

CO 184A

9 SONATAS Scarlatti - Lima

\$3.00

PRICE IN
CANADA ✓



9 SONATAS

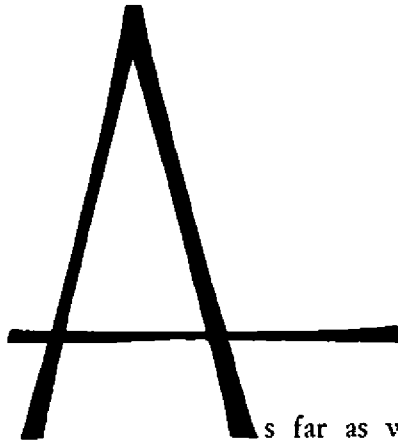
By

DOMENICO
SCARLATTI

Transcribed for Guitar

by

CARLOS BARBOSA-LIMA



As far as we know, Scarlatti never played the guitar, but surely no composer ever fell more deeply under its spell . . . the very harmonic structure of many pieces that mimic the guitar seems to be determined by the guitar's open strings and its propensities for modal Spanish folk music . . . often Scarlatti's octave basses merely represent the overtones of the deep strings of the guitar . . ." So writes Ralph Kirkpatrick in his definitive *Life of Domenico Scarlatti*.

Although some of Scarlatti's keyboard sonatas have been previously transcribed for the guitar, this is the first presentation of a collection, consisting of nine sonatas grouped in two volumes, transcribed by Carlos Barbosa-Lima.

Carlos Barbosa-Lima, born on 17 December 1944 in São Paulo, Brazil, has shown an unusual talent for music since his childhood, working with such diligence and enthusiasm that his teacher, guitarist Isaias Savio, called him "the artist of tomorrow." By the age of sixteen he had toured the major cities of South America, both as recitalist and as soloist with symphony orchestras, and had recorded the first of his thirteen long-playing records released in South America.

His first North American tour took place in 1967, when he was sent to the United States and Canada by the Brazilian government. The great success of his debut in Washington, D.C., prompted Larry Sears of *The Evening Star* in

a consistently laudatory review to hail him as "an accomplished artist, a young virtuoso of whom Brazil can be proud." Impressed with his sensitive musicianship as well as his virtuosity, the Washington American Guitar Foundation and the New York Society of the Classic Guitar recommended Barbosa-Lima for a complete scholarship to study with Andrés Segovia in Spain in 1968.

Following the master classes in Santiago de Compostela, he distinguished himself at the International Guitar Competition sponsored by the Conservatory of Orense, where he was the most awarded guitarist in the contest and in addition was invited by Segovia for private instruction with him in Madrid.

Barbosa-Lima returned to the North American continent in the winter of 1968 for a tour of the United States, Canada, and Mexico. All of his concerts, again, received highest critical acclaim, and as a result he was invited to make a series of recordings for ABC-Dunhill Record Company. The first recording sessions took place in the winter of 1969 and the first disc released was ABC/ATS-20005, *Barbosa-Lima in a Scarlatti Recital*.

The present two-volume publication of 9 *Sonatas by Domenico Scarlatti* (*Volume I*, the five recorded on ABC/ATS-20005, side 1, and *Volume II*, the four recorded on side 2) makes available to guitarists a choice selection from the works of one of the world's great musicians.

SONATA L. 352

Transcription for guitar by
Carlos Barbosa Lima

D. SCARLATTI

Allegretto

♩2

C2

C2

C2

♩8

♩2

C7

pizz.

Musical staff 1: Treble clef, key signature of one sharp (F#). Chords C4 and C7 are indicated above the staff. Fingerings are shown with circled numbers 2, 3, 4, 5, and 6. A triplet of eighth notes is marked with a '3' above it.

Musical staff 2: Treble clef, key signature of one sharp (F#). Chord C7 is indicated above the staff. Fingerings are shown with circled numbers 1, 2, 3, 4, and 5. A trill is marked with a 'tr' above the final note.

