Syncretisms

for guitar

Paul Richards

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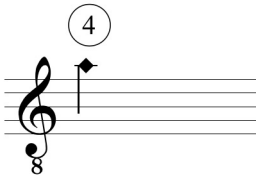
"I believe in everything; nothing is sacred. I believe in nothing; everything is sacred."
- Tom Robbins

A guitar sonata in five continuous and interrelated movements, *Syncretisms* is also a fantasy on a moment from Alberto Ginastera's Sonata for Guitar, Op. 47, quoted as the first four chords of this piece and explored throughout the work in a variety of guises and transformations.

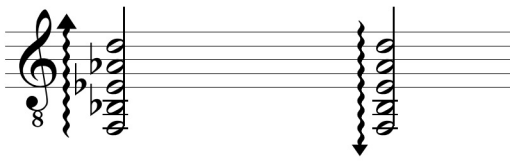
Duration: 13 minutes

Performance instructions:

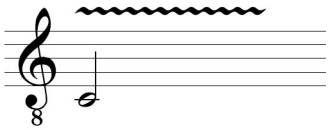
Diamond notehead indicates a harmonic, shown at sounding pitch, with string number shown inside a circle.



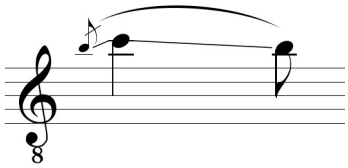
Arpeggios are shown with arrows indicate the direction. Many arpeggios are to be played *rasgueado*, indicated in the score



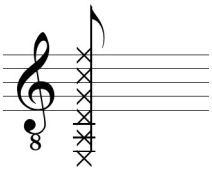
A pitch bend vibrato is shown with a wavy line. Bend pitch rapidly and repeatedly up a quarter-tone and back.



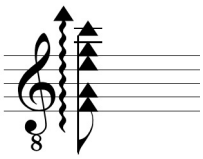
A solid line between pitches indicates a pitch bend from one note to another. Fingers are always placed on the lower note.



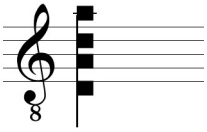
X noteheads indicate a slap on dampened strings, either with the fist or open hand, as detailed in the score.



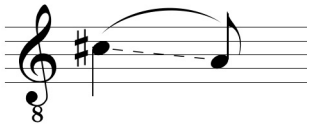
Triangular noteheads indicate strings dampened with the left hand and strummed.



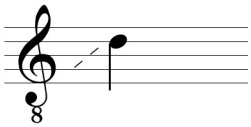
A *tambora* effect is indicated with square noteheads. Beat on the strings with either the side of the thumb and hand, or the open hand, as indicated in the score.



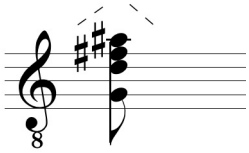
Dotted lines indicate a slide to a note, in the direction shown. When notes are connected, slide from one to the next, and do not rearticulate if the notes are under a slur.



When a dotted line leads to a note, slide to it in the direction indicated.



To avoid clutter, some slides to chords are shown above the staff. Slide to, or from, the chord in the direction shown. In this example, slide up to the chord, strike it, and then slide down.



Syncretisms

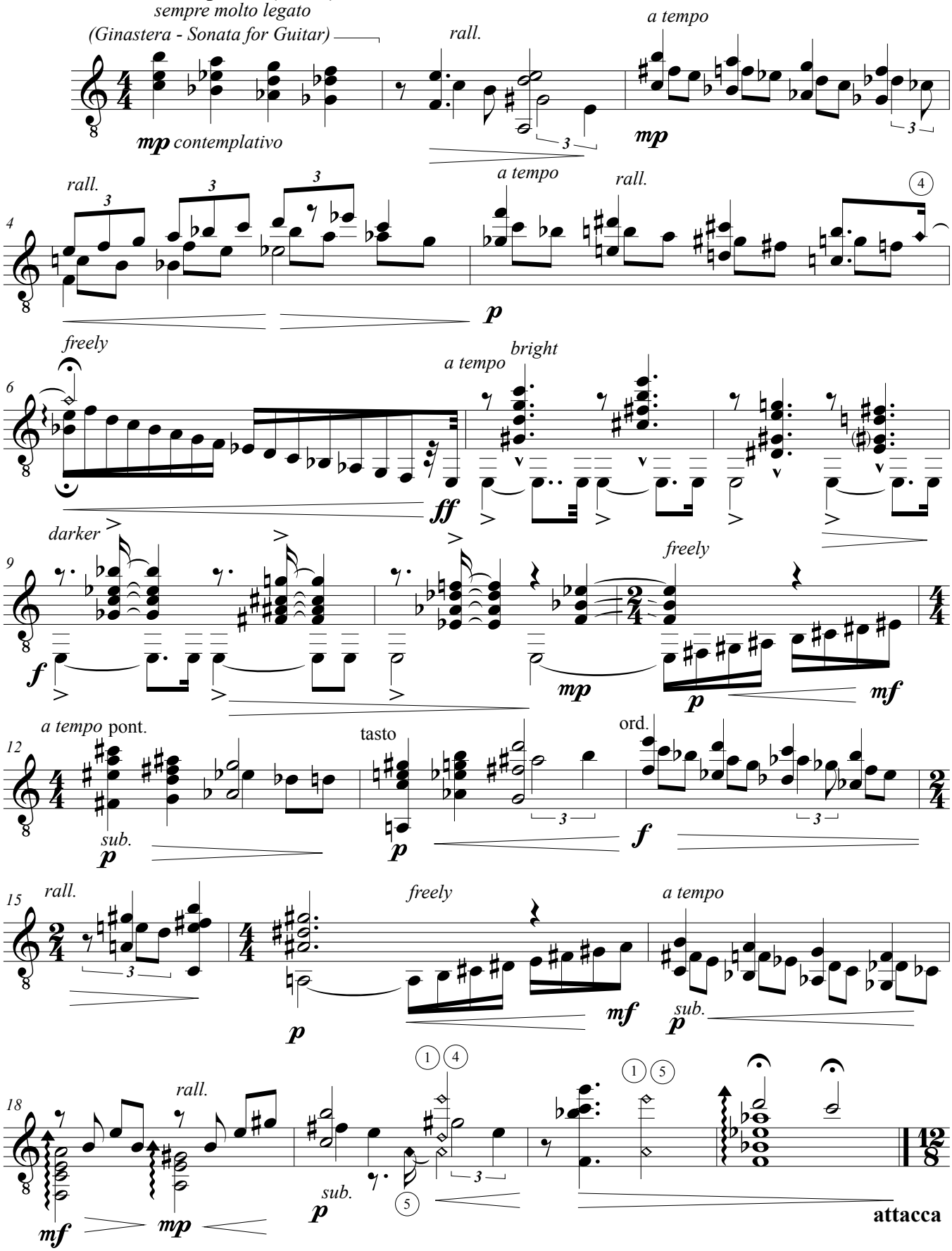
I. Sonorities

PAUL RICHARDS

slow and poetic (♩ = 50)

sempre molto legato

(Ginastera - Sonata for Guitar)



