



Adaptation and performance edition of works by non-guitarist composers: a case study of Mario Castelnuovo-Tedesco's Platero y yo

Thèse

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**Thèse
Doctorat en musique – interprétation**

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Résumé

Au XX^e siècle, des compositeurs non-guitaristes commencent à composer des œuvres pour la guitare mais avec des lacunes dans leur compréhension des spécificités techniques de l'instrument. Certains consultaient un guitariste pour obtenir des conseils techniques, mais d'autres publiaient des œuvres souvent techniquement maladroites, voire impossibles. Un exemple notable en est Mario Castelnuovo-Tedesco (1895-1968). Au départ, il composa de la musique pour guitare en collaboration avec Andrés Segovia (1893-1987), puis en collaboration avec d'autres guitaristes. Ses dernières œuvres pour guitare furent publiées à titre posthume sans avoir été révisées par un guitariste, par exemple *Platero y yo*, op.190 pour guitare et narrateur, l'une de ses œuvres pour guitare les plus importantes. Cette recherche documente mon processus d'adaptation de *Platero y yo* dans lequel je me suis efforcé de trouver un équilibre entre la fidélité à la partition originale, le contexte narratif et l'efficacité technique et sonore des différentes solutions que j'ai expérimentées.

Mots-clés : Édition d'interprète, Adaptation, Compositeur non-guitariste, Castelnuovo-Tedesco, Musique et narration

Abstract

In the 20th century, non-guitarist composers began composing solo works for the guitar but lacked a sufficient understanding of the instrument's technical specificities. Some would consult with a guitarist for technical guidance, but others would publish works that are often technically awkward or even impossible. A notable example of this is Mario Castelnuovo-Tedesco (1895-1968). Initially, he wrote music for the guitar in collaboration with Andrés Segovia (1893-1987), then in collaboration with other guitarists. His late works for the guitar were posthumously published without having been revised by a guitarist. A notorious example of this is *Platero y yo*, op.190 for guitar and narrator, one of Castelnuovo-Tedesco's major guitar compositions. This research documents my adaptation process of *Platero y yo* in which I strived to find a balance between faithfulness to the composer's score and to the narrative context, and the technical and sonic effectiveness of the different solutions I experimented with.

Key words: Performance edition, Adaptation, Non-guitarist composer, Castelnuovo-Tedesco, Music and narration

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Acknowledgment

I would like to express my deepest gratitude to my advisor, Professor André Papillon, for his intellectual support, his faith in my research project, his patience and guidance. I would also like to thank Rémi Boucher, a leading performer and teacher who has kindly broadened my technical and musical knowledge over the past four years.

Introduction

Until the end of the 19th century, most works for the guitar were composed by guitarists. It was only in the early 20th century that non-guitarist composers started writing for the guitar, thanks to the celebrity of guitar virtuoso Andrés Segovia (1893-1987) who approached many composers and encouraged them to write works for his instrument. Segovia developed working relationships with many of these composers and he often advised them on technical issues. One of the most notable examples is Mario Castelnuovo-Tedesco (1895-1968), one of the 20th century's most prolific composers for the guitar (Afshar, 1990).

These composers have made a great contribution to the development and richness of the instrument's repertoire. Because their works for guitar often have technical issues due to a lack of knowledge of the instrument's capabilities and limitations (Segal, 1994), guitarists-adaptor usually develop their personal solutions to these technical issues (reference). In this dissertation, these solutions are referred to as *adaptations*. Anderson (2011) and Segal (1994) show that most of the first published guitar works by non-guitarists composers (such as Castelnuovo-Tedesco and Manuel Ponce) were published with Segovia's adaptations.

Platero y yo, op. 190 by Mario Castelnuovo-Tedesco is an original composition for narrator and guitar, composed in 1960. This work is a collection of 28 short pieces based on the eponymous book by Juan Ramón Jiménez (1881-1958). It was published posthumously in 1971 by Bèrben with Angelo Gilardino (1941-2022) as editor. This edition closely follows the composer's manuscript. Like all the other compositions for guitar by Castelnuovo-Tedesco, this work presents many technical problems, such as awkward, difficult or impossible passages). It is nevertheless often performed by guitarists who use their own unpublished adaptations.

This dissertation describes the process of preparing my own performance edition of *Platero y yo*. The first chapter focuses on the technical challenges in writing for the guitar in general; the second chapter is about *Platero y yo* by Juan Ramon Jimenez, an overview of Castelnuovo-Tedesco's life and works for guitar and examines its first performances and recordings by Andrés Segovia; the third chapter is a detailed description of my adaptation process of *Platero y yo*; the fourth and final chapter consists in my adaptation of *Platero y yo*.

Chapitre 1

1.1 Early guitar repertoire

Segovia was in the process of re-establishing the classical guitar as an instrument worthy of the concert hall. However, he was in the curious position of having an extraordinarily limited repertoire. Before Segovia's time, the majority of guitar solos were written by lackluster guitarist/composers or were transcriptions of works written for other instruments. (Anderson, p. 1)

In the 17th and 18th centuries, published works for guitar were essentially dances and songs with guitar accompaniment such as *Instrucción de Música sobre la Guitarra Española* by Spanish guitarist-composer Gaspar Sanz (1640-1710). In the 19th century, a wider variety of works for guitar (sonatas, concertos, genre pieces, chamber music) were composed by guitarist-composers, though some operatic composers who did not play the guitar used it in a dramatic context where a character is performing a song (a form of operatic *mise en abyme*) such as Ernesto singing *Com'è gentil la notte a mezzo Aprile!* in *Don Pasquale* by Donizetti, or Almaviva singing *Ecco ridente in cielo* in the opening scene of *Il barbiere di Siviglia* by Rossini (Stanek, 2004).

According to Segovia (1893-1987), "*the guitar was caught in kind of vicious circle: there were few guitarists because no music was being written for it, and no music was being written for it because there were so few guitarists.*"¹

The only works for guitar by non-guitarist composers were transcriptions by guitarists. Kaspar Mertz (1806-1856) transcribed arias by Bellini (from *I Puritani*, *La Sonnambula*, *La Straniera*), Verdi (arias from *Ernani*, *Rigoletto*, *Nabucco*) and Rossini (arias from *Il Barbiere di Siviglia*, *Mosè in Egitto*), and lieder by Schubert (*Jägers Liebeslied*, *Lob der Tränen*, *Ständchen*); Francisco Tarrega (1852-1909) was among the first who transcribed instrumental works by Bach (Fugue from the Solo Violin Sonata BWV 1001),

¹ <https://www.encyclopedia.com/people/literature-and-arts/music-history-composers-and-performers-biographies/andres-segovia>

Beethoven (first movement of Piano Sonata Op. 27, No. 2 "*Moonlight*") and Chopin (*Nocturne* Op. 9, No. 2).

1.2 Non-guitarist composers

In the 20th century, Andrés Segovia encouraged numerous composers such as Joaquín Turina (1882-1949), Manuel Ponce (1882-1948), Heitor Villa-Lobos (1887-1959), Lennox Berkeley (1903-1982), Cyril Scott (1879-1970), Paul Hindemith (1895-1963) and of course Castelnuovo-Tedesco to write works for guitar (Altamira, 2013). Other composers who did not know him personally would send him their new works for guitar (Gardiner, 2006).

Segovia worked in collaboration with some of these composers (mainly Ponce and Castelnuovo-Tedesco). An important part of the 20th century guitar repertoire is the result of such collaborations; we know them as the *Segovia heritage*. The successful results of these collaborations inspired other composers to write for the guitar relying on the expertise of guitarists (Balmer, 2003). According to the composer Hans Werner Henze (1926-2012) who worked with the guitarist Julian Bream (1933-2020): "*The guitar is a very complicated instrument, and you need to learn a lot about it, which you can only do by working with a guitar player.*"²

Answering the question: *what is the first reaction of a composer when you try to interest him in writing for the guitar?* Segovia said:

The first reaction is the last one also because from the beginning when they hear something played in the guitar and written by them, they never more stopped writing for the guitar, so Castelnuovo has already written about one hundred effective pieces, Ponce did the same things, Torroba, Turina, Tansman, Villa-Lobos, all of them have continued to the end.³

Ferguson (1990), Segal (1994), Paget (2003), Knepp (2011) and Ellerby (2020), stress the importance of the contribution of non-guitarist composers to the development of the classical guitar repertoire. According to Segal, Segovia also played an important role in developing the guitar repertoire by preparing performance editions of works by non-guitarist composers,

² <https://www.youtube.com/watch?v=4G-aWqfQu8Y>

³ <https://www.youtube.com/watch?v=rFygb9YNujk> 15:21 (literal transcription)

such as *Danza* (1920) by Torroba (1891-1982), *Tombeau de Claude Debussy* (1920) by Manuel de Falla (1876-1946), *Sevillana* (1923) by Joaquín Turina and *Segoviana* (1925) by Albert Roussel (1869-1937).

1.3 The challenges of writing for the guitar

Hector Berlioz mentions in his *Traité d'orchestration* : « Il est presque impossible de bien écrire pour la guitare sans en jouer soi-même. La plupart des compositeurs qui l'emploient sont pourtant loin de la connaître; aussi lui donnent-ils à exécuter des choses d'une excessive difficulté sans sonorité et sans effet »⁴ (Berlioz¹, 1844, p. 86). In the same book, he adds : « On ne peut, je le répète, sans en jouer écrire pour la Guitare des morceaux à plusieurs parties, chargés de traits et dans lesquels toutes les ressources de l'instrument sont mises en œuvre »⁵.

The guitar has polyphonic possibilities, but they are limited. Understanding these limitations is challenging for composers who do not play the guitar themselves. Godfrey (2013) also points out:

To very loosely frame the implications of this notion, one might imagine the challenges a non-violinist composer would face writing for the violin if triple and quadruple stops were the idiom's norm. Idiomatic guitar writing is not entirely dissimilar, and perhaps in some ways is even more problematic given that the guitar has more strings, is tuned in irregular intervals, and is played with a slew of techniques not found on any other instrument. (Godfrey, 2013 p. vi)

In a letter to Manuel Ponce, Segovia describes the guitar and the importance of collaborating with composers:

The guitar is an instrument of capricious and illogical technique, which theoretical possession no one, not even I myself, can boast of. Throughout all your guitar production, you have to change entire sections of works already finished, you remember? And my suggestions have always been to give greater

⁴ "It is almost impossible to write well for the guitar without being a player on the instrument. The majority of composers who employ it, are, however, far from knowing its powers; and therefore they frequently give it things to play of excessive difficulty, little sonority, and small effect." (Berlioz², 1844, p. 69)

⁵ "I repeat that, without being able to play the guitar, one can hardly write for it pieces in several parts, containing passages demanding all the resources of the instrument." (Berlioz², 1844, p. 69)

instrumental fluency to your compositions, to place them on the guitar like they belong there, and not to distort their expression, to cover up so that the deep poetic mists that float in all your works, not dissolve and, in the end, that all the recourses of that beautiful instrument, along with my experience in handling it, serve to interpret your works with the greatest fidelity possible. (Alcázar, 1989, p. 230)

Non-guitarist composers writing for the guitar often create problems for the performer, especially in passages involving simultaneous melody and accompaniment. This is often problematic because:

- The resonance is much shorter in the high register where the melody usually lies;
- A guitarist playing a single melodic line has the freedom of choice between different strings and fingerings to create a variety of timbers and to find the most comfortable movements. Most of these possibilities disappear if an accompaniment is added to the melody;
- Chords that would be playable on a keyboard can be impossible or extremely awkward on the guitar;
- Two-part polyphony is possible but three or four independent voices are extremely challenging and sometimes impossible.

Despite two recently published guides for composers (*Principles of idiomatic guitar writing* by Jonathan Godfrey and *Guitar chords for composers* by David Matthew Shere) writing for the guitar remains a major challenge for non-guitarist composers.

According to guitarist-composer Stephen Goss (1964-):

Very few non-guitarist composers have really understood the idiom well. There are exceptions, like Britten and Takemitsu for example, but significant collaborative input from a guitarist is absolutely crucial for most non-guitarist composers. Performers like David Starobin, David Tanenbaum, and ChromaDuo work very closely with composers in this way. (Traviss, 2013, p. 30)

Composers may choose to work with a guitarist to avoid writing unplayable music. But once the work is published, other guitarists may make their own changes to adapt the writing to their playing styles and aesthetic preferences. A composer can also choose to write the music as he hears it and trust the performer to find the best way to play his music.

1.4 Performance edition

Most works by non-guitarist composers include passages not suited for the guitar (Kidd, 1981). These passages need to be adapted to make them playable and more effective; a complete adaptation of a work is usually referred to as a *performance edition*.

According to Frank Koonce:

A performance edition adapts the original text, providing technical and musical solutions for the performer while taking the capabilities and limitations of a particular instrument into consideration. Although performance editions often are helpful in learning new literature, they nevertheless reflect the opinions of their editors and tend not to distinguish between original and edited material. (Koonce, 2002, p. V)

The expression *performance edition* is often used in a wide variety of meanings. For the purpose of this dissertation, I will use this definition: a performance edition is a fingered version with necessary adaptations of the original to make it playable and effective.

Edition	Performance edition
Can be scholarly and used as a reference	Edition for the use of a performer; complements a regular edition
Essentially follows sources	Involves changes to the original text (adaptation)
Clarifies details; corrects only textual mistakes in the sources	Adapts instrumental writing to make it more idiomatic
Differentiates between original source(s) and editorial choices	Doesn't differentiate between the original text and the adaptation
Can include fingerings	Includes fingerings

Table 1: Edition and Performance edition

For example, *Invocación y Danza* by Joaquin Rodrigo (1901-1999) was published in several performance editions. The following example presents an excerpt in four different versions: composer's manuscript (1962), Alirio Díaz (1973), Pepe Romero (1997) and Lily Afshar (2008).

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Joaqin Rodrigo

Alirio Diaz

Pepe Romero

Lily Afshar

Figure 1: *Invocación y Danza*, mm. 97-99

1.5 Research questions

This dissertation aims to answer the following research questions:

1. Should a guitarist-adaptor adapt only the technically impossible passages, or should he/she also improve the playable but ineffective passages?
2. What are the processes involved in adapting a work for guitar by a non-guitarist composer?
3. In the case of *Platero y yo*, op. 190 by Mario Castelnuovo-Tedesco, how does the spoken text inform the decisions of the adaptor?

1.6 Methodology

The approach used in this dissertation is *practice-led research*.

Practice-led research is a distinctive feature of the research activity in the creative and performing arts. As with other research conducted by arts and humanities researchers, it involves the identification of research questions and problems, but the research methods, contexts and outputs then involve a significant focus on creative practice. This type of research thus aims, through creativity and practice, to illuminate or bring about new knowledge and understanding, and it results in outputs that may not be text-based, but rather a performance (music, dance, drama), design, film, or exhibition. (Smith, 2009. p. 47)

I have used my personal experience as a guitarist and my observations during my adaptation process of *Platero y yo* as a foundation for this study. Grier (1996) points out some important issues regarding the editing process that have been considered in this practice-led research:

Finally, the editor can turn to the correspondence or other writings of the composer, where the piece might be discussed, and contemporary critical reaction might be available. (...) And in the twentieth century, sound recordings and other mechanical reproductions have become important primary sources. All these materials might well provide valuable information for the editor. It is possible that they will not provide even a single valuable reading, but a greater understanding of the text will certainly be attained through their study, and that understanding might well affect the editor's judgement when it comes time to establish the text of the edition. (Grier, 1996, p. 14)

The existing literature on adaptation and performance editions mainly explores either the technical or the expressive approaches to adaptation, but I found few examples of the relationship between these two aspects. This dissertation focuses on the relationship between technique and expression which is at the core of every musician's creative process. Creating a performance edition calls for supplementary skill sets, such as creativity and knowledge of harmony.

In this study, I occasionally present different adaptations of the same passage to let the reader compare them and relate them to the image and mood of the story. I hope this study will be helpful in bridging the gap between adaptation and musical expression.

1.7 Literature review

Kidd's (1996) thesis examines performance problems and solutions in Mario Castelnuovo-Tedesco's *The Divan of Moses-ibn-Ezra*, op. 207 for voice and guitar. The author categorizes the performance limitations of the guitar and suggests solutions aimed at making certain sections playable. About the root of this problem, the author mentions: "*The published original manuscript is plagued with problems for the performing guitarist with its overall style of writing more suited to a two-handed spread on a keyboard than the limitations of the guitar fretboard*" (p. 38). The author focuses on simplifying problematic passages and on creating an idiomatic solution to each problem; the author also classifies different types of problems and solutions.

In his dissertation on *Sonata No. 3* by Manuel Ponce, Smith (2006) focuses on the preparation and interpretation of this sonata and examines different performance editions by comparing them to the original text, therefore allowing the performer to choose. The dissertation focuses on harmonic analysis of the work, the attention to fingering and includes a performance edition.

Van Gammeren's (2008) thesis provides very detailed information on the editorial processes by different guitarists of three works by Castelnuovo-Tedesco (*Tonadilla*, Op. 170, *Suite*, Op. 133, and *Serenatella*, Op. 176 No. 1) and compares different editions of each piece. According to Van Gammeren, all the changes in these pieces were solely related to technical problems. Van Gammeren provides evidence that although the composer in his lifetime had accepted some of the adaptations, he did not find they were the best solutions. In his own edition of the three works, Van Gammeren offers alternatives such as an *ossia* version over the staff. He claims that his more faithful approach better reflects the composer's original views and intentions.

Lee (2012) examines an editorial method aiming to produce a performance edition of *Appunti* Op. 210 by Castelnuovo-Tedesco, with some alternative passages. “*There are many possible solutions to technical and musical problems in the guitar music of Mario Castelnuovo-Tedesco. In this study, I attempted to balance the historically and artistically faithful methods of Van Gummerren with the technically minded editions of Segovia, Behrend and Gilardino*”. (p. 25). The discussion and result are closely related to the *Platero y yo* issues.