Musical staff 3: Treble clef, key signature of one sharp (F#). Fingerings are shown with circled numbers 2, 3, and 4. A dashed line indicates a slur or phrasing mark over the final notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). Includes lyrics 'm i m i' below the staff. Fingerings are shown with circled numbers 2 and 4. An accent 'a' is placed above the first two notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). Chords C5 and C7 are indicated above the staff. Fingerings are shown with circled numbers 2, 3, and 4.

Musical staff 6: Treble clef, key signature of one sharp (F#). Includes the instruction 'Arm. 12' above the staff. Fingerings are shown with circled numbers 2, 3, and 4. A 'dizz.' instruction is written below the staff.

SONATA L. 79

Transcribed for guitar by
Carlos Barbosa Lima
Allegro

D. SCARLATTI

⑥-Re
⑤-Sol

$\phi 7$
 $\phi 3$
 $\phi 2$
 $\phi 3$

$\phi 7$
 $\phi 3$
 $\phi 2$
 $\phi 3$

$\phi 2$
 $\phi 10$
 $\phi 9$
 $\phi 2$
 $\phi 10$
 $\phi 9$

2424

$\phi 2$
 $\phi 10$
 $\phi 9$

p
 p
 p
 p
 p
 p

tr
tr

First staff of musical notation. It features a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a bracket). Fingerings are indicated by circled numbers 1 through 6. The bass line includes a 'p' (piano) dynamic marking and a '1' below the first note.

Second staff of musical notation. It continues the melody with triplet markings and fingerings. Chord markings 'C5' are placed above the staff, indicating a C5 chord. The bass line includes a '5' below the first note and a '2' below the last note.

Third staff of musical notation. It continues the melody with triplet markings and fingerings. Chord markings 'C5' are placed above the staff. The bass line includes a '5' below the first note and a '2' below the last note.

Fourth staff of musical notation. It continues the melody with triplet markings and fingerings. Chord markings 'C5' and 'C7' are placed above the staff. The bass line includes a '5' below the first note and a '4' below the last note.

Fifth staff of musical notation. It continues the melody with triplet markings and fingerings. Chord markings 'C2' are placed above the staff. The bass line includes a '0101' marking and a '0' below the first note.

Sixth staff of musical notation. It continues the melody with triplet markings and fingerings. The bass line includes a '6' below the first note and a '6' below the last note.

SONATA L. 423

Transcription for guitar by
Carlos Barbosa Lima

D. SCARLATTI

This page contains a guitar transcription of the Sonata L. 423 by Domenico Scarlatti. The transcription is presented in six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of Baroque lute or guitar, with many chords and arpeggios. The notation includes various fingerings (1, 2, 3, 4) and techniques such as slurs and accents. Annotations above the staves include 'C2', 'C3', and 'C4', which likely refer to specific chords or techniques. Circled numbers (1, 2, 3) are placed above certain notes, possibly indicating specific fingering or articulation points. The transcription is by Carlos Barbosa Lima.

SONATA L. 438

Transcription for guitar by
Carlos Barbosa Lima
Andante

D. SCARLATTI

The transcription is written for guitar on a single treble clef staff in 3/4 time. The tempo is marked 'Andante'. The key signature has one sharp (F#). The score is divided into five lines of music. Chord markings include C8, C7, C5, C3, and C4. Fingerings are indicated by circled numbers 1-4. Slurs and accents are used throughout. The piece concludes with a final chord marked C4.

First line of guitar tablature. It features a treble clef and a key signature of one sharp (F#). The notation includes a sequence of notes with fret numbers (0, 1, 2, 3, 4) and various fingering techniques. Two chord markings are present: 'C7' and 'C3', both with arrows indicating the fret position. Circled numbers 1, 2, 3, and 4 are used to denote specific fingerings or patterns.

Second line of guitar tablature. It continues the sequence from the first line. Chord markings 'C2' and 'C7' are used. The notation includes notes with fret numbers and fingering instructions. Circled numbers 1, 2, 3, and 4 are used for fingering.

