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# Thirteen Sonatas

Domenico Scarlatti  
(1685 – 1757)

Scarlatti was one of the greatest harpsichordists of his day. This edition solves myriad musical and technical problems, making his sonatas playable on the harp. My goal is to adhere closely to the original text, while making these wonderful sonatas sound both idiomatic for the harp and stylistically correct. This addition accompanies my CD “Domenico Scarlatti: 13 Sonatas” (Centaur Records, 2003). I love performing these extraordinary sonatas and imagine other harpists will enjoy playing them as well.

Each of these sonatas presents different editing challenges. Some make their journey from keyboard to harp without too much fuss (the beautiful K. 208, K. 32), while others like K. 25 require several bars be rewritten enharmonically. Editing decisions include figuring out where to play *pres de la table*, and working out in countless trials the fingerings, phrasing, and trills. What looks harp-like on the page is deceiving, partly due to Scarlatti's uniquely marvelous chromaticism. Sometimes one impossible measure keeps an otherwise great sonata from working on the harp. But each of these thirteen sonatas works beautifully; the difficult spots have been figured out so all you have to do is play them and enjoy this gorgeous music.

A few notes on my editing - like Scarlatti, I did not put in any dynamic markings; I felt harpists could decide intelligently on this matter for themselves. A few harmonics I used are played an octave lower than written. The matter of trills and ornaments is a complicated one. Most of the trills here begin on the beat, and most of the time I have used four- or six-note trills. They are written as I recorded them. Due to space constraints, there was not room to put in the original notation, but those interested in finding out how the sonatas looked in their keyboard form can look them up in one of several keyboard editions.

Scarlatti is well known for his use of bravura hand-crossings, which appear in K. 11, K. 19, K. 25, and the famous K. 27. In almost every case, except for a few bars of K. 19, these have been retained. The numbering of Scarlatti's 555 sonatas was most recently and reliably done by the scholar and harpsichordist Ralph Kirkpatrick (hence the “K.” before the sonata number).

I give thanks to Bob Litterell who helped prepare this work for publication. This edition is dedicated to the memory of my longtime Harvard teacher and friend, Lucille Lawrence.

Susan Miron

# Thirteen Sonatas

By Domenico Scarlatti/Transcribed by Susan Miron

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Sonata in B minor, K. 87	10
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Sonata in F minor, K. 19	20
Sonata in F minor, K. 466	24
Sonata in C minor, K. 11	28
Sonata in G minor, K. 426	30
Sonata in B minor, K. 197	34
Sonata in F-Sharp minor, K. 25	36

# Sonata in D minor (Aria)

K. 32

**Domenico Scarlatti**

Transcribed by

Susan Miron

## ARIA Moderato

C# \*Repeat = près de la table

\*\*All chords very slightly rolled

C# F# C# G#

C#

\*\*\* □ Isoated sounds; stop a sound previously emitted by putting a finger upon it at the precise moment when produing the next sound.