

For Julian Bream

NOCTURNAL

Anexo I

Edited by Julian Bream

BENJAMIN BRITTEN

Op. 70

I Musingly (♩)

(Meditativo)

[A]

GUITAR

pp very freely (molto liberamente)

pp

[B]

pp

[C]

PB 1

ppp

[D]

poco cresc. ed accel. *rall.* *pp*

[E]

ppp *dim. e rall.* *attaca*

II Very agitated
(Molto agitato)

[A]

First musical staff with notes, fingerings (3, 5, 6, 4, 6, 3, 6, 5), and dynamics (*fe pesante*, *sf*, *f*). Includes the letter *a* above notes.

[B]

[C]

Second musical staff with notes, fingerings (4, 6, 6, 5, 6), and dynamics (*sf*).

[D]

Third musical staff with notes, fingerings (5, 6, 5), and dynamics (*sf*). Includes the letters *m i m i m i* and *p i m p i m a* above notes.

[E]

Fourth musical staff with notes, fingerings (1, 2, 3, 4, 1, 3, 1), and dynamics (*mf*). Includes the letters *m p i m i* and *p i m a* above notes, and *PB I* above a section.

B IV

B V

[F]

Fifth musical staff with notes, fingerings (4, 3, 4, 3, 1, 4, 4, 3, 0), and dynamics (*p*). Includes the letters *p i p i a* and *p i m a i m* above notes.

Sixth musical staff with notes, fingerings (2, 1, 2, 4, 3, 2, 1, 3, 4, 3, 2, 1, 2, 0, 4, 1, 2, 1, 2, 1, 4, 2, 3), and dynamics (*f*).

[G]

Seventh musical staff with notes, fingerings (5, 3, 2), and dynamics (*ff*). Includes the letters *p i m* and *a p i m i m i* above notes.

Eighth musical staff with notes, fingerings (2, 1), and dynamics (*mf*, *dim.*).

Ninth musical staff with notes, fingerings (2, 1), and dynamics (*p sempre dim.*, *ppp*, *attacca*). Includes the letters *m i m a* above notes.

III Restless (*rubato: d.*)
(*Inquieto*)

[A]

(Solo) *espress.*

First system of musical notation. Treble clef, 3/4 time signature. The music features a melodic line with slurs and accents, and a bass line with chords. Fingerings are indicated with numbers 1-4. Dynamics include *pp* and *espress.*. A red bracket [A] spans the first few measures.

[B]

Second system of musical notation. Continuation of the piece. Features similar melodic and bass lines with slurs and accents. Dynamics include *espress.*. A red bracket [B] spans the first few measures.

Second system of musical notation. Continuation of the piece. Features similar melodic and bass lines with slurs and accents. Dynamics include *pp*. A red bracket [B] spans the first few measures.

[C]

cresc.

Third system of musical notation. Treble clef, 3/4 time signature. The music features a melodic line with slurs and accents, and a bass line with chords. Fingerings are indicated with numbers 1-4. Dynamics include *cresc.* and *pp*. A red bracket [C] spans the first few measures.

[D]

f *dim.*

PBI *pp*

Fourth system of musical notation. Treble clef, 3/4 time signature. The music features a melodic line with slurs and accents, and a bass line with chords. Fingerings are indicated with numbers 1-4. Dynamics include *f*, *dim.*, and *pp*. A red bracket [D] spans the first few measures.

Second system of musical notation. Continuation of the piece. Features similar melodic and bass lines with slurs and accents. Dynamics include *marked* and *pp*. A red bracket [D] spans the first few measures.

③ *pp* [E]

③ ②

[F] *ppp* quietly (tranquillo)

Ossia *ppp*

marked PBI

pp

marked *dim.*

dying away (morendo) . . .

dim. *attaca*

IV Uneasy (slow \downarrow)
(Ansioso)

[A] B VIII ④ (trem.) *mf cresc.* *fz dim.*

[B] *mf cresc.* *fz dim.*

accel. [D] *pp cresc.*

[E] a tempo *fz dim.* *p* *sf* *ppp* *pp*

hesitating PB II niente L.H. only

[E] *p* *sf* *sf* *sf* *sf* *ppp* *fz* *p*

niente BI ④

[F] *fz* *p* *p pizzicato* *attaca*

V March-like (♩)
(Quasi una Marcia)

[A] singing (cantabile)

[B]

pp staccato e pesante p

Musical notation for section A and B, featuring a melody with triplets and slurs. Section A is marked 'pp staccato e pesante' and section B is marked 'p'.