Third line of guitar tablature. It continues the sequence. Chord markings 'C3' and 'C2' are used. The notation includes notes with fret numbers and fingering instructions. Circled numbers 1, 2, 3, and 4 are used for fingering.

Fourth line of guitar tablature. It continues the sequence. Chord markings 'C2' and 'C7' are used. The notation includes notes with fret numbers and fingering instructions. Circled numbers 1, 2, 3, and 4 are used for fingering.

Fifth line of guitar tablature. It concludes the sequence. Chord markings 'F7' and 'C2' are used. The notation includes notes with fret numbers and fingering instructions. Circled numbers 1, 2, 3, and 4 are used for fingering.

First line of guitar tablature. The treble clef staff contains notes with fret numbers 0, 1, 4, 1, 0, 4, 1. The bass clef staff contains notes with fret numbers 2, 3, 2, 3. Chord symbols ϕ 2 and ϕ 5 are indicated above the staff.

Second line of guitar tablature. The treble clef staff contains notes with fret numbers 1, 2, 4, 2, 1, 0, 2. The bass clef staff contains notes with fret numbers 1, 3, 1, 3, 2, 4. Chord symbols ϕ 5 and ϕ 7 are indicated above the staff.

Third line of guitar tablature. The treble clef staff contains notes with fret numbers 4, 4, 2, 1, 4. The bass clef staff contains notes with fret numbers 1, 2, 2, 2, 0, 2, 3, 0, 1, 3. Chord symbols ϕ 5 and ϕ 7 are indicated above the staff.

Fourth line of guitar tablature. The treble clef staff contains notes with fret numbers 4, 1, 2, 4, 4, 4, 3, 1, 2, 4, 4, 4, 3. The bass clef staff contains notes with fret numbers 3, 2, 0, 1, 2, 0, 1, 2, 0, 1. Chord symbols ϕ 5, ϕ 7, ϕ 5, ϕ 5, and C5 are indicated above the staff.

Fifth line of guitar tablature. The treble clef staff contains notes with fret numbers 4, 3, 2, 1, 4, 2, 4, 1, 1, 0, 4, 1, 4, 3, 4, 4, 2. The bass clef staff contains notes with fret numbers 1, 0, 1, 2, 0, 3, 2, 2, 1, 0, 3, 0, 0. Chord symbols C8 and C7 are indicated above the staff.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings. A circled '5' is below the first measure. A bracket labeled '4' spans the second and third measures. A bracket labeled '3' spans the fourth and fifth measures. A final bracket labeled '4' spans the last two measures. Fingerings include 2, 1, 2, 4, 2, 3, 2, 3, 2, 1, 2, 3, 2, 1, 2, 1, 2, 1, 4.

Musical staff 2: Treble clef, key signature of one sharp (F#). A circled '2' is above the first measure. A circled '4' is below the first measure. A circled '5' is below the fourth measure. A circled '4' is below the eighth measure. Fingerings include 2, 1, 2, 1, 2, 1, 3, 2, 1, 0, 4, 3, 2, 1, 0, 2, 2, 3, 1, 0, 3, 1.

Musical staff 3: Treble clef, key signature of one sharp (F#). A circled '5' is below the second measure. A circled '4' is below the third measure. A circled '4' is below the eighth measure. Fingerings include 3, 0, 4, 1, 0, 2, 2, 4, 3, 1, 0, 3, 2, 4, 1, 0, 3, 2, 1, 1, 0, 3, 1.

Musical staff 4: Treble clef, key signature of one sharp (F#). A circled '5' is below the sixth measure. A circled '4' is below the seventh measure. Fingerings include 0, 3, 1, 0, 3, 1, 0, 2, 2, 1, 0, 3, 1, 3, 3, 1, 4, 0, 4, 1, 0, 2, 0, 3, 2, 4, 1, 0, 3.

Musical staff 5: Treble clef, key signature of one sharp (F#). Fingerings include 4, 0, 1, 4, 0, 1, 0, 4, 2, 4, 4, 2, 4, 0, 1, 0, 4, 2, 2, 2, 1, 2, 3, 4, 3, 2, 1, 0.

