DOMENICO SCARLATTI

Transcribed by Ian K. Harris

DOUBLE REED QUARTETS

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AIEN 015

Domenico Scarlatti

Giuseppe Domenico Scarlatti (1685 – 1757) was born in Naples in the same year as Johan Sebastian Bach and George Frideric Handel. The sixth of ten children, he probably first studied with his father the composer and teacher Alessandro Scarlatti.

He first became a composer and organist at the Royal Chapel in his hometown before going on to Venice, where little information remains about his career. He went on to Rome where he worked in the service of the exiled Polish Queen Marie Casimire for whom he composed several operas. He was *Maestro di Capella* at St. Peter's from 1715 –1719, the year in which he travelled to London to direct his opera *Narciso* and journeyed on to Lisbon to teach the Portuguese Princess Maria Magdalena.

Returning to Rome to marry in 1727, the couple settled in Seville in Spain for four years, where Scarlatti gained an understanding of *flamenco*. In1733 he again became a court music teacher this time for Princess Maria Barbara in Madrid. She was to become queen and Scarlatti settled in Spain for the rest of his life. After the death of his first wife, Scarlatti took a Spanish bride. He died there at the age of 71.

He is mostly remembered for his 555 keyboard sonatas, but also composed a quantity of operas and cantatas as well as symphonias and liturgical works including the *Stabat Mater* of 1715 and the *Salve Regina* of 1757, which is thought to be his last composition.

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Ian Keith Harris

(1935-)

Australian composer, arranger, oboist, music educator, critic and eclectic musician, Ian Harris, was born in Melbourne in 1935 and studied at the Melbourne University Conservatorium of Music. He later also took private oboe lessons with Jiři Tancibudek and David Woolley. He was soon in demand as a free-lance orchestral musician, arranger and copyist, working in a very eclectic mix of musical spheres from television and theatre to opera, ballet, chamber music and symphony orchestras. As a founding member of the *Glendenian Trio*, (flute, oboe, bassoon), he gave regular broadcasts.

Ian Harris has been both oboist and cor anglais player as a member of the Tasmania Orchestra, Sydney Symphony Orchestra, Victorian Symphony Orchestra and the NZBCSO (New Zealand Broadcasting Corporation Symphony Orchestra). He has tutored at the universities of Tasmania, Melbourne and the Victoria University of Wellington. It was at the latter that completed his degree in composition with David Farquhar.

Double Reed Quartets

Oboe, Oboe d'amore, Cor anglais & Bassoon

AEN 015

The Italian composer, Domenico Scarlatti, spent much of his life in the service of the Portuguese and Spanish royal families. He composed 555 keyboard sonatas amongst many other works. These are not written in what was to develop later during the classical period into Sonata form, but are in one movement, mostly binary, with some rather daringly displaying his love of harmonic audacity and unexpected modulations. The term 'sonata' simply indicated a piece that was sounded or played, as distinct from 'cantata', a piece to be sung (la musica sonata = sounded music).

This must have been a wildly exciting moment in musical history: mediæval instruments were gradually replaced by the new as the papal proscription against music was erased. New forms of music were constantly being invented, continuing the tradition of the Renaissance. The stringed instruments were re-invented in Italy, and new wind instruments in France.

I have chosen five from this wealth of material to transcribe for the registers of the double reed quartet of oboe, oboe d'amore, cor anglais and bassoon. I have put them in the order in which I believe they will be best performed as an entity although individual sonatas can be performed separately.

Ian K. Harris
Sydney 2012

Index

I	K 1	D minor	Allegro	Page 1
II	K 430	D major	Non presto ma a tempi di ballo	Page 7
III	K 41	D minor	Andante moderato	Page 12
IV	K 9	D major	Moderato	Page 20
V	K 214	D major	Allegro vivo	Page 25

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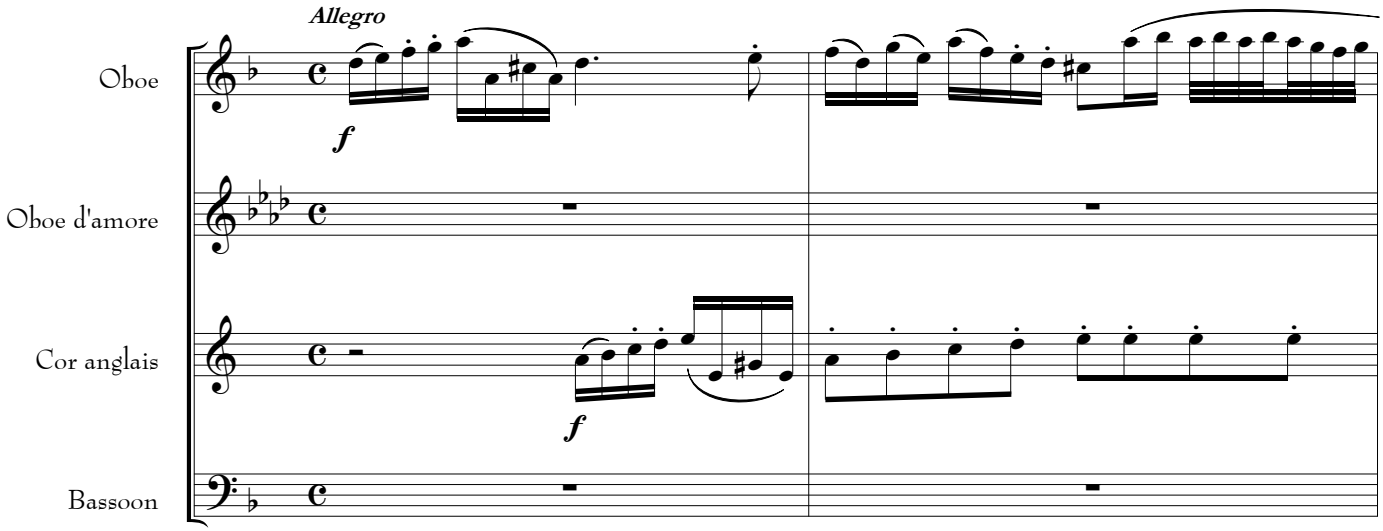
for Corentin Alessandro

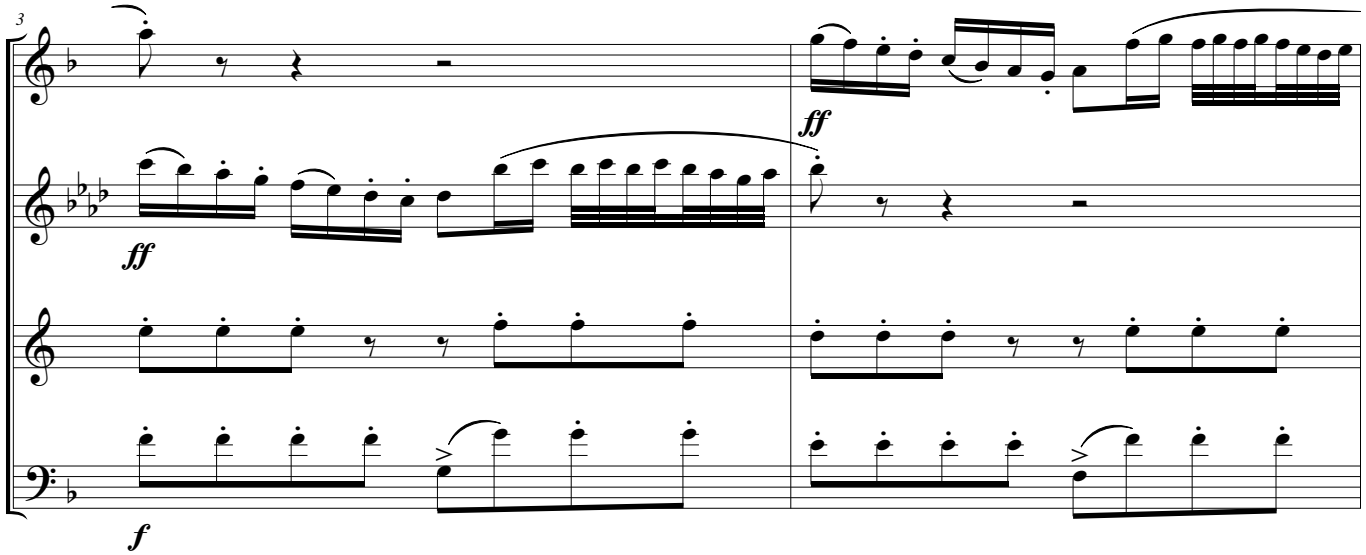
SONATA

Full Score

I

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**





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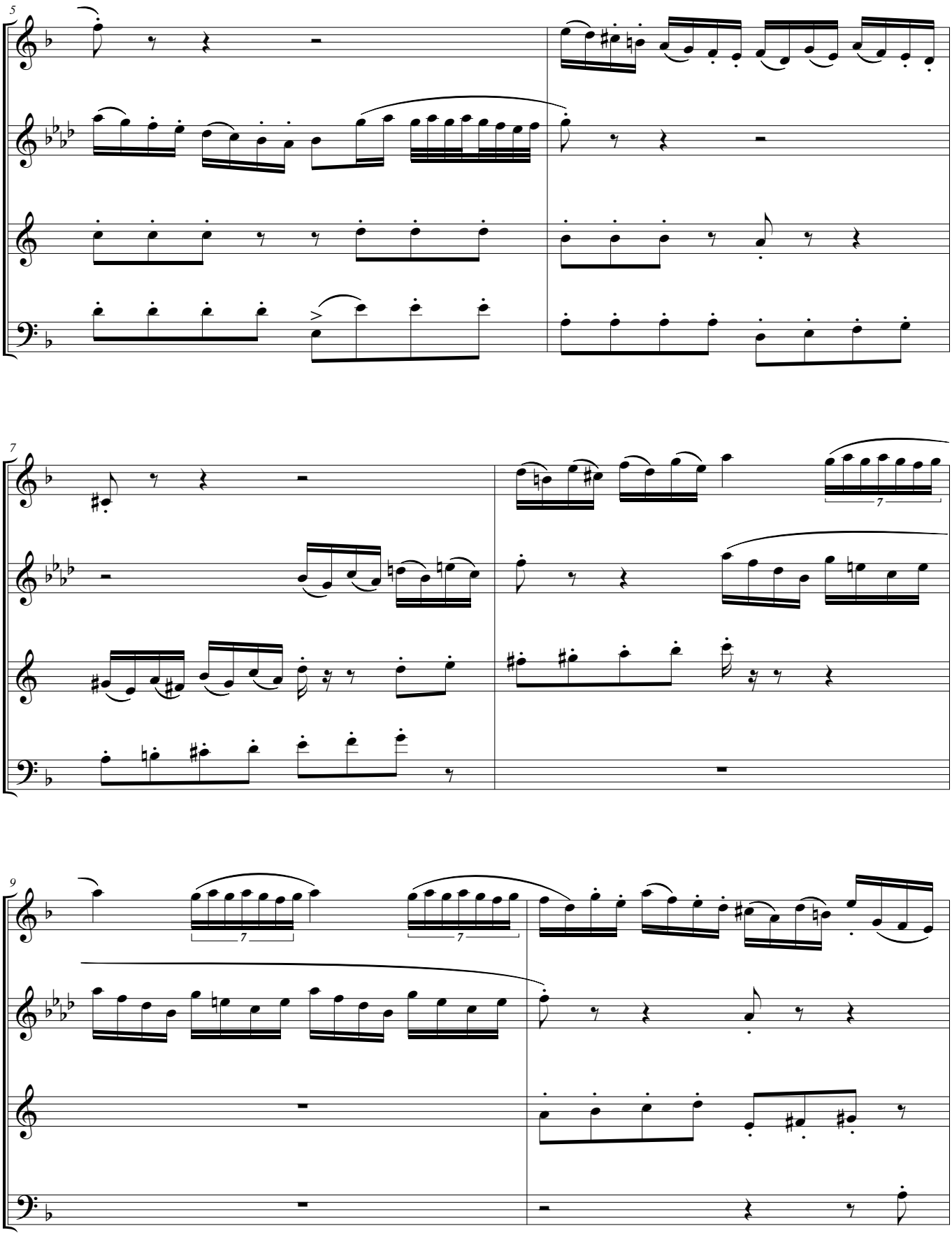
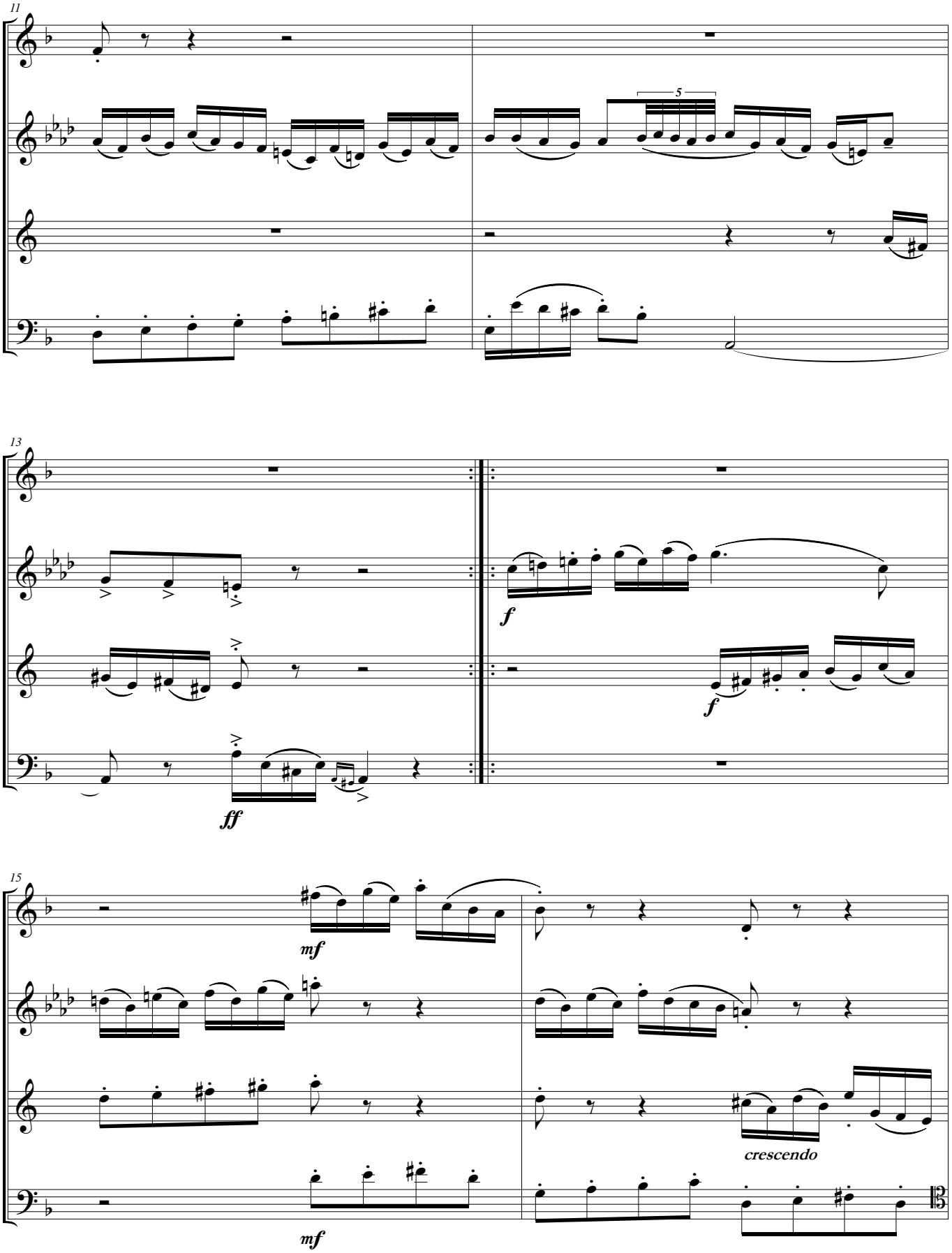
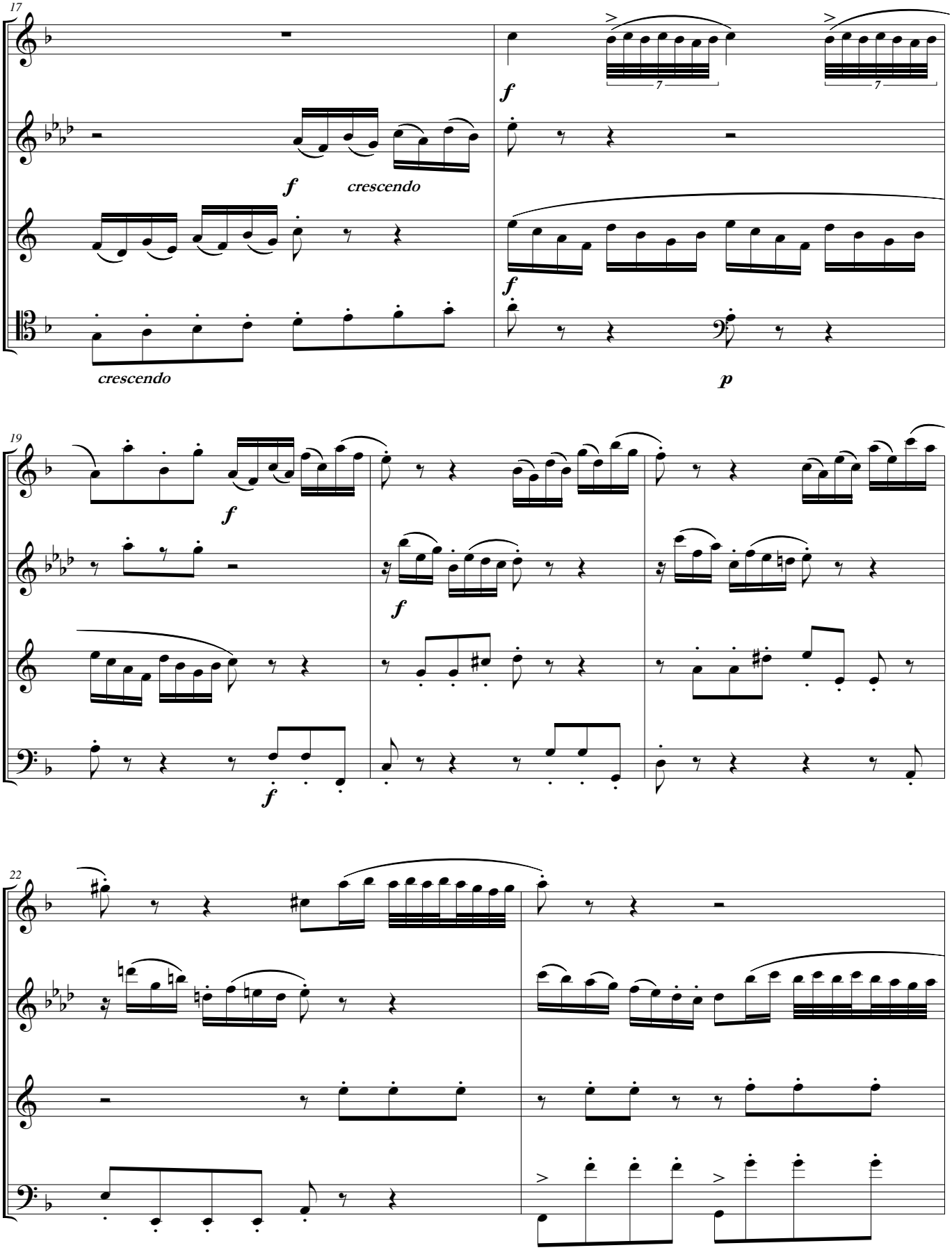
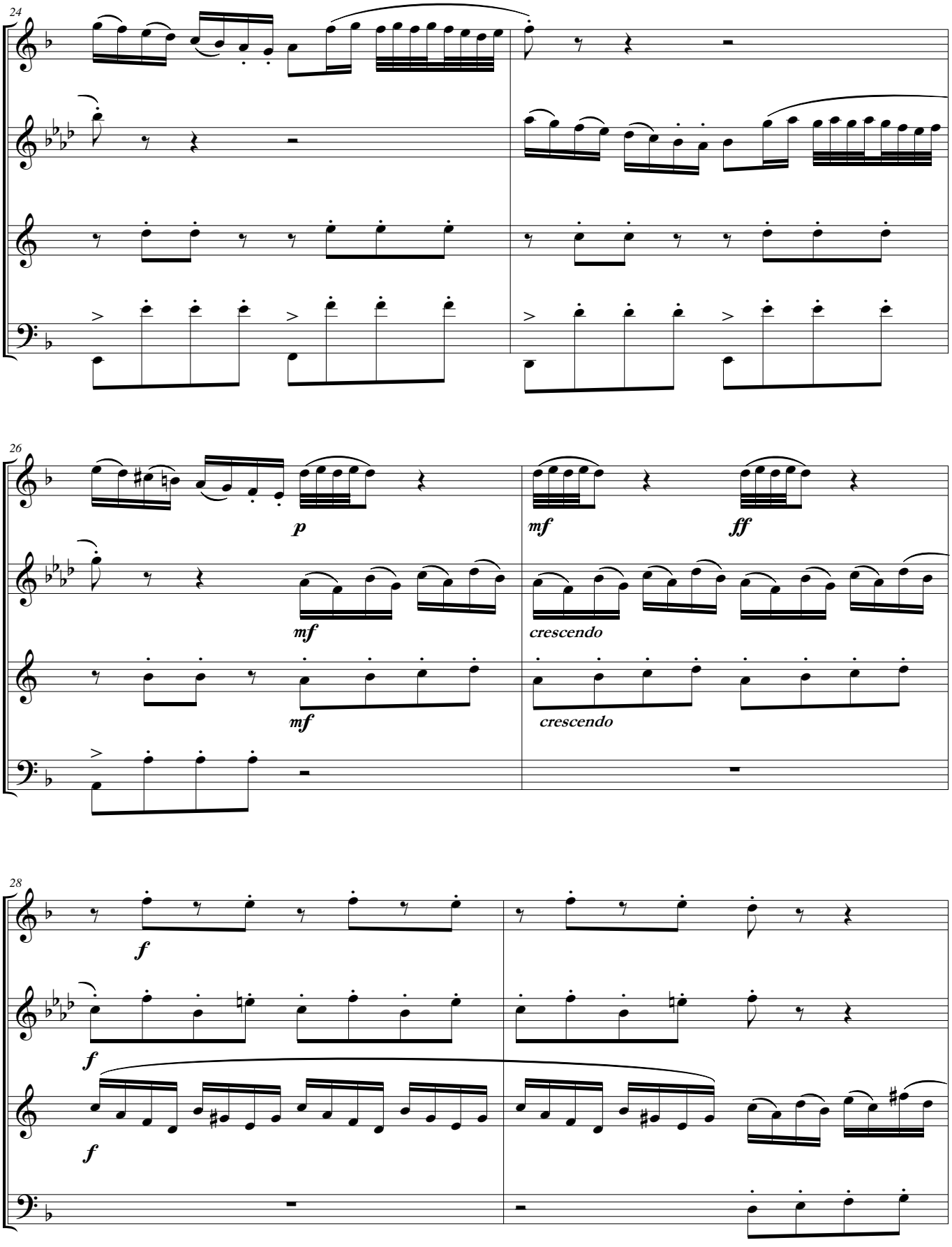
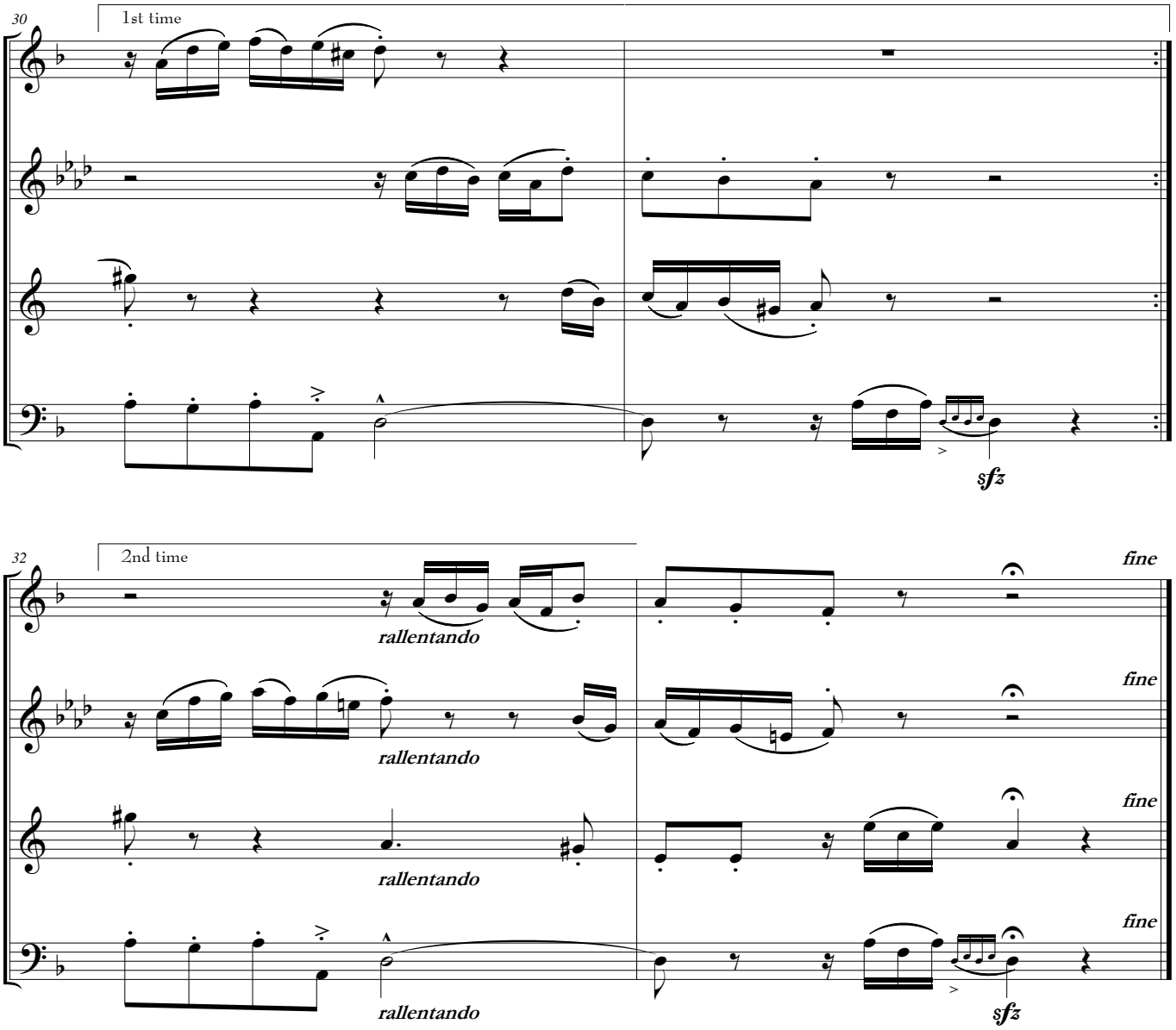



11
5
13
f
f
ff
15
mf
crescendo
mf


17
f
crescendo
crescendo
p
19
22


24
26
p
mf
ff
mf
crescendo
mf
crescendo
28
f
f
f

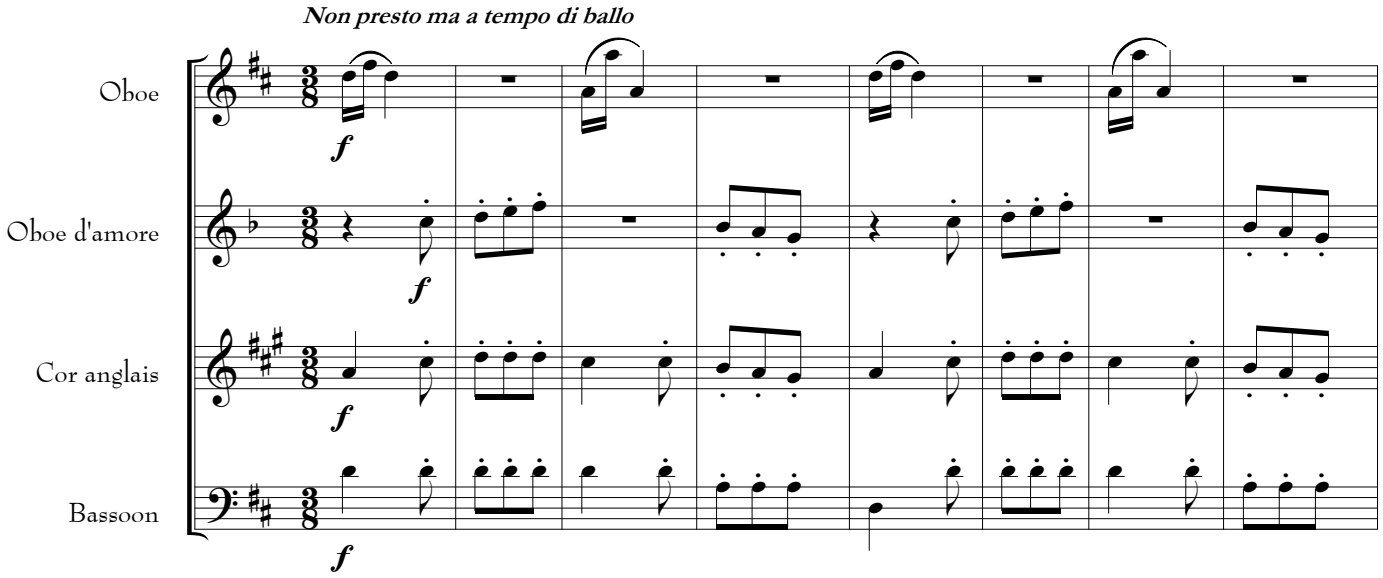

30
1st time
sfz
32
2nd time
rallentando
rallentando
rallentando
rallentando
fine
fine
fine
fine
sfz