[C]

Musical notation for section C, featuring a melody with triplets and slurs.

Musical notation for section C, featuring a melody with triplets and slurs.

Musical notation for section C, featuring a melody with triplets and slurs. Marked 'mf' and 'dim.'.

Musical notation for section C and D, featuring a melody with triplets and slurs. Marked 'dim.' and '(pp)'. Section D is marked '(pp)'.

[D]

(pp)

[E]

[F]

Musical notation for section E and F, featuring a melody with triplets and slurs. Marked 'cresc.' and 'mf'.

[H]

Musical notation for section G and H, featuring a melody with triplets and slurs. Marked 'f', 'f marked', and 'dim.'.

[G]

Musical notation for section G, featuring a melody with triplets and slurs. Marked 'pp'.

[I]

Musical notation for section I, featuring a melody with triplets and slurs. Marked 'ppp sul ponticello' and 'attaca'.

ppp sul ponticello

attaca

VI Dreaming (slow ♩)
(Sognante)

[B]

artificial harmonics

[A]

pp freely (liberamente)

Musical notation for section [A], starting with a *p* dynamic and a *pp* *freely (liberamente)* instruction. The notation includes various fingerings and a trill.

p *dim.*

Musical notation for section [B], starting with a *p* dynamic and a *dim.* instruction. The notation includes various fingerings and a trill.

pp

Musical notation for section [C], starting with a *pp* dynamic. The notation includes various fingerings and a trill.

[C]

p

Musical notation for section [D], starting with a *p* dynamic. The notation includes various fingerings and a trill.

[D]

PB | *pp* *ppp* *ppp*

Musical notation for section [E], starting with a *pp* dynamic, followed by *ppp* dynamics. The notation includes various fingerings and a trill.

attaca

VII Gently rocking
(Cullante)

Ossia

pp etc.

[A]

i m i m
pp murmuring; quasi tremolando

pp

simile

pp

simile

pp

i p
m

a

a

[B]

i m

i p i m

sempre pp

B VII [C]

[D]

i p i m

sempre pp

dying away
(morendo)

ppp

a

12

7 5

7

7

VIII Passacaglia (measured)
(misurato)

[A] ③ [B] [C]

ppp *marked*

[D] *più marc.*

più marc. B III

[E]

B III

marked ② [F]

marked ② B V

[G]

cresc. PB II III V IV VI VII V III II

System 1: Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *f*. Fingerings: 1, 2, 3, 4, 1, 2, 3, 4, 2. A red box labeled [H] is above the first measure. A circled 3 is above the second measure. A circled 4 is above the third measure. The bass line has fingerings 3, 2, 2.

System 2: Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *sf* then *p*. Fingerings: 1, 2, 3, 4, 0, 0, 4, 3, 2, 4, 1, 1. A red box labeled [I] is above the first measure. The word "marked" is written above the first measure. The bass line has fingerings 3, 3, 3, 3, 3, 3, 3, 3.

System 3: Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p*. Fingerings: 3, 2, 1, 4, 1, 4, 4, 3, 1, 3, 1. A circled 2 is above the first measure, circled 4 above the second, and circled 1 above the third. The word "B IV" is written below the first measure. The lyrics "i m a m i a i m a m i m i a m a i m i a m i" are written below the notes. The bass line has fingerings 3, 3, 3, 3, 3, 3, 3, 3.

System 4: Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *p*. Fingerings: 4, 2, 1, 2, 4, 3, 3, 0. A circled 2 is above the first measure, circled 4 above the second, circled 3 above the third, and circled 4 above the fourth. The word "B VIII" is written below the first measure. The lyrics "i m a i m a i i m i i a i m i m i m a i m" are written below the notes. The bass line has fingerings 3, 3, 3, 3, 3, 3, 3, 3.

System 5: Treble clef, key signature of one sharp (F#), 2/4 time. Dynamics: *cresc.*. Fingerings: 1, 0, 3, 1, 4, 1, 2, 3, 1, 2, 3, 4, 2, 3, 4. A circled 3 is above the first measure, circled 2 above the second, circled 5 above the third, circled 4 above the fourth, circled 1 above the fifth, circled 3 above the sixth, circled 3 above the seventh, circled 3 above the eighth, circled 2 above the ninth, circled 3 above the tenth, and circled 4 above the eleventh. The word "cresc." is written below the first measure. The lyrics "i a m i p i a m a m i m i m i m a i m" are written below the notes. The bass line has fingerings 3, 3, 3, 3, 3, 3, 3, 3.

