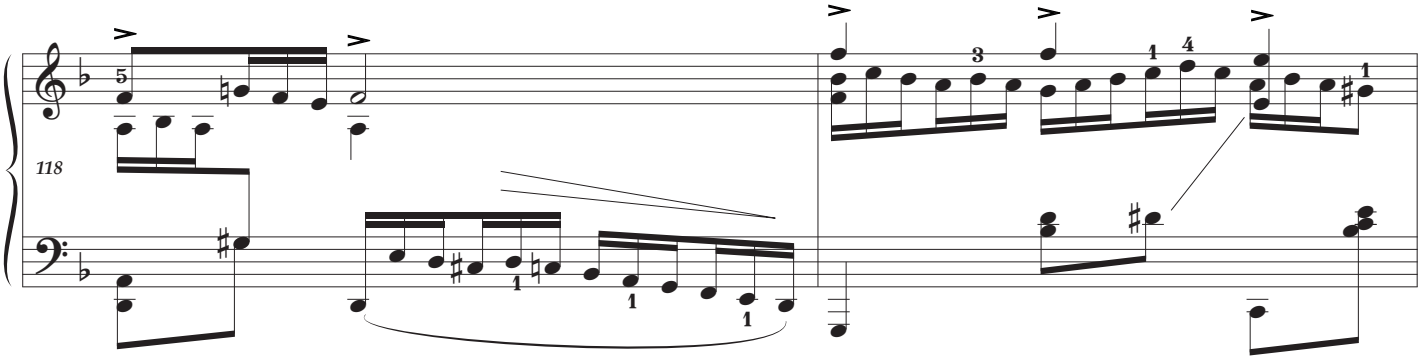
93

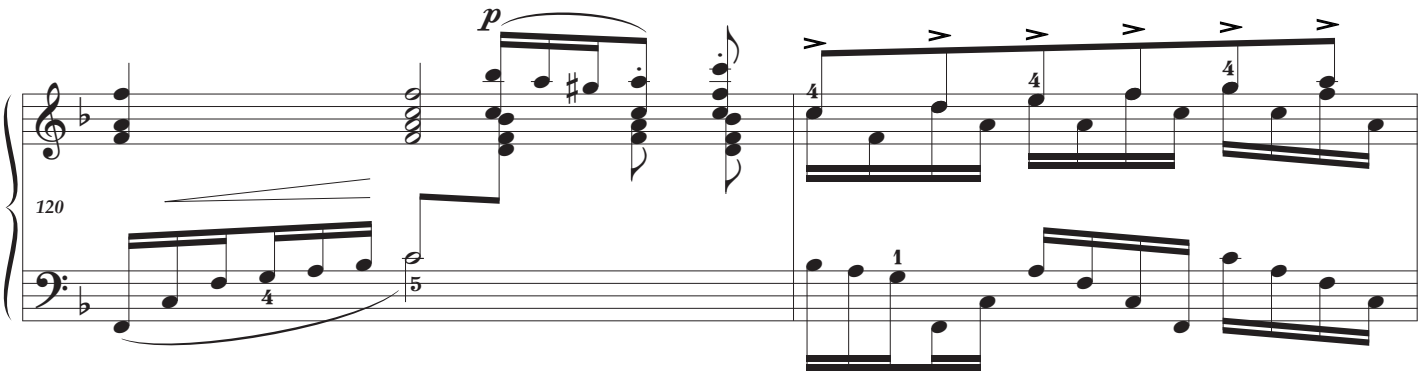

poco rit.
molto grazioso
95
97
99
101
m.s.
m.s.
*
m.s.
m.d.

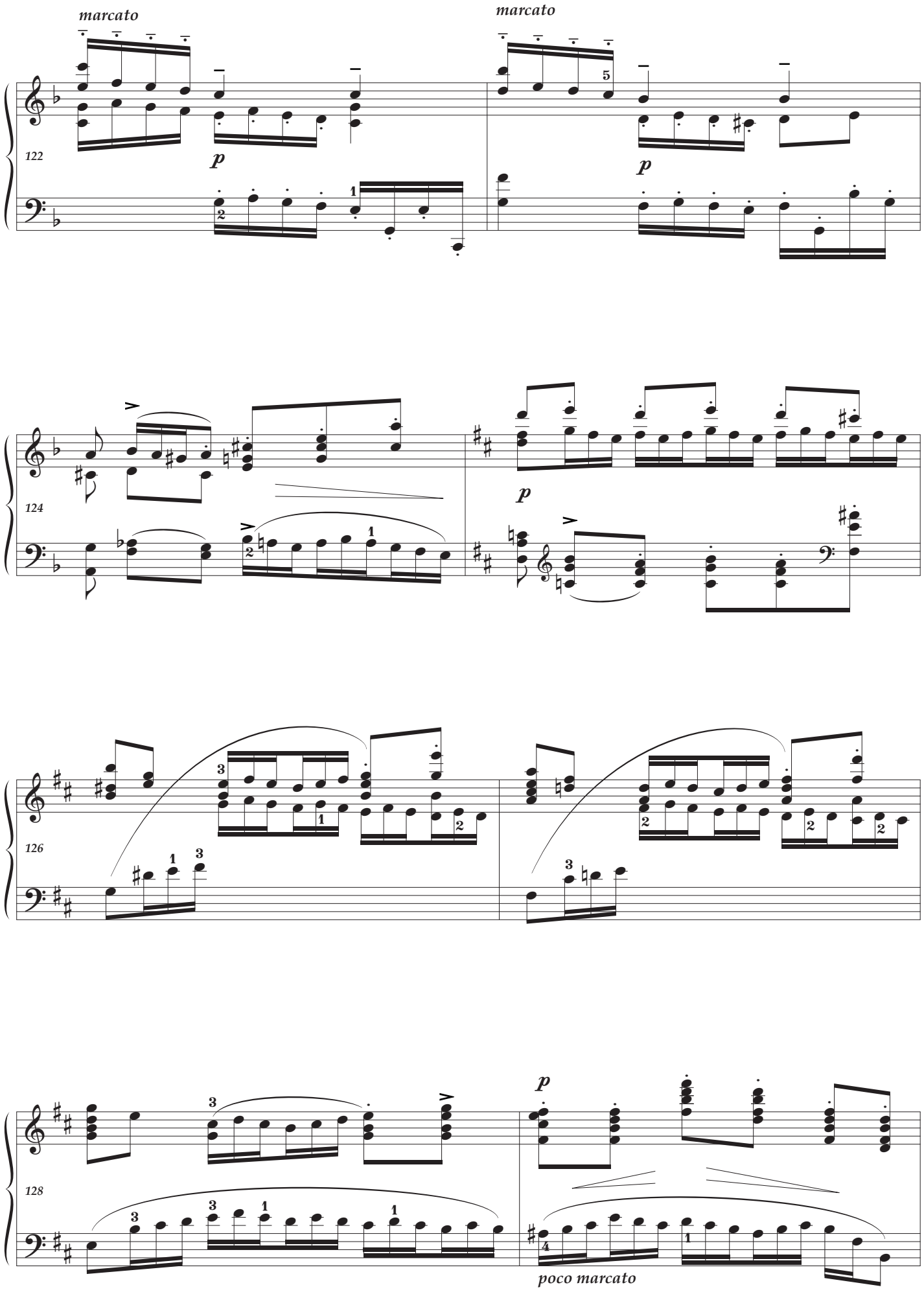

tempo primo
104
p
106
108
110
sotto
marcato il canto
112
p

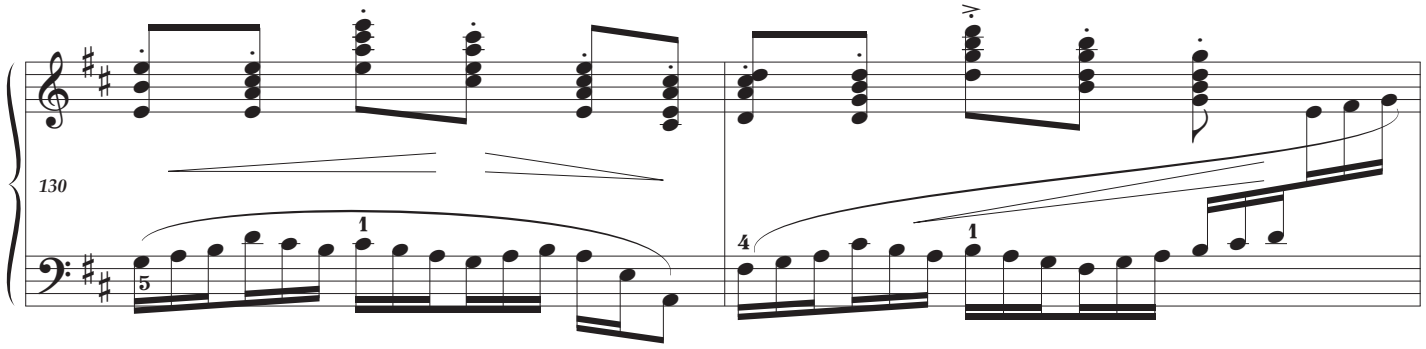

114
130


116


118

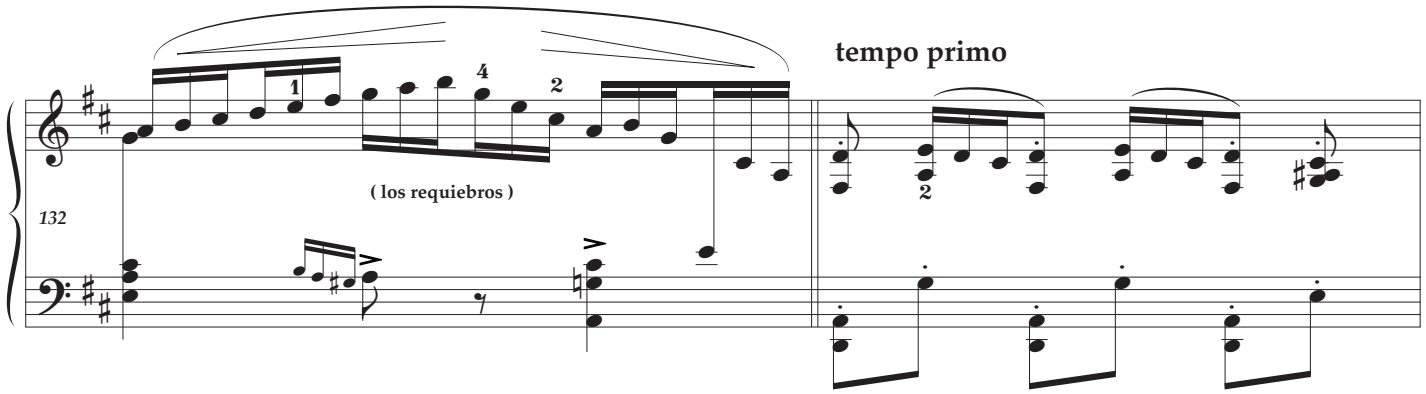

120
p

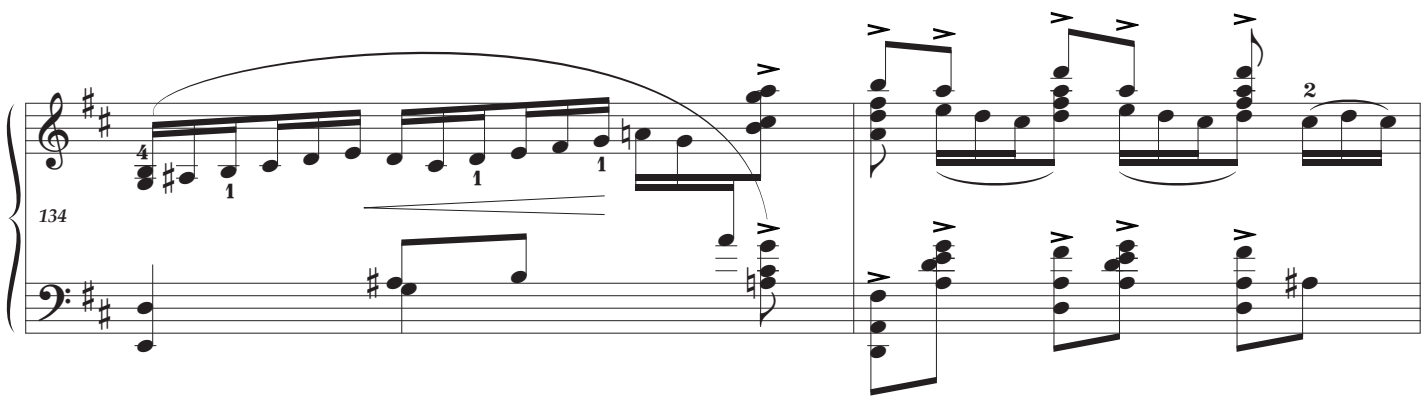

marcato
marcato
122
p
p
124
p
126
128
p
poco marcato

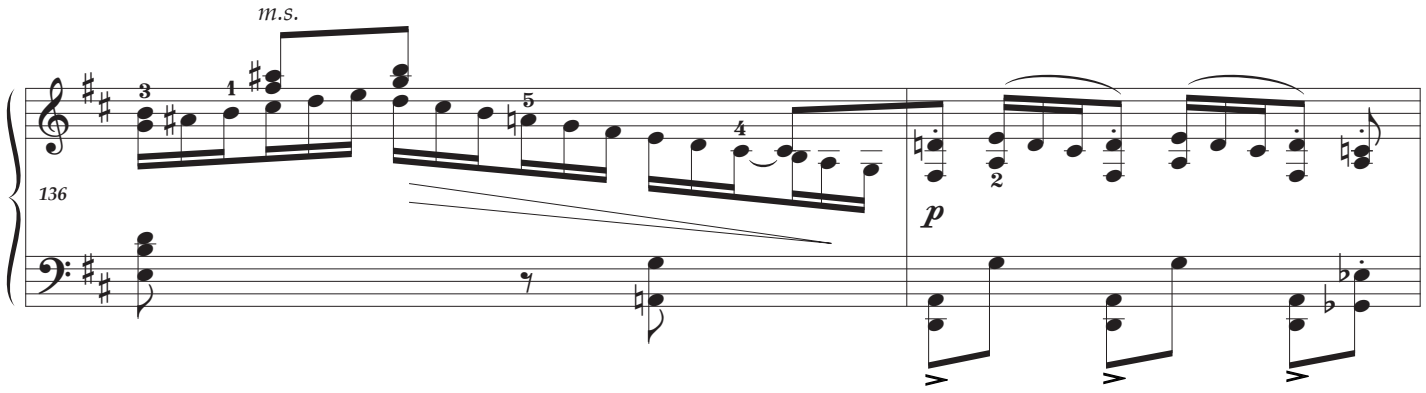


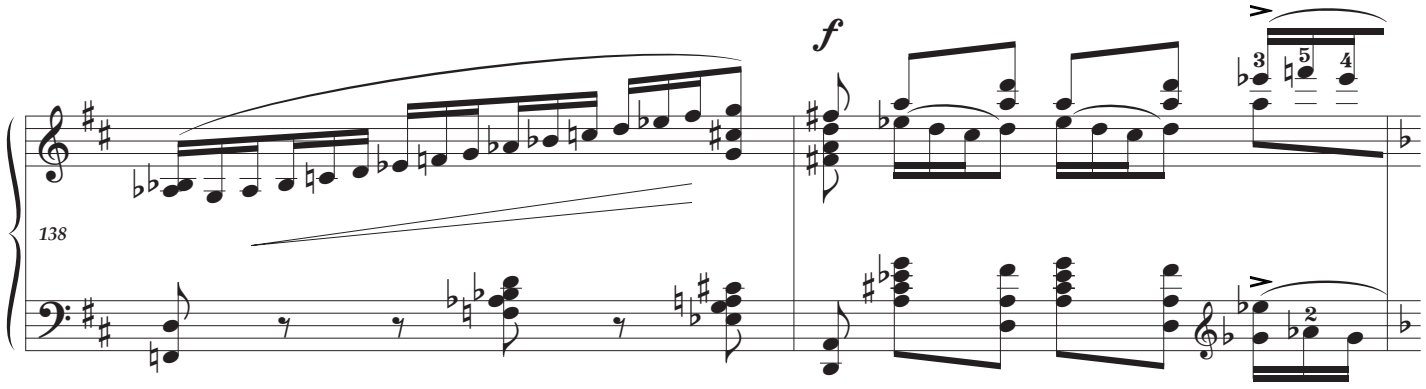
[rall]

tempo primo

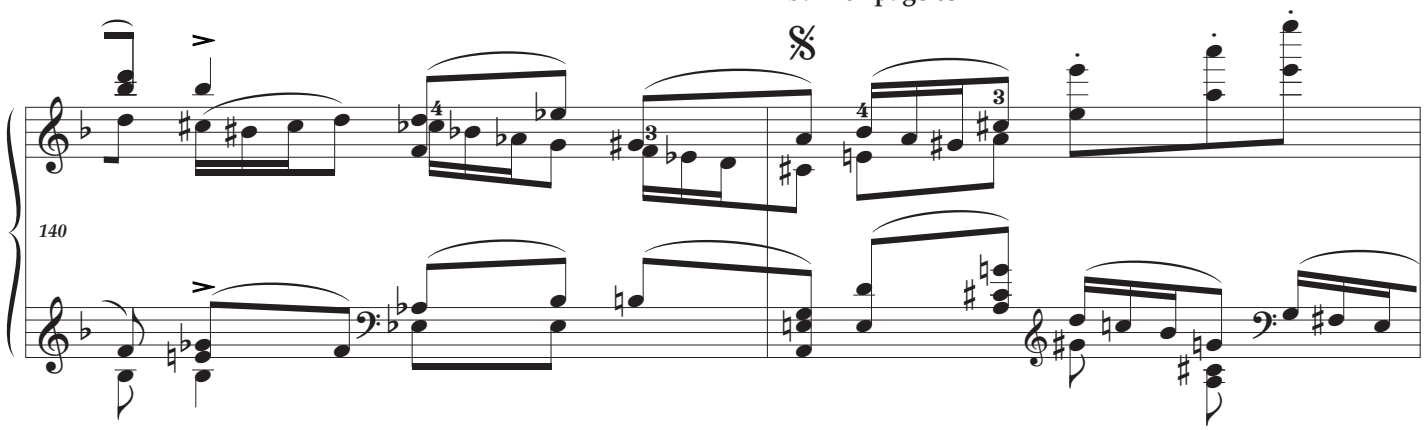


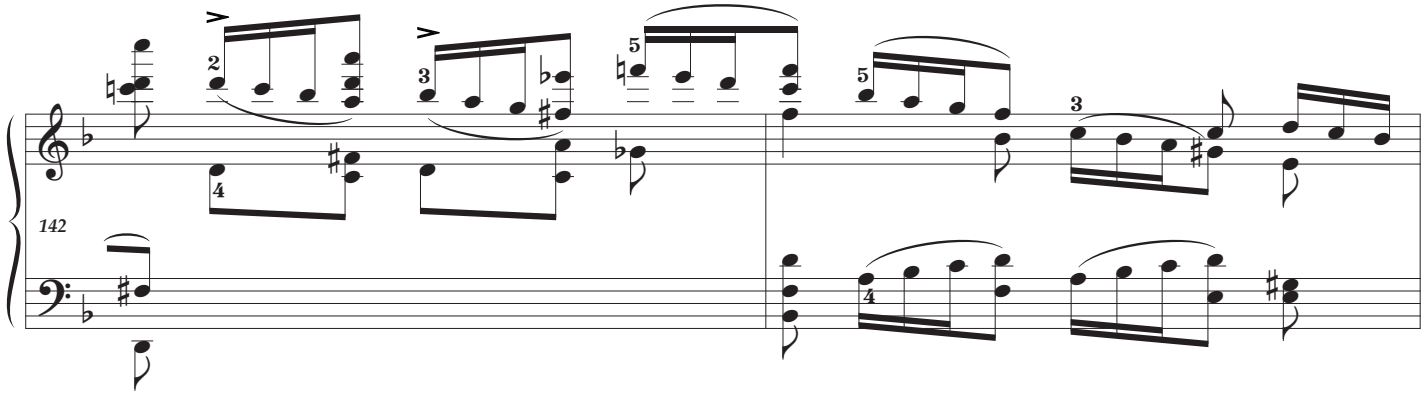


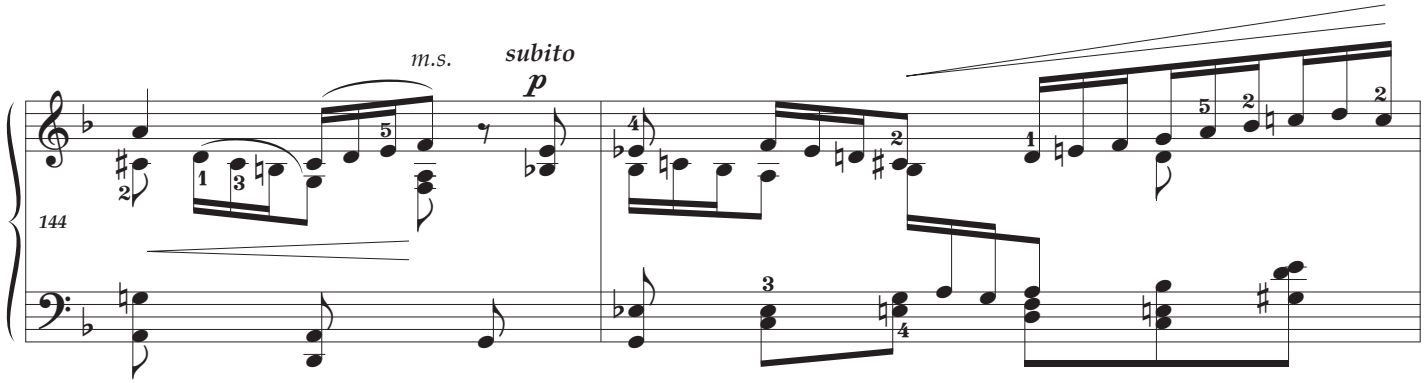


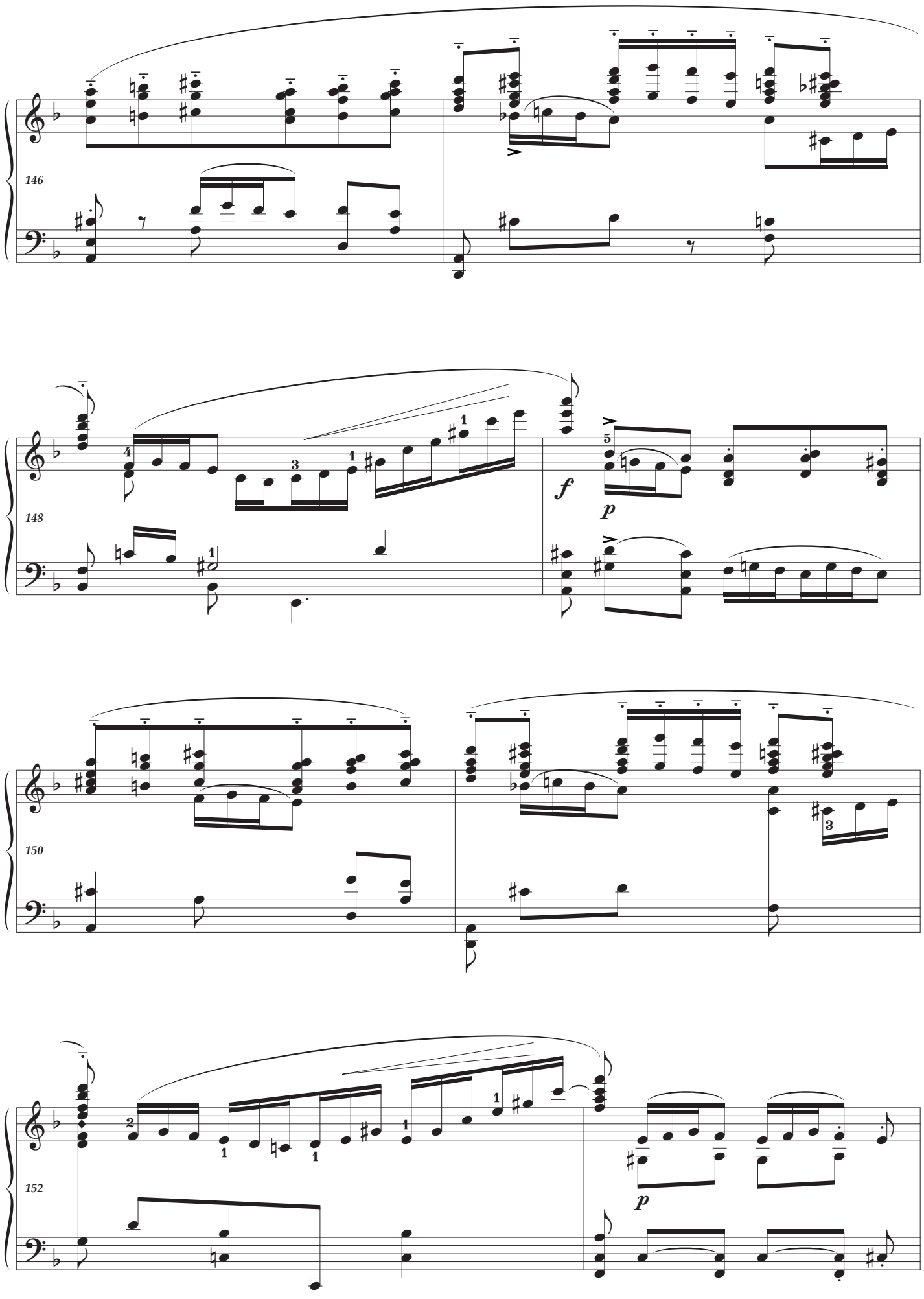


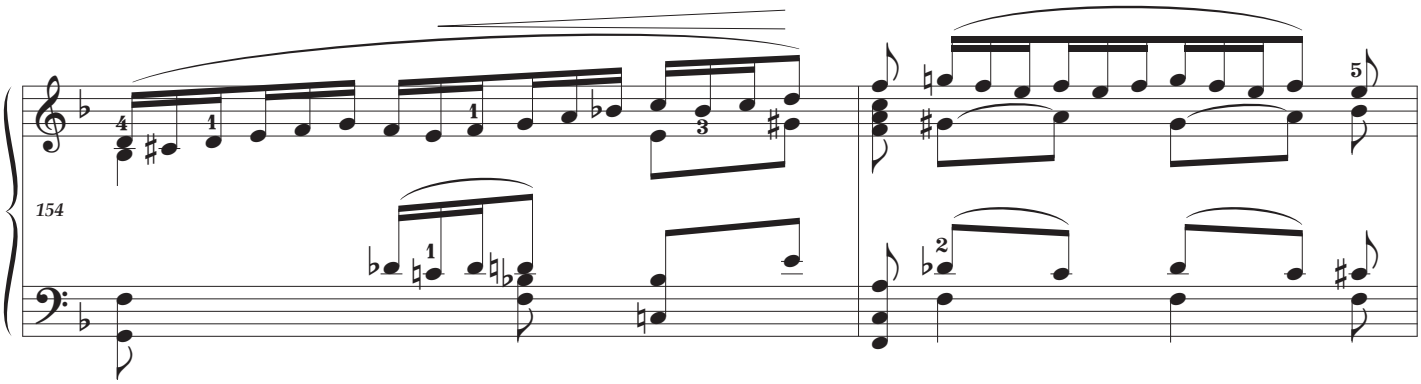
alternative cut to
bar 161 page 65








146
148
150
152
f
p
p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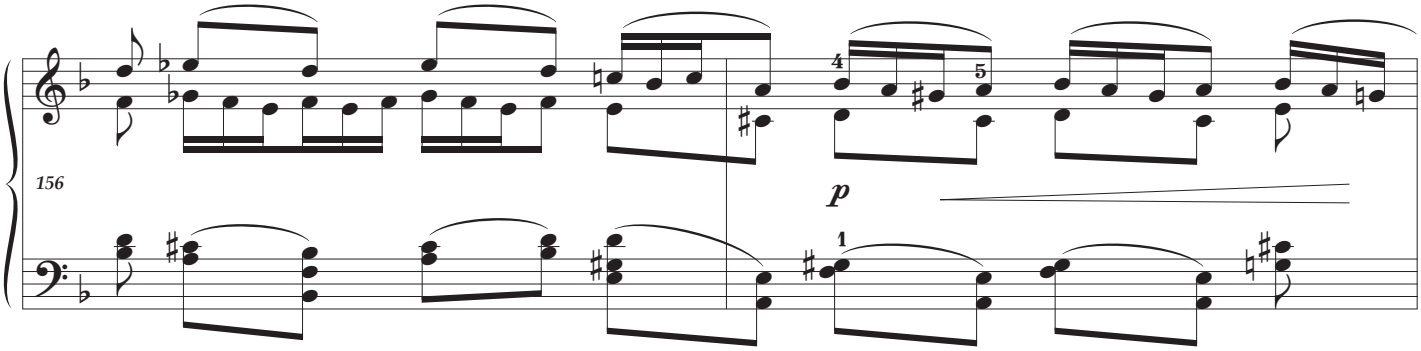
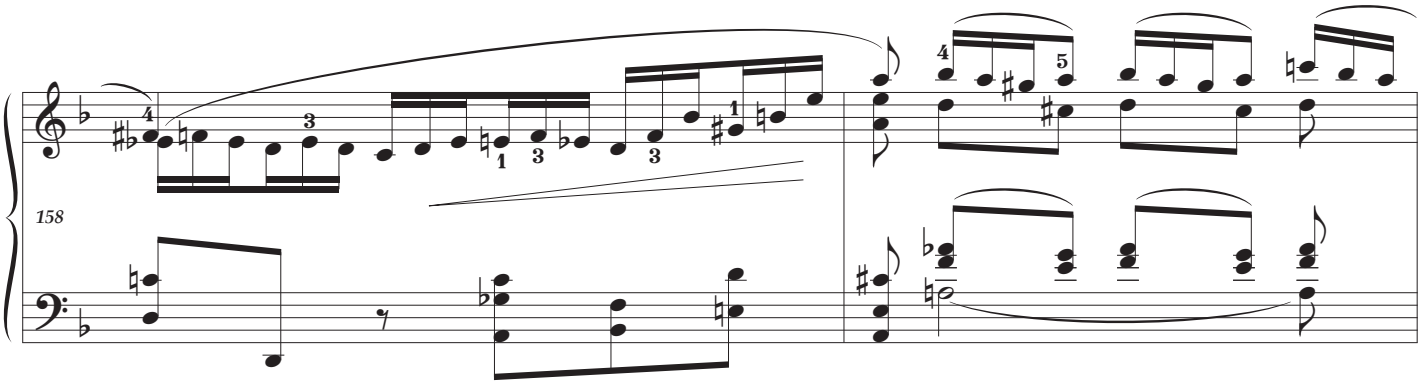

