

XIII

(Preludium a fuga v G dur)

Mario Castelnuovo-Tedesco

PRÆLUDIUM

Allegretto – Moderato e grazioso

Kytara I

Kytara II

mp *p*

I

II

più p *mf*

I

II

mp *mf* *p* *appena rit... a tempo*

I

II

mf *mp* *p*

I

II

p *più p* *p dolce ed espress.* *pp*

I

II

p *mf* *p subito* *mp*

III

Measures 28-31. Treble and bass staves. Measure numbers 28, 29, 30, 31 are indicated. Fingerings and slurs are present. Dynamics: *mp*.

Measures 32-35. Treble and bass staves. Measure numbers 32, 33, 34, 35 are indicated. Fingerings and slurs are present. Dynamics: *mp*, *p*.

Measures 36-39. Treble and bass staves. Measure numbers 36, 37, 38, 39 are indicated. Fingerings and slurs are present. Dynamics: *p*, *mp*. Text: *p un poco malincolico*.

Measures 40-43. Treble and bass staves. Measure numbers 40, 41, 42, 43 are indicated. Fingerings and slurs are present. Dynamics: *mp*, *mf deciso*.

Measures 44-47. Treble and bass staves. Measure numbers 44, 45, 46, 47 are indicated. Fingerings and slurs are present. Dynamics: *f*, *mf marcato*. Chord symbols: $\frac{1}{2}V$, $\frac{1}{2}VII$, $\frac{1}{2}VIII$, $\frac{1}{2}X$, $\frac{1}{2}XII$.

Measures 48-51. Treble and bass staves. Measure numbers 48, 49, 50, 51 are indicated. Fingerings and slurs are present. Dynamics: *mf*, *p*, *pp*. Text: *Un poco meno arm. 8^a*, *p dolcissimo*, *perdendosi*.

FUGA

Grazioso, Tempo di Minuetto

Kytara I

Kytara II

This musical score is for a piece titled "FUGA" in 3/4 time, marked "Grazioso, Tempo di Minuetto". It is written for two kytaras, Kytara I and Kytara II. The score is divided into systems, with measures 1-8, 15-21, 27-34, and 39-45 shown. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. Performance instructions like "p", "mf", "mp", "p dolce", "mp marcato", "metallico", "p allontanandosi", and "più p" are used throughout. The score also includes section markers V, 1/2 VIII, VII, 1/2 VII, 1/2 VII, 1/2 X, 1/2 VIII, and 1/2 VII. The Kytara I part is primarily melodic, while the Kytara II part provides harmonic support and rhythmic accompaniment.

Measures 1-8: Kytara I starts with a melody marked *p*. Kytara II enters in measure 5 with a melody marked *mp marcato*. Both parts have dynamic markings of *p* and *mp*.

Measures 15-21: Kytara I continues the melody, marked *mf* and *p*. Kytara II provides accompaniment, marked *mp* and *p*. Section markers V, 1/2 VIII, VII, and 1/2 VII are present.

Measures 27-34: Kytara I features a more complex melodic line with triplets, marked *mf* and *p dolce*. Kytara II continues the accompaniment, marked *mp marcato* and *metallico*. Section markers 1/2 VIII, VII, 1/2 VII, 1/2 X, 1/2 VIII, and 1/2 VII are present.

Measures 39-45: Kytara I has a melodic passage marked *mf* and *mp espr.*. Kytara II provides accompaniment marked *mp* and *p*. The piece concludes with a final dynamic marking of *più p*.

TRIO

Lo stesso tempo, ma un poco agitato.

Lo stesso tempo, ma un poco agitato.

I

II

45

pp uguale e misterioso

pp

Simile

p espr.

Simile

0 1 4 1

III

IV

III

mp più espr. e sonoro

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, I and II, in G major. Staff I contains a treble clef, a key signature of one sharp (F#), and a 64-measure rest. Staff II contains a bass clef, a key signature of one sharp (F#), and a series of chords and single notes. The second system continues the piece, with Staff I containing a treble clef, a key signature of one sharp (F#), and a series of chords and single notes. Staff II contains a bass clef, a key signature of one sharp (F#), and a series of chords and single notes. The piece concludes with a final chord in both staves.

Go Lo

I

p dolce e grazioso

III

p dolce ma sentito

II

p leggero e staccato

mp dolce ma sonoro

[illegible]

XIV

(Preludium a fuga v d moll)

Mario Castelnuovo-Tedesco

PRÆLUDIUM

Grave — sostenuto e pomposo.