[J]

Musical score for exercise [J] in 2/4 time. The piece starts with a forte (**f**) dynamic and features a series of sixteenth-note patterns in the right hand. Fingerings are indicated by numbers 1-4, and accents are placed over several notes. The left hand plays a steady bass line. The exercise concludes with a double bar line and a repeat sign.

[K]

Musical score for exercise [K] in 2/4 time. It begins with a forte (**f**) dynamic and includes a triplet of eighth notes in the right hand. The piece features a crescendo (**cresc.**) leading to a fortissimo (**ff**) section. The left hand provides harmonic support. The exercise ends with a double bar line and a repeat sign.

[L]**[M]****[N]**

Musical score for exercises [L], [M], and [N] in 2/4 time. Exercise [L] starts with a forte (**f**) dynamic and includes a triplet of eighth notes. Exercise [M] begins with a fortissimo (**ff**) dynamic and features a sixteenth-note pattern. Exercise [N] also starts with a fortissimo (**ff**) dynamic and includes a triplet of eighth notes. The left hand plays a consistent bass line throughout. The exercises are separated by double bar lines and repeat signs.

*lively (animato)***[O]**

Musical score for exercise [O] in 2/4 time. The piece is marked *lively (animato)* and begins with a pianissimo (**pp**) dynamic. It features a series of sixteenth-note patterns in the right hand, with fingerings 1-4 and accents. The left hand plays a steady bass line. The exercise concludes with a double bar line and a repeat sign.

pp
nat.**pp**
pizz.

Continuation of the musical score for exercise [O], showing the final measures of the right and left hands. The right hand ends with a pianissimo (**pp**) dynamic and a natural (**nat.**) marking. The left hand ends with a pizzicato (**pizz.**) marking. The piece concludes with a double bar line and a repeat sign.

4¹ ② ③ ② 2¹ 2¹ ② ④ ③

dim.

nat.

[P]

starting broadly (*cominciando largamente*)

5 3 2 4 1 3

pizz.

nat.

pp marc.

naturale

5 ④

p

sim.

mp

B III

[Q]

[R]

5

mf

PBI

3 ④

f

BV- B IV- B VIII

BVII-V-III- I

5

3 2 1 0 3 2 1 0 3 2 1

with force (*con forza*)

[S]

First system of a piano score. The right hand (RH) features a complex rhythmic pattern with triplets and sixteenth notes, starting with a forte (*ff*) dynamic. The left hand (LH) plays a steady accompaniment. A red box labeled [S] is placed above the RH staff. The system concludes with a first ending bracket labeled B I.

Second system of the piano score. The RH continues with intricate rhythmic patterns, including a section marked *sempre ff*. The LH provides a consistent accompaniment. The system ends with a first ending bracket labeled B I.

[T]

Third system of the piano score. The RH features a section marked *dim.* (diminuendo). The LH accompaniment continues. The system concludes with a first ending bracket labeled B II.

Fourth system of the piano score. The RH includes a section marked *mf* (mezzo-forte). The LH accompaniment continues. The system concludes with a first ending bracket labeled B II.

Fifth system of the piano score. The RH features a section marked *mp* B IV (mezzo-piano). The LH accompaniment continues. The system concludes with a first ending bracket labeled B II and a *rall.* (rallentando) marking.

[U] Slow and quiet (*Molto tranquillo*)

pp *marked*

ppp

rall.

- (C) - - slower and dying away - - - (C)
(*più lento e morendo*)

ppp

5

as soft as possible
(*quasi niente*)

CANTICUM

para guitarra

Leo Brouwer
(1968)

Duración } 4' - 4'30"
Duration }
Spieldauer }

I Eclosión

[A]

fff (↑↓↓) *segue* 6"
G.P. *dejar vibrar*
let it vibrate
klingen lassen 4"
simile 6"
sim. 3"
G.P. 6"
G.P. 4"

[B] *tempo libero*
mf (metàlico) *mp* *dolce* *mf* *pp* *sub.* 4
[C] *gliss. lento*