156
p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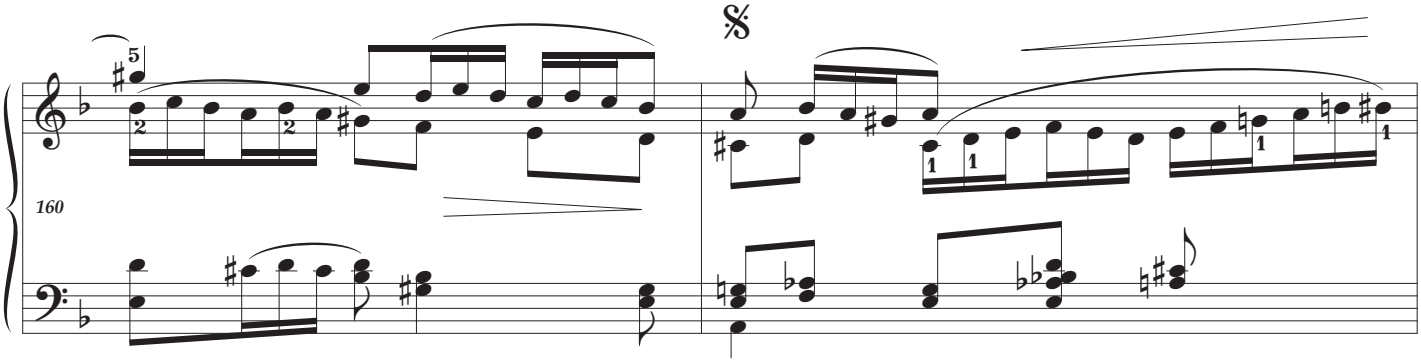
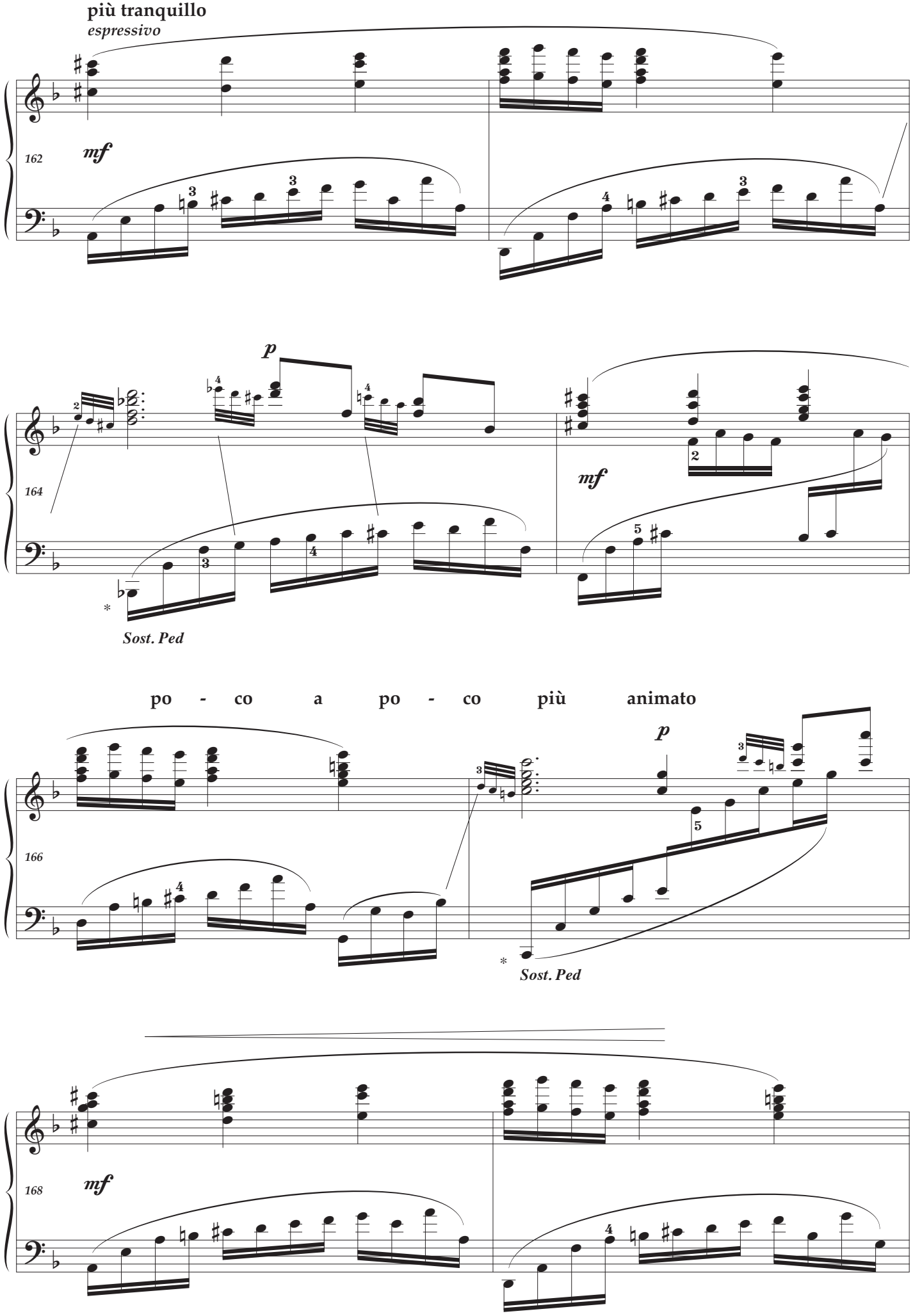
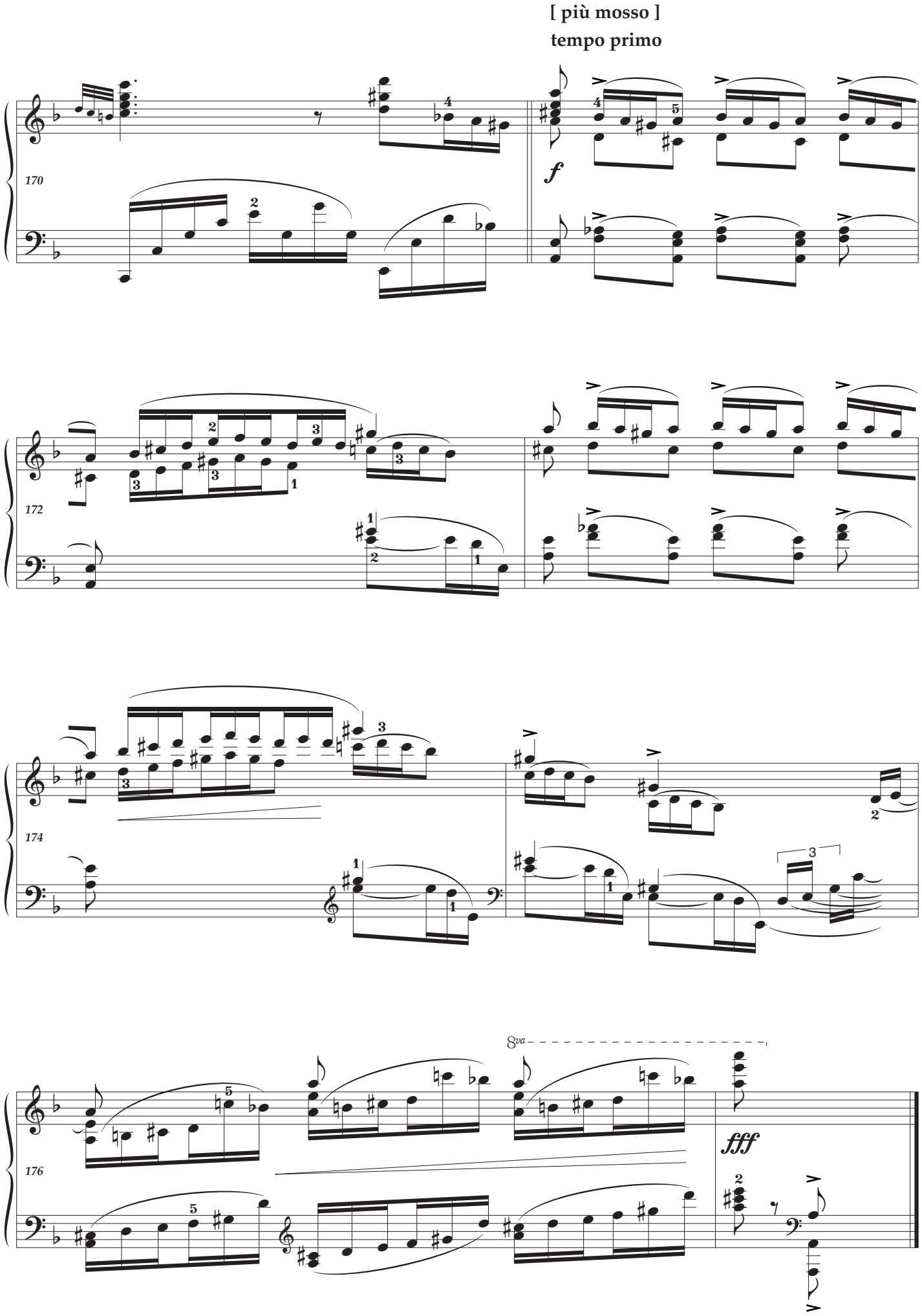

160


più tranquillo
espressivo
162
mf
164
p
mf
Sost. Ped
po - co a po - co più animato
166
p
Sost. Ped
168
mf


[più mosso]
tempo primo
170
f
172
174
8va
176
fff

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

dedicated to **Amparo Gal**

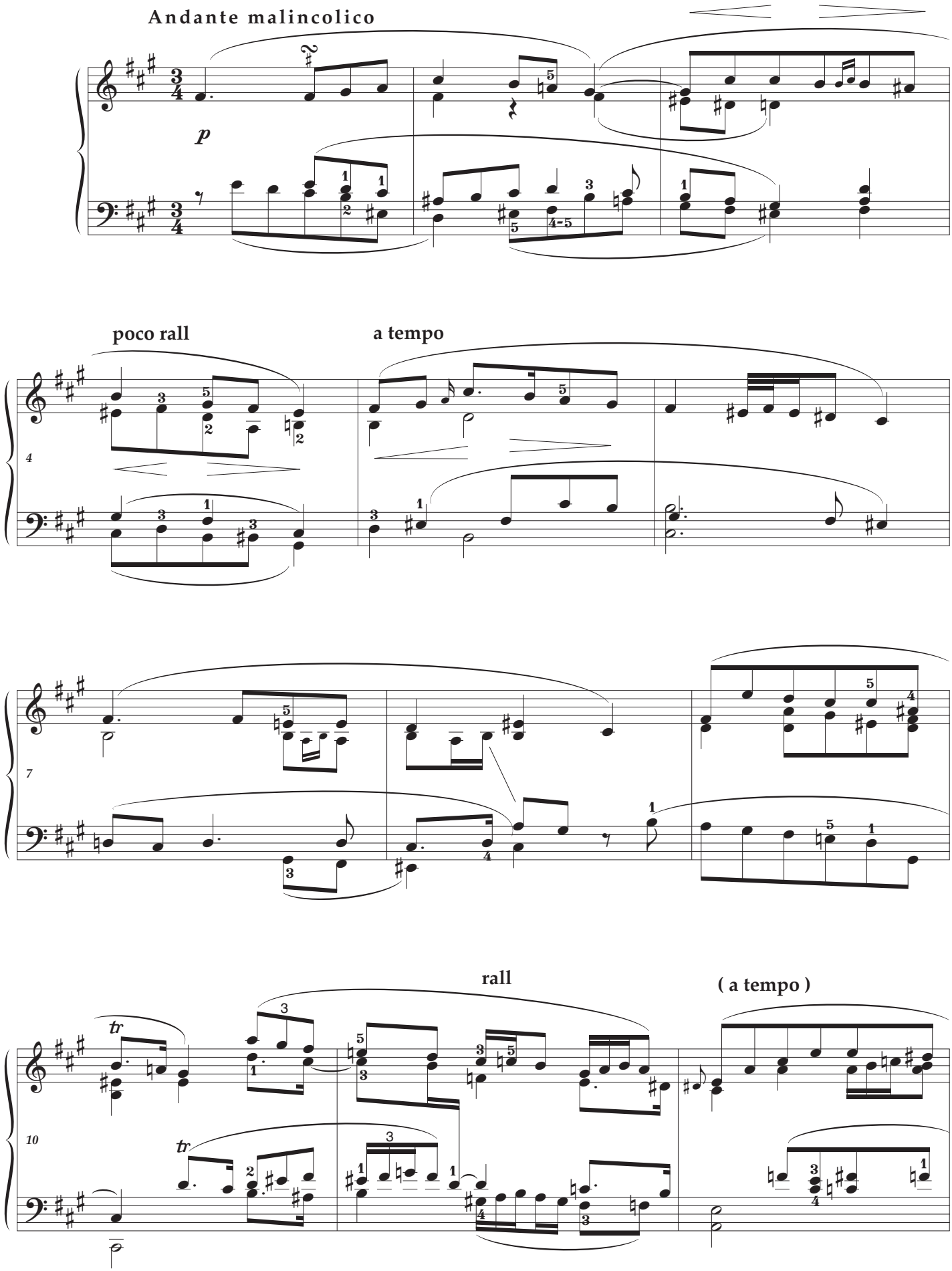
A Valencian folk melody provides the source which the composer treats polyphonically and with much variation, asking the performer to play "with the jealousy of a wife and not the sadness of a widow." This quixotic dialogue between a languishing *maja* and a nightingale was described by Alicia de Larrocha 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.

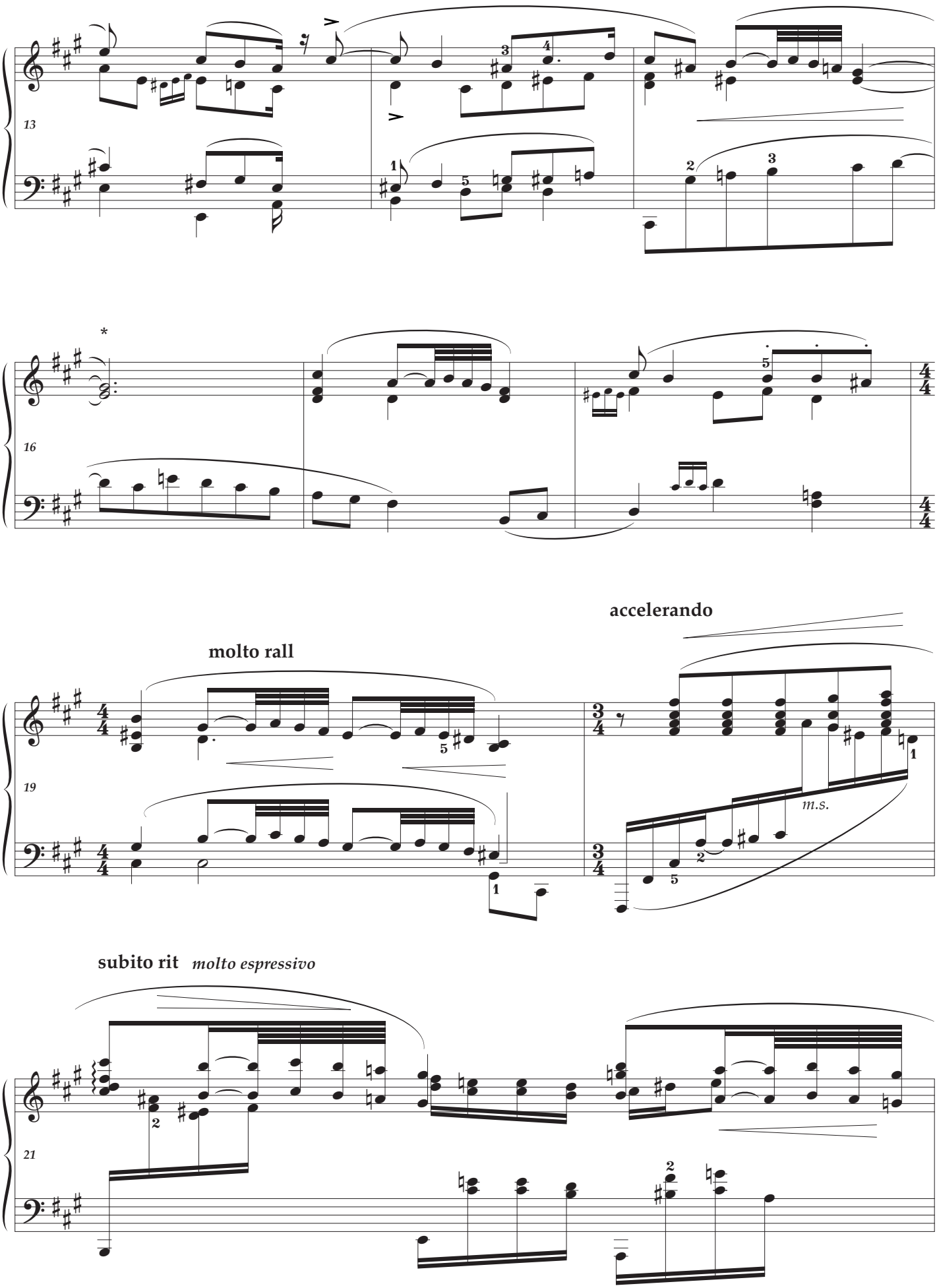
Duration**: 7'**

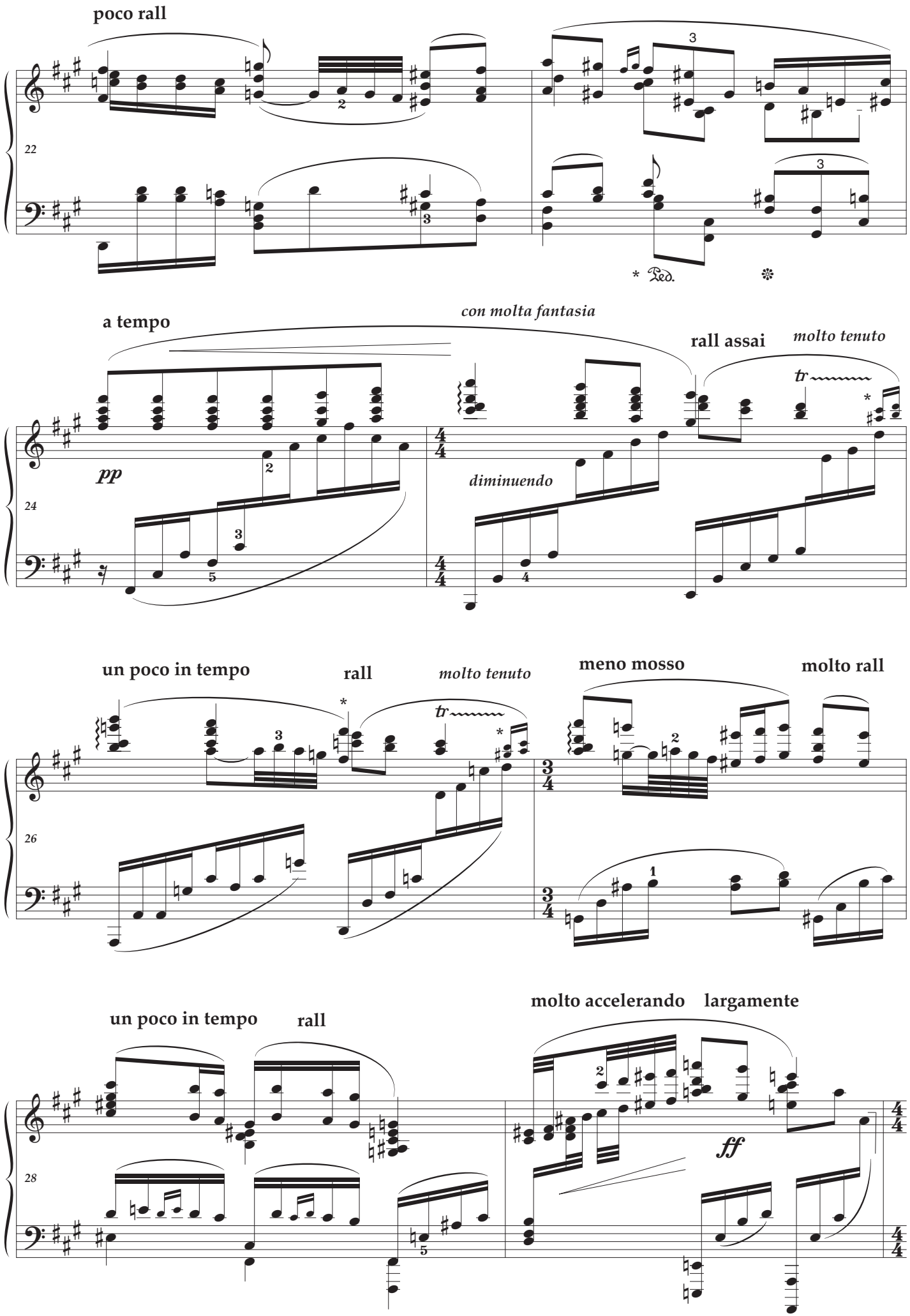
As one would expect, the composer liberally adds arpeggiated chords, ornaments, rhythmic deviation and improvised harmonies. This edition gives a mixture of the original and some of the composer's "alterations" marked with an asterisk.

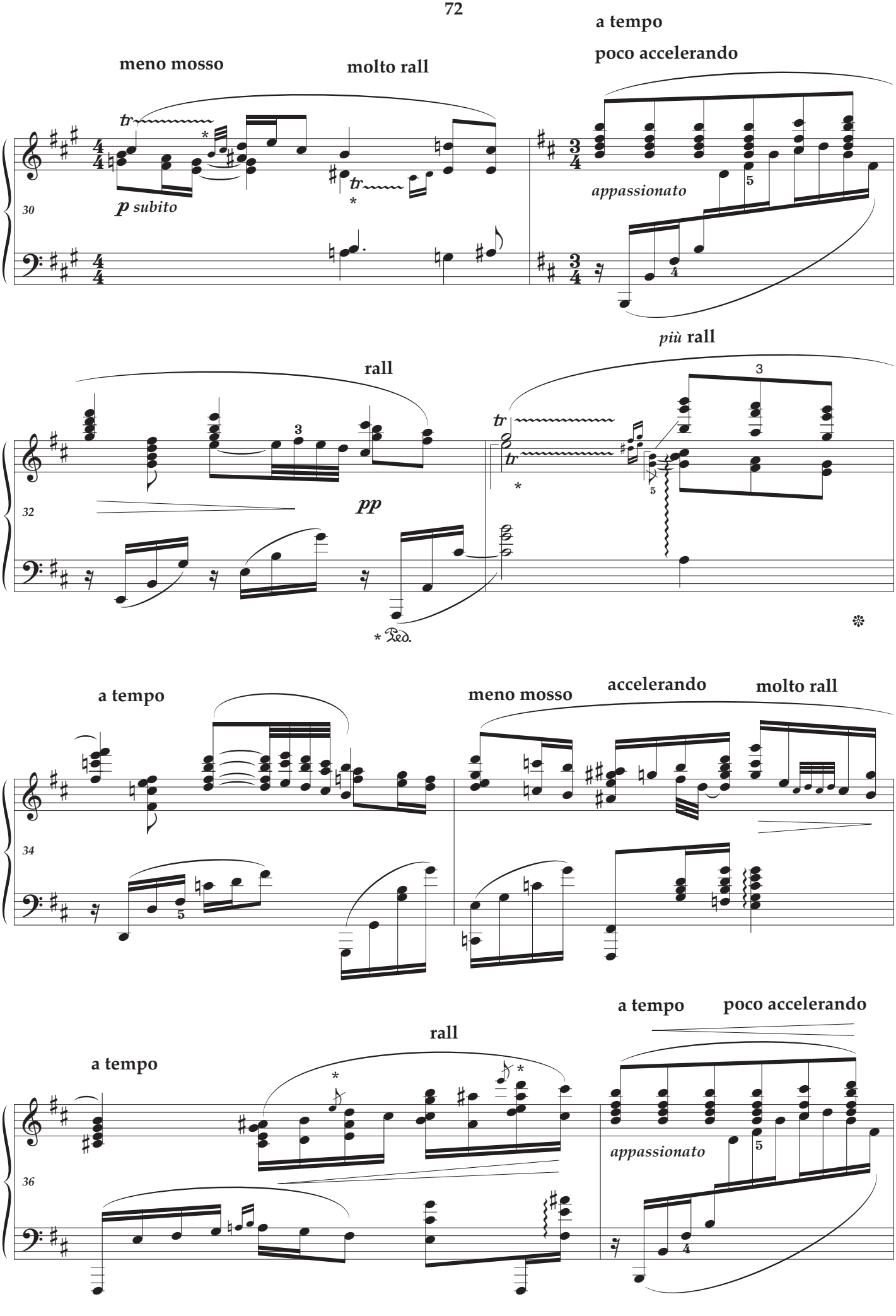
- **16** *poco rall* in the original edition
- **23** & **32** editorial pedal suggestion
- **26** A — probably an error (the composer plays the octave F♯)
- **36** editorial acciaccatura
- **36** editorial octave lower
- **39** & **49** from the autograph
- **cadenza**… as in the wild, the nightingale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