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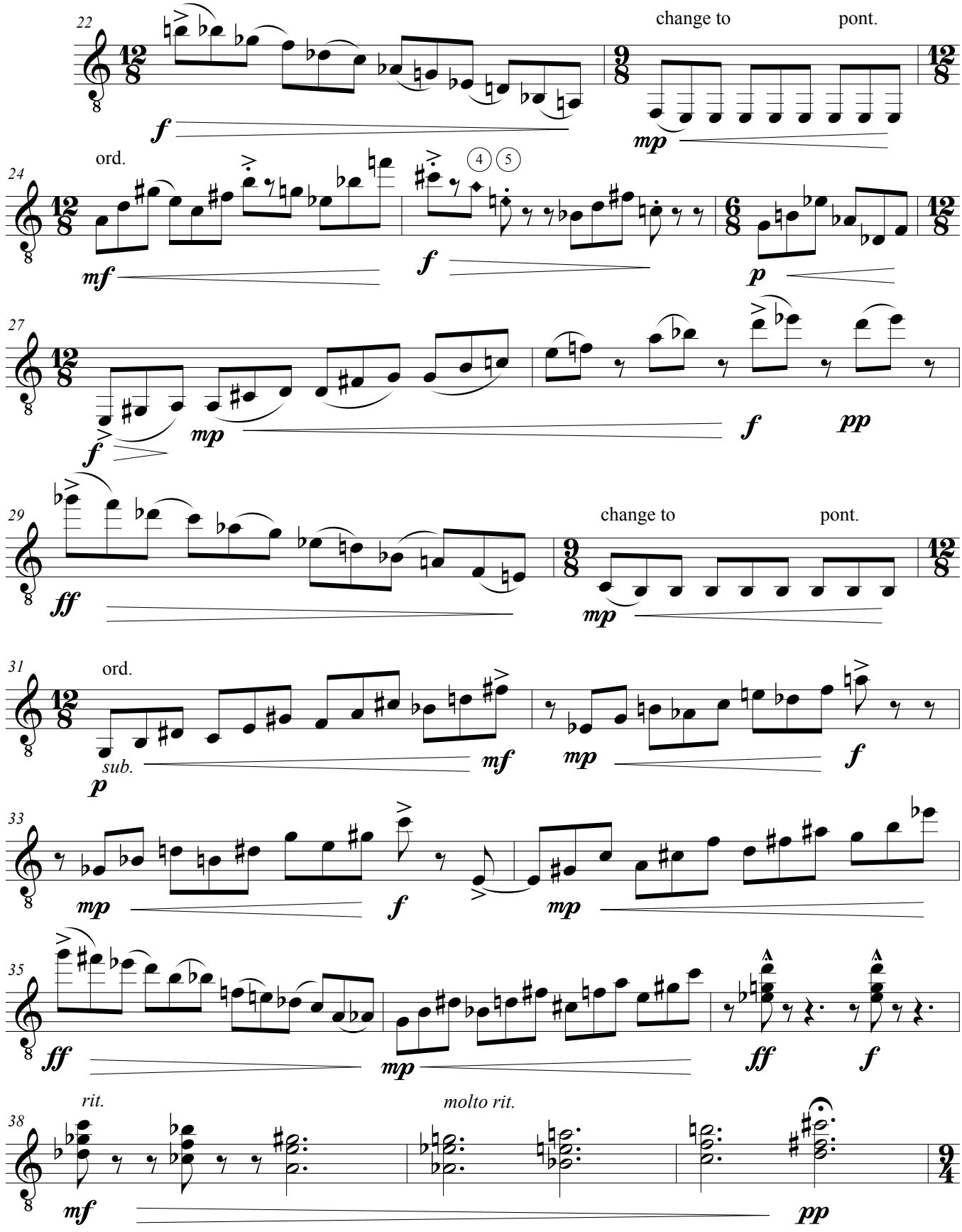
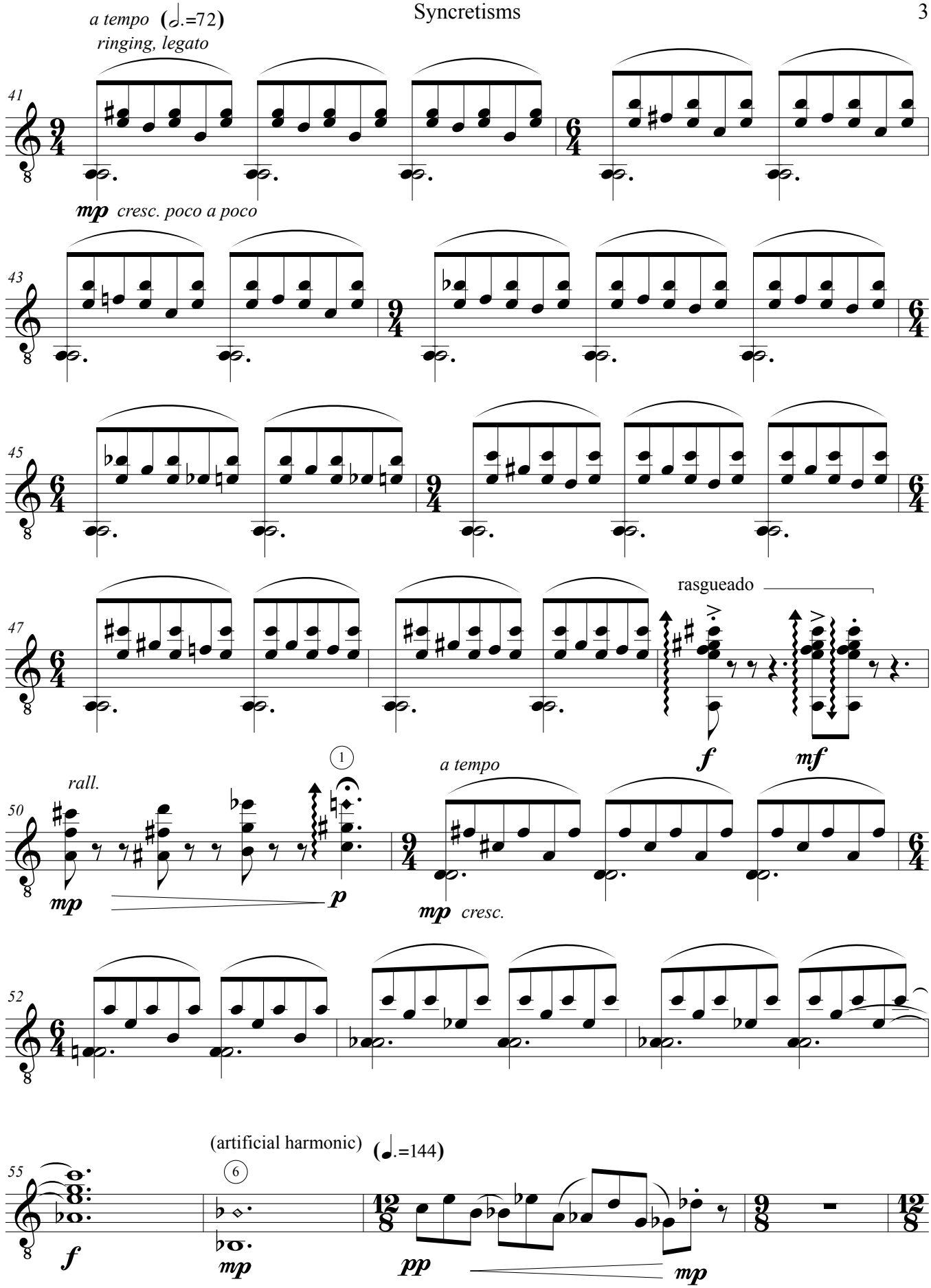
