

ALBERTO GINASTERA

SONATA

for Guitar

Op. 47

BOOSEY & HAWKES

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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.

La SONATE pour guitare, Op. 47, est le fruit d'une commande du guitariste brésilien Carlos Barbosa-Lima et de M. Robert Bialek, de Washington pour célébrer le 25ème anniversaire du Discount Record and Book Shop de ce dernier. Je composai cette oeuvre à Genève pendant l'été 1976 et la première mondiale eut lieu le 27 novembre de cette année-là à l'Auditorium Lisner de l'Université George Washington sous les auspices de la Washington Performing Arts Society, exécutée par M. Barbosa-Lima auquel l'oeuvre est dédiée. La première européenne eut lieu le 20 mai 1977 dans le cadre des Concerts de la Reine Marie-José à Merlinge, Genève, avec le même interprète.

Depuis l'âge d'étudiant, bien qu'ayant été encouragé par de nombreux concertistes à composer pour la guitare – qui est, par ailleurs, l'instrument national de mon pays, l'Argentine – la complexité que suppose son écriture retarda mon impulsion créatrice. Et c'est ainsi que passèrent plus de quarante ans durant lesquels ce frein réprima ma volonté. Lorsque je reçus de M. Barbosa-Lima la proposition d'écrire pour cet instrument, quelque chose me poussa à accepter et en cet instant-là je pris conscience que, contrairement aux autres instruments solistes, la guitare comptait sur un répertoire presque exclusif de morceaux brefs sans unité formelle. Dès lors se fit claire à mon esprit l'idée de composer une oeuvre aux vastes proportions, et ainsi j'écrivis cette SONATE en quatre mouvements où apparaissent çà et là des rythmes de la musique Sudaméricaine.

Le premier mouvement, *Esordio*, est une entrée solennelle suivie d'un chant inspiré de la musique Kecua et qui prend fin avec la réexposition abrégée de ces deux éléments. Le second mouvement, *Scherzo*, qui doit être exécuté "il più presto possibile" est un jeu d'ombres et de lumières, de climats nocturnes et magiques, de contrastes dynamiques, de danses lointaines, d'ambiances surréalistes, tels que je les ai employés dans des oeuvres précédentes. Jusqu'à la fin le thème du laud de Sixtus Beckmesser apparaît comme une fantasmagorie. Le troisième mouvement, *Canto*, est lyrique et rapsodique, expressif et haletant comme un poème d'amour. Il se lie au dernier mouvement, *Finale*, rondeau prompt et fougueux qui rappelle les rythmes forts et accusés de la musique des pampas. Des combinaisons de "rasgueados" et "tamboras" percussives nuancées par d'autres procédés de couleur métallique ou de rebondissement des cordes prêtent une tonalité spéciale à ce mouvement rapide et violent qui, dans la totalité de son aspect acquiert le caractère d'une "toccata".

Quand les critiques de la première accueillirent cette oeuvre comme l'une des plus importantes écrites pour la guitare, tant par sa conception que son modernisme et son imagination sonore inédite, je pensais que, non en vain, il convenait d'avoir attendu plusieurs décennies pour tenter l'essai . . .

A. G.

Die Sonate für Gitarre, Op. 47, wurde von dem Brasilianischen Gitarristen Carlos Barbosa-Lima und Herrn Robert Bialek aus Washington, zum Anlass des 25. Jubiläums seines Discount Record and Book Shop, in Auftrag gegeben. Ich komponierte das Werk während des Sommers 1976 in Genf. Das Werk wurde am 27. November desselben Jahres im Lisner Auditorium der George Washington University mit der finanziellen Unterstützung der Washington Performing Arts Society von Herrn Barbosa-Lima, dem auch das Werk gewidmet ist, uraufgeführt. Am 20. Mai 1977 fand die europäische Premiere in der Serie der Königin Marie-José Konzerte in Merlinge, Genf, statt. Es spielte derselbe Künstler.

Obgleich ich seit meiner Studienzeit von mehreren Musikern ermutigt worden war, ein Werk für Gitarre zu komponieren, wurde mein schöpferischer Drang durch die Schwierigkeit der Aufgabe gehemmt, obwohl die Gitarre das Nationalinstrument meines Heimatlandes ist. Als Herr Barbosa-Lima mir vierzig Jahre später vorschlug, ein Werk für dieses Instrument zu komponieren, nahm ich den Auftrag an. Zu diesem Zeitpunkt wurde mir klar, dass es im Gegensatz zu anderen Soloinstrumenten, für die Gitarre fast nur kurze Stücke ohne strukturelle Einheit gibt. Daraus entnahm ich die Idee, ein Werk von grösseren Ausmassen zu komponieren, und deshalb schrieb ich die Sonate in vier Sätzen, in denen der Rhythmus Süd Amerikas wiederklingt.