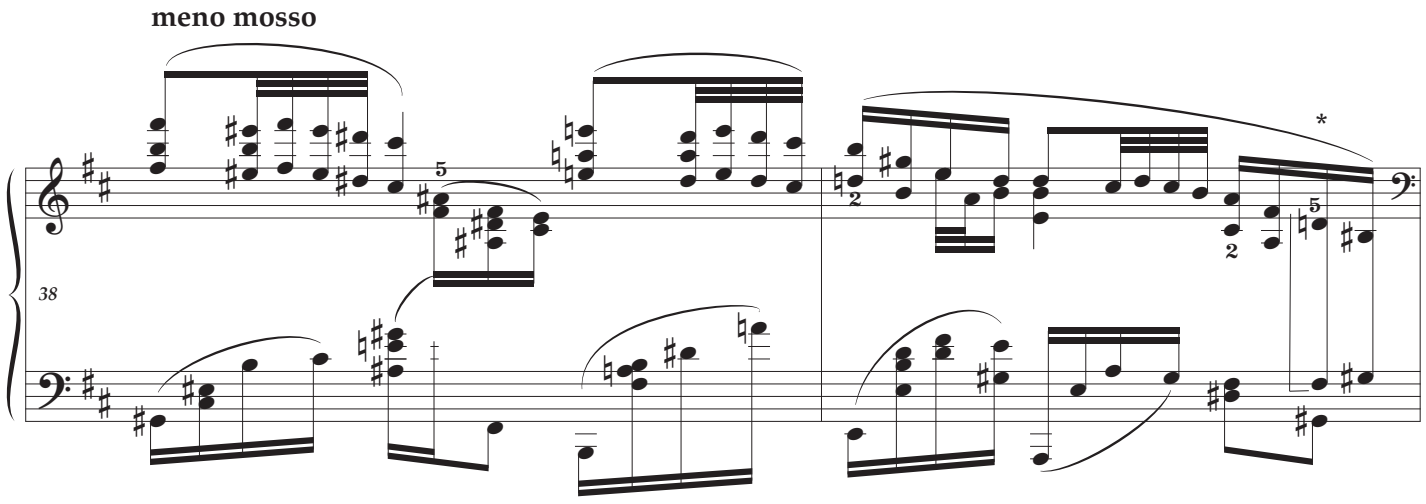
QUEJAS Ó LA MAJA Y EL RUISEÑOR

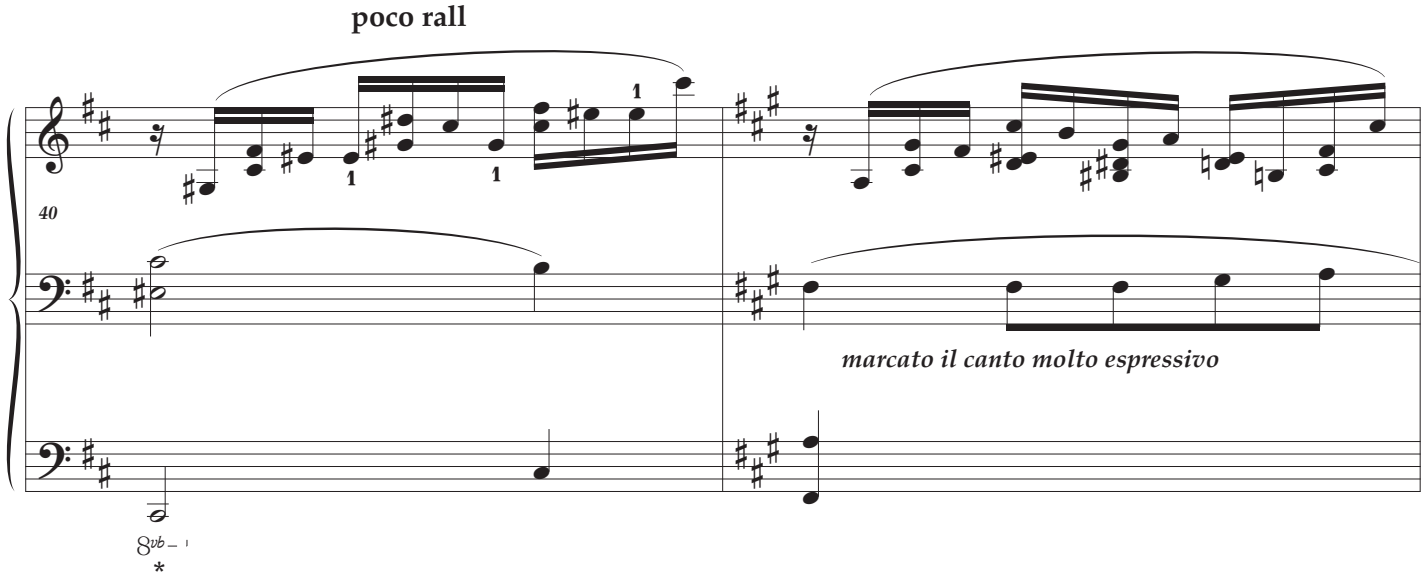


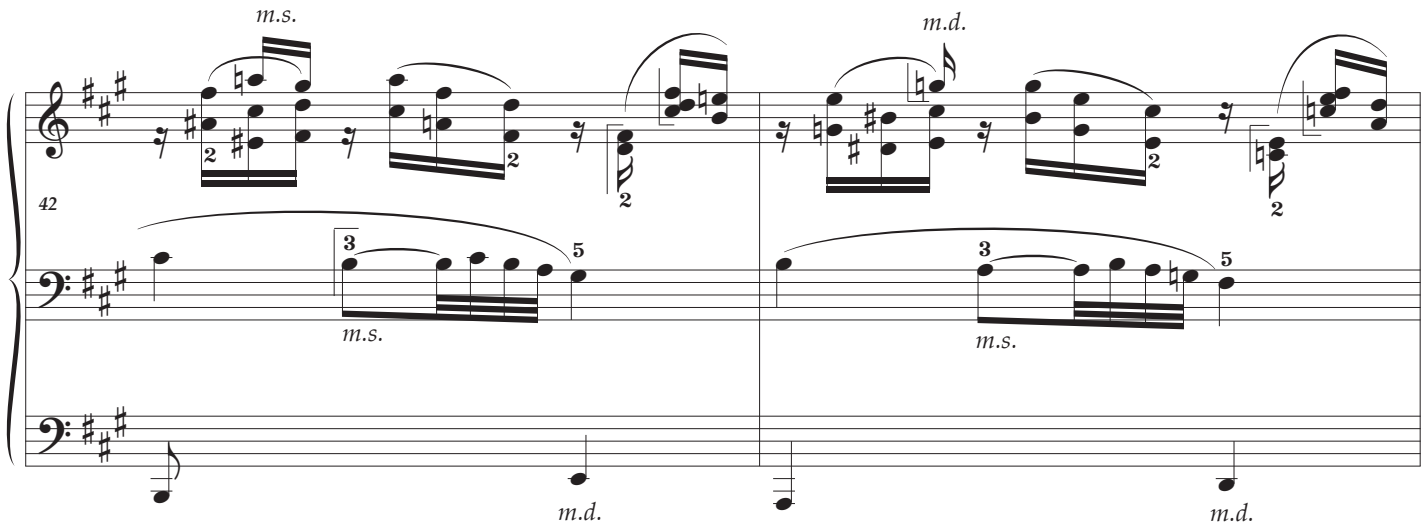

13
16
molto rall
accelerando
m.s.
19
subito rit
molto espressivo
21

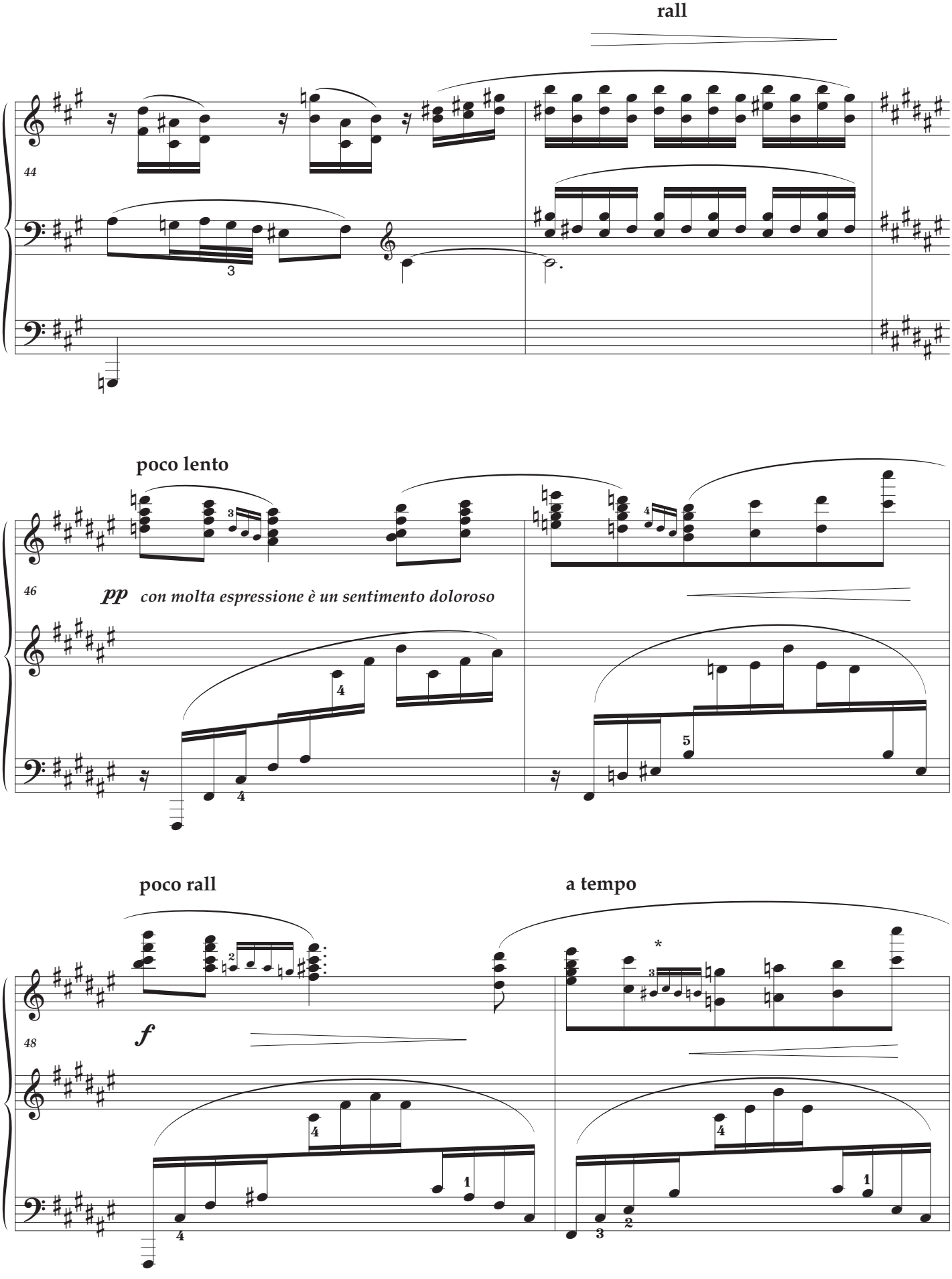

poco rall
22
Ped.
a tempo
con molta fantasia
rall assai
molto tenuto
pp
24
diminuendo
un poco in tempo
rall
molto tenuto
meno mosso
molto rall
26
un poco in tempo
rall
molto accelerando
largamente
28
ff

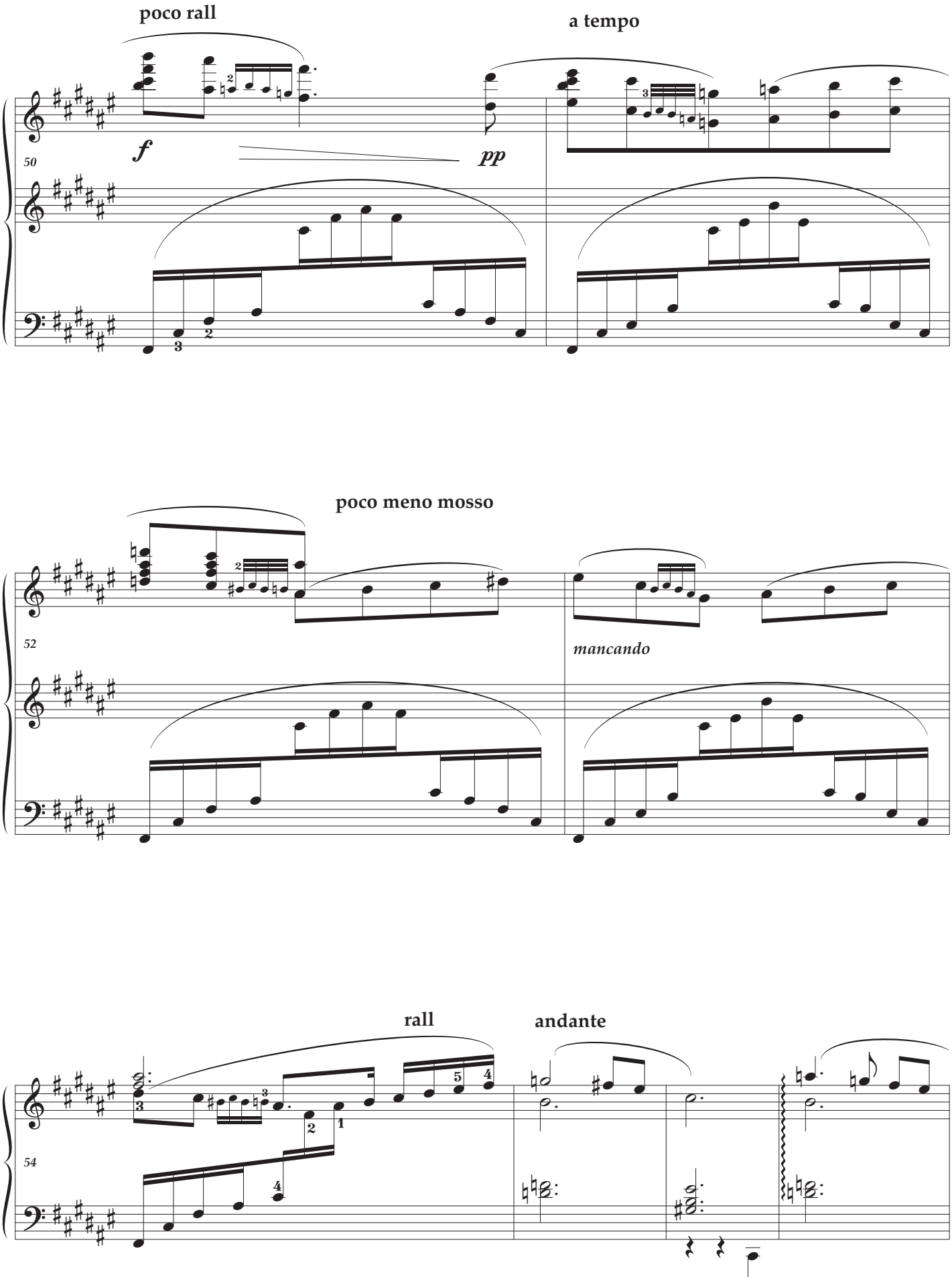

meno mosso
molto rall
a tempo
poco accelerando
tr
p subito
appassionato
rall
più rall
pp
* Ped.
a tempo
meno mosso
accelerando
molto rall
a tempo
rall
a tempo
poco accelerando
appassionato

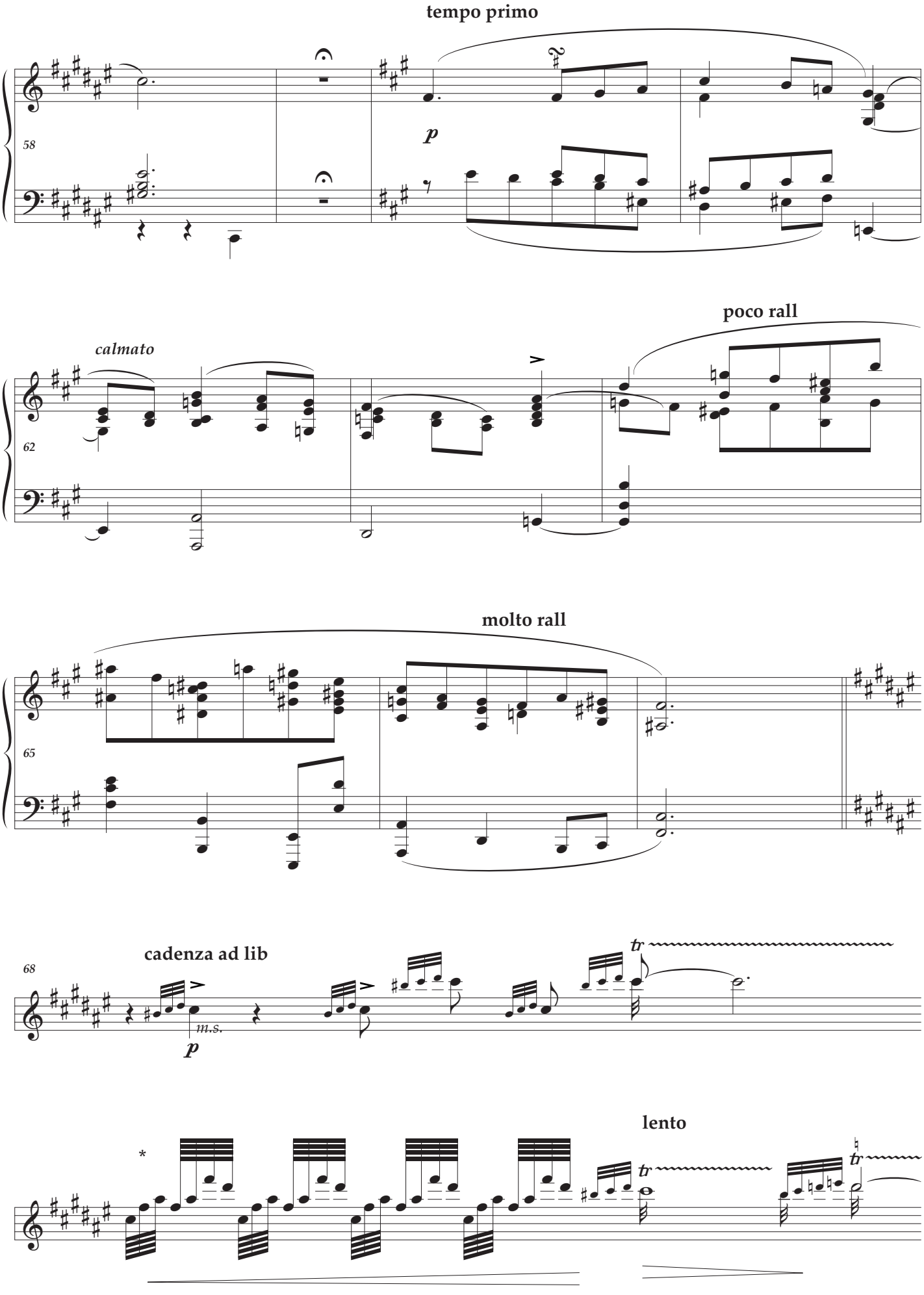

meno mosso
38
*

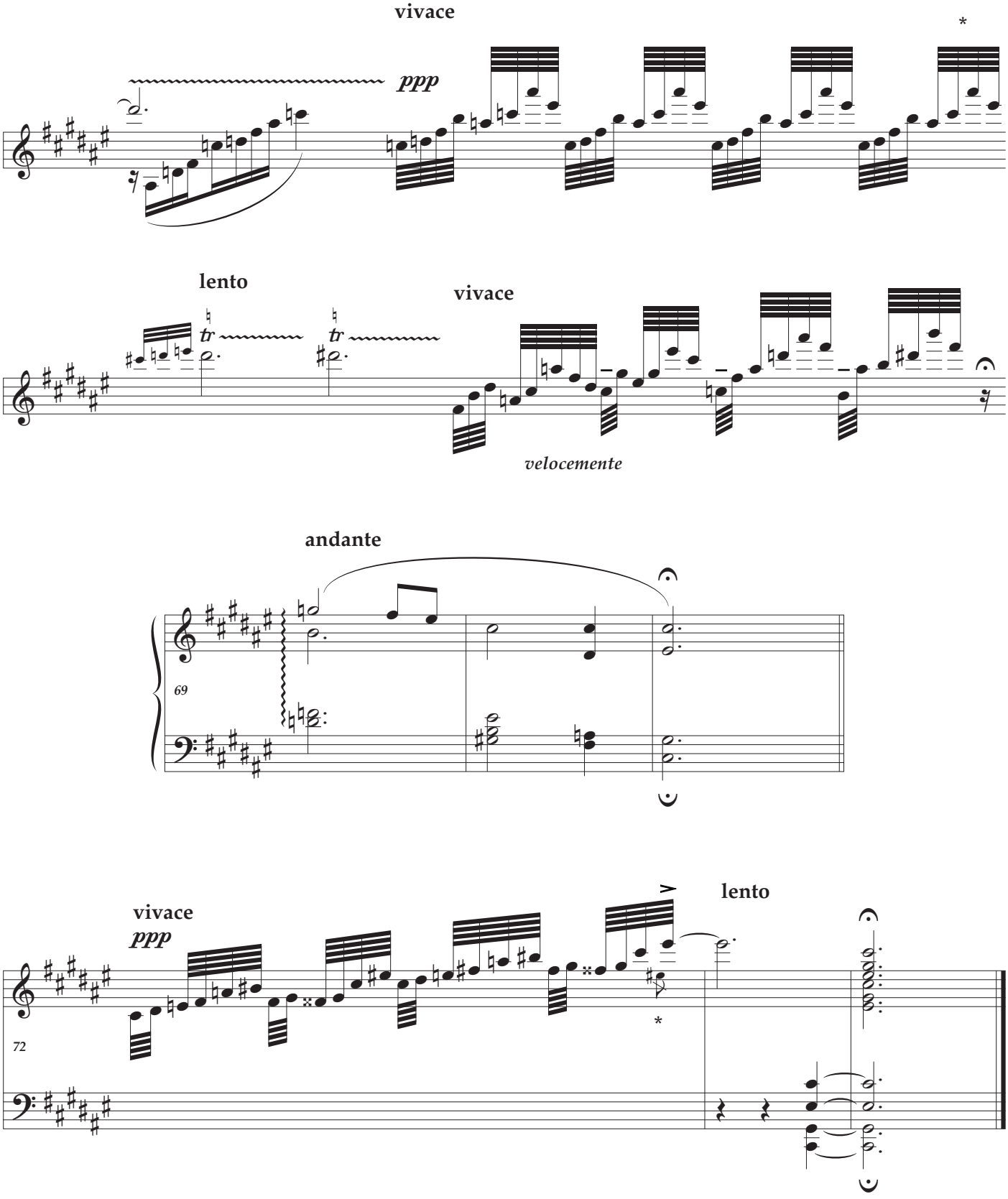

poco rall
40
marcato il canto molto espressivo
8vb
*

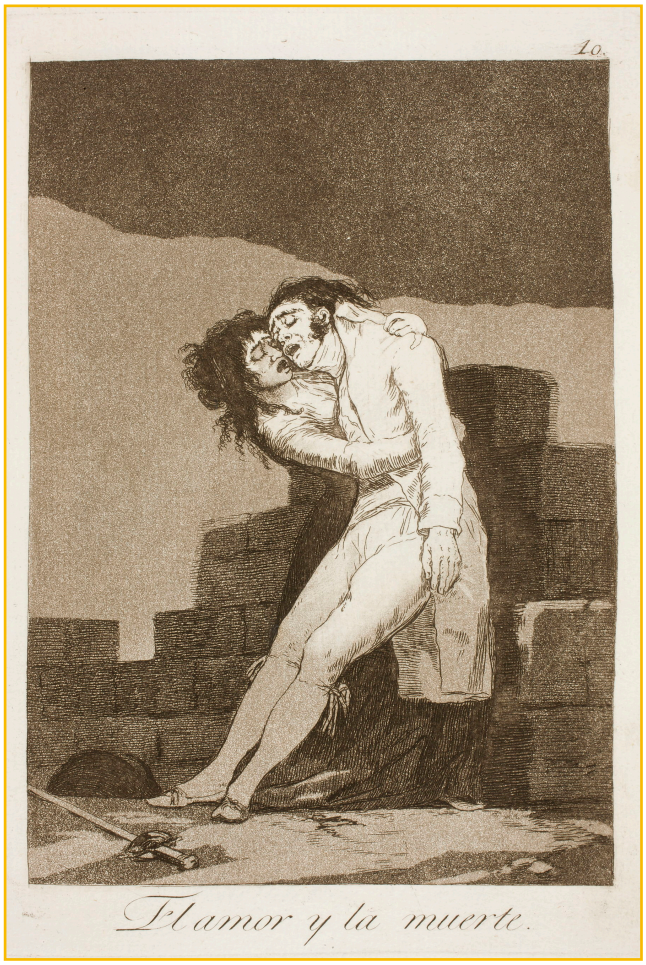

m.s.
m.d.
42
m.s.
m.s.
m.d.
m.d.


rall
44
poco lento
46
pp con molta espressione è un sentimento doloroso
poco rall
a tempo
48
f


poco rall
a tempo
50
f
pp
poco meno mosso
52
mancando
rall
andante
54


tempo primo
58
p
poco rall
calmato
62
molto rall
65
cadenza ad lib
68
m.s.
p
tr
lento
*
tr
tr


vivace
ppp
*
lento
tr
tr
vivace
velocemente
andante
69
vivace
ppp
lento
72
*



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

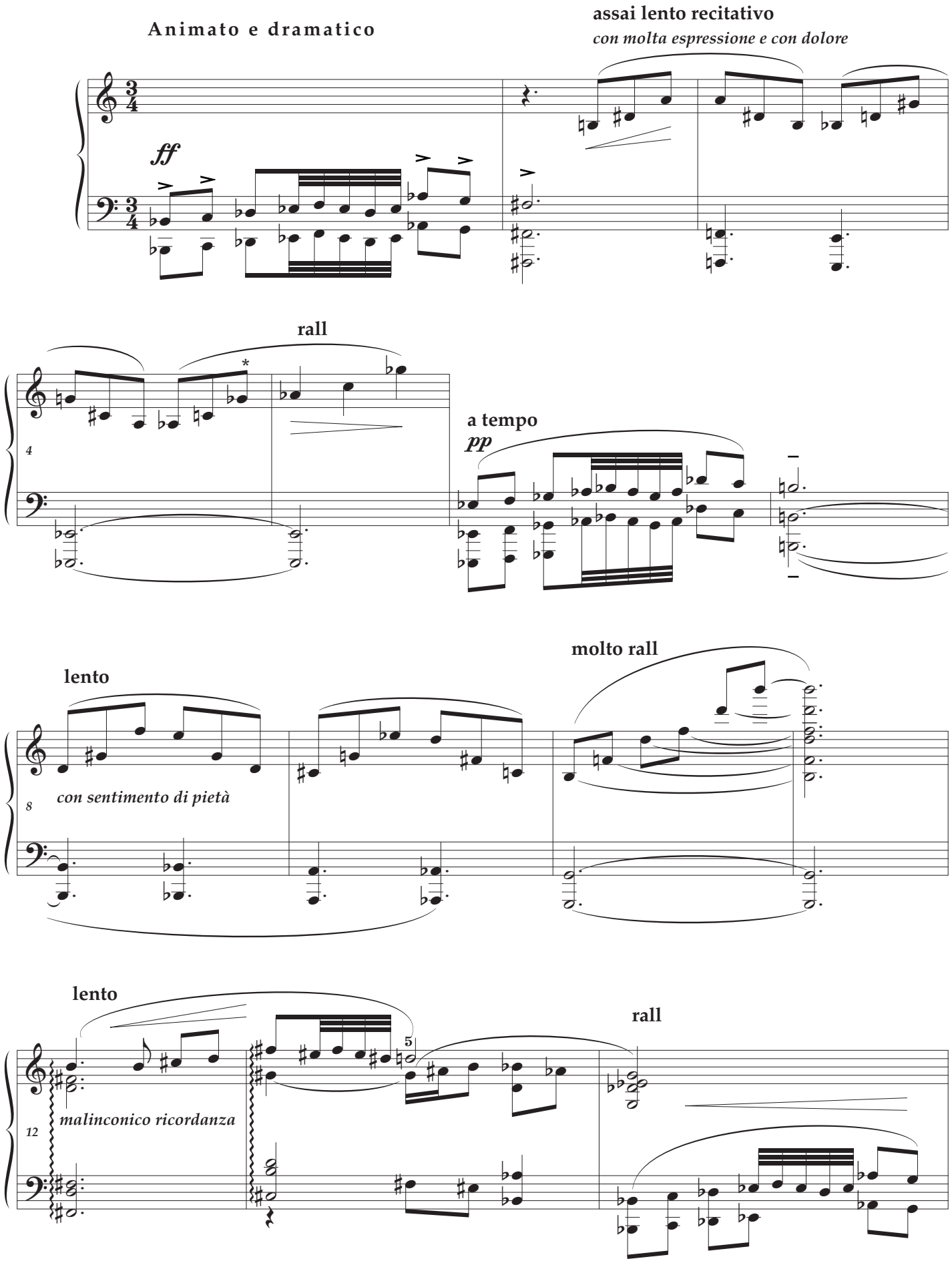
dedicated to **Harold Bauer**

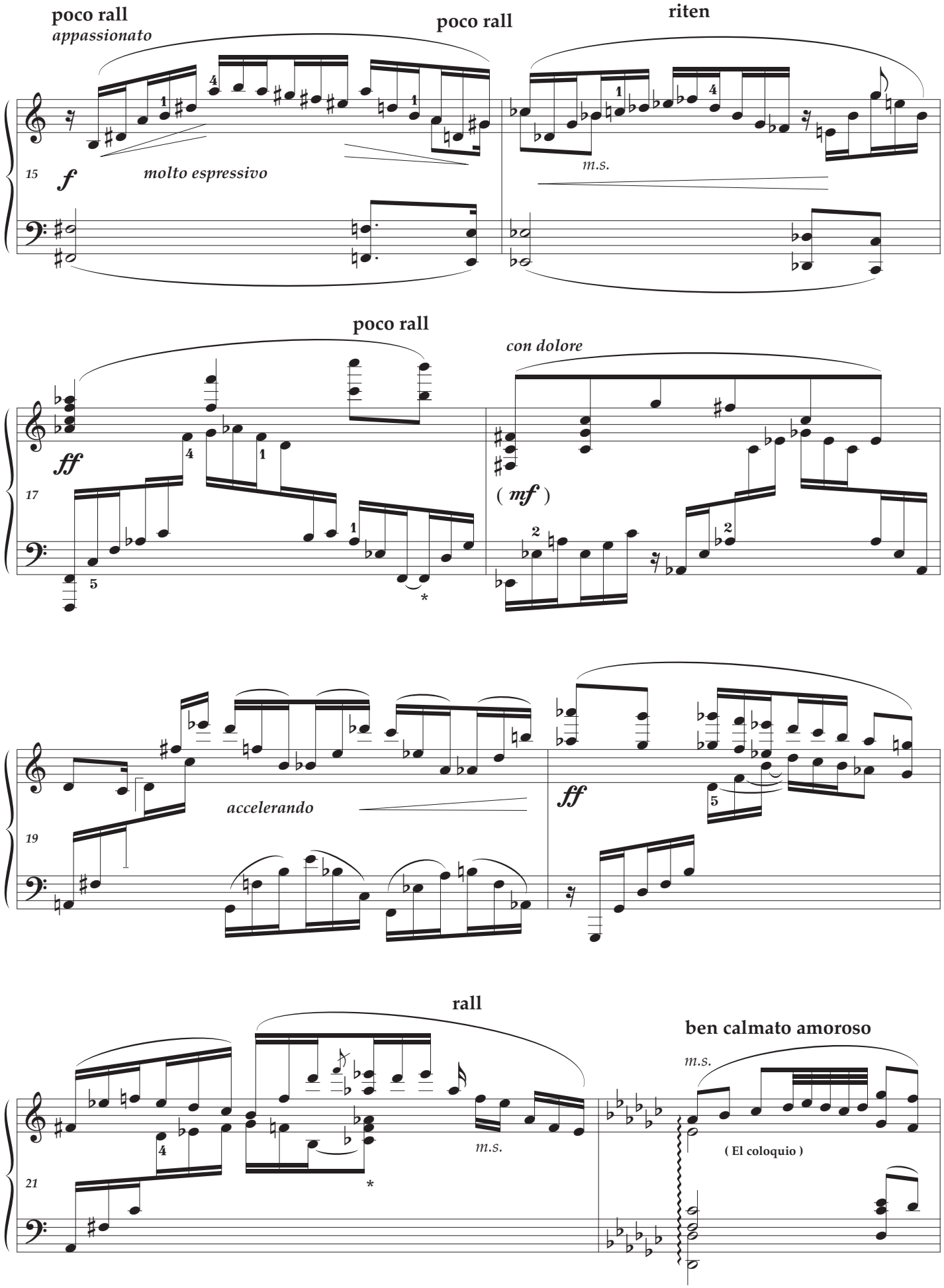
The title comes from *Capricho N° 10* and to quote the composer: "all the themes of *Goyescas* are united in *El amor y la muerte*… intense pain, nostalgic love and the final tragedy — death. The central section is based on themes from *Quejas o la maja y el ruiseñor* and *Los requiebros*, converting 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.