8^a X IX 1

Kytara I
(6^a = D)

Kytara II
(6^a = D)

I *f* *p* *mf*

II *mp* *mf*

a tempo (calmo)

a piacere — quasi recitativo_

I *f* *mf* *mp* *mp* *p ma sonoro*

II *mp* *mf* *mp* *mp* *p ma sonoro*

VIII *p* *più p* *III*

I *p* *più p* *III*

II *p* *più p* *III*

(Un poco Andante)

V VI VIII V *mp espr. cantando* *III* VI VIII VI V

I *mp espr. cantando* *III* VI VIII VI V

II *mp espr. cantando* *III* VI VIII VI V

25

I

II

V VI VIII XI VI VIII V

mp espr. cantando

30

I

II

p ma sentito

mf

36

I

II

p dolcissimo

a piacere — quasi recitativo

p ma sentito

41

I

II

pp dolce e grave

poco rit.

a tempo

mp

p

p ma sonoro

47

I

II

VIII

più p

pp

8^a

X IX

FUGA

Mosso e deciso.

Kytara I
(6^a = D)

Kytara II
(6^a = D)

I

II

III

V

16

20

24

f risoluto

mf

f risoluto

mp

mf

f marcato

f marcato

ff marcato

ff marcato

f marcato

mf

f marcato

più f

più f

ff

ff marcato

marcato e selvaggio

Un poco più sostenuto.

XV

(Preludium a fuga v A dur)

Mario Castelnuovo-Tedesco

PRÆLUDIUM

Molto animato.

Kytara I

Kytara II

f chiaro e scintillante

mf

mf

f marcato

mf

più f

f

ff

IX

f espr. cantando

mf

f

sf

mf

f

sf

mp

mf espr. cantando

24

I

II

mf

III VII

12 12 9

3 6

6

2 3 0 3 4

27

I

II

sf

mp

12 12 12

0

1 2

1 2

1 2

30

I

II

f

f squillante (come una fanfara)

6 3

12

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

33

I

II

più f

più f

6 3

12

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

37

I

II

Più sostenuto e pomposo

ff

ff

6 3

12

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

41

I

II

Molto mosso.

ff brillantissimo

ff brillantissimo

12 6

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

X XII

44

I

II

sostenuto molto

ff (quasi Tromboni)

12 12 6

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

FUGA

Tempo di Gavotta – Allegretto grazioso.

Kytara I

Kytara II

I

II

I

II

I

II

I

II

(quasi Musette I)

I

II

32 *8^a*
 I *pp uguale*
 II *mp espr.*
 37 *p espr.*
 I
 II *p*
 42 *p espr.*
 I
 II *p espr.*
 (quasi Musette II)
 47 *8^a*
 I *p dolce ed espr.*
 II
 52 *mp espr.*
 I *mp più espr.*
 II
 58 *Jo Jo*
 I *p con spirito*
 II *p con spirito*
 64 *p semplice e dolce*
 I
 II *pp*
poco rit.

27 *8^a* $\frac{1}{2}X \frac{1}{2}IX$ $\frac{1}{2}X$ *f* *12* *12* *12* *6* *3 4* *6*

31 *8^a* *f* *9* *9* *9* *9* *mf* *9* *sempre mf*

36 *9* *3 2 0 2 1 4 1 0 3* *III* *mp* *f* *9* *9* *9*

41 *più f* *ff* *f* *3* *12* *12* *Simile*

45 *ff robusto e selvaggio* *sempre tenuto* *sempre ff*

52 *ff* *Simile* *12* *ff*

FUGA

Molto moderato (Cupo e mesto).

Kytara I

Kytara II

p espr. *sempre tenuto* *sempre p*

p espr. *sempre tenuto*

I

II

p *mp espr.* *mp espr.* *p*

mp espr.

VIII

I

II

p leggero e staccato *sempre p, staccato e leggero*

mp espr. *mf* *mp espr.*

I

II

(Sempre tenuto e calmo)

p espr. *mp* *p leggero e staccato*

fp

I

II

sempre staccato *mf* *mf*

p *mf espr.* *mf*

32

I

II

f

sf *mf*

f marcato e tenuto

36

I

II

sf *f marcato e tenuto*

p

sf *mf*

p

(sostenendo un poco_ - - - -)

42

I

II

mp

mf

mp

p, sempre tenuto

mp

mf

p

48

I

II

sf

sf

sf

(Quasi recitativo)

54

I

II

p ma sonoro

mf

mp

p

pp

p espr. e doloroso