
















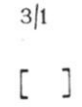
NOTATION

In order to keep the music itself as unencumbered as possible, fingering directives are placed, as far as practicable, **outside** the staff.

-  Left-hand legato (ligado).
-  Glissando (or portamento), maintaining pressure on string.
-  Left-hand finger guided along string, relaxing pressure.
-  All notes to be played in the position indicated, but not with a **barré**.
-  **CII**..... **Barré** to be hinged (lifted at one end) for the duration of the dotted line.
-  Natural (open-string) harmonics shown at actual sounding pitch. Artificial (stopped) harmonics written one octave below sounding pitch. Both shown as diamond-headed notes, accompanied by the letter H or, occasionally, Har.
-  3/1 Left-hand fingering for ornaments. Commence with note played by the finger first shown.
-  [] All matter enclosed in square brackets, whether notes, rests or tempi, represents editorial change or suggestion.









NOTATION

Um das Notenbild so wenig wie möglich zu belasten, wurden Griffanweisungen tunlichst außerhalb des Systems plaziert.

-  Legato (ligado) der linken Hand.
-  Glissando (oder Portamento) bei unverändertem Druck auf die Saite.
-  Der Finger der linken Hand gleitet bei nachlassendem Druck über die Saite.
-  Alle Töne sind in der vorgeschriebenen Position wiederzugeben, aber ohne Barré.
-  **CII**..... Der Barrégriff ist auf die der punktierten Linie entsprechende Dauer auf einer Saite zu lockern.
-  Natürlicher Flageoletton (auf der leeren Saite), notiert wie er klingt. Künstlicher (mit festem Fingeraufsatz produzierter) Flageoletton, eine Oktav tiefer notiert als er klingt. Beide sind durch rautenförmige Notenköpfe dargestellt und mit dem Buchstaben H, gelegentlich auch mit dem Sigel Har. gekennzeichnet.
-  3/1 Bei Ornamenten angewandter Griff der linken Hand. Begonnen wird mit dem Ton, den der zuerst angezeigte Finger zu spielen hat.
-  [] Alles, was zwischen eckigen Klammern steht, seien es Noten, Pausen oder etwa Tempoangaben, ist als Änderung oder Vorschlag des Herausgebers zu betrachten.








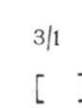
NOTATION

Afin de ne pas surcharger l'écriture, les doigtés ont été placés à l'extérieur de la portée chaque fois que cela était possible.

-  Légato de la main gauche (ligado).
-  Glissando ou portamento, le doigt maintenant sa pression sur la corde.
-  Le doigt de la main gauche glisse sur la corde, sans appuyer.
-  Toutes les notes sont jouées à la position indiquée, sans utiliser le barré.
-  **CII**..... Maintenir la position pendant toute la durée du pointillé, le doigt étant soulevé à l'une de ses extrémités.
-  Harmonique naturel (corde à vide) représentant le son réel. Harmonique artificiel écrit à l'octave inférieure du son réel. Dans les deux cas la note carrée est surmontée de l'indication H ou Har.
-  3/1 Doigté de la main gauche pour les ornements. La première note est indiquée par le premier doigt.
-  [] Les notes, silences et tempi compris entre crochets sont des modifications ou des suggestions de l'éditeur.

NOTACION

Las indicaciones de digitación de la música serán dispuestas tan distantes como sea posible de las líneas del pentagrama con la finalidad de conservarla clara y sin complicaciones de lectura.

-  Ligado.
-  Portamento o glisando.
-  El dedo indicado en la mano izquierda se desplaza sobre la misma cuerda haciendo un mínimo de presión.
-  Todas las notas serán tocadas en la posición indicada pero sin barra.
-  **CII**..... Barra para ser sostenida por la duración de tiempo que la línea segmentada indica.
-  Esta notación designa los armónicos naturales que se producen en cuerdas al aire y muestran exactamente a las notas sobre la que ha sido escrito. También designa a los armónicos artificiales cuyos sonidos corresponden una octava por encima de la nota escrita. Ambos tipos de armónicos son mostrados por este símbolo musical con cabeza de diamante y acompañado por la letra H ó Har.
-  3/1 Digitación para los ornamentos en la mano izquierda. La primera nota a tocar es la señalada por el primer dedo.
-  [] Todo aquello, como notas, silencios o tiempos, que se encuentre encerrado dentro de corchetes representan sugerencias o cambios hechos por la editorial.