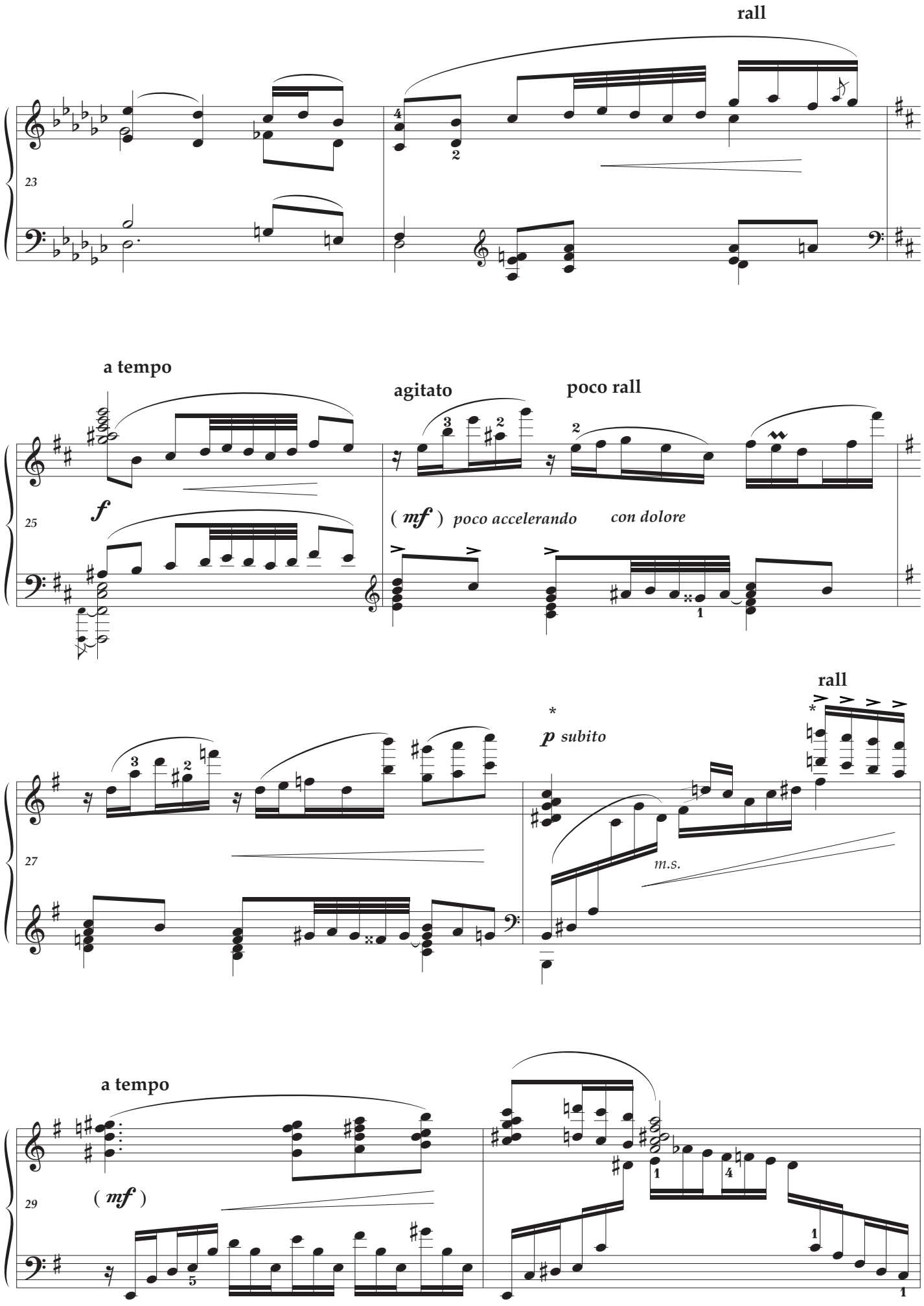
Duration**: 14'**

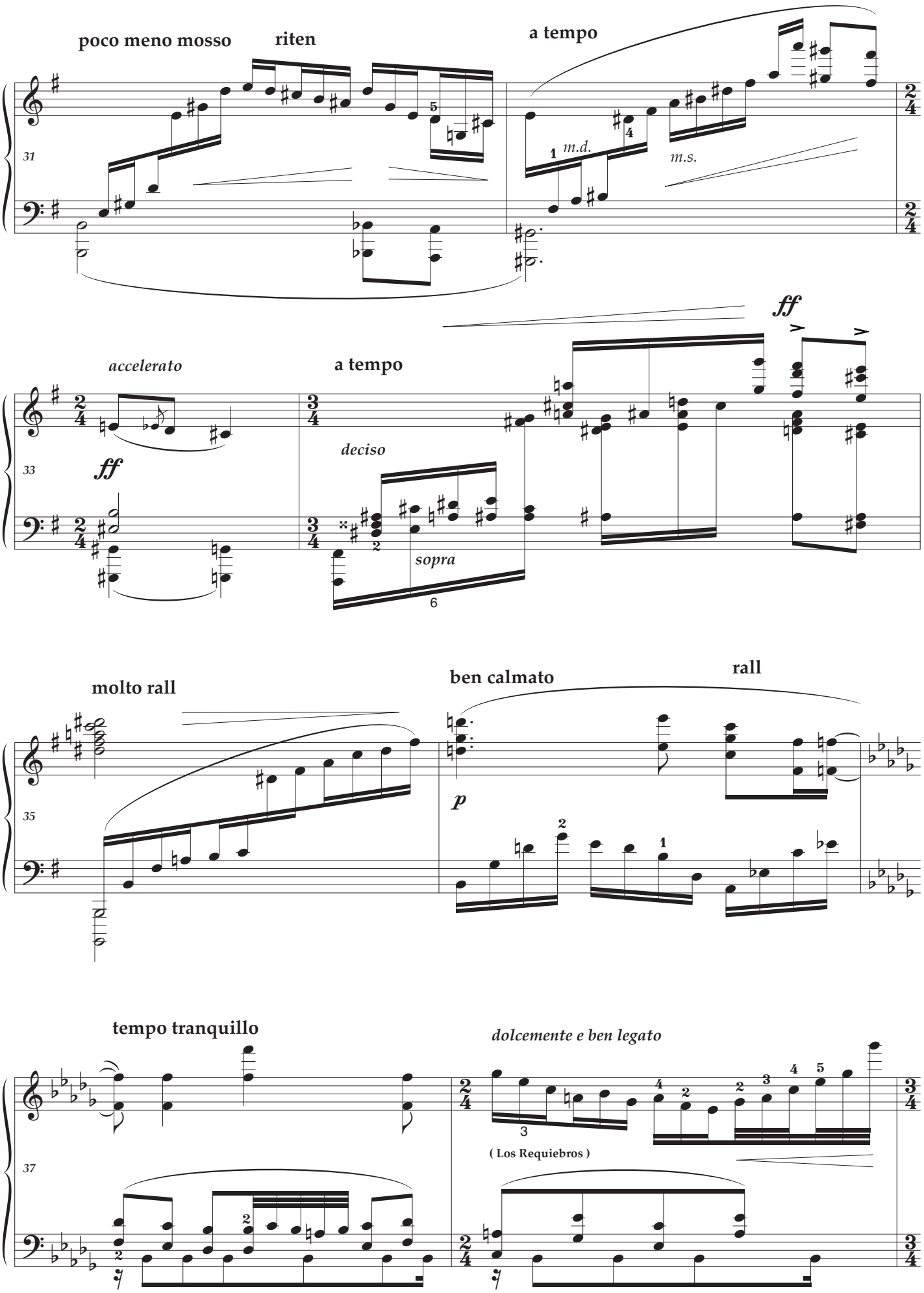
- **4** G♭ printing error
- **17** LH tied F (see **139**)
- **21/143** LH editorial bass tie
- **28** suggested modification of dynamic
- **42** editorial tie
- **64** D replaced with C♯
- **66** C♯ replaced with D
- **67** time-signature error
- **88** LH 3rd beat replacement
- **94-96** added octaves
- **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.

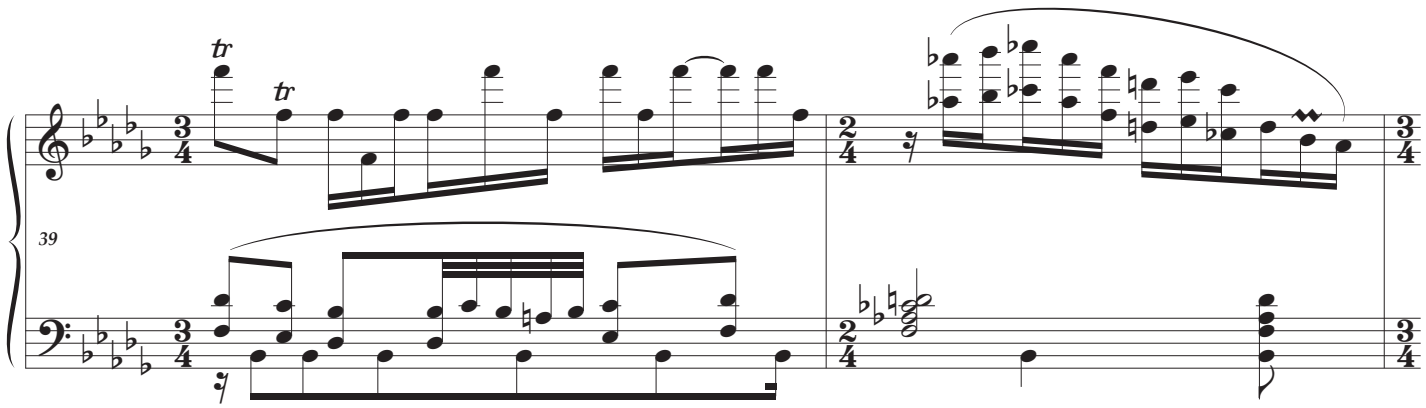
EL AMOR Y LA MUERTE

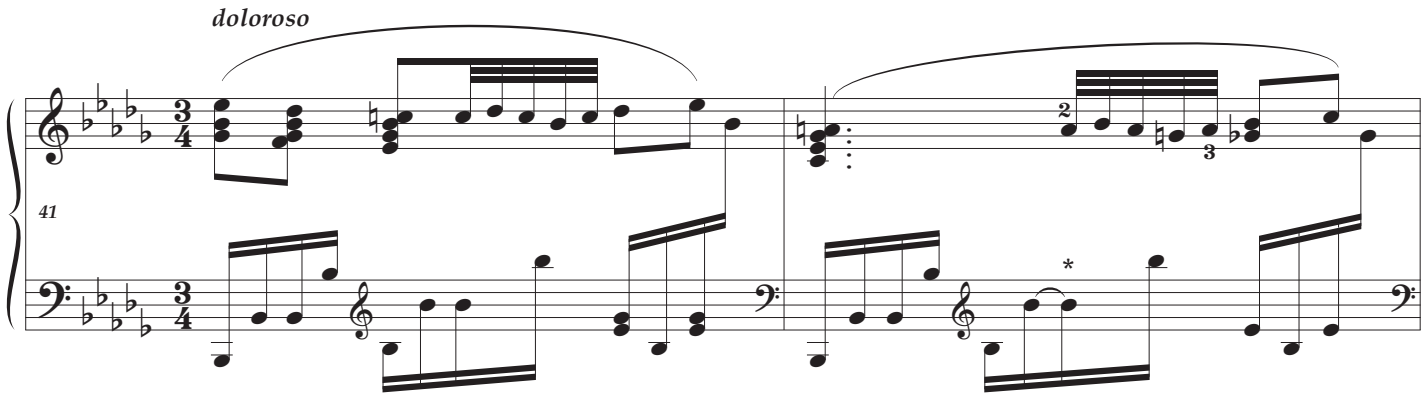


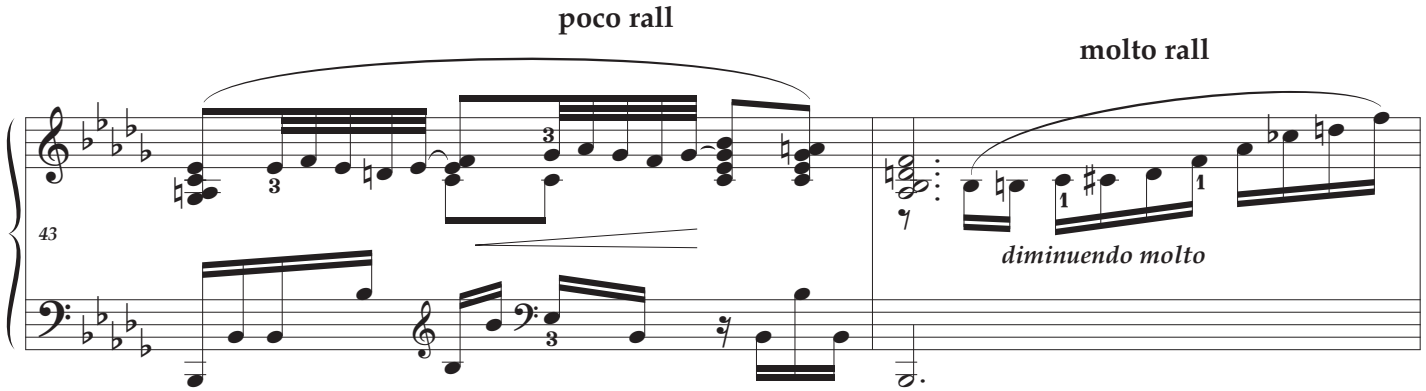

poco rall
appassionato
poco rall
riten
15
f
molto espressivo
m.s.
poco rall
con dolore
ff
17
(mf)
accelerando
19
ff
rall
ben calmato amoroso
m.s.
m.s.
21
(El coloquio)

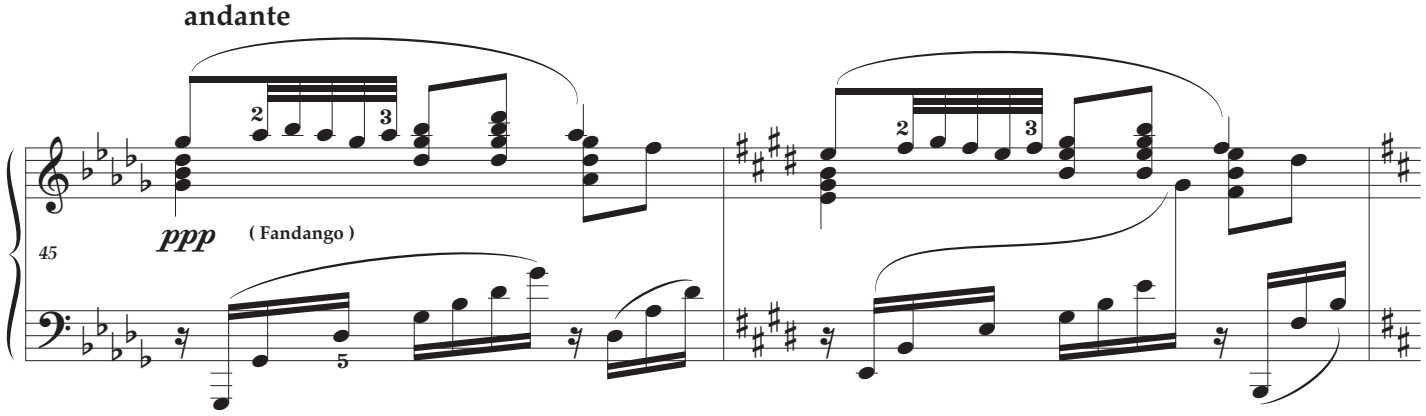

rall
23
a tempo
agitato
poco rall
25
f
(mf) poco accelerando
con dolore
rall
27
p subito
m.s.
a tempo
29
(mf)

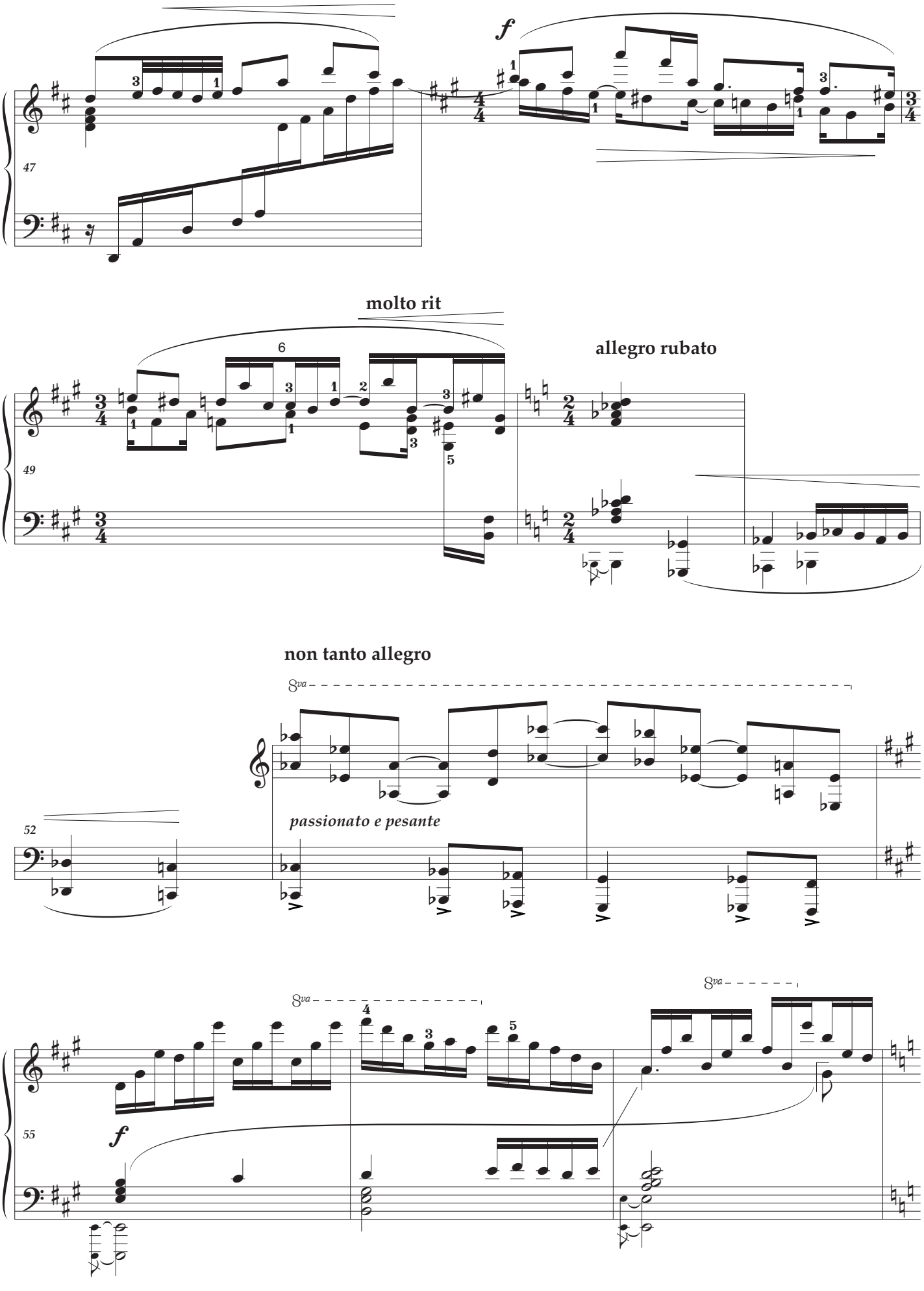

poco meno mosso
riten
a tempo
31
m.d.
m.s.
accelerato
a tempo
ff
33
deciso
sopra
molto rall
ben calmato
rall
35
p
tempo tranquillo
dolcemente e ben legato
37
(Los Requiebros)