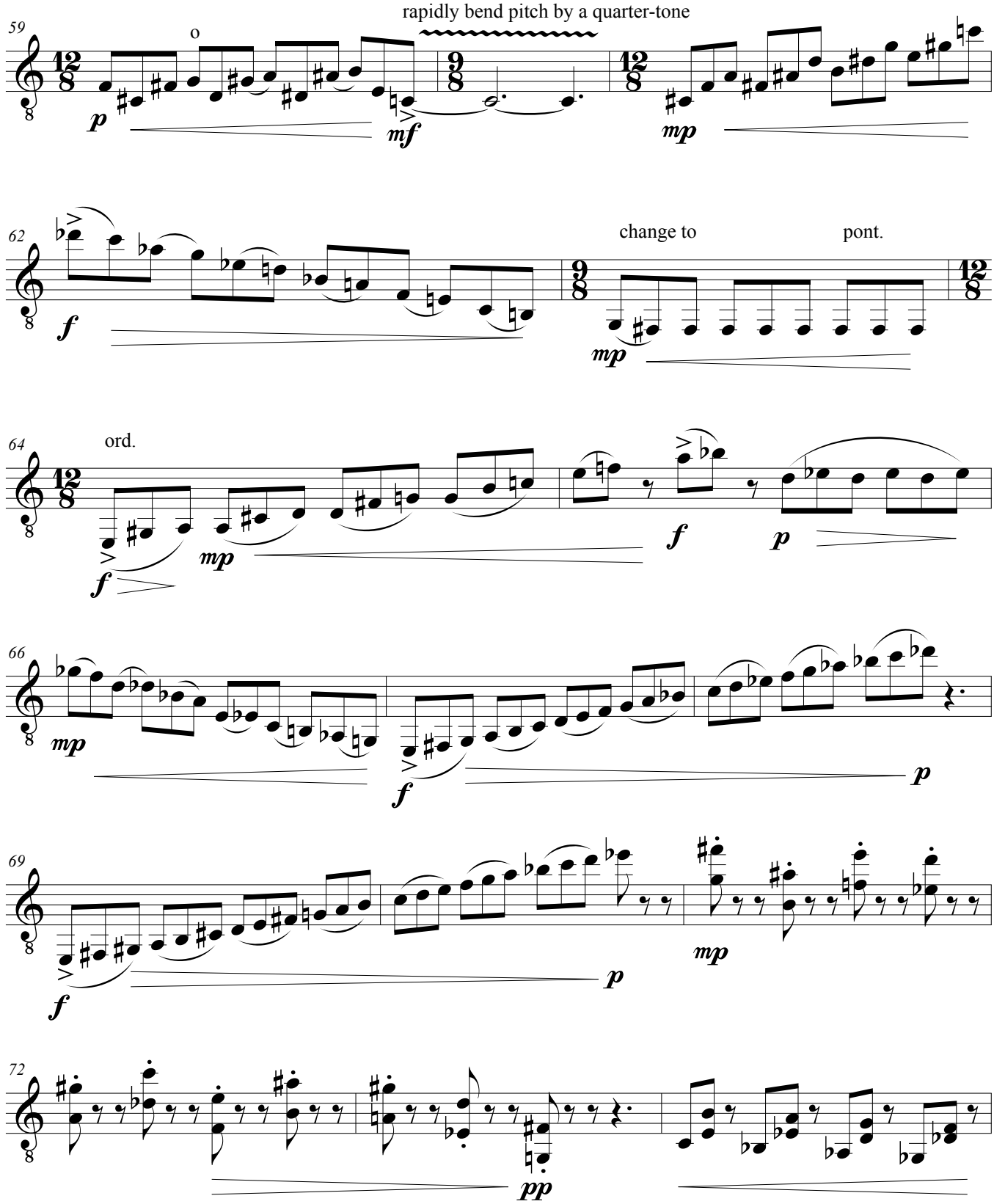
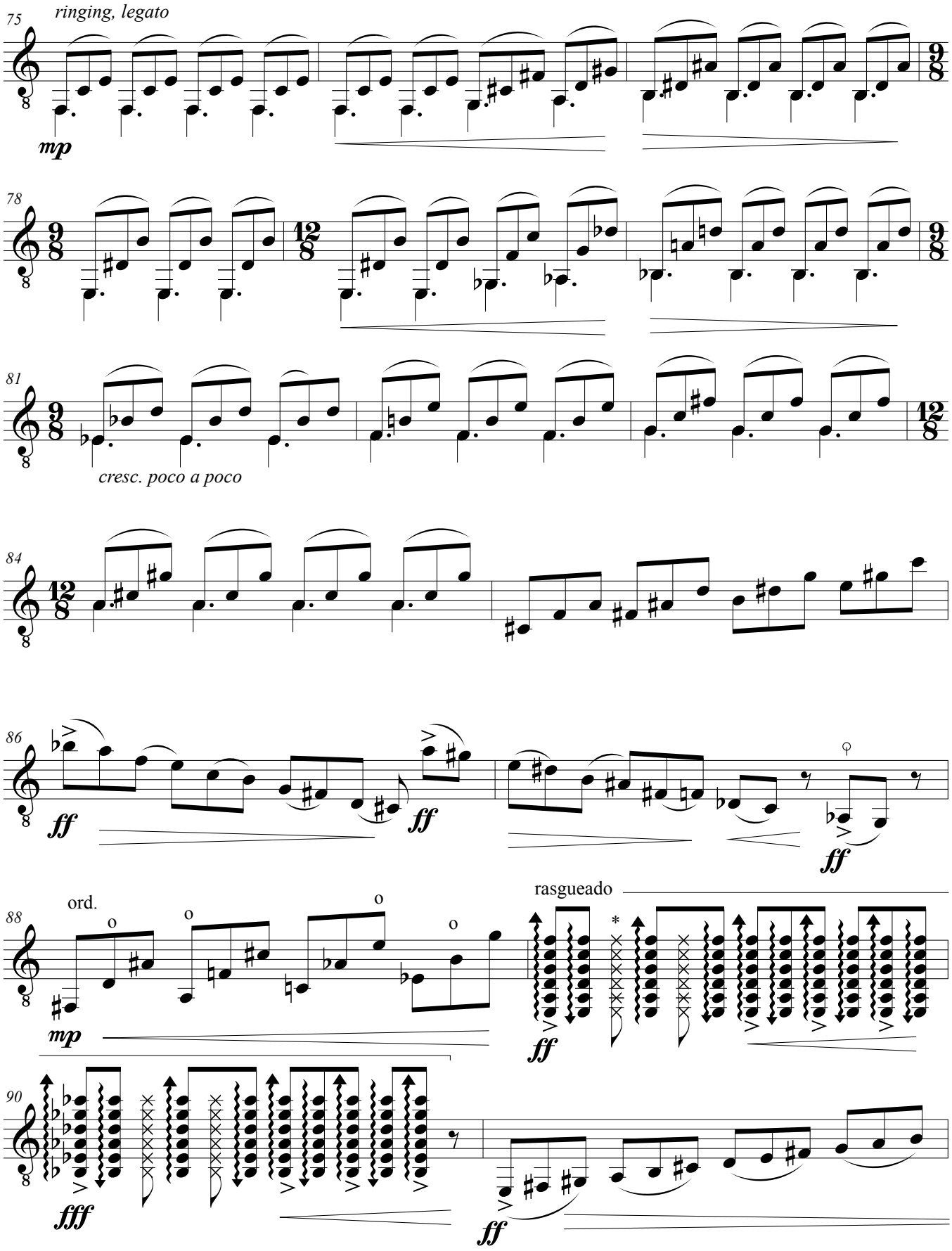
II. Aggregates

