

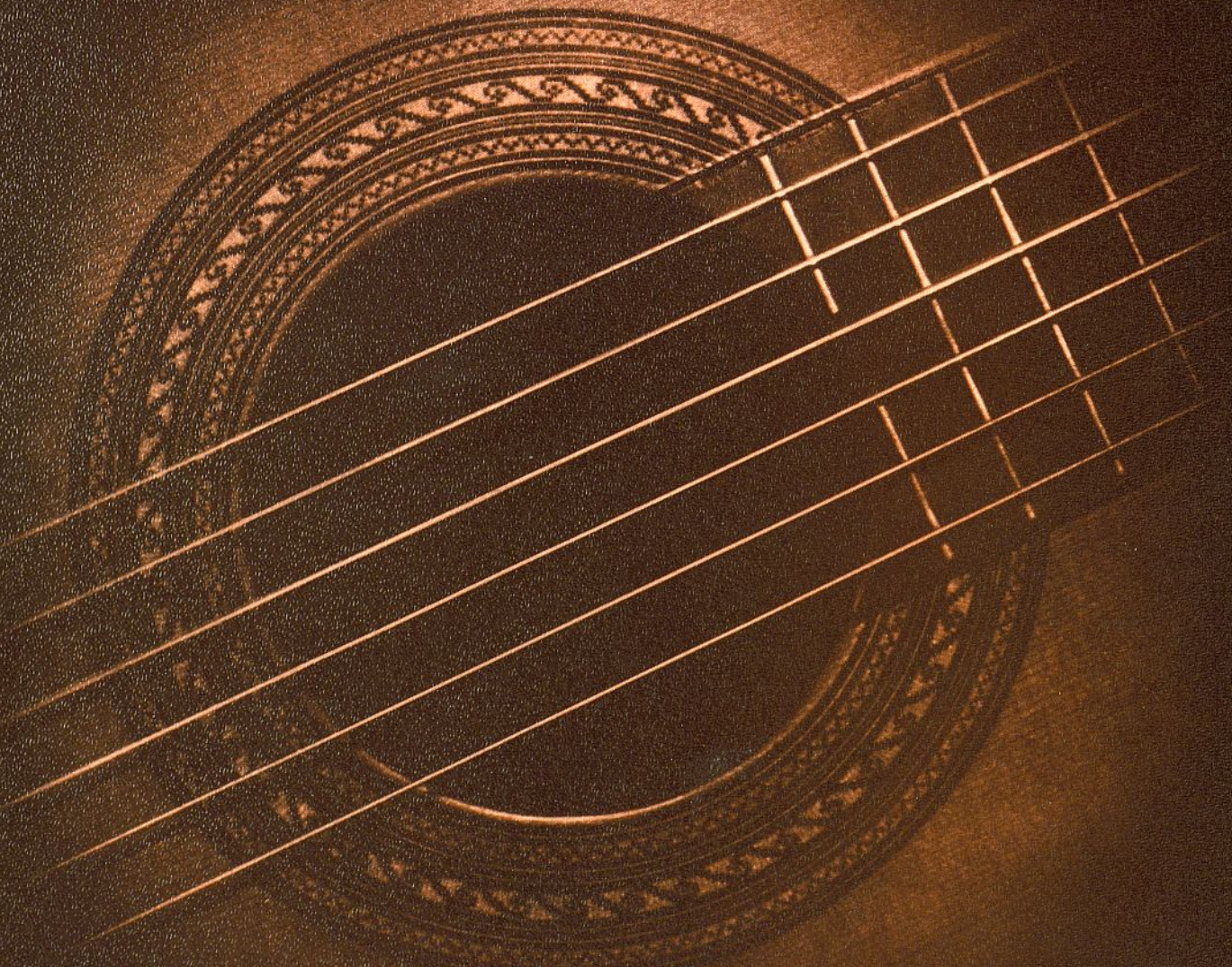
Gitarren-Archiv

Hermann Reutter

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Cinco Caprichos
sobre Cervantes
(Ihsan Turnagoel)

GA 487



SCHOTT
Ayuntamiento de Madrid

Hermann Reutter

Cinco Caprichos sobre Cervantes

für Gitarre eingerichtet von / arranged for guitar by
Ihsan Turnagoel

GA 487

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Vorwort

Diese 5 Capricen nach Cervantes sind wie 5 kurze Szenen eines Dramolets. Tatsächlich: sie haben etwas Opernhafes an sich, diese Figurinen zu einem unsterblichen Roman.

