

# sonata

k.21..1.363

transcription.4.guitar  
jovan.pesec

project.classica..edition.gabriel.guillén

*domenico.scarlatti*  
(1685-1757)

5.k.021 *Allegro*

CVII  $\frac{2}{3}$ CIV  $\frac{2}{3}$ CIV

7

CVII  $\frac{5}{6}$ CII

13

CII CII

19

CII CII

26

CII CII

31

35  $\frac{1}{3}$ CII -----  $\frac{1}{3}$ CII -----  $\frac{2}{3}$ CIV -----

39  $\frac{2}{3}$ CIV -----

CIV ----- CII ----- CIV -----

49 CII -----

$\frac{2}{3}$ CIV -----

58 CII -----

62  $\frac{2}{3}$ CIV

66 CII

70  $\frac{2}{3}$ CIV CII  $\frac{5}{6}$ CI,  $\frac{5}{6}$ CIV

75  $\frac{2}{3}$ CIV CIV  $\frac{2}{3}$ CII

82 CIV CII

2 1 3 1  
tr

88  $\frac{5}{6}$ CIV

92  $\frac{5}{6}$ CII  $\frac{5}{6}$ CII  $\frac{5}{6}$ CII

96  $\frac{5}{6}$ CII

100 CIV  $\frac{5}{6}$ CII

104 CIV  $\frac{5}{6}$ CII

108

112  $\frac{2}{3}$ CIV

116

120 CII - - - - - CIV - - - - - CII - - - - -

126  $\frac{2}{3}$ CII - - - - -  $\frac{2}{3}$ CIV - - - - - *tr*  $\frac{2}{3}$ CII - - - - -

132

137  $\frac{2}{3}$ CII - - - - -  $\frac{2}{3}$ CII - - - - -

142  $\frac{2}{3}$ CII - - - - -  $\frac{2}{3}$ CII - - - - -

146 CII - - - - - CIV CII - - - - - CII - - - - - CIV  $\frac{1}{2}$ CII - - - - -









# sonata

k.44..1.432

transcription.4.guitar  
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*domenico.scarlatti*  
(1685-1757)

9.k.044

*Allegro*

$\frac{1}{2}$ CV -----

⑥ = D

7

12

17

22

27

21 *tr*

32

37

$\frac{1}{2}CII_{-7}$

20 *tr*

② ①

*tr*

43

$\frac{1}{2}CV$

$\frac{2}{3}CII$

$\frac{1}{2}CV$

48

$\frac{2}{3}CV$

53

⑤

58

$\frac{1}{2}$ CII -----

63

67

$\frac{1}{2}$ CII -----

71

75

79

$\frac{1}{2}$ CV -----

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

84

90

CIII  $\frac{2}{3}$ CV

96

102

107

112

117

$\frac{5}{6}$ CIII  $\frac{2}{3}$ CVII

122  $\frac{1}{2}$ CIII .....  $\frac{1}{2}$ CIII .....  $\frac{1}{2}$ CV<sub>-1</sub>

127  $\frac{1}{2}$ CIII<sub>-1</sub> ② ③ --- ④ ---  $\frac{1}{2}$ CIII .....  $\frac{1}{2}$ CIII<sub>-1</sub>

133

138 CV ..... ④ ⑥ ⑥

143 ⑥

148  $\frac{2}{3}$ CVII<sub>-1</sub>  $\frac{1}{2}$ CV<sub>-1</sub> 31 tr CVII<sub>-1</sub> tr

# sonata

transcription.4.guitar  
jovan.pesec

k.141..1.422  
project.classica..edition.gabriel.guillén

*domenico.scarlatti*  
(1685-1757)