quickly, with humor and precision (♩. = 144)

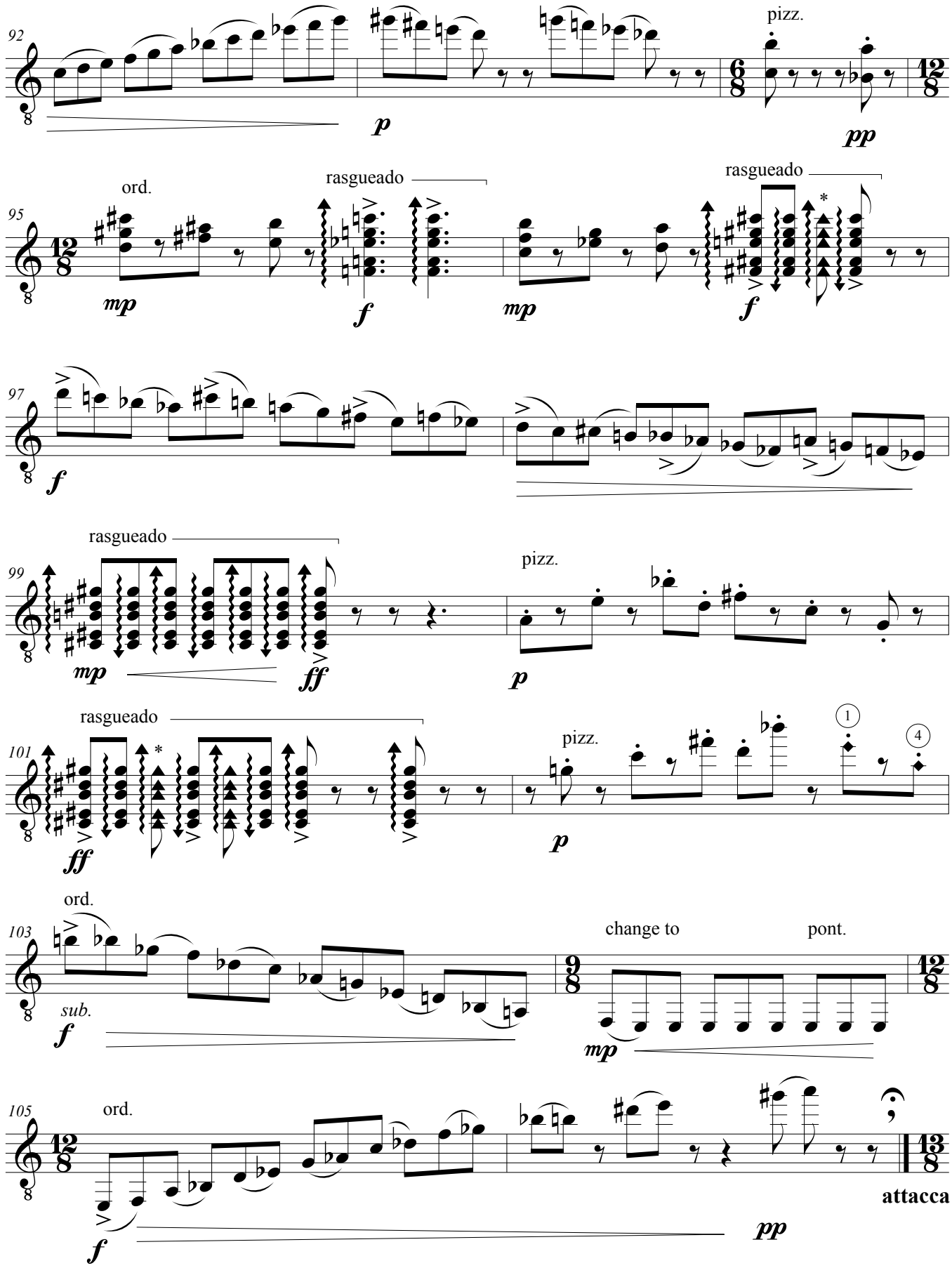



a tempo (𝅗𝅥.=72)
ringing, legato
41
mp cresc. poco a poco
43
45
47
rasgueado
f
mf
50
rall.
1
mp
p
a tempo
mp cresc.
52
55
(artificial harmonic)
6
(𝅗𝅥.=144)
f
mp
pp
mp


