

Antonio Soler

Sonata in G minor

(Marvin 38)

Transcribed for guitar duo by Ming-Jui Liu

Score and parts with/without fingerings

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The arranger's name should be mentioned in concert programs.

Special thanks to my teachers **Jerry Willard**, **Kevin R. Gallagher**,
João Luiz Rezende Lopes; my friends **Fabricio Andrade** and **Koh Kazama**.
Enjoy this music, my friends!

For my other Soler transcription, *Sonata in E minor, R. 106*, please see the Japanese
Gendai Guitar magazine 2016 March issue:
[http://www.gendaiguitar.com/index.php?main_page=product_info&cPath=280_281
&products_id=140694&language=en](http://www.gendaiguitar.com/index.php?main_page=product_info&cPath=280_281&products_id=140694&language=en)

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*Dear friends in the vast music world:*

I will try my best to share my passion for music, in the hopes that these works will inspire as  
many people as possible. If you would like to support my projects, please donate to my  
PayPal at: [b94302340@ntu.edu.tw](mailto:b94302340@ntu.edu.tw)

I would be most appreciative. Thank you.

劉明睿 **Ming-Jui Liu**, Taiwanese guitarist, arranger  
[http://imslp.org/wiki/Category:Liu,\\_Ming-Jui](http://imslp.org/wiki/Category:Liu,_Ming-Jui)  
<https://www.facebook.com/mingrui.liu>

# Sonata in G minor

(Marvin 38)

Antonio Soler

(1729-1783)

tr. Ming-Jui Liu (2015)

(Allegro)

Guitar 1  
⑥ = D

Guitar 2  
⑥ = D

5

10

15

20

25

8vb

30

tr tr tr tr tr

35

39

44

49

54

1. 2.

Volti presto

58 *tr.*

63 *tr.*

68 *tr.* *tr.* *tr.* *tr.*

73

78 *tr.* *tr.* *tr.* *tr.* *tr.*

83 *tr.* *tr.* *tr.* *tr.*

88 *tr*

92 *tr* *tr* *tr*

97 *tr* *tr* *tr*

102 *tr*

107 1. 2.

*Fine*

# Sonata in G minor

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(Allegro)

$\frac{1}{2}$ CIII

Guitar 1  
⑥ = D

5

10

15

20

25

30

35

① ② ③ ④

$\frac{1}{3}$ CV

40

tr tr tr tr tr

45

tr 1

⑥

50

55

1. 2. tr 4

② ②

61

tr 4

②

66

tr 4

②

71

76

1 4 tr 1 tr 1 tr 1 tr 1 tr 1 tr 1 2

① ② ③ ④ ② ③



81  $\frac{1}{3}CX$

86

91

96

101

106

110

Fine

# Sonata in G minor

(Marvin 38)

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(1729-1783)

tr. Ming-Jui Liu (2015)

(Allegro)

Guitar 2  
⑥ = D

4

8

12

16

20

24

28

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

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3/3 CII

8vb

32  $\frac{2}{3}$ CII

Musical staff 32-35: Treble clef, key signature of two flats. Staff 32: Four measures of eighth-note patterns. Staff 33: Four measures of eighth-note patterns. Staff 34: Four measures of eighth-note patterns. Staff 35: Four measures of eighth-note patterns. Fingering: 0, 4, 2, 1. A bracket above the staff indicates a  $\frac{2}{3}$ CII fingering for the first three measures of staff 35.

36  $\frac{2}{3}$ CIII  $\frac{1}{2}$ CII

Musical staff 36-39: Treble clef, key signature of two flats. Staff 36: Four measures of eighth-note patterns. Staff 37: Four measures of eighth-note patterns. Staff 38: Four measures of eighth-note patterns. Staff 39: Four measures of eighth-note patterns. Fingering: 3, 4, 0, 1, 2, 0, 4, 2, 1, 1. A bracket above the staff indicates a  $\frac{2}{3}$ CIII fingering for the first two measures of staff 36, and a  $\frac{1}{2}$ CII fingering for the first two measures of staff 37.

40

Musical staff 40-43: Treble clef, key signature of two flats. Staff 40: Four measures of eighth-note patterns. Staff 41: Four measures of eighth-note patterns. Staff 42: Four measures of eighth-note patterns. Staff 43: Four measures of eighth-note patterns.

44

Musical staff 44-47: Treble clef, key signature of two flats. Staff 44: Four measures of eighth-note patterns. Staff 45: Four measures of eighth-note patterns. Staff 46: Four measures of eighth-note patterns. Staff 47: Four measures of eighth-note patterns.

48

Musical staff 48-51: Treble clef, key signature of two flats. Staff 48: Four measures of eighth-note patterns. Staff 49: Four measures of eighth-note patterns. Staff 50: Four measures of eighth-note patterns. Staff 51: Four measures of eighth-note patterns. Fingering: 4, 2, 1, 3. A circled '3' is placed below the first measure of staff 49.

