For Carlos Barbosa-Lima

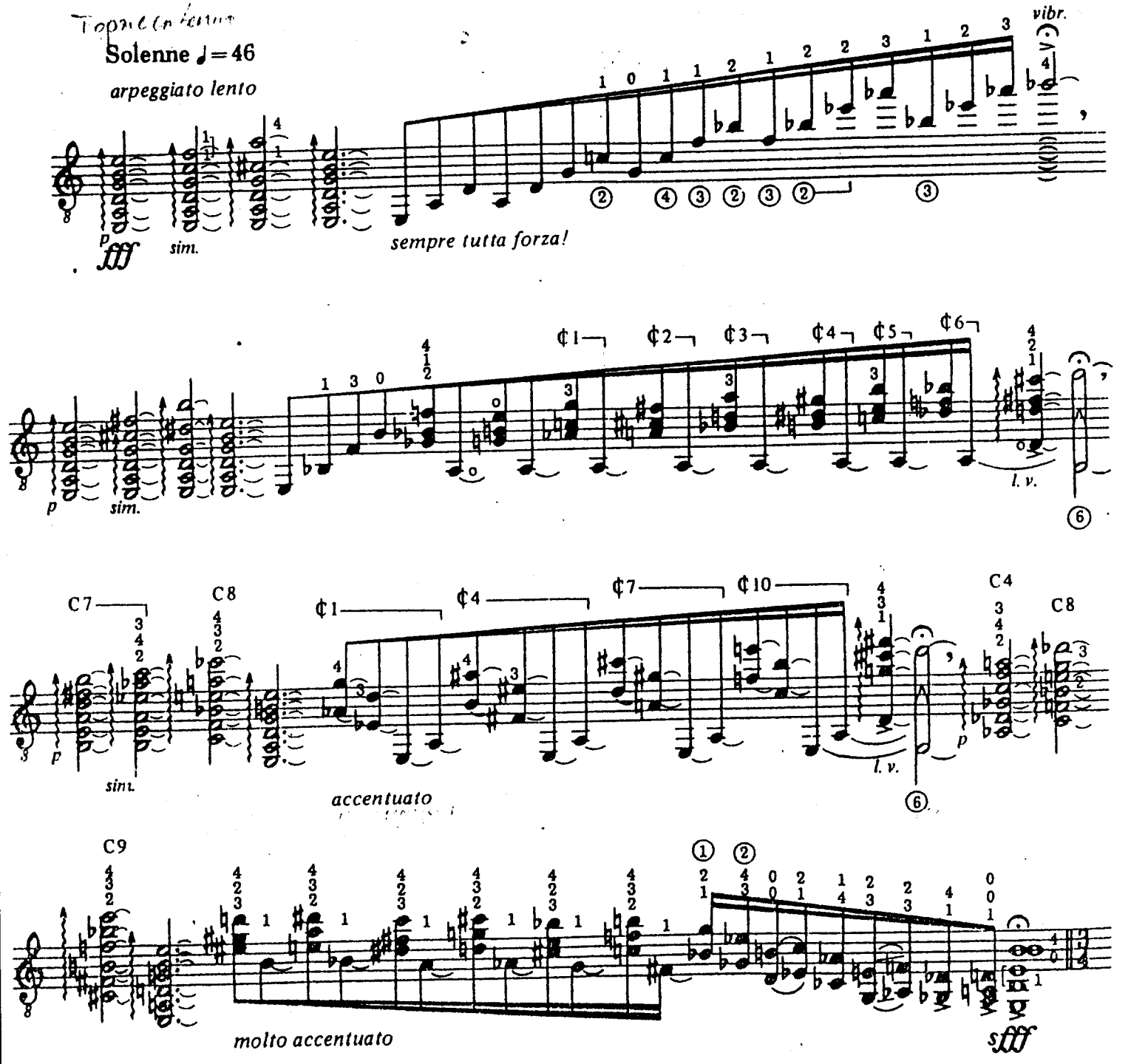
SONATA

for guitar

Fingered by Carlos Barbosa-Lima

ALBERTO GINASTERA
Op. 47

I.
Esordio