59
o
rapidly bend pitch by a quarter-tone
p
mf
mp
62
f
change to
pont.
mp
64
ord.
f
mp
f
p
66
mp
f
p
69
f
p
mp
72
pp

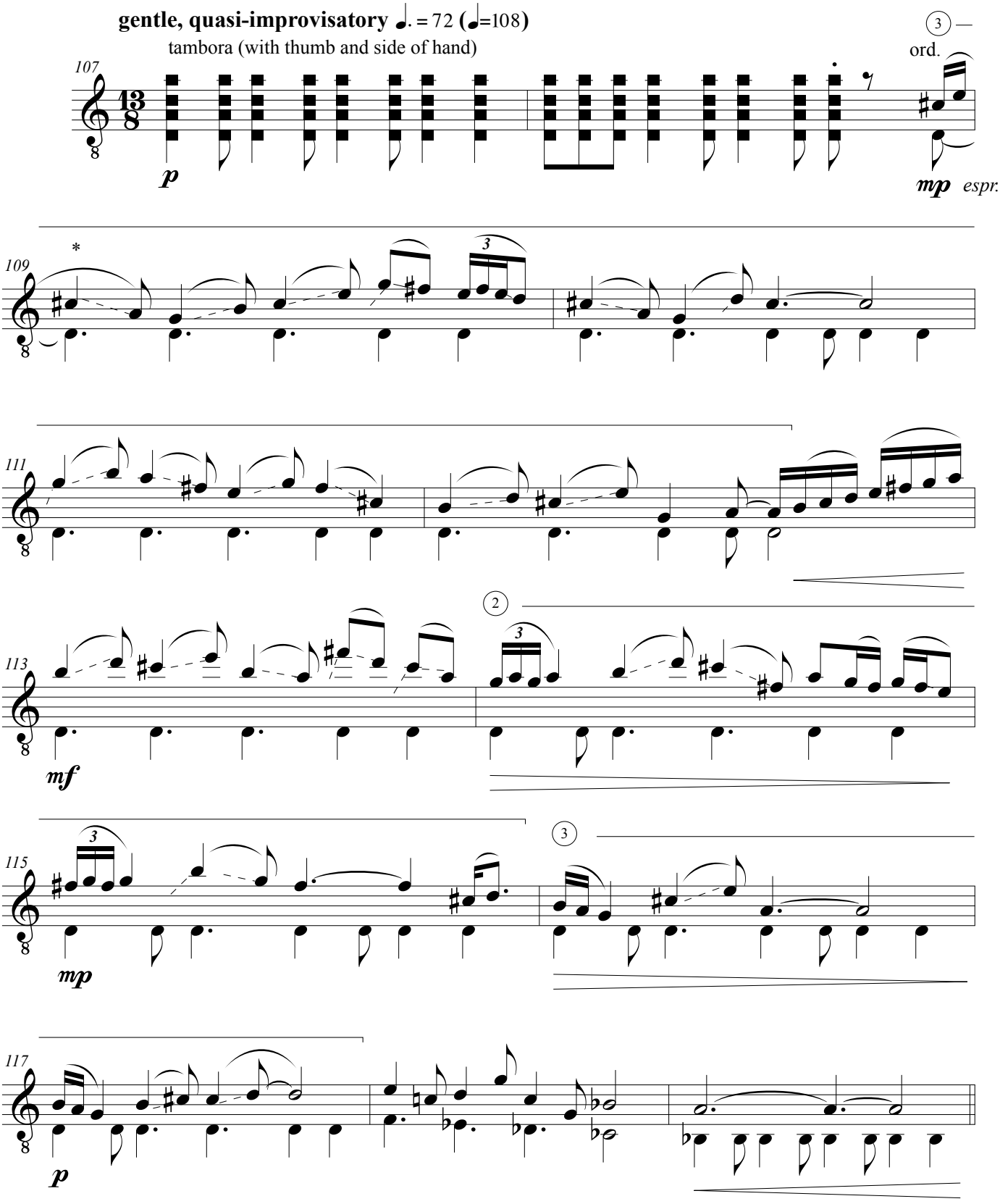


* hit strings with closed fist

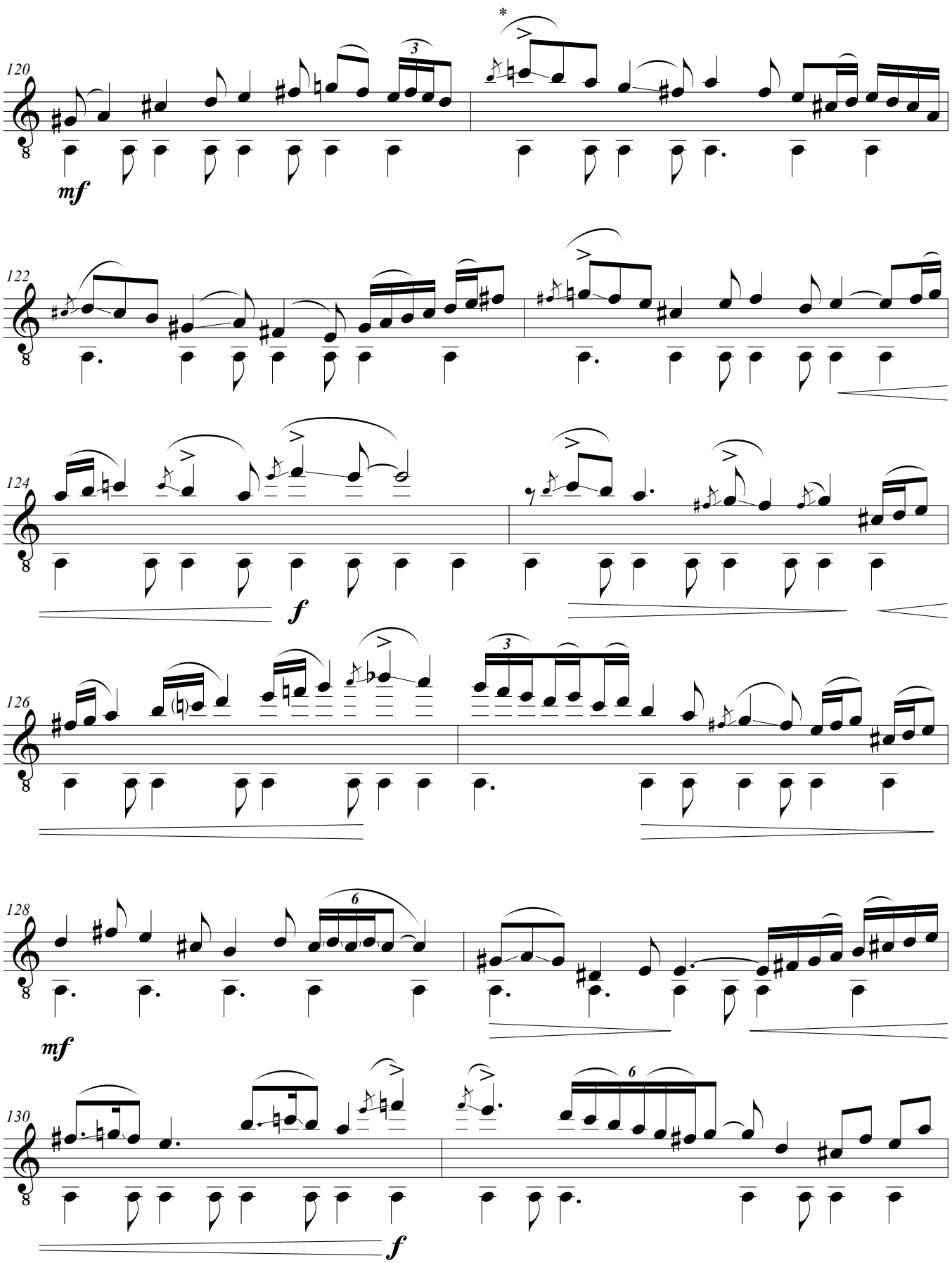


* dampen strings with left hand

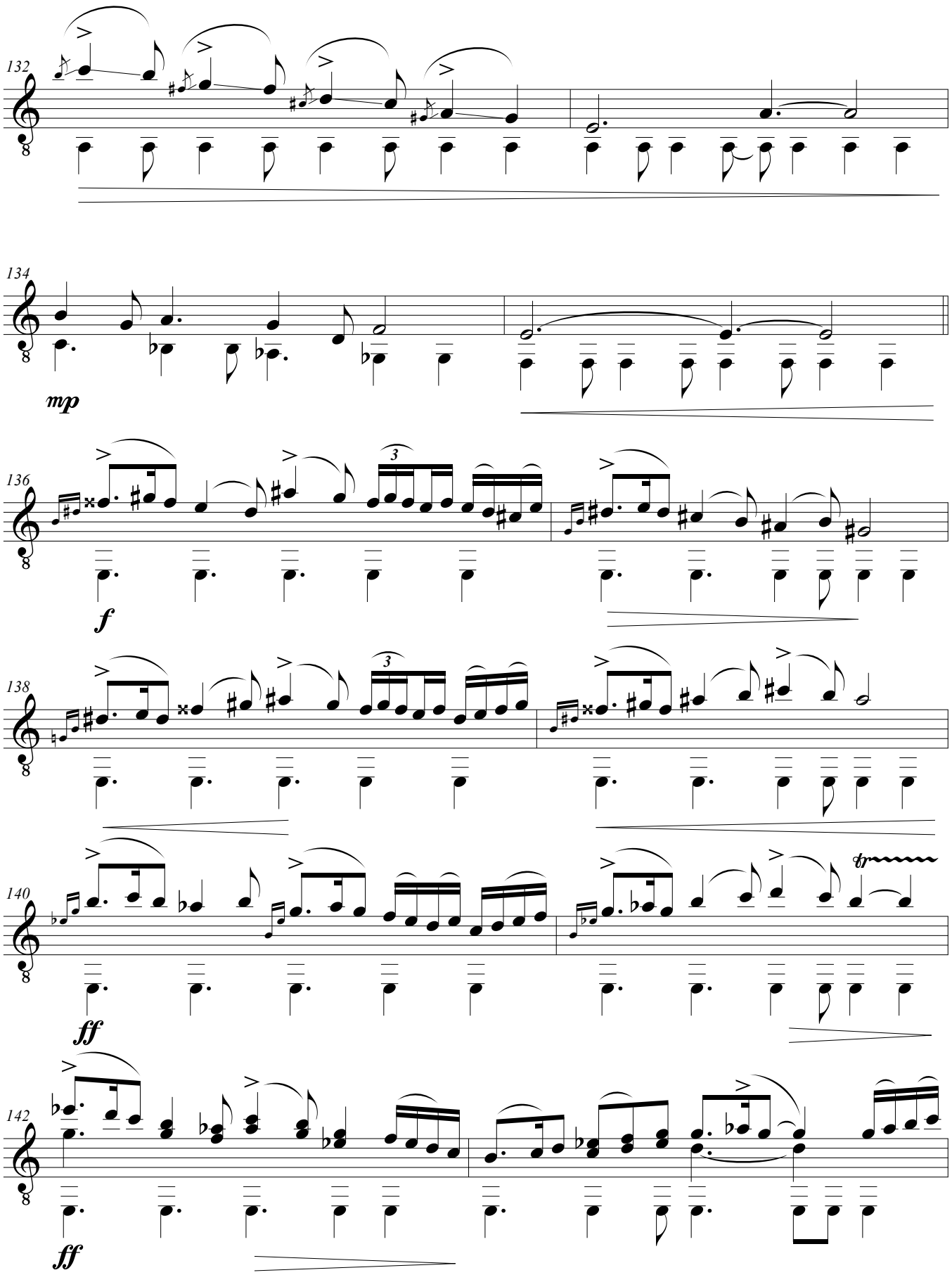
III. Ragas

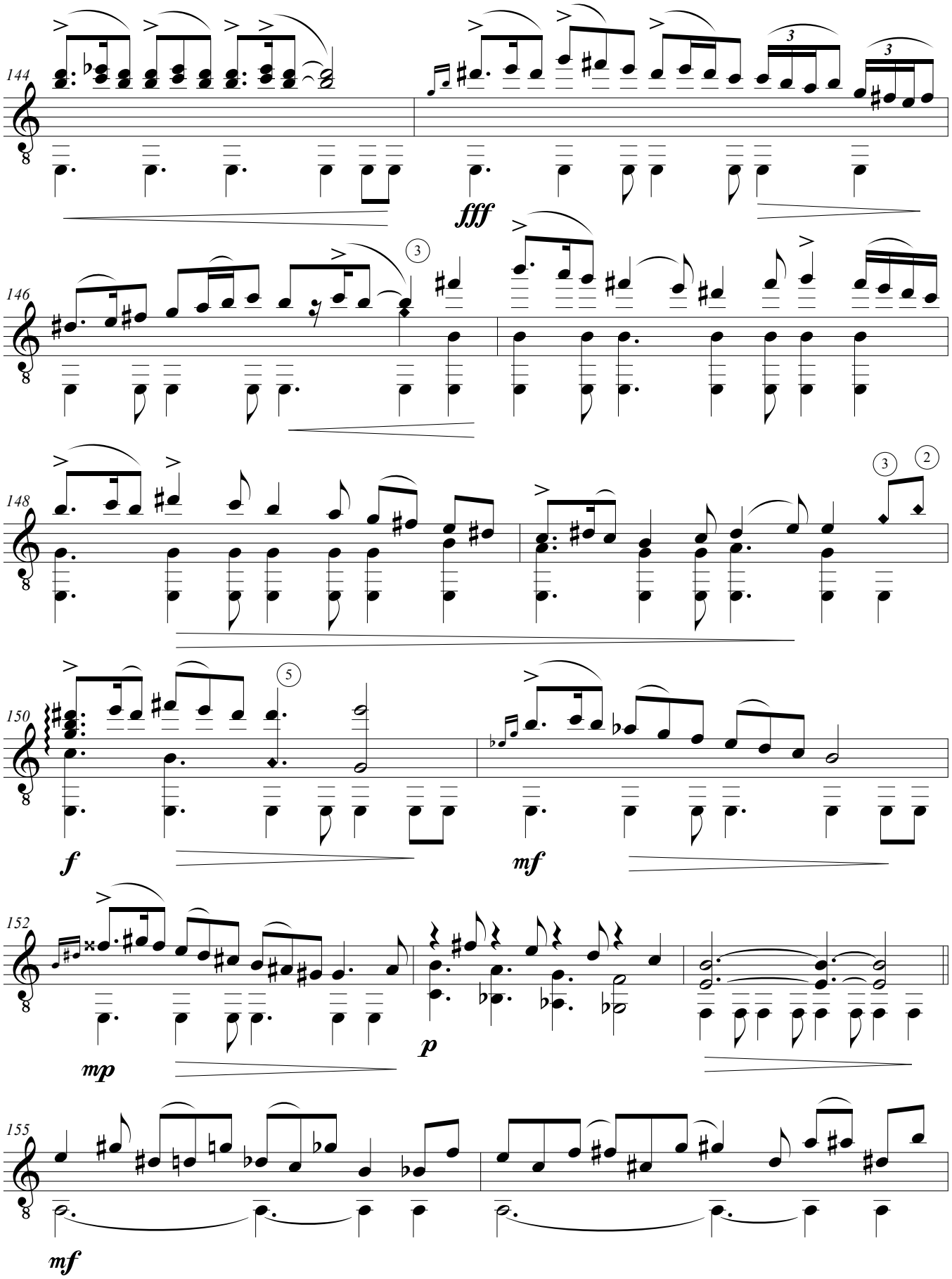


