

ANTOLOGIA PER CHITARRA

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Diteggiatura di M. Ablóniz

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Georges Auric

HOMMAGE

a ALONSO MUDARRA

Deciso (♩ = 100)

The musical score is written on seven staves. It begins with a treble clef and a tempo marking of 'Deciso (♩ = 100)'. The first staff contains a melodic line with a fingering of 'i m' and a dynamic marking of 'm'. The second staff continues the melody with a fingering of '3' and a dynamic marking of 'm'. The third staff features a fingering of 'i m' and a dynamic marking of 'm'. The fourth staff has a fingering of '3 4' and a dynamic marking of 'ff'. The fifth staff includes a fingering of '1 2 3 4' and a dynamic marking of 'mf'. The sixth staff has a fingering of '1 2 3 4' and a dynamic marking of 'ff'. The seventh staff is marked 'I. Tempo' and 'leggiero', with a fingering of '1 2 3 4' and a dynamic marking of 'f'. The score concludes with a dynamic marking of 'mf'.

stretto

p e leggiero

cresc. poco a poco.....

p subito

fenergico

senza rall.

pizz.

secco

Il tema delle sei battute comprese fra le virgolette è stato tratto dalla "Fantasia que contrahaze la harpa en la manera de Ludovico", di Alonso Mudarra (Sevilla 1546). L'autore aveva aggiunto la nota seguente: "Desde aquí fasta acerca del final ay algunas falsas; tañiéndolas bien no parecen mal,,".

ESTUDO N.º 1 *

Moderato (♩ = 72)

p

(sempre legato)

cresc:.....

cresc:.....

* La diteggiatura di questa composizione è di Isaias Savio.

VIII II

ff

ff

IV I

ff

VI $\frac{1}{2}$ IV VI VI

ff

XI IV IX II

ff *cresc. e rall:.....*

Più lento III VIII I. Tempo

f *ff (sonoro)* *p*

I I I

ff

X VIII I

ff

Giorgio Federico Ghedini

STUDIO DA CONCERTO *

Molto dolce $\text{♩} = 84$

poco

(rit:...)

(rit:.....) *(liberamente)*

pp cresc:..... *dim:.....* *pp*

(dolce) *p* *cresc:.....*

stent..... *a tempo* *ff* *pp*

pp

(rit:.....) *pp subito*

* La revisione strumentale di questa composizione è di Miguel Ablóniz

cresc:.....

Mosso $\text{♩} = 116$

IV V *cresc:*.....
 posizione normale)
 ② ③ ② m i m i m i m i

m i m i m i m i m i m i m i m i m i m i m

i m i m i m i m i m i m i m i m i m i m i m
cresc:..... *dim.*

V *cresc:*..... *ff*
 i m i m i m i m i m i m i m i m i m i m i m

sfz *p subito*
 i m i m i m i m i m i m i m i m i m i m i m

VII III *cresc:*..... *ff* *senza rit.*
 i m i m i m i m i m i m i m i m i m i m i m
lasciar vibr.

I. Tempo = 72
 molto dolce *poco*
 i m i m i m i m i m i m i m i m i m i m i m

f (rit:....) *p*
 i m i m i m i m i m i m i m i m i m i m i m

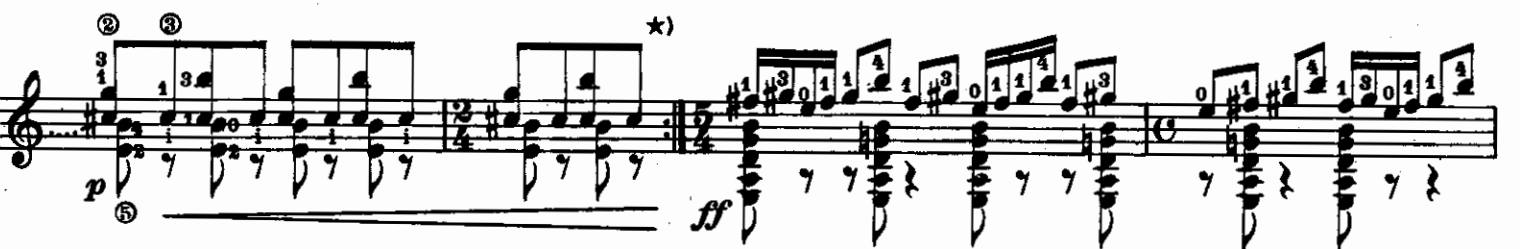
dolcissimo, quasi più lento (♩ = 72) *(ced...)* III

(poco ced.)

