



Sonata 4

# Italia All'aperto

*For Solo Guitar*

Tony Eastwood

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## Sonata 4

'**Italia All'aperto**' was originally written as a short composition entry for the Michelle Pittaluga competition. For the 2016 Pittaluga there were (unusually) two categories in the composing competition. I had no chance in the 'real' competition, but there was a smaller competition for a new 'motif' or 'theme tune' for the Pittaluga event itself (limited to 4 minutes). 'Italia All'aperto' was my attempt at that category (– hence the pseudo-name). But despite the pseudo-name my miniature did not win; too many ideas burst out of its 4 min slot. So at the end of 2019 I re-visited it catchy themes, this time to create this three movement Sonatina. Little did I imagine as I started work that 2019 and 2020 in Italy would be marked by fruitless cruel lockdowns and that even for Italians Italy would become a vast prison. But my Sonata is for later – when once again Italy becomes the real Italy of sunlight, happiness, and open air.

### Milan

I loved visiting Milan, it was such a happy place, the streets bright with warm Italian sunshine, smiling busy people and fast taxis that missed each other (and the smiling happy people) by inches. Too many of my business trips to Northern Europe were characterised by lonely and cold empty evenings with only cheerless smoked fish for solace; but not in Milan. Even though I visited repeatedly I never wore out my welcome. Every day one of my brilliant Italian colleagues would take me out to see the city sights. The Cathedral, of course was a favourite destination, so too were the shopping streets. Living in a small Welsh village (as I did) I've never seen such expensive leather handbags, nor so few items in a window display. Even more remarkably was the enormous queue to buy La Scalia tickets. My colleagues all (consistently) told me that rich opera aficionados would hire professional 'queue-ers' to do their ticket buying. I still believe them.

### Rome

My father (a chemical engineer) visited Italy many times on business – he found many meetings were attended by two gentlemen in dark suits. They were never introduced and they never spoke. This memory came vividly back to me on my one-off trip to Rome. It was a sales trip and this time, of course, we were introduced, both to a smiling gentleman in a dark suit and his two equally-smiling and attractive lady assistants. And yes: the smiling gentleman did drive a large black limousine with tinted windows – and yes: he did park it with impunity right across the pavement in central Rome. We only had one meeting with our prospective customer. Our salesman 'forgot' to arrange my subsequent visit to their development centre in Palermo. I can't imagine how this could be relevant but, if you listen carefully to my music, you may see an image of a dead body floating face down in a river. A lifeless body rocking gently in the flow with an ivory-handled knife in its back. Its imprudent to put anything else in writing: we don't want sinister objects to be found floating in the *Ystywyth* or *Rheidol*.

### The Alps (Flying North)

Leaving Rome I was not sure that even an aeroplane flies fast enough. After all, what if my new Sicilian friends were already on the plane with me? But as I've only ever visited two places in Italy the third movement had to be about something else - and what more Italian than the Alps! Flying over the Alps is lovely feature of visiting Italy is . Those Alps are, of course, Italy's great defence against the rest of Europe, saving Italian culture on countless occasions. Seen distantly from the plains upwards those mountains are awe inspiring – when seen from the air even the most jaded jet traveller is forced to marvel at the wonders of God's creation. We are truly privileged to live in the age of flight, to see from the air what past generations could only imagine.

# Sonata 4 - Italia All'aperto (I) 'Milano'

L'Academico Caliginoso detto Il Furioso  
(Tony Eastwood)

Allegro Non Troppo (M.M. ♩ = c. 163)

*brillantemente*

The musical score is written for guitar in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four systems of music, each with a staff of notes and a staff of guitar tablature below it. The score is marked with various dynamics and articulations. The first system (measures 1-10) starts with a *mf* dynamic and includes markings for *brillantemente*, *p*, *f*, and *mp*. It features several chords labeled C11 and C111. The second system (measures 10-20) continues with *mf*, *mp*, and *lyrico* markings, including a *romantico* section. The third system (measures 20-30) includes *f*, *mf*, *p*, and *f* dynamics, with markings for *espress.*, *trist*, *ritmico*, and *dolce*. The fourth system (measures 30-40) features *ff*, *mp*, *f*, *mp*, *f*, and *mp* dynamics, with markings for *lyrico*, *ritmico*, and *sinistro*. The score concludes with a *ff* dynamic. The guitar tablature includes fret numbers (0-4) and chord diagrams for various chords.

