



FEDORA
MUSIC
EDITIONS
SAMPLER

Fedora Music Editions Sampler

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The little Sonata (K.34) by Scarlatti which opens this collection is often arranged in D or E Minor: this version in A minor leaves room for some of Scarlatti's characteristic bass lines which repeat at higher octaves. The Bach prelude which follows is from a forthcoming Fedora title including two of the 48 Preludes and Fugues, which transfer surprisingly well to guitar duet and which are effective and satisfying to perform.

The embellishments to the well-known Vivaldi *Largo* are in the spirit of the published examples of the time, in works by Corelli and others, and should be played expressively and fluidly. The Handel movement which follows is the first of five (the entire sonata will appear in Fedora in 2014), with a take-no-prisoners approach to the continuo realisation.

Two small original works follow. The short *March* was written for a project of the European Guitar Teachers Association (two companion pieces, a *Prelude* and *Jig*, appear in the collection **Solo Now** volume 3, published by Chanterelle). *Floating* first appeared in a version for guitar duet as part of the Associated Board of the Royal Schools of Music groundbreaking **Music Medals** series: as part of the composer's *Little Suite* versions also exist with cello and with keyboard.

The sampler closes with the sublime *Sarabande* from Bach's 4th suite for solo cello. Simple but sustained playing is called for, with opportunity for improvised embellishments in the repeats.

David Harvey
Editor-in-Chief
January 2014

Sonata K.34

Domenico Scarlatti
Arranged for guitar by David Harvey

Larghetto

Guitar

5

9

13

17

21

25

Prelude IX

Well-tempered Clavier, Book I
BWV 854

J.S. Bach
Arranged by David Harvey

Praeludium

Guitar I

Guitar II
⑥=D

4

7

9

11

Musical score for measures 11-13. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

14

Musical score for measures 14-15. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

16

Musical score for measures 16-18. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

19

Musical score for measures 19-21. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

22

Musical score for measures 22-24. The system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It features a melodic line with eighth and sixteenth notes, including slurs and ties. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

Largo from Concerto in D, RV 93

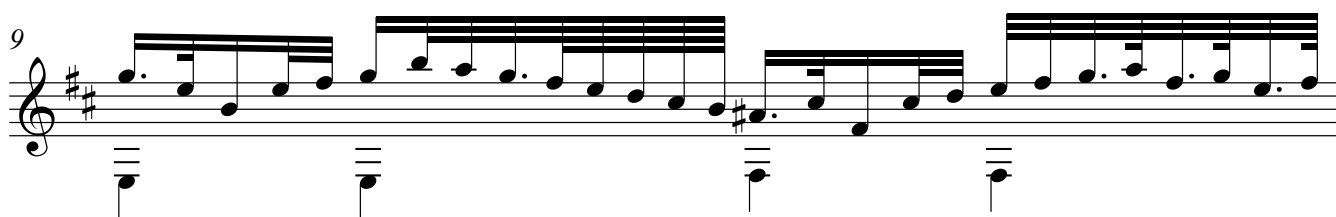
Antonio Vivaldi
Embellishments by David Harvey

Largo

Guitar

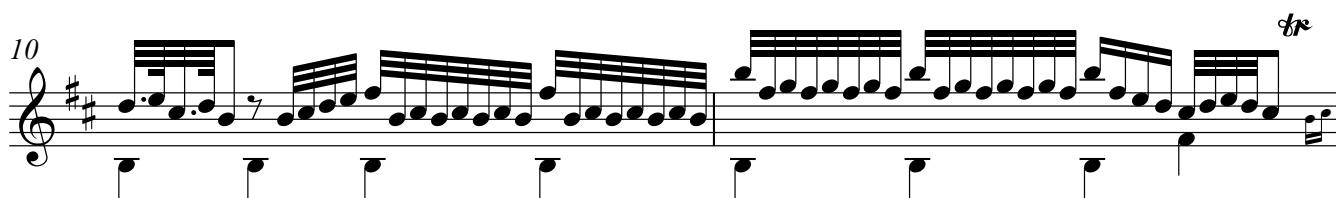
The musical score is presented in six systems, each consisting of a treble clef staff and a bass clef staff. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked 'Largo'. The score includes various musical ornaments such as mordents and trills, and fingerings are indicated by numbers 1-3. The piece concludes with a final chord in the bass staff.

9



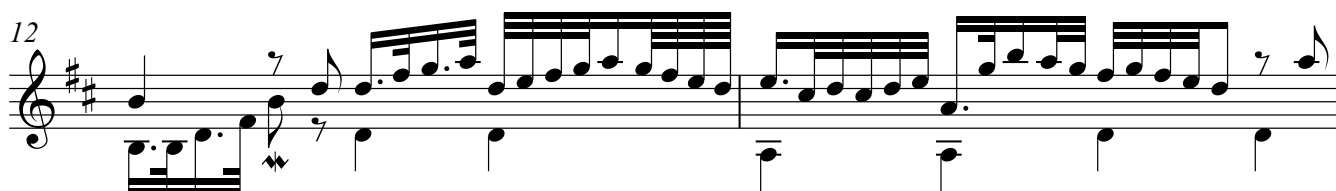
Musical notation for measure 9, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line consists of four quarter notes: F#2, C#3, F#2, and C#3.

