

Domenico Scarlatti

(1685-1757)

Sonata

Longo 23

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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Sonata

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Andante comodo, ♩ = 104

The musical score is arranged for five parts: Alto, Guitar 1, Guitar 2, Bass(N), and Contrabass. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante comodo' with a quarter note equal to 104 beats per minute. The score is divided into two systems. The first system covers measures 1 through 6. The second system starts at measure 7 and covers measures 7 through 10. Dynamics include *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). Trills are indicated with 'tr' above notes. The Alto part features a melodic line with trills and dynamic changes. Guitar 1 and 2 provide harmonic support with arpeggiated figures and trills. Bass(N) and Contrabass play a steady bass line.

rall . .

12

Alt *mf* *p*

Gtr 1 *f* *mp* *p*

Gtr 2 *mf* *p* *pp*

Bass(N) *mf* *p* *pp*

Cb *mf* *p* *pp*

18

A a tempo

Alt *p* *poco cresc.* *mf* *> p*

Gtr 1 *p* *poco cresc.* *mf*

Gtr 2 *p* *poco cresc.* *mf*

Bass(N) *p* *poco cresc.* *mf*

Cb *p* *poco cresc.* *mf*

24

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

p

p

p

p

p

p

29

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

poco cresc.

mf > *p*

poco cresc.

mf > *p*

poco cresc.

mf > *p*

poco cresc.

mf > *p*

34

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

p *p* *mf* *pp*

p *p* *mf* *pp*

p *p* *mf* *pp*

p *p* *mf* *pp*

p *p* *mf* *pp*

39

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

B

p *pp* *p* *f* *p* *sf* *p* *sf*

p *pp* *p*

p *pp* *p*

p *pp* *p*

p *pp* *p*

45

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

50

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

55

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

p *mf* *p*

mf *p*

mf *p*

mf *p*

mf *p*

C

60

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

poco cresc. *mf* *p*

poco cresc. *mf* *p*

poco cresc. *mf* *p*

poco cresc. *mf* *p*

tr

63

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

tr

p

p

p

p

Detailed description: This system contains measures 63 through 66. The Alto part begins with a trill (tr) on the first measure. The guitar parts (Gtr 1 and Gtr 2) and the Bass/Contra Bass (Bass(N) and Cb) parts provide accompaniment. Dynamics include piano (p) in measures 64 and 65.

67

Alt

Gtr 1

Gtr 2

Bass(N)

Cb

poco cresc.

mf \triangleright *p*

mf \triangleright *p*

poco cresc.

mf \triangleright *p*

poco cresc.

mf \triangleright *p*

tr

Detailed description: This system contains measures 67 through 70. The Alto part features a trill (tr) at the end of measure 70. The guitar parts (Gtr 1 and Gtr 2) and the Bass/Contra Bass (Bass(N) and Cb) parts provide accompaniment. Dynamics include *poco cresc.* (poco crescendo) and *mf* \triangleright *p* (mezzo-forte to piano) in measures 68, 69, and 70.

71 D

Alt *p* *p*

Gtr 1 *p* *p*

Gtr 2 *p* *p*

Bass(N) *p* *p*

Cb *p* *p*

75

Alt *mf* *pp* *p* *pp*

Gtr 1 *mf* *pp* *p* *pp*

Gtr 2 *mf* *pp* *p* *pp*

Bass(N) *mf* *pp* *p* *pp*

Cb *mf* *pp* *p* *pp*

Alto

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II

mf *p* *mf*

7

p *mf* *p* *p* *mf*

13

rall. A a tempo

p *p*

21

II

poco cresc. *mf* > *p*

25

p

29

poco cresc. *mf* > *p*

33

p *p*

37

mf *pp* *p* *pp*

B

p f > p sf > p sf >

45

mf mf p mf p

50

mf < f dim. p f p

C

56

mf p

60

poco cresc. mf > p

63

p

67

poco cresc. mf > p

D

71

p p

75

mf pp p pp

Guitar 1

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5

mf *p*

10 *mf* *f* VII

14 *mp* *p* rall . . .

18 *p* *poco cresc.* A a tempo

23 *mf* *p* *p*

29 *poco cresc.* *mf* *p*

34 *p* *p*

37 *mf* *pp* *p* *pp*

B

37 38 39 40 41 42 43 44 45 46

p *mp* *mf*

47 48 49 50 51 52

p *mf* *p* *mf* *f*

XII

53 54 55 56 57 58 59 60 61

p *mf*

C

62 63 64 65 66

p *mf*

67 68 69 70 71

p

72 73 74 75 76

mf *p*

D

77 78 79 80 81

p

82 83 84 85 86

mf *pp* *p* *pp*

Guitar 2

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4

mf *mp*

9

mp *mf* *mf*

15

rall . A a tempo

p *pp* *p*

21

poco cresc. *mf* *p*

27

p *poco cresc.* *mf*

32

p *p*

36

p *mf* *pp* *p* *pp*

B

Measures 1-6 of section B. The key signature has three sharps (F#, C#, G#). Measure 1 starts with a repeat sign and a quarter rest. The dynamics are *p*, *mp*, and *mf*.

Measures 47-51 of section B. Measure 47 starts with a repeat sign. The dynamics are *p*, *mf*, *p*, *mf*, *f*, and *dim.*

Measures 52-56 of section B. Measure 52 starts with a repeat sign. The dynamics are *p* and *mf*.

C

Measures 1-5 of section C. The key signature has three sharps. The dynamics are *p*, *poco cresc.*, and *mf*.

Measures 62-66 of section C. Measure 62 starts with a repeat sign. The dynamics are *p* and *p*.

D

Measures 67-72 of section D. Measure 67 starts with a repeat sign. The dynamics are *poco cresc.*, *mf*, *p*, and *p*.

Measures 73-77 of section D. Measure 73 starts with a repeat sign. The dynamics are *p*, *mf*, *pp*, *p*, and *pp*.

Bass(N)

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8 **4** *mp* *p*

9 *mp* *p* *mf* *p*

16 *pp* *p* **A** a tempo

22 *poco cresc.* *mf* *p*

28 *poco cresc.* *mf* *p*

34 *p* *p* *mf* *pp* *p* *pp*

B

8 *p* *mp* *mf*

47

8 *p* *mf* *p* *mf* *f* *dim.*

53

8 *p* *mf* *p* **C**

59

8 *poco cresc.* *mf* *p*

64

8 *p* *poco cresc.*

69

8 *mf* *p* *p* **D**

74

8 *p* *mf* *pp* *p* *pp*

Contrabass

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4

mp *p*

8

mp *p* *mf*

14

rall . . .

p *pp*

A a tempo

p *poco cresc. mf*

24

p *p*

29

poco cresc. mf *p*

35

p *mf* *pp* *p*

B

5
mf *p* *mf* *p*

50
mf *f* *dim.* *p*

C

55
mf *p*

60
poco cresc. *mf* *p*

65
p *poco cresc.* *mf*

D

70
p *p*

74
p *mf* *pp* *p* *pp*