Lopes (2014) provides performance editions (without fingerings) of the *Sonata (Omaggio a Boccherini)* Op. 77 and the *Suite* Op. 133 and compares them with the composer’s manuscripts and with Segovia’s adaptations. Lopes notes “*the pianistic nature of Tedesco’s writing for guitar*” (p. 164).

Carrasco (2018) focuses on the relationship between spoken text and the music, and how it affects some editorial decisions by comparing some problematic passages from Book I of *Platero y yo* with Segovia’s unpublished adaptation.

Chapitre 2

2.1 Juan Ramón Jiménez

2.1.1 Biography

Juan Ramón Jiménez was born in 1881 into a wealthy family in the Andalusian village of Moguer. He studied law and painting before deciding to become a poet. He went back to live in his hometown in 1912, where he wrote *Platero y yo* (1914).

It was during the 1920s that he established himself as one of the most prominent poets of his generation. Because of Spanish Civil War, he emigrated to Puerto Rico in 1936, where he taught Spanish at the University of Puerto Rico. The Nobel Prize in Literature was awarded to Jiménez in 1956. He died two years later in 1958; he and his wife were both buried in Moguer.

2.1.2 *Platero y yo*

In 1914, Juan Ramón Jiménez published *Platero y yo*, a collection of 138 short prose poems that chronicle the everyday life of a man and his small donkey in their Andalusian village of Moguer. Each poem presents a specific picture: the author's friendship with Platero, the change of seasons, children in the village, the encounter with the gypsies, and the death of Platero. The story is told in the first person, who mainly addresses Platero directly.

The author described his book as an *Andalusian elegy* that pays tribute to his birthplace. Like many similar books, it can be read on many levels: a child can read it and enjoy the events and relationships between the author and his donkey; for an adult, the story can be read at a metaphoric level. The book is a classic, still beloved in the Spanish-speaking world, and has been translated into many languages. Eduardo Sainz de la Maza (1903-1982) and Sandrine Erdely-Sayo (born in 1968) both composed works inspired by *Platero y yo*.

2.2 Mario Castelnuovo-Tedesco

2.2.1 Biography

Mario Castelnuovo-Tedesco was born on April 3, 1895, in Florence, Italy. His music has been performed in his lifetime by world renowned musicians such as Andrés Segovia, Jascha Heifetz (1887-1901) Gregor Piatigorsky (1903-1976) and Arturo Toscanini (1867-1957).

Because of the Italian racial laws of 1938, Castelnuovo-Tedesco left Europe in 1939 and spent the rest of his life in Los Angeles. During his years in the United States, Castelnuovo-Tedesco composed many film scores for Universal, Warner Brothers, Columbia, and 20th Century Fox. As a teacher, Castelnuovo-Tedesco had an influence on other prominent film composers, including Henry Mancini (1924-1994), Nelson Riddle (1921-1985), Herman Stein (1915-2007), André Previn (1929-2019), Jerry Goldsmith (1929-2004) and John Williams (born in 1932).

During the *Festival Internazionale di musica di Venezia* in 1932, Castelnuovo-Tedesco met Andrés Segovia who asked him to start writing for the guitar; this collaborative partnership continued until the composer's death.

Castelnuovo-Tedesco is widely regarded as one of the 20th century's most influential and prolific composers for the guitar. He published 36 works for the guitar, including a sonata, variations, concertos, and various isolated pieces. His works have become a staple of the concert and recording repertoire of guitarists.

2.3 *Platero y yo*

In 1959-1960 Castelnuovo-Tedesco composed three works about animals: *Sonatina Zoologica*, Op. 187, *Bestiario*, Op. 188, and *Platero y yo*, Op. 190. *Platero y yo*, for narrator and guitar, is based on the eponymous collection of short prose poems by Spanish poet Juan Ramón Jiménez. It was composed between June 12 and July 21, 1960 and dedicated to his friend Aldo Bruzichelli. This work is divided into four parts, each with seven

movements, and lasts 120 minutes overall. The pieces do not follow the order of the poems in Jiménez, and the movements in each volume do not form a unit, though Castelnuovo-Tedesco chose a poem related to Platero's death as the last piece of each book (Carrasco, 2013).

Skyrme explains the reasons for the composer's interest in this book: "*Castelnuovo-Tedesco seems to have been drawn primarily by those aspects of the work which readers have traditionally found appealing: beyond the lyrical beauty of its poetic prose, the variety of its tone and mood, and especially its childlike appeal*". (Skyrme, 2016, p. 202)

When the work was finished, Castelnuovo-Tedesco sent it to Segovia, who wrote to the composer:

You have written a magnificent work, one which can be entrusted to the guitar. I promise you that I shall begin to work on it, without repose or respite, until the whole thing is in my repertoire. It was a happy idea to do this with *Platero y Yo*, and the musical creation is a masterpiece. [...] The Decca musicians are already very enthusiastic from the moment I told them the news. José Ferrer would be the ideal man to do the narration, because he has a sweet-sounding voice, he speaks English and Spanish and he is very intelligent. But I believe that these pieces can be presented on their own, without a narrator, the text printed in the concert programmes. (cited by Van Gammeren, 2008, p. 61)

Platero y yo was published posthumously in 1972-3 by Bèrben as part of Angelo Gilardino's collection *Collezione di musiche per chitarra* published by Bèrben; the edition follows the composer's manuscript by placing the original Spanish text and Eloise Roach's English translation above the staff.

2.3.1 Recordings

In 1962 Segovia recorded five of the pieces (without a narrator): *Platero*, *Angelus*, *Melancolia*, *La Arrulladora* and *Golondrinas*. The recording received positive feedback, with one critic praising *Platero y yo*:

This is pure poetry in musical sound such as we may not hear again from the guitar in our lifetime. The original poems were great literature and the inspiration

has been transmitted most vividly through Castelnuovo, the composer, to Segovia the interpreter. (Unnamed critic, cited by Wade & Garno 2018, p. 51)

In 1968, Segovia recorded six more pieces from *Platero y yo*, again without a narrator: *Retorno*, *La Primavera*, *El pozo*, *El Canario vuela*, *Ronsard* and *Platero en el cielo de Moguer*.

According to the guitarist and scholar Frank Koonce:

Castelnuovo-Tedesco was not a guitarist and although he had a good general idea of the capabilities of the guitar he still did not know many of its inherent limitations. All of the movements⁶, including the ones I recorded, need some adapting to work on the guitar. I had to do things such as make octave changes, re-voice some chords, omit some notes, and things like this to make it playable. This can be challenging, especially if it is done with regard to trying to preserve the composer's original intent. It is not something that one can do without a lot of thought. (...) (Aronovich, 2020, p. 2)

2.3.2 Publication

Castelnuovo-Tedesco's first composition for guitar, *Variazioni attraverso i secoli*, Op. 71 (1932) was edited by Andrés Segovia. According to the composer: "*Segovia just changed some basses*".⁷ Collaboration with Segovia was an essential part of Castelnuovo-Tedesco's compositional and editorial processes (Lee, 2012). According to Segal: "*Besides fingering, Segovia needed to be certain that everything fit on the fingerboard. He referred to this process as "adapting" the work to the instrument. For instance, in a letter to Castelnuovo-Tedesco, he explains that [...] the adaptation of a new piece onto the guitar requires uninterrupted work.*" (Segal, 1994, p.36)

The process which was adopted by the composer and Segovia for later works is summarized as follows by Gilardino and Biscaldi (2006):

Not being educated in the technique of the guitar, Castelnuovo-Tedesco was confident in the help that Segovia offered him to fine-tune his guitar compositions. From the correspondence between the two masters regarding the *Variations* of 1932 and the *Sonata* of 1934, we learn what their *modus operandi* was: the author produced an "ideal" draft of the work and sent it to Segovia, who

⁶ Koonce is referring to *Platero y yo*.

⁷ Mario Castelnuovo-Tedesco interviewed on the Los Angeles radio program *Music and Sound* in late 1958. <https://www.youtube.com/watch?v=MAqvi2BPtjg>

sent it back to him corrected. On this second version, a further fine-tuning of the text took place, a process that involved an exchange of letters and sheets of music, with comparisons between different possibilities. The subsequent publication was based not on the author's handwriting, but on what Segovia made himself, and which was sent to the publisher⁸.

Segovia's adaptations are consistent in many respects with the guitar's possibilities and his interpretation style. There are usually technical suggestions such as left- and right-hand fingerings, positions, articulations, and expression markings. Segovia collaborated with the composer on these 12 works:

Year	Title	Opus	Dedicated to Segovia	Edited by Segovia	Publisher
1932	<i>Variazioni attraverso i secoli</i>	71	✓	✓	Schott, 1933
1934	<i>Sonata (Omaggio a Boccherini)</i>	77	✓	✓	Schott, 1935
1935	<i>Capriccio diabolico</i>	85	✓	✓	Ricordi, 1939
1936	<i>Tarantella</i>	87a	✓	✓	Ricordi, 1939
1936	<i>Aranci in fiore</i>	87b		✓	Ricordi, n.d.
1939	<i>Concerto (in Re)</i>	99	✓		Schott, 1954
1946	<i>Rondo</i>	129		✓	Schott, 1958
1947	<i>Suite</i>	133		✓	Schott, 1947
1950	<i>Quintet for guitar and string quartet</i>	143	✓		Schott, 1987
1950	<i>Fantasia for guitar and Piano</i>	145	✓		Schott, 1954
1954	<i>Tonadilla</i>	177	✓	✓	Schott, 1984
1956	<i>Passacaglia (Omaggio a Roncalli)</i>	180	✓		Bèrben, 1970

Table 2: List of works by Castelnuovo-Tedesco edited by, or dedicated to Segovia

The first four pieces of the above table were the most frequently played by Segovia (reference) and are among the most often performed and recorded works by Castelnuovo-Tedesco. The rest of the pieces have also been performed by Segovia, but his performance editions have not yet been made public.

On 23 February 1967 Castelnuovo-Tedesco wrote about the importance of publishing a performance edition to Angelo Gilardino:

⁸ Mario Castelnuovo-Tedesco (2006), *Capriccio Diabolico; Tarantella*. Preface, p. 3.

Now, regarding the guitar, I must make some confessions! First of all, I do not play the guitar at all! Not even - and I always say this - an open string! However, I think in guitaristic terms and I like to invent! I know very well that my pieces, as they are, are at times unplayable and that they not only require fingering, but also the goodwill of an editor (to whom I am always most grateful!). But on the other hand, if it was not dared, then the same tune would be played over and over again! And then, who can say the last word? I will tell you a curious story. When, years ago I let Segovia listen to the collection of *Platero y yo* (I played it on the piano), when we reached *Golondrinas* (The Swallows) Segovia exclaimed: *But this is unplayable on the guitar! Are you really sure of it?* I timidly answered him - please, do try it! (he didn't have the guitar with him). In fact he returned to the hotel, and after an hour he phoned me: *Not only is it playable, but it is of great effect!* (Van Gammeren, 2008, p.119)

The working relationship between Castelnuovo-Tedesco and Segovia was not always without difficulties. In a letter to Segovia, the composer expressed his displeasure in preparing *Escarramán* (1955) for publication:

When I wrote *Escarramán* for you, at Ricordi's request, you promised me that you would do the fingering, and it was not until 1957, when you came to Los Angeles, that you did the fingering of the first movement, the *Gagliarda*, in half a day, promising me that when you returned to New York you would send the other movements to Ricordi: you never did so. In 1958 you promised to finger them during your stay in Siena; you did not do so. In your letter of last June, you assured me that you would include *Escarramán* in your programmes for that year; since then, I was sorry to see that you were again playing the same old little pieces. That is why I recently had to authorise Ricordi, much to my sorrow, to publish the other pieces of *Escarramán* without your fingering. One cannot keep publishers waiting for years!⁹ (Otero, p. 67)

Escarramán was published by Ricordi in 1956 and Angelo Gilardino's performance edition was published by Bèrben in 1979. Anderson (2011) explains the reason Segovia did not prepare performance editions of the other important guitar works by Castelnuovo-Tedesco for publication:

The reasons for the edition's lack of fingering as well as the twelve-year gap between composition and publication can be gathered from the correspondence between Segovia and Castelnuovo-Tedesco. In 1959, Segovia wrote to Castelnuovo-Tedesco informing him that he no longer intended to program the composer's works in his recitals and recordings. The reason, Segovia stated,

⁹ My translation.

was because he had heard that Castelnuovo-Tedesco was dissatisfied with Segovia's interpretations of his music. Castelnuovo-Tedesco made it clear in his response that the rumors were wholly untrue. However, he expressed his displeasure with Segovia's negligence in editing his works before publication. He also chided Segovia for not performing pieces that he had asked for with some urgency. (Anderson, 2011, p.4)

After this time, Castelnuovo-Tedesco worked with other guitarists in preparing performance editions of his works for guitar. Angelo Gilardino was working on his edition of *24 Caprichos de Goya* when Castelnuovo-Tedesco died in 1968. Gilardino was presented with a dilemma because he was reluctant at first to print emendations unapproved by the composer.

Acting in concert with the publisher and with Mrs. Clara Castelnuovo-Tedesco, the composer's widow, I thus decided to have the original setting printed out along one basic stave (with the mending of mere slips) leaving it to one additional parallel stave to convey my own elaboration of the text, whenever needed or expedient. (Castelnuovo-Tedesco, *24 Caprichos de Goya*, Bèrben, 1970, p. 3)

After the composer's death, Angelo Gilardino edited *Platero y yo* in 1972-3 for Bèrben. In the preface, he writes:

I have deliberately forgone the instrumental revision, as well as the fingering of the musical pieces inasmuch as the existence of an enormous quantity of manuscript versions of these musical compositions, has engendered such a confusion. It became all the more necessary publishing the original text in its integrity (such versions, which have eluded the control of the Author and of his heirs, are – in the majority of instances – devoid of all foundations of authenticity, standing at variance among themselves, of course). [...] Any guitarist wishing to perform these compositions will then have the necessity to bring about appropriate changes to some details. (Gilardino, 1972, p. 4)

Segovia kept excerpts of *Platero y yo* in his last concert programs such as the White House recital in 1979.

Chapitre 3

3.1 Elements that need adaptation

Most of the elements that need to be adapted fall into one of these three categories: unplayable, awkward and ineffective.

3.1.1 Unplayable

The impossibility of the most unplayable passages is usually related to fretboard issues. In this example from Castelnuovo-Tedesco's *Escarramán*, op. 177¹⁰, the 1st chord (m. 31) would necessitate an impossible stretch between fingers 3 and 4. Segovia and Gilardino simply eliminate A₃.

The image shows a musical score for three staves, labeled A, B, and C. The score is in 3/4 time and consists of two measures, 30 and 31. Staff A is the original score, Staff B is the Gilardino edition, and Staff C is the Segovia edition. In measure 31, the original score (A) has a red dot on the A3 note, indicating an impossible stretch. The Segovia (C) and Gilardino (B) editions eliminate this note, making the passage playable.

Figure 2: Castelnuovo-Tedesco, *Escarramán* mv. 1, mm. 30-31

A: original, B: Gilardino and C: Segovia

Furthermore, the left-hand shifts between the chords are unplayable in tempo (*Mosso e deciso*). Segovia leaves out more notes than Gilardino to eliminate awkward shifts: this passage is therefore more comfortable and helps the performer to bring out the melodic line in the top voice. Gilardino keeps more notes, probably to stay as close as possible to the original score.

¹⁰ There are two editions of *Escarramán*: the first was revised by Andrés Segovia in 1956, and the second was revised by Angelo Gilardino in 1979.

3.1.2 Awkward

As explained in 1.3, the melody-and-accompaniment texture is often problematic for the guitar. The top stave of fig. 2 shows typical pianistic writing with arpeggio and melody; the bottom stave shows the published version (Bèrben, 1939) which was adapted by Segovia. In this adaptation, the arpeggio in the bass is eliminated and replaced by a note on the first beat. We have no evidence that Castelnuovo-Tedesco approved these editorial changes (Van Gammeren, 2008).

The image shows a musical score for two staves. The top staff is in treble clef, 3/4 time, and D major. It contains measures 20 and 21. The bottom staff is in bass clef, 3/4 time, and D major. It also contains measures 20 and 21. The adaptation in the bottom staff uses fingerings (2, 4, 2, 4) and glissando markings. Red note heads are used to highlight problematic notes in the adaptation.

Figure 3: Castelnuovo-Tedesco, *Sonata*, Op. 77, mm. 20-21

3.1.3 Ineffective

A non-guitarist composer who is aware of his lack of expertise in guitar technique can be too undemanding in his writing and unaware of very effective and playable effects on the guitar: harmonics, *tremolo*, *rasgueado*, *portamento* and other timber effects (*sul tasto*, *ponticello*, *pizzicato*, etc.).

3.2 Guitar notation

For the music examples in this dissertation, I use two staves: the top stave for the original text and the bottom stave for my adaptation. The problematic notes are notated with red note heads. In the discussion I have used the standard notational practice used for guitar music:

- R.H. and L.H. for *right hand* and *left hand*
- L.H. position and frets: I, II, III, IV, etc.
- R.H. fingerings: p, i, m, a, e (thumb, index, middle, ring and pinky)

- L.H. fingerings: 1, 2, 3 and 4 (index, middle, ring and pinky)
- The guitar is notated one octave higher and the subscript digit after a note indicates the written pitch.
- Strings E₂, A₂, D₃, G₃, B₃, E₄ are notated as: ① ② ③ ④ ⑤ ⑥
- Harmonics are notated by diamond note-heads at the sounding pitch.
- When referring to notes in an example, I do not indicate accidentals when they are implied from the key signature

3.3 Discussion

3.3.1 Platero

(Le fichier sonore a été déposé séparément)



Figure 4: Book I, *Platero*, m. 51

Figure 4: The chord on the third beat is impossible: since there are no open strings in the chord, it would need five L.H. fingers.

Solution 1: Playing the chord is possible only by using a hinge barre but it involves either rolling or separating the chord in two attacks. This solution would lessen the impact: the chord corresponds to the word *rock* ("*strong and sturdy as a rock*") and it concludes this section.