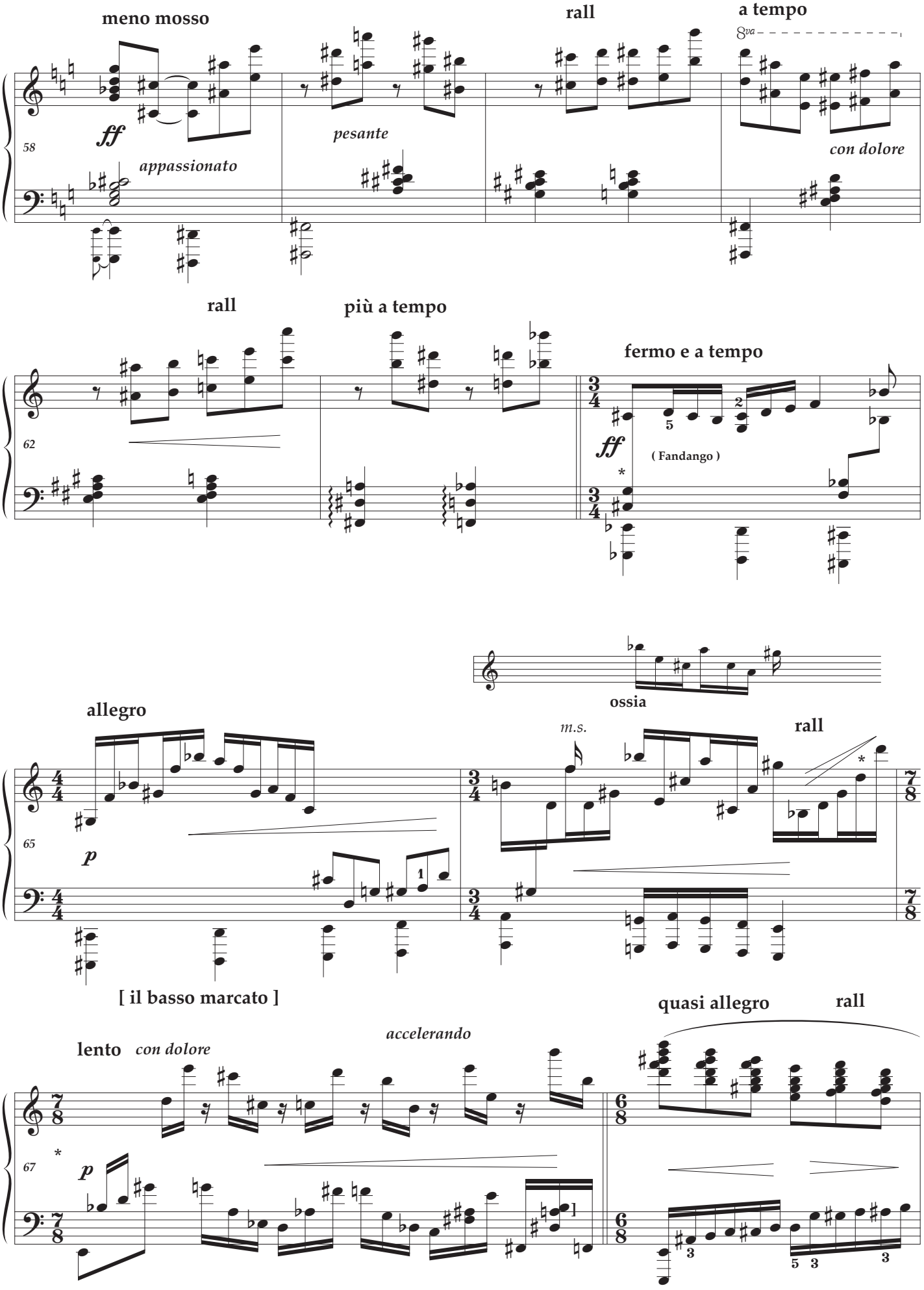

tr
tr
39

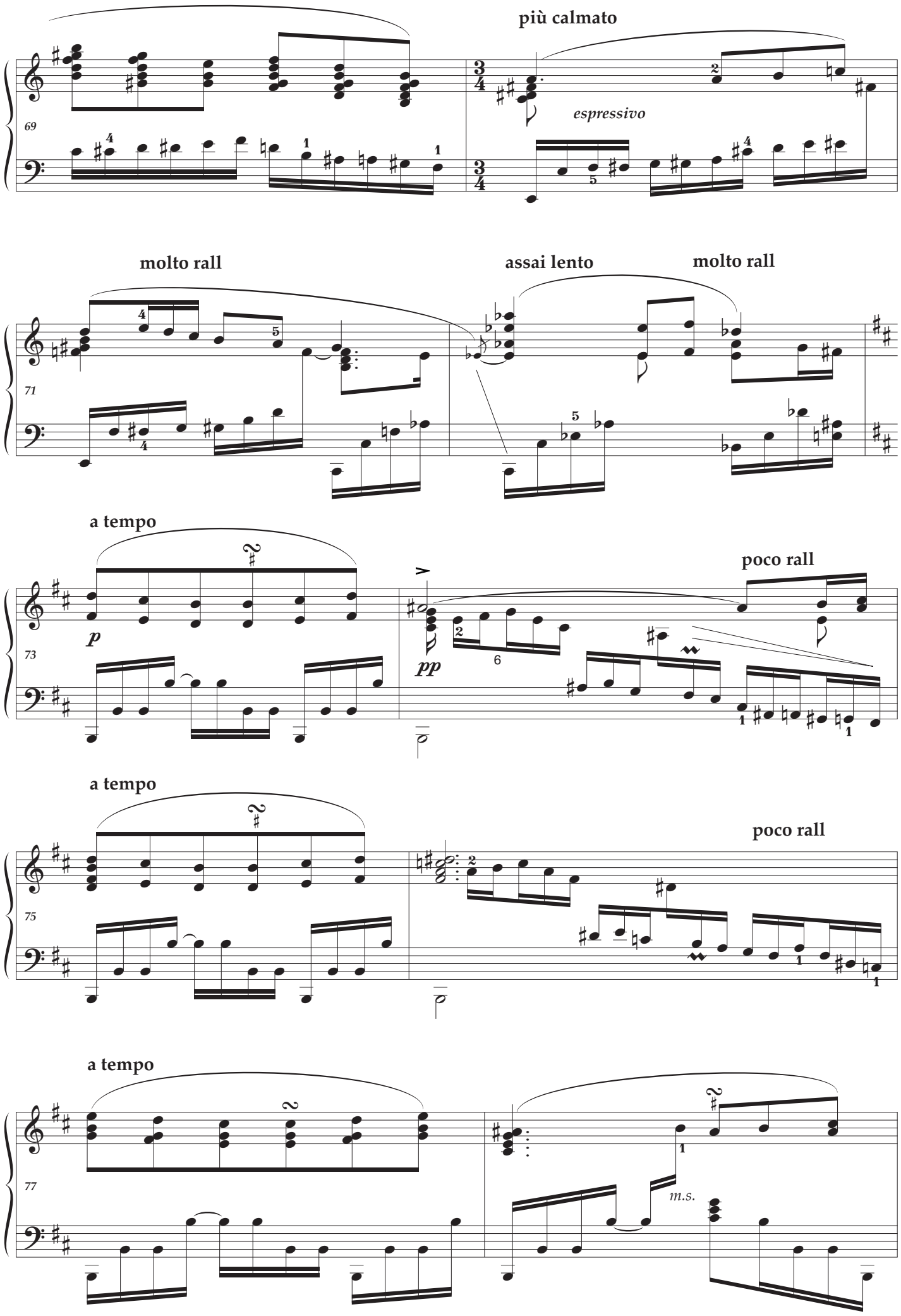

doloroso
41

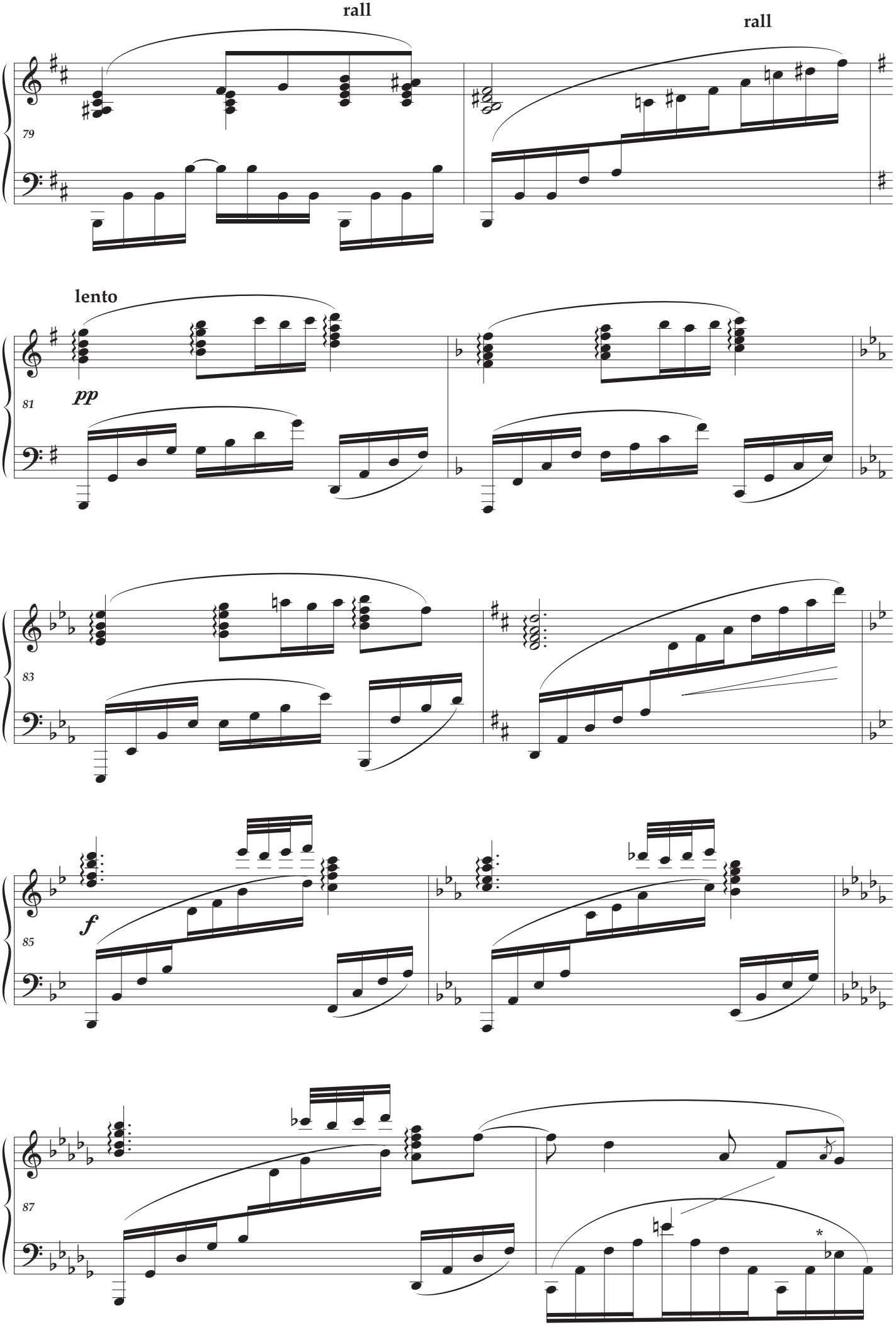

poco rall
molto rall
43
diminuendo molto

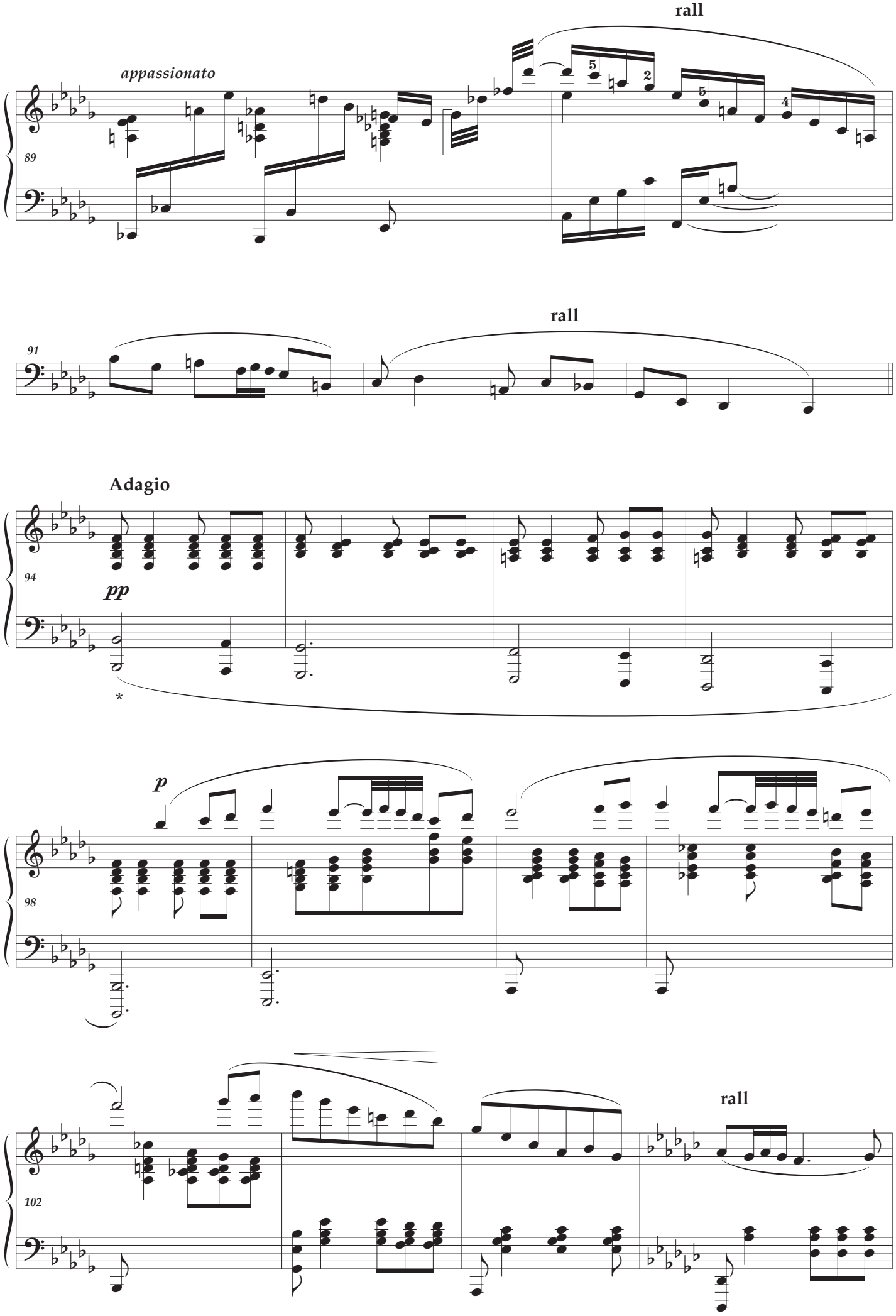

andante
ppp
(Fandango)
45

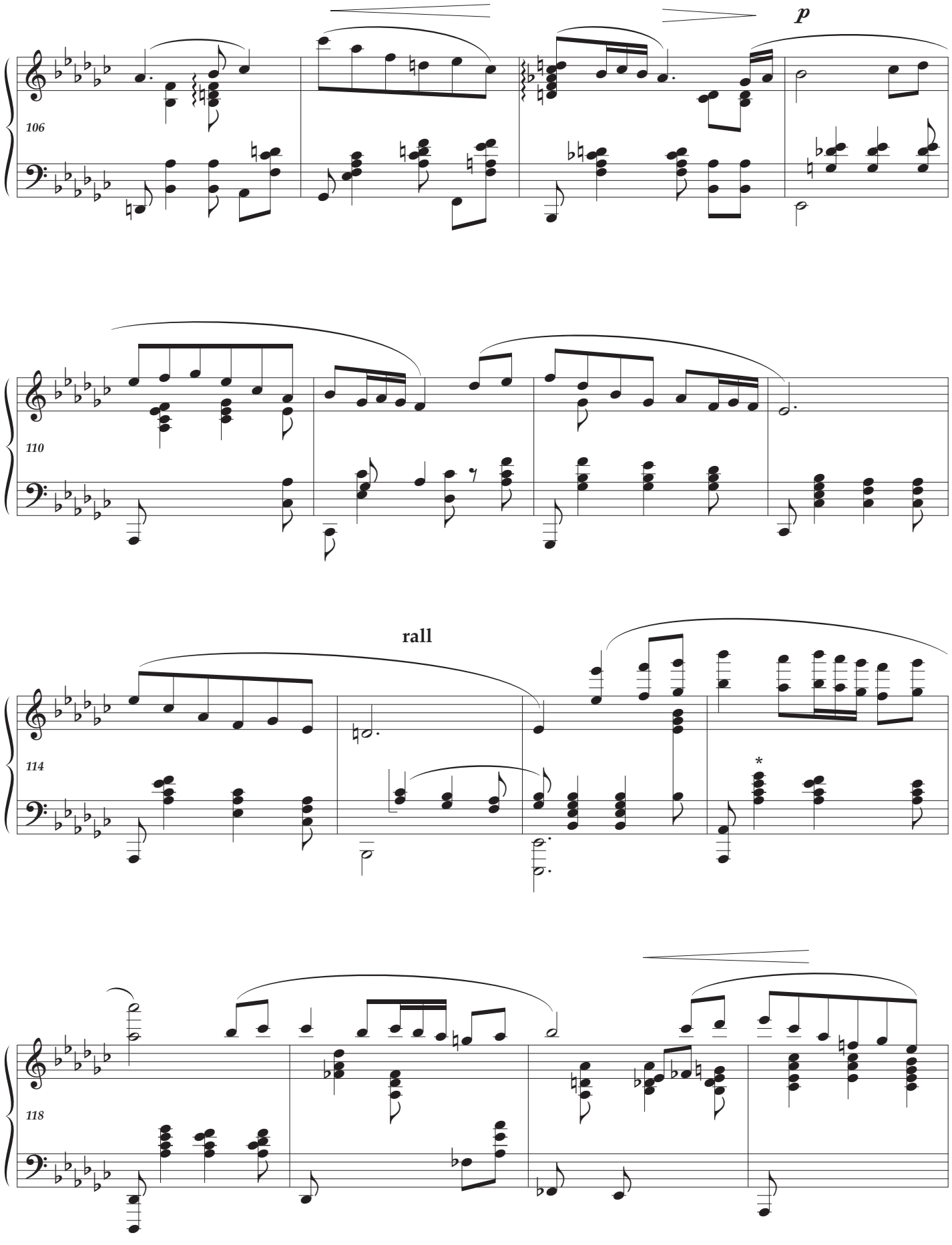

f
molto rit
allegro rubato
non tanto allegro
8va
passionato e pesante
8va
8va
f

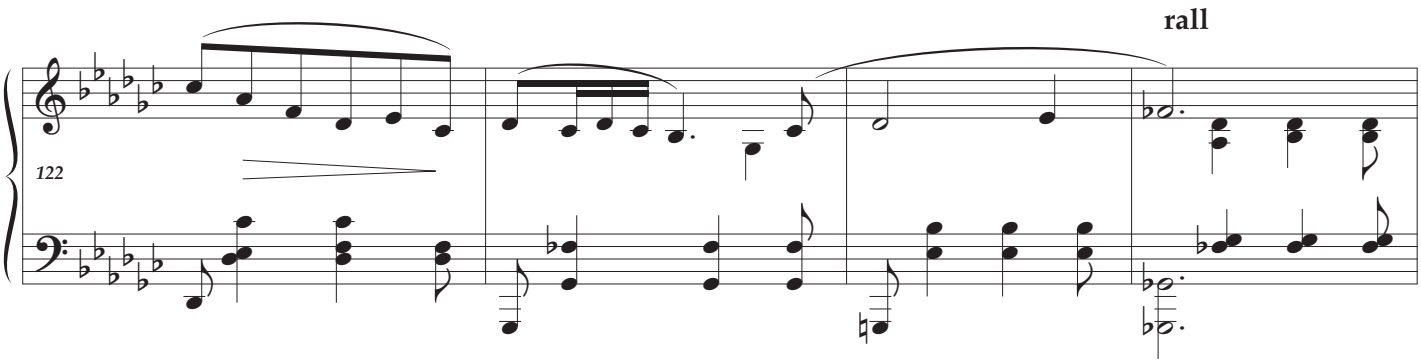

meno mosso
rall
a tempo
8va
58
ff
appassionato
pesante
con dolore
rall
più a tempo
fermo e a tempo
62
ff
(Fandango)
ossia
allegro
m.s.
rall
65
p
[il basso marcato]
quasi allegro
rall
lento
con dolore
accelerando
67
p

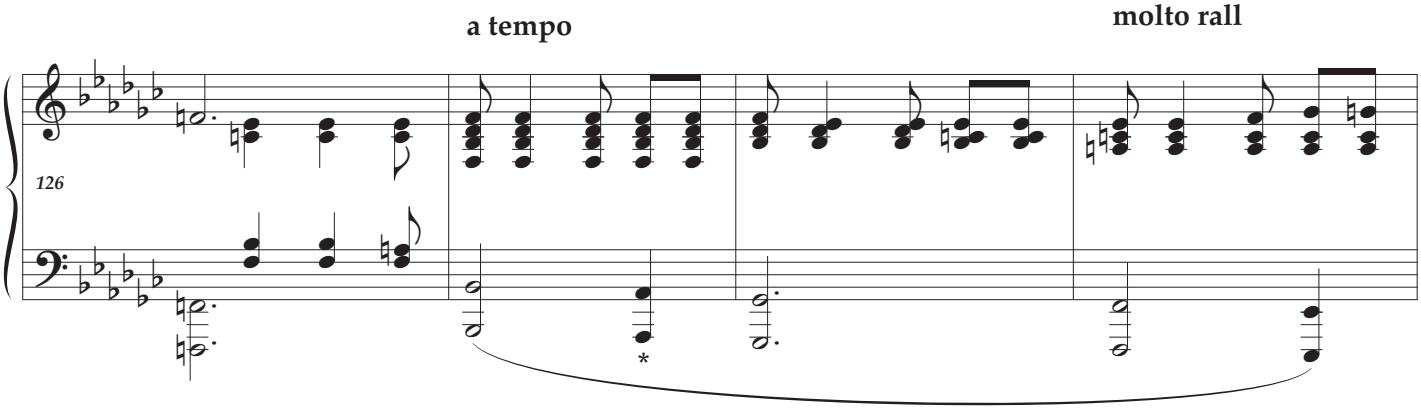

più calmato
espressivo
molto rall
assai lento
molto rall
a tempo
poco rall
a tempo
poco rall
a tempo
m.s.

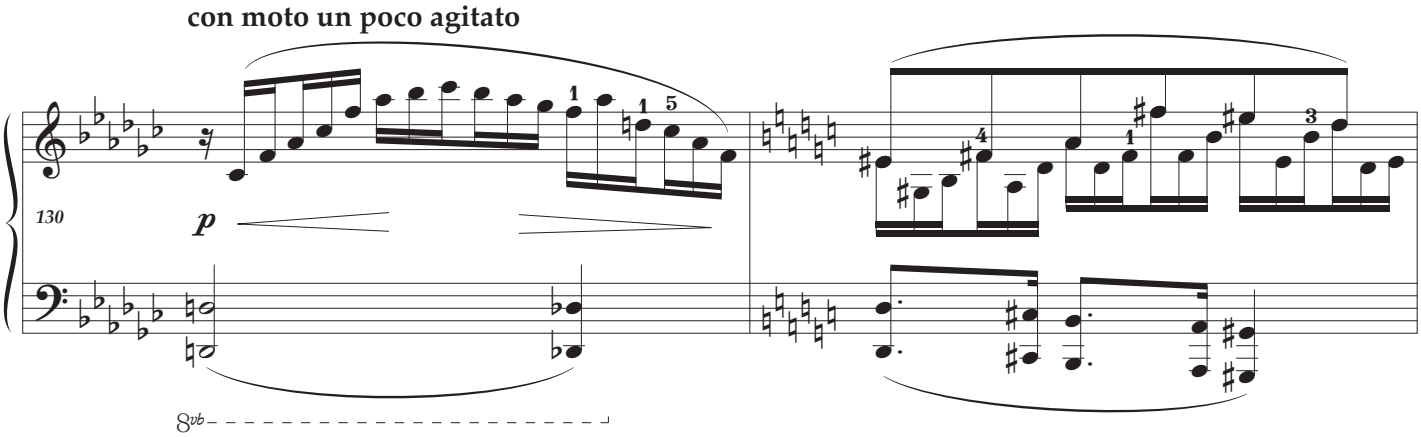

rall
rall
79
lento
pp
81
83
f
85
87
*

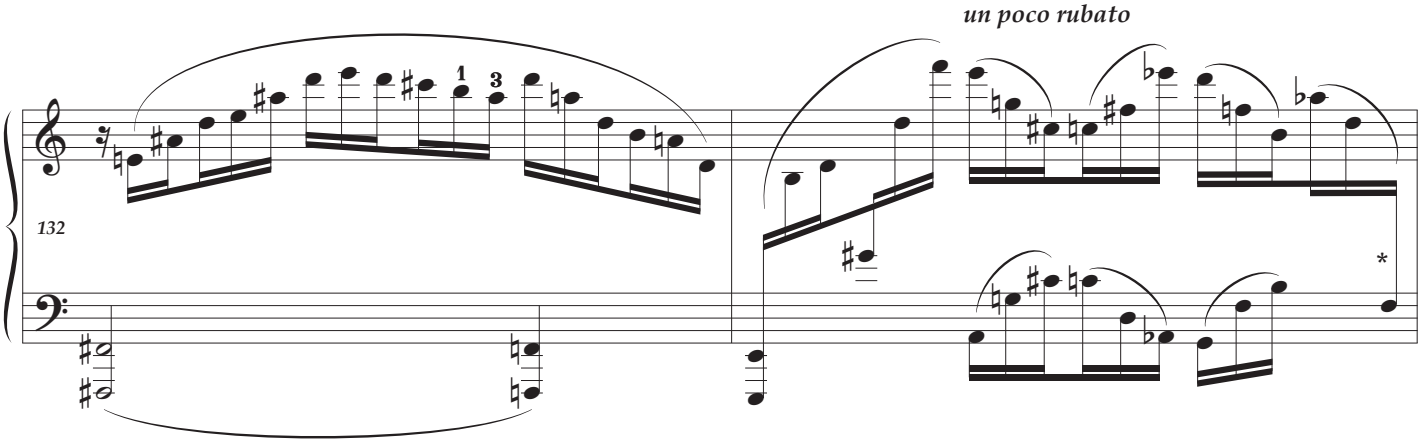

rall
appassionato
89
rall
91
Adagio
94
pp
*
p
98
rall
102

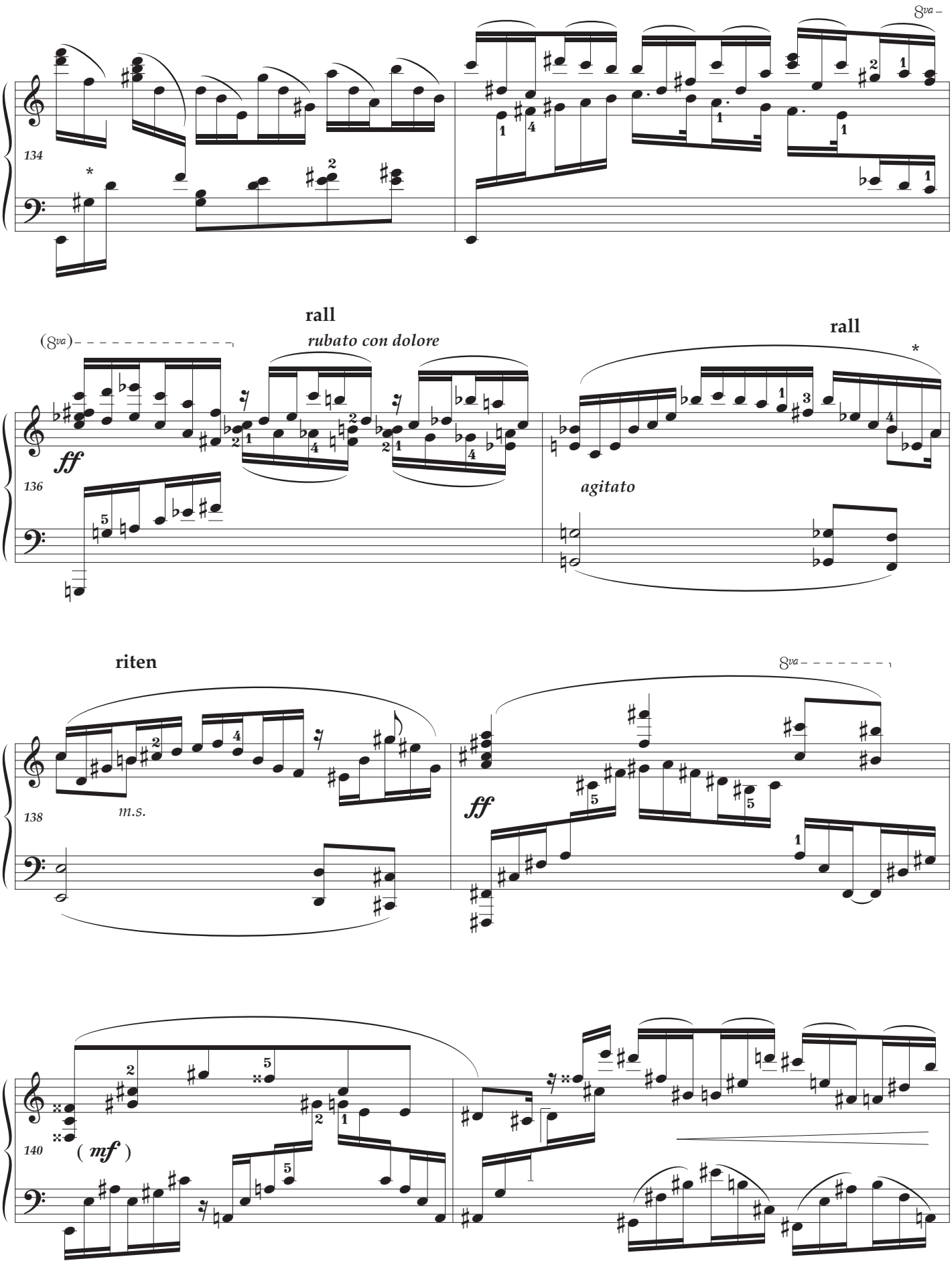

p
106
110
rall
114
*
118


rall
122


a tempo
molto rall
126


con moto un poco agitato
130
p
8vb


un poco rubato
132


8va
134
rall
rubato con dolore
(8va)
ff
136
rall
agitato
riten
m.s.
138
8va
ff
140
(mf)

poco rall

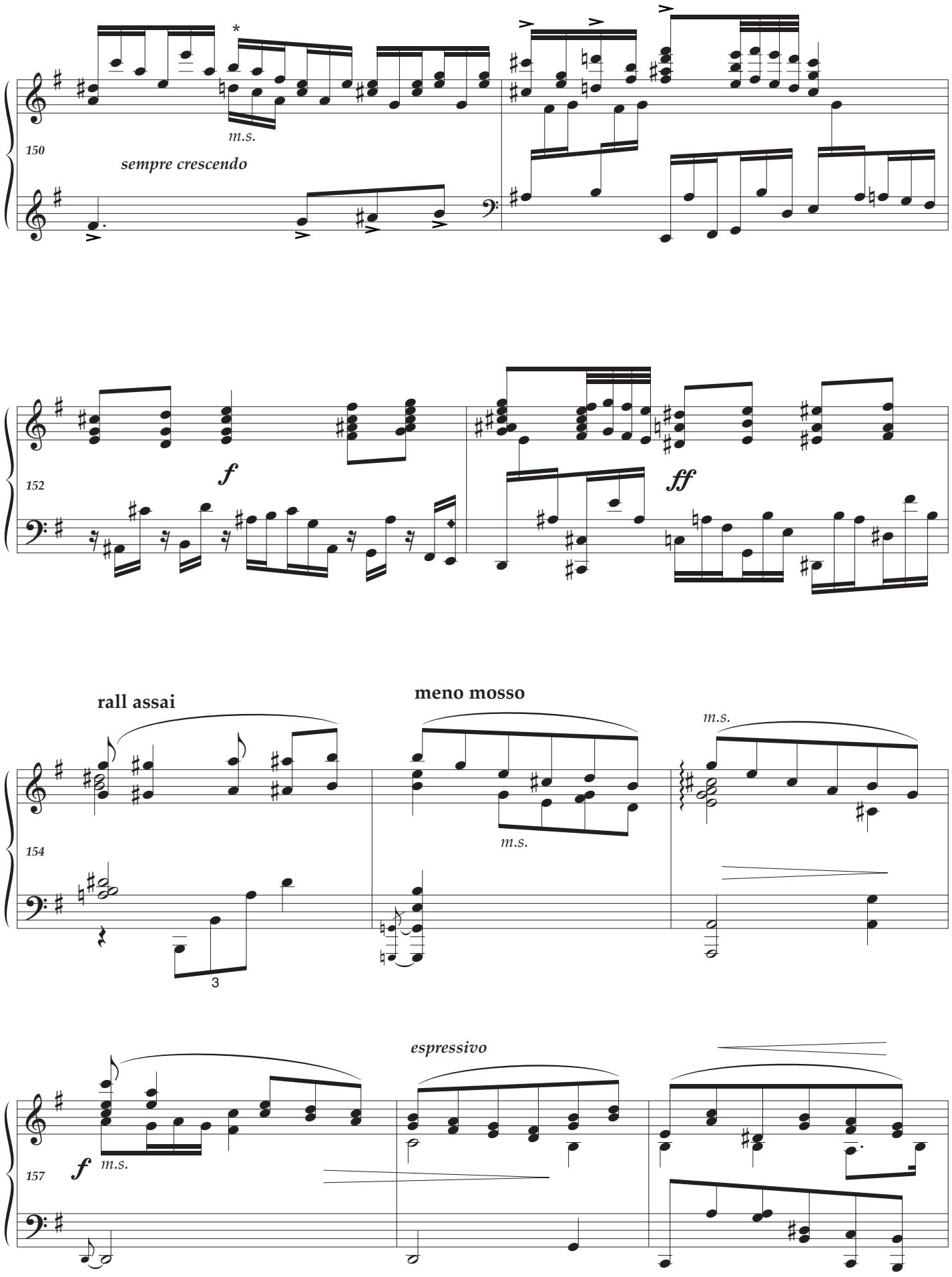
142

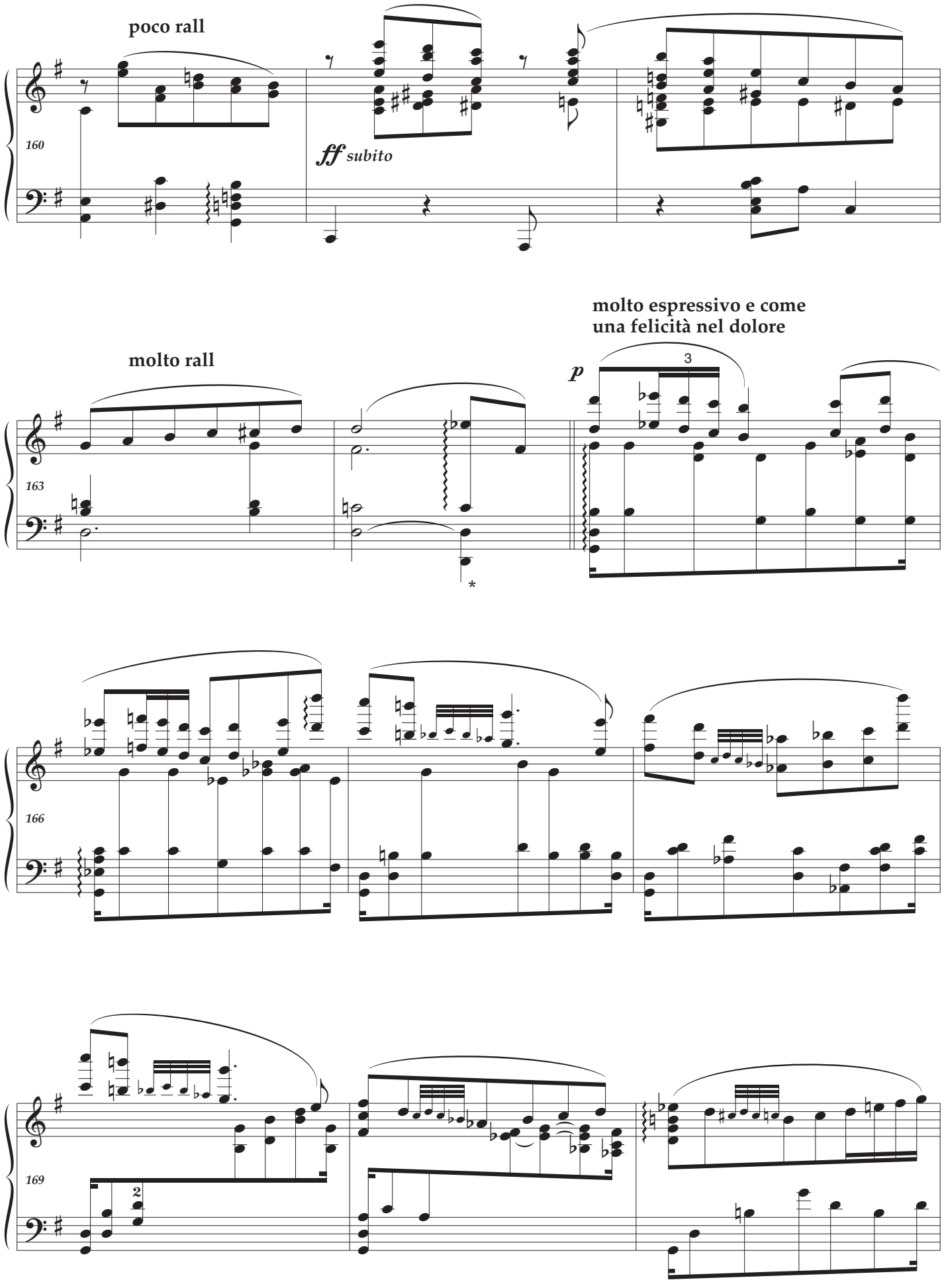
risoluto appassionato

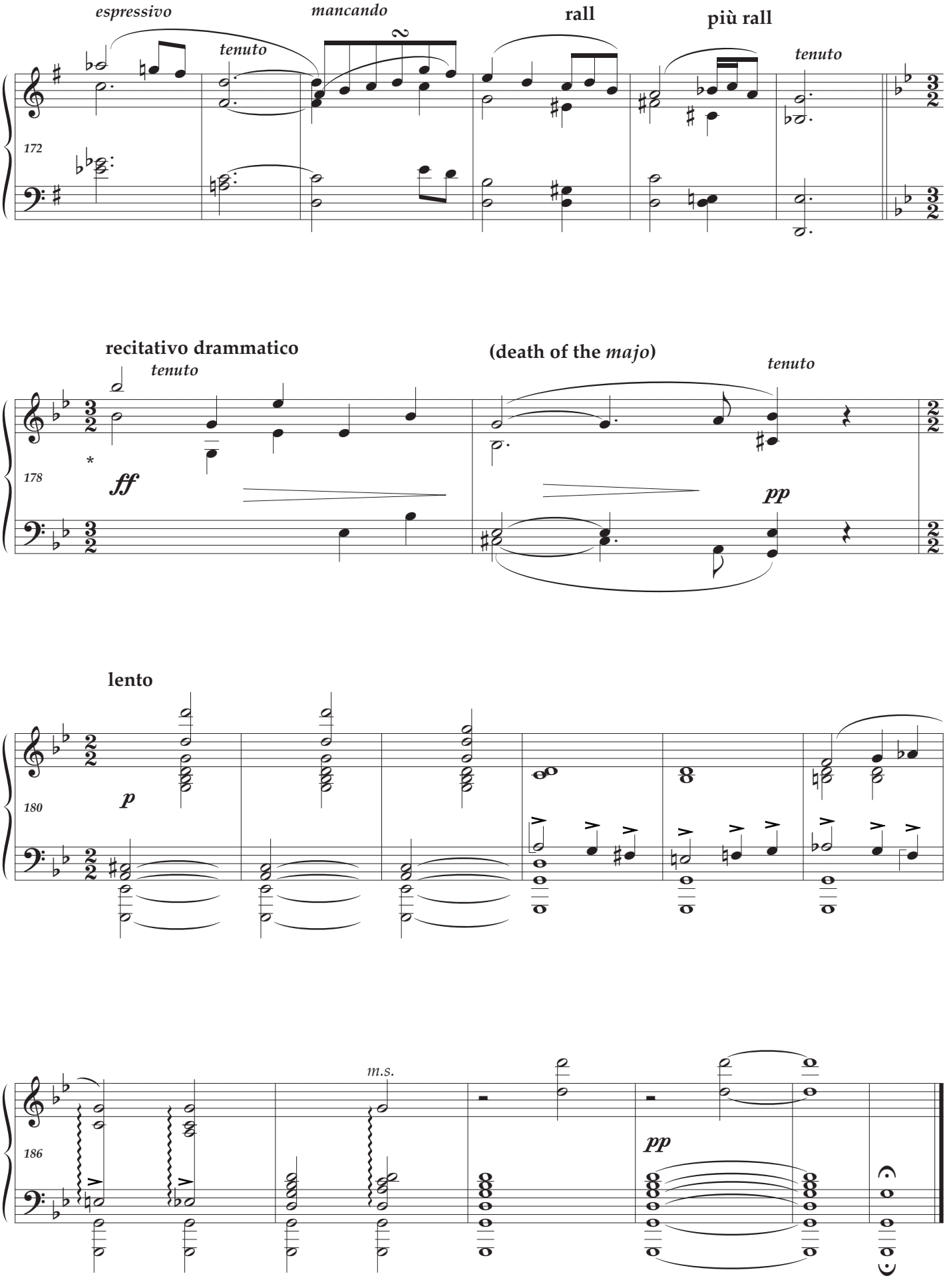
144

146

148


150
m.s.
sempre crescendo
152
f
ff
rall assai
meno mosso
m.s.
m.s.
154
3
espressivo
157
f
m.s.