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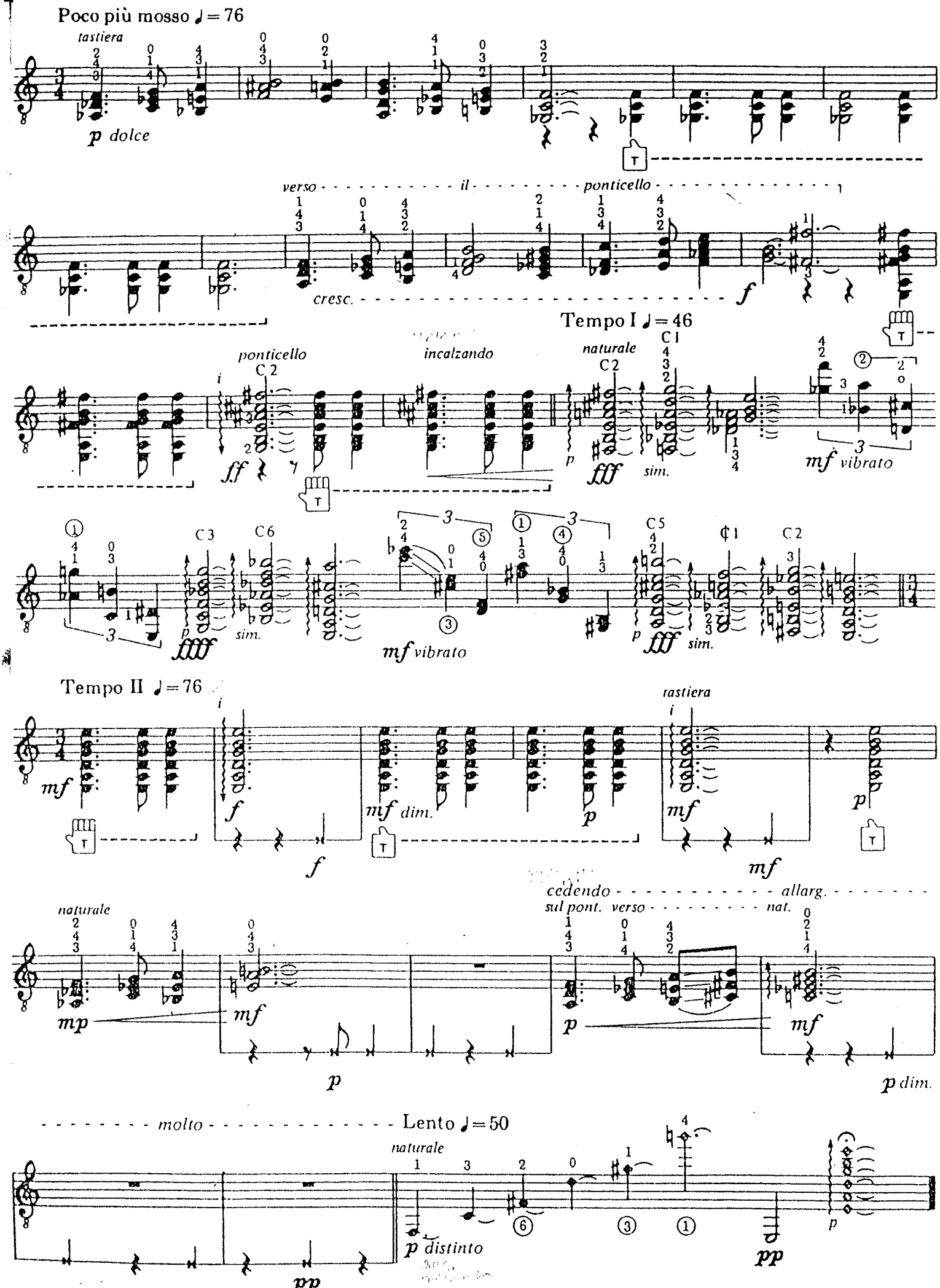
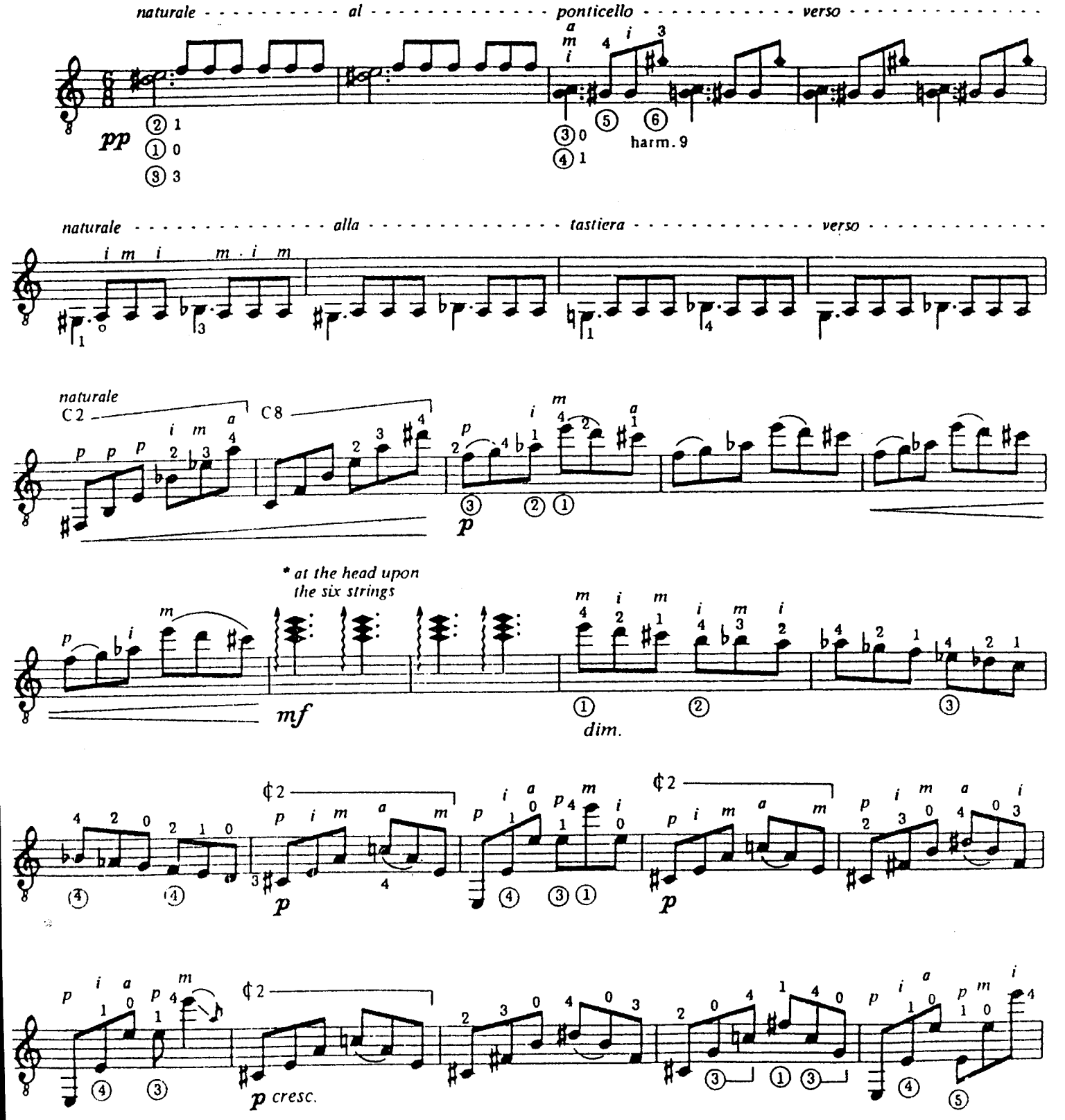
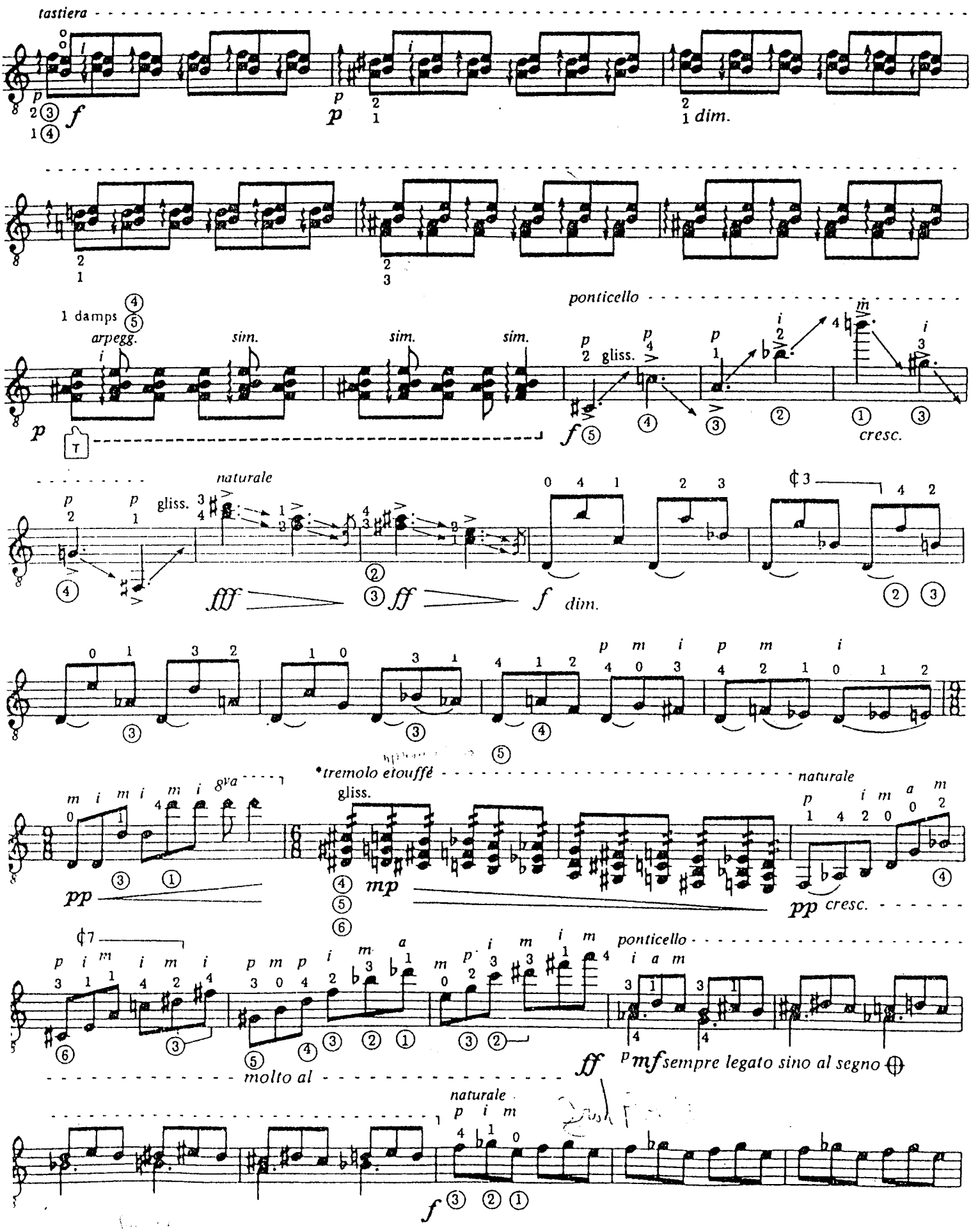