Solution 2: Omitting the lower C. I prefer this solution because the chord can be played in one attack, like the previous chord in the same bar.

Figure 5: Book I, *Platero*, mm. 51-59

Figure 5: This passage (marked *Un poco moderato*) describes Platero gently walking in the streets of the village. The shifts in the L.H. force the guitarist to separate the chords – which the composer notates as *tenuto* – and to play slower, which I feel is not as effective in describing the scene.

Solution: The simplest solution is to ignore the repeated Ds in the first four bars and the F# in the following four bars, which allows the L.H. to stay in position and create more fluidity and movement.



Figure 6: Book I, *Platero*, m. 66

Figure 6: The first soprano notes (E-B) are on fret XII, and the nearest A is on fret VII which creates an impossible stretch between fingers 1 and 4.

Solution: I choose to move the A one octave lower and ignore the B (which is in the soprano) and replace it with a G, which produces the same chord as the one on the 3rd beat and has the added advantage of being played on open strings. The same situation occurs in mm. 67-68.

3.3.2 Angelus

(Le fichier sonore a été déposé séparément)



Figure 7: Book I, *Angelus*, m. 1

Figure 7: This passage is playable but could be more effective. The first D can't be sustained as a quarter note because the following notes are normally played on the same string. Playing B and A on ② is possible but the guitarist must cut the D to play the A which is on the same fret (semi barre X) This should not be a problem since the 1st note does not overlap with the B, but letting the D resonate longer than a quarter note creates a more poetic mood (the text evokes roses falling from the sky).

Solution: Playing the D as a harmonic on 3rd string, creates a resonance that can last until the next D (after which the harmonic's resonance is negligible).

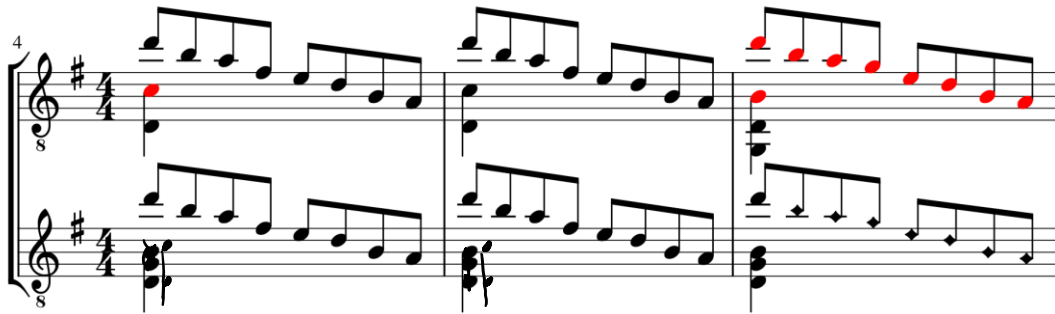


Figure 8: Book I, *Angelus*, mm. 4-6

Figure 8: In m. 6 the G and the high D create an impossible eight-fret stretch.

Solution: I suggest moving the low G one octave higher which creates a chord with 3 open strings.

Playing all the eighth notes as harmonics in mm. 1-4 is impossible because the harmonic on F sounds two octaves higher. Since there is no F in m. 6, I find it appropriate to play the eighth notes after the first D as harmonics because this is the last bar of the introduction and the music changes at m. 7.



Figure 9: Book I, *Angelus*, m. 13

Figure 9: It is impossible to play the lower notes (G-F \sharp) without cutting short the first chord (E \flat -A \flat -C) and it is also impossible to play the chord on the 2nd beat (D-G-B) without cutting short the lower notes, which breaks the continuity.

Solution: Playing the G-F \sharp interval one octave higher.

Figure 10: Book I, *Angelus*, m. 26

Figure 10: the two quarter-note Es are extremely awkward and break the continuity whereas the low As are open-string and do not pose a problem.

Solution: leaving out the lower Es makes this passage more fluid, and their absence is barely noticeable.

Figure 11: Book I, *Angelus*, mm. 28-29

Figure 11: A similar situation to m. 3 occurs at mm. 28-29, and the solution I chose is leaving out the C \sharp ₄.



Figure 12: Book I, *Angelus*, m. 36

Figure 12: The bass line can't be played as full eighth notes and it also creates impossible left-hand stretches because of the top voice.

Solution: I suggest leaving out the red notes since they are doubling the 2nd notes of the triplets.

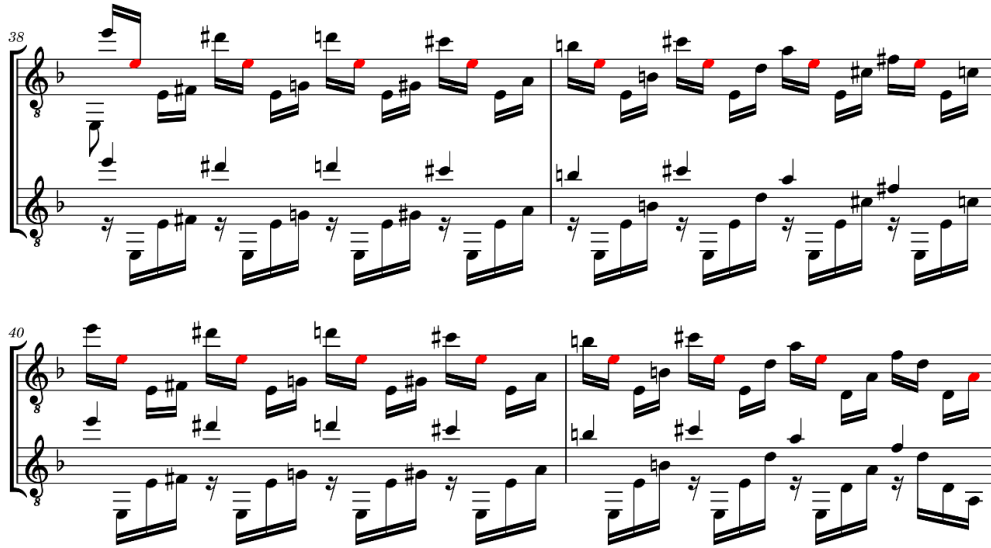


Figure 13: Book I, *Angelus*, mm. 38-41

Figure 13: This passage is playable but awkward. Every top note is followed by E₄ which is on the same string and cuts the resonance of the top note: as a result, keeping the fluency of the melodic line is impossible.

Solution: I suggest moving the notes in red two octaves lower as E₂ which allows the guitarist to play a continuous melodic line. This descending line can be perceived as a symbol of the roses falling from the sky: *“It seems, Platero, while the Angelus rings, that this life of ours loses its everyday strength and that another force within, more high-minded, more constant and pure, makes everything – as though fed from a reservoir of grace – rise to the stars, which are already shining among the roses...”*

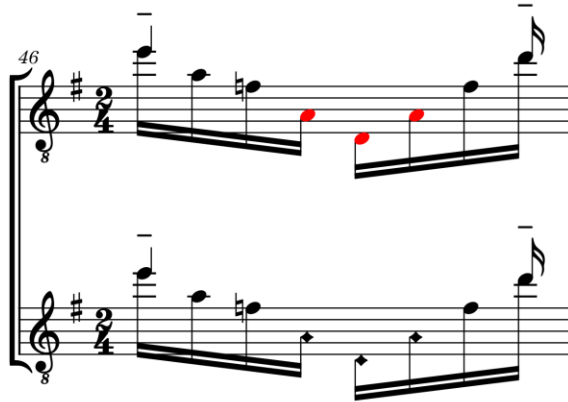


Figure 14: Book I, *Angelus*, m. 13

Figure 14: Because the 3rd, 4th and 5th notes are both played on ④ in position VII, playing the lower D cuts the resonance of the A.

Solution: Play both notes as harmonics on ④ and ⑤.

3.3.3 Return

(Le fichier sonore a été déposé séparément)

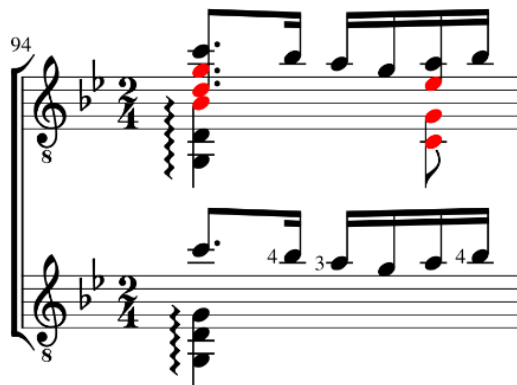


Figure 15: Book I, *Return*, m. 94

Figure 15: The first chord is problematic because the distance on the fretboard between the low G and the high C makes it impossible to keep the middle notes.

Solution: Leaving out the G and D in red (which are doubled one octave lower) and the B which is impossible because of the stretch. I also find that doubling the low G is comfortable and helps to compensate the missing notes.

3.3.4 Spring

(Le fichier sonore a été déposé séparément)

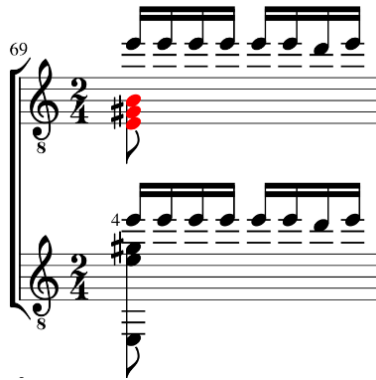


Figure 16: Book I, *Spring*, m. 69

Figure 16: The chord in red is awkward and unsustainable; it also calls for a wide shift after the preceding notes, especially in this fast tempo (*molto mosso e vivace (quasi toccata)*).

Solution: Omitting the B, moving the G# and E one octave higher and adding a low E makes this chord more idiomatic, both technically and sonically. Similar situations occur at mm. 29 and 73.

3.3.5 The Well

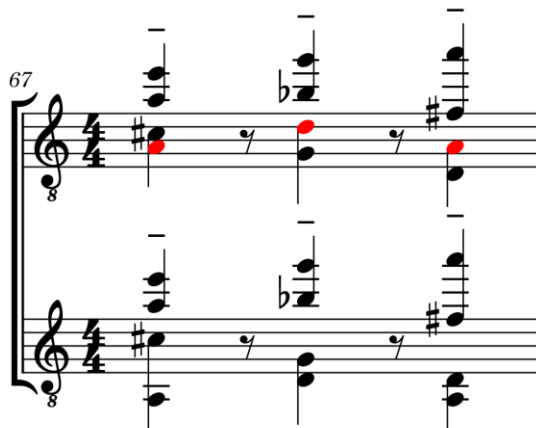


Figure 17: Book I, *The Well*, m. 67

Figure 17: The 1st chord is awkward and unsustainable. The 2nd and 3rd chords are impossible.

Solution: Moving all the red notes one octave lower makes the chords playable and more sustainable.

3.3.6 Sparrow

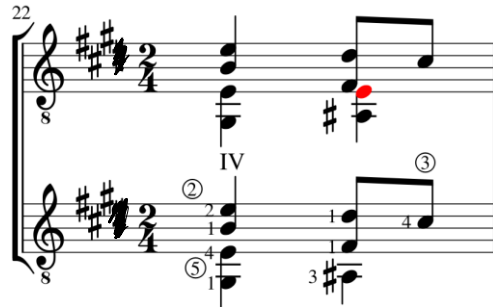


Figure 18: Book I, *Sparrow*, m. 62

Figure 18: The chord on the second beat is impossible because E and F both are on ④.

Solution: I considered leaving out the E or the F: the E adds an interesting dissonance, but the resolution of the D appoggiatura is technically awkward, whereas the F is less dissonant but allows a better *legato* in the soprano (from D to C).

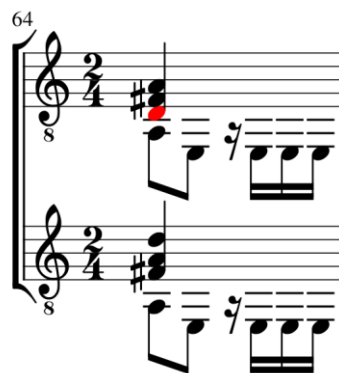


Figure 19: Book I, *Sparrow*, m. 49

Figure 19: the first chord is extremely awkward to play because D₃ and F# are both on ④, also, A₂ and D₃ are both on ⑤.

Solution: I suggest moving D one octave higher. The same situation occurs later: the following notes need to be moved one octave higher: F (m. 49), C (mm. 50-51), F (m. 63), G (m. 67) and A (m. 68).

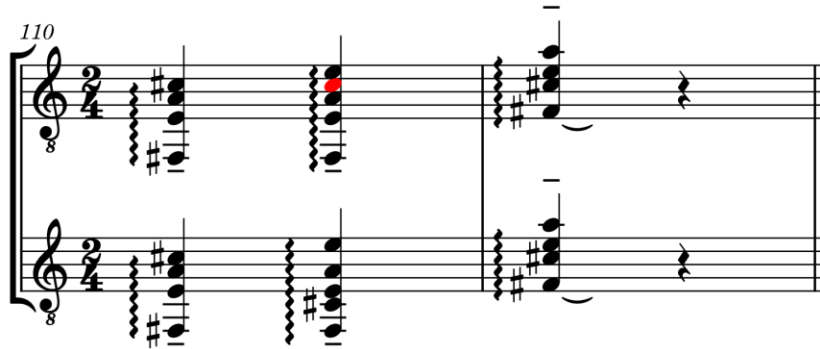


Figure 20: Book I, Sparrow, m. 110

Figure 20: The second chord is impossible to play without breaking it, and the connection with the third chord is impossible without cutting the sound.

Solution: By moving the red C one octave lower, the chord can be played without breaking it and the connection with the third chord is more comfortable. It also allows the three soprano notes to be played on the same string and also allows some *portamento* between the last two top notes. These factors produce a more relaxed sound which is more *dolce e armonioso* and relevant to the spoken text (*they love nameless love, the universal loved one*).

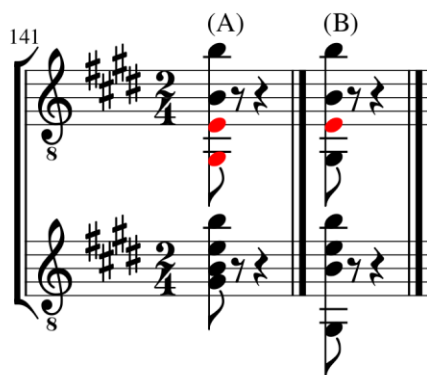


Figure 21: Book I, Sparrow, m. 141

Figure 21: The red notes are unnecessarily difficult to play due to the L.H. stretch.

Solution A: I have moved the two bottom notes up one octave.

Solution B: Another possible solution would be moving the E one octave higher, but this position is difficult for smaller hands. Both solutions can also be applied to mm. 66, 67, 80 and 81.

3.3.7 Melancholy

(Le fichier sonore a été déposé séparément)

The image shows a musical score for two staves, likely guitar, in 6/8 time. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#). The score covers measures 14 and 15. In measure 14, the bass staff has notes on frets II and VIII, with a red dot on the F# note. In measure 15, the bass staff has notes on frets 4, 5, and 4, with red dots on the G# and E notes. The treble staff has notes on frets 4, 5, and 4, with red dots on the G# and E notes. The red dots indicate the notes that are difficult to play due to the L.H. stretch.

Figure 22: Book I, *Melancholy*, m. 14-15, solution 1

Figure 22: Playing the F# in the bass with the high C implies an impossible stretch between frets II and VIII. In the next bar, the G# and E are impossible while sustaining the B in the soprano.

Solution 1: (for guitarists with large hands) Although moving the notes in red one octave higher is possible, not only is the shift from between frets II and VIII impossible without cutting the sound, but it is sonically weaker in the higher position and unnecessarily difficult for the L.H.

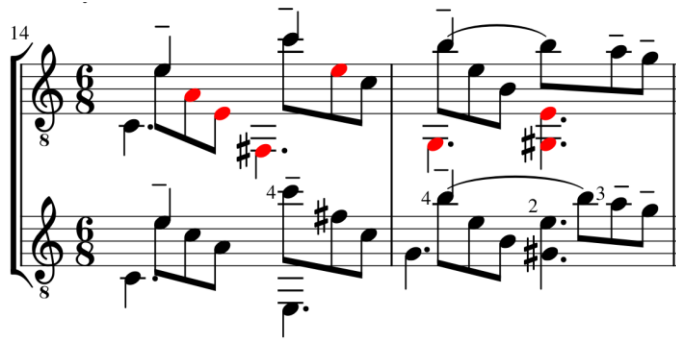


Figure 23: Book I, *Melancholy*, m. 14-15, solution 2

Figure 23, solution 2: I prefer replacing the A-E eighth notes with C-E, which makes the shift more comfortable. In the second beat, I suggest replacing the F# with E and the eighth note E with F#. In m. 15 the low G, G# and E are moved one octave higher so the B can be sustained.

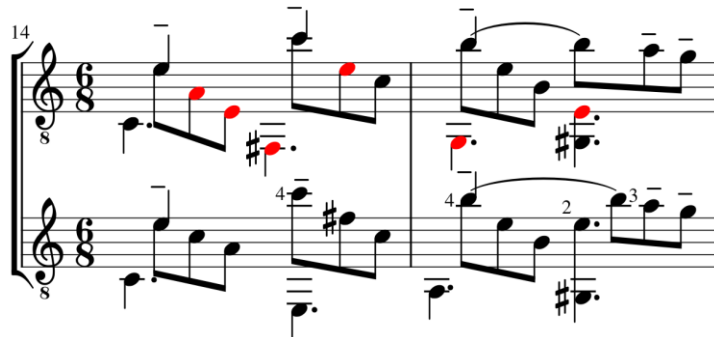


Figure 24: Book I, *Melancholy*, m. 14-15, solution 3

Figure 24, solution 3: (Measure 14 is the same as in solution 2). In m. 15 I take the liberty of modifying the harmony by replacing the first G with A which allows me to sustain the B in the melody. The A acts as an appoggiatura to the G# and is sonically richer and more sustained than the G# (see solution 2).