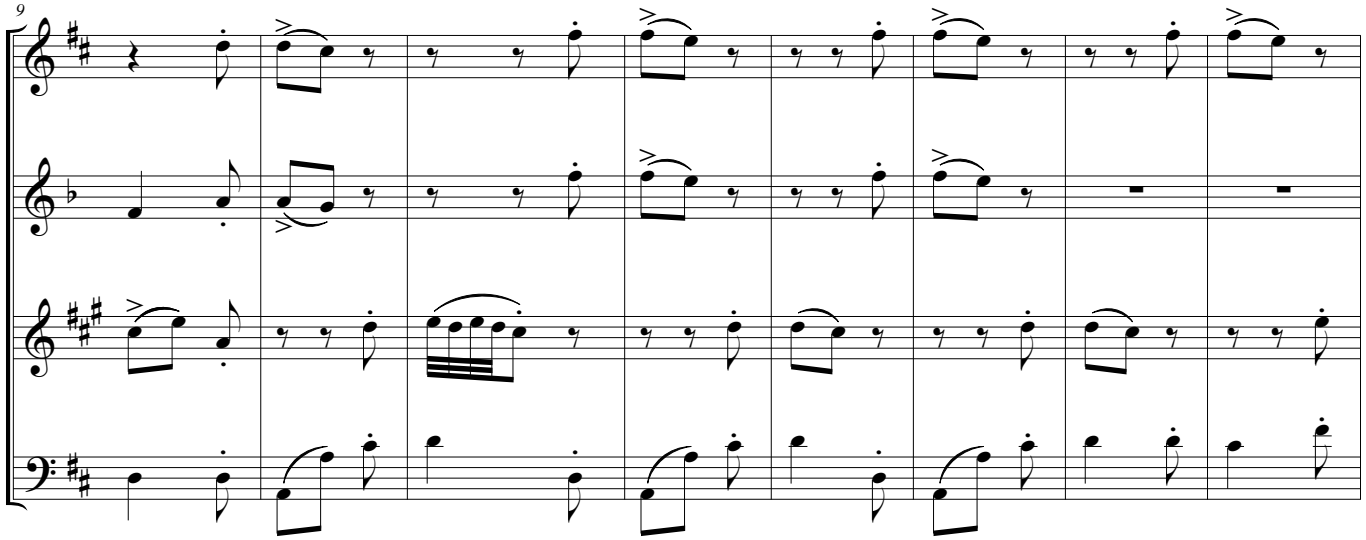
SONATA

Full Score

II

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**





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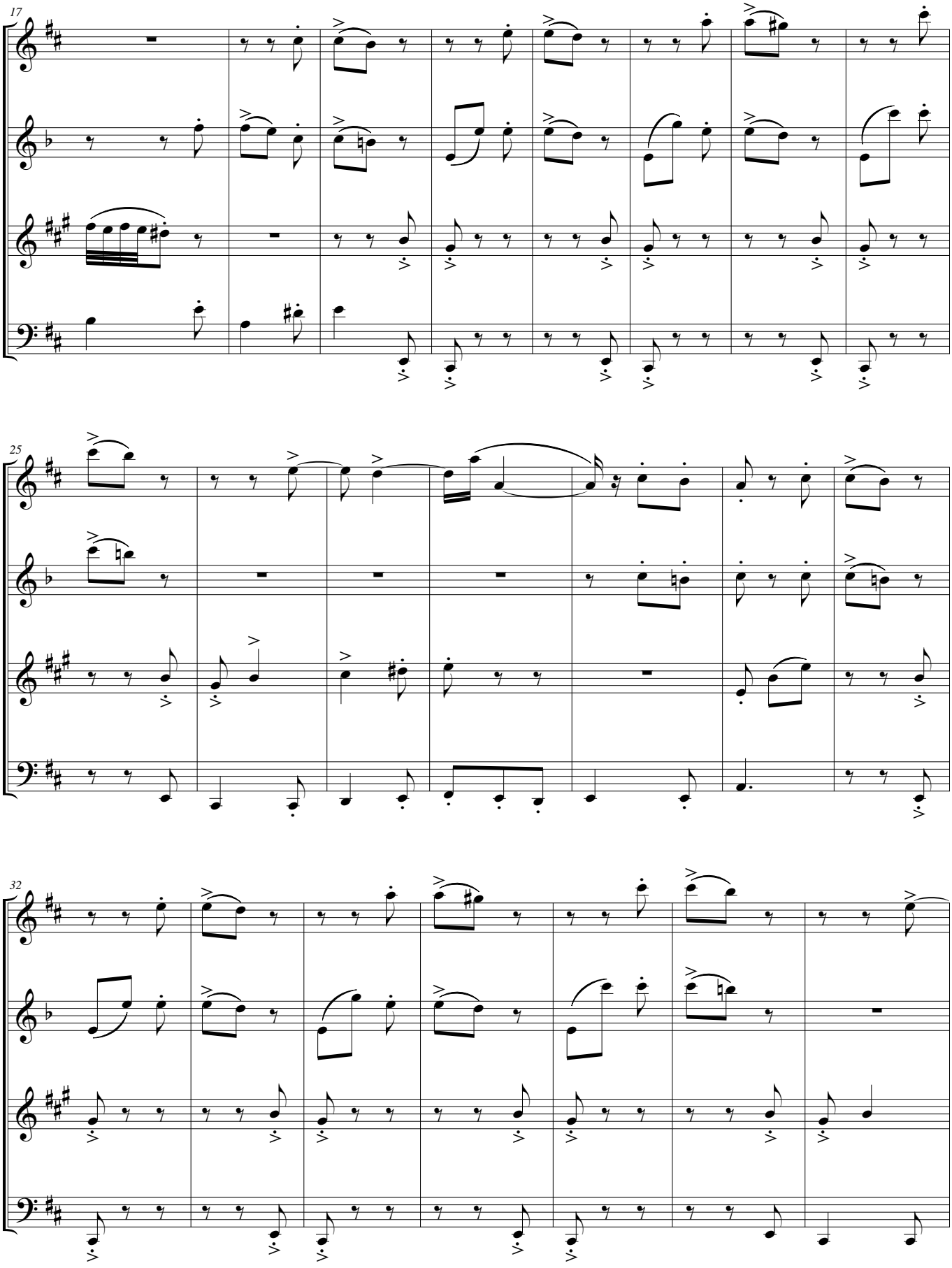
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25
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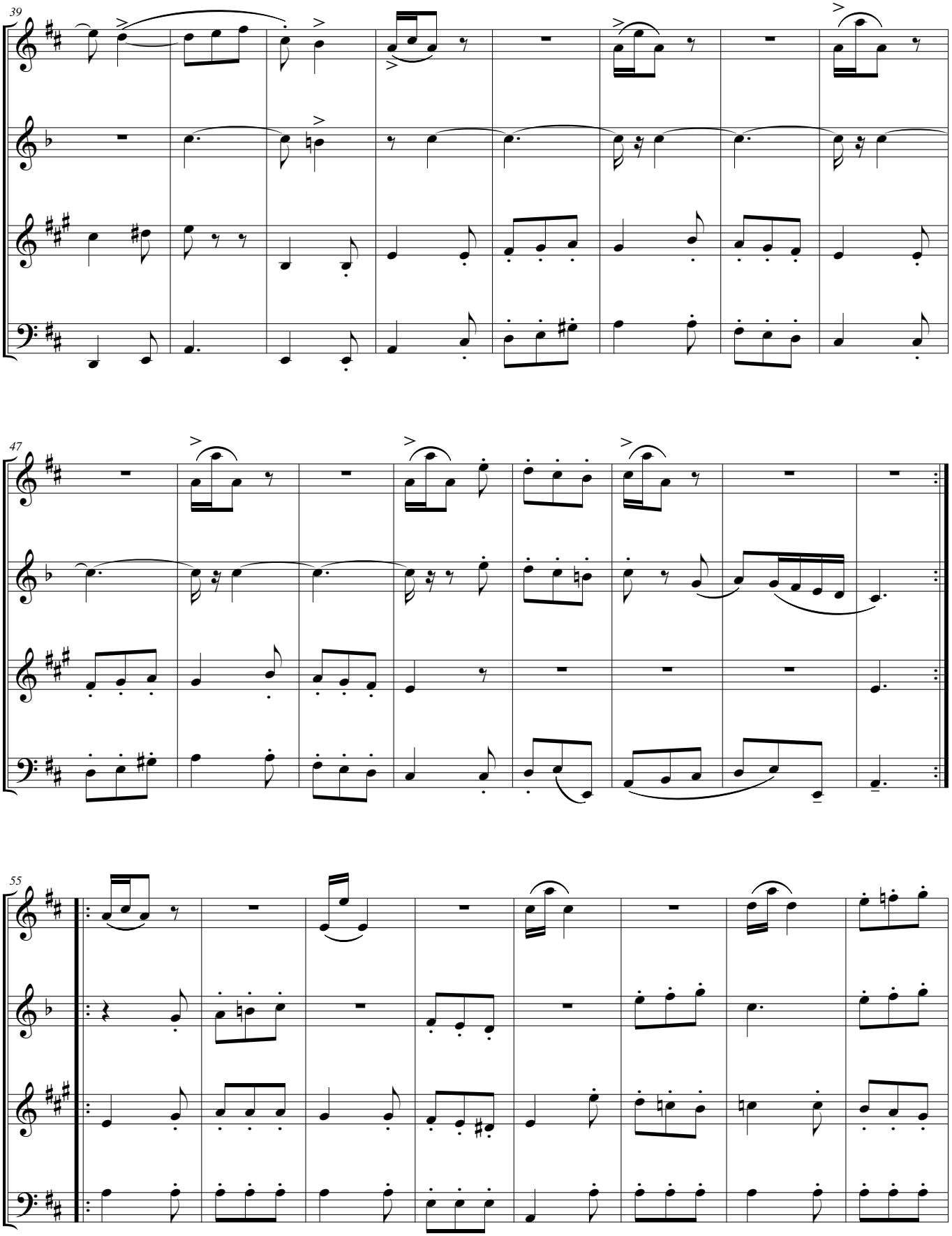
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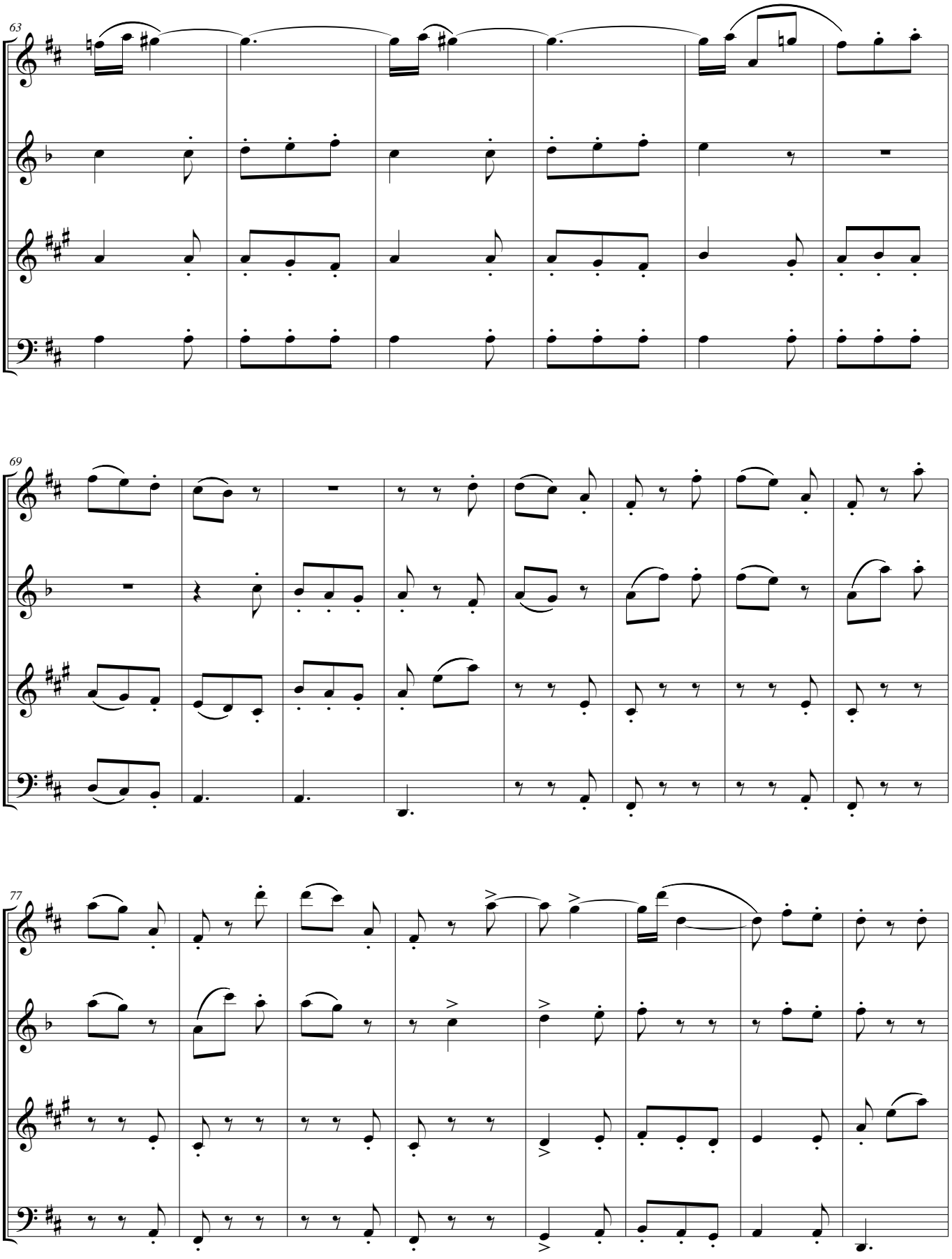
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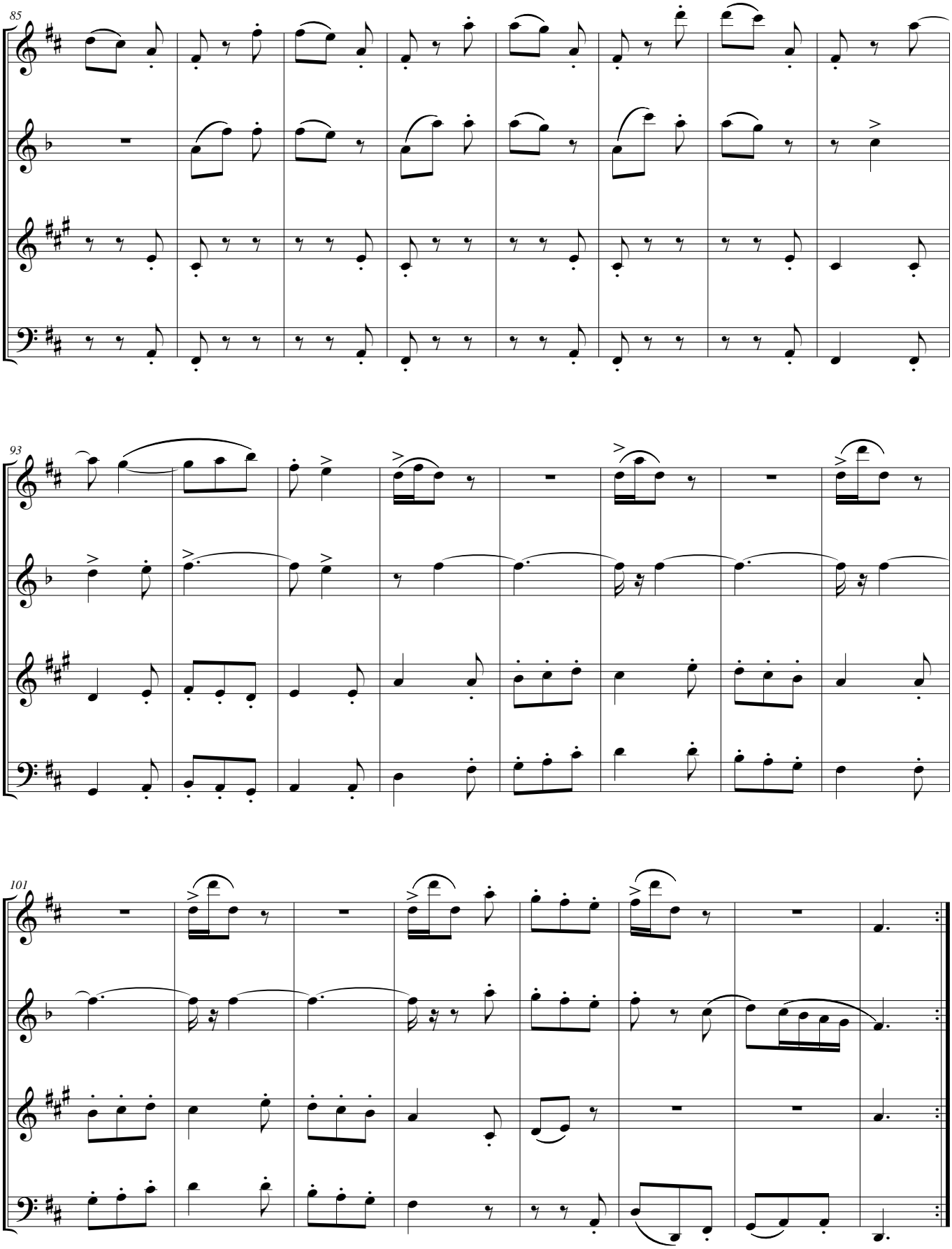
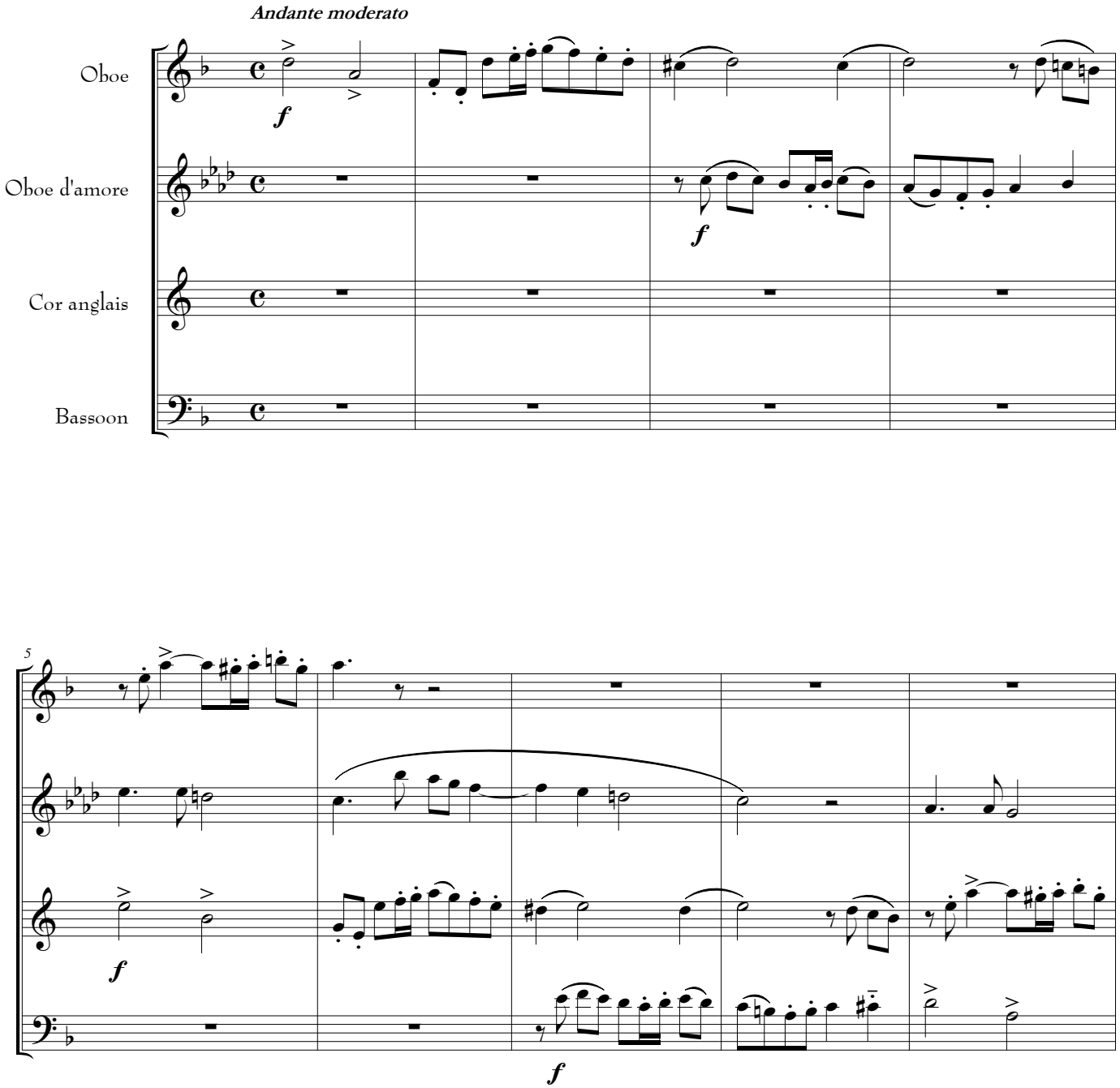

85
93
101

SONATA

Full Score

III

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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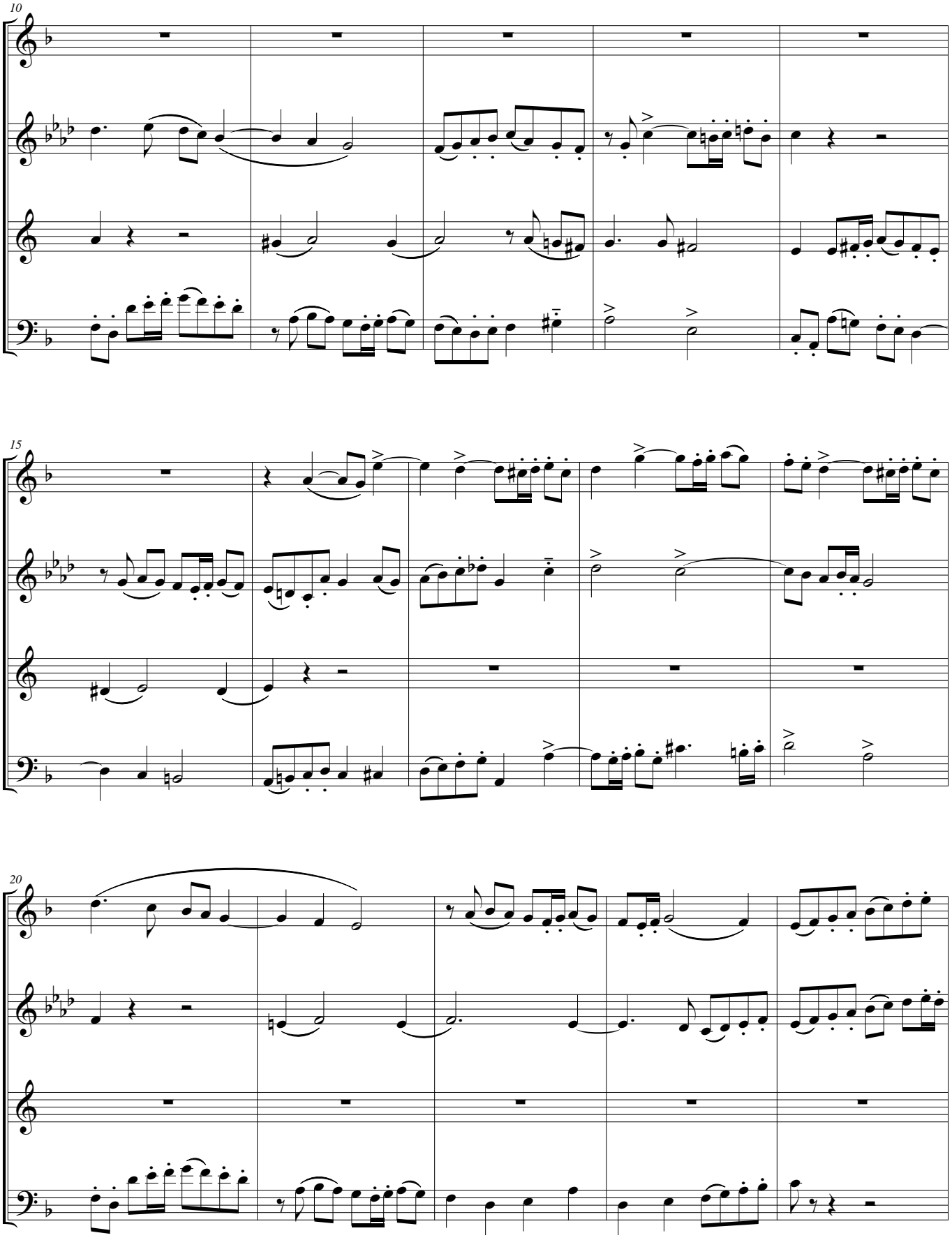
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15
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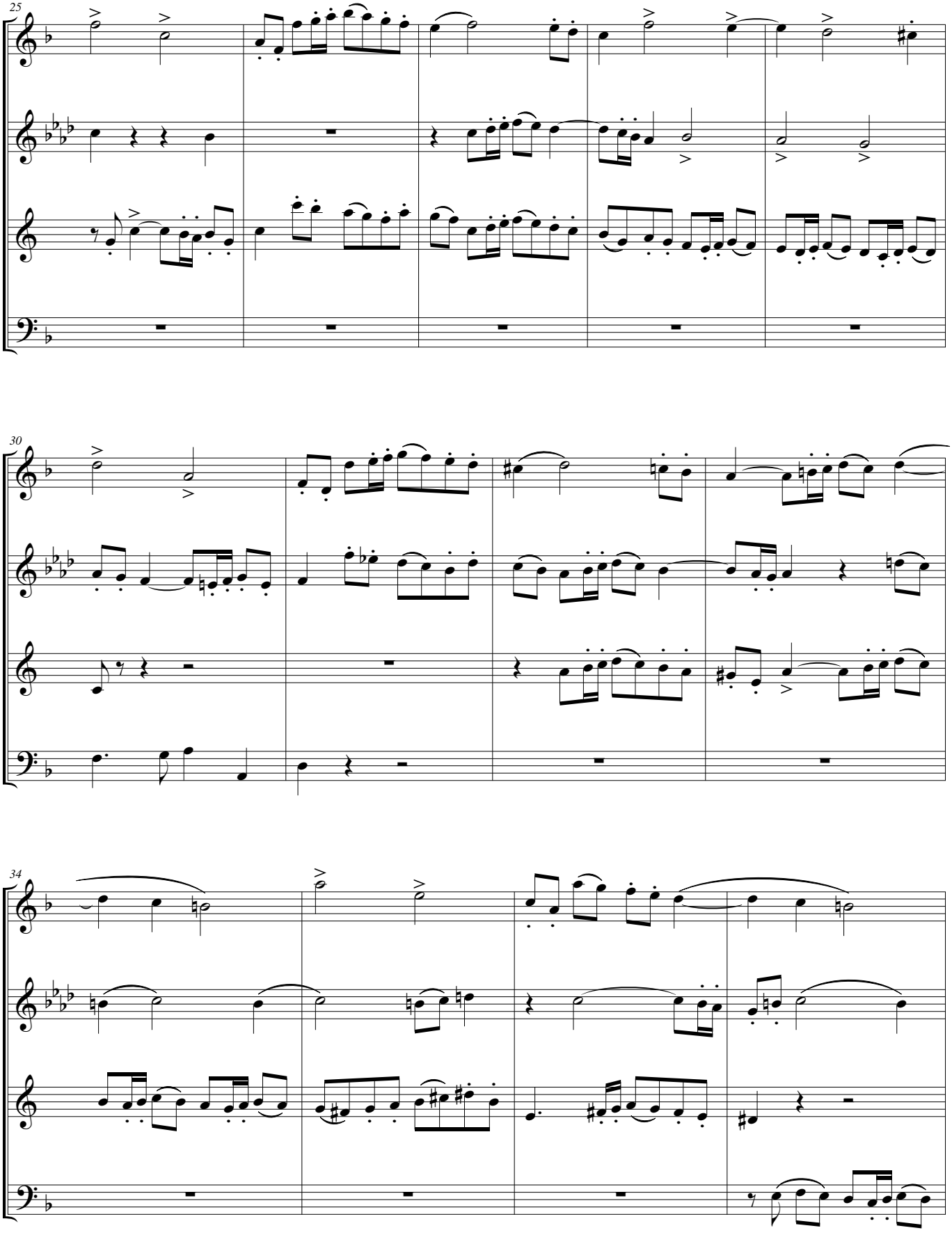
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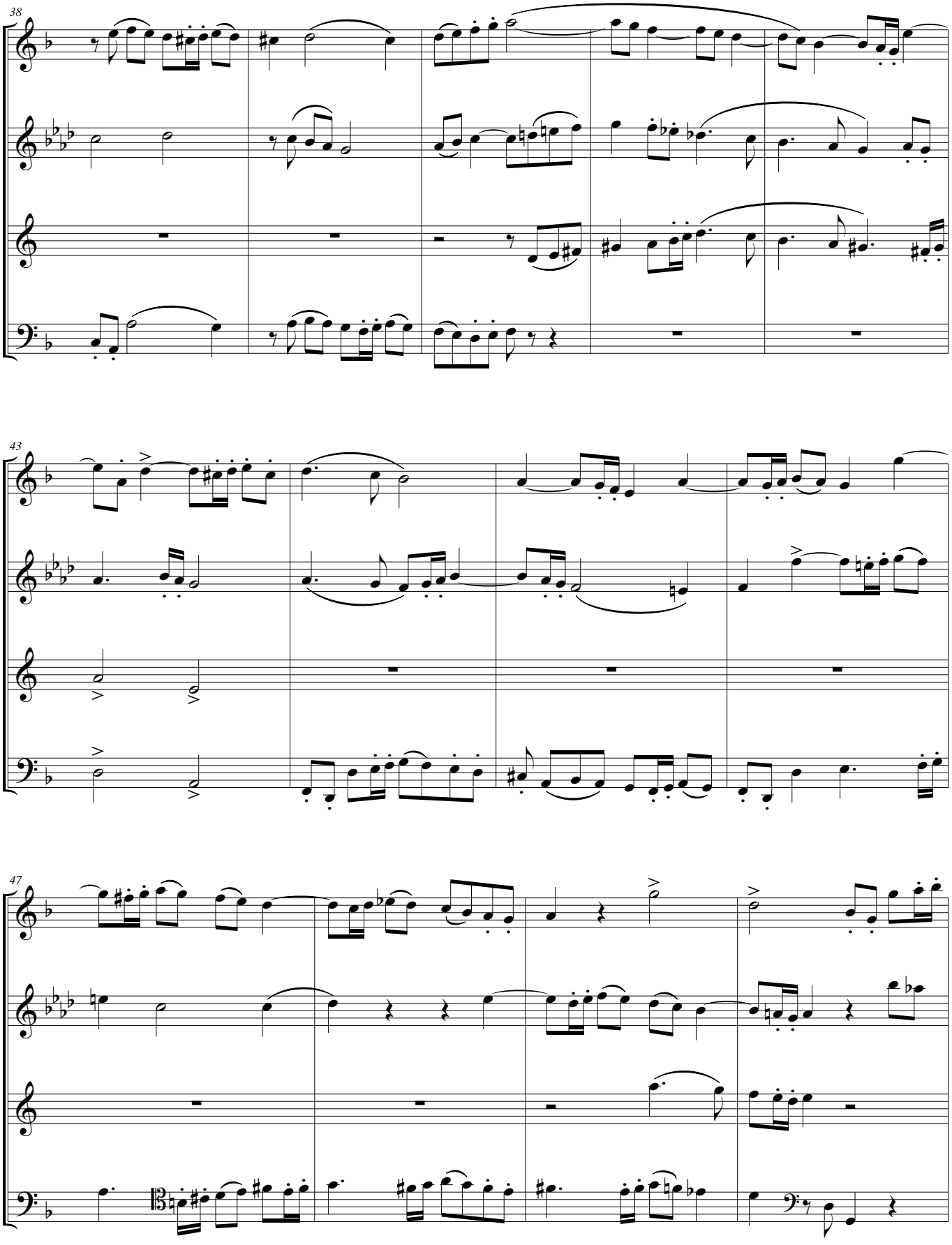
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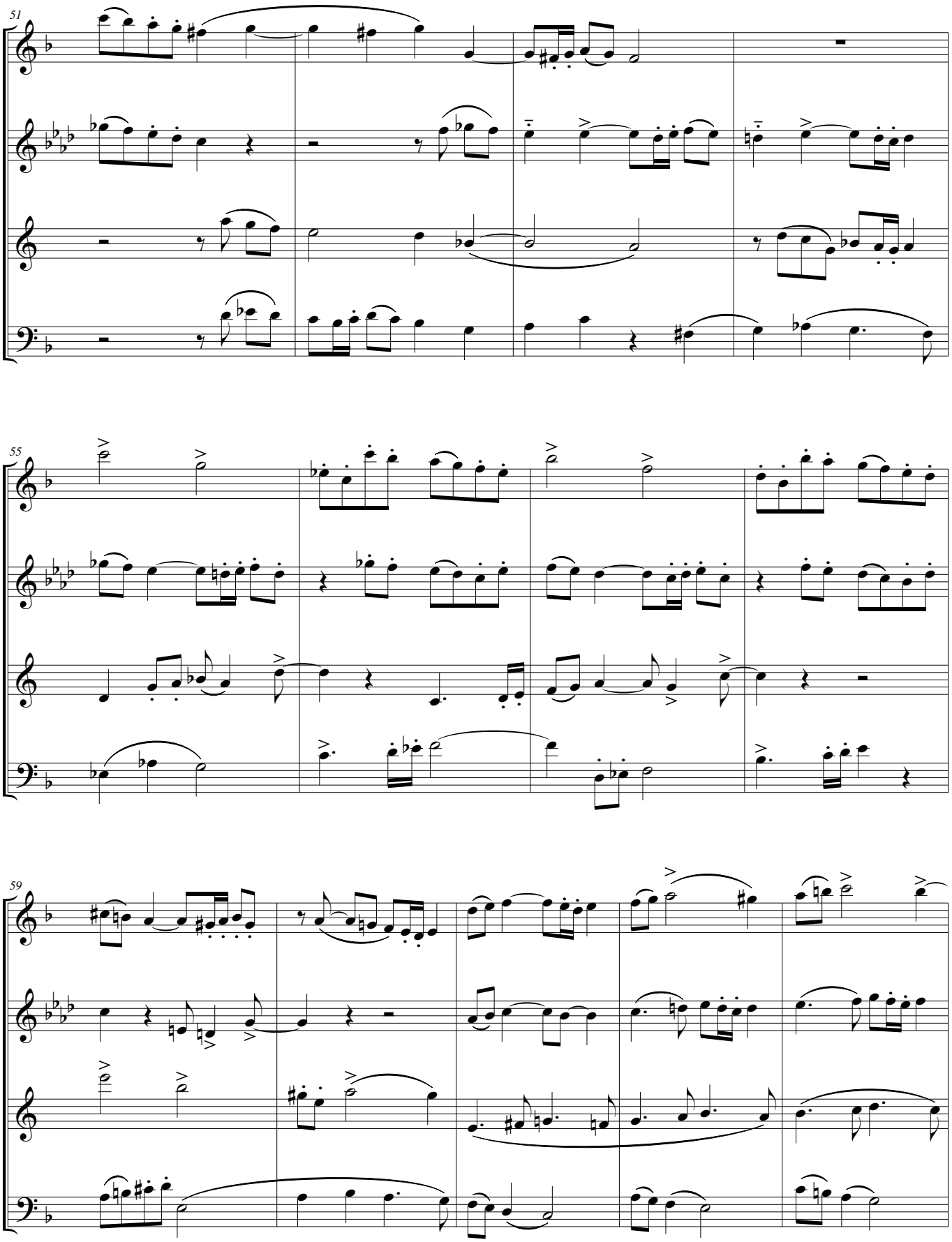
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55
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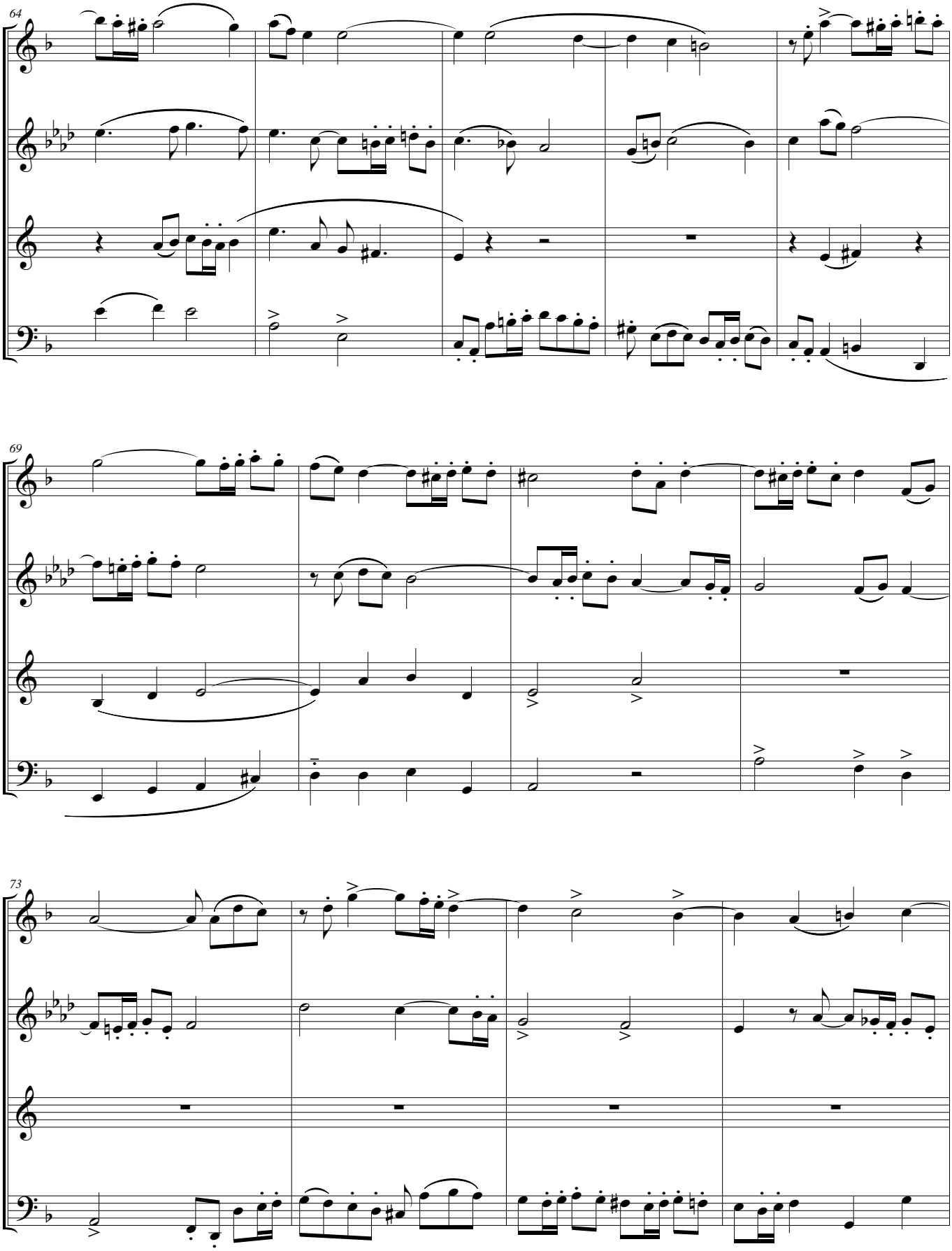
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69
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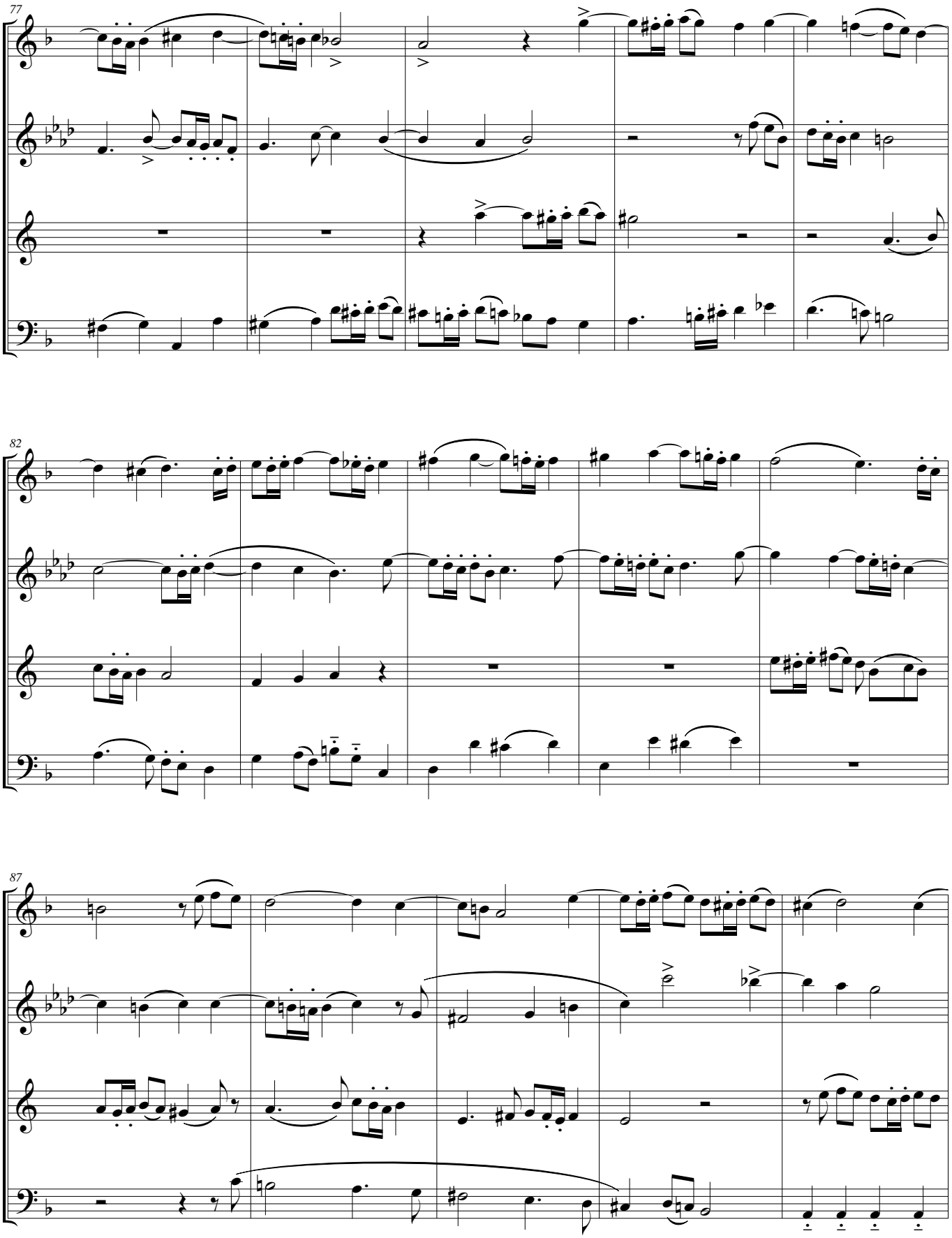
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82
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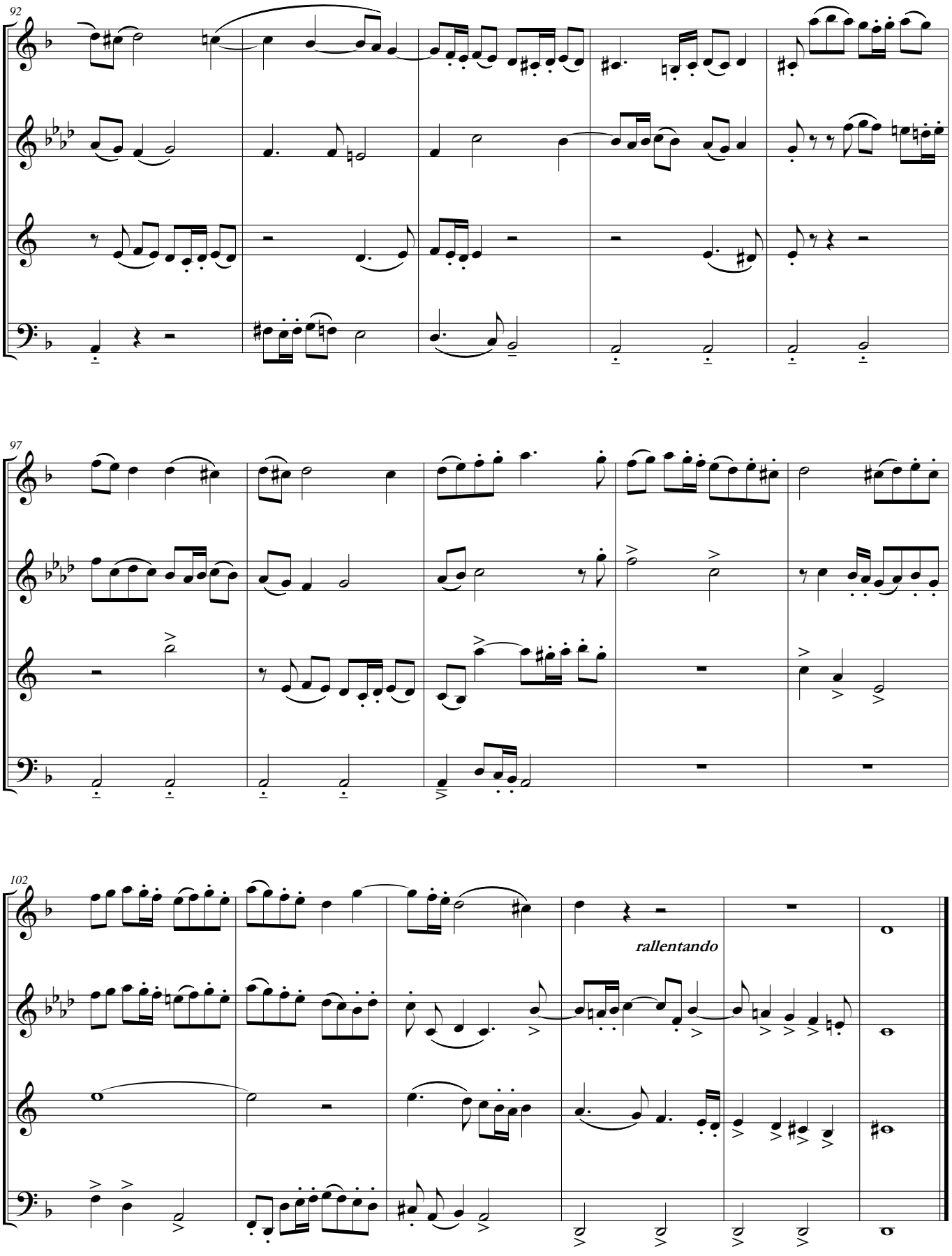
92
97
102
rallentando

