

Domenico Scarlatti

(1685-1757)

# Sonata

Longo 23

Arranged for Guitar Orchestra

by

Andrew Forrest

*In the event of a public performance, please include  
the arranger's name on the programme.*

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# Sonata

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Longo 23

Domenico Scarlatti  
(1685-1757)

Andante comodo, ♩ = 104

Requinto

Guitar 1

Guitar 2

Guitar 3

Bass Guitar

*mf* *p* *mf*

*mf* *p*

*mf*

*mp*

*mp*

Detailed description: This block contains the first six measures of the musical score. The Requinto part features a melodic line with trills (tr) and dynamic markings of *mf*, *p*, and *mf*. Guitar 1 provides harmonic support with *mf* and *p* dynamics. Guitars 2 and 3, and the Bass Guitar, enter in measure 5 with *mf* and *mp* dynamics respectively. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4.

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

*p* *mf* *p* *p*

*mf*

*mp* *mp* *mf*

*p* *mp* *p*

*p* *mp* *p*

Detailed description: This block contains measures 7 through 10. The Requinto part has dynamics of *p*, *mf*, *p*, and *p*. Guitars 1, 2, and 3, and the Bass Guitar, have various dynamic markings including *mf*, *mp*, and *p*. The Requinto part includes a trill (tr) in measure 8. The key signature and time signature remain the same as in the previous block.

rall . .

