

La SONATA para guitarra, Opus 47, es el fruto de un encargo del guitarrista brasileño Carlos Barbosa-Lima y del Señor Robert Bialek, de Washington, para celebrar el 25º aniversario de Discount Record and Book Shop de este último. Compuse esta obra en Ginebra durante el verano de 1976 y el estreno mundial tuvo lugar el 27 de noviembre del mismo año en el Auditorium Lisner de la Universidad George Washington bajo los auspicios de la Washington Performing Arts Society y fué ejecutada por Carlos Barbosa-Lima a quien la obra está dedicada. El estreno europeo tuvo lugar el 20 de mayo de 1977 en los Conciertos de la Reina María-José en Merlinge, Ginebra.

Desde mi época de estudiante yo fui alentado por numerosos concertistas para componer para la guitarra — que es, por otra parte, el instrumento nacional de mi país, la Argentina — pero la complejidad que supone su escritura retardó mi impulso creador. Y es así que pasaron más de cuarenta años durante los cuales ese freno reprimió mi voluntad. Cuando recibí del Señor Barbosa-Lima el encargo para escribir para la guitarra, algo me impulsó para aceptarlo y en ese instante yo tuve conciencia que, contrariamente a los otros instrumentos solistas, la guitarra contaba con un repertorio formado casi exclusivamente por trozos breves sin unidad formal. Desde ese momento surgió en mi espíritu la idea de componer una obra de vastas proporciones y es por esta razón que escribí esta SONATA en cuatro movimientos donde aparecen, aquí y allá, ritmos de la música sudamericana.

El primer movimiento, *Esordio*, es un solemne preludio seguido de un canto inspirado en la música Kecua y que finaliza con la reexposición abreviada de estos dos elementos. El segundo movimiento, *Scherzo*, que debe ser ejecutado "il più presto possibile", es un juego de luces y sombras, de climas nocturnos y mágicos, de contrastes dinámicos, de danzas lejanas, de ambientes surrealistas, tal como yo los he utilizado en obras precedentes. Cerca del final el tema del laud de Sixtus Beckmesser aparece como una fantasmagoría. El tercer movimiento, *Canto*, es lírico y rapsódico, expresivo y anhelante como un poema de amor. Este movimiento está ligado al último, *Finale*, rondó vivo y fogoso que recuerda los ritmos fuertes y marcados de la música de las pampas. Combinaciones de "rasgueados" y de "tamboras" percusivas mezclados con otros procedimientos de tonalidades metálicas o de rebotes de las cuerdas proporcionan un color especial a este movimiento rápido y violento que en la totalidad de su aspecto adquiere el carácter de una "toccata".

Cuando los críticos que asistieron a su estreno acogieron esta obra como una de las más importantes escritas para la guitarra, tanto por su concepción como por su modernismo e imaginación sonora inédita, yo pensé que no en vano convenía haber esperado varios decenios para tentar el ensayo . . .

A. G.

SYMBOLS



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.



Means *lasciar vibrare* until the sound fades.



Diamond shaped notes indicate harmonics, notated at sounding pitch.



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



Means an indeterminate group of very high-pitched sounds.



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



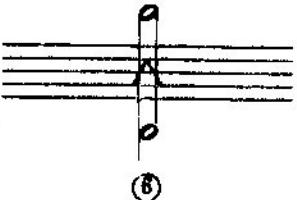
with the
clenched fist
(See note page 11)



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



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



Son sifflé, "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

arranged by Carlos Barbosa-Lima

ALBERTO GINASTERA
Op. 47

I. Esordio

Solenne $\text{d} = 46$

arpeggiato lento

The sheet music consists of four staves of musical notation for guitar. The first staff begins with a dynamic of ***f*** and ***dim.***, followed by ***sempre tutta forza!***. The second staff starts with ***p*** and ***sim.*** The third staff begins with ***sim.*** and ***accentuato***. The fourth staff begins with ***molto accentuato***. Fingerings are indicated above the strings: 1, 0, 1, 1, 2, 1, 2, 2, 3, 1, 2, 3; 1, 3, 0; C1, C2, C3, C4, C5, C6; C7, C8; C9; and C4, C8. Articulation marks like **vibr.** and **L.v.** are also present. The music includes various guitar techniques such as arpeggiated chords and rhythmic patterns.

Poco più mosso $\text{J}=76$

tastiera

Fingerings: 0, 1, 0, 2; 0, 1, 3, 2; 1, 0, 3, 2; 0, 3, 2.
Dynamics: *p dolce*.

verso . . . il . . . ponticello . . .

cresc.

Tempo I $\text{J}=46$

Fingerings: 1, 4, 0, 3; 2, 3, 4, 1; 1, 3, 4, 2; 1, 3, 4, 2; 1, 3, 4, 2; 1, 3, 4, 2.
Performance techniques: *ponticello C2*, *incalzando*, *naturale C2*, *mf vibrato*, *sm.*
Dynamics: *ff*, *ff*, *ff*, *ff*.

