

ERRATA

ALBERTO GINASTERA

SONATA

for Guitar

# ALBERTO GINASTERA

## SONATA

*for Guitar*  
*Op. 47*

PAGE 2. 3RD SYSTEM. 2ND MEASURE: The fingering 3 is for the A Sharp.

PAGE 3. 13TH & 14TH MEASURES: The A's are for as in the preceding measure.

PAGE 4. 4TH SYSTEM. 2ND MEASURE: The fingering at the fourth beat is 1, 2, 3, 4.

PAGE 6. 7TH SYSTEM. 4TH MEASURE: The last note is D sharp.

PAGE 7. 3RD SYSTEM: A double asterisk is missing from the right of measure 10.

PAGE 7. 6TH SYSTEM: The first chord must be played two octaves higher than indicated in harmonics. The remaining notes in the measure must be transposed up one octave (fourth harmonic).

PAGE 9. 4TH SYSTEM: The first two sixteenth quintuplets (G natural and F-sharp) are to be connected by a slur.

PAGE 9. 5TH SYSTEM: In the second group of quintuplets, the second and third notes (D and D flat) are to be connected by a slur.

PAGE 9. 6TH SYSTEM: In the third group of sixteenth notes, the fourth note is C natural, not C sharp.

PAGE 10. 5TH SYSTEM: Delete the fingering from the chord.



and substitute 4 (—) 3. Delete 4 (—) 3 from the next chord.

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E R R A T A

ALBERTO GINASTERA

S O N A T A

for Guitar

PAGE 1, 2ND SYSTEM: The fingering for the chord is  $\frac{4}{1}$   $\frac{2}{2}$ , not  $\frac{4}{2}$   $\frac{1}{1}$ .



PAGE 2, 3RD SYSTEM, 2ND MEASURE: The fingering 3 is for the A Sharp.

PAGE 3, 13TH & 14TH MEASURES: The A's are flat as in the preceding measures.

PAGE 4, 4TH SYSTEM, 3RD MEASURE: The fingering at the fourth beat is  $\frac{2}{1}$ , not  $\frac{1}{2}$ .

PAGE 6, 7TH SYSTEM, 4TH MEASURE: The last note is D sharp.

PAGE 7, 3RD SYSTEM: A double asterisk is missing from the right of *tastiera, come liuto*.

PAGE 7, 6TH SYSTEM: At *senza tempo* the first chord must be played two octaves higher than notated, in harmonics. The remaining notes in the measure must be transposed up one octave (fourth harmonic).

PAGE 9, 4TH SYSTEM: The first two sixteenth quintuplets (D natural and F sharp) are to be connected by a slur.

PAGE 9, 5TH SYSTEM: In the second group of quintuplets, the second and third notes (D and D flat) are to be connected by a slur.

PAGE 9, 6TH SYSTEM: In the third group of sixteenth notes, the fourth note is C natural, not C sharp.

PAGE 10, 5TH SYSTEM: Delete the fingering from the chord



and substitute  $\text{♯}1-\neg$ . Delete  $\text{♯}1-\neg$  from the next chord.

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The SONATA for guitar, Op. 47, represents the fruition of a commission by the Brazilian guitarist, Carlos Barbosa-Lima, and Mr. Robert Bialek, of Washington, in order to celebrate the 25th anniversary of the Discount Record and Book Shop of the latter. I composed this work in Geneva during the summer of 1976, and its world premiere took place on November 27 of the same year at the Lisner Auditorium of George Washington University, under the auspices of the Washington Performing Arts Society, and was performed by Mr. Barbosa-Lima, to whom this work is dedicated. The European premiere was given on May 20, 1977 in the series of concerts of Queen Marie-José at Merlinge, Geneva, by the same performer.

Although I had been encouraged by a number of musicians to compose music for the guitar from the time that I was a student, the complexity of the task delayed my creative impulse, in spite of the guitar being the national instrument of my country. When, forty years later, Mr. Barbosa-Lima suggested that I should compose some music for this instrument, something made me accept, and at this point I realized that the guitar — in contrast to other solo instruments — relied on a repertoire of almost exclusively short pieces without any unity of form. This gave me the idea to compose a work of sizeable proportions, and therefore I wrote this SONATA in four movements, in which the rhythms of South American music recur.

