For Julian Bream

NOCTURNAL

Anexo I

Edited by Julian Bream

BENJAMIN BRITTEN
Op. 70

I Musingly (♩)
(Meditativo)

[A]

GUITAR

pp very freely (molto liberamente)

[B]

pp

[C]

PB I

ppp

pp

[D]

rall.

poco cresc. ed accel.

pp

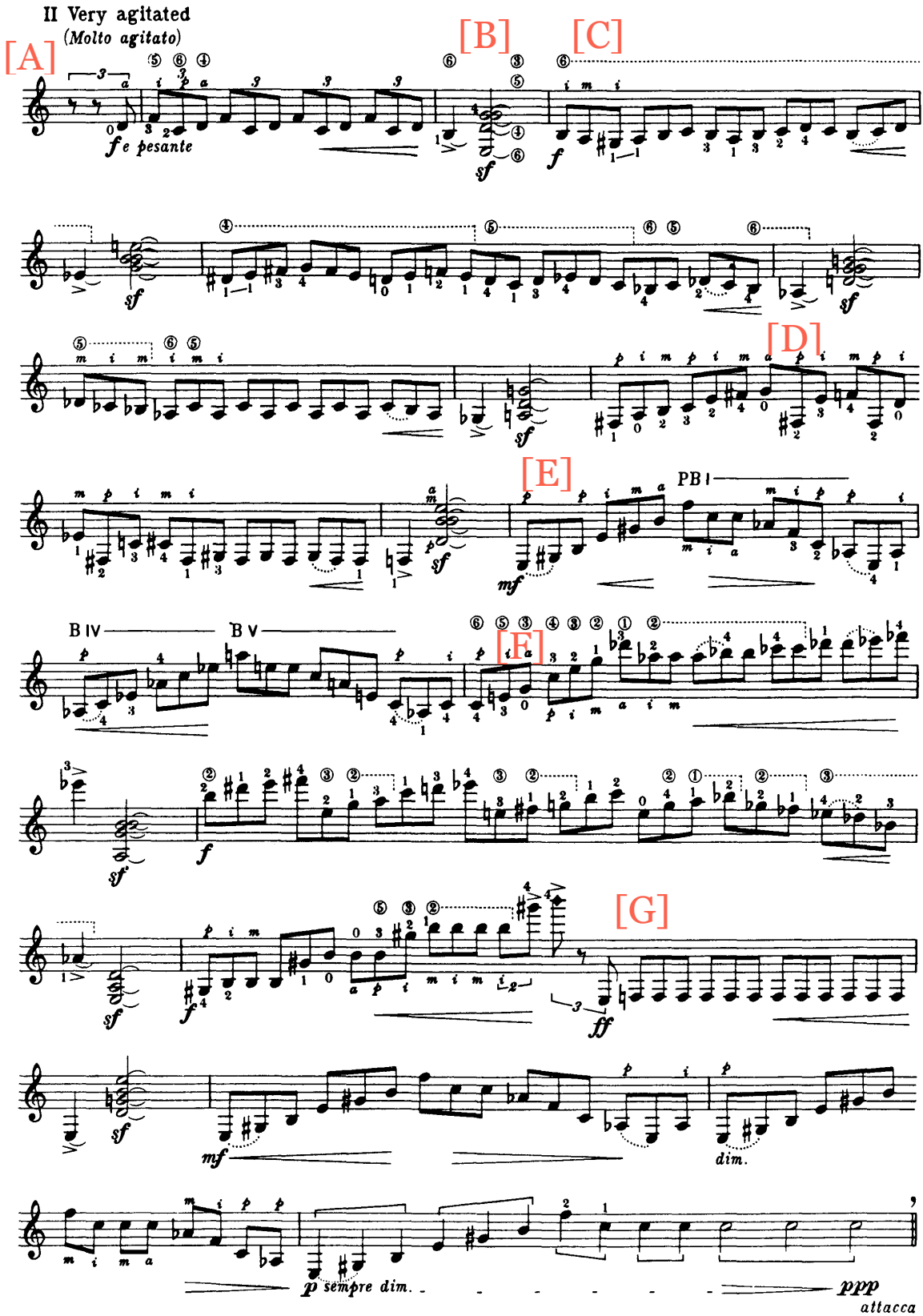
[E]

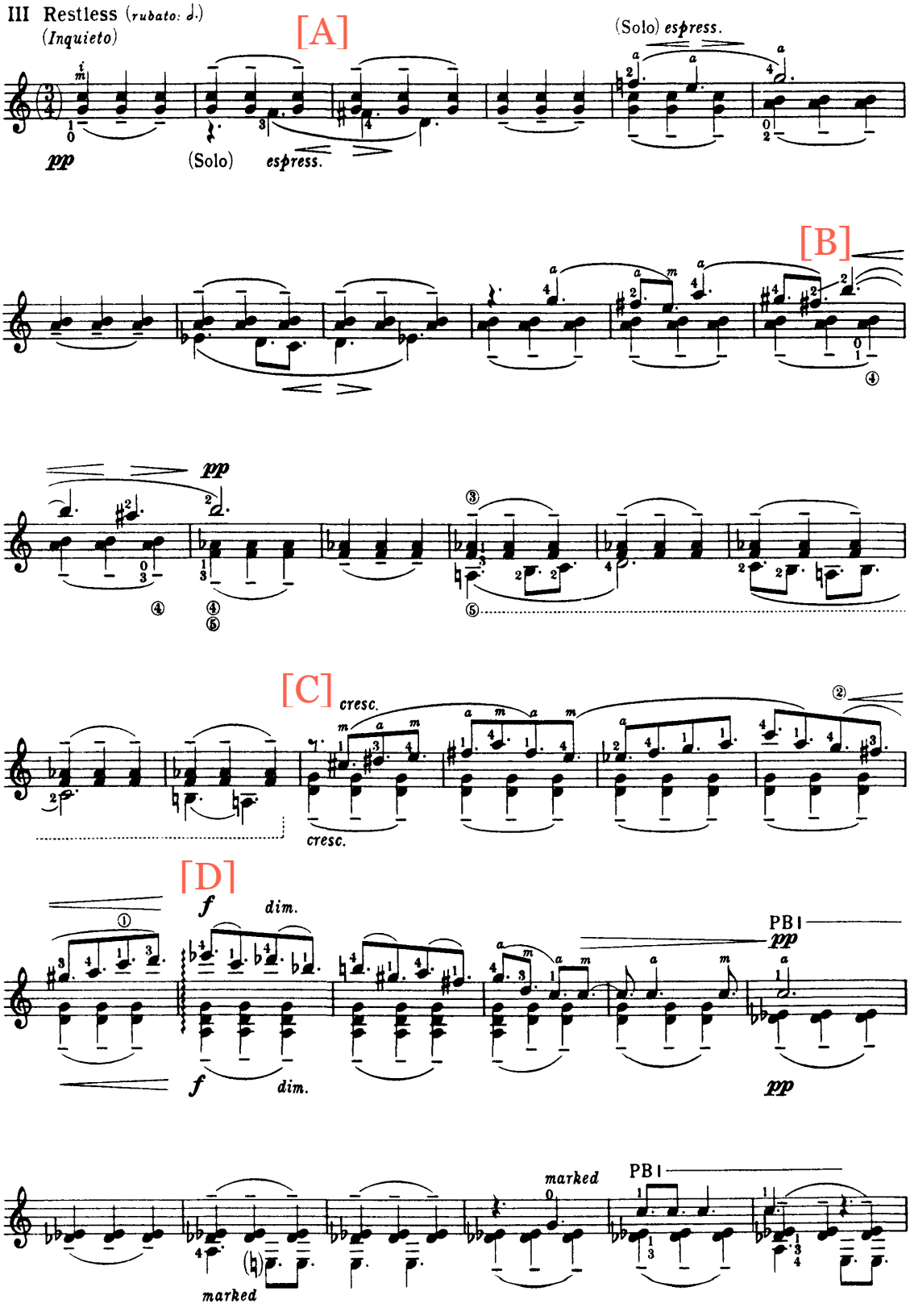
PB

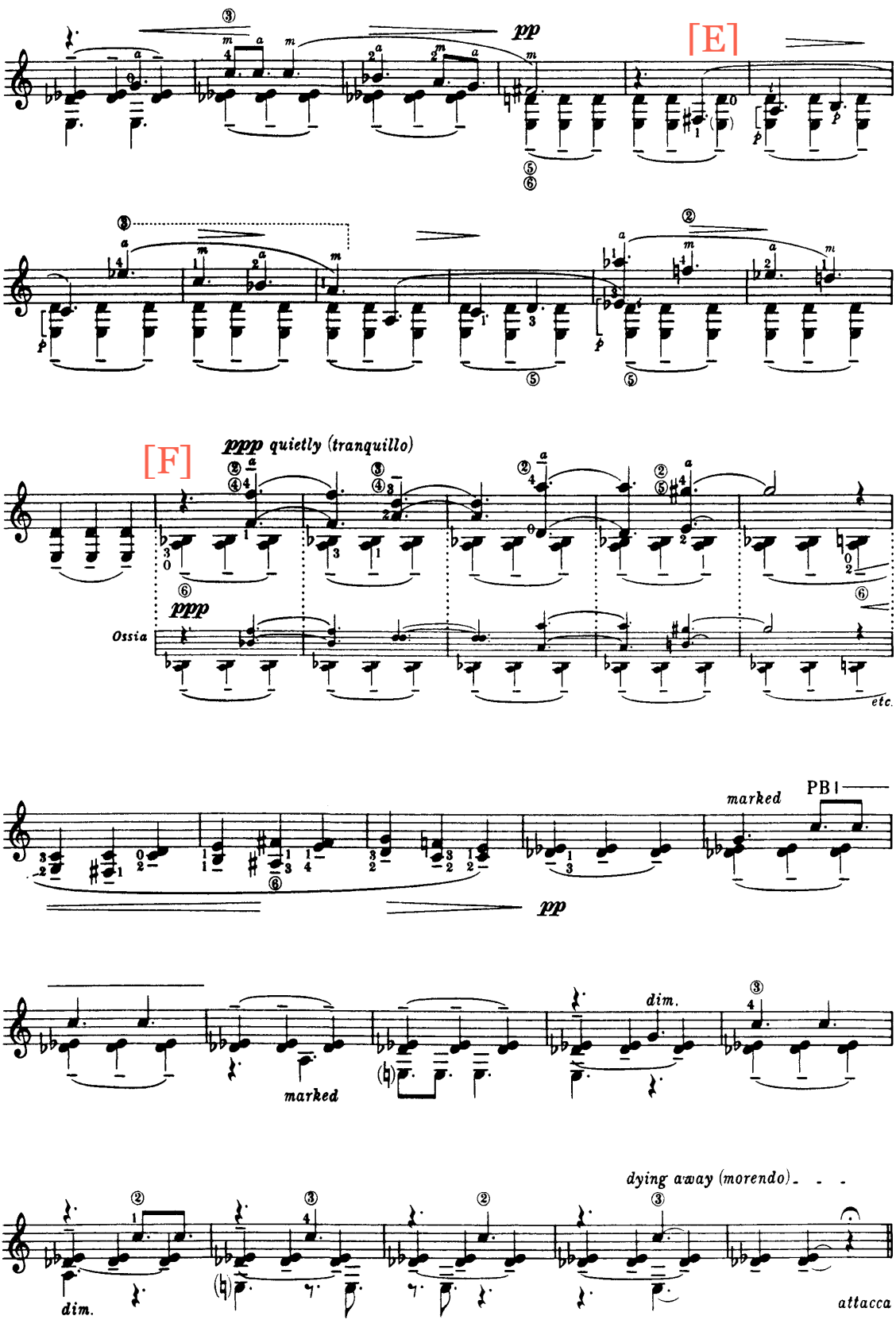
ppp

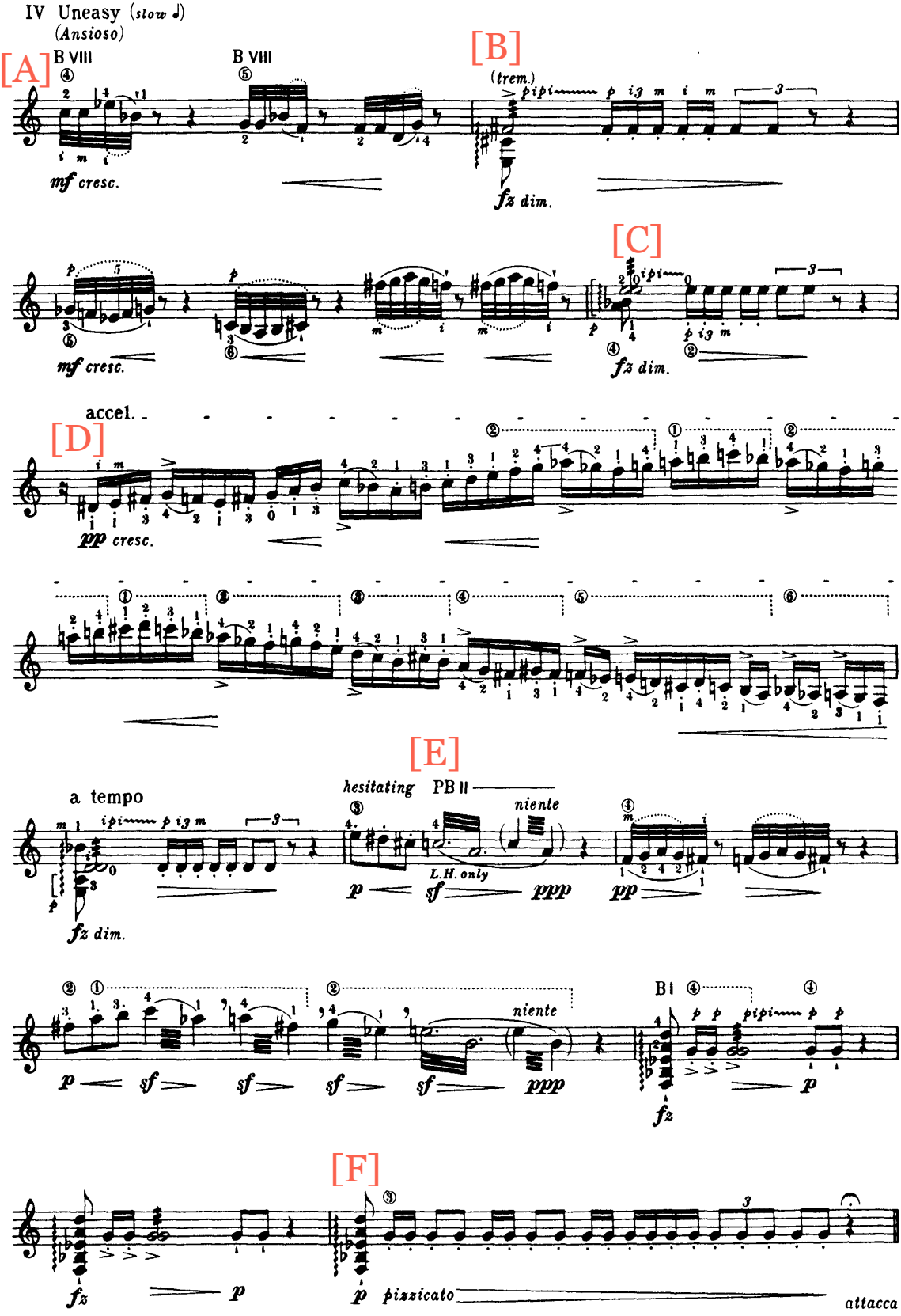
dim. e rall.

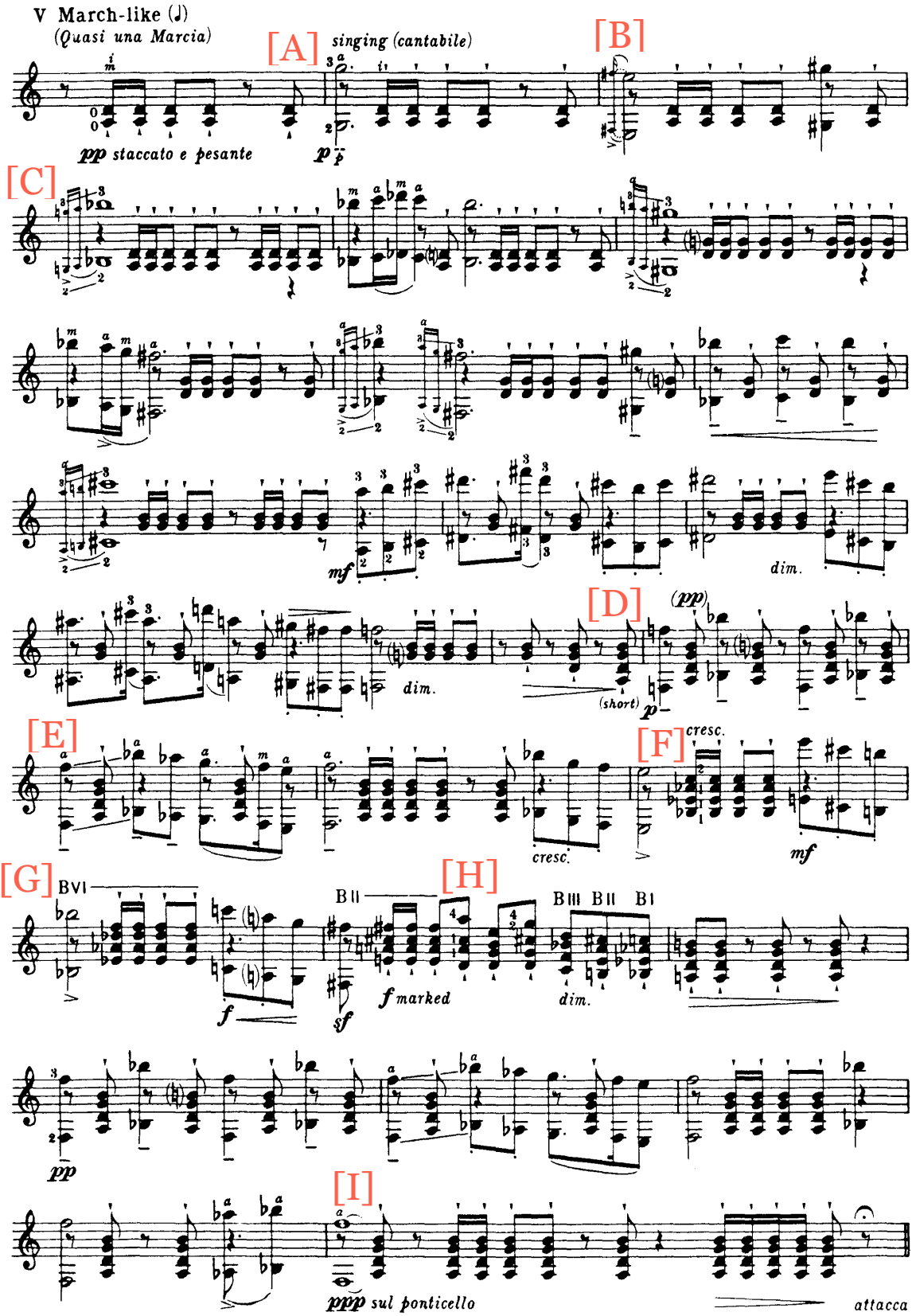
attacca

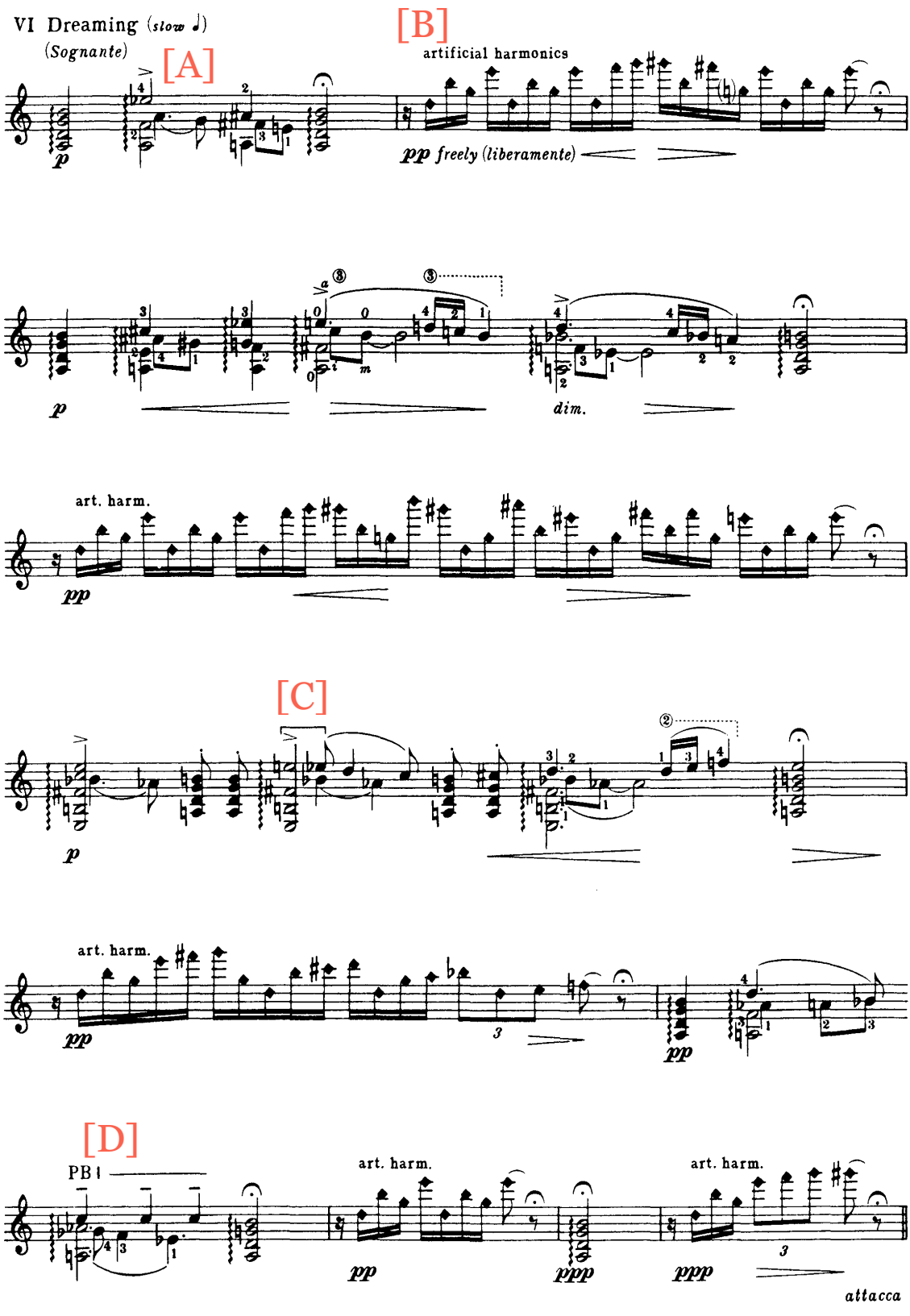

II Very agitated
(Molto agitato)
[A]
[B]
[C]
[D]
[E]
[F]
[G]
fe pesante
sf
f
mf
ff
PB I
B IV
B V
dim.
p sempre dim.
ppp
attacca