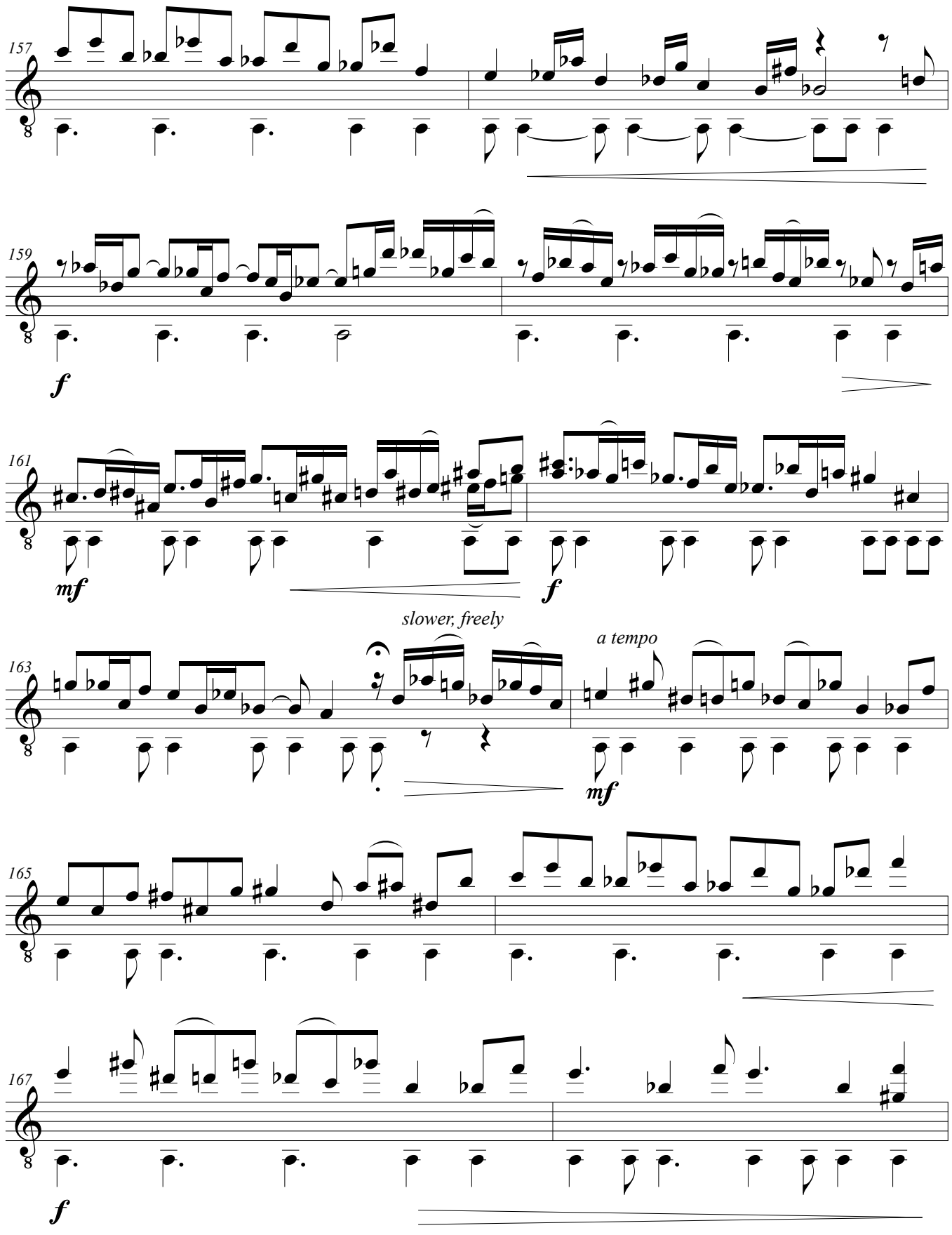
*Slide to notes connected by dotted lines. Throughout this movement, do not rearticulate any notes underneath a slur. Dotted lines leading up to a note indicate a slide from below to that note.

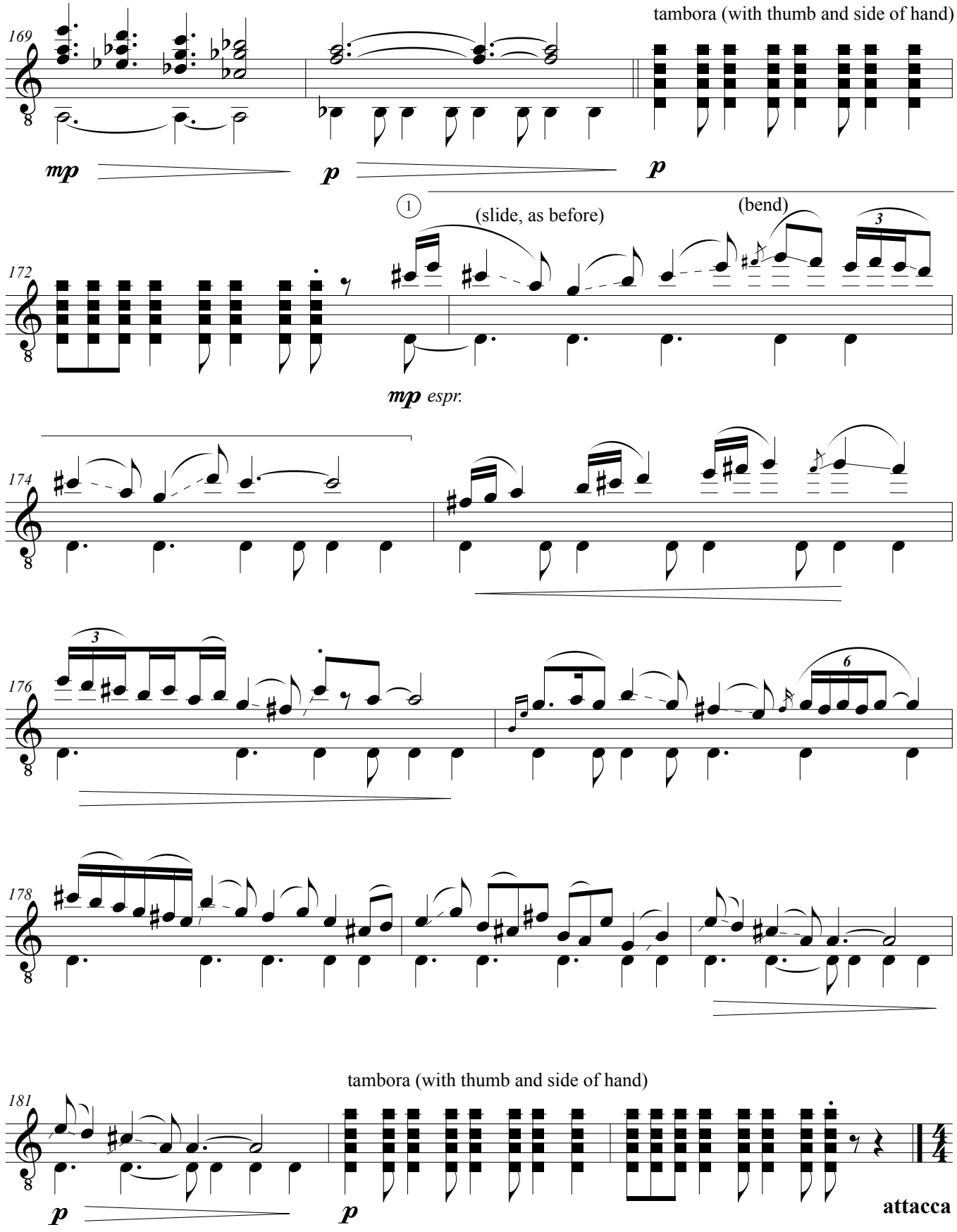


*bend from lower pitch to higher pitch connected by a solid line (do not rearticulate pitches under slurs)