SONATA

Full Score

IV

Domenico Scarlatti
(1685 -1757)
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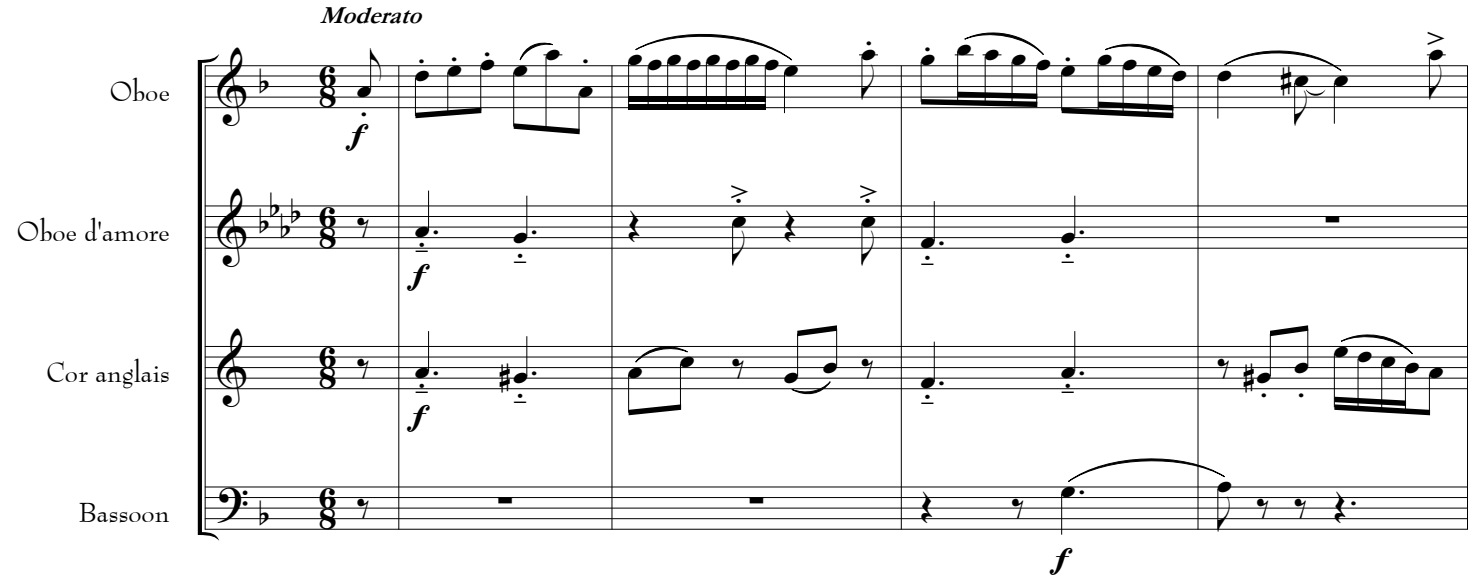

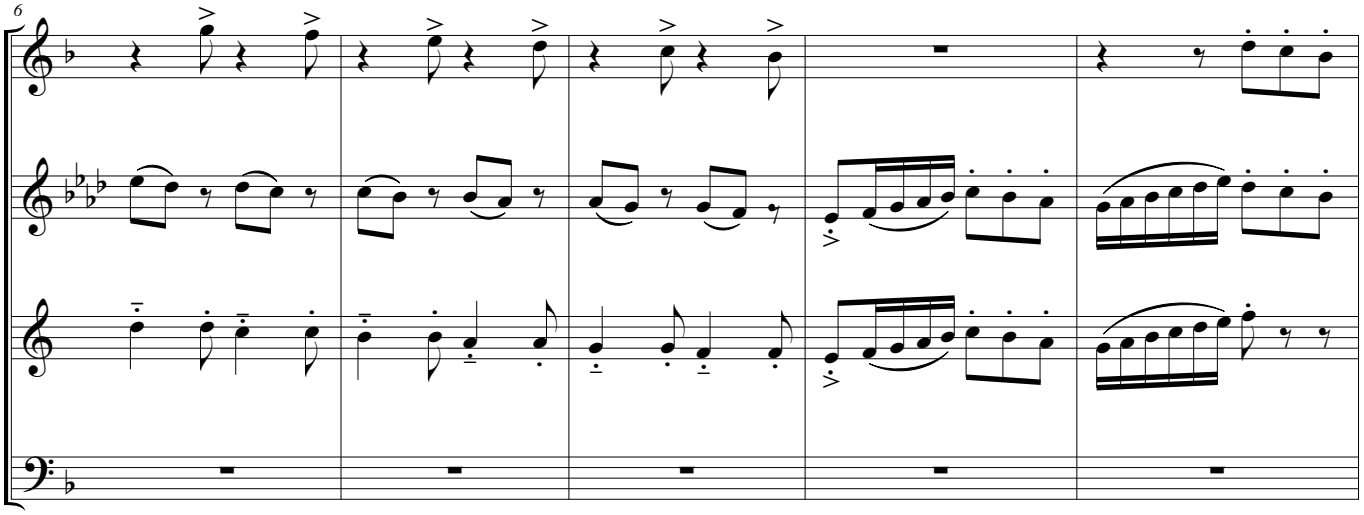

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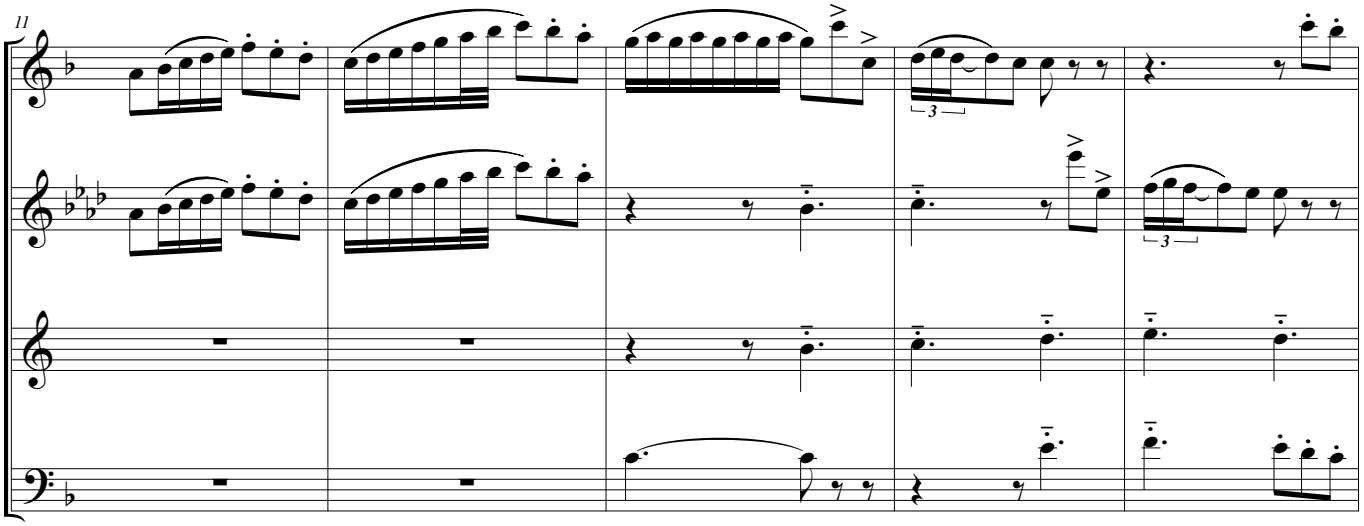
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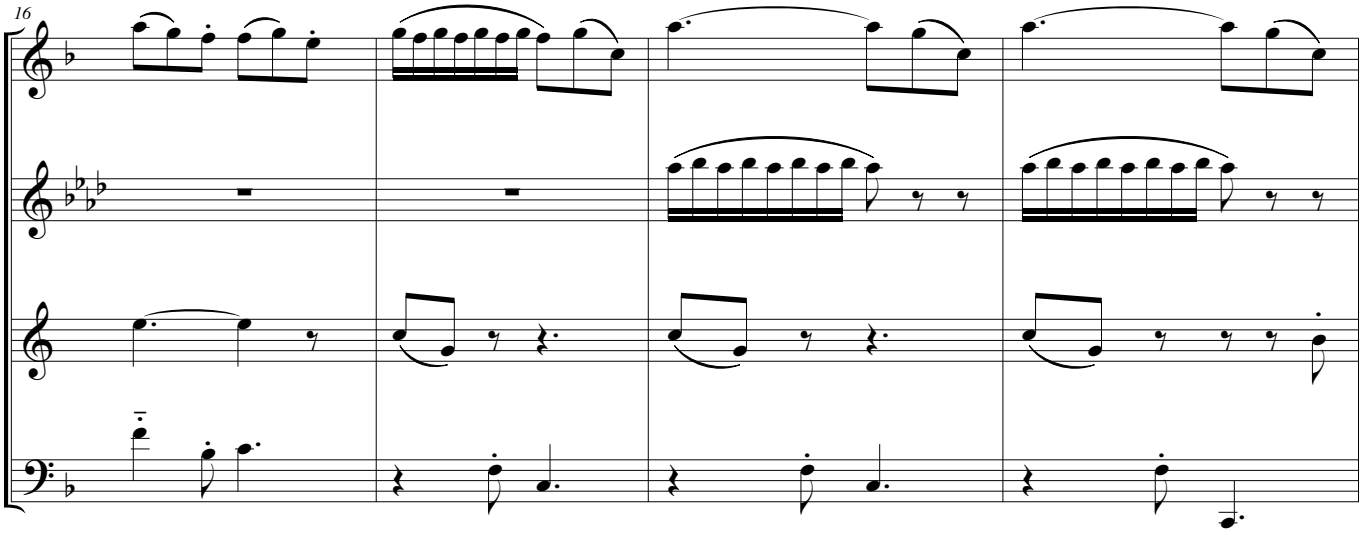
3
3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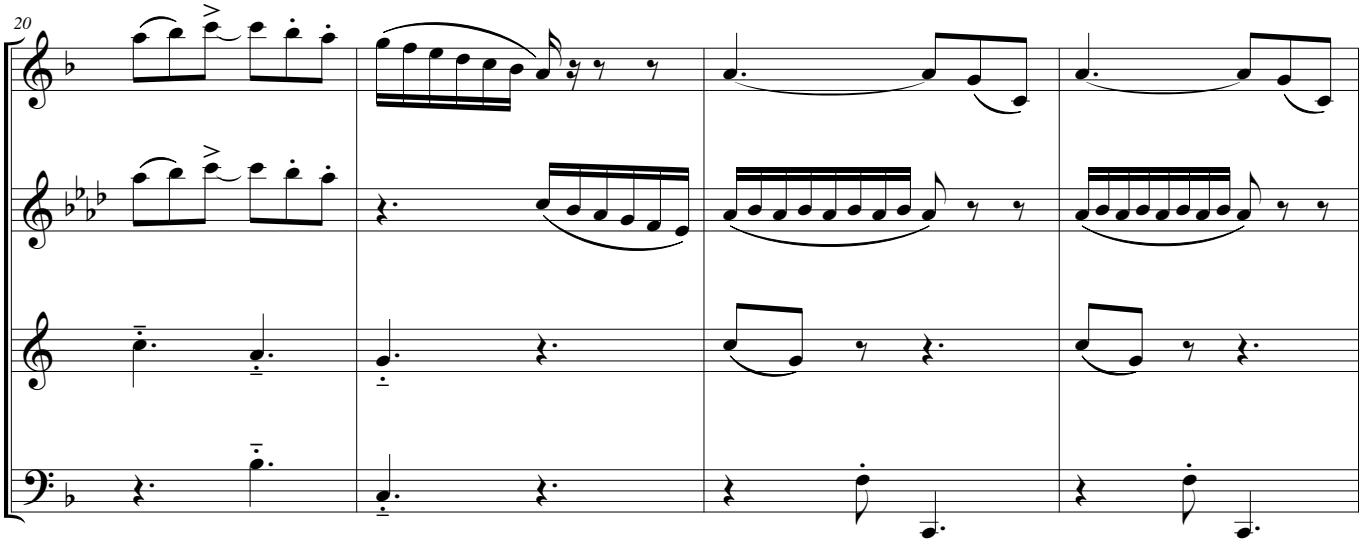
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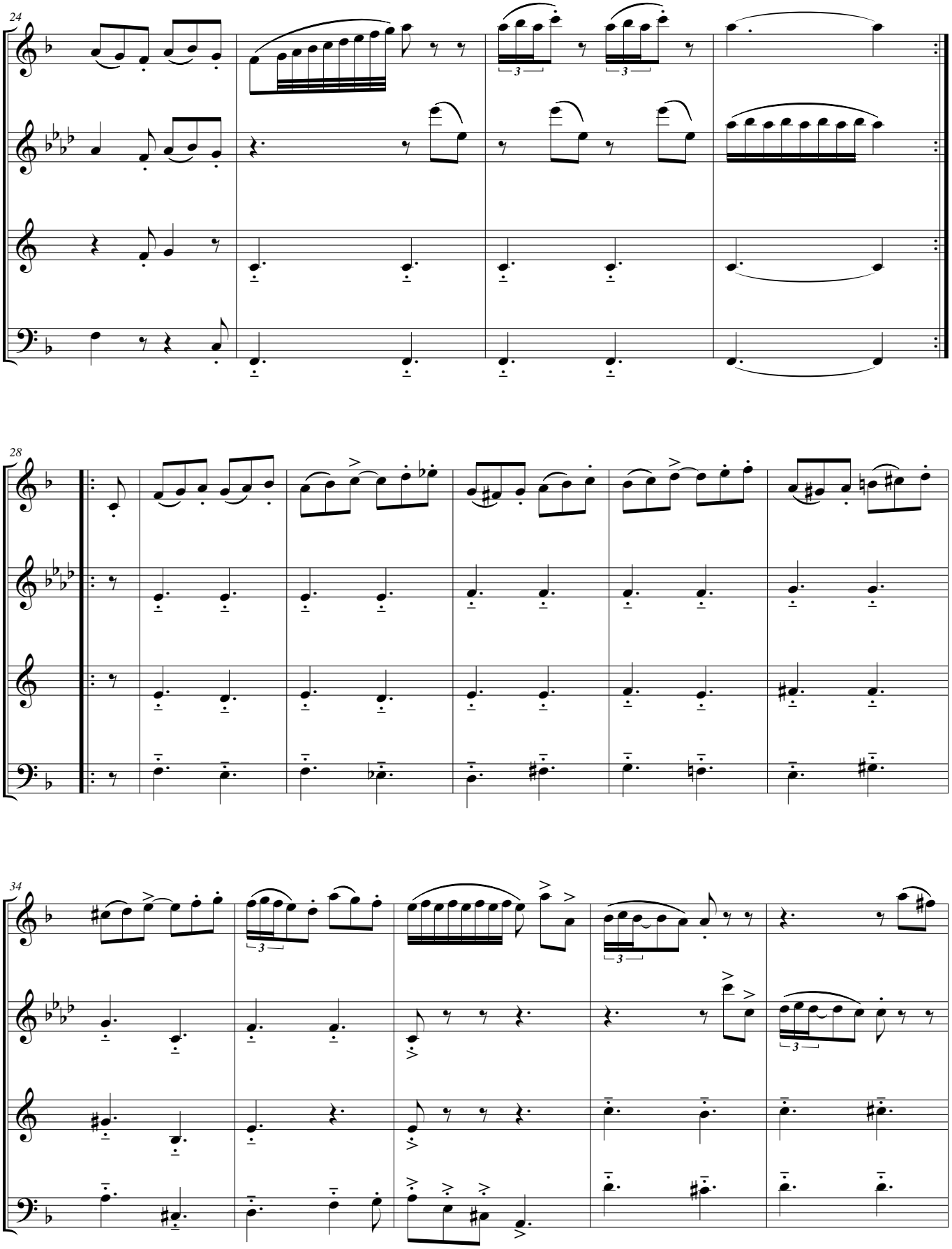
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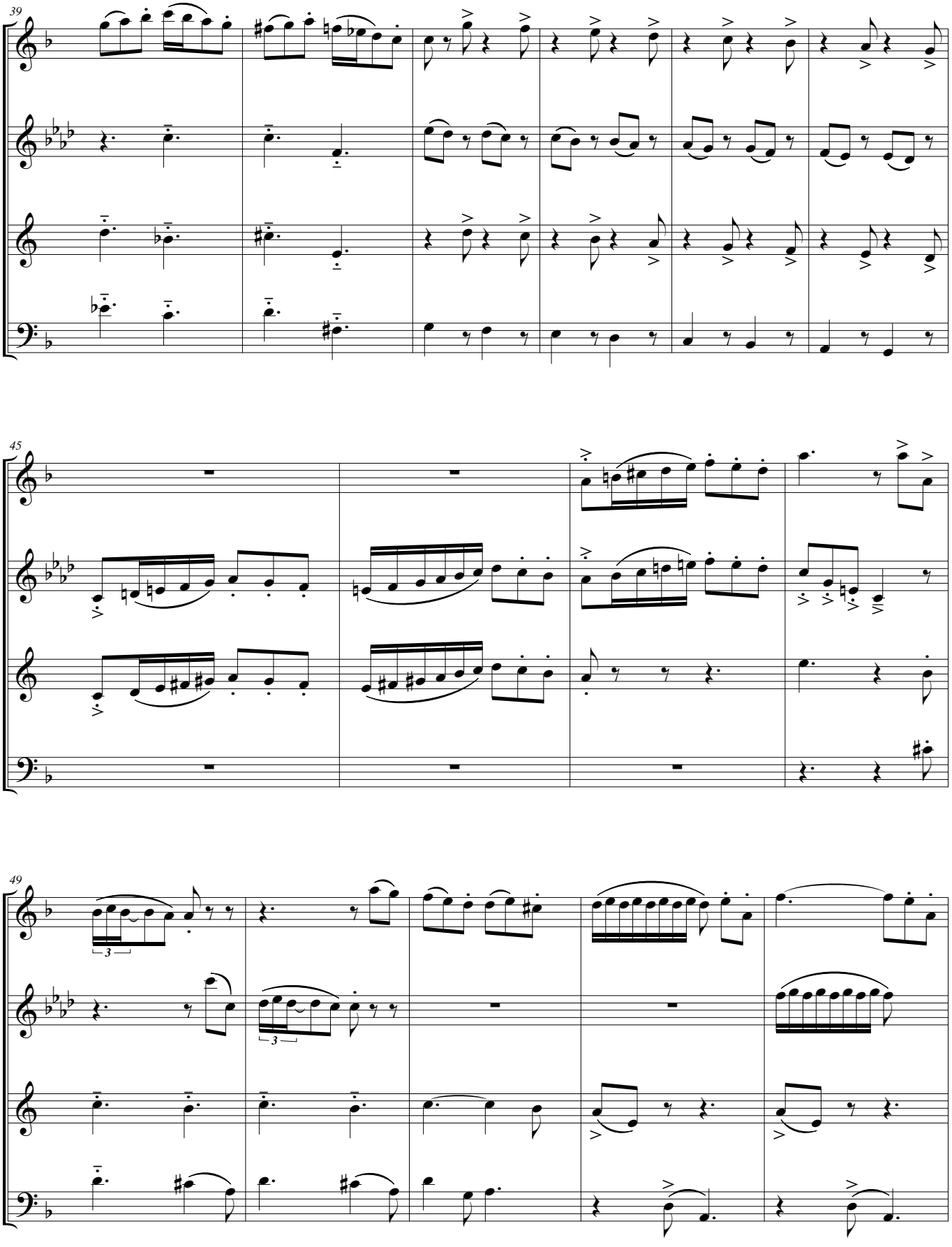
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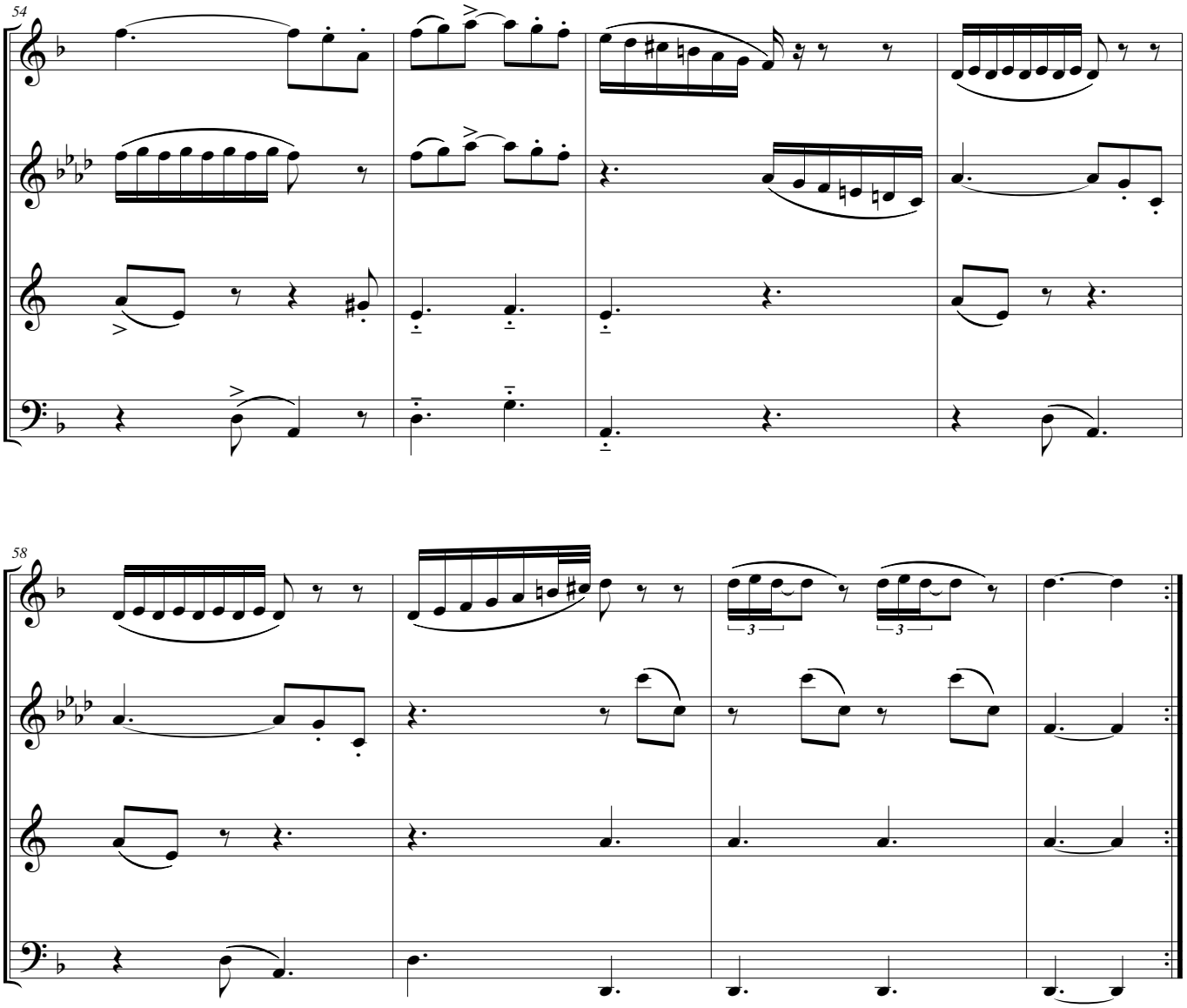
45
49