49 *cantabile* *romantico* *calmo* *mf* *f* *tranquilo*

57 *dolce* *lyrico* *leger.* *mf* *f* *p*

65 *mf* *estatico* *leger.* *pont.*

72 *mp* *tasto* *dolce* *CIII* *espress.*

79 *f* *romantico* *mf* *p* *espress.*

87 *espress.* *mp* *f* *p* *tranquilo*

*appassionata*

95 L.V. *mf* *mf* *pp* *CVIII*

103 *mf* *pp* *p* *ritmico* *mp* *trquilo* *CVIII*

111 *f* *p* *CVII* *CV*

119 *p* *pp* *mf* *mp* *mf* *CVIII* *CV* *ritmico*

128 *f* *mf* *ff* *pp* *CVIII* *CVIII* *CVI* *CV*

136 *p* *pp* *mp* *pp* *p* *pp* *ppp* *p* *mf* *ff* *mf* *ff* *f* *mp* *dolce* *L.V.*

145

*p* *pp* *p* *f* *p* *f* *p* *p* *f* *p* *ff*

$\frac{1}{2}Cl$   $\frac{1}{2}Cl$  L.V.

153

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

161

*ff* *ff* *mf* *f* *ff* *p* *pp*

$\frac{1}{2}CX$  L.V. *legato*  $\frac{1}{2}CIV$

172

*mp* *pp* *mp* *mf* *f*

*dolce* *ritmico* *dolce*  $\frac{1}{2}CII$  CV

(real cool')

180

*mp* *f* *mf* *p* *f* *mp* *mf*

CIII  $\frac{1}{2}CI$  *dolce* [a tempo]

188

*f* *sf* *sf* *mp* *sf* *ff* *p* *mf*

$\frac{1}{2}CI$  CIII

197 *C1* *Desolato* *12th art* *nat.* *L.V.* *L.V.* *L.V.*

206 *L.V.* *L.V.* *ff* *fff* *mf* *C11* *C11* *p*

215 *apoyando* *cantabile* *mf* *C11* *1/2C11* *C11* *C11*

223 *f* *f* *mp* *C11* *1/2CVII* *espress.* *1/2CVII* *f* *1/2CIII*

231 *p* *mf* *mf* *dolce ritmico* *1/2CII* *1/2CII* *1/2CII* *f* *1/2CII*

239 *pp* *mf* *p* *espress.* *f* *dolce* *CIII* *CV* *1/2CII*



# Sonata 4 - Italia All'aperto (II) 'Roma'

L'Academico Caliginoso detto Il Furioso  
(Tony Eastwood)

Andante (♩ = c. 116) *cantabile*

**System 1 (Measures 1-9):** *p*, *C1I*, *mp*

**System 2 (Measures 10-18):** *mf*, *C1I*, *C1*, *Resoluto*, *f*, *CV* *lyrico*, *dolce*, *damp*

**System 3 (Measures 19-27):** *CV*, *mf*, *p*, *ff*, *p*, *agitato poco a poco...*, *C1*, *C1I*, *f*, *ff*

**System 4 (Measures 28-36):** *dolcissimo*, *mp*, *pp*, *leggiere*, *mf*, *p*, *ff*, *p*, *ff*, *p*, *nat.*, *C1I* *tasto*

**System 5 (Measures 37-45):** *lyrico*, *tasto*, *mf*, *CIII*, *f*, *p*, *sfz*, *CVI*, *CIII*, *damp*, *CIII*, *(nat.)*

**System 6 (Measures 46-54):** *mf*, *ff*, *mf*, *f*, *rubato*, *CVI* *(a tempo)*, *cantabile*, *p*, *cantabile*

2  
54

*triste cantabile* *harm* *desolato*

64

*triste* *dolce* *comodo* *gracioso* *espress.*

72

*poco rit.* *a tempo* *estatico* *poco rubato*

80

*a tempo* *express* *firme* *harm* *art.harm*

90

*coma il sussurro del vento" - as the whisper of the wind* *accel.* *estatico* *gioia*