12

Rqt  
*mf* *p*

Gtr 1  
*f* *mp* *p*

Gtr 2  
*mf* *p* *pp*

Gtr 3  
*mf* *p* *pp*

Bass  
*mf* *p* *pp*

18

**A** a tempo

Rqt  
*p* *poco cresc.*

Gtr 1  
*p* *poco cresc.*

Gtr 2  
*p* *poco cresc.*

Gtr 3  
*p* *poco cresc.*

Bass  
*p* *poco cresc.*

23

Rqt *mf* > *p*

Gtr 1 *mf* > *p* *p*

Gtr 2 *mf* > *p* *p*

Gtr 3 *mf* > *p* *p*

Bass *mf* > *p* *p*

28

Rqt *poco cresc.* *mf* > *p*

Gtr 1 *poco cresc.* *mf* > *p*

Gtr 2 *poco cresc.* *mf* > *p*

Gtr 3 *poco cresc.* *mf* > *p*

Bass *poco cresc.* *mf* > *p*

33

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

*p* *p* *mf* *p* *mf* *p* *mf*

38

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

*pp* *p* *pp* *p* *f* *p* *sf*

**B**

43

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

*p sf* *mf* *mf* *p* *tr* *mf*

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

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

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

*mf* *p* *mf*

49

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

*p* *mf* *f* *dim.* *p*

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

*p* *mf* *f* *dim.* *p*

*p* *mf* *f* *dim.* *p*

*p* *mf* *f* *dim.* *p*

C

54

Rqt

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

Gtr 1

*mf* *p*

Gtr 2

*mf* *p*

Gtr 3

*mf* *p*

Bass

*mf* *p*

59

Rqt

*poco cresc.* *mf* *p*

Gtr 1

*mf* *p*

Gtr 2

*poco cresc.* *mf* *p*

Gtr 3

*poco cresc.* *mf* *p*

Bass

*poco cresc.* *mf* *p*

63

Rgt

Gtr 1

Gtr 2

Gtr 3

Bass

*p*

*tr*

*p*

*p*

*p*

67

Rgt

Gtr 1

Gtr 2

Gtr 3

Bass

*poco cresc.*

*mf* > *p*

*mf* > *p*

*poco cresc.*

*mf* > *p*

*poco cresc.*

*mf* > *p*

*poco cresc.*

*mf* > *p*

*tr*



71

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

**D**

*tr.*

*p*

75

Rqt

Gtr 1

Gtr 2

Gtr 3

Bass

*mf*

*pp*

*p*

*pp*

Requinto

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Andante comodo, ♩ = 104

IV

*mf* *p* *mf*

8

IV

*p* *mf* *p* *p* *mf*

14

rall. **A** a tempo

*p* *p* ②

22

II

*poco cresc.* *mf* > *p* *tr*

26

*p*

30

*poco cresc.* *mf* > *p* *tr*

34

*p* *p* *mf* *tr*

38

*pp* *p* *tr* *pp*

**B**

*p* *f* *> p* *sf* *p* *sf*

45

*mf* *mf* *p* *mf* *p*

50

*mf* *< f* *dim.* *p* *f* *p* ②

**C**

56

*< mf* *p* *poco cresc.*

61

*mf > p*

65

*p* *poco cresc.*

**D**

69

*mf > p* *p*

73

*p* *mf*

76

*pp* *p* *pp*

Guitar 1

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Andante comodo, ♩ = 104

mf p

10 mf f VII 3 1 4 3

14 mp p rall . . .

18 A a tempo p poco cresc.

23 mf > p p

29 poco cresc. mf > p

34 p p

37 mf > pp p > pp

**B**

37 38 39 40 41 42 43 44 45 46

*p* *mp* *mf*

47 48 49 50 51 52

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

XII

53 54 55 56 57 58 59 60 61

*p* *mf*

**C**

62 63 64 65 66

*p* *mf*

VII

67 68 69 70 71

*p*

72 73 74 75 76

*mf* *p*

**D**

77 78 79 80 81 82 83 84

*p*

85 86 87 88 89 90 91 92

*mf* *pp* *p* *pp*

Guitar 2

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Andante comodo, ♩ = 104

4

*mf* *mp*

9

*mp* *mf* *mf*

15

rall . A a tempo

*p* *pp* *p*

21

*poco cresc.* *mf* *p*

27

*p* *poco cresc.* *mf*

32

*p* *p*

36

*p* *mf* *pp* *p* *pp*

**B**

Musical staff for section B, measures 1-6. The key signature has three sharps (F#, C#, G#). The staff begins with a repeat sign. Dynamics include *p*, *mp*, and *mf*.

Musical staff for section B, measures 47-51. Dynamics include *p*, *mf*, *p*, *mf*, *f*, and *dim.*

Musical staff for section B, measures 52-56. Dynamics include *p* and *mf*.

**C**

Musical staff for section C, measures 1-4. Dynamics include *p*, *poco cresc.*, and *mf*.

Musical staff for section C, measures 62-66. Dynamics include *p*.

**D**

Musical staff for section D, measures 67-72. Dynamics include *poco cresc.*, *mf*, *p*, and *p*.

Musical staff for section D, measures 73-77. Dynamics include *p*, *mf*, *pp*, *p*, and *pp*.

Guitar 3

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Andante comodo, ♩ = 104

4

*mp* *p*

9

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

16

rall . . **A** a tempo

*pp* *p*

22

*poco cresc.* *mf* *p*

28

*poco cresc.* *mf* *p*

34

*p* *p* *mf* *pp* *p* *pp*



**B**

*p* *mp* *mf*

47

*p* *mf* *p* *mf* *f* *dim.*

**C**

53

*p* *mf* *p*

59

*poco cresc.* *mf* *p*

64

*p* *poco cresc.*

**D**

69

*mf* *p*

74

*p* *mf* *pp* *p* *pp*

Bass Guitar

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4

*mp* *p*

8

*mp* *p* *mf*

14

*p* *pp* *rall*

**A** a tempo

*p* *poco cresc. mf*

24

*p* *p*

29

*poco cresc. mf* *p* *p*

35

*p* *mf* *pp* *p* *pp*

**B**

5

*mf* *p* *mf* *p*

50

*mf* *f* *dim.* *p*

55

**C**

*mf* *p*

60

*poco cresc.* *mf* *p*

65

*p* *poco cresc.* *mf*

70

**D**

*p* *p*

74

*p* *mf* *pp* *p* *pp*