The first movement, *Esordio*, is a solemn prelude, followed by a song which was inspired by Kecua music and which finds its conclusion in an abbreviated repetition of these two elements. The second movement, *Scherzo*, which has to be played "il più presto possibile", is an interplay of shadow and light, of nocturnal and magical ambiance, of dynamic contrasts distant dances, of surrealistic impressions, such as I had used in earlier works. Right through to the end the theme of the laud of Sixtus Beckmesser appears as a phantasmagoria. The third movement, *Canto*, is lyrical and rhapsodic, expressive and breathless like a love poem. It is connected with the last movement, *Finale*, a quick, spirited rondeau which recalls the strong, bold rhythms of the music of the pampas. Combinations of "rasgueados" and "tamboras" percussion effects, varied by other elements of metallic color or the resounding of strings, give a special tonality to this rapid, violent movement which thereby gains the overall aspect of a "toccata."

When the critics at its premiere received this work as one of the most important ever written for the guitar, as much for its conception as for its modernism and its unprecedented imaginative use of sound, I thought that I had not waited in vain for several decades to make the attempt . . .

A. G.





## SYMBOLS

Accidentals apply to all repetitions of the note within the same measure and, where there are no barlines, within the same system.



Means that the notes between the facing repeat signs must be repeated constantly without determined rhythm for the duration suggested by the horizontal line.



Indicates a gradual *accelerando* within the group.



Indicates a gradual *ritardando* within the group.



Means *vibrato lento* in quarter tones with the left hand fingers pulling the strings from side to side vertically.

Gofer, "tap", on the sound box with the knuckles.



Means *lasciar vibrare* until the sound fades.

Means play on the strings at the head (see note page 3).

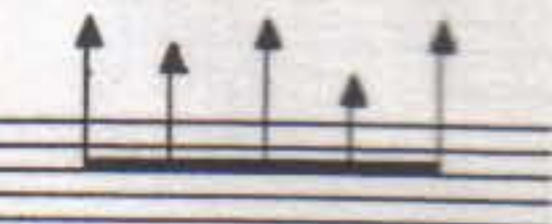


Diamond shaped notes indicate harmonics, notated at sounding pitch.

See note, "whistling sound", means slide upward as fast as possible on the string indicated, using the thumb and middle fingers.



Means an indeterminate chord, the highest possible on the instrument.



Means an indeterminate group of very high-pitched sounds.



For Carlos Barbón-Lima

# SONATA

for guitar

ALBERTO DINASTERA

Financed by Carlos Barbón-Lima



Accidentals apply to all repetitions of the note within the same measure and, where there are no barlines, within the same system.



Arpeggiated chords, ascending or descending.



Means *pizzicato ribattente sulla tastiera* "snap the string against the finger-board", *sforzatissimo*.

Tambora, "beating on the strings":



with the palm



with the thumb



with the clenched fist  
(See note page 11)



*Golpe*, "tap", on the sound box with the knuckles.



Means play on the strings at the head (see note page 3).



*Son sifflè*, "whistling sound", means slide upward as fast as possible on the string indicated, using the thumb and middle fingers.

Duration: ca. 14 minutes.



For Carlos Barbosa-Lima

1

# SONATA

for guitar

Fingered by Carlos Barbosa-Lima

ALBERTO GINASTERA  
Op. 47

## I. Esordio

Solenne ♩ = 46

arpeggiato lento

*p* *sim.* *sempre tutta forza!* *vibr.*

*p* *sim.* *L.v.*

*p* *sim.* *accentuato* *L.v.*

*molto accentuato* *sff*



Poco più mosso  $\text{♩} = 76$ 

*tastiera*  
*p dolce*

*verso* *il* *ponticello*

*cresc.* *f*

*ponticello* *incalzando* *naturale*

*sim.* *mf vibrato*

*mf vibrato* *sim.*

Tempo II  $\text{♩} = 76$ 

*mf* *f* *mf dim.* *p* *mf* *p*

*tastiera*

*naturale* *cedendo* *sul pont. verso* *allarg.* *nat.*

*mp* *mf* *p* *mf* *p dim.*

*molto* *Lento*  $\text{♩} = 50$ 

*naturale* *p distinto* *pp*



## II. Scherzo

Fantastico. Il più presto possibile, almeno  $\text{♩} = 144$  The ternary rhythmic pulse must be maintained throughout. Interpretation of dynamics must allow for a maximum degree of contrast.

*naturale* ..... *al* ..... *ponticello* ..... *verso* .....

*naturale* ..... *alla* ..... *tastiera* ..... *verso* .....