*Allegro* ②

a m i m i m simile

13.k.141

⑥ = D

6

12

18

25

31

36

42

48

CIII

54

59

CII

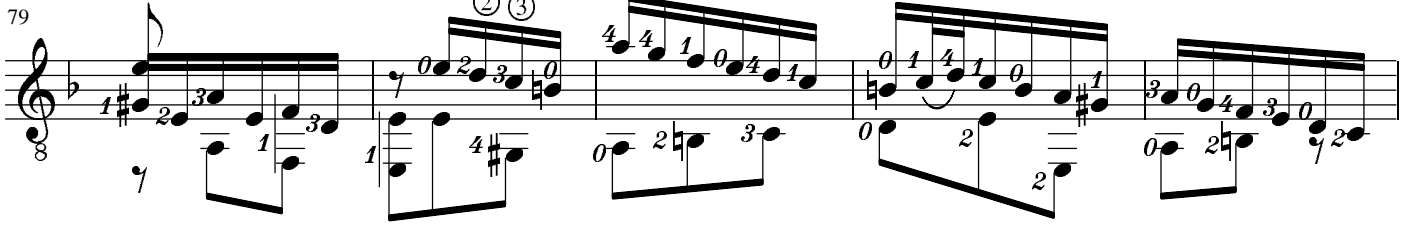
CII

64

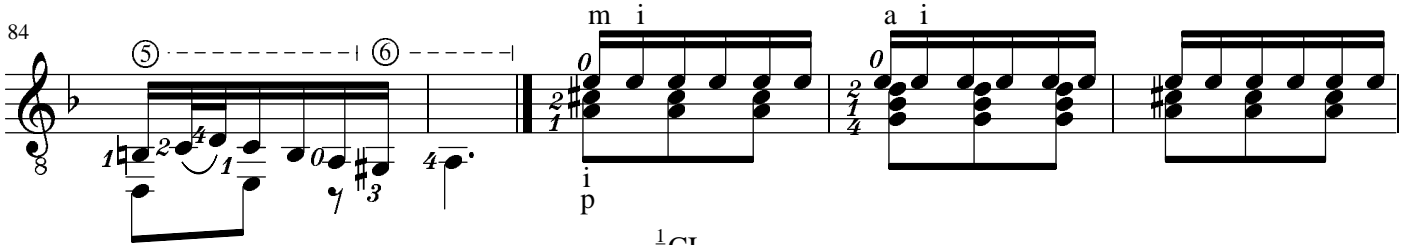
69

74

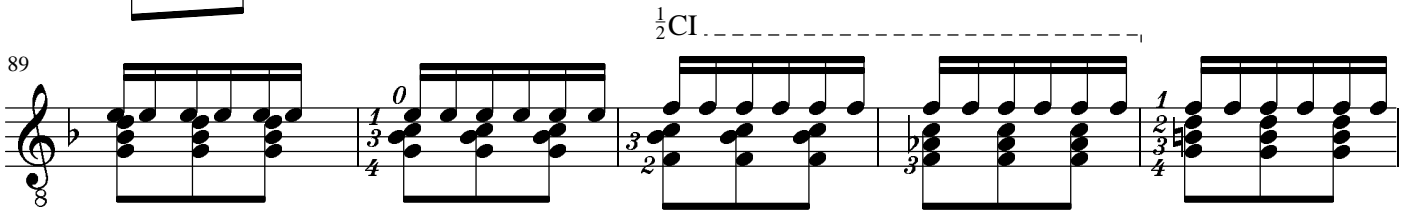
79



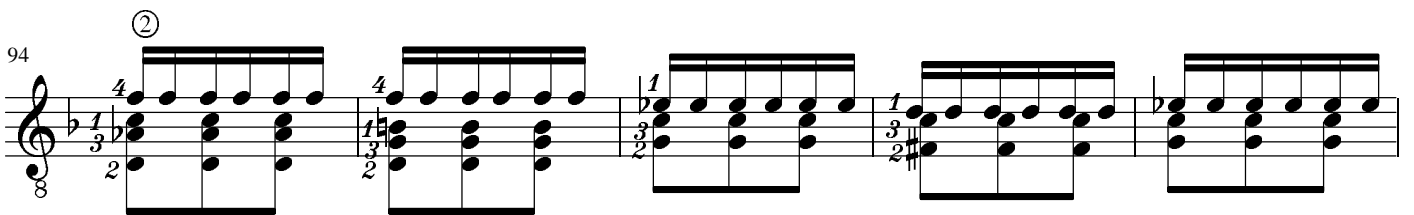
84



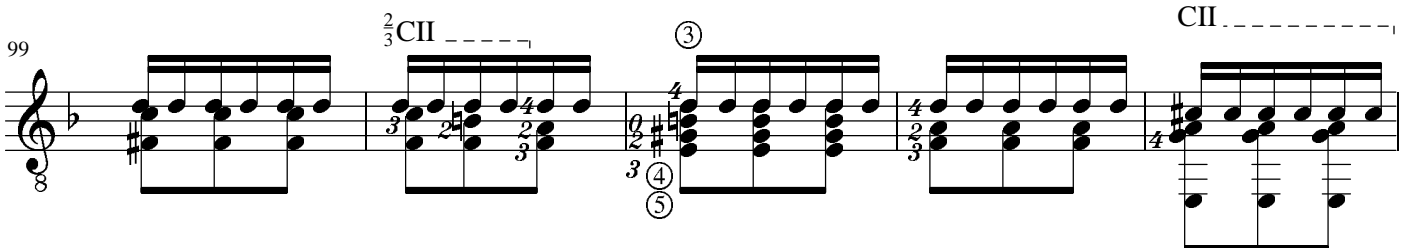
89



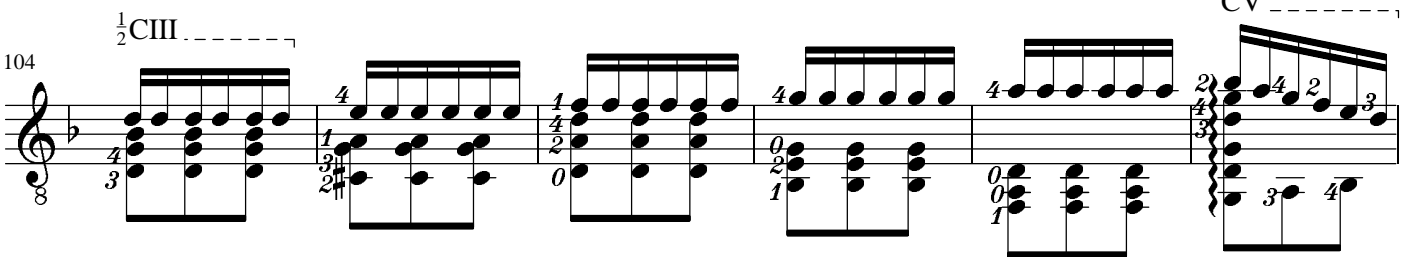
94



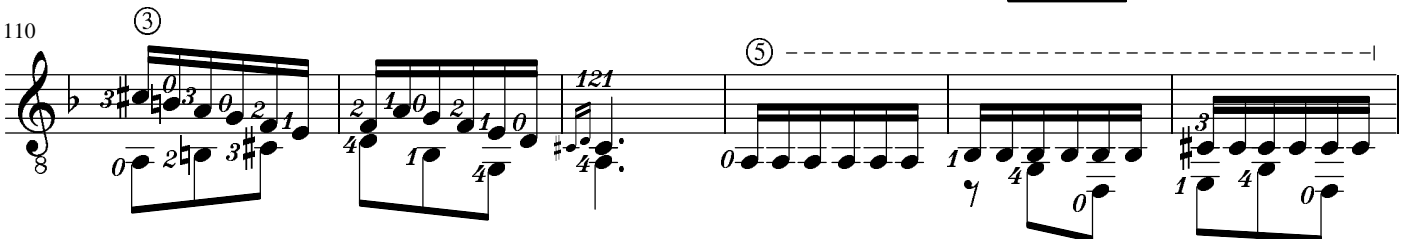
99



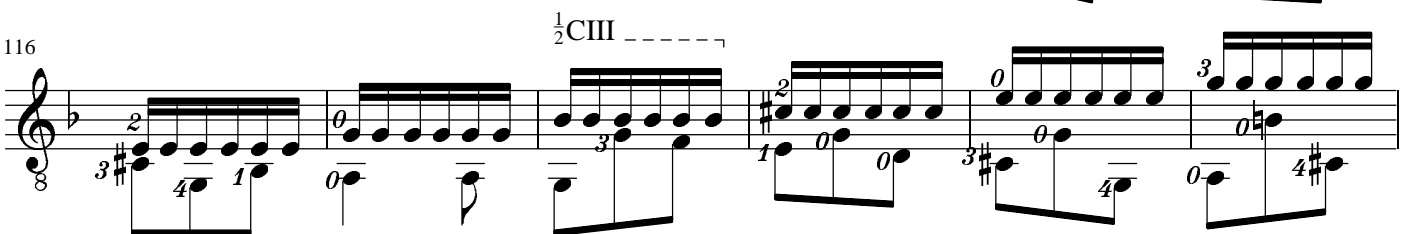
104



110



116





122  $\frac{5}{6}$ CI  $\frac{5}{6}$ CIII

128 CII CI

134

139

144

149

154

# sonata

k.238..1.27

transcription.4.guitar  
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project.classica..edition.gabriel.guillén

*domenico.scarlatti*  
(1685-1757)

17.k.238

*Andante*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

① ② ③ ④ ⑤ ⑥

21

24

27

30

33

36

39

42

②

③

④

⑤

$\frac{2}{3}$ CVII

$\frac{2}{3}$ CIII

$\frac{1}{2}$ CV

Detailed description: This page of a guitar score contains eight staves of music, numbered 21 to 42. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of guitar techniques, including chords, arpeggios, and triplets. Measure 21 includes a large chord diagram with a circled 3. Measure 24 has a circled 4. Measure 27 has circled 4s. Measure 30 has circled 2, 4, and 4. Measure 33 has circled 3, 6, and 3. Measure 36 has circled 3 and 3. Measure 39 has circled 3 and 3. Measure 42 has circled 3 and 3. Section markers include  $\frac{2}{3}$ CVII,  $\frac{2}{3}$ CIII, and  $\frac{1}{2}$ CV. Circled numbers 2, 3, 4, and 5 are placed above or below the staff to indicate specific notes or techniques. Dashed lines with numbers 2, 3, 4, and 5 are also present, likely indicating fingerings or positions.



