Robert Lunn

Guitar Sonata

for solo classical guitar

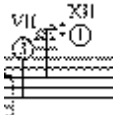
(2007)

Program Notes

Sonata was composed during the fall of 2007 while I was a student at The Ohio State University studying composition with Donald Harris. My original intent with this sonata was to compose an extended work for the guitar. In three movements, the first is in a modified sonata form. The second movement is a bit mysterious making use of a few extended techniques such as the tambora and high harmonics. The last is a light hearted movement with contrasting sections.

Performance Notes

Harmonics which use the right hand are notated: The bottom note is played with the left hand and the top, diamond shape note is plucked with the right hand an octave higher as a harmonic. The actual pitch is the diamond shape note.

Harmonics played with the left hand are notated:  I have included string and fret locations to assist the performer. The actual pitch is the diamond shape note.

The tambora is a drum effect created by hitting the strings close to the bridge with the length of the thumb.

Rasg. is a strumming technique commonly used by flamenco players. The basic idea is that the fingers of the right hand fan towards the strings causing there to be multiple attacks within a short time period. There are a variety of ways of doing this and I leave it up to the performer to decide what he/she thinks is best.

1st Movement- starting in measure 142 these chords should be strummed. The notes are approximates. The louder the performer plays the more strings should be struck.

All tempo markings are approximates.

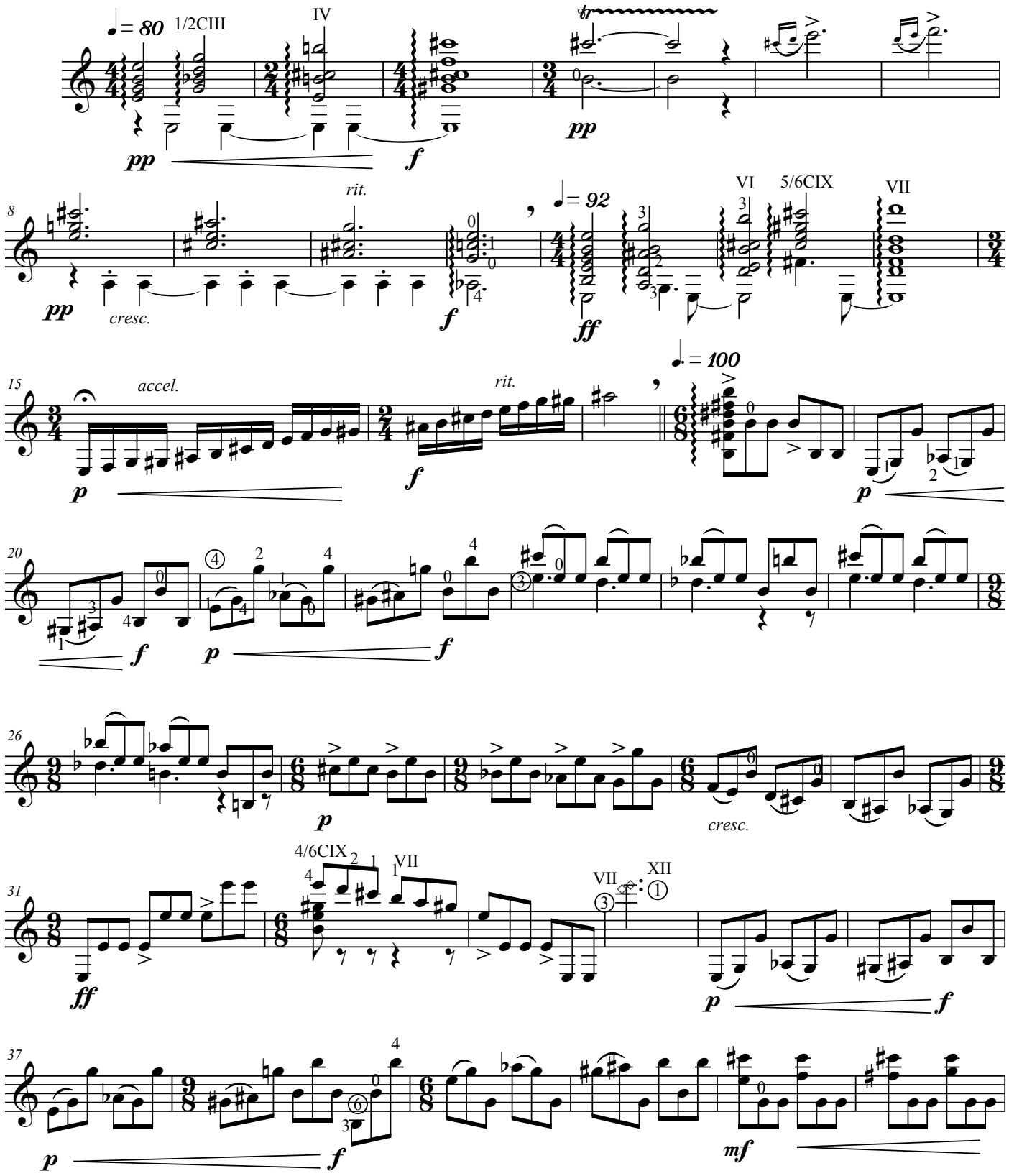
Approximate time: 13 min.
www.robertlunncomposer.com