Figure 25: Book I, *Melancholy*, mm. 55-62

Figure 25: This passage contains many problematic elements:

- **Problem:** m. 55: the C₃ is impossible to play in position IX and the E₃ is unsustainable.
 ✓ **Solution:** leaving out the C and moving the E one octave lower.
- **Problem:** m. 56: the red B₂ and D₂ are impossible because they are both on ③.
 ✓ **Solution:** m. 56: leaving out the B₂.
- **Problem:** m. 57: the E₃ and A₂ both are on ⑤ (the same situation occurs m. 62).
 ✓ **Solution:** m. 57: I prefer leaving out the E₃ and keeping the A₂ because it helps to play the high notes more fluently.
- **Problem:** m. 57: the E₄ can only be played *staccato* because of the shift to G₅ and the octave doubling creates an accent on a weak part of the beat (the same situation occurs m. 61).
 ✓ **Solution:** I suggest leaving out the E₃ (the same situation occurs in m. 61 for E₃).

- **Problem:** m. 57: the last sixteenth notes in red (D \sharp and B \sharp) are awkward and make it difficult for L.H. to connect the top notes.
 ✓ **Solution:** I suggest replacing B \sharp with D \sharp .
- **Problem:** m. 59: the A $_3$ and C $_3$ are awkward and unsustainable.
 ✓ **Solution:** I prefer moving A $_3$ one octave lower as an open string and leaving out C $_3$.
- **Problem:** m. 60: the F $_3$ -C $_4$ fifth is awkward in and of itself, and it is even more awkward when it is played after m. 59. The D $_3$ -A $_3$ fifth is impossible because both notes are on ④.
 ✓ **Solution:** I prefer leaving out C $_4$ and A $_3$ and keeping the lower voice.
- **Problem:** mm. 61-62: the C $_3$ -G $_3$ fifth is unsustainable
 ✓ **Solution:** I replace the C $_3$ -G $_3$ fifth with an open string A $_2$ because of its resonance.
 (In my recording I simply omitted the G $_3$.)

3.3.8 Friendship

(Le fichier sonore a été déposé séparément)

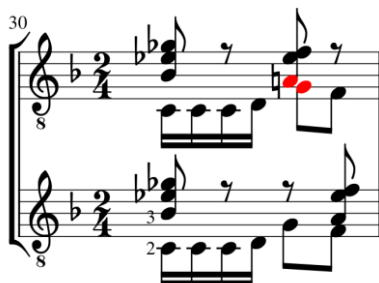


Figure 26: Book II, *Friendship*, m. 30

Figure 26: The A $_3$ is impossible because A $_3$ and G $_3$ are both on ③.

Solution: I moved the chord on the last eighth note of the bar, as in mm. 41, 43, 45, 46, etc.

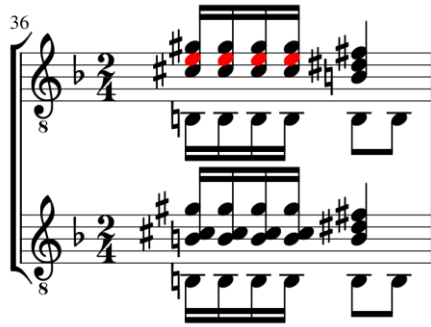


Figure 27: Book II, *Friendship*, m. 36

Figure 27: This awkward chord calls for a five-fret stretch.

Solution: I suggest leaving out the E and doubling the B.

3.3.9 The Moon

(Le fichier sonore a été déposé séparément)



Figure 28: Book II, *The Moon*, mm. 1-8

Figure 28: These mostly artificial harmonics are playable but sonically very weak.

Solution: Playing this section as natural notes allows the performer to use a variety of *dynamics*, *vibrato*, and *timbres*.

3.3.10 Twilight Games

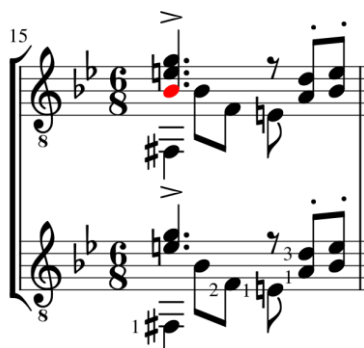


Figure 29: Book II, *Twilight Games*, m. 15

Figure 29: The first chord is technically impossible because of the L.H. stretch in position I.

Solution: I suggest leaving out the B in the first chord since it is repeated in the first eighth note. The same situation occurs at mm. 21-22.



Figure 30: Book II, *Twilight Games*, m. 20

Figure 30: It is impossible to play D and F₃ together because they are both on ④.

The same situation occurs at mm. 21, 24 and 25 (see fig. 31).

Solution: Since there are already other Fs, I prefer keeping the D and ignoring F₃.

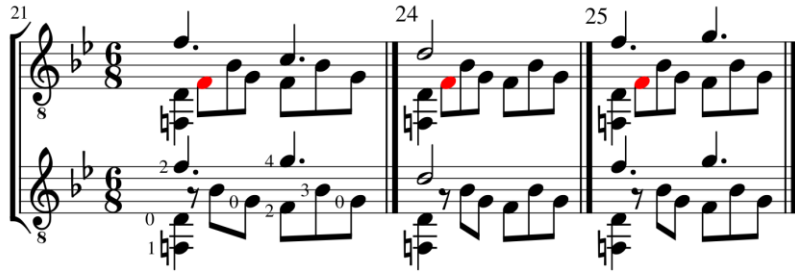


Figure 31: Book II, *Twilight Games*, mm. 21-24-25

Figure 31: see fig 30.



Figure 32: Book II, *Twilight Games*, mm. 30

Figure 32: Playing A and G together is unnecessarily difficult because they are both on ③.

Solution: Since the first three quarter-notes are repeated, the A is less necessary than the G which is a new note.

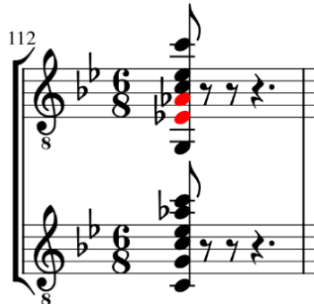


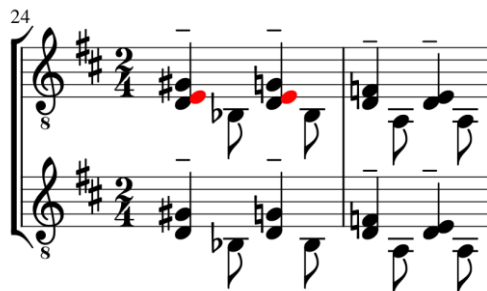
Figure 33: Book II, *Twilight Games*, m. 112

Figure 33: This chord is problematic because the L.H. stretch between G and the top C makes the middle notes impossible.

Solution: I suggest moving $A\flat$ one octave higher and replace the lowest G with C_3 , and replace the red E with G.

3.3.11 Ronsard

(Le fichier sonore a été déposé séparément)



The musical score for Figure 34 consists of two staves in 2/4 time with a key signature of two sharps (F# and C#). The score covers measures 23 and 24. In measure 23, the first staff has a red dot on the G# note, and the second staff has a red dot on the G# note. In measure 24, the first staff has a red dot on the Bb note, and the second staff has a red dot on the Bb note. The notes are: G# (quarter), Bb (quarter), G# (quarter), Bb (quarter).

Figure 34: Book II, Ronsard, m. 23-24, Solution 1

Figure 34: The first chord needs a very wide stretch; the second B \flat is impossible without cutting the D and E of the second chord.

Solution 1: I had a choice between omitting the Ds or the Es – I chose the latter to keep the Ds as they act as a pedal in these two bars.



The musical score for Figure 35 consists of two staves in 2/4 time with a key signature of two sharps (F# and C#). The score covers measures 23 and 24. In measure 23, the first staff has a red dot on the G# note, and the second staff has a red dot on the G# note. In measure 24, the first staff has a red dot on the Bb note, and the second staff has a red dot on the Bb note. The notes are: G# (quarter), Bb (quarter), G# (quarter), Bb (quarter).

Figure 35: Book II, Ronsard, m. 23-24, Solution 2

Solution 2: I suggest moving the red notes one octave lower to bring out the top notes more clearly.

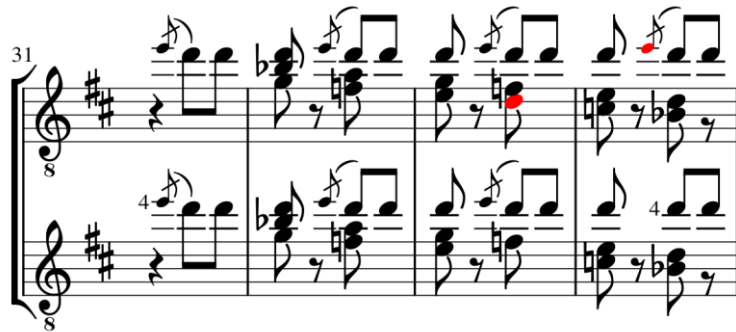


Figure 36: Book II, Ronsard, m. 31-34

Figure 36: The grace notes are awkward in this tempo (*Mosso e saltellante*). The two red notes in mm. 34-34 are impossible because of the L.H. stretches.

Solution: The easiest solution would be ignoring all the grace notes after the first one, but since the narration describes a small bird jumping in the tree (*Above, on the topmost boughs, a brief bird leaps and chirps*), I prefer eliminating the two red notes to be able to play faster and more fluently.

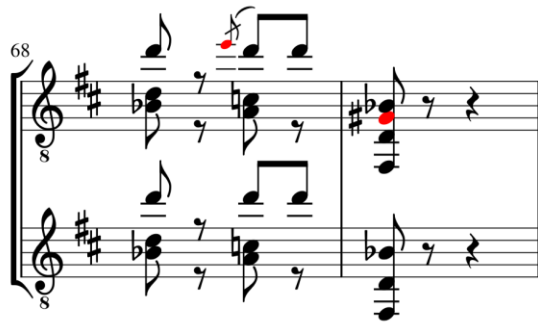


Figure 37: Book II, Ronsard, mm. 68-69

Figure 37: The grace notes in m. 68 is impossible because of the L.H. stretch. In m. 69, playing G# and Bb simultaneously is impossible because both are on ③.

Solution: I could eliminate A and C#, in m. 68 but since they are part of a descending line, I prefer leaving out the grace note. In m. 69, I considered moving the Bb one octave lower but I chose to leave out the G# to preserve the descending line D – C – Bb and also because it makes the connection with the previous D more comfortable.

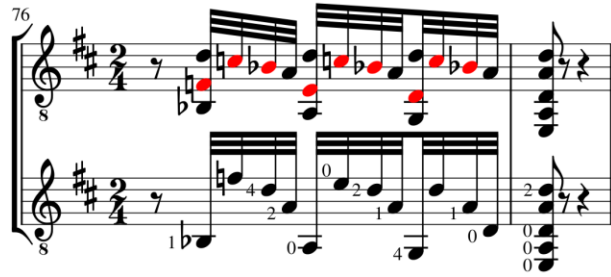


Figure 38: Book II, Ronsard, m. 76, Solution 1

Figure 38: Measure 76 is very awkward at a moderate tempo and almost impossible at a fast tempo (*Mosso e deciso*).

Solution 1: My goal was to keep the humorous effect (*must have laughed in hell...*). I chose to leave out the passing tones C and B \flat and changed the voicing of the chords so that they can be played very fast.



Figure 39: Book II, Ronsard, m. 76, solution 2

Solution 2: This solution is closer to the original score but because of the stretch between G $_2$ and B \flat_3 it is possible only in a moderate tempo.

3.3.12 The Crazy-Man

(Le fichier sonore a été déposé séparément)

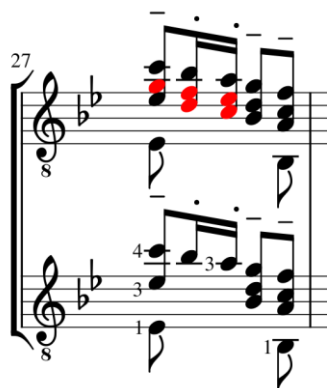


Figure 40: Book II, *The Crazy-Man*, m. 27

Figure 40: The consecutive chords are extremely awkward at a fast tempo. A similar situation occurs at m. 31.

Solution: I chose to eliminate the red notes to prioritize the top notes, both technically and sonically.

Figure 41: Book II, *The Crazy-Man*, mm. 61-76

Figure 41: It is impossible to play the off-beat low notes without cutting the chords.

Solution: I chose to keep only the notes that are sustainable while playing the off-beats low notes.

3.3.13 The Consumptive Girl

(Le fichier sonore a été déposé séparément)

Figure 42: Book II, *The Consumptive Girl*, mm. 21-22

Figure 42: In the first chord, E and A are both on (4). The next chord, is awkward because of the L.H. stretch; in the third chord, D and F are both on (4).

Solution: I prefer eliminating the middle note of the chords.

3.3.14 Nostalgia

Figure 43: Book II, *Nostalgia*, m. 9

Figure 43: The Bs are impossible because they are both on the same string as G₃.

Solution: I chose to leave out the Bs since they don't play a melodic role.



Figure 44: Book II, *Nostalgia*, m. 12

Figure 44: When playing this chord in 4th position, C and the B are both on ③. The chord can also be played in the 1st position, but the A^b is unsustainable.

Solution: I exchanged B and A^b and I add a low F for more resonance. The resulting chord is the same as the open strings, one half-step higher.



Figure 45: Book II, *Nostalgia*, m. 51

Figure 45: The shift to connect G₂ and B₄ breaks the flow of the sixteenth notes.

Solution: I modified the accompaniment pattern to keep the flow of the music.

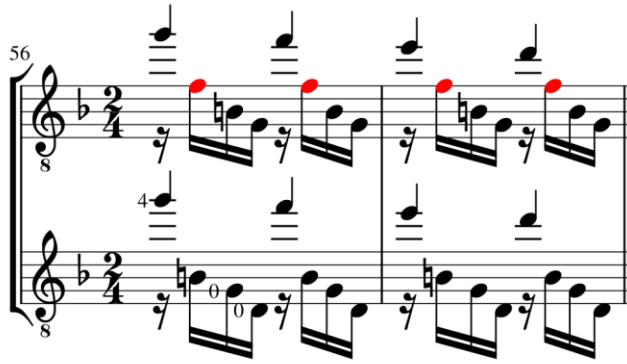


Figure 46: Book II, *Nostalgia*, m. 56

Figure 46: The arpeggio pattern is awkward and impedes the flowing nature of this passage. Moreover, the F₄ and G₃ are both on ③.

Solution: I suggest modifying the notes and register of the sixteenth note pattern to enhance the flowing character of this passage.

3.3.15 White Butterflies

(Le fichier sonore a été déposé séparément)

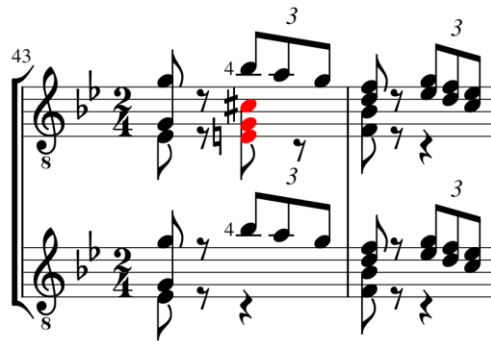


Figure 47: Book III, *White Butterflies*, mm. 43-44

Figure 47: Changing positions to reach the L.H. stretch on the 2nd beat of m. 43 is almost impossible at this tempo (*Allegretto moderato*).

Solution: I suggest leaving out the red notes, which also helps to link with the first chord of m. 44.

3.3.16 April Idyll

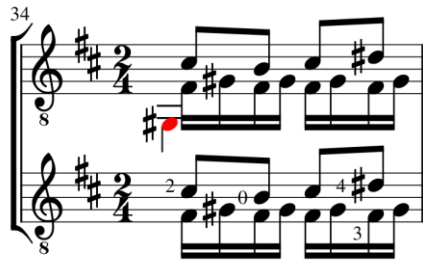


Figure 48: Book III, *April Idyll*, m. 34

Figure 48: the low G# can't be sustained while playing the middle voice.

Solution: I leave out the G# because I find the flow of the middle voice more important and interesting.

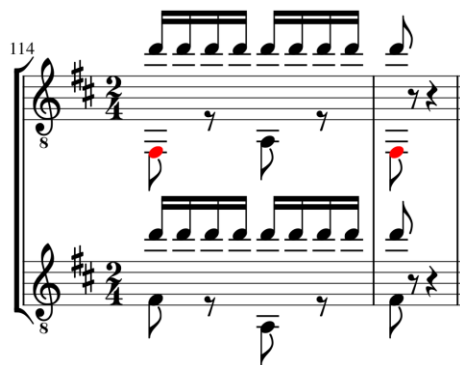


Figure 49: Book III, *April Idyll*, mm. 114-115

Figure 49: There is an impossible eight-fret stretch between the F and the D.

Solution: I suggest moving the F one octave higher on fret IX.

3.3.17 The Canary's Flight

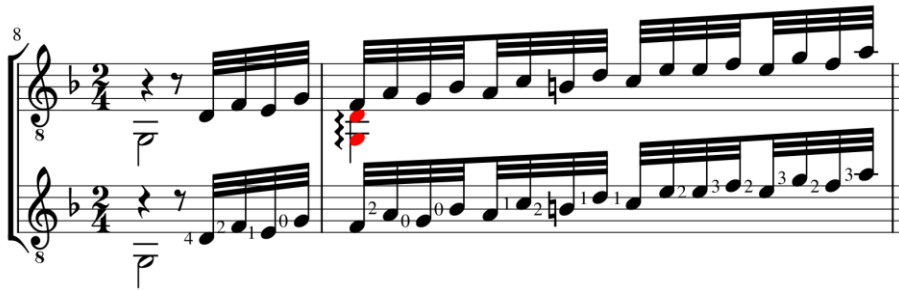


Figure 50: Book III, *The Canary's Flight*, m. 8-9

Figure 50: The connection between mm. 8 and 9 is impossible because of the red notes.

