

# Carlos Seixas

## Sonata 23, 24

*transcription and fingerings by Rebeca Oliveira*

**José António Carlos de Seixas**, born in Coimbra, on June 11<sup>th</sup> 1704, was a leading figure in the 18<sup>th</sup> century Portuguese music. Born in a family of musicians, he started to compose and playing the organ from an early age, and at only 14 years old succeeded his father as organist of Coimbra's Cathedral. Only two years later, he moves to Lisbon, where he obtained the position of organist at the Royal Chapel, for the rest of his life. Unlike his contemporary colleagues who had worked in Rome, Seixas never left Portugal. His technique comes mainly from the study of the 17<sup>th</sup> Century Iberian Organ School, passed to him by his father. Although he lived a short life (dying at 38 years old in August 25<sup>th</sup> 1742), he was one of the most prolific composers in Portuguese History. It is acknowledged that he composed more than 700 Sonatas and Toccatas, but only around 100 survived until our days. The Lisbon earthquake of 1755 is responsible for the destruction of most of Seixas' works. Seixas' importance as a composer lays especially on his keyboard Sonatas. Their style has often been compared to those of Domenico Scarlatti's. From 1720 the two composers worked in the Royal Chapel in Lisbon, a professional association which lasted for eight years until Scarlatti's departure to Spain. As recalled by José Mazza (1771-1797): when they first met Scarlatti 'recognized the giant by the finger'.

Seixas' Sonatas are typical examples of the stylistic ambiguity of the transitional period between the Baroque and Classical styles. They go from the reminiscent of the Baroque Toccata to some suggestion of the idiom of the Mannheim School, while only a minority reflects Scarlatti's style in form and technical display. The main difference between the two composers is the way they approach the Sonata form: Seixas continued to write sonatas in three, four and even five movements, with some reminiscence of the Suite form.

This transcription follows the tradition of the old guitar masters of arranging baroque keyboard Sonatas such as the ones by Antonio Soler and Domenico Scarlatti. These two sonatas are contrasting in character and therefore complement each other: Sonata 23 being more melancholic and with a wide range of lyricism, with a consuming expression, dynamic contrast, chromaticism and unprepared dissonances, and Sonata 24 being more of virtuosic nature and with nearly symmetrical sections. In these Sonatas it is possible to appreciate a juxtaposition between the European music of the time and the melancholic and nostalgic Portuguese character.

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Dépôt légal, 2<sup>e</sup> trimestre 2018  
Bibliothèque Archives nationales du Québec, Bibliothèque et Archives Canada

**ISBN: 978-2-89795-004-0**

**Imprimé au Québec / Printed in Quebec**

# SONATA 23

D minor

*transcription and fingerings by  
Rebeca Oliveira*

Carlos Seixas  
1704-1742

Adagio

⑥ = D

III

ossia

*a i m p*

*a i m p*

*a i m p*

*a i m p*

6

7

III

8

*a i m p a i m p*

*tr*

*tr*

9

(3)

I

*tr*

## Jiga - Allegro

1 0 3 | 0 3 | I 4 3 | 1 4 4 | ② 0 2 | III 3 4 |

3 ② 1 2 | 4 1 1 | 2 4 | ③ 5 | 4 | 2 | 4 | 1 |

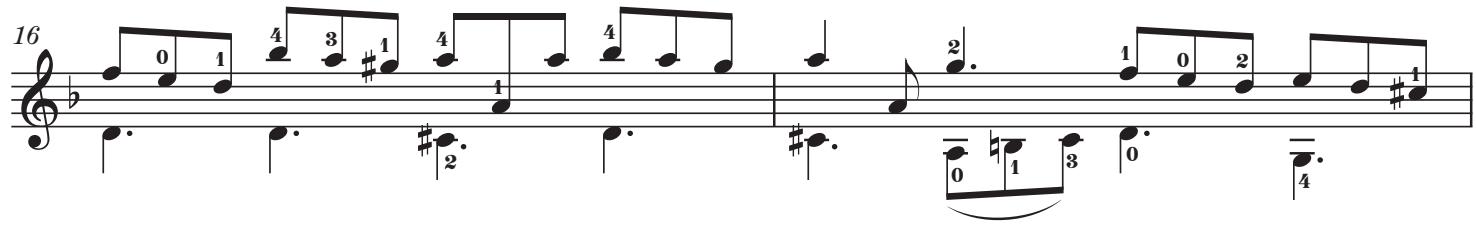
5 III 3 2 1 | 4 1 4 | 4 4 | ③ III 4 1 4 | 2 0 4 | 1 0 |