poco rall
160
ff subito
molto rall
molto espressivo e come
una felicità nel dolore
p
3
163
*
166
169
2


espressivo
tenuto
mancando
rall
più rall
tenuto
172
recitativo drammatico
tenuto
(death of the majo)
tenuto
178
ff
pp
lento
180
p
m.s.
186
pp

Picasso — *the old guitarist*

6 EPILOGO Serenata del Espectro EPILOGUE the Phantom's Serenade

dedicated to **Alfred Cortot**

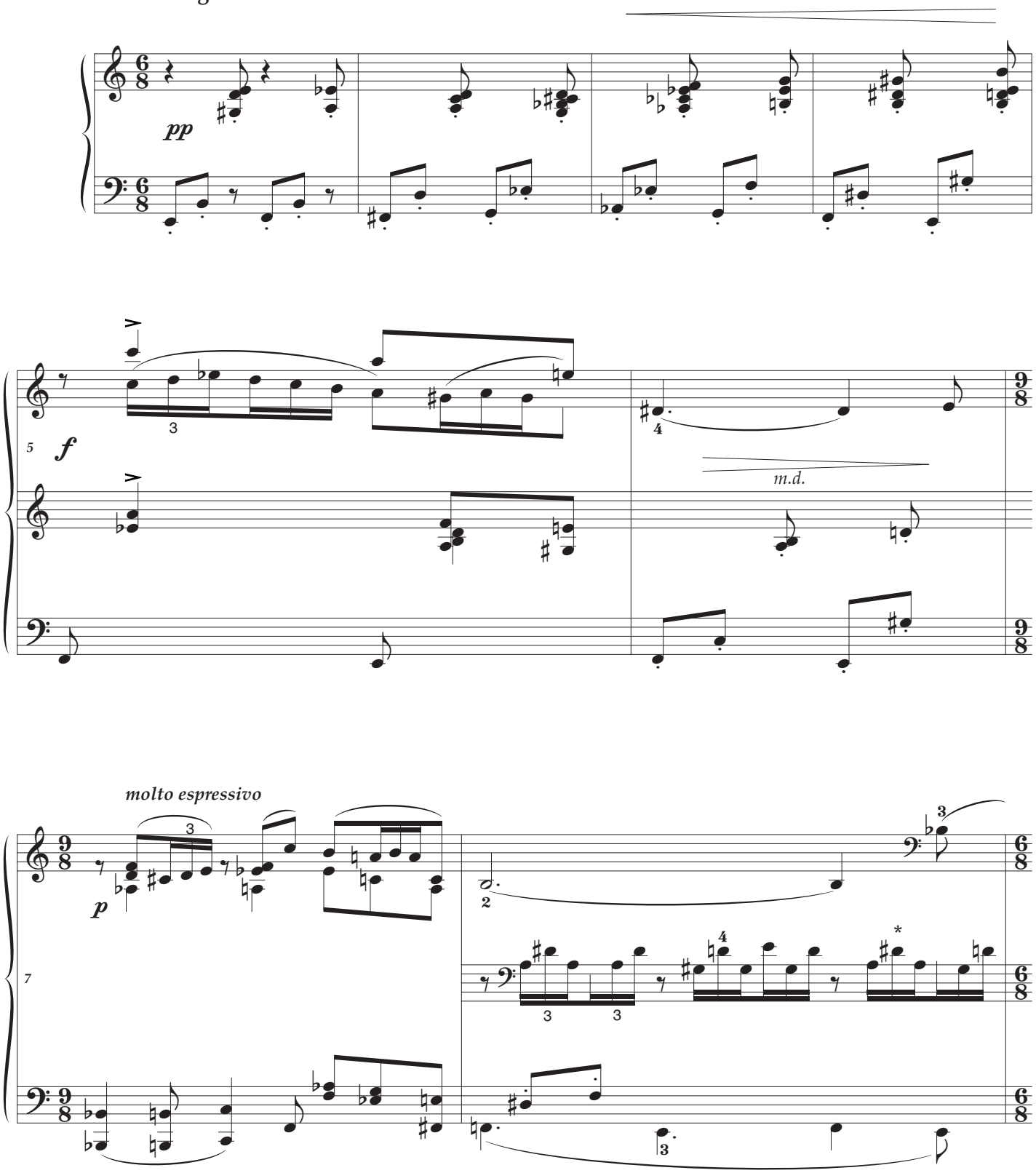
After the previous deep and dramatic movement, Granados presents us with a ghostly serenade to round off the cycle. Quotations and clips from the entire work are included in this quasi scherzo, an enigmatic, sarcastic, imaginative and sinister *danse macabre*. With ghostly strumming of capriciously chromatic 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.

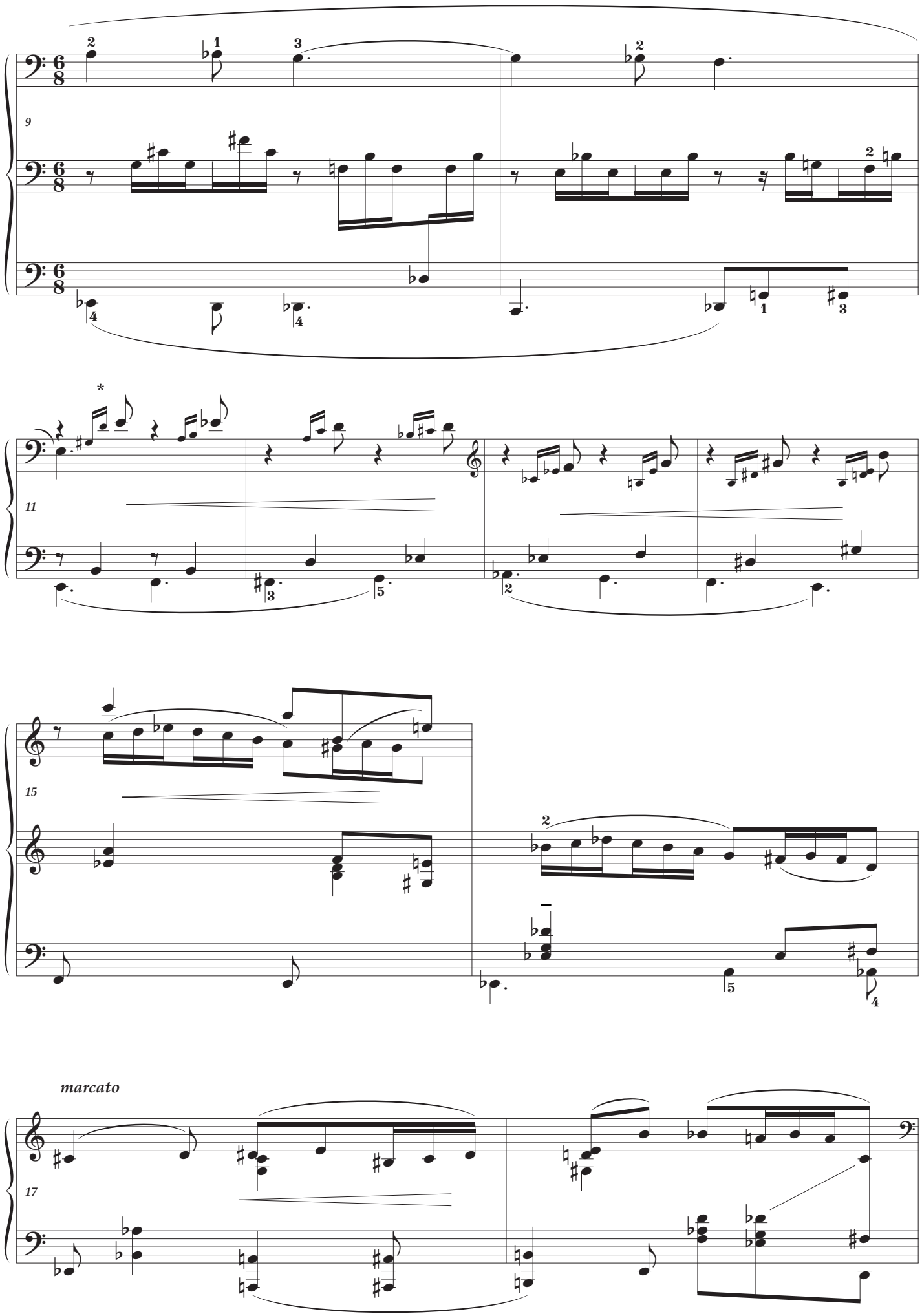
Duration**: 14'**

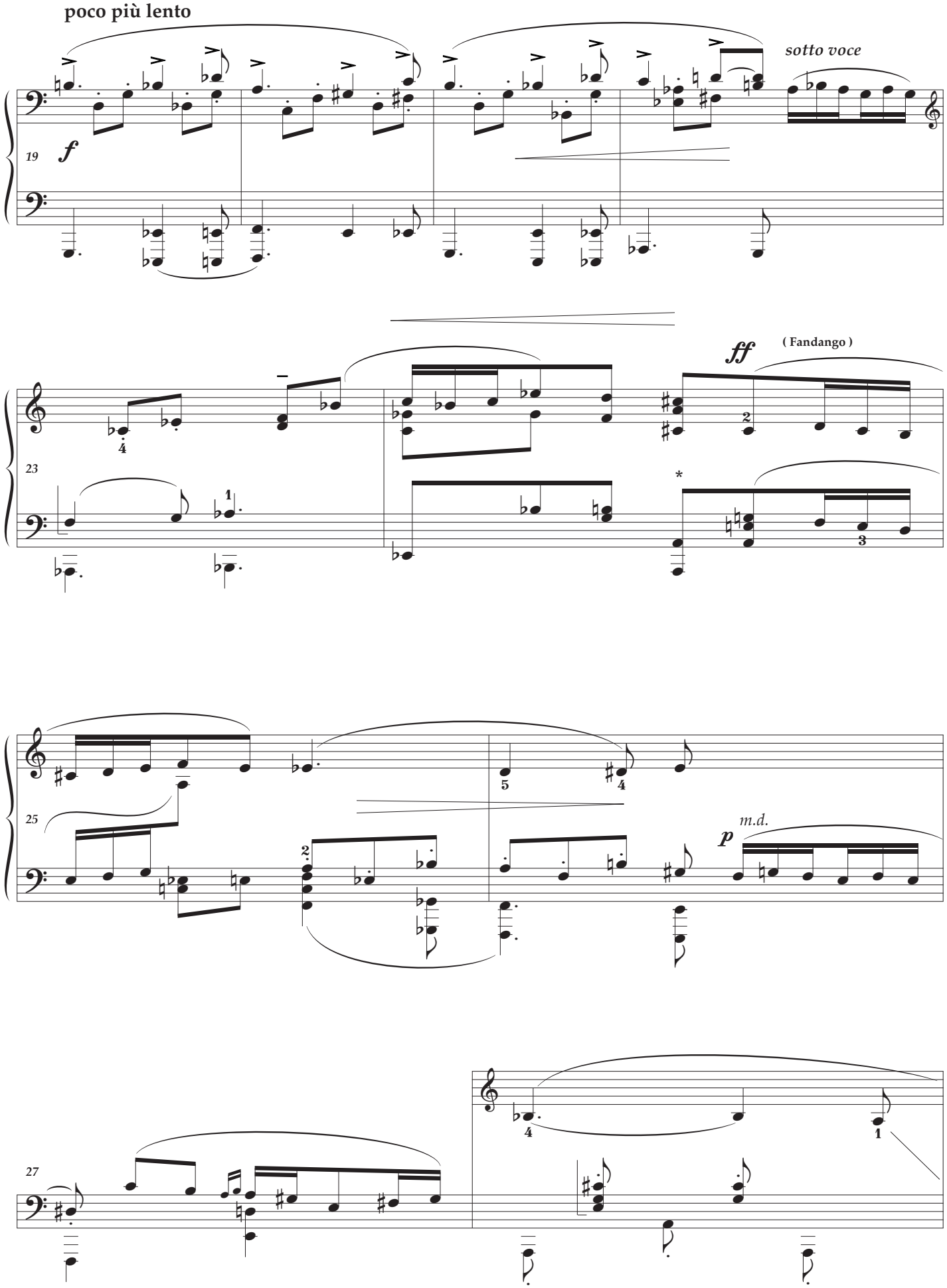
- **4** G♭ printing error
- **17** LH tied F (see **139**)
- **21/143** LH editorial bass tie
- **28** suggested modification of dynamic
- **42** editorial tie
- **64** D replaced with C♯
- **66** C♯ replaced with D
- **67** time-signature error
- **88** LH 3rd beat replacement
- **94-96** added octaves
- **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.

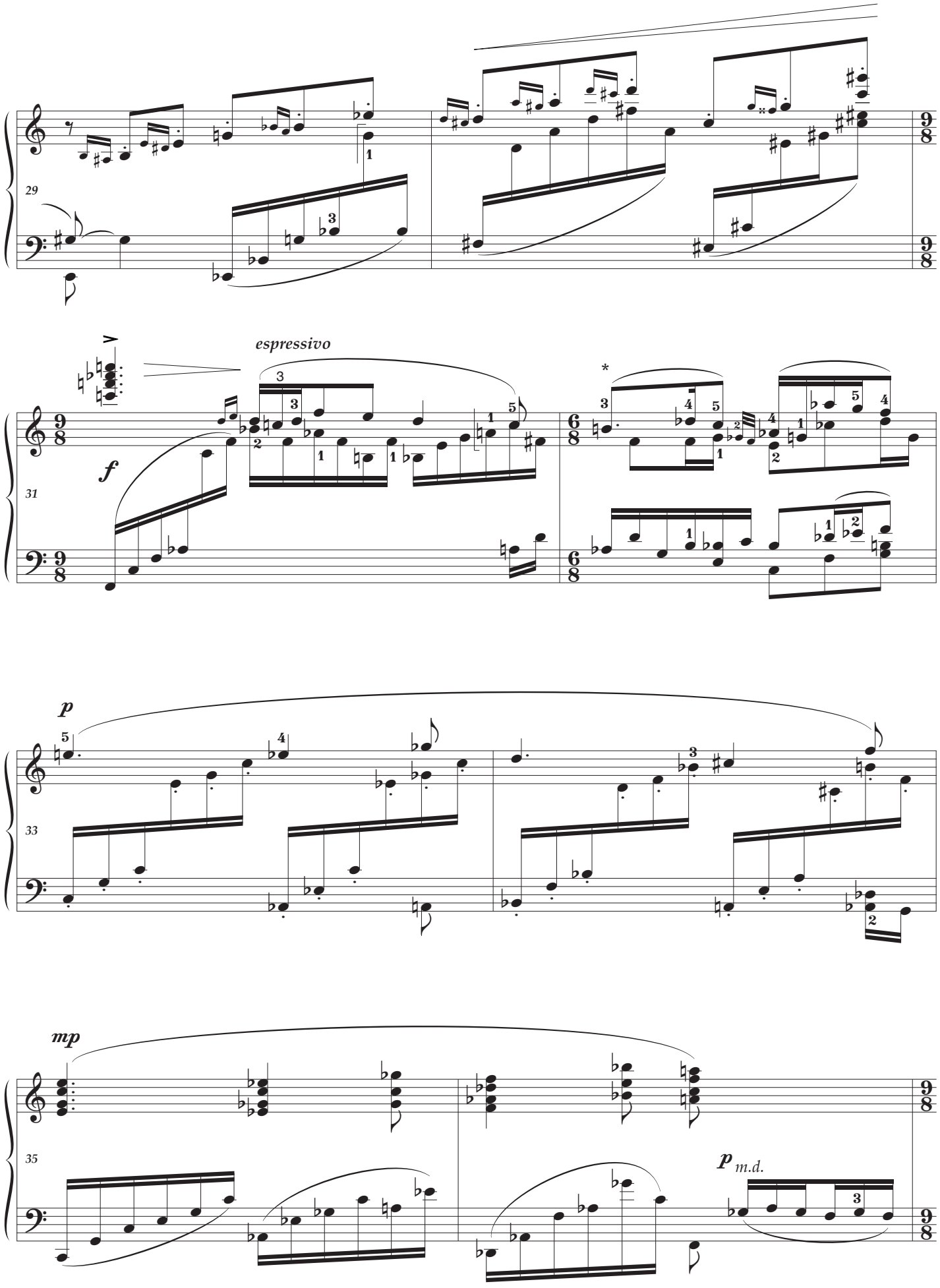
Epílogo : Serenata del Espectro

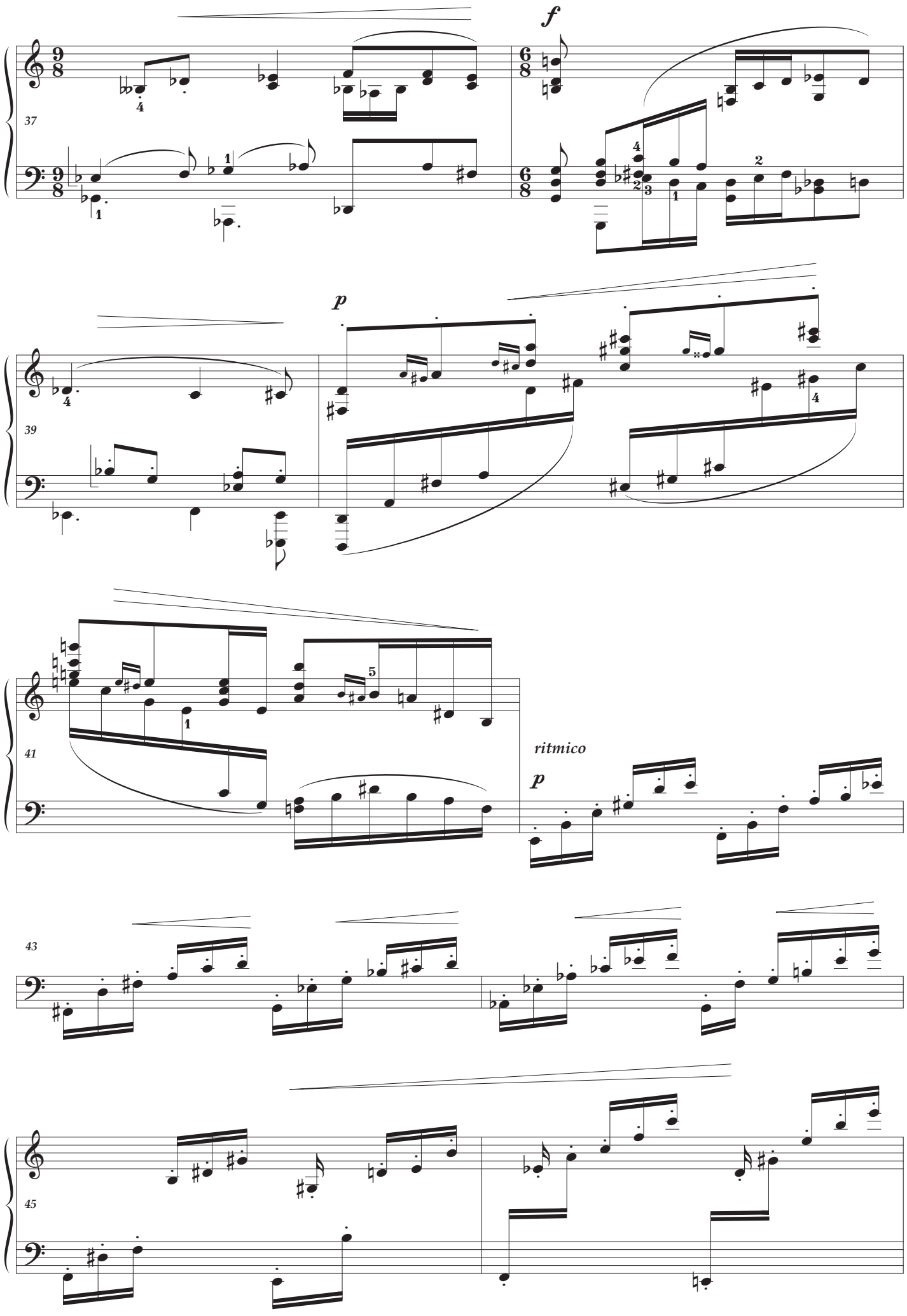
Allegretto misterioso

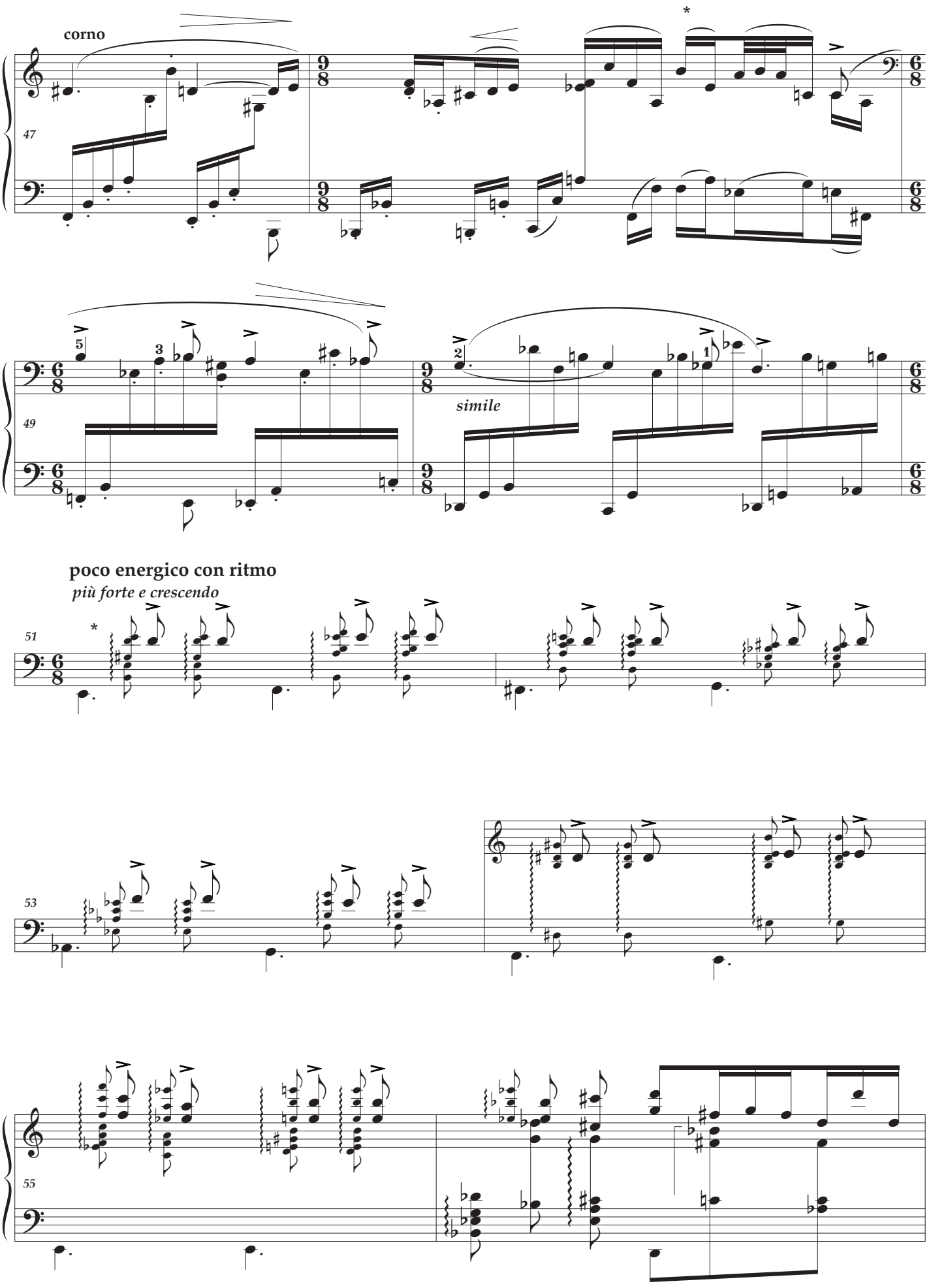


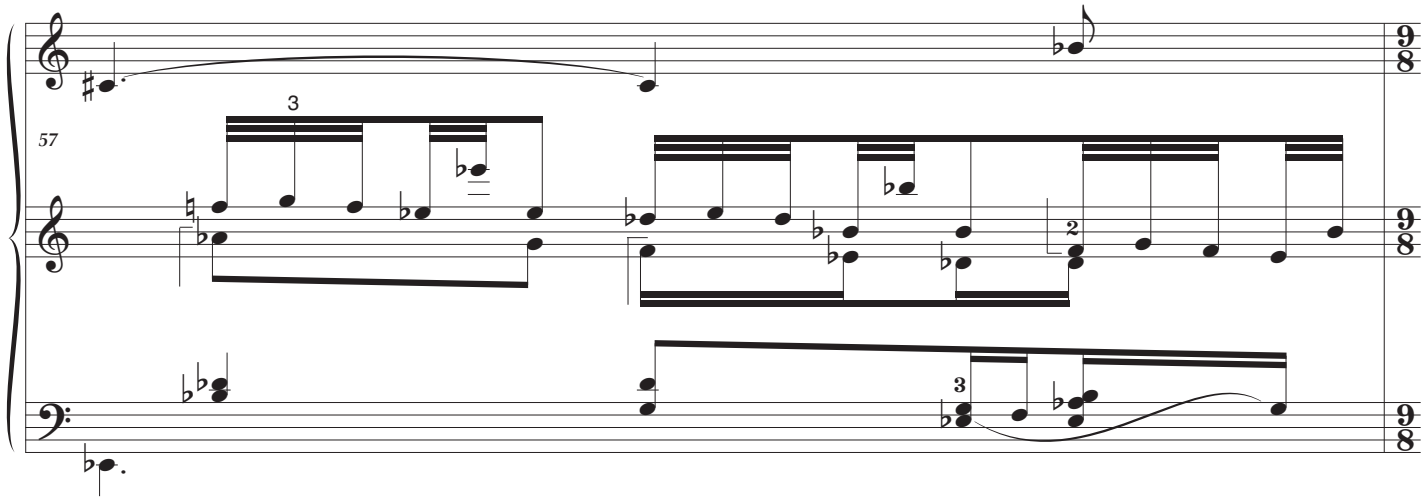

9
11
15
17
marcato

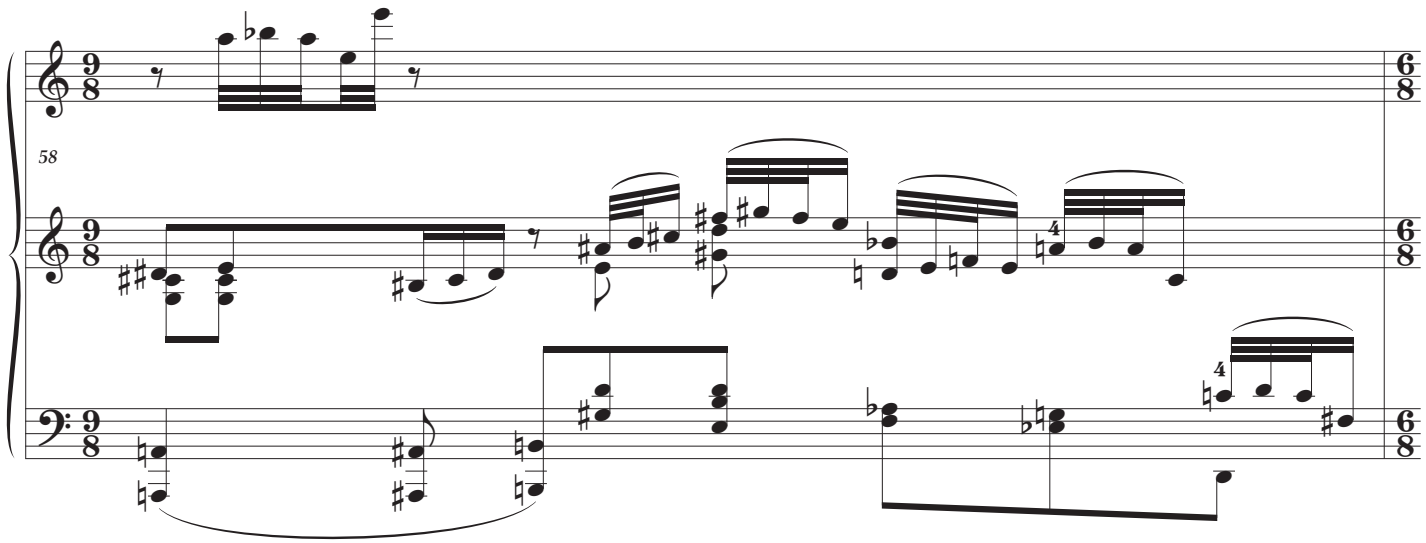

poco più lento
sotto voce
19
f
23
ff
(Fandango)
25
m.d.
p
27

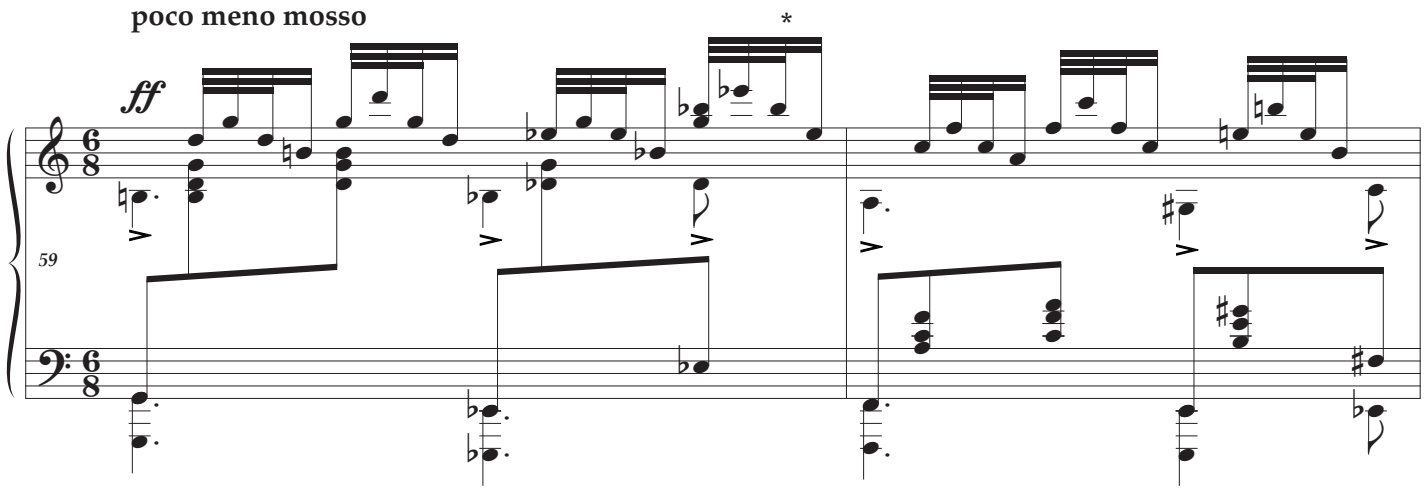

29
espressivo
f
31
p
33
mp
35
p m.d.