52

Musical staff 52-55: Treble clef, key signature of two flats. Staff 52: Four measures of eighth-note patterns. Staff 53: Four measures of eighth-note patterns. Staff 54: Four measures of eighth-note patterns. Staff 55: Four measures of eighth-note patterns. Fingering: 4, 1, 3. A slur is placed under the first measure of staff 52.

56

Musical staff 56-59: Treble clef, key signature of two flats. Staff 56: Four measures of eighth-note patterns. Staff 57: Four measures of eighth-note patterns. Staff 58: Four measures of eighth-note patterns. Staff 59: Four measures of eighth-note patterns. Fingering: 0, 1, 0, 3, 1, 0, 0, 0, 3, 1, 0, 2. A first ending bracket (1.) covers measures 56-57, and a second ending bracket (2.) covers measures 57-58. A circled '3' is placed below the first measure of staff 57. A star symbol (\*) is placed above the first measure of staff 59.

CV  $\frac{4}{4}$

60

Musical staff 60-63: Treble clef, key signature of two flats. Staff 60: Four measures of eighth-note patterns. Staff 61: Four measures of eighth-note patterns. Staff 62: Four measures of eighth-note patterns. Staff 63: Four measures of eighth-note patterns. Fingering: 2, 1, 3, 4, 2, 1, 0. A circled '2' is placed above the first measure of staff 60. A bracket above the staff indicates a CV fingering for the first two measures of staff 60.

64

4/3

68

72

76

80

84

88

$\frac{1}{2}$ CII

$\frac{2}{3}$ CIII

92

$\frac{2}{3}$ CIII

96

Musical staff 96-99. Treble clef, key signature of two flats. Staff 96: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 97: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 98: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 99: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 0 4 3 0 0 2.

100

Musical staff 100-103. Treble clef, key signature of two flats. Staff 100: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 101: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 102: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 103: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 3 0 3 0 2.

104

Musical staff 104-107. Treble clef, key signature of two flats. Staff 104: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 105: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 106: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 107: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Fingering: 0 2 3 #1.

108

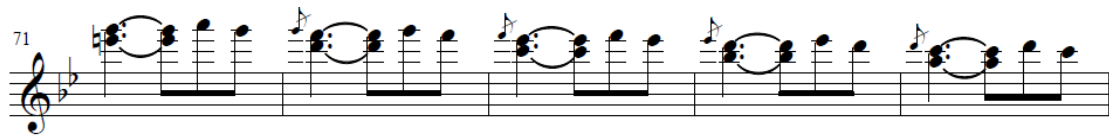
Musical staff 108-111. Treble clef, key signature of two flats. Staff 108: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 109: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 110: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 111: quarter notes G4, A4, Bb4, C5, D5, E5, F5, G5. First ending: 1. 3 0 1 4 0 2. Second ending: 2. 0 4. Fingering: 3 0 1 4 0 2. Circled 5 below the 4th measure of the first ending. Fingering: 3 below the 4th measure of the second ending.

*Fine*

\* hinge barre

# Performance notes:

**A)** The grace notes on the downbeats should be played with longer values, such as 8th notes or even quarter notes depending on the performers choices. For example:  
Guitar I, mm. 71–75



could be played as



or



**B)** The tempo and the spirit of this music are more important than the duration of the trills. If playing the traditional Baroque trills throughout the whole piece is difficult to play up to tempo, performers may choose to play upper mordents (guitaristic trills...why not? It's a transcription for a guitar duo), acciaccaturas, or different combinations of trills, mordents and acciaccaturas instead.

**C)** Fingerings are suggested by the arranger. Performers should use the version without fingerings if they would like to create their own fingerings.

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30

35

40

tr tr tr tr tr

45

50

55

1. 2. tr tr

61

66

71

76

4 tr tr tr tr tr tr tr tr



81

86

91

96

101

106

110

*Fine*

# Sonata in G minor

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(Allegro)

Guitar 2  
⑥ = D

Musical notation for the first staff of the guitar part, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes. A repeat sign is present after the first two measures.

4

Musical notation for the second staff of the guitar part, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes.

8

Musical notation for the third staff of the guitar part, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes.

12

Musical notation for the fourth staff of the guitar part, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes.

16

Musical notation for the fifth staff of the guitar part, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes.

20

Musical notation for the sixth staff of the guitar part, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes.

24

Musical notation for the seventh staff of the guitar part, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes. A dashed line with "8vb" indicates an octave shift for the bass line.