Musical staff 6: Treble clef, key signature of one sharp (F#). A circled '6' is below the fifth measure. Fingerings include 2, 4, 0, 1, 4, 0, 1, 0, 4, 3, 2, 1, 4, 2, 1, 4, 3, 4, 0, 1, 4, 0, 1, 3, 2, 1, 4, 1, 1, 0, 2, 0, 2, 0.

SONATA L. 483

Transcription for guitar by
Carlos Barbosa Lima
Allegro

D. SCARLATTI

The image displays a guitar transcription of the first movement of Sonata L. 483 by Domenico Scarlatti. The transcription is presented in five staves of musical notation, each with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked as 'Allegro'. The notation includes various musical symbols such as notes, rests, and accidentals, along with guitar-specific annotations like fingering numbers (1-4), circled numbers (1-4), and fret numbers (0, 2, 3, 4, 5, 6). A 'C7' chord is indicated above the fifth staff. The transcription is a faithful representation of the original piece, adapted for the guitar.

Staff 1: Treble clef, key signature of two sharps (F# and C#). Chords are indicated as C7 and C3. Fingerings are shown with circled numbers 2, 3, 4, 5. A slur covers a sequence of notes.

Staff 2: Treble clef, key signature of two sharps. Chords are indicated as C3. Fingerings are shown with circled numbers 2, 3, 4. A slur covers a sequence of notes.

Staff 3: Treble clef, key signature of two sharps. Chords are indicated as C7. Fingerings are shown with circled numbers 2, 3, 4, 5. A slur covers a sequence of notes.

Staff 4: Treble clef, key signature of two sharps. Chords are indicated as C1. First and second endings are marked with "1." and "2.". Fingerings are shown with circled numbers 2, 3, 4, 5.

Staff 5: Treble clef, key signature of two sharps. Chords are indicated as C6. Fingerings are shown with circled numbers 1, 3, 4, 6.

Staff 6: Treble clef, key signature of two sharps. Chords are indicated as C7 and C7. Fingerings are shown with circled numbers 1, 2, 3, 4, 5.

Staff 1: Treble clef, key signature of two sharps (F# and C#). A bracket labeled $\phi 2$ spans the first six measures. The melody consists of eighth and sixteenth notes. Fingering numbers 1, 2, 3, 4 are shown above the notes. Chords are indicated by numbers 3, 2, 1, 0, 3, 3, 0, 1, 3, 0 below the staff.

Staff 2: Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes. Fingering numbers 1, 2, 3, 4 are shown above the notes. Chords are indicated by numbers 3, 2, 1, 0, 3, 3, 0, 1, 3, 0 below the staff. A circled '4' is above the final note, and circled '3' and '2' are above the final two notes.

Staff 3: Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes. Fingering numbers 1, 2, 3, 4 are shown above the notes. Chords are indicated by numbers 3, 2, 1, 0, 3, 3, 0, 1, 3, 0 below the staff. Circled '2' and '3' are above the first two notes, and a circled '3' is above the third note.

Staff 4: Treble clef, key signature of two sharps. A bracket labeled C8 spans the first six measures. The melody continues with eighth and sixteenth notes. Fingering numbers 1, 2, 3, 4 are shown above the notes. Chords are indicated by numbers 3, 2, 1, 0, 3, 3, 0, 1, 3, 0 below the staff. A circled '3' is above the final note, and circled '2' is above the final two notes.

Staff 5: Treble clef, key signature of two sharps. The melody continues with eighth and sixteenth notes. Fingering numbers 1, 2, 3, 4 are shown above the notes. Chords are indicated by numbers 3, 2, 1, 0, 3, 3, 0, 1, 3, 0 below the staff. A circled '1' is above the first note.

Staff 6: Treble clef, key signature of two sharps. A bracket labeled C2 spans the first six measures. The melody continues with eighth and sixteenth notes. Fingering numbers 1, 2, 3, 4 are shown above the notes. Chords are indicated by numbers 3, 2, 1, 0, 3, 3, 0, 1, 3, 0 below the staff.