

Sonata 9 America



for guitar

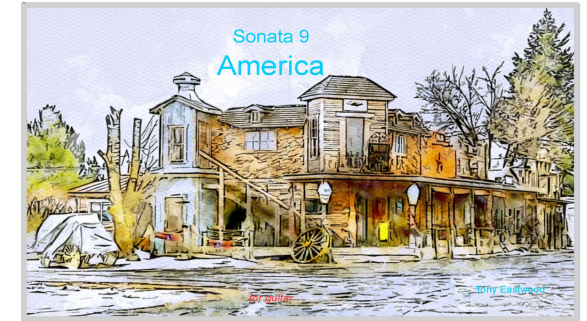
Tony Eastwood

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I love America. I love the place. I love the people. This sonata is inspired by my love.

1. America. Homage to Dvorák.

Here I've tried to invoke the mood of pioneer America. If you listen hard you'll hear various pioneer sounds: bugle calls echoing over the forest, the gentle wind on a summer prairie, the contented mood of a pioneer wedding – the bells ringing out the happiness of the newly married couple. Behind these human features is the ever present wild untamed wilderness, sinister in its darkness.



I've sung tenor in a concert devoted to Dvorák music. Just before the final rehearsal, Alistair Auld, the conductor, pointed out to me how the slow movement of his famous "New World Symphony" starts with and is constructed around a magic repeated chord progression. I haven't stolen Dvorák's chords direct but I have stolen the idea of opening with a magic chord progression to repeat it later in the work. I tried also to learn something from Dvorák's masterly handling of rhythm – you'll hear if I am a good student. Dvorák, of course, had a strong connection with America and wrote his "New World Symphony" there. But he couldn't settle there and his home sickness exiled him again, this time back to his native Czech land. A brief quotation from the New World has leaked into my second movement.

2. The Peace River (Held for orders).

Frank H Spearman's heartbreaking short story: “The Roadmaster's Story—the Spider Water” (from the story collection entitled: *Held for Orders*) narrates the life, betrayal, and death of Hailey, the West End Railway's talented but unqualified bridge engineer. The West End crosses two most treacherous rivers, the Spider and the Peace. Hailey designs and finishes an expensive Spider bridge but before a similar Peace bridge is completed a remote board of directors deems that Hailey is to be demoted, a new academically qualified engineer appointed, and a cheaper and much inferior Peace bridge substituted. One terrible night the telegraph calls Hailey to tell him his Spider bridge is washed out. Immediately Hailey commandeers a special engineering train and races through the night towards his Spider bridge; but it is the compromised Peace bridge (built by his successor) that has failed. Hailey has one chance to save himself but doesn't take it; and in saving others he dies in the raging flood. In cruel irony Hailey goes to his death still believing his own bridge had failed.

3. Legendary Mountain Men.

Spearman's speciality was the romantic, heroic, life of the the men of iron that ran the late nineteenth railroads. In his books he refers intermittently to the "Legendary mountain men:" the early track men and linesmen on the rails crossing the Rockies. While passengers and others rode on heated trains these guys were simply out there in it: clearing blizzard drifts, climbing mountainsides, working night after night in order to keep the track bed clear and the all important telegraph working. In wind and cold that would have killed even hardened cowboys these guys were expected to fix everything or die in the attempt. In my music I've tried to convey the disorienting uncertain world in which they lived and sadly so often died – you can hear the appalling effect of snow as it blots out everything familiar. Spearman's stories are an epitaph for now forgotten men.

Allegro Non Troppo (♩. = ca. 110)

Sonata 9 I. America – Homage To Dvořák

Tony Eastwood

The musical score is written for guitar in 4/4 time. It consists of five systems of music, each with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. Specific techniques like 'p i a m i m i' and 'harm' are noted. The score is divided into measures, with measure numbers 10, 19, 29, 39, and 51 clearly marked. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulations include *maestoso*, *cantabile*, *dolce*, *legato*, and *misterioso*. The score concludes with a repeat sign and a final *cantabile* marking.

62 *pont.* *mf* *p* *mf* *p* *f* *p* *f* *p* *f*

nat.

71 *f* *p* *f* *ff* *f* *p* *pp* *mp* *p*

tranquillo

harm *L.V.*

82 *f* *mp* *mf* *f* *p* *ppp* *mp* *mf* *p* *mp*

calmo *expres.* *tranquillo* *bel canto* *dolce*

1/2 CVII *CVII* *CVII* *CVII*

92 *L.V.* *mf* *f* *p* *mf* *f* *p* *mf*

gioioso (joyful) *expres.*

CVII

p i m i a m i m

102 *pp* *mp* *pp* *f* *p* *ppp*

felice *maestoso*

L.V. *harm* *12th* *CVII*

p m i p

114 *f* *p* *f* *p* *f*

legato *CVIII* *L.V.* *CVIII* *CVIV*

125 $\frac{1}{2}$ CII *p* *pp* *ff* *f* *ppp* *p*

CVII *fas-a fanfare* *p i m a p m i p i p m i p i m*

135 *mf* *mp* *f* *p* *ff* *mp* *mf*

CIII $\frac{1}{2}$ CIV $\frac{1}{2}$ CIV $\frac{1}{2}$ CX

143 *p* *pp* *mf* *f* *pp* *mp*

tranquillo dolce *CIII* *CVI* *L.V.*

151 *p* *f* *mp* *fff* *p* *L.V.*

159 *Desolata* *mp* *mf* *mp* *p* *f* *f* *pp*

CVII *expres.* $\frac{1}{2}$ CV *L.V.*

175 *maestoso* *CII* *f* *p* *mf* *pp* *p* *mp* *f*

(a tempo) *cantabile* $\frac{1}{2}$ CIII $\frac{1}{2}$ CV $\frac{1}{2}$ CVI

Sonata 9 II. The Peace River (Held for Orders)