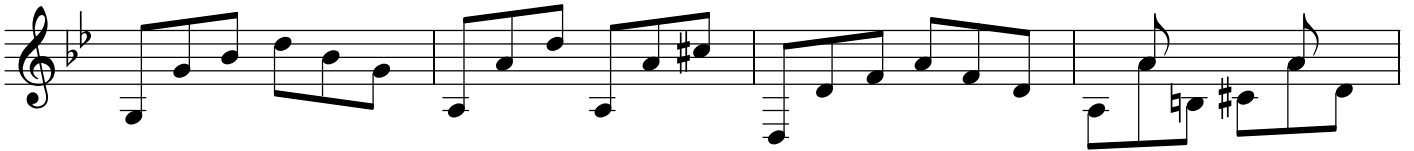
28

Musical notation for the eighth staff of the guitar part, starting with a treble clef, a key signature of two flats, and a 6/8 time signature. The staff contains a melodic line with eighth notes and a bass line with eighth notes.

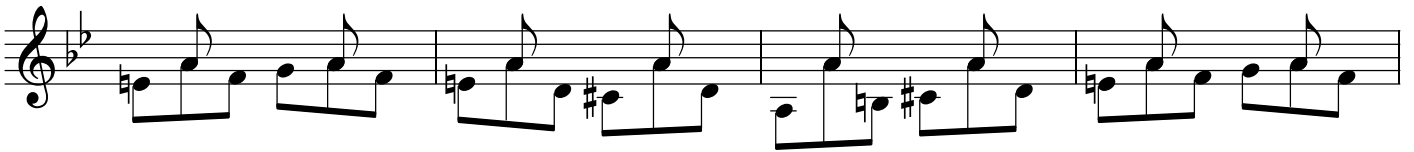
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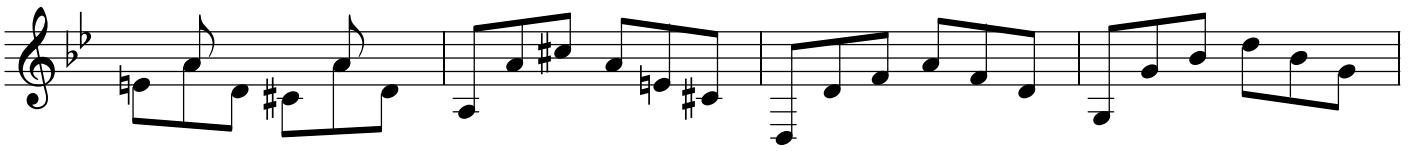
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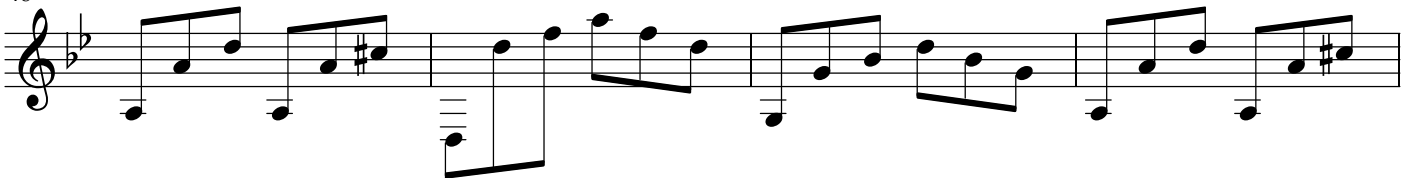
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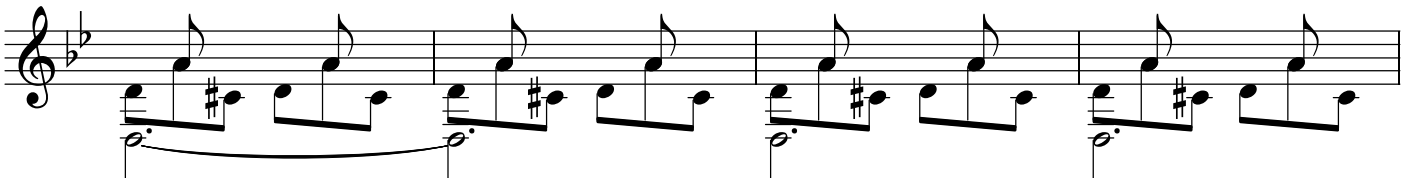
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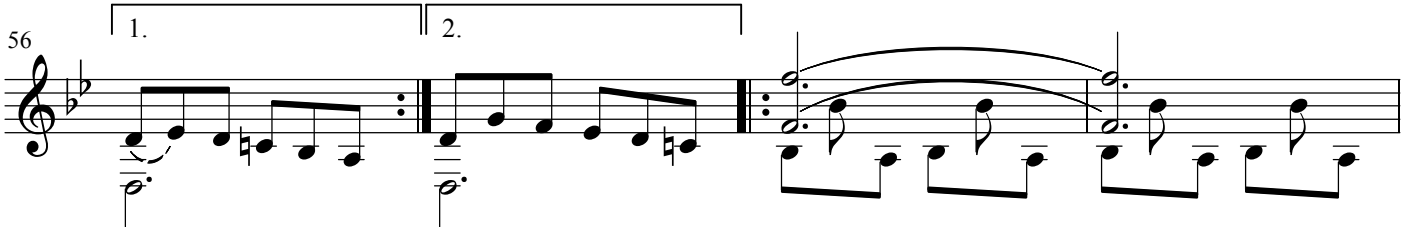
48



