

Domenico Scarlatti

(1685 - 1757)



Sonata

K380

Arranged for Niibori Guitar Orchestra
by
Andrew Forrest

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

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Domenico Scarlatti
(1685 - 1757)

♩ = c. 72

Alto

Guitar 1

Guitar 2

Bass(N)

Contrabass

8

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

f *p* *f*

f *p*

f *p*

f *p*

p *f* *mf*

f *f* *p* *f*

f *p* *mf*

f *p* *mf*

14

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

dim. *p* *mf*

A

21

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

f

tr

1.

27

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

f *p*

2.

B

33

Alt *mp* *mf* *f*

Gtr 1 *p* *mp* *f*

Gtr 2 *p* *mp* *f*

Bass(N) *p* *mp* *f*

Cb *p* *mp* *f*

40

Alt *mp* *mf*

Gtr 1 *mp* *mf* *f*

Gtr 2 *mp* *mf* *f*

Bass(N) *mp* *mf*

Cb *mp* *mf*

46

C

Alt *f*

Gtr 1 *f*

Gtr 2 *f*

Bass(N) *f*

Cb *f*

51

Alt *p* *f*

Gtr 1 *p*

Gtr 2 *p*

Bass(N) *p*

Cb *p*

Detailed description: This system covers measures 51 to 56. The Alto part begins with a melodic line marked *p*, which becomes more active and marked *f* in the latter half. The guitar parts (Gtr 1 and Gtr 2) provide harmonic support with rhythmic patterns, marked *p*. The Bass and Cello parts also play a steady, rhythmic accompaniment, marked *p*. Dynamic markings include *p* and *f*.

57

Alt *f* *f*

Gtr 1 *f* *f*

Gtr 2 *f* *f*

Bass(N) *f* *f*

Cb *f* *f*

Detailed description: This system covers measures 57 to 61. It features a first and second ending. The Alto part has a melodic line marked *f*. The guitar parts (Gtr 1 and Gtr 2) play a rhythmic accompaniment marked *f*. The Bass and Cello parts also play a rhythmic accompaniment marked *f*. Dynamic markings include *f*.

62

Alt *p* *rall*

Gtr 1 *p*

Gtr 2 *p*

Bass(N) *p*

Cb *p*

Detailed description: This system covers measures 62 to 65. The Alto part has a melodic line marked *p*, with a *rall* (rallentando) marking above it. The guitar parts (Gtr 1 and Gtr 2) play a rhythmic accompaniment marked *p*. The Bass and Cello parts also play a rhythmic accompaniment marked *p*. Dynamic markings include *p* and *rall*.

Alto

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7

12

20

24

28

32

f *p* *f* *p* *tr* *tr* *tr* *tr* *tr* *tr* *f*

p *f* *mp*

dim. *p* *mf* **A**

f

1. 2. *f*

p

B

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with a mezzo-piano (*mp*) dynamic. The music features eighth and sixteenth notes with some slurs.

Musical staff 2: Treble clef, key signature of two flats. Measure 38 is marked. The staff includes a trill (*tr*) and a dynamic range from mezzo-forte (*mf*) to forte (*f*) and mezzo-piano (*mp*). A slur is present under the final part of the staff.

Musical staff 3: Treble clef, key signature of two flats. Measure 42 is marked. The staff shows a dynamic range from mezzo-forte (*mf*) to forte (*f*). A slur is present under the final part of the staff, which ends with a fermata over a sixteenth note marked with a 'VI' and a '1'.

C

Musical staff 4: Treble clef, key signature of two flats. Measure 48 is marked. The staff contains a complex rhythmic pattern with fingerings (1, 2, 3, 4) and a dynamic range from mezzo-forte (*mf*) to forte (*f*). A slur is present under the final part of the staff.

Musical staff 5: Treble clef, key signature of two flats. Measure 52 is marked. The staff shows a dynamic range from piano (*p*) to forte (*f*). A slur is present under the final part of the staff.

Musical staff 6: Treble clef, key signature of two flats. Measure 56 is marked. The staff includes a first and second ending bracket. A dynamic range from mezzo-forte (*mf*) to forte (*f*) is indicated. A slur is present under the final part of the staff.

Musical staff 7: Treble clef, key signature of two flats. Measure 60 is marked. The staff shows a dynamic range from forte (*f*) to mezzo-forte (*mf*). A slur is present under the final part of the staff.

Musical staff 8: Treble clef, key signature of two flats. Measure 63 is marked. The staff shows a dynamic range from piano (*p*) to forte (*f*). A slur is present under the final part of the staff, which includes a 'rall.' marking and a fermata.

Guitar 1

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f *p* 5

10

f *f* V 1 4 2 1

15

p

A

mf

25

1. 2. *f*

29

p

B

Musical staff 1: Treble clef, key signature of one flat. The staff contains a sequence of notes starting with a quarter rest, followed by quarter notes, half notes, and eighth notes. Dynamics include *p*, *mp*, and *f*. A hairpin symbol indicates a crescendo leading to *mp*.

Musical staff 2: Treble clef, key signature of one flat. The staff contains eighth notes and quarter notes. Dynamics include *mp* and *mf*. A hairpin symbol indicates a crescendo leading to *mf*.

Musical staff 3: Treble clef, key signature of one flat. The staff contains eighth notes and quarter notes with fingerings (1, b4, 3, 1, 4, 3, b2, 1, -3, b4, 3, -3) and articulation marks (V, VIII). Dynamics include *f*. A hairpin symbol indicates a crescendo.

C

Musical staff 4: Treble clef, key signature of one flat. The staff contains eighth notes and quarter notes with fingerings (4, 2). Dynamics include *p*. A repeat sign is present.

Musical staff 5: Treble clef, key signature of one flat. The staff contains eighth notes and quarter notes with fingerings (4, 2). Dynamics include *f*. A first ending bracket labeled "1." is present.

Musical staff 6: Treble clef, key signature of one flat. The staff contains eighth notes and quarter notes with fingerings (4, 2, 4). Dynamics include *f*. A second ending bracket labeled "2." is present.

Musical staff 7: Treble clef, key signature of one flat. The staff contains eighth notes and quarter notes with fingerings (4, 2). Dynamics include *p*. The word "rall" is written above the staff with a dotted line.

Guitar 2

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4

f *p* *mf* *f*

11

p *f* *p*

A

mf

26

1. 2.

f *p*

B

33

p *mp* *f*

41

VI V

1 2 3 4 1 2 3 4

mp *mf* *f*

C

47

p

54

1. 2.

f

60

f *p* rall

Bass(N)

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8 *f* *p* *f*

10 *p* *mf*

18 *p* *mf* **A**

25 1. *f* *p* **B**

32 *p* *mp* *f* **B**

40 *mp* *mf* **C**

47 *p* **C**

54 1. *f* 2. *f*

60 *f* *p* rall

Contrabass

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4

f *p* *f*

11

p *mf* *p*

A

mf

26

1. 2.

f *p*

B

5

f *mp*

44

C

mf

51

1.

p

58

2.

rall

f *f* *p*