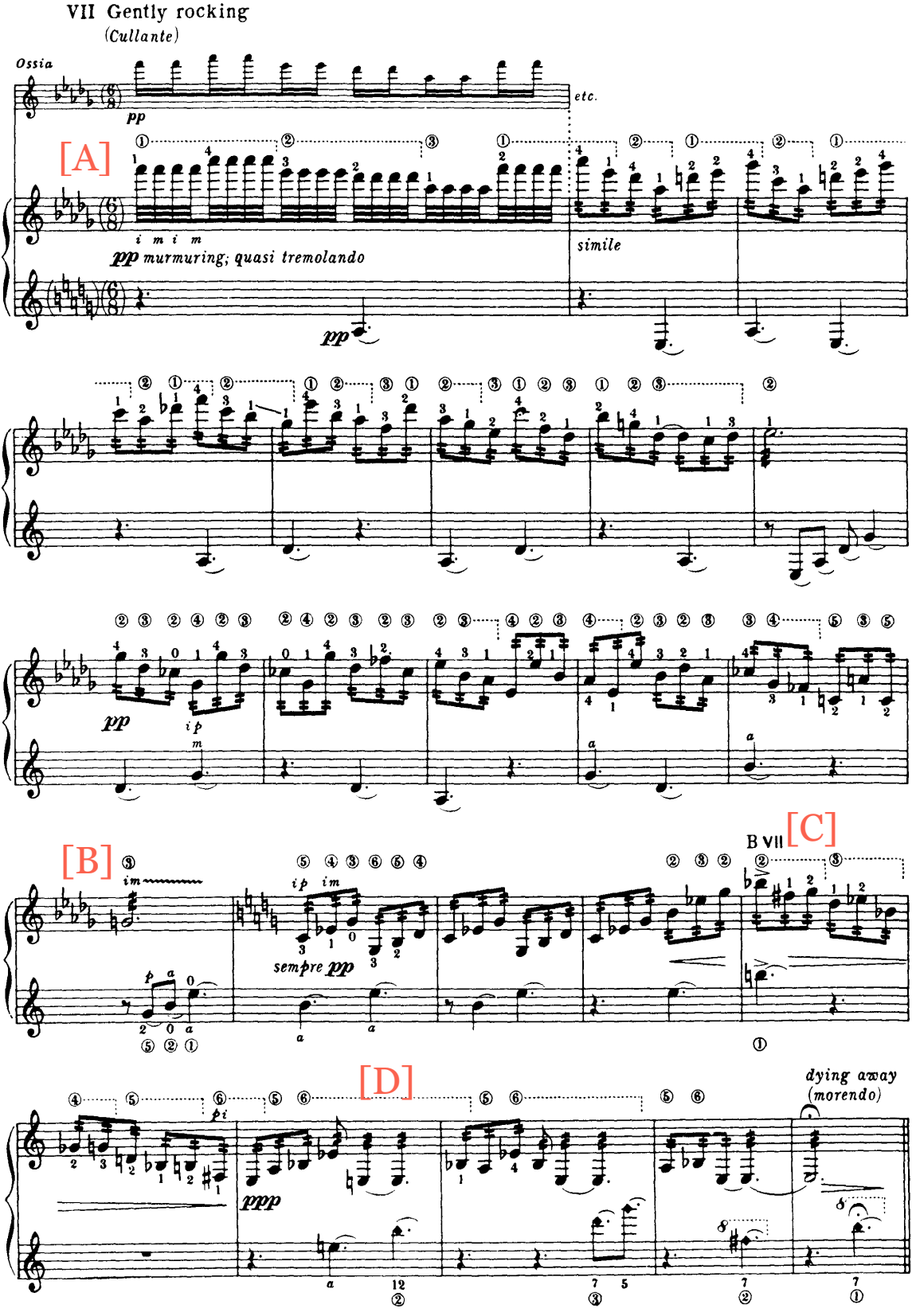

III Restless (rubato: ♩.)
(Inquieto)
[A]
(Solo) espress.
pp
(Solo) espress.
[B]
pp
[C]
cresc.
cresc.
[D]
f dim.
f dim.
PBI
pp
pp
marked
PBI
marked

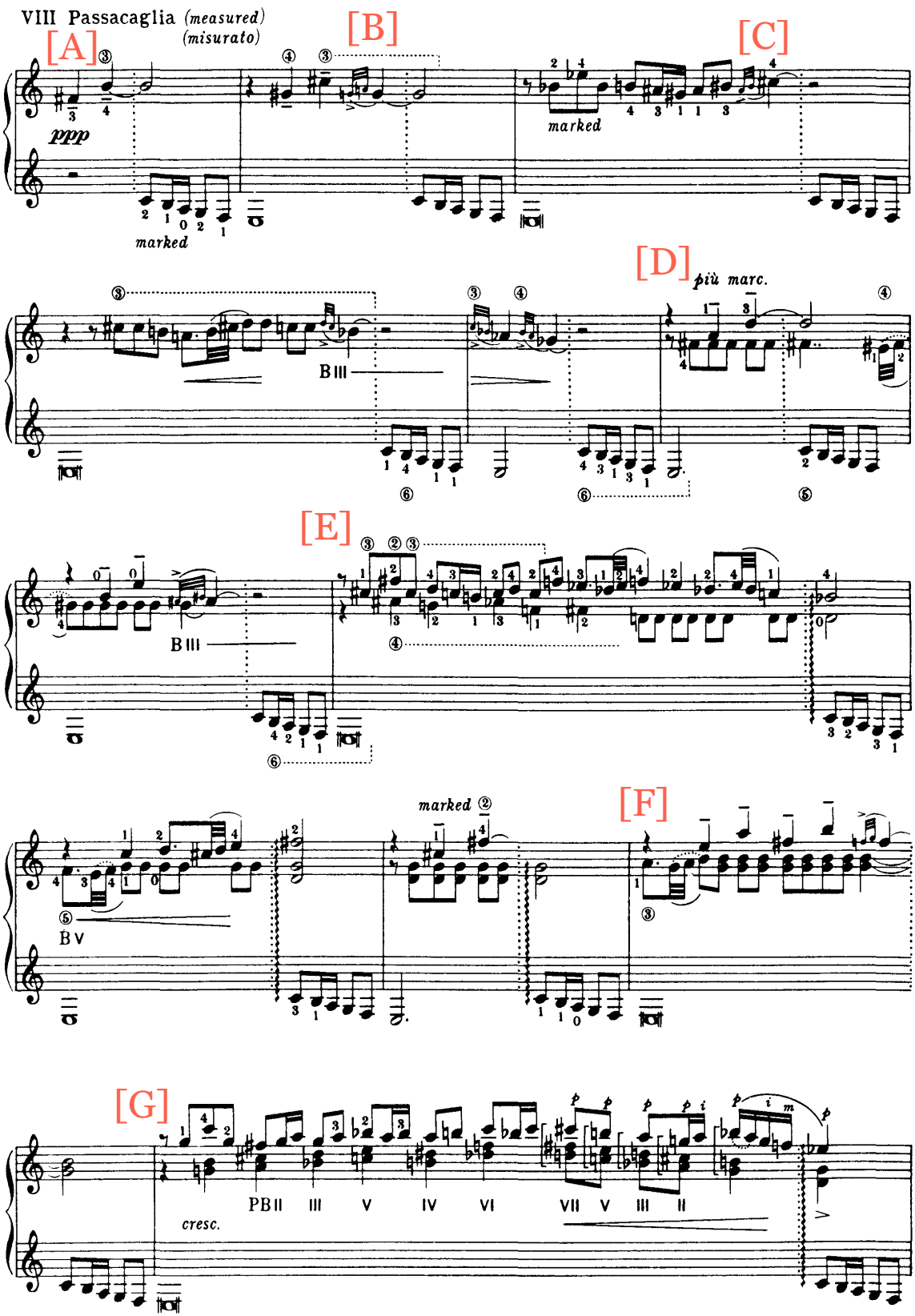

[E]
pp
[F]
ppp quietly (tranquillo)
ppp
Ossia
etc.
marked
PB1
pp
dim.
marked
dim.
dying away (morendo)
attacca

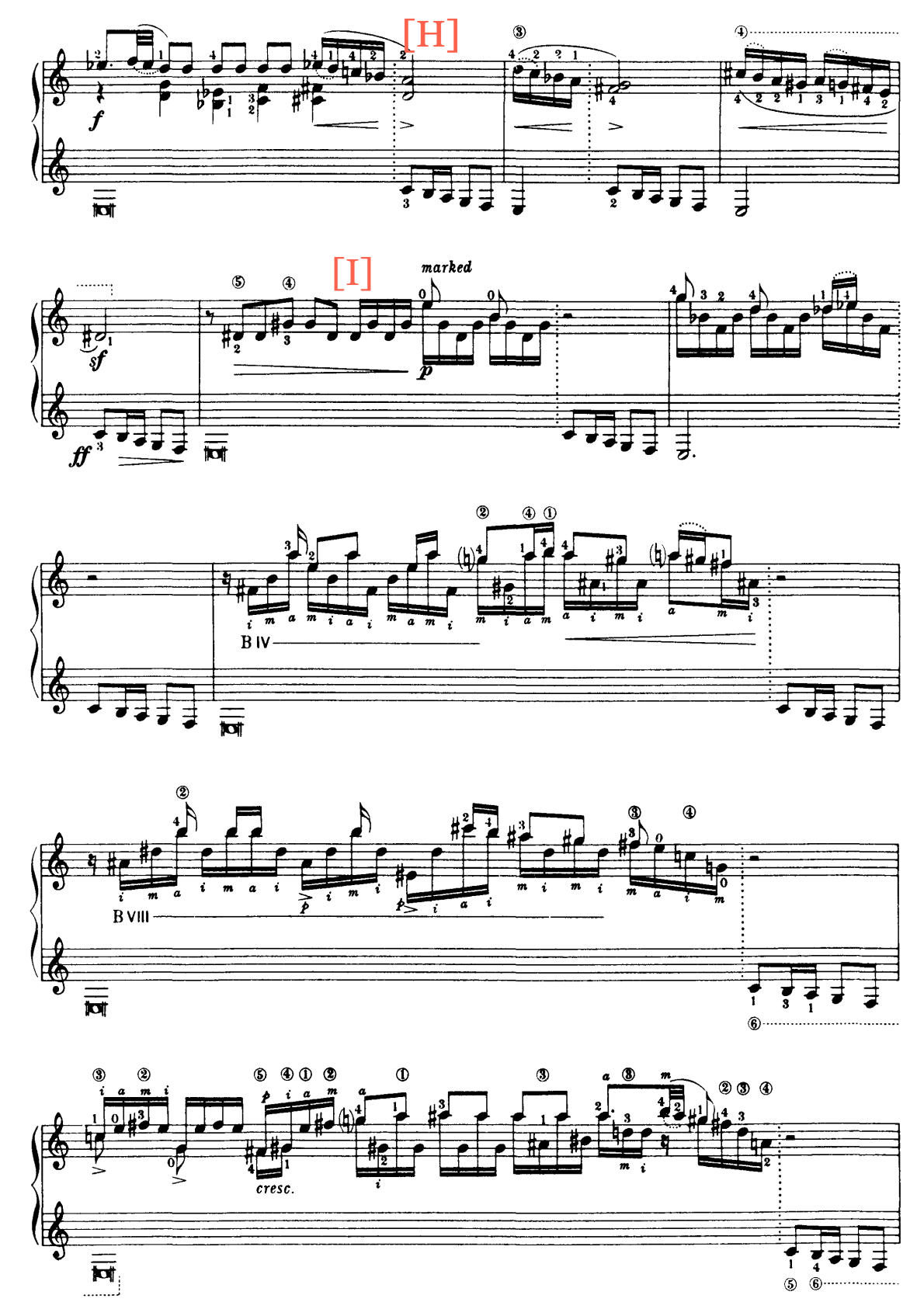

IV Uneasy (slow ♩)
(Ansioso)
[A]
B VIII
B VIII
[B]
(trem.)
mf cresc.
fz dim.
[C]
mf cresc.
fz dim.
accel.
[D]
pp cresc.
[E]
a tempo
hesitating
PB II
niente
L.H. only
fz dim.
niente
B I
fz
[F]
fz
p
p
pizzicato
attacca

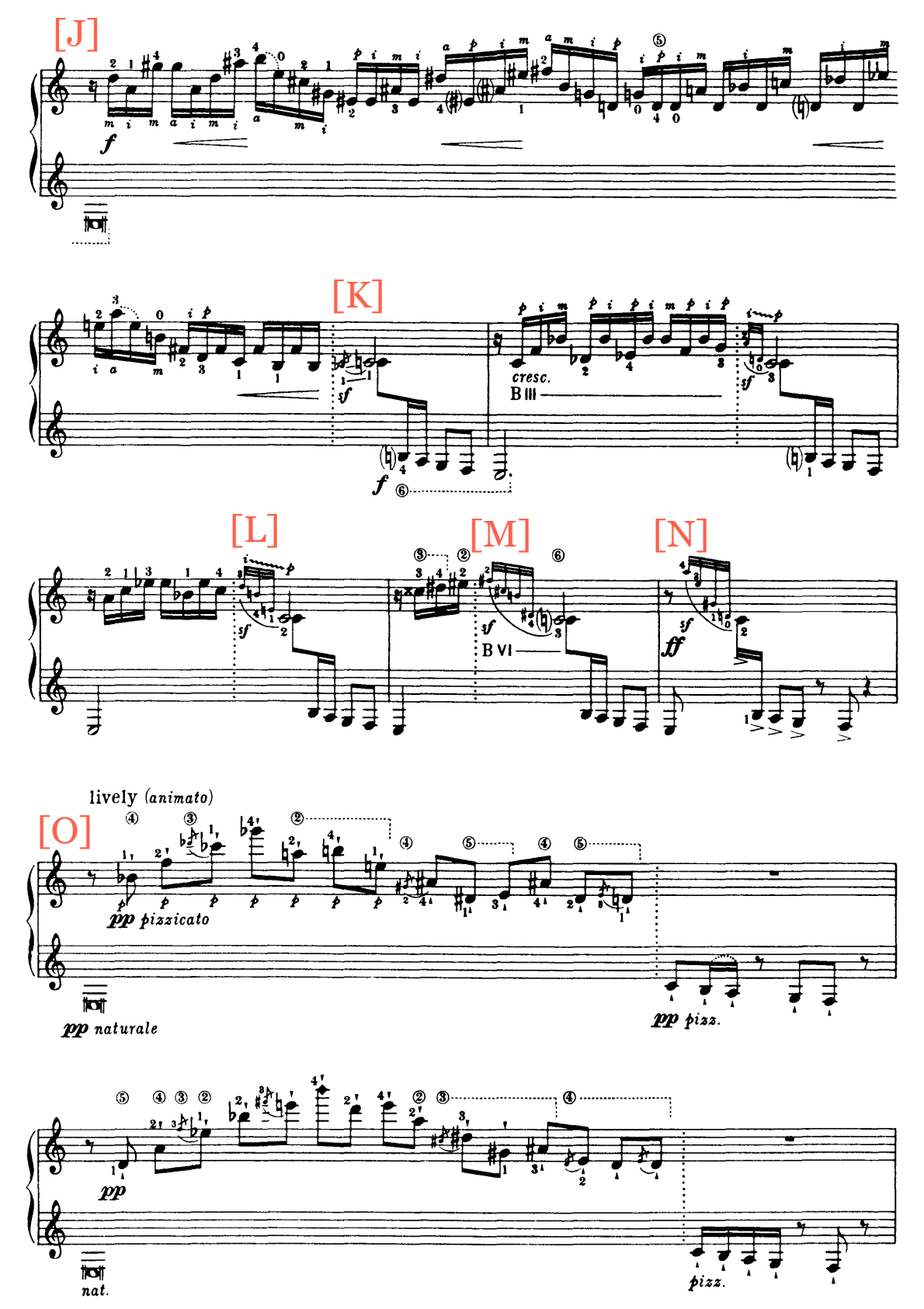

V March-like (♩)
(Quasi una Marcia)
[A]
singing (cantabile)
[B]
pp staccato e pesante
p
[C]
mf
dim.
[D]
(pp)
dim.
(short)
p
[E]
cresc.
[F]
cresc.
mf
[G]
BVI
f
[H]
BII
sf
f marked
BIII BII BI
dim.
pp
[I]
ppp sul ponticello
attacca

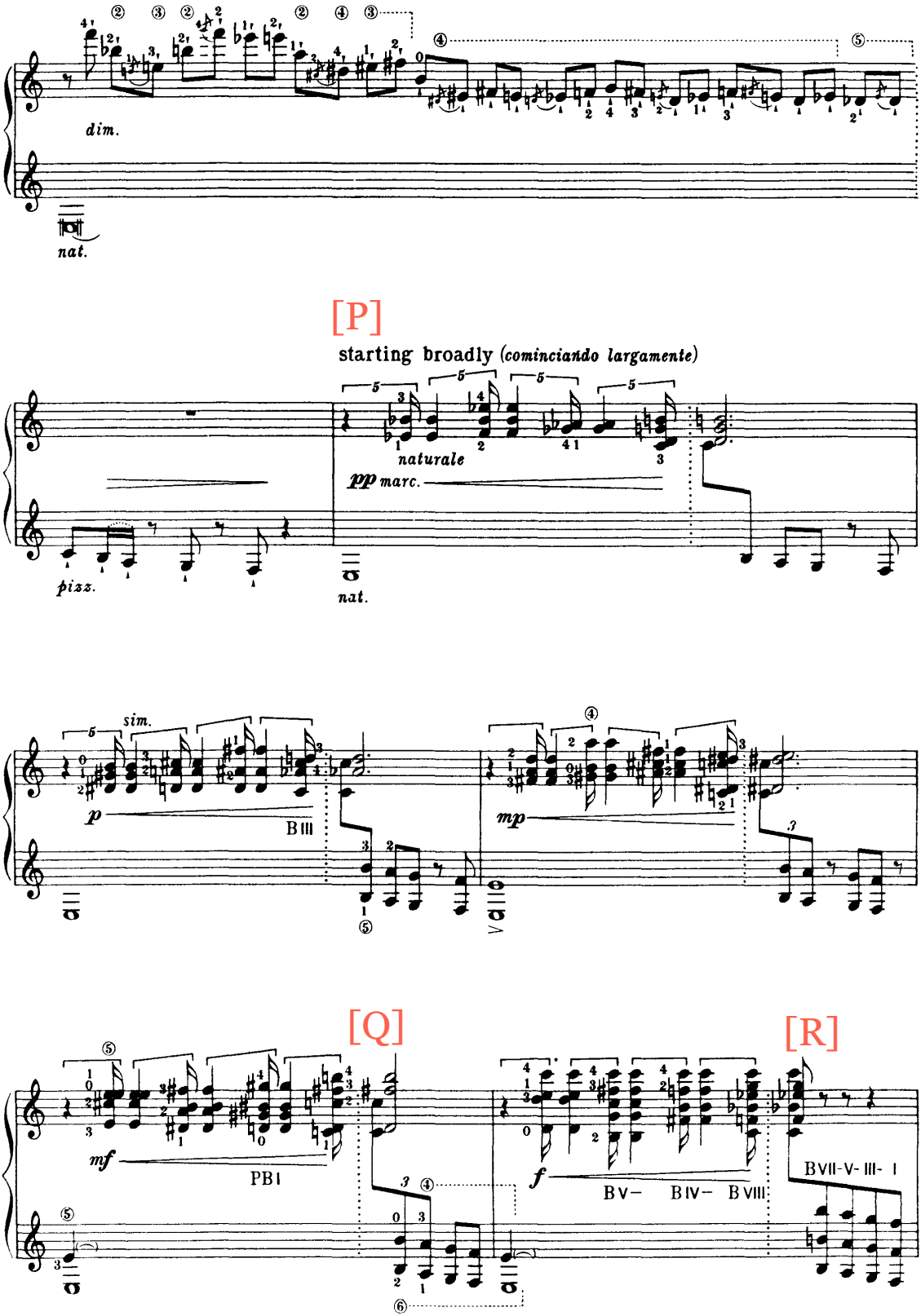

VI Dreaming (slow ♩)
(Sognante)
[A]
[B]
artificial harmonics
pp freely (liberamente)
p
dim.
art. harm.
pp
[C]
[D]
PB I
attacca