Die Protagonisten treten auf: der hagere Ritter von der „traurigen Gestalt“, sein dümmlich-pfiffiger Diener, die Angebetete seines innersten Herzens. (I - II - III)

Und ist nicht das furiose Scherzino vom Kampf mit den Windmühlenflügeln in seinem unerbittlich rasanten Ablauf ein Gleichnis für jeden aussichtslosen Kampf um ein idealistisches Ziel? (IV)

Der Tod: Hinüberträumen und Erinnern aus Lebensmitten: wie man einst auszog in die Welt, hoch zu Roß, stolz, gravitatisch und ein wenig grotesk, Sancho Pansa lächelt traurig herein, in ihrer Gloriole thront unerreichbar und fern wie je die schöne Dulcinea, dazwischen rauschen in fast wehmütigem Nachhall die Windmühlen. Und am Ende: das Schweigen. (V)

Hermann Reutter

Preface

These five Caprices after Cervantes are like five short scenes of a dramolet. Indeed, there is something operatic about these figurines for an immortal novel.

The Protagonists enter: the lean knight of the „doleful figure“, his clumsily crafty servant, and the adored one of his innermost heart. (I - II - III)

And is not the furious Scherzino of the fight with the windmill blades, in its relentless frenzy, a parable of any hopeless struggle for an idealistic goal? (IV)

Death: crossing over into the land of dreams and memories of life's midst: how once one set out into the world, grotesquely solemn on a proud horse; Sancho Panza gives a sad smile; beautiful Dulcinea reigns aloof and distant as ever in her gloriole; the windmills rush in a nostalgic echo. The rest is silence. (V)

Hermann Reutter

Préface

Ces cinq Caprices d'après Cervantès sont comme autant de courtes scènes d'un drame en réduction. De fait, ces figurines d'un roman immortel ont bien en elles des traits qui les apparentent à l'opéra.

Les protagonistes font leur entrée: le chevalier à la triste figure, grand et sec comme un échalas, son gros malin de valet, l'adorée de son coeur. (I - II - III)

Et le Scherzino furioso dépeignant le combat contre les moulins à vent, n'est-il pas, avec sa course effrénée et inexorable, un symbole de l'inanité de toute lutte vers un idéal? (IV)

La mort: emporté par ses songes, on passe en revue les plus belles heures de sa vie, celles où l'on se mettait jadis en route pour conquérir le monde, fièrement juché sur son noble coursier, l'air grave et un tantinet grotesque; Sancho Pança sourit tristement; trônant parmi sa gloire, la belle Dulcinea, aussi inaccessible et lointaine que jamais; se mêlant à tout cela, comme un écho presque mélancolique, le murmure que font les moulins à vent avec leurs ailes. Et pour finir, le silence. (V)

Hermann Reutter

Cinco Caprichos sobre Cervantes

Eingerichtet von / Arranged by
Ihsan Turnagoel

Hermann Reutter
(1968)

I Don Quijote

Quasi largo rubato

⑥ = 1)

sempre f marcato

simile

V

IV

ff

f

ff

III

V

accelerando

ff

a tempo

molto espr.

accelerando

simile

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II *a* *m* *i* III

veloce legato

V *allargando*

Tempo I

sempre molto f

VIII

diminuendo *p* ⑥ = 1



II Sancho Pansa

Poco Allegretto, Commodo

mp

II

f

mf

f

III Dulcinea

Lento amoroso

The musical score consists of six staves of music, all in treble clef and 3/2 time. The first staff begins with a dynamic marking of *p espr.* and includes a crescendo hairpin. The second staff features a VI trill and a VII trill. The third staff starts with a dynamic marking of *f* and includes a decrescendo hairpin. The fourth and fifth staves continue the melodic line with various articulations and dynamics. The sixth staff concludes with a dynamic marking of *p* and a decrescendo hairpin.

III

poco

VII

pp

V

p

piu dim.

pp



IV Lucha con los Molinos

Presto feroce

Musical score for the 'Presto feroce' section, measures 1-12. The music is written in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It begins with a forte (*ff*) dynamic. The first line contains measures 1-4, the second line measures 5-8, and the third line measures 9-12. The score includes various fingering numbers (1-4), slurs, and accents. Measure 12 ends with a fermata. Section markers III and IV are indicated above the staff.

breiter

a tempo

Musical score for the 'breiter a tempo' section, measures 13-20. The music is written in treble clef with a key signature of one flat and a 6/8 time signature. It begins with a *breiter* dynamic. The first line contains measures 13-16, and the second line contains measures 17-20. The score includes various fingering numbers, slurs, and accents. Measure 20 ends with a fermata. The dynamic *martellato* is written below the staff.

Musical score for the 'breiter' section, measures 21-28. The music is written in treble clef with a key signature of one flat and a 6/8 time signature. It begins with a *breiter* dynamic. The first line contains measures 21-24, and the second line contains measures 25-28. The score includes various fingering numbers, slurs, and accents. Measure 28 ends with a fermata. Section markers VIII and XI are indicated above the staff.

a tempo

A musical staff in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes with various fingerings indicated by numbers 1-4. There are also some triplets and slurs. A circled number 2 is at the bottom.

