

Selected Harpsichord Works by Sebastián de Albero, Arranged for Solo Guitar

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ABSTRACT

This project presents eight harpsichord sonatas, 3, 5, 10, 12, 13, 18, 19, and 21, by Sebastián de Albero (1722-1756), arranged for the classical guitar. These pieces were chosen because of the success of other eighteenth-century Iberian harpsichord music that has been arranged for guitar, including works by composers such as Domenico Scarlatti, Carlos Seixas, and Antonio Soler. The popularity and enjoyment of Scarlatti's harpsichord sonatas on the guitar today was the inspiration for this project.

Historically, guitarists have used arrangements as a means to expand the guitar's repertoire. The late eighteenth century, especially, was a time in which the instrument was undergoing significant changes from being a five-course instrument into becoming the standard six single string instrument of today. Also, composer/guitarists at that time were beginning to abandon tablature in favor of modern staff notation. Because of these changes, the amount of music originally written for the guitar from this period that is suitable to be played on a modern instrument is limited.

I chose to focus on eight selected sonatas from Sebastián Albero's *Treinta Sonatas para Clavicordio* because of the influence of Domenico Scarlatti's harpsichord arrangements for solo guitar. It is intriguing to note that Albero and Scarlatti both held positions at the Spanish Royal Chapel for a number of years and, in this capacity, may have influenced one another in their musical compositions and style. Certain similarities are documented in this paper.

Since Scarlatti's music has been successfully arranged, and is popular to play on modern guitar, it is hoped that these sonatas by Albero may enjoy similar success.

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CHAPTER 1

INTRODUCTION

This study presents harpsichord Sonatas 3, 5, 10, 12, 13, 18, 19, and 21, by Don Sebastián Ramon de Albero y Ananos (1722-1756), arranged for classical guitar. These pieces were chosen because of the influence of other eighteenth-century Iberian harpsichord composers whose music has been arranged and performed on the guitar. The success of those guitar arrangements was the inspiration for this project. Some of the most commonly arranged harpsichord pieces include works by Johann Sebastian Bach and George Frideric Handel from Germany, Domenico Scarlatti and Domenico Cimarosa from Italy, Jean-Philippe Rameau and Francois Couperin from France, and Jean Baptiste Loeillet from Belgium. While these composers all have works that are frequently included in guitar recitals, there are still many other composers whose music has not yet received the attention it deserves. However, some Iberian harpsichord composers such as Carlos Seixas and Antonio Soler are now starting to be researched by modern-day guitarists.

These selected sonatas, from a collection of thirty by Albero, work well on the guitar with little alteration. A brief biographical sketch of Sebastián de Albero is included, as well as an overview of his surviving manuscripts. This study also includes documenting the adaptations made to these sonatas during the process of arranging them for the guitar.

CHAPTER 2

HISTORICAL OVERVIEW OF ARRANGING FOR GUITAR

The repertoire of the modern six-string guitar contains arrangements from the Renaissance and Baroque periods because the guitar-like instruments of those times, including the vihuela, lute, and four- and five-course guitars, had different characteristics and playing techniques than the modern six-string guitar. Therefore, certain adaptations such as octave changes, voicing changes, and left-hand fingerings often are necessary to make the music playable on the modern instrument. One significant difference is that many of these earlier instruments were smaller than the modern guitar and therefore could allow more notes to fall comfortably under the player's hands.

In the Renaissance, early plucked instruments such as the *vihuela de mano* and the lute were fashionable as royal court instruments throughout Western Europe and Spain. In comparison, the guitar was more of a popular instrument among the general population, and its use in aristocratic circles was small. Nevertheless, a growing cultural interest in the guitar was becoming apparent. Although there are no surviving four-course guitars from the sixteenth century, there are written and iconographical records that provide information and insight on its manner of construction and performance techniques.

An early illustration of the four-course guitar can be seen on the first page of Franchinus Gaffurius's book, *Practica Musicae* (1496). The image depicts Apollo holding a small guitar-like instrument in which there are seven strings connected to the

bridge.¹ This is a good iconographical representation of the four-course guitar on which the strings were normally doubled. It was common, however, to have the first course as only a single string, which is sometimes referred to as the *chanterelle*, or the “singing” string. Since melodic lines are often played on the first string, the single string often provides a clearer melodic line, and eliminates the complications of keeping two very thin gut strings in tune together.

Each idiomatic stage of the guitar enabled composers and guitarists to explore the boundaries of each instrument’s design and characteristics. However, as the guitar became more developed, composers could expand their works that exploited the new guitar characteristics.

In the sixteenth century, the four-course guitar was played mostly in a style known as *rasgueado*, which involved varied and rhythmical strumming patterns to accompany songs and dances. It was an instrument that was most at home in taverns, barbershops, and other places where everyday people would congregate and socialize. At this time, another stringed instrument, the six-course *vihuela de mano*, was perceived as an aristocratic version of the guitar, and, like the lute, it shared a similar status of being more of a courtly instrument. Players of the vihuela and the lute, who were employed in the courts, were trained and accomplished musicians. Their techniques included more of a *punteado* style of playing, the technique of plucking the strings with the fingers, instead of strumming.²

¹ Franchinus Gaffurius, and Clement A. Miller, *Practica Musicae*, [Dallas, Tex.]: American Institute of Musicology, 1968, 1.

² Paul Sparks and James Tyler, *The Guitar and Its Music: From the Renaissance to the*

The sixteenth century saw the beginning of published music, at first for the vihuela, and later for the guitar. In these books we can view and analyze the earliest music written and disseminated for the vihuela and the guitar. Luys Milan's *El Maestro* (1536) was the first printed vihuela book that was commercially available. It contains intabulations of fantasias, religious tunes from masses and motets, as well as arrangements of popular songs and dances.

The second vihuela book to appear in print was *Los seys libros del delphin* (1538), by Luis de Narváez. Among other works by Narváez, his intabulations of the popular folk song *Guárdame las vacas*, and the song *Mille Regretz* became two of the most celebrated works for vihuela, and remain popular today. Alonso Mudarra (c.1510-1580) also arranged and published intabulations of these same two popular pieces in his vihuela book, *Tres Libros de Musica* (1546). This publication is also the first vihuela collection to include works written for the four-course guitar. Mudarra explains aspects of the guitar that previous books had not included, such as an indication of two separate tunings for the guitar that were being used at that time. These two tunings were known as *temple viejo* (old tuning) and *temple nuevo* (new tuning). A feature of the Renaissance guitar that Mudarra points out in his book is that the two strings of the fourth-course were tuned an octave apart whereas all the other courses were tuned in unisons.

Another source that also documents the long practice of arranging can be found in an important theory book written in 1555. In *El Libro primo de la declaracion de instrumentos*, Juan Bermudo (c.1510-1565) provides information on making intabulations for the guitar and vihuela. Tablature is a visual representation of the fingerboard, in

Classical Era, (Oxford: Oxford University Press, 2002), 196.

which numbers or letters are written on horizontal lines that represent the instrument's strings to show where to play the notes. Early vihuela, lute, and guitar music used a tablature system of notation. Tablature serves the practical purpose of making music easily accessible to other plucked string players. "Italian" tablature (also used in Spain) has numbers to indicate the fret positions. In Italian tablature, the highest line is used to represent the lowest course, which visually mirrors the fingerboard when the music is placed on a table in front of the player. Conversely, "French" tablature (also widely used in England) uses letters of the alphabet, and the highest line is used to represent the highest pitched course.

Bermudo notes that, when arranging a piece of music, it is important to choose a key with playability in mind, one that best fits idiomatic characteristics of the instrument.³ Arranging pieces from Renaissance and Baroque guitar tablature for the modern six-string guitar, however, is even more challenging because of the differences between the instruments. The most significant of these is that early guitars, unlike the vihuela, used "re-entrant" tuning. This is the process of stringing the instrument in which one or more of the lower courses are tuned in an octave that is higher in pitch than on the upper courses. One of its purposes is to permit the playing of melody notes with alternating plucks between the fingers and the thumb.⁴ Since the modern guitar does not

³ Ibid., 5-6.

