Sonata No. 2 for Piano, Opus 53

The reception accorded my Sonata No. 1 for Piano, Opus 22, written in 1952, and the widespread popularity that it so quickly obtained, is perhaps the reason why so many years separate it from this, my second sonata, Opus 53, completed in 1981. In the interim I composed two piano concertos, but no works for piano solo.

I had the feeling that the moment to compose my second sonata had come when Mr. Gail W. Rector, president of the Music Society of the University of Michigan, suggested that I should write an important work for piano that could have its premiere during a festival of my works to be given in Ann Arbor during October 1981. I composed this sonata during the summer and autumn of that year in Formentor (Mallorca) and Geneva.

The first sonata was inspired by the music of the Argentinean pampas. I was similarly inspired in writing the second sonata, which suggests the music of the northern part of my country, of Aymará and Kechua origin (non-European music) with its pentatonic scales, its sad melodies or its joyful rhythms, its khenas and Indian drums, as well as its melismatic microtonal ornaments.

This work is in three movements. The first, *Allegramente,* has a main subject, a quasi introduction and conclusion, framing developments based on different dances and songs, among them the Argentinean "Pala-pala." The second movement, *Adagio sereno—Scorrevole—Ripresa dell'Adagio,* has a nocturnal character. The first part is a harawi, a melancholy love song, of pentatonic pre-Columbian origin from Cuzco, with the characteristic vocal inflections of primitive civilizations. The *Scorrevole,* like a scherzo, evokes the murmurs of the night in the lonely Andean punas. The *Ripresa dell'Adagio* finishes this part which, reduced and in dissolution, gets lost in the silence. The third movement, *Ostinato aymará,* takes the form of a toccata whose fundamental rhythm comes from a dance called "karnavalito." This part is solid and impetuous, as is characteristic of South American music.

I have dedicated this Sonata to my dear friends Dorothy and Mario di Bonaventura, who commissioned it many years ago. It was first performed January 29, 1982, by Anthony di Bonaventura at Rackham Auditorium at the University of Michigan in Ann Arbor.

– Alberto Ginastera

Duration: ca. 12 minutes

Preface to the Revised Edition

Alberto Ginastera composed his Sonata No. 2 for Piano in the summer and autumn of 1981 and continued to revise it until shortly before his death in June of 1983. Boosey & Hawkes issued the published score in 1985. It was among the first new works to be issued subsequent to the composer's death, and without the benefit of his participation in its preparation. Since its inception, the authenticity of the edition has been under discussion; due in part to discrepancies observed between it and copies of the manuscript made at various stages of revision, as well as actual inaccuracies, mostly typographical errors, but a few originating in the manuscript. This controversy prompted a thorough reexamination of the edition, mostly concentrated on Ginastera's last personal manuscript copy into which he entered his latest revisions during the final days at his residence in Geneva, Switzerland. That document provided answers to the questions that had been raised and thus enabled us to produce this revised edition, reflecting the composer's final thoughts on the work, which we are pleased to be able to make available to the public.

We wish to offer sincere thanks for invaluable assistance in preparing this edition to the composer's widow, cellist Aurora Nátola-Ginastera, who meticulously researched his papers; Barbara Nissman, whose recording of Sonata No. 2 is included in her two-volume CD, "CRIOLLA, Alberto Ginastera, The Complete Music for Piano and Piano Chamber Ensembles," on Newport Classic NPD 85510; Alexis Golovine, who gave the work its Geneva premiere in 1983 under the composer's supervision; and RaNae Merrill, author of "Alberto Ginastera's Piano Sonata No. 2: A Performance Practice Analysis."

– Robert Wharton, Music Editor, March, 1995

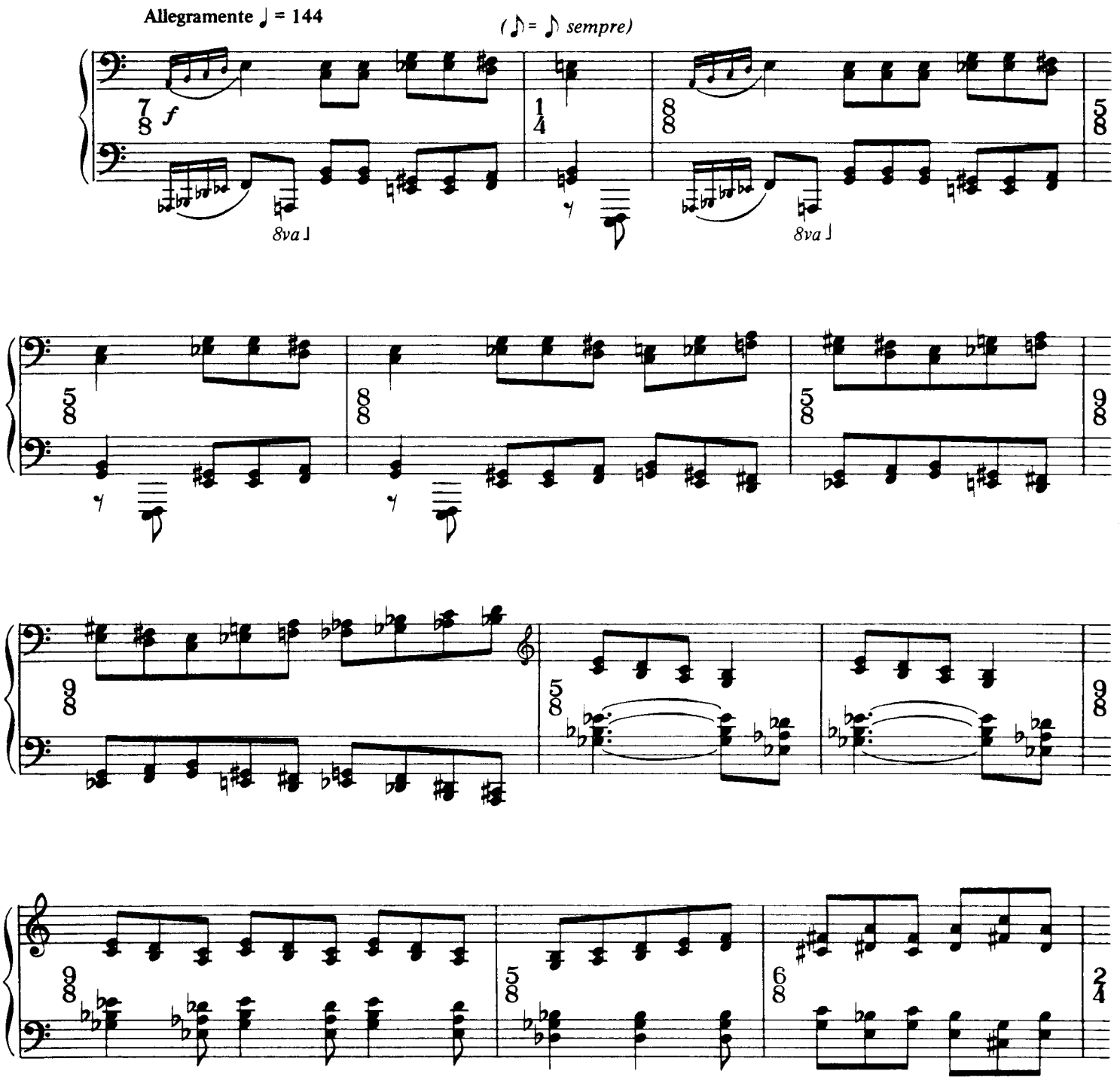
To my dearest friends Dorothy and Mario

SONATA No. 2

for Piano

I.

ALBERTO GINASTERA
Opus 53



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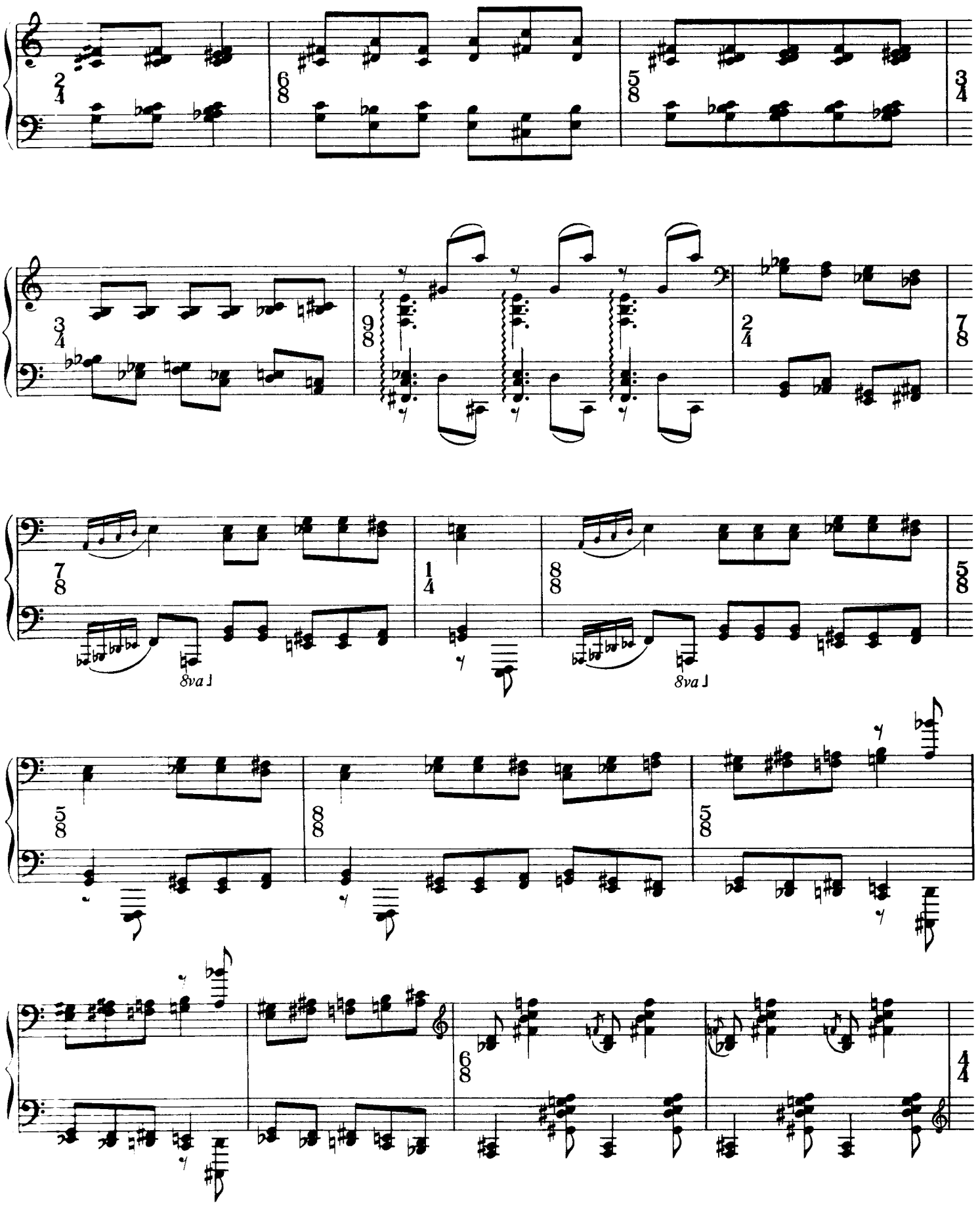
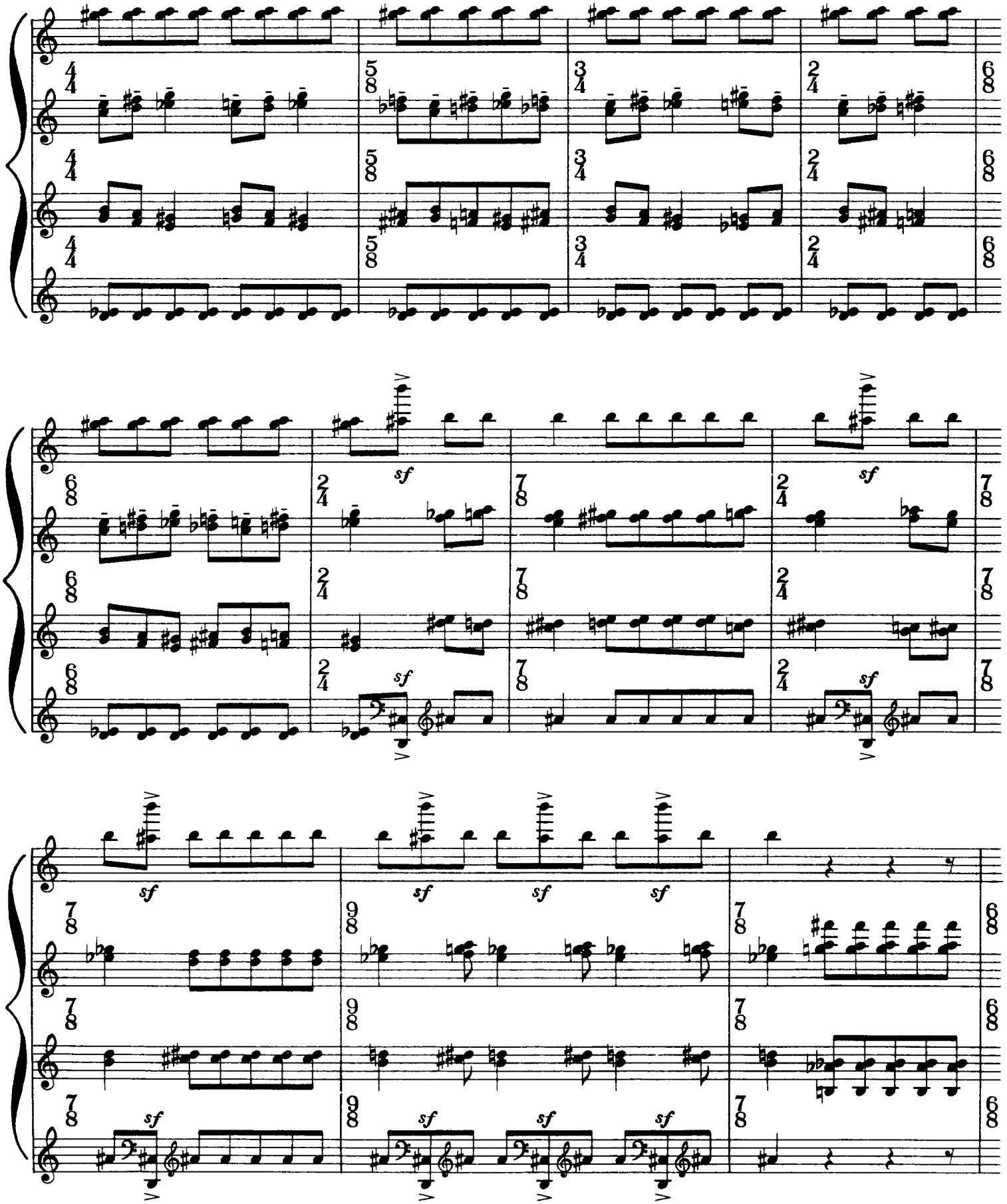