Poco più mosso ♩= 76
tastiera
p dolce
verso il ponticello
cresc.
f
Tempo I ♩= 46
ponticello
C2
ff
incalzando
naturale
C2
C1
fff
sim.
p
mf vibrato
C3
C6
fff
sim.
mf vibrato
C5
C1
C2
fff
sim.
Tempo II ♩= 76
mf
f
mf dim.
p
tastiera
mf
p
naturale
mp
mf
p
cedendo
allarg.
sul pont. verso
nat.
p
mf
p dim.
molto
Lento ♩= 50
naturale
p distinto
pp
pp
p

II.
Scherzo

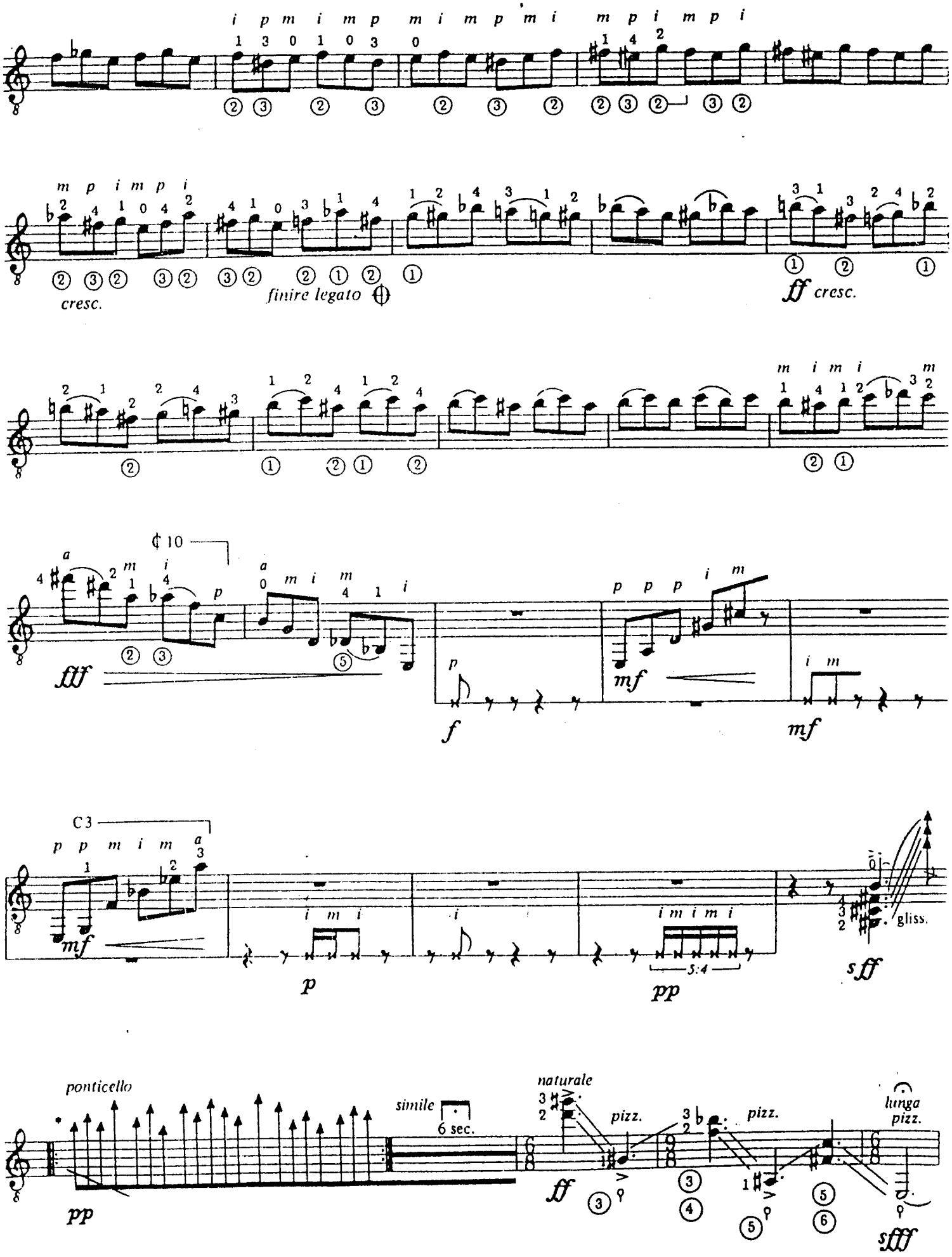
Fantastico. Il più presto possibile, almeno ♩. = 144 The ternary rhythmic pulse must be maintained throughout. Interpretation of dynamics must allow for a maximum degree of contrast.