Gian Francesco Malipiero PRELUDIO

Allegro

The musical score consists of eight staves of music in treble clef, 4/4 time, with a key signature of one sharp (F#). The score includes various dynamic markings: *f* (forte), *p* (piano), and *m* (mezzo). Technical annotations include fingering numbers (0-4), slurs, and specific markings such as "i m i m", "VI", and "rall:...". The first staff begins with a forte (*f*) dynamic and includes a series of chords and melodic lines with intricate fingering. The second staff starts with a piano (*p*) dynamic and features a melodic line with the annotation "i m i m". The third staff includes a section marked "VI" and ends with a *rall:...* marking. The fourth staff is marked "a tempo" and begins with a piano (*p*) dynamic. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff includes a section marked "mi p". The eighth and final staff concludes with a piano (*p*) dynamic and a melodic line with the annotation "i m i m i m i m i m i m i m i m i m i m".



* Ripetere 3 volte, ogni volta più presto.

SUONI NOTTURNI

Durata: min. 6' 30" circa

♩ = 60

arm. 8^a 16

tastiera

5 pontic.

ord.

3 4

f

p

mP

mf

f

p

ff

*) (battere sulla tastiera)

rapido al possibile (con libertà)

tastiera

8

sempre pp e sfiorato sulla tastiera

6

ritenendo

1

(#)

(ribattere a tempo, quasi adagio)
velocemente

(ord.)

pp

mf

mP sonoro

f

(poco)

poco accel.

arm. 8^a 13

arm. 8^a 13

ord.

pont. 3

rit.

ord.

mf

p

pp

f

mf

tastiera

mf

pontic.

ord.

f

ff

trillo lungo e sfumato al pp

♩ = 40 (dolce)

mp

pont.

ord.

arm. 8^a 17

♩ = 46

pp

mf

IV

cresc. e accel.

VIII

a tempo

♩ = 46

tastiera

3

arm. 8^a 12 14 15 12 16 12 13

(port.)

♩ = 50

(sempre mP)

*) battere sulla tastiera

*) battere sulla tastiera. Prendere la corda col pollice e l'indice della m.d., sollevarla e rilasciarla di colpo in modo che batta sulla tastiera.
+) colpo (tambora) sul legno.

VI
 1/2 III 2 1 3
 4 4 3 2 4 3 3
 4 5
 tastiera 4
 mf mp p

ord. accel..... rit..... molto a tempo arm. 8°
 5
 5
 5
 14 17
 fff pp mf sonoro pp
 tastiera sfiorato e leggero (sempre pp)

sostenuto a tempo
 7 3
 mf f mf

♩ = 48
 5 3 3 3 3
 mp p

(mf) ♩ = 140
 I 5
 1 3 0 0 1 3 0 0
 3 3 3 3
 mp f ff f p

(4) arm. 8° V III (3) (2) (4)
 3 4 4 3 3
 mp f p f p

(ord.)

arm. 8^a 14

ff *p* (*p*)

★) (battere sulla tastiera)

VI VII VI

(ord.)

ff (*sempre ff*)

★) (sulla tastiera)

III port. port.

arm. 8^a 12

p *mp*

arm. 8^a 16

arm. 8^a 12 14 16

pp *mp*

rit. a tempo, ritmico

arm. 8^a 13 13 13

pp

arm. 8^a 19 19 19

arm. 8^a 15 II

f *mp*

ord. arm. 8^a arm. 8^a 15 15

arm. 8^a 12

arm. 8^a arm. 8^a 13 15

f *pp*

ord. arm. 8^a 13 13 13

arm.8^a portato (6) 5 (3) (6) (5) arm.8^a 14 (6)

④ ③ ff 2 1 3 4 pp

arm.8^a 13 pontic. ord. arm.8^a 12 arm.8^a 12 (5)

f 2 0 ⑥ p

VIII ♭ 4 1 ♭ 160 pon.