[D] *sffz* *p* *a* *m* *i* *p* *a* *o* *m* *i* *p* [E] *f* *mp* *cresc.*

sfz *p* *cresc.* (*f*) *dim.* *pp*

[F] *mf* (tambora) *pp* *mf* [G] *p* *i* *p* *m* *segue* *simile* *sul pont.*

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

[H] *son. nat.* *f* *sul pont.*

p i p m

[I]

(pont.) *cresc.* *f* *mf cresc.* *sf* *p*

dejar vibrar todo
let it vibrate
klingen lassen

[J]

sfz *f* *mf* *mp* *p* *pp* *sfz* *sfz*

a p i

[K]

ff *f* *mp* *p* *pp* *mp legatissimo*

[L]

mf più stacc. *breve* *breve* *dolce ma molto vibr.* *f(=)p*

[M]

metàlico cresc. *f (junto al puente)*
(close to the bridge)
(nahe am Steg) *p* *son-nat.*

[N]

pp *ff* *mp* *pizz. o nat. (ad lib.)*

[O]

mf *p* *pp*

pausa muy corta para *attacca*
afinar 6^{ta} en Mi^b
very short pause for
tuning 6th in E^b
sehr kurze Pause zum
Umstimmen der VI. Saite auf Es

II Ditrambo

Pesante [P]

mf

mp Mib
VI = Eb

[Q]

[R]

p — *mf*

[S]

[T]

tr m p. a. m. i. —> p. m. i. —> p. i. —> non *tr*
breve

ffz - *mp* — *poco a poco rall. e dim. (dolce vibr.)*

[U]

(*gliss. lento*) *mp* — ($\# \circ$) — (*simile*) — ($\# \circ$) — ($\# \circ$) — ($\# \circ$) — *pp*

d.v.
pp

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 25^o 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 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 fingerboard", *sforzatissimo*.

Tambora, "beating on the strings":



with the palm



with the thumb



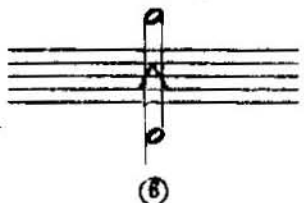
with the clenched fist
(See note page 11)



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

Composed by Carlos Barbosa-Lima

ALBERTO GINASTERA
Op. 47

I. Esordio

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

[A] [B] [C] *vibr.*

[D] [E] [F]

[G] [H] [I]

[J] [K] [L]

sim. *sempre tutta forza!* *accenuato* *molto accenuato* *fff*

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[M]

Poco più mosso ♩ = 76

tastiera
p dolce

[N]

[O]

verso il ponticello

cresc.

[P]

Tempo I ♩ = 46

incalzando *naturale*

[Q]

[R]

[S]

ponticello *mf vibrato*

[T]

[U]

[V]

[W] Tempo II ♩ = 76

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

[X]

[Y]

naturale *cedendo - allarg.*
mp *mf* *p* *mf* *p dim.*

molto

Lento ♩ = 50

[Z]

naturale *p distinto* *pp*

II. Scherzo

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.

naturale *ai* *ponticello* *verso*

[A]

pp (2) 1
(1) 0
(3) 3

a *m* *i* 4 *i* 3

(3) 0 (5) (8) *harm. 9*
(4) 1

naturale *alla* *fastiera* *verso*

i m i m i m

[B] *naturale* C2

p p p *i m a* C8

[C] *p* *i m* *a*

(3) (2) (1)

[D] * at the head upon the six strings

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

[E] *m i m i m i*

(1) *dim.* (2) (3)

[F] **[G]**

$\phi 2$ *p i m a m* *p i a* $\phi 2$ *p i m a m* *p i m a i*

(4) (4) *p* (4) (3) (1) *p* (4) (3) (1) (3) (1) (3) (4) (6)

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.

[H]

tastiera

* 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.

[R]

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

(2) (3) (2) (3) (2) (3) (2) (2) (3) (2) (3) (2)

[S]

m p i m p i

(2) (3) (2) (3) (2) (3) (2) (2) (1) (2) (1) (1) (1) (2) (1)

cresc. finire legato *ff cresc.*

(2) (1) (2) (1) (2) (2) (1)

[T]

a $\text{♩} 10$

fff (2) (3) (5) *p* *mf* *mf*

C3

mf *p* *pp* *fff*

gliss.