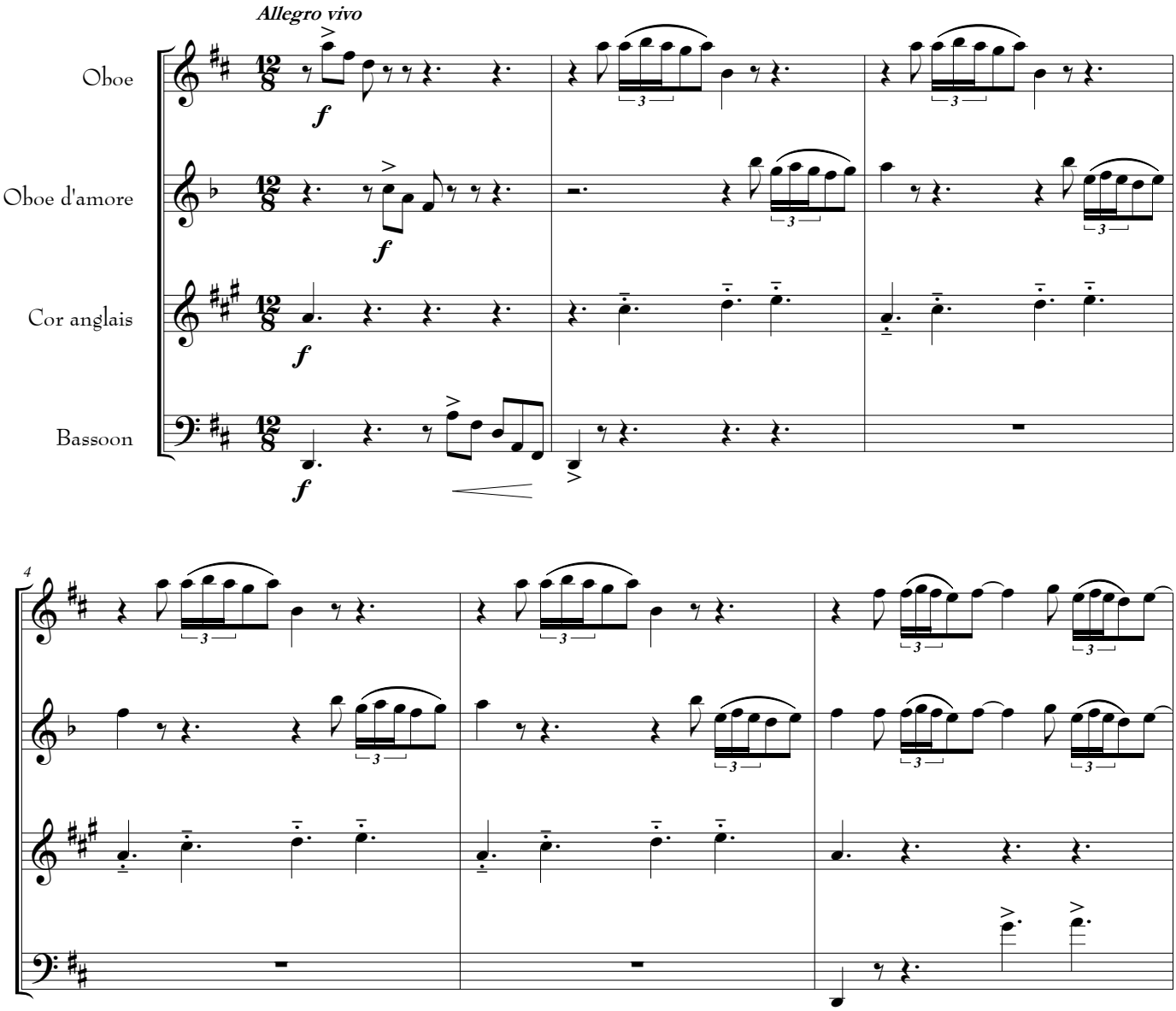

54
58
3
3

SONATA

Full Score

V

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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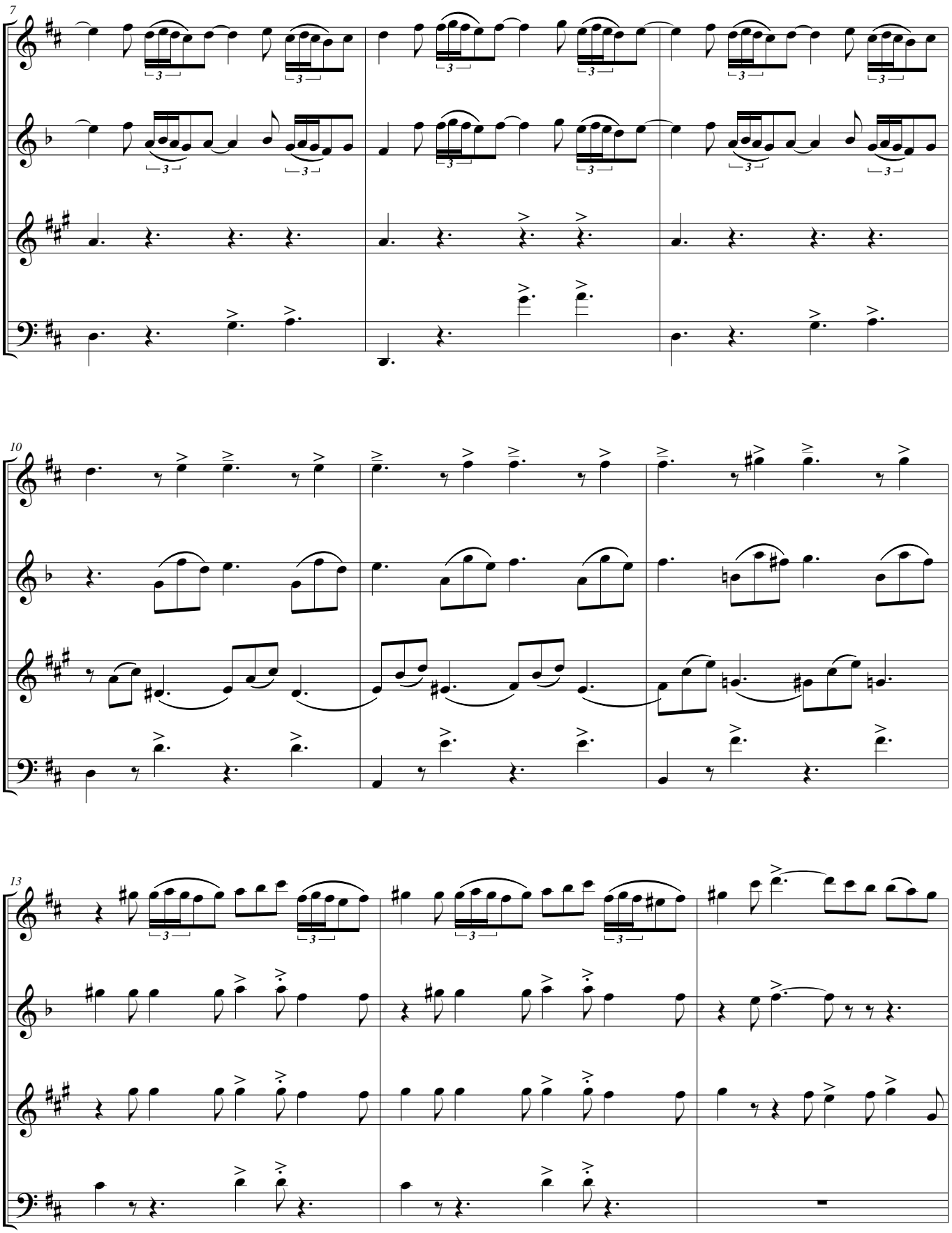
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10
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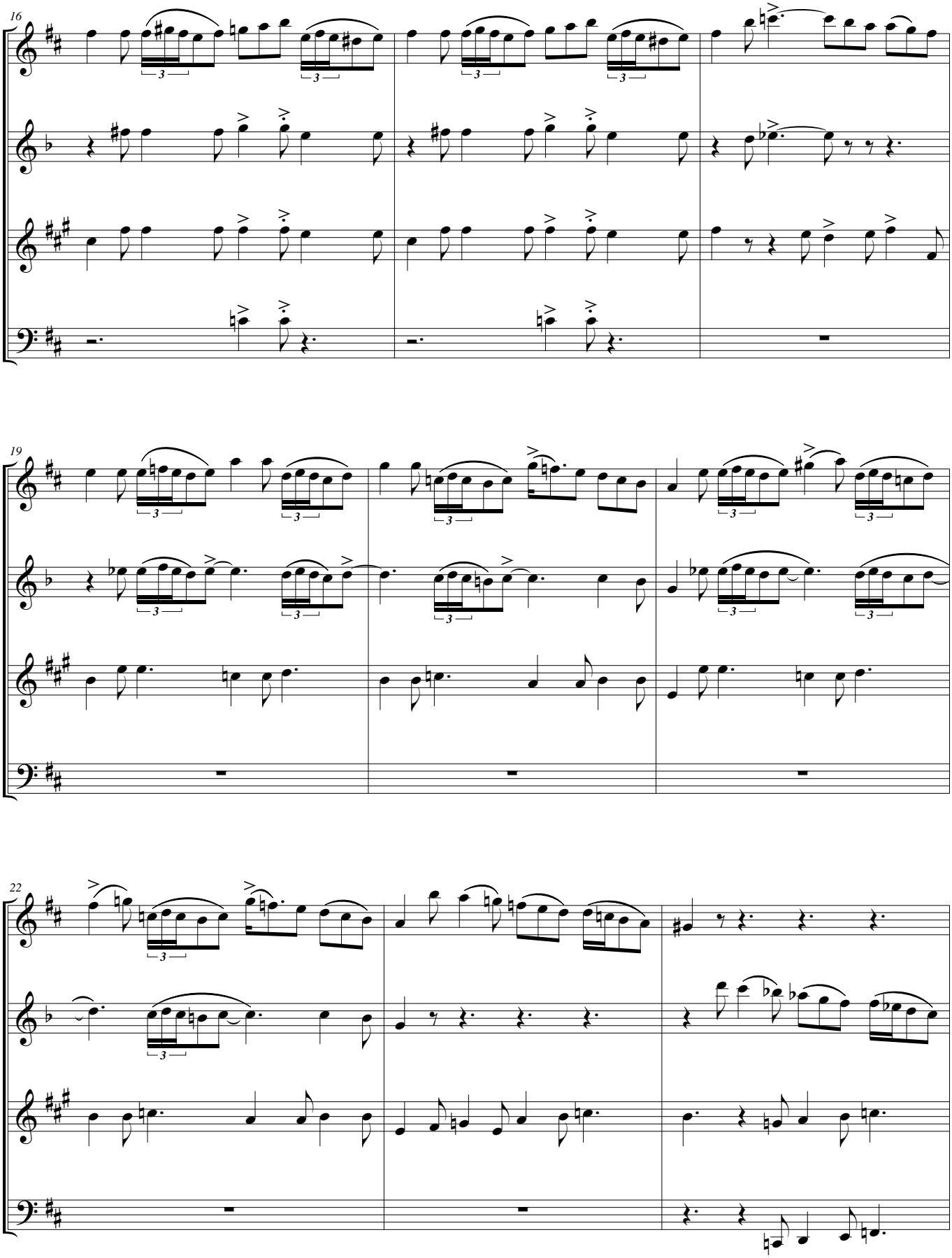
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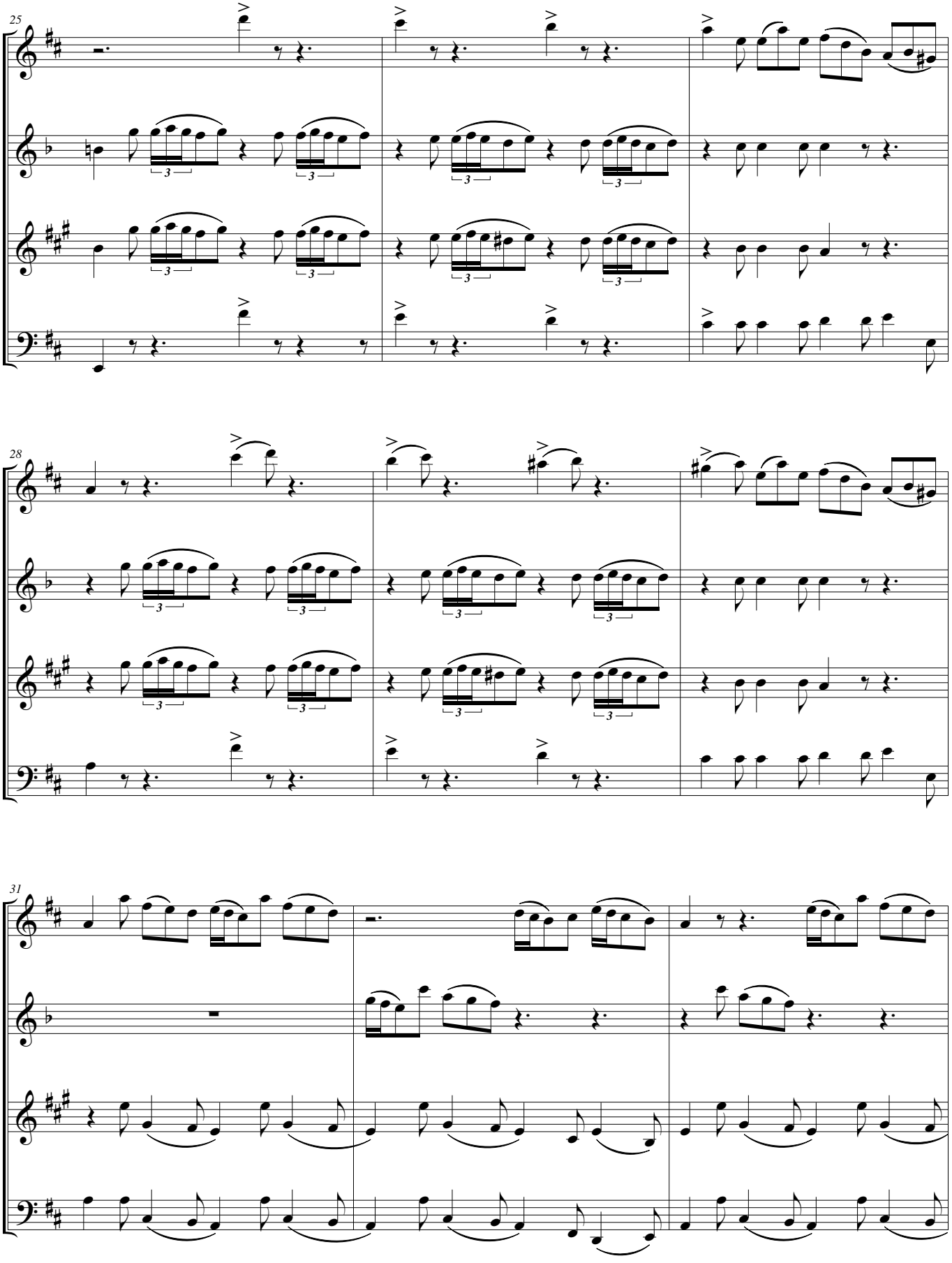
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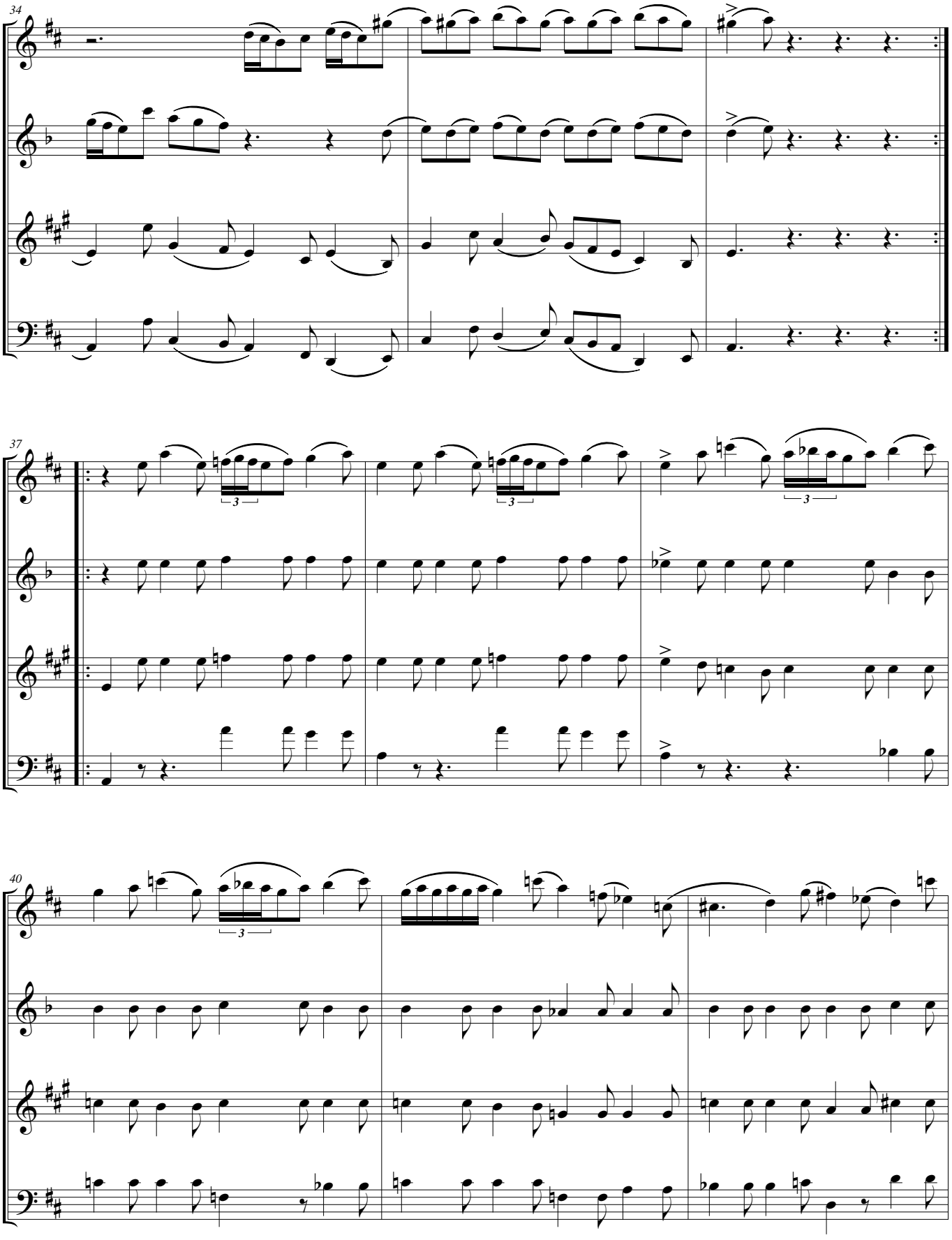
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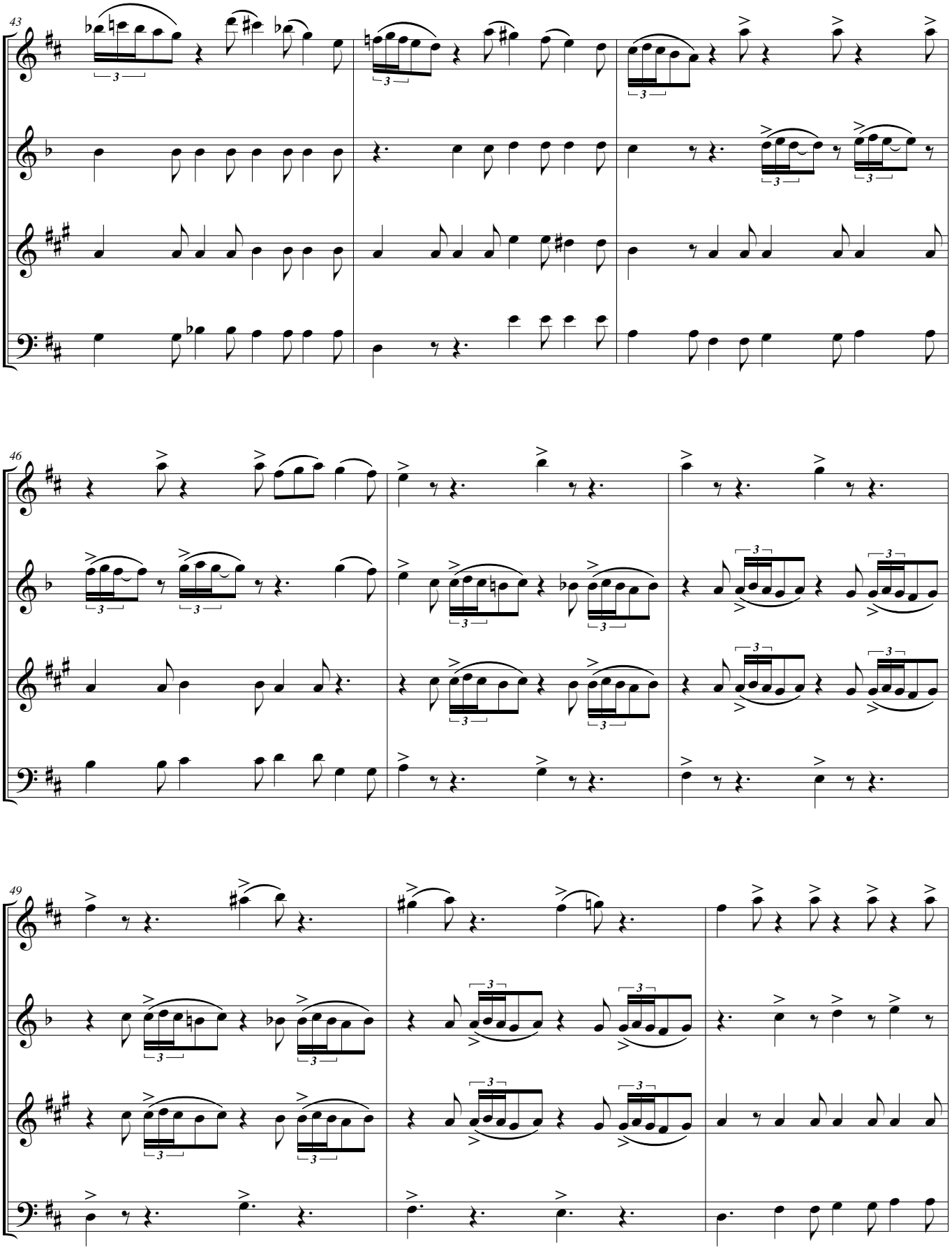
37
3
3
40
3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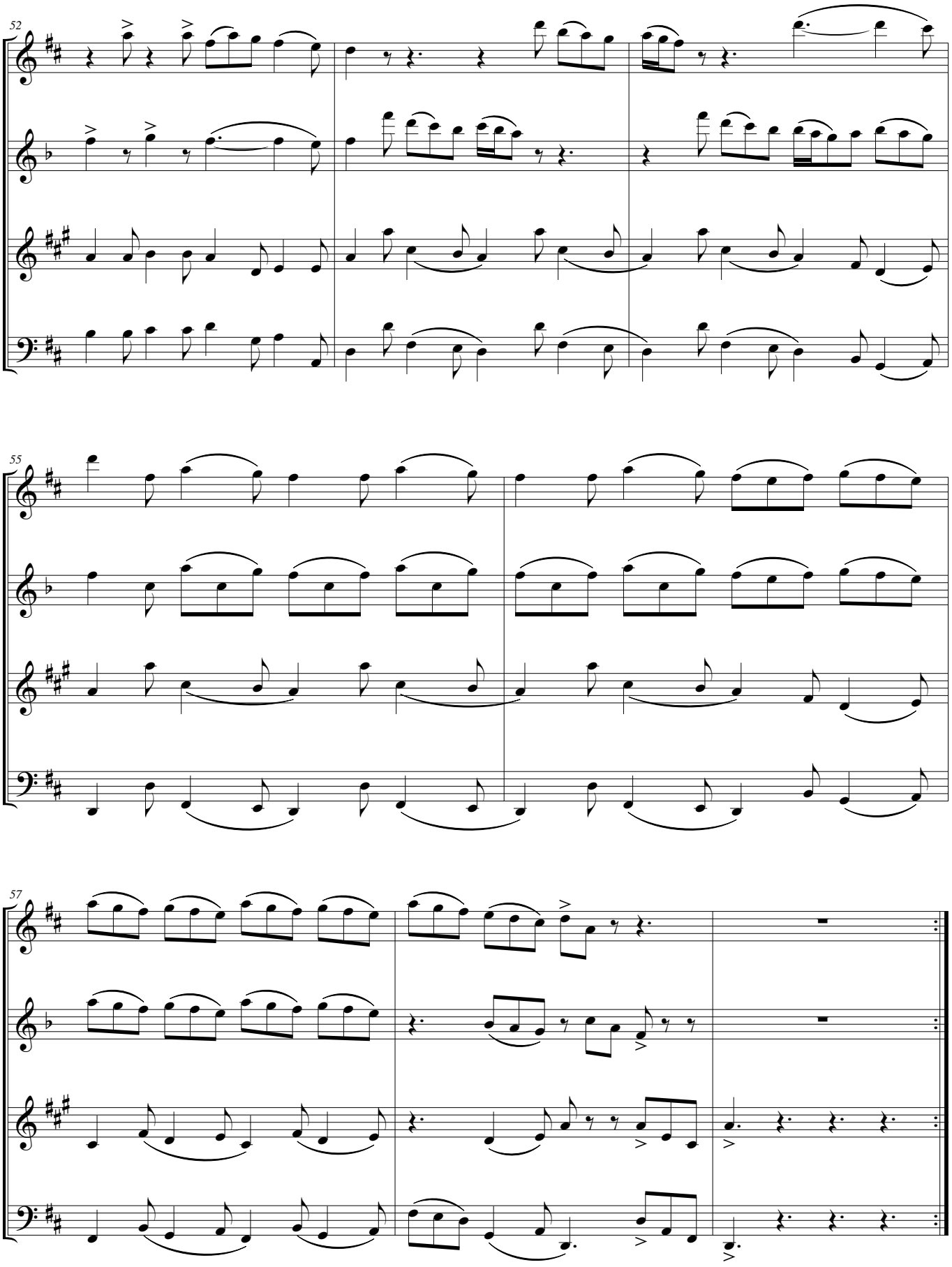

52
55
57

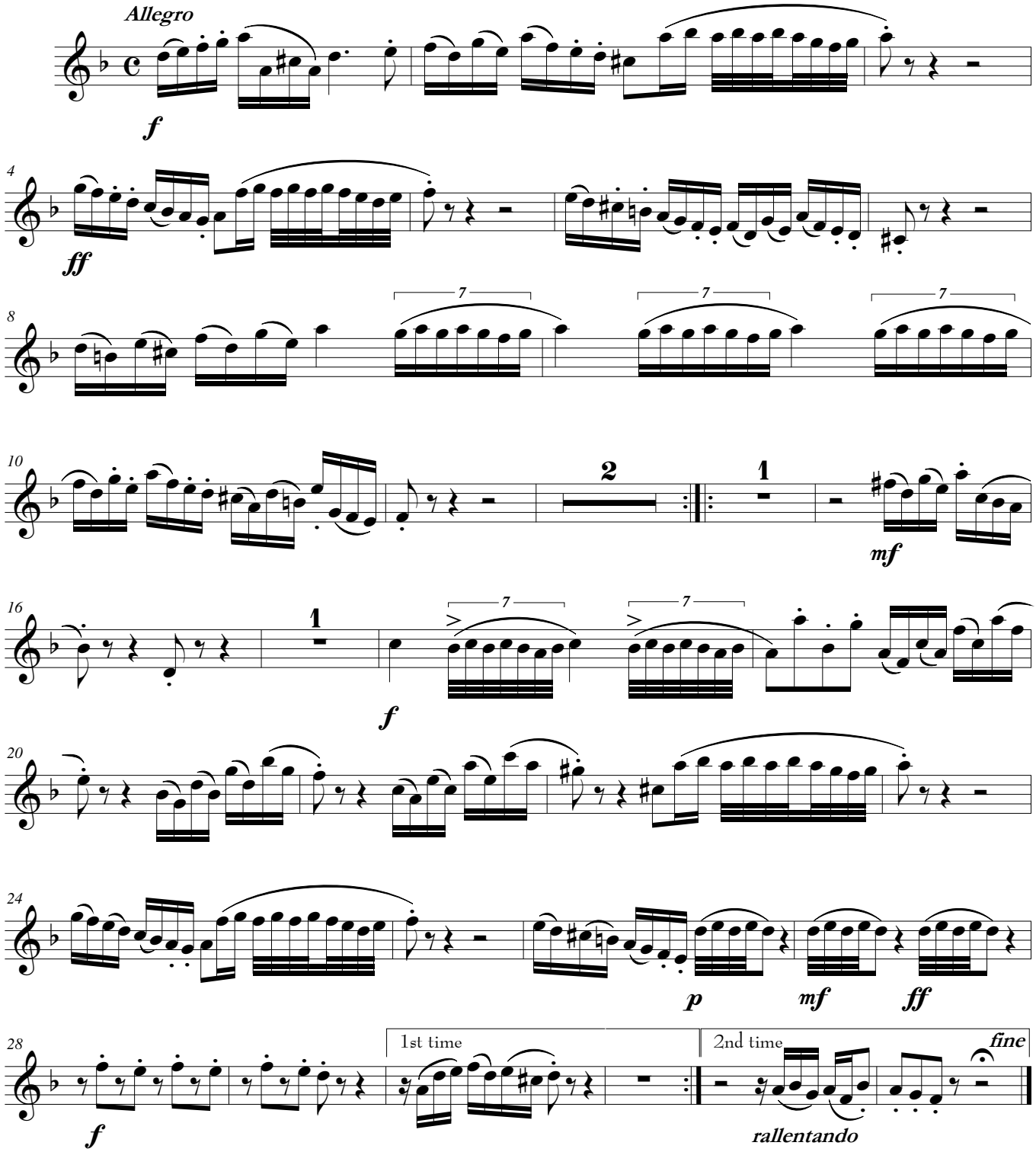
for Corentin Alessandro

SONATA

Oboe

I

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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for Corentin Alessandro