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Lento

The musical score is written for a single melodic line in 3/4 time. It begins with a *Lento* tempo marking. The first system (measures 1-5) starts with a *ff* dynamic, followed by *p*, *pp*, and *mf*. The second system (measures 6-11) includes dynamics *f*, *mf*, *p*, *pp*, *p*, and *mf*, with articulations *trist* and *harm*. The third system (measures 12-16) features *f*, *p*, *f*, *fp*, and *f*. The fourth system (measures 17-21) includes *p*, *ff*, *mf*, *p*, *mp*, and *mp*, with articulations *expres.* and *rubato*. The fifth system (measures 22-27) contains *pp*, *p*, *mp*, *p*, *mf*, *f*, *mp*, and *ff*, with articulations *rubato*, *meastoso*, *a piace*, and *[a tempo]*. Technical markings include *Cl*, *1/2 Cl*, *1/2 CV*, *1/2 CII*, and *1/2 CIII*. Fingerings and slurs are extensively used throughout the piece.

107 *mf* *pp* *mf* *trist* *CI* *f*

112 *ff* *p* *mp* *art. harm* *mf* *p* *CV* *½CV* *½CX*

117 *f* *pp* *mf* *ff* *p* *mf* *pp* *f* *½CVII* *½CV* *art. harm* *calmo* *½CI* *½CVII*

123 *p* *f* *ff* *p* *ff* *mf* *pp* *mp* *p* *rit.* *a tempo* *½CII* *½CI* *a tempo* *pim* *pim* *L.V.*

127 *mf* *p* *ff* *pp* *mp* *f* *pp* *rit.* *10 2 0 2 3* *accel.* *a tempo* *½CI* *CIV* *damp* *mp* *f* *pp*

133 *mp* *mf* *p* *f* *mf* *p* *ff* *f* *pp* *harm* *L.V.*

2
71 *mf* *f* *mp* *mf* *p* *pp* *mp*

81 *p* *mf* *f* *ff* *p* *f*

91 *ff* *ff* *f* *ff* *f* *p*

101 *pp* *ff* *pp* *mp*

113 *cantabile* *mp* *mf* *f* *ff* *mp* *mf*

123 *f* *p* *f* *f* *pp* *p* *mf* *pp* *ppp* *p*

135 *mp* *p* *pp* *p* *mf* *p* *pp* *f* *p*

145 *a mi p* *p imi pimi* $\frac{1}{2}$ CIV 3
f *p* *f* *pp* *ff* *mf* *ff* *vca* *damp* *sub. p* *mf*

154 *p a mi p a mi*
p *f* *pp* *ff* *f* *p* *ff* *p* *f*

165 *tasto* *4* *2* *1* *4 4 2* *nat.* *3* *1* *4* *1* *3* *1* *0* *0* *3* *1* *0* *1* *0* *0* *0*
pp *mf* *pp* *mf* *pp* *f*

175 $\frac{1}{2}$ CIII 1 0 0 1 4 4 4 4 $\frac{1}{2}$ CIII 4 1 4 1 CIII
f *mf* *f* *ff* *f* *ff* *fff* *f. p*

184 *ppp* *mf* *pp* *pp* *p* *mp*

193 *CVI* *brillantemente* $\frac{1}{2}$ CII $\frac{1}{2}$ CIII $\frac{1}{2}$ CI $\frac{1}{2}$ CVI *legato* CII
pp *mp* *ff* *p* *pp*

202 $\frac{1}{2}$ CIII CIII CIV $\frac{1}{2}$ CII $\frac{1}{2}$ CIII $\frac{1}{2}$ CI
p *fff* *pp* *ff* *f*

4 $\frac{1}{2}CX$ *poco rall.* *a tempo* $\frac{1}{2}CVII$ *lyrico* $\frac{1}{2}CX$ *romantico* *legato* *CIII* $\frac{1}{2}CV$

211 *estatico* *p* *mp* *p* *mp* *pp* *p* *mp*

222 *romantico* *mf* *pp* *mf* *ppp* *p* *f*

231 *f* *f* *ff* *damp* *pp* *p* *f* *ff*

243 *pp* *ff* *mp* *mf* *p*

252 *mf* *p* *f* *pp* *pp* *mf*

261 *f* *p* *ppp* *f* *pp* *pp* *mf*

269 *pp* *ff* *f* *mf* *mp* *f* *mp* *ppp* *hold* *pp* *12th art harm*