This page contains ten staves of musical notation for a guitar piece in G major. The notation is complex, featuring various guitar-specific techniques and fingerings.

Staff 1: A melodic line with eighth and sixteenth notes, including a dotted eighth note.

Staff 2: Continues the melodic line, ending with a treble clef and a 4/4 time signature.

Staff 3: Features double stops (cII) and a treble clef (tre.). Fingering numbers 2, 4, 2, 4, 2 are shown.

Staff 4: Continues the melodic line, ending with a treble clef and a 4/4 time signature.

Staff 5: Features double stops (cII) and a treble clef (tre.). Fingering numbers 3, 4, 2, 4, 2 are shown.

Staff 6: Continues the melodic line, ending with a treble clef and a 4/4 time signature.

Staff 7: Features double stops (cVII) and a treble clef (tre.). Fingering numbers 3, 4, 2, 4, 2 are shown.

Staff 8: Continues the melodic line, ending with a treble clef and a 4/4 time signature.

Staff 9: Features double stops (cVII) and a treble clef (tre.). Fingering numbers 3, 4, 2, 4, 2 are shown.

Staff 10: Continues the melodic line, ending with a treble clef and a 4/4 time signature.

The musical score consists of six staves. The first staff has ornaments labeled cV and cIII. The second staff has an ornament labeled cII. The third staff has no ornament label. The fourth staff has a trill labeled tre. The fifth staff has ornaments labeled cII and tre. The sixth staff has ornaments labeled cVII and tre. The notation includes various musical symbols such as notes, rests, and fingerings.

All ornaments to be executed with the left hand only, using *ligados*.

* The marking 'tre.' (= tremolo) appears frequently in Scarlatti's music. Its meaning is not known with certainty, though it is usually interpreted as a trill. A warmer vibrato is probably a more apt expression on the guitar and the fingering is based on this premise. If a trill is instead used, it must commence on the upper auxiliary note.

Alle Ornamente sind in Ligadoform nur mit der linken Hand auszuführen.

Das Zeichen 'tre.' (= tremolo) scheint in Scarlatti's Musik oft auf. Seine Deutung ist unsicher; für gewöhnlich wird es als Trillerzeichen interpretiert. Der Fingersatz nimmt Bezug auf ein dichteres Vibrato, welches für Gitarre möglicherweise die beste Ausführungsart darstellt. Wird stattdessen ein Triller ausgeführt, muß dieser mit der oberen Note beginnen.

Tous les ornements sont à exécuter ligado, par la main gauche seulement.

Le signe "tre." [= tremolo] apparaît fréquemment dans la musique de Scarlatti. Son interprétation n'est pas sûre; normalement on l'entend comme signe de trille. Le doigté renvoie sur un vibrato plus dense qui serait probablement la meilleure façon d'exécution pour la guitare. Si par contre on l'exécute comme trille, celui-ci doit commencer par la note supérieure.

Todas las notas de adorno hay que ejecutarlas solamente con la mano izquierda, en forma de ligados.

La abreviación 'tre' (= tremolo) aparece a menudo en la música de Scarlatti. No se sabe de cierto lo que significa, aunque a menudo se interpreta como un trino. Quizás un vibrato expresivo es más acertado para la guitarra así que la digitación se ha basado a favor de este último. Si se prefiere un trino, hay que empezar con la nota auxiliar superior.