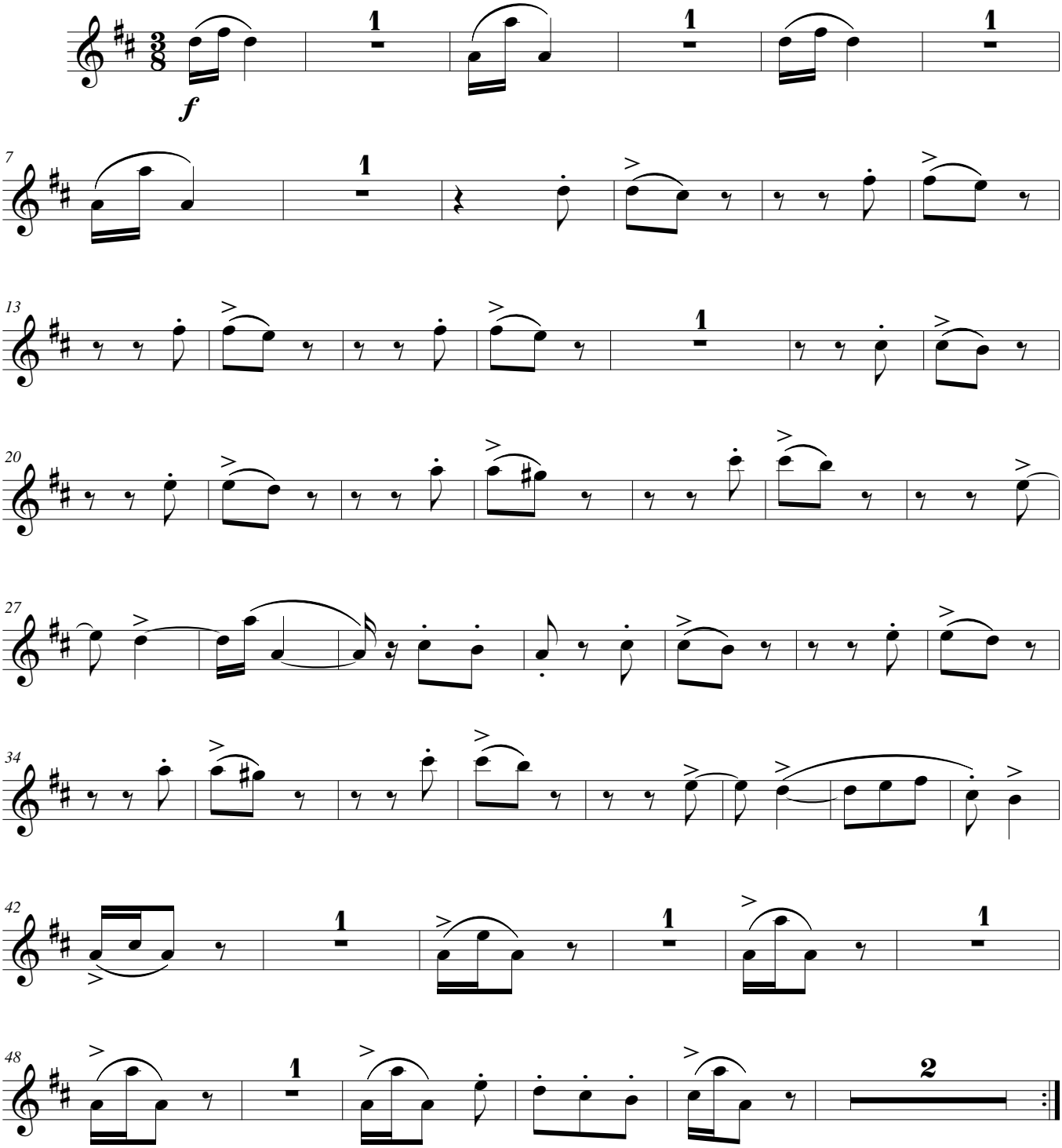
SONATA

Oboe

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**

II

Non presto ma a tempo di ballo



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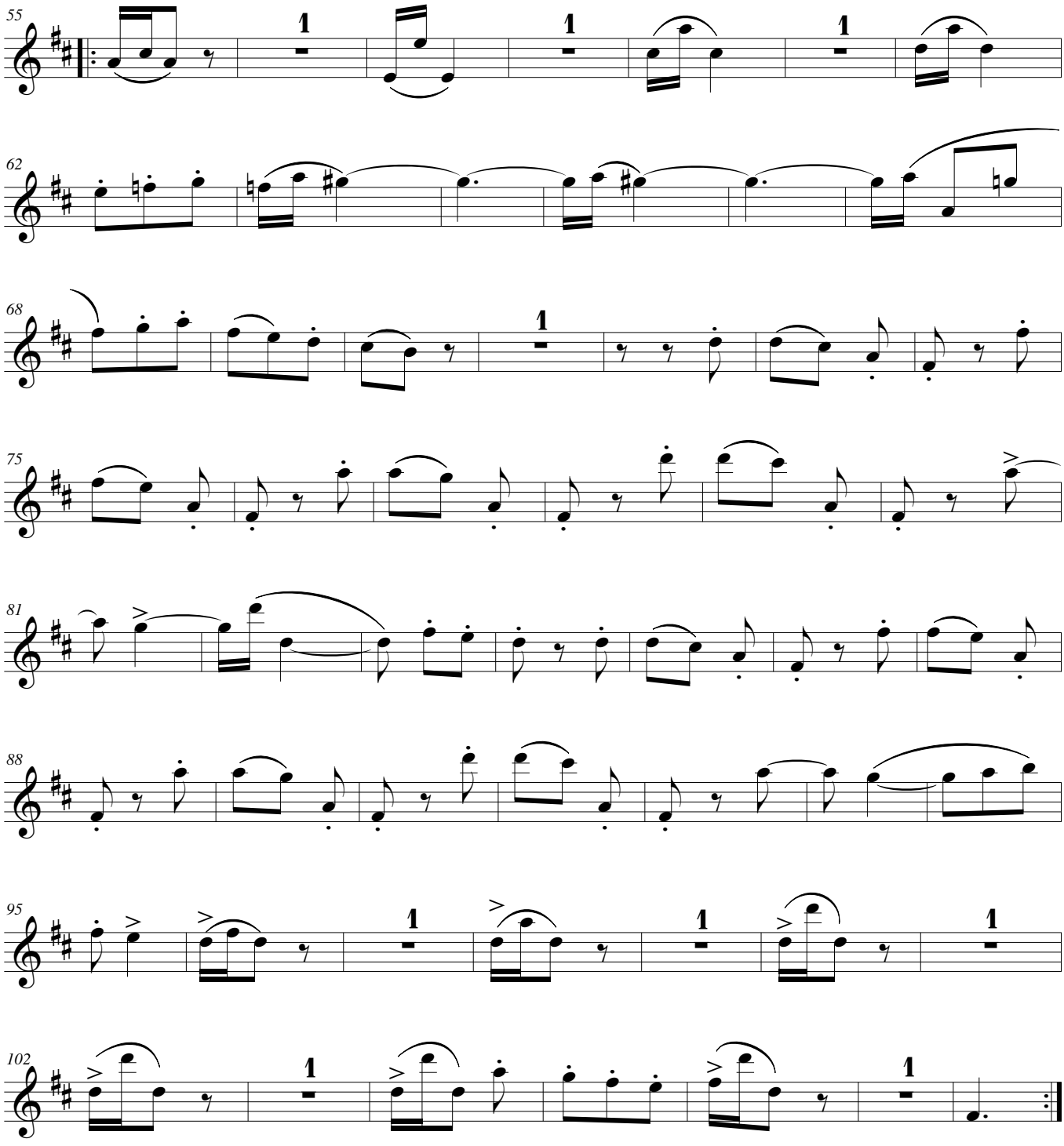
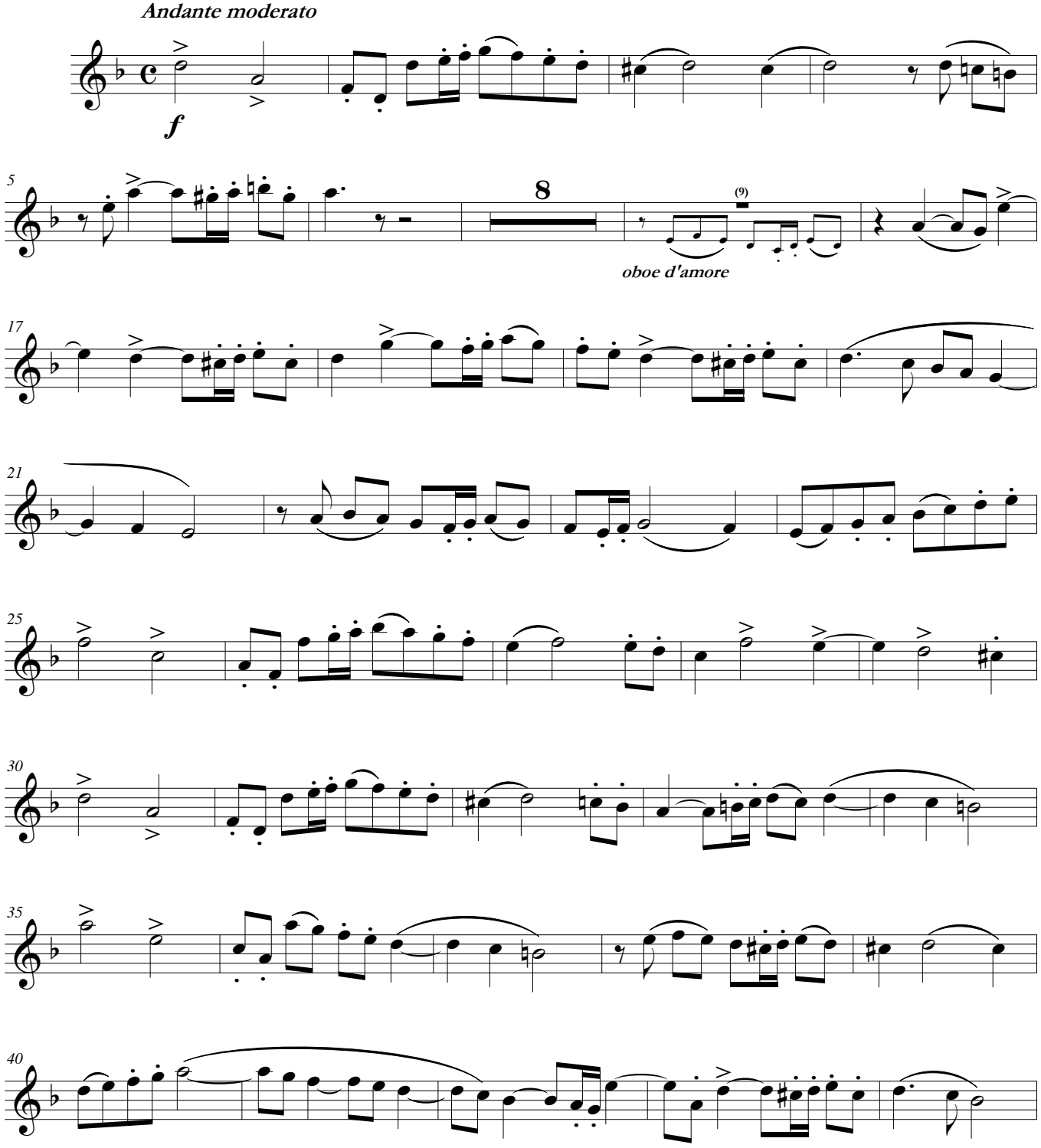

55
62
68
75
81
88
95
102

SONATA

Oboe

III

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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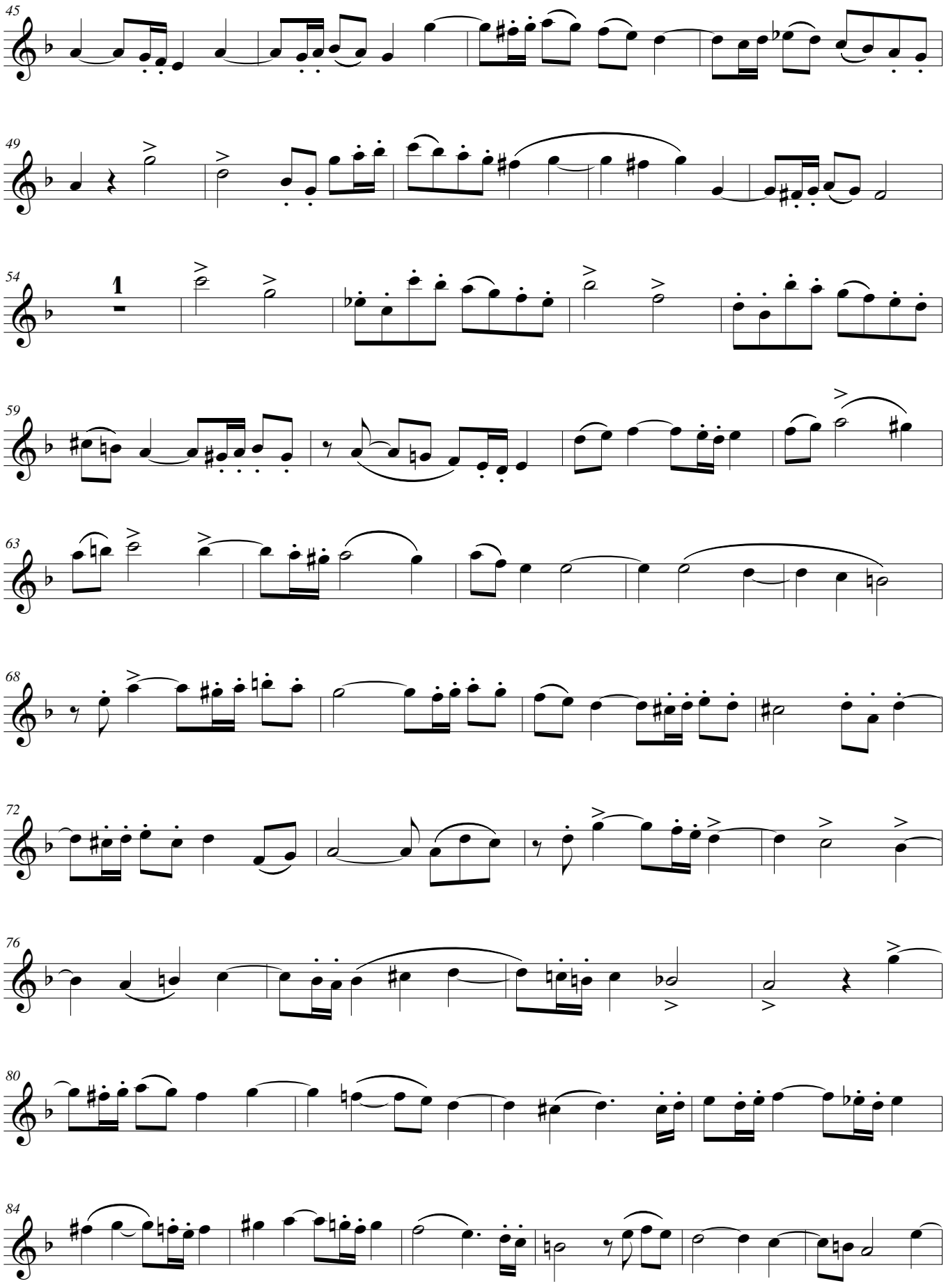
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80
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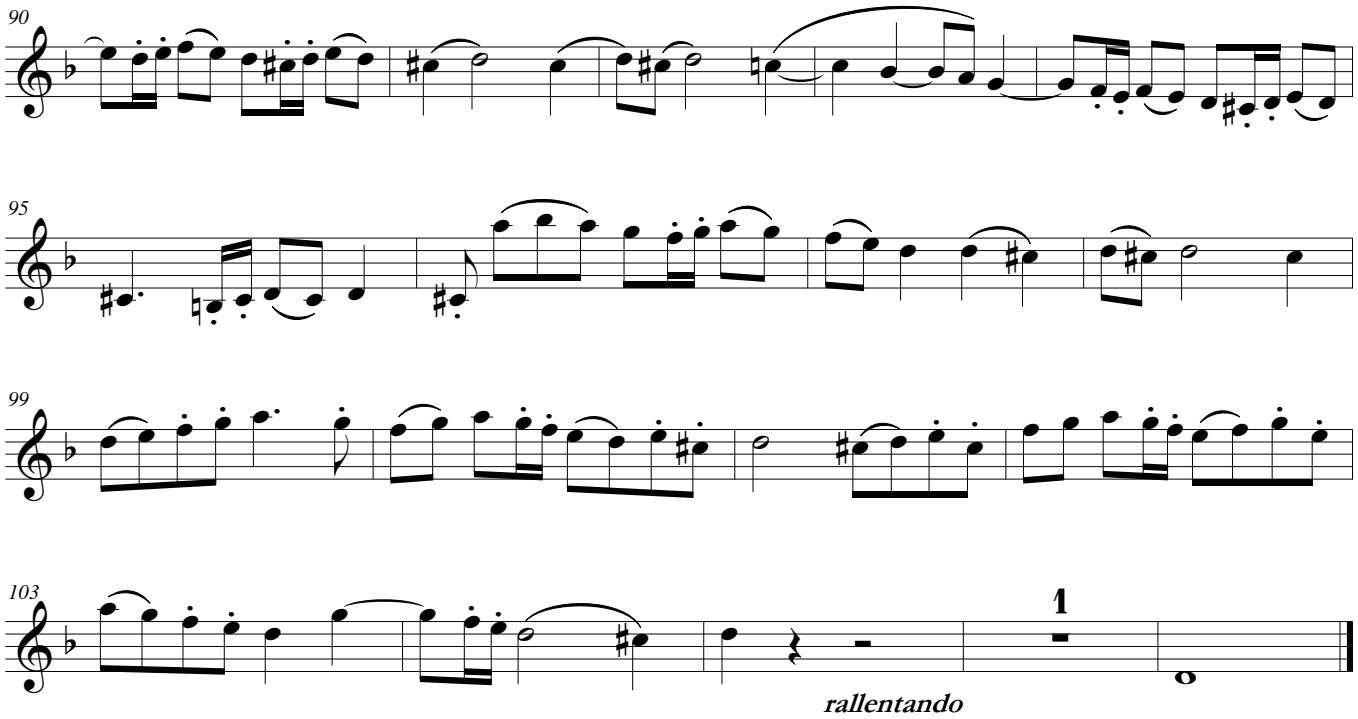
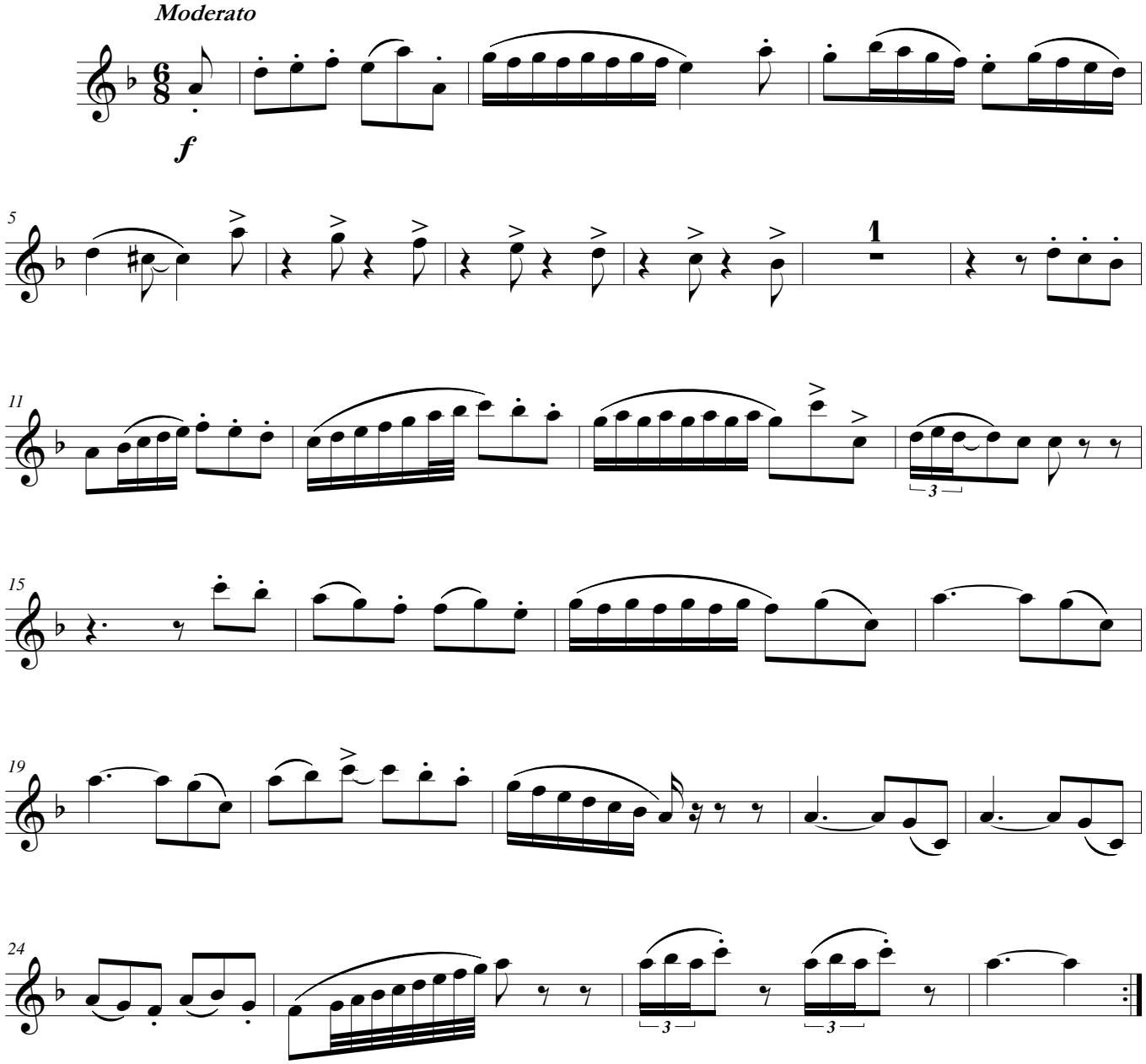

90
95
99
103
1
rallentando

SONATA

Oboe

IV

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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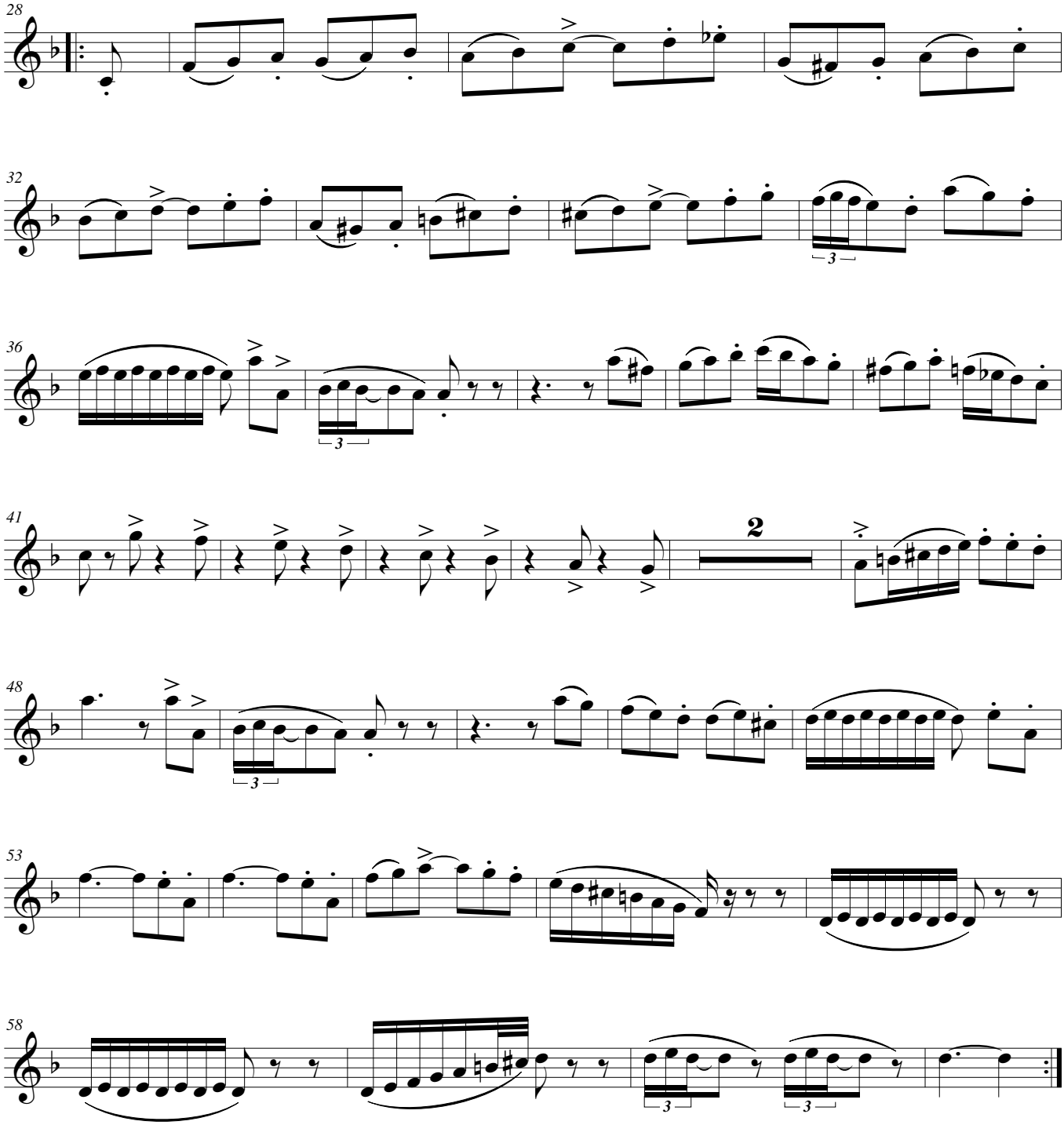
28
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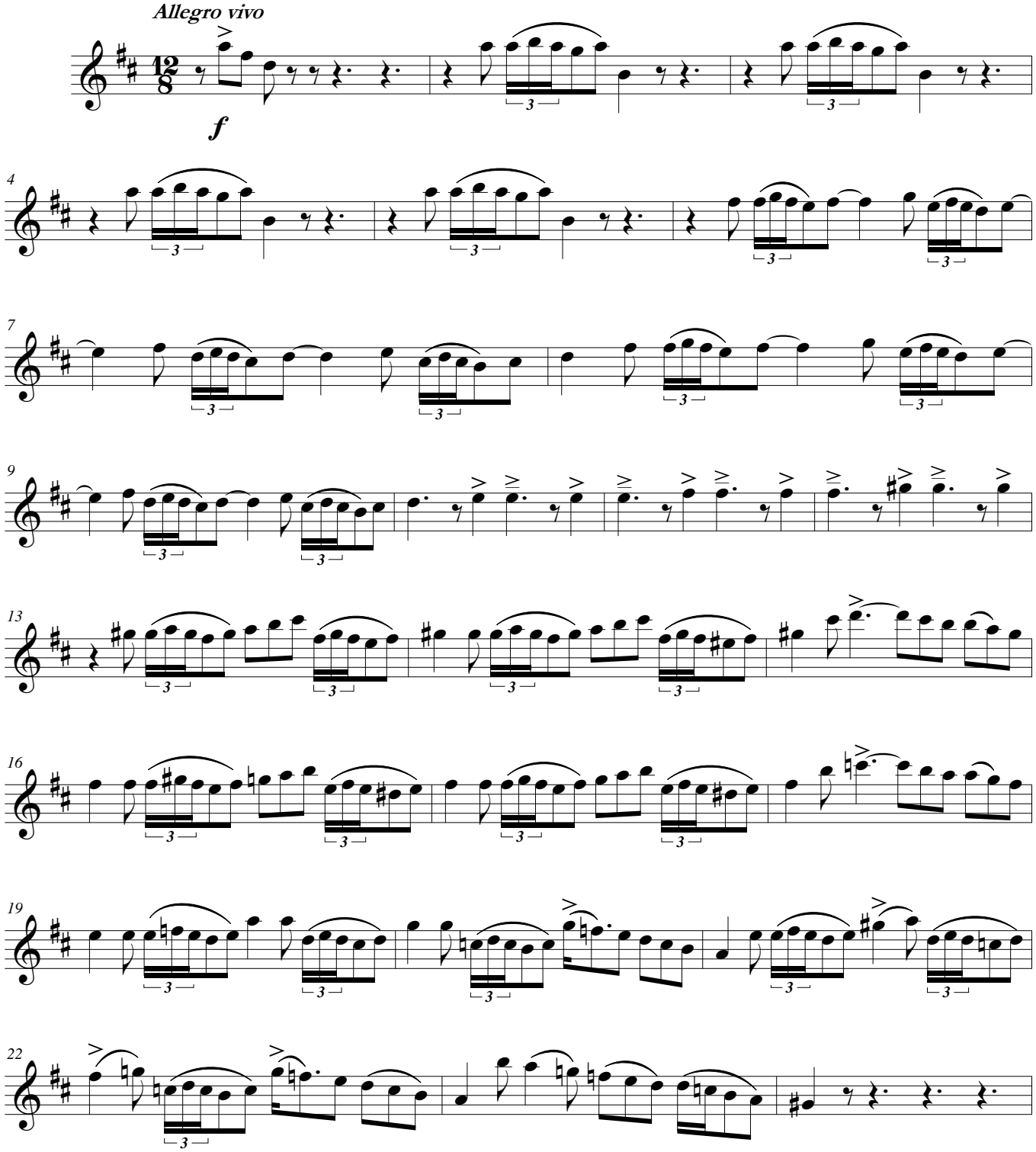
53
58

SONATA

Oboe

V

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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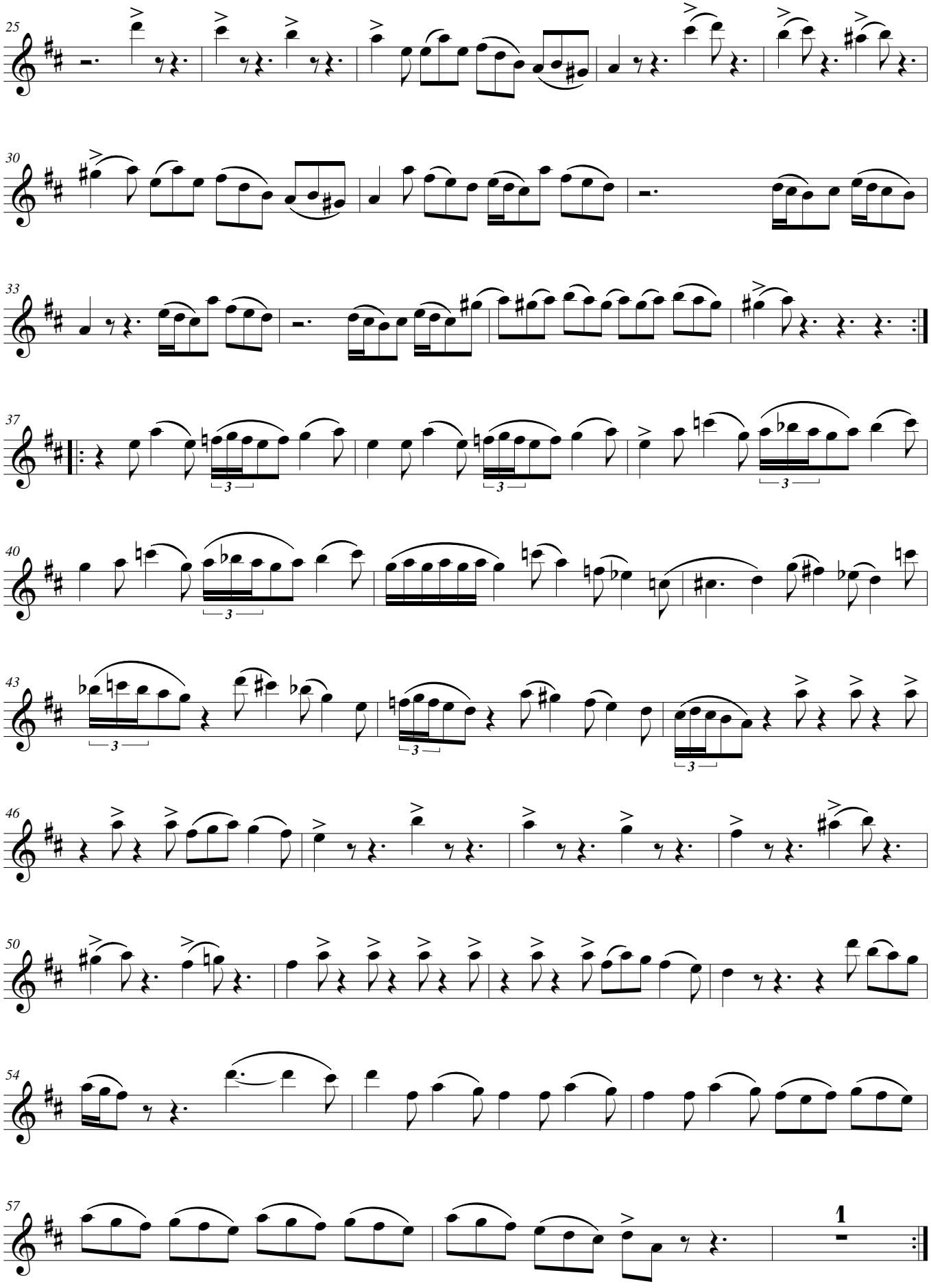

