

Robert Lunn


Guitar Sonata
for solo classical guitar

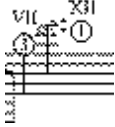
(2007)

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

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$\text{♩} = 80$ 1/2CIII IV *pp* *f* *pp*

8 *pp* *cresc.* *f* *ff* VI 5/6CIX VII

15 *p* *accel.* *f* *rit.* *p* $\text{♩} = 100$

20 *f* *p* *f*

26 *p* *cresc.*

31 *ff* *p* *f* VII XII

37 *p* *f* *mf*

5/6CVII

43 *ff* *mf* *ff* *f* *ff*

49 *mf* *p* *mf*

rasg. $\bullet = 92$

54 *f* *mf* *p*

60 *f* *mf* *f* *mf*

65 *f* *mf*

rit. *a tempo*

70 *f*

74 *f* *p* *f* *p*

mi

79 *f* *f* *pont.*

84 *rit.* $\text{♩} = 100$ XI VII
pp

89 *8va-* $\text{♩} = 132$ *ff* *accel.* *p*

94 $\text{♩} = 100$ *ff* *p* *f* *p* VI *8va-----*

100 $\text{♩} = 54$ *pp*

104

108

112 *p* *p* *p* CVI CIX

CVI
116 *accel.*

121 *ff*
♩ = 69
rasg. V *rasg.* V

125 *ff* *rit.* *p*

129 *mf* *rit.* *a tempo* *p* *f* *p*
♩ = 50

135 *f* *p* *rit.*

140 *ppp* *p* *pp*
♩ = 69 *♩ = 84*

145 *f* *p* *f*
♩ = 92

accel. $\text{♩} = 100$
 151 *cresc.* *ff*
 157 *fff*
 161 *rit.* $\text{♩} = 100$
f *pp* *mf*
 167 *f*
 172 *a tempo*
 178 *f*² *accel.* *rit.*
 183 *trb* *a tempo*
ppp *cresc.* *f*
 188 *ff* XII *pizz.*

II. Adagio misterioso

♩ = 66

XIX

5/6CII

CII

Tambora

f

7

XII

VII

Tambora

p

14

3

8va-----

f

19

pp

f

XXIV

Detailed description of the musical score: The score is for a piano and Tambora. It consists of four systems of music. The first system (measures 1-6) starts with a tempo of ♩ = 66 and a key signature of one sharp (F#). The piano part begins with a triplet of eighth notes (5/6CII) and a dynamic of *p*. The Tambora part has a melodic line with a dynamic of *f*. The second system (measures 7-13) continues the piano part with a triplet and a dynamic of *p*, and the Tambora part with a melodic line and a dynamic of *p*. The third system (measures 14-18) features a piano part with a triplet of eighth notes, a dynamic of *f*, and an 8va marking. The Tambora part is silent. The fourth system (measures 19-24) shows the piano part with a dynamic of *pp* and the Tambora part with a dynamic of *f*. The score includes various time signatures: 4/4, 3/4, 2/4, and 3/2.

26

VII

cresc.

4/6 CIX

trb

trb

let ring

ff

p

ff

f

33

VIII

mf

p

39

8va

p

wide vib.

45

8va

pp

50

Tambora

III. Primavera pastorale

0 $\text{♩} = 92$ gentle, rocking XII
p *f*

6 $\text{♩} = 120$ energetic *tr*

11 $\text{♩} = 92$ gentle XXIV *p* ③

16 $\text{♩} = 120$ energetic *f* *8va*

21 $\text{♩} = 138$ *i m* *p* ④

27

33 $\text{♩} = 120$ ④

Detailed description: This is a musical score for a piece titled "III. Primavera pastorale". The score is written for a single melodic line on a treble clef staff. It consists of seven systems of music. The first system (measures 0-5) starts with a tempo of 92 bpm, described as "gentle, rocking", and includes a dynamic marking of *p* (piano) and a forte *f* marking. A section marker "XII" is placed above the staff. The second system (measures 6-10) has a tempo of 120 bpm, described as "energetic", and includes a trill marking *tr*. The third system (measures 11-15) returns to a tempo of 92 bpm, described as "gentle", and includes a dynamic marking of *p* and a circled number 3. A section marker "XXIV" is placed above the staff. The fourth system (measures 16-20) has a tempo of 120 bpm, described as "energetic", and includes a dynamic marking of *f* and an *8va* marking. The fifth system (measures 21-26) has a tempo of 138 bpm and includes a dynamic marking of *p* and a circled number 4. The sixth system (measures 27-32) continues the melodic line. The seventh system (measures 33-37) has a tempo of 120 bpm and includes a circled number 4. The score uses various time signatures, including 4/4, 3/4, and 6/8.