SONATA

K. 452

(original key)

DOMENICO SCARLATTI

Andante allegro [$\text{♩} = 116$]

This musical score is for the Sonata K. 452 by Domenico Scarlatti, in the original key of D major. The tempo is marked 'Andante allegro' with a metronome indication of 116 quarter notes per minute. The score is written for a single melodic line on a treble clef staff, with a key signature of two sharps (F# and C#). The piece consists of 11 measures, each containing a single eighth note. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, and G5. The score includes various fingering numbers (1-4) and articulation marks (accents, slurs, and breath marks). There are also some performance instructions in parentheses, such as (2) and (4). The score is divided into two systems, each containing five staves. The first system contains measures 1-5, and the second system contains measures 6-11. The notation includes various accidentals (sharps, naturals, and double sharps) and dynamic markings (f, p, mf, and sf).

Handwritten musical score in treble clef, key of D major (two sharps), and 4/4 time. The score consists of eight staves of music, featuring various chords and melodic lines. The notation includes notes, rests, and accidentals, with some notes marked with fingerings (1-4). The score is annotated with several labels and circled numbers:

- Staff 1: cV (4), cIV (2), cIV (4), cV (4), cIV , cI (2), cII (4).
- Staff 2: $\frac{1}{2}cV$ (4), $\frac{1}{2}cVII$ (4), (4), (5).
- Staff 3: $\frac{4}{3}$, (1), (2), (3).
- Staff 4: cII (4), cV (4), $\frac{1}{2}cIV$ (2), (3), (3), (3), cII (4).
- Staff 5: $\frac{1}{2}cII$, (1), (2), (3), (4), (1), (2).
- Staff 6: cV (4), (3), (1), (2), (3), (4), (1), (2).
- Staff 7: cII (2), (4), (2), (3), (1), (4), (3), (1), (4), (1), (4).
- Staff 8: $cVII$ (4), cVI (4), (2), (3), (1), (2).

The score includes various musical notations such as notes, rests, and accidentals, with some notes marked with fingerings (1-4). The notation is handwritten and includes some corrections and markings.

Handwritten musical score for a piece in A major (three sharps). The score consists of nine staves of music, featuring complex melodic lines and harmonic accompaniment. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key features of the score include:

- Staff 1:** Starts with a treble clef and a key signature of three sharps. The first measure is marked with a circled "3" and a "cIX" label. The melody is highly ornamented with many grace notes and slurs. The bass line is simple, consisting of whole and half notes.
- Staff 2:** Continues the melodic development. The first measure has a "2" above it. The melody features a series of eighth and sixteenth notes, often beamed together. The bass line includes a double bar line and a repeat sign.
- Staff 3:** The melody continues with a series of eighth notes. The bass line features a double bar line and a repeat sign. The staff ends with a double bar line and a repeat sign.
- Staff 4:** The melody continues with a series of eighth notes. The bass line features a double bar line and a repeat sign. The staff ends with a double bar line and a repeat sign.
- Staff 5:** The melody continues with a series of eighth notes. The bass line features a double bar line and a repeat sign. The staff ends with a double bar line and a repeat sign.
- Staff 6:** The melody continues with a series of eighth notes. The bass line features a double bar line and a repeat sign. The staff ends with a double bar line and a repeat sign.
- Staff 7:** The melody continues with a series of eighth notes. The bass line features a double bar line and a repeat sign. The staff ends with a double bar line and a repeat sign.
- Staff 8:** The melody continues with a series of eighth notes. The bass line features a double bar line and a repeat sign. The staff ends with a double bar line and a repeat sign.
- Staff 9:** The melody continues with a series of eighth notes. The bass line features a double bar line and a repeat sign. The staff ends with a double bar line and a repeat sign.

The score is written in a style characteristic of 18th or 19th-century manuscript notation, with many slurs and ornaments. The handwriting is clear and legible.