8va
8va


sf
sf
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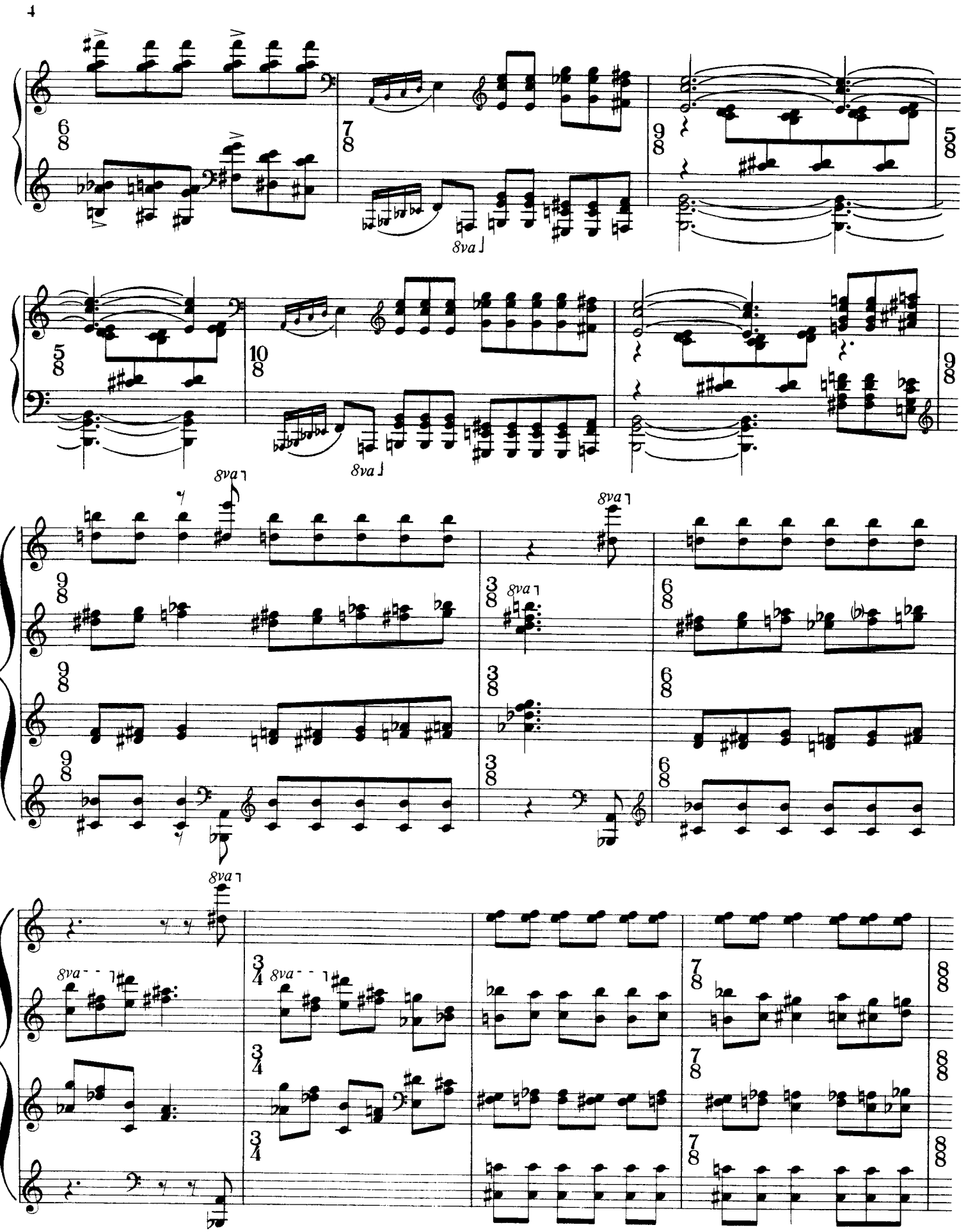
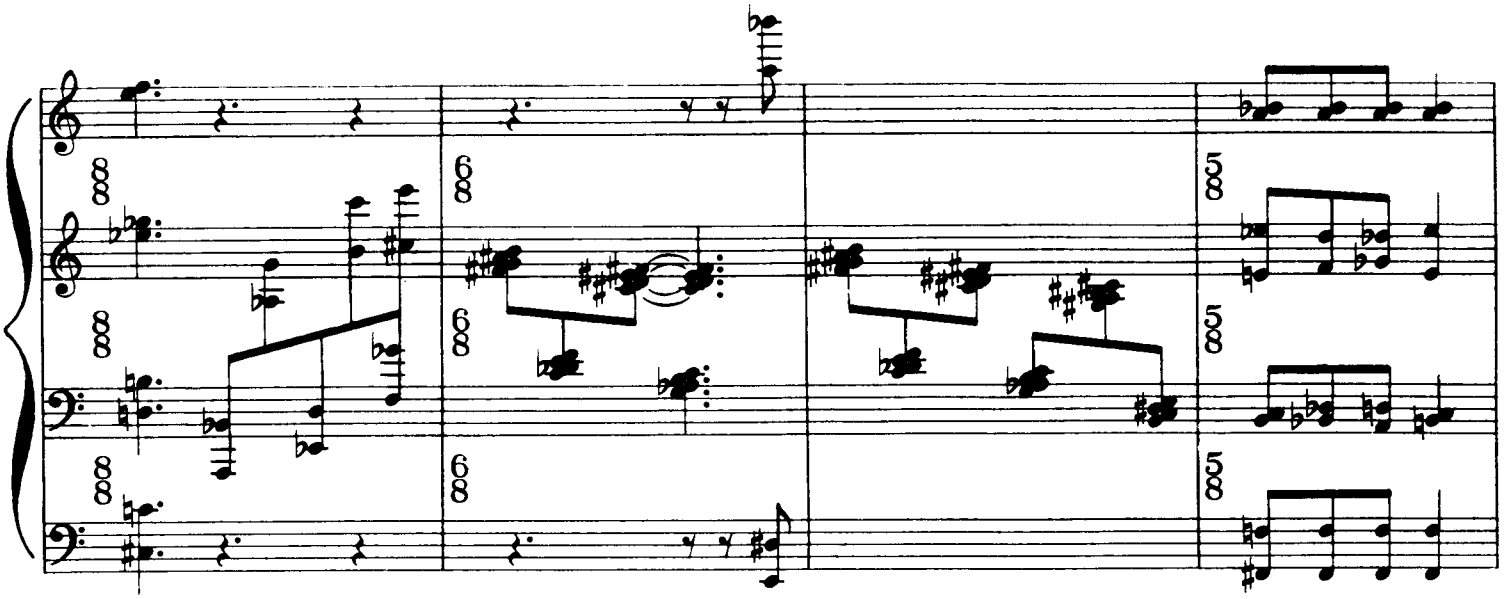
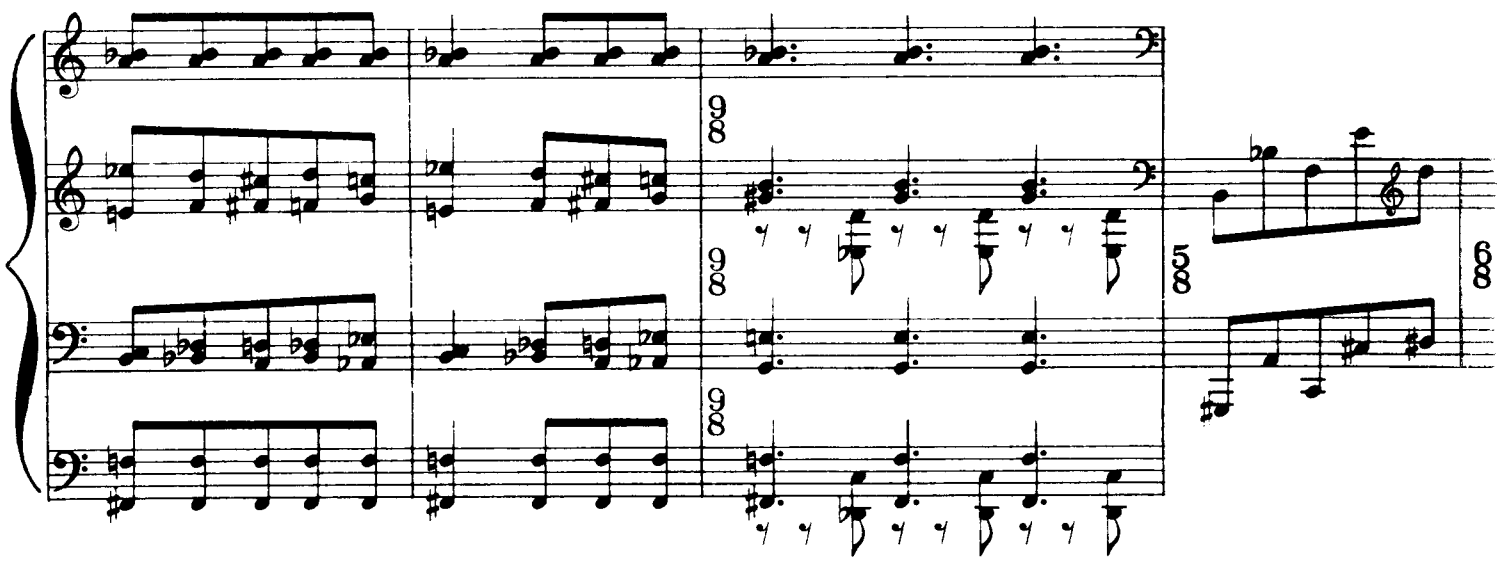
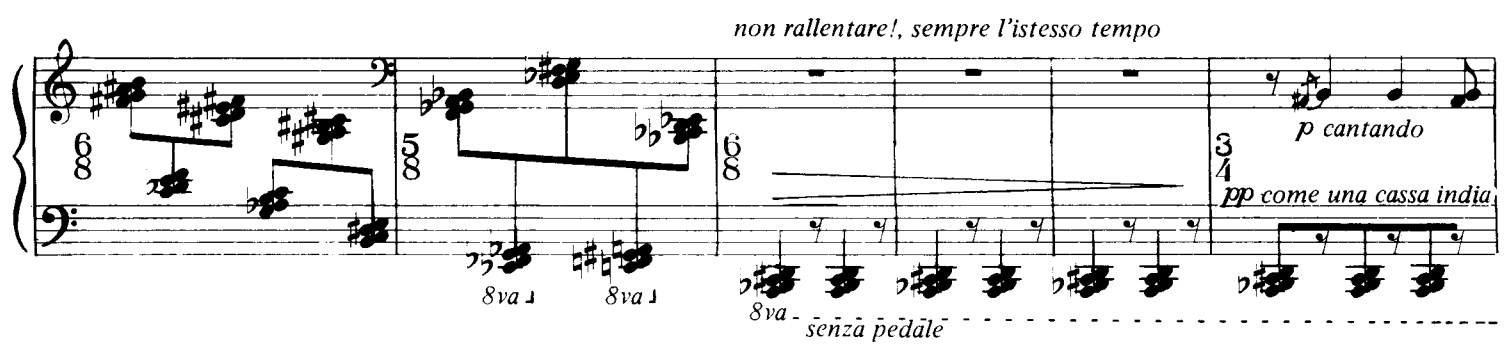
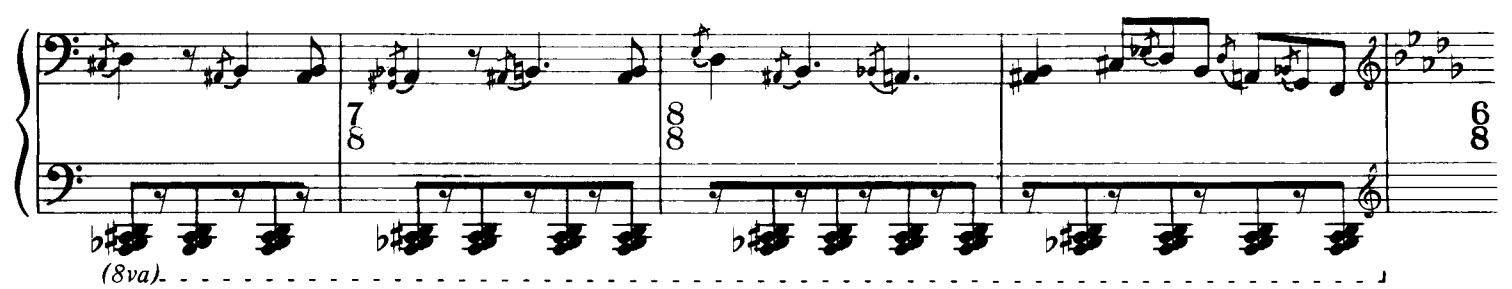
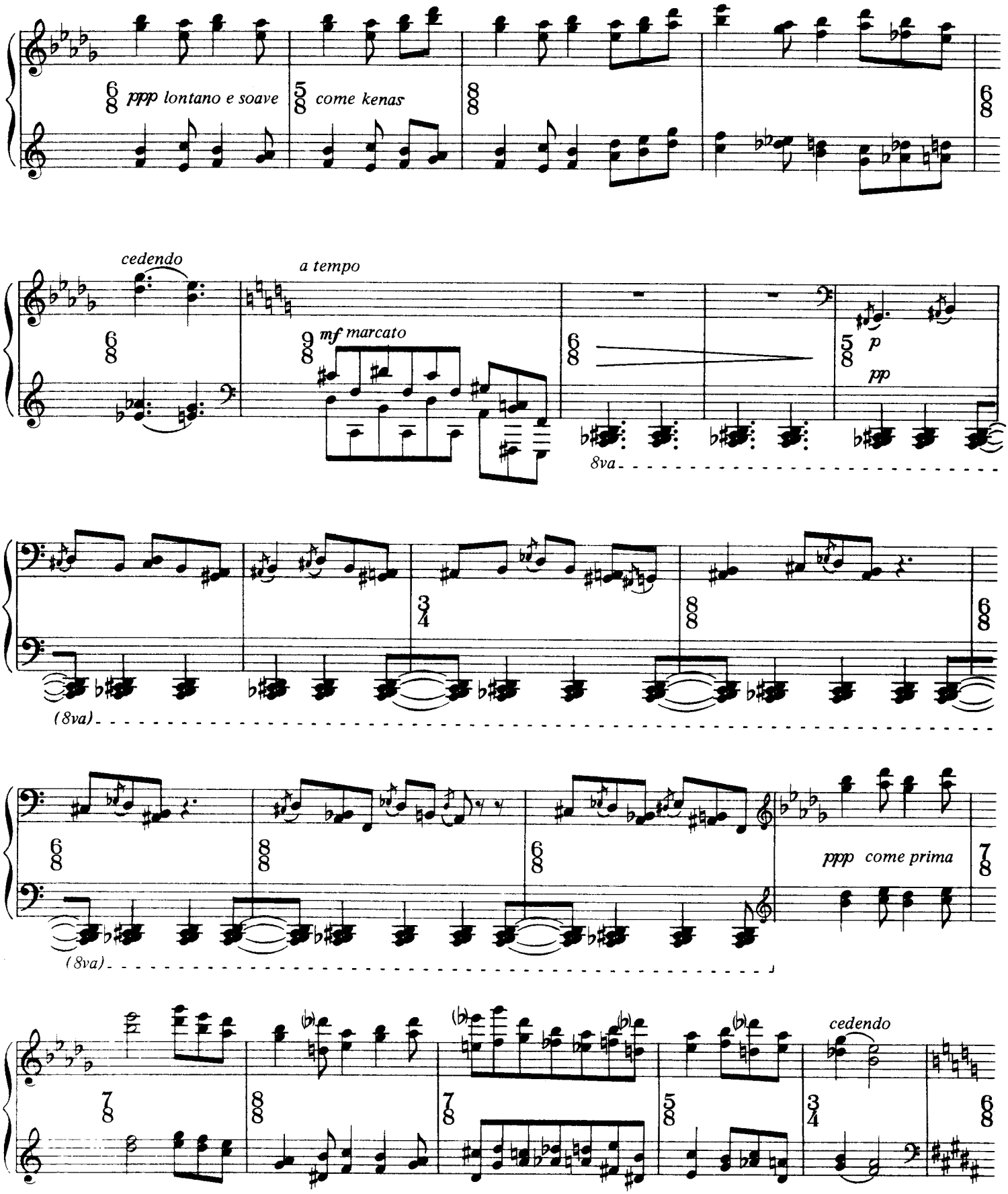