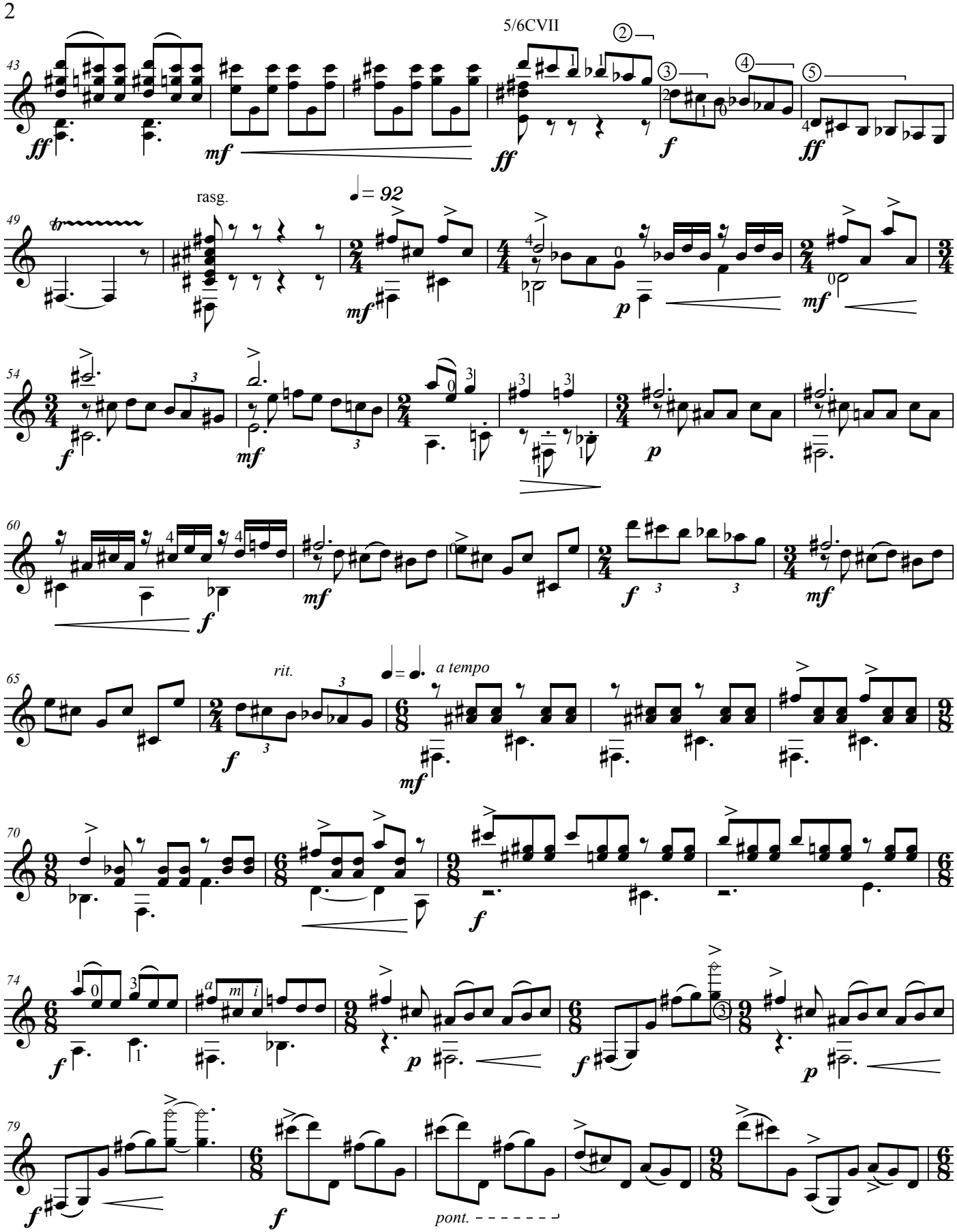
Sonata

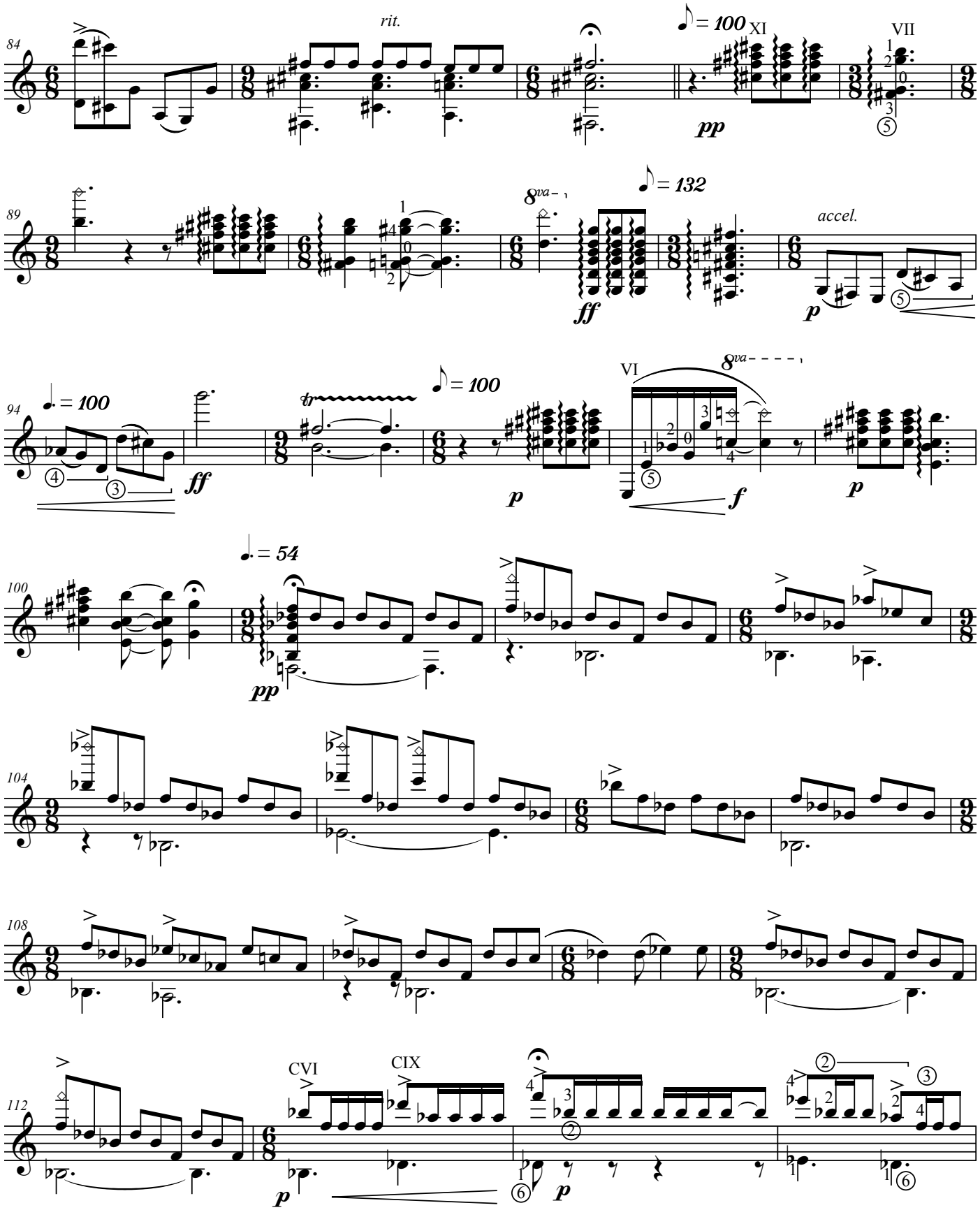
