

for Keith Calmes

Sonata

for guitar

I. Arrival

Jim Scully (b. 1972)
ASCAP

$\text{♩} = \text{♪}$ throughout

$\text{♩} = 76$ C: IV accel. C: 1/2 VI

C: IX accel. C: 1/2 XI

6 *a tempo*

$\text{♩} = 84$ *slightly faster*

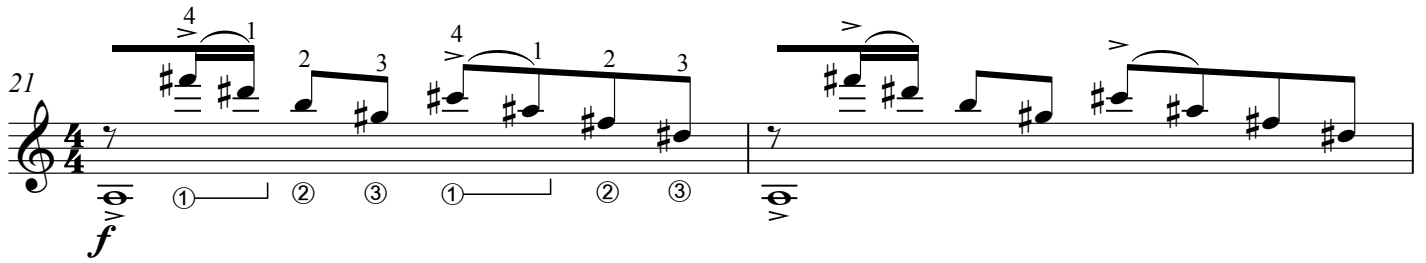
11 C: XI C: VII C: IV C: II

$\text{♩} = 140$

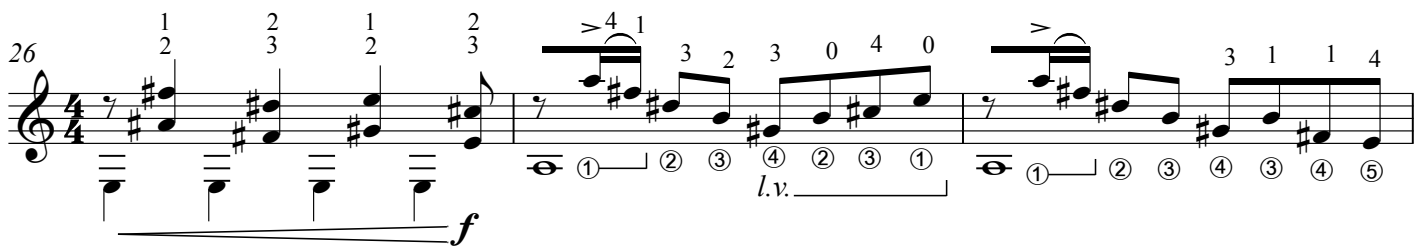
15

18

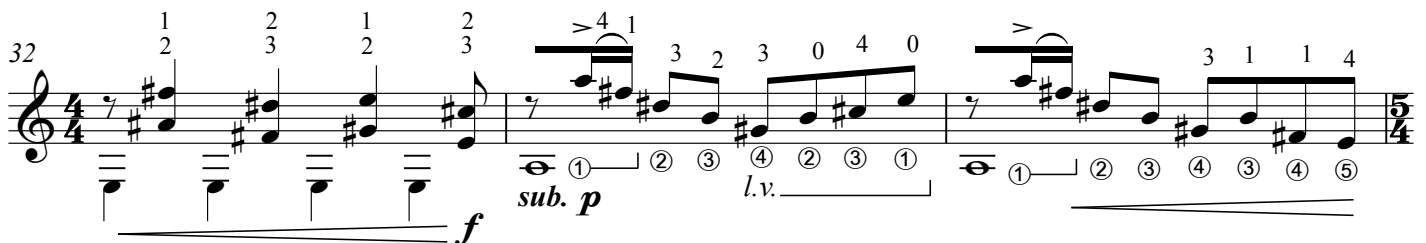
Sonata for Guitar - Scully - 2

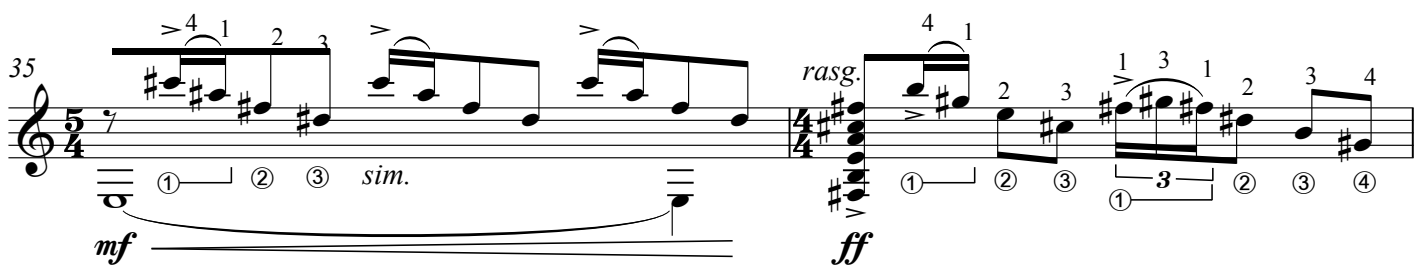
21 

23 

26 

29 

32 

35 

Sonata for Guitar - Scully - 3

37 *rasg.* *ord.* *sim.*

mf

40 *rasg.* *ff* *rasg.*

ff

42 *ord.* *sul tasto* *sim.* *f*

f

46 *l.v.* *sim.* *mp*

mp

tasto *to* *sul pont.*

50 *sim.* *mf*

mf

54 *rasg.* *C:II* *metallico* *C:II* *f* *ff*

f *mp* *f* *ff*

* The "x" noteheads in the rasgueado sections indicate a rhythmic gesture. The player shall slap the strings over the soundhole with the open palm of the right hand - thus stopping the sound of the previous strum. The notation is rhythmically precise.

Sonata for Guitar - Scully - 4

58 *tasto* 0 0 *l.v.* 0 1 *sim.*

p

62 *tasto* *to* *sul pont.*

mp

66 *rasg.* C:II *metallico* C:II

f *mp* *f* *ff*

70 *rasg.* C:II C:IV

p *mp* *mf*

74 C:VII C:IX

f *ff*

79 *tasto* 4 1 *rit.* *a bit faster*

mp

Sonata for Guitar - Scully - 5

♩ = 70
a bit faster
sul pont.

rit.

83