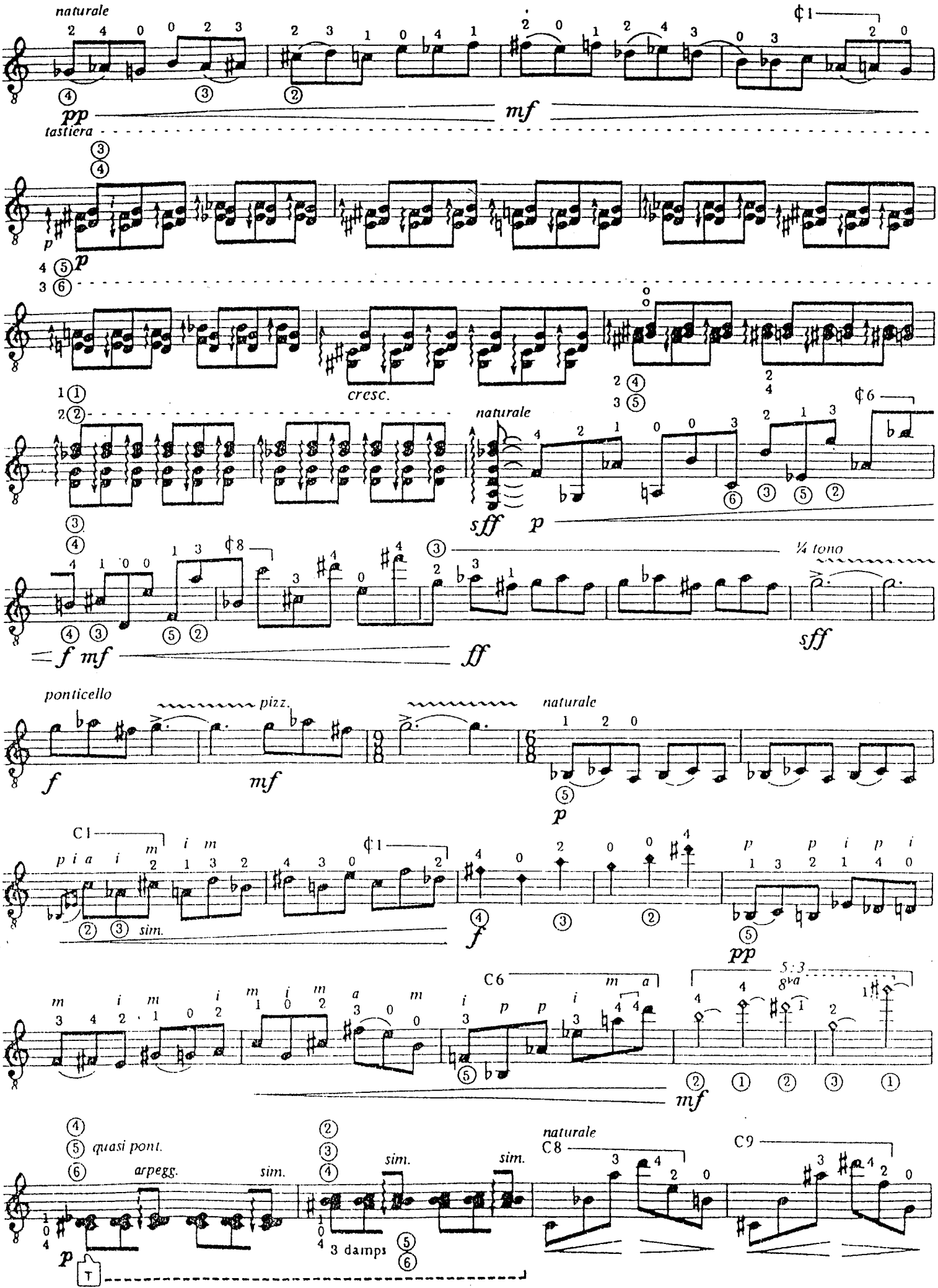
* Immediately after playing the E in the preceding measure, the right hand must leap quickly to the head in order to play the rhythm strictly in tempo. The left hand remains in ninth position, fingers lifted from the strings. After playing the four strokes at the head, the right hand leaps quickly back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

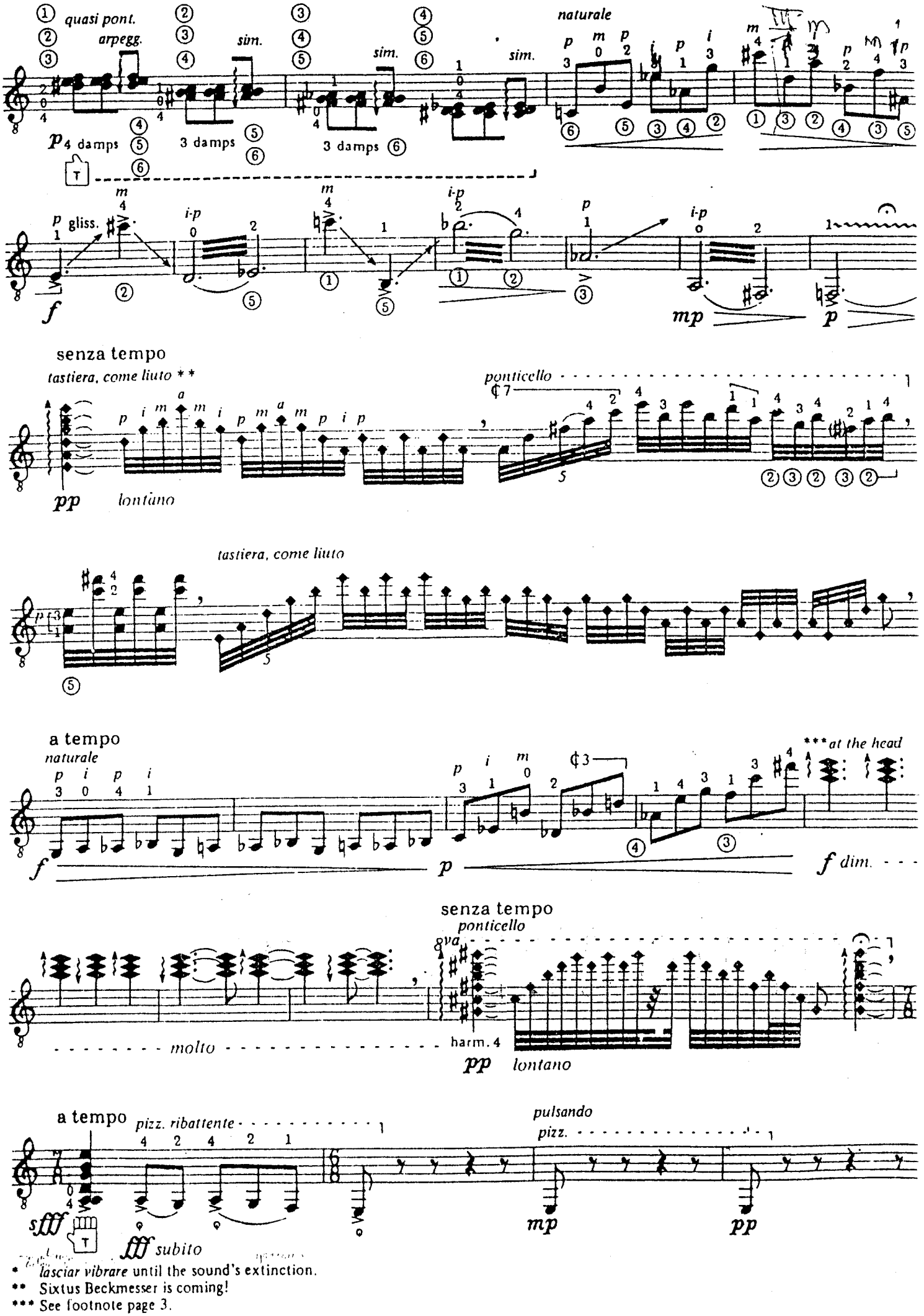


The right hand thumb continuously plays *arpeggiando*, fast and soft, from the sixth string to the fourth and vice versa, while left hand moves *glissando* and in tempo towards the first position with second, third and fourth fingers.



