

Shin-ichi Fukuda Collection

**Sergio Assad**

**SONATA**

for Guitar solo

**セルジオ・アサド  
ギターソロのための  
ソナタ**

本作品は、福田進一のCD「ソナタ」  
(DENON COCQ-83543) に収録されています。

This piece is recorded on CD "SONATA"  
(DENON COCQ-83543) by Shin-ichi Fukuda.

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## ■作品について

ブラジルに生まれた現代最高のギターデュオ、アサド兄弟とは1981年のパリ国際ギターコンクール本選会の楽屋で知り合った。私はコンクール参加者として、そして彼らは審査発表までの待ち時間にヨーロッパ・デビューする新人ゲスト・プレイヤーとして。この時は、お互いにたいへんな緊張を抱えていた。結局、私は優勝し、彼らもセンセーショナルなデビューを飾るという嬉しい結果に終わったのだが、それから20年以上が過ぎ、ここにまた別種の嬉しい結果が生まれることになった。

作曲家としてのセルジオ・アサドの才能は、すでに連作〈ジョビニアナ〉や日本映画「夏の庭」、ナージャ・サレルノ・ソネンバーグと組んだアルバム「ジプシー」などの作曲、さらにヨーヨー・マのタンゴ・アルバムへの編曲などで、近年とみに注目を集めている。私はこの数年、セルジオの難曲〈アクアレル〉、そして限りなく原曲に近いピアソラやラルフ・タウナーのアレンジなどを録音、また新作〈ジョビニアナ第3番〉の初演をしたりと、頻繁に関わってきた。今回の〈ソナタ〉(1999)は97年末頃に依頼、99年の5月にシカゴで完成、その3カ月後にセルジオと東京にて打ち合わせを最終稿とした作品である。しかし、初演までにさらに数カ月を要し、世界初演はその翌年2000年5月にキューバのハバナ国際ギターフェスティバルにて行なわれた。

この作品は国際的ギター製作家であった、故・河野賢氏(1925-1998)により、レオ・ブローウェルの〈イン・メモリアム・トオル・タケミツ〉(1996)について2回目の現代ギター社委嘱作品である。

## ■Preface

It was backstage at the final of the 1981 Paris International Guitar Competition that I met the greatest guitar duo of today, the Brazilian born Assad brothers. I was a participant in the competition, and they were newcomers making their debut in Europe as guest performers during the waiting period between the performances and the announcement of prize winners. Obviously, we were all quite nervous then. In the end, I had received first prize and they had made a sensational debut. 20 years have passed since, and another happy fruition took shape.

The compositional genius of Sergio Assad has been greatly spotlighted in recent years. Some works that come immediately to mind are "Jobiniana" cycle, music for the Japanese film "Natsu No Niwa (Summer Garden)", album "Gypsy" in collaborating with Nadja Salerno Sonnenberg, arrangement for Yo-Yo Ma's tango album, etc. I have personally taken up Sergio's works quite frequently, often performing his challenging "Aquarelle", recording his arrangement of Piazzolla - most close to its original version - as well as of Ralph Towner, and premiering his "Jobiniana No. 3". I asked him to write this "Sonata" (1999) in 1997, and although it was finished by May of 1999 in Chicago, more discussions took place three more months later in Tokyo before the final revised version was to be completed. It took several months more before the premier, and this composition was first heard by the public in May 2000 in Cuba at the Havana International Guitar Festival.

This Sonata, following Leo Brouwer's "Hika - In Memoriam Toru Takemitsu" (1996), was the second work to be commissioned by the international guitar maker, the late Masaru Kohno (1925-1998).

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Shin-ichi Fukuda

(Translated by Yukako Inoue)

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福田進一

# Sonata

for guitar solo

fingered and edited by Shin-ichi Fukuda

Sergio Assad

## I

**Allegro moderato**

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

*mf p*  
*p p i m*  
*p p*  
*p*  
*f*  
*p*  
*p*  
*sfz*

*Pos.6*  
*Pos.2*  
*Pos.6*  
*Pos.6*  
*Pos.9*  
*Pos.2*

*C.2*  
*C.3*

Pos.1  
*a* *m* *m* *p* *a* *m* *a* *m* *a* *m*  
*i* *a* *i* *a* *i* *a* *m*  
*p* *p* *p* *p* *sfz* *p* *p*

separare la melodia  
 C.2  
 Pos.2  
 Pos.4  
*a* *a* *a* *a* *a* *a*  
*p* *p* *i* *m* *p* *m* *i* *i* *p* *p* *m* *i* *m* *i* *p* *p* *p* *i* *m* *p* *p* *i* *m* *0* *0* *a* *m* *i*