for solo guitar

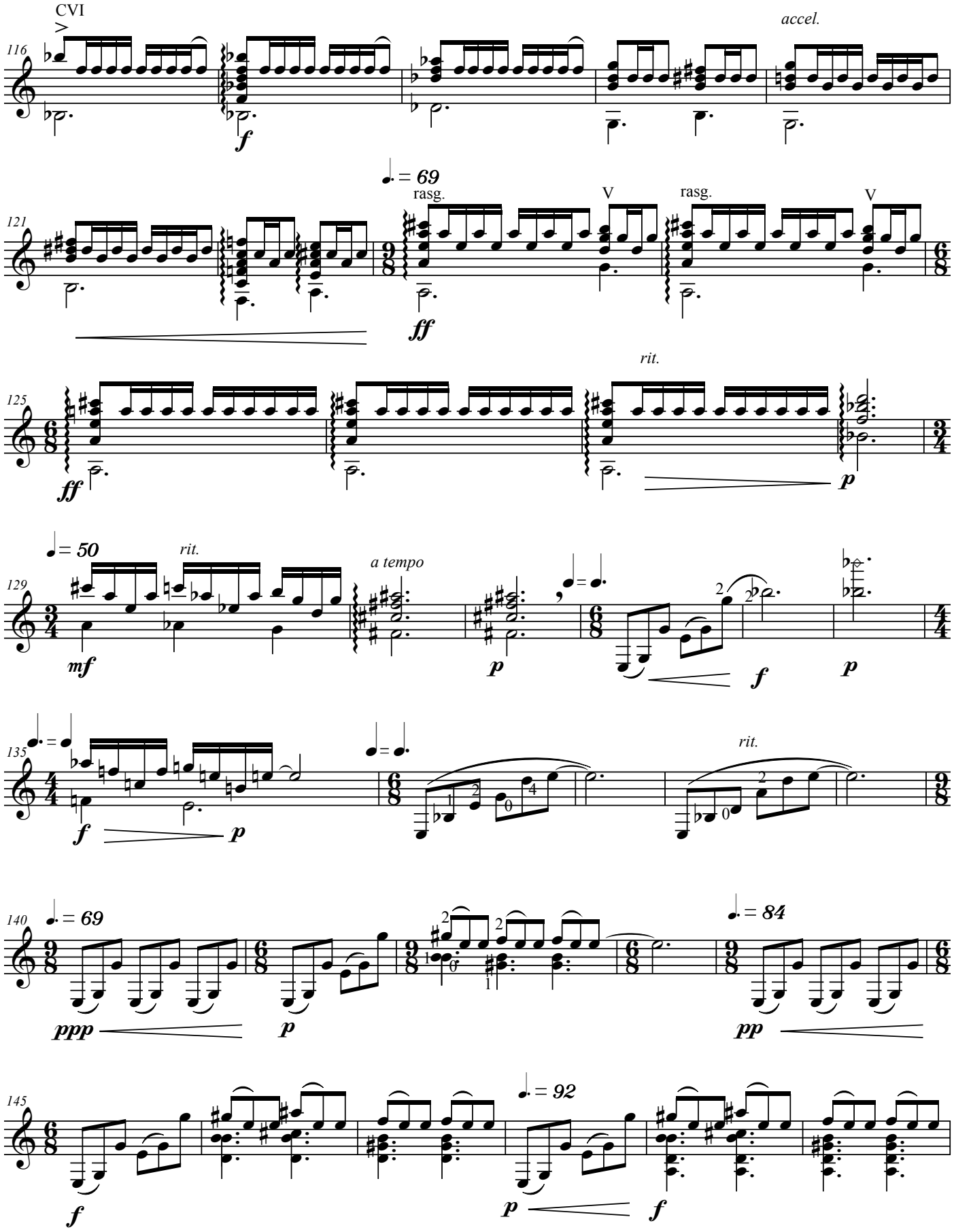
