

For Carlos Barbosa-Lima

SONATA

for guitar

Fingered by Carlos Barbosa-Lima

ALBERTO GINAS
Op. 47

I. Esordio

Solenne $\text{♩} = 46$
arpeggiato lento

The musical score is written on a single staff in treble clef. It begins with a series of arpeggiated chords, marked with a piano (*p*) dynamic and a *sim.* (sostenuto) hairpin. The tempo is marked as *arpeggiato lento* with a quarter note equal to 46 beats per minute. The first system includes a *sempre tutta forza!* instruction. The second system features a *p* dynamic and a *sim.* hairpin, with a *l.v.* (lento vivace) marking at the end. The third system is marked *sim.* and *accentuato*, with a *l.v.* marking. The fourth system is marked *molto accentuato* and ends with a *fff* dynamic. The score includes various fingering numbers (1-4), circled numbers (2, 3, 4, 6), and chord diagrams (C7, C8, C9, C4) with their respective fingerings. A circled number 6 is also present at the end of the third system.

Poco più mosso ♩ = 76

tastiera
p dolce

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

cresc.

f

Tempo I ♩ = 46

ponticello *incalzando* *naturale*

ff *ff* *sim.* *mf vibrato*

mf *mf vibrato* *mf* *sim.*

C3 C6 C5 ♯1 C2

Tempo II ♩ = 76

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

tastiera

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

naturale ----- *cedendo* ----- *allarg.* ----- *nat.*

sul pont. verso

----- *molto* ----- **Lento** ♩ = 50

naturale

p distinto *pp*

II. Scherzo

(6 3 / 8 4)

Handwritten notes: 小節ごとのリズムの練習

Handwritten notes: 左手のリズム

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.

Handwritten notes: 前の和音の全音階の中から

Handwritten notes: 1. 左手のリズム

Musical staff with notes, dynamics (pp), and fingerings (②, ①, ③, ④).

Musical staff with notes, dynamics (p), and fingerings (②, ①, ③, ④). Includes handwritten notes: 1本の弦にのみ、指板.

Musical staff with notes, dynamics (mf, dim), and fingerings. Includes handwritten notes: *at the head upon the six strings.

Musical staff with notes, dynamics (pp, cresc.), and fingerings. Includes handwritten notes: 7421 155110.

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

8 2 1 2 3

1 damp *arpegg.* *sim.* *sim.* *sim.* *p* *p* *p* *f* *cresc.*

ponticello

naturale *p* *p* *gliss.* *ff* *ff* *f* *dim.*

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

m i m i m i *8va* **tremolo etouffé* *gliss.* *naturale* *p* *i* *m* *a*

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

molto al *naturale* *p* *i* *m* *f* *mp* *sempre legato sino al segno*

* 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.

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

cresc. *finire legato* ⊕ *ff cresc.*

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

ff *p* *mf* *mf*

C3 *p p m i m a*
 1 2 3

mf *p* *pp* *sf*

gliss.

ponticello *simile* 6 sec. *naturale* *pizz.* *pizz.* *lunga pizz.*

pp *ff* *sf*

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

naturale

pp *tastiera* mf

p

p

cresc. naturale

sff p

f mf ff sff $\frac{1}{4}$ tono

ponticello pizz. naturale

f mf

Cl *pia i m i m*

f pp

m i m i m a m i

p mf

quasi pont. arpegg. sim. sim. sim.

p

① quasi pont. ② arpegg. ③ sim. ④ sim. ⑤ naturale

p 4 damps ⑤ 3 damps ⑤ 3 damps ⑥

f *mp* *p*

senza tempo
tastiera, come liuto **

pp lontano

ponticello

tastiera, come liuto

a tempo
naturale

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

***at the head

senza tempo
ponticello

pp lontano

a tempo

fff subito *mp* *pp*

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

III. Canto

Rapsodico ♩ = 54 ca.