25
30
33
37
40
43
46
50
54
57
1

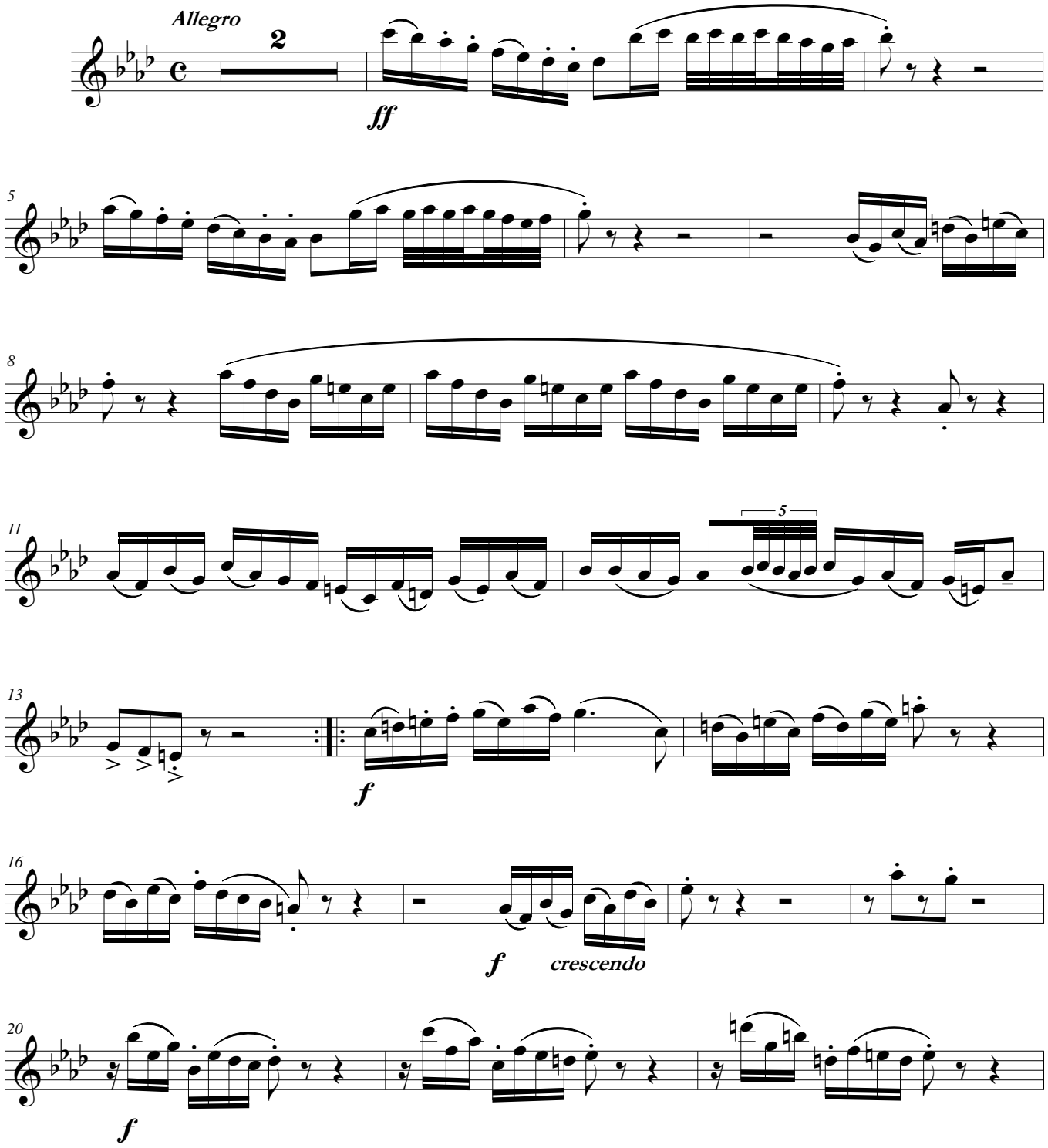
for Corentin Alessandro

SONATA

Oboe d'amore

I

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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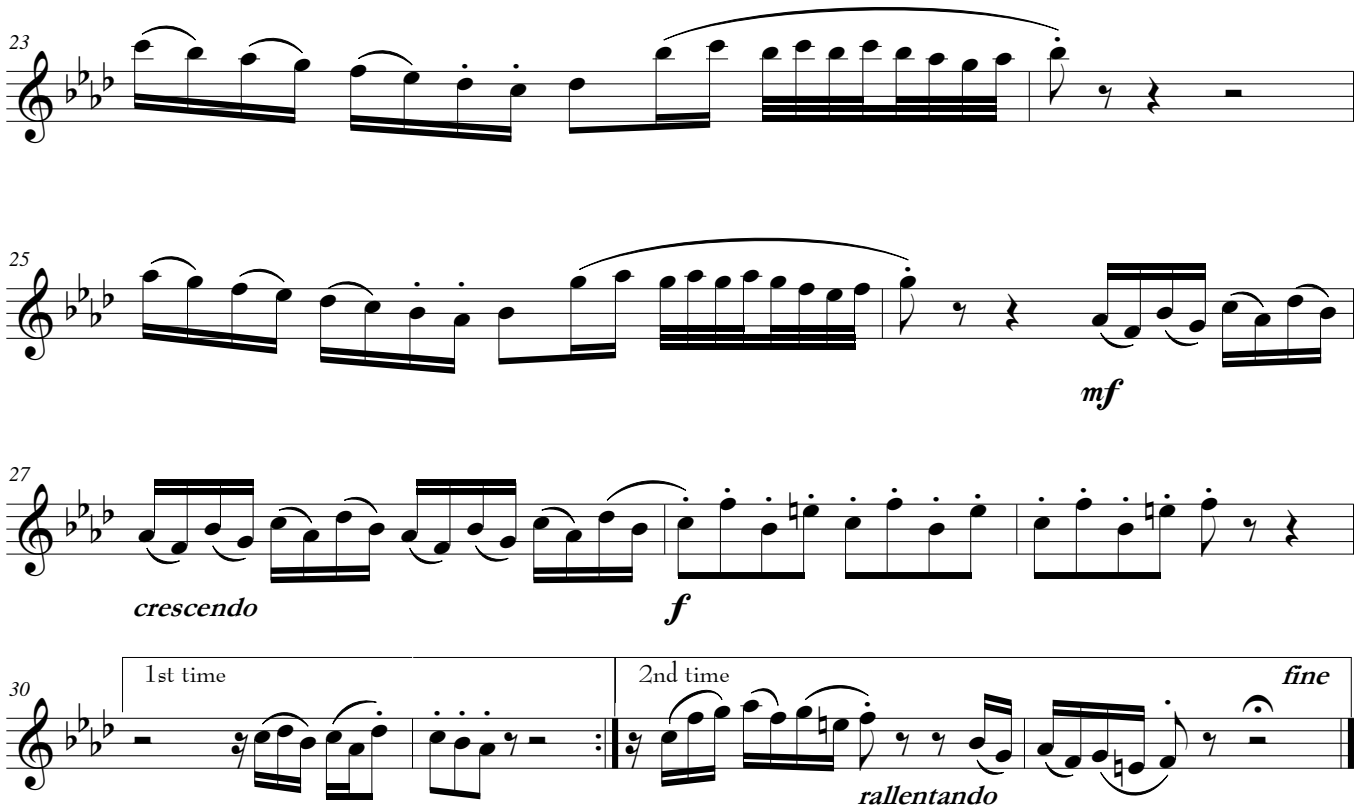
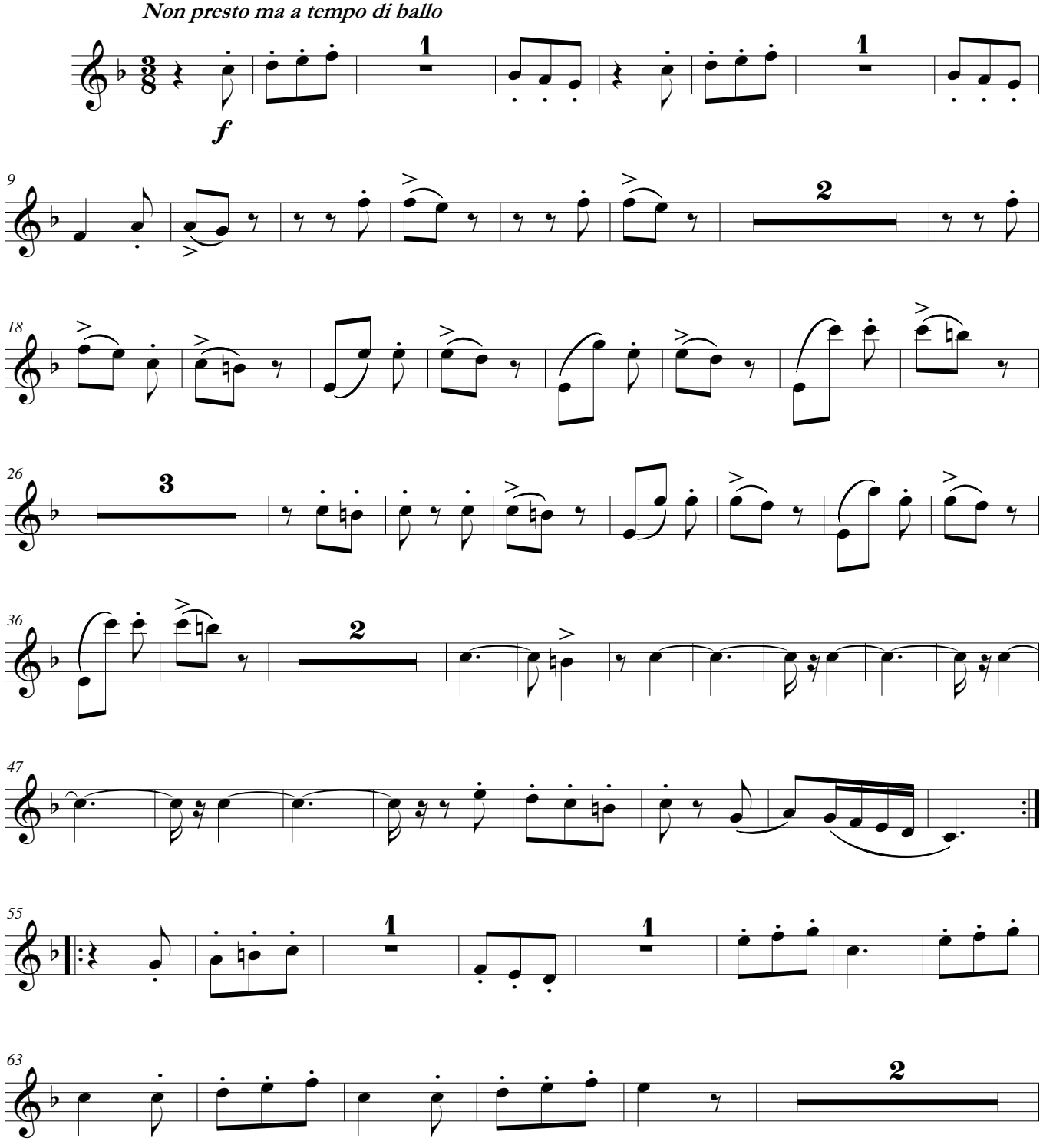

23
25
mf
27
crescendo
f
30
1st time
2nd time
fine
rallentando

SONATA

Oboe d'amore

II

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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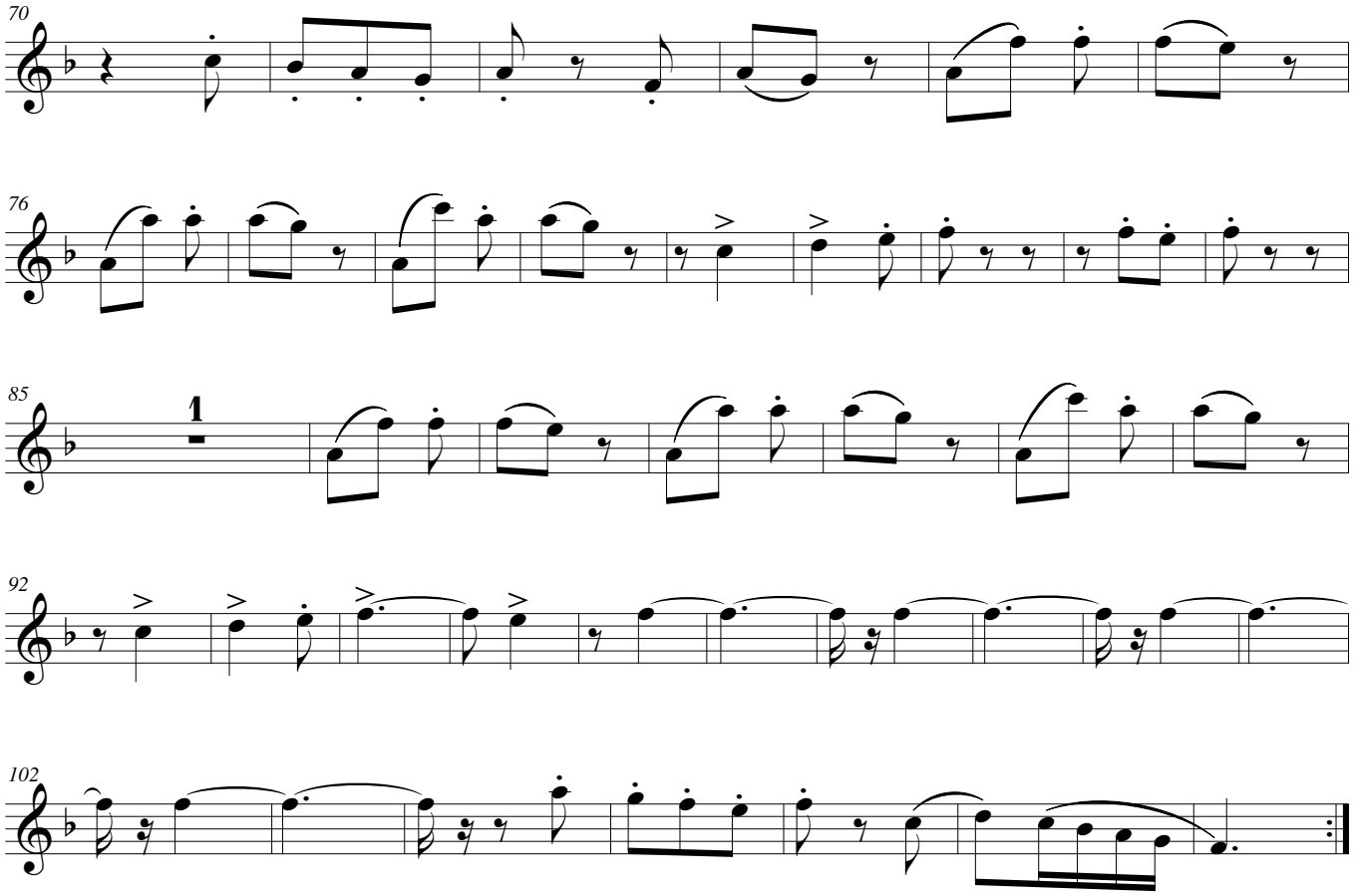
70
76
85
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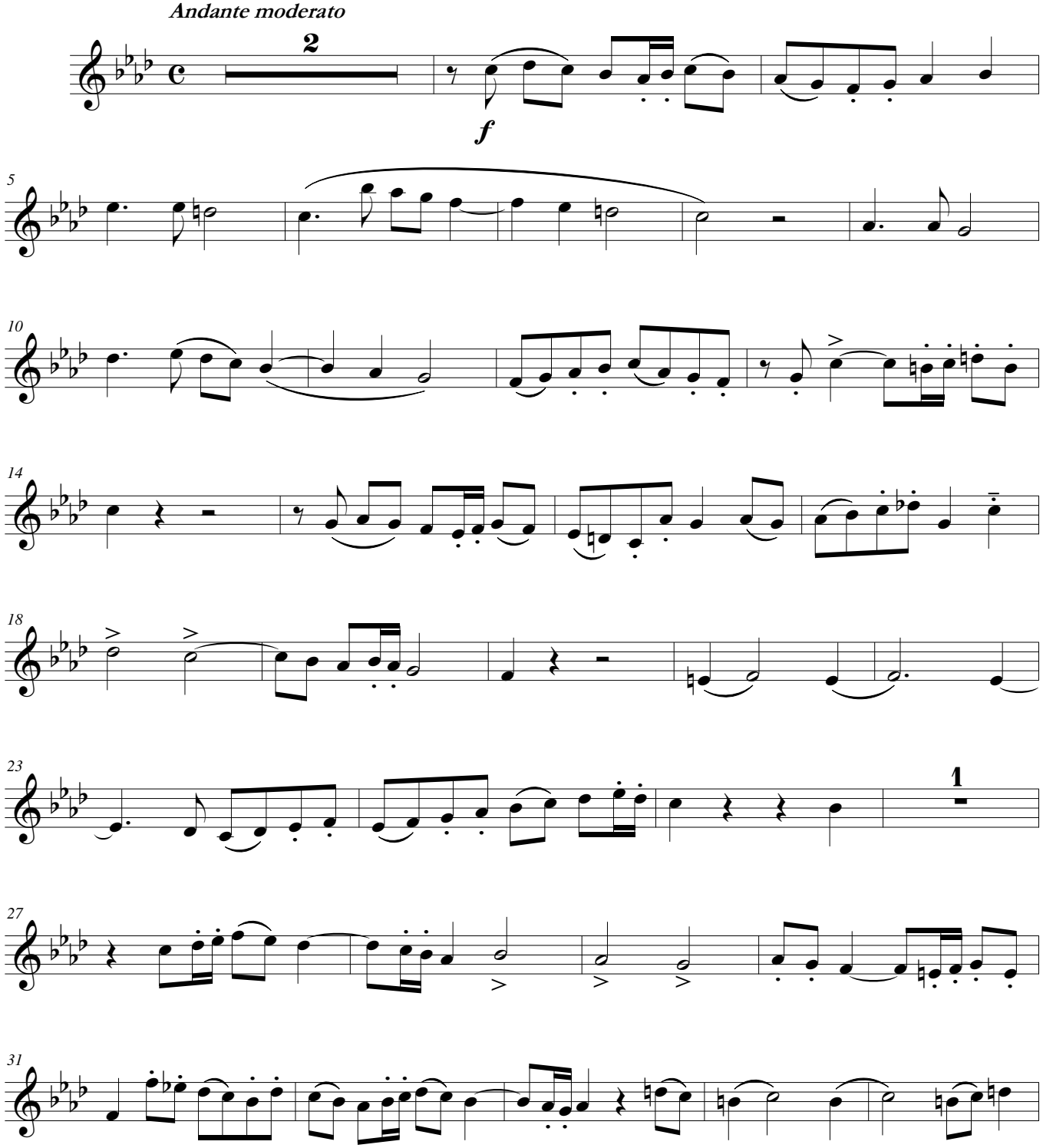
92
102

SONATA

Oboe d'amore

III

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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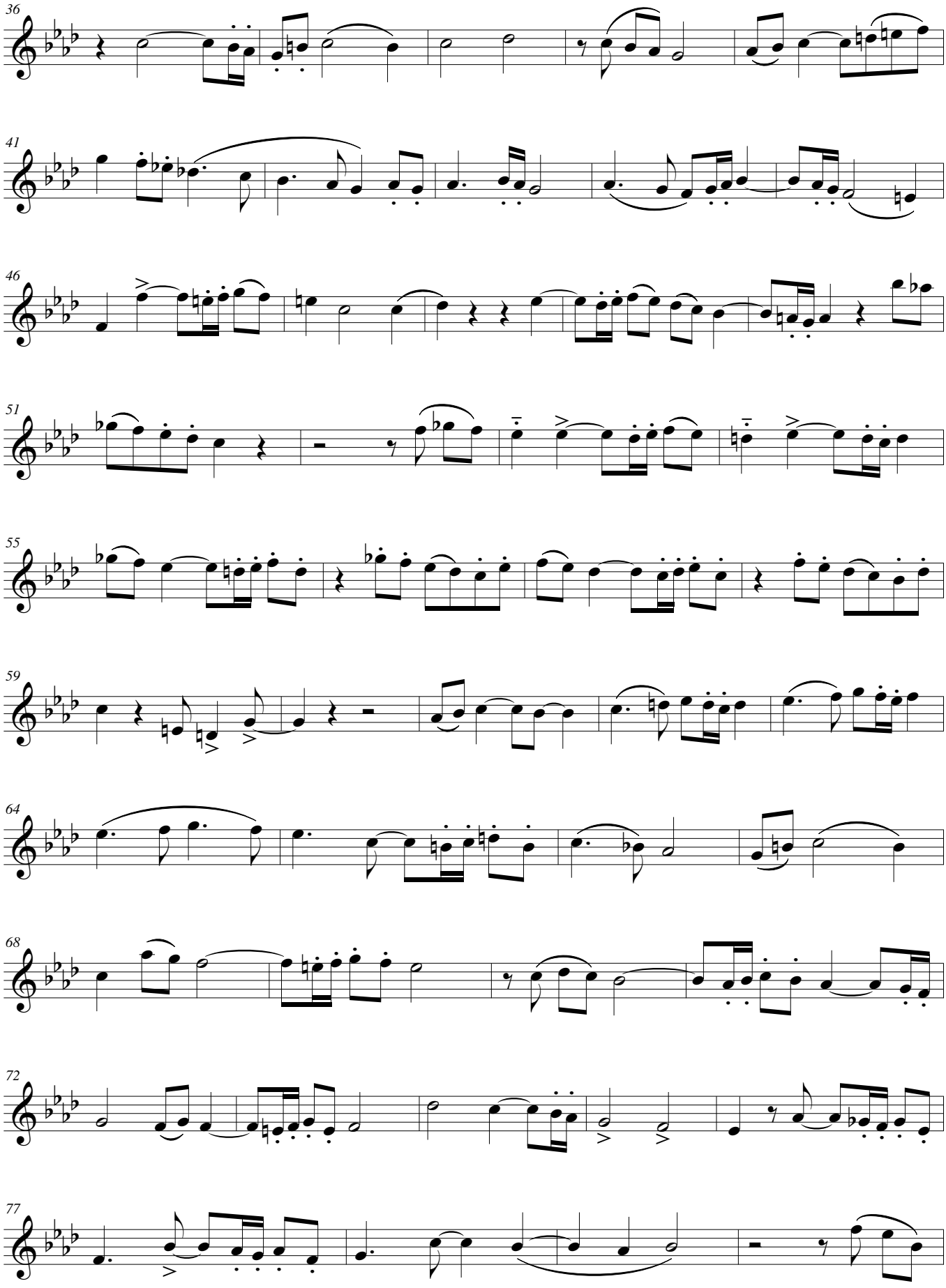
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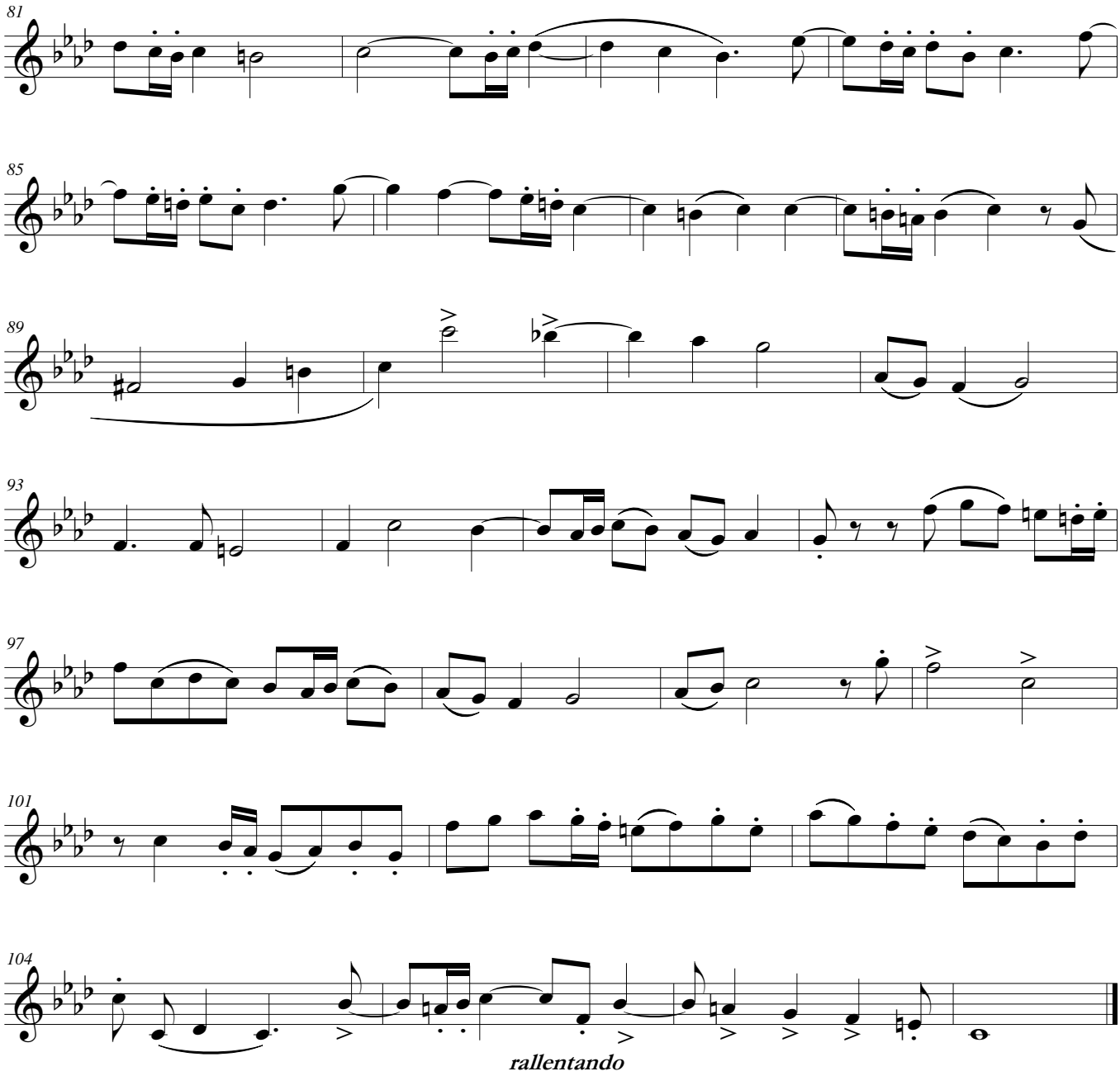

81
85
89
93
97
101
104
rallentando

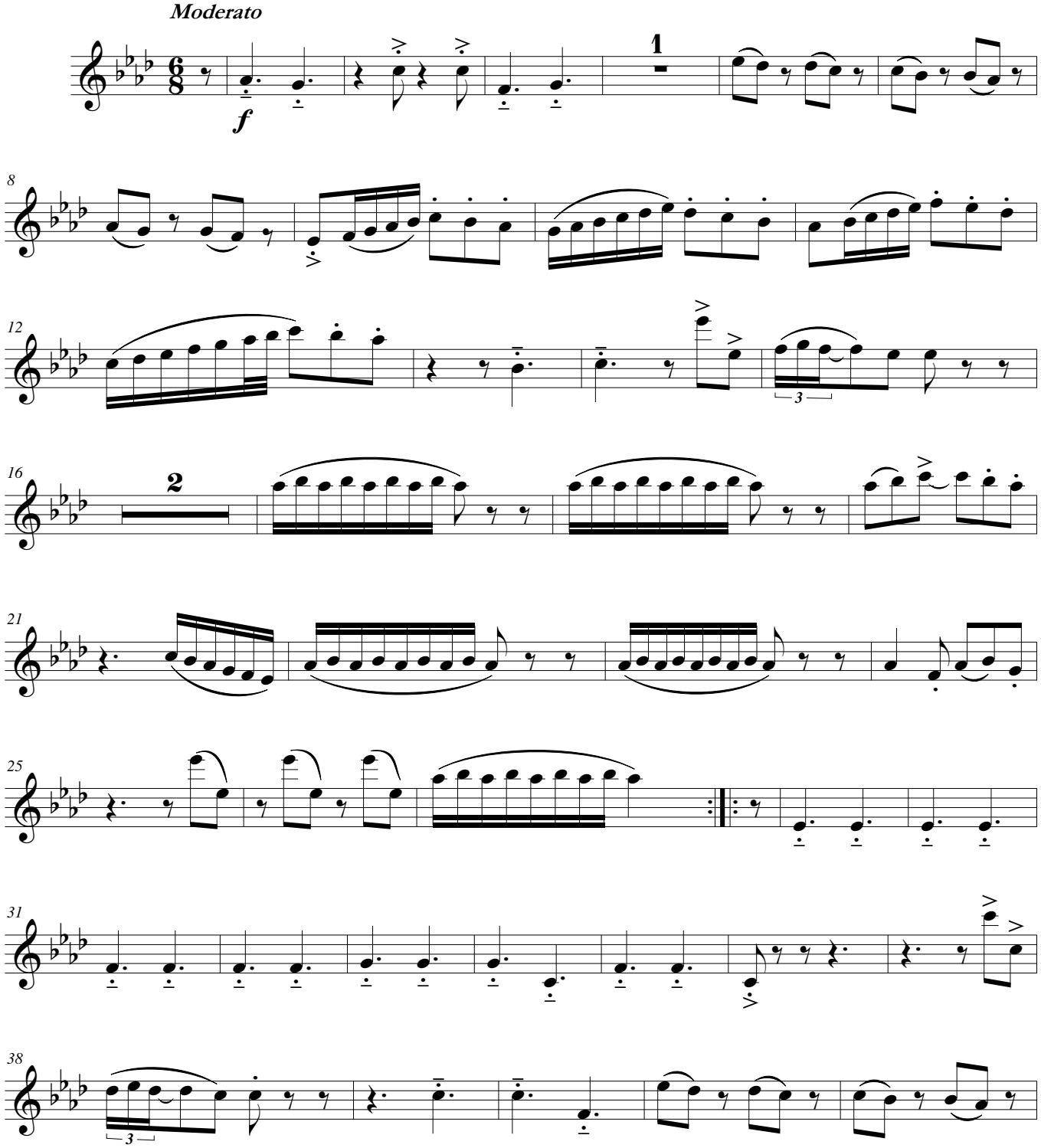
for Corentin Alessandro

SONATA

Oboe d'amore

IV

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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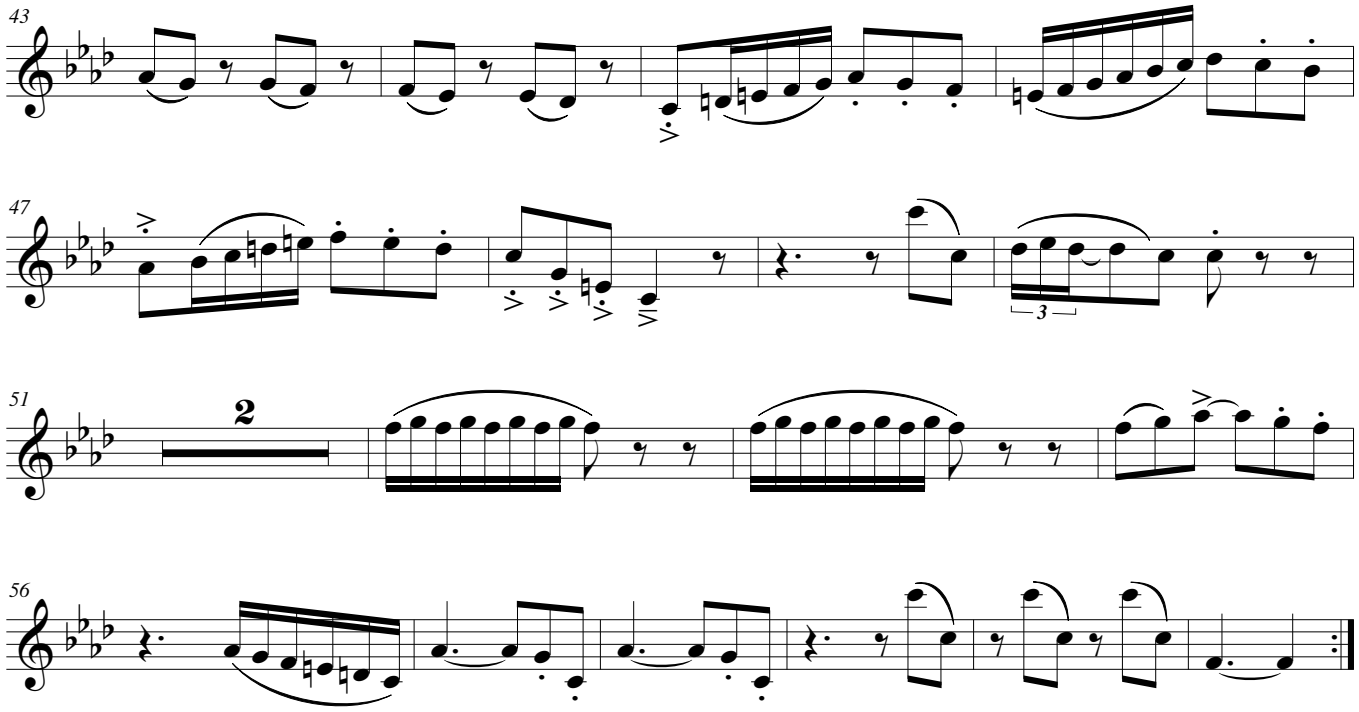

43
47
51
2
56

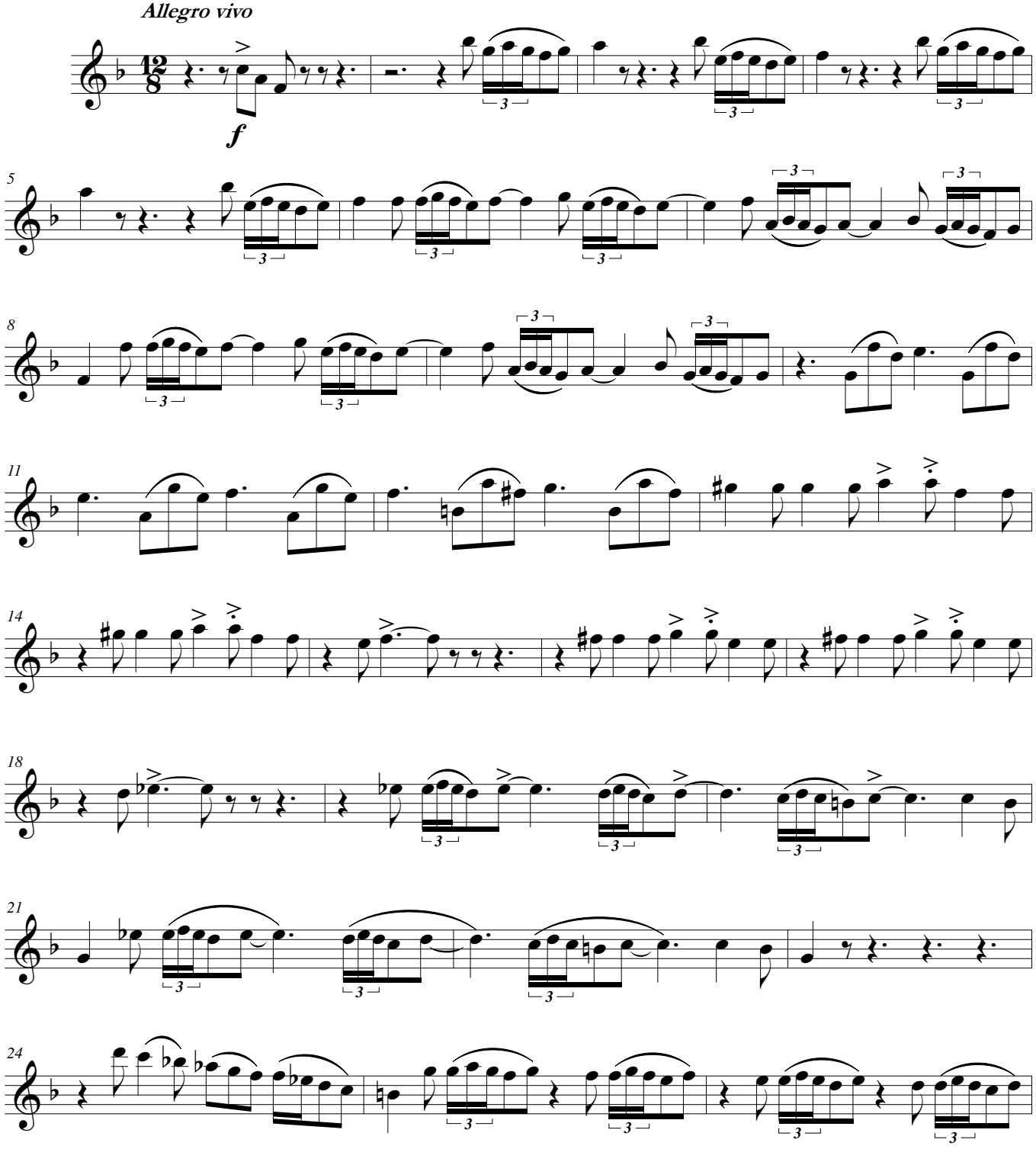
for Corentin Alessandro

SONATA

Oboe d'amore

V

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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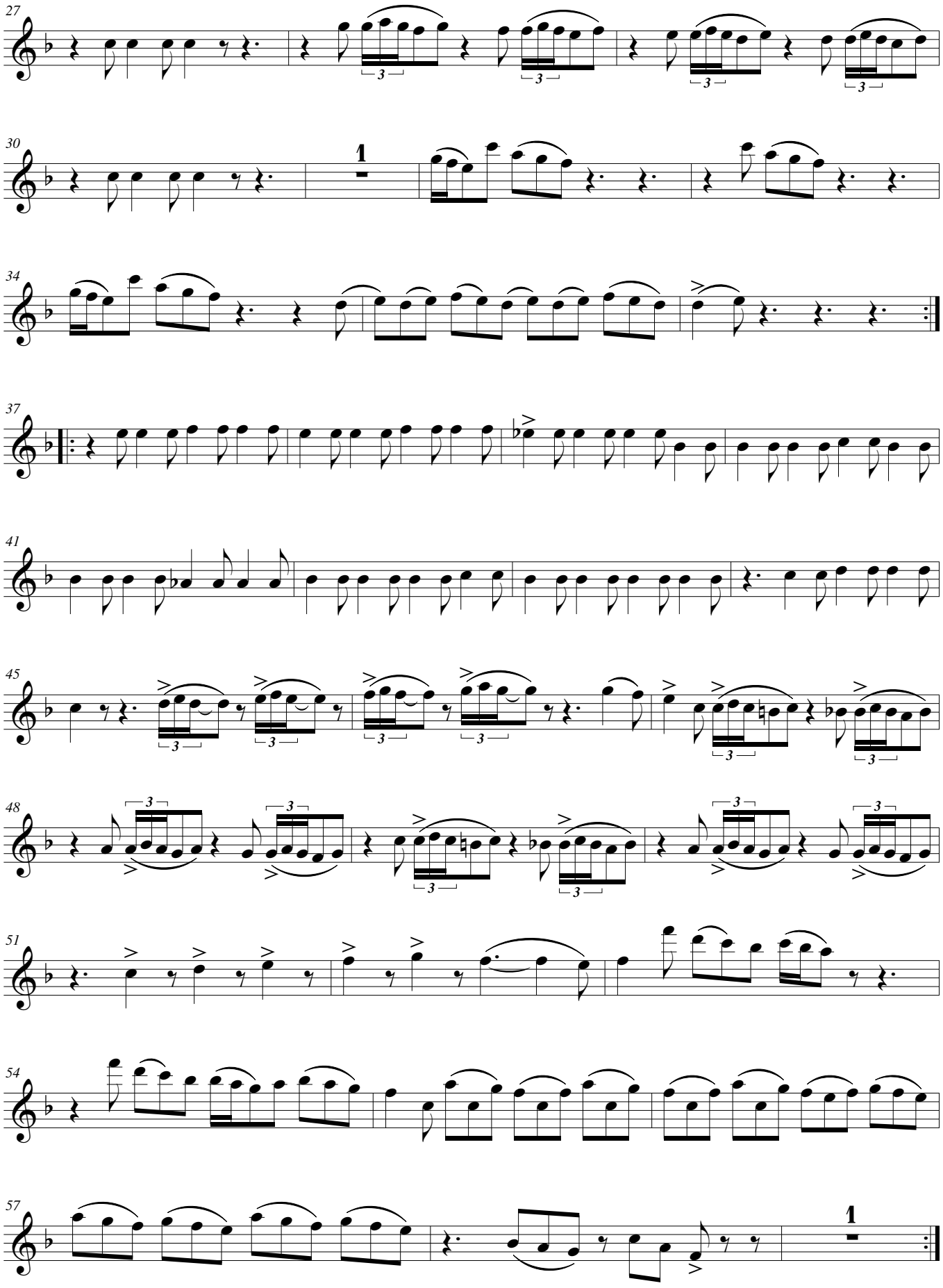