⁴ James Tyler, "Guide to Playing the Baroque Guitar," Bloomington, IN: Indiana University Press, 2011, Accessed October 29, 2014, ProQuest ebrary, 4.

have treble strings on the lower courses, notes found on those courses often require extensive fingering changes and octave changes when played on a modern instrument.⁵

The transition from a four-course guitar to the five-course instrument enabled composers and musicians to play the guitar in a more virtuosic and polyphonic style. During the Baroque period, the five-course guitar became very popular not only in Spain, but also in France and Italy, and eventually eclipsed the vihuela and the four-course guitar. Although the five-course instrument was popular in all three of these countries, as well as in others, there are sources that imply that the addition of the fifth course began in Spain. In Juan Carlos Amat's five-course guitar treatise, *Guitarra Espanola de cinco ordenes* published in 1596, he points out that the five-course guitar was referred to as the Spanish guitar.⁶ A later Baroque five-course guitarist, Gaspar Sanz, gives credit to the addition of the fifth course to poet Vicente Espinel.⁷ We can deduce the fact that Espinel did not invent the five-course guitar, however, because he was born in Spain in 1550, while Juan Bermudo's treatise was published in 1555. Bermudo states that Spain had begun to experiment with the fifth course during the first half of the sixteenth century.⁸

As the five-course guitar flourished in Spain, France, and Italy, variations regarding the tuning of the fifth course began to be apparent. In his *Instruccion de*

⁵ Jeremy Grall, "Arranging and Performing Early Music Part II: Ornamentation, Alfabeto, and Basso Continuo," *Soundboard Vol. 39 No.3*, 40.

⁶ Harvey Turnbull, *The Guitar from the Renaissance to the Present Day*, 12.

⁷ Evans, 131.

⁸ Hannu Annala and Heiki Mätlik, *Handbook of Guitar and Lute Composers* (Mel Bay Publications, Inc. 2007), 6.

musica, Gaspar Sanz discusses these variations in tuning. He writes that in Italy guitarists played without bass strings, the purpose being to eliminate the ringing sounds of the “noisy” bass. In this so-called “Italian” tuning, both the fourth and fifth courses are re-entrant strings tuned in unisons at the upper octave, an octave higher than on the modern guitar. One of its purposes is to accommodate the playing of melody notes with alternating plucks between the fingers and thumb, similar to how the American five-string banjo is played today, Sanz writes:

For he who wishes to play the guitar in order to make noisy music [*rasgueado*]... the guitar is better with bass strings than without them; but if one wishes to play in the *punteado* style with beauty and sweetness and to use *campanelas*, which is the modern manner in which one composes nowadays, bass strings do not work well, but as my own great experience teaches me, only thin strings work, for the fourths as well as the fifths.⁹

In France it was common to include a *bourdon*, or lower octave, as one of the strings of the fourth course, while both strings of the fifth course were tuned at the upper octave. It was common for the Spanish to tune their guitars with the *bourdons* on both the fourth and fifth courses.¹⁰ Within each tuning are subtle differences of the *bourdons* and re-entrant tuning to allow players to perform pieces from these countries.

As the five-course guitar became more established, so did the practice of writing tablature for the instrument. The tablature’s notational palate was expanded to include *rasgueado* and *punteado* playing styles together in one arrangement. Improvements in

⁹ Gaspar Sanz, *Instruccion de musica...* (1697), trans. Robert Strizich, *The Complete Guitar Works of Gaspar Sanz: Transcribed and Edited for Classical Guitar* (Editions Doberman-Yppan: Saint Nicolas, Québec, Canada, 1999), 21.

¹⁰ Frank Koonce, *The Renaissance Vihuela & Guitar in Sixteenth-Century Spain* (Pacific, MO: Mel Bay Publications, Inc., 2008), 3-4.

notation allowed for musicians to learn the music more accurately, which enabled guitarists to perform on a virtuosic level with greater ease.

Santiago de Murcia was a Spanish five-course guitarist and composer from the late seventeenth to mid-eighteenth century. Murcia was one of the last five-course composers to use tablature, and re-entrant tuning.¹¹ His treatise for the guitar, *Resumen de acompañar la parte con la guitarra* was published in the early eighteenth century in Spain. In this book he gives details on complicated techniques such as how to realize figured bass on the guitar. Also he discusses musical concepts such as how to treat cadences, suspensions, and other musical aspects. Murcia is also well known for publishing two collections of anthologies dating back to 1732. These anthologies are the *Saldivar Codex no. 4* and *Passacalles y obras de guitarra por todos los tonos naturales y accidentales*. *Passacalles y obras* includes *passacalles*, a prelude and allegro, and also eleven suites.

Murcia's *Saldivar Codex no.4* includes many Spanish dances such as the *gallarda*, *villano*, and *mariona*. This book also contains French dances, minuets and a sonata.¹² Since Murcia was one of the later Baroque five-course guitarists his tablature is very specific. Murcia includes virtuosity in his compositions by including specific notation for the performer to follow such as dots that range from one to four to represent left-hand fingerings. Other symbols that Murcia wrote specifically into his notation

¹¹ Hannu Annala and Heiki Mätlik, 16.

¹² Craig H. Russell. "Murcia, Santiago de." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41508> (Accessed October 25, 2014).

represent trills, simultaneous trills, prepared mordents, slurs, double slurs, vibrato, repeat signs, and time signatures.

Murcia drew styles from other Spanish Baroque five-course guitarists such as Gaspar Sanz and Francis Guereau. Guereau mostly avoided using *rasgueados*, and primarily focused on the *punteado* style of playing, whereas Murcia, wrote in a mixed style that included both *rasgueado* and *punteado* in the same compositions.

A clever technique that Murcia incorporated in his work is called *campanelas*, which takes advantage of the re-entrant tuning. Murcia borrowed this technique from Sanz. *Campanelas* means “little bells” and is a technique in which each note of a scalar run is played on a separate string so that the notes are able to sound together to create a cascading and overlapping effect.¹³

After Murcia’s death in 1740, the late eighteenth century saw further innovations in the construction of the guitar and in the notation of its music. These innovations are reflected in the transition from the five-course guitar, to the six-course guitar, and soon thereafter, to the six single-string guitar, which gives us our tuning for the modern guitar.¹⁴ As luthiers began to build guitars with more sustain and volume, the need for double-string courses became obsolete. In turn, the guitar with six single strings appeared, and guitarists began to compose and write methods for the newly developed instrument. While the guitar was further innovated in the late eighteenth and early

¹³ Santiago de Murcia, *Saldivar Codex no.4* (1732; repr., Santa Barbara: Lorimer, 1987), viii.

¹⁴ Richard Chapman, *Guitar Music, History, and Players* (New York, NY: Dorling Kindersley Publishing, Inc., 2000), 15.

nineteenth centuries, guitarists transitioned from tablature to staff notation. The first guitar scores with modern notation occurred in the mid-eighteenth century. Federico Moretti (ca. 1760 - 1838), an Italian guitarist who lived in Spain, was perhaps one of the most transitional figures for the guitar. In Moretti's book *Principios para tocar la guitarra de seis ordenes*, he includes staff notation. Fernando Sor (1778 - July 1839) and Dionisio Aguado (1784 - 1849) both were inspired by Moretti's work to write more difficult polyphonic pieces for the guitar.¹⁵

In summary, the guitar transitioned in the Renaissance, Baroque, through the Rococo and into the Classical period, from the four-course guitar to the six single-string guitar. Throughout these periods guitarists and composers would keep writing new and more complex music. Along with the advancements to the instrument and music, the scholarly treatises and practical method books also became more descriptive, and allowed guitarists to learn written music with greater ease, and also to create arrangements of other instrumental works for guitar. The advancements in the instrument, method books, and notation allowed the guitar to evolve from a simple folk instrument into a virtuosic concert instrument.

¹⁵ Evans, 117.