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


naturale
pp
mf
tastiera
p
cresc.
naturale
sff
p
f mf
ff
¼ tono
sff
ponticello
pizz.
f
mf
naturale
p
C1
sim.
f
pp
C6
mf
5:3
8va
quasi pont.
arpegg.
sim.
sim.
sim.
3 damps
naturale
C8
C9
T

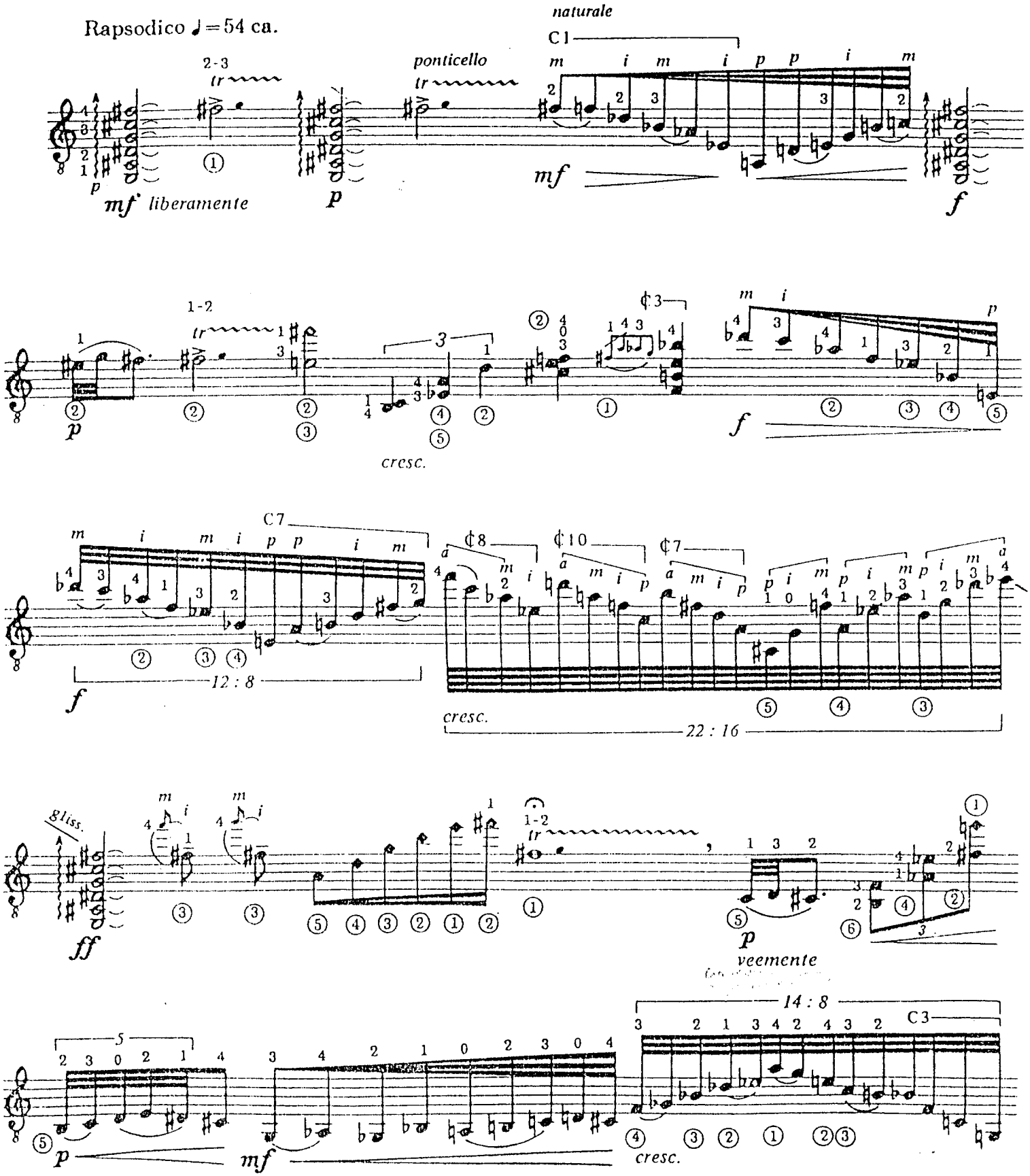


* *lasciar vibrare* until the sound's extinction.

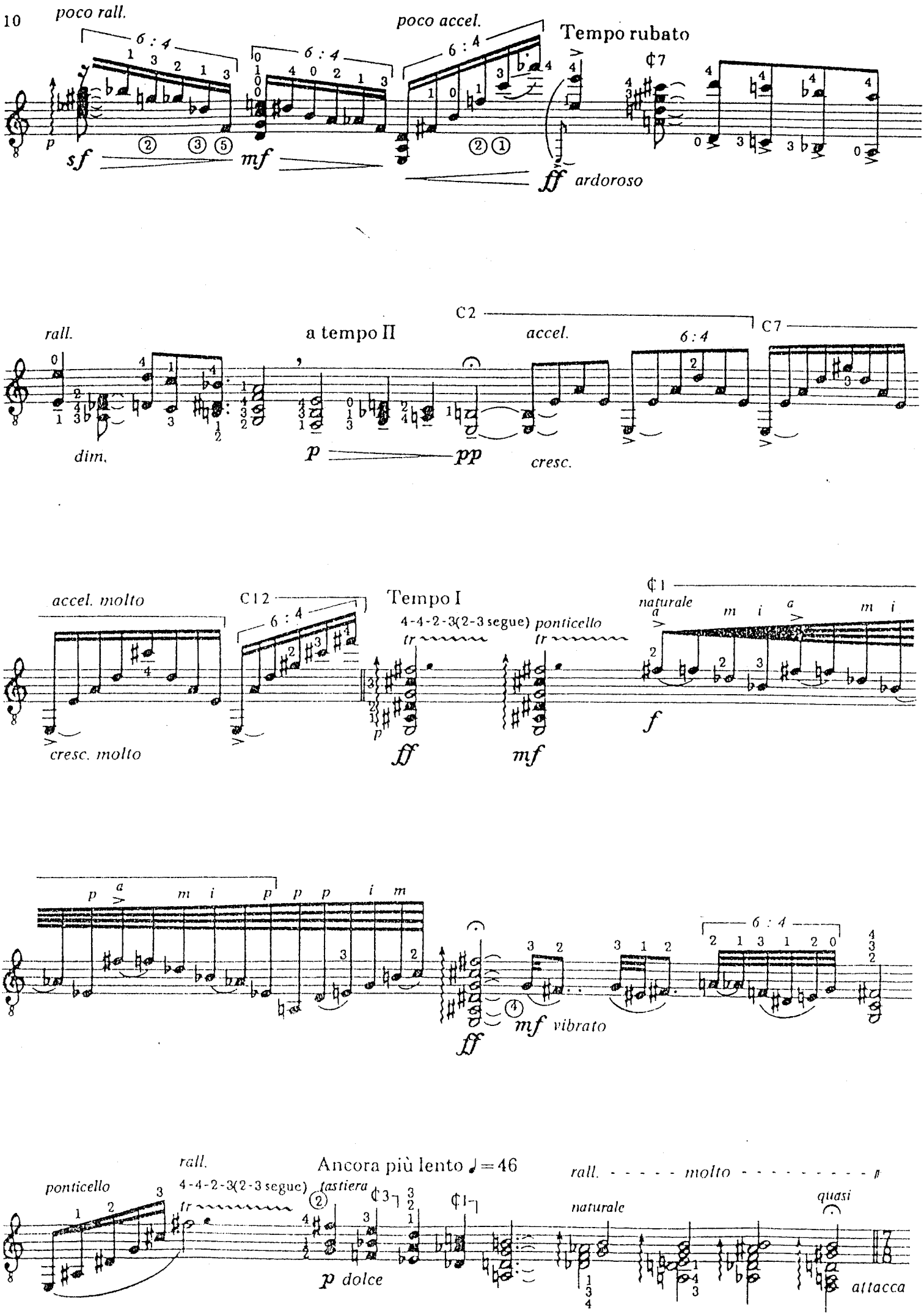
** Sixtus Beckmesser is coming!