27
30
1
34
37
41
45
48
51
54
57
1

for Corentin Alessandro

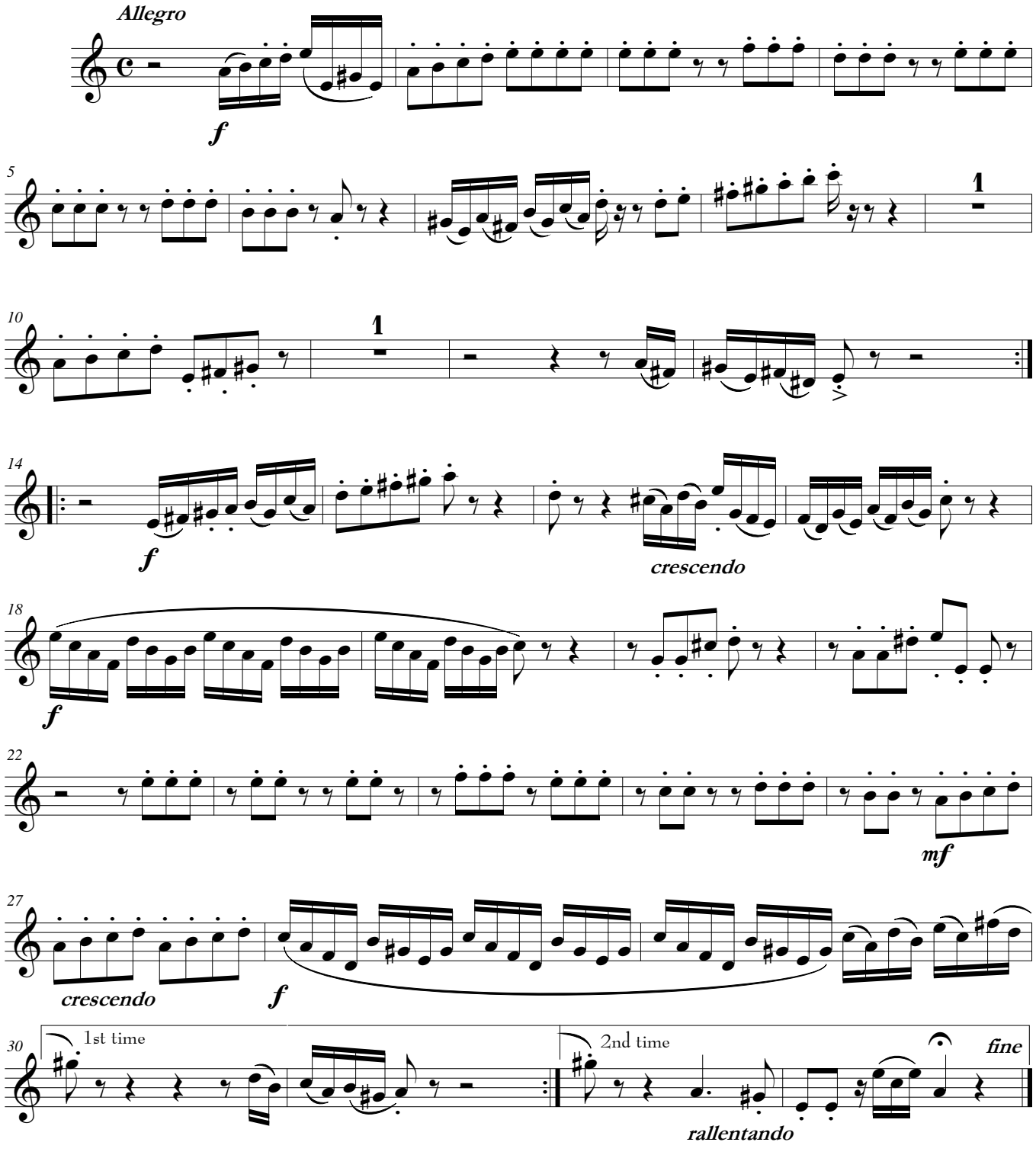
SONATA

Cor anglais

Domenico Scarlatti
(1685 -1757)

I

Transcription: **Ian K. Harris**



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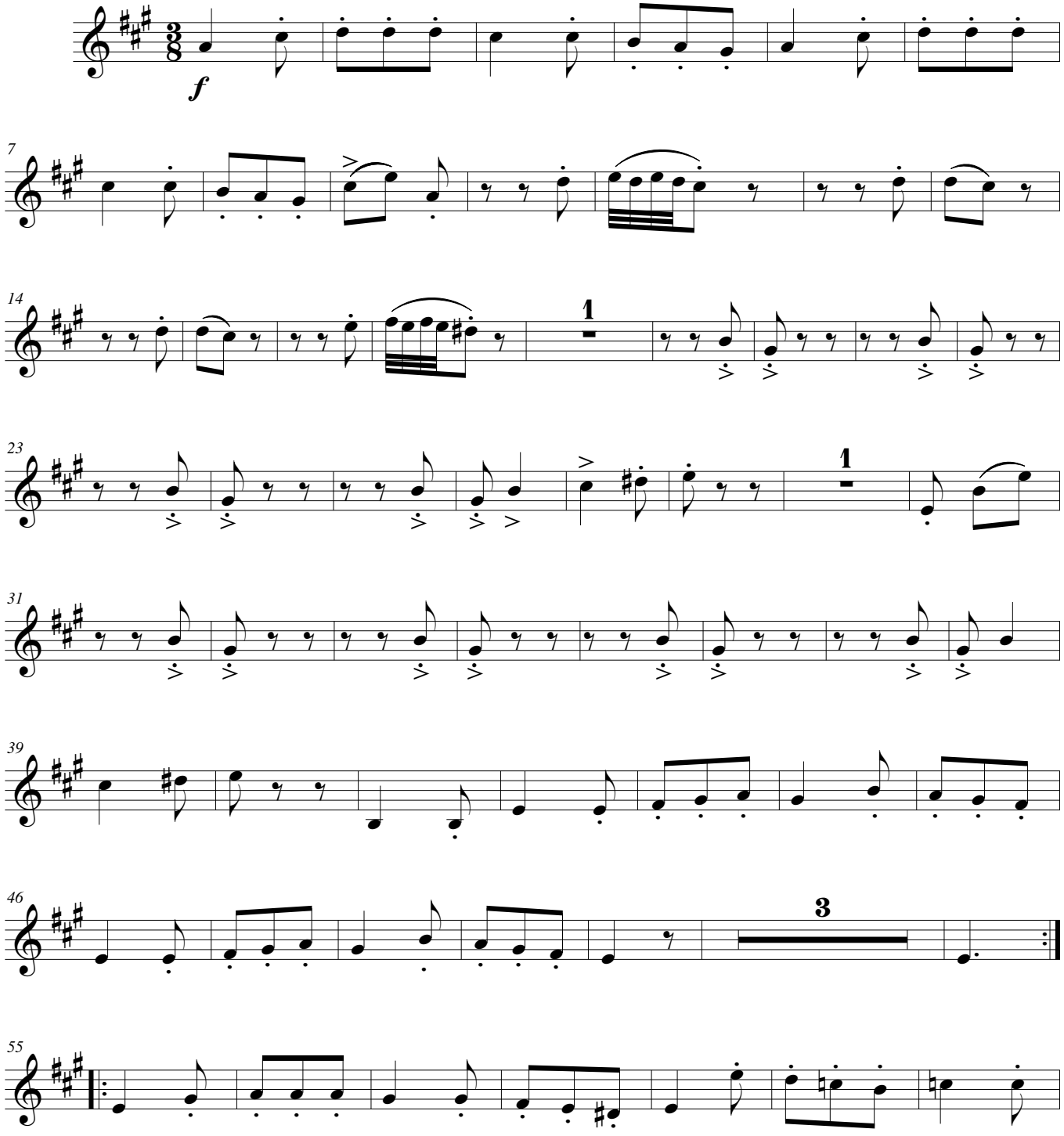
SONATA

Cor anglais

II

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**

Non presto ma a tempo di ballo



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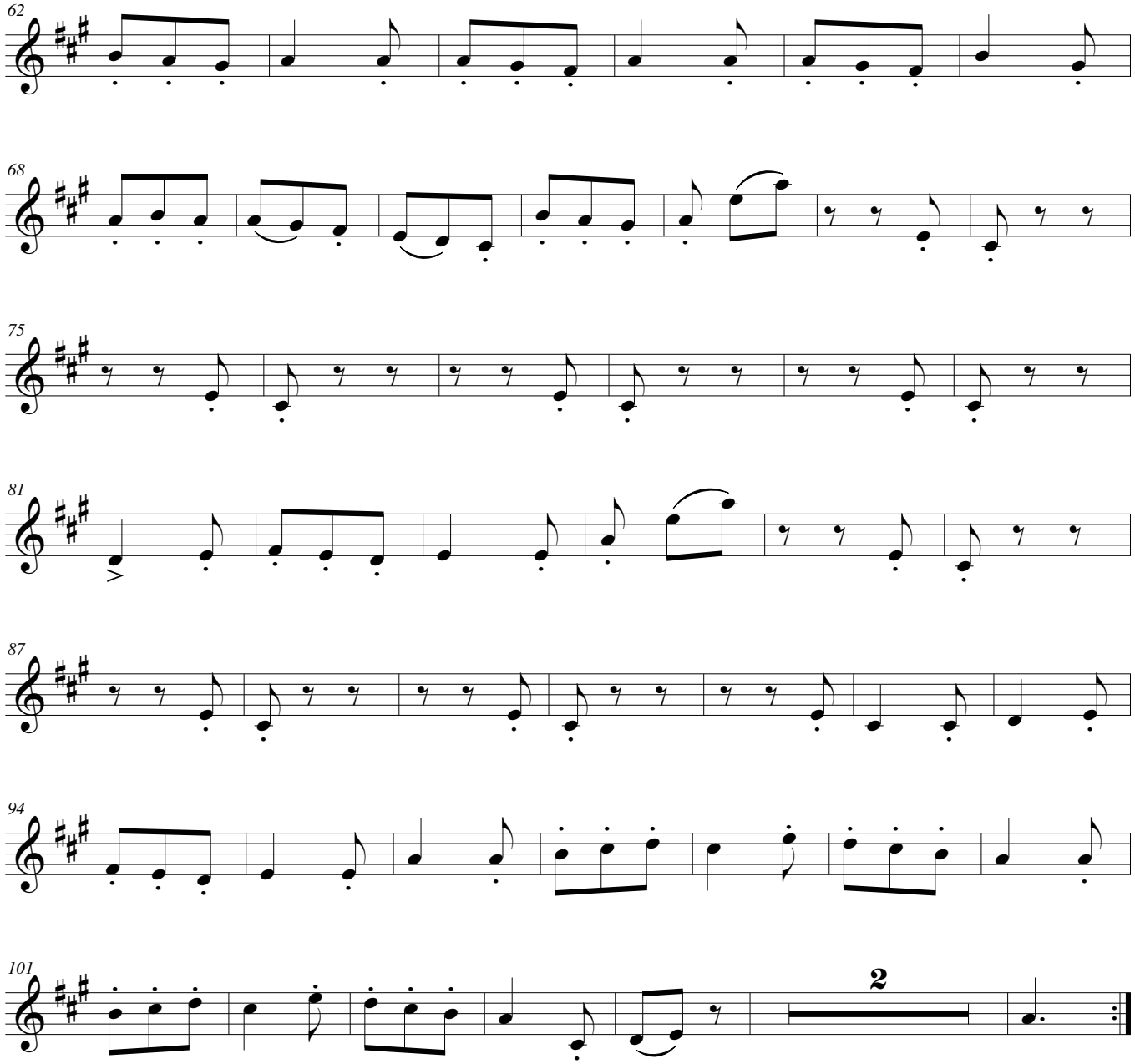

62
68
75
81
87
94
101
2

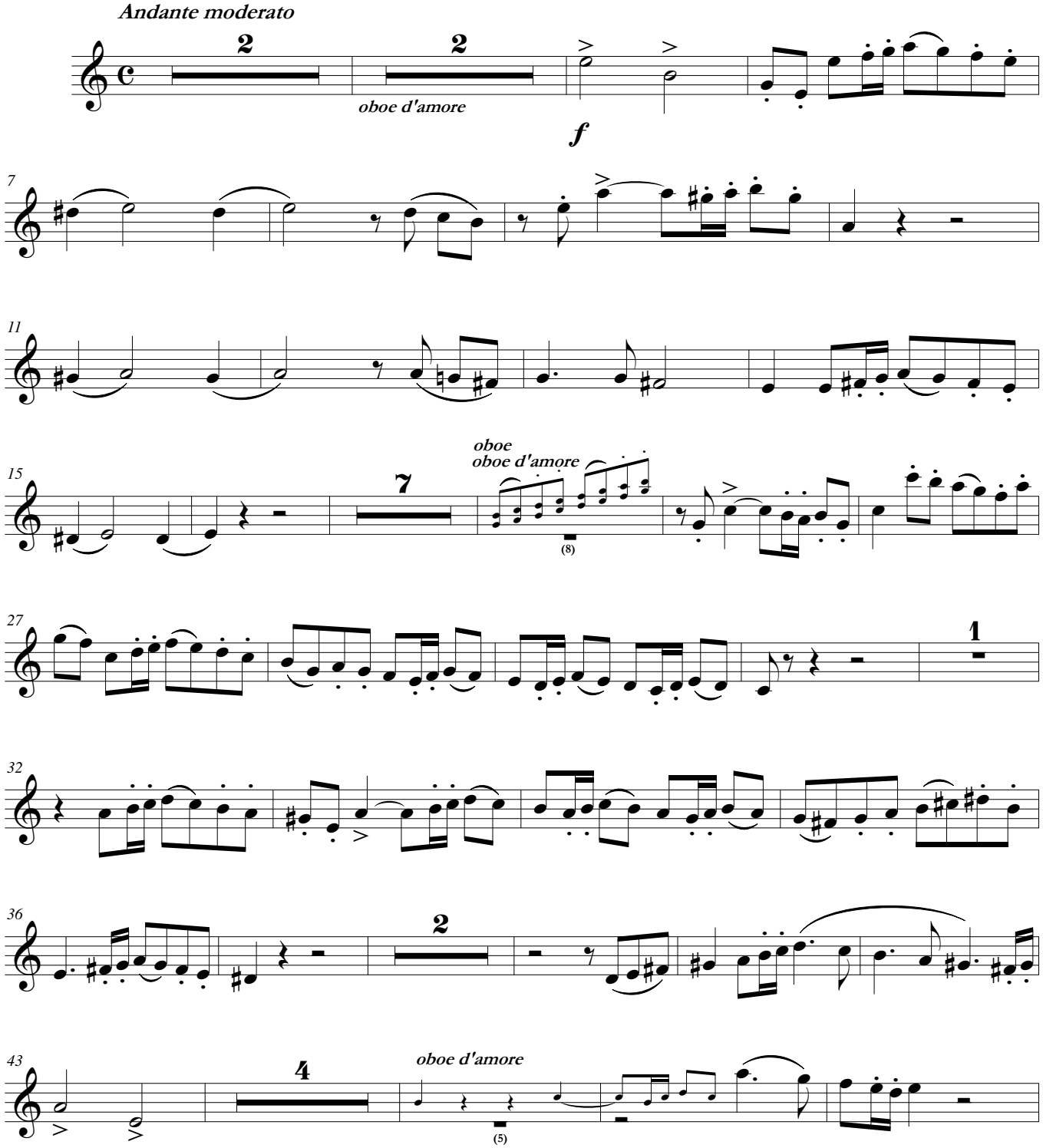
for Corentin Alessandro

SONATA

Cor anglais

III

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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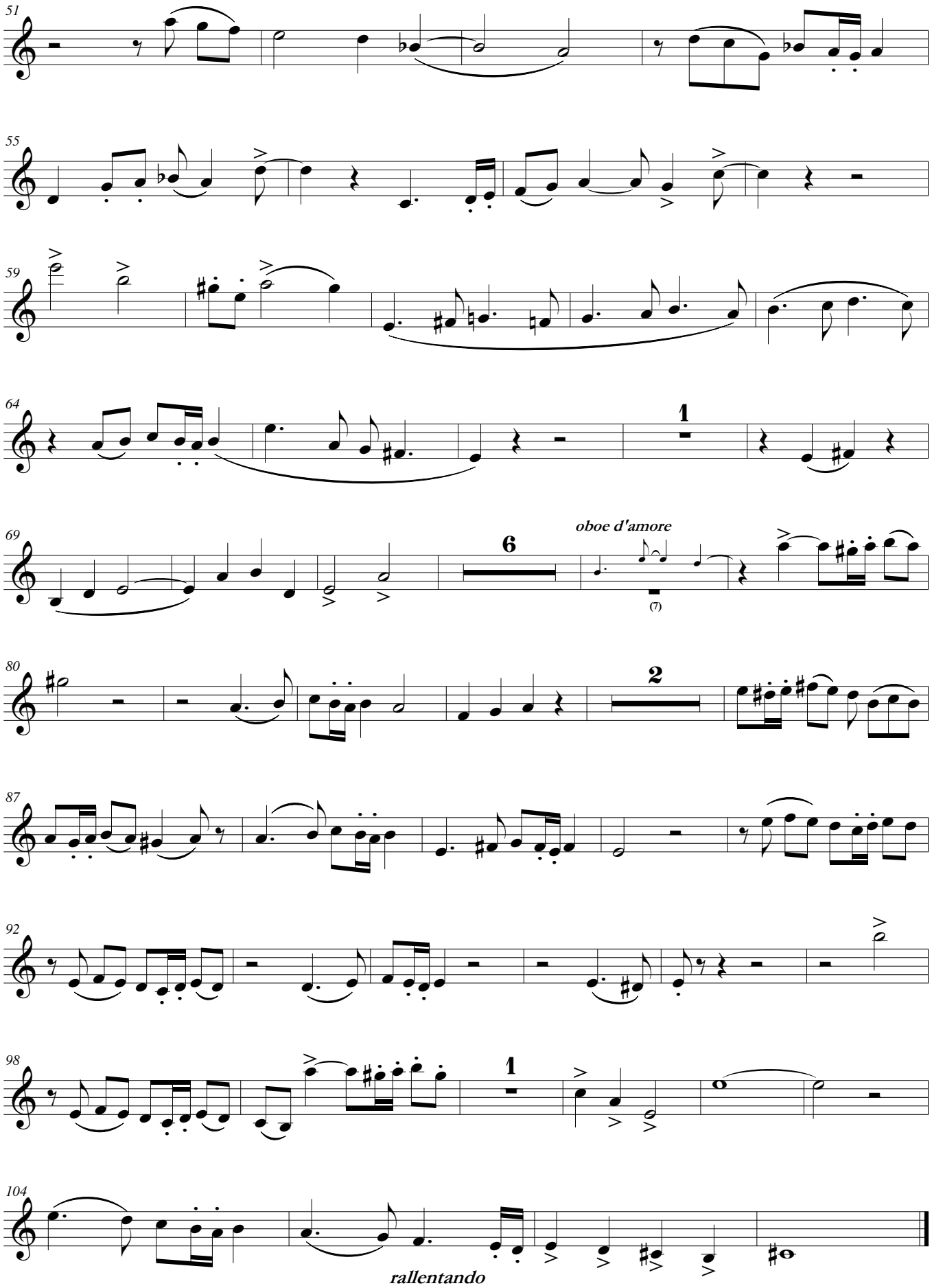

51
55
59
64
1
69
6
oboe d'amore
(7)
80
2
87
92
98
1
104
rallentando

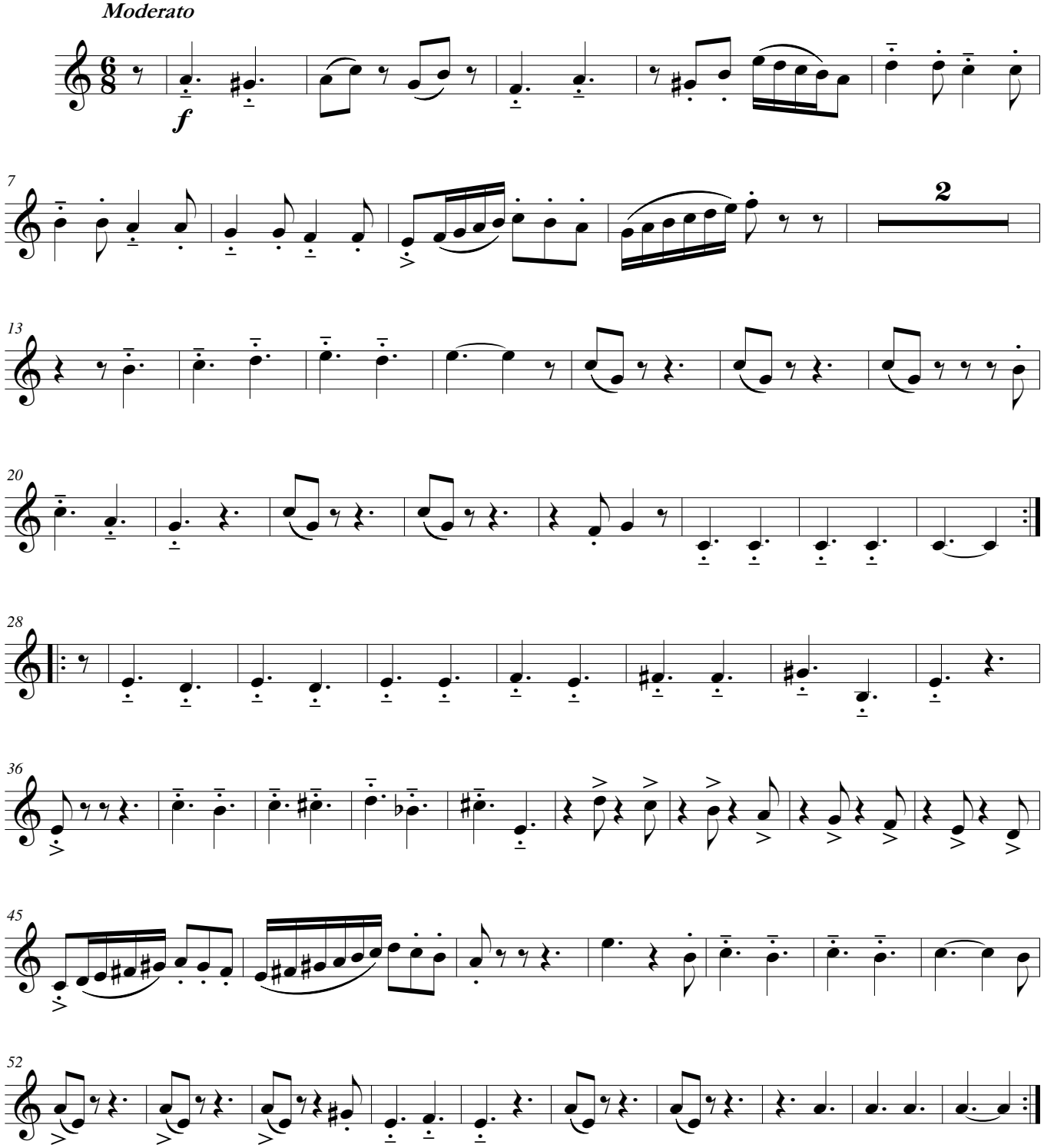
for Corentin Alessandro

SONATA

Cor anglais

IV

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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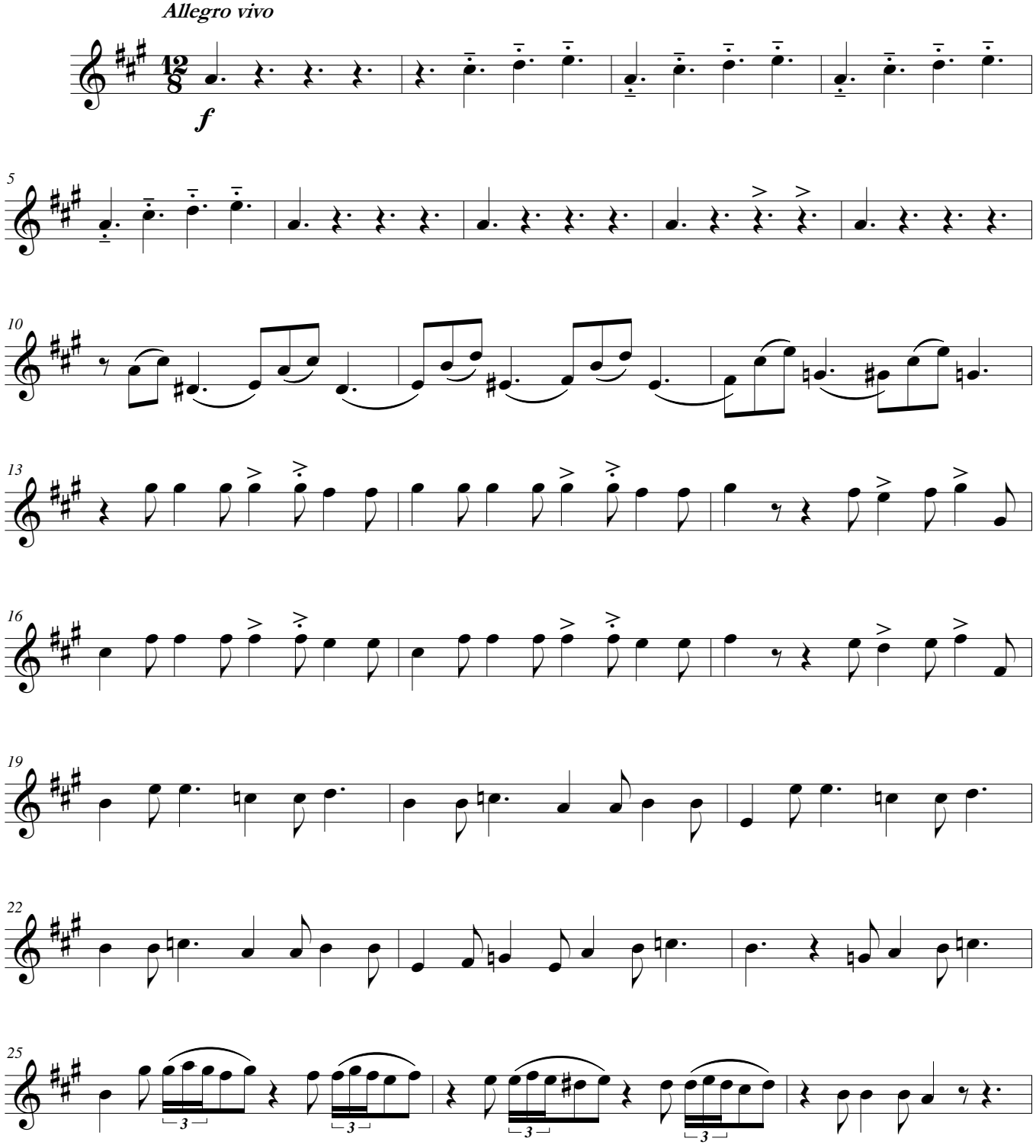
SONATA

Cor anglais

V

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**

Allegro vivo



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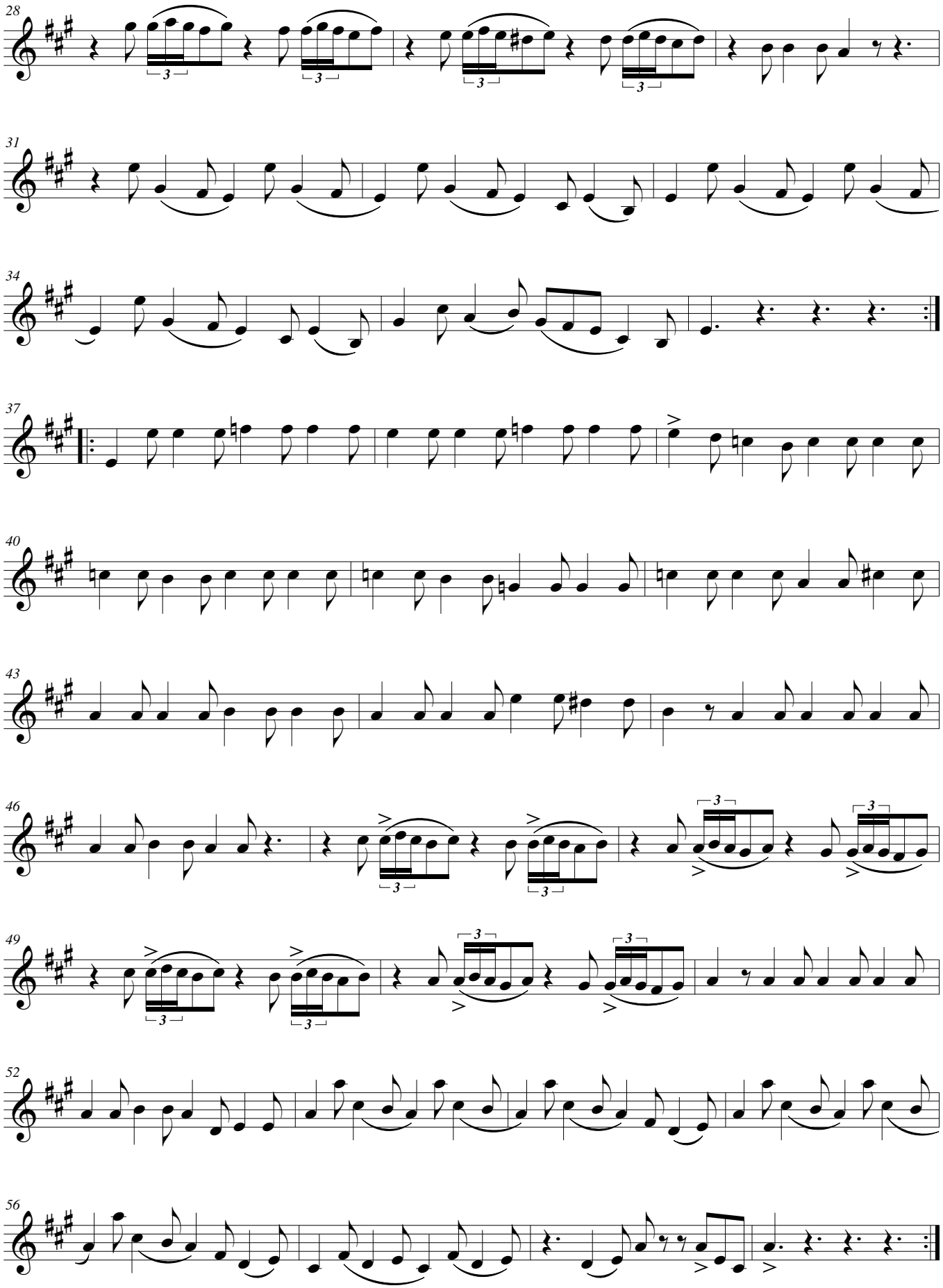

