

Pier Domenico Paradisi

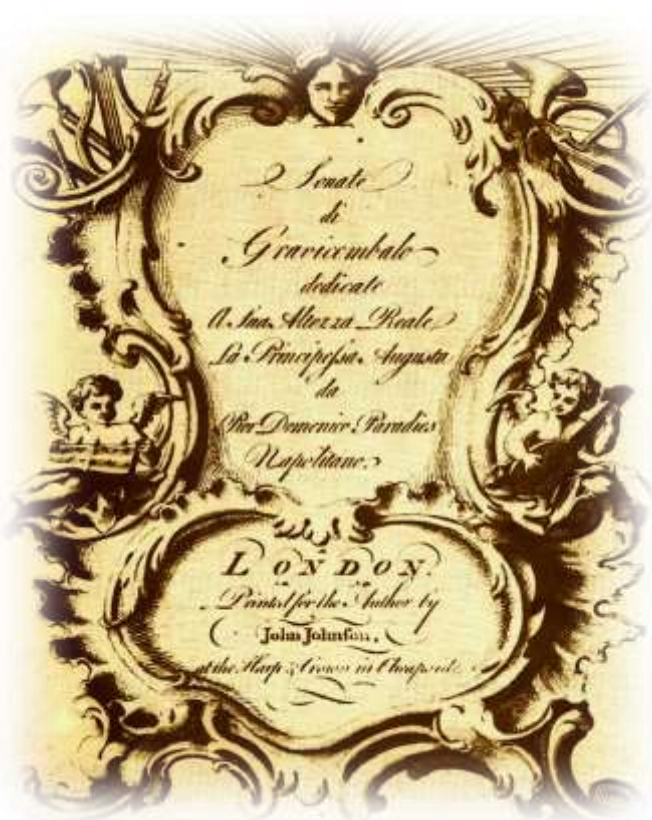
(Napoli 1707 – Venezia 1791)

12 Piano Sonatas

P 893

Composed in London between 1741 and 1745

Published in London in 1754 by John Johnson



Santino Cara

Pier Domenico Paradisi è stato un compositore italiano nato a Napoli nel 1707 e morto a Venezia nel 1791. Iniziò la sua attività di compositore con opere teatrali, ma senza mietere successi. Nel 1746 decise così di trasferirsi a Londra dove ebbe successo come insegnante di canto, clavicembalo e composizione. Divenne famoso soprattutto per le sue composizioni per clavicembalo, ma anche per concerti per tastiera, arie e cantate. Le sue opere furono catalogate con la "P" seguita dal numero della composizione, e l'ultima opera superstita fu una raccolta di 12 sonate per clavicembalo P893 composte tra il 1740 e il 1745. L'editore londinese John Johnson, le pubblicò nel 1754 su richiesta dell'autore e con una dedica alla principessa Augusta. Nel 1770 Paradisi vendette la sua collezione di manoscritti al visconte irlandese Richard Fitzwilliam, dopodiché tornò definitivamente in Italia, trascorrendo il resto della sua vita a Venezia.

Le 12 Sonate che abbiamo riscritto per pianoforte sono tutte a due movimenti, e richiamano lo stile napoletano di Alessandro Scarlatti, ma Paradisi è andato oltre soprattutto per eleganza e dolcezza.

Pier Domenico Paradisi was an Italian composer born in Naples in 1707 and died in Venice in 1791. He began his activity as a composer with theatrical works, but without reaping successes. In 1746 he thus decided to move to London where he made success as a teacher of singing, harpsichord and composition.

He became famous above all for his harpsichord compositions, but also for keyboard concertos, arias and cantatas. His works were cataloged with the "P" followed by the composition number, and the last surviving work was a collection of 12 harpsichord sonatas P893 composed between 1740 and 1745. The London publisher John Johnson, le published in 1754 at the author's request and with a dedication to Princess Augusta. In 1770 Paradisi sold his collection of manuscripts to the Irish viscount Richard Fitzwilliam, after which he returned to Italy permanently, spending the rest of his life in Venice.

The 12 Sonatas that we have rewritten for piano are all with two movements, and recall the Neapolitan style of Alessandro Scarlatti, but Paradisi has gone further above all for elegance and sweetness.