I. Festival

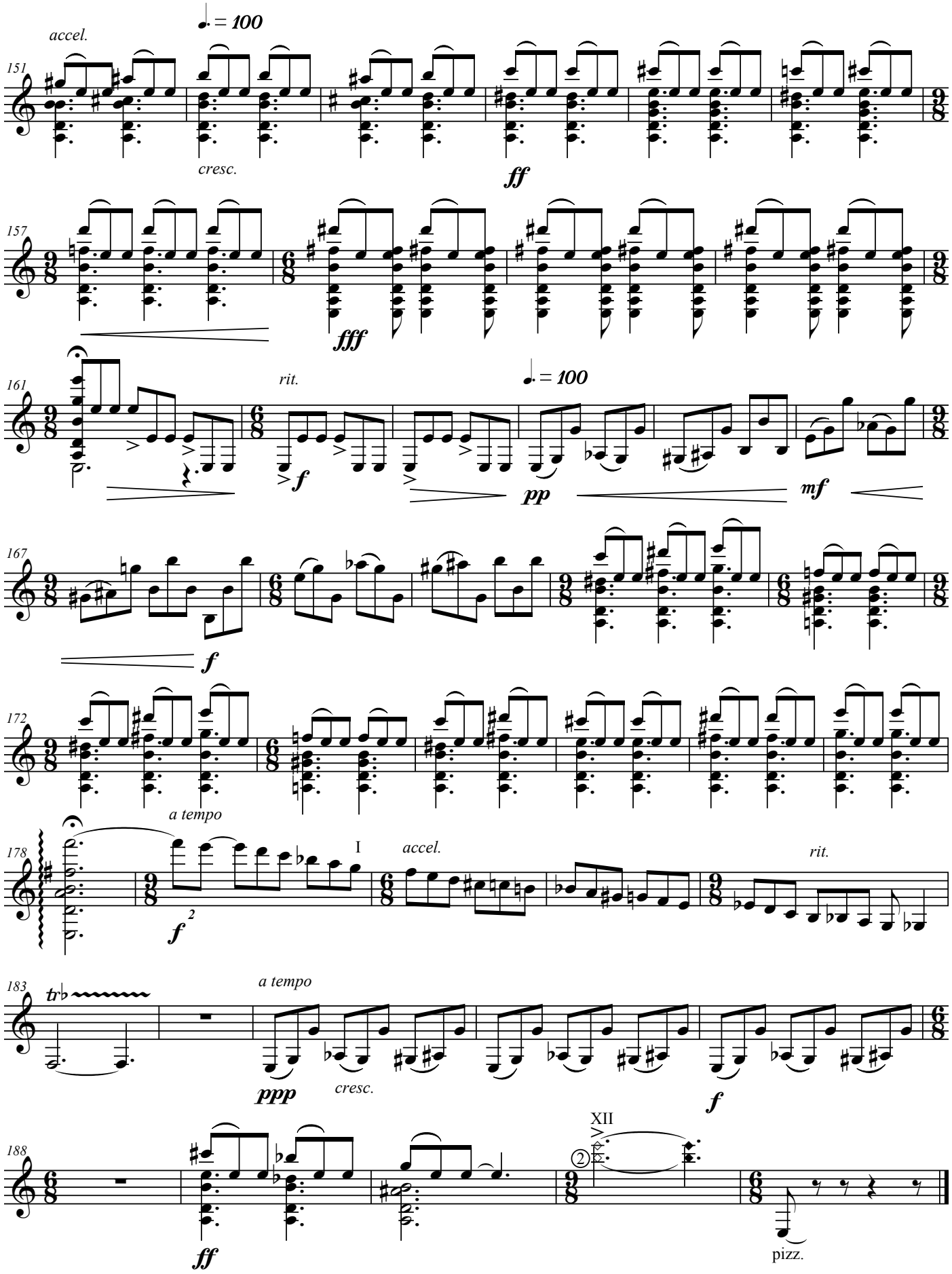
Robert Lunn (2007)