CHAPTER 3

BIOGRAPHY

Unfortunately, there is limited biographical information available about Sebastián de Albero.¹⁶ We know that he was a native of Roncal, Navarra, Spain, and that he was born on June 14, 1722, the son of Don Antonio Albero and Dona Francisca Ananos. Albero received much of his training and early musical development at the Cathedral of Pamplona. He was a member of the choir there from 1734-1739, and also studied under Francisco de Alba, Miguel Valls, Andres Gil, and Andres de Escaregui.¹⁷ He was married to Dona Maria Angela de la Calle y Alonso, also from Roncal. Perhaps disasters such as the Lisbon earthquake, or fires at the Escorial, or the destruction of the Alba Library during the Spanish Civil War account for an absence of information on Albero, for the same reasons there is also a lack of information on Scarlatti during his time in Madrid.¹⁸

Today, Albero is known primarily as an organist, along with José de Nebra, and Joaquín Oxinaga, at the Spanish Royal Chapel in Madrid.¹⁹ In 1748, at the age of twenty-six, he began to work for Fernando VI at the Spanish Royal Court, and was the

¹⁶ Sebastián de Albero, Macario Santiago Kastner, and Genoveva Gálvez, *Treinta sonatas para clavicordio por Sebastián Albero*, (Madrid: Unión Musical Española, 1978), v-ix.

¹⁷ L.E. Powell, *The Keyboard Music of Sebastián de Albero: an Astonishing Literature from the Orbit of Scarlatti*, *Early Keyboard Journal*, v.5 (1986–7), 9.

¹⁸ Dean Sutcliffe, *The Keyboard Sonatas of Domenico Scarlatti and Eighteenth-Century Musical Style*, (Cambridge: Cambridge University Press, 2003), 31.

¹⁹ Ralph Kirkpatrick, *Domenico Scarlatti*, (Princeton, N.J.: Princeton University Press, 1983), 122.

principal organist there for eight years until his death at the young age of thirty-four in Madrid on March 30, 1756.

It was around this time, that he was able to study with Jose Eliás. The dates of Eliás's life are unavailable, but he was a contemporary of Scarlatti and other keyboardists such as Soler, and Seixas. He lived in Barcelona and worked in a monastery and then in a church, until he moved to Madrid in 1725.²⁰ A publication by Eliás, *Obras de órgano entre el Antiguo y Moderno estilo*, dated 1749, includes a preface with flattering comments written by his pupils Albero, Nebra, and Oxinaga. Nebra states that Eliás is “father and patriarch of good organists.” Similarly, Albero describes him as the “oracle of our profession,” and also that he himself was for a short time a participant of Eliás's school.²¹

Similarities can be found when comparing the works of Albero and Eliás, in particular when comparing the length of their fugues. Eliás's fugues are quite long, with his *Ave Maris Stella* containing 462 measures, and his *Intento/Cromático* reaching 653 measures. In Albero's Venice Manuscripts, his two fugues are much longer than his sonatas. One fugue, identified as Sonata No. 15 in this collection, is 298 measures long. The other, Sonata No. 30, has 159 measures.²² In Albero's Madrid manuscript, his shortest fugue contains 300 measures, and the longest 522 measures. These fugues

²⁰ Malcolm Boyd and Juan José Carreras López, *Music in Spain During the Eighteenth Century*, (Cambridge: Cambridge University Press, 1998), 214.

²¹ Powell, *The Keyboard Music of Sebastián de Albero*, 18, 19.

²² Powell, *The Keyboard Music of Sebastián de Albero*, 19.

contrast with those by Scarlatti because Scarlatti's longest fugue, identified as Sonata K. 30, is only 152 measures long.

There is a possible link of Albero to Scarlatti because Scarlatti, perhaps the most brilliant harpsichordist of his generation besides Bach, was teaching harpsichord lessons to Princess Maria Barbara at the Spanish Royal Chapel at the same time as Albero's employment there.²³ It is believed, therefore, that Albero must have been influenced by Scarlatti's compositions. While in Spain, Scarlatti also may have had an influence on Carlos Seixas, and Antonio Soler. Through the fugues of Scarlatti and Albero, we can assume that Albero was aware of Scarlatti's approach because of similar characteristics that occur in their works. Similarities in Albero's and Scarlatti's fugues include the use of the third and sixth intervals, scale runs and octave leaps, and also pedal points towards the end. Four out of six fugues in Albero's Madrid manuscript, and also the fugue that concludes the set of thirty pieces in his Venice manuscript, all use a technique of progressively adding shorter note values. An example of this can be observed in Scarlatti's fugue, K. 417.²⁴

²³ Barry Brenesal, "Classical Recordings - Albero: 18 Keyboard Sonatas," *Fanfare*, 01, 2010, 71, <http://login.ezproxy1.lib.asu.edu/login?url=http://search.proquest.com/docview/753570300?accountid=4485>.

²⁴ Powell, *The Keyboard Music of Sebastián de Albero*, 18.

CHAPTER 4

SURVIVING MANUSCRIPTS

There are two surviving manuscripts by Sebastián Albero. The first, which is undated, is entitled *Obras, para clavicordio, o piano forte*, and is stored in Madrid at the Biblioteca del Real Conservatorio Superior de Música. This collection contains eighteen pieces that are grouped into six larger works, with the titles *Recercata, fuga y sonata*. The manuscript was brought to the conservatory library by Julio Gomez (1886-1973), a librarian who worked there. The collection was first published in the *Nueva Biblioteca Española de Música de Teclado*, and edited by Antonio Baciero between 1977 and 1981, in volumes 1, 2, and 4-6.²⁵

The titles of these works contain the designation “clavicordio” the Spanish word for harpsichord. The manuscript, dedicated to Fernando VI, is an important historical Spanish manuscript because it is one of the first manuscripts found in Spain in which the title contains the words “piano forte.”²⁶ This is important because the use of that term in Spain can then be dated back to this manuscript, which most likely was composed circa 1746, the beginning of Albero’s eight-year appointment at the Spanish Royal Chapel. Works with the word “piano” in the title began to be more common across France, England, and Spain fifteen years later. Fernando VI was King from 1746-1759, and, since

²⁵ Vicente Rodríguez and Almonte Howell, *Toccatas for harpsichord: thirty sonatas and a pastorella*, (Madison [Wis.]: A-R Editions, 1986), xiv.

²⁶ L.E. Powell, *A History of Spanish Piano Music*, (Bloomington, IN, 1980), 12.

Albero died in 1756, it may be deduced that the Madrid manuscript was composed between 1746 and 1756.²⁷

The other surviving Albero manuscript, also undated, is in Venice, and is entitled *Treinta Sonatas para Clavicordio*. This manuscript is likely to have been composed in 1742.²⁸ It contains sonatas that are grouped in pairs; except for numbers fifteen and thirty, which are marked as fugues.²⁹ The manuscript was once the property of Dr. John Worgan, and later of Charles Wesley. It was most likely brought to Italy by an Italian singer, Farinelli, who left Spain in 1759 when Carlos III became King.

The grouping of sonatas in pairs, as well as the use of simple binary form, are characteristics that Albero may have taken from Scarlatti. Another aspect of Albero's sonatas that is similar to those of Scarlatti, is to end a section of sonatas with a fugue.³⁰

The first fourteen sonatas in the Venice collection were published by the *Real Musical*, in Madrid and again edited by Baciero.³¹ All thirty were edited by Genoveva Gálvez and published in 1978 by the Madrid based publishing company, Union Musical Espanola.

²⁷ Ibid., 12.

²⁸ Powell, *The Keyboard Music of Sebastián de Albero*, 27.

²⁹ Ibid., 11.

³⁰ Malcolm Boyd, *Domenico Scarlatti: Master of Music*, (London: Weidenfeld and Nicolson, 1986) 160-177.

³¹ Powell, *The Keyboard Music of Sebastián de Albero*, 10.