Solution: Leaving out the G and moving the D down an octave is possible (⑥ is tuned to D) but I prefer to ignore the low notes to play the 32nd notes as fast as possible because of the spoken text (*One day, the green canary, I don't know how or why, flew out of his cage*).

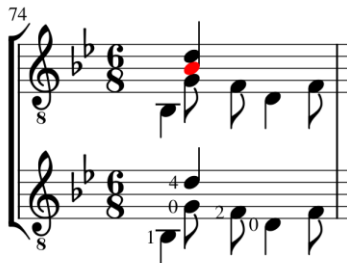


Figure 51: Book III, *The Canary's Flight*, m. 74

Figure 51: G and B₃ are both on ③.

Solution: I suggest leaving out the red B₃ because it is already in the bass.

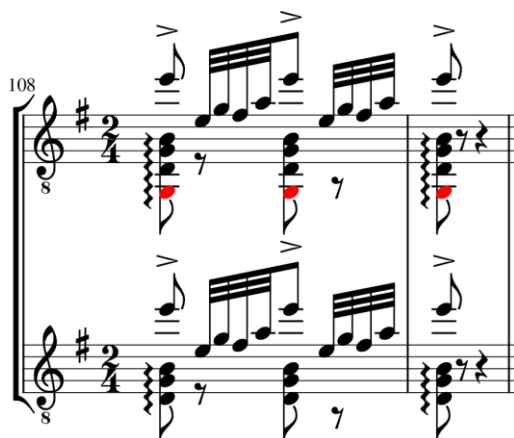


Figure 52: Book III, *The Canary's Flight*, mm. 108-109

Figure 52: There is an impossible seven-fret stretch between G₂ and E₅.

Solution: I suggest leaving out the low G₂ because there is already a G in the chord.

3.3.18 Lullaby



Figure 53: Book III, *Lullaby*, m. 79

Figure 53: *Rasgueado* is usually associated with *flamenco* or a dramatic effect and is used with chords involving all strings except ⑥. Adding a F₄ is a possibility, but I find that *rasgueado* isn't best suited for *pianissimo* and for the narrative context (*The wind in the tree-tops... Sleep, my little woman, dream while the little mother sings*).

Solution: The *arpeggio* technique allows a better control of dynamics and timber.

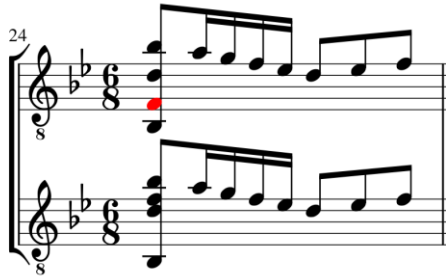


Figure 54: Book III, *Lullaby*, m. 24

Figure 54: The F₃ needs to be cut short to play the sixteenth notes.

Solution: By moving the F₃ on octave higher, the chord can resonate during the sixteenth notes.

3.3.19 The Canary Dies

(Le fichier sonore a été déposé séparément)

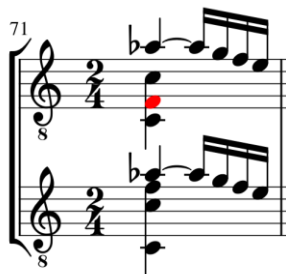


Figure 55: Book III, *The Canary Dies*, m. 45

Figure 55: This passage is not problematic but can be made more idiomatic.

Solution: By moving the F of the chord one octave higher, finger 4 is already in place for the melodic F.

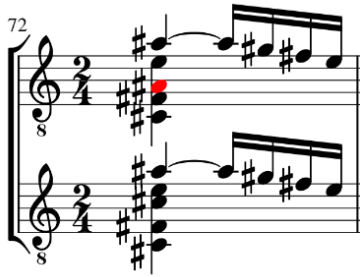


Figure 56: Book III, *The Canary Dies*, m. 72

Figure 56: This chord is impossible because of the L.H. stretch.

Solution: I replace the A# with a C#.

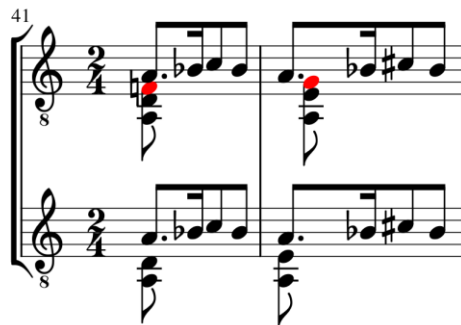


Figure 57: Book III, *The Canary Dies*, mm. 41-42

Figure 57: In m. 41 D and F are both on ④; in m. 42 the A₃ and G₄ are both on ③.

Solution: Since removing a note leaves an incomplete chord, there are no ideal solutions. The red notes I choose to leave out are simply the more comfortable solutions.

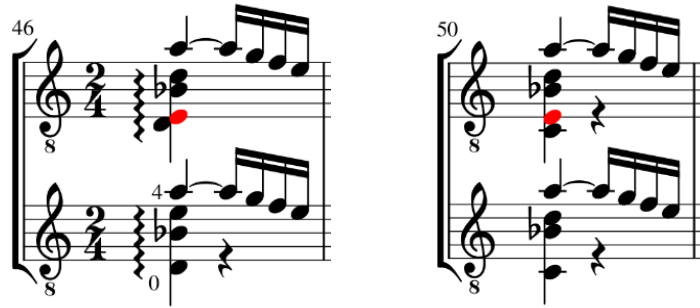


Figure 58: Book III, *The Canary Dies*, mm. 46 and 50

Figure 58: In m. 46, D₃ and E are both on (4); in m. 50, B_b and D are impossible because of L.H. stretch

Solution: Since removing a note leaves an incomplete chord, there are no ideal solutions. The red notes I choose to leave out are simply more comfortable solutions.

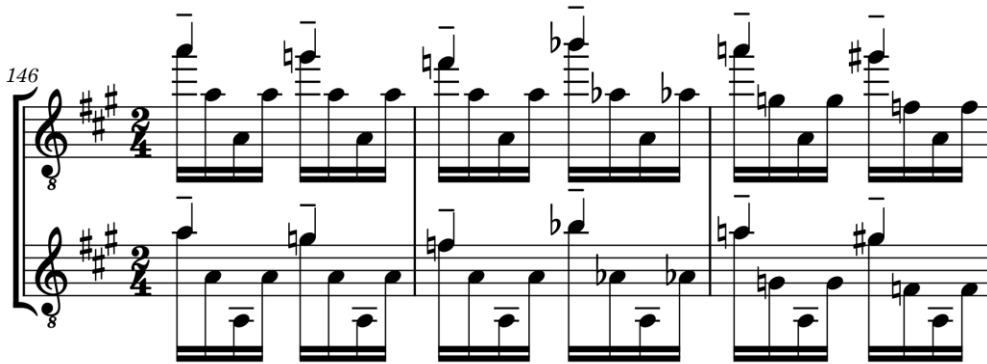


Figure 59: Book III, *The Canary Dies*, mm. 146-148, solution 1

Figure 59: This passage is awkward for L.H. Moreover, because the high notes are near the end of the fretboard, they are technically awkward and lack resonance.

Solution 1: Moving all the notes one octave lower makes this passage more effective: the pedal As are sustainable and the melodic line is more fluent.

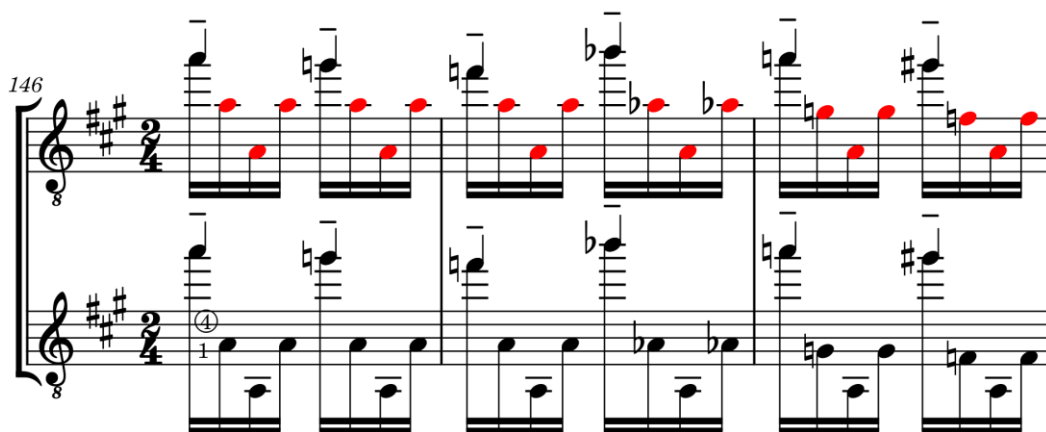


Figure 60: Book III, *The Canary Dies*, mm. 146-148, solution 2

Solution 2: Moving only the bass and middle lines isolates the melody in a high register more evocative of the narration in this passage (“a magic fluttering of invisible wings and a sweet symphony of clear golden trills”)

3.3.20 November Idyll

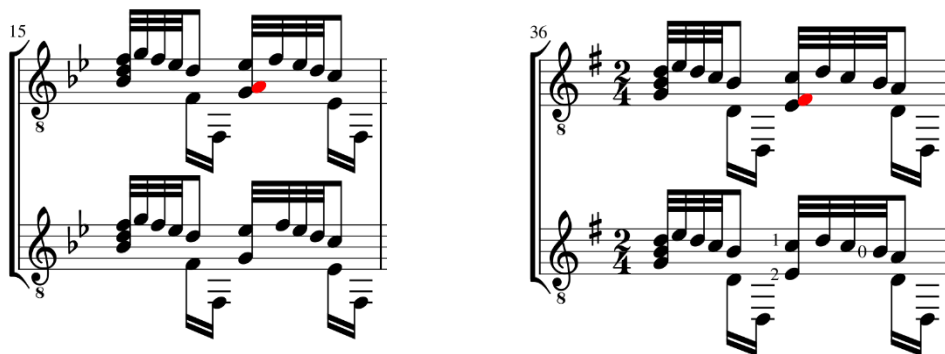


Figure 61: Book III, *November Idyll*, mm. 15 and 36

Figure 61: In m. 15, the G₃ and A₃ can’t be played together because they are both on ③; the same problem occurs in m. 36 for E₃ and F₃, which are both on ④.

Solution: In m. 15, leaving out A is the only possibility; in m. 36, leaving out either E₃ or F₃ is possible, and I chose to leave out F to mirror the solution in m. 15.



Figure 62: Book III, *November Idyll*, m. 64

Figure 62: A₂ and D₃ are both on ⑤.

Solution: I suggest moving the D one octave higher.

3.3.21 Death

(Le fichier sonore a été déposé séparément)

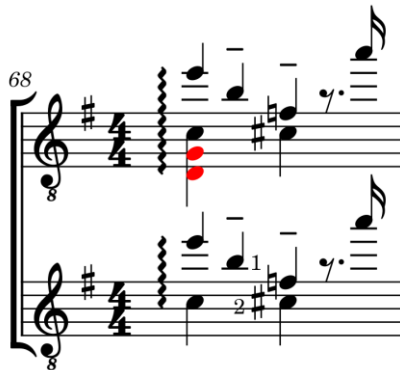


Figure 63: Book III, *Death*, m. 68

Figure 63: In this chord, D₄ and C₄ can't be played together because they are both on ④.

Solution: I suggest leaving out D₃ and G₄ and keeping C for the chromatic inner voice.

3.3.22 Convalescence

This movement is playable as written.

3.3.23 Swallows



Figure 64: Book IV, Swallows, mm. 7- 8

Figure 64: The arpeggio pattern is not idiomatic for R.H. at a fast tempo.

Solution: I suggest modifying the pattern. A similar situation and solution occur in mm. 15-16 (see fig. 65).

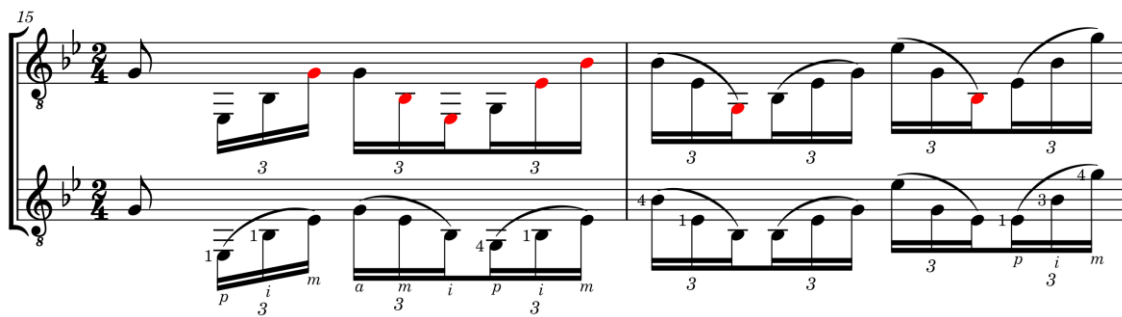


Figure 65: Book IV, Swallows, mm. 15-16

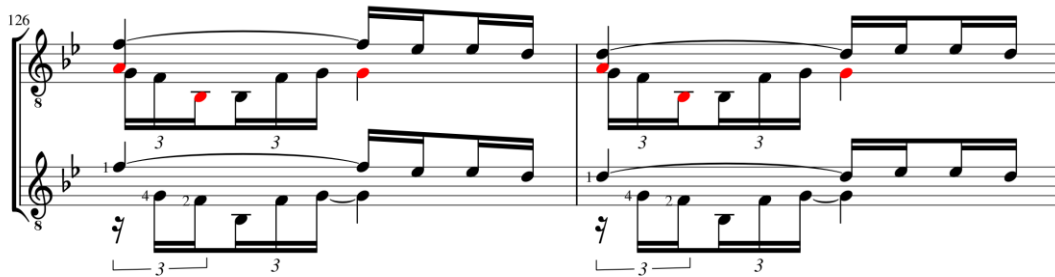


Figure 66: Book IV, *Swallows*, mm. 126-127

Figure 66: In m. 126, A₃ and G₃ can't be played together because they are both on ③. The arpeggio pattern is not idiomatic for R.H. at a fast tempo.

Solution: Leaving out A₃ and eliminating one of the repeated Bs. (As a matter of personal taste, I also eliminate the repetition of the G.)

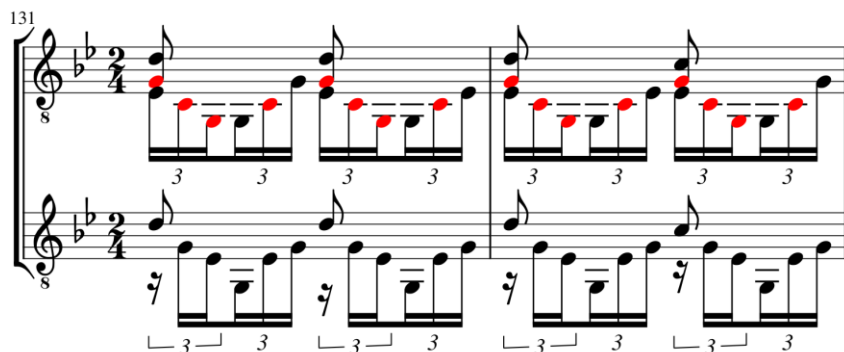


Figure 67: Book IV, *Swallows*, mm. 131-132

Figure 67: After playing the first E and G, access to the following C and G is very awkward for the L.H. at a moderate tempo and impossible at a fast tempo. This passage is also problematic for the R.H.: since three fingers are necessary to play the first chord, the guitarist would be left with one finger to play the following sixteenth notes.

Solution: Leaving only one note for the beginning of each group and modifying the arpeggio pattern. I also eliminate the Cs in the accompaniment because they are impossible in the 5th position.

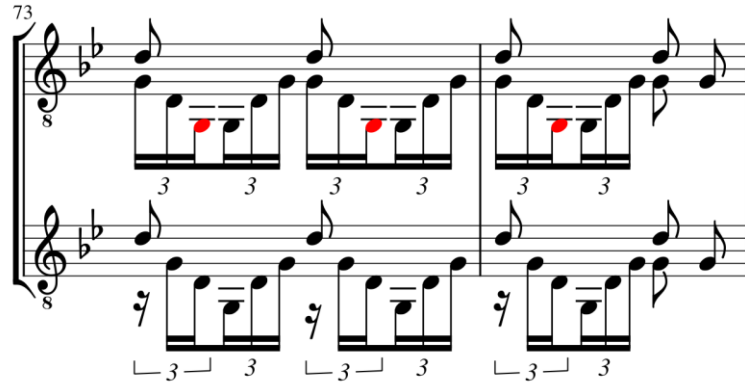


Figure 68: Book IV, *Swallows*, mm. 73-74

Figure 68: Bringing out the top line is very awkward if the notes are simultaneous to the first notes of the arpeggios, especially at a fast tempo. The repeated G₂ make the arpeggios less fluid.

Solution: As in fig. 66 and fig. 67, I modify the arpeggio pattern to clarify the top line and to make the texture more fluid.

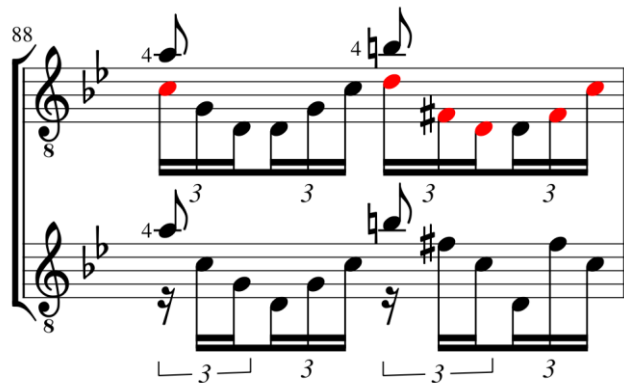


Figure 69: Book IV, *Swallows*, m. 88

Figure 69: See figures 67-68.