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

C.8  
 C.2  
 Pos.2  
 C.2  
 C.7-  
*m* *i* *a* *m* *a* *p* *a* *p* *a* *m* *a* *a* *a* *m* *a*  
*p* *p* *i* *p* *i* *p* *p* *i* *p* *p* *i* *p* *p* *i* *m* *p* *p* *i*

*a* *a* *m* *i* *p* *i* *cresc.* *p* *i*

Pos.5  
 Pos.9  
*a* *m* *i* *m* *p* *i* *i* *a*  
*p* *p* *i* *p* *i* *p* *i* *a*

C.6 *a* *m* *i* *a* C.2 *i* *a* *m* *a* *m* Pos.2 *a* *m*

*i* *m* *i* *m* C.6 *a* C.10 *a* Pos.7 *a* *i* *m* *i*

C.2 *m* *m* *i* *p* *m* *i* C.3 *a* *m* *m* C.6 *a* *m*

C.2 *a* *m* *i* *m* *a* *m* *i* *m* *a* *i* *m* *i*

*p* *p* *decresc.* *p* *mp* *p*

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

*p* *p* *cresc. poco a poco* *p* *m* *i* *m* *i* *m* *i*

*p* *i* *m* *a* *(a)* *m* *i* *m* *i* *m* *i* *m* *i* *p* *i* *m*

Pos.12 *a* *m*

Pos.1 *a* *i* *m* *a* *i* *m* *a* *a* *i*

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

*rall.* *harm.* *p i p a* *harm.* *meno mosso* *Rubato*

*C.1* *harm.* *rall.* *dim.* *harm.12*

*a* *a* *a* *m* *i* *a* *i* *m* *a* *m* *p* *i* *m* *i* *a* *harm.5*

Pos.10- Pos.13- Pos.10- C.10- Pos.10- *a tempo* Pos.6- *ten.*

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

④ ③ ③ *affrett.* ④ ③ ⑤

*ten.* *Molto rubato* *i a m i p i*

④ ③ ② ① *ten.* ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑲ ⑳ ㉑

l.v. *harm.21*

Pos.1 *i m a m p i m a m i m a m i m a* Pos.2 Pos.8 *a tempo*

*p mf*

④ ③ 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

Musical notation for the fourth system, continuing the melody with a treble clef, key signature of two sharps, and a 4/4 time signature. It includes fingerings (1-4) and a 'C.' (Crescendo) marking.

*p i m p i m i p i m a m m a* Pos.2- *a tempo* Pos.6-

*p f*

④ ③ 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

*Tempo I* *poco rit.* C.2 C.3 C.2 C.3

④ ③ 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

*p i m a p i m a i a* C.3 C.9 C.9 C.7 Pos.10-

④ ③ 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

Tempo I



*i m a i m i m i*

①

Pos.7 C.6

Pos.7

*simile*

*cresc. - - poco - - a - - poco*

C.11

C.7

Pos.10

*f p*

C.8

Pos.7

C.7

Pos.7

C.8



Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 7/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes. A circled '6' is present in the bass line.

Musical staff 2: Treble clef, key signature of three sharps, 7/8 time signature. Continuation of the melodic and bass lines from the first staff.

Musical staff 3: Treble clef, key signature of three sharps, 7/8 time signature. Continuation of the melodic and bass lines. A circled '6' is present in the bass line. A dynamic marking 'f' is at the end of the staff.

Musical staff 4: Treble clef, key signature of three sharps, 7/8 time signature. Continuation of the melodic and bass lines. A dynamic marking 'sfz' is at the end of the staff.

Musical staff 5: Treble clef, key signature of three sharps, 7/8 time signature. Continuation of the melodic and bass lines. A dynamic marking 'sfz' is at the end of the staff.

*separare la melodia*

Musical staff 6: Treble clef, key signature of three sharps, 7/8 time signature. The melodic line is simplified, showing only the notes of the melody. A circled '4' is present in the bass line.

Musical staff 7: Treble clef, key signature of three sharps, 7/8 time signature. The staff contains guitar chords with fingerings (1, 2, 3, 4) and a melodic line. The lyrics 'a m i i a m i a' are written above the notes. Dynamic markings 'p' and 'cresc.' are present. A circled '7' is in the bass line. A bracket labeled 'C.2' spans the final two measures.

(a)  
m i m i  
Pos.6 *f* *p* *mp* *f* *mp* *ff* *mp*  
p i p i

Pos.12 *ff* *mp* *ff* *poco cresc.*  
i i  
Pos.11 *p*  
i m p a i

Pos.13 *p fff* *allargando* *a tempo*  
a i a i  
i m i m i a i a

*f* *acc.* *poco* *a* *poco* *sf*  
i a i a

*f*  
i i i i i i i i

Pos.10 *cresc.* Pos.14 *ff* Pos.1 *i m i a m i p m*

C.1 *p* C.10 *mp* Pos.10 *molto cresc.*  
i i i a i i i i a i a m i