Albero also was most likely the scribe who copied most of Scarlatti's Venice manuscripts and Parma manuscripts. Therefore, we can speculate that Albero was well informed of Scarlatti's techniques when composing his own harpsichord sonatas.³²

Forty-four of Scarlatti's sonatas (K. 43-44, 46-50, 53-57, 68, 96, 99-101, 104-123, 141-144), currently held in London at the British Museum, form another set that Albero had once obtained, and for which he again was most likely the copyist.³³ On the title page, the writing, in an unknown hand, reads, "...de D. Sebastian Alonso organista principal de la real capilla de su majestad..."³⁴ The name is difficult to read on the manuscript, and it should be "Albero" rather than "Alonso.". Perhaps the name was smeared before being acquired by Dr. Worgan, who collected the manuscripts in Spain. Within this group of sonatas (K. 142, 143, 144) there is a marking "SA" which is likely to be Albero's initials, an indication that he was the copyist. It has also been theorized that Albero, instead of Scarlatti, may have composed these sonatas, but harpsichordist and Scarlatti specialist Ralph Kirkpatrick asserts that they are by Scarlatti.³⁵

³² Joel Leonard Sheveloff, "The Keyboard Music of Domenico Scarlatti: A Re-evaluation of the Present State of Knowledge in the Light of the Sources," Ph.D. diss., Brandeis University, 1970, 450.

³³ Kirkpatrick, *Domenico Scarlatti*, 122.

³⁴ *Ibid.*, 400.

³⁵ Powell, *The Keyboard Music of Sebastián de Albero*, 15.

CHAPTER 5

SELECTED SONATAS FOR HARPSICHORD

Because of the many challenges of adapting music originally written for a guitar that was very different from today's instrument, many modern guitarists have instead turned to works originally written for the violin, cello, lute, and harpsichord to create suitable arrangements of Baroque works. The similarly high tessitura of the harpsichord enables many pieces to be transcribed easily. The sonority of the guitar is similar to that of the harpsichord, and often pieces written for harpsichord, when arranged for the guitar, need little alteration.

There is not much known about harpsichord music in Spain before 1729, when Scarlatti moved to Madrid. The repertoire for the keyboard in the early eighteenth century was focused more on the organ since the harpsichord was considered more of an instrument for practicing or accompanying other instruments. The environment provided by Fernando VI and Maria Barbara allowed Scarlatti, Albero, and Soler to create the first substantial harpsichord repertoire in Spain.³⁶ The success and distinction of Scarlatti's sonatas, in particular, have created a means for other Iberian composers grow in recognition for their compositions, including Antonio Soler, Rafael Anglés, Matéo Albéniz, Vicente Rodríguez, Josep Gallés, Juan Sessé, Narcisco Casanovas, Felipe Rodríguez, Carlos Seixas, and Sebastián Albero.³⁷

³⁶ Malcolm Boyd and Juan José Carreras López, *Music in Spain During the Eighteenth Century*, 184.

³⁷ F.E. Kirby, *Music for Piano: A Short History*, (Portland, Or: Amadeus Press, 1995), 76.

As Albero was a native of Spain, his sonatas contain features that are also found in some Scarlatti sonatas. Although it is possible that Scarlatti's sonatas influenced composers such as Albero, Seixas, and Soler, the fact that Scarlatti was originally from Italy could interject with the idea that Scarlatti's music maintains Spanish elements. Albero, Seixas, and Soler also use such harmonic and rhythmic vernaculars in their compositions. Scarlatti may have included many identifiable Spanish elements into his compositions, but he was most likely exposed to these musical elements at a young age, since such musical traditions had also spread to Italy.³⁸ Generally, the use of exotic inflections and rhythms composed into the music signifies the sound referred to as "Spanish" music.

In Linton Powell's essay, *The Influence of the Guitar on Spanish Keyboard Music*, he describes certain guitar techniques that Scarlatti mimics in many of his keyboard sonatas. The two methods discussed that are used to play the guitar are *rasgueado*, the strummed style, and *punteado*, the plucked style.³⁹ Other Spanish keyboardists such as Albero and Soler composed with guitar effects in mind, but not to the extent of Scarlatti.⁴⁰ Some common compositional approaches used by Scarlatti, also common in Soler's and Albero's music, include imitation in the opening of the sonatas, the use of octave alternation, and the repetition of notes that are characteristic of the guitar's *punteado* style.

³⁸ Sutcliffe, 67.

³⁹ Powell, *A History of Spanish Piano Music*, 147.

⁴⁰ *Ibid.*, 147-149.

The form and structure of Albero's sonatas are very close to Scarlatti's in that they both use two-part binary form for their compositions. Scarlatti's *Sonatas* contain single movements in simple binary form, contrary to the *sonata-allegro* form of the later eighteenth century. Typically, they begin in the tonic key, move to the dominant key, or sometimes to the relative minor key before the second section and after the modulatory second section, and finally modulate back to the tonic key. Scarlatti relies often on motivic development rather than a stringent polyphonic texture. The first section usually portrays two or three themes, usually related to each other.⁴¹ Thematic material in the dominant is often portrayed again in the tonic. When the tonic returns, Scarlatti tends to avoid restating the opening material.⁴² Kirkpatrick identifies the return to the tonic in Scarlatti's *Sonatas* as the "crux."⁴³

Scarlatti is often thought of as a composer in the *galant* style;⁴⁴ that is, in the modern style of the time. A simplicity that is often found in his opening themes usually gives way to more complex textures, and then, when modulating back to tonic, he usually returns back to his simple themes. The use of parallel fifths in these keyboard sonatas is also indicative of the *gallant* style, where it occurs more commonly than in the music of later Spanish keyboard composers such as Albeniz, Turina, and Falla, who include

⁴¹ Gordon, 76.

⁴² Schulenberg, 259.

⁴³ Gordon, 76.

⁴⁴ Schulenberg, 259.

Spanish nationalistic elements to a greater extent in their compositions.⁴⁵ Scarlatti frequently breaks many of the typical rules of seventeenth-century writing, including the use of parallel fifths and octaves, and doubled non-chord tones.⁴⁶ Some examples of Scarlatti's use of parallel fifths can be noted in K. 96, 208, 224, 242, 247, 301, 394, and 415.⁴⁷

Scarlatti's compositional style is very distinct and progressive for his time, and there are several distinctions that may be listed. His works sound very often capricious and highly creative. There are many surprises. Frequent use of dissonance can be found, not only as passing tones but also on main beats, and especially with chords all at once (discords);⁴⁸ this was a means of expression. He also used unprepared and unresolved dissonances as a tool for expression. Instead of using these strategies for expressing a negative emotion (or *affekt*), which is a typical characteristic found in the *seconda pratica* of the early Baroque period, Scarlatti uses them as a surprise and for the sake of originality.⁴⁹

As Sebastián Albero was originally from Spain, his implementation of Spanish elements to the Spanish Iberian keyboard repertoire demonstrates a similar application as found in the Scarlatti sonatas. Some of these elements include the use of phrasing,

⁴⁵ Powell, *A History of Spanish Piano Music*, 150.

⁴⁶ Schulenberg, 258.

⁴⁷ Sutcliffe, 114, 224-225.

⁴⁸ Howard Ferguson, *Keyboard Interpretation* (New York: Oxford University Press, 1975), 136.

⁴⁹ Schulenberg, 258.

harmony, motivic development, and the overall form. Also, not all of these elements should be uniquely accredited to Scarlatti by means of his arrival in Spain from Italy.⁵⁰ They may be inherently Spanish. Joel Sheveloff, in his dissertation, states that although these elements are also common in Albero's works, his sonatas do not reach the level of Scarlatti.⁵¹

Some have speculated that Albero's Sonatas No. 1 and No. 2, from the Venice manuscripts, may actually have been composed by Scarlatti. However, even though the form and characteristics are in the style of Scarlatti, they do not maintain the same quality as found in other Scarlatti sonatas. The attribution of these two sonatas is generally given to Albero, but with a sense, at the same time, that he was copying Scarlatti's approach.

One example that links Albero and Soler to Scarlatti is through Scarlatti's K. 502 sonata. In each half of this sonata, his closing material is reminiscent of Soler's Sonata No. 117 and Albero's Sonata No. 8. The same formal structure of Scarlatti's K. 162 is used in Albero's Sonata No. 22.⁵²

⁵⁰ Boyd, *Domenico Scarlatti*, 212.

⁵¹ Sheveloff, "The Keyboard Music of Domenico Scarlatti," 450.

⁵² Sutcliffe, 119, 133.