*naturale*  
C2

*at the head upon the six strings*

*mf*

*dim.*

*p cresc.*

The musical score consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It includes a dynamic marking of *pp* and a series of fingerings (1, 0, 3, 1, 0, 3, 5, 6, 1). Above the staff, there are performance instructions: *naturale*, *al*, *ponticello*, and *verso*. The second staff continues the melody with similar fingerings and a dynamic of *p*. The third staff features a *mf* dynamic and includes a section marked *at the head upon the six strings*. The fourth staff has a *dim.* marking and continues the melodic line. The fifth and sixth staves conclude the piece with a *p cresc.* dynamic and various fingerings. The score is heavily annotated with fingerings and performance directions.

\* Immediately after playing the E in the preceding measure, the right hand must leap quickly to the head in order to play the rhythm strictly in tempo. The left hand remains in ninth position, fingers lifted from the strings. After playing the four strokes at the head, the right hand leaps quickly back to its normal position in order to play the scale that follows in tempo.



tastiera

8 2 ③ 1 ④ *f*

*p* 2 1 *p* 2 1 *dim.*

1 ④ ⑤ *arpegg.* *sim.* *sim.* *sim.* *p* 2 *gliss.* *p* 4 *p* 1 *cresc.*

*p* 2 *gliss.* *naturale* *fff* *fff* *f dim.*

0 1 3 2 1 0 3 1 4 1 2 *p m i p m i*

③ ③ ④ ⑤ ⑥

*m i m i m i gva* *\*tremolo etouffé* *gliss.* *naturale* *p i m a m*

*pp* ③ ① *mp* *pp cresc.*

*p i m i m i* *p m p i m a* *ponticello* *i a m*

③ ④ ③ ② ① ③ ②

*ff* *p mf sempre legato sino al segno*

*molto al* *naturale* *p i m*

③ ② ①

\* The right hand thumb continuously plays *arpeggiando*, fast and soft, from the sixth string to the fourth and vice versa, while left hand moves *glissando* and in tempo towards the first position with second, third and fourth fingers.

\* Very fast but discontinuous *glissando* on the first, second and third strings near the soundhole



[illegible][illegible][illegible]

Handwritten musical score for 'The Wind' by Gustav Mahler, beginning of the first movement. The score is for a piano (p) and includes a treble and bass staff. The key signature is one flat (B-flat major/D minor). The tempo is marked 'Allegretto' and the meter is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, pp, sf). Handwritten annotations include 'C3' above the first measure, 'm Am' above the first measure, and 'gliss.' above the final measure. The score is marked with 'p' (piano), 'mf' (mezzo-forte), 'pp' (pianissimo), and 'sf' (sforzando).

*ponticello*

*pp*

*simile* 6 sec.

*ff*

*naturale*

*pizz.*

*naturale*

*pizz.*

*naturale*

*lunga pizz.*

*sfff*

\* Very fast but discontinuous improvisation *sul ponticello* on the first, second and third strings near the soundhole.



*naturale*  
*pp*  
*tastiera*

*mf*

*p*

*cresc.*

*naturale*

*sff* *p*

*f* *mf* *ff* *sff*

*ponticello*

*f* *mf*

*pizz.*

*naturale*

*p* *p* *i* *p* *i*

*pp*

*5:3*  
*8va*

*mf*

*quasi pont.*

*arpegg.*

*sim.*

*sim.*

*sim.*

*naturale*  
*C8*

*C9*

*3 damp*

B.S.I. 134



The image shows a page of musical notation for guitar, likely from a manuscript or a specialized score. It consists of six staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation is dense, featuring many beamed sixteenth and thirty-second notes, indicating rapid passages. There are several guitar-specific markings and dynamics throughout the piece.

- Staff 1:** Features a series of rapid sixteenth-note runs. A circled section near the end of the staff is marked with a *p* (piano) dynamic and an asterisk.
- Staff 2:** Continues the rapid sixteenth-note runs. A *p* dynamic marking is present.
- Staff 3:** Includes a sequence of notes with fingerings 1, 0, 2, 0 and 4, 3, 2, 0. A *p* dynamic marking is present.
- Staff 4:** Features a series of rapid sixteenth-note runs. A *p* dynamic marking is present. The staff ends with a *rasgueado* marking and a dotted line.
- Staff 5:** Features a series of rapid sixteenth-note runs. A *rasgueado* marking is present. The staff ends with a *rasgueado* marking and a dotted line.
- Staff 6:** Features a series of rapid sixteenth-note runs. A *rasgueado* marking is present. The staff ends with a *rasgueado* marking and a dotted line.

Other markings include *molto accentuato, delirante* and *sforzissimo* (sfz) in the final section. The piece concludes with a *damp!* marking and a final chord.

\*  $\uparrow$  A non-arpeggiated chord played strongly and percussively by the thumb.  
p

Geneve - 1976