7 tr 3 2 | 4 1 | tr 2 4 4 | 3 4 0 | 2 | 1 0 |

9 ② tr 4 | ③ tr 3 | 1 0 4 | 1 4 3 | 1 0 3 | 1 4 |

12 4 2 | #1 0 | 3 | ③ 3 4 4 | 4 1 0 4 | 3 4 3 |

14 1 0 3 | 1 4 2 | 4 1 2 | 4 1 | 3 0 1 | 2 4 | 0 2 3 | 1 2 |



Musical score page 5, measure 18. The score consists of two staves. The top staff is in common time and has a treble clef. It contains five measures of music with various note heads and stems. The bottom staff is also in common time and has a bass clef. It contains four measures of music with note heads and stems. Measure 18 ends with a repeat sign and a double bar line.

Musical score page 5, measure 20. The score consists of two staves. The top staff is in common time and has a treble clef. It contains five measures of music with various note heads and stems. The bottom staff is also in common time and has a bass clef. It contains four measures of music with note heads and stems. Measure 20 ends with a repeat sign and a double bar line.

Musical score page 5, measure 22. The score consists of two staves. The top staff is in common time and has a treble clef. It contains three measures of music with various note heads and stems. The bottom staff is also in common time and has a bass clef. It contains three measures of music with note heads and stems. Measure 22 ends with a double bar line.

## Minuet

Molto      *p*

*p*

Sheet music for two voices, page 5, measures 5-8. The music is in common time (indicated by 'C' at the beginning of each measure). The key signature has one flat (B-flat). The vocal parts are written on two staves. The top staff starts with a rest, followed by a measure with a 3/4 time signature (indicated by a '3' above the staff) containing three eighth-note chords (1, 3, 4), then a measure with a 1/4 time signature (indicated by a '1' above the staff) containing a single eighth note (1). The bottom staff starts with a dotted half note (0), followed by a measure with a 3/4 time signature (indicated by a '3' above the staff) containing three eighth-note chords (1, 3, 4), then a measure with a 1/4 time signature (indicated by a '1' above the staff) containing a single eighth note (1). Measures 6 and 7 continue this pattern. Measure 8 begins with a 1/4 time signature (indicated by a '1' above the staff) containing a single eighth note (1), followed by a measure with a 3/4 time signature (indicated by a '3' above the staff) containing three eighth-note chords (1, 3, 4). The lyrics 'a i m p a i m p' are written above the top staff in measure 8.

9

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

# SONATA 24

D minor

Allegro

⑥ = D

3

5

III II

7

9

11

13

The image shows a page of sheet music for a six-string guitar. The music is arranged in six staves, each representing one of the six strings. The notes are indicated by vertical stems with horizontal dashes, and the pitch is determined by the position on the five-line staff. Various markings are placed above the staves:

- Staff 1: Measure 16 ends with a circled '4'. Measures 17-18 begin with 'V' above the staff.
- Staff 2: Measures 18-19 end with a circled '4'.
- Staff 3: Measures 20-21 begin with 'III' above the staff. Measures 22-23 end with circled '2' and circled '3' respectively.
- Staff 4: Measures 24-25 end with circled '3'.
- Staff 5: Measures 26-27 begin with 'VIII' above the staff. Measures 28-29 end with circled '3'.

Arpeggios are marked with diagonal lines through the notes. Some notes have small circled numbers (1, 2, 3, 4) placed near them. Measures 17-18 and 22-23 feature grace note patterns indicated by small '1' or '2' over a note followed by a grace note symbol (a short vertical line).