Der erste Satz, *Esordio*, ist ein feierliches Präludium, dem ein Lied folgt, das von Kecua Musik beeinflusst wurde. Dieser Satz findet seinen Abschluss in einer gekürzten Wiederholung dieser zwei Elemente. Der zweite Satz, *Scherzo*, der "il più presto possibile" gespielt werden muss, beruht auf der Wechselwirkung von Schatten und Licht in nächtlich magischer Umgebung, auf dynamischen Kontrasten von fernen Tänzen, auf surrealistischen Impressionen in der Art, wie ich sie in früheren Werken benutzt hatte. Bis zum Ende erscheint das Thema des Lobgesanges von Sixtus Beckmesser wie eine Vision. Der dritte Satz, *Canto*, ist lyrisch, rapsodisch, ausdrucksvoll und atemlos wie ein Liebesgedicht. Er ist mit dem letzten Satz, *Finale*, einem schnellen, lebhaften Rondeau verbunden, der an die starken, kühnen Rhythmen der Pampas erinnert. Kombinationen aus *rasquedos* und *tamboras*, Schlagzeugeffekte, unterbrochen von anderen metallischen Farben und dem Gesamtklang der Saiten geben diesem schnellen heftigen Satz eine eigene Tonalität, die den Gesamteindruck einer Toccata erweckt.

Die Kritik empfing das Werk bei seiner Premiere als eines der wichtigsten, das je für die Gitarre geschrieben worden war. Das Werk stellt im Hinblick auf die Konzipierung sowohl als auch auf seine Modernität und seinem ungewöhnlichen Einfallsreichtum im Klanggebrauch etwas Ausserordentliches dar. Mir scheint, dass ich nicht umsonst mehrere Jahrzehnte gewartet hatte, den Versuch zu wagen.

A. G.

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.

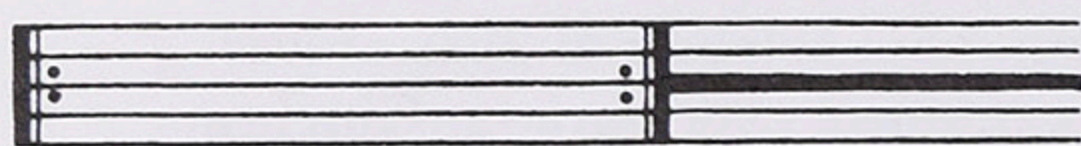
Desde mi época de estudiante yo fuí alentado por numerosos concertistas para componer para la guitarra — que es, por otra parte, el instrumento nacional de mi país, la Argentina — pero la complejidad que supone su escritura retardó mi impulso creador. Y es así que pasaron más de cuarenta años durante 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 prelude 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.



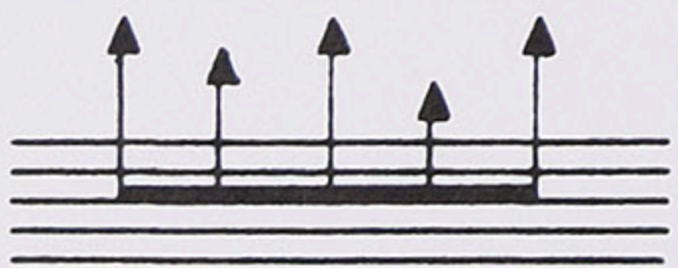
Means *lasciar vibrare* until the sound fades.



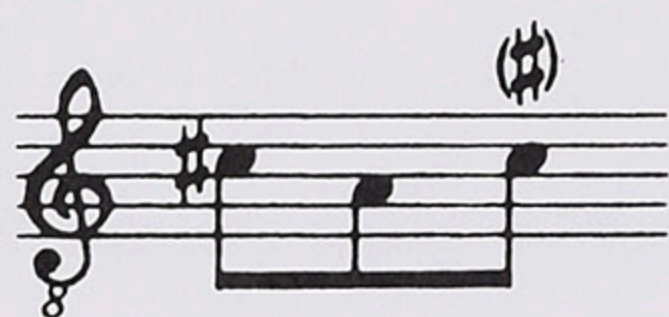
Diamond shaped notes indicate harmonics, notated at sounding pitch.