98

*pim pim* *CX* *precipito* *coma campana" - like bells*

108

*poco rit.* *art.harm* *Resoluto* *solo mano sinistra*

118 *cantabile* **C1I** *mp* *ff* *f* *p* **C1** *harm*

126 *un po' animato* *espress* *p* **CIII** *dolcissimo (tasto)* *espress* *mf* *p* **CIII**

135 *quasi violentemente!* *ff* *(sempre ff)* *p* *(accel...)* **CV** *ff* *f* *p* *pi pi* *ponticellissimo* *comodo*

142 *tasto* *calmo* *pp* *p* *mf* *dolce* *sempre p* *nat.* *CV*

151 *espress.* *f* *f* *p* *mp* **CIII**

158 *triste* *legato calmo* *soave* *p* *mp* **CIII** **C1** **CIII** **C1** **CIII**

167 *"coma campana" - like bells* *L.V.* *f* *mp* *pp* *attaca*



46 *ff* *p*

Musical staff 46-54. Treble clef, key signature of one sharp (F#). The staff contains a series of chords and arpeggiated figures. Dynamics range from fortissimo (ff) to piano (p). Fingerings are indicated with numbers 1-4. A circled '2' appears above the staff at measure 48.

55 *p* *pp* *p* *f* *p* *f*

*dolce* *precipit.* *cantabile !!* *cantabile !!*

*p i m p i m p i m*

Musical staff 55-63. Treble clef, key signature of one sharp (F#). This staff includes melodic lines with slurs and accents, and a bass line with a triplet of eighth notes. Dynamics range from piano (p) to fortissimo (f). Performance markings include *dolce*, *precipit.*, and *cantabile !!*. A circled '3' is present above the staff at measure 58. The bass line contains the sequence *p i m p i m p i m*.

64 *p* *f* *mp*

*precipit.* *CIII* *cantabile !!* *gioioso*

Musical staff 64-72. Treble clef, key signature of one sharp (F#). Features melodic lines with slurs and accents, and a bass line with chords. Dynamics range from piano (p) to mezzo-forte (mp). Performance markings include *precipit.*, *CIII*, *cantabile !!*, and *gioioso*.

73 *mf* *f* *mp*

*poco rit* *a tempo* *cantabile !!* *CIII*

Musical staff 73-81. Treble clef, key signature of one sharp (F#). Features melodic lines with slurs and accents, and a bass line with chords. Dynamics range from mezzo-forte (mf) to mezzo-piano (mp). Performance markings include *poco rit*, *a tempo*, *cantabile !!*, and *CIII*.

82 *p* *f* *p* *pp* *f* *espress.*

*resoluto* *CIII* *CIII* *CV* *romantico*

Musical staff 82-90. Treble clef, key signature of one sharp (F#). Features melodic lines with slurs and accents, and a bass line with chords. Dynamics range from piano (p) to fortissimo (f). Performance markings include *resoluto*, *CIII*, *CV*, and *romantico*. The word *espress.* is written below the staff at the end.

91 *f* *p* *mf* *pp* *f*

*romantico* *soave* *L.V.* *12th harm*

Musical staff 91-99. Treble clef, key signature of one sharp (F#). Features melodic lines with slurs and accents, and a bass line with chords. Dynamics range from fortissimo (f) to pianissimo (pp). Performance markings include *romantico*, *soave*, *L.V.*, and *12th harm*. A circled '1' is present above the staff at measure 95.

101 *f* *damp mf* *f* *p*

111 *ff* *mf* *sfz* *f* *mf* *mf* *brillantemente*

120 *mp* *p* *f* *mp* *f* *pp* *CIII* *CV* *CIII* *C1 sinistra*

129 *pp* *mp* *f* *dolce* *CIII* *C1* *CIII* *C1 cantabile !!* *misterioso* *poco rit.*

138 *ff* *brillantemente* *mp* *ff* *f* *p* *dolce* *brillantemente*

146 *f* *mf* *mp* *p* *aperuta...* *rilassata...* *L.V.*

154 *poco rit.* *perdu* *poco meno* "looking back with longing..." *estatico* *cantabile* *espress.*

L.V. *mp* *CV* *CVII*

162 *mf* *p* *espress.* *misterioso* L.V.