Musical notation for measures 83-85. The treble clef staff shows a melodic line with fingerings 4, 0, 3, 4, 1, 0, 4, 0, 0. The bass clef staff shows a bass line with fingerings 1, 2, 3, 1, 1, 2. A 'C:II' marking is present. A 'p' dynamic marking is at the end of the system. A 'sul pont.' marking with a bracket spans from measure 83 to the end of the system.

86

Musical notation for measures 86-91. Measure 86 has a 'XIV' marking and 'artificial harm.' instruction. Measure 87 has a 'C: II' marking and 'pp' dynamic. Measure 88 has a 'sul pont.' marking. Measure 89 has a 'XIV' marking and 'artificial harm.' instruction. Measure 90 has a 'XVI' marking. The system ends with a double bar line. A '4/4' time signature is at the end.

89

Musical notation for measures 89-92. Measure 89 has a tempo marking '♩ = 140' and a 'mf' dynamic. Measure 90 has a 'l.v.' marking and a 'mp' dynamic. Measure 91 has a 'mf' dynamic. Measure 92 has a 'mf' dynamic. A '4/4' time signature is at the end.

92

Musical notation for measures 92-95. Measure 92 has a 'sim.' marking and a 'mf' dynamic. Measure 93 has a 'mp' dynamic. Measure 94 has a 'mf' dynamic. Measure 95 has a 'mf' dynamic. A '4/4' time signature is at the end.

95

Musical notation for measures 95-97. Measure 95 has a 'f' dynamic. Measure 96 has a 'f' dynamic. Measure 97 has a 'f' dynamic. A '4/4' time signature is at the end.

97

Musical notation for measures 97-100. Measure 97 has a 'p' dynamic. Measure 98 has a 'mp' dynamic. Measure 99 has a 'p' dynamic. Measure 100 has a 'mf' dynamic. A '4/4' time signature is at the end.

Sonata for Guitar - Scully - 6

100

f

103

l.v.

mf

107

rasg.

ff

109

l.v.

mp *f*

113

rasg.