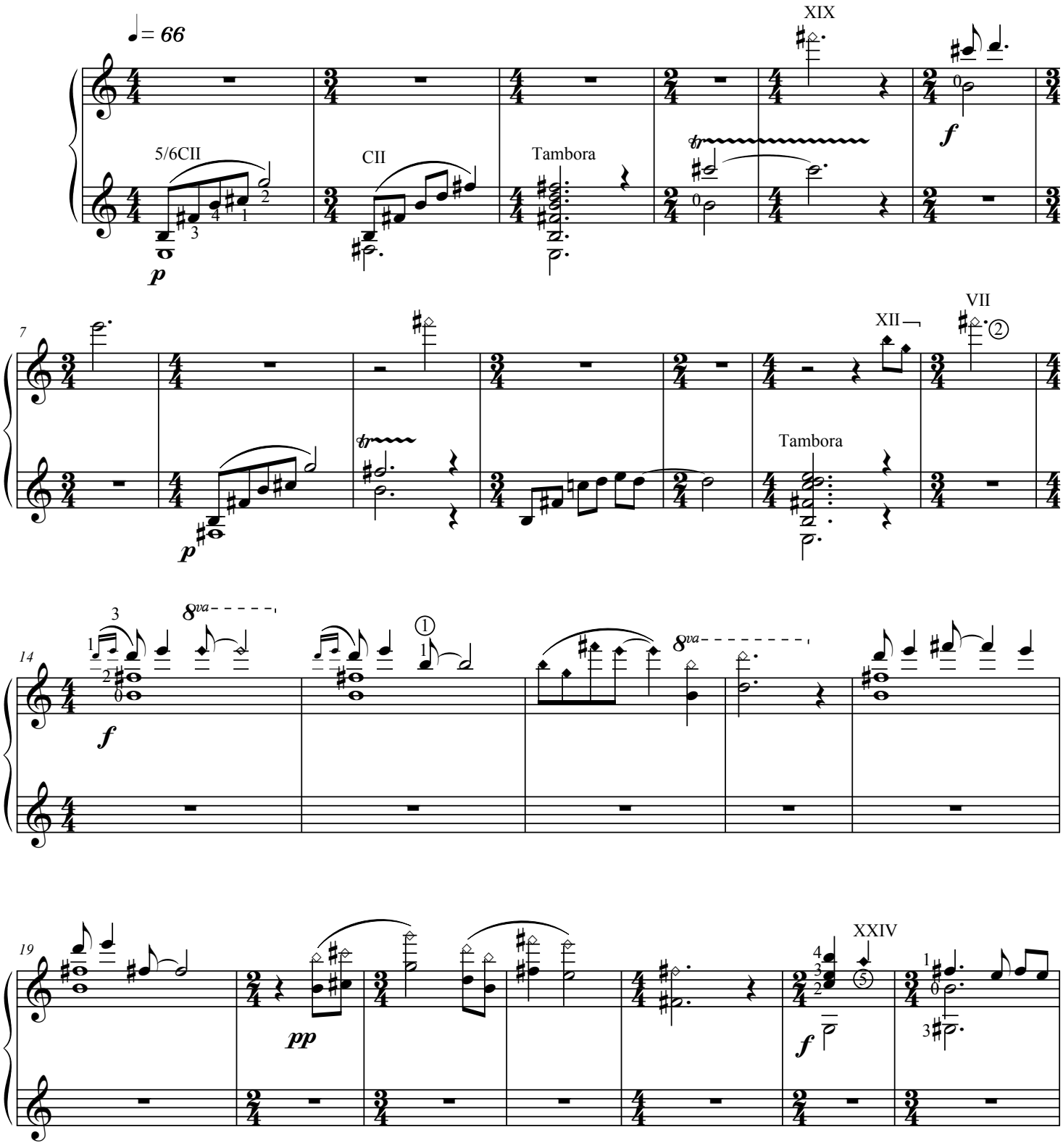

5/6CVII
43
ff
mf
ff
f
ff
rasg.
49
♩= 92
mf
p
mf
54
f
mf
p
60
f
mf
f
3
3
mf
65
rit.
♩= ♩. a tempo
f
mf
70
f
74
f
p
f
p
79
f
f
pont.

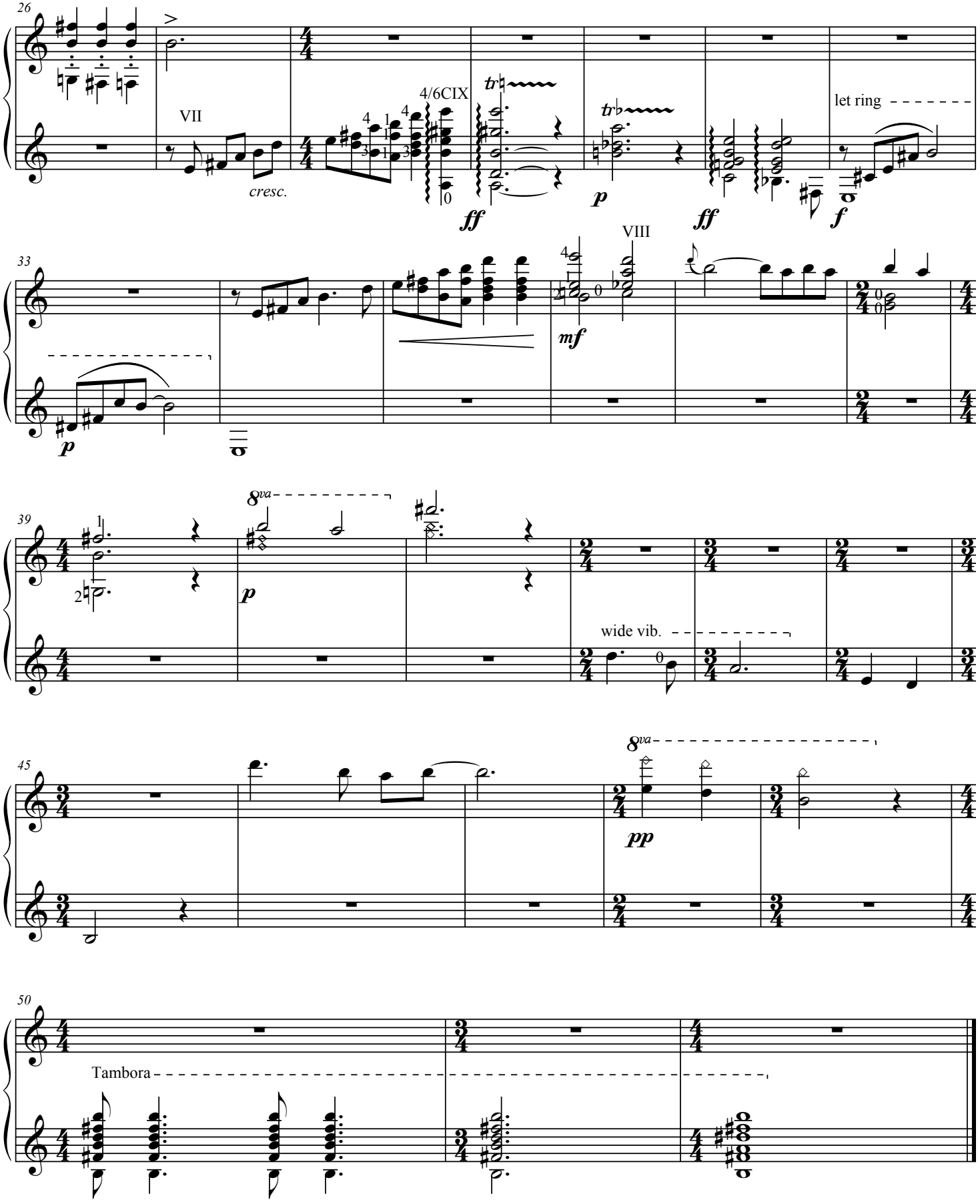

84
rit.
♪ = 100
XI
VII
pp
89
8va
♪ = 132
ff
accel.
p
94
♩. = 100
ff
tr
♪ = 100
p
VI
8va
f
p
100
♩. = 54
pp
104
108
112
CVI
CIX
p
p