*** See footnote page 3.

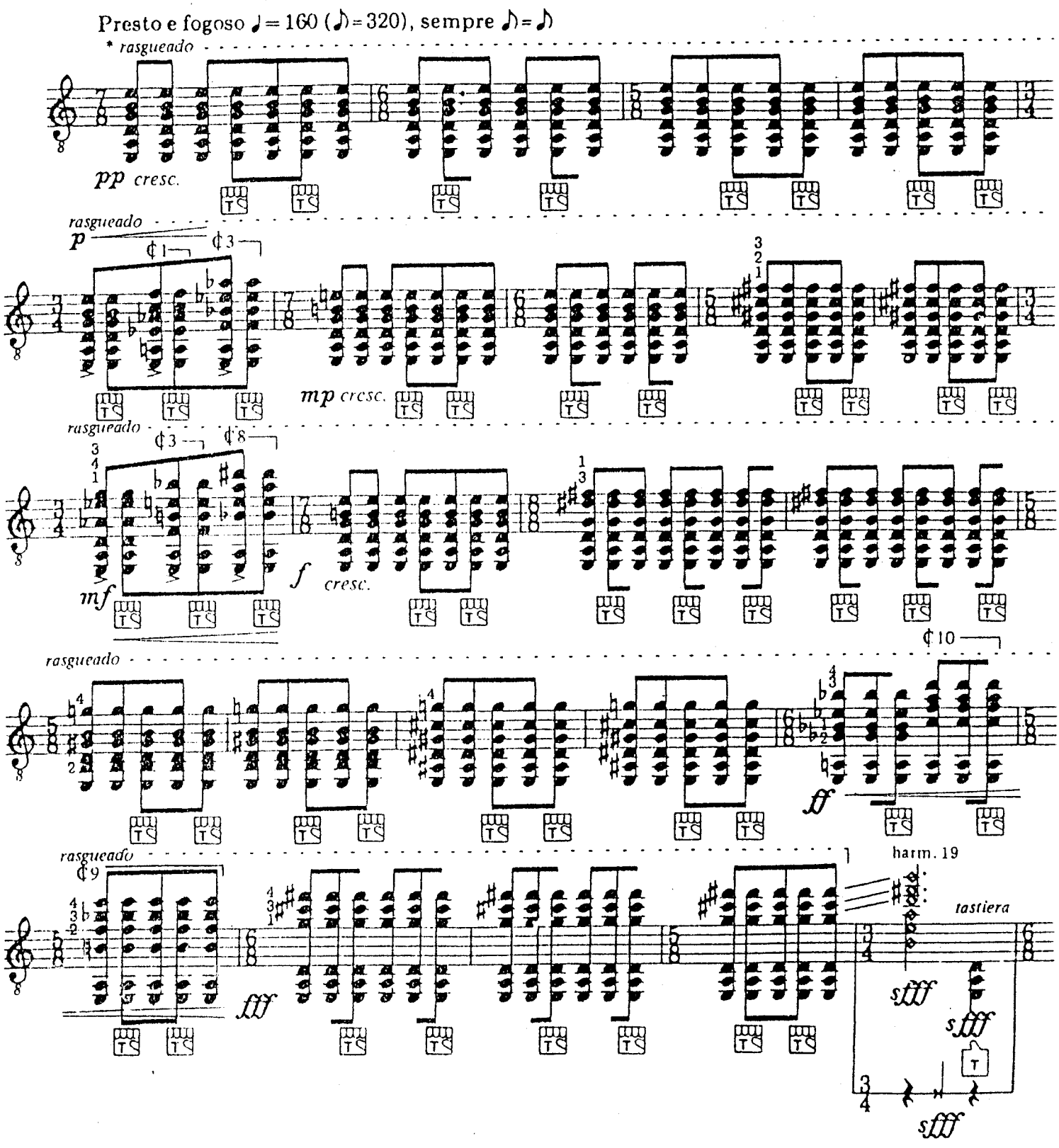
III.
Canto


Rapsodico ♩=54 ca.
naturale
C1
ponticello
mf liberamente
p
mf
f
p
cresc.
f
C7
12 : 8
cresc.
22 : 16
gliss.
ff
p
veemente
14 : 8
C3
p
mf
cresc.

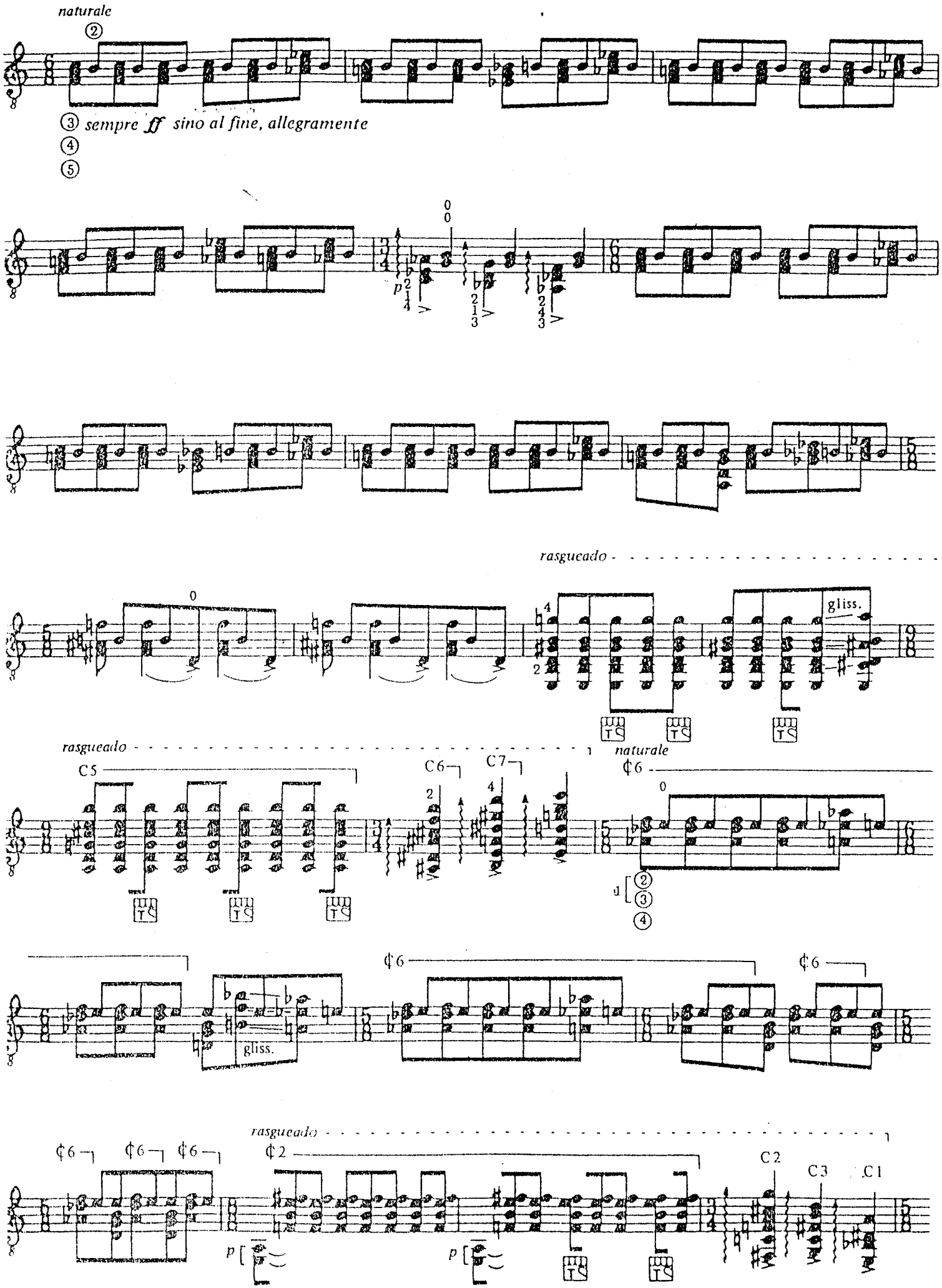
p i m a
C7
19 : 16
cresc. ancora
f
ff
tastiera
verso
ponticello
verso
tastiera
molte volte
pp
f
nat.
gliss.
sf
vibr.
mp sensuale
tastiera
rall.
ponticello
verso
vibr.
C9
p
i m
molte volte
dim.
perd.
Più lento e poetico ♩= 50
rall.
tastiera
naturale
C8
p
p dolce
mp contemplativo
marcato il canto
5 : 4
marcato il canto
C1
accel.
p dolcissimo
cresc. poco a poco
a tempo II ♩= 50
6 : 4
harm.
12
nat.
mf
f
3
poco rall