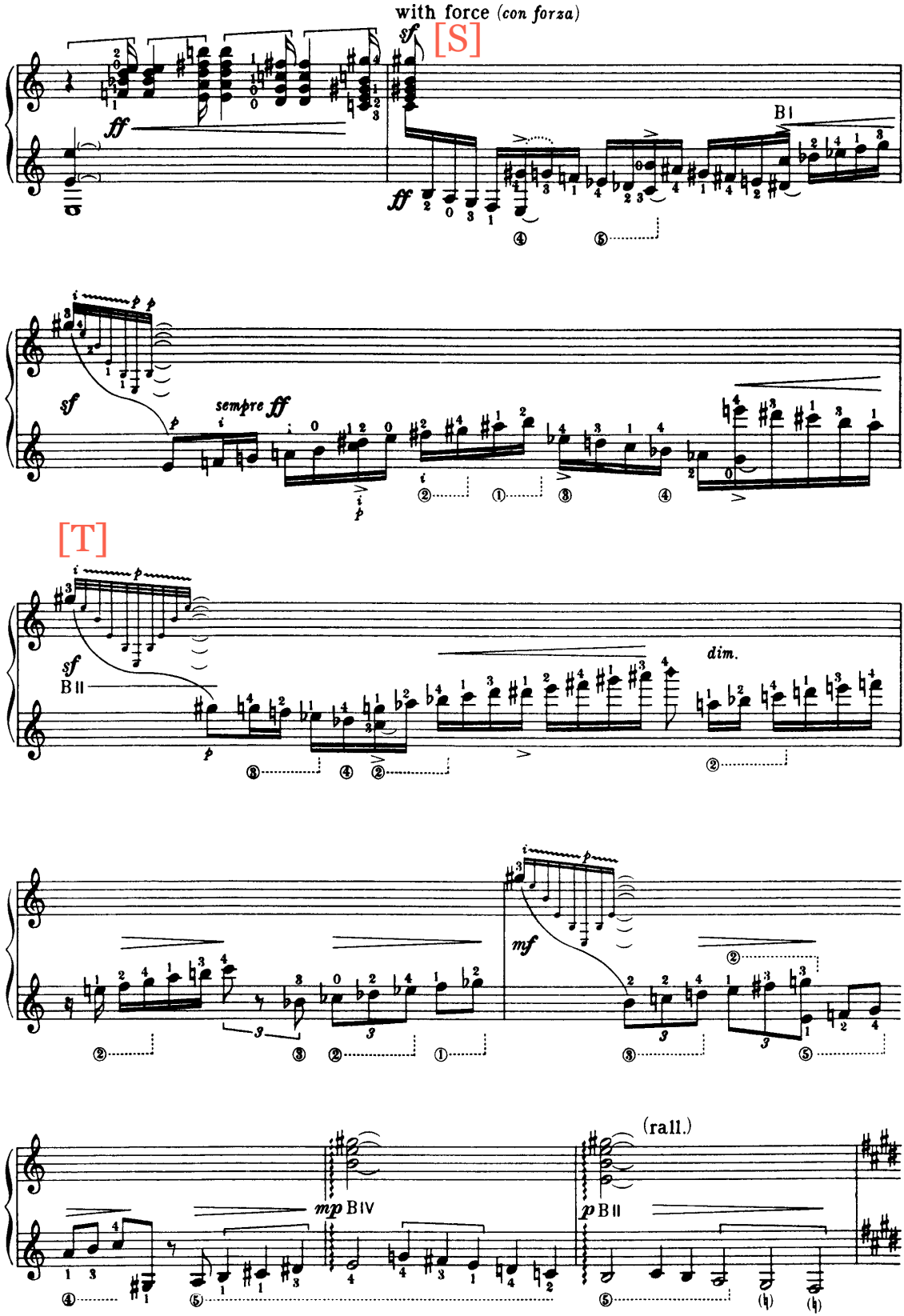

VII Gently rocking
(Cullante)
Ossia
pp
etc.
[A]
i m i m
pp murmuring, quasi tremolando
simile
pp
pp
ip
m
[B]
im
ip im
sempre pp
B VII
[C]
[D]
ppp
dying away
(morendo)


VIII Passacaglia (measured)
(misurato)
[A]
[B]
[C]
[D]
[E]
[F]
[G]
ppp
marked
più marc.
B III
B V
PB II III V IV VI VII V III II
cresc.

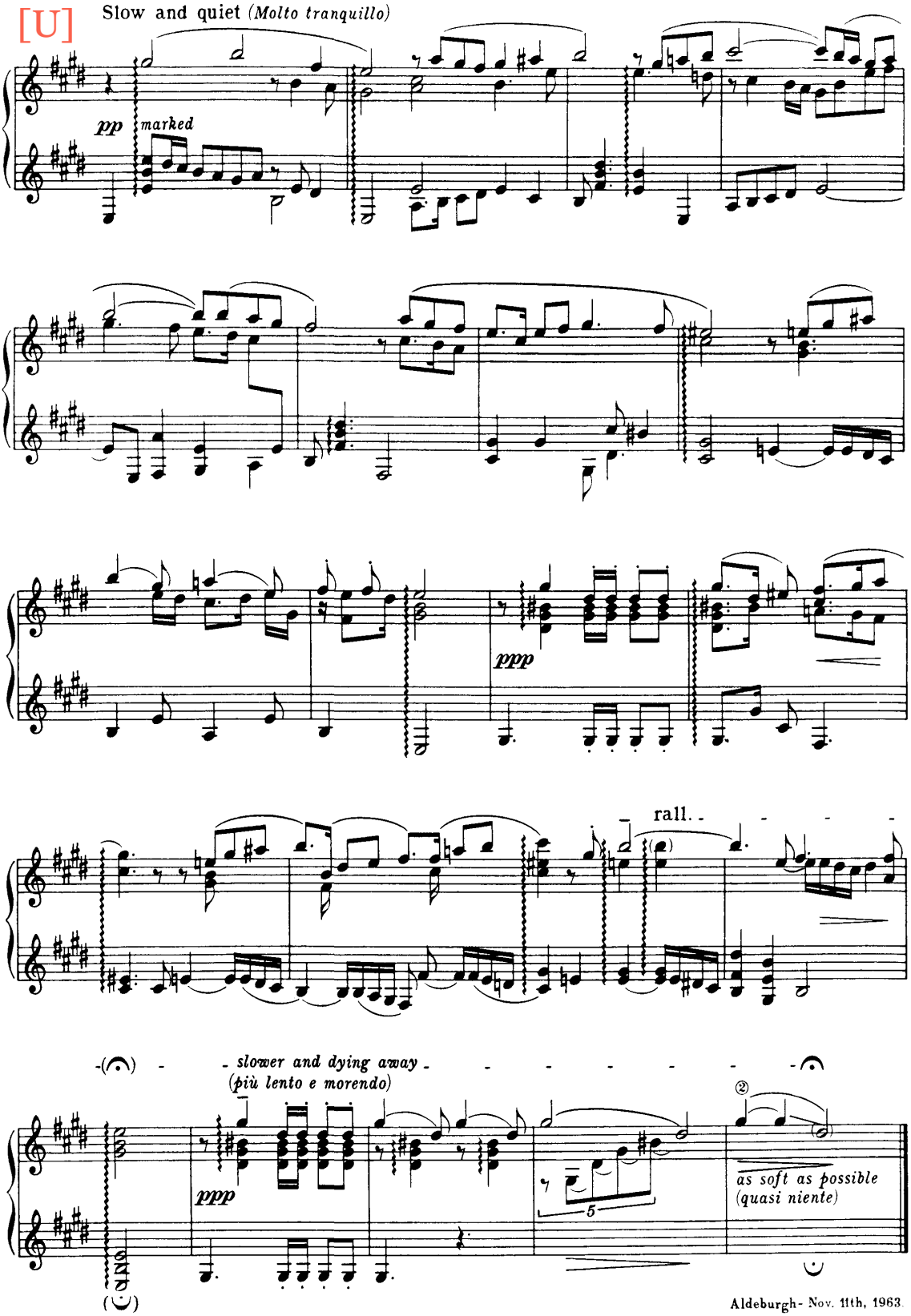

[H]
[I]
marked
B IV
B VIII
cresc.


[J]
[K]
cresc.
B III
[L]
[M]
B VI
[N]
lively (animato)
[O]
pp pizzicato
pp naturale
pp pizz.
pp
nat.
pizz.


dim.
nat.
[P]
starting broadly (cominciando largamente)
naturale
pp marc.
pizz.
nat.
sim.
p
BIII
mp
[Q]
[R]
mf
PBI
f
BV– BIV– BVIII
BVII-V-III-I


with force (con forza)
[S]
[T]
sempre ff
dim.
(rall.)

[U]



Aldeburgh- Nov. 11th, 1963.

a C. Molina

Anexo II

CANTICUM

para guitarra

Leo Brouwer
(1968)

Duracion
Duration
Spieldauer
} 4' - 4'30"

I Eclosión

[A]

fff (↑↓↑↓) segue — dejar vibrar / let it vibrate / klingen lassen — simile — sim.

G.P. G.P. G.P.

6" 4" 6" 3" 6" 4"

[B] tempo libero

mf (metàlico) mp dolce mf pp sub.

[C] gliss. lento

[D]

sffz

[E]

f mp cresc.

sfz p cresc. (f) dim. pp

[F]

mf (tambora)

pp mf

(con los dedos sobre la tapa)
(with the fingers on the sound-board)
(mit den Fingern auf der Decke)

[G]

segue simile

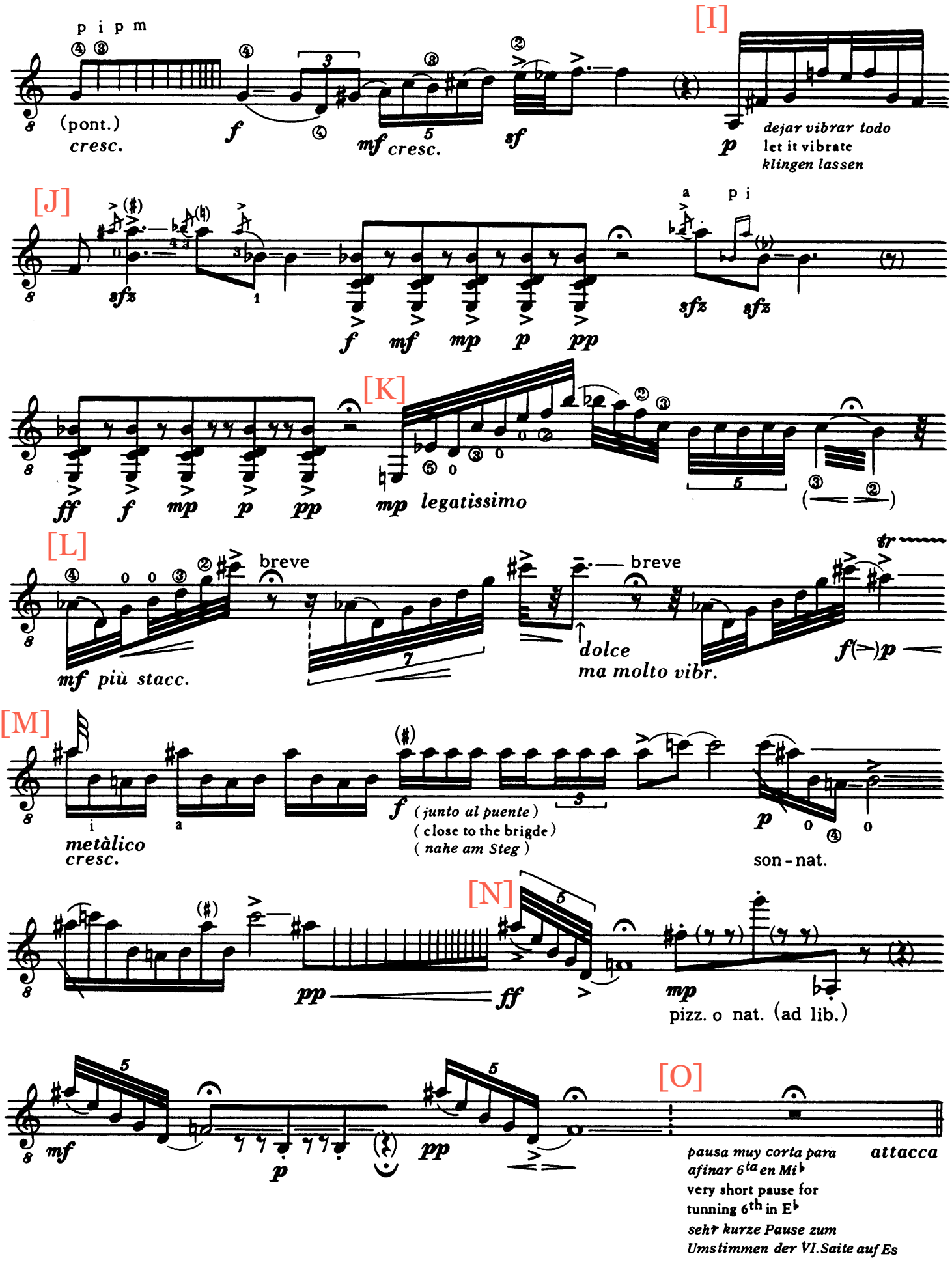
sul pont.

[H]

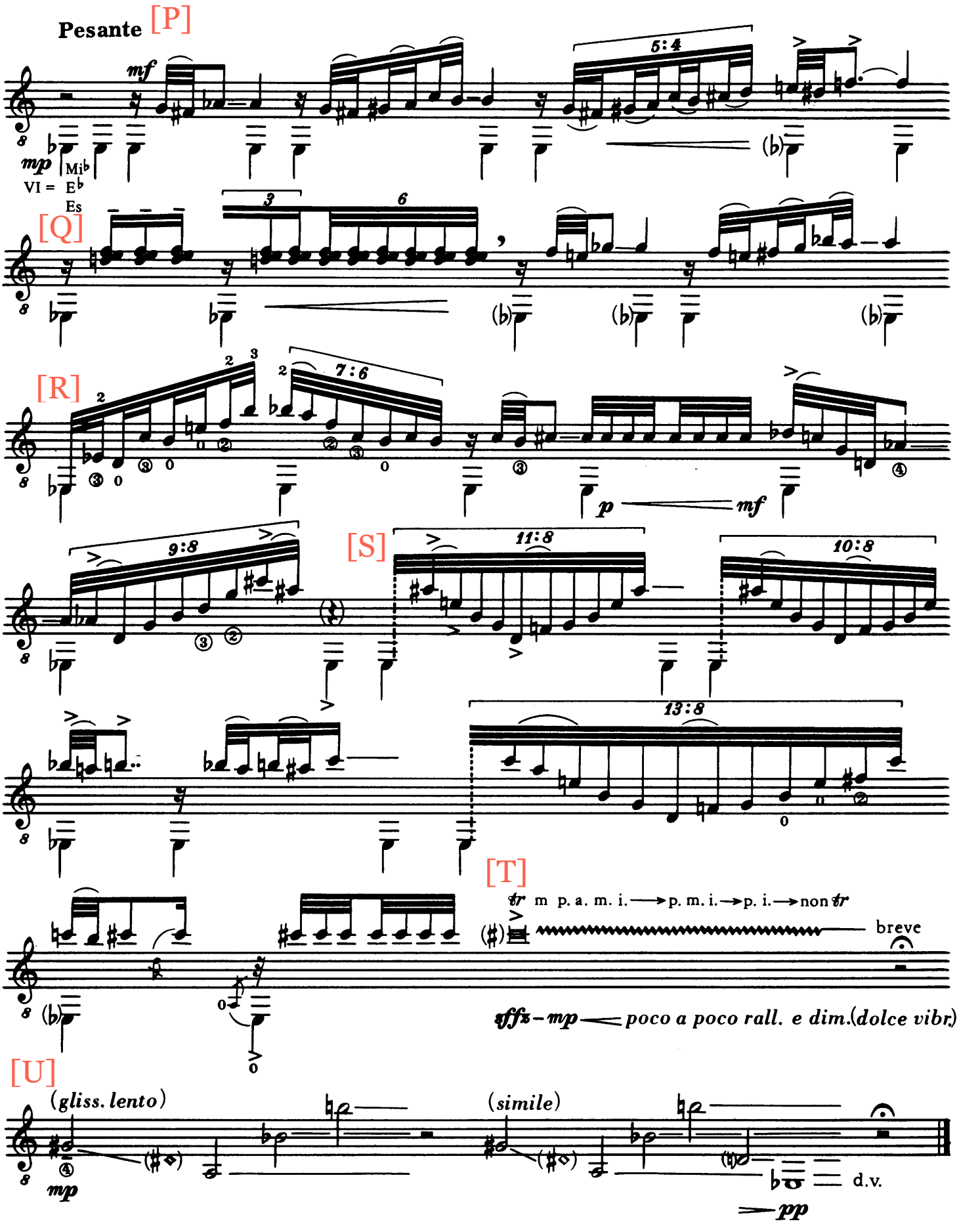
son. nat.

f

sul pont.


[I]
p i p m
(pont.)
cresc.
f
mf cresc.
sf
p
dejar vibrar todo
let it vibrate
klingen lassen
[J]
sfz
f mf mp p pp
a p i
sfz sfz
[K]
ff f mp p pp
mp legatissimo
[L]
breve
breve
mf più stacc.
dolce
ma molto vibr.
f(>)p
[M]
metàlico
cresc.
f (junto al puente)
(close to the brigde)
(nahe am Steg)
p
son-nat.
[N]
pp ff
mp
pizz. o nat. (ad lib.)
mf
p
pp
[O]
attacca
pausa muy corta para afinar 6ta en Mi♭
very short pause for tunning 6th in E♭
sehr kurze Pause zum Umstimmen der VI. Saite auf Es

II Ditirambo



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Anexo III

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.

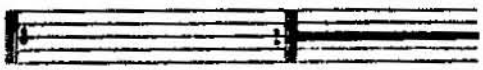
Desde mi época de estudiante yo fuí alentado por numerosos concertistas para componer para la guitarra – que es, por otra parte, el instrumento nacional de mi país, la Argentina – pero la complejidad que supone su escritura retardó mi impulso creador. Y es así que pasaron más de cuarenta años durante 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 preludio seguido de un canto inspirado en la musica Kecua y que finaliza con la reexposición abreviada de estos dos elementos. El segundo movimiento, *Scherzo*, que debe ser ejectuado "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.

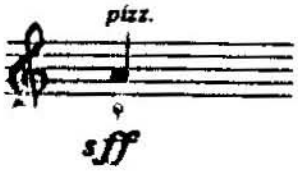
Diamond shaped notes indicate harmonics, notated at sounding pitch.

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 fingerboard", *sforzatissimo.*

Tambora, "beating on the strings":

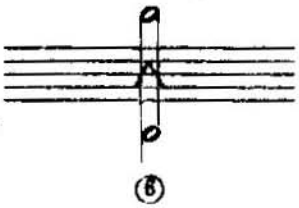
with the palm

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.

For Carlos Barbosa-Lima

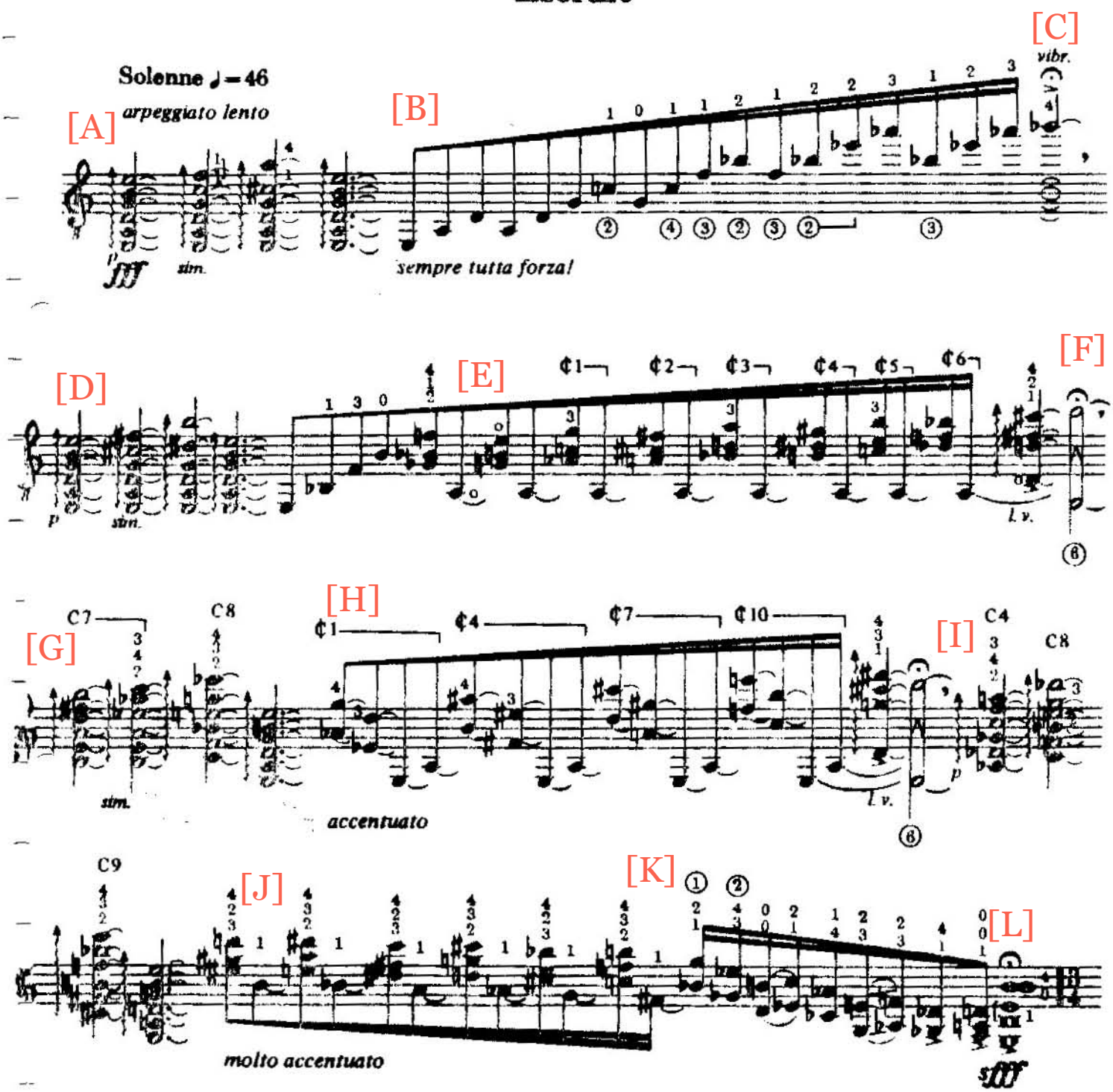
SONATA

for guitar

ngered by Carlos Barbosa-Lima

ALBERTO GINASTERA
Op. 47

I.
Esordio



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Se d printing with corrections September, 1981.

