

# SONATA L. 352

Transcription for guitar by  
Carlos Barbosa Lima

grade VIII

D. SCARLATTI

Allegretto

♩2

C2

C2

C2

②

①

a

a

②

①

m

a

a

②

①

③

②

i

m i m i

③

②

a

a

a

②

②

③

②

m i

m i m i m i

③

③

①

a

a

①

②

①

③

m i m i

③

②

♩2

C2

242

242

④

⑤

⑥

④

⑤

⑥

④

⑤

⑥

④

⑤

⑥

④

⑤

⑥

pizz.

C4 C7

C7 tr

mimmi

C5 C7

Arm. 12

bizz. - - - - -

# SONATA L. 79

Transcribed for guitar by  
Carlos Barbosa Lima  
Allegro

VIII

D. SCARLATTI

$\text{♩} = 116$

D (6)-Re  
G (5)-Sol

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings and triplets. Fingerings include 1, 2, 3, 4, and 5. Triplets are marked with a '3' above the notes. The staff ends with a circled '5' and a circled '6' below the notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings and triplets. Fingerings include 1, 2, 3, 4, and 5. Triplets are marked with a '3' above the notes. The staff is marked with 'C5' above the notes and ends with a circled '2' below the notes.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings and triplets. Fingerings include 1, 2, 3, 4, and 5. Triplets are marked with a '3' above the notes. The staff is marked with 'C5' above the notes and ends with a circled '2' and a circled '3' below the notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings and triplets. Fingerings include 1, 2, 3, 4, and 5. Triplets are marked with a '3' above the notes. The staff is marked with 'C5' and 'C7' above the notes and ends with a circled '3' below the notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings and triplets. Fingerings include 1, 2, 3, 4, and 5. Triplets are marked with a '3' above the notes. The staff is marked with 'C2' above the notes and ends with a circled '3' below the notes.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingerings and triplets. Fingerings include 1, 2, 3, 4, and 5. Triplets are marked with a '3' above the notes. The staff is marked with 'C2' above the notes and ends with a circled '4' below the notes.

# SONATA L. 438

*IX*

Transcription for guitar by  
Carlos Barbosa Lima

D. SCARLATTI

Andante

The musical score is presented in five staves, each containing a line of music with guitar-specific annotations. The first staff begins with a treble clef and a 3/4 time signature. The key signature has one sharp (F#). The tempo is marked 'Andante'. The score includes various fingering numbers (1-4) and circled numbers (1-6) indicating fingerings for specific notes. Chord symbols are placed above the staff: C8, C7, C5, C3, and C4. The notation includes a variety of rhythmic values and articulations, such as slurs and accents. The score concludes with a final chord and a fermata.

① ② C7 C3

C2 C7 C7

C3 C2 C2

C2 C7 C7 C7

C7 C7 C2 C2

0 1 4 1 0 4 1

2 3 2 3

2

1 2 4 2 1 0 2

1 3 3 5 2

1 3

C5 C7 C7

4 4 2 1 4

1 4 1 0 1 4 0 3

3 1 2 2 2 0 2 3 0 1 3

2 2

4 1 2 4

1 4 4 4 3

1 2 1 1 2 2 0 1

3 5

C5 C7 C5 C5 C5

4 3 2 1 4 2

4 1 1 0 4 1

1 0 1 3 0 2 3 1 2 1 0 3 0 0

C8 C7

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and circled numbers 5 and 4. A circled 5 is located below the first measure. A circled 4 is located below the second measure. Above the staff, there are two circled numbers: a circled 4 spanning the first two measures and a circled 3 spanning the last two measures.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and a circled number 2. A circled 2 is located above the first measure. A circled 0 is located below the first measure.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and circled numbers 5, 4, and 4. A circled 5 is located below the second measure. A circled 4 is located below the third measure. A circled 4 is located below the fourth measure. Above the staff, there is a circled number 5 spanning the first two measures.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and circled numbers 5 and 4. A circled 5 is located below the fourth measure. A circled 4 is located below the fifth measure. Above the staff, there is a circled number 5 spanning the last two measures.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and a circled number 2. A circled 2 is located below the second measure.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with various fingering numbers (1, 2, 3, 4) and a circled number 6. A circled 6 is located below the fifth measure.



# SONATA L. 483

VIII

Transcription for guitar by  
Carlos Barbosa Lima  
Allegro

D. SCARLATTI

$\text{♩} = 80$



♩2

C8

C7

♩7

①

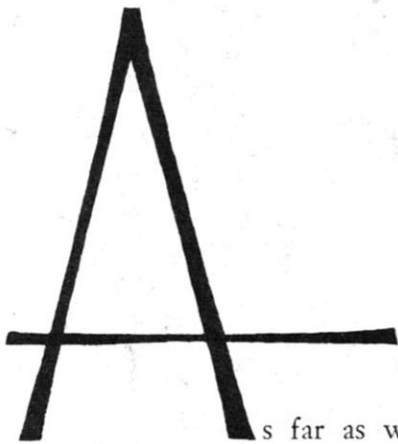
C2

# 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 written for guitar in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of six staves of music. The notation includes various guitar-specific elements such as natural harmonics (indicated by 'C2', 'C3', 'C4'), fingerings (numbers 1-4), and circled numbers (1, 2, 3) indicating specific techniques or phrasing. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some complex chordal textures. The piece concludes with a final cadence on the sixth staff.



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.

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CO 184A

9 SONATAS Scarlatti - Lima

\$3.00

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CANADA ✓

9 SONATAS

By

DOMENICO  
SCARLATTI

Transcribed for Guitar

by

CARLOS BARBOSA-LIMA