CVI
116
accel.
121
♩. = 69
rasg.
V
rasg.
V
125
rit.
129
♩ = 50
rit.
a tempo
135
rit.
140
♩. = 69
♩. = 84
145
♩. = 92

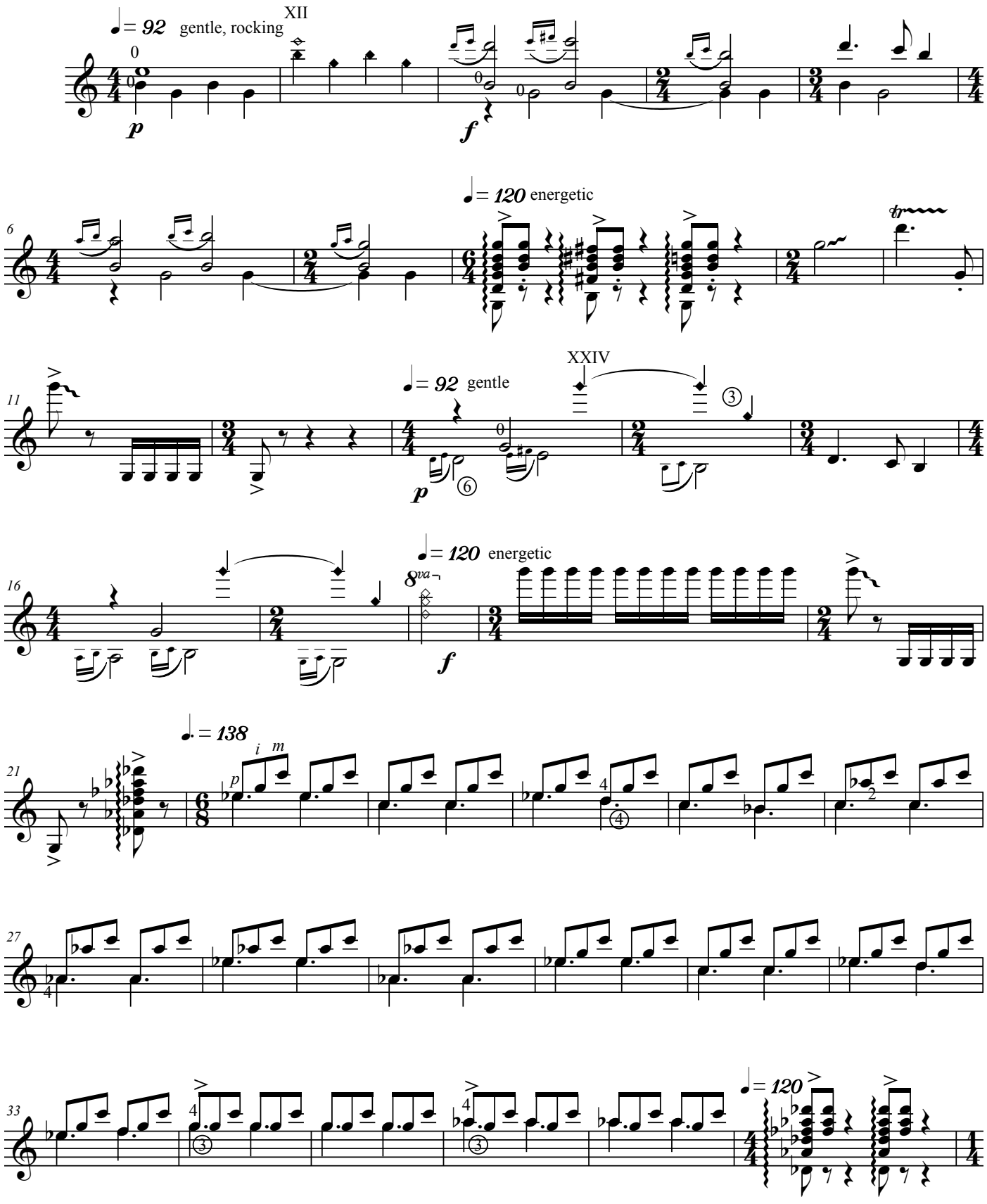

accel.
♩. = 100
151
cresc.
ff
157
fff
161
rit.
♩. = 100
f
pp
mf
167
f
172
a tempo
178
I
accel.
rit.
f 2
183
tr
a tempo
ppp
cresc.
f
188
XII
ff
pizz.