[V]

ponticello *simile* *naturale* *pizz.* *naturale* *pizz.* *naturale* *lunga pizz.*

pp *ff* (2) (3) (6) *fff*

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

[W]

naturale

Musical staff for section [W]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 2 4 0 0 2 3, 2 3 1 0 4 1, 2 0 1 2 4 3, 0 3, 2 0) and dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). A *tastiera* (keyboard) line is shown below the staff. A fermata is placed over the final measure.

[X]

Musical staff for section [X]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 4 5, 3 6) and a dynamic marking of *p* (piano).

Musical staff for section [Y]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 1 1, 2 2, 2 4, 3 5) and dynamic markings: *cresc.* (crescendo) and *naturale*. A fermata is placed over the final measure.

Musical staff for section [Z]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 3 4, 4 3, 5 2) and dynamic markings: *sff* (sforzando) and *p* (piano).

Musical staff for section [AA]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 4 1 0 0, 1 3, 3 #4, #4, 2 3, 1) and dynamic markings: *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). A *1/4 tono* (quarter tone) marking is present.

Musical staff for section [BB]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 1 2 0) and dynamic markings: *f* (forte), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *ponticello* and *pizz.* (pizzicato).

[BB]

[CC]

[DD]

Musical staff for section [EE]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 2 1, 1 3, 2 4, 3 0, 2) and dynamic markings: *pp* (pianissimo) and *mf* (mezzo-forte). A *sim.* (sostenuto) marking is present.

Musical staff for section [GG]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 3 4 2 1, 0 2, 1 0 2, a 3, 0 0, i p p i, 3 4 4) and dynamic markings: *mf* (mezzo-forte). A *5:3* ratio marking is present.

Musical staff for section [FF]. It features a treble clef and a key signature of one flat. The notation includes various fingerings (e.g., 4 4, 3 4, 2 0, 3 #4, 2 0) and dynamic markings: *p* (piano), *quasi pont.* (quasi ponticello), *arpezz.* (arpeggiato), and *sim.* (sostenuto). A *3 damp.* (3 dampers) marking is present.

[HH] *naturale*

① quasi pont. arpegg. ② ③ sim. ④ ⑤ sim. ⑥

p 4 damp ④ ⑤ 3 damp ⑤ ⑥ 3 damp ⑥

p m p i m p i p

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

[II] *f* *mp* *p*

p gliss. *mp* *p*

② ⑤ ① ② ③

[JJ] *senza tempo* *tastiera, come liuto***

pp *mp* *ponticello*

② ③ ② ③ ②

[KK] *tastiera, come liuto*

⑤

[LL] *a tempo* *naturale*

p *f dim.*

④ ③

[MM] ****at the head*

④

[NN] *senza tempo* *ponticello*

pp *molto* *8va*

④

[OO] *a tempo* *pizz. ribattente* *pulsando pizz.*

mp *pp*

④ ② ④ ② ①

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

III. Canto

Rapido $\text{♩} = 54$ ca.

[A]

2-3 *tr*

p *mf liberamente* *F*

[B] *naturale*

C1

m i m i p p i m

mf *f*

[C]

1-2 *tr*

p

[D]

3

cresc.

[E]

3

f

[F]

m i

p

[G]

C7

m i m i p p i m

12 : 8

f

cresc.

22 : 16

[H]

glia.

m i

f

[I]

1-2 *tr*

p

veemente

[J]

5

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

p *mf*

[K]

14 : 8

3 2 1 3 4 2 4 3 2 C3

cresc.

[L] *p i m a* C7

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

19:16

cresc. ancora *f* *ff*

[N] *tastiera* *verso* *ponticello* *verso* *tastiera*

2 3 1 b 4 *molte volte*

pp *f*

[O] *nat.* *gliss.* *vibr.* *vibr.* *p i m*

[P] *rall. --* *vibr.* *p i m* *molte volte*

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

[Q] *rall.* *tastiera* *naturale*

[R] *Più lento e poetico* $\text{♩} = 50$

p dolce *mp contemplativo*

[S] *marcato il canto*

marcato il canto

marcato il canto *accel.*

p dolcissimo *cresc. poco a poco*

[T] *a tempo II* $\text{♩} = 50$

poco rall. *mf* *f*

0 *poco rall.* *poco accel.* **Tempo rubato [U]**

sf *mf* *ff ardoroso*

[V]

rall. *a tempo II* *accel.* *cresc.*

C2 C7

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

[W]

accel. molto *cresc. molto* *Tempo I* *naturale*

C12 C1

4-4-2-3(2-3 segue) *ponticello* *tr* *tr* *m i a m i*

ff *mf* *f*

[X]

p a m i p p p i m

ff *mf vibrato*

[Y] **[Z]**

ponticello *rall.* *Ancora più lento* *naturale* *quasi*

4-4-2-3(2-3 segue) *tutti* *p dolce* *attacca*

$\text{♩} = 48$

p dolce *attacca*

IV. Finale

[A]

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

pp cresc.