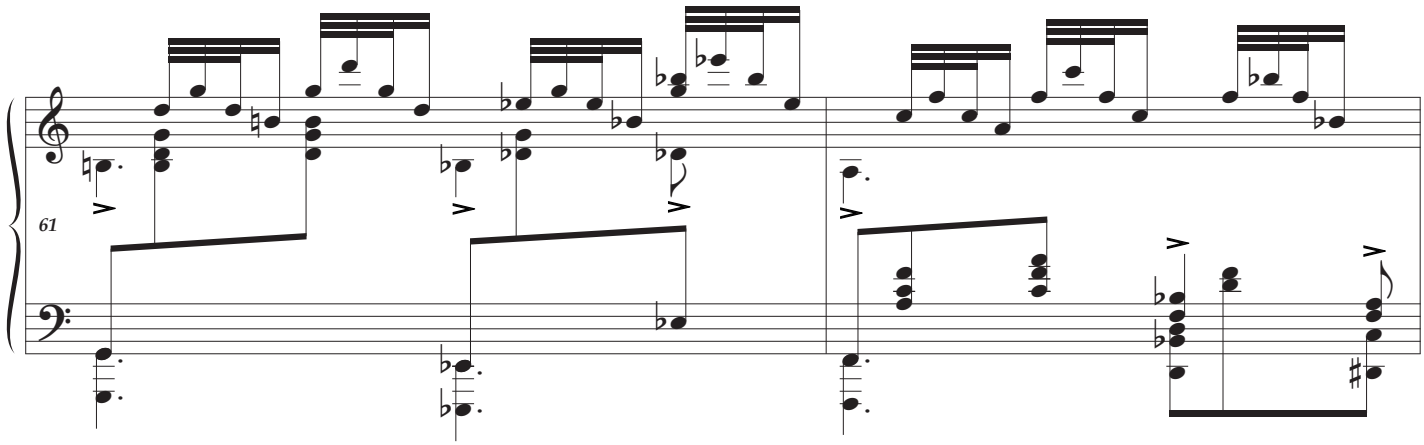

37
f
39
p
41
ritmico
p
43
45

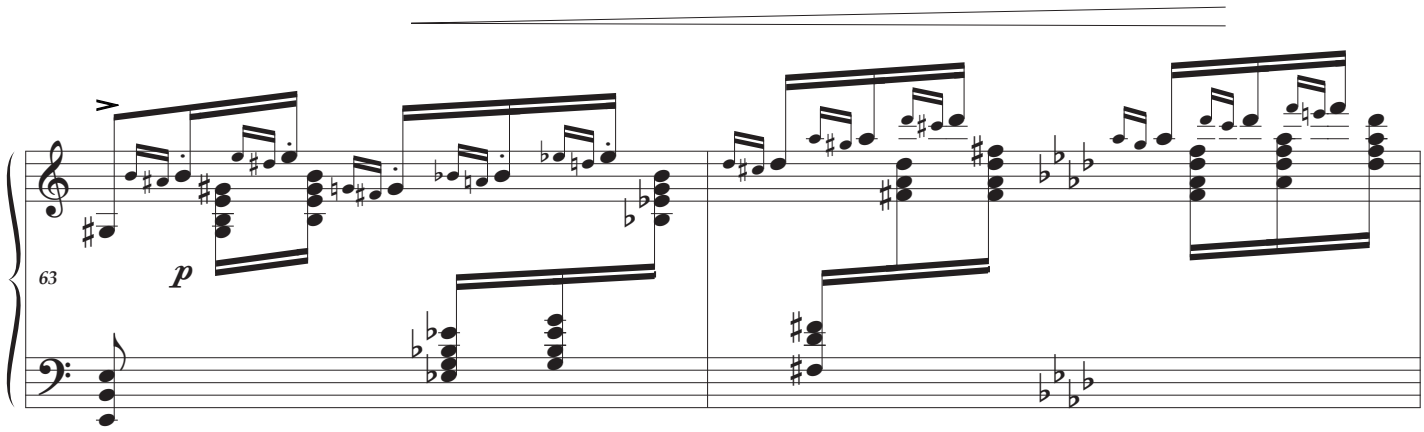

corno
47
49
simile
poco energico con ritmo
più forte e crescendo
51
53
55

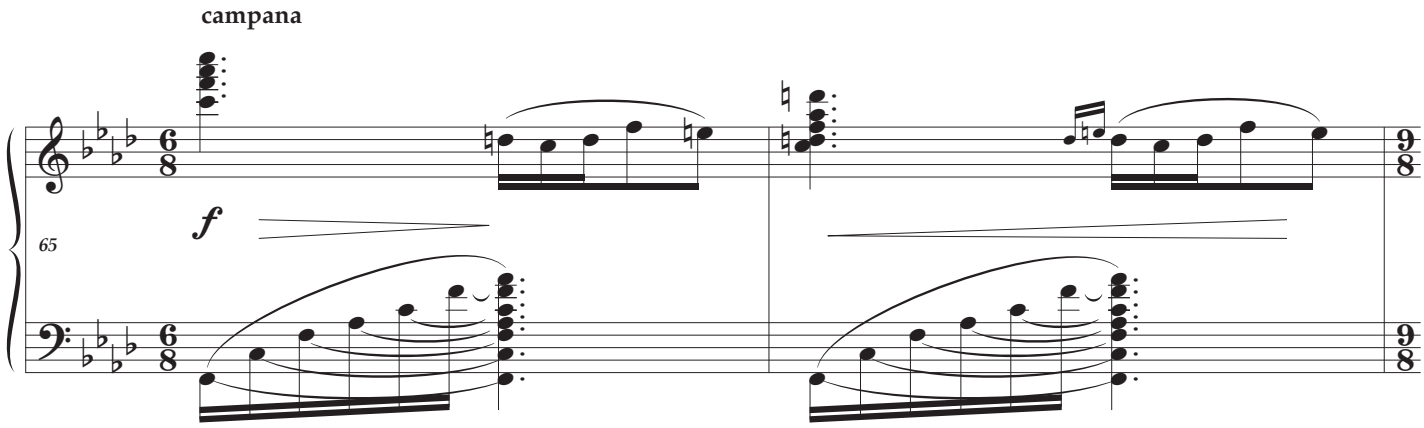

57
3
2
3

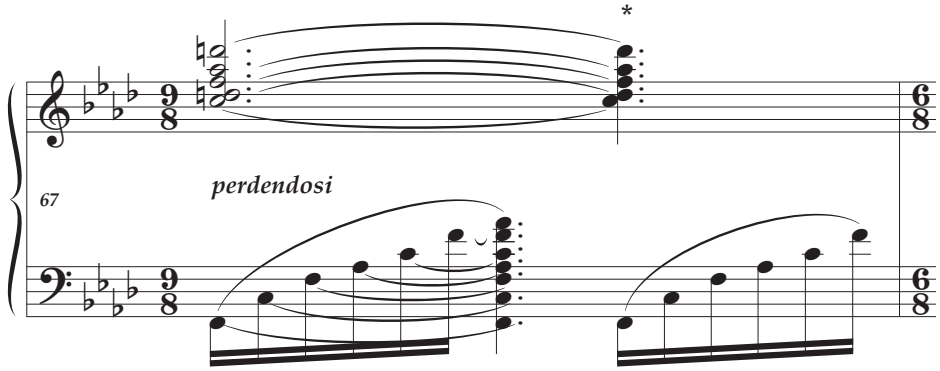

58
4
4

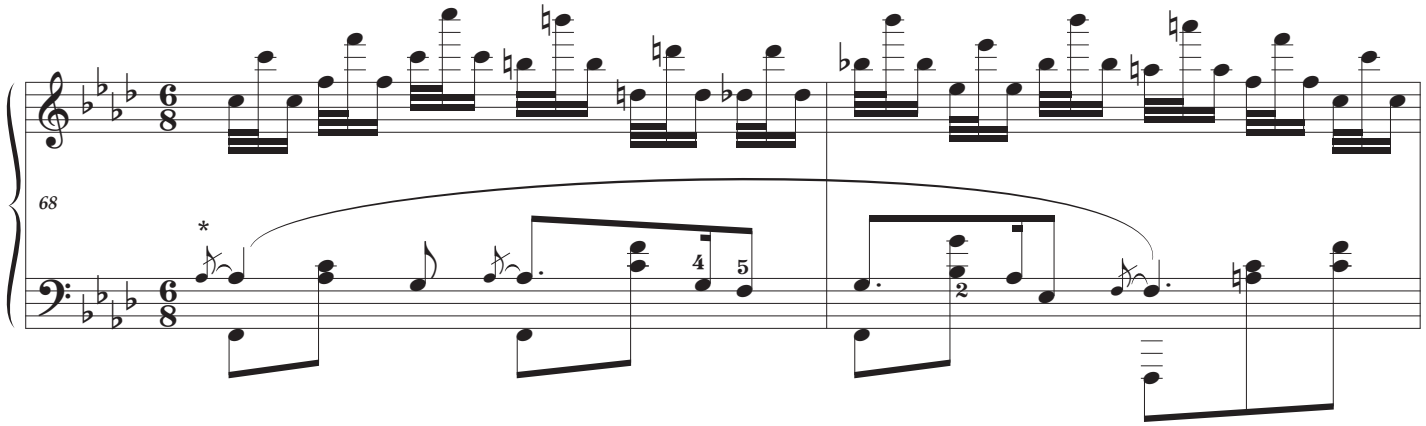

poco meno mosso
ff
*
59

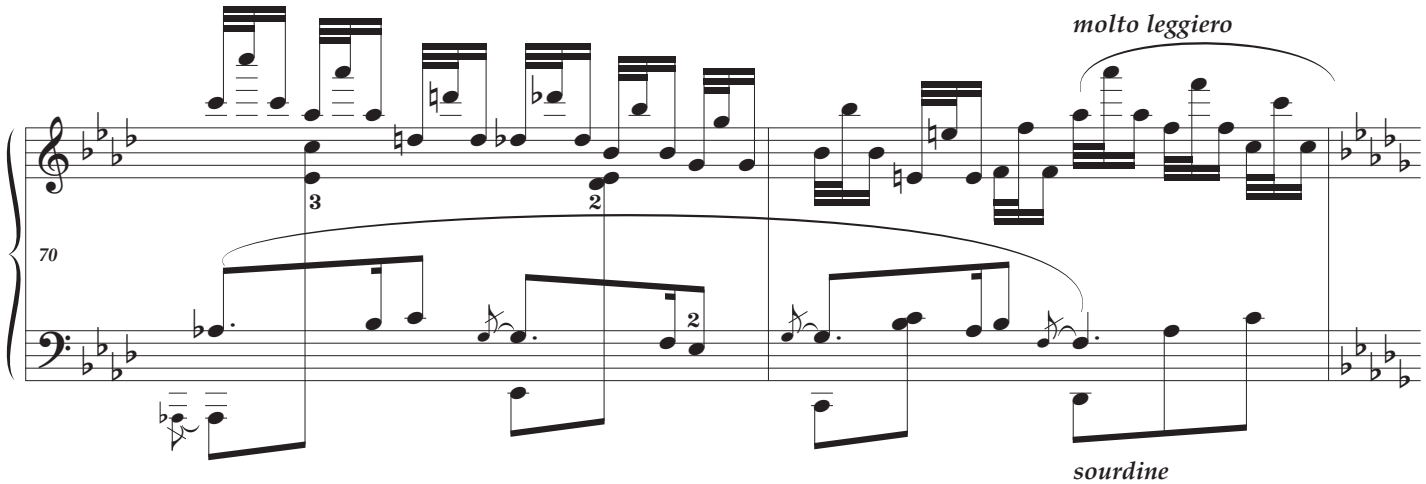

61

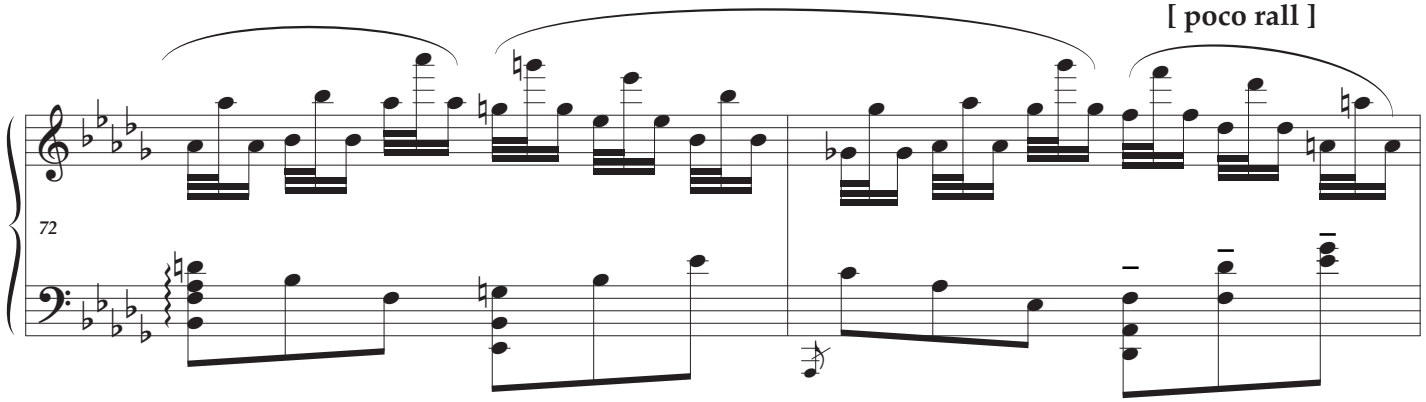

63
p

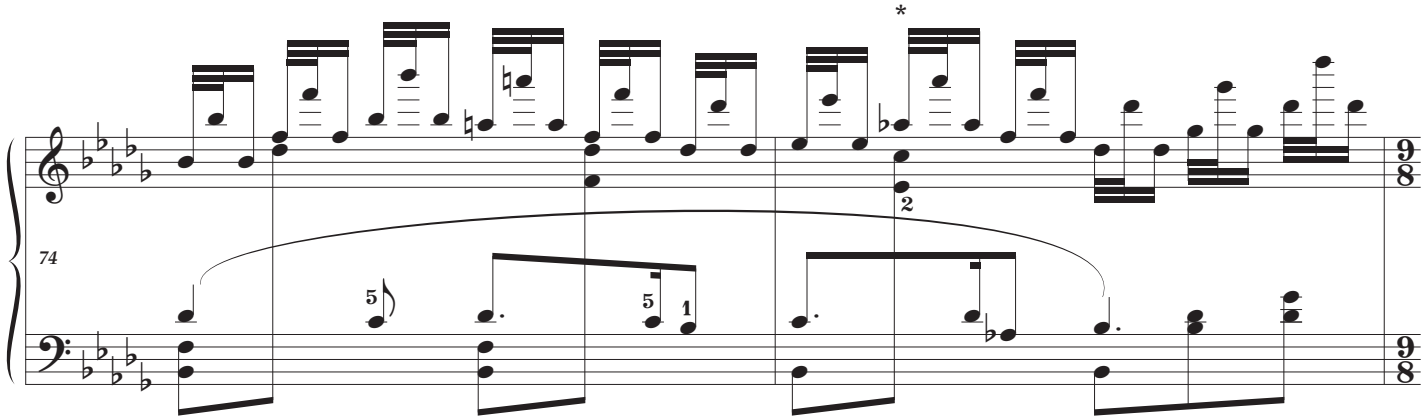

campana
65
f

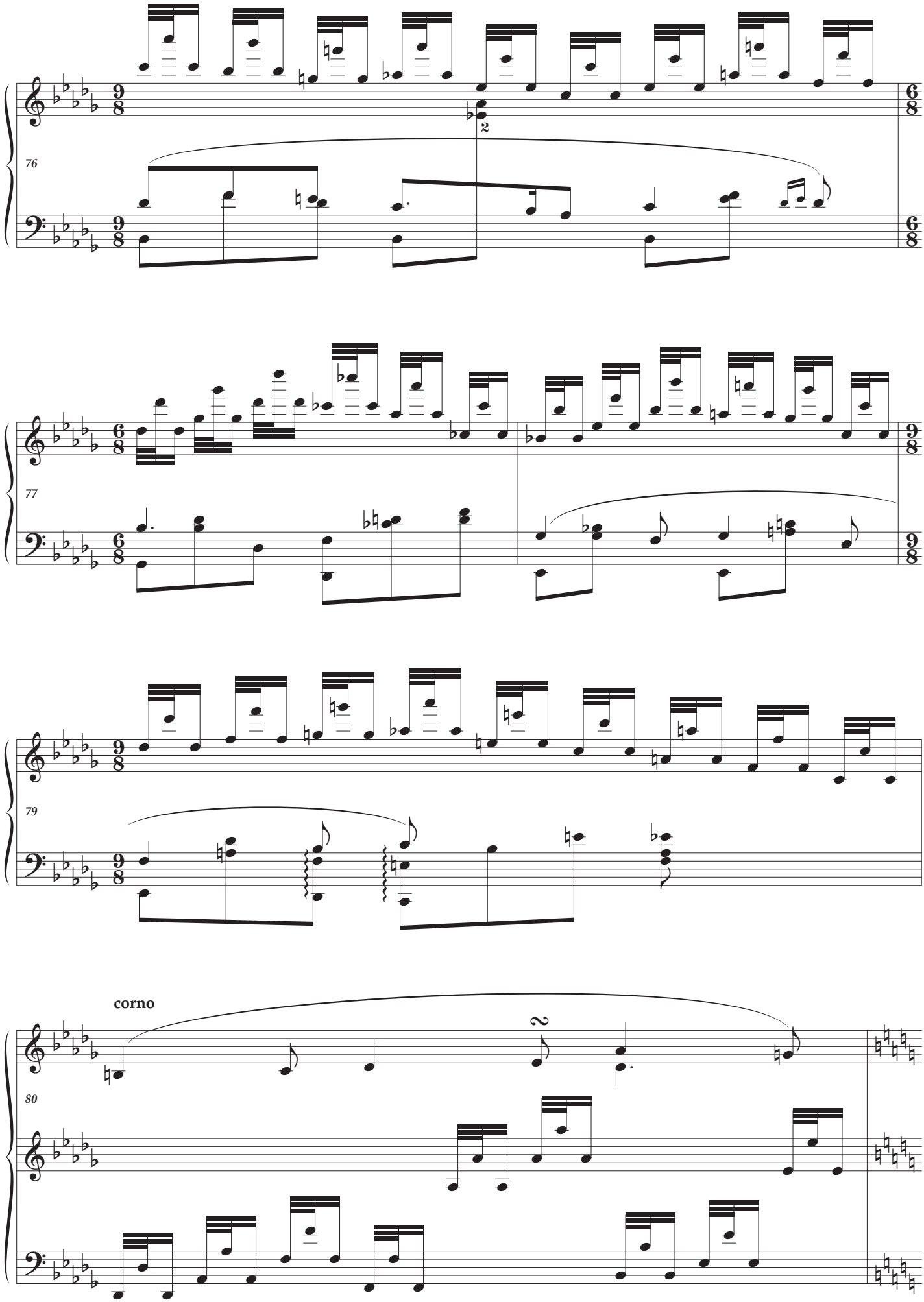

*
67
perdendosi

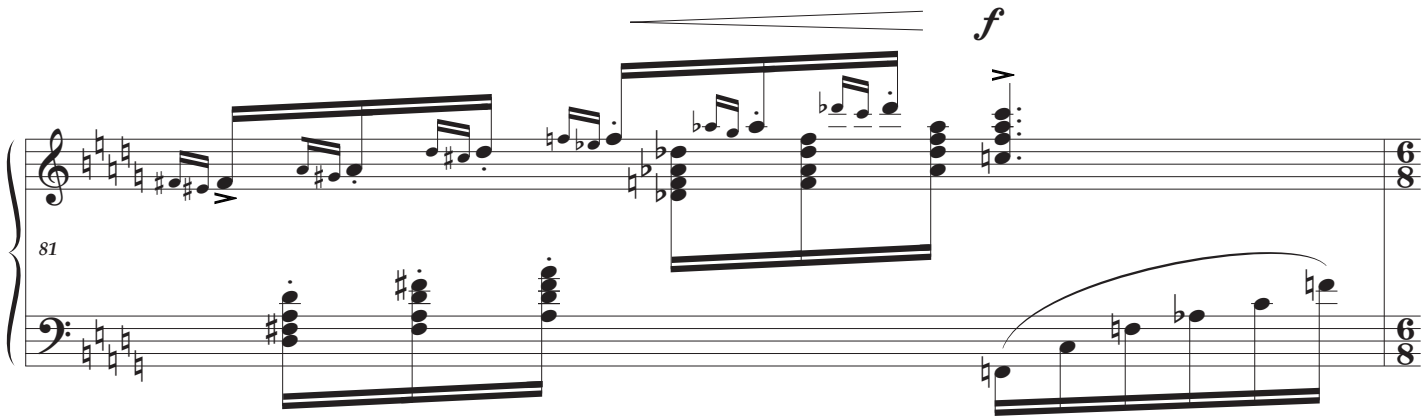

68
6/8
6/8
*
4
5
2


molto leggiero
70
3
2
2
sourdine
Ped.


[poco rall]
72

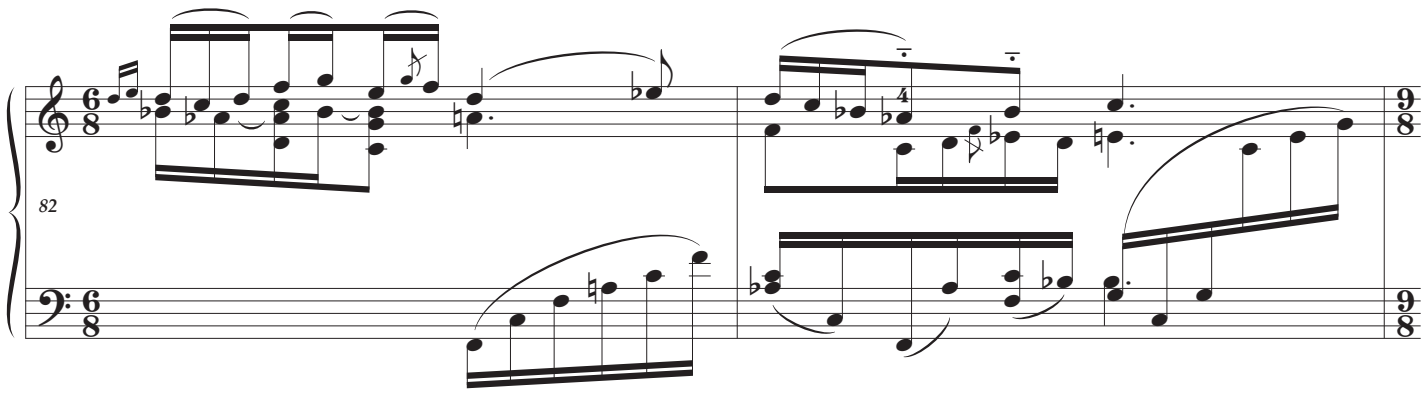

74
*
2
5
5
1
9/8
9/8
[tre corde]