39 $\bullet = 138$ $\bullet = 120$ $\bullet = 92$ XXIV
 Musical notation on a grand staff (treble and bass clefs) with various rhythmic patterns, including sixteenth and thirty-second notes. A fermata is placed over a measure at measure 42. A circled 4 (④) is written above the staff. A circled 3 (③) is written below the staff. The right-hand part (r.h.) is indicated. The dynamic marking *p* is present.

44 Musical notation on a grand staff featuring several trills (tr) and slurs. The dynamic marking *p* is present.

51 Musical notation on a grand staff with trills and slurs. The dynamic marking *p* is present.

58 Musical notation on a grand staff with trills and slurs. A circled 2 (②) is written below the staff. A circled 6 (⑥) is written below the staff. The dynamic marking *p* is present.

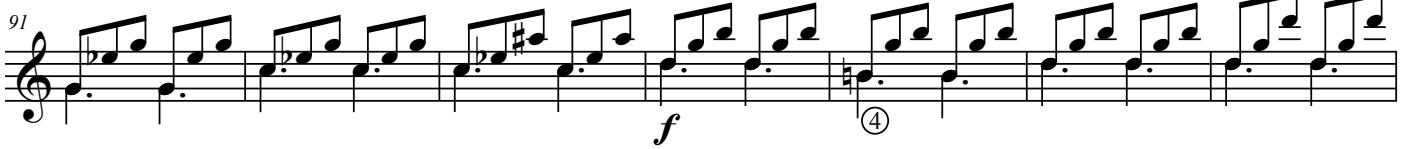
64 $\bullet = 138$ CIII
 Musical notation on a grand staff with a consistent sixteenth-note pattern. A circled 5 (⑤) is written below the staff. The dynamic marking *pp* is present.

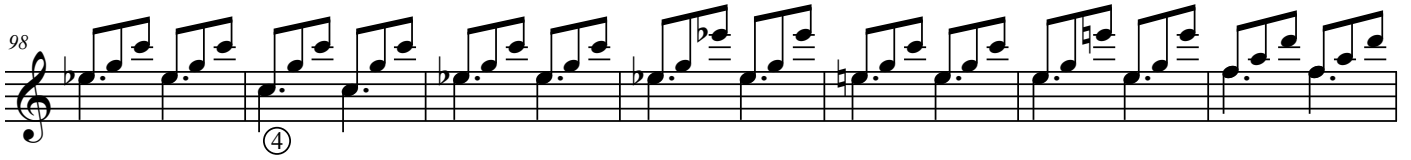
70 Musical notation on a grand staff with a consistent sixteenth-note pattern. The dynamic marking *mf* is present.

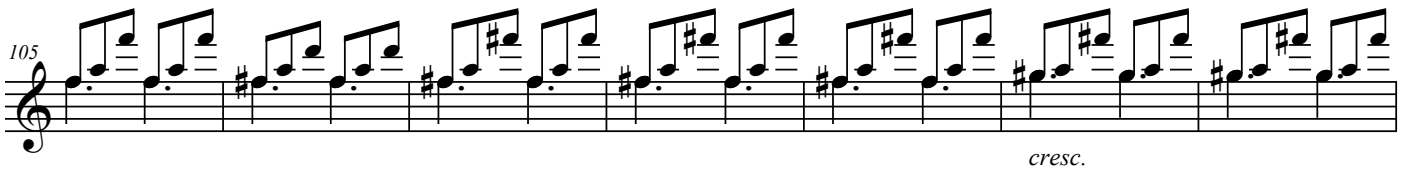
77 VIII
 Musical notation on a grand staff with a consistent sixteenth-note pattern. The dynamic marking *p* is present.

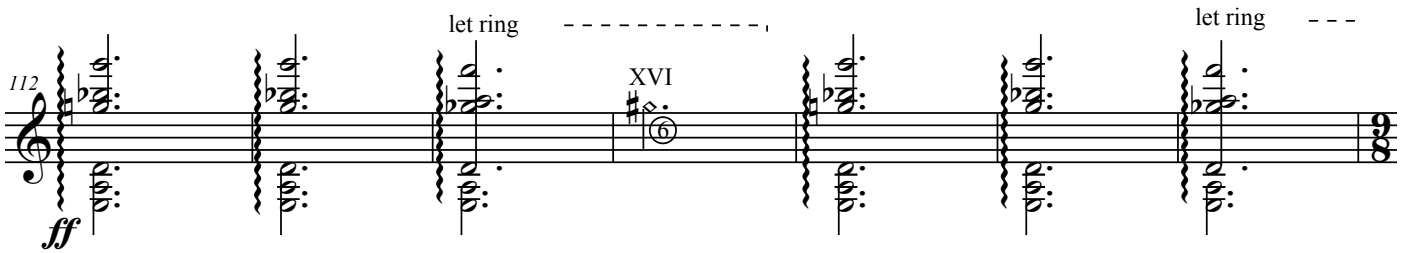
84 1/3CVI
 Musical notation on a grand staff with a consistent sixteenth-note pattern. The dynamic marking *mf* is present.