[B]

p
mp cresc.

[C]

mf
f cresc.

rasgueado

ff

[D]

fff

[E]

harm. 19

tastiera

fff

fff

fff

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 fulfilment of the composer's intentions.

naturale

②



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

④

⑤

[G]



rasgueado

[H]

[I]



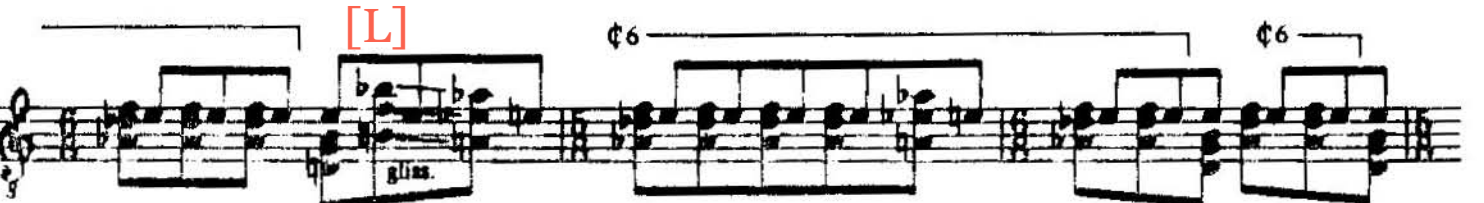
rasgueado

[J]

[K]



[L]



[M]

rasgueado



naturale $\phi 6$ *rasgueado* C5

rasgueado *naturale* [N] *p* *impetuoso* *sim.* [O]

$\phi 4$ $\phi 4$ *m. s.* [P]

rasgueado C4 *naturale* [P] *rasgueado* ①

naturale *m. s.* [Q] *rasgueado in ponticello* ②

[R] C2 *naturale* [S] C5 *ampio, sonoro*

rasgueado C3

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

[T] *naturale*
pizz.
feroce
rasgueado
C7

[U] *rasgueado*
naturale
sff
sff
sff
C6
C6
C6
C6

[V] *C8*
C8
C8
C8
C6
p
p
p

[W] *rasgueado*

[X] *rasgueado*
harm. 19
naturale
sff
sff
sff
sff

[Y] *molto sforzatisissimo*
sempre tutta forza

[Z] *sff*
frenetico

[AA]

Musical staff for section [AA], featuring a sequence of chords and melodic lines with a dynamic marking of *p* at the end.

[BB]

Musical staff for section [BB], featuring a sequence of chords and melodic lines with a dynamic marking of *p* at the beginning.

[CC]

Musical staff for section [CC], featuring a sequence of chords and melodic lines with dynamic markings of *p* and fingerings 1 0 0 0 and 4.

[DD]

Musical staff for section [DD], featuring a sequence of chords and melodic lines with dynamic markings of *p* and the instruction *rasgueado*. The section concludes with three chords marked *molto accentuato, delirante*.

rasgueado

Musical staff for section [DD] continuation, featuring a sequence of chords and melodic lines with the instruction *rasgueado*.

rasgueado

Musical staff for section [DD] continuation, featuring a sequence of chords and melodic lines with the instruction *rasgueado*.

rasgueado

[EE] naturale

Musical staff for section [EE], featuring a sequence of chords and melodic lines with dynamic markings of *p*, *sfz*, *sfz*, and *sfz*, and the instruction *sfz*. The section concludes with a *rasgueado* section marked *damp!* and *secco*.

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

Geneve - 1976

Leo Brouwer

Anexo IV

PAISAJE CUBANO CON CAMPANAS (1986)

per chitarra

[A]

(♩ = 60)

XII arm.

6^a in Fa

pp eguale ma con leggerezza

Tempo un po' libero

EIII

mp sonoro

[B]

(*) arm. XII
gliss.