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



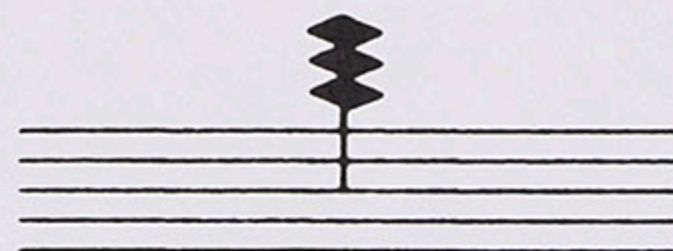
with the thumb



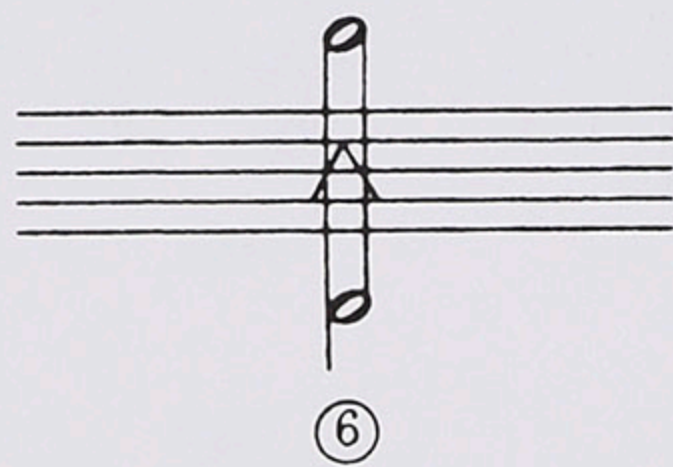
with the clenched fist
(See note page 11)



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



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



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

Duration: *ca.* 14 minutes.

Commissioned by

CARLOS BARBOSA-LIMA

in part with the aid of a grant from

ROBERT BIALEK

World Premiere

Washington Performing Arts Society
Lisner Auditorium, Washington, D. C.
November 27, 1976
Carlos Barbosa-Lima

European Premiere

Les Concerts de la Reine Marie-José
Merlinge, Genève
May 20, 1977
Carlos Barbosa-Lima

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For Carlos Barbosa-Lima

SONATA

for guitar

Fingered by Carlos Barbosa-Lima

ALBERTO GINASTERA
Op. 47

I. Esordio

Solenne ♩ = 46

arpeggiato lento

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

p *sim.* *l.v.*

p *sim.* *accentuato* *l.v.*

p *molto accentuato* *fff*

Poco più mosso ♩ = 76

tastiera

p dolce

verso - - - - - *il* - - - - - *ponticello*

cresc. - - - - - *f*

Tempo I ♩ = 46

ponticello *incalzando* *naturale*

ff *p* *fff sim.* *mf vibrato*

p *fff sim.* *mf vibrato*

Tempo II ♩ = 76

tastiera

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

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

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

molto - - - - - Lento ♩ = 50

naturale

p distinto *pp*

II. Scherzo

Fantastico. Il più presto possibile, almeno ♩. = 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*

i m i m i m

naturale
C2 - - - - - C8

* at the head upon the six strings

♩2 - - - - - ♩2

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.

tastiera

8 2 3 1 4
p f p 2 1 dim.

8 2 1 2 3

ponticello

1 damps arpegg. sim. sim. sim. p 2 gliss. p 1 cresc.
p T f 5 4 3 2 1 3

naturale

p 2 p 1 gliss. 3 4 ff ff f dim.
4 2 3 2 1 4 3 2 3

0 1 3 2 1 0 3 1 4 1 2 p m i p m i
4 0 3 4 2 1 0 1 2
3 3 4 5

*tremolo etouffé

m i m i m i gva gliss. naturale
0 1 4 p i m a m
1 4 2 0 0 2
pp mp pp cresc.
3 1 1 4 2 4 3 0 4 2 b 1 m p 3 3 1 4 3 1 3 1 4 2

ponticello

p i m i m i p m p i m a i m ponticello
3 1 1 4 2 4 3 0 4 2 b 1 m p 3 3 1 4 3 1 3 1 4 2
6 3 5 4 3 2 1 3 2 ff mf sempre legato sino al segno

molto al

naturale p i m f
4 b 1 0 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.

naturale

2 4 0 0 2 3 2 3 1 0 4 1 2 0 1 2 4 3 0 3 1 2 0

④ ③ ②

pp *mf*

tastiera

③ ④

p

4 ⑤ *p*

3 ⑥

1 ① 2 ②

cresc.

2 ④ 3 ⑤

③ ④

⑥ ③ ⑤ ②

① ②

③ ④

⑤ ⑥

⑦ ⑧

⑨ ⑩

⑪ ⑫

⑬ ⑭

⑮ ⑯

⑰ ⑱

⑲ ⑳

㉑ ㉒

㉓ ㉔

㉕ ㉖

㉗ ㉘

㉙ ㉚

㉛ ㉜

㉝ ㉞

㉟ ㊱

㊲ ㊳

㊴ ㊵

㊶ ㊷

㊸ ㊹

㊺ ㊻

㊼ ㊽

㊾ ㊿

naturale

4 2 1 0 0 3 2 1 3

③ ④ ⑤ ②

sff p

4 1 0 0 1 3 ⑧ ③ ④ ⑤ ②

f mf ff sff

¼ tono

ponticello

f mf

pizz.