Solution: See figures 67-68. I also modify the arpeggio in the second beat because F₃[#] and D₃ are both on ④.

3.3.24 Wayside Flower

Figure 70: Book IV, *Wayside Flower*, m. 36

Figure 70: The 1st E is impossible because E and F are both on ④.

Solution: I prefer keeping the F to establish the third of the chord.

Figure 71: Book IV, *Wayside Flower*, m. 39

Figure 71: Playing F and E together is very awkward, and the F can't be sustained during the triplets.

Solution: In order to keep the third of the chord, I eliminate the first E₃.

3.3.25 Sunday



Figure 72: Book IV, *Sunday*, m. 56

Figure 72: This is the beginning of a 10-bar pedal on G, but the G can't be sustained. Playing a shorter G is possible but very awkward and it breaks the fluidity.

Solution: I prefer eliminating the bass in this 10-bar section.

3.3.26 The Gypsies

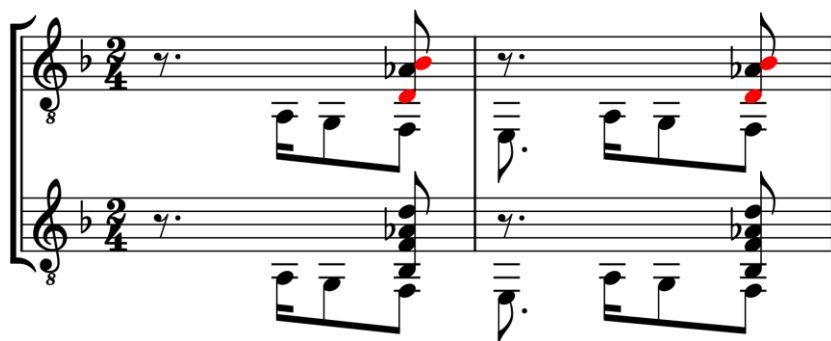


Figure 73: Book IV, *The Gypsies*, mm. 1-2

Figure 73: A_b and B can't be played together because they are both on ③.

Solution: Moving the B one octave lower. As written, the chord is awkward because it involves 4 non-consecutive strings, so I add F in a middle voice, and D_4 to enrich the texture of the chord.

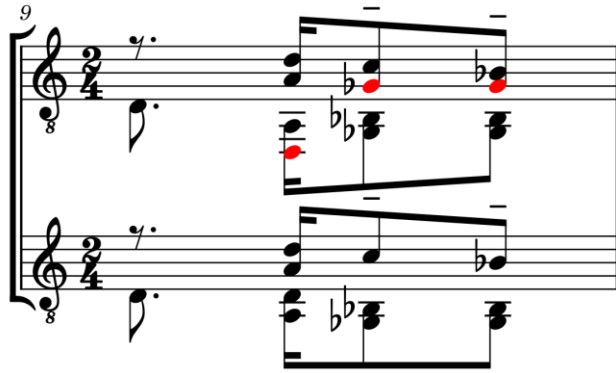


Figure 74: Book IV, *The Gypsies*, m. 9

Figure 74: This movement is in *scordatura* (with ⑥ tuned to D₂) but the D₂ is used in only 4 bars. However, this movement contains fifteen E₂ that are awkward with the *scordatura*. As a matter of personal taste, I use the regular tuning for this movement. Playing the G_{b3} in the two last chords is awkward because of the L.H. stretch.

Solution: Moving the D₂ one octave higher and leaving out the G₃ which is already in the bass.



Figure 75: Book IV, *The Gypsies*, m. 12

Figure 75: The 1st chord is difficult to play because D and A₃ are both on ④. When using the *scordatura*, the last chord is impossible for most guitarists because of the L.H. stretch.

Solution: In the 1st chord, I prefer keeping A₃ instead of F₃ because it is the culmination of an ascending line in the previous bar. As a matter of preference, I omit the E in the last chord of m. 12 even if it is not technically problematic, to allow for a better control of the sound and bring out the A₃ which has a melodic function.

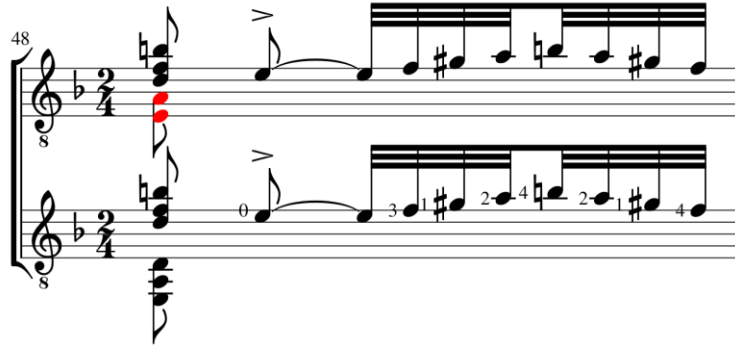


Figure 76: Book IV, *The Gypsies*, m. 47

Figure 76: The chord is very awkward for most guitarists because it involves a L.H. squeeze.

Solution: I move E and A down one octave and I add D₃ to use all 6 strings which allows the use of *rasgueado* (which is appropriate in a piece about Gypsies); moreover, the three open strings create an interesting resonance.

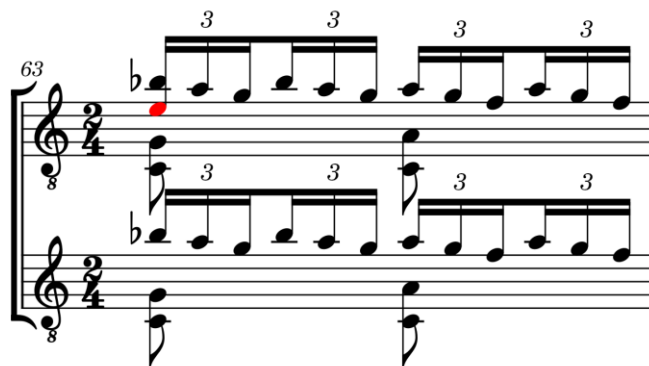


Figure 77: Book IV, *The Gypsies*, m. 63

Figure 77: Because the E and the A are both played with the 3rd finger, this fast passage is unnecessarily awkward.

Solution: I omit E from the first chord.

3.3.27 Carnival

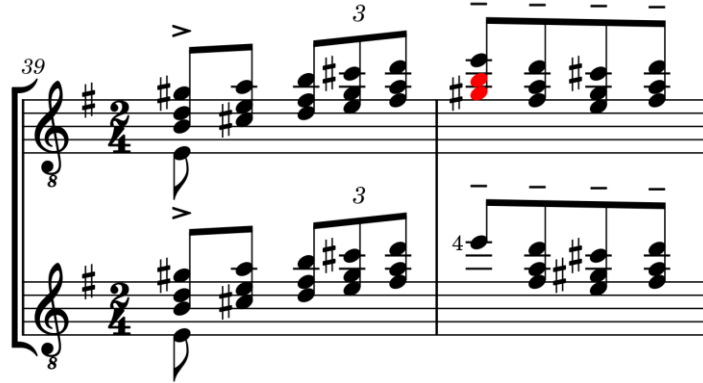


Figure 78: Book IV, *Carnival*, mm. 39-40

Figure 78: In the first chord of m. 40, the L.H. shifts force the guitarist to play *staccato*.

Solution: I suggest ignoring the red G# and B

3.3.28 Platero in the Heaven of Moguer

(Le fichier sonore a été déposé séparément)

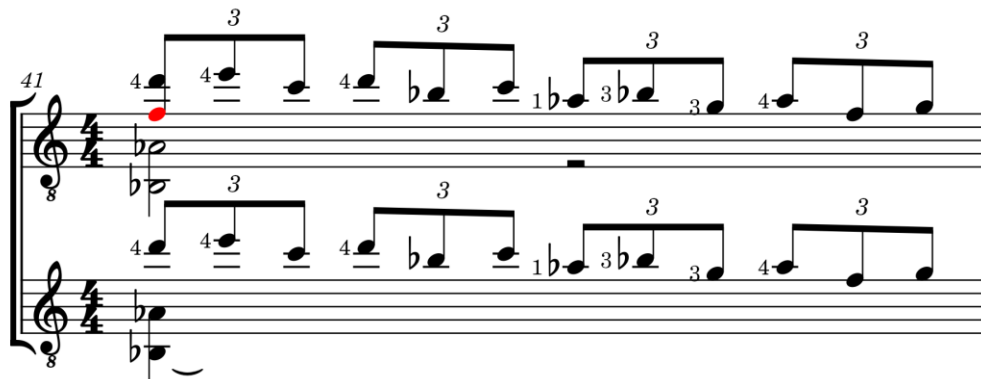


Figure 79: Book IV, *To Platero in the Heaven of Moguer*, m. 45

Figure 79: The first chord is awkward and unsustainable because of the L.H. stretch and shift.

Solution: I suggest leaving out the F and shortening the half notes.

Chapitre 4

4.1 Book I

Platero op. 190 (1960)

Adaptation and Fingerings by Mehdi Asadian

Mario Castelnuovo-Tedesco (1895 - 1968)

Allegretto molto mosso, trotto(trotting)

p dolce ed espr.

3 *psf*

5 *p*

7 *p sf*

9 *mp espr.*

11

13 *p*

15 *sfz* *sfz* *p*

17 *a tempo*
sfz *sfz* *p* *dolce e scorrevole*

19

21 *p espr.*

23

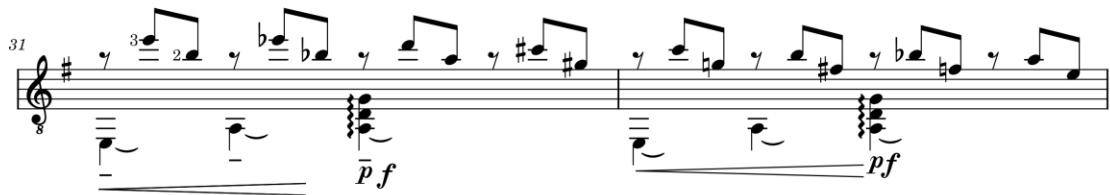
25 *poco rit.*

27 *Allegretto grazioso*
p dolce
a tempo (Molto mosso)

29 *mp*

'Pla - te - ro?'

VII

31 

33 

35 

Allegretto grazioso
37 

40 

43 

Tempo I. (Mosso e scorrevole)
46 

48 

Un poco Moderato (in 2)

51 *p*

54 *mp*

57 *mf*

60 *f* *mf* *f* *pp*

Tempo I. (Scorrevole)

63 *mf* *mp*

chiaro e luminoso

65 *dolce p* *a tempo*

67 *rit. harm.* *pp* *dolce p*

II-Angelus

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Calmo ed estatico (Andante)

1
3

4
1

6 *dolce e armonioso*
7
p

8 *espr.*
7
III *espr.*

10
mf

12
rit

a tempo
uguale, dolce e scorrevole

14  *pp*

15  *p*

17  *mp*

19  *mp* *mf*

21  *mf*

23  *mf* *mf*

Un poco piu mosso
gaio e festoso

25  *f*

27 *f*

29 *mf* *gliss.* *mf*

31 *mf* *mp*

33

35 *Calmando* *p*

37

38

41 *p* *espr.*

45 *p* *rit.* *p* *a tempo, mai esitando*

49 *p dolce*

52 *più p*

Tempo I. *p dolce ed sper.*

53 *p*

55 *rit.*

57 *pp* *Molto lento* *harm.* *ppp*

III - Retorno - Return

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Tempo di Habanera (Moderato - Stanco e sognante)

p dolce ed espr.

5 *mp* *più espr.*

9 *più espr.* *movendo* *liberamente - a piacere* *mp*

14 *mp* *rit.* *mp*

19 *a tempo* *dolce ed espr.* *mp*

23 *p* *p*

27 *mf espr.* *mf*

31

35

39

42

46

50

54

58

52 *mp*

55 *p rit.*

Tempo I.

59 *p espr. e malinconico*

73 *p più p* *rit.*

Calmò ma scorrevole

77

81 *p espr.*

85 *mp*

88 *mp*

91

93

Al - ma mi - a, li - rio en la som - bar!_dije.

97

f ————— *ff* (quasi recitativo)

p semplice e staccato

101

p espr. e malinconico

104

p *pp*

più p

IV - La primavera - Spring

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Molto mosso e vivace (quasi Toccata)

8 *f* *mf*

5 *sf* *sf* *sf* *sf*

9 *mp espr.*

13 *(brontolando)*

16 *p*

19

22 *mf*

26 8

30 8 *p*

34 8 *p*

38 *scherzando* 8 *mf*

41 8

45 8 *p*

48 8 *p*

51 8 *p*

55 *p* *i* *mf*

59

61

(Appena più sostenuto)

63 *f* *f*

67 *ff*

Tempo I.

69

72

75

78

81

f *più f*

84 *con fuoco* *ff* V IV III

87

90 *p*

92 *ff*

V- El pozo -The Well

Adaptation and Fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Lento, misterioso *piu p* *pp*

p dolce e sonoro *p dolce e sonoro*

10 *p dolce e sonoro* **Allegretto**

15

17 *p dolcissimo*

19

21 *p sottovoce*

23 *animando mp*

25 *Subito piu calmo*
mf p mp piu p

28 *p cupo e fondo (molto espr)*

31

34 *mp*

37 *mp* *mf* *mf*

40 *f* *mf* *mp*

43 *mf* *f*

Largo e calmo (ma in 2)

46 *p dolcissimo* *p sper.*

50 *p*

Allegretto Mosso (in 4)

54 *p sottovoce*

56 *p* **II** *mp*

58 **Molto vivace** *mf* *f unoristico* *rit. molto*

62 **Allegretto mosso e scorrevole** *p sottovoce*

64 *pp* **IV**

66 *poco rit.* *ppp*

VI - Gorriones - Sparrows

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

The musical score is written for guitar in treble clef, 2/4 time signature. It consists of seven staves of music. The first staff begins with a dynamic marking of *f* and contains several measures of eighth-note chords with fingerings such as 4-2, 3-2, 4-2, 4-3, 3-1, 4-3, 1, 4, 2, 2, 1, and 4. The second staff continues with *f* dynamics and includes a measure with a circled 2. The third staff starts with *mf* *più dolce, allontanosi* and features a *p* dynamic marking. The fourth staff includes a triplet of eighth notes and a circled 2. The fifth staff is mostly rests, ending with a circled 2. The sixth staff is marked *Allegro con spirito* and *p*, with a *mp* dynamic marking. The seventh staff is marked *mf*. The score includes various fingerings, slurs, and dynamic markings throughout.

22 *mf*

25 *p* *mp*

28 *mf*

31 *psf* *mp grazioso* *mf* *mp*

34 *mp* *psf*

37 *mp*

39 *pf* *mf*

40 *f*

42 *mf* un poco solenne

Lo stesso tempo

46

50 *f*

54

Un poco piu mosso
mf ma sonoro

58

62

66

70

74

79

>

84

88

92

96

100

104

107

mp

Presto (a piacere-quasi cadenza)

p

p

Un poco meno

mp grazioso

mp

p

109

Un poco rit.
 110 *p dolce e armonioso* *più p*

Meno mosso (e un poco burlesco)
 114 *mp espr.*

Più mosso
 118 *p*

Meno mosso
mp dolce e grave
 122

p espr. **Subito mosso**
 126 *pp*

129 *a tempo*

p *p*

133

p dolce

137 *espr.*

espr.

141 *p semplice (quasi recitativo)*

p semplice (quasi recitativo)

II

145 *a tempo*
p dolce

a tempo
p dolce

piùp

149

pp *pp*

VII - Melancolia - Melancholy

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Andantino elegiaco
P dolce e mesto

1
5
9
13
17
21
25

mp
poco rit *a tempo*
p
mp

29

33

37 *rit. molto*

40 *pp espr. cantando*

44 *p più intenso* **Un poco agitato** *p espr.*

48

52 *mf* *rit.* **Tempo I**

55

59 *mp* *esper.*

63 *quasi resitativo* *p* *sfz* *rit.*

67 *più p* *pp* **Più mosso - leggero e volante**

69 *pp* *rapido*

71 *poco rit.* *Un poco meno p* *dolcissimo*

74 *pp* *pp* *rit.*

78 *rapido* *rit.* *pf* *p* *ma sonoro*

4.2 Book II

VII - Amistad - Friendship

Adaptation and Fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Andantino grazioso

p dolce (grazioso e con spirito)

mp

p

p espr.

p grazioso

p uguale

mf

8 5 9 13 17 21

24

mf *sf*

27

mp espr. *p* *p*

30

p dolce *p dolce* *p dolce*

33

p dolce *p dolce* *p dolce*

36

mf *mf* *mf*

39

mp *p* *p*

27 *mp espr.* *p*

30 *p dolce*

33

36 *mf*

39 *mp* *p* *poco rit.* *a tempo*

43 *p* *p espr.*

17 *poco rit.* *a tempo*

8 *p dolce*

30 *mp*

53 *mp*

Un poco più mosso

15 *mf* *mp*

Tempo I. (ma un poco meno)

17 *p* *rit.* *mp espr.*

30 *pp* *p dolce*

X - Juegos del anoche - Twilight Games

Adaptation and fingering by Mehdi Asadian

Mario Castaenouvo-Tedesco

Allegretto moderato e trotterellante (trotting)

The musical score is written for guitar in a single system with six staves. The key signature has one flat (B-flat) and the time signature is 6/8. The piece is marked 'Allegretto moderato e trotterellante (trotting)'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *sf* (sforzando), and *p* più dolce e cantabile. It features complex rhythmic patterns with triplets and sixteenth notes, and includes detailed fingering instructions for the left hand, such as '2 0 0 2 0 0' and '4 3 1 3 4 1'. The piece concludes with a *p* più dolce e cantabile section.

p uguale e staccato *p*

mf *sf* *sf* *sf*

p

sf *sf*

p più dolce e cantabile

21

24

28

32

36

40

43

Allegramente

46 *sf* *mf*

50 *sf* *marcato*

54 *sf* *sf* *marcato*

58 *pp* *p cupo ed espr.*

62

65 **Allegramente** *f*

68 IV

8 *sf* *marcato*

72 *f* *marcato*

76 *p dolce e cantabile* *pp uguale*

79 *p dolce e cantabile*

83 *sf*

86 *rit.* *p*

90

Yo soy la vi - u - di - ta

Lento a piacere

mf con fantasia *f*

93

del con - de - de o - ré...