pp fff 0 1 2 3 4

tic. ord. sostenuto arm.8^a 13 rit..... ai..... ♭ 140 arm.8^a 13 12 14 16

f 4 0 2 fff ⑥ p 4 mp

arm.8^a 12 (5) 12 (6) (5) pp

mp pp ff mp pp

mp pp f pontic. I ord. (6) pp

3 4 2 4

senza rall.
pontic. ord. pontic. ord. VI

f *pp* *ff* *pp*

pontic. ord. arm. 8^a arm. 8^a 15 15 poco rit. cresc:.....

pp *cresc.* *pp*

a tempo I III cresc. mf f

mp *cresc.* *mf* *f*

Sostenuto rall. arm. 8^a 15 arm. 8^a 13 d=50/54 arm. 8^a 16 14 pp tastiera ord.

ff *f* *mf sonoro* *mp* *pp* *ord.*

accel. riten. poco accel. a tempo arm. 8^a 12 3 mf f dim. mf p mp mf 3 mp

mf *f* *dim.* *mf* *p* *mp* *mf* *3* *mp*

poco accel. pontic. a tempo ord. tastiera stringendo pontic. ord. ritenere

mf *mp* *ppp (trillo)* *mp* *ff* *ord.*

a tempo
IV (ord.)
*) #

stringendo.....molto

arm.8^a 15 arm.8^a 15 arm.8^a 13 (corta)

pp *mp* *ff* *mp*

pontic. ord: arm.8^a 16 14 12 14 16

mf *pp* *mp*

14 16 14 12 14

pp

pontic. *poco string.* tastiera *rit.* ord. *a tempo*

mp *mf* *pp*

Lento arm.8^a 16 *a tempo*

mf *ppp*

sonoro, vibrato

+ colpo (tambora) sul legno, *sempre pp*

mp *ppp* *f* *ppp* +

senza rall.

Francis Poulenc

à Ida Presti

SARABANDE

Molto calmo e melanconico

arm. 12

The musical score consists of ten staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 'Molto calmo e melanconico'. The first measure is marked 'p' (piano) and contains a triplet of eighth notes with fingerings 1, 3, 4. The second measure is marked 'mf' (mezzo-forte) and contains a triplet of eighth notes with fingerings 3, 1, 2. The score includes various dynamics such as 'p', 'mf', and 'f'. There are also markings for 'arm. 12' (armature 12) and 'V' (vibrato). Fingerings are indicated by numbers 1-4 and 0 (open string). The score concludes with a semicolon at the end of the tenth staff.

New York, marzo 1960

Joaquin Rodrigo

para Luise Walker

EN TIERRAS DE JEREZ

Andante moderato (♩ = 56)

First system of musical notation in G major, 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante moderato' with a quarter note equal to 56 beats. The dynamics are marked 'mf' and 'espressivo'. The notation includes various fingerings (1, 2, 3, 4) and articulations like slurs and accents. A first ending bracket is present at the end of the system.

Second system of musical notation. It features a second ending bracket labeled 'II' above it. The notation continues with complex fingerings and articulations, including slurs and accents. The system concludes with a first ending bracket.

Third system of musical notation. It includes a first ending bracket labeled '131' above it. The dynamics are marked 'f' and 'ad libitum'. The notation features a long, flowing melodic line with many notes and complex fingerings.

Fourth system of musical notation. It begins with a first ending bracket labeled '4' above it. The tempo changes to 'I. Tempo' with a quarter note equal to 60 beats. The dynamics are marked 'f' and 'molto ritmico'. The notation includes a section labeled 'VII' with a 2/4 time signature and a 16-measure rest.

Fifth system of musical notation. It contains sections labeled 'VIII', 'X', 'VIII', and 'VII'. The notation consists of rhythmic patterns and rests, with a 16-measure rest in the 'VIII' section.

Sixth system of musical notation. It begins with a first ending bracket. The tempo is marked 'Tempo giusto' with a quarter note equal to 60 beats. The dynamics are marked 'mf'. The notation includes a 16-measure rest and concludes with a final cadence.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with various fingerings (1, 2, 3, 4, 2, 1, 2, 3, 2, 0, 0, 0) and a first ending bracket labeled "1/2 II".