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(to improve page turns)

SONATA

K.213/L.108

(original key)

DOMENICO SCARLATTI

Andante [$\text{♩} = 72$]

6→D

Andante [♩ = 72]

6 → D

3 2 3 1 3 1 2 4 3

2 1 4 2 3 2-2 1 3 1 3 1 4 2 1 2 4

1 4 2 3 cIX 2 4 2 4 1 4 1/2 cVII 4/3 2/3

2 4 2 1 4 cV 4/3 2/3 2 4 2 4 1 1 3 1 3 2

4/3 1/2 cVII 4/3 4/3 1 3 5 1 1-1 4

1-1 2-2 2 4 2 1 H7 3 1 4 2 H7 2 4 4 4 1 4 1 2 2 3 4 1 2

H7 6 3 1 4 2 H7 6 1 3 2 4 1 2 3

This page contains seven staves of musical notation for guitar, likely for a piece in B-flat major or D minor (one flat) in 2/4 time. The notation includes various chords, scales, and fingerings, with labels such as cV, cVII, cII, and cI indicating specific techniques or positions. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

The staves are arranged vertically, with the first staff at the top and the seventh at the bottom. The notation includes various chords, scales, and fingerings, with labels such as cV, cVII, cII, and cI indicating specific techniques or positions. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

Key features of the notation include:

- Staff 1:** Starts with a treble clef and a key signature of one flat. It features a series of chords and scales, with fingerings indicated by numbers 1-4. A label "cV" is present.
- Staff 2:** Continues the musical sequence, featuring a series of chords and scales. A label "cVII" is present.
- Staff 3:** Continues the musical sequence, featuring a series of chords and scales. A label "cII" is present.
- Staff 4:** Continues the musical sequence, featuring a series of chords and scales. A label "cVII" is present.
- Staff 5:** Continues the musical sequence, featuring a series of chords and scales. A label "cI" is present.
- Staff 6:** Continues the musical sequence, featuring a series of chords and scales. A label "cVII" is present.
- Staff 7:** Continues the musical sequence, featuring a series of chords and scales. A label "cII" is present.

This page of musical notation for guitar consists of eight staves of music, primarily in G major (one sharp). The notation includes various chords, scales, and fingerings, with labels such as cII, cIII, cV, cVI, cVII, cVIII, and cIX. The music is written in treble clef with a key signature of one sharp (F#).

The first staff begins with a key signature change to G major (one sharp) and a time signature of 3/4. It features a series of chords and scales, with labels cII, cIII, cV, cVII, and cIX. The second staff continues the sequence, including a measure marked with an asterisk and the number 14. The third staff shows a transition to a new section, marked with a circled 2. The fourth staff includes a measure marked with a circled 3. The fifth staff features a measure marked with a circled 4. The sixth staff includes a measure marked with a circled 5. The seventh staff shows a transition to a new section, marked with a circled 6. The eighth staff concludes the piece with a final chord and a circled 7.

SONATA

K.301/L.493

(original key)

DOMENICO SCARLATTI

Allegro ^{Minimum} [♩ = 60]

The musical score is written for a single melodic line in treble clef. The key signature is three sharps (F#, C#, G#), and the time signature is common time (C). The tempo is marked 'Allegro' with a minimum quarter note equal to 60 beats per minute. The score consists of eight staves of music. The notation includes various note values, rests, and fingerings. There are several trills marked 'cII' and 'cIV'. The piece ends with a double bar line and a final key signature change to two sharps (F#, C#).

This page contains six staves of musical notation for a piece in D major. The notation is complex, featuring various musical symbols such as treble clefs, key signatures (two sharps), time signatures (4/4, 3/4, 4/2), and numerous fingerings and articulations. The piece is marked with 'cVII' and 'cII' at the beginning of the first staff, and 'cIV' and 'cII' at the beginning of the fifth staff. The notation includes many slurs, ties, and dynamic markings, indicating a highly technical and expressive piece.