B.S.I. 134

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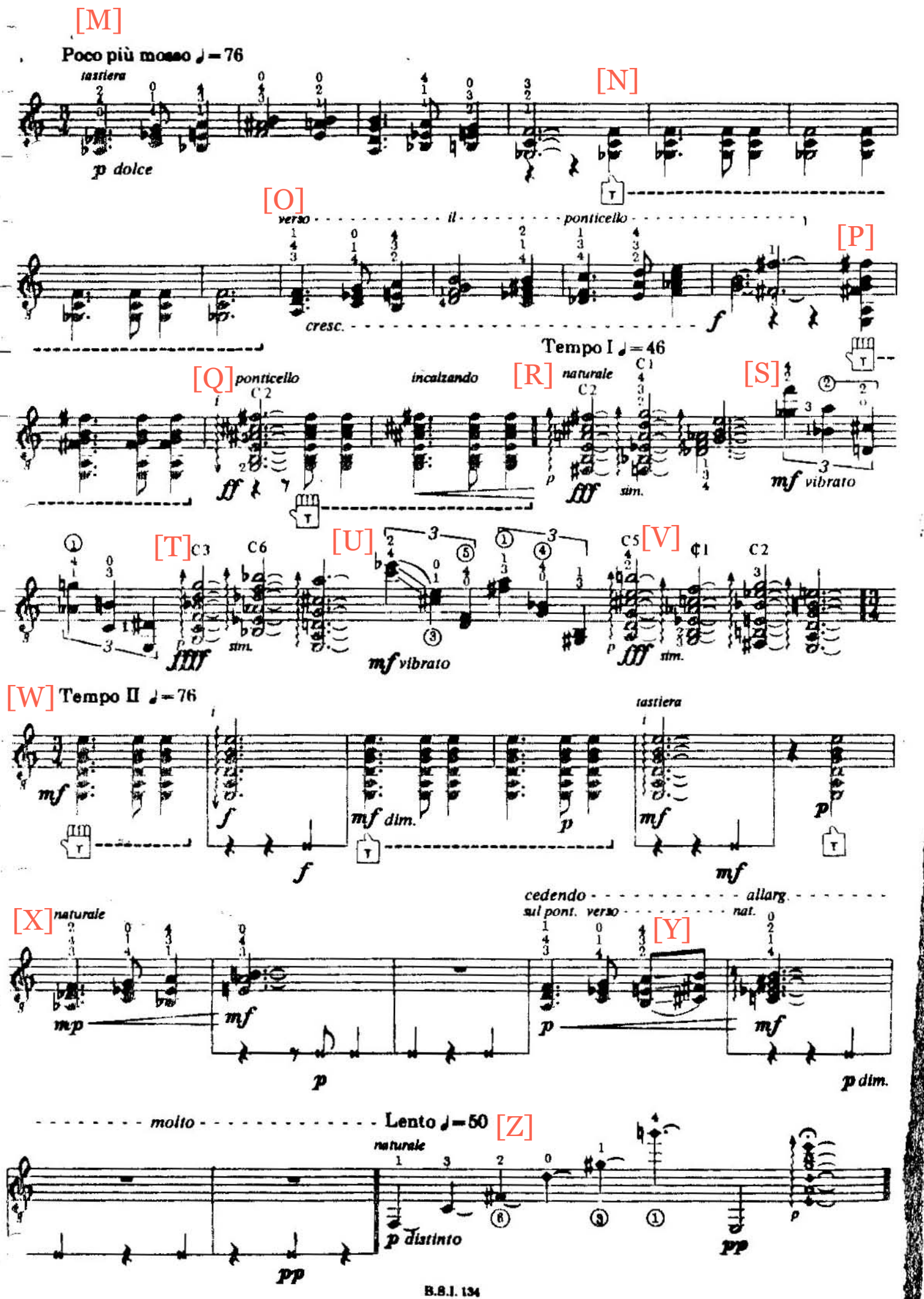
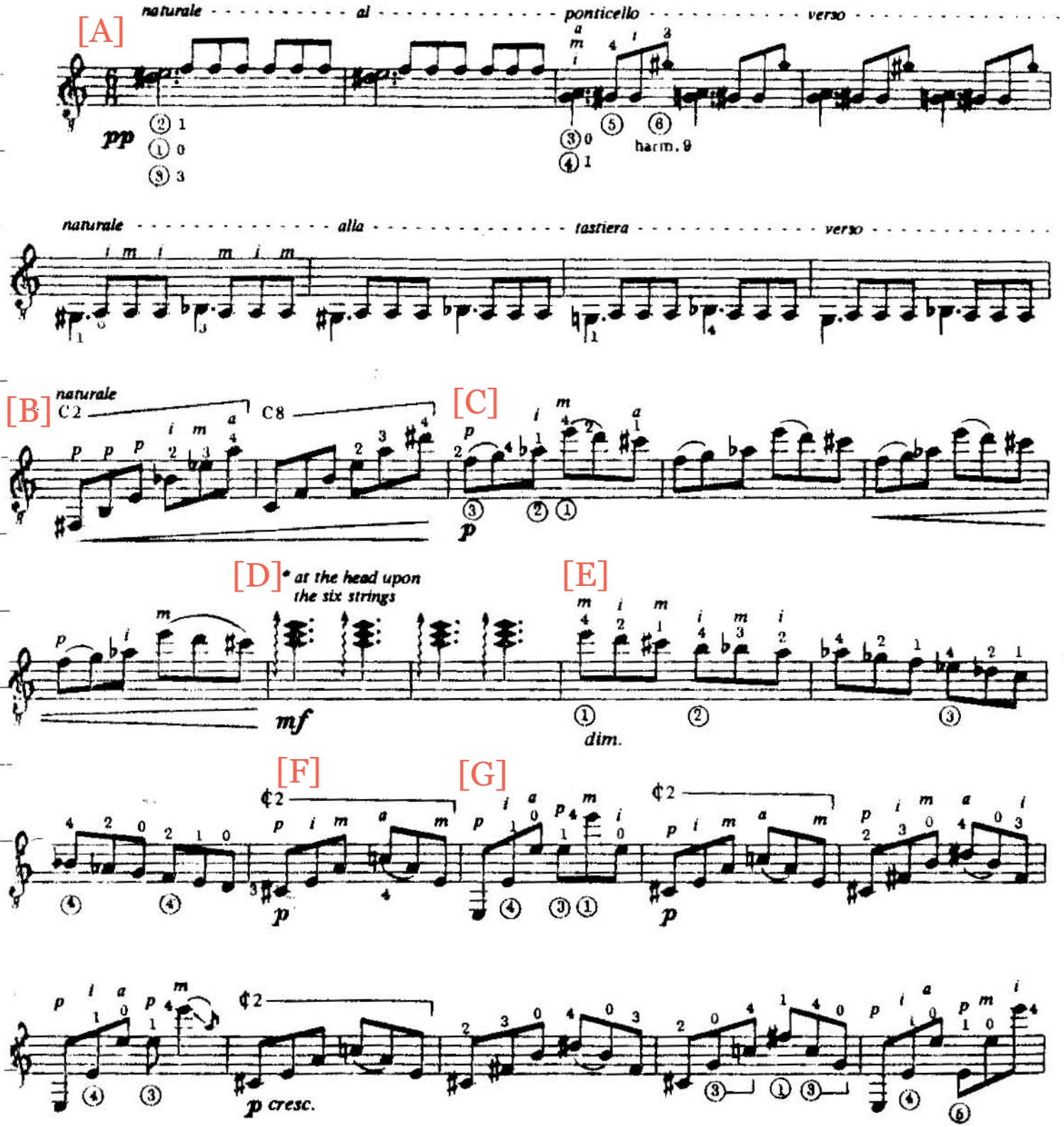
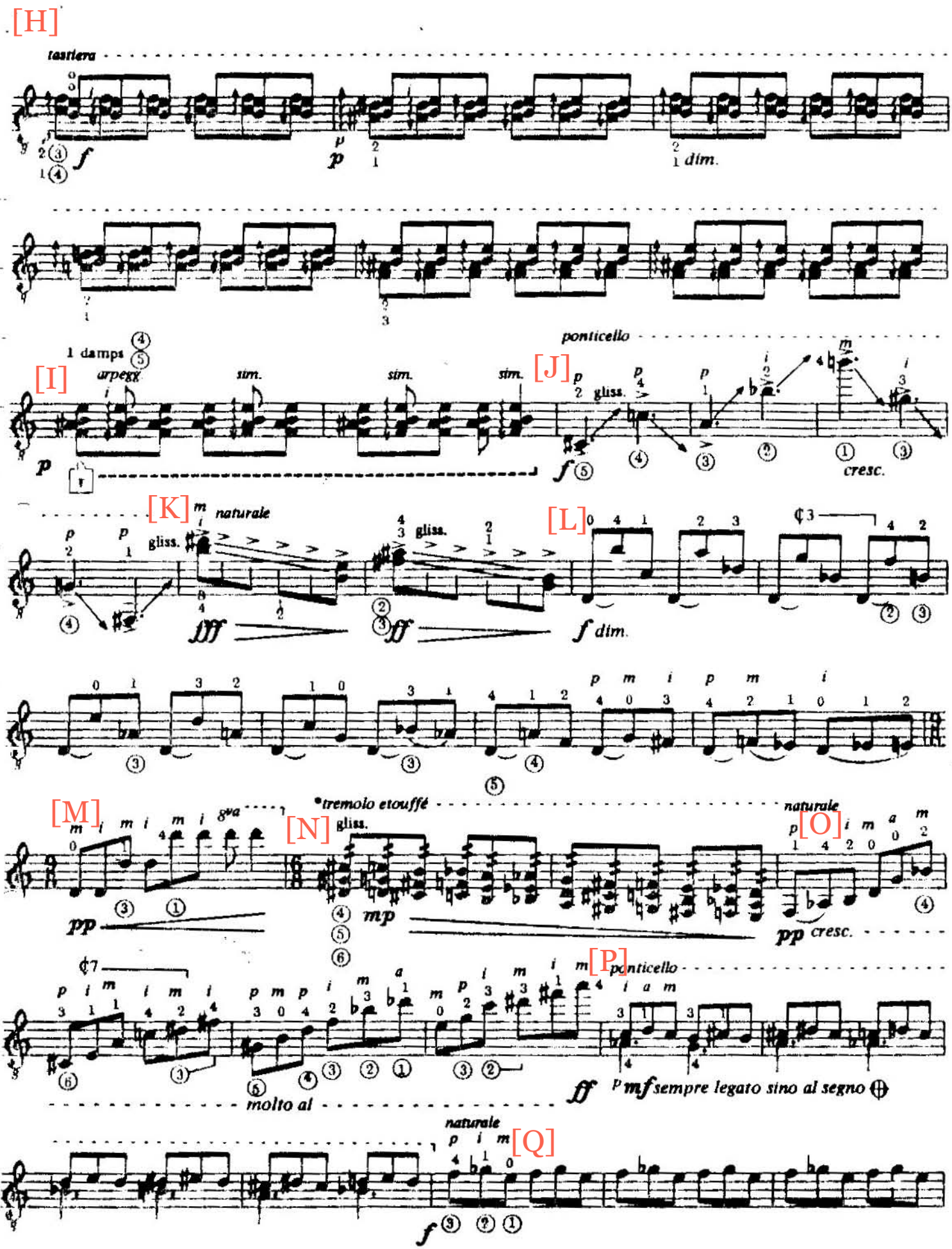

[M]
Poco più mosso ♩=76
tastiera
p dolce
[N]
T
[O]
verso
il
ponticello
cresc.
f
[P]
Tempo I ♩=46
[Q] ponticello
i
C2
ff
incalzando
[R] naturale
C2
C1
p
fff
sim.
[S]
mf vibrato
[T] C3
C6
fff
sim.
[U]
mf vibrato
[V]
C5
C1
C2
p
fff
sim.
[W] Tempo II ♩=76
mf
f
mf dim.
p
tastiera
mf
p
[X] naturale
mp
mf
p
cedendo
allarg.
sul pont.
verso
nat.
[Y]
p
mf
p dim.
molto
Lento ♩=50
[Z]
naturale
p distinto
pp
pp

II.
Scherzo

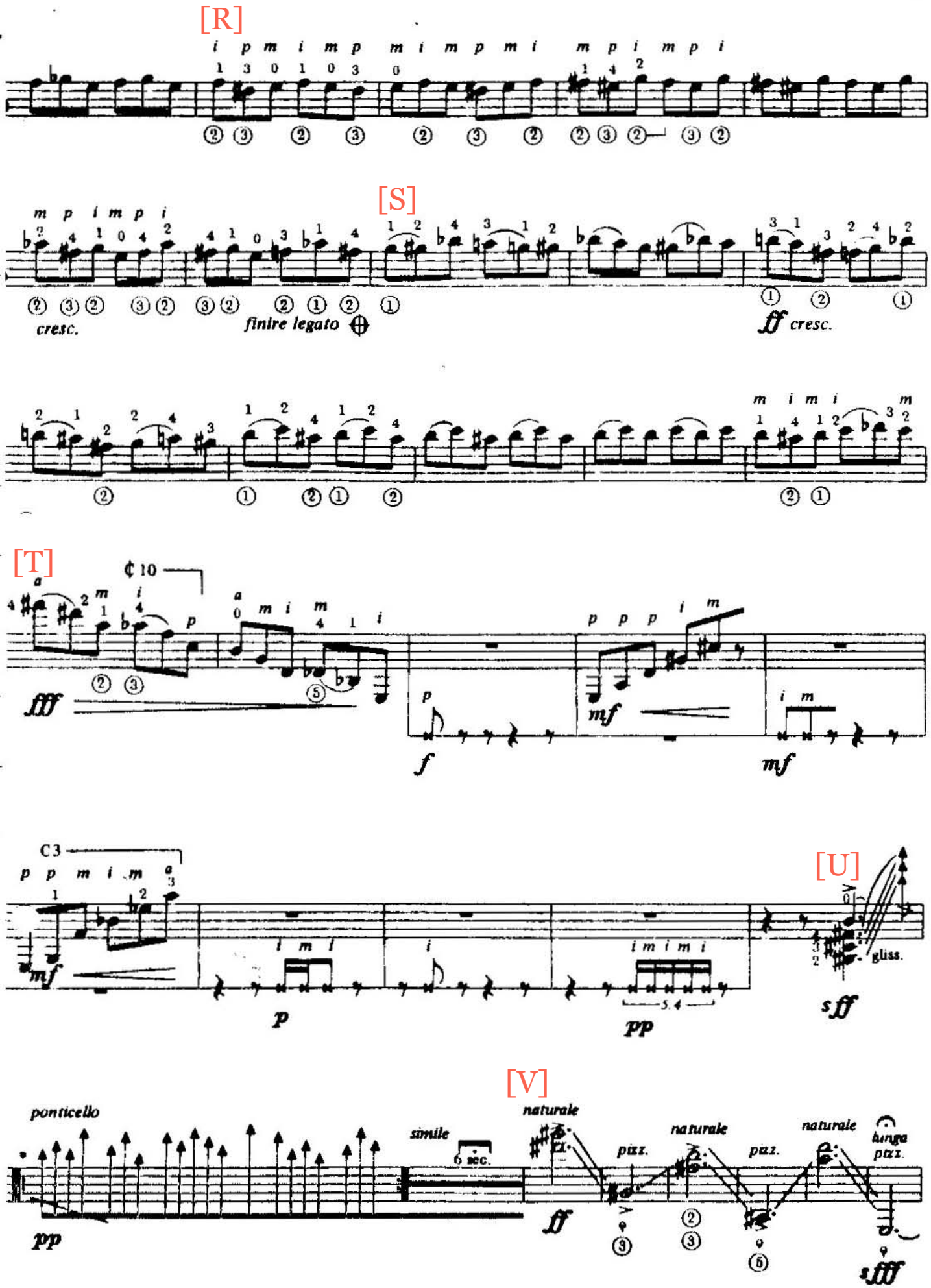
Fantastico. Il più presto possibile, almeno ♩. = 144 The ternary rhythmic pulse must be maintained throughout. Interpretation of dynamics must allow for a maximum degree of contrast.



* 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.

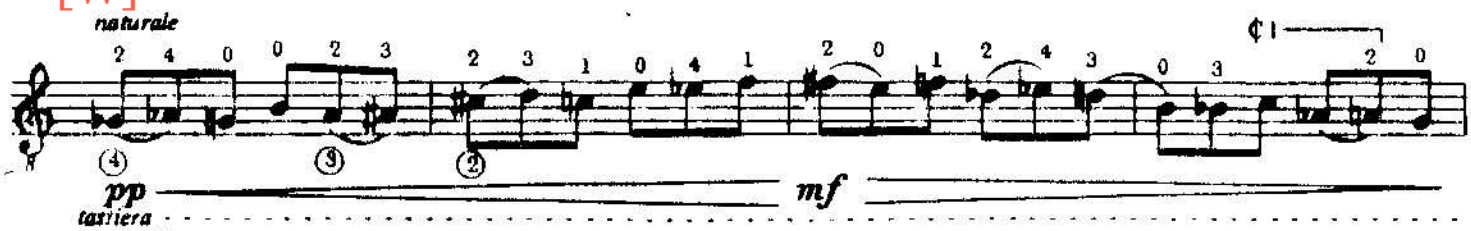


*The right hand thumb continuously plays *arpeggiando*, fast and soft, from the sixth string to the fourth and vice versa, while left hand moves *glissando* and in tempo towards the first position with second, third and fourth fingers.

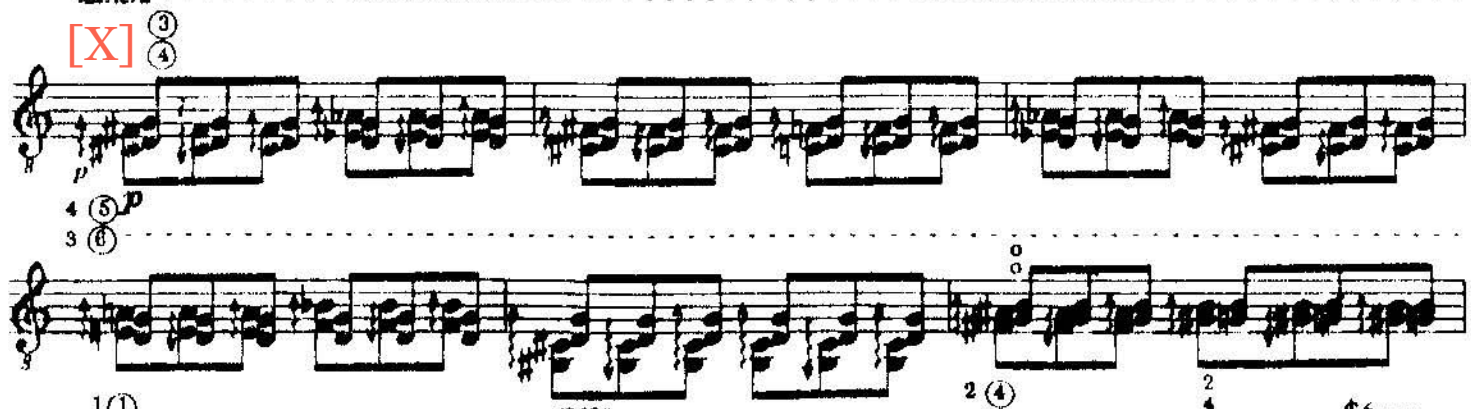


t but discontinuous improvisation *sul ponticello* on the first, second and third strings near the soundhole.