Musical staff with treble clef, key signature of one sharp (F#), and a melody with various fingerings (0, 2, 1, 2, 1, 2, 3, 2, 0, 3) and a first ending bracket labeled "1/2 II".

Più mosso (leggiere)

Musical staff with treble clef, key signature of one sharp (F#), and a melody with slurs and fingerings (1 3 0 4 0 3, 3 0 4 0 3, 1 3 4 2, 1 2 4 3). Lyrics: *p* i a m a i p i a m a i *p* i m a m i *p* i m a m i *p* i m a m i.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with slurs and fingerings (1 3 4 2, 1 2 4 3, 1 3 0 4). Lyrics: *p* i m a m i.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with slurs and fingerings (1 3 4 2). Lyrics: *p* i a m a i p i a m a i.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with slurs and fingerings (3 4 2, 2 3 4, 4). Lyrics: *p* i m a i m a i.

Musical staff with treble clef, key signature of one sharp (F#), and a melody with slurs and fingerings (2 4 0, 2 4 0, 2 4 3). Lyrics: *p* i m a p i m p i m.

1 II 21

Tempo giusto

ff

III

Più mosso (*leggiero*)

p

p . i . m . a . i . p . i . m . a . i .

II I 1/2 II

IV VI VI

1 2 4 3 IV VI III IV
5 5 5 5

4 2 3 2 3 4 1 2 4 3 VII IX
5 5 5 5

cresc......

1 2 4 3 1 3 4 2 0 1 4 1 1 2 4 1 3 4 2 1
5 5 5 p

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

pp

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

ff

ad libitum

Tempo giusto

1 2 0 4 2 0 2 0

ff molto ritmico

$\frac{1}{2}$ II III

VII VIII X

f

VIII VII

mf

mf *p*

p

Lento e cantabile

p

II V IV

II arm. 12 m.d. arm. 12 m.d. pp

pp

Henri Sauguet

SOLILOQUE

in ricordo di MANUEL de FALLA

Allegretto (non troppo)

mp

Meno mosso

rit:... *Poco lento* *marcato e rit:...* *(arpegg. lentam.)*

Allegretto

mp *f*

meno

I. Tempo (ma un poco meno)

VII
 V
 III
 II
 I
f
p
meno
 I. Tempo (ma un poco meno)
 (arp. molto lentam.)

1) III oppure

2) X oppure

3) III oppure

4) V oppure

Carlos Surinach SONATINA

Allegretto
f semplice
 Musical notation with guitar-specific markings: 0, 1, 0, 1, 1, 1, 0, 0, 3b, 1, 3, 3, 1, 0.

Musical notation with guitar-specific markings: 1, 4, 1, 3b, 3, 0, 4, 0, 0, 0, 2, 0, 0.

Musical notation with guitar-specific markings: 1, 4, 1, 3, 1, 0, 1, 0, 1, 1, 4, 1, 1, 0.

rit. *a tempo*
 Musical notation with guitar-specific markings: 1, 4, 1, 3, 1, 0, 1, 0, 1, 1, 4, 1, 1, 0. Includes fingerings: i, m, i, m, i, m, i, m, i, m, i, m, i, m.

mf più espressivo, marcando il canto
 Musical notation with guitar-specific markings: 2, 3, 1, 0, 2, 3, 1, 0, 2, 3, 1, 0, 2, 3, 1, 0.

Musical notation with guitar-specific markings: 4, 3, 1, 0, 1, 2, 3, 1, 0, 2, 3, 1, 0, 2, 3, 1, 0.

p i m a *p* i m a *p* i m a
 Musical notation with guitar-specific markings: 3, 2, 0, 1, 4, 0, 0, 1, 0, 2, 3, 1, 0, 4, 0, 0, 0, 2, 1, 0.

II *f* (semplice) $\frac{1}{2}$ V $\frac{1}{2}$ VII

V

$\frac{1}{2}$ V

V *rit.*

a tempo $\frac{1}{2}$ VI *ff* *mf*

espr.

$\frac{1}{2}$ I

V *poco rit.* *p i p*

a tempo

mf

f

semplice cresc.

f

rit.

più cresc.

meno mosso

p

ff

IV

rit. molto

poco cresc.

mp

p

I. Tempo

mf (come prima)

p

mf

morendo e rit.

pp

p

mf

pp