This page contains seven staves of musical notation in D major (two sharps). The notation includes various musical symbols such as notes, rests, and articulations. Fingerings are indicated by numbers 1-4. Some notes are marked with a '3' or a '4' above them, possibly indicating triplets or fourths. There are also some notes marked with a '3' or a '4' below them. The notation is written in a style that suggests it is for a piano or a similar instrument. The piece concludes with a double bar line and repeat dots.

Staff 1: Treble clef, D major. Notes: D4 (fing. 1), E4 (fing. 4), F#4 (fing. 3), G4 (fing. 4), A4 (fing. 2), B4 (fing. 1), C#5 (fing. 2), D5 (fing. 3), E5 (fing. 1), F#5 (fing. 2), G5 (fing. 3), A5 (fing. 4). Articulation: slurs under D5-F#5 and G5-A5.

Staff 2: Treble clef, D major. Notes: B4 (fing. 3), C#5 (fing. 4), D5 (fing. 4), E5 (fing. 2), F#5 (fing. 1), G5 (fing. 4), A5 (fing. 2), B5 (fing. 1), C#6 (fing. 4), D6 (fing. 3), E6 (fing. 1), F#6 (fing. 2), G6 (fing. 4). Articulation: slurs under B4-D5, E5-F#5, G5-A5, and B5-C#6.

Staff 3: Treble clef, D major. Notes: A5 (fing. 3), B5 (fing. 4), C#6 (fing. 4), D6 (fing. 2), E6 (fing. 1), F#6 (fing. 4), G6 (fing. 2), A6 (fing. 1), B6 (fing. 4), C#7 (fing. 2), D7 (fing. 3), E7 (fing. 4), F#7 (fing. 1), G7 (fing. 2), A7 (fing. 4). Articulation: slurs under A5-B5, C#6-D6, E6-F#6, and G6-A6.

Staff 4: Treble clef, D major. Notes: B6 (fing. 3), C#7 (fing. 4), D7 (fing. 4), E7 (fing. 2), F#7 (fing. 1), G7 (fing. 4), A7 (fing. 2), B7 (fing. 1), C#8 (fing. 4), D8 (fing. 3), E8 (fing. 1), F#8 (fing. 2), G8 (fing. 4). Articulation: slurs under B6-C#7, D7-E7, F#7-G7, and A7-B7.

Staff 5: Treble clef, D major. Notes: A7 (fing. 3), B7 (fing. 4), C#8 (fing. 4), D8 (fing. 2), E8 (fing. 1), F#8 (fing. 4), G8 (fing. 2), A8 (fing. 1), B8 (fing. 4), C#9 (fing. 2), D9 (fing. 3), E9 (fing. 4), F#9 (fing. 1), G9 (fing. 2), A9 (fing. 4). Articulation: slurs under A7-B7, C#8-D8, E8-F#8, and G8-A8.

Staff 6: Treble clef, D major. Notes: B8 (fing. 3), C#9 (fing. 4), D9 (fing. 4), E9 (fing. 2), F#9 (fing. 1), G9 (fing. 4), A9 (fing. 2), B9 (fing. 1), C#10 (fing. 4), D10 (fing. 3), E10 (fing. 1), F#10 (fing. 2), G10 (fing. 4). Articulation: slurs under B8-C#9, D9-E9, F#9-G9, and A9-B9.

Staff 7: Treble clef, D major. Notes: A9 (fing. 3), B9 (fing. 4), C#10 (fing. 4), D10 (fing. 2), E10 (fing. 1), F#10 (fing. 4), G10 (fing. 2), A10 (fing. 1), B10 (fing. 4), C#11 (fing. 2), D11 (fing. 3), E11 (fing. 4), F#11 (fing. 1), G11 (fing. 2), A11 (fing. 4). Articulation: slurs under A9-B9, C#10-D10, E10-F#10, and G10-A10.

Domenico Scarlatti

FOUR SONATAS

Guitar Solo

Guitar Series Edited by John W. Duarte



Domenico Scarlatti
FOUR SONATAS

(K291/L61:K452:K213/L108:K301/L493)

Guitar Solo

UNIVERSAL EDITION