Tempo I.

mf

96

p uguale e sordo

100

104 *p dolce* *cresc molto*

107

110 *sff*

113 *f* *mf*

117 *a tempo* *p uguale e monotono* III

120 *allontanandosi* III *p* *pù p*

123 *rit.* *pp*

IX - La Luna - The Moon

Adaptation and fingering by Mehdi Asadian

Mario Castaelnouvo-Tedesco

Lento, trasparente, estatico
harm₄

pp

4

Lo stesso tempo ma appena più mosso
p sotto voce

8

pp uguale

10

12

14

mp più espr.

16

19 *sf*

21 *sf*

Tempo I. (lento ed estatico)

24 *p*

29 *appena più mosso*

33 *rit.* *pp* *p dolce*

XI-Ronsard

Adaptation and fingering by Mehdi Asadian

Mario castelnouvo-Tedesco

Andantino grazioso (nello stile di un'Arietta Francese)

p dolce

più sper.

poco rit.

p

Tempo di Habanera (grazioso e indolente)

p marcato

pp

p

21 *p* *p marcato* *rit.*

Tempo dell'Arietta Francese (Andantino grazioso)

25 *p dolce ed espr.*

Com-meon voit sur la bran - che au mois de mai la ro - se,

28 *poco rit.*

En sa bel - le jeu - nes - se, en sa pre - miè - re fleur, — Ren - dre le ciel ja - loux de...

Mosso e saltellante

31 *mp*

35

39

44

rit.

49 **Tempo dell Arietta**

...ja - loux de sa vi - ve cou - leur...

p dolce

poco rit.

52 **Lo stesso tempo (ma un poco marcato e pesante)**

p espr.

55

mf

Tempo dell Arietta

58

mp

mp espr.

61

mp espr.

rit.

De sa vi - ve cou - leur, Quand l'au-be de ses pleurs au poinct de jour l'a...

suboto mosso e saltellante

64 *sf* *mp*

Tempo di Habanero

68 *sf* *p* *mp un poco marcato*

72 *p* *più p*

Mosso e deciso

75 *f* *sf*

XII - El loco - The Crazy-man

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Andantino malinconico

Measures 1-4 of the piece. The music is in 2/4 time with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present at the beginning.

Measures 5-8 of the piece. The melody continues with various fingering indications.

Measures 9-12 of the piece. The piece concludes with a double bar line.

Measures 13-16 of the piece. A piano (*p*) dynamic marking is present.

Measures 17-20 of the piece.

Measures 21-23 of the piece.

Un poco più mosso (*dolce e grazioso*)

Measures 24-27 of the piece. The tempo and mood change to 'Un poco più mosso' with the instruction 'dolce e grazioso'. The music features a more rhythmic melody.

28

Molto mosso (*quasi il doppio*)

32

36

40

44

lo - co! El lo - co! El lo - co!

Lo stesso tempo (ma un poco meno)

48 *sf*

51 *mp*

54 *rit. molto*

molto **Tempo I. Andantino (quasi la metà)** **Quieto e sereno**

57 *(rit. molto)* *pp lontano* *p dolce*

61

67 *p*

73


Più mosso (quasi il doppio)

77 

mp *mf* *p*


81 

p dolce *rit. poco a poco*

85 

El lo - co! El lo - co!

Un poco meno *p* *piu p*

89 

rit. molto *pp*

XIII - La Tisica - The Consumptive Girl

Adaptation and fingering: Mehdi Asadian

Mario Castelnuovo-Tedesco

Stanco-strascinanto-ansimante

Musical score for 'Stanco-strascinanto-ansimante' in 6/8 time, featuring two staves. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece is marked with dynamics *p*, *pp*, and *più p*, along with accents and slurs. The tempo/style is indicated as 'Stanco-strascinanto-ansimante'. The score is divided into measures, with measure numbers 8, 13, 19, 24, and 29 marked. The key signature has one flat (B-flat).

Measure 8: *p* (6=D), *pp*, *più p*, *pp*

Measure 13: *pp*, *p*

Measure 19: *pp*

Measure 24: *pp*

Measure 29: *più p*, *pp*

Subito mosso ($\text{♩} = \text{♩ del prec.}$)

33 *mp* *staccato* *mf* *psf* *mp*

39 *mf* *psf* *mf* *gaio, staccato e saltellante* *rit.*

45 *mp marcato* *p dolce*

50 **Andante** (*Col passo lento e cadenzato di una processione popolare*)

54

58

62

66

70

74

pp *dolcissimo*

77

81

sottovoce ma marcato

85

dolce, grave e religioso

XIV - Nostalgia

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Moderato - quasi recitativo

mf *espr. ed intenso*

psf *mp*

Andante - fluido e scorrevole

p uguale

mp

p

p

Tempo I. quasi recitativo

dim. f *espr. ed intenso* *psf*

Allegretto grazioso
(nello stile di una canzoncina popolare)

psf *mp espr.* *p*

20 *melodia interna*

22 *pp uguale*

espr. e marcato *allargando..... a poco*

25 *pf* **Tempo I. quasi recitativo**

28 *pp* *pp lontano* **Più mosso - gaio e scorrevole**

32 *mp*

34 VI

35

36

38

Tempo I. quasi recitativo
espr. e malinconico

un poco più agitato

Andante sereno e tranquillo
p espr.

f dolce

pp gli arpeggi

Tempo I.
p dolce e semplice

4.3 Book III

XV - Mariposas Blancas - White Butterflies

Adaptation and Fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Allegretto moderato (*come un trotterello tranquillo*)

p *staccato*

5 *mp* *mf*

9 *p* *uguale (ma un poco marcato la melodia)*

13 *p dolce*

17 *p dolce*

21 *p dolce*

25 *p dolce*

IV

V

Lo stesso tempo (cadenzato alla Marcia)
militaresco

29 *mf* *f*

33 *f* *sf*

37 *f pomposo* *f marcato*

41 *sf*

45 **Un poco piu mosso e agitato**
mf
tornando al.....

49 *f* **Tempo I.** *mf* *grottesco*

53 *p* *mp*

57 *f* 3

61 *f* *mf* *mf* 3

65 *psf* *mp* 3

69 *p sf* *p dolce* 3

Più mosso, scherzando

73 *p grazioso* 3

77

80 *poco rit.* 4 3

Detailed description: This is a page of musical notation for a piano piece. It contains eight staves of music, numbered 57 through 80. The key signature is one flat (B-flat major or D minor). The time signature is 3/8. The music features various dynamics including *f* (forte), *mf* (mezzo-forte), *psf* (pianissimo sforzato), *mp* (mezzo-piano), *p* (piano), and *p dolce* (piano dolce). There are several triplet markings (3) and a quartet marking (4). The tempo and character markings include **Più mosso, scherzando** and *poco rit.* (poco ritardando). The notation includes eighth notes, quarter notes, and rests, with some notes beamed together.

XVI - Idilio de Abril - April Idyl

Adaptation and Fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Fresco e vivace

The musical score consists of six systems of a single treble clef staff each, representing measures 8 through 24. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo and mood are indicated as 'Fresco e vivace'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. A circled '3' appears above a note in measure 11. Dynamic markings include *mf*, *p*, *mp*, and *mf*. The piece concludes with a double bar line and a fermata in measure 24.

25 *mf* *mp*

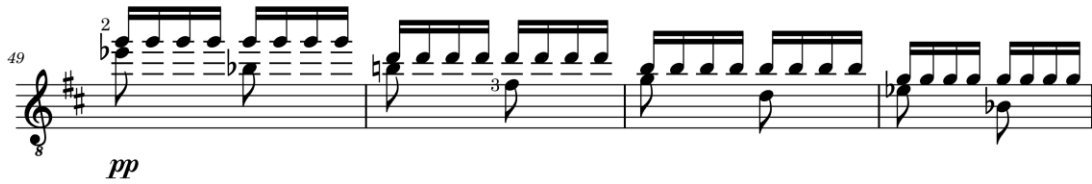
29 *p* *mp* *mf*

32 *p dolce*

36 *mp*

40 *mf* *mp*

44 *p*

49 

pp

53 

calmando

f

Un poco Meno

57 

p dolce et espr.

61 

p più espr.

Allegretto infantile

65 

p gaio

69 

73 

mp un poco marcato

77 IV *p dolce*

81 II

Un poco meno

85 *mp espr.* *p*

89 *rit.* *mp*

93 *p* *mp*

97 *mp espr.*

101 *mp espr.*

105 *più espr.*

108 *mf*

112 *mp* *p dolce*

116 *p* *allontanandosi*

120 *più p* *pp*

124

XVII - El Canario Vuela - The Canary's Flight

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Molto moderato, ma leggero e volante

⑥ = D

p *mp* *mf*

come brevi voli (like short flights)

mf *espr. con fantasia*

Più Rapido

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

Subito meno mosso

Andantino malinconico

p dolce

p dolce

Tempo I. (Molto moderato, ma leggero e volante)

mp *mp*

29 *p*

32 *mp dolce*

35 *p*

38 **Più rapido** **Un poco meno** *mf*

40 **Quasi allegretto, scherzando** *mp*

44 *p più dolce* *dolcissimo*

48 **Tempo I.** *p*

52

56

Un poco meno

59

rit. **Movendo**

61

Meno mosso *molto rit.* **Allegro molto**

(come un girotondo infantile)

64

68

f marcato

72

77

mp *mf*

82

ff

Tempo di Valzer goffo e pesante (come un Valzer da fiera)

86

f

92

più f

Molto mosso e stringendo

97

mf *f*

Deciso e violento

102

ff *ff*

106

ff

XVIII - La Arrulladora - Lullaby

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Tempo di Ninna-Nanna (*dolce, quieto e un poco triste*)

pp

5

9

13

più p

pp

17 *p espr.* VII

21 VI VII *mp*

25 *p p dolce.*

e melanconico

29 I *pp*

Andante mosso ed arioso (♩ = ♩. del prec.)

33

37

41

8

45

8

49 *p più espr.*

8

53

8

mp

57

8

mf *mp*

60

8

Tempo di Ninna-Nanna

p dolce e malinconico

Musical score for measures 63-66. The score is in treble clef with a key signature of one sharp (F#). Measure 63 starts with a treble clef and a common time signature (C). The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur. The bass line consists of a descending eighth-note scale: G3, F3, E3, D3, C3, B2, A2, G2. A piano (*pp*) dynamic marking is present. Measure 64 continues the melody with a quarter note B4, followed by eighth notes C5, B4, A4, G4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur. The bass line continues with a descending eighth-note scale: F3, E3, D3, C3, B2, A2, G2. Measure 65 changes to a 6/8 time signature. The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a dotted quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 66 changes to a 3/4 time signature. The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a dotted quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1.

Liberamente (come una canzone popolare)

Musical score for measures 70-72. The score is in treble clef with a key signature of one flat (Bb). Measure 70 starts with a treble clef and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4. A slur with a '2' is over the next two notes. The bass line has a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 71 changes to a 2/4 time signature. The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 72 changes to a 3/4 time signature. The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a dotted quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. The lyrics "Mi ni - ño se va_a dor -" are written below the staff.

Musical score for measures 73-76. The score is in treble clef with a key signature of one flat (Bb). Measure 73 starts with a treble clef and a common time signature (C). The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 74 changes to a 2/4 time signature. The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 75 changes to a 3/4 time signature. The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a dotted quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. Measure 76 changes to a 2/4 time signature. The melody has a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The bass line has a quarter note G2, followed by eighth notes F2, E2, D2, C2, B1, A1, G1. The lyrics "mi en gra - sia" are written below the staff.

76

de la Pa-j - to - ra...

pp

79

Arpeggio

pp

y

83

por - dor mir-se mi ni - no, se

più *p* dalla I. volta

87

duer - me... la ar - ru - ya - do - ra...

(rasgueado with i flesh)

91

p dolce e

pp misterioso

Tempo di Ninna-Nanna

95

monotono sine alla fine

98

101

104

107

110

p

Lento

pp lontano

rit.

harm. ppp

④

Detailed description: This musical score is for guitar, spanning measures 104 to 110. It is written in a single system with a treble clef and a key signature of one flat (B-flat). Measure 104 begins with a treble staff containing a quarter note G4 (fingered 1), a quarter note A4 (fingered 2), and a quarter note B4 (fingered 4), followed by a quarter rest. The bass staff has a whole note chord consisting of G2, B-flat2, and D3 (fingered 2, 3, 1). A dynamic marking of *p* is placed below the bass staff. Measure 105 continues the treble staff with a quarter note C5 (fingered 4), a quarter note B4 (fingered 4), and a quarter note A4 (fingered 4). The bass staff has a whole note chord of G2, B-flat2, and D3. Measure 106 features a treble staff with a quarter note G4 (fingered 4), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3), followed by a quarter note D4 (fingered 2), a quarter note C4 (fingered 2), and a quarter note B3 (fingered 0). The bass staff has a whole note chord of G2, B-flat2, and D3. Measure 107 starts with a treble staff containing a quarter note G4 (fingered 4), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3), followed by a quarter note D4 (fingered 2), a quarter note C4 (fingered 2), and a quarter note B3 (fingered 0). The bass staff has a whole note chord of G2, B-flat2, and D3. Measure 108 has a treble staff with a quarter note G4 (fingered 4), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3), followed by a quarter note D4 (fingered 2), a quarter note C4 (fingered 2), and a quarter note B3 (fingered 0). The bass staff has a whole note chord of G2, B-flat2, and D3. Measure 109 begins with a treble staff containing a quarter note G4 (fingered 4), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3), followed by a quarter note D4 (fingered 2), a quarter note C4 (fingered 2), and a quarter note B3 (fingered 0). The bass staff has a whole note chord of G2, B-flat2, and D3. Measure 110 starts with a treble staff containing a quarter note G4 (fingered 4), a quarter note F4 (fingered 3), and a quarter note E4 (fingered 3), followed by a quarter note D4 (fingered 2), a quarter note C4 (fingered 2), and a quarter note B3 (fingered 0). The bass staff has a whole note chord of G2, B-flat2, and D3. A dynamic marking of *ppp* is placed above the bass staff, and a *harm.* marking is placed above the treble staff. The piece concludes with a final chord in the bass staff consisting of G2, B-flat2, and D3 (fingered 0, 4, 4).

XIX - El Canario se muere - The Canary dies

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Lento e mesto (come una Marcia Funebre per un uccellino)

6 in Re

p dolce ed espr.

p espr. (con fantasia)

espr.

27 *3* *3* *3*

31 *p funbre*

36 *mp più espr.* *mf più intenso.*

41

46 *psf* *p*
mf espr, e piangente

50 *mp* *p* *espr. 3* *3*

54

59

mp marcato ed espr.

63

p espr. e piangente

67

mf espr.

VI

71

III

mp piu dolce

75

p dolce e triste

79 *un poco rit.*

più mosso e scorrevole
pp *dolcissimo*

84

88

92 *mp* VII

96 *più p*

Tempo della Marcia Funebre

100 *p* *cupo e triste*

104

dolce e trist
p

108

p mormorando

112

116

p

120

dolcissimo

123

rit. *p* *a tempo.*

127 *p espr.* VII
4
3

131

135

139

142 *trun*

Più moso e scorrevole, ma calmo

146 *pp*

XIX - Idilio de Noviembre - November Idyl

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Quieto, dolce e tenero

6 in Re

p dolce (un poco rubato)

4

espr.

mp più espr. (con fantasia)

8

molto espr. *mf*

12

più mp *p* *pf*

15

p ma espr.

18 *più p* *pf* *poco rit.*

22 *p dolce*

25 *mp*

28 *mp* *uguale* *mf*

32 *mp* *molto espr.* *3* *3*

36 *mp* *p* *p ma espr.* *psf*

39 *più p* *psf* *p ma espr.* *poco rit.*

42 *a tempo p dolce* *mf*

46

Movendo (*un poco agitato*)

50 *mp* *mf*

Un poco meno

54 *f* *mf*

58 *mp*

Più lento (*quasi recitativo*)

62 *rit.* *p espr.*

66 *f* **Tempo I.**
p dolce

70

73 *espr.*
mp espr. con fantasia

76

79 *p*

83 *pp* *p dolce*

XXI - La Muerte - Death

Adaptation and Fingering by Mehdi Asadian

Marion Castelnouvo-Tedesco

Moderato, ma deciso e sinistro

The musical score is written for a single melodic line in 4/4 time, starting in the key of G major. It consists of 27 measures. The score includes various dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), *sfz* (sforzando), *mf* (mezzo-forte), *mp* (mezzo-piano), and *pp* (pianissimo). Performance instructions include *p sul legno (colle nocche)* (piano on the wood, with the knuckles), *più p* (even more piano), *insistente* (insistent), and *espr. e lamentoso* (expressive and lamentous). The score features several triplets and slurs. Fingering is indicated by numbers 1-4 and 0 (natural). There are also some specific fingering annotations like '4' and '2' above notes. The piece concludes with a final triplet and a fermata.

30 *p*

33

36 *Pespr. e piangente*

39 *p dolce e triste* III

43

48 *Funebre pp* sul legno *p*

50 sul legno *mf*

52 *f* *p*

55 *sul legno* *mp* *sul legno*

57 *sul legno* *mf*

60 *sul legno* *p* *più p* *pp*

Tranquillo, trasparente e misterioso

64 *pp*

66 *pp*

68 *p espr. il canto interno* *p*

72 *sul legno (col palmo della mano)* *pp dolce*

4.4 Book IV

XXII - Convalecencia - Convalescence

Adaptation and Fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Vago e tranquillo
6 in Re p dolce

8

4

7

10

13

16

p

mp espr.

pp

pp

p

mp espr.