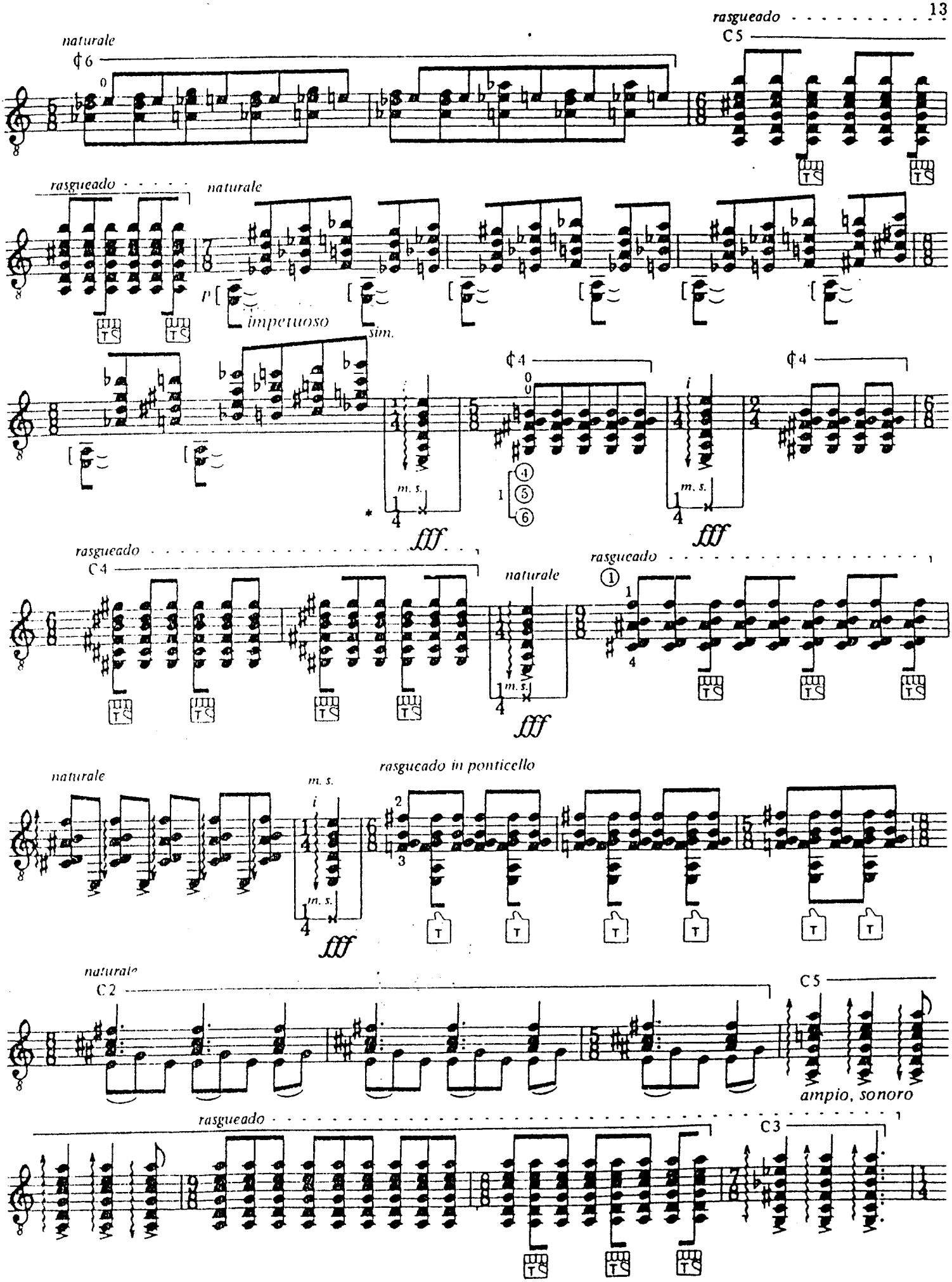

poco rall.
poco accel.
Tempo rubato
ardoroso
rall.
a tempo II
C2
accel.
C7
dim.
cresc.
accel. molto
C12
Tempo I
4-4-2-3(2-3 segue)
ponticello
naturale
cresc. molto
vibrato
rall.
Ancora più lento ♩=46
molto
quasi
attacca
tastiera
dolce