8va
8va
8va
8va
8va
8va

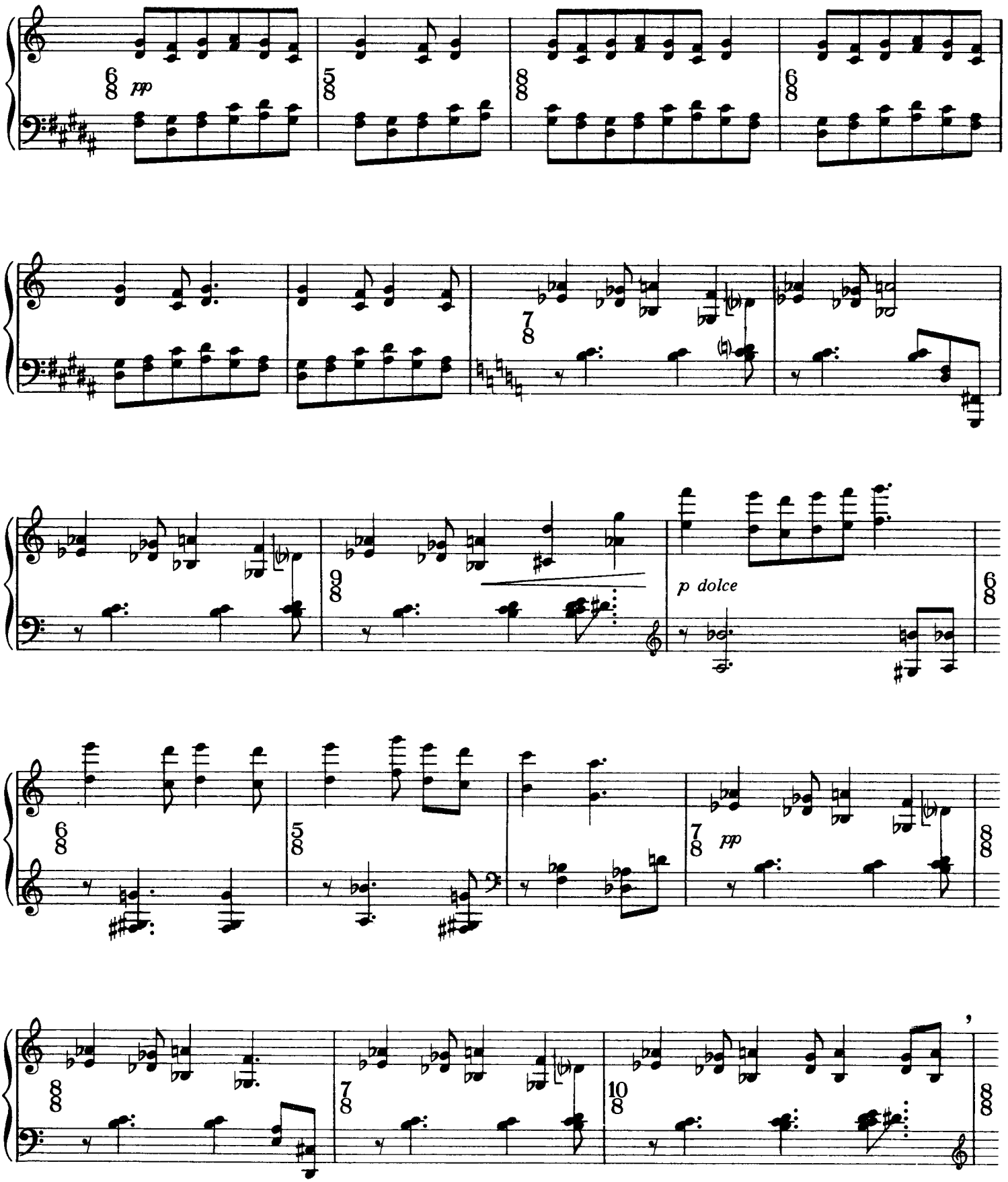


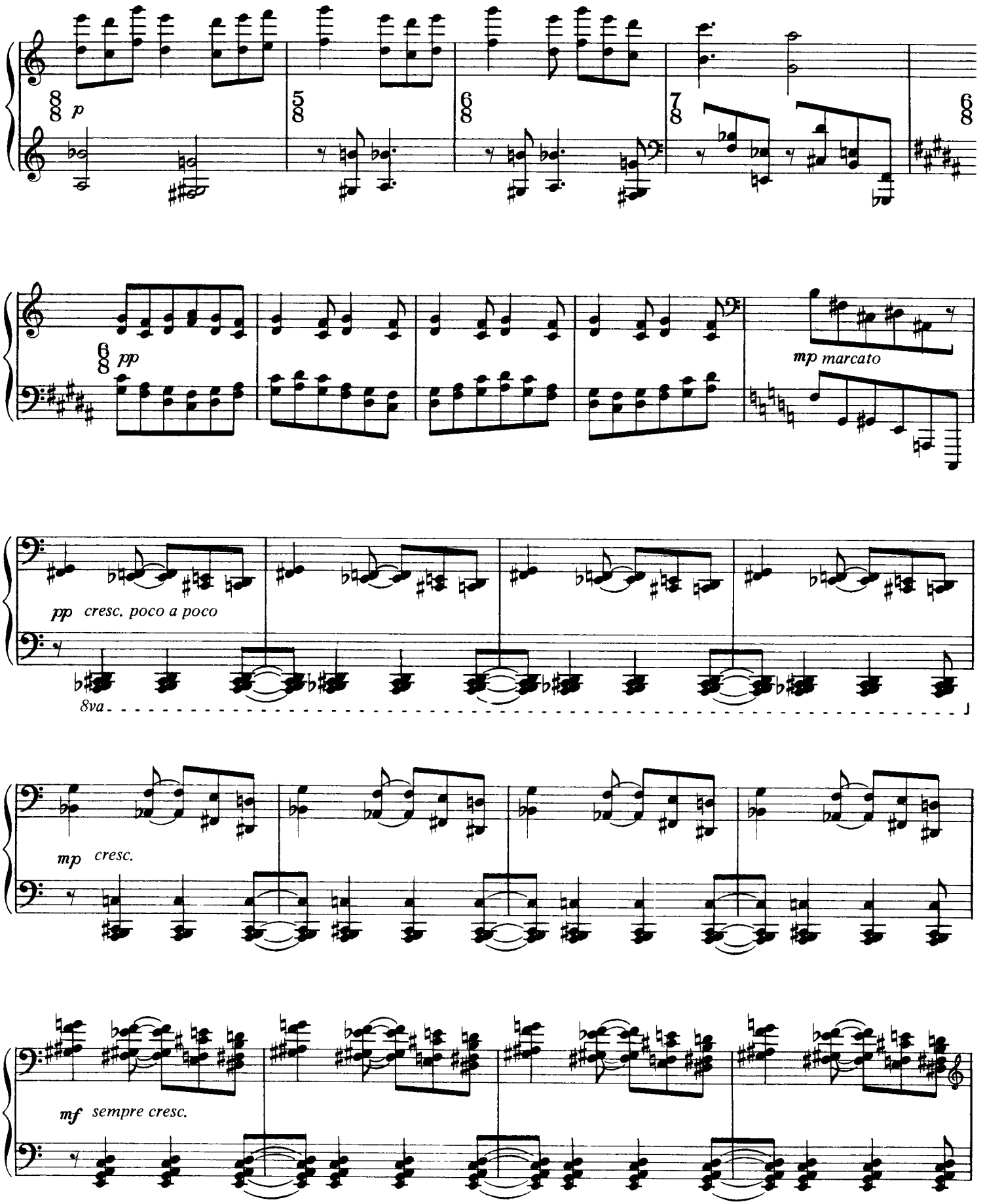


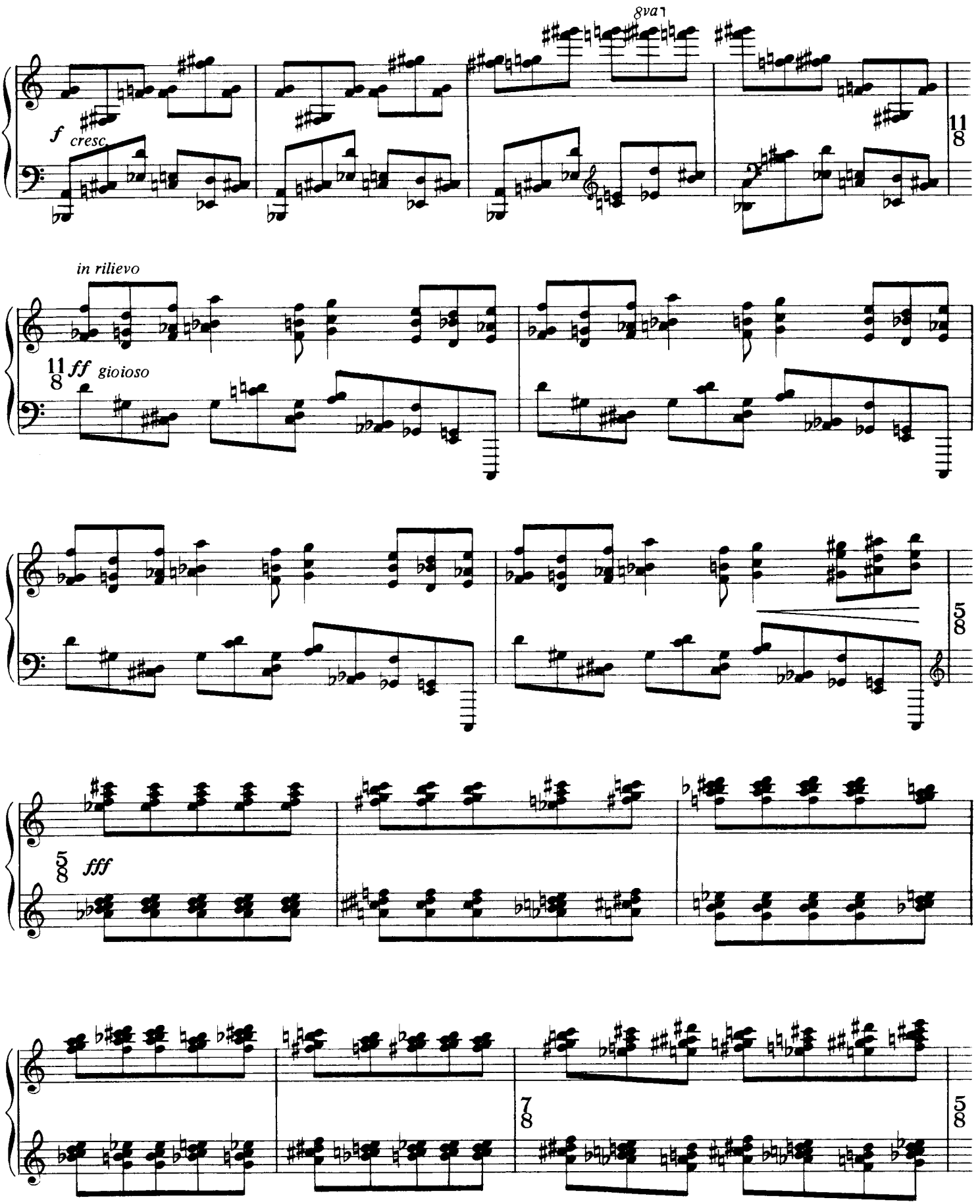

non rallentare!, sempre l'istesso tempo
p cantando
pp come una cassa india
8va
8va
8va
senza pedale