naturale

tr 2-3 *p* *mf* liberamente *p* *tr* ponticello *mf* *f*

tr 1-2 *p* *f* *cresc.*

m i m i p p i m C1 *f* *m i* *f*

m i m i p p i m C7 *f* 12:8 *cresc.* 22:16 *a* *m i a m i p a m i p i m p i m p i m a*

gliss. *m i* *m i* *tr* 1-2 *p* *veemente*

p *mf* *cresc.* 14:8 *C3*

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

19:16

cresc. ancora

f *ff*

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

2 3 1 4 molte volte

1

pp *f*

tastiera ponticello - - - - - verso

nat. gliss. vibr. 3

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

1 2 3 4

rall.-- *vibr.* *p* *i m*

1 2 3 4 molte volte

Più lento e poetico ♩ = 50

rall. *naturale*

--- tastiera

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

p dolce *mp contemplativo* *marcato il canto*

6 5 2 3 4 3 2 1 0 4 3 2 1 0 4 3 2 1 0 4 3

5 4

marcato il canto

p dolcissimo *accel.* *cresc. poco a poco*

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

5:4 5:4 5:4 5:4

a tempo II ♩ = 50

poco rall. *mf* *f*

5:4 6:4 6:4

1 12 3 4 5 1

harm. *nat.*

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

p *sf* *mf* *ff ardoroso*

rall. **a tempo II** *accel.* **C2** **C7**

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

accel. molto **C12** **Tempo I** **C1** *naturale* *m i a m i*

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

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

mf *ff* *vibrato*

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

ponticello *tastiera* *naturale* *attacca*

p dolce *quasi* *attacca*

IV. Finale

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

* *rasgueado*

The musical score is divided into five systems, each featuring a treble clef staff with guitar-specific notation. The first system begins with a dynamic marking of *pp cresc.* and includes the instruction *rasgueado*. The second system starts with *p* and *rasgueado*. The third system begins with *mf* and *rasgueado*. The fourth system starts with *ff* and *rasgueado*. The fifth system begins with *fff* and *rasgueado*. The score includes various musical notations such as dynamics (*pp*, *p*, *mf*, *f*, *ff*, *fff*), articulation (*rasgueado*), and guitar-specific symbols (TS, T). It also features time signatures (3/4, 2/4), key signatures (one flat), and specific rhythmic markings like $\Phi 1$, $\Phi 3$, $\Phi 8$, and $\Phi 10$. The final system includes a *tastiera* section with a *harm. 19* marking and a *T* symbol.

* 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

First musical staff showing rhythmic patterns and chords. The notation includes eighth notes and chords with stems.

③ sempre *ff* sino al fine, *allegramente*

④

⑤

Second musical staff with fingerings (0, 2, 3, 4) and dynamics (*p*). It includes a section with a 'rasgueado' (strummed) effect indicated by a dashed line.

Third musical staff continuing the rhythmic patterns from the first staff.

rasgueado -

Fourth musical staff featuring a glissando ('gliss.') and chords with stems. Includes a 'rasgueado' section indicated by a dashed line.

rasgueado

C5

C6

C7

naturale

♩6

Fifth musical staff with chords (C5, C6, C7) and fingerings (2, 4). Includes a 'naturale' section and a '♩6' marking.

Sixth musical staff with a glissando ('gliss.') and chords. Includes a '♩6' marking.

rasgueado

♩6

♩6

♩6

♩2

C2

C3

C1

Seventh musical staff with chords (♩6, ♩2, C2, C3, C1) and dynamics (*p*). Includes a 'rasgueado' section indicated by a dashed line.

rasgueado
C5

naturale
♩ 6

rasgueado - - - - - naturale

rasgueado
C4

naturale

rasgueado in ponticello

naturale
C2

C5

rasgueado - - - - -

C3

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

pizz. *naturale*

8
feroce

0 4 0
3 0
3 0
4 3 2
♭

0 4 0
3 0
3 0
4 3 2
♭

♭ 2
♭ 5

♭ 2
♭ 5

sff *rasgueado* *sff*

♭ 2
♭ 5

♭ 5
4

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

♭ 2
♭ 5

p *p* *p*

TS *TS* *TS* *TS*

rasgueado

naturale

♭ 2
♭ 5

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

♭ 2
♭ 5

♭ 2
♭ 5

sff *sff* *sff*

harm. 19

♭ 2
♭ 5

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

p *p* *p*

TS *TS* *TS* *TS*

C8

♭ 2
♭ 5

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

♭ 2
♭ 5

♭ 2
♭ 5

p *p* *p*

TS *TS* *TS* *TS*

rasgueado

♭ 2
♭ 5

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

♭ 2
♭ 5

♭ 2
♭ 5

p *p* *p*

TS *TS* *TS* *TS*

rasgueado

naturale

♭ 2
♭ 5

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

♭ 2
♭ 5

♭ 2
♭ 5

molto sforzatisissimo *sempre tutta forza*

harm. 19

♭ 2
♭ 5

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

TS *TS* *TS* *TS*

♭ 2
♭ 5

♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5
♭ 2
♭ 5

♭ 2
♭ 5

♭ 2
♭ 5

sff

frenetico

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