A musical staff in treble clef with a key signature of one sharp. It features a first ending bracket labeled '1.' at the end. The notation includes eighth and sixteenth notes with fingerings. A circled number 3 is at the bottom.

A musical staff in treble clef with a key signature of one sharp. It includes lyrics: "a m i m i p m i m i m i m i p p p". Above the staff, the word "breiter" is written above a slur. Below the staff, the dynamics "a tempo" and "sempre f martellato" are indicated. There are fingerings and a circled number 5 at the bottom.

A musical staff in treble clef with a key signature of one sharp. It includes lyrics: "m i m i m i m i p m i p m p". The notation consists of eighth and sixteenth notes with fingerings. A circled number 4 is at the bottom.

A musical staff in treble clef with a key signature of one sharp. It features eighth and sixteenth notes with accents (>) and fingerings. A circled number 4 is at the bottom.

A musical staff in treble clef with a key signature of one sharp. It includes a Roman numeral 'IX' above the staff. The notation features eighth and sixteenth notes with fingerings. A circled number 4 is at the bottom.

A musical staff in treble clef with a key signature of one sharp. It includes a Roman numeral 'VI' above the staff. The notation features eighth and sixteenth notes with fingerings. A circled number 4 is at the bottom.

breiter > > > > a tempo

ff al fine

scharf

sfz

V La Muerta

Grave (♩ = 42)

mf espr.

Più mosso (♩ = 72)

p

a tempo

espr.

p

rit. ----- ,

Lento (♩ = 52)

Musical staff with treble clef, 3/8 time signature, and piano (*p*) dynamic. The melody includes a trill (3), a grace note (2), a triplet (3), and other ornaments. Fingerings are indicated by numbers 1-4.

Musical staff with treble clef, 3/8 time signature, and piano (*p*) dynamic. The melody includes a trill (3), a grace note (2), and other ornaments. Fingerings are indicated by numbers 1-4.

Musical staff with treble clef, 3/8 time signature, and piano (*p*) dynamic. The melody includes a quintuplet (5), a triplet (3), and other ornaments. Fingerings are indicated by numbers 1-4.

Più mosso (♩ = 80)

III

Musical staff with treble clef, 4/4 time signature, and *molto legato* dynamic. The melody includes a triplet (3) and other ornaments. Fingerings are indicated by numbers 1-4.

Musical staff with treble clef, 4/4 time signature, and *molto legato* dynamic. The melody includes a triplet (3) and other ornaments. Fingerings are indicated by numbers 1-4.

Commodo, ma poco martellato

Musical staff with treble clef, 4/4 time signature, and *mf cresc.* dynamic. The melody includes a triplet (3) and other ornaments. Fingerings are indicated by numbers 1-4.

VIII

XI

Musical staff with treble clef, 4/4 time signature, and *mf cresc.* dynamic. The melody includes a triplet (3) and other ornaments. Fingerings are indicated by numbers 1-4.

calmo

Musical staff with treble clef, 5/4 time signature. It features a series of notes with various fingerings (1, 2, 3, 4) and slurs. There are circled numbers 3, 4, and 2. The dynamics range from *quasi f* to *p*.

quasi f ----- *p*

rit. -----

überleiten

III

Musical staff with treble clef, 4/4 time signature. It features a series of notes with various fingerings (1, 2, 3, 4, 5) and slurs. There are circled numbers 4, 5, and 3. The dynamics range from *f* to *p*.

$\text{♩} = 42$

Musical staff with treble clef, 3/4 time signature. It features a series of notes with various fingerings (1, 2, 3, 4) and slurs. There are circled numbers 4, 3, and 2. The dynamic is *mf*.

mf

8..... am Steg

Musical staff with treble clef, 6/4 time signature. It features a series of notes with various fingerings (1, 2, 3, 4) and slurs. There are circled numbers 3, 4, and 3. The dynamics range from *dim.* to *ppp*.

dim.

ppp

Musical staff with treble clef, 4/4 time signature. It features a series of notes with various fingerings (1, 2, 3, 4) and slurs. There are circled numbers 5, 3, and 3. The dynamics range from *p* to *dim.*

p

dim.

Musical staff with treble clef, 4/4 time signature. It features a series of notes with various fingerings (1, 2, 3, 4) and slurs. There are circled numbers 2, 4, and 2. The dynamics range from *p* to *ppp*.

p

pp morendo ppp

12

Musical staff with treble clef, 4/4 time signature. It features a sequence of notes with a circled number 12. The dynamic is *ppp*.

ppp

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