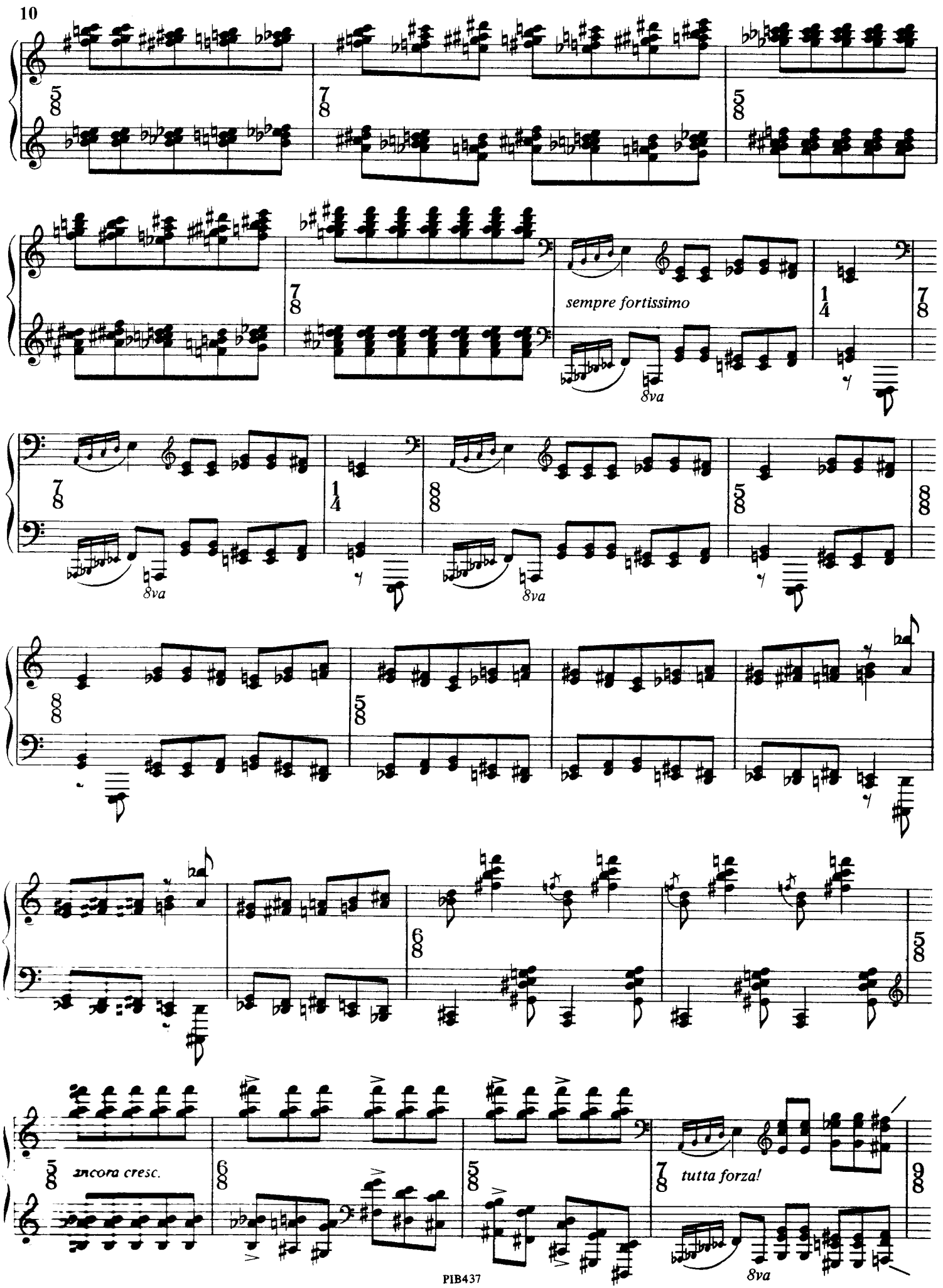

(8va)

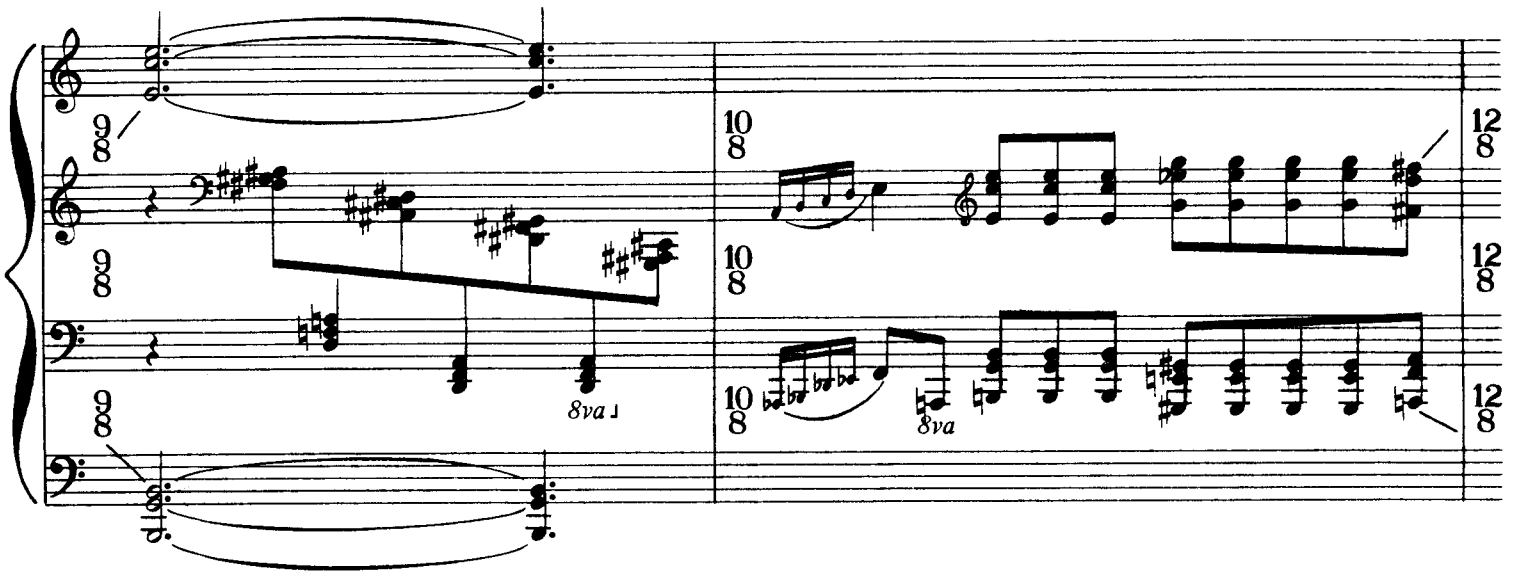

ppp lontano e soave
come kenas
cedendo
a tempo
mf marcato
p
pp
8va
(8va)
ppp come prima
(8va)
cedendo

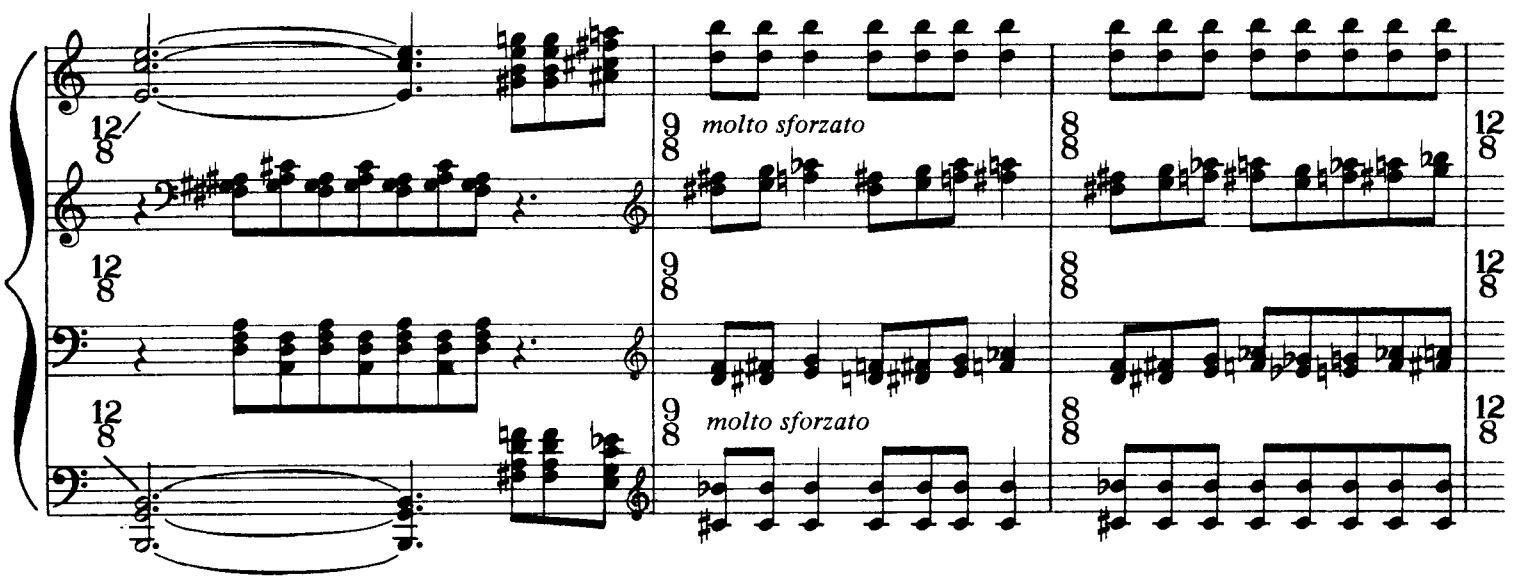

pp
p dolce
pp

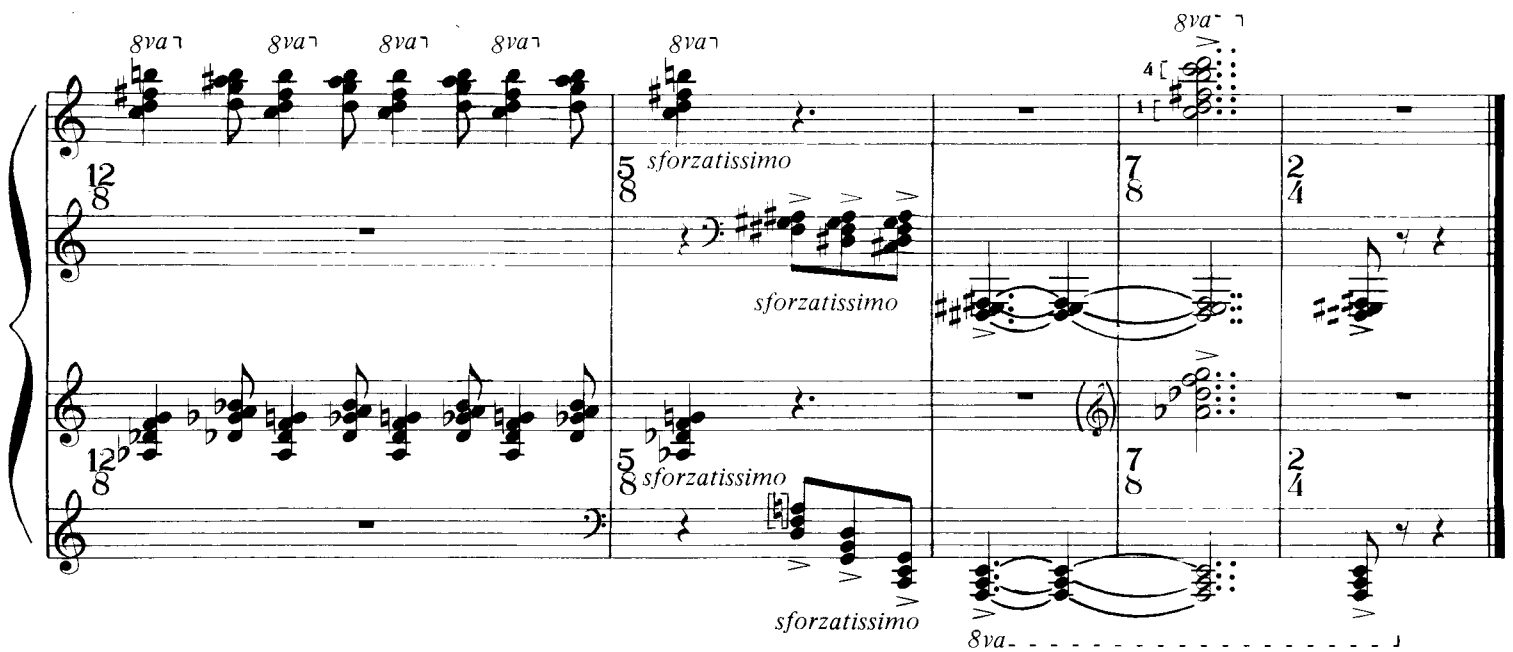

p
pp
mp marcato
pp cresc. poco a poco
8va
mp cresc.
mf sempre cresc.