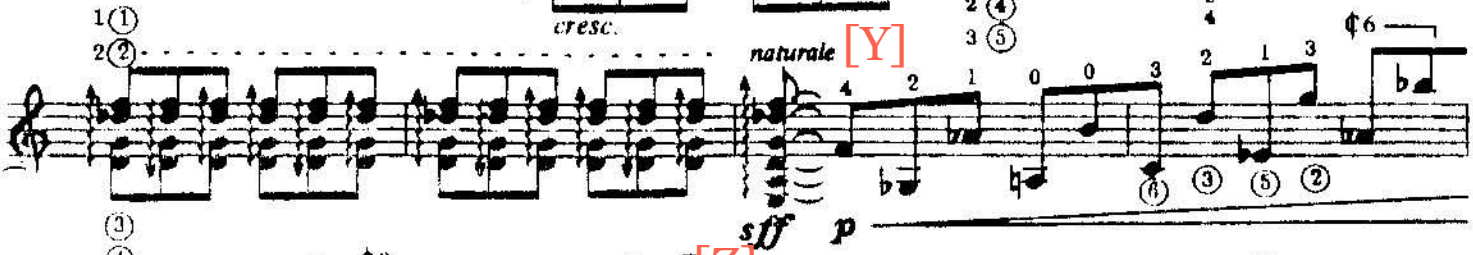
[W]



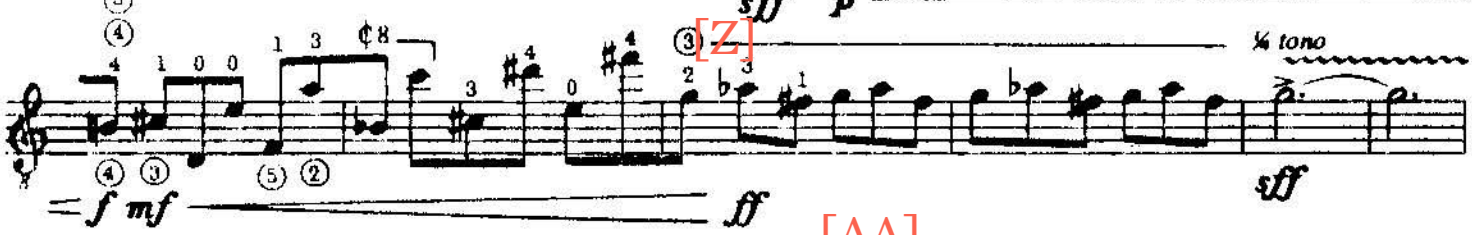
[X]



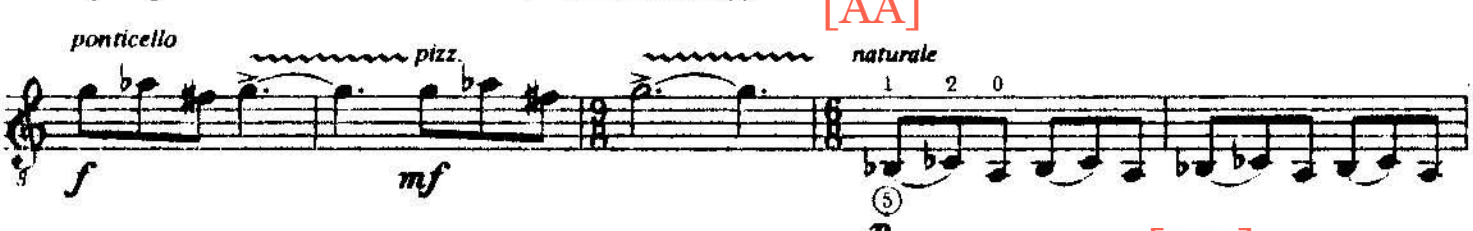
[Y]



[Z]



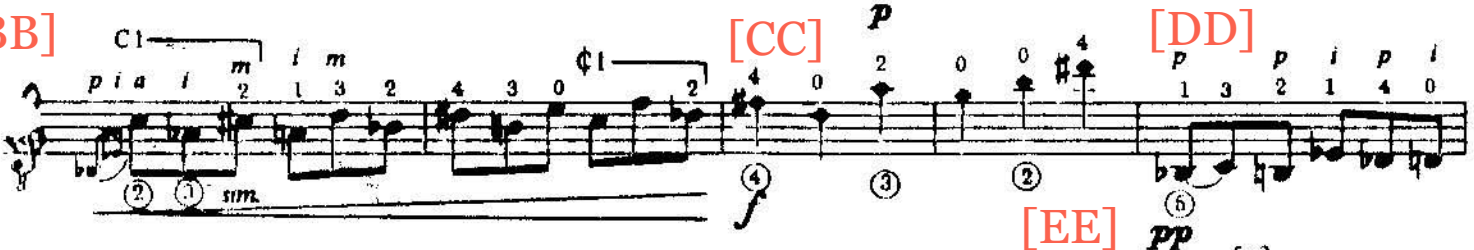
[AA]



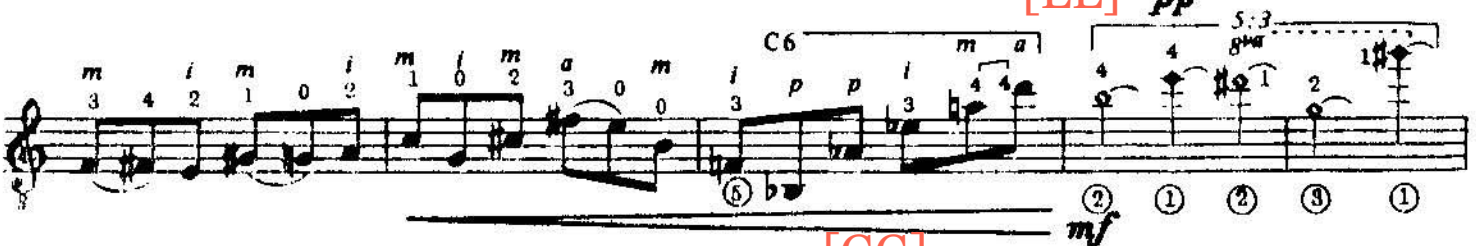
[BB]

[CC]

[DD]

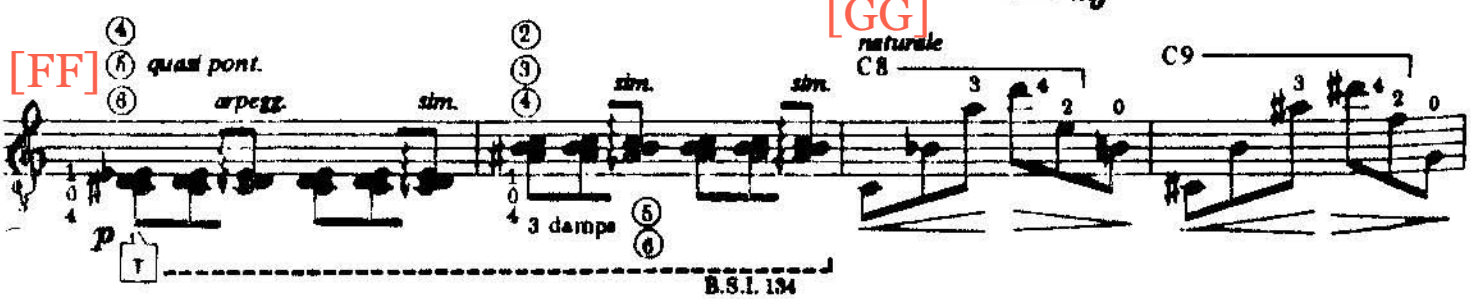


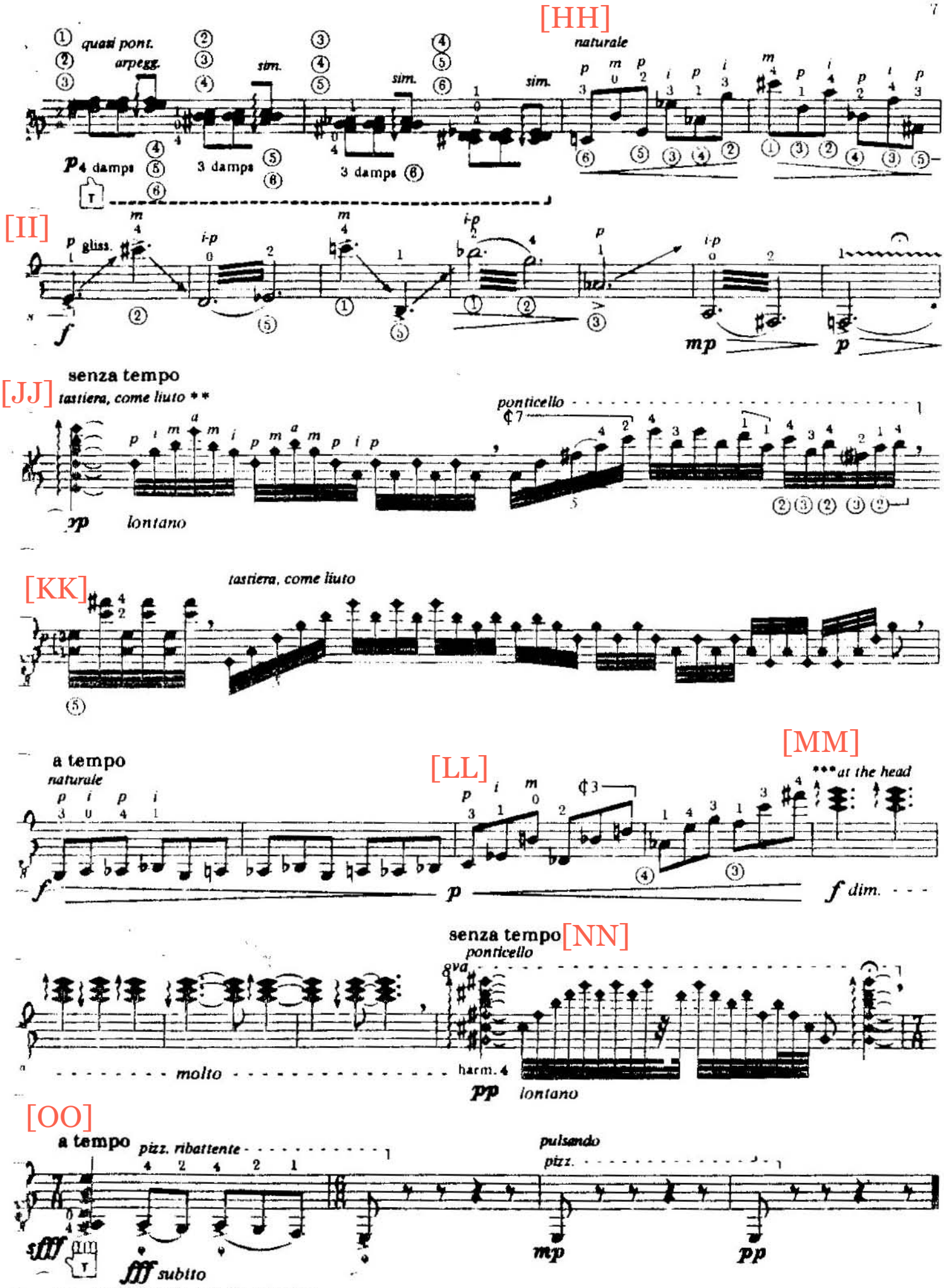
[EE]



[FF]

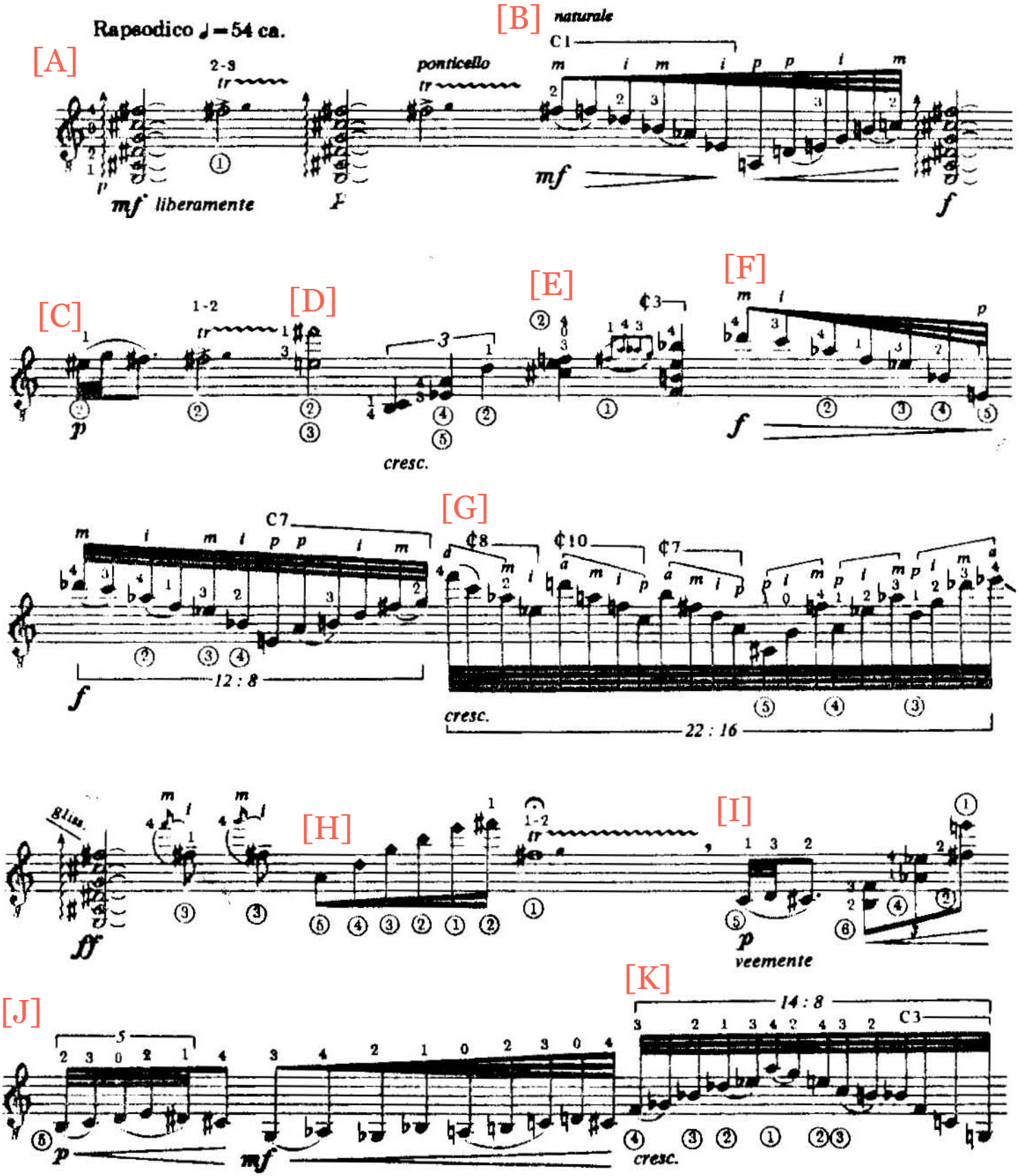
[GG]

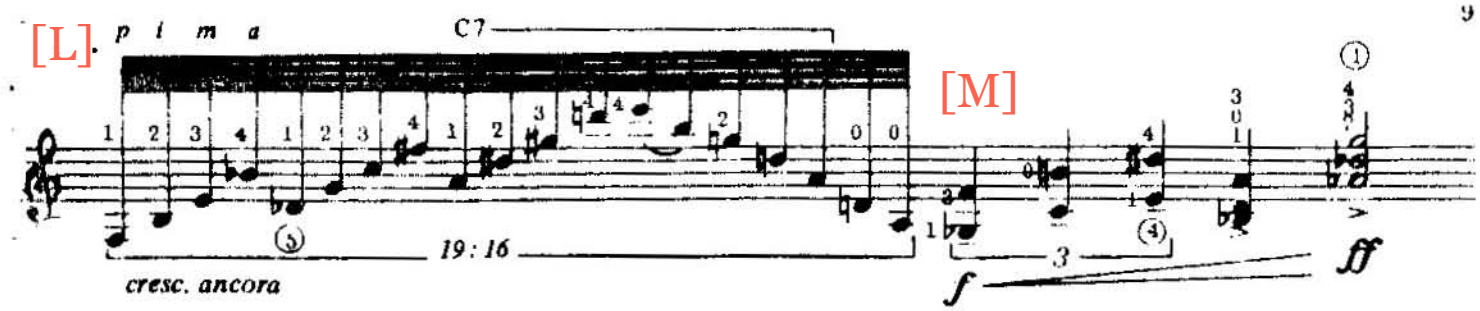


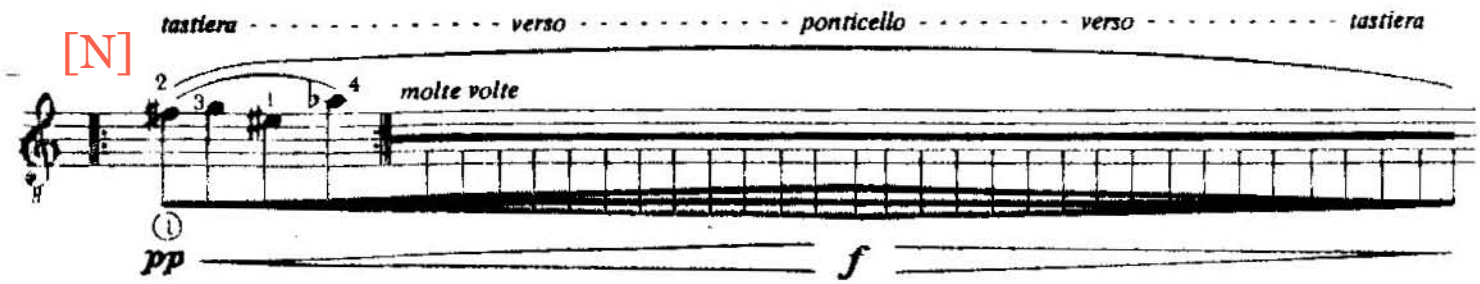


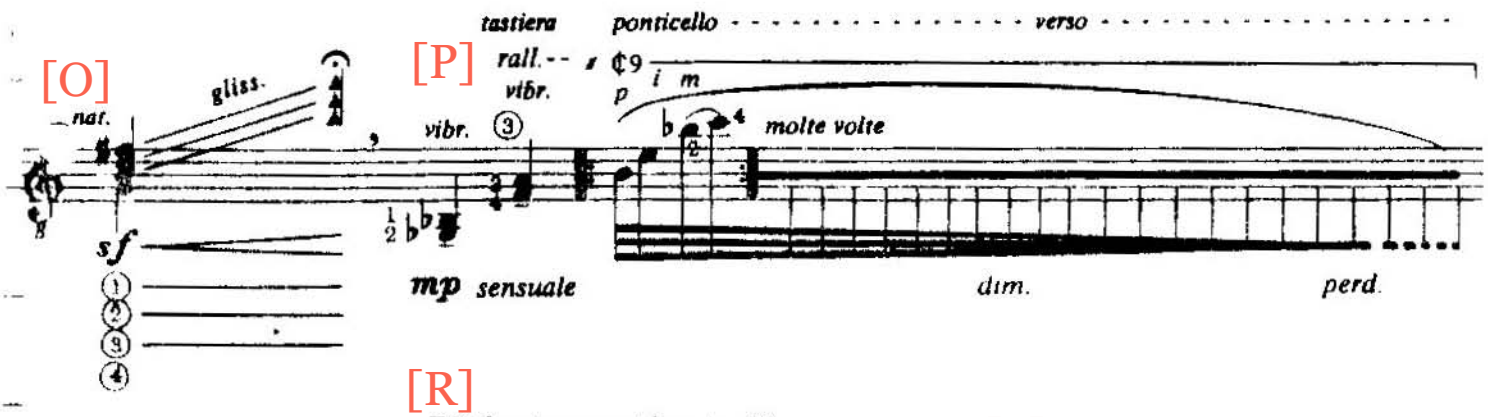
...sciar vibrare until the sound's extinction.
Sixtus Beckmesser is coming!
* See footnote page 3.

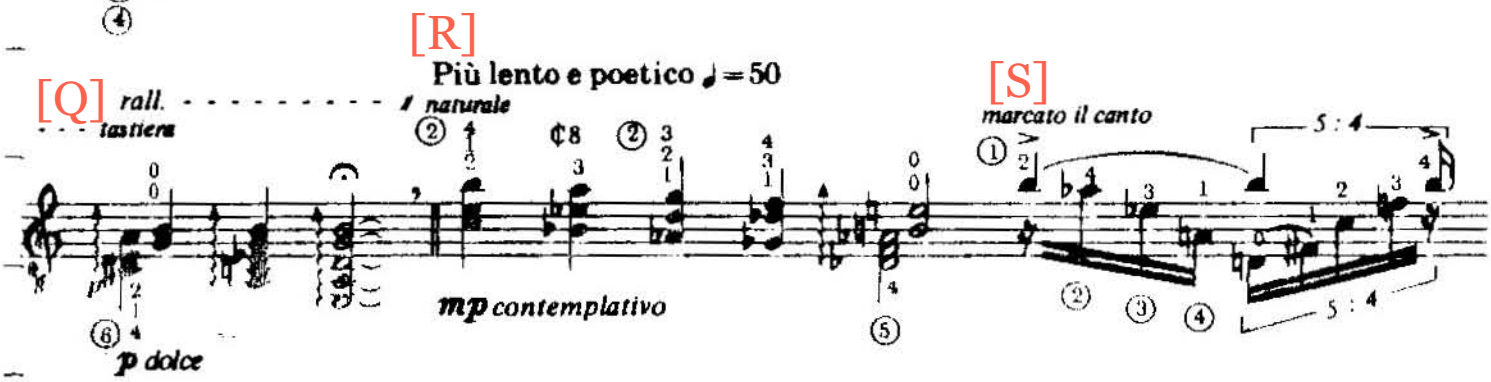
III.
Canto

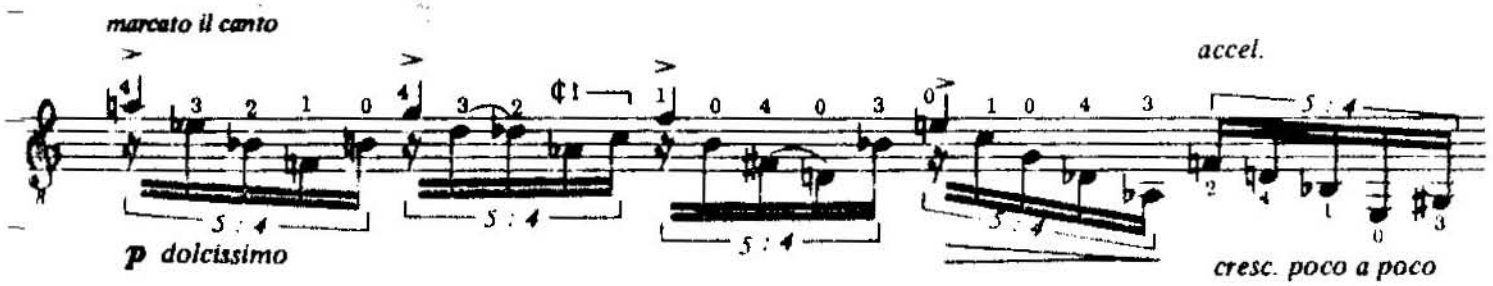

[A]
Rapsodico ♩=54 ca.
2-3
tr
p
mf liberamente
F
[B]
naturale
C1
ponticello
tr
mf
f
[C]
1-2
tr
p
[D]
3
cresc.
[E]
¢3
[F]
p
f
[G]
C7
¢8
¢10
¢7
f
12 : 8
cresc.
22 : 16
8 lin.
ff
[H]
1-2
tr
[I]
p
veemente
[J]
5
p
mf
[K]
14 : 8
C3
cresc.