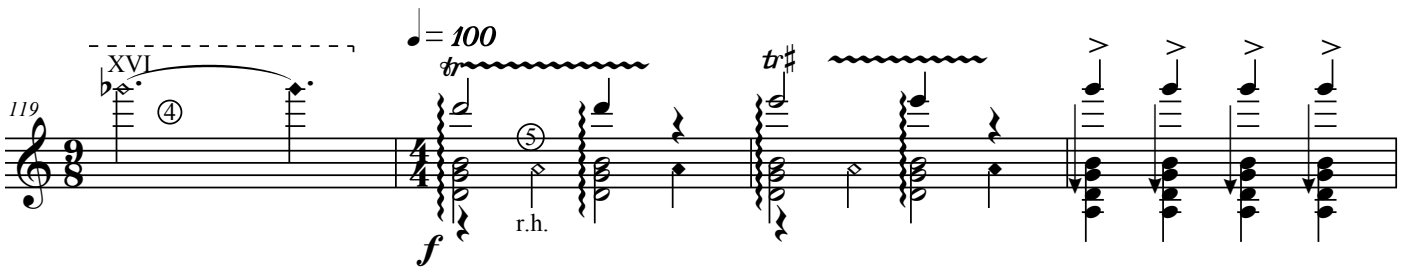
1/2CVII

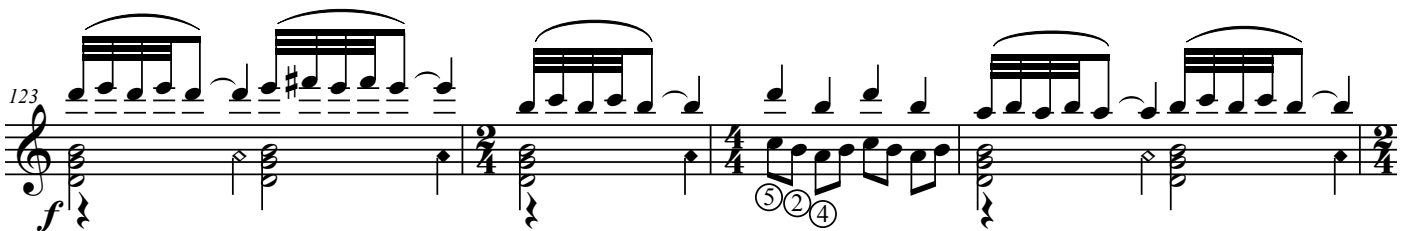
91 

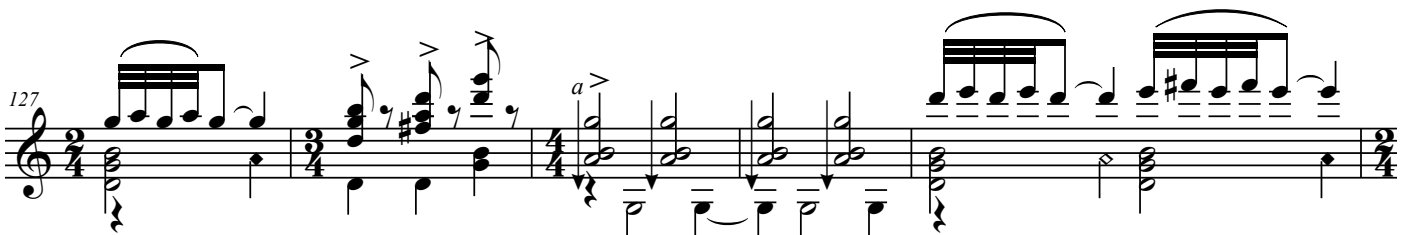
98 

105 

112 

119 

123 

127 

132 *rasg.*

136 $\text{♩} = 120$

140 *rit.*

144 *a tempo* $\text{♩} = 82$

① XIX VII V
③ ② ④
① ③

150 *p*

156 *rit.*