SONATA NO. 3

In Albero's sonatas, an instance of parallel fifths is in Sonata No. 3, measure 20, and also in his Sonata No. 12 in measure 23. These instances of parallel fifths, and also modal mixture by means of a moment in the minor key, are musical examples that demonstrate the Spanish elements that are common between the sonatas of Scarlatti and Albero.⁵³

SONATA NO. 5

This sonata is marked "Allegro" and is in 6/8 meter. It begins with an imitative pattern first stated in the upper voice, then in the bass. Then the piece breaks apart from this fugal-like beginning to repeat rhythmic patterns and a melodic idea that emphasizes an upper neighbor motive until the end of the first section. The second section concludes in the original key by means of the same compositional approach.

SONATA NO. 10

This sonata in G-major is in the meter of 6/8. In the piano score, there the bass line has a doubled octave in the bass almost consistently. On some keyboard instruments this may result in an overly rich bass sound.⁵⁴

⁵³ Ibid., 224.

⁵⁴ Sebastián de Albero, *Sebastian Albero Sonatas for Harpsichord*, Gilbert Roland, Lir Classics B0024RA2GY, 2009.

SONATA NO. 12

Similar to Sonata No. 3, Albero employs parallel fifths in measure 23. These two sonatas can be compared to Scarlatti's sonata K. 301 in measure 42.⁵⁵ This delightful Sonata is unique to the collection because it is one of the two sonatas that combine major and minor. Sonata No. 24 also uses an extensive use of major and minor. The harmony used in this Sonata recalls suggests flamenco-like sonorities that would be used in chord shapes while strumming. Frequent modulations keep the music moving forward. At the end of each section, the opening motive reappears in the parallel minor key. This piece begins in D-major, and half way through presents the opening material in A-minor, soon after there is a cadence in A-major. In the second half of the piece, Albero uses the same compositional approach to return to a statement in D-minor, which soon ends in D-major.⁵⁶

SONATA NO. 13

This sonata begins with the tempo marking "Andante" and has a lyrical texture that hints at the *galant* style, in which short notes and rhythmic figures are used in lyrical melodies. Also common is the use of appoggiaturas, trills, and suspensions. At the beginning and also at the end of each section there is imitative writing between the left and right hands, and has striking use of parallel fourths.⁵⁷

⁵⁵ Sutcliffe, 224-225.

⁵⁶ Ibid.

⁵⁷ Ibid.

SONATA NO. 18

In this sonata, the tempo is marked as “Andante,” but seems that it can be felt at a slightly faster tempo. This is similar to some Scarlatti sonatas in which the indicated tempo may be faster than one might think; also sonatas marked with “Allegro” may have more variation in interpretation.⁵⁸

SONATA NO. 19

Marked “Allegro,” this flashy sonata consists of many brief repeated rhythmic phrases. The harmonic material of these phrases uses many applied dominant chords and also subdominant chords. Also, the use of the Phrygian mode is present when C-natural is introduced.⁵⁹ Measures 18-21 of Albero’s Sonata No. 19 has similarities of Spanish musical idioms by way of flamenco-like inflections when compared to measures 88-95 of Scarlatti’s sonata K. 55.⁶⁰

SONATA NO. 21

This piece marked “Allegro” begins in 6/8, with an imitative opening in A-major. By the end of the first half the piece modulates to the key of c-minor. A similar characteristic employed in this sonata that can be found in other Albero sonatas is an imitative opening, then the use repetitive rhythmic and melodic ideas to end the first half, and also by the same approach, returns to the original key in the second half.

⁵⁸ Ibid., 250.

⁵⁹ Ibid.

⁶⁰ Sutcliffe, 114.

CHAPTER 6
ALTERATIONS

SONATA NO. 3

1. 9-13, inner voice is stemmed with the bass.
2. 22, 24, E removed from chord
3. 27, 28, B removed from chord on beat one
4. 28, A removed from chord on beat two
5. 29, 30, F-sharp removed from bass
6. 30, A removed from bass on beat two, C natural moved up one octave.
7. 31, 32, the chord on beat one in the bass is respelled to fit on the guitar, the low B and D has been raised one octave, G-sharp has been removed from the bass
8. 32, A raised one octave, and F-natural removed from chord in bass
9. 36, 38 E removed from chord
10. 39, bass moved up one octave
11. 40, E and B in bass moved up one octave, beat two B in upper voice removed from chord
12. 42 beat two through 45, high E removed from chords
13. 54, 56, D removed from chord
14. 59, E removed from chord
15. 80, 82, A removed from chord
16. 89, and beat one of 90 in the bass, G and A removed from chord

17. 90, beat two in bass G removed from chord
18. 91, C sharp in bass moved up one octave
19. 91, 92 G and A removed from chord
20. 92, beat two bass moved up one octave
21. 93, beat one bass moved up one octave
22. 94, 96, 98, A removed from chord
23. 100, 104, E removed from chord
24. 102, 106, A removed from chord in upper voice, bass moved up one octave
25. 108, last three sixteenth notes in measure are raised one octave and repeated,
because of the limited range of the guitar
26. 109, final bass note is raised two octaves

SONATA NO. 5

1. Key changed from a-minor to b-minor
2. 13 beat two-15, B in bass removed
3. Transition from 21-22 can stay within the original keyboard range on the
guitar by changing the key to b-minor
4. 31, bass notes raised one octave
5. 58 beat two-60 beat one, the B in the bass is removed for playability
6. 63, beat two bass raised one octave
7. 67, beat two bass raised one octave
8. 68, bass notes moved raised one octave
9. 69, beat one bass raised one octave

10. 70, lower octave bass note removed
11. 71, lower octave bass note removed

SONATA NO. 10

1. 2-25, bass line raised one octave
2. 3, bass note durations changed to dotted quarter notes
3. 4, beat one in bass changed to dotted quarter note
4. 5, third eighth note C in bass raised an octave from original bass line
5. 5-8, beat one in melody is changed to a dotted quarter note
6. 9, first half of measure bass raised one octave
7. 9, second half to first half of 11 lower doubled bass note removed
8. 12, Bass raised one octave, second half of the measure bass note D removed
9. 26, first half of 28, bass raised one octave.
10. 26, bass raised one octave, the A in bass is removed from the second, and fifth eighth notes
11. 28 second half-first half of 30 bass line raised one octave
12. 29, first half, G in bass inner voice raised one octave and C is removed in the bass on the second eighth note for playability, second half of measure, the open D stays in the bass, but inner voices F-natural, G, and B raised one octave
13. 30-33 bass line raised one octave.
14. 34, beat one inner voices A, B raised one octave
15. 35-36, bass raised one octave

16. 37, 41, 45 first half lower doubled bass note removed
17. 37, 41 second half-first half of 39, 43 bass raised one octave and lower doubled bass note removed
18. 39, 43 second half-first half of 40, 44 bass notes raised one octave
19. 45 second half-49 bass raised one octave and lower doubled bass note removed

SONATA NO. 12

1. 1-7, bass line raised one octave
2. 24, A on beat three up one octave
3. 31, B in bass removed
4. 32, 34, first half of measure E removed
5. 37, A in bass moved up one octave
6. 39-42, lower doubled bass octave removed
7. 40, 50, 53 beats three and four in bass moved up one octave
8. 43, 44, 46, 47, lower doubled A whole-notes removed
9. 45, 48, C-natural on beat two raised one octave
10. 49-57, lower doubled bass octave notes removed
11. 58, 62, A in bass on beat one raised one octave, A on beat two removed, G on beat four raised one octave
12. 59, 63, tied whole note A in bass removed
13. 60, beats one, three, four raised one octave
14. 61, beats one, two raised one octave