C:II

metallico

C:II

f *mp* *f* *ff*

$\text{♩} = 52$

117

rit.

mf

mp

l.v.

mf *mp*

II. Lullaby

♩ = ♪ throughout

♩ = 62

XII
r.h. harm.

VII
①
8^{va}

VII
8^{va}

l.v. 1 2 4

5 4 1 3 2

p mp

4

slightly slower

rit.

1 0 1 4

a tempo

4

♩ = 72

slightly faster

1/2 C: IX

1/2 C: V

l.v. rit. a tempo

4 2 1 2 3 1 1 3

mf mp

11

1/2 C: IX

1/2 C: V

1/2 C: II

f mf

14

l.v. 4 0 4

slowing a bit

rit.

mp p

Sonata for Guitar - Scully - 8

♩ = 62

17

rit. XII

♩ = 72

mp *mf* *mp* *mp* *mf* *mp*

21

accel.

mp *mf* *mp* *mf* *mp*

♩ = 84

25

l.v. 3 4 1 0

rit.

mf *f* *mf* *f* *mf*

29

a tempo

l.v. 3 4 1 0 4 3 1 0 4 3 1 0

rit.

mp *mf* *mp* *mf* *mp*

♩ = 70

33

mf *f* *mf* *f*

Sonata for Guitar - Scully - 9

35

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

mp *mf*

37

mp *mf* *mp* *mf*

1/2 C: IV

42

mp *f* *mf*

slightly slower

46

f *mp* *rit.* XII //

50

a tempo

XII VII V r.h. *p*

$\text{♩} = \text{♪}$ throughout

$\text{♩} = 144$

III. Adventure

aggressively

Musical notation for measures 1-3. The piece is in 4/4 time. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, including triplets and slurs. The left hand plays a bass line with quarter and eighth notes. Fingerings are indicated by circled numbers 1-5. Dynamics include *f* (forte) and accents.

Musical notation for measures 4-6. The right hand continues with eighth and sixteenth notes. The left hand has a steady bass line. Dynamics range from *mf* (mezzo-forte) to *f*. Accents and slurs are used throughout.

Musical notation for measures 7-10. Measures 7-9 are in 9/8 time, and measure 10 is in 5/4 time. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Fingerings are indicated by circled numbers. Dynamics include *mf* and *ff* (fortissimo).

Musical notation for measures 11-12. The piece is in 5/4 time. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Fingerings are indicated by circled numbers. Dynamics include *mp* (mezzo-piano) and *mf*.

Musical notation for measures 13-15. Measures 13-14 are in 5/4 time, and measure 15 is in 7/8 time. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Fingerings are indicated by circled numbers. Dynamics include *f*, *ff*, *mf*, and *f*.

Sonata for Guitar - Scully - 11

17 $\text{♩} = 72$ 3 0 1 **accel.** **rit.**

ff *mp* *f* *mp*

18 $\text{♩} = 144$

21

24

27

31 $\text{♩} = 72$ 1 3 4 4 1 2 3 1 2 4 4 1 3 2 1/2C: III **rit.**

mf

Sonata for Guitar - Scully - 12

34 *l.v.* $\text{3 } 2 \text{ 1}$

mp

38 $\text{3 } 2 \text{ 1 } 0$

mp

42 $\text{4 } 3 \text{ 2 } 1$ *rit.*

pp

$\text{♩} = 54$
47 *l.v.* XII 2 1 4 XII

p

49 XII *a bit faster...* $\text{♩} = 74$ C: III

mp

$\text{♩} = 60$ C: V C: V C: II *rit.* art.
51

mp *f* *mf*

Sonata for Guitar - Scully - 13

54

mf *mp*

57

rit.

C: VII

mf

60

C: V

rit.

$\text{♩} = 64$

l.v. 4 0 1

f *mp* *p*

63

rit.

$\text{♩} = 90$

faster, but freely

mp *mf*

66

rit.

XII

a bit faster, but freely

l.v.

mp *mf*

70

$\text{♩} = 144$

// slowly, freely rit.

f *mp* *mf* *mp*

Sonata for Guitar - Scully - 14

♩ = 144

73 *rit.* // *slowly, freely rit.* //

f *mp* *f*

♩ = 60

76 *freely with expression rit.*

① ② ① ② ③ ② ③ ④ ③ ④ ④ ⑤ ④ ⑤ ⑤ ⑥

♩ = 144

82 *f*

85 *mp* *f*

88 *mf*

91 *ff* *mf* *ff*

94 *f* *fff*