*CII* *CVII*

172 "...with longing" *lyrico* *f* *CVII* *espress.* *rubato* *comodo* *f*

*p* *m* *p* *i* *m*

181 *a tempo!* *CV* *CIII* *sfz* *f* *ff* *p* *ff*

*con brio*

189 *p* *mf* *p* *f* *ff* *mp* *mf* *p*

$\frac{1}{2}$ *CIII*

196 *mf* *f* *ff* *CV* *poco meno* *a tempo* *damp*

L.V. *mp* *mf* *ff*

I Dduw bo'r gogoniant. Montgomery 16.12.2022

Duration 4.54

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## Sonata 4 'Italia All'aperto' : Notes to the player:

Except where noted below, this should be a bright snappy piece with a very clear crisp execution - think sunlight and open-air.

### Milan

Main theme [bar1] - follow the accents carefully. In the varied version (e.g bar 10) the open 'e's must sound out as though you intended to play them and they were not hit accidentally. Bar 18 – 24 should be quite romantic. At bar 25 onwards rhythm dominates, but that could be a "tasto" sound – the repeat of the pattern at 176 is mandatory *tasto*. This figure also appears near the end of the piece (e.g. 233) - there it is very important that the bass notes are clearly articulated and emphasised (even in a 'p-pp' context).

Bar 72 - the *tasto* chord should be most noticeable after the *ponticello*. Bar 79 onwards is very lyrical – take care over the last chord of 79 – it must ring like a bell, as should the following chord. In bars 103-106, let it really float – the listener has no clue a fugato is coming, they probably expect something more lyrical. In bar 114-6, as we can only have 'up-tail' and 'down tail' notes available it is tricky to indicate the three voices without confusion. When you play this there will be a note on every quaver, but if you can articulate the three themes that's great.

Bar 124 – 127 - the high voice d and g notes are little quiet bells (all 'pp') – while the fugal idea is quite independent, pretend you are a duet. Bar 10 – that last *fff* chord is a kind of high brass-chord you might hear in incidental music before some dramatic event. The next movement has similar chord ending bar 119.

### Rome

This is much about contrast: gangsters in close-up, sophisticated polite; and yet ready to put a knife in your back. In the music there is a continuous linear contrast between the articulated bass part and the smooth flowing top line (E.g bars 1-17). But occasionally the contrast is in the time dimension – for example chords at 41 and 47 – those should be as bright and almost raucous as the remainder is smooth and smoochy. Bars 65, 74, 97 (and other places) demand absolutely faultless execution of the melody notes, eg the first [e,a ,d] chord must sound like a bright alpine sky in contrast with a previous muddy flurry of lower notes. Bar 104 - I canoe – I know what it feels like to be floating gently rocking side to side (in a boat, not dead!) – if you haven't you need to at least hire a boat on the park lake. That rocking is the experience we want to capture in music. Bar 133- last chord is to be well accented – from here onwards the music really becomes a lot more violent and energetic; you can take liberties with the tempo to support the violence. Then, at bar 142, you need to rapidly cool it down for something a bit more smoochy – bars 152 and 153 should feel quite ecstatic.

### The Alps (Flying North)

Much simpler in structure and easy to follow for the listener – it's basically a quick Rondo with a flashback to the slow movement. Apart from the 'flashback' section (bar 156-181) it must feel fast – but that doesn't mean just a quick tempo; too fast and some nuances will be lost. The figure in the first two bars doesn't need to be so loud that it's raucous (loud pull off's are easily raucous). In general much of this piece is quite quiet – against that background the louder bits – especially the sudden strummed chords will sound quite spectacular. Bar 89 and 91 - it really is *molto-rubato*, you can slow those melody notes down as much as you want. By bar 138 the music is really wound down – smooth and gentle. But the figure in 139 should be very bright and very loud. Bar 139-140 and 143-144 remain very loud – but bars 141-142 and 145 should have quite a different tonal quality. Bar 156-181 – ensure the high notes ring full length. From bar 182 you should be racing for the end – as far as the listener is concerned 'the end' started on the last chord of bar 182.