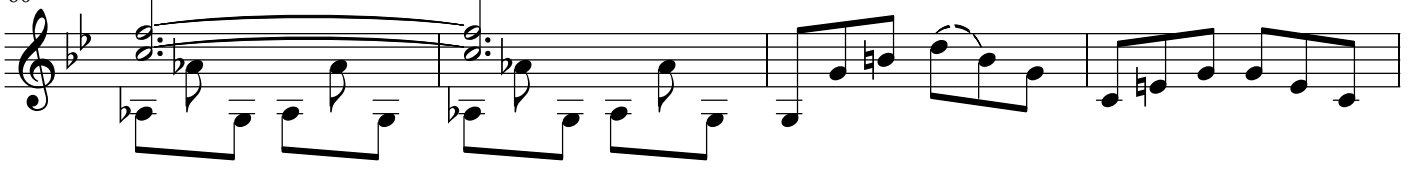
52



56



60



64

Musical staff 64-67: Treble clef, key signature of two flats (B-flat, E-flat). Measures 64-67. Measure 64 features a melodic line with a slur over measures 64-65 and a fermata over measure 66. The bass line consists of eighth notes.

68

Musical staff 68-71: Treble clef, key signature of two flats. Measures 68-71. Melodic line with eighth notes and slurs. Bass line with eighth notes and some accidentals.

72

Musical staff 72-75: Treble clef, key signature of two flats. Measures 72-75. Melodic line with eighth notes and slurs. Bass line with eighth notes.

76

Musical staff 76-79: Treble clef, key signature of two flats. Measures 76-79. Melodic line with eighth notes and slurs. Bass line with eighth notes.

80

Musical staff 80-83: Treble clef, key signature of two flats. Measures 80-83. Melodic line with eighth notes and slurs. Bass line with eighth notes and some accidentals.

84

Musical staff 84-87: Treble clef, key signature of two flats. Measures 84-87. Melodic line with eighth notes and slurs. Bass line with eighth notes and some accidentals.

88

Musical staff 88-91: Treble clef, key signature of two flats. Measures 88-91. Melodic line with eighth notes and slurs. Bass line with eighth notes and some accidentals.

92

Musical staff 92-95: Treble clef, key signature of two flats. Measures 92-95. Melodic line with eighth notes and slurs. Bass line with eighth notes and some accidentals.

96

100

104

108

*Fine*

## 劉明睿 *Ming-Jui Liu*

Taiwanese Guitarist, Arranger

### Biography:

After receiving a Bachelor of Arts in Political Science at National Taiwan University, Mr. Liu went on to pursue a Master of Music degree and an Artist Diploma in Classical Guitar Performance at SUNY Purchase Conservatory of Music.

Mr. Liu has been awarded several prizes at various guitar competitions in Taiwan and was a semifinalist in the 2009 Tokyo International Guitar Competition. He has performed as a soloist and a chamber musician in venues such as the National Concert Hall and Recital Hall (Taipei, Taiwan), Zhongshan Hall (Taipei, Taiwan), and the SUNY Purchase Recital Hall. In addition to his performing career, Mr. Liu is a prolific arranger and has published several arrangements for guitar.

Mr. Liu has studied under 邱嬋娟, 謝忠興, Kevin R. Gallagher, Frederic Hand, and João Luiz Rezende Lopes. Currently, Mr. Liu is pursuing his Doctor of Musical Arts degree at Stony Brook University under the tutelage of guitarist and lutenist Jerry Willard.



### Published works:

- Arrangement of Manuel Maria Ponce's *Prelude and Fugue* for solo guitar in the Gendai Guitar Magazine 2014 March issue
- Arrangement of Enrique Granados' *Danza Española no. 2: Oriental* for guitar duo in the Gendai Guitar Magazine 2015 February issue
- Arrangement of Antonio Soler's *Sonata in E minor, R. 106* for guitar duo in the Gendai Guitar Magazine 2016 March issue
- *Flow my tears* tr. for voice and guitar by John Dowland on IMSLP
- *Passagaille* tr. for solo guitar by Sylvius Leopold Weiss on IMSLP
- Three keyboard sonatas tr. for solo guitar by Domenico Cimarosa on IMSLP
- *Arpeggione Sonata, D. 821* arr. for flute and guitar by Franz Schubert on IMSLP