8va
f cresc.
11/8
in rilievo
11/8 ff gioioso
5/8
5/8 fff
7/8
5/8

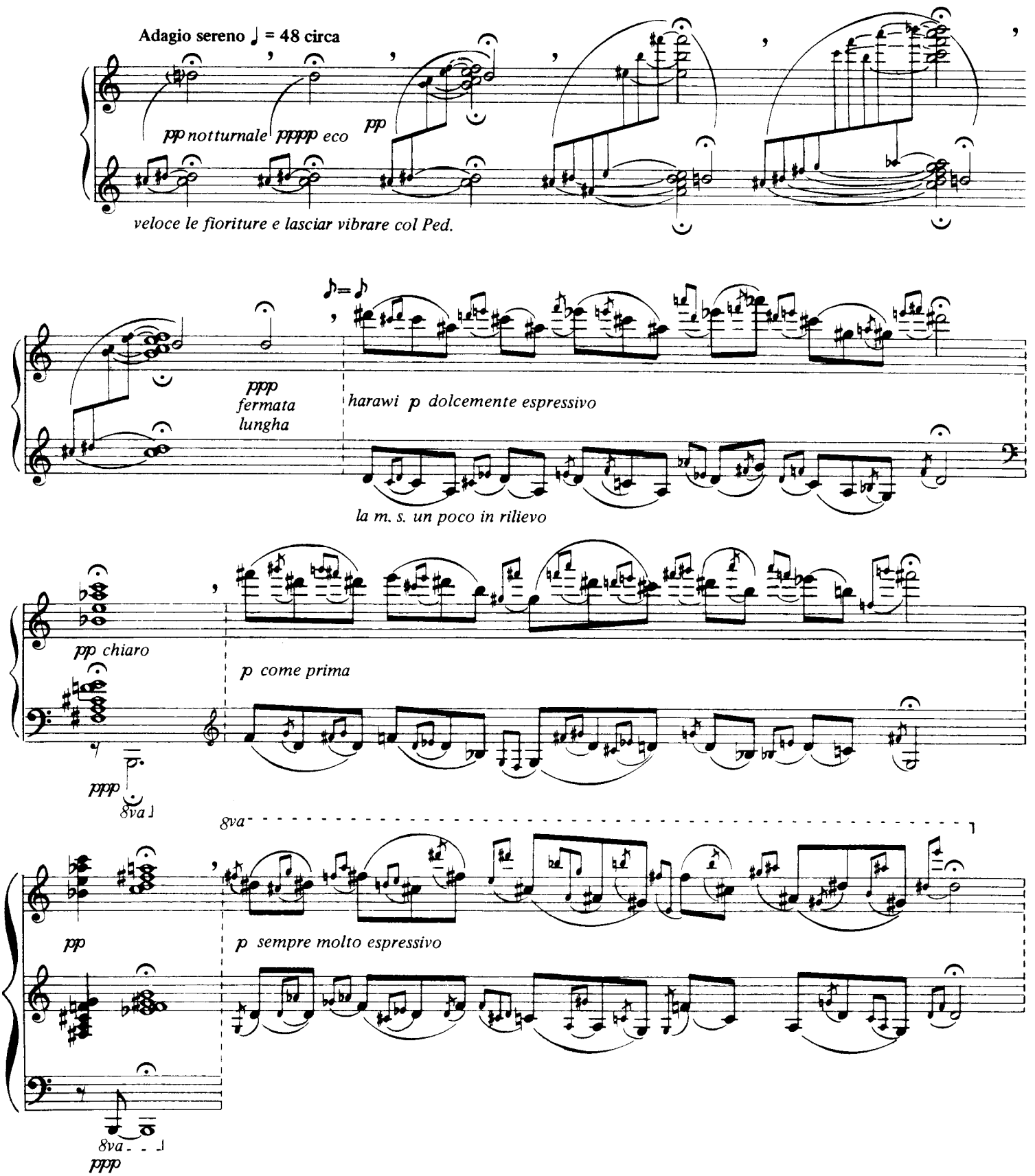

sempre fortissimo
8va
8va
8va
8va
ancora cresc.
tutta forza!
8va

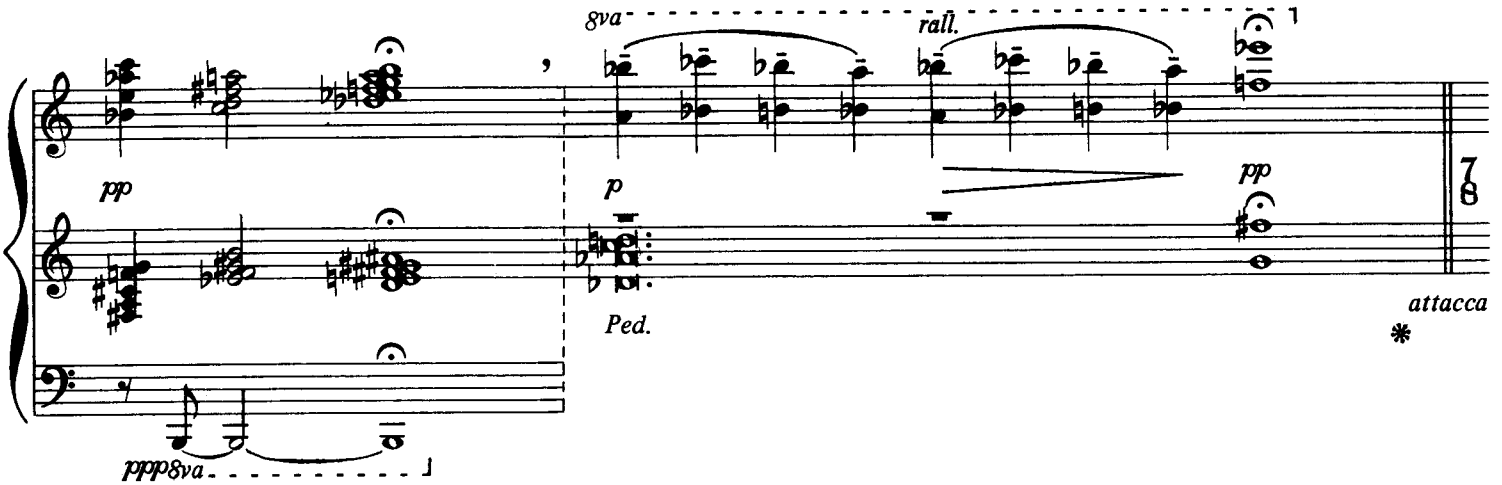

8va
8va


molto sforzato
molto sforzato

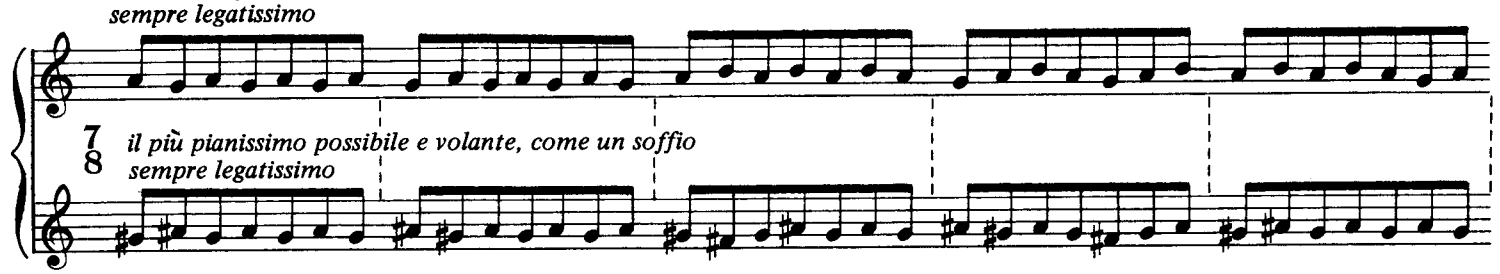

8va
8va
8va
8va
8va
8va
sforzatissimo
sforzatissimo
sforzatissimo
8va
Ped.

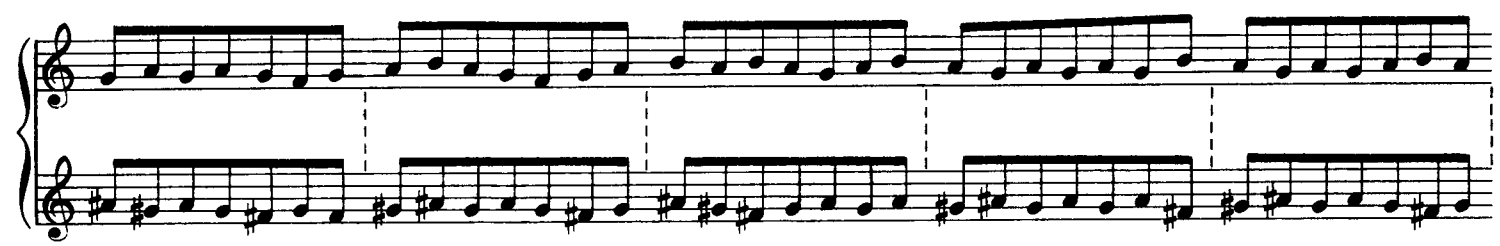
II.

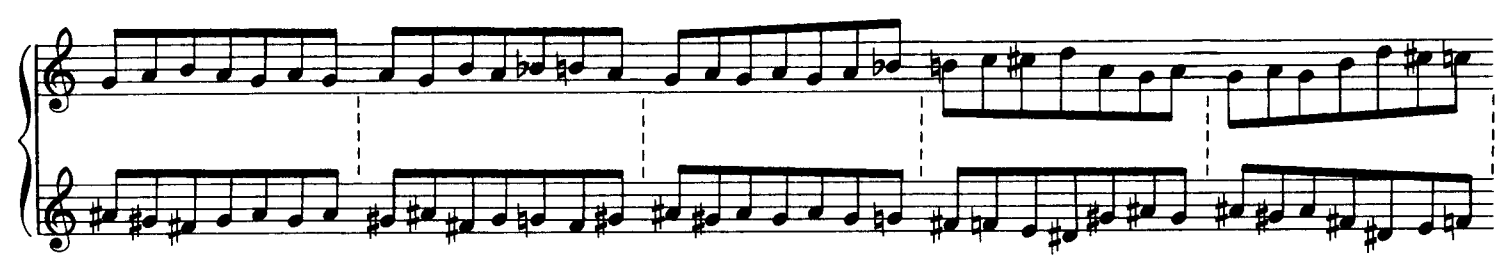

Adagio sereno ♩ = 48 circa
pp notturnale pppp eco
pp
veloce le fioriture e lasciar vibrare col Ped.
ppp
fermata
lunga
harawi p dolcemente espressivo
la m. s. un poco in rilievo
pp chiaro
p come prima
ppp
8va
8va
pp
p sempre molto espressivo
8va
ppp