20  $\frac{5}{6}$ CII (4343..) *tr*  $\frac{5}{6}$ CII *tr*

24  $\frac{5}{6}$ CII

27  $\frac{5}{6}$ CII

31  $\frac{5}{6}$ CII *tr*

34

37  $\frac{5}{6}$ CII *tr* CII (3131..) *tr*





## anmerkungen

Die Bearbeitung der vorliegenden 17 Sonaten für Gitarre solo von Domenico Scarlatti geht zurück auf eine Diskussion, die Gabriel Guillén und ich nach dem Internationalen Gitarrefestival in Rust Ende April 2004 führten.

Eine Reihe von Wettbewerbsteilnehmern spielten Scarlatti Sonaten als Pflichtstücke für Stücke aus der Renaissance- oder Barockzeit. Und es waren Sonaten, die man immer hören kann.

Gitarristen lieben Scarlatti wegen seiner phantasievollen Eingebung und des spanischen Flairs, der seine Komposition umgibt, aber sie spielen im wesentlichen immer dieselben Stücke.

So wurde die Idee geboren, eine Sammlung von Sonaten herauszubringen, die einerseits populäre und andererseits weniger oder gar nicht populäre Sonaten von Scarlatti enthält. Und diese gleich auf einer CD einzuspielen, die dem Notenband beigegeben wird. Um dem Studierenden oder Interpreten gleich eine Mustergültige Interpretation mitzuliefern.

Diese Aufgabe hat dem Gitarrevirtuosen Gabriel Guillén und mir sehr viel Spaß im Sommer und Herbst 2004 bereitet. Wir hoffen, das die vorliegende Arbeit den Gitarristen und Hörern der klassischen Gitarre ebensoviel Spaß bereit.

### *Jovan Pesec*

Wien, 17<sup>th</sup> Oktoberi 2004

## **domenico.scarlatti.life (1685-1757)**

He was the son of Alessandro Scarlatti. In 1701 he was appointed organist and composer of the vice-regal court at Naples, where his father was Maestro di cappella.

The following year he took leave of absence and travelled with the family to Florence where Alessandro hoped for employment from Prince Ferdinando de' Medici.

When this was not forthcoming Domenico returned to Naples, where he tried his hand at opera before his father removed him in 1705 and sent him to Venice to try his luck there.

It may have been in Venice that he first met Handel, with whom he formed a strong attachment.

By 1707, however, Scarlatti was in Rome, assisting his father at San Maria Maggiore, and he remained in Rome for over 12 years, occupying posts as maestro to the dowager Queen of Poland from 1711, to the Marquis de Fontes from 1714, and at St. Peter's Church.

He thus provided music for both sacred and secular employers, but he was unable to free himself from a domineering father until he obtained legal independence in January 1717.

In 1719 Scarlatti resigned his positions in Rome and apparently spent some years in Palermo before taking up his next post, as mestre of the Portuguese court in Lisbon.

The Lisbon earthquake of 1755 destroyed documents about his career there, but his duties included giving keyboard lessons to John V's daughter, Maria Barbara, and his younger brother, Don Antonio.



When Maria Barbara married the Spanish crown prince in 1729 Scarlatti followed her to Seville and then, in 1733, to Madrid, where he spent the rest of his life.

Although he continued to write vocal music, sacred and secular, the main works of his Iberian years are the remarkable series of keyboard sonatas, copied out in his last years and taken to Italy by his colleague, the castrato Farinelli.

Scarlatti married twice: in 1728 a Roman, Maria Catarina Gentili, and in 1739 a Spaniard, Anastasia Maxarti Ximenes.

None of his nine children became a musician.

In 1738 he was honoured with a knighthood from King John V of Portugal, to which he responded by dedicating to the king a volume of *Esercizi per gravicembalo*, the only music published during his lifetime under his supervision.

### **domenico.scarlatti.works**

The seven operas Scarlatti wrote in Rome for Queen Maria Casimira were by no means failures, and his church music and secular cantatas contain much admirable music.

But his fame rightly rests on the hundreds of keyboard sonatas, nearly all in the same binary form, in which he gave free rein to his imagination, stimulated by the new sounds, sights and customs of Iberia and by the astonishing gifts of his royal pupil and patron.

In these he explored new worlds of virtuoso technique, putting to new musical ends such devices as hand-crossing, rapidly repeated notes, wide leaps in both hands and countless other means of achieving a devastating brilliance of effect.

(based on Karadar Classical Music Composers Biography – <http://karadar.com>)