10



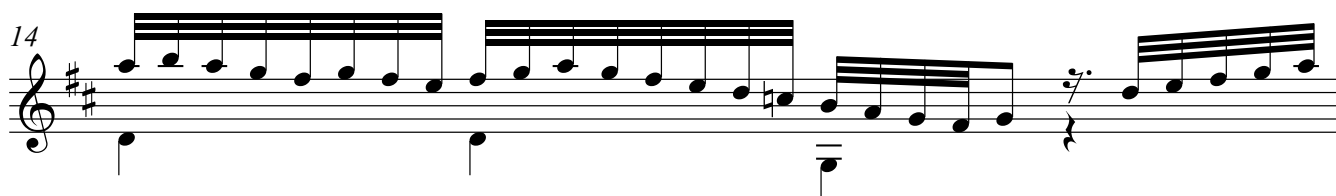
Musical notation for measure 10, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line consists of seven quarter notes: F#2, C#3, F#2, C#3, F#2, C#3, and F#2.

12



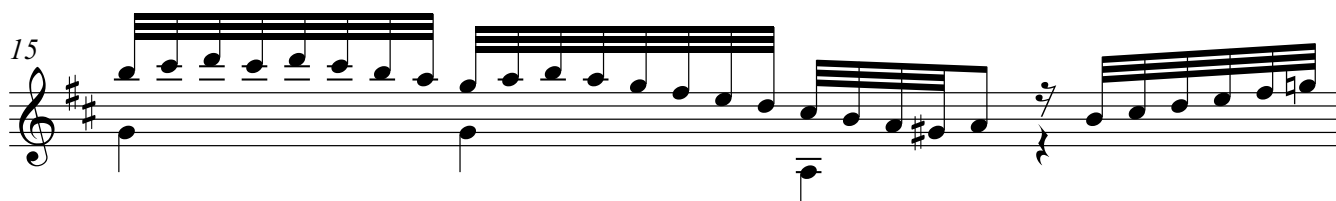
Musical notation for measure 12, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line consists of seven quarter notes: F#2, C#3, F#2, C#3, F#2, C#3, and F#2.

14



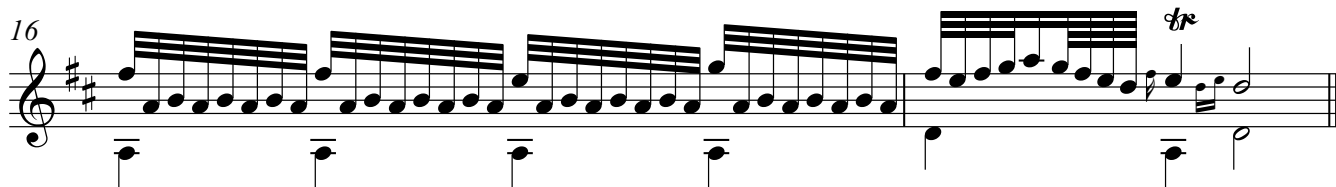
Musical notation for measure 14, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line consists of four quarter notes: F#2, C#3, F#2, and C#3.

15



Musical notation for measure 15, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line consists of four quarter notes: F#2, C#3, F#2, and C#3.

16



Musical notation for measure 16, featuring a treble clef, a key signature of two sharps (F# and C#), and a 7/8 time signature. The melody consists of eighth and sixteenth notes, with a fermata over the final note. The bass line consists of five quarter notes: F#2, C#3, F#2, C#3, and F#2.

Sonata in C

Op. 1 no. 7

G. F. Handel

Arranged David Harvey

I. Larghetto

Flute

Guitar

4

7

10

13

Musical notation for measures 13-15. The top staff features a melodic line with trills and slurs. The bottom staff provides a complex harmonic accompaniment with chords and moving lines.

16

Musical notation for measures 16-18. The top staff continues the melodic line with trills and slurs. The bottom staff continues the harmonic accompaniment.

19

Musical notation for measures 19-21. The top staff continues the melodic line with trills and slurs. The bottom staff continues the harmonic accompaniment.

22

Musical notation for measures 22-23. The top staff continues the melodic line with trills and slurs. The bottom staff continues the harmonic accompaniment.

24 **Adagio**

Musical notation for measures 24-25. The top staff shows a melodic line with a trill. The bottom staff features a complex rhythmic accompaniment with slurs and trills.

March

David Harvey
(1995)

striding, $\text{♩} = 72$

Guitar

f 1 (second time *p*)

4

7

11

p *mp*

14

f

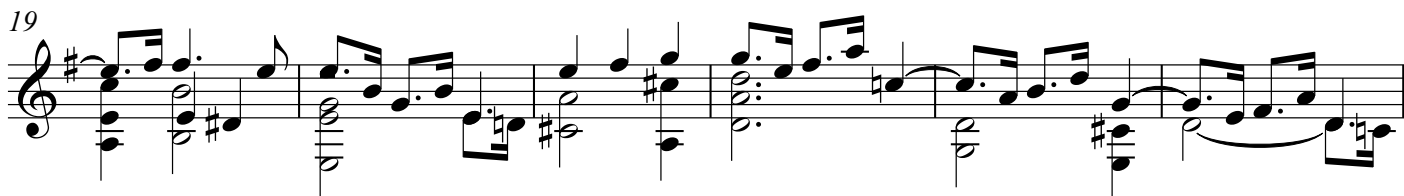
from Suite in G, BWV 1010

(4th Cello Suite, original key Eb)

J.S. Bach

Arranged by David Harvey

4. Sarabande



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