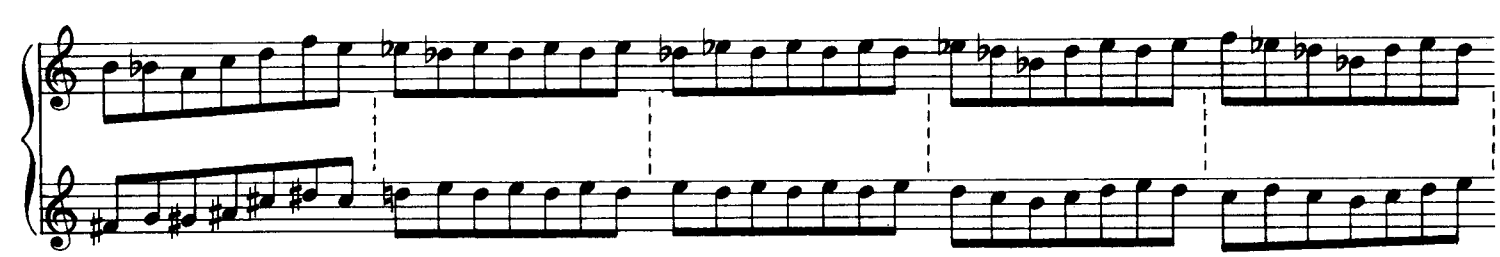


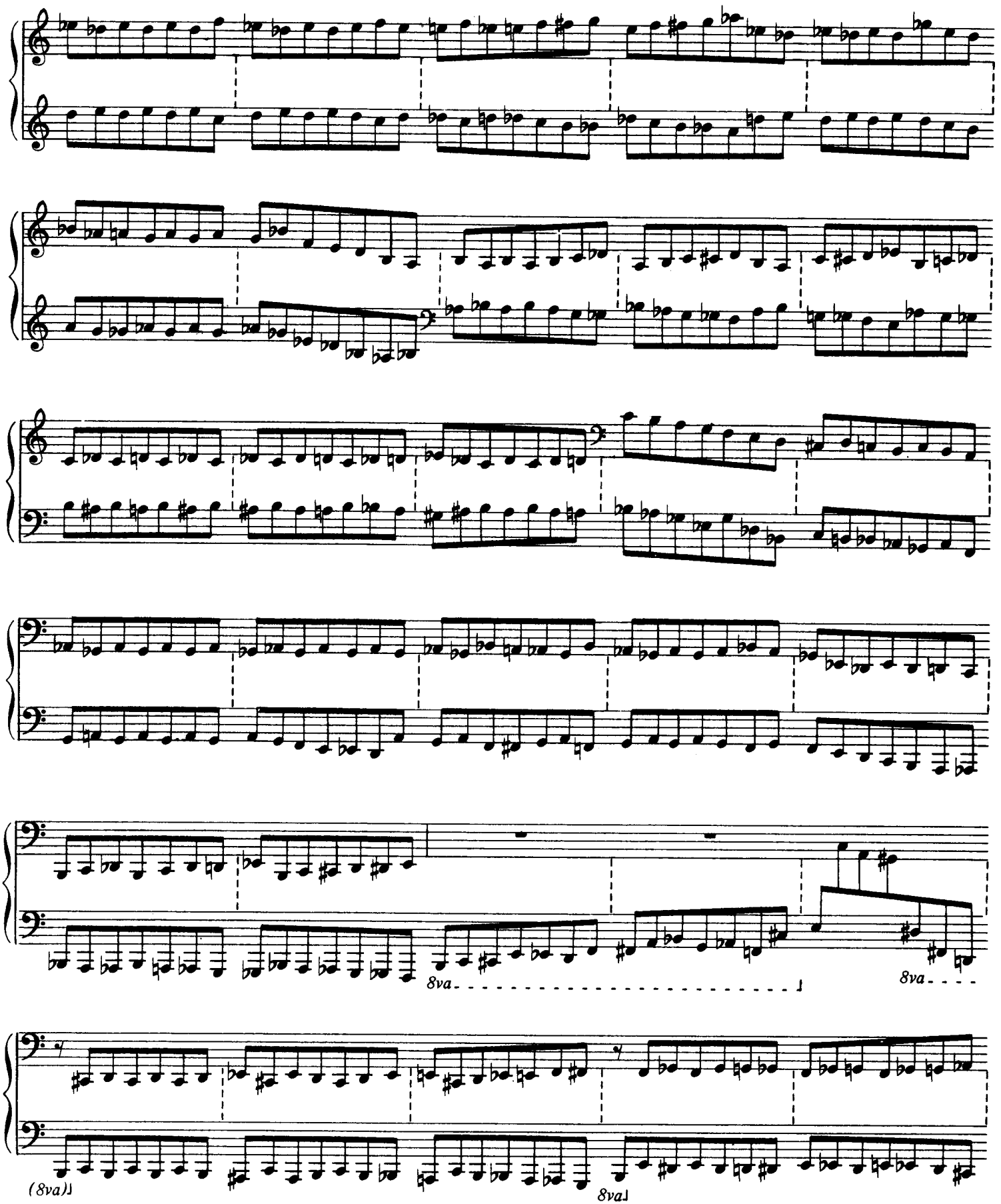
Scorrevole ♩..= 120
sempre legatissimo

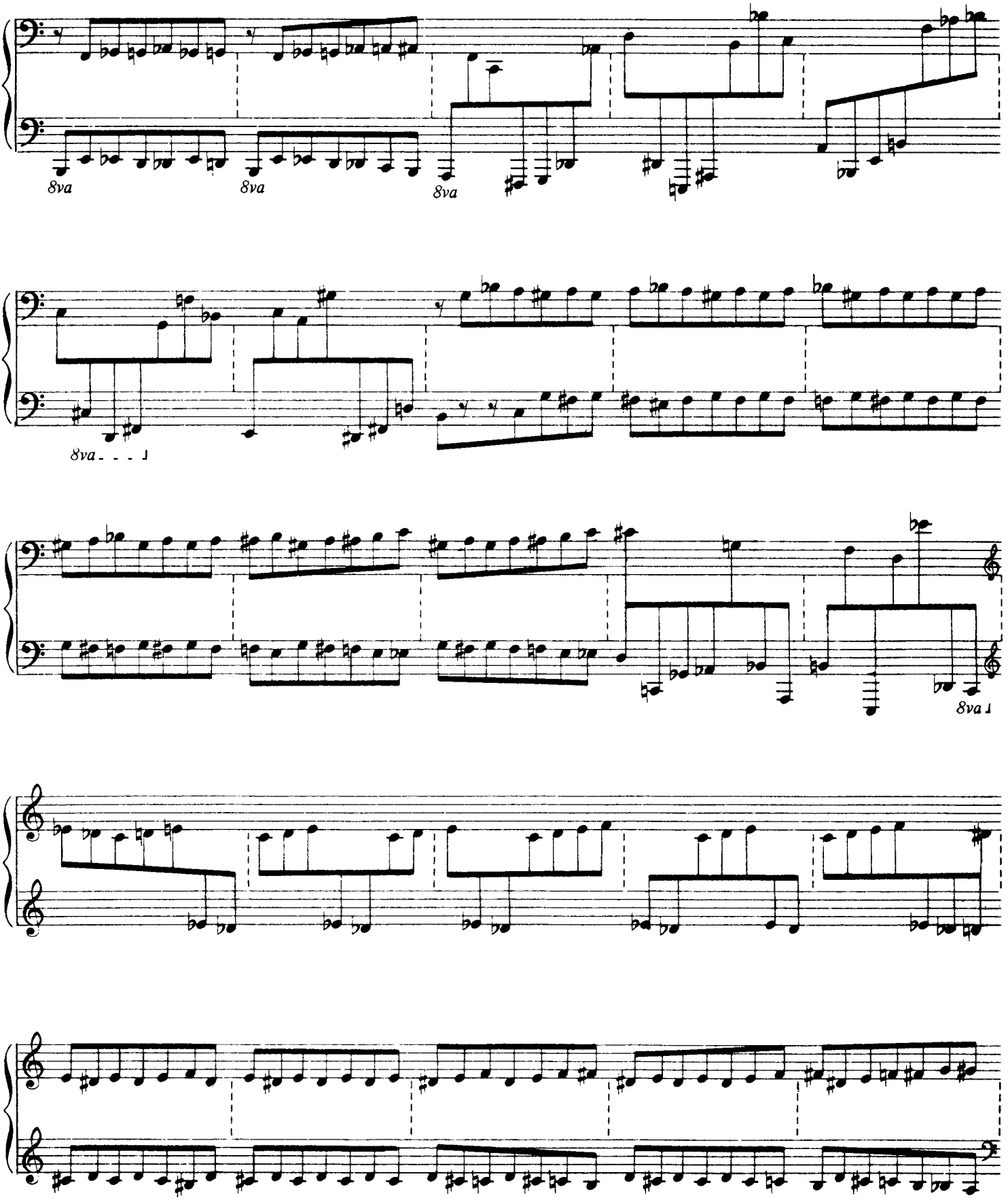


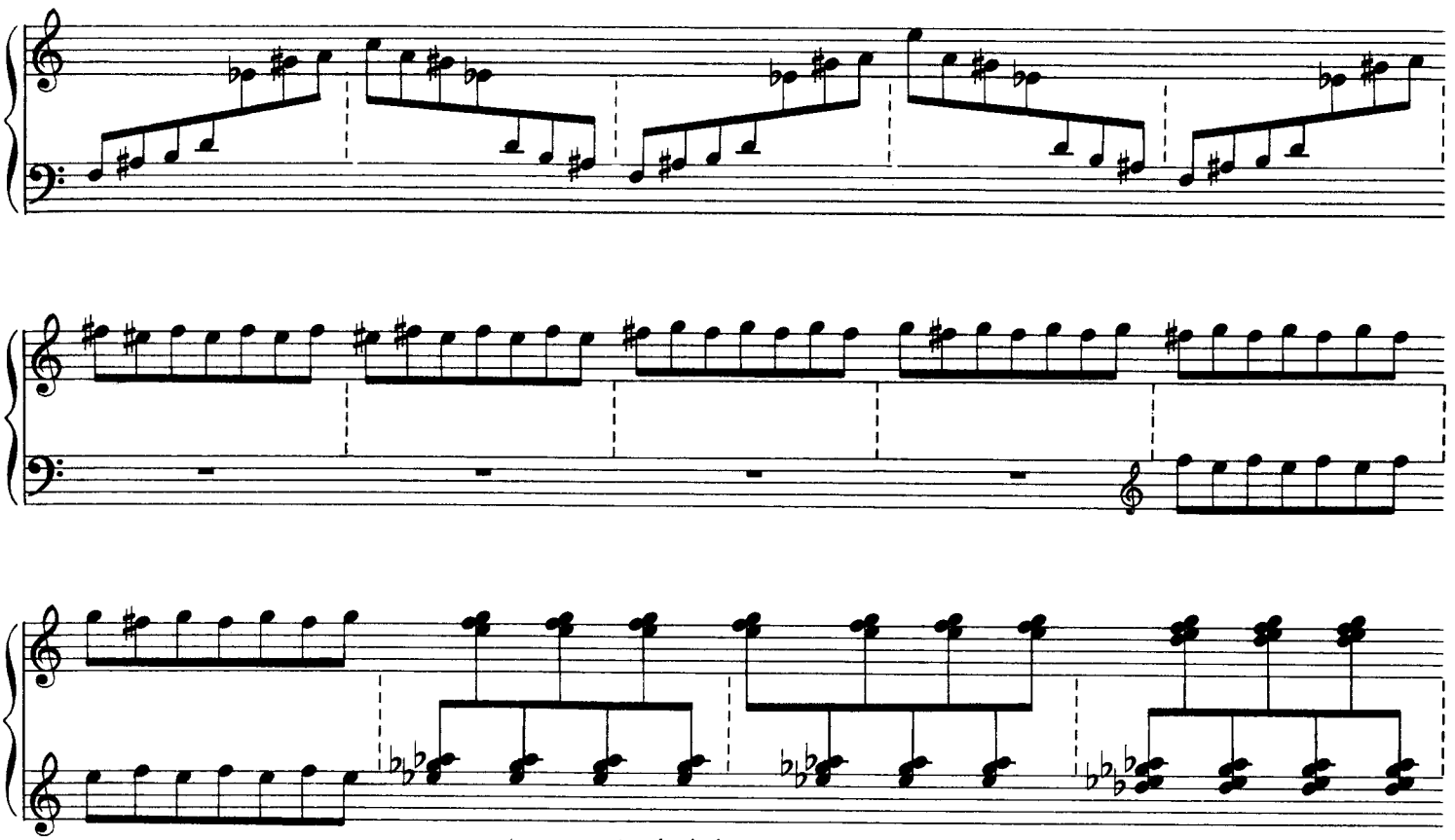




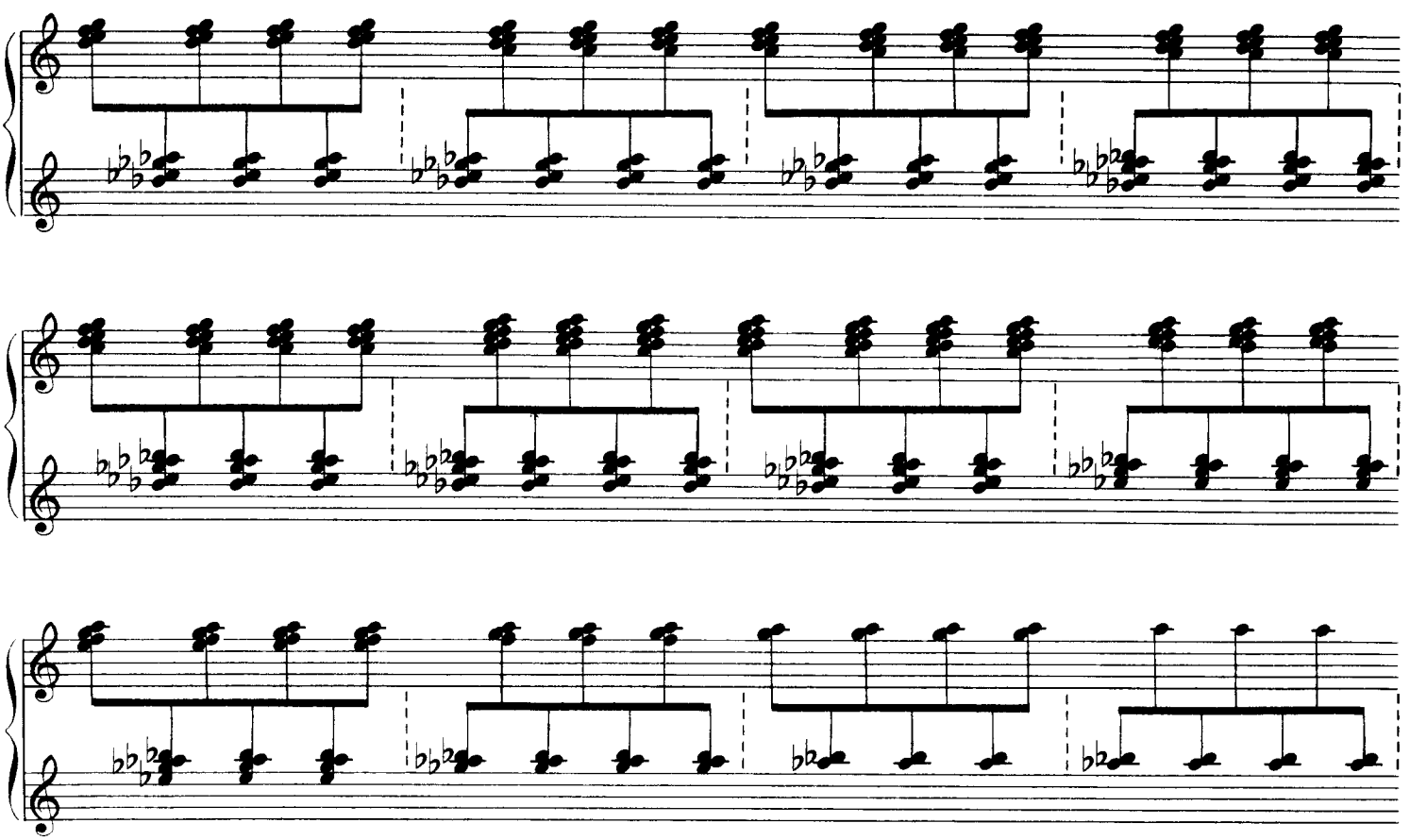


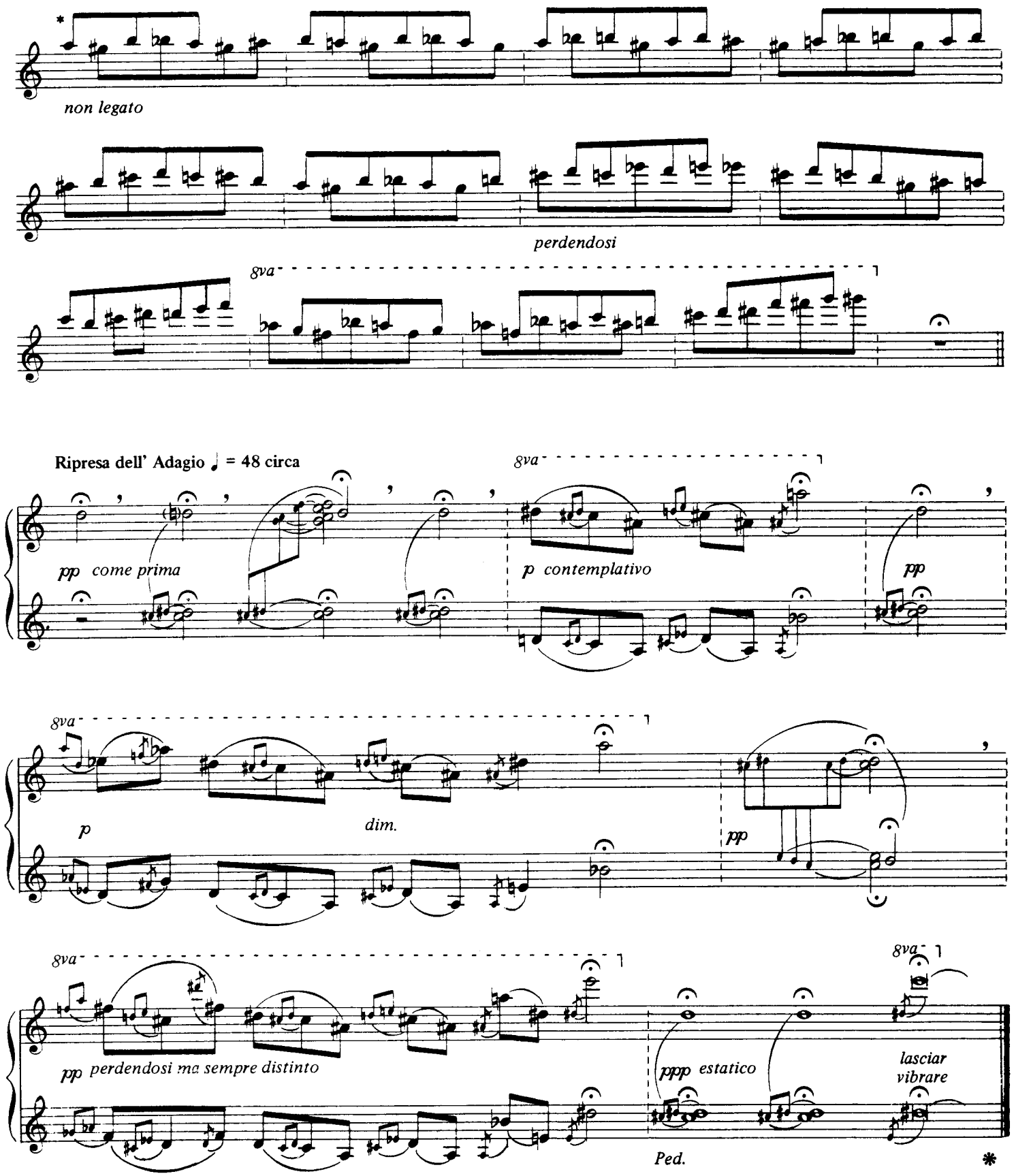