15. 63-first half of 65, bass raised one octave
16. 64, beat one in bass up one octave
17. 64, beats two, three, four, 65 beat one, lower doubled bass notes removed
18. 69, lower doubled bass octave D is removed, second half of measure bass line raised one octave
19. 70, bass line raised one octave
20. 71, lower doubled bass octave B is removed, second half of measure bass line raised an octave
21. 72-74, bass line raised an octave
22. 75, beat three, bass raised an octave
23. 81-91 bass line moved up one octave
24. 81, 83, B in bass moved up one octave the first half of the measure, the second half of the measure the B is removed. On beats three and four the G-sharp and B in bass are removed.
25. 82, 84, A in bass removed
26. 85, 87, A in bass removed, on beats three and four A, F-sharp in bass are removed.
27. 86, 88, G in bass removed, E in bass removed on beats two and four.
28. 89, 91, first half of measures G in bass moved up one octave, bass raised an octave. G in bass is removed on beats three and E is removed on beat four
29. 90, F-sharp in bass omitted, bass raised an octave. D in bass is removed on beats two and four

30. First half of 92 and 102, bass is up one octave. Second half of 92-95, lower doubled bass line removed except for measure 93 beat three
31. 96-100, bass line raised an octave
32. 101, beats two, three, and four raised an octave
33. 102-104, lower doubled bass octave removed
34. 105, second half of the measure, low D stays in bass while C-sharp on beats three and four raised an octave
35. 106, bass raised an octave
36. 107, first half chord in bass raised and octave, second half G in bass is removed, A and E are raised and octave for beat three, A raised an octave on beat four but the E is removed on beat four.
37. 108-110, bass raised one octave

SONATA NO. 13

1. Original Key B-flat, transposed to D-major because the bass notes in measures 23-25 in the original key of B-flat would not be playable. The original bass line from measures 39-41 is maintained by changing the key to D-major.
2. 10, 12, 14, bass note on beat three raised one octave
3. 21, bass note A on beat one raised one octave
4. 29, 32, A in bass on beat one raised an octave
5. 35, beat three bass note B lower octave removed
6. 39, lower octave bass note C-sharp on beat one removed
7. 63, beat four in bass raised an octave

8. 64, lowest doubled bass note omitted

SONATA NO. 18

1. 13-22 bass line raised one octave
2. 23, bass note on beat three raised one octave
3. 25, bass note E on beat three moved up one octave
4. 30, bass note C-sharp on beat two raised one octave
5. 40, 41 bass note up one octave and duration changed from a tied C-sharp whole-note from 40-41, to an eighth-note on beat one in 40
6. Second half of 41, and 42-57, bass notes raised an octave
7. 46, 52, 54, 56 beat four in bass raised one octave
8. 48-51, notes on beat one, three, the off beat of three, and the off beat of four are moved up one octave
9. 57, doubled lower F-sharp omitted
10. 61-first half of 67, doubled lower notes removed
11. 67, second half of measure in bass F-sharp removed, also in 68
12. 69, 70, B in bass removed for playability
13. 71, 72 A in bass removed for playability
14. 76, 77, F-sharp in bass removed
15. 82, 83 bass note C changed from a tied whole-note from 82-83, to an eighth-note on beat one in 82
16. 80-85, doubled lower bass notes removed
17. 95 second half-100, bass raised an octave

18. 100, 106, 108, 110, F-sharp in bass on beat four, raised an octave
19. 107, 109 beat one B in bass moved up an octave
20. 101, 111, B beat one raised an octave, and lower doubled bass note omitted

SONATA NO. 19

1. 4, 5, inner voice E omitted
2. 30-38, bass line raised one octave
3. 25, F-sharp bass note raised one octave
4. 47-49 lower doubled bass notes omitted
5. 50-54, arpeggio in bass raised an octave
6. 70, bass line raised an octave
7. 71, 73, B on beat one, and C-natural on beat three in bass moved up one octave
8. 75, 77, C-natural on beat one moved up one octave
9. 83, first two beats in bass raised one octave, first two beats bass inner voice B removed
10. 87, first two beats in bass raised one octave, lower doubled bass notes removed
11. 87 beat three-89, lower double bass notes omitted
12. 90-94, bass line raised two octaves

SONATA NO. 21

1. 3, 5, E-sharp in inner voice bass chord in the second half of the measure removed for playability. The E-sharp and D-sharp in this chord would be fingered on the same string. One of these pitches must be removed and since the E-sharp is present in the melody I chose to remove it from the bass and keep the D-sharp on the fourth string.
2. 7, C-sharp in inner voice bass chord on beat one removed.
3. 10, E in inner voice bass chord on beat one removed. The E and F-sharp in this chord would be fingered on the same string. One of these pitches must be removed and since the F-sharp is present in the melody I chose to remove it from the bass and keep the E on the fourth string.
4. 11, The D-sharp inner voice in the bass on beat one is removed. The D-sharp and F-sharp in this chord would be fingered on the same string. One of these pitches must be removed and since the D-sharp is present in the melody, I chose to remove it from the bass and keep the F-sharp on the fourth string.
5. 11 second half-33, lower doubled bass notes omitted
6. 17-19, 22-24, 27-28, 47-50, raised bass one octave on beat two, and lower doubled bass note removed
7. 37 second half-71, lower doubled bass notes omitted
8. 39, The B inner voice in the bass on beat two is removed and the bass is raised one octave. The C-sharp and B in this chord would be fingered on the fifth string. One of these pitches must be removed for playability and since the B

is present in the melody, I chose to remove it from the bass and keep the C-sharp on the fifth string.

9. 40-44, bass raised an octave.
10. 42, The pitch A in the inner voice in the bass on beat two is removed and the bass is raised one octave. The B and A would both be fingered on the fifth string. One of these pitches must be removed for playability and since the A is present in the melody, I chose to remove it from the bass and keep the B on the fifth string.
11. 45-50, lower doubled bass notes removed.
12. 45, 46, 61, 62, 65, 66, lower doubled in bass removed from beat two.
13. 49-50, second half of measure bass raised one octave, and lower doubled bass note removed.
14. 51-55 first half of measure, lower tones besides root of chord is removed from the bass.
15. 56, C-natural removed from bass on beat one. The C-natural and A would both be fingered on the fifth string. One of these pitches must be removed for playability and, since the C-natural and A are both present in the melody, I chose to remove the C-natural from the bass chord because of the hand position of the chord shape.
16. 57-71 lower doubled bass notes removed except in measures 60, 64, and 68
17. 63, 69, beat two in the bass C-natural moved up one octave and lower doubled bass note removed
18. 71, bass note raised an octave and lower doubled bass note omitted.

CHAPTER 7

CONCLUSION

The guitar inspired many Iberian keyboardists from the mid-eighteenth century to compose sonatas for harpsichord. Today, many of these sonatas can be played on the modern guitar.

Sebastián de Albero's harpsichord works have largely been overlooked by modern guitarists, as well as by keyboardists, and deserve more attention. We know that Albero was hired as an organist at the Spanish Royal Chapel during the same time as Domenico Scarlatti. Because Albero came from the same geographic location and from the same time period as his better-known contemporaries such as Scarlatti, Jose Eliás, Antonio Soler, and Carlos Seixas, their compositional styles share similar traits. Most notably, since Scarlatti and Albero worked in the same establishment for a period of eight years, Albero's music likely was influenced by Scarlatti, and, perhaps to a lesser extent, Scarlatti was influenced by Albero.

Through the process of arranging these keyboard sonatas, Albero's works help offset the lack of original eighteenth-century guitar repertoire that is playable on the modern six-string guitar. It is hoped that these arrangements of Sebastián Albero's sonatas will find their rightful place in the repertoire of today's guitarists.

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APPENDIX A
SELECTED ARRANGEMENTS FOR SOLO GUITAR

Sonata III

Sebastian Albero

Andante

7

13

19

25

31

Musical notation for measures 31-36. The key signature is two sharps (F# and C#). The melody in the treble clef consists of eighth and quarter notes, often beamed together. The bass line features a steady eighth-note accompaniment with some chords. Measure 36 ends with a double bar line and repeat dots.

37

Musical notation for measures 37-42. The melody continues with eighth and quarter notes. The bass line has a consistent eighth-note pattern. Measure 42 ends with a double bar line and repeat dots.

43

Musical notation for measures 43-48. Measures 43-45 feature a series of chords in the bass line. Measures 46-48 show a more active bass line with eighth notes. Measure 48 ends with a double bar line and repeat dots.