19 *mf*

22 *p*
mp espr. e un poco marcato

24 *mp* *p*

26 *molto p*

29 *p dolcissimo*

31

Detailed description: This page of a musical score contains six systems of music, each starting with a measure number in the top left corner. The key signature is one sharp (F#). The first system (measures 19-21) features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The second system (measures 22-23) has a melody in the right hand and a bass line in the left hand, with dynamic markings of *p* and *mp espr. e un poco marcato*. The third system (measures 24-25) continues with a melody in the right hand and a bass line in the left hand, with dynamic markings of *mp* and *p*. The fourth system (measures 26-28) features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *molto p*. The fifth system (measures 29-30) has a melody in the right hand and a bass line in the left hand, with a dynamic marking of *p dolcissimo*. The sixth system (measures 31-32) continues with a melody in the right hand and a bass line in the left hand, with no dynamic marking explicitly shown for this system.

33

35

37

39

41

p dolce

43

mp molto esor. *dolce ed estatico*

45

47 *mp poco espr.*

49 *mf*

51

Un poco più mosso
come campane (like bells)

53 *mp* *mf*

56 **Tempo I.**
molto p

59

62

64

mp più *espr.*

66

mf *espr.* *poco rit.*

68

70 *a tempo*

p *espr.* *pp*

72 *più p*

Più lento

74 *mp* vibrato

p dolce *p*

XXIII - Golondrinas - Swallows

Adaptation and Fingerings by Mehdi Asadian

Mario Castelnuovo-Tedesco

Vivace, leggero e volante

The musical score is written for a single melodic line in 2/4 time, key of B-flat major. It consists of 15 measures, divided into systems of 4, 4, 4, and 3 measures respectively. The tempo and style are indicated as **Vivace, leggero e volante**. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *sf* (sforzando). Articulations include accents (*acc*), breath marks (*breath*), and slurs. Fingerings are indicated by numbers 1-4. The piece features a series of triplet patterns, often with slurs and accents. The final measure (15) includes the lyrics *p i a m i p* and *p i a m* above the notes.

17 *mf*

21 *mp espr.*

25 *mf*

29

33

37 *p*

41 *mp poco rit.* *mf a tempo*

45 *pp*

49

54 *mp*

57 **Un poco meno**

61 **Tempo I.** *pp*

64 *p dolcissimo*

67

70 *p*

73 *pp* *p espr. e nostalgico*

77 *pp* *p*

81 *p* più *espr.*

85 *p*
i p p i m

88 *a*
i p p

91 *pp*

93 *p a tempo, ma espr. e malinconico*
p

97 *mp*
p

101 *mp*

105 *mf* *p*

109 *pp*

111

113

115

117 *sempre pp*

119

122

125

128

131

133

mp più intenso

136

p espr. con malinconia

pp

140

Più lento

pp dolcissimo

XXIV - La Flor del Camino - Wayside Flower

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Lento - quieto e semplice

6 in Re
p dolce

4

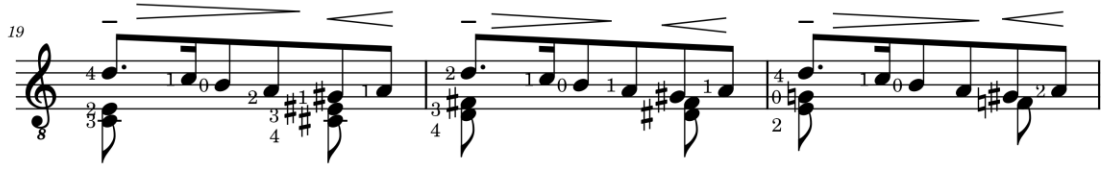
7

10

13 *movendo un poco*

16 *sempre p e dolce* *p dolce*

⑥



19

Musical notation for measures 19-21. The key signature has one sharp (F#). The music features a melodic line in the right hand and a bass line in the left hand with fingerings 3, 4, 3, 4, 3, 4, 2, 3, 4, 2. Trills are indicated by horizontal lines above the notes.

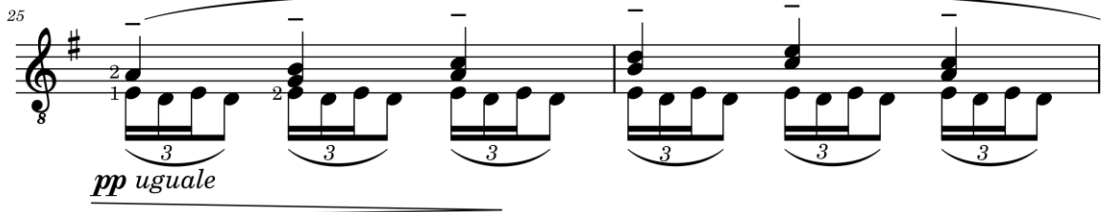


22

p *più p* *pp* *espr.*

Un poco più mosso

Musical notation for measures 22-24. The key signature has one sharp (F#). The music features a melodic line in the right hand and a bass line in the left hand with fingerings 1, 3, 4, 4, 1, 3. Dynamics include *p*, *più p*, and *pp*. The instruction *espr.* is present. The tempo instruction **Un poco più mosso** is written below the staff.



25

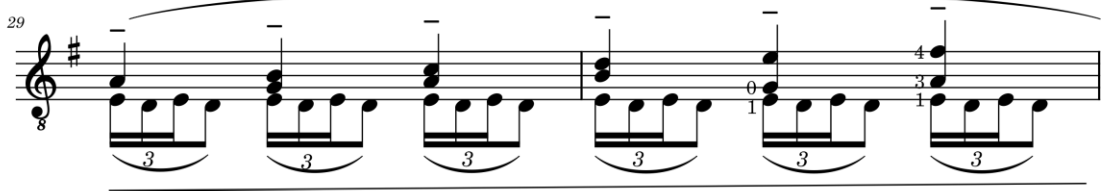
pp uguale

Musical notation for measures 25-26. The key signature has one sharp (F#). The music features a melodic line in the right hand and a bass line in the left hand with fingerings 2, 1, 2, 2, 2, 2, 2, 2. The music consists of six groups of eighth-note triplets. The dynamic *pp uguale* is written below the staff.



27

Musical notation for measures 27-28. The key signature has one sharp (F#). The music features a melodic line in the right hand and a bass line in the left hand with fingerings 2, 2, 2, 2, 2, 2, 2, 2. The music consists of six groups of eighth-note triplets. A trill is indicated by a horizontal line above the notes in measure 28.



29

Musical notation for measures 29-30. The key signature has one sharp (F#). The music features a melodic line in the right hand and a bass line in the left hand with fingerings 4, 0, 1, 3, 1. The music consists of six groups of eighth-note triplets.



31

Musical notation for measures 31-32. The key signature has one sharp (F#). The music features a melodic line in the right hand and a bass line in the left hand with fingerings 4, 6, 2, 0, 1, 2, 3, 3, 3. The music consists of six groups of eighth-note triplets. A trill is indicated by a horizontal line above the notes in measure 32.

mp

33

35

37

39

41

p *più p*

Andante (quasi recitativo)
mp molto espr.

43

45 *allarg.* *mp* *lunga*

4

XXV- Domingo - Sunday

Adaptation by Mehdi Asadian

Mario Castelnuovo-Tedesco

Modrerato, ma deciso

quasi campane (like bells)

f *sonoro*

4 *sf* *più f*

7 *sf* *ff* *f* *mf*

11 *sfrit. un poco* *sf* *sf* *mf a tempo*

15 *mf* *mp*

19 *mp* *dolce* *p*

23

26 *p dolce e religioso*

29 *p*

dolcissimo (ancora più calmo)

33 *psf*

37 *psf* *psf* *psf* *p* *p espr. e un poco marc.*

41 *p più dolce*

45 *pp uguale*

48

51

54 *sempre p*

The musical score consists of eight staves of music. The first staff (measures 29-32) is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a melodic line with a final measure marked *p*. The second staff (measures 33-36) continues the melody, marked *dolcissimo (ancora più calmo)* and *psf*. The third staff (measures 37-40) shows a change in texture with chords and moving lines, marked *psf*, *psf*, *psf*, and *p*, with the instruction *p espr. e un poco marc.*. The fourth staff (measures 41-44) features a more complex harmonic structure with chords, marked *p più dolce*. The fifth staff (measures 45-47) is marked *pp uguale* and ends with a double bar line and a 2/4 time signature. The sixth staff (measures 48-50) continues the melodic line in 2/4 time. The seventh staff (measures 51-53) features a rhythmic pattern of eighth notes. The eighth staff (measures 54-56) concludes the piece with a melodic line marked *sempre p*.

57

60

63

66

Più lento

70

Tempo I. Moderato
p dolce

73

dolce e semplice

76

un poco rit.

XXVI - Los Gitanos - The Gypsies

Adaptation and fingering by Mehdi Adsadian

Mario Castelouvo-Tedesco

Tempo di Habanera (*sinistro e provocante*)

mf rude e ben ritmato

f

mf sf f

f ⑥

f cresc. più f ff

a piacere con fantasia

sf p

sf

8 5 9 12 16 18

20 *Poco rit.*

22 *a tempo*

26 *mf molto ritmico*

30 *mf* *f* *ff*

34 *f deciso (con fantasia)*

35

36 *sf*

37

39 *f ben ritmato*

41

45 *ff* *sff* *f* *f*

48 *sf*

50 *un poco agitato* *sff* *f*

53 *sff* *calmando sul legno* *mf* *mp*

a tempo ma con spirito
p umoristico

57

59

61

63 *mf*

65

67 *mp*

mf

mp

Più agitato

69

ff

Più sostenuto e minaccioso

73

mf *p*

a tempo Allegretto scherzando

76 *mf* *p* *p con spirito*

79

81 *p*

84 **Più mosso** *f* *più f* *stringendo*

88 *rit.* *mf*

90 **Meno mosso (Tempo di Habanera)** *p dolce* *mf*

94 *a tempo sf* *pp* *f deciso* *ff* *rasgueado*

XXVII - Carnaval - Carnival

Adaptation and Fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Vivace e saltellante (Gay and jumpy)

6 in Re, 5 in Sol *f* *sonoro e molto ritmico*

8

mf

5

9

sf *f*

mf

13

17

mf

21

P (*quasi tamburo*)

2 *f* *vivace e ritmico*

25 *mf*

29

33 *mf*

37

41 *f*

Lo stesso tempo (Vivace e festoso)

45 *sf*

pp *staccato e tintinnante (come campanelli)*

50 *p*

mf 3

54

Musical staff 54-57: Treble clef, 8/8 time signature. Measures 54-57. Dynamics: *mf*. Features a melodic line with eighth notes and a bass line with eighth notes.

mf

58

Musical staff 58-61: Treble clef, 8/8 time signature. Measures 58-61. Dynamics: *mf*. Continuation of the melodic and bass lines from the previous staff.

p.

62

Musical staff 62-65: Treble clef, 8/8 time signature. Measures 62-65. Dynamics: *p.*. Features a melodic line with eighth notes and a bass line with eighth notes.

mp

66

Musical staff 66-69: Treble clef, 8/8 time signature. Measures 66-69. Dynamics: *mp*. Continuation of the melodic and bass lines.

cresc. molto

70

Musical staff 70-73: Treble clef, 8/8 time signature. Measures 70-73. Dynamics: *cresc. molto*. Features a melodic line with eighth notes and a bass line with eighth notes.

Tempo I. (Vivace e saltellante)

f

74

Musical staff 74-77: Treble clef, 8/8 time signature. Measures 74-77. Dynamics: *f*. Features a melodic line with eighth notes and a bass line with eighth notes. Includes triplets.

78

Musical staff 78-81: Treble clef, 8/8 time signature. Measures 78-81. Continuation of the melodic and bass lines with triplets.

4

82 *f*

86

90 *mf*

94 *mp* *mf*

98 *f*

101 *f selvaggio e ben ritmato*

105 *p*

Detailed description of the musical score: The score consists of seven systems of music. Each system begins with a measure number (82, 86, 90, 94, 98, 101, 105) and an 8-measure rest symbol. The music is primarily composed of eighth-note chords and triplets. The first system (measures 82-85) is marked *f* and includes a triplet of eighth notes. The second system (measures 86-89) continues the triplet pattern. The third system (measures 90-93) is marked *mf*. The fourth system (measures 94-97) starts with *mp* and changes to *mf*. The fifth system (measures 98-100) is marked *f*. The sixth system (measures 101-104) is marked *f selvaggio e ben ritmato*. The seventh system (measures 105) starts with *p* and ends with a double bar line.

109 *p* 5

cresc. *mp* *mf. a poco*

f a poco *sf* *ff*

pp *p*

125 *mp* *mf*

Tempo I. (ben ritmato)

129 *f* *mf*

133

6

137 *f* *mf* *f* *ff*

141

145 **Furioso!**

149

153 **Disperato**

157 *ff*

161 *ff*

165

f *precipitando* *mf*

168

mp

171

p *più p*

Più lento e un poco malinconico

176

p

Mosso e deciso

180

più p *pp* *f*

XXVIII - A Platero en el cielo de Moguer - To Platero in the heaven of moguer

Adaptation and fingering by Mehdi Asadian

Mario Castelnuovo-Tedesco

Lento e meditativo (quasi recitativo) *animando un poco*

p espr con malinconia *più espr.* *mp*

p sf *p sf*

Tempo I.
mp intenso

più p *pp*

Un poco piu mosso (trotterellando) *p*
molto p

mf

Measures 1-16 are shown with various dynamics and articulations.

19 *mp espr.*
Tempo I.
pp

21 *mp molto espr.* *pp*

23 *espr.* *p appena piu mosso*

25 *mp più espr.* *psf* VI

27 VII

29 *p*

31 *più p* *p dolce* *allarg.*

Tempo I.

34 *pp* *p espr.*

36

Movendo un poco

38 *mp più espr.*

41 *mf* *a tempo* *mp molto espr.*

43 *più p* *pp*

45 *pp espr.* *p dolce*

pp

Conclusion

What is the difference between practicing a piece composed by a guitarist and practicing a work by a non-guitarist composer?

When faced with a difficult passage in a work by a guitarist-composer, a guitarist will trust the composer on the playability of the passage. Moreover, most guitarist-composers add fingerings to their works. When practicing a work by a guitarist-composer, most questions a guitarist is faced with are related to performance style. A guitarist may find answers to these questions through different kinds of research: organology, performance styles, musical analysis, study of other works from the same period and listening to various performances.

When faced with a difficult (and unfingered) passage in a work by a non-guitarist composer, a guitarist will question the instrumental writing and try to find a way to adapt the text to make it playable. It is a re-creative process and can often lead to many different solutions to a single problem and the guitarist will then need to select what he or she feels is the most appropriate solution. In most cases, the most playable and effective solution isn't necessarily the closest to the original text.

In the case of *Platero y yo*, the guitarist has one more basis to guide his choice of solutions to technical issues: the story, in both its events and emotions. The solution must therefore be playable, effective and appropriate to the narration. These three factors aren't necessarily in this sequence: a guitarist may be also inspired by the story while looking for technical solutions.

Since this work (or at least some of its movements) is often performed and recorded without narration I found that inserting the narration was not essential for this project. I also feel that because the work is not in the public domain, a serious performer should own a copy of the published version (which includes the original Spanish text and an English translation). I also recorded the narration in Farsi (not included in this thesis).

I will conclude with short answers to my research questions:

1. Should a guitarist adapt only to the technically impossible passages, or should he/she also improve the playable but ineffective passages?

Whether the composer is a guitarist or not, the score is essentially a transcription of musical ideas and needs the performer to become music. As Segovia stated in a 1961 interview:

Once I said that the interpreter acts a little bit like Jesus when he went to Lazarus: Lazarus was lying in the tomb and Jesus said: stand up and walk. From that moment Lazarus belonged so much to Jesus than to his own parents. The interpreter goes to music which lies in the score and tells it: *stand up and live*. From that moment the music belongs as much to the interpreter than to the composer, its own father¹¹.

I feel that a musician should be allowed to assume the composer's intentions behind the notes we wrote. As a guitarist, I can safely assume that the composer didn't know all the technical possibilities or limitations of the guitar.

2. What are the processes involved in adapting a work for guitar by a non-guitarist composer?
 - a. Identification of problematic passages (impossible, awkward and ineffective);
 - b. Finding different solutions and selecting the one that seems the most appropriate;
 - c. Adding fingerings and other instrumental indications (timbers, *portamento*, harmonics, *glissando*, etc.).
3. In the case of *Platero y yo*, how does the spoken text influence the decisions of the adaptor?

Here are three examples from chapter 3:

- a. In *Angelus* I used harmonics instead of real notes to better conjure the image of roses falling from the sky (see fig. 8);

¹¹ <https://www.youtube.com/watch?v=ud--ZwggCY> 17:47

- b. In *Lullaby* I used fast arpeggios instead of *rasgueado* to evoke the sound of the wind in the treetops (see fig. 53);
- c. In the ending of *Ronsard*, I re-wrote the passage to make it faster and more sudden as suggested by the narration (see fig. 38).

Further study

With the aim of playing *Platero y yo* without leaving out or changing notes, I considered arranging it for two guitars. Here is a movement as a preview of this long-term project.

VII - Friendship

Arrangement by Mehdi Asadian

Mario Castelnuovo-Tedesco

Andantino grazioso

p dolce (grazioso e con spirito)

mp

p

p espr.

p grazioso

17 18 19 20

p uguale *mf*

21 22 23 24

mf

25 26 27 28

sf *p*

29 30 31 32

p dolce

33 34 35 36

37 38 39 40

mp

mf

p poco rit.

41 42 *a tempo* 43 44

p

p espr.

45 46 47 48 *a tempo*

poco rit.

p dolce

49 50 51 52

mp

Un poco più mosso

53 54 55 56

mf *mp*

Tempo I. (ma un poco meno)

57 58 rit. 59 60 61

p *mp espr.*

62 63 64 65 66

pp *p dolce*

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