28
31
34
37
40
43
46
49
52
56

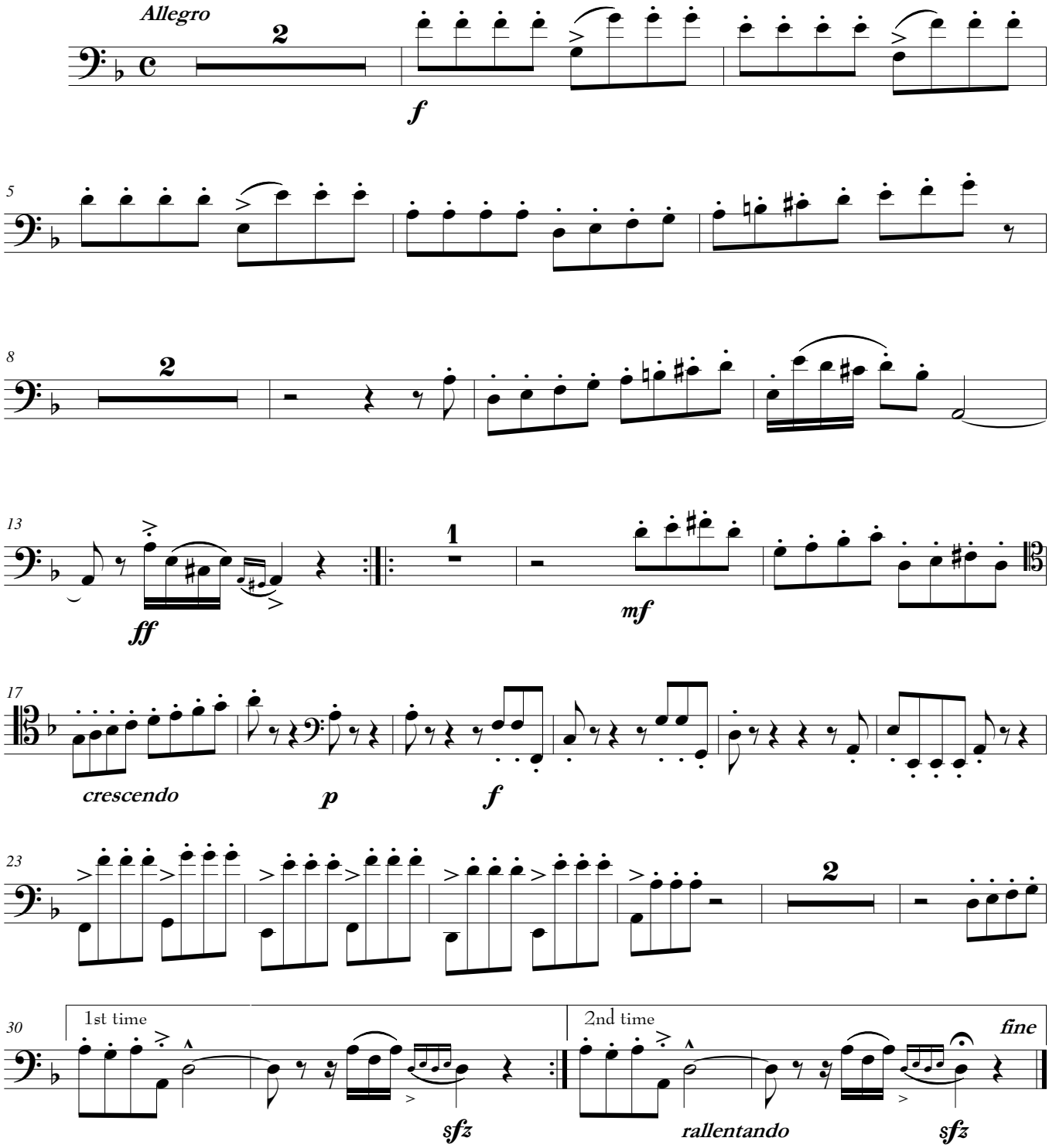
for Corentin Alessandro

SONATA

Bassoon

I

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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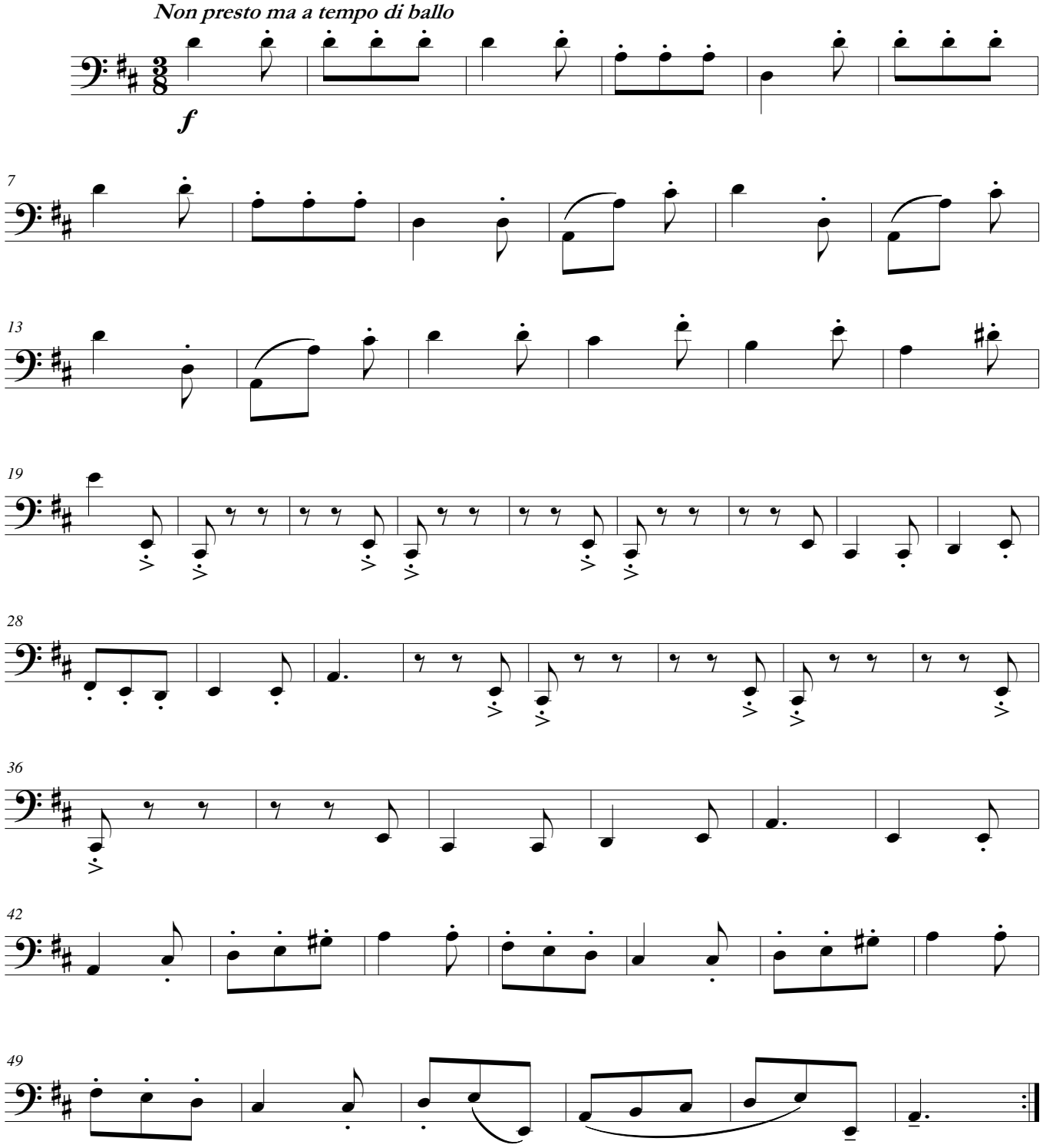
SONATA

Bassoon

II

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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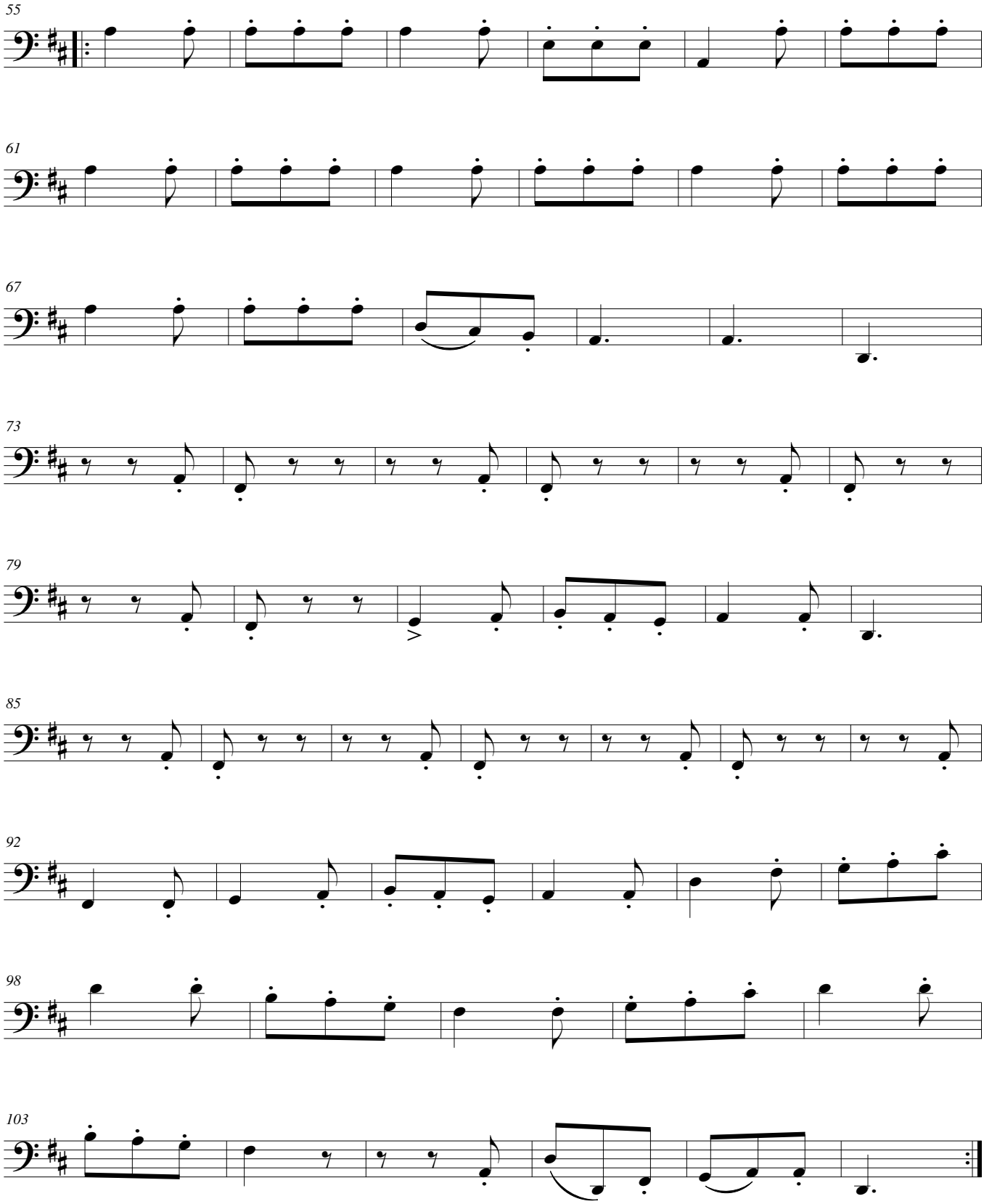
55
61
67
73
79
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103

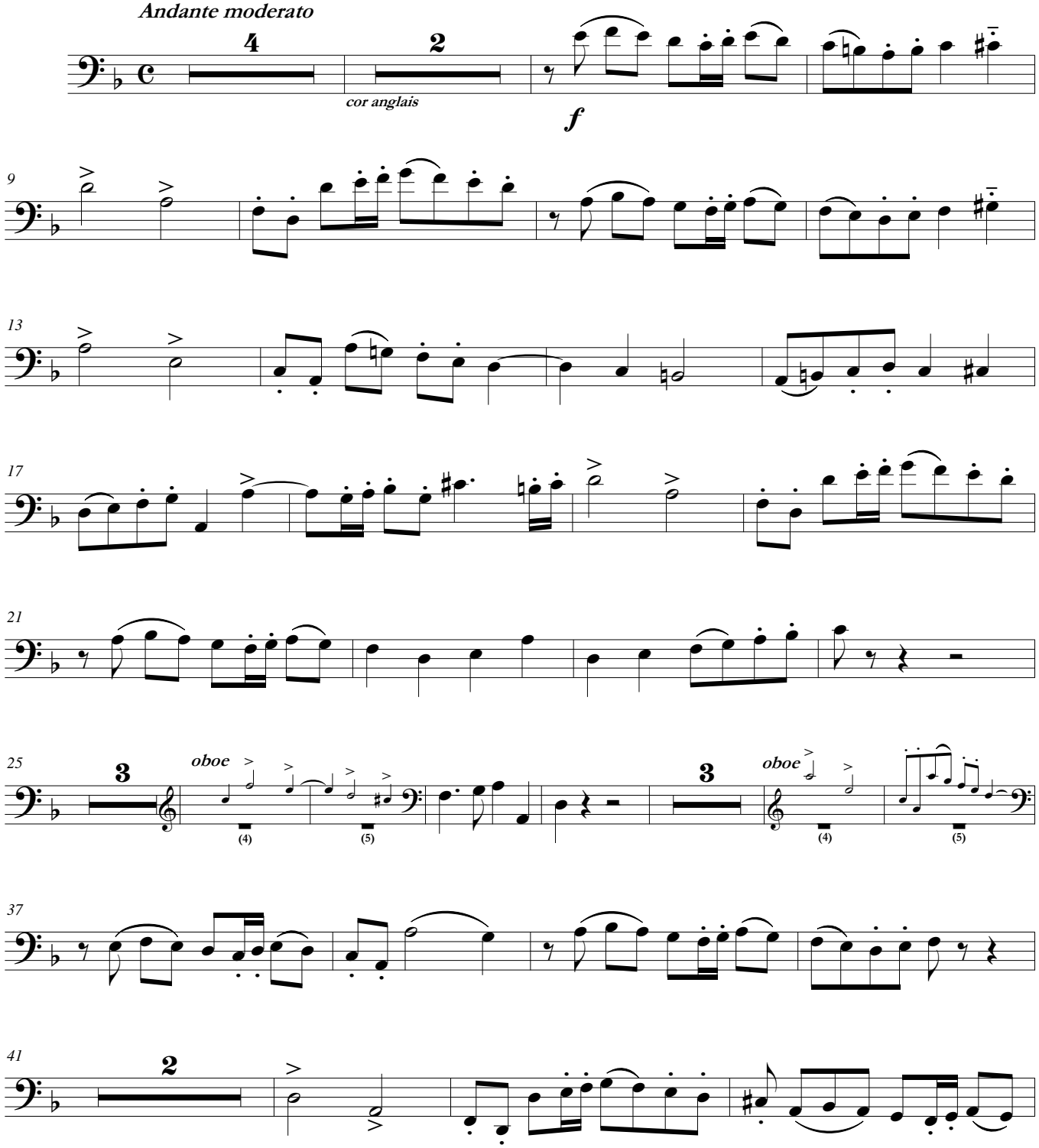
for Corentin Alessandro

SONATA

Bassoon

III

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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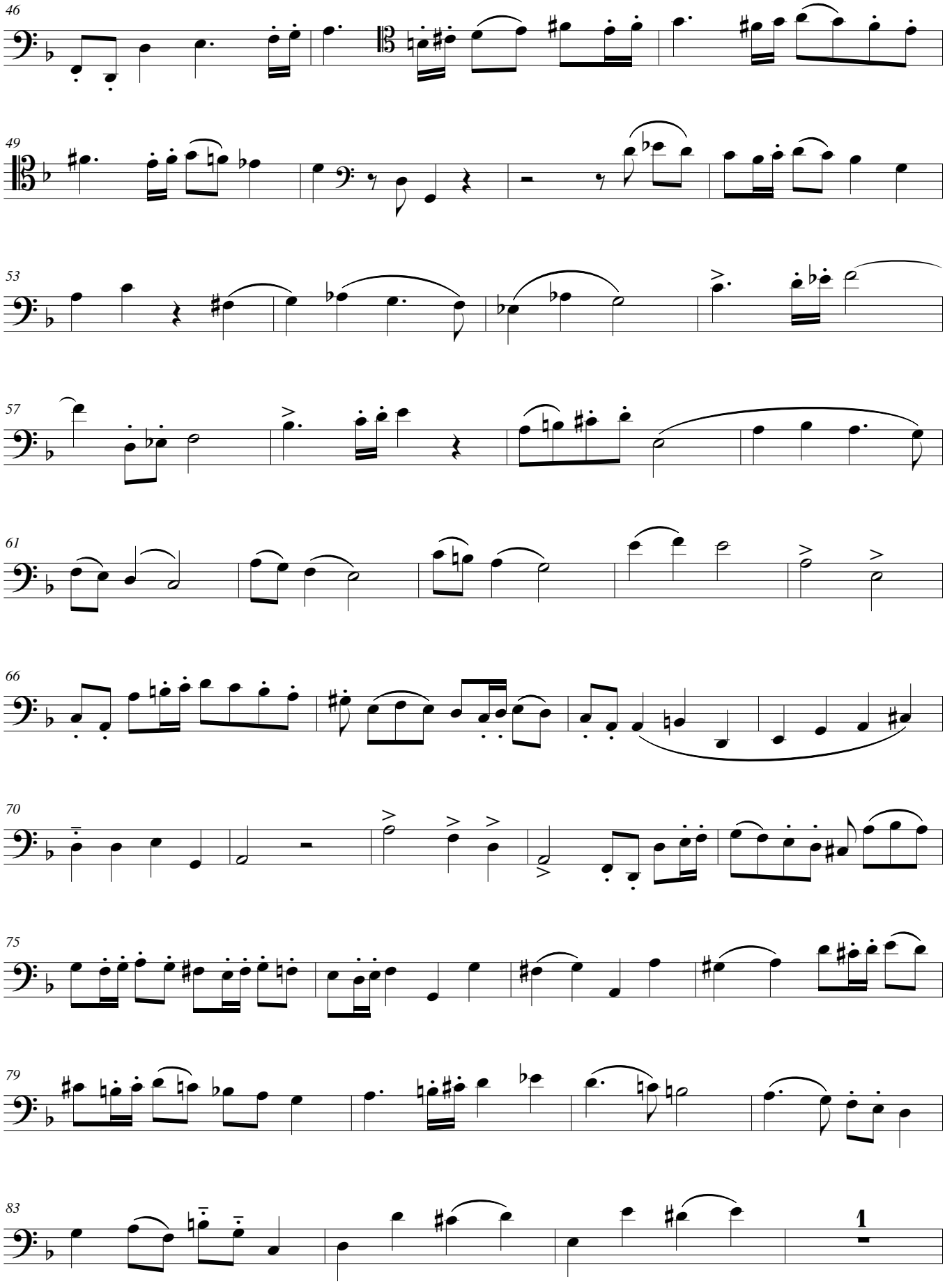
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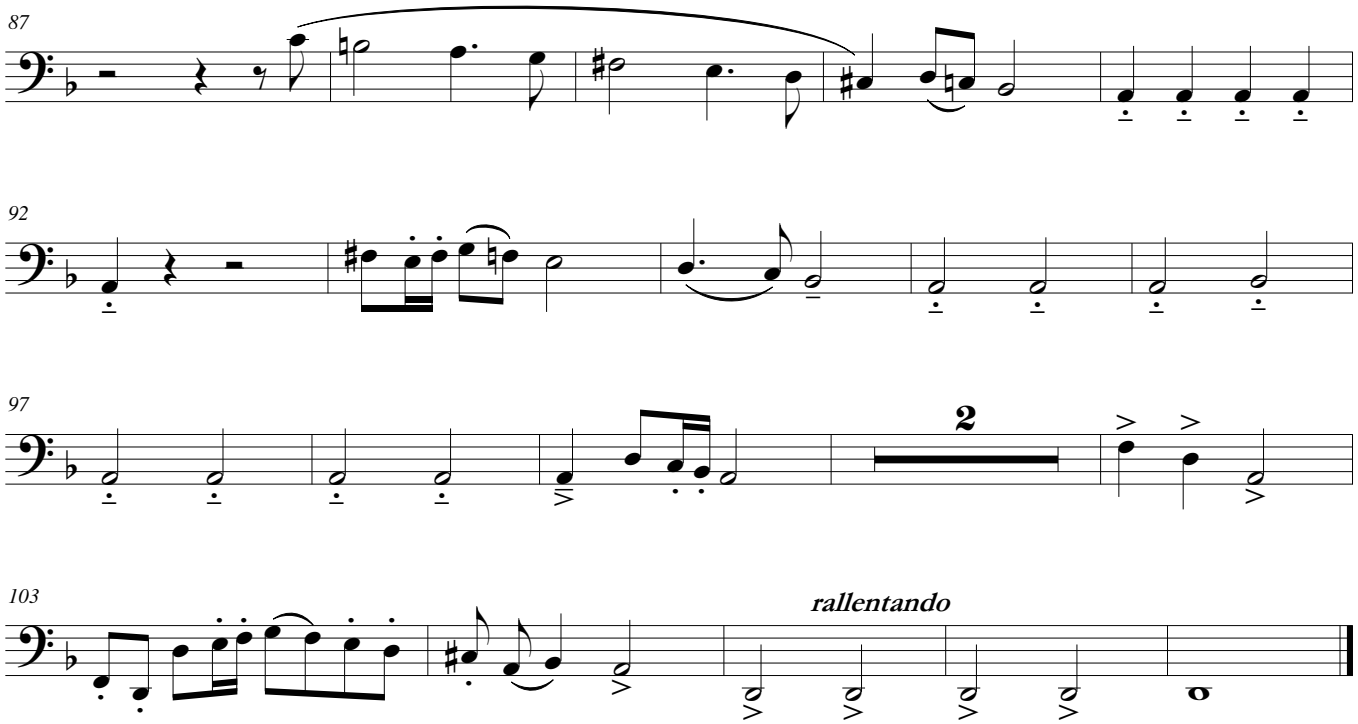
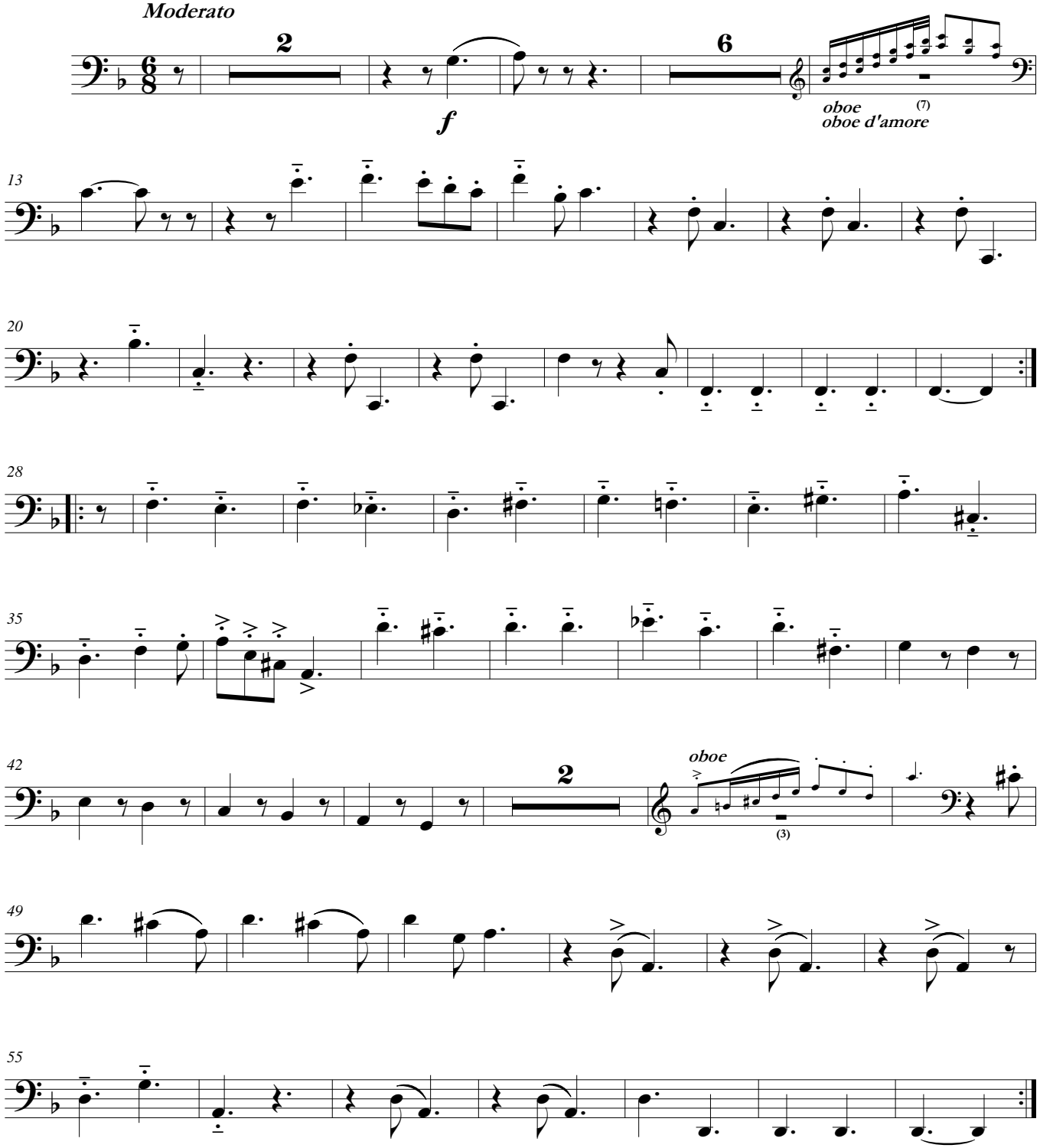

87
92
97
2
103
rallentando

SONATA

Bassoon

IV

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**



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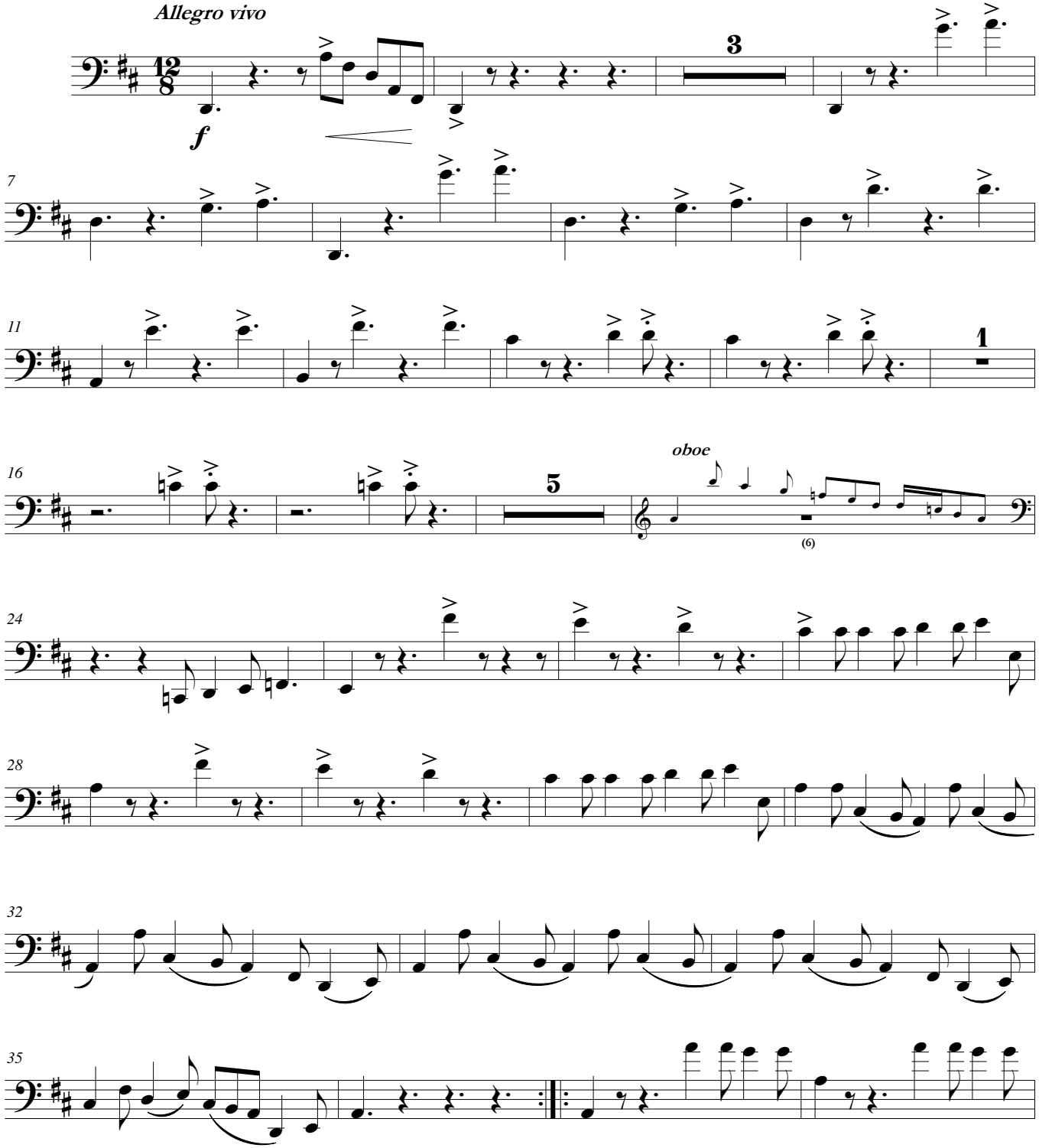
for Corentin Alessandro

SONATA

Bassoon

Domenico Scarlatti
(1685 -1757)
Transcription: **Ian K. Harris**

V



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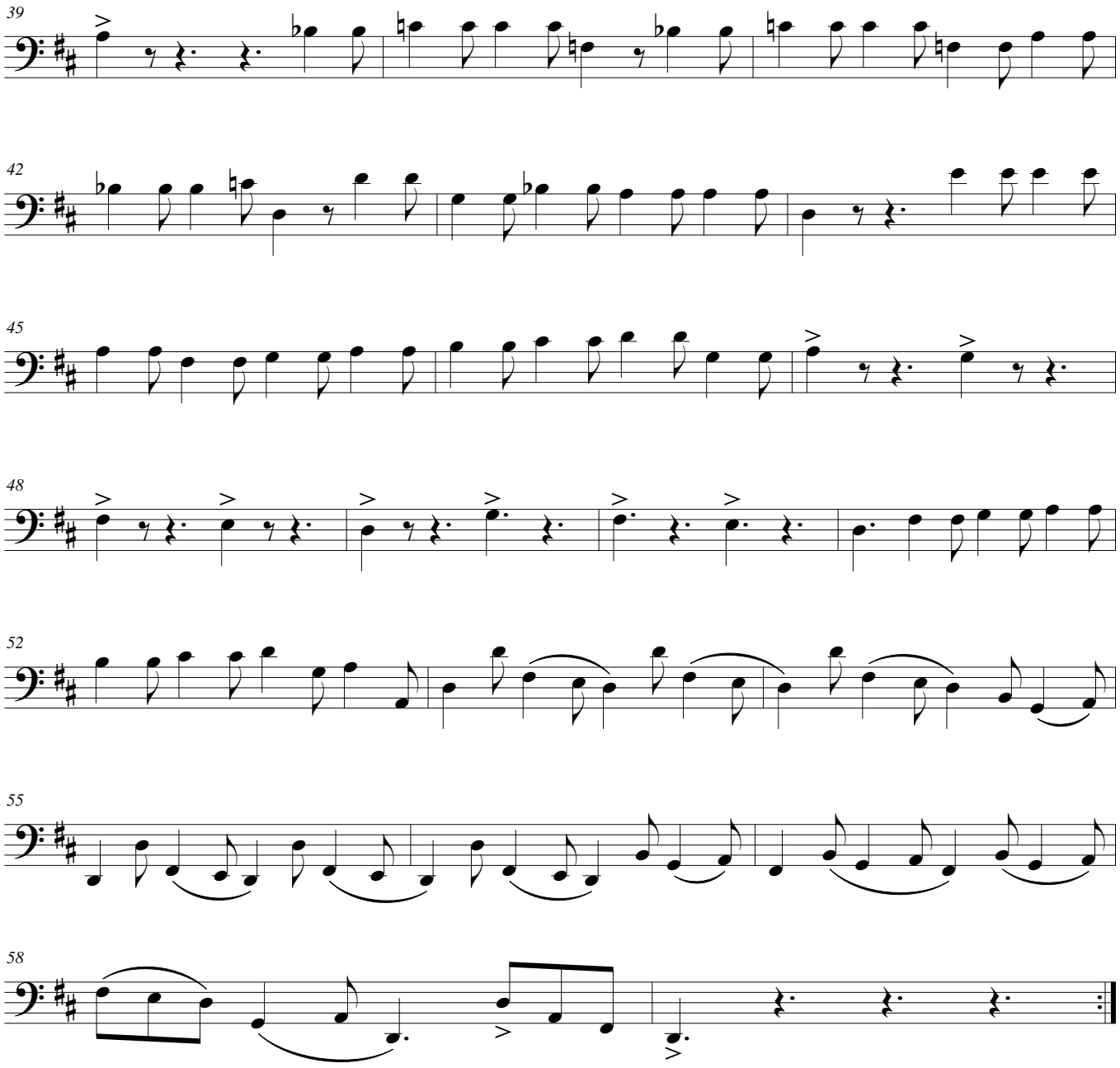
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