49

Musical notation for measures 49-54. The melody is primarily eighth notes, and the bass line is a steady eighth-note accompaniment. Measure 54 ends with a double bar line and repeat dots.

55

Musical notation for measures 55-60. The melody includes some longer note values and rests. The bass line continues with eighth notes. Measure 60 ends with a double bar line and repeat dots.

61

Musical notation for measures 61-66. The system consists of a single staff in treble clef with a key signature of two sharps (F# and C#). Measures 61-62 feature a melodic line with eighth-note patterns and a bass line with chords. Measures 63-64 continue the melodic line with eighth-note patterns and a bass line with chords. Measures 65-66 feature a melodic line with eighth-note patterns and a bass line with chords.

67

Musical notation for measures 67-72. The system consists of a single staff in treble clef with a key signature of two sharps (F# and C#). Measures 67-70 feature a melodic line with eighth-note patterns and a bass line with chords. Measures 71-72 feature a melodic line with eighth-note patterns and a bass line with chords.

73

Musical notation for measures 73-78. The system consists of a single staff in treble clef with a key signature of two sharps (F# and C#). Measures 73-76 feature a melodic line with eighth-note patterns and a bass line with chords. Measures 77-78 feature a melodic line with eighth-note patterns and a bass line with chords.

79

Musical notation for measures 79-84. The system consists of a single staff in treble clef with a key signature of two sharps (F# and C#). Measures 79-82 feature a melodic line with eighth-note patterns and a bass line with chords. Measures 83-84 feature a melodic line with eighth-note patterns and a bass line with chords.

85

Musical notation for measures 85-90. The system consists of a single staff in treble clef with a key signature of two sharps (F# and C#). Measures 85-88 feature a melodic line with eighth-note patterns and a bass line with chords. Measures 89-90 feature a melodic line with eighth-note patterns and a bass line with chords.

91

Musical notation for measures 91-96. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 91 features a treble staff with a quarter rest, followed by eighth notes, a dotted quarter note with a fermata, and a half note. The bass staff has a dotted quarter note, followed by eighth notes, and a half note. Measures 92-96 continue with similar rhythmic patterns, including eighth notes, quarter notes, and dotted quarter notes in both staves.

97

Musical notation for measures 97-102. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 97 features a treble staff with a quarter note, followed by a dotted quarter note, and a half note. The bass staff has a dotted quarter note, followed by eighth notes, and a half note. Measures 98-102 continue with similar rhythmic patterns, including eighth notes, quarter notes, and dotted quarter notes in both staves.

103

Musical notation for measures 103-108. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). Measure 103 features a treble staff with a quarter note, followed by eighth notes, and a dotted quarter note. The bass staff has a dotted quarter note, followed by eighth notes, and a half note. Measures 104-108 continue with similar rhythmic patterns, including eighth notes, quarter notes, and dotted quarter notes in both staves.

Sonata V

Sebastian Albero

Allegro

Musical notation for measures 1-4. The piece is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. The melody continues with eighth notes and quarter notes, and the bass line maintains its eighth-note accompaniment.

Musical notation for measures 9-12. Measure 9 is marked with a '9'. The melody includes a slur over measures 10-11. The bass line continues with eighth notes and includes some chordal textures.

Musical notation for measures 13-16. Measure 13 is marked with a '13'. A trill (*tr*) is indicated above the melody in measure 14. The bass line continues with eighth notes and chordal accompaniment.

Musical notation for measures 17-20. Measure 17 is marked with a '17'. The melody continues with eighth notes and quarter notes, and the bass line maintains its eighth-note accompaniment.

21

Musical notation for measures 21-24. The piece is in G major (one sharp). The melody in the treble clef consists of eighth and quarter notes, with some notes beamed together. The bass line features a steady eighth-note accompaniment. Measure 24 ends with a repeat sign.

25

Musical notation for measures 25-28. The melody continues with eighth and quarter notes. The bass line maintains the eighth-note accompaniment. Measure 28 ends with a repeat sign.

29

Musical notation for measures 29-32. The melody includes a half note and a quarter note. The bass line continues with eighth notes. Measure 32 ends with a repeat sign.

33

Musical notation for measures 33-36. The melody features eighth notes and quarter notes. The bass line includes some chords and eighth notes. Measure 36 ends with a repeat sign.

37

Musical notation for measures 37-40. The melody continues with eighth and quarter notes. The bass line features eighth notes and chords. Measure 40 ends with a repeat sign.

41

45

49

53

57

61

Musical notation for measures 61-64. The key signature is two sharps (F# and C#). The melody in the treble clef consists of quarter notes and eighth notes, with some slurs. The bass clef accompaniment features a steady eighth-note pattern with chords.

65

Musical notation for measures 65-67. The key signature is two sharps (F# and C#). The melody in the treble clef continues with quarter and eighth notes. The bass clef accompaniment maintains the eighth-note rhythmic pattern.

68

Musical notation for measures 68-71. The key signature is two sharps (F# and C#). The melody in the treble clef includes a phrase with a slur over measures 69 and 70. The bass clef accompaniment continues with eighth notes and chords, ending with a double bar line and repeat dots.

Sonata X

Sebastian Albero

Allegro

5

9

14

18

22

26

30

34

38

42

Musical notation for measures 42-45. The key signature is one sharp (F#). The notation consists of a treble clef staff with a melody and a bass clef staff with a chordal accompaniment. The melody features eighth and sixteenth notes, with some beamed sixteenth notes. A fermata is placed over the final note of the melody in measure 45. The accompaniment consists of chords and eighth notes.

46

Musical notation for measures 46-49. The key signature is one sharp (F#). The notation consists of a treble clef staff with a melody and a bass clef staff with a chordal accompaniment. The melody features eighth and sixteenth notes, with a fermata over the final note in measure 46. The accompaniment consists of chords and eighth notes. The piece concludes with a double bar line at the end of measure 49.

Sonata XII

Sebastian Albero

Allegro

6

11

16

21

26

Musical notation for measures 26-30. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 26 starts with a treble clef staff containing a half note B4 with a flat (Bb) and a quarter rest, followed by a quarter note G4, and then a quarter note F#4. The bass clef staff has a quarter rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 27-30 continue with similar rhythmic patterns and melodic lines in both staves.

31

Musical notation for measures 31-35. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 31 starts with a treble clef staff containing a quarter rest, followed by a quarter note G#4, and then a quarter note F#4. The bass clef staff has a quarter rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 32-35 continue with similar rhythmic patterns and melodic lines in both staves.

36

Musical notation for measures 36-40. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 36 starts with a treble clef staff containing a quarter note G#4, followed by a quarter note F#4, and then a quarter note E4. The bass clef staff has a quarter rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 37-40 continue with similar rhythmic patterns and melodic lines in both staves.

41

Musical notation for measures 41-45. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 41 starts with a treble clef staff containing a quarter note G#4, followed by a quarter note F#4, and then a quarter note E4. The bass clef staff has a quarter rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 42-45 continue with similar rhythmic patterns and melodic lines in both staves.

46

Musical notation for measures 46-50. The system consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). Measure 46 starts with a treble clef staff containing a quarter note G#4, followed by a quarter note F#4, and then a quarter note E4. The bass clef staff has a quarter rest, followed by a quarter note G2, a quarter note F#2, and a quarter note E2. Measures 47-50 continue with similar rhythmic patterns and melodic lines in both staves.

51

56

61

66

71

76

81

86

91

96

101

Musical notation for measures 101-105. The piece is in G major (one sharp) and 2/4 time. The melody consists of eighth-note patterns, often beamed in pairs. The bass line provides a steady accompaniment with chords and single notes.

106

Musical notation for measures 106-110. The melody continues with eighth-note patterns. The bass line features a sequence of chords in the final measures, ending with a double bar line and repeat dots.

Sonata XIII

Sebastian Albero

Andante

The image displays a musical score for Sonata XIII by Sebastian Albero, marked 'Andante'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is organized into five systems, each with a measure number in the left margin: 1, 5, 9, 13, and 17. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. The bass line is indicated by a series of notes below the staff, often with a brace. The score concludes with a double bar line at the end of the fifth system.