8va
8va
(8va)
8va


8va
8va
8va
8va
8va



sempre estremamente pianissimo

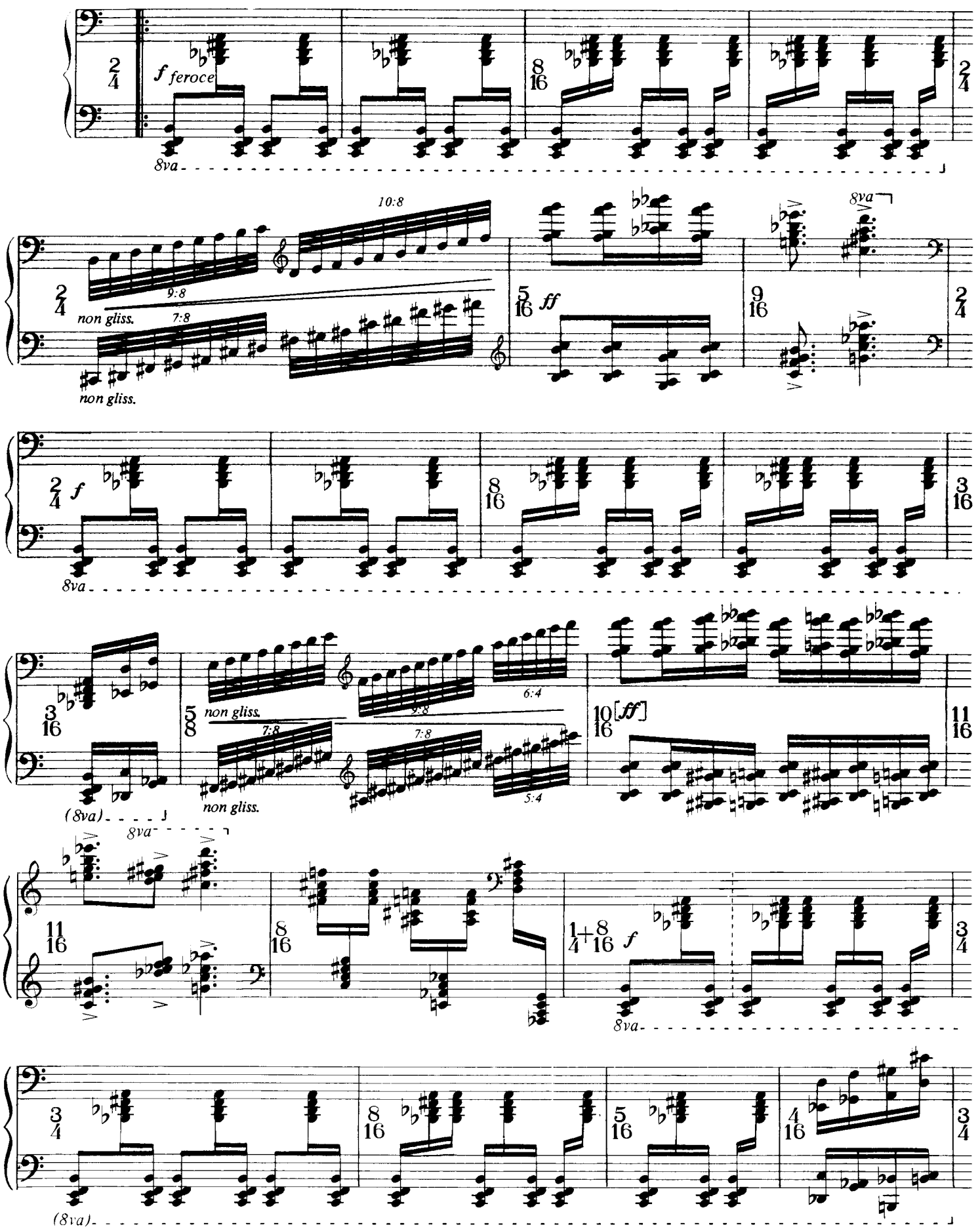


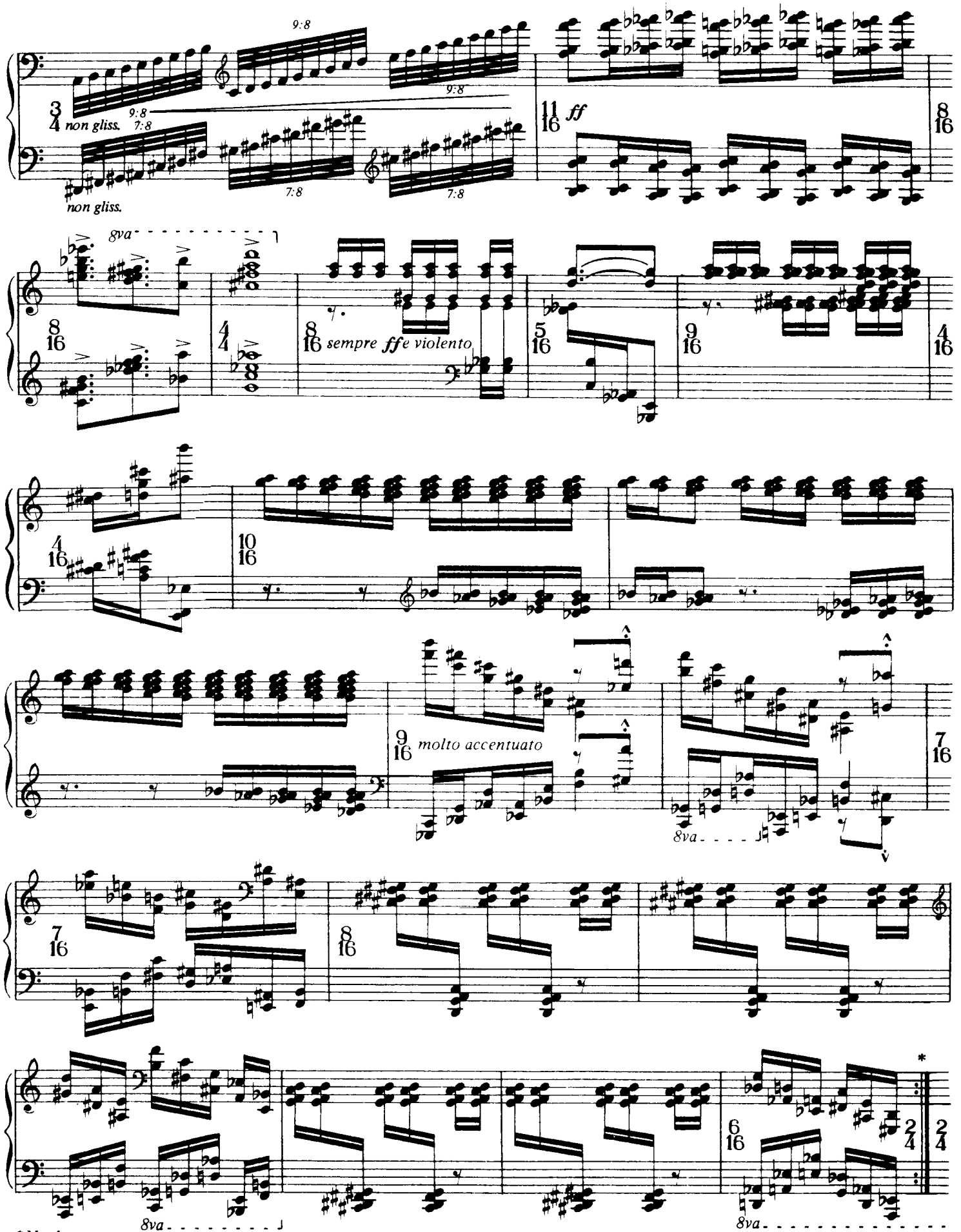


* In the passage preceding the fermata, the performer may choose his own interchange of hands.