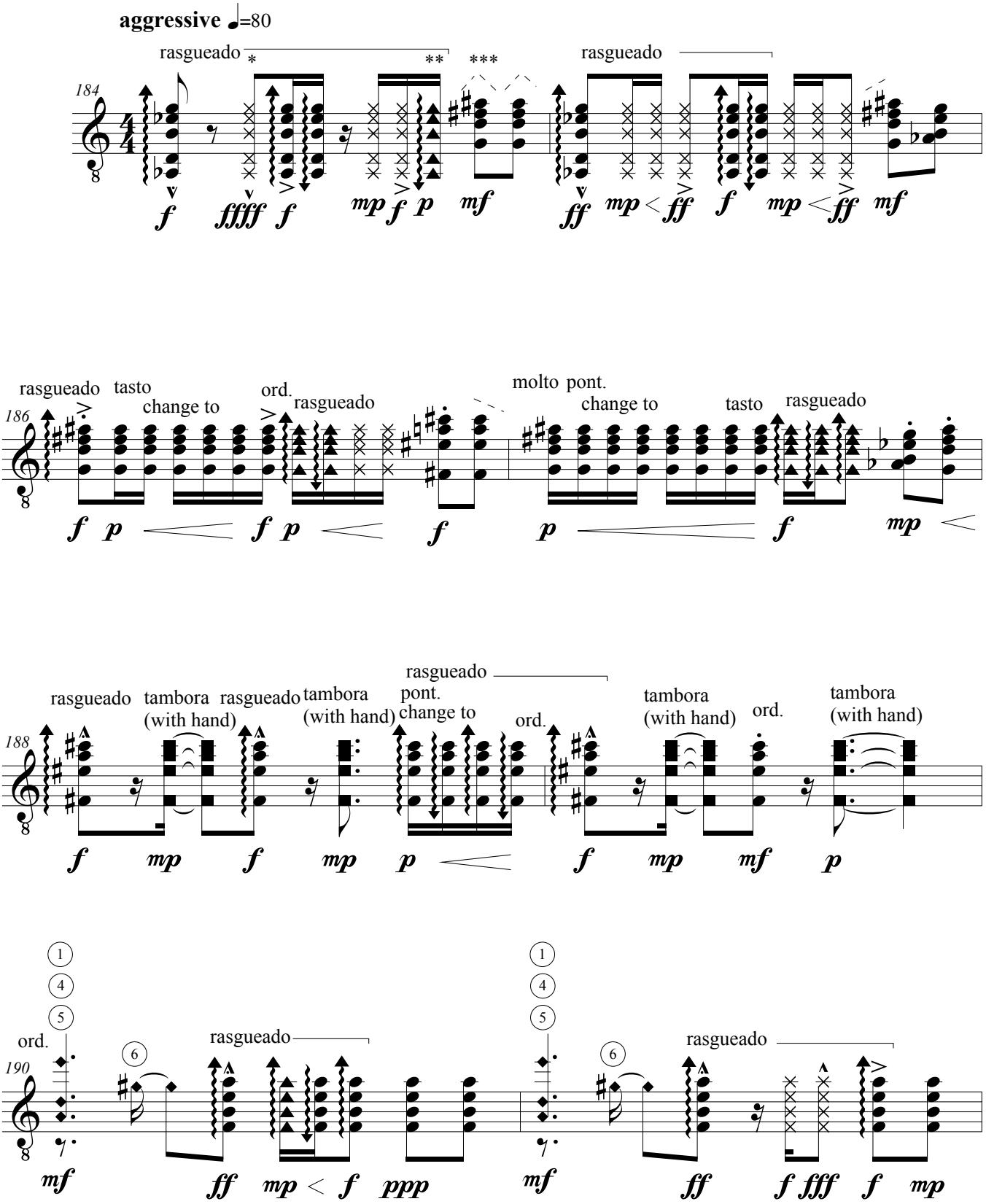

132
134
mp
136
f
138
140
ff
142
ff


144
fff
146
148
150
f
mf
152
mp
p
155
mf

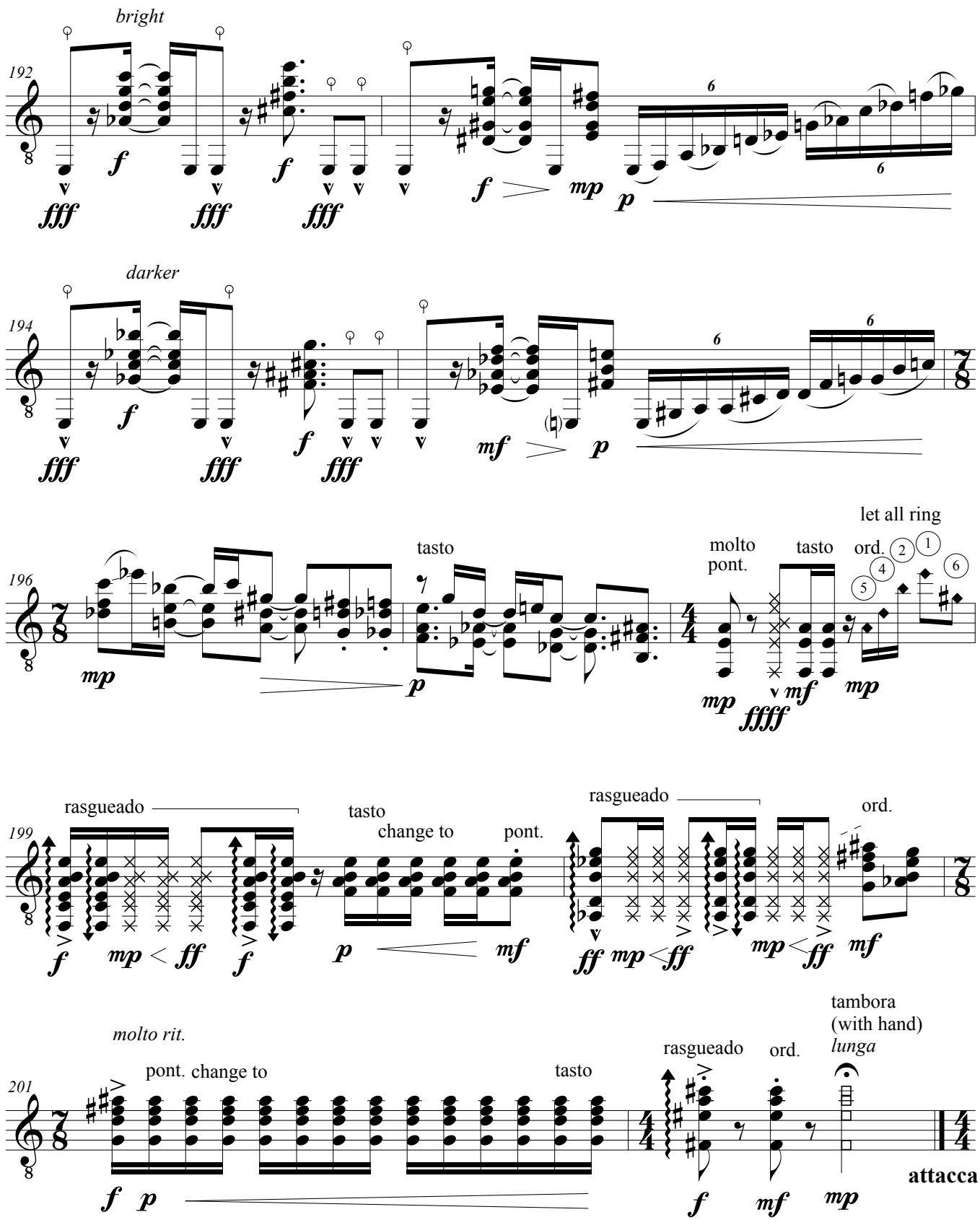

157
159
f
161
mf
f
slower, freely
a tempo
163
mf
165
167
f


tambora (with thumb and side of hand)
169
mp
p
p
1
(slide, as before)
(bend)
172
mp espr.
174
176
178
tambora (with thumb and side of hand)
181
p
p
attacca