IV.
Finale

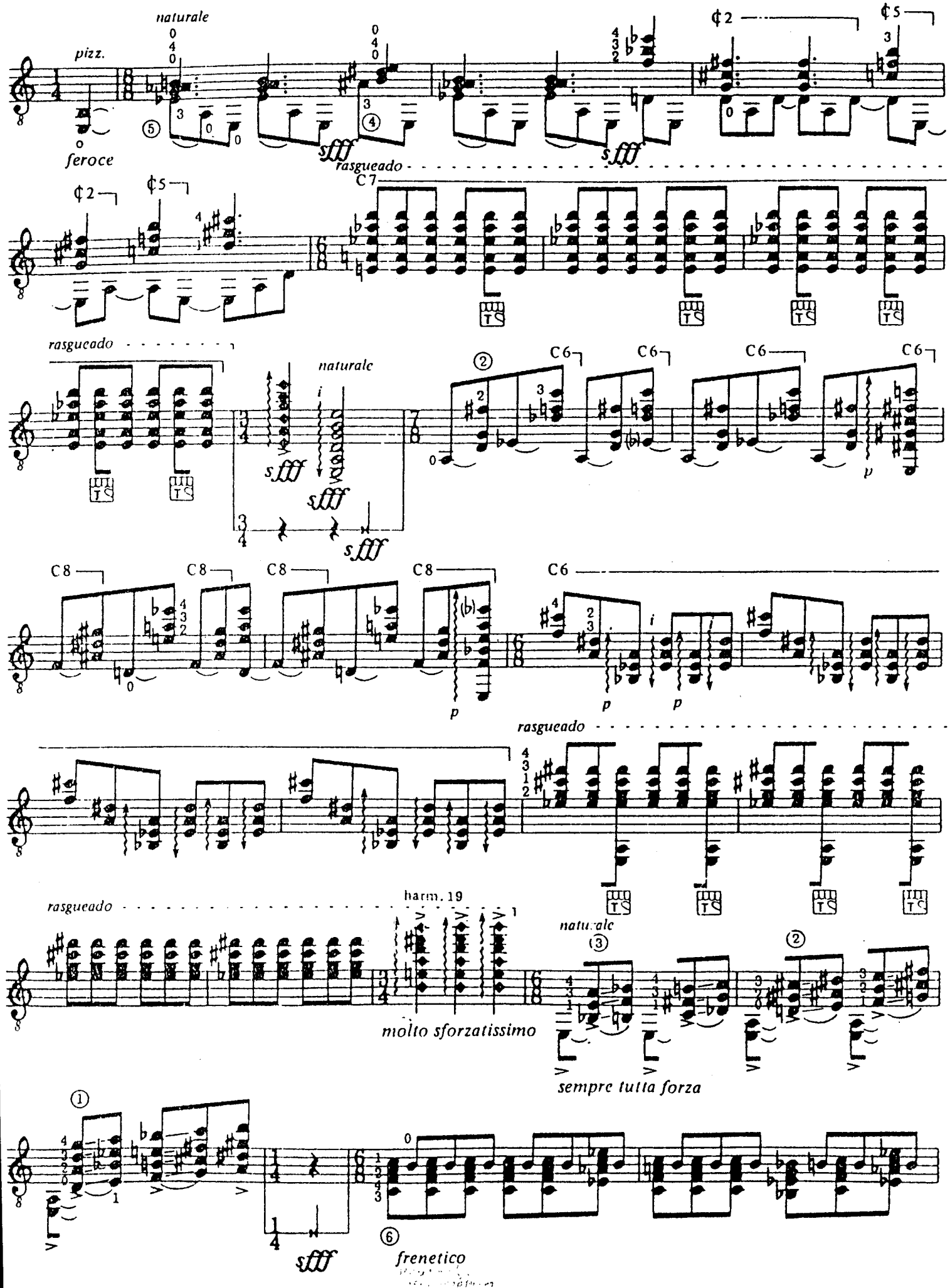


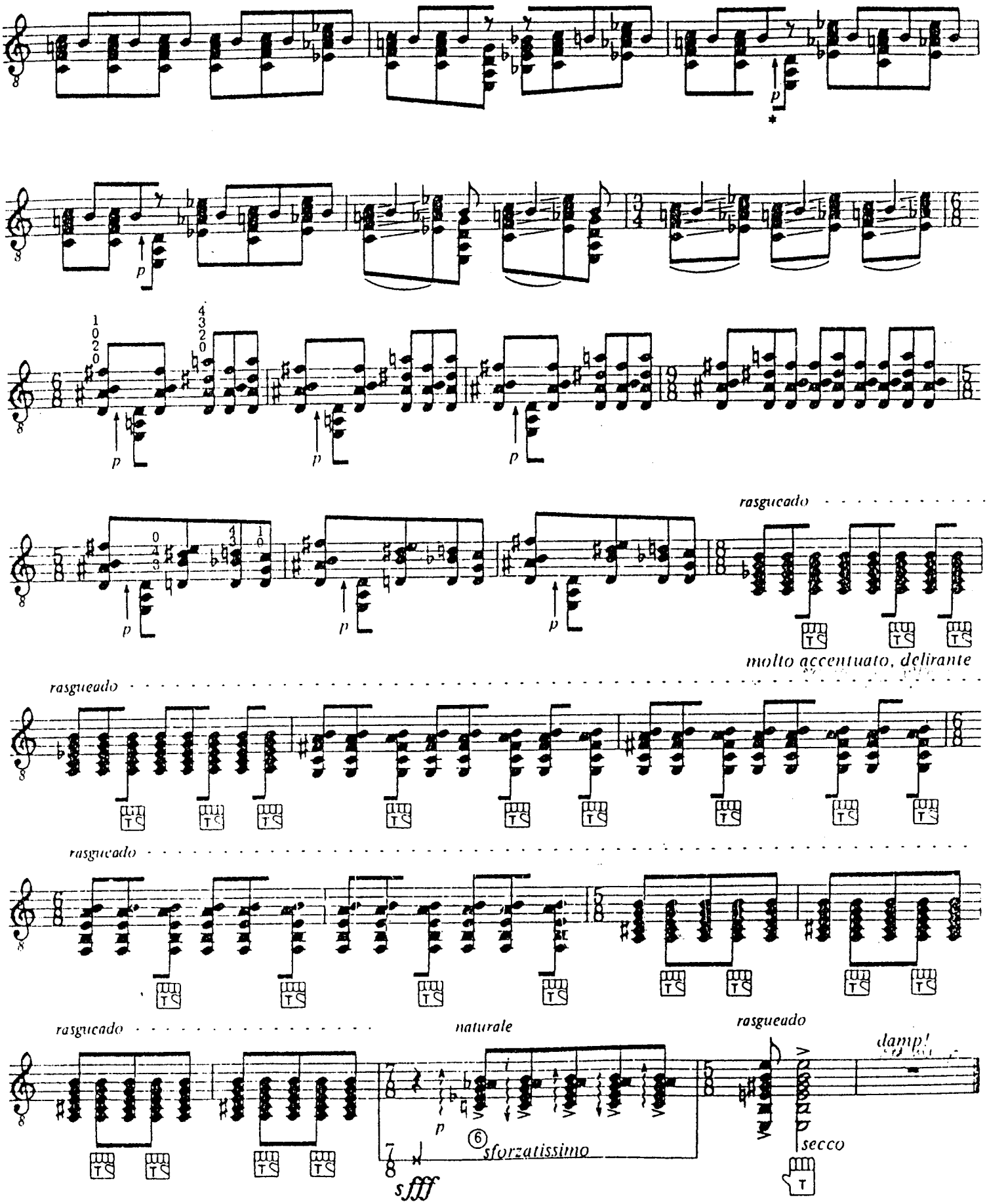
* The combination of "rasgueado" and "tambora" is a percussive effect which marks the rhythms at the off beat. The "rasgueado" is achieved by a fast, energetic brushing by the fingers of the right hand. The "tambora" chords are played by the right hand's clenched fist which hits the strings over the 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 sempre ff sino al fine, allegramente
③
④
⑤
p
rasgueado
gliss.
naturale
C5
C6
C7
¢6
gliss.
¢6
¢6
rasgueado
¢6
¢6
¢6
¢2
C2
C3
C1
p
p



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


naturale
pizz.
feroce
rasgueado
C7
rasgueado
naturale
C6
C8
rasgueado
harm. 19
molto sforzatissimo
naturale
sempre tutta forza
frenetico



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

Geneve - 1976