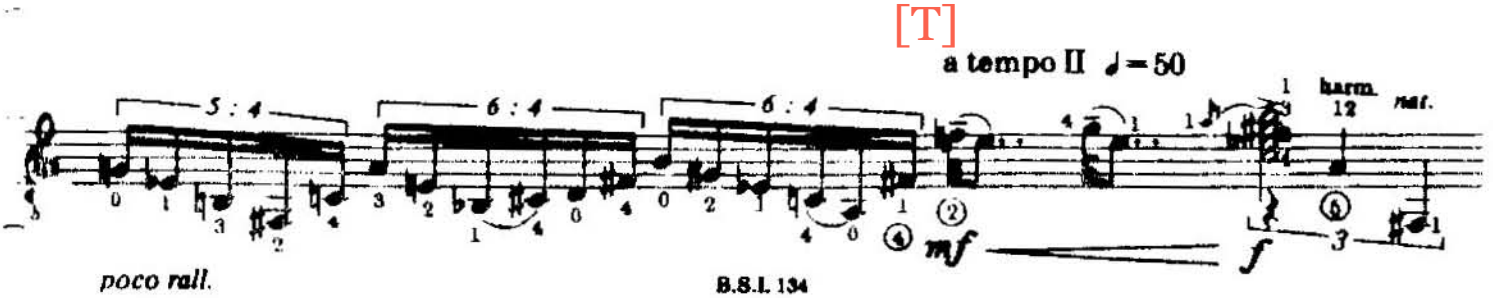

[L]
p i m a
C7
[M]
19 : 16
cresc. ancora
f
ff

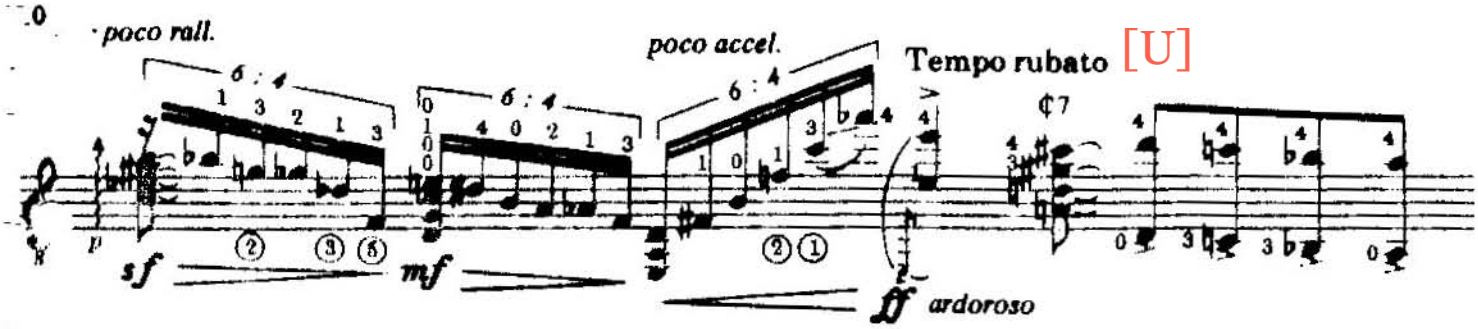

[N]
tastiera
verso
ponticello
verso
tastiera
molte volte
pp
f

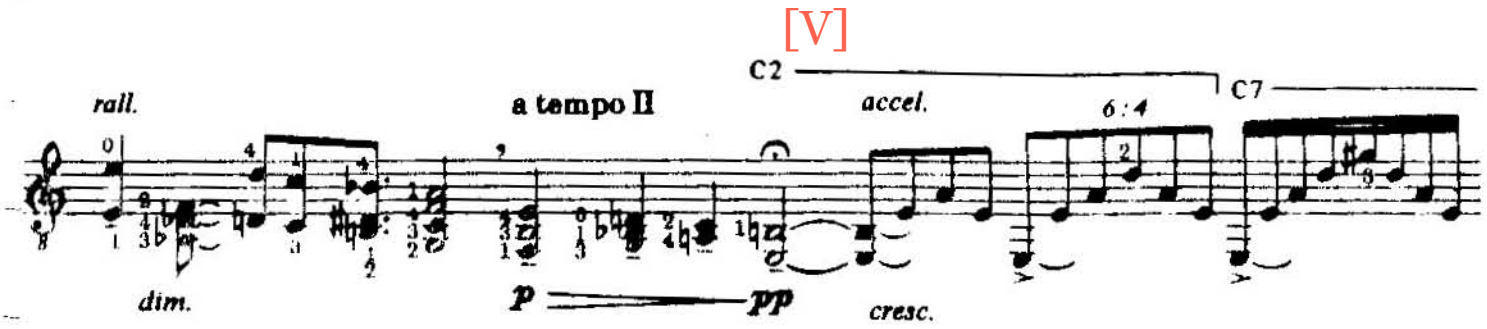

[O]
nat.
gliss.
sf
[P]
tastiera
ponticello
verso
rall.
vibr.
vibr.
p i m
molte volte
mp sensuale
dim.
perd.

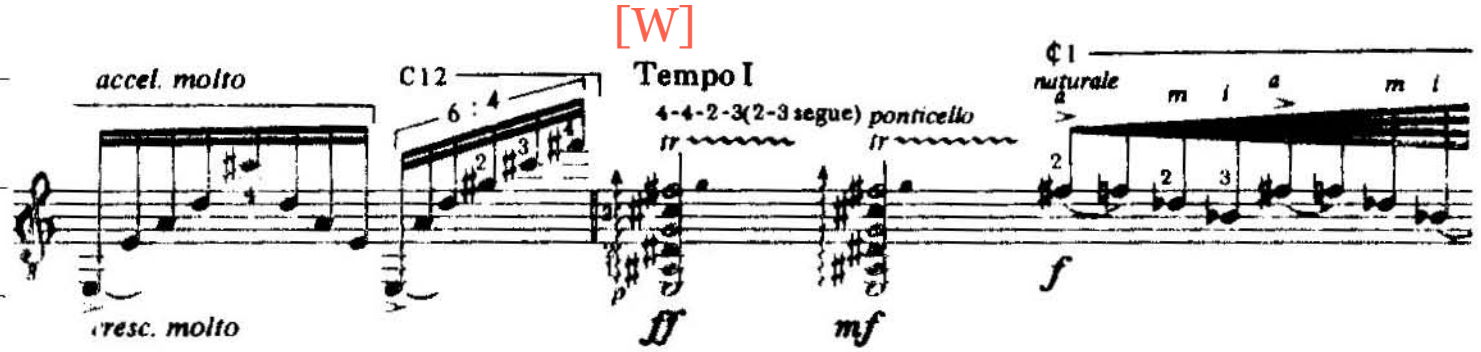

[R]
Più lento e poetico ♩ = 50
[Q]
rall.
tastiera
naturale
[S]
marcato il canto
5 : 4
mp contemplativo
p dolce

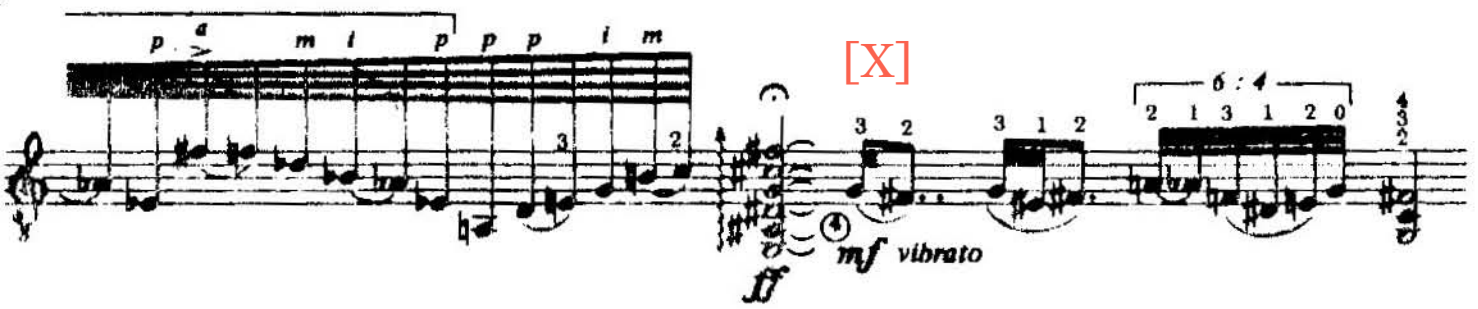

marcato il canto
accel.
5 : 4
p dolcissimo
cresc. poco a poco

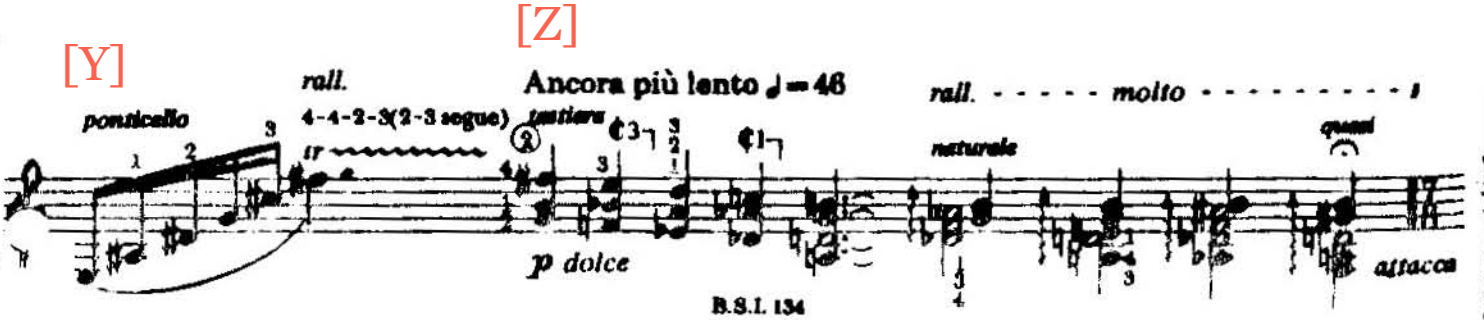

[T]
a tempo II ♩ = 50
5 : 4
6 : 4
6 : 4
harm.
12
nat.
mf
f
poco rall.


poco rall.
poco accel.
Tempo rubato
[U]
sf
mf
ff
ardoroso

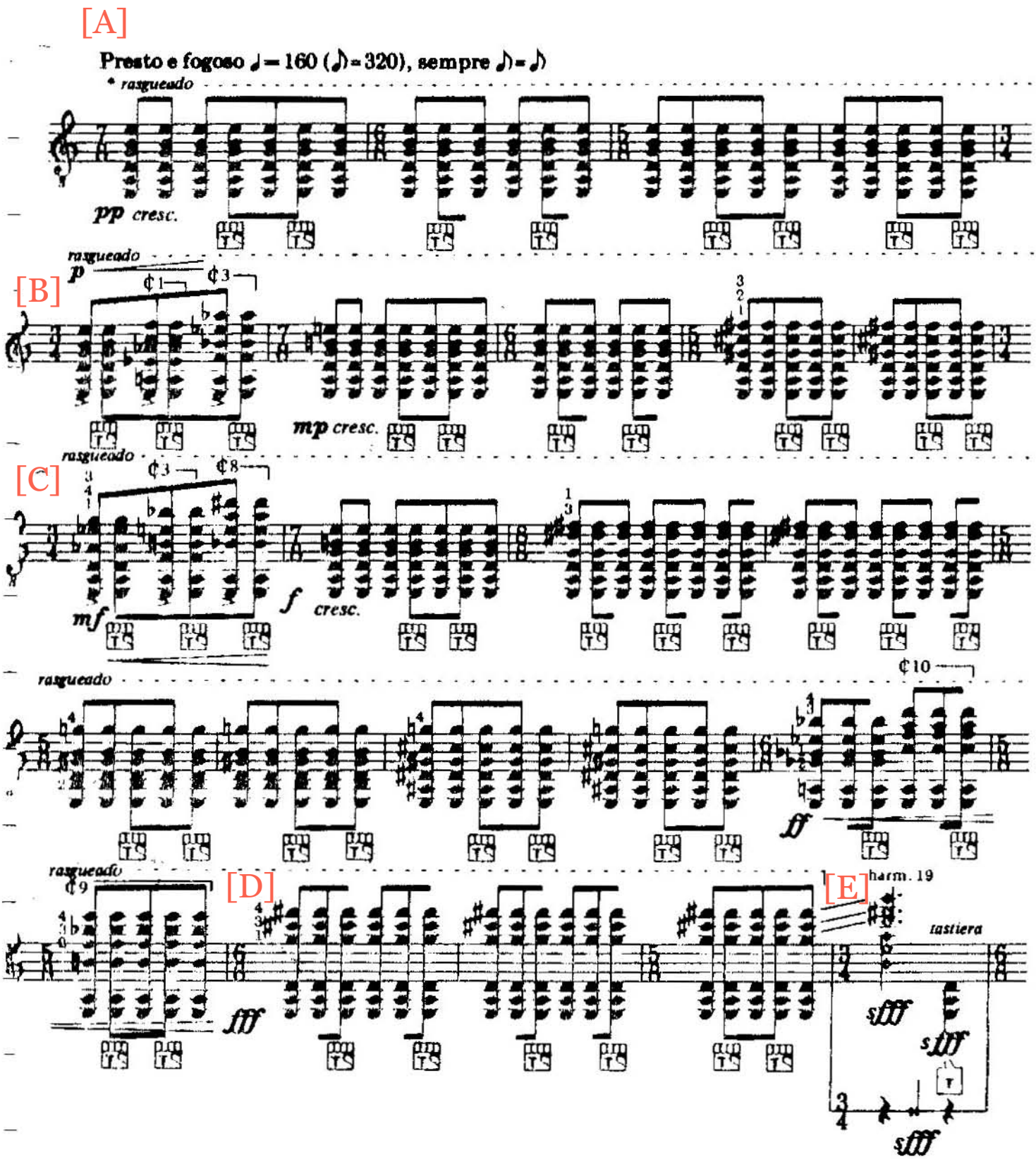

[V]
rall.
a tempo II
C2
accel.
C7
dim.
p
pp
cresc.


[W]
accel. molto
C12
Tempo I
4-4-2-3(2-3 segue) ponticello
naturale
cresc. molto
ff
mf
f

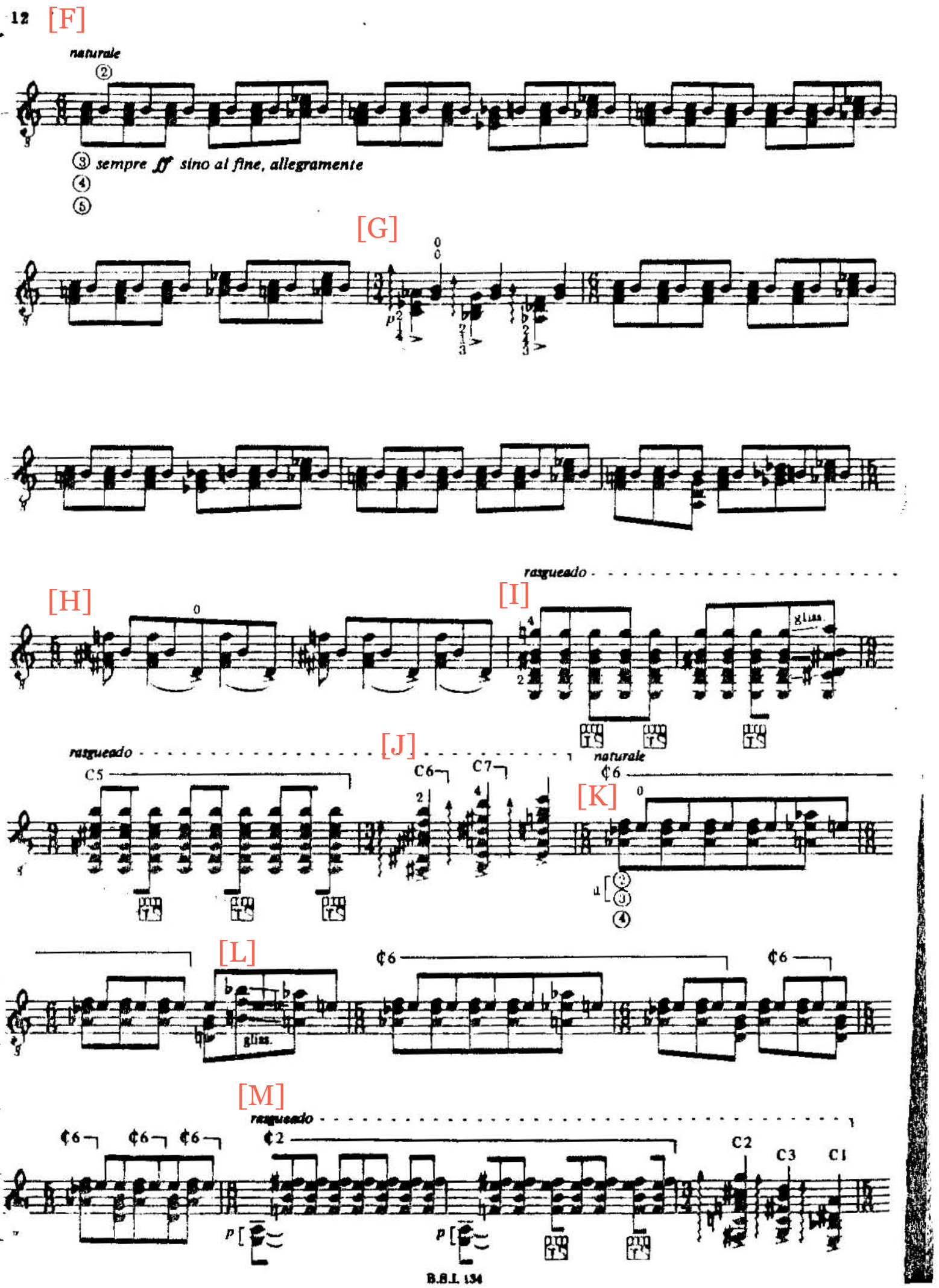

[X]
mf vibrato
ff

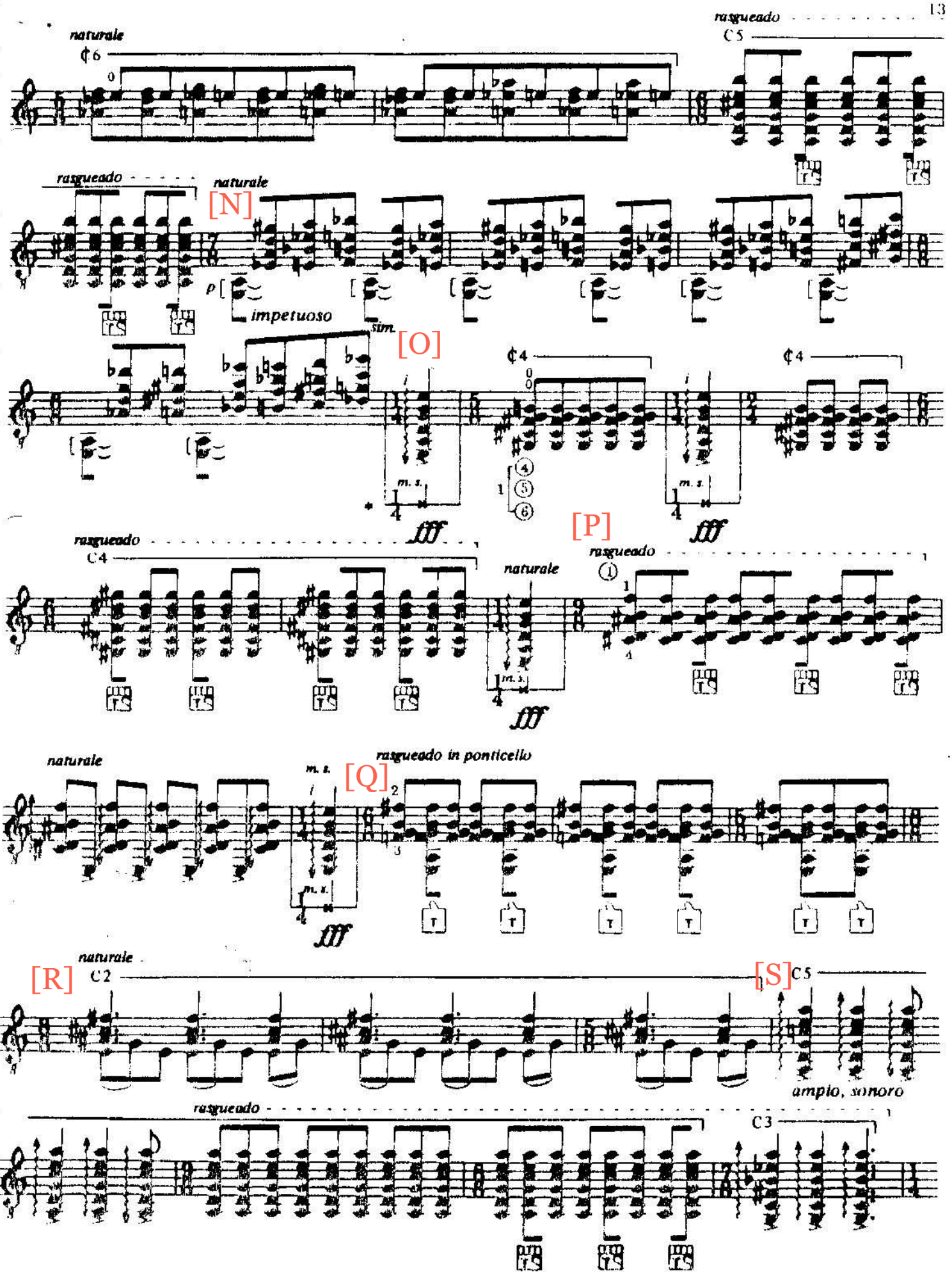

[Y]
[Z]
ponticello
rall.
4-4-2-3(2-3 segue)
tasto
Ancora più lento ♩= 46
rall. molto
naturale
quasi
p dolce
attacca