IV. Attacks

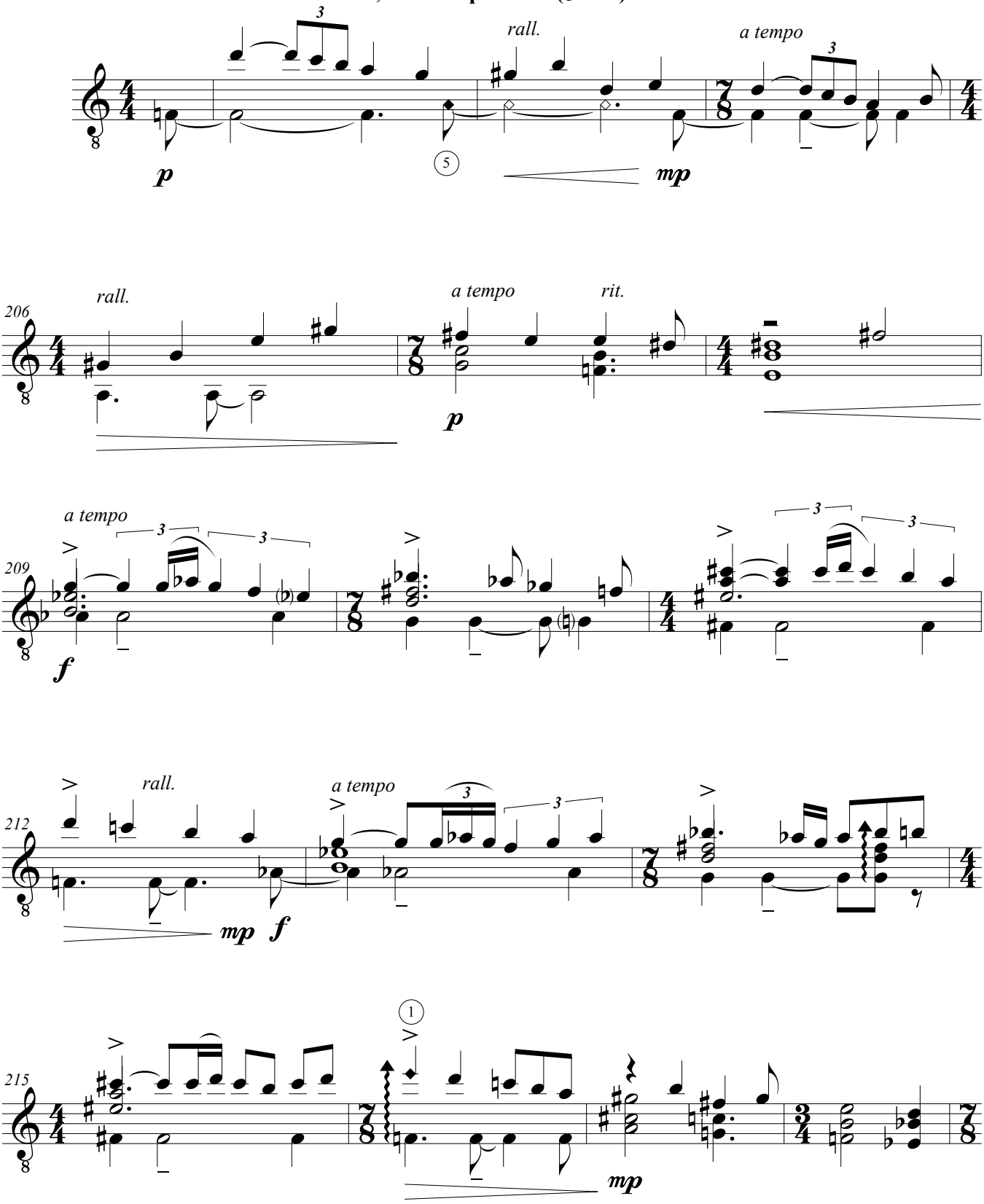


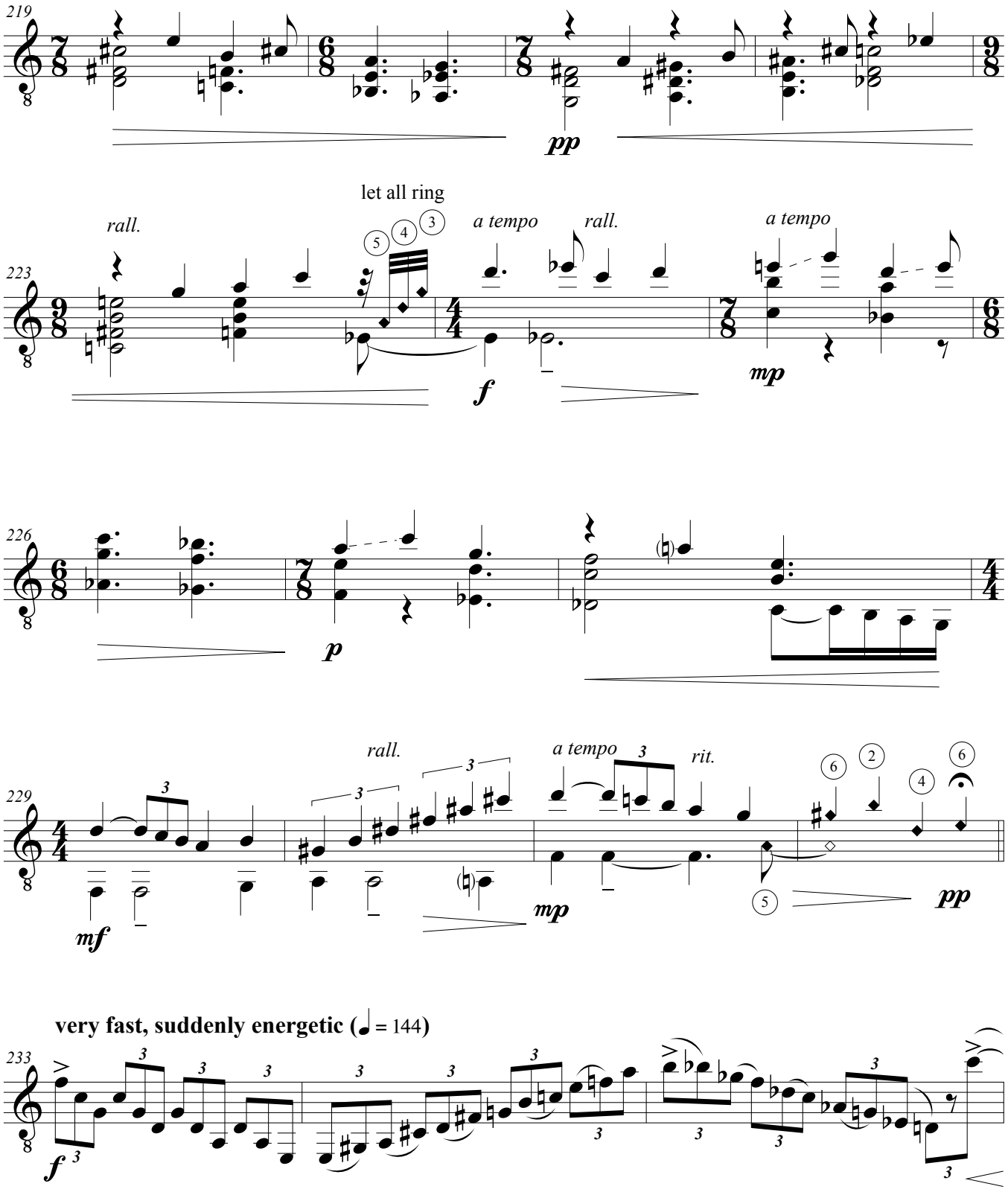
* hit strings with palm of right hand, dampen with left hand
** dampen strings with left hand and strum
*** slide to and away from the chord in the direction shown

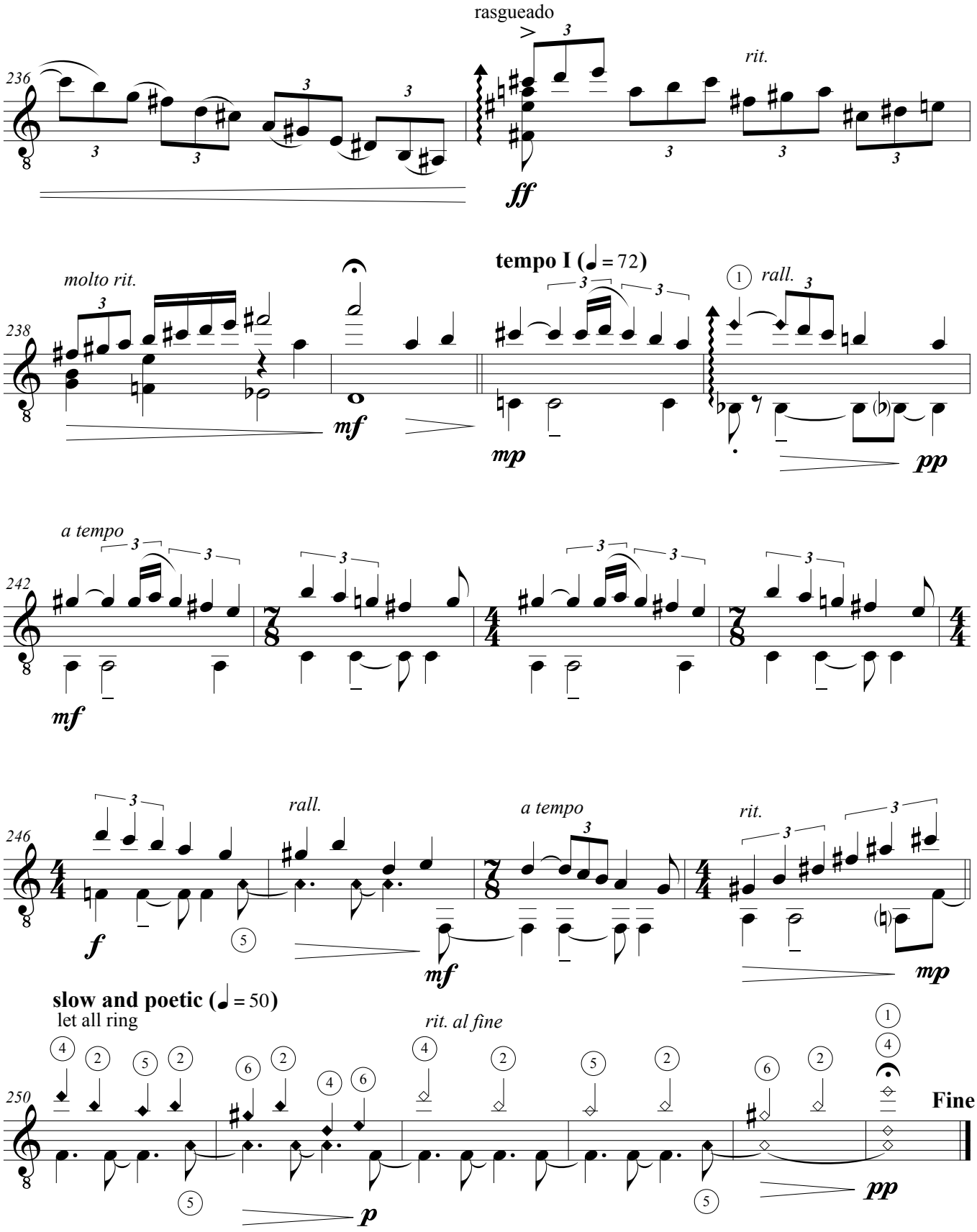

bright
192
darker
194
196
tasto
molto pont.
tasto
let all ring
ord.
199
rasgueado
tasto change to pont.
rasgueado
ord.
molto rit.
201
pont. change to
tasto
rasgueado
ord.
tambora (with hand) lunga
attacca

V. Song

andante con molto rubato, molto espressivo (♩ = 72)




219
pp
let all ring
rall.
a tempo
rall.
a tempo
223
f
mp
226
p
229
rall.
a tempo
rit.
mf
mp
pp
very fast, suddenly energetic (♩ = 144)
233
f


rasgueado
236
rit.
ff
molto rit.
238
mf
tempo I (♩ = 72)
1
rall.
mp
pp
a tempo
242
mf
246
rall.
a tempo
rit.
f
mf
mp
slow and poetic (♩ = 50)
let all ring
rit. al fine
250
p
pp
Fine