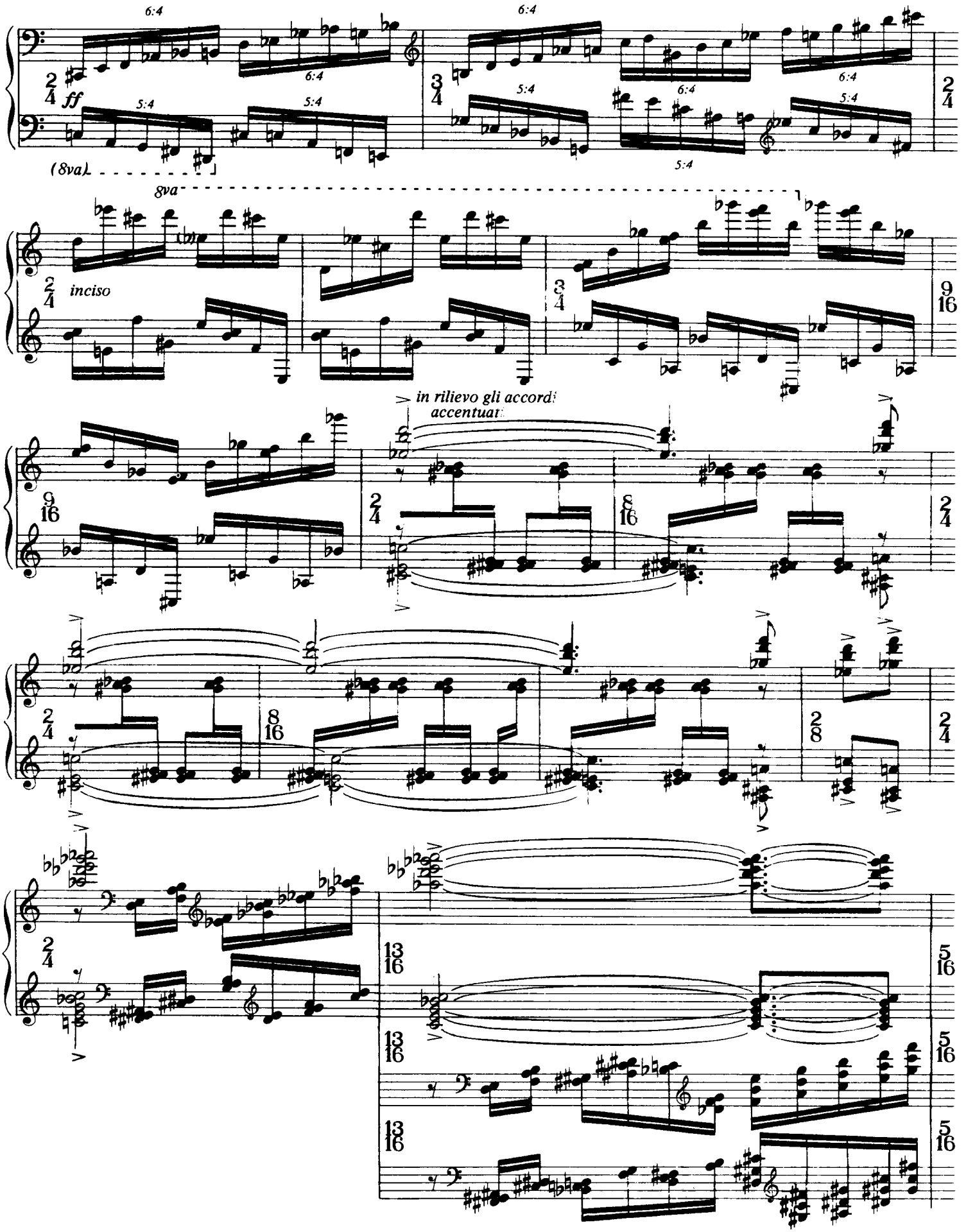
III.

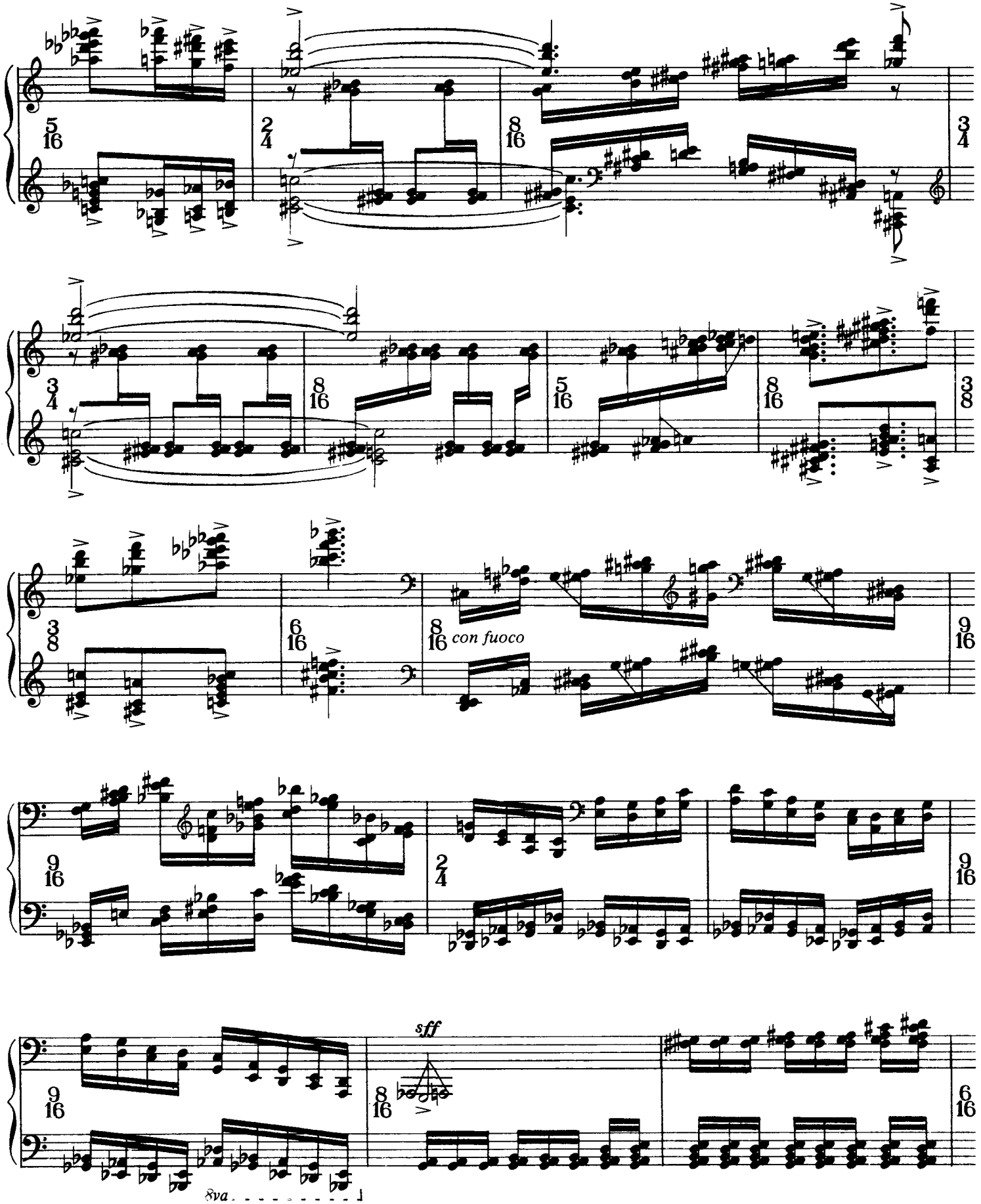
Ostinato aymará ♩ = 112 (♪ = ♪ *sempre*)

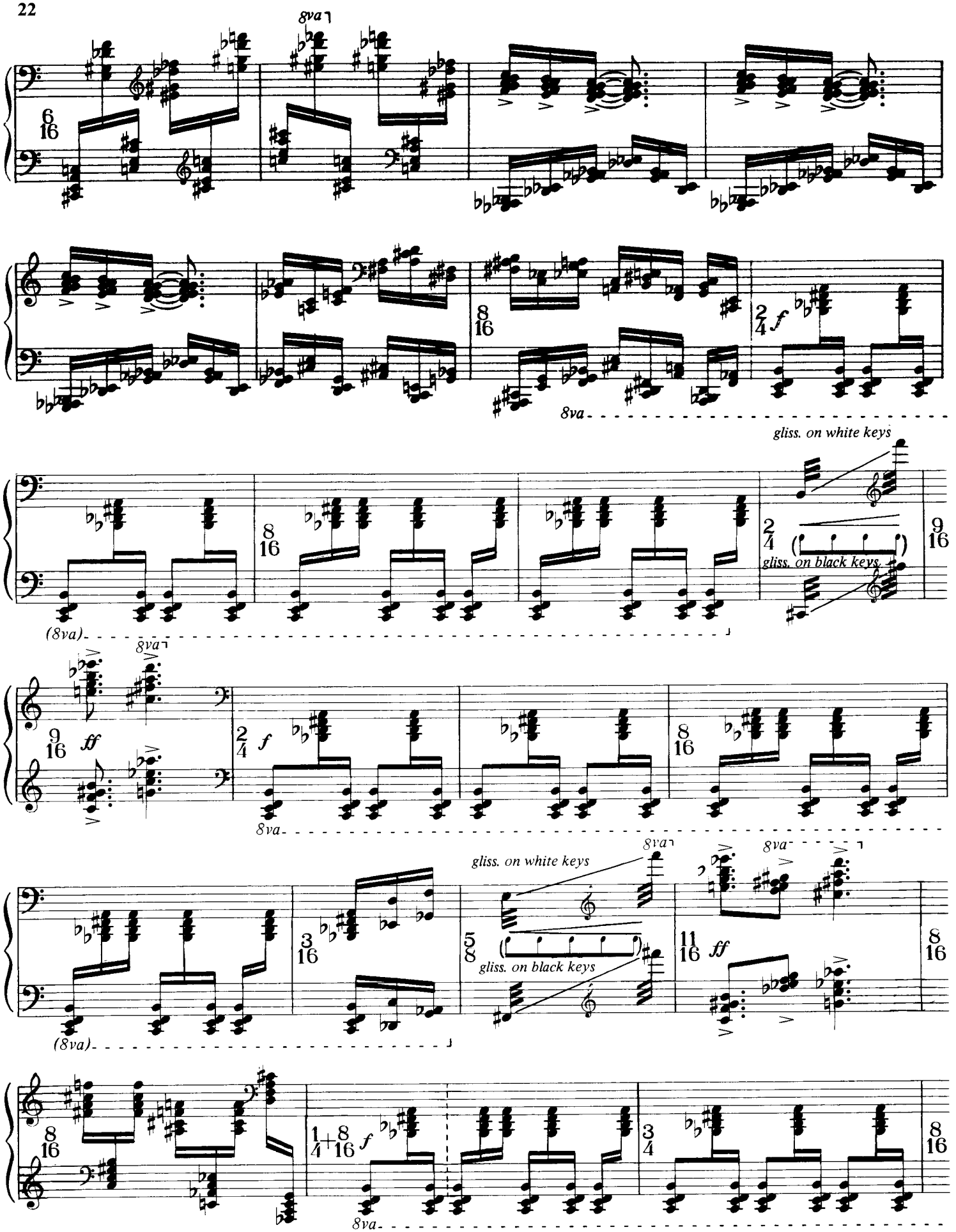


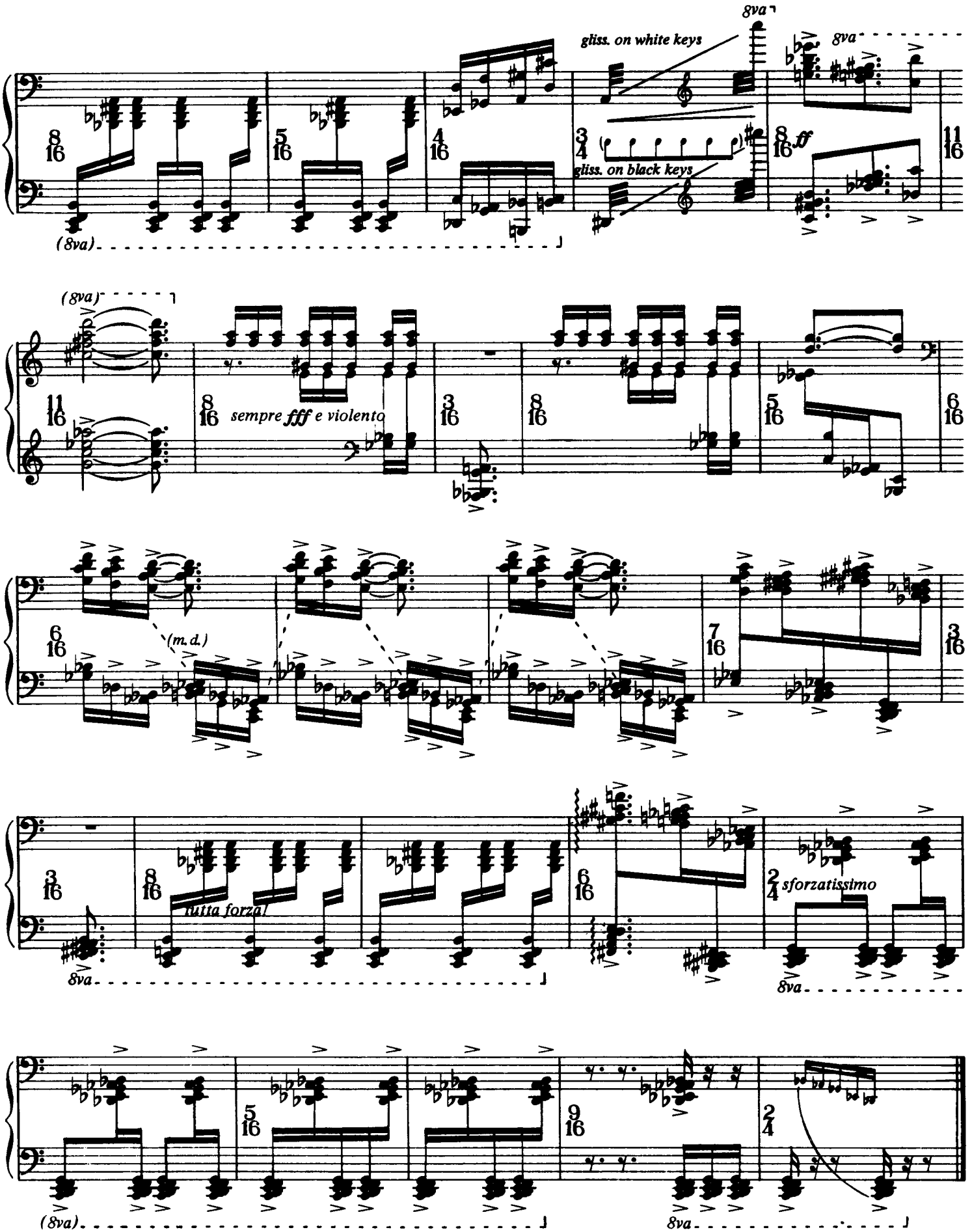


* Mandatory repeat


6:4
5:4
ff
(8va)
8va
inciso
in rilievo gli accordi
accentuati


con fuoco
sff
8va


8va
8va
gliss. on white keys
gliss. on black keys
(8va)
8va
ff
f
8va
8va
gliss. on white keys
gliss. on black keys
(8va)
8va
ff
8va
f
8va



Formentor - Geneve, 1981