naturale

1 2 0

⑤

p

C1

p i a i m i m

2 1 3 2 4 3 0 2 ④ ③ ②

② ③ *sim.*

f

⑤

pp

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

3 4 2 1 0 2 1 0 2 3 0 0 3 3 4 4 4 4 1 2 1 2

⑤ ② ① ② ③ ①

mf

④ ⑤ quasi pont. ② ③ ④ ⑤ ⑥

arpegg. sim. sim. sim.

p

3 damps ⑤ ⑥

naturale

C8 C9

3 4 2 0 3 4 2 0

① *quasi pont.* ② *arpegg.* ③ *sim.* ④ *sim.* *naturale*

p 4 damps ④ ⑤ ⑥ 3 damps ⑤ ⑥ 3 damps ⑥ ① ③ ② ④ ③ ⑤

p gliss. *m* 4 *i-p* 0 2 1 *p* 1 *i-p* 0 2 1

f ② ⑤ ① ⑤ ① ② ③ *mp* *p*

senza tempo
tastiera, come liuto **

pp lontano

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

ponticello - - - - -

② ③ ② ③ ②

tastiera, come liuto

⑤

a tempo
naturale

p *i* *p* *i*

3 0 4 1

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

④ ③

f *p* *f* dim. - - -

***at the head

senza tempo
ponticello

molto - - - - -

pp lontano

harm. 4

a tempo

sfff *sfff* subito

mp *pp*

pizz. ribattente - - - - -

pulsando
pizz. - - - - -

* *lasciar vibrare* until the sound's extinction.
 ** Sixtus Beckmesser is coming!
 *** See footnote page 3.

III. Canto

Rapsodico ♩ = 54 ca.

naturale

2-3 *tr* *ponticello* *tr*

p *mf* liberamente *p* *mf* *f*

C1
m i m i p p i m

1-2 *tr*

p *cresc.* *f*

② ③ ④ ⑤ ① ② ③ ④ ⑤

C7

f *cresc.*

12 : 8 22 : 16

② ③ ④ ⑤ ④ ③

gliss. *ff* *p* *veemente*

③ ③ ⑤ ④ ③ ② ① ② ① ⑤ ③ ② ④ ③ ② ①

5 14 : 8 C3

p *mf* *cresc.*

⑤ ④ ③ ② ① ② ③ ④

p i m a C7

19:16

cresc. ancora

f *ff*

tastiera - - - - - verso - - - - - ponticello - - - - - verso - - - - - tastiera

molte volte

pp *f*

tastiera ponticello - - - - - verso - - - - -

nat. *gliss.* *vibr.* *vibr.* *p i m* *molte volte*

sf *mp sensuale* *dim.* *perd.*

①
②
③
④

Più lento e poetico ♩ = 50

rall. *tastiera* *naturale* *mp contemplativo* *marcato il canto*

p dolce

② ③ ④ ⑤ ⑥

marcato il canto *p dolcissimo* *accel.* *cresc. poco a poco*

a tempo II ♩ = 50

poco rall. *mf* *f* *harm. 12 nat.*

② ④ ⑤

poco rall. *poco accel.* **Tempo rubato**

p *sf* *mf* *ff* ardoroso

rall. **a tempo II** *accel.* **6:4**

dim. *p* *pp* *cresc.*

accel. molto **C12** **Tempo I** *naturale* *m i a m i*

cresc. molto *ff* *mf* *f*

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

mf *vibrato*

rall. **Ancora più lento** ♩ = 46 *rall. - - - - - molto - - - - -*

p dolce *naturale* *quasi* *attacca*

IV. Finale

Presto e fogo $\text{♩} = 160$ ($\text{♩} = 320$), sempre $\text{♩} = \text{♩}$

* rasgueado

The musical score is divided into five systems, each featuring a 'rasgueado' section. The first system is marked *pp cresc.* and includes a *rasgueado* section marked *p* with a measure rest of 3. The second system is marked *mp cresc.* and includes a *rasgueado* section with a measure rest of 8. The third system is marked *mf* and *f cresc.*, with a *rasgueado* section and a measure rest of 10. The fourth system is marked *ff* and includes a *rasgueado* section with a measure rest of 9. The fifth system is marked *fff* and includes a *rasgueado* section with a measure rest of 19, labeled 'harm. 19' and 'tastiera'. The score includes various musical notations such as chords, accidentals, and dynamic markings.

* 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, allegramente

④

⑤

rasgueado - - - - -

rasgueado - - - - -

naturale

rasgueado - - - - -

* ↑ A non-arpeggiated chord played strongly and percussively by the thumb.
p

MUSIC FOR GUITAR

CARLEVARO

SCHOOL OF GUITAR

CIMAROSA

FOUR SONATAS (*arr. Walker*)

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