Tempo II $\text{J}=76$

tastiera

Fingerings: 1, 4, 0, 3; 2, 3, 4, 1; 1, 3, 4, 2; 1, 3, 4, 2; 1, 3, 4, 2; 1, 3, 4, 2.
Performance techniques: *mf vibrato*, *sm.*
Dynamics: *mf*, *f*, *mf dim.*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *p dim.*.

molto . . . Lento $\text{J}=50$

naturale

Fingerings: 1, 3, 2, 0; 1, 3, 2, 0; 1, 3, 2, 0; 1, 3, 2, 0; 1, 3, 2, 0.
Performance techniques: *p distinto*, *p*, *p*, *pp*.

II. Scherzo

Fantastico. Il più presto possibile, almeno $\text{d} = 144$. 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 C8

*at the head upon
the six strings*

mf

dim.

p

p cresc.

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.

i p m i m p m i m p m i m p i
 1 3 0 1 0 3 0 1 4 2 1 4 2
 (2) (3) (2) (3) (2) (3) (2) (3) (2) (3) (2)

m p i m p i
 2 4 1 0 4 2 4 1 0 3 1 4 1 2 4 3 1 2 1 2
 (2) (3) (2) (3) (2) (2) (1) (2) (1) (1)
cresc. *finire legato* *ff cresc.*

2 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4 1 2 4
 (2) (1) (2) (1) (2) (2) (1)
 m i m i
 1 4 1 2 3 2
 (2) (1)

10
 a 2 m i
 4 1 b p
 (2) (3) 0 m i m 4 1 i
 (5) p p p i m
ff f mf
mf

C3
 p p m i m o
 1 2
 m f p
 p pp
 gliss.
sff

ponticello
 pp
 simile 6 sec.
 naturale
 pizz.
 naturale
 pizz.
 naturale lunga pizz.
 (3) (3) (6)
ff *sff*

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

naturale

pp *mf*

tastiera

cresc. *naturale*

sff *p* *s.p.*

f *mf* *ff* *sff*

ponticello *pizz.* *naturale*

sm.

C1 *pia i m* *i m* *1 3 2 4 3 0* *2 4 0 2 0 0* *1 3 2 1 4 0*

sm. *4 3 2 1 0 2* *1 0 2 3 0 0* *3 0 1 3 4 4* *4 2 1 2 3 1*

C6 *m a* *4 2 1 2 3 1* *5:3 8va* *1 2 3 1 0 1*

arpezz. *sim.* *sim.* *sim.* *naturale* *C8* *C9*

3 damps *5* *6*

p

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(1) *quasi pont.* (2) *arpegg.* (3) *sim.* (4) *sim.* (5) *sim.* (6)

naturale

p *m* *p* *i* *p* *i* *m* *p* *i* *p* *i* *p*

P *damps* (4) (5) (6) 3 damps (5) 3 damps (6)

T

m (4) *m* (4) *i-p* (4) *p* (4) *i-p* (4) *p* (4)

f (2) (5) (1) (6) (1) (2) (3) (3) (2) (1) (2) (3)

mp *p* *p*

*senza tempo**tastiera, come liuto ***

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

ponticello *C7* (4) (2) (3) (2) (1) (4) (3) (4) (2) (1) (4)

pp *lontano*

tastiera, come liuto
*a tempo**naturale*

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

p *i* *m* *0* *C3* *p* *i* *m* *0* *C3* *p* *i* *m* *0* *C3*

f dim.

*senza tempo**ponticello**8va**harm. 4**pp lontano*
*a tempo pizz. ribattente**pulsando**pizz.*

4 2 4 2 1

fff *subito*

mp

pp

Let star vibrare until the sound's extinction.

Sixtus Beckmeier is coming!

• See footnote page 3.

III. Canto

Rapaodico $\text{J} = 54$ ca.

naturale

ponticello

mf

cresc.

f

12 : 8

cresc.

22 : 16

p veemente

mf

cresc.

p i m a

C7 ——————

19:16

cresc. ancora *ff*

tastiera —————— *verso* —————— *ponticello* —————— *verso* —————— *tastiera*

2 3 1 4 *molte volte*

(1) *pp* *f*

tastiera *ponticello* —————— *verso* ——————

rall. *vibr.* *p i m* *molte volte*

nat. *vibr.* (3) *sf* *mp sensuale* *dim.* *perd.*

Più lento e poetico $\text{d} = 50$

rall. —————— *naturale* *mp contemplativo*

tastiera (2) ② 3 2 1 4 ③ 2 3 1 4 ④ 5 : 4 ⑤ ⑥ 4 *p dolce*

marcato il canto *5 : 4* *5 : 4*

marcato il canto

p dolcissimo *5 : 4* *5 : 4* *5 : 4* *accel.*

cresc. poco a poco

a tempo II $\text{d} = 50$

poco rall. *5 : 4* *6 : 4* *6 : 4* *mf* *1 harm. 12 mar.*

0 *poco rall.*

poco accel.