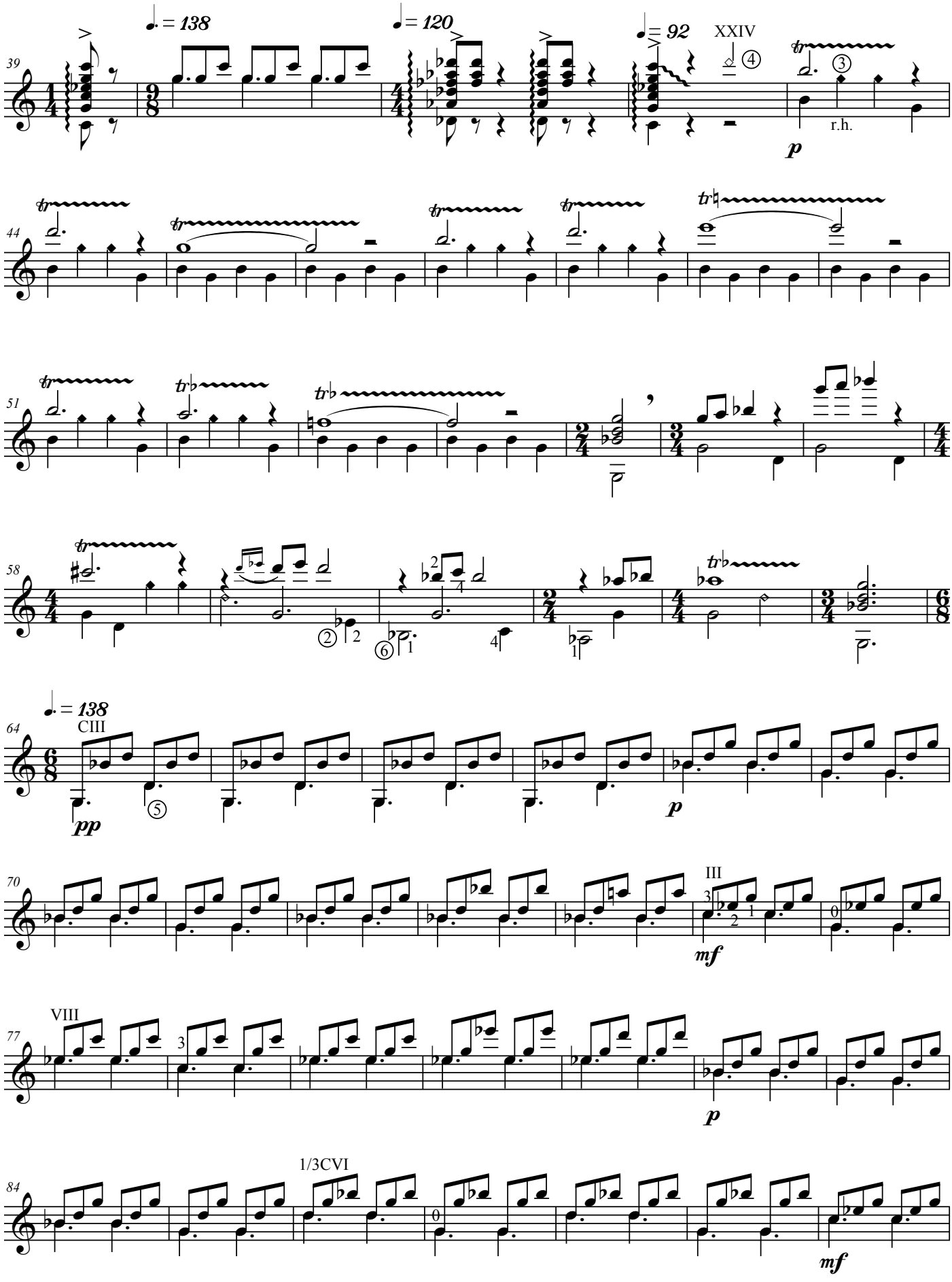
II. Adagio misterioso

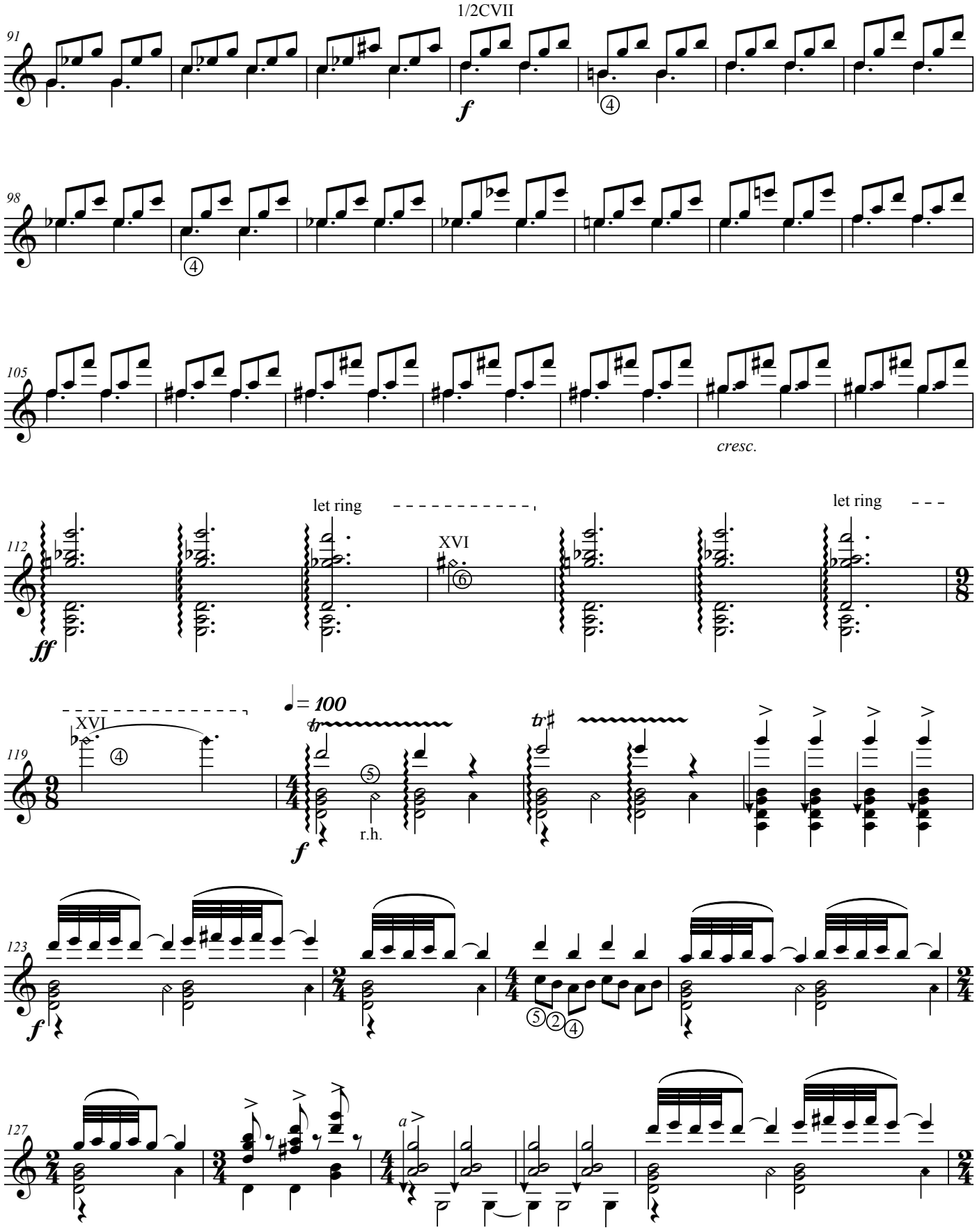


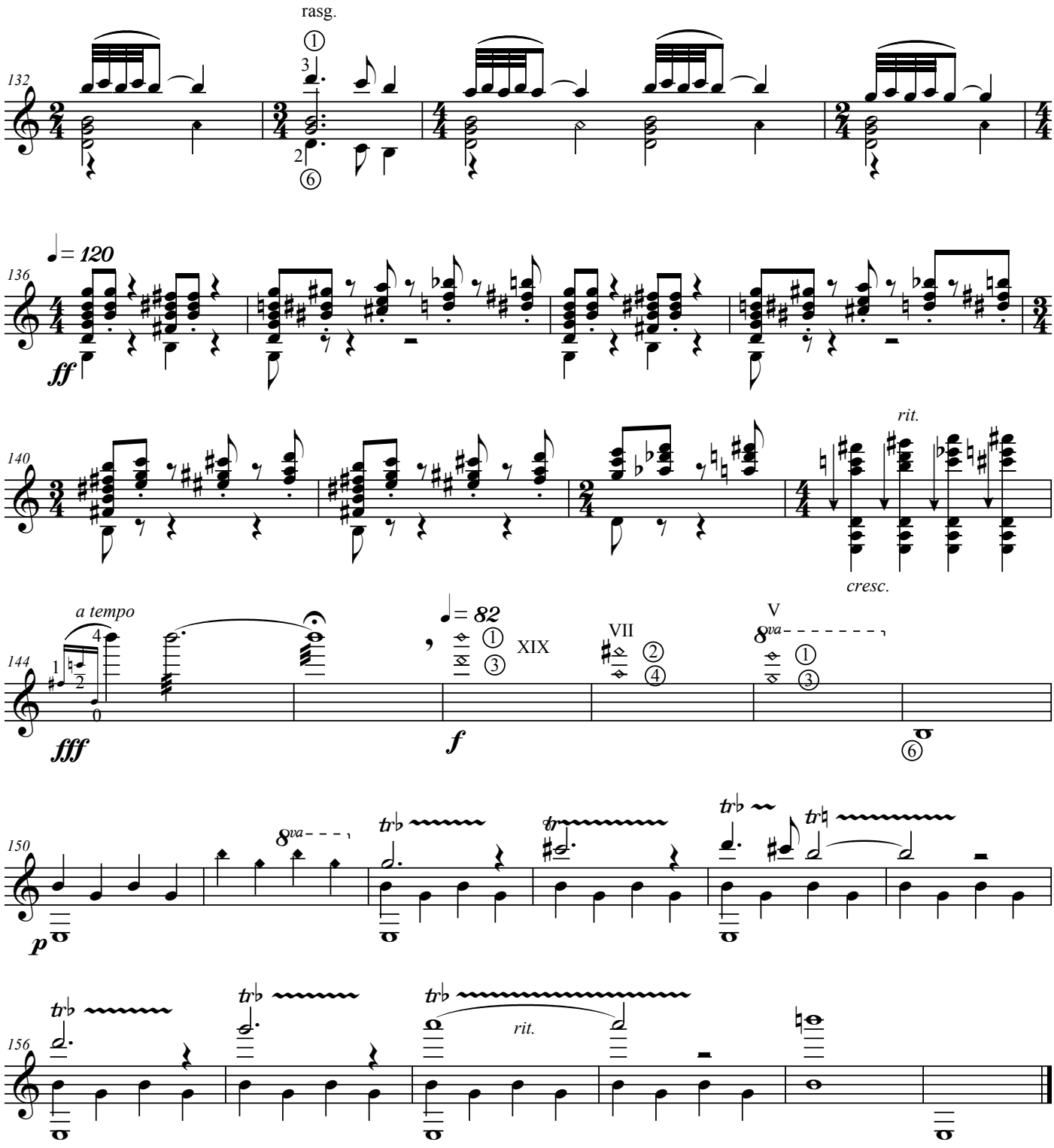

26
VII
cresc.
4/6CIX
ff
p
ff
let ring
f
33
p
VIII
mf
39
8va
p
wide vib.
45
8va
pp
50
Tambora

III. Primavera pastorale




39
♩. = 138
♩ = 120
♩ = 92
XXIV
r.h.
p
44
51
58
64
♩. = 138
CIII
pp
p
70
III
mf
77
VIII
p
84
1/3CVI
mf


1/2CVII
91
f
98
105
cresc.
112
let ring
XVI
let ring
ff
119
XVI
♩= 100
tr
tr♯
f
r.h.
123
f
127
a


rasg.
132
136
♩= 120
ff
140
rit.
cresc.
144
a tempo
fff
♩= 82
XIX
f
VII
V
8va
150
p
tr
156
rit.