IV.
Finale

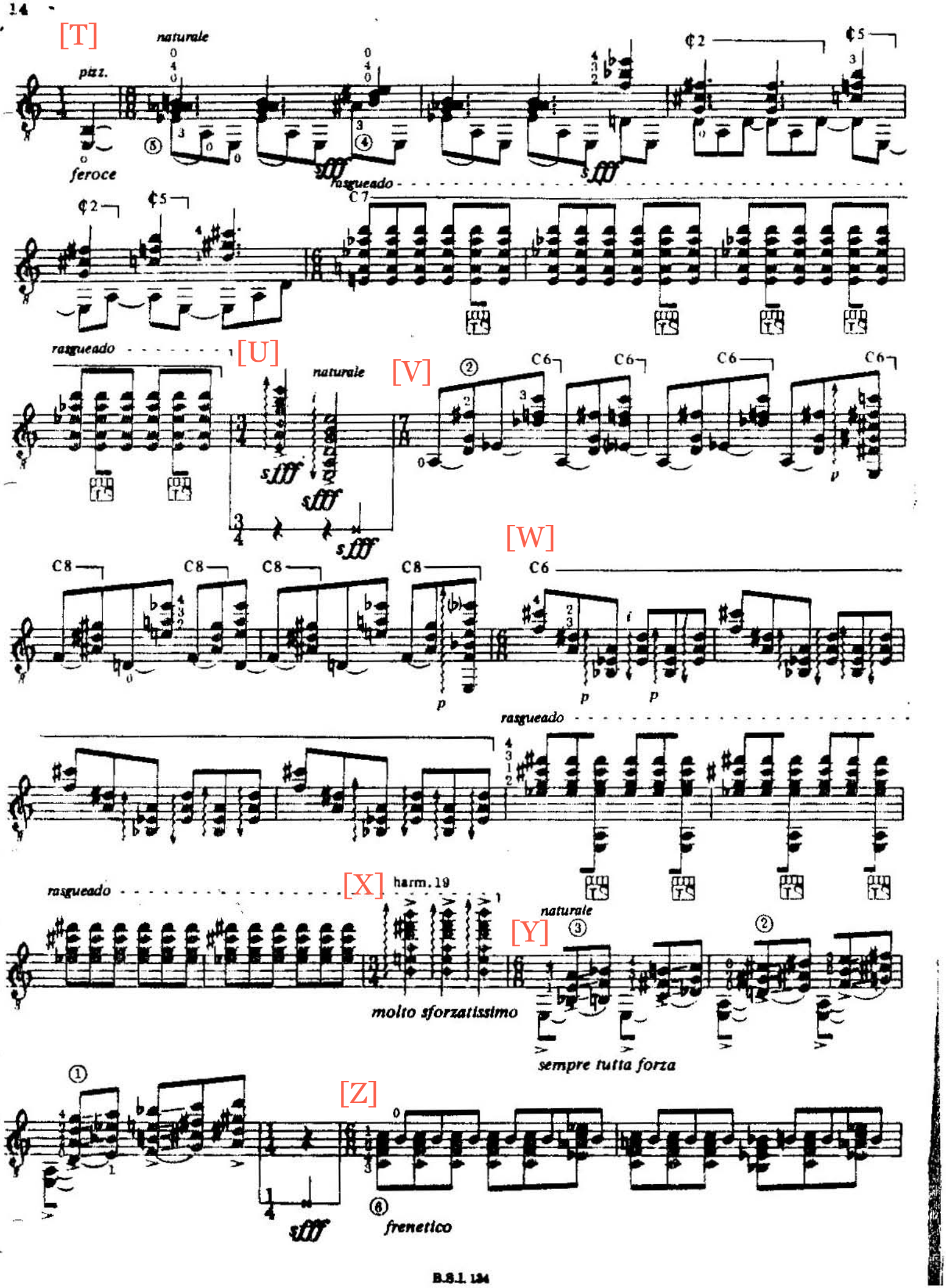


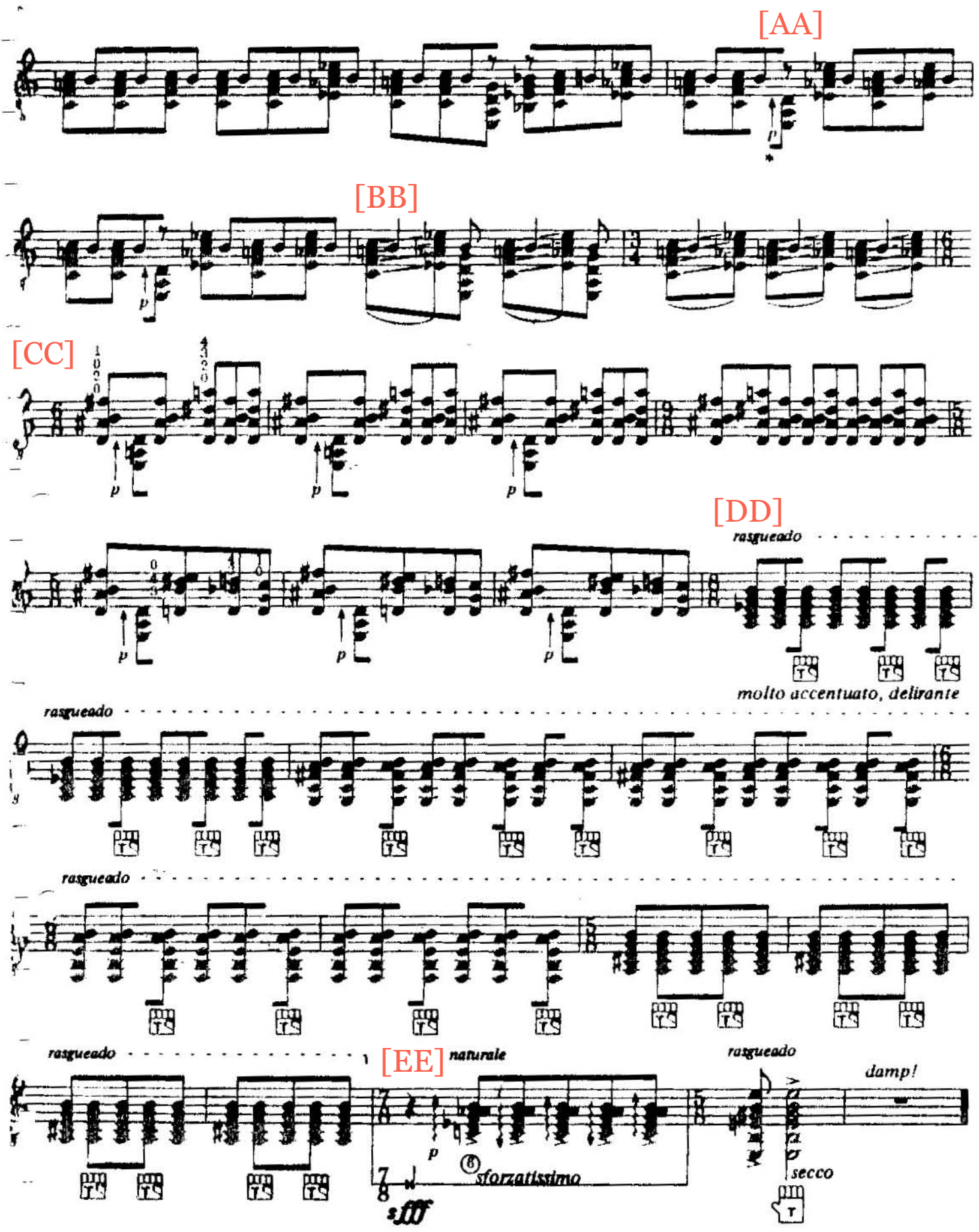
The combination of "rasgueado" and "tambora" is a percussive effect which marks the rhythms at the off beat. The "rasgueado" is achieved by a fast, energetic brushing by the fingers of the right hand. The "tambora" chords are played by the right hand's clenched fist which hits the strings over the soundhole 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.


[F]
naturale
② sempre ff sino al fine, allegramente
③
④
⑤
[G]
[H]
[I]
rasgueado
gliss.
[J]
rasgueado
naturale
C5
C6
C7
¢6
[K]
[L]
¢6
¢6
gliss.
[M]
rasgueado
¢6
¢6
¢6
¢2
C2
C3
C1
B.B.I. 134



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


[T]
naturale
pizz.
feroce
sfff
rasgueado
C7
[U]
naturale
[V]
C6
[W]
C8
C6
rasgueado
[X]
harm. 19
molto sforzatissimo
[Y]
naturale
sempre tutta forza
[Z]
sfff
frenetico