Tempo rubato

ardoroso

rall.

a tempo II

accel.

dim.

p

pp

cresc.

C2

C7

accel. molto

C12

Tempo I

4-4-2-3(2-3 segue) ponticello

ff

mf

f

cresc. molto

naturale

p

m l

p

p

p

l m

ff

mf vibrato

6 : 4

rall.

Ancora più lento $\text{d} = 48$

ponicello

4-4-2-3(2-3 segue) ponticello

p dolce

naturale

rall. - - - - molto - - - - -

attacco

B.S.I. 134

IV. Finale

Presto e fogoso $\text{J} = 160$ ($\text{J} = 320$), sempre $\text{J} = \text{J}$

* rasgueado

The combination of "rasgueado" and "tambora" is a percussive effect which marks the rhythms at the off beat. The "rasgueado" is achieved by a fast, energetic brushing by the fingers of the right hand. The "tambora" chords are played by the right hand's clenched fist which hits the strings over the soundhole dryly with the last phalanx of all fingers in order to subdue all vibration. At *fortissimo* the strokes must be sufficiently energetic to cause the strings to rebound against the fingerboard. This effect of Argentinian popular-style playing is essential to the fulfillment of the composer's intentions.

naturale

(2)

(3) *sempre ff* sino al fine, *allegamente*

(4)

(5)

0

p2

2

3

4

*rasgueado*

0

4

glas.

*rasgueado*

C5

C6

C7

TS

TS

TS

naturale

¢6

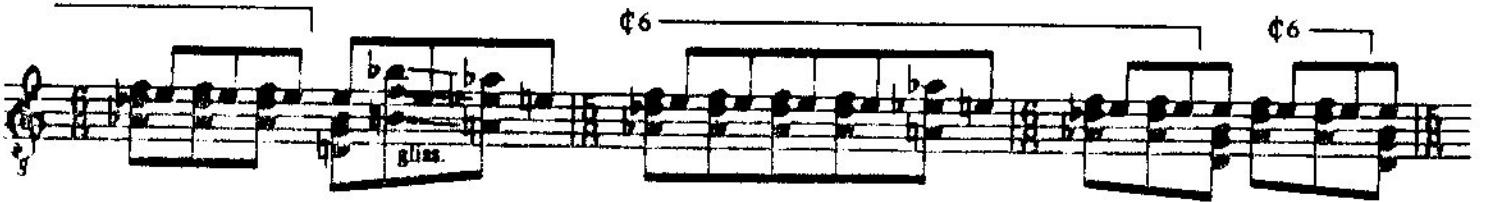
0

1



¢6

¢6

*rasgueado*

¢2

¢6

¢6

C2

C3

C1



naturale C6

rasgueado C5

naturale

rasgueado *naturale* *impetuoso* *sim.*

naturale C4

rasgueado C4

naturale

rasgueado in ponticello

naturale C2

rasgueado C3

With the left hand, beat on the lower rim near the fingerboard.

pizz.

naturale

0 4 0
⑥ 3 0 0
0 4 0
④ 3 0

feroce

rasgueado

naturale

② C6 C6 C6 C6

C8 C8 C8 C8 C6

rasgueado

molto sforzatissimo

harm. 19

naturale

③ ②

sempre tutta forza

①

⑥ frenetico

The sheet music consists of six staves of musical notation for guitar. The notation includes various note heads, stems, and bar lines. Performance instructions and markings are placed throughout the music:

- Staff 1:** No specific markings.
- Staff 2:** No specific markings.
- Staff 3:** Includes dynamic markings *p* and *p*.
- Staff 4:** Includes dynamic markings *p* and *p*. The instruction *rasgueado* is written above the staff.
- Staff 5:** The instruction *rasgueado* is written above the staff. The instruction *molto accentuato, delirante* is written below the staff. Includes dynamic markings *p*, *TS*, *TS*, and *TS*.
- Staff 6:** The instruction *rasgueado* is written above the staff. Includes dynamic markings *TS*, *TS*, *TS*, and *TS*.
- Staff 7:** The instruction *naturale* is written above the staff. Includes dynamic markings *TS*, *TS*, *TS*, and *TS*.
- Staff 8:** The instruction *rasgueado* is written above the staff. The instruction *damp!* is written above the staff. Includes dynamic markings *TS*, *TS*, *TS*, and *TS*.
- Staff 9:** The instruction *secco* is written above the staff. Includes dynamic markings *TS*, *TS*, *TS*, and *TS*.

At the bottom of the page, there is a note: "A non-arpeggiated chord played strongly and percussively by the thumb."

Geneva - 1976