21

Musical notation for measures 21-24. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff features eighth and quarter notes with slurs and ties. The bass staff provides a harmonic accompaniment with chords and moving lines.

25

Musical notation for measures 25-28. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff includes sixteenth-note runs and slurs. The bass staff continues the accompaniment with chords and eighth notes.

29

Musical notation for measures 29-32. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff features sixteenth-note patterns and slurs. The bass staff has chords and eighth notes. A repeat sign is present at the end of measure 30.

33

Musical notation for measures 33-36. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff includes slurs and ties. The bass staff has chords and eighth notes.

37

Musical notation for measures 37-40. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody in the treble staff features slurs and ties. The bass staff has chords and eighth notes.

41

Musical notation for measures 41-44. The key signature has two sharps (F# and C#). Measure 41 features a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5 with a fermata, and eighth notes B4-A4-G4. The bass line consists of quarter notes G2, A2, B2, and C3. Measures 42-44 continue the melodic and harmonic development with various rhythmic patterns and accidentals.

45

Musical notation for measures 45-48. The melodic line continues with eighth and quarter notes, including a half note G4 in measure 46. The bass line features a steady eighth-note accompaniment.

49

Musical notation for measures 49-52. This section shows more complex rhythmic patterns in the melody, including sixteenth-note runs and slurs. The bass line remains active with eighth notes.

53

Musical notation for measures 53-56. Measures 53-54 feature a prominent chordal texture in the bass line with sustained notes. The melody continues with quarter and eighth notes.

57

Musical notation for measures 57-60. Measure 57 has a melodic flourish with eighth notes. Measure 59 features a sixteenth-note triplet in the melody. The bass line continues with quarter notes.

61

The musical score for measures 61-65 is written in treble clef with a key signature of one sharp (F#). The melody is composed of eighth-note runs, often beamed in groups of four, with slurs and accents. The bass line consists of chords and single notes, including some triplets. The piece concludes with a double bar line.

Sonata XVIII

Sebastian Albero

Andante

4

8

12

16

20

Musical notation for measures 20-23. The key signature is two sharps (F# and C#). The melody consists of eighth and sixteenth notes with slurs. The bass line features chords and single notes.

24

Musical notation for measures 24-27. The key signature is two sharps. The melody continues with eighth and sixteenth notes. The bass line includes chords with wavy lines underneath.

28

Musical notation for measures 28-31. The key signature is two sharps. The melody features slurs and eighth notes. The bass line has chords and wavy lines.

32

Musical notation for measures 32-35. The key signature is two sharps. The melody includes slurs and eighth notes. The bass line has chords and wavy lines.

36

Musical notation for measures 36-39. The key signature is two sharps. The melody features slurs and eighth notes. The bass line has chords and wavy lines.

40

Musical notation for measures 40-43. The key signature is two sharps (F# and C#). The melody in the upper voice consists of eighth and quarter notes, with some rests. The bass line features a steady eighth-note accompaniment.

44

Musical notation for measures 44-47. The melody continues with eighth and quarter notes. A fermata is placed over a note in measure 46. The bass line maintains the eighth-note accompaniment.

48

Musical notation for measures 48-51. The melody features eighth and quarter notes. The bass line continues with eighth-note accompaniment.

52

Musical notation for measures 52-55. The melody includes eighth and quarter notes. The bass line continues with eighth-note accompaniment.

56

Musical notation for measures 56-60. The melody concludes with a double bar line and repeat dots. The bass line continues with eighth-note accompaniment.

60

Musical notation for measures 60-63. The system begins with a treble clef and a key signature of two sharps (F# and C#). The melody in the upper voice consists of eighth-note patterns. The bass line features a steady accompaniment of quarter notes, with some measures containing dotted half notes.

64

Musical notation for measures 64-67. The melody continues with eighth-note patterns. The bass line includes dotted half notes and quarter notes, with some chords appearing in the final measure of the system.

68

Musical notation for measures 68-71. The melody features eighth-note runs and some rests. The bass line consists of quarter notes and chords, with a change in chord structure in the final measure.

72

Musical notation for measures 72-75. The melody includes eighth-note patterns and rests. The bass line is composed of quarter notes and chords, with some notes marked with a sharp sign.

76

Musical notation for measures 76-79. The melody continues with eighth-note patterns and rests. The bass line features quarter notes and chords, with a final measure containing a whole note chord.

80

85

90

94

99

103

Musical notation for measures 103-106. The top staff is in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes and eighth notes with rests. The bottom staff shows a consistent accompaniment of eighth notes in pairs.

107

Musical notation for measures 107-110. The top staff continues the melody with quarter notes and eighth notes. The bottom staff continues the eighth-note accompaniment, ending with a half note in the final measure.

Sonata XIX

Sebastian Albero

Allegro

7

12

17

23

30

Musical notation for measures 30-35. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff features eighth-note patterns and rests. The bass staff provides a steady accompaniment with eighth notes.

36

Musical notation for measures 36-41. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody continues with eighth-note patterns and rests. The bass staff accompaniment remains consistent.

42

Musical notation for measures 42-48. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody features dotted rhythms and eighth notes. The bass staff accompaniment continues with eighth notes.

49

Musical notation for measures 49-55. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody includes dotted rhythms and eighth notes. The bass staff accompaniment continues with eighth notes.

56

Musical notation for measures 56-61. The system consists of a treble clef staff and a bass clef staff. The key signature has two sharps. The melody features eighth-note patterns and rests. The bass staff accompaniment continues with eighth notes.

63

Musical notation for measures 63-70. The system begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5, A5, B5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the bass line for measures 64, 65, 66, 67, 68, and 69.

71

Musical notation for measures 71-76. The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the bass line for measures 72, 73, 74, 75, and 76.

77

Musical notation for measures 77-82. The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the bass line for measures 78, 79, 80, 81, and 82.

83

Musical notation for measures 83-88. The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the bass line for measures 84, 85, 86, 87, and 88.

90

Musical notation for measures 90-95. The melody continues with quarter notes G4, A4, B4, C5, D5, E5, F5, G5. The bass line consists of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3. There are rests in the bass line for measures 91, 92, 93, 94, and 95.

Sonata XXI

Sebastian Albero

Allegro

5

9

13

17

tr

21

Musical notation for measures 21-24. The key signature is three sharps (F#, C#, G#). The melody in the treble clef consists of eighth and quarter notes. The bass line features dotted half notes and quarter notes.

25

Musical notation for measures 25-28. The key signature is three sharps (F#, C#, G#). The melody in the treble clef continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes.

29

Musical notation for measures 29-32. The key signature is three sharps (F#, C#, G#). The melody in the treble clef continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes.

33

Musical notation for measures 33-36. The key signature is three sharps (F#, C#, G#). Measure 33 begins with a double bar line and repeat sign. The melody in the treble clef continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes.

37

Musical notation for measures 37-40. The key signature is three sharps (F#, C#, G#). The melody in the treble clef continues with eighth and quarter notes. The bass line features dotted half notes and quarter notes.

41

Musical notation for measures 41-44. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

45

Musical notation for measures 45-48. The melody continues with eighth and quarter notes, and the bass line maintains its accompaniment pattern.

49

Musical notation for measures 49-52. The melody includes some slurs and ties, and the bass line continues with eighth-note accompaniment.

53

Musical notation for measures 53-56. The melody features a mix of eighth and quarter notes, and the bass line continues with eighth-note accompaniment.

57

Musical notation for measures 57-60. The melody includes a measure with a whole rest, and the bass line continues with eighth-note accompaniment.

61

Musical notation for measures 61-64. The key signature is three sharps (F#, C#, G#). The melody consists of quarter and eighth notes, often beamed together. The bass line features chords and single notes, including some triplets.

65

Musical notation for measures 65-68. The key signature is three sharps (F#, C#, G#). The melody continues with quarter and eighth notes. The bass line includes chords and single notes, with some triplet patterns.

69

Musical notation for measures 69-71. The key signature is three sharps (F#, C#, G#). The melody concludes with a quarter note followed by a double bar line. The bass line includes chords and single notes, ending with a double bar line.