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

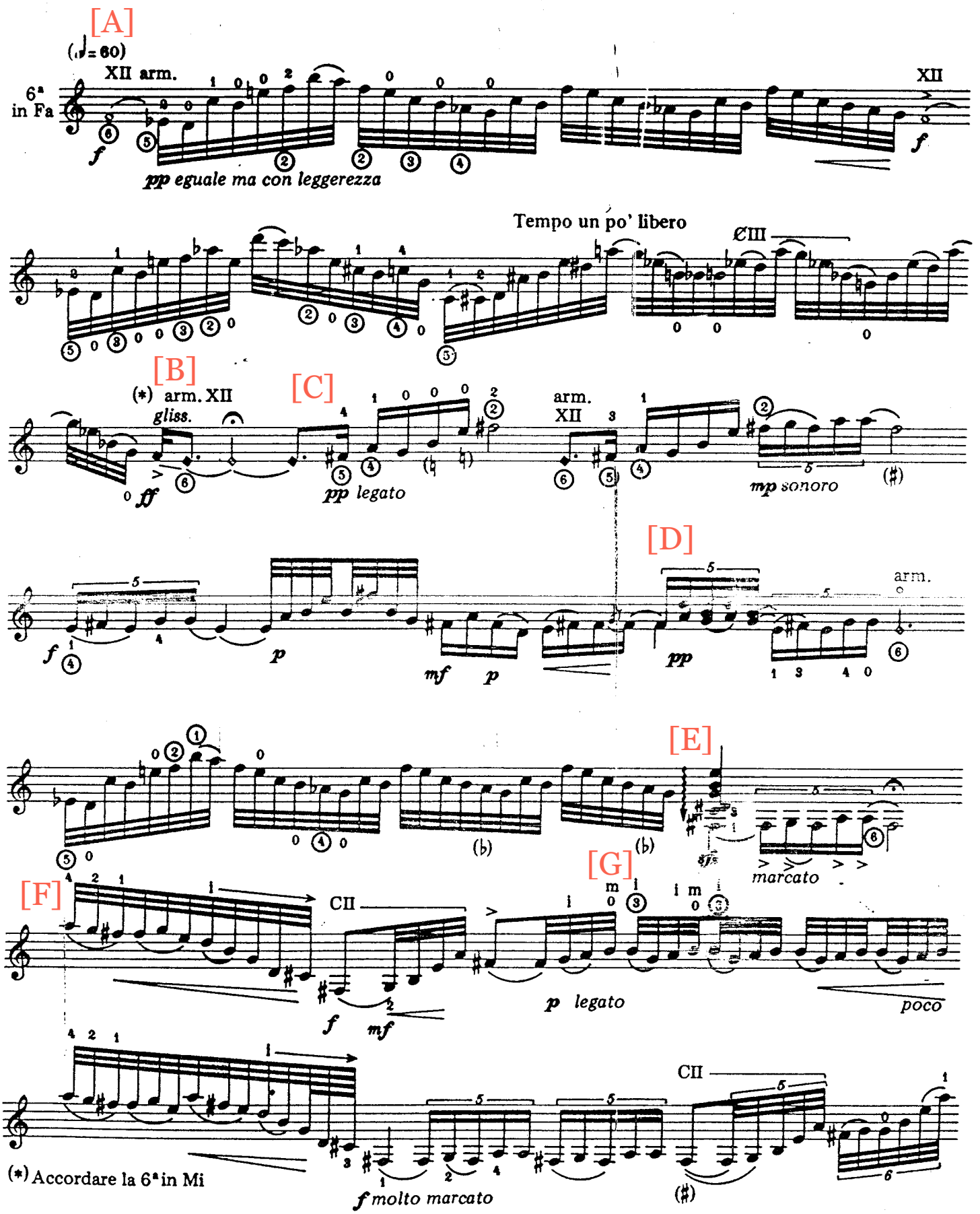
Geneve - 1976

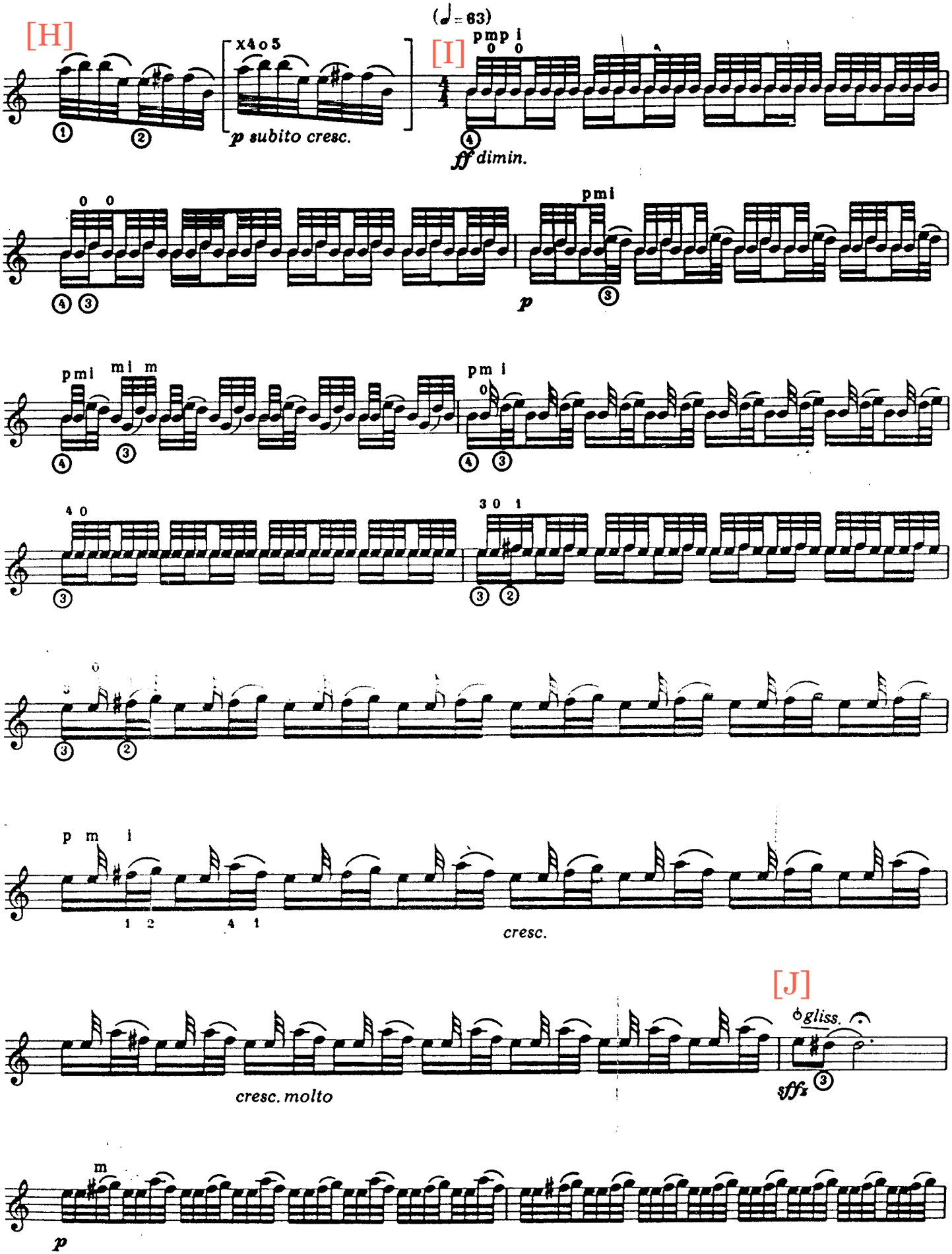
Anexo IV

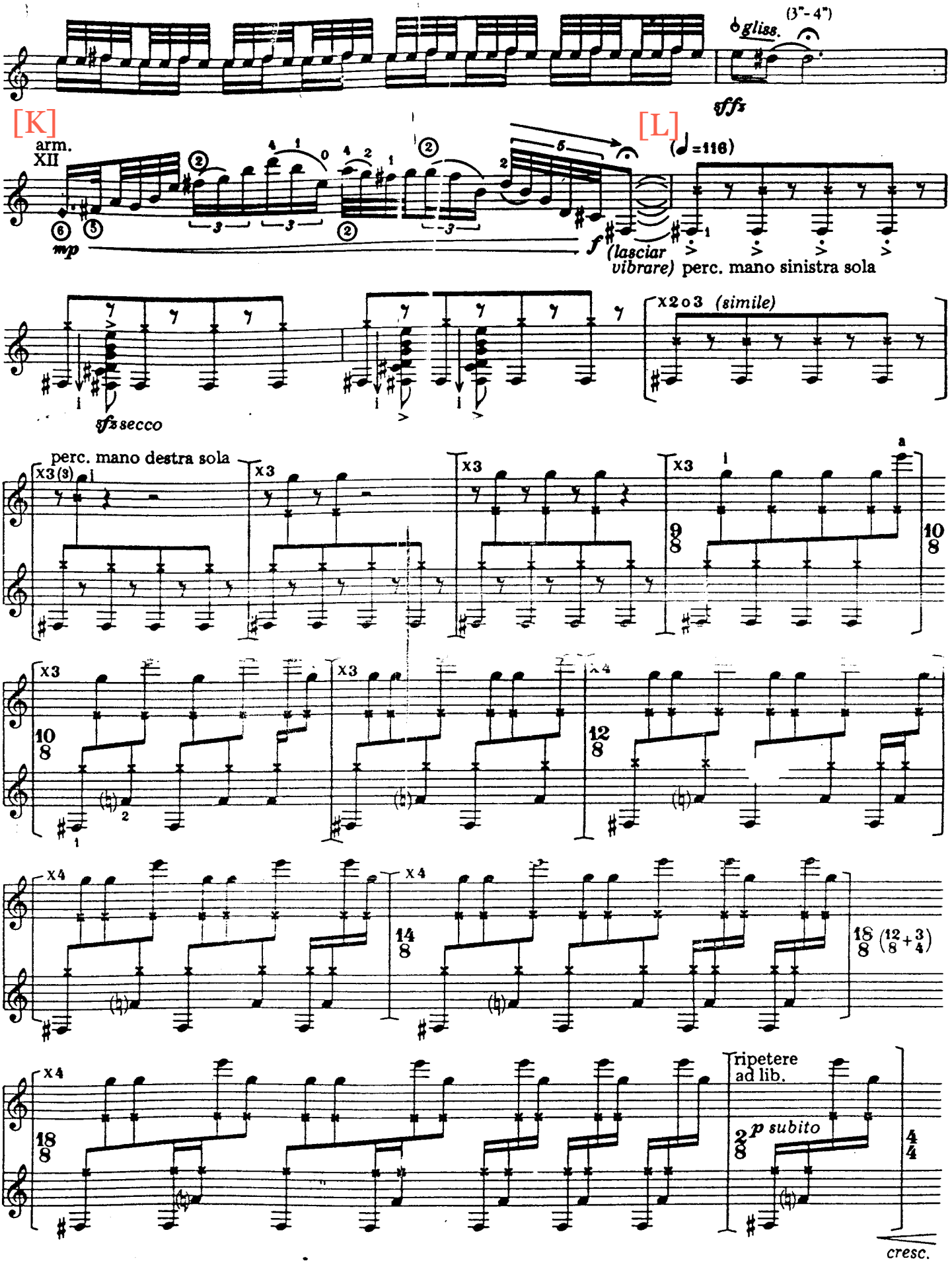
Leo Brouwer

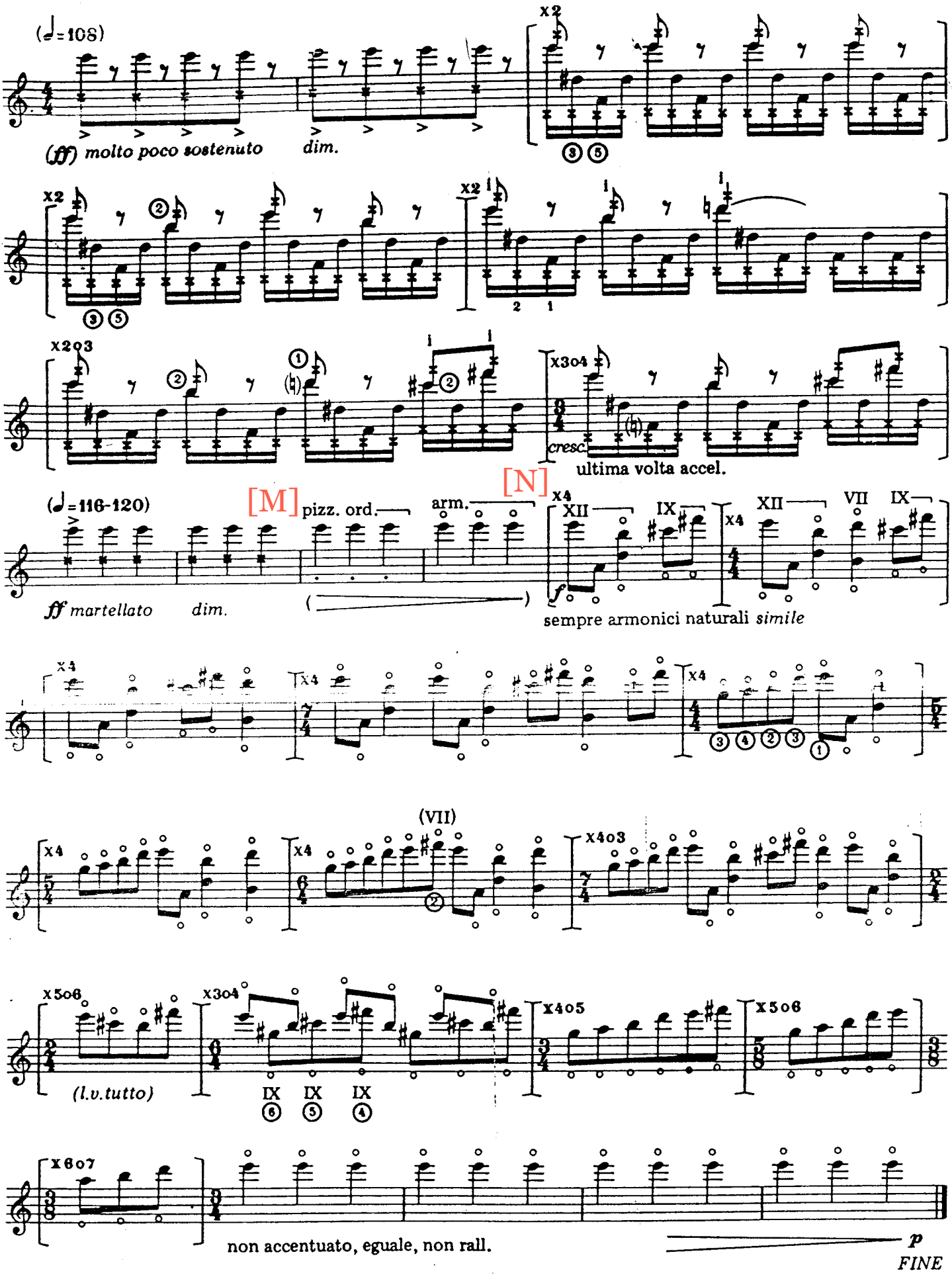
PAISAJE CUBANO CON CAMPANAS (1986)

per chitarra




[H]
(♩= 63)
x4o5
p subito cresc.
[I]
pmp i
ff dimin.
pmi
p
pmi mi m
pm i
4 0
3 0 1
p m i
1 2 4 1
cresc.
[J]
gliss.
sffz
cresc. molto
m
p

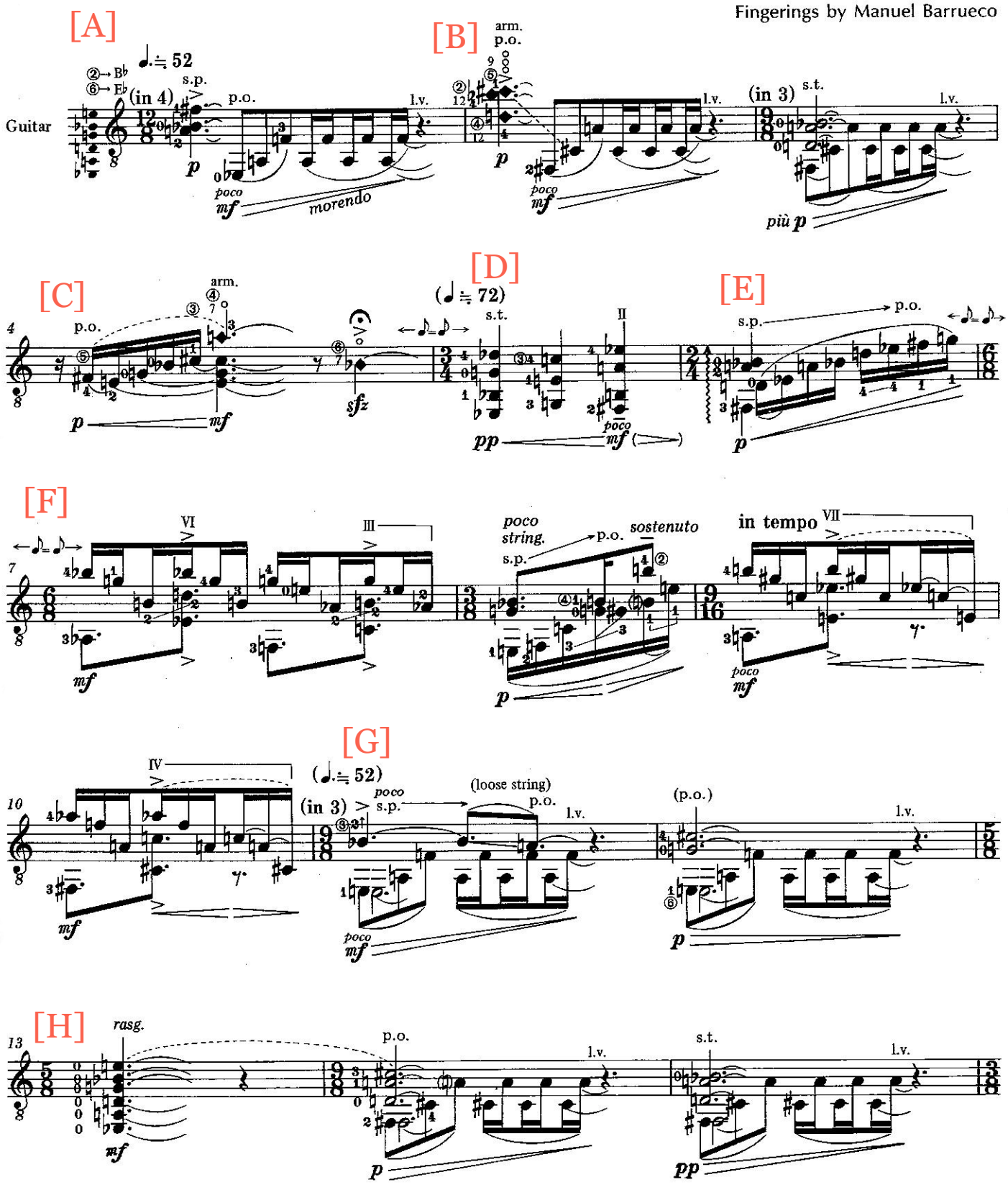

(3"-4")
gliss.
sffz
[K]
arm.
XII
[L]
(♩=116)
mp
f
(lasciar vibrare)
perc. mano sinistra sola
x2 o 3 (simile)
sfz secco
perc. mano destra sola
x3
x4
ripetere ad lib.
p subito
cresc.


(♩=108)
(ff) molto poco sostenuto
dim.
x2
x2
x2
x203
x304
cresc.
ultima volta accel.
(♩=116-120)
[M]
pizz. ord.
arm.
[N]
x4
XII
IX
XII
VII
IX
ff martellato
dim.
sempre armonici naturali simile
x4
x4
x4
(VII)
x4
x4
x403
x506
x304
x405
x506
(l.v.tutto)
IX
IX
IX
x607
non accentuato, eguale, non rall.
p
FINE

Equinox
for guitar

Anexo V

Toru Takemitsu
Fingerings by Manuel Barrueco



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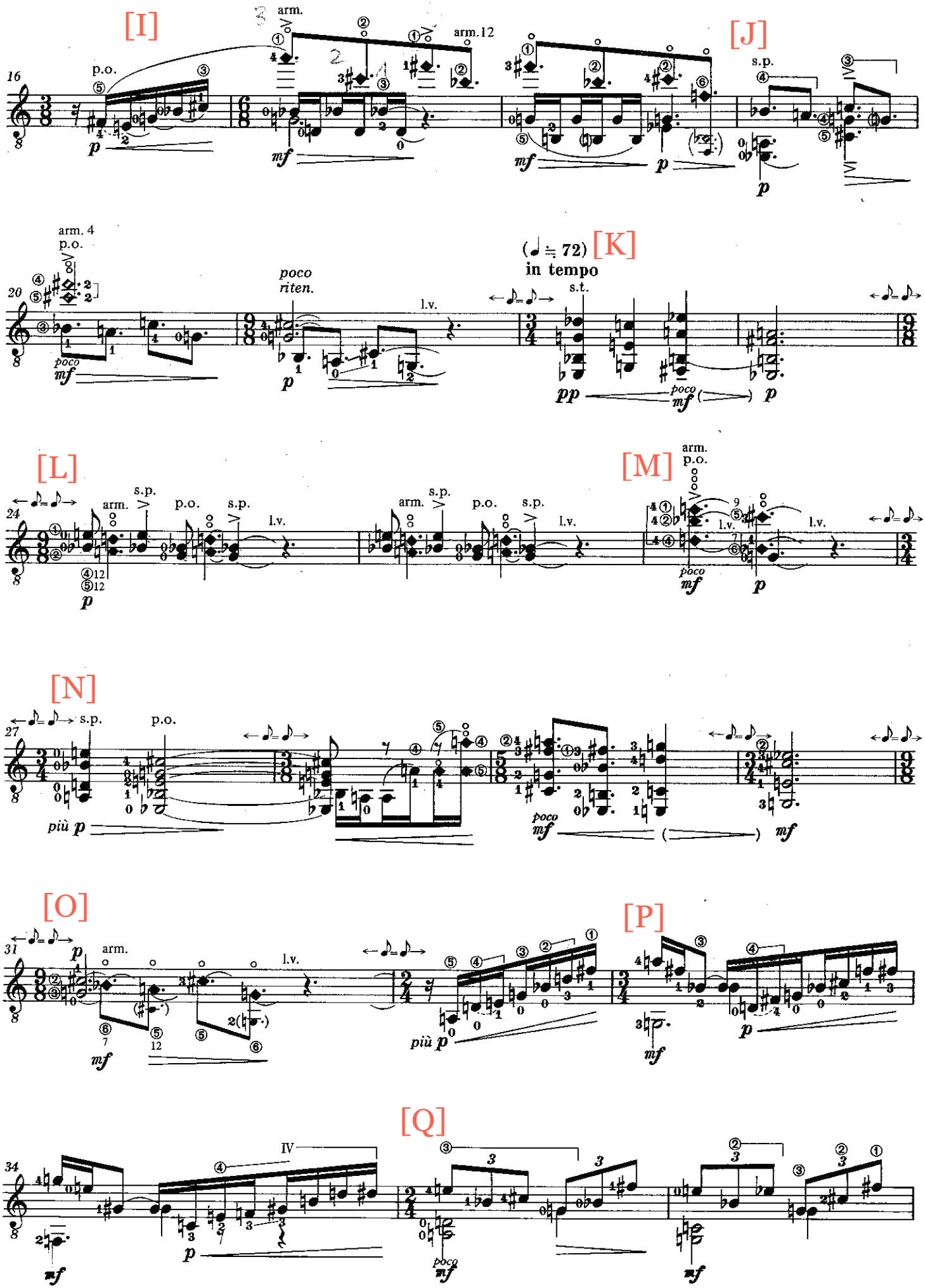
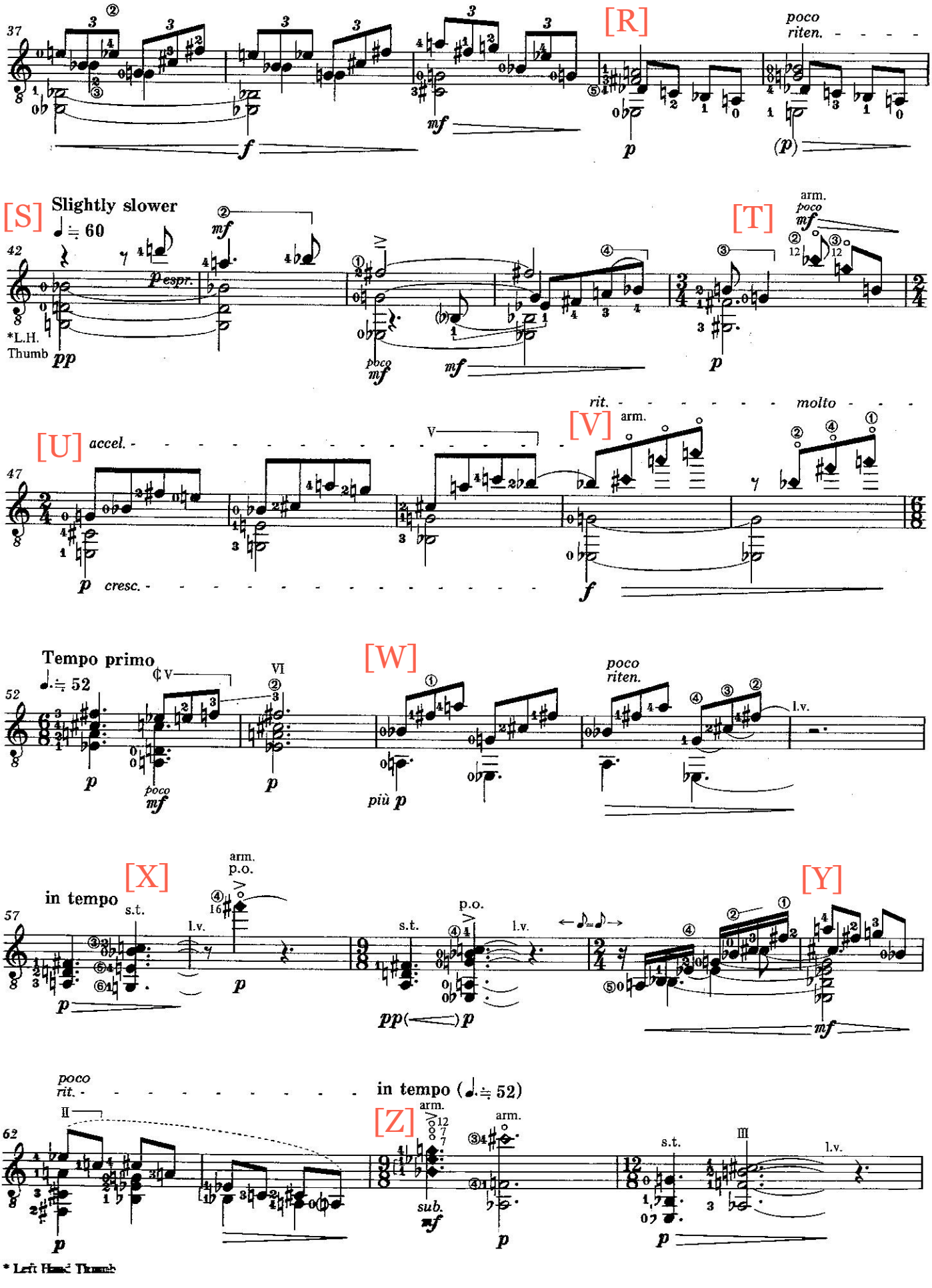
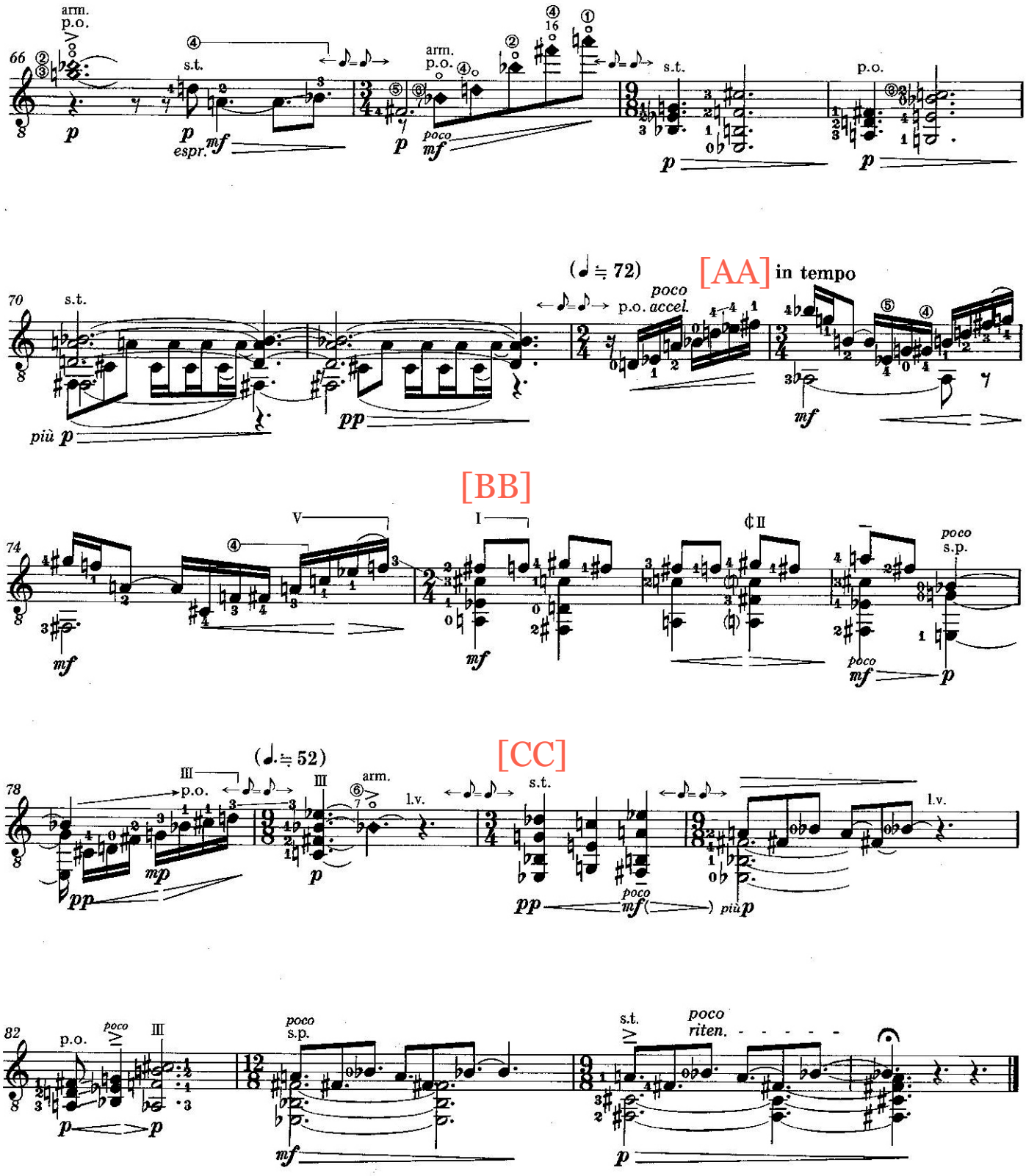

[I]
[J]
[K]
[L]
[M]
[N]
[O]
[P]
[Q]
arm.
arm.12
p.o.
s.p.
arm. 4
poco riten.
l.v.
(♩ ≒ 72)
in tempo
s.t.
arm.
s.p.
p.o.
più p
poco mf
IV


37
[R]
poco
riten.
mf
f
p
(p)
[S]
Slightly slower
♩ = 60
42
mf
pespr.
*L.H.
Thumb
pp
poco
mf
mf
[T]
arm.
poco
mf
p
[U]
accel.
47
V
p
cresc.
[V]
rit.
molto
arm.
f
Tempo primo
♩. = 52
52
¢V
VI
p
poco
mf
p
[W]
più p
poco
riten.
l.v.
[X]
in tempo
57
s.t.
l.v.
arm.
p.o.
p
s.t.
p.o.
l.v.
pp
p
[Y]
mf
poco
rit.
II
in tempo (♩. = 52)
62
[Z]
arm.
sub.
mf
arm.
p
s.t.
III
l.v.
p
* Left Hand Thumb


66
arm.
p.o.
s.t.
p
espr.
mf
arm.
p.o.
poco
mf
s.t.
p
p.o.
p
70
s.t.
più p
pp
(♩ ≒ 72)
poco
p.o. accel.
[AA] in tempo
mf
[BB]
74
V
I
mf
mf
poco
s.p.
poco
mf
p
[CC]
78
(♩. ≒ 52)
III
p.o.
mp
pp
III
arm.
l.v.
p
s.t.
pp
poco
mf
più p
l.v.
82
p.o.
poco
III
p
p
poco
s.p.
mf
s.t.
poco
riten.
p