76
77
79
corno
80

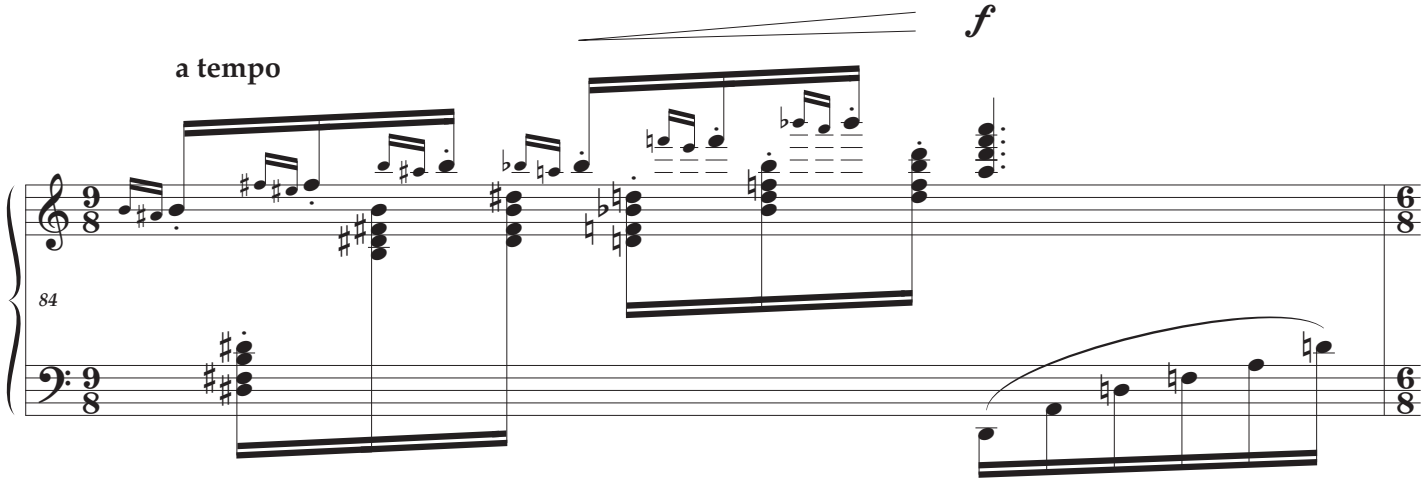


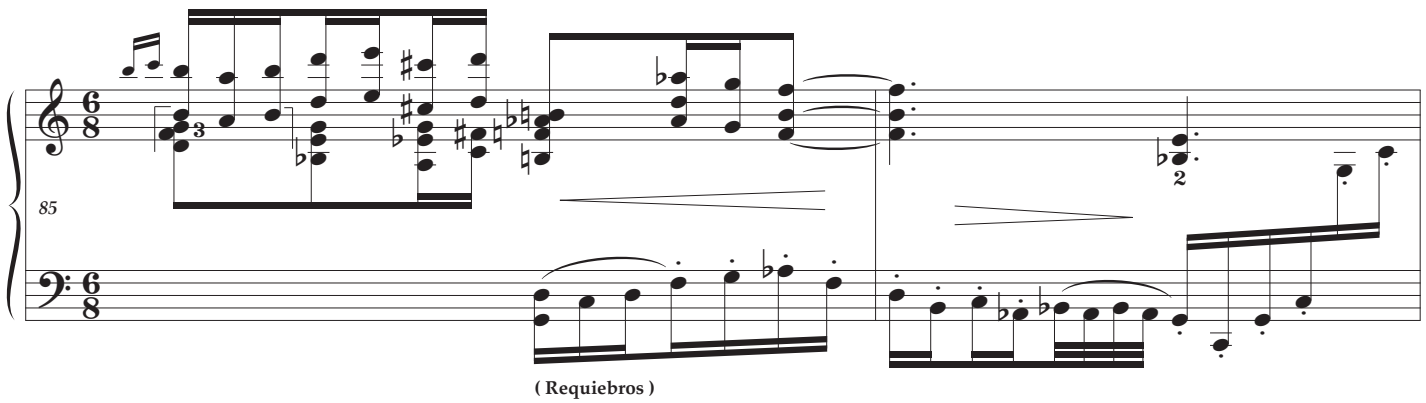
poco meno mosso

espressivo

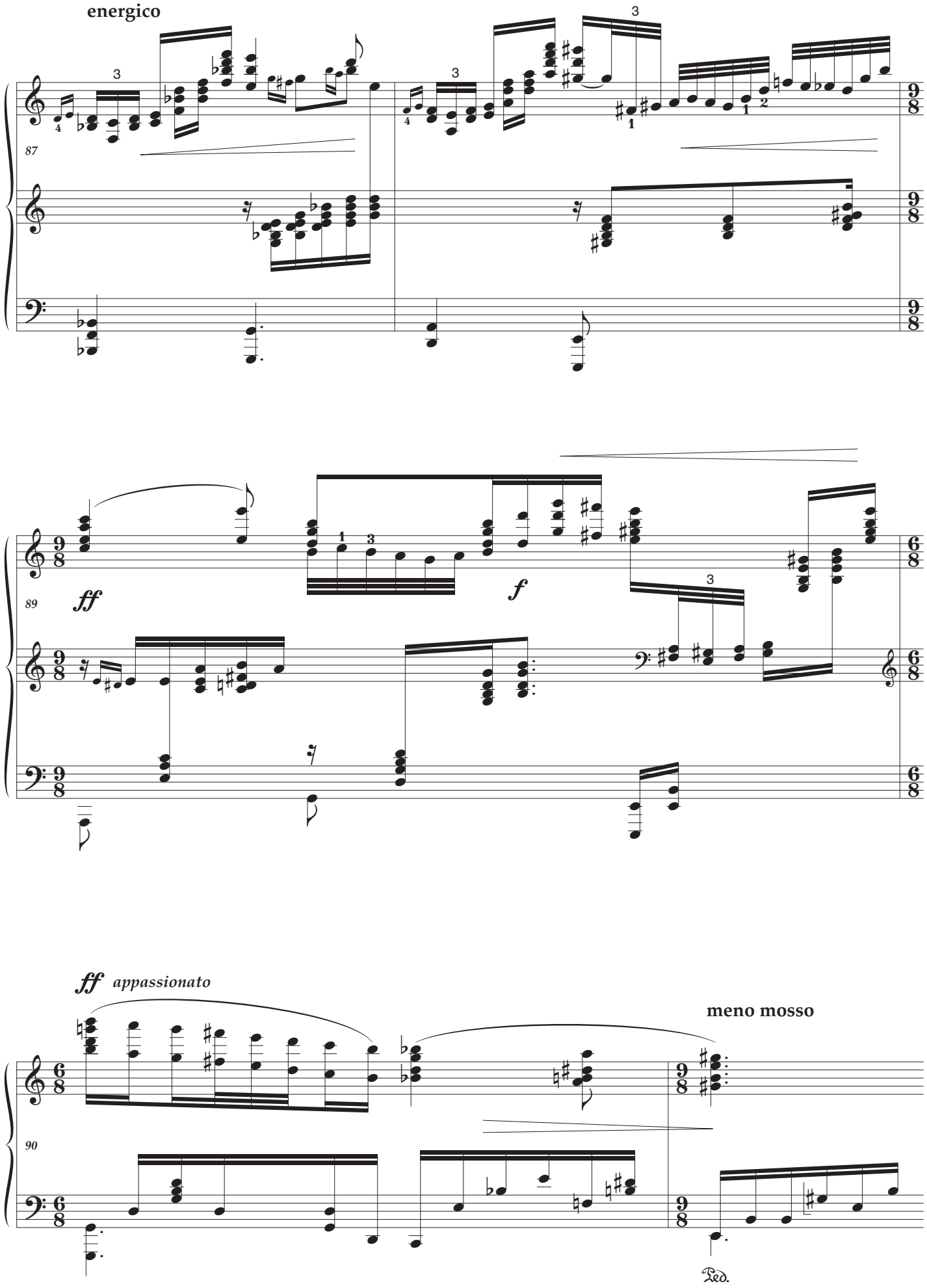


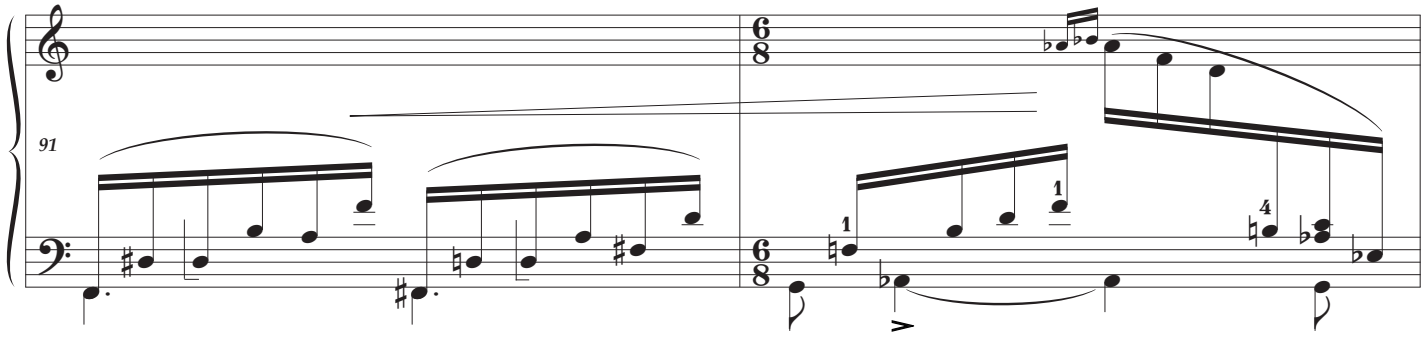
a tempo

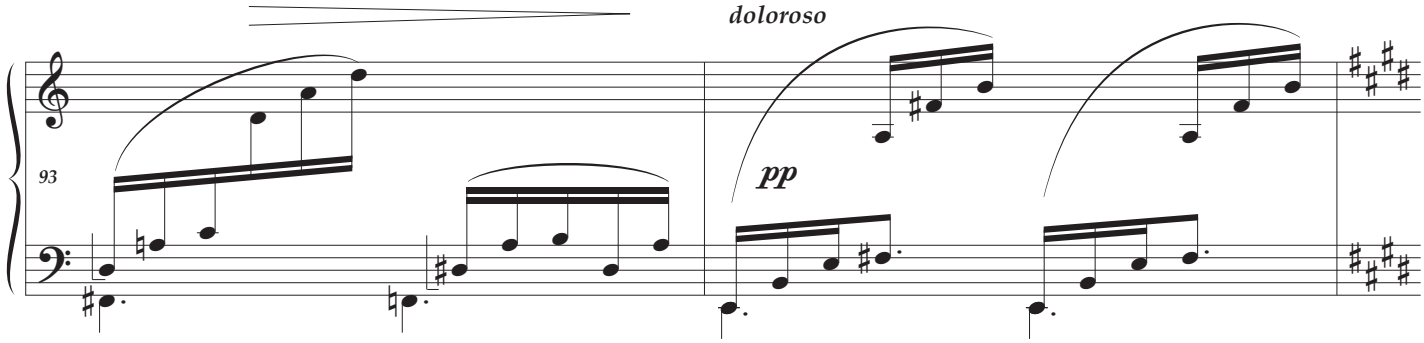




(Requiebros)


energico
87
89
ff
f
ff appassionato
meno mosso
90
Ped.


91
6/8
6/8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93
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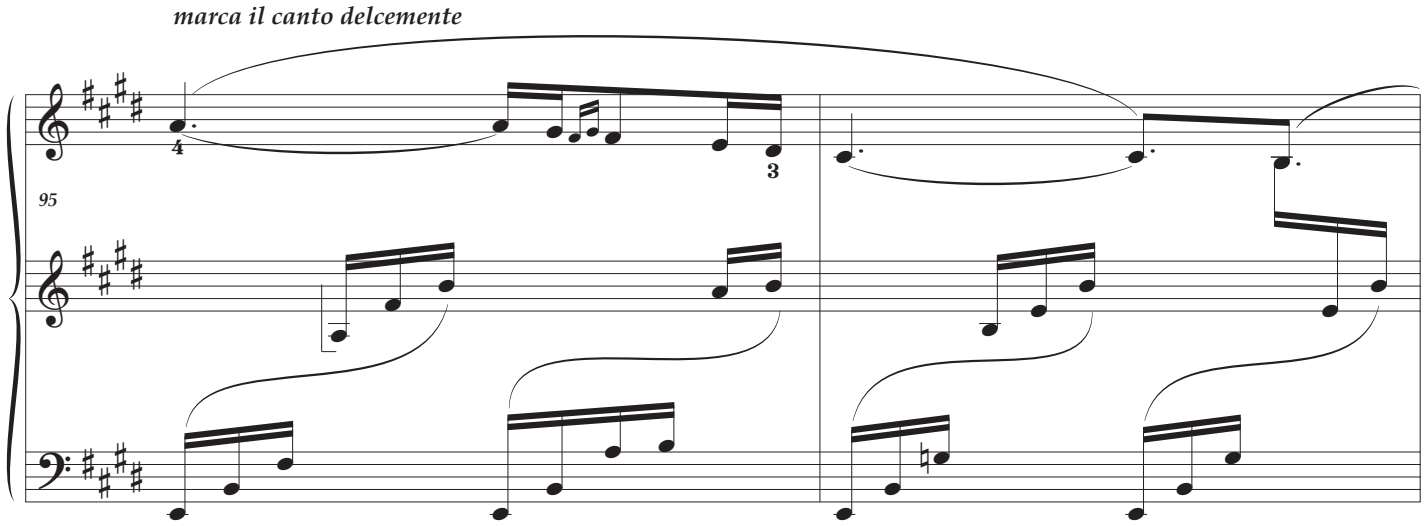
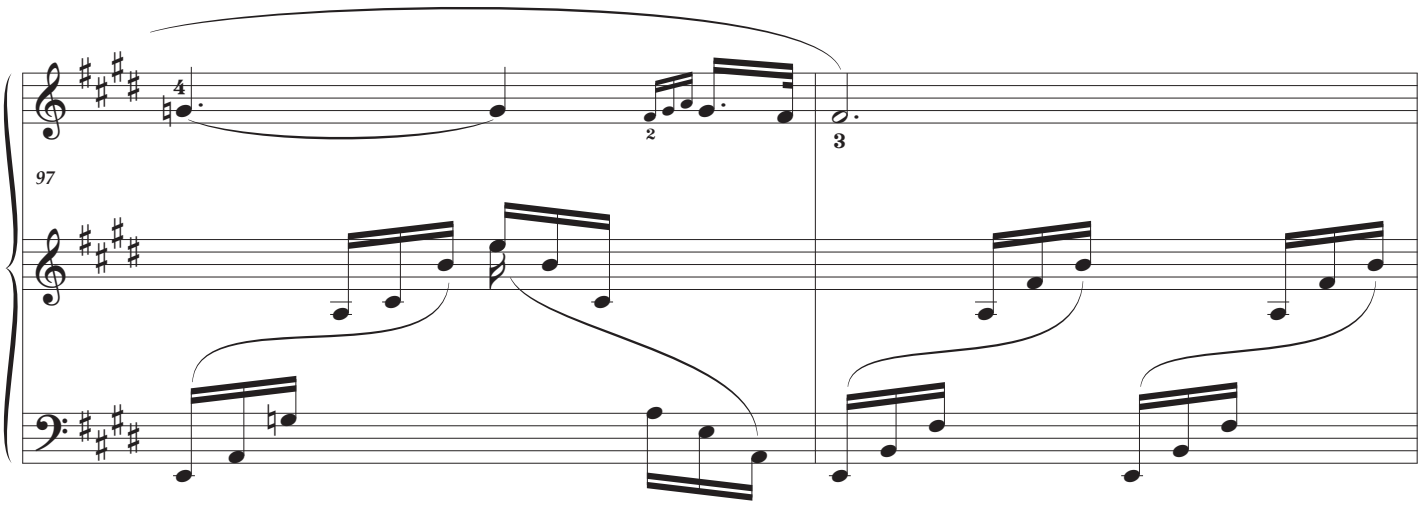

marca il canto delcemente
95


97
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2
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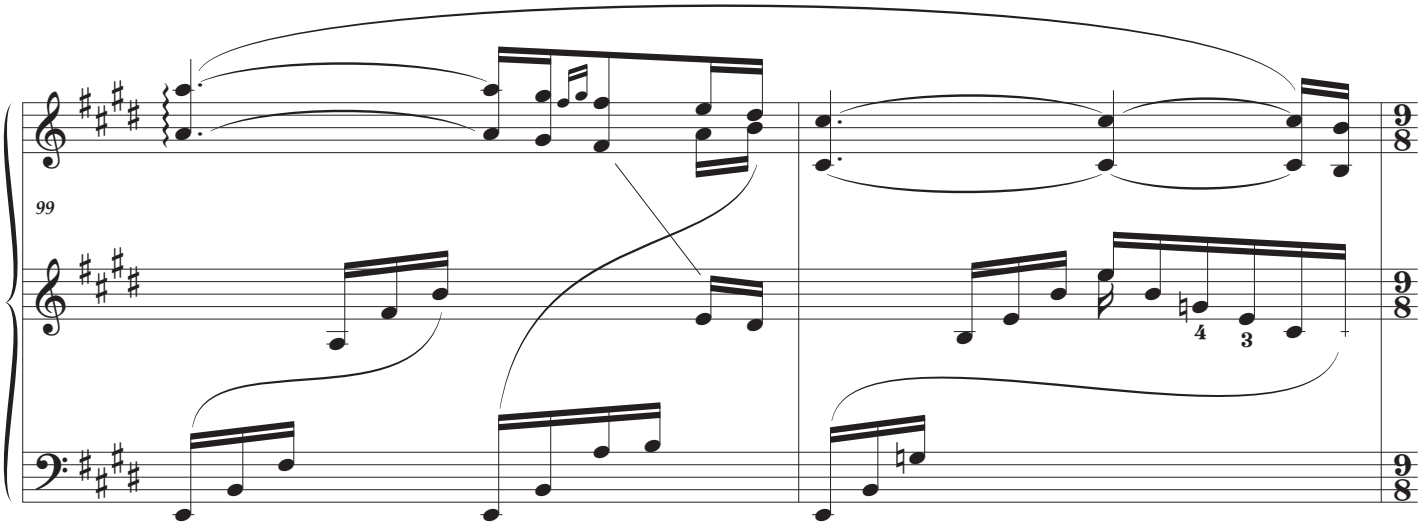
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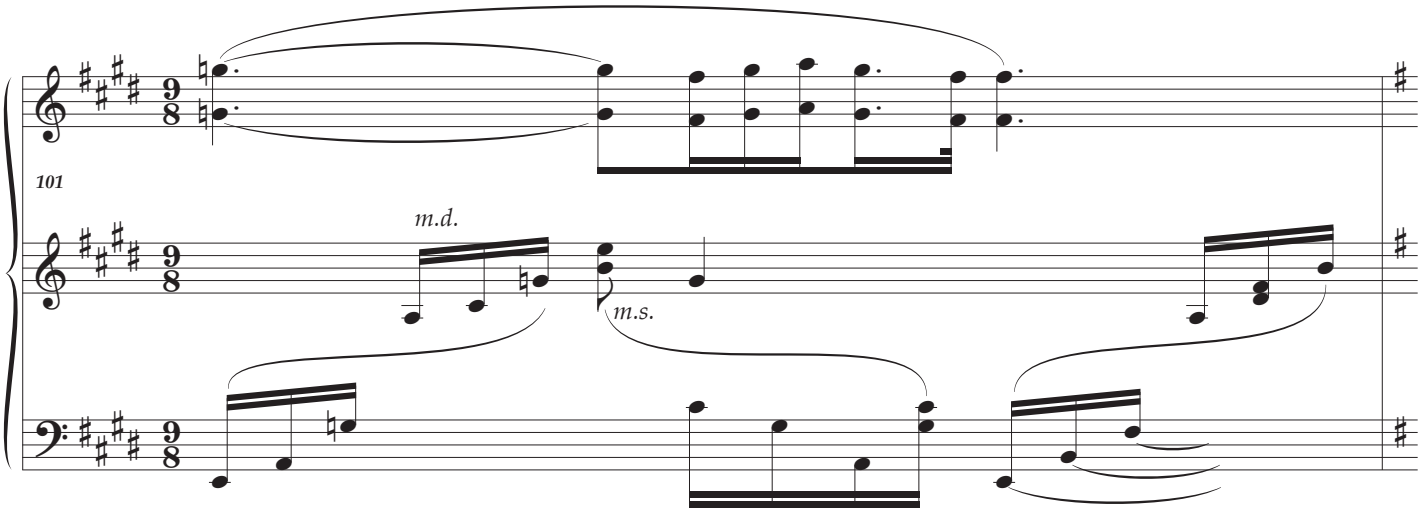
101
9
8
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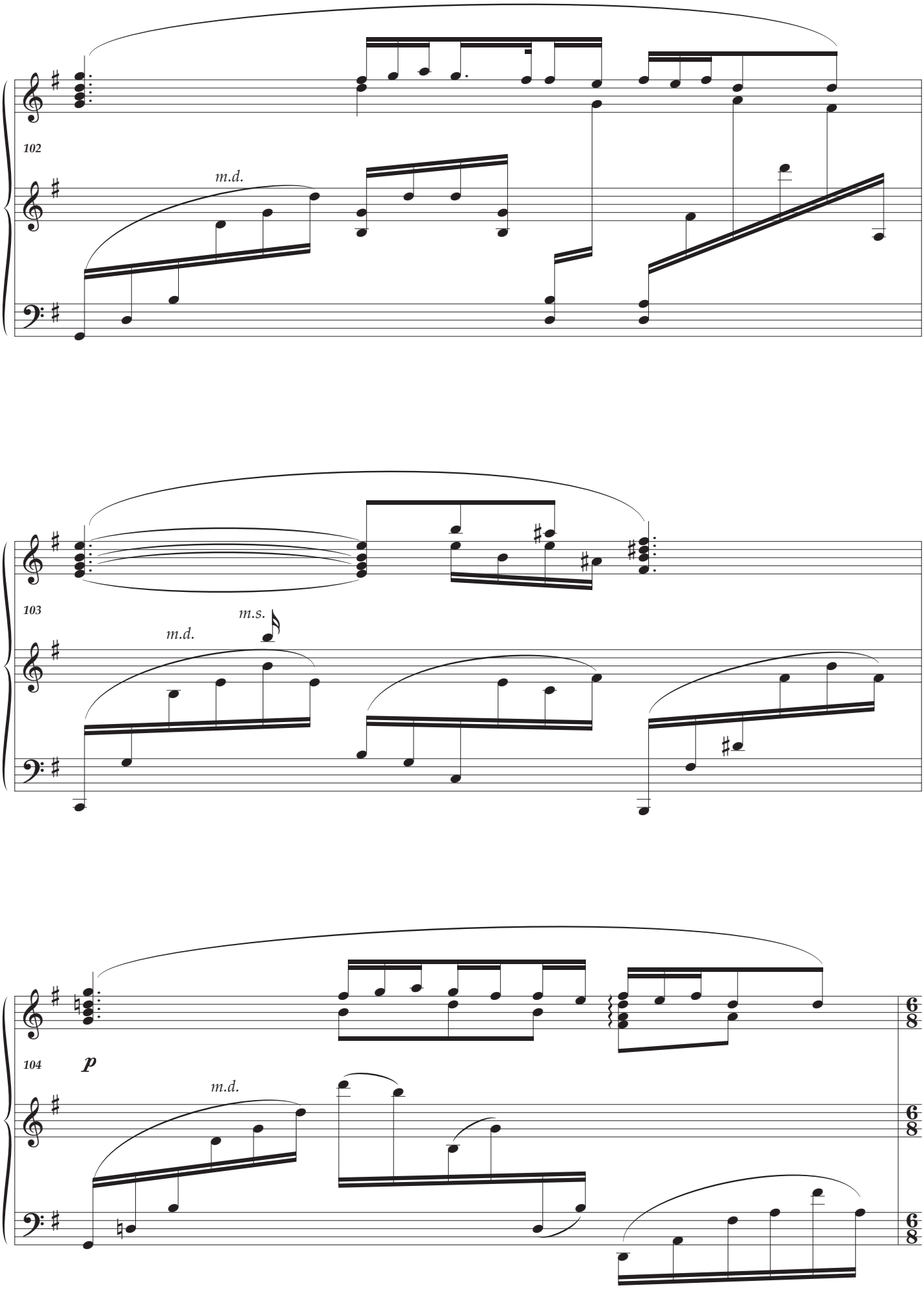
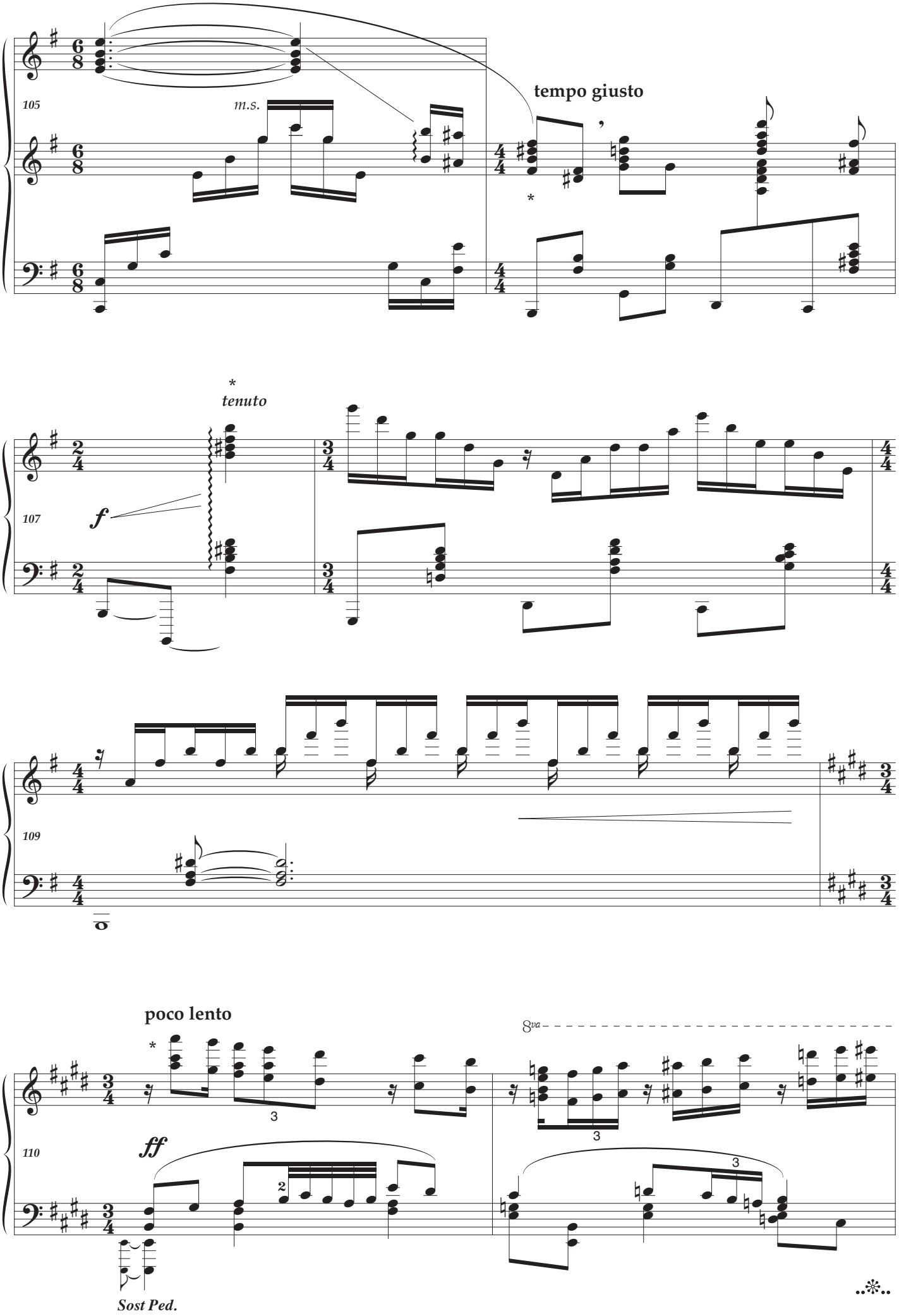
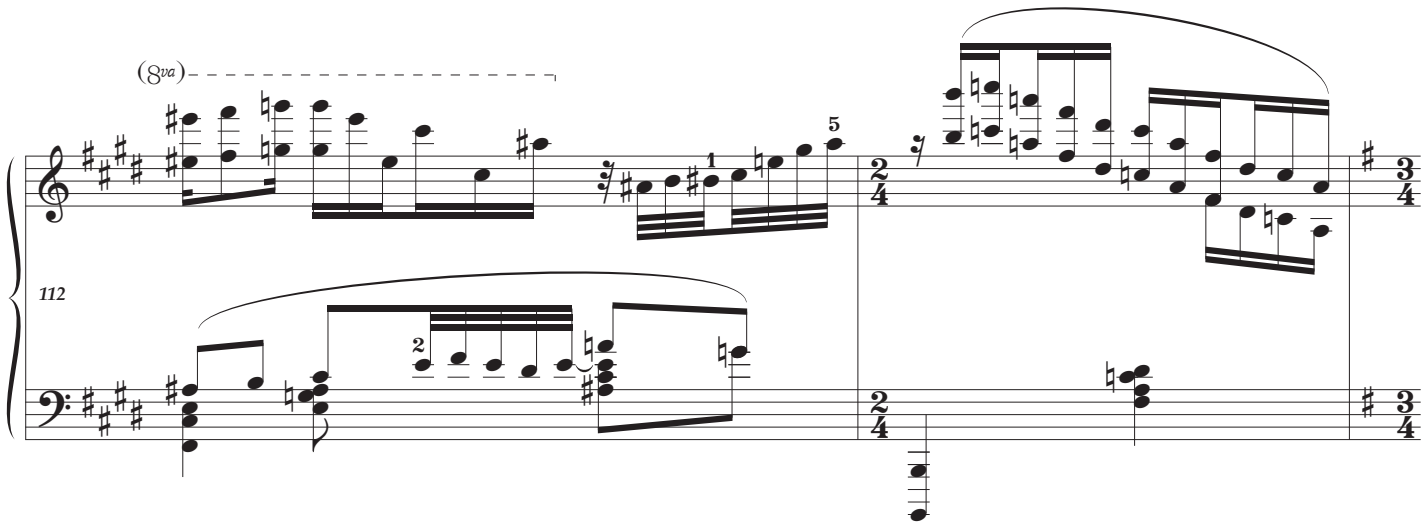
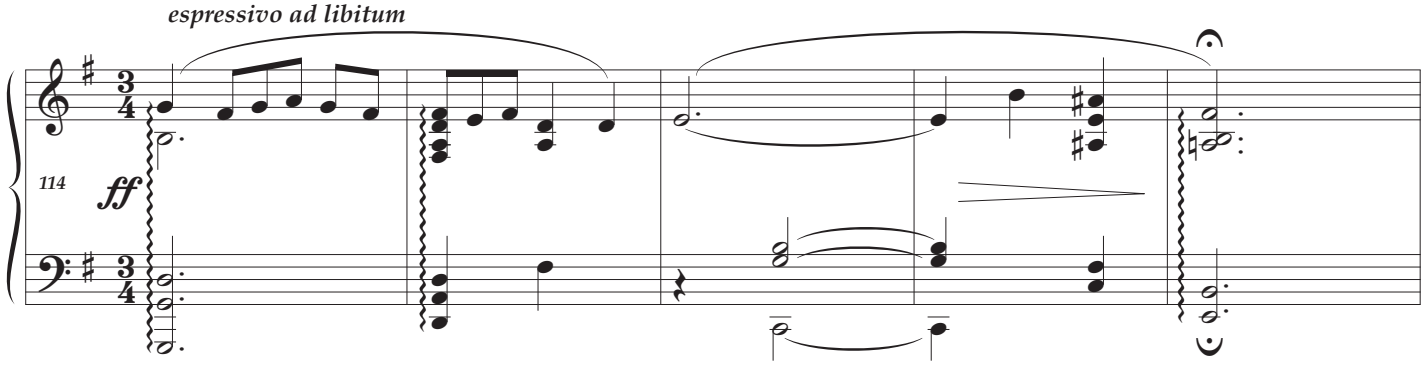
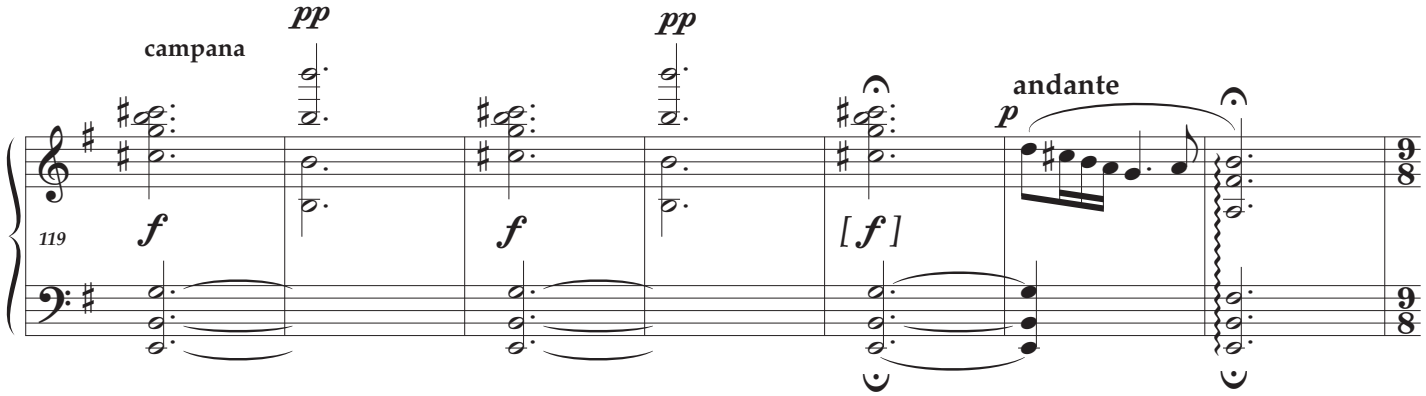
m.s.

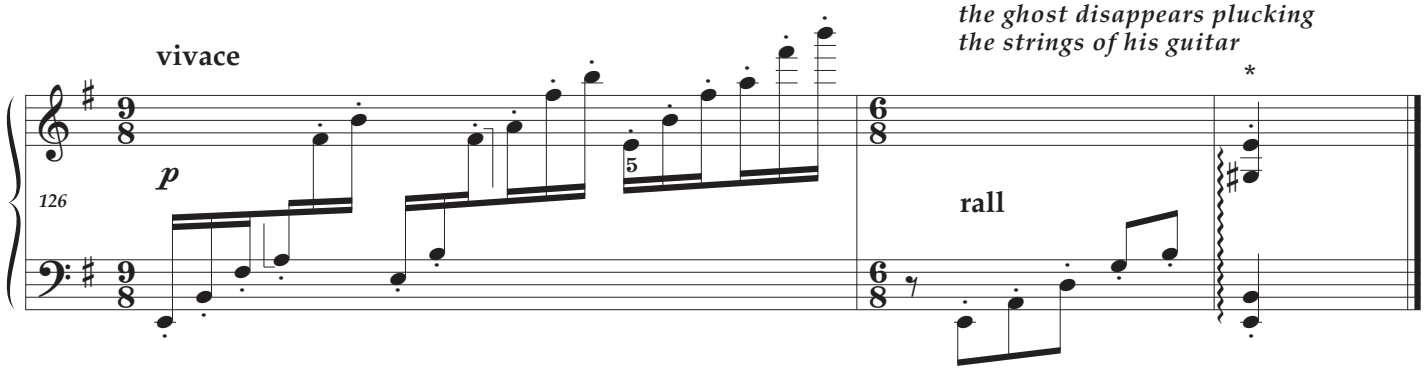

102
m.d.
103
m.d.
m.s.
104
p
m.d.
6
8
6
8
6
8


105
m.s.
tempo giusto
*
tenuto
f
107
109
poco lento
8va
ff
110
Sost Ped.


(8va)
112


espressivo ad libitum
114
ff


campana
pp
pp
119
f
f
[f]
andante
p


vivace
126
p
rall
the ghost disappears plucking
the strings of his guitar
*

GRANADOS

GOYESCAS

los majos enamorados

published June 2020

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