[C]

arm.
XII

pp legato

mp sonoro

[D]

pp

[E]

pp

[F]

[G]

f

mf

p legato

poco

f molto marcato

(*) Accordare la 6^a in Mi

[H]

(♩ = 63)

① ② *p subito cresc.* [I] *pmp i*
ff *dimin.*

④ ③ *p* *pmi* ⑤

pmi mi m ④ ③ *pmi* ④ ③

③ ③ ②

③ ②

p m i 1 2 4 1 *cresc.*

[J]

cresc. molto *gliss.* ③ *ffx*

p *m*

gliss. (3"-4")

ff

[K]

arm. XII

mp

f (lasciar vibrare) perc. mano sinistra sola

[L] $\text{♩} = 116$

ff secco

x2 o 3 (simile)

perc. mano destra sola

x3 (9)

x3

x3

x3

10/8

8

x3

x3

x4

10/8

12/8

8

x4

x4

14/8

18/8 (12+3)

8

8

x4

18/8

8

ripetere ad lib.

2P subito

8

4/4

cresc.

(♩=108)

ff molto poco sostenuto dim.

(5)

(2)

(1)

(♩=116-120)

[M] pizz. ord. arm. [N]

ff martellato dim.

ultima volta accel.

sempre armonici naturali simile

(VII)

x506 x304 x405 x506

(l.v. tutto)

IX IX IX

(6) (5) (4)

x607

non accentuato, eguale, non rall.

p FINE

Equinox for guitar

Anexo V

Toru Takemitsu
Fingerings by Manuel Barrueco

[A] $\text{♩} = 52$
Guitar
② → B \flat (in 4) s.p. p.o. p. poco mf morendo l.v. ④ ⑥ → E \flat ⑨ poco mf p. (in 3) s.t. l.v. più p.

[B] arm. p.o. ② ④ ⑥ ⑧ ⑨ poco mf p. l.v. (in 3) s.t. l.v. più p.

[C] p.o. p. mf sfz (♩ = 72) s.t. pp poco mf

[D] arm. ④ ⑦ ⑩ p.o. p. mf sfz (♩ = 72) s.t. pp poco mf

[E] s.p. p.o. p. poco mf

[F] VI III poco string. s.p. p.o. sostenuto in tempo VII p. poco mf

[G] (♩ = 52) (in 3) p.o. (loose string) p.o. l.v. (p.o.) l.v. p. poco mf

[H] 13 rasg. p.o. l.v. s.t. l.v. p. pp

[I] *arm.* *p.o.* *p* *mf* *arm.12* *mf* *p* [J] *s.p.* *p*

arm. 4 *p.o.* *poco* *mf* *p* *poco riten.* *l.v.* *in tempo* *(♩ = 72)* [K] *s.t.* *pp* *poco* *mf* *p*

[L] *s.p.* *arm.* *p.o.* *s.p.* *l.v.* *arm.* *s.p.* *p.o.* *s.p.* *l.v.* [M] *arm.* *p.o.* *poco* *mf* *p*

[N] *s.p.* *p.o.* *poco* *mf* *più p* *mf*

[O] *arm.* *l.v.* *più p* *mf* [P] *mf* *p*

[Q] *IV* *p* *poco* *mf* *mf*

37 **[R]** *poco riten.*

f *mf* *p* *(p)*

[S] Slightly slower $\text{♩} = 60$ **[T]** *arm. poco mf*

pp *mf* *mf* *p*

*L.H. Thumb

[U] *accel.* **[V]** *rit. arm. molto*

p cresc. *f*

[W] *Tempo primo* $\text{♩} = 52$ *poco riten.*

p *poco mf* *p* *più p*

[X] *in tempo* **[Y]**

p *pp* *p* *mf*

poco rit. **[Z]** *in tempo* $\text{♩} = 52$

p *sub. mf* *p* *p*

* Left Hand Through

66 *arm. p.o.* *p* *s.t.* *4* *arm. p.o.* *poco mf* *s.t.* *p.o.* *p*

70 *s.t.* *(♩ = 72)* **[AA]** *in tempo* *poco p.o. accel.* *pp* *mf*

74 *mf* *V* *I* *♩ II* *poco s.p.* *poco mf* *p*

78 *(♩ = 52)* **[CC]** *III* *arm. p.o.* *III* *l.v.* *s.t.* *l.v.* *pp* *mp* *p* *pp* *poco mf* *più p*

82 *p.o.* *poco* *III* *poco s.p.* *s.t.* *poco riten.* *p* *mf*