1	Sonata in G major	3
	<i>Allegro – Vivace</i>	
2	Sonata in B-flat major	10
	<i>Andante – Gigue (Allegro)</i>	
3	Sonata in E major	17
	<i>Presto – Aria (Larghetto cantabile)</i>	
4	Sonata in C minor	24
	<i>Andante – Minuetto (Andantino)</i>	
5	Sonata in F major	28
	<i>Presto – Allegro</i>	
6	Sonata in A major	36
	<i>Vivace – Allegro</i>	
7	Sonata in B-flat major	44
	<i>Allegro – Presto</i>	
8	Sonata in E minor	53
	<i>Allegro – Presto</i>	
9	Sonata in A minor	61
	<i>Allegro – Andante</i>	
10	Sonata in D major	69
	<i>Vivace – Presto</i>	
11	Sonata in F major	77
	<i>Moderato – Andante</i>	
12	Sonata in C major	85
	<i>Allegro – Presto</i>	

<i>Altre Opere per Cembalo o Pianoforte</i>	93
<i>Other Works for Harpsichord or Piano</i>	

12 Piano Sonatas

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*Dedicated to
"Sua Altezza Reale la
Principessa Augusta"*

Sonata No.1 in G major

P 893/1

Reconstructed and elaborated
in Rome in 2020
by
Santino Cara
from
"12 Harpsichord Sonatas"

Allegro ♩ = 98

I.



II.

Vivace ♩ = 60



Sonata No.2 in B flat major

P 893/2

Andante ♩ = 64

I.



II.

GIGUE

Allegro ♩ = 100



Sonata No.3 in E major

P 893/3

Presto ♩ = 95

I.

First movement of Sonata No. 3 in E major, Presto. The score is in E major (three sharps) and 8/8 time. It begins with a forte (f) dynamic. The right hand features a rapid, continuous eighth-note melody, while the left hand provides a simple harmonic accompaniment with quarter notes.

II.
ARIA

Larghetto e cantabile ♩ = 50

Second movement of Sonata No. 3 in E major, ARIA. The score is in E major and 6/8 time. It begins at measure 169 with a piano (p) dynamic. The right hand has a melodic line with trills and slurs, while the left hand plays a steady eighth-note accompaniment. The tempo markings 'rall.' and 'a tempo' are present.

Sonata No.4 in C minor

P 893/4

I.

Andante ♩ = 64

First movement of Sonata No. 4 in C minor, Andante. The score is in C minor (three flats) and 6/8 time. It begins with a mezzo-piano (mp) dynamic. The right hand features a complex, rapid melody with many trills, while the left hand plays a simple accompaniment of quarter notes.

II.
MINUETTO
MAGGIORE

Andantino ♩ = 128

Second movement of Sonata No. 4 in C minor, Minuetto Maggiore. The score is in C minor and 3/4 time. It begins at measure 51 with a mezzo-forte (mf) dynamic. The right hand has a melodic line with slurs, while the left hand plays a simple accompaniment of quarter notes.

Sonata No.5 in F major

P 893/5

I.

Presto ♩ = 130



II.

Allegro ♩ = 110



Sonata No.6 in A major

P 893/6

I.

Vivace ♩ = 160



II.

Allegro ♩ = 120



Sonata No.7 in B flat major

P 893/7

I.

Allegro ♩ = 106

mf *p* *cresc.*

II.

Presto ♩ = 70

152

mf *cresc.*

Sonata No.8 in E minor

P 893/8

I.

Allegro ♩ = 70

mf *cresc.*

II.

Presto ♩ = 120

123

mp *cresc.*

Sonata No.9 in A minor

P 893/9

I.

Allegro ♩ = 102

mf

II.

Andante ♩ = 60

p tranquillo

90

Sonata No.10 in D major

P 893/10

I.

Vivace ♩ = 150

mf

II.

Presto ♩ = 140

mf

157

Sonata No.11 in F major

P 893/11

Moderato $\text{♩} = 64$

I.



II.

Andante $\text{♩} = 55$



Sonata No.12 in C major

P 893/11

Allegro $\text{♩} = 114$

I.



II.

Presto $\text{♩} = 120$

